

**PIANO/
MALLETS**

PIANO NOTES CHART

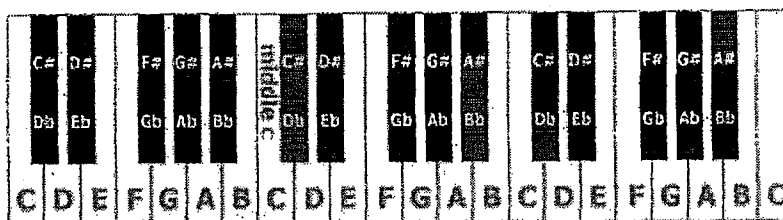
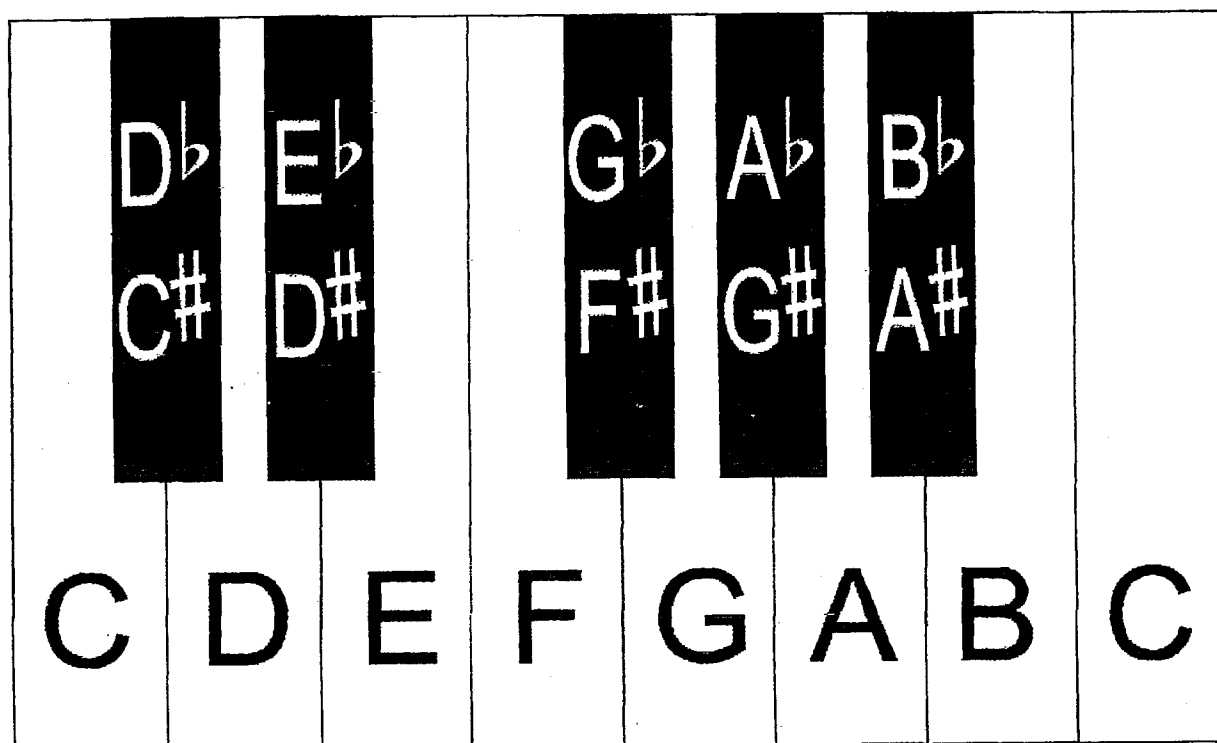


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What to practice first...

WINTERFEST SET LIST (Semester 1)

- 1) The Tempest
 - 2) Funkytown
 - 3) La Vida Es Un Carnival
 - 4) Angels We Have Heard On High
 - 5) Santa Claus Is Comin' To Town
 - 6) Symphony
 - 7) I Just Died In Your Arms Tonight (Sponsor Song)
- INTERMISSION
- 8) Canon Remix- (Combined Bands)
 - 9) My Way (Small Ensemble)
 - 10) 12 Bar Blues

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- 1) Optional Additions
 - 2) Optional Additions
 - 3) Optional Additions
 - 4) I Just Died In Your Arms Tonight (Sponsor Song)
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- 5) The Tempest
 - 6) Funkytown
 - 7) Crazy Jam VII (C Minor Groove)
 - 8) La Vida Es Un Carnival
 - 9) Original Student Composition
 - 10) Symphony
 - 11) 12 Bar Blues

Graduation - Pomp & Circumstance

Optional Additions: (a) Original Student Compositions, (b) Amazing Grace, (c) Blues By Five, (d) Cold Duck Time, (e) It Is Well, (f) Over The Rainbow, (g) Swallowtail Jig, (h) Tenor Madness, (i) You Are Good, (j) Birdland

SCI-TECH BAND 2019-2020 CALENDAR

DRAFT UPDATED 6-6-19

~ August 2019 ~						
Sun	Mon	Tue	Wed	Thu	Fri	Sat
				1	2 Younglife Camp Info Meeting 4:00-7:00pm	3
4 Younglife Camp @ Saranac, NY	5 Younglife Camp @ Saranac, NY	6 Younglife Camp @ Saranac, NY	7 Younglife Camp @ Saranac, NY	8 Younglife Camp @ Saranac, NY	9 Younglife Camp @ Saranac, NY	10
11	12	13	14	15	16	17
18	19 Teachers' First Day ETA: 4:00pm	20 ETA: 4:00pm	21 ETA: 4:00pm	22 ETA: 4:00pm	23 ETA: 4:00pm	24
25	26 First Day of School -Charlotte Oullette Begins Student Teaching (UMASS) ETA: 5:00pm	27 Open Practice @ 2:30-3:30pm ETA: 5:00pm	28 Leadership Meeting #1 @ Band Room 2:30-3:30pm ETA: 5:00pm	29 Open Practice @ 2:30-3:30pm ETA: 5:00pm	30 Open Practice @ 2:30-3:30pm ETA: Late Younglife Campaigners Friday Night Chillfest #1 @ The Bernice's 5:00-8:00pm (60 Fairfield Street, Springfield, MA 01108)	31

Notes: (1) SciTech New Student Step Up Day (Was Wed July 26)
 (2) TBD - 2019-2020 Community Music School of Springfield/Private Lesson Schedule & Performance Collaborations
 (3) TBD - 2019-2020 SciTech Band Documentary Road Show Series
 (4) TBD - 2019-2020 Younglife Committee Meetings (Bernice Only)

*** BOLD PERFORMANCES ARE MANDATORY**

*PERFORMANCES MAY BE ADDED & CURRENT PERFORMANCES ARE SUBJECT TO CHANGE

TBD = To Be Determined

~ September 2019 ~

Sun	Mon	Tue	Wed	Thu	Fri	Sat
1	2 No School	3 Extended Day For Teachers 2:35-3:35pm Kindergarten Begins ETA: 5:00pm	4 MTM Mentor Training Session #1 @ Band Room 2:30-3:15pm (Leadership Team Only) ETA: 5:00pm	5 Road Crew Load Truck & Reset Band Room w/ Spare Equipment. 2:30-4:00pm Pick Up Truck @ 7:00am ETA: 5:00pm	6 Basketball Hall of Fame Enshrinement Ceremony Performance @ Court Square (Across From Mass Mutual Center) Meet @ Court Square @ 5pm Meet in the band room @ 2:30pm if you need a ride. Perform 6:30-7:00pm during stroll. MANDATORY for Advanced Band ETA: Late	7
8	9 Road Crew Unload Truck & Reset Band Room 2:30-4:00pm Return Truck After School ETA: 5:00pm	10 Open Practice @ 2:30-3:30pm Instrument Inventory Check #1 @ 2:30-5:00pm ETA: 6:00pm	11 MTM Mentor Training Session #2 @ Band Room 2:30-3:30pm (Leadership Team Only) ETA: 5:00pm	12 Younglife Film Shoot #1 @ Band Room 2:30-4:30pm ETA: 5:30pm	13 Open Practice @ 2:30-3:30pm Road Crew Load Van For Band Cookout After School ETA: 5:00pm	14 Band Family Cookout @ Mr. Bernice's House 1:00-3:00pm *Family Members Invited! *Free 60 Fairfield Street, Springfield, MA 01108 (Near Forest Park Middle School) Raindate 9/21
15	16 Leadership Team Meeting #2 @ Band Room 2:30-3:30pm -Road Crew Load Truck & Reset Band Room w/ Spare Equipment. 3:30-4:00pm Pick Up Truck @ 7:00am ETA: 5:00pm	17 Extended Day For Teachers 2:35-3:35pm Zanetti MTM Open House Small Ensemble Performance @ Zanetti - Select MTM Student Mentors Meet @ 2:30pm; Perform 5:00-8:00pm ETA: Late	18 MTM #1 @ Band Room 2:30-4:00pm Road Crew Unload Truck & Reset Band Room 4:00-4:30pm Return Truck After School ETA: 5:00pm	19 Open Practice @ 2:30-3:30pm ETA: 5:00pm	20 Younglife Club #1 @ Band Room 2:30-4:00pm ETA: 6:00pm	21
22	23 Open Practice @ 2:30-3:30pm Instrument Inventory Check #2 @ 2:30-5:00pm Move Unused To Back Room ETA: 6:00pm	24 Open Practice @ 2:30-3:30pm ETA: 5:00pm	25 MTM #2 @ Band Room 2:30-4:00pm ETA: 5:00pm	26 Band Fun Night 1 - Band Movie Night @ Band Room 2:30-4:30pm ETA: 6:00pm	27 Open Practice @ 2:30-3:30pm Younglife Campaigners Friday Night Chillfest #2 @ The Bernice's 5:00-8:00pm (60 Fairfield Street, Springfield, MA 01108) ETA: 5:00pm	28
29	30 Leadership Team Meeting #3 @ Band Room 2:30-3:30pm PAB: 3:15pm - R ETA: 5:00pm	Notes: (1) TBD - Puerto Rican Parade Small Ensemble Performance outside Springfield Schools Central Office (1550 Main Street, Springfield, MA 01103). Meet @ 10am - Was Sat 9/7 (2) TBD - Classical High Open House Small Ensemble Performance @ 2:00-5:00pm. Meet @ 1:00pm (Classical High Condominiums 235 State St. Springfield, MA 01103) - Was Sat 8/31 (3) TBD - Road Crew Load Truck For Classical High Small Ensemble Performance 2:30-3:30pm - Was Fri 8/30 (4) TBD - Younglife Leader Weekend @ Saranac Lake, NY				

*BOLD PERFORMANCES ARE MANDATORY - PERFORMANCES MAY BE ADDED & CURRENT PERFORMANCES ARE SUBJECT TO CHANGE

TBD = To Be Determined

~ October 2019 ~

Sun	Mon	Tue	Wed	Thu	Fri	Sat
		1 Extended Day For Teachers 2:35-3:35pm TBD - Full School Open House (Cafe) Meet in band room @ 4:30pm; Perform 5:15-6:05pm; Road Crew set up after school @ 2:30pm & break down after show; MANDATORY for Advanced Band ETA: Late	2 MTM #3 @ Band Room 2:30-4:00pm ETA: 5:00pm	3 Load Truck, & Reset Band Room 2:30-4:00pm Pick Up Truck @ 7:00am ETA: 5:00pm	4 Northampton Jazz Festival - Meet @ 12:52pm in band room - Perform @ 5:00-6:00pm MANDATORY FOR ADVANCED BAND Road Crew Unload Truck After Performance, Put Equipment in 106, & Return Truck ETA: Late	5
6	7 Leadership Team Meeting #4 @ Band Room 2:30-3:30pm & Reset Band Room Instrument Inventory Check #3 @ 2:30-5:00pm Move Unused To Back Room ETA: 6:00pm	8 Zanetti MTM #1 @ Zanetti Gym 3:00-4:00pm ETA: 5:00pm	9 MTM #4 @ Band Room 2:30-4:00pm ETA: 5:00pm	10 TBD - Band Leader Bowling @ AMF Lanes (291 Burnett Rd, Chicopee, MA 01020) 2:30-5:30pm ETA: 5:00pm	11 Band Fun Night 2 - Band Movie Night @ Band Room 2:30-4:30pm ETA: Late	12
13	14 No School	15 Extended Day For Teachers 2:35-3:35pm Zanetti MTM #2 @ Zanetti Gym 3:00-4:00pm ETA: 5:00pm	16 MTM #5 @ Band Room 2:30-4:00pm ETA: 5:00pm	17 Multiband Pops Concert Field Trip @ UMASS 8:00am-1:30pm (Meet in band room @ 7:45am) ETA: 5:30pm	18 Younglife Club #2 @ Band Room 2:30-4:00pm ETA: 6:00pm	19
20	21 Leadership Team Meeting #5 @ Band Room 2:30-3:30pm Load Truck, & Reset Band Room 3:30-4:30pm ETA: 5:00pm	22 Zanetti MTM #3 @ Zanetti Gym 3:00-4:00pm Road Crew Set Up @ Zanetti After School 4:00-5:00pm ETA: 5:00pm	23 MTM #6 @ Band Room 2:30-3:30pm ETA: 5:00pm	24 Trip to visit the UMASS Minuteman Marching Band @ UMASS 4:40-6:10 (Meet @ 2:30pm in band room) - Return to SciTech by 7:45pm ETA: 5:00pm	25 Zanetti Elementary School Career Day Performance - Meet @ 7:45am in band room MANDATORY FOR ADVANCED BAND Unload Truck, Reset Band Room, & Return Truck During School ETA: 5:00pm	26
27	28 Instrument Inventory Check #4 @ 2:30-5:00pm Move Unused To Back Room ETA: 6:00pm	29 Zanetti MTM #4 @ Zanetti Gym 3:00-4:00pm ETA: 5:00pm	30 MTM #7 @ Band Room 2:30-4:00pm ETA: 5:00pm	31 No Practice ETA: 5:00pm		

Notes: (1) TBD - SciTech Middle School Road Shows @ Chestnut Duggan, Forest Park, Kennedy, Kiley, Van Seltie, STEM Middle, South End Middle, Conservatory, Zanetti
 (2) Pick Up Truck @ 7:00am; Road Crew Load Truck for Northampton Performance & Reset Band Room for Friday & Monday's Rehearsal/2:30-3:30pm - Was Thu 10/17
 (3) Live Art Magazine #8 Performance @ Northampton 7:30pm - Academy of Music Theater (274 Main Street, Northampton, MA 01060) Meet in band room @ 2:30pm; **MANDATORY for Advanced Band**
 Road Crew Unload Truck & Reset Band Room After School 2:30-4:30pm; Return Truck After School - Was Fri 10/18

~ November 2019 ~

Sun	Mon	Tue	Wed	Thu	Fri	Sat
3	4 Leadership Team Meeting #6 @ Band Room 2:30-3:30pm ETA: 5:00pm	5 No School - Teacher Day ETA: 4:00pm	6 MTM #8 @ Band Room 2:30-4:00pm ETA: 5:00pm	7 Open Practice @ 2:30-3:30pm ETA: 5:00pm	8 Open Practice @ 2:30-3:30pm ETA: 5:00pm	9
10	11 No School	12 Extended Day For Teachers 2:35-3:35pm Zanetti MTM #5 @ Zanetti Gym 3:00-4:00pm ETA: 5:00pm	13 MTM #9 @ Band Room 2:30-4:00pm ETA: 5:00pm	14 Band Fun Night 3 - Band Movie Night @ Band Room 2:30-4:30pm ETA: Late	15 Open Practice @ 2:30-3:30pm ETA: 5:00pm	16
17	18 Leadership Team Meeting #7 @ Band Room 2:30-3:30pm Instrument Inventory Check #5 @ 2:30-5:00pm ETA: 6:00pm	19 Zanetti MTM #6 @ Zanetti Gym 3:00-4:00pm ETA: 5:00pm	20 MTM #10 @ Band Room 2:30-4:00pm ETA: 5:00pm	21 Open Practice @ 2:30-3:30pm ETA: 5:00pm	22 Younglife Club #3 @ Band Room 2:30-4:00pm ETA: 5:30pm	23
24	25 Open Practice @ 2:30-3:30pm ETA: 5:00pm	26 Road Crew Load Truck For Quadrangle Lighting Ceremony After School 2:30-5:00pm @ Springfield Museum Pick Up Truck @ 7:00am ETA: 5:30pm	27 No School	28 No School	29 No School Springfield Quadrangle Lighting Ceremony @ Springfield Museum/Quadrangle Dr. Seuss Museum (21 Edwards Street, Springfield, MA 01103) Band Meet @ 4:00pm -MANDATORY for Advanced Band -Road Crew Meet @ 2:00pm -Perform @ 5:00-6:30pm -Road Crew Load Truck After @ 6:30pm ETA: Late	30

Notes: (1) TBD - SciTech Middle School Road Shows @ Chestnut, Duggan, Forest Park, Kennedy, Kiley, Van Sickle, STEM Middle, South End Middle, Conservatory, Zanetti
 (2) TBD - High School Choice Night @ Location TBD - Meeting Band Room @ 2:30pm (Leadership Team) ETA: Late
 (3) TBD - Performance with Zanetti Elementary School Chorus
 (4) TBD - Younglife Fall Weekend (Was 16, 17, 18)
 (5) TBD - SPS Sports Hall of Fame Induction Ceremony @ Central High School 6:00pm; Road Crew Meet @ 12:00pm; Band Arrive @ 4:30pm; Perform @ 5:15-8:30pm MANDATORY for Advanced Band
 (6) Road Crew Load Truck & Reset Band Room w/ Spare Equipment 2:30-4:00pm (Springfield Thunderbirds Game); Pickup Truck @ 7:00am - Was Thu 11/1
 (7) TBD - Springfield Thunderbirds Game @ Mass Mutual Center (1277 Main Street, Springfield, MA 01103) Meet in the band room @ 4:15pm (dinner & bus ride) or Meet @ Mass Mutual @ 5:30pm; Perform 6:00-10:00pm; MANDATORY for Advanced Band - Was Fri 11/2
 (8) TBD - Road Crew Unload Truck & Reset Band Room 2:30-4:00pm - Was Mon 11/5
 (9) TBD - Younglife Banquet - Chez Josef (176 Spoonmaker Ln, Agawam, MA 01001) 5:30pm-8:45pm; Select Students Meet @ 2:30pm - Was Wed 11/6

***BOLD PERFORMANCES ARE MANDATORY - PERFORMANCES MAY BE ADDED & CURRENT PERFORMANCES ARE SUBJECT TO CHANGE** TBD = To Be Determined

~ December 2019 ~

Sun	Mon	Tue	Wed	Thu	Fri	Sat
1	2 Leadership Team Active Meeting #8 & Leader Road Crew Unload Truck & Reset Band Room After School 2:30-4:00pm Return Truck After School ETA: 5:00pm	3 Extended Day For Teachers 2:35-3:35pm Zanetti MTM #6 @ Zanetti Gym 3:00-4:00pm ETA: 5:00pm	4 MTM #11 @ Band Room 2:30-4:00pm ETA: 5:00pm	5 Open Practice @ 2:30-3:30pm ETA: 5:00pm	6 Open Practice @ 2:30-3:30pm Younglife Campaigners Friday Night Chillfest #4 @ The Bernice's 5:00-8:00pm (60 Fairfield Street, Springfield, MA 01108) ETA: Late	7
8	9 Open Practice @ 2:30-3:30pm Prep Equipment For Winterfest (put neatly in band room)	10 Road Crew Load Truck For Winterfest After School @ 2:30-4:00pm Pick Up Truck @ 7:00am	11 Road Crew Set Up For Winterfest After School @ Chestnut Middle School 2:30-5:30pm Extreme Road Crew 8:00-10:00pm ETA: Late	12 Winterfest Dress Rehearsal Field Trip @ Chestnut Middle School 7:35-12:30pm 13th Annual Winterfest Concert @ Chestnut Middle School 7:00pm (Arrive @ 6:00pm) 355 Plainfield Street; Springfield, MA 01107 MANDATORY FOR ALL Road Crew Move All Band Equipment From Front & Back Hallway in Auditorium After Concert ETA: Late	13 Road Crew Break Down For Winterfest (Field Trip For Leaders Only) @ Chestnut 7:35-12:00pm Instrument Inventory Check #6 During School Day Play all instruments from back room & check for repairs Return Truck After School ETA: 5:00pm	14
15	16 Band Auditions Prep/Video & Watch Winterfest Video Leadership Team Meeting #9 @ Band Room 2:30-3:30pm ETA: 5:00pm	17 Extended Day For Teachers 2:35-3:35pm Band Auditions Prep/Video & Watch Winterfest Video Zanetti MTM #8 - Pizza Party @ Zanetti Gym 3:00-4:00pm ETA: 5:00pm	18 Band Auditions Prep/Video & Early Auditions Instrument Inventory Finalize 2:30-4:30pm ETA: 5:00pm	19 Band Auditions Prep/Video & Early Auditions ETA: 6:00pm	20 Half Day Band Auditions Prep/Video ETA: 3:00pm	21

Notes: (1) TBD - Small Ensemble Performance For Court Square Lighting Ceremony 4:30-6:00pm - Was Tues, 12/3
 (2) TBD - Pickup Truck @ 7:00am Road Crew Load Truck for Classical Performance & Reset Band Room for Monday's Rehearsal 2:30-4:00pm - Was Friday 11/30
 (3) TBD - A "Classical Holiday" Concert @ Classical Condominiums, 3:00-5:00pm (235 State St, Springfield, MA 01103) Leadership Road Crew Meet @ 12:00pm MANDATORY for Advanced Band
 ETA: Late - Was Sunday 12/1
 (4) TBD - Leadership Team Active Meeting #8 & Leader Road Crew Unload Truck & Reset Band Room After School 2:30-4:00pm; Return Truck After School - Was Monday 12/2
 (5) TBD - Wasfield Professor Ed Orgili Visits the SciTech Band - Was Mon 12/16
 (6) TBD - Pilsly Railroad Holiday Party Small Ensemble Performance @ Chez Josef (176 Shoemaker Ln, Agawam, MA 01001) Meet @ 2:30pm in Band Room; Perform @ Cocktail Hour 6:00-7:00pm and Dinner 7:30-8:30pm - Was Friday 12/13
 (7) TBD - Younglife Club #4 (Younglife & Hugs Dinner) @ Cafeteria 2:30-4:00pm

~ January 2020 ~

Sun	Mon	Tue	Wed	Thu	Fri	Sat
			1 No School	2 Band Auditions Open Practice @ 2:30-3:30pm ETA: 5:00pm	3 Band Auditions Younglife Campaigners Friday Night Chillfest #5 @ The Bernice's 5:00-8:00pm (60 Fairfield Street; Springfield, MA 01108) ETA: Late	4
5	6 No School - Teacher Day	7 Band Auditions Zanetti MTM #9 @ Zanetti Gym 3:00-4:00pm ETA: 5:00pm	8 Band Auditions TBD - MTM #12 @ Band Room 2:30-4:00pm (or) Band Fun Night 4 @ Band Room 2:30-4:30pm ETA: 5:30pm	9 Band Auditions TBD - High School Choice Night @ 5:00-7:00pm Central - Meet in Band Room @ 2:30pm (Mandatory for Leadership Team) ETA: Late	10 Open Practice @ 2:30-3:30pm	11
12	13 Band Auditions Leadership Team Meeting #10 @ Band Room 2:30-3:30pm Instrument Inventory Check #7 @ 2:30-5:00pm Move Unused To Back Room ETA: 6:00pm	14 Band Auditions Extended Day For Teachers 2:35-3:35pm Zanetti MTM #10 @ Zanetti Gym 3:00-4:00pm ETA: 5:00pm	15 Band Auditions Final Day MTM #13 @ Band Room 2:30-4:00pm ETA: 5:00pm	16 Audition Results Posted Band Auditions (if necessary) Open Practice @ 2:30-3:30pm ETA: 5:00pm	17 Audition Results Posted Band Auditions (if necessary) Open Practice @ 2:30-3:30pm ETA: 5:00pm	18
19	20 No School	21 Zanetti MTM #11 @ Zanetti Gym 3:00-4:00pm ETA: 5:00pm	22 MTM #14 @ Band Room 2:30-4:00pm ETA: 5:00pm	23 Open Practice @ 2:30-3:30pm ETA: 5:00pm	24 Younglife Club #5 @ Band Room 2:30-4:00pm ETA: 6:00pm	25
26	27 Leadership Team Meeting #11 @ Band Room 2:30-3:30pm ETA: 5:00pm	28 Zanetti MTM #12 @ Zanetti Gym 3:00-4:00pm	29 MTM #15 @ Band Room 2:30-4:00pm Music Selection Party - Open To All ETA: 5:00pm	30 Open Practice @ 2:30-3:30pm	31 Younglife Campaigners Friday Night Chillfest #6 @ The Bernice's 5:00-8:00pm (60 Fairfield Street; Springfield, MA 01108) ETA: Late	

Notes: (1) TBD - The Brianna Fund Benefit Concert @ Evangelical Covenant Church (95 Plumtree Road, Springfield, MA 01118) - was Saturday, January 11th or Sunday, January 12th
 (2) TBD - AP Night - was 1/22
 (3) TBD - Martin Luther King Day Celebration @ Mass Mutual Center 11:00am-1:00pm (1277 Main St., Springfield, MA 01103) - Stage Crew & Mentors/Leaders/Volunteers; Meet @ 10:00am-1:30pm - Was Mon 1/20
 (4) TBD - Band Fun Night (if there is no Danny Ray Event) - Thu 1/9
 (5) TBD - Prep Equipment For Danny Ray Event (out neatly in band room) - Was Mon 1/6
 (6) TBD - Danny Ray Show @ Old First Church (50 Elm Street, Springfield, MA 01103) - Road Crew Meet @ 9pm @ Old First Church (P.V.T.A.) Advanced Band Arrive @ 5:00pm for fires dinner-Symphonic Band Arrive by 6:00pm Perform 6:30-7:00pm-Free Illusionist Show Following Performance-Free Admission for Band & Younglife Students-All Are Welcome!-Optional for Band Members-Pick Up Truck @ 7am-Load Truck During Day Was Thu 1/9
 (7) TBD - Road Crew Unload Truck & Reset Band Room 8:00-11:00am; Return Truck During Lunch @ 12pm - Was Fri 1/10

