

FLUTE

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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)

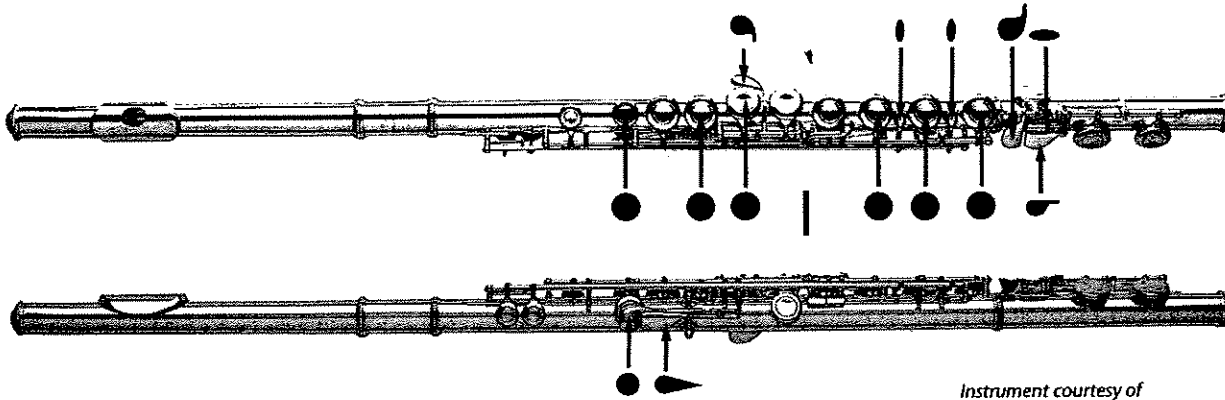
- 1) Cadence
- 2) Suavemente
- 3) Optional Additions
- 4) Optional Additions
- 5) Careless Whisper (Sponsor Song)
- INTERMISSION (Combined Bands)
- 6) The Tempest
- 7) Blinding Lights
- 8) Crazy Jam (C Minor Groove)
- 9) Let's Groove
- 10) Original Student Composition
- 11) 12 Bar Blues

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

FLUTE



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

- = Open
- = Pressed down

The most common fingering appears first when two fingerings are shown.

Instrument Care Reminders

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

- Carefully remove the head joint and shake any water out.
- Put a clean soft cloth on the end of your cleaning rod and swab out the head joint.
- Twist the middle and foot joints apart and draw the cleaning rod through each joint.
- Carefully wipe the outside of each section to keep the finish clean.

C

C# Db

D

D# Eb

E

F

F# Gb

G

G# Ab

A

A# Bb

or
●○○○○○ (Thumb)

B



FINGERING CHART

FLUTE

C

C# D \flat

D

D# E \flat

E

F

F# G \flat

G

G# A \flat

A

A# B \flat

or (Thumb)

B

C

C# D \flat

D

D# E \flat

E

F

F# G \flat

G

G# A \flat

A

A# B \flat

or

B

C

Concert Bb Scale

1. Scale with hints

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

2. Scale

3. Arpeggio with hints

Bb D F Bb F D Bb

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

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 C Scale

BRASS

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

WOODWINDS

Flute		C	D	E	F	G	A	B	C
Oboe		C	D	E	F	G	A	B	C
Clarinet		D	E	F#	G	A	B*	C#*	D
	<small>*Alternate fingering</small>								
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
	<small>● = whisper key</small>								

Concert Ab Scale

1. Scale with hints

Ab Bb C Db Eb F G Ab G F Eb Db C Bb Ab

2. Scale

3. Arpeggio with hints

Ab C Eb Ab Eb C Ab

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 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 3	Bb 1	C 6	Db 5	Eb 3	F 1	G 4	Ab 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
Clarinet		Bb	C	D	Eb	F	G	A	Bb
Alto/Bari Sax		F	G	A	Bb*	C	D	E	F
Tenor Sax		Bb*	C	D	Eb	F	G	A	Bb*
Bassoon		Ab	Bb	C	Db	Eb	F	G	Ab

Concert Bb Blues Scale

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

Concert C Minor Scale

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

SCI-TECH BAND / MTM MASTER PRACTICE CHECKLIST

FIRST 5 NOTES

Do Re Mi Fa So La Ti Do

MAJOR SCALES

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

NATURAL MINOR SCALES

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

HARMONIC MINOR SCALES

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

BLUES SCALES

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

CHROMATIC SCALES

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

SUETA RHYTHM CHARTS

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18
 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34
 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50
 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65

RHYTHM CHARTS (in Band Handbook)

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

FUNDAMENTAL RHYTHMS

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

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

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

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

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

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

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

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

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

ESSENTIAL ELEMENTS, BOOK 1

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

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

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

Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 2

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

Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 3

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

Pg. 38-39 – Rhythm Studies

OTHER

Band Repertoire Solo Repertoire Chamber Ensemble Repertoire Improvisation

SCALE CHECKLIST

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

SCALE ASSIGNMENTS

CONCERT & JAZZ BAND

QUARTER 1

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

QUARTER 2

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

QUARTER 3

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

QUARTER 4

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

SYMPHONIC BAND

QUARTER 1

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

QUARTER 2

Bb Blues

QUARTER 3

Bb Chromatic (1 Octave)
C Major

QUARTER 4

C Minor

*Scale assignments subject to change

SCITECH BAND GROOVE CHART

-CHORD PROGRESSIONS FOR IMPROV-

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

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

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

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

-Chord progressions can be used in any key

Holiday Solos – Duets – Trios – Quartets

SOLOS (1+people)

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

DUETS

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

SOLOS, DUETS, TRIOS, QUARTETS

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

CIRCLE YOUR CHOICE ABOVE

Names: _____

Instruments: _____

12 BAR BLUES

Blues Scale

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

12 Bar Blues Progression

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

12 Bar Blues Licks

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

2) 4-b3-1

3) 1-b3-4

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

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

6) 1-b3-4-b5-5

Solos

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

2) 4-b3-1

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

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

Walking Bass Line - C Instruments

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

Walking Bass Line - B \flat Instruments

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

Walking Bass Line - E \flat Instruments

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

ADVANCED MUSIC

1. Fantasie for Flute and Piano, Gabriel Faure
2. Concerto in G for Flute, Wolfgang Amadeus Mozart
3. Sonate for Clarinet and Piano, Camille Saint-Saens
4. Sonata in G Minor for Alto Saxophone, Henri Eccles
5. Rapsodie for Orchestra and Tenor Saxophone, Claude Debussy
6. Trumpet Concerto for Bb Trumpet and Piano, Johann Nepomuk Hummel
7. Trumpet Concerto in Eb, Franz Joseph Haydn
8. Concerto for Trombone and Piano, Rimsky-Korsakov
9. Concerto for Bass Tuba, Ralph Vaughan Williams

Flûte

À Monsieur Paul Taffanel

Fantaisie

pour flûte et piano
Op. 79 (1898)

Gabriel FAURÉ
(1845-1924)

Andantino ♩ = 50

p dolce

5

9 *f*

13

17 *espressivo*
(mp)

21 *(mf)*

Musical score for flute, measures 25-36. The score is written in treble clef with a key signature of one sharp (F#). The time signature is 4/4. The piece is in a major mode. The dynamics range from *f* (forte) to *p* (piano). The score includes various musical notations such as slurs, trills, and dynamic markings.

Measures 25-27: *f* (forte). The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The next measure contains a half note G4 with a slur over it, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The final measure of this system contains a half note G4 with a slur over it, followed by a quarter note A4, a quarter note B4, and a quarter note C5.

Measures 28-30: *p* (piano). The melody continues with a half note G4 with a slur over it, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The next measure contains a half note G4 with a slur over it, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The final measure of this system contains a half note G4 with a slur over it, followed by a quarter note A4, a quarter note B4, and a quarter note C5.

Measures 31-32: The melody continues with a half note G4 with a slur over it, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The next measure contains a half note G4 with a slur over it, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The final measure of this system contains a half note G4 with a slur over it, followed by a quarter note A4, a quarter note B4, and a quarter note C5.

Measures 33-35: *f* (forte) to *mf* (mezzo-forte). The melody begins with a trill on G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The next measure contains a half note G4 with a slur over it, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The final measure of this system contains a half note G4 with a slur over it, followed by a quarter note A4, a quarter note B4, and a quarter note C5.

Measures 36-38: *f* (forte) to *p* (piano). The melody begins with a half note G4 with a slur over it, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The next measure contains a half note G4 with a slur over it, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The final measure of this system contains a half note G4 with a slur over it, followed by a quarter note A4, a quarter note B4, and a quarter note C5.

40 Allegro $\text{♩} = 144$
12

57 *dim.* *p*

62 *f*

68 *f* 2

74 *p* *f* 2

80 *p* *mf*

86 3 3

92

Detailed description of the musical score: The score is for a flute part in 2/4 time, marked 'Allegro' with a tempo of 144 quarter notes per minute. It begins at measure 40 with a dynamic of *f* (forte). The first system (measures 40-56) includes a trill and a slur. The second system (measures 57-61) starts with a *dim.* (diminuendo) marking and ends with a *p* (piano) dynamic. The third system (measures 62-67) features a *f* dynamic. The fourth system (measures 68-73) contains a long slur and ends with a *f* dynamic and a double bar line with a '2' below it. The fifth system (measures 74-79) starts with a *p* dynamic, has a *f* dynamic later, and ends with a double bar line and a '2'. The sixth system (measures 80-85) begins with a *p* dynamic and ends with a *mf* (mezzo-forte) dynamic. The seventh system (measures 86-91) includes two triplet markings. The eighth system (measures 92-97) continues the melodic line.

96

3 3

102

107

cresc.

111

f

8va

115

(mp) espressivo

121

128

134

mf *mf*

140 *espressivo*
p

146 *mf*

152

156 *f*

160 *p*

168

172 *f* *f*

177 *2*

Detailed description: This page of a musical score for flute contains eight staves of music, numbered 140 to 177. The notation is in treble clef. Measure 140 begins with a melodic line marked 'espressivo' and 'p' (piano). It features a series of eighth notes with slurs and accents, followed by a half note. Measure 146 shows a continuation of the melodic line with a 'mf' (mezzo-forte) dynamic. Measure 152 contains a more rhythmic passage with eighth notes. Measure 156 features a complex melodic line with many slurs and accents, marked 'f' (forte). Measure 160 starts with a four-measure rest, indicated by a '4' above the staff, followed by a melodic line marked 'p'. Measure 168 continues with a melodic line. Measure 172 shows a melodic line with two 'f' markings. Measure 177 ends with a two-measure rest, indicated by a '2' above the staff.

183

meno f

Musical staff 183-188: Treble clef, 3/4 time signature. Measures 183-188. The melody consists of eighth and sixteenth notes with various accidentals (sharps and naturals). A long slur covers the entire phrase. The dynamic marking *meno f* is placed below the staff.

189

leggero

Musical staff 189-193: Treble clef, 3/4 time signature. Measures 189-193. The melody continues with eighth and sixteenth notes. A slur covers the first four measures, and another slur covers the last two. The dynamic marking *leggero* is placed above the staff.

194

Musical staff 194-197: Treble clef, 3/4 time signature. Measures 194-197. The melody continues with eighth and sixteenth notes. A slur covers the first two measures, and another slur covers the last two.

198

Musical staff 198-201: Treble clef, 3/4 time signature. Measures 198-201. The melody continues with eighth and sixteenth notes. A slur covers the first two measures, and another slur covers the last two.

202

cresc.

Musical staff 202-204: Treble clef, 3/4 time signature. Measures 202-204. The melody continues with eighth and sixteenth notes. A slur covers the first two measures, and another slur covers the last two. The dynamic marking *cresc.* is placed below the staff.

205

f *p* *leggero*

Musical staff 205-209: Treble clef, 3/4 time signature. Measures 205-209. The melody continues with eighth and sixteenth notes. A slur covers the first two measures, and another slur covers the last two. The dynamic markings *f* and *p* are placed below the staff, and *leggero* is placed above the staff.

210

p

Musical staff 210-214: Treble clef, 3/4 time signature. Measures 210-214. The melody continues with eighth and sixteenth notes. A slur covers the first two measures, and another slur covers the last two. The dynamic marking *p* is placed below the staff.

215

mf

Musical staff 215-219: Treble clef, 3/4 time signature. Measures 215-219. The melody continues with eighth and sixteenth notes. A slur covers the first two measures, and another slur covers the last two. The dynamic marking *mf* is placed below the staff.

Flûte

G. Fauré - Fantaisie pour flûte et piano Op. 78

7

219 *f*

223 *f*

227

230 *mf*

236

240 *f*

244 *ff*

248

Detailed description: This page of a musical score for flute contains eight staves of music, numbered 219 to 248. The music is written in treble clef with a key signature of one sharp (F#). It features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Dynamic markings include *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). Performance instructions such as slurs, accents, and fingerings (e.g., '5', '2') are present throughout. The score concludes with a double bar line at measure 248.

Allegro maestoso

30 **A** Solo

35

40

44 Tutti **B** Solo

49

53

57 Tutti 2 Solo

62

65

70

74 **C** Tutti 3

Flauto solo

81 Solo

Musical staff 81-84: Flute solo. Measures 81-84. Includes trills (tr) and slurs.

85

Musical staff 85-88: Flute solo. Measures 85-88. Includes trills (tr) and slurs.

89

Musical staff 89-92: Flute solo. Measures 89-92. Includes trills (tr), a box labeled 'D', 'Tutti', a measure rest of 11, and 'Solo'.

104

Musical staff 104-107: Flute solo. Measures 104-107. Includes 'Tutti', 'Solo', and a measure rest of 11.

110

Musical staff 110-113: Flute solo. Measures 110-113. Includes 'Tutti', a box labeled 'E', 'Solo', and a measure rest of 2.

115

Musical staff 115-118: Flute solo. Measures 115-118. Includes 'Tutti', 'Solo', and a measure rest of 11.

121

Musical staff 121-123: Flute solo. Measures 121-123.

124

Musical staff 124-127: Flute solo. Measures 124-127. Includes trills (tr) and slurs.

128

Musical staff 128-130: Flute solo. Measures 128-130. Includes trills (tr) and slurs.

131

Musical staff 131-133: Flute solo. Measures 131-133. Includes trills (tr) and slurs.

134

Musical staff 134-136: Flute solo. Measures 134-136. Includes trills (tr) and slurs.

Flauto solo

138

143

148

154

158

162

167

171

175

180

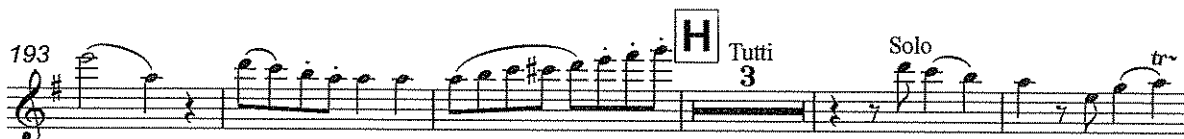
183

Flauto solo

188 *tr*



193 **H** Tutti 3 Solo *tr*



201



204 *tr*



208 *tr* Tutti 5 Solo *tr* Tutti 3



1 Adagio non troppo Solo **I** 9



13



16 *tr*



19 *tr*



22 *tr*

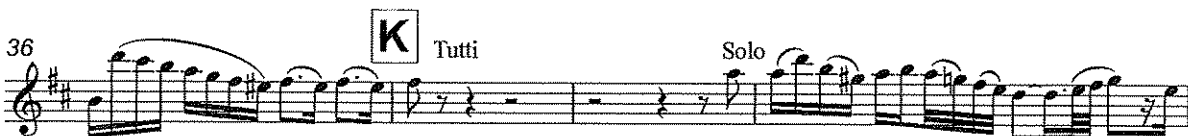


24 

26  **J** Tutti Solo

30 

33 

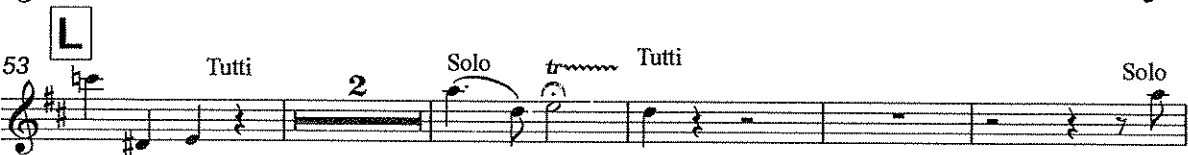
36  **K** Tutti Solo

40  Solo tr

44 

47 

50 

53  **L** Tutti Solo tr Tutti Solo

60 

Rondo. Tempo di Menuetto

Flauto solo

1 Solo

7 Tutti M Solo tr

38

42 tr tr

49

56 Tutti N Solo

62 Tutti 3

77 Solo

76 tr

80 O Tutti Solo

85

90 Tutti

11

107 **P** Solo

114

Fl. 119

125

f p f p

131 **Q**

136

f p

142

149 **R**

fp fp

155

Flauto solo

160

Musical staff 160-165: Treble clef, key signature of one sharp (F#). Measures 160-165 contain sixteenth-note triplets. Measure 165 ends with a forte (*f*) dynamic marking.

165

Musical staff 165-171: Treble clef, key signature of one sharp (F#). Measures 165-171 contain sixteenth-note triplets and trills (*tr*).

171

171 Tutti

182

Musical staff 171-182: Treble clef, key signature of one sharp (F#). Measure 171 has a trill (*tr*). Measure 176 has a sixteenth-note sextuplet (6) and a box containing the letter 'S' followed by the word 'Solo'. Measure 182 has a trill (*tr*).

182

Musical staff 182-188: Treble clef, key signature of one sharp (F#). Measures 182-188 contain sixteenth-note runs and trills (*tr*).

