PIANO/ MALLETS

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What to practice first...

WINTERFEST SET LIST (SEMESTER 1)

- 1) Cadence & Marching Drumline Feature
- 2) The Tempest
- 3) I'm Still Standing
- 4) Die With A Smile
- 5) Angels We Have Heard on High
- 6) Santa Claus Is Comin' To Town
- 7) C Minor Groove
- 8) Sponsor Song
- 9) Canon Remix (Combined Bands)
- 10) Student Composition
- **11)** 12 Bar Blues

ARTS ALIVE SET LIST (SEMESTER 2)

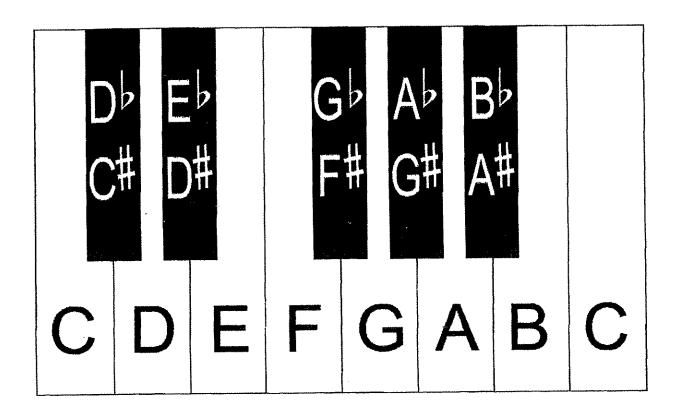
- 1) Cadence & Marching Drumline Feature
- 2) The Tempest
- 3) I'm Still Standing
- 4) Die With A Smile
- 5) Additional Student-Selected Piece (TBD)
- 7) Optional Addition or C Minor Groove
- 8) Sponsor Song
- 9) Canon Remix (Combined Bands)
- 10) Student Composition
- **11)** 12 Bar Blues

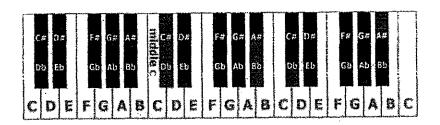
While practicing at home, check out the SciTech Band YouTube channel to find helpful practice resources and tutorial videos!

Go to Youtube.com/@SciTechBand OR scan this QR code! →



PIANO NOTES CHART

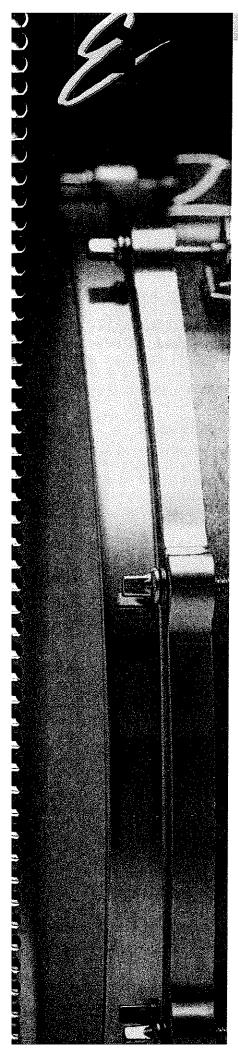




BAND KARATE CHECKLIST

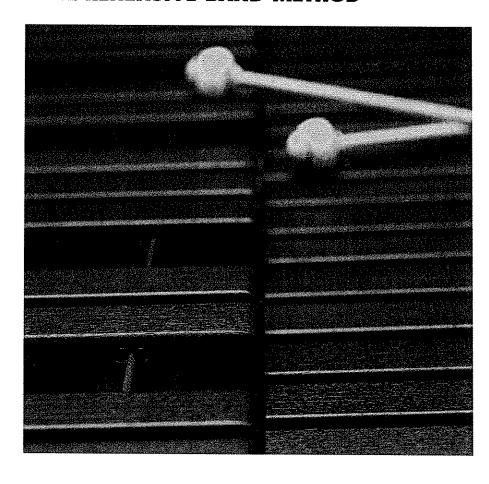
PIANO PLAYERS

Whi	te
	Master Staff Wars in Treble & Bass Clef (20 notes for each clef)
	Play and identify note names for the first five notes (Bb up to F)
	Name all the white keys on the piano (plus Bb and Eb)
	Play Concert Bb Major Scale and identify note names and key signature
Yello	DW .
	Play C-Minor Groove Bass Line, identifying the note names as you play
	Perform a selected Rhythm Study on page 42 (Essential Elements)
	Write in ALL Canon Remix notes (bass notes + the chord stacks)
	Play Canon Remix Bass Line, identifying the note names as you play
Orar	
	Play the Canon Remix Chords, identifying the chord names as you play
	Play Concert C-Minor Scale and identify the note names and key signature
	Play C-Minor Groove Chords, identifying the chord names as you play
	Play Essential Elements song #42 without any note names written on your page
Gree	
	Play Concert Bb Chromatic Scale (one octave) & identify all note names while you play
	Play Concert Bb Blues Scale, identifying the note names as you play
	Play 12 Bar Blues Chords, identifying the chord names as you play
	Match a pitch with your voice & identify whether a given pitch is higher or lower than another
Blue	
	Perform an improvised solo in C Minor Groove, using the C Minor Scale
	Play a selected Sight Reading Exercise
	Play any of the following Major chords on command: Bb, C, D, Eb, E, F, G, Ab, A
	Play the Concert Bb Major Scale (2 hands) with proper finger-crossing technique
Purp	
	Play all of Tempest (individually or with a group)
	Play any of the following Minor chords on command: Bbm, Cm, Dm, Ebm, Em, Fm, Gm, Abm, Am
	Play Pomp and Circumstance and the featured graduation song
Dod	Identify Flat or Sharp tuning with your ear
Red	Improvise on 12 Bar Blues in the right hand, while playing the bass notes in the left hand
	Play the following major scales with proper finger-crossing techniques: Eb, F, Ab C
	Play It Don't Mean A Thing If You Ain't Got That Swing (measures 9-16)
Brov	Improvise on 12 Bar Blues in right hand, while playing walking bass line in the left hand
	Perform a selected rhythm exercise from chart 13, page 77
	Learn and play a selected piece (or a portion of a selected piece) from written notation
П	Play all major scales with proper finger-crossing technique
	Accurately sight-read and play a selected piece
Blac	
	Compose & perform your own song OR perform an approved song in front of a class or group
	Play Fundamental Rhythms 1-132 on page 64 of the band handbook
	Play all major scales
	Play a college-level audition piece
	. in a seriego refer addition proce



ESSENTIAL ELEMENTS

COMPREHENSIVE BAND METHOD



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

Percussion consultant and editor WILL RAPP



THE BASICS CONTRACTOR OF THE BASICS

Posture

Stand near your instrument, and always keep your:

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

Matched Grip (A Natural Stick Position)

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

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

Practice & Performance Position

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

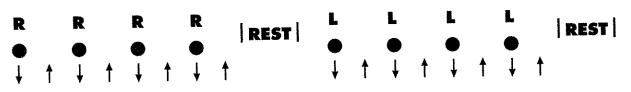
Sticking Work-Outs (Legato Stroke)

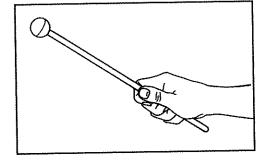
R = Right hand mallet

L = Left hand mallet

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

= Strike near the center of the key.



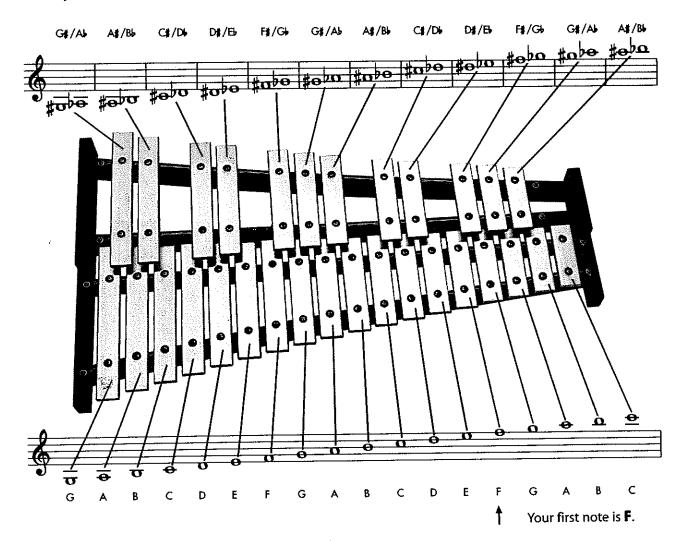


Taking Care of Your Instruments

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

Getting It Together

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



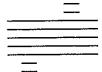
READING MUSIC

Music Staff

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

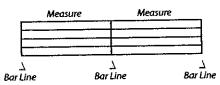
Identify and draw each of these symbols:

Ledger Lines



Ledger lines extend the music staff. Notes on ledger lines can

Measures & Bar Lines



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

Long Tone



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

1. THE FIRST NOTE

Play a legato stroke for each new note.



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 "&."

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.