~ February 2020 ~

Sun	Mon	Tue	Wed	Thu	Fri	Sat
						1
2	3 Leadership Team Meeting #12 @ Band Room 2:30-3:00pm Instrument Inventory Check #8 @ 2:30-5:00pm ETA: 6:00pm	4 Extended Day For Teachers 2:35-3:35pm Zanetti MTM #13 @ Zanetti Gym 3:00-4:00pm ETA: 5:00pm	5 MTM #16 @ Band Room 2:30-4:00pm ETA: 5:00pm	6 Open Practice @ 2:30-3:30pm ETA: 5:00pm	7 Open Practice @ 2:30-3:30pm ETA: 5:00pm	8 Bernice Arrange Piece #1
9 Bernice Arrange Piece #1	10 Open Practice @ 2:30-3:30pm ETA: 5:00pm	11 Zanetti MTM #14 @ Zanetti Gym 3:00-4:00pm ETA: 5:00pm	12 MTM #17 @ Band Room 2:30-4:00pm ETA: 5:00pm	13 Band Fun Night 4 - Band Movie Night @ Band Room 2:30-4:30pm ETA: 6:00pm	14 Rehearsal For UMASS Honor Band @ SciTech 2:30-4:00pm MANDATORY FOR SELECTED MEMBERS ETA: 5:00pm	15 UMASS Honor Band @ UMASS Fine Arts Center (Meet @ SciTech 5:15am) MANDATORY FOR SELECTED MEMBERS ETA: Late
16	17 No School ETA: 5:00pm	18 No School	19 No School	20 No School	21 No School	22
23	24 Leadership Team Meeting #13 @ Band Room 2:30-3:30pm ETA 5:00pm	25 TBD - Extended Day For Teachers 2:35-3:35pm Zanetti MTM #15 @ Zanetti Gym 3:00-4:00pm ETA: 5:00pm	26 MTM #18 @ Band Room 2:30-3:30pm - Solo & Improvisation Prep for Holyoke Mall Performance & Road Show Prep ETA: 5:00pm	27 Instrument Inventory Check (Back Room Only) 2:30-4:00pm MMEA All State Conference - World Trade Center, Boston, MA (For Teachers) Younglife Campaigners Friday Night Chillfest #7 @ The Bernice's 5:00-8:00pm (60 Fairfield Street; Springfield, MA 01108) ETA: Late	28 MMEA All State Conference - World Trade Center, Boston, MA (For Teachers) Younglife Campaigners Friday Night Chillfest #7 @ The Bernice's 5:00-8:00pm (60 Fairfield Street; Springfield, MA 01108) ETA: Late	29 MMEA All State Conference - World Trade Center, Boston, MA (For Teachers)

Notes:

- (1) TBD - Small Ensemble Performance for The Pioneer Valley Project (Select Student(s)) @ Cedars (375 Island Pond Rd, Springfield, MA 01118) Meet @ 4:00pm, Event 5-9pm, Perform Set 1- 5:00-6:10pm (Social Hour), Perform Set 2- 6:30-7:30pm (Dinner)
- (2) TBD - Road Crew Set Up For Project Purple @ 3:00pm Basketball Pep Band @ 7pm @ SciTech Gym 3:00pm, ETA: Late
- (3) TBD - SPS Youth Art Month Small Ensemble Performance @ Eastfield Mall @ 5:00-6:00pm; Meet in band room @ 2:30pm; (MANDATORY FOR LEADERS)

***BOLD PERFORMANCES ARE MANDATORY**

***PERFORMANCES MAY BE ADDED & CURRENT PERFORMANCES ARE SUBJECT TO CHANGE**

TBD = To Be Determined

~ March 2020 ~

Sun	Mon	Tue	Wed	Thu	Fri	Sat
1	2 We Want You Letters Distributed Instrument Inventory Check 2:30-4:00pm (Instrument Closet Only) ETA: 5:00pm	3 Extended Day For Teachers 2:35-3:35pm Zanetti MTM #16 @ Zanetti Gym 3:00-4:00pm ETA: 5:00pm	4 Final SciTech MTM #19 @ Band Room 2:30-4:00pm – Solo & Improvisation Prep for Holyoke Mall Performance & Road Show Prep ETA: 5:00pm	5 Pick Up Truck @ 7am Leadership Team Road Crew Loads Truck For Friday & Sunday Performance & Reset Band Room 2:30-3:30pm ETA: 5:00pm	6 Holyoke Mall Performance – ALL Band Members Welcome! MANDATORY FOR LEADERS. Meet After School in the Band Room @2:30pm. Set Up, Free Time, Perform, Return by 8:00pm. Pizza Included! ETA: Late	7
8 A "Classical Spring" Concert @ Classical Condominiums - Meet @ 1:00pm, Perform 2:00-3:00pm (235 State St; Springfield, MA 01103) Leadership Road Crew Meet @ 11:00am MANDATORY for Advanced Band ETA: Late	9 Leadership Team Meeting #14 @ Band Room 2:30-3:00pm & Reset Band Room 3:00-4:30pm ETA: 5:00pm	10 Zanetti MTM #17 @ Zanetti Gym 3:00-4:00pm Return Truck @ 7am ETA: 5:00pm	11 Open Practice @ 2:30-3:30pm ETA: 5:00pm	12 Younglife Club #6 @ Band Room 2:30-4:00pm WIN \$100.00! ETA: 6:00pm	13 No School – Teacher Day ETA: 5:00pm	14
15	16 Open Practice @ 2:30-3:30pm ETA: 5:00pm	17 Extended Day For Teachers 2:35-3:35pm Zanetti MTM #18 @ Zanetti Gym 3:00-4:00pm ETA: 5:00pm	18 New Leadership Team Info Session @ 2:30-4:00pm Leadership Letters of Intent Distributed to New Candidates ETA: 5:00pm	19 2020-2021 Leadership Letters of Intent Distributed (Letters Due Thursday, April 9, 2020) Band Fun Night 4 – Jengaship Championship @ Band Room 2:30-4:30pm TBD - Meet the Musicians Special Event & Dinner @ Springfield Symphony 4:30-7:30pm ETA: Late	20 Open Practice @ 2:30-3:30pm ETA: 5:00pm	21
22	23 Leadership Team Meeting #15 & Inventory @ Band Room 2:30-3:30pm ETA: 5:00pm	24 Zanetti MTM #19 @ Zanetti Gym 3:00-4:00pm ETA: 5:00pm	25 Open Practice & Trombone Horn Move Practice for SciTech Band Day @ 2:30-3:30pm ETA: 5:00pm	26 Open Practice @ 2:30-3:30pm ETA: 5:00pm	27 Open Practice @ 2:30-3:30pm ETA: 5:00pm	28
29	30 Open Practice @ 2:30-3:30pm ETA: 5:00pm	31 Extended Day For Teachers 2:35-3:35pm Zanetti MTM #20 @ Zanetti Gym 3:00-4:00pm ETA: 5:00pm	Notes (1) TBD - UMASS Music Education Students Visit Jazz Band – Was on Tues 3/3 Thurs 3/5 (Combined Advanced Band Rehearsal)			

***BOLD PERFORMANCES ARE MANDATORY**

***PERFORMANCES MAY BE ADDED & CURRENT PERFORMANCES ARE SUBJECT TO CHANGE**

TBD = To Be Determined

~ April 2020 ~

Sun	Mon	Tue	Wed	Thu	Fri	Sat
			1 Open Practice @ 2:30-3:30pm ETA: 5:00pm	2 Open Practice @ 2:30-3:30pm ETA: 5:00pm	3 Open Practice @ 2:30-3:30pm ETA: 5:00pm	4
5	6 Leadership Team Meeting #16 @ Band Room 2:30-3:30pm ETA: 5:00pm	7 Road Crew Load Truck For SciTech Band Day @ 2:30-4:30pm TBD - Potential 5th Annual SciTech Band Date Pick Up Truck @ 7:00am ETA: 5:00pm	8 TBD - 5th Annual SciTech Band Day @ Basketball Hall of Fame (1000 Hall of Fame Ave, Springfield, MA 01105); 6:00-7:30pm; Meet in Band Room @ 2:25pm MANDATORY FOR ALL Road Crew Meet After 1st Lunch in Band Room ETA: Late	9 Final Leadership Letters of Intent Due Reset Band Room During Day, Organize Band Room & TBD - Return Truck During School @ 2:30-3:30pm Instrument Inventory #10 During Day @ 2:30-3:30pm ETA: 5:00pm	10 No School	11
12	13 No School	14 No School	15 No School	16 No School	17 No School	18
19	20 New Student Outreach Calling Party @ Band Room 3:30-6:00pm ETA: 7:00pm	21 Extended Day For Teachers 2:35-3:35pm Zanetti MTM #21 @ Zanetti Gym 3:00-4:00pm ETA: 5:00pm	22 Open Practice @ 2:30-3:30pm ETA: 5:00pm	23 Open Practice @ 2:30-3:30pm ETA: 5:00	24 Younglife Campaigners Friday Night Chillfest #8 @ The Bernice's 5:00-8:00pm (60 Fairfield Street; Springfield, MA 01108) ETA: Late	25
26	27 2020-2021 Leadership Team Interviews After School 2:30-6:00pm ETA: Late	28 Extended Day For Teachers 2:35-3:35pm Zanetti MTM #22 @ Zanetti Gym 3:00-4:00pm ETA: 5:00pm	29 Drum Major Auditions 2:30-4:00pm ETA: 5:00pm	30 Open Practice @ 2:30-3:30pm Massachusetts All State Lions Band - Holiday Inn Boston-Dedham Hotel & Conference Center (55 Ariadne Rd/Dedham MA 02026) 7am ETA: 5:00pm		

Notes: (1) TBD - Middle School Scheduling & Recruiting Visits
 (2) TBD - Young@Heart Performance: Meet @ SciTech Sports Complex @ 10:00am; Road Crew Meet @ SciTech @ 7:00am; Perform @ 3:00pm; John M. Greene Hall (60 Elm Street; Northampton, MA 01060)
 MANDATORY for Advanced Band - Was Sun. 4/19
 (3) TBD - Young@Heart In-School Library/Rehearsal #1 9:10-12:20 (Periods 2-3); TBD - Young@Heart In-School Library Rehearsal #2 9:10-12:20 (Periods 2-3)
 (4) TBD - Zanetti PTO Performance 6:30-6:40pm - Zanetti Mentors - Mentors after school - Was Fri 4/3
 (5) Massachusetts All State Lions Band - Holiday Inn Boston-Dedham Hotel & Conference Center (55 Ariadne Rd/Dedham MA 02026) 7am - Was Thu 4/30
 (6) Massachusetts All State Lions Band - Holiday Inn Mansfield (31 Hampshire St/Mansfield MA 02048) Performance @ 2:00pm - Was Sat 5/2

***BOLD PERFORMANCES ARE MANDATORY - PERFORMANCES MAY BE ADDED & CURRENT PERFORMANCES ARE SUBJECT TO CHANGE** TBD = To Be Determine

~ May 2020 ~

Sun	Mon	Tue	Wed	Thu	Fri	Sat
3	<p>4 Final Leadership Meeting #17 @ Band Room 2:30-3:15pm ETA: 5:00pm</p>	<p>5 Open Practice @ 2:30-3:30pm Pick Up Truck @ 7:00am ETA: 5:00pm</p>	<p>6 Road Crew Set Up For ArtsAlive After School @ Chestnut Middle School 2:30-5:30pm Extreme Road Crew 8:00-10:00pm ETA: Late</p>	<p>7 ArtsAlive Dress Rehearsal Field Trip @ Chestnut Middle School 7:35-12:30pm 14th Annual ArtsAlive Concert @ Chestnut Middle School 7:00pm (Arrive @ 6:00pm) 355 Plainfield Street; Springfield, MA 01107 MANDATORY FOR ALL Road Crew Move All Band Equipment From Lobby & Cafeteria To Auditorium After ArtsAlive ETA: Late</p>	<p>1 Open Practice @ 2:30-3:30pm ETA: 5:00pm</p>	<p>2 Massachusetts All State Lions Band - Holiday Inn Mansfield</p>
10	<p>11 Reset Band Room During Day & Return Truck During/After School -Instrument Inventory Check #11 During School ETA: 5:00pm</p>	<p>12 Extended Day For Teachers 2:35-3:35pm Drop Off Truck @ 7:00am ETA: 5:00pm</p>	<p>13 Final Outreach MTM @ Gerena Elementary School 2:30-6:00pm; Meet @ 2:30 in the band room ETA: 5:00pm</p>	<p>14 TBD - Music is Power (Music Production Outreach Event) 5:00-7:00pm @ Library Road Crew set up for event @ 2:30pm ETA: Late</p>	<p>15 New 2020-2021 Leadership Team Posted -Final Younglife Club #7 @ Bounce House 2:30-4:00pm ETA: 5:00pm (Potential Date Pending Weather) ETA: 6:00pm</p>	<p>16</p>
17	<p>18 Instrument Inventory Check #11 (Finalize) @ 2:30-4:30pm TBD-New President & Vice President meeting @ Costco, Prep for Leader Meeting #1 ETA: Late</p>	<p>19 Gerena Elementary School Band Concert - Small Ensemble Performance; Meet @ 2:30pm in the band room. (Perform @ 6:00pm) MANDATORY FOR LEADERS Pick Up Truck @ 7:00am ETA: Late</p>	<p>20 Road Crew Set Up For Class Day After School 2:30-5:30pm @ SciTech Gym ETA: 6:00pm</p>	<p>21 Class Day Dress Rehearsal Field Trip @ SciTech Gym Last Period Meet @ 12:49pm Final Full Band Rehearsal MANDATORY FOR ALL ETA: 5:00pm</p>	<p>22 Class Day @ SciTech Gym 7:30am MANDATORY FOR ALL New Leaders Break Down After Class Day -New Team Leadership Barbeque @ Mr. Bernice's House 3:00-6:00pm MANDATORY FOR NEW LEADERS (ETA: Late) 60 Fairfield Street; Springfield, MA 01108 (Near Forest Park Middle School)</p>	<p>23</p>
24	<p>25 No School</p>	<p>26 Open Practice & Next Year Prep @ 2:30-3:30pm ETA: 5:00pm</p>	<p>27 Open Practice & Next Year Prep @ 2:30-3:30pm ETA: 5:00pm</p>	<p>28 Open Practice & Next Year Prep @ 2:30-3:30pm ETA: 5:00pm</p>	<p>29 Open Practice & Next Year Prep @ 2:30-3:30pm ETA: 5:00pm</p>	<p>30</p>
31	<p>Notes: (1) TBD - AP Music EXAM 8:00am - Was Mon 5/13 (2) TBD - Prom (3) TBD - New England Public Radio Arts & Humanities Award Performance @ Log Cabin 500 Easthampton Rd Holyoke, MA 01040 5:30-9:30pm (Tuesday May 5th) MANDATORY - ALL (4) TBD - Road Crew Set Up For International Fair After School 2:30-5:00pm @ SciTech Gym (Thursday) (5) TBD - International Fair @ SciTech Gym 5:00-7:00pm; Meet in Band Room @ 4:45pm; Perform @ 7:30pm MANDATORY FOR ALL Road Crew Break Down & Set Up Band Room After Fair @ 8:00-9:00pm</p>					

*BOLD PERFORMANCES ARE MANDATORY - PERFORMANCES MAY BE ADDED & CURRENT PERFORMANCES ARE SUBJECT TO CHANGE

TBD = To Be Determined

~ June 2020 ~

Sun	Mon	Tue	Wed	Thu	Fri	Sat
	1 Next Year Prep 2:30-3:30pm ETA: 5:00pm	2 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	3 Next Year Prep 2:30-3:30pm ETA: 5:00pm	4 Next Year Prep 2:30-3:30pm ETA: 5:00pm	5 Road Crew Set Up For Band Banquet After School 2:30-4:00pm @ SciTech Cafeteria -Annual Band Family Banquet @ SciTech Cafeteria 6:00pm Road Crew Break Down After Band Banquet @ SciTech Cafeteria 9:00pm Next Year Prep 2:30-3:30pm ETA: Late	6
7	8 Next Year Prep 2:30-3:30pm ETA: 5:00pm	9 Next Year Prep 2:30-3:30pm ETA: 5:00pm	10 Pick Up Truck @ 7:00am Load truck for graduation during school day. ETA: 5:00pm	11 Leadership Road Crew Field Trip For Graduation Set Up @ Symphony Hall 7:35am-12:00pm Graduation @ Symphony Hall 6:00pm (Meet in Band Room @ 2:30pm or Arrive @ Symphony Hall @ 3:45pm) - 34 Court Street; Springfield, MA 01103 MANDATORY FOR ALL Road Crew Break Down After Graduation (Put All Equipment In Loading Dock) @ Symphony Hall 8:00pm ETA: Late	12 Leadership Road Crew Field Trip For Graduation Break Down @ Symphony Hall 7:35am-12:00pm Reset Band Room For 2020-2021 Final Instrument Inventory Check #12 During School Day & After School 2:30-4:30pm Return Truck After School ETA: 5:00pm	13
14	15 Next Year Prep 2:30-3:30pm ETA: 5:00pm	16 Next Year Prep 2:30-3:30pm ETA: 5:00pm	17 Next Year Prep 2:30-3:30pm ETA: 5:00pm	18 TBD - Zanetti Showcase Small Ensemble Performance @ Zanetti (2 nd to last day of school); Meet @ 7:45am in Band Room; Perform @ 9:15am & @ 1:45pm for Step Up Day MANDATORY FOR NEW LEADERS -Collect Zanetti Instruments ETA: 5:00pm	19 Last Day of School (Half Day) ETA: 5:00pm	20
21	22 ETA: 5:00pm	23 ETA: 5:00pm	24 ETA: 5:00pm	25 ETA: 5:00pm	26 ETA: 3:00pm	27

Notes: (1) TBD - Road Crew Load Truck for Forest Park Performance During School Day; Pick Up Truck @ 7:00am - Wednesday, June 3rd
 (2) TBD - Road Crew Meet @ 2:30pm in Band Room; Concert in the Park Performance Series @ Forest Park Amphitheater; Meet @ 5:30pm; Perform 6:30-7:45pm; **MANDATORY FOR ALL**, Road Crew load truck after performance
 (3) TBD - Road Crew Unload Truck & Reset Band Room During School Day; Return Truck After School - Friday, June 5th

***BOLD PERFORMANCES ARE MANDATORY - PERFORMANCES MAY BE ADDED & CURRENT PERFORMANCES ARE SUBJECT TO CHANGE** TBD = To Be Determined

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°
Minor	i	ii°	III	iv	v	VI	VII

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

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

Number	Groove	Example in C Major/C Minor/Bb Blues	Scale	Write In New Key
1	i-III-VII-iv	Cm-Eb-Bb-Fm	Minor	
2	i-iv-ii°-V	Cm-Fm-Ddim-G	Minor	
3	i-iv-VI-V 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°-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

SMART MUSIC

HOW TO LOGIN TO SMART MUSIC

- 1) Open Smart Music
- 2) Click "Create Login"
- 3) Complete Login Information & Click Next
- 4) Complete Contact Information & Click Next
- 5) Click "Student"
- 6) Click "Add School"
 - Choose "Springfield Science & Tech Hs"
 - If the school does not appear, expand the mile range
- 7) Select how many years you have been performing & your instrument
- 8) Under "Classes", click "Enroll in a class..."
- 9) Concert Band & Jazz Band Students Choose "Concert & Jazz Band"
Symphonic Band Students Choose "Symphonic Band"
- 10) You are ready to use Smart Music

HOW TO USE SMART MUSIC

- 1) Login & make sure the microphone is connected
- 2) Click on your class to access specific playing assignments (or)
- 3) Click the playlist(s) to access all class music
 - Repertoire playlists contain music recordings that you can listen to and/or play along with
 - Smart Music playlists include specific recordings that allow you to access the sheet music as well (make sure you choose your instrument at the top)
 - You can click "My Part" if you want to play along with your part and/or adjust the tempo if you wish
 - For certain Smart Files, make sure you click off "Follow Me" off before playing along
- 4) Click "Find Music" to find thousands of other solos, exercises, method books, jazz improvisation exercises, sight-reading exercises, and band selections.
- 5) Have fun & practice hard!

HOW TO COMPLETE ASSIGNMENTS

- 1) Click on your assignment
- 2) You can click "My Part" if you want to play along with your part and/or adjust the tempo if you wish
- 3) Click "Start Take" and record
- 4) When complete, click "Submit"

Holiday Solos – Duets – Trios – Quartets

SOLOS (1+people)

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

DUETS

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

SOLOS, DUETS, TRIOS, QUARTETS

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

CIRCLE YOUR CHOICE ABOVE

Names: _____

Instruments: _____

12 BAR BLUES

Blues Scale

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

12 Bar Blues Progression

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

12 Bar Blues Licks

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

2) 4-b3-1

3) 1-b3-4

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

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

6) 1-b3-4-b5-5

Solos

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

2) 4-b3-1

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

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

Walking Bass Line - C Instruments

- (I) Bb D F G Ab G F D
- (I) Bb D F G Ab G F D
- (IV) Eb G Bb C Db C Bb G
- (I) Bb D F G Ab G F D
- (V) F A C D
- (IV') Eb G Bb C
- (I) Bb D F G Ab G F D

Walking Bass Line - Bb Instruments

- (I) C E G A Bb A G E
- (I) C E G A Bb A G E
- (IV) F A C D Eb D C A
- (I) C E G A Bb A G E
- (V) G B D E
- (IV') F A C D
- (I) C E G A Bb A G E

Walking Bass Line - Eb Instruments

- (I) G B D E F E D B
- (I) G B D E F E D B
- (IV) C E G A Bb A G E
- (I) G B D E F E D B
- (V) D F# A B
- (IV') C E G A
- (I) G B D E F E D B

ADVANCED MUSIC

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

Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(Eb) Eb Bb7 Cm Ab Eb Bb7

Soprano

Alto

Tenor

Bass

7 Eb Bb Eb Eb Ab Eb Cm Eb

S

A

T

B

14 Eb Bb7 Eb Eb sus4/Ab Eb

S

A

T

B

C INSTRUMENTS

Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(Eb) Eb Bb7 Cm Ab Eb Bb7

Soprano

Alto

Tenor

Bass

7 Eb Bb Eb Eb Ab Eb Cm Eb

S

A

T

B

14 Eb Bb7 Eb Eb sus4/Ab Eb

S

A

T

B

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

Piano

Variations on Auld Lang Syne

arr. Bernice

Moderato

Piano

mf

B \flat F B \flat E \flat

Pno.

B \flat F E \flat B \flat B \flat F

p

Pno.

B \flat E \flat B \flat F E \flat B \flat

f

Audition Prepared Solo - ADVANCED BAND

Piano

Variations on Auld Lang Syne

arr. Bernice

Moderato

Piano

mf

E \flat B \flat E \flat A \flat

Pno.

E \flat B \flat A \flat E \flat B \flat

p

Swing! ♩ = ♪³♪

Pno.

E \flat A \flat E \flat B \flat A \flat E \flat

f

10. Pno.

B \flat E \flat A \flat E \flat B \flat A \flat

22 Pno.

E \flat

ANGELS WE HAVE HEARD ON HIGH

Traditional French Carol

Soprano

Mallets / Piano

Musical notation for the Soprano part, measures 1 through 21. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). Chord markings are provided above the staff: Eb (measures 1, 4), Ab (measures 10, 16), Eb (measures 9, 11, 17, 20), Bb (measures 12, 18, 21), and Eb Bb (measures 13, 14). Measure 19 is marked with a black box containing the text '*Intro'.

Alto

Musical notation for the Alto part, measures 1 through 21. The key signature is three flats and the time signature is common time. Measure 19 is marked with a black box containing the text '*Intro'.

Tenor

Musical notation for the Tenor part, measures 1 through 21. The key signature is three flats and the time signature is common time. Measure 19 is marked with a black box containing the text '*Intro'.

Bass

Musical notation for the Bass part, measures 1 through 21. The key signature is three flats and the time signature is common time. Measure 19 is marked with a black box containing the text '*Intro'.

Birdland

PIANO

Music by JOSEF ZAWINUL
Arranged by MICHAEL SWEENEY

FAST ROCK

Musical notation for measures 1-4. The bass clef staff contains notes with dynamic marking *f* and accents (>) over measures 1, 2, 3, and 4. Measure numbers 1, 2, 3, and 4 are written below the staff.

Musical notation for measures 5-8. The bass clef staff contains notes with dynamic marking *mf* and accents (>) over measures 5, 6, 7, and 8. Measure numbers 5, 6, 7, and 8 are written below the staff.

9

Musical notation for measures 9-12. The bass clef staff contains notes with accents (>) over measures 9, 10, 11, and 12. Measure numbers 9, 10, 11, and 12 are written below the staff.

Musical notation for measures 13-16. The bass clef staff contains notes with accents (>) over measures 13, 14, 15, and 16. Measure numbers 13, 14, 15, and 16 are written below the staff.

08721581

Piano

17

Musical notation for measures 17-20. The right hand has whole rests. The left hand plays a melodic line with accents on measures 18, 19, and 20.

21

Musical notation for measures 21-24. The right hand has whole rests. The left hand continues the melodic line. Measure 24 features a dynamic marking of *f* and a fermata.

25

Musical notation for measures 25-28. The right hand plays a complex chordal texture with accents and slurs. The left hand plays a rhythmic accompaniment with accents on measures 26, 27, and 28.

29

Musical notation for measures 29-32. The right hand continues the complex chordal texture. The left hand plays a rhythmic accompaniment with accents on measures 31 and 32.

33

Musical notation for measures 33-36. The right hand has whole rests. The left hand plays a rhythmic accompaniment with a dynamic marking of *mf* in measure 34.

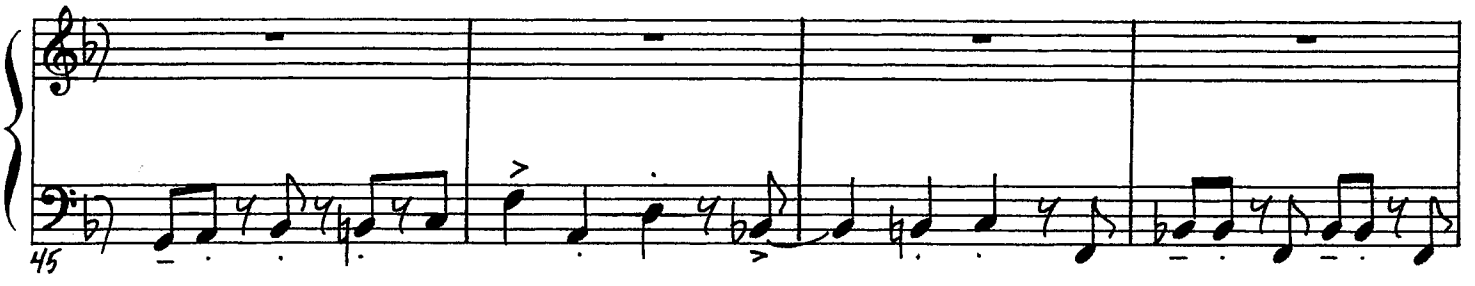
Piano



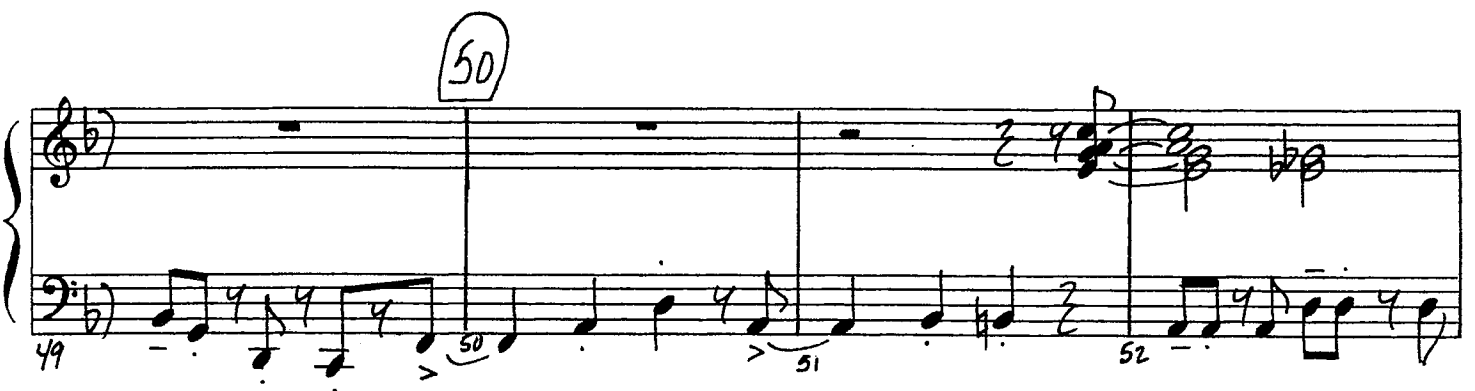
Musical score system 1, measures 37-40. Treble clef, bass clef. Measure numbers 37, 38, 39, 40 are indicated below the staff. The music features a melodic line in the treble and a bass line in the bass.