188

Musical staff 188-193: Treble clef, key signature of one sharp (F#). Measures 188-193 contain trills (*tr*) and sixteenth-note runs.

193

193 Tutti

Solo

200 Tutti

Musical staff 193-200: Treble clef, key signature of one sharp (F#). Measures 193-200 contain sixteenth-note runs and trills (*tr*).

200

Musical staff 200-206: Treble clef, key signature of one sharp (F#). Measures 200-206 contain sixteenth-note runs and trills (*tr*).

206

206 Solo

Musical staff 206-211: Treble clef, key signature of one sharp (F#). Measures 206-211 contain sixteenth-note runs.

211

211 Tutti

220 Solo

Musical staff 211-220: Treble clef, key signature of one sharp (F#). Measure 211 has a box containing the letter 'T' followed by 'Tutti' and a four-measure rest (4). Measure 220 has a box containing the word 'Solo'.

220

Musical staff 220-225: Treble clef, key signature of one sharp (F#). Measures 220-225 contain sixteenth-note runs and trills (*tr*).

225

Musical staff 225-230: Treble clef, key signature of one sharp (F#). Measures 225-230 contain sixteenth-note runs and trills (*tr*).

230 *Molto Solo* Tutti

235 Solo **U** *f*

241

246 Tutti 5

256 Solo **V**

260 *f*

266

269 *tr*

273 Tutti *tr*

278 13

C INSTRUMENTS

Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(Eb) Eb Bb7 Cm Ab Eb Bb7

Soprano

Alto

Tenor

Bass

7 Eb Bb Eb Eb Ab Eb Cm Eb

S

A

T

B

14 Eb Bb7 Eb Eb sus4/Ab Eb

S

A

T

B

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

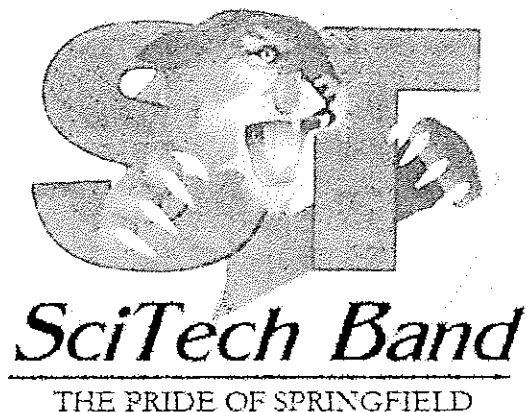
- Symphonic Band play prepared solo for “Symphonic Band”
- Extra points for playing “Concert Band/Jazz Band” solo
- Extra points for playing a prepared solo from Essential Elements book 1, 2, 3, or a new song from the binder

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

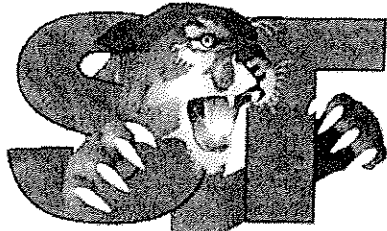
Eb Instruments: G Bb C Db D F G

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

Flute

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score is written for a flute in 4/4 time, key of B-flat major. It consists of three staves of music. The first staff begins with a whole rest, followed by a melody starting on G4. The second staff continues the melody, featuring a dynamic change to *p*. The third staff continues the melody, featuring a dynamic change to *f*. The piece concludes with a double bar line.

Audition Prepared Solo - ADVANCED BAND

Flute

Variations on Auld Lang Syne

arr. Bernice

Moderato

mf

p

Swing! $\text{♪} = \text{♪}^3 \text{♪}$

f

7

12

17

ANGELS WE HAVE HEARD ON HIGH

Traditional French Carol

Flute

Soprano

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21

Intro

Alto

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21

Intro

Tenor

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21

Intro

Bass

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21

Intro

50

Musical staff 49-53. Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with various articulations like accents and slurs.

58

Musical staff 54-57. Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with various articulations like accents and slurs.

To Coda

Musical staff 59-64. Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with various articulations like accents and slurs.

68

76

Musical staff 65-77. Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with various articulations like accents and slurs. A fermata is placed over measures 76-77. Dynamics include *ff*.

Musical staff 78-82. Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with various articulations like accents and slurs. Dynamics include *dim.*

Musical staff 83-87. Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with various articulations like accents and slurs. A fermata is placed over measure 87. Dynamics include *mp*, *mf*, and *Solo*.

D.S. al Coda

Musical staff 92-93. Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with various articulations like accents and slurs.

Coda

Musical staff 94-97. Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with various articulations like accents and slurs. Dynamics include *fp* and *ff*.

Melody C

Blinding Lights

arr. Bernice

As Recorded by The Weekend

With Energy ♩ = 170

A

B

8 4 *f*

16 solo/soli *mp*

C 21

25 1.

29 D tutti *mf*

33

E 38 *f*

To Coda 4th Time 43 1. 2. F 7

54 solo/soli *mp* G

Blinding Lights

arr. Bernice

Counter melody C

As Recorded by The Weekend

With Energy $\text{♩} = 170$

Musical staff 1: Treble clef, key signature of three flats, 4/4 time. Measures 1-8. Chord boxes A, B, and C are present. Measure numbers 8, 4, 8, and 7 are written above the staff. A first ending bracket labeled '1.' spans measures 7-8.

Musical staff 2: Treble clef, key signature of three flats, 4/4 time. Measures 29-36. Chord boxes D and E are present. Measure numbers 8 and 6 are written above the staff. A first ending bracket labeled '2.' spans measures 29-30. A section marked 'To Coda 4th Time' spans measures 31-36, with a first ending bracket labeled '1.' and a second ending bracket labeled '2.'.

Musical staff 3: Treble clef, key signature of three flats, 4/4 time. Measures 47-54. Chord boxes F and G are present. Measure numbers 8 and 7 are written above the staff. The instruction 'D.S. al Coda' is written to the right of the staff.

Musical staff 4: Treble clef, key signature of three flats, 4/4 time. Measures 63-67. Measure number 63 is written at the start. A 'Coda' symbol is present. The dynamic marking 'mf' is written below the staff. Measure numbers 2 and 7 are written above the staff.

Musical staff 5: Treble clef, key signature of three flats, 4/4 time. Measures 68-75. Measure number 68 is written at the start. Chord boxes I and J are present. Measure numbers 2 and 8 are written above the staff. The dynamic marking 'ff' is written below the staff.

Musical staff 6: Treble clef, key signature of three flats, 4/4 time. Measures 81-87. Measure number 81 is written at the start. Measure numbers 8, 8, 8, and 8 are written above the staff. A first ending bracket labeled '1.' spans measures 85-87.

Musical staff 7: Treble clef, key signature of three flats, 4/4 time. Measures 88-95. Measure number 88 is written at the start. Chord box K is present. Measure numbers 2 and 7 are written above the staff.

Bass Line C

Blinding Lights

arr. Bernice

As Recorded by The Weekend

With Energy ♩ = 170

A

B

8 optional 8va on low Fs

mf *f*

14

C

20

25

D

30

E

36

To Coda 4th Time

42

F

47

Blinding Lights

Bass Line C, p. 2

53 G

mp

D.S. % al Coda

Detailed description: Musical staff 53-58. Starts with a treble clef and a key signature of three flats. Measure 53 has a box labeled 'G'. The music features eighth and quarter notes with accents. Dynamic marking *mp* is present. The staff ends with a double bar line.

59

Detailed description: Musical staff 59-62. Continuation of the bass line with eighth and quarter notes. Ends with a double bar line.

H Coda

63 I

mf

Detailed description: Musical staff 63-68. Starts with a treble clef. Measure 63 has a box labeled 'I'. The music features eighth and quarter notes with accents. Dynamic marking *mf* is present. The staff ends with a double bar line.

69

f

Detailed description: Musical staff 69-73. Continuation of the bass line with eighth and quarter notes. Dynamic marking *f* is present. The staff ends with a double bar line.

74

Detailed description: Musical staff 74-79. Continuation of the bass line with eighth and quarter notes. The staff ends with a double bar line.

J

80 K

ff

Detailed description: Musical staff 80-85. Starts with a treble clef. Measure 80 has a box labeled 'J'. Measure 84 has a box labeled 'K'. The music features eighth and quarter notes with accents. Dynamic marking *ff* is present. The staff ends with a double bar line.

86 K

rit.

Detailed description: Musical staff 86-94. Starts with a treble clef. Measure 86 has a box labeled 'K'. The music features eighth and quarter notes with accents. A first ending bracket labeled '1.' spans measures 86-88, and a second ending bracket labeled '2.' spans measures 89-91. A fermata is placed over measure 92. The staff ends with a double bar line. The dynamic marking *rit.* is present.

95

mp

Detailed description: Musical staff 95-96. Starts with a treble clef. Measure 95 has a box labeled 'K'. The music features a half note with an accent. Dynamic marking *mp* is present. The staff ends with a double bar line.

C

BLUE MOON

Handwritten musical score for the song "Blue Moon". The score is written on ten staves. The first staff begins with a treble clef, a key signature of two flats (Bb and Eb), and a common time signature (C). The music is written in a style typical of a guitar accompaniment, with chords and melodic lines. The chords are written above the notes. The score concludes with a double bar line and repeat signs.

Chords and notes across the staves:

- Staff 1: Eb Cm Fmi Bb7 Eb Cm Fmi Bb7
- Staff 2: Eb Cm Fmi7 Eb Ab Eb Bb7
- Staff 3: Eb Cm Fmi Bb7 Eb Cm Fmi Bb7
- Staff 4: Eb Cm Fmi7 Eb Fmi7 Eb
- Staff 5: Fmi7 Bb7 Eb Fmi7 Bb7 Eb
- Staff 6: Abmi Db7 Gb Bb F7 Fmi7 Bb7
- Staff 7: Eb Cm Fmi7 Bb7 Eb Cm Fmi Bb7
- Staff 8: Eb Cm Fmi7 1. Eb Fmi7 Eb Bb7
- Staff 9: 2. Eb Fmi7 Eb



Blues By Five

Red Garland

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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





Supplemental Material - Blues By Five

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

B^b7			E^b7			F⁷			B^b7			E^b7			F⁷		
3	b7	1	b7	3	1	b7	3	1	9	b7	3	13	3	b7	5	3	b7

Useful scales

B^b Blues Scale

Sample Bass Line

B^b7
1 3 4 #4 5 4 3 2 1 5 6 b7 1 3 6 5

E^b7 **B^b7**
1 3 5 3 3 1 b7 6 b6 1 2 3 2 1 b7 6 b6

F⁷ **B^b7** **F⁷**
1 3 5 1 b7 6 5 b5 1 3 4 #4 1 b7 6 5

Guitar Voicings

B^b7	E^b7	F⁷	F⁷	F⁷

Flute

Canon Remix

Pachelbel / Arr. Bernice

5

4

mf

13

10

21

17

29

24

37

31

38

45

f

53

61

51

8

mf

69

65

f

77

72

83

79

Careless Whisper – Melody

Melody C – Flute



Melody Bb – Trumpet, Clarinet, Tenor Sax



Melody Eb – Alto Sax, Bari Sax



Melody Bass Clef – Trombone, Baritone



Piano – Chords

Dm, Gm, Bb, Am

Lyrics

You really gotta sponsor us,
All of the SciTech Band.
We really need your money now,
Just lend us a hand

Careless Whisper – Horn Lick

Horn Lick C – Flute



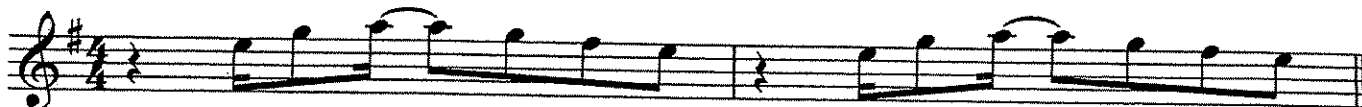
D F G F E D D F G F E D

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



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

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



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

Horn Lick Eb – Alto Sax, Bari Sax



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

Horn Lick Bass Clef – Trombone, Baritone



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

Carol of The Bells

Melody - C
-Flute

Quartet Version

arr. Turgeon & Bernice

optional 8va

Soli

mp



Carol of The Bells

Bass Line - C
-Flute

Quartet Version

arr. Turgeon & Bernice

The musical score is written on a single treble clef staff in the key of B-flat major (two flats) and 4/4 time. It consists of six lines of music. The first line starts with a whole rest followed by six quarter notes: B-flat, A, G, F, E, D. The second line continues with a half note B-flat, a quarter note A, a quarter note G, a quarter note F-sharp, a quarter note E, and a quarter note D. The third line begins with a measure marked '15' containing a quarter note F-sharp, a quarter note E, a quarter note D, and a quarter note C. This is followed by a measure with a quarter note B-flat, a quarter note A, and a quarter note G. The fourth line starts with a measure marked '22' containing a quarter note F-sharp, a quarter note E, a quarter note D, and a quarter note C. The fifth line begins with a measure marked '31' containing a quarter note B-flat, a quarter note A, a quarter note G, and a quarter note F. The sixth line starts with a measure marked '40' containing a quarter note E, a quarter note D, and a quarter note C. The score includes dynamic markings: *mp* (mezzo-piano) at the beginning, *rit.* (ritardando) above the first measure of the third line, *f* (forte) below the first measure of the fourth line, *mf* (mezzo-forte) below the first measure of the fifth line, and *rit.* above the first measure of the sixth line. Rehearsal marks are indicated by boxed letters: 'A' above the first measure of the fourth line, 'B' above the first measure of the fifth line, 'C' above the first measure of the fifth line, 'D' above the first measure of the sixth line, and 'E' above the first measure of the sixth line. The instruction 'a tempo - Repeat 4x' is placed to the right of the first measure of the fourth line, and 'Repeat 3x' is placed to the right of the first measure of the sixth line. The piece concludes with a double bar line and repeat dots at the end of the sixth line.

Chained To The Rhythm

As Recorded by Katy Perry

arr. Bernice

Melody C

Groovy ♩ = 103-105

Optional 4 bar vamp

The musical score for Melody C is written in 4/4 time and consists of six sections, A through F, with various musical notations and performance instructions.

- Section A:** Starts with a 3-measure rest, followed by a melodic phrase starting on a cue. Dynamics include *f*. Includes a repeat sign and an "off -2" instruction.
- Section B:** A melodic phrase starting at measure 7, continuing with a similar rhythmic pattern.
- Section C:** Starts at measure 11 with a first ending (1.) and a second ending (2.). Dynamics include *mf*.
- Section D:** Starts at measure 14 with a "solì" instruction and a "tutti" instruction. Dynamics include *mf*. Includes an "off -2" and "off -4" instruction.
- Section E:** Starts at measure 18 with a "tutti" instruction and a "f" dynamic. Includes a repeat sign.
- Section F:** Starts at measure 21 with a "f" dynamic. Includes a 3-measure rest at the end.

Melody C, p. 2

Chained To The Rhythm

28 G

Musical staff 28-30: Treble clef, 7/8 time signature. Measure 28: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter rest. Measure 29: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter rest. Measure 30: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter rest. Slurs connect measures 28-29 and 29-30.

31 *To Coda (2nd Time)* H

Musical staff 31-34: Treble clef, 7/8 time signature. Measure 31: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter rest. Measure 32: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter rest. Measure 33: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter rest. Measure 34: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter rest. Slurs connect measures 31-32, 32-33, and 33-34. Trills are indicated under the final notes of measures 32, 33, and 34. *mp* dynamic marking at the end.

I 35 *off -2*

Musical staff 35-38: Treble clef, 7/8 time signature. Measure 35: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter rest. Measure 36: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter rest. Measure 37: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter rest. Measure 38: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter rest. Slurs connect measures 35-36, 36-37, and 37-38.

J 39

Musical staff 39-41: Treble clef, 7/8 time signature. Measure 39: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter rest. Measure 40: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter rest. Measure 41: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter rest. Slurs connect measures 39-40 and 40-41.

42 K *soli* *off -2*

Musical staff 42-45: Treble clef, 7/8 time signature. Measure 42: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter rest. Measure 43: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter rest. Measure 44: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter rest. Measure 45: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter rest. Slurs connect measures 42-43, 43-44, and 44-45.

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

Musical staff 46: Treble clef, 7/8 time signature. Measure 46: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter rest. The staff ends with a double bar line and repeat dots. A hairpin symbol is positioned below the staff.

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

47 *solo/soli*
mf

Musical staff 47-49: Treble clef, 7/8 time signature. Measure 47 starts with a quarter rest followed by eighth notes. Measure 48 has eighth notes. Measure 49 has eighth notes. Dynamics: *mf*. Performance instruction: *solo/soli*.

50

Musical staff 50-52: Treble clef, 7/8 time signature. Measure 50 has eighth notes with accents. Measure 51 has eighth notes with a slur. Measure 52 has eighth notes with a slur. Performance instruction: **M**.

53

Musical staff 53-55: Treble clef, 7/8 time signature. Measure 53 has eighth notes with a slur. Measure 54 has eighth notes with a slur. Measure 55 has eighth notes with a slur and triplet markings. Performance instruction: **O**.

N 56 *tutti*
ff

Musical staff 56-58: Treble clef, 7/8 time signature. Measure 56 has eighth notes with a slur. Measure 57 has eighth notes with a slur. Measure 58 has eighth notes with a slur. Dynamics: *ff*. Performance instruction: **N**.

59

Musical staff 59-62: Treble clef, 7/8 time signature. Measure 59 has eighth notes with a slur. Measure 60 has eighth notes with a slur. Measure 61 has eighth notes with a slur. Measure 62 has eighth notes with a slur and a triplet. Performance instruction: **O**.

63 *off -3*

Musical staff 63-66: Treble clef, 7/8 time signature. Measure 63 has eighth notes with a slur and a triplet. Measure 64 has eighth notes with a slur. Measure 65 has eighth notes with a slur. Measure 66 has eighth notes with a slur. Performance instruction: **P**. Text: *off -3*. Legend: Top Notes Melody, Bottom Harmony.

