

CLARINET

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Instrument Demos

Digital Music Packets

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Leader Application

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& More...

Table of Contents

1. Note Map/Fingering Chart
2. Concert Bb Major Scale Chart
3. Concert C Major Scale Chart
4. Concert Ab Major Scale Chart
5. Concert Bb Blues Scale
6. Concert C Minor Scale Chart
7. Practice Checklist
8. Scale Checklist
9. Scale Assignments
10. SciTech Band Groove Chart
11. Holiday Solo Options
12. 12 Bar Blues
13. Advanced College Audition Solo Repertoire
14. Amazing Grace
15. Audition Instructions
16. Audition Scale List
17. Audition Score Sheet
18. Audition Prepared Solo – Symphonic Band
19. Audition Prepared Solo – Advanced Band
20. Angels We Have Heard On High
21. Birdland
22. Blinding Lights
23. Blue Moon
24. Blues By Five
25. Canon Remix
26. Careless Whisper (Sponsor Song)
27. Carol Of The Bells
28. Chained To The Rhythm
29. Chameleon
30. Cheer # 1
31. Cold Duck Time
32. Don't Stop Believin'
33. Eye Of The Tiger
34. Feeling Good
35. First 5 Note Exercise
36. GNE Song (Great New Emergence)
37. Happy Birthday (?)
38. Heart & Soul
39. Holding Out For A Hero (Sponsor Song)
40. I Just Died In Your Arms Tonight (Sponsor Song)
41. It Don't Mean A Thing
42. It Is Well
43. Let's Groove
44. My Way
45. Over The Rainbow
46. Pep Band Music
47. Pomp & Circumstance (Two Ceremonial Marches)
48. Santa Claus Is Comin' To Town
49. Sight Reading Exercises
50. Simple Gifts (District Determined Measure)
51. Sponsor Song (What Is Love)
52. Star Spangled Banner
53. Student Groove (The Vibe)
54. Suavemente
55. Swallowtail Jig
56. Tempest, The
57. Tenor Madness
58. Warm Ups (UMASS BAND)
59. Blank Staff Paper
60. Twinkle Twinkle Note Test
61. Essential Elements Method Book
62. Note Map/Fingering Chart

What to practice first...

WINTERFEST SET LIST (Semester 1)

- 1) Cadence
- 2) The Tempest
- 3) Blinding Lights
- 4) Let's Groove
- 5) Angels We Have Heard On High
- 6) Santa Claus Is Comin' To Town
- 7) Optional Additions or C Minor Groove
- 8) Careless Whisper (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) Suavemente
- 3) Optional Additions
- 4) Optional Additions
- 5) Careless Whisper (Sponsor Song)
- INTERMISSION (Combined Bands)
- 6) The Tempest
- 7) Blinding Lights
- 8) Crazy Jam (C Minor Groove)
- 9) Let's Groove
- 10) Original Student Composition
- 11) 12 Bar Blues
- Graduation - **Pomp & Circumstance**

Optional Additions: (a) Original Student Compositions, (b) Amazing Grace, (b) Birdland, (c) Blues By Five, (d) Carol Of The Buckets, (e) Chained To The Rhythm, (f) Cold Duck Time, (g) Chameleon, (h) Don't Stop Believin', (i) Feeling Good, (j) It Don't Mean A Thing, (k) It Is Well, (l) Over The Rainbow, (m) Tenor Madness

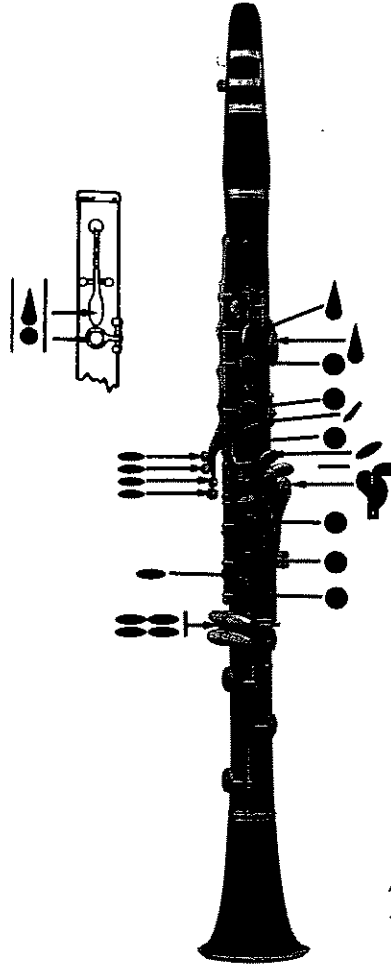
FINGERING CHART

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.

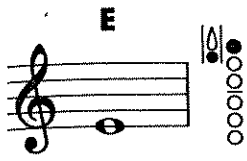
Instrument courtesy of Yamaha Corporation of America, Band and Orchestral Division

| | | | |
|--------------------------------------|--------------------------------------|--------------------------------------|--------------------------------------|
| <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> |

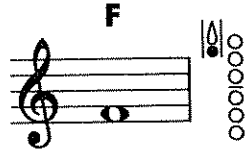
FINGERING CHART

B \flat CLARINET

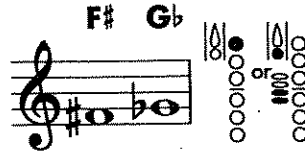
E



F



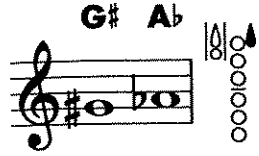
F# G \flat



G



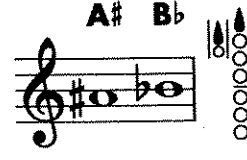
G# A \flat



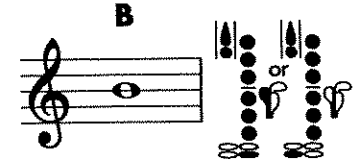
A



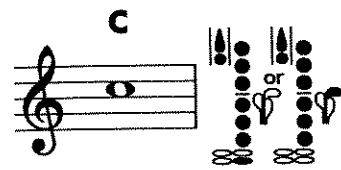
A# B \flat



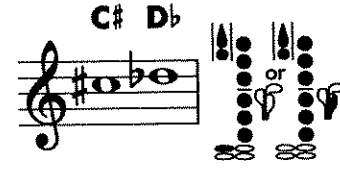
B



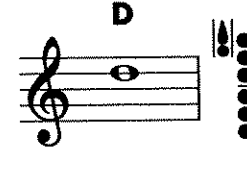
C



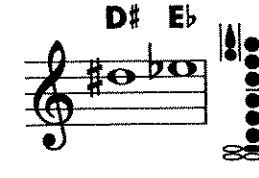
C# D \flat



D



D# E \flat



E



F



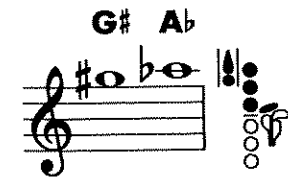
F# G \flat



G



G# A \flat



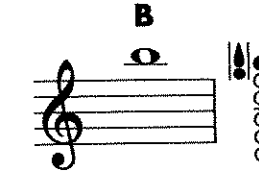
A



A# B \flat




B



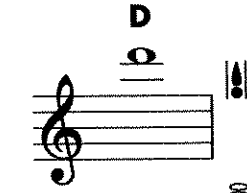
C



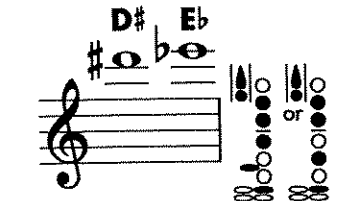
C# D \flat



D



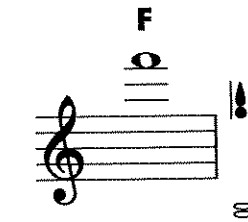
D# E \flat



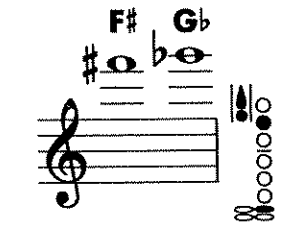
E



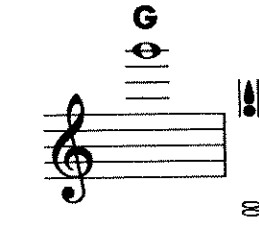
F



F# G \flat



G



Concert Bb Scale

1. Scale with hints

2. Scale

3. Arpeggio with hints

4. Arpeggio

5. Draw the notes of the scale.

6. Draw the notes of the arpeggio.

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

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

D E F# G A B C# D C# B A G F# E D

2. Scale

3. Arpeggio with hints

D F# A D A F# D

4. Arpeggio

5. Draw the notes of the scale.

6. Draw the notes of the arpeggio.

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

Concert C Scale

BRASS

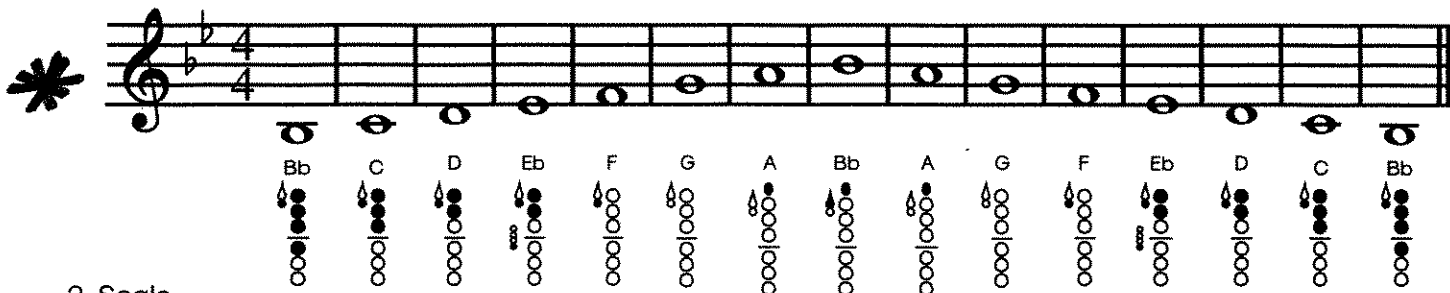
| | | | | | | | | | |
|----------------------|--|---|---|----|---|---|---|----|---|
| Trumpet | | D | E | F# | G | A | B | C# | D |
| | | | | | | | | | |
| F Horn | | G | A | B | C | D | E | F# | G |
| | | | | | | | | | |
| Trombone Baritone | | C | D | E | F | G | A | B | C |
| | | 6 | 4 | 2 | 1 | 4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

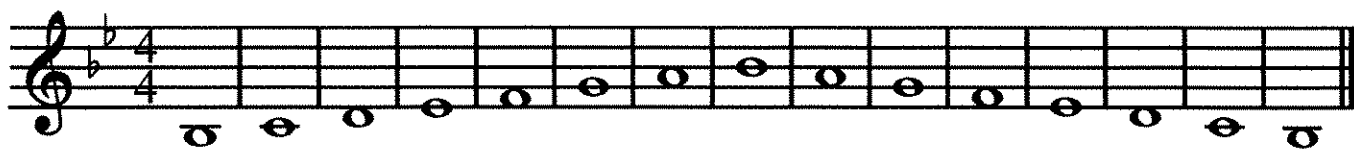
Concert Ab Scale

1. Scale with hints



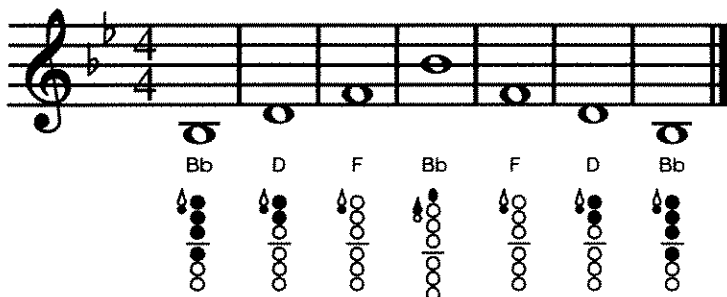
A musical staff in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The notes of the scale are: Bb, C, D, Eb, F, G, A, Bb, A, G, F, Eb, D, C, Bb. Below each note is a diagram of the clarinet keys with black dots indicating the fingerings for that note.

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



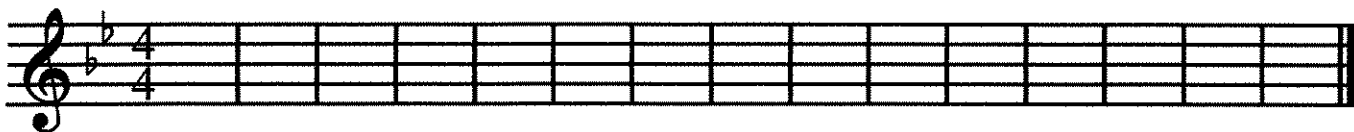
A musical staff in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The notes of the arpeggio are: Bb, D, F, Bb, F, D, Bb. Below each note is a diagram of the clarinet keys with black dots indicating the fingerings for that note.

4. Arpeggio



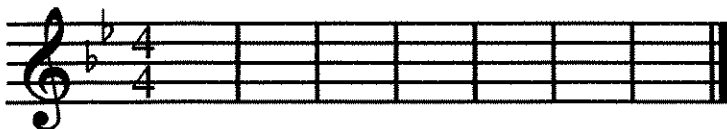
A musical staff in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The notes of the arpeggio are: Bb, D, F, Bb, F, D, Bb.

5. Draw the notes of the scale.



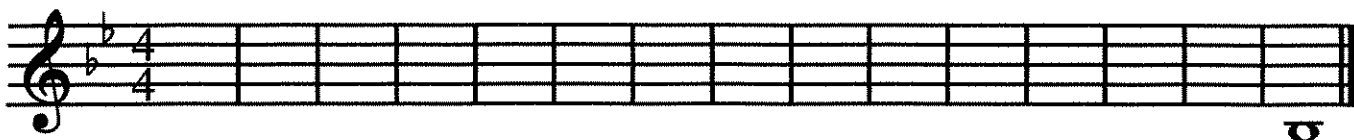
An empty musical staff in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature, intended for drawing the notes of the scale.

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
 138 139 140 141 142 143 144 145 146 147 148 149 150
 151 152 153 154 155 156 157 158 159 160 161 162 163
 164 165 166 167 168 169 170 171 172 173 174 175 176
 177 178 179 180 181 182 183 184 185 186 187 188 189
 190 191 192 193 194 195

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

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

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

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

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

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

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

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

ESSENTIAL ELEMENTS, BOOK 1

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18
 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34
 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50
 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66
 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82
 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98
 99 100 101 102 103 104 105 106 107 108 109 110 111
 112 113 114 115 116 117 118 119 120 121 122 123 124
 125 126 127 128 129 130 131 132 133 134 135 136 137
 138 129 140 141 142 143 144 145 146 147 148 149 150
 151 152 153 154 155 156 157 158 159 160 161 162 163
 164 165 166 167 168 169 170 171 172 173 174 175 176
 177 178 179 180 181 182 183 184 185 186 187

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

Concert F #1 #2 #3 #4; Concert Ab #1 #2 #3 #4

Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 2

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18
 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34
 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50
 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66
 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82
 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98
 99 100 101 102 103 104 105 106 107 108 109 110 111
 112 113 114 115 116 117 118 119 120 121 122 123 124
 125 126 127 128 129 130 131 132 133 134 135 136 137
 138 129 140 141 142 143 144 145 146 147 148 149 150
 151 152 153 154 155 156 157 158 159 160 161 162 163
 164 165 166 167 168 169 170 171 172 173 174 175 176
 177 178 179 180 181 182 183 184 185 186 187 188 189
 190 191 192 193 194 195 196 197 198 199

Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 3

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18
 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34
 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50
 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66
 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82
 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98
 99 100 101 102 103 104 105 106 107 108 109 110 111
 112 113 114 115 116 117 118 119 120 121 122 123 124
 125 126 127 128 129 130 131 132 133 134 135 136 137
 138 129 140 141 142 143 144 145 146 147 148 149 150
 151 152 153 154 155 156 157 158 159 160 161 162 163
 164 165 166 167 168 169 170 171 172 173 174 175 176
 177 178 179 180 181 182 183 184 185 186 187 188 189
 190 191 192 193 194 195

Pg. 38-39 – Rhythm Studies

OTHER

Band Repertoire Solo Repertoire Chamber Ensemble Repertoire Improvisation

SCALE CHECKLIST

| KEY | MAJOR | MINOR | HARMONIC MINOR | BLUES | CHROMATIC (1 Octave) | CHROMATIC (2 Octaves) |
|-------|-------|-------|----------------|-------|----------------------|-----------------------|
| 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

The musical score is written for Clarinet in B-flat and consists of ten staves. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto'. The piece starts with a piano (*p*) dynamic. The first staff contains the initial melody. The second staff continues the melody with a piano (*p*) dynamic. The third staff features a crescendo (*cresc.*) leading to a mezzo-forte (*mf*) dynamic. The fourth staff shows a decrescendo (*dim.*) leading to a piano (*p*) dynamic. The fifth staff continues with a decrescendo (*dim.*). The sixth staff has a '2' marking above the first measure and a piano (*p*) dynamic. The seventh staff has a '3' marking above the first measure. The eighth staff has a '1' marking in a box above the first measure and a mezzo-forte (*mf*) dynamic. The ninth staff has a forte (*f*) dynamic. The tenth staff also has a forte (*f*) dynamic.

CLARINETTE

The musical score consists of 12 staves of music. The first staff begins with a treble clef and a key signature of two flats. The second staff is marked *sempre f*. The third staff contains the markings *dim. espressivo* and *p*. The fourth staff is marked *cresc.* and features a triplet of eighth notes. The fifth staff is marked *f* and includes the instruction *Poco rit.* followed by a boxed *2* and *a Tempo*. The sixth staff is marked *pp* and *dim.*. The seventh staff is marked *cresc.* and *mf*. The eighth staff is marked *dim.*. The ninth staff is marked *p*. The tenth staff is marked *pp*. The eleventh staff is marked *sempre pp*. The twelfth staff concludes with a first ending bracket labeled *1*.

II

Allegro animato

The musical score for Clarinet II, page 4, is written in 2/4 time and the key of B-flat major. It begins with the tempo marking "Allegro animato". The first staff starts with a piano (*p*) dynamic. The second staff is marked *legg.* (leggiero). The third and fourth staves continue the melodic line. The fifth staff is also marked *legg.*. The sixth staff features a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The seventh staff includes a first ending bracket labeled "1" and a piano (*p*) dynamic. The eighth staff contains a triplet of eighth notes. The ninth staff is marked *cresc.* and *mf* (mezzo-forte). The final staff concludes with a piano (*p*) dynamic and a triplet of eighth notes.

CLARINETTE

The musical score for Clarinet on page 5 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 1: Standard notation with slurs and ties.
- Staff 2: Dynamics *cresc.* and *mf*.
- Staff 3: First ending bracket with a **2** and a first ending line with a **1**.
- Staff 4: Dynamic *p*.
- Staff 5: Standard notation with slurs.
- Staff 6: Standard notation with slurs.
- Staff 7: Standard notation with slurs.
- Staff 8: Standard notation with slurs.
- Staff 9: Dynamics *cresc.* and *f*.
- Staff 10: First ending bracket with a **1** and a first ending line with a **1**. Includes a triplet of eighth notes marked with a **3** and a dynamic *p*.
- Staff 11: Standard notation with slurs.
- Staff 12: Standard notation with slurs.
- Staff 13: Dynamics *pp*.

III

Lento

1

f sempre

7

CLAR.

Piano

pp

pp sempre

sempre pp

pp

ppp

8

segue

IV

Molto allegro

3

The musical score is written for a single clarinet part. It begins with a treble clef and a key signature of one flat (B-flat). The time signature is 4/4. The tempo is marked 'Molto allegro'. The score is divided into ten staves. The first staff starts with a dynamic marking of *p* and a triplet of eighth notes. The music is characterized by rapid sixteenth-note passages and slurs. Dynamics vary throughout, including *mf*, *f*, and *cresc.*. There are several trills and slurs. A first ending bracket labeled '1' is located on the ninth staff. The piece concludes with a trill and a dynamic marking of *mf*. The page ends with the initials 'V. S.' in the bottom right corner.

CLARINETTE

sf

f

sf

sf

sf

ff

p

Poco riten.

a Tempo

dim.

mf

CLARINETTE

First musical staff in treble clef. It begins with a trill marked 'tr' and a sharp sign. The melody is marked with a long slur and 'cresc.' (crescendo).

Second musical staff in treble clef. It starts with a triplet of eighth notes marked '3' in a box, followed by a dynamic marking 'f' (forte). The staff concludes with a dynamic marking 'p subito' (piano subito).

Third musical staff in treble clef. It features a long slur over the melody, marked with 'cresc.' (crescendo) and 'f' (forte).

Fourth musical staff in treble clef. It begins with a dynamic marking 'dim.' (diminuendo), followed by 'p cresc.' (piano crescendo).

Fifth musical staff in treble clef. It features a long slur over the melody, marked with 'ff' (fortissimo).

Sixth musical staff in treble clef. It includes trills marked 'tr' and a dynamic marking 'dim. poco a poco' (diminuendo poco a poco).

Seventh musical staff in treble clef. It begins with a dynamic marking 'p' (piano).

Eighth musical staff in treble clef. It starts with 'sempre p' (sempre piano) and 'legg.' (leggiero).

Ninth musical staff in treble clef. It features a long slur over the melody.

Tenth musical staff in treble clef. It features a long slur over the melody and ends with a first ending bracket marked '1'.

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

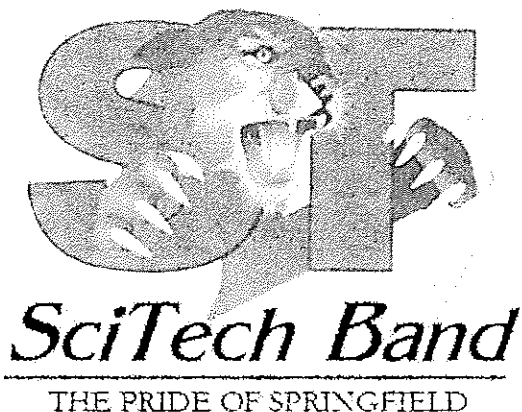
- Symphonic Band play prepared solo for “Symphonic Band”
- Extra points for playing “Concert Band/Jazz Band” solo
- Extra points for playing a prepared solo from Essential Elements book 1, 2, 3, or a new song from the binder

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 measure. A slur covers the first two measures, and another slur covers the last two measures. The second staff continues the melody with a series of eighth and quarter notes, ending with a dynamic marking of *p*. The third staff features a series of eighth notes, followed by a dynamic marking of *f*, and 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 *Moderato* tempo instruction. The second staff includes a *p* dynamic marking and a *Swing!* instruction, accompanied by a triplet notation: $\text{♪} = \text{♪}^3 \text{♪}$. The third staff features a *f* dynamic marking. The fourth staff concludes the piece with a final cadence. The score includes various musical notations such as slurs, accents, and dynamic markings.

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, 8-14, and 15-21 contain the main melody. Measures 19-20 are marked with a box containing the text '*Intro'.

