

TROMBONE

&

BARITONE

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What to practice first...

WINTERFEST SET LIST (Semester 1)

- 1) The Tempest
- 2) Chained To The Rhythm
- 3) Vivir Mi Vida
- 4) Angels We Have Heard On High
- 5) Santa Claus Is Comin' To Town
- 6) High Hopes
- 7) Careless Whisper (Sponsor Song)
- INTERMISSION
- 8) Canon Remix- (Combined Bands)
- 9) My Way (Small Ensemble)
- 10) 12 Bar Blues

ARTS ALIVE SET LIST (Semester 2)

- 1) Optional Additions
- 2) Optional Additions
- 3) Optional Additions
- 4) Careless Whisper (Sponsor Song)
- INTERMISSION (Combined Bands)
- 5) The Tempest
- 6) Chained To The Rhythm
- 7) Crazy Jam VII (C Minor Groove)
- 8) Vivir Mi Vida
- 9) Original Student Composition
- 10) High Hopes
- 11) 12 Bar Blues

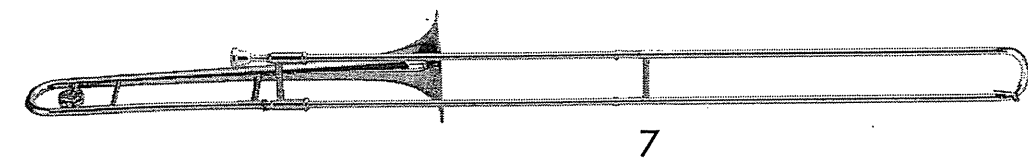
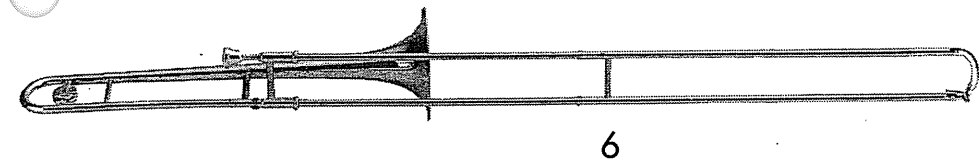
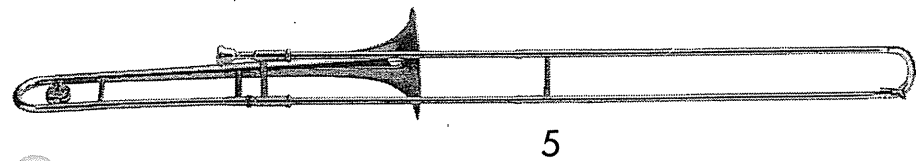
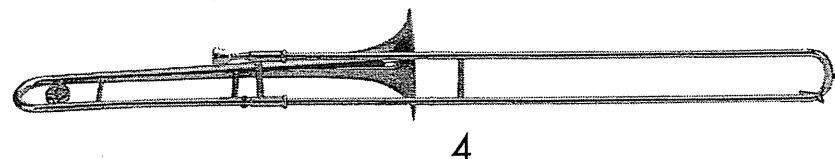
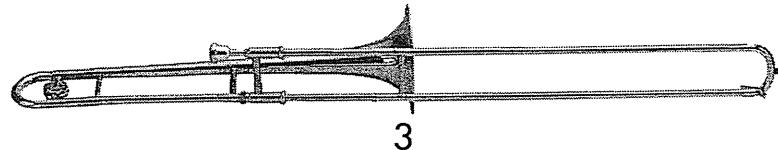
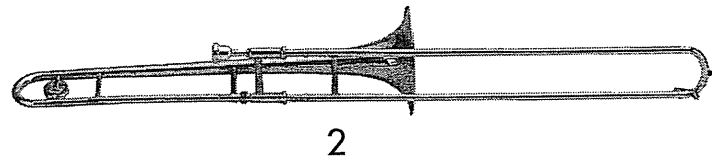
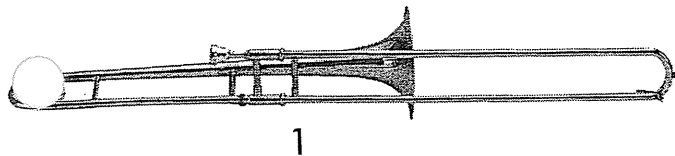
Graduation - Pomp & Circumstance

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) Symphony, (h) Tenor Madness, (i) You Are Good, (j) Birdland

POSITION CHART

TROMBONE

Numbers below the notes = Slide positions



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

Instrument Care Reminders

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

- Use the water key to empty water from the instrument. Blow air through it.
- Remove the mouthpiece and slide assembly. Do not take the outer slide off the inner slide piece. Return the instrument to its case.
- Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.

Trombone slides occasionally need oiling. To oil your slide, simply:

- Rest the tip of the slide on the floor and unlock the slide.
 - Exposing the inner slide, put a few drops of oil on the inner slide.
 - Rapidly move the slide back and forth. The oil will then lubricate the slide.
- Be sure to grease the tuning slide regularly. Your director will recommend special slide oil and grease, and will help you apply them when necessary.

CAUTION: If a slide or your mouthpiece becomes stuck, ask for help from your band director or music dealer. Special tools should be used to prevent damage to your instrument.

POSITION CHART

TROMBONE

<p>E</p> <p>7</p>	<p>F</p> <p>6</p>	<p>F# Gb</p> <p>5</p>	<p>G</p> <p>4</p>
<p>G# Ab</p> <p>3</p>	<p>A</p> <p>2</p>	<p>A# Bb</p> <p>1</p>	<p>B</p> <p>7</p>
<p>C</p> <p>6</p>	<p>C# Db</p> <p>5</p>	<p>D</p> <p>4</p>	<p>D# Eb</p> <p>3</p>
<p>E</p> <p>2</p>	<p>F</p> <p>1 or 6</p>	<p>F# Gb</p> <p>5</p>	<p>G</p> <p>4</p>
<p>G# Ab</p> <p>3</p>	<p>A</p> <p>2 or 6</p>	<p>A# Bb</p> <p>1 or 5</p>	<p>B</p> <p>4</p>
<p>C</p> <p>3</p>	<p>C# Db</p> <p>2</p>	<p>D</p> <p>1 or +4*</p>	<p>D# Eb</p> <p>3</p>
<p>E</p> <p>2</p>	<p>F</p> <p>1</p>	<p>F# Gb</p> <p>-3**</p>	<p>G</p> <p>-2</p>

* + = Make the slide a little longer.
 ** - = Make the slide a little shorter.

FINGERING CHART

BARITONE B.C.

Instrument Care Reminders

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

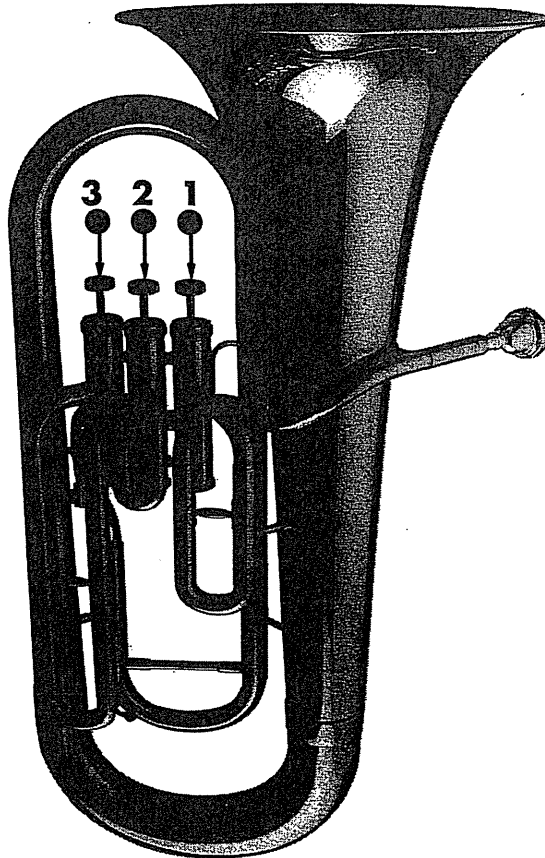
- Use the water key to empty water from the instrument. Blow air through it.
- Remove the mouthpiece. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Wipe off the instrument with a clean soft cloth. Return the instrument to its case.

Baritone valves occasionally need oiling. To oil your baritone valves:

- Unscrew the valve at the top of the casing.
- Lift the valve half-way out of the casing.
- Apply a few drops of special brass valve oil to the exposed valve.
- Carefully return the valve to its casing. When properly inserted, the top of the valve should easily screw back into place.

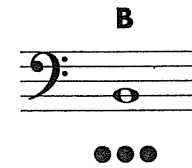
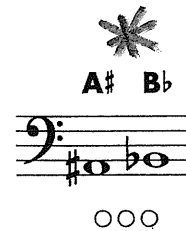
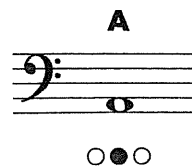
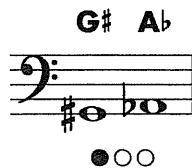
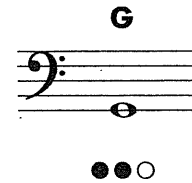
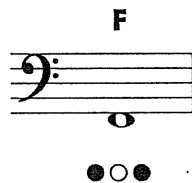
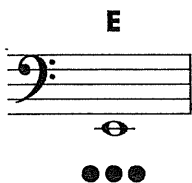
Be sure to grease the slides regularly. Your director will recommend special slide grease and valve oil, and will help you apply them when necessary.

CAUTION: If a slide, a valve or your mouthpiece becomes stuck, ask for help from your band director or music dealer. Special tools should be used to prevent damage to your instrument.



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

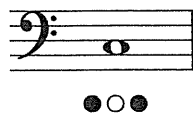
- = Open
● = Pressed down



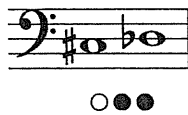
FINGERING CHART

BARITONE B.C.


C



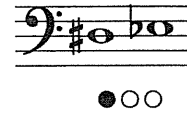
C# D♭




D




D# E♭



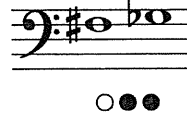
E




F



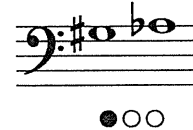
F# G♭



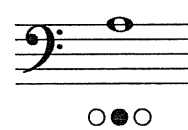
G



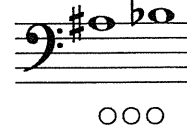
G# A♭




A




A# B♭



B




C



C# D♭



D




D# E♭



E



F



F# G♭



Concert Bb Scale

1. Scale with hints



Bb C D Eb F G A Bb A G F Eb D C Bb
1 6 4 3 1 4 2 1 2 4 1 3 4 6 1

2. Scale

3. Arpeggio with hints

Bb D F Bb F D Bb
1 4 1 1 1 4 1

4. Arpeggio

5. Draw the notes of the scale.

6. Draw the notes of the arpeggio.

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

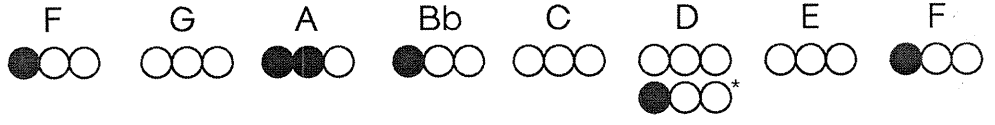
Concert Bb Scale

BRASS

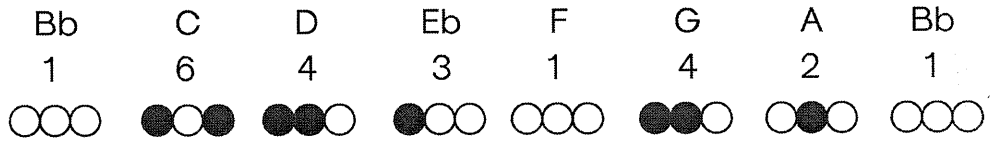
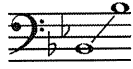
Trumpet



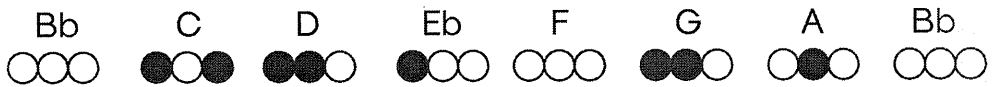
F Horn
*Lower octave



Trombone
Baritone

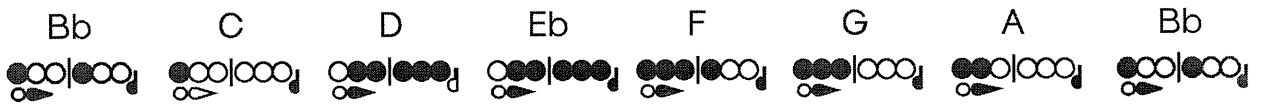


Tuba

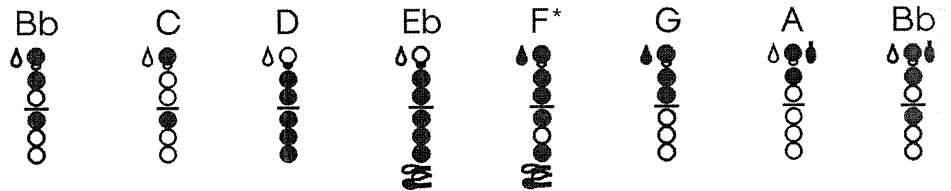


WOODWINDS

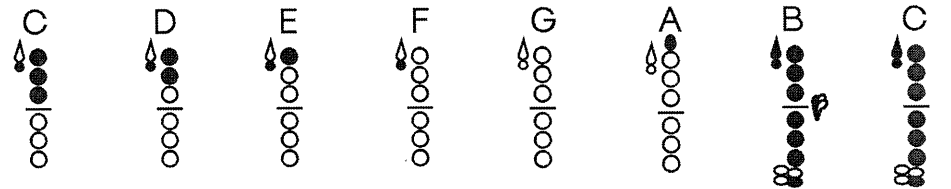
Flute



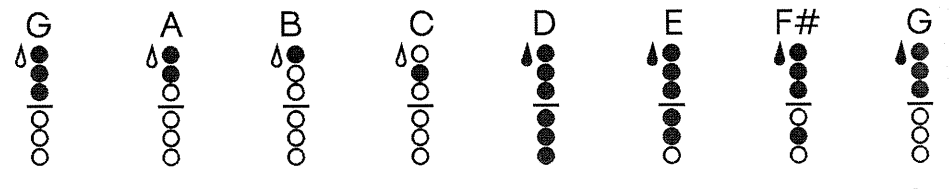
Oboe
*Forked F



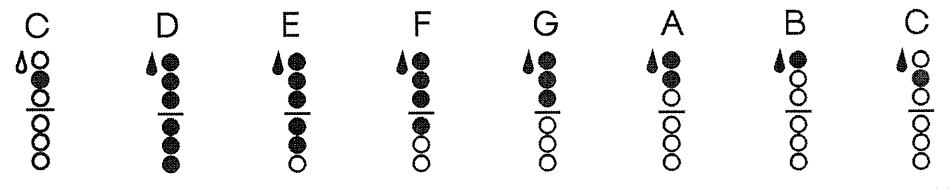
Clarinet



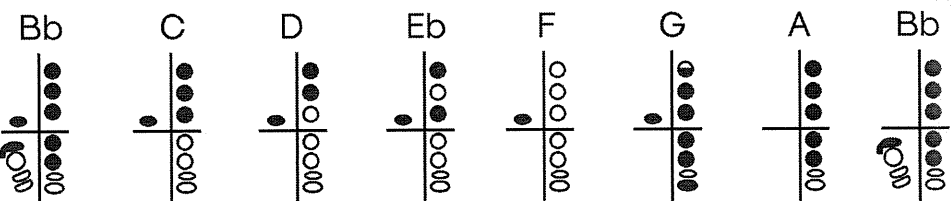
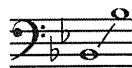
Alto/Bari Sax



Tenor Sax



Bassoon
● = whisper key



Concert Bb Scale

1. Scale with hints



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

OOO ●●● ●●● ●●● OOO OOO ●●● O●● OOO O●● ●●● OOO ●●● ●●● ●●● OOO

2. Scale

3. Arpeggio with hints

Bb D F Bb F D Bb

OOO ●●● OOO OOO OOO ●●● OOO

4. Arpeggio

5. Draw the notes of the scale.

6. Draw the notes of the arpeggio.

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

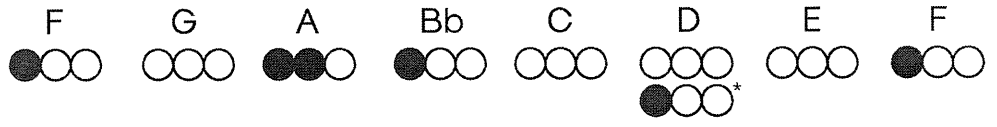
Concert Bb Scale

BRASS

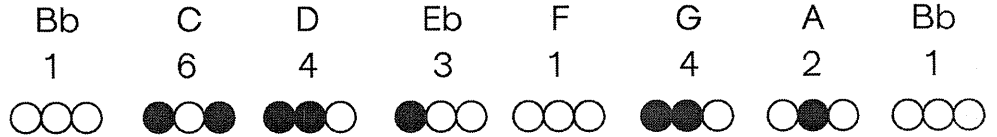
Trumpet



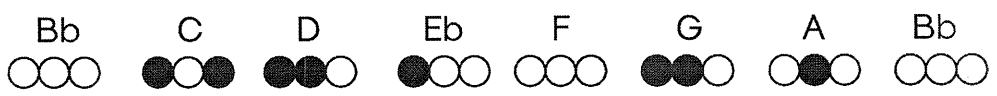
F Horn
*Lower octave



 Trombone
Baritone



Tuba

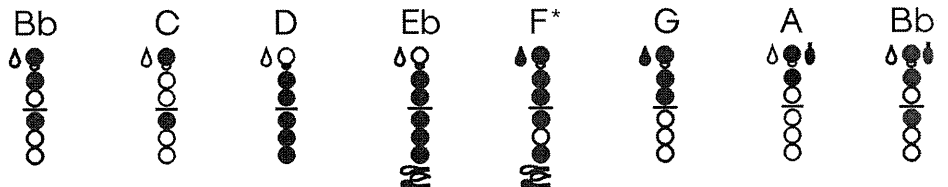


WOODWINDS

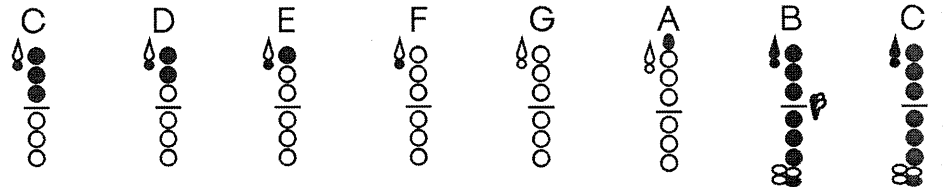
Flute



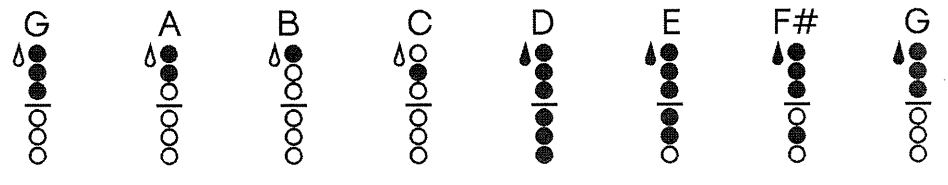
Oboe
*Forked F



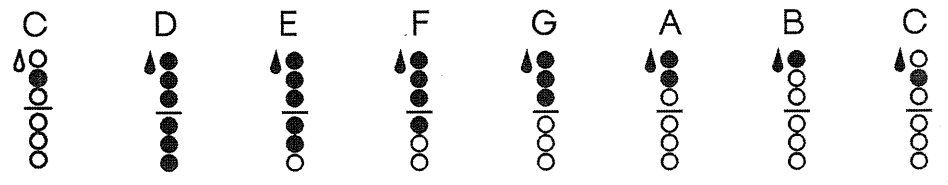
Clarinet



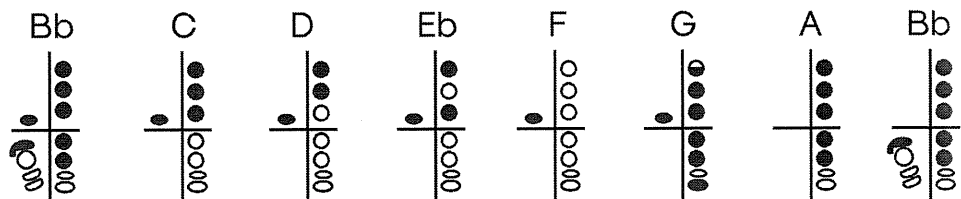
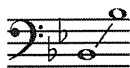
Alto/Bari Sax



Tenor Sax



Bassoon
● = whisper key



Concert C Scale

1. Scale with hints



C	D	E	F	G	A	B	C	B	A	G	F	E	D	C
6	4	2	1	4	2	4	3	4	2	4	1	2	4	6

2. Scale

3. Arpeggio with hints

C	E	G	C	G	E	C
6	2	4	3	4	2	6

4. Arpeggio

5. Draw the notes of the scale.

6. Draw the notes of the arpeggio.

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

Concert C Scale

BRASS

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

WOODWINDS

Flute		C	D	E	F	G	A	B	C
Oboe		C	D	E	F	G	A	B	C
Clarinet		D	E	F#	G	A	B*	C#*	D
*Alternate fingering									
Alto/Bari Sax		A	B	C#	D	E	F#	G#	A
Tenor Sax		D	E	F#	G	A	B	C#	D
Bassoon		C	D	E	F	G	A	B	C
● = whisper key									

Concert C Scale

1. Scale with hints



2. Scale

3. Arpeggio with hints

4. Arpeggio

5. Draw the notes of the scale.

6. Draw the notes of the arpeggio.

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

Concert C Scale

BRASS

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

WOODWINDS

Flute		C	D	E	F	G	A	B	C
Oboe		C	D	E	F	G	A	B	C
Clarinet		D	E	F#	G	A	B*	C#*	D
*Alternate fingering									
Alto/Bari Sax		A	B	C#	D	E	F#	G#	A
Tenor Sax		D	E	F#	G	A	B	C#	D
Bassoon		C	D	E	F	G	A	B	C
• = whisper key									

Concert F Scale

1. Scale with hints

F G A Bb C D E F E D C Bb A G F
6 4 2 1 6 4 2 1 2 4 6 1 2 4 6

2. Scale

3. Arpeggio with hints

F A C F C A F
6 2 6 1 6 2 6

4. Arpeggio

5. Draw the notes of the scale.

6. Draw the notes of the arpeggio.

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

Concert F Scale

BRASS

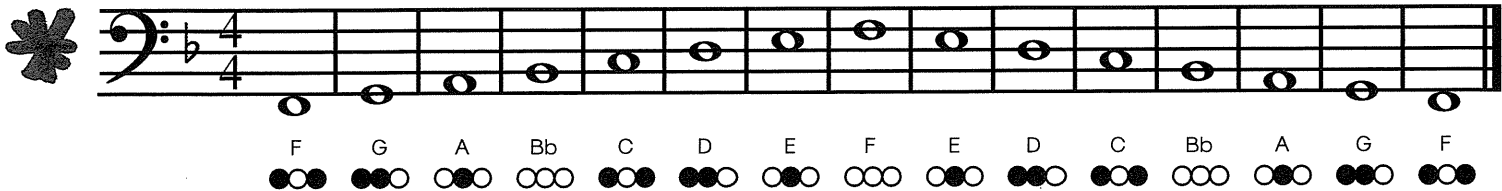
Trumpet		G	A	B	C	D	E	F#	G
F Horn		C	D	E	F	G	A	B	C
Trombone Baritone		F 6	G 4	A 2	Bb 1	C 6	D 4	E 2	F 1
Tuba		F	G	A	Bb	C	D	E	F

WOODWINDS

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

Concert F Scale

1. Scale with hints



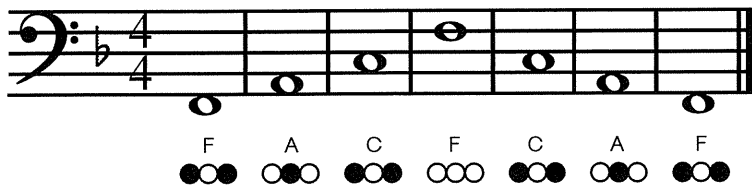
A musical staff in bass clef with a 4/4 time signature. The notes of the Concert F scale are written: F, G, A, Bb, C, D, E, F, E, D, C, Bb, A, G, F. Below each note is a fingering diagram consisting of two circles. Filled circles represent fingers to be used, and empty circles represent fingers not to be used. The fingerings are: F (1, 2), G (2, 3), A (3, 4), Bb (4, 5), C (1, 2), D (2, 3), E (3, 4), F (4, 5), E (3, 4), D (2, 3), C (1, 2), Bb (4, 5), A (3, 4), G (2, 3), F (1, 2).

2. Scale



A musical staff in bass clef with a 4/4 time signature, showing the outline of the Concert F scale without notes.

3. Arpeggio with hints



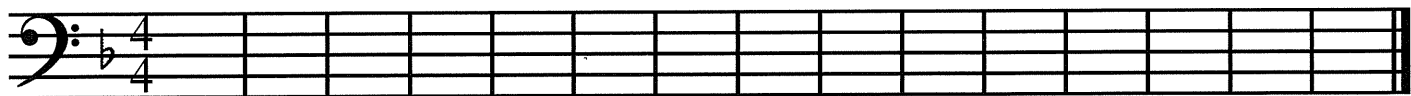
A musical staff in bass clef with a 4/4 time signature. The notes of the F major arpeggio are written: F, A, C, F, C, A, F. Below each note is a fingering diagram consisting of two circles. Filled circles represent fingers to be used, and empty circles represent fingers not to be used. The fingerings are: F (1, 2), A (3, 4), C (1, 2), F (4, 5), C (1, 2), A (3, 4), F (1, 2).

4. Arpeggio



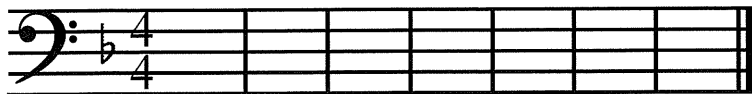
A musical staff in bass clef with a 4/4 time signature, showing the outline of the F major arpeggio without notes.

5. Draw the notes of the scale.



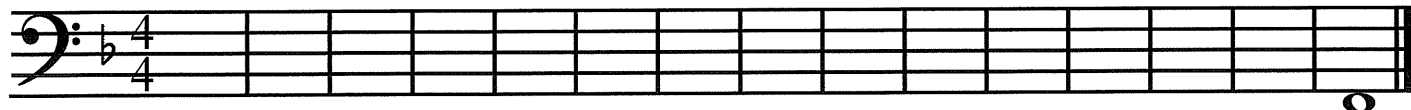
An empty musical staff in bass clef with a 4/4 time signature, intended for drawing the notes of the scale.

6. Draw the notes of the arpeggio.



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

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



An empty musical staff in bass clef with a 4/4 time signature, intended for filling in notes from the scale. A single note is already drawn in the final measure.

Concert F Scale

BRASS

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

WOODWINDS

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

● = whisper key

Concert Bb Blues Scale

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

Concert C Minor Scale

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

SCI-TECH BAND / MTM MASTER PRACTICE CHECKLIST

FIRST 5 NOTES

Do Re Mi Fa So La Ti Do

MAJOR SCALES

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

NATURAL MINOR SCALES

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

HARMONIC MINOR SCALES

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

BLUES SCALES

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

CHROMATIC SCALES

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

SUETA RHYTHM CHARTS

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

RHYTHM CHARTS (in Band Handbook)

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

FUNDAMENTAL RHYTHMS

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

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

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

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

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

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

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

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

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

ESSENTIAL ELEMENTS, BOOK 1

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

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

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

Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 2

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

Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 3

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

Pg. 38-39 – Rhythm Studies

OTHER

Band Repertoire Solo Repertoire Chamber Ensemble Repertoire Improvisation

SCALE CHECKLIST

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

SCALE ASSIGNMENTS

CONCERT & JAZZ BAND

QUARTER 1

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

QUARTER 2

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

QUARTER 3

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

QUARTER 4

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

SYMPHONIC BAND

QUARTER 1

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

QUARTER 2

Bb Blues

QUARTER 3

Bb Chromatic (1 Octave)
C Major

QUARTER 4

C Minor

*Scale assignments subject to change

SCITECH BAND GROOVE CHART

-CHORD PROGRESSIONS FOR IMPROV-

Scale	C	D	E	F	G	A	B
Number	1	2	3	4	5	6	7
Major	I	ii	iii	IV	V	vi	vi°
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

Holiday Solos – Duets – Trios – Quartets

SOLOS (1+people)

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

DUETS

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

SOLOS, DUETS, TRIOS, QUARTETS

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

CIRCLE YOUR CHOICE ABOVE

Names: _____

Instruments: _____

12 BAR BLUES

Blues Scale

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

12 Bar Blues Progression

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

12 Bar Blues Licks

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

2) 4-b3-1

3) 1-b3-4

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

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

6) 1-b3-4-b5-5

Solos

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

2) 4-b3-1

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

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

Walking Bass Line - C Instruments

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

Walking Bass Line - B \flat Instruments

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

Walking Bass Line - E \flat Instruments

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

ADVANCED MUSIC

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

TROMBONE

CONCERTO
FOR TROMBONE AND PIANO

RIMSKY-KORSAKOV (1844-1908)

Allegro vivace

1

f 3

6 A 1

f 3

B

cresc. 3 *ff* 3

C *p*

D 1

f 3

6

TROMBONE

E 1

f *cresc.* *ff*

G Andante cantabile

p espressivo *f* *pp p* *cresc.* *stringendo* *Kadenz* *f ad libitum* *p* *p cresc.*

TROMBONE

First staff of music. Dynamics: *f*, *pp*, *f*. Marking: *riten.*

Second staff of music. Tempo markings: *K Allegro*, *L Allegretto*. Dynamics: *sf*, *f*, *mf*. Markings: 3, 2, 3, 7, M.