Q 67 *off -3*

Musical staff 67-70: Treble clef, 7/8 time signature. Measure 67 has eighth notes with a slur and a triplet. Measure 68 has eighth notes with a slur. Measure 69 has eighth notes with a slur. Measure 70 has eighth notes with a slur and accents. Performance instruction: **Q**. Text: *off -3*.

Chained To The Rhythm

As Recorded by Katy Perry

arr. Bernice

Countermelody C Solo Part C

Groovy ♩ = 103-105
Optional 4 bar vamp

The musical score is written in treble clef, 4/4 time, and consists of 11 measures labeled A through K. Measure A (measures 1-4) features a 4-measure vamp. Measure B (measures 5-8) is marked *f*. Measure C (measures 9-12) includes a first ending bracket. Measure D (measures 13-16) includes a second ending bracket and a repeat sign. Measure E (measures 17-20) is marked *mp*. Measure F (measures 21-24) includes a 3-measure vamp. Measure G (measures 25-28) is marked *To Coda (2nd Time)*. Measure H (measures 29-32) includes a 5-measure vamp. Measure I (measures 33-36) includes a 3-measure vamp. Measure J (measures 37-40) includes a 4-measure vamp. Measure K (measures 41-44) includes a 4-measure vamp and is marked *D.S. al Coda*.

L \oplus Coda

47 **2** **M** **5** **N** solo line **mf** **ff**

57 **O**

61 **P**

65 **Q**

68 **Top Note Harmony**

Chained To The Rhythm

Bass Line C

As Recorded by Katy Perry

arr. Bernice

Groovy ♩ = 103-105

Optional 4 bar vamp

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

3

f

6

B

9

12

1. 2.

mf

D

16

E

20

Bass Line C, p. 2

Chained To The Rhythm

23



F

26



G

29



To Coda (2nd Time) H

32



I

35



J

38



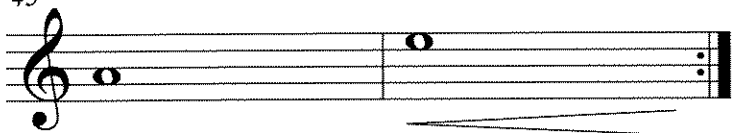
K

41



D.S. al Coda

45



Chained To The Rhythm

Bass Line C, p. 3

L \oplus Coda

M

47

mf

Musical staff 47-53: Treble clef, 4/4 time signature. Measures 47-53. Dynamics: *mf*. Includes a boxed letter 'M' above measure 50.

54

ff

N

Musical staff 54-57: Treble clef, 4/4 time signature. Measures 54-57. Dynamics: *ff*. Includes a boxed letter 'N' above measure 55.

58

O

Musical staff 58-60: Treble clef, 4/4 time signature. Measures 58-60. Includes a boxed letter 'O' above measure 60.

61

Musical staff 61-63: Treble clef, 4/4 time signature. Measures 61-63.

P

64

Musical staff 64-66: Treble clef, 4/4 time signature. Measures 64-66. Includes a boxed letter 'P' above measure 64.

Q

67

Musical staff 67-69: Treble clef, 4/4 time signature. Measures 67-69. Includes a boxed letter 'Q' above measure 67.

70

Musical staff 70-72: Treble clef, 4/4 time signature. Measures 70-72. Includes a boxed letter 'Q' above measure 70.

Chameleon Bass Line

Score

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

- C**: Treble clef, middle C line.
- Bb**: Treble clef, one line below middle C.
- Eb**: Treble clef, two lines below middle C.
- Bass Clef High**: Bass clef, one line below middle C.
- Bass Clef Low**: Bass clef, two lines below middle C.

Flute

Cheer # 1

arr. Bernice

Watch Conductor
Slow-Fast

optional 8^{va}

5



Cold Duck Time

Eddie Harris

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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

F^7	B^b7	$D^b_{MA}7$	$E^b_{MA}7$	F^7	B^b7	$D^b_{MA}7$	$E^b_{MA}7$
-------	--------	-------------	-------------	-------	--------	-------------	-------------

b7	3	3	3	5	9	7	7
3	b7	7	7	3	b7	5	5
1	1	1	1	b7	3	3	3

Useful scales

F Blues Scale	D^b Major	$(D^b_{MA}7)$	E^b Major	$(E^b_{MA}7)$
---------------	-------------	---------------	-------------	---------------

1 b3 4 b5 5 b7 1 1 2 3 4 5 6 7 1 1 2 3 4 5 6 7 1

Sample Bass Line

F^7 B^b7 F^7 B^b7

1 5 1 5 b7 1 1 1 b7 1 5 1 5 b7 1 1 1 b7

$D^b_{MA}7$ $E^b_{MA}7$ F^7

1 1 1 1 1 1 1 1 1 1 1 1 5 b7 1

Guitar Voicings

F^7	B^b7	$D^b_{MA}7$	$E^b_{MA}7$
-------	--------	-------------	-------------

x 6fr. x 6fr. x 4fr. x 6fr.

Don't Stop Believin'

C PART
(Doubles Alto Sax)

arr. Murtha

Rock

8

9

SOLO

mf

13

17

18

23

25

f

28

33

34

40

41

45

mf

49

53

f

C PART (Doubles Alto Sax), p. 2

Don't Stop Believin'

54

Musical staff 54-58: Treble clef, key signature of one flat. Measures 54-58 contain a melodic line with eighth and sixteenth notes, some beamed together, and slurs. Measure 54 starts with a quarter rest.

59

Musical staff 59-64: Treble clef, key signature of one flat. Measures 59-64 continue the melodic line with eighth and sixteenth notes, slurs, and a quarter rest in measure 62.

65

69

Musical staff 65-70: Treble clef, key signature of one flat. Measures 65-70 continue the melodic line. Measure 69 is marked with a box containing the number 69. Measure 70 ends with a repeat sign.

71

Musical staff 71-76: Treble clef, key signature of one flat. Measures 71-76 continue the melodic line with eighth and sixteenth notes, slurs, and a repeat sign at the end.

77

2.

ff

Musical staff 77-82: Treble clef, key signature of one flat. Measures 77-82 continue the melodic line. Measure 77 has a first ending bracket labeled '2.'. Measure 82 is marked with a forte dynamic *ff*.

Eye Of The Tiger

For Zanetti

Flute
Piano

A A G A A G A A G F

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.

Clarinet
Trumpet
(LOW)

B B A B B A B B A G

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.

Clarinet
Trumpet
(HIGH)

B B A B B A B B A G

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.

Alto Sax

F# F# E F# F# E F# F# E D

Musical staff for Alto Sax in 4/4 time, key of D major. The melody consists of eighth notes: F#, F#, E, F#, F#, E, F#, F#, E, D.

Trombone

A2 A2 G4 A2 A2 G4 A2 A2 G4 F1

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.

Piano: Am G F

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

FEELING GOOD ROAD MAP

- 1) INSTRUMENTAL SOLO (optional)
- 2) VOCAL SOLO
- 3) HIT 4X
- 4) RHYTHM SECTION 2X (soft *p*)
- 5) FAST OPENING 2X (soft *p*) - "Birds Flying High" Small Group
- 6) RHYTHM SECTION 2X (soft *p*)
- 7) SOLO SECTION (optional)
- 8) HORN LICK 2X
- 9) RHYTHM SECTION 2X WITH BUILD UP
- 10) NASTY LICK 2X (loud *f*) – Piano hold notes
- 11) BACKGROUNDS (loud *f*)
 - Low Brass play HIT (optional)
 - POP LAST NOTE (on beat 1)
- 12) "And I'm Feeling Good" Ending (soft *p*)

Feeling Good

(Bb Minor)

Swing Time

Flute
Piano

Clarinet
Trumpet
(LOW)

Clarinet
Tenor Sax
Trumpet
(HIGH)

Alto Sax

Trombone
Euphonium
(HIGH)

Trombone
Euphonium
Tuba
(LOW)

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

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

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

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

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

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

Tenor Sax:
Octave Key HIGH
No Octave Key LOW

Alto Sax:
Octave Key HIGH
No Octave Key LOW

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

Piano: Bbm (8th note triplets)

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

Feeling Good

Swing Time

(HORN LICK+)

NOTE 8 ON CUE
BEAT 4

Flute
Piano

Clarinet
Trumpet
(LOW)

Clarinet
Tenor Sax
Trumpet
(HIGH)

Alto Sax

Trombone
Euphonium

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

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

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

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

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

Horn Lick:

1-b3-4-b5-4-b5-4-b5-4-b3-1-b7(low)-1-1

Opening "And I'm Feeling Good":

1-1-4-b3-1-----1

1 & b3 Background Harmony Hits

Feeling Good

(NASTY LICK - Bb Minor)

Swing Time

Flute
Piano

Clarinet
Trumpet
(LOW)

Clarinet
Tenor Sax
Trumpet
(HIGH)

Alto Sax

Trombone
Euphonium

Tuba

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

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

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

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

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

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

Octave Key HIGH
No Octave Key LOW

Piano: Bbm (2 Beats Hold)

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

Flute & Piano

Feeling Good

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

♩ = 60

Words and Music by Leslie Bricusse & Anthony Newley

Slowly, Freely

B♭m B♭m/A♭ G♭maj7 B♭m/F F7 B♭m B♭m/A♭

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

G♭maj7 B♭m/F F B♭m B♭m/A♭

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

Gm7(b5) G♭maj7 G♭maj13 E♭m11 Cm7(b5)

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

F7

for__ me___ and I'm feel_ing_____ good.

A

Staff A: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. Five measures of whole notes: Bb4, Eb4, Gb4, Bb4, Eb4.

6 **B**

Staff B: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. Five measures of whole notes: Bb4, Eb4, Gb4, Bb4, Eb4.

11 **C** **D**

Staff C and D: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. Measures 11-15: eighth notes Bb4, Eb4, Gb4, Bb4, Eb4, Gb4, Bb4, Eb4, Gb4, Bb4, Eb4. Measure 16: whole note Bb4. Measure 17: eighth notes Bb4, Eb4, Gb4, Bb4, Eb4, Gb4, Bb4, Eb4. Measure 18: whole note Bb4.

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

Flute

?



1) Name _____

2) Write in note names...

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

4) Play the piece...

142



(MED.)

HEART AND SOUL

-HOAGY CARMICHAEL/
FRANK LOESSER

Handwritten musical score for guitar in 4/4 time, featuring a treble clef and a key signature of one flat (Bb). The score consists of seven staves of music with corresponding chord diagrams written above the notes.

Staff 1: F D-7 G-7 C7 Fmaj7 D-7 G-7 C7

Staff 2: A-7 D-7 G-7 C7 | 1. F D-7 G-7 C7

Staff 3: 2. F G-7 C7 Fmaj7 C-7 F7 Bbmaj7 A7 D7 G7

Staff 4: C7 F7 Bb7 A7 Bbmaj7 A7 D7 G7

Staff 5: C7 F7 Bb7 C7 F D-7 G-7 C7

Staff 6: Fmaj7 D-7 G-7 C7 A-7 D-7 G-7 C7

Staff 7: A7#5 D7 G-7 C7 F (D-7 G-7 C7)

Holding Out For A Hero SPONSOR SONG

arr. Bernice

The musical score is arranged in four systems. The first system contains four vocal parts: Melody C, Melody Bb, Melody Eb, and Melody (B.C.). The lyrics are: "We need your mon - ey! So c ome on and spon - sor the Sci - Tech Band". The second system contains four horn lick parts: Horn Lick 1 C, Horn Lick 1 Bb, Horn Lick 1 Eb, and Horn Lick 1 (B.C.). The notes for these licks are: C: A G A C C A G A; Bb: B A B D D B A B; Eb: F# E F# A A F# E F#; B.C.: A G A C C A G A. The third system contains four more horn lick parts: Horn Lick 2 C, Horn Lick 2 Bb, Horn Lick 2 Eb, and Horn Lick 2 (B.C.). The notes for these licks are: C: C B A G G A A; Bb: D C# B A A B B; Eb: A G# F# E E F# F#; B.C.: C B A G G A A. The fourth system contains Bass Synth and Piano parts. The Bass Synth part has a rhythmic pattern of eighth notes. The Piano part includes "Optional Opening Chords" (Am - G - F - Esus4 - E) and "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 C

With Passion ♩ = 112

A

B

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

4 4

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

1.

18

4 Tweets

C Horn Sway

♩ = 136

D Repeat 4x

3 2. 4

G F G G F G G F G Ab G

28

E Solos

F

4

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

43 H

49

53

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)

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 one flat (B-flat), and a common time signature. The tempo is marked 'MODERATELY FAST'. The first staff contains a complex rhythmic pattern of eighth notes. The second and third staves provide harmonic support. The second system (measures 5-8) continues the piece, with dynamic markings of *f* and *mf*. The third system (measures 9-12) concludes the piece, marked with a double bar line and a repeat sign at the beginning of the first staff.

Don't Mean A Thing - C

To Coda

Musical notation for measures 13-16. Measure 13 starts with a treble clef, a key signature of two flats, and a 4/4 time signature. It features a melody of eighth notes in the upper voice and a bass line of eighth notes in the lower voice. Measures 14 and 15 continue the eighth-note patterns. Measure 16 concludes with a fermata and a dynamic marking of *ff*.

Musical notation for measures 17-20. Measure 17 begins with a second ending bracket labeled '2.'. The melody in measure 17 has a dynamic marking of *f*. Measures 18 and 19 continue with similar rhythmic patterns. Measure 20 ends with a fermata and a dynamic marking of *ff*.

Musical notation for measures 21-23. Measure 21 starts with a treble clef and a key signature of two flats. Measures 22 and 23 continue the melodic and harmonic development with various chordal textures.

Musical notation for measures 24-25. Measure 24 features a treble clef and a key signature of two flats. Measure 25 concludes with a fermata and a dynamic marking of *f*. Above measure 25, the text *D.S. al Coda* is written.

CODA

Musical notation for the Coda section, measures 26-27. Measure 26 begins with a treble clef and a key signature of two flats. Measure 27 concludes with a fermata and a dynamic marking of *ff*.

Flute

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

Soprano (S), Alto (A), Tenor (T), Bass (B) parts, measures 1-7. The score is in 4/4 time with a key signature of one flat (B-flat). The Soprano part has a melodic line with a slur over measures 1-7. The Alto, Tenor, and Bass parts provide harmonic support. The word "legato" is written below the first three staves.

Soprano (S), Alto (A), Tenor (T), Bass (B) parts, measures 8-14. The Soprano part continues with a melodic line and a slur. The other parts continue with their harmonic accompaniment.

Soprano (S), Alto (A), Tenor (T), Bass (B) parts, measures 15-21. The Soprano part has a melodic line with a slur. The other parts continue with their harmonic accompaniment. The text "Lower notes for solo only" is written above the Soprano staff.

Melody C

Let's Groove

arr. Bernice

As Recorded by Earth, Wind, & Fire

Dance Groove ♩ = 125

A soli **3** **2** tutti *mp* *f*

B 9

C 14 tutti *mf*

19

23 Top Notes Harmony Bottom Melody *To Coda 3rd Time* **D** solo/soli *mp*

27

E 31

36

40 REPEAT 3x

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

Let's Groove

Melody C, p. 2

41 *solo/soli*

Musical staff 41-44: Treble clef, key signature of three flats (B-flat, E-flat, A-flat). The staff contains a melodic line with eighth and sixteenth notes, some beamed together. The dynamic marking *mf* is placed below the staff.

45 *cresc.* *tutti* *sfz*

Musical staff 45-48: Treble clef, key signature of three flats. The staff contains a melodic line with eighth and sixteenth notes, some beamed together. The dynamic marking *cresc.* is below the staff, and *tutti* and *sfz* are above the staff.

G *REPEAT 3x* **H**

49 *f*

Musical staff 49-53: Treble clef, key signature of three flats. The staff contains a melodic line with eighth and sixteenth notes, some beamed together. The dynamic marking *f* is below the staff. A repeat sign is present, with the instruction *REPEAT 3x* above it. A box labeled **H** is above the staff.

54

Musical staff 54-58: Treble clef, key signature of three flats. The staff contains a melodic line with eighth and sixteenth notes, some beamed together.

I

59 *ff*

Musical staff 59-63: Treble clef, key signature of three flats. The staff contains a melodic line with eighth and sixteenth notes, some beamed together. The dynamic marking *ff* is below the staff. A box labeled **I** is above the staff.

64

Top Notes Harmony
Bottom Melody

Musical staff 64-67: Treble clef, key signature of three flats. The staff contains a melodic line with eighth and sixteenth notes, some beamed together. The dynamic marking *ff* is below the staff. The text "Top Notes Harmony Bottom Melody" is to the right of the staff.

J

68 *fff*

Musical staff 68-71: Treble clef, key signature of three flats. The staff contains a melodic line with eighth and sixteenth notes, some beamed together. The dynamic marking *fff* is below the staff. A box labeled **J** is above the staff.

72

Top Notes Harmony
Bottom Melody

Musical staff 72-75: Treble clef, key signature of three flats. The staff contains a melodic line with eighth and sixteenth notes, some beamed together. The dynamic marking *fff* is below the staff. The text "Top Notes Harmony Bottom Melody" is to the right of the staff.

76

Musical staff 76-79: Treble clef, key signature of three flats. The staff contains a melodic line with eighth and sixteenth notes, some beamed together. The dynamic marking *fff* is below the staff.

Bass Line C

Let's Groove

arr. Bernice

As Recorded by Earth, Wind, & Fire

Dance Groove ♩ = 125

A B Repeat...
4 4 f

11 C To Coda 3rd Time D E
6 7 8 8

F Coda

41 mf

45

G H I
49 2 2 8 8

J
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...