Musical score system 2, measures 41-44. Treble clef, bass clef. Measure numbers 41, 42, 43, 44 are indicated below the staff. A circled number '42' with a fermata symbol is written above the treble staff. The dynamic marking *mf* is present. Accents (>) are placed over measures 42 and 43.



Musical score system 3, measures 45-48. Treble clef, bass clef. Measure number 45 is indicated below the staff. The treble staff contains rests, while the bass staff has a melodic line.



Musical score system 4, measures 49-52. Treble clef, bass clef. Measure numbers 49, 50, 51, 52 are indicated below the staff. A circled number '50' is written above the treble staff. Accents (>) are placed over measures 50 and 51.



Musical score system 5, measures 53-56. Treble clef, bass clef. Measure numbers 53, 54, 55, 56 are indicated below the staff. Accents (>) are placed over measures 54, 55, and 56. The text 'narr. icari. D2' is written at the bottom left of the page.

Piano

(58)

Handwritten musical score system 1, measures 57-60. Treble clef contains chords with accents and dynamics *f*. Bass clef contains a rhythmic accompaniment with notes marked 57, 58, 59, and 60.

(To CODA) ⊕

Handwritten musical score system 2, measures 61-64. Treble clef contains chords with accents. Bass clef contains a rhythmic accompaniment with notes marked 61, 62, 63, and 64.

Handwritten musical score system 3, measures 65-68. Treble clef contains chords with accents and dynamics *mf*. Bass clef contains a rhythmic accompaniment with notes marked 65, 66, 67, and 68.

Handwritten musical score system 4, measures 69-72. Treble clef contains chords with accents. Bass clef contains a rhythmic accompaniment with notes marked 69, 70, 71, and 72.

Handwritten musical score system 5, measures 73-76. Treble clef contains chords with accents and dynamics *ff* and *DIM.*. Bass clef contains a rhythmic accompaniment with notes marked 73, 74, 75, and 76. Chord symbols FA, EA, EbA, DA are written above the treble staff.

Db9 C9 B9 F#9 E9 Eb9 ^{Piano} D9 Db9 C9 B9 F#9 E9 Eb9 D9

mp ff Dim. mp ff Dim.

77 78 79 80

Db9 C9 B9 F#9 E9 Eb9 D9 Db9 C9 B9

mp ff Dim. mp

81 82 83 84-85

2

86

mp

86 87 88 89

(D.S. AL CODA)

mf

90 91 92 93

⊕ CODA

ff

94 95 96 97

08721581 · P5

Birdland

GUITAR

Music by JOSEF ZAWINUL
Arranged by MICHAEL SWEENEY

FAST ROCK (♩=152-160)

(N.C.)

The score is written for guitar in standard notation, featuring a key signature of one flat (Bb) and a 4/4 time signature. It begins with a dynamic marking of *f* and includes various musical notations such as slurs, accents, and fingerings. The piece is divided into measures, with some measures circled in red (9, 17, 25, 33, 42, 50). The score concludes with a dynamic marking of *mf* and a final chord marked with a circled 7.

08721581

Guitar

53 54 55 56

57 58 59 60

61 62 63 64 (To CODA)

65 F (NO 3RD) 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 (D.S. AL CODA)

94 95 96 97

86

Birdland

BASS

Music by JOSEF ZAWINUL
Arranged by MICHAEL SWEENEY

FAST ROCK (♩ = 152-160)

1 *f* > 2 3 4 5 >

6 7 8 *mf* > 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 *mf* > 42 *sf* >

43 44 45 46 >

08721581

Bass

Handwritten musical notation for Bass, measures 47-50. Includes a circled measure number 50 and a dynamic marking $f >$.

Handwritten musical notation for Bass, measures 51-54. Includes a circled measure number 54 and a dynamic marking $f >$.

Handwritten musical notation for Bass, measures 55-58. Includes a circled measure number 58 and a dynamic marking $f >$.

Handwritten musical notation for Bass, measures 59-62. Includes a circled measure number 62 and a dynamic marking $f >$.

(To CODA) \oplus

Handwritten musical notation for Bass, measures 63-67. Includes a circled measure number 63 and a dynamic marking mf .

Handwritten musical notation for Bass, measures 68-72. Includes a circled measure number 68.

Handwritten musical notation for Bass, measures 73-76. Includes a circled measure number 76, dynamic markings $ff >$, $Dim.$, and mp .

Handwritten musical notation for Bass, measures 77-81. Includes dynamic markings $Dim.$, mp , $ff >$, $Dim.$, and mp .

Handwritten musical notation for Bass, measures 82-85. Includes dynamic markings $Dim.$ and mp .

Handwritten musical notation for Bass, measures 86-89. Includes a circled measure number 86 and dynamic markings mp and $ff >$.

Handwritten musical notation for Bass, measures 90-93. Includes a circled measure number 86, dynamic markings mp and $ff >$, and the instruction (D.S. AL CODA).

\oplus (CODA)

Handwritten musical notation for Bass, measures 94-97. Includes a circled measure number 86, dynamic markings mp and $ff >$.

C

BLUE MOON

Handwritten musical score for the song "Blue Moon". The score is written on ten staves of music. The key signature is C major (one sharp, F#). The time signature is 4/4. The music features various chords and melodic lines. The chords are written above the notes. The score includes a double bar line and a first ending bracket.

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

The musical score for "Blues By Five" is written in 4/4 time and consists of three staves. The first staff begins with a treble clef and a key signature of one flat (Bb). The melody starts with a quarter rest, followed by a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. This sequence is repeated in the second staff. The third staff continues the melody with a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The score includes several chord changes: Bb7 above the first staff, Eb7 above the second staff, Bb7 above the second staff, F7 above the third staff, Bb7 above the third staff, and F7 above the third staff.

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

For your use

Four sets of blank musical staves are provided for practice. Each set consists of five horizontal lines, representing a single staff of music.



Supplemental Material - Blues By Five

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

$B^{\flat 7}$	$E^{\flat 7}$	F^7	$B^{\flat 7}$	$E^{\flat 7}$	F^7
---------------	---------------	-------	---------------	---------------	-------

3	$b7$	$b7$	9	13	5
$b7$	3	3	$b7$	3	3
1	1	1	3	$b7$	$b7$

Useful scales

B^{\flat} Blues Scale

1 $b3$ 4 $b5$ 5 $b7$ 1

Sample Bass Line

$B^{\flat 7}$

1 3 4 $\#4$ 5 4 3 2 1 5 6 $b7$ 1 3 6 5

$E^{\flat 7}$ $B^{\flat 7}$

1 3 5 3 3 1 $b7$ 6 $b6$ 1 2 3 2 1 $b7$ 6 $b6$

F^7 $B^{\flat 7}$ F^7

1 3 5 1 $b7$ 6 5 $b5$ 1 3 4 $\#4$ 1 $b7$ 6 5

Guitar Voicings

$B^{\flat 7}$	$E^{\flat 7}$	F^7	F^7	F^7
---------------	---------------	-------	-------	-------

Synthesizer

Canon Remix

Pachelbel / Arr. Bernice

5 Bb F Gm Dm Eb

4 4 4

mp

10 Bb Eb F 13

17 21

24 21

31 21

Canon Remix / Piano

2
38

Musical notation for measures 38-44. The piece is in G minor (one flat). The right hand plays chords in the treble clef, and the left hand plays single notes in the bass clef. The music concludes with a fermata over the final measure.

45

45

Musical notation for measures 45-51. The piece is in G minor. The right hand plays chords in the treble clef, and the left hand plays single notes in the bass clef. A dynamic marking of *f* (forte) is present at the beginning of measure 45. The music concludes with a fermata over the final measure.

52

53

61

Musical notation for measures 52-60. The piece is in G minor. The right hand plays chords in the treble clef, and the left hand plays single notes in the bass clef. A dynamic marking of *mf* (mezzo-forte) is present in measure 59. The music concludes with a fermata over the final measure.

66

61

Musical notation for measures 66-72. The piece is in G minor. The right hand plays chords in the treble clef, and the left hand plays single notes in the bass clef. The music concludes with a fermata over the final measure.

73

77

Musical notation for measures 73-79. The piece is in G minor. The right hand plays chords in the treble clef, and the left hand plays single notes in the bass clef. The music concludes with a fermata over the final measure.

80

83

Musical notation for measures 80-86. The piece is in G minor. The right hand plays chords in the treble clef, and the left hand plays single notes in the bass clef. The music concludes with a fermata over the final measure.

Mallets

Canon Remix

Pachelbel / Arr. Bernice

4

5

mp

10

13

mf

15

19

21

23

27

29

32

37

42

45

f

47

2 ⁵³ 53 8 61 [Title]

mf

⁶⁵ 69

⁷⁰

77

⁸⁰ 83

⁸⁵

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



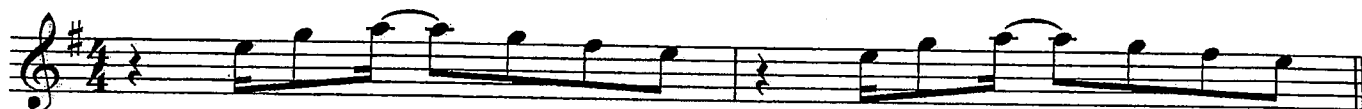
D F G F E D D F G F E D

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

6

12

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

B 24

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

E *rit.* 37

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 *mp* dynamic. The second line begins at measure 8. The third line starts at measure 15 and includes a *rit.* marking, a first ending bracket labeled 'A' with the instruction 'a tempo - Repeat 4x', and a *f* dynamic. The fourth line starts at measure 22 and includes a second ending bracket labeled 'B'. The fifth line starts at measure 31 and includes a *mf* dynamic, a *f* dynamic, and a third ending bracket labeled 'D' with the instruction 'Repeat 3x'. The sixth line starts at measure 40 and includes a *rit.* marking and a final ending bracket labeled 'E'.

Carol of The Bells

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

Quartet Version

arr. Turgeon & Bernice

The musical score is written on a single bass staff with a high bass clef and a key signature of two flats (B-flat and E-flat). The piece begins with a whole rest followed by a series of half notes: G2, F2, E2, D2, C2, B1, A1, G1. The first measure is marked *mp*. The second system starts at measure 8 with a half note G1, followed by a half note F2, and then a half note E2. The third system starts at measure 15 with a half note D2, followed by a half note C2, and then a half note B1. Measure 18 contains a half note A1, and measure 19 contains a half note G1. A box labeled 'A' is placed above measure 19, with the instruction *a tempo - Repeat 4x* to its right. The fourth system starts at measure 22 with a half note F2, followed by a half note E2, and then a half note D2. A box labeled 'B' is placed above measure 22. The fifth system starts at measure 31 with a half note C2, followed by a half note B1, and then a half note A1. A box labeled 'C' is placed above measure 31, and a box labeled 'D' is placed above measure 34 with the instruction *Repeat 3x*. The sixth system starts at measure 40 with a half note G1, followed by a half note F2, and then a half note E2. A box labeled 'E' is placed above measure 40, and the instruction *rit.* is placed above measure 41. The piece concludes with a half note D2 in measure 43.

C

CHAMELEON

- HERBIE HANCOCK /

PAUL JACKSON /

HARVEY MASON / BENNIE MAUPIN

(MED. FUNK)

INTRO

(BASS) N.C.

Bass line for the intro section, starting with a non-chordal (N.C.) figure.

A

Musical staff for section A, featuring a treble clef and a series of eighth notes.

BASS CONT. SIM.

Musical staff for section A, continuing the bass line with eighth notes.

B

Musical staff for section B, featuring a treble clef and eighth notes.

(PLAY 3x)

Musical staff for section B, featuring a grand staff with treble and bass clefs.

Chameleon Bass Line

Score

The musical score for "Chameleon Bass Line" consists of five staves, all in 4/4 time and E-flat major (three flats). The notation is as follows:

- C:** Treble clef. The melody starts with a quarter note G4, followed by eighth notes A4 and Bb4. A repeat sign follows. The second measure has a quarter rest, a quarter note G4, and a quarter note F4. The third measure has a quarter note E4, a quarter note D4, and a quarter note C4. The fourth measure has a quarter note Bb4, a quarter note A4, and a quarter note G4. The piece ends with a double bar line and repeat dots.
- Bb:** Treble clef. The melody starts with a quarter note G4, followed by eighth notes A4 and Bb4. A repeat sign follows. The second measure has a quarter rest, a quarter note G4, and a quarter note F4. The third measure has a quarter note E4, a quarter note D4, and a quarter note C4. The fourth measure has a quarter note Bb4, a quarter note A4, and a quarter note G4. The piece ends with a double bar line and repeat dots.
- Eb:** Treble clef. The melody starts with a quarter note G4, followed by eighth notes A4 and Bb4. A repeat sign follows. The second measure has a quarter rest, a quarter note G4, and a quarter note F4. The third measure has a quarter note E4, a quarter note D4, and a quarter note C4. The fourth measure has a quarter note Bb4, a quarter note A4, and a quarter note G4. The piece ends with a double bar line and repeat dots.
- Bass Clef High:** Bass clef. The melody starts with a quarter note G4, followed by eighth notes A4 and Bb4. A repeat sign follows. The second measure has a quarter rest, a quarter note G4, and a quarter note F4. The third measure has a quarter note E4, a quarter note D4, and a quarter note C4. The fourth measure has a quarter note Bb4, a quarter note A4, and a quarter note G4. The piece ends with a double bar line and repeat dots.
- Bass Clef Low:** Bass clef. The melody starts with a quarter note G4, followed by eighth notes A4 and Bb4. A repeat sign follows. The second measure has a quarter rest, a quarter note G4, and a quarter note F4. The third measure has a quarter note E4, a quarter note D4, and a quarter note C4. The fourth measure has a quarter note Bb4, a quarter note A4, and a quarter note G4. The piece ends with a double bar line and repeat dots.

Mallets

Cheer # 1

arr. Bernice

Watch Conductor
Slow-Fast

5

Synthesizer

Cheer # 1

arr. Bernice

Watch Conductor
Slow-Fast

The first system of musical notation is written for a synthesizer in 4/4 time. It consists of two staves, treble and bass clef. The key signature has two flats (Bb and Eb). The music begins with a double bar line and a repeat sign. The melody is characterized by eighth and sixteenth notes, often beamed together. There are several accents (>) and slurs throughout the system. The piece concludes with a double bar line and repeat dots.

The second system of musical notation continues the piece from the first system. It starts with a measure number '5' above the first note. The notation continues with similar rhythmic patterns and dynamics. The piece ends with a double bar line and repeat dots.



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

F⁷	B^{b7}	D^bMA⁷	E^bMA⁷	F⁷	B^{b7}	D^bMA⁷	E^bMA⁷
----------------------	-----------------------	------------------------------------	------------------------------------	----------------------	-----------------------	------------------------------------	------------------------------------

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^bMA⁷)	E^b Major	(E^bMA⁷)
----------------------	----------------------------	--------------------------------------	----------------------------	--------------------------------------

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

Sample Bass Line

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

Guitar Voicings

F⁷	B^{b7}	D^bMA⁷	E^bMA⁷
----------------------	-----------------------	------------------------------------	------------------------------------

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

Featured in the Twentieth Century Fox Television Series GLEE

DON'T STOP BELIEVIN'

PIANO

Words and Music by STEVE PERRY,
NEAL SCHON and JONATHAN CAIN
Arranged by PAUL MURTHA

(Rock)

The piano score is written in 4/4 time with a key signature of one flat (Bb). It consists of four systems of two staves each (treble and bass clef). The first system includes a circled measure number '1' and a circled tempo marking '(Rock)'. The second system includes circled measure numbers '5', '6', '7', and '8'. The third system includes a circled measure number '9' and circled measure numbers '10', '11', and '12'. The fourth system includes circled measure numbers '13', '14', '15', and '16'. The score features a consistent eighth-note accompaniment in the right hand and a bass line in the left hand. A dynamic marking 'mf' is present in the first system. The piece concludes with a double bar line and repeat signs in the final measure.

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PIANO

17

Musical notation for measures 17-20. The piece is in a minor key. The right hand plays a steady eighth-note accompaniment. The left hand features a melodic line with some ties. A dynamic marking of *mf* is present in the first measure.

Musical notation for measures 21-24. The right hand continues with the eighth-note accompaniment. The left hand has a melodic line that ends with a whole note chord in measure 24.

25

Musical notation for measures 25-28. The right hand plays chords with accents. The left hand has a rhythmic eighth-note accompaniment. A dynamic marking of *f* and the instruction **Loco** are present in the first measure.

Musical notation for measures 29-32. The right hand continues with accented chords. The left hand has a rhythmic eighth-note accompaniment.

33

Musical notation for measures 33-36. The right hand continues with accented chords. The left hand has a rhythmic eighth-note accompaniment.

PIANO

Musical score for measures 37-40. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat (B-flat). Measure 37 starts with a piano (p) dynamic. The music features a rhythmic pattern of eighth notes in the bass and chords in the treble.

Musical score for measures 41-44. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat (B-flat). Measure 41 starts with a piano (p) dynamic. The music features a rhythmic pattern of eighth notes in the bass and chords in the treble.

Musical score for measures 45-48. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat (B-flat). Measure 45 starts with a mezzo-forte (mf) dynamic. The music features a rhythmic pattern of eighth notes in the bass and chords in the treble.

Musical score for measures 49-52. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat (B-flat). The music features a rhythmic pattern of eighth notes in the bass and chords in the treble.

Musical score for measures 53-56. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat (B-flat). Measure 53 starts with a piano (p) dynamic. The music features a rhythmic pattern of eighth notes in the bass and chords in the treble.

PIANO

Musical notation for measures 57-61. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measures 57, 58, and 61 feature chords in the treble staff and eighth-note patterns in the bass staff. Measures 59 and 60 are whole rests in both staves.

Musical notation for measures 62-66. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measures 62, 63, 64, 65, and 66 feature chords in the treble staff and eighth-note patterns in the bass staff.

Musical notation for measures 67-70. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 69 is marked with a circled '69' above the staff and a 'mf' dynamic marking below the staff. Measures 67, 68, 69, and 70 feature chords in the treble staff and eighth-note patterns in the bass staff.

Musical notation for measures 71-74. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measures 71, 72, 73, and 74 feature chords in the treble staff and eighth-note patterns in the bass staff.

Musical notation for measures 75-79. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measures 75, 76, 77, 78, and 79 feature chords in the treble staff and eighth-note patterns in the bass staff. Measure 79 includes a hairpin crescendo and a 'ff' dynamic marking.

Featured in the Twentieth Century Fox Television Series GLEE

DON'T STOP BELIEVIN'

GUITAR

Words and Music by STEVE PERRY,
NEAL SCHON and JONATHAN CAIN
Arranged by PAUL MURTHA

(ROCK) 8 (9) 7 (DISTORTION) F(N0320) 17 5

1-8 9-15 16 17 18-22

A(N0320) Bb(N0320) Bb(N0320)

23 24 25 26

F(N0320) Bb(N0320)

27 28 29 30

F(N0320) Bb(N0320)

31 32 33 34

F(N0320) Bb(N0320)

35 36 37 38

C(N0320) F(N0320) C(N0320) Bb(N0320) F(N0320) C(N0320) D(N0320)

39 40 41 42

(D(N0320)) Bb(N0320) F(N0320) C(N0320)

43 44 45 46

mf

GUITAR

Musical staff 1: Treble clef, key signature of one flat. Measures 47-50. Chords: D(NOS2D), Bb(NOS2D), F(NOS2D), C(NOS2D). Accents are present over the notes.

53

Musical staff 2: Treble clef, key signature of one flat. Measures 51-54. Chords: A(NOS2D), Bb(NOS2D), Bb(NOS2D). Rhythmic pattern of eighth notes. *mp* dynamic marking.

Musical staff 3: Treble clef, key signature of one flat. Measures 55-58. Chords: F(NOS2D), Bb(NOS2D). Rhythmic pattern of eighth notes.

Musical staff 4: Treble clef, key signature of one flat. Measures 59-62. Chords: F(NOS2D), Bb(NOS2D). Rhythmic pattern of eighth notes.

Musical staff 5: Treble clef, key signature of one flat. Measures 63-66. Chords: F(NOS2D), Bb(NOS2D). Rhythmic pattern of eighth notes.

Musical staff 6: Treble clef, key signature of one flat. Measures 67-70. Chords: C(NOS2D), F(NOS2D), C(NOS2D), Bb(NOS2D), F(NOS2D), C(NOS2D), D(NOS2D). Measure 69 is circled.

Musical staff 7: Treble clef, key signature of one flat. Measures 71-74. Chords: (D(NOS2D)), Bb(NOS2D), F(NOS2D), C(NOS2D), A(NOS2D). Accents are present over the notes.

Musical staff 8: Treble clef, key signature of one flat. Measures 75-79. First ending: 1. (A(NOS2D)) Bb(NOS2D). Second ending: 2. (A(NOS2D)) Bb(NOS2D) F(NOS2D). Measure 79 ends with a double bar line and repeat sign.

Featured in the Twentieth Century Fox Television Series GLEE

DON'T STOP BELIEVIN'

BASS

Words and Music by STEVE PERRY,
NEAL SCHON and JONATHAN CAIN
Arranged by PAUL MURTHA

(Rock)

The image displays a bass line for the song "Don't Stop Believin'" in 4/4 time, featuring a key signature of one flat (B-flat). The music is divided into measures, with measure numbers 1 through 36 indicated below the staff. The notation includes eighth and sixteenth notes, rests, and dynamic markings such as *mf* and *f*. A circled measure number 9 is present at the start of the fourth line, and circled measure numbers 17, 25, and 33 are present at the start of the fifth, sixth, and seventh lines, respectively. A double bar line is placed after measure 24. The piece concludes with a final double bar line at the end of measure 36.

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BASS

Musical staff 1: Bass line with notes 37, 38, 39, 40.

Musical staff 2: Bass line with notes 41, 42, 43, 44, 45. Includes circled measure number 41 and dynamic marking *mf*.

Musical staff 3: Bass line with notes 46, 47, 48, 49, 50.

Musical staff 4: Bass line with notes 51, 52, 53, 54. Includes circled measure number 53 and dynamic marking *f*.

Musical staff 5: Bass line with notes 55, 56, 57, 58.

Musical staff 6: Bass line with notes 59, 60, 61, 62.

Musical staff 7: Bass line with notes 63, 64, 65, 66.

Musical staff 8: Bass line with notes 67, 68, 69, 70. Includes circled measure number 69 and dynamic marking *mf*.

Musical staff 9: Bass line with notes 71, 72, 73, 74.

Musical staff 10: Bass line with notes 75, 76, 77, 78, 79. Includes first and second endings and dynamic marking *ff*.

Piano

First Five Note Exercises

1 **A** B \flat Cm Dm E \flat F

Musical notation for exercise 1, measures 1-5. Treble clef, 4/4 time, key signature of two flats. Chords: B \flat , Cm, Dm, E \flat , F. Bass line: B \flat , C, D, E \flat , F.

6 **B** F E \flat /G Dm/F Cm/E \flat B \flat /D

Musical notation for exercise 6, measures 6-10. Treble clef, 4/4 time, key signature of two flats. Chords: F, E \flat /G, Dm/F, Cm/E \flat , B \flat /D. Bass line: F, G, F, E, D.

11 **C** B \flat F/A B \flat **D**

Musical notation for exercise 11, measures 11-15. Treble clef, 4/4 time, key signature of two flats. Chords: B \flat , F/A, B \flat , **D**. Bass line: B \flat , C, D, E, F.

Forever Young

C Trumpet

Measure 1 guitar only

3 2 3 4 5 6 7 8

9 10 11 12 13 14 15 16 17 18 19

Piano

Funkytown

As Recorded by Lipps Inc
arr. Bernice

Energy & Fun ♩ = 124

A B C D

2 4 4 4 4

E F Repeat 3x Optional Solos on Cue G H I To Coda (2nd Time)

19

4 2 2 2 2

J Cm7

31

f

K Cm7

35

f

L F F/C F F F/C F

39

ff

Piano, p. 2

Funkytown

43 F F/C F F F/C F

M 47 Cm7 *D.C. al Coda*

N 51 Cm7 *ff*

O 55

59 C(note-only)

Strings
Violin

Funkytown

As Recorded by Lipps Inc
arr. Bernice

Energy & Fun ♩ = 124
Double in Octaves 8vb

The musical score is written for strings/violin in 4/4 time, double in octaves 8vb. It consists of several systems of music with various rests and dynamics.

System 1: Measures 1-5. Rests of 2, 4, 4, and 4 measures. Chords A, B, C, and D are indicated above the rests. Measure 5 contains chords B dim and A m. Dynamics: *mf*.

System 2: Measures 16-21. Chords G, F, G/D, B dim, A m, G, and C/E are indicated above the notes. Dynamics: *mf*.

System 3: Measures 22-25. Rests of 2, 2, 2, and 2 measures. Chords F, G, H, and I are indicated above the rests. Text: "Repeat 3x Optional Solos on Cue" and "To Coda (2nd Time)".

System 4: Measures 31-37. Rest of 4 measures (J), followed by notes (K). Dynamics: *f*.

System 5: Measures 38-40. Notes (L), rest of 8 measures, notes (M). Dynamics: *f*. Text: "D.C. al Coda".

System 6: Measures 51-54. Rests of 4 and 4 measures (N), followed by notes (O). Dynamics: *fff*. Text: "Coda".

Funkytown

Energy & Fun ♩ = 124

A B C D E

F 23 G H I To Coda (2nd Time) J Cm7

Repeat 3x / Optional Solos on Cue

32 K Cm7

36 L F

41 F ff

46 M Cm7 D.C. al Coda

N Coda Cm7 51

O fff 55

59 C(note-only)

Funkytown

Energy & Fun ♩ = 124

The musical score is written in 4/4 time with a tempo of 124 beats per minute. It consists of ten staves of music, each containing a series of rhythmic patterns (quarter notes with stems) and chord symbols. The chords are labeled with letters in boxes (A, B, C, D, E, F, G, H, I, J) and some are accompanied by dynamic markings like *mf* and *f*. Measure 21 includes a repeat sign and the instruction "Repeat 3x / Optional Solos on Cue". Measure 30 is marked "To Coda (2nd Time)". The score ends with a "simile..." instruction.