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, 8-14, and 15-21 contain the main melody. Measures 19-20 are marked with a box containing the text '*Intro'.

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, 8-14, and 15-21 contain the main melody. Measures 19-20 are marked with a box containing the text '*Intro'.

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, 8-14, and 15-21 contain the main melody. Measures 19-20 are marked with a box containing the text '*Intro'.

Clarinet in Bb
DOUBLES ALTO SAX 1

Birdland

Music by Josef Zawinul
Arranged by Michael Sweeney

♩ = 152

9

7

mf

12

17

25

22

27

33

32

mf

42 %

38

mf

43

50

49

Musical staff 49-53: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line with eighth and quarter notes, including slurs and accents.

58

54

Musical staff 54-58: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line with eighth and quarter notes, including slurs and accents.

59

Musical staff 59-63: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line with eighth and quarter notes, including slurs and accents.

To Coda ⊕

68

76

64

Musical staff 64-76: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line with eighth and quarter notes, including slurs and accents. A fermata is placed over measures 74-75, with the number '8' written above it. The staff ends with a double bar line and the dynamic marking *ff*.

77

Musical staff 77-81: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line with eighth and quarter notes, including slurs and accents. The staff ends with a double bar line and the dynamic marking *dim.*

Solo

82

Musical staff 82-91: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line with eighth and quarter notes, including slurs and accents. A fermata is placed over measures 89-90, with the number '5' written above it. The staff starts with the dynamic marking *mp* and ends with *mf*.

D.C. al Coda

92

Musical staff 92-93: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line with eighth and quarter notes, including slurs and accents. The staff ends with a double bar line.

⊕ Coda

94

Musical staff 94-97: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line with eighth and quarter notes, including slurs and accents. A fermata is placed over measures 96-97, with the number '5' written above it. The staff starts with the dynamic marking *fp* and ends with *ff*.

Melody B \flat
LOW

Blinding Lights

arr. Bernice

As Recorded by The Weekend

With Energy $\text{♩} = 170$

A

B

8 4

16 solo/soli mp

C 21

25 1.

29 D tutti mf

33

E 38 f

To Coda 4th Time F 1. 2. 7

G

Blinding Lights

Melody Bb (LOW), p. 2

54 solo/soli *mp*

Musical staff 54-58: Treble clef, B-flat major key signature. Measure 54 starts with a quarter rest, followed by eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Measure 55 continues with eighth notes G5, F5, E5, D5, C5, Bb4, A4, G4. Measure 56 continues with eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Measure 57 continues with eighth notes G5, F5, E5, D5, C5, Bb4, A4, G4. Measure 58 continues with eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Dynamics: *mp*.

59 *D.S. al Coda*

Musical staff 59-62: Treble clef, B-flat major key signature. Measure 59 starts with a quarter rest, followed by eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Measure 60 continues with eighth notes G5, F5, E5, D5, C5, Bb4, A4, G4. Measure 61 continues with eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Measure 62 continues with eighth notes G5, F5, E5, D5, C5, Bb4, A4, G4. Dynamics: *D.S. al Coda*.

H Coda

63 solo/soli *mf*

Musical staff 63-66: Treble clef, B-flat major key signature. Measure 63 starts with a quarter rest, followed by eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Measure 64 continues with eighth notes G5, F5, E5, D5, C5, Bb4, A4, G4. Measure 65 continues with eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Measure 66 continues with eighth notes G5, F5, E5, D5, C5, Bb4, A4, G4. Dynamics: *mf*.

67 *tutti*

Musical staff 67-71: Treble clef, B-flat major key signature. Measure 67 starts with a quarter rest, followed by eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Measure 68 continues with eighth notes G5, F5, E5, D5, C5, Bb4, A4, G4. Measure 69 continues with eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Measure 70 continues with eighth notes G5, F5, E5, D5, C5, Bb4, A4, G4. Measure 71 continues with eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Dynamics: *tutti*.

I

72 *f*

Musical staff 72-76: Treble clef, B-flat major key signature. Measure 72 starts with a quarter rest, followed by eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Measure 73 continues with eighth notes G5, F5, E5, D5, C5, Bb4, A4, G4. Measure 74 continues with eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Measure 75 continues with eighth notes G5, F5, E5, D5, C5, Bb4, A4, G4. Measure 76 continues with eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Dynamics: *f*.

77 *ff*

Musical staff 77-81: Treble clef, B-flat major key signature. Measure 77 starts with a quarter rest, followed by eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Measure 78 continues with eighth notes G5, F5, E5, D5, C5, Bb4, A4, G4. Measure 79 continues with eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Measure 80 continues with eighth notes G5, F5, E5, D5, C5, Bb4, A4, G4. Measure 81 continues with eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Dynamics: *ff*.

82

Musical staff 82-86: Treble clef, B-flat major key signature. Measure 82 starts with a quarter rest, followed by eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Measure 83 continues with eighth notes G5, F5, E5, D5, C5, Bb4, A4, G4. Measure 84 continues with eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Measure 85 continues with eighth notes G5, F5, E5, D5, C5, Bb4, A4, G4. Measure 86 continues with eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Dynamics: *ff*.

87 *mp*

Musical staff 87-91: Treble clef, B-flat major key signature. Measure 87 starts with a quarter rest, followed by eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Measure 88 continues with eighth notes G5, F5, E5, D5, C5, Bb4, A4, G4. Measure 89 continues with eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Measure 90 continues with eighth notes G5, F5, E5, D5, C5, Bb4, A4, G4. Measure 91 continues with eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Dynamics: *mp*.

92 *rit.*

Musical staff 92-95: Treble clef, B-flat major key signature. Measure 92 starts with a quarter rest, followed by eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Measure 93 continues with eighth notes G5, F5, E5, D5, C5, Bb4, A4, G4. Measure 94 continues with eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Measure 95 continues with eighth notes G5, F5, E5, D5, C5, Bb4, A4, G4. Dynamics: *rit.*

Blinding Lights

arr. Bernice

Countermelody Bb

As Recorded by The Weekend

With Energy ♩ = 170

Musical staff 1: Treble clef, Bb key signature, 4/4 time. Measures 1-8. Chord boxes A, B, C. Rehearsal mark 1. Measure 8 contains a whole rest.

Musical staff 2: Treble clef, Bb key signature, 4/4 time. Measures 9-16. Chord boxes D, E. Rehearsal mark 2. Measure 16 contains a whole rest. Text: *To Coda 4th Time*. Measure 17 contains a whole rest.

Musical staff 3: Treble clef, Bb key signature, 4/4 time. Measures 18-25. Chord boxes F, G. Rehearsal mark 1. Measure 25 contains a whole rest. Text: *D.S. % al Coda*.

Musical staff 4: Treble clef, Bb key signature, 4/4 time. Measures 26-33. Chord box H. Rehearsal mark 1. Text: *Coda*. Measure 33 contains a whole rest. Dynamics: *mf*.

Musical staff 5: Treble clef, Bb key signature, 4/4 time. Measures 34-41. Chord boxes I, J. Rehearsal mark 2. Measure 41 contains a whole rest. Dynamics: *ff*.

Musical staff 6: Treble clef, Bb key signature, 4/4 time. Measures 42-49. Rehearsal mark 1. Measure 49 contains a whole rest. Rehearsal mark 2.

Musical staff 7: Treble clef, Bb key signature, 4/4 time. Measures 50-57. Chord box K. Rehearsal mark 1. Measure 57 contains a whole rest.

Bass Line Bb
LOW

Blinding Lights

arr. Bernice

As Recorded by The Weekend

With Energy ♩ = 170

A

B

8

mf

14

C

20

mp

D %

26

1. 2. *mf*

31

E

37

f

To Coda 4th Time

F

43

1. 2. *f*

48

G

Blinding Lights

Bass Line Bb (LOW), p. 2

54

mp

D.S. al Coda

60

H $\text{\textcircled{C}}$ Coda

63

mf

I

69

f

74

J

80

ff

K

86

1. 2. 5

rit.

95

mp

Bb

BLUE MOON

Handwritten musical score for "Blue Moon" in Bb major, 4/4 time. The score consists of ten staves of music with various chords and melodic lines.

Chords and notes across the staves:

- 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, F, Gmi7, F, C7
- Staff 9: 2. F, Gmi7, F



Blues By Five

Red Garland

Musical score for 'Blues By Five' in 4/4 time, featuring a 12-bar blues structure. The score is written on a single treble clef staff. The key signature has two flats (Bb). The melody is transposed to match the following chord changes: C7 (measures 1-4), F7 (measures 5-8), C7 (measures 9-10), G7 (measures 11-12). The notation includes eighth and quarter notes, rests, and a repeat sign at the beginning.

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Blues By Five is a 12-bar blues where sections of the motific melody are transposed to match the chord changes. This was originally played with a medium-swing feel.

For your use

Four blank musical staves provided for practice or transcription, each consisting of five lines.

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

| | | | | | | |
|--|-------|-------|-------|-------|-------|-------|
| | C^7 | F^7 | G^7 | C^7 | F^7 | G^7 |
| | | | | | | |
| | 3 | b7 | b7 | 9 | 13 | 5 |
| | b7 | 3 | 3 | b7 | 3 | 3 |
| | 1 | 1 | 1 | 3 | b7 | b7 |

Useful Scales

C Blues Scale

1 b3 4 b5 5 b7 1

Sample Bass Line

| | | | | | | | | | | | | | | | | | |
|-------|---|---|---|----|----|---|----|----|----|---|---|----|---|----|----|---|----|
| C^7 | | | | | | | | | | | | | | | | | |
| | 1 | 3 | 4 | #4 | 5 | 4 | 3 | 2 | 1 | 5 | 6 | b7 | 1 | 3 | 6 | 5 | |
| F^7 | | | | | | | | | | | | | | | | | |
| C^7 | | | | | | | | | | | | | | | | | |
| | 1 | 3 | 5 | 3 | 3 | 1 | b7 | 6 | b6 | 1 | 2 | 3 | 2 | 1 | b7 | 6 | b6 |
| G^7 | | | | | | | | | | | | | | | | | |
| C^7 | | | | | | | | | | | | | | | | | |
| G^7 | | | | | | | | | | | | | | | | | |
| | 1 | 3 | 5 | 1 | b7 | 6 | 5 | b5 | 1 | 3 | 4 | #4 | 1 | b7 | 6 | 5 | |

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 76 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



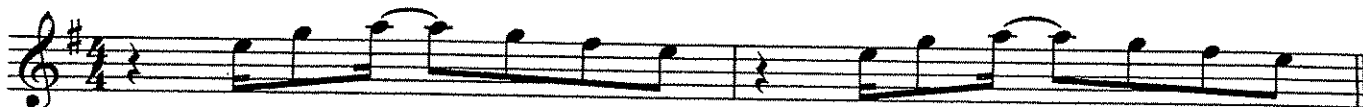
D F G F E D D F G F E D

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



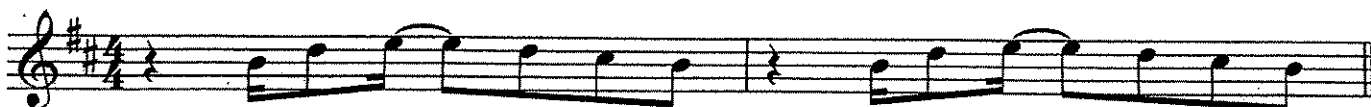
E G A G F# E E G A G F# E

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.*

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 4/4 time. It begins with a *mp* dynamic and features a melodic line with a slur over the first four measures. The second measure of the slur contains a whole note with a flat sign. The score includes several dynamic markings: *mp*, *rit.*, *f*, *mf*, and *f*. It contains five marked sections: Section A (measures 10-11, *a tempo - Repeat 4x*), Section B (measures 12-13), Section C (measures 14-15, *mf*), Section D (measures 16-17, *f*, *Repeat 3x*), and Section E (measures 18-19). The piece concludes with a final note in measure 20.

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** off -2

f

7

B

10

1.

13

2.

C soli off -2

mf

16

D off -4 tutti S

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 contain more eighth notes 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 continue with eighth notes and slurs.

31 *To Coda (2nd Time)* H *mp*

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 notes with slurs. Measure 34 ends with a fermata and a *mp* dynamic marking.

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 notes with slurs. 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 notes with slurs.

42 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 notes with slurs.

45 *D.S. % al Coda* off -4

Musical staff 45-47: Treble clef, key signature of two sharps. Measure 45 starts with a half note. Measures 46 and 47 contain eighth notes with slurs. The staff ends with a double bar line and a repeat sign.

47 solo/soli
mf

M

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 $\text{♩} = 103-105$

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-note patterns, including another triplet. 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-note patterns with a fermata 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-note patterns, each ending with a fermata.

H I *mp* *off -2*

Musical staff 34-37: Treble clef, key signature of two sharps. Measure 34 begins with a fermata and rests. Measure 35 starts with a triplet of eighth notes. Measure 36 has a fermata over the final note. Measure 37 continues with eighth-note patterns. The dynamic marking *mp* is placed 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-note patterns, ending with a fermata.

41 K *sol*

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-note patterns, ending with a fermata. The dynamic marking *sol* is placed 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 fermata and rests. Measure 45 begins with a triplet of eighth notes. Measure 46 continues with eighth-note patterns, ending with a fermata. The dynamic marking *D.S. % al Coda* is placed above 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

9

C

12

1. 2. 4 *f*

D $\%$ **E** **F** **G** **H**

18

4 4 3 5 *f*

To Coda (2nd Time)

I **J**

35

3 *mp*

K *D.S. % al Coda*

41

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** (quintuplet), "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** (overline), **P** (underline).

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** (underline).

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 A: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. It begins with a 4-measure rest, followed by a repeat sign and a 3-measure rest. The staff concludes with a quarter note G5, a quarter note F#5, and a quarter note E5, all beamed together. A dynamic marking of *f* is placed below the staff.

B

Musical staff B: Treble clef, key signature of two sharps, 4/4 time signature. It starts at measure 9. The first half features a melodic line with eighth notes and dotted eighth notes, beamed in pairs. The second half features a similar melodic line with an annotation "optional 8va" above it.

12

Musical staff C: Treble clef, key signature of two sharps, 4/4 time signature. It starts at measure 12. The first two measures are marked "1." and the next two "2.", both with a slur over a series of eighth notes. This is followed by a 4-measure rest. A box labeled "C" is positioned above the end of the staff.

D

Musical staff D: Treble clef, key signature of two sharps, 4/4 time signature. It starts at measure 18 with a double bar line and repeat sign. It consists of four 4-measure rests, followed by a 3-measure rest, and finally a 5-measure rest. A box labeled "D" is above the first rest, "E" above the second, "F" above the third, "G" above the fourth, and "H" above the fifth. The text "To Coda (2nd Time)" is written above the 5-measure rest.

I

Musical staff I: Treble clef, key signature of two sharps, 4/4 time signature. It starts at measure 35. It begins with a 3-measure rest, followed by a quarter note G5, a quarter note F#5, and a quarter note E5, all beamed together. A dynamic marking of *mp* is below. The staff continues with a melodic line of eighth notes and dotted eighth notes, beamed in pairs, with an annotation "optional 8va" above. A box labeled "J" is above the start of this melodic line.

41

Musical staff K: Treble clef, key signature of two sharps, 4/4 time signature. It starts at measure 41. It features a melodic line of eighth notes and dotted eighth notes, beamed in pairs, with an annotation "optional 8va" above. The staff concludes with a 4-measure rest. A box labeled "K" is above the end of the staff, and the text "D.S. al Coda" is written above the 4-measure rest.

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

20



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

23



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

26



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

28



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

31



Musical staff 31-33: Treble clef, key signature of two sharps. The staff contains a rhythmic bass line. A box labeled 'H' is positioned to the left of the staff, and a box labeled 'I' is positioned above the staff.

To Coda (2nd Time)

34



Musical staff 34-36: Treble clef, key signature of two sharps. The staff contains a rhythmic bass line. A box labeled 'J' is positioned above the staff. The dynamic marking *mp* is written below the staff.

37



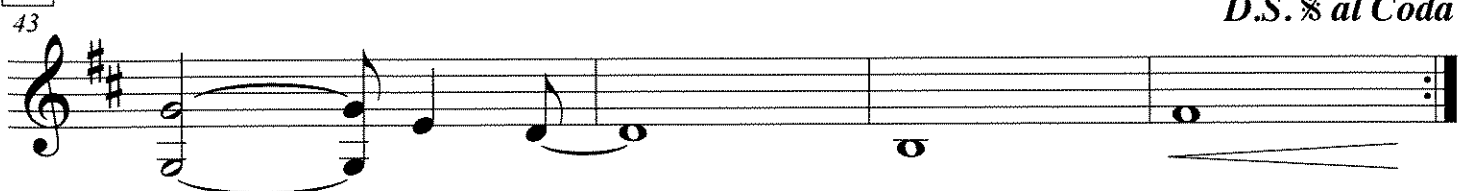
Musical staff 37-39: Treble clef, key signature of two sharps. The staff contains a rhythmic bass line. A box labeled 'J' is positioned above the staff.

40



Musical staff 40-42: Treble clef, key signature of two sharps. The staff contains a rhythmic bass line. A box labeled 'K' is positioned to the left of the staff.

43



Musical staff 43: Treble clef, key signature of two sharps. The staff contains a few notes, including a long note with a fermata. The dynamic marking *D.S. % al Coda* is written below the staff.

Chained To The Rhythm Bass Line Bb (LOW), p. 3

L \oplus Coda

M

47

mf

53

ff

57

59

62

65

Q

67

70

Bb

CHAMELEON

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

(MED. FUNK)

INTRO

(BASS) N.C.

A

C-7 F7 C-7 F7

BASS CONT. SIM.

C-7 F7 C-7 F7

B

C-7 F7 C-7 F7 (PLAY 3x)

C-7 F7 N.C.

Chameleon Bass Line

Score

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

- C**: Treble clef
- Bb**: Treble clef
- Eb**: Treble clef
- Bass Clef High**: Bass clef
- Bass Clef Low**: Bass clef

Clarinet in B \flat

Cheer # 1

arr. Bernice

Watch Conductor
Slow-Fast



optional *g^{va}*



Bb

Cold Duck Time

Eddie Harris

Chord progression for the first staff: G⁷, C⁷, G⁷

Chord progression for the second staff: C⁷, G⁷, C⁷, G⁷

Chord progression for the third staff: C⁷, E^bMA⁷, FMA⁷, G⁷

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Cold Duck Time has a 12-bar form, but it does not use the typical 12-bar blues chord progression. It was originally played with a straight-eighth feel.

For your use

Supplemental Material - Cold Duck Time

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

| | | | | | | | |
|--------------|--------------|--------------|-------------|--------------|--------------|--------------|-------------|
| G^7 | C^7 | $E^b_{MA^7}$ | F_{MA^7} | G^7 | C^7 | $E^b_{MA^7}$ | F_{MA^7} |
| | | | | | | | |
| b7 3 1 | 3 b7 1 | 3 7 1 | 3 7 1 | 5 3 b7 | 9 b7 3 | 7 5 3 | 7 5 3 |

Useful Scales

| | | | | |
|------------------|-----------------|-----------------|-----------------|-----------------|
| G Blues Scale | E^b Major | $(E^b_{MA^7})$ | F Major | (F_{MA^7}) |
| | | | | |
| 1 b3 4 b5 5 b7 1 | 1 2 3 4 5 6 7 1 | 1 2 3 4 5 6 7 1 | 1 2 3 4 5 6 7 1 | 1 2 3 4 5 6 7 1 |

Sample Bass Line

| | | | |
|--------------|--------|--------------|--------|
| G^7 | C^7 | G^7 | C^7 |
| | | | |
| 1 5 1 5 b7 1 | 1 1 b7 | 1 5 1 5 b7 1 | 1 1 b7 |

| | | |
|--------------|------------|------------------|
| $E^b_{MA^7}$ | F_{MA^7} | G^7 |
| | | |
| 1 1 1 1 | 1 1 1 | 1 1 1 1 1 5 b7 1 |

Don't Stop Believin'

Bb LOW
(Doubles Alto Sax)

arr. Murtha

Rock

8

9

SOLO

mf

13

17

19

25

24

f

29

33

35

41

45

mf

49

53

f

54

59

65

69

71

1.

77

2.

ff

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 repeat sign at the beginning and end.

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 repeat sign at the beginning and end.

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 repeat sign at the beginning and end.

Alto Sax

Musical staff for Alto Sax in 4/4 time, key of B-flat major. The melody consists of eighth notes: F#, F#, E, F#, F#, E, F#, F#, E, D. The staff includes a repeat sign at the beginning and end.

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 repeat sign at the beginning and end.

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 progressions for Flute/Piano, Clarinet/Trumpet (LOW), Clarinet/Tenor Sax/Trumpet (HIGH), and Trombone/Euphonium (HIGH) are: Bb, Bb Ab, Ab Gb, Gb F, Ab F Ab.

Chord progressions for Clarinet/Trumpet (LOW) and Trombone/Euphonium (LOW) are: C, C Bb, Bb Ab, Ab G, Bb G Bb.

Chord progressions for Alto Sax are: G, G F, F Eb, Eb D, F D F.

Positions for Trombone/Euphonium (HIGH): 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

Bb ___ Db Eb E Eb E Eb E Eb Db Bb Ab Bb ___ Bb ___

Flute
Piano

Musical staff for Flute/Piano in 4/4 time. The melody consists of eighth notes with triplet markings. The notes are: Bb, Db, Eb, E, Eb, E, Eb, E, Eb, Db, Bb, Ab, Bb, Bb.

C ___ Eb F F# F F# F F# F Eb C Bb C ___ C ___

Clarinet
Trumpet
(LOW)

Musical staff for Clarinet/Trumpet (LOW) in 4/4 time. The melody consists of eighth notes with triplet markings. The notes are: C, Eb, F, F#, F, F#, F, F#, F, Eb, C, Bb, C, C.

C ___ Eb F F# F F# F F# F Eb C Bb C ___ C ___

Clarinet
Tenor Sax
Trumpet
(HIGH)

Musical staff for Clarinet/Tenor Sax/Trumpet (HIGH) in 4/4 time. The melody consists of eighth notes with triplet markings. The notes are: C, Eb, F, F#, F, F#, F, F#, F, Eb, C, Bb, C, C.

G ___ Bb C C# C C# C C# C Bb G F G ___ G ___

Alto Sax

Musical staff for Alto Sax in 4/4 time. The melody consists of eighth notes with triplet markings. The notes are: G, Bb, C, C#, C, C#, C, C#, C, Bb, G, F, G, G.

Bb ___ Db Eb E Eb E Eb E Eb Db Bb Ab Bb ___ Bb ___

Trombone
Euphonium

Musical staff for Trombone/Euphonium in 4/4 time. The melody consists of eighth notes with triplet markings. The notes are: Bb, Db, Eb, E, Eb, E, Eb, E, Eb, Db, Bb, Ab, Bb, Bb.

