

CLARINET

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39. It Is Well
40. La Copa De La Vida
41. My Way
42. Over The Rainbow
43. Pep Band Music
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45. Runaway Baby
46. Santa Claus Is Comin' To Town
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51. Student Groove (The Vibe)
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56. Warm Ups (UMASS BAND)
57. We Know What You Whisper
58. Blank Staff Paper
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60. Essential Elements Method Book
61. Note Map/Fingering Chart

What to practice first...

WINTERFEST SET LIST (Semester 1)

- 1) Cadence
- 2) The Tempest
- 3) Get Down On It
- 4) We Know What You Whisper
- 5) Angels We Have Heard On High
- 6) Santa Claus Is Comin' To Town
- 7) Optional Additions or C Minor Groove
- 8) Sponsor Song
- INTERMISSION
- 9) Canon Remix- (Combined Bands)
- 10) My Way (Small Ensemble)
- 11) 12 Bar Blues

ARTS ALIVE SET LIST (Semester 2)

- 1) Cadence
- 2) La Copa De La Vida
- 3) Optional Additions
- 4) Optional Additions
- 5) Sponsor Song
- INTERMISSION (Combined Bands)
- 6) The Tempest
- 7) Get Down On It
- 8) Crazy Jam (C Minor Groove)
- 9) We Know What You Whisper
- 10) Original Student Composition
- 11) 12 Bar Blues

Graduation - Pomp & Circumstance

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

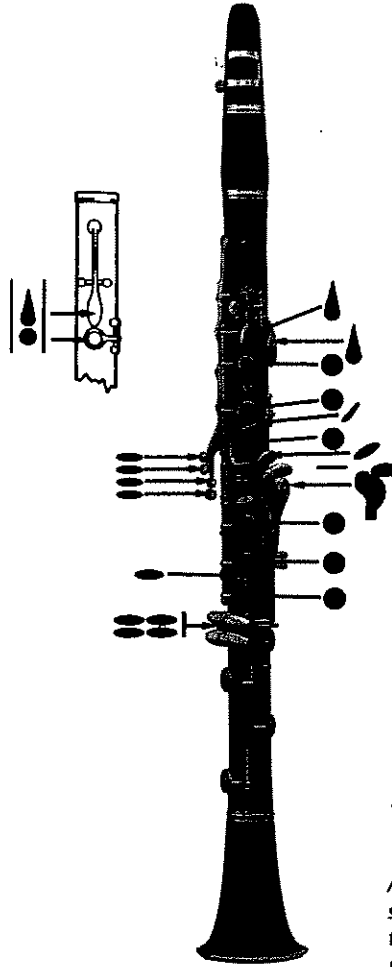
FINGERING CHART

B \flat CLARINET

Instrument Care Reminders

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

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



○ = Open
● = Pressed down

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

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

<p>E</p>	<p>F</p>	<p>F# G\flat</p>	<p>G</p>
<p>G# A\flat</p>	<p>A</p>	<p>A# B\flat</p>	<p>B</p>
<p>C</p>	<p>C# D\flat</p>	<p>D</p>	<p>D# E\flat</p>

FINGERING CHART

B \flat CLARINET

E

F

F# G \flat

G

G# A \flat

A

A# B \flat

B

C

C# D \flat

D

D# E \flat

E

F

F# G \flat

G

G# A \flat

A

A# B \flat

B

C

C# D \flat

D

D# E \flat

E

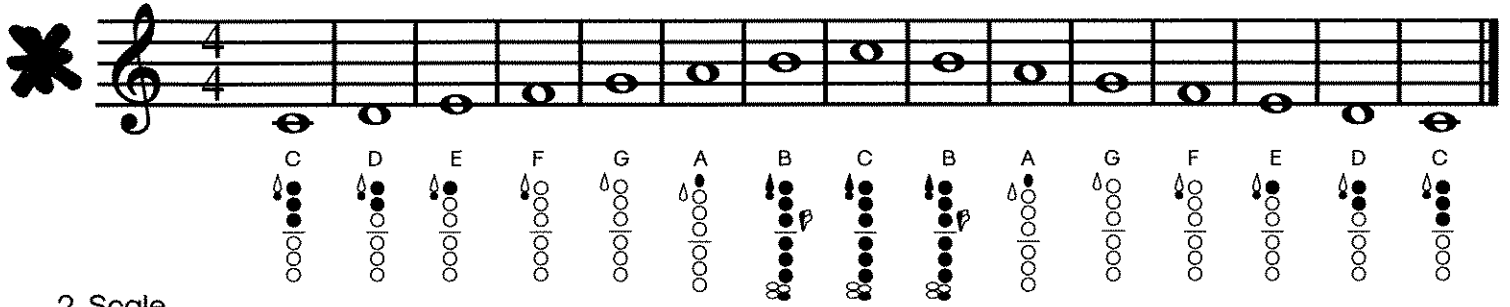
F

F# G \flat

G

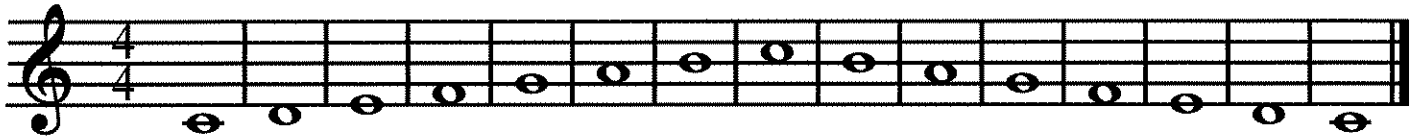
Concert Bb Scale

1. Scale with hints



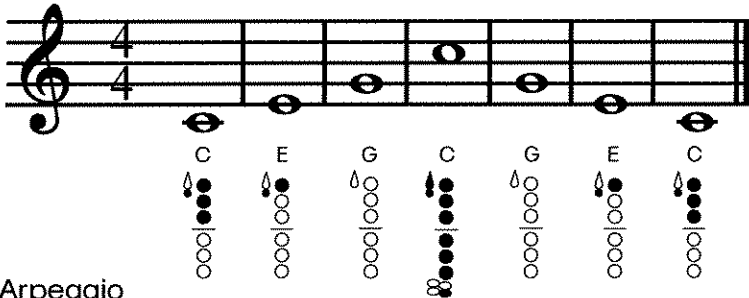
A musical staff in 4/4 time showing the Concert Bb scale. The notes are C, D, E, F, G, A, B, C, B, A, G, F, E, D, C. Below each note is a diagram of the clarinet keys with black dots indicating which keys to press for that note. A starburst symbol is at the beginning of the staff.

2. Scale



A musical staff in 4/4 time showing the notes of the Concert Bb scale: C, D, E, F, G, A, B, C, B, A, G, F, E, D, C.

3. Arpeggio with hints



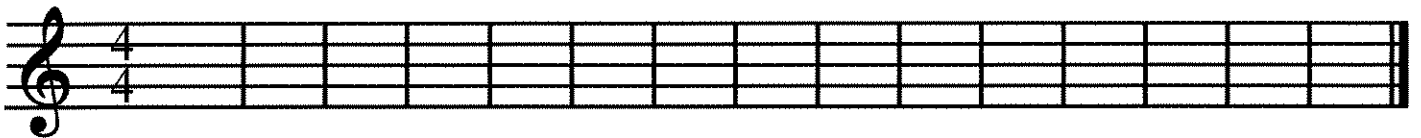
A musical staff in 4/4 time showing the arpeggio notes: C, E, G, C, G, E, C. Below each note is a diagram of the clarinet keys with black dots indicating which keys to press for that note.

4. Arpeggio



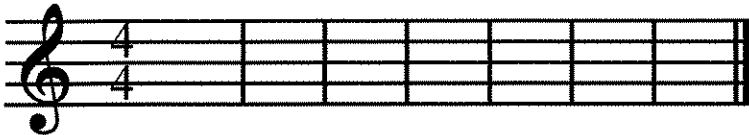
A musical staff in 4/4 time showing the notes of the arpeggio: C, E, G, C, G, E, C.

5. Draw the notes of the scale.



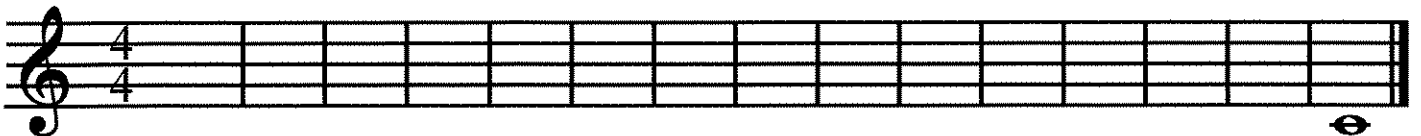
An empty musical staff in 4/4 time for drawing the notes of the scale.

6. Draw the notes of the arpeggio.



An empty musical staff in 4/4 time 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 4/4 time for filling in with notes from the scale. The final note, C, is already written in the last measure.

Concert Bb Scale

BRASS

Trumpet		C	D	E	F	G	A	B	C
F Horn		F	G	A	Bb	C	D	E	F
<small>*Lower octave</small>									
Trombone		Bb	C	D	Eb	F	G	A	Bb
Baritone		1	6	4	3	1	4	2	1
Tuba		Bb	C	D	Eb	F	G	A	Bb

WOODWINDS

Flute		Bb	C	D	Eb	F	G	A	Bb
Oboe		Bb	C	D	Eb	F*	G	A	Bb
<small>*Forked F</small>									
Clarinet		C	D	E	F	G	A	B	C
Alto/Bari Sax		G	A	B	C	D	E	F#	G
Tenor Sax		C	D	E	F	G	A	B	C
Bassoon		Bb	C	D	Eb	F	G	A	Bb
<small>● = whisper key</small>									

Concert C Scale

1. Scale with hints

A musical staff in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The staff contains 15 notes: D4, E4, F#4, G4, A4, B4, C#5, D5, C#5, B4, A4, G4, F#4, E4, D4. Below each note is a diagram of the clarinet keys and fingerings. A decorative flower icon is on the left.

2. Scale

A musical staff in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The staff contains 15 notes: D4, E4, F#4, G4, A4, B4, C#5, D5, C#5, B4, A4, G4, F#4, E4, D4.

3. Arpeggio with hints

A musical staff in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The staff contains 7 notes: D4, F#4, A4, D5, A4, F#4, D4. Below each note is a diagram of the clarinet keys and fingerings.

4. Arpeggio

A musical staff in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The staff contains 7 notes: D4, F#4, A4, D5, A4, F#4, D4.

5. Draw the notes of the scale.

An empty musical staff in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature, consisting of 15 measures.

6. Draw the notes of the arpeggio.

An empty musical staff in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature, consisting of 7 measures.

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

An empty musical staff in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature, consisting of 15 measures.

Concert C Scale

BRASS

Trumpet		D	E	F#	G	A	B	C#	D
F Horn		G	A	B	C	D	E	F#	G
Trombone Baritone		C	D	E	F	G	A	B	C
		6	4	2	1	4	2	4	3
Tuba		C	D	E	F	G	A	B	C

WOODWINDS

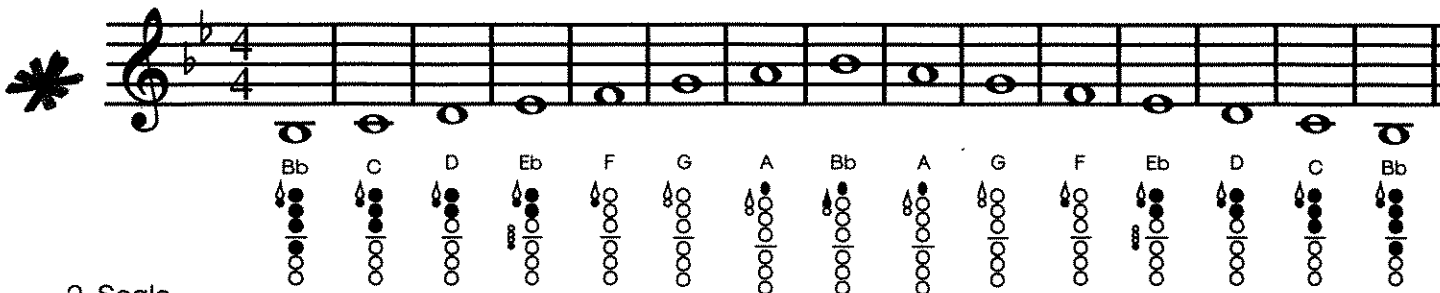
Flute		C	D	E	F	G	A	B	C
Oboe		C	D	E	F	G	A	B	C
Clarinet		D	E	F#	G	A	B*	C#*	D
Alto/Bari Sax		A	B	C#	D	E	F#	G#	A
Tenor Sax		D	E	F#	G	A	B	C#	D
Bassoon		C	D	E	F	G	A	B	C

Clarinet
*Alternate fingering

Bassoon
● = whisper key

Concert Ab Scale

1. Scale with hints



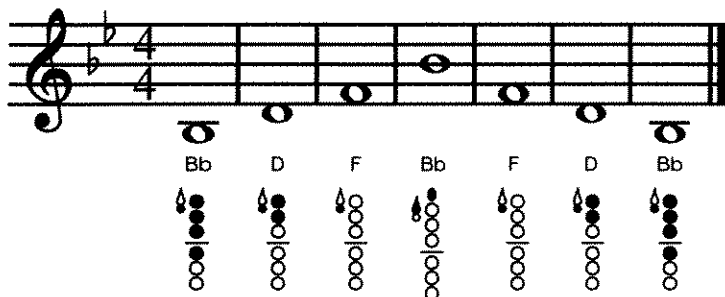
A musical staff in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The notes of the scale are: Bb, C, D, Eb, F, G, A, Bb, A, G, F, Eb, D, C, Bb. Below each note is a diagram showing the fingerings for the clarinet keys.

2. Scale



A musical staff in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The notes of the scale are: Bb, C, D, Eb, F, G, A, Bb, A, G, F, Eb, D, C, Bb.

3. Arpeggio with hints



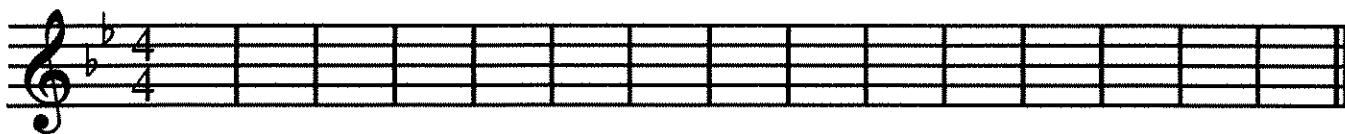
A musical staff in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The notes of the arpeggio are: Bb, D, F, Bb, F, D, Bb. Below each note is a diagram showing the fingerings for the clarinet keys.

4. Arpeggio



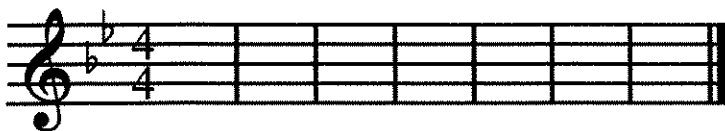
A musical staff in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The notes of the arpeggio are: Bb, D, F, Bb, F, D, Bb.

5. Draw the notes of the scale.



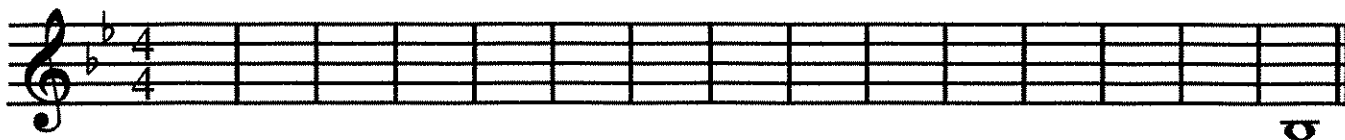
An empty musical staff in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature, intended for drawing the notes of the scale.

6. Draw the notes of the arpeggio.



An empty musical staff in treble clef with a key signature of two flats (Bb, Eb) and 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 treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature, intended for filling in notes from the scale in any order.

