

BAND TODAY

A Band Method for Full Band Classes, Like-Instrument Classes or Individual Instruction

by James D. Ployhar

BAND TODAY, PART THREE is a basic method book for the advanced-intermediate level of band development. This method book will help you develop a sound musical background and teach you the musical skills necessary for membership in the more advanced school bands.

To insure a mastery of musical fundamentals and for more musical enjoyment you should apply what you have learned in the method book to the SOLOS, ENSEMBLES and FULL BAND PIECES that are correlated with Part Three. A list of these materials is found on Page 2.

BAND TODAY, PART THREE contains basic MAJOR and MINOR SCALES in addition to SCALE STUDIES, RHYTHMIC STUDIES, CHROMATIC SCALES, ARTICULATION STUDIES and TECHNIC TUNES designed to improve your musicianship in a challenging and enjoyable manner. In addition there are studies of CONTEMPORARY RHYTHMS which will better prepare you to play modern compositions by contemporary composers.

Remember, YOUR SUCCESS depends upon YOU! GOOD LUCK and BEST WISHES!

Musically yours,

Published for

Conductor's Score

Flute

B ⊳Clarinet

E Alto Clarinet (E Clarinet)

B Bass Clarinet

Oboe

Bassoon

E Alto Saxophone

B_J Tenor Saxophone

E Baritone Saxophone

B_b Trumpet/Cornet

Horn in F

E♭ Mellophone (E♭ French Horn)

Trombone

Baritone (Bass Clef)

Baritone (Treble Clef)

Bass (Tuba)

Drums

Auxiliary Percussion (Tambourine, Wood

Block, Triangle, Claves, Maracas, Suspended

Cymbal, Cowbell, Bongos and Tom-Toms)

Bells (Mallet Percussion)

Material Correlated With BAND TODAY, Part Three

Solos

THE WEARING OF THE GREEN — arranged by David Ferreira, edited by Arthur Nix	.Correlated to Page 9
APPLE PIE AND MOM — Nix/Ferreira	
DUSTY RAG – Nix/Ferreira	

Ensembles

MIXED CLARINET QUARTETS

CLARINET TRIOS

3 Bb Clarinets (Eb Clarinets):

2. CANZONE AMABILE Ralph Guenther

The Ensembles correlated with Part Three are published as separate numbers for various instrumental groups. All are suitable for CONCERT or CONTEST use.

Band Books

BAND ENCOUNTER — Erickson, Osterling, Cacavas, Davis and Spinney. Correlated with entire method (An excellent collection of skillfully arranged selections and original compositions for the young band by some of the nation's top writers.)

Music Rudiments

NOTES FOR TODAY, PART THREE (To Read, Write & Play) — George Zepp. Correlated with entire method (A basic approach to elementary theory.)

Separate Concert Selections

REDBRIDGE MARCH – Frank Erickson	Correlated to Page 9
LISZT GOES LATIN — James D. Ployhar	Correlated to Page 16
SHOP CLASS (Novelty) — Richard Spinney	Correlated to Page 16
TCHAIKOVSKY PORTRAIT — Eric Osterling	Correlated to Page 26
SALSA-ROCK — John Cacavas	Correlated to Page 26

Technic Books











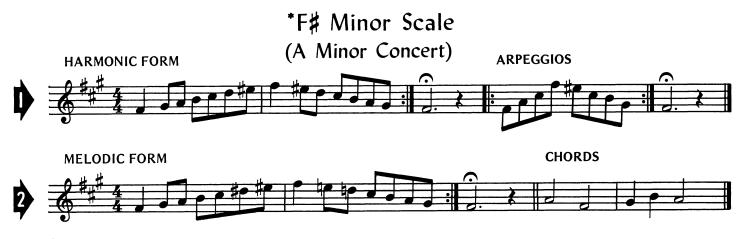
CBC 193 _





You are now ready to play THE WEARING OF THE GREEN as arranged by David Ferreira and edited by Arthur Nix. This is the first solo correlated with the method book BAND TODAY, PART THREE. We suggest you prepare this solo and perform it as often as possible. Many solo performers prefer to memorize the music.