Third staff of music. Dynamics: *mf*.

Fourth staff of music. Dynamics: *mf staccato*. Marking: 3.

Fifth staff of music. Marking: N 6.

Sixth staff of music. Dynamics: *mf*. Marking: 7.

Seventh staff of music. Dynamics: *p*. Marking: 5.

Eighth staff of music. Dynamics: *p*. Marking: 4.

Ninth staff of music. Dynamics: *mf staccatissimo*. Marking: Q.

Tenth staff of music. Dynamics: *f*. Marking: 3.

Eleventh staff of music. Dynamics: *f*. Marking: R 2.

TROMBONE

mf p cresc.

f

3 S

6 T f

U Tempo poco meno mosso p

cresc. riten. Vivace 3

BASS CLEF INSTRUMENTS

Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(Eb) Eb Bb7 Cm Ab Eb Bb7

Soprano
Alto
Tenor
Bass

Measures 1-6 of the musical score for Soprano, Alto, Tenor, and Bass instruments. The key signature is B-flat major (two flats) and the time signature is 3/4. The Soprano part features a melodic line with eighth and quarter notes. The Alto, Tenor, and Bass parts provide harmonic support with a steady eighth-note accompaniment.

7 Eb Bb Eb Eb Ab Eb Cm Eb

S
A
T
B

Measures 7-13 of the musical score. The Soprano part has a melodic line with some slurs and accents. The Alto, Tenor, and Bass parts continue with their accompaniment. Measure 13 ends with a double bar line.

14 Eb Bb7 Eb Eb sus4/Ab Eb

S
A
T
B

Measures 14-15 of the musical score. The Soprano part has a melodic line with a double bar line at the end of measure 14. The Alto, Tenor, and Bass parts continue with their accompaniment. Measure 15 ends with a double bar line.

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

Trombone & Baritone

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score is written for Trombone & Baritone in 4/4 time, featuring three staves of music. The first staff begins with a rest for one measure, followed by a melodic line starting on G3, moving up stepwise to D4, then descending to G3. A dynamic marking of *mf* is placed below the first measure. A hairpin crescendo is shown above the staff, starting from the first measure and tapering off towards the end of the staff. The second staff continues the melodic line, ending with a dynamic marking of *p*. A hairpin decrescendo is shown above the staff, starting from the beginning of the staff and tapering off towards the end. The third staff features a rhythmic accompaniment consisting of eighth notes, with a dynamic marking of *f* placed below the first measure.

Audition Prepared Solo - ADVANCED BAND

Trombone/Baritone

Variations on Auld Lang Syne

arr. Bernice

Moderato

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

ANGELS WE HAVE HEARD ON HIGH

Soprano Trombone / Baritone

Traditional French Carol

Musical notation for Soprano Trombone / Baritone, measures 1-21. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). Measures 1-7 are quarter notes, measures 8-14 are eighth notes with beams, and measures 15-21 are eighth notes with beams. An 'Intro' box is placed above measure 19.

Alto

Musical notation for Alto, measures 1-21. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). Measures 1-7 are quarter notes, measures 8-14 are eighth notes with beams, and measures 15-21 are eighth notes with beams. An 'Intro' box is placed above measure 19.

Tenor

Musical notation for Tenor, measures 1-21. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). Measures 1-7 are quarter notes, measures 8-14 are eighth notes with beams, and measures 15-21 are eighth notes with beams. An 'Intro' box is placed above measure 19.

Bass

Musical notation for Bass, measures 1-21. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). Measures 1-7 are quarter notes, measures 8-14 are eighth notes with beams, and measures 15-21 are eighth notes with beams. An 'Intro' box is placed above measure 19.

Birdland

TROMBONE 1

Music by JOSEF ZAWINUL
Arranged by MICHAEL SWEENEY

FAST ROCK (♩ = 152-160)

The musical score for Trombone 1 of "Birdland" is presented in a single system with eight staves. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked "FAST ROCK" with a quarter note equal to 152-160 beats per minute. The score includes several handwritten annotations: a circled "4" above the first staff, a circled "9" above the second staff, a circled "17" above the third staff, a circled "25" above the fifth staff, and a circled "33" above the seventh staff. Performance markings include dynamics such as *f* (forte), *mf* (mezzo-forte), and *f* (forte) again, along with accents (>) and slurs. Measure numbers 1-4, 5, 7, 8, 9-15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, and 40 are indicated below the staves.

08921581

Trombone 1

41 **42** 8 **50** 42-49 50 51 mf 52

53 54 55 56

57 **58** f 58 59 60

61 62 63 64 (To CODA) ⊕

65 66 67 68 mf 68

69 70 71 72

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

78 Dim. 79 mp ff 80 81 mp ff

82 Dim. 83 mp 84 85 **86** 86-93 8 (D.S. AL CODA)

94 CODA 95 ff 96 97 ff

Birdland

TROMBONE 2

Music by JOSEF ZAWINUL
Arranged by MICHAEL SWEENEY

FAST ROCK (♩ = 152-160)

The musical score for Trombone 2 of "Birdland" is written on a single staff with a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked "FAST ROCK" with a metronome marking of 152-160. The score includes several measures with handwritten annotations: a circled "4" above measure 1, a circled "9" above measure 9, a circled "17" above measure 17, a circled "25" above measure 25, and a circled "33" above measure 33. Performance markings include dynamics such as *f*, *mf*, and *f*, and various articulations like accents (>) and slurs. Measure numbers 1-4, 5, 7, 8, 9-15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, and 40 are indicated throughout the score.

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Trombone 2

41 **42** 8 **50** 42-49 50 51 mf 52

53 54 55 56

57 **58** 58 59 60

61 62 63 64 (TO CODA) Φ

65 66 67 68 **68** mf

69 70 71 72

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

78 79 80 81 Dim. mp ff

82 83 84 **86** 86-93 8 (D.S. AL CODA)

Φ (CODA) 94 95 96 97 ff

Birdland

TROMBONE 3

Music by JOSEF ZAWINUL
Arranged by MICHAEL SWEENEY

FAST ROCK (♩ = 152-160)

Musical score for Trombone 3 of Birdland, measures 1-40. The score is written in bass clef with a key signature of one flat (B-flat). The tempo is marked 'FAST ROCK' with a quarter note equal to 152-160 beats per minute. The time signature is 4/4. The score includes various musical notations such as slurs, accents, and dynamic markings (f, mf). Measure numbers 1-4, 7, 9, 17, 21, 25, 29, 33, 37, and 40 are indicated. A circled '9' is written above measure 9, and a circled '17' is written above measure 17. A circled '33' is written above measure 33. A circled '25' is written above measure 25. A circled '37' is written above measure 37. A circled '9' is written above measure 9. A circled '17' is written above measure 17. A circled '33' is written above measure 33. A circled '37' is written above measure 37. A circled '9' is written above measure 9. A circled '17' is written above measure 17. A circled '33' is written above measure 33. A circled '37' is written above measure 37.

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Trombone 3

42 *f* 8 50

41 42-49 50 51 mf 52

53 > 54 55 56

58

57 f 58 59 60

(TO CODA) ⊕

61 62 63 64

68

65 66 67 mf 68

69 70 71 72

76

73 74 75 ff 76 Dim. 77 mp ff

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

86

82 Dim. 83 mp 84 85

86-93

D.S. AL CODA

(CODA) ⊕

94 ff 95 96 97

08721581 · P2

Birdland

TROMBONE 4

Music by JOSEF ZAWINUL
Arranged by MICHAEL SWEENEY

FAST ROCK (♩ = 152-160)

4

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Trombone 4

41 **(42)** *f* 8 **(50)**
42-49 50 51 *mf* 52

53 > 54 55 > 56

57 **(58)**
f > 58 > 59 > 60

61 > 62 > 63 > 64 **(TO CODA)**

65 > 66 67 **(68)** *mf* 68

69 70 71 72

73 74 75 **(76)** *ff* 76 *Dim.* 77 *mp ff*

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

82 *Dim.* 83 *mp* 84 **(86)** 85 **(D.S. AL CODA)** 86-93

(CODA)

94 *ff* > 95 96 97 *ff*

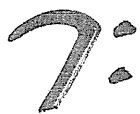
08721581 · P2

B.C.

BLUE MOON

31.

The image shows a handwritten musical score for the piece "Blue Moon". It consists of ten staves of music, each with handwritten chord annotations above it. The notation includes treble clefs, a key signature of two flats (Bb and Eb), and a common time signature (C). The music is written in a style typical of a guitar or piano accompaniment, with many notes beamed together. The chords are written in a shorthand notation, such as Eb, Cmi, Fmi, Bb7, E, Cmi, Fmi, Bb7, Eb, Cmi, Fmi7, Eb, Ab, Eb, Bb7, Eb, Cmi, Fmi, Bb7, Eb, Cmi, Fmi7, Eb, Fmi7, Eb, Fmi7, Bb7, Eb, Fmi7, Bb7, Eb, Abmi7, Db7, Gb, Bb, F7, Fmi7, Bb7, Eb, Cmi, Fmi7, Bb7, Eb, Cmi, Fmi, Bb7, Eb, Cmi, Fmi7, Bb7, 1. Eb, Fmi7, Eb, Bb7, 2. Eb, Fmi7, Eb.



Blues By Five

Red Garland

B \flat 7

First staff of music in bass clef, 4/4 time signature. It begins with a repeat sign and contains a melodic line with eighth and quarter notes.

E \flat 7

B \flat 7

Second staff of music in bass clef, 4/4 time signature. It continues the melodic line with eighth and quarter notes, including a dotted quarter note.

F7

B \flat 7

F7

Third staff of music in bass clef, 4/4 time signature. It continues the melodic line, ending with a double bar line and repeat dots.

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

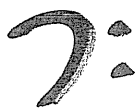
For your use

A single blank five-line musical staff for practice.

A single blank five-line musical staff for practice.

A single blank five-line musical staff for practice.

A single blank five-line musical staff for practice.



Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

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

Useful Scales

B^b Blues Scale

1 b3 4 b5 5 b7 1

Sample Bass Line

B^b7																		
	1	3	4	#4	5	4	3	2	1	5	6	b7	1	3	6	5		
E^b7																		
	1	3	5	3	3	1	b7	6	b6	B^b7	1	2	3	2	1	b7	6	b6
F7																		
	1	3	5	1	b7	6	5	b5	B^b7	1	3	4	#4	F7	1	b7	6	5

Trombone

Canon Remix

Pachelbel / Arr. Bernice

4 5 8 13

mf

17 21

24 29

31 37

38

45 45

f

52 53 61 69

mf

66 77

f

73

80 83

.....

* Read in Bass Clef 7:
Alto Sax.

MELODY

Canon Remix

Pachelbel / Arr. Bernice

7: *mf* 4 5 8 13

17 21

24 29

31 37

38

45 *f*

51 53 61 69 *f* 77

71

78 83

85

Bass Guitar

Canon Remix

Pachelbel / Arr. Bernice

5

4

B \flat F Gm Dm E \flat

10 B \flat E \flat F

13 With Energy

mp

mf

16

21

29

26

31

37

41

45

f

46

53 Solo

51

Detailed description: This is a sheet music page for Bass Guitar, titled 'Canon Remix' by Pachelbel, arranged by Bernice. The music is in 4/4 time and consists of ten staves of bass notation. The first staff starts with a measure rest of 4 measures, followed by notes for B \flat , F, Gm, Dm, and E \flat . A box containing the number '5' is positioned above the first staff. The second staff begins at measure 10 with notes B \flat , E \flat , and F, followed by a more active bass line starting at measure 13, marked 'With Energy' and 'mf'. The third staff starts at measure 16. The fourth staff starts at measure 21. The fifth staff starts at measure 26. The sixth staff starts at measure 31. The seventh staff starts at measure 36. The eighth staff starts at measure 41 and includes a dynamic marking of 'f'. The ninth staff starts at measure 46. The tenth staff starts at measure 51 and includes a 'Solo' marking above measure 53. The score uses various dynamics including *mp*, *mf*, and *f*, and includes articulation marks such as slurs and hairpins.

2
56

[Title]



61



69



66



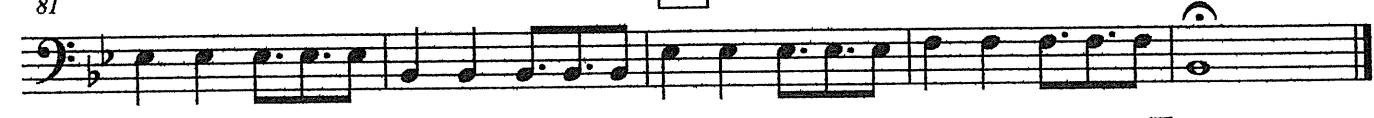
71

77



76

83



81

Careless Whisper – Melody

Melody C – Flute



Melody Bb – Trumpet, Clarinet, Tenor Sax



Melody Eb – Alto Sax, Bari Sax



Melody Bass Clef – Trombone, Baritone



Piano – Chords

Dm, Gm, Bb, Am

Lyrics

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

Careless Whisper – Horn Lick

Horn Lick C – Flute



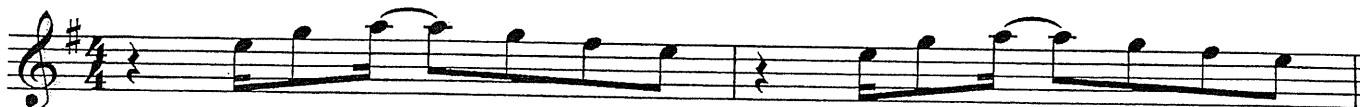
D F G F E D D F G F E D

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



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

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



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

Horn Lick Eb – Alto Sax, Bari Sax



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

Horn Lick Bass Clef – Trombone, Baritone



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

Carol of The Bells

Melody - Bass Clef
-Trombone / Baritone

Quartet Version

arr. Turgeon & Brenice

Soli

mp

6

12

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

B 24 *f*

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

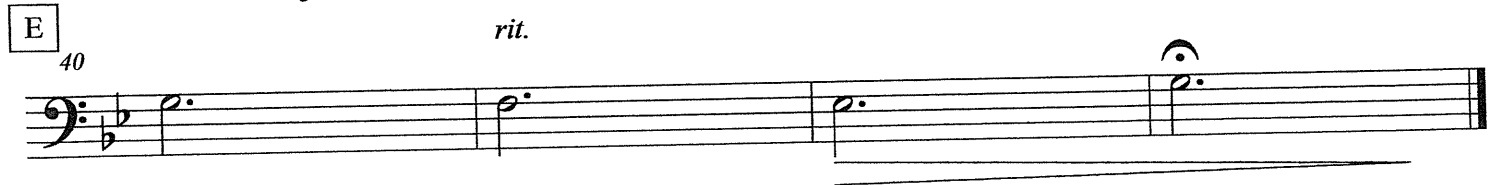
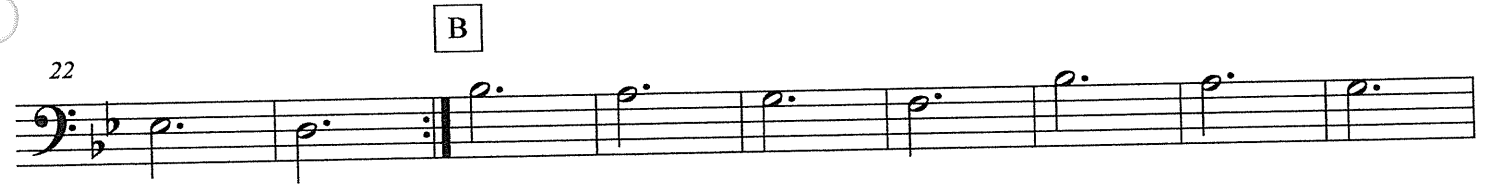
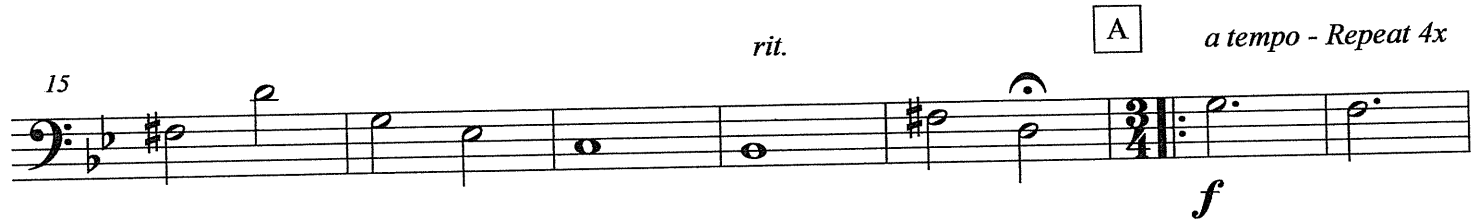
37 **E** *rit.*

Carol of The Bells

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

Quartet Version

arr. Turgeon & Bernice



Chained To The Rhythm

As Recorded by Katy Perry

arr. Bernice

Melody (B.C.)

Groovy ♩ = 103-105

Optional 4 bar vamp

3

on cue

A

off -2

7

B

11

1.

2.

C

14

soli

off -2

off -4

mf

D

18

tutti

f

E

21

3

F

25

3

3

Melody (B.C.), p. 2

Chained To The Rhythm

28 G

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

36 off -2 J

40

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

L Φ Coda

47

solo/soli
optional 8va

Musical staff L, measures 47-49. Bass clef, 7/8 time signature. Measure 47 starts with a quarter rest followed by a quarter note. Measures 48 and 49 contain eighth-note patterns. Dynamics: *mf*.

50

M

Musical staff M, measures 50-52. Bass clef, 7/8 time signature. Measure 50 has eighth-note patterns with accents. Measures 51 and 52 have eighth-note patterns with slurs. Dynamics: *mf*.

53

Musical staff N, measures 53-55. Bass clef, 7/8 time signature. Measure 53 has eighth-note patterns with slurs. Measure 54 has eighth-note patterns with slurs. Measure 55 has eighth-note patterns with slurs and triplets. Dynamics: *mf*.

N

56

tutti

Musical staff O, measures 56-58. Bass clef, 7/8 time signature. Measures 56-58 contain eighth-note patterns with slurs. Dynamics: *ff*.

59

O

Musical staff P, measures 59-62. Bass clef, 7/8 time signature. Measures 59-62 contain eighth-note patterns with slurs. Measure 62 has a triplet. Dynamics: *ff*.

63

P

off -3

Musical staff Q, measures 63-66. Bass clef, 7/8 time signature. Measure 63 has eighth-note patterns with slurs and a triplet. Measures 64-66 contain chords with slurs. Dynamics: *ff*.

Top Notes Melody
Bottom Harmony

Q

67

off -3

off -3

Musical staff R, measures 67-70. Bass clef, 7/8 time signature. Measure 67 has eighth-note patterns with slurs and a triplet. Measures 68-70 contain chords with slurs. Dynamics: *ff*.

Chained To The Rhythm

As Recorded by Katy Perry

arr. Bernice

Countermelody (B.C.)

Solo Part (B.C.)

Groovy ♩ = 103-105

Optional 4 bar vamp

The musical score is written in bass clef with a 4/4 time signature. It consists of several systems of music, each with a measure number on the left and a lettered section marker in a box above the staff. The first system starts at measure 4 and includes a 4-measure vamp, a repeat sign, a 3-measure vamp, and a section marked 'B' starting at measure 7. The second system starts at measure 10 and includes a section marked '1.' starting at measure 12. The third system starts at measure 13 and includes a section marked '2.' starting at measure 13, followed by sections 'C', 'D', and 'E'. Section 'D' is followed by a double bar line and a repeat sign. The fourth system starts at measure 26 and includes sections 'F', 'G', 'H', and 'I'. Section 'H' is marked 'To Coda (2nd Time)'. The fifth system starts at measure 39 and includes section 'J'. The sixth system starts at measure 42 and includes section 'K' and the instruction 'D.S. al Coda' above the staff. The score includes various musical notations such as slurs, accents, and dynamic markings like *f* and *mp*.

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

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

58 **O**

62 **P** **3**

Q 67 optional 8va **3**

71 Top Note Harmony

Chained To The Rhythm

As Recorded by Katy Perry

arr. Bernice

Bass Line (B.C.)

Groovy ♩ = 103-105

Optional 4 bar vamp

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

3

A

f

6

B

9

12

1. 2.

C

mf

D

16

f

E

20

Bass Line (B.C.), p. 2

Chained To The Rhythm

23



F

26



G

29



To Coda (2nd Time) H

32



I

35



mp

J

38



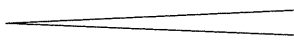
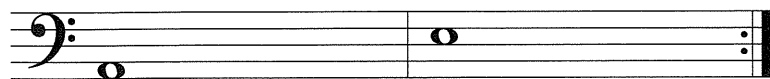
K

41



45

D.S. al Coda



L \oplus Coda

M

47

Musical staff 47-53: Bass clef, 4/4 time signature. Measures 47-53. Dynamics: *mf*. A box labeled 'M' is positioned above measure 53.

54

Musical staff 54-57: Bass clef, 4/4 time signature. Measures 54-57. Dynamics: *ff*. A box labeled 'N' is positioned above measure 55.

58

Musical staff 58-60: Bass clef, 4/4 time signature. Measures 58-60. A box labeled 'O' is positioned above measure 60.

61

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

P

64

Musical staff 64-66: Bass clef, 4/4 time signature. Measures 64-66.

Q

67

Musical staff 67-69: Bass clef, 4/4 time signature. Measures 67-69.

70

Musical staff 70-76: Bass clef, 4/4 time signature. Measures 70-76. Includes accents (>) and a double bar line at the end.

7: Bass clef

79

(MED. FUNK)

CHAMELEON

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

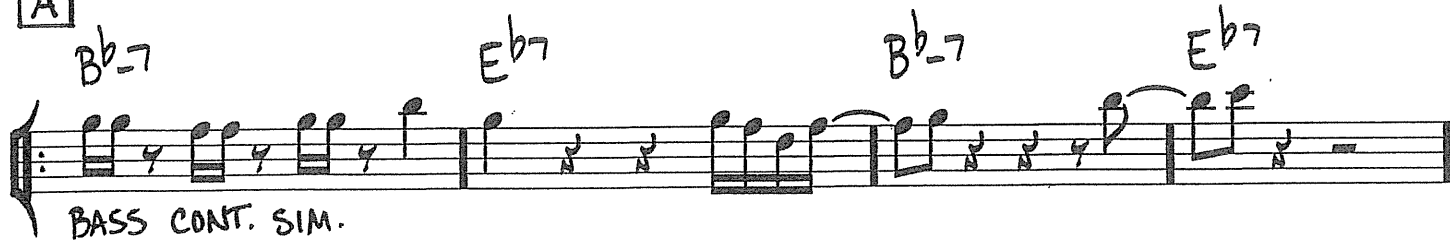
INTRO

(BASS) N.C.



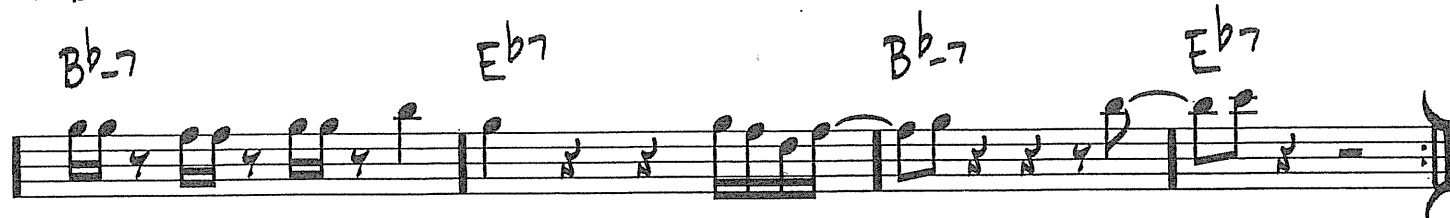
A

B \flat -7 Eb7 B \flat -7 Eb7



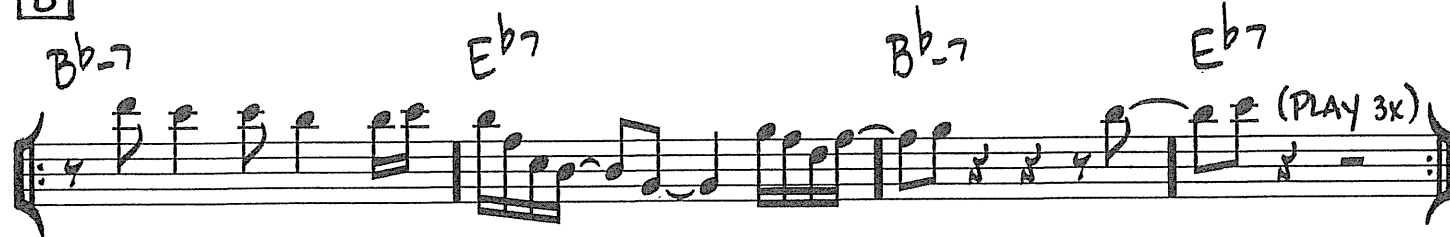
BASS CONT. SIM.

B \flat -7 Eb7 B \flat -7 Eb7

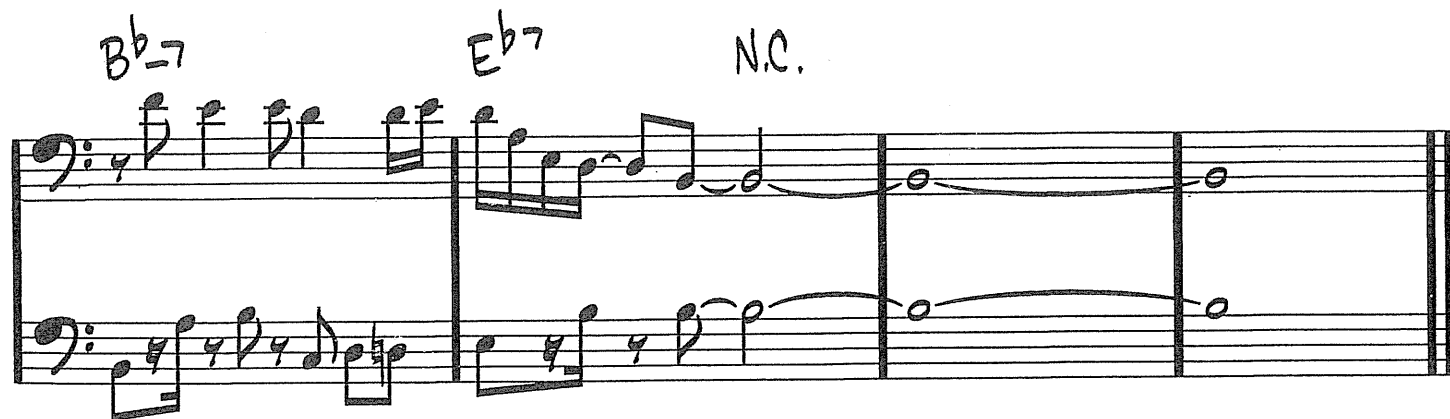


B

B \flat -7 Eb7 B \flat -7 Eb7 (PLAY 3X)



B \flat -7 Eb7 N.C.



Chameleon Bass Line

Score

The musical score for "Chameleon Bass Line" consists of five staves, each with a different clef and key signature. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score is divided into two measures by a repeat sign. The first measure contains a series of eighth and quarter notes, while the second measure features a more complex rhythmic pattern with eighth notes and rests. The staves are labeled as follows:

- C**: Treble clef, standard pitch.
- Bb**: Treble clef, one octave below C.
- Eb**: Treble clef, two octaves below C.
- Bass Clef High**: Bass clef, one octave below C.
- Bass Clef Low**: Bass clef, two octaves below C.

Trombone

Cheer # 1

arr. Bernice

Watch Conductor
Slow-Fast





Cold Duck Time

Eddie Harris

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

For your use

Supplemental Material - Cold Duck Time

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

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

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

Useful Scales

F Blues Scale

D^b Major

$(D^b_{MA}7)$

E^b Major

$(E^b_{MA}7)$

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

Sample Bass Line

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

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

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

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

Featured in the Twentieth Century Fox Television Series GLEE

DON'T STOP BELIEVIN'

TROMBONE 1

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

The musical score for Trombone 1 is written in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. It begins with a circled 'Rock' marking above the staff. The score is divided into several systems:

- Measures 1-8:** A whole rest is indicated with a circled '8' above the staff.
- Measures 9-15:** A circled '9' is above the staff. A whole rest is indicated with a circled '7' above the staff.
- Measures 16-20:** Measure 16 contains a whole rest. Measures 17-19 feature a melodic line starting on G2, moving up stepwise to Bb2, with accents and a crescendo hairpin. Measure 20 contains a whole rest with a circled '3' above it.
- Measures 21-24:** Measure 21 starts with a whole rest and a mezzo-piano (*mp*) dynamic. Measures 22-24 feature a melodic line starting on G2, moving up stepwise to Bb2, with accents and a crescendo hairpin.
- Measures 25-28:** A circled '25' is above the staff. Measures 25-28 feature a rhythmic pattern of eighth notes on G2 and Bb2, with accents.
- Measures 29-32:** Measures 29-31 continue the rhythmic pattern. Measure 32 features a melodic line starting on G2, moving up stepwise to Bb2, with accents.
- Measures 33-36:** A circled '33' is above the staff. Measures 33-36 continue the rhythmic pattern of eighth notes on G2 and Bb2, with accents.
- Measures 37-40:** Measures 37-38 continue the rhythmic pattern. Measures 39-40 feature a melodic line starting on G2, moving up stepwise to Bb2, with accents.

