BASS GUITAR

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57. We Know What You Whisper
58. Blank Staff Paper
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61. Note Map/Fingering Chart

What to practice first...

WINTERFEST SET LIST (Semester 1)

1) Cadence
2) The Tempest
3) Get Down On It
4) We Know What You Whisper
5) Angels We Have Heard On High
6) Santa Claus Is Comin' To Town
7) Optional Additions or C Minor Groove
8) Sponsor Song

INTERMISSION

9) Canon Remix- (Combined Bands)
10) My Way (Small Ensemble)
11) 12 Bar Blues

ARTS ALIVE SET LIST (Semester 2)

1) Cadence
2) La Copa De La Vida
3) Optional Additions
4) Optional Additions
5) Sponsor Song

INTERMISSION (Combined Bands)

6) The Tempest
7) Get Down On It
8) Crazy Jam (C Minor Groove)
9) We Know What You Whisper
10) Original Student Composition
11) 12 Bar Blues

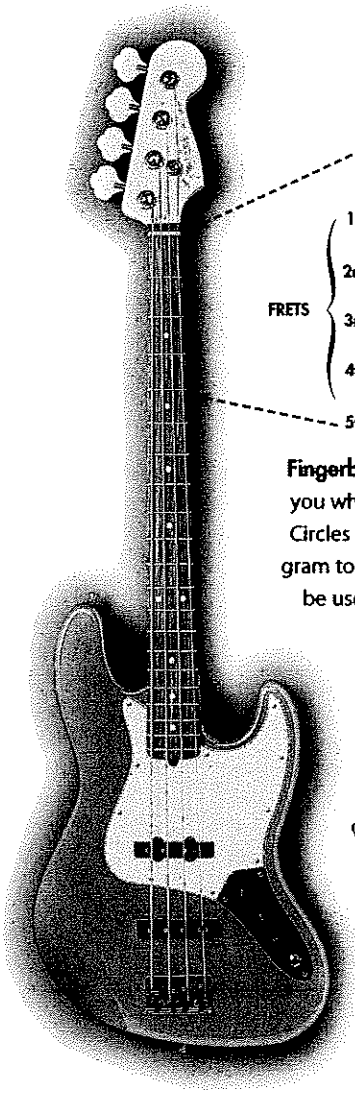
Graduation - **Pomp & Circumstance**

Optional Additions: (a) Original Student Compositions, (b) Amazing Grace, (c) Birdland, (d) Carol Of The Buckets, (e) Chained To The Rhythm, (f) Chameleon, (g) Feeling Good, (h) It Don't Mean A Thing, (i) It Is Well, (j) Over The Rainbow, (k) Runaway Baby, (l) Take On Me, (m) Tenor Madness

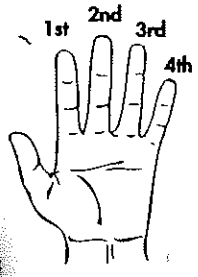
FINGERING CHART

Instrument Care Reminders

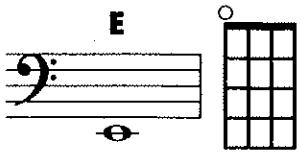
- Be sure your amplifier is turned off before plugging-in or unplugging the audio cable connecting it to your instrument.
- When unplugging a cable, hold it by the plug (not by the wire).
- After playing, wipe off the instrument and strings with a clean soft cloth. Return the instrument to its case.
- Close all the latches on your case when the instrument is inside.
- Keep all 4 strings in tune (at normal tension) to prevent warping of the neck.
- Your case is designed to hold only specific objects. If you force anything else into the case, it may damage your instrument.

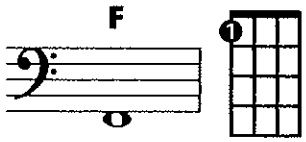


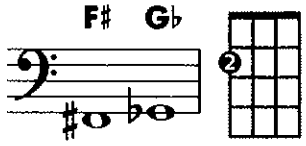
Fingerboard diagrams show you where to play the notes. Circles are drawn on the diagram to indicate the fingers to be used to play the notes.

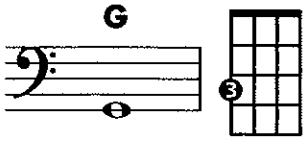


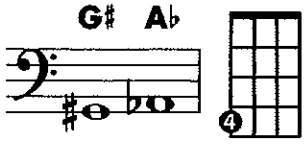
Think of your fingers as being numbered 1 through 4.

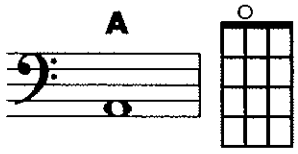






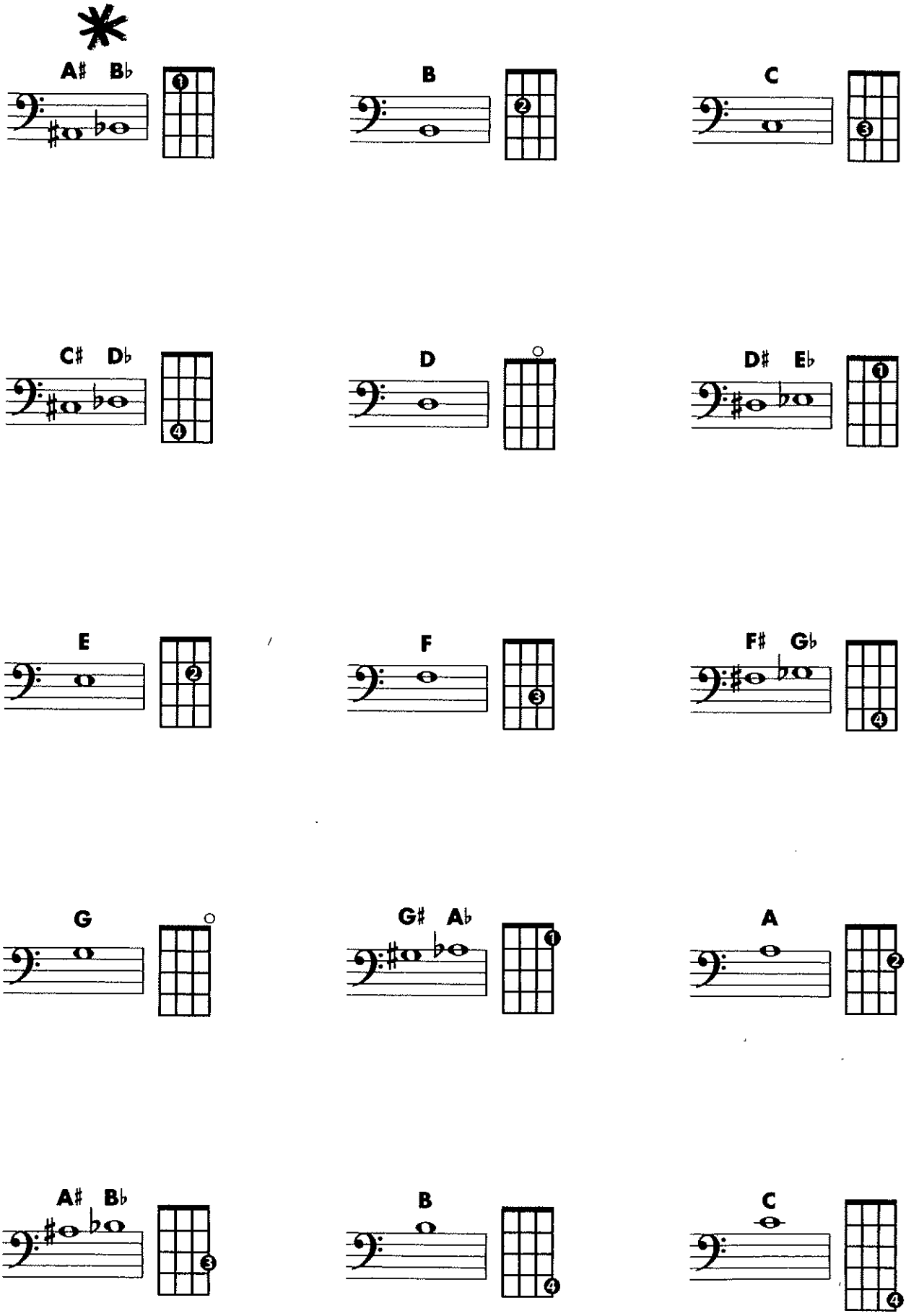






FINGERING CHART

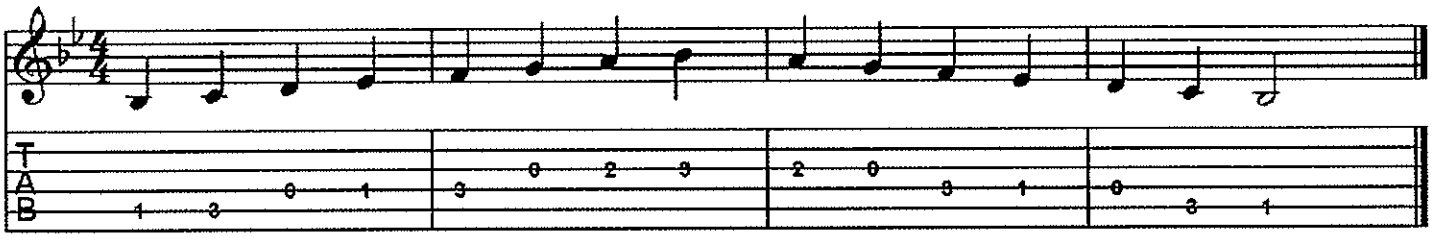
ELECTRIC BASS



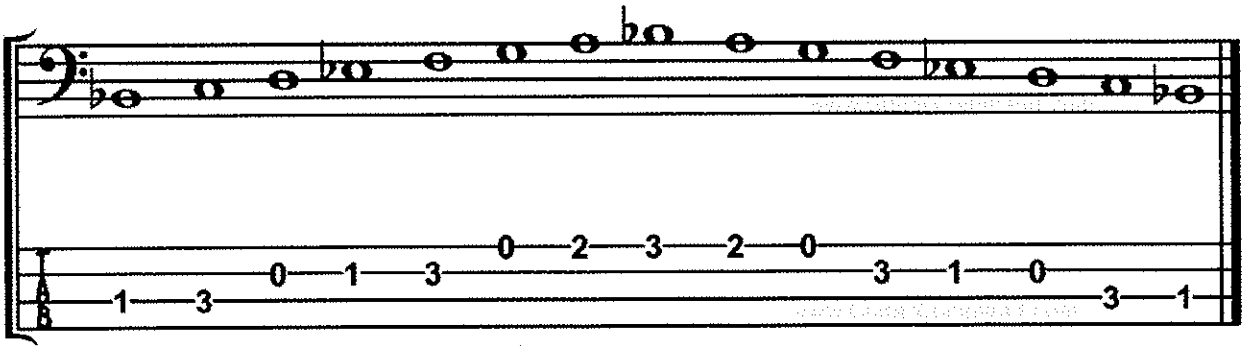
Concert Bb Major Scale

Number	1	2	3	4	5	6	7	8
Solfege	Do	Re	Mi	Fa	Sol	La	Ti	Do
C Instruments (Flute, Trombone, Baritone)	Bb	C	D	Eb	F	G	A	Bb
Bb Instruments (Trumpet, Tenor Sax Clarinet)	C	D	E	F	G	A	B	C
Eb Instruments (Alto Sax)	G	A	B	C	D	E	F#	G

Guitar



Bass Guitar

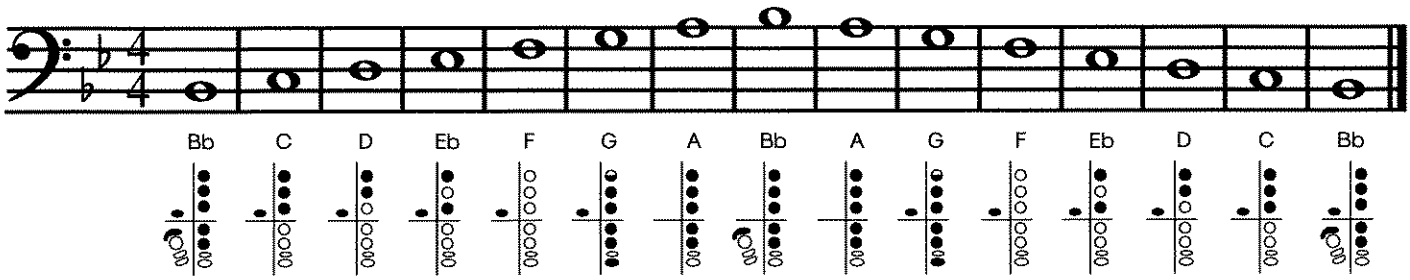


Bassoon

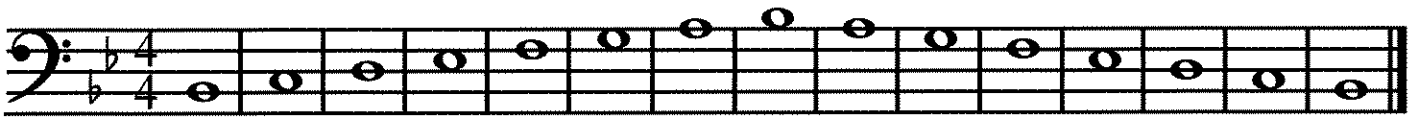
Concert Bb Scale

1. Scale with hints

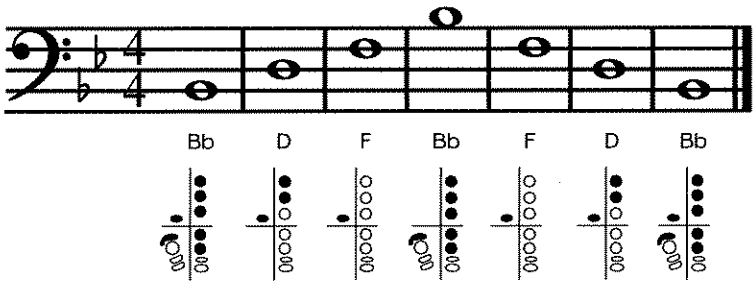
● = whisper key



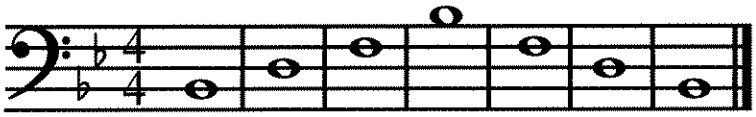
2. Scale



3. Arpeggio with hints

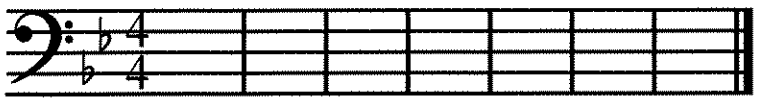


4. Arpeggio



5. Draw the notes of the scale.

6. Draw the notes of the arpeggio.



7. Fill-in the measures with notes from the scale in any order.

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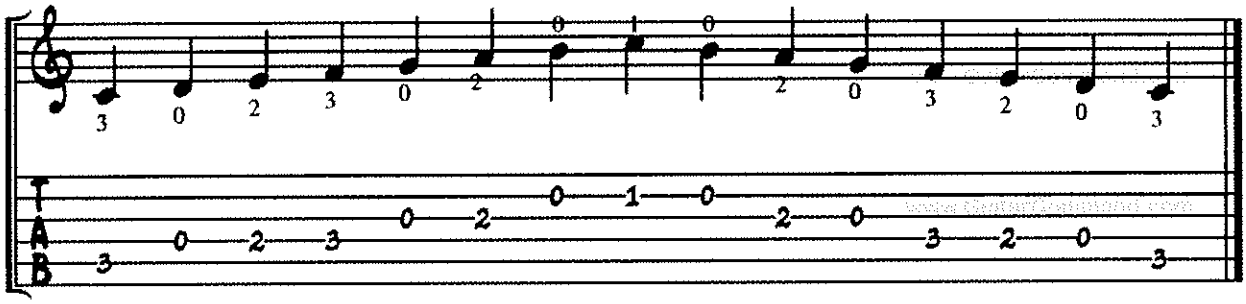
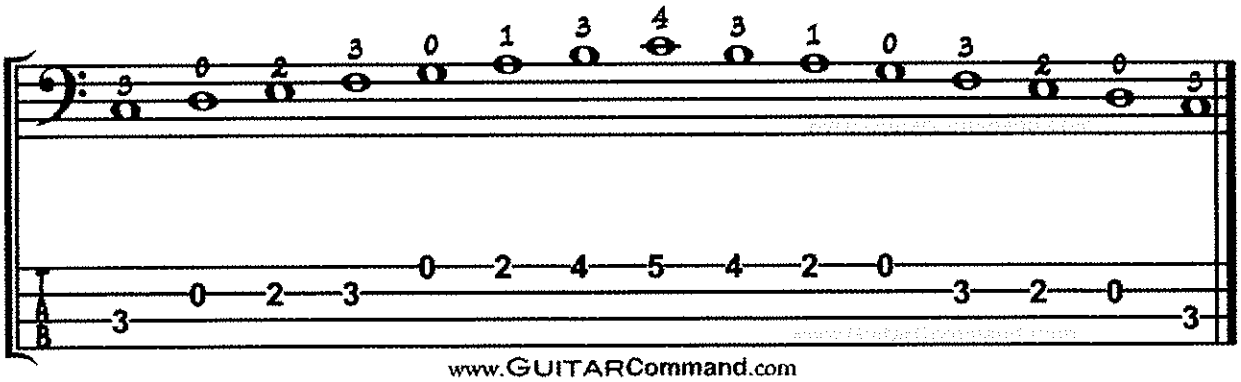
Concert C Major Scale

Number	1	2	3	4	5	6	7	8
Solfege	Do	Re	Mi	Fa	Sol	La	Ti	Do
C Instruments (Flute, Trombone, Baritone)	C	D	E	F	G	A	B	C
Bb Instruments (Trumpet, Tenor Sax Clarinet)	D	E	F#	G	A	B	C#	D
Eb Instruments (Alto Sax)	A	B	C#	D	E	F#	G#	A

Guitar



Bass Guitar

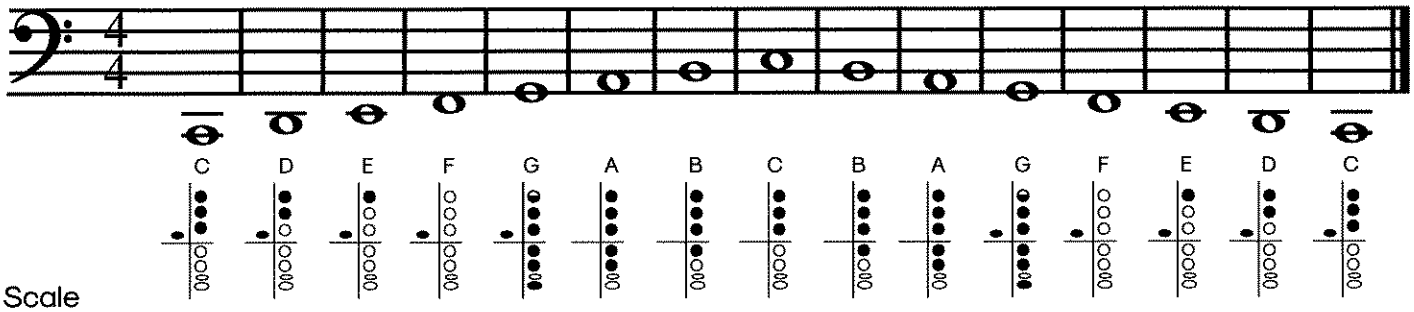


Bassoon

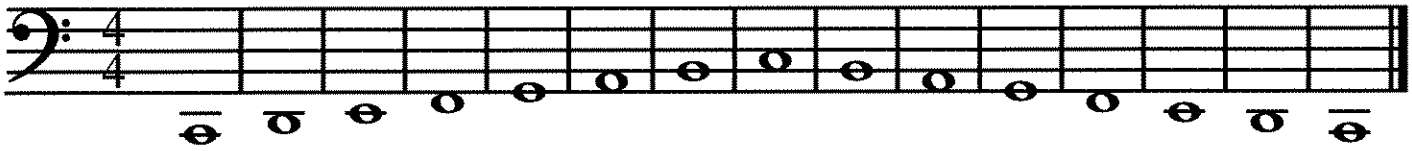
Concert C Scale

1. Scale with hints

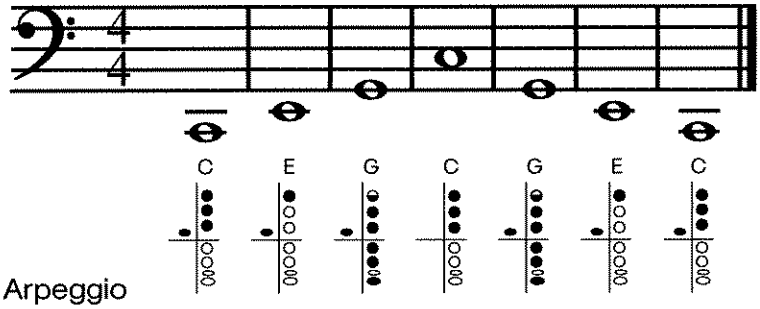
● = whisper key



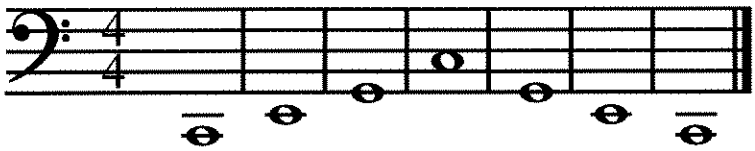
2. Scale



3. Arpeggio with hints



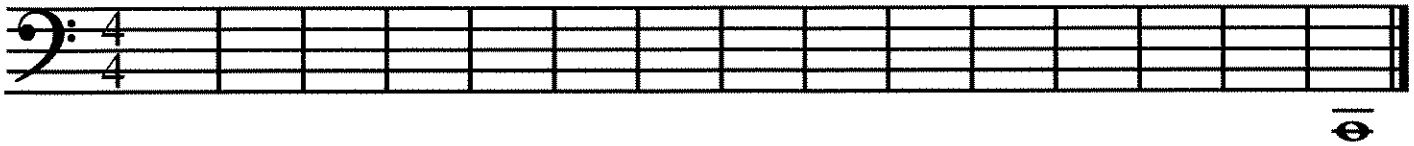
4. Arpeggio



5. Draw the notes of the scale.

6. Draw the notes of the arpeggio.

7. Fill-in the measures with notes from the scale in any order.



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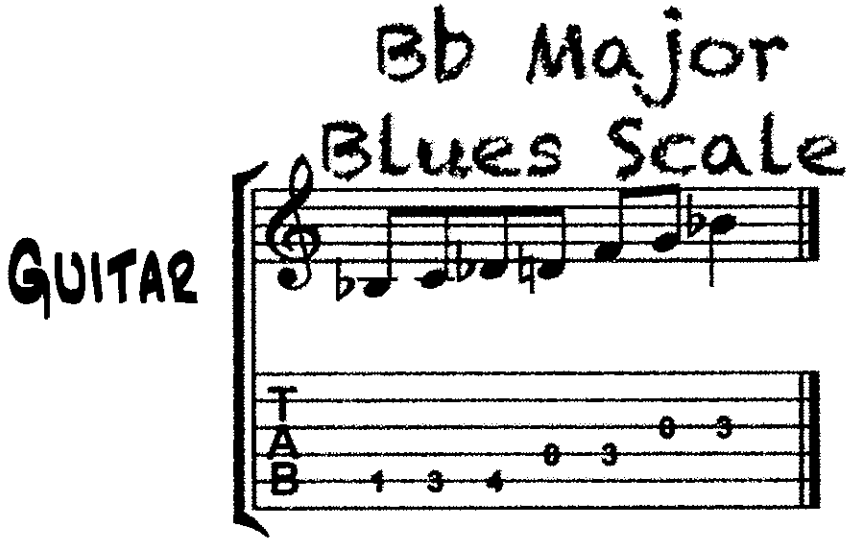
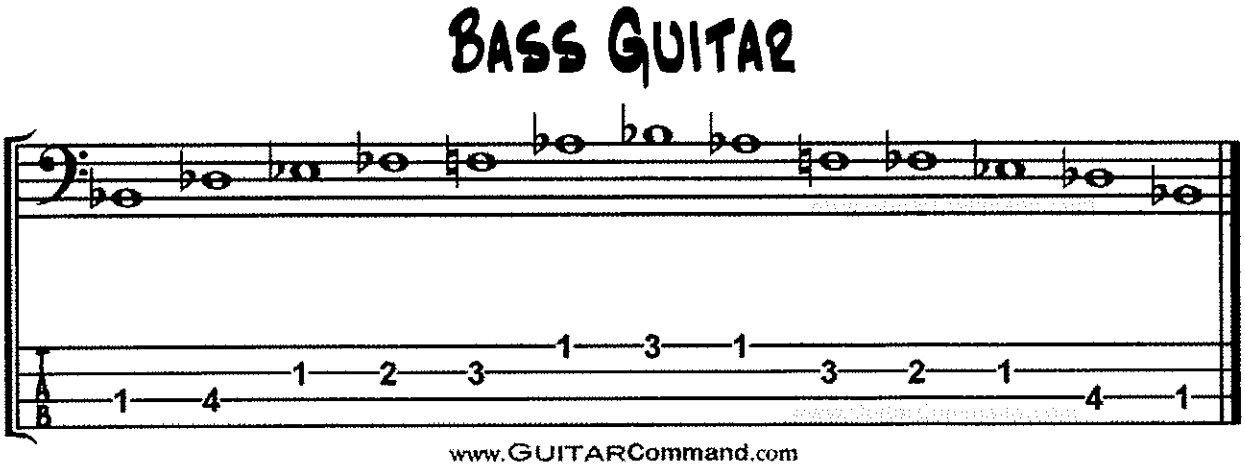
Concert Bb Blues Scale

Number	1	b3	4	b5	5	b7	8
Solfege	Do	Me	Fa	Se	Sol	Te	Do
C Instruments (Flute, Trombone, Baritone)	Bb	Db	Eb	E	F	Ab	Bb
Bb Instruments (Trumpet, Tenor Sax Clarinet)	C	Eb	F	F#	G	Bb	C
Eb Instruments (Alto Sax)	G	Bb	C	C#	D	F	G

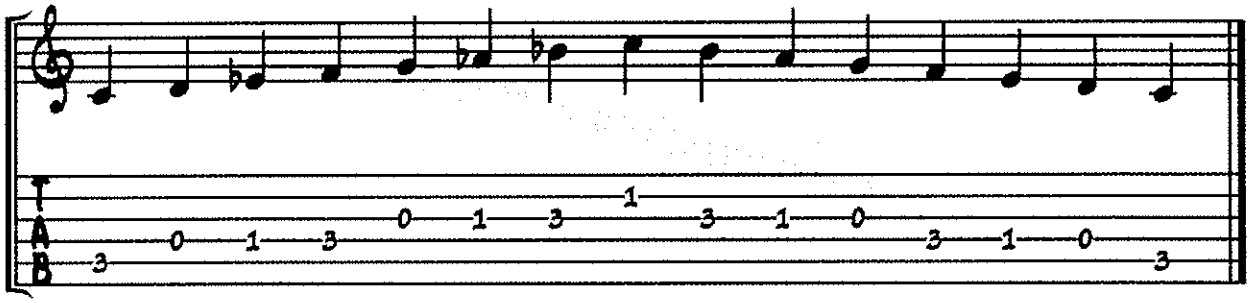




Concert C Minor Scale

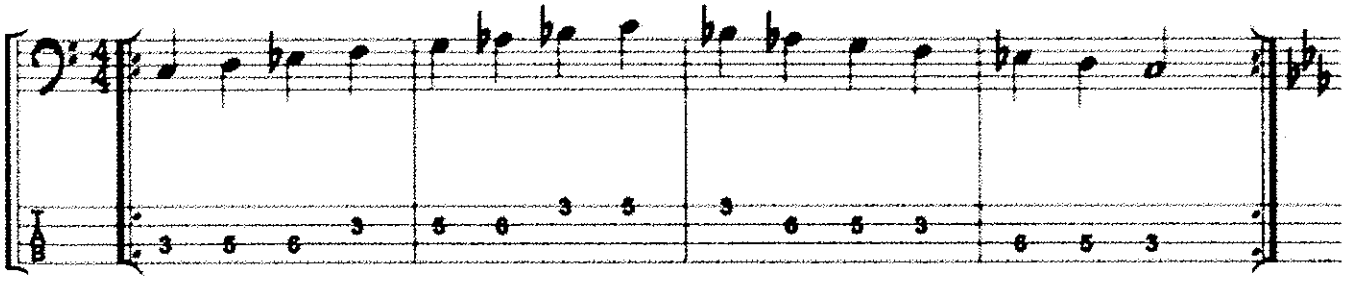
Number	1	2	3	4	5	6	7	8
Solfege	Do	Re	Me	Fa	Sol	Le	Te	Do
C Instruments (Flute, Trombone, Baritone)	C	D	Eb	F	G	Ab	Bb	C
Bb Instruments (Trumpet, Tenor Sax Clarinet)	D	E	F	G	A	Bb	C	D
Eb Instruments (Alto Sax)	A	B	C	D	E	F	G	A

Guitar



Bass Guitar

C Natural Minor Scale



SCI-TECH BAND / MTM MASTER PRACTICE CHECKLIST

FIRST 5 NOTES

☐ Do ☐ Re ☐ Mi ☐ Fa ☐ So ☐ *La* ☐ *Ti* ☐ *Do*

MAJOR SCALES

☐ Bb ☐ B ☐ C ☐ C#/Db ☐ D ☐ Eb ☐ E ☐ F ☐ F#/Gb ☐ G ☐ Ab ☐ A

NATURAL MINOR SCALES

☐ Bb ☐ B ☐ C ☐ C#/Db ☐ D ☐ Eb ☐ E ☐ F ☐ F#/Gb ☐ G ☐ Ab ☐ A

HARMONIC MINOR SCALES

☐ Bb ☐ B ☐ C ☐ C#/Db ☐ D ☐ Eb ☐ E ☐ F ☐ F#/Gb ☐ G ☐ Ab ☐ A

BLUES SCALES

☐ Bb ☐ B ☐ C ☐ C#/Db ☐ D ☐ Eb ☐ E ☐ F ☐ F#/Gb ☐ G ☐ Ab ☐ A

CHROMATIC SCALES

☐ 1 Octave Chromatic Scale (Concert Bb) ☐ 2 Octave Chromatic Scale (Concert Bb)

SUETA RHYTHM CHARTS

☐ 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 ☐ 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

RHYHTHM CHARTS (in Band Handbook)

☐ Unit I Rhythm Exercise ☐ Beginning Rhythms ☐ Rhythm Sheet I
☐ Quarters, Eighths, & Rests ☐ Offbeats 1 ☐ Offbeats 2 ☐ Rhythm Grid

FUNDAMENTAL RHYTHMS

☐ 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 ☐ 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 ☐ 73 ☐ 74 ☐ 75 ☐ 76 ☐ 77 ☐ 78 ☐ 79 ☐ 80 ☐ 81 ☐ 82
☐ 83 ☐ 84 ☐ 85 ☐ 86 ☐ 87 ☐ 88 ☐ 89 ☐ 90 ☐ 91 ☐ 92 ☐ 93 ☐ 94 ☐ 95 ☐ 96 ☐ 97 ☐ 98
☐ 99 ☐ 100 ☐ 101 ☐ 102 ☐ 103 ☐ 104 ☐ 105 ☐ 106 ☐ 107 ☐ 108 ☐ 109 ☐ 110 ☐ 111
☐ 112 ☐ 113 ☐ 114 ☐ 115 ☐ 116 ☐ 117 ☐ 118 ☐ 119 ☐ 120 ☐ 121 ☐ 122 ☐ 123 ☐ 124
☐ 125 ☐ 126 ☐ 127 ☐ 128 ☐ 129 ☐ 130 ☐ 131 ☐ 132 ☐ 133 ☐ 134 ☐ 135 ☐ 136 ☐ 137
☐ 138 ☐ 129 ☐ 140 ☐ 141 ☐ 142 ☐ 143 ☐ 144 ☐ 145 ☐ 146 ☐ 147 ☐ 148 ☐ 149 ☐ 150
☐ 151 ☐ 152 ☐ 153 ☐ 154 ☐ 155 ☐ 156 ☐ 157 ☐ 158 ☐ 159 ☐ 160 ☐ 161 ☐ 162 ☐ 163
☐ 164 ☐ 165 ☐ 166 ☐ 167 ☐ 168 ☐ 169 ☐ 170 ☐ 171 ☐ 172 ☐ 173 ☐ 174 ☐ 175 ☐ 176
☐ 177 ☐ 178 ☐ 179 ☐ 180 ☐ 181 ☐ 182 ☐ 183 ☐ 184 ☐ 185 ☐ 186 ☐ 187 ☐ 188 ☐ 189
☐ 190 ☐ 191 ☐ 192 ☐ 193 ☐ 194 ☐ 195

ALFRED'S DRUM METHOD, BOOK 1 (for Percussion)

Lesson: ☐ 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 ☐ 37 ☐ 38 ☐ 39

ALFRED'S DRUM METHOD, BOOK 2 (for Percussion)

Lesson: ☐ 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 ☐
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A FRESH APPROACH TO THE SNARE DRUM, APPENDIX (for Percussion)

Lesson: ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10 ☐ 11 ☐ 12 ☐ 13 ☐ 14 ☐ 15 ☐ 16 ☐
17 ☐ 18 ☐ 19 ☐ 20

Exercises p. 77: ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10 ☐ 11 ☐ 12 ☐ 13 ☐ 14 ☐ 15 ☐
16 ☐ 17 ☐ 18 ☐ 19 ☐ 20 ☐ 21 ☐ 22 ☐ 23

Essential Rudiments p. 82: ☐ Single Stroke Rudiments ☐ Roll Rudiments
☐ Paradiddle Rudiments ☐ Flam Rudiments ☐ Drag Rudiments

ESSENTIAL ELEMENTS, BOOK 1

☐ 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 ☐ 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 ☐ 73 ☐ 74 ☐ 75 ☐ 76 ☐ 77 ☐ 78 ☐ 79 ☐ 80 ☐ 81 ☐ 82
☐ 83 ☐ 84 ☐ 85 ☐ 86 ☐ 87 ☐ 88 ☐ 89 ☐ 90 ☐ 91 ☐ 92 ☐ 93 ☐ 94 ☐ 95 ☐ 96 ☐ 97 ☐ 98
☐ 99 ☐ 100 ☐ 101 ☐ 102 ☐ 103 ☐ 104 ☐ 105 ☐ 106 ☐ 107 ☐ 108 ☐ 109 ☐ 110 ☐ 111
☐ 112 ☐ 113 ☐ 114 ☐ 115 ☐ 116 ☐ 117 ☐ 118 ☐ 119 ☐ 120 ☐ 121 ☐ 122 ☐ 123 ☐ 124
☐ 125 ☐ 126 ☐ 127 ☐ 128 ☐ 129 ☐ 130 ☐ 131 ☐ 132 ☐ 133 ☐ 134 ☐ 135 ☐ 136 ☐ 137
☐ 138 ☐ 129 ☐ 140 ☐ 141 ☐ 142 ☐ 143 ☐ 144 ☐ 145 ☐ 146 ☐ 147 ☐ 148 ☐ 149 ☐ 150
☐ 151 ☐ 152 ☐ 153 ☐ 154 ☐ 155 ☐ 156 ☐ 157 ☐ 158 ☐ 159 ☐ 160 ☐ 161 ☐ 162 ☐ 163
☐ 164 ☐ 165 ☐ 166 ☐ 167 ☐ 168 ☐ 169 ☐ 170 ☐ 171 ☐ 172 ☐ 173 ☐ 174 ☐ 175 ☐ 176
☐ 177 ☐ 178 ☐ 179 ☐ 180 ☐ 181 ☐ 182 ☐ 183 ☐ 184 ☐ 185 ☐ 186 ☐ 187

Pg. 40 – Key of Concert Bb ☐ #1 ☐ #2 ☐ #3 ☐ #4; Concert Eb ☐ #1 ☐ #2 ☐ #3 ☐ #4
Concert F ☐ #1 ☐ #2 ☐ #3 ☐ #4; Concert Ab ☐ #1 ☐ #2 ☐ #3 ☐ #4

☐ Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 2

☐ 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 ☐ 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 ☐ 73 ☐ 74 ☐ 75 ☐ 76 ☐ 77 ☐ 78 ☐ 79 ☐ 80 ☐ 81 ☐ 82
☐ 83 ☐ 84 ☐ 85 ☐ 86 ☐ 87 ☐ 88 ☐ 89 ☐ 90 ☐ 91 ☐ 92 ☐ 93 ☐ 94 ☐ 95 ☐ 96 ☐ 97 ☐ 98
☐ 99 ☐ 100 ☐ 101 ☐ 102 ☐ 103 ☐ 104 ☐ 105 ☐ 106 ☐ 107 ☐ 108 ☐ 109 ☐ 110 ☐ 111
☐ 112 ☐ 113 ☐ 114 ☐ 115 ☐ 116 ☐ 117 ☐ 118 ☐ 119 ☐ 120 ☐ 121 ☐ 122 ☐ 123 ☐ 124
☐ 125 ☐ 126 ☐ 127 ☐ 128 ☐ 129 ☐ 130 ☐ 131 ☐ 132 ☐ 133 ☐ 134 ☐ 135 ☐ 136 ☐ 137
☐ 138 ☐ 129 ☐ 140 ☐ 141 ☐ 142 ☐ 143 ☐ 144 ☐ 145 ☐ 146 ☐ 147 ☐ 148 ☐ 149 ☐ 150
☐ 151 ☐ 152 ☐ 153 ☐ 154 ☐ 155 ☐ 156 ☐ 157 ☐ 158 ☐ 159 ☐ 160 ☐ 161 ☐ 162 ☐ 163
☐ 164 ☐ 165 ☐ 166 ☐ 167 ☐ 168 ☐ 169 ☐ 170 ☐ 171 ☐ 172 ☐ 173 ☐ 174 ☐ 175 ☐ 176
☐ 177 ☐ 178 ☐ 179 ☐ 180 ☐ 181 ☐ 182 ☐ 183 ☐ 184 ☐ 185 ☐ 186 ☐ 187 ☐ 188 ☐ 189
☐ 190 ☐ 191 ☐ 192 ☐ 193 ☐ 194 ☐ 195 ☐ 196 ☐ 197 ☐ 198 ☐ 199

☐ Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 3

☐ 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 ☐ 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 ☐ 73 ☐ 74 ☐ 75 ☐ 76 ☐ 77 ☐ 78 ☐ 79 ☐ 80 ☐ 81 ☐ 82
☐ 83 ☐ 84 ☐ 85 ☐ 86 ☐ 87 ☐ 88 ☐ 89 ☐ 90 ☐ 91 ☐ 92 ☐ 93 ☐ 94 ☐ 95 ☐ 96 ☐ 97 ☐ 98
☐ 99 ☐ 100 ☐ 101 ☐ 102 ☐ 103 ☐ 104 ☐ 105 ☐ 106 ☐ 107 ☐ 108 ☐ 109 ☐ 110 ☐ 111
☐ 112 ☐ 113 ☐ 114 ☐ 115 ☐ 116 ☐ 117 ☐ 118 ☐ 119 ☐ 120 ☐ 121 ☐ 122 ☐ 123 ☐ 124
☐ 125 ☐ 126 ☐ 127 ☐ 128 ☐ 129 ☐ 130 ☐ 131 ☐ 132 ☐ 133 ☐ 134 ☐ 135 ☐ 136 ☐ 137
☐ 138 ☐ 129 ☐ 140 ☐ 141 ☐ 142 ☐ 143 ☐ 144 ☐ 145 ☐ 146 ☐ 147 ☐ 148 ☐ 149 ☐ 150
☐ 151 ☐ 152 ☐ 153 ☐ 154 ☐ 155 ☐ 156 ☐ 157 ☐ 158 ☐ 159 ☐ 160 ☐ 161 ☐ 162 ☐ 163
☐ 164 ☐ 165 ☐ 166 ☐ 167 ☐ 168 ☐ 169 ☐ 170 ☐ 171 ☐ 172 ☐ 173 ☐ 174 ☐ 175 ☐ 176
☐ 177 ☐ 178 ☐ 179 ☐ 180 ☐ 181 ☐ 182 ☐ 183 ☐ 184 ☐ 185 ☐ 186 ☐ 187 ☐ 188 ☐ 189
☐ 190 ☐ 191 ☐ 192 ☐ 193 ☐ 194 ☐ 195

☐ Pg. 38-39 – Rhythm Studies

OTHER

☐ Band Repertoire ☐ Solo Repertoire ☐ Chamber Ensemble Repertoire ☐ Improvisation

Scale Checklist

KEY	MAJOR	MINOR	HARMONIC MINOR	BLUES	CHROMATIC (1 Octave)	CHROMATIC (2 Octaves)
Bb						
B						
C						
C#/Db						
D						
D#/Eb						
E						
F						
F#/Gb						
G						
G#/Ab						
A						

Scale Assignments

Concert & Jazz Band

QUARTER 1
Bb Blues
Bb Major
Bb Minor
C Major
C Minor
C Harmonic Minor
Bb Chromatic (1 Octave)

QUARTER 2
Eb Major
D#/Eb Minor
F Major
F Minor
Ab Major
G# Minor
G Major
G Minor

QUARTER 3
D Major
D Minor
C#/Db Major
C# Minor
E Major
E Minor
F Blues

QUARTER 4
F#/Gb Major
F# Minor
A Major
A Minor
B Major
B Minor

Symphonic Band

QUARTER 1
First Note – Concert Bb (Do)
First 5 Notes – Do-Re-Mi-Fa-So
Bb Major – Do-Re-Mi-Fa-So-La-Ti-Do

QUARTER 2
Bb Blues

QUARTER 3
Bb Chromatic (1 Octave)
C Major

QUARTER 4
C Minor

*Scale assignments subject to change

SciTech Band Groove Chart

-Chord Progressions For Improv-

Scale	C	D	E	F	G	A	B
Number	1	2	3	4	5	6	7
Major	I	ii	iii	IV	V	vi	vi^{o}
Minor	i	ii^{o}	III	iv	v	VI	VII

-Uppercase roman numerals = Major Chords (ex. III)
-Lowercase roman numerals = Minor Chords (ex. iii)

Number	Groove	Example in C Major/C Minor/Bb Blues	Scale	Write In New Key
1	i-III-VII-iv	Cm-Eb-Bb-Fm	Minor	
2	i-iv-ii^{o}-V	Cm-Fm-Ddim-G	Minor	
3	i-iv-VI-V^{7}	Cm-Fm-Ab-G^{7}	Minor	
4	i-v-v-i	Cm-Gm-Gm-Cm	Minor	
5	i-V-V-i	Cm-G-G-Cm	Minor	
6	i-v-vii-iv	Cm-Gm-Bbm-Fm	Minor	
7	i-V-vii-iv	Cm-G-Bbm-Fm	Minor	
8	i-VI-III-VII	Cm-Ab-Eb-Bb	Minor	
9	i-VI-iv-V	Cm-Ab-Fm-G	Minor	
10	i-VI-iv-v	Cm-Ab-Fm-Gm	Minor	
11	i-VI-VII-i	Cm-Ab-Bb-Cm	Minor	
12	i-VI-VII-iv	Cm-Ab-Bb-Fm	Minor	
13	i-VI-VII-V	Cm-Ab-Bb-G	Minor	
14	i-VI-VII-v	Cm-Ab-Bb-Gm	Minor	
15	i-VII-v-VI	Cm-Bb-Gm-Ab	Minor	
16	I-ii-IV-V	C-Dm-F-G	Major	
17	I-iii-ii-V	C-Em-Dm-G	Major	
18	I-iii-vi-IV	C-Em-Am-F	Major	
19	I-IV-I-V	C-F-C-G	Major	
20	I-V-vi-IV	C-G-Am-F	Major	
21	I-vi-ii-V	C-Am-Dm-G	Major	
22	I-vi-IV-V	C-Am-F-G	Major	
23	ii-vi-vii^{o}-I	Dm-Am-Bdim-C	Major	
24	ii-V-I-I	Cm-F-Bb-Bb	Blues	
25	ii-v-i-i	Cm-Fm-Bbm-Bbm	Blues	

-Chord progressions can be used in any key

Holiday Solos – Duets – Trios – Quartets

SOLOS (1+people)

Up On The Housetop
The Hanukkah Song
A Holly Jolly Christmas
Frosty The Snow Man
Rockin' Around The Christmas Tree
Jingle Bell Rock
Rudolph The Red-Nosed Reindeer
Let It Snow! Let It Snow! Let It Snow!
The Christmas Song (Chestnuts Roasting)

DUETS

Angels We Have Heard On High
Away In A Manger
Deck The Halls
The First Noel
God Rest Ye Merry Gentlemen
Hark! The Herald Angels Sing
It Came Upon A Midnight Clear
Jolly Old St. Nicholas
Joy To The World
O Holy Night
O Little Town Of Bethlehem
Silent Night
We Wish You A Merry Christmas

SOLOS, DUETS, TRIOS, QUARTETS

Angels We Have Heard On High
Away In A Manger
O Little Town of Bethlehem
God Rest Ye Merry Gentlemen
It Came Upon A Midnight Clear
O Come, All Ye Faithful
O Come, O Come, Emmanuel
Silent Night
We Three Kings of Orient Are
Good king Wenceslas
Hark! The Herald Angels Sing
The First Noel
We Wish You A Merry Christmas

CIRCLE YOUR CHOICE ABOVE

Names:_____

Instruments:_____

12 BAR BLUES

Blues Scale

	1	b3	4	b5	5	b7	8
C Instruments	Bb	Db	Eb	E	F	Ab	Bb
Bb Instruments	C	Eb	F	Gb	G	Bb	C
Eb Instruments	G	Bb	C	Db	D	F	G

12 Bar Blues Progression

Chords:	I	I	IV	I	V	IV	I
Measures:	2	2	2	2	1	1	2

12 Bar Blues Licks

1) 1-1-4-1-5-4-1

2) 4-b3-1

3) 1-b3-4

4) 4-b5-4-b5-4-b3-1

5) Descending Blues Scale 8-b7-5-b5-4-b3-1

6) 1-b3-4-b5-5

Solos

1) 1-1-4-1-5-4-1

2) 4-b3-1

1') 1-1-4-1-5-4-1 (with improv)

Ending) 8-8-8-b7-5-b5-4-b3-1

Walking Bass Line - C Instruments

(I) Bb D F G Ab G F D

(I) Bb D F G Ab G F D

(IV) Eb G Bb C Db C Bb G

(I) Bb D F G Ab G F D

(V) F A C D

(IV') Eb G Bb C

(I) Bb D F G Ab G F D

Walking Bass Line - Bb Instruments

(I) C E G A Bb A G E

(I) C E G A Bb A G E

(IV) F A C D Eb D C A

(I) C E G A Bb A G E

(V) G B D E

(IV') F A C D

(I) C E G A Bb A G E

Walking Bass Line - Eb Instruments

(I) G B D E F E D B

(I) G B D E F E D B

(IV) C E G A Bb A G E

(I) G B D E F E D B

(V) D F# A B

(IV') C E G A

(I) G B D E F E D B

ADVANCED MUSIC

1. Fantasie for Flute and Piano, Gabriel Faure

2. Concerto in G for Flute, Wolfgang Amadeus Mozart

3. Sonate for Clarinet and Piano, Camille Saint-Saens

4. Sonata in G Minor for Alto Saxophone, Henri Eccles

5. Rapsodie for Orchestra and Tenor Saxophone, Claude Debussy

6. Trumpet Concerto for Bb Trumpet and Piano, Johann Nepomuk Hummel

7. Trumpet Concerto in Eb, Franz Joseph Haydn

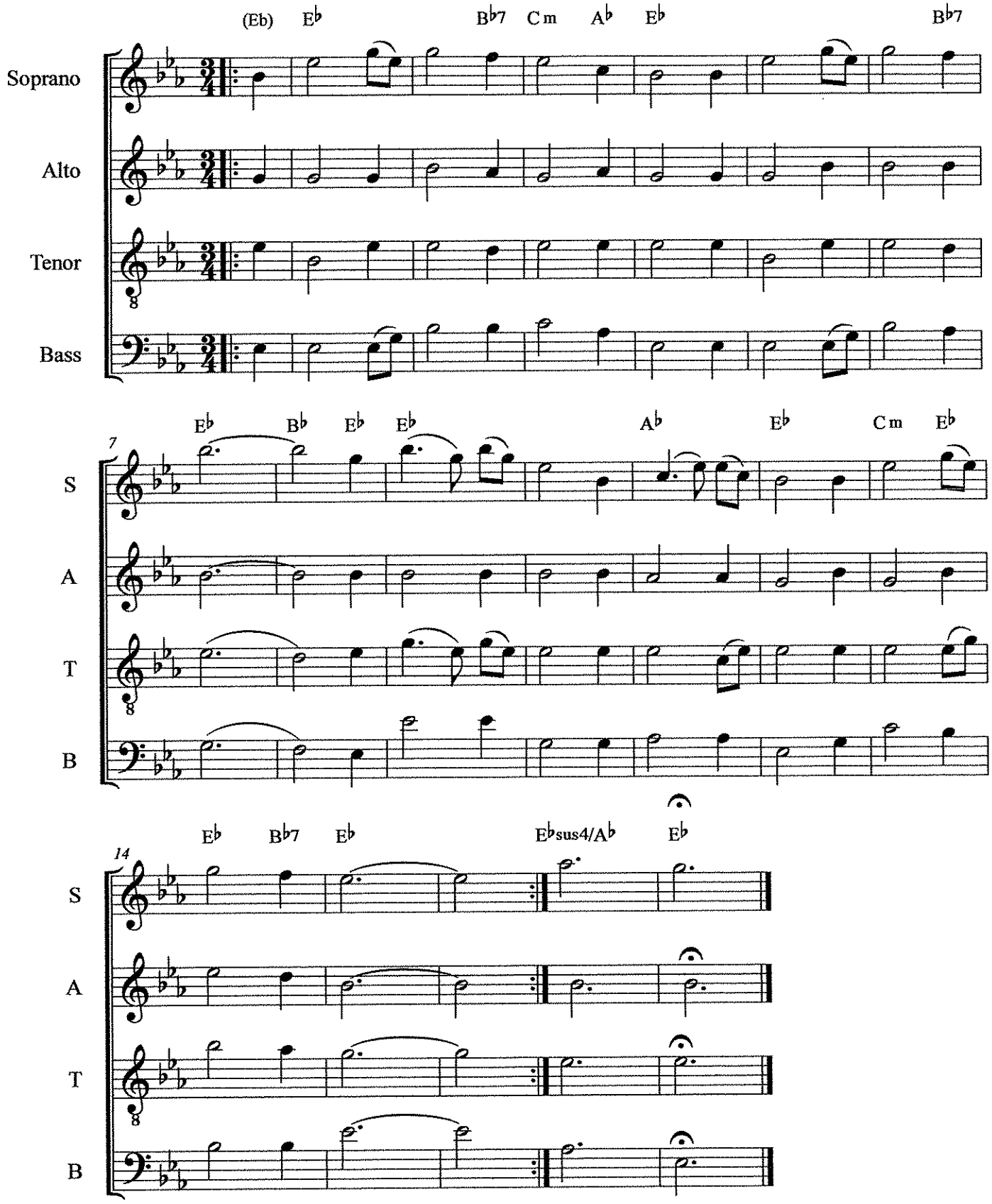
8. Concerto for Trombone and Piano, Rimsky-Korsakov

9. Concerto for Bass Tuba, Ralph Vaughan Williams

CONCERT PITCH SCORE

Amazing Grace

John Newton
Traditional
arr. R. Rodriguez & Bernice



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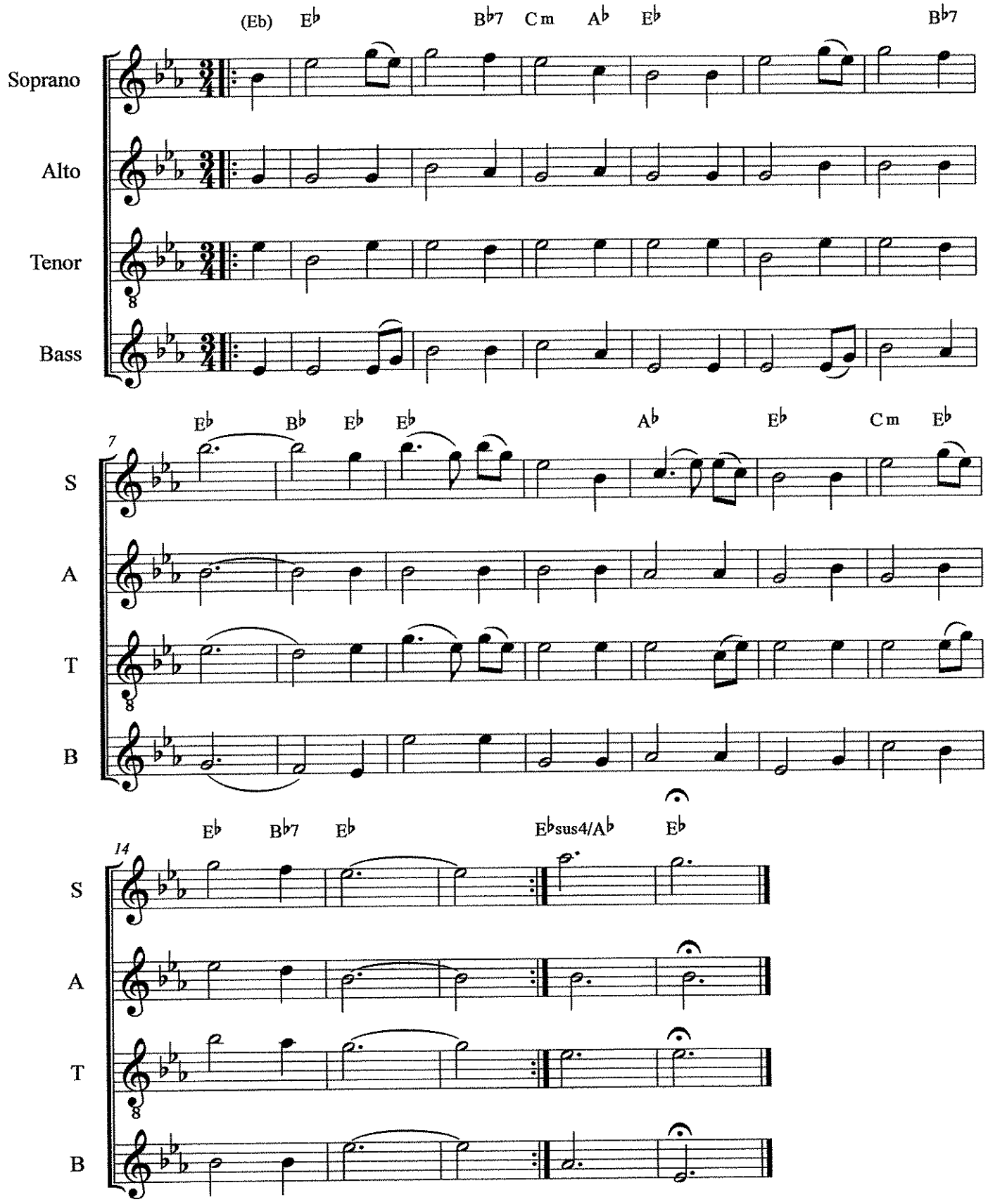
C INSTRUMENTS

Amazing Grace

John Newton
Traditional
arr. R. Rodriguez & Bernice



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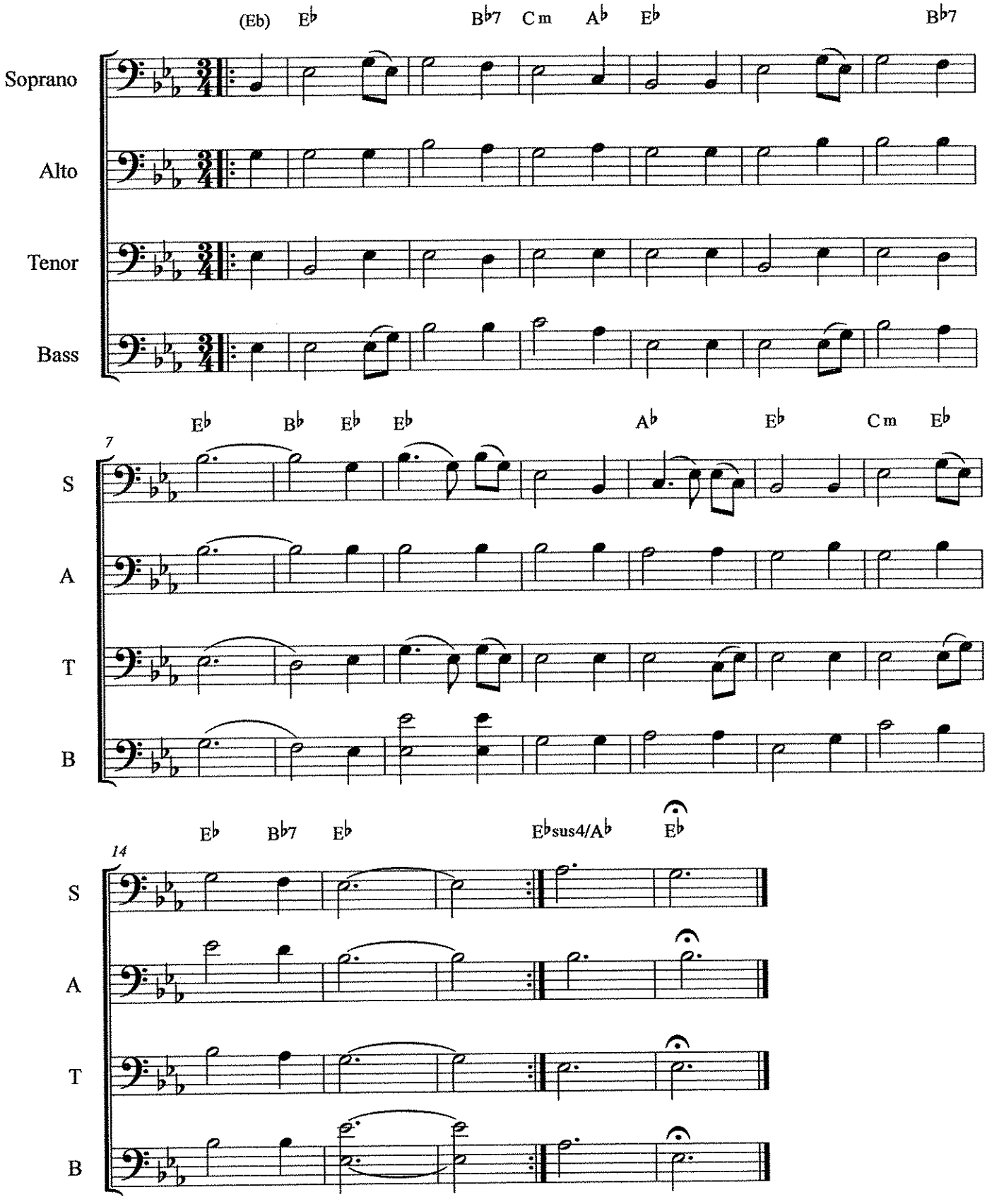
BASS CLEF INSTRUMENTS

Amazing Grace

John Newton
Traditional
arr. R. Rodriguez & Bernice



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SciTech Band Audition

SYMPHONIC BAND AUDITION REQUIREMENTS

1) Concert B^{b} Major Scale (One Octave, Memorized) – See p. 43 in Band Handbook
2) B^{b} Blues Scale (Memorized) – See p. 46 in Band Handbook
3) Concert B^{b} Chromatic Scale (One Octave, Memorized) – See Fingering Chart
4) Prepared Piece (Variations on Auld Lang Syne for Wind Players)*
(Solo 11 for Percussionists)
5) Sight-Reading
6) Interview

Additional Instructions
-Symphonic Band play prepared solo for "Symphonic Band"
-Extra points for playing "Concert Band/Jazz Band" solo
-Extra points for playing a prepared solo from Essential Elements book 1, 2, 3, or a new song from the binder

CONCERT BAND & JAZZ BAND AUDITION REQUIREMENTS

1) One scale selected randomly; district style - See p. 43/44 in Band Handbook (Bb Major, C Major, or C Minor)
2) B^{b} Blues Scale (Memorized) – See p. 46 in Band Handbook
3) Concert B^{b} Chromatic Scale (One Octave, Memorized) – See Fingering Chart
4) Prepared Piece (Variations on Auld Lang Syne for Wind Players)*
(Solo 11 and/or Solo 12 for Percussionists)
5) Sight-Reading
6) Interview

Additional Instructions
-Concert Band/Jazz Band play prepared solo for "Concert Band/Jazz Band"
-Extra points for playing a prepared solo from Essential Elements book 1, 2, 3, or a new song from the binder

SciTech Band
THE PRIDE OF SPRINGFIELD

SYMPHONIC BAND AUDITION SCALE LIST

Instrument Key
C Instruments: Flute, Trombone, Baritone, Tuba, Piano, Mallets
Bb Instruments: Clarinet Trumpet, Tenor Sax
Eb Instruments: Alto Sax, Baritone Sax

Concert Bb Major Scale
C Instruments: Bb C D Eb F G A Bb
Bb Instruments: C D E F G A B C
Eb Instruments: G A B C D E F# G

Concert Bb Blues Scale
C Instruments: Bb Db Eb E F Ab Bb
Bb Instruments: C Eb F Gb G Bb C
Eb Instruments: G Bb C Db D F G

Concert Bb Chromatic Scale
C Instruments: Bb B C C# D D# E F F# G G# A Bb
Bb Instruments: C C# D D# E F F# G G# A Bb B C
Eb Instruments: G G# A Bb B C C# D D# E F F# G

SciTech Band

THE PRIDE OF SPRINGFIELD

AUDITION SCORE SHEET

(or Test Score Sheet)

Name:_____

I am auditioning for ☐ Concert Band ☐ Jazz Band
☐ Stomp Percussion Ensemble ☐ Other_____
Please check all that apply.

