

# BASS GUITAR

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## *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**

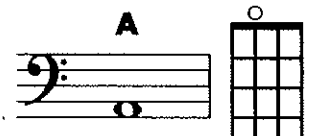
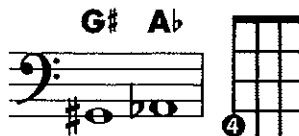
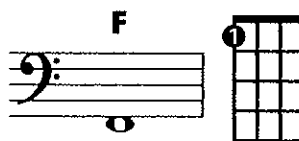
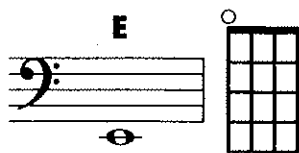
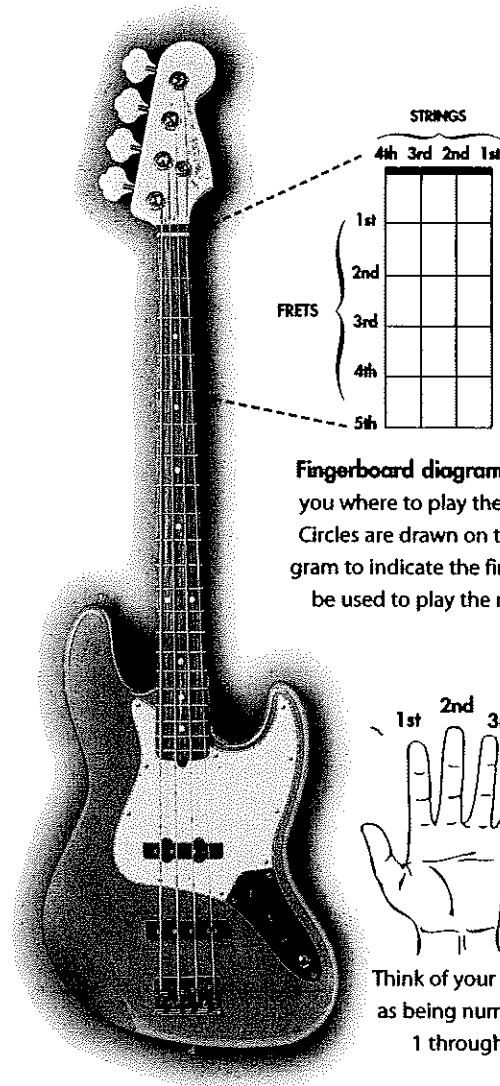
**Optional Additions:** (a) Original Student Compositions, (b) Amazing Grace, (c) Birdland, (d) Carol Of The Buckets, (e) Chained To The Rhythm, (f) Chameleon, (g) Feeling Good, (h) It Don't Mean A Thing, (i) It Is Well, (j) Over The Rainbow, (k) Runaway Baby, (l) Take On Me, (m) Tenor Madness

# FINGERING CHART

## ELECTRIC BASS

### 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.



# FINGERING CHART

## ELECTRIC BASS

**\***  
A# Bb

B

C

C# Db

D

D# Eb

E

F

F# Gb

G

G# Ab

A

A# Bb

B

C

# Concert Bb Major Scale

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

## GUITAR

Musical notation for guitar showing the Bb major scale in treble clef with a key signature of two flats and a 4/4 time signature. The scale is written as a sequence of eighth notes. Below the staff is a guitar fretboard diagram with strings labeled T, A, B and fret numbers 1, 2, 0, 1, 2, 0, 2, 1, 0, 2, 1.

## BASS GUITAR

Musical notation for bass guitar showing the Bb major scale in bass clef with a key signature of two flats and a 4/4 time signature. The scale is written as a sequence of eighth notes. Below the staff is a guitar fretboard diagram with strings labeled E, A, B and fret numbers 1, 3, 0, 1, 3, 0, 2, 3, 2, 0, 3, 1, 0, 3, 1.

# Concert Bb Scale

1. Scale with hints

● = whisper key

Bb C D Eb F G A Bb A G F Eb D C Bb

Fingerings for each note (● = whisper key):

- Bb: 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

2. Scale

3. Arpeggio with hints

Bb D F Bb F D Bb

Fingerings for each note:

- Bb: 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

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.

# 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

Musical notation for guitar showing the C major scale in treble clef. The scale is written across two staves. The top staff shows the notes with fret numbers: 3, 0, 2, 3, 0, 2, 0, 2, 0, 3, 2, 0, 3. The bottom staff shows the fret numbers for the strings: 3, 0, 2, 3, 0, 2, 0, 1, 0, 2, 0, 3, 2, 0, 3.

## BASS GUITAR

Musical notation for bass guitar showing the C major scale in bass clef. The scale is written across two staves. The top staff shows the notes with fret numbers: 0, 2, 3, 0, 1, 3, 4, 3, 1, 0, 3, 2, 0, 3. The bottom staff shows the fret numbers for the strings: 3, 0, 2, 3, 0, 2, 4, 5, 4, 2, 0, 3, 2, 0, 3.



# Concert C Scale

## 1. Scale with hints

• = whisper key

A musical staff in bass clef with a 4/4 time signature. The scale is written as a sequence of notes: C, D, E, F, G, A, B, C, B, A, G, F, E, D, C. Below each note is a diagram of the bassoon keys with black dots indicating which keys to press. A small black dot above the C notes indicates the whisper key.

## 2. Scale

A musical staff in bass clef with a 4/4 time signature. The scale is written as a sequence of notes: C, D, E, F, G, A, B, C, B, A, G, F, E, D, C. No fingerings are provided.

## 3. Arpeggio with hints

A musical staff in bass clef with a 4/4 time signature. The arpeggio is written as a sequence of notes: C, E, G, C, G, E, C. Below each note is a diagram of the bassoon keys with black dots indicating which keys to press. A small black dot above the C notes indicates the whisper key.

## 4. Arpeggio

A musical staff in bass clef with a 4/4 time signature. The arpeggio is written as a sequence of notes: C, E, G, C, G, E, C. No fingerings are provided.

## 5. Draw the notes of the scale.

An empty musical staff in bass clef with a 4/4 time signature, intended for drawing the notes of the scale.

## 6. Draw the notes of the arpeggio.

An empty musical staff in bass clef with a 4/4 time signature, intended for drawing the notes of the arpeggio.

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

An empty musical staff in bass clef with a 4/4 time signature, intended for filling in measures with notes from the scale in any order.



# Concert Bb Blues Scale

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

**Bb Major Blues Scale**

**GUITAR**

**BASS GUITAR**

# Concert C Minor Scale

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

## GUITAR

The guitar notation shows the C Natural Minor Scale in treble clef. The scale is written as a sequence of eighth notes: C4, D4, E<sup>b</sup>4, F4, G4, A<sup>b</sup>4, B<sup>b</sup>4, C5. The guitar tablature below the staff indicates the fret numbers for each note: 3 (C4), 0 (D4), 1 (E<sup>b</sup>4), 3 (F4), 0 (G4), 1 (A<sup>b</sup>4), 3 (B<sup>b</sup>4), 1 (C5), 0 (C5), 3 (B<sup>b</sup>4), 1 (A<sup>b</sup>4), 0 (G4), 3 (F4).

## BASS GUITAR

C Natural Minor Scale

The bass guitar notation shows the C Natural Minor Scale in bass clef. The scale is written as a sequence of eighth notes: C3, B<sup>b</sup>2, A<sup>b</sup>2, G2, F2, E2, D2, C3. The guitar tablature below the staff indicates the fret numbers for each note: 3 (C3), 5 (B<sup>b</sup>2), 6 (A<sup>b</sup>2), 5 (G2), 0 (F2), 3 (E2), 5 (D2), 3 (C3), 6 (B<sup>b</sup>2), 5 (A<sup>b</sup>2), 3 (G2), 6 (F2), 5 (E2), 3 (D2).

# 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

## RHYTHM 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  139  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   
33

## 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)
<b>Bb</b>						
<b>B</b>						
<b>C</b>						
<b>C#/Db</b>						
<b>D</b>						
<b>D#/Eb</b>						
<b>E</b>						
<b>F</b>						
<b>F#/Gb</b>						
<b>G</b>						
<b>G#/Ab</b>						
<b>A</b>						

# 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°
Minor	i	ii°	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°-V	Cm-Fm-Ddim-G	Minor	
3	i-iv-VI-V <sup>7</sup>	Cm-Fm-Ab-G <sup>7</sup>	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°-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) B $\flat$  D F G A $\flat$  G F D
- (I) B $\flat$  D F G A $\flat$  G F D
- (IV) E $\flat$  G B $\flat$  C D $\flat$  C B $\flat$  G
- (I) B $\flat$  D F G A $\flat$  G F D
- (V) F A C D
- (IV') E $\flat$  G B $\flat$  C
- (I) B $\flat$  D F G A $\flat$  G F D

## Walking Bass Line - B $\flat$ Instruments

- (I) C E G A B $\flat$  A G E
- (I) C E G A B $\flat$  A G E
- (IV) F A C D E $\flat$  D C A
- (I) C E G A B $\flat$  A G E
- (V) G B D E
- (IV') F A C D
- (I) C E G A B $\flat$  A G E

## Walking Bass Line - E $\flat$ Instruments

- (I) G B D E F E D B
- (I) G B D E F E D B
- (IV) C E G A B $\flat$  A G E
- (I) G B D E F E D B
- (V) D F $\sharp$  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

(Eb) Eb Bb7 Cm Ab Eb Bb7

Soprano

Alto

Tenor

Bass

7 Eb Bb Eb Eb Ab Eb Cm Eb

S

A

T

B

14 Eb Bb7 Eb Eb sus4/Ab Eb

S

A

T

B

C INSTRUMENTS

# Amazing Grace

John Newton

*Traditional*

*arr. R. Rodriguez & Bernice*

(Eb) Eb Bb7 Cm Ab Eb Bb7

Soprano

Alto

Tenor

Bass

7 Eb Bb Eb Eb Ab Eb Cm Eb

S

A

T

B

14 Eb Bb7 Eb Eb sus4/Ab Eb

S

A

T

B

BASS CLEF INSTRUMENTS

# Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(Eb) Eb Bb7 Cm Ab Eb Bb7

Soprano

Alto

Tenor

Bass

7

S

A

T

B

Eb Bb Eb Eb Ab Eb Cm Eb

14

S

A

T

B

Eb Bb7 Eb Eb/sus4/Ab Eb

# *SciTech Band Audition*

## **SYMPHONIC BAND AUDITION REQUIREMENTS**

- 1) Concert B<sup>b</sup> Major Scale (One Octave, Memorized) – See p. 43 in Band Handbook
- 2) B<sup>b</sup> Blues Scale (Memorized) – See p. 46 in Band Handbook
- 3) Concert B<sup>b</sup> 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  
(B<sup>b</sup> Major, C Major, or C Minor)
- 2) B<sup>b</sup> Blues Scale (Memorized) – See p. 46 in Band Handbook
- 3) Concert B<sup>b</sup> 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





# 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
<b>DESCRIPTION OF LEVELS</b>	<ul style="list-style-type: none"> <li>Indicates a mastery level, exceeding expectations.</li> <li>Student rarely needs assistance with demanding tasks, is self-motivated, and produces consistently high-quality work.</li> </ul>	<ul style="list-style-type: none"> <li>Reaches expected (or proficient) level for this task.</li> <li>Student produces quality work and occasionally needs assistance with demanding tasks.</li> </ul>	<ul style="list-style-type: none"> <li>Indicates a developing level for this task.</li> <li>Student produces required work with teacher direction and support.</li> </ul>	<ul style="list-style-type: none"> <li>Indicates an emerging level for this task.</li> <li>Student requires constant teacher direction, support, and assistance.</li> </ul>
<b>GRADING</b> (if applicable)	A (100-90)	B (89-80)	C (79-70)	D (69-60)
<b>TONE QUALITY</b> (4 Points)				
<b>RHYTHMIC ACCURACY</b> (4 Points)				
<b>NOTE ACCURACY</b> (4 Points)				
<b>DYNAMICS</b> (4 Points)				
<b>ARTICULATION</b> (4 Points)				
<b>INTONATION</b> (4 Points)				
<b>EXPRESSION</b> (4 Points)				
<b>SIGHT-READING</b> (4 Points)				
<b>PERCUSSION TECHNIQUE</b> -Posture for Wind Players- (4 Points)				
<b>TOTAL POINTS</b> 36 Points Possible	<b>COMMENTS</b>			
	_____			
	_____			
	_____			





# Audition Prepared Solo - Symphonic Band

Trombone & Baritone

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score consists of three staves of music in bass clef, 4/4 time, and B-flat major. The first staff begins with a whole rest followed by a melodic line starting on G2, marked *mf*. The second staff continues the melody, marked *p*. The third staff features a rhythmic accompaniment of eighth notes, marked *f*. The piece concludes with a double bar line.

# Audition Prepared Solo - ADVANCED BAND

Trombone/Baritone

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It consists of five staves of music. The first staff begins with a *mf* dynamic and a slur over the first six measures. The second staff continues with a slur over the first six measures and a *p* dynamic marking. The third staff features a *f* dynamic and a triplet of eighth notes, with the instruction "Swing! ♪ = ♪<sup>3</sup>♪". The fourth staff includes accents and slurs. The fifth staff concludes the piece with a double bar line.

# ANGELS WE HAVE HEARD ON HIGH

Traditional French Carol

Soprano **Bass Guitar**

Musical notation for the Soprano part, written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The piece consists of 21 measures, divided into three systems of seven measures each. Measures 9, 10, 11, and 12 feature slurs over groups of notes. A box labeled "Intro" is placed above measure 19.

Alto

Musical notation for the Alto part, written in bass clef with a key signature of two flats and a common time signature. The piece consists of 21 measures, divided into three systems of seven measures each. Measures 9, 10, 11, and 12 feature slurs over groups of notes. A box labeled "Intro" is placed above measure 19.

Tenor

Musical notation for the Tenor part, written in bass clef with a key signature of two flats and a common time signature. The piece consists of 21 measures, divided into three systems of seven measures each. Measures 10 and 11 feature slurs over groups of notes. A box labeled "Intro" is placed above measure 19.

Bass

Musical notation for the Bass part, written in bass clef with a key signature of two flats and a common time signature. The piece consists of 21 measures, divided into three systems of seven measures each. A box labeled "Intro" is placed above measure 19.

# Birdland

BASS

Music by JOSEF ZAWINUL

Arranged by MICHAEL SWEENEY

FAST ROCK (♩ = 152-160)

The musical score is written in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of ten staves of music. The first staff begins with a dynamic marking of *f* and includes a handwritten circled measure number '9'. The second staff has a dynamic marking of *mf* and a circled measure number '17'. The third staff has a circled measure number '25'. The fourth staff has a circled measure number '33'. The fifth staff has a circled measure number '42' with a dynamic marking of *mf* and a fermata over the final note. The sixth staff has a circled measure number '42' with a dynamic marking of *f*. The score includes various musical notations such as eighth notes, quarter notes, and half notes, along with accents and slurs. Measure numbers 1 through 46 are indicated below the notes.

08721581



Bass

47 *b* 48 49 **50**

51 52 53 54

55 *b* 56 57 **58** *f* > 58

59 60 61 62

(To CODA)  $\Phi$   
63 *b* 64 65 66 67 *mf*

**68**

68 69 70 71 72

73 74 75 **76** *ff* > 76 Dim. 77 *mp* *ff* >

78 Dim. 79 *mp* *ff* > 80 Dim. 81 *mp* *ff* >

82 Dim. 83 *mp* 84 85

**86** 86 > 87 88 89

90 91 92 93 *mf* >

(DS. AL CODA)

$\Phi$  (CODA)  
94 95 96 97 *ff*

# B.C.

## BLUE MOON

31.