₩7 F

ø

Alternate Sticking

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



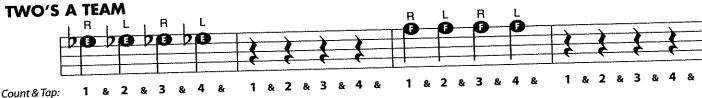


3. A NEW NOTE

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



4. TWO'S A TEAM



5. HEADING DOWN

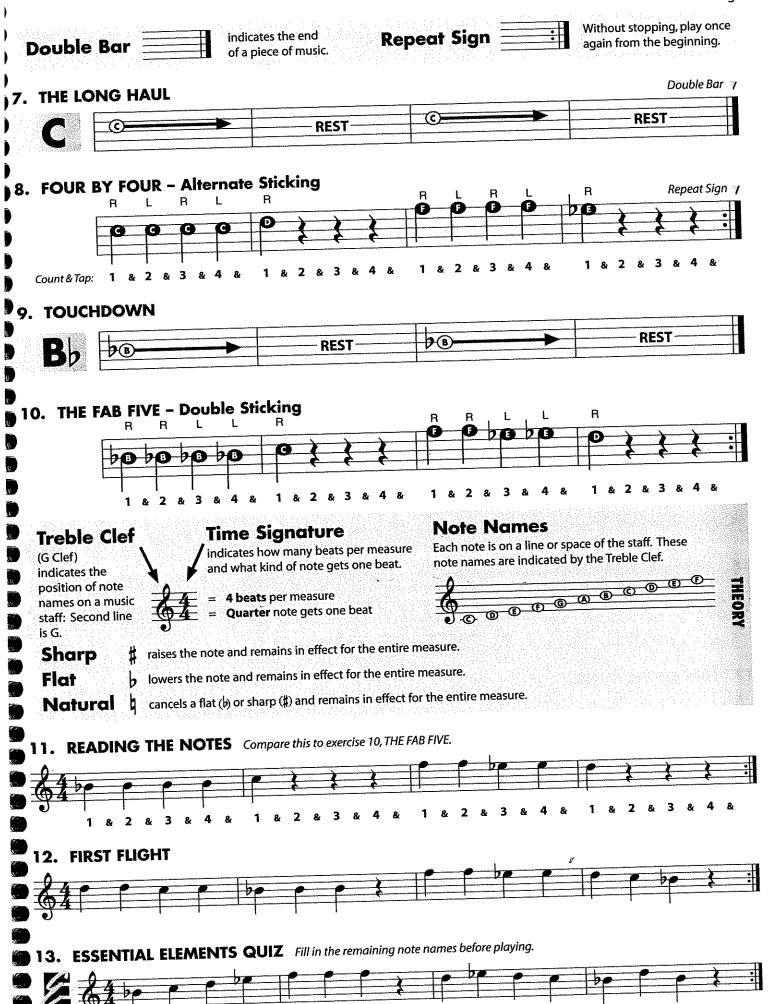


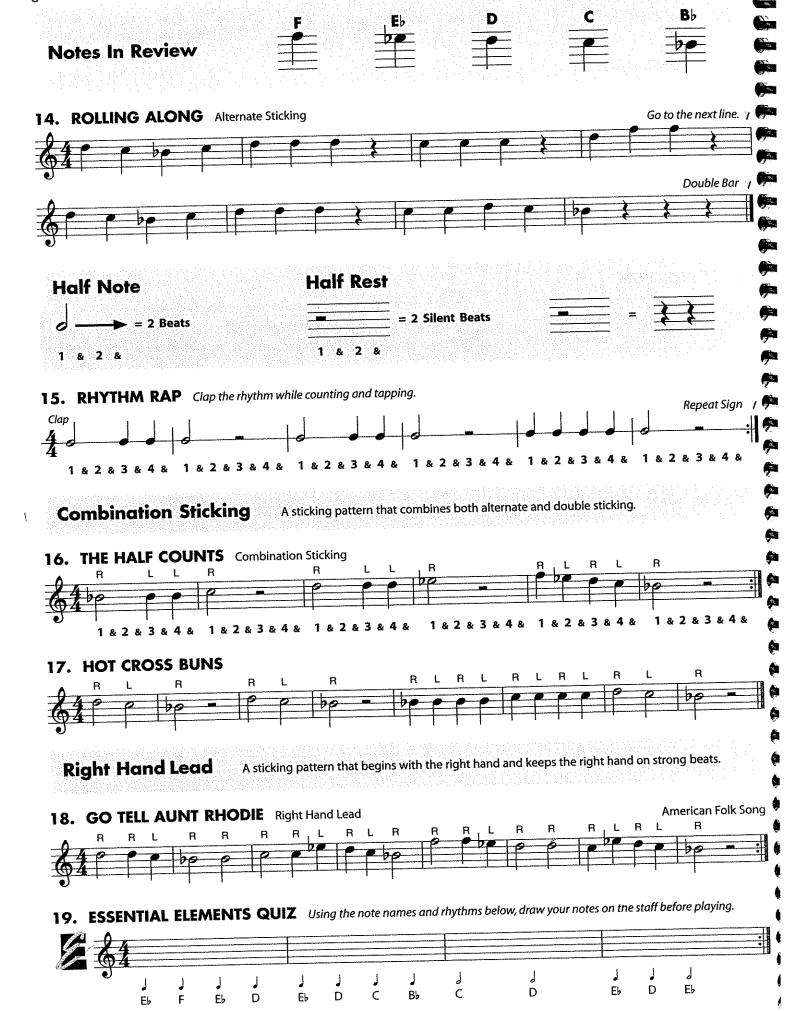
Double Sticking

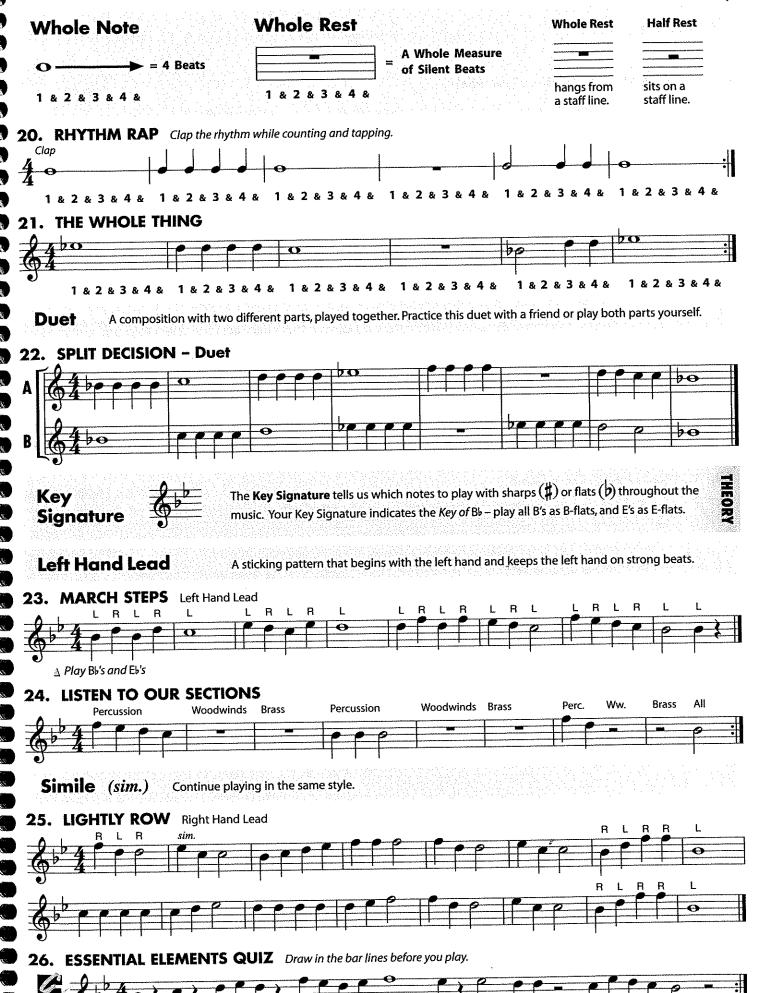
A pattern in which two consecutive notes are played with the same hand (RRLL, RRLL). This pattern may begin with either a double right or double left sticking.



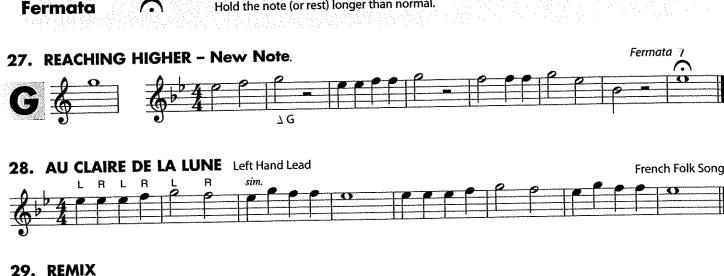


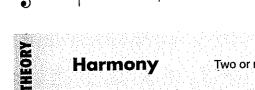






Hold the note (or rest) longer than normal.

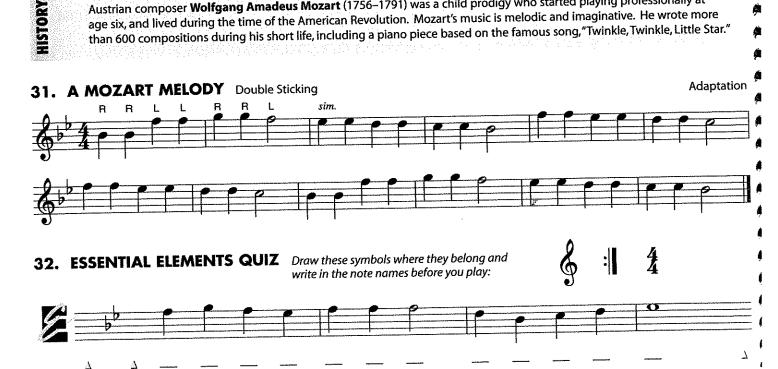




Two or more notes played together. Each combination forms a chord.



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."







34. DOODLE ALL DAY Combination Sticking



35. JUMP ROPE



Pick-Up Notes

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

36. A-TISKET, A-TASKET Combination Sticking



Dynamics

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

37. LOUD AND SOFT



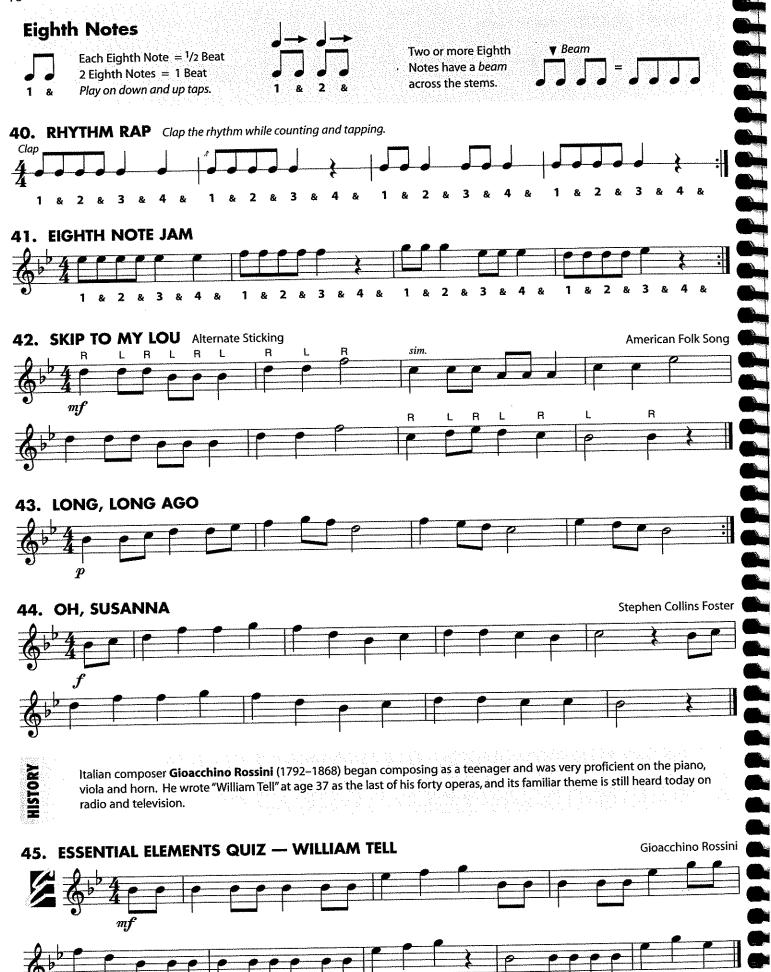
38. JINGLE BELLS J.S. Pierpont



39. MY DREYDL

Traditional Hanukkah Song





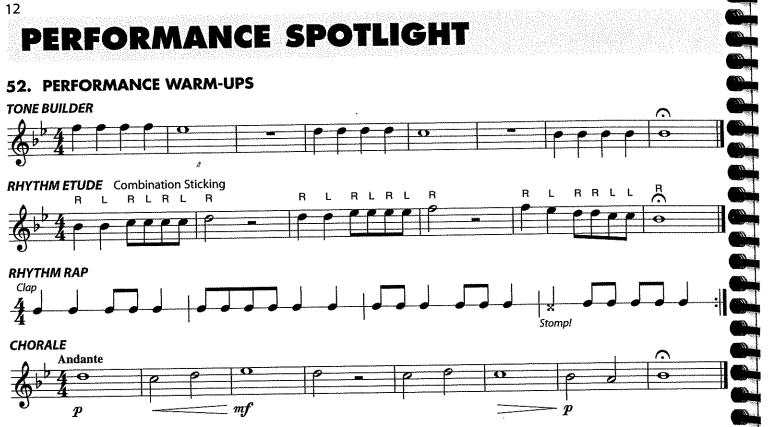
11 $\frac{2}{4}$ Time Signature Conducting Practice conducting this 2 beats per measure Quarter note gets one beat two-beat pattern. **RHYTHM RAP** 47. TWO BY TWO Tempo is the speed of music. Tempo markings are usually written above the staff, in Italian. **Tempo Markings** Moderato – Medium tempo Andante - Slower walking tempo Allegro - Fast tempo 48. HIGH SCHOOL CADETS - March John Philip Sousa 3 49. HEY, HO! NOBODY'S HOME - New Note **Dynamics** Decrescendo or Diminuendo (gradually softer) Crescendo (gradually louder) **50. CLAP THE DYNAMICS** Clap

51. PLAY THE DYNAMICS

p

MANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS



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

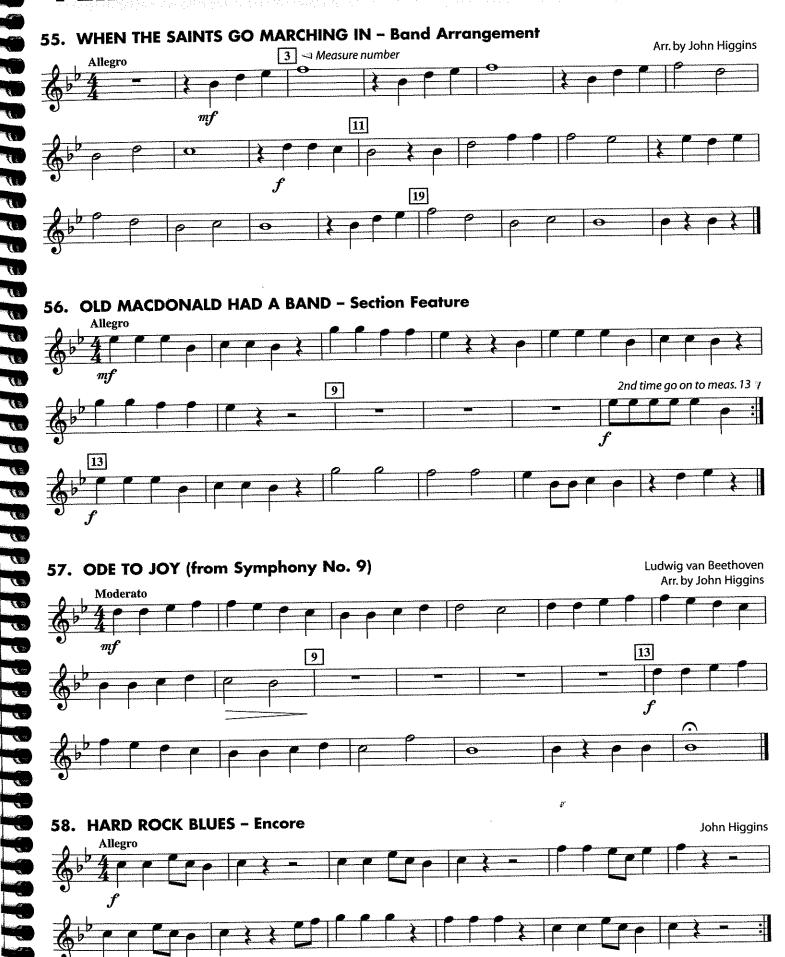
53. AURA LEE - Duet or Band Arrangement Melodic Sticking with Doublings



