

# Music Industry Technology Application for 2020-2021 School Year

Isaac Sowers Middle School Music Department

Huntington Beach City School District

The Isaac Sowers Music Department has a long tradition of excellence, and is a place where the most talented, and innovative artists collaborate to enrich their arts education in an inspiring environment.

Led by highly qualified, and experienced educators, the musicians at Sowers realize their creative potential while performing with other artists who share their passion for music. Students involved in the Arts consistently demonstrate increased self-esteem, self-expression, and growth in academic achievement.

## **What is Music Industry Technology (M.I.T.)?**

M.I.T. is a commercial music program elective, where musicians learn to perform popular music in a classroom setting on guitar, bass, drums, keyboard, horns, and vocals. Musicians will perform songs from various genres and time periods throughout music history, and write original songs. M.I.T. students will also learn audio/video media, stage management, and marketing skills.

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## **Audition Information**

**Who should audition:** Students enrolling at Isaac Sowers Middle School for the 2020-2021 school year who have experience singing, playing guitar, bass, drum set, and piano, and who are audio/video media, stage, or computer technicians.

**Audition Dates:** Video Audition Submissions Due by **Friday, May 29**

**Instrumentalists Email:** [kivey@hbcasd.us](mailto:kivey@hbcasd.us), **Vocalists Email:** [rtan@hbcasd.us](mailto:rtan@hbcasd.us)

**Application Deadline:** Friday, May 29

**Audition Requirements:** See **Audition Requirements for the 2020-2021 School Year.**

**What to do now:** Complete the attached **Music Industry Technology Application 2020-2021.** Prepare, memorize, rehearse, and record your audition material.

We are looking forward to meeting you, break a leg!

**Mrs. Kari Ivey M.M.**  
Instrumental Music Director

**Mr. Ryan Tan**  
Vocal Director

**Mrs. Erica Den Hartog**  
Choreographer

## **Audition Requirements for the 2020-2021 School Year**

**Please submit the following by the application deadline: Friday May 29**

- The completed **Music Industry Technology Application 2020-2021** page.
- A picture attached to the application email
- One instructor recommendation form - can be directly emailed to us from recommender
- Video Audition Submission (attach onto email; may have to share on Google Drive for files are larger)
  - Proud Mary and song of your choice
  - Interview

### **The Music Industry Technology (M.I.T.) Audition**

Be prepared to perform *Proud Mary as performed by Creedence Clearwater Revival*. See attached for parts according to your instrument/voice. **Those who play an instrument as well as sing are encouraged to do so during their audition video.** You are auditioning for a performing arts program. Stage presence, attitude, and knowledge of the material are crucial to performance and will be taken into consideration as part of your audition. Please state your name on the video submission before you begin to play or sing.

#### **MIT: Vocalists:**

1. Record yourself performing the Lead Vocals of *Proud Mary as performed by Creedence Clearwater Revival*
2. Prepare another song (preferably commercial music) that best demonstrates your vocal ability. Singing with an audio or mp3 track would be appropriate. Please state your name before you begin to record your performance.

#### **MIT: Instrumentalists:**

Record yourself performing the Guitar 1, Bass Guitar, Piano, or Drum Set part of *Proud Mary as performed by Creedence Clearwater Revival* according to your instrument. **If you sing and play, please do so along with this part.**

Guitarists, Bassists, Drummers, and Pianists: please record yourself playing another piece of music that best demonstrates your mastery of your instrument. Please state your name before you begin to record your performance.

**Example video to practice with at:** <https://sowersmusic.com/mit>

#### **The Interview:**

Please record yourself addressing the following questions. What do you like about music? How long have you been playing your instrument or singing and what do you love about it? What else do you do for fun? Why do you want to be in MIT at Sowers? What's your favorite type of music? Tell us a story about your life that tells us a bit more about who you are as a person. Please share any other details that you would like us to know like- do you have any siblings or friends in MIT or other music classes at Sowers, are you

new to the area and want to get to know new people, do you write original songs, or are you an artist in any other ways besides music?

**Music Industry Technology Application 2020-2021**  
**Isaac Sowers Middle School Instrumental Music Department**

Last Name \_\_\_\_\_ First Name \_\_\_\_\_  
Phone \_\_\_\_\_

Student Email \_\_\_\_\_ Current School \_\_\_\_\_  
Current Grade \_\_\_\_\_

Parent Name \_\_\_\_\_  
Parent Email \_\_\_\_\_

Are you a singer? yes or no (circle one)  
Are you a Media Technician? yes or no (circle one)  
Do you play an instrument(s)? yes or no (circle one)  
If yes, please list instruments below in order of ability.