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TROMBONE 1

41

Musical staff for measures 41-44. The staff is in bass clef with a key signature of one flat. Measures 41, 42, 43, and 44 contain eighth-note patterns with slurs and accents.

45

Musical staff for measures 45-52. Measure 45 starts with a fermata. Measures 46-50 are marked with a large '5' and a double bar line. Measure 51 has a 'mf' dynamic marking. Measures 52-53 contain eighth-note patterns with slurs and accents.

53

Musical staff for measures 53-57. Measures 53-57 contain eighth-note patterns with slurs and accents.

Musical staff for measures 58-61. Measures 58-61 contain eighth-note patterns with slurs and accents.

Musical staff for measures 62-66. Measures 62-66 contain eighth-note patterns with slurs and accents.

69

Musical staff for measures 67-70. Measures 67-70 contain eighth-note patterns with slurs and accents.

Musical staff for measures 71-74. Measures 71-74 contain eighth-note patterns with slurs and accents.

Musical staff for measures 75-79. Measures 75-76 and 77-78 are marked with '1.' and '(BELL TONES)'. Measure 79 is marked with '2.' and '(BELL TONES)'. The staff ends with a double bar line and a 'ff' dynamic marking.

Featured in the Twentieth Century Fox Television Series GLEE

DON'T STOP BELIEVIN'

TROMBONE 2

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

The musical score for Trombone 2 is written in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. It begins with a circled instruction '(Rock)' above the staff. The score is divided into systems, with measure numbers 1-8, 9-15, 16, 17, 18-20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, and 40 marked below the notes. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *mf* and *f*. There are also hairpins indicating crescendos and decrescendos. The score concludes with a final measure (40) featuring a half note and a quarter note.

TROMBONE 2

41

Musical staff for measures 41-44. The staff is in bass clef with a key signature of one flat. Measures 41, 42, 43, and 44 contain eighth-note patterns with slurs and accents.

45

Musical staff for measures 45-52. Measure 45 starts with a dynamic marking of *mf*. Measures 46-50 are marked with a large '5' and a thick line, indicating a five-measure rest. Measures 51 and 52 continue the eighth-note pattern.

53

Musical staff for measures 53-57. Measures 53-57 feature eighth-note patterns with slurs and accents.

Musical staff for measures 58-61. Measures 58-61 continue the eighth-note patterns with slurs and accents.

Musical staff for measures 62-66. Measures 62-66 continue the eighth-note patterns with slurs and accents.

69

Musical staff for measures 67-70. Measures 67-70 continue the eighth-note patterns with slurs and accents.

Musical staff for measures 71-74. Measures 71-74 continue the eighth-note patterns with slurs and accents.

1.

(BELL TONES)

2.

(BELL TONES)

Musical staff for measures 75-79. Measures 75-79 continue the eighth-note patterns with slurs and accents. Measure 79 ends with a dynamic marking of *ff*.

Featured in the Twentieth Century Fox Television Series GLEE

DON'T STOP BELIEVIN'

TROMBONE 3

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

The musical score is written for Trombone 3 in a bass clef with a key signature of one flat (Bb) and a 4/4 time signature. It begins with a '(Rock)' marking in a box above the staff. The score is divided into measures, with some measures grouped by brackets and numbered: measures 1-8, 9-15, 16, 17, 18-20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, and 40. The music features a variety of note values including quarter notes, eighth notes, and half notes, often with accents. Dynamics such as *mf*, *mp*, and *p* are indicated throughout. The score concludes with a final measure (40) containing a half note and a quarter note.

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TROMBONE 3

41

41 42 43 44

45

45 46-50 51 52

mf

53

53 54 55 56 57

f

58 59 60 61

f

62 63 64 65 66

f

69

67 68 69 70

f

71 72 73 74

f

1. **(BELL TONES)**

75 76

f

2. **(BELL TONES)**

77 78 79

ff

Featured in the Twentieth Century Fox Television Series GLEE

DON'T STOP BELIEVIN'

TROMBONE 4

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

(ROCK)

8
1-8

9
7
9-15

17
5
16 17 18-22 23 24
mf p

25
25 26 27 28

29 30 31 32

33
33 34 35 36

37 38 39 40

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TROMBONE 4

41

Musical staff 41: Bass clef, 4/4 time signature. Measures 41-44. Notes: 41 (G2), 42 (A2), 43 (B2), 44 (C3). Dynamics: *mf*.

45

Musical staff 45: Bass clef, 4/4 time signature. Measures 45-52. Notes: 45 (G2), 46-50 (rest), 51 (G2), 52 (A2). Dynamics: *mf*. Includes a fermata over measures 46-50.

53

Musical staff 53: Bass clef, 4/4 time signature. Measures 53-57. Notes: 53 (G2), 54 (A2), 55 (B2), 56 (C3), 57 (D3). Dynamics: *mf*.

Musical staff 58: Bass clef, 4/4 time signature. Measures 58-61. Notes: 58 (G2), 59 (A2), 60 (B2), 61 (C3). Dynamics: *mf*.

Musical staff 62: Bass clef, 4/4 time signature. Measures 62-66. Notes: 62 (G2), 63 (A2), 64 (B2), 65 (C3), 66 (D3). Dynamics: *mf*.

69

Musical staff 67: Bass clef, 4/4 time signature. Measures 67-70. Notes: 67 (G2), 68 (A2), 69 (B2), 70 (C3). Dynamics: *mf*.

Musical staff 71: Bass clef, 4/4 time signature. Measures 71-74. Notes: 71 (G2), 72 (A2), 73 (B2), 74 (C3). Dynamics: *mf*.

Musical staff 75: Bass clef, 4/4 time signature. Measures 75-79. Notes: 75 (G2), 76 (A2), 77 (B2), 78 (C3), 79 (D3). Dynamics: *ff*. Includes first and second endings.

Don't Stop Believin'

BASS CLEF
(Doubles Alto Sax)

arr. Murtha

Rock

9

SOLO

8

mf

13

17

18

25

23

f

28

33

33

41

38

45

mf

47

BASS CLEF (Doubles Alto Sax), p. 2 Don't Stop Belevin'

53

52

f

57

63

69

69

74

ff

Eye Of The Tiger

For Zanetti

Flute
Piano

Musical staff for Flute/Piano in 4/4 time, key of B-flat major. The melody consists of quarter notes: A, A, G, A, A, G, A, A, G, F. The staff includes a repeat sign at the beginning and end.

Clarinet
Trumpet
(LOW)

Musical staff for Clarinet/Trumpet (LOW) in 4/4 time, key of B-flat major. The melody consists of quarter notes: B, B, A, B, B, A, B, B, A, G. The staff includes a repeat sign at the beginning and end.

Clarinet
Trumpet
(HIGH)

Musical staff for Clarinet/Trumpet (HIGH) in 4/4 time, key of B-flat major. The melody consists of quarter notes: B, B, A, B, B, A, B, B, A, G. The staff includes a repeat sign at the beginning and end.

Alto Sax

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

Trombone

Musical staff for Trombone in 4/4 time, key of B-flat major. The melody consists of quarter notes: A2, A2 G4, A2, A2 G4, A2, A2 G4, F1. The staff includes a repeat sign at the beginning and end.

Piano: Am G F

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

Feeling Good

Level 2

For Zanetti
Swing Time

Flute
Piano

A A G G F F E G E G

3

Detailed description: This staff is in 4/4 time with a key signature of one flat (Bb). The melody consists of quarter notes with eighth rests. The notes are A4, A4, G4, G4, F4, F4, E4, G4, E4, G4. The final three notes (G, E, G) are beamed together and marked with a '3' for a triplet.

Clarinet
Trumpet
(LOW)

B B A A G G F# A F# A

3

Detailed description: This staff is in 4/4 time with a key signature of one flat (Bb). The melody consists of quarter notes with eighth rests. The notes are B3, B3, A3, A3, G3, G3, F#3, A3, F#3, A3. The final three notes (A, F#, A) are beamed together and marked with a '3' for a triplet.

Clarinet
Trumpet
(HIGH)

B B A A G G F# A F# A

3

Detailed description: This staff is in 4/4 time with a key signature of one flat (Bb). The melody consists of quarter notes with eighth rests. The notes are B4, B4, A4, A4, G4, G4, F#4, A4, F#4, A4. The final three notes (A, F#, A) are beamed together and marked with a '3' for a triplet.

Alto Sax

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

3

Detailed description: This staff is in 4/4 time with a key signature of one sharp (F#). The melody consists of quarter notes with eighth rests. The notes are F#4, F#4, E4, E4, D4, D4, C#4, E4, C#4, E4. The final three notes (E, C#, E) are beamed together and marked with a '3' for a triplet.

Trombone

A2 A2 G4 G4 F1 F1 E2 G E G

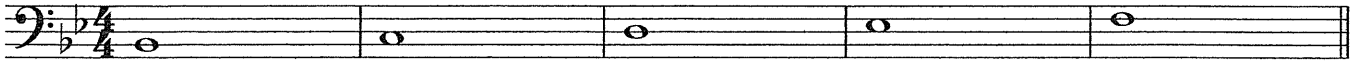
3

Detailed description: This staff is in 4/4 time with a key signature of one flat (Bb). The melody consists of quarter notes with eighth rests. The notes are A2, A2, G4, G4, F1, F1, E2, G, E, G. The final three notes (G, E, G) are beamed together and marked with a '3' for a triplet.

Piano: Am Repeating Am - 8th Notes

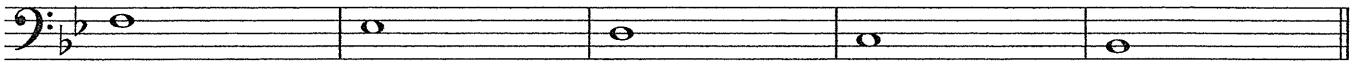
Bass Line Lick: E G E G A

A



6

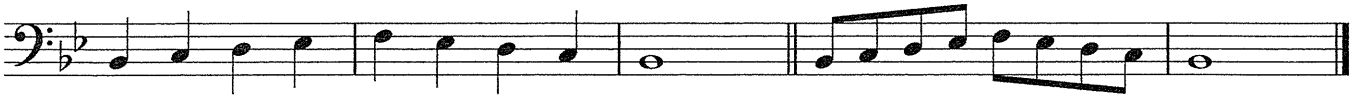
B



11

C

D



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

Ombone / Baritone

?



1) Name _____

2) Write in note names...

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

4) Play the piece...

?

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 Pno., 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.) 7:

HEART AND SOUL

-HOAGY CARMICHAEL/
FRANK LIESSER

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 C7 F7 Bbmaj7 A7 D7 G7

C7 F7 Bb7 A7 Bbmaj7 A7 D7 G7

C7 F7 Bb7 C7 F D-7 G-7 C7

Fmaj7 D-7 G-7 C7 A-7 D-7 G-7 C7

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

High Hopes

Optional Intro

Slow ♩ = 88

1 **3** solo/soli optional 8va **A**

mp

7 **1.** **2.** **B With Hope** ♩ = 164 *f* tutti

11

15 **C**

continue in countermelody...

19

23 **1.** **2.** **D** *mf*

28

32

1. 2. optional 8va
mp

Detailed description: This staff contains measures 32 through 35. It begins with a melodic line in the bass clef, starting on G4 and moving up stepwise to D5. A fermata is placed over the final note. The second ending (marked '2.') is an optional octave transposition, indicated by 'optional 8va', starting on G5 and moving up stepwise to D6. The first ending (marked '1.') is a shorter melodic phrase. The dynamic marking *mp* is placed at the end of the staff.

E

36

cresc. (2nd time)

1.

Detailed description: This staff contains measures 36 through 39. It starts with a fermata over a whole note G4. The melody then moves up stepwise to D5. A fermata is placed over the final note. The second ending (marked '1.') is a melodic phrase that leads back to the beginning of the staff. The dynamic marking *cresc. (2nd time)* is placed below the staff. A box containing the letter 'E' is positioned above the first measure.

40

2. F

f

Detailed description: This staff contains measures 40 through 43. It begins with a melodic line in the bass clef, starting on G4 and moving up stepwise to D5. A fermata is placed over the final note. The second ending (marked '2.') is a melodic phrase that leads back to the beginning of the staff. The dynamic marking *f* is placed below the staff. A box containing the letter 'F' is positioned above the second measure.

44

Detailed description: This staff contains measures 44 through 47. It features a melodic line in the bass clef, starting on G4 and moving up stepwise to D5. A fermata is placed over the final note. The melody is marked with a slur and a fermata.

48

1. 2. G

mf

Detailed description: This staff contains measures 48 through 52. It begins with a fermata over a whole note G4. The melody then moves up stepwise to D5. A fermata is placed over the final note. The second ending (marked '1.') is a melodic phrase that leads back to the beginning of the staff. The dynamic marking *mf* is placed below the staff. A box containing the letter 'G' is positioned above the second measure.

53

Detailed description: This staff contains measures 53 through 56. It features a melodic line in the bass clef, starting on G4 and moving up stepwise to D5. A fermata is placed over the final note. The melody is marked with a slur and a fermata.

H

57

solo/soli

3 3 3

Detailed description: This staff contains measures 57 through 60. It begins with a fermata over a whole note G4. The melody then moves up stepwise to D5. A fermata is placed over the final note. The second ending (marked '1.') is a melodic phrase that leads back to the beginning of the staff. The dynamic marking *solo/soli* is placed above the staff. Three triplets of eighth notes are marked with a '3' below them. A box containing the letter 'H' is positioned above the first measure.

Top Notes Melody
Bottom Harmony

I Optional Repeat

Solo Section

optional

61

61

65

tutti optional 8va **J**

mp *cresc. (2nd time)*

69

1. 2. **K**

mf *cresc. (2nd time)*

73

1. 2. solo/soli **L**

f *cresc. (2nd time)*

77

81

1. 2.

85

tutti **M**

ff

89

93

N

97

101

1. O

2. optional 8va

105

P

109

Drums on Cue
rit.

Countermelody
(B.C.)

High Hopes

As Recorded by Panic! At The Disco
arr. Bernice

Optional Intro
Slow ♩ = 88

With Hope

♩ = 164

Musical notation for the optional intro section, measures 1-8. The key signature has one flat (B-flat) and the time signature is 4/4. Measure 1 has a 4-measure rest. Measure 2 has a 3-measure rest. Measures 3 and 4 are marked with '1.' and '2.' respectively. Measure 5 has an 8-measure rest. Measure 6 has a 3-measure rest. Measure 7 has an 8-measure rest. Measure 8 has a 3-measure rest. A box labeled 'A' is above measure 2, and a box labeled 'B' is above measure 7.

Musical notation for section C, measures 18-26. Measure 18 starts with a forte (*f*) dynamic. Measures 18-21 feature a rhythmic pattern of eighth notes with accents. Measures 22-26 continue with eighth notes and include first and second endings. A box labeled 'C' is above measure 18.

Musical notation for section D, measures 27-32. Measure 27 starts with a mezzo-forte (*mf*) dynamic. Measures 27-32 feature a melodic line with slurs and dynamics markings. A box labeled 'D' is above measure 27. The instruction "play 2nd time only" is written above measures 31-32.

Musical notation for section E, measures 33-40. Measure 33 starts with a mezzo-forte (*mf*) dynamic. Measures 33-40 feature a melodic line with slurs and dynamics markings. A box labeled 'E' is above measure 34. The instruction "play 1st time only" is written above measures 33-34.

Musical notation for section F, measures 41-49. Measure 41 starts with a forte (*f*) dynamic. Measures 41-49 feature a rhythmic pattern of eighth notes with accents. Measures 45-49 include first and second endings. A box labeled 'F' is above measure 41.

Bass Guitar
BASS CLEF

High Hopes

As Recorded by Panic! At The Disco
arr. Bernice

Optional Intro

Slow ♩ = 88

8^{vb}

F A aug D m B^bm6 A F A aug

mp

With Hope

♩ = 164

8

D m B^bm6 B^bm6 B C B^b F

f

20 D m C B^b F D m 1. A m

26 2. (E) (A) D B^b F D m

30 C B^b F D m

34 1. A m 2. C off -3 F A aug D m 1. B^bm6

mp cresc. (2nd time)

40 F
 2. B^bm6 off -3 B^b F D m C B^b F

47 D m G
 1. A m 2. (A m) B^b F off -3

52 D m C off -3 B^b F off -3 D m

57 H
 A m B^b F D m

**Optional Repeat
Solo Section**

I
 61 C B^b F D m

65 J
 C off -3 F A aug D m 1. B^bm6 2. B^bm6

K
 71 F A aug/E D m B^bm6 B^bm6
 1. 2.

Bass Guitar (BASS CLEF), p. 3 High Hopes

76 L M

6 1. 2 2. 2 B^b *ff*

87 F off-3 D m C off-3 B^b F off-3

92 D m A m N B^b F

96 D m C B^b F

100 D m O F A aug D m

106 P B^bm6 F A aug D m B^bm6 *Drums on Cue* *rit.* F

High High Hopes
Echo (B.C.)

High Hopes

As Recorded by Panic! At The Disco
arr. Bernice

Optional Intro
Slow ♩ = 88

With Hope

Musical notation for measures 1-15. Includes section labels A and B, and measure numbers 4, 3, 1., 2., 6.

Musical notation for measures 16-26. Includes section label C, measure number 7, and first/second endings.

Musical notation for measures 27-36. Includes section labels D and E, dynamic marking *f*, and measure numbers 7, 3, 1., 2., 1., 2.

Musical notation for measures 41-50. Includes section labels F, G, and H, measure numbers 7, 8, 3, and first/second endings.

Musical notation for measures 61-70. Includes section label I, "Optional Repeat Solo Section", section label J, dynamic marking *f*, and measure numbers 4, 3, 1., 2.

Musical notation for measures 71-82. Includes section labels K and L, measure numbers 3, 6, and first/second endings.

Musical notation for measures 83-101. Includes section labels M, N, and O, measure numbers 2, 8, 7, and first/second endings.

Musical notation for measures 102-111. Includes section label P, measure numbers 4, 6, and first/second endings.

Holding Out For A Hero SPONSOR SONG

arr. Bernice

The musical score is arranged in systems. The first system contains four vocal melody lines (C, Bb, Eb, and B.C.) with lyrics: "We need your mon - ey! So c ome on and spon sor the Sci Tech Band". The second system contains four horn lick lines (C, Bb, Eb, and B.C.) with their respective note sequences: 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#), and Horn Lick 1 (B.C.) (A G A C C A G A). The third system contains four more horn lick lines (C, Bb, Eb, and B.C.) with note sequences: 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#), and Horn Lick 2 (B.C.) (C B A G G A A). The fourth system includes Bass Synth and Piano parts. The Bass Synth part has a rhythmic pattern. The Piano part includes "Optional Opening Chords" (Am - G - F - Esus4 - E) and "Optional Syncopated Rhythm on Cue".

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

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

5

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

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

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

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

HL. 1 C
/ / / / /

HL. 1 B \flat
/ / / / /

HL. 1 E \flat
/ / / / /

HL. 1 (B.C.)
/ / / / /

HL. 2 C
5 / / / / /

HL. 2 B \flat
5 / / / / /

HL. 2 E \flat
5 / / / / /

HL. 2 (B.C.)
5 / / / / /

Bass
/ / / / /

Piano
5 F C G

I Just Died In Your Arms Tonight

SPONSOR SONG

arr. Bernice

MELODY (B.C.)

With Passion $\text{♩} = 112$

A

B

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

We just need your

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

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

4 Tweets C Horn Sway

D

Repeat 4x

$\text{♩} = 136$

G F G G F G G F G Ab G

E Solos

F

We just need your

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

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

G Horn Statues /
Drum Solo

43 H

49

53

The image shows three staves of musical notation in bass clef, 3/4 time, with a key signature of one flat. The first staff starts at measure 43 with a treble clef and a '3' above it, indicating a triplet. A box containing the letter 'H' is positioned above the staff. The second staff starts at measure 49. The third staff starts at measure 53 and includes first and second endings, indicated by '1.' and '2.' above the staff.

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

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

IT DON'T MEAN A THING

(If It Ain't Got That Swing)

E_b * Read in
Bass Clef

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

MODERATELY FAST

The musical score is arranged in three systems, each with three staves. The first system (measures 1-4) is marked 'MODERATELY FAST' and 'f'. The second system (measures 5-8) includes dynamic markings 'f' and 'mf', and handwritten chord changes 'E_b' and 'B_b'. The third system (measures 9-12) begins with a repeat sign and a 'ff' dynamic marking. The score is written in 4/4 time with a key signature of one sharp (F#).

Don + Mean A Thing - ED

To Coda

Musical notation for measures 13-16. The score consists of three staves. Measure 13 is marked with a first ending bracket. Measures 14 and 15 are marked with a second ending bracket. Measure 16 is marked with a first ending bracket. The dynamic marking *ff* is present in measures 14, 15, and 16.

Musical notation for measures 17-20. The score consists of three staves. Measure 17 is marked with a first ending bracket. Measures 18, 19, and 20 are marked with a second ending bracket. The dynamic marking *f* is present in measures 17, 18, and 19.

Musical notation for measures 21-23. The score consists of three staves. Measure 21 is marked with a first ending bracket. Measures 22 and 23 are marked with a second ending bracket.

Musical notation for measures 24-25. The score consists of three staves. Measure 24 has an *E7* chord marking above it. Measure 25 has a *D.S. al Coda* marking above it.

Musical notation for the Coda section, consisting of three staves. The word CODA is written above the first staff. Measure 26 is marked at the end of the section.

Rhythm

IT DON'T MEAN A THING

(If It Ain't Got That Swing)

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

MODERATELY FAST


The musical score is arranged in three systems, each with three staves (treble, guitar, and bass clef). The tempo is marked 'MODERATELY FAST'. The key signature is one flat (Bb). The score includes various musical notations such as dynamics (f, mf), accents (^), and slurs. Chord symbols are provided for the piano and guitar parts.

Measures 1-4: *f* C7 Ebm6

Measures 5-8: Bb Gm C7 F7sus Bb (C7) (F7) (Bb) (D7) *mf*

Measures 9-12: Gm 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, notes G4, A4, B4, C5. Bass clef, notes G2, B1, C2. Measure 14: Treble clef, C7+5 chord, notes G4, A4, B4, C5. Bass clef, notes G2, B1, C2. Measure 15: Treble clef, C7 chord, notes G4, A4, B4, C5. Bass clef, notes G2, B1, C2. Measure 16: Treble clef, Eb6 chord, notes G4, A4, B4, C5. Bass clef, notes G2, B1, C2.

Musical notation for measures 17-20. Measure 17: Treble clef, Bb chord, notes G4, A4, B4, C5. Bass clef, notes G2, B1, C2. Measure 18: Treble clef, Eb0 chord, notes G4, A4, B4, C5. Bass clef, notes G2, B1, C2. Measure 19: Treble clef, Bb7 chord, notes G4, A4, B4, C5. Bass clef, notes G2, B1, C2. Measure 20: Treble clef, Eb chord, notes G4, A4, B4, C5. Bass clef, notes G2, B1, C2.

Musical notation for measures 21-23. Measure 21: Treble clef, Eb0 chord, notes G4, A4, B4, C5. Bass clef, notes G2, B1, C2. Measure 22: Treble clef, C7 chord, notes G4, A4, B4, C5. Bass clef, notes G2, B1, C2. Measure 23: Treble clef, C0 chord, notes G4, A4, B4, C5. Bass clef, notes G2, B1, C2.

Musical notation for measures 24-25. Measure 24: Treble clef, F7 chord, notes G4, A4, B4, C5. Bass clef, notes G2, B1, C2. Measure 25: Treble clef, G7 chord, notes G4, A4, B4, C5. Bass clef, notes G2, B1, C2. Measure 25 (FILL): Treble clef, D7+ chord, notes G4, A4, B4, C5. Bass clef, notes G2, B1, C2.

D.S. al Coda

CODA

Musical notation for measure 26. Treble clef, Bb chord, notes G4, A4, B4, C5. Bass clef, notes G2, B1, C2.

Trombone/Baritone

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

legato

legato

legato

legato

8

15

Lower notes for solo only

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...

Baritone (B.C.)

My Way

Don Costa
trans. Jerannchris Rivera-Heredia

6

13

19

25

A

B

f

ff

ff

My Way

Don Costa
trans. Jerannchris Rivera-Heredia

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It consists of four staves of music. The first staff begins with a whole rest followed by a quarter note G2, then a half note F2, and a half note E2, all beamed together. The second staff starts at measure 8 with a half note G2, a quarter note F2, and a quarter note E2, followed by a half note D2, a half note C2, and a half note B1, all beamed together. A dynamic marking of *p* is placed above the first measure of this staff, and a box labeled 'A' is placed above the first measure. The third staff starts at measure 16 with a half note G2, a quarter note F2, and a quarter note E2, followed by a half note D2, a half note C2, and a half note B1, all beamed together. A dynamic marking of *f* is placed below the first measure of this staff, and a box labeled 'B' is placed above the first measure. The fourth staff starts at measure 22 with a half note G2, a quarter note F2, and a quarter note E2, followed by a half note D2, a half note C2, and a half note B1, all beamed together. A dynamic marking of *fp* is placed below the first measure of this staff, and a dynamic marking of *f* is placed below the last measure of this staff. The score includes various musical notations such as slurs, accents, and triplets.

My Way

Don Costa
trans. Jerannchris Rivera-Heredia

1 *p*

8

A

16

B

f

23

fp *ff*

OVER THE RAINBOW

Bass Clef

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

(SLOWLY)

mf

mf

mf

1 2 3

4 5 6 7

1. 2.

f

f

f

f

8 9 10

f

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Over The Rainbow - Bass Clef

Musical notation for measures 11, 12, and 13. The score consists of three staves in bass clef with a key signature of two flats. Measure 11 features a melodic line with eighth notes and a bass line with quarter notes. Measure 12 continues the melodic line with a fermata over the final note. Measure 13 shows the melodic line ending with a quarter note and a fermata, while the bass line has a half note.

Musical notation for measures 14, 15, and 16. Measure 14 starts with a dynamic marking of *f*. Measure 15 features a melodic line with eighth notes and a bass line with quarter notes. Measure 16 shows the melodic line ending with a quarter note and a fermata, while the bass line has a half note.

Musical notation for measure 17. The score consists of three staves in bass clef. The measure is marked with a dynamic of *ff* and includes the instruction *D.C. al Coda*. The melodic line ends with a quarter note and a fermata, while the bass line has a half note.

Musical notation for measures 18 and 19. Measure 18 is the start of the Coda section, marked with a Coda symbol and a dynamic of *mf*. Measure 19 continues the Coda with a dynamic of *mf* and the instruction *ritard.*. The melodic line ends with a quarter note and a fermata, while the bass line has a half note.

Musical notation for measures 20, 21, and 22. Measure 20 features a melodic line with eighth notes and a bass line with quarter notes. Measure 21 continues the melodic line with a fermata over the final note. Measure 22 shows the melodic line ending with a quarter note and a fermata, while the bass line has a half note.

Rhythm

OVER THE RAINBOW

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

(SLOWLY)

Musical notation for measures 1-3. The score is in 4/4 time with a key signature of two flats (Bb and Eb). Measure 1 starts with a mezzo-forte (mf) dynamic. The first staff contains the melody, the second staff contains the piano accompaniment, and the third staff contains the bass line. Chords are indicated below the piano staff.

Measures 1-3 Chords: Eb, Cm, Gm, Eb7, Ab, Abmaj7, Ab7

Musical notation for measures 4-7. Measure 7 ends with a 'To Coda' symbol. The notation includes melody, piano accompaniment, and bass line with chord indications.

Measures 4-7 Chords: Gm7, Eb, Gm7, Eo, Ab6, Abm6, Eb, C9, F7, Fm, Bb7

Musical notation for measures 8-10. Measure 8 has a first ending (1.) and measure 9 has a second ending (2.). Measure 8 starts with a forte (f) dynamic. The notation includes melody, piano accompaniment, and bass line with chord indications.

Measures 8-10 Chords: Eb, Fm7, Bb7, Eb, Eb, Eb6, Eb

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Over The Rainbow - Rhythm

Musical notation for measures 11-13. Measure 11: Treble clef, Fm7, Bb7. Measure 12: Treble clef, Eb6. Measure 13: Treble clef, Amaj7, A°, Bb7 *ff*. Bass clef accompaniment is present in all three measures.

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

Musical notation for measure 17. Treble clef, *ff* Fm7, Bb9, Bb9. Bass clef accompaniment. *D.C. al Coda* is written above the staff.

Musical notation for measures 18-19. Measure 18: Treble clef, Eb, *mf*. Measure 19: Treble clef, *ritard.* Fm7, *ritard.* Bass clef accompaniment. **CODA** is written to the left of the staff.