*The F# MINOR SCALE is the RELATIVE MINOR to the A MAJOR SCALE on Page 10.



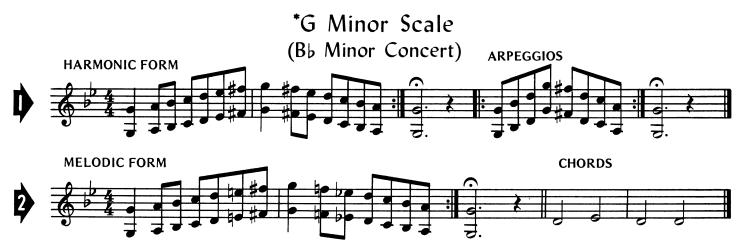


Pencil Pusher Review

Write the ENHARMONIC TONE for the note indicated. The first one has been done for you:







*The G MINOR SCALE is the RELATIVE MINOR to the Bb MAJOR SCALE on Page 13.







You are now ready to play APPLE PIE AND MOM by Arthur Nix and arranged by David Ferreira. This is the second solo correlated with the method book BAND TODAY, PART THREE. This solo was especially written to match your playing ability at this time. We suggest you learn this solo and perform it often.

D Major Scale (F Concert)



Apply the following rhythms to each tone of the above scale:



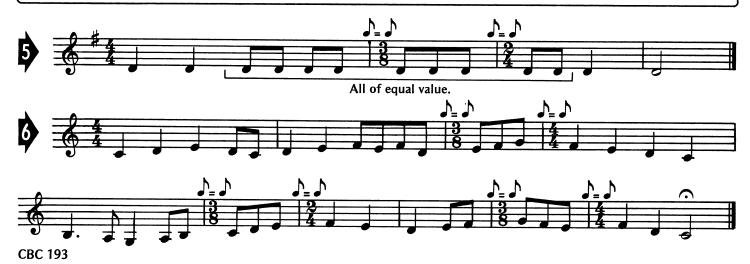
A TONGUING TUNE Variations On A Famous Melody

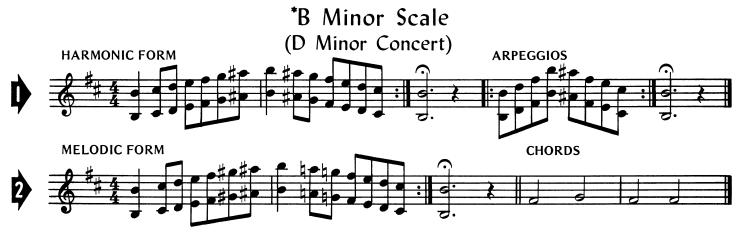




RHYTHM STUDY

In much of the music of the 20th century a change in the TIME SIGNATURE or METER may also require a change in the BEAT or PULSE. In the following example the duration or value of the eighth-note remains the same. The conductor will normally give ONE BEAT (pulse) to the great measure, but the duration of the beat (pulse) will be one eighth-note longer than the regular beat (pulse) of the measure or the measure. THE MEASURE REQUIRES AN IRREGULAR BEAT OR PULSE.