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



PERFORMANCE SPOTLIGHT



KEYBOARD PERCUSSION INSTRUMENTS

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

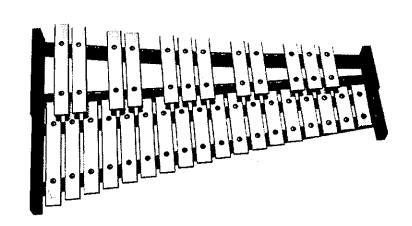
Instrument Care Reminders

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

BELLS (Orchestra Bells)

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

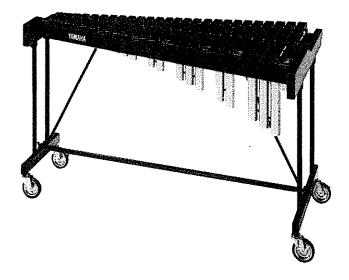




XYLOPHONE

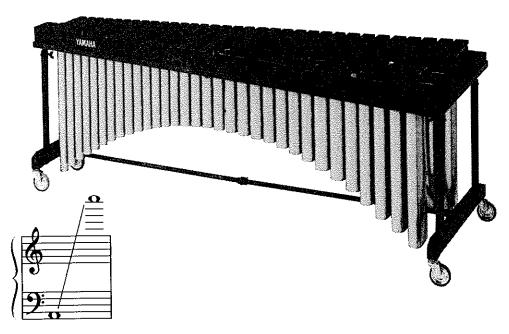
- Bars wooden or synthetic
- Mallets hard rubber
- Range 3 1/2 octaves
- · Sounds 1 octave higher than written

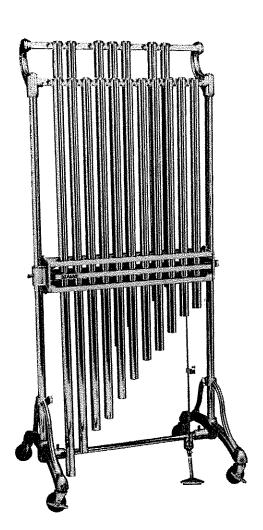


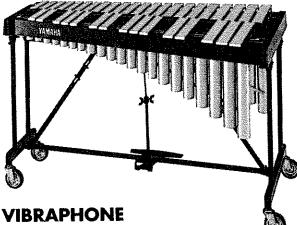


MARIMBA

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







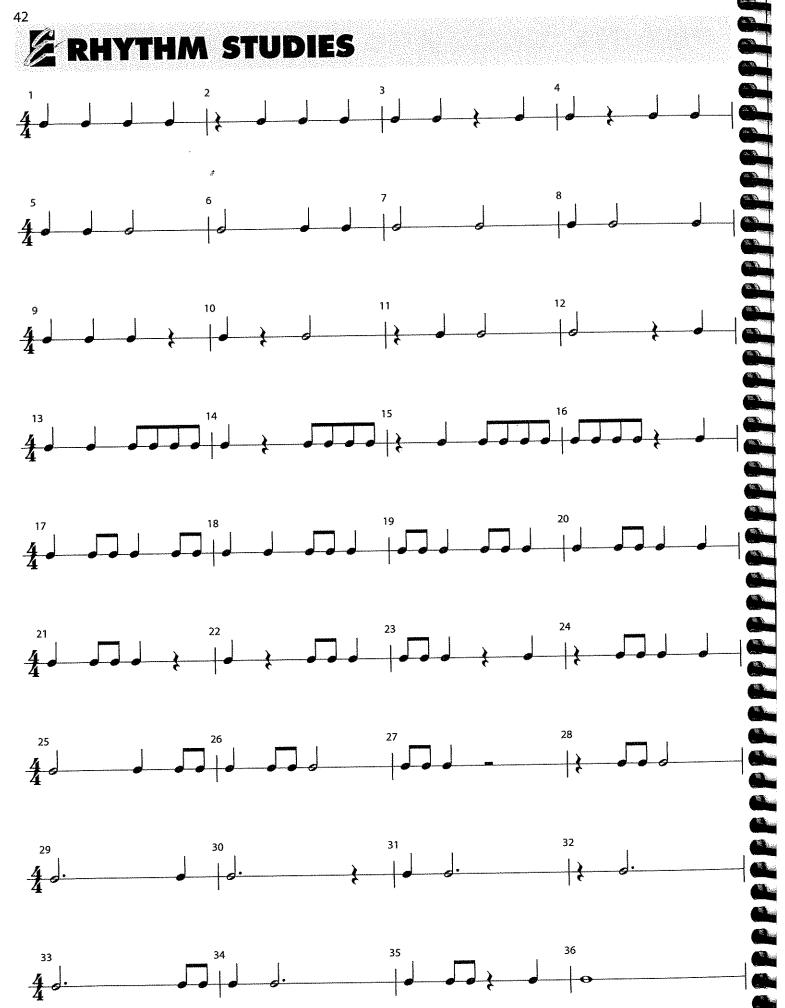
- · Bars metal alloy or aluminum Resonating tubes located below each bar Adjustable electric fans in each resonator create "vibrato" effect
- Mallets yarn covered
- Range 3 octaves
- Sounding pitch is the same as written pitch



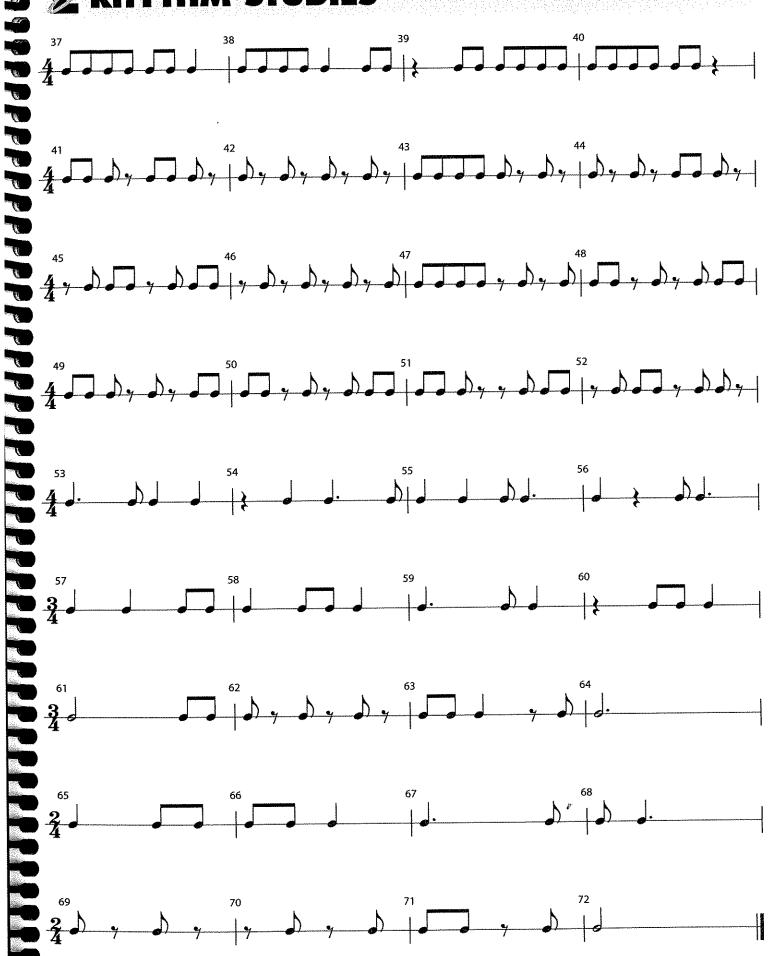
CHIMES

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





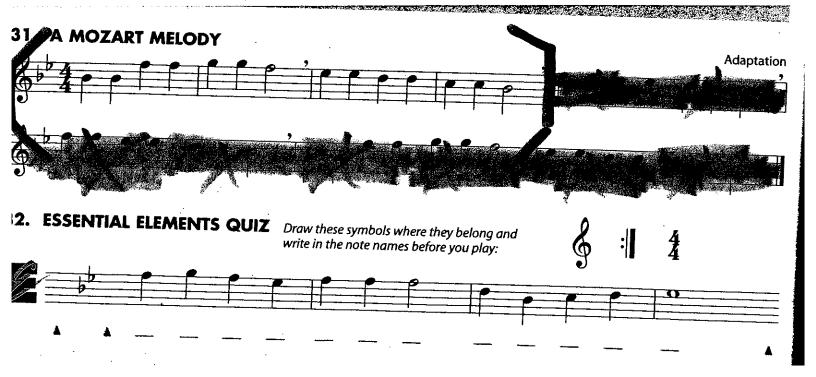
RHYTHM STUDIES



Flute

Name____

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



SCALE CHECKLIST

KEY			CHROMATIC (1 Octave)	CHROMATIC (2 Octaves)		
Bb						
В	<u> </u>	No.				
C						
C#/Db						
D						
D#/Eb					aver president	
E			105 N.S.N. (Albert 1984)			
F						
F#/Gb						
<u>G</u>						
G#/Ab						
Α						

MAJOR SCALE CHART

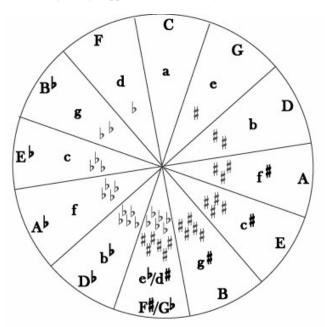
	1	2	3	4	5	6	7	8
Bb	Bb	C	D	Eb	F	G	A	Bb
В	В	C #	D#	E	F#	G#	A#	В
C	C	D	E	F	G	A	В	C
C# Db	C# Db	D# Eb	E# F	F# Gb	G# Ab	A# Bb	B# C	C# Db
D	D	E	F#	G	A	В	C#	D
Eb	Eb	F	G	Ab	Bb	C	D	Eb
E	E	F#	G#	A	В	C#	D#	E
F	F	G	A	Bb	C	D	E	F
F# Gb	F# Gb	G# Ab	A# Bb	B Cb	C# Db	D# Eb	E# F	F# Gb
G	G	A	В	C	D	E	F#	G
Ab	Ab	Bb	C	Db	Eb	F	G	Ab
A	A	В	C #	D	E	F#	G#	A

TRANSPOSITION GUIDE

- To determine which scale to play when given a concert pitch:
- 1) Find the given concert pitch in the Circle of Fifths Diagram.
- 2) If your instrument transposes, move forward to find the transposed pitch:
 - -Bb Clarinets, Trumpets, & Tenor Saxes move forward 2 keys from the given concert pitch (or up a 2nd on chart).
 - -Eb Alto & Baritone Saxes move forward 3 keys from the given concert pitch (or up a 6th on chart).
 - -French Horns in F move forward 1 key from the given concert pitch (or up a 5th on chart)
- 3) Find that pitch back in the first column and you can play the scale by reading the notes from left to right.