Musical notation for measures 20-22. Measure 20: Treble clef, Bb7, E7. Measure 21: Treble clef, Eb, Fm7/Bb, Bb7. Measure 22: Treble clef, Ebmaj7. Bass clef accompaniment is present in all three measures.

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)

Pomp & Circumstance (MELODY)

Trombone

[Arranger]

The musical score is written in bass clef with a key signature of one flat (Bb) and a time signature of 2/4. It consists of five staves of music. The first staff contains measures 8, 8, and 6, with section markers A, B, and C above them. The second staff contains measure 4, with section marker D above it. The third staff contains measure 5, with section marker E above it, and includes first and second endings (1. and 2.) and a 'rit.' instruction. The fourth staff contains measure 3, with a '3' below it. The score includes various musical notations such as rests, notes, beams, slurs, and dynamic markings.

Two Ceremonial Marches

1. Processional

1st Trombone

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39
Arranged by James Swearingen

Maestoso

YBS 54

f

rit.

7

A Andante

mf

14

simile

B

21

C

28

simile

D

36

f

E

mf

42

1.

49

2. *rit.*

f

Two Ceremonial Marches

1. Processional

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39
Arranged by James Swearingen

2
2nd Trombone
Baritone B.C.
Bassoon

YBS 54

Maestoso

rit.

7

A Andante

mf

13

simile

B

20

C

27

simile

D

34

f

41

E

mf

1.

48


2. rit.

f

Santa Claus Is Comin' To Town

Melody - Bass Clef

Coots & Gillespie
arr. Bernice

Moderate Swing 



The musical score is written for a bass clef in 4/4 time with a key signature of one flat (Bb). It begins with a *mf* dynamic marking. The score is divided into measures 1 through 35. Measure 1 contains a whole rest. Measure 2 starts with a *mf* dynamic. Measures 3-5 contain eighth-note chords. Measure 6 is the start of section A, marked with a circled 'A'. Measures 7-11 continue with eighth-note chords. Measure 12 is the start of section B, marked with a circled 'B'. Measures 13-17 continue with eighth-note chords. Measure 18 is the start of section C, marked with a circled 'C'. Measures 19-23 continue with eighth-note chords. Measure 24 is the start of section D, marked with a circled 'D'. Measures 25-28 continue with eighth-note chords. Measure 29 is the start of section E, marked with a circled 'E'. Measures 30-34 continue with eighth-note chords. Measure 35 ends with a *f* dynamic marking and a final chord. The score includes various musical notations such as rests, beams, and dynamic markings.

Santa Claus Is Comin' To Town

Bass Line - Bass Clef

Coots & Gillespie
arr. Bernice

Moderate Swing



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

mf

A

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

B

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

C

To Coda

D

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

D.S. al Coda

E



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

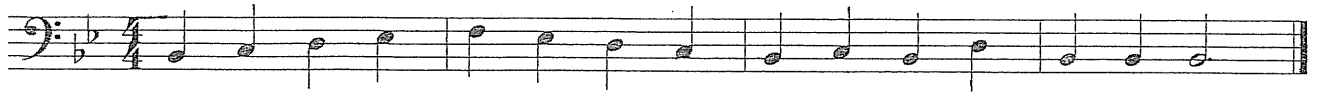
f

7:

Sight Reading Exercises

○

1



2



3



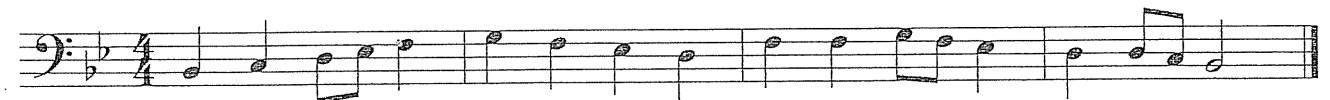
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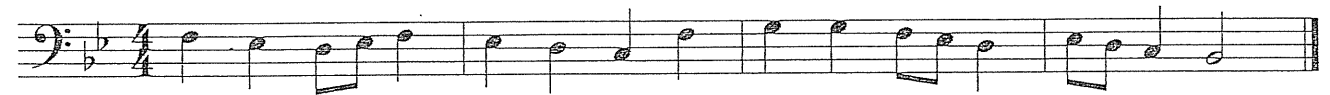
○
5



6



7



8



○
9



Trombone/Baritone (B.C.)

Simple Gifts

from *Appalachian Spring*

Traditional
Aaron Copland (1900-1990)

$\text{♩} = 72$

mp

f

Sponsor Song 2017 - Melody

C INSTRUMENTS (TREBLE)



B-FLAT INSTRUMENTS (HIGH)



B-FLAT INSTRUMENTS (LOW)



E-FLAT INSTRUMENTS



C INSTRUMENTS (BASS)



TUBA



Lyrics

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

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

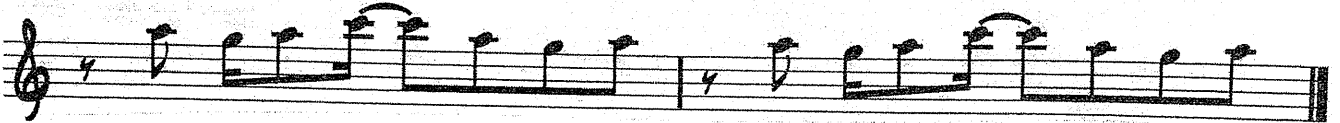
Sponsor Song 2017 - Horn Lick

C INSTRUMENTS (TREBLE)



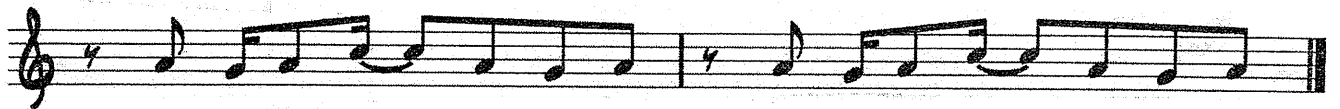
G F G Bb G F G G F G Bb G F G

B-FLAT INSTRUMENTS (HIGH)



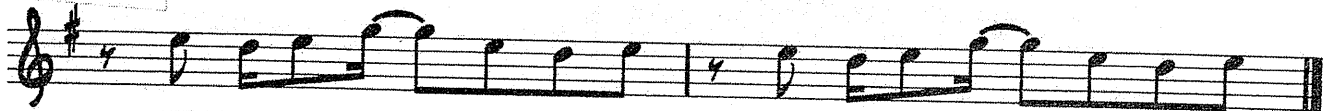
A G A C A G A A G A C A G A

B-FLAT INSTRUMENTS (LOW)



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

E-FLAT INSTRUMENTS



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

C INSTRUMENTS (BASS)



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

TUBA



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

Chords

Gm, Bb, Dm, F

THE STAR SPANGLED BANNER

Trombone

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

11

19

4

p *f*

27

THE STAR SPANGLED BANNER

Baritone B.C.

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

11

19

mp

27

f

The musical score is written for Baritone B.C. in a 3/4 time signature with a key signature of one flat (B-flat). It consists of seven staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The tempo/style marking is 'Majestic'. A box containing the number '3' is placed above the third measure. A dynamic marking of 'f' (forte) is placed below the fourth measure. The second staff continues the melody. The third staff has a box containing the number '11' above the first measure. The fourth staff has a box containing the number '19' above the last measure, with a dynamic marking of 'mp' (mezzo-piano) below it. The fifth staff continues the melody. The sixth staff has a box containing the number '27' above the first measure, with a dynamic marking of 'f' below it. The seventh staff concludes the piece with a final note and a fermata.

BASS CLEF LOW (D MAJOR)

The Swallowtail Jig

Traditional Irish
arr. Bernice

Em D

6 Em D Em Em

11 Em Em Bm Em

17 D Em Em

BASS CLEF HIGH (D MAJOR)

The Swallowtail Jig

Traditional Irish
arr. Bernice

Em

D



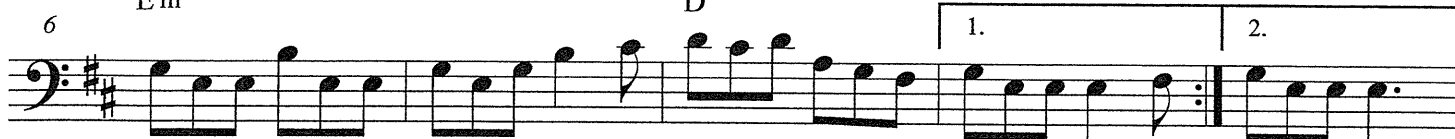
6

Em

D

Em

Em



11

Em

Em

Bm

Em

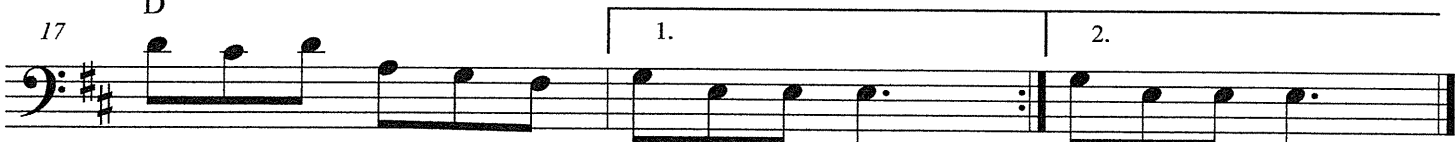


17

D

Em

Em



Melody (B.C.)

Symphony

As Recorded by Clean Bandit
arr. Bernice

Expressive ♩ = 124

A

4 off -3

mp

B

8 simile

C

12

D

17

E

21

F

25

G

29

H

33

Symphony

Melody (B.C.), p. 2

I
37

ff

Detailed description: This block contains the first staff of music, starting at measure 37. It begins with a forte (*ff*) dynamic and a repeat sign. The notation features a series of eighth notes with accents, followed by a sequence of eighth notes with slurs and accents. The key signature has two flats, and the time signature is 4/4.

J
40

1.
2.
solo/soli

Detailed description: This block contains the second staff of music, starting at measure 40. It includes first and second endings. The first ending leads to the second ending, which then continues with a *solo/soli* instruction. The notation consists of eighth notes with slurs and accents, transitioning into a more melodic line.

K
43

tutti
mp

Detailed description: This block contains the third staff of music, starting at measure 43. It is marked *tutti* and *mp*. The notation shows a series of eighth notes with slurs and accents, continuing the melodic development.

L
47

Detailed description: This block contains the fourth staff of music, starting at measure 47. The notation continues with eighth notes and slurs, maintaining the melodic flow.

M
51

Detailed description: This block contains the fifth staff of music, starting at measure 51. The notation features eighth notes with slurs and accents, showing a slight change in the melodic pattern.

N
56

Detailed description: This block contains the sixth staff of music, starting at measure 56. The notation continues with eighth notes and slurs, showing a more active melodic line.

O
60

mf

Detailed description: This block contains the seventh staff of music, starting at measure 60. It is marked *mf*. The notation shows eighth notes with slurs and accents, continuing the melodic development.

P
64

Detailed description: This block contains the eighth staff of music, starting at measure 64. The notation continues with eighth notes and slurs, showing a more active melodic line.

Symphony

Melody (B.C.), p. 3

Q

68

Musical staff Q, measures 68-71. Bass clef, key signature of two flats. Measures 68-71 contain a melodic line with accents and a dynamic marking of *f*. A slur covers measures 68-71.

R

72

Musical staff R, measures 72-75. Bass clef, key signature of two flats. Measures 72-75 contain a melodic line with accents and a dynamic marking of *f*. A slur covers measures 72-75. The text "solo/soli" is written above the staff at the end.

S

76

Musical staff S, measures 76-79. Bass clef, key signature of two flats. Measures 76-79 contain a melodic line with accents and a dynamic marking of *mp*. A slur covers measures 76-79. The text "solo/soli" is written above the staff.

T

80

Musical staff T, measures 80-83. Bass clef, key signature of two flats. Measures 80-83 contain a melodic line with accents and a dynamic marking of *mp*. A slur covers measures 80-83. The text "1." and "2. tutti" are written above the staff. The dynamic marking *mf* and "cresc." are written below the staff.

U

84

Musical staff U, measures 84-87. Bass clef, key signature of two flats. Measures 84-87 contain a melodic line with accents and a dynamic marking of *mf*. A slur covers measures 84-87.

V

88

Musical staff V, measures 88-91. Bass clef, key signature of two flats. Measures 88-91 contain a melodic line with accents and a dynamic marking of *f*. A slur covers measures 88-91.

W

92

Musical staff W, measures 92-95. Bass clef, key signature of two flats. Measures 92-95 contain a melodic line with accents and a dynamic marking of *f*. A slur covers measures 92-95.

X

96

Musical staff X, measures 96-99. Bass clef, key signature of two flats. Measures 96-99 contain a melodic line with accents and a dynamic marking of *ff*. A slur covers measures 96-99. The text "horn feature" is written above the staff.

Symphony

Melody (B.C.), p. 4

100

Musical notation for measures 100-102. The music is in bass clef with a key signature of two flats. It features a melodic line with eighth notes and dotted eighth notes, and a bass line with eighth notes. There are first and second endings indicated by brackets and '1.' and '2.' markings. Dynamic markings include accents (>) and hairpins.

103

Musical notation for measures 103-105. Measure 103 includes a first ending bracket and a box containing the letter 'Y'. Measure 104 includes a second ending bracket and the instruction *cresc. (2nd time only)*. The notation continues with melodic and bass lines, accents, and hairpins.

106

Musical notation for measures 106-108. Measure 106 includes a first ending bracket and a box containing the letter 'Z'. Measure 107 includes a second ending bracket. The notation continues with melodic and bass lines, accents, and hairpins.

Z
109

Musical notation for measure 109. The measure begins with the dynamic marking *fff*. The notation shows a melodic line with eighth notes and dotted eighth notes, and a bass line with eighth notes. It ends with a double bar line and a hairpin.

Symphony

Expressive ♩ = 124

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It consists of nine staves of music, each starting with a measure number and a section label in a box:

- Staff 1:** Measures 1-5, sections A, B, C, D. Each section is a whole rest.
- Staff 2:** Starts at measure 21. Measures 21-22 are whole rests (E, F). Measures 23-24 are eighth notes (G), marked *f*. Measures 25-26 are a triplet of eighth notes (H), marked *f*.
- Staff 3:** Starts at measure 34. Measure 34 is a triplet of eighth notes (I), marked *ff*. Measures 35-39 are eighth notes with accents.
- Staff 4:** Starts at measure 40. Measures 40-41 are eighth notes with accents (J). Measures 42-43 are eighth notes with accents (K). Measures 44-45 are whole rests.
- Staff 5:** Starts at measure 48. Measures 48-49 are whole rests (L, M). Measure 50 is a triplet of eighth notes (N). Measures 51-52 are eighth notes with accents (O), marked *mp*. Measures 53-54 are eighth notes with accents (P), marked *mf*.
- Staff 6:** Starts at measure 61. Measures 61-64 are eighth notes with accents.
- Staff 7:** Starts at measure 65. Measures 65-66 are eighth notes with accents. Measures 67-68 are eighth notes with accents (Q), marked *f*. Measure 69 is a triplet of eighth notes.

R 72 **S** 1. 2. *f* *mp*

T 83 *mf cresc.*

U 87 **V** *f*

92 **W** **X** horn feature (BASS LINE) *f* *ff*

100

103 **Y** *cresc. (2nd time)*

106

Z 109 *fff*

THE TEMPEST

ROBERT W. SMITH

TROMBONE/BARITONE/
BASSOON

With energy!

Bassoon only

+Tbn./Bar.

9

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

10 11 12 13 14 15 16 17 *ff*

18 36 *f* 37 38 39 40 41

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

49 50 51 52 53 54 55

56 57 58 59 60 61 62 *f*

64 65 66 67 68 69 70 71 *mf*

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

Davis Clet
390

(MED. UP)

TENOR MADNESS

-SONNY ROLLINS

B♭7 E♭7 B♭7

The first staff of music is in bass clef with a key signature of two flats (B♭ and E♭) and a 4/4 time signature. It begins with a double bar line. The first measure contains a quarter rest. The second measure has a quarter note G2, a quarter note A2, and a quarter note B♭2. The third measure has a quarter note C3, a quarter note D3, and a quarter note E♭3. The fourth measure has a quarter note F3, a quarter note G3, and a quarter note A3. The fifth measure has a quarter note B♭3, a quarter note C4, and a quarter note D4. The sixth measure has a quarter note E♭4, a quarter note F4, and a quarter note G4. The seventh measure has a quarter note A4, a quarter note B♭4, and a quarter note C5. The eighth measure has a quarter note D5, a quarter note E♭5, and a quarter note F5. The ninth measure has a quarter note G5, a quarter note A5, and a quarter note B♭5. The tenth measure has a quarter note C6, a quarter note B♭5, and a quarter note A5. The eleventh measure has a quarter note G5, a quarter note F5, and a quarter note E♭5. The twelfth measure has a quarter note D5, a quarter note C5, and a quarter note B♭4.

E♭7 B♭7 G7#9

The second staff of music continues the melody. The first measure has a quarter note G4, a quarter note A4, and a quarter note B♭4. The second measure has a quarter note C5, a quarter note B♭4, and a quarter note A4. The third measure has a quarter note G4, a quarter note F4, and a quarter note E♭4. The fourth measure has a quarter note D4, a quarter note C4, and a quarter note B♭3. The fifth measure has a quarter note A3, a quarter note G3, and a quarter note F3. The sixth measure has a quarter note E♭3, a quarter note D3, and a quarter note C3. The seventh measure has a quarter note B♭2, a quarter note A2, and a quarter note G2. The eighth measure has a quarter note F2, a quarter note E♭2, and a quarter note D2. The ninth measure has a quarter note C2, a quarter note B♭1, and a quarter note A1. The tenth measure has a quarter note G1, a quarter note F1, and a quarter note E♭1. The eleventh measure has a quarter note D1, a quarter note C1, and a quarter note B♭0. The twelfth measure has a quarter note A0, a quarter note G0, and a quarter note F0.

C-7 F7 B♭7

The third staff of music continues the melody. The first measure has a quarter note G2, a quarter note A2, and a quarter note B♭2. The second measure has a quarter note C3, a quarter note D3, and a quarter note E♭3. The third measure has a quarter note F3, a quarter note G3, and a quarter note A3. The fourth measure has a quarter note B♭3, a quarter note C4, and a quarter note D4. The fifth measure has a quarter note E♭4, a quarter note F4, and a quarter note G4. The sixth measure has a quarter note A4, a quarter note B♭4, and a quarter note C5. The seventh measure has a quarter note D5, a quarter note E♭5, and a quarter note F5. The eighth measure has a quarter note G5, a quarter note A5, and a quarter note B♭5. The ninth measure has a quarter note C6, a quarter note B♭5, and a quarter note A5. The tenth measure has a quarter note G5, a quarter note F5, and a quarter note E♭5. The eleventh measure has a quarter note D5, a quarter note C5, and a quarter note B♭4. The twelfth measure has a quarter note A4, a quarter note G4, and a quarter note F4.

An empty musical staff with five lines.

An empty musical staff with five lines.

An empty musical staff with five lines.

Melody (B.C.)

Vivir Mi Vida

arr. Bernice

As Recorded by Marc Anthony

With Energy (♩ = 124)

The musical score is written in bass clef with a 4/4 time signature. It begins with a *mf* dynamic and includes several triplet markings. The score is divided into measures 6, 11, 16, 20, 24, 28, 32, and 37. Section markers A through H are placed at the start of specific phrases. A *f* dynamic appears in measure 11, and a *cresc.* marking is present in measure 20. A Coda symbol is used in measure 28, with the instruction "To Coda (On 2nd Time)". The score concludes with a *D.S. al Coda* instruction in measure 37, followed by a final triplet.

I *Coda*

38

f

J SOLOS - Repeat Until 4 Whistles

42

Cm A \flat E \flat B \flat

play 1st time only

K

f

-2

48

-2 -2 -2

L -2

f

-2

52

-2

M Beat 1 1st time only

f

3

56

optional 8va

3 3

59

N 62

mp

O

ff

3

67

P

3

72

3

Vivir Mi Vida

arr. Bernice

Counter melody (B.C.)

As Recorded by Marc Anthony

With Energy (♩ = 124)

A

B

play 2nd time only

Musical notation for section A and B. Section A consists of two measures with a five-measure rest (5) and a four-measure rest (4). Section B is a four-measure phrase starting with a repeat sign, marked with a forte (f) dynamic.

Continuation of section B, featuring a melodic line with eighth notes and quarter notes, ending with a repeat sign.

C %

D

E

Musical notation for section C, D, and E. Section C is a single measure with a rest. Section D is a three-measure rest (3) followed by a four-measure rest (4). Section E is a four-measure phrase marked with mezzo-forte (mf) dynamics.

Continuation of section E and section F. Section F is a four-measure phrase marked with forte (f) dynamics, ending with two accented chords.

To Coda (On 2nd Time)

G

Musical notation for section G, a four-measure phrase marked with forte (f) dynamics, featuring a triplet of eighth notes.

H

play 2nd time only
Bell Tones

D.S. % al Coda

Musical notation for section H, a four-measure phrase marked with forte (f) dynamics, consisting of a simple melodic line.

I Φ Coda

J SOLOS - Repeat Until 4 Whistles
Cm A \flat E \flat B \flat

K

4

L

M play 1st time only

N

O

3 4 4 4

P

Vivir Mi Vida

arr. Bernice

Harmony (B.C.)

As Recorded by Marc Anthony

With Energy (♩ = 124)

optional 8vb

A *mf* B

6

11 C % , D *mf* same as melody C-G

16 E

20 *cresc.* F

24

To Coda (On 2nd Time) G optional 8vb

28 *f* H

32

D.S. % al Coda

37

Detailed description: This is a bass clef musical score for the song 'Vivir Mi Vida'. It is in 4/4 time with a tempo of 124 beats per minute. The score is divided into measures 6 through 37. It features various dynamics including *mf* (mezzo-forte), *f* (forte), and *cresc.* (crescendo). There are several triplet markings (indicated by a '3' and a bracket) and a 'D.S. % al Coda' instruction. The score includes repeat signs and first/second endings. An 'optional 8vb' (optional 8va) marking is present at the beginning and in the coda section. The key signature has two flats (B-flat and C-flat).

Coda

I
38 optional 8vb

J **SOLOS - Repeat Until 4 Whistles** **K**
42 *f*
C m A^b E^b B^b -2

play 1st time only *f*

48 -2 -2 **L** -2 -2

52 -2 **M**

56 optional 8va

59

N optional 8vb **O**
62 *mp* *ff*

67 **P**

72

Bass Line (B.C.)

Vivir Mi Vida

arr. Bernice

As Recorded by Marc Anthony

With Energy (♩ = 124)

A

mf

B

f

C

mf

D

E

cresc.

*one note difference
G vs. Ab

F

To Coda (On 2nd Time) G

f

H

D.S. al Coda

I Φ *Coda*
38

f

J SOLOS - Repeat Until 4 Whistles

42 C m A \flat E \flat B \flat **K** **L** 4 *mf*

51 **M** *f*

56

60 **N** *mp*

O 66 *ff*

P 70 *>*

Vivir Mi Vida

arr. Bernice

Bass Guitar

POP VERSION

As Recorded by Marc Anthony

With Energy (♩ = 124)

Cm A^b E^b B^b C m A

mf

7 A^b E^b B^b B^b B^b B C m (C) (G)(C) (C)(A^b) A^b (A^b)(E^b)(A^b)(A^b)(E^b)

12 E^b (E^b)(B^b)(E^b)(E^b)(B^b) B^b (B^b) (F)(B^b)(B^b) (F) C C m (E^b) (G) A^b (C) (E^b)

16 E^b (G) (B^b) B^b (D) (F) D C m (E^b) (G) A^b (C) (E^b)

20 E^b (G) (B^b) B^b (D) (F) E C m (C) (G)(C) (C) (G) A^b (A^b)(E^b)(A^b)(A^b)(E^b)

*one note difference
G vs. A^b

24 E^b (E^b)(B^b)(E^b)(E^b)(B^b) B^b (B^b) (F)(B^b)(B^b) (F) F C m (C) (G)(C) (C) (G) A^b (A^b)(E^b)(A^b)(A^b)(E^b)

To Coda (On 2nd Time)

28 E^b (E^b)(B^b)(E^b)(E^b)(B^b) B^b G C m A^b E^b B^b

34 H C m (C) (G)(C) (C) (A^b) A^b (A^b)(E^b)(A^b)(A^b)(E^b) E^b (E^b)(B^b)(E^b)(E^b)(B^b) B^b (B^b) (F)(B^b)(B^b) (F)

Coda

I
38 Cm (C) (G)(C) (C) (Ab) A^b (Ab)(Eb)(Ab)(Ab)(Eb) E^b (Eb)(Bb)(Eb)(Eb)(Bb) B^b (Bb) (F)(Bb)(Bb) (F)

f

J SOLOS - Repeat Until 4 Whistles
42 Cm (C) (G)(C) (C) (Ab) A^b (Ab)(Eb)(Ab)(Ab)(Eb) E^b (Eb)(Bb)(Eb)(Eb)(Bb) B^b (Bb) (F)(Bb)(Bb) (F)

mf

K 46 Cm (Ab) A^b (Eb) E^b (Bb) B^b Cm

f *mf*

51 A^b E^b B^b Cm(C) (G)(C) (C)(Ab) A^b(Ab)(Eb)(Ab)(Ab)(Eb)

f

56 E^b (Eb)(Bb)(Eb)(Eb)(Bb) B^b (Bb) (F)(Bb)(Bb) (F) Cm (C) (G)(C) (C) (Ab) A^b (Ab)(Eb)(Ab)(Ab)(Eb)

f

60 E^b (Eb)(Bb)(Eb)(Eb)(Bb) B^b (Bb) (F)(Bb)(Bb) (F) Cm A^b E^b B^b

mp

O 66 Cm (C) (G)(C) (C) (Ab) A^b (Ab)(Eb)(Ab)(Ab)(Eb) E^b (Eb)(Bb)(Eb)(Eb)(Bb) B^b (Bb) (F)(Bb)(Bb) (F)

ff

P 70 Cm (C) (G)(C) (C)(Ab) A^b(Ab)(Eb)(Ab)(Ab)(Eb) E^b (Eb)(Bb)(Eb)(Eb)(Bb) B^b (Bb) (F)(Bb)(Bb) (F) Cm

f

Vivir Mi Vida

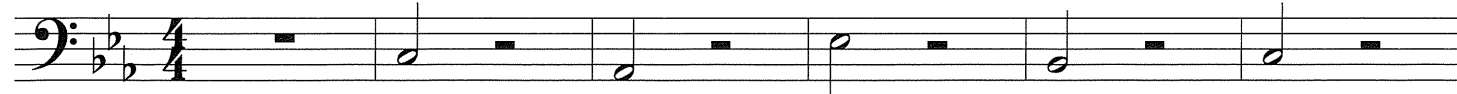
arr. Bernice

Bass Guitar


ORIGINAL VERSION As Recorded by Marc Anthony

With Energy (♩ = 124)

Chords: C m, A^b, E^b, B^b, A



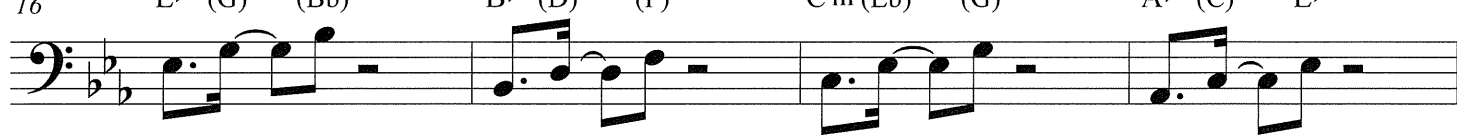
7 *mf* Chords: A^b, E^b, B^b, B, C m, A^b



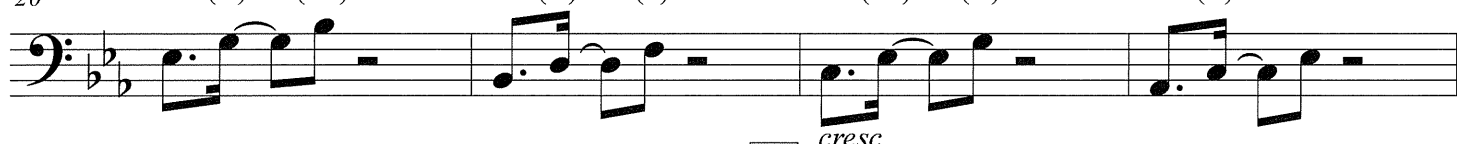
12 *f* Chords: C, C m(E^b), (G), A^b (C), E^b



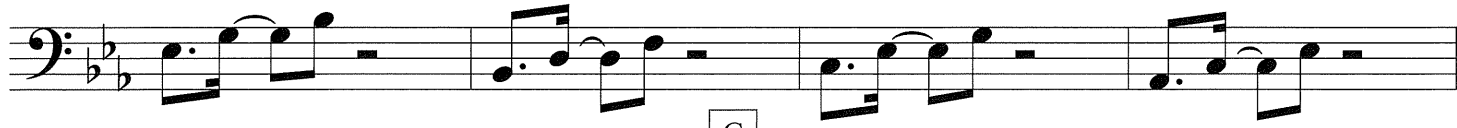
16 *mf* Chords: E^b (G), (B^b), B^b (D), (F), C m (E^b), (G), A^b (C), E^b



20 *cresc.* Chords: E^b (G), (B^b), B^b (D), (F), C m (E^b), (G), A^b (C), E^b




24 Chords: E^b (G), (B^b), B^b (D), (F), C m (E^b), (G), A^b (C), E^b



To Coda (On 2nd Time) Chords: E^b (G), (B^b), B^b, C m, A^b, E^b, B^b



34 *f* Chords: C m, A^b, E^b



37 *D.S. al Coda* Chords: B^b



I **Coda**

38 *f* C_m A^b E^b

41 *mf* B^b C_m A^b **J** SOLOS - Repeat Until 4 Whistles

44 E^b B^b C_m (A^b) A^b (E^b) *f*

48 E^b (B^b) B^b C_m A^b E^b *mf*

53 B^b C_m A^b *f*

56 E^b B^b C_m

59 A^b E^b B^b C_m **N**

63 A^b E^b B^b C_m A^b *mp* **O**

68 E^b B^b C_m *ff* **P**

71 A^b E^b B^b C_m

Detailed description: This is a bass guitar score for the Coda section of 'Vivir Mi Vida'. It consists of ten staves of music, numbered 38 to 71. The key signature is B-flat major (two flats). The score includes various musical notations such as dynamics (f, mf, ff, mp), articulation (accents, slurs), and repeat signs. Section markers J, K, L, M, N, O, and P are placed in boxes above the staff lines. Chord symbols (C_m, A^b, E^b, B^b) are placed above the notes. The music features a mix of eighth and sixteenth notes, often beamed together, with some rests and accents. The final measure (71) ends with a double bar line and an accent mark.

