

FLUTE

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What to practice first...

WINTERFEST SET LIST (Semester 1)

- 1) The Tempest
- 2) Don't You Worry 'Bout A Thing
- 3) Limbo
- 4) Angels We Have Heard On High
- 5) Santa Claus Is Comin' To Town
- 6) This Is Me
- 7) Holding Out For A Hero (Sponsor Song)
- INTERMISSION
- 8) Canon Remix- (Combined Band)
- 9) My Way (Small Ensemble)
- 10) 12 Bar Blues

ARTS ALIVE SET LIST (Semester 2)

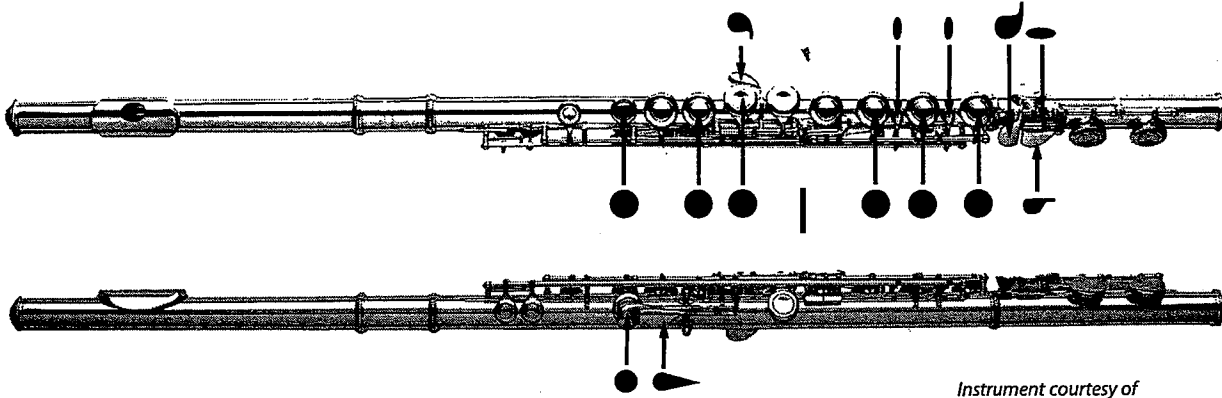
- 1) The Legend of Super Mortal Tetris
- 2) Optional Additions
- 3) Optional Additions
- 4) Holding Out For A Hero (Sponsor Song)
- INTERMISSION (Combined Bands)
- 5) The Tempest
- 6) Don't You Worry 'Bout A Thing
- 7) Crazy Jam VI
- 8) Limbo
- 9) Original Student Composition
- 10) This Is Me
- 11) 12 Bar Blues

Graduation - Pomp & Circumstance

Optional Additions: (a) Original Student Compositions, (b) Amazing Grace, (c) Blues By Five, (d) Cold Duck Time, (e) Don't Stop Till You Get Enough, (f) It Don't Mean A Thing, (g) It Is Well, (h) Over The Rainbow, (i) Swallowtail Jig, (j) Tenor Madness, (k) You Are Good

FINGERING CHART

FLUTE



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

- = Open
- = Pressed down

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

Instrument Care Reminders

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

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

C

C# D \flat

D

D# E \flat

E

F

F# G \flat

G

G# A \flat

A

A# B \flat

or
(Thumb)

B

FINGERING CHART

FLUTE

C

C# D^b

D

D# E^b

E

F

F# G^b

G

G# A^b

A

A# B^b

or (Thumb)

B

C

C# D^b

D

D# E^b

E

F

F# G^b

G

G# A^b

A

A# B^b

or

B

C

SCI-TECH BAND 2018-2019 CALENDAR

DRAFT UPDATED 6-4-18

| ← Jul 2018 | | ~ August 2018 ~ | | | | | Sep 2018 ▶ | |
|--------------------------------|---|--------------------------------|--|--------------------------------|---|-----|------------|--|
| Sun | Mon | Tue | Wed | Thu | Fri | Sat | | |
| 5 Younglife Camp @ Saranac, NY | 6 Younglife Camp @ Saranac, NY | 7 Younglife Camp @ Saranac, NY | 8 Younglife Camp @ Saranac, NY | 9 Younglife Camp @ Saranac, NY | 10 Younglife Camp @ Saranac, NY | 11 | | |
| 12 | 13 | 14 | 15 | 16 Teachers' First Day | 17 | 18 | | |
| 19 | 20 Teachers' First Day | 21 | 22 | 23 | 24 | 25 | | |
| 26 | 27 First Day of School -Aaron Di Pilla Begins Student Teaching (UMASS) | 28 Open Practice @ 2:30-3:30pm | 29 Leadership Meeting #1 @ Band Room 2:30-3:30pm | 30 Open Practice @ 2:30-3:30pm | 31 Open Practice @ 2:30-3:30pm -Younglife Campaigners Friday Night Chillfest #1 @ The Bernice's 5:00-8:00pm (60 Fairfield Street; Springfield, MA 01108) | | | |

Notes:

- (1) SciTech New Student Meet & Greet (Wed. July 26)
- (2) TBD – 2018-2019 Community Music School of Springfield Private Lesson Schedule & Performance Collaborations
- (3) TBD – 2018-2019 SciTech Band Documentary Road Show Series
- (4) TBD – 2018-2019 Younglife Committee Meetings (Bernice Only)

*** BOLD PERFORMANCES ARE MANDATORY**

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

TBD = To Be Determined

| ~ September 2018 ~ | | Oct 2018 ▶ | | | | |
|--------------------|--|---|--|---|--|--|
| Sun | Mon | Tue | Wed | Thu | Fri | Sat |
| 2 | 3 No School | 4 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm | 5 MTM Mentor Training Session #1 @ Band Room 2:30-3:15pm (Leadership Team Only) Road Crew Load Truck & Reset Band Room For Thursday, Friday, & Monday's Rehearsal w/ Spare Equipment. 3:15-4:30pm Pick Up Truck @ 7:00am ETA: 5:00pm | 6 Zanetti MTM Open House Small Ensemble Performance @ Zanetti - Select MTM Student Mentors Meet @ 2:30pm; Perform 5:00-8:00pm ETA: Late | 7 Basketball Hall of Fame Enshrinement Ceremony Performance @ Court Square (Across From Mass Mutual Center) Meet @ Court Square @ 5pm Meet in the band room @ 2:30pm if you need a ride. Perform 6:30-7:00pm during stroll. MANDATORY for Advanced Band ETA: Late | 8 |
| 9 | 10 Road Crew Unload Truck & Reset Band Room 2:30-4:00pm Return Truck After School ETA: 5:00pm | 11 Open Practice @ 2:30-3:30pm Instrument Inventory Check #1 @ 2:30-5:00pm ETA: 5:30pm | 12 MTM Mentor Training Session #2 & Leadership Team Meeting #2 @ Band Room 2:30-3:30pm (Leadership Team Only) ETA: 5:00pm | 13 Younglife Film Shoot #1 @ Band Room 2:30-4:30pm ETA: 5:30pm | 14 Open Practice @ 2:30-3:30pm Road Crew Load Van For Band Cookout After School ETA: 5:00pm | 15 Band Family Cookout @ Mr. Bernice's House 1:00-3:00pm *Family Members Invited! *Free 60 Fairfield Street; Springfield, MA 01108 (Near Forest Park Middle School) Raindate 9/22 |
| 16 | 17 Leadership Team Meeting #2 @ Band Room 2:30-3:30pm ETA: 5:00pm | 18 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm | 19 MTM #1 @ Band Room 2:30-4:00pm ETA: 5:00pm | 20 Open Practice @ 2:30-3:30pm ETA: 5:00pm | 21 Younglife Club #1 @ Band Room 2:30-4:00pm ETA: 6:00pm | 22 |
| 23 | 24 Open Practice @ 2:30-3:30pm Instrument Inventory Check #2 @ 2:30-5:00pm Move Unused To Back Room ETA: 6:00pm | 25 Open Practice @ 2:30-3:30pm ETA: 5:00pm | 26 MTM #2 @ Band Room 2:30-4:00pm | 27 Band Fun Night 1 - Band Movie Night @ Band Room 2:30-4:30pm | 28 Open Practice @ 2:30-3:30pm | 29 |
| 30 | Notes: (1) TBD - Puerto Rican Parade Small Ensemble Performance outside Springfield Schools Central Office (1550 Main Street, Springfield, MA 01103) Meet @ 10am - Was Sat 9/8 (2) TBD - Classical High Open House Small Ensemble Performance @ 2:00-5:00pm Meet @ 1:00pm (Classical High Condominiums 235 State St; Springfield, MA 01103) - Was Sat 9/1 (3) TBD - Road Crew Load Truck For Classical High Small Ensemble Performance 2:30-3:30pm - Was Fri 8/31 (4) TBD - Younglife Leader Weekend @ Saranac Lake, NY | | | | | |

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

| ◀ Sep 2018 | | ~ October 2018 ~ | | | | | Nov 2018 ▶ | |
|------------|--|---|--|---|--|-----------|------------|--|
| Sun | Mon | Tue | Wed | Thu | Fri | Sat | | |
| | 1 Leadership Team Meeting #3 @ Band Room 2:30-3:30pm ETA: 5:00pm | 2 Extended Day For Teachers 2:35-3:35pm TBD - Full School Open House (Cafe) Meet in band room @ 4:30pm; Perform 5:15-6:05pm; Road Crew set up after school @ 2:30pm & break down after show; MANDATORY for Advanced Band ETA: 5:00pm | 3 MTM #3 @ Band Room 2:30-4:00pm ETA: 5:00pm | 4 Open Practice @ 2:30-3:30pm ETA: 5:00pm | 5 Younglife Campaigners Friday Night Chillfest #2 @ The Bernice's 5:00-8:00pm (60 Fairfield Street, Springfield, MA 01108) ETA: Late | 6 | | |
| 7 | 8 No School ETA: 5:00pm | 9 Zanetti MTM #1 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm | 10 MTM #4 @ Band Room 2:30-4:00pm ETA: 5:00pm | 11 Trip to visit the UMASS Minuteman Marching Band @ UMASS 4:40-6:10 (Meet @ 2:30pm in band room) - Return to SciTech by 7:45pm ETA: Late | 12 Open Practice @ 2:30-3:30pm ETA: 5:00pm | 13 | | |
| 14 | 15 Leadership Team Meeting #4 @ Band Room 2:30-3:30pm Instrument Inventory Check #3 @ 2:30-5:00pm Move Unused To Back Room ETA: 6:00pm | 16 Extended Day For Teachers 2:35-3:35pm Zanetti MTM #2 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm | 17 MTM #5 @ Band Room 2:30-4:00pm Pickup Truck Late Afternoon ETA: 5:00pm | 18 Multiband Pops Concert Field Trip @ UMASS 8:00am-1:30pm (Meet in band room @ 7:45am) Road Crew Load Truck & Set Up @ Zanetti After School 2:30-7:00pm ETA: Late | 19 Zanetti Elementary School Performance - Meet @ 7:45am in band room Perform @ 9:00am MANDATORY FOR ADVANCED BAND Road Crew Unload Truck & Reset Band Room After School 2:30-4:00pm; Return Truck After School ETA: 5:00pm | 20 | | |
| 21 | 22 Open Practice @ 2:30-3:30pm ETA: 5:00pm | 23 Open Practice @ 2:30-3:30pm Zanetti MTM #3 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm | 24 MTM #6 @ Band Room 2:30-4:00pm ETA: 5:00pm | 25 Open Practice @ 2:30-3:30pm ETA: 5:00pm | 26 Younglife Club #2 @ Band Room 2:30-4:00pm ETA: 6:00pm | 27 | | |
| 28 | 29 Leadership Team Meeting #5 @ Band Room 2:30-3:30pm Instrument Inventory Check #4 @ 2:30-5:00pm Move Unused To Back Room ETA: 6:00pm | 30 Open Practice @ 2:30-3:30pm Zanetti MTM #4 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm | 31 MTM #7 @ Band Room 2:30-4:00pm ETA: 5:00pm | | | | | |