CIRCLE OF FIFTHS (KEY SIGNATURES)

Major Key (Upper Case); Minor Key (Lower Case)



TIPS

☐ To build a major scale from any note, follow this formula: W-W-H-W-W-W-H

W = Whole step H = Half step

□ Order of Flats: B-E-A-D-G-C-F

□ Order of Sharps: F-C-G-D-A-E-B

NATURAL MINOR SCALE CHART

	1	2	3	4	5	6	7	8
Bb	Bb	C	Db	Eb	F	Gb	Ab	Bb
В	В	C #	D	E	F#	G	A	В
C	C	D	Eb	F	G	Ab	Bb	C
C #	C#	D#	E	F#	G#	A	В	C #
D	D	E	F	G	A	Bb	C	D
D# Eb	D# Eb	E# F	F# Gb	G# Ab	A# Bb	B Cb	C# Db	D# Eb
E	E	F#	G	A	В	C	D	E
F	F	G	Ab	Bb	C	Db	Eb	F
F#	F#	G#	A	В	C #	D	E	F#
G	G	A	Bb	C	D	Eb	F	G
G#	G#	A #	В	C #	D#	E	F#	G#
A	A	В	C	D	E	F	G	A

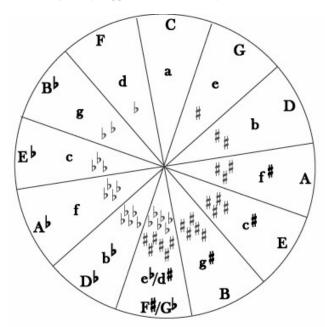
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CIRCLE OF FIFTHS (KEY SIGNATURES)

Major Key (Upper Case); Minor Key (Lower Case)



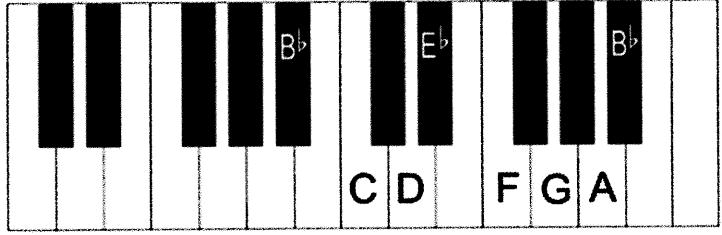
TIPS

- A natural minor scale is a major scale with a b3, b6, and b7.
- **□** To build a natural minor scale from any note, follow this formula: W-H-W-W-H-W-W
- W = Whole step
- H = Half step

Concert Bb Major Scale

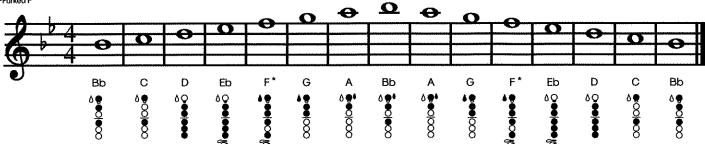
Number	1	2	3	4	5	6	7	8
Solfege	Do	Re	Mi	Fa	Sol	La	Ti	Do
C Instruments (Flute, Trombone, Baritone)	Bb	С	D	Eb	F	G	A	Bb
Bb Instruments (Trumpet, Tenor Sax Clarinet)	С	D	E	F	G	A	В	С
Eb Instruments (Alto Sax)	G	A	В	С	D	E	F#	G

Bb Major Scale

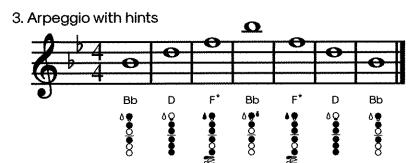


- Concert Bb Scale

1. Scale with hints



2. Scale

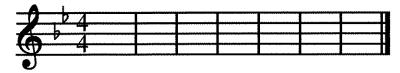


4. Arpeggio

5. Draw the notes of the scale.



6. Draw the notes of the arpeggio.

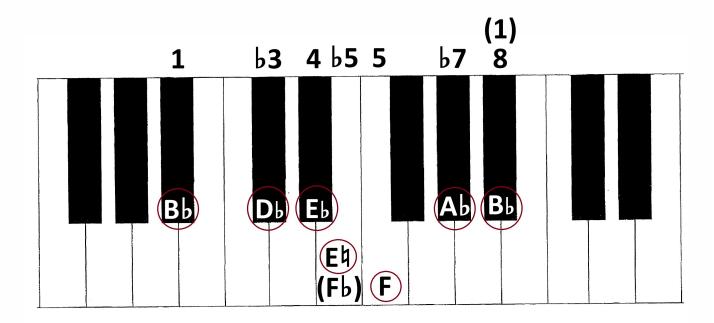


7. Fill-in the measures with notes from the scale in any order.



Concert Bb Blues Scale

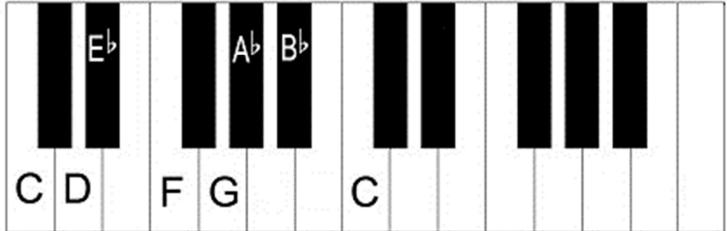
Number	1	b 3	4	b 5	5	b 7	8
Solfege	Do	Me	Fa	Se	Sol	Te	Do
C Instruments (Flute, Trombone, Baritone)	Bb	Db	Eb	E	F	Ab	Bb
Bb Instruments (Trumpet, Tenor Sax Clarinet)	C	Eb	F	F#	G	Bb	С
Eb Instruments (Alto Sax)	G	Bb	С	C #	D	F	G



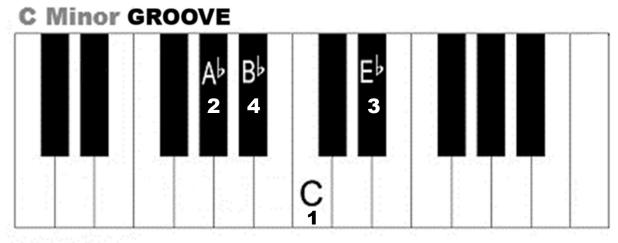
Concert C Minor Scale

Number	1	2	3	4	5	6	7	8
Solfege	Do	Re	Me	Fa	Sol	Le	Te	Do
C Instruments (Flute, Trombone, Baritone, Tuba Piano, Strings)	С	D	Eb			Ab	Bb	С
Bb Instruments (Trumpet, Tenor Sax Clarinet)	D	E	F	G	A	Bb	С	D
Eb Instruments (Alto Sax)	A	В	С	D	Е	F	G	A

C Minor Scale

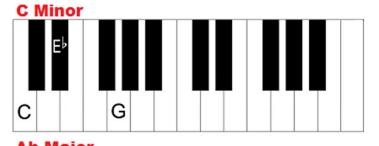


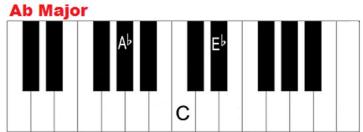
PIANO & PERCUSSION

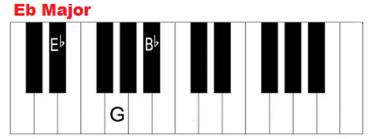


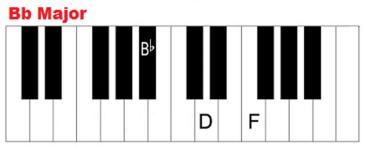
4 BEATS EACH NOTE: 1 - 2 - 3 - 4 / Cm - Ab - Eb - Bb

C Minor Chords (Optional)









Percussion Groove



CHORD EXERCISE



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!
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

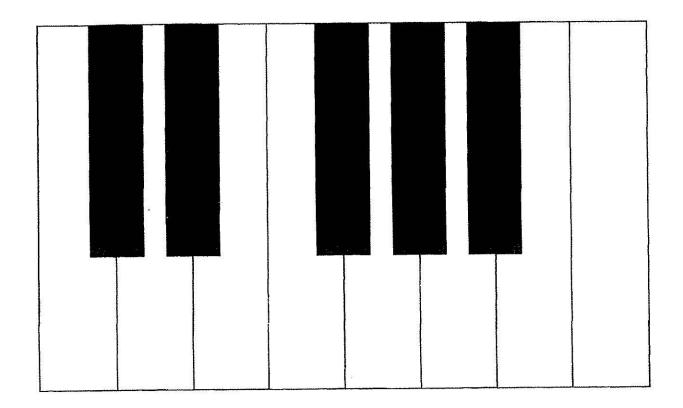
SOLOS, DUETS, TRIOS, QUARTETS

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:		

PIANO NOTES CHART



SCITECH BAND GROOVE CHART

-Choed Progressions for Improv-

Scale	С	D	Е	F	G	A	В
Number	1	2	3	4	5	6	7
Major	I	íi	iii	IV	V	vi	Vi ^o
Minor	i	ji ^o	III	iv	v	VI	VII

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

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

Number	Groove	Example in C Major/C Minor/Bb Blues	Scale	Write In New Key
1	i-III-VII-iv	Cm-Eb-Bb-Fm	Minor	
2	i-iv-iiº-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-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-viiº-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

12 BAR BLUES

Blues Scale

	II	b 3	4	⊕ b 5 ∈	5	⇒ b7#	8
C Instruments	Bb	Db	Eb	Е	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) BbDFGAbGFD
- (I) Bb D F G Ab G F D
- (IV) Eb G Bb C Db C Bb G
- (I) BbDFGAbGFD
- (V) FACD
- (IV') Eb G Bb C
- (I) BbDFGAbGFD