CATEGORY	MASTERY 4	PROFICIENT 3	DEVELOPING 2	EMERGING 1
DESCRIPTION OF LEVELS	• Indicates a mastery level, exceeding expectations. • Student rarely needs assistance with demanding tasks, is self-motivated, and produces consistently high-quality work.	• Reaches expected (or proficient) level for this task. • Student produces quality work and occasionally needs assistance with demanding tasks.	• Indicates a developing level for this task. • Student produces required work with teacher direction and support.	• Indicates an emerging level for this task. • Student requires constant teacher direction, support, and assistance.
GRADING (if applicable)	A (100-90)	B (89-80)	C (79-70)	D (69-60)
TONE QUALITY (4 Points)				
RHYTHMIC ACCURACY (4 Points)				
NOTE ACCURACY (4 Points)				
DYNAMICS (4 Points)				
ARTICULATION (4 Points)				
INTONATION (4 Points)				
EXPRESSION (4 Points)				
SIGHT-READING (4 Points)				
PERCUSSION TECHNIQUE -Posture for Wind Players- (4 Points)				
TOTAL POINTS 36 Points Possible	COMMENTS_____			

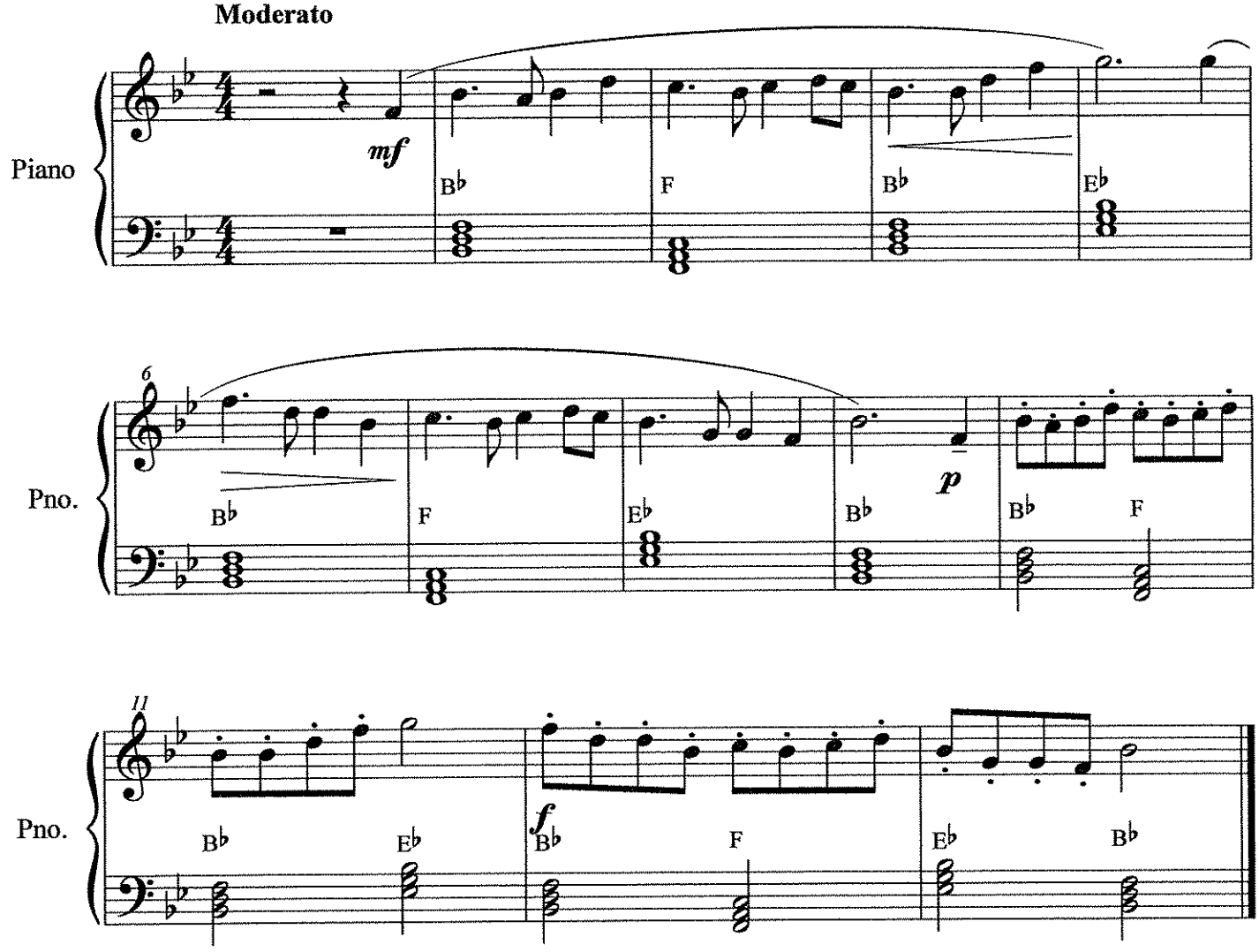
Piano

Audition Prepared Solo - Symphonic Band

Variations on Auld Lang Syne

arr. Bernice

Moderato



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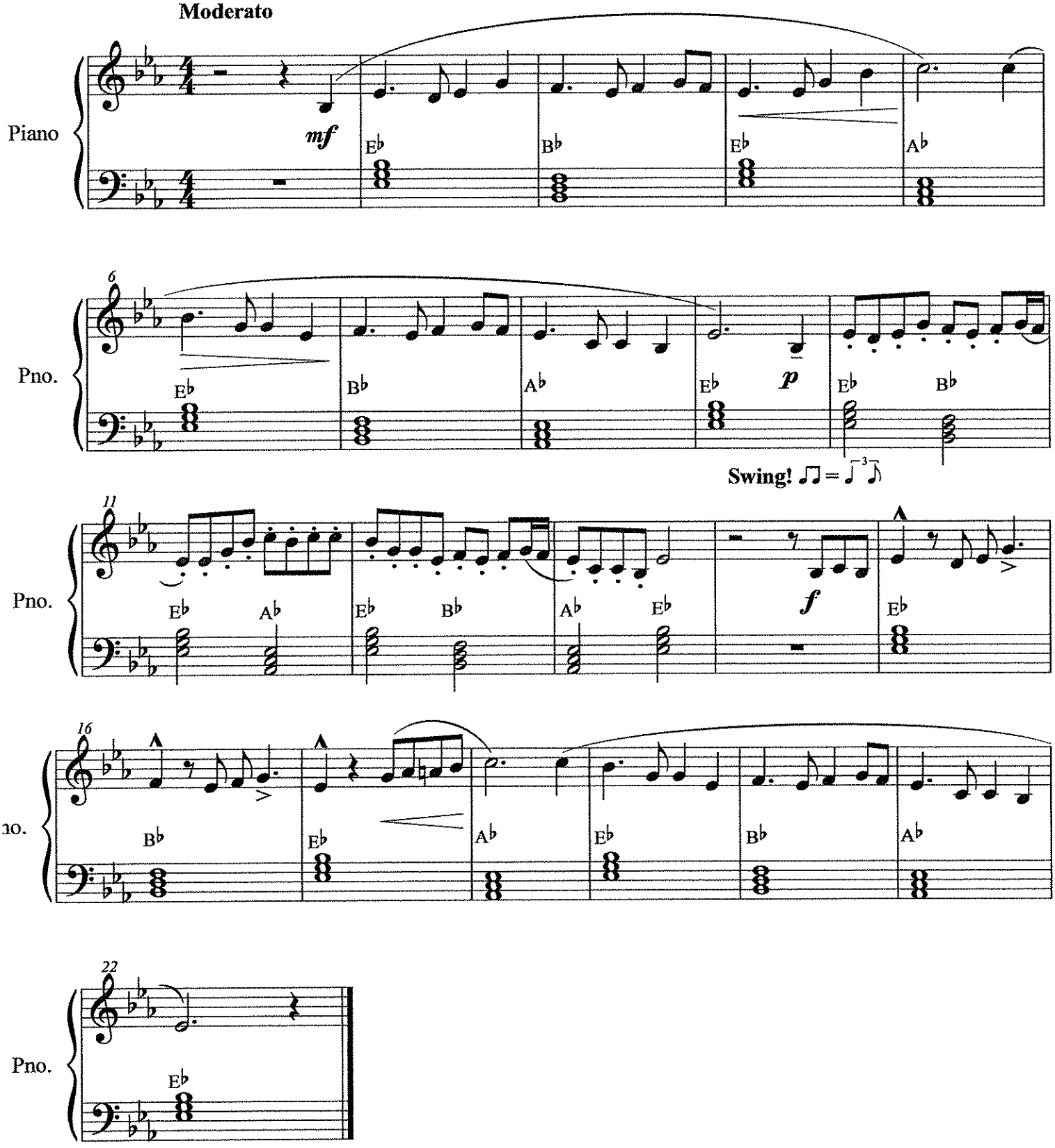
Audition Prepared Solo - ADVANCED BAND

Piano

Variations on Auld Lang Syne

arr. Bernice

Moderato



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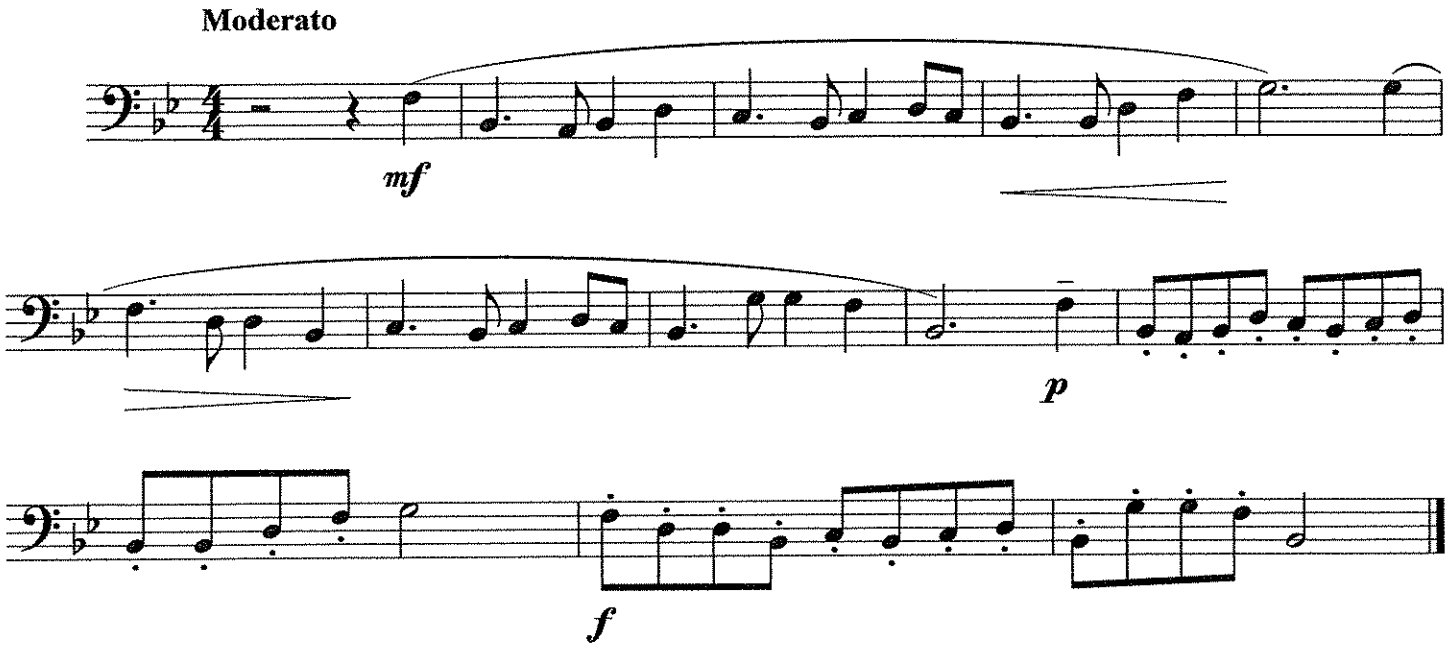
Audition Prepared Solo - Symphonic Band

Trombone & Baritone

Variations on Auld Lang Syne

arr. Bernice



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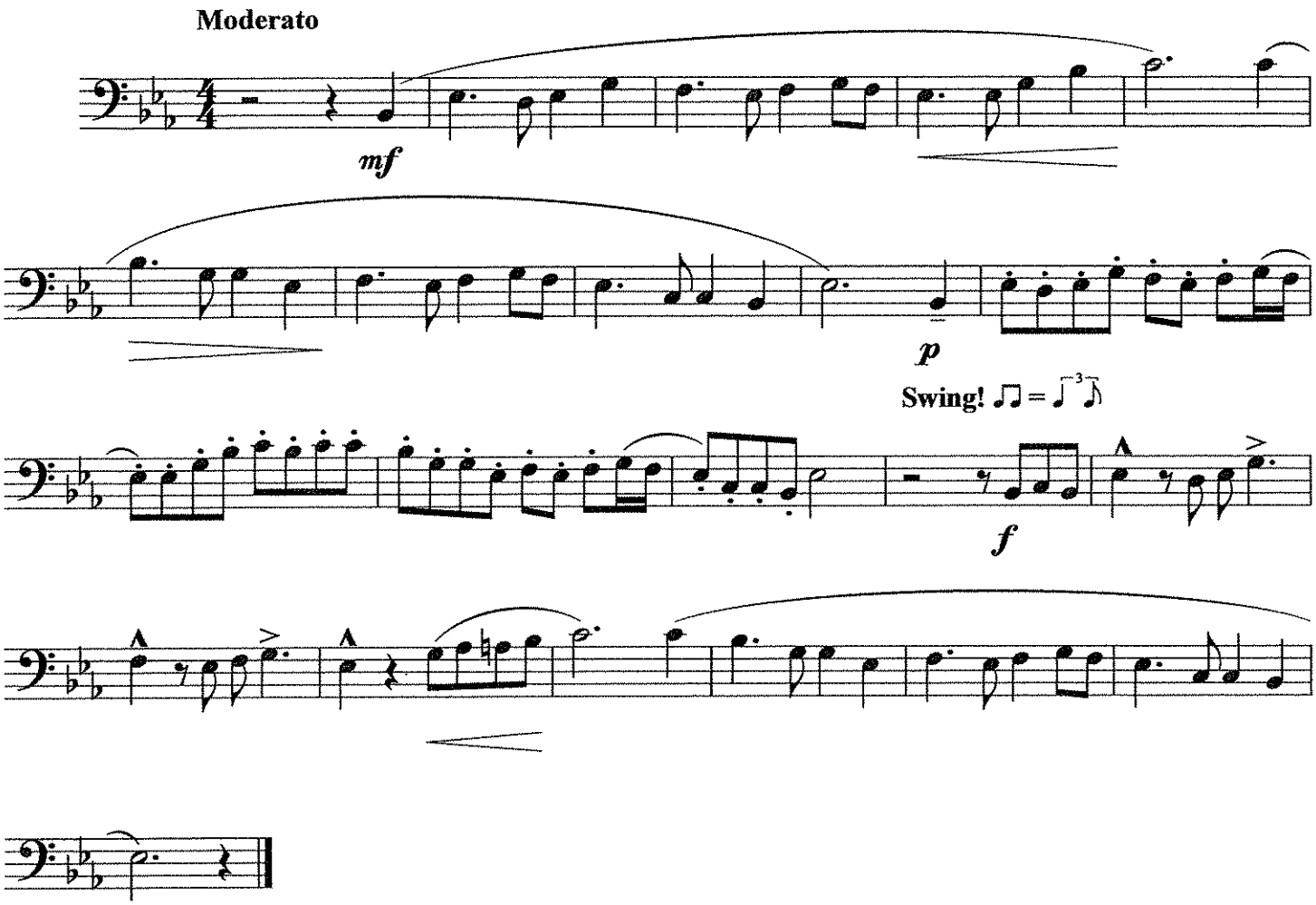
Audition Prepared Solo - ADVANCED BAND

Trombone/Baritone

Variations on Auld Lang Syne

arr. Bernice



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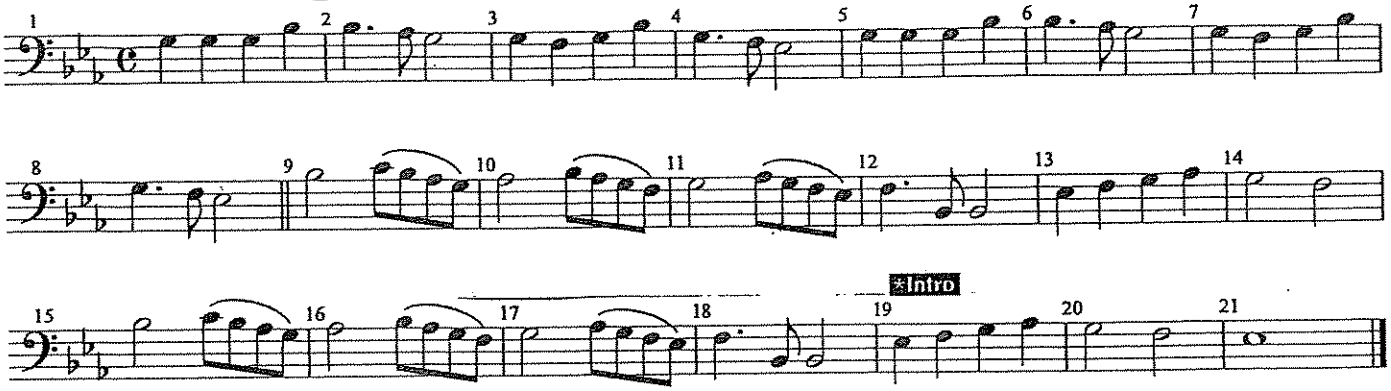
Angels We Have Heard on High

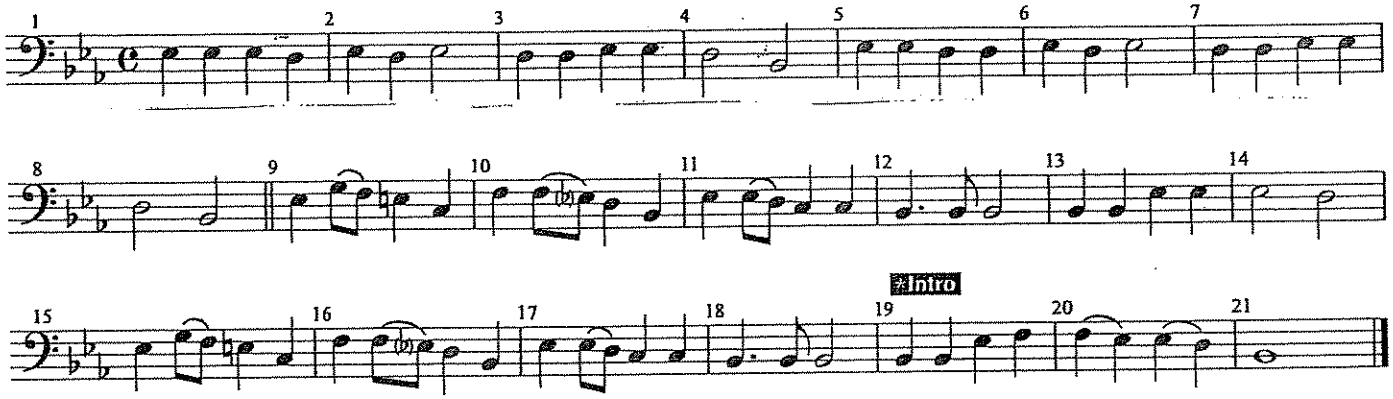
Bass Guitar

Traditional French Carol

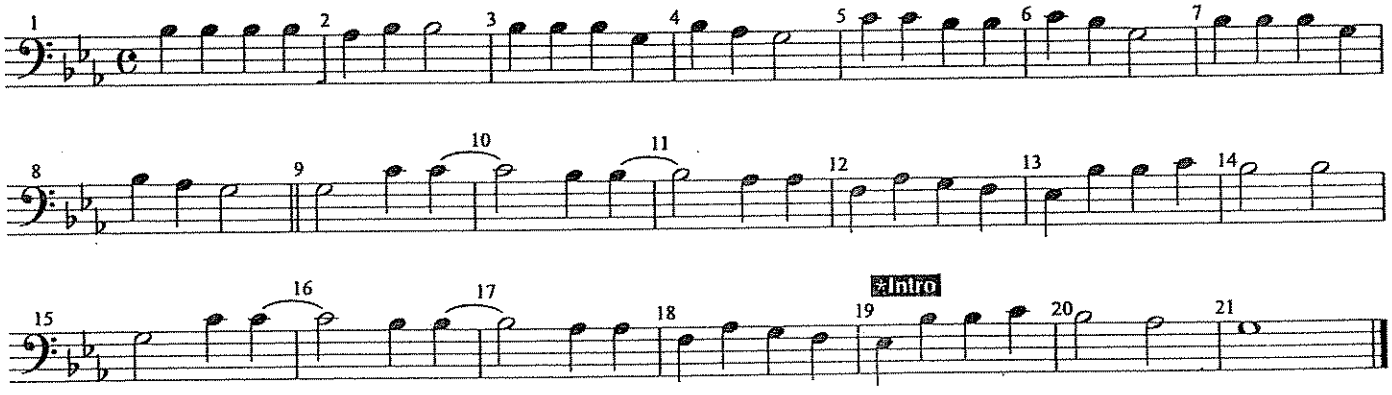
Soprano



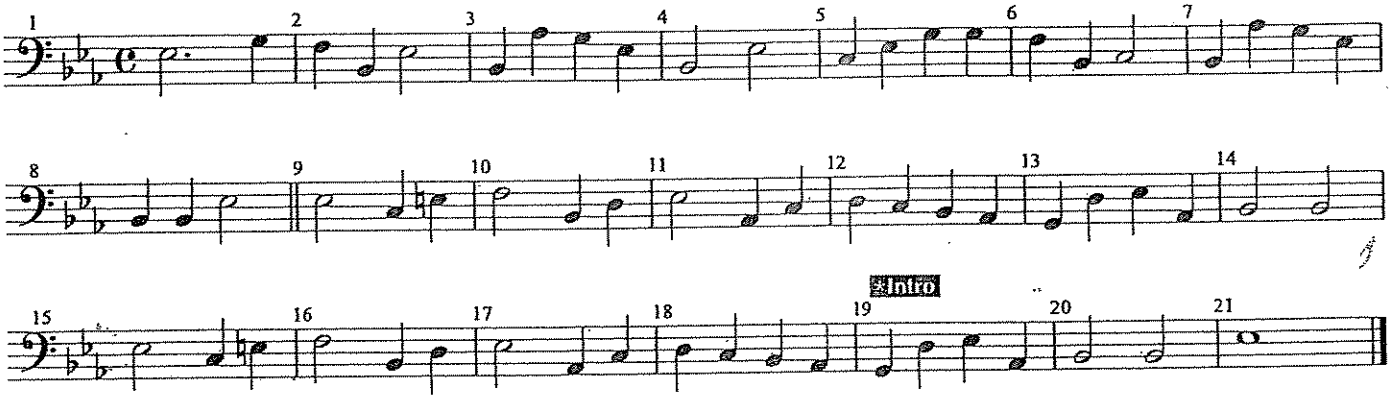
Alto



Tenor



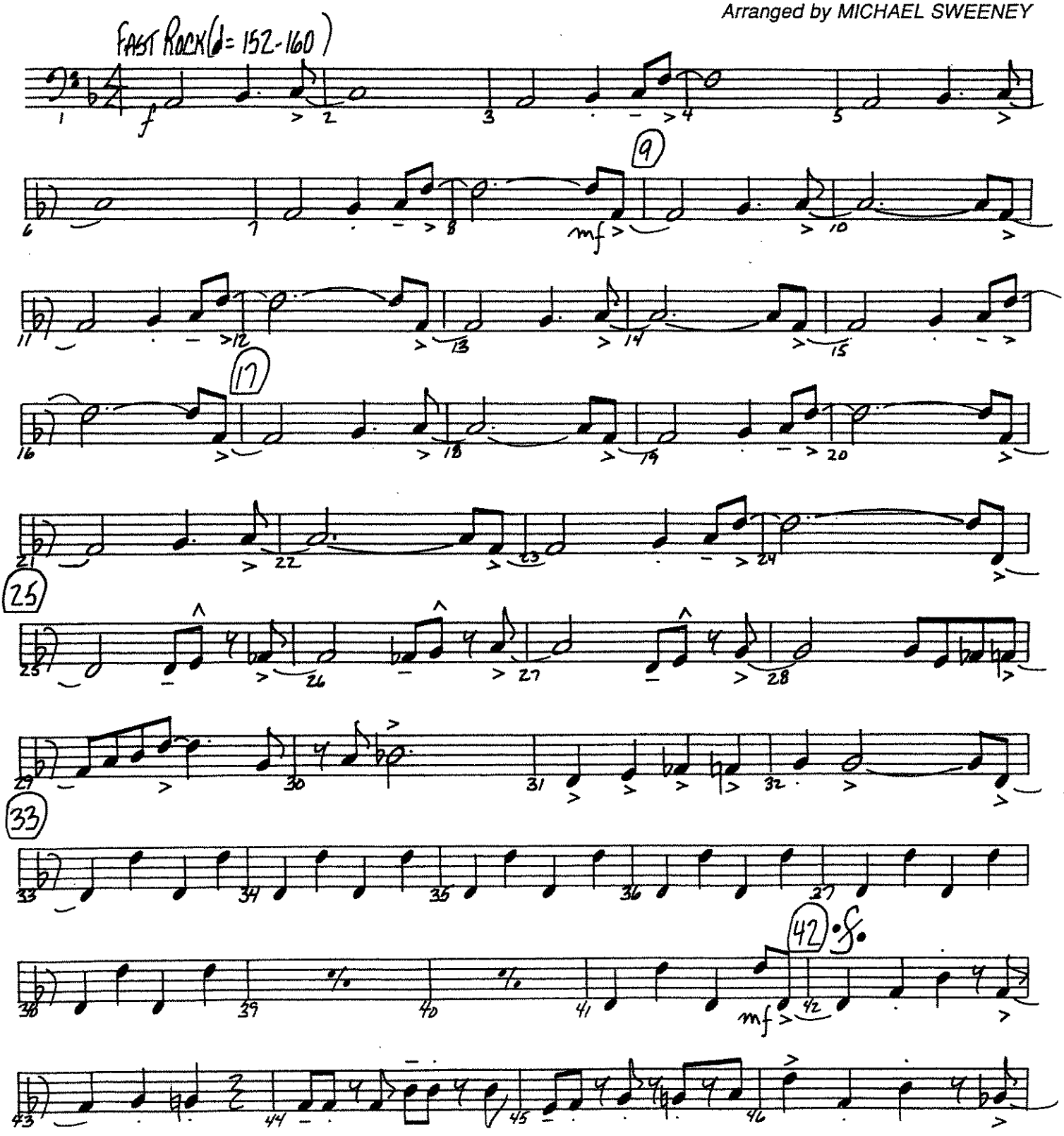
Bass



Birdland

BASS

Music by JOSEF ZAWINUL
Arranged by MICHAEL SWEENEY



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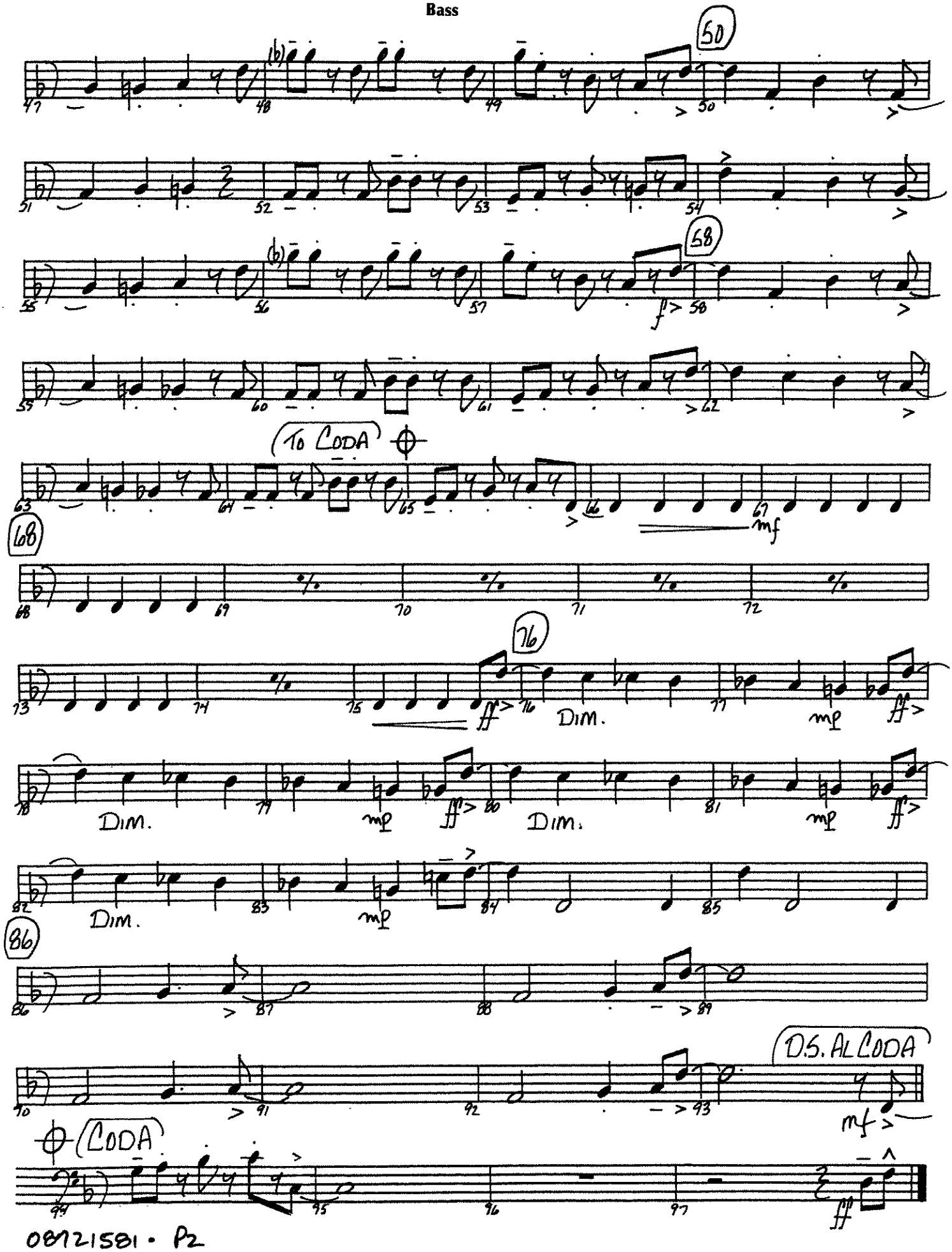
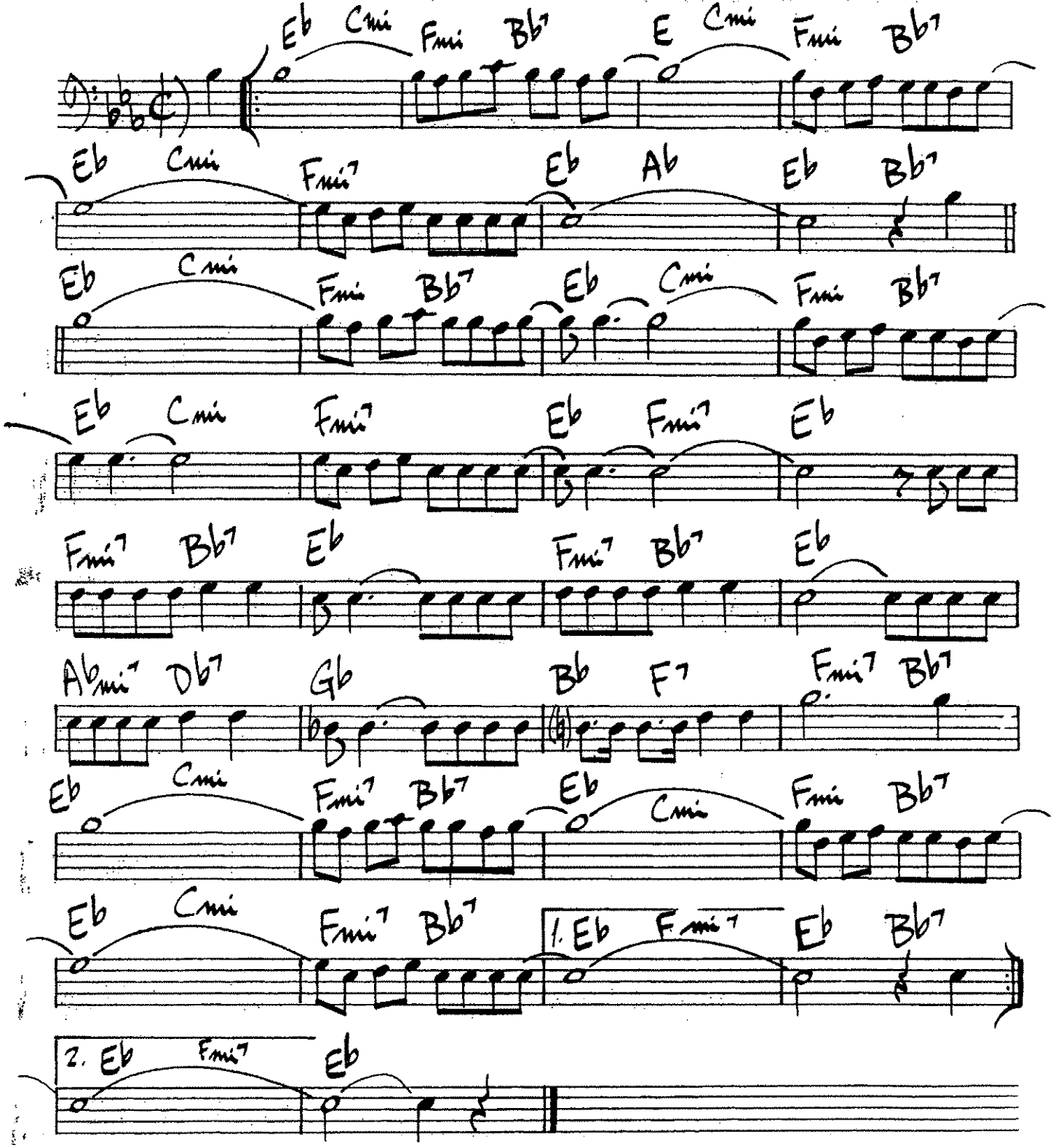

50
58
To Coda
68
76
Dim.
mp
ff
86
D.S. al Coda
Coda
mf
ff

B.C.

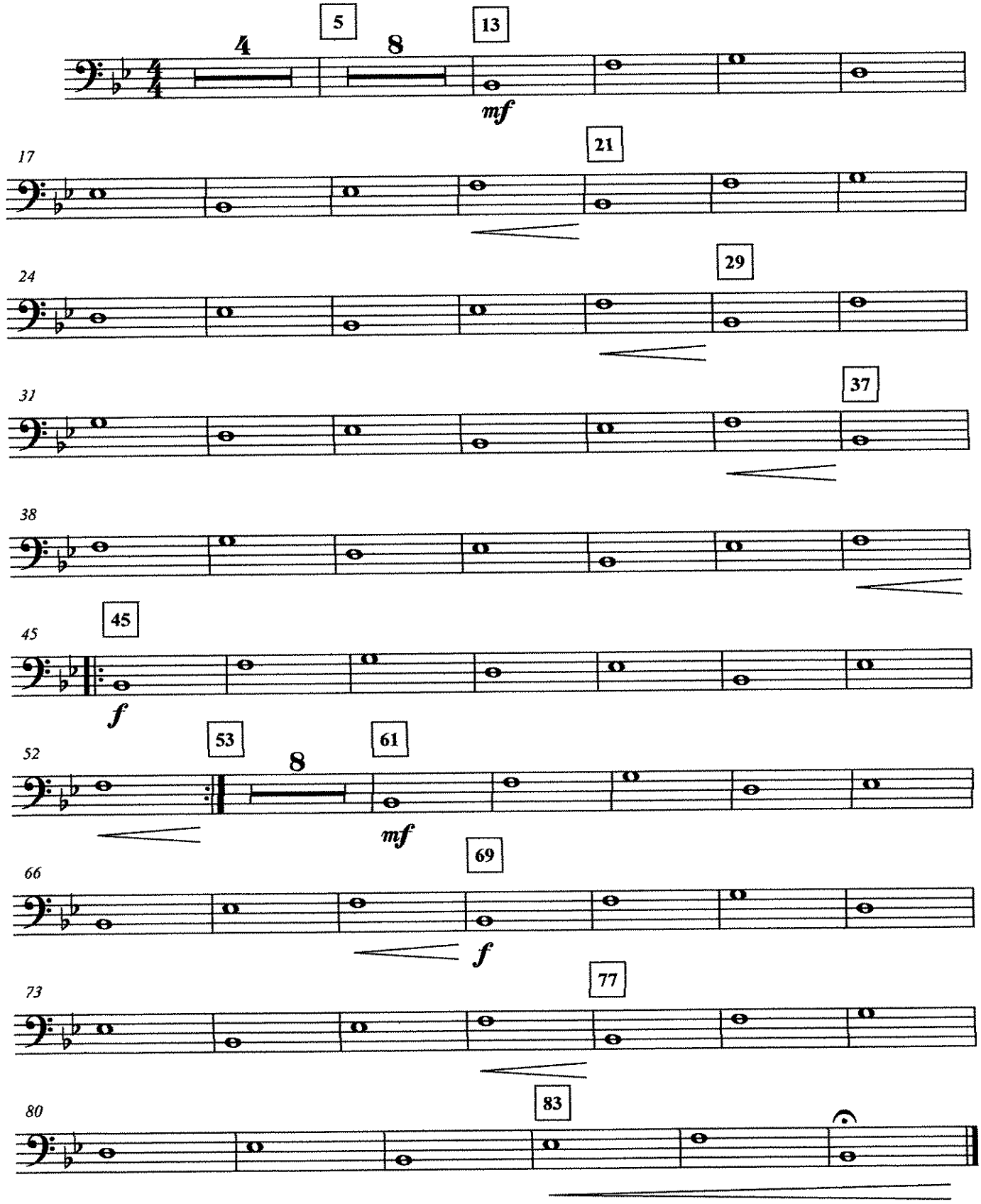
BLUE MOON


Eb Cmi Fmi Bb7 Eb Cmi Fmi Bb7
Eb Cmi Fmi7 Eb Ab Eb Bb7
Eb Cmi Fmi Bb7 Eb Cmi Fmi Bb7
Eb Cmi Fmi7 Eb Fmi7 Eb
Fmi7 Bb7 Eb Fmi7 Bb7 Eb
Abmi7 Db7 Gb Bb F7 Fmi7 Bb7
Eb Cmi Fmi7 Bb7 Eb Cmi Fmi Bb7
Eb Cmi Fmi7 Bb7 1. Eb Fmi7 Eb Bb7
2. Eb Fmi7 Eb

Trombone

Canon Remix

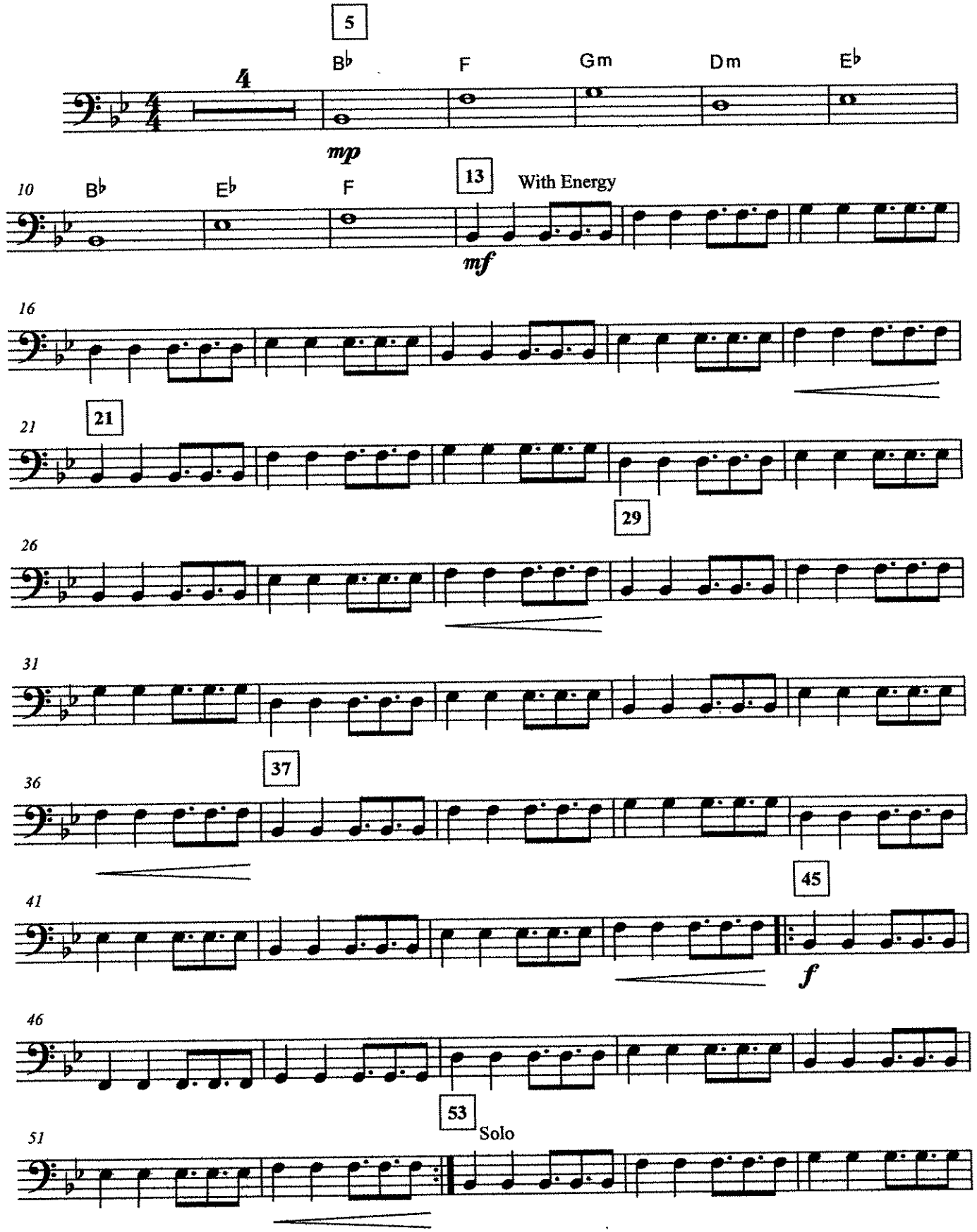
Pachelbel /Arr. Bernice



Bass Guitar

Canon Remix

Pachelbel /Arr. Bernice



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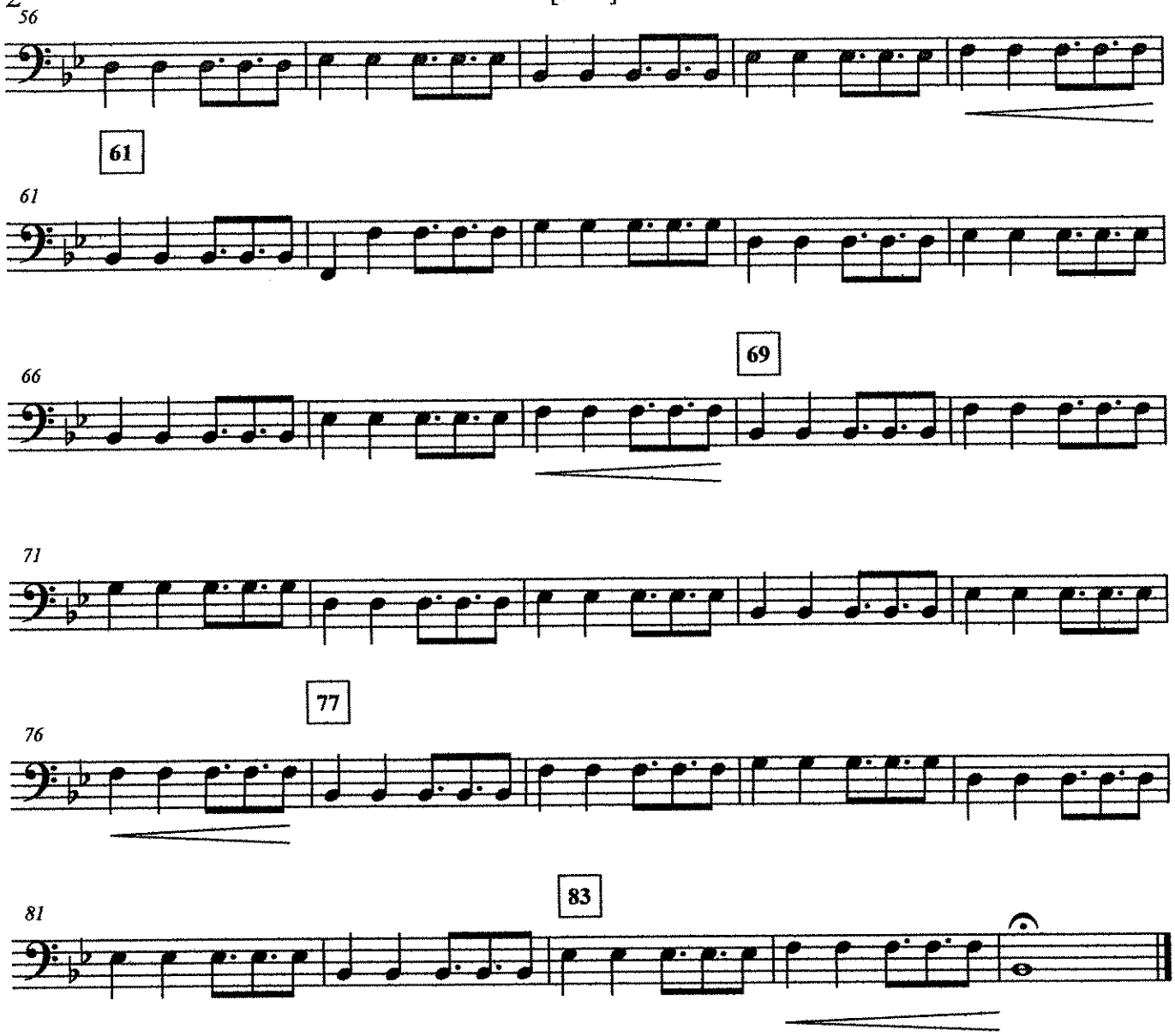
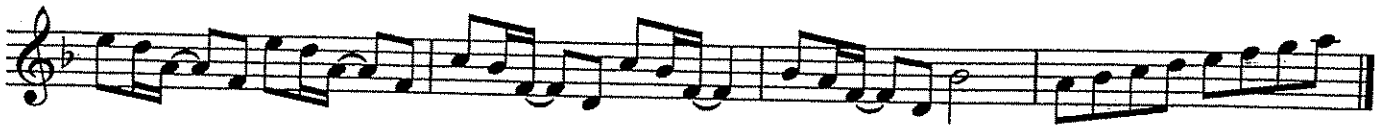
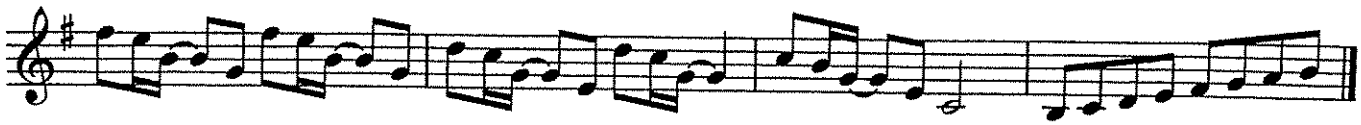


Careless Whisper – Melody

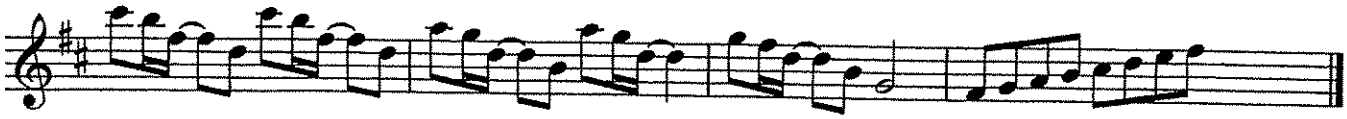
Melody C – Flute



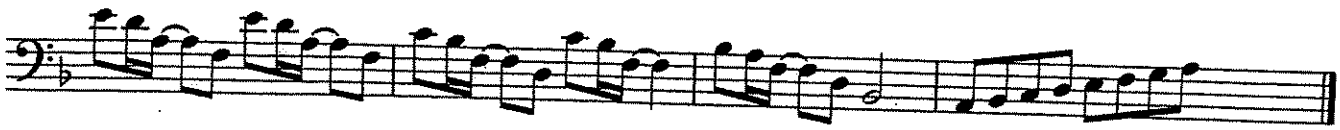
Melody Bb – Trumpet, Clarinet, Tenor Sax



Melody Eb – Alto Sax, Bari Sax



Melody Bass Clef – Trombone, Baritone



Piano – Chords

Dm, Gm, Bb, Am

Lyrics

You really gotta sponsor us,

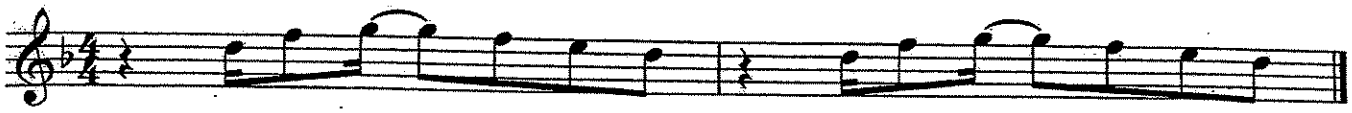
All of the SciTech Band.

We really need your money now,

Just lend us a hand

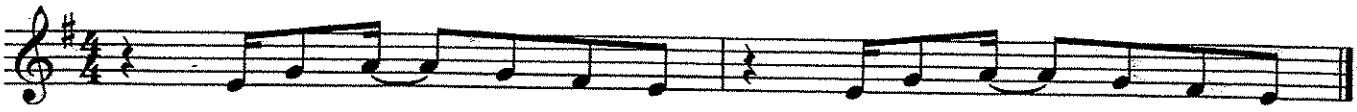
Careless Whisper – Horn Lick

Horn Lick C – Flute



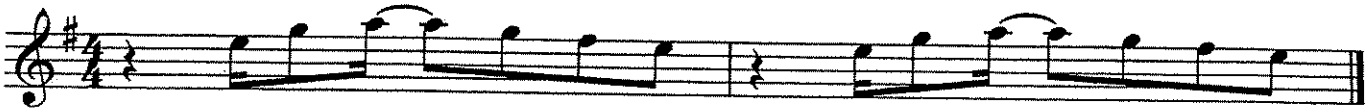
D F G F E D D F G F E D

Horn Lick Bb (Low) – Clarinet, Trumpet, Tenor Sax



E G A G F# E E G A G F# E

Horn Lick Bb (High) – Clarinet, Trumpet, Tenor Sax

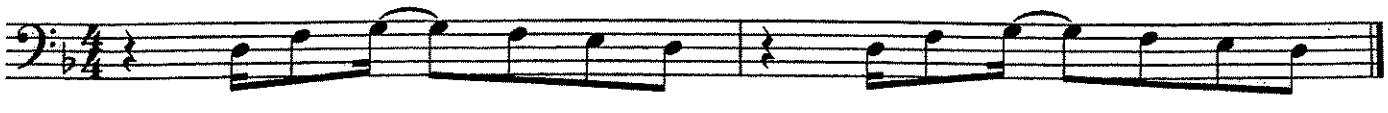


E G A G F# E E G A G F# E

Horn Lick Eb – Alto Sax, Bari Sax

B D E D C# B B D E D C# B

Horn Lick Bass Clef – Trombone, Baritone



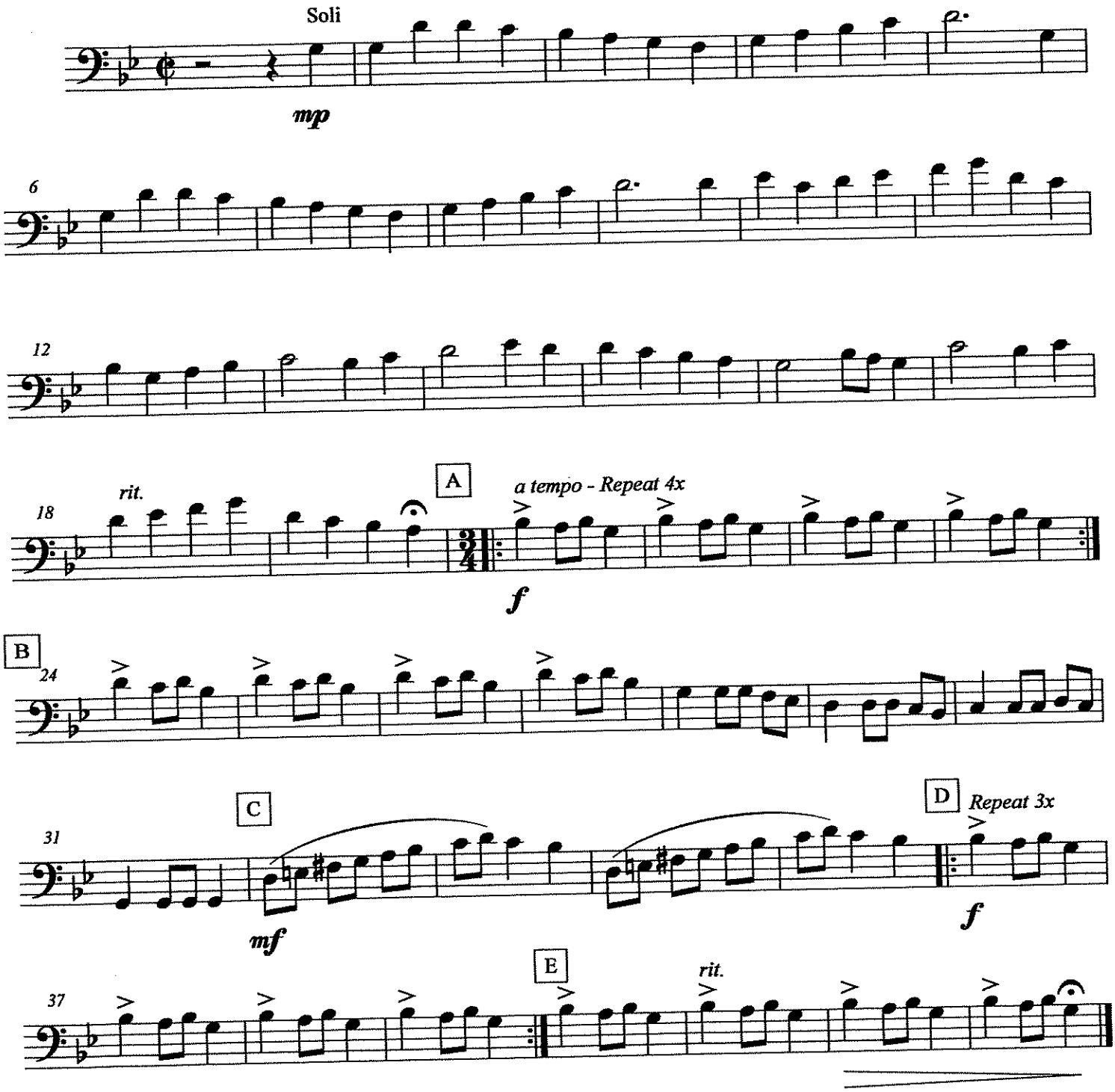
D F G F E D D F G F E D

Carol of The Bells

Melody - Bass Clef
-Trombone / Baritone

Quartet Version

arr. Turgeon & Brernice



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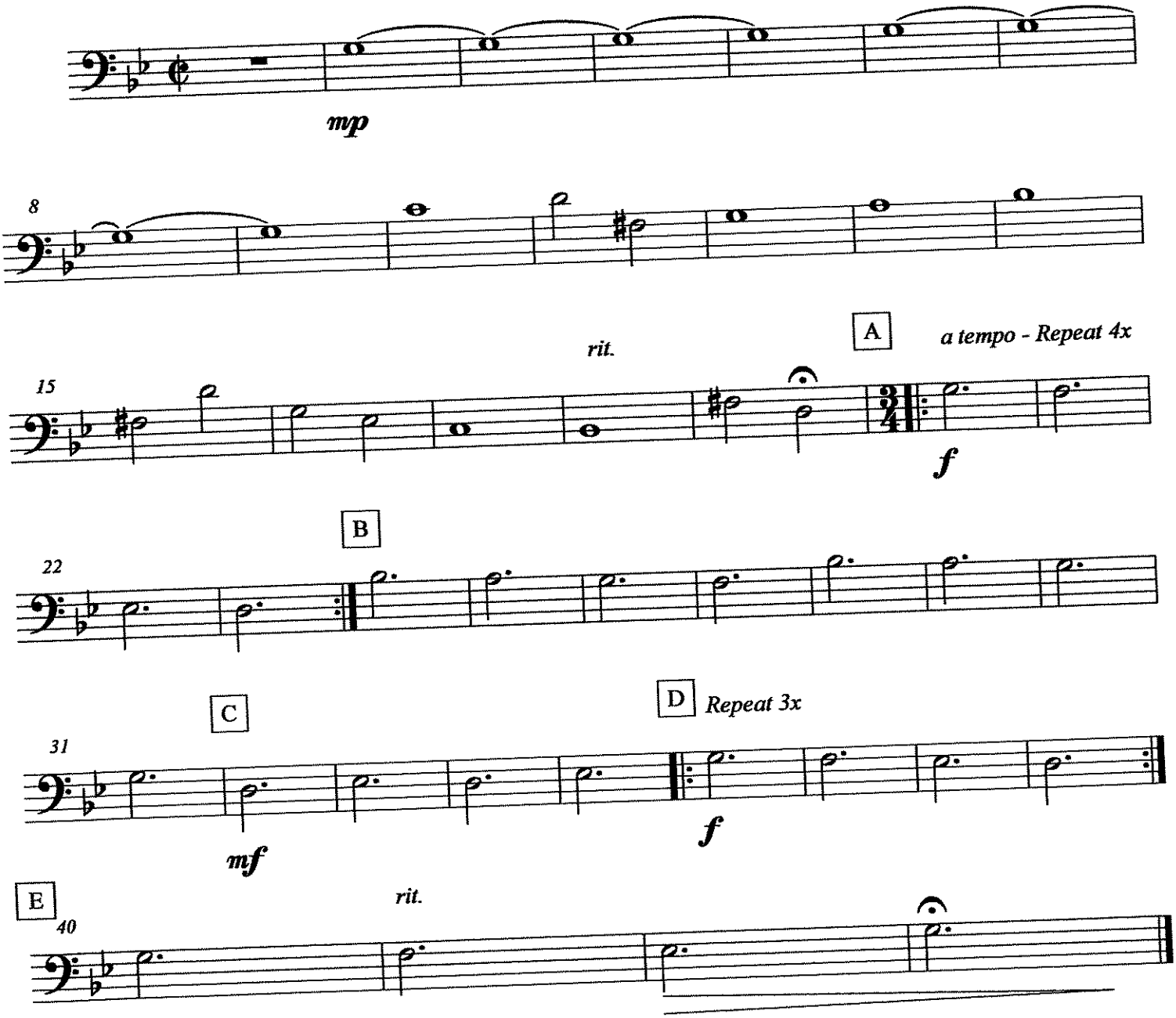
Carol of The Bells

Bass Line - Bass Clef (High)
-Trombone / Baritone

Quartet Version

arr. Turgeon & Bernice



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Chained To The Rhythm

Bass Guitar (BASS CLEF)

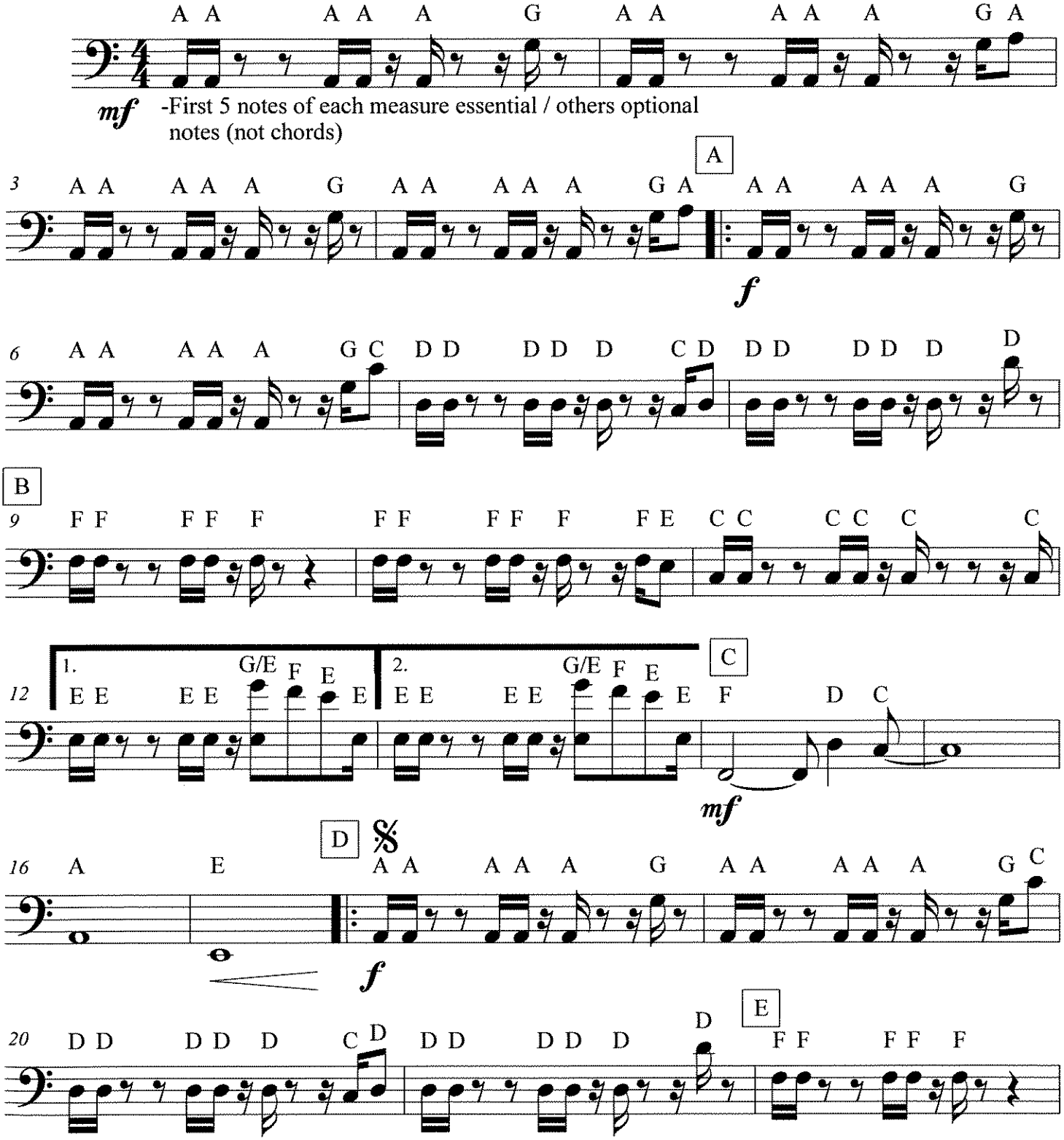
As Recorded by Katy Perry

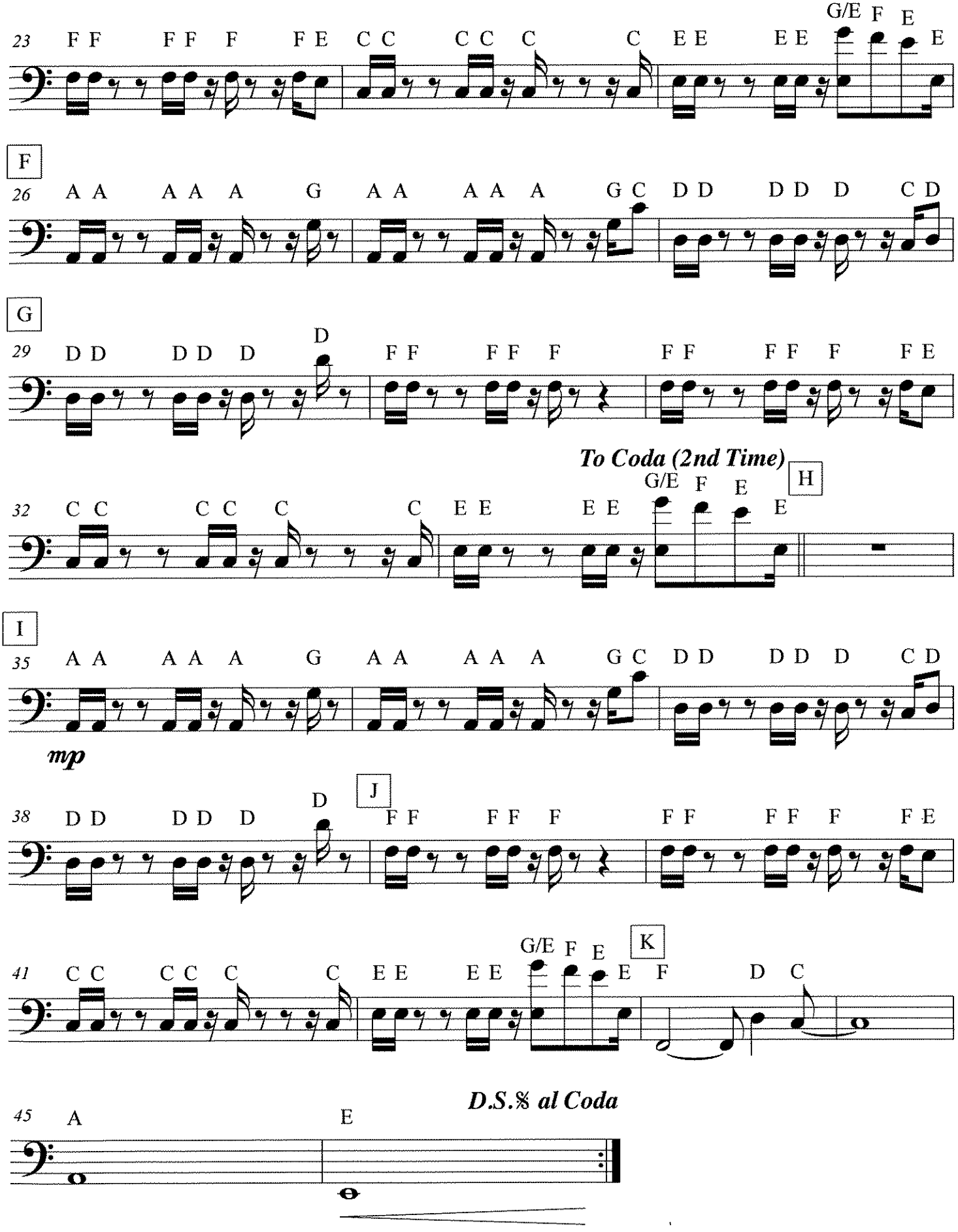
arr. Bernice

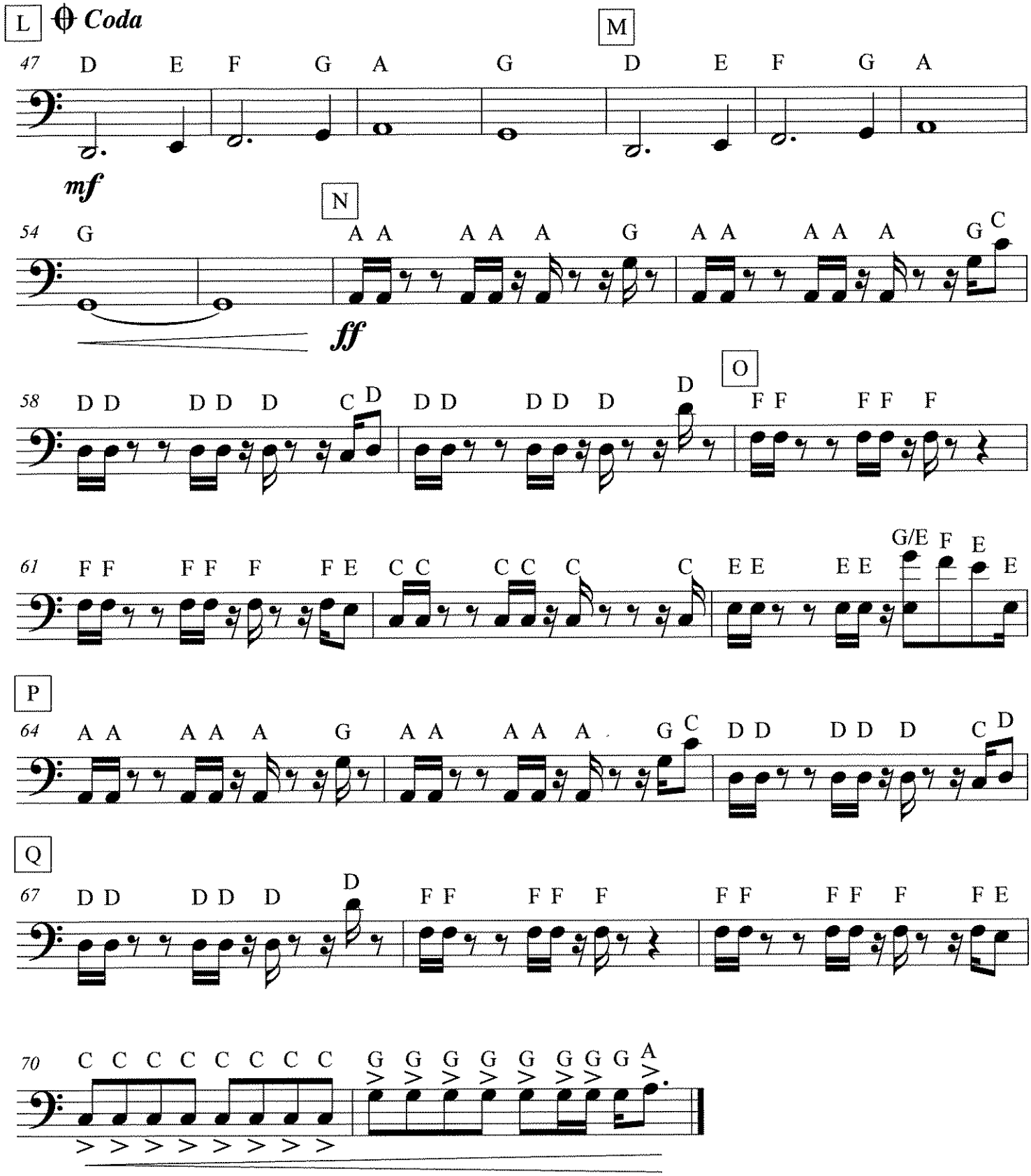
notes (not chords)

Groovy ♩ = 103-105

Optional 4 bar vamp




23
F F F F F F E C C C C C C E E E E G/E F E E
F
26
A A A A A G A A A A A G C D D D D D C D
G
29
D D D D D D F F F F F F F F F F F E
To Coda (2nd Time)
H
32
C C C C C C E E E E G/E F E E
I
35
A A A A A G A A A A A G C D D D D D C D
mp
J
38
D D D D D D F F F F F F F F F F F E
K
41
C C C C C C E E E E G/E F E E F D C
D.S.𝄋 al Coda
45
A E


L
Coda
M
47
D E F G A G D E F G A
mf
N
54
G A A A A A A G A A A A A A G C
ff
O
58
D D D D D C D D D D D D F F F F F F
61
F F F F F F E C C C C C C E E E E G/E F E E
P
64
A A A A A A G A A A A A A G C D D D D D C D
Q
67
D D D D D D F F F F F F F F F F F E
70
C C C C C C C C G G G G G G G G A

Chained To The Rhythm

Bass Guitar (TREBLE CLEF)

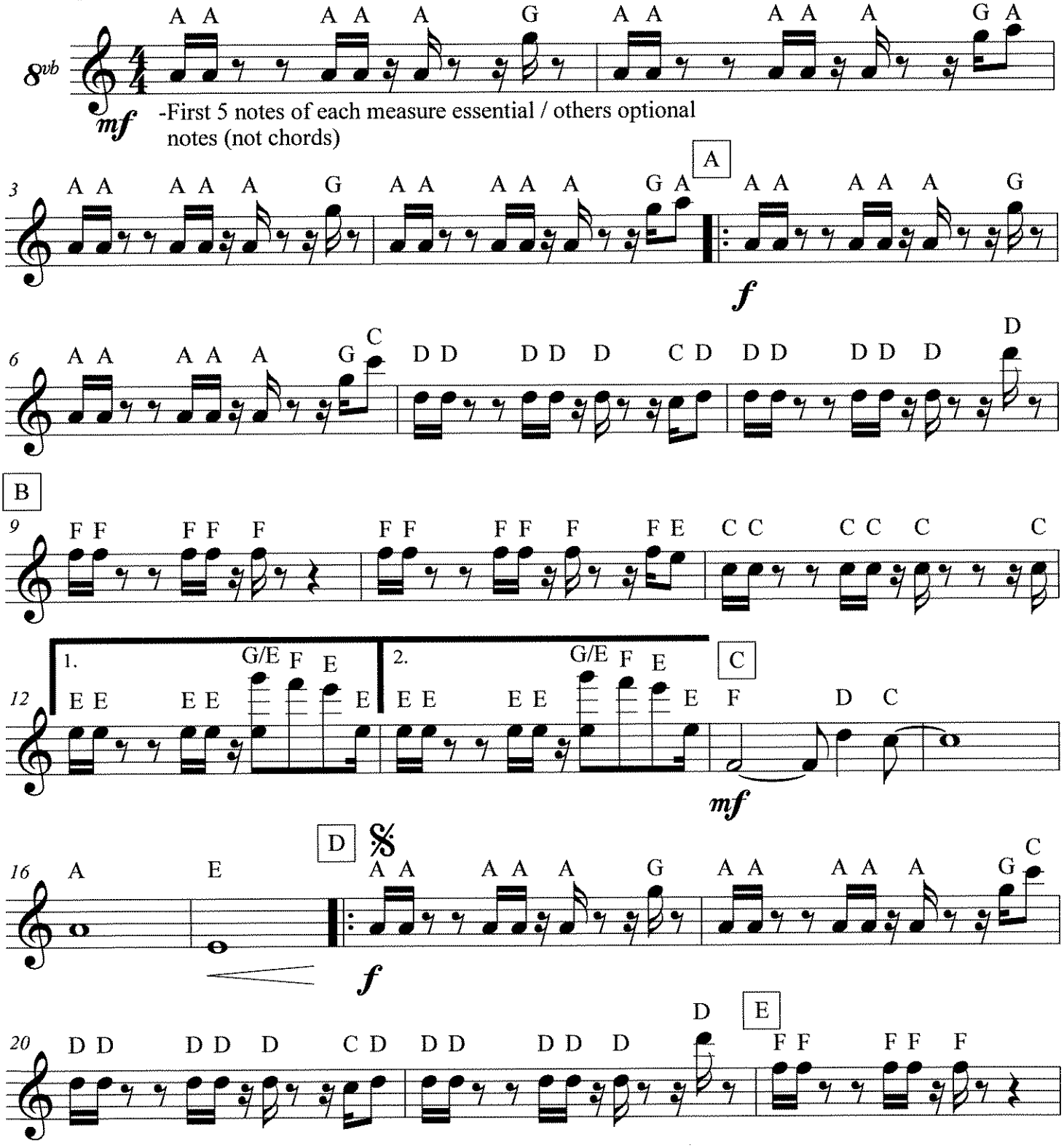
As Recorded by Katy Perry

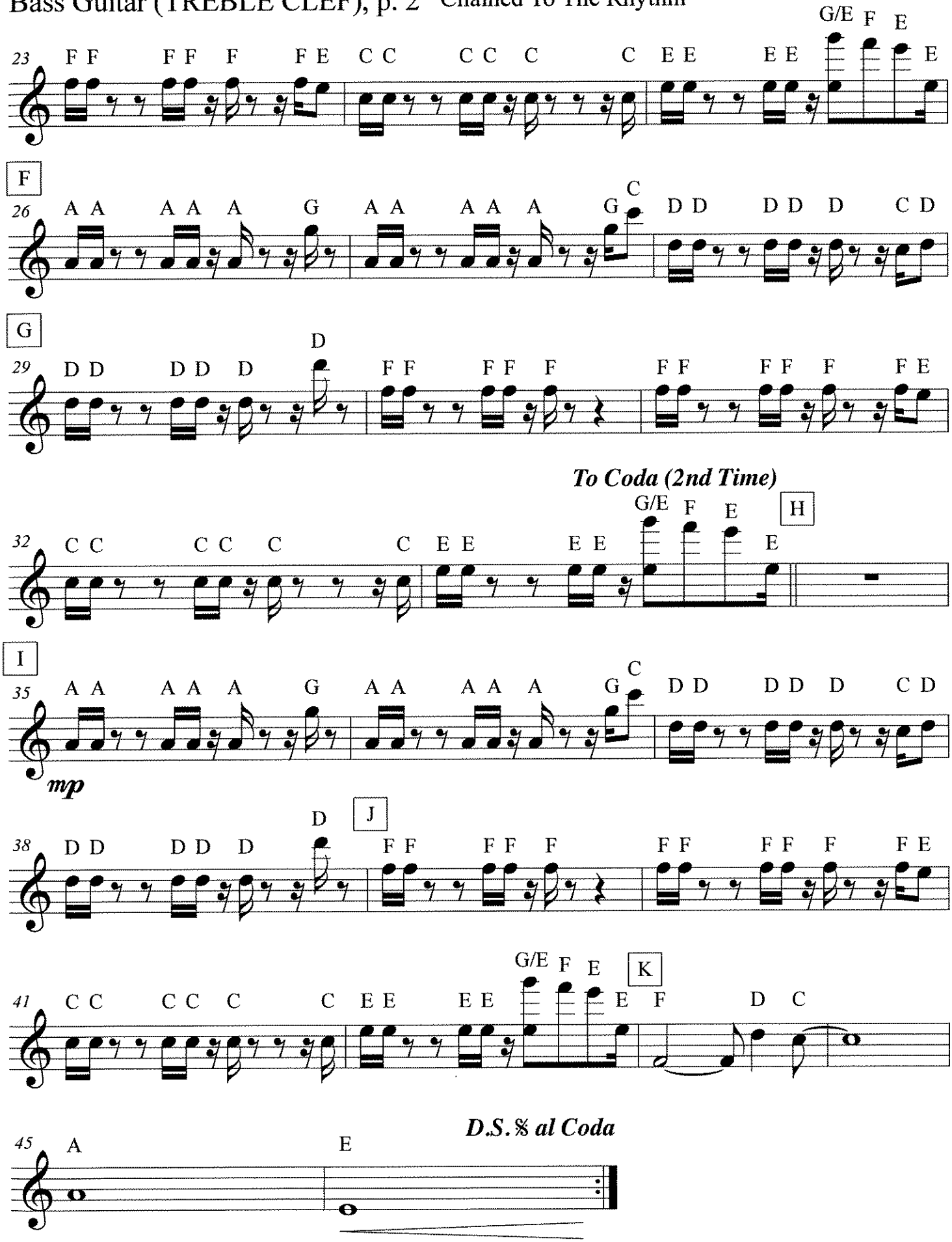
notes (not chords)