Chord symbols and dynamics:

- Measure 1: C
- Measure 5: B
- Measure 9: C
- Measure 13: D, G
- Measure 17: E, G, F, Em, Dm
- Measure 21: F, C (Repeat 3x / Optional Solos on Cue)
- Measure 25: G, F, Em, Dm, H, C, I, Cm7
- Measure 30: J, Cm7

Dynamics: *mf* (measures 1-10), *f* (measures 25-30)

Measure 30: *f* C C G G Bb Bb B B

simile...

Chord Chart, p.2

Funkytown

33 K Cm7

C C G G Bb Bb B B C C G G Bb Bb B C C G G Bb Bb B B

simile...

36

C C G G Bb Bb B C C G G Bb Bb B B C C G G Bb Bb B

L 39

F F/CF F F/CF F F/CF

ff >>> >>> >>> >>> >>> >>>

44 M Cm7

F F/CF C C C G G Bb Bb B B

C C C G G Bb Bb B B

48 *D.C. al Coda*

simile...

C C G G Bb Bb B C C G G Bb Bb B B C C G G Bb Bb B

N \oplus Coda

51 Cm7

C C G G Bb Bb B B C C G G Bb Bb B C C G G Bb Bb B B C C G G Bb Bb B

O *fff*

55 simile...

C C G G Bb Bb B B C C G G Bb Bb B C C G G Bb Bb B B C C G G Bb Bb B

59

C C G G Bb Bb B C

Funkytown

Energy & Fun ♩ = 124

A

optional 8va

mf

B

C

D

Bottom Notes Melody
Top Notes Harmony

off-2

E

Bottom Notes Melody
Top Notes Harmony

off-2

Repeat 3x / Optional Solos on Cue

F

Bottom Notes Melody
Top Notes Harmony

G

H

2

2

I

To Coda (2nd Time)

J

f

Melody C, p. 2

Funkytown

K Violin Synth/
Alt. Section

34

38

41

44

M 47

D.C. al Coda

N **Coda** 51

O 55

59

optional notes on cue

Synth Bass
Bass Guitar
TREBLE CLEF

Funkytown

As Recorded by Lipps Inc
arr. Bernice

Energy & Fun ♩ = 124 *8^{vb}*

1 **C** **A**

mf

5 **B**

9 **C**

13 **D** **G**

17 **E** **G** **F** **Em** **Dm**

21 **C** **F** **C** *Repeat 3x / Optional Solos on Cue*

25 **G** **G** **F** **Em** **Dm** **H** **C**

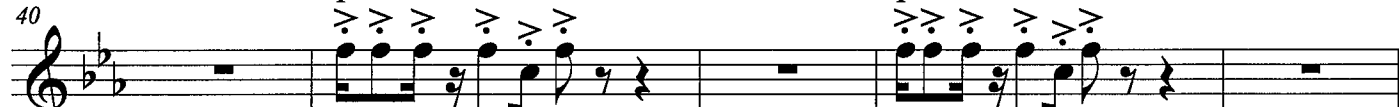
29 **I** **Cm7** *To Coda (2nd Time)* **J** **Cm7**


f **C** **C** **G** **G** **Bb** **Bb** **B** **B** **C** **C** **G** **G** **Bb** **Bb** **B** *simile...*

32 K Cm7

 simile...

36 L F F/C F



40 F F/C F F/C F


45 M Cm7

 C C C G G Bb Bb B B C C G G Bb Bb B


49 *D.C. al Coda*

 simile...

Coda

N Cm7

 C C G G Bb Bb B B C C G G Bb Bb B simile...

O *fff*


59

 C C G G Bb Bb B C

Synth Bass
Bass Guitar
BASS CLEF

Funkytown

As Recorded by Lipps Inc
arr. Bernice

Energy & Fun ♩ = 124

1 C A

5 *mf* B

9 C

13 D G

17 E G F Em Dm

21 F C *Repeat 3x / Optional Solos on Cue*

25 G G F Em Dm H C I Cm7
f C C G G Bb Bb B B

30 *To Coda (2nd Time)* J Cm7
C C G G Bb Bb B simile...

34 K Cm7

simile...

38 L F F/CF F F/CF

ff

43 F F/CF F F/CF

C

M Cm7 *D.C. al Coda*

47

C C G G Bb Bb B B C C G G Bb Bb B simile...

N \oplus Coda Cm7

51

C C G G Bb Bb B B C C G G Bb Bb B simile...

O **fff**

55

59

C C G G Bb Bb B C

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

?

Piano

Piano

Musical score for Piano, measures 1-4. The piece is in 3/4 time and B-flat major. The right hand plays a melody of quarter notes: B-flat, A, G, F, E, D, C, B-flat. The left hand plays a bass line of quarter notes: B-flat, A, G, F, E, D, C, B-flat.

Pno.

Musical score for Piano, measures 5-8. The piece is in 3/4 time and B-flat major. The right hand plays a melody of quarter notes: B-flat, A, G, F, E, D, C, B-flat. The left hand plays a bass line of quarter notes: B-flat, A, G, F, E, D, C, B-flat.

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, featuring a treble clef and a 4/4 time signature. The score consists of seven staves of music with various chords and melodic lines. The chords are: F, D-7, G-7, C7, Fmaj7, D-7, G-7, C7, A-7, D-7, G-7, C7, F, D-7, G-7, C7, 2. F, G-7, C7, Fmaj7, C-7, F7, Bbmaj7, A7, D7, G7, C7, F7, Bb7, A7, Bbmaj7, A7, D7, G7, C7, F7, Bb7, C7, F, D-7, G-7, C7, Fmaj7, D-7, G-7, C7, A-7, D-7, G-7, C7, A7#5, D7, G-7, C7, F, (D-7, G-7, C7).

Holding Out For A Hero

SPONSOR SONG

arr. Bernice

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

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

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

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

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

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

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

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

Horn Lick 2 C
C B A G G A A

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

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

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

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

Piano
Optional Syncopated Rhythm on Cue

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

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

5

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

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

HL. 1 C
HL. 1 B \flat
HL. 1 Eb
HL. 1 (B.C.)

HL. 2 C
HL. 2 B \flat
HL. 2 Eb
HL. 2 (B.C.)

Bass

Piano

F C G

I Just Died In Your Arms Tonight

SPONSOR SONG

arr. Bernice

CHOIR SYNTH

With Passion ♩ = 112

C m F sus4 F m F sus2 B^b sus2 B^b G m/B^b G m

A 5 C m F sus4 F m F sus2 B^b sus2 B^b G m/B^b G m

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

B 9 C m F sus4 F m F sus2 B^b sus2 B^b G m/B^b G m

13 C m F sus4 F m F sus2 B^b sus2 B^b G m/B^b G m

17 1. C m F sus4 F m F sus2 B^b sus2 B^b G m/B^b G m 2. C m 4 Tweets

C 22 Horn Sway ♩ = 136 C m F sus4 F m F sus2 B^b sus2 B^b G m/B^b G m

D 26 Repeat 4x C m F sus4 F m F sus2 B^b sus2 B^b G m/B^b G m

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

I Just Died In Your Arms Tonight

Solos

E
30 Cm F sus4 F m F sus2 B^b sus2 B^b G m/B^b G m

F
34 Cm F sus4 F m F sus2 B^b sus2 B^b G m/B^b G m

38 Cm F sus4 F m F sus2 B^b sus2 B^b G m/B^b G m **G** Horn Statues / Drum Solo Cm

43 F sus4 B^b sus2 G m/B^b **H** Cm F sus4 F m F sus2

48 B^b sus2 B^b G m/B^b G m Cm F sus4 F m F sus2

52 B^b sus2 B^b 1. G m/B^b G m 2. G m/B^b G m Cm

I Just Died In Your Arms Tonight

SPONSOR SONG

arr. Bernice

PIANO (Bass Clef)

With Passion ♩ = 112

A **B** *Repeat 4x (Play-Sing-Sing-Play)* **C** 4 Tweets **C** Horn Sway ♩ = 136

23

C _____ Bb _____ G _____ C _____ C _____ Bb _____

29

E Solos

G _____ C _____ C _____ Bb _____ G _____

34

F

C _____ C _____ Bb _____ G _____ C _____ C _____

40

G Horn Statues / Drum Solo

Bb _____ G _____ C _____ C _____ Bb _____ G _____

46

H

C _____ C _____ Bb _____ G _____ C _____

51

1. 2.

C _____ Bb _____ G _____ G _____ C

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

I Just Died In Your Arms Tonight

SPONSOR SONG

arr. Bernice

Strings (TREBLE CLEF)

With Passion ♩ = 112

A

3

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

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

8

D C Bb C Bb G C Bb

16

1.

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

4 Tweets **C** Horn Sway ♩ = 136 **D** Repeat 4x

21

2.

C C Bb G C Bb

E Solos

29

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

F

34

C Bb G C Bb G

G Horn Statues / Drum Solo **H**

42

C C Bb G C

48

1. 2.

Bb G C Bb G G C

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

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

I Just Died In Your Arms Tonight

SPONSOR SONG

arr. Bernice

Strings (BASS CLEF)

With Passion ♩ = 112

3 A

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

Detailed description: Musical staff in bass clef, 4/4 time. Measure 3 has a fermata over a whole note G. Measure 4 has a triplet of eighth notes G, C, D. Measures 5-7 contain eighth notes: D, Eb, F, Eb, D, C, Bb, C, D, Eb.

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

D C Bb C Bb G C Bb

Detailed description: Musical staff in bass clef, 4/4 time. Measure 8 has a fermata over a whole note D. Measure 9 has a fermata over a whole note C. Measures 10-15 contain whole notes: Bb, C, Bb, G, C, Bb.

16 1.

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

Detailed description: Musical staff in bass clef, 4/4 time. Measures 16-20 contain eighth notes: G, C, D, Eb, F, Eb, D, C, Bb, C, D, Eb, D, C, Bb.

21 2. 4 Tweets C Horn Sway ♩ = 136 D Repeat 4x

C C Bb G C Bb

Detailed description: Musical staff in bass clef, 4/4 time. Measure 21 has a fermata over a whole note C. Measure 22 has a fermata over a whole note C. Measure 23 has a fermata over a whole note Bb. Measure 24 has a fermata over a whole note G. Measure 25 has a fermata over a whole note C. Measure 26 has a fermata over a whole note Bb. Measures 27-28 are repeat signs.

29 E Solos

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

Detailed description: Musical staff in bass clef, 4/4 time. Measure 29 has a fermata over a whole note G. Measures 30-33 contain eighth notes: C, D, Eb, F, Eb, D, C, Bb, C, D, Eb, D, C, Bb.

F 34

C Bb G C Bb G

Detailed description: Musical staff in bass clef, 4/4 time. Measures 34-39 contain whole notes: C, Bb, G, C, Bb, G.

G 42 Horn Statues / Drum Solo H

C C Bb G C

Detailed description: Musical staff in bass clef, 4/4 time. Measures 42-47 contain eighth notes: C, C, Bb, G, C.

48 1. 2.

Bb G C Bb G G C

Detailed description: Musical staff in bass clef, 4/4 time. Measure 48 has a fermata over a whole note Bb. Measure 49 has a fermata over a whole note G. Measure 50 has a fermata over a whole note C. Measure 51 has a fermata over a whole note Bb. Measure 52 has a fermata over a whole note G. Measure 53 has a fermata over a whole note G. Measure 54 has a fermata over a whole note C.

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

Rhythm

IT DON'T MEAN A THING

(If It Ain't Got That Swing)

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

MODERATELY FAST

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

Chord symbols for the guitar part:

- Measures 1-2: *f* C7
- Measures 3-4: Ebm6
- Measures 5-6: Bb, Gm
- Measures 7-8: C7, F7sus, Bb, (C7), (F7), (Bb), (D7)
- Measures 9-10: Gm
- Measures 11-12: Eb7, D7, Gm

It Don't Mean A Thing - Rhythm

To Coda  1.

Musical notation for measures 13-16. Measure 13: Treble clef, C7 chord. Measure 14: Treble clef, C7+5 and C7 chords. Measure 15: Treble clef, Ebm6 chord. Measure 16: Treble clef, Bb and F# chords. Bass clef accompaniment is present in all measures.

Musical notation for measures 17-20. Measure 17: Treble clef, Bb chord. Measure 18: Treble clef, Eb0 and Bb7 chords. Measure 19: Treble clef, Bb7 chord. Measure 20: Treble clef, Eb chord. Bass clef accompaniment is present in all measures.

Musical notation for measures 21-23. Measure 21: Treble clef, Eb0 chord. Measure 22: Treble clef, C7 and C0 chords. Measure 23: Treble clef, C7 chord. Bass clef accompaniment is present in all measures.

Musical notation for measures 24-25. Measure 24: Treble clef, F7 and G7 chords. Measure 25: Treble clef, D7 chord. Bass clef accompaniment is present in both measures. Measure 25 is labeled as a fill.

D.S. al Coda

CODA

Musical notation for the Coda section, measure 26. Treble clef, Bb chord. Bass clef accompaniment is present.

It Is Well

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

Piano

With Expression

Melody

Bass

Chords

mf *espress.*

Bb F Bb G

mp

Melody

Bass

Chords

C F Bb Eb Cm F

mp

Melody

Bass

Chords

Bb Fsus4 F Bb F

mp

Piano, p. 2

It Is Well

19

19

mp f

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

mf

25

25

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

32

32

Cm C7 F Gm7 F Bb Eb Bb F Bb

38

38

F Bb Eb Fsus4 F Bb

C Instruments - Treble Clef

It Is Well

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

With Expression

Stagger Breathe *mf mp mf f*

S. phrasing for solo only

Musical score for the first system (measures 1-7). It features four staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature has two flats (B-flat and E-flat) and the time signature is 4/4. The Soprano part has a melodic line with a slur over measures 1-7 and a 'legato' marking. The other parts provide harmonic support with similar slurs and 'legato' markings.

Musical score for the second system (measures 8-14). It features four staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano part continues the melodic line with a slur over measures 8-14. The other parts continue their harmonic support.

Lower notes for solo only

Musical score for the third system (measures 15-21). It features four staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano part has a melodic line with a slur over measures 15-21 and a 'legato' marking. The other parts provide harmonic support with similar slurs and 'legato' markings.

C Instruments - Low

It Is Well

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

With Expression

Stagger Breathe *mf mp mf f*

S. phrasing for solo only

Musical score for C Instruments - Low, measures 1-7. The score includes vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B), and piano accompaniment. The piano part is marked "legato" in three places. The vocal parts are marked with dynamics: *mf*, *mp*, *mf*, and *f*. The tempo is 4/4.

Musical score for C Instruments - Low, measures 8-14. The score includes vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B), and piano accompaniment. The tempo is 4/4.

Musical score for C Instruments - Low, measures 15-21. The score includes vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B), and piano accompaniment. The piano part is marked "Lower notes for solo only". The tempo is 4/4.

La Vida Es Un Carnival

As Recorded By Celia Cruz

Victor Daniel

arr. Bernice

Piano

Fast - With Energy

Gm7 b13

Musical staff with chords and dynamics. Chords: Gm7 b13, Cm, Ab. Dynamics: *f*. Includes a fermata over the first measure.

A Cm Ab *f*

Musical staff A with chords Cm and Ab, and dynamic *f*. Includes a repeat sign.

B *mf* Cm6 **C** Cm Ab

Musical staff B with chords Cm6, Cm, and Ab, and dynamic *mf*. Includes a repeat sign.

D Repeat 4x G7 Cm Ab

Musical staff D with chords G7, Cm, and Ab. Includes a repeat sign and the instruction "Repeat 4x".

E G7 Cm Ab

Go To Measure 5

Musical staff E with chords G7, Cm, and Ab. Includes a repeat sign and the instruction "Go To Measure 5".

F Gm7 b13

Musical staff F with chord Gm7 b13. Includes a fermata over the first measure.

G Cm *mp* *f* G7 Cm

Musical staff G with chords Cm, G7, and Cm, and dynamics *mp* and *f*.

H Cm G7 Cm

Musical staff H with chords Cm, G7, and Cm.

H Cm G7 Cm *mf*

Musical staff H with chords Cm, G7, and Cm, and dynamic *mf*. Includes a repeat sign.

Piano, p. 2

La Vida Es Un Carnival

55 Cm G7 Cm

Musical staff 55-58: Treble clef, key signature of two flats (B-flat and E-flat). The staff contains a sequence of chords: Cm, G7, Cm. The notes are: 55 (F4), 56 (G4), 57 (A4), 58 (Bb4).

I 59 Cm G7 Cm

f

Musical staff 59-62: Treble clef, key signature of two flats. The staff contains a sequence of chords: Cm, G7, Cm. The notes are: 59 (F4), 60 (G4), 61 (A4), 62 (Bb4). The dynamic marking *f* is placed below the staff.

J 63 Cm G7 Cm

Musical staff 63-66: Treble clef, key signature of two flats. The staff contains a sequence of chords: Cm, G7, Cm. The notes are: 63 (F4), 64 (G4), 65 (A4), 66 (Bb4).

K Open For Solos 67 Cm G7 Cm

Musical staff 67-70: Treble clef, key signature of two flats. The staff contains a sequence of chords: Cm, G7, Cm. The notes are: 67 (F4), 68 (G4), 69 (A4), 70 (Bb4).

71 G7 Cm

1.

Musical staff 71-74: Treble clef, key signature of two flats. The staff contains a sequence of chords: G7, Cm. The notes are: 71 (F4), 72 (G4), 73 (A4), 74 (Bb4). A first ending bracket labeled "1." spans measures 73 and 74.

75 2.G7 Cm G7 Cm

L Repeat 4x

Musical staff 75-78: Treble clef, key signature of two flats. The staff contains a sequence of chords: 2.G7, Cm, G7, Cm. The notes are: 75 (F4), 76 (G4), 77 (A4), 78 (Bb4). A second ending bracket labeled "2.G7" spans measures 75 and 76. A box labeled "L" is placed above measure 77. The instruction "Repeat 4x" is placed above the staff.

79 Cm

M

ff

Musical staff 79-83: Treble clef, key signature of two flats. The staff contains a sequence of chords: Cm. The notes are: 79 (F4), 80 (G4), 81 (A4), 82 (Bb4), 83 (F4). A box labeled "M" is placed above measure 80. The dynamic marking *ff* is placed below the staff.

84 Cm Ab

N

Musical staff 84-87: Treble clef, key signature of two flats. The staff contains a sequence of chords: Cm, Ab. The notes are: 84 (F4), 85 (G4), 86 (A4), 87 (Bb4). A box labeled "N" is placed above measure 84.

92 N.C. Cm

mf

fff

Musical staff 92-95: Treble clef, key signature of two flats. The staff contains a sequence of chords: N.C., Cm. The notes are: 92 (F4), 93 (G4), 94 (A4), 95 (Bb4). The dynamic marking *mf* is placed above measure 92. The dynamic marking *fff* is placed below measure 93.

La Vida Es Un Carnival

Chord Chart

As Recorded By Celia Cruz

Victor Daniel
arr. Bernice

Fast - With Energy

Gm7 b13

A Cm

f *mf*

Ab

B Cm6 C Cm *mf*

Ab G7

D Repeat 4x Cm

Ab G7 E Go To Measure 5 Cm

Ab

F Gm7 b13

G
Cm

La Vida Es Un Carnival

G7

Cm

mp

G7

Cm

H
Cm

G7

mf

Cm

G7

Cm

I
Cm

f

G7

Cm

J
Cm

G7

K **Open For Solos**
Cm G7

Cm

Cm

G7

1.

Cm

2.

G7 Cm

L **Repeat 4x**
Cm

G7

Cm

M
Gm7 b13

ff

N
Cm

Ab

O
N.C. Cm

fff

La Vida Es Un Carnival

Bass Line (Treble Clef / C)

As Recorded By Celia Cruz

Victor Daniel
arr. Bernice

Fast - With Energy

The musical score is written in treble clef with a key signature of two flats (Bb and Eb) and a common time signature (C). It consists of ten staves of music. The first staff begins with a **Gm7 b13** chord and a dynamic marking of **f**. The second staff starts at measure 5 with a **Cm** chord and a dynamic marking of **mf**. The third staff starts at measure 10 and includes a **B** section with a **Cm6** chord. The fourth staff starts at measure 15 and includes a **C** section with a **Cm** chord. The fifth staff starts at measure 20 and includes a **D** section labeled "Repeat 4x" with a **Cm** chord and a **G7** chord. The sixth staff starts at measure 25 and includes **Ab** and **G7** chords. The seventh staff starts at measure 30 and includes a **E** section labeled "Go To Measure 5" with a **Cm** chord. The eighth staff starts at measure 35 and includes **Ab** and **F** sections with **Gm7 b13** and **Gm7 b13** chords. The ninth staff starts at measure 40 and includes a **G** section with a **Cm** chord and a **G7** chord. The piece concludes with a dynamic marking of **mp**.

45 Cm G7 Cm

Musical staff 45-50: Treble clef, key signature of two flats. Chords Cm and G7 are indicated above the staff. The melody consists of eighth and quarter notes.

H 51 Cm G7 Cm G7

mf

Musical staff 51-56: Treble clef, key signature of two flats. Chords Cm and G7 are indicated above the staff. A box labeled 'H' is at the start. The melody continues with eighth and quarter notes. Dynamic marking *mf* is below the staff.

57 Cm I Cm G7 Cm

f

Musical staff 57-62: Treble clef, key signature of two flats. Chords Cm and G7 are indicated above the staff. A box labeled 'I' is above the staff. The melody continues with eighth and quarter notes. Dynamic marking *f* is below the staff.

J 63 Cm G7 Cm K Open For Solos Cm G7

Musical staff 63-68: Treble clef, key signature of two flats. Chords Cm and G7 are indicated above the staff. A box labeled 'J' is at the start, and a box labeled 'K Open For Solos' is above the staff. The melody continues with eighth and quarter notes.

69 Cm G7 1. Cm

Musical staff 69-74: Treble clef, key signature of two flats. Chords Cm and G7 are indicated above the staff. A first ending bracket labeled '1.' is above the staff. The melody continues with eighth and quarter notes.

75 2G7 Cm L Repeat 4x Cm G7 Cm

Musical staff 75-80: Treble clef, key signature of two flats. Chords Cm and G7 are indicated above the staff. A box labeled 'L Repeat 4x' is above the staff. A bracket labeled '2G7' is above the first measure. The melody continues with eighth and quarter notes.

M 81 Gm7 b13 N Cm

ff

Musical staff 81-85: Treble clef, key signature of two flats. Chords Gm7 b13 and Cm are indicated above the staff. A box labeled 'M' is at the start, and a box labeled 'N' is above the staff. The melody features eighth notes with accents. Dynamic marking *ff* is below the staff.

86 Ab

Musical staff 86-90: Treble clef, key signature of two flats. Chord Ab is indicated above the staff. The melody continues with eighth and quarter notes.

91 O N.C. Cm

fff

Musical staff 91-95: Treble clef, key signature of two flats. Chords Cm and N.C. are indicated above the staff. A box labeled 'O' is above the staff. The melody continues with eighth and quarter notes. Dynamic marking *fff* is below the staff.

La Vida Es Un Carnival

Bass Guitar (Bass Line)

As Recorded By Celia Cruz

Victor Daniel
arr. Bernice

Fast - With Energy

The sheet music is written in bass clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. It consists of seven staves of music. The first staff begins with a **Gm7 b13** chord and a dynamic marking of **f**. It features a rhythmic pattern of eighth notes with accents. A first ending bracket labeled **A** leads to a **Cm** chord and a dynamic marking of **mf**. The second staff continues with a melodic line of quarter notes, with an **Ab** chord above the final measure. The third staff contains two first ending brackets: **B Cm6** and **C Cm**, with a **mf** dynamic marking. The fourth staff continues the melodic line, with **Ab** and **G7** chords above. The fifth staff features a first ending bracket labeled **D Repeat 4x Cm**. The sixth staff includes **Ab**, **G7**, and **Cm** chords, with a **Go To Measure 5** instruction. The seventh staff concludes with a **Gm7 b13** chord and a **f** dynamic marking.

G

La Vida Es Un Carnival

Bass Guitar (Bass Line), p. 2

Cm

G7

Cm

mp

H

mf

I

f

J

K Open For Solos

L Repeat 4x

M

ff

N

O

fff

La Vida Es Un Carnival

Flute / Violin

As Recorded By Celia Cruz

Victor Daniel
arr. Bernice

Fast - With Energy

A

f *mf*

B C *mf*

D Repeat 4x

E

Go To Measure 5

F

f

G

mp

48 H

mf

Detailed description: Musical staff 48-53. Starts with a measure rest, followed by eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. A repeat sign follows. The second ending consists of quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5.

54 I

f

Detailed description: Musical staff 54-59. Starts with a measure rest, followed by quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5. A repeat sign follows. The second ending consists of eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5.

60 J

Detailed description: Musical staff 60-64. Starts with eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. A repeat sign follows. The second ending consists of eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5.

65 K **Open For Solos**
Cm G7 *Fuera!* Cm *Fuera!*

Detailed description: Musical staff 65-70. Starts with a sixteenth-note scale: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6. A repeat sign follows. The second ending consists of quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5.

71 L **Repeat 4x**
G7 *Fuera!* 1. Cm *Fuera!* 2. bass

mf *f*

Detailed description: Musical staff 71-77. Starts with a measure rest, followed by quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5. A repeat sign follows. The first ending consists of quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5. The second ending consists of eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5.

78 M

treble bass treble *ff*

Detailed description: Musical staff 78-82. Starts with eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. A repeat sign follows. The second ending consists of eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5.

83 N

Detailed description: Musical staff 83-87. Starts with eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. A repeat sign follows. The second ending consists of eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5.

88

Detailed description: Musical staff 88-92. Starts with eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. A repeat sign follows. The second ending consists of eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5.

93 O

fff

Detailed description: Musical staff 93-98. Starts with eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. A repeat sign follows. The second ending consists of eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5.

La Vida Es Un Carnival

Mallets

As Recorded By Celia Cruz

Victor Daniel

arr. Bernice

Fast - With Energy

A Quarter note
2nd time only

Musical staff 1: Treble clef, key signature of two flats, 2/4 time signature. The staff contains a series of eighth notes with accents, starting with a quarter rest. The dynamic marking *f* is placed below the staff.

Musical staff 2: Treble clef, key signature of two flats, 2/4 time signature. The staff contains a series of eighth notes with accents, starting with a quarter rest. The dynamic marking *mf* is placed below the staff. A fermata is placed over the final measure, with a '2' above it.