Horn Lick:

1-b3-4-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

The musical score is written for a jazz ensemble. It consists of six staves. The top five staves are for woodwinds and brass: Flute/Piano, Clarinet Trumpet (LOW), Clarinet Tenor Sax Trumpet (HIGH), Alto Sax, and Trombone/Euphonium. The bottom staff is for Tuba. The key signature is Bb minor (two flats) and the time signature is 12/8. The score includes a 'Nasty Lick' section. Above the Flute/Piano staff, the notes Bb, Db, Bb, Eb, Db, Bb, Bb, Db, E, Eb, Db, Bb are written. Above the Clarinet Trumpet (LOW) staff, the notes C, Eb, C, F, Eb, C, C, Eb, F#, F, Eb, C are written. Above the Clarinet Tenor Sax Trumpet (HIGH) staff, the notes C, Eb, C, F, Eb, C, C, Eb, F#, F, Eb, C are written. Above the Alto Sax staff, the notes G, Bb, G, C, Bb, G, G, Bb, C#, C, Bb, G are written. Above the Trombone/Euphonium staff, the notes Bb, Db, Bb, Eb, Db, Bb, Bb, Db, E, Eb, Db, Bb are written. Below the Trombone/Euphonium staff, the positions 1 5 1 3 5 1 1 5 2 3 5 1 are indicated. The piano part is indicated as Bbm (2 Beats Hold) and the bass line lick is Bb Ab Gb F (2 Beats Hold).

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

$\text{♩} = 60$

Slowly, Freely

Cm Cm/B \flat Abmaj7 Cm/G G7 Cm Cm/B \flat

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

Detailed description: This block contains the first three measures of the musical score. The key signature has one flat (Bb) and the time signature is 12/8. Measure 1 starts with a Cm chord and contains the lyrics 'Birds fly-ing high,'. Measure 2 contains the lyrics 'you know how I feel.' and features a four-measure rest indicated by a '4' above the staff. Measure 3 contains the lyrics 'Sun in the sky,' and ends with a Cm/Bb chord.

4 Abmaj7 Cm/G G Cm Cm/B \flat

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

Detailed description: This block contains measures 4 and 5. Measure 4 starts with an Abmaj7 chord and contains the lyrics 'You know how I feel.'. Measure 5 contains the lyrics 'Breeze drift-ing on by,' and ends with a Cm/Bb chord.

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


Detailed description: This block contains measures 6, 7, and 8. Measure 6 starts with an Am7(b5) chord and contains the lyrics 'You know how I feel.'. Measure 7 contains the lyrics 'It's a new dawn, it's a new day, it's a new life' and features an Abmaj13 chord. Measure 8 ends with a Dm7(b5) chord.

9 G7

for me and I'm feel-ing good.

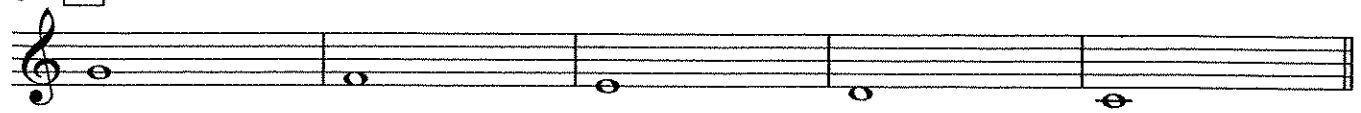
Detailed description: This block contains measures 9, 10, and 11. Measure 9 starts with a G7 chord and contains the lyrics 'for me'. Measure 10 contains the lyrics 'and I'm feel-ing'. Measure 11 contains the lyrics 'good.' and ends with a final double bar line.

A



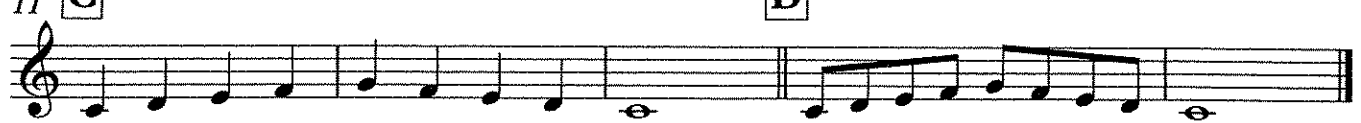
Exercise A: Treble clef, 4/4 time signature. Five whole notes: G₂, F₂, E₂, D₂, C₂.

6 **B**



Exercise B: Treble clef, 4/4 time signature. Five whole notes: B₁, A₁, G₁, F₁, E₁.

11 **C** **D**



Exercise C: Treble clef, 4/4 time signature. Eighth notes: G₂, F₂, E₂, D₂, C₂, B₁, A₁, G₁, F₁, E₁, D₁, C₁.

Exercise D: Treble clef, 4/4 time signature. Eighth notes: C₂, D₂, E₂, F₂, G₂, A₂, B₂, C₃.

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**

(Med.)

HEART AND SOUL

- HOAGY CARMICHAEL
FRANK LOESSER

Handwritten musical score for "Heart and Soul" in B-flat major, 4/4 time. The score consists of eight staves of music with various chord notations above the notes. The chords include G, E-7, A-7, D7, Gmaj7, B-7, Cmaj7, B7, E7, D7, G7, C7, and B7#5. The notation includes treble clef, key signature of two flats, and various rhythmic values like quarter, eighth, and sixteenth notes.

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 \sharp E F \sharp A A F \sharp E F \sharp

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 \sharp B A A B B

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

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

Bass Synth

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

Am Em

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
M. B \flat
M. Eb
M. (B.C.)

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

HL. 1 C
HL. 1 B \flat
HL. 1 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 $\text{♩} = 112$

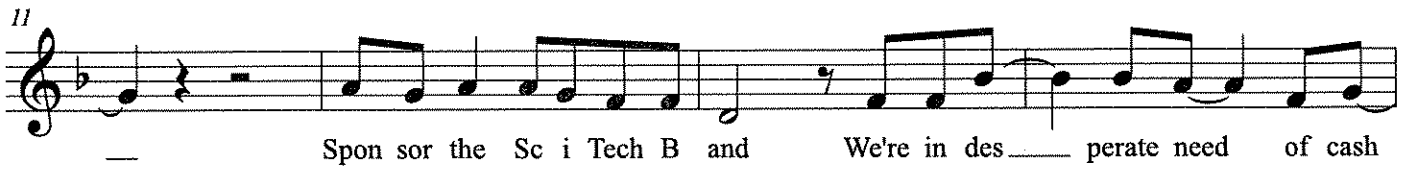
A

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



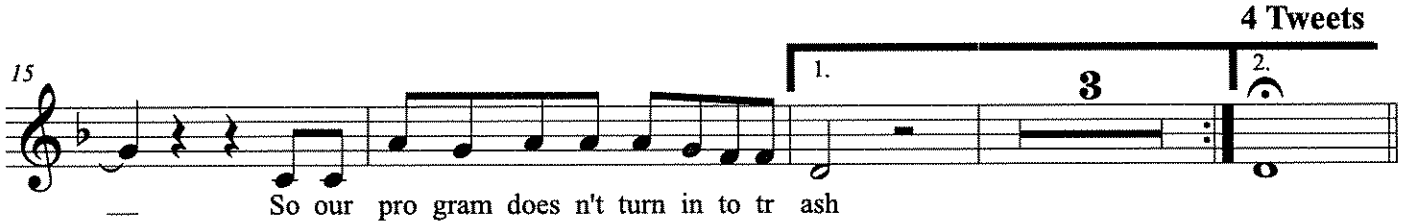
We just need your mon ey to night

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

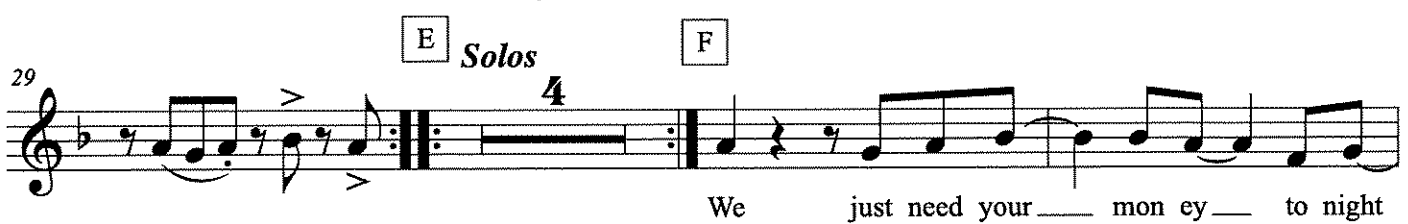
22



A G A A G A A G A Bb A

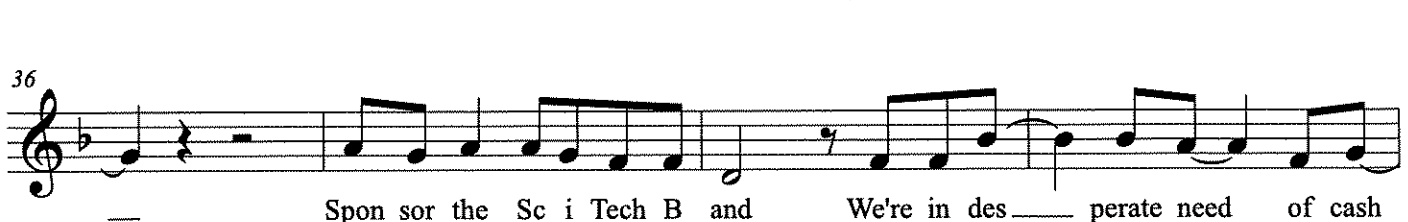
E Solos **F**

29



We just need your mon ey to night

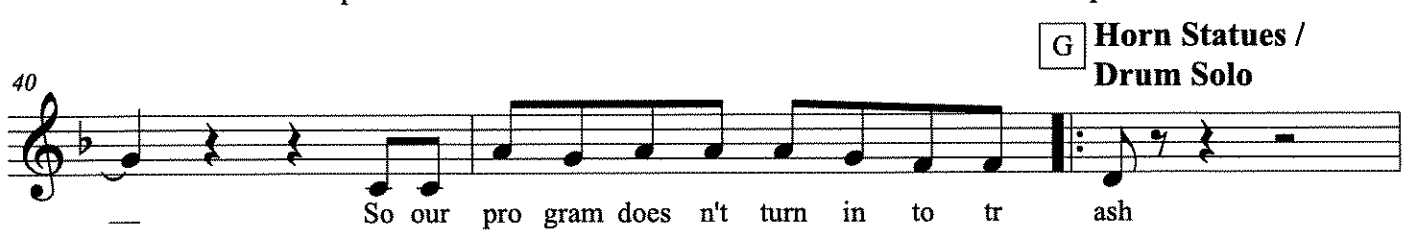
36



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

Musical score for the song "I Just Died In Your Arms Tonight" in B-flat major, page 2. The score is written in treble clef with a key signature of one flat (B-flat). It consists of three staves of music. The first staff starts at measure 43 and features a triplet of eighth notes followed by a repeat sign and a box containing the letter 'H'. The second staff starts at measure 49 and continues the melodic line. The third staff starts at measure 53 and includes first and second endings, with the first ending leading to 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...

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

10

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

14

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

18

4 Tweets **C Horn Sway** **D Repeat 4x**

A G A A G A A G A Bb A

28

E Solos **F**

We just need your

35

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

39

G Horn Statues / Drum Solo

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

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 double bar line.

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...

IT DON'T MEAN A THING

(If It Ain't Got That Swing)

Bb

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'. Dynamics include a forte (f) marking at the beginning. The second system (measures 5-8) continues the melody and accompaniment, with dynamics shifting to mezzo-forte (mf) and forte (f). The third system (measures 9-12) concludes the piece with a repeat sign at the start of measure 9 and a final cadence in measure 12.

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 are marked with a first ending bracket. Dynamics include *ff* in measure 16.



Musical notation for measures 17-20. Measure 17 starts with a second ending bracket. Dynamics include *f* and *ff*. Measure 20 ends with a fermata.



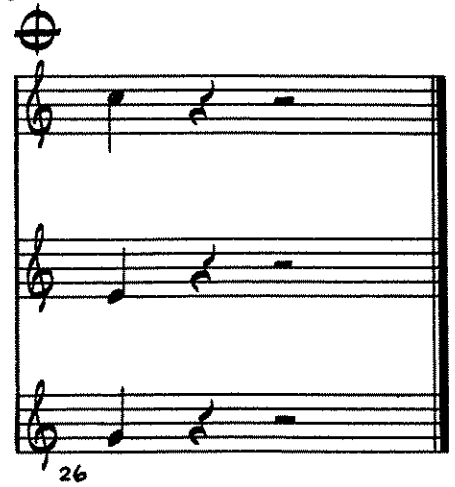
Musical notation for measures 21-23. Measure 21 starts with a fermata. Measure 23 ends with a fermata.

D.S. al Coda



Musical notation for measures 24-25. Measure 24 has a treble clef and a key signature of one flat. Measure 25 has a fermata.

CODA



Musical notation for measure 26, the Coda section. It begins with a Coda symbol and a treble clef.

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 Soprano (S), Alto (A), Tenor (T), and Bass (B) voices, measures 1-8. The score is in 4/4 time and features a 'legato' instruction for all parts. The Soprano part has a long melodic line with a slur over measures 1-8. The Alto, Tenor, and Bass parts provide harmonic support with similar rhythmic patterns.

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices, measures 9-15. The Soprano part continues with a melodic line, and the other parts provide harmonic support. The Soprano part has a slur over measures 9-15.

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices, measures 16-22. The Soprano part has a 'Lower notes for solo only' instruction. The score is in 4/4 time and features a 'legato' instruction for all parts. The Soprano part has a long melodic line with a slur over measures 16-22. The Alto, Tenor, and Bass parts provide harmonic support with similar rhythmic patterns.

F  Coda

Let's Groove

Melody Bb (LOW), p. 2

41 solo/soli



mf

Musical staff 41-43: Treble clef, B-flat major key signature. Measure 41 starts with a whole rest, followed by eighth-note pairs (G4, A4), (Bb4, C5), (D5, Eb5), (F5, G5), (A5, Bb5), (C6, Bb5), (A5, G5), (F5, Eb5), (D5, C5), (Bb4, A4), (G4, F4), (Eb4, D4), (C4, Bb3), (A3, G3), (F3, Eb3), (D3, C3), (Bb2, A2), (G2, F2), (Eb2, D2), (C2, Bb1), (A1, G1), (F1, Eb1), (D1, C1), (Bb0, A0), (G0, F0), (Eb0, D0), (C0, Bb-1), (A-1, G-1), (F-1, Eb-2), (D-2, C-2), (Bb-2, A-3), (G-3, F-4), (Eb-4, D-5), (C-5, Bb-6), (A-6, G-7), (F-7, Eb-8), (D-8, C-9), (Bb-9, A-10), (G-10, F-11), (Eb-11, D-12), (C-12, Bb-13), (A-13, G-14), (F-14, Eb-15), (D-15, C-16), (Bb-16, A-17), (G-17, F-18), (Eb-18, D-19), (C-19, Bb-20), (A-20, G-21), (F-21, Eb-22), (D-22, C-23), (Bb-23, A-24), (G-24, F-25), (Eb-25, D-26), (C-26, Bb-27), (A-27, G-28), (F-28, Eb-29), (D-29, C-30), (Bb-30, A-31), (G-31, F-32), (Eb-32, D-33), (C-33, Bb-34), (A-34, G-35), (F-35, Eb-36), (D-36, C-37), (Bb-37, A-38), (G-38, F-39), (Eb-39, D-40), (C-40, Bb-41), (A-41, G-42), (F-42, Eb-43), (D-43, C-44), (Bb-44, A-45), (G-45, F-46), (Eb-46, D-47), (C-47, Bb-48), (A-48, G-49), (F-49, Eb-50), (D-50, C-51), (Bb-51, A-52), (G-52, F-53), (Eb-53, D-54), (C-54, Bb-55), (A-55, G-56), (F-56, Eb-57), (D-57, C-58), (Bb-58, A-59), (G-59, F-60), (Eb-60, D-61), (C-61, Bb-62), (A-62, G-63), (F-63, Eb-64), (D-64, C-65), (Bb-65, A-66), (G-66, F-67), (Eb-67, D-68), (C-68, Bb-69), (A-69, G-70), (F-70, Eb-71), (D-71, C-72), (Bb-72, A-73), (G-73, F-74), (Eb-74, D-75), (C-75, Bb-76), (A-76, G-77), (F-77, Eb-78), (D-78, C-79), (Bb-79, A-80), (G-80, F-81), (Eb-81, D-82), (C-82, Bb-83), (A-83, G-84), (F-84, Eb-85), (D-85, C-86), (Bb-86, A-87), (G-87, F-88), (Eb-88, D-89), (C-89, Bb-90), (A-90, G-91), (F-91, Eb-92), (D-92, C-93), (Bb-93, A-94), (G-94, F-95), (Eb-95, D-96), (C-96, Bb-97), (A-97, G-98), (F-98, Eb-99), (D-99, C-100), (Bb-100, A-101), (G-101, F-102), (Eb-102, D-103), (C-103, Bb-104), (A-104, G-105), (F-105, Eb-106), (D-106, C-107), (Bb-107, A-108), (G-108, F-109), (Eb-109, D-110), (C-110, Bb-111), (A-111, G-112), (F-112, Eb-113), (D-113, C-114), (Bb-114, A-115), (G-115, F-116), (Eb-116, D-117), (C-117, Bb-118), (A-118, G-119), (F-119, Eb-120), (D-120, C-121), (Bb-121, A-122), (G-122, F-123), (Eb-123, D-124), (C-124, Bb-125), (A-125, G-126), (F-126, Eb-127), (D-127, C-128), (Bb-128, A-129), (G-129, F-130), (Eb-130, D-131), (C-131, Bb-132), (A-132, G-133), (F-133, Eb-134), (D-134, C-135), (Bb-135, A-136), (G-136, F-137), (Eb-137, D-138), (C-138, Bb-139), (A-139, G-140), (F-140, Eb-141), (D-141, C-142), (Bb-142, A-143), (G-143, F-144), (Eb-144, D-145), (C-145, Bb-146), (A-146, G-147), (F-147, Eb-148), (D-148, C-149), (Bb-149, A-150), (G-150, F-151), (Eb-151, D-152), (C-152, Bb-153), (A-153, G-154), (F-154, Eb-155), (D-155, C-156), (Bb-156, A-157), (G-157, F-158), (Eb-158, D-159), (C-159, Bb-160), (A-160, G-161), (F-161, Eb-162), (D-162, C-163), (Bb-163, A-164), (G-164, F-165), (Eb-165, D-166), (C-166, Bb-167), (A-167, G-168), (F-168, Eb-169), (D-169, C-170), (Bb-170, A-171), (G-171, 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C-352), (Bb-352, A-353), (G-353, F-354), (Eb-354, D-355), (C-355, Bb-356), (A-356, G-357), (F-357, Eb-358), (D-358, C-359), (Bb-359, A-360), (G-360, F-361), (Eb-361, D-362), (C-362, Bb-363), (A-363, G-364), (F-364, Eb-365), (D-365, C-366), (Bb-366, A-367), (G-367, F-368), (Eb-368, D-369), (C-369, Bb-370), (A-370, G-371), (F-371, Eb-372), (D-372, C-373), (Bb-373, A-374), (G-374, F-375), (Eb-375, D-376), (C-376, Bb-377), (A-377, G-378), (F-378, Eb-379), (D-379, C-380), (Bb-380, A-381), (G-381, F-382), (Eb-382, D-383), (C-383, Bb-384), (A-384, G-385), (F-385, Eb-386), (D-386, C-387), (Bb-387, A-388), (G-388, F-389), (Eb-389, D-390), (C-390, Bb-391), (A-391, G-392), (F-392, Eb-393), (D-393, C-394), (Bb-394, A-395), (G-395, F-396), (Eb-396, D-397), (C-397, Bb-398), (A-398, G-399), (F-399, Eb-400), (D-400, C-401), (Bb-401, A-402), (G-402, F-403), (Eb-403, D-404), (C-404, Bb-405), (A-405, G-406), (F-406, Eb-407), (D-407, C-408), (Bb-408, A-409), (G-409, F-410), (Eb-410, D-411), (C-411, 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A-892), (G-892, F-893), (Eb-893, D-894), (C-894, Bb-895), (A-895, G-896), (F-896, Eb-897), (D-897, C-898), (Bb-898, A-899), (G-899, F-900), (Eb-900, D-901), (C-901, Bb-902), (A-902, G-903), (F-903, Eb-904), (D-904, C-905), (Bb-905, A-906), (G-906, F-907), (Eb-907, D-908), (C-908, Bb-909), (A-909, G-910), (F-910, Eb-911), (D-911, C-912), (Bb-912, A-913