Notes: (1) TBD - SciTech Middle School Road Shows @ Chestnut, Duggan, Forest Park, Kennedy, Kiley, Van Sickle, STEM Middle, South End Middle, Conservatory, Zanetti
(4) Pick Up Truck @ 7:00am; Road Crew Load Truck for Northampton Performance & Reset Band Room for Friday & Monday's Rehearsal 2:30-3:30pm - Was Thu 10/18
(5) Live Art Magazine #6 Performance @ Northampton 7:30pm - Academy of Music Theater (274 Main Street, Northampton, MA 01060) Meet in band room @ 2:30pm; MANDATORY for Advanced Band Road Crew Unload Truck & Reset Band Room After School 2:30-4:00pm; Return Truck After School - Was Fri 10/19

| ◀ Oct 2018 | | ~ November 2018 ~ | | | | | Dec 2018 ▶ | |
|------------|--|---|--|---|--|-----------|------------|--|
| Sun | Mon | Tue | Wed | Thu | Fri | Sat | | |
| | | | | 1 Open Practice @ 2:30-3:30pm ETA: 5:00pm | 2 Younglife Campaigners Friday Night Chillfest #3 @ The Bernice's 5:30-8:30pm (60 Fairfield Street; Springfield, MA 01108) ETA: Late | 3 | | |
| 4 | 5 Open Practice @ 2:30-3:30pm ETA: 5:00pm | 6 No School - Teacher Day ETA: 5:00pm | 7 MTM #8 @ Band Room 2:30-4:00pm ETA: 5:00pm | 8 Band Fun Night 2 - Band Movie Night @ Band Room 2:30-4:30pm ETA: 6:00pm | 9 Open Practice @ 2:30-3:30pm ETA: 5:00pm | 10 | | |
| 11 | 12 No School | 13 Extended Day For Teachers 2:35-3:35pm Zanetti MTM #5 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm | 14 MTM #9 @ Band Room 2:30-4:00pm ETA: 5:00pm | 15 Open Practice @ 2:30-3:30pm ETA: 5:00pm | 16 Younglife Club #3 @ Band Room 2:30-4:00pm ETA: 6:00pm | 17 | | |
| 18 | 19 Leadership Team Meeting #6 @ Band Room 2:30-3:30pm Instrument Inventory Check #5 @ 2:30-5:00pm ETA: 6:00pm | 20 Road Crew Prep Truck & Set Up For Quadrangle Lighting Ceremony After School 2:30-5:00pm @ Springfield Museum Pickup Truck @ 7:00am Drop off Truck @ Museum ETA: 5:00pm | 21 No School | 22 No School ETA: 5:00pm | 23 No School Springfield Quadrangle Lighting Ceremony @ Springfield Museum/Quadrangle (21 Edwards Street, Springfield, MA 01103) Band Meet @ 4:00pm -MANDATORY for Advanced Band -Road Crew Meet @ 2:00pm -Perform @ 5:00-6:30pm -Road Crew Load Truck After @ 6:30pm ETA: Late | 24 | | |
| 25 | 26 Leadership Team Active Meeting #7 & Leader Road Crew Unload Truck & Reset Band Room After School 2:30-4:00pm Return Truck After School ETA: 5:30pm | 27 Open Practice @ 2:30-3:30pm Zanetti MTM #6 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm | 28 MTM #10 @ Band Room 2:30-4:00pm ETA: 5:00pm | 29 Open Practice @ 2:30-3:30pm ETA: 5:00pm | 30 Younglife Campaigners Friday Night Chillfest #4 @ The Bernice's 5:00-8:00pm (60 Fairfield Street; Springfield, MA 01108) ETA: Late | | | |

| ◀ Oct 2018 | ~ November 2018 ~ | | | | | Dec 2018 ▶ |
|---|-------------------|-----|-----|-----|-----|------------|
| Sun | Mon | Tue | Wed | Thu | Fri | Sat |
| <p>Notes: (1) TBD - SciTech Middle School Road Shows @ Chestnut, Duggan, Forest Park, Kennedy, Kiley, Van Sickle, STEM Middle, South End Middle, Conservatory, Zanetti (2) TBD - High School Choice Night @ Location TBD - Meet in Band Room @ 2:30pm (Leadership Team) ETA: Late (3) TBD - Performance with Zanetti Elementary School Chorus (4) TBD - Younglife Fall Weekend (Was 16, 17, 18) (5) TBD - SPS Sports Hall of Fame Induction Ceremony @ Central High School 5:00pm; Road Crew Meet @ 12:00pm; Band Arrive @ 4:30pm; Perform @ 5:15-8:30pm MANDATORY for Advanced Band (6) Road Crew Load Truck & Reset Band Room w/ Spare Equipment 2:30-4:00pm (Springfield Thunderbirds Game); Pickup Truck @ 7:00am - Was Thu 11/1 (7) TBD - Springfield Thunderbirds Game @ Mass Mutual Center (1277 Main Street Springfield, MA 01103) Meet in the band room @ 4:15pm (dinner & bus ride) or Meet @ Mass Mutual @ 5:30pm. Perform 6:00-10:00pm. MANDATORY for Advanced Band - Was Fri 11/2 (8) TBD - Road Crew Unload Truck & Reset Band Room 2:30-4:00pm - Was Mon 11/5 (9) TBD - Younglife Banquet - Chez Josef (176 Shoemaker Ln, Agawam, MA 01001) 5:30pm-8:45pm; Select Students Meet @ 2:30pm - Was Wed 11/7</p> | | | | | | |

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

| Sun | Mon | Tue | Wed | Thu | Fri | Sat |
|-----------|---|---|--|--|---|-----------|
| | | | | | | 1 |
| 2 | 3 Leadership Team Meeting #8 @ Band Room 2:30-3:30pm ETA: 5:00pm | 4 Extended Day For Teachers 2:35-3:35pm Zanetti MTM #7 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm | 5 MTM #11 @ Band Room 2:30-4:00pm ETA: 7:00pm | 6 Open Practice @ 2:30-3:30pm ETA: 5:00pm | 7 Open Practice @ 2:30-3:30pm ETA: 5:00pm | 8 |
| 9 | 10 Open Practice @ 2:30-3:30pm Prep Equipment For Winterfest (put neatly in band room) | 11 Road Crew Load Truck For Winterfest After School @ 2:30-4:00pm Pick Up Truck @ 7:00am | 12 Road Crew Set Up For Winterfest After School @ Chestnut Middle School 2:30-5:45pm Extreme Road Crew 8:15-11:00pm ETA: Late | 13 Winterfest Dress Rehearsal Field Trip @ Chestnut Middle School 7:35-12:30pm 12th Annual Winterfest Concert @ Chestnut Middle School 7:00pm (Arrive @ 6:00pm) 355 Plainfield Street; Springfield, MA 01107 MANDATORY FOR ALL Road Crew Move All Band Equipment From Front & Back Hallway In Auditorium After Concert ETA: Late | 14 Road Crew Break Down For Winterfest (Field Trip For Leaders Only) @ Chestnut 7:35-12:00pm Instrument Inventory Check #6 During School Day Play all instruments from back room & check for repairs Return Truck After School ETA: 5:00pm | 15 |
| 16 | 17 Band Auditions Prep/Video & Watch Winterfest Video Leadership Team Meeting #9 @ Band Room 2:30-3:30pm ETA: 5:00pm | 18 Extended Day For Teachers 2:35-3:35pm Band Auditions Prep/Video & Watch Winterfest Video Zanetti MTM #8 - Pizza Party @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm | 19 Band Auditions Prep/Video & Early Auditions ETA: 5:00pm | 20 Band Auditions Prep/Video & Early Auditions TBD - Younglife Club #4 (Younglife & Hugs Dinner) @ Cafeteria 2:30-4:00pm ETA: 6:00pm | 21 Half Day Band Auditions Prep/Video ETA: 3:00pm | 22 |

Notes: (1) TBD - Small Ensemble Performance For Court Square Lighting Ceremony 4:30-6:00pm - Was Tues. 12/6
 (2) TBD - Pickup Truck @ 7:00am Road Crew Load Truck for Classical Performance & Reset Band Room for Monday's Rehearsal 2:30-4:00pm - Was Friday 1/30
 (3) TBD - A "Classical Holiday" Concert @ Classical Condominiums, 3:00-5:00pm (235 State St, Springfield, MA 01103) Leadership Road Crew Meet @ 12:00pm MANDATORY for Advanced Band
 ETA: Late - Was Sunday 12/2
 (4) TBD - Leadership Team Active Meeting #8 & Leader Road Crew Unload Truck & Reset Band Room After School 2:30-4:00pm; Return Truck After School - Was Monday 12/3
 (5) TBD - Westfield Professor Ed Orjill Visits the Sci Tech Band - Was Mon 12/17

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

| ◀ Dec 2018 | | ~ January 2019 ~ | | | | | Feb 2019 ▶ | |
|------------|---|--|--|---|--|-----------|------------|--|
| Sun | Mon | Tue | Wed | Thu | Fri | Sat | | |
| | | 1 No School | 2 Band Auditions MTM #12 @ Band Room 2:30-4:00pm ETA: 5:00pm | 3 Band Auditions Open Practice @ 2:30-3:30pm ETA: 5:00pm | 4 Band Auditions Younglife Campaigners Friday Night Chillfest #5 @ The Bernice's 5:00-8:00pm (60 Fairfield Street, Springfield, MA 01108) ETA: Late | 5 | | |
| 6 | 7 Band Auditions Leadership Team Meeting #10 @ Band Room 2:30-3:30pm ETA: 5:00pm | 8 Band Auditions Open Practice @ 2:30-3:30pm Zanetti MTM #9 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm | 9 Band Auditions MTM TBD TBD - High School Choice Night @ 5:00-7:00pm Central - Meet in Band Room @ 2:30pm (Mandatory for Leadership Team) ETA: Late | 10 Band Auditions Band Fun Night 3 @ Band Room 2:30-4:30pm ETA: 5:30pm | 11 No School - Teacher Day | 12 | | |
| 13 | 14 Band Auditions Instrument Inventory Check #7 @ 2:30-5:00pm Move Unused To Back Room ETA: 6:00pm | 15 Band Auditions Extended Day For Teachers 2:35-3:35pm Zanetti MTM #10 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm | 16 Band Auditions Final Day MTM #13 @ Band Room 2:30-4:00pm ETA: 5:00pm | 17 Audition Results Posted Band Auditions (if necessary) Open Practice @ 2:30-3:30pm ETA: 5:00pm | 18 Audition Results Posted Band Auditions (if necessary) Open Practice @ 2:30-3:30pm ETA: 5:00pm | 19 | | |
| 20 | 21 No School ETA: 6:00pm | 22 Open Practice @ 2:30-3:30pm Zanetti MTM #11 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm | 23 MTM #14 @ Band Room 2:30-4:00pm ETA: 5:00pm | 24 Open Practice @ 2:30-3:30pm ETA: 5:00pm | 25 Younglife Club #5 @ Band Room 2:30-4:00pm ETA: 6:00pm | 26 | | |
| 27 | 28 Leadership Team Meeting #11 @ Band Room 2:30-3:30pm ETA: 5:00pm | 29 Open Practice @ 2:30-3:30pm Zanetti MTM #12 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm | 30 MTM #15 @ Band Room 2:30-4:00pm Music Selection Party - Open To All ETA: 5:00pm | 31 Open Practice @ 2:30-3:30pm ETA: 5:00pm | | | | |