Musical staff 3: Treble clef, key signature of two flats, 2/4 time signature. The staff contains a series of eighth notes with accents, starting with a quarter rest. The dynamic marking *mf* is placed below the staff. A fermata is placed over the final measure, with a '2' above it. A box labeled 'B' is at the start and 'C' is above the staff. The text '2nd time only' is written above the staff.

Musical staff 4: Treble clef, key signature of two flats, 2/4 time signature. The staff contains a series of eighth notes with accents, starting with a quarter rest. The dynamic marking *mf* is placed below the staff. A fermata is placed over the final measure, with a '2' above it. A box labeled 'D' is above the staff with the text 'Repeat 4x'.

Musical staff 5: Treble clef, key signature of two flats, 2/4 time signature. The staff contains a series of eighth notes with accents, starting with a quarter rest. The dynamic marking *mf* is placed below the staff. A fermata is placed over the final measure, with a '2' above it. The text 'Go To Measure 5' is written above the staff.

Musical staff 6: Treble clef, key signature of two flats, 2/4 time signature. The staff contains a series of eighth notes with accents, starting with a quarter rest. The dynamic marking *mf* is placed below the staff. A fermata is placed over the final measure, with a '2' above it. A box labeled 'E' is at the start with the text 'Quarter note 2nd time only'.

Musical staff 7: Treble clef, key signature of two flats, 2/4 time signature. The staff contains a series of eighth notes with accents, starting with a quarter rest. The dynamic marking *f* is placed below the staff. A box labeled 'F' is above the staff.

Musical staff 8: Treble clef, key signature of two flats, 2/4 time signature. The staff contains a series of eighth notes with accents, starting with a quarter rest. The dynamic marking *mf* is placed below the staff. A fermata is placed over the final measure, with a '2' above it. A box labeled 'G' is at the start with the number '8' above it, and a box labeled 'H' is above the staff.

I

Musical staff I: Treble clef, key signature of two flats, 4/4 time. The staff contains a melodic line with a repeat sign and a dynamic marking of *f* (forte).

J

Musical staff J: Treble clef, key signature of two flats, 4/4 time. The staff contains a melodic line with a repeat sign and a dynamic marking of *f* (forte).

K Open For Solos

Musical staff K: Treble clef, key signature of two flats, 4/4 time. The staff contains a series of rests. Above the staff are the following instructions: Cm G7 Fuera! Cm Fuera! G7 Fuera! 1. Cm Fuera!.

L Repeat 4x

Musical staff L: Treble clef, key signature of two flats, 4/4 time. The staff contains a melodic line with a repeat sign and a dynamic marking of *mf* (mezzo-forte). Above the staff are the instructions: 2. bass, treble, bass.

M

Musical staff M: Treble clef, key signature of two flats, 4/4 time. The staff contains a series of chords with a dynamic marking of *ff* (fortissimo).

N Quarter note 2nd time only

Musical staff N: Treble clef, key signature of two flats, 4/4 time. The staff contains a melodic line with a dynamic marking of *f* (forte) and a second ending bracket labeled 2.

O

Musical staff O: Treble clef, key signature of two flats, 4/4 time. The staff contains a melodic line with a dynamic marking of *fff* (fortississimo).

Guitar

La Vida Es Un Carnival

As Recorded By Celia Cruz

Victor Daniel

arr. Bernice

Fast - With Energy

Gm7 b13

f

A

mf Cm Ab

B Cm6

C

mf Cm Ab

D Repeat 4x Cm

Ab G7 Go To Measure 5

E

Cm Ab

F

f Gm7 b13

G

mp Cm G7 Cm

Guitar, p. 2

La Vida Es Un Carnaval

47 G7 Cm H Cm G7
mf

53 Cm G7 Cm

I 59 Cm G7 Cm J Cm
f

64 G7 Cm K Open For Solos Cm G7

70 Cm G7 1. Cm 2. G7 Cm

L Repeat 4x bass G7 treble bass Cm treble M Gm7 b13
f ff

82 N Cm

87 Ab

O 92 N.C. Cm
fff

LARGO

From NEW WORLD SYMPHONY

TUBA

ANTONIN DVORÁK
Arranged by JOHNNIE VINSON

Largo

9
mp Gb E Gb Eb B Ab *f* Eb

17
p Eb Eb Eb G Ab Bb Eb

25
mp Ab Ab

35
p Bb Eb D C Bb *f* Eb

43
p Ab Eb

47
rit. *mp* *a tempo* Eb Eb D C Bb

57
f Ab Eb Db Eb C

rit. Ab F *f* Eb Eb

LARGO

From NEW WORLD SYMPHONY

BELLS

ANTONIN DVORÁK
Arranged by JOHNNIE VINSON

Staff 1: *Largo* 8 9 8 17 (No rolls) *mp*
C Eb Eb D Bb C C Eb D Bb

Staff 2:
C C Eb Eb D Bb C C Eb D Bb C

Staff 3: 25 10 35 *p*
G Bb Bb Ab F G Eb G F D Eb

Staff 4: 43 3 *rit.*
G Bb Bb Ab F G Eb G F D Eb

Staff 5: 47 4 *a tempo* *mp* *f* *mp*
G Bb Bb Eb F G F Eb F C Eb

Staff 6: 2 57 7 *p* *rit.*
Eb

MOVE THE JOY

arr. Bernice

A **B**

Flute

Clarinet in B \flat

Bass Clarinet

Alto Sax.

Tenor Sax.

Baritone Sax.

Trumpet in B \flat 1

Trombone

Baritone (T.C.)

Tuba

Timpani

Mallets 1

Snare

Bass Drum 1

Bass Drum 2

Suspended Cymbal

Synthesizer 1

2nd Time Only

f

mp

mf

Synthesizer

Winter Fest

Traditional / Arr. Bernice

Gloria In Excelsis Deo

♩ = 82

Majestically

Musical notation for measures 1-5. The piece is in 4/4 time with a key signature of two flats (B-flat and E-flat). The music is marked *f* (forte). The melody is in the right hand, and the bass line is in the left hand. The piece ends with a double bar line and repeat signs.

Musical notation for measures 6-14. Measure 6 is marked with a box containing the number 6. A tempo change is indicated by a box containing 120. Measures 10 and 14 are also marked with boxes containing their respective numbers. The music is marked *mf* (mezzo-forte). The melody is in the right hand, and the bass line is in the left hand.

Musical notation for measures 15-17. Measure 15 is marked with a box containing the number 15. Measure 18 is marked with a box containing the number 18. The music is marked *f* (forte). The melody is in the right hand, and the bass line is in the left hand.

Musical notation for measures 21-25. Measure 21 is marked with a box containing the number 21. Measure 22 is marked with a box containing the number 22. The melody is in the right hand, and the bass line is in the left hand.

Musical notation for measures 26-30. Measure 26 is marked with a box containing the number 26. Measure 28 is marked with a box containing the number 28 and the text "Ode To Joy". Above the staff, the notes B-flat, B-flat, F, B-flat, and F are written with horizontal lines. The music is marked *mp* (mezzo-piano). The melody is in the right hand, and the bass line is in the left hand.

2 ³² 32 Synthesizer 36 F A, C, F

p

³⁸ 40 Bb F Bb F

⁴⁴ 44 F Bb F Bb 48

⁵⁰ 52 Eb Bb/F F/C F

⁵⁶ 56 Bb Bb Bb Bb Bb Bb

My Way

And now the end is near,
And so I face the final curtain,
My friends I'll say it clear,
I'll state my case of which I'm certain,
I've lived a life that's full,
I traveled each and every highway,
And more much more than this,
I did it my way...

Piano
(STRINGS)

My Way

Don Costa
trans. Jerannchris Rivera-Heredia

The musical score is written in bass clef, 2/4 time, and B-flat major. It consists of four staves of music. The first staff begins with a whole rest followed by a quarter rest, then a half note B-flat, a half note E-flat, a whole note G, a whole note C, and a whole note F. The second staff starts at measure 8 with a half note B-flat, a half note E-flat, a half note E-flat, a half note B-flat, a half note E-flat, a half note A-flat, a half note D-flat, and a half note B-flat. The third staff starts at measure 15 with a half note B-flat, a half note B-flat, a half note E-flat, a triplet of B-flat, B-flat, and A, a half note A-flat, a triplet of E-flat, E-flat, and E-flat, a half note A-flat, a half note D-flat, and a half note G-flat. The fourth staff starts at measure 22 with a half note E-flat, a half note E-flat, a half note E-flat, a triplet of E-flat, E-flat, and E-flat, a half note E, and a half note A-flat. Dynamics include *p*, *f*, and *fp*. Articulations include accents and slurs. Section markers 'A' and 'B' are present.

Rhythm

OVER THE RAINBOW

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

(SLOWLY)

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Over The Rainbow - Rhythm

Musical notation for measures 11-13. Measure 11: Treble clef, Fm7, Bb7. Measure 12: Eb6. Measure 13: Fm7, A°, Bb7. Bass clef accompaniment is present in all measures.

Musical notation for measures 14-16. Measure 14: Eb, Eb6, Eb. Measure 15: C°. Measure 16: Fm6, C°. Bass clef accompaniment is present in all measures.

Musical notation for measure 17. Treble clef, D.C. al Coda. Chords: Fm7, Bb7, Bb9. Dynamics: ff. Bass clef accompaniment is present.

Musical notation for measures 18-19. Measure 18: Eb, mf. Measure 19: ritard., Fm7. Bass clef accompaniment is present. A Coda symbol is at the start of measure 18.

Musical notation for measures 20-22. Measure 20: Bb7, E7. Measure 21: Eb, Fm7/Bb, Bb7. Measure 22: Ebmaj7. Bass clef accompaniment is present. A Coda symbol is at the end of measure 22.

OVER THE RAINBOW

Words and Music by
E.Y. HARBURG and HAROLD ARLEN
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Rainbow - C

Musical notation for measures 11, 12, and 13. Measure 11 features a treble clef with a series of eighth notes and a sharp sign. Measure 12 continues with a similar melodic line. Measure 13 includes a dynamic marking of *f* and a sharp sign.

Musical notation for measures 14, 15, and 16. Measure 14 shows a treble clef with a series of eighth notes. Measure 15 includes a sharp sign and a dynamic marking of *f*. Measure 16 features a sharp sign and a dynamic marking of *f*.

Musical notation for measure 17, marked *ff*. It includes the instruction "D.C. al Coda" and a sharp sign.

CODA

Musical notation for measures 18 and 19. Measure 18 includes a dynamic marking of *mf*. Measure 19 includes a dynamic marking of *mf* and the instruction "ritard."

Musical notation for measures 20, 21, and 22. Measure 20 includes a dynamic marking of *ff*. Measure 21 includes a dynamic marking of *ff*. Measure 22 includes a dynamic marking of *ff* and the instruction "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)

For keyboard

2

Two Ceremonial Marches

1. Processional

Flute

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

YBS 54

Maestoso

F Eb F Bb Ab

Ab Ab Ab Ab rit. Bb Bb C C

7

D (Bb-F-Bb) Bb A Bb C G F Eb

Andante

mf

14

D Eb F C D Eb F G C F Bb

B

22

Bb A G F G A Bb A Bb C G F

C

29

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

D

37

Eb Eb D C >D A Ab G A Bb C

div. unis.

f mf

43

F Bb 1. Bb Eb D C Bb F F F G A

div. unis.

49

Bb Eb D C Bb Bb Bb Bb C D (Bb-F-Bb)

2. rit. div. unis.

f

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Two Ceremonial Marches

Tuba

1. Processional

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

YBS 54

Maestoso

f

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

7

Bb F Bb Bb C D D

A *Andante*

mf

13

Eb F G F Bb Bb A

*simile **B***

20

D G C F C F Bb C

C

27

D D G F Eb F Bb

simile **D**

34

Bb A D G F Bb Bb

f

41

Eb C D G C F Bb

E *mf* I.

48

C F C C F F Bb Bb Bb Bb F Bb

f **2. rit.**

Santa Claus Is Comin' To Town

Synthesizer

Coots & Gillespie
arr. Bernice

Moderate Swing



mf B \flat E \flat B \flat B \flat 7 E \flat E \flat m

mf B \flat Gm Cm7 F7 B \flat B \flat E \flat

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

B \flat 7 E \flat B \flat 7 E \flat C7 F7 F \sharp dim

24

Gm C7 F7 F aug B \flat E \flat B \flat B \flat 7

C

29

To Coda

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

D

D.S. al Coda

E

f

36

Cm7 F7 B \flat

E

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

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

To Coda

D

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 

Piano

Simple Gifts

from *Appalachian Spring*

Traditional
Aaron Copland (1900-1990)

♩ = 72

mp

f

$E\flat$ Gm Fm $B\flat7$ $E\flat$ $A\flat$ $E\flat$

Mallets

Simple Gifts

from *Appalachian Spring*

Traditional
Aaron Copland (1900-1990)

♩ = 72

mp

f

Sponsor Song 2017 - Melody

C INSTRUMENTS (TREBLE)



B-FLAT INSTRUMENTS (HIGH)



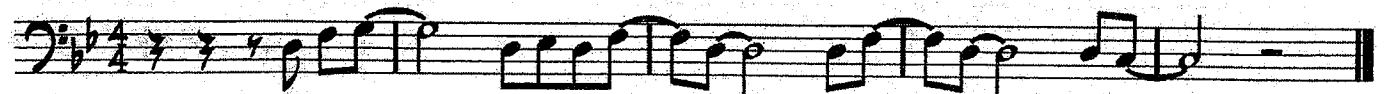
B-FLAT INSTRUMENTS (LOW)



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.

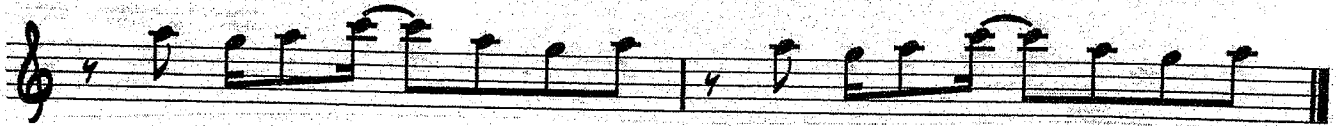
Sponsor Song 2017 - Horn Lick

C INSTRUMENTS (TREBLE)



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

B-FLAT INSTRUMENTS (HIGH)



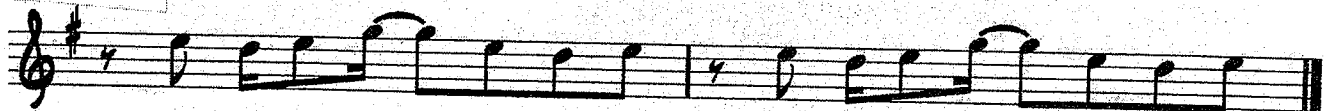
A G A C A G A A G A C A G A

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

Piano/Keyboard
(Optional)

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

11

19

mp

27

f

THE STAR SPANGLED BANNER

Tuba

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

11

19

27

7

The musical score is written for Tuba in bass clef, 3/4 time, and B-flat major. It consists of six staves of music. The first staff begins with a triplet of eighth notes, marked with a box containing the number '3'. The second staff contains a measure marked with a box containing the number '11'. The third staff features a measure marked with a box containing the number '19' and a fermata with a '7' above it. The fourth staff has a measure marked with a box containing the number '27'. The fifth staff has a measure marked with a box containing the number '27' and a fermata with a '7' above it. The sixth staff concludes the piece with a double bar line. Dynamics include 'f' (forte) and 'Majestic'.

THE STAR SPANGLED BANNER

Bells

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

11

19

27

f

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

Traditional Irish
arr. Bernice

The musical score is written in treble clef with a key signature of two sharps (D major) and a 6/8 time signature. It consists of four staves of music. The first staff begins with a common time signature 'C' and contains a repeat sign. The second staff starts at measure 5 and includes a first ending bracket. The third staff starts at measure 10 and includes a second ending bracket. The fourth staff starts at measure 15 and includes two first and second ending brackets. Chords are indicated above the notes: Em, D, Em, D, Em, Bm, Em, D, Em, Em.

Piano

-Kalimba Synth

-Ocarina Synth

-Dance Synth

Kalimba or Ocarina

Symphony

As Recorded by Clean Bandit

arr. Bernice

Expressive ♩ = 124

Chords: Eb/Bb Eb Ab Eb Cm Gm Gm Ab

mp 8va

A
5

Chords: Eb/Bb Eb Ab Eb Cm Gm Gm Ab

8va

B
9

Chords: Eb/Bb Eb Ab Eb Cm Gm Gm Ab

8va

C
13

Chords: Eb/Bb Eb Ab Eb Cm Gm Gm Ab

8va

D
17

Chords: Eb/Bb Eb Ab Eb Cm Gm Gm Ab

8va 8vb

Symphony

E
21 *mf* *mf*
A^b Cm/G Cm Gm A^b Cm/G

F
25 *f*
A^b Cm/G Cm B^b G A^b B^b
8^{vb} *f* *f*

H
30 Cm Gm E^b/G A^b A^b B^b

I optional block chords
34 Cm Gm E^b/G A^b A^b
ff *ff*

38 Cm Gm A^b
1.
ff

Symphony

Piano, p. 3

41 2. J K

Ab Cm Gm Gm Ab Eb/Bb Eb Ab

gva *mp*

45 L

Eb Cm Gm Gm Ab Eb/Bb Eb Ab Eb

gva *mp*

50 M

Cm Gm Gm Ab Cm Eb/G Ab Eb Bb/D

gva *gvb* *mf*

54 N

Cm Eb/G Ab Cm Eb/G Ab

mf

57 O

Eb Bb/D Cm Gm Gm Ab Ab Cm/G

gva *gvb* *mf*

Symphony

P

Piano, p. 4

61 Cm Gm A^b Cm/G A^b Cm/G

65 Cm B^b A^b B^b Cm

Q

f

70 Cm Gm A^b Cm/G A^b B^b Cm

R

74 Cm Gm A^b Cm/G Cm Gm Gm A^b

8va

78 E^b/B^b E^b A^b E^b Cm Gm Gm 1. A^b

S

mp

8va

Symphony

82 T 2. A^b optional 8vb A^b B^b C m B^b/D E^b E^b/G

mp cresc.

86 U A^b G m A^b B^b C m B^b

mf

90 V A^b B^b C m C m G m

f

94 W A^b C m/G A^b B^b C m C m G m

98 X play both times play 2nd time only play 2nd time only

A^b C m/G A^b C m G m 1.

ff

Symphony

Piano, p. 6

103

A^b 2. **Y** optional block chords **A^b** **C^m** **G^m**

ff *ff cresc. (2nd time only)*

107

A^b 1. **A^b** 2. **Z** **C^m** **G^m** **A^b**

fff *fff*

Strings

Symphony

As Recorded by Clean Bandit
arr. Bernice

Expressive ♩ = 124

A **B** Cm Gm Gm A^b

4 4 2 mp

C 13 E^b E^b A^b/E^b E^b Cm Gm Gm A^b **D** E^b E^b A^b/E^b

mp

18 E^b Cm Gm Gm A^b ^{8vb} **E** A^b Cm/G Cm Gm

mf

F **G** 24 A^b Cm/G A^b Cm/G Cm B^b 4 4

mf

H **I** 33 4 A^b Cm Gm 1. A^b 2. A^b **J** 2 2

ff

Strings, p. 2

Symphony

44 K L M N O A^b Cm/G Cm

4 4 4 4 4 4

mf

mf

62 P Q G^m A^b Cm/G A^b Cm/GC^m B^b A^b B^b

mf

f

f

69 R C^m G^m A^b Cm/G A^b B^b C^m G^m

mf

75 S T A^b Cm/G E^b E^b A^b/E^b E^b C^m G^m G^m

mp

mp

81 U A^b B^b C^m B^b double in octaves

1. 2.

mf

mf

Symphony

Strings, p. 3

90 V A^b B^b C^m G^m A^b C^m/G A^b B^b W

f

96 C^m G^m A^b C^m/G A^b X play both times play 2nd time only C^m

ff

101 play 2nd time only G^m 1. 2. Y ^{8va}A^b C^m G^m

ff cresc. (2nd time only)

107 1. 2. Z C^m G^m A^b

fff

Chord Chart

Symphony

As Recorded by Clean Bandit
arr. Bernice

Expressive ♩ = 124

A *mp* Eb/Bb Eb Ab Eb Cm Gm Gm Ab

5 *mp* Eb/Bb Eb Ab Eb Cm Gm Gm Ab Eb/Bb Eb Ab

10 *mp* Eb Cm Gm Gm Ab Eb Eb Ab/Eb Eb

15 *mp* Cm Gm Gm Ab Eb Eb Ab/Eb Eb Cm Gm Gm

20 *mf* Ab Ab Cm/G Cm Gm

24 *mf* Ab Cm/G Ab Cm/G Cm Bb

G *f* Ab Bb Cm Gm Eb/G Ab

29 *f* Ab Bb Cm Gm Eb/G Ab

H *f* Ab Bb Cm Gm Eb/G Ab

33 *ff* Ab Bb Cm Gm Eb/G Ab Ab

Chord Chart, p. 2

Symphony

J

38 Cm Gm 1. A^b 2. A^b Cm Gm Gm A^b

K

44 E^b/B^b E^b A^b E^b Cm Gm Gm A^b E^b/B^b E^b A^b

mp

M

49 E^b Cm Gm Gm A^b Cm E^b/G A^b

mf

N

53 E^b B^b/D Cm E^b/G A^b Cm E^b/G A^b

O

57 E^b B^b/D Cm Gm Gm A^b A^b Cm/G

mf

P

61 Cm Gm A^b Cm/G A^b Cm/G

Q

65 Cm B^b A^b B^b Cm

f

R

70 Cm Gm A^b Cm/G A^b B^b Cm

Symphony

Chord Chart, p. 3

74 Cm Gm A^b Cm/GCm Gm Gm A^b

S 78 E^b E^b A^b/E^b E^b Cm Gm Gm 1. A^b 2. A^b

T mp 83 A^b B^b Cm B^b/D E^b E^b/G A^b Gm

U mp cresc. 87 A^b B^b Cm B^b A^b B^b

V

92 Cm Cm Gm A^b Cm/G A^b B^b

W

96 Cm Cm Gm A^b Cm/G A^b

X play both times

100 play 2nd time only play 2nd time only 1. 2. A^b A^b Cm

Y

106 Gm 1. A^b 2. A^b Cm Gm A^b

Z

Bass Guitar
TREBLE CLEF
gub

Symphony

As Recorded by Clean Bandit
arr. Bernice

Expressive ♩ = 124

A

B

C

D

E

G

H

I

J

K

L

M

Bass Guitar (TREBLE CLEF), p. 2 Symphony

54 Cm Gm A^b N Cm Gm A^b

57 E^b B^b/D 2 A^b Cm/G Cm Gm A^b Cm/G

mf

64 A^b Cm/G Cm B^b P Q A^b B^b Cm

f

70 Gm A^b Cm/G A^b R B^b Cm

74 Gm A^b Cm/G S 2 3 1.

82 2. T A^b Gm/B^b Cm B^b/D E^b E^b/G

mp cresc.

86 A^b Gm A^b U B^b Cm B^b

mf

90 A^b B^b Cm V Gm

f

94 A^b Cm/G A^b W B^b Cm Gm

Symphony Bass Guitar (TREBLE CLEF), p. 3

98 A^b Cm/G A^b Cm Gm $1.$

X play both times play 2nd time only play 2nd time only

ff

103 A^b A^b Cm Gm

ff **ff** *cresc. (2nd time only)*

Y

107 A^b A^b Cm Gm A^b

Z

fff

Bass Guitar
BASS CLEF

Symphony

As Recorded by Clean Bandit
arr. Bernice

Expressive ♩ = 124

A

B

C

D

E

Symphony

Bass Guitar (BASS CLEF), p. 2

55 N Cm Gm A^b E^b B^b/D **2**

60 O A^b Cm/G Cm Gm A^b P Cm/G A^b Cm/G Cm B^b
mf

67 Q A^b B^b Cm Gm
f

71 R A^b Cm/G A^b B^b Cm Gm

75 A^b Cm/G S **2** **3** 1. 2.

83 T A^b Gm/B^b Cm B^b/D E^b E^b/G A^b Gm
mp cresc.

87 U A^b B^b Cm B^b
mf

91 V A^b B^b Cm Gm A^b Cm/G
f

95 W A^b B^b Cm Gm A^b Cm/G

Symphony

Bass Guitar (BASS CLEF), p. 3

X
99

play both times play 2nd time only play 2nd time only 1. 2.

A^b Cm Gm A^b

ff *ff*

Y
104

A^b Cm Gm 1. A^b

ff *cresc. (2nd time only)*

108

2. A^b **Z** Cm Gm A^b

fff

Mallets
Bells

Symphony

As Recorded by Clean Bandit
arr. Bernice

Expressive ♩ = 124

A

B

C

D

Musical staff A-D: Treble clef, 4/4 time signature. Measures 1-5, each containing a whole note chord. Above each measure is a circled number '4'. Above the staff are boxes labeled A, B, C, and D.

E

F

G

H

Musical staff E-H: Treble clef, 4/4 time signature. Measures 21-24. Measures 21 and 22 have circled '4's. Measures 23 and 24 have circled '3's. Dynamics include *f*. Above the staff are boxes labeled E, F, G, and H.

34

I

play 2nd time only
optional 8va

1.

Musical staff I: Treble clef, 4/4 time signature. Measures 34-37. Measure 34 has a circled '3'. Measure 35 has a circled '7'. Measure 36 has a circled '7'. Measure 37 has a circled '7'. Dynamics include *f*. Above the staff is box I.

41

J

K

L

M

Musical staff J-M: Treble clef, 4/4 time signature. Measures 41-44. Measure 41 has a circled '2'. Measures 42, 43, and 44 have circled '4's. Above the staff are boxes labeled J, K, L, and M.

N

O

P

Musical staff N-P: Treble clef, 4/4 time signature. Measures 56-59. Measures 56 and 57 have circled '4's. Measure 58 has a circled '2'. Measure 59 has a circled '7'. Dynamics include *mf*. Above the staff are boxes labeled N, O, and P.

65

Q

R

Musical staff Q-R: Treble clef, 4/4 time signature. Measures 65-68. Measures 67 and 68 have circled '3's. Dynamics include *f*. Above the staff are boxes labeled Q and R.

73

S

T

Musical staff S-T: Treble clef, 4/4 time signature. Measures 73-76. Measure 73 has a circled '5'. Measure 74 has a circled '3'. Measures 75 and 76 have circled '4's. Above the staff are boxes labeled S and T.

U

V

W

Musical staff U-W: Treble clef, 4/4 time signature. Measures 87-90. Measures 87 and 89 have circled '4's. Measures 88 and 90 have circled '3's. Dynamics include *f*. Above the staff are boxes labeled U, V, and W.

Symphony

Mallets/Bells, p. 2

X
99 **3** 1. 2. **Y** optional 8va
ff cresc. (2nd time only)

106 1. 2. **Z**

110

THE TEMPEST

Robert W. Smith

Piano

1

mp *f*

8 9

14 18

19 *sim.* *ff*

24
Continue Ostinato
Until m. 44

30

36 36

41 *ff* *sim.*

46
Continue Ostinato
Until m. 59

©

2 Piano

THE TEMPEST

52

58

64

69

75

390

(MED. UP)

TENOR MADNESS

-SONNY ROLLINS

Handwritten musical notation for 'Tenor Madness' by Sonny Rollins. The score is in 4/4 time and B-flat major. It consists of three staves of music with various chords and melodic lines.