Let's Groove

Melody Bb (HIGH), p. 2

F $\text{\textcircled{C}}$ Coda

41 solo/soli
mf

Musical staff 41-44: Treble clef, key signature of two flats. Measure 41 starts with a whole rest, followed by eighth-note pairs (G4, A4), (Bb4, C5), (D5, Eb5), (F5, G5), (Ab5, Bb5), (C6, D6), (Eb6, F6), (G6, Ab6), (Bb6, C7), (Db7, Eb7), (F7, G7), (Ab7, Bb7), (C8, Db8), (Eb8, F8), (G8, Ab8), (Bb8, C9), (Db9, Eb9), (F9, G9), (Ab9, Bb9), (C10, Db10), (Eb10, F11), (G11, Ab11), (Bb11, C12), (Db12, Eb12), (F12, G12), (Ab12, Bb12), (C13, Db13), (Eb13, F14), (G14, Ab14), (Bb14, C15), (Db15, Eb15), (F15, G15), (Ab15, Bb15), (C16, Db16), (Eb16, F17), (G17, Ab17), (Bb17, C18), (Db18, Eb18), (F18, G18), (Ab18, Bb18), (C19, Db19), (Eb19, F20), (G20, Ab20), (Bb20, C21), (Db21, Eb21), (F21, G21), (Ab21, Bb21), (C22, Db22), (Eb22, F23), (G23, Ab23), (Bb23, C24), (Db24, Eb24), (F24, G24), (Ab24, Bb24), (C25, Db25), (Eb25, F26), (G26, Ab26), (Bb26, C27), (Db27, Eb27), (F27, G27), (Ab27, Bb27), (C28, Db28), (Eb28, F29), (G29, Ab29), (Bb29, C30), (Db29, Eb29), (F30, G30), (Ab30, Bb30), (C31, Db31), (Eb31, F32), (G32, Ab32), (Bb32, C33), (Db32, Eb32), (F32, G32), (Ab32, Bb32), (C33, Db33), (Eb33, F34), (G34, Ab34), (Bb34, C35), (Db34, Eb34), (F34, G34), (Ab34, Bb34), (C35, Db35), (Eb35, F36), (G36, Ab36), (Bb36, C37), (Db36, Eb36), (F36, G36), (Ab36, Bb36), (C37, Db37), (Eb37, F38), (G38, Ab38), (Bb38, C39), (Db38, Eb38), (F38, G38), (Ab38, Bb38), (C39, Db39), (Eb39, F40), (G39, Ab39), (Bb39, C40), (Db39, Eb39), (F39, G39), (Ab39, Bb39), (C40, Db40), (Eb40, F41), (G41, Ab41), (Bb41, C42), (Db41, Eb41), (F41, G41), (Ab41, Bb41), (C42, Db42), (Eb42, F43), (G43, Ab43), (Bb43, C44), (Db43, Eb43), (F43, G43), (Ab43, Bb43), (C44, Db44), (Eb44, F45), (G45, Ab45), (Bb45, C46), (Db45, Eb45), (F45, G45), (Ab45, Bb45), (C46, Db46), (Eb46, F47), (G47, Ab47), (Bb47, C48), (Db47, Eb47), (F47, G47), (Ab47, Bb47), (C48, Db48), (Eb48, F49), (G49, Ab49), (Bb49, C50), (Db49, Eb49), (F49, G49), (Ab49, Bb49), (C50, Db50), (Eb50, F51), (G51, Ab51), (Bb51, C52), (Db51, Eb51), (F51, G51), (Ab51, Bb51), (C52, Db52), (Eb52, F53), (G53, Ab53), (Bb53, C54), (Db53, Eb53), (F53, G53), (Ab53, Bb53), (C54, Db54), (Eb54, F55), (G55, Ab55), (Bb55, C56), (Db55, Eb55), (F55, G55), (Ab55, Bb55), (C56, Db56), (Eb56, F57), (G57, Ab57), (Bb57, C58), (Db57, Eb57), (F57, G57), (Ab57, Bb57), (C58, Db58), (Eb58, F59), (G59, Ab59), (Bb59, C60), (Db59, Eb59), (F59, G59), (Ab59, Bb59), (C60, Db60), (Eb60, F61), (G61, Ab61), (Bb61, C62), (Db61, Eb61), (F61, G61), (Ab61, Bb61), (C62, Db62), (Eb62, F63), (G63, Ab63), (Bb63, C64), (Db63, Eb63), (F63, G63), (Ab63, Bb63), (C64, Db64), (Eb64, F65), (G65, Ab65), (Bb65, C66), (Db65, Eb65), (F65, G65), (Ab65, Bb65), (C66, Db66), (Eb66, F67), (G67, Ab67), (Bb67, C68), (Db67, Eb67), (F67, G67), (Ab67, Bb67), (C68, Db68), (Eb68, F69), (G69, Ab69), (Bb69, C70), (Db69, Eb69), (F69, G69), (Ab69, Bb69), (C70, Db70), (Eb70, F71), (G71, Ab71), (Bb71, C72), (Db71, Eb71), (F71, G71), (Ab71, Bb71), (C72, Db72), (Eb72, F73), (G73, Ab73), (Bb73, C74), (Db73, Eb73), (F73, G73), (Ab73, Bb73), (C74, Db74), (Eb74, F75), (G75, Ab75), (Bb75, C76), (Db75, Eb75), (F75, G75), (Ab75, Bb75), (C76, Db76), (Eb76, F77), (G77, Ab77), (Bb77, C78), (Db77, Eb77), (F77, G77), (Ab77, Bb77), (C78, Db78), (Eb78, F79), (G79, Ab79), (Bb79, C80), (Db79, Eb79), (F79, G79), (Ab79, Bb79), (C80, Db80), (Eb80, F81), (G81, Ab81), (Bb81, C82), (Db81, Eb81), (F81, G81), (Ab81, Bb81), (C82, Db82), (Eb82, F83), (G83, Ab83), (Bb83, C84), (Db83, Eb83), (F83, G83), (Ab83, Bb83), (C84, Db84), (Eb84, F85), (G85, Ab85), (Bb85, C86), (Db85, Eb85), (F85, G85), (Ab85, Bb85), (C86, Db86), (Eb86, F87), (G87, Ab87), (Bb87, C88), (Db87, Eb87), (F87, G87), (Ab87, Bb87), (C88, Db88), (Eb88, F89), (G89, Ab89), (Bb89, C90), (Db89, Eb89), (F89, G89), (Ab89, Bb89), (C90, Db90), (Eb90, F91), (G91, Ab91), (Bb91, C92), (Db91, Eb91), (F91, G91), (Ab91, Bb91), (C92, Db92), (Eb92, F93), (G93, Ab93), (Bb93, C94), (Db93, Eb93), (F93, G93), (Ab93, Bb93), (C94, Db94), (Eb94, F95), (G95, Ab95), (Bb95, C96), (Db95, Eb95), (F95, G95), (Ab95, Bb95), (C96, Db96), (Eb96, F97), (G97, Ab97), (Bb97, C98), (Db97, Eb97), (F97, G97), (Ab97, Bb97), (C98, Db98), (Eb98, F99), (G99, Ab99), (Bb99, C100), (Db99, Eb99), (F99, G99), (Ab99, Bb99), (C100, Db100), (Eb100, F101), (G101, Ab101), (Bb101, C102), (Db101, Eb101), (F101, G101), (Ab101, Bb101), (C102, Db102), (Eb102, F103), (G103, Ab103), (Bb103, C104), (Db103, Eb103), (F103, G103), (Ab103, Bb103), (C104, Db104), (Eb104, F105), (G105, Ab105), (Bb105, C106), (Db105, Eb105), (F105, G105), (Ab105, Bb105), (C106, Db106), (Eb106, F107), (G107, Ab107), (Bb107, C108), (Db107, Eb107), (F107, G107), (Ab107, Bb107), (C108, Db108), (Eb108, F109), (G109, Ab109), (Bb109, C110), (Db109, Eb109), (F109, G109), (Ab109, Bb109), (C110, Db110), (Eb110, F111), (G111, Ab111), (Bb111, C112), (Db111, Eb111), (F111, G111), (Ab111, Bb111), (C112, Db112), (Eb112, F113), (G113, Ab113), (Bb113, C114), (Db113, Eb113), (F113, G113), (Ab113, Bb113), (C114, Db114), (Eb114, F115), (G115, Ab115), (Bb115, C116), (Db115, Eb115), (F115, G115), (Ab115, Bb115), (C116, Db116), (Eb116, F117), (G117, Ab117), (Bb117, C118), (Db117, Eb117), (F117, G117), (Ab117, Bb117), (C118, Db118), (Eb118, F119), (G119, Ab119), (Bb119, C120), (Db119, Eb119), (F119, G119), (Ab119, Bb119), (C120, Db120), (Eb120, F121), (G121, Ab121), (Bb121, C122), (Db121, Eb121), (F121, G121), (Ab121, Bb121), (C122, Db122), (Eb122, F123), (G123, Ab123), (Bb123, C124), (Db123, Eb123), (F123, G123), (Ab123, Bb123), (C124, Db124), (Eb124, F125), (G125, Ab125), (Bb125, C126), (Db125, Eb125), (F125, G125), (Ab125, Bb125), (C126, Db126), (Eb126, F127), (G127, Ab127), (Bb127, C128), (Db127, Eb127), (F127, G127), (Ab127, Bb127), (C128, Db128), (Eb128, F129), (G129, Ab129), (Bb129, C130), (Db129, Eb129), (F129, G129), (Ab129, Bb129), (C130, Db130), (Eb130, F131), (G131, Ab131), (Bb131, C132), (Db131, Eb131), (F131, G131), (Ab131, Bb131), (C132, Db132), (Eb132, F133), (G133, Ab133), (Bb133, C134), (Db133, Eb133), (F133, G133), (Ab133, Bb133), (C134, Db134), (Eb134, F135), (G135, Ab135), (Bb135, 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G191), (Ab191, Bb191), (C192, Db192), (Eb192, F193), (G193, Ab193), (Bb193, C194), (Db193, Eb193), (F193, G193), (Ab193, Bb193), (C194, Db194), (Eb194, F195), (G195, Ab195), (Bb195, C196), (Db195, Eb195), (F195, G195), (Ab195, Bb195), (C196, Db196), (Eb196, F197), (G197, Ab197), (Bb197, C198), (Db197, Eb197), (F197, G197), (Ab197, Bb197), (C198, Db198), (Eb198, F199), (G199, Ab199), (Bb199, C200), (Db199, Eb199), (F199, G199), (Ab199, Bb199), (C200, Db200), (Eb200, F201), (G201, Ab201), (Bb201, C202), (Db201, Eb201), (F201, G201), (Ab201, Bb201), (C202, Db202), (Eb202, F203), (G203, Ab203), (Bb203, C204), (Db203, Eb203), (F203, G203), (Ab203, Bb203), (C204, Db204), (Eb204, F205), (G205, Ab205), (Bb205, C206), (Db205, Eb205), (F205, G205), (Ab205, Bb205), (C206, Db206), (Eb206, F207), (G207, Ab207), (Bb207, C208), (Db207, Eb207), (F207, G207), (Ab207, Bb207), (C208, Db208), (Eb208, F209), (G209, Ab209), (Bb209, C210), (Db209, Eb209), (F209, G209), (Ab209, Bb209), (C210, Db210), (Eb210, F211), (G211, Ab211), (Bb211, C212), (Db211, Eb211), (F211, G211), (Ab211, Bb211), (C212, Db212), (Eb212, F213), (G213, Ab213), (Bb213, C214), (Db213, Eb213), (F213, G213), (Ab213, Bb213), (C214, Db214), (Eb214, F215), (G215, Ab215), (Bb215, C216), (Db215, Eb215), (F215, G215), (Ab215, Bb215), (C216, Db216), (Eb216, F217), (G217, Ab217), (Bb217, C218), (Db217, Eb217), (F217, G217), (Ab217, Bb217), (C218, Db218), (Eb218, F219), (G219, Ab219), (Bb219, C220), (Db219, Eb219), (F219, G219), (Ab219, Bb219), (C220, Db220), (Eb220, F221), (G221, Ab221), (Bb221, C222), (Db221, Eb221), (F221, G221), (Ab221, Bb221), (C222, Db222), (Eb222, F223), (G223, Ab223), (Bb223, C224), (Db223, Eb223), (F223, G223), (Ab223, Bb223), (C224, Db224), (Eb224, F225), (G225, Ab225), (Bb225, C226), (Db225, Eb225), (F225, G225), (Ab225, Bb225), (C226, Db226), (Eb226, F227), (G227, Ab227), (Bb227, C228), (Db227, Eb227), (F227, G227), (Ab227, Bb227), (C228, Db228), (Eb228, F229), (G229, Ab229), (Bb229, C230), (Db229, Eb229), (F229, G229), (Ab229, Bb229), (C230, Db230), (Eb230, F231), (G231, Ab231), (Bb231, C232), (Db231, Eb231), (F231, G231), (Ab231, Bb231), (C232, Db232), (Eb232, F233), (G233, Ab233), (Bb233, C234), (Db233, Eb233), (F233, G233), (Ab233, Bb233), (C234, Db234), (Eb234, F235), (G235, Ab235), (Bb235, C236), (Db235, Eb235), (F235, G235), (Ab235, Bb235), (C236, Db236), (Eb236, F237), (G237, Ab237), (Bb237, C238), (Db237, Eb237), (F237, G237), (Ab237, Bb237), (C238, Db238), (Eb238, F239), (G239, Ab239), (Bb239, C240), (Db239, Eb239), (F239, G239), (Ab239, Bb239), (C240, Db240), (Eb240, F241), (G241, Ab241), (Bb241, C242), (Db241, Eb241), (F241, G241), (Ab241, Bb241), (C242, Db242), (Eb242, F243), (G243, Ab243), (Bb243, C244), (Db243, Eb243), (F243, G243), (Ab243, Bb243), (C244, Db244), (Eb244, F245), (G245, Ab245), (Bb245, C246), (Db245, Eb245), (F245, G245), (Ab245, Bb245), (C246, Db246), (Eb246, F247), (G247, Ab247), (Bb247, C248), (Db247, Eb247), (F247, G247), (Ab247, Bb247), (C248, Db248), (Eb248, F249), (G249, Ab249), (Bb249, C250), (Db249, Eb249), (F249, G249), (Ab249, Bb249), (C250, Db250), (Eb250, F251), (G251, Ab251), (Bb251, C252), (Db251, Eb251), (F251, G251), (Ab251, Bb251), (C252, Db252), (Eb252, F253), (G253, Ab253), (Bb253, C254), (Db253, Eb253), (F253, G253), (Ab253, Bb253), (C254, Db254), (Eb254, F255), (G255, Ab255), (Bb255, C256), (Db255, Eb255), (F255, G255), (Ab255, Bb255), (C256, Db256), (Eb256, F257), (G257, Ab257), (Bb257, C258), (Db257, Eb257), (F257, G257), (Ab257, Bb257), (C258, Db258), (Eb258, F259), (G259, Ab259), (Bb259, C260), (Db259, Eb259), (F259, G259), (Ab259, Bb259), (C260, Db260), (Eb260, F261), (G261, Ab261), (Bb261, C262), (Db261, Eb261), (F261, G261), (Ab261, Bb261), (C262, Db262), (Eb262, F263), (G263, Ab263), (Bb263, C264), (Db263, Eb263), (F263, G263), (Ab263, Bb263), (C264, Db264), (Eb264, F265), (G265, Ab265), (Bb265, C266), (Db265, Eb265), (F265, G265), (Ab265, Bb265), (C266, Db266), (Eb266, F267), (G267, Ab267), (Bb267, C268), (Db267, Eb267), (F267, G267), (Ab267, Bb267), (C268, Db268), (Eb268, F269), (G269, Ab269), (Bb269, C270), (Db269, Eb269), (F269, G269), (Ab269, Bb269), (C270, Db270), (Eb270, F271), (G271, Ab271), (Bb271, C272), (Db271, Eb271), (F271, G271), (Ab271, Bb271), (C272, Db272), (Eb272, F273), (G273, Ab273), (Bb273, C274), (Db273, Eb273), (F273, G273), (Ab273, Bb273), (C274, Db274), (Eb274, F275), (G275, Ab275), (Bb275, C276), (Db275, Eb275), (F275, G275), (Ab275, Bb275), (C276, Db276), (Eb276, F277), (G277, Ab277), (Bb277, C278), (Db277, Eb277), (F277, G277), (Ab277, Bb277), (C278, Db278), (Eb278, F279), (G279, Ab279), (Bb279, C280), (Db279, Eb279), (F279, G279), (Ab279, Bb279), (C280, Db280), (Eb280, F281), (G281, Ab281), (Bb281, C282), (Db281, Eb281), (F281, G281), (Ab281, Bb281), (C282, Db282), (Eb282, F283), (G283, Ab283), (Bb283, C284), (Db283, Eb283), (F283, G283), (Ab283, Bb283), (C284, Db284), (Eb284, F285), (G285, Ab285), (Bb285, C286), (Db285, Eb285), (F285, G285), (Ab285, Bb285), (C286, Db286), (Eb286, F287), (G287, Ab287), (Bb287, C288), (Db287, Eb287), (F287, G287), (Ab287, Bb287), (C288, Db288), (Eb288, F289), (G289, Ab289), (Bb289, C290), (Db289, Eb289), (F289, G289), (Ab289, Bb289), (C290, Db290), (Eb290, F291), (G291, Ab291), (Bb291, C292), (Db291, Eb291), (F291, G291), (Ab291, Bb291), (C292, Db292), (Eb292, F293), (G293, Ab293), (Bb293, C294), (Db293, Eb293), (F293, G293), (Ab293, Bb293), (C294, Db294), (Eb294, F295), (G295, Ab295), (Bb295, C296), (Db295, Eb295), (F295, G295), (Ab295, Bb295), (C296, Db296), (Eb296, F297), (G297, Ab297), (Bb297, C298), (Db297, Eb297), (F297, G297), (Ab297, Bb297), (C298, Db298), (Eb298, F299), (G299, Ab299), (Bb299, C300), (Db299, Eb299), (F299, G299), (Ab299, Bb299), (C300, Db300), (Eb300, F301), (G301, Ab301), (Bb301, C302), (Db301, Eb301), (F301, G301), (Ab301, Bb301), (C302, Db302), (Eb302, F303), (G303, Ab303), (Bb303, C304), (Db303, Eb303), (F303, G303), (Ab303, Bb303), (C304, Db304), (Eb304, F305), (G305, Ab305), (Bb305, C306), (Db305, Eb305), (F305, G305), (Ab305, Bb305), (C306, Db306), (Eb306, F307), (G307, Ab307), (Bb307, C308), (Db307, Eb307), (F307, G307), (Ab307, Bb307), (C308, Db308), (Eb308, F309), (G309, Ab309), (Bb309, C310), (Db309, Eb309), (F309, G309), (Ab309, Bb309), (C310, Db310), (Eb310, F311), (G311, Ab311), (Bb311, C312), (Db311, Eb311), (F311, G311), (Ab311, Bb311), (C312, Db312), (Eb312, F313), (G313, Ab313), (Bb313, C314), (Db313, Eb313), (F313, G313), (Ab313, Bb313), (C314, Db314), (Eb314, F315), (G315, Ab315), (Bb315, C316), (Db315, Eb315), (F315, G315), (Ab315, Bb315), (C316, Db316), (Eb316, F317), (G317, Ab317), (Bb317, C318), (Db317, Eb317), (F317, G317), (Ab317, Bb317), (C318, Db318), (Eb318, F319), (G319, Ab319), (Bb319, C320), (Db319, Eb319), (F319, G319), (Ab319, Bb319), (C320, Db320), (Eb320, F321), (G321, Ab321), (Bb321, C322), (Db321, Eb321), (F321, G321), (Ab321, Bb321), (C322, Db322), (Eb322, F323), (G323, Ab323), (Bb323, C324), (Db323, Eb323), (F323, G323), (Ab323, Bb323), (C324, Db324), (Eb324, F325), (G325, Ab325), (Bb325, C326), (Db325, Eb325), (F325, G325), (Ab325, Bb325), (C326, Db326), (Eb326, F327), (G327, Ab327), (Bb327, C328), (Db327, Eb327), (F327, G327), (Ab327, Bb327), (C328, Db328), (Eb328, F329), (G329, Ab329), (Bb329, C330), (Db329, Eb329), (F329, G329), (Ab329, Bb329), (C330, Db330), (Eb330, F331), (G331, Ab331), (Bb331, C332), (Db331, Eb331), (F331, G331), (Ab331, Bb331), (C332, Db332), (Eb332, F333), (G333, Ab333), (Bb333, C334), (Db333, Eb333), (F333, G333), (Ab333, Bb333), (C334, Db334), (Eb334, F335), (G335, Ab335), (Bb335, C3

Countermelody Bb
LOW

Let's Groove

arr. Bernice

As Recorded by Earth, Wind, & Fire

Dance Groove ♩ = 125

Musical notation for measures 1-9. Includes a 3-measure rest, a *soli* section, and a 3-measure rest. Dynamics include *mp* and *f*. Section A is boxed.

Musical notation for measures 10-13. Includes a *8va* marking and a 7-measure rest. Section C is boxed.

Musical notation for measures 14-23. Includes a 7-measure rest. Section E is boxed.

To Coda 3rd Time

Musical notation for measures 24-34. Includes a 7-measure rest, a *Harmony* section, and a *mp* dynamic. Section D is boxed.

Musical notation for measures 35-39.

Musical notation for measures 40-42. Includes the instruction "play 2nd time only optional 8va" and "REPEAT 3x".

Let's Groove Countermelody Bb (LOW), p. 2

F \oplus Coda

41 *mf*

Musical staff 41-46: Treble clef, key signature of two flats. Measure 41 starts with a *mf* dynamic. Measure 42 has a fermata. Measure 43 has a '2' above it. Measure 44 has a fermata. Measure 45 has a '2' above it. Measure 46 has a fermata. A box labeled 'G' is positioned below measure 44.

47 *f* optional 8vb

Musical staff 47-53: Treble clef. Measure 47 has a fermata. Measure 48 has a '2' above it. Measure 49 has a fermata. Measure 50 has a '2' above it. Measure 51 has a fermata. Measure 52 has a '2' above it. Measure 53 has a fermata. A box labeled 'H' is positioned below measure 49. The text 'optional 8vb' is above measure 52. Accents are present above notes in measures 48, 50, 52, and 53.

54

Musical staff 54-57: Treble clef. Measures 54-57 contain rhythmic patterns with accents above notes.

58 *ff* optional 8va

Musical staff 58-62: Treble clef. Measure 58 has a fermata. Measure 59 has a '2' above it. Measure 60 has a fermata. Measure 61 has a '2' above it. Measure 62 has a fermata. A box labeled 'I' is positioned above measure 60. The text 'optional 8va' is above measure 61. The dynamic *ff* is below measure 62. The text 'Top Melody' and 'Middle Melody' is positioned below measures 59 and 60.

63 *ff*

Musical staff 63-67: Treble clef. Measures 63-67 contain rhythmic patterns with accents above notes. The dynamic *ff* is below measure 63. The text 'Top Melody' and 'Middle Melody' is positioned below measures 63 and 64. A box labeled 'J' is positioned below measure 65. The text 'Top Melody' and 'Middle Melody' is positioned below measures 66 and 67.

68 *fff*

Musical staff 68-72: Treble clef. Measure 68 has a fermata. Measure 69 has a '2' above it. Measure 70 has a fermata. Measure 71 has a '2' above it. Measure 72 has a fermata. The dynamic *fff* is below measure 69. The text 'Top Melody' and 'Bottom Melody' is positioned below measures 71 and 72.

73

Musical staff 73-76: Treble clef. Measures 73-76 contain rhythmic patterns with accents above notes.

Countermelody Bb
HIGH

Let's Groove

arr. Bernice

As Recorded by Earth, Wind, & Fire

Dance Groove ♩ = 125

The musical score is written in treble clef with a key signature of two flats (Bb) and a 4/4 time signature. It consists of five sections labeled A through E. Section A (measures 1-4) begins with a triplet of eighth notes, followed by a 'soli' instruction and a dynamic of *mp*. Section B (measures 5-8) features a triplet of eighth notes and a dynamic of *f*. Section C (measures 9-13) includes a triplet of eighth notes and a dynamic of *f*. Section D (measures 14-23) is marked 'To Coda 3rd Time' and includes a dynamic of *mp*. Section E (measures 24-39) is marked 'Harmony' and includes a dynamic of *mp*. The score concludes with a final measure (measure 40) marked 'play 2nd time only optional 8vb' and 'REPEAT 3x'.

Let's Groove Countermelody Bb (HIGH), p. 2

F $\text{\textcircled{C}}$ Coda

41 *mf*

Musical staff 41-46: Treble clef, B-flat major key signature. Starts with a quarter rest, followed by a half note G4, quarter note A4, quarter note Bb4, quarter note C5. A fermata covers the next two measures. Measure 44 has a double bar line and a '2' above it. Measure 45 has a quarter note Bb4, quarter note A4, quarter note G4. Measure 46 has a quarter note F4, quarter note G4, quarter note A4.

47 *f*

G H optional 8vb

Musical staff 47-53: Treble clef, B-flat major key signature. Measure 47 has a quarter rest, quarter note G4, quarter note A4, quarter note Bb4. Measure 48 has a quarter note C5, quarter note Bb4, quarter note A4, quarter note G4. Measure 49 has a quarter note F4, quarter note G4, quarter note A4. Measure 50 has a quarter note Bb4, quarter note A4, quarter note G4. Measure 51 has a quarter note F4, quarter note G4, quarter note A4. Measure 52 has a quarter note Bb4, quarter note A4, quarter note G4. Measure 53 has a quarter note F4, quarter note G4, quarter note A4. There are '2' markings above measures 48 and 50. Measure 53 has 'optional 8vb' and four accents (>) above the notes.