Walking Bass Line - Bb Instruments

- (I) CEGABbAGE
- (I) CEGABbAGE
- (IV) FACDEbDCA
- (I) CEGABbAGE
- (V) GBDE
- (IV') FACD
- (I) CEGABbAGE

Walking Bass Line - Eb Instruments

- (I) GBDEFEDB
- (I) GBDEFEDB
- (IV) CEGABbAGE
- (I) GBDEFEDB
- (V) D F# A B
- (IV') CEGA
- (I) GBDEFEDB

ADVANCED MUSIC

Amazing Grace

John Newton

Traditional arr. R. Rodriguez & Bernice



Amazing Grace

John Newton

Traditional arr. R. Rodriguez & Bernice



ANGELS WE HAVE HEARD ON HIGH



Candy Rain

Arr. Raul Maldonado

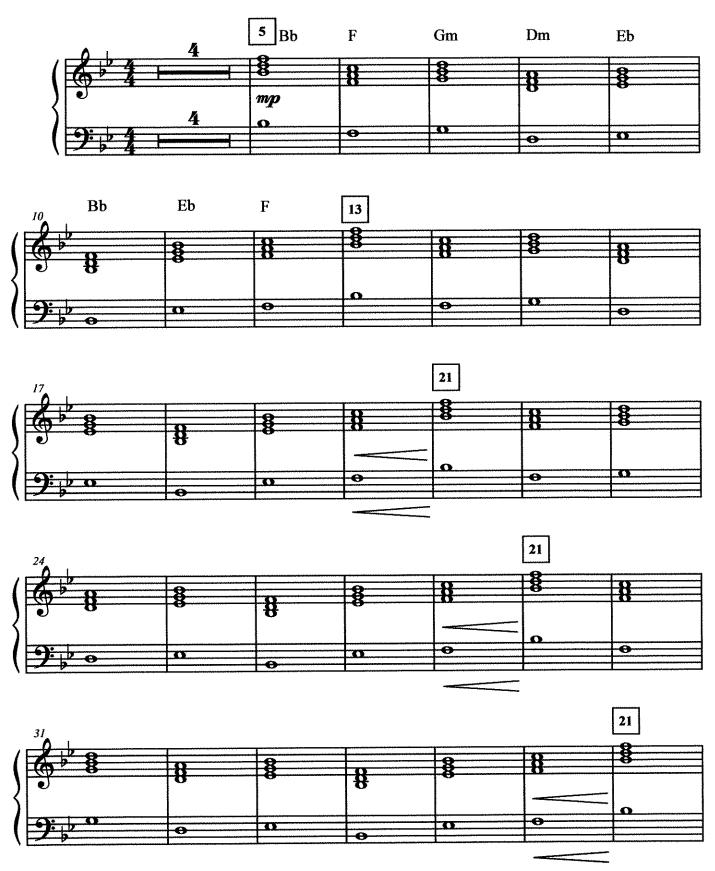


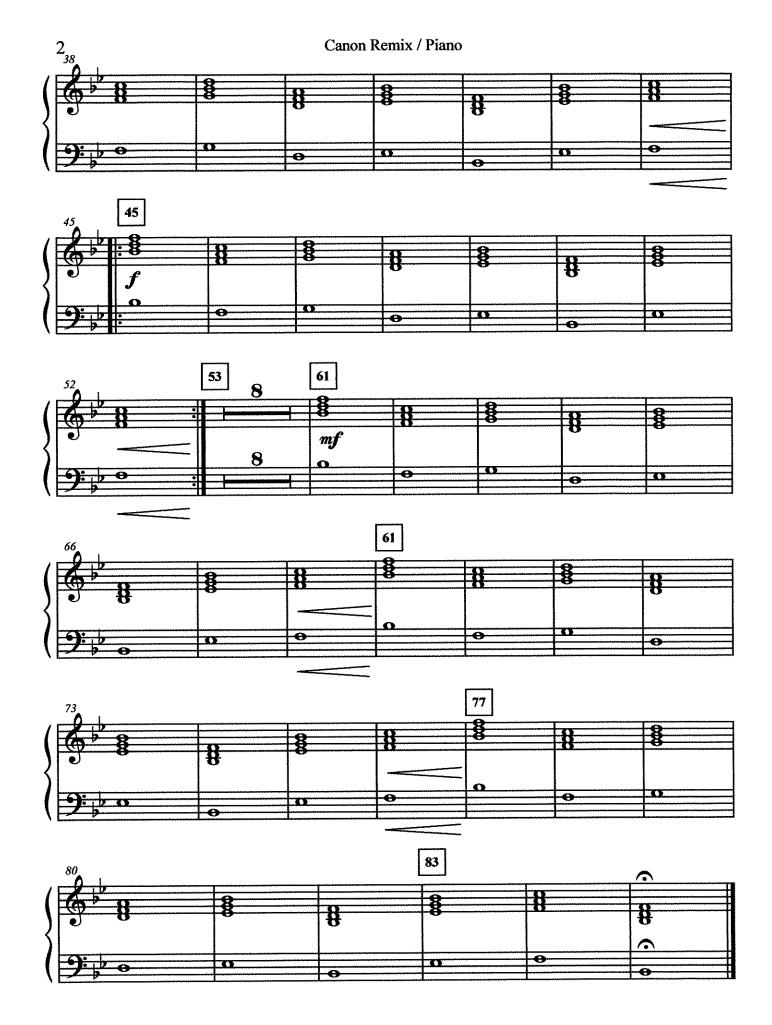


Synthesizer

Canon Remix

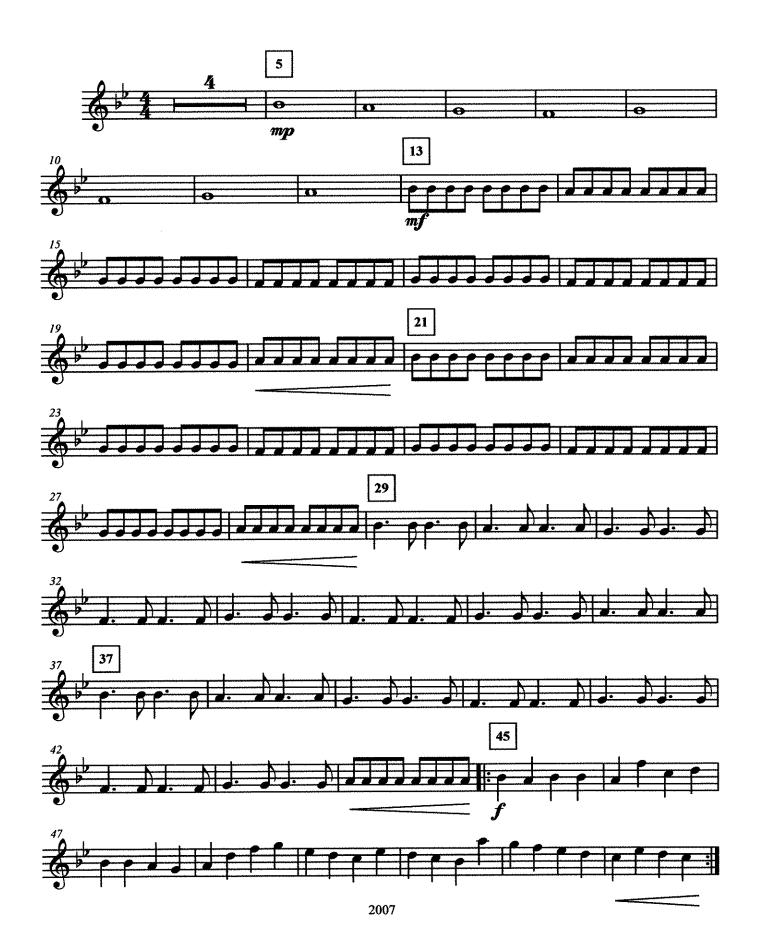
Pachelbel /Arr. Bernice

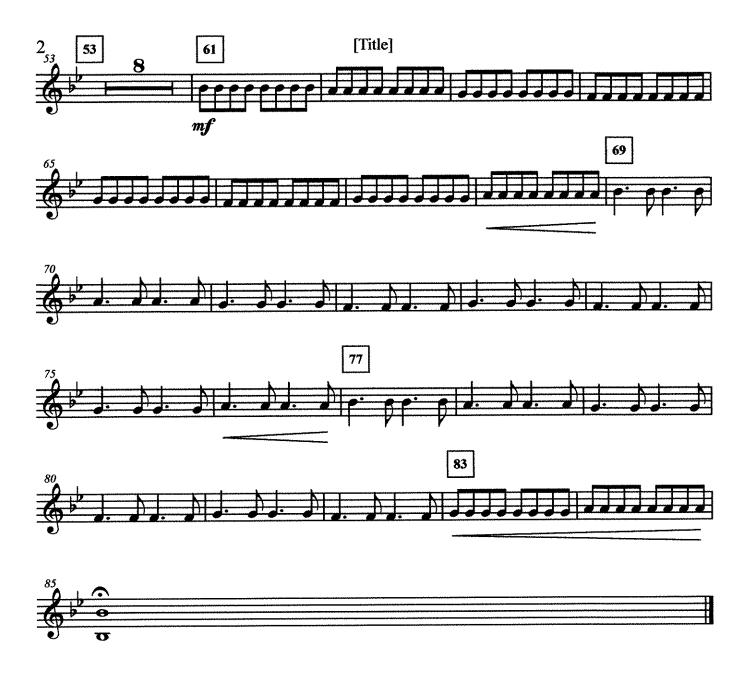




Canon Remix

Pachelbel /Arr. Bernice





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

Lyries

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



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



G F# E E G A F#

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



G F# E Ε G A

Horn Lick Eb – Alto Sax, Bari Sax



В

Horn Lick Bass Clef - Trombone, Baritone



Carol of The Bells

Melody - C -Flute

Quartet Version

arr. Turgeon & Bernice



Carol of The Bells

Bass Line - C -Flute

Quartet Version

arr. Turgeon & Bernice



Carol of The Bells

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

arr. Turgeon & Bernice



Mallets

Cheer #1

arr. Bernice

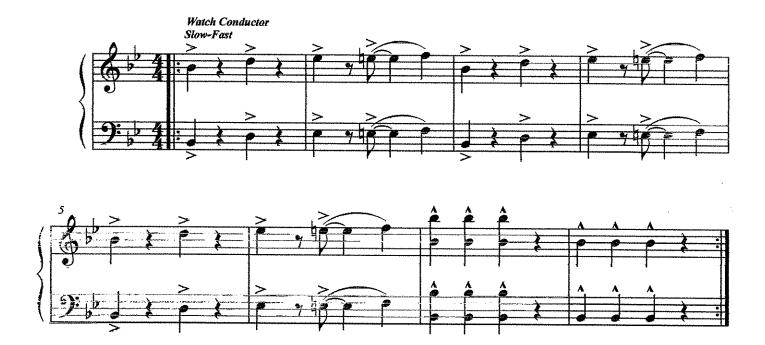




Synthesizer

Cheer # 1

arr. Bernice

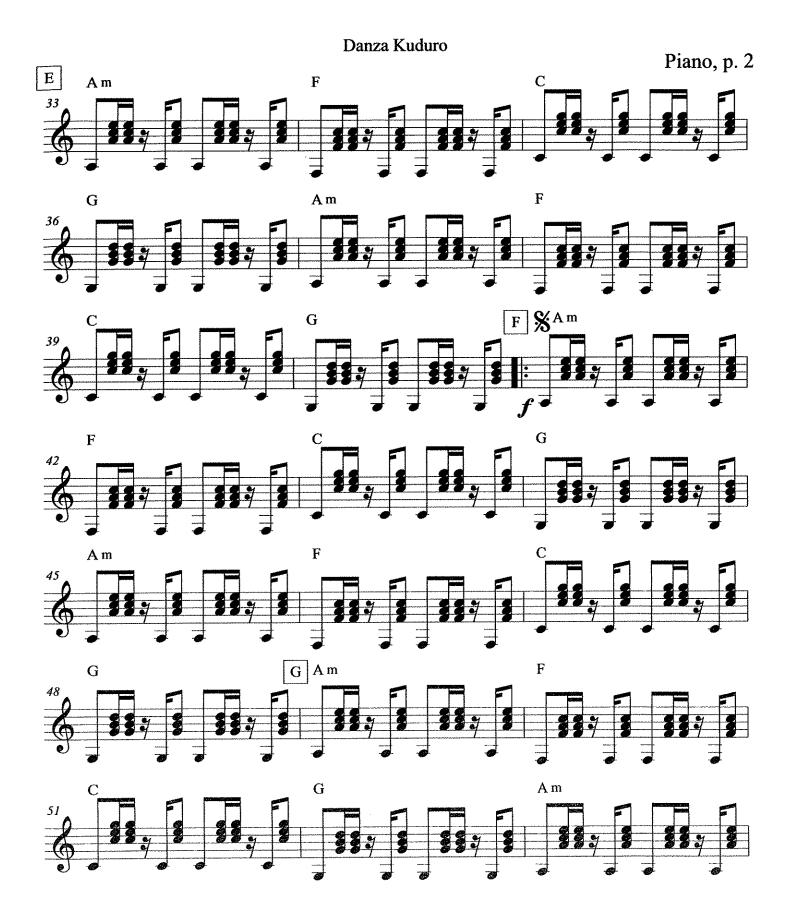


Danza Kuduro

As Recorded by Don Omar & Lucenzo arr. Bernice

Slow J = 63





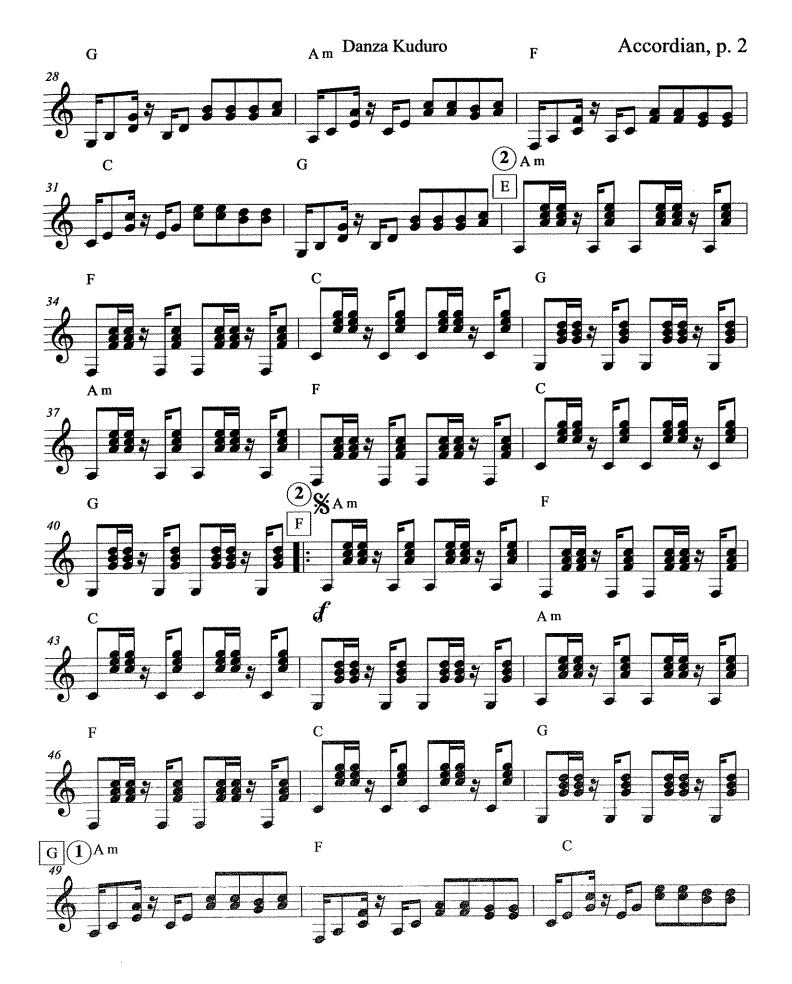




Danza Kuduro

As Recorded by Don Omar & Lucenzo arr. Bernice