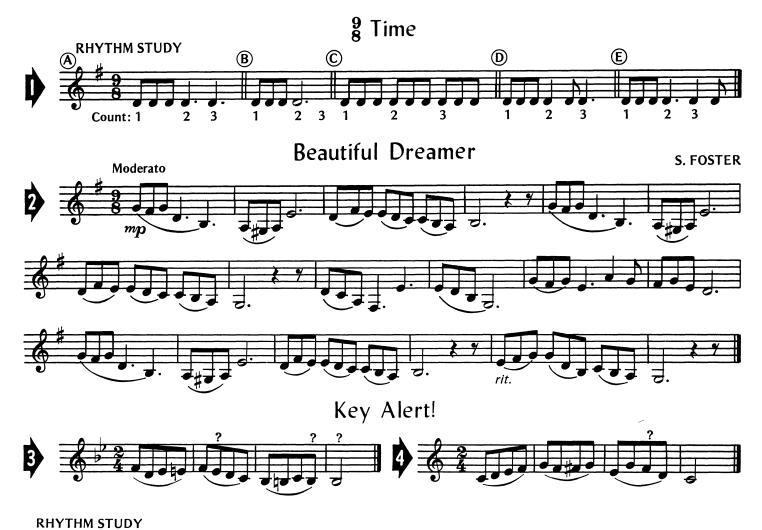


*The B MINOR SCALE is the RELATIVE MINOR to the D MAJOR SCALE on Page 17.

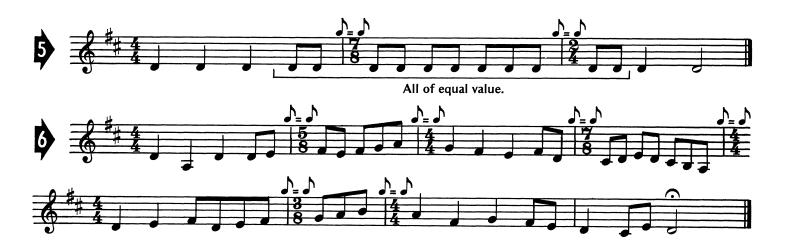


In the following example the duration or value of the eighth-note remains the same. The conductor will normally give TWO BEATS (pulses) to the § measure. Two eighth-notes will receive a regular beat (pulse) and three eighth-notes will receive an irregular beat (pulse) which is one eighth-note longer in duration.





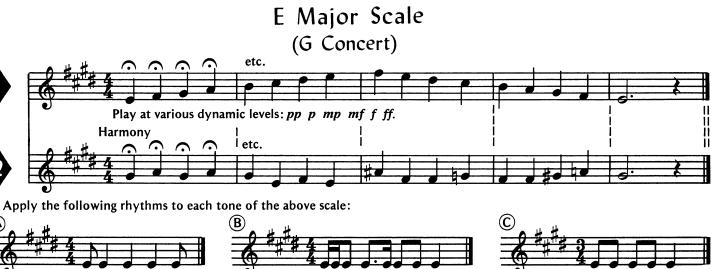
In the following example the conductor will normally give THREE BEATS (pulses) to the 7 measure. Four eighthnotes will receive two regular beats (pulses) and three eighth-notes will receive an irregular beat (pulse) which is one eighth-note longer in duration.



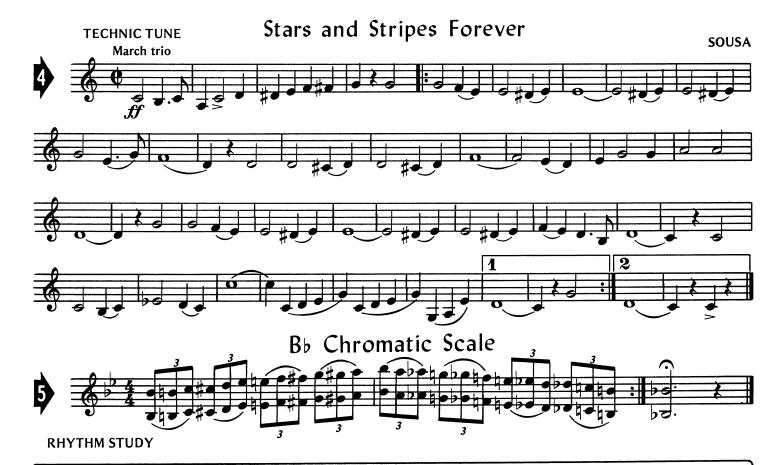
Pencil Pusher Review

(A) Supply missing BAR LINES. (B) Write COUNTING under notes.