FLUTE
-ORIGINAL

My Way

Don Costa
trans. Jerannchris Rivera-Heredia

p

A

f

B

fp *f*

FLUTE
(LOW)

My Way

Don Costa
trans. Jerannchris Rivera-Heredia

The musical score is written for a low flute in 4/4 time, featuring a key signature of two flats (B-flat and E-flat). The piece begins with a piano (*p*) dynamic. The first staff (measures 1-5) contains a melodic line with eighth-note patterns and a triplet. The second staff (measures 6-11) continues the melody, marked with a box 'A' above measure 9. The third staff (measures 12-17) includes an 'optional 8va' section starting at measure 15, marked with a forte (*f*) dynamic and accents. The fourth staff (measures 18-23) is marked with a box 'B' above measure 18 and features a triplet and accents. The fifth staff (measures 24-26) concludes with a *fp* (fortissimo piano) dynamic followed by a *f* (forte) dynamic, ending with a fermata over a half note.

OVER THE RAINBOW

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

(SLOWLY)

1 *mf* 2 3

4 5 6 7 To Coda

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

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Rainbow - C

Musical notation for measures 11, 12, and 13. The score consists of three staves. Measure 11 features a series of eighth notes on the top staff. Measure 12 has a whole note chord. Measure 13 includes a dynamic marking of *f* and a quarter note on the top staff.

Musical notation for measures 14, 15, and 16. The score consists of three staves. Measure 14 has a series of eighth notes. Measure 15 features a series of eighth notes with a sharp sign. Measure 16 includes a dynamic marking of *f* and a quarter note on the top staff.

Musical notation for measure 17. The score consists of three staves. The measure is marked with a dynamic of *ff* and includes the instruction *D.C. al Coda*.

Musical notation for measures 18 and 19. The score consists of three staves. Measure 18 is marked with a dynamic of *p*. Measure 19 includes dynamic markings of *mf* and *ritard.*.

Musical notation for measures 20, 21, and 22. The score consists of three staves. Measure 20 has a series of eighth notes. Measure 21 features a whole note chord. Measure 22 includes a dynamic marking of *mf* and *ritard.*.

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

2

1. Processional

Flute

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

YBS 54

Maestoso

f

7

A Andante

mf

14

B

22

C

29

D

37

div.

f

E unis.

mf

43

1.

div.

unis.

49

2. rit.

div.

unis.

f

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Santa Claus Is Comin' To Town

Melody - C

Coots & Gillespie
arr. Bernice

Moderate Swing



The musical score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It begins with a *mf* dynamic marking. The score is divided into several sections marked with letters in boxes: A (measures 6-11), B (measures 18-23), C (measures 24-28), D (measures 29-35), and E (measures 36-37). Section D is labeled "To Coda" and section E is labeled "D.S. al Coda". The score concludes with a *f* dynamic marking and a double bar line.

Santa Claus Is Comin' To Town

C Bass Line

Coots & Gillespie
arr. Bernice

Moderate Swing



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

mf

A

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

B

B \flat 7 E \flat B \flat 7 E \flat C7

C

To Coda

D

F7 F \sharp dim Gm C7 F7 F^{aug} B \flat E \flat B \flat B \flat 7 E \flat E \flat m B \flat Gm

D.S. al Coda

E

B \flat Gm Cm7 F7 B \flat

f

C

Sight Reading Exercises

1 

2 

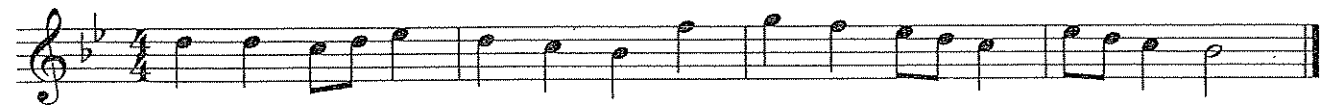
3 


4 

5 

6 

7 

8 

9 

Flute

Simple Gifts

from *Appalachian Spring*

Traditional
Aaron Copland (1900-1990)

$\text{♩} = 72$

mp

f

Sponsor Song 2017 - Melody

C INSTRUMENTS (TREBLE)



B-FLAT INSTRUMENTS (HIGH)



B-FLAT INSTRUMENTS (LOW)



E-FLAT INSTRUMENTS



C INSTRUMENTS (BASS)



TUBA



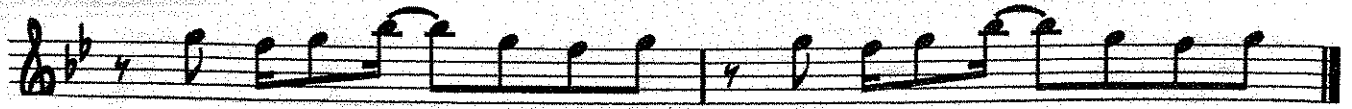
Lyrics

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

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

Sponsor Song 2017 - Horn Lick

C INSTRUMENTS (TREBLE)



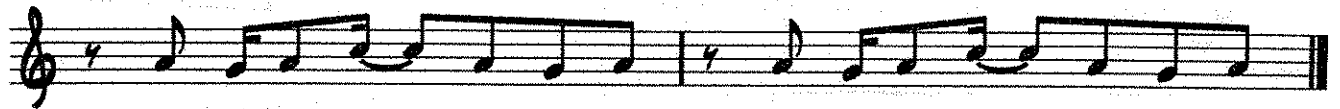
G F G Bb G F G G F G Bb G F G

B-FLAT INSTRUMENTS (HIGH)



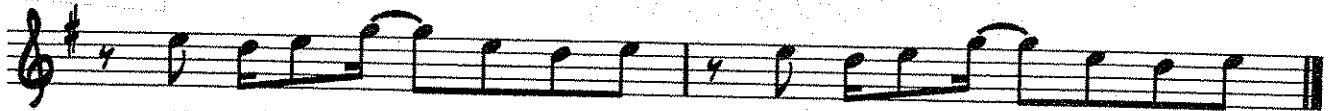
A G A C A G A A G A C A G A

B-FLAT INSTRUMENTS (LOW)



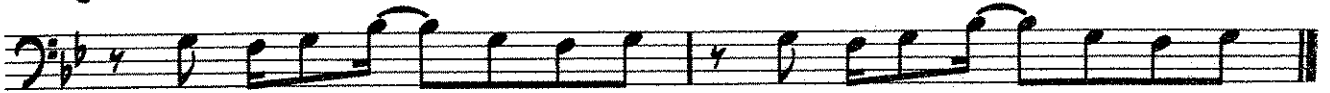
A G A C A G A A G A C A G A

E-FLAT INSTRUMENTS



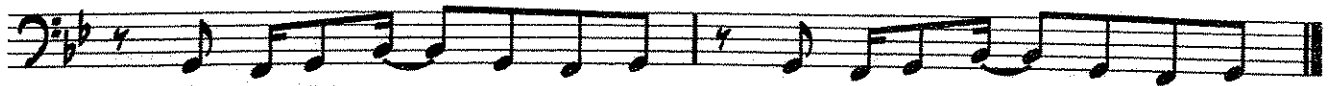
E D E G E D E E D E G E D E

C INSTRUMENTS (BASS)



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

TUBA



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

Chords

Gm, Bb, Dm, F

THE STAR SPANGLED BANNER

Flute

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

11

19

mp

27

(opt.)

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 C
-optional 8vb

Suavemente

As Recorded by Elvis Crespo

Elvis Crespo
arr. Bernice

solo/soli

mf

A

2.

f

10

B

C

15

7

f

D

26

E

31

3

3

F

36

1.

2.

3

G optional solo

43

1.

2.

f

3

3

Melody C, p. 2

Suavemente

Musical staff 48-52. Treble clef, key signature of two flats. Measures 48-52. Measure 48 starts with a treble clef and a key signature change to two flats. Measures 49-52 contain eighth-note patterns with slurs and accents. Measure 52 has a triplet of eighth notes.

Musical staff 53-59. Treble clef, key signature of two flats. Measure 53 starts with a box labeled 'H' and the instruction 'REPEAT 3x'. Measure 54 has a triplet of eighth notes. Measures 55-56 are marked '1, 2.' and '3.' respectively. Measure 57 has a box labeled 'I' and the instruction 'optional solo'. Measures 58-59 contain eighth-note patterns with slurs and accents. Measure 59 has a triplet of eighth notes. A dynamic marking 'f' is placed below measure 57.

Musical staff 60-63. Treble clef, key signature of two flats. Measures 60-63. Measure 60 starts with a treble clef and a key signature change to two flats. Measures 61-63 contain eighth-note patterns with slurs and accents. Measure 63 has a triplet of eighth notes.

Musical staff 64-70. Treble clef, key signature of two flats. Measure 64 starts with a box labeled 'J' and the instruction 'REPEAT 3x'. Measure 65 has a triplet of eighth notes. Measures 66-67 are marked '1, 2.' and '3.' respectively. Measure 68 has a box labeled 'L'. Measures 69-70 contain eighth-note patterns with slurs and accents. Measure 70 has a triplet of eighth notes. A dynamic marking 'f' is placed below measure 68.

Musical staff 71-75. Treble clef, key signature of two flats. Measure 71 starts with a box labeled 'K'. Measures 71-75 contain eighth-note patterns with slurs and accents. Measure 75 has a triplet of eighth notes.

Musical staff 76-79. Treble clef, key signature of two flats. Measure 76 starts with a box labeled 'M'. Measures 76-79 contain eighth-note patterns with slurs and accents. Measure 79 has a triplet of eighth notes. A dynamic marking 'f' is placed below measure 77.

Musical staff 80-83. Treble clef, key signature of two flats. Measures 80-83. Measure 80 starts with a treble clef and a key signature change to two flats. Measures 81-83 contain eighth-note patterns with slurs and accents. Measure 83 has a triplet of eighth notes.

Musical staff 84-89. Treble clef, key signature of two flats. Measure 84 starts with a box labeled 'N' and the instruction 'REPEAT 4x optional solo'. Measure 85 has a triplet of eighth notes. Measures 86-87 are marked '1, 2, 3.' and '4.' respectively. Measure 88 has a box labeled '2'. Measures 89-90 contain eighth-note patterns with slurs and accents. Measure 90 has a triplet of eighth notes.

Musical staff 90-94. Treble clef, key signature of two flats. Measure 90 starts with a box labeled '1, 2, 3.' and '4.'. Measures 90-94 contain eighth-note patterns with slurs and accents. Measure 94 has a triplet of eighth notes.

Countermelody 1 C

Suavemente

As Recorded by Elvis Crespo

Elvis Crespo
arr. Bernice

The musical score is written in G major (one sharp) and 4/4 time. It consists of eight staves of music, each with a lettered section marker (A through G) in a box above it.
- **Staff 1:** Starts with a 3-measure triplet, followed by two first endings (1. and 2.) and a section marked 'A'. The dynamic marking *mf* is present.
- **Staff 2:** Continues the melodic line with eighth notes and rests.
- **Staff 3:** Continues the melodic line, ending with a phrase marked 'B'.
- **Staff 4:** Continues the melodic line with eighth notes and rests.
- **Staff 5:** Continues the melodic line, ending with a phrase marked 'C'.
- **Staff 6:** Continues the melodic line, ending with a phrase marked 'D'.
- **Staff 7:** Continues the melodic line, ending with a phrase marked 'E'.
- **Staff 8:** Continues the melodic line, ending with a phrase marked 'F'.
- **Staff 9:** Continues the melodic line, ending with a phrase marked 'G'.
The score includes various musical notations such as triplets, first and second endings, and dynamic markings like *mf*.

Counter melody 1 C, p. 2

Suavemente

46

H REPEAT 3x

51

mf I

55

1, 2. 3.

59

J REPEAT 3x

64

mf K

68

1, 2. 3. 3

L

74

mf M

78

82

N REPEAT 4x

86

f

89

1, 2, 3. 4.

Detailed description: This musical score is for a counter melody in C major, page 2. It consists of ten staves of music. The first staff (measures 46-50) features a series of chords with a melodic line, marked with a box 'H' and 'REPEAT 3x'. The second staff (measures 51-54) continues with similar chords and a melodic line, marked with a box 'I' and a dynamic of *mf*. The third staff (measures 55-58) includes first, second, and third endings, marked with a box 'J' and 'REPEAT 3x'. The fourth staff (measures 59-63) continues with chords and a melodic line, marked with a box 'K' and a dynamic of *mf*. The fifth staff (measures 64-67) includes first, second, and third endings, marked with a box 'L' and a dynamic of *mf*. The sixth staff (measures 68-73) continues with chords and a melodic line, marked with a box 'M' and a dynamic of *mf*. The seventh staff (measures 74-77) continues with chords and a melodic line, marked with a box 'N' and 'REPEAT 4x'. The eighth staff (measures 78-85) continues with chords and a melodic line, marked with a dynamic of *f*. The ninth staff (measures 86-88) includes first, second, and third endings, marked with a dynamic of *f*. The tenth staff (measures 89-92) includes a fourth ending, marked with a dynamic of *f*.

Counter melody 2 C

Suavemente

As Recorded by Elvis Crespo

Elvis Crespo
arr. Bernice

The musical score is written in treble clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. It consists of eight staves of music, each containing a different section labeled A through H. Section A (measures 3-7) begins with a 3-measure rest, followed by two first endings (1. and 2.) and a 7-measure rest. Section B (measures 14-18) features a series of chords with accents and a dynamic marking of *f*. Section C (measures 19-26) continues with chords and includes a 4-measure rest at the end. Section D (measures 27-37) contains eighth notes with accents and a dynamic marking of *f*. Section E (measures 38-41) has a 6-measure rest. Section F (measures 42-45) includes first and second endings and a dynamic marking of *f*. Section G (measures 46-50) features chords with accents and a dynamic marking of *f*. Section H (measures 51-54) includes a 16th-note passage and a dynamic marking of *f*. The score includes various musical notations such as rests, first and second endings, accents, and dynamic markings.

16th notes optional

H REPEAT 3x
play 2nd & 3rd time only

16th notes optional

Counter melody 2 C, p. 2

Suavemente

55 I

Musical staff 55-58: Treble clef, key signature of two flats. Measure 55 starts with a slur over a series of eighth notes. Measure 56 has a slur over a series of eighth notes. Measure 57 has a slur over a series of eighth notes. Measure 58 has a slur over a series of eighth notes. A repeat sign is at the end of the staff.

59

Musical staff 59-63: Treble clef, key signature of two flats. Measures 59-63 consist of a series of chords, each with a slur over it. A repeat sign is at the end of the staff.

J REPEAT 3x
play 2nd & 3rd time only

64 *f*

Musical staff 64-67: Treble clef, key signature of two flats. Measure 64 starts with a slur over a series of eighth notes. Measure 65 has a slur over a series of eighth notes. Measure 66 has a slur over a series of eighth notes. Measure 67 has a slur over a series of eighth notes. A repeat sign is at the end of the staff.

68 K

Musical staff 68-74: Treble clef, key signature of two flats. Measure 68 starts with a slur over a series of eighth notes. Measure 69 has a slur over a series of eighth notes. Measure 70 has a slur over a series of eighth notes. Measure 71 has a slur over a series of eighth notes. Measure 72 has a slur over a series of eighth notes. Measure 73 has a slur over a series of eighth notes. Measure 74 has a slur over a series of eighth notes. A repeat sign is at the end of the staff.

L M

Musical staff 75-80: Treble clef, key signature of two flats. Measure 75 has a slur over a series of eighth notes. Measure 76 has a slur over a series of eighth notes. Measure 77 has a slur over a series of eighth notes. Measure 78 has a slur over a series of eighth notes. Measure 79 has a slur over a series of eighth notes. Measure 80 has a slur over a series of eighth notes. A repeat sign is at the end of the staff.

81

Musical staff 81-84: Treble clef, key signature of two flats. Measures 81-84 consist of a series of chords, each with a slur over it. A repeat sign is at the end of the staff.

N REPEAT 4x
play 3rd & 4th time only

85

Musical staff 85-88: Treble clef, key signature of two flats. Measure 85 starts with a slur over a series of eighth notes. Measure 86 has a slur over a series of eighth notes. Measure 87 has a slur over a series of eighth notes. Measure 88 has a slur over a series of eighth notes. A repeat sign is at the end of the staff.

89

Musical staff 89-92: Treble clef, key signature of two flats. Measure 89 starts with a slur over a series of eighth notes. Measure 90 has a slur over a series of eighth notes. Measure 91 has a slur over a series of eighth notes. Measure 92 has a slur over a series of eighth notes. A repeat sign is at the end of the staff.

Bass Line C

Suavemente

As Recorded by Elvis Crespo

Elvis Crespo
arr. Bernice

The musical score is written in treble clef with a key signature of two flats (Bb and Eb). It consists of six systems of music, each starting with a square section marker (A-F).
- System 1: Starts with a 4/4 time signature and a repeat sign. It features a triplet of eighth notes, followed by two first and second endings. A dynamic marking of *f* is present.
- System 2: Continues the melodic line with eighth and quarter notes.
- System 3: Continues the melodic line, ending with a repeat sign.
- System 4: Continues the melodic line.
- System 5: Continues the melodic line, featuring accents and a slur over two notes.
- System 6: Continues the melodic line, ending with first and second endings.
- System 7: Continues the melodic line, ending with first and second endings.