Trombone 1

2 Note / Slurred 16ths to F

78

85

3 Note / Slurred 3rds

93

100

4 Note / Crazy 16ths

108

115

Melody (B.C.) BASS CLEF, p. 2

You Are Good

51

H

56

I optional
optional 8va

61

J

66

mp

70

K

75

D.S. al Coda

80

L ⊕ Coda

85

90

ff

Counter melody
BASS CLEF

You Are Good

arr. Bernice

As Recorded by Israel Houghton

Driving ♩ = 132

A

B

C

Musical staff for measures 1-18. It features a bass clef and a 4/4 time signature. Measures 1-4 are marked with a '4' above the staff. Measures 5-8 are marked with a '4' above the staff. Measures 9-12 are marked with a '4' above the staff. Measures 13-16 are marked with a '5' above the staff. The staff contains a series of whole notes and rests, with a fermata over the final measure.

mf

D

Musical staff for measures 19-24. Measure 19 is marked with '19' above the staff. The staff contains a series of eighth notes and rests, with a fermata over the final measure.

E

25

Musical staff for measures 25-31. Measure 25 is marked with '25' above the staff. The staff contains a series of eighth notes and rests, with a fermata over the final measure. Dynamics include *f* and *mf*.

To Coda
(On Last/3rd Time) ⊕

32

Musical staff for measures 32-40. Measure 32 is marked with '32' above the staff. The staff contains a series of eighth notes and rests, with a fermata over the final measure. Dynamics include *f* and *mf*.

F

skip to G
2nd time

G

H

I

J

41

Musical staff for measures 41-50. Measure 41 is marked with '41' above the staff. The staff contains a series of eighth notes and rests, with a fermata over the final measure. Dynamics include *f* and *mf*.

K

77

D.S. al Coda

Musical staff for measures 77-84. Measure 77 is marked with '77' above the staff. The staff contains a series of eighth notes and rests, with a fermata over the final measure. Dynamics include *mf*.

L

⊕ Coda

85

9

Musical staff for measure 85. The staff contains a series of eighth notes and rests, with a fermata over the final measure.

Bass Line (B.C.)
BASS CLEF

You Are Good

arr. Bernice

As Recorded by Israel Houghton

Driving ♩ = 132

A

4

f

B

C

mf

D

⌘

E

f

To Coda
(On Last/3rd Time) ⊕

F

skip to G 2nd time

1. Repeat To Verse

2. To Bridge

H

I

J

K

D.S. al Coda

L

\oplus Coda

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

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

mf

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

D $\frac{8}{8}$ Ab Bb/Ab B/Ab B/Ab Db/Ab Db/Ab Db/Ab **E** Eb

f

Bb Db Ab Eb Bb Db

Ab Eb Bb Db Ab Eb/G

(On Last/3rd Time) To Coda

F skip to G 2nd time
Eb m7 Ab m7/Eb

1. Repeat To Verse

Eb m7 Ab m7/Eb Eb m7 Ab m7/Eb Eb m7 Ab m7/Eb Eb m7 Ab m7/Eb

Bass Guitar - BASS CLEF, p. 2

You Are Good

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

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

J

D^b/E^b A^b/E^b E^b B^b/E^b D^b/E^b A^b/E^b 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.

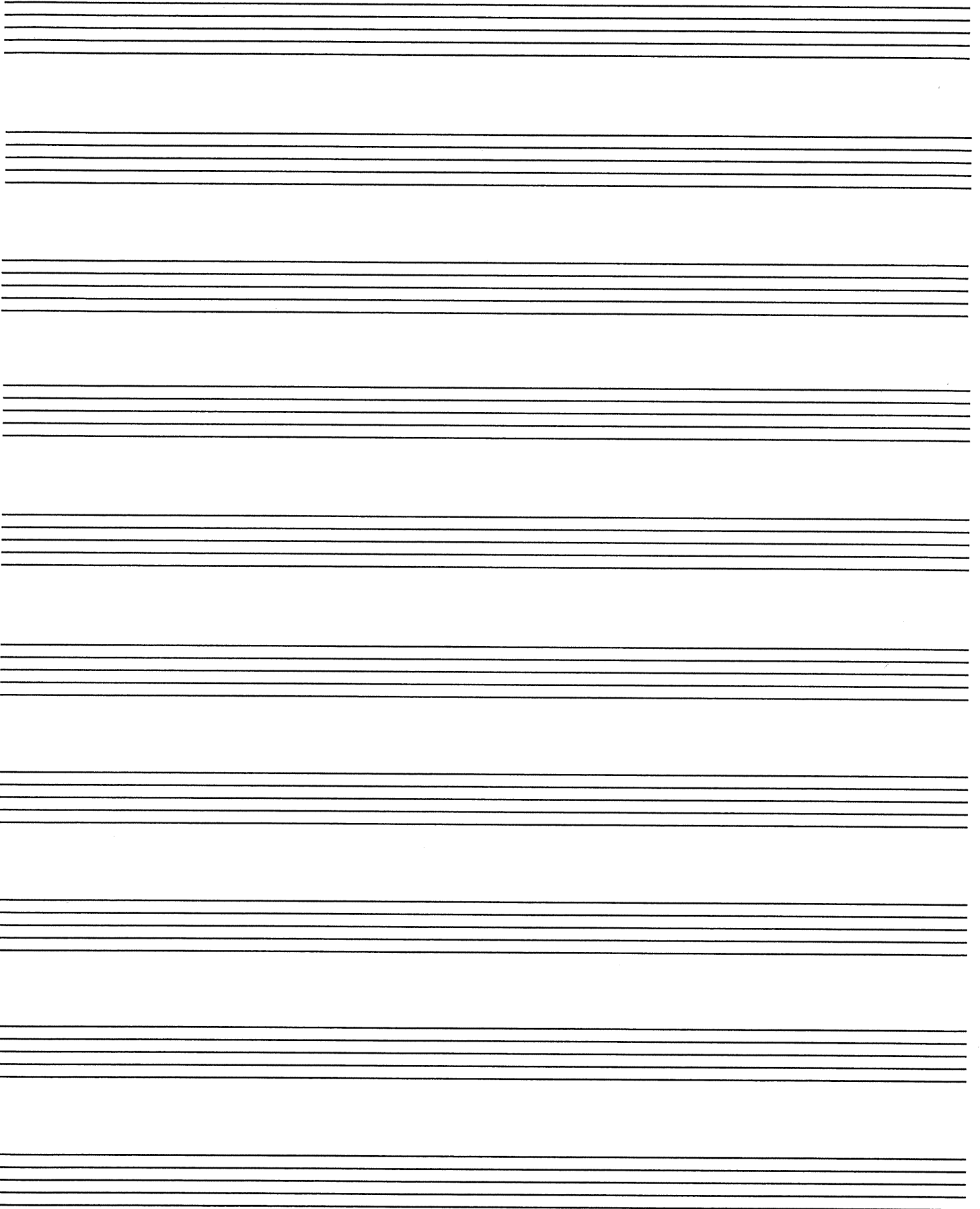
⊕ Coda

L

B D^b B D^b

B D^b E^b(no3)

ff



Trombone / Baritone

Name _____

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

1. A MOZART MELODY

Adaptation

2. ESSENTIAL ELEMENTS QUIZ

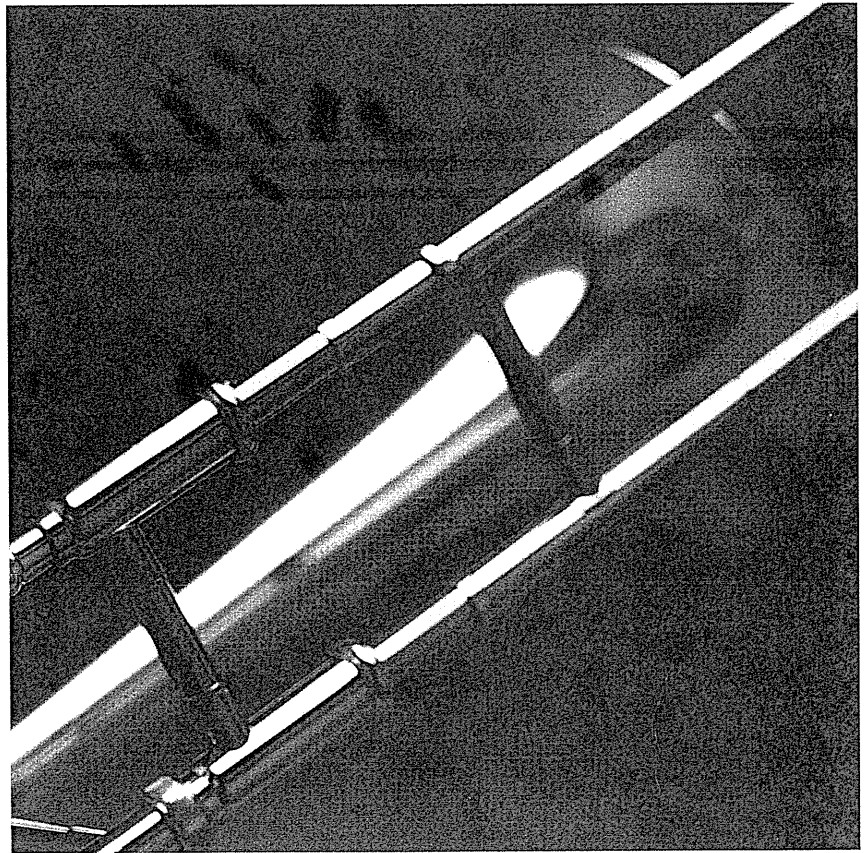
Draw these symbols where they belong and
write in the note names before you play:

TROMBONE BOOK 1

ESSENTIAL ELEMENTS[®] 2000 PLUS DVD

COMPREHENSIVE BAND METHOD



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

 **HAL•LEONARD[®]**
CORPORATION



THE BASICS

Posture

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

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

Breathing & Airstream

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

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

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

Producing The Essential Tone

"Buzzing" through the mouthpiece produces your tone. The buzz is a fast vibration in the center of your lips. Your embouchure (*ahm'-bah-shure*) is your mouth's position on the mouthpiece of the instrument. A good embouchure takes time and effort, so carefully follow these steps for success:

BUZZING

- Moisten your lips.
- Bring your lips together as if saying the letter "m."
- Relax your jaw to separate your upper and lower teeth.
- Form a slightly puckered smile to firm the corners of your mouth.
- Direct a full airstream through the center of your lips, creating a buzz.
- Buzz frequently without your mouthpiece.

MOUTHPIECE PLACEMENT

- Form your "buzzing" embouchure.
- Place the mouthpiece approximately 2/3 on the upper lip and 1/3 on the lower lip. Your teacher may suggest a slightly different mouthpiece placement.
- Take a full breath through the corners of your mouth.
- Start your buzz with the syllable "tah." Buzz through the center of your lips keeping a steady, even buzz. Your lips provide a cushion for the mouthpiece.

Taking Care Of Your Instrument

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

- Use the water key to empty water from the instrument. Blow air through it.
- Remove the mouthpiece and slide assembly. Do not take the outer slide off the inner slide piece. Return the instrument to its case.
- Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.

Trombone slides occasionally need oiling. To oil your slide, simply:

- Rest the tip of the slide on the floor and unlock the slide.
- Exposing the inner slide, put a few drops of oil on the inner slide.
- Rapidly move the slide back and forth. The oil will then lubricate the slide.
- Be sure to grease the tuning slide regularly. Your director will recommend special slide oil and grease, and will help you apply them when necessary.

MOUTHPIECE WORKOUT

Using only the mouthpiece, form your embouchure carefully. Take a deep breath without raising your shoulders. Begin buzzing your lips by whispering "tah" and gradually exhale your full airstream. Strive for an even tone.

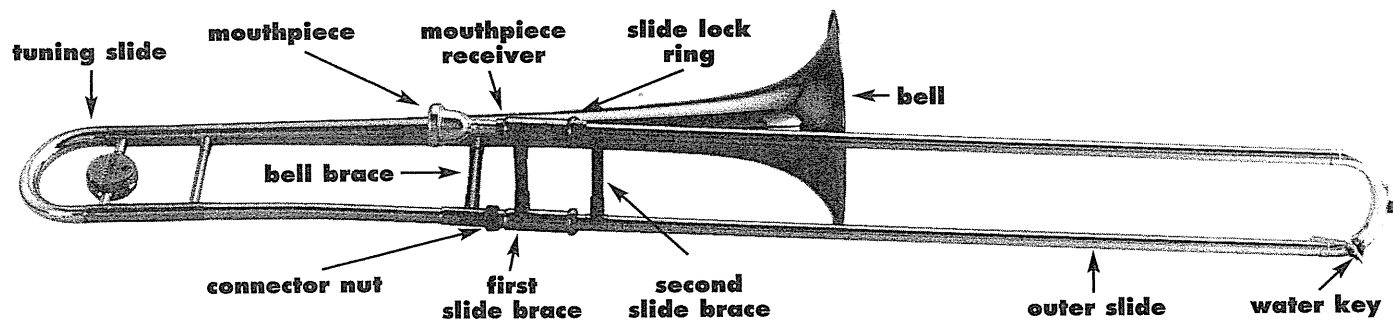


REST

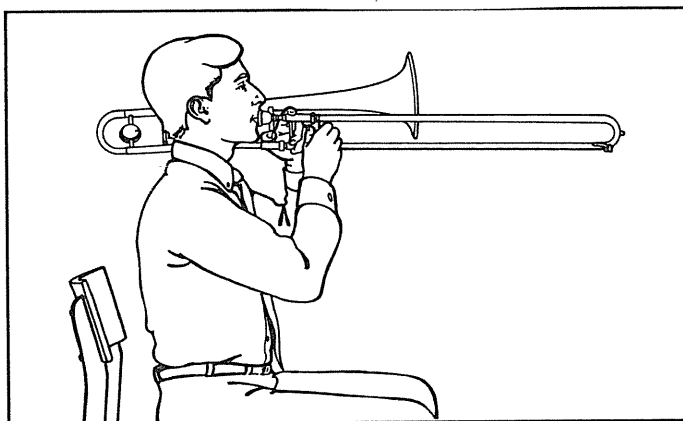


REST

Getting It Together



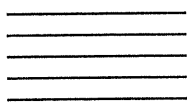
- Step 1** Lock the slide by turning the slide lock ring to the right. Carefully put the slide into the bell section at a 90° angle. Tighten the connector nut to hold the two sections together.
- Step 2** Carefully twist the mouthpiece to the right into the mouthpiece receiver.
- Step 3** Place your left thumb under the bell brace, and your index finger on top of the mouthpiece receiver. Gently wrap your other fingers around the first slide brace.
- Step 4** Place your right thumb and first two fingers on the second slide brace.
- Step 5** Support the trombone with your left hand only. Unlock the slide. Your right hand and wrist should be relaxed to move the slide comfortably. Hold the trombone as shown:



READING MUSIC

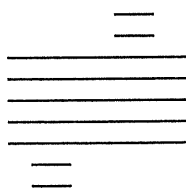
Identify and draw each of these symbols:

Music Staff



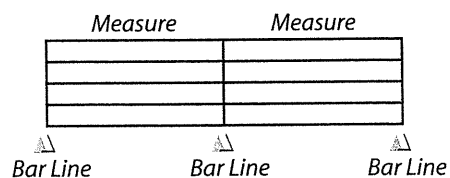
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

Ledger Lines



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

Measures & Bar Lines



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

Long Tone



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

1. THE FIRST NOTE



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

F

1
To play "F," bring the slide up to first position.

The Beat

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

One beat = 1 &
↓ ↑

Notes And Rests

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

Quarter Note = 1 beat
 Quarter Rest = 1 silent beat

2. COUNT AND PLAY

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



A NEW NOTE

Look for the slide position diagram under each new note.

E_b

3
Δ "E_b (E-flat)" is played in third position.

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

Practice long tones on each new note.

D

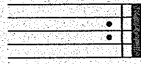
4




MOVING ON UP

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



6

8. FOUR BY FOUR

Repeat Sign 

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

9. TOUCHDOWN



1

10. THE FAB FIVE

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

Bass Clef

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

Time Signature

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

Note Names

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

THEORY

Sharp

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

Flat

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

Natural

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

11. READING THE NOTES

Compare this to exercise 10, THE FAB FIVE.

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

12. FIRST FLIGHT






13. ESSENTIAL ELEMENTS QUIZ

Fill in the remaining note names before playing.

Bb C D _____

Notes In Review

Memorize the slide positions for the notes you've learned:

F  1	E_b  3	D  4	C  6	B_b  1
--	--	--	--	--


14. ROLLING ALONG

Go to the next line. ▾



Double Bar ▾

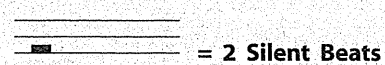
Half Note



= 2 Beats

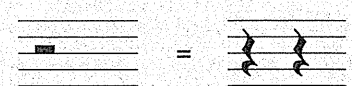
1 & 2 &

Half Rest



= 2 Silent Beats

1 & 2 &

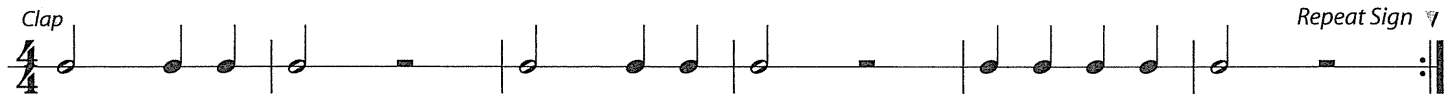


= 2 Silent Beats

15. RHYTHM RAP

Clap the rhythm while counting and tapping.

Repeat Sign ▾



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

16. THE HALF COUNTS



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

17. HOT CROSS BUNS

Try this song on your mouthpiece only. Then play it on your instrument.



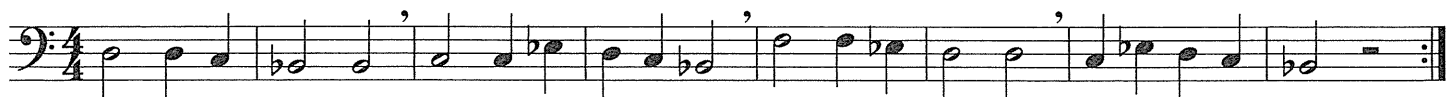
Breath Mark



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

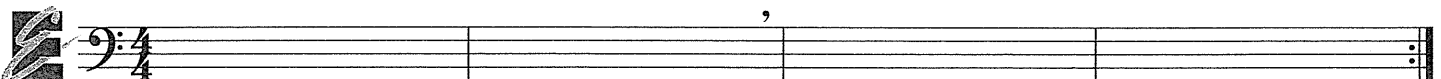
18. GO TELL AUNT RHODIE














American Folk Song



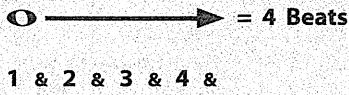
9. ESSENTIAL ELEMENTS QUIZ

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

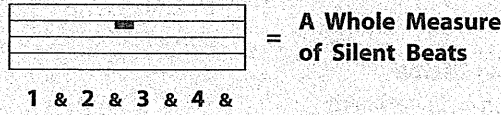


- | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
|  |  |  |  |  |  |  |  |  |  |  |  |  |
| E _b | F | E _b | D | E _b | D | C | B _b | C | D | E _b | D | E _b |

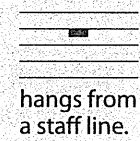
Whole Note



Whole Rest



Whole Rest



Half Rest



20. RHYTHM RAP

Clap the rhythm while counting and tapping.

Clap

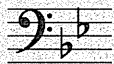
21. THE WHOLE THING

Duet

A composition with two different parts, played together.

22. SPLIT DECISION - Duet

Key Signature



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

THEORY

23. MARCH STEPS

24. LISTEN TO OUR SECTIONS

25. LIGHTLY ROW

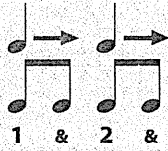
26. ESSENTIAL ELEMENTS QUIZ

Draw in the bar lines before you play.

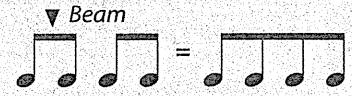
Eighth Notes



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



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



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

Clap

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

41. EIGHTH NOTE JAM

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

42. SKIP TO MY LOU

American Folk Song

mf

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

p

44. OH, SUSANNA

Stephen Collins Foster

f

HISTORY


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

45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

Gioacchino Rossini

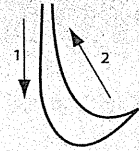
mf *f*

2/4 Time Signature

 = 2 beats per measure
 = Quarter note gets one beat

Conducting

Practice conducting this two-beat pattern.



46. RHYTHM RAP

Clap

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

47. TWO BY TWO

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

Tempo Markings

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

48. HIGH SCHOOL CADETS – March

Allegro

f

John Philip Sousa

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49. HEY, HO! NOBODY'S HOME

Moderato

mf

Dynamics

 **Crescendo** (gradually louder)

 **Decrescendo or Diminuendo** (gradually softer)

50. CLAP THE DYNAMICS

Clap

p *f* *p*

51. PLAY THE DYNAMICS

p *f* *p*

PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

ONE BUILDER

Musical notation for ONE BUILDER in bass clef, 4/4 time. The piece consists of a single melodic line with a final fermata.

RHYTHM ETUDE

Musical notation for RHYTHM ETUDE in bass clef, 4/4 time. The piece features a rhythmic pattern of eighth notes and quarter notes, ending with a fermata.

RHYTHM RAP

Musical notation for RHYTHM RAP in bass clef, 4/4 time. It includes a 'Clap' instruction above the first measure and a 'Stomp!' instruction above the eighth measure. The piece ends with a repeat sign.

CHORALE

Musical notation for CHORALE in bass clef, 4/4 time. The tempo is marked 'Andante'. Dynamics include *p* (piano), *mf* (mezzo-forte), and *p* (piano) with hairpins indicating crescendos and decrescendos. The piece ends with a fermata.

53. AURA LEE - Duet or Band Arrangement

(Part A = Melody, Part B = Harmony)

George R. Poulton

Musical notation for the first system of AURA LEE in bass clef, 4/4 time, marked 'Andante'. It features two parts: Part A (Melody) and Part B (Harmony). Dynamics include *mf* (mezzo-forte) and *p* (piano) with hairpins.

Musical notation for the second system of AURA LEE in bass clef, 4/4 time. Dynamics include *mf* (mezzo-forte), *f* (forte), and *p* (piano) with hairpins. The piece ends with a fermata.

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

Moderato

French Folk Song

Musical notation for FRÈRE JACQUES in bass clef, 2/4 time, marked 'Moderato'. It is a round with two parts: Part ① and Part ②. Dynamics include *mf* (mezzo-forte) and *f* (forte). The piece ends with a fermata.

PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN - Band Arrangement

Arr. by John Higgins

Allegro

3 Measure number

mf

11

19

This musical score is for the bass line of 'When the Saints Go Marching In'. It is in 4/4 time with a key signature of one flat (Bb). The tempo is marked 'Allegro'. The score consists of three staves. The first staff starts at measure 3, marked with a box and an arrow pointing to the text 'Measure number'. The dynamic is *mf*. The second staff begins at measure 11 and features a crescendo hairpin leading to a dynamic of *f*. The third staff begins at measure 19 and ends with a double bar line.

56. OLD MACDONALD HAD A BAND - Section Feature

Allegro

mf

9

2nd time go on to meas. 13

f

p

13

f

This musical score is for the bass line of 'Old MacDonald Had a Band'. It is in 4/4 time with a key signature of one flat (Bb). The tempo is marked 'Allegro'. The score consists of three staves. The first staff starts at measure 9, marked with a box, and has a dynamic of *mf*. The second staff continues from measure 9, marked with a box, and includes a first ending bracket that leads to measure 13. The dynamic changes to *f* and then *p*. A note above the staff reads '2nd time go on to meas. 13'. The third staff begins at measure 13, marked with a box, and has a dynamic of *f*.

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

Ludwig van Beethoven
Arr. by John Higgins

Moderato

mf

9

13

p

f

This musical score is for the bass line of 'Ode to Joy' from Beethoven's Symphony No. 9. It is in 4/4 time with a key signature of one flat (Bb). The tempo is marked 'Moderato'. The score consists of three staves. The first staff starts at measure 9, marked with a box, and has a dynamic of *mf*. The second staff continues from measure 9, marked with a box, and includes a first ending bracket that leads to measure 13. The dynamic changes to *p* and then *f*. The third staff begins at measure 13, marked with a box, and has a dynamic of *f*.

58. HARD ROCK BLUES - Encore

John Higgins

Allegro

f

This musical score is for the bass line of 'Hard Rock Blues'. It is in 4/4 time with a key signature of one flat (Bb). The tempo is marked 'Allegro'. The score consists of two staves. The first staff starts at measure 1, marked with a box, and has a dynamic of *f*. The second staff continues from measure 1 and ends with a double bar line.

Tie

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



59. FIT TO BE TIED

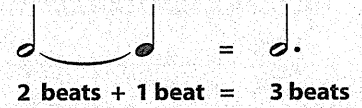
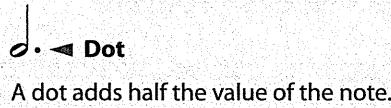
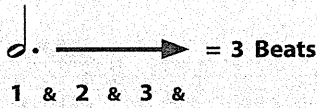


60. ALOUETTE

French-Canadian Folk Song



Dotted Half Note



61. ALOUETTE - THE SEQUEL

French-Canadian Folk Song



HISTORY

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

62. CAMPTOWN RACES

Stephen Collins Foster



63. NEW DIRECTIONS



64. THE NOBLES Always use a full airstream and maintain good posture.



65. ESSENTIAL ELEMENTS QUIZ



Accidental

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

Flat \flat

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

73. HOT MUFFINS - New Note

Musical notation for 'HOT MUFFINS - New Note'. It features a bass clef, a key signature of one flat (B-flat), and a 2/4 time signature. The first measure shows a triplet of notes: A-flat, G, and F. A large 'A-flat' symbol is placed to the left of the first note. A triangle symbol points to the A-flat note with the label 'A-flat'. A second triangle symbol points to the A-flat notes in the following measure with the label 'Flat applies to all A's in measure.'

74. COSSACK DANCE

Musical notation for 'COSSACK DANCE'. It features a bass clef, a key signature of one flat (B-flat), and a 4/4 time signature. The tempo is marked 'Allegro'. The music starts with a forte (*f*) dynamic. A triangle symbol points to an A-flat note with the label 'A-flat'. A second triangle symbol points to the A-flat notes in the following measure with the label 'Flat applies to all A's in measure.'

75. BASIC BLUES - New Note

Musical notation for 'BASIC BLUES - New Note'. It features a bass clef, a key signature of one flat (B-flat), and a 4/4 time signature. The first measure shows a triplet of notes: A-flat, G, and F. A large 'A-flat' symbol is placed to the left of the first note. A triangle symbol points to the A-flat note with the label 'A-flat'. A second triangle symbol points to the A-flat notes in the following measure with the label 'Flat applies to all A's in measure.'

New Key Signature

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

Diagram showing the key signature for E-flat major, which consists of two flats: B-flat and E-flat.

1st & 2nd Endings

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

Diagram illustrating the structure of 1st and 2nd endings. It shows a musical staff with a first ending bracketed and a second ending bracketed, with a double bar line and repeat sign between them.

76. HIGH FLYING

Musical notation for 'HIGH FLYING'. It features a bass clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked 'Moderato'. The music starts with a mezzo-forte (*mf*) dynamic. A triangle symbol points to an A-flat note with the label 'A-flat'. The notation includes first and second endings. A dashed line with an arrow labeled '2nd time' indicates a repeat of the first ending section.

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

77. SAKURA, SAKURA - Band Arrangement

Japanese Folk Song
Arr. by John Higgins

Musical notation for 'SAKURA, SAKURA - Band Arrangement'. It features a bass clef, a key signature of one flat (B-flat), and a 4/4 time signature. The tempo is marked 'Andante'. The music starts with a mezzo-forte (*mf*) dynamic and includes dynamic markings for *f* (forte) and *p* (piano).