In the following example the duration or value of the sixteenth-note remains the same. The conductor will normally give ONE BEAT (pulse) to the 16 measure, but the duration of the beat (pulse) will be one sixteenth-note shorter than the regular beat (pulse) of the 4 measure or the 2 measure. The 16 measure requires an irregular beat or pulse.



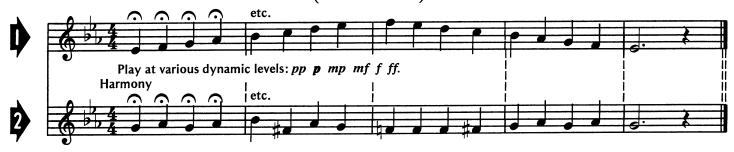




In the following example the duration or value of the sixteenth-note remains the same. The conductor will normally give ONE BEAT (pulse) to the 16 measure, but the duration of the beat (pulse) will be one sixteenth-note longer than the regular beat (pulse) of the 4 measure or the 2 measure. The 15 measure requires an irregular beat or pulse.



Eb Major Scale (Gb Concert)



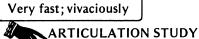
Apply the following rhythms to each tone of the above scale:











Academica (Duet)

AFTER BRAHMS





*Ask your teacher to explain.

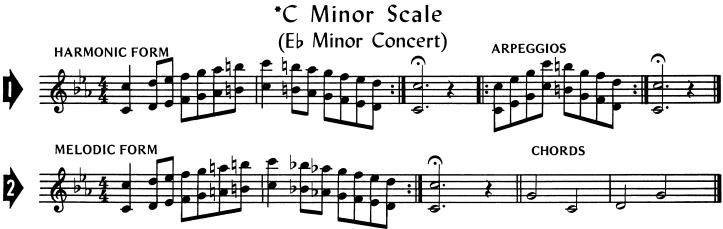
RHYTHM STUDY

In the following example the duration or value of the sixteenth-note remains the same. The conductor will normally give TWO BEATS (pulses) to the 78 measure. The four sixteenth-notes that are beamed together will receive a regular beat, but the three sixteenth-notes that are beamed together will receive a beat or pulse that is one sixteenth-note shorter than the regular beat.



Complete the TIME SIGNATURES: Pencil Pusher Review





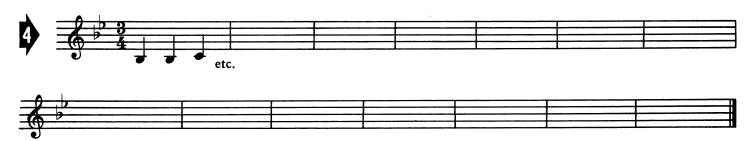
*The C MINOR SCALE is the RELATIVE MINOR to the Eb MAJOR SCALE on Page 23.

TRANSPOSITION

When a selection is played in a key other than the one in which it is written it is called TRANSPOSING. To TRANSPOSE a piece each tone is played one (or more) notes higher or lower than written. The player may also mentally change the KEY SIGNATURE. Transpose "America" one step higher. The new key signature would be D (two sharps).



Now, write "America" one step lower than it appears above. The new key signature would be Bb (two flats). After you have written the melody play it on your instrument.



*Eb Major Scale Study (Gb Concert)



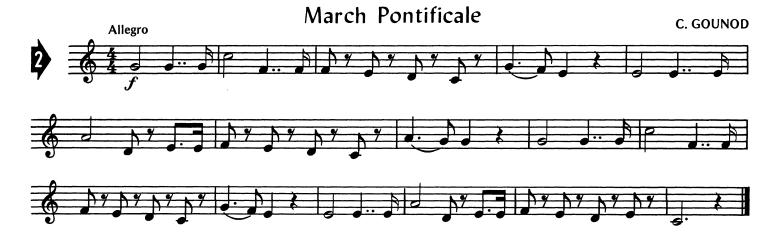
^{*}Transposed from the E Major Scale Study on Page 21 (1/2 step lower).