Concert Ab Scale

BRASS

Trumpet		Bb	C	D	Eb	F	G	A	Bb
F Horn		Eb	F	G	Ab	Bb	C	D	Eb
Trombone Baritone		Ab	Bb	C	Db	Eb	F	G	Ab
		3	1	6	5	3	1	4	3
Tuba		Ab	Bb	C	Db	Eb	F	G	Ab

WOODWINDS

Flute		Ab	Bb	C	Db	Eb	F	G	Ab
Oboe		Ab	Bb	C	Db	Eb*	F*	G	Ab
*Alternate fingering									
Clarinet		Bb	C	D	Eb	F	G	A	Bb
Alto/Bari Sax		F	G	A	Bb*	C	D	E	F
*Bis fingering - hover first finger over both top keys for entirety of scale.									
Tenor Sax		Bb*	C	D	Eb	F	G	A	Bb*
*Bis									
Bassoon		Ab	Bb	C	Db	Eb	F	G	Ab
• = whisper key									

Concert Bb Blues Scale

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

Concert C Minor Scale

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

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
 138 129 140 141 142 143 144 145 146 147 148 149 150
 151 152 153 154 155 156 157 158 159 160 161 162 163
 164 165 166 167 168 169 170 171 172 173 174 175 176
 177 178 179 180 181 182 183 184 185 186 187 188 189
 190 191 192 193 194 195

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

Lesson: 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16
 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32
 33 34 35 36 37 38 39

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

Lesson: 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16
 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32
 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)
Bb						
B						
C						
C#/Db						
D						
D#/Eb						
E						
F						
F#/Gb						
G						
G#/Ab						
A						

SCALE ASSIGNMENTS

CONCERT & JAZZ BAND

QUARTER 1

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

QUARTER 2

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

QUARTER 3

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

QUARTER 4

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

SYMPHONIC BAND

QUARTER 1

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

QUARTER 2

Bb Blues

QUARTER 3

Bb Chromatic (1 Octave)
C Major

QUARTER 4

C Minor

*Scale assignments subject to change

SCITECH BAND GROOVE CHART

-CHORD PROGRESSIONS FOR IMPROV-

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

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

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

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

-Chord progressions can be used in any key

Holiday Solos – Duets – Trios – Quartets

SOLOS (1+people)

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

DUETS

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

SOLOS, DUETS, TRIOS, QUARTETS

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

CIRCLE YOUR CHOICE ABOVE

Names: _____

Instruments: _____

12 BAR BLUES

Blues Scale

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

12 Bar Blues Progression

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

12 Bar Blues Licks

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

2) 4-b3-1

3) 1-b3-4

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

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

6) 1-b3-4-b5-5

Solos

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

2) 4-b3-1

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

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

Walking Bass Line - C Instruments

- (I) 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

SONATE

pour Clarinette avec accomp^t de Piano

CLARINETTE en SI^b

C. SAINT-SAËNS

Op. 167

à Monsieur Auguste PÉRIER
Professeur au Conservatoire de Musique de Paris

I

Allegretto

p

cresc. *mf*

dim. *p*

dim.

2 *p* *3*

1 *mf*

f

CLARINETTE

sempre f

dim. espressivo *p*

cresc.

Poco rit. **2** a. Tempo

f *pp*

dim.

cresc. *mf*

dim.

p

pp

sempre pp

1

II

Allegro animato

p

legg.

cresc.

f

1

p

cresc.

mf

p

CLARINETTE

This musical score for Clarinet consists of 13 staves of music. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score includes various dynamics and articulations:

- Staff 2: *cresc.* (crescendo) and *mf* (mezzo-forte).
- Staff 3: A boxed number **2** above the staff, and a first ending bracket labeled **1**.
- Staff 4: *p* (piano).
- Staff 9: *cresc.* (crescendo) and *f* (forte).
- Staff 10: A first ending bracket labeled **1**, and a triplet of eighth notes marked with a **3** below.
- Staff 11: A triplet of eighth notes marked with a **3** below.
- Staff 13: *pp* (pianissimo).

III

Lento

1

f sempre

7

1

Piano

pp

pp sempre

CLAR.

sempre pp

pp

ppp

8

segue

IV

Molto allegro

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It starts with a triplet of eighth notes marked with a '3' above and a 'p' (piano) dynamic below. The music is characterized by rapid sixteenth-note passages, often grouped in pairs and connected by slurs. The second staff continues this melodic line. The third staff features a key signature change to two flats (B-flat and E-flat). The fourth staff includes a fermata over a quarter note. The fifth staff shows a 'cresc.' (crescendo) marking. The sixth staff has a 'mf' (mezzo-forte) dynamic and a triplet of eighth notes. The seventh staff is marked with a 'f' (forte) dynamic. The eighth staff begins with a first ending bracket labeled '1' and a 'p' dynamic. The ninth staff includes a 'tr' (trill) marking and a 'mf' dynamic. The tenth staff concludes with a '3' marking over a triplet and the initials 'V. S.' at the bottom right.

CLARINETTE

The musical score for Clarinet on page 8 consists of ten staves of music. The first staff begins with a trill marked *tr*. The second staff features a dynamic marking of *f*. The third staff continues with melodic lines. The fourth staff includes the instruction *appassionato* and a dynamic marking of *sf*. The fifth staff also has a dynamic marking of *sf*. The sixth staff contains a first ending bracket labeled **2** and a dynamic marking of *ff*. The seventh staff shows a melodic line. The eighth staff has a dynamic marking of *p*. The ninth staff includes the performance directions *Poco riten.* and *a Tempo*, along with a dynamic marking of *dim.*. The final staff begins with a trill marked *tr* and a dynamic marking of *mf*.

CLARINETTE

First musical staff with a treble clef, a key signature of one sharp (F#), and a common time signature. It begins with a dynamic marking of *dr* (diminuendo) and a *cresc.* (crescendo) marking. The staff contains a melodic line with various intervals and a long slur.

Second musical staff with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a dynamic marking of *f* (forte) and a *p subito* (piano subito) marking. A box containing the number '3' is placed above the staff. The staff contains a melodic line with a long slur.

Third musical staff with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a *cresc.* (crescendo) marking and a *f* (forte) marking. The staff contains a melodic line with a long slur.

Fourth musical staff with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a *dim.* (diminuendo) marking and a *p cresc.* (piano crescendo) marking. The staff contains a melodic line with a long slur.

Fifth musical staff with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a *ff* (fortissimo) marking. The staff contains a melodic line with a long slur.

Sixth musical staff with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a *dr* (diminuendo) marking and a *dim. poco a poco* (diminuendo poco a poco) marking. The staff contains a melodic line with a long slur.

Seventh musical staff with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a *p* (piano) marking. The staff contains a melodic line with a long slur.

Eighth musical staff with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a *sempre p* (sempre piano) marking and a *legg.* (leggiero) marking. The staff contains a melodic line with a long slur.

Ninth musical staff with a treble clef, a key signature of one sharp (F#), and a common time signature. The staff contains a melodic line with a long slur.

Tenth musical staff with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a *1* marking. The staff contains a melodic line with a long slur.

Bb INSTRUMENTS
-LOW

Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(F) F C7 Dm B^b F C7

Soprano

Alto

Tenor

Bass

7 F C F F B^b F Dm F

S

A

T

B

14 F C7 F F sus4/B^b F

S

A

T

B

Bb INSTRUMENTS
-HIGH

Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(F) F C7 Dm B^b F C7

Soprano

Alto

Tenor

Bass

7 F C F F B^b F Dm F

S

A

T

B

14 F C7 F F sus4/B^b F

S

A

T

B

SciTech Band Audition

SYMPHONIC BAND AUDITION REQUIREMENTS

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

Additional Instructions

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

CONCERT BAND & JAZZ BAND AUDITION REQUIREMENTS

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

Additional Instructions

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



SYMPHONIC BAND AUDITION SCALE LIST

Instrument Key

C Instruments: Flute, Trombone, Baritone, Tuba, Piano, Mallets

Bb Instruments: Clarinet Trumpet, Tenor Sax

Eb Instruments: Alto Sax, Baritone Sax

Concert Bb Major Scale

C Instruments: Bb C D Eb F G A Bb

Bb Instruments: C D E F G A B C

Eb Instruments: G A B C D E F# G

Concert Bb Blues Scale

C Instruments: Bb Db Eb E F Ab Bb

Bb Instruments: C Eb F Gb G Bb C

Eb Instruments: G Bb C Db D F G

Concert Bb Chromatic Scale

C Instruments: Bb B C C# D D# E F F# G G# A Bb

Bb Instruments: C C# D D# E F F# G G# A Bb B C

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



SciTech Band

THE PRIDE OF SPRINGFIELD

AUDITION SCORE SHEET

(or Test Score Sheet)

Name: _____

I am auditioning for Concert Band Jazz Band
 Stomp Percussion Ensemble Other _____

Please check all that apply.

CATEGORY	MASTERY 4	PROFICIENT 3	DEVELOPING 2	EMERGING 1
DESCRIPTION OF LEVELS	<ul style="list-style-type: none"> Indicates a mastery level, exceeding expectations. Student rarely needs assistance with demanding tasks, is self-motivated, and produces consistently high-quality work. 	<ul style="list-style-type: none"> Reaches expected (or proficient) level for this task. Student produces quality work and occasionally needs assistance with demanding tasks. 	<ul style="list-style-type: none"> Indicates a developing level for this task. Student produces required work with teacher direction and support. 	<ul style="list-style-type: none"> Indicates an emerging level for this task. Student requires constant teacher direction, support, and assistance.
GRADING (if applicable)	A (100-90)	B (89-80)	C (79-70)	D (69-60)
TONE QUALITY (4 Points)				
RHYTHMIC ACCURACY (4 Points)				
NOTE ACCURACY (4 Points)				
DYNAMICS (4 Points)				
ARTICULATION (4 Points)				
INTONATION (4 Points)				
EXPRESSION (4 Points)				
SIGHT-READING (4 Points)				
PERCUSSION TECHNIQUE -Posture for Wind Players- (4 Points)				
TOTAL POINTS 36 Points Possible	COMMENTS			

Audition Prepared Solo - Symphonic Band

Clarinet in B \flat
& Bass Clarinet

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score consists of three staves of music in 4/4 time. The first staff begins with a treble clef and a 4/4 time signature. It starts with a whole rest, followed by a series of eighth and quarter notes. A dynamic marking of *mf* is placed below the first note. The second staff continues the melody with similar rhythmic patterns, ending with a dynamic marking of *p*. The third staff features a more rhythmic pattern of eighth notes, with a dynamic marking of *f* placed below the first note. The piece concludes with a double bar line.

Audition Prepared Solo - ADVANCED BAND

Clarinet in B \flat
Bass Clarinet

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score consists of four staves of music in 4/4 time, written in the key of B-flat major. The first staff begins with a *mf* dynamic marking and a long slur over the first six measures. The second staff features a *p* dynamic marking and a 'Swing!' instruction with a triplet symbol (three eighth notes beamed together). The third staff starts with a *f* dynamic marking and includes accents over several notes. The fourth staff concludes the piece with a final slur and a double bar line.

ANGELS WE HAVE HEARD ON HIGH

Clarinet / Bass Clarinet

Traditional French Carol

Soprano

Musical notation for the Soprano part, measures 1 through 21. The notation is on a single treble clef staff in 4/4 time. Measures 1-7 are quarter notes, measures 8-14 are eighth notes, and measures 15-21 are quarter notes. An 'Intro' box is placed above measure 19.

Alto

Musical notation for the Alto part, measures 1 through 21. The notation is on a single treble clef staff in 4/4 time. Measures 1-7 are quarter notes, measures 8-14 are eighth notes, and measures 15-21 are quarter notes. An 'Intro' box is placed above measure 19.

Tenor

Musical notation for the Tenor part, measures 1 through 21. The notation is on a single treble clef staff in 4/4 time. Measures 1-7 are quarter notes, measures 8-14 are eighth notes, and measures 15-21 are quarter notes. An 'Intro' box is placed above measure 19.

Bass

Musical notation for the Bass part, measures 1 through 21. The notation is on a single treble clef staff in 4/4 time. Measures 1-7 are quarter notes, measures 8-14 are eighth notes, and measures 15-21 are quarter notes. An 'Intro' box is placed above measure 19.

Clarinet in B \flat
DOUBLES ALTO SAX 1

Birdland

Music by Josef Zawinul
Arranged by Michael Sweeney

$\text{♩} = 152$

9

mf

17

25

22

27

33

32

mf

42 %

38

mf

43

50

49

58

54

59

To Coda ⊕

68

76

64

77

Solo

82

D.C. al Coda

⊕ Coda

92

94

Bb

31.

BLUE MOON

The musical score is written in Bb major and 4/4 time. It consists of ten staves of music. The first staff begins with a treble clef and a common time signature. The melody is written in a simple, accessible style. The chords are indicated above the notes. The score includes a first ending and a second ending. The key signature is Bb, and the time signature is 4/4.

Chords and notes for each staff:

- Staff 1: F, Dmi, Gmi, C7, F, Dmi, Gmi, C7
- Staff 2: F, Dmi, Gmi7, F, Bb, F, C7
- Staff 3: F, Dmi, Gmi, C7, F, Dmi7, Gmi, C7
- Staff 4: F, Dmi, Gmi7, F, Gmi7, F
- Staff 5: Gmi7, C7, F, Gmi7, C7, F
- Staff 6: Bbmi7, Eb7, Ab, C, G7, Gmi7, C7
- Staff 7: F, Dmi, Gmi7, C7, F, Dmi, Gmi, C7
- Staff 8: F, Dmi, Gmi7, 1. F, Gmi7, F, C7
- Staff 9: 2. F, Gmi7, F
- Staff 10: (Empty staff)

Clarinet in B \flat

Canon Remix

Pachelbel / Arr. Bernice

4 5

11 13 *mf*

19 21

27 29

34 37

41 45 *f*

48 53 8

61 69 *mf*

69 77 *f*

83

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



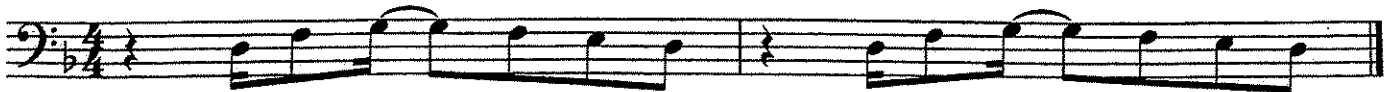
E G A G F# E E G A G F# E

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

Melody - Bb
-Trumpet
-Clarinet
-Tenor Sax

Carol of The Bells

Quartet Version

arr. Turgeon & Bernice

Soli
mp

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

B

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

E *rit.*

Detailed description: The score is written on a single treble clef staff in 4/4 time. It begins with a rest followed by a melodic line starting on G4. The first measure is marked 'Soli' and 'mp'. The melody continues with eighth and quarter notes. At the end of the first line, there is a fermata. The second line continues the melody. The third line also continues the melody. The fourth line begins with a 'rit.' marking and ends with a fermata. This is followed by a key signature change to three sharps (F#, C#, G#) and a 3/4 time signature change. Section 'A' begins with an 'a tempo - Repeat 4x' instruction and a 'f' dynamic. Section 'B' continues with eighth notes and accents. Section 'C' features a 'mf' dynamic and a slur over a phrase. Section 'D' is marked 'Repeat 3x' and 'f'. Section 'E' concludes with a 'rit.' marking and a final fermata.

Bass Line - Bb
-Clarinet
-Bass Clarinet
-Trumpet
-Tenor Sax

Carol of The Bells

Quartet Version

arr. Turgeon & Bernice

The musical score is written on a single treble clef staff in 3/4 time. It begins with a *mp* dynamic and features a series of eighth notes with a slur. The second measure includes a *rit.* marking. The score contains several boxed letter markers: 'A' (with a repeat sign and *a tempo - Repeat 4x*), 'B', 'C' (with *mf*), 'D' (with *f* and *Repeat 3x*), and 'E'. A 3/4 time signature change is indicated in the fourth measure. The piece concludes with a final note and a double bar line.

Chained To The Rhythm

As Recorded by Katy Perry

arr. Bernice

Melody B \flat (LOW)

Groovy ♩ = 103-105

Optional 4 bar vamp

3

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

7 **B**

10 1. **C**

13 2. **C** *mf* soli off -2

16 **D** *f* tutti off -4

19

E 22 3

25 F

Musical staff 25-27: Treble clef, key signature of two sharps (F# and C#). Measure 25 starts with a triplet of eighth notes. Measures 26 and 27 contain eighth-note patterns with slurs and accents.