Handwritten musical score for "Blue Moon" by Billie Holiday. The score consists of ten staves of music in G-flat major, 4/4 time. The notation includes chords and melodic lines with slurs. The chords are: Eb, Cmi, Fmi, Bb7, E, Cmi, Fmi, Bb7, Eb, Cmi, Fmi7, Eb, Ab, Eb, 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

4 5 8 13

*mf*

17 21

24 29

31 37

38

45 45

*f*

52 53 61

*mf*

66 69

*f*

73 77

80 83

# Bass Guitar

## Canon Remix

Pachelbel / Arr. Bernice

5

4

B $\flat$  F Gm Dm E $\flat$

10 B $\flat$  E $\flat$  F

13 With Energy

*mp*

*mf*

16

21

29

26

31

37

41

45

*f*

46

53 Solo

51

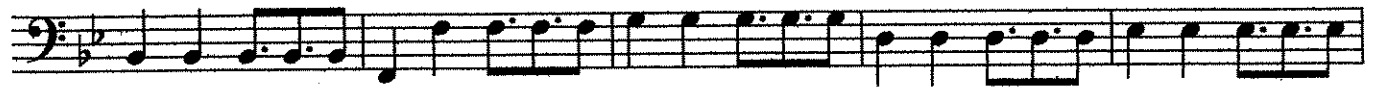
2  
56

[Title]



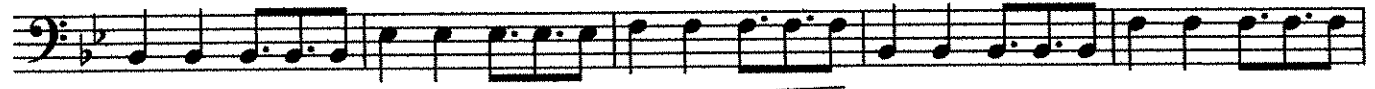
61

61

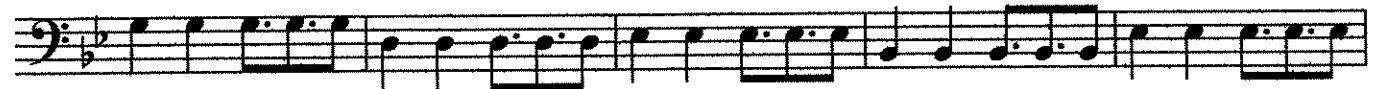


69

66

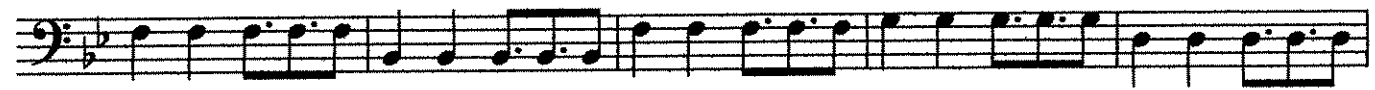


71



77

76



83

81



# 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 & Brenice

*Soli*  
*mp*

6

12

18 *rit.* **A** *a tempo - Repeat 4x* *f*

**B** 24

31 **C** *mf* **D** *Repeat 3x* *f*

37 **E** *rit.*

The musical score is written in bass clef with a key signature of one flat (B-flat) and a common time signature. It consists of seven staves of music. The first staff begins with a rest followed by a series of eighth notes. The second and third staves continue the melodic line. The fourth staff includes a ritardando marking, a first ending bracket labeled 'A', and a dynamic marking of *f*. The fifth staff continues with a second ending bracket labeled 'B'. The sixth staff features a *mf* dynamic, a first ending bracket labeled 'C', a second ending bracket labeled 'D' with a 'Repeat 3x' instruction, and a *f* dynamic. The seventh staff concludes with a *rit.* marking and a final ending bracket labeled 'E'. The score ends with a double bar line and a fermata over the final note.



# Carol of The Bells

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

Quartet Version

arr. Turgeon & Bernice

The musical score is written on a single staff with a bass clef and a key signature of one flat (B-flat). It consists of five systems of music, each starting with a measure number in the left margin. The first system (measures 1-7) begins with a whole rest in the first measure, followed by six measures of half notes with slurs. The second system (measures 8-14) continues with half notes and slurs. The third system (measures 15-21) includes a 'rit.' marking, a boxed 'A' above measure 20, and a '4/4' time signature change in measure 21. The fourth system (measures 22-30) includes a boxed 'B' above measure 22 and a 'Repeat 3x' marking above measure 29. The fifth system (measures 31-39) includes a boxed 'C' above measure 31, a boxed 'D' above measure 38, and a 'Repeat 3x' marking above measure 38. The sixth system (measures 40-42) includes a boxed 'E' above measure 40 and a 'rit.' marking above measure 41. Dynamics include *mp*, *f*, and *mf*. The score ends with a double bar line and repeat dots in the final measure.

# 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

A A      A A A      G      A A      A A A      G A

Musical staff for measures 1-2 in bass clef, 4/4 time. Notes are quarter notes with stems pointing up. Measure 1: A, A, quarter rest, quarter rest. Measure 2: A, A, A, quarter rest, quarter rest. Measure 3: G, quarter rest, quarter rest. Measure 4: A, A, quarter rest, quarter rest. Measure 5: A, A, A, quarter rest, quarter rest. Measure 6: G, A, quarter rest, quarter rest.

*mf* -First 5 notes of each measure essential / others optional  
notes (not chords)

3 A A      A A A      G      A A      A A A      G A A      A A      A A A      G

Musical staff for measures 3-4. Measure 3: A, A, quarter rest, quarter rest. Measure 4: A, A, A, quarter rest, quarter rest. Measure 5: G, quarter rest, quarter rest. Measure 6: A, A, quarter rest, quarter rest. Measure 7: A, A, A, quarter rest, quarter rest. Measure 8: G, A, quarter rest, quarter rest. Measure 9: A, A, quarter rest, quarter rest. Measure 10: A, A, A, quarter rest, quarter rest. Measure 11: G, quarter rest, quarter rest. Measure 12: repeat sign.

6 A A      A A A      G C      D D      D D D      C D      D D      D D D      D

Musical staff for measures 5-6. Measure 5: A, A, quarter rest, quarter rest. Measure 6: A, A, A, quarter rest, quarter rest. Measure 7: G, C, quarter rest, quarter rest. Measure 8: D, D, quarter rest, quarter rest. Measure 9: D, D, D, quarter rest, quarter rest. Measure 10: C, D, quarter rest, quarter rest. Measure 11: D, D, quarter rest, quarter rest. Measure 12: D, D, D, quarter rest, quarter rest. Measure 13: D, quarter rest, quarter rest.

B  
9 F F      F F F      F F      F F F      F E      C C      C C C      C

Musical staff for measures 7-8. Measure 7: F, F, quarter rest, quarter rest. Measure 8: F, F, F, quarter rest, quarter rest. Measure 9: F, F, quarter rest, quarter rest. Measure 10: F, F, F, quarter rest, quarter rest. Measure 11: F, E, quarter rest, quarter rest. Measure 12: C, C, quarter rest, quarter rest. Measure 13: C, C, C, quarter rest, quarter rest. Measure 14: C, quarter rest, quarter rest.

12 1. E E      E E      G/E F E      2. E E      E E      G/E F E      C      F      D      C

Musical staff for measures 9-10. Measure 9: E, E, quarter rest, quarter rest. Measure 10: E, E, quarter rest, quarter rest. Measure 11: G/E, F, E, quarter rest, quarter rest. Measure 12: E, E, quarter rest, quarter rest. Measure 13: E, E, quarter rest, quarter rest. Measure 14: G/E, F, E, quarter rest, quarter rest. Measure 15: F, quarter rest, quarter rest. Measure 16: D, quarter rest, quarter rest. Measure 17: C, quarter rest, quarter rest.

16 A      E      D D %      A A      A A A      G      A A      A A A      G C

Musical staff for measures 11-12. Measure 11: A, quarter rest, quarter rest. Measure 12: E, quarter rest, quarter rest. Measure 13: D, quarter rest, quarter rest. Measure 14: D, quarter rest, quarter rest. Measure 15: %, quarter rest, quarter rest. Measure 16: A, A, quarter rest, quarter rest. Measure 17: A, A, A, quarter rest, quarter rest. Measure 18: G, quarter rest, quarter rest. Measure 19: A, A, quarter rest, quarter rest. Measure 20: A, A, A, quarter rest, quarter rest. Measure 21: G, C, quarter rest, quarter rest.

20 D D      D D D      C D      D D      D D D      D E      F F      F F F

Musical staff for measures 13-14. Measure 13: D, D, quarter rest, quarter rest. Measure 14: D, D, D, quarter rest, quarter rest. Measure 15: C, D, quarter rest, quarter rest. Measure 16: D, D, quarter rest, quarter rest. Measure 17: D, D, D, quarter rest, quarter rest. Measure 18: D, E, quarter rest, quarter rest. Measure 19: F, F, quarter rest, quarter rest. Measure 20: F, F, F, quarter rest, quarter rest. Measure 21: quarter rest, quarter rest.

Bass Guitar (BASS CLEF), p. 2 Chained To The Rhythm

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)

32 C C C C C C E E E E G/E F E H

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 F D C

45 A E

*D.S. al Coda*

Bass Guitar (BASS CLEF), p. 3 Chained To The Rhythm

**L**  $\oplus$  Coda

**M**

47 D E F G A G D E F G A

Musical staff for measures 47-53. The notes are: D (quarter), E (quarter), F (quarter), G (quarter), A (quarter), G (half), D (quarter), E (quarter), F (quarter), G (quarter), A (half).

*mf*

**N**

54 G A A A A A A G A A A A A G<sup>C</sup>

Musical staff for measures 54-57. Measure 54: G (quarter). Measure 55: A A (eighths). Measure 56: A A A (eighths). Measure 57: G A A A A (eighths) G<sup>C</sup> (quarter).

*ff*

58 D D D D D C<sup>D</sup> D D D D D D F F F F F

**O**

Musical staff for measures 58-60. Measure 58: D D D (eighths). Measure 59: D D D (eighths). Measure 60: D D D (eighths).

61 F F F F F F E C C C C C C E E E E G/E F E E

Musical staff for measures 61-63. Measure 61: F F F (eighths). Measure 62: F F F (eighths). Measure 63: F E C C C (eighths).

**P**

64 A A A A A A G A A A A A G<sup>C</sup> D D D D D C<sup>D</sup>

Musical staff for measures 64-66. Measure 64: A A A (eighths). Measure 65: A A A (eighths). Measure 66: G A A A A (eighths) G<sup>C</sup> (quarter).

**Q**

67 D D D D D D F F F F F F F F F F E

Musical staff for measures 67-69. Measure 67: D D D (eighths). Measure 68: F F F (eighths). Measure 69: F F F (eighths).

70 C C C C C C C G G G G G G G A

Musical staff for measures 70-71. Measure 70: C C C C C C C (eighths). Measure 71: G G G G G G G A (eighths).

> > > > > > > >

# Chained To The Rhythm

Bass Guitar (TREBLE CLEF)

As Recorded by Katy Perry

arr. Bernice

notes (not chords)

Groovy ♩ = 103-105

Optional 4 bar vamp

8<sup>vb</sup> *mf*

-First 5 notes of each measure essential / others optional notes (not chords)

3 *f*

*f*

6

*f*

**B** 9

*mf*

12

*mf*

16 *f*

*f*

20

*f*

Bass Guitar (TREBLE CLEF), p. 2 Chained To The Rhythm

23 F F F F F F E C C C C C C E E E E G/E F 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)

32 C C C C C C C E E E E E G/E F E [H]

[I] 35 A A A A A G A A A A A G C D D D D D C D

*mp*

38 D D D D D D F F F F F F F F F F F E

[J]

41 C C C C C C C E E E E E G/E F E [K] F D C

45 A E

*D.S. al Coda*



# Chained To The Rhythm

Chord Chart

As Recorded by Katy Perry

arr. Bernice

Groovy ♩ = 103-105

Optional 4 bar vamp

The musical score is written in 4/4 time and consists of six staves of music. Each staff contains a rhythmic pattern of eighth notes with stems pointing down, and a series of chords. The chords are: Am, G/A, Am, G/A, A, Am, G/A, Am, G/A, F/D, Am/D, F/D, Am/D, F, Am/F, F, Am/F, C, Em, Em, F, Dm C(add9), Am, Em, Am, G/A, Am, G/A, F/D, Am/D, F, Am/F.

Staff 1: **mf** Am G/A Am G/A

Staff 2: 3 Am G/A Am G/A **A** Am G/A **f**

Staff 3: 6 Am G/A F/D Am/D F/D Am/D

Staff 4: **B** 9 F Am/F F Am/F C

Staff 5: 12 1. Em 2. Em **C** F Dm C(add9) **mf**

Staff 6: 16 **D** **f** Am Em Am G/A Am G/A

Staff 7: 20 **E** F/D Am/D F/D Am/D F Am/F



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

32 C E m *To Coda (2nd Time)* [H]

[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)

45 A m E m *D.S. % al Coda*

# Chained To The Rhythm

**L**  $\text{\textcircled{L}}$  Coda

**M**

47 Dm Em F G Am G Dm Em F G Am

*mf*

**N**

54 G Am G/A Am G/A

*ff*

**O**

58 F/D Am/D F/D Am/D F Am/F

61 F Am/F C Em

**P**

64 Am G/A Am G/A F/D Am/D

**Q**

67 F/D Am/D F Am/F F Am/F

70 G Am

# Chained To The Rhythm

As Recorded by Katy Perry

arr. Bernice

Melody (B.C.)

Groovy ♩ = 103-105

Optional 4 bar vamp

**A** 3 on cue *f* off -2

**B** 7

**C** 11 1. 2. *mf* soli off -2 off -4

**D** 14 tutti *f*

**E** 21 3

**F** 25 3 3

Detailed description: This is a bass clef musical score for the melody of 'Chained To The Rhythm'. It consists of six sections labeled A through F. Section A starts with a 3-measure rest, followed by an 'on cue' entry marked *f*, and ends with an 'off -2' instruction. Section B begins at measure 7. Section C starts at measure 11 with a first and second ending. Section D begins at measure 14 with a 'soli' instruction and *mf* dynamics, ending with an 'off -4' instruction. Section E starts at measure 18 with a 'tutti' instruction and *f* dynamics. Section F begins at measure 21 and includes a triplet of eighth notes at the end. The score is written in 4/4 time and includes various musical notations such as rests, beams, slurs, and dynamic markings.

Melody (B.C.), p. 2

Chained To The Rhythm

28 G

32 *To Coda (2nd Time)* H I

36 off-2 J

40

K 43 *soli* *off-2* *D.S. % al Coda* *off-4*

**L**  $\ominus$  Coda

47

solo/soli  
optional 8va

mf

Musical staff L, measures 47-50. Bass clef, 7/8 time signature. Starts with a half rest followed by eighth notes. Dynamic *mf*.

50

**M**

Musical staff M, measures 50-53. Bass clef, 7/8 time signature. Features eighth notes with accents (>) and slurs.

53

Musical staff N, measures 53-56. Bass clef, 7/8 time signature. Features eighth notes with slurs and triplets (3).

**N**

56

tutti

ff

Musical staff O, measures 56-59. Bass clef, 7/8 time signature. Features eighth notes with slurs. Dynamic *ff*.

59

**O**

Musical staff P, measures 59-63. Bass clef, 7/8 time signature. Features eighth notes with slurs and a triplet (3) at the end.

63

**P**

off -3

Musical staff Q, measures 63-67. Bass clef, 7/8 time signature. Features eighth notes with slurs and triplets (3). Includes the instruction "off -3".