RHYTHM STUDY

Since a dot placed after a note adds one-half of its value, two dots placed after a note will add one-half <u>plus</u> one quarter of its value.

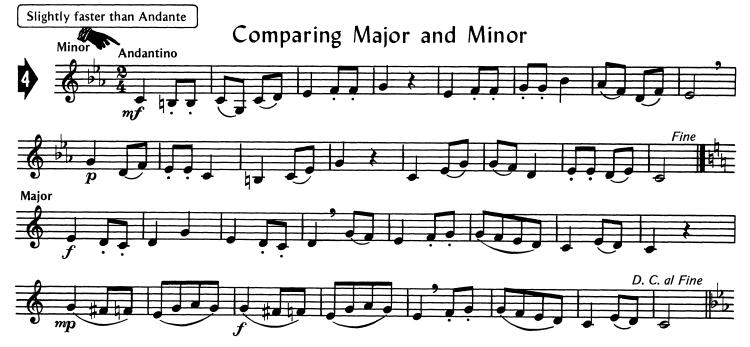
As written:

As played:





1. Are eighth note triplets evenly divided? Are regular eighth notes evenly divided?



The MAJOR and MINOR keys in the above study are called PARALLEL since both keys are founded on the same note.



You are now ready to play DUSTY RAG by Arthur Nix and arranged by David Ferreira. This is the third solo correlated with the method book BAND TODAY, PART THREE. We suggest you perform this solo in public. Your teacher may encourage you to play in a contest or festival.

For Eb Alto Clarinet (Eb Clarinet) only.





MINOR scales of your choice from memory. One count on each note.



Play a SOLO of your choice selected from those correlated with this band method.

RATING*							
	Points		Points				
Line 1		Line 7					
Line 2		Line 8					
Line 3		Line 9					
Line 4		Line 10					
Line 5		Line 11 (Scales)					
Line 6		Line 12 (Solo)					

^{*}The RATING should be determined on a point system of 1 to 10.

Musical Embellishments Grace Notes

A short grace note is written as a small eighth note with a dash through its stem. The grace note precedes the beat and is played in a light, unaccented manner.

AS WRITTEN:



The short grace note may appear as single, double, triple or quadruple notation. However, they should still be played ahead of the beat on which the principal note appears.



The *long* grace note (appoggiatura) does not have a dash through its stem and is played *on* the beat. The long grace note is assigned half the time value of the principal note. However, if it precedes a dotted note the grace note would receive two-thirds the time value of the principal note.

AS WRITTEN:



The Mordent

The mordent is a musical ornamentation consisting of the rapid alternation of the given note with the note immediately below it in the scale. The sign for the mordent is **. The inverted mordent consists of the alternation of the given note and the note immediately above in the scale. The sign for the inverted mordent is **.





The Trill

The trill is a musical ornamentation consisting of the rapid alternation of a given note to the next scale step above. The interval may be a whole step or a half step. If an accidental accompanies the trill sign, it alters the upper tone.

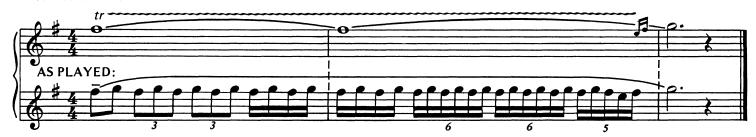


Longer trills are ended by playing a note one scale step below the given note followed by the given note.



For solo playing, it provides more interest to start the trill slowly and gradually increase the speed.

AS WRITTEN:



Turns

The turn (grupetto) is a musical ornamentation consisting of four notes including (1) the scale step above the given note, (2) the given note, (3) the scale step below the given note, and (4) the given note again. The turn is indicated by this sign ∞ . The turn is executed very rapidly but gracefully before the beat that follows.