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

1st Choice Instrument/Vocals \_\_\_\_\_  
Years of experience \_\_\_\_\_

2nd Choice Instrument/Vocals \_\_\_\_\_  
Years of experience \_\_\_\_\_



Have you received any awards or recognition for music? Please explain.

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Do you have any other special skills in the Arts? Please explain.

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**Email this application and your video audition and interview by May 29 to:**

**Instrumentalists:** [kivey@hbcasd.us](mailto:kivey@hbcasd.us)

**Vocalists:** [rtan@hbcasd.us](mailto:rtan@hbcasd.us)

**Instructor Recommendation Form**  
**Music Industry Technology Application 2020-2021**  
**Isaac Sowers Middle School Instrumental Music Department**  
**Huntington Beach City School District**

Student's Name \_\_\_\_\_ Instrument(s)/ Vocals \_\_\_\_\_

**Applicant Information:**

1. Fill out your name, and instrument(s)/vocals that you are applying for above.
2. Email to a teacher, director, or arts instructor who you have worked closely with for the past year
  - a. You must find someone other than Mrs. Ivey or Mr. Tan as your recommender
3. Please have the instructor fill out this form and email it directly to us ([kivey@hbsd.us](mailto:kivey@hbsd.us) - Mrs. Ivey; [rtan@hbsd.us](mailto:rtan@hbsd.us) - Mr. Tan)

**Evaluator Information:** Please help us learn more about the student named above by filling out the questions below. Your candid responses will help us in our overall evaluation of the audition.

Please rate the Applicant's potential in the above chosen field by marking the rating scale below.  
1-2 Unacceptable, 3-4 Low, 5-6 Average, 7-8 Outstanding, 9-10 Top 5%

**Potential** \_\_\_\_\_

**Commitment** \_\_\_\_\_

**Drive/Ambition** \_\_\_\_\_

**Self-Discipline** \_\_\_\_\_

**Professionalism** \_\_\_\_\_

**Socialization** \_\_\_\_\_

Comments: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

\_\_\_\_\_  
Evaluator's Name (Please Print)                      Evaluator's Subject and Title                      Date

Years Teaching this student \_\_\_\_\_                      Email address \_\_\_\_\_

**Evaluator- Please email this form to both Mrs. Ivey ([kivey@hbsd.us](mailto:kivey@hbsd.us)) and Mr. Tan ([rtan@hbsd.us](mailto:rtan@hbsd.us)); applications for MIT are due on May 29th and will be evaluated shortly after so your timeliness is appreciated. Thank you for your time in evaluating this student's potential for our program.**

## Proud Mary - CCR

Verse 1:

Left a good job in the city  
Workin' for the man ev'ry night and day  
And I never lost one minute of sleepin'  
Worryin' 'bout the way things might have  
been

Chorus:

Big wheel keep on turnin'  
Proud Mary keep on burnin'  
Rollin', rollin', rollin' on the river

Verse 2:

Cleaned a lot of plates in Memphis  
Pumped a lot of pane down in New Orleans  
But I never saw the good side of the city  
'Til I hitched a ride on a river boat queen

Chorus:

Big wheel keep on turnin'  
Proud Mary keep on burnin'  
Rollin', rollin', rollin' on the river  
(instrumental)

Rollin', rollin', rollin' on the river

Verse 3:

If you come down to the river  
Bet you gonna find some people who live  
You don't have to worry 'cause you have  
no money  
People on the river are happy to give

Chorus:

Big wheel keep on turnin'  
Proud Mary keep on burnin'  
Rollin', rollin', rollin' on the river  
Rollin', rollin', rollin' on the river

Outro:

Rollin', rollin', rollin' on the river  
Rollin', rollin', rollin' on the river

# PROUD MARY

GITAR 1

CREEDENCE CLEARWATER REVIVAL

4/4

Chords: C, A, C, A, C, A, G, F, D, F, D, D, A, Bm, D, D, A, Bm, D

Measure numbers: 4, 7, 11, 15, 19, 23, 27, 31, 35

Fingering and fret numbers for solo and final sections:

- Measure 15: 7 5 7 9 7 5
- Measure 19: 7 7 5 3 5 3, 7 7 5 4 5 4
- Measure 31: 4 3 5 7 5 3, 7 5 4
- Measure 35: 7 7 5 3 5 3, 7 7 5 4 5 4

2

39 C A C GUITAR 1 C A G F

42 D F D

45

49

53

56 D

60 C A C A

63 C A G F D F D

67 D

71

75 A Sm



79 **D** **3**  
GUITAR 1

83

87

89

Detailed description: The image shows four systems of musical notation for guitar 1. Each system consists of a single staff with a treble clef and a 'D' time signature. The notation includes various note heads (quarter, eighth, and sixteenth notes) with stems, and some notes have fingering numbers (7, 5, 3, 4) written below them. The first system (measures 79-82) includes a '3' at the end. The second system (measures 83-86) includes a '3' at the end. The third system (measures 87-90) includes a '3' at the end. The fourth system (measures 89-92) includes a '3' at the end. The notation is arranged in a standard musical score format, with measures separated by vertical bar lines.

# PROUD MARY

BASS GUITAR

CREEDENCE CLEARWATER REVIVAL

4/4

3-3 0-0 0-0 0-0 | 3-3 0-0 0-0 0-0 | 3-3 0 3 3-3 3 0 3 0

5

0 0 0 | 0 0 0

11

0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 4 4 0 0 1 | 2 2 | 2 2

16

2 2 | 2 2 | 4 4 | 4 4 | 4 4 | 4 4 | 0 0 | 0 0 | 0 0 | 0 0

21

0 0 0 0 | 0 0 0 4 4 0 1 2 | 0 0 0 | 0 0 0 | 0 0 0

26

0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 4 4 0 0 1

31

2 2 | 2 2 | 2 2 | 2 2 | 4 4 | 4 4 | 4 4 | 4 4 | 4 4 | 4 4

35

0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 4 4 0 1 2

39

3-3 0-0 0-0 0-0 | 3-3 0-0 0-0 0-0 | 3-3 0 3 3-3 3 0 3 0

43

0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0

2

BASS GUITAR

49

Musical notation for measures 49-53. Measure 49: 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 4 4 | 0 0 1 | 2 2 2 2. Measure 50: 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 4 4 | 0 0 1 | 2 2 2 2. Measure 51: 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 4 4 | 0 0 1 | 2 2 2 2. Measure 52: 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 4 4 | 0 0 1 | 2 2 2 2. Measure 53: 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 4 4 | 0 0 1 | 2 2 2 2.

54

Musical notation for measures 54-58. Measure 54: 2 2 2 2 | 4 4 4 4 | 4 4 4 4 4 4 | 0 0 0 0 | 0 0 0 0. Measure 55: 2 2 2 2 | 4 4 4 4 | 4 4 4 4 4 4 | 0 0 0 0 | 0 0 0 0. Measure 56: 2 2 2 2 | 4 4 4 4 | 4 4 4 4 4 4 | 0 0 0 0 | 0 0 0 0. Measure 57: 2 2 2 2 | 4 4 4 4 | 4 4 4 4 4 4 | 0 0 0 0 | 0 0 0 0. Measure 58: 2 2 2 2 | 4 4 4 4 | 4 4 4 4 4 4 | 0 0 0 0 | 0 0 0 0.

59

Musical notation for measures 59-62. Measure 59: 0 0 0 0 | 0 0 0 4 4 | 0 1 2 | 3 3 0 0 0 0 | 3 3 0 0 0 0. Measure 60: 0 0 0 0 | 0 0 0 4 4 | 0 1 2 | 3 3 0 0 0 0 | 3 3 0 0 0 0. Measure 61: 0 0 0 0 | 0 0 0 4 4 | 0 1 2 | 3 3 0 0 0 0 | 3 3 0 0 0 0. Measure 62: 0 0 0 0 | 0 0 0 4 4 | 0 1 2 | 3 3 0 0 0 0 | 3 3 0 0 0 0.

63

Musical notation for measures 63-66. Measure 63: 3 3 0 0 | 3 3 3 0 3 0 | 0 0 0 | 0 0 0. Measure 64: 3 3 0 0 | 3 3 3 0 3 0 | 0 0 0 | 0 0 0. Measure 65: 3 3 0 0 | 3 3 3 0 3 0 | 0 0 0 | 0 0 0. Measure 66: 3 3 0 0 | 3 3 3 0 3 0 | 0 0 0 | 0 0 0.