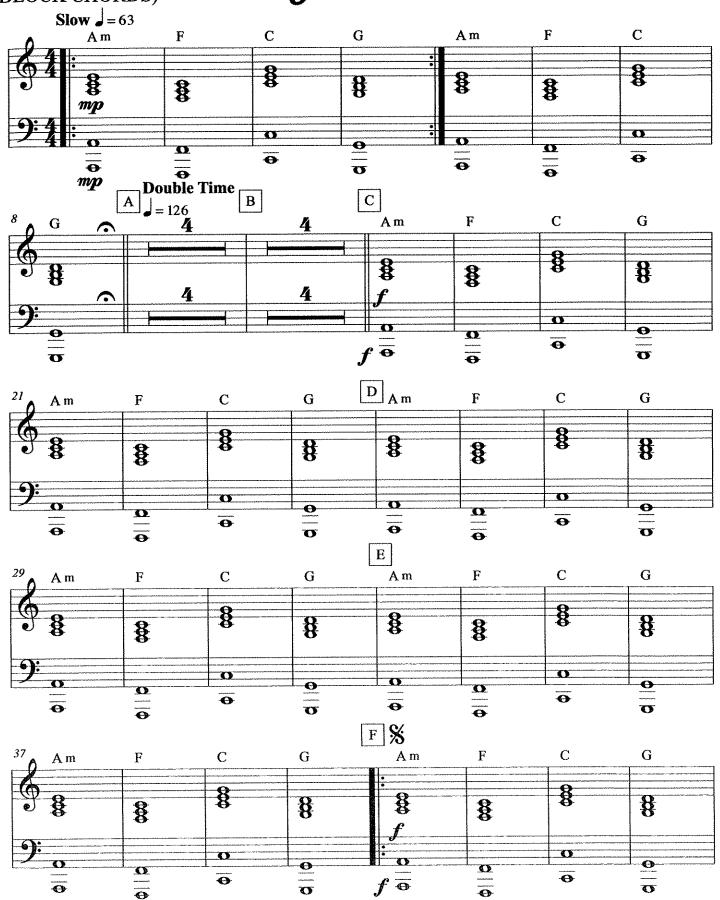


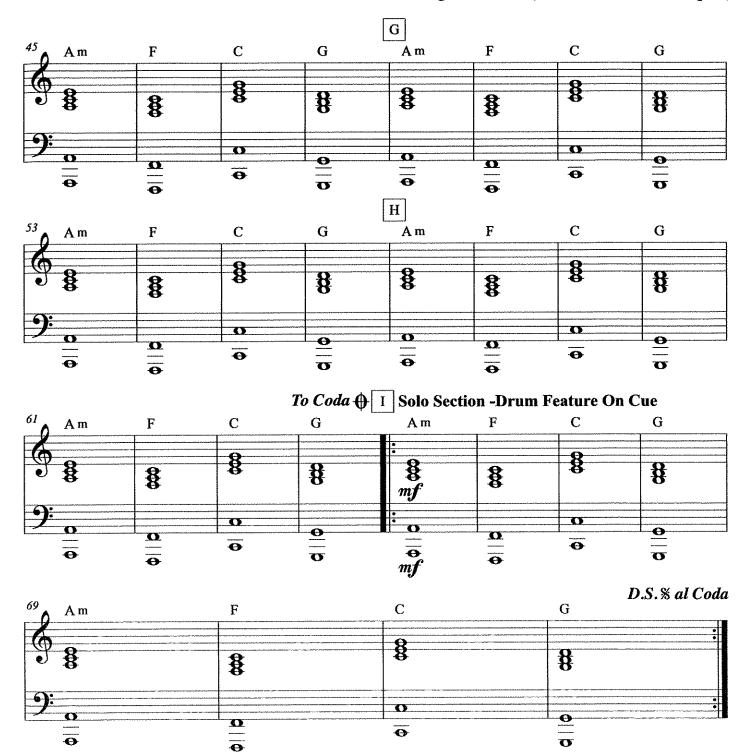




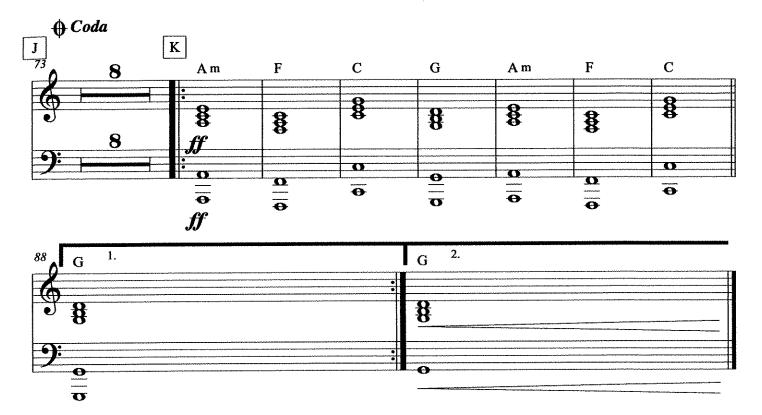
Danza Kuduro

As Recorded by Don Omar & Lucenzo arr: Bernice





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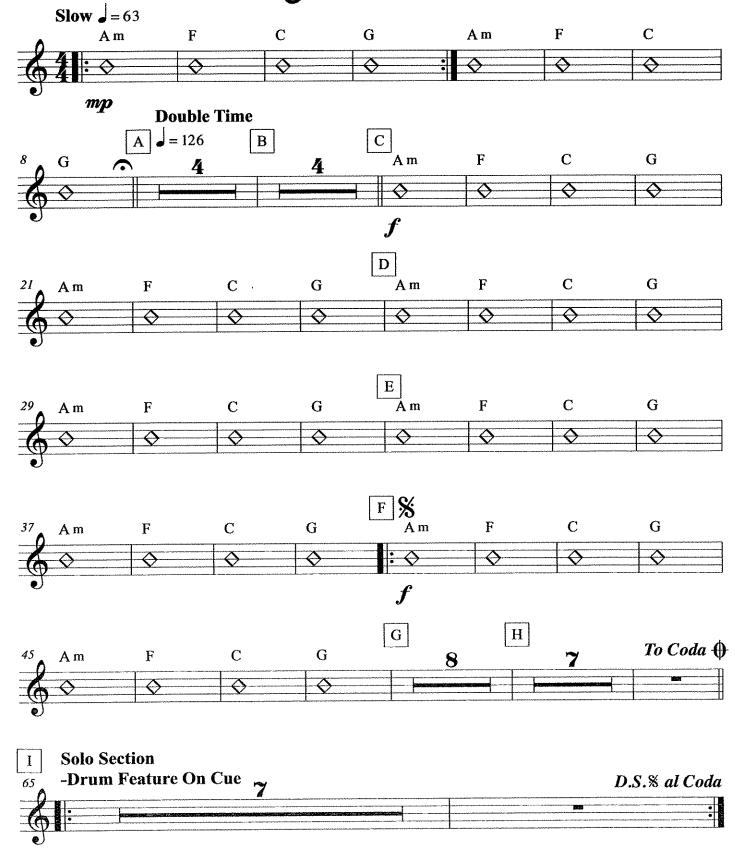


Chord Chart

Danza Kuduro

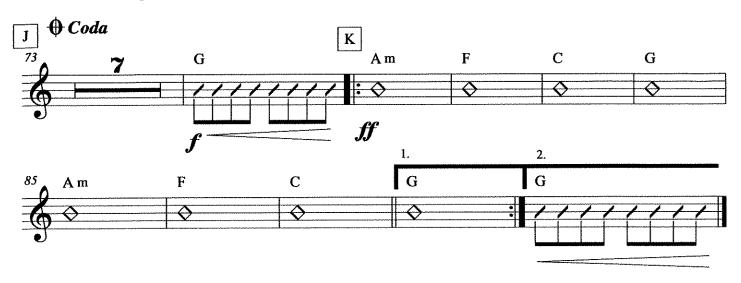
As Recorded by Don Omar & Lucenzo

arr. Bernice



Danza Kuduro

Chord Chart, p. 2



Danza Kuduro

As Recorded by Don Omar & Lucenzo arr. Bernice

8vb Slow J = 63**Double Time** = 126 simile... $\mathbf{A} \mathbf{m}$ F \mathbf{C} G В C 13 F \mathbf{C} G E A A_m B D G Ab simile... D



Eye Of The Tiger

For Zanetti



Piano: Am G F

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

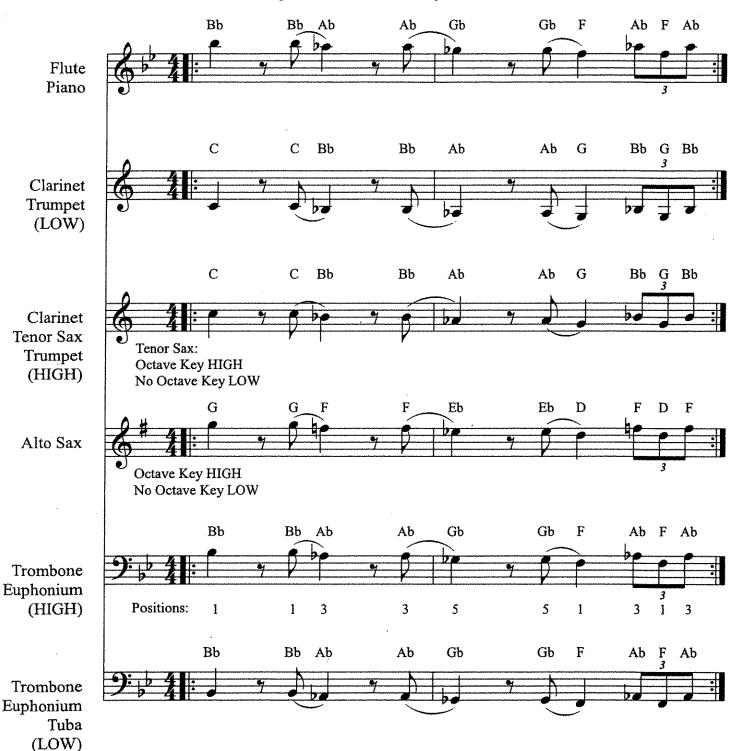
feeling good road map

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

Feeling Good

(Bb Minor)

Swing Time



Piano: Bbm (8th note triplets)

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

Feeling Good

(HORN LICK+)

NOTE 8 ON CUE BEAT 4



Horn Lick:

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

Opening "And I'm Feeling Good":

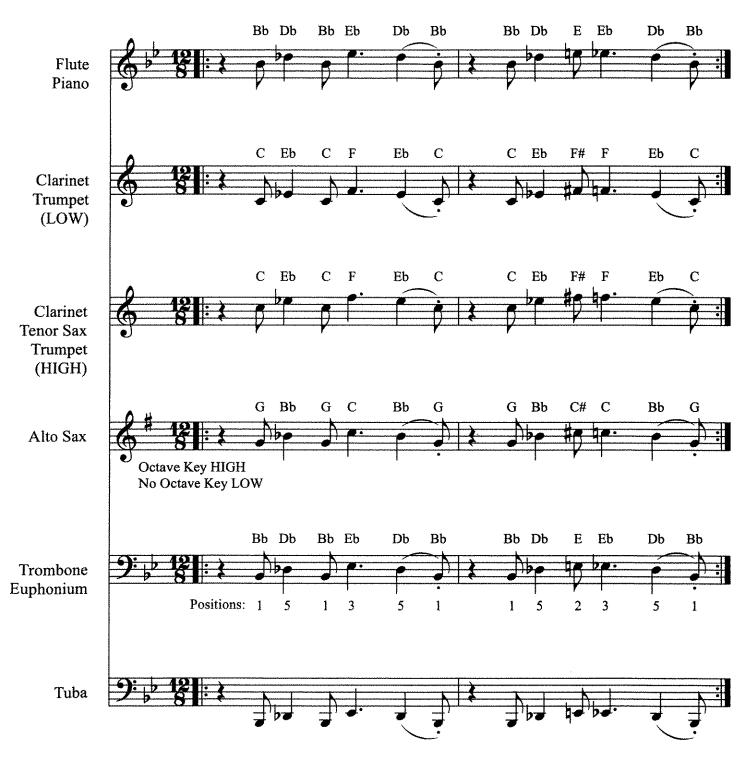
1-1-4-b3-1----1

1 & b3 Background Harmony Hits

Feeling Good

(NASTY LICK - Bb-Minor)

Swing Time



Piano: Bbm (2 Beats Hold)

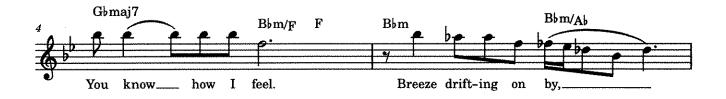
Bass Line Lick: Bb Ab Gb F (2 Beats Hold)

Flute & Piano

Feeling Good

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









FEELING GOOD

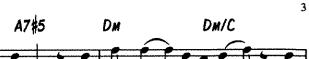
FROM THE ROAR OF THE GREASEPAINT—THE SMELL OF THE CROWD

WORDS AND MUSIC BY LESLIE BRICUSSE AND ANTHONY NEWLEY



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DM

DM/C

YOU KNOW . HOW I FEEL.

