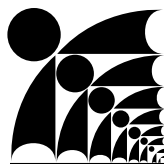


E♭ ALTO CLARINET
(E♭ Clarinet)
Part Three



**contemporary
band course**

TECHNIC TODAY

A Supplementary Technic Book

by James D. Ployhar

TECHNIC TODAY, PART THREE is a companion book designed to REINFORCE the technical aspect of the basic method BAND TODAY, PART THREE, of the CONTEMPORARY BAND COURSE. The natural progression of the materials makes TECHNIC TODAY an ideal supplement to any advanced-intermediate band method.

TECHNIC TODAY is divided into TEN UNITS, and each unit is correlated with two or more pages of BAND TODAY. Every unit contains one page of SUPPLEMENTARY TECHNICAL EXERCISES and one page of MELODIOUS ETUDES. The primary purpose of this book is to IMPROVE TECHNIC, DEVELOP ACCURATE COUNTING, IMPROVE TONE and create an awareness of MUSICAL STYLE.

TECHNIC TODAY is ideally suited for use with (1) FULL BAND, (2) BAND CLASSES CONTAINING ANY COMBINATION OF INSTRUMENTS, or (3) PRIVATE STUDY.

TECHNIC TODAY is also suited for HOME PRACTICE by the individual student.

Published for

Conductor's Score
Flute
B♭ Clarinet
E♭ Alto Clarinet (E♭ Clarinet)
B♭ Bass Clarinet
Oboe
Bassoon
E♭ Alto Saxophone
B♭ Tenor Saxophone
E♭ Baritone Saxophone
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)



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Warm-Up Chorales

I

Arr. by J. S. BACH

Two staves of musical notation for the first chorale. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The melody consists of quarter and eighth notes with various rests and ties. The second staff continues the melody with similar rhythmic patterns and ties.

II

Arr. by J. S. BACH

Two staves of musical notation for the second chorale. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The melody features quarter and eighth notes with ties. The second staff continues the piece with similar rhythmic and melodic elements.

III

Arr. by J. S. BACH

Two staves of musical notation for the third chorale. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (Bb). The melody is composed of quarter and eighth notes with ties. The second staff continues the melody with similar rhythmic patterns.

IV

Arr. by J. S. BACH

Two staves of musical notation for the fourth chorale. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The melody consists of quarter and eighth notes with ties. The second staff continues the piece with similar rhythmic and melodic elements.

V

Arr. by J. S. BACH

Two staves of musical notation for the fifth chorale. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The melody features quarter and eighth notes with ties. The second staff continues the melody with similar rhythmic patterns.

Etude No. 16

Etude in G Minor

SCHANTL (Adapted)

Moderato

mf *p* *pp* *p*

Etude No. 17

Moderato

mf

Etude No. 18

March Etude

Allegro

f