28 G

Musical staff 28-30: Treble clef, key signature of two sharps. Measure 28 starts with a triplet of eighth notes. Measures 29 and 30 contain eighth-note patterns with slurs and accents.

31 *To Coda (2nd Time)* H

Musical staff 31-34: Treble clef, key signature of two sharps. Measure 31 starts with a triplet of eighth notes. Measures 32 and 33 contain eighth-note patterns with slurs and accents. Measure 34 ends with a fermata. Dynamic marking *mp* is present at the end of the staff.

I

35 *off -2*

Musical staff 35-38: Treble clef, key signature of two sharps. Measure 35 starts with a half note. Measures 36 and 37 contain eighth-note patterns with slurs and accents. Measure 38 ends with a fermata.

J

39

Musical staff 39-41: Treble clef, key signature of two sharps. Measure 39 starts with a half note. Measures 40 and 41 contain eighth-note patterns with slurs and accents.

K *soli* *off -2*

Musical staff 42-44: Treble clef, key signature of two sharps. Measure 42 starts with a half note. Measures 43 and 44 contain eighth-note patterns with slurs and accents.

D.S. % al Coda
off -4

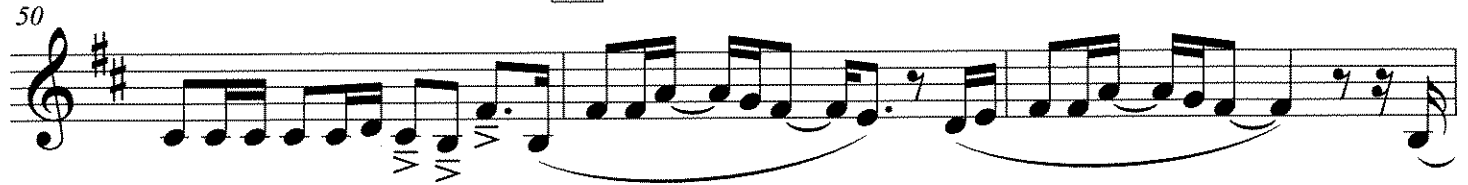
45

Musical staff 45-46: Treble clef, key signature of two sharps. Measure 45 starts with a half note. Measure 46 contains eighth-note patterns with slurs and accents, ending with a double bar line and repeat sign.

47 solo/soli *mf*



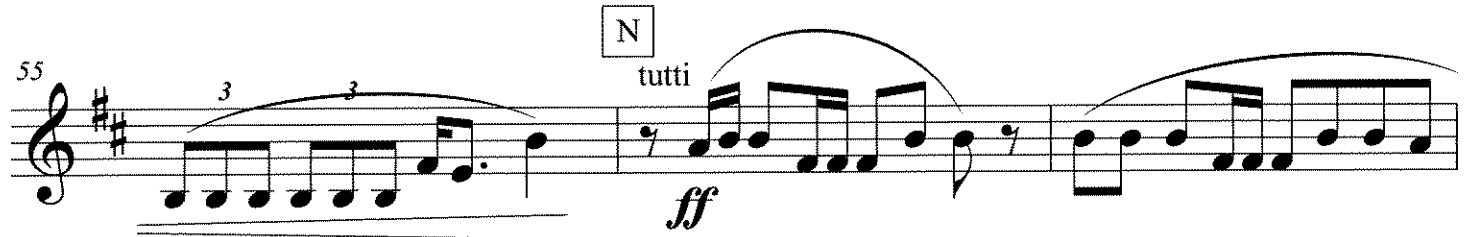
50



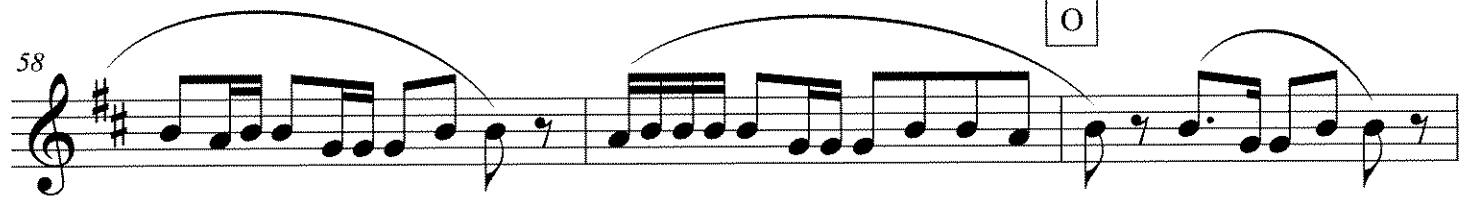
53



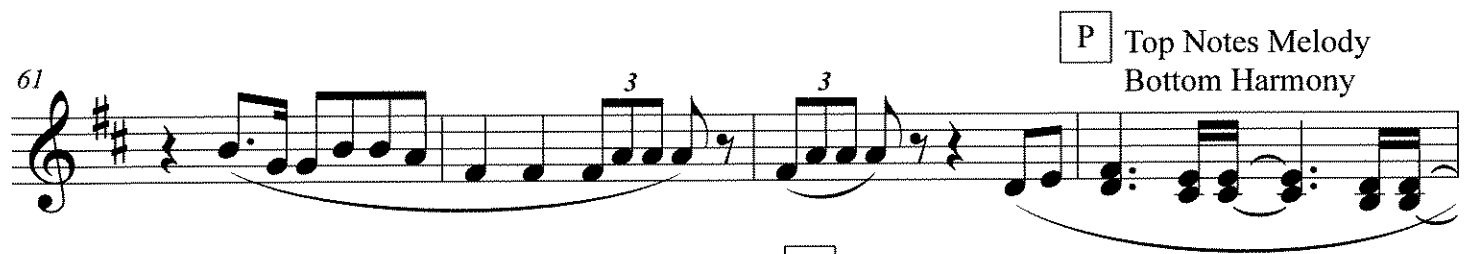
55 *ff* tutti



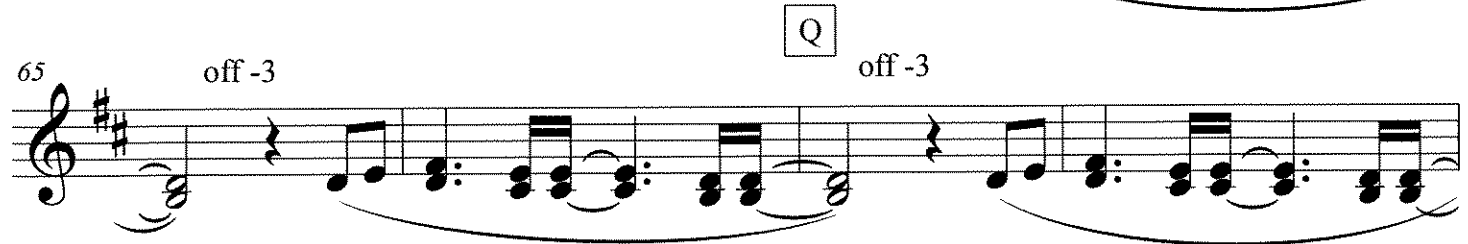
58



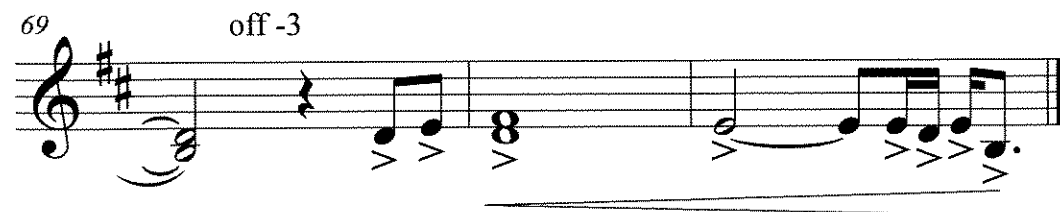
61 *P* Top Notes Melody
Bottom Harmony



65 off -3 *Q* off -3



69 off -3



Chained To The Rhythm

As Recorded by Katy Perry

arr. Bernice

Melody B \flat (HIGH)

Groovy ♩ = 103-105

Optional 4 bar vamp

3

A

on cue

off -2

f

7

B

10

1.

13

2.

C

soli

off -2

mf

16

D

off -4

tutti

f

19

E

22

3

25 F

Musical staff 25-27: Treble clef, key signature of two sharps (F# and C#). Measure 25 starts with a triplet of eighth notes. Measures 26 and 27 continue with eighth notes, some beamed in pairs. A fermata is placed over the final note of measure 27.

28 G

Musical staff 28-30: Treble clef, key signature of two sharps. Measure 28 begins with a triplet of eighth notes. Measures 29 and 30 feature eighth notes with beamed pairs. A fermata is placed over the final note of measure 30.

To Coda (2nd Time)

31

Musical staff 31-33: Treble clef, key signature of two sharps. Measure 31 starts with a triplet of eighth notes. Measures 32 and 33 continue with eighth notes and beamed pairs. A fermata is placed over the final note of measure 33.

H I off -2

34 *mp*

Musical staff 34-37: Treble clef, key signature of two sharps. Measure 34 begins with a triplet of eighth notes. Measures 35 and 36 feature eighth notes with beamed pairs. A fermata is placed over the final note of measure 37. The dynamic marking *mp* is written below the staff.

38 J

Musical staff 38-40: Treble clef, key signature of two sharps. Measure 38 starts with a triplet of eighth notes. Measures 39 and 40 continue with eighth notes and beamed pairs. A fermata is placed over the final note of measure 40.

41 K soli

Musical staff 41-43: Treble clef, key signature of two sharps. Measure 41 begins with a triplet of eighth notes. Measures 42 and 43 continue with eighth notes and beamed pairs. A fermata is placed over the final note of measure 43. The dynamic marking *soli* is written above the staff.

44 off -2 D.S. % al Coda

off -4

Musical staff 44-46: Treble clef, key signature of two sharps. Measure 44 starts with a triplet of eighth notes. Measures 45 and 46 continue with eighth notes and beamed pairs. A fermata is placed over the final note of measure 46. The dynamic marking *D.S. % al Coda* is written above the staff, and *off -4* is written below the staff.

47 *solo/soli*
mf

50 **M**

53

N 56 *tutti*
ff

59 **O**

62 **P** Top Notes Melody
Bottom Harmony *off -3*

66 **Q** *off -3* *off -3*

70

Chained To The Rhythm

As Recorded by Katy Perry

arr. Bernice

Countermelody Bb

Solo Part Bb

LOW

Groovy ♩ = 103-105

Optional 4 bar vamp

A

4 3 *f*

B

9

C

12

1. 2. 4

D

18

E F G H

To Coda (2nd Time)

4 4 3 5

I

35

J

mp

K

41

D.S. al Coda

4

L \oplus Coda

M

N

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

Musical staff 47-56: Treble clef, key signature of two sharps (F# and C#). Measure 47 starts with a whole rest, followed by a triplet of eighth notes. Measure 48 has a whole rest. Measure 49 has a quarter note followed by a quarter rest. Measure 50 has a quarter note followed by a quarter rest. Measure 51 has a quarter note followed by a quarter rest. Measure 52 has a quarter note followed by a quarter rest. Measure 53 has a quarter note followed by a quarter rest. Measure 54 has a quarter note followed by a quarter rest. Measure 55 has a quarter note followed by a quarter rest. Measure 56 has a quarter note followed by a quarter rest. Dynamics: *mf* (measures 49-52), *ff* (measures 53-56). Performance markings: **3** (triplet), **5** (fingerings), solo line (measures 53-56).

57 **O** **P**

Musical staff 57-60: Treble clef, key signature of two sharps. Measure 57 has a quarter note followed by a quarter rest. Measure 58 has a quarter note followed by a quarter rest. Measure 59 has a quarter note followed by a quarter rest. Measure 60 has a quarter note followed by a quarter rest. Performance markings: **O** (overbow), **P** (pizzicato).

61 **3**

Musical staff 61-64: Treble clef, key signature of two sharps. Measure 61 has a quarter note followed by a quarter rest. Measure 62 has a quarter note followed by a quarter rest. Measure 63 has a quarter note followed by a quarter rest. Measure 64 has a quarter note followed by a quarter rest. Performance marking: **3** (triplet).

65 **Q**

Musical staff 65-67: Treble clef, key signature of two sharps. Measure 65 has a quarter note followed by a quarter rest. Measure 66 has a quarter note followed by a quarter rest. Measure 67 has a quarter note followed by a quarter rest. Performance marking: **Q** (quasi).

68 optional 8va **3** Top Note Harmony

Musical staff 68-71: Treble clef, key signature of two sharps. Measure 68 has a quarter note followed by a quarter rest. Measure 69 has a quarter note followed by a quarter rest. Measure 70 has a quarter note followed by a quarter rest. Measure 71 has a quarter note followed by a quarter rest. Performance markings: optional 8va (measures 70-71), **3** (triplet), Top Note Harmony (measures 70-71).

Chained To The Rhythm

As Recorded by Katy Perry

arr. Bernice

Countermelody Bb

Solo Part Bb

HIGH

Groovy ♩ = 103-105

Optional 4 bar vamp

A

Musical staff for section A, starting at measure 1. It features a 4-measure rest followed by a 3-measure rest, then a quarter note, eighth notes, and a quarter note. The staff ends with a dynamic marking of *f*.

B

9

Musical staff for section B, starting at measure 9. It contains eighth notes with slurs and a dynamic marking of *f*. An annotation "optional 8va" is placed above the staff.

C

12

Musical staff for section C, starting at measure 12. It features two first endings (1. and 2.) with slurs, followed by a 4-measure rest. The staff ends with a dynamic marking of *f*.

D

E

F

G

H

To Coda (2nd Time)

18

Musical staff for sections D through H, starting at measure 18. It consists of four 4-measure rests (D, E, F) followed by a 3-measure rest (G) and a 5-measure rest (H). A double bar line with a repeat sign is at the beginning. The staff ends with a dynamic marking of *f*.

I

J

35

Musical staff for sections I and J, starting at measure 35. It features a 3-measure rest (I), followed by eighth notes with slurs (J). The staff ends with a dynamic marking of *mp* and an annotation "optional 8va".

K

D.S. al Coda

41

Musical staff for section K, starting at measure 41. It features eighth notes with slurs, followed by a 4-measure rest. The staff ends with a dynamic marking of *f*.

L \oplus Coda

M

N

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

O

57

P

61 **3**

Q

65

Top Note
Harmony

68 **3**

Chained To The Rhythm

As Recorded by Katy Perry

arr. Bernice

Bass Line Bb (LOW)

Groovy ♩ = 103-105

Optional 4 bar vamp

mf -First 5 notes of each measure essential / others optional

3

A

5

f

7

10

13

mf

D

18

f

Bass Line Bb (LOW), p. 2 Chained To The Rhythm

20 E



Musical staff 20-22: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a rhythmic bass line with eighth and sixteenth notes. A boxed letter 'E' is positioned above the staff.

23



Musical staff 23-25: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a rhythmic bass line. A boxed letter 'F' is positioned to the left of the staff.

26 G



Musical staff 26-27: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a rhythmic bass line. A boxed letter 'G' is positioned below the staff.

28



Musical staff 28-30: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a rhythmic bass line.

31 *To Coda (2nd Time)*



Musical staff 31-33: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a rhythmic bass line. A boxed letter 'H' is positioned to the left of the staff.

34 I



Musical staff 34-36: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a rhythmic bass line. A boxed letter 'I' is positioned above the staff. The dynamic marking *mp* is written below the staff.

37 J



Musical staff 37-39: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a rhythmic bass line. A boxed letter 'J' is positioned above the staff.

40



Musical staff 40-42: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a rhythmic bass line.

43 *D.S. % al Coda*



Musical staff 43: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a few notes, including a long note with a fermata. A boxed letter 'K' is positioned to the left of the staff.

L \ominus Coda

M

47

Musical staff 47-52. Treble clef, key signature of two sharps (F# and C#). The staff contains a bass line starting with a half note G4, followed by quarter notes A4, B4, C5, and D5. A dynamic marking of *mf* is placed below the first measure.