B MAJ7

OH, FREE-DOM_ IS A-MINE, _ AM



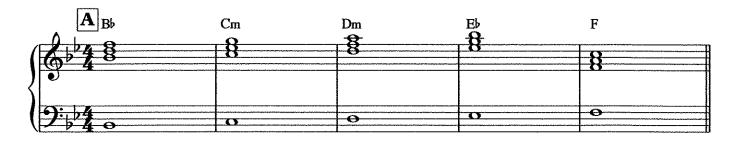


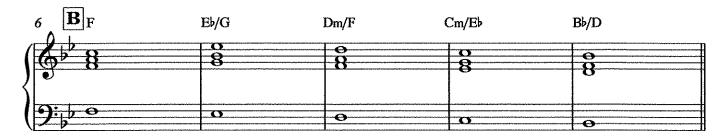














142 C

HEART AND SOUL

HOAGY CARMICHAEL

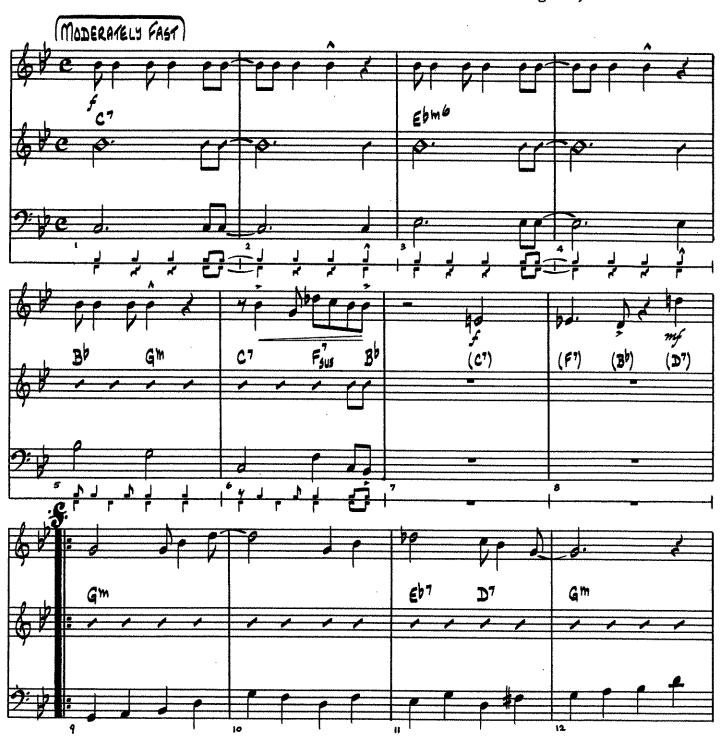


Rhythm

IT DON'T MEAN A THING

(if It Ain't Got That Swing)

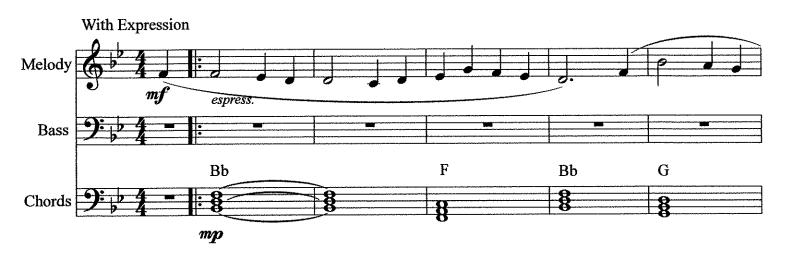
Words and Music by IRVING MILLS and DUKE ELLINGTON Arranged by JACK BULLOCK

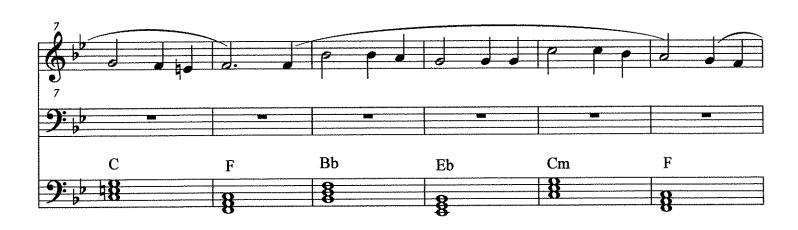


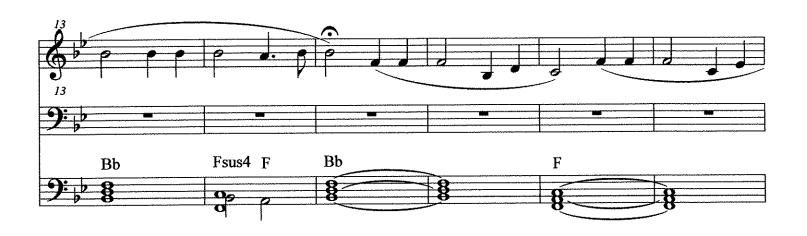
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Horatio G. Spafford, 1873 Philip P. Bliss, 1876 arr. Bernice









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



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



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My Way

And now the end is near,

And so I face the final curtain,

My friends I'll say it clear,

I'll state my case of which I'm certain,

I've lived a life that's full,

I traveled each and every highway,

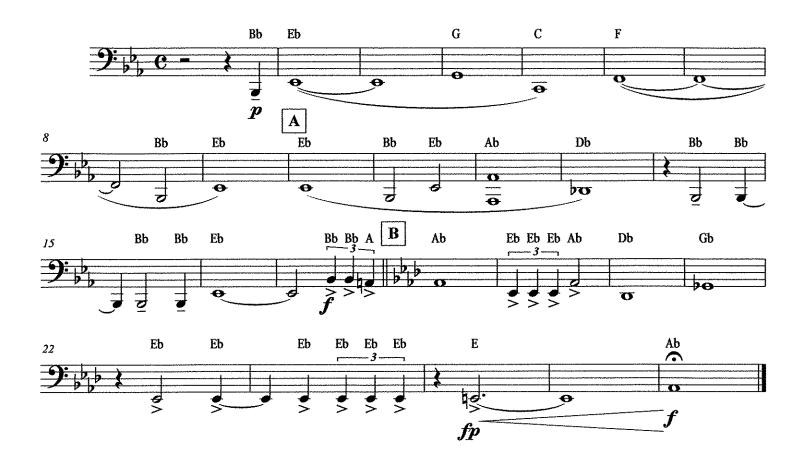
And more much more than this,

I did it my way...

Piano (STRINGS)

My Way

Don Costa trans. Jerannchris Rivera-Heredia



PEP BAND CHEERS

Superman So So Do So So Do 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 So (Repeat)

More...

Suavemente: Groove (Cm - G - G - Cm)

C Minor Groove: (C Minor)

Antonio Groove: Do Te Le So (Bb Blues)

Harmony: So Fa Me Re 12 Bar Groove: (Bb Blues)

Two Ceremonial Marches

Tuba

1. Processional



For keyboard

Two Ceremonial Marches

1. Processional

Flute

Pomp and Circumstance March No. 3

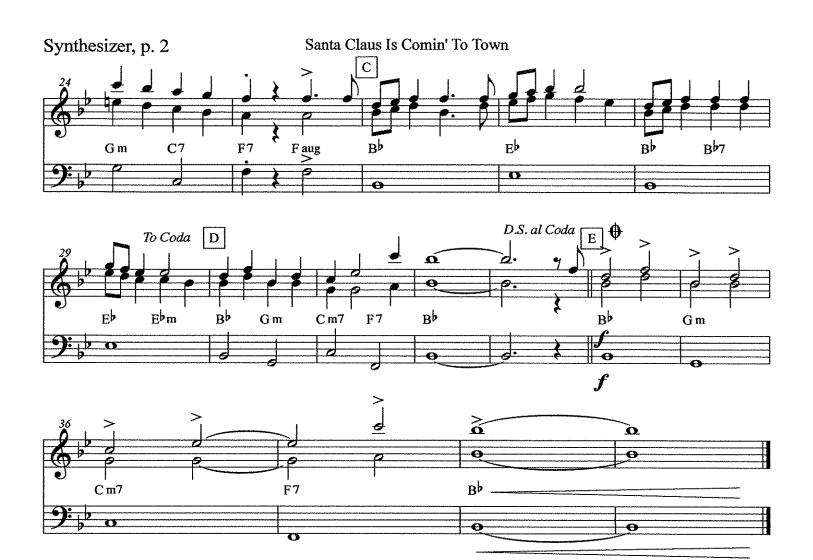


Santa Claus Is Comin' To Town

Synthesizer

Coots & Gillespie arr. Bernice





Santa Claus Is Comin' To Town

C Bass Line

Coots & Gillespie arr. Bernice



6

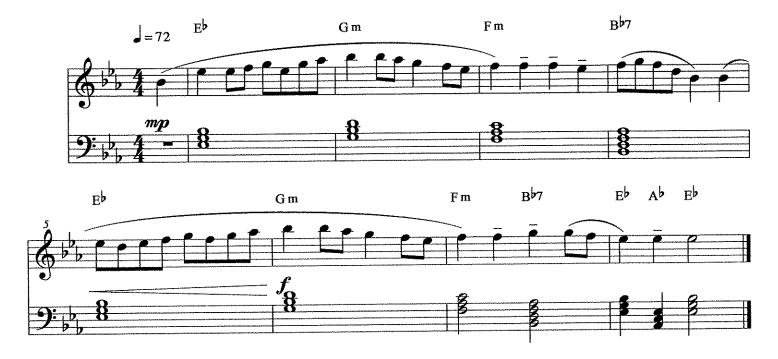
Sight Reading Exercises



Piano

Simple Gifts from Appalachian Spring

Traditional Aaron Copland (1900-1990)



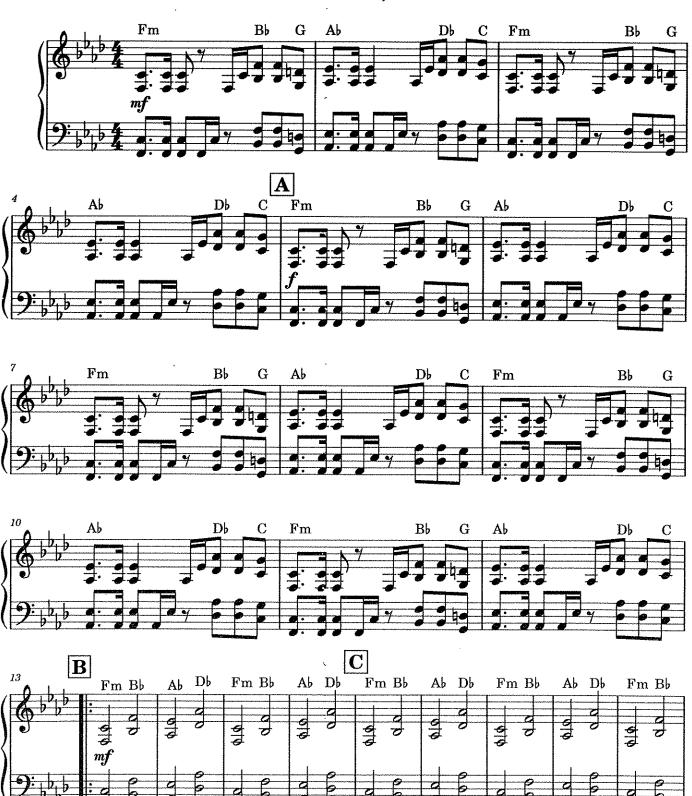
Mallets

Simple Gifts from Appalachian Spring

Traditional Aaron Copland (1900-1990)