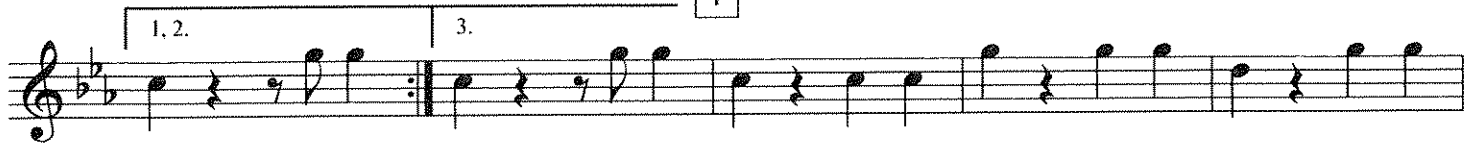
G



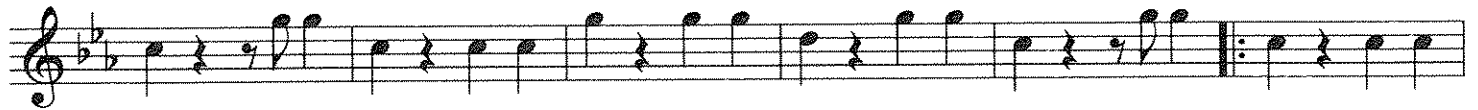
H REPEAT 3x



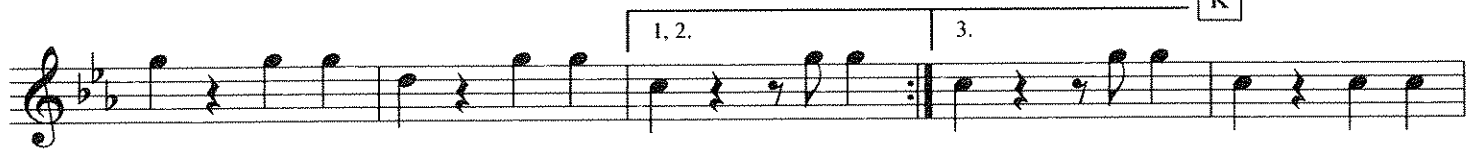
I



J REPEAT 3x



K



L



M



N REPEAT 4x



C PART (D MAJOR) **The Swallowtail Jig**

Traditional Irish
arr. Bernice

Em D

5 Em D Em 1.

10 Em Em Em Bm 2.

15 Em D Em Em 1. 2.

THE TEMPEST

C FLUTE

ROBERT W. SMITH

With energy!

4

9

18

36

45

63

69

8

mp

f

ff

mf

div.

tr.

opt. 8va

loco

3

mf

f

ff

390

(MED. VP)

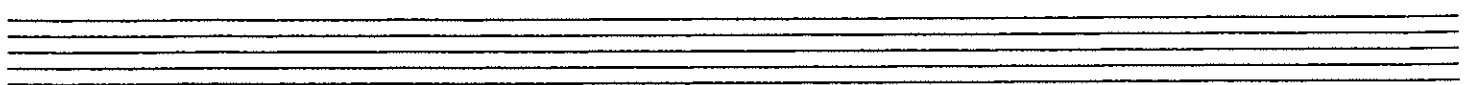
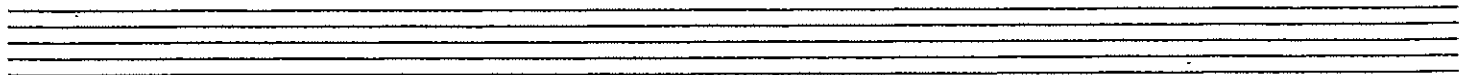
TENOR MADNESS

-SONNY ROLLINS

B \flat 7 E \flat 7 B \flat 7

E \flat 7 B \flat 7 G7#9

C-7 F7 B \flat 7



Flute

Warm-ups

arr. Klesch

Chromatics with relative pitch
Start on Low Bb, F, or Tuning Bb

2.
9 Count Tones
Start on Low Bb, F, or Tuning Bb.

34
F, Low Bb / Slurred 8th notes to F

49
Bb, F, Low Bb / One Octave Slur 2 Tongue 2

Warm-ups - Pg.2

Flute

64

Musical staff for measures 64-70. The key signature has two flats (Bb and Eb). The staff contains a sequence of eighth and sixteenth notes, including slurs and ties.

71

Musical staff for measures 71-76. The staff contains a sequence of eighth and sixteenth notes, including slurs and ties.

78

2 Note / Slurred 16ths to F

Musical staff for measures 78-82. The staff contains a sequence of eighth and sixteenth notes, including slurs and ties. A large slur covers the entire passage.

83

Musical staff for measures 83-87. The staff contains a sequence of eighth and sixteenth notes, including slurs and ties. A large slur covers the entire passage.

88

Musical staff for measures 88-92. The staff contains a sequence of eighth and sixteenth notes, including slurs and ties. A large slur covers the entire passage.

93

3 Note / Slurred 3rds

Musical staff for measures 93-97. The staff contains a sequence of eighth and sixteenth notes, including slurs and ties. A large slur covers the entire passage.

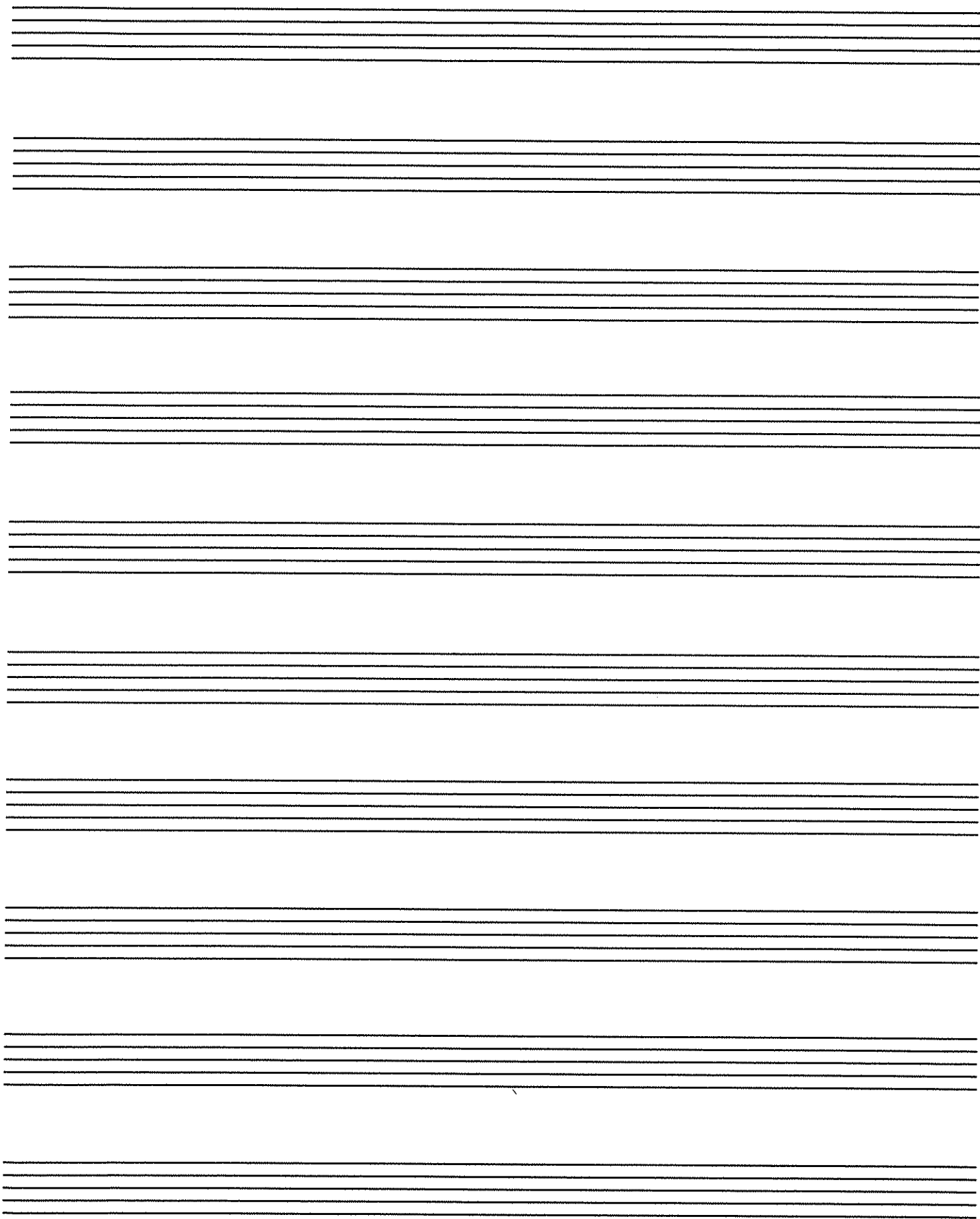
100

Musical staff for measures 100-104. The staff contains a sequence of eighth and sixteenth notes, including slurs and ties. A large slur covers the entire passage.

108

4 Note / Crazy 16ths

Musical staff for measures 108-112. The staff contains a sequence of eighth and sixteenth notes, including slurs and ties. A large slur covers the entire passage.



Flute

Name _____

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

1. A MOZART MELODY

Adaptation

2. ESSENTIAL ELEMENTS QUIZ

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



FLUTE BOOK 1

ESSENTIAL ELEMENTS[®] 2000 **PLUS DVD**

COMPREHENSIVE BAND METHOD



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



HAL LEONARD[®]



INCLUDES PLAY-ALONG
CD & DVD

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

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:

- Hold the closed end of the head joint in your left hand. Cover the open end with the palm of your right hand.
- Rest the embouchure plate on your bottom lip. Center the embouchure hole on the center of your lips. Check by touching the embouchure hole with the tip of your tongue.
- Gently roll the head joint forward so that approximately 1/4 of the embouchure hole is covered by the lower lip.
- Keep upper and lower teeth spaced slightly apart.
- Draw the corners of your mouth straight back and relax your lower lip.
- Make a small opening in the center of your lips. Blow air partly into and partly across the embouchure hole.
- Practice regularly in front of a mirror. Roll the head joint in or out to find the embouchure position that produces your best clear and full tone.

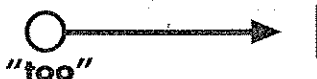
Taking Care Of Your Instrument

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

- Carefully remove the head joint and shake any water out.
- Put a clean soft cloth on the end of your cleaning rod and swab out the head joint.
- Twist the middle and foot joints apart and draw the cleaning rod through each joint.
- Carefully wipe the outside of each section to keep the finish clean.

MOUThPIECE WORKOUT

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

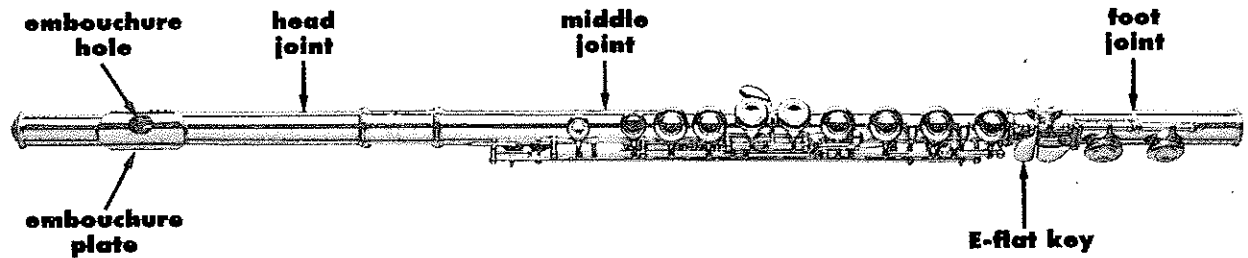


REST

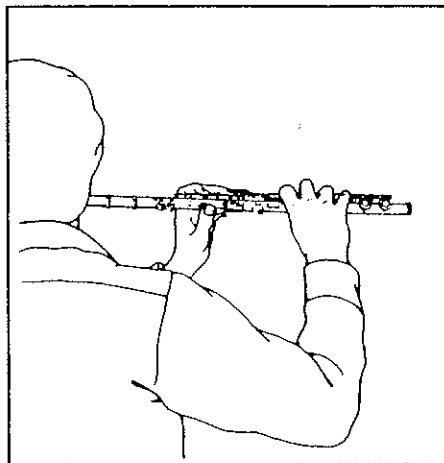


REST

Getting It Together



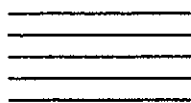
- Step 1** Hold the head joint in your left hand and the middle joint in your right hand. Gently twist and insert the head joint into the middle joint. Make sure that the embouchure hole is directly in line with the middle joint's row of keys.
- Step 2** Hold the assembled middle joint in your left hand and the foot joint in your right hand. Gently twist and insert the middle joint into the foot joint. The embouchure hole, keys of the middle joint and the long rod on the foot joint should all line up.
- Step 3** Rest your left thumb on the underside's long straight key. Keep your wrist straight. Your fingers should arch naturally. Rest your fingertips on the center of the keys.
- Step 4** Place the tip of your right thumb on the flute's underside between your first and second fingers. Arch your fingers and rest them lightly on the keys. Put your little finger on the E-flat key.
- Step 5** Allow the embouchure plate to press lightly against your lower lip. Hold the flute as shown:



READING MUSIC

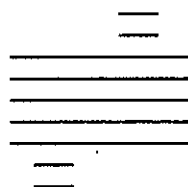
Identify and draw each of these symbols:

Music Staff



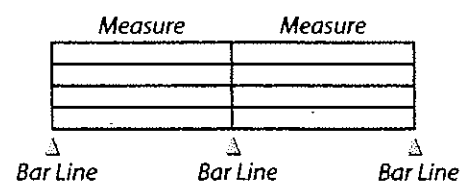
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

Ledger Lines



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

Measures & Bar Lines



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

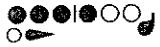
Long Tone



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

1. THE FIRST NOTE

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



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

The Beat

The **beat** is the pulse of music, and like your heartbeat it should remain very steady. Counting aloud and foot-tapping help us maintain a steady beat. Tap your foot **down** on each number and **up** on each "&."

One beat = 1 &
↓ ↑

Notes And Rests

Notes tell us how high or low to play by their placement on a line or space of the music staff, and how long to play by their shape. **Rests** tell us to count silent beats.

Quarter Note = 1 beat

Quarter Rest = 1 silent beat

2. COUNT AND PLAY

3. A NEW NOTE

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



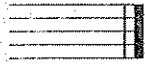
4. TWO'S A TEAM

5. HEADING DOWN

Practice long tones on each new note.



6. MOVING ON UP

Double Bar 

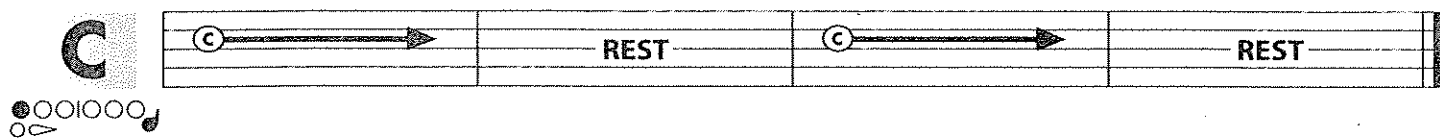
indicates the end of a piece of music.

Repeat Sign 

Without stopping, play once again from the beginning.

7. THE LONG HAUL

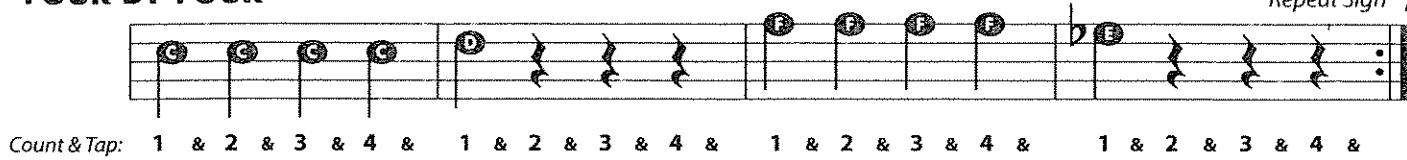
Double Bar



●○○○○○
○>

8. FOUR BY FOUR

Repeat Sign



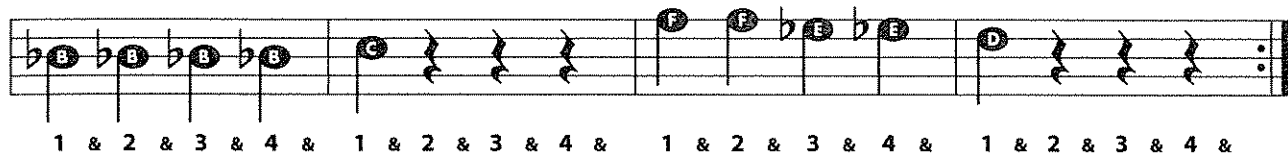
Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

9. TOUCHDOWN



●○○○○○
○>

10. THE FAB FIVE



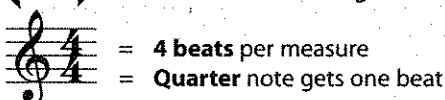
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Treble Clef

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

Time Signature

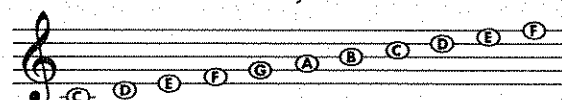
indicates how many beats per measure and what kind of note gets one beat.



= 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.



C D E F G A B C D E F

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.

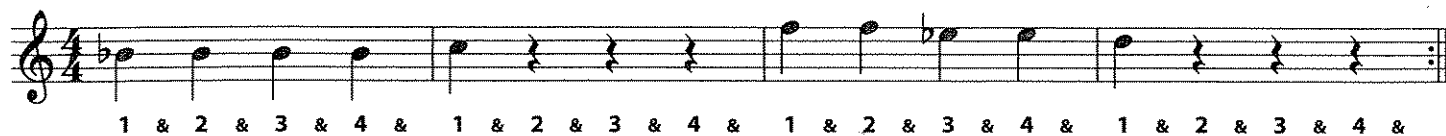
Natural

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

THEORY

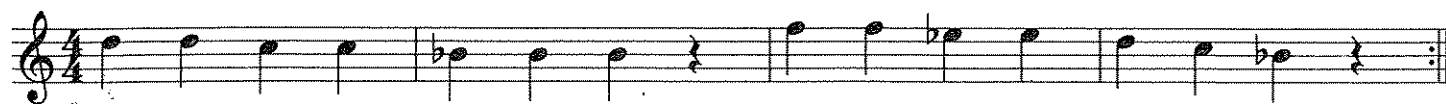
11. READING THE NOTES

Compare this to exercise 10, THE FAB FIVE.