53

Musical staff 53-56. Treble clef, key signature of two sharps. The staff contains a bass line with a half note G4, followed by a half note G4 tied to the next measure. A dynamic marking of *ff* is placed below the second measure.

57

Musical staff 57-58. Treble clef, key signature of two sharps. The staff contains a bass line with eighth notes: G4, A4, B4, C5, D5, C5, B4, A4, G4.

59

Musical staff 59-61. Treble clef, key signature of two sharps. The staff contains a bass line with eighth notes: G4, A4, B4, C5, D5, C5, B4, A4, G4.

62

Musical staff 62-64. Treble clef, key signature of two sharps. The staff contains a bass line with eighth notes: G4, A4, B4, C5, D5, C5, B4, A4, G4.

65

Musical staff 65-66. Treble clef, key signature of two sharps. The staff contains a bass line with eighth notes: G4, A4, B4, C5, D5, C5, B4, A4, G4.

Q

67

Musical staff 67-69. Treble clef, key signature of two sharps. The staff contains a bass line with eighth notes: G4, A4, B4, C5, D5, C5, B4, A4, G4.

70

Musical staff 70-71. Treble clef, key signature of two sharps. The staff contains a bass line with eighth notes: G4, A4, B4, C5, D5, C5, B4, A4, G4.

Bb

CHAMELEON

- HERBIE HANCOCK / 79
PAUL JACKSON /
HARVEY MASON / BENNIE MAURPIN

(MED. FUNK)

INTRO

(BASS) N.C.

Handwritten bass line for the intro in B-flat major, 4/4 time. It starts with a non-chordal (N.C.) figure and consists of a rhythmic pattern of eighth and quarter notes.

A

First staff of section A. Chords: C-7, F7, C-7, F7. Includes the instruction "BASS CONT. SIM." (Bass continues similarly).

Second staff of section A. Chords: C-7, F7, C-7, F7.

B

First staff of section B. Chords: C-7, F7, C-7, F7 (PLAY 3x).

Second staff of section B. Chords: C-7, F7, N.C. This staff includes a double bar line and a final chord.

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 eighth and sixteenth notes, rests, and repeat signs. The staves are labeled as follows:

- C**: Treble clef, C major key signature.
- Bb**: Treble clef, B-flat major key signature.
- Eb**: Treble clef, E-flat major key signature.
- Bass Clef High**: Bass clef, B-flat major key signature.
- Bass Clef Low**: Bass clef, B-flat major key signature.

The music is written in a style that suggests a bass line, with frequent use of eighth and sixteenth notes and rests, creating a rhythmic pattern. Each staff begins with a repeat sign, indicating a recurring melodic or rhythmic motif.

Clarinet in B \flat

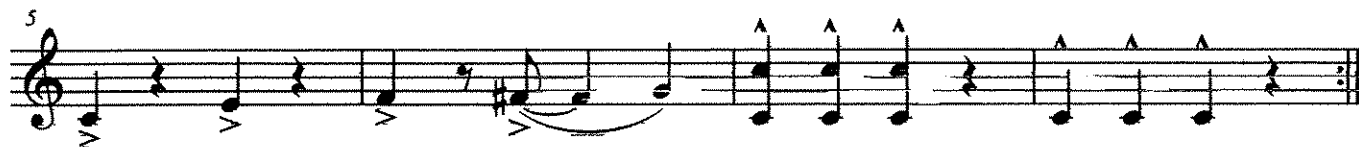
Cheer # 1

arr. Bernice

Watch Conductor
Slow-Fast



optional *g^{ua}*



Eye Of The Tiger

For Zanetti

Flute
Piano

Musical staff for Flute/Piano in 4/4 time, key of B-flat major. The melody consists of eighth notes: A, A, G, A, A, G, A, A, G, F. The staff includes a treble clef, a key signature of one flat, and a 4/4 time signature.

Clarinet
Trumpet
(LOW)

Musical staff for Clarinet Trumpet (LOW) in 4/4 time, key of B-flat major. The melody consists of eighth notes: B, B, A, B, B, A, B, B, A, G. The staff includes a treble clef, a key signature of one flat, and a 4/4 time signature.

Clarinet
Trumpet
(HIGH)

Musical staff for Clarinet Trumpet (HIGH) in 4/4 time, key of B-flat major. The melody consists of eighth notes: B, B, A, B, B, A, B, B, A, G. The staff includes a treble clef, a key signature of one flat, and a 4/4 time signature.

Alto Sax

Musical staff for Alto Sax in 4/4 time, key of D major. The melody consists of eighth notes: F#, F#, E, F#, F#, E, F#, F#, E, D. The staff includes a treble clef, a key signature of two sharps, and a 4/4 time signature.

Trombone

Musical staff for Trombone in 4/4 time, key of B-flat major. The melody consists of eighth notes: A2, A2, G4, A2, A2, G4, A2, A2, G4, F1. The staff includes a bass clef, a key signature of one flat, and a 4/4 time signature.

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)

Alto Sax

Trombone
Euphonium
(HIGH)

Trombone
Euphonium
Tuba
(LOW)

Chord symbols for Flute/Piano: Bb, Bb Ab, Ab Gb, Gb F, Ab F Ab

Chord symbols for Clarinet/Trumpet (LOW): C, C Bb, Bb Ab, Ab G, Bb G Bb

Chord symbols for Clarinet/Tenor Sax/Trumpet (HIGH): C, C Bb, Bb Ab, Ab G, Bb G Bb

Chord symbols for Alto Sax: G, G F, F Eb, Eb D, F D F

Chord symbols for Trombone/Euphonium (HIGH): Bb, Bb Ab, Ab Gb, Gb F, Ab F Ab

Chord symbols for Trombone/Euphonium/Tuba (LOW): Bb, Bb Ab, Ab Gb, Gb F, Ab F Ab

Alto Sax: Octave Key HIGH, No Octave Key LOW

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

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

Flute Piano

Clarinet Trumpet (LOW)

Clarinet Tenor Sax Trumpet (HIGH)

Alto Sax

Trombone Euphonium

Chord symbols for Flute Piano: Bb, Db, Eb, E, Eb, E, Eb, E, Eb, Db, Bb, Ab, Bb, Bb

Chord symbols for Clarinet Trumpet (LOW): C, Eb, F, F#, F, F#, F, F#, F, Eb, C, Bb, C, C

Chord symbols for Clarinet Tenor Sax Trumpet (HIGH): C, Eb, F, F#, F, F#, F, F#, F, Eb, C, Bb, C, C

Chord symbols for Alto Sax: G, Bb, C, C#, C, C#, C, C#, C, Bb, G, F, G, G

Chord symbols for Trombone Euphonium: Bb, Db, Eb, E, Eb, E, Eb, E, Eb, Db, Bb, Ab, Bb, Bb

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

Chord symbols for Flute/Piano: Bb Db Bb Eb Db Bb Bb Db E Eb Db Bb

Chord symbols for Clarinet/Trumpet (LOW): C Eb C F Eb C C Eb F# F Eb C

Chord symbols for Clarinet/Tenor Sax/Trumpet (HIGH): C Eb C F Eb C C Eb F# F Eb C

Chord symbols for Alto Sax: G Bb G C Bb G G Bb C# C Bb G

Chord symbols for Trombone/Euphonium: 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

Alto Sax: Octave Key HIGH
No Octave Key LOW

Piano: Bbm (2 Beats Hold)

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

Clarinet
Trumpet
(LOW)

Feeling Good

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

Words and Music by Leslie Bricusse & Anthony Newley

♩ = 60

Slowly, Freely

Cm Cm/Bb Abmaj7 Cm/G G7 Cm Cm/Bb

Birds fly-ing high, you know how I feel. Sun in the sky,

4 Abmaj7 Cm/G G Cm Cm/Bb

You know how I feel. Breeze drift-ing on by,

6 Am7(b5) Abmaj7 Abmaj13 Fm11 Dm7(b5)

You know how I feel. It's a new dawn, it's a new day, it's a new life

9 G7

for me and I'm feel-ing good.

A

Exercise A: Treble clef, 4/4 time signature. Five measures of whole notes: G2, A2, B2, C3, D3.

6 **B**

Exercise B: Treble clef, five measures of whole notes: E2, F2, G2, A2, B2.

11 **C** **D**

Exercise C: Treble clef, 4/4 time signature. Five measures of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3.

Exercise D: Treble clef, 4/4 time signature. Five measures of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2.

Melody Bb
LOW

Get Down On It

As Recorded by Kool & The Gang
arr. Bernice

Funk Beat ♩ = 112

A

4 3

B

Hits
f

C

15 Play Hits (optional) on Beats 3&4

D

19

E

22 off -2

F

25

27 off -2 optional To Coda Last Time
f

G

Get Down On It

Melody Bb (LOW), p. 2

Play Hits (optional)
on Beats 3&4

31 H

35 I

J
41

K \ominus Coda L M

45

54

N
57

60 O REPEAT 4X

tutti

64

Melody Bb
HIGH

Get Down On It

As Recorded by Kool & The Gang
arr. Bernice

Funk Beat ♩ = 112

The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a 'Funk Beat' section at a tempo of 112. The notation includes various rhythmic patterns such as quarter notes, eighth notes, and sixteenth notes, often with accents and slurs. Section A (measures 1-4) features a 4-measure rest followed by a 3-measure rest. Section B (measures 5-8) contains a series of accented eighth notes with a forte (*f*) dynamic. Section C (measures 9-12) includes 'Hits' (accented eighth notes) and a 3-measure rest. Section D (measures 13-16) is marked 'Play Hits (optional) on Beats 3&4'. Section E (measures 17-20) continues the eighth-note pattern. Section F (measures 21-23) includes an 'off -2' instruction. Section G (measures 24-26) is marked 'To Coda Last Time' and 'optional', with an 'off -2' instruction. Section H (measures 27-30) is marked 'Play Hits (optional) on Beats 3&4' and includes a forte (*f*) dynamic.

A 4 3

B 3 *f*

12 Hits *f* **C** *f*

16 Play Hits (optional) on Beats 3&4 **D**

E 20

23 off -2 **F**

26 off -2 optional *To Coda Last Time* **G** *f*

30 Play Hits (optional) on Beats 3&4 **H**

Melody Bb (HIGH), p. 2

Get Down On It

34 I

Musical staff 34-39: Treble clef, key signature of one sharp (F#). Measures 34-39. Measure 34: quarter notes G4, A4, B4, A4, G4. Measure 35: quarter notes G4, A4, B4, A4, G4. Measure 36: quarter notes G4, A4, B4, A4, G4. Measure 37: quarter notes G4, A4, B4, A4, G4. Measure 38: quarter notes G4, A4, B4, A4, G4. Measure 39: whole note G4. A box labeled 'I' is above measure 37. A '3' is above measure 39.

40 J

Musical staff 40-44: Treble clef, key signature of one sharp (F#). Measures 40-44. Measure 40: quarter notes G4, A4, B4, A4, G4. Measure 41: quarter notes G4, A4, B4, A4, G4. Measure 42: quarter notes G4, A4, B4, A4, G4. Measure 43: quarter notes G4, A4, B4, A4, G4. Measure 44: quarter notes G4, A4, B4, A4, G4. A box labeled 'J' is above measure 41. A '3' is above measure 43. A 'f' dynamic marking is below measure 40. A 'f' dynamic marking is below measure 44. Accents (>) are above notes in measures 40-43.

K \oplus Coda L M

45

Musical staff 45-53: Treble clef, key signature of one sharp (F#). Measures 45-53. Measure 45: whole note G4. Measure 46: whole note G4. Measure 47: whole note G4. Measure 48: whole note G4. Measure 49: whole note G4. Measure 50: whole note G4. Measure 51: whole note G4. Measure 52: whole note G4. Measure 53: whole note G4. A box labeled 'K' is above measure 45. A box labeled 'L' is above measure 47. A box labeled 'M' is above measure 51. A '4' is above measure 45. A '3' is above measure 47. 'solo/soli' is written above measure 50. A 'mf' dynamic marking is below measure 52.

54

Musical staff 54-56: Treble clef, key signature of one sharp (F#). Measures 54-56. Measure 54: quarter notes G4, A4, B4, A4, G4. Measure 55: quarter notes G4, A4, B4, A4, G4. Measure 56: quarter notes G4, A4, B4, A4, G4.

N

57

Musical staff 57-59: Treble clef, key signature of one sharp (F#). Measures 57-59. Measure 57: quarter notes G4, A4, B4, A4, G4. Measure 58: quarter notes G4, A4, B4, A4, G4. Measure 59: quarter notes G4, A4, B4, A4, G4.

60 O REPEAT 4X
optional 8va

Musical staff 60-64: Treble clef, key signature of one sharp (F#). Measures 60-64. Measure 60: quarter notes G4, A4, B4, A4, G4. Measure 61: quarter notes G4, A4, B4, A4, G4. Measure 62: quarter notes G4, A4, B4, A4, G4. Measure 63: quarter notes G4, A4, B4, A4, G4. Measure 64: quarter notes G4, A4, B4, A4, G4. A box labeled 'O' is above measure 62. 'REPEAT 4X' and 'optional 8va' are to the right of the box. 'tutti' is written above measure 61. A 'mp' dynamic marking is below measure 61. A 'ff' dynamic marking is below measure 63. Accents (>) are above notes in measures 63-64.

65

Musical staff 65-69: Treble clef, key signature of one sharp (F#). Measures 65-69. Measure 65: quarter notes G4, A4, B4, A4, G4. Measure 66: quarter notes G4, A4, B4, A4, G4. Measure 67: quarter notes G4, A4, B4, A4, G4. Measure 68: quarter notes G4, A4, B4, A4, G4. Measure 69: quarter notes G4, A4, B4, A4, G4. A box containing '1, 2, 3.' is above measure 65. A box containing '4.' is above measure 68. A 'fff' dynamic marking is below measure 68. Accents (>) are above notes in measures 68-69.

Get Down On It

As Recorded by Kool & The Gang
arr. Bernice

Counter melody Bb (LOW)

Funk Beat ♩ = 112

A

3 Say

What you gon-na do? You wan-na get down?

6

Tell me What you gon-na do? Do you wan-na get down?

B

8

What you gon-na do? You wan-na get down?

10

What you gon-na do? You wan-na get down? Tell me

C

play 2nd time only
play hits both times

13

f

D

16

Hits optional 8va

E

20

play both times... *f*

Get Down On It

Counter melody Bb (LOW), p. 2

F *To Coda Last Time* **G**

25 **2**

f *f*

Musical staff 25-30: Treble clef, key signature of one sharp (F#). Measure 25 starts with a whole rest followed by a '2' above the staff. Measures 26-30 contain eighth and sixteenth notes with accents and dynamic markings of *f*.

30

Hits optional 8va

Musical staff 30-33: Treble clef, key signature of one sharp (F#). Measures 30-33 contain eighth and sixteenth notes with accents and dynamic markings of *f*. Measure 33 has notes marked with a greater-than sign (>).

H **I** **J**

33 **2**

37 **2**

Get your back up off the wall —

Musical staff 37-42: Treble clef, key signature of one sharp (F#). Measure 37 starts with a whole rest followed by a '2' above the staff. Measures 38-42 contain eighth notes with 'x' marks below them, indicating a percussive effect. Dynamic markings include *f*.

42

Dance Come On — Get your back up off the wall — Dance Come On —

Musical staff 42-45: Treble clef, key signature of one sharp (F#). Measures 42-45 contain eighth notes with 'x' marks below them, indicating a percussive effect. Dynamic markings include *f*.

K **⊕ Coda** **L** **M** **N** **O** REPEAT 4X

45 **4** **4** **4** **6**

1, 2, 3. 4. *ff*

Musical staff 45-64: Treble clef, key signature of one sharp (F#). Measures 45-64 contain whole notes with dynamic markings of *ff*. Measure 64 has notes marked with a greater-than sign (>).

64

fff

Musical staff 64-68: Treble clef, key signature of one sharp (F#). Measures 64-68 contain eighth and sixteenth notes with accents and dynamic markings of *fff*. Measure 68 has notes marked with a greater-than sign (>).

68

Musical staff 68-70: Treble clef, key signature of one sharp (F#). Measures 68-70 contain whole notes.