78. UP ON A HOUSETOP

Allegro

Musical notation for 'Up on a Housetop' in bass clef, 4/4 time, key of Bb. It features two staves. The first staff has a first ending and a second ending. Dynamics include *mf* and *f*. There are accents (>) on several notes. A triangle symbol is placed above the first staff with the text 'Check Key Signature' below it.

79. JOLLY OLD ST. NICK - Duet

Moderato

Musical notation for 'Jolly Old St. Nick - Duet' in bass clef, 2/4 time, key of Bb. It is a duet with two parts, A and B. Both parts have a *mf* dynamic. The piece includes first and second endings.

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

80. THE BIG AIRSTREAM - New Note

Musical notation for 'The Big Airstream - New Note' in bass clef, 4/4 time, key of Bb. It starts with a large 'B' and a flat symbol. The first measure is marked with a '1'. A triangle symbol with 'Bb' is placed below the staff.

81. WALTZ THEME (THE MERRY WIDOW WALTZ)

Moderato

Franz Lehar

Musical notation for 'Waltz Theme (The Merry Widow Waltz)' in bass clef, 3/4 time, key of Bb. It consists of two staves. Dynamics range from *mf* to *f*. There are slurs and accents over the notes.

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82. AIR TIME

Musical notation for 'Air Time' in bass clef, 4/4 time, key of Bb. It features a single staff with a melodic line.

83. DOWN BY THE STATION

Allegro

Musical notation for 'Down by the Station' in bass clef, 2/4 time, key of Bb. It features a single staff with a rhythmic melody. The dynamic is *mf*.

84. ESSENTIAL ELEMENTS QUIZ

Moderato

Musical notation for 'Essential Elements Quiz' in bass clef, 3/4 time, key of Bb. It features a single staff with various dynamics: *mf*, *f*, and *p*. There are accents and slurs.

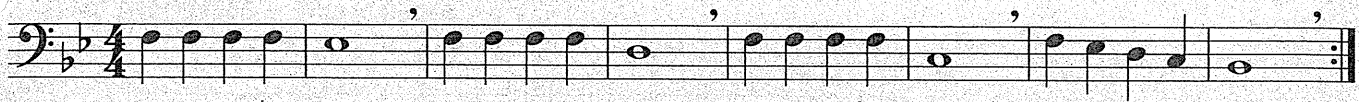
85. ESSENTIAL CREATIVITY Using these notes, improvise your own rhythms:

Musical notation for 'Essential Creativity' in bass clef, 4/4 time, key of Bb. It features a single staff with a sequence of notes for improvisation.

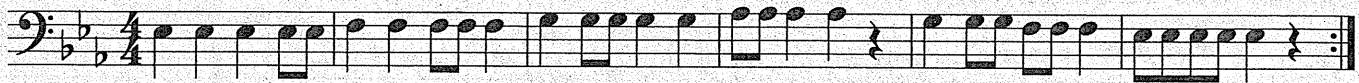
DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

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



87. RHYTHM BUILDER



88. TECHNIQUE TRAX



89. CHORALE *(Adapted from Cantata 147)*

Johann Sebastian Bach



THEORY

Theme and Variations

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

90. VARIATIONS ON A FAMILIAR THEME

Theme

Variation 1

Variation 2

D.C. al Fine

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

91. BANANA BOAT SONG

Moderato

Caribbean Folk Song

Fine

D.C. al Fine

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 

93. THE MUSIC BOX

Moderato 

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

94. EZEKIEL SAW THE WHEEL

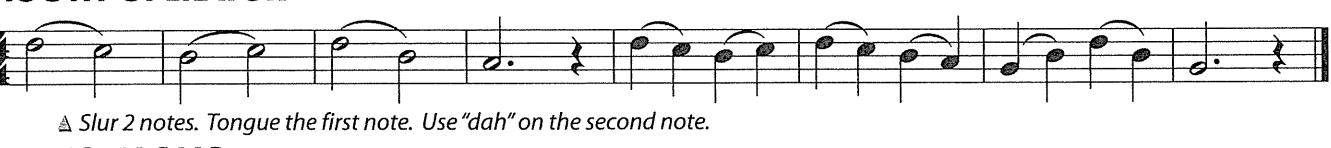
Allegro  African-American Spiritual

Slur



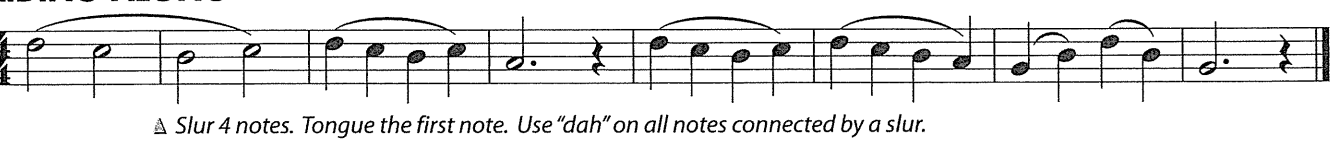
A curved line which connects notes of different pitch. Tongue the first note normally. Then, play the slurred note(s) using "dah", a legato tonguing syllable. *Legato* — An Italian word for smooth and connected.

95. SMOOTH OPERATOR




▲ Slur 2 notes. Tongue the first note. Use "dah" on the second note.

96. GLIDING ALONG



▲ Slur 4 notes. Tongue the first note. Use "dah" on all notes connected by a slur.

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. A special trombone technique used in ragtime and other styles of music is called a glissando, which looks like this:  To play a glissando, move your slide without tonguing and use a full airstream. Remember that glissandos are different from legato tonguing (slurs).

97. TROMBONE RAG

Allegro 

98. ESSENTIAL ELEMENTS QUIZ

Andante 

99. TAKE THE LEAD - New Note

A

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

100. THE COLD WIND

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

THEORY **New Key Signature** This **Key Signature** indicates the *Key of 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:

1-2-3-4 2-2-3-4

102. SATIN LATIN

Allegro

1-2-3-4 2-2-3-4

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

Johann Sebastian Bach

Moderato

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

Musical notation for 'Naturally' in bass clef, 2/4 time, key of Bb. The piece features a simple melody with two trills marked '7 Eb'.

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

HISTORY

106. MARCH MILITAIRE

Allegro

Franz Schubert

Musical notation for 'March Militaire' in bass clef, 2/4 time, key of Bb. The piece is marked 'Allegro' and includes dynamic markings 'f' and 'mf'.

107. THE FLAT ZONE - New Note

D_b

Musical notation for 'The Flat Zone' showing a bass clef, key signature of Bb, and a single note on the fifth line of the staff.

5

Musical notation for 'The Flat Zone' in bass clef, 4/4 time, key of Bb. It features a melody with a trill marked 'Δ D_b'.

108. ON TOP OF OLD SMOKEY

Allegro

American Folk Song

Musical notation for 'On Top of Old Smokey' in bass clef, 3/4 time, key of Bb. The piece is marked 'Allegro' and includes a dynamic marking 'f'.

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

HISTORY

109. BOTTOM BASS BOOGIE - Duet

Allegro

Musical notation for 'Bottom Bass Boogie - Duet' in bass clef, 4/4 time, key of Bb. The piece is marked 'Allegro' and includes dynamic markings 'f' and accents '>'. It features two parts, A and B, with first and second endings.

Dotted Quarter & Eighth Notes

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

A dot adds half the value of the quarter note.

1 & 2 &

A single eighth note has a flag on the stem.

110. RHYTHM RAP

Clap

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

111. THE DOT ALWAYS COUNTS

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

112. ALL THROUGH THE NIGHT

mf *Fine* *p* *D.C. al Fine*

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

Moderato *f* English Folk Song

f *mf* *f*

114. SCARBOROUGH FAIR

Andante *mf* 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 *mf* Scottish Folk Song

mf *f* Δ Check Rhythm

PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

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

118. THEME FROM "NEW WORLD SYMPHONY"

Antonin Dvorák

Largo **4** 5 *Measure number*

p *mf* *p* *p*

Piano Accompaniment

Largo 5

p *mf* *p* *mf* *p*

SPECIAL TROMBONE EXERCISE – Lip Slurs

Lip Slurs are notes that are slurred without changing positions. Brass players practice these to develop a stronger airstream and embouchure, and to increase range. Add this pattern to your daily Warm-Ups:

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

F Alternate position 6 ▲ Play all "F's" in 6th position in this exercise.

122. JUMPIN' FOR JOY

123. GRENADILLA GORILLA JUMP No. 3

124. JUMPIN' JACKS

THEORY

Interval

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

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

126. GRENADILLA GORILLA JUMP No. 4

127. THREE IS THE COUNT

128. GRENADILLA GORILLA JUMP No. 5

129. TECHNIQUE TRAX

130. CROSSING OVER - New Note

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 *f*

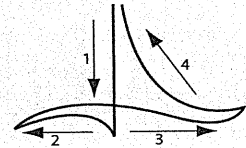
THEORY

C Time Signature

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

Conducting

Practice conducting this four-beat pattern.



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

136. FINLANDIA

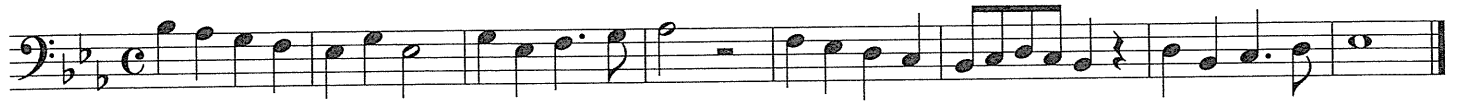
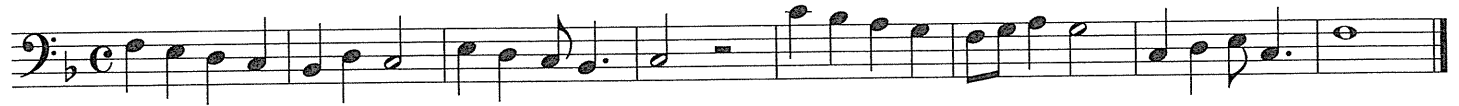
Jean Sibelius

Andante
p *mf*

© Breitkopf & Haertel, Wiesbaden - Leipzig

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**

Moderato

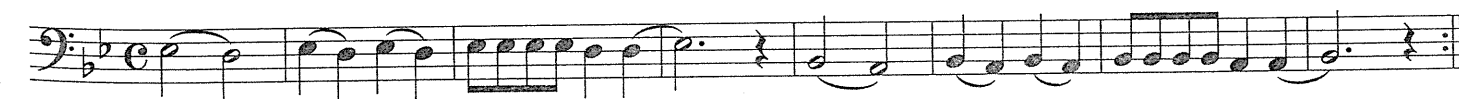
mf

142. THE SAINTS GO MARCHIN' AGAIN

James Black and Katherine Purvis

Allegro

f

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

f *mf*

13

21

29

1. 2.

Soli

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

153. CARNIVAL OF VENICE - Band Arrangement

Julius Benedict
Arr. by John Higgins

Allegro

5 8

mf *f*

13

21 7

f *f* **Soli**

29

end Soli

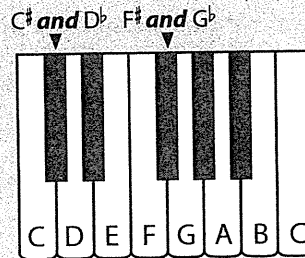
37 7 45

p *mf*

Enharmonics

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

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



169. SNAKE CHARMER

Enharmonic notes use the same position.

G_b/F_#

5

△ G_b

△ F_#

170. DARK SHADOWS

△ Pick-up note

171. CLOSE ENCOUNTERS

Enharmonic notes use the same position.

D_b/C_#

5

△ C_#

△ D_b

172. MARCH SLAV

Peter Illyich Tchaikovsky

Largo

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

179. AMERICAN PATROL

F.W. Meacham

Allegro

mf

180. WAYFARING STRANGER

African-American Spiritual

Andante

p

181. ESSENTIAL ELEMENTS QUIZ – SCALE COUNTING CONQUEST

PERFORMANCE SPOTLIGHT

182. AMERICA THE BEAUTIFUL - Band Arrangement

Samuel A. Ward
Arr. by John Higgins

Maestoso

f

7 Andante

p

15

f

mf

f

25 Maestoso

f

183. LA CUCARACHA - Band Arrangement

Latin American Folk Song
Arr. by John Higgins

Latin Rock

f

5

mf

13

p

25

f

1.

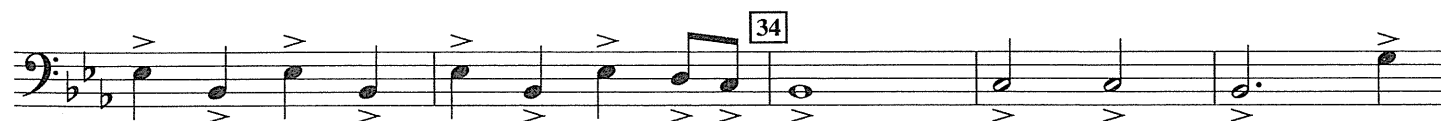
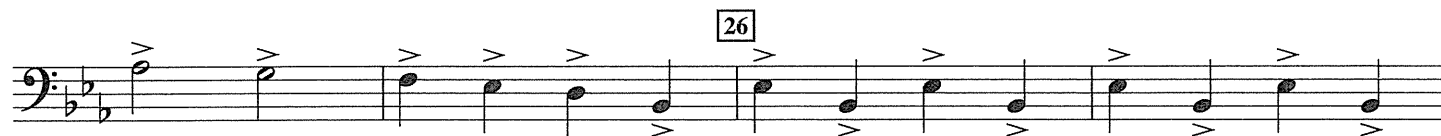
2.

PERFORMANCE SPOTLIGHT

184. THEME FROM 1812 OVERTURE - Band Arrangement

Peter Illyich Tchaikovsky
Arr. by John Higgins

Allegro



PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

Performing for an audience is an exciting part of being involved in music. This solo is based on *Symphony No. 1* by German composer **Johannes Brahms** (1833–1897). He completed his first symphony in 1876, the same year that the telephone was invented by Alexander Graham Bell. You and a piano accompanist can perform this for the band or at other school and community events.

185. THEME FROM SYMPHONY NO. 1 – Solo (Concert Eb version)

Johannes Brahms
Arr. by John Higgins

Allegro

3

Trombone

Piano

mf

mf

p

p

13

f

mf

f

mf

1.

2.

f

1.

2.

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

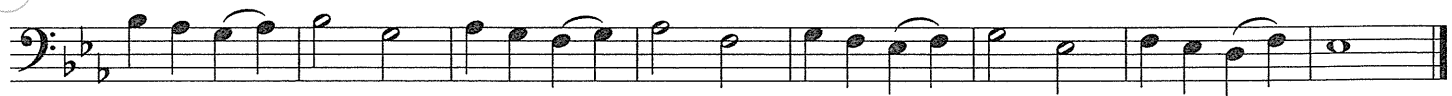
p

RUBANK® SCALE AND ARPEGGIO STUDIES

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



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



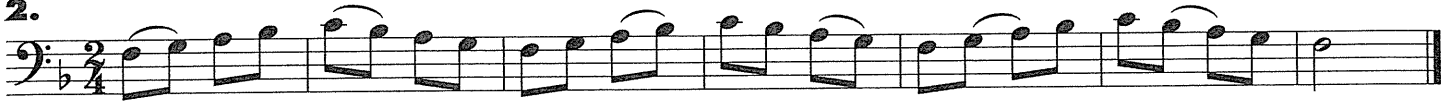
RUBANK® SCALE AND ARPEGGIO STUDIES

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

1.



2.



3.



4.



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

1.



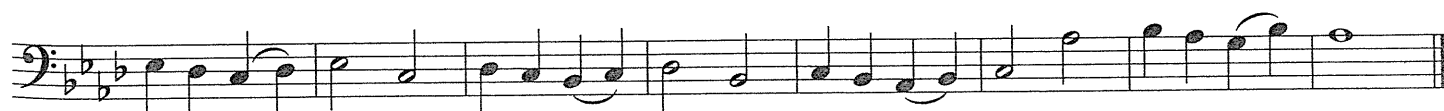
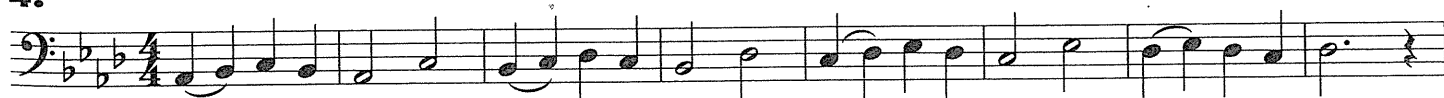
2.



3.



4.



RHYTHM STUDIES

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

25 26 27 28

29 30 31 32

33 34 35 36

RHYTHM STUDIES

37 38 39 40

41 42 43 44

45 46 47 48

49 50 51 52

53 54 55 56

57 58 59 60

61 62 63 64

65 66 67 68

69 70 71 72

CREATING MUSIC

THEORY

Composition

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

1. ODE TO JOY

Ludwig van Beethoven

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

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

1. Question 2. Answer

3. Question 4. Answer

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

A C

B D

4. YOU NAME IT:

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

1. Question 2. Answer

3. Question 4. Answer

THEORY

Improvisation

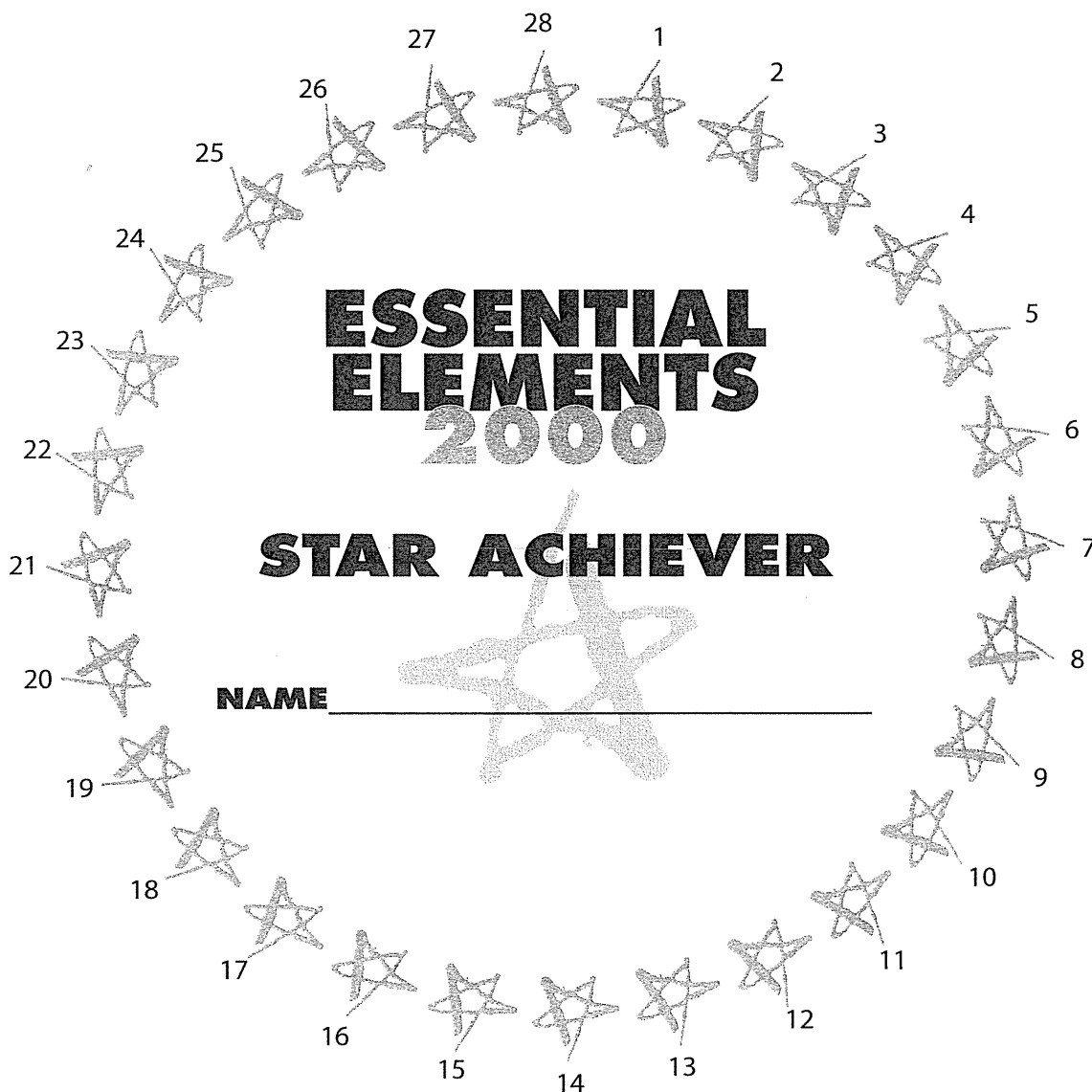
Improvisation is the art of freely creating your own melody as you play. Use these notes to play your own melody (Line A), to go with the accompaniment (Line B).

5. INSTANT MELODY

A

B

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

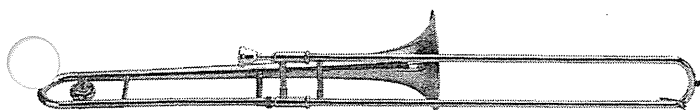


- | | |
|--|--|
| 1. Page 2–3, The Basics | 15. Page 22, EE Quiz, No. 117 |
| 2. Page 5, EE Quiz, No. 13 | 16. Page 23, Performance Spotlight |
| 3. Page 6, EE Quiz, No. 19 | 17. Page 24, EE Quiz, No. 125 |
| 4. Page 7, EE Quiz, No. 26 | 18. Page 26, Essential Creativity, No. 137 |
| 5. Page 8, EE Quiz,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

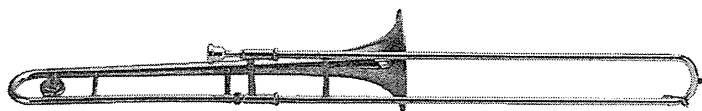
POSITION CHART

TROMBONE

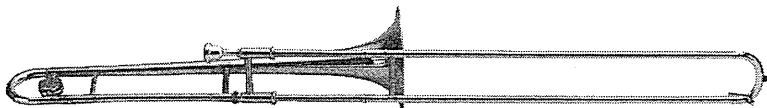
Numbers below the notes = Slide positions



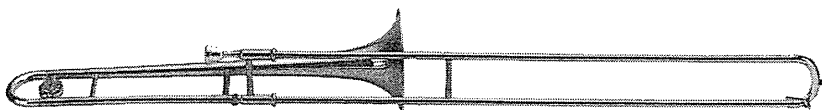
1



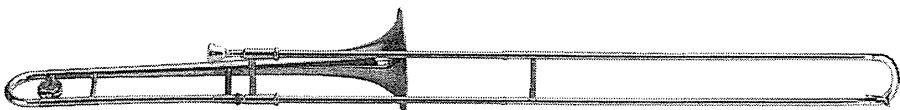
2



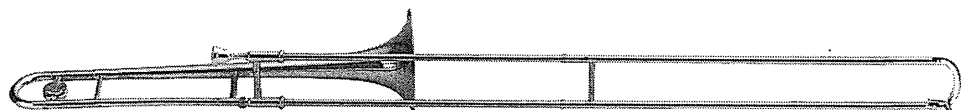
3



4



5



6



7

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

Instrument Care Reminders

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

- Use the water key to empty water from the instrument. Blow air through it.
- Remove the mouthpiece and slide assembly. Do not take the outer slide off the inner slide piece. Return the instrument to its case.
- Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.

Trombone slides occasionally need oiling. To oil your slide, simply:

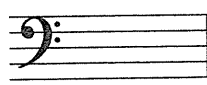
- Rest the tip of the slide on the floor and unlock the slide.
- Exposing the inner slide, put a few drops of oil on the inner slide.
- Rapidly move the slide back and forth. The oil will then lubricate the slide.
- Be sure to grease the tuning slide regularly. Your director will recommend special slide oil and grease, and will help you apply them when necessary.

CAUTION: If a slide or your mouthpiece becomes stuck, ask for help from your band director or music dealer. Special tools should be used to prevent damage to your instrument.

POSITION CHART

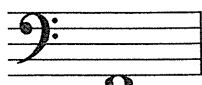
TROMBONE

E



7

F




6

F# Gb



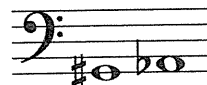
5

G



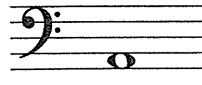
4

G# Ab



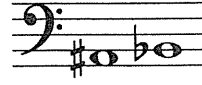
3

A



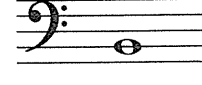
2

A# Bb



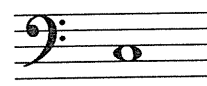
1

B



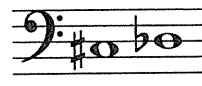
7

C



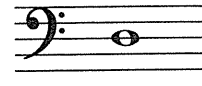
6

C# Db



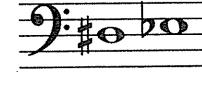
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D



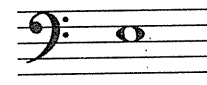
4

D# Eb



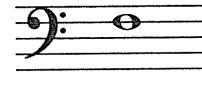
3

E



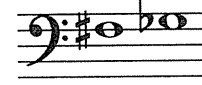
2

F



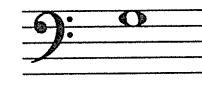
1
or
6

F# Gb



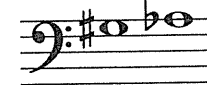
5

G



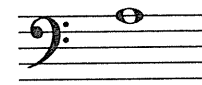
4

G# Ab



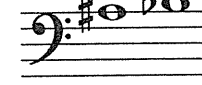
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A



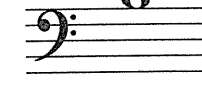
2
or
6

A# Bb



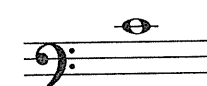
1
or
5

B




4

C




3

C# Db



2

D



1
or
+4*

D# Eb



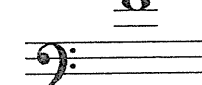
3

E



2

F




1

F# Gb



-3**

G



-2

* + = Make the slide a little longer.
 ** - = Make the slide a little shorter.

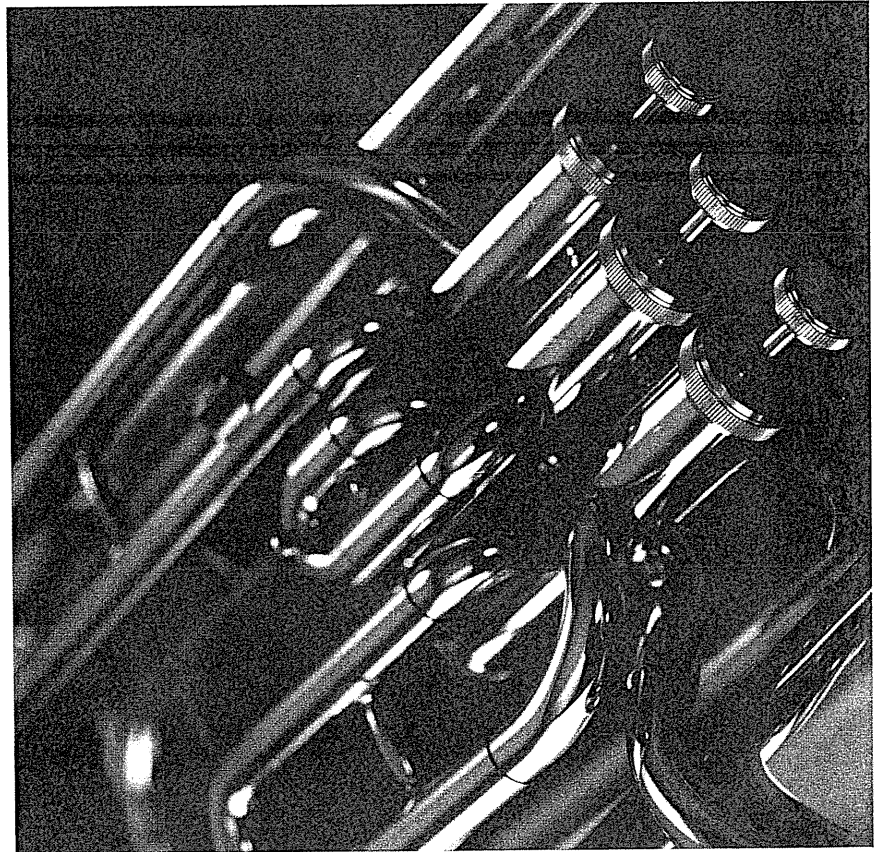
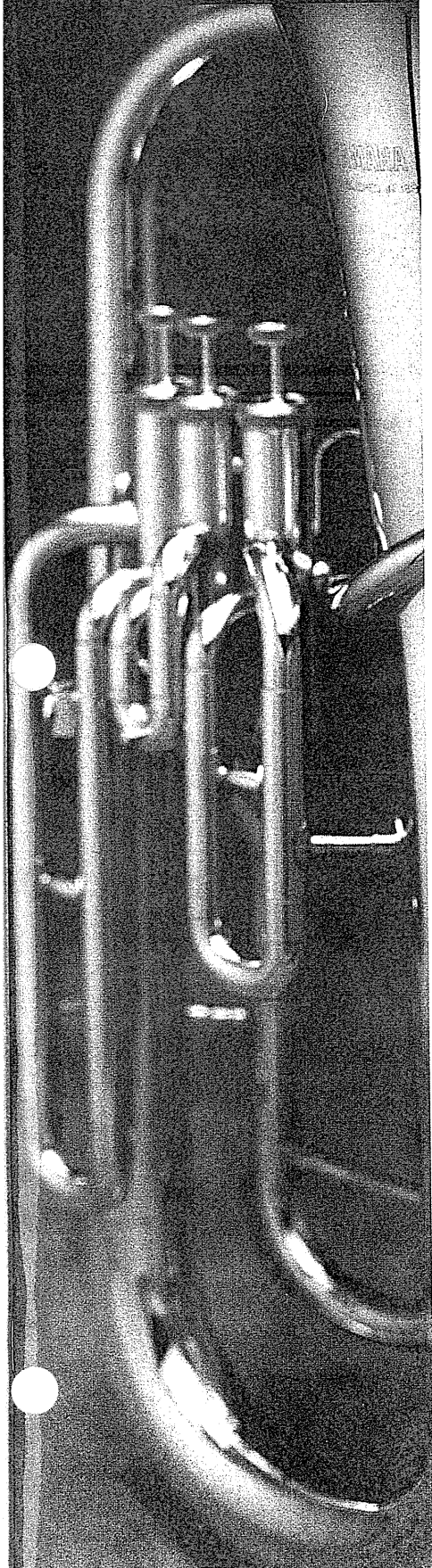
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THE BASICS

Posture

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

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

Breathing & Airstream

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

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

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

Producing The Essential Tone

"Buzzing" through the mouthpiece produces your tone. The buzz is a fast vibration in the center of your lips. Your embouchure (*ahm'-bah-shure*) is your mouth's position on the mouthpiece of the instrument. A good embouchure takes time and effort, so carefully follow these steps for success:

BUZZING

- Moisten your lips.
- Bring your lips together as if saying the letter "m."
- Relax your jaw to separate your upper and lower teeth.
- Form a slightly puckered smile to firm the corners of your mouth.
- Direct a full airstream through the center of your lips, creating a buzz.
- Buzz frequently without your mouthpiece.