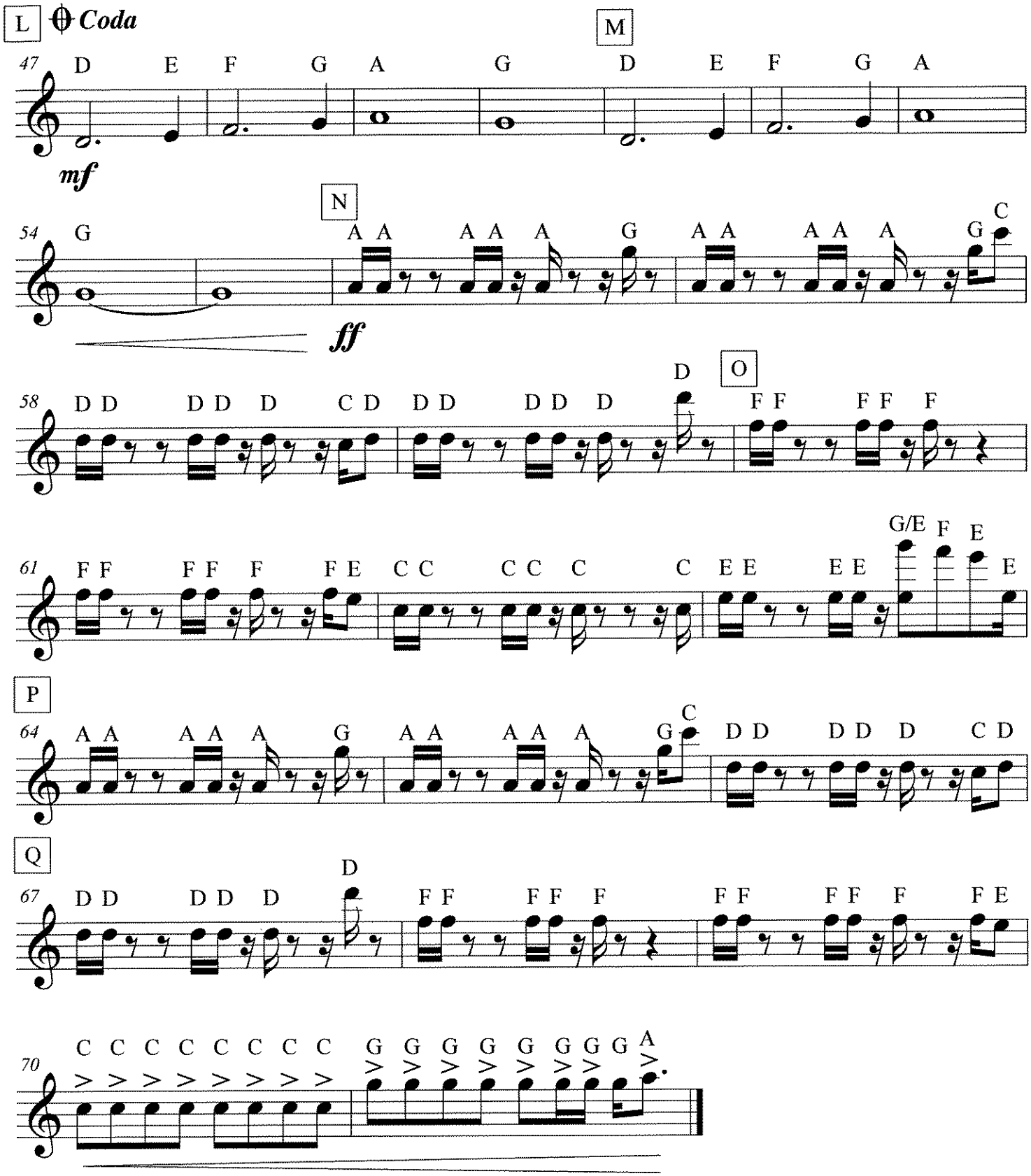
arr. Bernice

Groovy ♩ = 103-105

Optional 4 bar vamp




23
F F F F F F E C C C C C C E E E E G/E F E E
F
26
A A A A A G A A A A A G C D D D D D C D
G
29
D D D D D D F F F F F F F F F F F E
To Coda (2nd Time)
H
32
C C C C C C E E E E G/E F E E
I
35
A A A A A G A A A A A G C D D D D D C D
mp
J
38
D D D D D D F F F F F F F F F F F E
K
41
C C C C C C E E E E G/E F E E F D C
D.S. 𝄋 al Coda
45
A E


L
Coda
M
47
D E F G A G D E F G A
mf
N
54
G A A A A A G A A A A A G C
ff
58
D D D D D C D D D D D D O F F F F F
61
F F F F F F E C C C C C C E E E E G/E F E E
P
64
A A A A A G A A A A A G C D D D D D C D
Q
67
D D D D D D F F F F F F F F F F F E
70
C C C C C C C C G G G G G G G G A

Chained To The Rhythm

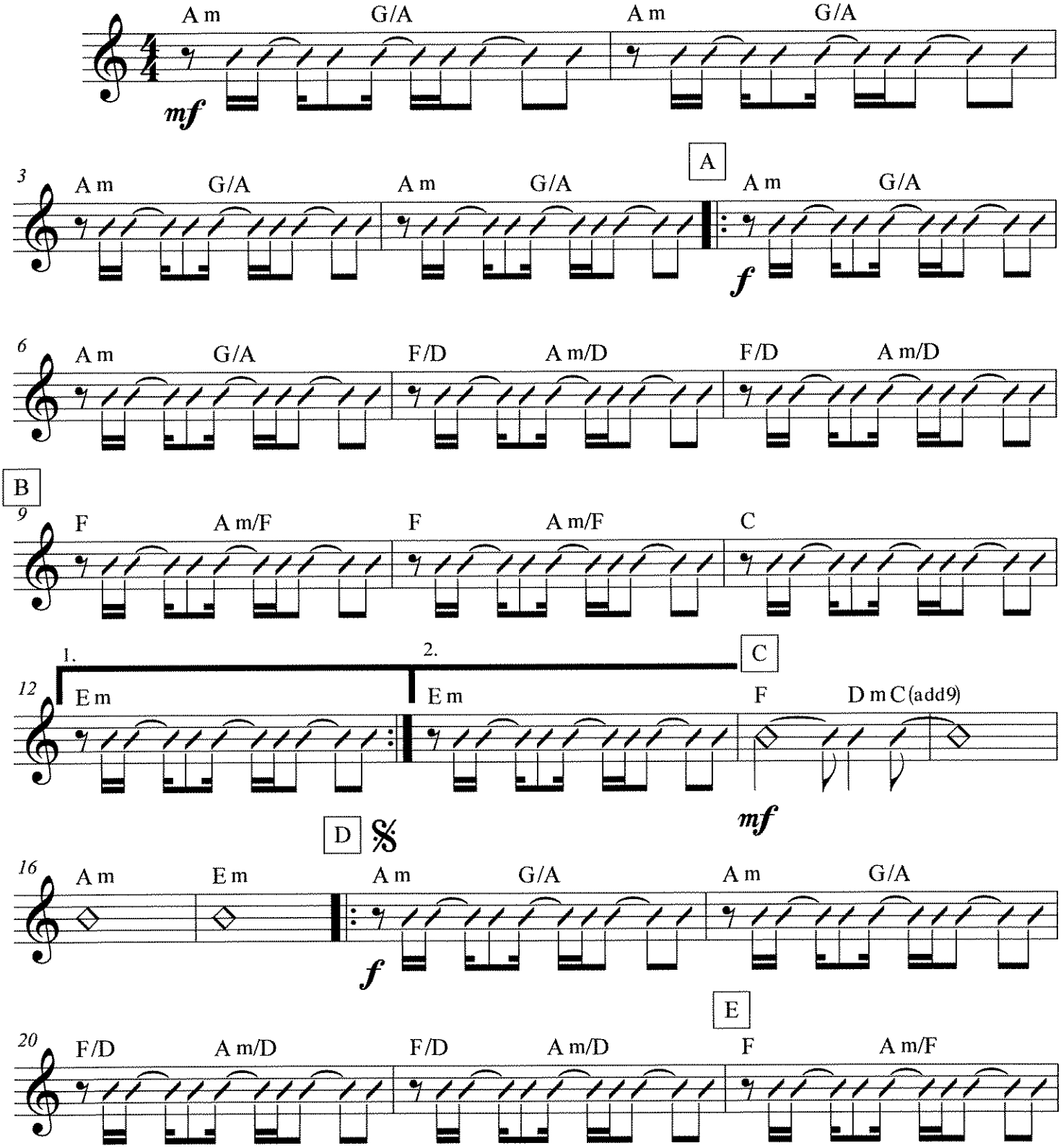
Chord Chart

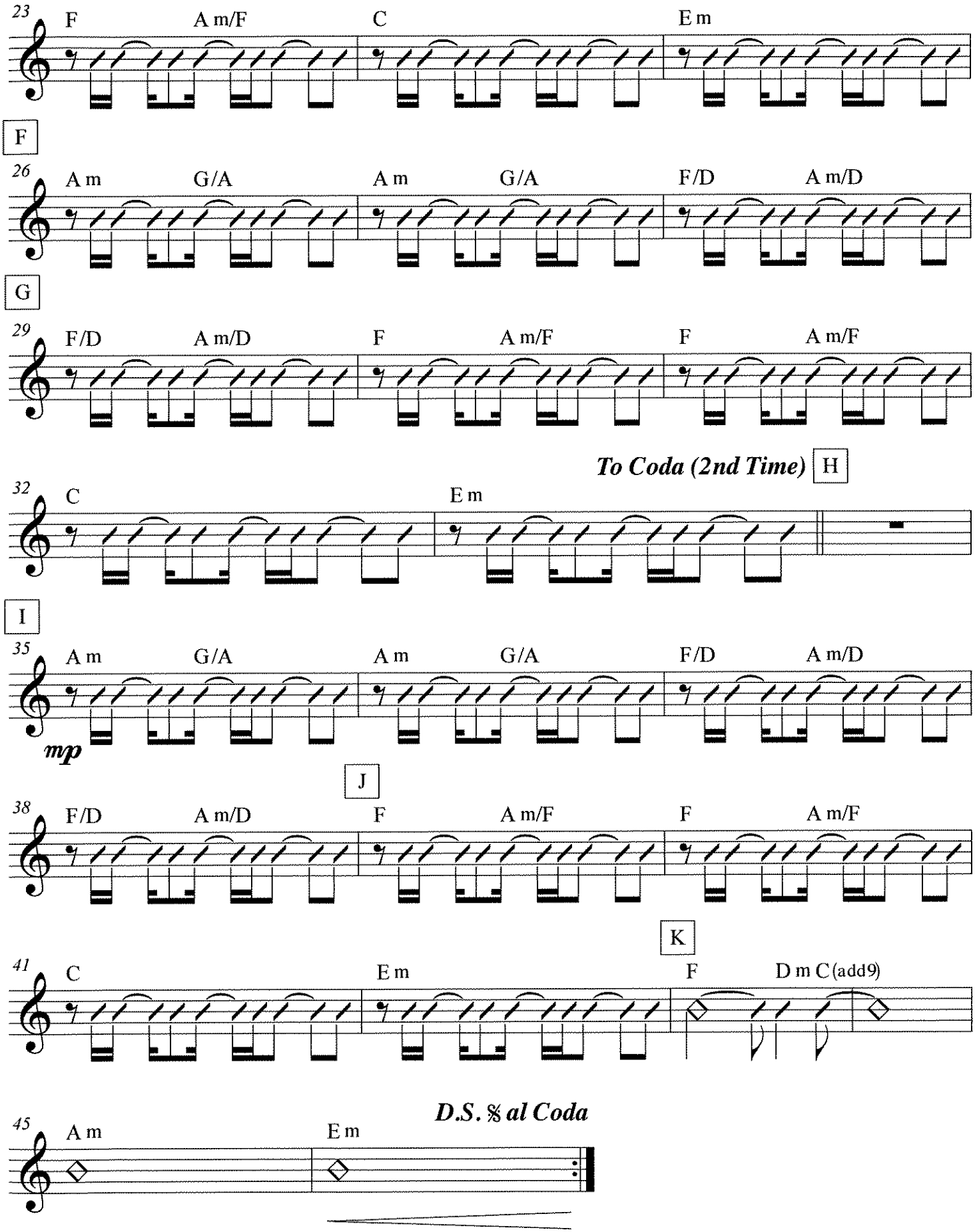
As Recorded by Katy Perry

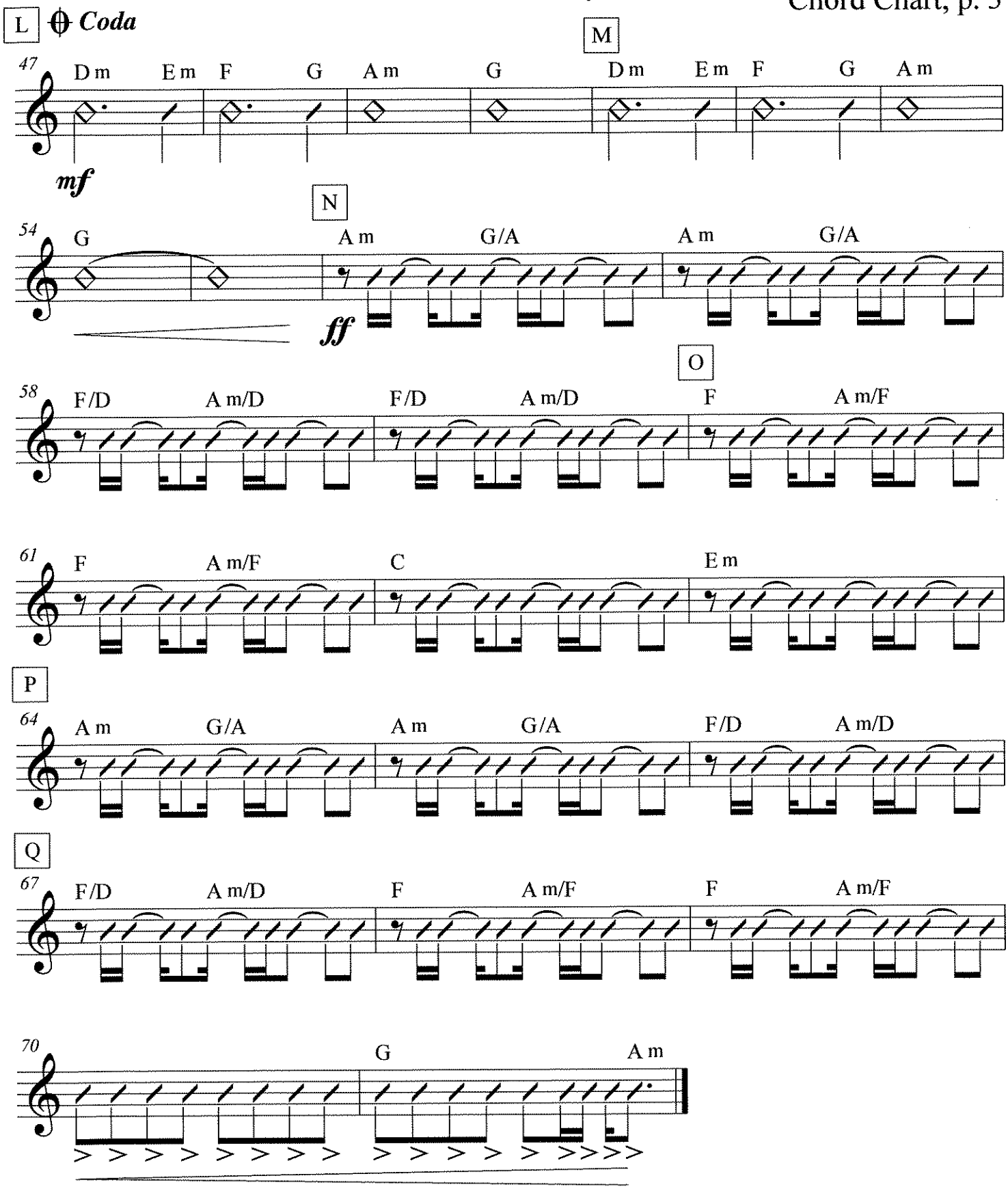
arr. Bernice

Groovy ♩ = 103-105

Optional 4 bar vamp




23
F
A m/F
C
E m
F
26
A m
G/A
A m
G/A
F/D
A m/D
G
29
F/D
A m/D
F
A m/F
F
A m/F
To Coda (2nd Time)
H
32
C
E m
I
35
A m
G/A
A m
G/A
F/D
A m/D
mp
J
38
F/D
A m/D
F
A m/F
F
A m/F
K
41
C
E m
F
D m C(add9)
D.S. 𝄋 al Coda
45
A m
E m


L
Coda
M
47
D m
E m
F
G
A m
G
D m
E m
F
G
A m
mf
N
54
G
A m
G/A
A m
G/A
ff
O
58
F/D
A m/D
F/D
A m/D
F
A m/F
61
F
A m/F
C
E m
P
64
A m
G/A
A m
G/A
F/D
A m/D
Q
67
F/D
A m/D
F
A m/F
F
A m/F
70
G
A m

Chained To The Rhythm

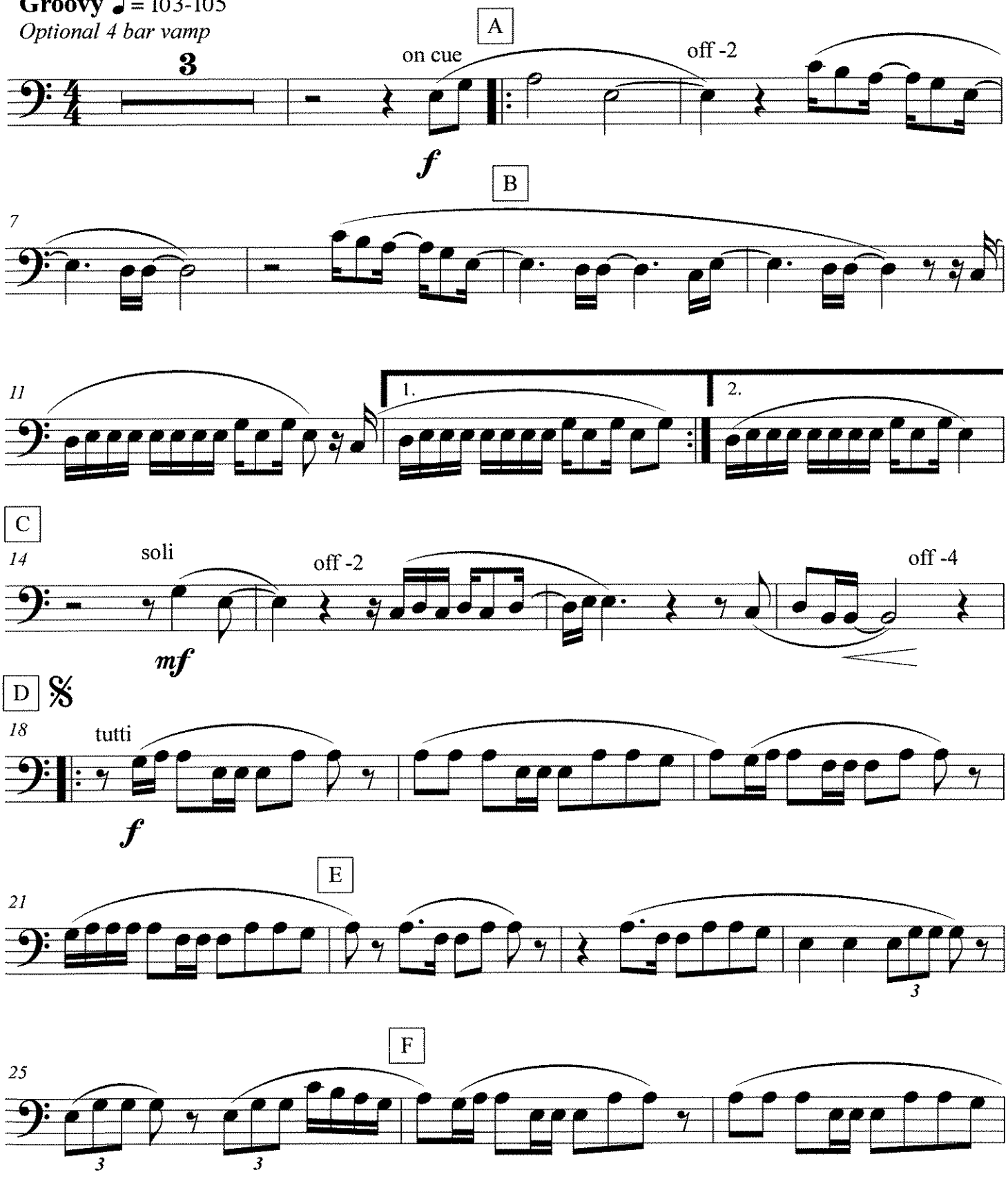
As Recorded by Katy Perry

arr. Bernice

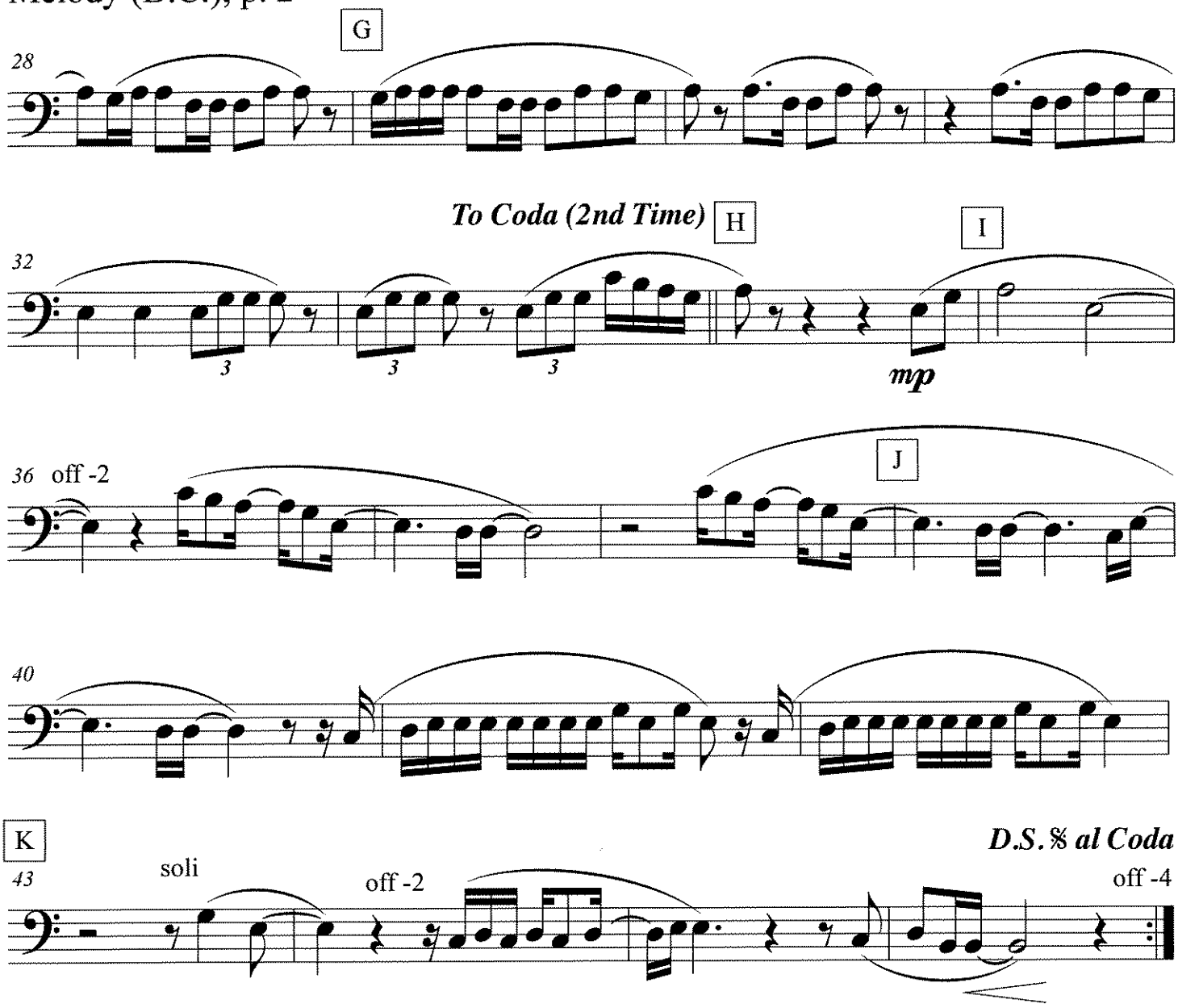
Melody (B.C.)

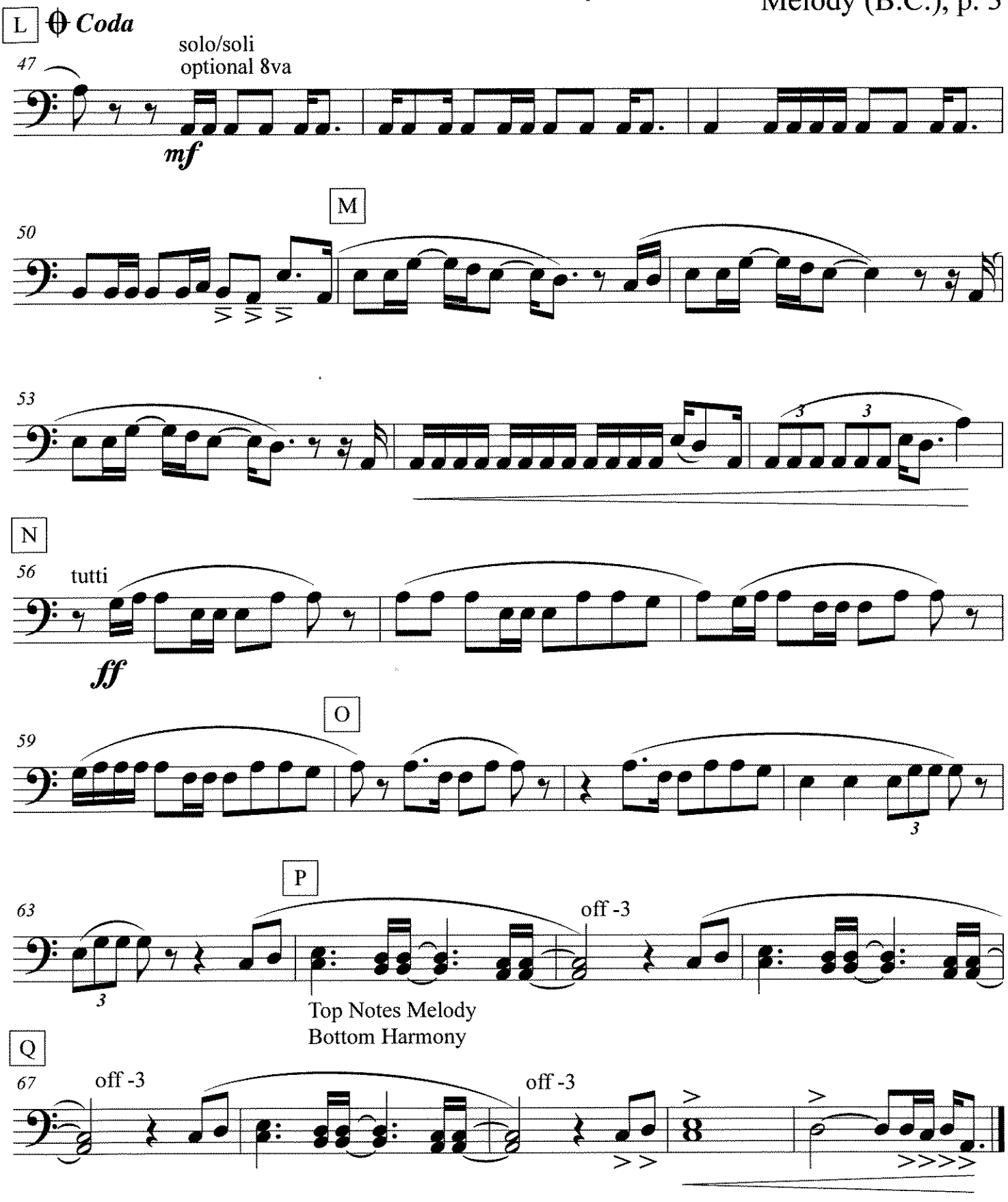
Groovy ♩ = 103-105

Optional 4 bar vamp



Chained To The Rhythm



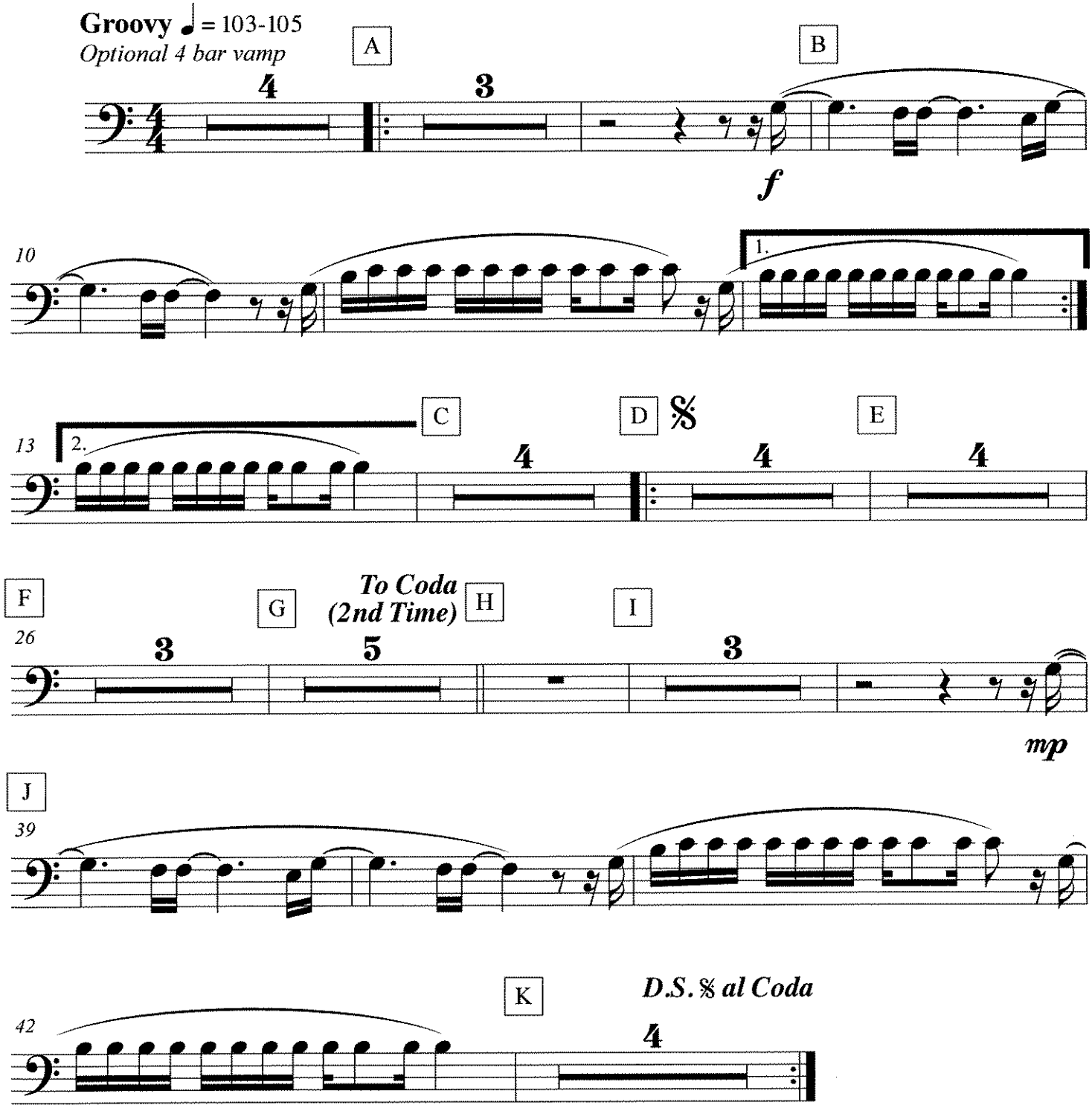

L
Coda
47
solo/soli
optional 8va
mf
M
50
53
3
3
N
56
tutti
ff
O
59
3
P
63
3
off -3
Top Notes Melody
Bottom Harmony
Q
67
off -3
off -3
8

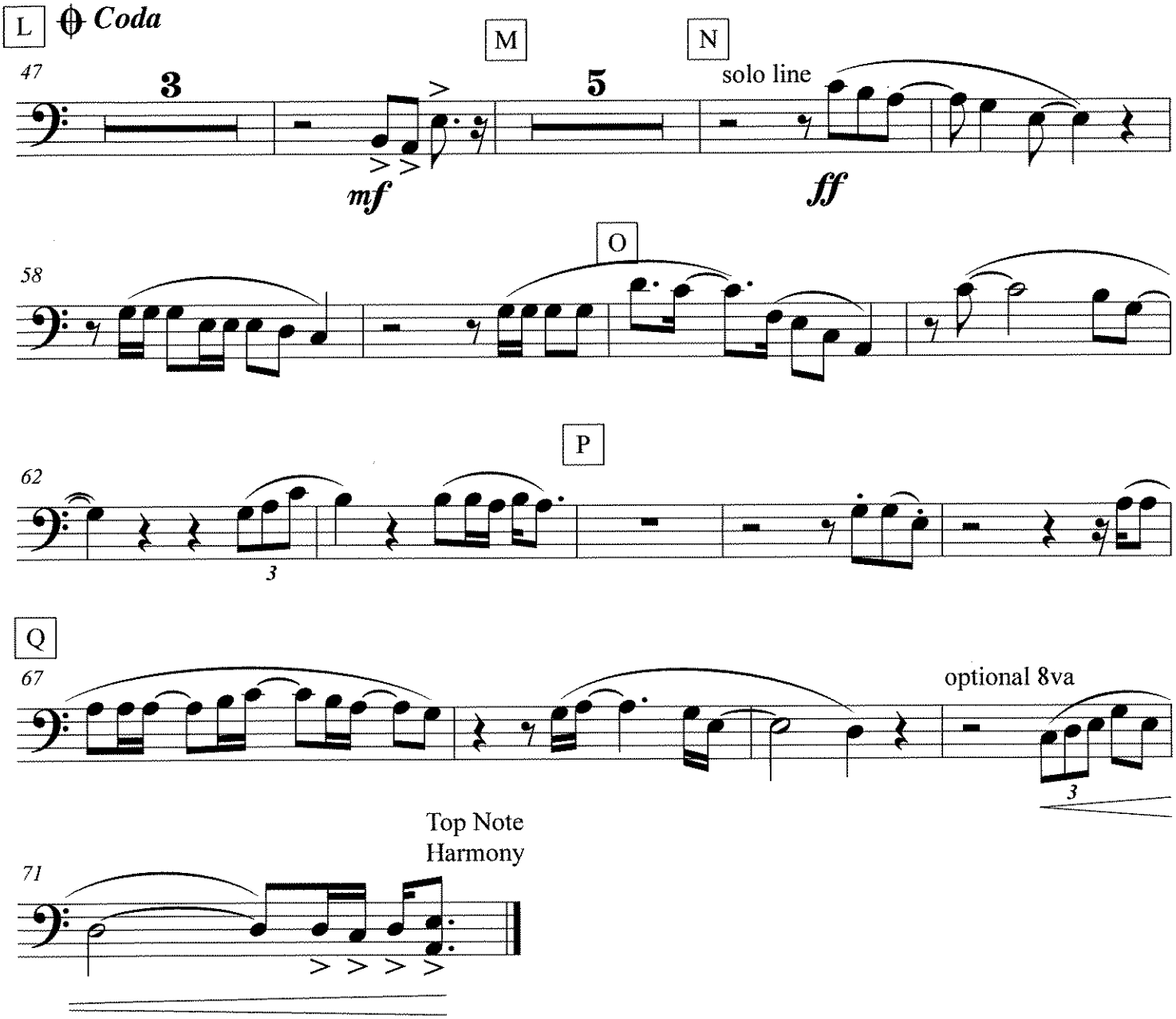
Chained To The Rhythm

As Recorded by Katy Perry

arr. Bernice

Countermelody (B.C.)
Solo Part (B.C.)




L
Coda
M
N
47
3
5
solo line
mf
ff
O
58
P
62
3
Q
67
optional 8va
3
Top Note
Harmony
71

C

79

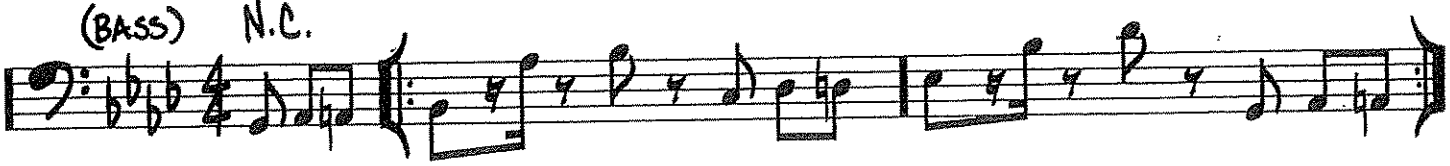
CHAMELEON

(MED. FUNK)

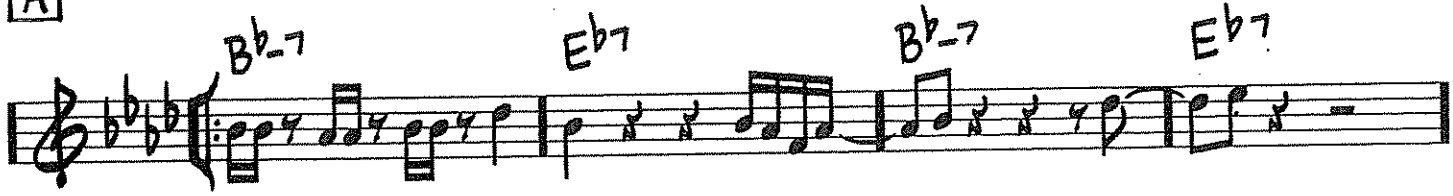
– HERBIE HANCOCK / PAUL JACKSON / HARVEY MASON / BENNIE MAUPIN

INTRO

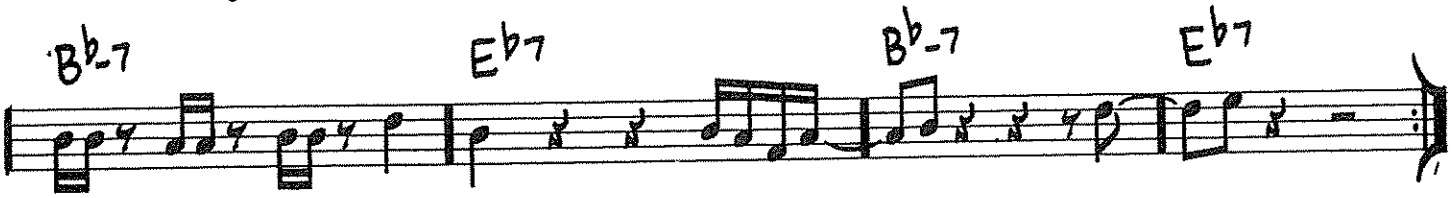
(BASS) N.C.



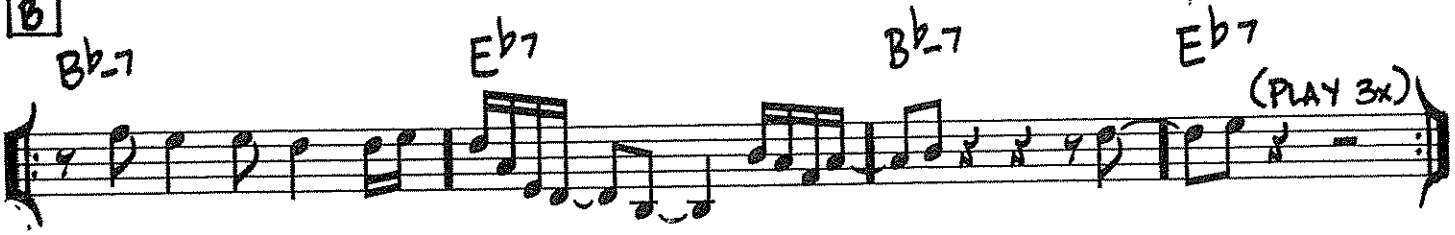
A

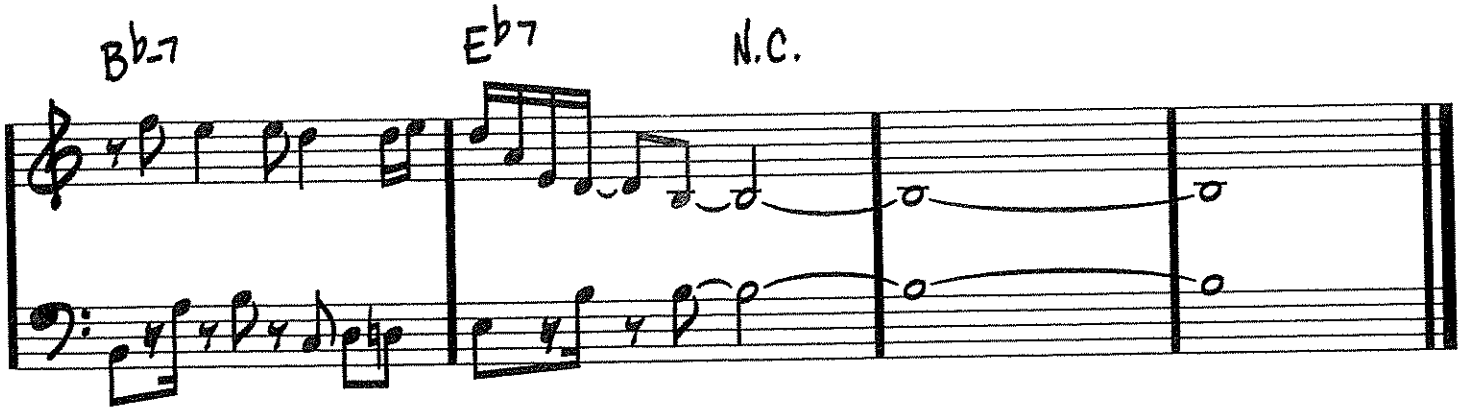


BASS CONT. SIM.



B





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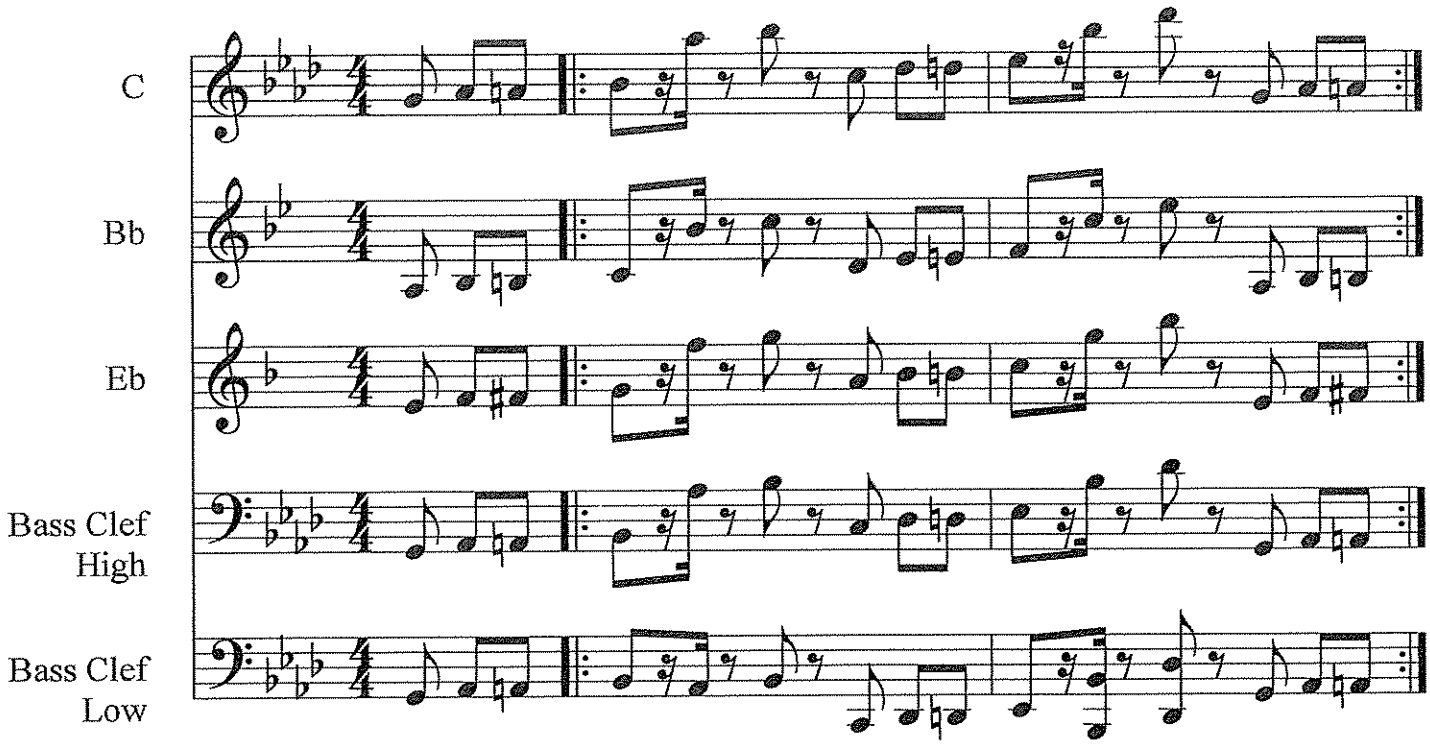
Chameleon Bass Line

Score

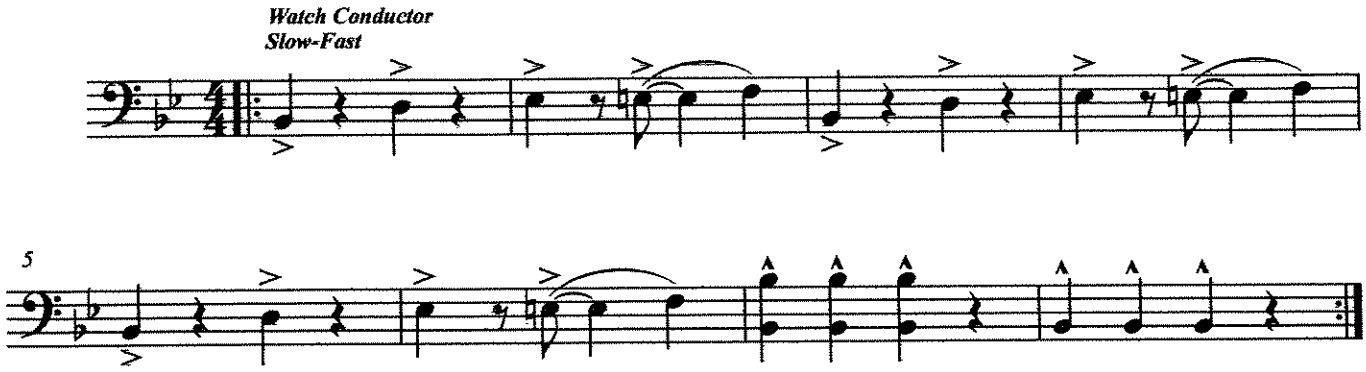


©

Bass Guitar

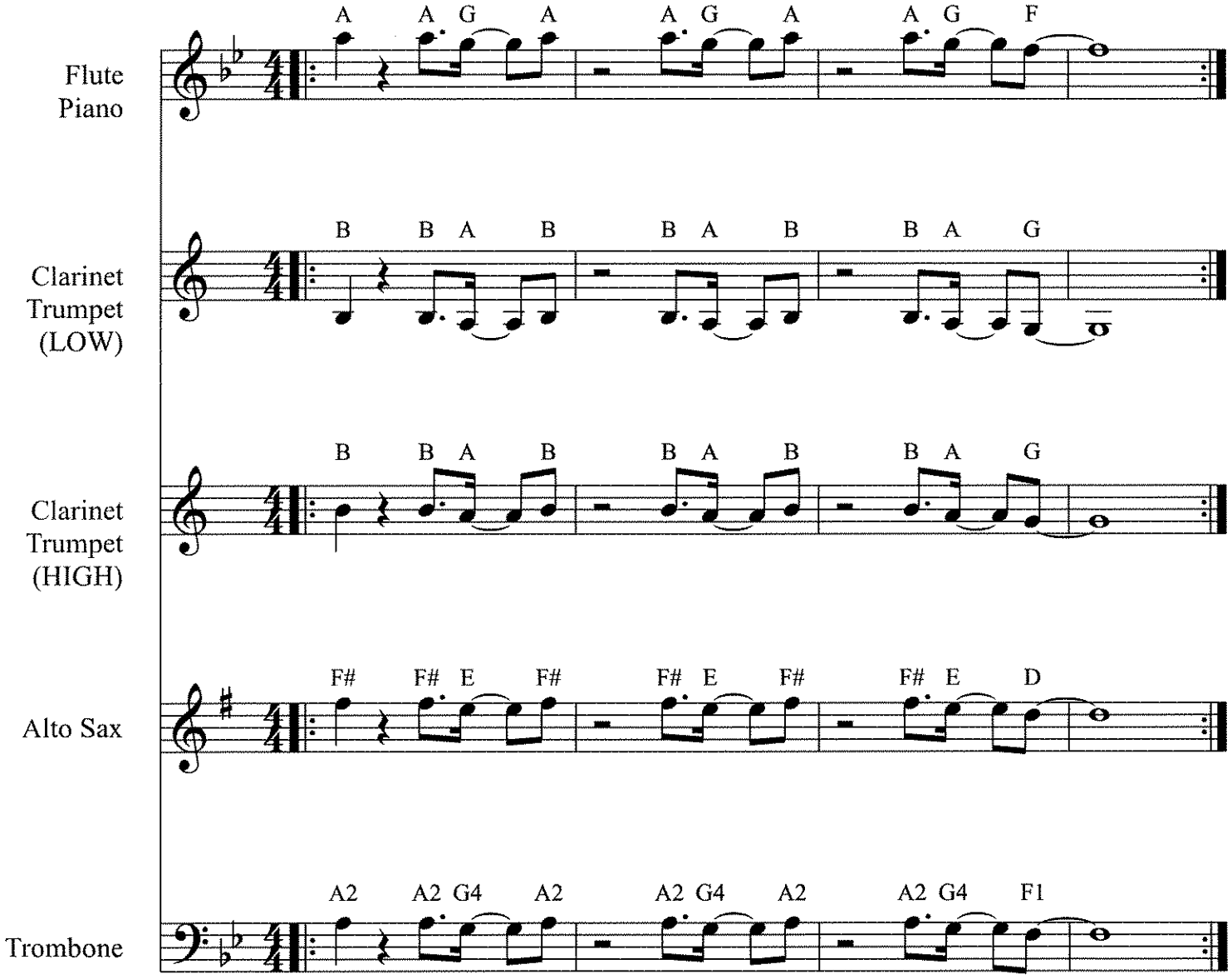
Cheer # 1

arr. Bernice



Eye Of The Tiger

For Zanetti



Piano: Am G F

Bass Line: A - - - - - - - - - - - F- - - G

FEELING GOOD ROAD MAP

1) INSTRUMENTAL SOLO (optional)

2) VOCAL SOLO

3) HIT 4X

4) RHYTHM SECTION 2X (soft *p*)

5) FAST OPENING 2X (soft *p*) - "Birds Flying High" Small Group

6) RHYTHM SECTION 2X (soft *p*)

7) SOLO SECTION (optional)

8) HORN LICK 2X

9) RHYTHM SECTION 2X WITH BUILD UP

10) NASTY LICK 2X (loud *f*) – Piano hold notes

11) BACKGROUNDS (loud *f*)

    -Low Brass play HIT (optional)

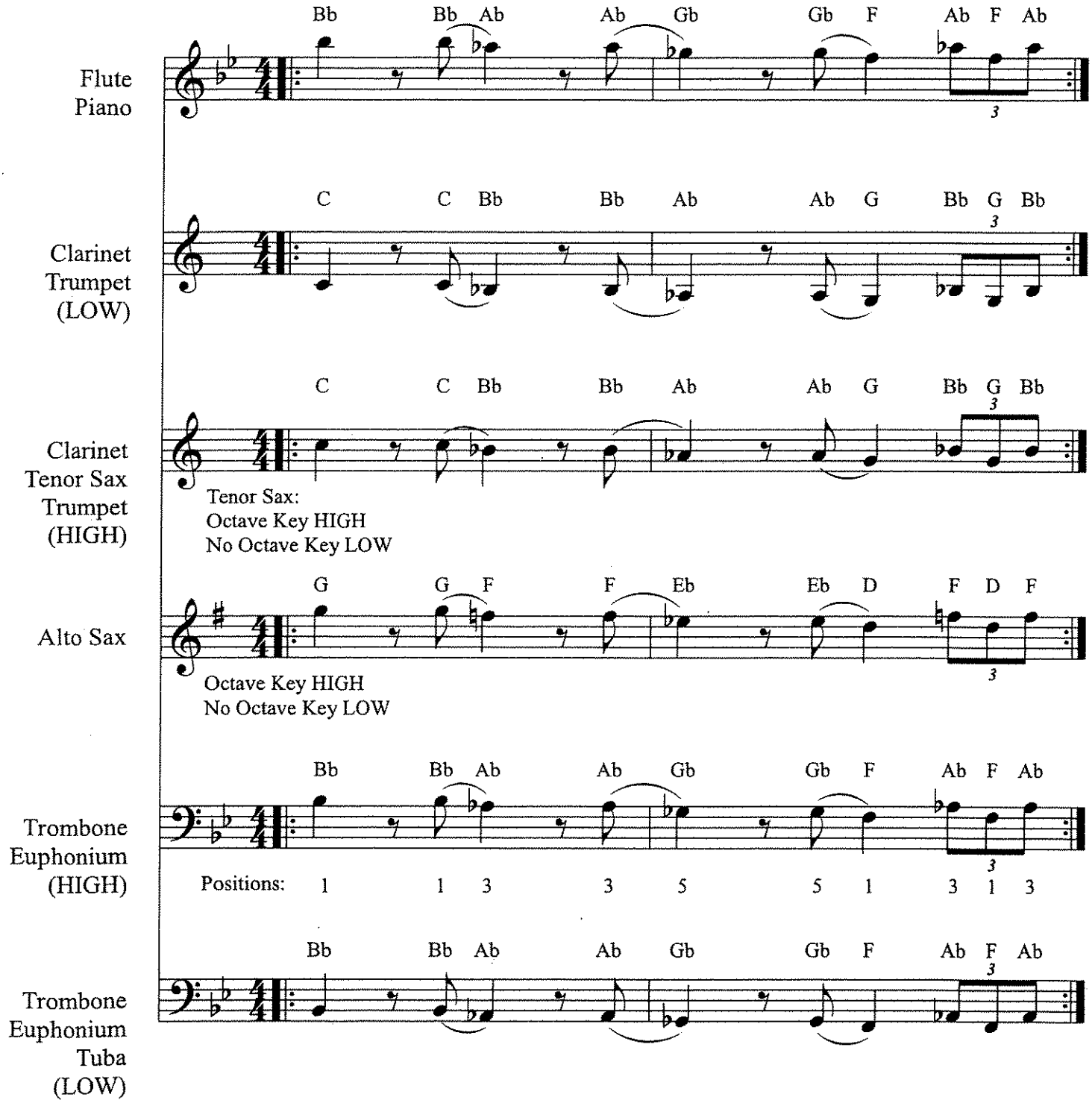
    -POP LAST NOTE (on beat 1)

12) "And I'm Feeling Good" Ending (soft *p*)

Feeling Good

(Bb Minor)

Swing Time



Piano: Bbm (8th note triplets)

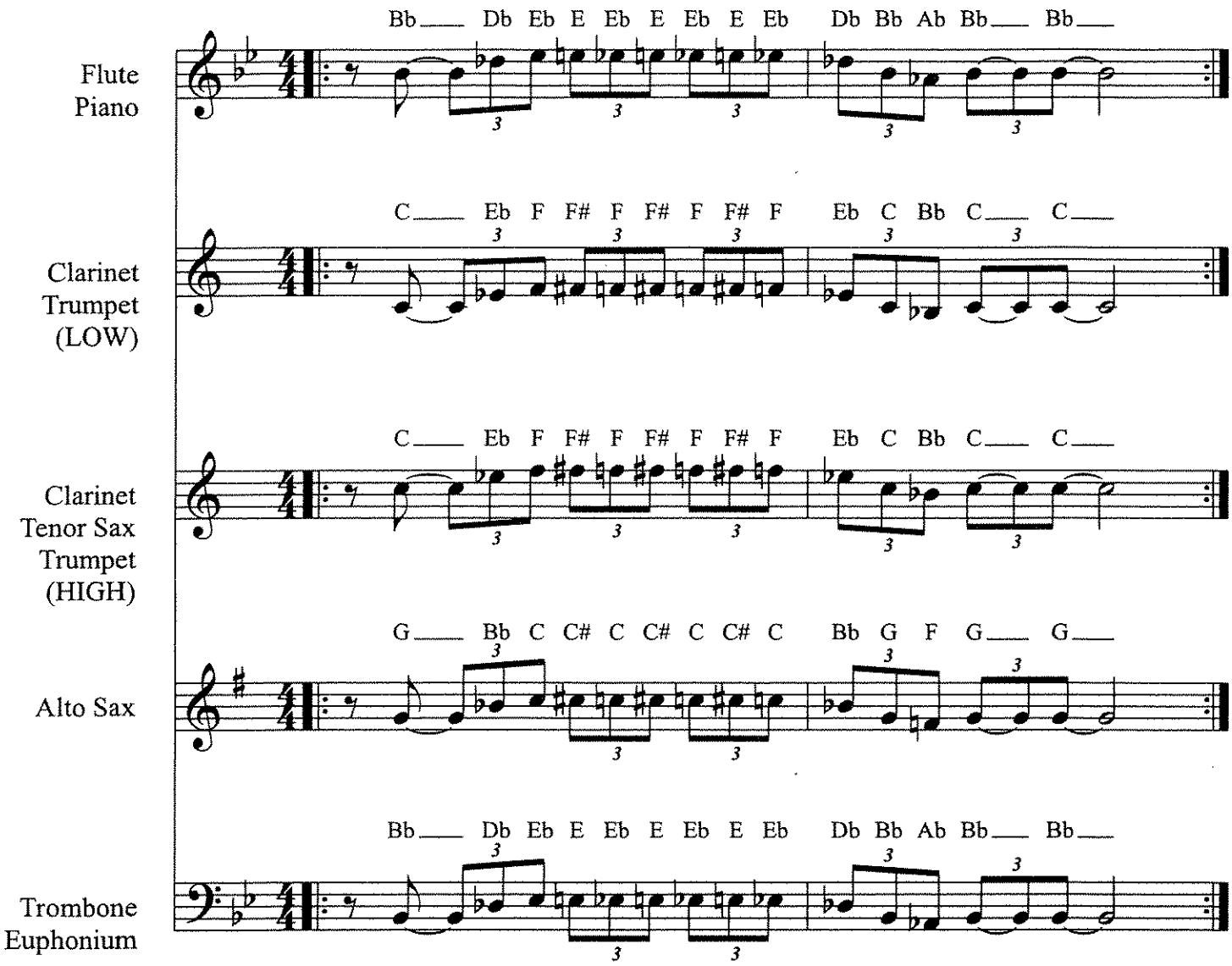
Bass Line Lick: Bb Ab Gb F (Ab F Ab)

Feeling Good

(HORN LICK+)

Swing Time

NOTE 8 ON CUE
BEAT 4



Horn Lick:
1-b3-4-b5-4-b5-4-b5-4-b3-1-b7(low)-1-1

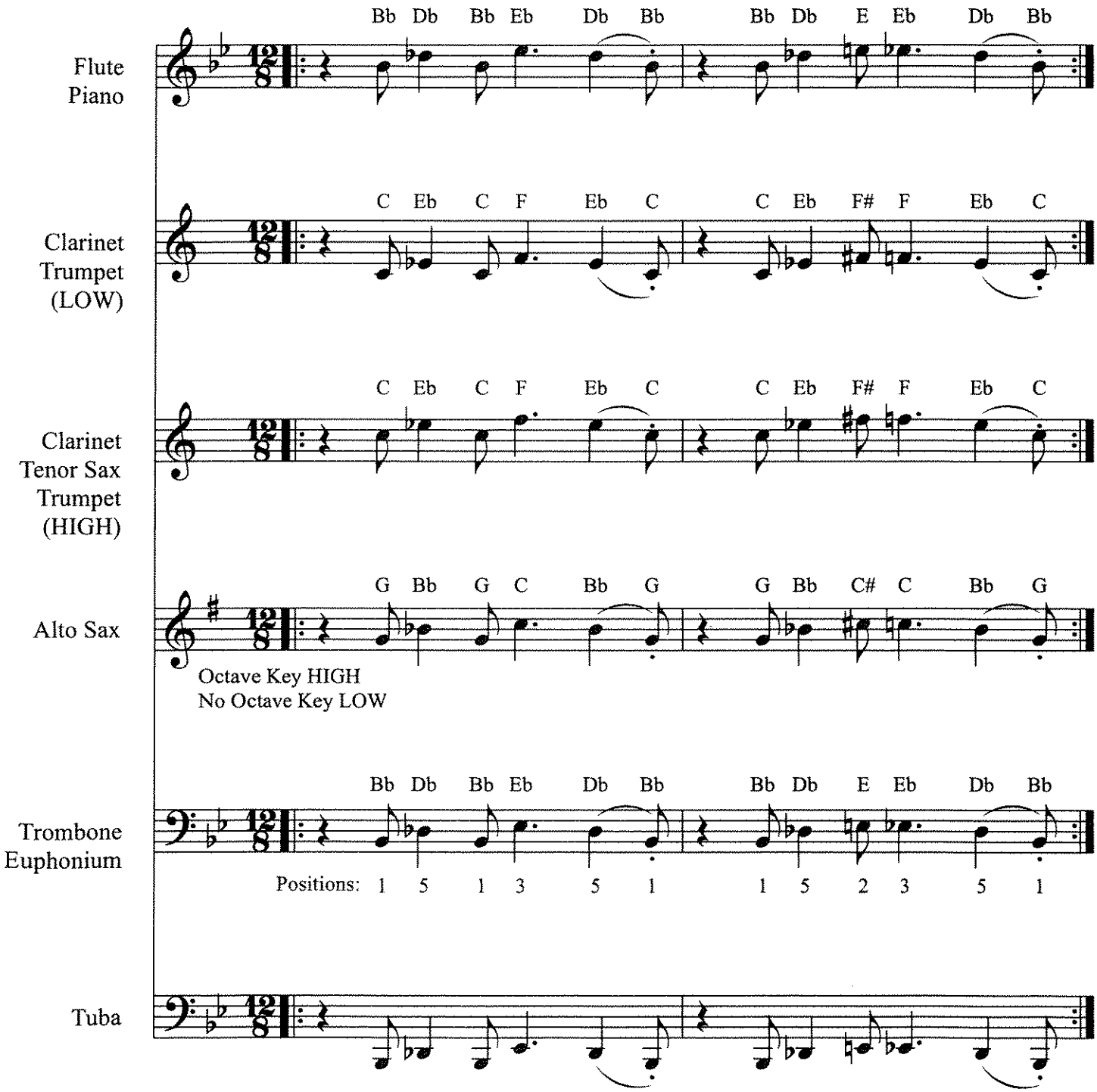
Opening "And I'm Feeling Good":
1-1-4-b3-1----1

1 & b3 Background Harmony Hits

Feeling Good

(NASTY LICK - Bb Minor)

Swing Time



Piano: Bbm (2 Beats Hold)

Bass Line Lick: Bb Ab Gb F (2 Beats Hold)

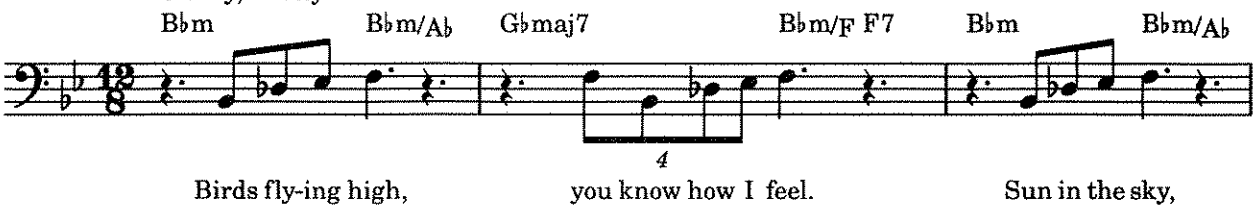
Trombone
Euphonium

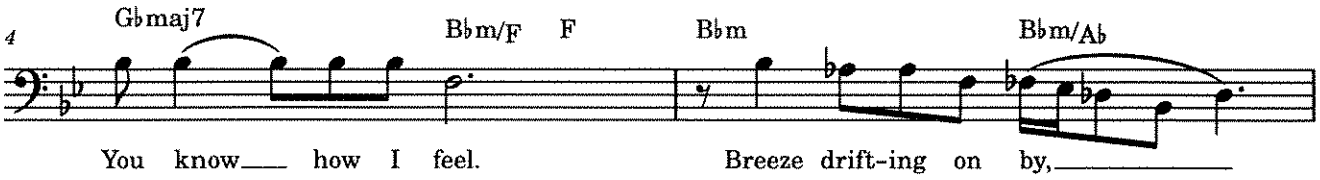
Feeling Good

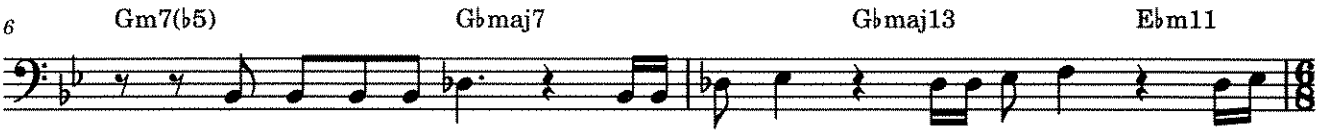
from The Roar of the Greasepaint - The Smell of the Crowd

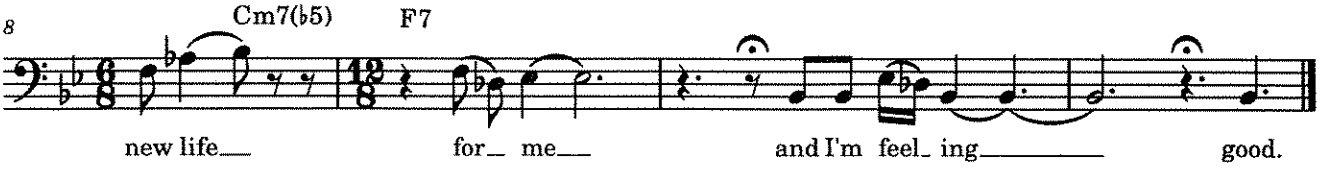
Words and Music by Leslie Bricusse & Anthony Newley