Bass Line Bb
LOW

Get Down On It

As Recorded by Kool & The Gang
arr. Bernice

Funk Beat ♩ = 112

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of ten staves of music, each with a measure number at the beginning. The score is divided into sections labeled A through J. Section A (measures 1-4) features a whole note chord. Section B (measures 5-8) features a whole note chord. Section C (measures 9-11) features a whole note chord. Section D (measures 12-16) features a half note chord. Section E (measures 17-21) features a half note chord. Section F (measures 22-26) features a half note chord. Section G (measures 27-31) features a half note chord. Section H (measures 32-36) features a half note chord. Section I (measures 37-42) features a half note chord. Section J (measures 43-46) features a half note chord. The score includes dynamic markings such as *mf* and *f*. The tempo is indicated as 112 beats per minute. The score concludes with a double bar line and repeat dots.

A

B

C

D

E

F

G

H

I

J

mf

f

To Coda Last Time

12

17

22

27

32

37

43

Get Down On It

Bass Line Bb (LOW), p. 2

K Coda **L** **M** **N**

45

mp

O REPEAT 4X

63

ff *fff*

GNE SONG (Great New Emergence)

HORN LICK

C: E D C

Bb: F# E D

Eb: C# B A

LAST NOTE

C: A

Bb: B

Eb: F

PIANO CHORDS:

Am G Dm F

142 **Bb**

HEART AND SOUL

-HOAGY CARMICHAEL
FRANK LOESSER

Handwritten musical score for guitar in G major, 4/4 time. The score consists of seven staves of music with various chords and melodic lines.

Staff 1: G E-7 A-7 D7 Gmaj7 E-7 A-7 D7

Staff 2: B-7 E-7 A-7 D7 | "G E-7 A-7 D7

Staff 3: 2. G A-7 D7 Gmaj7 D-7 G7 Cmaj7 B7 E7 A7

Staff 4: D7 G7 C7 B7 Cmaj7 B7 E7 A7

Staff 5: D7 G7 C7 D7 G E-7 A-7 D7

Staff 6: Gmaj7 E-7 A-7 D7 B-7 E-7 A-7 D7

Staff 7: B7#5 E7 A-7 D7 G (E-7 A-7 D7)

Holding Out For A Hero SPONSOR SONG arr. Bernice

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

Melody B \flat
We need your mon - ey! So c ome on and spon sor the Sci Tech Band

Melody E \flat
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 B \flat
B A B D D B A B

Horn Lick 1 E \flat
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 B \flat
D C# B A A B B

Horn Lick 2 E \flat
A G# F# E E F# F#

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

Bass Synth
Optional Opening Chords
Am - G - F - Esus4 - E

Piano
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 again

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

M. Eb
We need your cash, or else we'll shut down and never play music again

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

HL. 1 C

HL. 1 B \flat

HL. 1 Eb

HL. 1 (B.C.)

HL. 2 C

HL. 2 B \flat

HL. 2 Eb

HL. 2 (B.C.)

Bass

Piano

F C G

I Just Died In Your Arms Tonight

SPONSOR SONG

arr. Bernice

MELODY Bb LOW

With Passion $\text{♩} = 112$

A

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

We just need your mon ey to night

11

Spon sor the Sc i Tech B and We're in des perate need of cash

15

So our pro gram does n't turn in to tr ash

C Horn Sway

$\text{♩} = 136$

D Repeat 4x

22

A G A A G A A G A Bb A

E Solos

F

29

We just need your mon ey to night

36

Spon sor the Sc i Tech B and We're in des perate need of cash

G Horn Statues /
Drum Solo

40

So our pro gram does n't turn in to tr ash

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...

I Just Died In Your Arms Tonight

SPONSOR SONG

arr. Bernice

MELODY Bb HIGH

With Passion ♩ = 112

A

B

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

We just need your

— mon ey — to night — Spon sor the Sc i Tech B and We're in des

— perate need — of cash — So our pro gram does n't turn in to tr ash

4 Tweets C Horn Sway D Repeat 4x

A G A A G A A G A Bb A

We just need your

— mon ey — to night — Spon sor the Sc i Tech B and We're in des

— perate need — of cash — So our pro gram does n't turn in to tr ash

G Horn Statues / Drum Solo

Musical score for the song "I Just Died In Your Arms Tonight" in B-flat major, featuring a melody for a high B-flat instrument. The score is divided into three systems of staves. The first system starts at measure 43 with a treble clef, a key signature of one flat, and a 3/4 time signature. It includes a triplet of eighth notes, a repeat sign, and a box containing the letter 'H'. The second system starts at measure 49 and continues the melodic line. The third system starts at measure 53 and includes first and second endings, ending with a final whole note chord.

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...

Bb

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. The first system (measures 1-4) features a treble clef, a key signature of two flats (Bb), and a common time signature (C). The tempo is marked 'MODERATELY FAST'. The first staff begins with a forte (f) dynamic. The second system (measures 5-8) continues the piece, with dynamics ranging from forte (f) to mezzo-forte (mf). The third system (measures 9-12) concludes the page, with a key signature change to one flat (B) and a mezzo-forte (mf) dynamic. The score includes various musical notations such as eighth and sixteenth notes, rests, and articulation marks like accents (^) and slurs.

Don't Mean A Thing - Bb

To Coda  1.



Musical notation for measures 13-16. Measure 13 starts with a treble clef and a key signature of one flat. Measures 14-16 show a progression of chords and melodic lines. Dynamics include *ff* (fortissimo) in measure 16.



Musical notation for measures 17-20. Measure 17 begins with a first ending bracket labeled '2.'. Dynamics include *f* (forte) and *ff* (fortissimo).



Musical notation for measures 21-23. Measure 21 features a treble clef and a key signature of one flat. Measure 23 ends with a Coda symbol.

D.S. al Coda



Musical notation for measures 24-25. Measure 24 shows a treble clef and a key signature of one flat. Measure 25 continues the melodic and harmonic development.

CODA



Musical notation for measure 26, the Coda section. It features a treble clef and a key signature of one flat, concluding the piece.

Clarinet/Trumpet

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

Musical score for the first system, measures 1-8. It features four staves labeled S, A, T, and B. The S staff has a melodic line with a slur and the word "legato" written below it. The A, T, and B staves provide harmonic accompaniment with similar "legato" markings. The key signature has one sharp (F#) and the time signature is 4/4.

Musical score for the second system, measures 9-15. It features four staves labeled S, A, T, and B. The S staff continues the melodic line with a slur. The A, T, and B staves continue the accompaniment. The key signature and time signature remain the same.

Musical score for the third system, measures 16-22. It features four staves labeled S, A, T, and B. The S staff has a melodic line with a slur and the text "Lower notes for solo only" above it. The A, T, and B staves provide accompaniment. The key signature and time signature remain the same.

Melody B \flat
LOW

La Copa De La Vida

The Cup of Life
As Recorded by Ricky Martin

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

Samba ($\text{♩} = 120$) [A]

Musical staff A, measures 1-8. Treble clef, key signature of two flats, 4/4 time signature. Starts with a whole rest for 4 measures, then begins with a melody. Dynamics include *ff*. Accents are present on several notes.

[B]

[C]

Musical staff B (measures 9-14) and C (measures 15-18). Treble clef, key signature of two flats, 4/4 time signature. Staff B contains a complex rhythmic pattern with many accents. Staff C continues the melody. Dynamics include *ff*.

[D]

Musical staff D, measures 19-24. Treble clef, key signature of two flats, 4/4 time signature. Features a steady eighth-note melody with accents.

[E]

Musical staff E, measures 25-29. Treble clef, key signature of two flats, 4/4 time signature. Continues the eighth-note melody. Dynamics include *mp*.

[F]



Musical staff F, measures 30-33. Treble clef, key signature of two flats, 4/4 time signature. Features a steady eighth-note melody with accents. Dynamics include *mf*.

[G]

Musical staff G, measures 34-37. Treble clef, key signature of two flats, 4/4 time signature. Continues the eighth-note melody with accents.

To Coda (On 3rd Time) [G]

Musical staff G (Coda), measures 38-44. Treble clef, key signature of two flats, 4/4 time signature. Features a melody with accents. Dynamics include *f*.

H

Musical staff H, measures 43-51. Treble clef, key signature of two flats. The staff contains a melodic line with eighth and sixteenth notes, some beamed together. There are accents (>) over several notes. The staff ends with a double bar line and repeat dots.

Solos (begin 2nd time)

I

48

A7 D m A7 D m

optional bass line

play 2nd & 3rd time only

Musical staff I, measures 48-51. Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes and rests. There are accents (>) over notes. The staff ends with a double bar line and repeat dots.

J

52

f A7 D m A7 D m D.S. al Coda

optional bass line

1. 2.

Musical staff J, measures 52-56. Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes and rests. There are accents (>) over notes. The staff ends with a double bar line and repeat dots. A first ending bracket covers measures 54-55, and a second ending bracket covers measure 56.

K

57

♯ Coda

ff

Musical staff K, measures 57-60. Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes and rests. There are accents (>) over notes. The staff ends with a double bar line and repeat dots.

61

1.

Musical staff K continuation, measures 61-64. Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes and rests. There are accents (>) over notes. The staff ends with a double bar line and repeat dots.

L

65

2.

ff

Musical staff L, measures 65-69. Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes and rests. There are accents (>) over notes. The staff ends with a double bar line and repeat dots.

M

70

Musical staff M, measures 70-73. Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes and rests. There are accents (>) over notes. The staff ends with a double bar line and repeat dots.

Melody Bb
HIGH

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

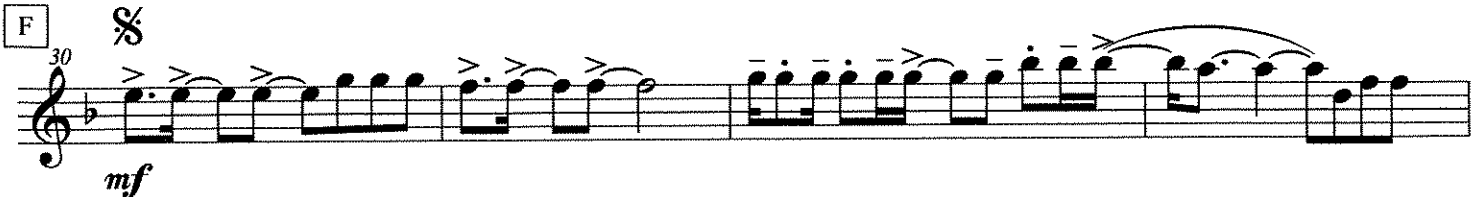


C

D



E



To Coda (On 3rd Time) ⊕

G



43 H

Musical staff 43-47 in Bb major, 4/4 time. It features a melodic line with eighth and sixteenth notes, including slurs and accents. A box labeled 'H' is placed above the first measure.

Solos (begin 2nd time)

I 48

A7 optional bass line D m A7 D m

Musical staff 48-51. It contains a melodic line with slurs and accents. Above the staff are the chord symbols A7, D m, A7, and D m. The text 'optional bass line' is written below the first measure. A dynamic marking 'f' is placed below the staff with the instruction 'play 2nd & 3rd time only'.

J 52

A7 optional bass line D m A7

D m 1. D m 2. *D.S. al Coda*

Musical staff 52-56. It contains a melodic line with slurs and accents. Above the staff are the chord symbols A7, D m, A7, D m, and D m. The text 'optional bass line' is written below the first measure. The staff ends with a double bar line and a repeat sign, with first and second endings indicated. A dynamic marking 'f' is placed below the staff.

K \oplus *Coda*

57

Musical staff 57-60. It contains a melodic line with slurs and accents. A dynamic marking 'ff' is placed below the staff.

61

Musical staff 61-64. It contains a melodic line with slurs and accents. A first ending bracket is shown above the staff.

L 65

Musical staff 65-69. It contains a melodic line with slurs and accents. A second ending bracket is shown above the staff. A dynamic marking 'ff' is placed below the staff.

M 70

Musical staff 70-74. It contains a melodic line with slurs and accents. A dynamic marking 'ff' is placed below the staff.

La Copa De La Vida

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

Countermelody Bb
HIGH

The Cup of Life
As Recorded by Ricky Martin

Samba (♩ = 120)

A B C D

E 22 4 mf

F 30 4 f 2 f

To Coda (On 3rd Time) G H I Solos (begin 2nd time)

J 52 f D.S. al Coda

55 1. 2.

K Coda 57 f play 2nd time only

L M 61 f 1. 2. 3.

Bass Line Bb
LOW

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

Musical notation for measures 1-13. Measure 1 has a '4' above it, and measure 2 has a '5' above it. Dynamics include *ff* and accents (>).

C

D

play D-E 1st time only

Musical notation for measures 14-18. Measure 14 is marked with '14' above the staff.

E

Musical notation for measures 19-23. Measure 19 is marked with '19' above the staff. Dynamics include *mp*.

F

§

Musical notation for measures 24-32. Measure 24 is marked with '24' above the staff. Measure 29 is marked with '29' above the staff. Dynamics include *mf*.

To Coda (On 3rd Time) ⊕ G

Musical notation for measures 33-40. Measure 33 is marked with '33' above the staff. Measure 37 is marked with '37' above the staff. Dynamics include *f*.

H

Musical notation for measures 41-48. Measure 41 is marked with '41' above the staff.

I Solos (begin 2nd time)
play 2nd & 3rd time only

46

50

J *f*

D.S. al Coda

54

1. 2.

K Φ Coda

57

ff

L

62

1. 2. 4

M

70

ff

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...

Clarinet in B \flat 1

My Way

Don Costa
trans. Jerannchris Rivera-Heredia

The musical score is written for Clarinet in B \flat 1 and consists of five staves of music. The key signature has two flats (B \flat major or D \flat minor) and the time signature is 4/4. The score includes various dynamics and articulations:

- Staff 1: Starts with a rest, followed by a quarter note G \flat (marked *p*), and then eighth notes. A triplet of eighth notes (F \flat , G \flat , A \flat) is marked with a bracket and the number 3. A boxed letter 'A' is placed below the staff.
- Staff 2: Labeled with a '6' at the beginning. It features eighth notes and a triplet of eighth notes (G \flat , A \flat , B \flat) marked with a bracket and the number 3.
- Staff 3: Labeled with a '12' at the beginning. It features eighth notes and a triplet of eighth notes (G \flat , A \flat , B \flat) marked with a bracket and the number 3. The piece concludes with a triplet of eighth notes (G \flat , A \flat , B \flat) marked with a bracket and the number 3, and a dynamic marking of *f*.
- Staff 4: Labeled with a boxed letter 'B' at the beginning. It features eighth notes and a triplet of eighth notes (G \flat , A \flat , B \flat) marked with a bracket and the number 3.
- Staff 5: Labeled with a '24' at the beginning. It features a half note G \flat (marked *fp*), a half note A \flat , and a half note B \flat (marked *f*).

OVER THE RAINBOW

Bb

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

(SLOWLY)

1 *mf* 2 3

4 5 6 7 *To Coda* ⊕

1. 2. 8 *f* 9 *f* 10 *f*

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Over The Rainbow - Bb

Musical notation for measures 11, 12, and 13. The music is in B-flat major and 4/4 time. Measure 11 starts with a treble clef and a key signature of two flats. Measure 12 has a measure rest. Measure 13 ends with a forte (f) dynamic marking.

Musical notation for measures 14, 15, and 16. Measure 14 begins with a forte (f) dynamic. Measure 15 has a measure rest. Measure 16 ends with a sharp sign indicating a key change to B-flat major.

Musical notation for measures 17, 18, and 19, labeled "D.C. al Coda". Measure 17 starts with a fortissimo (ff) dynamic. Measure 18 has a measure rest. Measure 19 ends with a fortissimo (ff) dynamic.

CODA

Musical notation for measures 18 and 19, labeled "CODA". Measure 18 has a measure rest. Measure 19 ends with a mezzo-forte (mf) dynamic and a ritardando (ritard.) instruction.

Musical notation for measures 20, 21, and 22. Measure 20 has a measure rest. Measure 21 has a measure rest. Measure 22 ends with a mezzo-forte (mf) dynamic and a ritardando (ritard.) instruction.