Staff 1: $Bb7$ $Eb7$ $Bb7$

Staff 2: $Eb7$ $Bb7$ $G7\#9$

Staff 3: $C-7$ $F7$ $Bb7$

UMass Band Warm Ups

Trans. Ms. Lueth

Michael Klesch

$\text{♩} = 120$
Chromatics

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

12 9 Count Tones

Musical notation for the second section, '9 Count Tones', measures 12-23. The treble staff features a series of chords, each with a different interval between the root and the second degree, creating a chromatic effect. The bass line provides a steady accompaniment.

24

Musical notation for the second section, '9 Count Tones', measures 24-33. This section continues the chordal exercise from the previous section, with the treble staff showing various intervals and the bass line providing accompaniment.

34 Slurred 8ths to F

Musical notation for the third section, 'Slurred 8ths to F', measures 34-41. The treble staff features a melodic line of slurred eighth notes, while the bass line has a simple accompaniment.

42

Musical notation for the third section, 'Slurred 8ths to F', measures 42-51. This section continues the slurred eighth-note exercise from the previous section, ending with a final chord.

49 Slur 2 Tongue 2

Musical notation for measures 49-56. The treble clef staff features a complex melodic line with slurs and tongue marks. The bass clef staff provides a harmonic accompaniment with sustained notes and chords.

57

Musical notation for measures 57-64. Continuation of the melodic and harmonic patterns from the previous system.

65

Musical notation for measures 65-71. Continuation of the melodic and harmonic patterns.

72

Musical notation for measures 72-77. Continuation of the melodic and harmonic patterns.

78 Two Note / Slurred 16ths

Musical notation for measures 78-81. The treble clef staff features a fast-moving melodic line of slurred 16th notes. The bass clef staff has a simpler accompaniment.

82

Musical notation for measures 82-89. Continuation of the 'Two Note / Slurred 16ths' exercise.

UMass Band Warm Ups

86

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

90

Musical notation for measures 90-92. Measures 90-91 continue the previous texture. Measure 92 is a whole rest for both hands, with a double bar line and repeat sign. The key signature changes to C major (no sharps or flats) for the following section.

93

3 Note / Slurred 3rds

Musical notation for measures 93-98. The key signature is C major. Measures 93-98 feature a melodic line in the right hand consisting of slurred triplets of eighth notes, and a bass line in the left hand with eighth notes.

99

Musical notation for measures 99-104. The key signature is C major. Measures 99-104 continue the triplet pattern in the right hand and eighth notes in the left hand.

105

Musical notation for measures 105-107. Measures 105-106 continue the triplet pattern. Measure 107 is a whole rest for both hands, with a double bar line and repeat sign.

UMass Band Warm Ups

4 Note / Crazy 16ths

108

Musical notation for measures 108-110. The piece is in B-flat major (two flats) and 4/4 time. The right hand features a complex melodic line with sixteenth-note runs and slurs. The left hand provides a steady accompaniment with quarter and eighth notes.

111

Musical notation for measures 111-113. The right hand continues with intricate sixteenth-note patterns, including a trill in measure 112. The left hand maintains the accompaniment.

114

Musical notation for measures 114-117. The right hand features more sixteenth-note runs with slurs. The left hand accompaniment includes some chromatic movement.

118

Musical notation for measures 118-120. The right hand continues with sixteenth-note patterns. The left hand accompaniment is consistent with the previous measures.

121

Musical notation for measures 121-122. Measure 121 continues the sixteenth-note pattern in the right hand. Measure 122 concludes the piece with a final chord in both hands.

Chord Chart

You Are Good

arr. Bernice

As Recorded by Israel Houghton

Driving ♩ = 132

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of eight staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 4/4 time signature. The tempo is marked 'Driving' with a quarter note equal to 132 beats per minute. The first four measures of the first staff are marked with a forte (*f*) dynamic. The score is divided into sections A, B, C, D, and E, each indicated by a boxed letter and a measure number. Section A (measures 5-8) has chords Eb, Bb/Eb, Db/Eb, and Ab/Eb. Section B (measures 9-12) has the same four chords. Section C (measures 13-17) has chords Eb, Bb/Eb, Db/Eb, Ab/Eb, and Eb, with a mezzo-forte (*mf*) dynamic. Section D (measures 18-23) has chords Bb/Eb, Db/Eb, Ab/Eb, Ab, Bb/Ab, and B/Ab, with a double bar line and repeat sign after measure 20. Section E (measures 24-35) has chords B/Ab, Db/Ab, Db/Ab, Db/Ab, Eb, Bb, and Db, with a forte (*f*) dynamic. The final staff (measures 36-39) has chords Ab, Eb/G, Bbm7, and B, with a note '(On Last 3rd Time) To Coda' above the Bbm7 chord.

F skip to G 2nd time
1. Repeat To Verse

40 D^{\flat} $E^{\flat}m7$ $A^{\flat}m7/E^{\flat}$ $E^{\flat}m7$ $A^{\flat}m7/E^{\flat}$ $E^{\flat}m7$ $A^{\flat}m7/E^{\flat}$

44 $E^{\flat}m7$ $A^{\flat}m7/E^{\flat}$ $E^{\flat}m7$ $A^{\flat}m7/E^{\flat}$ $E^{\flat}m7$ $A^{\flat}m7/E^{\flat}$ $E^{\flat}m7$ $A^{\flat}m7/E^{\flat}$

G 2. To Bridge

48 $E^{\flat}m7$ $A^{\flat}m7/E^{\flat}$ $(Eb)(Eb)$ (Gb) (Gb) (Ab) $(Eb)(Eb)$ (Db) (Db) (C) $(B)(B)$ (Bb)

53 $(Eb)(Eb)$ (Gb) (Gb) (Ab) $(Eb)(Eb)$ (Db) (Db) (C) $(B)(B)$ (Bb) $(Eb)(Eb)$ (Gb) (Gb) (Ab)

58 $(Eb)(Eb)$ (Db) (Db) (C) $(B)(B)$ (Bb) $(Eb)(Eb)$ (Gb) (Gb) (Ab)

63 $(Eb)(Eb)$ (Db) (Db) (C) $(B)(B)$ (Bb) $(Eb)(Eb)$ (Gb) (Gb) (Ab) $(Eb)(Eb)$ (Db) (Db) (C)

68 $(B)(B)$ (Bb) E^{\flat} B^{\flat}/E^{\flat} D^{\flat}/E^{\flat} A^{\flat}/E^{\flat} E^{\flat} B^{\flat}/E^{\flat} D^{\flat}/E^{\flat}

strings only

D.S. al Coda

76 A^{\flat}/E^{\flat} E^{\flat} B^{\flat}/E^{\flat} D^{\flat}/E^{\flat} A^{\flat}/E^{\flat} E^{\flat} B^{\flat}/E^{\flat} D^{\flat}/E^{\flat} A^{\flat}/E^{\flat}

mp cresc.

L Coda

85 B D^{\flat} B D^{\flat} B

90 D^{\flat} $E^{\flat}(no3)$

ff

Piano

You Are Good

arr. Bernice

Driving $\text{♩} = 132$

As Recorded by Israel Houghton

Chords: E^b B^b/E^b D^b/E^b A^b/E^b

f

A

5

Chords: E^b B^b/E^b D^b/E^b

f

8

Chords: A^b/E^b E^b B^b/E^b

B

mf

11

Chords: D^b/E^b A^b/E^b E^b B^b/E^b

C

mf

15

Chords: D^b/E^b A^b/E^b E^b B^b/E^b D^b/E^b

You Are Good



20 A^b/E^b A^b B^b/A^b B/A^b B/A^b D^b/A^b D^b/A^b D^b/A^b

E

25 E^b B^b D^b

f

28 A^b E^b B^b

31 D^b A^b E^b

34 B^b D^b A^b

37 E^b/G $B^b m7$ (On Last 3rd Time) B

To Coda Φ

You Are Good

skip to G 2nd time

Piano, p. 3

F
 Ebm7 Abm7/Eb

40 **D^b**

1. Repeat To Verse

43

46

G

49 2. To Bridge

(Eb) (Eb) (Gb) (Gb) (Ab) (Eb) (Eb) (Db) (Db) (C) (B) (B) (Bb)

Double in octaves below

53

H

57

You Are Good

Piano, p. 4

61 (Eb) (Eb) (Gb) (Gb) (Ab) (Eb) (Eb) (Db) (Db) (C) (B) (B) (Bb)

Musical notation for measures 61-64, piano part. Treble and bass staves with chords and melodic lines.

I 65 (Eb) (Eb) (Gb) (Gb) (Ab) (Eb) (Eb) (Db) (Db) (C) (B) (B) (Bb)

Musical notation for measures 65-68, piano part. Treble and bass staves with chords and melodic lines.

J 69 Eb strings only Bb/Eb Db/Eb Ab/Eb Eb Bb/Eb Db/Eb Ab/Eb

Musical notation for measures 69-76, strings only. Treble and bass staves with whole notes.

K 77 Eb Bb/Eb Db/Eb Ab/Eb Eb Bb/Eb Db/Eb Ab/Eb D.S. al Coda

Musical notation for measures 77-84, strings only. Treble and bass staves with whole notes. *mp cresc.* is written below the staves.

L 85 Coda B Db B Db

Musical notation for measures 85-90, piano part. Treble and bass staves with chords and melodic lines. *ff* is written below the staves.

Strings & Organ

You Are Good

arr. Bernice

As Recorded by Israel Houghton

Driving ♩ = 132

Musical score for Strings & Organ, featuring chord progressions and dynamics.

Section A: Chords: Eb, Bb/Eb, Db/Eb, Ab/Eb. Dynamics: *f*. Measure 4 contains a whole rest in both staves.

Section B: Chords: Eb, Bb/Eb.

Section C: Chords: Db/Eb, Ab/Eb, Eb, Bb/Eb, Db/Eb. Dynamics: *mf*.

Section D: Chords: Ab/Eb, Eb, Bb/Eb, Db/Eb, Ab/Eb.

Section E: Chords: Ab, Bb/Ab, B/Ab, B/Ab, Db/Ab, Db/Ab, Db/Ab, Eb, Bb, Db. Dynamics: *f*.

Section F: Chords: Ab, Eb, Bb, Db, Ab, Eb, Bb, Db.

To Coda
(On Last/3rd Time) Φ

skip to G 2nd time

36 A^b E^b/G B^bm7 B D^b E^bm7 A^bm7/E^b

1. Repeat To Verse

42 E^bm7 A^bm7/E^b E^bm7 A^bm7/E^b E^bm7 A^bm7/E^b

45 E^bm7 A^bm7/E^b E^bm7 A^bm7/E^b E^bm7 A^bm7/E^b

48 E^bm7 A^bm7/E^b G $(Eb)(Eb)$ (Gb) (Gb) (Ab) $(Eb)(Eb)$ (Db) (Db) (C)

2. To Bridge

Double in octaves below

52 (B) (B) (Bb) (Eb)(Eb) (Gb) (Gb) (Ab) (Eb)(Eb) (Db) (Db) (C) (B) (B) (Bb)

You Are Good

Strings & Organ, p. 3

H

57 (Eb) (Eb) (Gb) (Gb) (Ab) (Eb) (Eb) (Db) (Db) (C) (B) (B) (Bb)

61 (Eb) (Eb) (Gb) (Gb) (Ab) (Eb) (Eb) (Db) (Db) (C) (B) (B) (Bb)

I

65 (Eb)(Eb) (Gb) (Gb) (Ab) (Eb)(Eb) (Db) (Db) (C) (B) (B) (Bb) **J** Eb strings only until m. 81

mp

70 Bb/Eb Db/Eb Ab/Eb Eb Bb/Eb Db/Eb Ab/Eb **K** Eb

78 Bb/Eb Db/Eb Ab/Eb Eb ADD ORGAN Bb/Eb Db/Eb *D.S. al Coda*

cresc.

cresc.

L \oplus Coda B Db B Db B Db Eb(no3)

ff

Bass Guitar
TREBLE CLEF

You Are Good

arr. Bernice

As Recorded by Israel Houghton

Driving ♩ = 132

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 ten staves of music. The first staff begins with a 4-measure rest, followed by a half note Eb (marked with a box 'A'), and then a series of eighth notes. The second staff contains a repeat sign, followed by a half note Eb (marked with a box 'B'), and then a series of eighth notes. The third staff continues with eighth notes and rests. The fourth staff features a double bar line with a repeat sign, followed by a half note Eb (marked with a box 'C'), and then eighth notes. The fifth staff has eighth notes and rests. The sixth staff begins with a half note Eb (marked with a box 'D'), followed by eighth notes. The seventh staff continues with eighth notes. The eighth staff has eighth notes and rests. The ninth staff starts with a half note Eb (marked with a box 'E'), followed by eighth notes. The tenth staff begins with a half note Eb (marked with a box 'F'), followed by eighth notes. Chord symbols are placed above the notes. Dynamics include *f* and *mf*. A section marked '(On Last/3rd Time) To Coda' is indicated above the ninth staff. A box labeled 'F' contains the instruction 'skip to G 2nd time' and '1. Repeat To Verse'.

A Eb Bb/Eb Db/Eb Ab/Eb

B Eb Bb/Eb Db/Eb Ab/Eb **C** Eb

Bb/Eb Db/Eb Ab/Eb Eb Bb/Eb Db/Eb

D Ab Bb/Ab B/Ab B/Ab Db/Ab Db/Ab **E** Eb

Bb Db Ab Eb Bb Db

Ab Eb Bb Db Ab Eb/G

(On Last/3rd Time) To Coda B Db **F** skip to G 2nd time
Eb7m Eb7m/Eb 1. Repeat To Verse

Eb7m Ab7m/Eb Eb7m Ab7m/Eb Eb7m Ab7m/Eb Eb7m Ab7m/Eb

G

E^bm7 A^bm7/E^b E^bm7 A^bm7/E^b

E^bm7 A^bm7/E^b

(Eb)(Eb) (Gb) (Gb) (Ab)

2. To Bridge

Musical staff with treble clef, key signature of two flats, and various rhythmic patterns.

(Eb)(Eb) (Db) (Db) (C)

(B) (B) (Bb) (Eb)(Eb) (Gb) (Gb) (Ab)

Musical staff with treble clef, key signature of two flats, and various rhythmic patterns.

(Eb)(Eb) (Db) (Db) (C)

(B) (B) (Bb) (Eb)(Eb) (Gb) (Gb) (Ab)

(Eb)(Eb) (Db) (Db) (C)

Musical staff with treble clef, key signature of two flats, and various rhythmic patterns.

(B) (B) (Bb) (Eb)(Eb) (Gb) (Gb) (Ab)

(Eb)(Eb) (Db) (Db) (C)

(B) (B) (Bb)

Musical staff with treble clef, key signature of two flats, and various rhythmic patterns.

(Eb)(Eb) (Gb) (Gb) (Ab)

(Eb)(Eb) (Db) (Db) (C)

(B)(B) (Bb)

E^b strings only B^b/E^b

Musical staff with treble clef, key signature of two flats, and various rhythmic patterns.

D^b/E^b

A^b/E^b

E^b

B^b/E^b

D^b/E^b

A^b/E^b

K

E^b

B^b/E^b

D^b/E^b

Musical staff with treble clef, key signature of two flats, and various rhythmic patterns.

mp

A^b/E^b

E^b

B^b/E^b

D^b/E^b

A^b/E^b

D.S. al Coda

Musical staff with treble clef, key signature of two flats, and various rhythmic patterns.

cresc.

Coda

L

B

D^b

B

D^b

Musical staff with treble clef, key signature of two flats, and various rhythmic patterns.

B

D^b

E^b(no3)

Musical staff with treble clef, key signature of two flats, and various rhythmic patterns.

ff

Bass Guitar
BASS CLEF

You Are Good

arr. Bernice

As Recorded by Israel Houghton

Driving ♩ = 132

A Eb

Bb/Eb

Db/Eb

Ab/Eb

4

f

Detailed description: This is the first musical staff, written in bass clef with a 4/4 time signature. It begins with a whole note chord Eb, followed by a half note Eb, and then a series of eighth notes: Eb, Eb, Eb, Eb, Eb, Eb, Eb, Eb. The dynamic marking *f* is placed below the staff.

B

Eb

Bb/Eb

Db/Eb

Ab/Eb

C Eb

mf

Detailed description: This is the second musical staff, starting with a double bar line. It contains eighth notes: Eb, Eb, Eb, Eb, Eb, Eb, Eb, Eb. The dynamic marking *mf* is placed below the staff.

Bb/Eb

Db/Eb

Ab/Eb

Eb

Bb/Eb

Db/Eb

Detailed description: This is the third musical staff, containing eighth notes: Eb, Eb, Eb, Eb, Eb, Eb, Eb, Eb.

Ab/Eb

D Ab

Bb/Ab

B/Ab

B/Ab

Db/Ab

Db/Ab

Db/Ab

E Eb

f

Detailed description: This is the fourth musical staff, starting with a double bar line. It contains eighth notes: Eb, Eb, Eb, Eb, Eb, Eb, Eb, Eb. The dynamic marking *f* is placed below the staff.

Bb

bDb

Ab

Eb

Bb

bDb

Detailed description: This is the fifth musical staff, containing eighth notes: Bb, bDb, Ab, Eb, Bb, bDb.

Ab

Eb

Bb

bDb

Ab

Eb/G

Detailed description: This is the sixth musical staff, containing eighth notes: Ab, Eb, Bb, bDb, Ab, Eb/G.

(On Last/3rd Time) To Coda

Bbm7

B

D^b

b

A

F skip to G 2nd time
Ebm7 Abm7/Eb

1. Repeat To Verse

Detailed description: This is the seventh musical staff, starting with a double bar line. It contains eighth notes: Bbm7, B, D^b, b, A.

Ebm7

Abm7/Eb

Ebm7

Abm7/Eb

Ebm7

Abm7/Eb

Ebm7

Abm7/Eb

Detailed description: This is the eighth musical staff, containing eighth notes: Ebm7, Abm7/Eb, Ebm7, Abm7/Eb, Ebm7, Abm7/Eb, Ebm7, Abm7/Eb.

G

E^bm7 A^bm7/E^b E^bm7 A^bm7/E^b

E^bm7 A^bm7/E^b (Eb)(Eb) (Gb) (Gb) (Ab)

(Eb)(Eb) (Db) (Db) (C) (B)(B) (Bb) (Eb)(Eb) (Gb) (Gb) (Ab)

(Eb)(Eb) (Db) (Db) (C) (B)(B) (Bb) H (Eb)(Eb) (Gb) (Gb) (Ab) (Eb)(Eb) (Db) (Db) (C)

(B)(B) (Bb) (Eb)(Eb) (Gb) (Gb) (Ab) (Eb)(Eb) (Db) (Db) (C) (B)(B) (Bb)

I

(Eb)(Eb) (Gb) (Gb) (Ab) (Eb)(Eb) (Db) (Db) (C) (B)(B) (Bb) J E^b strings only B^b/E^b

D^b/E^b A^b/E^b E^b B^b/E^b D^b/E^b A^b/E^b K E^b B^b/E^b D^b/E^b

mp

A^b/E^b E^b B^b/E^b D^b/E^b A^b/E^b D.S. al Coda

cresc.

⊕ Coda

B Db B Db E^b(no3)

ff

You Are Good

Melody C
LOW & Mallets

As Recorded by Israel Houghton

arr. Bernice

Driving ♩ = 132

A

B

top melody

Musical staff A: Treble clef, 4/4 time, key of Bb. Measure 4 has a fermata. Dynamics include *f* and *mf*. A repeat sign is present at the end of the staff.

Musical staff C: Treble clef, 4/4 time, key of Bb. Measure 11. Dynamics include *mf*.

Musical staff C: Treble clef, 4/4 time, key of Bb. Measure 16.

Musical staff D: Treble clef, 4/4 time, key of Bb. Measure 21. Includes a repeat sign.

Musical staff E: Treble clef, 4/4 time, key of Bb. Measure 25. Dynamics include *f*.

Musical staff E: Treble clef, 4/4 time, key of Bb. Measure 30.

To Coda
(On Last/3rd Time) ☉

Musical staff E: Treble clef, 4/4 time, key of Bb. Measure 36. Includes a coda symbol.

F skip to G 2nd time

Musical staff F: Treble clef, 4/4 time, key of Bb. Measure 41. Includes a first ending bracket.

G

Musical staff G: Treble clef, 4/4 time, key of Bb. Measure 47. Includes a second ending bracket.

call & response
w/ bass line

51



56

H



61

I optional



66

J

mp



70

K



75



80

D.S. al Coda



L

⊕ Coda

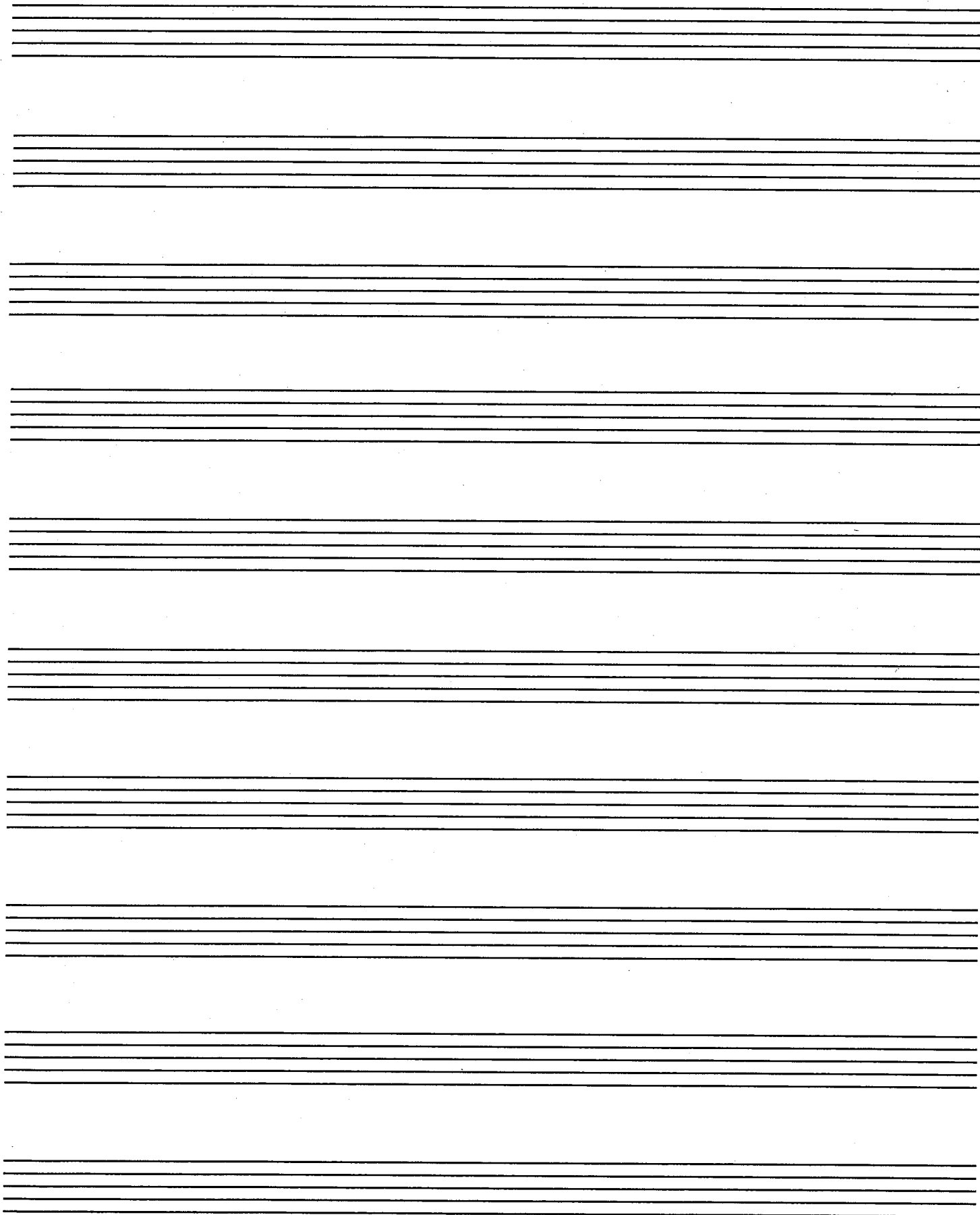
85



90

ff





Flute

Name _____

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

31. A MOZART MELODY

Adaptation

32. ESSENTIAL ELEMENTS QUIZ

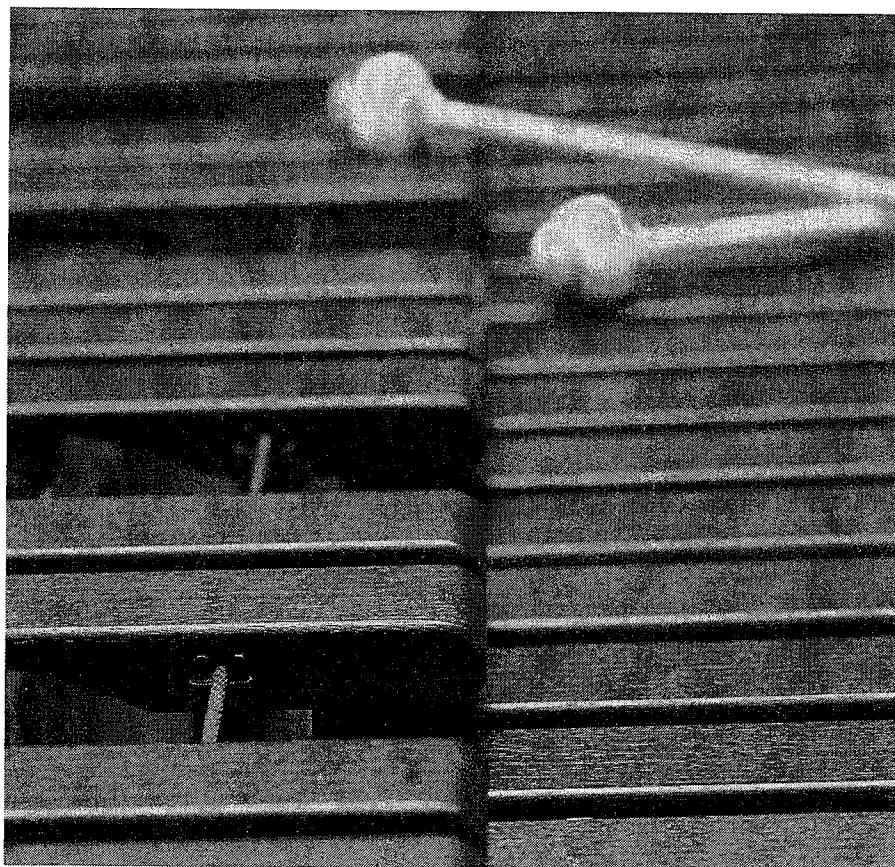
Draw these symbols where they belong and write in the note names before you play:



KEYBOARD PERCUSSION BOOK 1

ESSENTIAL ELEMENTS 2000

COMPREHENSIVE BAND METHOD



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

Percussion consultant and editor

WILL RAPP

 **HAL•LEONARD™**

THE BASICS

Posture

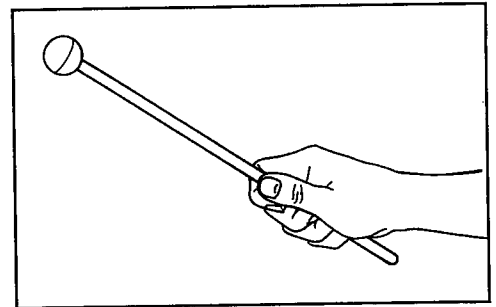
Stand near your instrument, and always keep your:

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

Matched Grip (A Natural Stick Position)

Every percussion instrument requiring sticks or mallets can be played with this basic grip. Both sticks or mallets are held exactly the same "matched" way.