**Q**

67

off -3

off -3

Top Notes Melody  
Bottom Harmony

Musical staff R, measures 67-70. Bass clef, 7/8 time signature. Features eighth notes with slurs and triplets (3). Includes the instruction "off -3".

# Chained To The Rhythm

As Recorded by Katy Perry

arr. Bernice

Countermelody (B.C.)

Solo Part (B.C.)

Groovy ♩ = 103-105

Optional 4 bar vamp

The musical score is written in bass clef with a 4/4 time signature. It consists of the following sections:

- Measures 4-9:** Section A (4 bars), Section B (3 bars), and Section C (4 bars). Dynamics include *f*.
- Measures 10-12:** Section D (3 bars), Section E (4 bars), and Section F (4 bars). Includes first and second endings.
- Measures 13-25:** Section G (4 bars), Section H (4 bars), and Section I (4 bars). Includes a repeat sign.
- Measures 26-38:** Section J (3 bars), Section K (5 bars), and Section L (3 bars). Includes the instruction "To Coda (2nd Time)". Dynamics include *mp*.
- Measures 39-41:** Section M (3 bars).
- Measures 42-44:** Section N (4 bars). Includes the instruction "D.S. al Coda".

**L**  $\ominus$  Coda

47 **3** **M** **5** **N** solo line *mf* *ff*

58 **O**

62 **P** **3**

**Q** 67 optional 8va **3**

71 Top Note Harmony

C

# CHAMELEON

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

(MED. FUNK)

## INTRO

(BASS) N.C.

## A

BASS CONT. SIM.

## B



# Chameleon Bass Line

Score

The musical score consists of five staves, each with a different clef and key signature. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The notation includes quarter notes, eighth notes, and rests, with repeat signs at the end of each staff.

- C:** Treble clef, three flats, 4/4 time. The melody starts on G4, moves to A4, then Bb4, and continues with eighth notes and quarter notes.
- Bb:** Treble clef, three flats, 4/4 time. The melody starts on F4, moves to G4, then A4, and continues with eighth notes and quarter notes.
- Eb:** Treble clef, three flats, 4/4 time. The melody starts on D4, moves to E4, then F4, and continues with eighth notes and quarter notes.
- Bass Clef High:** Bass clef, three flats, 4/4 time. The melody starts on G3, moves to F3, then E3, and continues with eighth notes and quarter notes.
- Bass Clef Low:** Bass clef, three flats, 4/4 time. The melody starts on D3, moves to C3, then B2, and continues with eighth notes and quarter notes.

# Bass Guitar

## Cheer # 1

arr. Bernice

*Watch Conductor*  
*Slow-Fast*



# Eye Of The Tiger

For Zanetti

The musical score is arranged in five staves, each with a specific instrument label to its left. The music is in 4/4 time and consists of three measures. Above each staff, notes are labeled with their corresponding letter names. The Flute Piano staff uses a treble clef and a key signature of one flat. The Clarinet Trumpet (LOW) and Clarinet Trumpet (HIGH) staves use a treble clef. The Alto Sax staff uses a treble clef and a key signature of one sharp. The Trombone staff uses a bass clef and a key signature of one flat.

Flute Piano: A A G A A G A A G F

Clarinet Trumpet (LOW): B B A B B A B B A G

Clarinet Trumpet (HIGH): B B A B B A B B A G

Alto Sax: F# F# E F# F# E F# F# E D

Trombone: A2 A2 G4 A2 A2 G4 A2 A2 G4 F1

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

Flute  
Piano

Clarinet  
Trumpet  
(LOW)

Clarinet  
Tenor Sax  
Trumpet  
(HIGH)  
Tenor Sax:  
Octave Key HIGH  
No Octave Key LOW

Alto Sax  
Octave Key HIGH  
No Octave Key LOW

Trombone  
Euphonium  
(HIGH)  
Positions: 1 1 3 3 5 5 1 3 1 3

Trombone  
Euphonium  
Tuba  
(LOW)

Piano: Bbm (8th note triplets)

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

# Feeling Good

Swing Time

## (HORN LICK+)

NOTE 8 ON CUE  
BEAT 4

Bb \_\_\_ Db Eb E Eb E Eb E Eb Db Bb Ab Bb \_\_\_ Bb \_\_\_

Flute  
Piano

Musical staff for Flute/Piano in 4/4 time. The staff contains a melodic line with triplet eighth notes. The notes are: Bb, Db, Eb, E, Eb, E, Eb, E, Eb, Db, Bb, Ab, Bb, Bb. There are three triplet markings under the first three groups of notes.

C \_\_\_ Eb F F# F F# F F# F Eb C Bb C \_\_\_ C \_\_\_

Clarinet  
Trumpet  
(LOW)

Musical staff for Clarinet Trumpet (LOW) in 4/4 time. The staff contains a melodic line with triplet eighth notes. The notes are: C, Eb, F, F#, F, F#, F, F#, F, Eb, C, Bb, C, C. There are three triplet markings under the first three groups of notes.

C \_\_\_ Eb F F# F F# F F# F Eb C Bb C \_\_\_ C \_\_\_

Clarinet  
Tenor Sax  
Trumpet  
(HIGH)

Musical staff for Clarinet Tenor Sax Trumpet (HIGH) in 4/4 time. The staff contains a melodic line with triplet eighth notes. The notes are: C, Eb, F, F#, F, F#, F, F#, F, Eb, C, Bb, C, C. There are three triplet markings under the first three groups of notes.

G \_\_\_ Bb C C# C C# C C# C Bb G F G \_\_\_ G \_\_\_

Alto Sax

Musical staff for Alto Sax in 4/4 time. The staff contains a melodic line with triplet eighth notes. The notes are: G, Bb, C, C#, C, C#, C, C#, C, Bb, G, F, G, G. There are three triplet markings under the first three groups of notes.

Bb \_\_\_ Db Eb E Eb E Eb E Eb Db Bb Ab Bb \_\_\_ Bb \_\_\_

Trombone  
Euphonium

Musical staff for Trombone Euphonium in 4/4 time. The staff contains a melodic line with triplet eighth notes. The notes are: Bb, Db, Eb, E, Eb, E, Eb, E, Eb, Db, Bb, Ab, Bb, Bb. There are three triplet markings under the first three groups of notes.

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

Flute  
Piano

Clarinet  
Trumpet  
(LOW)

Clarinet  
Tenor Sax  
Trumpet  
(HIGH)

Alto Sax

Trombone  
Euphonium

Tuba

Bb Db Bb Eb Db Bb Bb Db E Eb Db Bb

C Eb C F Eb C C Eb F# F Eb C

C Eb C F Eb C C Eb F# F Eb C

G Bb G C Bb G G Bb C# C Bb G

Bb Db Bb Eb Db Bb Bb Db E Eb Db Bb

Positions: 1 5 1 3 5 1 1 5 2 3 5 1

Octave Key HIGH  
No Octave Key LOW

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*

♩. = 60

Words and Music by Leslie Bricusse & Anthony Newley

Slowly, Freely

B♭m

B♭m/A♭

G♭maj7

B♭m/F F7

B♭m

B♭m/A♭



Birds fly-ing high,

you know how I feel.

Sun in the sky,



You know— how I feel.

Breeze drift-ing on by, \_\_\_\_\_



You know how I feel.

It's a new dawn,

it's a new day,

it's a



new life—

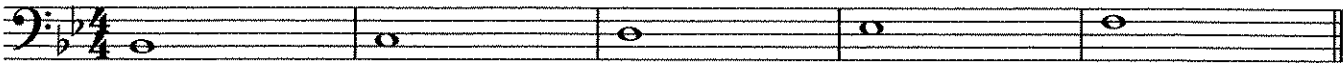
for— me—

and I'm feel-ing \_\_\_\_\_

good.

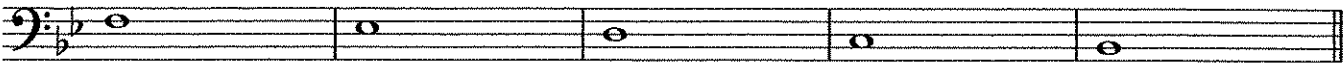


**A**



6

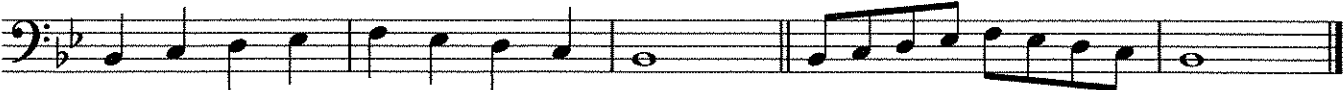
**B**



11

**C**

**D**



Bass Guitar  
(Bass Clef)

# Get Down On It

As Recorded by Kool & The Gang  
arr. Bernice

Funk Beat ♩ = 112

Dm7 Bb/C Dm7 Bb/C

*mf* D C ACCCD D C ACCCD similie...

A 5 Dm7 Bb/C Dm7 Bb/C

B 9 Dm7 Bb/C Dm7 Bb/C

C 13

D 17 *f*

E 21

F 25 *To Coda Last Time*

G 29

H 33

I

37

Musical staff I: Bass clef, 7/8 time signature, *mf* dynamic. Four measures of eighth-note patterns.

J

41

Musical staff J: Bass clef, 7/8 time signature. Four measures of eighth-note patterns.

K

Coda

45

Musical staff K: Bass clef, 7/8 time signature, *mp* dynamic. Four measures of eighth-note patterns.

L

49

Musical staff L: Bass clef, 7/8 time signature. Four measures of eighth-note patterns.

M

53

Musical staff M: Bass clef, 7/8 time signature. Four measures of eighth-note patterns.

N

57

Musical staff N: Bass clef, 7/8 time signature. Four measures of eighth-note patterns.

O REPEAT 4x

61

B<sup>b</sup>/C

Musical staff O: Bass clef, 7/8 time signature. Chord changes from C to B<sup>b</sup>/C. Dynamic *ff*. Includes a repeat sign.

65

1, 2, 3.

4.

D5

Musical staff P: Bass clef, 7/8 time signature. Dynamic *fff*. Includes a D5 chord symbol and a fermata.



I

37

*mf*

J

41

K

Coda

45

*mp*

L

49

M

53

N

57

O REPEAT 4x

61

B<sup>b</sup>/C

*ff*

65

1, 2, 3.

4.

D5

*fff*

# Get Down On It

As Recorded by Kool & The Gang  
arr. Bernice

Funk Beat ♩ = 112

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of eight staves of music, each with a treble clef and a 4/4 time signature. The score includes various chords and dynamics. The first staff starts with a *mf* dynamic and features chords Dm7, Bb/C, and Dm7. The second staff has chords Bb/C, Dm7, Bb/C, and Dm7. The third staff has chords Bb/C, Dm7, Bb/C, and Dm7. The fourth staff has chords Bb/C, Dm7, Am7, Gm7, Gm7, Am7, Dm7, Am7, Bb/C, Bb/C, and Bb/C. The fifth staff has chords Dm7, Am7, Gm7, Gm7, Am7, Dm7, Am7, Bb/C, Bb/C, Bb/C, Dm7, Am7, and Gm7. The sixth staff has chords Gm7, Am7, Dm7, Am7, Bb/C, Bb/C, Bb/C, Dm7, Am7, Gm7, and Gm7, Am7. The seventh staff has chords Dm7, Am7, Bb/C, Bb/C, Bb/C, Dm7, Am7, Gm7, Gm7, Am7, Dm7, Am7, and Bb/C. The eighth staff has chords Bb/C, Bb/C, Dm7, Am7, Gm7, Gm7, Am7, Dm7, Am7, Bb/C, Bb/C, and Bb/C. The score includes several boxed section markers: A, B, C, D, E, F, G, and H. A double bar line with repeat dots is located at the beginning of the fourth staff. The dynamics *mf* and *f* are indicated at the start of the first and fourth staves, respectively. The text "To Coda Last Time" is written above the seventh staff.

Chords: Dm7, Bb/C, Dm7, Bb/C, Dm7, Bb/C, Dm7, Am7, Gm7, Gm7, Am7, Dm7, Am7, Bb/C, Bb/C, Bb/C, Dm7, Am7, Gm7, Gm7, Am7, Dm7, Am7, Bb/C, Bb/C, Bb/C, Dm7, Am7, Gm7, Gm7, Am7, Dm7, Am7, Bb/C, Bb/C, Bb/C.

Dynamics: *mf*, *f*

Section Markers: A, B, C, D, E, F, G, H

Text: To Coda Last Time

**I**  
37 D m7 B<sup>b</sup>/C D m7 B<sup>b</sup>/C

**J**  
41 D m7 B<sup>b</sup>/C D m7 B<sup>b</sup>/C

**K** **Coda**  
45 D m7 A m7 G m7 G m7 A m7 D m7 A m7 B<sup>b</sup>/C B<sup>b</sup>/C B<sup>b</sup>/C D m7 A m7 G m7

**M**  
50 G m7 A m7 D m7 A m7 B<sup>b</sup>/C B<sup>b</sup>/C B<sup>b</sup>/C D m7 A m7 G m7 G m7 A m7

**N**  
55 D m7 A m7 B<sup>b</sup>/C B<sup>b</sup>/C B<sup>b</sup>/C D m7 A m7 G m7 G m7 A m7 D m7 A m7 B<sup>b</sup>/C

**O** REPEAT 4X  
60 B<sup>b</sup>/C B<sup>b</sup>/C B<sup>b</sup>/C D m7 A m7 G m7 G m7 A m7

65 D m7 A m7 B<sup>b</sup>/C 1, 2, 3. B<sup>b</sup>/C B<sup>b</sup>/C 4. B<sup>b</sup>/C B<sup>b</sup>/C D5

# **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...

?

Piano

Piano

Pno.

1) Name \_\_\_\_\_

2) Write in note names...

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

4) Play the piece...

142  
(MED.)

# HEART AND SOUL

-HOAGY CARMICHAEL/  
FRANK LEISSER

Chords: F, D-7, G-7, C7, Fmaj7, D-7, G-7, C7, A-7, D-7, G-7, C7, F, D-7, G-7, C7, F, G-7, C7, Fmaj7, C7, F7, Bbmaj7, A7, D7, G7, C7, F7, Bb7, A7, Bbmaj7, A7, D7, G7, C7, F7, Bb7, C7, F, D-7, G-7, C7, Fmaj7, D-7, G-7, C7, A-7, D-7, G-7, C7, A7#5, D7, G-7, C7, F, (D-7, G-7, C7)

# Holding Out For A Hero

SPONSOR SONG

arr. Bernice

The musical score is arranged in four systems. The first system contains vocal parts for Melody C, Bb, Eb, and Bass (B.C.), with lyrics: "We need your mon - ey! So c ome on and spon sor the Sci Tech Band". The second system contains four horn licks (1 C, 1 Bb, 1 Eb, 1 B.C.) with their respective note sequences. The third system contains four more horn licks (2 C, 2 Bb, 2 Eb, 2 B.C.) with their respective note sequences. The fourth system contains Bass Synth and Piano parts, including optional opening chords and a syncopated rhythm cue.