Notes: (1) TBD - The Brianna Fund Benefit Concert @ Evangelical Covenant Church (95 Plumtree Road, Springfield, MA 01118) - was Saturday, January 12th or Sunday, January 13th
(2) TBD - AP Night - was 1/23
(3) TBD - Martin Luther King Day Celebration @ Mass Mutual Center 11:00am-4:00pm (1277 Main St., Springfield, MA 01103) - Stage Crew & Mentors/Leaders/Volunteers; Meet @ 10:00am-1:30pm - Was Mon 1/21
(4) TBD - Band Fun Night (if there is no Danny Ray Event) - Thu 1/10
(5) TBD - Prep Equipment For Danny Ray Event (put neatly in band room) - Was Mon 1/7
(6) TBD - Danny Ray Show @ Old First Church (50 Elm Street, Springfield, MA 01103) - Road Crew Meet @ 3pm @ Old First Church (PVTA)-Advanced Band Arrive @ 5:00pm for free dinner-Symphonic Band Arrive by 6:00pm-Perform 6:30-7:00pm-Free Illusionist Show Following Performance-Free Admission for Band & Younglife Students-All Are Welcome-Optional for Band Members-Pick Up Truck @ 7am-Load Truck During Day-Was Thu 1/10
(7) TBD - Road Crew, Unload Truck & Reset Band Room 8:00-11:00am; Return Truck During Lunch @ 12pm - Was Fri 1/11

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

| Jan 2019 | February 2019 ~ | | | | | Mar 2019 |
|-----------|--|--|--|--|--|---|
| Sun | Mon | Tue | Wed | Thu | Fri | Sat |
| | | | | | 1 Younglife Campaigners Friday Night Chillfest #6 @ The Bernice's 5:00-8:00pm (60 Fairfield Street; Springfield, MA 01108) ETA: Late | 2 |
| 3 | 4 Leadership Team Meeting #12 @ Band Room 2:30-3:00pm Instrument Inventory Check #8 @ 2:30-5:00pm ETA: 6:00pm | 5 Extended Day For Teachers 2:35-3:35pm Zanetti MTM #13 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm | 6 MTM #16 @ Band Room 2:30-4:00pm ETA: 5:00pm | 7 Open Practice @ 2:30-3:30pm ETA: 5:00pm | 8 Rehearsal For UMass Honor Band @ SciTech 2:30-4:00pm MANDATORY FOR SELECTED MEMBERS ETA: 5:00pm | 9 UMass Honor Band @ UMass Fine Arts Center (Meet @ SciTech 5:15am) MANDATORY FOR SELECTED MEMBERS ETA: Late |
| 10 | 11 Open Practice @ 2:30-3:30pm ETA: 5:00pm | 12 Open Practice @ 2:30-3:30pm Zanetti MTM #14 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm | 13 MTM #17 @ Band Room 2:30-4:00pm ETA: 5:00pm | 14 Band Fun Night 3 - Band Movie Night @ Band Room 2:30-4:30pm ETA: 6:00pm | 15 Open Practice @ 2:30-3:30pm ETA: 5:00pm | 16 |
| 17 | 18 No School ETA: 5:00pm | 19 No School | 20 No School | 21 No School | 22 No School | 23 |
| 24 | 25 Leadership Team Meeting #13 @ Band Room 2:30-3:30pm ETA: 5:00pm | 26 TBD - Extended Day For Teachers 2:35-3:35pm Zanetti MTM #15 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm | 27 MTM #18 @ Band Room 2:30-4:00pm ETA: 5:00pm | 28 MMEA All State Conference - World Trade Center, Boston, MA (For Teachers) ETA: 5:00pm | | |

Notes:

- (1) TBD - Small Ensemble Performance for The Pioneer Valley Project (Select Students) @ Cedars (375 Island Pond Rd, Springfield, MA 01118) Meet @ 4:00pm, Event 5-9pm, Perform Set 1: 5:00-6:10pm (Social Hour), Perform Set 2: 6:30-7:30pm (Dinner)
- (2) TBD - Road Crew Set Up For Project Purple @ 3:00pm Basketball Pep Band @ 7pm @ SciTech Gym 3:00pm; ETA: Late
- (3) TBD - Martin Luther King Celebration Small Ensemble Performance @ Zanetti Elementary School 11:00am-1:00pm; Road Crew Meet @ 10am; Perform @ 12pm MANDATORY FOR LEADERS; ETA: 4:00pm
- (4) TBD - SPS Youth Art Month Small Ensemble Performance @ Eastfield Mall @ 5:00-6:00pm; Meet in band room @ 2:30pm (MANDATORY FOR LEADERS)

*** BOLD PERFORMANCES ARE MANDATORY**

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

TBD = To Be Determined

| ~ March 2019 ~ | | | | | | Apr. 2019 ▶ |
|--|--|--|---|--|---|--------------|
| Sun | Mon | Tue | Wed | Thu | Fri | Sat |
| 3 | 4 Open Practice @ 2:30-3:30pm | 5 Extended Day For Teachers 2:35-3:35pm Zanetti MTM #16 @ Zanetti (Room 118) 3:30-4:45pm | 6 MTM #19 @ Band Room 2:30-4:00pm | 7 Open Practice @ 2:30-3:30pm | 8 TBD - Pick Up Truck @ 7am Leadership Team Road Crew Leads Truck For Sunday's Performance & Reset Band Room 2:30-3:30pm Younglife Campaigners Friday Night Chillfest #7 @ The Bernice's 5:00-8:00pm (60 Fairfield Street; Springfield, MA 01108) | 9 |
| 10 TBD - A "Classical Spring" Concert @ Classical Condominiums - Meet @ 1:00pm; Perform 2:00-3:00pm (235 State St; Springfield, MA 01103) Leadership Road Crew Meet @ 11:00am MANDATORY for Advanced Band ETA: Late | 11 Leadership Team Meeting #14 @ Band Room 2:30-3:00pm & Reset Band Room 3:00-4:30pm ETA: 5:00pm | 12 Open Practice @ 2:30-3:30pm Zanetti MTM #17 @ Zanetti (Room 118) 3:30-4:45pm TBD - Return Truck @ 7am ETA: 5:30pm | 13 Final SciTech MTM #20 @ Band Room 2:30-4:00pm ETA: 5:00pm | 14 Younglife Club #6 @ Band Room 2:30-4:00pm ETA: 5:00pm | 15 No School - Teacher Day ETA: Late | 16 |
| 17 | 18 We Want You Letters Distributed Instrument Inventory Check #9 @ 2:30-5:00pm ETA: 6:00pm | 19 Extended Day For Teachers 2:35-3:35pm Zanetti MTM #18 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm | 20 Extreme Playing Inventory - Check all instruments in back room 2:30-4:30pm ETA: 5:00pm | 21 Band Fun Night 4 - Jengaship Championship @ Band Room 2:30-4:30pm ETA: 6:00pm | 22 Open Practice @ 2:30-3:30pm ETA: 5:00pm | 23 |
| 24 | 25 Leadership Team Meeting #15 @ Band Room 2:30-3:30pm ETA: 5:00pm | 26 Open Practice @ 2:30-3:30pm Zanetti MTM #19 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm | 27 New Leadership Team Info Session @ 2:30-4:00pm ETA: 5:00pm | 28 Open Practice @ 2:30-3:30pm ETA: 5:00pm | 29 Open Practice @ 2:30-3:30pm ETA: 5:00pm | 30/31 |

Notes: (1) TBD - Middle School Scheduling & Recruiting Visits (2) TBD - UMASS Music Education Students visit Jazz Band - Was Thurs. 3/2

***BOLD PERFORMANCES ARE MANDATORY**

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

TBD = To Be Determined

| ◀ Mar 2019 | | ~ April 2019 ~ | | | | | May 2019 ▶ | |
|------------|---|--|--|--|---|-----------|------------|--|
| Sun | Mon | Tue | Wed | Thu | Fri | Sat | | |
| | 1 2019-2020 Leadership Letters of Intent Distributed (Letters Due Friday, April 12, 2019) ETA: 5:00pm | 2 Extended Day For Teachers 2:35-3:35pm Zanetti MTM #20 @ Zanetti (Room 118) 3:30-4:45 ETA: 5:30pm | 3 Open Practice @ 2:30-3:30pm ETA: 5:00pm | 4 Open Practice @ 2:30-3:30pm ETA: 5:00pm | 5 Open Practice @ 2:30-3:30pm ETA: 5:00pm | 6 | | |
| 7 | 8 Leadership Team Meeting #16 @ Band Room 2:30-3:30pm | 9 Road Crew Load Truck For SciTech Band Day @ 2:30-4:30pm Pick Up Truck @ 7:00am ETA: 5:00pm | 10 TBD - 4 th Annual SciTech Band Day @ Basketball Hall of Fame (1000 Hall of Fame Ave, Springfield, MA 01105); 6:00-7:30pm; Meet In Band Room @ 2:25pm MANDATORY FOR ALL Road Crew Meet After 1st Lunch in Band Room ETA: Late | 11 Reset Band Room During Day, Organize Band Room & Return Truck After School @ 2:30-3:30pm Instrument Inventory #10 During Day @ 2:30-3:30pm ETA: 5:00pm | 12 Leadership Letters of Intent Due Return Truck @ 7:00am ETA: 5:00pm | 13 | | |
| 14 | 15 No School ETA: 5:00pm | 16 No School ETA: 5:00pm | 17 No School ETA: Late | 18 No School ETA: 5:00pm | 19 No School ETA: 5:00pm | 20 | | |
| 21 | 22 New Student Outreach Calling Party @ Band Room 3:30-6:00pm ETA: 7:00pm | 23 Extended Day For Teachers 2:35-3:35pm Zanetti MTM #21 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm | 24 TBD - Outreach MTM @ Gerena Elementary School 2:30-6:00pm; Meet @ 2:30 in the band room ETA: 7:30pm | 25 Open Practice @ 2:30-3:30pm ETA: 5:00 | 26 Younglife Campaigners Friday Night Chillfest #8 @ The Bernice's 5:00-8:00pm (60 Fairfield Street; Springfield, MA 01108) ETA: 5:00pm | 27 | | |
| 28 | 29 2019-2020 Leadership Team Interviews After School 2:30-6:00pm ETA: Late | 30 Extended Day For Teachers 2:35-3:35pm Zanetti MTM #22 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm | | | | | | |

Notes: (1) TBD - Middle School Scheduling & Recruiting Visits
(2) TBD - Young@Heart Performance; Meet @ SciTech Sports Complex @ 10:00am; Road Crew Meet @ SciTech @ 7:00am; Perform @ 3:00pm - John M. Greene Hall (60 Elm Street, Northampton, MA 01060)
MANDATORY for Advanced Band - Was Sun. 4/21
(3) TBD - Young@Heart In-School Library Rehearsal #1 9:10-12:20 (Periods 2-3) / TBD - Young@Heart In-School Library Rehearsal #2 9:10-12:20 (Periods 2-3)
(4) TBD - Zanetti PTO Performance 6:30-6:40pm - Zanetti Mentors - Mentors after school - Was Fri 4/15
(5) Massachusetts All State Lions Band - Holiday Inn Boston-Badham Hotel & Conference Center (55 Attiache Rd/Dedham MA 02026) 7am - Was Thu 4/25
(6) Massachusetts All State Lions Band - Holiday Inn Mansfield (31 Hampshire St/Mansfield MA 02048) Performance @ 2:00pm - Was Sat 4/27