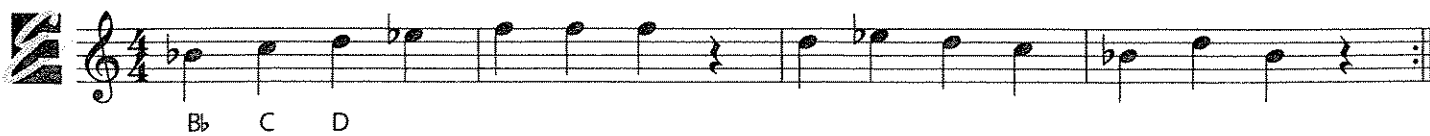
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

12. FIRST FLIGHT



13. ESSENTIAL ELEMENTS QUIZ

Fill in the remaining note names before playing.



B \flat C D

Notes In Review

Memorize the fingerings for the notes you've learned:

F: 1 2 3 4 5 6 7 8 9 10
 Eb: 1 2 3 4 5 6 7 8 9 10
 D: 1 2 3 4 5 6 7 8 9 10
 C: 1 2 3 4 5 6 7 8 9 10
 Bb: 1 2 3 4 5 6 7 8 9 10

14. ROLLING ALONG

Go to the next line. ▾
 Double Bar ▾

Half Note

= 2 Beats
 1 & 2 &

Half Rest

= 2 Silent Beats
 1 & 2 &

15. RHYTHM RAP

Clap the rhythm while counting and tapping.

Clap
 Repeat Sign ▾
 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 &

16. THE HALF COUNTS

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

17. HOT CROSS BUNS

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

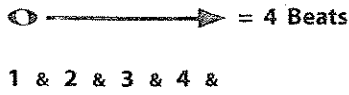
American Folk Song

19. ESSENTIAL ELEMENTS QUIZ

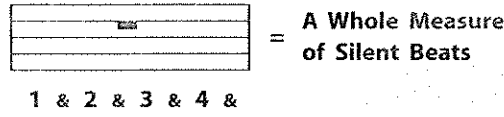
Using the note names and rhythms below, draw your notes on the staff before playing.

♩ Eb ♩ F ♩ Eb ♩ D ♩ Eb ♩ D ♩ C ♩ Bb ♩ C ♩ D ♩ Eb ♩ D ♩ Eb

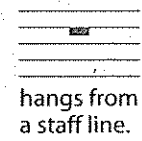
Whole Note



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 (#) or flats (b) throughout the music. Your Key Signature indicates the Key of B \flat - play all B's as B-flats, and E's as E-flats.

THEORY

23. MARCH STEPS

▲ Play B \flat 's and E \flat 's

24. LISTEN TO OUR SECTIONS

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

25. LIGHTLY ROW

26. ESSENTIAL ELEMENTS QUIZ


Draw in the bar lines before you play.

Fermata

Hold the note (or rest) longer than normal.

27. REACHING HIGHER – New Note

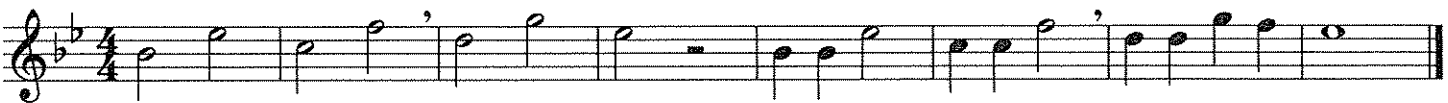
Practice long tones on each new note.

Fermata 

G 


28. AU CLAIRE DE LA LUNE

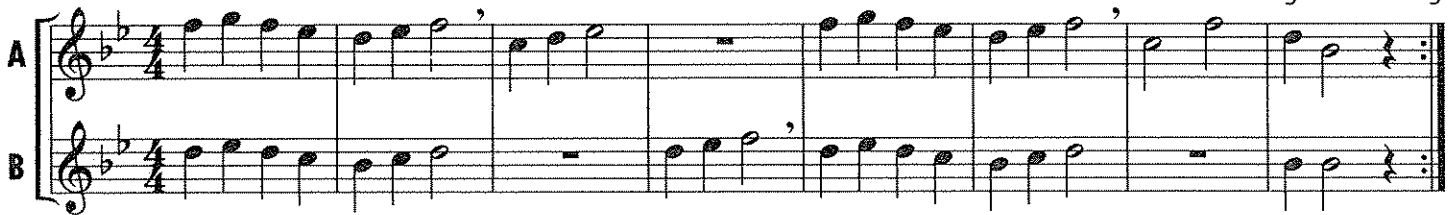
French Folk Song


29. REMIX

THEORY**Harmony**Two or more notes played together. Each combination forms a *chord*.**30. LONDON BRIDGE – Duet**

English Folk Song

A

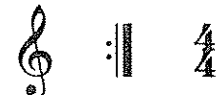
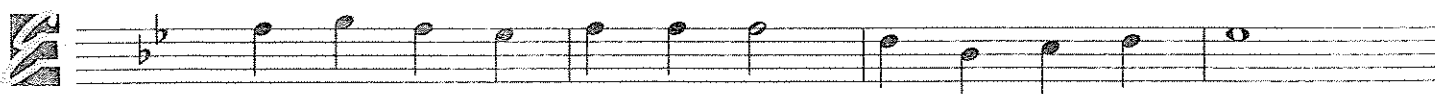
B


HISTORY

Austrian composer **Wolfgang Amadeus Mozart** (1756–1791) was a child prodigy who started playing professionally at age six, and lived during the time of the American Revolution. Mozart's music is melodic and imaginative. He wrote more than 600 compositions during his short life, including a piano piece based on the famous song, "Twinkle, Twinkle, Little Star."

31. A MOZART MELODY

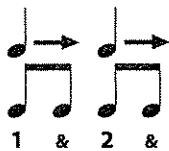
Adaptation


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


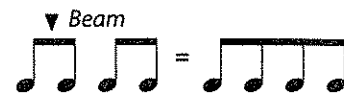
Eighth Notes



Each Eighth Note = $\frac{1}{2}$ Beat
 2 Eighth Notes = 1 Beat
 Play on down and up taps.



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



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

Clap

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

41. EIGHTH NOTE JAM

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

42. SKIP TO MY LOU

American Folk Song

mf

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

43. LONG, LONG AGO *Good posture improves your sound. Always sit straight and tall.*

p

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

44. OH, SUSANNA

Stephen Collins Foster

f

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

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

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

f

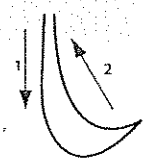
2 Time Signature

$\frac{2}{4}$

= 2 beats per measure
= Quarter note gets one beat

Conducting

Practice conducting this two-beat pattern.



46. RHYTHM RAP

Clap

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

47. TWO BY TWO

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

Tempo Markings

Tempo is the speed of music. Tempo markings are usually written above the staff, in Italian.
Allegro – Fast tempo **Moderato** – Medium tempo **Andante** – Slower walking tempo

48. HIGH SCHOOL CADETS - March

John Philip Sousa

Allegro

f

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

Moderato

mf

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

55. WHEN THE SAINTS GO MARCHING IN – Band Arrangement

Arr. by John Higgins

Allegro

3 ↖ Measure number

mf

11

19

f

The score consists of three staves of music in 4/4 time, key of B-flat major. The first staff starts with a treble clef and a key signature of one flat. The tempo is marked 'Allegro'. A box containing the number '3' with an arrow pointing left is above the first measure. The dynamic is *mf*. The second staff has a box with '11' above the 11th measure, and the dynamic changes to *f*. The third staff has a box with '19' above the 19th measure.

56. OLD MACDONALD HAD A BAND – Section Feature

Allegro

mf

9

13

f

p

2nd time go on to meas. 13 ↘

The score consists of three staves of music in 4/4 time, key of B-flat major. The tempo is marked 'Allegro'. The first staff starts with a treble clef and a key signature of one flat, with a dynamic of *mf*. The second staff has a box with '9' above the 9th measure, followed by a repeat sign. The dynamic is *f*. The third staff has a box with '13' above the 13th measure, and the dynamic is *p*. A note above the second staff reads '2nd time go on to meas. 13 ↘'.

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

Ludwig van Beethoven
Arr. by John Higgins

Moderato

mf

9

13

f

p

The score consists of three staves of music in 4/4 time, key of B-flat major. The tempo is marked 'Moderato'. The first staff starts with a treble clef and a key signature of one flat, with a dynamic of *mf*. The second staff has a box with '9' above the 9th measure, and the dynamic is *p*. The third staff has a box with '13' above the 13th measure, and the dynamic is *f*.

58. HARD ROCK BLUES – Encore

John Higgins

Allegro

f

The score consists of two staves of music in 4/4 time, key of B-flat major. The tempo is marked 'Allegro'. The first staff starts with a treble clef and a key signature of one flat, with a dynamic of *f*. The second staff continues the melody.

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

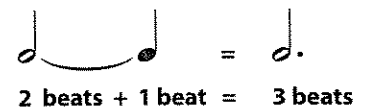
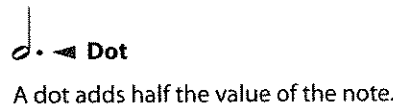
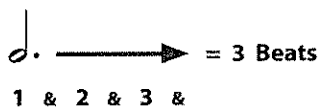


60. ALOUETTE

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 *To play lower notes, blow softly and direct the airstream lower into the embouchure hole.*



64. THE NOBLES *Always use a full airstream. Keep fingers above the keys, curved naturally.*



65. ESSENTIAL ELEMENTS QUIZ



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 A-flat sounds a half-step below A, and all A's become A-flats for the rest of the measure where they occur.

73. HOT MUFFINS - New Note

A \flat *Flat applies to all A's in measure.*

74. COSSACK DANCE

Allegro
f *Flat applies to all A's in measure.*

75. BASIC BLUES - New Note

A \flat *Flat applies to all A's in measure.*

New Key Signature

This Key Signature indicates the Key of $E\flat$ – play all B's as B-flats, all E's as E-flats, and all A's as A-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**

Moderato
mf *Flat applies to all A's in measure.*

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

Andante
mf *mf* *p* *f* *p*

78. UP ON A HOUSETOP

Allegro

Check Key Signature

mf *f*

1. 2.

Detailed description: This block contains the musical score for 'Up on a Housetop'. It is written in a single treble clef staff with a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked 'Allegro'. The piece begins with a dynamic of *mf* and includes a 'Check Key Signature' instruction. The melody features eighth and sixteenth notes. There are two first endings (marked '1.') and two second endings (marked '2.'). The second ending concludes with a forte (*f*) dynamic and accents (>) over the final notes.

79. JOLLY OLD ST. NICK – Duet

Moderato

mf *mf*

1. 2.

Detailed description: This block contains the musical score for 'Jolly Old St. Nick' as a duet. It consists of two staves, A and B, both in treble clef. The key signature has two flats (Bb and Eb) and the time signature is 2/4. The tempo is 'Moderato'. Both parts start with a dynamic of *mf*. The piece includes two first endings (marked '1.') and two second endings (marked '2.').

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

80. THE BIG AIRSTREAM – New Note

Bb

mf *f*

ΔBb

Detailed description: This block contains the musical score for 'The Big Airstream'. It is written in a single treble clef staff with a key signature of two flats (Bb and Eb) and a 4/4 time signature. The piece starts with a dynamic of *mf* and includes a 'New Note' instruction. The melody is primarily composed of eighth notes. A dynamic shift to *f* occurs later in the piece. A ΔBb instruction is present below the staff.

81. WALTZ THEME (THE MERRY WIDOW WALTZ)

Moderato

mf *f* *f*

Franz Lehar

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Detailed description: This block contains the musical score for the 'Waltz Theme (The Merry Widow Waltz)'. It is written in two treble clef staves with a key signature of two flats (Bb and Eb) and a 3/4 time signature. The tempo is 'Moderato'. The piece is attributed to Franz Lehar. It starts with a dynamic of *mf* and features crescendos leading to a forte (*f*) dynamic. The notation includes slurs and accents.

82. AIR TIME

Detailed description: This block contains the musical score for 'Air Time'. It is written in a single treble clef staff with a key signature of two flats (Bb and Eb) and a 4/4 time signature. The melody consists of eighth and sixteenth notes.

83. DOWN BY THE STATION

Allegro

mf

Detailed description: This block contains the musical score for 'Down by the Station'. It is written in a single treble clef staff with a key signature of two flats (Bb and Eb) and a 2/4 time signature. The tempo is 'Allegro'. The piece starts with a dynamic of *mf* and features a steady eighth-note melody.

84. ESSENTIAL ELEMENTS QUIZ

Moderato

mf *f* *p*

Detailed description: This block contains the musical score for 'Essential Elements Quiz'. It is written in a single treble clef staff with a key signature of two flats (Bb and Eb) and a 3/4 time signature. The tempo is 'Moderato'. The piece starts with a dynamic of *mf* and includes crescendos leading to *f* and *p* dynamics. The notation includes slurs and accents.

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 a single treble clef staff with a key signature of two flats (Bb and Eb) and a 4/4 time signature. The notation shows a sequence of notes (half notes and quarter notes) intended for rhythmic improvisation.

Natural



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

92. RAZOR'S EDGE - New Note

E Δ E_n

93. THE MUSIC BOX

Moderato
p Δ E

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

African-American Spiritual

Allegro
f

Slur



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

95. SMOOTH OPERATOR

Δ Slur 2 notes - tongue only the first.

96. GLIDING ALONG

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
f 1. 2.

98. ESSENTIAL ELEMENTS QUIZ

Andante
p Fine D.C. al Fine

105. NATURALLY

Musical notation for 'Naturally' in 2/4 time, key of B-flat major. The melody starts on G4, moving up stepwise to D5, then down to G4. Chords are indicated as Δ E and Δ Eb.

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.

HISTORY

106. MARCH MILITAIRE – New Note

Allegro

Franz Schubert

Musical notation for 'March Militaire' in 2/4 time, key of B-flat major. It features a rhythmic pattern of eighth notes. Dynamics include *f* and *mf*. Chords are indicated as Δ E and Δ Eb. A large 'E' is placed at the beginning of the first staff.

107. THE FLAT ZONE – New Note

Musical notation for 'The Flat Zone' in 4/4 time, key of B-flat major. The melody consists of quarter notes. A large 'Db' is placed at the beginning of the first staff. A chord is indicated as Δ Db.

108. ON TOP OF OLD SMOKEY

Allegro

American Folk Song

Musical notation for 'On Top of Old Smokey' in 3/4 time, key of B-flat major. The melody features dotted rhythms. Dynamics include *f*.

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.”

HISTORY

109. BOTTOM BASS BOOGIE – Duet

Allegro

Musical notation for 'Bottom Bass Boogie' in 4/4 time, key of B-flat major. It is a duet with two staves, A and B. Dynamics include *f*. The piece includes first and second endings.

Dotted Quarter & Eighth Notes

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 *p* Fine 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 *f* Δ Check Rhythm

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"

Largo 4 5 ← Measure number Antonin Dvorák

p 13 *mf*

21 *p*

29 Slower 2 *p*

Piano Accompaniment

Largo 5

p 13 *mf*

21 *p*

29 Slower *mf* *p*

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

120. JUMPIN' UP AND DOWN

121. GRENADILLA GORILLA JUMP No. 2 - New Note

C

Higher notes are easier when you aim your airstream higher across the embouchure hole.

122. JUMPIN' FOR JOY

123. GRENADILLA GORILLA JUMP No. 3

124. JUMPIN' JACKS

THEORY

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.

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

126. GRENADILLA GORILLA JUMP No. 4



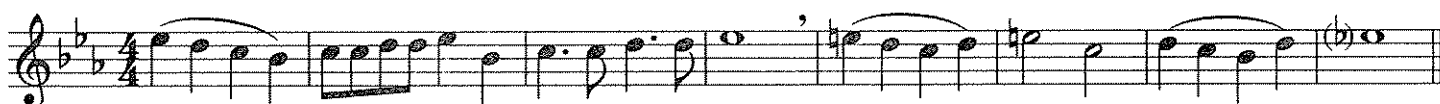
127. THREE IS THE COUNT



128. GRENADILLA GORILLA JUMP No. 5



129. TECHNIQUE TRAX



130. CROSSING OVER

**Trio**

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

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

African Folk Song

Moderato

A *mf*

B *mf*

C *mf*

A *p*

B *p*

C *p*

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

133. AUSTRIAN WALTZ

Austrian Folk Song

Moderato
f

134. BOTANY BAY

Australian Folk Song

Allegro
mf

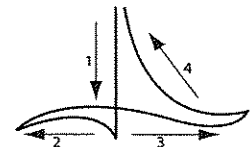
THEORY

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

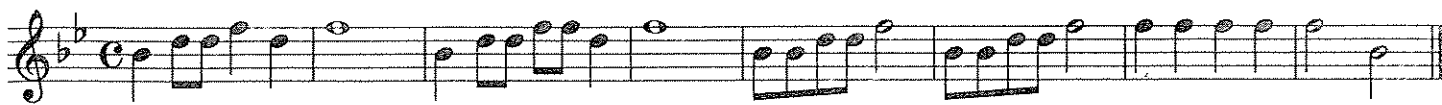
Jean Sibelius

Andante
p

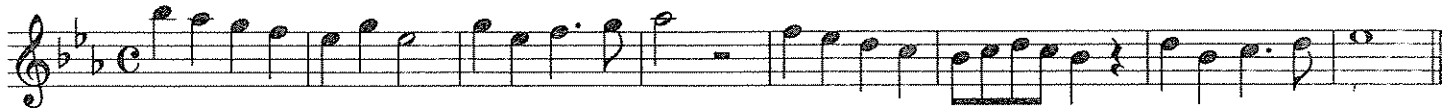
137. ESSENTIAL CREATIVITY

Create your own variations by penciling in a dot and a flag to change the rhythm of any measure from $\frac{1}{2}$ to $\frac{1}{4}$.