**Melody C**  
We need your mon - ey! So c ome on and spon sor the Sci Tech Band

**Melody Bb**  
We need your mon - ey! So c ome on and spon sor the Sci Tech Band

**Melody Eb**  
We need your mon - ey! So c ome on and spon sor the Sci Tech Band

**Melody (B.C.)**  
We need your mon - ey! So c ome on and spon sor the Sci Tech Band

**Horn Lick 1 C**  
A G A C C A G A

**Horn Lick 1 Bb**  
B A B D D B A B

**Horn Lick 1 Eb**  
F# E F# A A F# E F#

**Horn Lick 1 (B.C.)**  
A G A C C A G A

**Horn Lick 2 C**  
C B A G G A A

**Horn Lick 2 Bb**  
D C# B A A B B

**Horn Lick 2 Eb**  
A G# F# E E F# F#

**Horn Lick 2 (B.C.)**  
C B A G G A A

**Bass Synth**

**Piano**  
Optional Opening Chords  
Am - G - F - Esus4 - E      Am      Em  
Optional Syncopated Rhythm on Cue

**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

5

M. C  
We need your cash, or else we'll shut down and never play music a gain

M. B $\flat$   
We need your cash, or else we'll shut down and never play music a gain

M. E $\flat$   
We need your cash, or else we'll shut down and never play music a gain

M. (B.C.)  
We need your cash, or else we'll shut down and never play music a gain

HL. 1 C  
%

HL. 1 B $\flat$   
%

HL. 1 E $\flat$   
%

HL. 1 (B.C.)  
%

HL. 2 C  
%

HL. 2 B $\flat$   
%

HL. 2 E $\flat$   
%

HL. 2 (B.C.)  
%

Bass

Piano  
5 F C G

# I Just Died In Your Arms Tonight

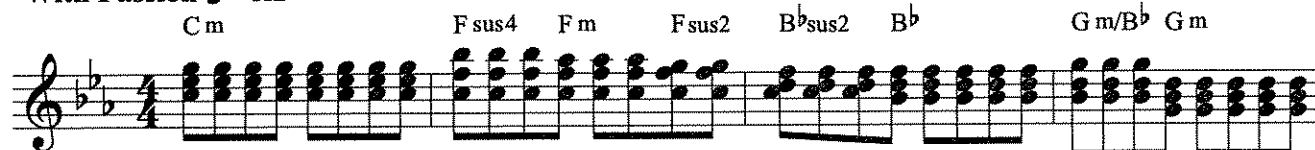
SPONSOR SONG

arr. Bernice

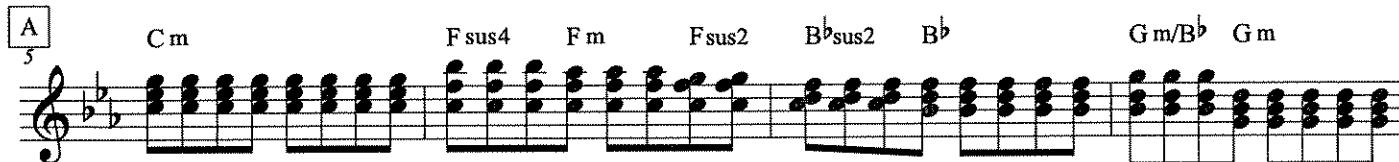
CHOIR SYNTH

With Passion  $\text{♩} = 112$

C m F sus4 F m F sus2 B<sup>b</sup>sus2 B<sup>b</sup> G m/B<sup>b</sup> G m

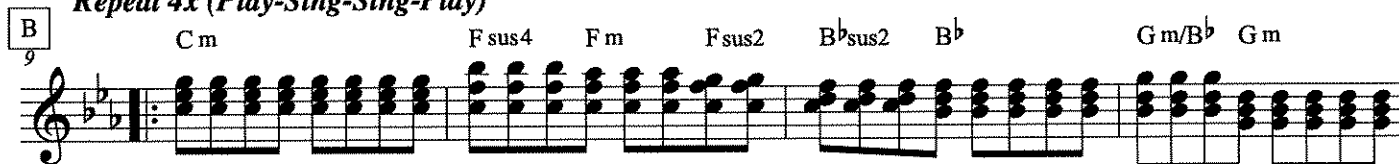


A  
5 C m F sus4 F m F sus2 B<sup>b</sup>sus2 B<sup>b</sup> G m/B<sup>b</sup> G m



Repeat 4x (Play-Sing-Sing-Play)

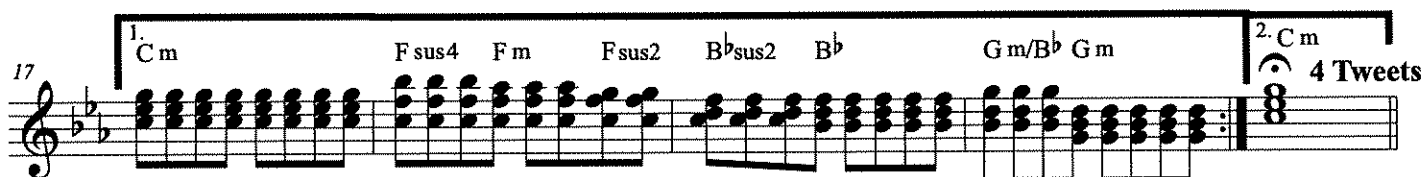
B  
9 C m F sus4 F m F sus2 B<sup>b</sup>sus2 B<sup>b</sup> G m/B<sup>b</sup> G m



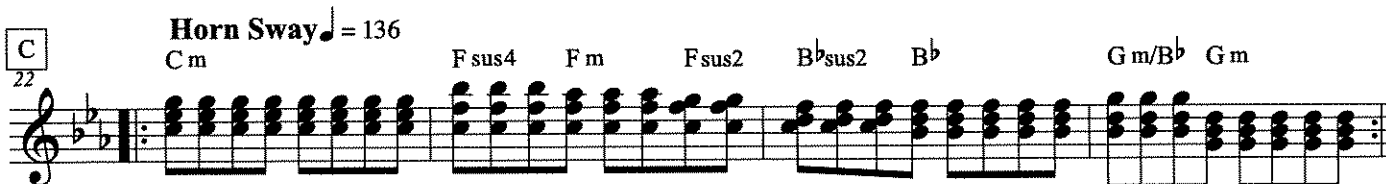
13 C m F sus4 F m F sus2 B<sup>b</sup>sus2 B<sup>b</sup> G m/B<sup>b</sup> G m




17 C m F sus4 F m F sus2 B<sup>b</sup>sus2 B<sup>b</sup> G m/B<sup>b</sup> G m 2. C m 4 Tweets



C  
22 Horn Sway  $\text{♩} = 136$  C m F sus4 F m F sus2 B<sup>b</sup>sus2 B<sup>b</sup> G m/B<sup>b</sup> G m



D  
26 Repeat 4x C m F sus4 F m F sus2 B<sup>b</sup>sus2 B<sup>b</sup> G m/B<sup>b</sup> G m



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

*Solos*

**E**  
30 Cm F sus4 F m F sus2 B<sup>b</sup> sus2 B<sup>b</sup> G m/B<sup>b</sup> G m

**F**  
34 Cm F sus4 F m F sus2 B<sup>b</sup> sus2 B<sup>b</sup> G m/B<sup>b</sup> G m

38 Cm F sus4 F m F sus2 B<sup>b</sup> sus2 B<sup>b</sup> G m/B<sup>b</sup> G m **G** Horn Statues / Drum Solo Cm

43 F sus4 B<sup>b</sup> sus2 G m/B<sup>b</sup> **H** Cm F sus4 F m F sus2

48 B<sup>b</sup> sus2 B<sup>b</sup> G m/B<sup>b</sup> G m Cm F sus4 F m F sus2

52 B<sup>b</sup> sus2 B<sup>b</sup> 1. G m/B<sup>b</sup> G m 2. G m/B<sup>b</sup> G m Cm

# I Just Died In Your Arms Tonight

SPONSOR SONG

arr. Bernice

PIANO (Bass Clef)

With Passion ♩ = 112

**A** **B** **C** **Horn Sway** ♩ = 136

Repeat 4x (Play-Sing-Sing-Play) 4 Tweets

4 4 8 1. 4 2.

23

**D** Repeat 4x

C Bb G C C Bb

29

**E** Solos

G C C Bb G

34

**F**

C C Bb G C C

40

**G** Horn Statues / Drum Solo

Bb G C C Bb G

46

**H**

C C Bb G C

51

1. 2.

C Bb G G 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...**



# I Just Died In Your Arms Tonight

## SPONSOR SONG

arr. Bernice

Strings (BASS CLEF)

With Passion ♩ = 112

**A**

3

G C D Eb F Eb D C Bb C D Eb

**B** Repeat 4x (Play-Sing-Sing-Play)

8

D C Bb C Bb G C Bb

**C**

16

1.

G C D Eb F Eb D C Bb C D Eb D C Bb

**D** Repeat 4x

21

2.

4 Tweets

Horn Sway ♩ = 136

C C Bb G C Bb

**E** Solos

29

G C D Eb F Eb D C Bb C D Eb D C Bb

**F**

34

C Bb G C Bb G

**G**

42

Horn Statues / Drum Solo

C C Bb G C

**H**

48

1. 2.

Bb G C Bb G G 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...**



# I Just Died In Your Arms Tonight

## SPONSOR SONG

arr. Bernice

Strings (TREBLE CLEF)

With Passion ♩ = 112

**A**

3

G C D Eb F Eb D C Bb C D Eb

**B** Repeat 4x (Play-Sing-Sing-Play)

8

D C Bb C Bb G C Bb

16

1.

G C D Eb F Eb D C Bb C D Eb D C Bb

**C** 4 Tweets Horn Sway ♩ = 136

**D** Repeat 4x

21

2.

C C Bb G C Bb

**E** Solos

29

G C D Eb F Eb D C Bb C D Eb D C Bb

**F**

34

C Bb G C Bb G

**G** Horn Statues / Drum Solo

**H**

42

C C Bb G C

48

1. 2.

Bb G C Bb G G 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...**



43 H

49

53

1. 2.

**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

MODERATELY FAST

The musical score is arranged in three systems, each with three staves (treble, guitar, and bass clefs). The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked 'MODERATELY FAST'. The score includes various musical notations such as slurs, accents, and dynamic markings like 'f' (forte) and 'mf' (mezzo-forte). Chord symbols are placed above the guitar staff, and measure numbers 1 through 12 are indicated at the bottom of the page.

Chord symbols:  $f$   $C^7$ ,  $Ebm6$ ,  $Bb$ ,  $Gm$ ,  $C^7$ ,  $F^7_{sus}$ ,  $Bb$ ,  $(C^7)$ ,  $(F^7)$ ,  $(Bb)$ ,  $(D^7)$ ,  $Gm$ ,  $Eb^7$ ,  $D^7$ ,  $Gm$ .

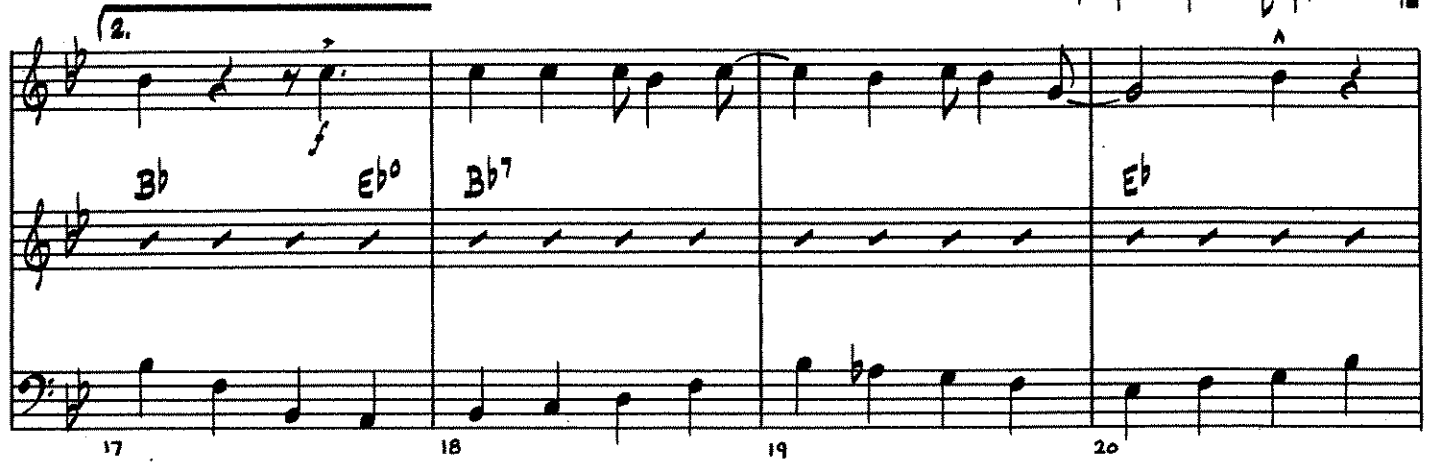
Measure numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12.

# It Don't Mean A Thing - Rhythm

To Coda  1.



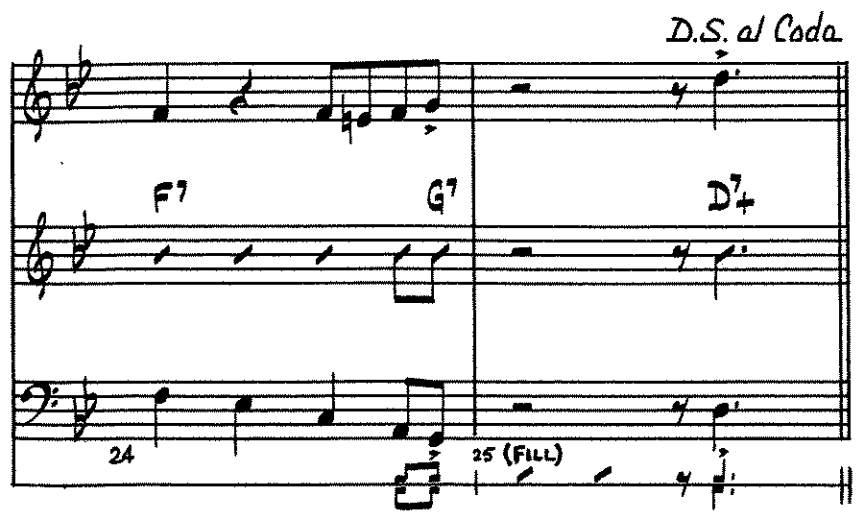
Musical notation for measures 13-16. The system consists of three staves: a vocal line in treble clef, a guitar line in treble clef, and a bass line in bass clef. The key signature has one flat (Bb) and the time signature is 4/4. Measure numbers 13, 14, 15, and 16 are indicated below the bass staff. Chords are written above the guitar staff: C7, C7+5, C7, Ebm6, and Bb. A first ending bracket labeled '1.' spans measures 15 and 16.



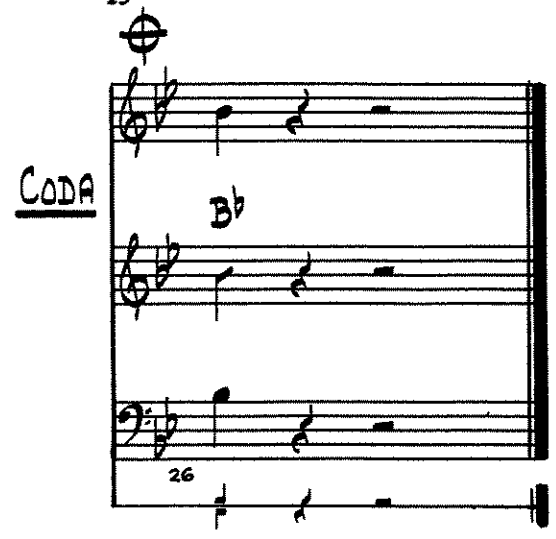
Musical notation for measures 17-20. The system consists of three staves: a vocal line in treble clef, a guitar line in treble clef, and a bass line in bass clef. Measure numbers 17, 18, 19, and 20 are indicated below the bass staff. Chords are written above the guitar staff: Bb, Eb0, Bb7, and Eb. A second ending bracket labeled '2.' spans measures 17 and 18.



Musical notation for measures 21-23. The system consists of three staves: a vocal line in treble clef, a guitar line in treble clef, and a bass line in bass clef. Measure numbers 21, 22, and 23 are indicated below the bass staff. Chords are written above the guitar staff: Eb0, C7, C0, and C7. Accents (^) are placed above the vocal notes in measures 21 and 22.