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

| Sun | | Mon | | Tue | | Wed | | Thu | | Fri | | Sat | |
|-----|--|---|---|---|--|---|--|-----|--|-----|--|-----|--|
| | | | | | | | | | | | | | |
| 5 | 6 Final Leadership Meeting #17 @ Band Room 2:30-3:15pm ETA: 5:00pm | 7 Open Practice @ 2:30-3:30pm | 8 Road Crew Set Up For ArtsAlive After School @ Chestnut Middle School 2:30-5:45pm Extreme Road Crew 8:15-11:00pm ETA: Late | 9 ArtsAlive Dress Rehearsal Field Trip @ Chestnut Middle School 7:35-12:30pm 13th Annual ArtsAlive Concert @ Chestnut Middle School 7:00pm (Arrive @ 6:00pm) 355 Plainfield Street; Springfield, MA 01107 MANDATORY FOR ALL Road Crew Move All Band Equipment From Lobby & Cafeteria To Auditorium After ArtsAlive ETA: Late | 10 Road Crew Break Down For ArtsAlive (Field Trip For Leaders Only) @ Chestnut 7:35-12:00pm Load Truck for Pancake Breakfast ETA: 5:00pm | 11 World's Largest Pancake Breakfast @ Downtown Springfield 7:00am-10:00am - Meet on the Corner of Falcon's Way & Main Street (on the side of the Mass Mutual Center) Band Meet @ 7:00am MANDATORY FOR ALL Road Crew meet @ 5:00am Road Crew Load Truck After Performance ETA: 12:00pm | | | | | | | |
| 12 | 13 Reset Band Room During Day & Return Truck During/After School -Instrument Inventory Check #11 During School ETA: 5:00pm | 14 Extended Day For Teachers 2:35-3:35pm Return Truck @ 7:00am ETA: 5:00pm | 15 TBD - Final Outreach MTM @ Elementary School 2:30-6:00pm; Meet @ 2:30 in the band room ETA: 7:30pm | 16 Music Is Power (Music Production Outreach Event) 5:00-7:00pm @ Library Road Crew set up for event @ 2:30pm ETA: Late | 17 New 2019-2020 Leadership Team Posted Final Younglife Club #7 @ Bounce House 2:30-4:00pm (Potential Date Pending Weather) ETA: 6:00pm | 18 | | | | | | | |
| 19 | 20 Instrument Inventory Check #11 (Finalize) @ 2:30-4:30pm ETA: 5:00pm | 21 TBD - Gerena Elementary School Band Concert - Small Ensemble Performance; Meet @ 2:30pm in the band room. (Perform @ 6:00pm) MANDATORY FOR LEADERS Pick Up Truck @ 7:00am ETA: Late | 22 Road Crew Set Up For Class Day After School 2:30-5:30pm @ SciTech Gym ETA: 6:00pm | 23 Class Day Dress Rehearsal Field Trip @ SciTech Gym Last Period Meet @ 12:49pm Final Full Band Rehearsal MANDATORY FOR ALL Return Truck @ 7:00am ETA: 5:00pm | 24 Class Day @ SciTech Gym 7:30am MANDATORY FOR ALL New Leaders Break Down After Class Day New Team Leadership Barbeque @ Mr. Bernice's House 3:00-6:00pm MANDATORY FOR NEW LEADERS 60 Fairfield Street; Springfield, MA 01108 (Near Forest Park Middle School) ETA: Late | 25 | | | | | | | |
| 26 | 27 No School ETA: 5:00pm | 28 Open Practice & Next Year Prep @ 2:30-3:30pm ETA: 5:00pm | 29 Open Practice & Next Year Prep @ 2:30-3:30pm ETA: 5:00pm | 30 Open Practice & Next Year Prep @ 2:30-3:30pm ETA: 5:00pm | 31 Open Practice & Next Year Prep @ 2:30-3:30pm ETA: 5:00pm | | | | | | | | |

◀ Apr 2019 ~ May 2019 ~ Jun 2019 ▶
 Sun Mon Tue Wed Thu Fri Sat

Notes: (1) TBD - AP Music EXAM 8:00am - Was Mon. 5/13. (2) TBD - Prom
 (3) TBD - New England Public Radio Arts & Humanities Award Performance @ Log Cabin 500 Easthampton Rd, Holyoke, MA 01040 5:30-9:30pm (Tuesday, May 8th) MANDATORY FOR ALL
 (4) TBD - Road Crew Set Up For International Fair After School 2:30-5:00pm @ SciTech Gym (Thursday)
 (5) TBD - International Fair @ SciTech Gym 5:00-7:00pm; Meet In Band Room @ 4:45pm; Perform @ 7:30pm MANDATORY FOR ALL Road Crew Break Down & Set Up Band Room After Fair @ 8:00-9:00pm

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

| ◀ May 2019 | | ~ June 2019 ~ | | | | | Jul 2019 ▶ | |
|------------|---|--|--|--|--|-----------|------------|--|
| Sun | Mon | Tue | Wed | Thu | Fri | Sat | | |
| 2 | 3 Next Year Prep 2:30-3:30pm ETA: 5:00pm | 4 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm | 5 Next Year Prep 2:30-3:30pm ETA: 5:00pm | 6 Next Year Prep 2:30-3:30pm ETA: 5:00pm | 7 Road Crew Set Up For Band Banquet After School 2:30-4:00pm @ SciTech Cafeteria -Annual Band Family Banquet @ SciTech Cafeteria 6:00pm Road Crew Break Down After Band Banquet @ SciTech Cafeteria 9:00pm Next Year Prep 2:30-3:30pm ETA: Late | 8 | 1 | |
| 9 | 10 Next Year Prep 2:30-3:30pm ETA: 5:00pm | 11 Pick Up Truck @ 7:00am Load truck for graduation during school day. ETA: 5:00pm | 12 Leadership Road Crew Field Trip For Graduation Set Up @ Symphony Hall 7:35am-12:00pm Graduation @ Symphony Hall 6:00pm (Meet in Band Room @ 2:30pm or Arrive @ Symphony Hall @ 3:45pm) - 34 Court Street; Springfield, MA 01103 MANDATORY FOR ALL Road Crew Break Down After Graduation (Put All Equipment in Loading Dock) @ Symphony Hall 8:00pm ETA: Late | 13 Leadership Road Crew Field Trip For Graduation Break Down @ Symphony Hall 7:35am-12:00pm Reset Band Room For 2019-2020 Final Instrument Inventory Check #12 During School Day & After School 2:30-4:30pm Return Truck After School ETA: 5:00pm | 14 TBD - Younglife Campaigners Friday Night Chillfest #10 @ The Bernice's 5:00-8:00pm (60 Fairfield Street; Springfield, MA 01108) | 15 | | |
| 16 | 17 Next Year Prep 2:30-3:30pm ETA: 5:00pm | 18 TBD - Zanetti Showcase Small Ensemble Performance @ Zanetti (2 nd to last day of school); Meet @ 7:45am in Band Room; Perform @ 9:15pm & @ 1:45pm for Step Up Day MANDATORY FOR NEW LEADERS -Collect Zanetti Instruments Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm | 19 Last Day of School (Half Day) ETA: 3:00pm | 20 | 21 | 22 | | |

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

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

SCI-TECH BAND / MTM MASTER PRACTICE CHECKLIST

FIRST 5 NOTES

Do Re Mi Fa So La Ti Do

MAJOR SCALES

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

NATURAL MINOR SCALES

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

HARMONIC MINOR SCALES

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

BLUES SCALES

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

CHROMATIC SCALES

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

SUETA RHYTHM CHARTS

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

RHYTHM CHARTS (in Band Handbook)

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

FUNDAMENTAL RHYTHMS

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

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

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

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

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

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

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

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

Essential Rudiments p. 82: Single Stroke Rudiments Roll Rudiments

Paradiddle Rudiments Flam Rudiments Drag Rudiments

ESSENTIAL ELEMENTS, BOOK 1

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

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

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

Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 2

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

Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 3

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

Pg. 38-39 – Rhythm Studies

OTHER

- Band Repertoire Solo Repertoire Chamber Ensemble Repertoire Improvisation

SCALE CHECKLIST

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

SCALE ASSIGNMENTS

CONCERT & JAZZ BAND

QUARTER 1

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

QUARTER 2

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

QUARTER 3

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

QUARTER 4

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

SYMPHONIC BAND

QUARTER 1

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

QUARTER 2

Bb Blues

QUARTER 3

Bb Chromatic (1 Octave)
C Major

QUARTER 4

C Minor

*Scale assignments subject to change

SCITECH BAND GROOVE CHART

-CHORD PROGRESSIONS FOR IMPROV-

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

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

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

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

-Chord progressions can be used in any key

SMART MUSIC

HOW TO LOGIN TO SMART MUSIC

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

HOW TO USE SMART MUSIC

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

HOW TO COMPLETE ASSIGNMENTS

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

Holiday Solos – Duets – Trios – Quartets

SOLOS (1+people)

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

DUETS

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

SOLOS, DUETS, TRIOS, QUARTETS

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

CIRCLE YOUR CHOICE ABOVE

Names: _____

Instruments: _____

12 BAR BLUES

| | 1 | b3 | 4 | b5 | 5 | b7 | 8 | |
|-------------|----------------|----|----|----|----|----|----|----|
| 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 |

12 Bar Blues Progression

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

12 Bar Blues Licks

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

2) 4-b3-1

3) 1-b3-4

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

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

6) 1-b3-4-b5-5

Solos

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

2) 4-b3-1

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

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

Walking Bass Line - C Instruments

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

Walking Bass Line - Bb Instruments

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

Walking Bass Line - Eb Instruments

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

ADVANCED MUSIC

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

Flûte

À Monsieur Paul Taffanel

Fantaisie

pour flûte et piano
Op. 79 (1898)

Gabriel FAURÉ
(1845-1924)

Andantino ♩ = 50

p dolce

5

9 *f*

13

17 *espressivo*
(mp)

21 *(mf)*

Detailed description: This is a page of a musical score for the flute part of 'Fantaisie' by Gabriel Fauré. The score is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The tempo is marked 'Andantino' with a metronome marking of ♩ = 50. The piece begins with a piano (*p*) and dolce dynamic. The first line of music (measures 1-4) features a melodic line with a long slur. The second line (measures 5-8) continues this melodic line. The third line (measures 9-12) shows a change in dynamics to forte (*f*) and includes a crescendo hairpin. The fourth line (measures 13-16) continues the melodic development. The fifth line (measures 17-20) is marked *espressivo* and *(mp)*. The sixth line (measures 21-24) is marked *(mf)* and features a more rhythmic, eighth-note pattern. The score includes various musical notations such as slurs, ties, and dynamic markings.

25

f

28

p

31

32

33

(f) *(mf)*

36

(f) *(p)*

40 Allegro $\text{♩} = 144$
12

57 *dim.* *p*

62 *sf*

68 *f* 2

74 *p* *f* 2

80 *p* *mf*

86 3 3

92

Detailed description of the musical score: The score is for a flute part in 2/4 time, marked 'Allegro' with a tempo of 144 beats per minute. It begins at measure 40 with a dynamic of *f* and a fingering of 12. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics range from *f* (forte) to *p* (piano) and *mf* (mezzo-forte). There are several slurs and accents throughout. Measures 68 and 74 contain double bar lines with a '2' below them, indicating a two-measure rest. Measures 86 and 87 feature triplets of eighth notes. The key signature has one sharp (F#).

96

102

107 *cresc.*

111 *f* *8va*

115 *(mp) espressivo*

121

128

134 *mf* *mf*

Detailed description: This page of a musical score for flute contains eight staves of music, numbered 96 to 134. The notation includes various rhythmic values, slurs, and articulation marks. Measure 96 features a triplet of eighth notes. Measure 107 is marked with a crescendo. Measure 111 includes a forte dynamic and an octave sign. Measure 115 is marked mezzo-piano and expressive. Measure 134 features mezzo-forte dynamics at the beginning and end of the staff.

140 *espressivo*
p

146 *mf*

152

156 *f*

160 *p*

168

172 *f* *f*

177 *2*

Detailed description: This page of a musical score for flute, measures 140 to 177, is written in treble clef. It features a variety of rhythmic patterns and dynamics. Measure 140 begins with a melodic line marked 'espressivo' and 'p' (piano). A crescendo hairpin leads to measure 146, which is marked 'mf' (mezzo-forte). Measure 152 continues with a similar melodic line. Measure 156 features a more active, sixteenth-note passage marked 'f' (forte). Measure 160 starts with a four-measure rest, followed by a melodic line marked 'p'. Measure 168 continues with a melodic line. Measure 172 features a sixteenth-note passage marked 'f'. Measure 177 concludes with a two-measure rest.