MOUTHPIECE PLACEMENT

- Form your "buzzing" embouchure.
- Place the mouthpiece approximately 2/3 on the upper lip and 1/3 on the lower lip. Your teacher may suggest a slightly different mouthpiece placement.
- Take a full breath through the corners of your mouth.
- Start your buzz with the syllable "tah." Buzz through the center of your lips keeping a steady, even buzz. Your lips provide a cushion for the mouthpiece.

Taking Care Of Your Instrument

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

- Use the water key to empty water from the instrument. Blow air through it.
- Remove the mouthpiece. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Wipe off the instrument with a clean soft cloth. Return the instrument to its case.

Baritone valves occasionally need oiling. To oil your baritone valves:

- Unscrew the valve at the top of the casing.
- Lift the valve half-way out of the casing.
- Apply a few drops of special brass valve oil to the exposed valve.
- Carefully return the valve to its casing. When properly inserted, the top of the valve should easily screw back into place.

Be sure to grease the slides regularly. Your director will recommend special slide grease and valve oil, and will help you apply them when necessary.

MOUTHPIECE WORKOUT

Using only the mouthpiece, form your embouchure carefully. Take a deep breath without raising your shoulders. Begin buzzing your lips by whispering "tah" and gradually exhale your full airstream. Strive for an even tone.



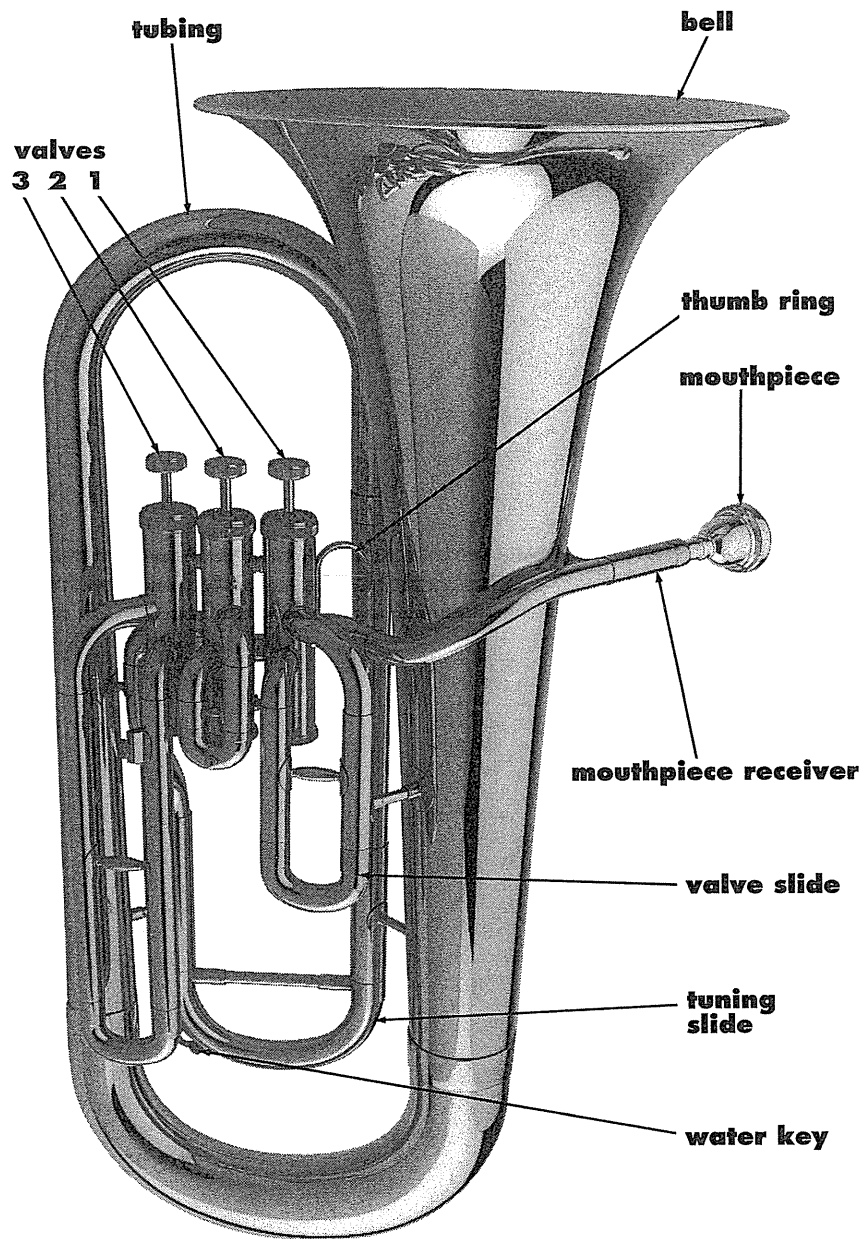
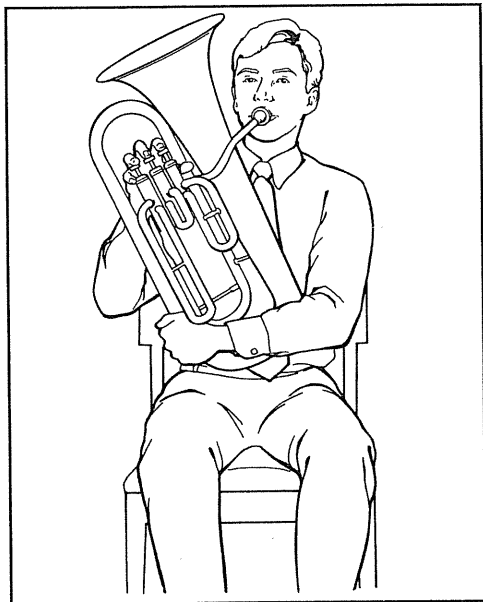
REST



REST

Getting It Together

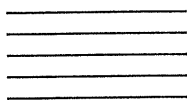
- Step 1** Rest the baritone across your lap so the bell faces upward and the mouthpiece receiver points toward you.
- Step 2** Carefully twist the mouthpiece to the right into the mouthpiece receiver.
- Step 3** Place your right thumb in the thumb ring. Rest your fingertips on top of the valves, keeping your wrist straight. Your fingers should curve naturally.
- Step 4** Place your left hand on the third valve slide or on the tubing next to this slide. Lift the instrument up toward you.
- Step 5** Be sure you can comfortably reach the mouthpiece. Hold the baritone as shown:



READING MUSIC

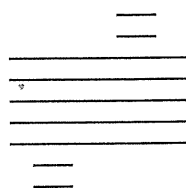
Identify and draw each of these symbols:

Music Staff



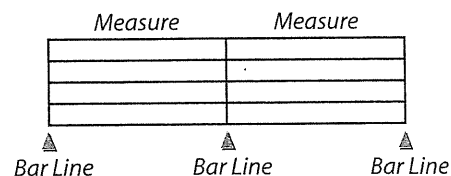
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

Ledger Lines



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

Measures & Bar Lines



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

Long Tone



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

1. THE FIRST NOTE

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

○○○
1 2 3

"F" is played with **open valves**. Just rest your fingers lightly on the valves.

The Beat

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

One beat = 1 &
↓ ↑

Notes And Rests

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

- Quarter Note = 1 beat
- Quarter Rest = 1 silent beat

2. COUNT AND PLAY

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

3. A NEW NOTE

Look for the fingering diagram under each new note.

●○○
△

The black circles tell you which valves to push down. "Eb (E-flat)" is played with **1st valve**.

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

Practice long tones on each new note.

●●○

6. MOVING ON UP

Count & Tap: 1 & 2 & 3 & 4 & 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 ▾



8. FOUR BY FOUR

Repeat Sign ▾

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

9. TOUCHDOWN



10. THE FAB FIVE

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

Bass Clef

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

Time Signature

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

Note Names

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

THEORY

Sharp

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

Flat

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

Natural

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

11. READING THE NOTES

Compare this to exercise 10, THE FAB FIVE.

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

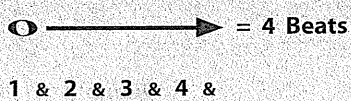
12. FIRST FLIGHT

13. ESSENTIAL ELEMENTS QUIZ

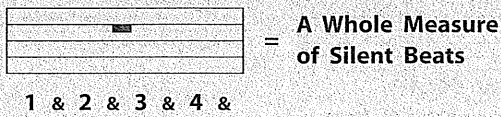
Fill in the remaining note names before playing.

B \flat C D _____

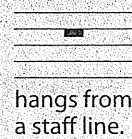
Whole Note



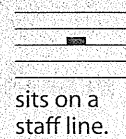
Whole Rest



Whole Rest



Half Rest



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.

22. SPLIT DECISION - Duet

Key Signature



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

THEORY

23. MARCH STEPS

▲ Play Bb's and Eb's

24. LISTEN TO OUR SECTIONS

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

25. LIGHTLY ROW

26. ESSENTIAL ELEMENTS QUIZ

Draw in the bar lines before you play.

Fermata



Hold the note (or rest) longer than normal.

27. REACHING HIGHER - New Note

Practice long tones on each new note.

Fermata ∇

G

28. AU CLAIRE DE LA LUNE

French Folk Song

29. REMIX

THEORY

Harmony

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

30. LONDON BRIDGE - Duet

English Folk Song

A

HISTORY

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

31. A MOZART MELODY

Adaptation

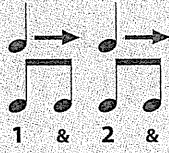
32. ESSENTIAL ELEMENTS QUIZ

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

Eighth Notes



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



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



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

Clap

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

41. EIGHTH NOTE JAM

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

42. SKIP TO MY LOU

American Folk Song

mf

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

p

44. OH, SUSANNA

Stephen Collins Foster

f

HISTORY

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


45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

Gioacchino Rossini

mf

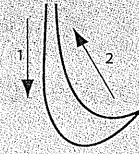
f

2/4 Time Signature

 = 2 beats per measure
= Quarter note gets one beat

Conducting

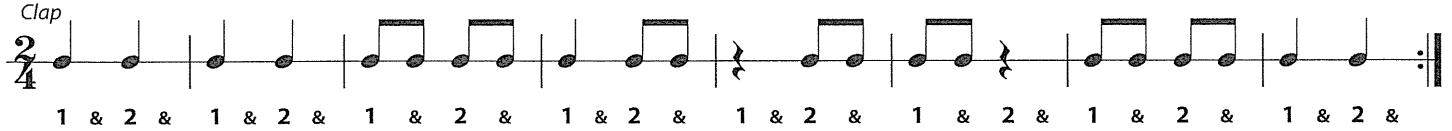
Practice conducting this two-beat pattern.



THEORY

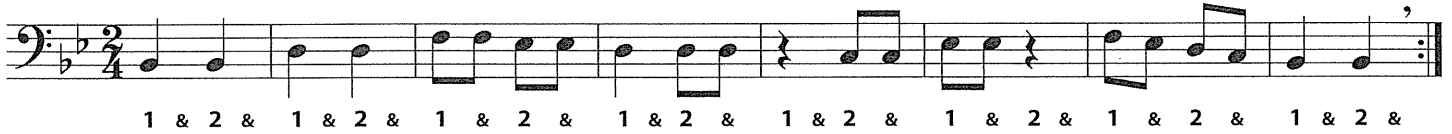
46. RHYTHM RAP

Clap



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

47. TWO BY TWO



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

Tempo Markings

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

48. HIGH SCHOOL CADETS – March

Allegro



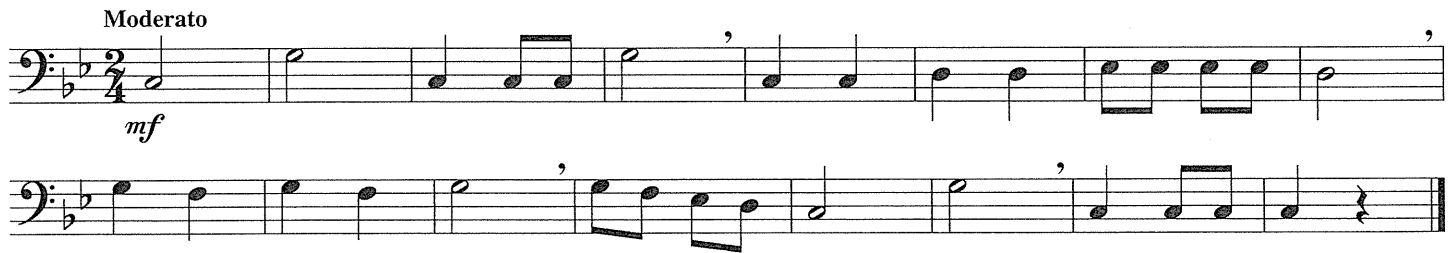
f

John Philip Sousa

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49. HEY, HO! NOBODY'S HOME

Moderato



mf

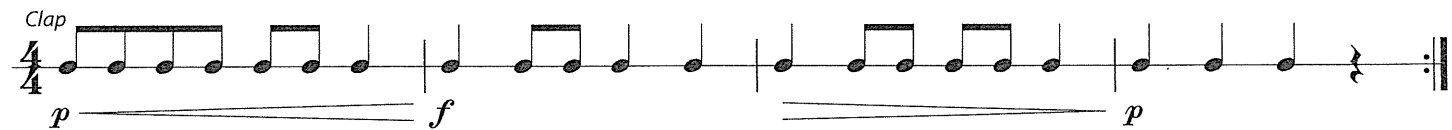
Dynamics

Crescendo (gradually louder)

Decrescendo or *Diminuendo* (gradually softer)

50. CLAP THE DYNAMICS

Clap



p *f* *p*

51. PLAY THE DYNAMICS



p *f* *p*

PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

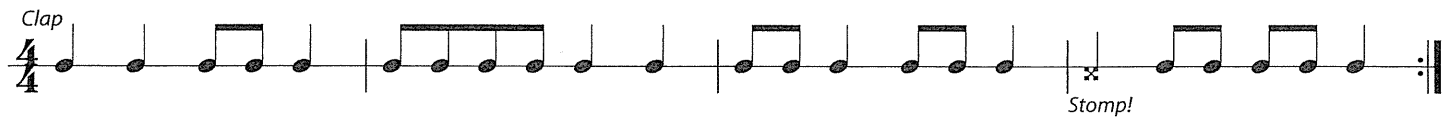
ONE BUILDER



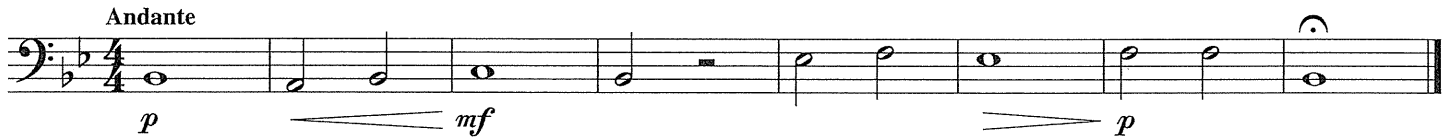
RHYTHM ETUDE



RHYTHM RAP



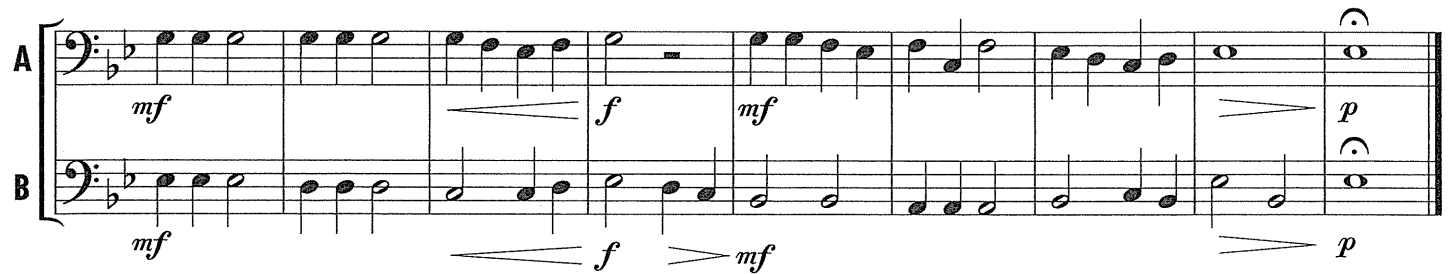
CHORALE



53. AURA LEE - Duet or Band Arrangement

(Part A = Melody, Part B = Harmony)

George R. Poulton



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

Moderato

French Folk Song



PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN - Band Arrangement

Arr. by John Higgins

Allegro

3 \triangleleft Measure number

mf

11

19

This musical score is for the bass line of 'When the Saints Go Marching In'. It is 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 three staves. The first staff begins at measure 3, marked with a box containing the number '3' and an arrow pointing left, with the instruction 'Measure number'. The dynamic is *mf*. The second staff starts at measure 11, marked with a box containing '11', and features a crescendo hairpin leading to a dynamic of *f*. The third staff starts at measure 19, marked with a box containing '19', and ends with a double bar line.

56. OLD MACDONALD HAD A BAND - Section Feature

Allegro

mf

9

2nd time go on to meas. 13 ∇

f

p

13

f

This musical score is for the bass line of 'Old MacDonald Had a Band'. It is in 4/4 time with a key signature of two flats. The tempo is marked 'Allegro'. The score consists of three staves. The first staff begins at measure 9, marked with a box containing '9', with a dynamic of *mf*. The second staff continues from measure 9, marked with a box containing '9', and includes a first ending bracket that leads to measure 13. The dynamic is *f* until the first ending, then *p* for the second ending. A note above the staff reads '2nd time go on to meas. 13' with a downward-pointing triangle. The third staff starts at measure 13, marked with a box containing '13', with a dynamic of *f*.

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

Ludwig van Beethoven

Arr. by John Higgins

Moderato

mf

9

13

p

f

This musical score is for the bass line of 'Ode to Joy' from Beethoven's Symphony No. 9. It is in 4/4 time with a key signature of two flats. The tempo is marked 'Moderato'. The score consists of three staves. The first staff begins at measure 9, marked with a box containing '9', with a dynamic of *mf*. The second staff continues from measure 9, marked with a box containing '9', and includes a first ending bracket that leads to measure 13. The dynamic is *p* until the first ending, then *f* for the second ending. The third staff starts at measure 13, marked with a box containing '13', and ends with a double bar line.

58. HARD ROCK BLUES - Encore

John Higgins

Allegro

f

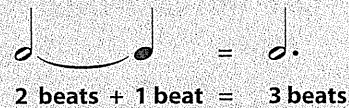
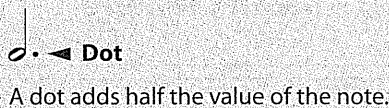
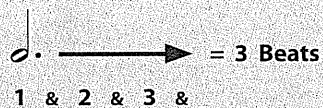
This musical score is for the bass line of 'Hard Rock Blues'. It is in 4/4 time with a key signature of two flats. The tempo is marked 'Allegro'. The score consists of two staves. The first staff begins at measure 1, marked with a dynamic of *f*. The second staff continues from measure 1 and ends with a double bar line.

Tie

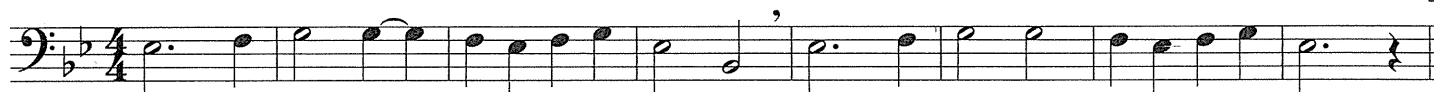
A curved line connecting notes of the same pitch. Play one note for the combined counts of the tied notes.

**59. FIT TO BE TIED****60. ALOUETTE**

French-Canadian Folk Song

**Dotted Half Note****61. ALOUETTE - THE SEQUEL**

French-Canadian Folk Song

**HISTORY**

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

62. CAMPTOWN RACES

Allegro

Stephen Collins Foster

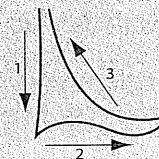
**63. NEW DIRECTIONS****64. THE NOBLES** Always use a full airstream. Keep fingers on top of the valves, arched naturally.**65. ESSENTIAL ELEMENTS QUIZ**

3 Time Signature

 = 3 beats per measure
 = Quarter note gets one beat

Conducting

Practice conducting this three-beat pattern.



THEORY

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 &

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**.

HISTORY

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.

HISTORY

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:

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

Musical notation for 'HOT MUFFINS - New Note' in bass clef, 2/4 time. It features a key signature of one flat (B-flat) and a large 'A' with a flat sign. The notation shows a sequence of notes with a flat sign appearing above a note. A triangle symbol points to the flat sign with the text 'Flat applies to all A's in measure.'

74. COSSACK DANCE

Musical notation for 'COSSACK DANCE' in bass clef, 4/4 time. It is marked 'Allegro' and 'f'. The notation includes various note values and rests, with a flat sign appearing above a note. A triangle symbol points to the flat sign with the text 'Flat applies to all A's in measure.'

75. BASIC BLUES - New Note

Musical notation for 'BASIC BLUES - New Note' in bass clef, 4/4 time. It features a key signature of one flat (B-flat) and a large 'A' with a flat sign. The notation shows a sequence of notes with a flat sign appearing above a note. A triangle symbol points to the flat sign with the text 'Flat applies to all A's in measure.'

New Key Signature

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

A diagram showing a bass clef with a key signature of two flats (B-flat and E-flat).

1st & 2nd Endings

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

A diagram showing two musical staves. The first staff is labeled '1.' and the second staff is labeled '2.'. A double bar line with repeat dots is shown between the two staves, indicating a choice between the two endings.

76. HIGH FLYING

Musical notation for 'HIGH FLYING' in bass clef, 3/4 time. It is marked 'Moderato' and 'mf'. The notation includes various note values and rests, with a flat sign appearing above a note. A triangle symbol points to the flat sign with the text 'Flat applies to all A's in measure.' The notation also shows two endings, labeled '1.' and '2.', with a dashed arrow indicating the path from the first ending to the second ending.

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

77. SAKURA, SAKURA - Band Arrangement

Japanese Folk Song
Arr. by John Higgins

Musical notation for 'SAKURA, SAKURA - Band Arrangement' in bass clef, 4/4 time. It is marked 'Andante' and 'mf'. The notation includes various note values and rests, with a flat sign appearing above a note. A triangle symbol points to the flat sign with the text 'Flat applies to all A's in measure.' The notation also shows dynamic markings 'f' and 'p'.

78. UP ON A HOUSETOP

Allegro

Check Key Signature

mf *f*

1. 2.

Detailed description: This block contains the musical notation for 'Up on a Housetop'. It is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The tempo is marked 'Allegro'. The piece starts with a dynamic of *mf* and includes a 'Check Key Signature' instruction. The notation features eighth and sixteenth notes, with a first ending and a second ending. The second ending concludes with a dynamic of *f* and accents over the final notes.

79. JOLLY OLD ST. NICK - Duet

Moderato

A *mf*

B *mf*

1. 2.

Detailed description: This block contains the musical notation for 'Jolly Old St. Nick - Duet'. It is written in bass clef with a key signature of two flats and a 2/4 time signature. The tempo is marked 'Moderato'. It is a duet for parts A and B, both starting with a dynamic of *mf*. The notation includes eighth and sixteenth notes, with first and second endings. The piece ends with a double bar line.

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

80. THE BIG AIRSTREAM - New Note

B \flat ○○○

Δ B \flat

Detailed description: This block contains the musical notation for 'The Big Airstream'. It is written in bass clef with a key signature of two flats and a 4/4 time signature. The notation starts with a large 'B \flat ' symbol and three circles below it. The music consists of quarter and eighth notes. A triangle symbol with 'B \flat ' below it is placed under a specific note in the melody.

81. WALTZ THEME (THE MERRY WIDOW WALTZ)

Moderato

mf *f*

Franz Lehar

mf *f*

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Detailed description: This block contains the musical notation for 'Waltz Theme (The Merry Widow Waltz)'. It is written in bass clef with a key signature of two flats and a 3/4 time signature. The tempo is marked 'Moderato'. The notation features quarter and eighth notes with slurs and dynamics of *mf* and *f*. The composer's name 'Franz Lehar' is written in the top right. A copyright notice for Glocken Verlag Ltd., London is at the bottom right.

82. AIR TIME

Detailed description: This block contains the musical notation for 'Air Time'. It is written in bass clef with a key signature of two flats and a 4/4 time signature. The notation consists of quarter and eighth notes.

83. DOWN BY THE STATION

Allegro

mf

Detailed description: This block contains the musical notation for 'Down by the Station'. It is written in bass clef with a key signature of two flats and a 2/4 time signature. The tempo is marked 'Allegro'. The notation features eighth and sixteenth notes with a dynamic of *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 bass clef with a key signature of two flats and a 3/4 time signature. The tempo is marked 'Moderato'. The notation includes quarter and eighth notes with dynamics of *mf*, *f*, and *p*.

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

Detailed description: This block contains the musical notation for 'Essential Creativity'. It is written in bass clef with a key signature of two flats and a 4/4 time signature. The notation consists of a series of quarter notes on a single pitch, intended for improvisation.

DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

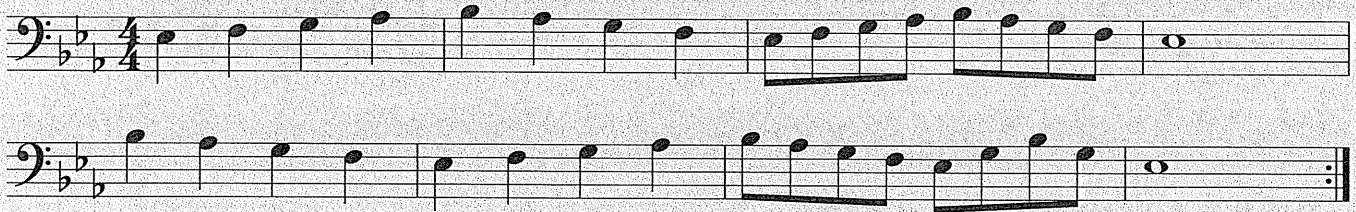
86. TONE BUILDER *Use a steady stream of air.*



87. RHYTHM BUILDER

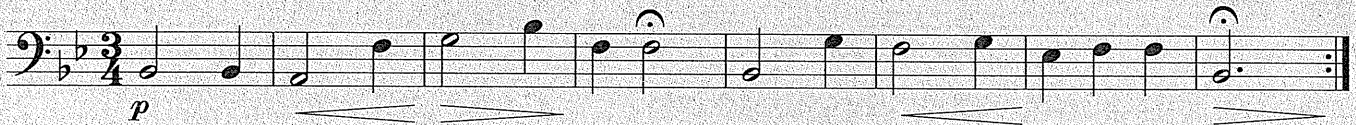


88. TECHNIQUE TRAX



89. CHORALE *(Adapted from Cantata 147)*

Johann Sebastian Bach

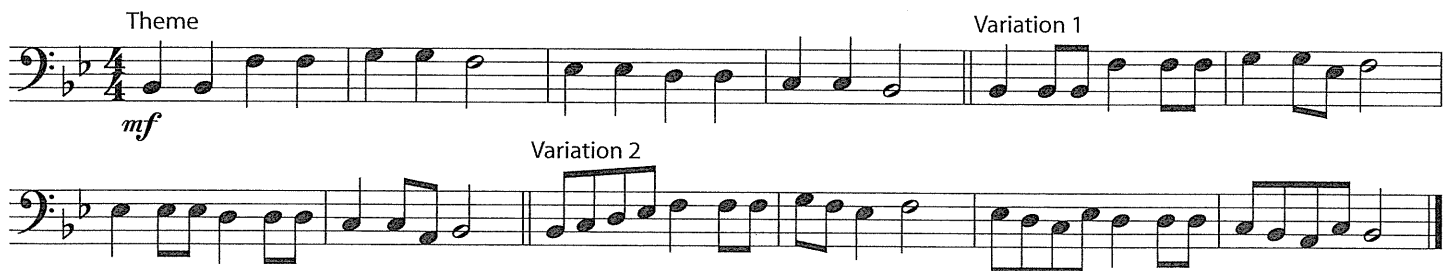


THEORY

Theme and Variations

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

90. VARIATIONS ON A FAMILIAR THEME



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



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 ▽ E_n

○○○

93. THE MUSIC BOX

Moderato

▽ E_n

p

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

94. EZEKIEL SAW THE WHEEL

African-American Spiritual

Allegro

f

Slur



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

95. SMOOTH OPERATOR

▲ Slur 2 notes – tongue only the first.