♩. = 60
Slowly, Freely





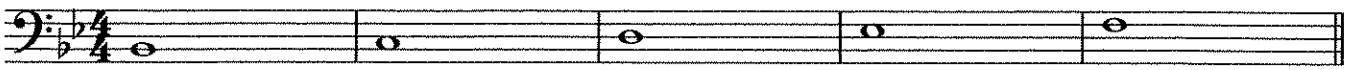




C Instruments (Bass)

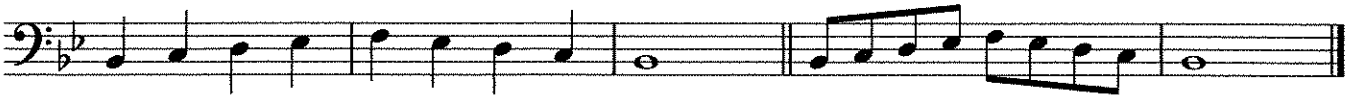
First Five Note Exercises

A



6 **B**

11 **C** **D**

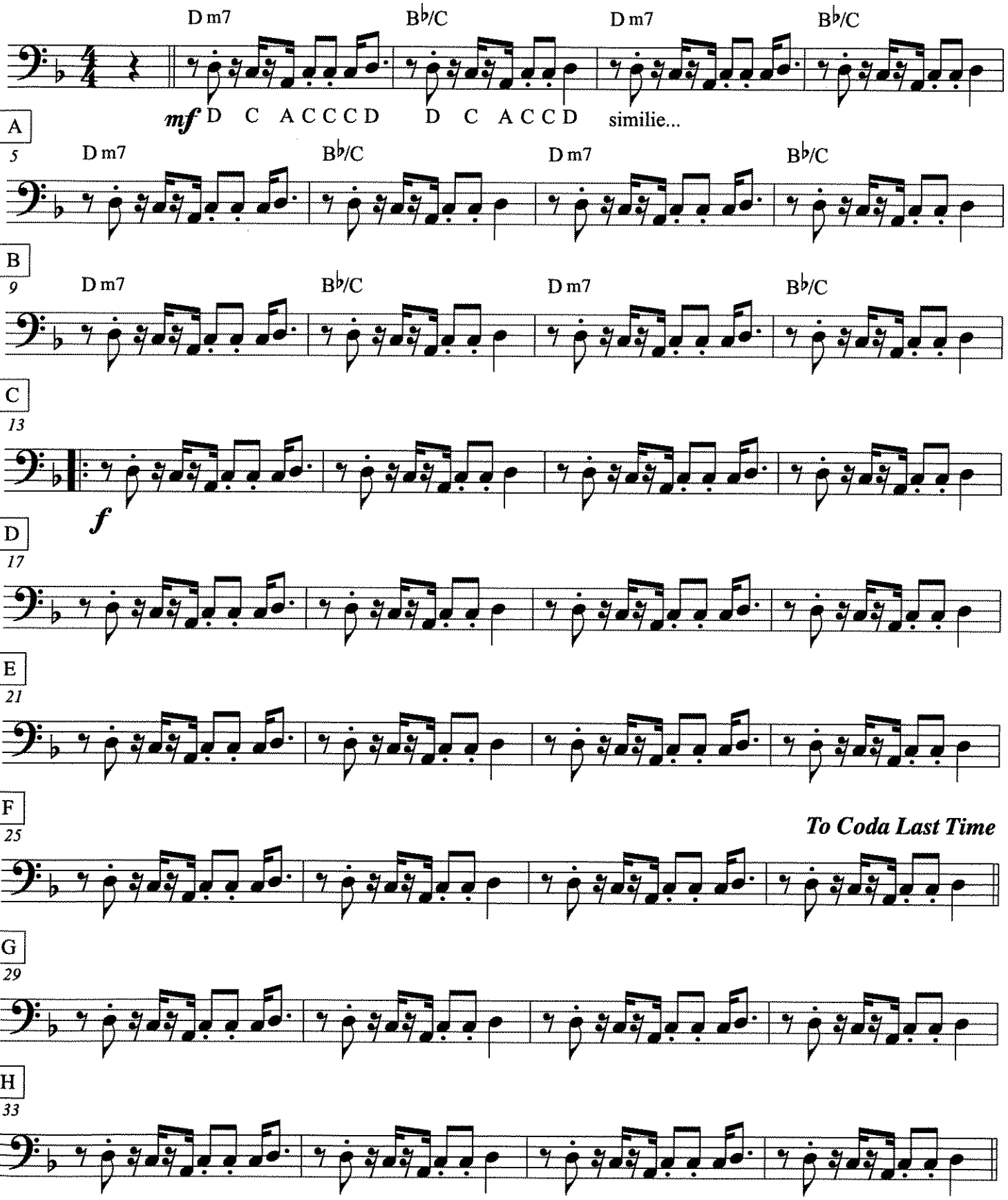


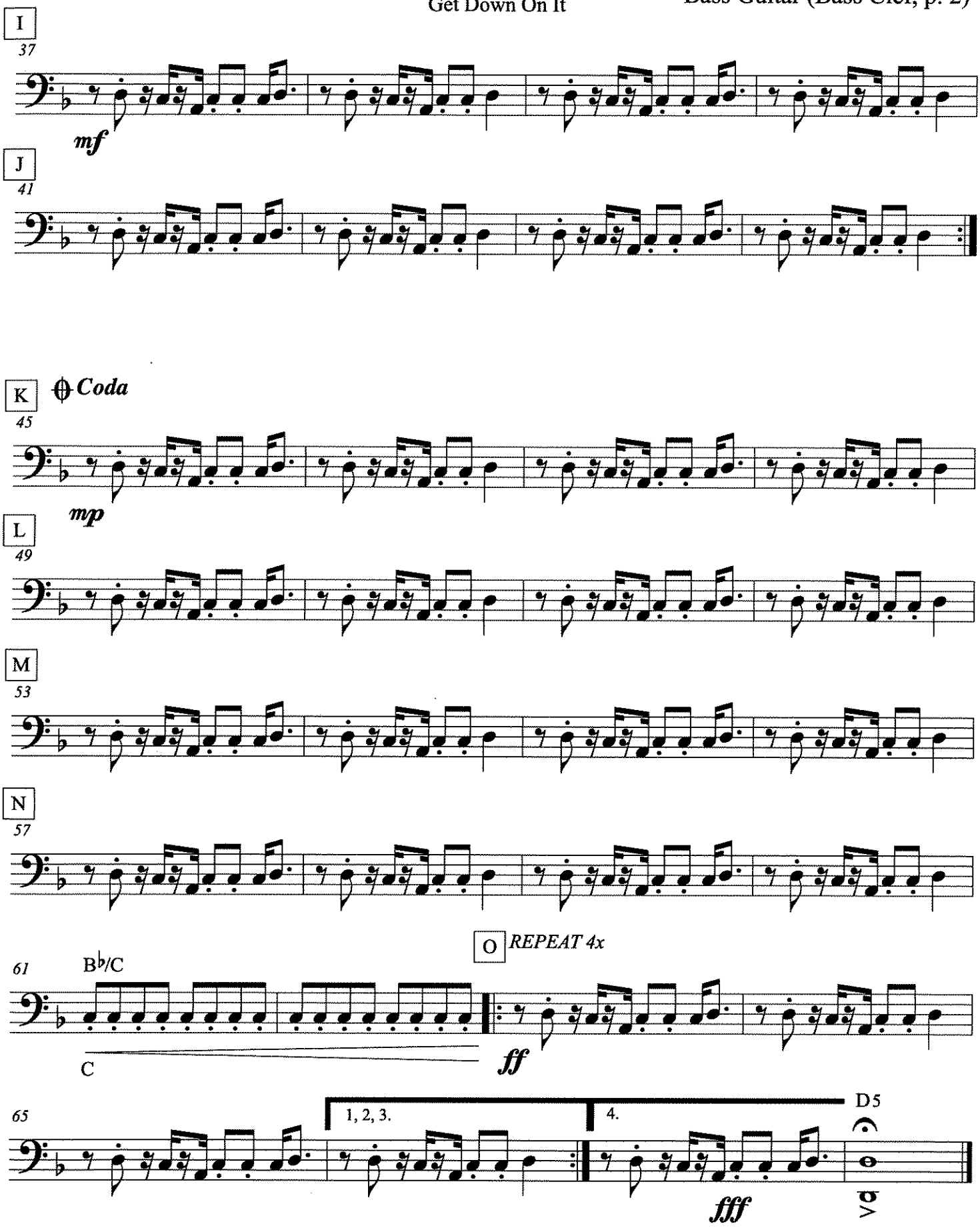
Bass Guitar
(Bass Clef)

Get Down On It

As Recorded by Kool & The Gang
arr. Bernice

Funk Beat ♩ = 112



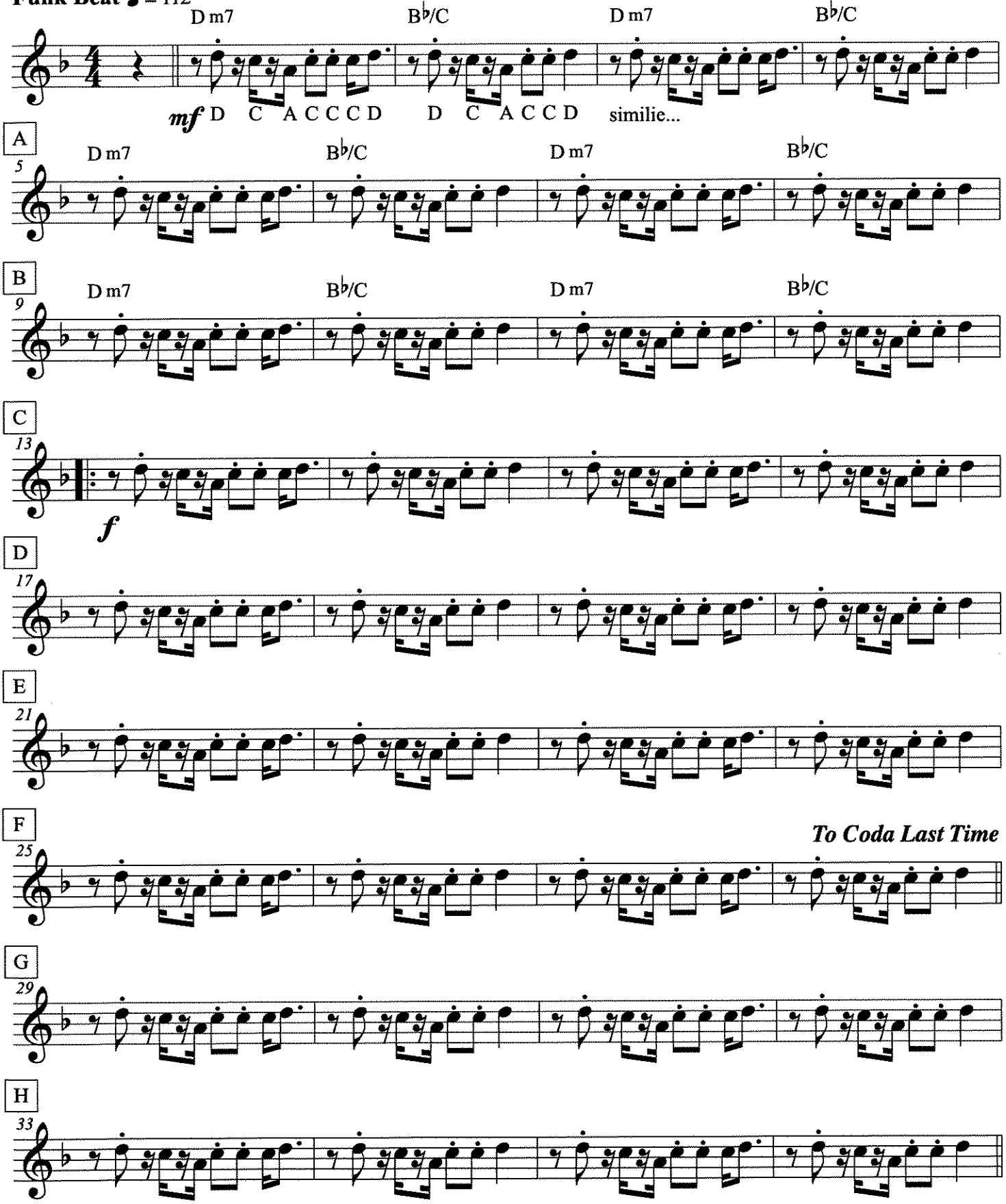

I
37
mf
J
41
K
Coda
45
mp
L
49
M
53
N
57
61
B♭/C
C
O
REPEAT 4x
ff
65
1, 2, 3.
4.
D5
fff

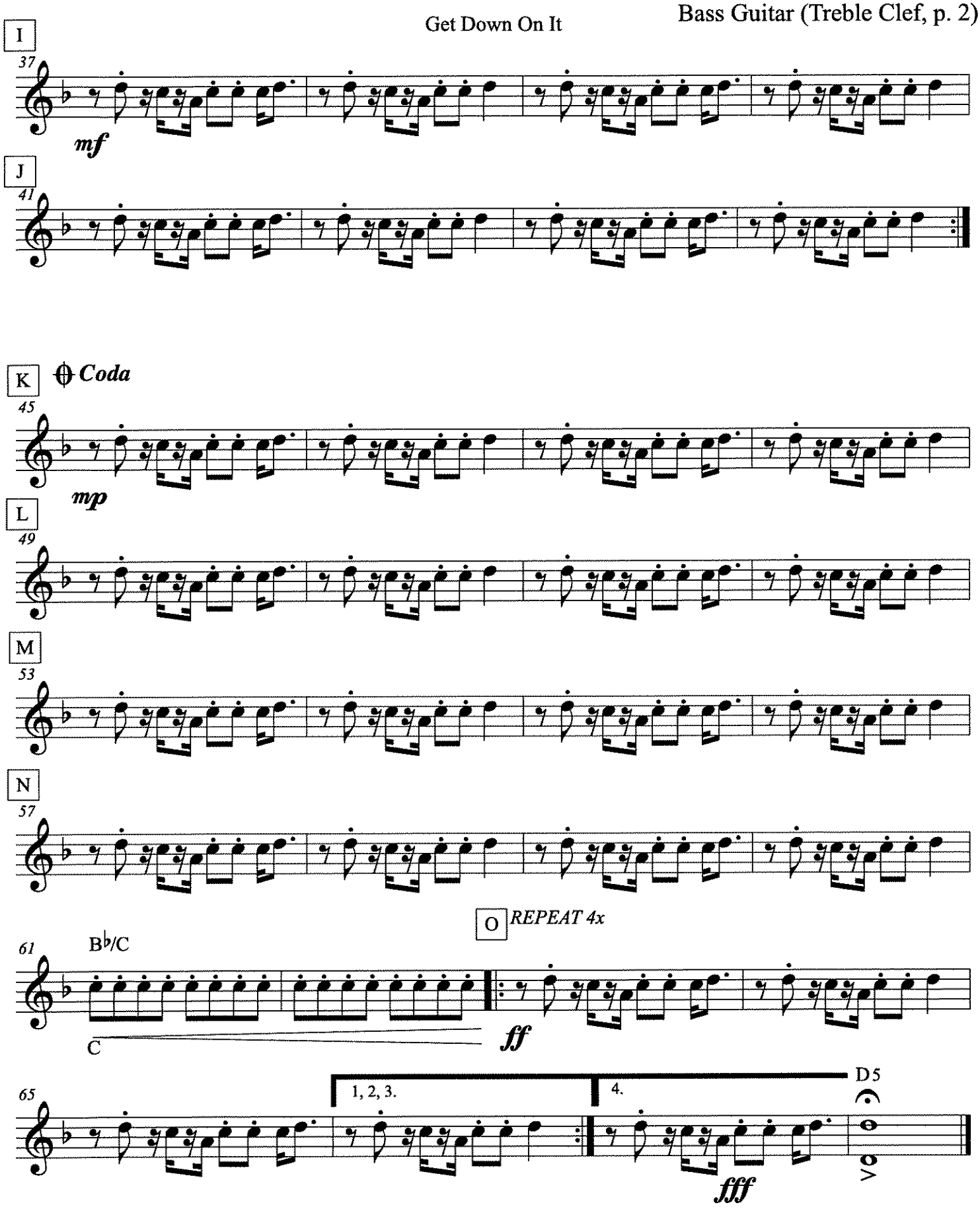
Bass Guitar
(Treble Clef)
Play 8vb

Get Down On It

As Recorded by Kool & The Gang
arr. Bernice

Funk Beat ♩ = 112




I
37
mf
J
41
K
Coda
45
mp
L
49
M
53
N
57
O
REPEAT 4x
61
B♭/C
C
ff
65
1, 2, 3.
4.
D5
fff

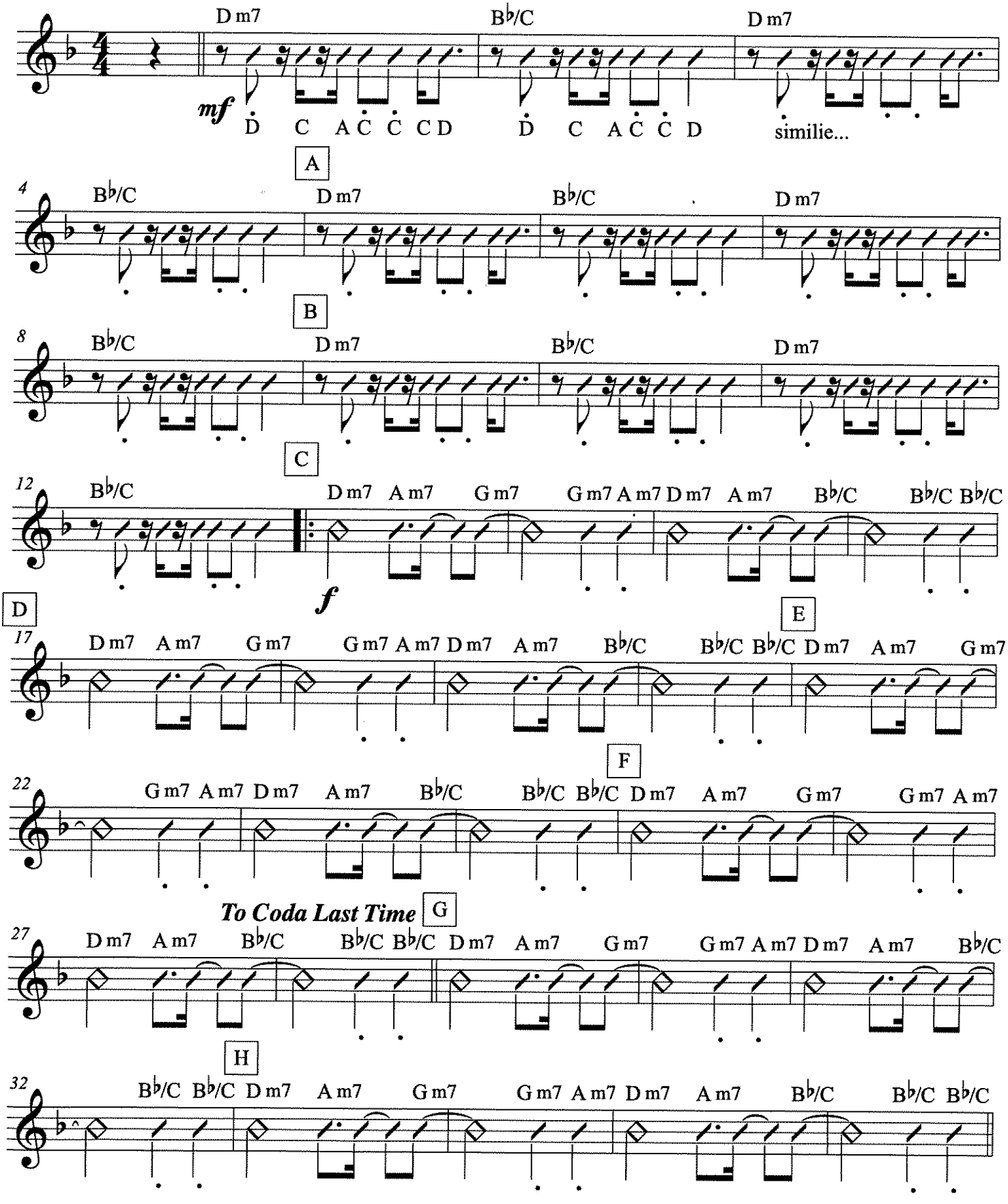
Chord Chart

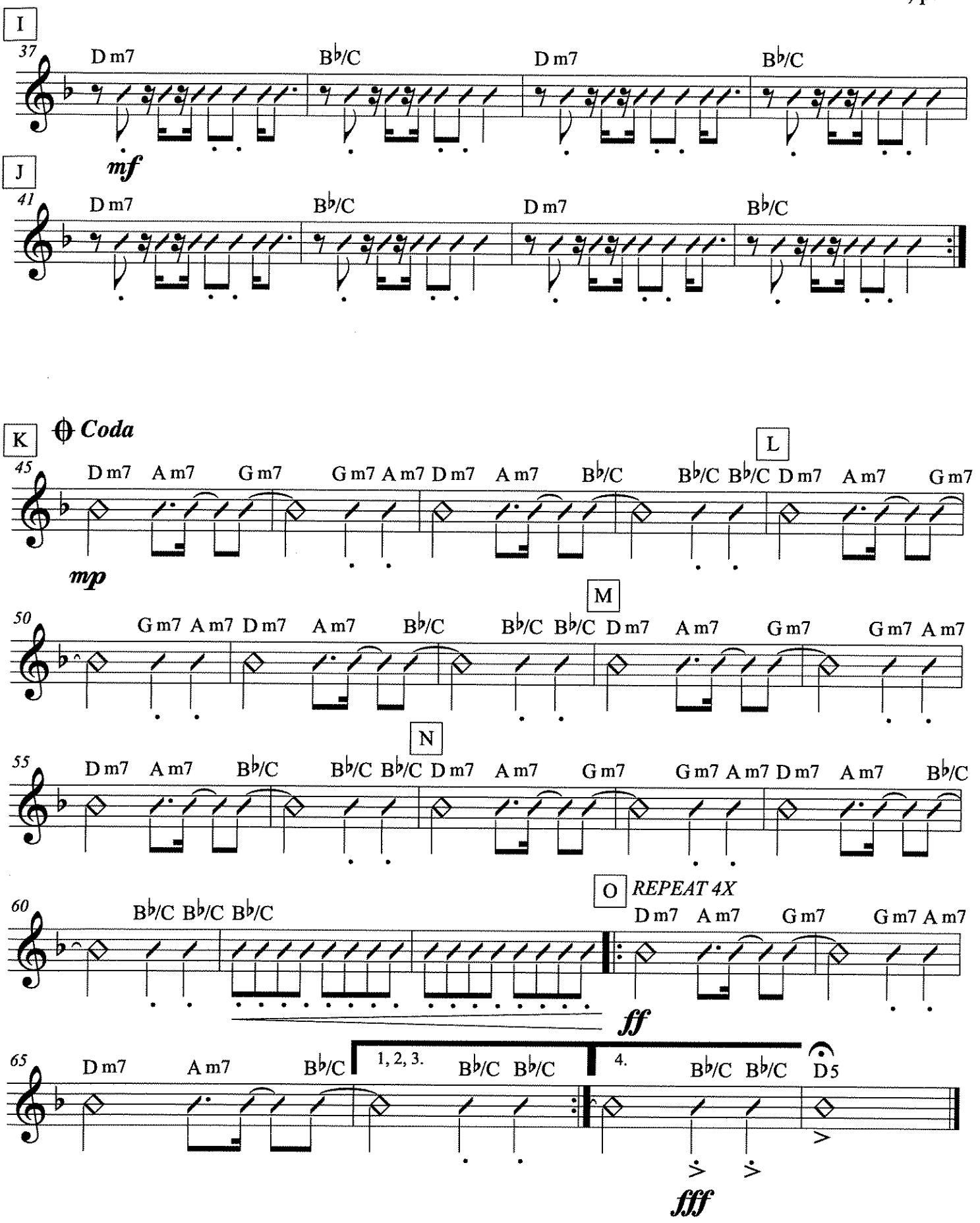
Get Down On It

As Recorded by Kool & The Gang

arr. Bernice

Funk Beat ♩ = 112




I
37
D m7
B♭/C
D m7
B♭/C
mf
J
41
D m7
B♭/C
D m7
B♭/C
K
Coda
45
D m7 A m7 G m7 G m7 A m7 D m7 A m7 B♭/C
L
B♭/C B♭/C D m7 A m7 G m7
mp
M
50
G m7 A m7 D m7 A m7 B♭/C
B♭/C B♭/C D m7 A m7 G m7 G m7 A m7
N
55
D m7 A m7 B♭/C B♭/C B♭/C D m7 A m7 G m7 G m7 A m7 D m7 A m7 B♭/C
O
REPEAT 4X
60
B♭/C B♭/C B♭/C
D m7 A m7 G m7 G m7 A m7
ff
65
D m7 A m7 B♭/C
1, 2, 3.
B♭/C B♭/C
4.
B♭/C B♭/C
D5
fff

GNE SONG (Great New Emergence)

HORN LICK

C: E D C

Bb: F# E D

Eb: C# B A

LAST NOTE

C: A

Bb: B

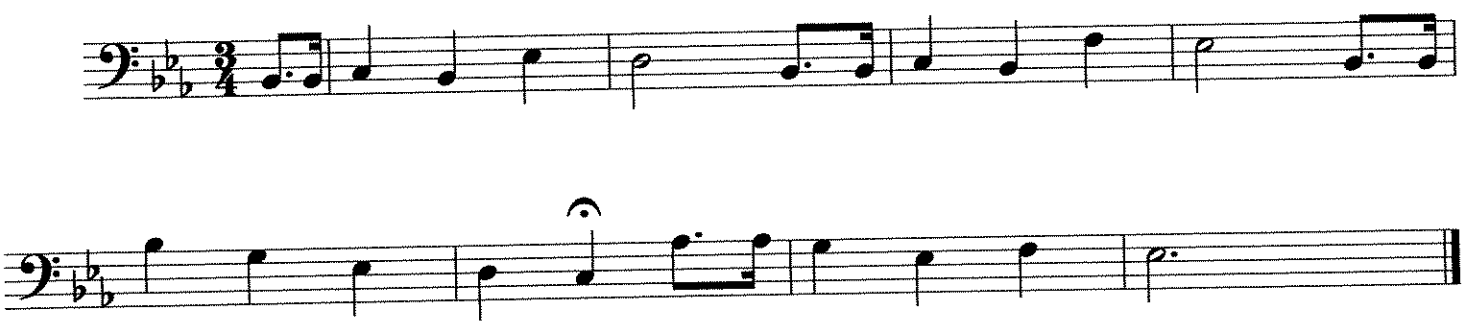
Eb: F

PIANO CHORDS:

Am G Dm F

Trombone / Baritone

?



1) Name_____

2) Write in note names...

3) What notes (if any) are in your key signature?_____

4) Play the piece...

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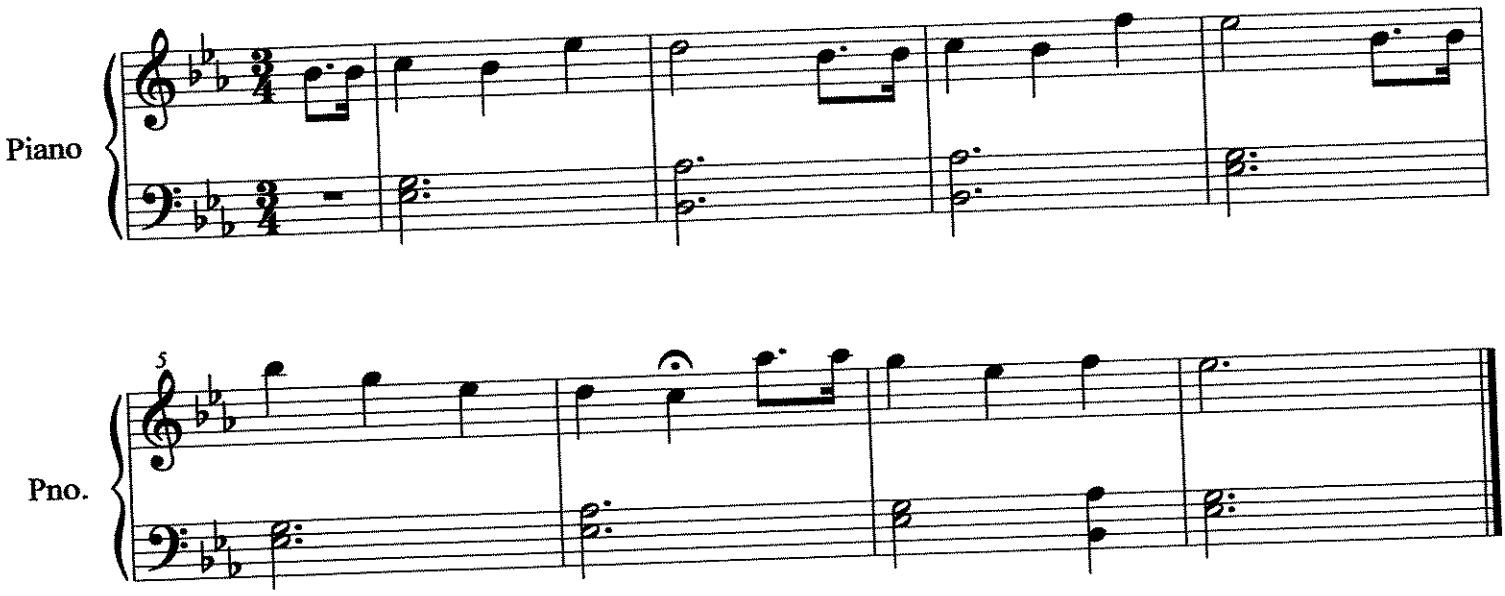
?

Piano



1) Name_____

2) Write in note names...

3) What notes (if any) are in your key signature?_____

4) Play the piece...

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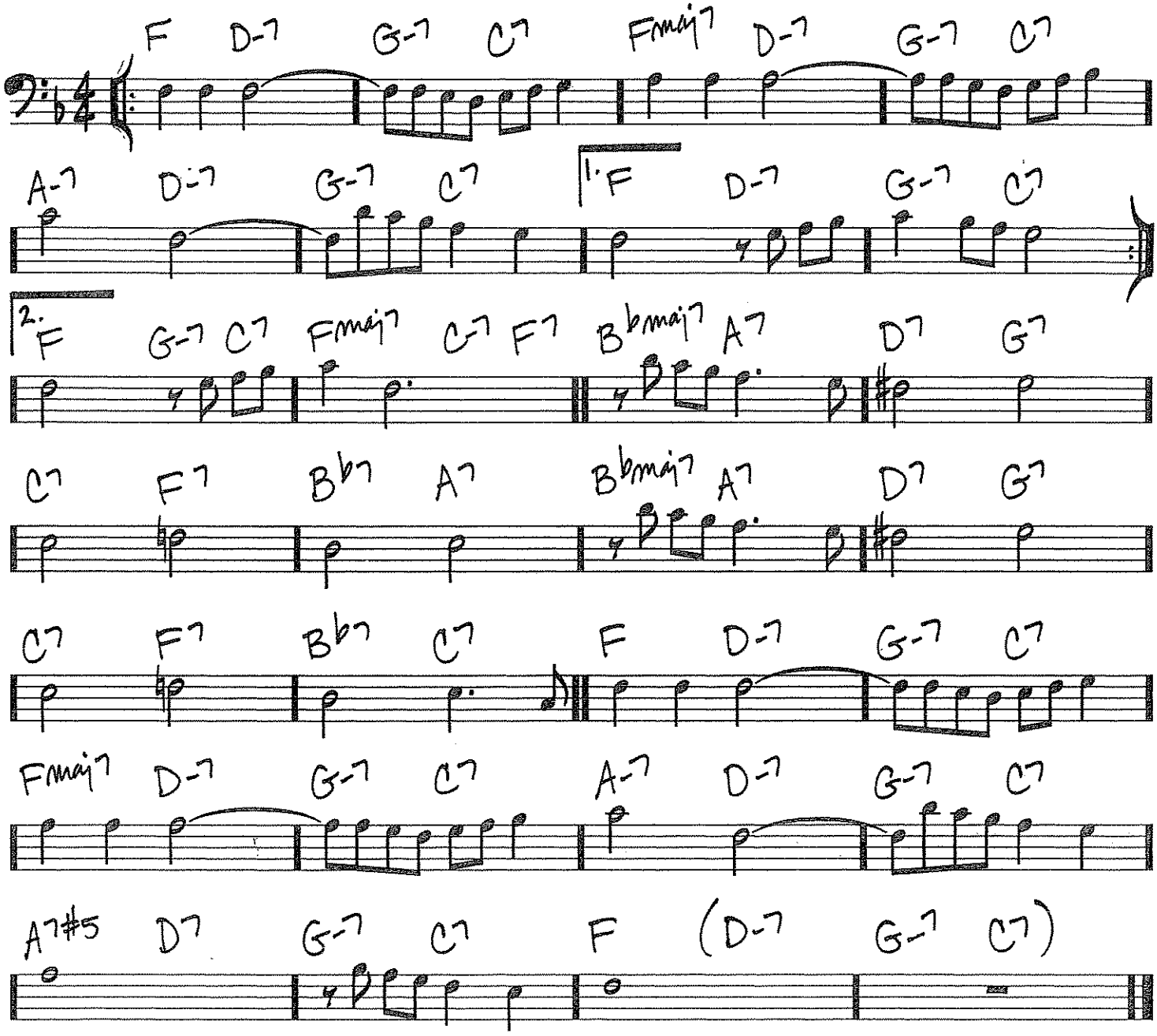
142

(MED.)

HEART AND SOUL

-HOAGY CARMICHAEL / FRANK LOESSER



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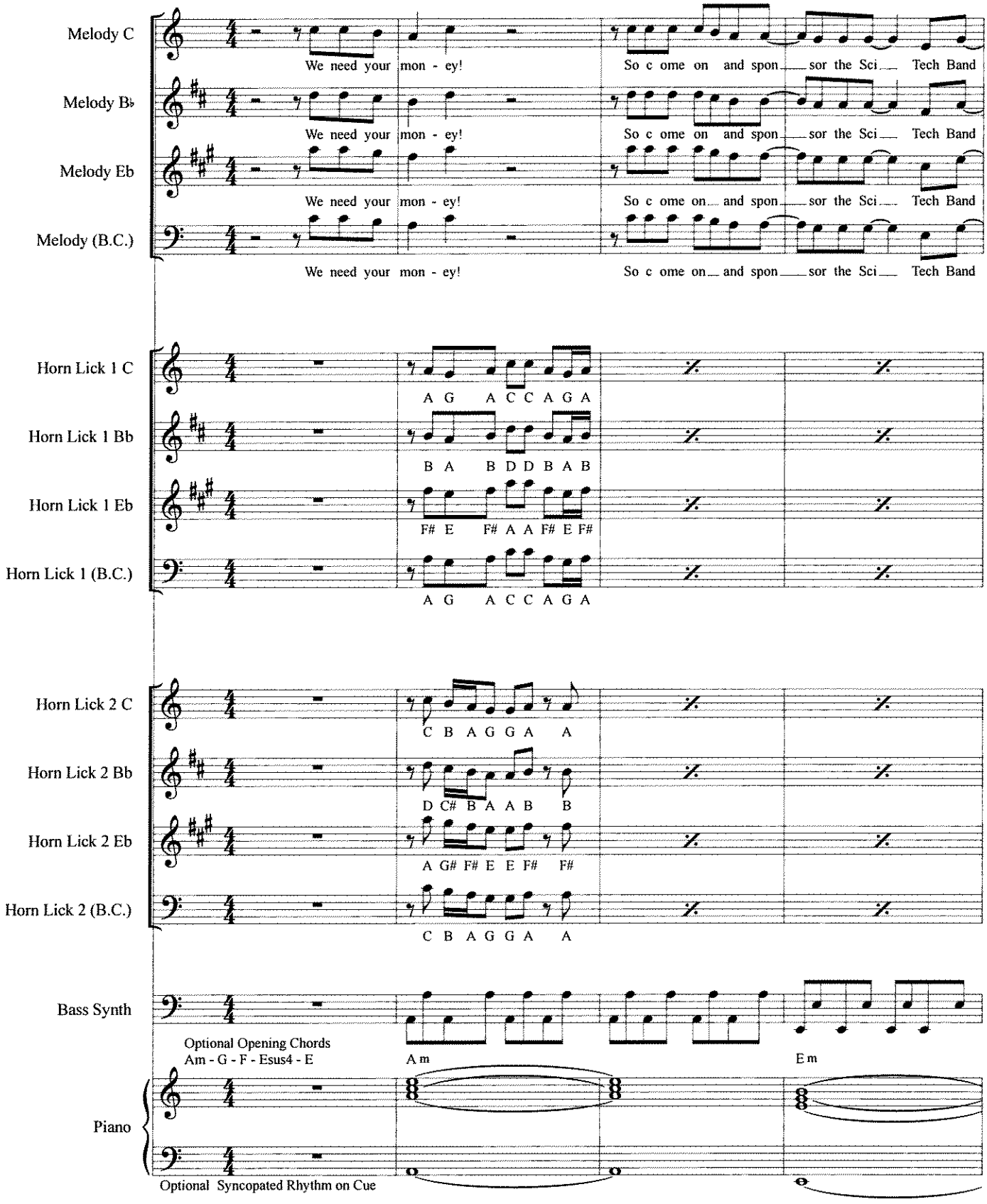
Holding Out For A Hero

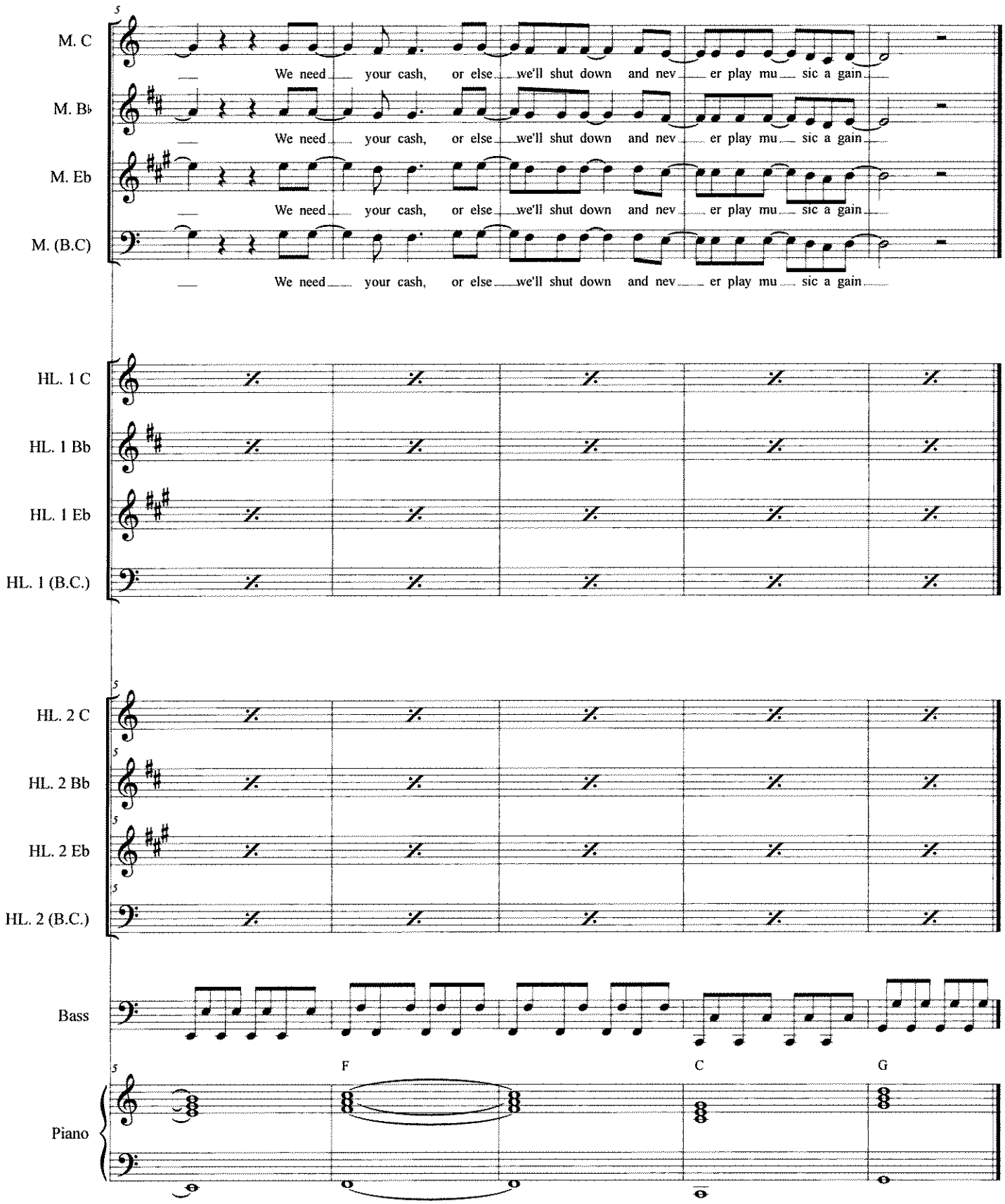
SPONSOR SONG

arr. Bernice



We need your money! So come on and sponsor the SciTech Band!
We need your cash, or else we'll shut down and never play music again...

Holding Out For A Hero (Sponsor Song), p. 2



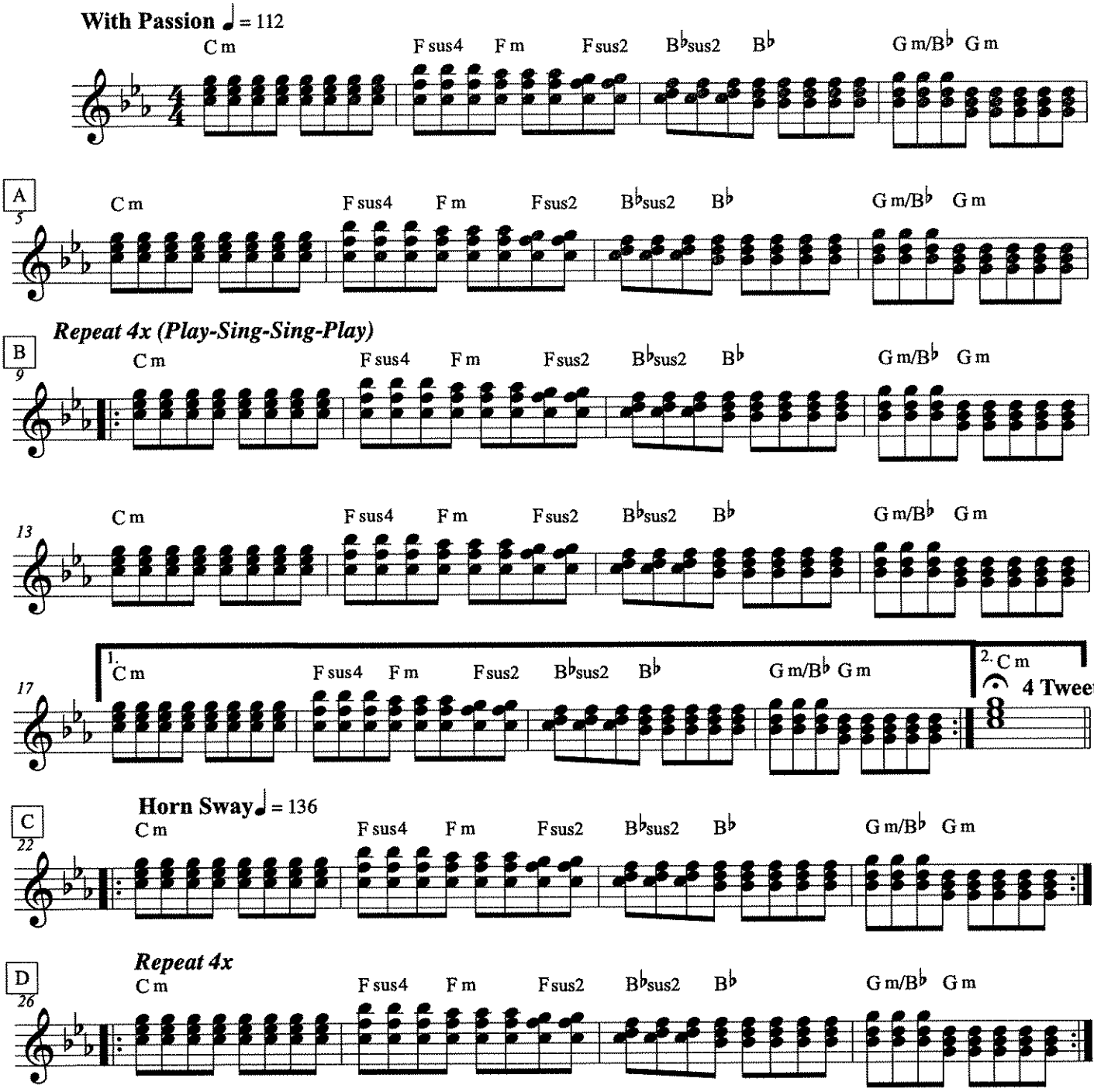
I Just Died In Your Arms Tonight

SPONSOR SONG

arr. Bernice

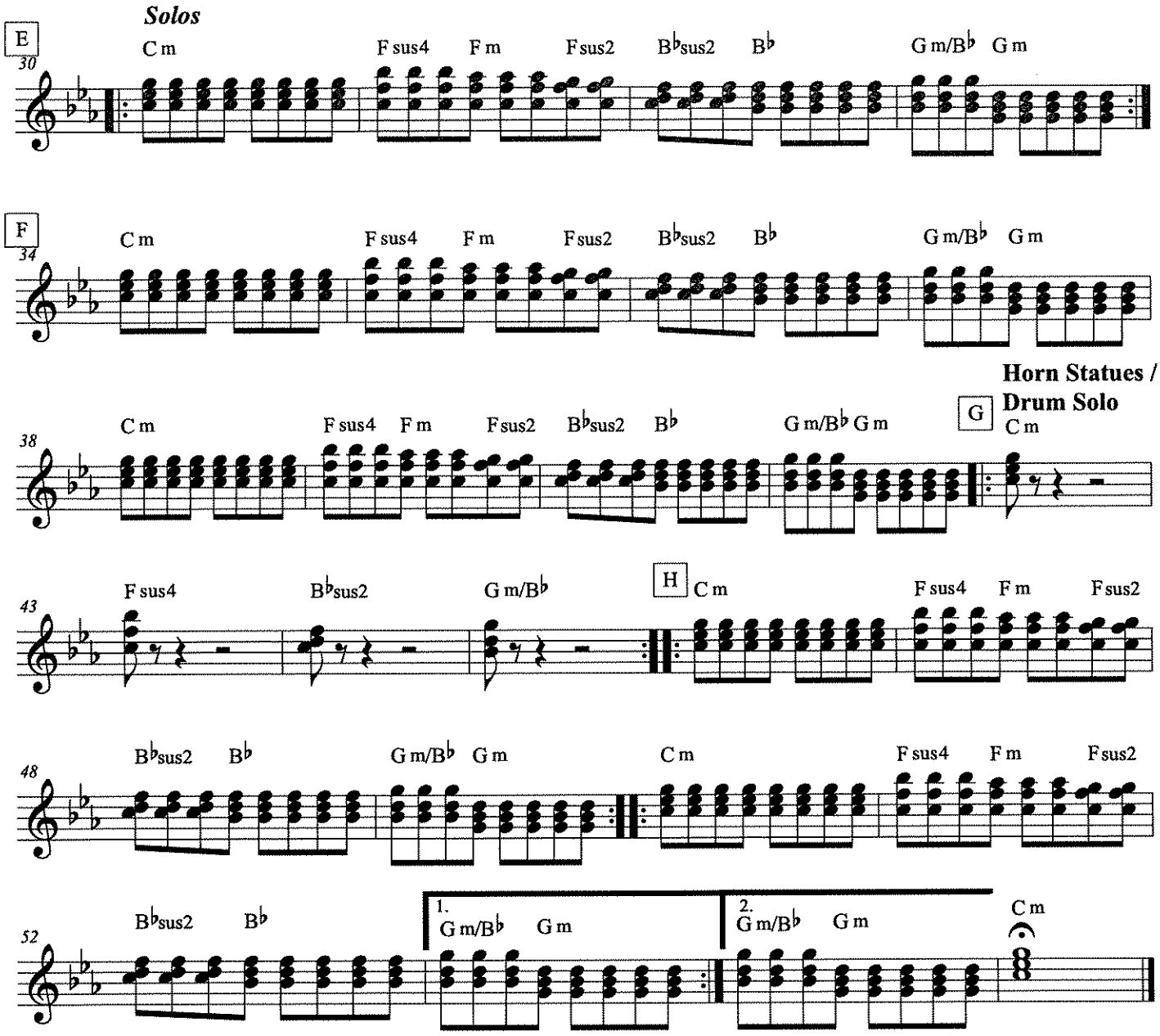
CHOIR SYNTH

With Passion ♩ = 112



We just need your money tonight! Sponsor the SciTech Band!

We're in desperate need of cash, so our program doesn't turn into trash...

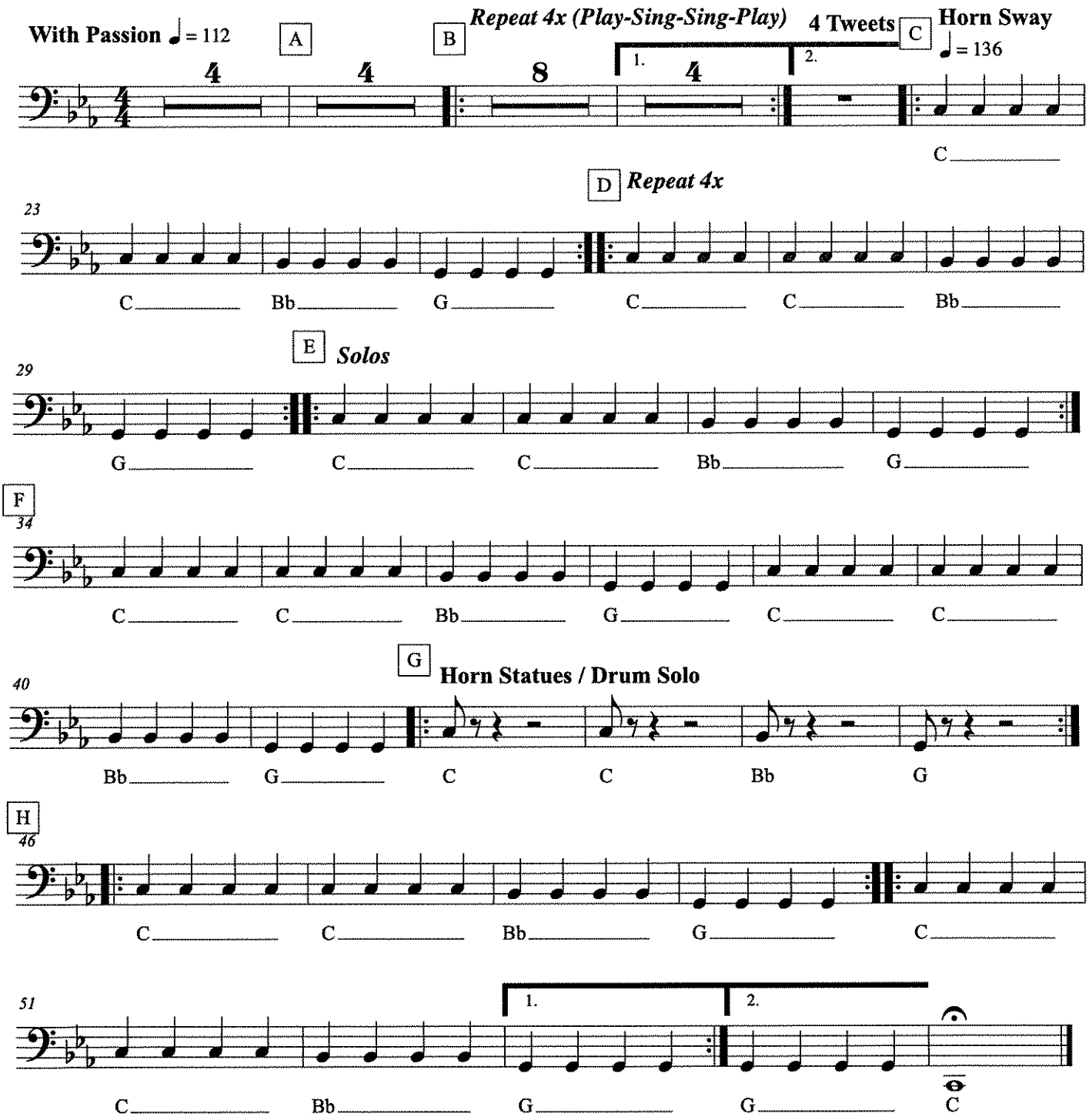

Solos
E
30
C m
F sus4
F m
F sus2
B♭sus2
B♭
G m/B♭
G m
F
34
C m
F sus4
F m
F sus2
B♭sus2
B♭
G m/B♭
G m
Horn Statues /
Drum Solo
G
38
C m
F sus4
F m
F sus2
B♭sus2
B♭
G m/B♭
G m
C m
43
F sus4
B♭sus2
G m/B♭
H
C m
F sus4
F m
F sus2
48
B♭sus2
B♭
G m/B♭
G m
C m
F sus4
F m
F sus2
52
B♭sus2
B♭
1.
G m/B♭
G m
2.
G m/B♭
G m
C m

I Just Died In Your Arms Tonight

SPONSOR SONG

arr. Bernice

PIANO (Bass Clef)



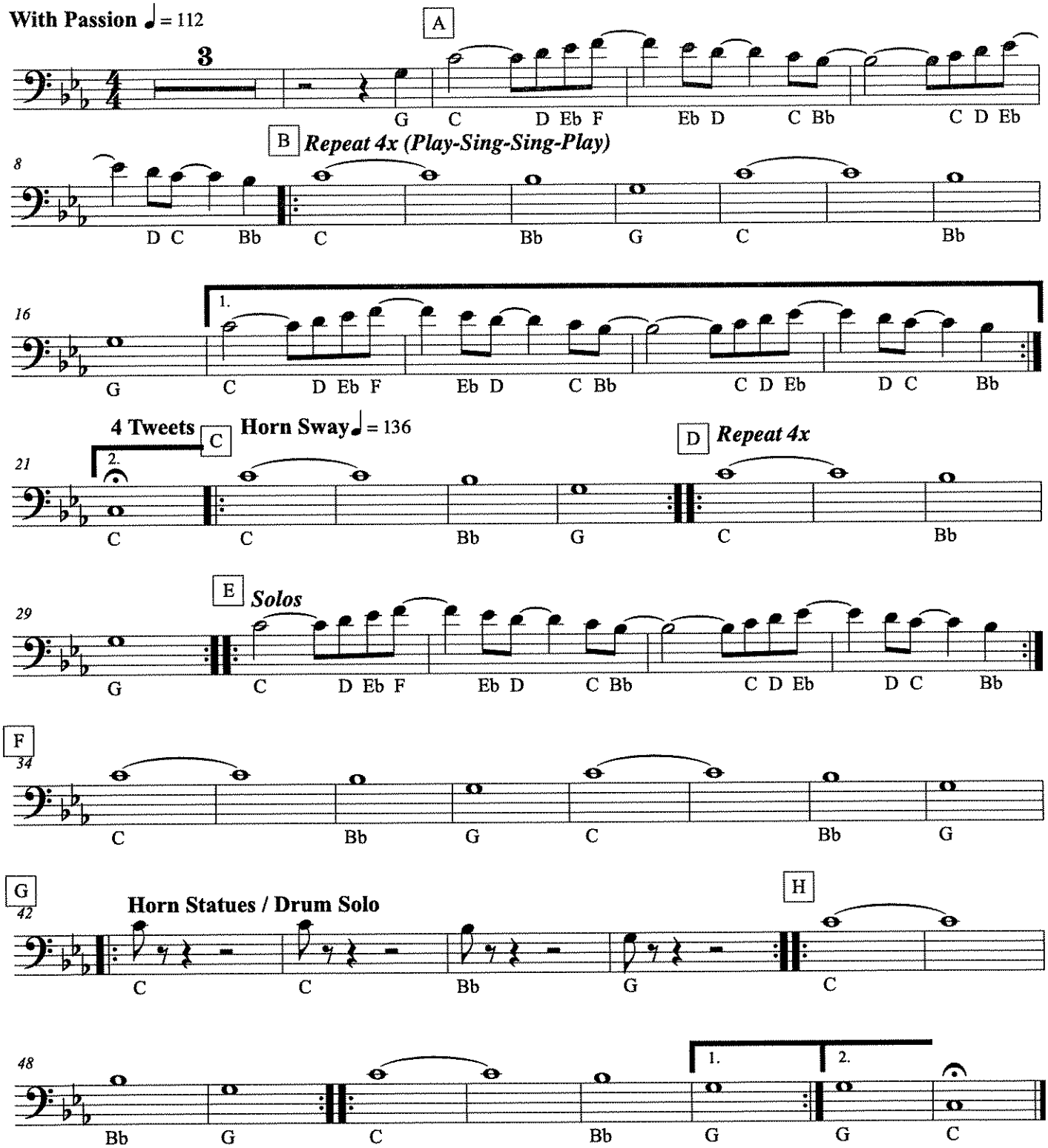
We just need your money tonight! Sponsor the SciTech Band!
We're in desperate need of cash, so our program doesn't turn into trash...

I Just Died In Your Arms Tonight

SPONSOR SONG

arr. Bernice

Strings (BASS CLEF)



We just need your money tonight! Sponsor the SciTech Band!
We're in desperate need of cash, so our program doesn't turn into trash...

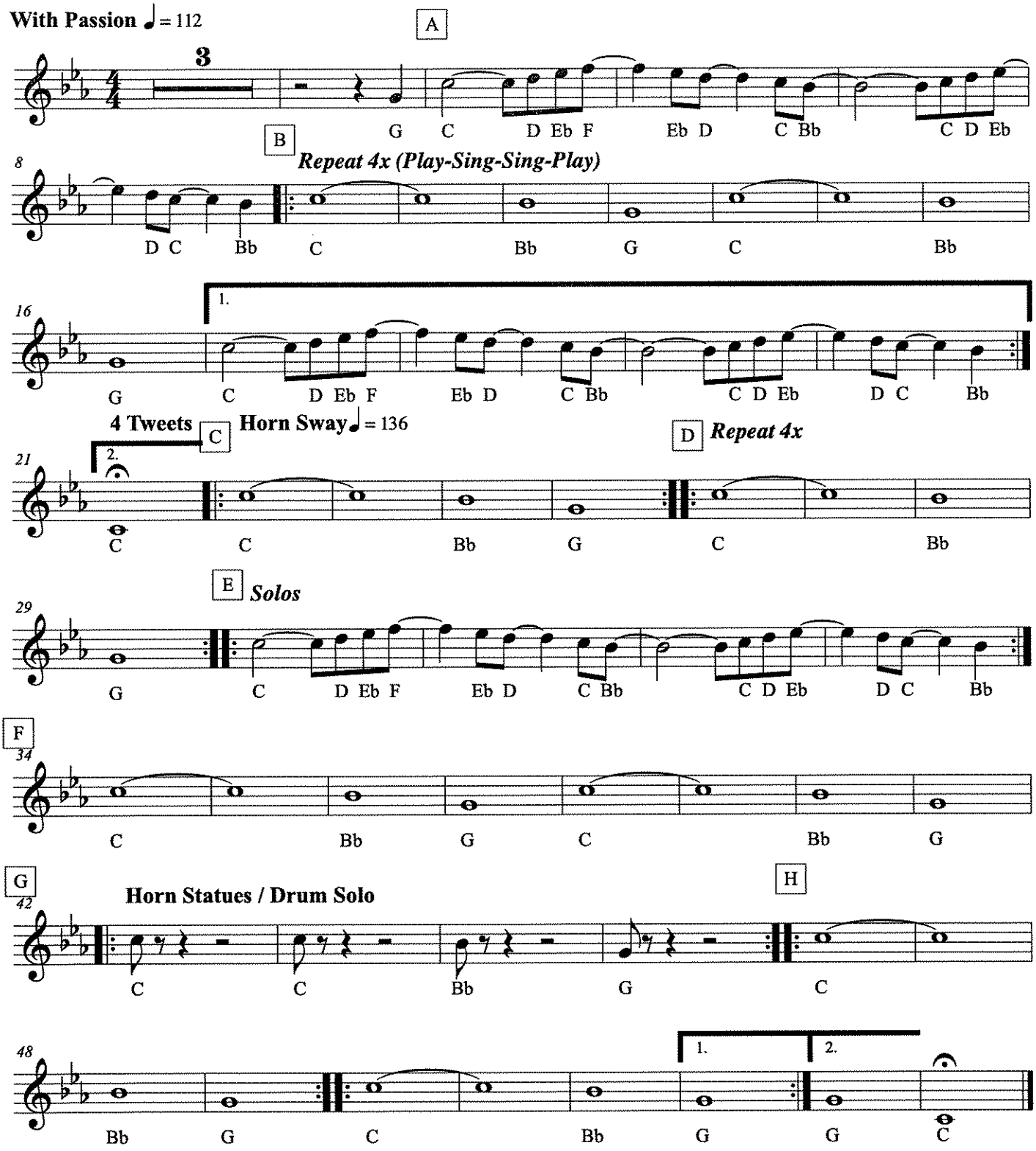
I Just Died In Your Arms Tonight

SPONSOR SONG

Strings (TREBLE CLEF)

arr. Bernice

With Passion ♩ = 112



We just need your money tonight! Sponsor the SciTech Band!

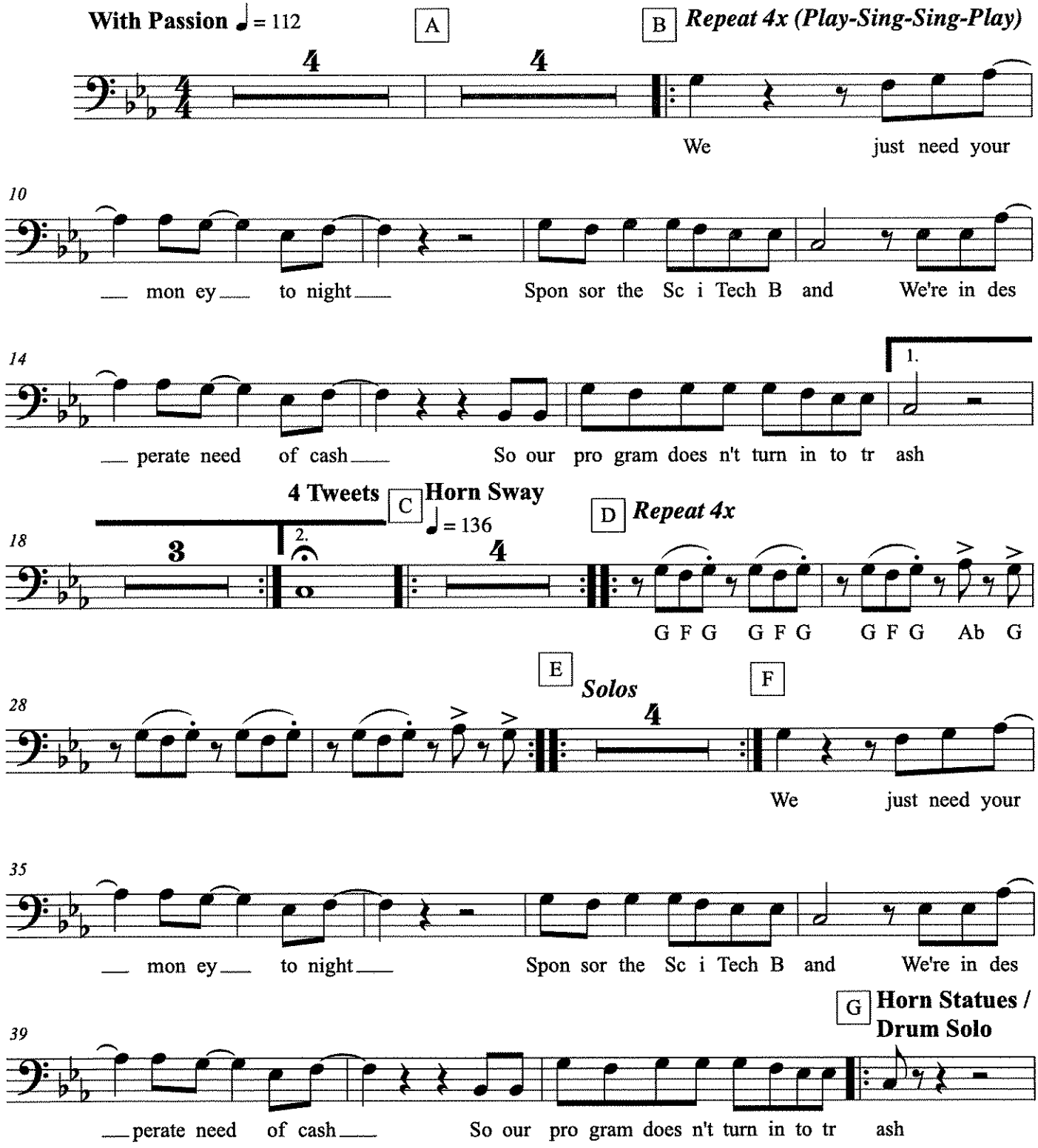
We're in desperate need of cash, so our program doesn't turn into trash...

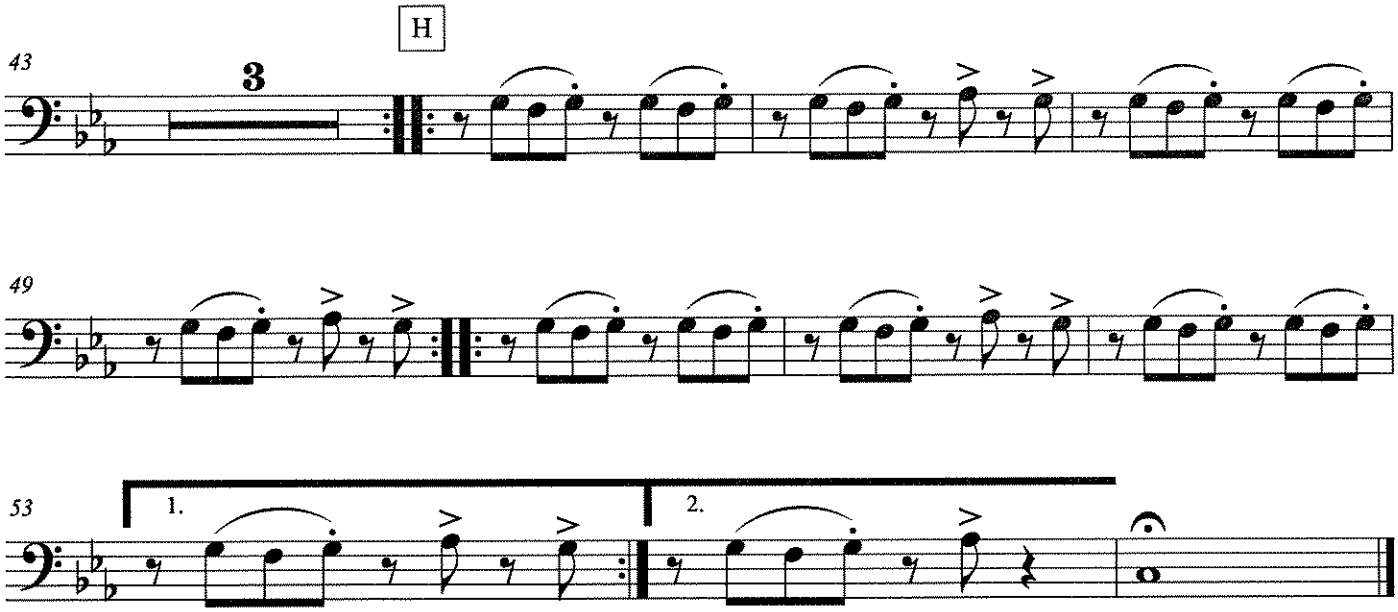
I Just Died In Your Arms Tonight

SPONSOR SONG

arr. Bernice

MELODY (B.C.)





We just need your money tonight! Sponsor the SciTech Band!