Flûte

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

183

meno f

Musical staff 183-188: Treble clef, 3/4 time signature. Measures 183-188. Dynamics: *meno f*. The staff contains a melodic line with slurs and a sharp sign in measure 185.

189

leggero

Musical staff 189-193: Treble clef, 3/4 time signature. Measures 189-193. Dynamics: *leggero*. The staff contains a melodic line with slurs and a sharp sign in measure 191.

194

Musical staff 194-197: Treble clef, 3/4 time signature. Measures 194-197. The staff contains a melodic line with slurs and a sharp sign in measure 195.

198

Musical staff 198-201: Treble clef, 3/4 time signature. Measures 198-201. The staff contains a melodic line with slurs and a sharp sign in measure 199.

202

cresc.

Musical staff 202-204: Treble clef, 3/4 time signature. Measures 202-204. Dynamics: *cresc.*. The staff contains a melodic line with slurs and a sharp sign in measure 203.

205

leggero
f *p*

Musical staff 205-209: Treble clef, 3/4 time signature. Measures 205-209. Dynamics: *leggero*, *f*, *p*. The staff contains a melodic line with slurs and a sharp sign in measure 206.

210

p

Musical staff 210-214: Treble clef, 3/4 time signature. Measures 210-214. Dynamics: *p*. The staff contains a melodic line with slurs and a sharp sign in measure 211.

215

mf

Musical staff 215-219: Treble clef, 3/4 time signature. Measures 215-219. Dynamics: *mf*. The staff contains a melodic line with slurs and a sharp sign in measure 216.

Flûte

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

7

Musical score for Flute, measures 219-248. The score is written in treble clef with a key signature of one sharp (F#). The music features various dynamics and articulations:

- Measures 219-222: *f* (forte), slurs, accents.
- Measures 223-226: *f* (forte), slurs, accents.
- Measures 227-229: *f* (forte), slurs, accents.
- Measures 230-235: *mf* (mezzo-forte), slurs, accents, a double bar line with a '2' above it, and a fermata.
- Measures 236-239: *f* (forte), slurs, accents.
- Measures 240-243: *f* (forte), slurs, accents.
- Measures 244-247: *ff* (fortissimo), slurs, accents.
- Measures 248: *ff* (fortissimo), slurs, accents, a double bar line.

Allegro maestoso

30 **A** Solo

35

40 *trm*

44 Tutti **B** Solo

49

53

57 Tutti 2 Solo

62

65 *tr*

70 *trm*

74 **C** Tutti 3

Flauto solo

81 Solo

Musical staff 81-84: Flute solo, treble clef, key signature of one sharp (F#). The staff contains a melodic line with eighth and sixteenth notes, including a trill (tr) at measure 83.

85

Musical staff 85-88: Continuation of the flute solo with sixteenth-note patterns and a trill (tr) at measure 87.

89

Musical staff 89-92: Flute solo with a trill (tr) at measure 89. A box labeled 'D' is placed above the staff at measure 90. The word 'Tutti' is written above the staff at measure 90, and 'Solo' is written above the staff at measure 91. A double bar line with the number '11' is at the end of measure 91.

104

Musical staff 104-107: Flute solo with sixteenth-note patterns. The word 'Tutti' is written above the staff at measure 104, and 'Solo' is written above the staff at measure 105. A double bar line with the number '11' is at the end of measure 105.

110

Musical staff 110-113: Flute solo with sixteenth-note patterns. The word 'Tutti' is written above the staff at measure 110, and 'Solo' is written above the staff at measure 111. A box labeled 'E' is placed above the staff at measure 111. A double bar line with the number '2' is at the end of measure 111.

115

Musical staff 115-118: Flute solo with sixteenth-note patterns. The word 'Tutti' is written above the staff at measure 115, and 'Solo' is written above the staff at measure 116. A double bar line with the number '11' is at the end of measure 116.

121

Musical staff 121-123: Flute solo with sixteenth-note patterns.

124

Musical staff 124-127: Flute solo with sixteenth-note patterns and trills (tr) at measures 124 and 127.

128

Musical staff 128-130: Flute solo with sixteenth-note patterns and a trill (tr) at measure 130.

131

Musical staff 131-133: Flute solo with sixteenth-note patterns and trills (tr) at measures 131 and 133.

134

Musical staff 134-136: Flute solo with sixteenth-note patterns and a trill (tr) at measure 135.

Flauto solo

138

143

148

154

158

162

167

171

175

180

183

Flauto solo

188

Musical staff 188: Flute solo. The staff begins with a trill (tr) over a note, followed by a series of eighth notes with slurs. The key signature has one sharp (F#).

193

Musical staff 193: Flute solo. The staff features slurs over eighth notes and a trill (tr) at the end. A box containing the letter 'H' is positioned above the staff. The markings 'Tutti 3' and 'Solo' are present.

201

Musical staff 201: Flute solo. The staff consists of eighth notes with slurs.

204

Musical staff 204: Flute solo. The staff includes trills (tr) and slurs over eighth notes.

208

Musical staff 208: Flute solo. The staff features trills (tr), slurs, and rests. The markings 'Tutti', 'Solo', and 'Tutti' are present. A box containing the number '5' is positioned above the staff. A '3' is written below the staff.

1 Adagio non troppo Solo

Musical staff 1: Flute solo. The staff begins with a rest, followed by slurs over eighth notes. The marking 'Adagio non troppo' and 'Solo' are present. A box containing the number '9' is positioned above the staff.

13

Musical staff 13: Flute solo. The staff features slurs over eighth notes and a triplet (3) at the end.

16

Musical staff 16: Flute solo. The staff includes trills (tr) and slurs over eighth notes.

19

Musical staff 19: Flute solo. The staff features slurs over eighth notes and trills (tr).

22

Musical staff 22: Flute solo. The staff includes slurs over eighth notes and trills (tr).

24

26

30

33

36

40

44

47

50

53

60

Rondo. Tempo di Menuetto

Flauto solo

1 Solo

7 Tutti **M** Solo tr

38

42 tr

49

56 Tutti **N** Solo

62 Tutti 3

73 Solo

76 tr

80 **O** Tutti Solo

Fl.

85

90 *Tutti* 11

107 **P** Solo

114

Fl. 119 *tr*

125 *f p f p* *tr*

131 **Q** *tr*

136 *f p*

142

149 *fp fp* **R**

155

230 *Molto Solo* Tutti

235 Solo **U** *f*

241

246 Tutti **5**

256 Solo **V**

260 *f*

266

269 *tr*

273 Tutti *tr*

278 **13**

C INSTRUMENTS

Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(Eb) Eb Bb7 Cm Ab Eb Bb7

Soprano

Alto

Tenor

Bass

7 Eb Bb Eb Eb Ab Eb Cm Eb

S

A

T

B

14 Eb Bb7 Eb Eb/sus4/Ab Eb

S

A

T

B

SciTech Band Audition

SYMPHONIC BAND AUDITION REQUIREMENTS

- 1) Concert B^b Major Scale (One Octave, Memorized) – See p. 43 in Band Handbook
- 2) B^b Blues Scale (Memorized) – See p. 46 in Band Handbook
- 3) Concert B^b Chromatic Scale (One Octave, Memorized) – See Fingering Chart
- 4) Prepared Piece (Variations on Auld Lang Syne for Wind Players)*
(Solo 11 for Percussionists)
- 5) Sight-Reading
- 6) Interview

Additional Instructions

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

CONCERT BAND & JAZZ BAND AUDITION REQUIREMENTS

- 1) One scale selected randomly; district style - See p. 43/44 in Band Handbook
(Bb Major, C Major, or C Minor)
- 2) B^b Blues Scale (Memorized) – See p. 46 in Band Handbook
- 3) Concert B^b Chromatic Scale (One Octave, Memorized) – See Fingering Chart
- 4) Prepared Piece (Variations on Auld Lang Syne for Wind Players)*
(Solo 11 and/or Solo 12 for Percussionists)
- 5) Sight-Reading
- 6) Interview

Additional Instructions

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



SYMPHONIC BAND AUDITION SCALE LIST

Instrument Key

C Instruments: Flute, Trombone, Baritone, Tuba, Piano, Mallets

Bb Instruments: Clarinet Trumpet, Tenor Sax

Eb Instruments: Alto Sax, Baritone Sax

Concert Bb Major Scale

C Instruments: Bb C D Eb F G A Bb

Bb Instruments: C D E F G A B C

Eb Instruments: G A B C D E F# G

Concert Bb Blues Scale

C Instruments: Bb Db Eb E F Ab Bb

Bb Instruments: C Eb F Gb G Bb C

Eb Instruments: G Bb C Db D F G

Concert Bb Chromatic Scale

C Instruments: Bb B C C# D D# E F F# G G# A Bb

Bb Instruments: C C# D D# E F F# G G# A Bb B C

Eb Instruments: G G# A Bb B C C# D D# E F F# G



SciTech Band

THE PRIDE OF SPRINGFIELD

AUDITION SCORE SHEET

(or Test Score Sheet)

Name: _____

I am auditioning for Concert Band Jazz Band

Stomp Percussion Ensemble Other _____

Please check all that apply.

| CATEGORY | MASTERY 4 | PROFICIENT 3 | DEVELOPING 2 | EMERGING 1 |
|---|---|--|---|---|
| DESCRIPTION OF LEVELS | <ul style="list-style-type: none"> Indicates a mastery level, exceeding expectations. Student rarely needs assistance with demanding tasks, is self-motivated, and produces consistently high-quality work. | <ul style="list-style-type: none"> Reaches expected (or proficient) level for this task. Student produces quality work and occasionally needs assistance with demanding tasks. | <ul style="list-style-type: none"> Indicates a developing level for this task. Student produces required work with teacher direction and support. | <ul style="list-style-type: none"> Indicates an emerging level for this task. Student requires constant teacher direction, support, and assistance. |
| GRADING (if applicable) | A (100-90) | B (89-80) | C (79-70) | D (69-60) |
| TONE QUALITY (4 Points) | | | | |
| RHYTHMIC ACCURACY (4 Points) | | | | |
| NOTE ACCURACY (4 Points) | | | | |
| DYNAMICS (4 Points) | | | | |
| ARTICULATION (4 Points) | | | | |
| INTONATION (4 Points) | | | | |
| EXPRESSION (4 Points) | | | | |
| SIGHT-READING (4 Points) | | | | |
| PERCUSSION TECHNIQUE -Posture for Wind Players- (4 Points) | | | | |
| TOTAL POINTS 36 Points Possible | COMMENTS _____ | | | |
| | _____ | | | |
| | _____ | | | |
| | _____ | | | |

Audition Prepared Solo - Symphonic Band

Flute

Variations on Auld Lang Syne

arr. Bernice

Moderato

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

Audition Prepared Solo - ADVANCED BAND

Flute

Variations on Auld Lang Syne

arr. Bernice

Moderato

mf

p

Swing! ♩ = ♩³

f

f

ANGELS WE HAVE HEARD ON HIGH

Traditional French Carol

Soprano

Flute

Musical notation for the Soprano part, measures 1 through 21. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The melody consists of quarter and eighth notes, with some slurs and accents. Measures 15-18 are marked with a box containing the word "Intro".

Alto

Musical notation for the Alto part, measures 1 through 21. The key signature is three flats and the time signature is common time. The melody features quarter and eighth notes with various slurs and accents. Measures 15-18 are marked with a box containing the word "Intro".

Tenor

Musical notation for the Tenor part, measures 1 through 21. The key signature is three flats and the time signature is common time. The melody is primarily composed of quarter notes with some slurs. Measures 15-18 are marked with a box containing the word "Intro".