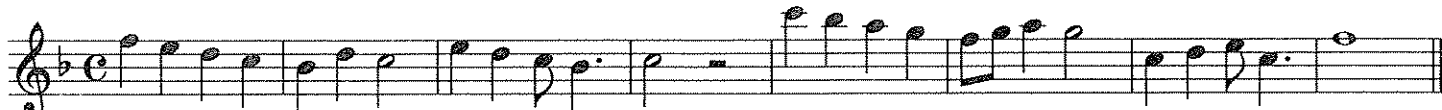
138. EASY GORILLA JUMPS



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



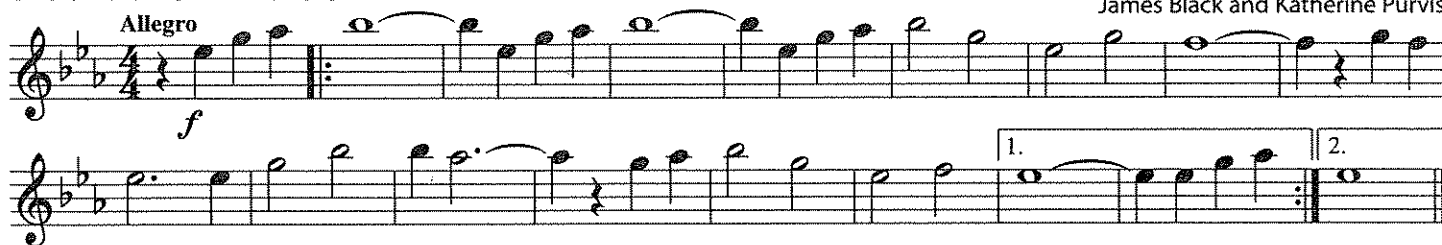
140. MORE TECHNIQUE TRAX



141. GERMAN FOLK SONG

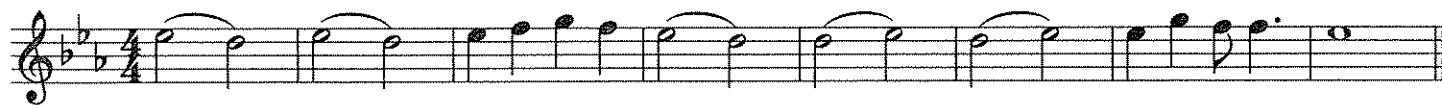


142. THE SAINTS GO MARCHIN' AGAIN

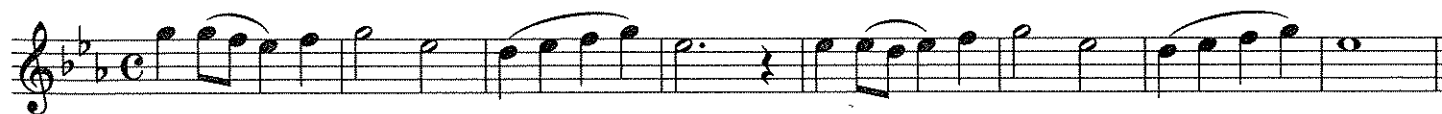


James Black and Katherine Purvis

143. LOWLAND GORILLA WALK



144. SMOOTH SAILING



145. MORE GORILLA JUMPS



146. FULL COVERAGE



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 B \flat (two flats), so the top and bottom notes are both B \flat 's. The interval between the B \flat 's is an octave.

147. CONCERT B \flat SCALE

Scale Steps: 1 2 3 4 5 6 7 8 7 6 5 4 3 2 1

Octave Octave

Chord & Arpeggio

When two or more notes are played together, they form a **chord** or **harmony**. This B \flat chord is built from the 1st, 3rd and 5th steps of the B \flat 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

Andante

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

March Style

W.T. Purdy
Arr. by John Higgins

Musical score for 'School Spirit' in 2/4 time, key of B-flat major. The score consists of five staves of music. Measure numbers 5, 13, 21, and 29 are indicated in boxes. Dynamics include *f* (forte) and *mf* (mezzo-forte). 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

Musical score for 'Carnival of Venice' in 3/4 time, key of B-flat major. The score consists of six staves of music. Measure numbers 5, 13, 21, 29, 37, and 45 are indicated in boxes. Dynamics include *mf* (mezzo-forte), *f* (forte), and *p* (piano). A section marked **Soli** begins at measure 5 and ends at measure 21. A 7-measure rest is shown at measure 13, and 8-measure rests are shown at measures 29 and 37. The tempo is marked **Allegro**.

154. RANGE AND FLEXIBILITY BUILDER

155. TECHNIQUE TRAX

156. CHORALE

Johann Sebastian Bach

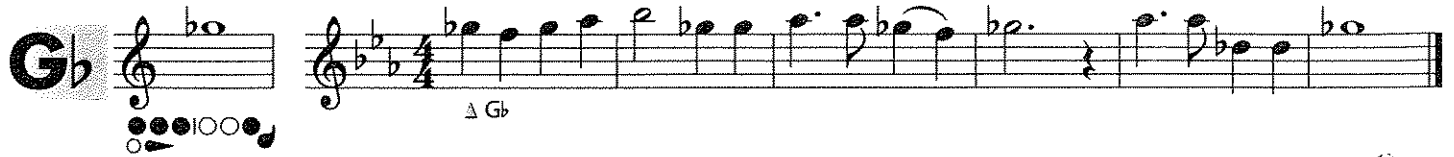
HISTORY

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

165. DANCING MELODY - New Note

G 

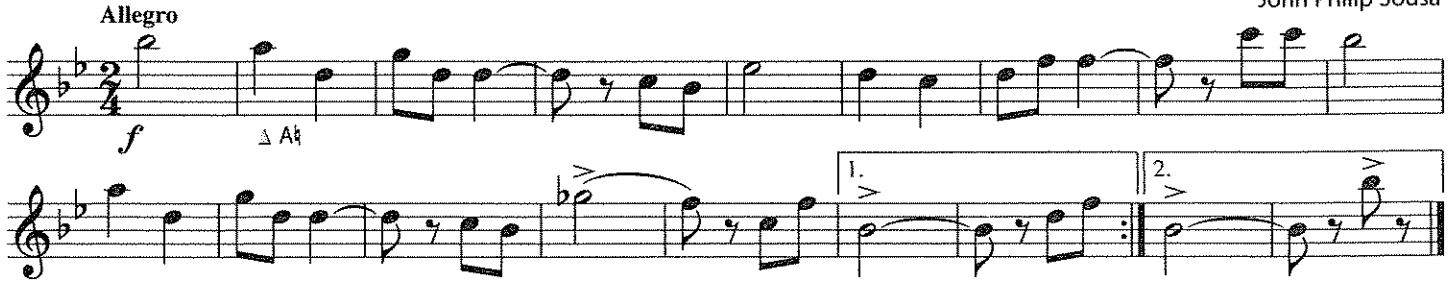
HISTORY

American composer and conductor **John Philip Sousa** (1854–1932) wrote 136 marches. Known as “The March King,” Sousa wrote *The Stars And Stripes Forever*, *Semper Fidelis*, *The Washington Post* and many other patriotic works. Sousa’s band performed all over the country, and his fame helped boost the popularity of bands in America. Here is a melody from his famous *El Capitan* operetta and march.

166. EL CAPITAN

John Philip Sousa

Allegro



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HISTORY

“O Canada,” formerly known as the “National Song,” was first performed during 1880 in French Canada. Robert Stanley Weir translated the English language version in 1908, but it was not adopted as the national anthem of Canada until 1980, one hundred years after its premiere.

167. O CANADA

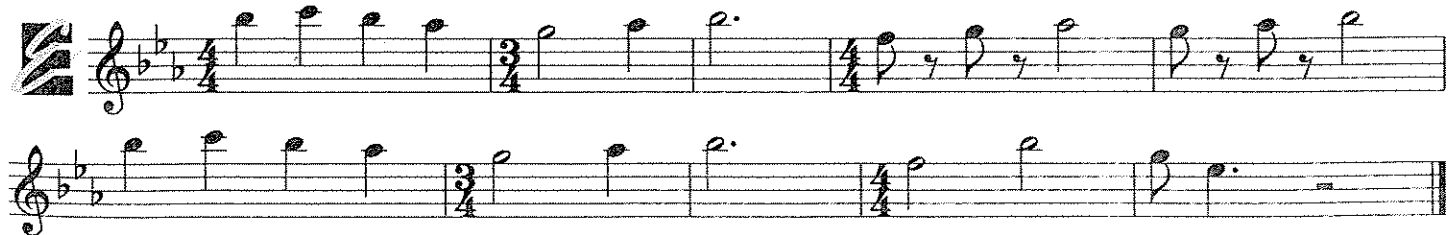
Calixa Lavallee,
l’Hon. Judge Routhier
and Justice R.S. Weir

Maestoso (Majestically)



168. ESSENTIAL ELEMENTS QUIZ - METER MANIA

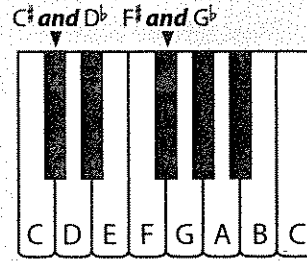
Count and clap before playing. Can you conduct this?



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:



169. SNAKE CHARMER

Enharmonic notes use the same fingering.

G_b/F[#]

170. DARK SHADOWS

△ Pick-up note

171. CLOSE ENCOUNTERS

Enharmonic notes use the same fingering.

D_b/C[#]

172. MARCH SLAV

Largo

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**.

174. HALF-STEPPIN'

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

Allegro

mf

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 as 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

9

mf

mf

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 2 7 Andante 3

f

15 *p*

f *mf* *f*

25 Maestoso 2 *f*

Detailed description: This musical score is for the band arrangement of 'America the Beautiful'. It is written in the key of B-flat major and 4/4 time. The piece is divided into two main sections: 'Maestoso' and 'Andante'. The 'Maestoso' section starts at measure 1 and ends at measure 24. The 'Andante' section starts at measure 7 and ends at measure 30. The score includes dynamic markings such as *f* (forte), *p* (piano), and *mf* (mezzo-forte). There are also performance instructions like 'Maestoso' and 'Andante' and a '2' indicating a second ending. The score is presented on five staves.

183. LA CUCARACHA - Band Arrangement

Latin American Folk Song
Arr. by John Higgins

Latin Rock

5 *f* *mf*

13 *p*

25 *f*

1. 2.

Detailed description: This musical score is for the band arrangement of 'La Cucaracha'. It is written in the key of B-flat major and 4/4 time. The piece is marked 'Latin Rock'. The score includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *p* (piano). There are also performance instructions like 'Latin Rock' and a '2' indicating a second ending. The score is presented on five staves.

PERFORMANCE SPOTLIGHT

184. THEME FROM 1812 OVERTURE - Band Arrangement

Peter Illyich Tchaikovsky
Arr. by John Higgins

Allegro

The musical score is written on ten staves in 4/4 time, featuring a key signature of two flats (B-flat and E-flat). The piece begins with a dynamic marking of *f* (forte) and a breath mark. The first staff contains measures 1 through 9. The second staff starts with a dynamic marking of *p* (piano) and includes a measure rest, followed by a dynamic shift to *f* at measure 10, which is marked with a box containing the number 10. The third staff continues the melody. The fourth staff begins at measure 18, marked with a box containing the number 18 and a dynamic marking of *mf* (mezzo-forte), and ends with a dynamic shift to *f*. The fifth staff starts at measure 26, marked with a box containing the number 26, and features a series of eighth-note chords with accents. The sixth staff continues this rhythmic pattern. The seventh staff begins at measure 34, marked with a box containing the number 34. The eighth staff continues the eighth-note chords. The ninth staff starts at measure 42, marked with a box containing the number 42, and continues the rhythmic pattern. The final staff concludes the piece with a fermata over the final note.

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 Eb version)

Wolfgang Amadeus Mozart
Arr. by John Higgins

Allegro

The score is written for Flute and Piano in 4/4 time, Eb major. It begins with a 3-measure rest for the flute. The piano accompaniment starts with a mezzo-forte (mf) dynamic. The piece features a first ending (measures 1-12) and a second ending (measures 13-16). Dynamics range from piano (p) to forte (f). The score includes various musical notations such as slurs, accents, and repeat signs.

Flute

Piano

mf

f

3

13

p

mf

f

1. 2.

mf f

mf f

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

KEY OF B \flat *In this key signature, play all B \flat 's and E \flat 's.*

1.



2.



3.



4.

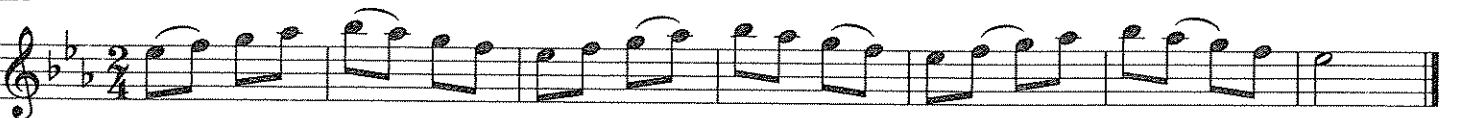


KEY OF E \flat *In this key signature, play all B \flat 's, E \flat 's and A \flat 's.*

1.



2.



3.



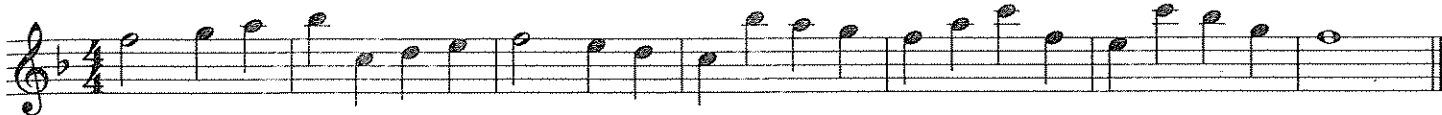
4.



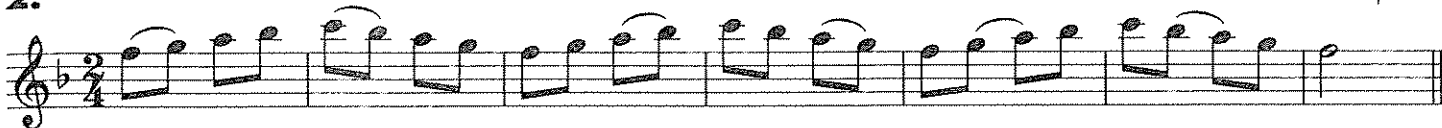
RUBANK® SCALE AND ARPEGGIO STUDIES

KEY OF F *In this key signature, play all Bb's.*

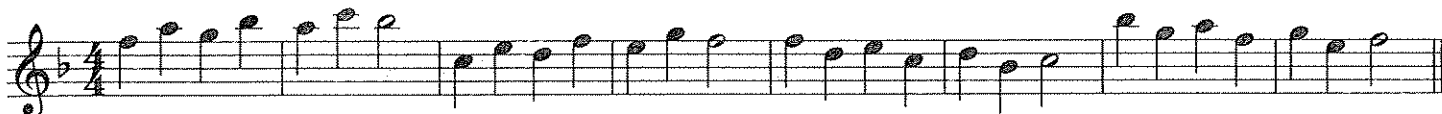
1.



2.



3.



4.



KEY OF Ab *In this key signature, play all Bb's, Eb's, Ab's and Db's.*

1.



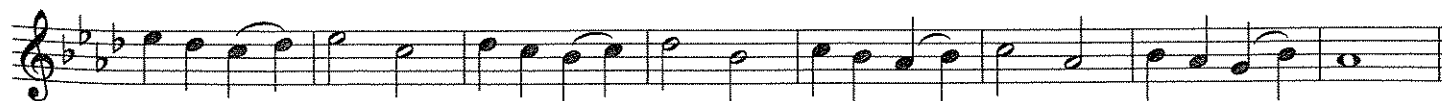
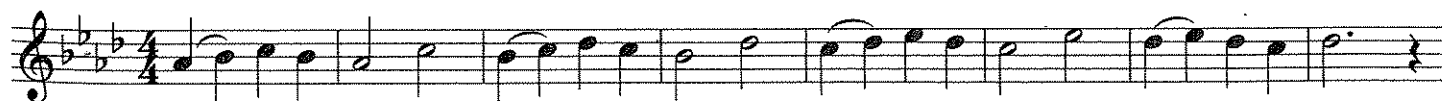
2.