PEP BAND CHEERS

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

Imperial March Mi Mi Mi Do So Mi Do So Mi

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

Mari Bros Mi Mi Mi Do Mi So So

Malaguena Mi Mi Mi Mi Fa Fa Fa Fa So Fa (Repeat)

Harmony Ti Ti Ti Ti Do Do Do Do Re Do (Repeat)

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

Eye of The Tiger So So Fa So So Fa So So Fa Me (Repeat)

Harmony Te Te La Te Te La Te Te La So (Repeat)

More...

Suavemente: Groove (Cm - G - G - Cm)

C Minor Groove: (C Minor)

Antonio Groove: Do Te Le So (Bb Blues)

Harmony: So Fa Me Re

12 Bar Groove: (Bb Blues)

Two Ceremonial Marches

1. Processional

1st Clarinet

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

YBS 54

Maestoso

f

7 **A** Andante

unis.

mf

13 **B**

20 **C**

27 **D**

34 *div.*

f

41 **E** unis.

mf

1. *div.*

unis.

3

48 1. *rit.* *div.*

unis.

f

3

div.

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Two Ceremonial Marches

2nd Clarinet

1. Processional

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

YBS 54

Maestoso

f

rit.

7

A Andante

mf

14

B

22

C

30

D

37

E

f

mf

43

1.

3

49

2. rit.

f

3

Runaway Baby

Bb Melody (LOW)
(Doubles Alto)

Bruno Mars
arr. Murtha

Driving Soul

5

Musical notation for measures 5-8. Measure 5 is a whole rest. Measure 6 is a whole rest. Measure 7 contains a melodic phrase starting with a quarter note G4, followed by eighth notes F4, E4, D4, C4, B3, A3, G3, and a quarter note F3. Measure 8 is a whole rest. Dynamics include *f* and *f*.

21

Musical notation for measures 21-24. Measure 21 is a whole rest. Measure 22 contains a melodic phrase starting with a quarter note G4, followed by eighth notes F4, E4, D4, C4, B3, A3, G3, and a quarter note F3. Measure 23 contains a melodic phrase starting with a quarter note G4, followed by eighth notes F4, E4, D4, C4, B3, A3, G3, and a quarter note F3. Measure 24 is a whole rest. Dynamics include *f*.

29

Musical notation for measures 25-28. Measure 25 is a whole rest. Measure 26 contains a melodic phrase starting with a quarter note G4, followed by eighth notes F4, E4, D4, C4, B3, A3, G3, and a quarter note F3. Measure 27 contains a melodic phrase starting with a quarter note G4, followed by eighth notes F4, E4, D4, C4, B3, A3, G3, and a quarter note F3. Measure 28 is a whole rest. Dynamics include *f*.

31

Musical notation for measures 31-35. Measure 31 is a whole rest. Measure 32 contains a melodic phrase starting with a quarter note G4, followed by eighth notes F4, E4, D4, C4, B3, A3, G3, and a quarter note F3. Measure 33 contains a melodic phrase starting with a quarter note G4, followed by eighth notes F4, E4, D4, C4, B3, A3, G3, and a quarter note F3. Measure 34 contains a melodic phrase starting with a quarter note G4, followed by eighth notes F4, E4, D4, C4, B3, A3, G3, and a quarter note F3. Measure 35 is a whole rest. Dynamics include *f*.

36

Musical notation for measures 36-39. Measure 36 is a whole rest. Measure 37 contains a melodic phrase starting with a quarter note G4, followed by eighth notes F4, E4, D4, C4, B3, A3, G3, and a quarter note F3. Measure 38 contains a melodic phrase starting with a quarter note G4, followed by eighth notes F4, E4, D4, C4, B3, A3, G3, and a quarter note F3. Measure 39 is a whole rest. Dynamics include *f*.

To Coda

43

Musical notation for measures 40-42. Measure 40 is a whole rest. Measure 41 contains a melodic phrase starting with a quarter note G4, followed by eighth notes F4, E4, D4, C4, B3, A3, G3, and a quarter note F3. Measure 42 is a whole rest. Dynamics include *ff* and *f*.

48

Musical notation for measures 48-51. Measure 48 is a whole rest. Measure 49 contains a melodic phrase starting with a quarter note G4, followed by eighth notes F4, E4, D4, C4, B3, A3, G3, and a quarter note F3. Measure 50 contains a melodic phrase starting with a quarter note G4, followed by eighth notes F4, E4, D4, C4, B3, A3, G3, and a quarter note F3. Measure 51 is a whole rest. Dynamics include *f*.

D.S. al Coda

52

Musical notation for measures 52-55. Measure 52 is a whole rest. Measure 53 contains a melodic phrase starting with a quarter note G4, followed by eighth notes F4, E4, D4, C4, B3, A3, G3, and a quarter note F3. Measure 54 contains a melodic phrase starting with a quarter note G4, followed by eighth notes F4, E4, D4, C4, B3, A3, G3, and a quarter note F3. Measure 55 is a whole rest. Dynamics include *ff* and *f*.

⊕ Coda 65 OPEN FOR SOLOS

56 **6** *fp* *f*

67

72 **73**

77 1. 2.

82 **83** *f*

88

93 *ff*

99

Detailed description: This page of sheet music contains eight staves of music. The first staff (measures 56-64) begins with a Coda symbol and a measure rest of 6 measures. It features dynamics *fp* and *f*. The second staff (measures 67-71) continues the melody. The third staff (measures 72-76) includes a boxed measure number 73. The fourth staff (measures 77-81) has two first endings marked 1. and 2. The fifth staff (measures 82-87) starts with a boxed measure number 83 and a dynamic of *f*. The sixth staff (measures 88-92) continues the melodic line. The seventh staff (measures 93-98) features a dynamic of *ff*. The eighth staff (measures 99-100) concludes the piece with a final note and a double bar line.

Santa Claus Is Comin' To Town

Melody - Bb

Coots & Gillespie
arr. Bernice

Moderate Swing



mf

A

6

12

B

18

C

To Coda

24

D.S. al Coda

D

E

30

f

37

Santa Claus Is Comin' To Town

Bb Bass Line (Low)

Coots & Gillespie
arr. Bernice

Moderate Swing



C F C C7 F Fm C Am

A

C F C C7 F Fm C Am

B

C7 F C7 F D7

C

To Coda D

C F C C7 F Fm C Am

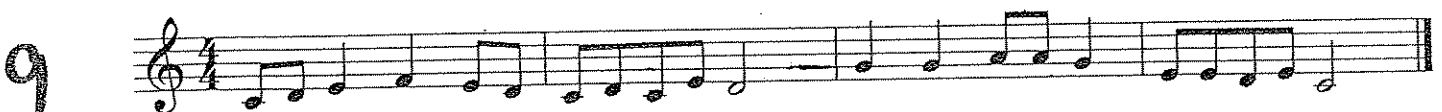
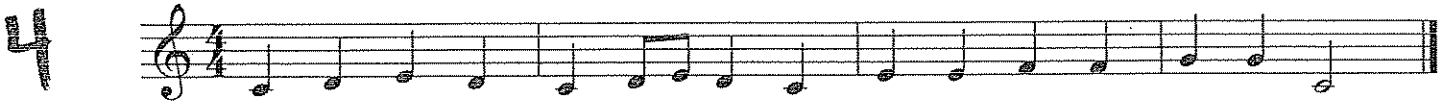
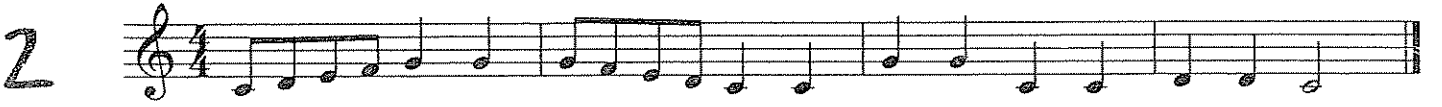
D.S. al Coda E

C Am Dm7 G7 C

39

Bb-Low

Sight Reading Exercises



Bb - High

Sight Reading Exercises

This sheet of music contains nine numbered staves, each with a sight-reading exercise in 4/4 time. The exercises are as follows:

- 1:** A simple melody consisting of quarter and eighth notes.
- 2:** A melody with eighth-note runs and quarter notes.
- 3:** A melody with quarter notes and eighth-note pairs.
- 4:** A melody with quarter notes and eighth-note pairs.
- 5:** A melody with quarter notes and eighth-note pairs.
- 6:** A melody with quarter notes and eighth-note pairs.
- 7:** A melody with quarter notes and eighth-note pairs.
- 8:** A melody with quarter notes and eighth-note pairs.
- 9:** A melody with quarter notes and eighth-note pairs.

Clarinet in B \flat

Simple Gifts

from *Appalachian Spring*

Traditional
Aaron Copland (1900-1990)

$\text{♩} = 72$

mp

f

The image shows a musical score for Clarinet in B-flat. It consists of two staves of music. The first staff begins with a tempo marking of a quarter note equal to 72 (♩ = 72) and a dynamic marking of mezzo-piano (mp). The music is in 4/4 time and features a melodic line with a long slur over the first eight measures. The second staff continues the melodic line, also with a slur, and ends with a dynamic marking of forte (f). The key signature has one flat (B-flat).

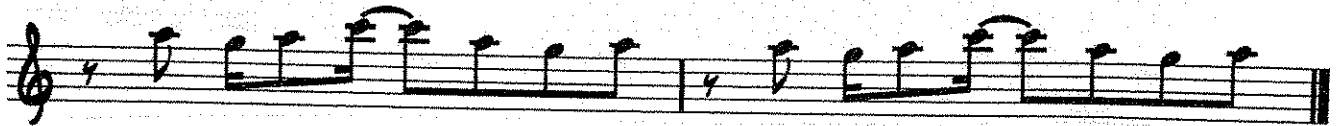
Sponsor Song 2017 - Horn Lick

C INSTRUMENTS (TREBLE)



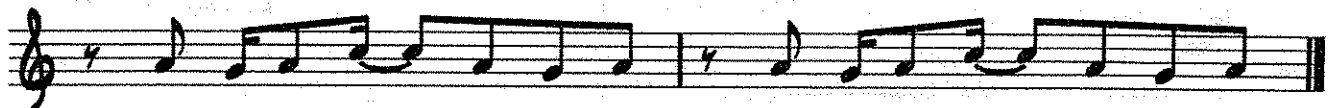
G F G Bb G F G G F G Bb G F G

B-FLAT INSTRUMENTS (HIGH)



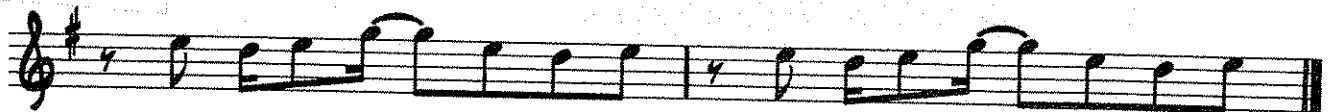
A G A C A G A A G A C A G A

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

1st B \flat Clarinet

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

11

19

mp

27

f

THE STAR SPANGLED BANNER

2nd B \flat Clarinet

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

11

19

mp

27

f

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

Bb PART LOW (D MAJOR) **The Swallowtail Jig**

Traditional Irish
arr. Bernice

F#m E

6 F#m E F#m F#m F#m

12 F#m C#m F#m E

18 F#m F#m

1. 2.

Bb PART HIGH (D MAJOR) **The Swallowtail Jig**

Traditional Irish
arr. Bernice

The musical score is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 6/8 time signature. The melody starts with a quarter rest, followed by a quarter note G4, and then a series of eighth notes. Above the staff, the chords F#m and E are indicated. The second staff starts at measure 6 and includes first and second endings. Above the staff, the chords F#m, E, F#m, F#m, and F#m are indicated. The third staff starts at measure 12 and includes the chords F#m, C#m, F#m, and E. The fourth staff starts at measure 18 and includes the chords F#m and F#m, with first and second endings. The score concludes with a double bar line.

TAKE ON ME

CLARINET I

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)

mf

(B)

f

(TECHNO-POP)

(SOLO)

mf

mp

(9)

9-13 14 15

f

16 mf 17 18 19 20

(21)

(SOLO)

f 22 23 24

25 26 27 28

CLARINET I

29 30 31 32

33-35 36 *f* 37 38-39

33

40 *f* 41 42 *mf* 43 44 *f*

45 46 47 48 49 TO CODA 4 49-52

53 *mf* 54 55 56

57 *f* 58 59 60 *ff*

61 65 66 70 71 *f*

4 5

72 *mf* 73 74 75 76

D.S. AL CODA

⊕ CODA

77 *f* 78 79 80

81 82 83 84

TAKE ON ME

CLARINET 2

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)

mf

(B)

f

(TECHNO-POP)

mf

mp

(9)

f

(21)

(SOLO)

f

mf

CLARINET 2

29 30 31 32

33 36 37 38-39

33 3

36 *f*

37

38-39 2

40 42 43 44

40 *f*

42 *mf*

43

44 *f*

41

49

45 46 47 48 49-52

45

46

47

48

49-52 4

TO CODA

53 54 55 56

53 *mf*

54

55

56

57 58 59 60

57 *f*

58

59

60 *ff*

9

61 65 70 71

61 4

65 5

70

71 *f*

72 73 74 75 76

72 *mf*

73

74

75

76

D.S. AL CODA

77 78 79 80

77 *f*

78

79 *ff*

80 *f*

CODA

81 82 83 84

81

82

83 *ff*

84

THE TEMPEST

B \flat CLARINETS

ROBERT W. SMITH

With energy!

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

mp *f* *ff* *mf* *f* *ff* *f* *p* *cresc. poco a poco* *mp* *f* *ff*

THE TEMPEST

B \flat TENOR SAXOPHONE
(BARITONE I.C.)

ROBERT W. SMITH

With energy!

4

T. Sax. only + Bar.

9

1

5

6

7

8

10

11

mp

p

f

12

13

14

15

16

17

18

4

ff

T. Sax. only

22

23

24

25

26

27

28

29

mf

30

31

32

33

34

35

36

tutti

f

37

38

39

40

41

42

43

44

45

ff

mp

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

2

f

71

72

73

74

75

76

77

78

79

mf

f

ff

390 Bb

(MED. UP)

TENOR MADNESS

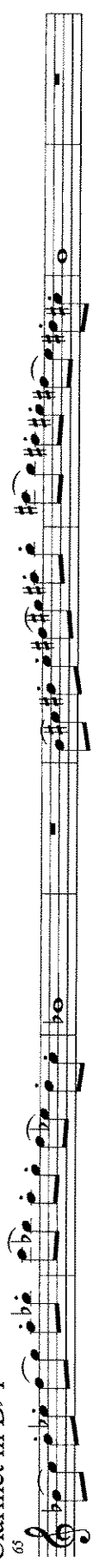
-SONNY ROLLINS

C7 F7 C7

F7 C7 A7#9

D-7 G7 C7

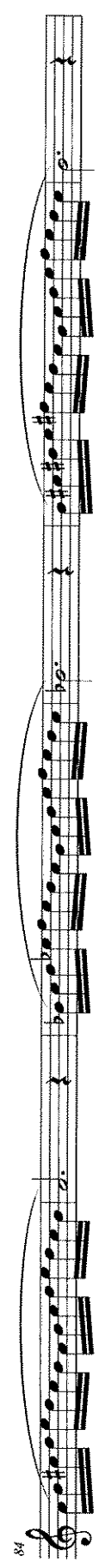
Clarinet in B \flat 1


65 

73 

2 Note / Slurred 16ths to F

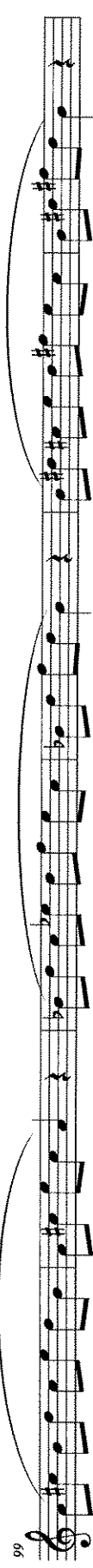
78 

84 

90 

3 Note / Slurred 3rds

93 

99 

105 

We Know What You Whisper

Wakanda Forever

Ludwig Goransson

arr. Bernice

Melody B \flat

LOW

Driving $\text{♩} = 128$

A

B

Musical notation for measures 1-12. Measure 1 has a 4-measure rest. Measures 2-3 have a 3-measure rest. Measures 4-5 have a 3-measure rest. Dynamics include *f* and *f* with accents. A fermata is present over the final measure.