- Place the mallets in front of you with the heads pointing forward.
- Extend your right hand as if shaking hands with someone.
- Pick up the right mallet with your thumb and index finger about 1/3 from the end of the stick.
- The curve of your index finger's top knuckle and the thumb hold the mallet in place.
- Gently curve your other fingerings around the mallet.
- Check to be sure the mallet is cradled in the palm of your hand.
- Turn your hand palm-down to a comfortable resting position as shown:
- Follow the same procedure for your left hand.



Practice & Performance Position

- Stand in front of a flat surface about waist high.
- Place the heads of the sticks on the surface. Make sure that your wrists are not turned in or out.
- The mallets should create the outline of a slice of pie as you look at them.
- When playing your instrument, hold mallets 6-8 inches from the surface. Using your wrist, throw the mallet near the center of one key. Pull the sound out of the keys by bringing the mallet up after the strike.

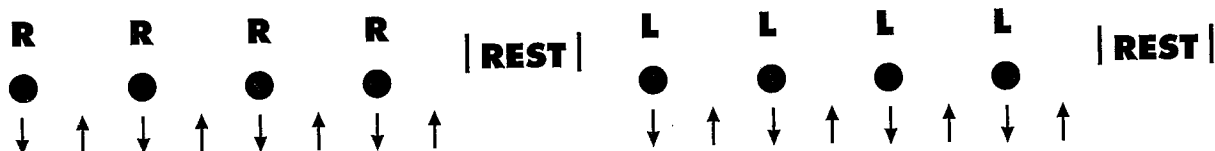
Sticking Work-Outs (Legato Stroke)

R = Right hand mallet

L = Left hand mallet

Find the largest key at the left end of the instrument. Play the following work-out keeping an even pulse. Start with your mallet in the up position. The down/up arrows indicate the speed of the mallet when playing *legato strokes*.

● = Strike near the center of the key.

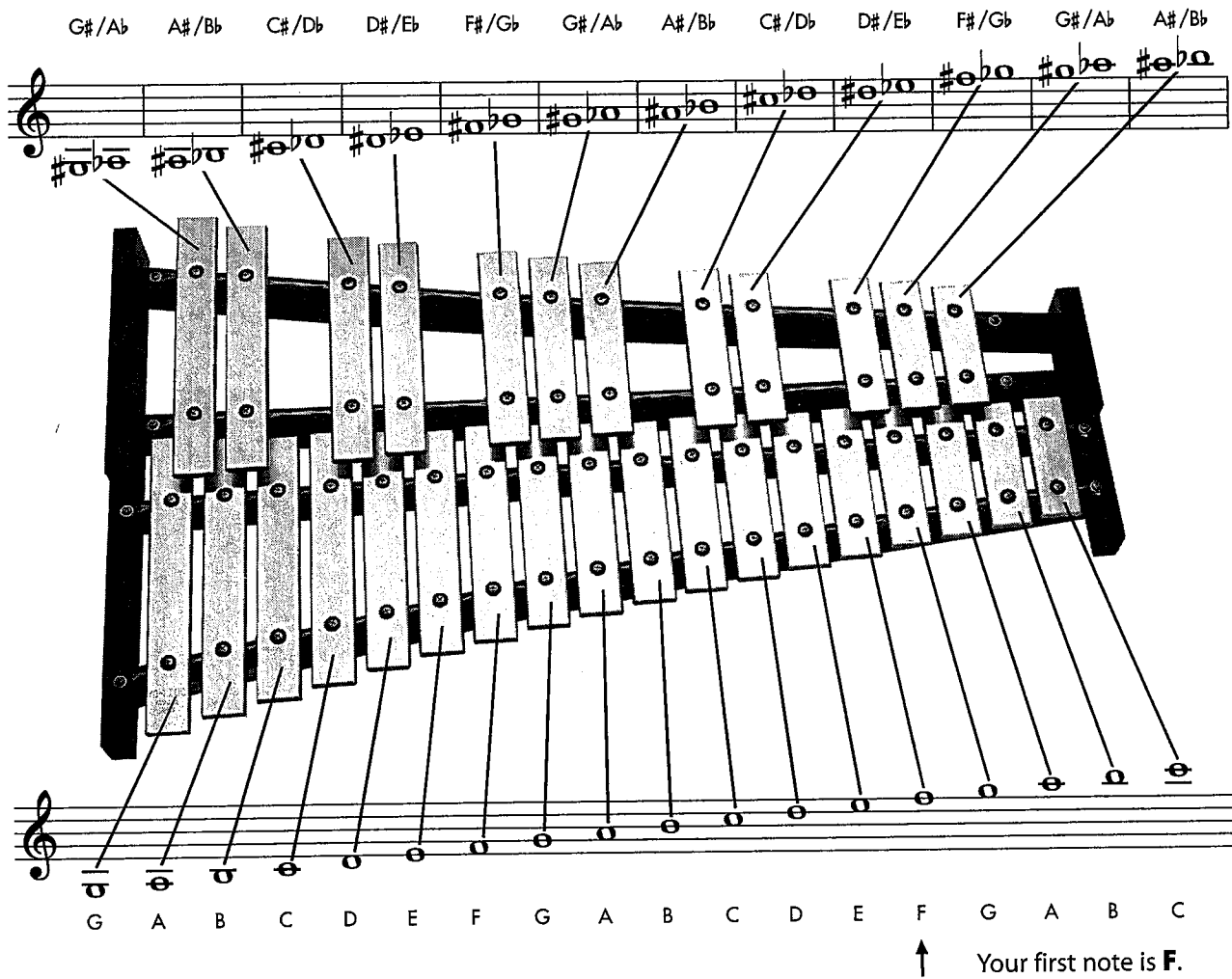


Taking Care of Your Instruments

- Cover all percussion instruments when they are not being used.
- Put mallets away in a storage area. Keep the percussion section neat!
- Mallets are the only things which should be placed on your instrument. NEVER put or allow others to put objects on any percussion instrument.

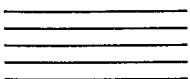
Getting It Together

- Step 1** Stand in a comfortable position near the instrument. The raised keys should be pointing away from you.
- Step 2** If you are playing orchestra bells, set the instrument on a table or stand about waist high. The larger keys should be on the left.
- Step 3** Adjust the music stand to about eye level. This enables you to easily read the music and watch your teacher.
- Step 4** Hold the mallets as described on page 2.
- Step 5** The sequence of keys for all keyboard percussion instruments is the same as the piano. Notice that the sequence is in alphabetical order from A–G. This diagram of orchestra bells will help you find **F**. Ask your teacher to help you play **F** if you are playing a different keyboard percussion instrument.



READING MUSIC

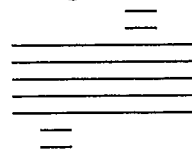
Music Staff



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

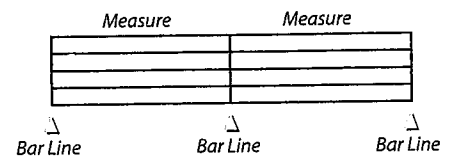
Identify and draw each of these symbols:

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



As wind players learn Long Tones, keyboard percussionists use a special Legato Stroke.

1. THE FIRST NOTE

Play a legato stroke for each new note.

F

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

Alternate Sticking

A hand to hand sticking pattern usually beginning with the right hand.

2. COUNT AND PLAY - Alternate Sticking

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

Tap: ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

3. A NEW NOTE

This note is "Eb (E-flat)."

E_b

4. TWO'S A TEAM

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

5. HEADING DOWN

D

Double Sticking

A pattern in which two consecutive notes are played with the same hand (RRLL, RRLL). This pattern may begin with either a double right or double left sticking.


6. MOVING ON UP - Double Sticking


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

Double Bar  indicates the end of a piece of music.


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

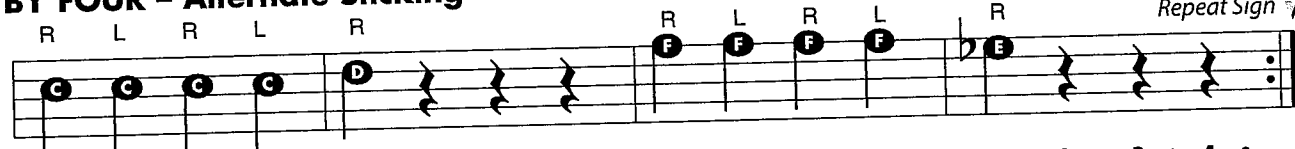
7. THE LONG HAUL

Double Bar 

C 

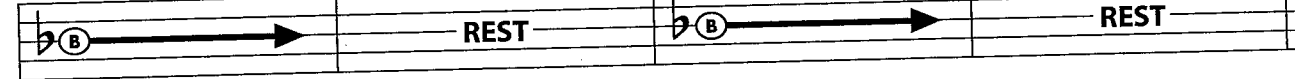
8. FOUR BY FOUR – Alternate Sticking

Repeat Sign 

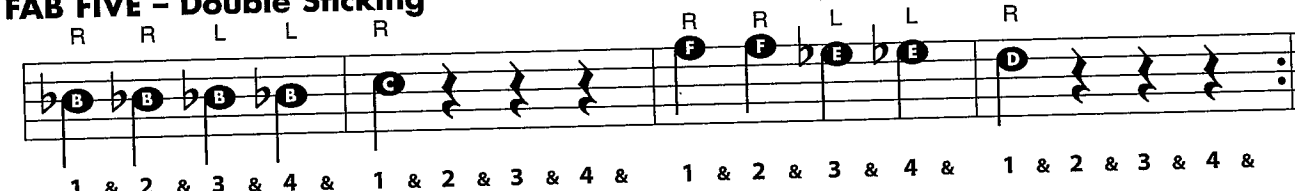
R L R L R 

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

9. TOUCHDOWN

B_b 

10. THE FAB FIVE – Double Sticking

R R L L R 


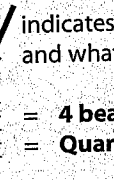
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Treble Clef

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

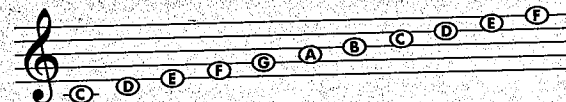
Time Signature

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

 = 4 beats per measure
 = Quarter note gets one beat

Note Names

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



THEORY

Sharp

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

Flat

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

Natural

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


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



12. FIRST FLIGHT



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



Notes In Review

Five musical staves, each showing a single note on a five-line staff. From left to right: F (first line), Eb (first space), D (second line), C (second space), and Bb (third space).

14. ROLLING ALONG Alternate Sticking

Two staves of music in 4/4 time. The first staff contains the first six measures, and the second staff contains the next six measures. The notes are: M1: G4, A4, Bb4, G4; M2: A4, B4, C5, B4; M3: A4, G4, F4, E4; M4: D4, C4, B3, A3; M5: G3, F3, E3, D3; M6: C3, B2, A2, G2. The notes are marked with '1' and '2' for alternate sticking. The piece ends with a double bar line and the instruction 'Go to the next line.' and 'Double Bar'.

Half Note

A musical staff showing a half note with an arrow pointing to the right, labeled '= 2 Beats'. Below the staff is the counting pattern '1 & 2 &'.

Half Rest

A musical staff showing a half rest, labeled '= 2 Silent Beats'. Below the staff is the counting pattern '1 & 2 &'.

A musical staff showing a half note followed by a half rest, with an equals sign and a rhythmic notation of two eighth notes beamed together.

15. RHYTHM RAP Clap the rhythm while counting and tapping.

A single staff of music in 4/4 time. The notes are: M1: G4, A4, B4, G4; M2: A4, B4, C5, B4; M3: A4, G4, F4, E4; M4: D4, C4, B3, A3; M5: G3, F3, E3, D3; M6: C3, B2, A2, G2. The notes are marked with '1' and '2' for alternate sticking. The piece ends with a repeat sign and the instruction 'Repeat Sign'.

Combination Sticking

A sticking pattern that combines both alternate and double sticking.

16. THE HALF COUNTS Combination Sticking

Two staves of music in 4/4 time. The first staff contains the first six measures, and the second staff contains the next six measures. The notes are: M1: G4, A4, B4, G4; M2: A4, B4, C5, B4; M3: A4, G4, F4, E4; M4: D4, C4, B3, A3; M5: G3, F3, E3, D3; M6: C3, B2, A2, G2. The notes are marked with 'R' and 'L' for combination sticking. The piece ends with a repeat sign.

17. HOT CROSS BUNS

Two staves of music in 4/4 time. The first staff contains the first six measures, and the second staff contains the next six measures. The notes are: M1: G4, A4, B4, G4; M2: A4, B4, C5, B4; M3: A4, G4, F4, E4; M4: D4, C4, B3, A3; M5: G3, F3, E3, D3; M6: C3, B2, A2, G2. The notes are marked with 'R' and 'L' for combination sticking. The piece ends with a repeat sign.

Right Hand Lead

A sticking pattern that begins with the right hand and keeps the right hand on strong beats.

18. GO TELL AUNT RHODIE Right Hand Lead

American Folk Song

Two staves of music in 4/4 time. The first staff contains the first six measures, and the second staff contains the next six measures. The notes are: M1: G4, A4, B4, G4; M2: A4, B4, C5, B4; M3: A4, G4, F4, E4; M4: D4, C4, B3, A3; M5: G3, F3, E3, D3; M6: C3, B2, A2, G2. The notes are marked with 'R' and 'L' for combination sticking. The piece ends with a repeat sign.

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

A musical staff in 4/4 time with a treble clef. Below the staff are 13 rhythmic patterns, each with a note name: Eb, F, Eb, D, Eb, D, C, Bb, C, D, Eb, D, Eb.

Whole Note

1 & 2 & 3 & 4 &

Whole Rest

1 & 2 & 3 & 4 &

Whole Rest

hangs from a staff line.

Half Rest

sits on a staff line.

20. RHYTHM RAP

Clap the rhythm while counting and tapping.

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

21. THE WHOLE THING

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

Duet A composition with two different parts, played together. Practice this duet with a friend or play both parts yourself.

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

Left Hand Lead

A sticking pattern that begins with the left hand and keeps the left hand on strong beats.

23. MARCH STEPS

Left Hand Lead

△ Play B \flat 's and E \flat 's

24. LISTEN TO OUR SECTIONS

Simile (*sim.*) Continue playing in the same style.

25. LIGHTLY ROW

Right Hand Lead

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.

Fermata 7

G Musical notation for exercise 27: Treble clef, key signature of one flat, 4/4 time. The melody starts on G4 and ascends stepwise to G5. The final G5 note has a fermata symbol above it. A triangle with 'G' below it points to the final note.

28. AU CLAIRE DE LA LUNE Left Hand Lead

French Folk Song

L R L R L R *sim.* Musical notation for exercise 28: Treble clef, key signature of one flat, 4/4 time. The melody starts on G4 and ascends stepwise to G5. The final G5 note has a fermata symbol above it. Fingerings L R L R L R and the marking 'sim.' are above the first six notes.

29. REMIX

Musical notation for exercise 29: Treble clef, key signature of one flat, 4/4 time. The melody starts on G4 and ascends stepwise to G5. The final G5 note has a fermata symbol above it.

THEORY

Harmony

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

30. LONDON BRIDGE - Duet

English Folk Song

A Musical notation for exercise 30: Duet notation with two staves labeled A and B. Both staves have a treble clef, key signature of one flat, and 4/4 time. The melody starts on G4 and ascends stepwise to G5. The final G5 note has a fermata symbol above it.

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 Double Sticking

Adaptation

R R L L R R L *sim.* Musical notation for exercise 31: Treble clef, key signature of one flat, 4/4 time. The melody starts on G4 and ascends stepwise to G5. The final G5 note has a fermata symbol above it. Fingerings R R L L R R L and the marking 'sim.' are above the first seven notes.

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



Musical notation for exercise 32: Treble clef, key signature of one flat, 4/4 time. The melody starts on G4 and ascends stepwise to G5. The final G5 note has a fermata symbol above it.

33. DEEP POCKETS – New Note

A Musical notation for 'DEEP POCKETS' in 4/4 time, featuring a new note (A) marked with a triangle and 'A' below it.

34. DOODLE ALL DAY Combination Sticking

Musical notation for 'DOODLE ALL DAY' in 4/4 time, featuring combination sticking patterns: R R L L R R L R R L R L R R L L R R L R R L R L R L.

35. JUMP ROPE

Musical notation for 'JUMP ROPE' in 4/4 time.

Pick-Up Notes

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

36. A-TISKET, A-TASKET Combination Sticking

Musical notation for 'A-TISKET, A-TASKET' in 4/4 time, featuring a pick-up note and combination sticking patterns: 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 &.

Dynamics

f – forte (play loudly) *mf* – mezzo forte (play moderately loud) *p* – piano (play softly)
The higher you lift the mallet, the louder the note will sound.

37. LOUD AND SOFT

Musical notation for 'LOUD AND SOFT' in 4/4 time, featuring dynamics: *f*, *mf*, *p*, *f*, and a clap.

38. JINGLE BELLS

J. S. Pierpont

Musical notation for 'JINGLE BELLS' in 4/4 time, featuring dynamics: *mf*, *f*.

39. MY DREYDL

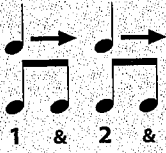
Traditional Hanukkah Song

Musical notation for 'MY DREYDL' in 4/4 time, featuring dynamics: *mf*, *p*, *f*.

Eighth Notes



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



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



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

Clap

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

41. EIGHTH NOTE JAM

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

42. SKIP TO MY LOU *Alternate Sticking*

American Folk Song

R L R L R L R L R *mf* *sim.* R L R L R L R

43. LONG, LONG AGO

p

44. OH, SUSANNA

Stephen Collins Foster

f

HISTORY

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

45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

Gioacchino Rossini

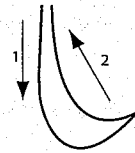
mf *f*

2 Time Signature

$\frac{2}{4}$ = 2 beats per measure
 $\frac{1}{4}$ = 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 Δ G

Dynamics

Crescendo (gradually louder)

Decrescendo or *Diminuendo* (gradually softer)

50. CLAP THE DYNAMICS

Clap

p *f* *p*

51. PLAY THE DYNAMICS

p *f* *p*

PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

TONE BUILDER

RHYTHM ETUDE Combination Sticking

R L R L R L R R L R L R L R R L R R L L R

RHYTHM RAP

Clap Stomp!

CHORALE

Andante

Melodic Sticking An approach that combines all the various stickings to create the best performance of the melodic line.

53. AURA LEE – Duet or Band Arrangement Melodic Sticking with Doublings

Andante (Part A = Melody, Part B = Harmony) George R. Poulton

sim.

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

Melodic Sticking Moderato French Folk Song

① L R R L L R R L ② R L R R L R

PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN - Band Arrangement

Arr. by John Higgins

Allegro

3 Measure number

mf

11

f

19

This musical score is for a band arrangement of 'When the Saints Go Marching In'. It consists of three staves of music in 4/4 time with a key signature of one flat. The tempo is marked 'Allegro'. The first staff starts at measure 3, marked with a box containing the number '3' and the text 'Measure number'. The dynamics are marked as *mf* and *f*. The second staff has a box with the number '11' above it. The third staff has a box with the number '19' above it. The music features a steady eighth-note rhythm with some rests.

56. OLD MACDONALD HAD A BAND - Section Feature

Allegro

mf

9

2nd time go on to meas. 13

f

13

This musical score is for a section feature of 'Old MacDonald Had a Band'. It consists of three staves of music in 4/4 time with a key signature of one flat. The tempo is marked 'Allegro'. The first staff starts at measure 9, marked with a box containing the number '9'. The dynamics are marked as *mf* and *f*. The second staff has a box with the number '9' above it and a note '2nd time go on to meas. 13'. The third staff has a box with the number '13' above it. The music features a steady eighth-note rhythm with some rests.

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

Ludwig van Beethoven
Arr. by John Higgins

Moderato

mf

9

13

f

This musical score is for a band arrangement of 'Ode to Joy' from Beethoven's Symphony No. 9. It consists of three staves of music in 4/4 time with a key signature of one flat. The tempo is marked 'Moderato'. The first staff starts at measure 9, marked with a box containing the number '9'. The dynamics are marked as *mf* and *f*. The second staff has a box with the number '9' above it and a box with the number '13' above it. The third staff has a box with the number '13' above it. The music features a steady eighth-note rhythm with some rests.

58. HARD ROCK BLUES - Encore

John Higgins

Allegro

f

This musical score is for an encore piece titled 'Hard Rock Blues'. It consists of two staves of music in 4/4 time with a key signature of one flat. The tempo is marked 'Allegro'. The first staff starts at measure 1, marked with a box containing the number '1'. The dynamics are marked as *f*. The second staff has a box with the number '1' above it. The music features a steady eighth-note rhythm with some rests.

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

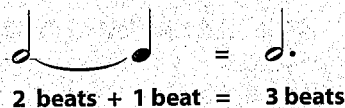
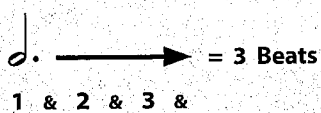


60. ALOUETTE

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

Allegro

Stephen Collins Foster



63. NEW DIRECTIONS - New Note



64. THE NOBLES



65. ESSENTIAL ELEMENTS QUIZ



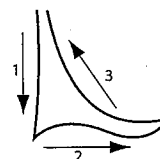
3 Time Signature

4

= 3 beats per measure
= Quarter note gets one beat

Conducting

Practice conducting this three-beat pattern.



66. RHYTHM RAP

Clap

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

67. THREE BEAT JAM

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

68. BARCAROLLE

Moderato

Jacques Offenbach

mf

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

69. MORNING (from Peer Gynt)

Andante

Edvard Grieg

p *mf* *p*

Accent



Emphasize the note.

70. ACCENT YOUR TALENT

Clap

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

71. MEXICAN CLAPPING SONG ("Chiapanecas")

Latin American Folk Song

f

72. ESSENTIAL CREATIVITY

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

THEORY

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

74. COSSACK DANCE

Allegro
f

75. BASIC BLUES - New Note

A \flat

THEORY

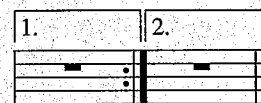
New Key Signature

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

HISTORY

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

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 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro'. The score consists of two staves. The first staff begins with a treble clef, a key signature change to two flats, and a dynamic marking of 'mf'. It features a melodic line with eighth and quarter notes, including a first ending and a second ending. The second staff continues the melody with similar rhythmic patterns and dynamic markings, including a 'f' dynamic. There are accents (>) over several notes in the second staff.

79. JOLLY OLD ST. NICK - Duet

Moderato

A *mf*

B *mf*

1. 2.

Detailed description: This block contains the musical score for 'Jolly Old St. Nick - Duet'. It is written in 2/4 time with a key signature of two flats. The tempo is marked 'Moderato'. The score is a duet for two parts, A and B. Part A is on a treble clef and part B is on a bass clef. Both parts start with a dynamic marking of 'mf'. The music consists of eighth and quarter notes, with first and second endings. The key signature changes to one flat (B-flat) in the second ending.

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

80. THE BIG AIRSTREAM - New Note

Bb

△ Bb

Detailed description: This block contains the musical notation for 'The Big Airstream - New Note'. It is written in 4/4 time with a key signature of two flats. The notation starts with a large 'Bb' symbol. The melody is on a treble clef and consists of quarter and eighth notes. A dynamic marking of 'mf' is present. A triangle symbol with 'Bb' below it indicates a key signature change.

81. WALTZ THEME (THE MERRY WIDOW WALTZ)

Moderato

mf *f*

Franz Lehar

Detailed description: This block contains the musical score for 'Waltz Theme (The Merry Widow Waltz)'. It is written in 3/4 time with a key signature of two flats. The tempo is marked 'Moderato'. The score consists of two staves. The first staff has a dynamic marking of 'mf' and the second staff has a dynamic marking of 'f'. The music features a waltz-like melody with dotted rhythms and slurs. The composer's name, Franz Lehar, is written in the top right corner.

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82. AIR TIME

Detailed description: This block contains the musical notation for 'Air Time'. It is written in 4/4 time with a key signature of two flats. The melody is on a treble clef and consists of quarter and eighth notes. The key signature changes to one flat (B-flat) in the second half of the piece.

83. DOWN BY THE STATION

Allegro

mf

Detailed description: This block contains the musical notation for 'Down by the Station'. It is written in 2/4 time with a key signature of two flats. The tempo is marked 'Allegro'. The melody is on a treble clef and consists of quarter and eighth notes. The dynamic marking is 'mf'.

84. ESSENTIAL ELEMENTS QUIZ

Moderato

mf *f* *p*

Detailed description: This block contains the musical notation for 'Essential Elements Quiz'. It is written in 3/4 time with a key signature of two flats. The tempo is marked 'Moderato'. The score consists of a single staff with a treble clef. It features a melody with quarter and eighth notes, including accents (>) and dynamic markings of 'mf', 'f', and 'p'.

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

E

Detailed description: This block contains the musical notation for 'Essential Creativity'. It is written in 4/4 time with a key signature of two flats. The notation starts with a large 'E' symbol. The melody is on a treble clef and consists of quarter notes. The key signature changes to one flat (B-flat) in the second half of the piece.

DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

86. TONE BUILDER

87. RHYTHM BUILDER

88. TECHNIQUE TRAX

89. CHORALE (Adapted from Cantata 147)

Johann Sebastian Bach

THEORY

Theme and Variations

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

90. VARIATIONS ON A FAMILIAR THEME

D.C. al Fine

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

91. BANANA BOAT SONG

Moderato

Caribbean Folk Song

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 Musical notation for 'Razor's Edge' in 4/4 time, key of B-flat major. It starts with a whole note E4, followed by a series of eighth and quarter notes. A triangle symbol with 'E' is placed below the staff to indicate the new note.

93. THE MUSIC BOX

Moderato

Musical notation for 'The Music Box' in 3/4 time, key of B-flat major. It begins with a piano (*p*) dynamic and a triangle symbol with 'E' below the staff.

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.