54

Musical staff 54-57: Treble clef, B-flat major key signature. Measure 54 has a quarter note G4, quarter note A4, quarter note Bb4. Measure 55 has a quarter note C5, quarter note Bb4, quarter note A4. Measure 56 has a quarter note F4, quarter note G4, quarter note A4. Measure 57 has a quarter note Bb4, quarter note A4, quarter note G4. All notes have accents (>).

58 *ff*

I optional 8vb

Musical staff 58-62: Treble clef, B-flat major key signature. Measure 58 has a quarter note G4, quarter note A4, quarter note Bb4. Measure 59 has a quarter note C5, quarter note Bb4, quarter note A4. Measure 60 has a quarter note F4, quarter note G4, quarter note A4. Measure 61 has a quarter note Bb4, quarter note A4, quarter note G4. Measure 62 has a quarter note F4, quarter note G4, quarter note A4. Measure 62 has 'optional 8vb' and three accents (>) above the notes.

63 *ff*

Top Middle Melody Melody

Musical staff 63-67: Treble clef, B-flat major key signature. Measure 63 has a quarter note G4, quarter note A4, quarter note Bb4. Measure 64 has a quarter note C5, quarter note Bb4, quarter note A4. Measure 65 has a quarter note F4, quarter note G4, quarter note A4. Measure 66 has a quarter note Bb4, quarter note A4, quarter note G4. Measure 67 has a quarter note F4, quarter note G4, quarter note A4. All notes have accents (>).

68 *fff*

J Top Middle Melody Melody

Musical staff 68-72: Treble clef, B-flat major key signature. Measure 68 has a quarter note G4, quarter note A4, quarter note Bb4. Measure 69 has a quarter note C5, quarter note Bb4, quarter note A4. Measure 70 has a quarter note F4, quarter note G4, quarter note A4. Measure 71 has a quarter note Bb4, quarter note A4, quarter note G4. Measure 72 has a quarter note F4, quarter note G4, quarter note A4. Measure 72 has 'optional 8vb' and three accents (>) above the notes.

73

Top Bottom Melody Melody

Musical staff 73-77: Treble clef, B-flat major key signature. Measure 73 has a quarter note G4, quarter note A4, quarter note Bb4. Measure 74 has a quarter note C5, quarter note Bb4, quarter note A4. Measure 75 has a quarter note F4, quarter note G4, quarter note A4. Measure 76 has a quarter note Bb4, quarter note A4, quarter note G4. Measure 77 has a quarter note F4, quarter note G4, quarter note A4. All notes have accents (>).

Bass Line Bb

Let's Groove

arr. Bernice

As Recorded by Earth, Wind, & Fire

Dance Groove ♩ = 125

A

B Repeat...

4 4

f

11

6 7 8 8

To Coda 3rd Time

F Φ Coda

41

mf

45

49

2 2 8 8

69

8

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

p

A

6

12

B

f

24

fp *f*

OVER THE RAINBOW

Bb

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

SLOWLY

mf

mf

mf

1 2 3

To Coda ⊕

4 5 6 7

1. 2.

f

f

f

f

8 9 10

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Over The Rainbow - Bb

Musical notation for measures 11-13. Measure 11 features a treble clef with a key signature of two flats (Bb) and a 4/4 time signature. The melody consists of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. Measure 12 continues with a similar eighth-note pattern. Measure 13 shows a dynamic marking of *f* (forte) and includes a fermata over the final note.

Musical notation for measures 14-16. Measure 14 starts with a dynamic marking of *f*. The melody continues with eighth notes. Measure 15 shows a key signature change to one flat (B). Measure 16 ends with a key signature change to two flats (Bb) and a fermata over the final note.

Musical notation for measures 17-19, labeled "D.C. al Coda". Measure 17 has a dynamic marking of *ff* (fortissimo). Measure 18 has a dynamic marking of *ff*. Measure 19 has a dynamic marking of *ff* and a fermata over the final note.

CODA

Musical notation for measures 18-19, labeled "CODA". Measure 18 has a dynamic marking of *mf* (mezzo-forte). Measure 19 has a dynamic marking of *mf* and a "ritard." (ritardando) marking. The section ends with a fermata over the final note.

Musical notation for measures 20-22. Measure 20 continues the melody with eighth notes. Measure 21 shows a key signature change to one flat (B). Measure 22 ends with a key signature change to two flats (Bb) and a fermata over the final note.

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

rit.

div.

7

A Andante

unis.

mf

13

B

20

C

27

D

34

div.

f

41

E unis.

mf

1.

div.

unis.

3

48

1.

2. rit.

div.

unis.

f

3

div.

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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

7 Dm7 G7 C C F C C7 F Fm C Am

B

15 Dm7 G7 C C7 F C7 F D7

C

To Coda **D**

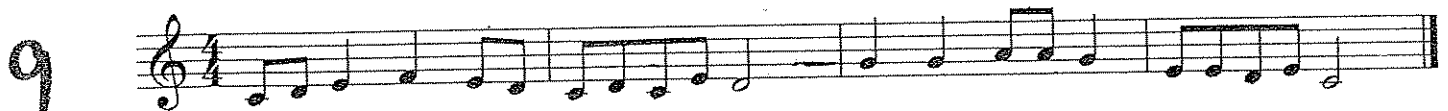
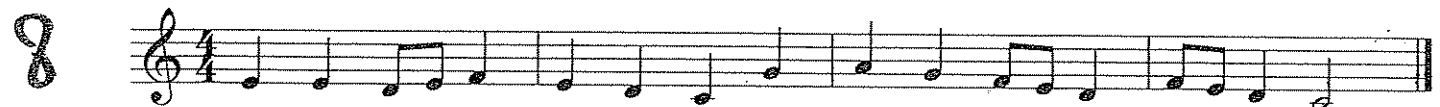
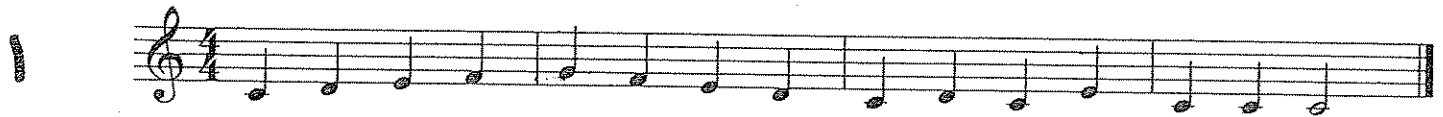
23 G7 G#dim Am D7 G7 Gaug C F C C7 F Fm C Am

D.S. al Coda **E**

37 Dm7 G7 C C Am Dm7 G7 C

Bb-Low

Sight Reading Exercises



Bb - High

Sight Reading Exercises

1

2

3

4

5

6

7

8

9

Clarinet in B \flat

Simple Gifts

from *Appalachian Spring*

Traditional
Aaron Copland (1900-1990)

$\text{♩} = 72$

mp

f

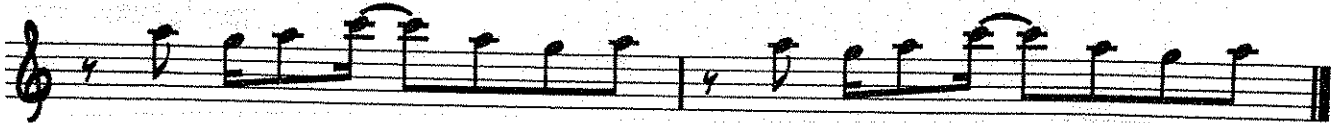
Sponsor Song 2017 - Horn Lick

C INSTRUMENTS (TREBLE)



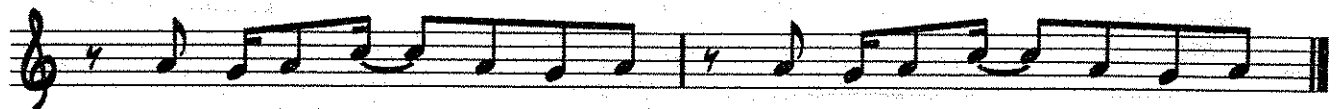
G F G Bb G F G G F G Bb G F G

B-FLAT INSTRUMENTS (HIGH)



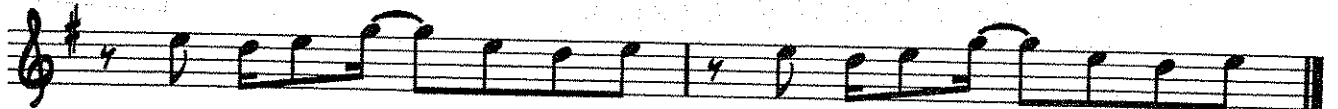
A G A C A G A A G A C A G A

B-FLAT INSTRUMENTS (LOW)



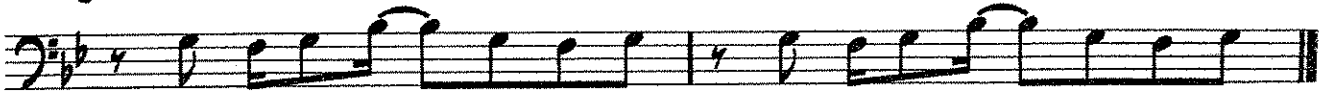
A G A C A G A A G A C A G A

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♭ Clarinet

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

11

19

mp

27

f

The musical score is written for a 1st B♭ Clarinet in 3/4 time. It consists of six staves of music. The first staff begins with a treble clef, a 3/4 time signature, and a 'Majestic' tempo marking. A box containing the number '3' is placed above the staff. The music starts with a whole note G4, followed by a quarter rest, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. A dynamic marking of *f* (forte) is placed below the first measure. The second staff continues the melody with a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, and a quarter note B2. The third staff begins with a box containing the number '11'. The fourth staff begins with a box containing the number '19'. A dynamic marking of *mp* (mezzo-piano) is placed below the staff. The fifth staff begins with a box containing the number '27'. A dynamic marking of *f* (forte) is placed below the staff. The sixth staff concludes the piece with a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, and a quarter note B2.

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

Melody B \flat (LOW)

Suavemente

As Recorded by Elvis Crespo

Elvis Crespo
arr. Bernice

solo/soli

mf

1.

2.

A

f

3 3

10

3 3

B

C

15

7

f

3 3

D

26

3 3

E

31

3 3

36

3 3

1.

2.

F

G optional solo

1.

2.

3 3

Melody Bb (LOW), p. 2

Suavemente

47 Musical staff 47-50: Treble clef, B-flat key signature. Measures 47-50 contain eighth notes with slurs and accents. Measure 50 has a triplet of eighth notes.

51 Musical staff 51-54: Treble clef, B-flat key signature. Measure 51 has a triplet of eighth notes. Measure 52 has a repeat sign with first and second endings. Measure 53 has a first ending. Measure 54 has a triplet of eighth notes, a dynamic marking of *f*, and a slur.

H REPEAT 3x 3 1, 2. 3. I optional solo

59 Musical staff 59-62: Treble clef, B-flat key signature. Measures 59-62 contain eighth notes with slurs and accents. Measures 60 and 61 have triplet markings.

63 Musical staff 63-66: Treble clef, B-flat key signature. Measures 63-66 contain eighth notes with slurs and accents. Measures 64 and 65 have triplet markings. Measure 66 has a repeat sign with first and second endings.

J REPEAT 3x 3 1, 2.

70 Musical staff 70-74: Treble clef, B-flat key signature. Measure 70 has a triplet of eighth notes and a dynamic marking of *f*. Measures 71-74 contain eighth notes with slurs and accents. Measures 72 and 73 have triplet markings.

K 3.

75 Musical staff 75-79: Treble clef, B-flat key signature. Measures 75-79 contain eighth notes with slurs and accents. Measures 76 and 77 have triplet markings. Measure 79 has a dynamic marking of *f*.

L M

80 Musical staff 80-83: Treble clef, B-flat key signature. Measures 80-83 contain eighth notes with slurs and accents. Measures 81 and 82 have triplet markings.

84 Musical staff 84-87: Treble clef, B-flat key signature. Measures 84-87 contain eighth notes with slurs and accents. Measures 85 and 86 have triplet markings. Measure 87 has a repeat sign with first, second, and third endings.

N REPEAT 4x optional solo 2 1, 2, 3.

91 Musical staff 91-94: Treble clef, B-flat key signature. Measure 91 has a fourth ending. Measures 92-94 contain eighth notes with slurs and accents.

4.

Melody B \flat (High)

Suavemente

As Recorded by Elvis Crespo

Elvis Crespo
arr. Bernice

solo/soli

mf

1.

2.

A

f

3 3

10

3 3

B

15

7

C

f

3 3

D

26

3 3

E

31

3 3

36

1. 2.

F

40

3 3

G optional solo

1. 2.

3 3

Melody Bb (High), p. 2

Suavemente

Musical staff 47-50: Treble clef, key signature of two flats. Measures 47-50 contain a melodic line with slurs and triplets. Measure 50 ends with a triplet of eighth notes.

Musical staff 51-54: Treble clef. Measure 51 starts with a slur. Measure 52 contains a triplet of eighth notes. Measure 53 contains a first ending bracket labeled 'H REPEAT 3x' with first and second endings. Measure 54 contains a first ending bracket labeled 'I optional solo' and a dynamic marking *f*.

Musical staff 55-58: Treble clef. Measures 55-58 contain a melodic line with slurs and triplets. Measure 58 ends with a triplet of eighth notes.

Musical staff 59-62: Treble clef. Measure 59 starts with a slur. Measure 60 contains a triplet of eighth notes. Measure 61 contains a first ending bracket labeled 'J REPEAT 3x' with a first ending. Measure 62 contains a first ending bracket labeled '1, 2.' and a double bar line.

Musical staff 63-66: Treble clef. Measure 63 starts with a slur. Measure 64 contains a triplet of eighth notes. Measure 65 contains a first ending bracket labeled 'K' with a first ending. Measure 66 contains a first ending bracket labeled '3.' and a dynamic marking *f*.

Musical staff 67-74: Treble clef. Measure 67 starts with a slur. Measure 68 contains a triplet of eighth notes. Measure 69 contains a first ending bracket labeled 'L' with a first ending. Measure 70 contains a first ending bracket labeled 'M' with a first ending. Measure 71 contains a first ending bracket labeled '3.' and a dynamic marking *f*. Measure 72 contains a first ending bracket labeled '3.' and a double bar line.

Musical staff 75-78: Treble clef. Measures 75-78 contain a melodic line with slurs and triplets. Measure 78 ends with a triplet of eighth notes.

Musical staff 79-83: Treble clef. Measure 79 starts with a slur. Measure 80 contains a triplet of eighth notes. Measure 81 contains a first ending bracket labeled 'N REPEAT 4x optional solo' with a first ending. Measure 82 contains a first ending bracket labeled '2' and a double bar line. Measure 83 contains a first ending bracket labeled '1, 2, 3.' and a double bar line.

Musical staff 84-91: Treble clef. Measure 84 starts with a slur. Measure 85 contains a triplet of eighth notes. Measure 86 contains a first ending bracket labeled '4.' and a double bar line. Measure 87 contains a first ending bracket labeled '4.' and a double bar line. Measure 88 contains a first ending bracket labeled '4.' and a double bar line. Measure 89 contains a first ending bracket labeled '4.' and a double bar line. Measure 90 contains a first ending bracket labeled '4.' and a double bar line. Measure 91 contains a first ending bracket labeled '4.' and a double bar line.

Counter melody 1 B \flat (LOW) *Suavemente*
As Recorded by Elvis Crespo

Elvis Crespo
arr. Bernice

The musical score is written in treble clef with a key signature of one flat (B \flat) and a time signature of 4/4. It consists of ten staves of music. Section A (measures 1-4) begins with a 3-measure rest, followed by two first endings (1. and 2.) and a 4-measure rest. Section B (measures 5-11) contains eighth-note chords. Section C (measures 12-15) features sixteenth-note chords. Section D (measures 16-18) continues with sixteenth-note chords. Section E (measures 19-21) also features sixteenth-note chords. Section F (measures 22-36) includes a 4-measure rest, a 5-measure rest, and eighth-note chords. Section G (measures 37-44) contains eighth-note chords and first/second endings. The final staff (measures 45-50) continues with eighth-note chords. The dynamic marking *mf* (mezzo-forte) is used throughout the piece.

Counter melody 2 B \flat (LOW) *Suavemente*
As Recorded by Elvis Crespo

Elvis Crespo
arr. Bernice

The musical score consists of eight staves of music in 4/4 time, all in the key of B \flat . The score is divided into sections A through H, each marked with a letter in a box. Section A begins with a 3-measure rest, followed by a first ending (1.) and a second ending (2.), and concludes with a 7-measure rest. Section B features a series of chords and eighth notes, starting with a forte (*f*) dynamic. Section C continues the chordal and eighth-note pattern. Section D includes a 6-measure rest and a forte (*f*) dynamic. Section E contains a 6-measure rest. Section F has two endings (1. and 2.) and includes the instruction "16th notes optional". Section G has two endings (1. and 2.). Section H is marked "REPEAT 3x" and "play 2nd & 3rd time only", and also includes the instruction "16th notes optional". The score uses various musical notations including rests, first and second endings, dynamics (*f*), and optional 16th notes.

Counter melody 2 Bb (LOW), p. 2

Suavemente

A musical staff in treble clef with a key signature of two flats. It features a long melodic line with various note values and rests, ending with a triplet of eighth notes.

I

A musical staff in treble clef with a key signature of two flats. It contains several chords, some with slurs, and rests.

A musical staff in treble clef with a key signature of two flats. It contains several chords, some with slurs, and rests.

REPEAT 3x

play 2nd & 3rd time only

J

A musical staff in treble clef with a key signature of two flats. It starts with a dynamic marking *f* and contains a first ending bracket labeled "1, 2." with the instruction "play 1st time".

A musical staff in treble clef with a key signature of two flats. It starts with a dynamic marking *f* and contains first ending brackets labeled K, L, and M.

A musical staff in treble clef with a key signature of two flats. It features a long melodic line with a dynamic marking *f* at the end.

A musical staff in treble clef with a key signature of two flats. It features a long melodic line and a first ending bracket labeled N.

REPEAT 4x

play 3rd & 4th time only

16th notes optional

A musical staff in treble clef with a key signature of two flats. It contains a first ending bracket labeled "1, 2, 3."

A musical staff in treble clef with a key signature of two flats. It contains a first ending bracket labeled "4."

Bass Line Bb

Suavemente

As Recorded by Elvis Crespo

Elvis Crespo
arr. Bernice

3

1.

2.

A

f

8

B

14

C

20

D

26

E

32

38

1.

2.

F

43

1.

2.

G

Bass Line Bb, p. 2

Suavemente

H REPEAT 3x

Musical staff starting at measure 48. It contains a sequence of eighth and quarter notes with rests. A repeat sign is placed at the end of the staff.

Musical staff starting at measure 54. It includes a first ending bracket labeled "1, 2." and a second ending bracket labeled "3.". A box labeled "I" is positioned above the staff.

Musical staff starting at measure 60. It continues the melodic line with eighth and quarter notes.

Musical staff starting at measure 66. It includes a first ending bracket labeled "1, 2." and a second ending bracket labeled "3.". A box labeled "J" and the text "REPEAT 3x" are positioned above the staff.

Musical staff starting at measure 71. It continues the melodic line. A box labeled "K" is at the beginning and a box labeled "L" is above the staff.

Musical staff starting at measure 77. It continues the melodic line. A box labeled "M" is positioned above the staff.

Musical staff starting at measure 83. It includes a first ending bracket and a second ending bracket. A box labeled "N" and the text "REPEAT 4x" are positioned above the staff.

Musical staff starting at measure 89. It includes a first ending bracket labeled "1, 2, 3." and a second ending bracket labeled "4.". It concludes with a double bar line.

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

Traditional Irish
arr. Bernice

Musical score for "The Swallowtail Jig" in D major, Bb part low. The score consists of four staves of music in treble clef with a key signature of one sharp (F#). The first staff starts with a treble clef and a 6/8 time signature. The second staff begins at measure 6. The third staff begins at measure 12. The fourth staff begins at measure 18. Chord symbols are placed above the notes: F#m, E, F#m, F#m, F#m, F#m, F#m, C#m, F#m, F#m. The piece includes repeat signs and first/second endings.

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

Traditional Irish
arr. Bernice

F#m E

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

1. 2. F#m

12 F#m C#m F#m E

18 F#m F#m

1. 2.

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

THE TEMPEST

B \flat TENOR SAXOPHONE
(BARITONE T.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

f

tutti

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

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

Warm-ups

arr. Klesch

Chromatics with relative pitch
Start on Low B \flat , F, or Tuning B \flat

9 Count Tones
Start on Low B \flat , F, or Tuning B \flat .

F, Low B \flat / Slurred 8th notes to F

B \flat , F, Low B \flat / One Octave Slur 2 Tongue 2

Clarinet in B \flat 1

65

73

2 Note / Slurred 16ths to F

78

84

90

3 Note / Slurred 3rds

93

99

105

Clarinet in B \flat 1

4 Note / Crazy 16ths

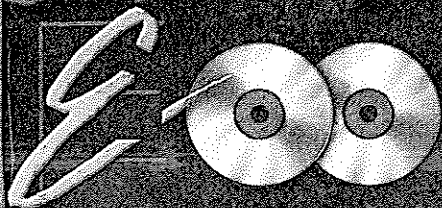
108

113

118

Ten blank musical staves, each consisting of five horizontal lines, arranged vertically down the page. They are intended for musical notation.