When a turn is to be played after a dotted note, the last note of the turn is given the same value as the dot (Ex. 1). If an accidental is placed under a turn, it alters the lower note (Ex. 2). If an accidental is placed over the turn, it alters the upper note (Ex. 3). If the turn is placed directly over the given note, it is executed rapidly starting on the scale step above the given note (Ex. 4).



Musical Terms With Which You Should Be Familiar

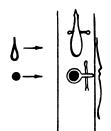
The following words indicate the general tempo, or speed of a composition from slow to fast: Grave Very slow, ponderous and solemn Largo Slow and broad Larghetto . Slowly Adagio Slow and leisurely Lento Slowly Andante Moderately slow and flowing Andantino . Slightly faster than Andante Moderato . Moderately Allegretto . Moderately fast Allegro Fast and lively Vivace Very fast, vivaciously Presto Extremely fast	Dynamics refer to the degree of loudness or softness of tone. The following symbols are the more important dynamic markings: pp. Pianissimo Very soft p . Piano Soft mp Mezzo Piano Moderately soft mf Mezzo Forte Moderately loud f Forte Loud ff Fortissimo Very loud sfz Sforzando Played with sudden force fp Forte-piano Loud, then immediately soft
The following markings suggest a gradual change in volume:	The following markings indicate a change in tempo or speed:
Crescendo-Cresc Gradually louder Diminuendo-Dim Gradually softer Decrescendo-Decresc Gradually softer Morendo Dying away Perdendosi Dying away in sound and speed Gradually louder Gradually softer	Ritardando-Rit Gradually slower and slower Rallentando-Rall Gradually slower Accelerando-Accel Gradually faster Ritenuto Hold back at a slower speed A Tempo Used following one of the above markings to "resume the original tempo". Tempo Primo Tempo same as the beginning
The following signs appear in ne	arly every composition we play:
Staccato - short	D. C. – (Da Capo) Go back to beginning
Tenuto - sustained, broad	D. S. – (Dal Segno) Go back to sign (%)
Slur	Skip to Coda
Fermata – hold, give extra time	➤ Double sharp
% Repeat preceding measure	bb Double flat
Accent – play with force	8va – (Ottava) Play an octave higher than written
	rect Musical Stude.
	Giocoso Playfully, gaily Grandioso With grandeur Grazioso Gracefully, elegantly Legato Smooth and connected Maestoso Majestic, dignified Marcato Marked with emphasis Pomposo Pompously and dignified Scherzando Playful, jestingly Sostenuto Sustained Tranquillo Quietly
Other Common Word	ds You Should Know:
Accidentals Sharps, flats and naturals not in the key signature Arpeggio Notes of a chord played separately Attacca Continue with little or no pause Cadenza A solo passage played with freedom Divisi Divided parts Embouchure . Mouth muscles used in controlling the tone of a wind instrument Enharmonic Same in pitch but different notation Fine Finish, the end L'istesso The same Loco As written Meno Less	Molto Very, much Mosso More Opus A musical work Poco a poco . Little by little Quasi In the style of Segue Proceed in the same style Senza Without Simile Play in a similar manner Subito Suddenly, without pause Syncopation . When the accent falls on the weak beats Tacet Be silent, don't play Tutti All together

Home Practice Record

Week	Mon.	Tues.	Wed.	Thurs.	Fri.	Sat.	Parent's Signature	Week	Mon.	Tues.	Wed.	Thurs.	Fri.	Sat.	Parent's Signature
1								19							
2								20							
3								21							
4								22							
5								23							
6								24							
7								25							
8								26							
9								27							
10								28							
11								29							
12								30							
13								31							
14								32							
15								33							
16								34							
17								35							
18								36							

FINGERING CHART

How To Read The Chart



 Indicates hole closed, or keys to be pressed. o — Indicates hole open.

When a number is given, refer to the picture of the Clarinet for additional key to be pressed.

When two notes are given together (F# and Gb), they are the same tone and, of course, played the same way.

When there are two fingerings given for a note, use the first one unless your teacher tells you otherwise.