Musical notation for measures 24-25. The system consists of three staves: a vocal line in treble clef, a guitar line in treble clef, and a bass line in bass clef. Measure numbers 24 and 25 (Fill) are indicated below the bass staff. Chords are written above the guitar staff: F7, G7, and D7. The instruction 'D.S. al Coda' is written above measure 25.



Musical notation for the Coda. The system consists of three staves: a vocal line in treble clef, a guitar line in treble clef, and a bass line in bass clef. Measure number 26 is indicated below the bass staff. The word 'CODA' is written to the left of the system. A Coda symbol is placed above the first staff. A chord of Bb is written above the guitar staff.

# It Is Well

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

Piano

With Expression

Melody

Bass

Chords

*mf* *espress.*

Bb F Bb G

*mp*

Melody

Bass

Chords

C F Bb Eb Cm F

Melody

Bass

Chords

Bb Fsus4 F Bb F



Piano, p. 2

It Is Well

19

19

*mp f*

Bb Eb Fsus4 F Bb Bb Bb F7 Bb Bb F7 Bb

*mf*

25

25

F7 Bb Gm Adim7 Gm Gm F C F F7 Bb Eb G7

32

32

Cm C7 F Gm7 F Bb Eb Bb F Bb

38

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

First system of musical notation for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The key signature is one flat (B-flat) and the time signature is 4/4. The Soprano part begins with a melodic line marked *legato*. The other parts provide harmonic support with sustained notes.

Second system of musical notation, starting at measure 8. The Soprano part continues its melodic line with a *legato* marking. The other parts continue their harmonic accompaniment.

Lower notes for solo only

Third system of musical notation, starting at measure 15. This system includes a section for lower notes, primarily in the Tenor and Bass parts, with some Soprano accompaniment. The Soprano part has a *legato* marking. The system concludes with repeat signs at the end of each line.

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

First system of musical notation for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The music is in 4/4 time with a key signature of two flats (B-flat and E-flat). The Soprano part features a melodic line with a long slur over the first four measures and a shorter slur over the last two measures. The word "legato" is written below the Soprano staff. The Alto, Tenor, and Bass parts provide harmonic support with similar rhythmic patterns.

Second system of musical notation, starting at measure 8. The Soprano part continues with a melodic line, featuring a slur over measures 8-10 and another slur over measures 11-13. The Alto, Tenor, and Bass parts continue their harmonic accompaniment.

Third system of musical notation, starting at measure 15. A label "Lower notes for solo only" is placed above the Soprano staff. The Soprano part has a melodic line with a slur over measures 15-17 and another slur over measures 18-20. The Alto, Tenor, and Bass parts continue their accompaniment.

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*

Samba (♩ = 120)

A

4 5

C D<sup>b</sup> E<sup>b</sup> D<sup>b</sup> C

*ff*

C

Cm Fm/C Cm Cm Fm/C Fm/C Cm

D

Cm Fm/C Cm Cm Fm/C Fm/C Cm

E

Cm Cm Cm

*mp*

Cm

F G7

*mf*

Cm Fm Cm G7

Cm Fm G G

To Coda (On 3rd Time) ⊕

G Cm Fm/C Cm Cm

*f*

Fm/C Fm/C Cm H Cm Fm/C Cm Cm Fm/C Fm/C Cm

I Solos (begin 2nd time)  
 G7 optional Cm G7 Cm  
*f* play 2nd & 3rd time only

J G7 optional Cm G7 Cm Cm D.S. al Coda  
 1. 2.

K  $\oplus$  Coda Cm Fm/C Cm Cm Fm/C Fm/C Cm  
*ff*

Cm Fm/C Cm Cm Fm/C Fm/C Cm Fm/C Fm/C Cm  
 1. 2.

M  $\zeta$  4 Db Eb Db C  
*ff*

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*

Samba (♩ = 120) A B C D<sup>b</sup> E<sup>b</sup> D<sup>b</sup> C

**C** Cm Fm/C Cm Cm Fm/C Fm/C Cm

**D** Cm Fm/C Cm Cm Fm/C Fm/C Cm

**E** Cm Cm Cm

**F** Cm G7

**G** Cm Fm Cm G7

**G** Cm Fm G G

To Coda (On 3rd Time) G Cm Fm/C Cm Cm

*ff*  
*mp*  
*mf*  
*f*

Bass Guitar (TREBLE CLEF), p. 2 La Copa De La Vida

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 time only

**J** G7 optional C m G7 C m *D.S. al Coda*

1. 2.

**K**  $\oplus$  Coda C m F m/C C m C m F m/C F m/C C m

*ff*

C m F m/C C m C m F m/C F m/C C m F m/C F m/C C m

1. 2.

**M** C D $\flat$  E $\flat$  D $\flat$  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*

Samba (♩ = 120)

A

4 (E) (G) (F) (G)(Bb) (Ab) (Bb)(Ab)

B

C

9 (G) (E) C (F) D<sup>b</sup> (G) E<sup>b</sup> D<sup>b</sup> C Cm Fm/C Cm

D

E

16 Cm Fm/C Fm/CCm Cm Fm/C Cm Cm Fm/C Fm/CCm Cm

play D-E 1st time only

*mp*

F

23 Cm Cm Cm G7 Cm

*mf*

To Coda (On 3rd Time) G

32 Fm Cm G7 Cm Fm G G G Cm

*f*

H

41 Fm/C Cm Cm Fm/CFm/CCm Cm Fm/C Cm Cm Fm/CFm/CCm

Solos (begin 2nd time)

48 G7 optional bass line play 2nd & 3rd time only Cm G7 Cm G7 optional bass line

*f*

J

53 Cm G7 Cm Cm

*D.S. al Coda*



⊕ Coda

**K**

57 *ff* Cm Fm/C Cm Cm Fm/C Fm/C Cm Cm Fm/C Cm

**L**

63 Cm 1. Fm/C Fm/C Cm 2. Fm/C Fm/C Cm (E) (G) (F) (Ab) (G) (Bb) (Ab) (Bb) (Ab)

**M**

69 (G) (E) C (F) D<sup>b</sup> (G) E<sup>b</sup> D<sup>b</sup> C

## 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

The musical score is written for Piano (STRINGS) in bass clef, 3/4 time, and B-flat major. It consists of four staves of music. The first staff begins with a whole rest followed by a half note G2, then a half note F2, and a whole note E2. Above the staff are the chord symbols Bb, Eb, G, C, and F. The second staff starts at measure 8 with a half note G2, a half note F2, and a whole note E2. Above the staff are the chord symbols Bb, Eb, Eb, Bb, Eb, Ab, Db, Bb, and Bb. A box labeled 'A' is placed above the first Eb in measure 10. The third staff starts at measure 15 with a half note G2, a half note F2, and a whole note E2. Above the staff are the chord symbols Bb, Bb, Eb, Bb, Bb, A, B, Ab, Eb, Eb, Eb, Ab, Db, and Gb. A box labeled 'B' is placed above the A in measure 18. The fourth staff starts at measure 22 with a half note G2, a half note F2, and a whole note E2. Above the staff are the chord symbols Eb, Eb, Eb, Eb, Eb, Eb, E, and Ab. The score includes dynamics such as *p*, *f*, and *fp*, as well as articulations like accents and slurs. There are also triplets and a fermata over the final Ab.

# Rhythm

# OVER THE RAINBOW

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

**(SLOWLY)**

To Coda ⊕

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# Over The Rainbow - Rhythm

Musical notation for measures 11-13. The system consists of three staves: Treble, Piano, and Bass. Measure 11 has a treble staff with eighth notes and a piano staff with a chord of Fm7. Measure 12 has a treble staff with a half note and a piano staff with a chord of Bb7. Measure 13 has a treble staff with a half note and a piano staff with a chord of Eb6. Measure 14 has a treble staff with a quarter note and a piano staff with a chord of Amaj7. Measure 15 has a treble staff with a quarter note and a piano staff with a chord of A°. Measure 16 has a treble staff with a quarter note and a piano staff with a chord of Bb7.

Musical notation for measures 14-16. The system consists of three staves: Treble, Piano, and Bass. Measure 14 has a treble staff with eighth notes and a piano staff with a chord of Eb. Measure 15 has a treble staff with eighth notes and a piano staff with a chord of Eb6. Measure 16 has a treble staff with eighth notes and a piano staff with a chord of Eb. Measure 17 has a treble staff with eighth notes and a piano staff with a chord of C°. Measure 18 has a treble staff with eighth notes and a piano staff with a chord of Fm6. Measure 19 has a treble staff with eighth notes and a piano staff with a chord of C°.

Musical notation for measure 17. The system consists of three staves: Treble, Piano, and Bass. Measure 17 has a treble staff with a half note and a piano staff with a chord of Fm7. Measure 18 has a treble staff with a half note and a piano staff with a chord of Bb9. Measure 19 has a treble staff with a half note and a piano staff with a chord of Bb9. The text "D.C. al Coda" is written above the treble staff.

Musical notation for measures 18-19. The system consists of three staves: Treble, Piano, and Bass. Measure 18 has a treble staff with a half note and a piano staff with a chord of Eb. Measure 19 has a treble staff with a half note and a piano staff with a chord of Fm7. The text "CODA" is written to the left of the system. The text "ritard." is written above the treble staff and below the piano staff.

Musical notation for measures 20-22. The system consists of three staves: Treble, Piano, and Bass. Measure 20 has a treble staff with eighth notes and a piano staff with a chord of Bb7. Measure 21 has a treble staff with eighth notes and a piano staff with a chord of E7. Measure 22 has a treble staff with eighth notes and a piano staff with a chord of Eb. Measure 23 has a treble staff with eighth notes and a piano staff with a chord of Fm7/Bb. Measure 24 has a treble staff with eighth notes and a piano staff with a chord of Bb7. Measure 25 has a treble staff with eighth notes and a piano staff with a chord of Ebmaj7. The text "ritard." is written above the treble staff and below the piano staff.



## **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

Tuba

## 1. Processional

*Pomp and Circumstance March No. 3*

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

YBS 54

*Maestoso*

*f*

F F F C Bb Ab Gb Bb Ab Gb F F

7 *mf* **A** *Andante* Bb F Bb C D D

13 *simile* Eb F G F Bb Bb A **B**

20 D G C F C F Bb C **C**

27 *simile* D D G F Eb F Bb **D**

34 Bb A D G F Bb Bb *f*

41 *mf* **E** Eb C D G C F Bb **II.**

48 *f* C F C C F F Bb Bb Bb Bb F Bb **2. rit.**



For keyboard

2

# Two Ceremonial Marches

## 1. Processional

Flute

*Pomp and Circumstance March No. 3*

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

YBS 54

*Maestoso*

F Eb F Bb Ab Ab Ab Ab rit. Bb Bb C C

7 *f* D (Bb-F-Bb) Bb **A** *Andante* A Bb C G F A Eb

*mf*

14 D Eb F C D Eb F G C F Bb

22 Bb A G F G A Bb **C** A Bb C G F

29 Eb D Eb F C C F Eb D Eb F G C F

37 *div.* Eb Eb D C > D A Ab **E** G A Bb C *unis.* (h)

*f* *mf*

43 F Bb 1. Bb Eb D C Bb F F F G A *div.* *unis.*

49 2. *rit.* Bb Eb D C Bb Bb Bb Bb *div.* C D (Bb-F-Bb) *f*

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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)

4  
1-4

5  $B^b m_1^7$   $E^b 13$   $B^b m_1^7$   $E^b 13$

f 6 7 8

$B^b m_1^7$   $E^b 13$   $B^b m_1^7$   $E^b 13$

9 10 11 12

13  $B^b m_1^7$   $E^b 13$   $B^b m_1^7$   $E^b 13$

14 15 16

$B^b m_1^7$   $E^b 13$   $B^b m_1^7$   $E^b 13$

17 18 19 20 **ff**

21  $B^b m_1^7$   $E^b 13$   $B^b m_1^7$   $E^b 13$

f 22 23 24

$B^b m_1^7$   $E^b 13$   $B^b m_1^7$   $E^b 13$

25 26 27 28

BASS

29  $G^bMA^7$   $F^7$   $B^bmi^7$   $E^b13$

30 31 32

$G^bMA^7$   $F^7$   $B^bmi^7$   $E^b13$   $G^bMA^7$

33 34 35 36

$F^7$   $B^bmi^7$   $E^b13$   $G^bMA^7$  TO CODA

37 38 39 40 41

42  $F^7$   $B^bmi^7$   $E^b13$   $B^bmi^7$   $E^b13$

43  $B^bmi^7$   $E^b13$   $B^bmi^7$   $E^b13$

44 45

46-47  $B^bmi^7$   $E^b13$   $B^bmi^7$   $E^b13$   $B^bmi^7$   $E^b13$

48  $B^bmi^7$   $E^b13$   $B^bmi^7$   $E^b13$   $B^bmi^7$   $E^b13$

49 50 51

52  $E^b13$   $B^bmi^7$   $E^b13$  D.S. AL CODA

53 54 55

56 CODA  $F^7$   $B^bmi^7$   $E^b13$   $B^bmi^7$   $E^b13$

57 58 59

$B^bmi^7$   $E^b13$   $B^bmi^7$   $E^b13$

60 61 62 63 64



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

65  $B^b m_1^7$   $E^b 13$   $B^b m_1^7$   $E^b 13$

69  $B^b m_1^7$   $E^b 13$   $B^b m_1^7$   $E^b 13$

73  $B^b m_1^7$   $E^b 13$   $B^b m_1^7$   $E^b 13$

77  $B^b m_1^7$   $E^b 13$   $B^b m_1^7$   $E^b 13$

REPEAT FOR MORE SOLOS

TO CONTINUE

81  $B^b m_1^7$   $E^b 13$  83  $G^b m_1^7$   $F^7$   $B^b m_1^7$   $E^b 13$

86  $G^b m_1^7$   $F^7$   $B^b m_1^7$   $E^b 13$

90  $G^b m_1^7$   $F^7$   $B^b m_1^7$   $E^b 13$

94  $G^b m_1^7$   $F^7$   $E^b 13$



# Santa Claus Is Comin' To Town

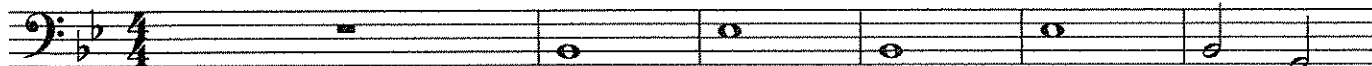
Bass Line - Bass Clef

Coots & Gillespie  
arr. Bernice

Moderate Swing



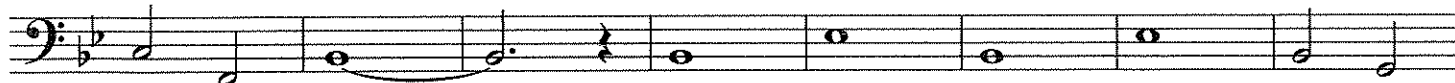
B $\flat$  E $\flat$  B $\flat$  B $\flat$ 7 E $\flat$  E $\flat$ m B $\flat$  Gm



*mf*

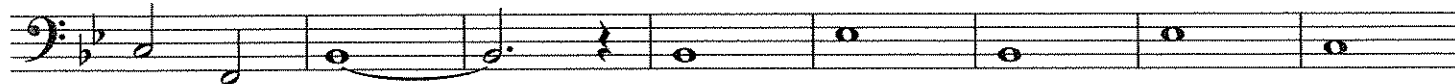
A

Cm7 F7 B $\flat$  B $\flat$  E $\flat$  B $\flat$  B $\flat$ 7 E $\flat$  E $\flat$ m B $\flat$  Gm