Bass

Musical notation for the Bass part, measures 1 through 21. The key signature is three flats and the time signature is common time. The melody consists of quarter notes with some slurs. Measures 15-18 are marked with a box containing the word "Intro".

C

BLUE MOON

Handwritten musical score for the song "Blue Moon". The score is written on ten staves in a grand staff format (treble and bass clefs). The key signature is C major (one sharp, F#), and the time signature is 4/4. The music features a variety of chords, including Eb, Cmi, Fmi, Bb7, Ab, Fmi7, and Bb7. The score includes a double bar line with first and second endings. The first ending leads to a final chord of Eb, and the second ending leads to a final chord of Eb.

Chords: Eb Cmi Fmi Bb7 Eb Cmi Fmi Bb7
Eb Cmi Fmi7 Eb Ab Eb Bb7
Eb Cmi Fmi Bb7 Eb Cmi Fmi Bb7
Eb Cmi Fmi7 Eb Fmi7 Eb
Fmi7 Bb7 Eb Fmi7 Bb7 Eb
Abmi Db7 Gb Bb F7 Fmi7 Bb7
Eb Cmi Fmi7 Bb7 Eb Cmi Fmi Bb7
Eb Cmi Fmi7 1. Eb Fmi7 Eb Bb7
2. Eb Fmi7 Eb



Blues By Five

Red Garland

Musical score for "Blues By Five" in 4/4 time, featuring three staves of music with the following chord changes:

- Staff 1: B^b7
- Staff 2: E^b7 , B^b7
- Staff 3: F^7 , B^b7 , F^7

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

For your use

Four sets of empty musical staves for practice or transcription.





Supplemental Material - Blues By Five

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

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

| | | | | | |
|------|------|------|------|------|------|
| 3 | $b7$ | $b7$ | 9 | 13 | 5 |
| $b7$ | 3 | 3 | $b7$ | 3 | 3 |
| 1 | 1 | 1 | 3 | $b7$ | $b7$ |

Useful scales

B^{\flat} Blues Scale

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

Sample Bass Line

$B^{\flat 7}$

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

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

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

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

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

Guitar Voicings

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

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

Flute

Canon Remix

Pachelbel / Arr. Bernice

5

4

mf

13

10

21

17

29

24

37

31

38

45

f

53

61

51

8

mf

69

65

f

77

72

83

79

Careless Whisper – Melody

Melody C – Flute



Melody Bb – Trumpet, Clarinet, Tenor Sax



Melody Eb – Alto Sax, Bari Sax



Melody Bass Clef – Trombone, Baritone



Piano – Chords

Dm, Gm, Bb, Am

Lyrics

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

Careless Whisper – Horn Lick

Horn Lick C – Flute



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

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



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

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



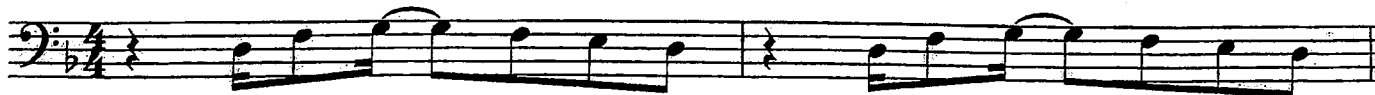
E G A G F# E E G A G F# E

Horn Lick Eb – Alto Sax, Bari Sax



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

Horn Lick Bass Clef – Trombone, Baritone



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

Carol of The Bells

Melody - C
-Flute

Quartet Version

arr. Turgeon & Bernice

optional 8va

Soli

mp

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

B

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

E *rit.*

Carol of The Bells

Bass Line - C
-Flute

Quartet Version

arr. Turgeon & Bernice

The musical score is written on a single treble clef staff in the key of B-flat major (two flats) and 4/4 time. It consists of six lines of music. The first line starts with a mezzo-piano (*mp*) dynamic. The second line begins at measure 8. The third line starts at measure 15 and includes a ritardando (*rit.*) marking, a first ending bracket labeled 'A' with the instruction 'a tempo - Repeat 4x', and a forte (*f*) dynamic. The fourth line starts at measure 22 and includes a second ending bracket labeled 'B'. The fifth line starts at measure 31 and includes a mezzo-forte (*mf*) dynamic, a first ending bracket labeled 'C', a first ending bracket labeled 'D' with the instruction 'Repeat 3x', and a forte (*f*) dynamic. The sixth line starts at measure 40 and includes a ritardando (*rit.*) marking and a first ending bracket labeled 'E'. The score concludes with a double bar line and repeat dots.

C

CHAMELEON

79

(MED. FUNK)

- HERBIE HANCOCK /

PAUL JACKSON /

HARVEY MASON / BENNIE MAUPIN

INTRO

(BASS) N.C.

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

A

Section A: Treble clef, eighth notes. Chords: B \flat -7, E \flat 7, B \flat -7, E \flat 7.

BASS CONT. SIM.

Section A continuation: Bass clef, eighth notes. Chords: B \flat -7, E \flat 7, B \flat -7, E \flat 7.

B

Section B: Treble clef, eighth notes. Chords: B \flat -7, E \flat 7, B \flat -7, E \flat 7. (PLAY 3x)

Final section: Treble clef, eighth notes. Chords: B \flat -7, E \flat 7, 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 double bar line with repeat dots at both ends. The notes and rests are as follows:

- C (Clef):** Treble clef. Measure 1: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 2: Quarter note B4, quarter note A4, quarter note G4, quarter note F4.
- Bb (Clef):** Treble clef. Measure 1: Quarter note F4, quarter note G4, quarter note A4, quarter note Bb4. Measure 2: Quarter note Bb4, quarter note A4, quarter note G4, quarter note F4.
- Eb (Clef):** Treble clef. Measure 1: Quarter note E4, quarter note F4, quarter note G4, quarter note Ab4. Measure 2: Quarter note Ab4, quarter note G4, quarter note F4, quarter note E4.
- Bass Clef High:** Bass clef. Measure 1: Quarter note G3, quarter note F4, quarter note E4, quarter note D4. Measure 2: Quarter note C4, quarter note D4, quarter note E4, quarter note F4.
- Bass Clef Low:** Bass clef. Measure 1: Quarter note G2, quarter note F3, quarter note E3, quarter note D3. Measure 2: Quarter note C3, quarter note D3, quarter note E3, quarter note F3.

Flute

Cheer # 1

arr. Bernice

Watch Conductor
Slow-Fast

optional *guz*

5



Cold Duck Time

Eddie Harris

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

For your use



Supplemental Material - Cold Duck Time

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

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

| | | | | | | | |
|----|----|---|---|----|----|---|---|
| b7 | 3 | 3 | 3 | 5 | 9 | 7 | 7 |
| 3 | b7 | 7 | 7 | 3 | b7 | 5 | 5 |
| 1 | 1 | 1 | 1 | b7 | 3 | 3 | 3 |

Useful scales

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

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

Sample Bass Line

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

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

Guitar Voicings

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

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

Don't Stop Believin'

C PART
(Doubles Alto Sax)

arr. Murtha

Rock

8

9

SOLO

mf

13

17

18

23

25

f

28

33

34

40

41

4

45

mf

49

53

f

C PART (Doubles Alto Sax), p. 2

Don't Stop Believin'

54

59

65

69

71

77

2.

ff

DON'T STOP 'TIL YOU GET ENOUGH

R&B/ROCK ♩=112

5

4

13

8

21

7

29

45

DON'T STOP 'TIL YOU GET ENOUGH - ORF. FLUTE - PG. 2

mf

49

53

f

57

61

ff

64

69

f

67

f

70

73

DON'T STOP 'TIL YOU GET ENOUGH - OPT. FLUTE - PG. 3

76 77

76 f KEEP ON, WITH THE FORCE DON'T DON'T STOP 'TIL YOU GET E-NOUGH KEEP ON,

Musical staff 76-77: Treble clef, key signature of two flats (Bb, Eb). Staff 76 starts with a whole rest, followed by quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5. Staff 77 continues with quarter notes G5, F5, E5, D5, C5, Bb4, A4, G4. Above the notes are 'x' marks indicating articulation points.

79

79 WITH THE FORCE DON'T DON'T STOP 'TIL YOU GET E-NOUGH KEEP ON, WITH THE FORCE DON'T

Musical staff 79: Treble clef, key signature of two flats. Staff 79 continues the melody from the previous staff with quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5. Above the notes are 'x' marks indicating articulation points.

82

82 DON'T STOP 'TIL YOU GET E-NOUGH KEEP ON, WITH THE FORCE DON'T f

Musical staff 82: Treble clef, key signature of two flats. Staff 82 continues the melody with quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5. Above the notes are 'x' marks indicating articulation points. The staff ends with a double bar line and a fermata over the final notes.

85

85

Musical staff 85: Treble clef, key signature of two flats. Staff 85 features a melodic line with a slur over the first four notes (G4, A4, Bb4, C5) and a series of eighth notes (D5, E5, F5, G5, F5, E5, D5, C5). Above the notes are accents (^) and slurs.

89

89

Musical staff 89: Treble clef, key signature of two flats. Staff 89 continues the melodic line with a slur over the first four notes (G4, A4, Bb4, C5) and a series of eighth notes (D5, E5, F5, G5, F5, E5, D5, C5). Above the notes are accents (^) and slurs.

92

92

Musical staff 92: Treble clef, key signature of two flats. Staff 92 features a melodic line with a slur over the first four notes (G4, A4, Bb4, C5) and a series of eighth notes (D5, E5, F5, G5, F5, E5, D5, C5). Above the notes are accents (^) and slurs. The dynamic marking *m2* is present below the staff.

96

96

Musical staff 96: Treble clef, key signature of two flats. Staff 96 continues the melodic line with a slur over the first four notes (G4, A4, Bb4, C5) and a series of eighth notes (D5, E5, F5, G5, F5, E5, D5, C5). Above the notes are accents (^) and slurs.

99

99 *p*

Musical staff 99: Treble clef, key signature of two flats. Staff 99 continues the melodic line with a slur over the first four notes (G4, A4, Bb4, C5) and a series of eighth notes (D5, E5, F5, G5, F5, E5, D5, C5). Above the notes are accents (^) and slurs. The dynamic marking *p* is present below the staff.

Flute
Doubles Alto Sax 1
8va where necessary

Don't Stop 'Til You Get Enough

Written By Michael Jackson
Arr. Dallas C. Burke

4

5

f

7

10

13

21

8

7

28

29

f

32

36

37

p < *mf* > *p* *p* <

42

45

mf > *p* *mf*

48

52 53

f

Musical staff 52-53: Treble clef, key signature of two flats. Staff 52 begins with a quarter rest followed by a quarter note G4, then a half note G4-A4-Bb4. A slur covers the next two measures: a quarter note Bb4, a quarter note C5, a quarter note Bb4, and a quarter note A4. Staff 53 continues with a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The dynamic *f* is written below the staff.

57

Musical staff 57: Treble clef, key signature of two flats. Staff 57 begins with a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. This is followed by a quarter rest, then a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The staff ends with a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4.

61

ff

Musical staff 61: Treble clef, key signature of two flats. Staff 61 begins with a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. This is followed by a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The dynamic *ff* is written below the staff.

65

Musical staff 65: Treble clef, key signature of two flats. Staff 65 begins with a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. This is followed by a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The staff ends with a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4.

69

f

Musical staff 69: Treble clef, key signature of two flats. Staff 69 begins with a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. This is followed by a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The dynamic *f* is written below the staff.

72

Musical staff 72: Treble clef, key signature of two flats. Staff 72 begins with a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. This is followed by a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The staff ends with a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4.

77

75

KEEP ON *f* WITH THE FORCE DON'T

Musical staff 75: Treble clef, key signature of two flats. Staff 75 begins with a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. This is followed by a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The staff ends with a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The lyrics "KEEP ON *f* WITH THE FORCE DON'T" are written below the staff.