HISTORY

94. EZEKIEL SAW THE WHEEL

Allegro

African-American Spiritual

Musical notation for 'Ezekiel Saw the Wheel' in 4/4 time, key of B-flat major. It starts with a forte (*f*) dynamic and consists of two staves of music.

95. SMOOTH OPERATOR

Musical notation for 'Smooth Operator' in 4/4 time, key of B-flat major.

96. GLIDING ALONG

Musical notation for 'Gliding Along' in 4/4 time, key of B-flat major.

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.

HISTORY

97. TROMBONE RAG

Allegro

Musical notation for 'Trombone Rag' in 4/4 time, key of B-flat major. It features a first ending (1.) and a second ending (2.) with a repeat sign and a fermata.

98. ESSENTIAL ELEMENTS QUIZ

Andante

Fine

D.C. al Fine

Musical notation for 'Essential Elements Quiz' in 3/4 time, key of B-flat major. It starts with a piano (*p*) dynamic and includes a 'D.C. al Fine' instruction.

99. TAKE THE LEAD - New Note

A 

THEORY

Phrase

A musical "sentence" which is often 2 or 4 measures long.

100. THE COLD WIND



101. PHRASEOLOGY



THEORY

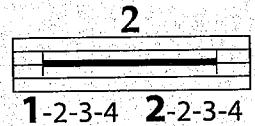
New Key Signature

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



Multiple Measure Rest

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



Roll



Rapidly alternate single strokes as smoothly as possible. Release the roll on the tied note or final beat with the same hand that started the roll. Rolls are usually found in xylophone and marimba music.

102. SATIN LATIN

Allegro



HISTORY

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

103. MINUET - Duet

Moderato

Johann Sebastian Bach



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



105. NATURALLY



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

HISTORY

106. MARCH MILITAIRE – New Note

Allegro

Franz Schubert



107. THE FLAT ZONE – New Note



108. ON TOP OF OLD SMOKEY

Allegro

American Folk Song



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

HISTORY

109. BOTTOM BASS BOOGIE – Duet

Allegro

Musical notation for 'BOTTOM BASS BOOGIE' in 4/4 time, key of E major. The piece is written for two parts, A and B. Part A starts with a treble clef and a key signature of one sharp (F#). Part B starts with a bass clef and a key signature of one sharp (F#). The first measure has a dynamic marking of f . The piece ends with a double bar line.

Dotted Quarter & Eighth Notes

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

A dot adds half the value of the quarter note.

1 & 2 &

A single eighth note has a flag on the stem.

110. RHYTHM RAP

Clap

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

111. THE DOT ALWAYS COUNTS

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

112. ALL THROUGH THE NIGHT

mf Fine *p* D.C. al Fine

113. SEA CHANTY

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* \triangle 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** **Bells** **5** Measure number **Antonin Dvorák**

The solo part is written on a single treble clef staff in 4/4 time. It begins with a **Largo** tempo marking and a **4** measure rest. The first note is a half note G4, followed by a dotted quarter note A4, and a quarter note Bb4. The melody continues with a dotted quarter note C5, a quarter note Bb4, a dotted quarter note A4, and a quarter note G4. A **p** dynamic marking is placed below the first note. The score includes measure numbers **5**, **13**, and **21**. At measure 29, the tempo changes to **Slower** and the time signature changes to **2**. The final note is a half note G4 with a **p** dynamic marking.

Piano Accompaniment

Largo **5**

The piano accompaniment is written on a grand staff (treble and bass clefs) in 4/4 time. It begins with a **Largo** tempo marking and a **5** measure rest. The right hand features a complex texture of chords and arpeggios, while the left hand provides a steady bass line. Dynamics include **p**, **f**, and **mf**. The score includes measure numbers **5**, **13**, **21**, and **29**. At measure 29, the tempo changes to **Slower**. The piece concludes with a **C** time signature change and a final chord in the right hand.

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



122. JUMPIN' FOR JOY



123. GRENADILLA GORILLA JUMP No. 3



124. JUMPIN' JACKS



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

2nd — 3rd — 4th — 5th — 6th — 7th — Octave

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

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

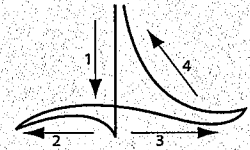
Allegro
mf

THEORY

C Time Signature

Conducting

Practice conducting this four-beat pattern.



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

136. FINLANDIA

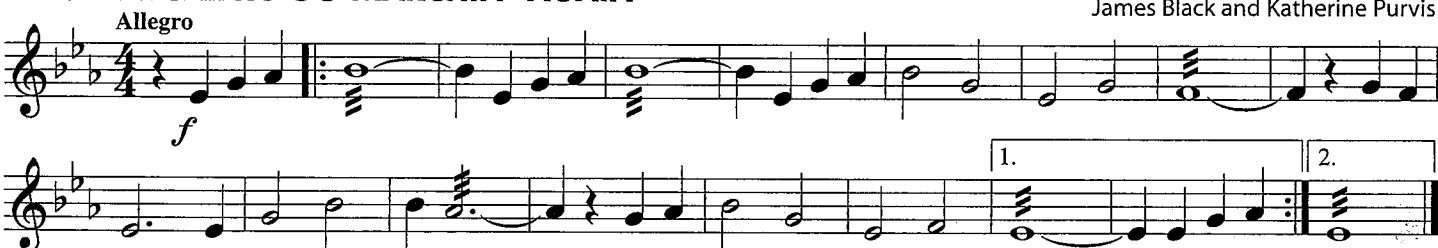
Jean Sibelius

Andante
p

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137. ESSENTIAL CREATIVITY

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

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****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

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

151. ESSENTIAL ELEMENTS QUIZ – THE STREETS OF LAREDO

American Folk Song

Write in the note names before you play.

PERFORMANCE SPOTLIGHT

152. SCHOOL SPIRIT - Band Arrangement

W.T. Purdy
Arr. by John Higgins

March Style

5 Measure Number

Musical score for "School Spirit" in 2/4 time, key of B-flat major. The score consists of four staves. The first staff begins with a dynamic marking of *f* and includes a measure number box with the number 5. The second staff has a measure number box with 13. The third staff has a measure number box with 21. The fourth staff has a measure number box with 29 and includes first and second endings. Dynamic markings include *f* and *mf*.

Soli

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

153. CARNIVAL OF VENICE - Band Arrangement

Julius Benedict
Arr. by John Higgins

Allegro

Soli

5

Musical score for "Carnival of Venice" in 3/4 time, key of B-flat major. The score consists of six staves. The first staff begins with a dynamic marking of *mf* and includes a measure number box with the number 5. The second staff has a measure number box with 13 and is labeled "end Soli" with a 7-measure rest. The third staff has a measure number box with 21 and a dynamic marking of *f*. The fourth staff has a measure number box with 29, a 7-measure rest, and a measure number box with 37 labeled "Soli". The fifth staff has a measure number box with 45 and a dynamic marking of *mf*. The sixth staff has a dynamic marking of *f*. Dynamic markings include *mf*, *f*, and *mf*.

DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

154. RANGE AND FLEXIBILITY BUILDER

155. TECHNIQUE TRAX



156. CHORALE

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

**Eighth Note
& Eighth Rest**

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


1 & 2 &


1 & 2 &

158. RHYTHM RAP

Clap

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

159. EIGHTH NOTE MARCH



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

160. MINUET
Moderato

Johann Sebastian Bach

mf


161. RHYTHM RAP

Clap

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

162. EIGHTH NOTES OFF THE BEAT


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

163. EIGHTH NOTE SCRAMBLE



164. ESSENTIAL ELEMENTS QUIZ

Andante

p *mf* *f*

165. DANCING MELODY - New Note

G_b 

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

Allegro

John Philip Sousa



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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

Maestoso (Majestically)

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



168. ESSENTIAL ELEMENTS QUIZ - METER MANIA

Count and clap before playing. Can you conduct this?

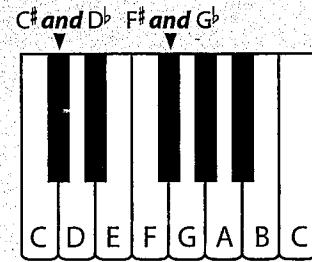




Enharmonics

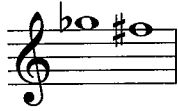
Two notes that are written differently, but sound the same (and played with the same fingering) are called **enharmonics**. Your note chart on page 3 shows the enharmonic notes for your instrument.

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



169. SNAKE CHARMER

G \flat /F#

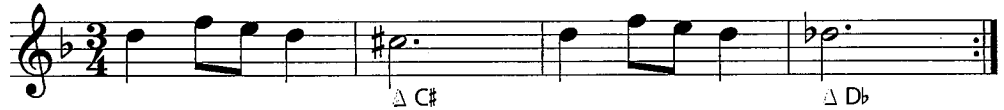


170. DARK SHADOWS



171. CLOSE ENCOUNTERS

D \flat /C#



172. MARCH SLAV

Largo

Peter Illyich Tchaikovsky



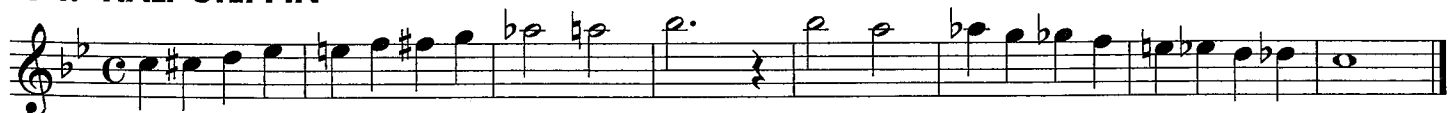
173. NOTES IN DISGUISE



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

176. SILVER MOON BOAT

Chinese Folk Song

Largo

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)

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

1. 2.

179. AMERICAN PATROL F.W. Meacham

Allegro

mf

180. WAYFARING STRANGER African-American Spiritual

Andante

p

Δ Low Bb

181. ESSENTIAL ELEMENTS QUIZ – SCALE COUNTING CONQUEST

PERFORMANCE SPOTLIGHT

182. AMERICA THE BEAUTIFUL - Band Arrangement

Samuel A. Ward
Arr. by John Higgins

Maestoso

f

7 Andante *f*

15

25 Maestoso *mf* *f*

3

The musical score for 'America the Beautiful' is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of five staves of music. The first staff begins with a **Maestoso** tempo marking and a dynamic of *f*. The second staff starts at measure 7 with an **Andante** tempo and a dynamic of *f*. The third staff begins at measure 15 and includes a triplet of eighth notes marked with a **3** and a dynamic of *mf*, followed by a dynamic of *f*. The fourth and fifth staves continue the melody with various dynamics and articulation marks.

183. LA CUCARACHA - Band Arrangement

Latin American Folk Song
Arr. by John Higgins

Latin Rock

f

5 **8** **13**

3 **25** *p* *f*

1.

2.

The musical score for 'La Cucaracha' is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of five staves of music. The first staff begins with a **Latin Rock** tempo marking and a dynamic of *f*. The second staff contains measures 5, 8, and 13. The third staff starts at measure 25 and includes a triplet of eighth notes marked with a **3** and a dynamic of *p*, followed by a dynamic of *f*. The fourth and fifth staves show the first and second endings of the piece, marked with **1.** and **2.** respectively.

PERFORMANCE SPOTLIGHT

184. THEME FROM 1812 OVERTURE - Band Arrangement

Peter Illyich Tchaikovsky
Arr. by John Higgins

Allegro

The musical score consists of ten staves of music in 4/4 time, key of B-flat major. The first staff begins with a dynamic of *f* and a *>* marking. The second staff has a dynamic of *p* and a boxed measure number 10. The third staff has a dynamic of *mf* and a boxed measure number 18. The fourth staff has a dynamic of *f* and boxed measure numbers 2 and 26. The fifth, sixth, and seventh staves continue the melodic line with various accents. The eighth staff has a boxed measure number 34. The ninth staff has a boxed measure number 42. The tenth staff includes a performance instruction: Δ Low Db. The score concludes with a final note marked with a *>* and a circled *mf*.

PERFORMANCE SPOTLIGHT

Solo for Percussion Ensemble

Performing for an audience is an exciting part of being involved in music. Percussion ensembles provide a unique solo performing opportunity for all members of the percussion section. This percussion ensemble is written for 5 or more players. It is based on the famous "Can-Can" dance from Jacques Offenbach's operetta *Orpheus in the Underworld*, completed in 1858. Your percussion ensemble can perform for the band or at other school and community events.

185. CAN - CAN

Jacques Offenbach
Arr. by Kevin Lepper

Allegro 4

The musical score is written for a percussion ensemble in 2/4 time, marked Allegro. It consists of eight staves of music. The first staff is a whole rest. The second staff begins with a box containing the number 5, followed by a series of eighth notes. The third staff has a first ending (1.) and a second ending (2.) marked Solo with an accent (^), ending at measure 14. The fourth staff contains two measures of eighth notes, each with a '2' above it. The fifth staff contains two measures of eighth notes, each with a '2' above it, ending at measure 30. The sixth and seventh staves continue the eighth-note pattern. The eighth staff concludes with eighth notes and accents (>) on the final notes.

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 B♭'s.*

1.



2.



3.



4.



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

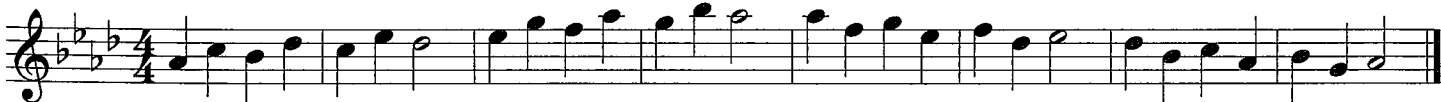
1.



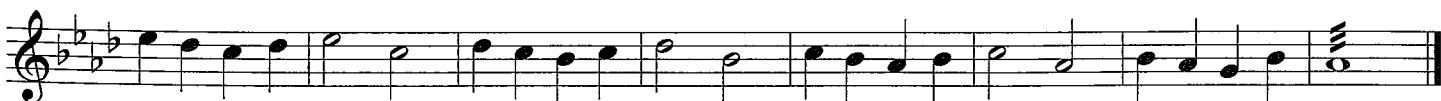
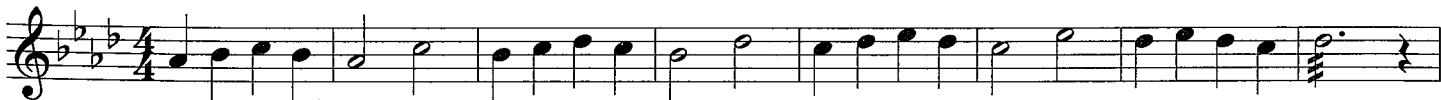
2.



3.

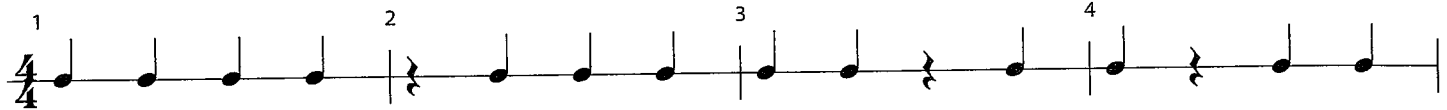


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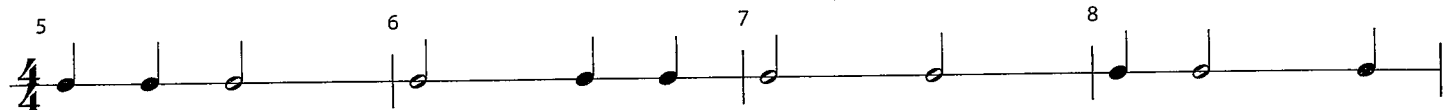


RHYTHM STUDIES

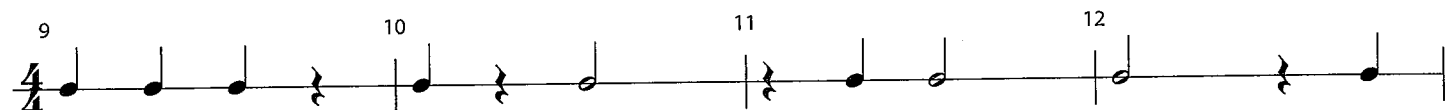
1 2 3 4



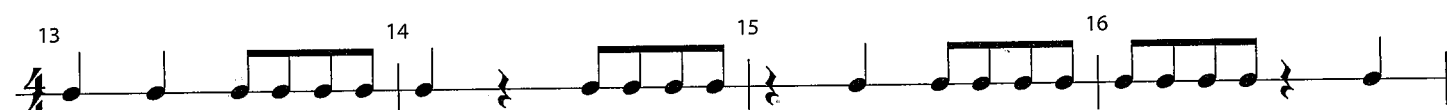
5 6 7 8



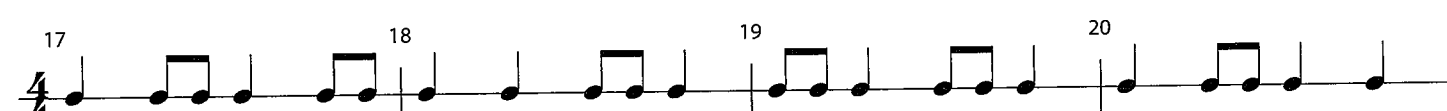
9 10 11 12



13 14 15 16



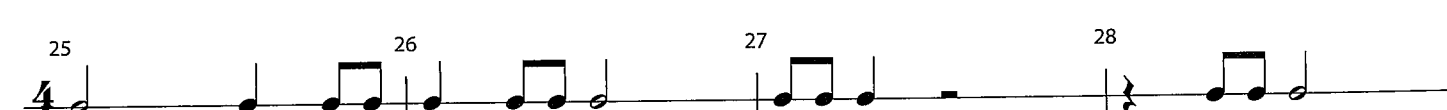
17 18 19 20



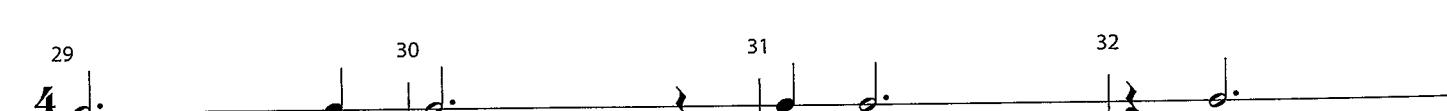
21 22 23 24



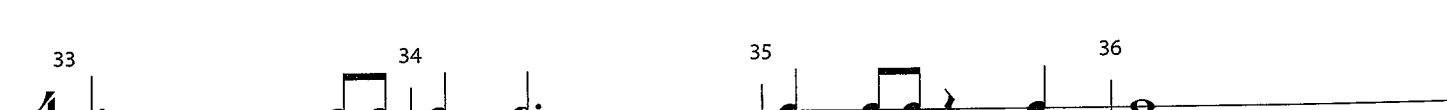
25 26 27 28



29 30 31 32



33 34 35 36



RHYTHM STUDIES

37 38 39 40

41 42 43 44

45 46 47 48

49 50 51 52

53 54 55 56

57 58 59 60

61 62 63 64

65 66 67 68

69 70 71 72

CREATING MUSIC

THEORY

Composition

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

1. ODE TO JOY

Ludwig van Beethoven

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

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

4. YOU NAME IT:

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

THEORY

Improvisation

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

5. INSTANT MELODY

KEYBOARD PERCUSSION INSTRUMENTS

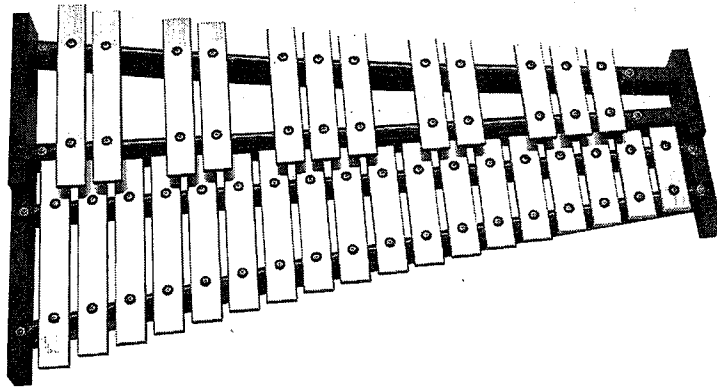
Each keyboard percussion instrument has a unique sound because of the materials used to create the instrument. Ranges may differ with some models of instruments.

Instrument Care Reminders

- Cover all percussion instruments when they are not being used.
- Put mallets away in a storage area. Keep the percussion section neat!
- Mallets are the only things which should be placed on your instrument. NEVER put or allow others to put objects on any percussion instrument.

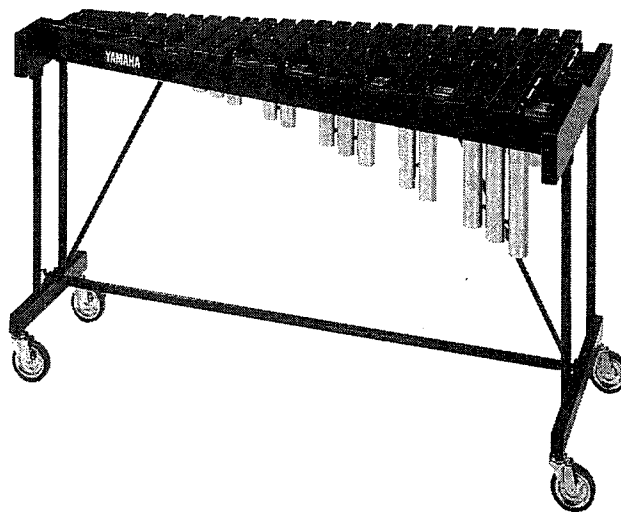
BELLS (Orchestra Bells)

- Bars – metal alloy or steel
- Mallets – lexan (hard plastic), brass or hard rubber
- Range – 2 1/2 octaves
- Sounds 2 octaves higher than written



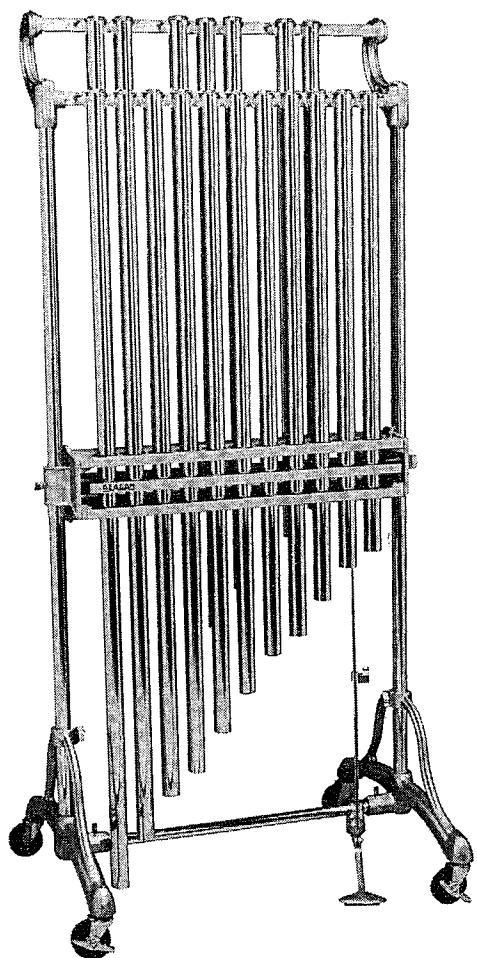
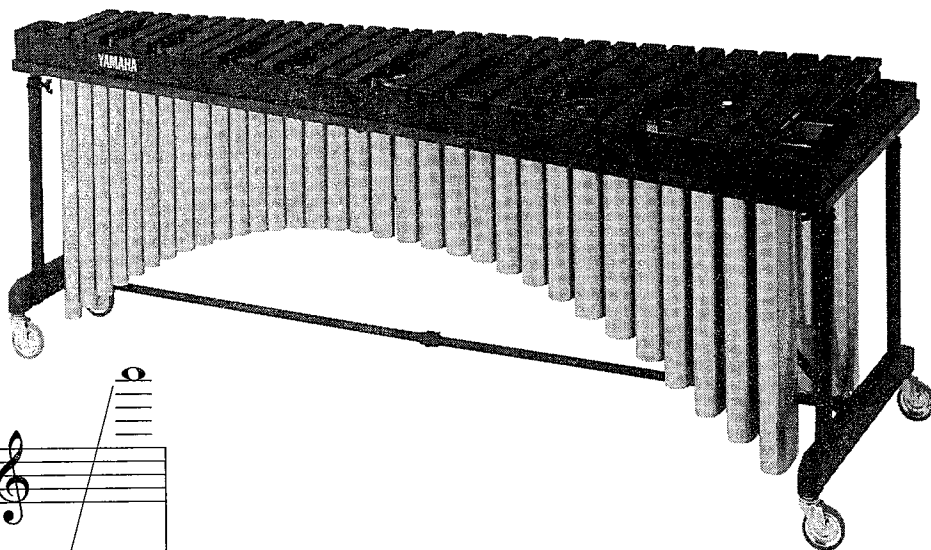
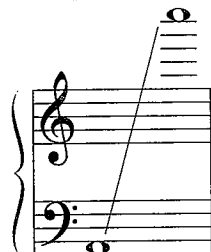
XYLOPHONE

- Bars – wooden or synthetic
- Mallets – hard rubber
- Range – 3 1/2 octaves
- Sounds 1 octave higher than written



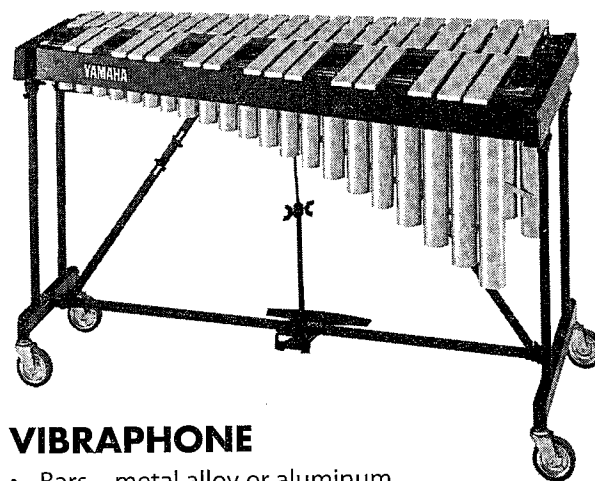
MARIMBA

- Bars – wooden (wider than xylophone bars)
Resonating tube located below each bar
- Mallets – soft to medium rubber or yarn covered
- Range – 4 1/3 octaves (reads bass and treble clefs)
- Sounding pitch is the same as written pitch



CHIMES

- Bars – metal tubes
- Mallets – plastic, rawhide or wooden
- Range – 1 1/2 octaves
- Sounding pitch is the same as written pitch



VIBRAPHONE

- Bars – metal alloy or aluminum
Resonating tubes located below each bar
Adjustable electric fans in each resonator create "vibrato" effect
- Mallets – yarn covered
- Range – 3 octaves
- Sounding pitch is the same as written pitch



PIANO NOTES CHART