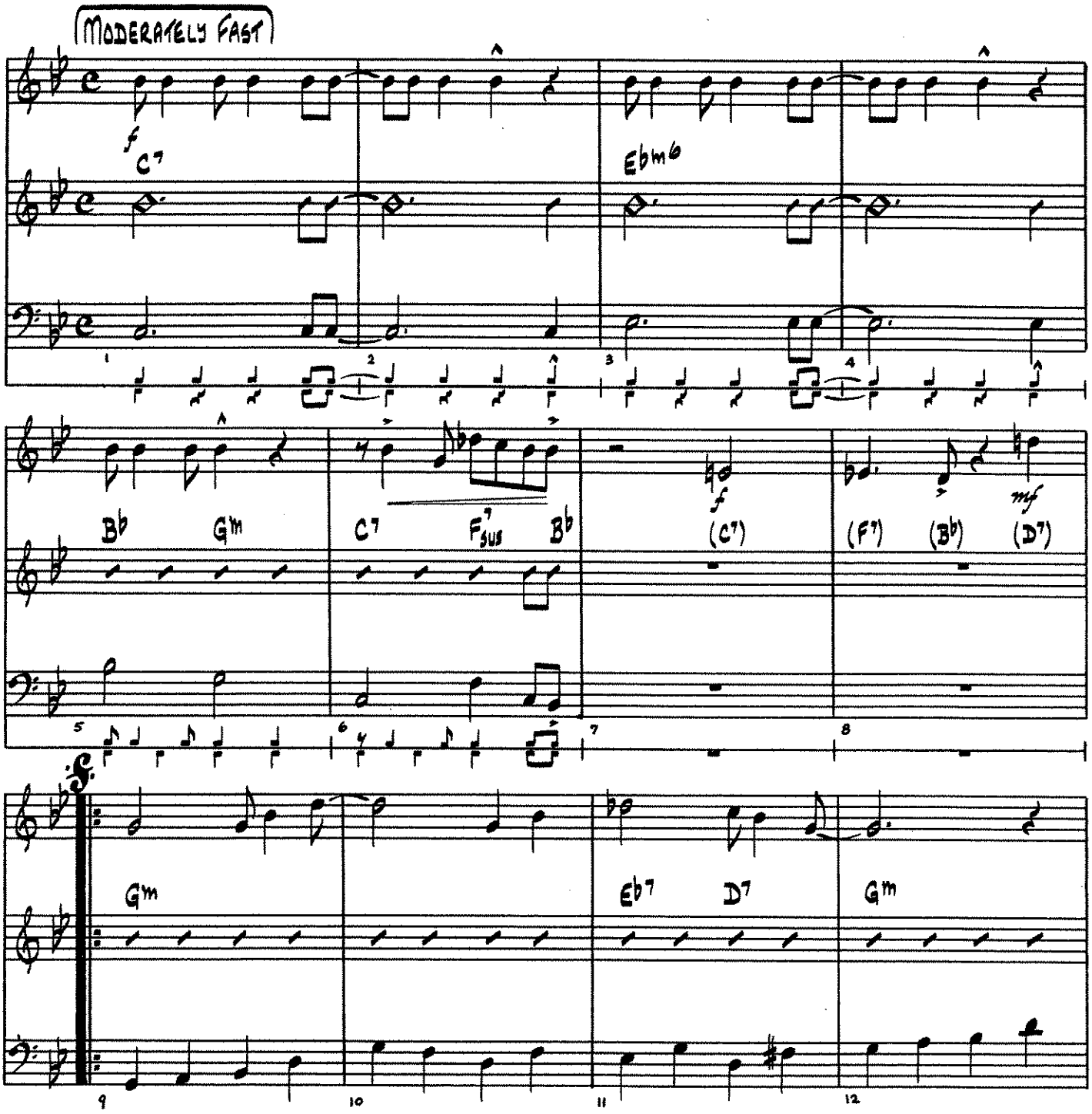
We're in desperate need of cash, so our program doesn't turn into trash...

Rhythm

IT DON'T MEAN A THING

(If It Ain't Got That Swing)

Words and Music by
IRVING MILLS and
DUKE ELLINGTON
Arranged by JACK BULLOCK



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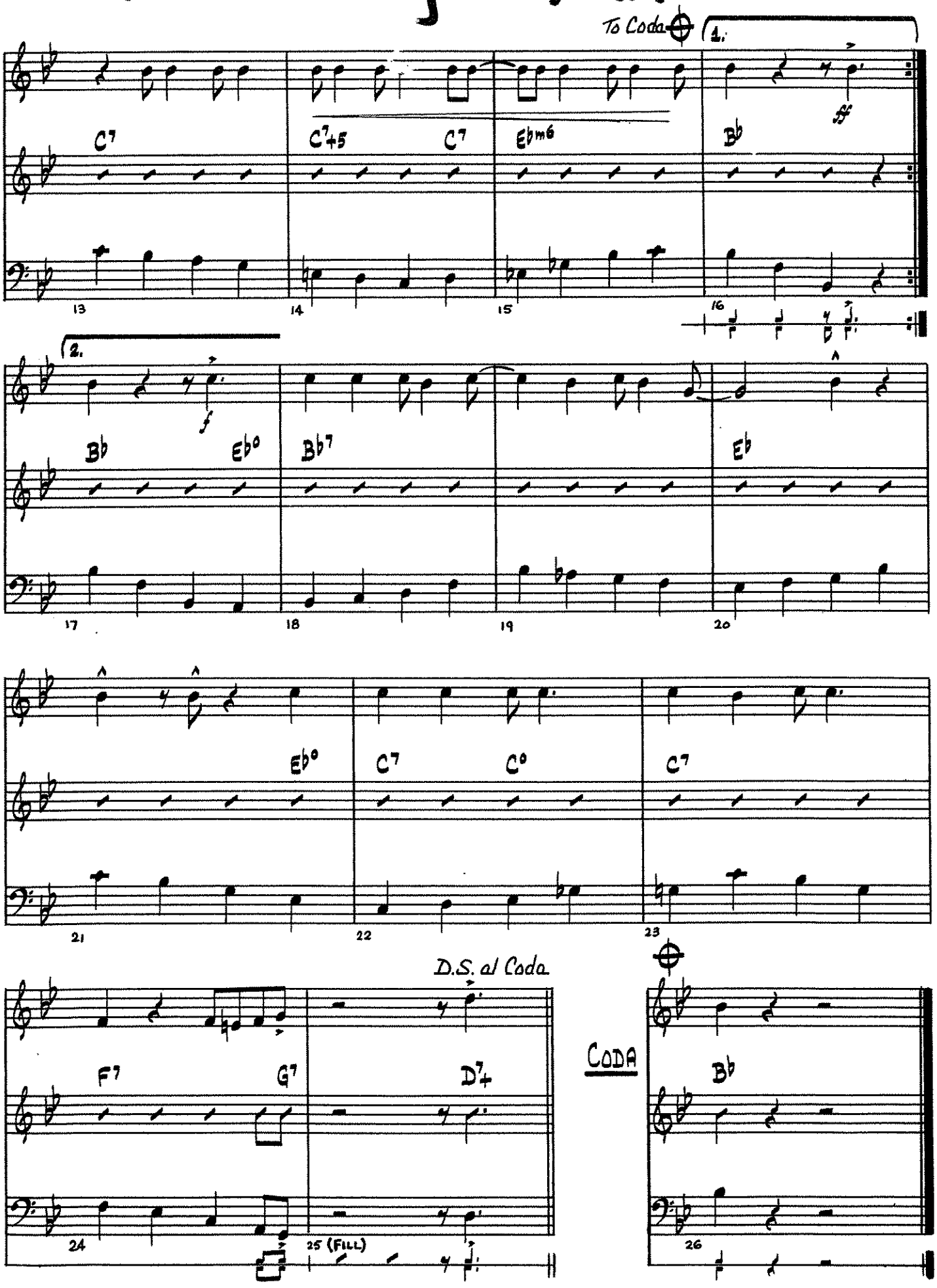
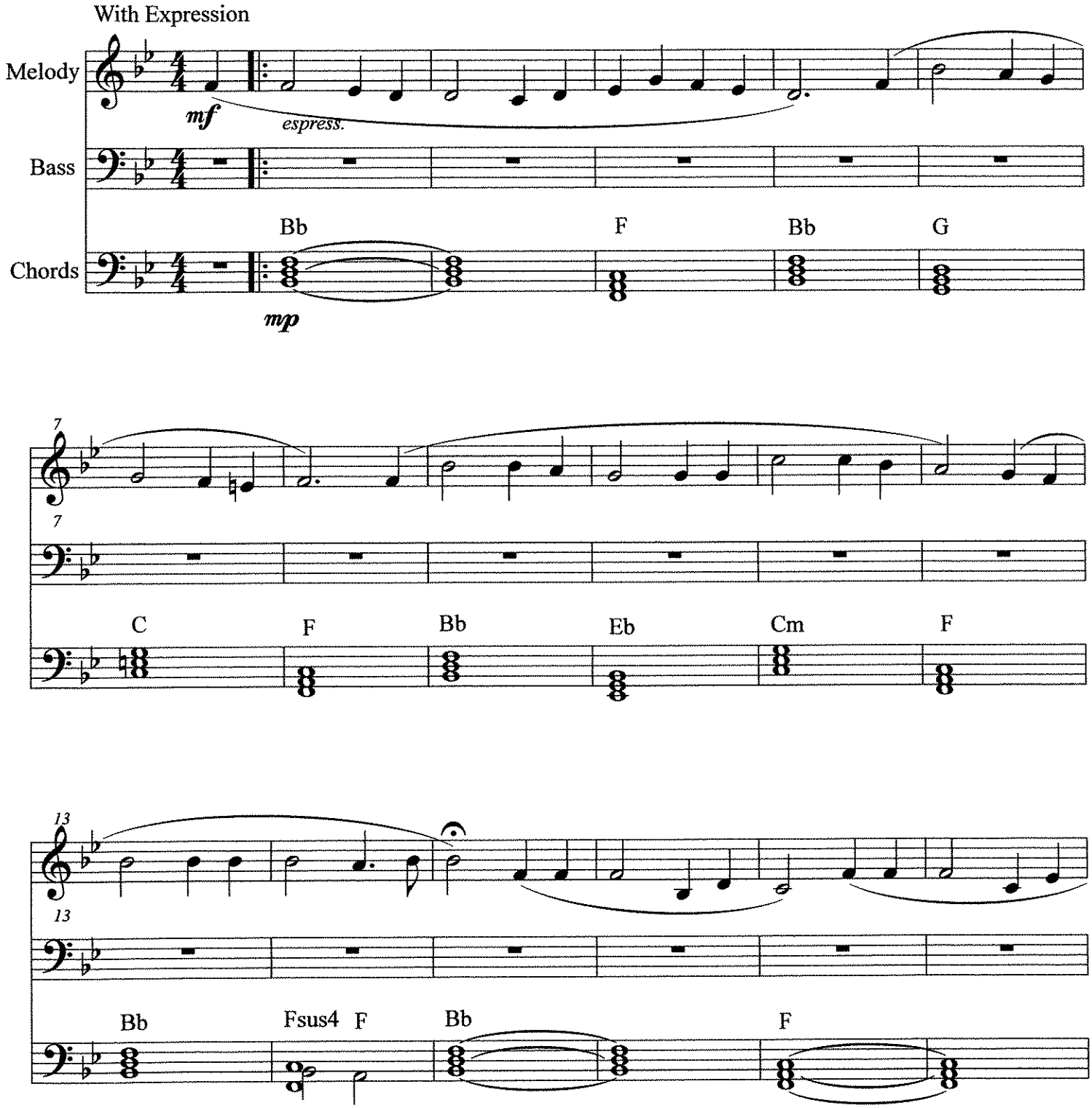
It Don't Mean A Thing -Rhythm



It Is Well

Piano

Horatio G. Spafford, 1873
Philip P. Bliss, 1876
arr. Bernice



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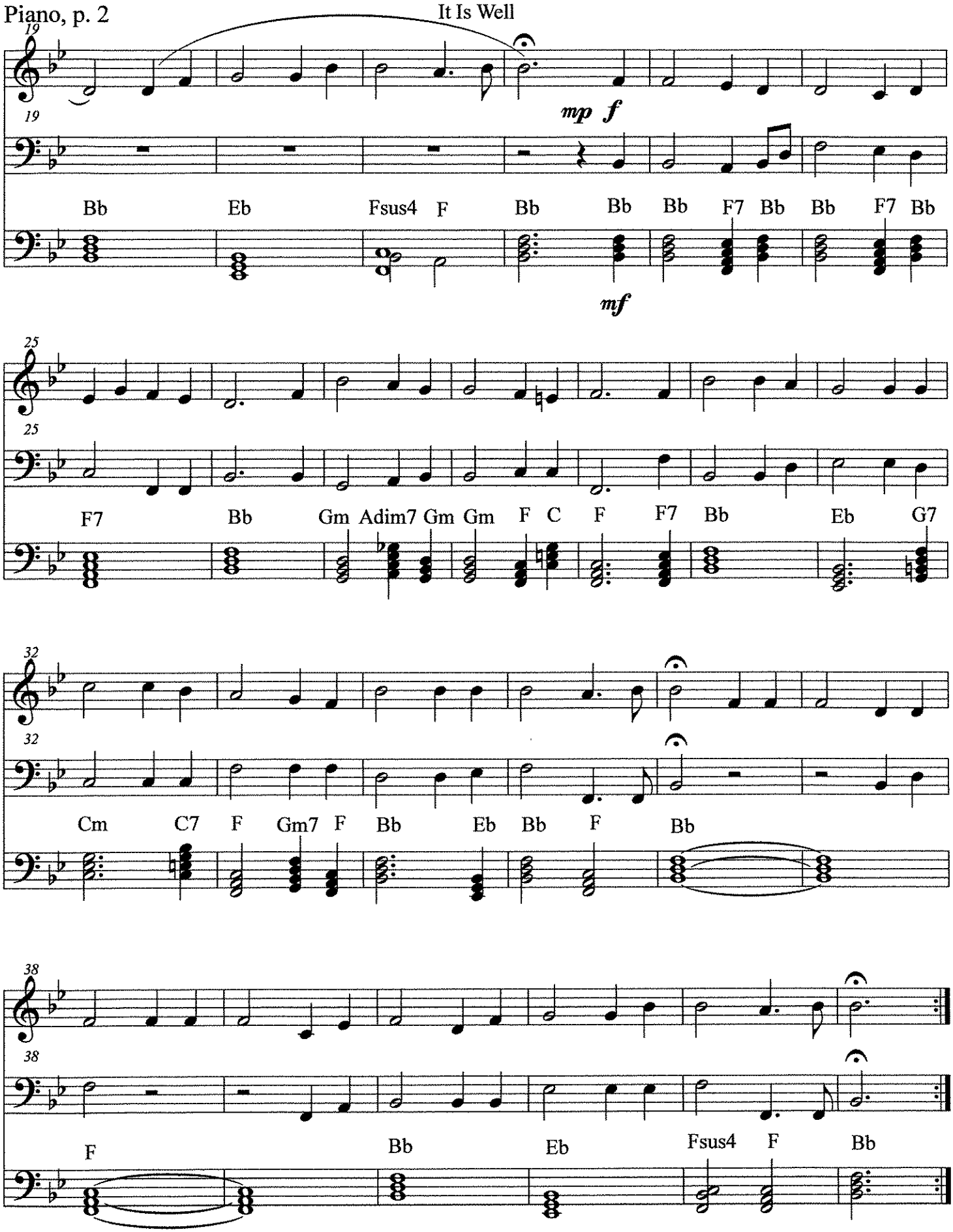

It Is Well
19
mp f
Bb Eb Fsus4 F Bb Bb Bb F7 Bb Bb F7 Bb
mf
25
F7 Bb Gm Adim7 Gm Gm F C F F7 Bb Eb G7
32
Cm C7 F Gm7 F Bb Eb Bb F Bb
38
F Bb Eb Fsus4 F Bb

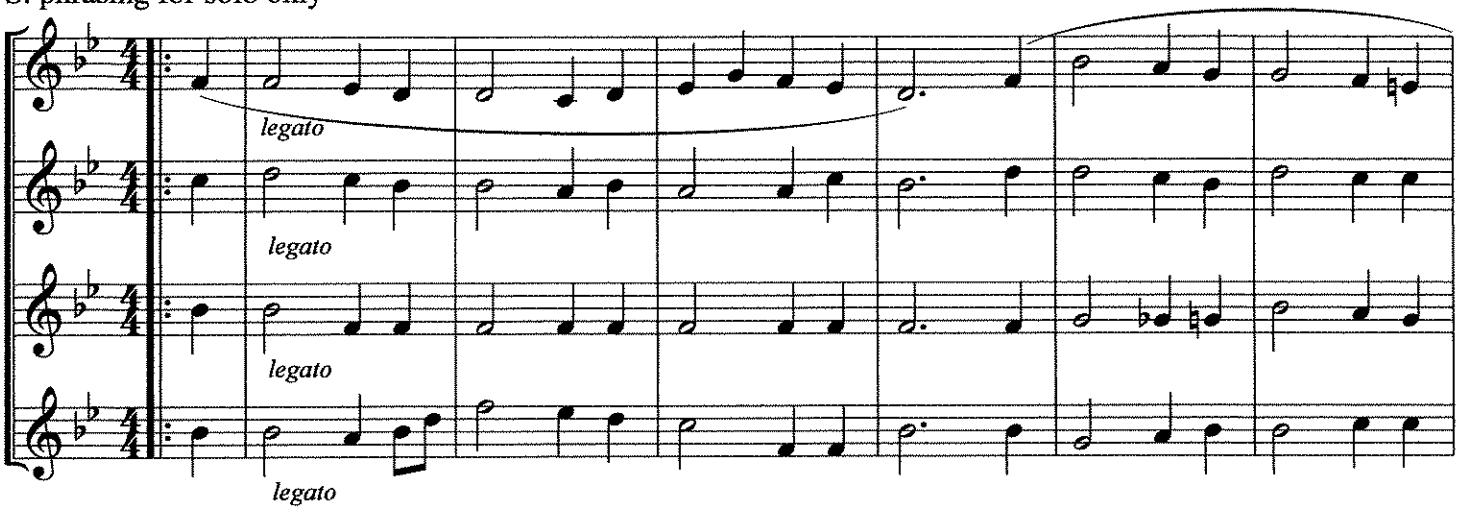
C Instruments - Treble Clef

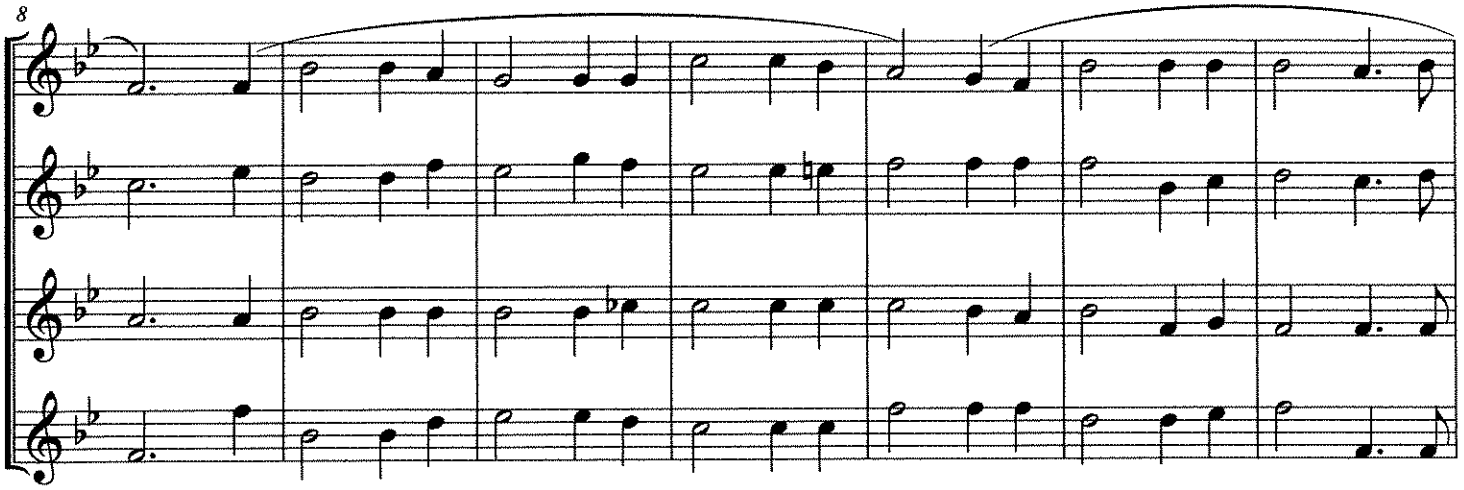
It Is Well

Horatio G. Spafford, 1873
Philip P. Bliss, 1876
arr. Bernice

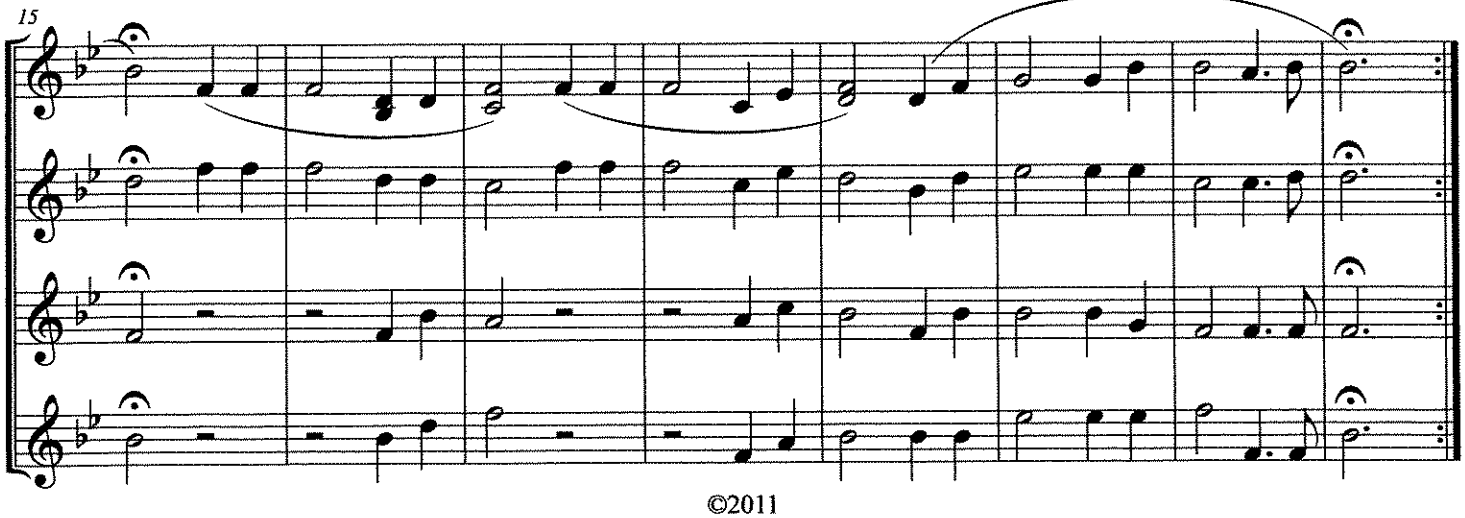
With Expression
Stagger Breathe ***mf mp mf f***

S. phrasing for solo only





Lower notes for solo only



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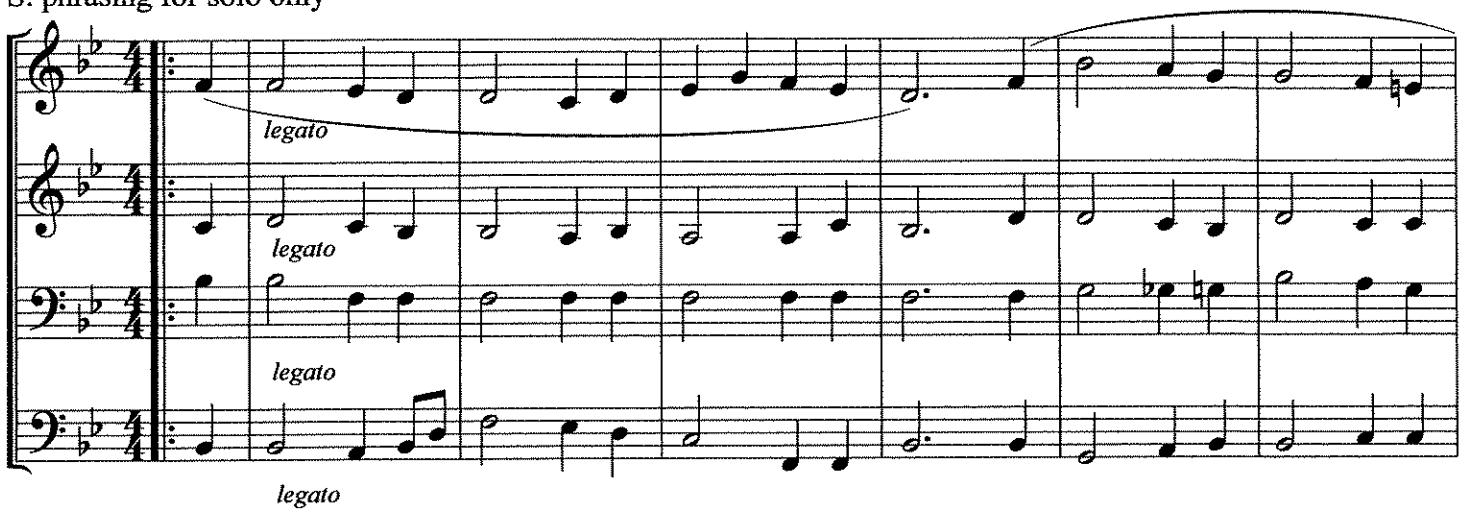
C Instruments - Low

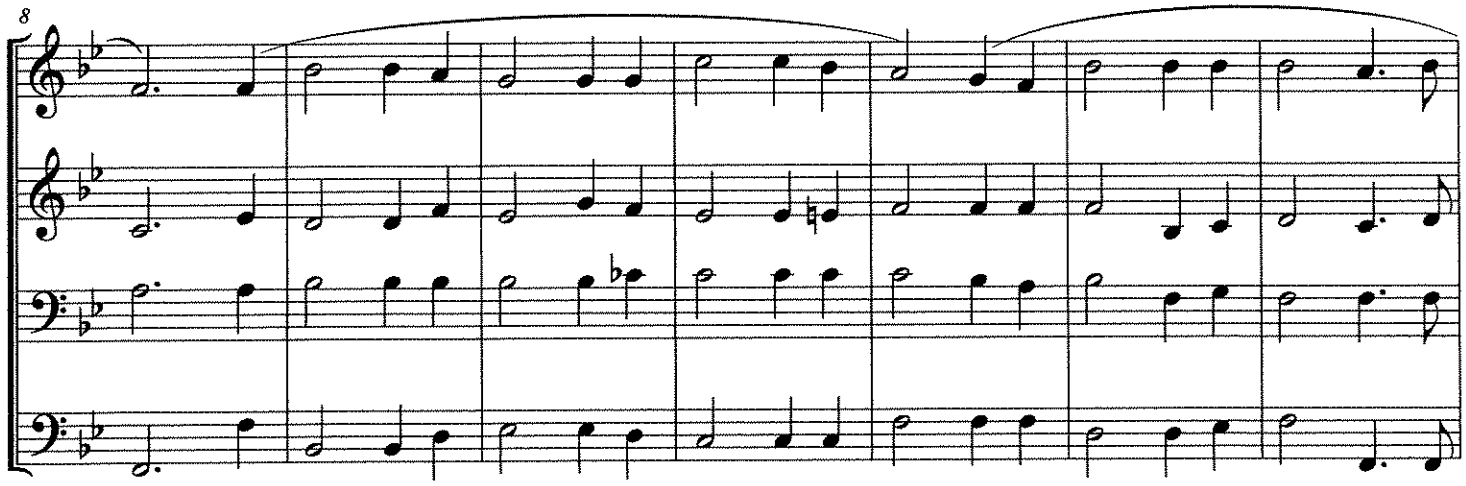
It Is Well

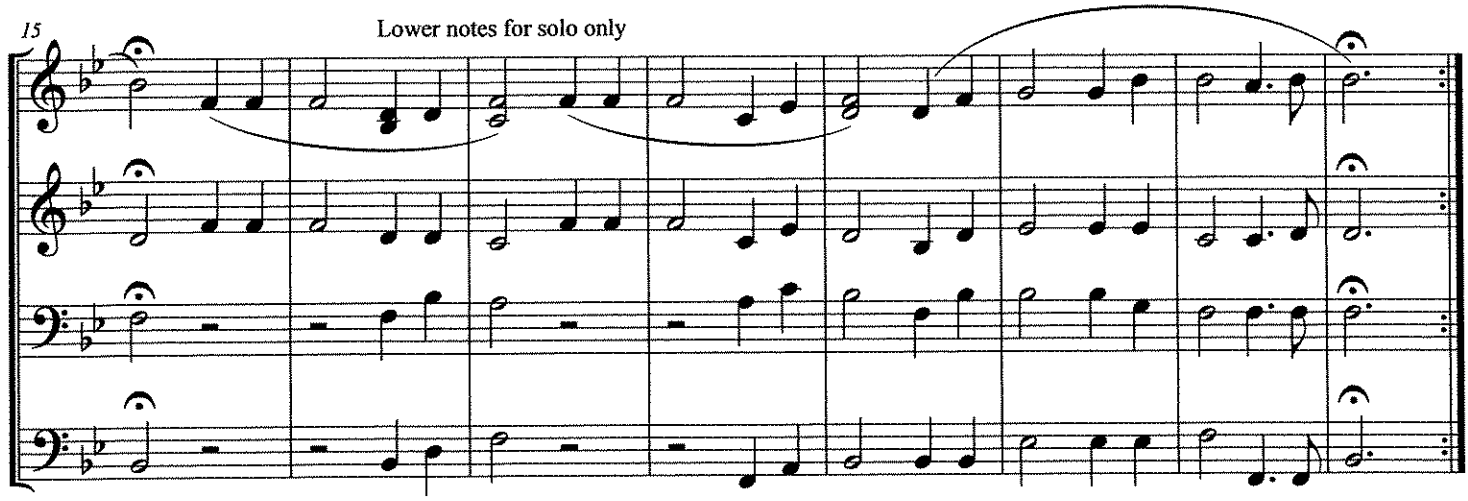
Horatio G. Spafford, 1873
Philip P. Bliss, 1876
arr. Bernice

With Expression
Stagger Breathe ***mf mp mf f***

S. phrasing for solo only







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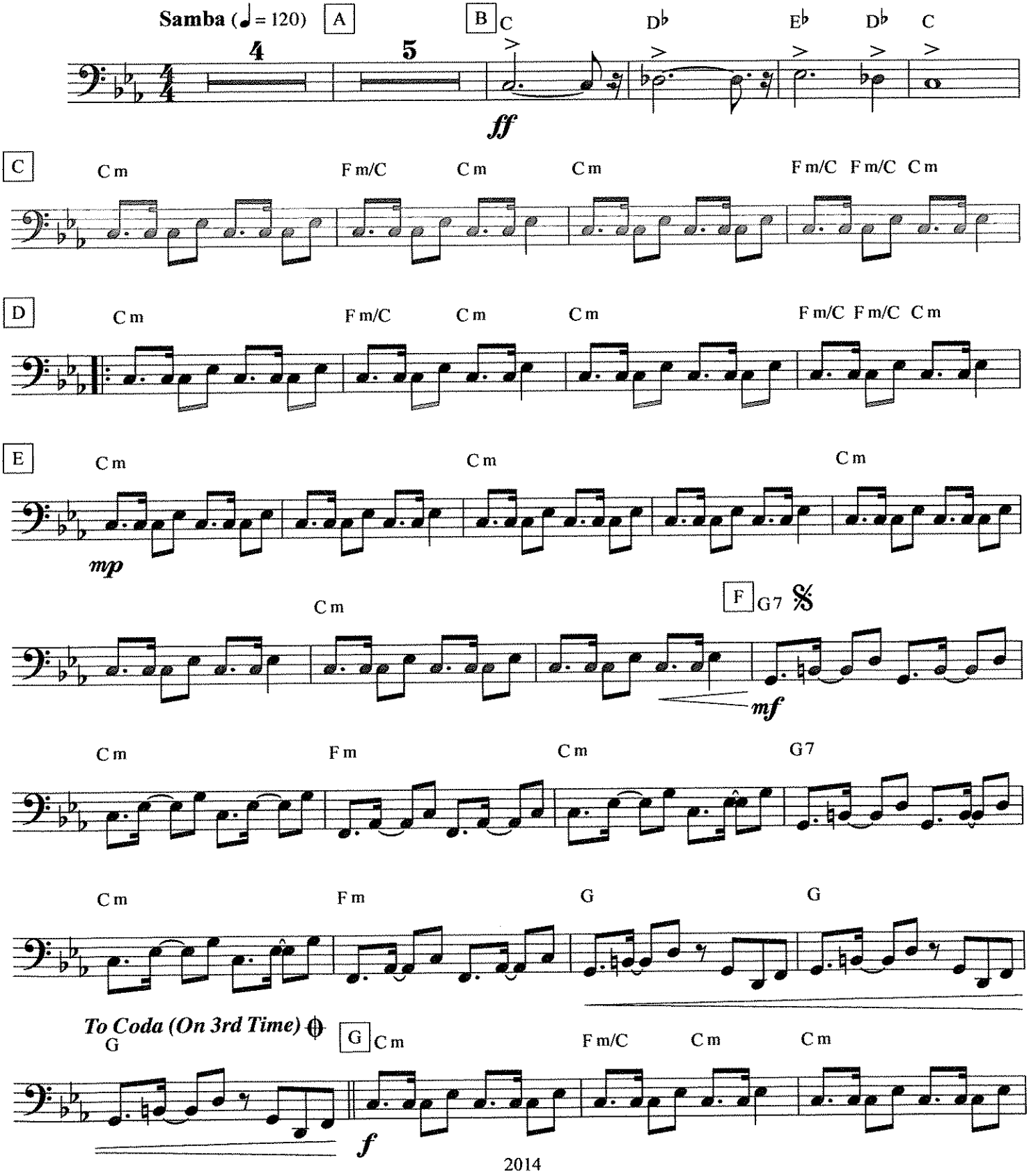
Bass Guitar
BASS CLEF

La Copa De La Vida

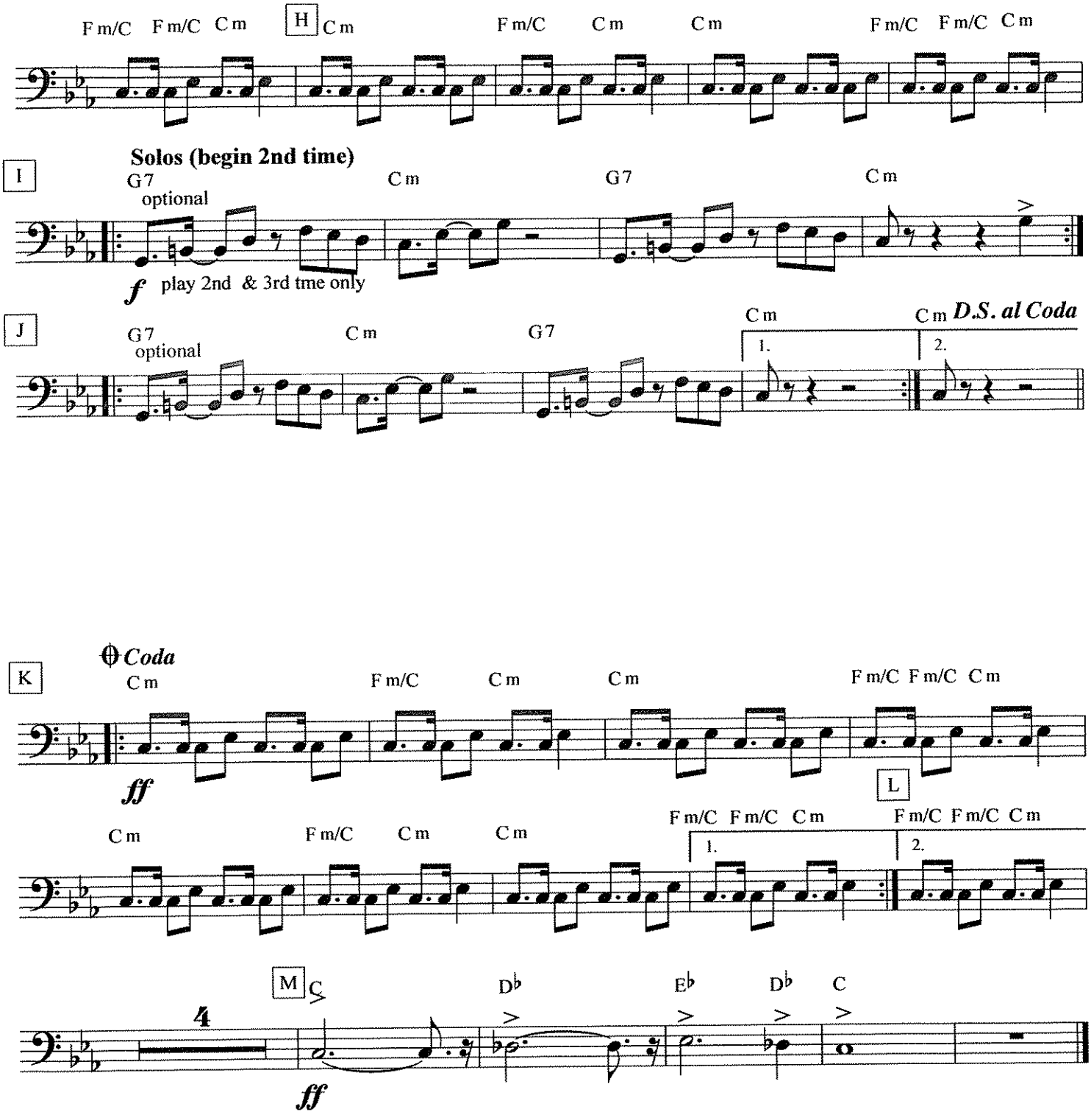
The Cup of Life
As Recorded by Ricky Martin

Desmond Child,
Robi Rosa,
& Luis Gomes Escolar
arr. Bernice



2014

La Copa De La Vida

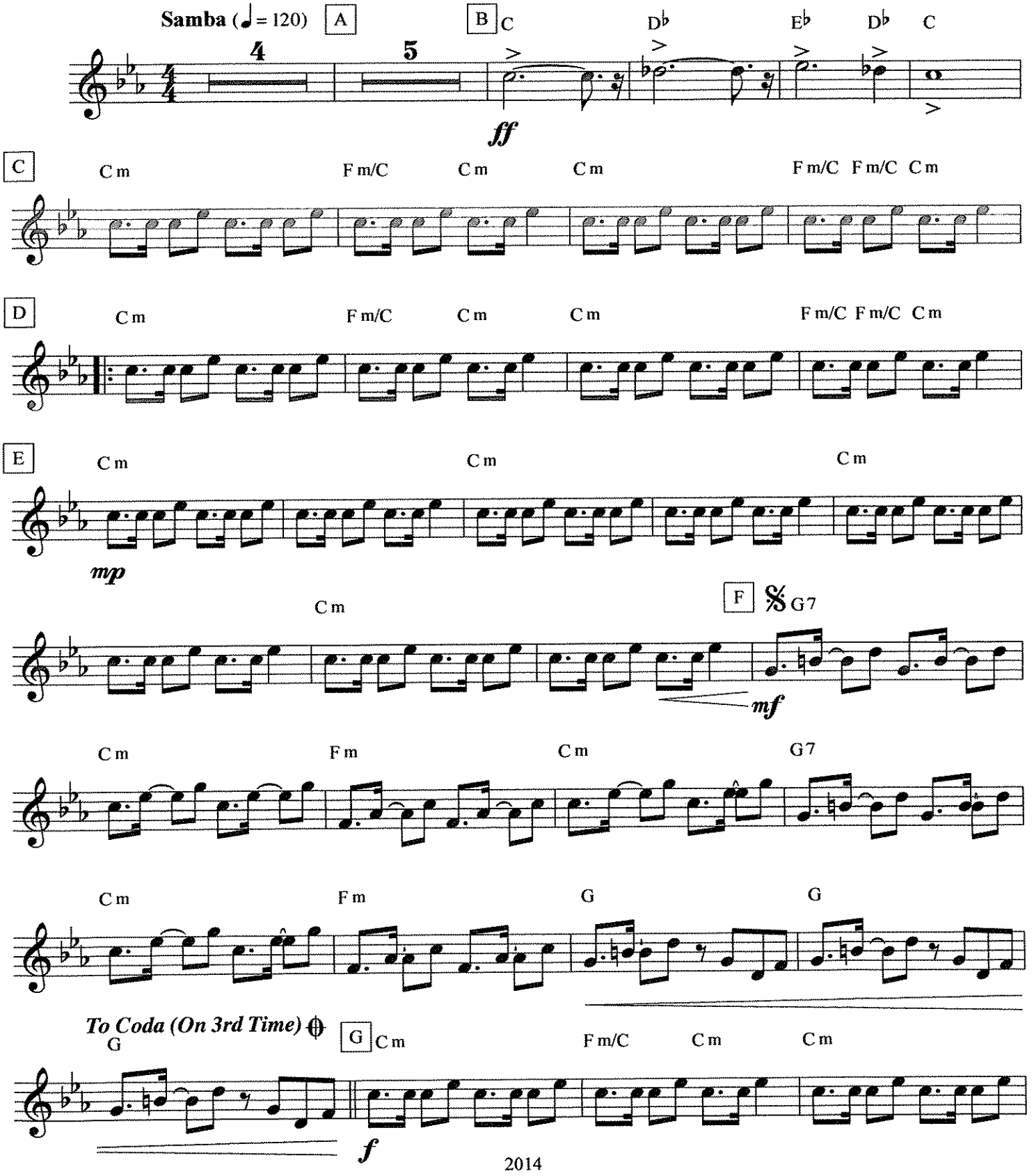


Bass Guitar
TREBLE CLEF

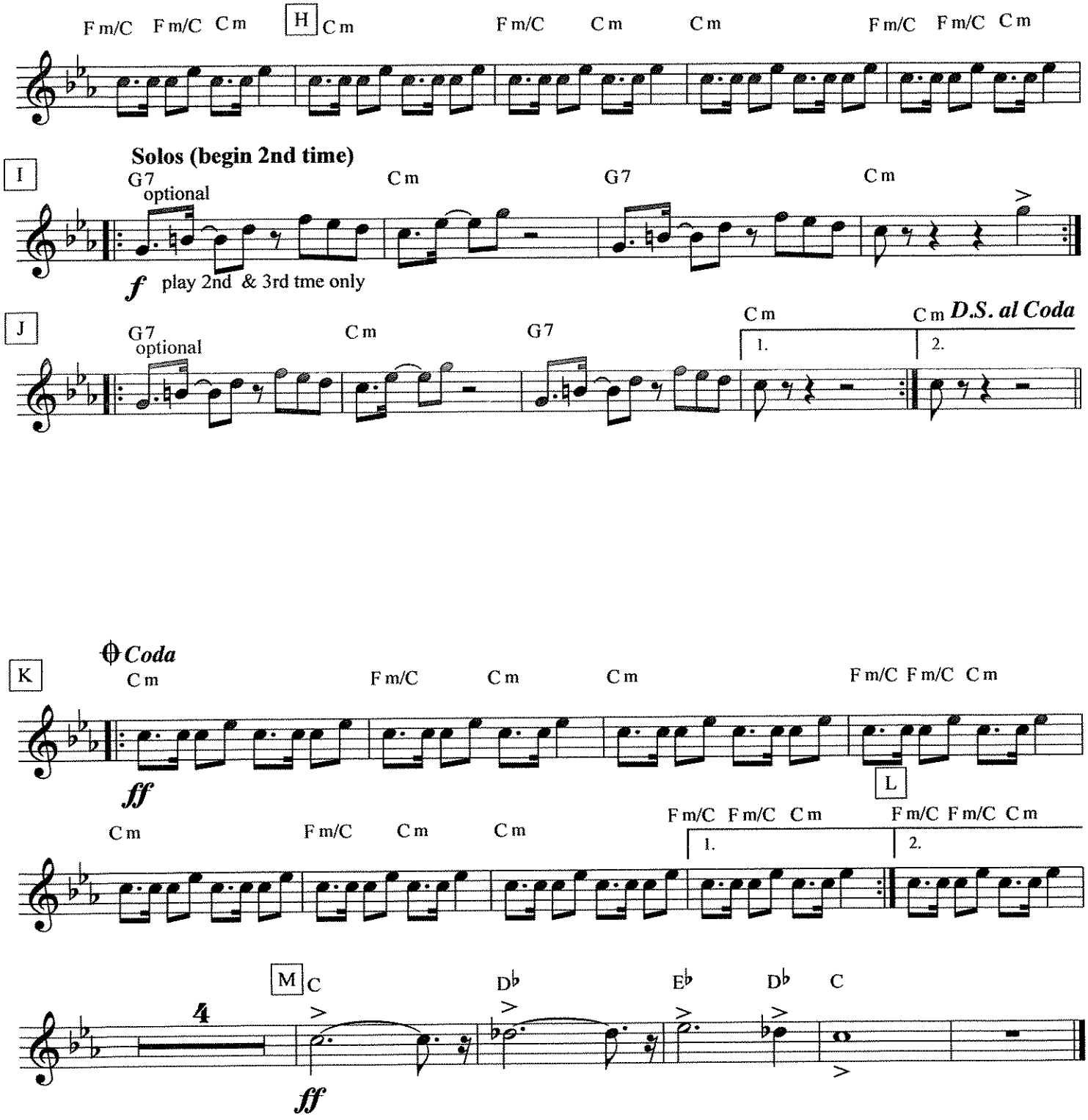
La Copa De La Vida

The Cup of Life
As Recorded by Ricky Martin

Desmond Child,
Robi Rosa,
& Luis Gomes Escolar
arr. Bernice



2014


F m/C F m/C C m
H
C m
F m/C C m
C m
F m/C F m/C C m
I
Solos (begin 2nd time)
G7
optional
C m
G7
C m
f
play 2nd & 3rd tme only
J
G7
optional
C m
G7
C m
C m
1.
2.
D.S. al Coda
K
Coda
C m
F m/C C m
C m
F m/C F m/C C m
ff
L
C m
F m/C C m
C m
F m/C F m/C C m
1.
F m/C F m/C C m
2.
M
C
D♭
E♭
D♭
C
4
ff

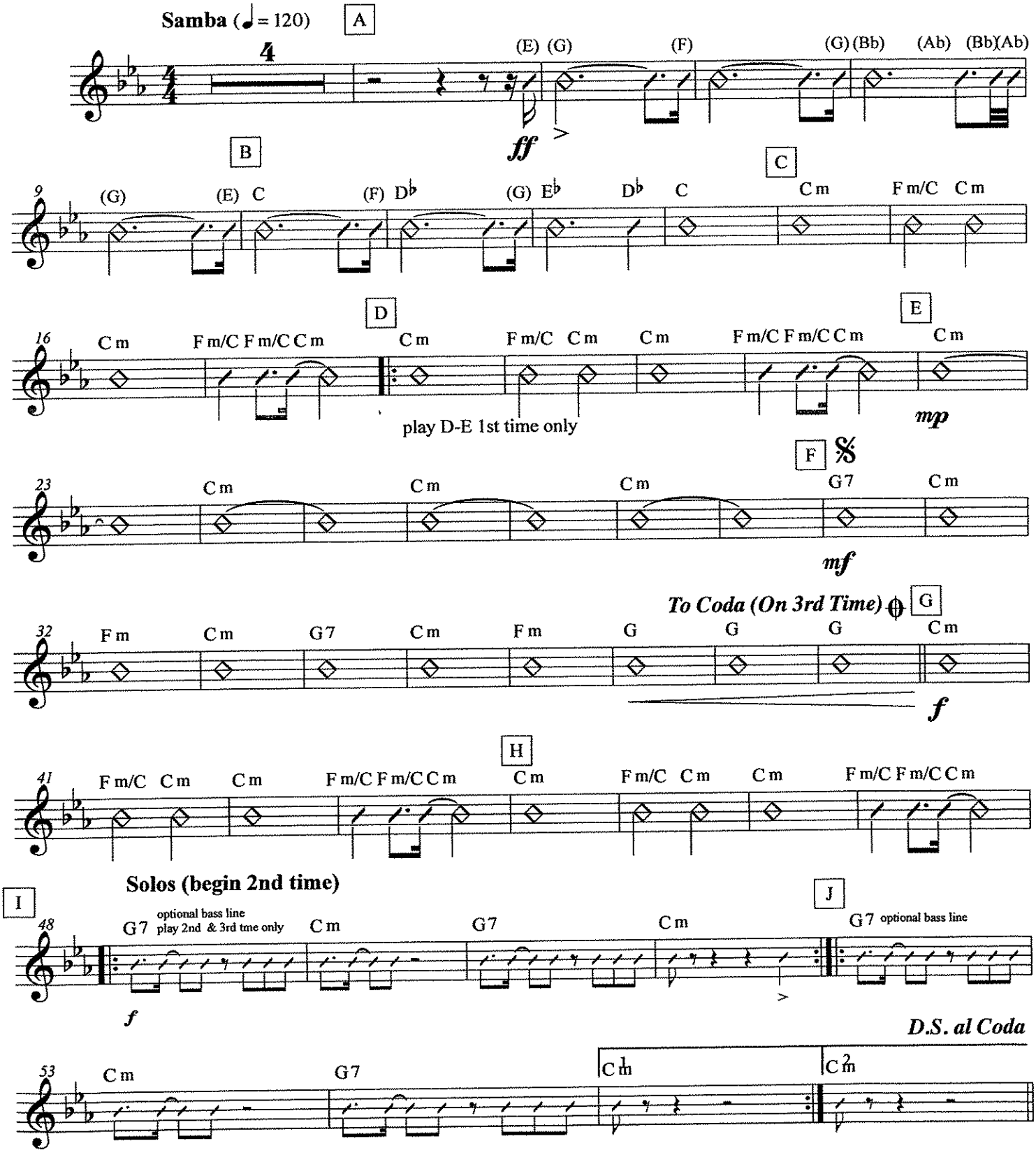
Chord Chart

La Copa De La Vida

The Cup of Life

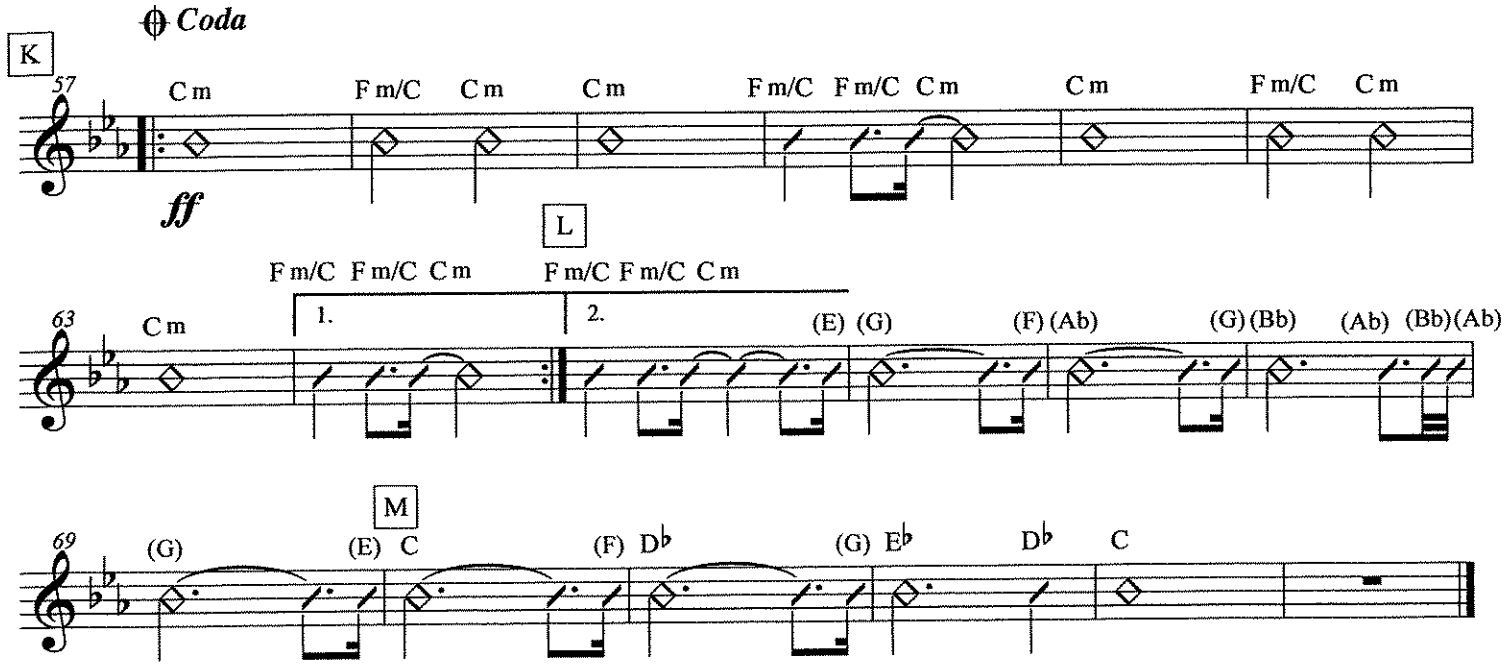
As Recorded by Ricky Martin

Desmond Child,
Robi Rosa,
& Luis Gomes Escolar
arr. Bernice



2014

La Copa De La Vida



My Way

And now the end is near,

And so I face the final curtain,

My friends I'll say it clear,

I'll state my case of which I'm certain,

I've lived a life that's full,

I traveled each and every highway,

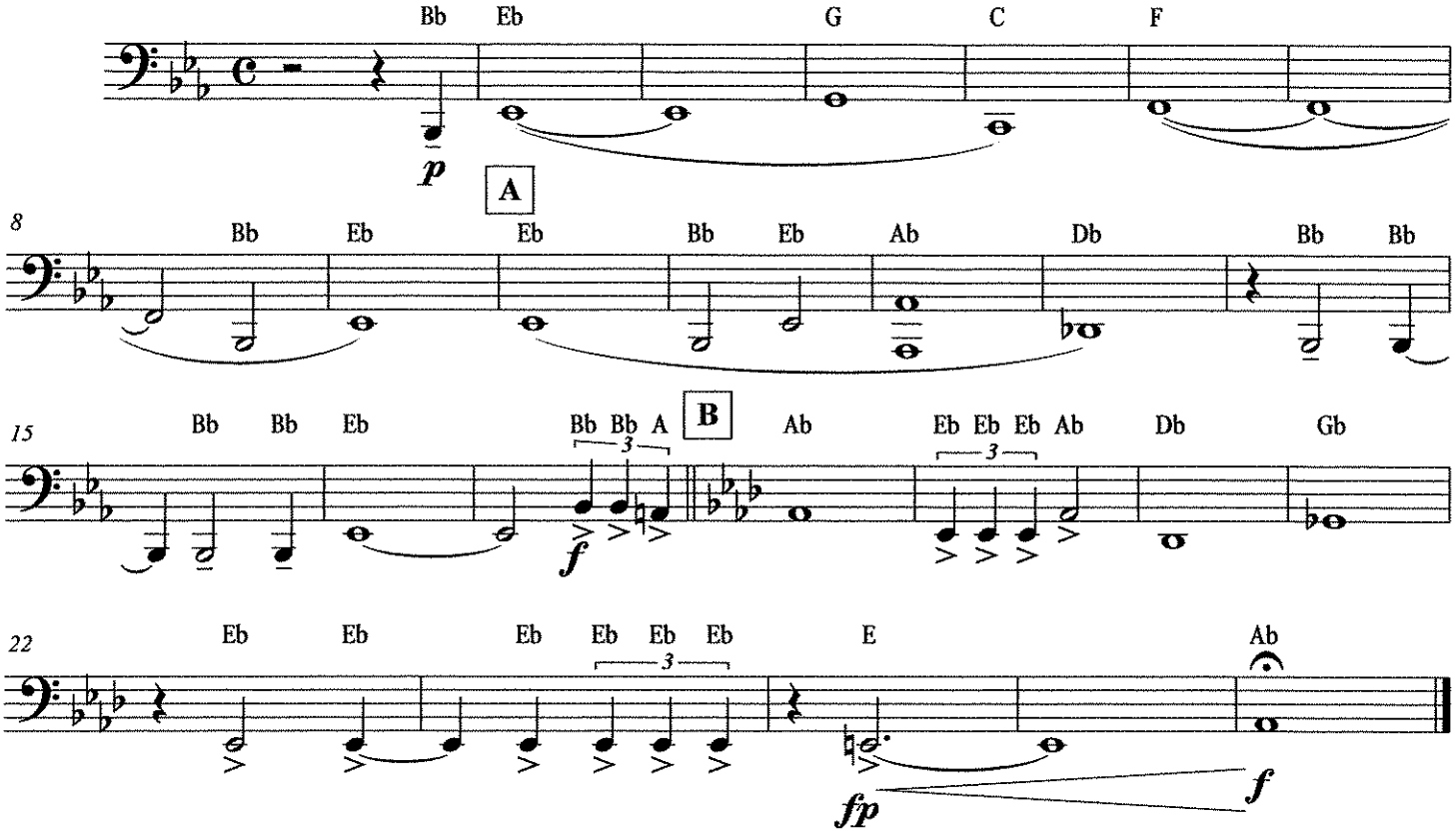
And more much more than this,

I did it my way...

Piano
(STRINGS)

My Way

Don Costa
trans. Jerannchris Rivera-Heredia



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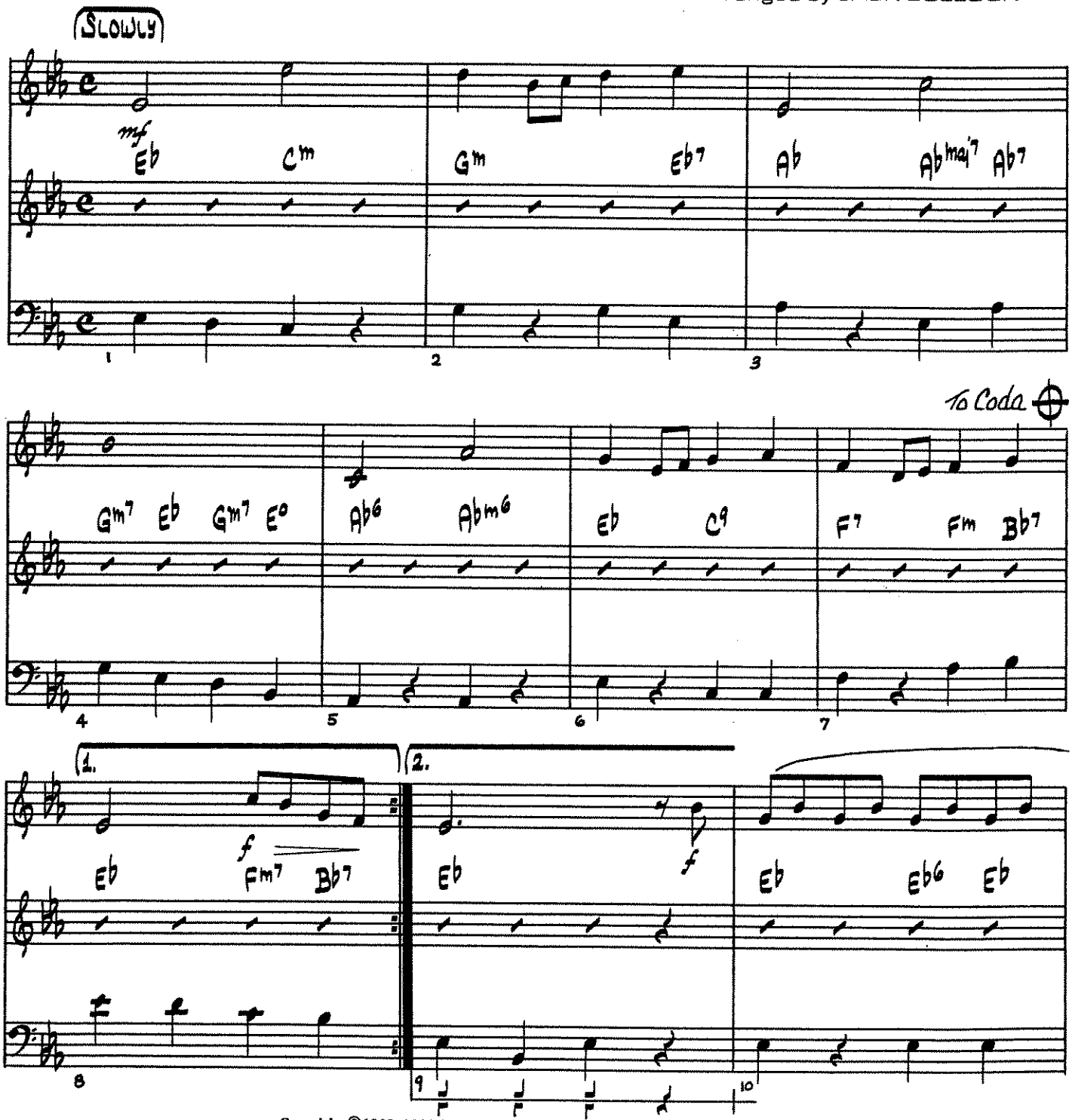
Rhythm

OVER THE RAINBOW

Words and Music by
E.Y. HARBURG and HAROLD ARLEN
Arranged by JACK BULLOCK



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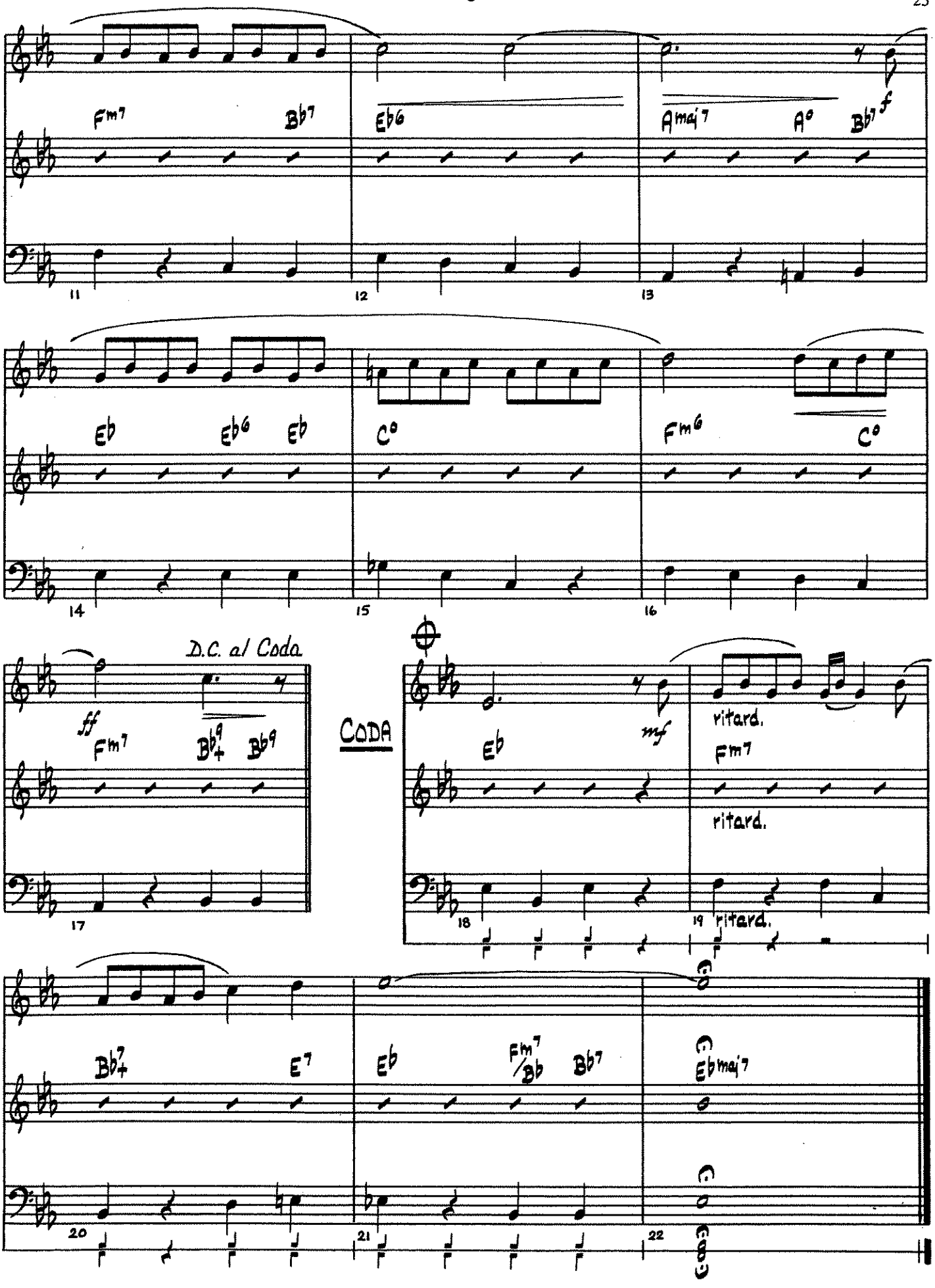

Fm7
Bb7
Eb6
Amaj7
A°
Bb7
f
11
12
13
Eb
Eb6
Eb
C°
Fm6
C°
14
15
16
D.C. al Coda
ff
Fm7
Bb9
Bb9
17
CODA
Eb
mf
ritard.
Fm7
ritard.
18
19
ritard.
Bb7
E7
Eb
Fm7/Bb
Bb7
Ebmaj7
20
21
22

PEP BAND CHEERS

Superman So So Do So So Do So Do / So So Do So So Mi Re Re

Imperial March Mi Mi Mi Do So Mi Do So Mi

Iron Man Mi So So La La Do Ti Do Ti Do Ti So So La La (Repeat)

Mari Bros Mi Mi Mi Do Mi So So

Malaguena Mi Mi Mi Mi Fa Fa Fa Fa So Fa (Repeat)
Harmony Ti Ti Ti Ti Do Do Do Do Re Do (Repeat)

Get Ready For This So So So Do Do Re Re
So So So Te Te Do Do
So So So Do Do Re Re
So So So Te Te Do Re

Eye of The Tiger So So Fa So So Fa So So Fa Me (Repeat)
Harmony Te Te La Te Te La Te Te La So (Repeat)

More...
Suavemente: Groove (Cm – G – G – Cm)
C Minor Groove: (C Minor)
Antonio Groove: Do Te Le So (Bb Blues)
Harmony: So Fa Me Re
12 Bar Groove: (Bb Blues)