78

DON'T STOP 'TIL YOU GET E - NOUGH KEEP ON WITH THE FORCE DON'T

Musical staff 78: Treble clef, key signature of two flats. Staff 78 begins with a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. This is followed by a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The staff ends with a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The lyrics "DON'T STOP 'TIL YOU GET E - NOUGH KEEP ON WITH THE FORCE DON'T" are written below the staff.

80

DON'T STOP 'TIL YOU GET E - NOUGH KEEP ON WITH THE FORCE DON'T

Musical staff 80: Treble clef, key signature of two flats. Staff 80 begins with a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. This is followed by a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The staff ends with a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The lyrics "DON'T STOP 'TIL YOU GET E - NOUGH KEEP ON WITH THE FORCE DON'T" are written below the staff.

82

DON'T STOP 'TIL YOU GET E - NOUGKEEP ON WITH THE FORCE DON'T *f*

85

89

93

mp

97

p

Don't You Worry 'Bout A Thing From SING arr. Bernice

Melody C

Expressive ♩ = 76

solo/soli

Musical staff 1: Treble clef, 4/4 time signature, key signature of one flat (Bb). The staff contains a melodic line starting with a quarter rest, followed by eighth notes: Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3. The piece concludes with a double bar line and repeat dots. The dynamic marking *mp* is placed below the staff.

Musical staff 2: Treble clef, 4/4 time signature, key signature of one flat. The staff begins with a measure rest, followed by eighth notes: Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3. The piece concludes with a double bar line and repeat dots. The dynamic marking *mp* is placed below the staff.

Musical staff 3: Treble clef, 4/4 time signature, key signature of one flat. The staff begins with a measure rest, followed by eighth notes: Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3. The piece concludes with a double bar line and repeat dots. The dynamic marking *mf* is placed below the staff.

Musical staff 4: Treble clef, 4/4 time signature, key signature of one flat. The staff begins with a measure rest, followed by eighth notes: Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3. The piece concludes with a double bar line and repeat dots. The dynamic marking *mf* is placed below the staff.

Musical staff 5: Treble clef, 4/4 time signature, key signature of one flat. The staff begins with a measure rest, followed by eighth notes: Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3. The piece concludes with a double bar line and repeat dots. The dynamic marking *f* is placed below the staff.

Musical staff 6: Treble clef, 4/4 time signature, key signature of one flat. The staff begins with a measure rest, followed by eighth notes: Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3. The piece concludes with a double bar line and repeat dots. The dynamic marking *f* is placed below the staff.

Musical staff 7: Treble clef, 4/4 time signature, key signature of one flat. The staff begins with a measure rest, followed by eighth notes: Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3. The piece concludes with a double bar line and repeat dots. The dynamic marking *f* is placed below the staff.

Melody C, p. 2

Don't You Worry 'Bout A Thing

33 H

37 I

41 J

45 K solo/soli

50 L

54 M optional 8va
cresc.

58 N tutti
ff

63 O

Detailed description: This page of a musical score contains eight staves of music, numbered 33 to 63. The music is written in a single melodic line on a treble clef staff with a key signature of one flat (B-flat). The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. Phrasing slurs are used to group notes across measures. Performance markings include dynamic changes like *cresc.* and *ff*, and articulation like *tutti* and *solo/soli*. There are also optional markings like 'optional 8va' with an upward-pointing arrow. Section markers H through O are placed above the staves at specific measures.

Don't You Worry 'Bout A Thing

Melody C, p. 3

67 P

Musical staff 67-70: Treble clef, key signature of one flat. Measures 67-70 contain a melodic line with slurs and a fermata over measure 70. A box labeled 'P' is positioned above measure 70.

71 Q

Musical staff 71-74: Treble clef, key signature of one flat. Measures 71-74 contain a melodic line with slurs and a fermata over measure 74. A box labeled 'Q' is positioned above measure 71.

75 R

Musical staff 75-78: Treble clef, key signature of one flat. Measures 75-78 contain a melodic line with slurs and a fermata over measure 78. A box labeled 'R' is positioned above measure 75.

79 S optional 8va T bell tones

Musical staff 79-84: Treble clef, key signature of one flat. Measures 79-84 contain a melodic line with accents and slurs. A box labeled 'S' is above measure 79 with the text 'optional 8va'. A box labeled 'T' is above measure 84 with the text 'bell tones'. The dynamic marking *fff* is present below measure 79. Trills are indicated by '3' in brackets below measures 80 and 82.

85

Musical staff 85-88: Treble clef, key signature of one flat. Measures 85-88 contain a melodic line with accents and slurs, ending with a fermata over measure 88.

Don't You Worry 'Bout A Thing

From SING
arr. Bernice

Countermelody C

Expressive ♩ = 76 **Faster** ♩ = 126 **1st time only**

A **B** **C** **D** **E** **F** **G** **H** optional 8va **I** **J** **K** **L** **M** top note melody **N**

4 5 3 3 4 4 2 1. 3 2.

f *f* *f* *f* *f* *ff*

Counter melody C, p. 2

Don't You Worry 'Bout A Thing

66 **O** **P** **Q** **R** optional 8va
4 2 4
ff **S** **T**

77
4

85
fff 4

Don't You Worry 'Bout A Thing

From SING
arr. Bernice

Bass Line C optional 8va

Expressive ♩ = 76

Faster ♩ = 126

The musical score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of ten staves of music, each containing a different rhythmic pattern labeled A through K. The patterns are as follows:

- A:** A four-measure pattern with a 4-measure rest.
- B:** A five-measure pattern with a 5-measure rest.
- C:** A three-measure pattern with a 3-measure rest.
- D:** A melodic line starting at measure 15.
- E:** A melodic line starting at measure 20.
- F:** A melodic line starting at measure 25.
- G:** A melodic line starting at measure 29, featuring first and second endings.
- H:** A melodic line starting at measure 34.
- I:** A melodic line starting at measure 40.
- J:** A melodic line starting at measure 45.
- K:** A melodic line starting at measure 45, featuring accents.

Dynamic markings include *mf* (mezzo-forte) and *f* (forte). The tempo markings are "Expressive ♩ = 76" and "Faster ♩ = 126".

Bass Line C, p. 2

Don't You Worry 'Bout A Thing

L

50

mf

Musical staff 50-54: Treble clef, key signature of one flat (B-flat). Measures 50-54. Dynamics: *mf*.

M

55

Musical staff 55-59: Treble clef, key signature of one flat. Measures 55-59. Dynamics: *mf*.

N

60

ff

Musical staff 60-65: Treble clef, key signature of one flat. Measures 60-65. Dynamics: *ff*.

O

66

ff

Musical staff 66-70: Treble clef, key signature of one flat. Measures 66-70. Dynamics: *ff*.

P

Q

71

Musical staff 71-75: Treble clef, key signature of one flat. Measures 71-75.

R

76

fff

Musical staff 76-80: Treble clef, key signature of one flat. Measures 76-80. Dynamics: *fff*. Includes triplets and accents.

S

T

81

Musical staff 81-86: Treble clef, key signature of one flat. Measures 81-86. Dynamics: *fff*. Includes triplets and accents.

87

Musical staff 87-90: Treble clef, key signature of one flat. Measures 87-90. Dynamics: *fff*. Ends with a double bar line.

A

Staff A: Treble clef, 4/4 time signature. Five measures of whole notes: G4, F4, E4, D4, C4.

6 **B**

Staff B: Treble clef, 4/4 time signature. Five measures of whole notes: B3, A3, G3, F3, E3.

11 **C** **D**

Staff C and D: Treble clef, 4/4 time signature. Measures 11-15: eighth notes G4, A4, B4, C5, D5, E5, F5, G5. Measure 16: whole note G4. Measure 17: eighth notes G4, A4, B4, C5, D5, E5, F5, G5. Measure 18: whole note G4.

↑ 8va

Forever Young

C Trumpet

Measure 1 guitar only

3 2 3 4 5 6 7 8

9 10 11 12 13 14 15 16 17 18 19

Detailed description: The musical score is for a C Trumpet part. It consists of two staves. The first staff contains measures 1 through 8. Measure 1 is marked 'Measure 1 guitar only' and contains a quarter rest, a quarter note G4, and a quarter note A4. Measures 2-8 contain a sequence of notes: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), and G3 (quarter). Measures 2-5 have slurs over the notes. Fingering numbers 1-8 are placed above the notes. The second staff contains measures 9 through 19. Measure 9 starts with a quarter rest, followed by quarter notes G4, A4, and B4. Measures 10-19 contain a sequence of notes: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), and G3 (quarter). Measures 10-13 have slurs over the notes. Measure 19 ends with a double bar line.

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

1/4 2
(MED.)



HEART AND SOUL

-HOAGY CARMICHAEL/
FRANK LEISSER

Chords: 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, F, G-7, C7, Fmaj7, C-7, F7, Bbmaj7, A7, D7, G7, C7, F7, Bb7, A7, Bbmaj7, A7, D7, G7, C7, F7, Bb7, C7, F, D-7, G-7, C7, Fmaj7, D-7, G-7, C7, A-7, D-7, G-7, C7, A7#5, D7, G-7, C7, F, (D-7, G-7, C7)

Holding Out For A Hero SPONSOR SONG

arr. Bernice

The musical score is arranged in four systems. The first system contains the vocal melody for four parts: Melody C, Melody B \flat , Melody E \flat , and Melody (B.C.). The lyrics are: "We need your mon - ey! So c ome on and spon sor the Sci Tech Band".

The second system contains four horn lick parts: Horn Lick 1 C, Horn Lick 1 B \flat , Horn Lick 1 E \flat , and Horn Lick 1 (B.C.). Each lick includes a sequence of notes and rests, such as "A G A C C A G A" for the C part.

The third system contains four more horn lick parts: Horn Lick 2 C, Horn Lick 2 B \flat , Horn Lick 2 E \flat , and Horn Lick 2 (B.C.). Each lick includes a sequence of notes and rests, such as "C B A G G A A" for the C part.

The fourth system contains the Bass Synth and Piano parts. The Bass Synth part includes "Optional Opening Chords" with the sequence "Am - G - F - Esus4 - E" and specific chord markings "Am" and "Em". The Piano part includes an "Optional Syncopated Rhythm on Cue" with a rhythmic pattern of eighth notes.

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

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

5

M. C
M. Bb
M. Eb
M. (B.C)

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

HL. 1 C
HL. 1 Bb
HL. 1 Eb
HL. 1 (B.C)

HL. 2 C
HL. 2 Bb
HL. 2 Eb
HL. 2 (B.C)

Bass

Piano

F C G

IT DON'T MEAN A THING

(If It Ain't Got That Swing)

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

MODERATELY FAST

The musical score is arranged in three systems, each with three staves. The first system (measures 1-4) features a treble clef, a key signature of one flat (B-flat), and a common time signature. The tempo is marked 'MODERATELY FAST'. The first two staves of each system are marked with a forte 'f' dynamic. The second system (measures 5-8) includes a dynamic change to mezzo-forte 'mf' in the second and third staves. The third system (measures 9-12) begins with a repeat sign and a first ending bracket. The score concludes with a final measure in the third system.

Don't Mean A Thing - C

To Coda

Musical notation for measures 13-16. Measure 13 starts with a treble clef and a key signature of two flats. Measures 14-16 show a change in key signature to one flat. The notation includes various rhythmic values and dynamic markings such as *ff*.

Musical notation for measures 17-20. Measure 17 includes a first ending bracket labeled "2.". The notation continues with various rhythmic patterns and dynamics.

Musical notation for measures 21-23. Measure 23 ends with a Coda symbol (a circle with a cross).

D.S. al Coda

Musical notation for measures 24-25. Measure 25 ends with a double bar line.

CODA

Musical notation for measure 26, which is the Coda section. It begins with a Coda symbol and contains a few notes before ending with a double bar line.