Smells Like Teen Spirit

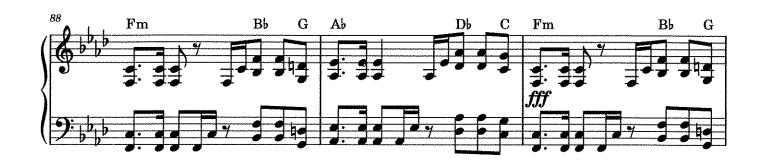


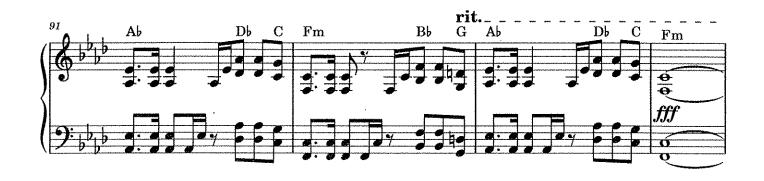














Smells Like Teen Spirit



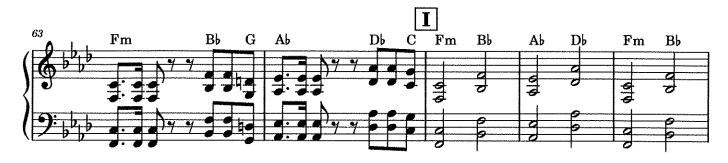


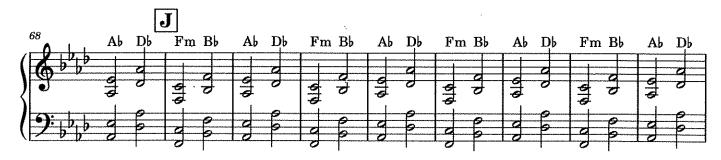


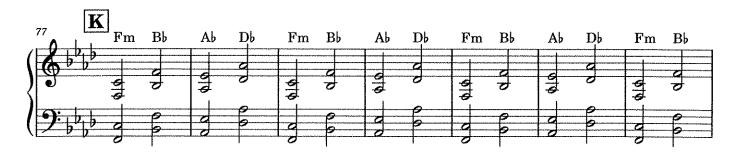


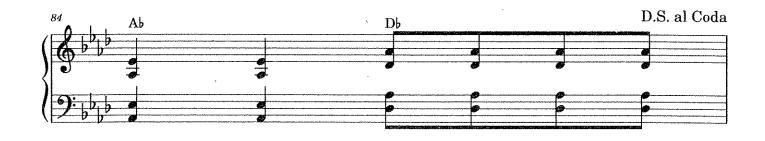






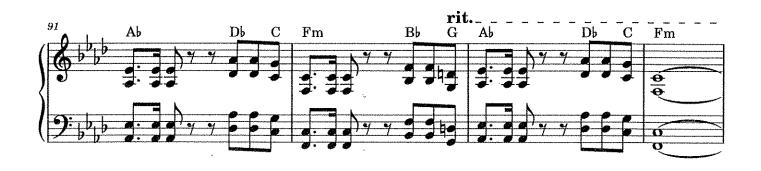














Smells Like Teen Spirit



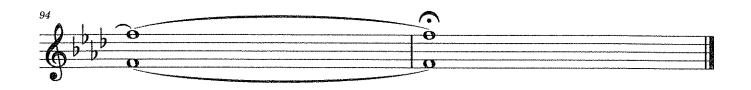








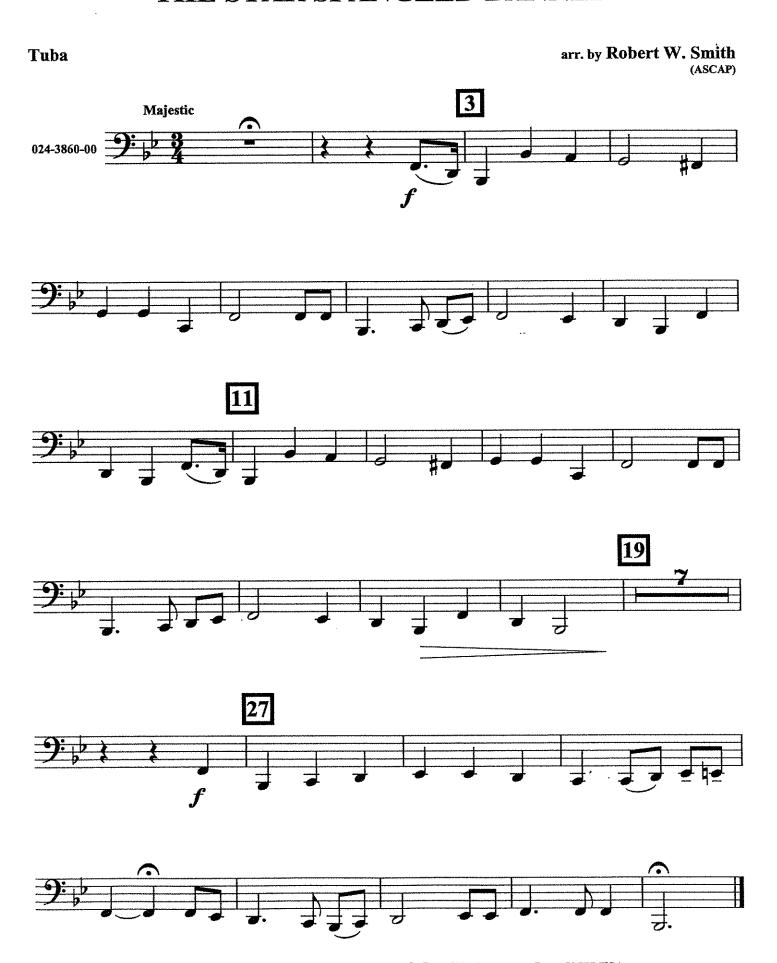




THE STAR SPANGLED BANNER



THE STAR SPANGLED BANNER



THE STAR SPANGLED BANNER

Bells

arr. by Robert W. Smith



TAKE ON ME







TAKE ON ME

BASS Music by PAL WAAKTAAR and MAGNE FURUHOLMNE Words by PAL WAAKTAAR, MAGNE FURUHOLMNE and MORTON HARKET (UNISON PATTERNS) Arranged by JOHN BERRY (TECHNO-POP) (TECHNO-POP)



THE TEMPEST

Robert W. Smith





390 (MED. UP)

TENOR MADNESS

SOUNY ROLLING



Piano
"Do" Synth
Organ - Top Line Hits

Uptown Funk!







Piano
"Do" Synth
TREBLE CLEF

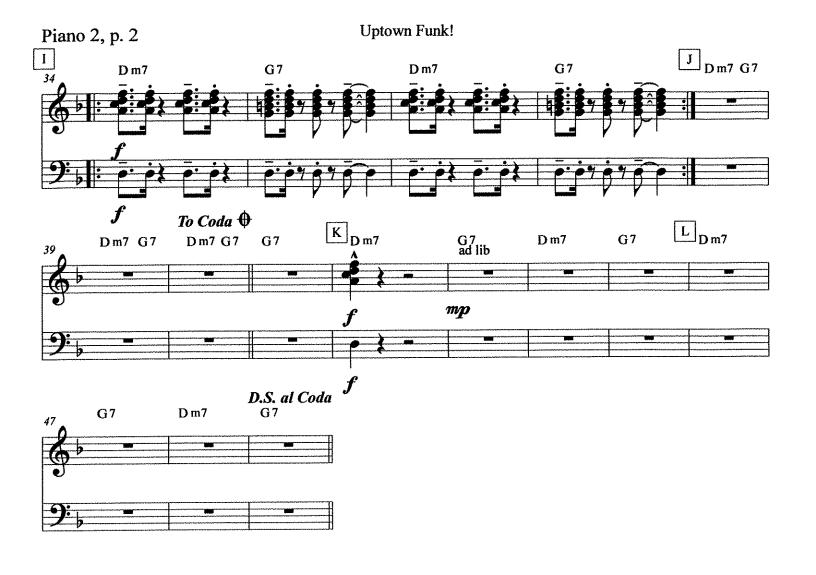
Uptown Funk!

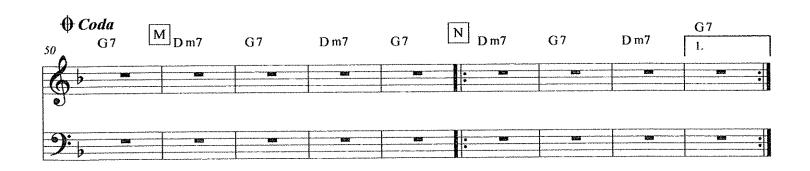




Uptown Funk!









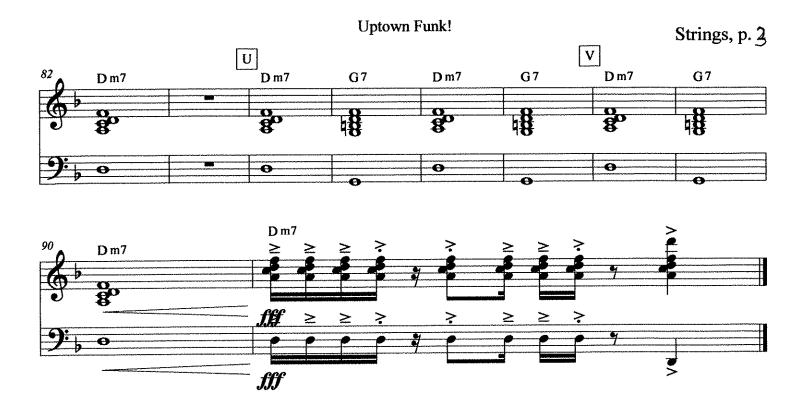


fff

Uptown Funk!



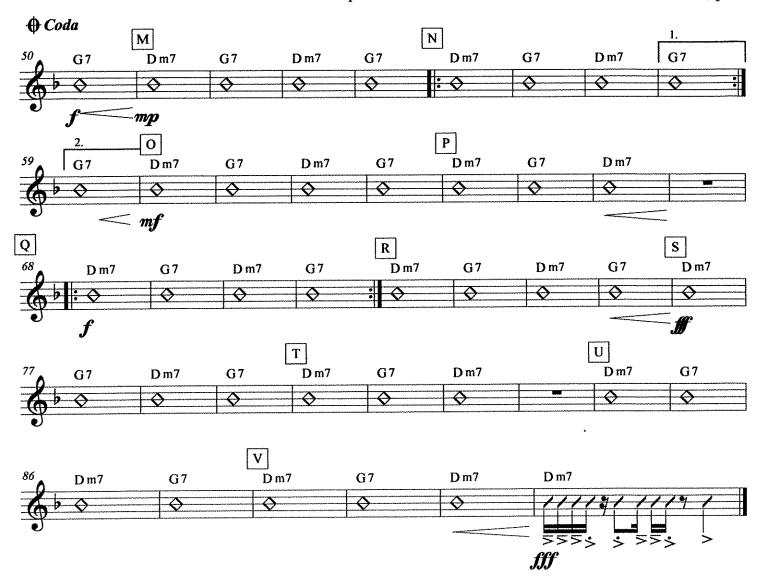




Chord Chart

Uptown Funk!





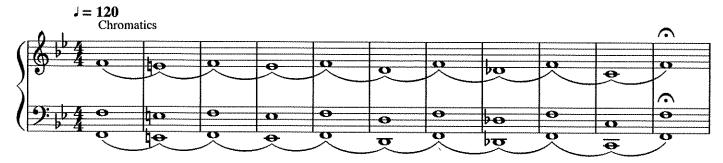
Dm7

G7

mf

UMass Band Warm Ups

Trans. Ms. Lueth Michael Klesch

















<u> </u>	
	Mark 1



<u> </u>	
	Mark 1



PIANO NOTES CHART