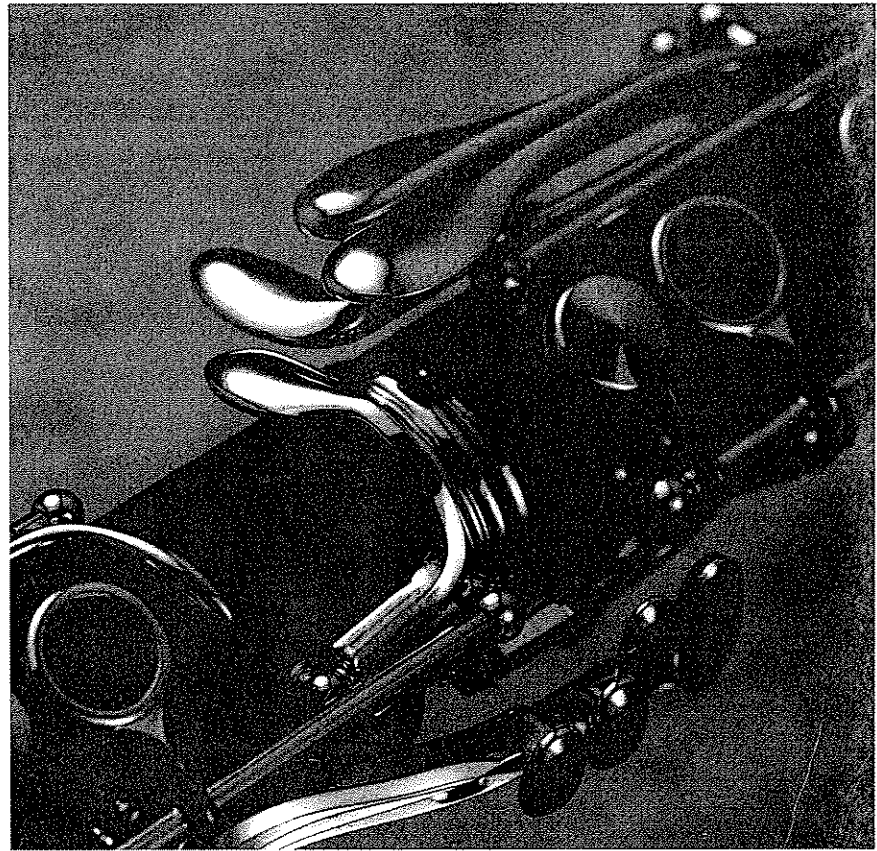
B \flat CLARINET BOOK 1



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**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:

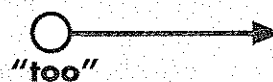
- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Drop a weighted chamois or cotton swab into the bell and pull it out through the barrel.
- 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

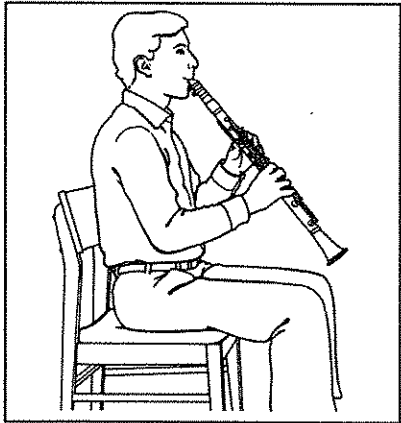
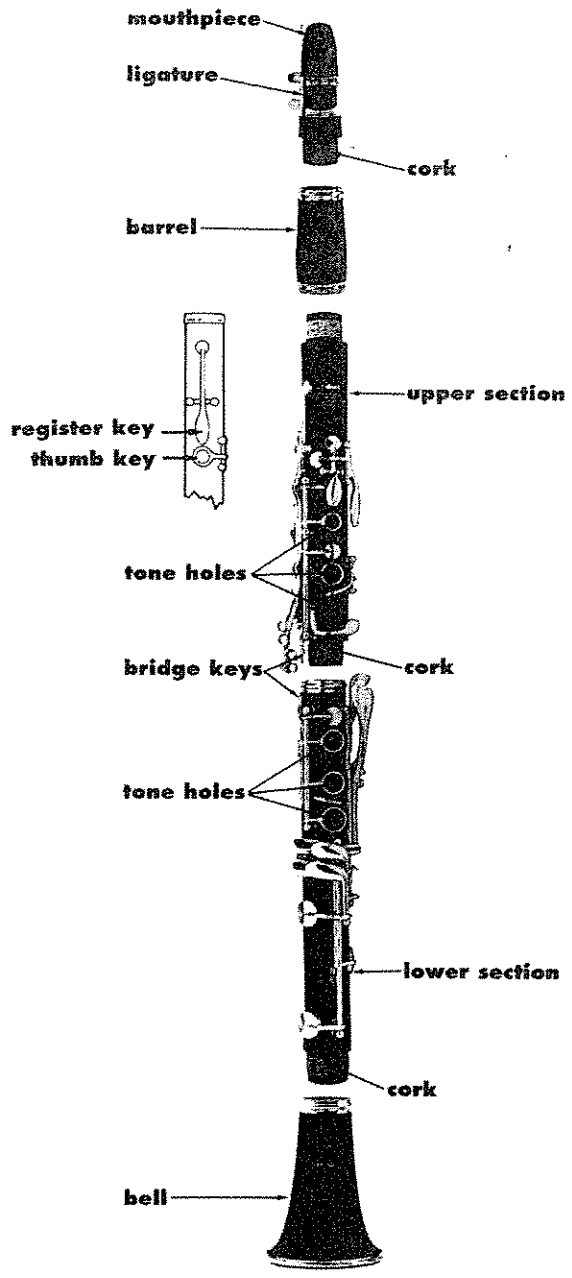


REST

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).

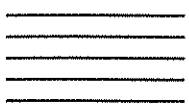


Step 6
 With your right thumb under the thumb rest and left thumb on the thumb key, use the pads of your fingers to cover the tone holes. Your fingers should curve naturally. Bring the clarinet up as shown on the left:

READING MUSIC

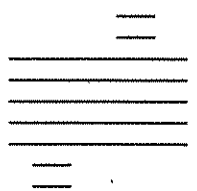
Identify and draw each of these symbols:

Music Staff



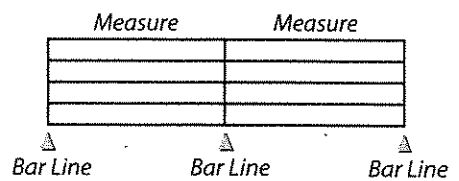
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

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" 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.



△ 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.


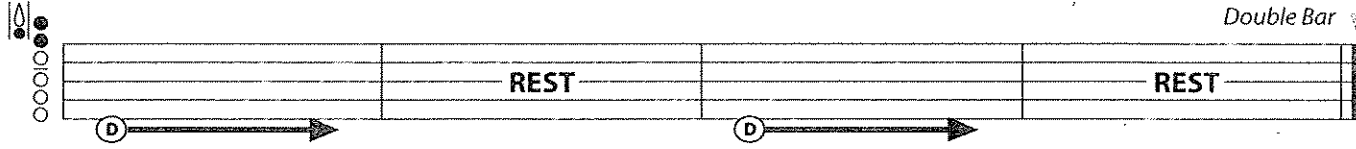



6. MOVING ON UP

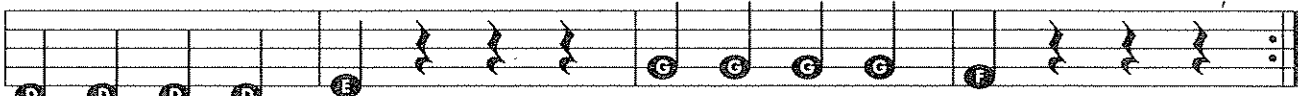

Double Bar  indicates the end of a piece of music.

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

7. THE LONG HAUL


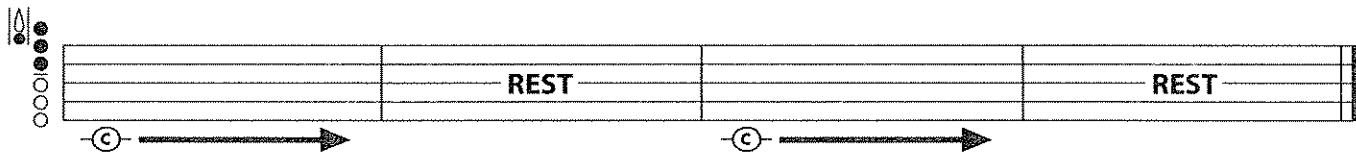
D   Double Bar 

8. FOUR BY FOUR

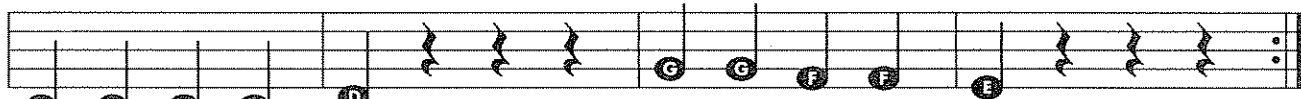
 Repeat Sign 

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

9. TOUCHDOWN

C  

10. THE FAB FIVE




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.

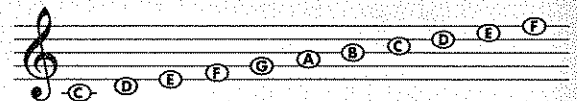
Time Signature

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.

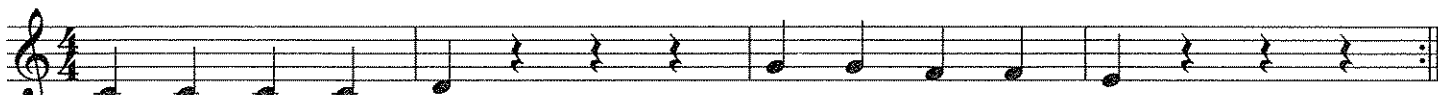
Flat

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.

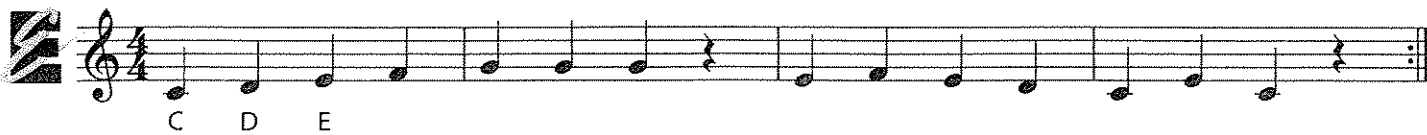


1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

12. FIRST FLIGHT



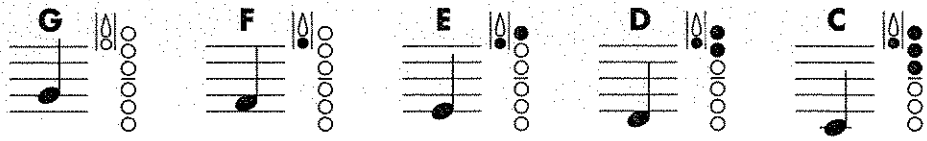
13. ESSENTIAL ELEMENTS QUIZ Fill in the remaining note names before playing.



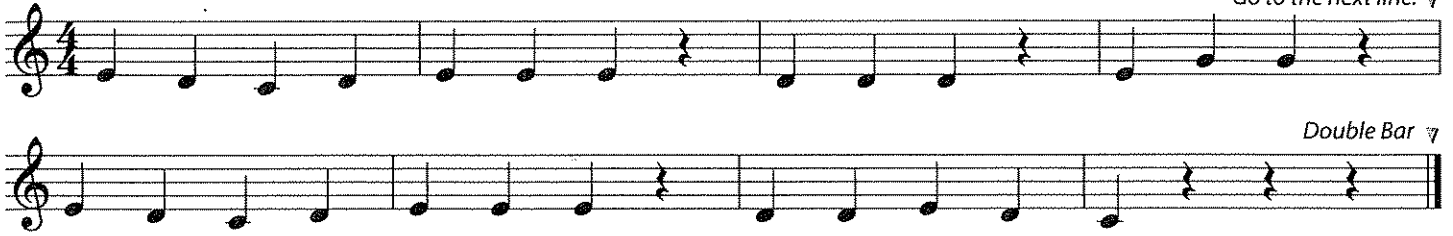
C D E _____

Notes In Review

Memorize the fingerings for the notes you've learned:



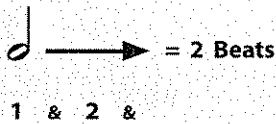
14. ROLLING ALONG



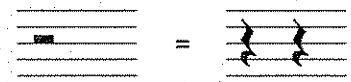
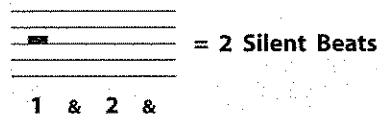
Go to the next line. ♪

Double Bar ♪

Half Note



Half Rest



15. RHYTHM RAP

Clap the rhythm while counting and tapping.



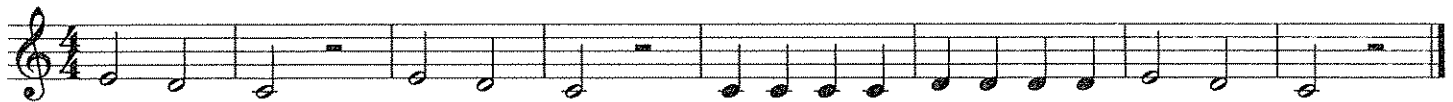
Repeat Sign ♪

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.

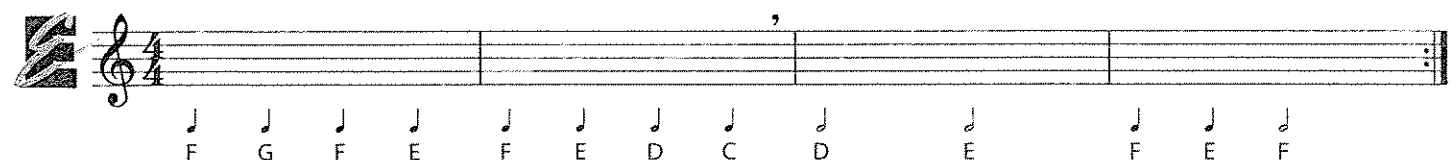
18. 'GO TELL AUNT RHODIE

American Folk Song

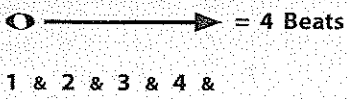


19. ESSENTIAL ELEMENTS QUIZ

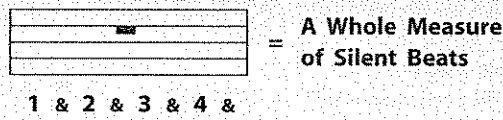
Using the note names and rhythms below, draw your notes on the staff before playing.



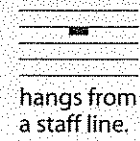
Whole Note



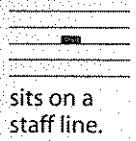
Whole Rest



Whole Rest



Half Rest



20. RHYTHM RAP

Clap the rhythm while counting and tapping.

Clap

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

21. THE WHOLE THING

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

Duet A composition with two different parts, played together.

22. SPLIT DECISION – Duet

Key Signature



The **Key Signature** tells us which notes to play with sharps (\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.

33. DEEP POCKETS - New Note

B Musical notation for 'DEEP POCKETS' in 4/4 time. It starts with a key signature of one flat (B-flat) and a common time signature. The melody consists of eighth and quarter notes. A diagram of a piano keyboard shows the notes B-flat and B. A 'B' in a box is placed at the beginning of the first measure.

34. DOODLE ALL DAY

Musical notation for 'DOODLE ALL DAY' in 4/4 time. The melody is a continuous eighth-note line.

35. JUMP ROPE

Musical notation for 'JUMP ROPE' in 4/4 time. The melody consists of eighth and quarter notes.

Pick-Up Notes

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

36. A-TISKET, A-TASKET

Pick-up note Musical notation for 'A-TISKET, A-TASKET' in 4/4 time. It features a pick-up note at the start. The melody is a continuous eighth-note line. Rhythmic patterns are indicated below the staff: '4 & 1 & 2 & 3 & 4 &' and '1 & 2 & 3 &'.

Dynamics

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

37. LOUD AND SOFT

Clap Musical notation for 'LOUD AND SOFT' in 4/4 time. It features a 'Clap' instruction at the beginning. The melody is a continuous eighth-note line. Dynamic markings *f*, *mf*, *p*, and *f* are placed below the staff.

38. JINGLE BELLS *Keep your fingers close to the keys, curved naturally.*

J. S. Pierpont

 Musical notation for 'JINGLE BELLS' in 4/4 time. It consists of two staves of eighth-note melody. Dynamic markings *mf* and *f* are placed below the staves.

39. MY DREYDL *Use full breath support at all dynamic levels.*

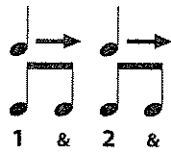
Traditional Hanukkah Song

 Musical notation for 'MY DREYDL' in 4/4 time. It consists of two staves of eighth-note melody. Dynamic markings *mf*, *p*, and *f* are placed below the staves.

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

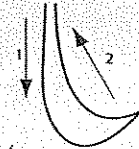
f

2/4 Time Signature

= 2 beats per measure
= Quarter note gets one beat

Conducting

Practice conducting this two-beat pattern.



46. RHYTHM RAP

Clap

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

47. TWO BY TWO

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

Tempo Markings

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

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

48. HIGH SCHOOL CADETS – March

John Philip Sousa

Allegro

f

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49. HEY, HO! NOBODY'S HOME – New Note

A

Moderato

mf Δ 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

RHYTHM ETUDE

RHYTHM RAP

CHORALE

53. AURA LEE – Duet or Band Arrangement

(Part A = Melody, Part B = Harmony)

George R. Poulton

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

Moderato

French Folk Song

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 a band arrangement of 'When the Saints Go Marching In'. It consists of three staves of music in 4/4 time, marked 'Allegro'. 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' and a dynamic marking of *f*. The third staff includes a boxed measure number '19' and ends 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 a section feature of 'Old MacDonald Had a Band'. It consists of three staves of music in 4/4 time, marked 'Allegro'. 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 indicates '2nd time go on to meas. 13'. The third staff includes a boxed measure number '13' and a dynamic marking of *f*. 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

f

This musical score is for a band arrangement of 'Ode to Joy' from Beethoven's Symphony No. 9. It consists of three staves of music in 4/4 time, marked 'Moderato'. 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' and a dynamic marking of *f*. The piece concludes with a double bar line.

58. HARD ROCK BLUES - Encore

John Higgins

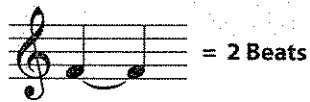
Allegro

f

This musical score is for an encore piece titled 'Hard Rock Blues'. It consists of two staves of music in 4/4 time, marked 'Allegro'. The first staff begins with a dynamic marking of *f*. The piece concludes with a double bar line.

Tie

A curved line connecting notes of the same pitch. Play one note for the combined counts of the tied notes.



59. FIT TO BE TIED

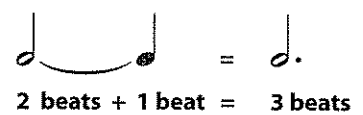
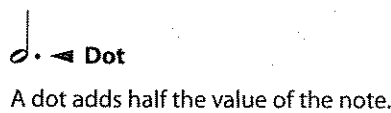
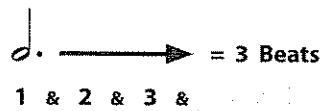


60. ALOUETTE

French-Canadian Folk Song



Dotted Half Note



61. ALOUETTE - THE SEQUEL

French-Canadian Folk Song



HISTORY

American composer **Stephen Collins Foster** (1826–1864) was born near Pittsburgh, PA. He has become the most recognized song writer of his time for works such as "Oh Susanna," which became popular during the California Gold Rush of 1849. Among his most well-known songs are "My Old Kentucky Home" and "Camptown Races."

62. CAMPTOWN RACES

Stephen Collins Foster



63. NEW DIRECTIONS - New Note



64. THE NOBLES

Always use a full airstream. Keep fingers above the tone holes, curved naturally.



65. ESSENTIAL ELEMENTS QUIZ



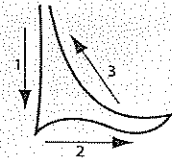
3 Time Signature

4

= 3 beats per measure
= Quarter note gets one beat

Conducting

Practice conducting this three-beat pattern.



66. RHYTHM RAP

Clap

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

67. THREE BEAT JAM

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

68. BARCAROLLE

Moderato

mf

Jacques Offenbach

Norwegian composer **Edvard Grieg** (1843–1907) wrote *Peer Gynt Suite* for a play by Henrik Ibsen in 1875, the year before the telephone was invented by Alexander Graham Bell. “Morning” is a melody from *Peer Gynt Suite*. Music used in plays, or in films and television, is called **incidental music**.

69. MORNING (from Peer Gynt)

Andante

p *mf* *p*

Edvard Grieg

Accent

Emphasize the note.

70. ACCENT YOUR TALENT

Clap

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

Latin American music has its roots in the African, Native American, Spanish and Portuguese cultures. This diverse music features lively accompaniments by drums and other percussion instruments such as maracas and claves. Music from Latin America continues to influence jazz, classical and popular styles of music. “Chiapanecas” is a popular children’s dance and game song.

71. MEXICAN CLAPPING SONG (“Chiapanecas”)

f

Latin American Folk Song

72. ESSENTIAL CREATIVITY

Compose your own music for measures 3 and 4 using this rhythm:

Accidental

Any sharp, flat or natural sign which appears in the music without being in the key signature is called an **accidental**.

Flat \flat

A **flat** sign lowers the pitch of a note by a half-step. The note B-flat sounds a half-step below B, and all B's become B-flats for the rest of the measure where they occur.

73. HOT MUFFINS - New Note

Musical notation for 'HOT MUFFINS - New Note'. It shows a key signature of B-flat and a 4/4 time signature. The melody starts with a B-flat note. A triangle symbol Δ B \flat indicates the flat sign. A second triangle symbol Δ Flat applies to all B's in measure. The piece ends with a double bar line and repeat dots.

74. COSSACK DANCE

Musical notation for 'COSSACK DANCE'. It is marked 'Allegro' and has a 4/4 time signature. The melody starts with a forte (*f*) dynamic. There are accents (>) over several notes. A flat sign \flat is shown above a B note. The piece ends with a double bar line and repeat dots.

75. BASIC BLUES - New Note

Musical notation for 'BASIC BLUES - New Note'. It shows a key signature of B-flat and a 4/4 time signature. The melody starts with a B-flat note. A flat sign \flat is shown above a B note. A triangle symbol Δ Flat applies to all B's in measure. The piece ends with a double bar line and repeat dots.

New Key Signature

This Key Signature indicates the *Key of F* - play all B's as B-flats.



1st & 2nd Endings

Play through the 1st Ending. Then play the repeated section of music, **skipping** the 1st Ending and playing the 2nd Ending.



76. HIGH FLYING

Musical notation for 'HIGH FLYING'. It is marked 'Moderato' and has a 3/4 time signature. The melody starts with a mezzo-forte (*mf*) dynamic. There are accents (>) over several notes. A flat sign \flat is shown above a B note. The piece features 1st and 2nd endings. A dashed arrow labeled '2nd time' points to the start of the second ending. The piece ends with a double bar line and repeat dots.

Japanese folk music actually has its origins in ancient China. "Sakura, Sakura" was performed on instruments such as the **koto**, a 13-string instrument that is more than 4000 years old, and the **shakuhachi** or bamboo flute. The unique sound of this ancient Japanese melody results from the pentatonic (or five-note) sequence used in this tonal system.

77. SAKURA, SAKURA - Band Arrangement

Japanese Folk Song
Arr. by John Higgins

Musical notation for 'SAKURA, SAKURA - Band Arrangement'. It is marked 'Andante' and has a 4/4 time signature. The melody starts with a mezzo-forte (*mf*) dynamic. There are accents (>) over several notes. The piece features a piano (*p*) dynamic section. The piece ends with a double bar line and repeat dots.

78. UP ON A HOUSETOP

Allegro

mf
Check
Key Signature

1. 2.

f

Detailed description: This block contains the musical score for 'Up on a Housetop'. It is written in 4/4 time with a key signature of one flat (Bb). The tempo is marked 'Allegro'. The score consists of two staves. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. It starts with a dynamic marking of 'mf' and includes the instruction 'Check Key Signature'. The melody features eighth and sixteenth notes. A first ending bracket spans the final two measures, which are repeated in the second ending. The second ending concludes with a dynamic marking of 'f' and accents. The second staff continues the melody with similar rhythmic patterns and accents.

79. JOLLY OLD ST. NICK - Duet

Moderato

A mf

B mf

1. 2.