Two Ceremonial Marches

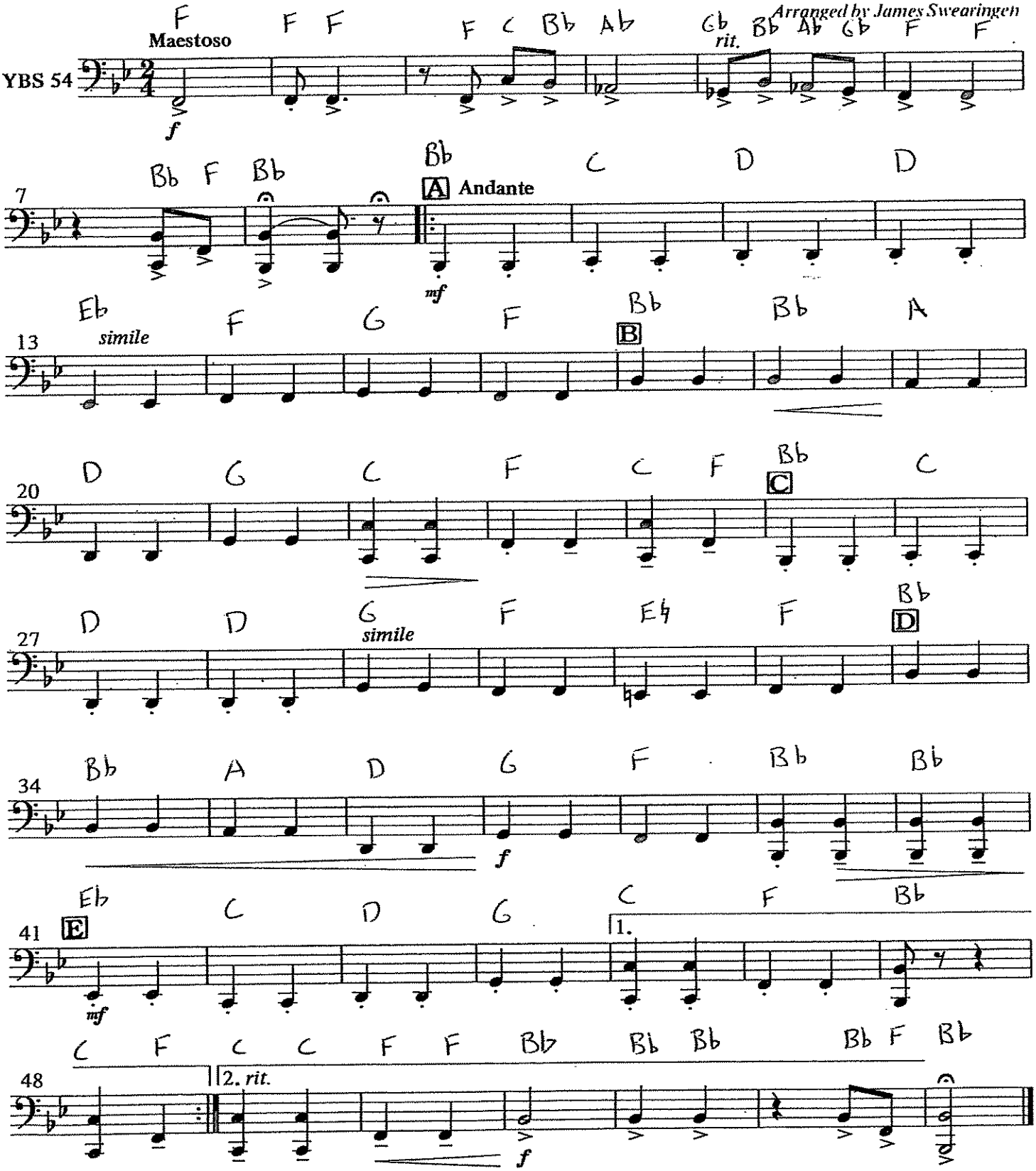
1. Processional

Pomp and Circumstance March No. 3

Tuba

EDWARD ELGAR, Op. 39

Arranged by James Swearingen



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For keyboard

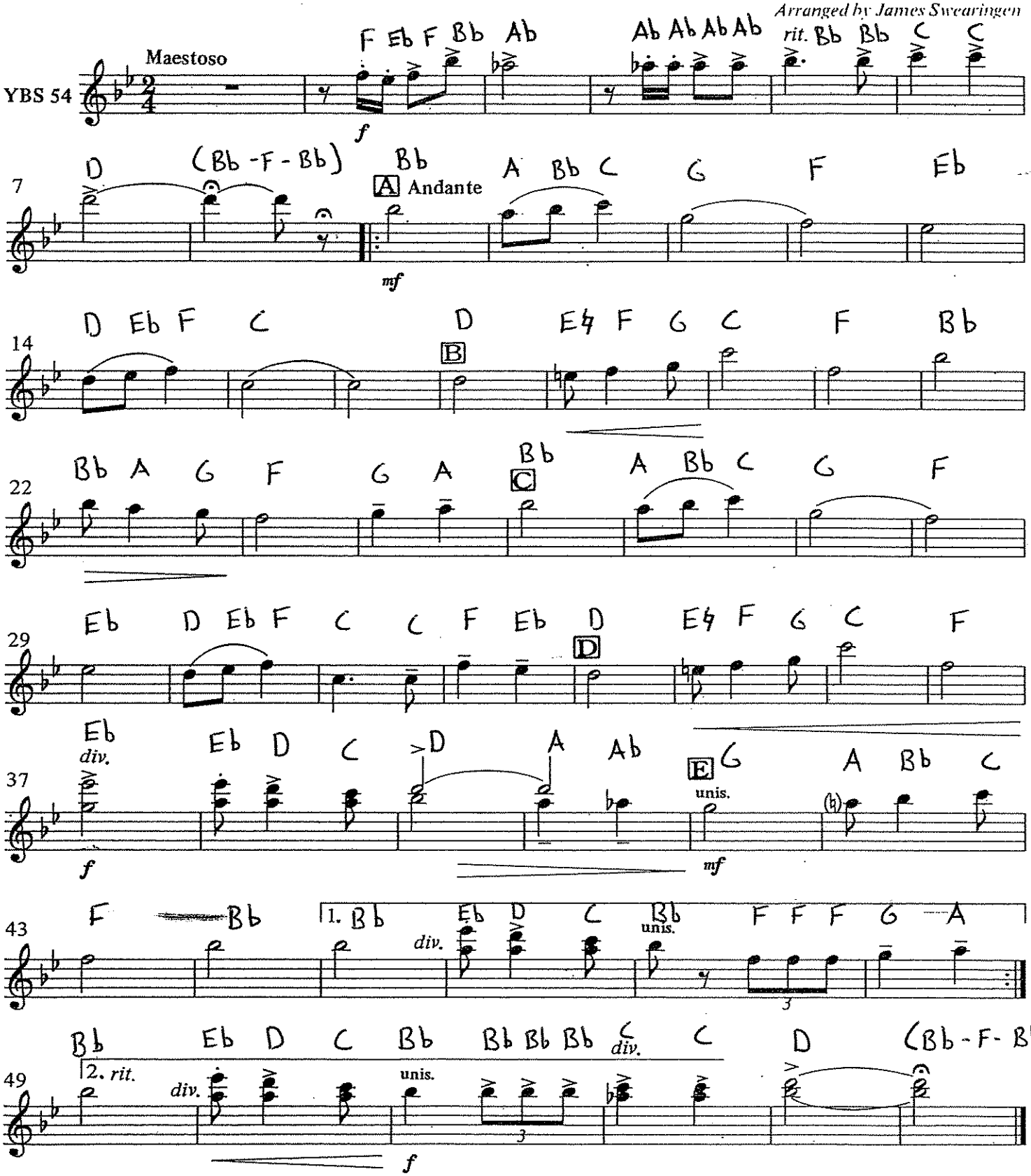
Two Ceremonial Marches

1. Processional

Pomp and Circumstance March No. 3

Flute

EDWARD ELGAR, Op. 39
Arranged by James Swearingen



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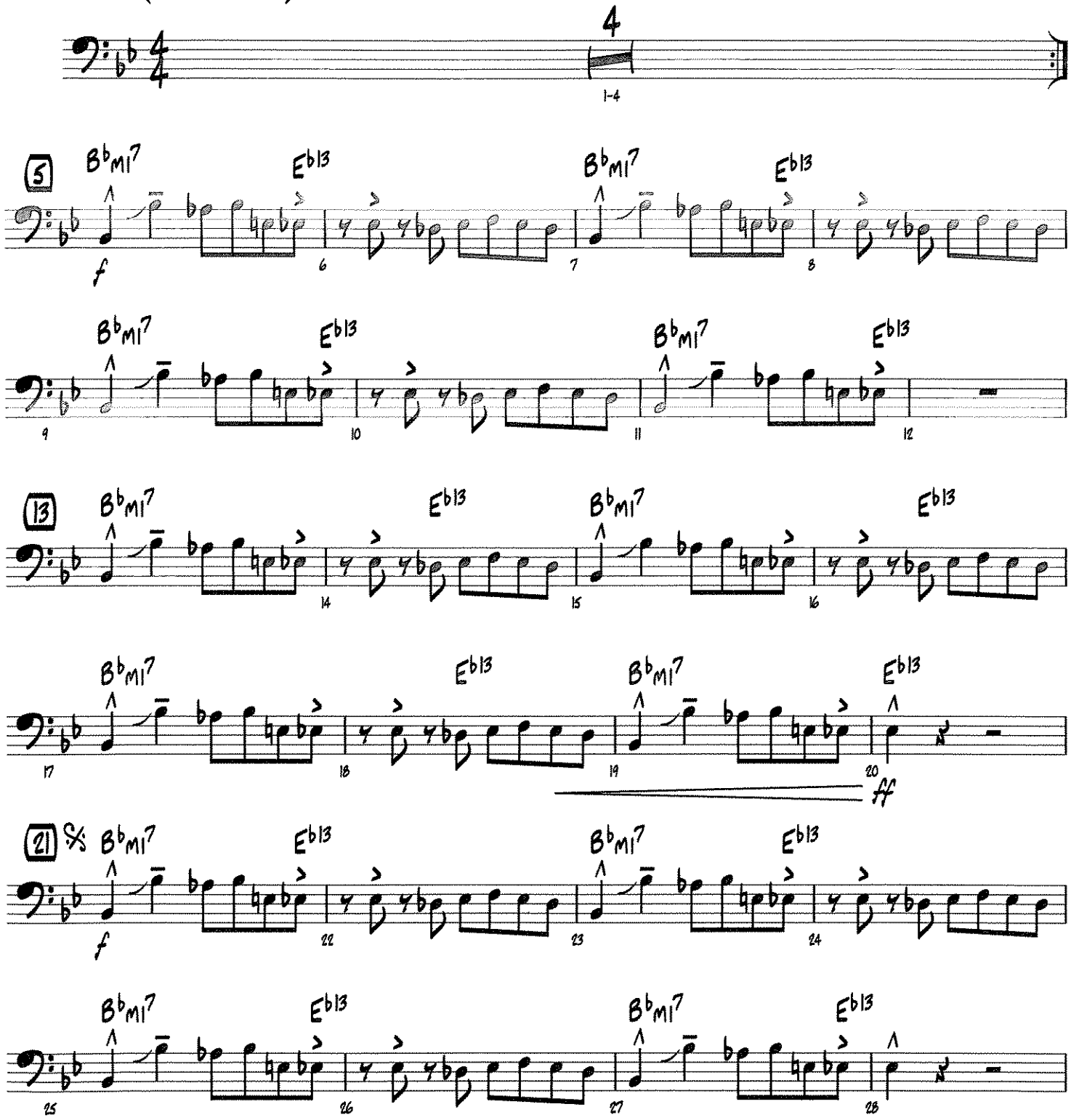
Recorded by BRUNO MARS

RUNAWAY BABY

BASS

Words and Music by BRUNO MARS, ARI LEVINE,
PHILIP LAWRENCE and CHRISTOPHER STEVEN BROWN
Arranged by PAUL MURTHA

(DRIVING SOUL)



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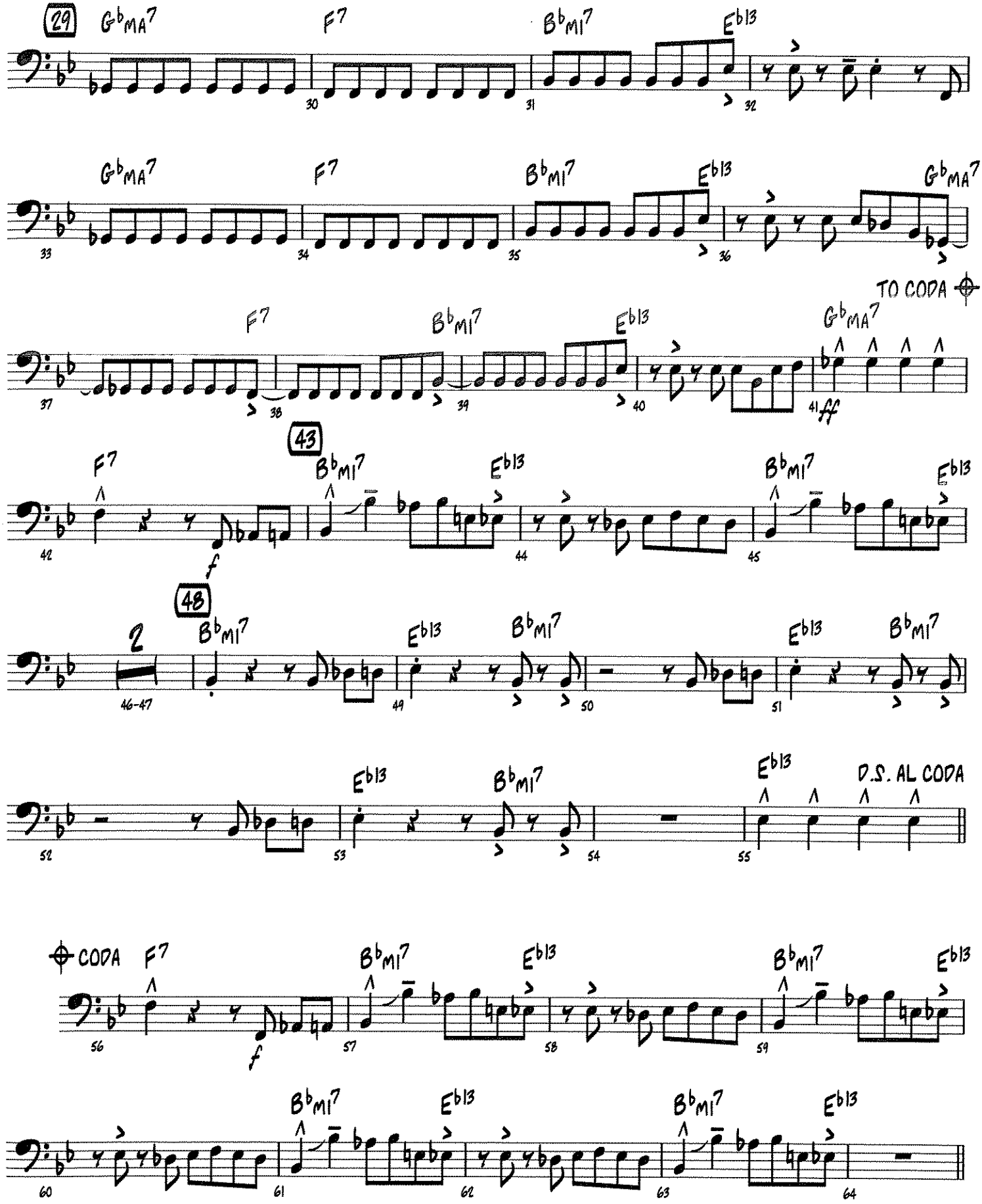
29
Gb MA7
F7
Bb MI7
Eb 13
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31
32
33
34
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37
38
39
40
41
TO CODA
ff
43
42
f
44
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48
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46-47
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D.S. AL CODA
CODA
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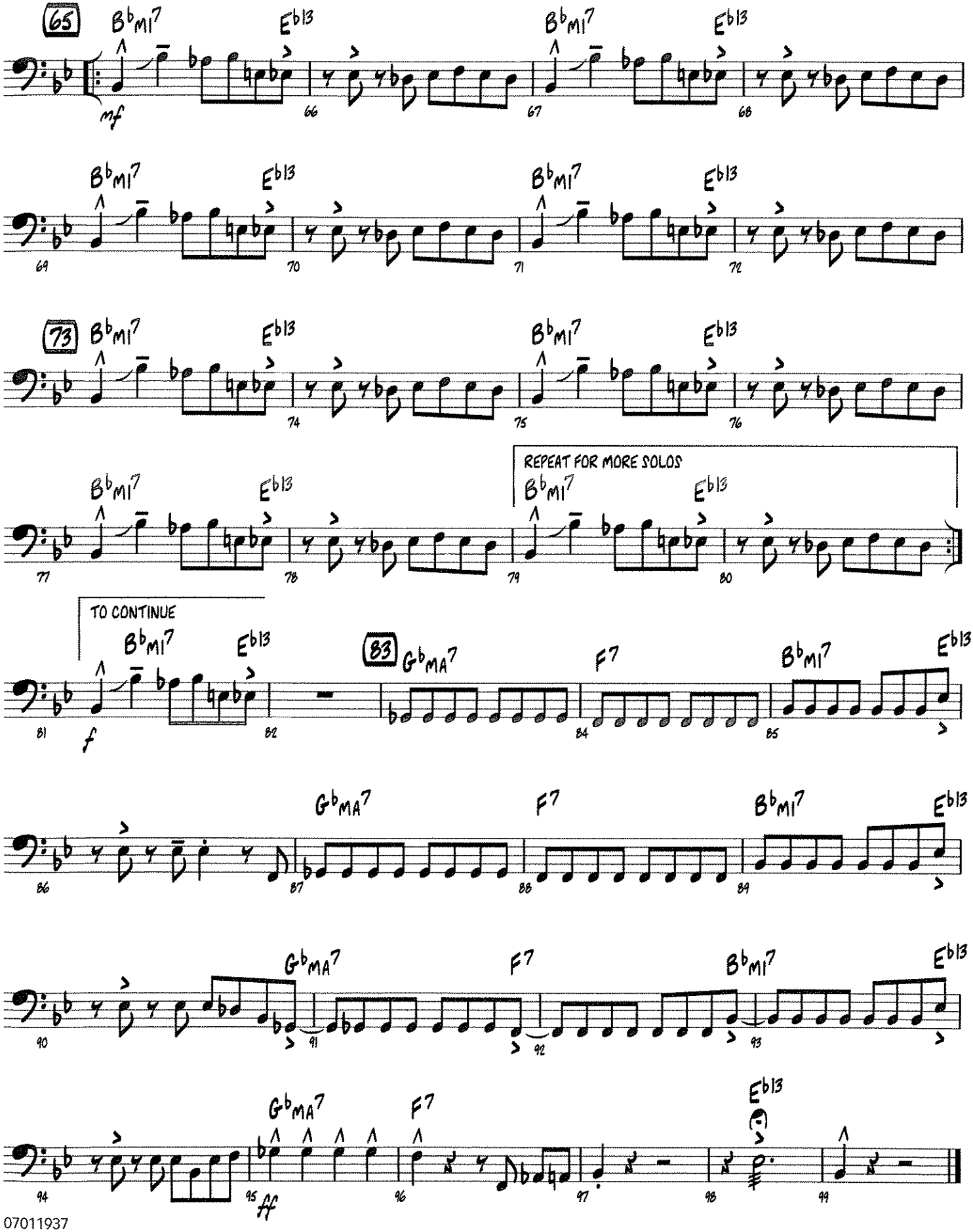
64

BASS

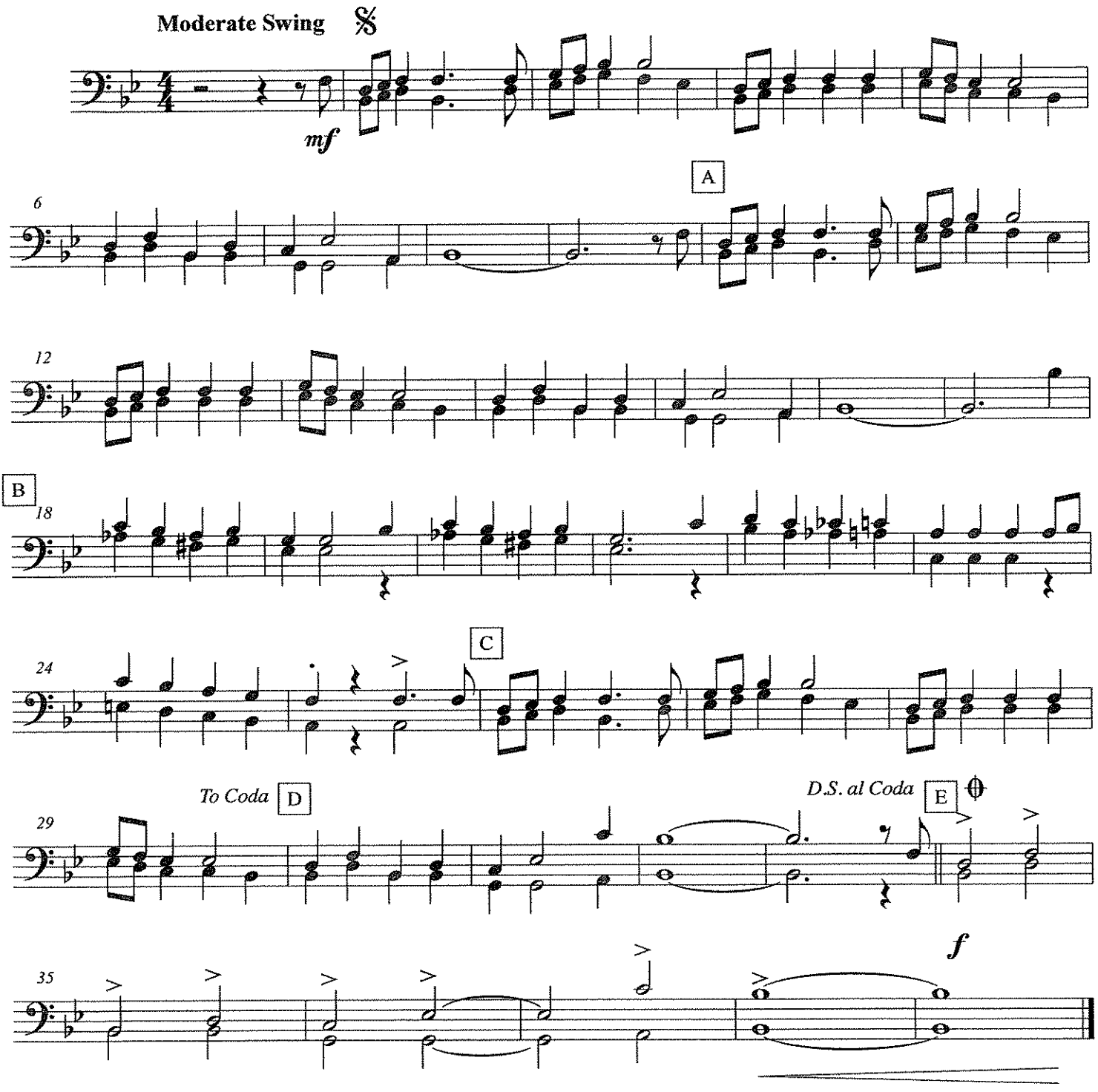
(OPEN FOR SOLOS - AS WRITTEN OR AD LIB.)



Santa Claus Is Comin' To Town

Melody - Bass Clef

Coots & Gillespie
arr. Bernice



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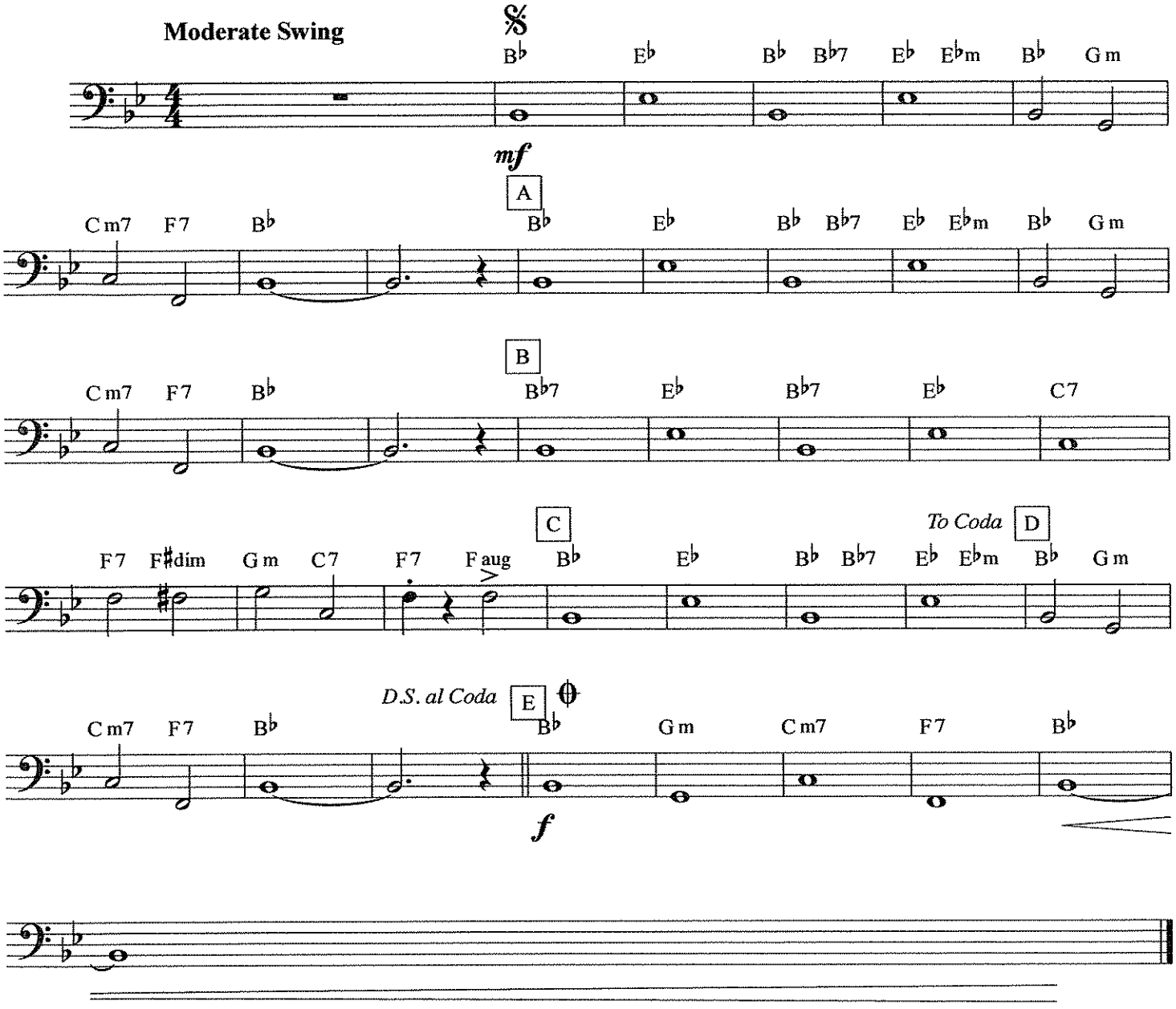
Santa Claus Is Comin' To Town

Bass Line - Bass Clef

Coots & Gillespie
arr. Bernice



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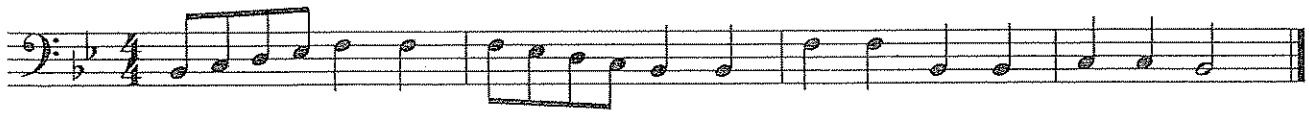
7:

Sight Reading Exercises

1

2



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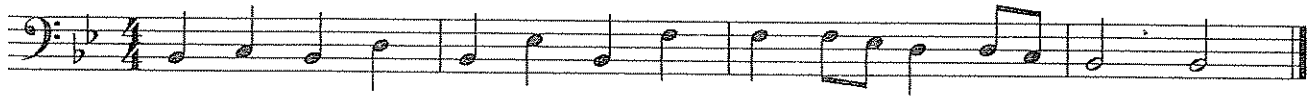

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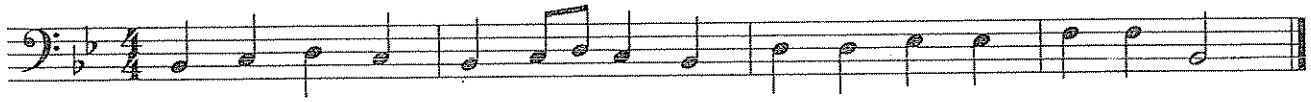

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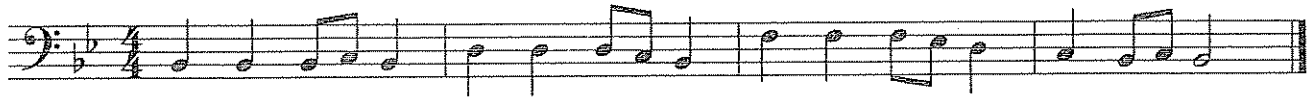

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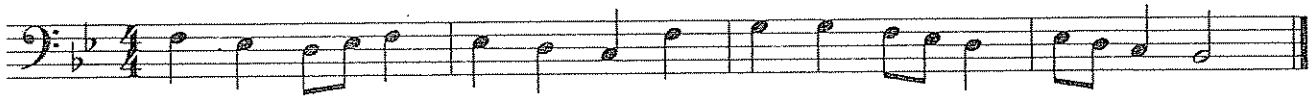

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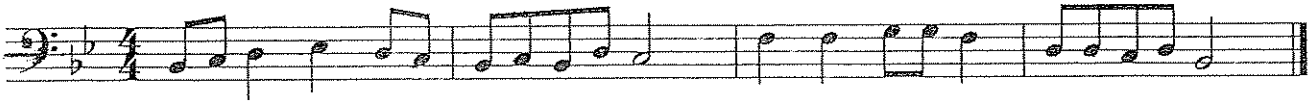
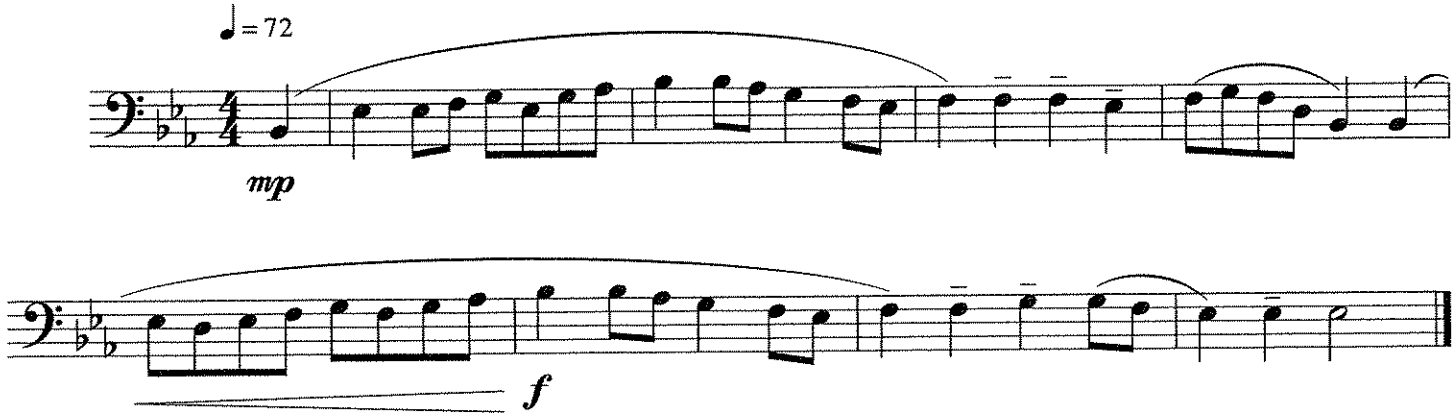


Bass Guitar

Simple Gifts

from Appalachian Spring

Traditional
Aaron Copland (1900-1990)

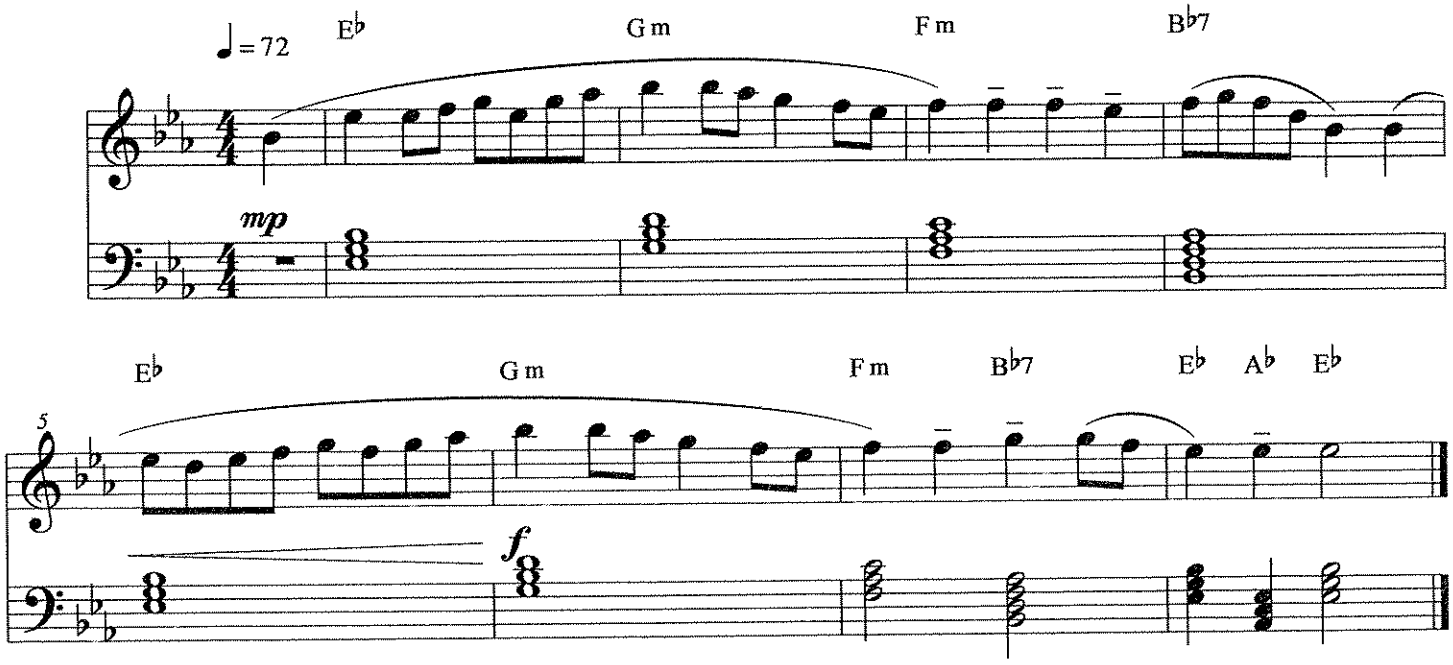


Piano

Simple Gifts

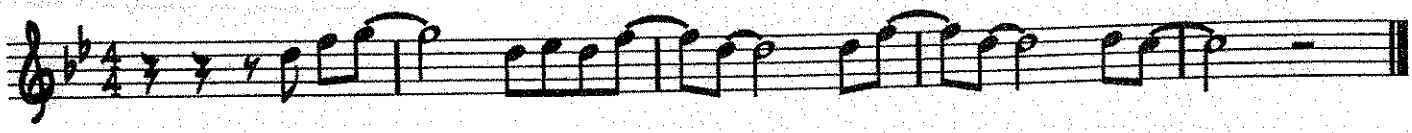
from Appalachian Spring

Traditional
Aaron Copland (1900-1990)

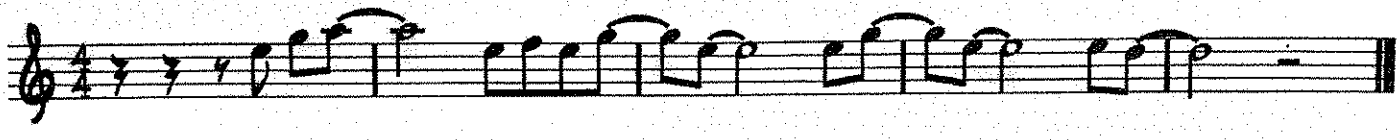


Sponsor Song 2017 - Melody

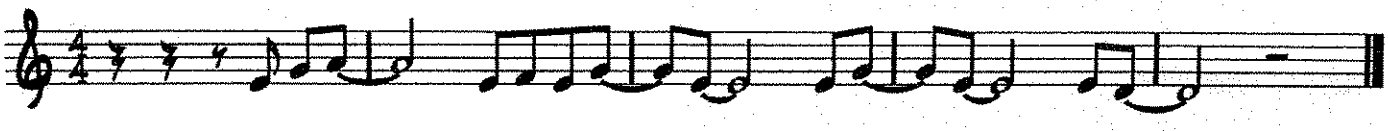
C Instruments (Treble)



B-Flat Instruments (High)



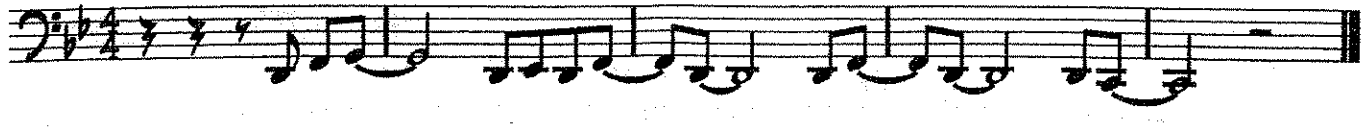
B-Flat Instruments (Low)



E-Flat Instruments

C Instruments (Bass)

Tuba



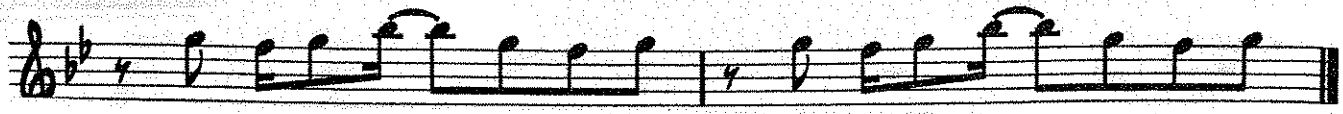
Lyrics

SciTech Band! We need your money, your money right now.

Show us love, come be a sponsor, a sponsor, right now.

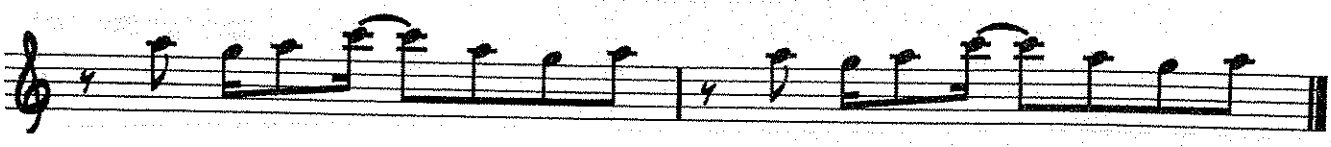
Sponsor Song 2017 - Horn Lick

C Instruments (Treble)



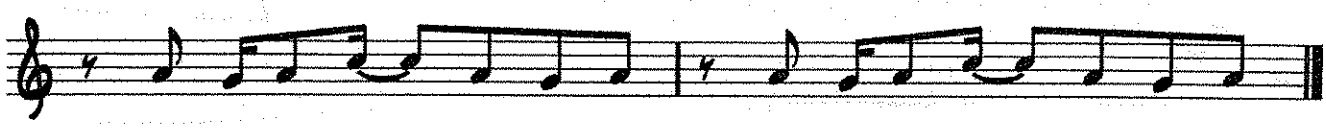
G F G Bb G F G G F G Bb G F G

B-Flat Instruments (High)



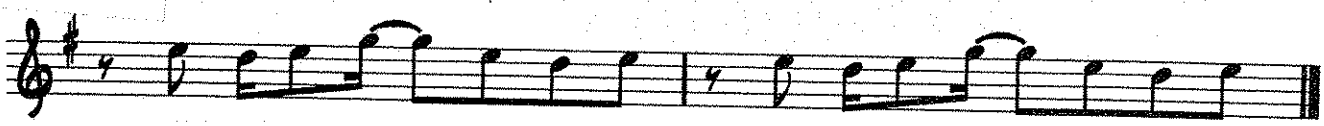
A G A C A G A A G A C A G A

B-Flat Instruments (Low)



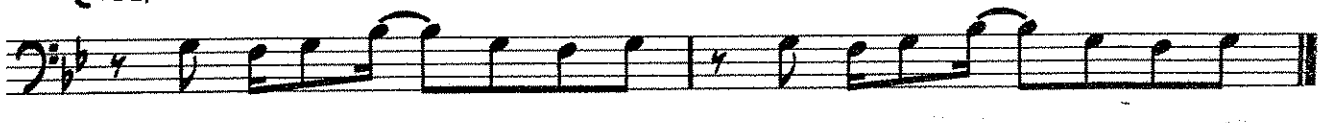
A G A C A G A A G A C A G A

E-Flat Instruments



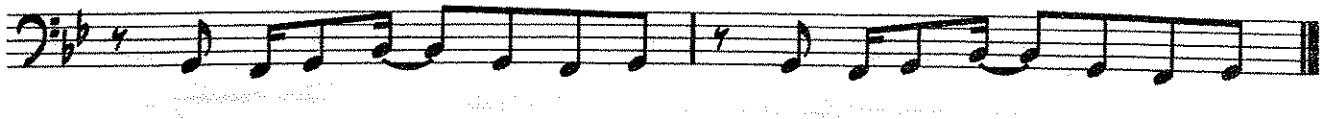
E D E G E D E E D E G E D E

C Instruments (Bass)



G F G Bb G F G G F G Bb G F G

Tuba



G F G Bb G F G G F G Bb G F G

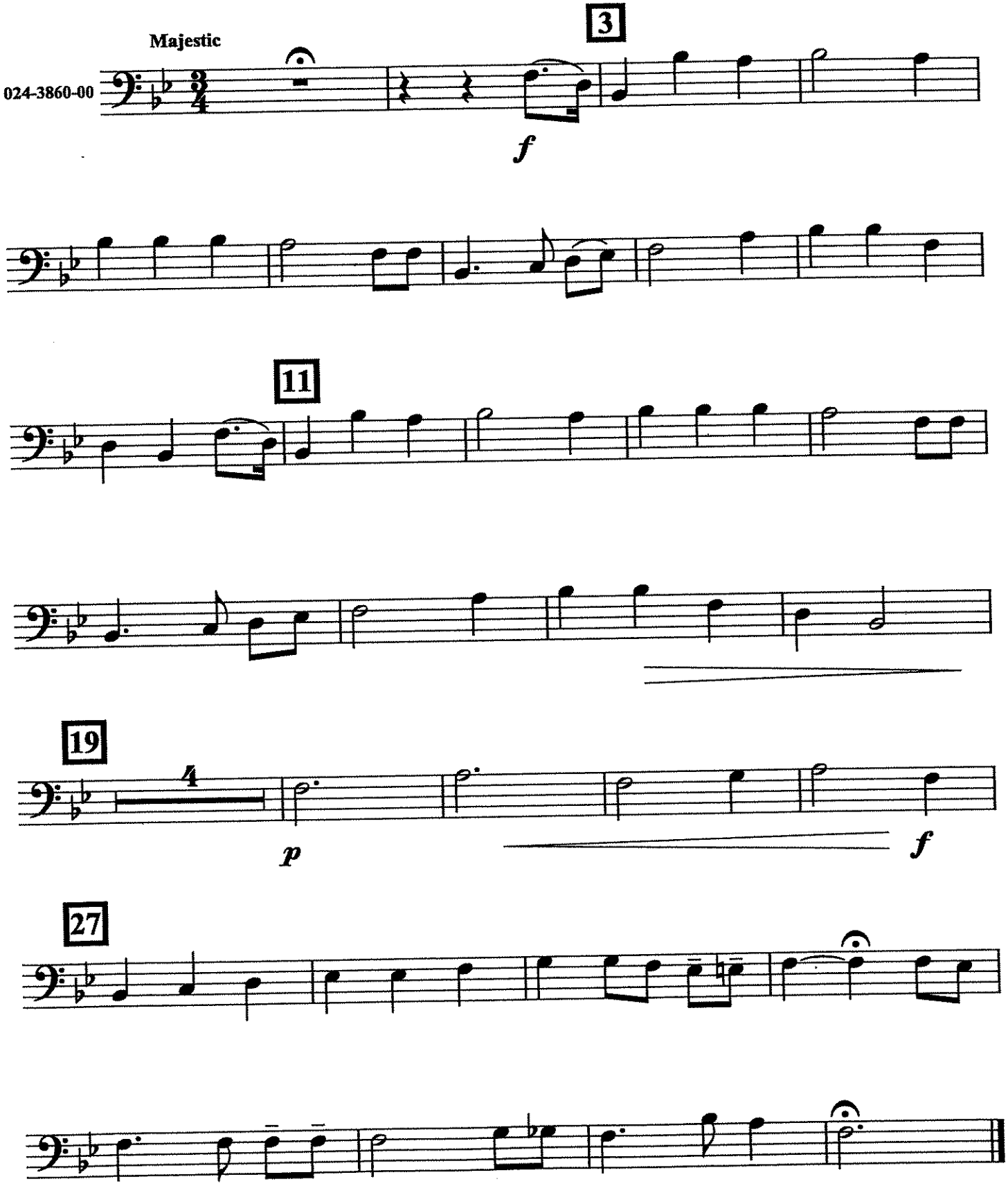
Chords

Gm, Bb, Dm, F

THE STAR SPANGLED BANNER

Trombone

arr. by **Robert W. Smith**
(ASCAP)



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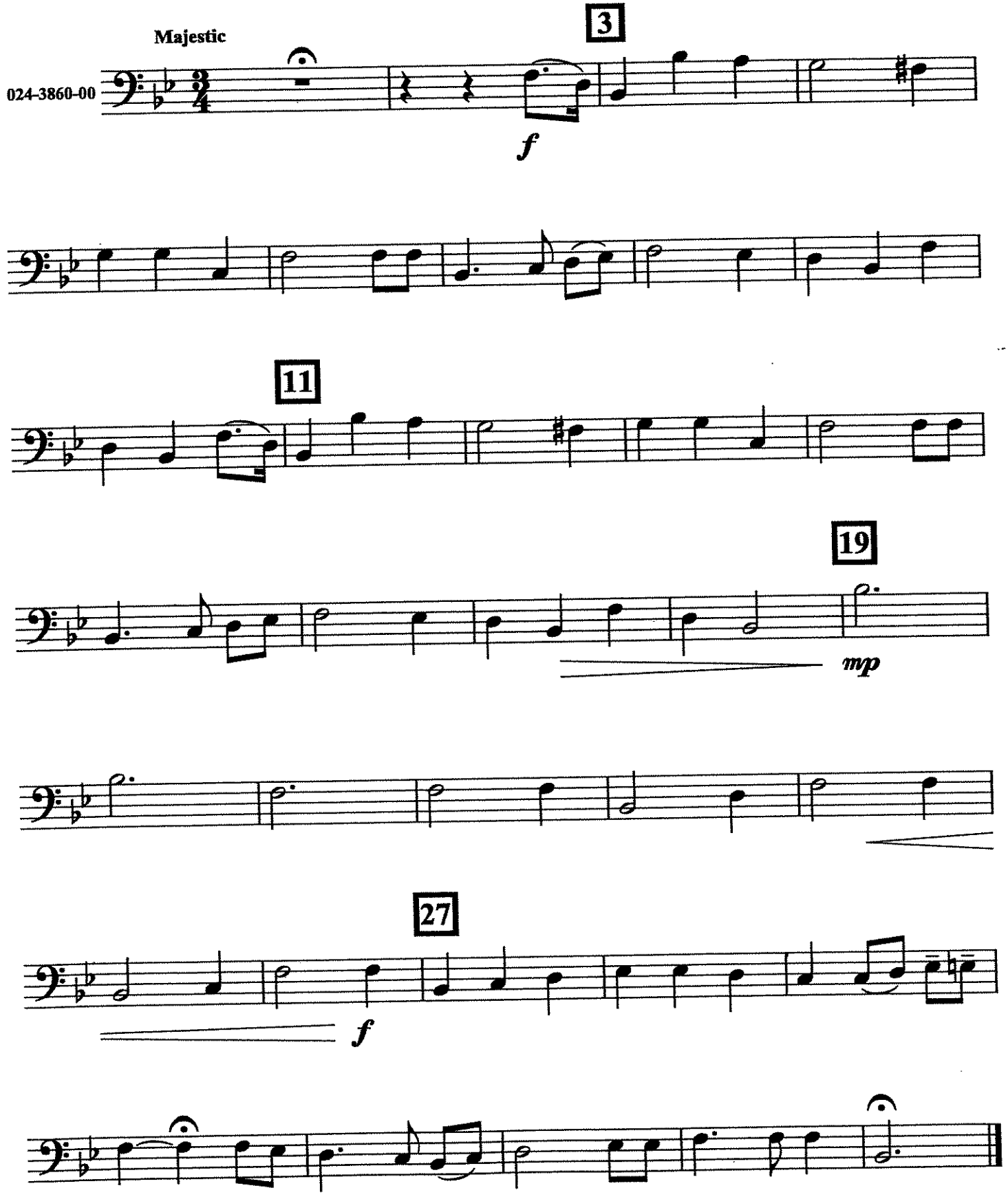
THE STAR SPANGLED BANNER

Baritone B.C.

arr. by **Robert W. Smith**
(ASCAP)



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STUDENT GROOVE ROAD MAP

1) Groove 4x (soft *p)*

2) Groove 4x + Clapping

3) Groove 4x + Small Ensemble Horn Lick

4) Groove 4x + Small Ensemble Horn Lick
+ Smooth Lick + Build Up Last 2

5) Hit 4x (loud *f)*

6) Solo Section (soft *p)*

7) Groove 4x + Smooth Lick + Build Up Last 2

8) Drum Solo 8x (loud *f)*

Staccato (short) Piano Notes

9) Hit 4x

10) Ending Hold

HORN LICK

C Instruments: E—B B A

Bb Instruments: F#—C# C# B

Eb Instruments: C#—G# G# F#

SMOOTH LICK

C Instruments: E—D E

Bb Instruments: F#—E F#

Eb Instruments: C#—B C#

HIT

C Instruments: B-B-B-B-B B-B A-B

Bb Instruments: C#-C#-C#-C#-C# C#-C# B-C#

Eb Instruments: G#-G#-G#-G#-G# G#-G# F#-G#

PIANO GROOVE

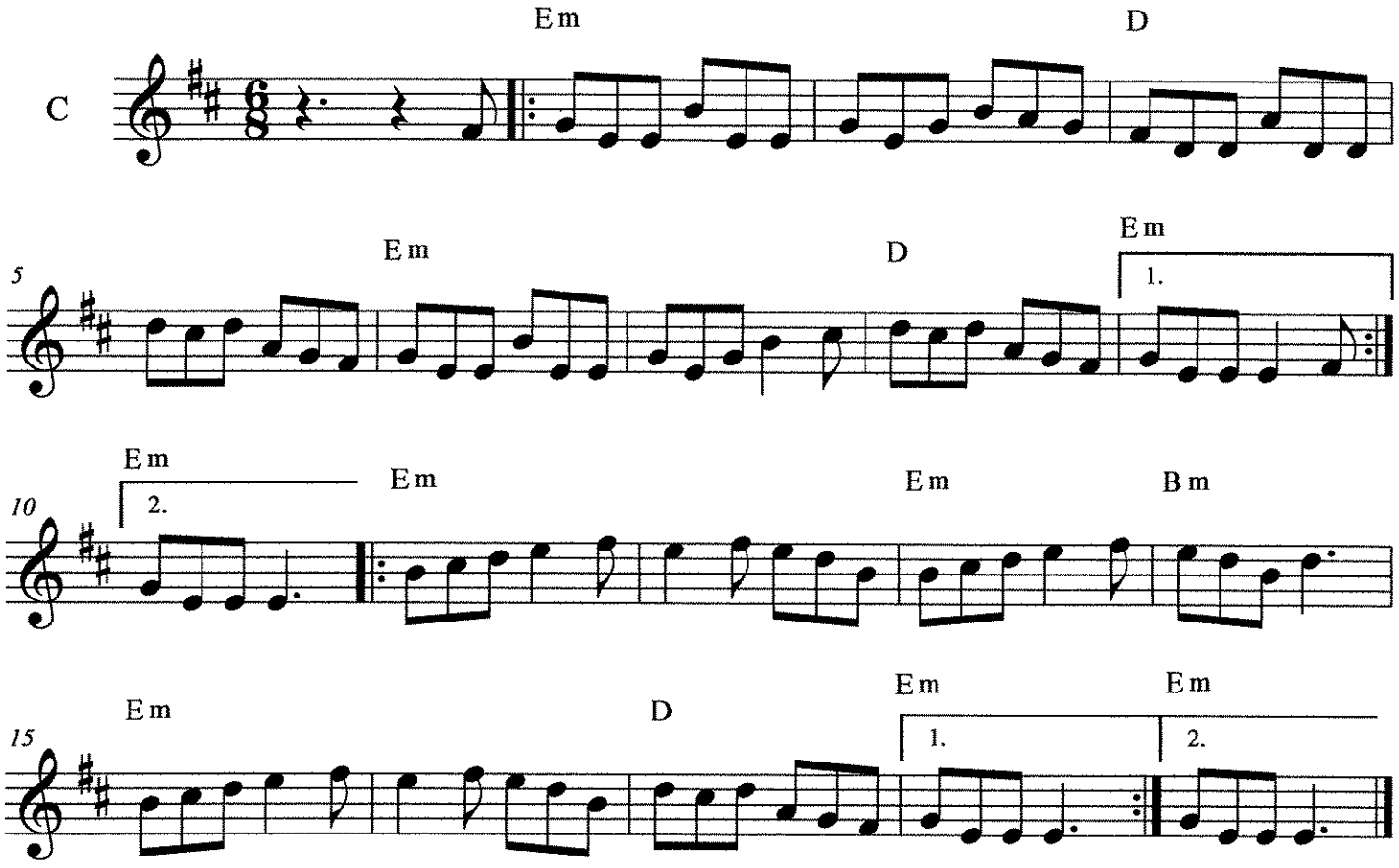
Bass Line: E B B A

Chords: G Bm Am

C PART (D MAJOR)

The Swallowtail Jig

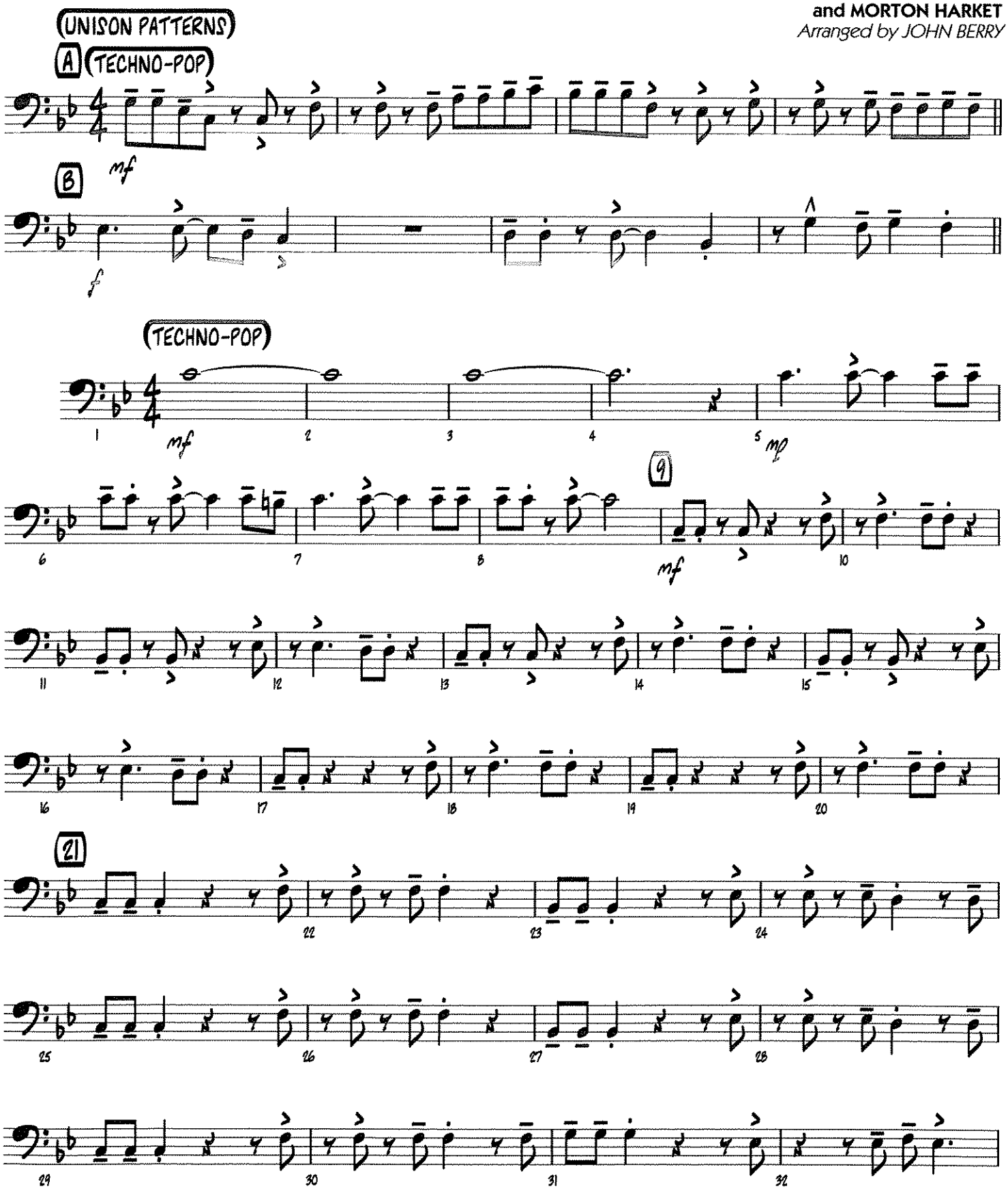
Traditional Irish
arr. Bernice



TAKE ON ME

BASS

Music by PAL WAAKTAAR and MAGNE FURUHOLMNE
Words by PAL WAAKTAAR, MAGNE FURUHOLMNE
and MORTON HARKET
Arranged by JOHN BERRY



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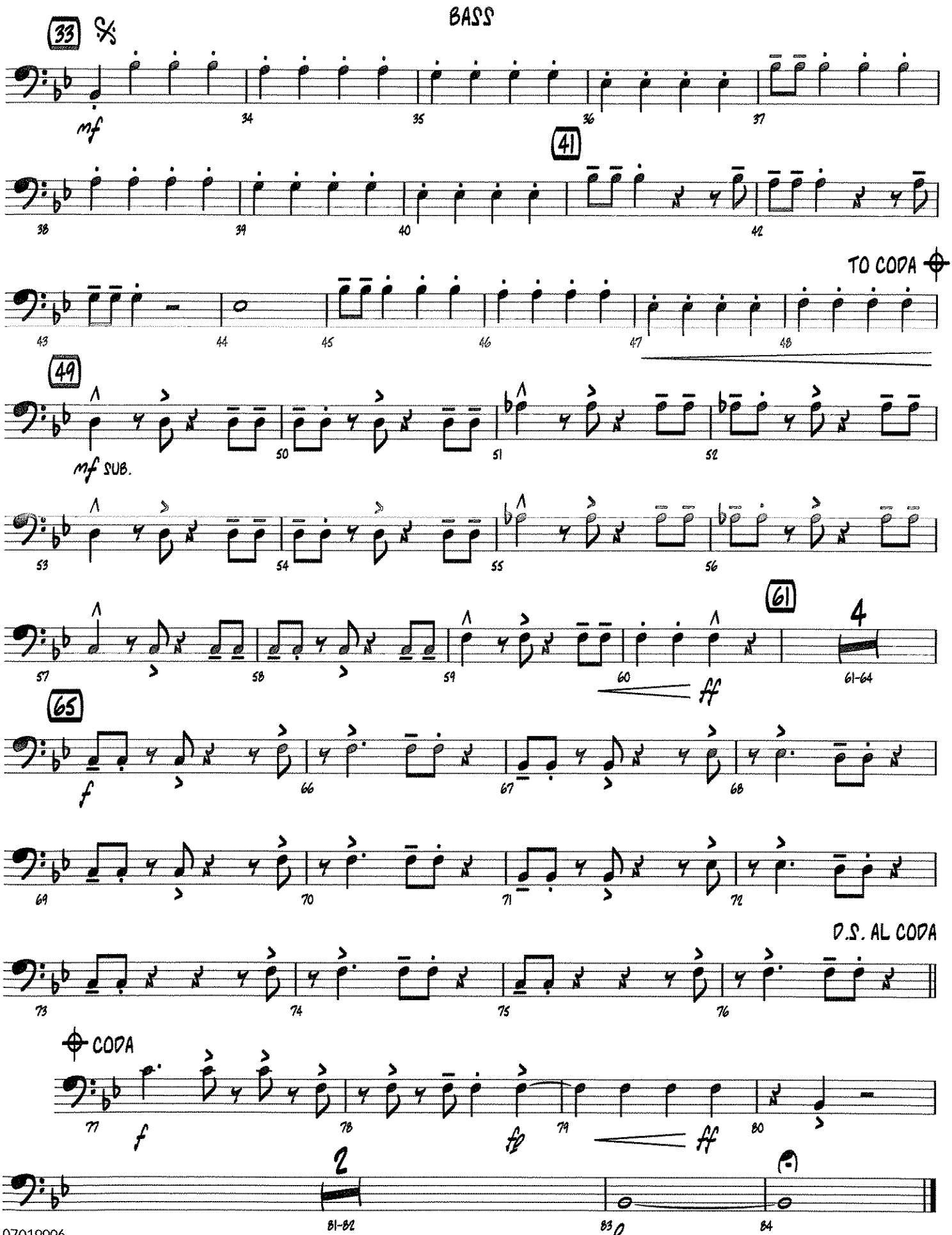
33
mf
41
TO CODA
49
mf SUB.
61
4
61-64
ff
65
f
D.S. AL CODA
CODA
f
fp
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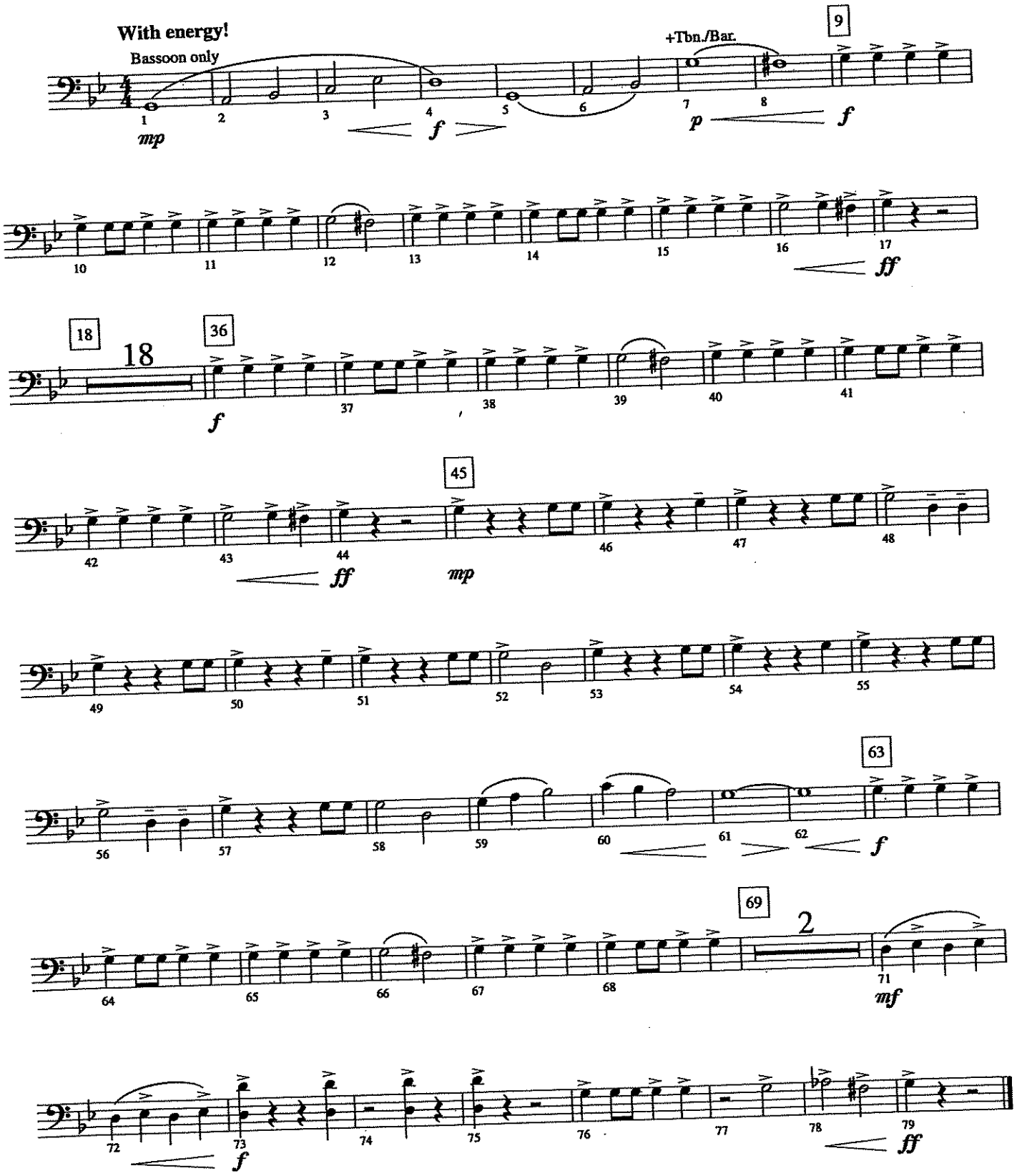
2
81-82
83
84

THE TEMPEST

TROMBONE/BARITONE/
BASSOON

ROBERT W. SMITH



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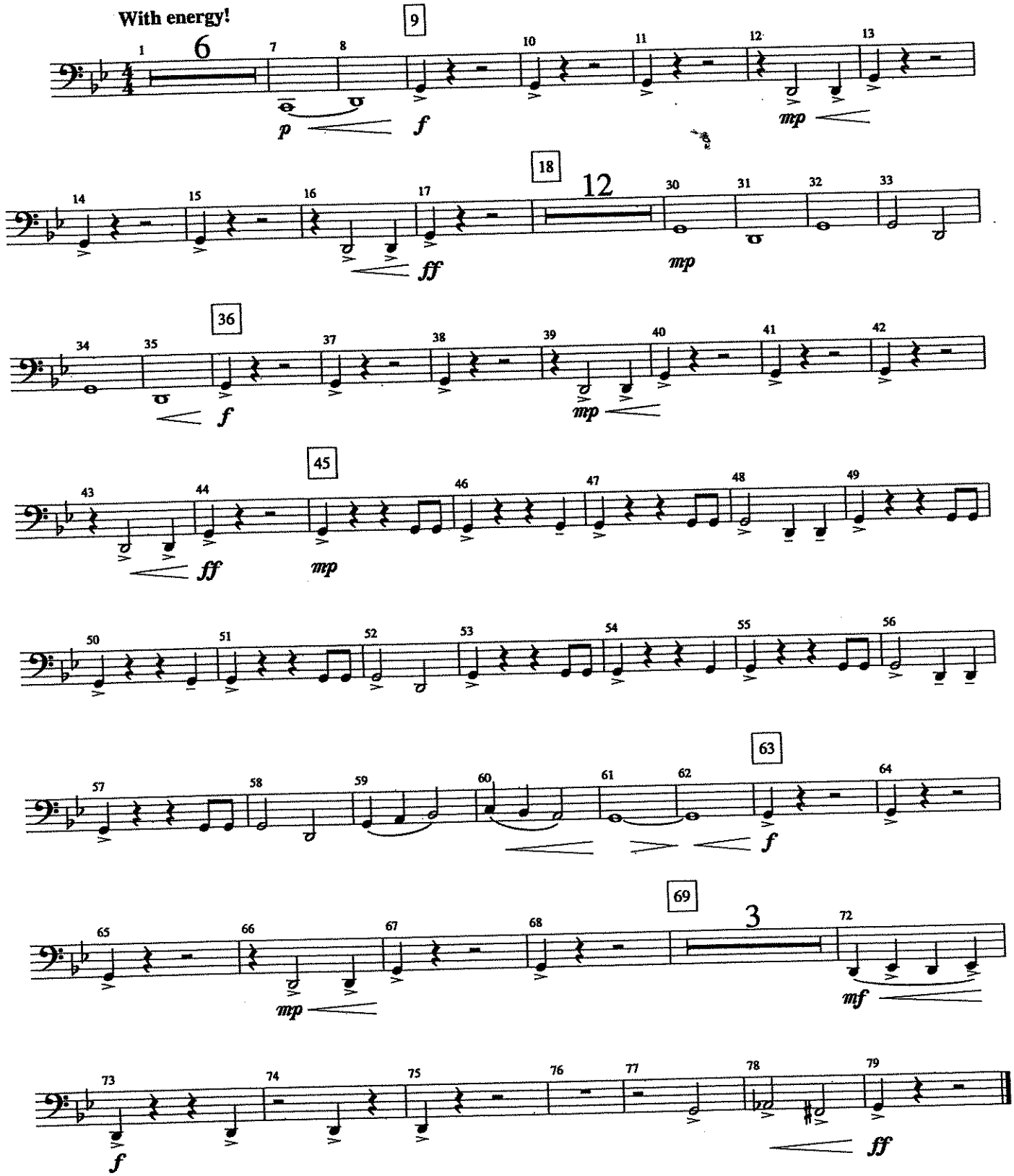
THE TEMPEST

TUBA

ROBERT W. SMITH



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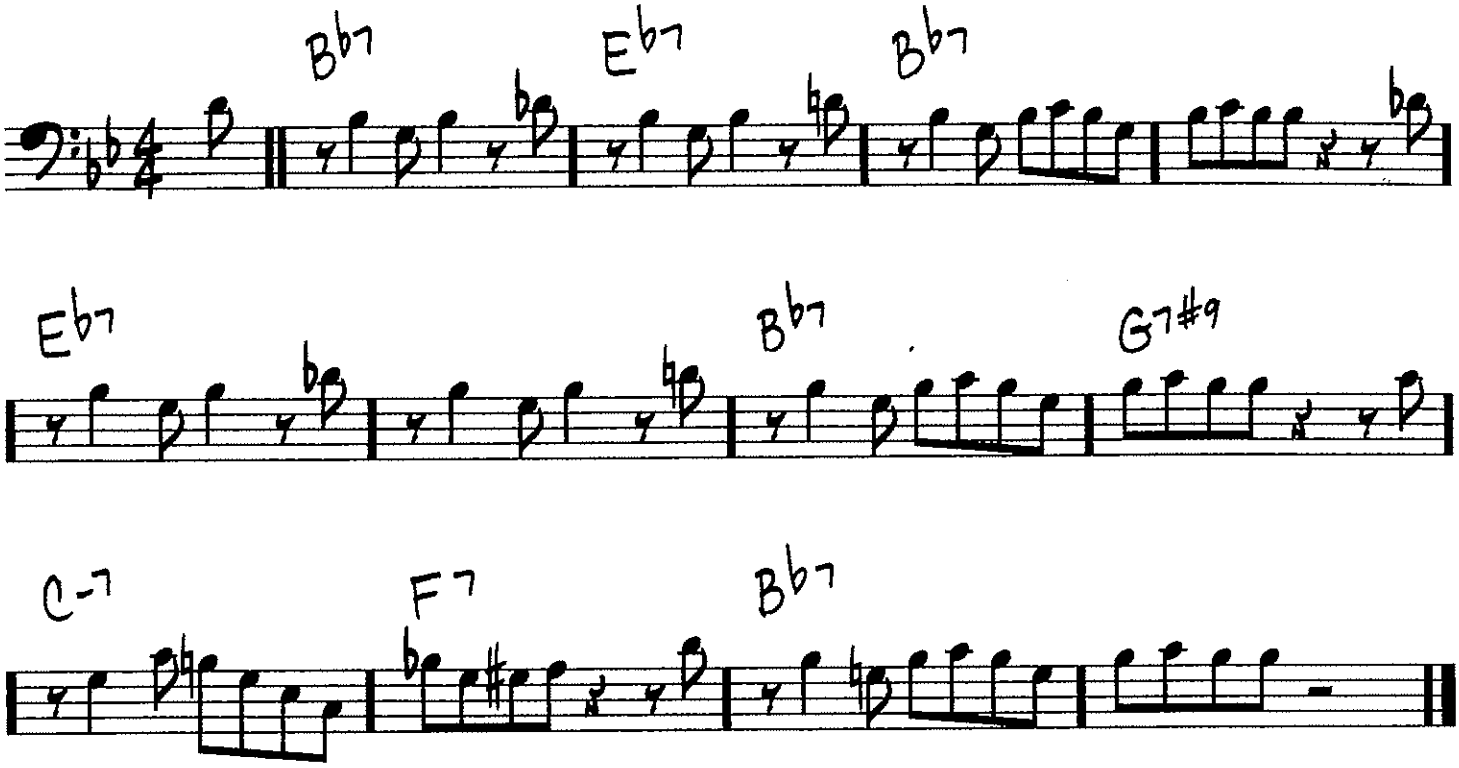
Bass Clef
390