67

Musical notation for measures 67-72. Measure 67: 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0. Measure 68: 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0. Measure 69: 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0. Measure 70: 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0. Measure 71: 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0. Measure 72: 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0 | 0 0 0.

73

Musical notation for measures 73-77. Measure 73: 0 0 0 | 0 0 0 4 4 | 0 0 1 | 2 2 2 2 | 2 2 2 2 | 4 4 4 4. Measure 74: 0 0 0 | 0 0 0 4 4 | 0 0 1 | 2 2 2 2 | 2 2 2 2 | 4 4 4 4. Measure 75: 0 0 0 | 0 0 0 4 4 | 0 0 1 | 2 2 2 2 | 2 2 2 2 | 4 4 4 4. Measure 76: 0 0 0 | 0 0 0 4 4 | 0 0 1 | 2 2 2 2 | 2 2 2 2 | 4 4 4 4. Measure 77: 0 0 0 | 0 0 0 4 4 | 0 0 1 | 2 2 2 2 | 2 2 2 2 | 4 4 4 4.

78

Musical notation for measures 78-82. Measure 78: 4 4 4 4 4 4 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 4 4 | 0 1 2. Measure 79: 4 4 4 4 4 4 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 4 4 | 0 1 2. Measure 80: 4 4 4 4 4 4 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 4 4 | 0 1 2. Measure 81: 4 4 4 4 4 4 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 4 4 | 0 1 2. Measure 82: 4 4 4 4 4 4 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 4 4 | 0 1 2.

83

Musical notation for measures 83-86. Measure 83: 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 4 4 | 0 1 2. Measure 84: 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 4 4 | 0 1 2. Measure 85: 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 4 4 | 0 1 2. Measure 86: 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 4 4 | 0 1 2.

87

Musical notation for measures 87-90. Measure 87: 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 4 4 | 0 1 2 | 0. Measure 88: 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 4 4 | 0 1 2 | 0. Measure 89: 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 4 4 | 0 1 2 | 0. Measure 90: 0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 4 4 | 0 1 2 | 0.

# PROUD MARY

DRUM SET

CREEDENCE CLEARWATER REVIVAL

4

5

9

13

16

19

23

27

31

35

2

DRUM SET

39

42

45

49

53

57

61

64

67

71

75

DRUM SET

3

79

83

87

89

# PROUD MARY

PIANO PIANO

CREEDENCE CLEARWATER REVIVAL

Musical notation for measures 1-4. The key signature is two sharps (F# and C#) and the time signature is 4/4. Chords C and A are indicated above the first two measures. The notation shows a piano introduction with a steady bass line and a melodic line in the right hand.

Musical notation for measures 5-10. Chords D and D are indicated above the first two measures. The right hand plays a rhythmic pattern of chords, while the left hand continues with a steady bass line.

Musical notation for measures 11-15. Chords A and A are indicated above the last two measures. The right hand features a more complex melodic line with accents, while the left hand maintains the bass line.

Musical notation for measures 16-21. Chords Bm and D are indicated above the first two measures. The right hand plays a series of chords, and the left hand continues with the bass line.

Musical notation for measures 22-26. Chord D is indicated above the first measure. The right hand plays a series of chords, and the left hand continues with the bass line.

Musical notation for measures 27-31. Chord A is indicated above the last measure. The right hand features a melodic line with accents, and the left hand continues with the bass line.

2

PIANO

32 *8m* D

38 C A C A

42 D

45 D

51 A *8m*

56 D



61 C A C A PIANO 3

Musical score for measures 61-64. Measure 61 has chords C and A. Measure 62 has chords C and A. Measures 63-64 are marked PIANO and feature a melodic line in the right hand and a bass line in the left hand.

65 D D

Musical score for measures 65-70. Measures 65-70 feature a constant eighth-note accompaniment in the left hand and a steady chordal accompaniment in the right hand, both marked D.

71 A

Musical score for measures 71-75. Measures 71-74 have a steady accompaniment. Measure 75 features a melodic flourish in the right hand with accents and a final chord A.

76 Bm D

Musical score for measures 76-81. Measure 76 has a Bm chord. Measures 77-81 feature a steady accompaniment marked D.

82

Musical score for measures 82-86. Measures 82-86 feature a steady accompaniment.

87 C

Musical score for measures 87-90. Measures 87-90 feature a steady accompaniment. Measure 90 ends with a final C chord.