96. GLIDING ALONG

▲ Slur 4 notes – tongue only the first.

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

97. TROMBONE RAG

Allegro

f 1. 2. C

98. ESSENTIAL ELEMENTS QUIZ

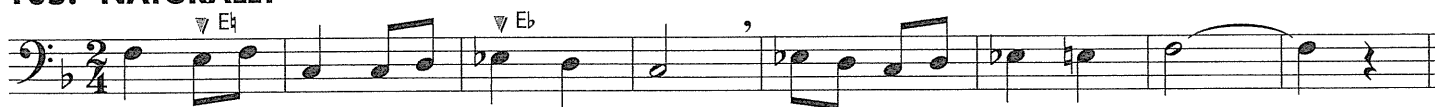
Andante

Fine

D.C. al Fine

p

105. NATURALLY



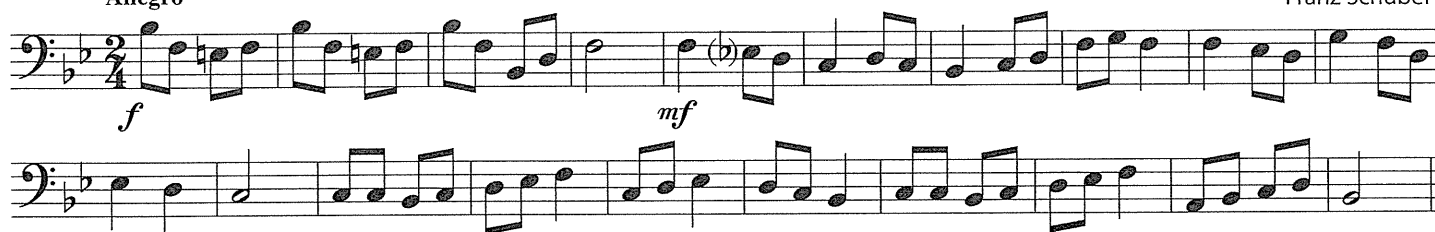
Austrian composer **Franz Peter Schubert** (1797–1828) lived a shorter life than any other great composer, but he created an incredible amount of music: more than 600 art-songs (concert music for voice and accompaniment), ten symphonies, chamber music, operas, choral works and piano pieces. His "March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

HISTORY

106. MARCH MILITAIRE

Allegro

Franz Schubert



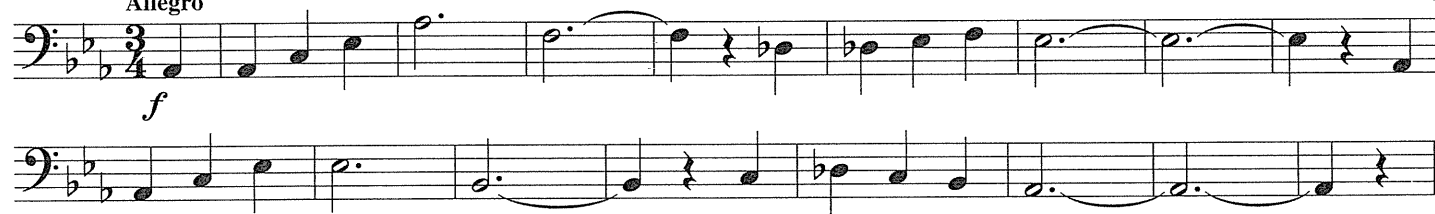
107. THE FLAT ZONE - New Note

D_b

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 bass clef, 4/4 time, key of B-flat major. The piece is marked 'Allegro' and 'f' (forte). It is a duet for two parts, A and B. Part A has a melody with accents and a flat for B-flat. Part B has a simple bass line. The piece ends with a first and second ending.

Dotted Quarter & Eighth Notes

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

A dot adds half the value of the quarter note.

1 & 2 &

A single eighth note has a flag on the stem.

110. RHYTHM RAP

Clap

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

111. THE DOT ALWAYS COUNTS

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

112. ALL THROUGH THE NIGHT

mf Fine *p* D.C. al Fine

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

Moderato English Folk Song

f *mf* *f*

114. SCARBOROUGH FAIR

Andante English Folk Song

mf *f* *mf* *p*

115. RHYTHM RAP

Clap

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

116. THE TURNAROUND

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

117. ESSENTIAL ELEMENTS QUIZ - AULD LANG SYNE

Andante Scottish Folk Song

mf *f* *mf*

▲ 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"

Antonin Dvorák

Largo 4 5 *Measure number*

Piano Accompaniment

Largo 5

126. GRENADILLA GORILLA JUMP No. 4

127. THREE IS THE COUNT

128. GRENADILLA GORILLA JUMP No. 5

129. TECHNIQUE TRAX

130. CROSSING OVER - New Note




Trio

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

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

African Folk Song

Moderato

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

Andante

African-American Spiritual

133. AUSTRIAN WALTZ

Moderato

Austrian Folk Song

134. BOTANY BAY

Allegro

Australian Folk Song

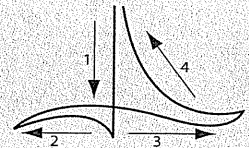
THEORY

C Time Signature

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

Conducting

Practice conducting this four-beat pattern.



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

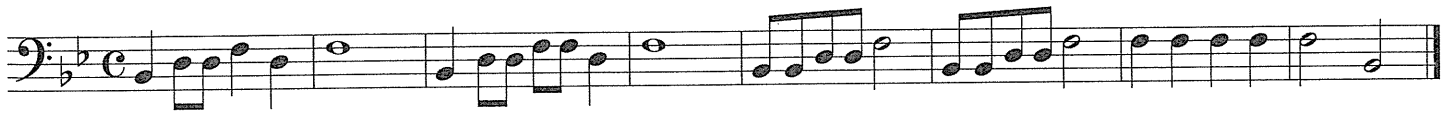
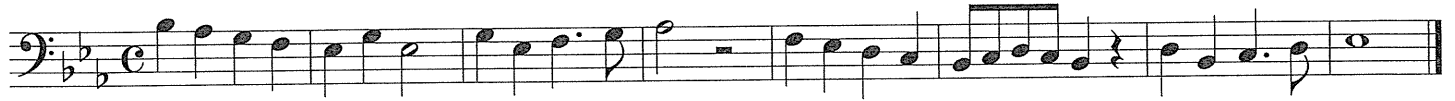
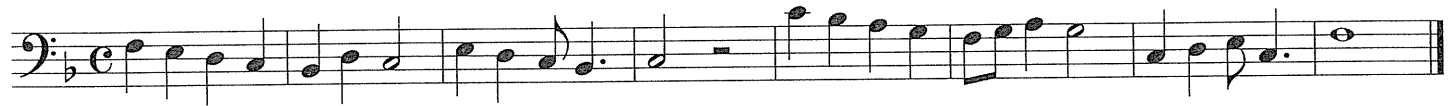
136. FINLANDIA

Andante

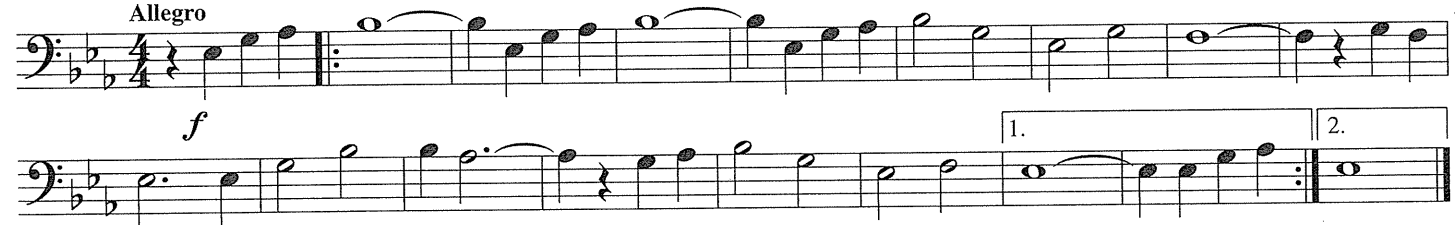
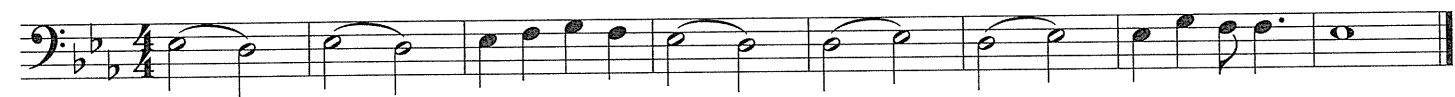
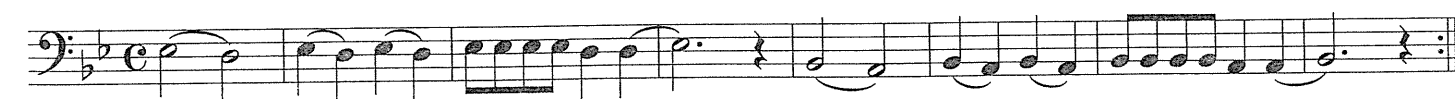
Jean Sibelius

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***Moderato***142. THE SAINTS GO MARCHIN' AGAIN**

James Black and Katherine Purvis

Allegro**143. LOWLAND GORILLA WALK****144. SMOOTH SAILING****145. MORE GORILLA JUMPS****146. FULL COVERAGE**

Scale

A **scale** is a sequence of notes in ascending or descending order. Like a musical "ladder," each step is the next consecutive note in the key. This scale is in your Key of B \flat (two flats), so the top and bottom notes are both B \flat 's. The interval between the B \flat 's is an octave.

147. CONCERT B \flat SCALE

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

Octave Octave

Chord & Arpeggio

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

148. IN HARMONY

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

Chord Arpeggio Chord Arpeggio

1 3 5 3 1 8 5 3 5 8

149. SCALE AND ARPEGGIO

Scale Arpeggio Scale Arpeggio

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

150. THEME FROM "SURPRISE SYMPHONY"

Franz Josef Haydn

Andante

p *f*

p *mf*

151. ESSENTIAL ELEMENTS QUIZ – THE STREETS OF LAREDO

American Folk Song

Write in the note names before you play.

mf

1.

2.

PERFORMANCE SPOTLIGHT

152. SCHOOL SPIRIT - Band Arrangement

W.T. Purdy
Arr. by John Higgins

March Style

5 Measure Number

f *mf*

13

21

29

1. 2.

Soli

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

153. CARNIVAL OF VENICE - Band Arrangement

Julius Benedict
Arr. by John Higgins

Allegro

5 8

mf *f*

13

mf

21 7

f *Soli* *f*

29

end Soli

37 7 45

p *mf*

f

DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

154. RANGE AND FLEXIBILITY BUILDER

155. TECHNIQUE TRAX

156. CHORALE

Johann Sebastian Bach

HISTORY

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

157. HATIKVAH

Israeli National Anthem

Eighth Note & Eighth Rest

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

1 & 2 &

1 & 2 &

158. RHYTHM RAP

Clap

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

159. EIGHTH NOTE MARCH

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

160. MINUET

Johann Sebastian Bach

Moderato
mf

1. 2.

161. RHYTHM RAP

Clap

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

162. EIGHTH NOTES OFF THE BEAT

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

163. EIGHTH NOTE SCRAMBLE

164. ESSENTIAL ELEMENTS QUIZ

Andante

p *mf* *f*

165. DANCING MELODY – New Note

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?

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.

Allegro

Camille Saint-Saëns

176. SILVER MOON BOAT

Largo

Chinese Folk Song

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

Allegro (moderately fast)

Ludwig van Beethoven

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

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

Peter Illyich Tchaikovsky

Allegro

f

179. AMERICAN PATROL

F.W. Meacham

Allegro

mf

180. WAYFARING STRANGER

African-American Spiritual

Andante

p

181. ESSENTIAL ELEMENTS QUIZ – SCALE COUNTING CONQUEST

PERFORMANCE SPOTLIGHT

182. AMERICA THE BEAUTIFUL - Band Arrangement

Samuel A. Ward
Arr. by John Higgins

Maestoso

f

7 Andante

p

15

f

mf

f

25 Maestoso

f

Detailed description: This musical score is for the bass line of 'America the Beautiful'. It is in 4/4 time and B-flat major. The piece starts with a 'Maestoso' tempo and a forte (*f*) dynamic. The first line contains measures 1-6. At measure 7, the tempo changes to 'Andante' and the dynamic to piano (*p*). The second line contains measures 7-14. At measure 15, the dynamic returns to forte (*f*). The third line contains measures 15-24. At measure 25, the tempo returns to 'Maestoso' and the dynamic to forte (*f*). The piece ends at measure 30.

183. LA CUCARACHA - Band Arrangement

Latin American Folk Song
Arr. by John Higgins

Latin Rock

f

5

mf

13

p

25

f

1. 2.

Detailed description: This musical score is for the bass line of 'La Cucaracha'. It is in 4/4 time and B-flat major. The piece starts with a 'Latin Rock' tempo and a forte (*f*) dynamic. The first line contains measures 1-4. At measure 5, the dynamic changes to mezzo-forte (*mf*). The second line contains measures 5-12. At measure 13, the dynamic changes to piano (*p*). The third line contains measures 13-24. At measure 25, the dynamic returns to forte (*f*). The piece concludes with a first ending (1.) and a second ending (2.) at the final measure.

PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

Performing for an audience is an exciting part of being involved in music. This solo is based on *Symphony No. 1* by German composer **Johannes Brahms** (1833–1897). He completed his first symphony in 1876, the same year that the telephone was invented by Alexander Graham Bell. You and a piano accompanist can perform this for the band or at other school and community events.

185. THEME FROM SYMPHONY NO. 1 – Solo (Concert Eb version)

Johannes Brahms
Arr. by John Higgins

Allegro

Baritone B.C.

Piano

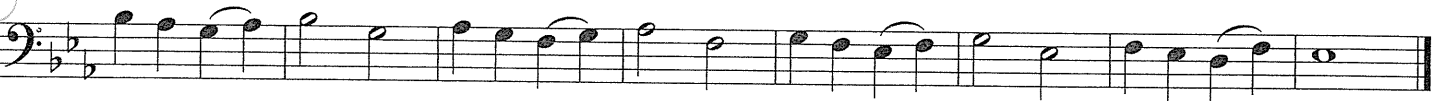
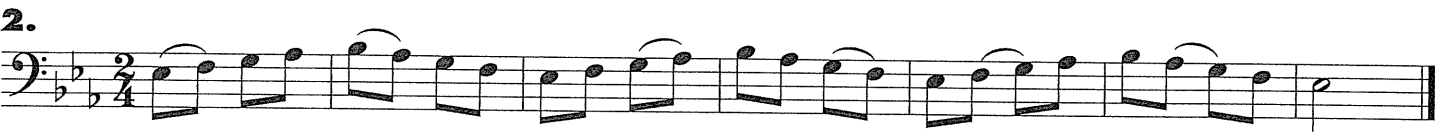
The musical score is written for Baritone B.C. and Piano. It begins with a tempo marking of **Allegro**. The Baritone B.C. part starts with a rest for two measures, followed by a melodic line with a *mf* dynamic. The Piano accompaniment provides harmonic support with chords and moving lines. The score includes a first ending (marked '1.') and a second ending (marked '2.'). Dynamics range from *mf* (mezzo-forte) to *f* (forte) and *p* (piano). The piece concludes with a final cadence in the piano part.

RUBANK® SCALE AND ARPEGGIO STUDIES

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

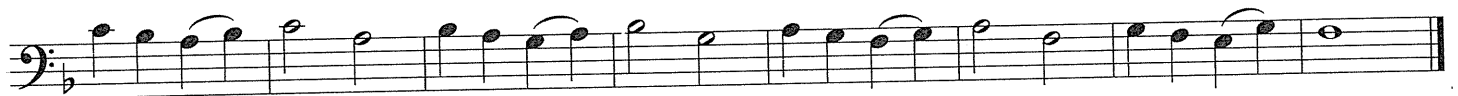
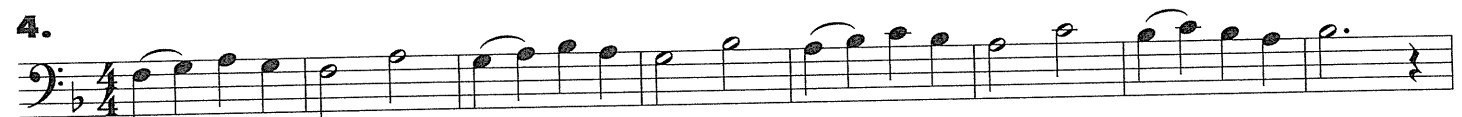


KEY OF E \flat *In this key signature, play all B \flat 's, E \flat 's and A \flat 's.*

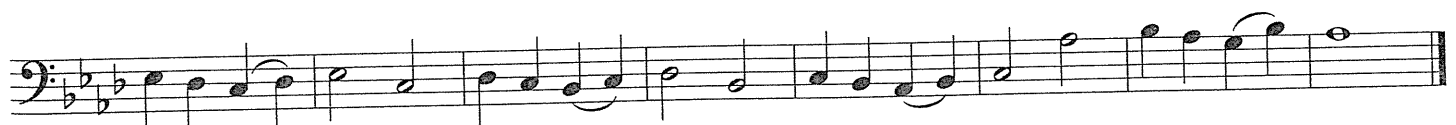
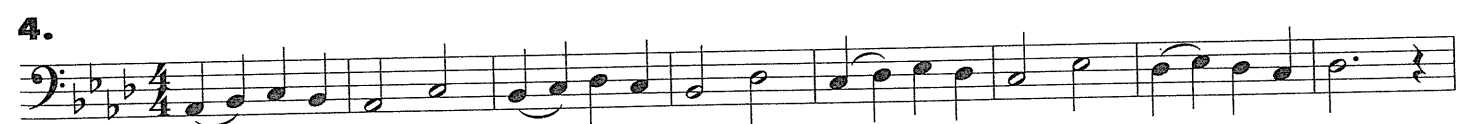
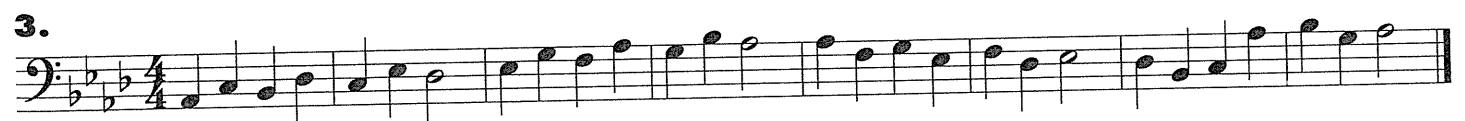


RUBANK® SCALE AND ARPEGGIO STUDIES

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



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



RHYTHM STUDIES

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

25 26 27 28

29 30 31 32

33 34 35 36

RHYTHM STUDIES

37 38 39 40

41 42 43 44

45 46 47 48

49 50 51 52

53 54 55 56

57 58 59 60

61 62 63 64

65 66 67 68

69 70 71 72

CREATING MUSIC

THEORY

Composition

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

1. ODE TO JOY

Ludwig van Beethoven

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

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

1. Question 2. Answer

3. Question 4. Answer

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

A

C

B

D

4. YOU NAME IT:

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

1. Question 2. Answer

3. Question 4. Answer

THEORY

Improvisation

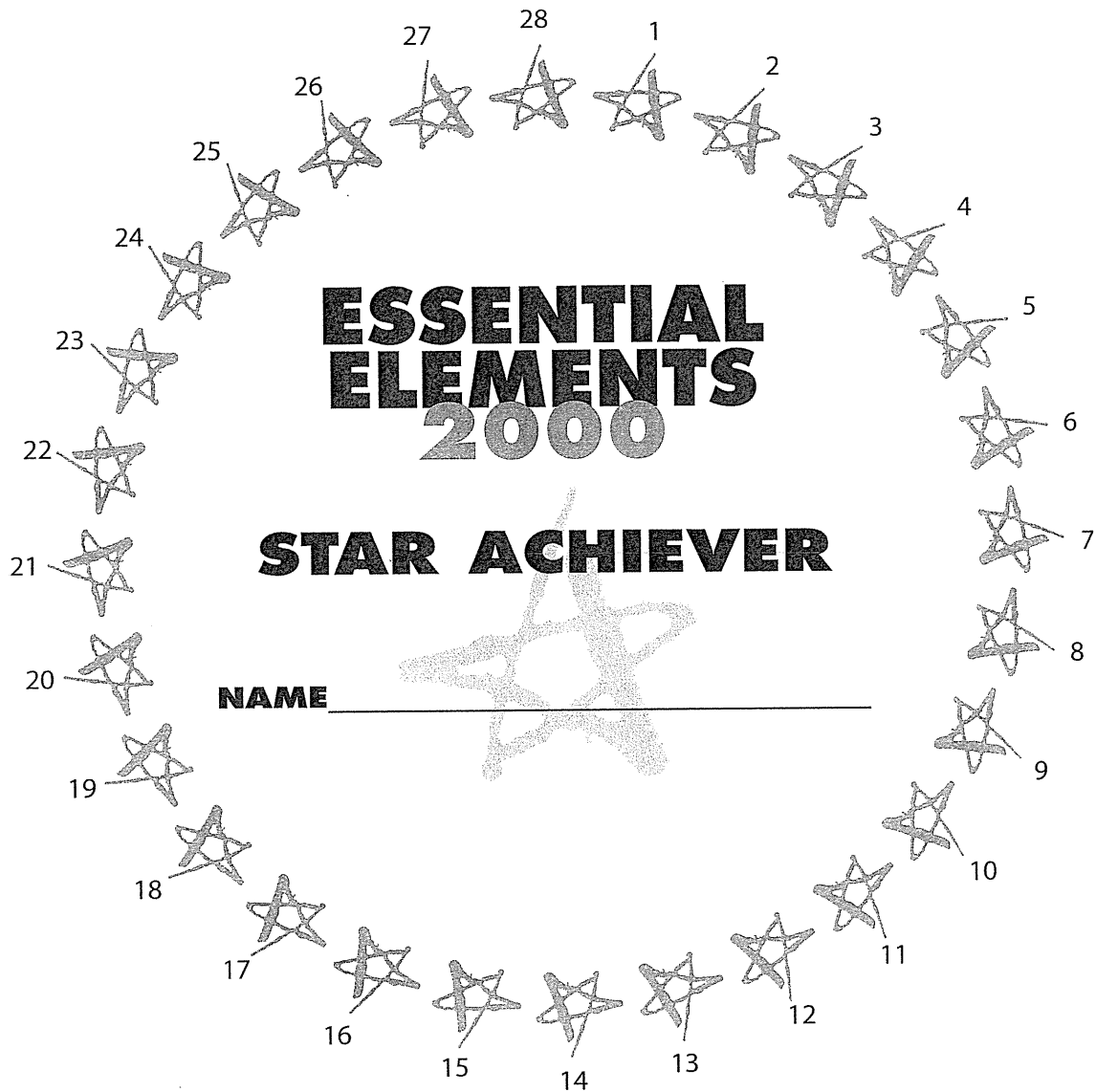
Improvisation is the art of freely creating your own melody *as you play*. Use these notes to play your own melody (Line A), to go with the accompaniment (Line B).

5. INSTANT MELODY

A

B

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



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

MUSIC — AN ESSENTIAL ELEMENT OF LIFE

FINGERING CHART

BARITONE B.C.

Instrument Care Reminders

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

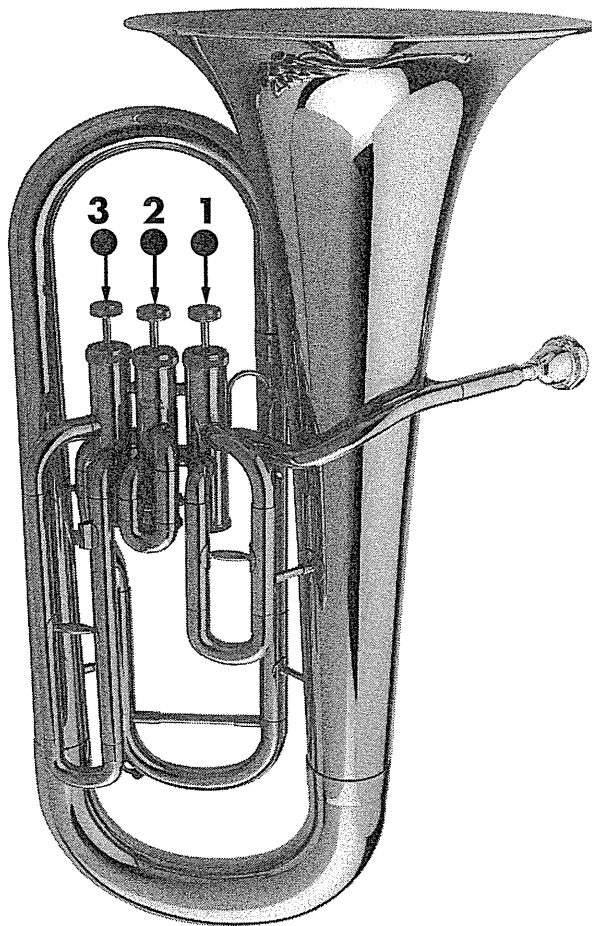
- Remove the mouthpiece and wipe it clean. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Use the water key to empty water from the instrument. Blow air through it.
- Wipe off the instrument with a clean soft cloth. Return the instrument to its case.

Baritone valves occasionally need oiling. To oil your baritone valves:

- Unscrew the valve at the top of the casing.
- Lift the valve half-way out of the casing.
- Apply a few drops of special brass valve oil to the exposed valve.
- Carefully return the valve to its casing. When properly inserted, the top of the valve should easily screw back into place.

Be sure to grease the slides regularly. Your director will recommend special slide grease and valve oil, and will help you apply them when necessary.

CAUTION: If a slide, a valve or your mouthpiece becomes stuck, ask for help from your band director or music dealer. Special tools should be used to prevent damage to your instrument.



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

- = Open
● = Pressed down

E

● ● ●
1 2 3

F

● ● ●

F# Gb

○ ○ ●

G

● ● ○

G# Ab

● ● ○

A

○ ● ○

A# Bb

○ ○ ○

B

● ● ●

FINGERING CHART

BARITONE B.C.

C

1 2 3

C# D \flat

1 2 3

D

1 2 3

D# E \flat

1 2 3

E

1 2 3

F

1 2 3

F# G \flat

1 2 3

G

1 2 3

G# A \flat

1 2 3

A

1 2 3

A# B \flat

1 2 3

B

1 2 3

C

1 2 3

C# D \flat

1 2 3

D

1 2 3

D# E \flat

1 2 3

E

1 2 3

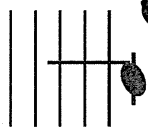
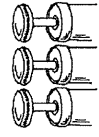
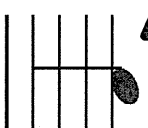
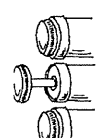
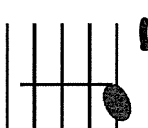
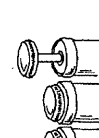
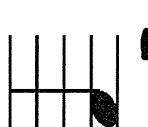
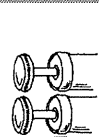
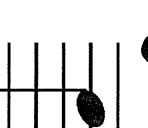
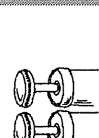
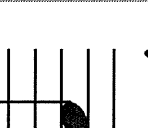
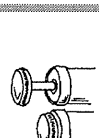
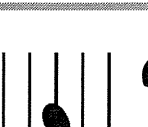
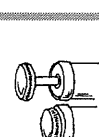

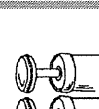
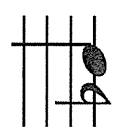
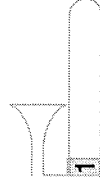
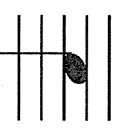
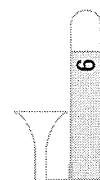
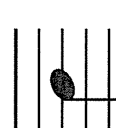











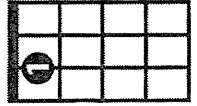
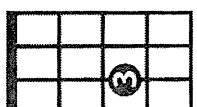
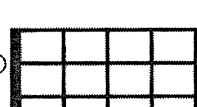
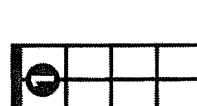
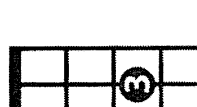
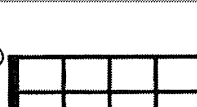
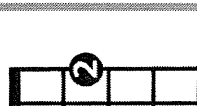

F

1 2 3

F# G \flat

1 2 3

B \flat Concert Scale - Fingering Chart

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

Baritone B.C.