TENOR MADNESS

(MED. UP)

-SONNY ROLLINS



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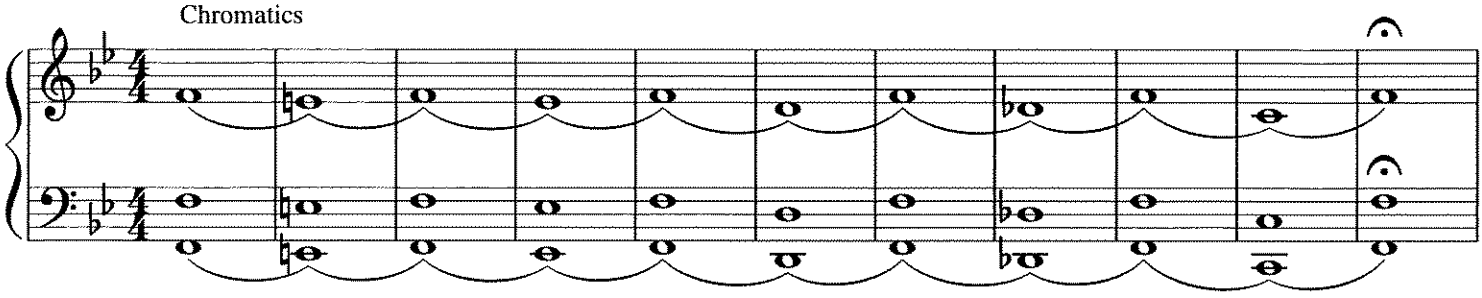
UMass Band Warm Ups

Trans. Ms. Lueth

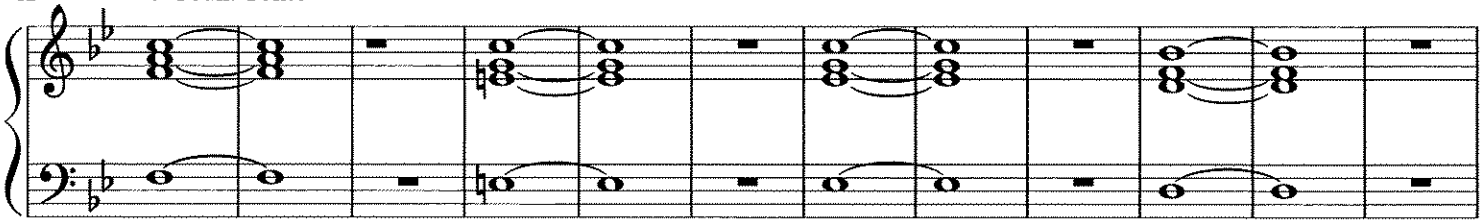
Michael Klesch

♩ = 120

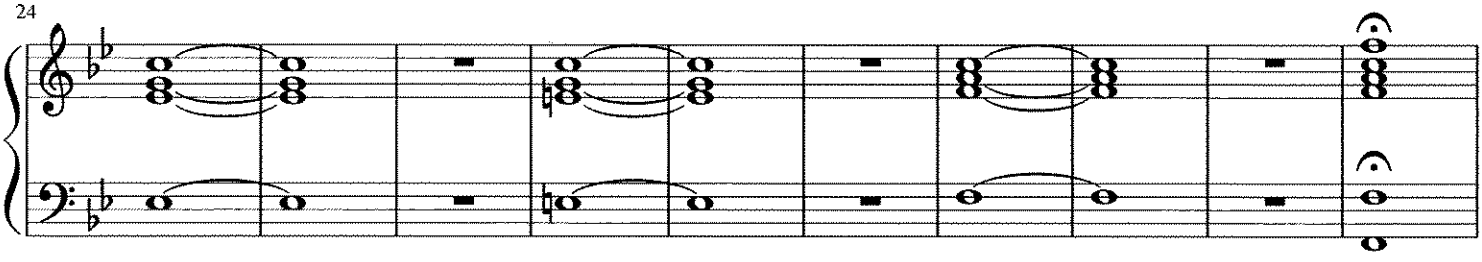
Chromatics



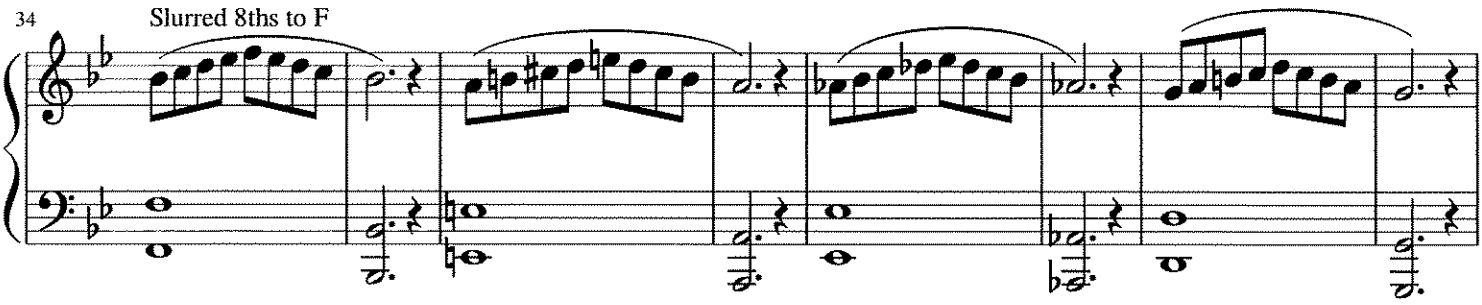
12 9 Count Tones



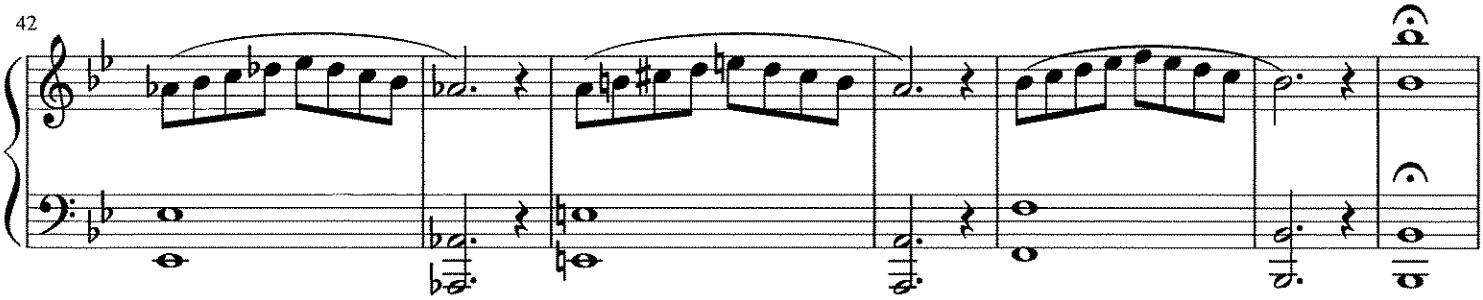
24

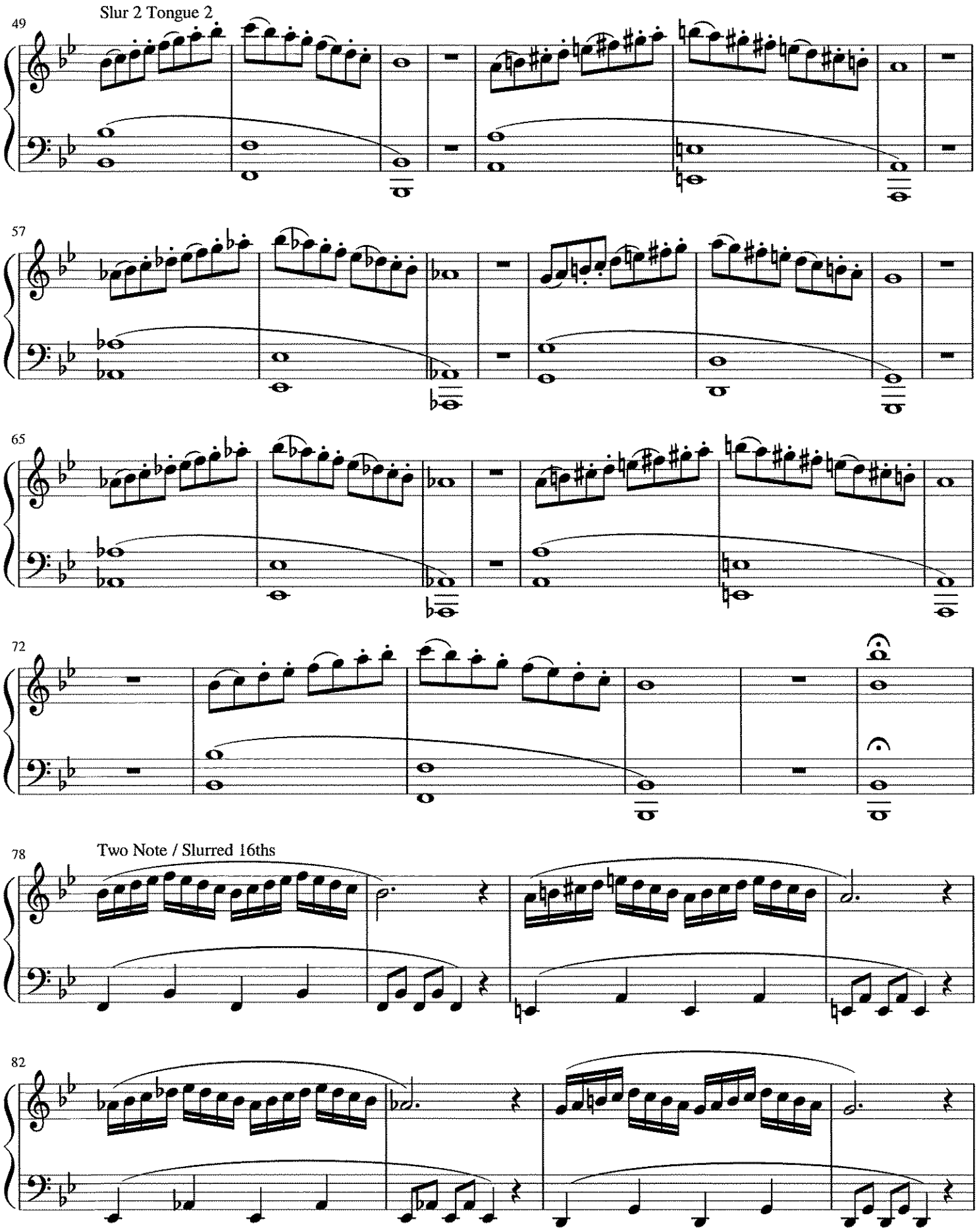


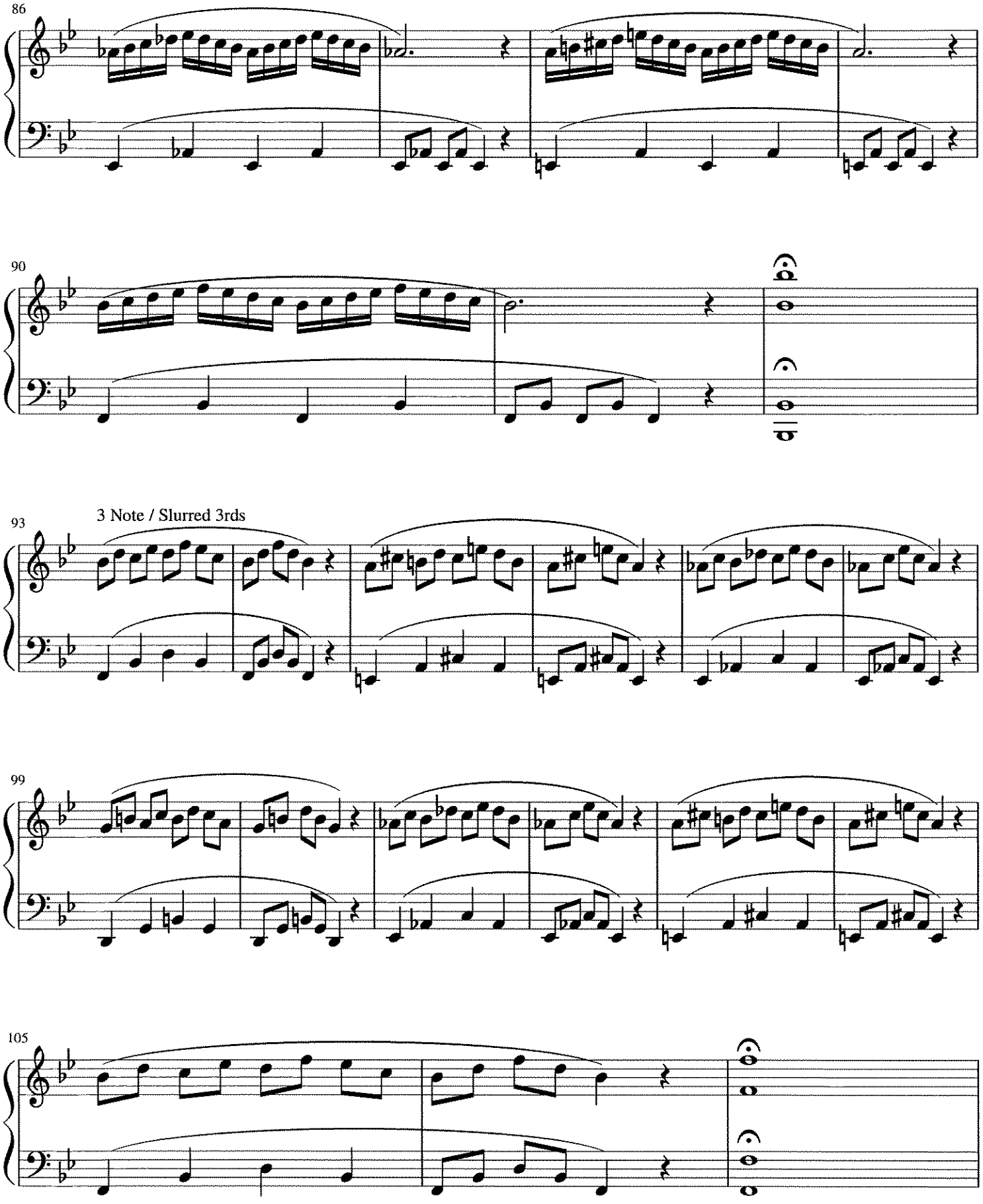
34 Slurred 8ths to F



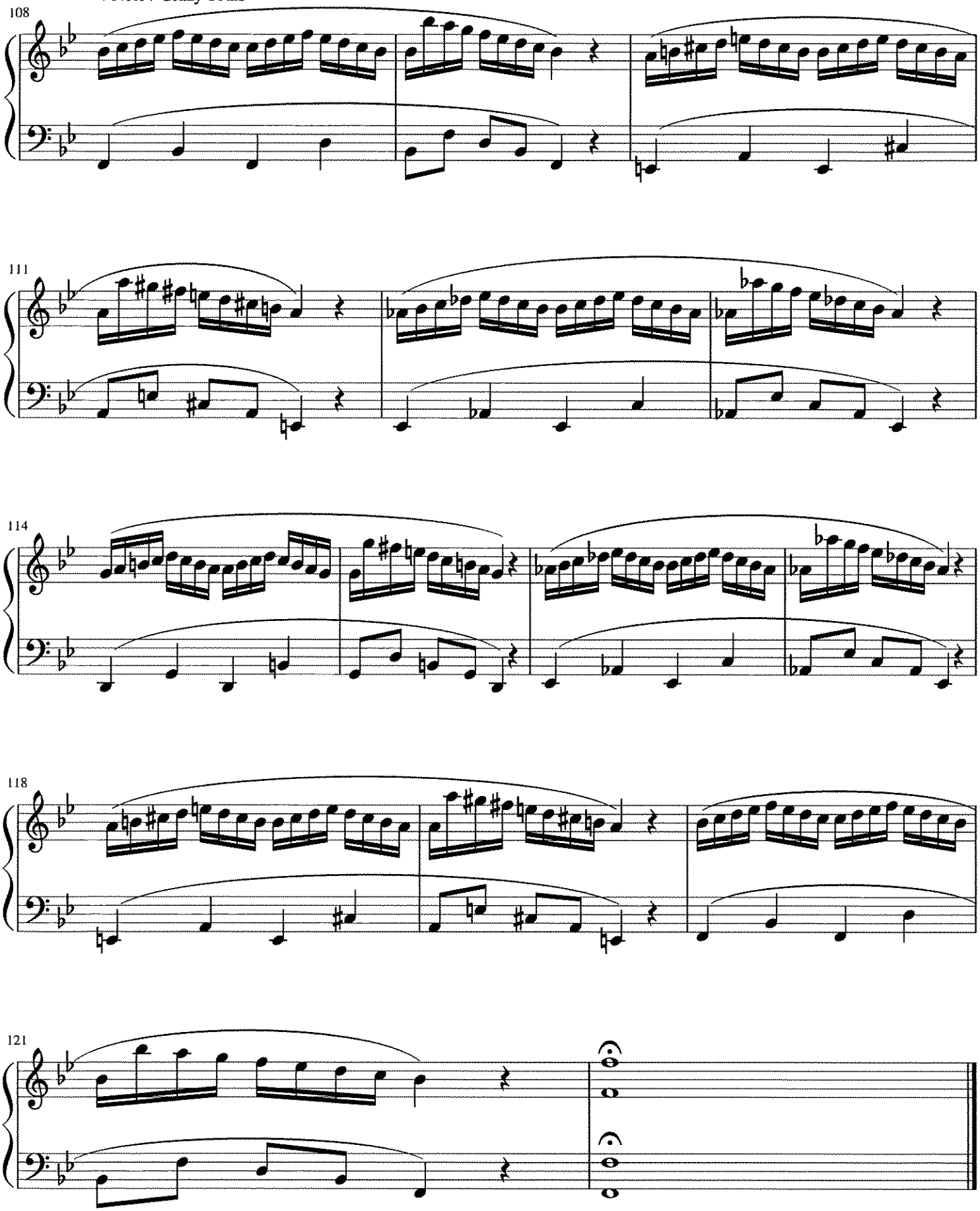
42




Slur 2 Tongue 2
49
57
65
72
78
Two Note / Slurred 16ths
82


86
90
93
3 Note / Slurred 3rds
99
105

4 Note / Crazy 16ths

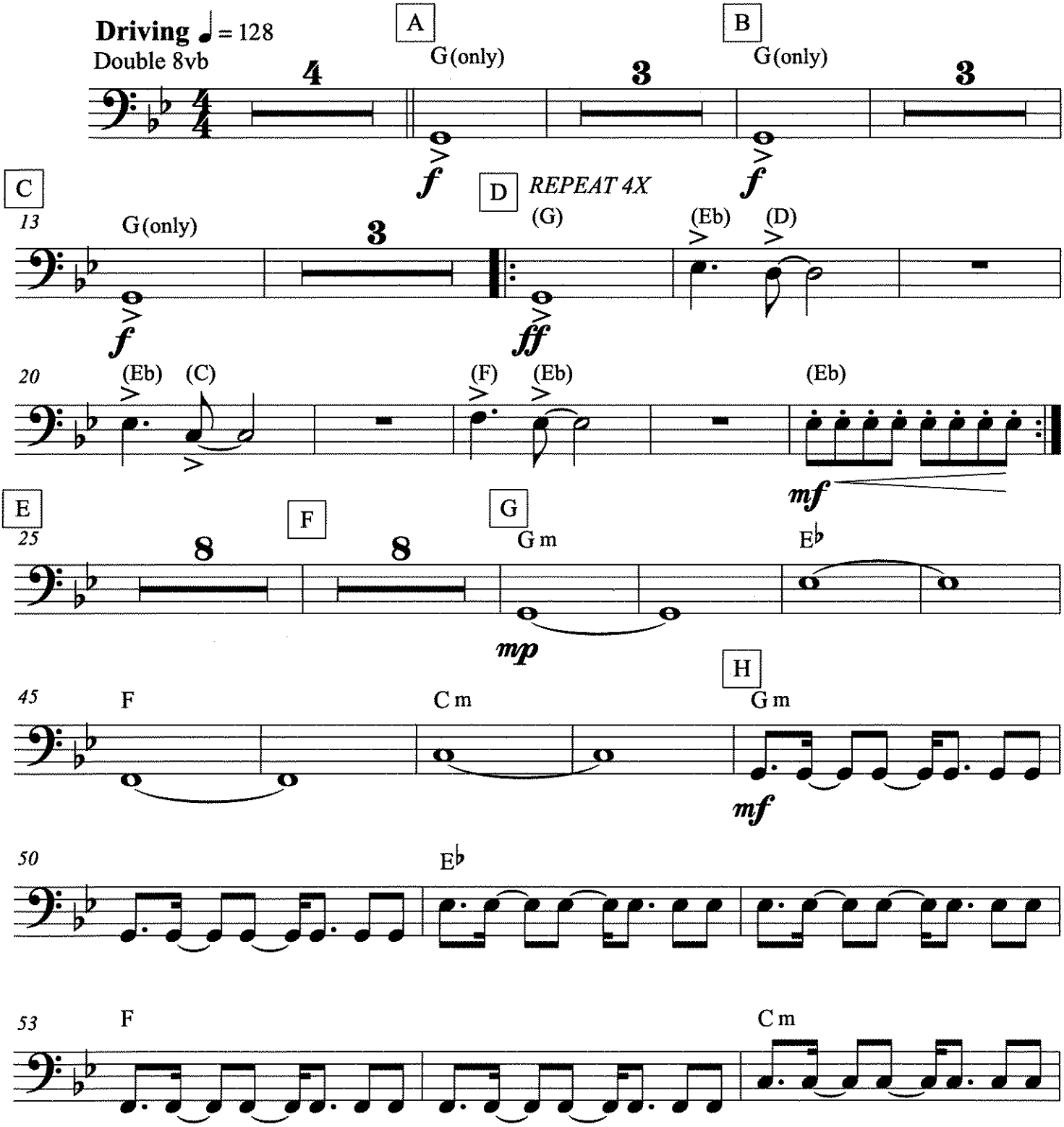


We Know What You Whisper

Wakanda Forever

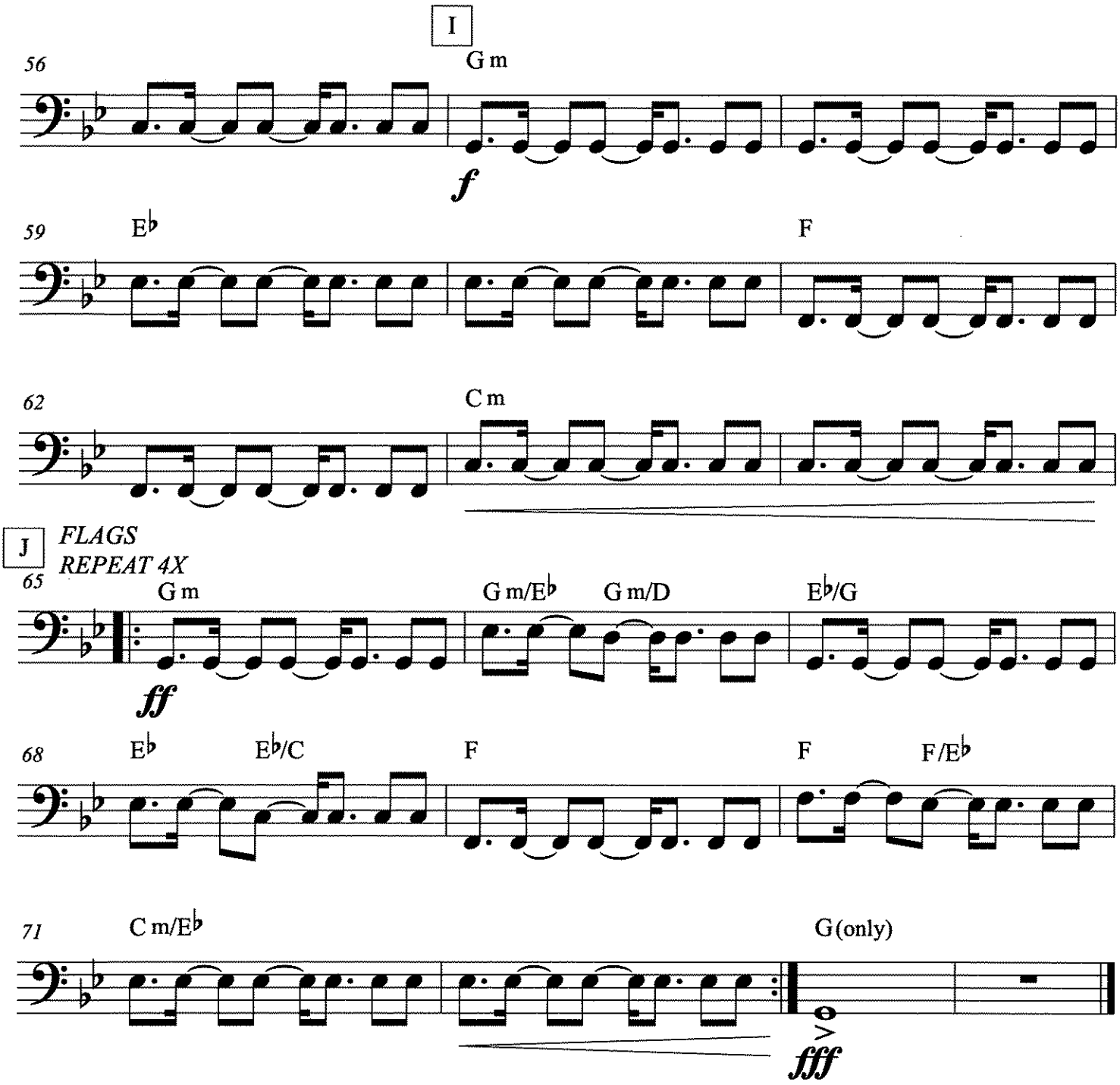
Ludwig Goransson
arr. Bernice

Bass Guitar (Bass Clef)
Synth Lead
Synth Brass



We Know What You Whisper

Bass Guitar, Synth Lead, Synth Brass (Bass Clef). p. 2

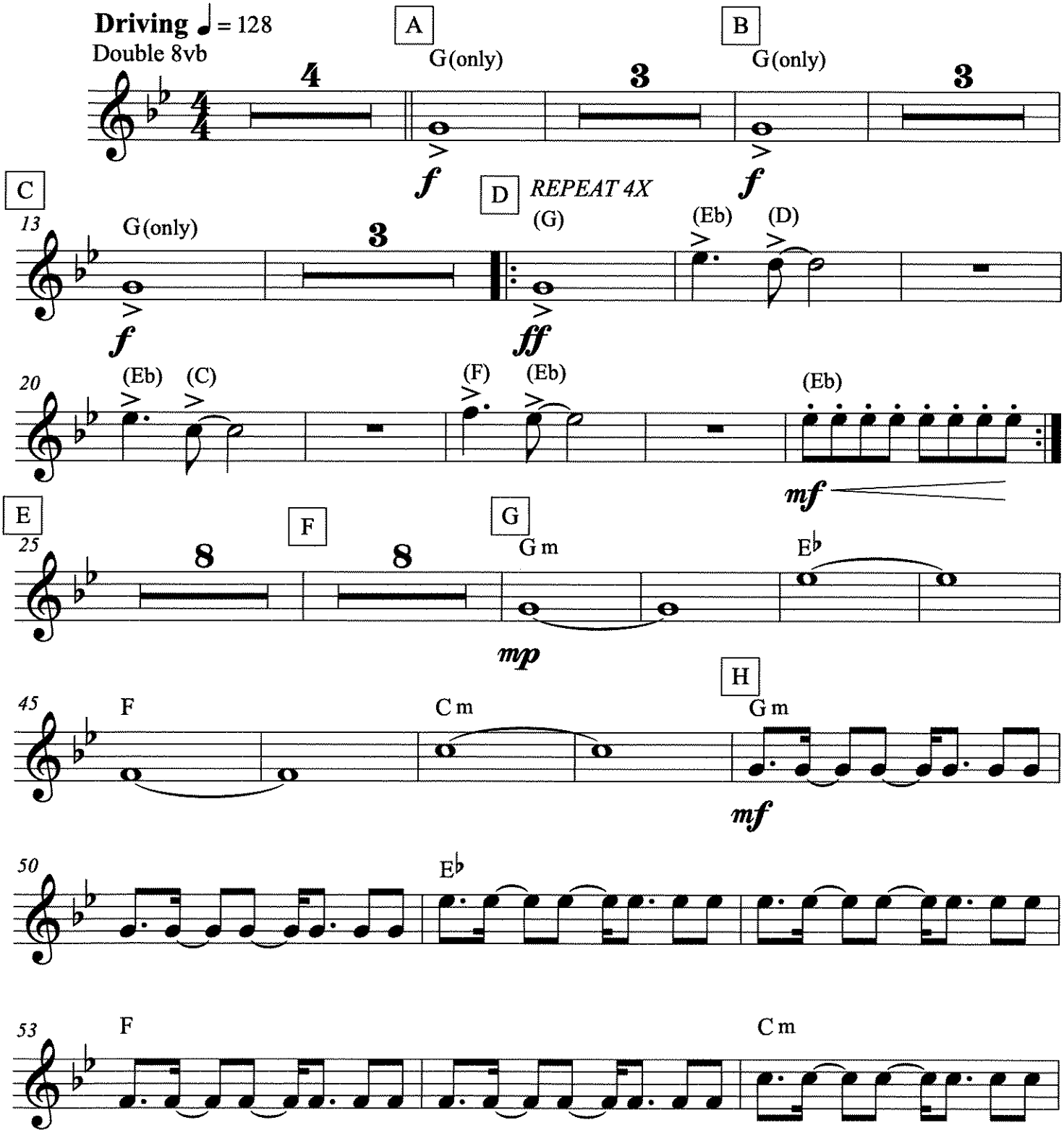


We Know What You Whisper

Wakanda Forever

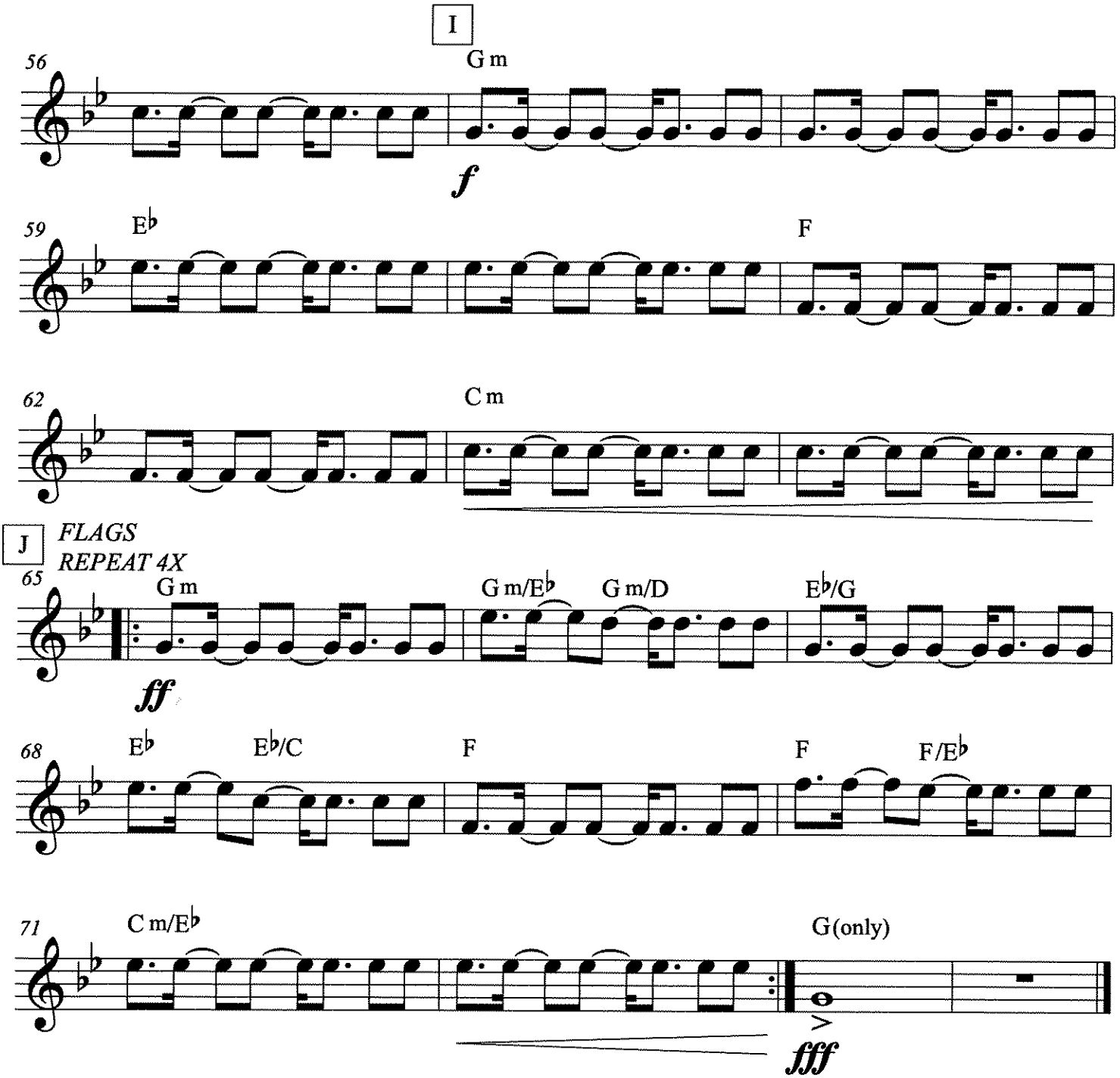
Ludwig Goransson
arr. Bernice

Bass Guitar (Treble Clef)
Synth Lead
Synth Brass
(Play 8vb)



We Know What You Whisper

Bass Guitar, Synth Lead, Synth Brass (Treble Clef). p. 2

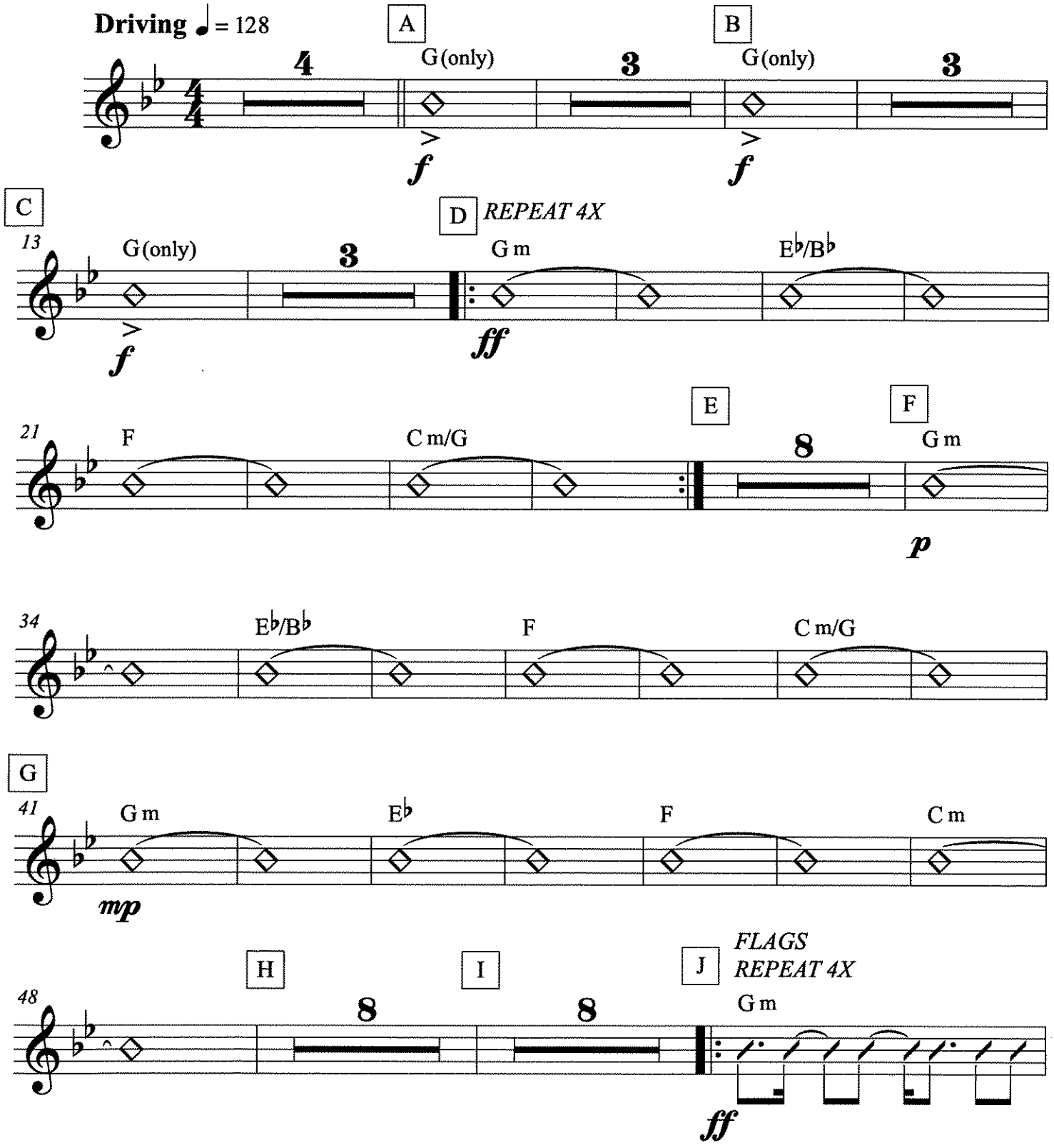


We Know What You Whisper

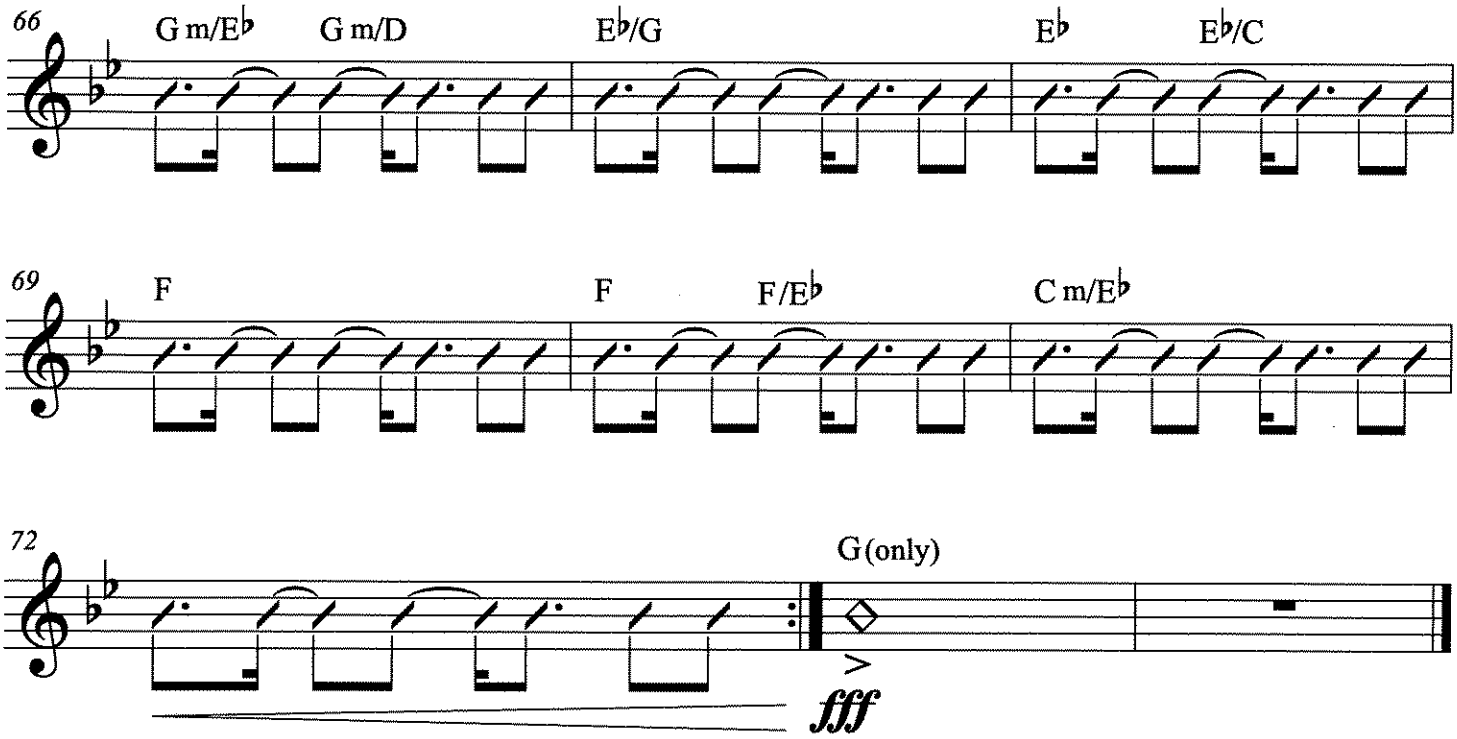
Wakanda Forever

Chord Chart

Ludwig Goransson
arr. Bernice



Chord Chart, p. 2

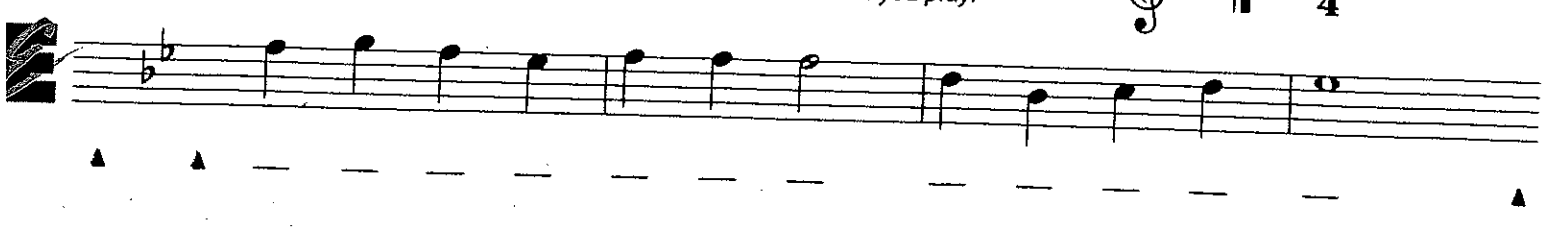


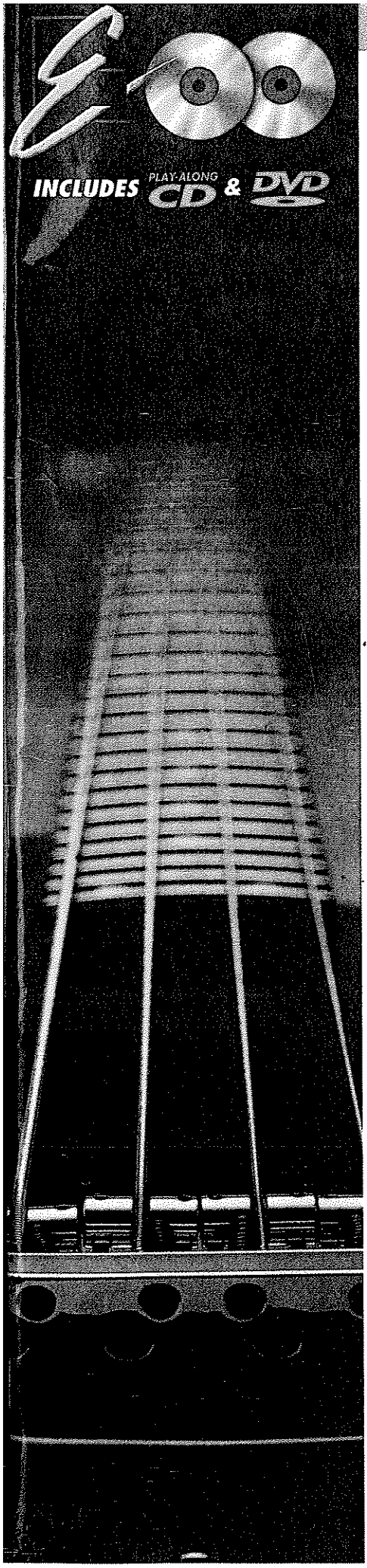
Flute

Name _____

- Please write the note names for #31, measures 1-4

2. ESSENTIAL ELEMENTS QUIZ *Draw these symbols where they belong and write in the note names before you play:*

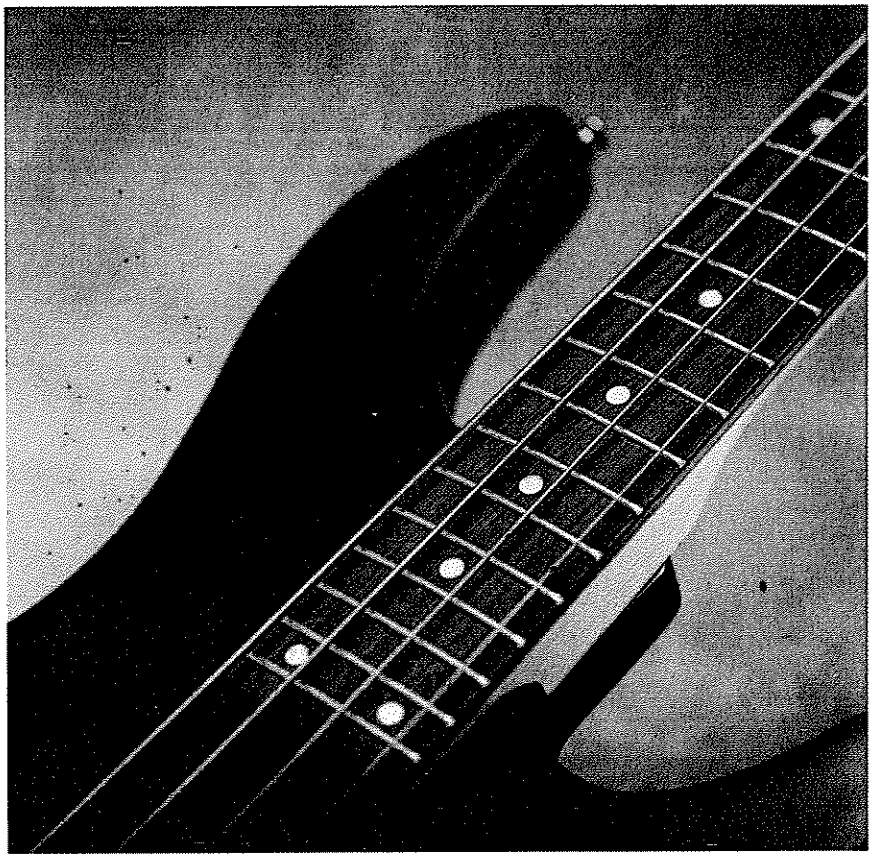




ELECTRIC BASS BOOK 1

ESSENTIAL ELEMENTS® 2000 PLUS DVD

COMPREHENSIVE BAND METHOD



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

HAL•LEONARD® CORPORATION

THE BASICS

Posture

Sit on the edge of your chair (or stand), and always keep your:

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

Instrument & Left Hand Position

Your instrument should be fully supported by the strap when standing, and rests on top of your right leg when seated. Point the instrument neck slightly upwards. Your left hand helps balance the instrument—place the pad of your left thumb on the back side of the neck and curve the fingers just above the strings.

Producing The Essential Tone

Good bass players learn to produce a clean sound with a clear start to each tone and an even volume between tones. Except for the 4 open strings, your left hand "selects" a note by pressing down a string just behind a fret, and holding it for the entire length of the note. Your right hand "plays" the note by pulling across the string to start it vibrating.

STARTING THE TONE

- Rest your thumb on the E (largest) string or on the top edge of the pickup.
- Pull across the G (smallest) string with your index finger so that the finger comes to rest on the next string (D).
- Make the same tone by playing the G string with your middle finger.
- Play 2 tones on each string, with alternating index finger/middle finger.
- Strive for an even volume and clear start to each tone.

STOPPING THE TONE (DAMPENING)

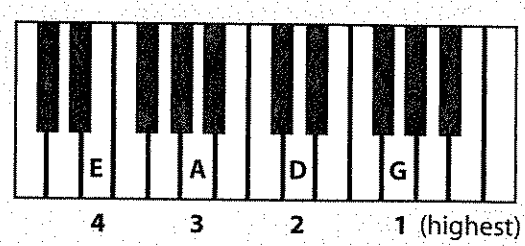
- Stop a tone by gently touching the string with either hand.
- Fretted tones can also be stopped by lifting the left hand finger which was pressing down the string, but keeping the finger on the string.

Taking Care Of Your Instrument

- Be sure your amplifier is turned off before plugging-in or unplugging the audio cable connecting it to your instrument.
- When unplugging a cable, hold it by the plug (not by the wire).
- After playing, wipe off the instrument and strings with a clean soft cloth. Return the instrument to its case.
- Close all the latches on your case when the instrument is inside.
- Keep all 4 strings in tune (at normal tension) to prevent warping of the neck.
- Your case is designed to hold only specific objects. If you force anything else into the case, it may damage your instrument.

TUNING THE ELECTRIC BASS

Tuning means setting the correct pitch (higher or lower tone) of each string. This is adjusted by tightening or loosening the tuning keys on the head of the bass. Your teacher can help you tune to the 4 notes on your CD—found on track 1—or to the notes on a piano:



Many bass players use an **Electronic Tuner** which "listens" to each string and indicates whether it is too high or low. You can learn to use **Relative Tuning** by comparing one string with another. After one string is tuned, it is compared with the pitch of the next lower string played with the 5th fret. The two pitches should match exactly.

Getting It Together

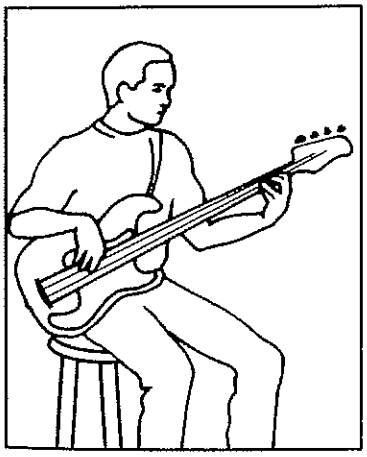
Step 1 Securely attach the strap to the strap buttons, adjusting it so that the bass is at the correct height (approximately waist-high) and playing angle.

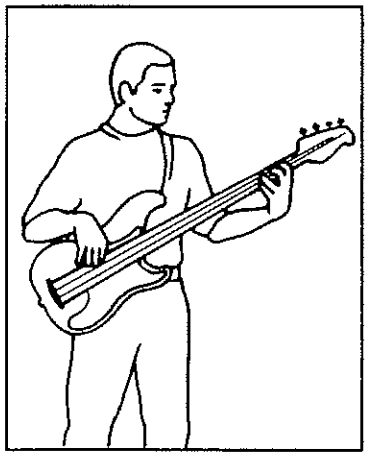
Step 2 With the amplifier off, plug the audio cable into the bass and the amplifier. Turn on the amplifier and set the volume.

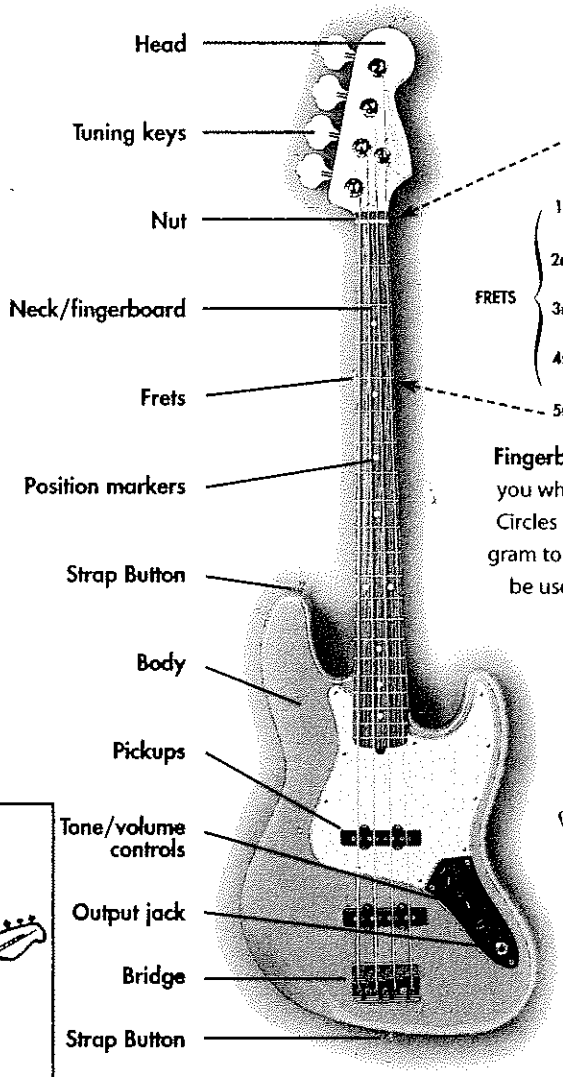
Step 3 LEFT HAND: Place the pad of your left thumb on the back side of the neck. Your fingers should be relaxed and curved, just above the strings.

Step 4 RIGHT HAND: Rest your right thumb on the E (largest) string or on the top edge of the pickup. Rest the pad of your index finger on the G (smallest) string.

Step 5 Always sit or stand tall when playing, with feet flat on the floor and with arms and shoulders relaxed. Check your playing position with the illustrations:







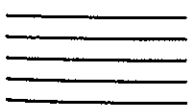
Fingerboard diagrams show you where to play the notes. Circles are drawn on the diagram to indicate the fingers to be used to play the notes.

Think of your fingers as being numbered 1 through 4.

READING MUSIC

Identify and draw each of these symbols:

Music Staff

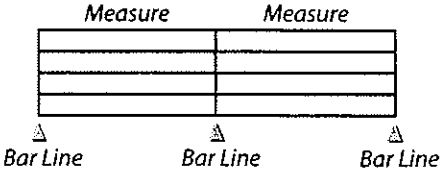


The **music staff** has 5 lines and 4 spaces where notes and rests are written.

Ledger Lines

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

Measures & Bar Lines



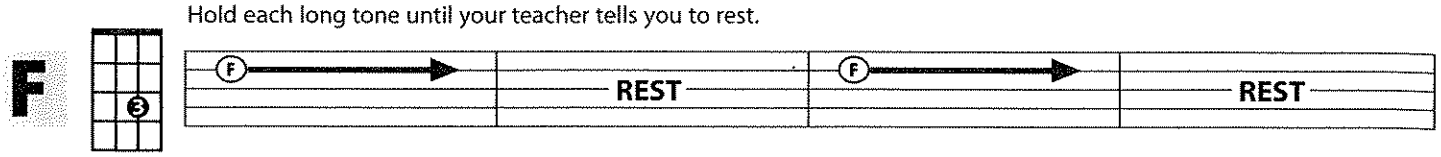
Bar lines divide the music staff into **measures**.

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.



△ *To play "F," place your fingers on the string as shown.*

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 &

↓ ↑

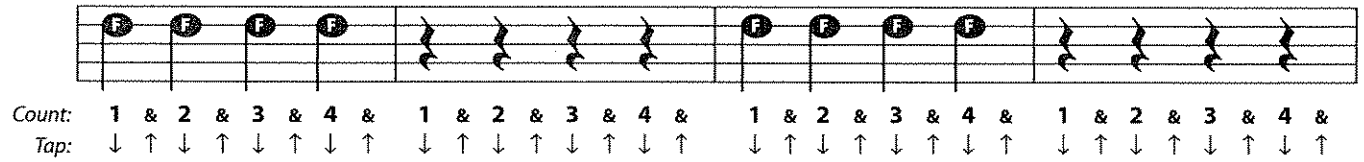
Notes And Rests

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

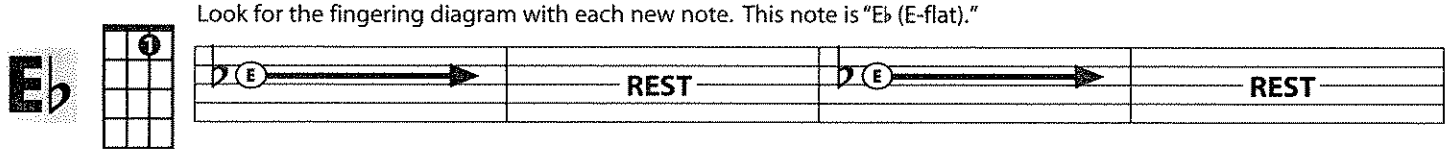
Quarter Rest = 1 silent beat

2. COUNT AND PLAY

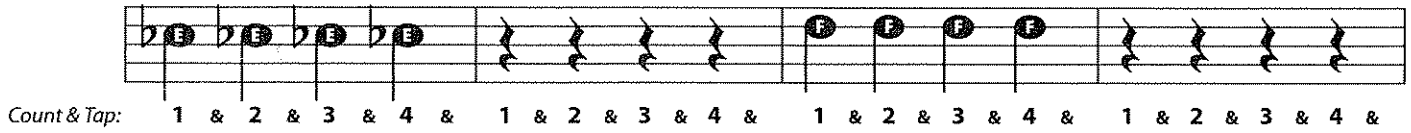


3. A NEW NOTE

Look for the fingering diagram with each new note. This note is "E♭ (E-flat)."

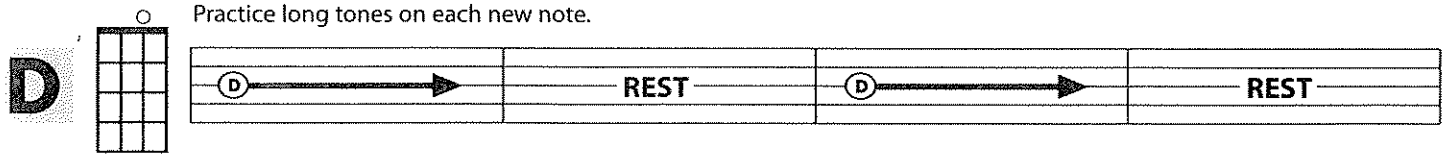


4. TWO'S A TEAM

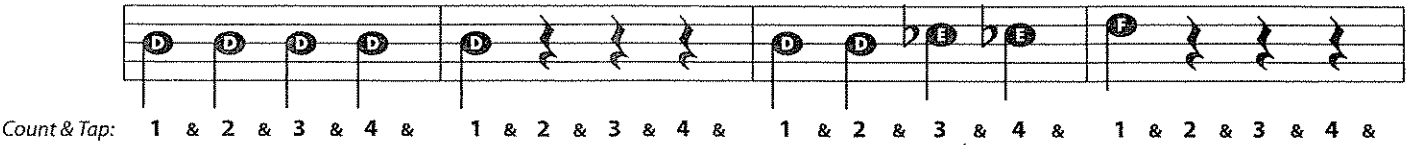


5. HEADING DOWN

Practice long tones on each new note.



6. MOVING ON UP

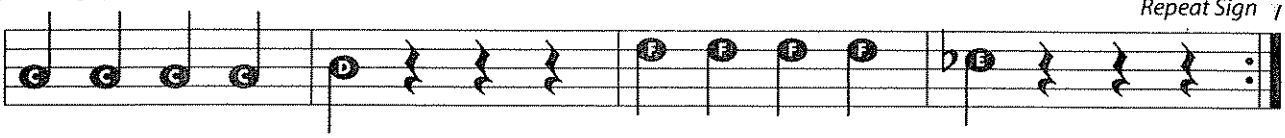


Double Bar indicates the end of a piece of music.

Repeat Sign Without stopping, play once again from the beginning.

7. THE LONG HAUL

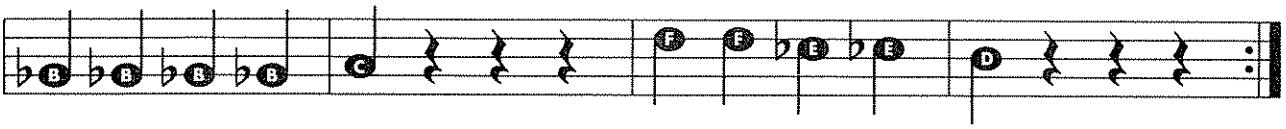
8. FOUR BY FOUR



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

9. TOUCHDOWN

10. THE FAB FIVE



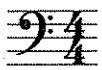
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Bass Clef

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

Time Signature

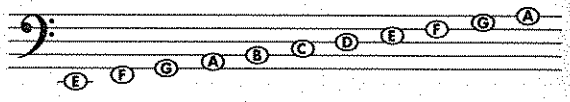
indicates how many beats per measure and what kind of note gets one beat.



= **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 Bass Clef.



THEORY

Sharp ♯ raises the note and remains in effect for the entire measure.

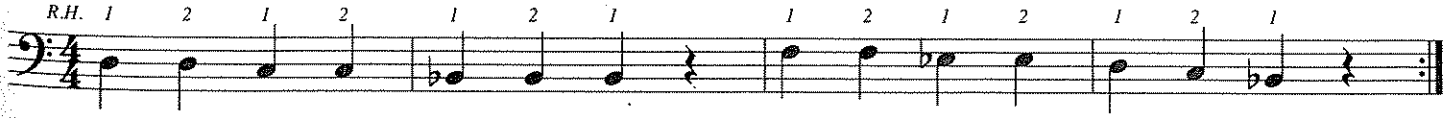
Flat ♭ lowers the note and remains in effect for the entire measure.

Natural ♮ cancels a flat (♭) or sharp (♯) and remains in effect for the entire measure.

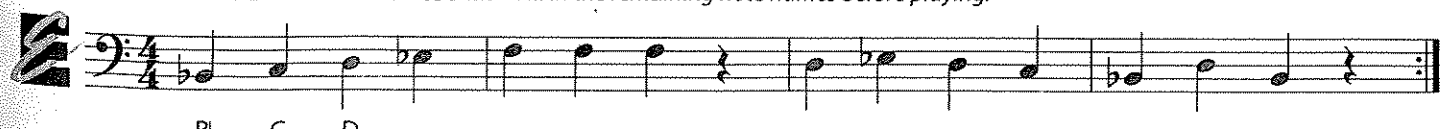
11. READING THE NOTES *Compare this to exercise 10, THE FAB FIVE.*

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

12. FIRST FLIGHT *Try alternating fingers on the right hand.*



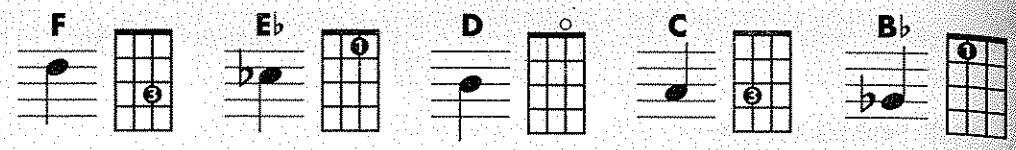
13. ESSENTIAL ELEMENTS QUIZ *Fill in the remaining note names before playing.*



B♭ C D

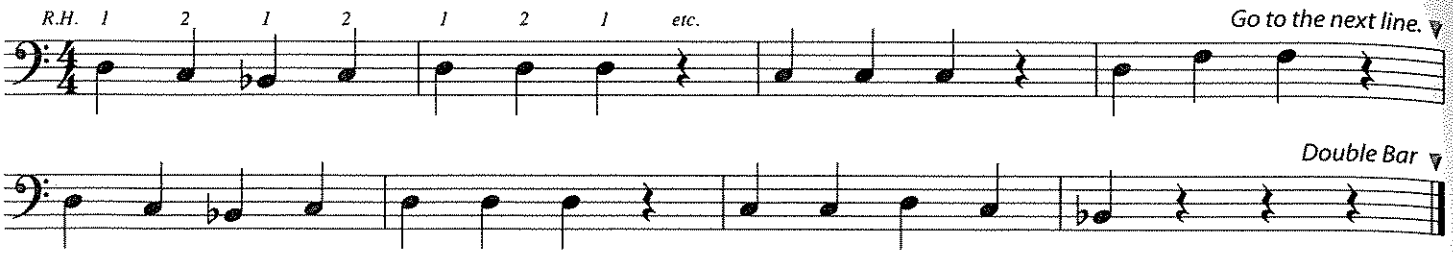
Notes In Review

Memorize the fingerings for the notes you've learned:



14. ROLLING ALONG

Strive for a consistent sound with each note.



Half Note

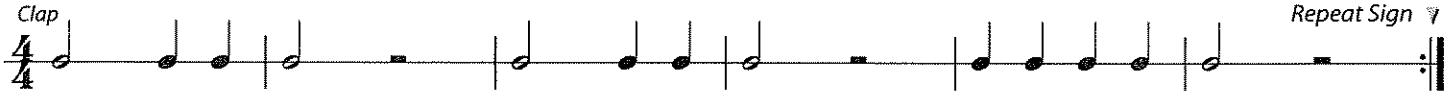
1 & 2 &

Half Rest

1 & 2 &

15. RHYTHM RAP

Clap the rhythm while counting and tapping.



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

16. THE HALF COUNTS

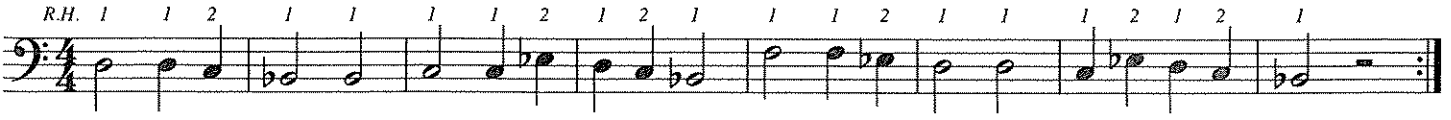
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

17. HOT CROSS BUNS

18. GO TELL AUNT RHODIE

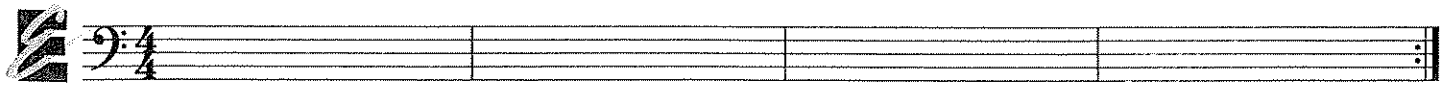
Try this right hand technique, repeating fingers and alternating fingers.

American Folk Song



19. ESSENTIAL ELEMENTS QUIZ

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



E♭ F E♭ D E♭ D C B♭ C D E♭ D E♭

Whole Note = 4 Beats

1 & 2 & 3 & 4 &

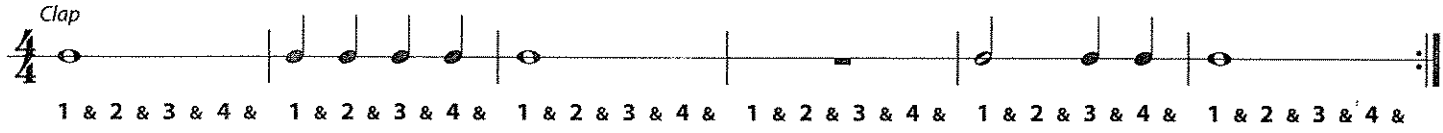
Whole Rest = A Whole Measure of Silent Beats

1 & 2 & 3 & 4 &

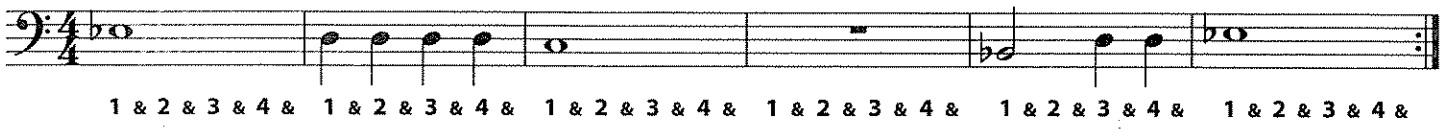
Whole Rest hangs from a staff line.

Half Rest sits on a staff line.

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

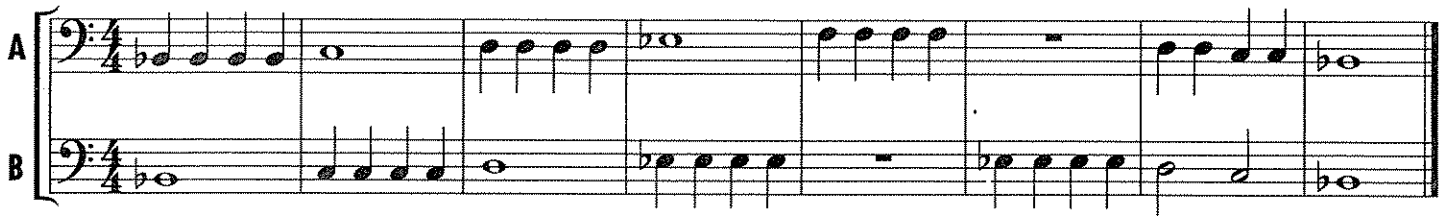


21. THE WHOLE THING

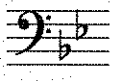


Duet A composition with two different parts, played together.