C

Musical notation for measures 13-16. Measure 13 starts with *mp cresc.* and includes the note "optional - A Whole Note".

D

Musical notation for measures 17-21. Measure 17 starts with *ff* and includes the instruction "REPEAT 4X".

22

Musical notation for measures 22-25. Measure 22 starts with *mf*. Measures 24-25 have 8-measure rests.

G

Musical notation for measures 41-44. Measure 41 starts with *mp*. The instruction "#1: Flute & Clarinets - #2: Saxes - #3: Brass" is present.

45

Musical notation for measures 45-48.

H

Musical notation for measures 49-52. Measure 49 starts with *mf*. The instruction "Cue Layer #2" is present.

We Know What You Whisper

Wakanda Forever

Ludwig Goransson

arr. Bernice

Melody B \flat

HIGH

Driving $\text{♩} = 128$

A

B

Musical notation for section A and B. Section A consists of a 4-measure rest followed by a half note. Section B consists of a 3-measure rest followed by a half note. Both sections are marked with a forte (*f*) dynamic and an accent (>).

C

Musical notation for section C, starting at measure 13. It features a continuous eighth-note pattern. The dynamic is marked *mp* with a *cresc.* (crescendo) hairpin. An optional instruction reads "optional - A Whole Note".

D

Musical notation for section D, starting at measure 17. It features a rhythmic pattern of eighth notes and rests. The instruction "REPEAT 4X" is present. The dynamic is marked *ff* (fortissimo).

23

E

F

Musical notation for sections E and F. Section E is an 8-measure rest, and section F is an 8-measure rest. The dynamic is marked *mf* (mezzo-forte).

G

#1: Flute & Clarinets - #2: Saxes - #3: Brass
Cue Layer #1

Musical notation for section G, starting at measure 41. It features a complex rhythmic pattern with eighth notes and rests. The dynamic is marked *mp*.

45

Musical notation for section G continuation, starting at measure 45. It continues the complex rhythmic pattern from the previous section.

H

Cue Layer #2

Musical notation for section H, starting at measure 49. It features a complex rhythmic pattern with eighth notes and rests. The dynamic is marked *mf*.

We Know What You Whisper

Wakanda Forever

Ludwig Goransson

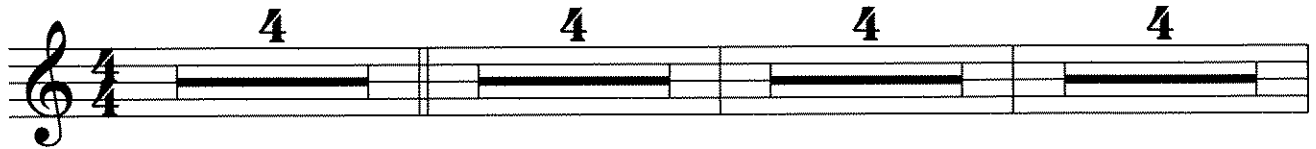
arr. Bernice

Countermelody Bb

LOW

Driving ♩ = 128

A B C



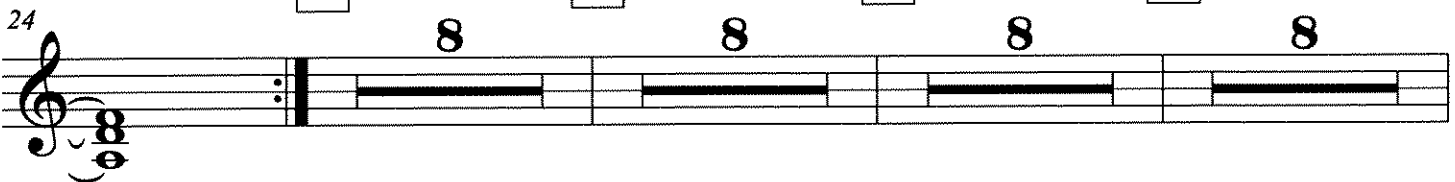
D REPEAT 4X

17 optional 8va



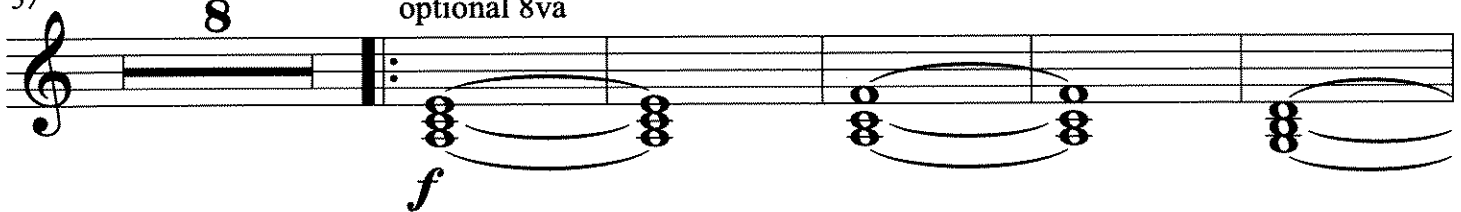
E F G H

24 8 8 8 8

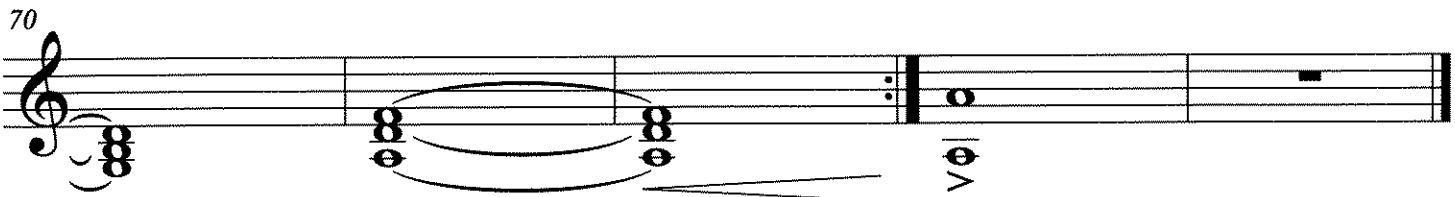


I J FLAGS REPEAT 4X

57 optional 8va



70



We Know What You Whisper

Wakanda Forever

Ludwig Goransson

arr. Bernice

Countermelody Bb

HIGH

Driving ♩ = 128

A B C

4 4 4 4

D REPEAT 4X

17

f

E F G H

8 8 8 8

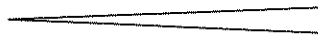
I J FLAGS REPEAT 4X

57

8

f

71



We Know What You Whisper

Wakanda Forever

Bass Line Bb
LOW

Ludwig Goransson
arr. Bernice

Driving ♩ = 128

A

B

C

D REPEAT 4X

4 4 4 4 8

E

25

F

G

H

8 8 8 8

mf

50

53

I

56

f

59

62



J

65

FLAGS
REPEAT 4X

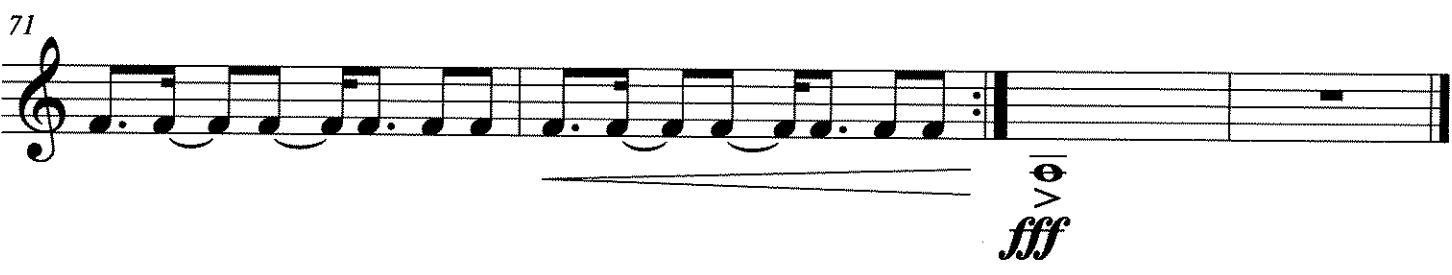
ff

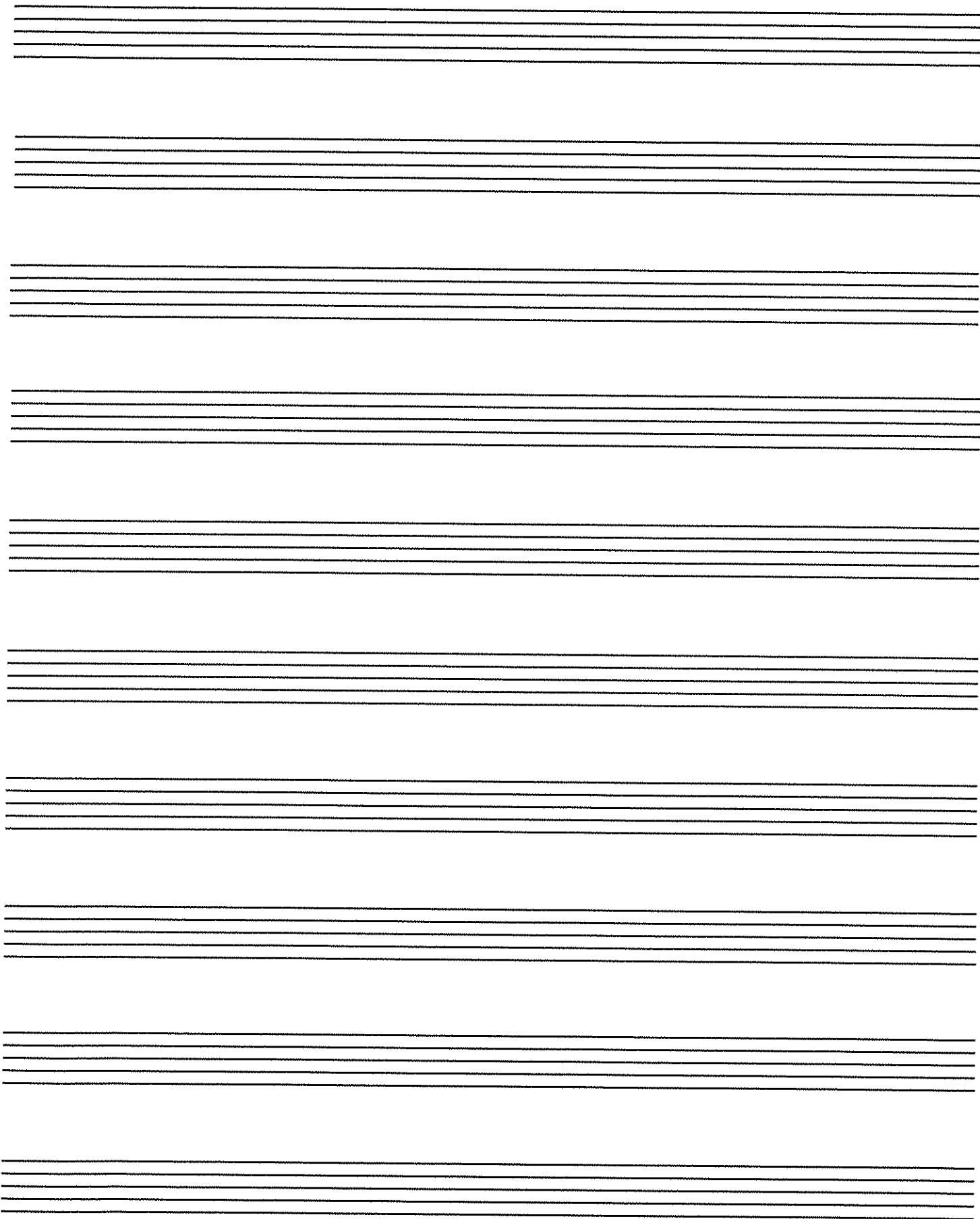


68



71





Clarinet

Name _____

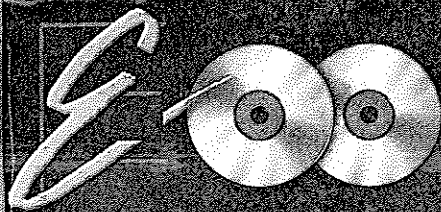
- Write the note names for # 31, measures 1-4

31. A MOZART MELODY Adaptation

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



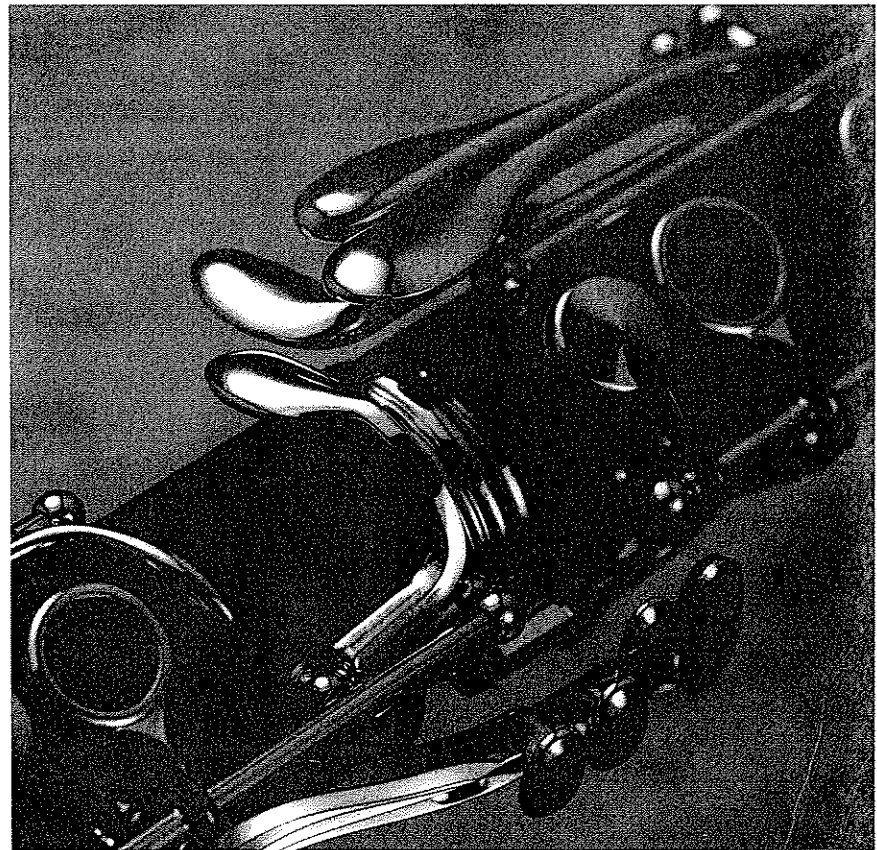
B \flat CLARINET BOOK 1



INCLUDES PLAY-ALONG
CD & DVD

ESSENTIAL ELEMENTS[®] 2000 PLUS DVD

COMPREHENSIVE BAND METHOD



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

 **HAL•LEONARD[®]**

THE BASICS

Posture

Sit on the edge of your chair, and always keep your:

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

Breathing & Airstream

Breathing is a natural thing we all do constantly. To discover the correct airstream to play your instrument:

- Place the palm of your hand near your mouth.
- Inhale deeply through the corners of your mouth, keeping your shoulders steady. Your waist should expand like a balloon.
- Slowly whisper "too" as you gradually exhale air into your palm.

The air you feel is the airstream. It produces sound through the instrument. Your tongue is like a faucet or valve that releases the airstream.