B

Cm7 F7 B $\flat$  B $\flat$ 7 E $\flat$  B $\flat$ 7 E $\flat$  C7



C

To Coda

D

F7 F $\sharp$ dim Gm C7 F7 F<sup>aug</sup> B $\flat$  E $\flat$  B $\flat$  B $\flat$ 7 E $\flat$  E $\flat$ m B $\flat$  Gm

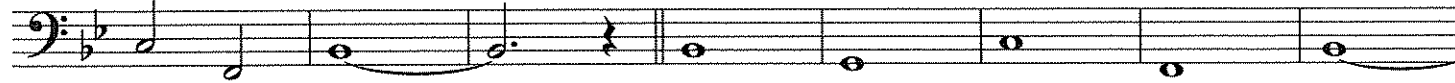


*D.S. al Coda*

E



Cm7 F7 B $\flat$  B $\flat$  Gm Cm7 F7 B $\flat$



*f*








7:

# Sight Reading Exercises

1 

2 

3 

4 

5 

6 

7 

8 

9 

Bass Guitar

# Simple Gifts

from *Appalachian Spring*

Traditional  
Aaron Copland (1900-1990)

$\text{♩} = 72$

*mp*

*f*

Piano

# Simple Gifts

from *Appalachian Spring*

Traditional  
Aaron Copland (1900-1990)

♩ = 72

*mp*

*f*

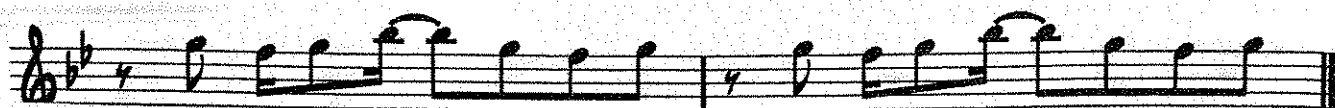
*E♭* *Gm* *Fm* *B♭7*

*E♭* *Gm* *Fm* *B♭7* *E♭* *A♭* *E♭*



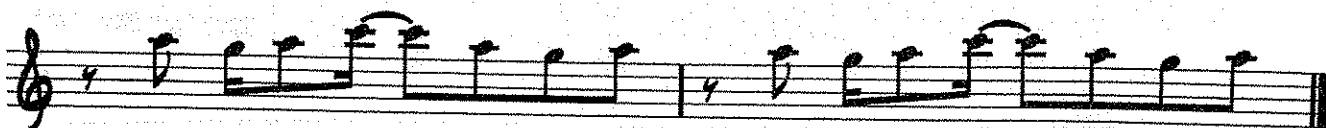
# Sponsor Song 2017 - Horn Lick

## C INSTRUMENTS (TREBLE)



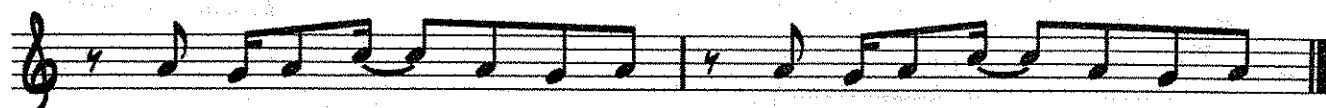
G F G Bb G F G G F G Bb G F G

## B-FLAT INSTRUMENTS (HIGH)



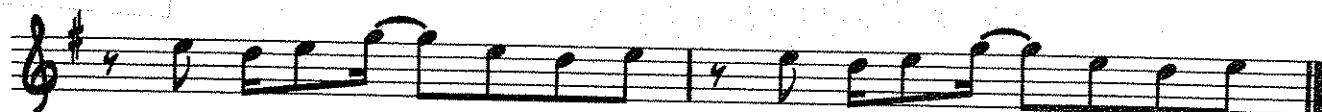
A G A C A G A A G A C A G A

## 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)

024-3860-00

Majestic

**3**

*f*

**11**

**19**

*p* *f*

**27**

The musical score is written for Trombone in bass clef, B-flat major, and 3/4 time. It consists of six staves of music. The first staff begins with a 'Majestic' tempo marking and a dynamic of *f*. A boxed measure number '3' is placed above the staff. The second staff continues the melody. The third staff has a boxed measure number '11' above it. The fourth staff continues the melody. The fifth staff has a boxed measure number '19' above it, a first ending bracket with a '4' above it, and dynamics *p* and *f* below the staff. The sixth staff has a boxed measure number '27' above it and ends with a double bar line.



# 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

Em

D



Em

D

Em



Em

Em

Em

Bm



Em

D

Em

Em



# TAKE ON ME

BASS

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

(UNISON PATTERNS)

(A) (TECHNO-POP)

(B) *mf*

(TECHNO-POP)

(21)

BASS

33 ✂

mf

34 35 36 37

41

38 39 40 42

TO CODA

43 44 45 46 47 48

49

mf SUB.

50 51 52

53 54 55 56

61

57 58 59 60

ff

4

61-64

65

f

66 67 68

69 70 71 72

D.S. AL CODA

73 74 75 76

☐ CODA

f

77 78 79 80

ff

2

81-82 83 84

# THE TEMPEST

ROBERT W. SMITH

TROMBONE/BARITONE/  
BASSOON

**With energy!**  
Bassoon only

+Tbn./Bar.

1 *mp* 2 3 4 *f* 5 6 7 *p* 8 *f* 9

10 11 12 13 14 15 16 17 *ff*

18 36 *f* 37 38 39 40 41

42 43 44 *ff* 45 *mp* 46 47 48

49 50 51 52 53 54 55

56 57 58 59 60 61 62 *f* 63

64 65 66 67 68 69 70 71 *mf* 2

72 *f* 73 74 75 76 77 78 79 *ff*

# THE TEMPEST

TUBA

ROBERT W. SMITH

With energy!

1 6 7 8 9 10 11 12 13

14 15 16 17 18 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 3 72

73 74 75 76 77 78 79

*p* *f* *mp* *ff* *mp* *f* *mp* *mf* *f* *ff*







# UMass Band Warm Ups

Trans. Ms. Lueth

Michael Klesch

$\text{♩} = 120$

Chromatics

Musical notation for the first section, 'Chromatics'. It consists of two staves (treble and bass clef) in 4/4 time. The melody in the treble clef is a chromatic scale starting on G4 and moving up to G5. The bass clef provides a simple accompaniment of quarter notes.

12

9 Count Tones

Musical notation for the second section, '9 Count Tones'. It consists of two staves in 4/4 time. The treble clef features a series of chords, each held for a full measure. The bass clef plays a simple accompaniment of quarter notes.

24

Musical notation for the continuation of the '9 Count Tones' section. It consists of two staves in 4/4 time, continuing the chordal pattern from the previous section.

34

Slurred 8ths to F

Musical notation for the third section, 'Slurred 8ths to F'. It consists of two staves in 4/4 time. The treble clef features a melodic line of slurred eighth notes. The bass clef provides a simple accompaniment of quarter notes.

42

Musical notation for the continuation of the 'Slurred 8ths to F' section. It consists of two staves in 4/4 time, continuing the slurred eighth-note pattern in the treble clef.

49 Slur 2 Tongue 2

Musical notation for measures 49-56. The piece is in B-flat major (two flats) and 4/4 time. The right hand features a complex melodic line with slurs and accents, while the left hand provides a steady bass line with long slurs.

Musical notation for measures 57-64. The right hand continues with slurred melodic phrases, and the left hand maintains the bass line with long slurs.

Musical notation for measures 65-71. The right hand features slurred melodic lines, and the left hand continues with the bass line and long slurs.

Musical notation for measures 72-77. The right hand has slurred melodic phrases, and the left hand continues with the bass line and long slurs.

78 Two Note / Slurred 16ths

Musical notation for measures 78-81. The right hand features slurred sixteenth-note passages, and the left hand plays a bass line with slurred eighth notes.

Musical notation for measures 82-85. The right hand continues with slurred sixteenth-note passages, and the left hand plays a bass line with slurred eighth notes.

UMass Band Warm Ups

86

Musical notation for measures 86-89. The piece is in B-flat major (two flats) and 4/4 time. Measures 86-87 feature a complex melodic line in the treble clef with many slurs and ties, and a steady bass line. Measures 88-89 continue the melodic and bass patterns.

90

Musical notation for measures 90-92. Measures 90-91 continue the previous patterns. Measure 92 concludes with a double bar line and a repeat sign. The bass line in measure 92 has a circled 'd' below it.

93

3 Note / Slurred 3rds

Musical notation for measures 93-98. This section is characterized by '3 Note / Slurred 3rds' in the treble clef. The bass line continues with a steady eighth-note pattern.

99

Musical notation for measures 99-104. The treble clef continues with slurred eighth-note patterns, and the bass line maintains its eighth-note accompaniment.

105

Musical notation for measures 105-107. Measures 105-106 show a change in the treble clef melody. Measure 107 concludes with a double bar line and a repeat sign. The bass line has a circled 'd' below it.

4 Note / Crazy 16ths

108

Musical notation for measures 108-110. The piece is in 2/4 time with a key signature of one flat (B-flat). The melody in the treble clef consists of eighth-note runs, with a change in key signature to two flats (B-flat and E-flat) at measure 110. The bass clef provides a simple accompaniment of quarter notes.

111

Musical notation for measures 111-113. The melody continues with eighth-note runs in the treble clef, maintaining the two-flat key signature. The bass clef accompaniment consists of quarter notes.

114

Musical notation for measures 114-117. The melody in the treble clef features eighth-note runs with various accidentals. The bass clef accompaniment consists of quarter notes.

118

Musical notation for measures 118-120. The melody in the treble clef continues with eighth-note runs. The bass clef accompaniment consists of quarter notes.

121

Musical notation for measures 121-122. The piece concludes with a final eighth-note run in the treble clef and a sustained chord in the bass clef.

# We Know What You Whisper

Wakanda Forever

Ludwig Goransson

arr. Bernice

Bass Guitar (Bass Clef)

Synth Lead

Synth Brass

Driving ♩ = 128  
Double 8vb

The musical score is written in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of seven staves of music, each with a measure number and a section label in a box. The score includes various musical notations such as rests, notes, stems, beams, and slurs. Dynamics like *f*, *ff*, *mf*, and *mp* are indicated. Chord symbols are placed above the notes. Section labels A through H are enclosed in boxes. A '4' and '3' are placed above the first two staves, and '8' is placed above the third staff. A 'REPEAT 4X' instruction is placed above the fourth staff.

**A** G(only) **B** G(only)

**C** 13 G(only) **D** REPEAT 4X (G) (Eb) (D)

20 (Eb) (C) (F) (Eb) (Eb)

**E** 25 **F** **G** Gm *mf* Eb

45 F Cm **H** Gm *mf*

50 Eb

53 F Cm

# We Know What You Whisper

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

56 I G m *f*

59 E $\flat$  F

62 C m

J **FLAGS**  
**REPEAT 4X**  
65 G m G m/E $\flat$  G m/D E $\flat$ /G *ff*

68 E $\flat$  E $\flat$ /C F F F/E $\flat$

71 C m/E $\flat$  G (only) *fff*

# We Know What You Whisper

Wakanda Forever

Ludwig Goransson

arr. Bernice

Bass Guitar (Treble Clef)

Synth Lead

Synth Brass

(Play 8vb)

Driving ♩ = 128  
Double 8vb

A

G(only)

B

G(only)

C

13

G(only)

D

REPEAT 4X

(G)

(Eb)

(D)

20

(Eb)

(C)

(F)

(Eb)

(Eb)

E

25

F

G

Gm

mf

45

F

Cm

H

Gm

50

Eb

53

F

Cm



We Know What You Whisper

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

56 I G m *f*

59 Eb F

62 C m

J *FLAGS*  
*REPEAT 4X*

65 G m G m/Eb G m/D Eb/G *ff*

68 Eb Eb/C F F F/Eb

71 Cm/Eb G(only) *fff*

# We Know What You Whisper

Wakanda Forever

## Chord Chart

Ludwig Goransson  
arr. Bernice

Driving ♩ = 128

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of six staves of music. Above the first staff, there are two boxed chord labels: 'A' and 'B'. Above the second staff, there are three boxed chord labels: 'C', 'D', and 'E'. Above the third staff, there are two boxed chord labels: 'E' and 'F'. Above the fourth staff, there are three boxed chord labels: 'Eb/Bb', 'F', and 'Cm/G'. Above the fifth staff, there are four boxed chord labels: 'G', 'Gm', 'Eb', and 'F'. Above the sixth staff, there are four boxed chord labels: 'H', 'I', 'J', and 'Gm'. The score includes various musical notations such as rests, diamond-shaped notes, slurs, and dynamic markings like *f*, *ff*, *p*, and *mp*. There are also repeat signs and a section labeled 'FLAGS REPEAT 4X'.

**A** G(only) **B** G(only)

**C** 13 G(only) **D** REPEAT 4X Gm Eb/Bb

21 F Cm/G **E** 8 **F** Gm *p*

34 Eb/Bb F Cm/G

**G** 41 Gm Eb F Cm *mp*

48 **H** 8 **I** 8 **J** FLAGS REPEAT 4X Gm *ff*

# We Know What You Whisper

## Chord Chart, p. 2

66 G m/E $\flat$  G m/D E $\flat$ /G E $\flat$  E $\flat$ /C

69 F F F/E $\flat$  C m/E $\flat$

72 G (only)

*fff*

The page contains ten blank musical staves, each consisting of five horizontal lines. These staves are arranged vertically down the page, providing space for musical notation.