22. SPLIT DECISION – Duet



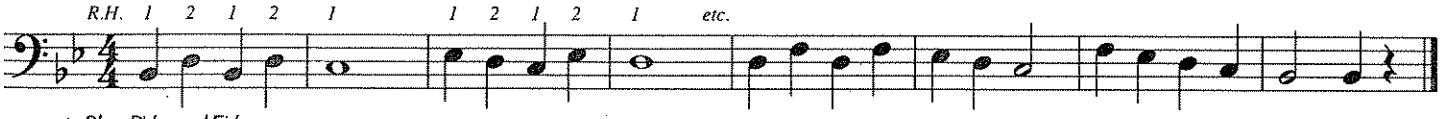
Key Signature



The **Key Signature** tells us which notes to play with sharps (♯) or flats (♭) throughout the music. Your Key Signature indicates the *Key of* B♭ – play all B's and E's as flats.

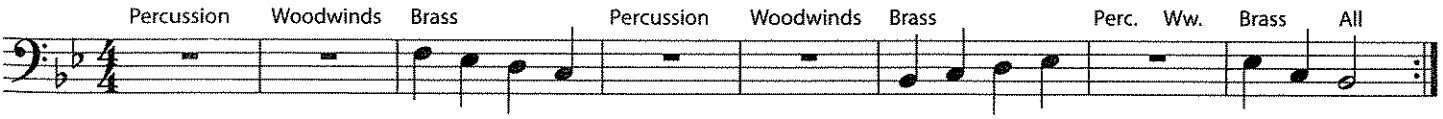
THEORY

23. MARCH STEPS

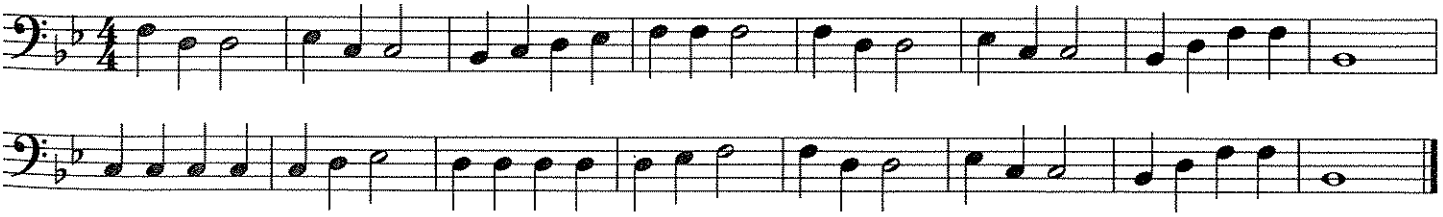


△ *Play* B♭*'s and* E♭*'s*

24. LISTEN TO OUR SECTIONS



25. LIGHTLY ROW



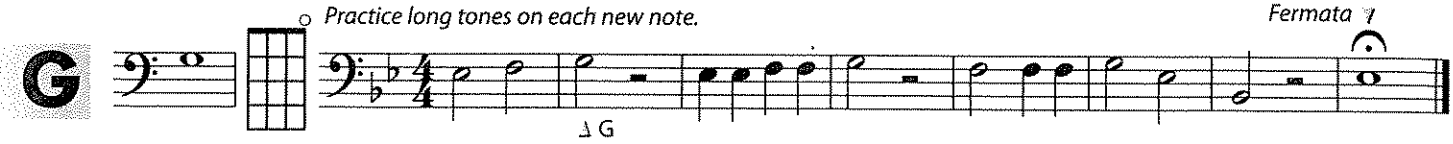
26. ESSENTIAL ELEMENTS QUIZ *Draw in the bar lines before you play.*

Fermata Hold the note (or rest) longer than normal.

27. REACHING HIGHER – New Note

Practice long tones on each new note.

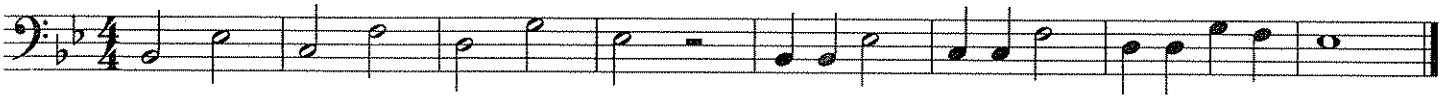
Fermata



28. AU CLAIRE DE LA LUNE

French Folk Song

29. REMIX

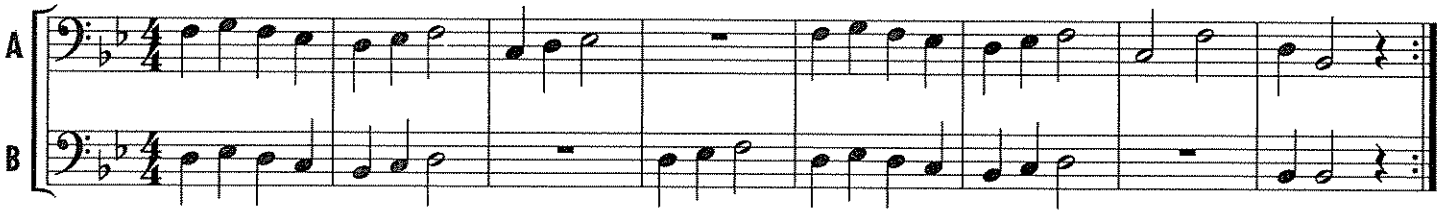


THEORY

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

30. LONDON BRIDGE – Duet

English Folk Song

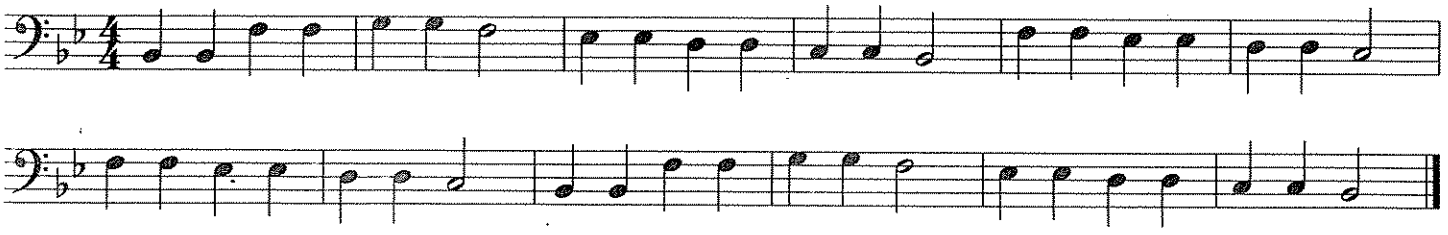


HISTORY

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."

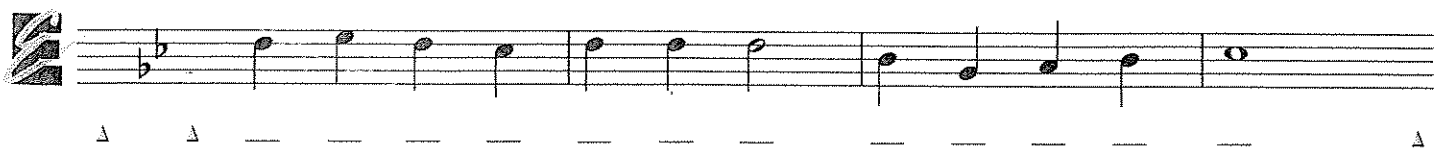
31. A MOZART MELODY

Adaptation

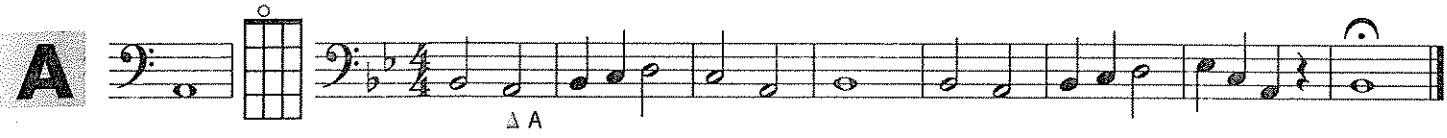


32. ESSENTIAL ELEMENTS QUIZ

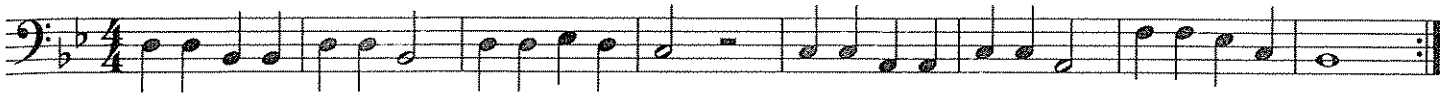
Draw these symbols where they belong and write in the note names before you play:



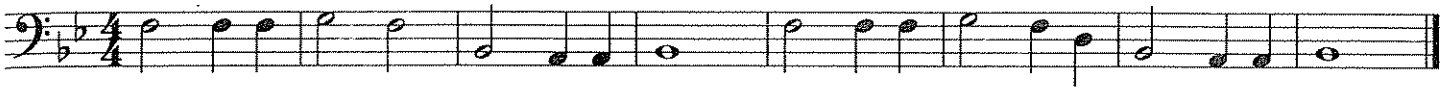
33. DEEP POCKETS – New Note



34. DOODLE ALL DAY

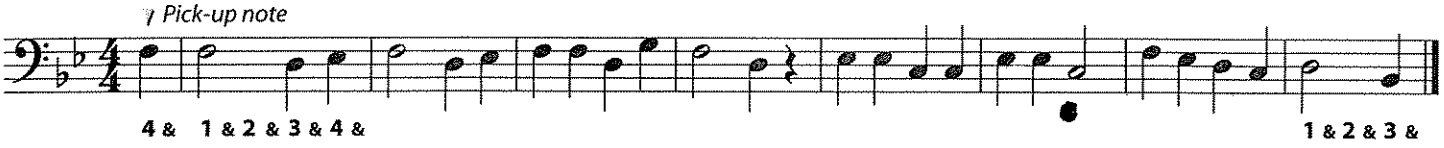


35. JUMP ROPE



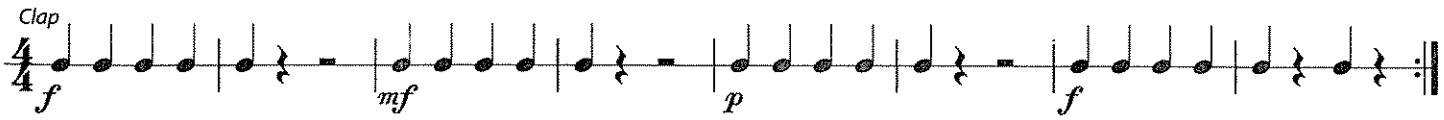
Pick-Up Notes One or more notes that come before the first *full* measure. The beats of Pick-Up Notes are subtracted from the last measure.

36. A-TISKET, A-TASKET



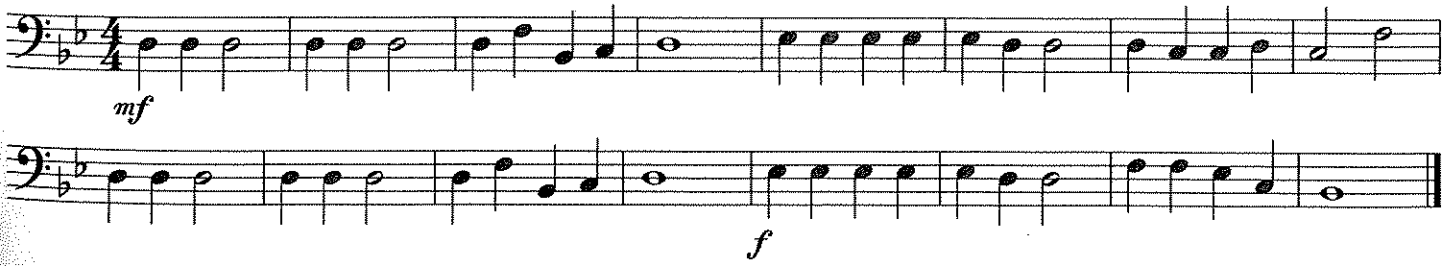
Dynamics *f* – *forte* (play loudly) *mf* – *mezzo forte* (play moderately loud) *p* – *piano* (play softly)
Remember to use full breath support to control your tone at all dynamic levels.

37. LOUD AND SOFT



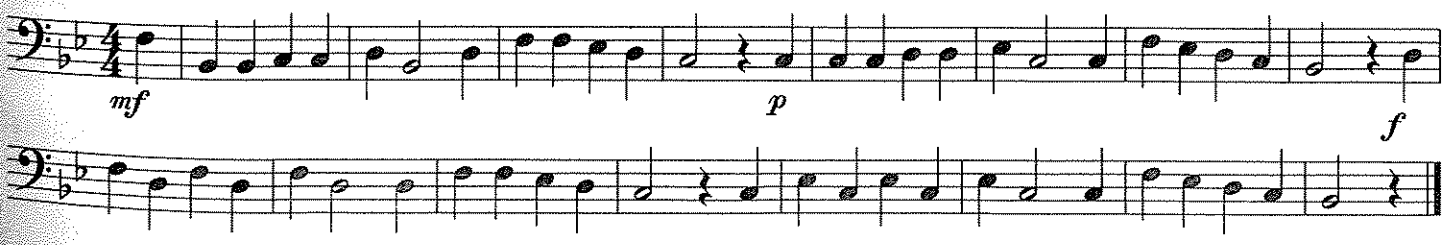
38. JINGLE BELLS *Always strive for a consistant, even sound.*

J. S. Pierpont



39. MY DREYDL

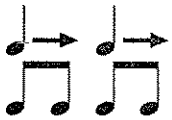
Traditional Hanukkah Song



Eighth Notes

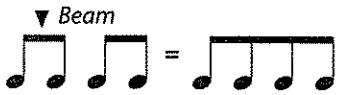
1 &

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

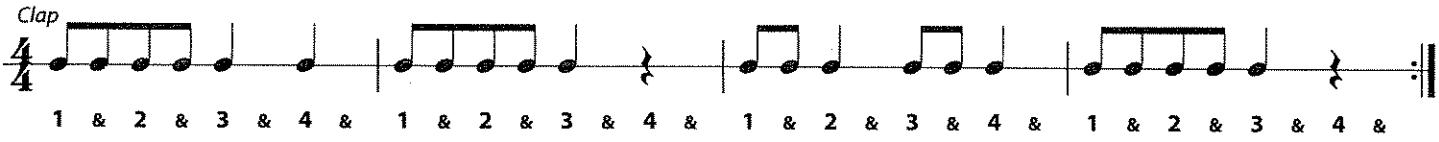


1 & 2 &

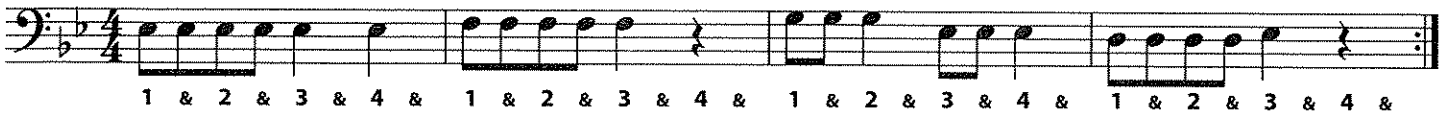
Two or more Eighth Notes have a *beam* across the stems.



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

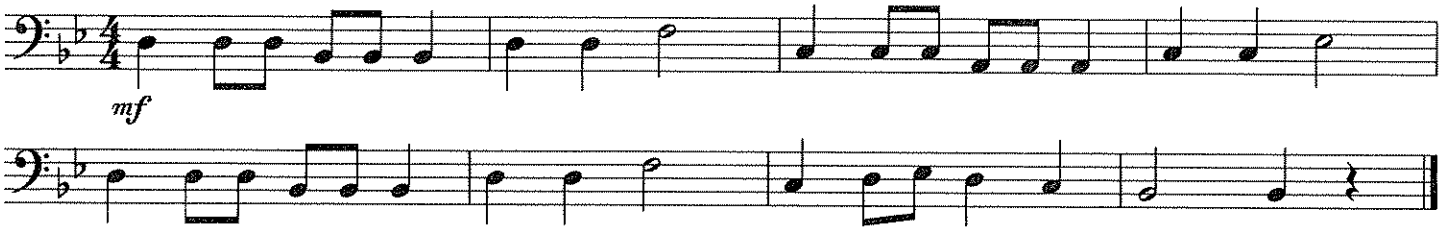


41. EIGHTH NOTE JAM

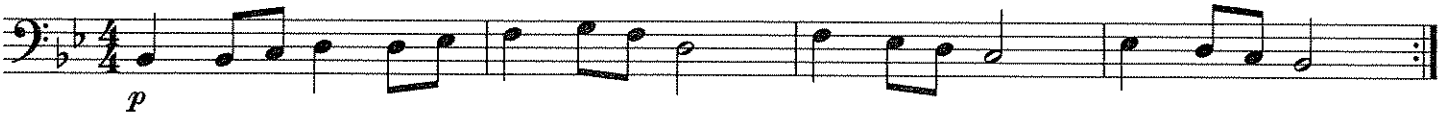


42. SKIP TO MY LOU

American Folk Song

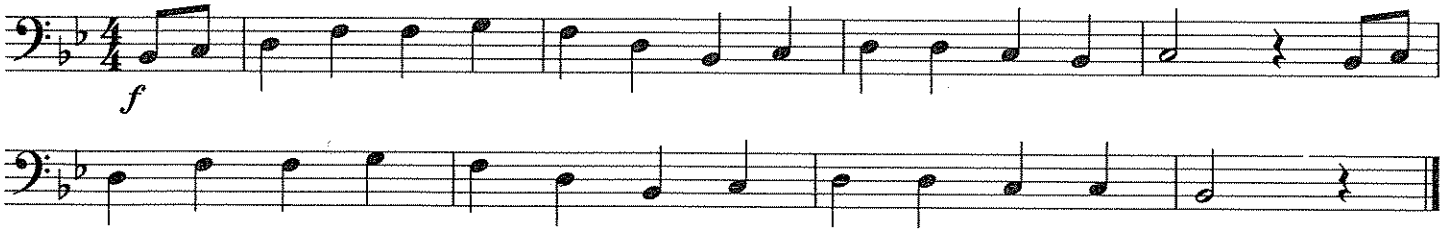


43. LONG, LONG AGO



44. OH, SUSANNA

Stephen Collins Foster

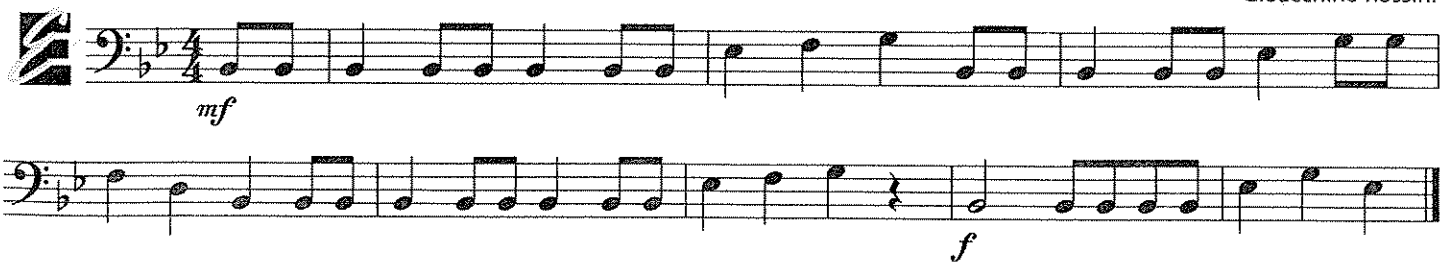


HISTORY

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

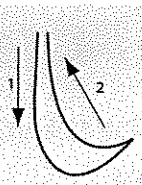


2/4 Time Signature

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

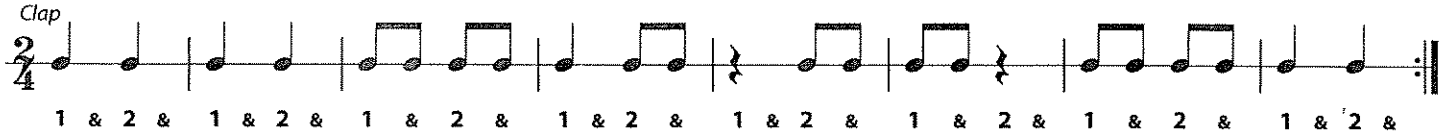
Conducting

Practice conducting this two-beat pattern.

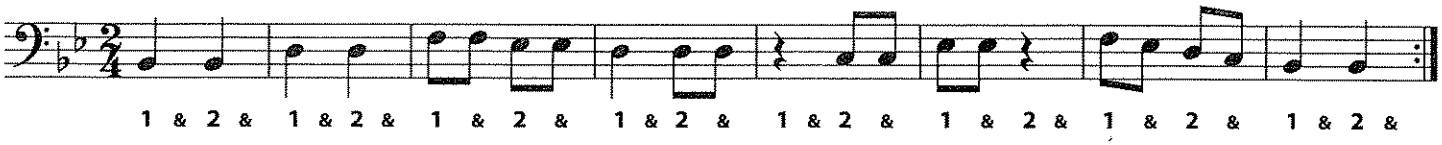


THEORY

46. RHYTHM RAP



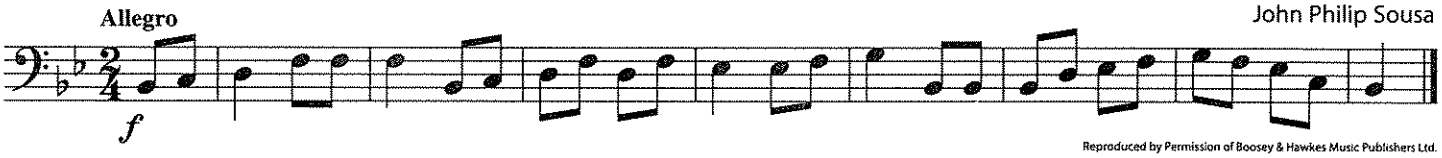
47. TWO BY TWO



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



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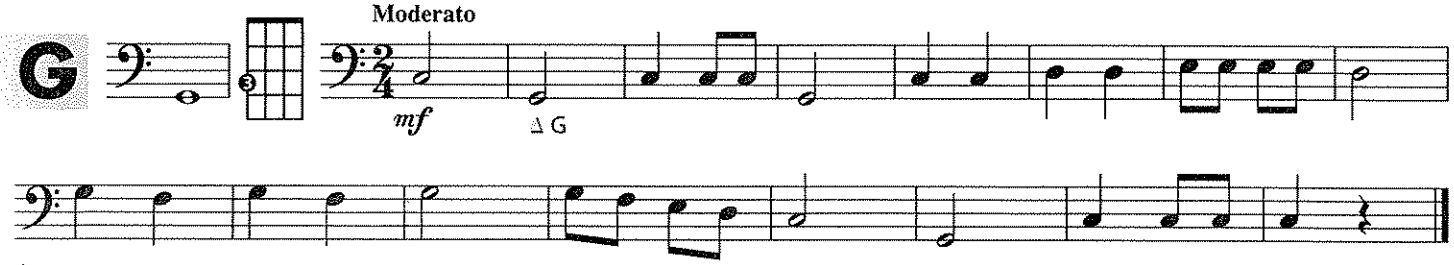
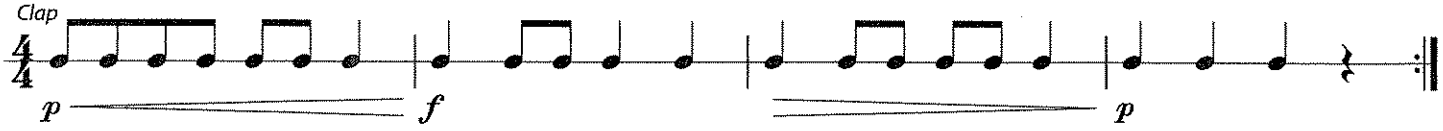
49. HEY, HO! NOBODY'S HOME – New Note



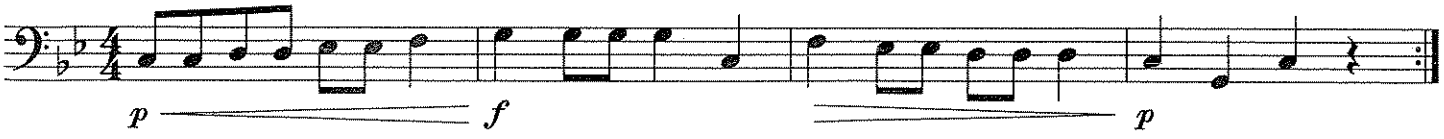
Dynamics

Crescendo (gradually louder) ***Decrescendo*** or ***Diminuendo*** (gradually softer)

50. CLAP THE DYNAMICS



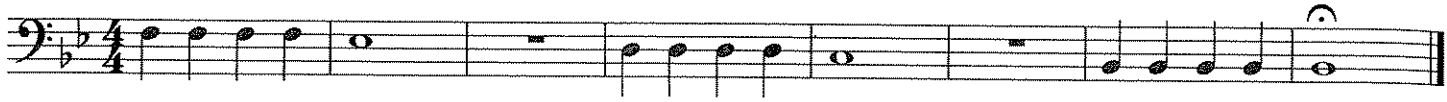
51. PLAY THE DYNAMICS



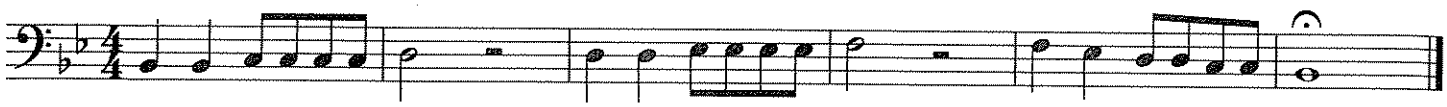
PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

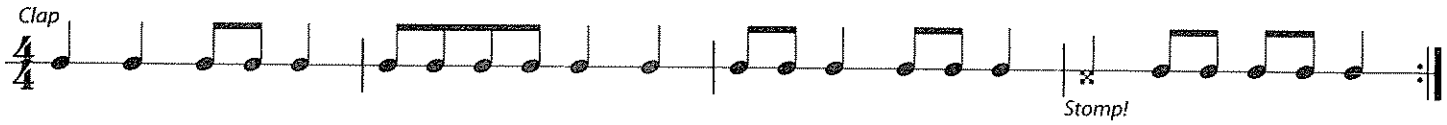
TONE BUILDER



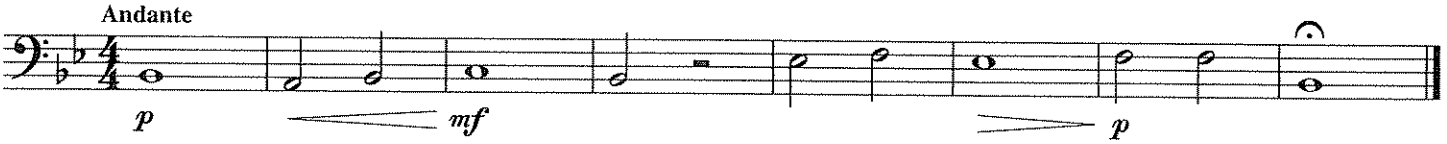
RHYTHM ETUDE



RHYTHM RAP



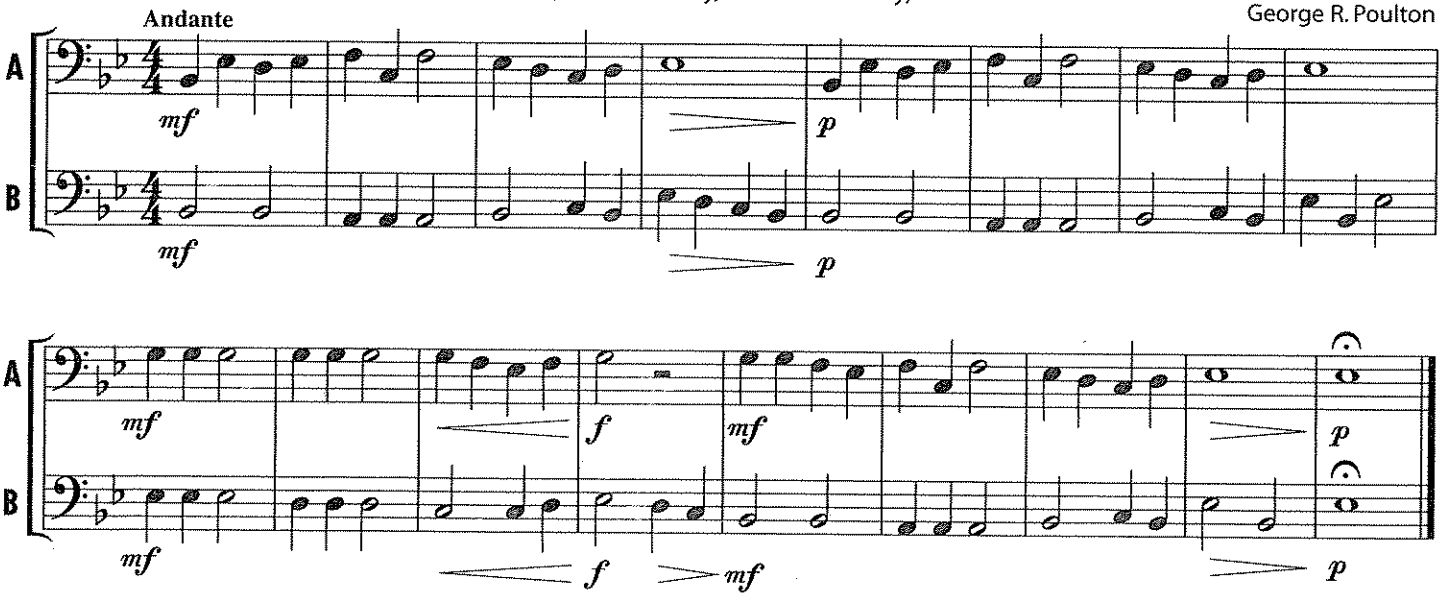
CHORALE



53. AURA LEE – Duet or Band Arrangement

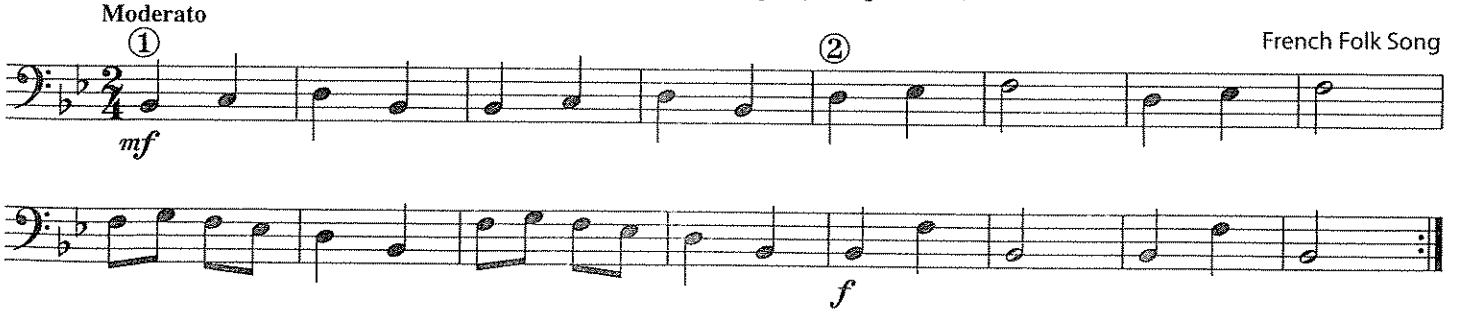
(Part A = Melody, Part B = Harmony)

George R. Poulton



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

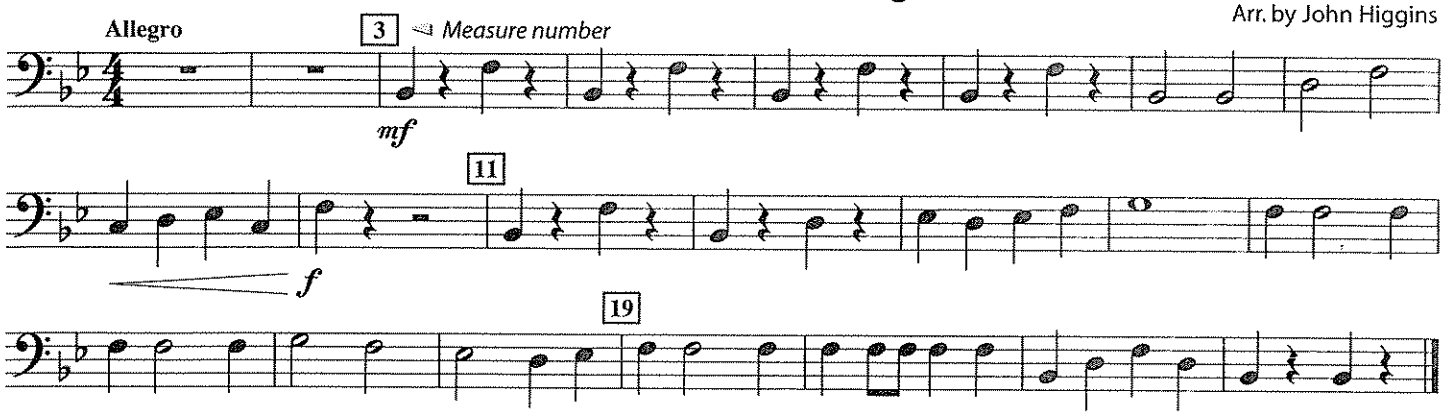
French Folk Song



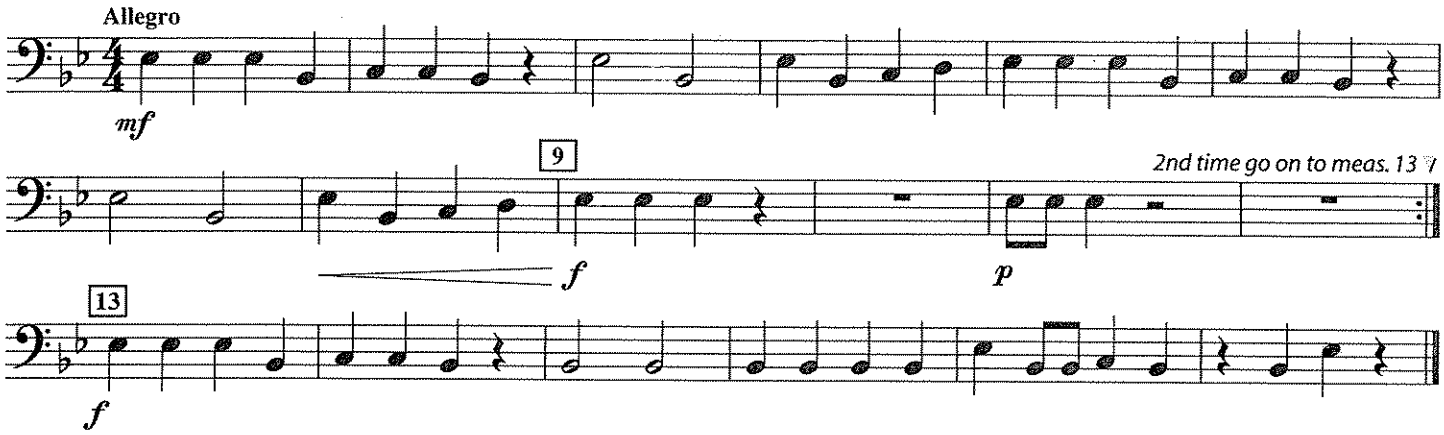
PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN – Band Arrangement

Arr. by John Higgins

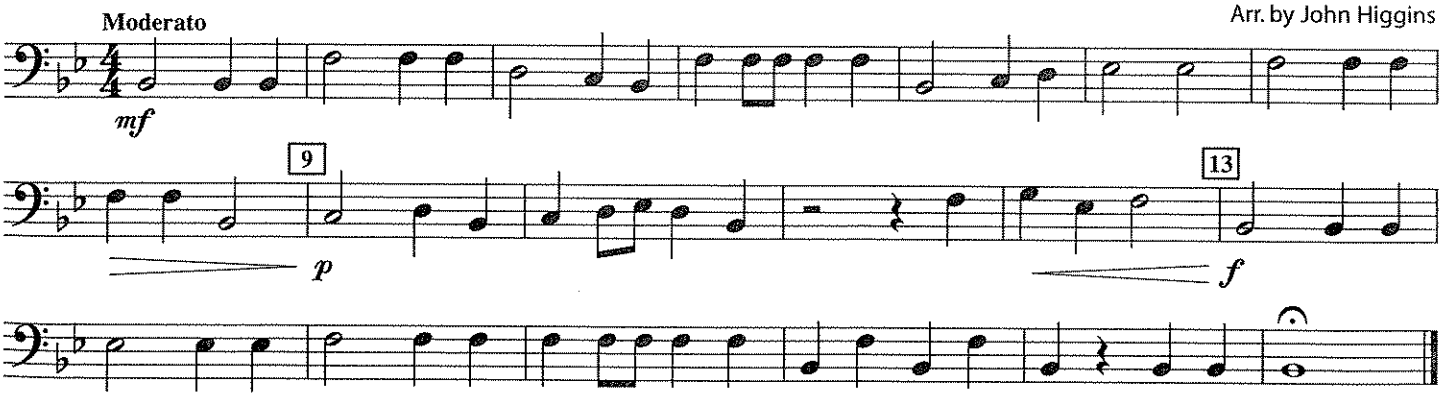


56. OLD MACDONALD HAD A BAND – Section Feature



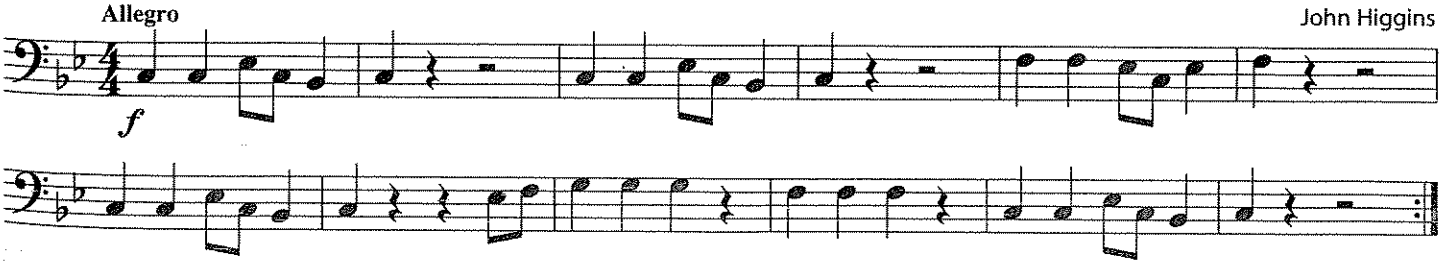
57. ODE TO JOY (from Symphony No. 9)

Ludwig van Beethoven
Arr. by John Higgins

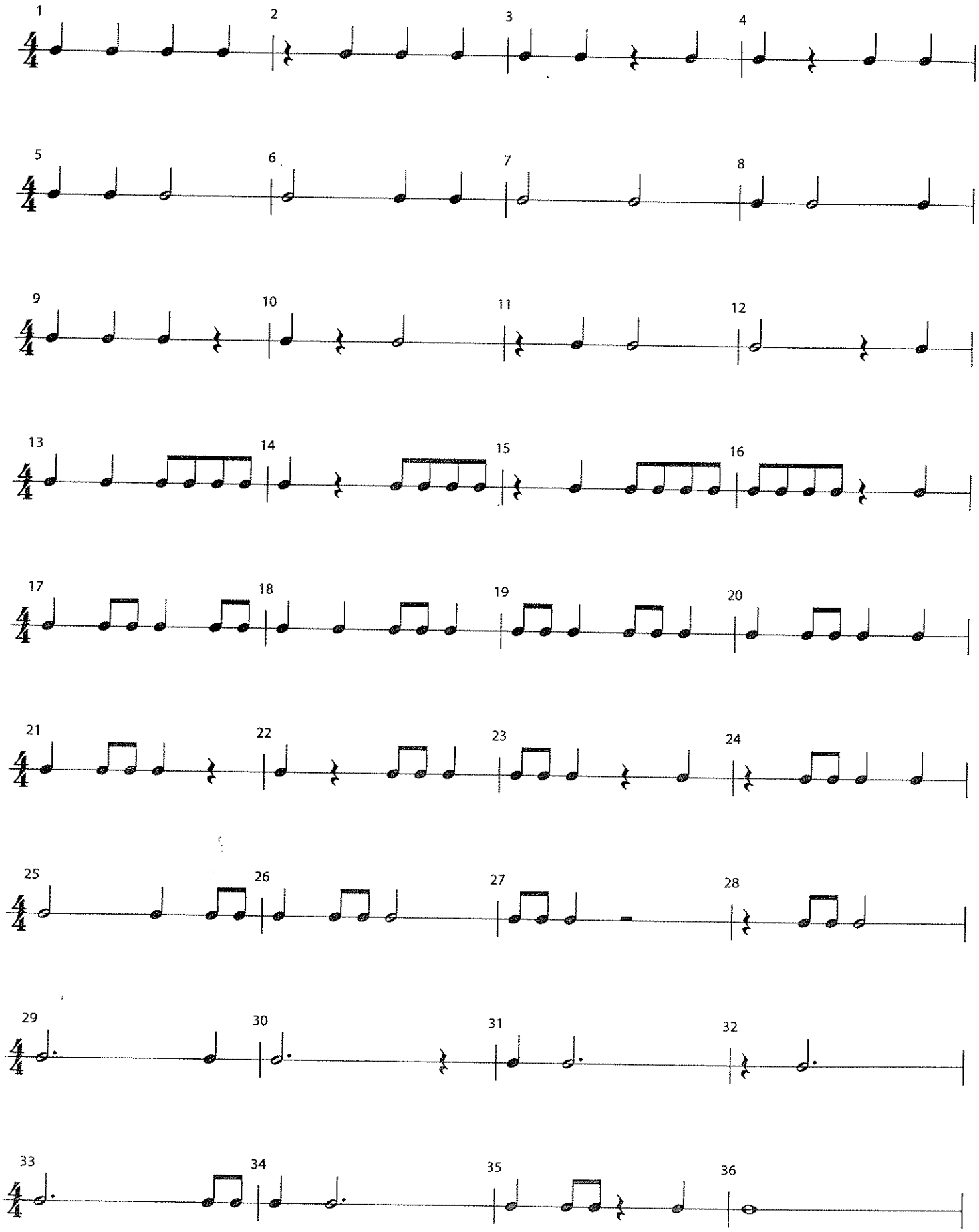


58. HARD ROCK BLUES – Encore

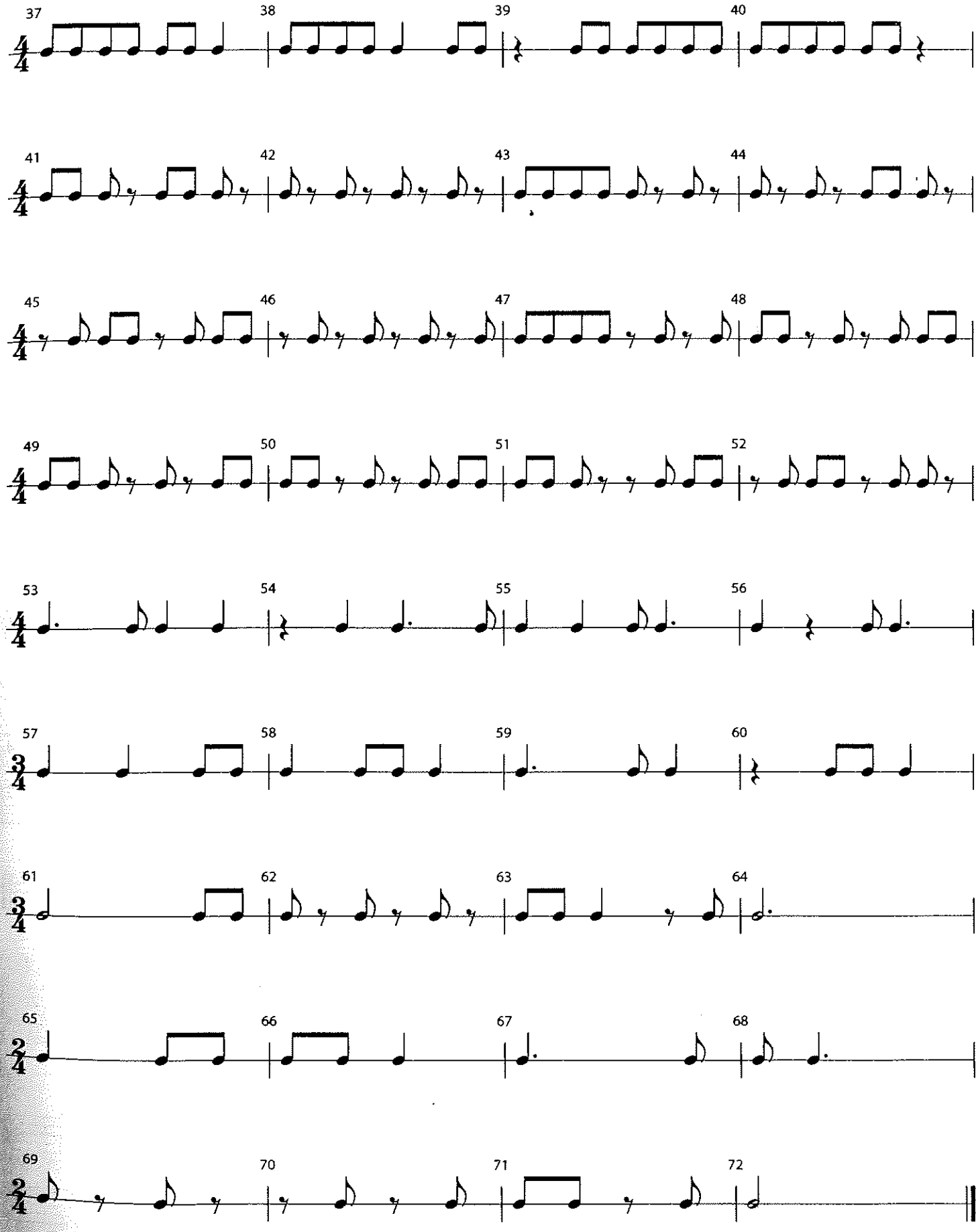
John Higgins



RHYTHM STUDIES



RHYTHM STUDIES



CREATING MUSIC

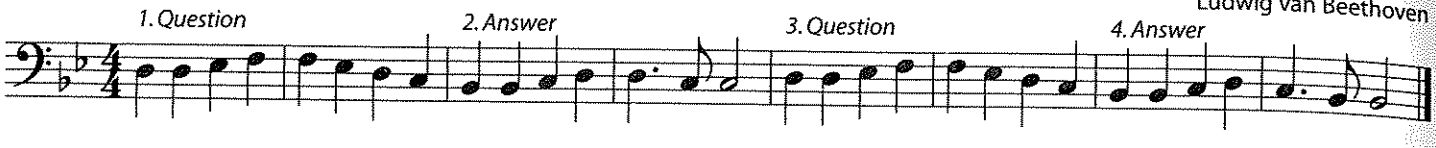
THEORY

Composition

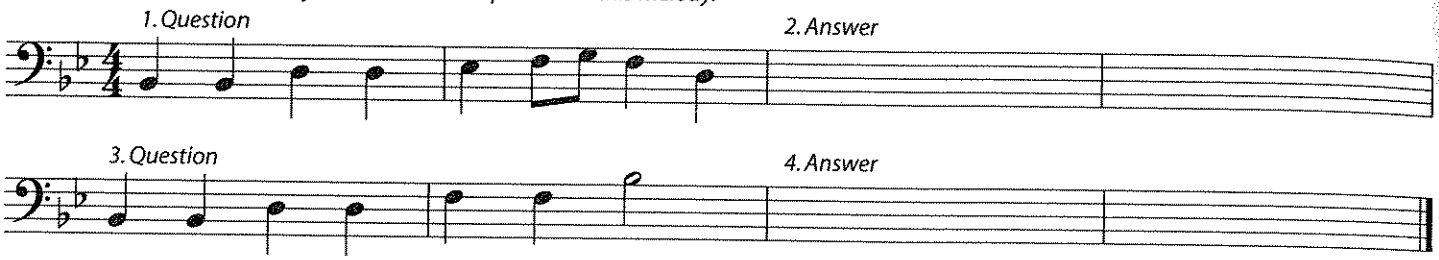
Composition is the art of writing original music. A composer often begins by creating a melody made up of individual **phrases**, like short musical "sentences." Some melodies have phrases that seem to answer or respond to "question" phrases, as in Beethoven's *Ode To Joy*. Play this melody and listen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

1. ODE TO JOY

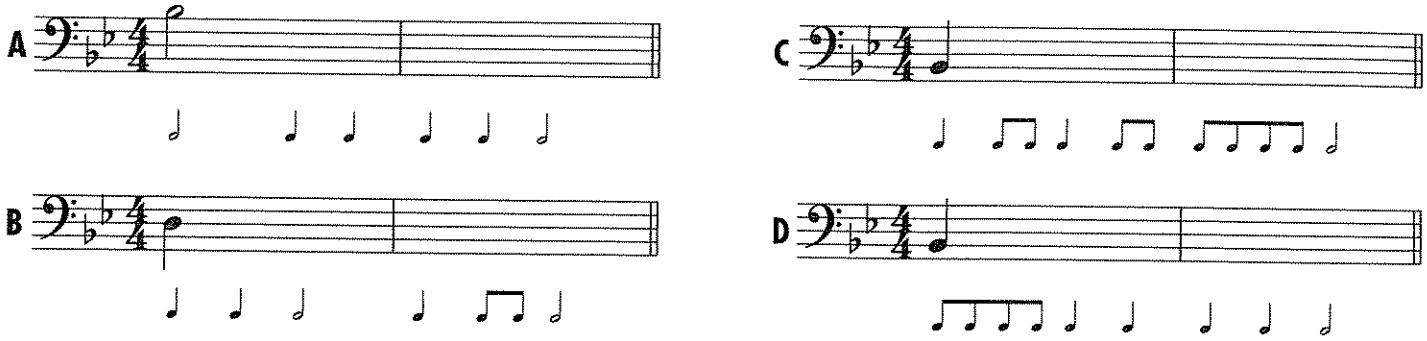
Ludwig van Beethoven



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

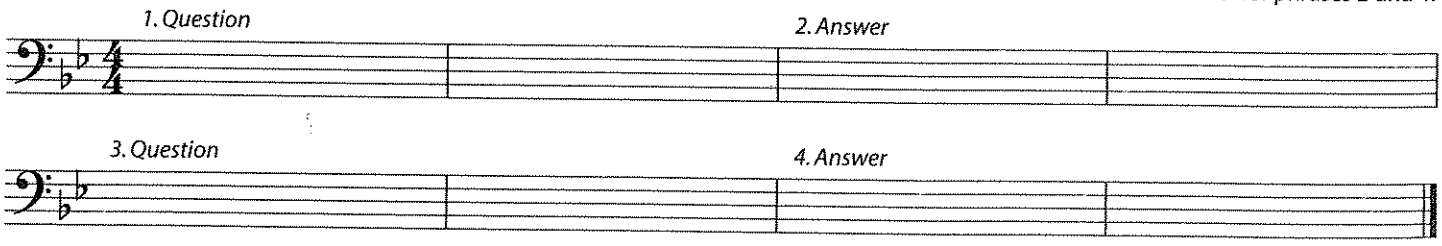


3. PHRASE BUILDERS *Write 4 different phrases using the rhythms below each staff.*



4. YOU NAME IT: _____

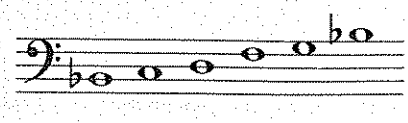
Pick phrase A, B, C, or D from above, and write it as the "Question" for phrases 1 and 3 below. Then write 2 different "Answers" for phrases 2 and 4.



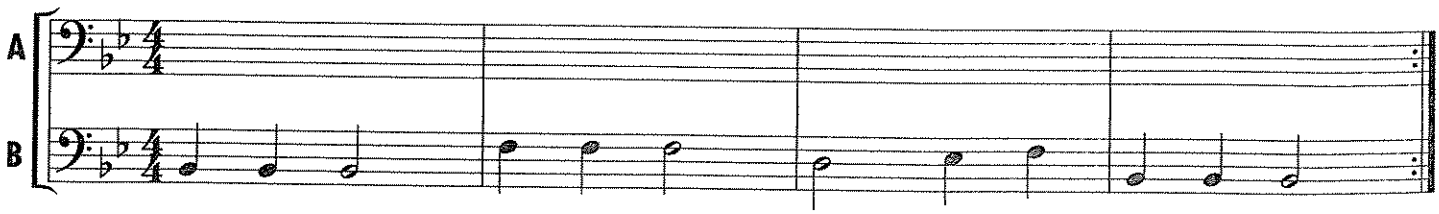
THEORY

Improvisation

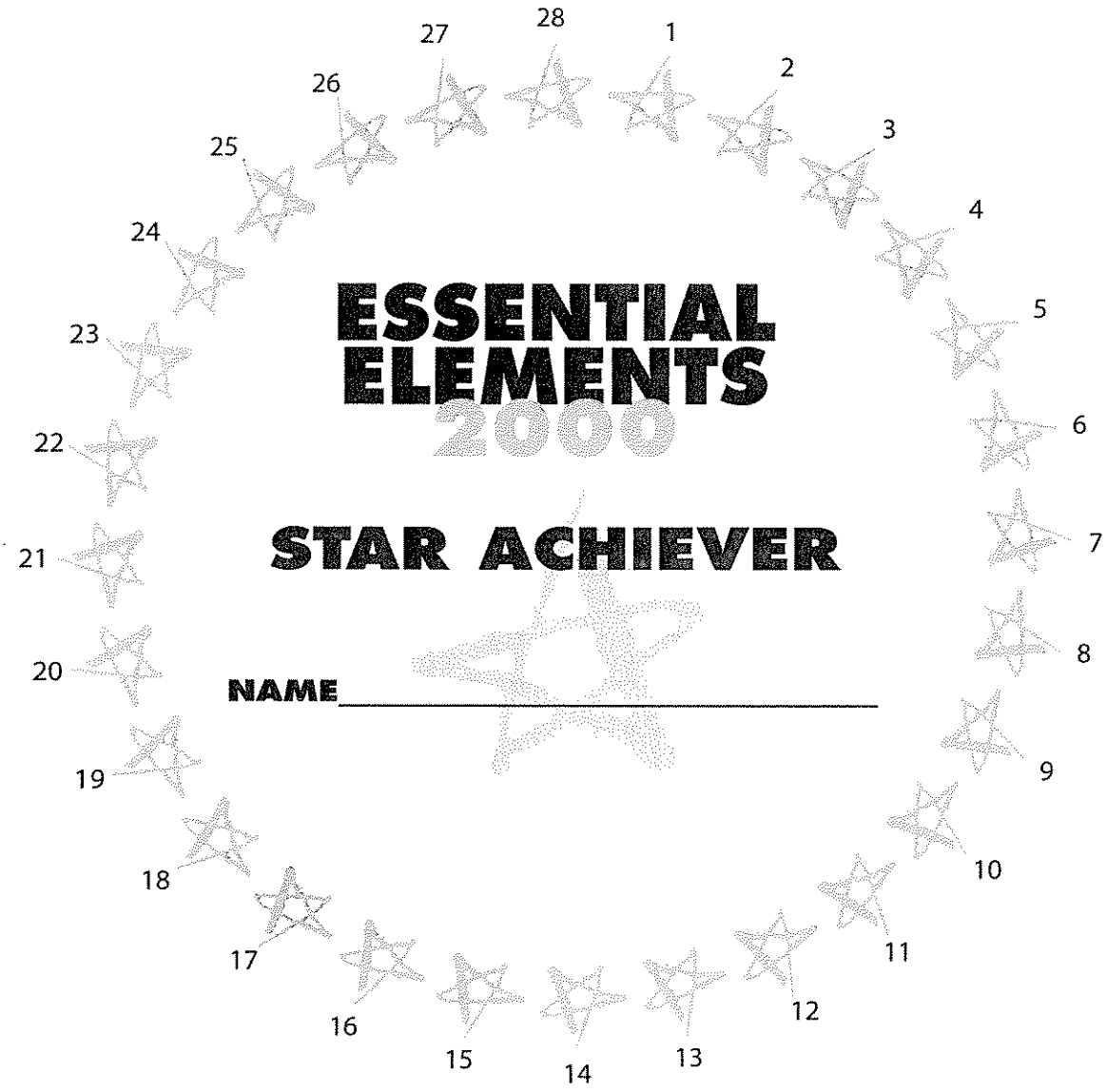
Improvisation is the art of freely creating your own melody *as you play*. Use these notes to play your own melody (Line A), to go with the accompaniment (Line B).



5. INSTANT MELODY



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

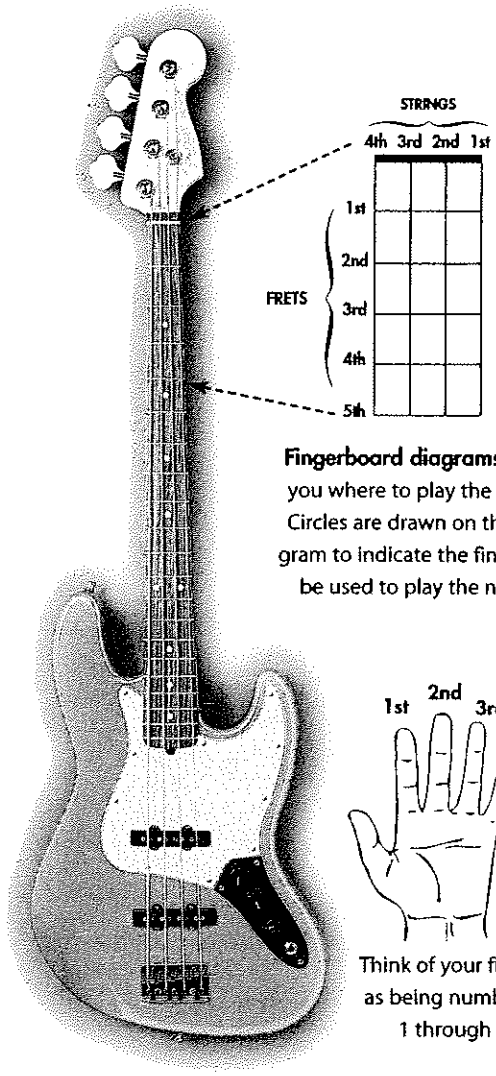


1. Page 2–3, The Basics
2. Page 5, EE Quiz, No. 13
3. Page 6, EE Quiz, No. 19
4. Page 7, EE Quiz, No. 26
5. Page 8, EE Quiz, No. 32
6. Page 10, EE Quiz, No. 45
7. Page 12–13, Performance Spotlight
8. Page 14, EE Quiz, No. 65
9. Page 15, Essential Creativity, No. 72
10. Page 17, EE Quiz, No. 84
11. Page 17, Essential Creativity, No. 85
12. Page 19, EE Quiz, No. 98
13. Page 20, Essential Creativity, No. 104
14. Page 21, No. 109
15. Page 22, EE Quiz, No. 117
16. Page 23, Performance Spotlight
17. Page 24, EE Quiz, No. 125
18. Page 26, Essential Creativity, No. 137
19. Page 28, No. 149
20. Page 28, EE Quiz, No. 151
21. Page 29, Performance Spotlight
22. Page 31, EE Quiz, No. 164
23. Page 32, EE Quiz, No. 168
24. Page 33, No. 174
25. Page 35, EE Quiz, No. 181
26. Page 36, Performance Spotlight
27. Page 37, Performance Spotlight
28. Page 38, Performance Spotlight

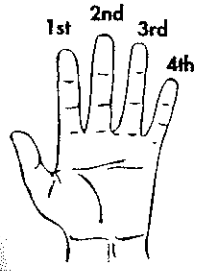
FINGERING CHART

Instrument Care Reminders

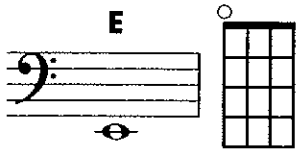
- Be sure your amplifier is turned off before plugging-in or unplugging the audio cable connecting it to your instrument.
- When unplugging a cable, hold it by the plug (not by the wire).
- After playing, wipe off the instrument and strings with a clean soft cloth. Return the instrument to its case.
- Close all the latches on your case when the instrument is inside.
- Keep all 4 strings in tune (at normal tension) to prevent warping of the neck.
- Your case is designed to hold only specific objects. If you force anything else into the case, it may damage your instrument.

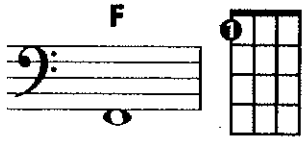


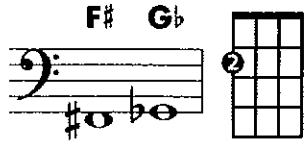
Fingerboard diagrams show you where to play the notes. Circles are drawn on the diagram to indicate the fingers to be used to play the notes.

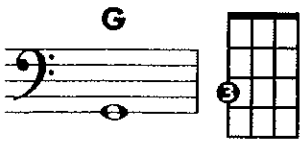


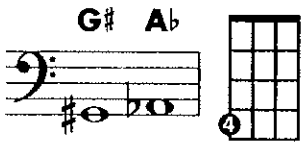
Think of your fingers as being numbered 1 through 4.

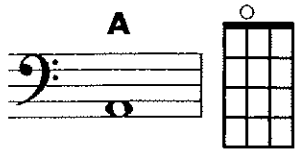




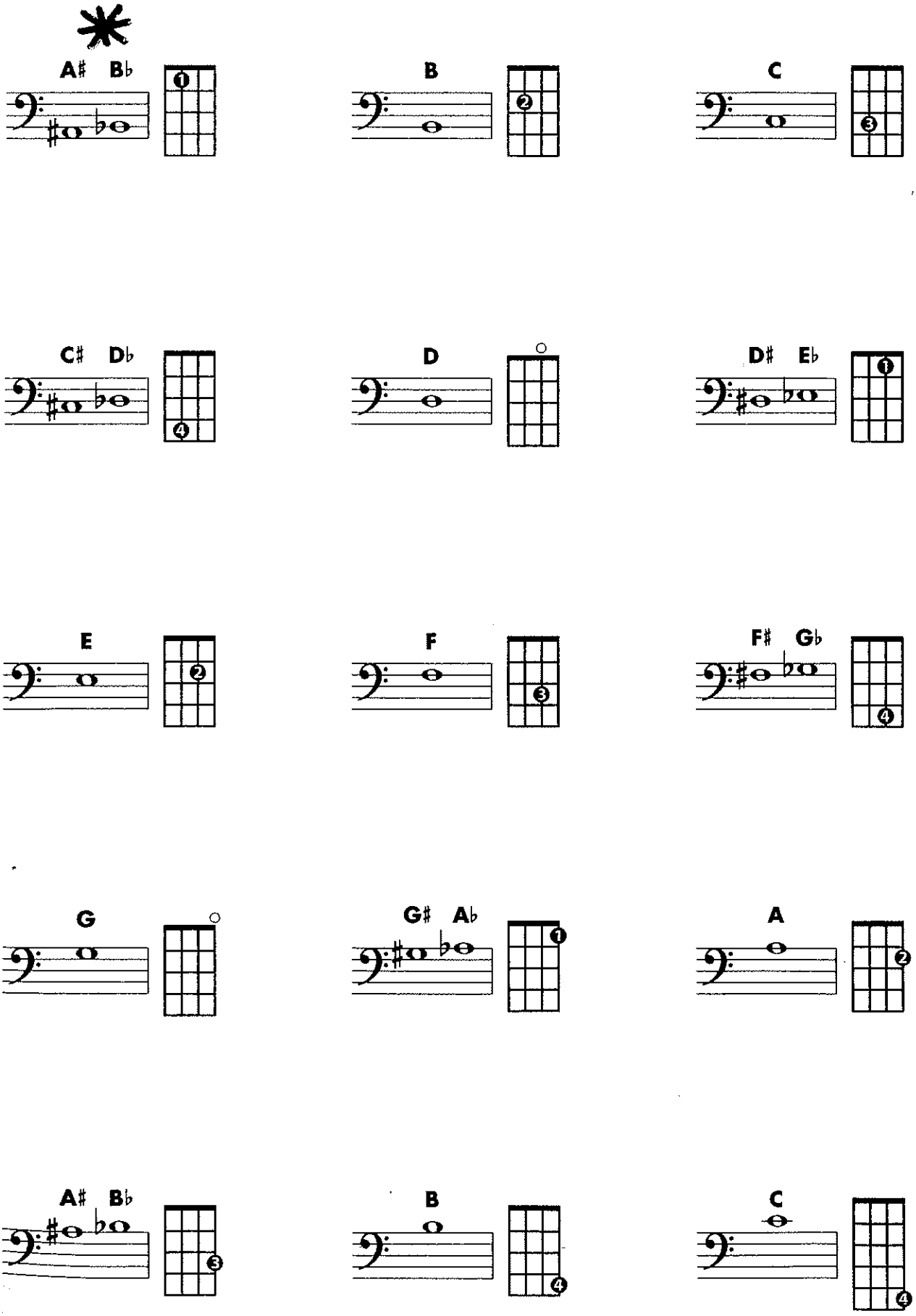




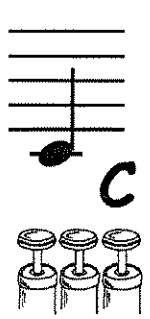
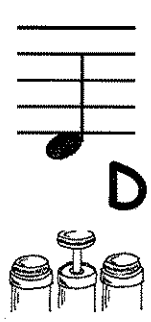
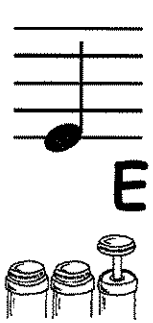
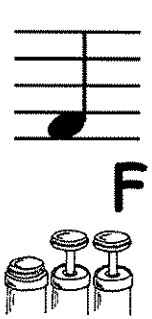
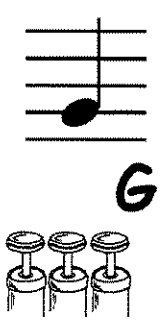
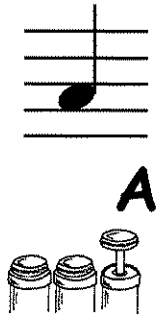
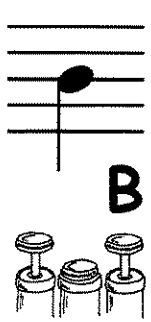
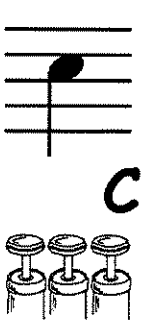
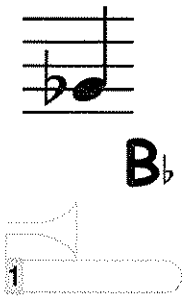
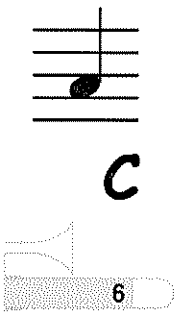
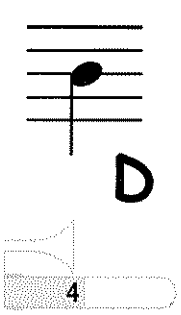
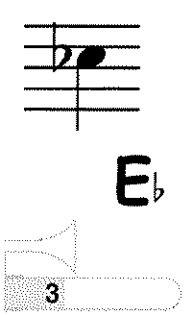
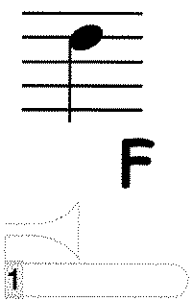
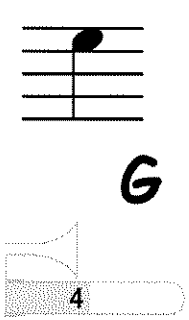
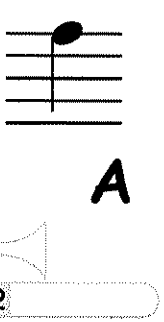
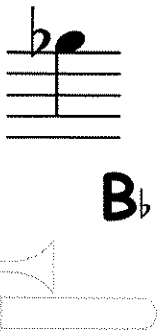
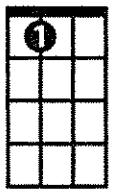
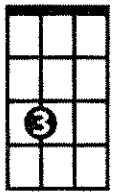
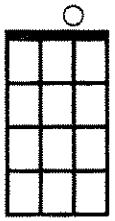
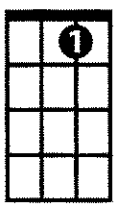
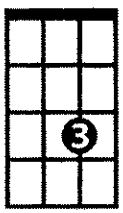
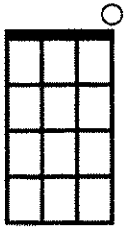
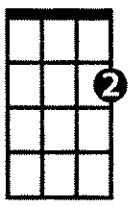
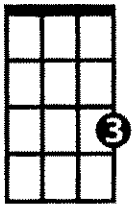




FINGERING CHART



B♭ Concert Scale - Fingering Chart

	B♭/"Do"	C/"Re"	D/"Mi"	E♭/"Fa"	F/"So"	G/"La"	A/"Ti"	B♭/"Do"
Trumpet	 C	 D	 E	 F	 G	 A	 B	 C
Trombone	 B♭ 1	 C 6	 D 4	 E♭ 3	 F 1	 G 4	 A 2	 B♭ 1
Electric Bass	 B♭	 C	 D	 E♭	 F	 G	 A	 B♭