Producing The Essential Tone

Your embouchure (*ahm'-bah-shure*) is your mouth's position on the mouthpiece of the instrument. A good embouchure takes time and effort, so carefully follow these steps for success:

REED PLACEMENT

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

EMBOUCHURE

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

Taking Care Of Your Instrument

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

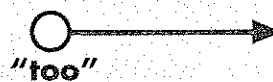
- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Drop a weighted chamois or cotton swab into the bell and pull it out through the barrel.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

MOUTHPIECE WORKOUT

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



REST

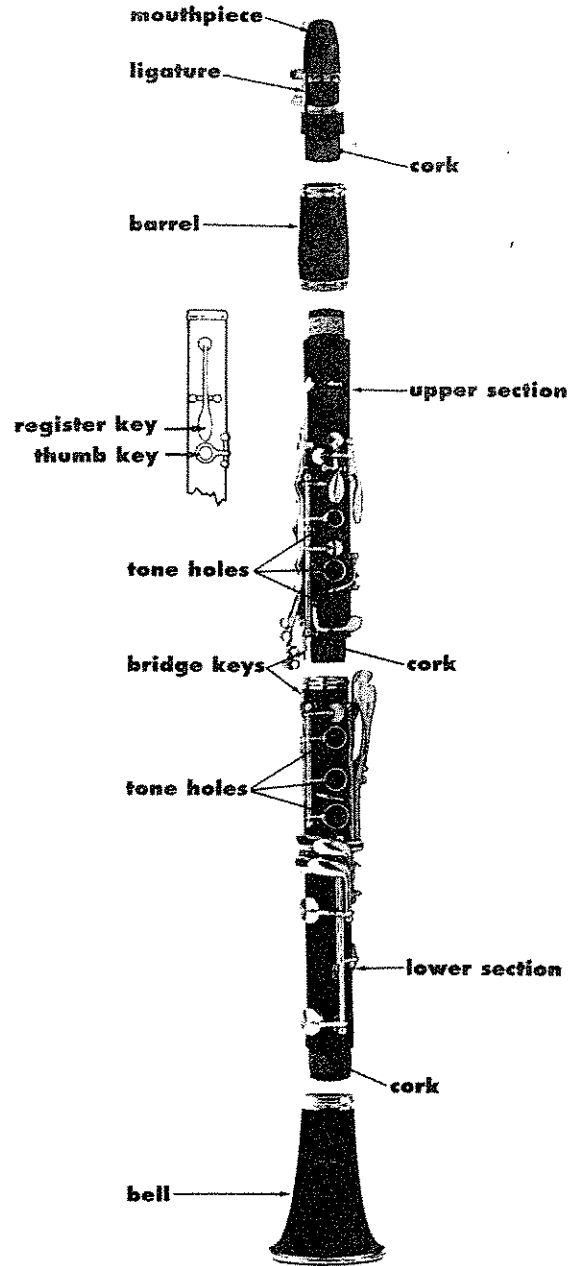


REST

Getting It Together

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

- Step 1** Put the thin end of the reed into your mouth to moisten it thoroughly while assembling your instrument. If needed, rub a small amount of cork grease on all corks. Clean hands.
- Step 2** Hold the lower section in the palm of your left hand, with the key work facing up. Do not put any pressure on the long rod. Pick up the bell with your right hand and gently twist it onto the cork of the lower section.
- Step 3** Hold the upper section in your right hand so you can depress the lower of the two open rings with your second finger. Gently twist the upper section into the lower section. Check that the bridge key on the upper section crosses directly over its connector on the lower section. The tone holes of the two sections should be aligned.
- Step 4** Hold your instrument in your left hand, near the top of the upper section. Pick up the barrel in your right hand and gently twist its larger end onto the top of the upper section.
- Step 5** Twist the mouthpiece into the barrel. The flat side of the mouthpiece should form a straight line with the register key and thumb rest. Place the reed on the mouthpiece (see page 2).

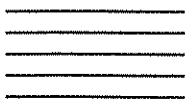


Step 6
With your right thumb under the thumb rest and left thumb on the thumb key, use the pads of your fingers to cover the tone holes. Your fingers should curve naturally. Bring the clarinet up as shown on the left:

READING MUSIC

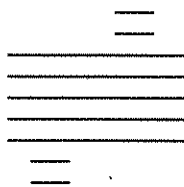
Identify and draw each of these symbols:

Music Staff



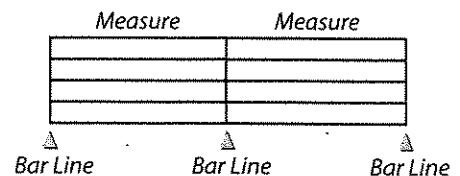
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

Ledger Lines



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

Measures & Bar Lines



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

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.

G

"G" is played **open**. Keep your fingers relaxed and curved above the tone holes.

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.

F

△ The black circles tell you which tone holes to cover or keys to press. "F" is played with the **left thumb**.

4. TWO'S A TEAM

5. HEADING DOWN

Practice long tones on each new note.

E

6. MOVING ON UP



indicates the end of a piece of music.



Without stopping, play once again from the beginning.

7. THE LONG HAUL

D Double Bar

8. FOUR BY FOUR

Repeat Sign

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

9. TOUCHDOWN

C Double Bar

10. THE FAB FIVE

Repeat Sign

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

Treble Clef

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

Time Signature

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

= 4 beats per measure
= Quarter note gets one beat

Note Names

Each note is on a line or space of the staff. These note names are indicated by the Treble Clef.

THEORY

Sharp

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

Flat

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

Natural

∅ 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.*

Repeat Sign

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

12. FIRST FLIGHT

Repeat Sign

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

Repeat Sign

C D E _____

Notes In Review

Memorize the fingerings for the notes you've learned:

14. ROLLING ALONG

Half Note

Half Rest

15. RHYTHM RAP

Clap the rhythm while counting and tapping.

16. THE HALF COUNTS

17. HOT CROSS BUNS

Check your embouchure and hand position.

Breath Mark



Take a deep breath through your mouth after you play a full-length note.

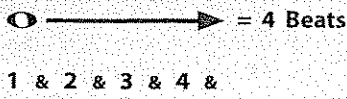
18. GO TELL AUNT RHODIE

American Folk Song

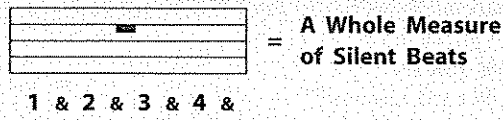
19. ESSENTIAL ELEMENTS QUIZ

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

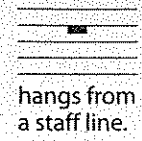
Whole Note



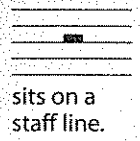
Whole Rest



Whole Rest



Half Rest



20. RHYTHM RAP

Clap the rhythm while counting and tapping.

Clap

21. THE WHOLE THING

Duet A composition with two different parts, played together.

22. SPLIT DECISION – Duet

Key Signature



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

THEORY

23. MARCH STEPS

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.

A

△ A

Fermata ▽

28. AU CLAIRE DE LA LUNE

French Folk Song

29. REMIX

THEORY

Harmony

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

30. LONDON BRIDGE – Duet

English Folk Song

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

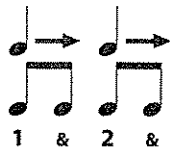
32. ESSENTIAL ELEMENTS QUIZ

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

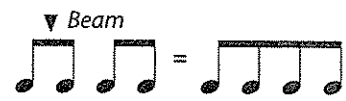


Eighth Notes

Each Eighth Note = 1/2 Beat
 2 Eighth Notes = 1 Beat
 1 & 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 *Good posture improves your sound. Always sit straight and tall.*

p

44. OH, SUSANNA

Stephen Collins Foster

f

HISTORY

Italian composer **Gioacchino Rossini** (1792–1868) began composing as a teenager and was very proficient on the piano, viola and horn. He wrote "William Tell" at age 37 as the last of his forty operas, and its familiar theme is still heard today on radio and television.

45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

Gioacchino Rossini

mf

f

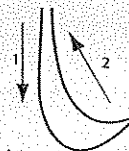
2 Time Signature

4

= 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 &

Tempo Markings

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

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

48. HIGH SCHOOL CADETS – March

John Philip Sousa

Allegro

f

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49. HEY, HO! NOBODY'S HOME – New Note

A

Moderato

mf $\triangle A$

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 4/4 time, featuring a sequence of eighth and quarter notes.

RHYTHM ETUDE

Musical notation for Rhythm Etude exercise in 4/4 time, featuring eighth and quarter notes with rests.

RHYTHM RAP

Musical notation for Rhythm Rap exercise in 4/4 time, featuring eighth notes and a "Stomp!" instruction.

CHORALE

Musical notation for Choral exercise in 4/4 time, marked *Andante*, with dynamics *p*, *mf*, and *p*.

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*, marked *Andante*, with dynamics *mf* and *p*.

Musical notation for the second system of *Aura Lee*, with dynamics *mf*, *f*, and *p*.

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*, marked *Moderato*, with dynamics *mf* and *f*.

PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN - Band Arrangement

Arr. by John Higgins

Allegro

3 Measure number

mf

11

19

This musical score is for the piece 'When the Saints Go Marching In'. It is written in 4/4 time and marked 'Allegro'. The score consists of three staves of music. The first staff begins with a dynamic marking of *mf* and includes a boxed measure number '3' with an arrow pointing to the start of the first measure. The second staff includes a boxed measure number '11'. The third staff includes a boxed measure number '19'. The piece concludes with a double bar line.

56. OLD MACDONALD HAD A BAND - Section Feature

Allegro

mf

9

13

2nd time go on to meas. 13

f

p

This musical score is for the piece 'Old MacDonald Had a Band'. It is written in 4/4 time and marked 'Allegro'. The score consists of three staves of music. The first staff begins with a dynamic marking of *mf*. The second staff includes a boxed measure number '9' and a dynamic marking of *f*. A note above the staff reads '2nd time go on to meas. 13'. The third staff includes a boxed measure number '13' and a dynamic marking of *p*. The piece concludes 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

This musical score is for the piece 'Ode to Joy' from Beethoven's Symphony No. 9. It is written in 4/4 time and marked 'Moderato'. The score consists of three staves of music. The first staff begins with a dynamic marking of *mf*. The second staff includes a boxed measure number '9' and a dynamic marking of *p*. The third staff includes a boxed measure number '13'. The piece concludes with a double bar line.

58. HARD ROCK BLUES - Encore

John Higgins

Allegro

f

This musical score is for the piece 'Hard Rock Blues'. It is written in 4/4 time and marked 'Allegro'. The score consists of two staves of music. The first staff begins with a dynamic marking of *f*. The piece concludes 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

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

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

1. Question 2. Answer 3. Question 4. Answer

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

1. Question 2. Answer

3. Question 4. Answer

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

A C

B D

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.

1. Question 2. Answer

3. Question 4. Answer

THEORY

Improvisation

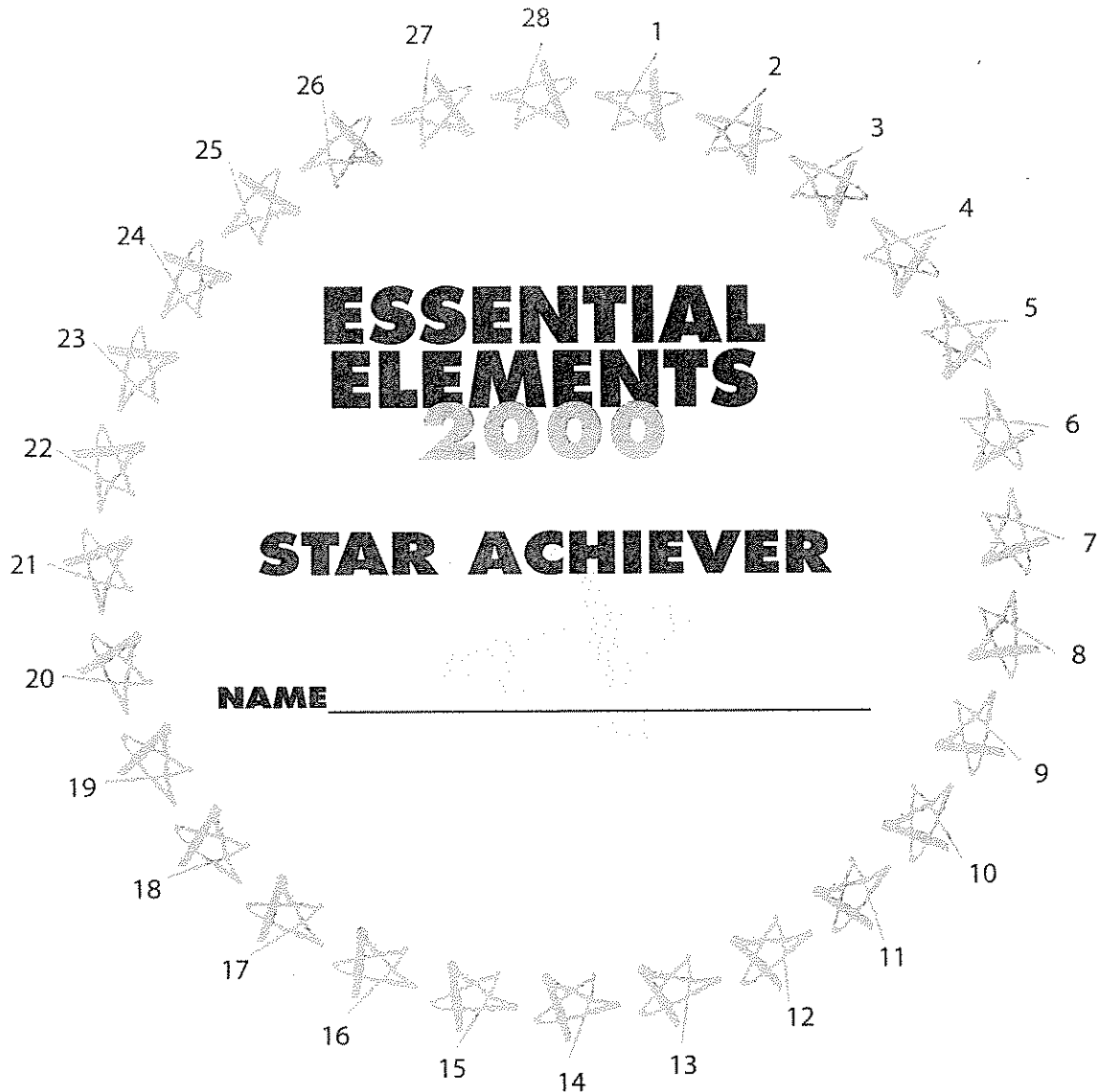
Improvisation is the art of freely creating your own melody *as you play*. Use these notes to play your own melody (Line A), to go with the accompaniment (Line B).

5. INSTANT MELODY

A

B

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



- | | |
|--|--|
| 1. Page 2–3, The Basics | 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 |

MUSIC — AN ESSENTIAL ELEMENT OF LIFE

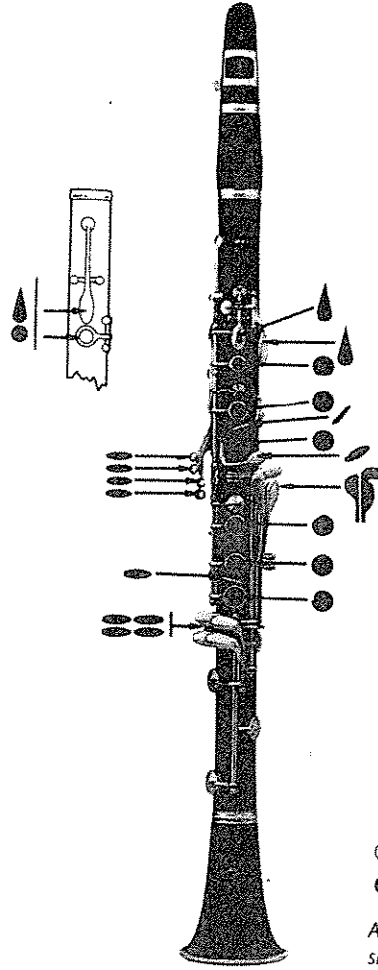
FINGERING CHART

B \flat CLARINET

Instrument Care Reminders

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

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



○ = Open
● = Pressed down

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

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

E

F

F# G \flat

G

G# A \flat

A

A# B \flat

B

C

C# D \flat

D

D# E \flat

FINGERING CHART

B \flat CLARINET

F

F

F \sharp G \flat

G

G \sharp A \flat

A

A \sharp B \flat

B

C

C \sharp D \flat

D

D \sharp E \flat

E

F

F \sharp G \flat

G

G \sharp A \flat

A

A \sharp B \flat

B

C

C \sharp D \flat

D

D \sharp E \flat

E

F

F \sharp G \flat

G

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"
Fute/Mallets								
Clarinet								
Alto Sax								