Detailed description: This block contains the musical score for 'Jolly Old St. Nick - Duet'. It is written in 2/4 time with a key signature of one flat (Bb). The tempo is marked 'Moderato'. The score is a duet for two parts, labeled 'A' and 'B'. Both parts start with a dynamic marking of 'mf'. The melody for both parts is identical, consisting of eighth and sixteenth notes. A first ending bracket spans the final two measures, which are repeated in the second ending. The score concludes with a dynamic marking of 'mf'.

See page 9 for additional holiday music, MY DREYDL and JINGLE BELLS.

80. THE BIG AIRSTREAM

Detailed description: This block contains the musical score for 'The Big Airstream'. It is written in 4/4 time with a key signature of one flat (Bb). The melody consists of eighth and sixteenth notes, ending with a quarter rest.

81. WALTZ THEME (THE MERRY WIDOW WALTZ)

Moderato

mf f

Franz Lehar

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Detailed description: This block contains the musical score for 'Waltz Theme (The Merry Widow Waltz)'. It is written in 3/4 time with a key signature of one flat (Bb). The tempo is marked 'Moderato'. The score consists of two staves. The first staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. It starts with a dynamic marking of 'mf' and includes the composer's name 'Franz Lehar'. The melody features eighth and sixteenth notes. A first ending bracket spans the final two measures, which are repeated in the second ending. The score concludes with a dynamic marking of 'f'. The second staff continues the melody with similar rhythmic patterns and accents.

82. AIR TIME - New Note

F 7 F

Detailed description: This block contains the musical score for 'Air Time - New Note'. It is written in 4/4 time with a key signature of one flat (Bb). The score begins with a large letter 'F' in a box. The melody consists of eighth and sixteenth notes. A first ending bracket spans the final two measures, which are repeated in the second ending. The score concludes with a dynamic marking of 'f'.

83. DOWN BY THE STATION

Allegro

mf

Detailed description: This block contains the musical score for 'Down by the Station'. It is written in 2/4 time with a key signature of one flat (Bb). The tempo is marked 'Allegro'. The melody consists of eighth and sixteenth notes. The score concludes with a dynamic marking of 'mf'.

84. ESSENTIAL ELEMENTS QUIZ

Moderato

mf f p

Detailed description: This block contains the musical score for 'Essential Elements Quiz'. It is written in 3/4 time with a key signature of one flat (Bb). The tempo is marked 'Moderato'. The score consists of two staves. The first staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. It starts with a dynamic marking of 'mf'. The melody features eighth and sixteenth notes. A first ending bracket spans the final two measures, which are repeated in the second ending. The score concludes with a dynamic marking of 'p'.

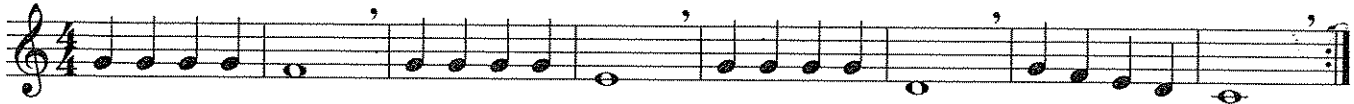
85. ESSENTIAL CREATIVITY Using these notes, improvise your own rhythms:

Detailed description: This block contains the musical score for 'Essential Creativity'. It is written in 4/4 time with a key signature of one flat (Bb). The score begins with a large letter 'E' in a box. The melody consists of quarter notes. The score concludes with a dynamic marking of 'p'.

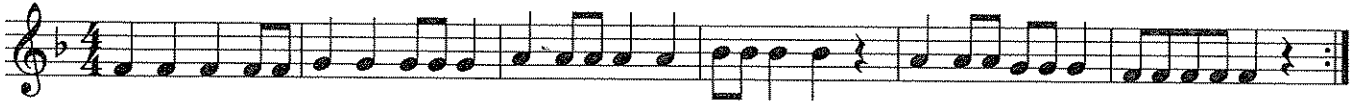
DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

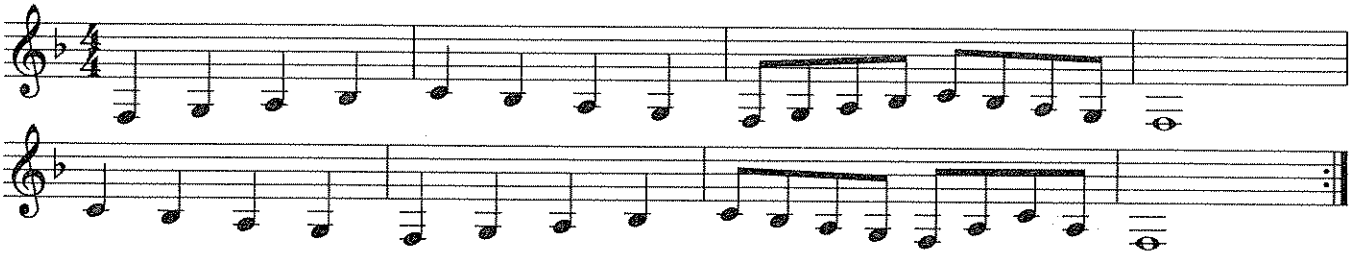
86. TONE BUILDER *Use a steady stream of air.*



87. RHYTHM BUILDER



88. TECHNIQUE TRAX



89. CHORALE *(Adapted from Cantata 147)*

Johann Sebastian Bach



THEORY

Theme and Variations

A musical form featuring a **theme**, or primary melody, followed by **variations**, or altered versions of the theme.

90. VARIATIONS ON A FAMILIAR THEME

Theme

Variation 1

Variation 2

D.C. al Fine

At the **D.C. al Fine** play again from the beginning, stopping at **Fine** (*fee'- nay*).
D.C. is the abbreviation for **Da Capo**, or "to the beginning," and **Fine** means "the end."

91. BANANA BOAT SONG

Caribbean Folk Song

Moderato

Fine

D.C. al Fine

Sharp

A sharp sign raises the pitch of a note by a half-step. The note F-sharp sounds a half-step above F, and all F's become F-sharps for the rest of the measure where they occur.

92. RAZOR'S EDGE - New Note

Musical notation for 'Razor's Edge' showing a sharp sign and a sequence of notes with a sharp sign.

93. THE MUSIC BOX

Moderato

Musical notation for 'The Music Box' with a Moderato tempo marking and a sharp sign.

African-American spirituals originated in the 1700's, midway through the period of slavery in the United States. One of the largest categories of true American folk music, these primarily religious songs were sung and passed on for generations without being written down. The first collection of spirituals was published in 1867, four years after The Emancipation Proclamation was signed into law.

94. EZEKIEL SAW THE WHEEL

Allegro

African-American Spiritual

Musical notation for 'Ezekiel Saw the Wheel' with an Allegro tempo marking and a sharp sign.

Slur



A curved line which connects notes of different pitch. Tongue only the first note in a slur.

95. SMOOTH OPERATOR

Musical notation for 'Smooth Operator' showing a slur over two notes.

Δ Slur 2 notes - tongue only the first.

96. GLIDING ALONG

Musical notation for 'Gliding Along' showing a slur over four notes.

Δ Slur 4 notes - tongue only the first.

Ragtime is an American music style that was popular from the 1890's until the time of World War I. This early form of jazz brought fame to pianists like "Jelly Roll" Morton and Scott Joplin, who wrote "The Entertainer" and "Maple Leaf Rag." Surprisingly, the style was incorporated into some orchestral music by Igor Stravinsky and Claude Debussy. The trombones now learn to play a *glissando*, a technique used in ragtime and other styles of music.

97. TROMBONE RAG

Allegro

Musical notation for 'Trombone Rag' with an Allegro tempo marking and a sharp sign.

98. ESSENTIAL ELEMENTS QUIZ

Andante

Fine

D.C. al Fine

Musical notation for 'Essential Elements Quiz' with an Andante tempo marking, a sharp sign, and performance instructions.

99. TAKE THE LEAD *Always cover the tone holes completely.*

THEORY

Phrase

A musical "sentence" which is often 2 or 4 measures long. Try to play a **phrase** in one breath.

100. THE COLD WIND

101. PHRASEOLOGY *Write in the breath mark(s) between the phrases.*

THEORY

New Key Signature

This **Key Signature** indicates the *Key of G* – play all F's as F-sharps.

Multiple Measure Rest

The number above the staff tells you how many full measures to rest. Count each measure of rest in sequence:

102. SATIN LATIN

HISTORY

German composer **Johann Sebastian Bach** (1685–1750) was part of a large family of famous musicians and became the most recognized composer of the Baroque era. Beginning as a choir member, Bach soon became an organist, a teacher, and a prolific composer, writing more than 600 masterworks. This *Minuet*, or dance in 3/4 time, was written as a teaching piece for use with an early form of the piano.

103. MINUET – Duet

Moderato

Johann Sebastian Bach

104. ESSENTIAL CREATIVITY

This melody can be played in 3/4 or 4/4. Pencil in either time signature, draw the bar lines and play. Now erase the bar lines and try the other time signature. Do the phrases sound different?

Natural



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

105. NATURALLY

Austrian composer **Franz Peter Schubert** (1797–1828) lived a shorter life than any other great composer, but he created an incredible amount of music: more than 600 art-songs (concert music for voice and accompaniment), ten symphonies, chamber music, operas, choral works and piano pieces. His “March Militaire” was originally a piano duet.

106. MARCH MILITAIRE

Franz Schubert

107. THE FLAT ZONE - New Note

108. ON TOP OF OLD SMOKEY

American Folk Song

Boogie-woogie is a style of the **blues**, and it was first recorded by pianist Clarence “Pine Top” Smith in 1928, one year after Charles Lindbergh’s solo flight across the Atlantic. A form of jazz, blues music features altered notes and is usually written in 12-measure verses, like “Bottom Bass Boogie.”

109. BOTTOM BASS BOOGIE - Duet

Allegro

Dotted Quarter & Eighth Notes

$\text{Dotted Quarter} + \text{Eighth Note} = 2 \text{ Beats}$
1 & 2 &

A dot adds half the value of the quarter note.

1 & 2 &

A single eighth note has a flag on the stem.

110. RHYTHM RAP

Clap

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

111. THE DOT ALWAYS COUNTS

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

112. ALL THROUGH THE NIGHT

mf Fine *p* D.C. al Fine

113. SEA CHANTY *Always use a full airstream.*

Moderato English Folk Song

f *mf* *f*

114. SCARBOROUGH FAIR

Andante English Folk Song

mf *f* *mf* *p*

115. RHYTHM RAP

Clap

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

116. THE TURNAROUND

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

117. ESSENTIAL ELEMENTS QUIZ - AULD LANG SYNE

Andante Scottish Folk Song

mf Check Rhythm *f*

PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

You can perform this solo with or without a piano accompanist. Play it for the band, the school or your family. It is part of **Symphony No. 9 ("From The New World")** by Czech composer **Antonin Dvorák** (1841–1904). He wrote it while visiting America in 1893, and was inspired to include melodies from American folksongs and spirituals. This is the **Largo** (or "very slow tempo") theme.

118. THEME FROM "NEW WORLD SYMPHONY"

Antonin Dvorák

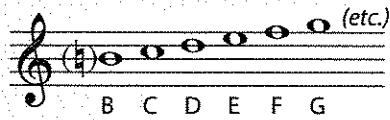
Largo 4 5 ↪ Measure number

Piano Accompaniment

Largo

SPECIAL CLARINET TECHNIQUE - Register Key

Notes above B \flat require the **Register Key** and are called "upper register" notes.



Remember the following:

1. Maintain a steady, fast stream of air.
2. Keep your embouchure firm and your chin flat.
3. Roll your thumb up slightly to open the register key.

Great musicians give encouragement to fellow performers. On this page, clarinetists learn their instruments' upper register in the "Grenadilla Gorilla Jumps" (named after the grenadilla wood used to make clarinets). Brass players learn lip slurs, a new warm-up pattern. The success of your band depends on everyone's effort and encouragement.

119. GRENADILLA GORILLA JUMP No. 1

Register key \leftarrow

E

∇ Add register key

120. JUMPIN' UP AND DOWN

121. GRENADILLA GORILLA JUMP No. 2

D

∇ Add register key

122. JUMPIN' FOR JOY

123. GRENADILLA GORILLA JUMP No. 3

F

∇ Add register key

124. JUMPIN' JACKS

Interval

The distance between two pitches is an **interval**. Starting with "1" on the lower note, count each line and space between the notes. The number of the higher note is the distance of the interval.

THEORY

125. ESSENTIAL ELEMENTS QUIZ Write in the numbers of the intervals, counting up from the lower notes.

Intervals: [2nd] [] [] []

126. GRENADILLA GORILLA JUMP No. 4

F# 

127. THREE IS THE COUNT



128. GRENADILLA GORILLA JUMP No. 5

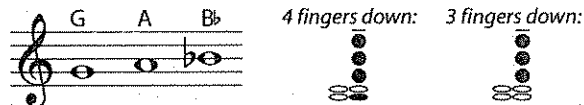
C 

129. TECHNIQUE TRAX

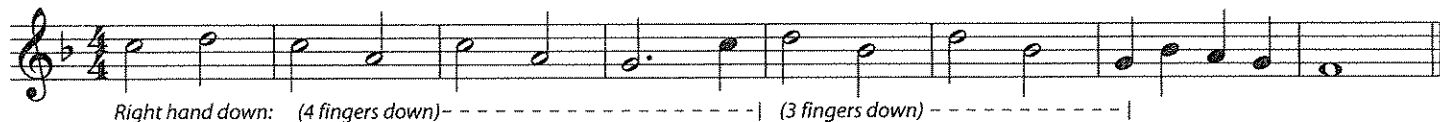


Crossing the Break

When alternating between high and low registers, you can keep your **right hand fingers down** on G, A and B \flat :

G A B \flat 

130. CROSSING OVER



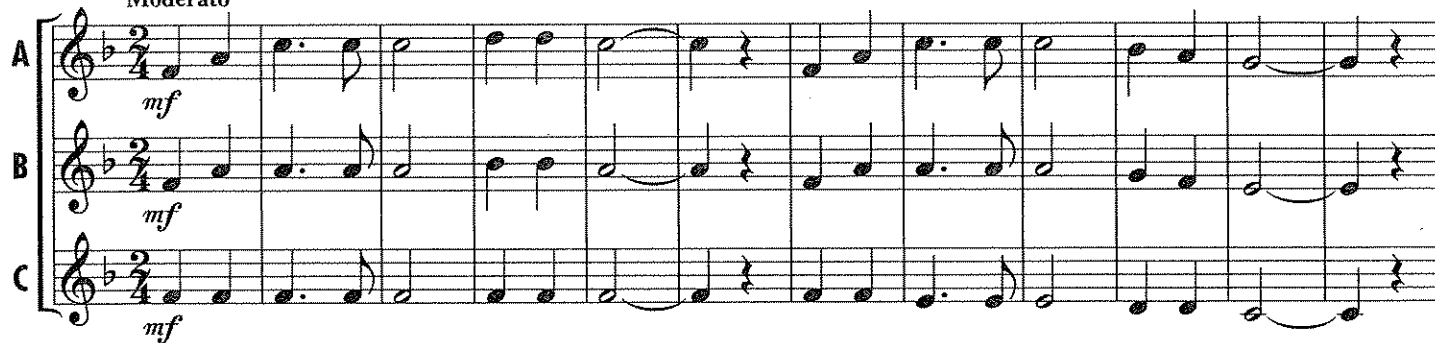
Right hand down: (4 fingers down)-----| (3 fingers down)-----|

Trio A **trio** is a composition with three parts played together. Practice this trio with two other players and listen for 3-part harmony.

131. KUM BAH YAH - Trio Always check the key signature.

African Folk Song

Moderato

A 

A 

Repeat Signs



Repeat the section of music enclosed by the **repeat signs**.
 (If 1st and 2nd endings are used, they are played as usual — but go back only to the first repeat sign, not to the beginning.)

132. MICHAEL ROW THE BOAT ASHORE

African-American Spiritual

Andante
mf
 Right Hand Down

133. AUSTRIAN WALTZ

Austrian Folk Song

Moderato
f

134. BOTANY BAY

Australian Folk Song

Allegro
mf
f
mf

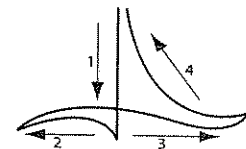
THEORY

C Time Signature

= Common Time
 (Same as $\frac{4}{4}$)

Conducting

Practice conducting this four-beat pattern.



135. TECHNIQUE TRAX *Practice at all dynamic levels.*

136. FINLANDIA

Jean Sibelius

Andante
p
mf
p

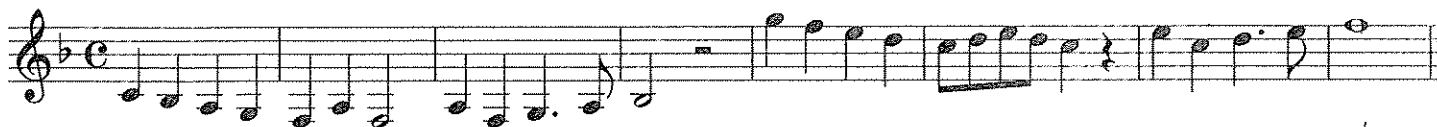
137. ESSENTIAL CREATIVITY

Create your own variations by penciling in a dot and a flag to change the rhythm of any measure from to or .

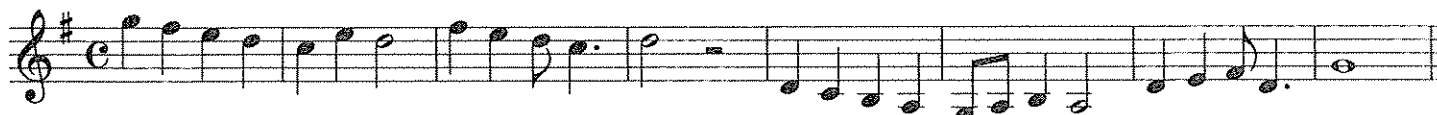
138. EASY GORILLA JUMPS *On this exercise, clarinets play a special part.*

G  *7 Add register key*

139. TECHNIQUE TRAX *Always check the key signature.*



140. MORE TECHNIQUE TRAX



141. GERMAN FOLK SONG

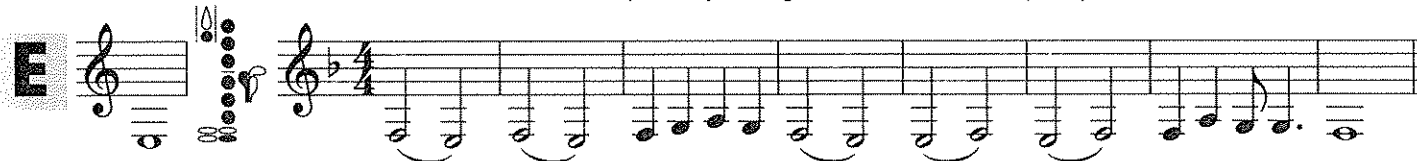
Moderato
mf 

142. THE SAINTS GO MARCHIN' AGAIN

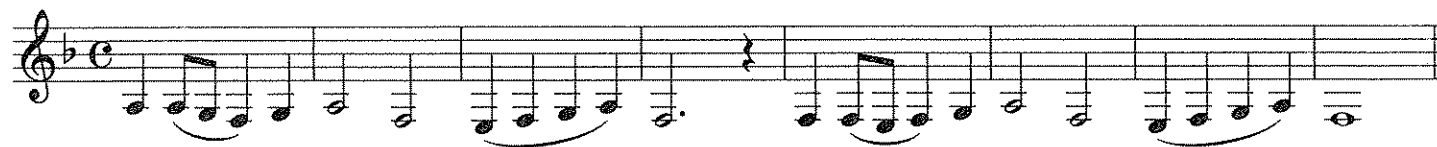
James Black and Katherine Purvis

Allegro
f 

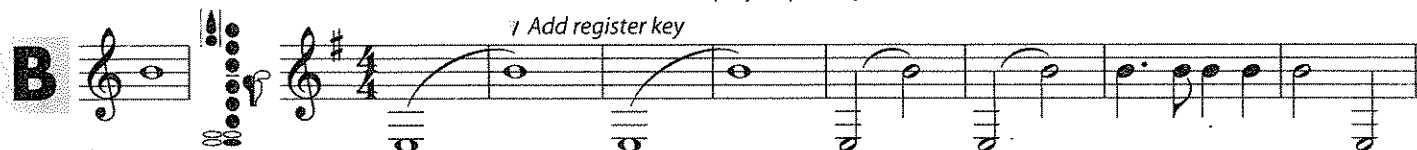
143. LOWLAND GORILLA WALK *Be sure the pads of your fingers cover the holes completely.*

E 

144. SMOOTH SAILING



145. MORE GORILLA JUMPS *On this exercise, clarinets play a special part.*

B  *7 Add register key*

146. FULL COVERAGE *Be sure to cover the holes completely.*



Scale

A **scale** is a sequence of notes in ascending or descending order. Like a musical "ladder," each step is the next consecutive note in the key. This scale is in your Key of C (no sharps or flats), so the top and bottom notes are both C's. The interval between the C's is an octave.

147. CONCERT B^b SCALE (Clarinet - C SCALE)

Chord & Arpeggio

When two or more notes are played together, they form a **chord** or **harmony**. This C chord is built from the 1st, 3rd and 5th steps of the C scale. The 8th step is the same as the 1st, but it is an octave higher. An **arpeggio** is a "broken" chord whose notes are played individually.

148. IN HARMONY

Divide the notes of the chords between band members and play together. Does the arpeggio sound like a chord?

149. SCALE AND ARPEGGIO

Austrian composer **Franz Josef Haydn** (1732–1809) wrote 104 symphonies. Many of these works had nicknames and included brilliant, unique effects for their time. His Symphony No. 94 was named "The Surprise Symphony" because the soft second movement included a sudden loud dynamic, intended to wake up an often sleepy audience. Pay special attention to dynamics when you play this famous theme.

150. THEME FROM "SURPRISE SYMPHONY"

Franz Josef Haydn

151. ESSENTIAL ELEMENTS QUIZ - THE STREETS OF LAREDO

American Folk Song

Write in the note names before you play.

PERFORMANCE SPOTLIGHT

152. SCHOOL SPIRIT – Band Arrangement

W.T. Purdy

Arr. by John Higgins

March Style

5 Measure Number

Musical score for School Spirit, measures 1-30. The score is in 2/4 time and features dynamics such as *f* (forte) and *mf* (mezzo-forte). Measure numbers 5, 13, 21, and 29 are indicated in boxes. A first and second ending are shown at the end of the piece.

Soli

When playing music marked **Soli**, you are part of a group "solo" or group feature. Listen carefully in "Carnival of Venice," and name the instruments that play the **Soli** part at each indicated measure number.

153. CARNIVAL OF VENICE – Band Arrangement

Julius Benedict

Arr. by John Higgins

Allegro

5

Musical score for Carnival of Venice, measures 1-45. The score is in 3/4 time and features dynamics such as *mf* (mezzo-forte), *f* (forte), and *p* (piano). Measure numbers 5, 13, 21, 29, 37, and 45 are indicated in boxes. A **Soli** section is marked starting at measure 21 and ending at measure 29. Rests of 7 and 8 measures are indicated for some instruments.

DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

154. RANGE AND FLEXIBILITY BUILDER

155. TECHNIQUE TRAX

156. CHORALE

Johann Sebastian Bach



HISTORY

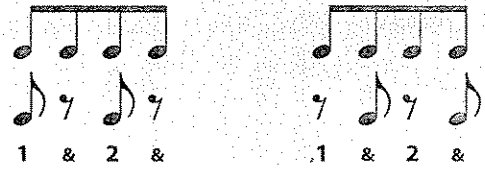
The traditional Hebrew melody "Hatikvah" has been Israel's national anthem since the nation's inception. At the Declaration of State in 1948, it was sung by the gathered assembly during the opening ceremony and played by members of the Palestine Symphony Orchestra at its conclusion.

157. HATIKVAH

Israeli National Anthem

Eighth Note & Eighth Rest

 = 1/2 beat of sound
 = 1/2 beat of silence



1 & 2 & 1 & 2 &

158. RHYTHM RAP

Clap



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

159. EIGHTH NOTE MARCH

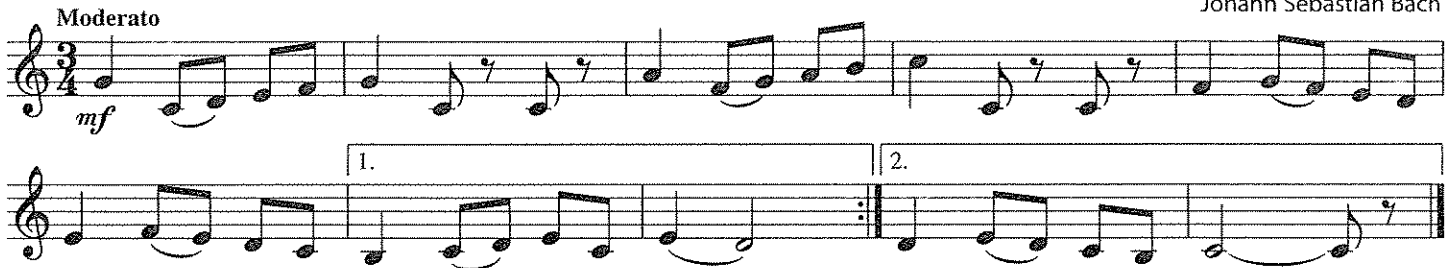


1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &

160. MINUET

Moderato

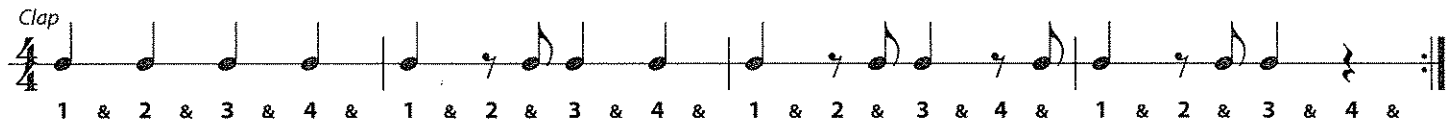
Johann Sebastian Bach



1. 2.

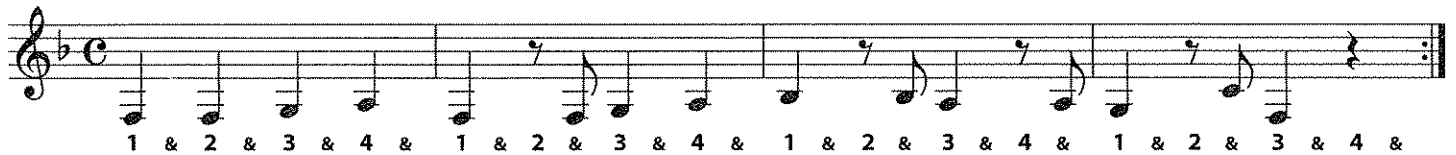
161. RHYTHM RAP

Clap



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

162. EIGHTH NOTES OFF THE BEAT



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

163. EIGHTH NOTE SCRAMBLE



164. ESSENTIAL ELEMENTS QUIZ

Andante

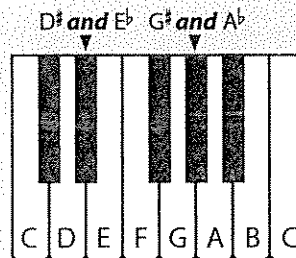


p *mf* *f*

Enharmonics

Two notes that are written differently, but sound the same (and played with the same fingering) are called **enharmonics**. Your fingering chart on pages 46–47 shows the fingerings for the enharmonic notes on your instrument.

On a piano keyboard, each black key is both a flat and a sharp:

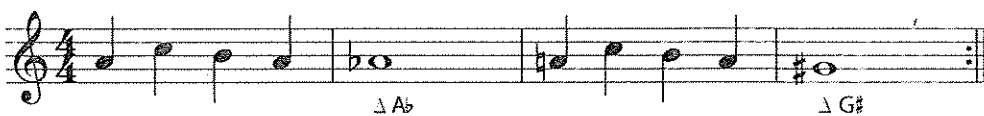
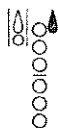


THEORY

169. SNAKE CHARMER

Enharmonic notes use the same fingering.

Ab/G#



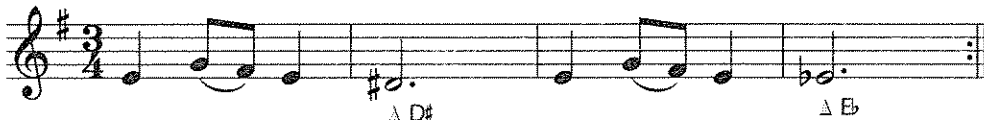
170. DARK SHADOWS



171. CLOSE ENCOUNTERS

Enharmonic notes use the same fingering.

Eb/D#



172. MARCH SLAV

Peter Illyich Tchaikovsky



173. NOTES IN DISGUISE



Chromatic Notes

Chromatic notes are altered with sharps, flats and natural signs which are not in the key signature. The smallest distance between two notes is a half-step, and a scale made up of consecutive half-steps is called a **chromatic scale**.

THEORY

174. HALF-STEPPIN'

F#



Alternate fingering



Δ F# Alternate fingering

Δ F# Alternate fingering

French composer **Camille Saint-Saëns** (1835–1921) wrote music for virtually every medium: operas, suites, symphonies and chamber works. The “Egyptian Dance” is one of the main themes from his famous opera *Samson et Delilah*. The opera was written in the same year that Thomas Edison invented the phonograph—1877.

175. EGYPTIAN DANCE Watch for enharmonics.

Camille Saint-Saëns

B *Allegro*
mf
 Alternate fingering
 Δ B Alternate fingering
 Δ Alt. fingering

176. SILVER MOON BOAT

Chinese Folk Song

Largo
mf
f
p
 Fine
 D.C. al Fine

German composer **Ludwig van Beethoven** (1770–1827) is considered to be one of the world’s greatest composers, despite becoming completely deaf in 1802. Although he could not hear his music the way we can, he could “hear” it in his mind. As a testament to his greatness, his Symphony No. 9 (p. 13) was performed at the finale to the ceremony celebrating the reunification of Germany in 1990. This is the theme from his Symphony No. 7, second movement.

177. THEME FROM SYMPHONY NO. 7 – Duet

Ludwig van Beethoven

Allegro (moderately fast)
p
p
 A
 B
 9
mf
mf
 Δ F# Alt.
 Δ F# Alt.
 1.
 2.

Russian composer **Peter Illyich Tchaikovsky** (1840–1893) wrote six symphonies and hundreds of other works including *The Nutcracker* ballet. He was a master at writing brilliant settings of folk music, and his original melodies are among the most popular of all time. His *1812 Overture* and *Capriccio Italien* were both written in 1880, the year after Thomas Edison developed the practical electric light bulb.

178. CAPRICCIO ITALIEN *Always check the key signature.*

Peter Illyich Tchaikovsky

Allegro
f

179. AMERICAN PATROL

F.W. Meacham

Allegro
mf

180. WAYFARING STRANGER

African-American Spiritual

Andante
p

181. ESSENTIAL ELEMENTS QUIZ – SCALE COUNTING CONQUEST

PERFORMANCE SPOTLIGHT

182. AMERICA THE BEAUTIFUL - Band Arrangement

Samuel A. Ward
Arr. by John Higgins

Maestoso

f

7 Andante

15 *f*

mf

25 Maestoso

f

183. LA CUCARACHA - Band Arrangement

Latin American Folk Song
Arr. by John Higgins

Latin Rock

5 *mf*

13 *p*

25 *f*

1. 2.

PERFORMANCE SPOTLIGHT

184. THEME FROM 1812 OVERTURE - Band Arrangement

Peter Illyich Tchaikovsky
Arr. by John Higgins

Allegro

f

p *f* *p*

10

18 *mf*

26 *f*

34

42

PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

Performing for an audience is an exciting part of being involved in music. This solo is based on *Serenade in G Major, K. 525*, also known as "Eine Kleine Nachtmusik" ("A Little Night Music"). **Wolfgang Amadeus Mozart** wrote this piece in 1787, the same year the American Constitution was signed into law. You and a piano accompanist can perform this for the band or at other school and community events.

185. EINE KLEINE NACHTMUSIK - Solo (Concert B \flat version)

Wolfgang Amadeus Mozart
Arr. by John Higgins

Allegro

Clarinet

Piano

3

13

p

mf

f

1. 2.

The musical score is arranged in two systems. The first system shows the Clarinet and Piano parts. The Clarinet part begins with a treble clef, a 4/4 time signature, and an 'Allegro' tempo marking. A box containing the number '3' is placed above the first measure of the Clarinet staff. The Piano part is written in a grand staff (treble and bass clefs) with a key signature of two flats (B-flat major). The second system continues the Clarinet and Piano parts. The Clarinet part has a box containing the number '13' above the first measure. The Piano part continues with various dynamics including piano (*p*), mezzo-forte (*mf*), and forte (*f*). The final system shows a first and second ending for both parts, with dynamics *mf* and *f* indicated. The score concludes with a double bar line.

DUETS

Here is an opportunity to get together with a friend and enjoy playing music. The other player does not have to play the same instrument as you. Try to exactly match each other's rhythm, pitch and tone quality. Eventually, it may begin to sound like the two parts are being played by one person! Later, try switching parts.

186. SWING LOW, SWEET CHARIOT - Duet

African-American Spiritual

Andante

p

p

Fine

mf

mf

D.C. al Fine

187. LA BAMBA - Duet

Mexican Folk Song

Allegro

f

f

Fine

D.C. al Fine

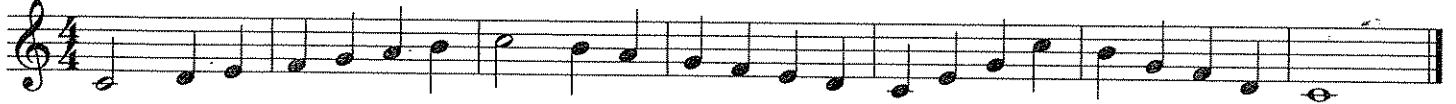
p

p

RUBANK® SCALE AND ARPEGGIO STUDIES

CLARINET KEY OF C (CONCERT B \flat)

1.



2.



3.

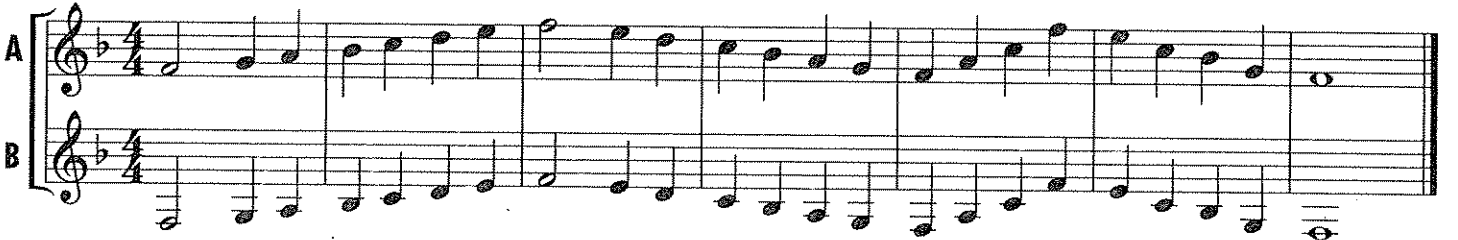


4.



CLARINET KEY OF F (CONCERT E \flat) *In this key signature, play all B \flat 's.*

1.



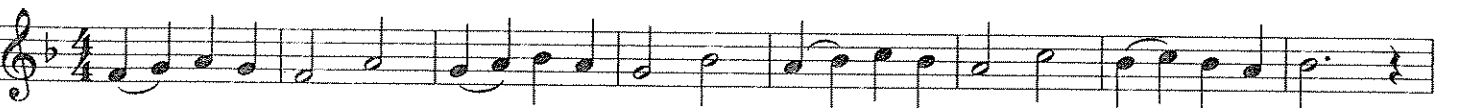
2.



3.



4.



RUBANK® SCALE AND ARPEGGIO STUDIES

CLARINET KEY OF G (CONCERT F) *In this key signature, play all F's.*

1.

2.

3.

4.

CLARINET KEY OF B \flat (CONCERT A \flat) *In this key signature, play all B \flat 's and E \flat 's.*

1.

2.

3.

4.

RHYTHM STUDIES

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

25 26 27 28

29 30 31 32

33 34 35 36

RHYTHM STUDIES

37 38 39 40

4/4

41 42 43 44

4/4

45 46 47 48

4/4

49 50 51 52

4/4

53 54 55 56

4/4

57 58 59 60

3/4

61 62 63 64

3/4

65 66 67 68

2/4

69 70 71 72

2/4

CREATING MUSIC

THEORY

Composition

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

1. ODE TO JOY

Ludwig van Beethoven

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

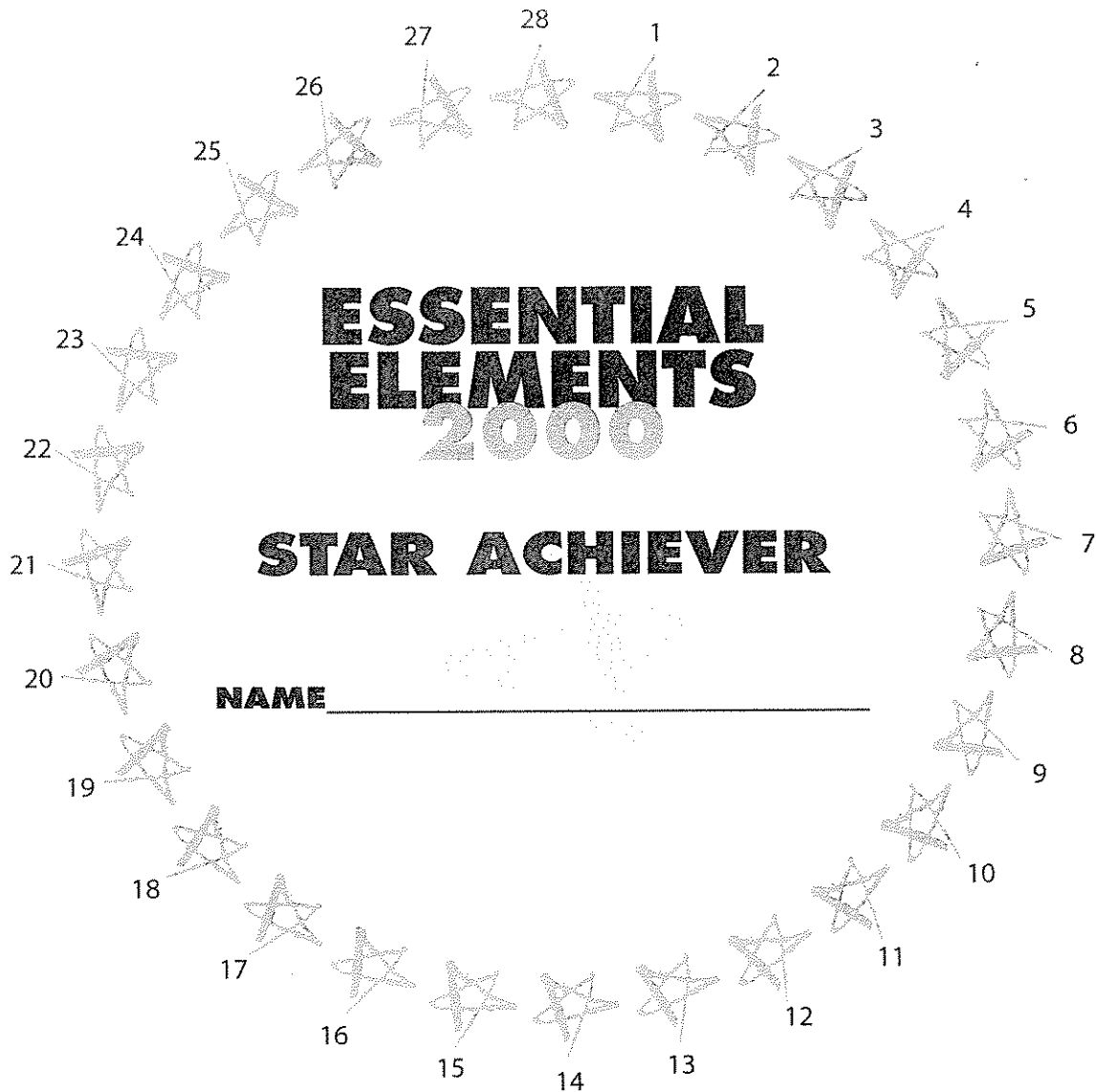
Improvisation is the art of freely creating your own melody as you play. Use these notes to play your own melody (Line A), to go with the accompaniment (Line B).

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 |

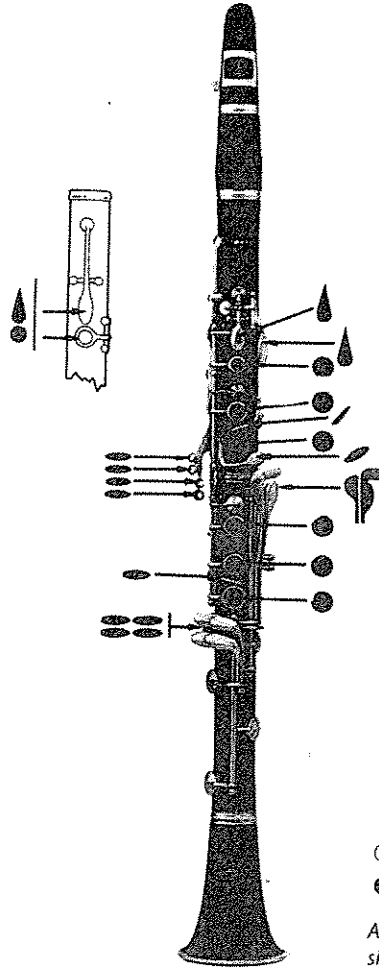
FINGERING CHART

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 \sharp G \flat

G

G \sharp A \flat

A

A \sharp B \flat

B

C

C \sharp D \flat

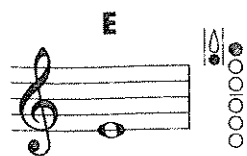
D

D \sharp E \flat

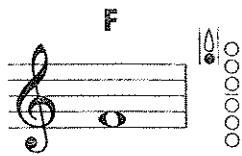
FINGERING CHART

B \flat CLARINET

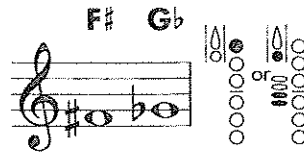
E



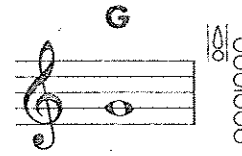
F



F \sharp G \flat



G



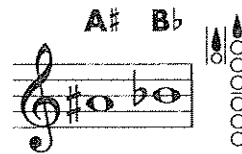
G \sharp A \flat



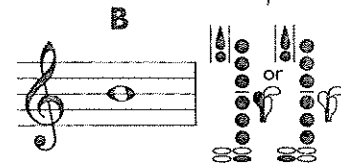
A



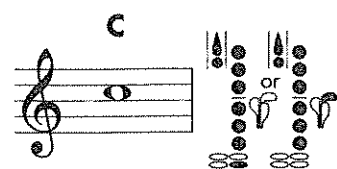
A \sharp B \flat



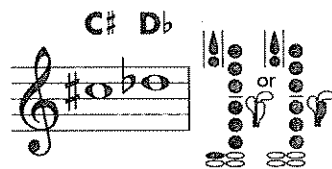
B



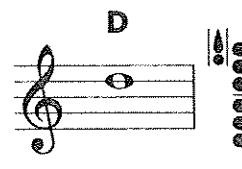
C



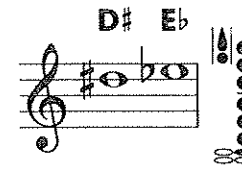
C \sharp D \flat



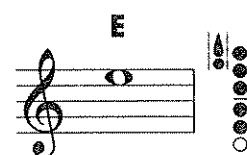
D



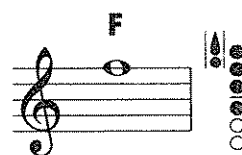
D \sharp E \flat



E



F



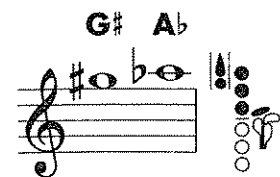
F \sharp G \flat



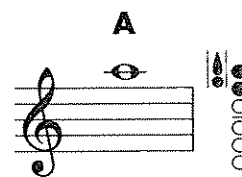
G



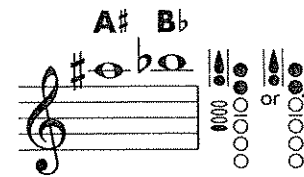
G \sharp A \flat



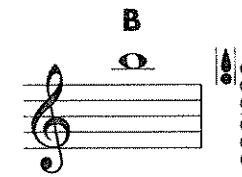
A



A \sharp B \flat



B



C



C \sharp D \flat



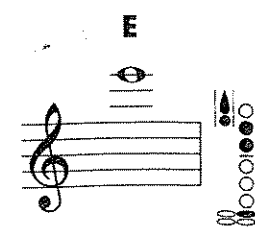
D



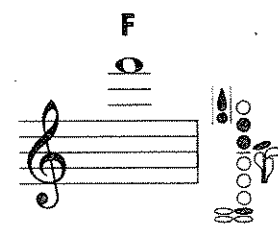
D \sharp E \flat



E



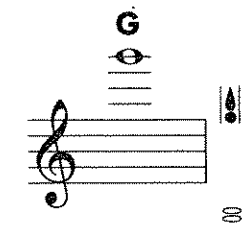
F



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" |
|---------------|-----------------|--------|--------|-----------------|--------|--------|--------|-----------------|
| Flute/Mallets | | | | | | | | |
| Clarinet | | | | | | | | |
| Alto Sax | | | | | | | | |