# Flute

Name \_\_\_\_\_

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

## 31. A MOZART MELODY

Adaptation

## 2. ESSENTIAL ELEMENTS QUIZ

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

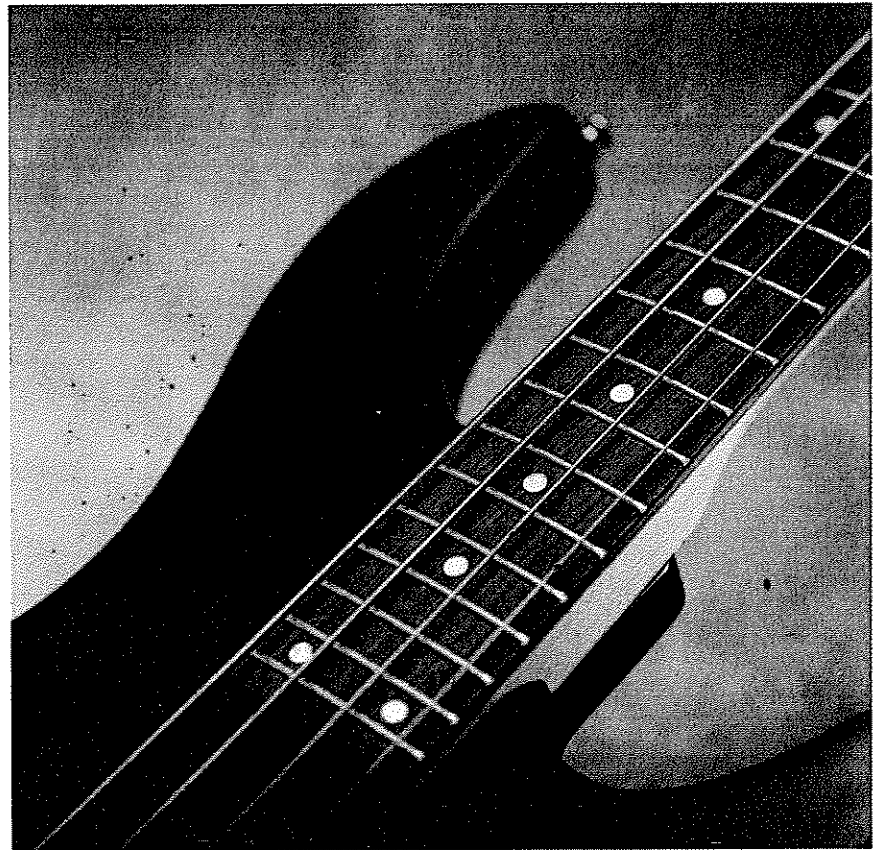




ELECTRIC BASS BOOK 1

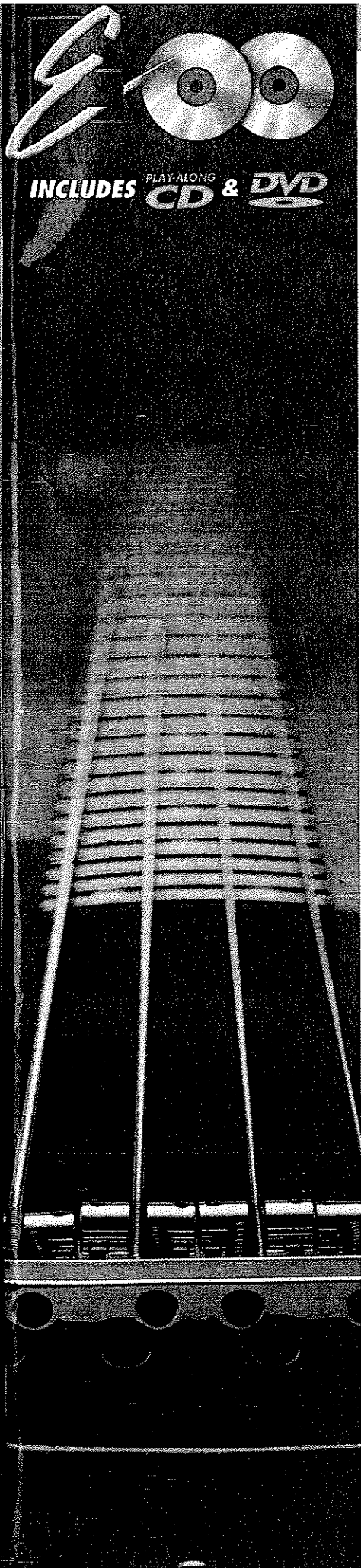
# ESSENTIAL ELEMENTS<sup>®</sup> 2000 PLUS DVD

**COMPREHENSIVE BAND METHOD**



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

 **HAL•LEONARD<sup>®</sup>**  
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.

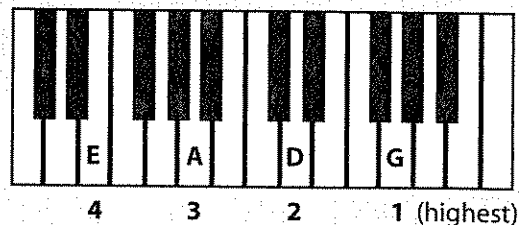
## TUNING THE ELECTRIC BASS

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:

Note:

String:

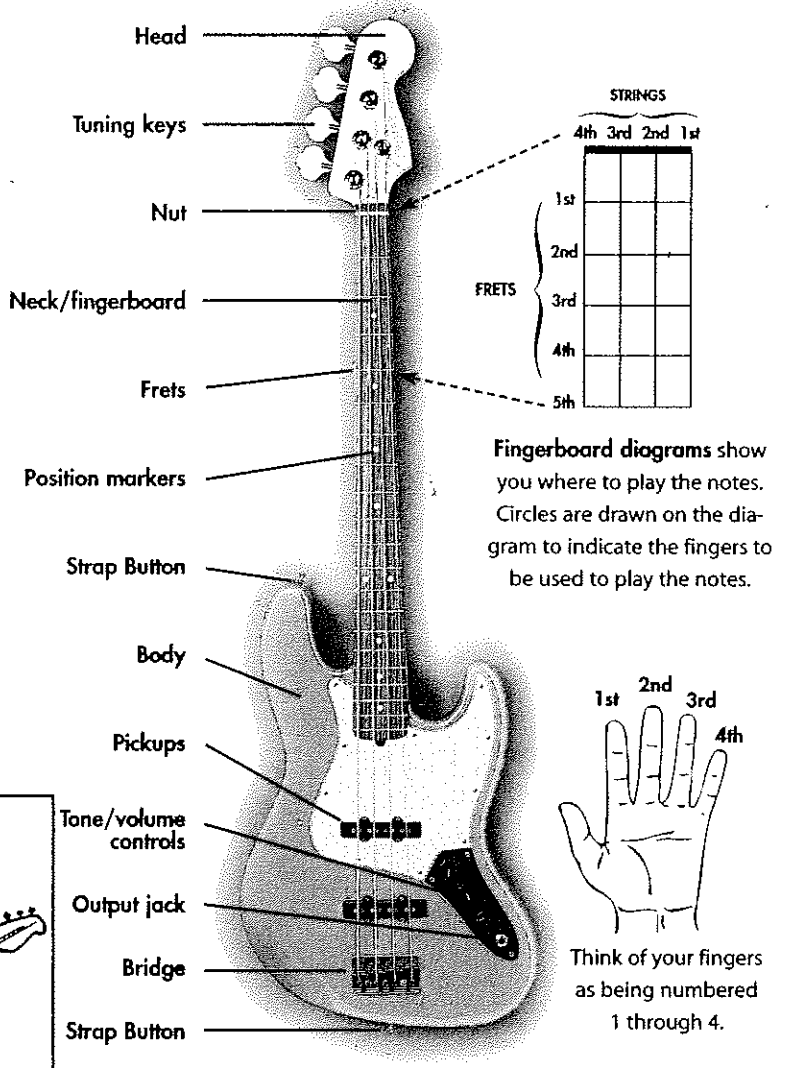
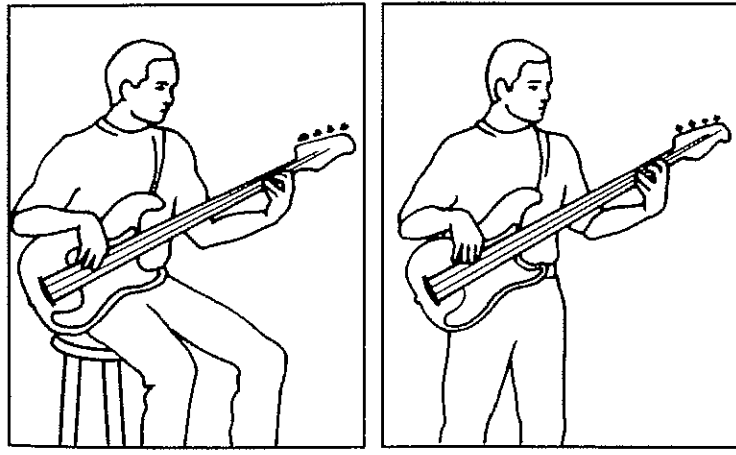


Many bass players use an **Electronic Tuner** which “listens” to each string and indicates whether it is too high or low. You can learn to use **Relative Tuning** by comparing one string with another. After one string is tuned, it is compared with the pitch of the next lower string played with the 5th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



# Getting It Together

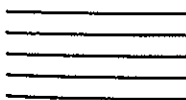
- Step 1** Securely attach the strap to the strap buttons, adjusting it so that the bass is at the correct height (approximately waist-high) and playing angle.
- Step 2** With the amplifier off, plug the audio cable into the bass and the amplifier. Turn on the amplifier and set the volume.
- Step 3** **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:



## READING MUSIC

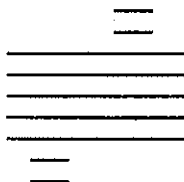
Identify and draw each of these symbols:

### Music Staff



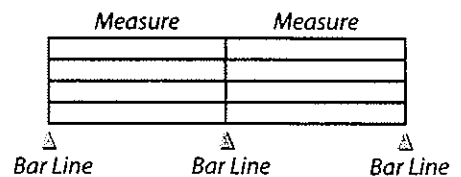
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

### Ledger Lines



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

### Measures & Bar Lines



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

# Long Tone



To begin, we'll use a special "Long Tone" note. Hold the tone until your teacher tells you to rest. Practice long tones each day to develop your sound.

## 1. THE FIRST NOTE

Hold each long tone until your teacher tells you to rest.

**F** 



△ 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 "&."

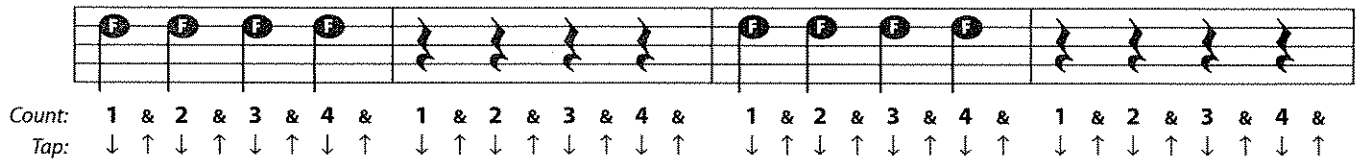
One beat = 1 &  
↓ ↑

## 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.

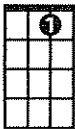
 Quarter Note = 1 beat  
 Quarter Rest = 1 silent beat

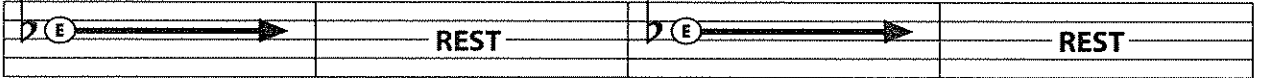
## 2. COUNT AND PLAY



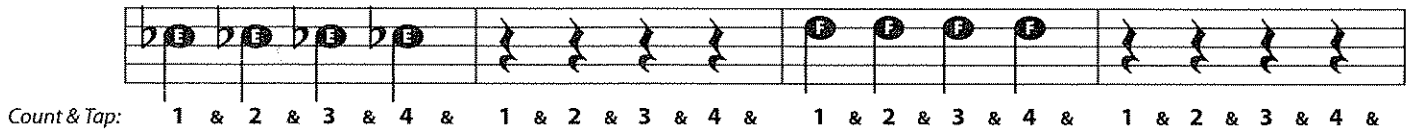
## 3. A NEW NOTE

Look for the fingering diagram with each new note. This note is "E<sub>b</sub> (E-flat)."

**E<sub>b</sub>** 



## 4. TWO'S A TEAM



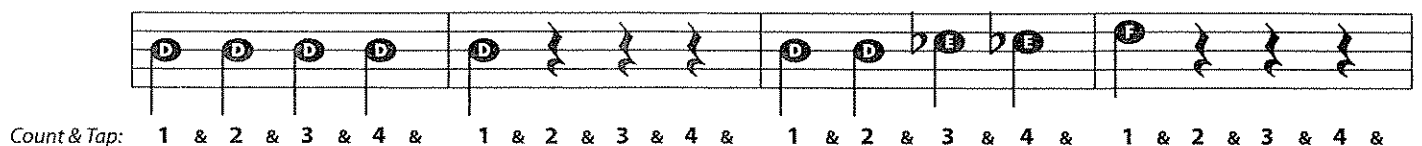
## 5. HEADING DOWN


○ Practice long tones on each new note.

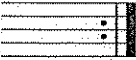
**D** 



## 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


Double Bar 7

**C** 



### 8. FOUR BY FOUR

Repeat Sign 7




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

### 9. TOUCHDOWN

**B<sub>b</sub>** 



### 10. THE FAB FIVE



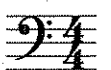
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

#### Bass Clef

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

#### Time Signature

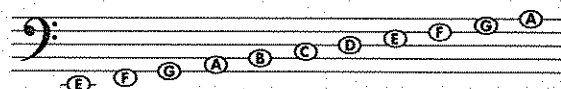
indicates how many beats per measure and what kind of note gets one beat.



= 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

b lowers the note and remains in effect for the entire measure.

#### Natural

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

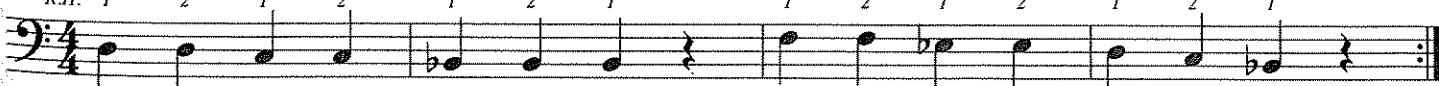
### 11. READING THE NOTES *Compare this to exercise 10, THE FAB FIVE.*



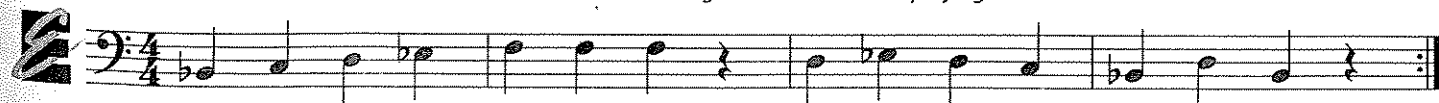
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

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

R.H. 1 2 1 2 1 2 1 1 2 1 2 1 2 1



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



B<sub>b</sub> C D

### Notes In Review

Memorize the fingerings for the notes you've learned:

Diagram showing fingerings for notes F, Eb, D, C, and Bb on a guitar fretboard. F: 1st fret, 2nd string (finger 3). Eb: 1st fret, 3rd string (finger 1). D: 2nd fret, 4th string (finger 2). C: 3rd fret, 5th string (finger 3). Bb: 3rd fret, 6th string (finger 1).

### 14. ROLLING ALONG

Strive for a consistent sound with each note.

Musical notation for 'Rolling Along' in 4/4 time. Rhythm: 1 2 1 2 1 2 1 etc. Includes a 'Go to the next line' instruction and a 'Double Bar' line.

### Half Note

Half Note = 2 Beats  
1 & 2 &

### Half Rest

Half Rest = 2 Silent Beats  
1 & 2 &

### 15. RHYTHM RAP

Clap the rhythm while counting and tapping.

Musical notation for 'Rhythm Rap' in 4/4 time. Includes a 'Clap' instruction and a 'Repeat Sign'. Counting: 1 & 2 & 3 & 4 & (repeated 6 times).

### 16. THE HALF COUNTS

Musical notation for 'The Half Counts' in 4/4 time. Counting: 1 & 2 & 3 & 4 & (repeated 6 times).

### 17. HOT CROSS BUNS

Musical notation for 'Hot Cross Buns' in 4/4 time.

### 18. GO TELL AUNT RHODIE

American Folk Song

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

Musical notation for 'Go Tell Aunt Rhodie' in 4/4 time. Fingerings: 1 1 2 1 1 1 1 2 1 2 1 1 1 2 1 1 1 2 1 2 1.

### 19. ESSENTIAL ELEMENTS QUIZ

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

Musical staff for the quiz in 4/4 time. Note names and rhythms below: Eb (quarter), F (quarter), Eb (quarter), D (quarter), Eb (quarter), D (quarter), C (quarter), Bb (quarter), C (quarter), D (quarter), Eb (quarter), D (quarter), Eb (quarter).

### Whole Note

1 & 2 & 3 & 4 &

### Whole Rest

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.

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

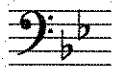
## 21. THE WHOLE THING

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

**Duet** A composition with two different parts, played together.

## 22. SPLIT DECISION - Duet

### Key Signature



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

THEORY

## 23. MARCH STEPS

R.H. 1 2 1 2 1 1 2 1 2 1 etc.