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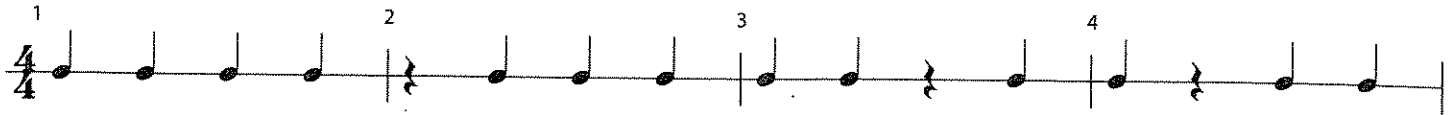


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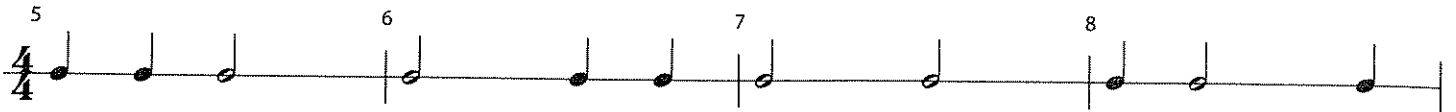


 **RHYTHM STUDIES**

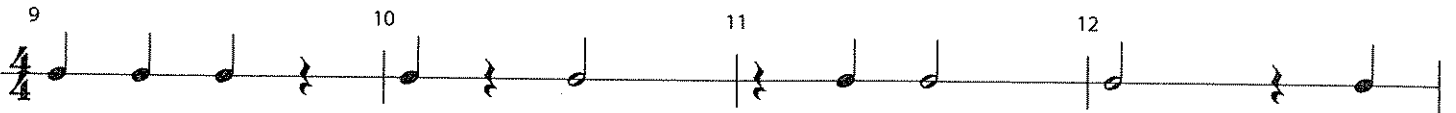
1 2 3 4



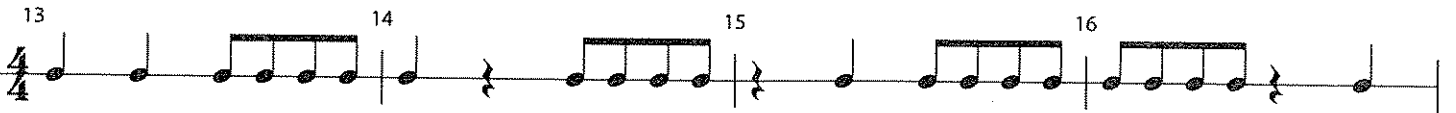
5 6 7 8



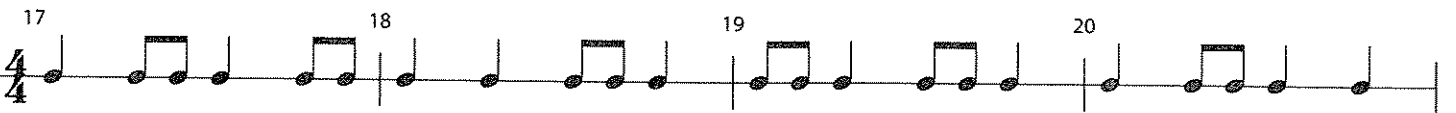
9 10 11 12



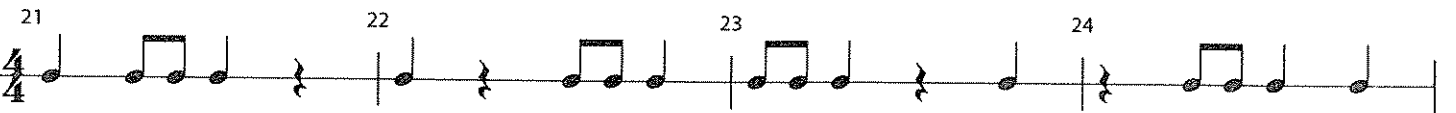
13 14 15 16



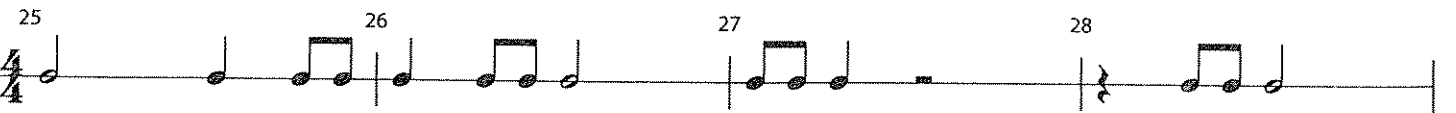
17 18 19 20



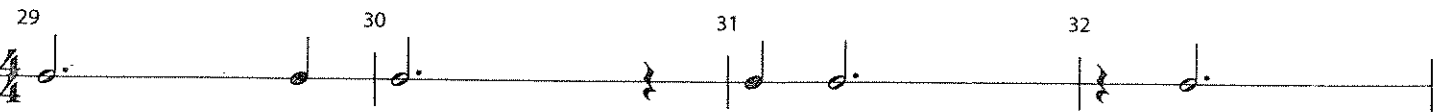
21 22 23 24




25 26 27 28

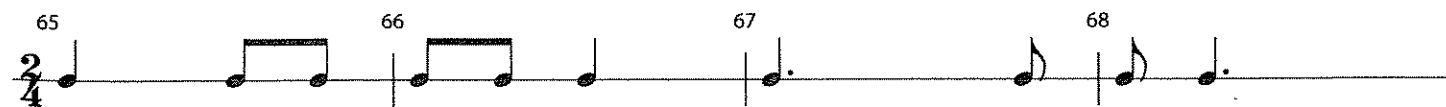
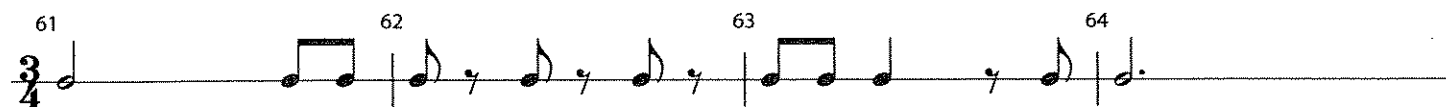
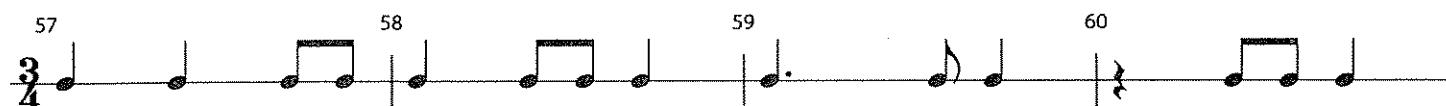
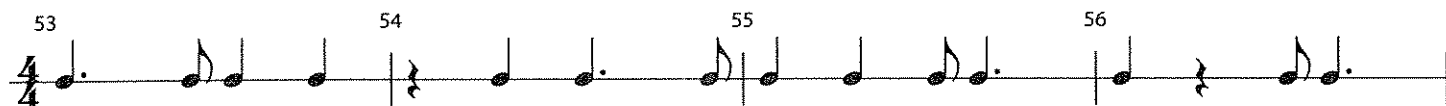
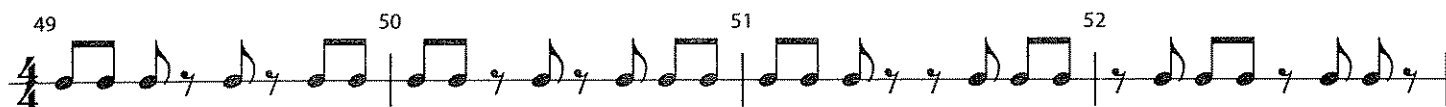
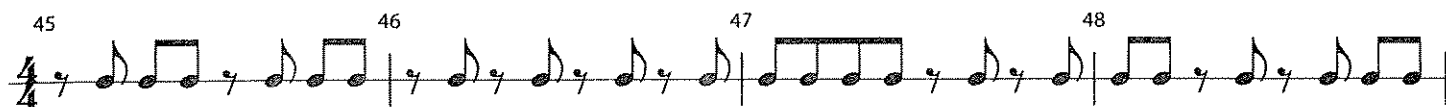
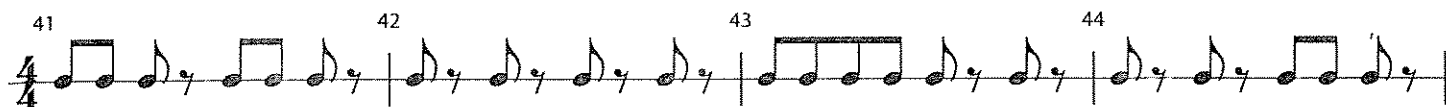
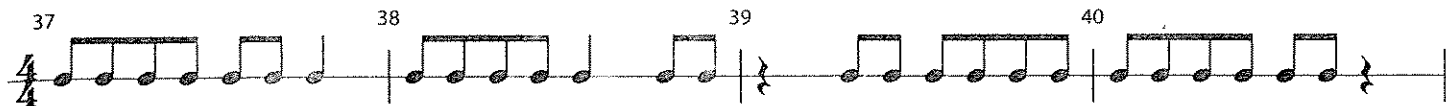


29 30 31 32



33 34 35 36



 **RHYTHM STUDIES**

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

Musical notation for 'Ode to Joy' in G major, 4/4 time. The melody is divided into four phrases: 1. Question (4 measures), 2. Answer (4 measures), 3. Question (4 measures), and 4. Answer (4 measures).

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

Musical notation for 'Q. AND A.' in G major, 4/4 time. It shows the first phrase (1. Question) and the second phrase (2. Answer) with blank space for writing. It also shows the third phrase (3. Question) and the fourth phrase (4. Answer) with blank space for writing.

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

Four musical staves (A, B, C, D) showing different rhythmic patterns for phrase building. Each staff is in G major, 4/4 time. Staff A: Quarter note, quarter note, quarter note, quarter note, quarter note, quarter note. Staff B: Quarter note, quarter note, quarter note, quarter note, quarter note, quarter note. Staff C: Quarter note, quarter note, quarter note, quarter note, quarter note, quarter note. Staff D: Quarter note, quarter note, quarter note, quarter note, quarter note, quarter note.

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.

Musical notation for 'YOU NAME IT' in G major, 4/4 time. It shows the first phrase (1. Question) and the second phrase (2. Answer) with blank space for writing. It also shows the third phrase (3. Question) and the fourth phrase (4. Answer) with blank space for writing.

THEORY

Improvisation

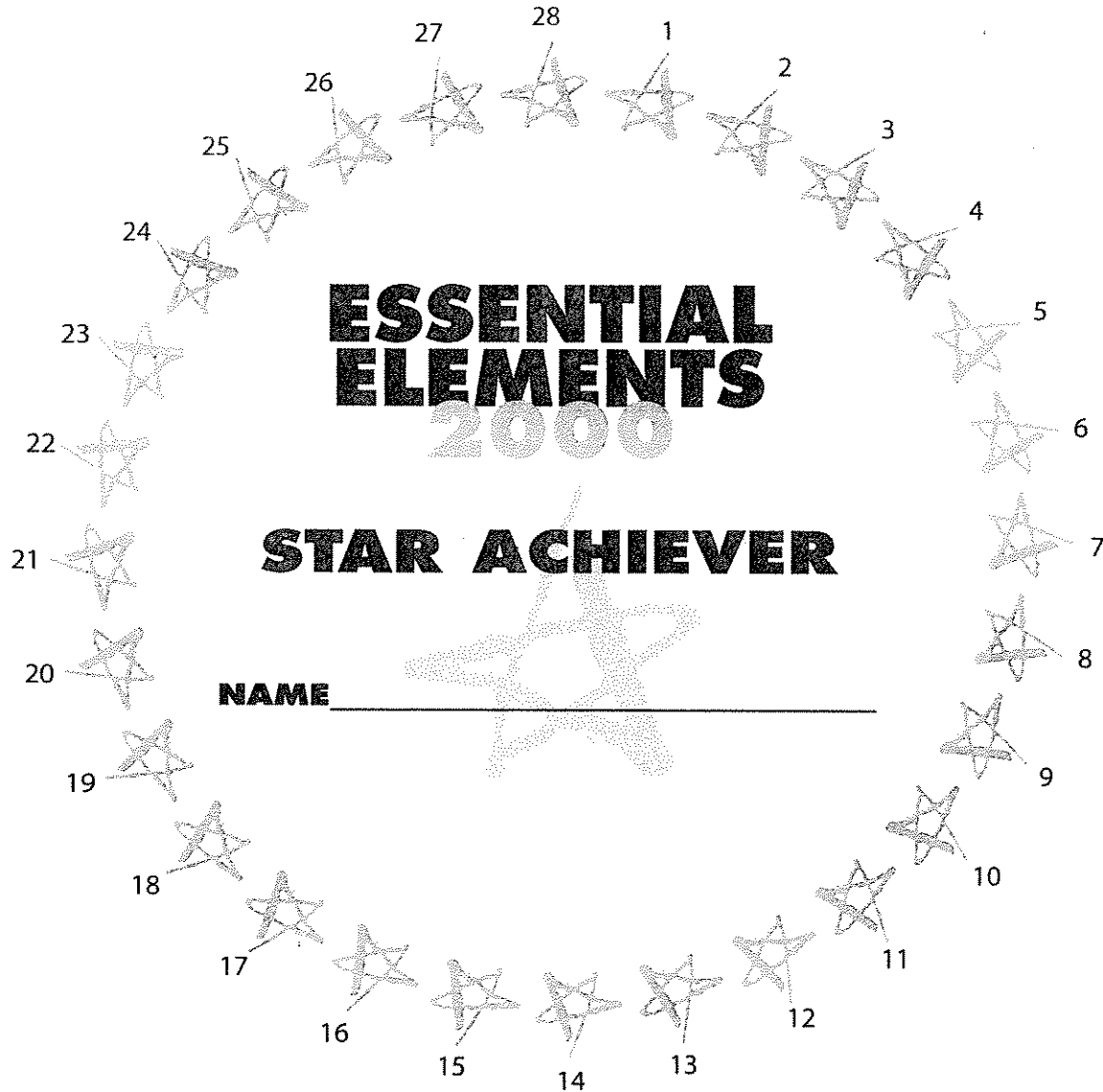
Improvisation is the art of freely creating your own melody as you play. Use these notes to play your own melody (Line A), to go with the accompaniment (Line B).

Musical notation showing notes for improvisation in G major, 4/4 time. The notes are: G4, A4, B4, C5, B4, A4, G4.

5. INSTANT MELODY

Musical notation for 'INSTANT MELODY' in G major, 4/4 time. It shows two lines (A and B) for improvisation. Line A is a treble clef staff with a key signature of one flat and a 4/4 time signature. Line B is a bass clef staff with a key signature of one flat and a 4/4 time signature.

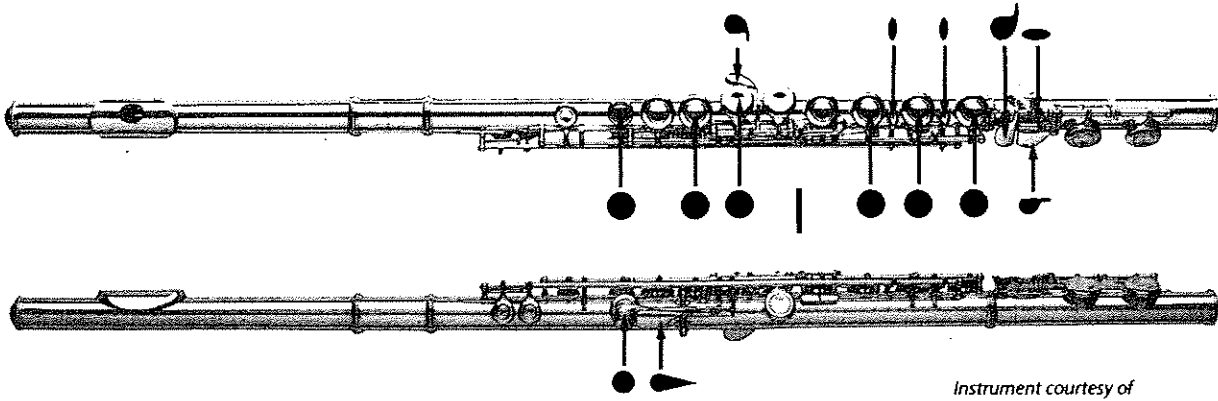
You can mark your progress through the book on this page. Fill in the stars as instructed by your band director.



- | | |
|--|--|
| 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

FLUTE



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

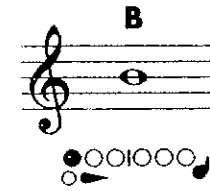
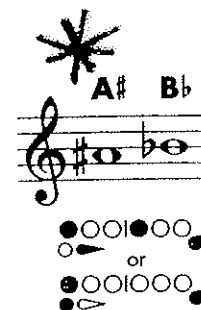
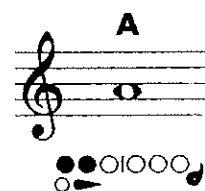
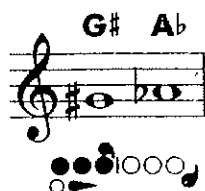
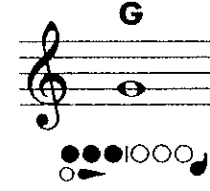
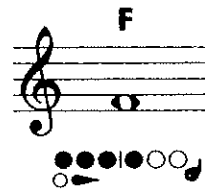
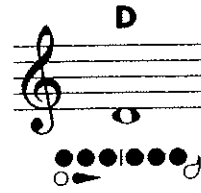
- = Open
● = Pressed down

The most common fingering appears first when two fingerings are shown.

Instrument Care Reminders

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

- Carefully remove the head joint and shake any water out.
- Put a clean soft cloth on the end of your cleaning rod and swab out the head joint.
- Twist the middle and foot joints apart and draw the cleaning rod through each joint.
- Carefully wipe the outside of each section to keep the finish clean.



FINGERING CHART

FLUTE

C

C# Db

D

D# Eb

E

F

F# Gb

G

G# Ab

A

A# Bb

or

B

C

C# Db

D

D# Eb

E

F

F# Gb

G

G# Ab

A

A# Bb

or

B

C

B \flat Concert Scale - Fingering Chart

	B \flat /"Do"	C/"Re"	D/"Mi"	E \flat /"Fa"	F/"So"	G/"La"	A/"Ti"	B \flat /"Do"	
Fingering	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	1 2 3 4	
Flute/Mallets									
Clarinet									
Alto Sax									