△ Play Bb's and Eb's

## 24. LISTEN TO OUR SECTIONS

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

## 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 7

**G**

**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

**A**

**B**

**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:

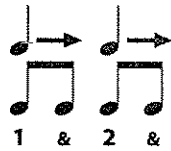
## 33. DEEP POCKETS - New Note

**A** 

## Eighth Notes



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



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



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

Clap

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

### 41. EIGHTH NOTE JAM

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

### 42. SKIP TO MY LOU

American Folk Song

*mf*

### 43. LONG, LONG AGO

*p*

### 44. OH, SUSANNA

Stephen Collins Foster

*f*

## HISTORY

Italian composer **Giocchino 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

Giocchino Rossini

*mf* *f*

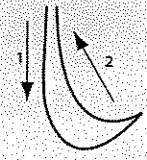


### 2/4 Time Signature

= 2 beats per measure  
= Quarter note gets one beat

### Conducting

Practice conducting this two-beat pattern.



### 46. RHYTHM RAP

Clap

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

### 47. TWO BY TWO

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

### Tempo Markings

Tempo is the speed of music. Tempo markings are usually written above the staff, in Italian.

**Allegro** – Fast tempo    **Moderato** – Medium tempo    **Andante** – Slower walking tempo

### 48. HIGH SCHOOL CADETS – March

Allegro

John Philip Sousa

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

G

Moderato

mf    Δ G

### Dynamics

**Crescendo** (gradually louder)

**Decrescendo or Diminuendo** (gradually softer)

### 50. CLAP THE DYNAMICS

Clap

*p*    *f*    *p*

### 51. PLAY THE DYNAMICS

*p*    *f*    *p*

# PERFORMANCE SPOTLIGHT

## 52. PERFORMANCE WARM-UPS

### TONE BUILDER

Musical notation for Tone Builder exercise in bass clef, 4/4 time, key of B-flat major. The piece consists of a single melodic line with a variety of note values including quarter, eighth, and half notes, ending with a fermata.

### RHYTHM ETUDE

Musical notation for Rhythm Etude exercise in bass clef, 4/4 time, key of B-flat major. The piece features a complex rhythmic pattern with eighth and sixteenth notes, including some beamed sixteenth notes, and ends with a fermata.

### RHYTHM RAP

Musical notation for Rhythm Rap exercise in bass clef, 4/4 time, key of B-flat major. The piece is primarily rhythmic, featuring eighth and sixteenth notes. It includes a 'Clap' instruction at the beginning and a 'Stomp!' instruction with a cross symbol at the end.

### CHORALE

Musical notation for Choral exercise in bass clef, 4/4 time, key of B-flat major. The tempo is marked 'Andante'. The piece features a single melodic line with dynamics ranging from *p* (piano) to *mf* (mezzo-forte) and back to *p*. It ends with a fermata.

## 53. AURA LEE - Duet or Band Arrangement

(Part A = Melody, Part B = Harmony)

George R. Poulton

Musical notation for the first system of 'Aura Lee'. It consists of two staves, A and B, in bass clef, 4/4 time, key of B-flat major. The tempo is 'Andante'. Staff A starts with *mf* and ends with *p*. Staff B starts with *mf* and ends with *p*. Dynamics are indicated with hairpins.

Musical notation for the second system of 'Aura Lee'. It consists of two staves, A and B, in bass clef, 4/4 time, key of B-flat major. Staff A has dynamics *mf*, *f*, *mf*, and *p*. Staff B has dynamics *mf*, *f*, *mf*, and *p*. Dynamics are indicated with hairpins.

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

Moderato

French Folk Song

Musical notation for the first system of 'Frère Jacques'. It is in bass clef, 2/4 time, key of B-flat major. The tempo is 'Moderato'. The piece starts with a circled 1 (①) and ends with a circled 2 (②). The dynamic is *mf*.

Musical notation for the second system of 'Frère Jacques'. It is in bass clef, 2/4 time, key of B-flat major. The piece starts with a circled 1 (①) and ends with a circled 2 (②). The dynamic is *f*.

# PERFORMANCE SPOTLIGHT

## 55. WHEN THE SAINTS GO MARCHING IN - Band Arrangement

Arr. by John Higgins

Allegro

3  $\Rightarrow$  Measure number

*mf*

11

19

Detailed description: This musical score is for the bass clef part of 'When the Saints Go Marching In'. It is in 4/4 time and B-flat major. The tempo is marked 'Allegro'. The score consists of three staves. The first staff begins at measure 3, marked with a box containing the number '3' and an arrow pointing to the measure number. The dynamic is *mf*. The second staff starts at measure 11, marked with a box containing '11', and features a crescendo hairpin leading to a dynamic of *f*. The third staff starts at measure 19, marked with a box containing '19', and ends with a double bar line.

## 56. OLD MACDONALD HAD A BAND - Section Feature

Allegro

*mf*

9

2nd time go on to meas. 13

*f*

*p*

13

*f*

Detailed description: This musical score is for the bass clef part of 'Old MacDonald Had a Band'. It is in 4/4 time and B-flat major. The tempo is marked 'Allegro'. The score consists of three staves. The first staff begins at measure 1 with a dynamic of *mf*. The second staff starts at measure 9, marked with a box containing '9', and features a crescendo hairpin leading to a dynamic of *f*. At the end of the second staff, there is a first ending bracket with the instruction '2nd time go on to meas. 13'. The dynamic then changes to *p*. The third staff starts at measure 13, marked with a box containing '13', and features a crescendo hairpin leading to a dynamic of *f*. The piece ends with a double bar line.

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

Ludwig van Beethoven

Arr. by John Higgins

Moderato

*mf*

9

13

*p*

*f*

Detailed description: This musical score is for the bass clef part of 'Ode to Joy' from Beethoven's Symphony No. 9. It is in 4/4 time and B-flat major. The tempo is marked 'Moderato'. The score consists of three staves. The first staff begins at measure 1 with a dynamic of *mf*. The second staff starts at measure 9, marked with a box containing '9', and features a crescendo hairpin leading to a dynamic of *p*. The third staff starts at measure 13, marked with a box containing '13', and features a crescendo hairpin leading to a dynamic of *f*. The piece ends with a double bar line.

## 58. HARD ROCK BLUES - Encore

Allegro

John Higgins

*f*

Detailed description: This musical score is for the bass clef part of 'Hard Rock Blues'. It is in 4/4 time and B-flat major. The tempo is marked 'Allegro'. The score consists of two staves. The first staff begins at measure 1 with a dynamic of *f*. The second staff continues the piece and ends with a double bar line.

# RHYTHM STUDIES

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

25 26 27 28

29 30 31 32

33 34 35 36

# RHYTHM STUDIES

37 38 39 40

4/4

41 42 43 44

4/4

45 46 47 48

4/4

49 50 51 52

4/4

53 54 55 56

4/4

57 58 59 60

3/4

61 62 63 64

3/4

65 66 67 68

2/4

69 70 71 72

2/4

# 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.

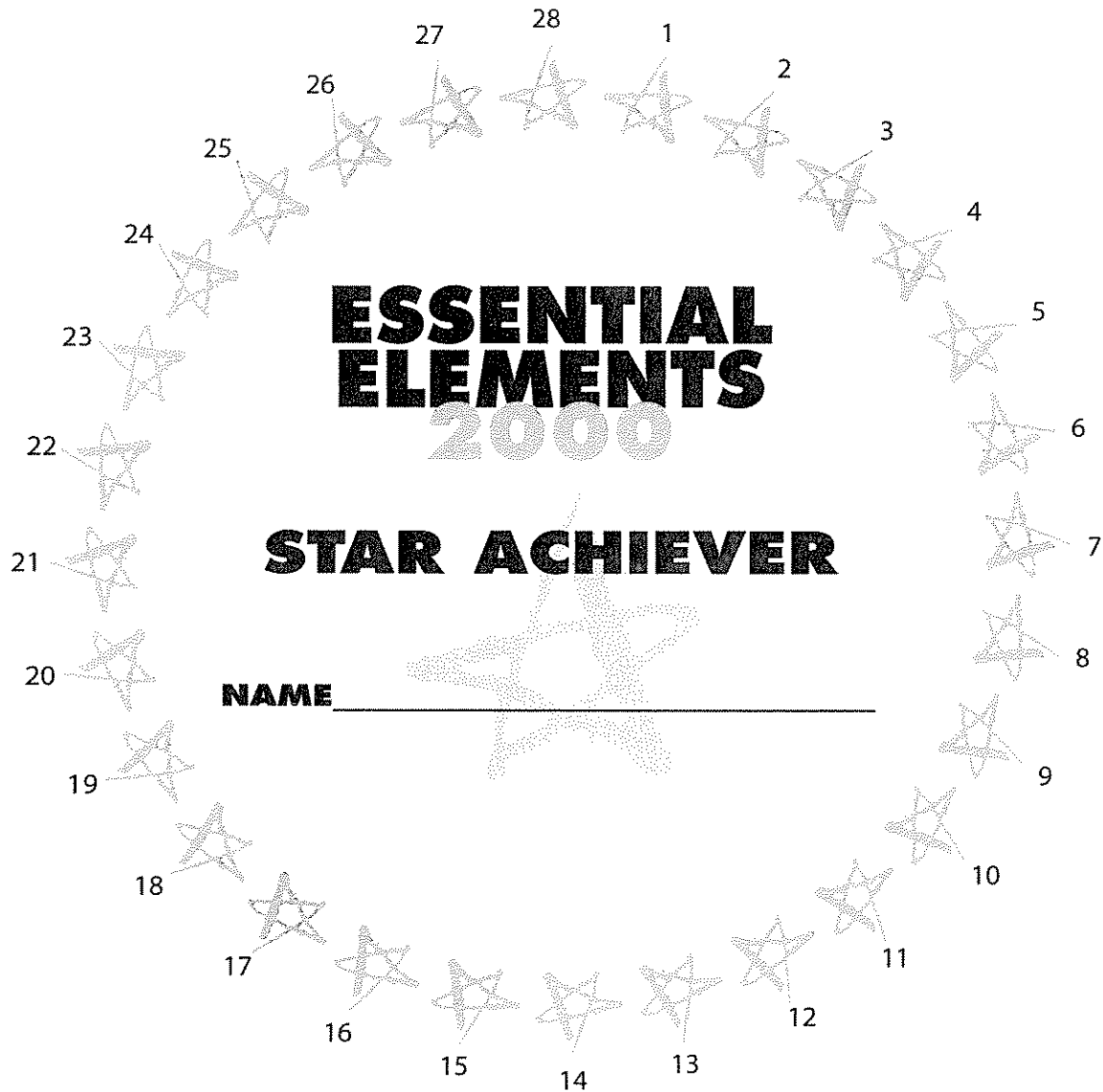
THEORY

## 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

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



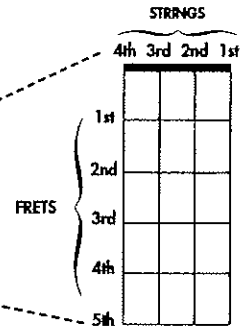
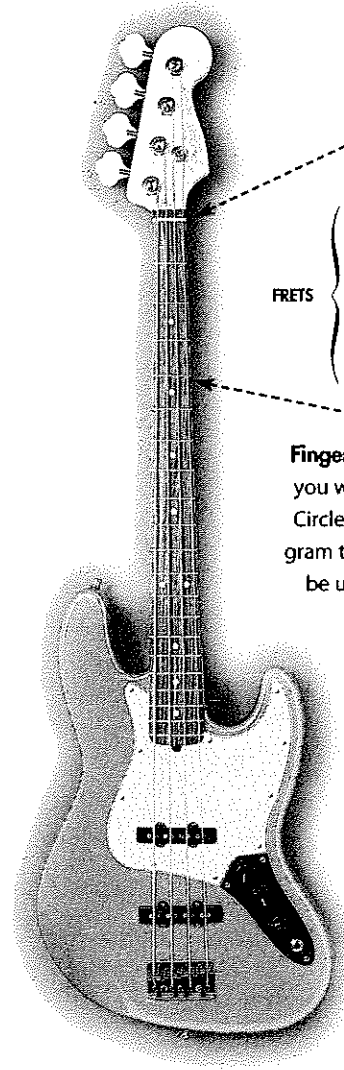
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|--|--|
| 1. Page 2-3, The Basics                    | 15. Page 22, EE Quiz, No. 117              |
| 2. Page 5, EE Quiz, No. 13                 | 16. Page 23, Performance Spotlight         |
| 3. Page 6, EE Quiz, No. 19                 | 17. Page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

# FINGERING CHART

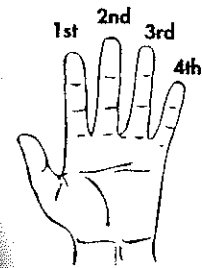
## ELECTRIC BASS

### Instrument Care Reminders

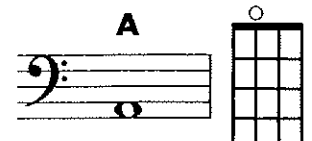
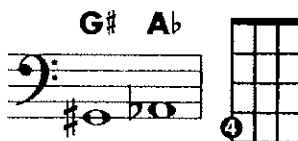
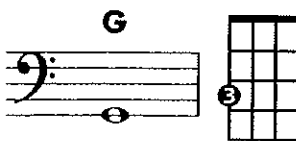
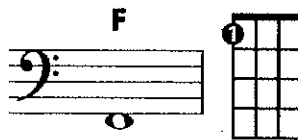
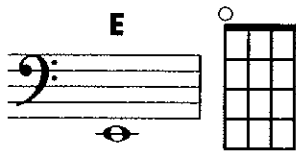
- Be sure your amplifier is turned off before plugging-in or unplugging the audio cable connecting it to your instrument.
- When unplugging a cable, hold it by the plug (not by the wire).
- After playing, wipe off the instrument and strings with a clean soft cloth. Return the instrument to its case.
- 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

**\***  
A# Bb

B

C

C# Db

D

D# Eb

E

F

F# Gb

G

G# Ab

A

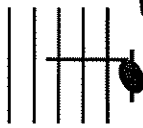
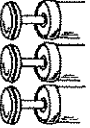

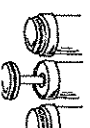
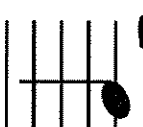
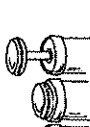

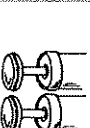
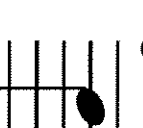
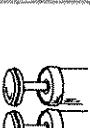

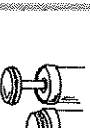
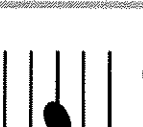
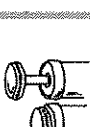




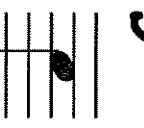
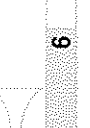

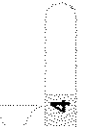











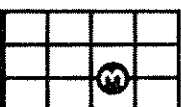




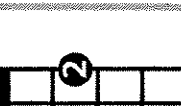

A# Bb

B

C



# B $\flat$ Concert Scale - Fingering Chart

	B $\flat$ /"Do"	C/"Re"	D/"Mi"	E $\flat$ /"Fa"	F/"So"	G/"La"	A/"Ti"	B $\flat$ /"Do"
Trumpet	  <b>C</b>	  <b>D</b>	  <b>E</b>	  <b>F</b>	  <b>G</b>	  <b>A</b>	  <b>B</b>	  <b>C</b>
Trombone	  <b>B<math>\flat</math></b>	  <b>C</b>	  <b>D</b>	  <b>E<math>\flat</math></b>	  <b>F</b>	  <b>G</b>	  <b>A</b>	  <b>B<math>\flat</math></b>
Electric Bass	 <b>B<math>\flat</math></b>	 <b>C</b>	 <b>D</b>	 <b>E<math>\flat</math></b>	 <b>F</b>	 <b>G</b>	 <b>A</b>	 <b>B<math>\flat</math></b>