Flute

It Is Well

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

With Expression

Stagger Breathe *mf mp mf f*

S. phrasing for solo only

The first system of the musical score consists of four staves labeled S, A, T, and B. The key signature is one flat (B-flat) and the time signature is 4/4. The music begins with a double bar line and a repeat sign. The Soprano (S) part features a melodic line with a long slur over the first eight measures. The Alto (A), Tenor (T), and Bass (B) parts provide harmonic support with a similar rhythmic pattern. The word "legato" is written below the first measure of each staff.

The second system of the musical score continues from the first system, starting at measure 8. It maintains the same four-staff structure (S, A, T, B) and key signature. The Soprano part continues its melodic line with slurs. The other parts continue their harmonic accompaniment.

The third system of the musical score starts at measure 15. It features a new instruction: "Lower notes for solo only" above the Soprano staff. The Soprano part has a melodic line with slurs and fermatas at the end of phrases. The Alto, Tenor, and Bass parts continue their accompaniment. The system concludes with repeat signs at the end of each staff.

LARGO

From NEW WORLD SYMPHONY

FLUTE

ANTONIN DVORÁK
Arranged by JOHNNIE VINSON

The musical score is written for a single flute part in 4/4 time, marked 'Largo'. The key signature has two flats (B-flat and E-flat). The score is divided into nine staves, each containing measures with various dynamics and articulations. The first staff begins with a 4-measure rest, followed by a melodic line starting on a half note G4, moving up stepwise to a whole note G5. Dynamics range from *mp* to *f*. The second staff starts at measure 9, marked with a box containing the number 9, and includes a 4-measure rest at measure 17. The third staff starts at measure 25, marked with a box containing 25, and includes a 5-measure rest at the end. The fourth staff starts at measure 35, marked with a box containing 35, and includes a 2-measure rest. The fifth staff continues the melodic line. The sixth staff starts at measure 43, marked with a box containing 43. The seventh staff starts at measure 47, marked with a box containing 47, and includes a 5-measure rest. The eighth staff starts at measure 57, marked with a box containing 57, and includes a 7-measure rest. The score concludes with a final whole note G5.

The Legend of Super Mortal Tetris

Melody C
& Mallets

arr. Bernice

Each note cued

A TETRIS (♩ = 140)

f *fp*

B

C

D

E

F

G MARIO (♩ = 100)

mf

H

I (♩ = 126) **J**

MORTAL KOMBAT

4 3

Melody C, p. 2
& Mallets

The Legend of Super Mortal Tetris

45 YELL! K L YELL! 2nd time only

Spon sor the band! Spon sor the band!

Musical staff 45-53: Treble clef, key signature of two flats. Measures 45-53. Includes a 4-measure rest (K) and a 3-measure rest (L). Lyrics: "Spon sor the band!" repeated. A repeat sign is at the end.

54 M

f

Musical staff 54-56: Treble clef, key signature of two flats. Measures 54-56. Starts with a repeat sign. Dynamics: *f*.

57 N ZELDA (♩ = 80)

mf

Musical staff 57-61: Treble clef, key signature of two flats. Measures 57-61. Dynamics: *mf*.

62 O (♩ = 120) P

f

Musical staff 62-68: Treble clef, key signature of two flats. Measures 62-68. Includes a 2-measure rest. Dynamics: *f*.

69 Q R

Musical staff 69-73: Treble clef, key signature of two flats. Measures 69-73. Includes two 3-measure rests.

74 S

Musical staff 74-77: Treble clef, key signature of two flats. Measures 74-77.

78 T

Musical staff 78-83: Treble clef, key signature of two flats. Measures 78-83. Includes a 3-measure rest.

84 U

Musical staff 84-88: Treble clef, key signature of two flats. Measures 84-88. Includes a 3-measure rest.

The Legend of Super Mortal Tetris

Counter melody 1 C

arr. Bernice

Each note cued

A TETRIS (♩ = 140)

B

C

D

E

F

G

MARIO (♩ = 100)

optional 8va (where necessary)

H

I

MORTAL KOMBAT

(♩ = 126)

The Legend of Super Mortal Tetris

Bass Line 1 C &
Countermelody 2 C

arr. Bernice

Each note cued
Bass Line 1

A TETRIS (♩ = 140)

f *fp*

B

C

D

E

F

G MARIO (♩ = 100) H

I MORTAL KOMBAT (♩ = 126) J

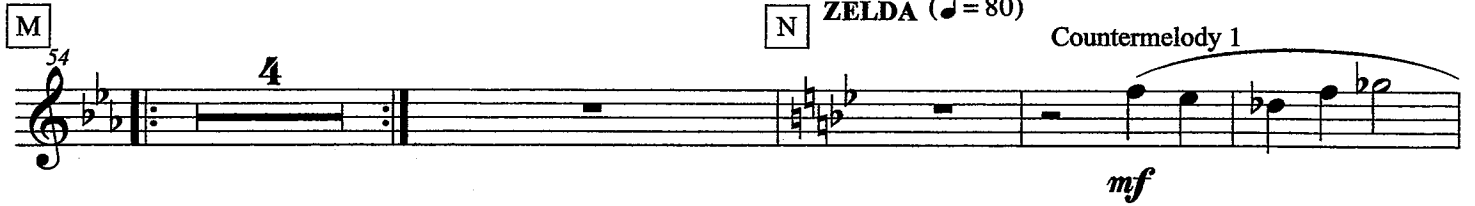
K L

YELL!

Spon sor the band!

The musical score is written in treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It consists of ten systems of music, each labeled with a letter (A-L). System A is titled 'TETRIS' with a tempo of 140 beats per minute. System B starts at measure 6. System C starts at measure 11. System D starts at measure 16. System E starts at measure 21. System F starts at measure 26. System G is titled 'MARIO' with a tempo of 100 beats per minute. System H starts at measure 31. System I is titled 'MORTAL KOMBAT' with a tempo of 126 beats per minute. System J starts at measure 38. System K starts at measure 43. System L starts at measure 48. The score includes various musical notations such as accents (>), dynamic markings (*f*, *fp*), and rests. The lyrics 'YELL!' and 'Spon sor the band!' are placed below the notes in systems K and L respectively.

M **N** ZELDA (♩ = 80) Countermelody 1



mf

O Faster (♩ = 120) **P**



f

Q **R**



S **T**



U



The Legend of Super Mortal Tetris

Bass Line 2 C

arr. Bernice

Each note cued

A TETRIS (♩ = 140)

f *fp*

A

F

G MARIO (♩ = 100)

H optional 8va

mf

I MORTAL KOMBAT (♩ = 126)

3 YELL!

4

K L

mf

Spon sor the band!

Don't Play 2nd Time (Tacet) M N ZELDA (♩ = 80)

mf

O Faster (♩ = 120) P Q

R S

T U

f

Melody C

Limbo

As Recorded by
Daddy Yankee

arr. Bernice

With Energy ♩ = 126

Optional Slow Intro
w/ Chords

A

B

mf

10

C

mf

14

D

f

18

E

22

Go To I (2nd Time)
Go To L (3rd Time)

F

solo/soli
optional improv
optional mallets

1st time
only

f

26

G

29

Melody C, p. 2

Limbo

32 H tutti

Musical staff 32-35: Treble clef, key signature of one flat. Measures 32-35 contain eighth and sixteenth notes with slurs and accents.

36 *mf* *f* I ^{*} solo/soli
optional improv
optional 8va

Musical staff 36-38: Treble clef, key signature of one flat. Measures 36-38 contain eighth and sixteenth notes with slurs and accents. Dynamics *mf* and *f* are indicated. A box labeled 'I' contains a repeat sign.

39 J

Musical staff 39-42: Treble clef, key signature of one flat. Measures 39-42 contain eighth and sixteenth notes with slurs and accents. A box labeled 'J' is positioned above the staff.

43 K tutti
loco

Musical staff 43-46: Treble clef, key signature of one flat. Measures 43-46 contain eighth and sixteenth notes with slurs and accents. A box labeled 'K' is positioned above the staff.

47 *mf* *ff* L ^{**} Top Notes Melody
Bottom Harmony

Musical staff 47-50: Treble clef, key signature of one flat. Measures 47-50 contain eighth and sixteenth notes with slurs and accents. Dynamics *mf* and *ff* are indicated. A box labeled 'L' contains a repeat sign.

50

Musical staff 50-53: Treble clef, key signature of one flat. Measures 50-53 contain eighth and sixteenth notes with slurs and accents.

M
53

Musical staff 53-56: Treble clef, key signature of one flat. Measures 53-56 contain eighth and sixteenth notes with slurs and accents. A box labeled 'M' is positioned above the staff.

56 N

Musical staff 56-59: Treble clef, key signature of one flat. Measures 56-59 contain eighth and sixteenth notes with slurs and accents. A box labeled 'N' is positioned above the staff.

Counter melody C

Limbo

As Recorded by
Daddy Yankee

arr. Bernice

With Energy ♩ = 126

Optional Slow Intro
w/ Chords

A B C D

E 21

Go To I (2nd Time)
Go To L (3rd Time)

F G H

36

D.S. * I J K D.S. %

**

L 49

Bass Line

ff

M 52

N 55

2

Play 2nd Time

fff

60

Bass Line C

Limbo

As Recorded by
Daddy Yankee

arr. Bernice

With Energy ♩ = 126

Optional Slow Intro

w/ Chords

A B %

mf

11 C

15 D

f

19 E

23 F

Go To I (2nd Time)
Go To L (3rd Time)

27 G

31 H

36 D.S. %

Bass Line C, p. 2

Limbo

*
I 37 *f*

J 41

K 45 *D.S. %* ** L 4

M 53 *ff* N 4

MOVE THE JOY

arr. Bernice

The musical score is divided into two main sections, A and B, indicated by boxed letters at the top. Section A spans measures 1 through 10, and Section B spans measures 11 through 20. The instruments and their parts are as follows:

- Flute:** Rests in Section A; plays a melodic line in Section B starting with a forte (*f*) dynamic.
- Clarinet in B♭:** Rests in Section A; plays a melodic line in Section B starting with a forte (*f*) dynamic.
- Bass Clarinet:** Rests in Section A; plays a melodic line in Section B starting with a forte (*f*) dynamic.
- Alto Sax:** Rests in Section A; plays a melodic line in Section B starting with a forte (*f*) dynamic.
- Tenor Sax:** Rests in Section A; plays a melodic line in Section B starting with a forte (*f*) dynamic.
- Baritone Sax:** Rests in Section A; plays a melodic line in Section B starting with a forte (*f*) dynamic.
- Trumpet in B♭ 1:** Rests in Section A; plays a melodic line in Section B starting with a forte (*f*) dynamic.
- Trombone:** Plays a rhythmic accompaniment in Section A, marked "2nd Time Only" and *f*. Rests in Section B.
- Baritone (T.C.):** Plays a rhythmic accompaniment in Section A, marked "2nd Time Only" and *f*. Rests in Section B.
- Tuba:** Plays a rhythmic accompaniment in Section A, marked "2nd Time Only" and *f*. Rests in Section B.
- Timpani:** Plays a rhythmic accompaniment in Section A, marked "2nd Time Only" and *f*. Rests in Section B.
- Mallets 1:** Rests in Section A; plays a melodic line in Section B starting with a forte (*f*) dynamic.
- Snare:** Plays a rhythmic accompaniment in Section A, marked "2nd Time Only" and *mp*. Rests in Section B.
- Bass Drum 1:** Plays a rhythmic accompaniment in Section A and B.
- Bass Drum 2:** Plays a rhythmic accompaniment in Section A and B, marked *mp*.
- Suspended Cymbal:** Rests in Section A; plays a rhythmic accompaniment in Section B, marked "2nd Time Only" and *mf*.
- Synthesizer 1:** Plays a rhythmic accompaniment in Section A and B.

Flute

Winter Fest

Traditional / Arr. Bernice

Gloria In Excelsis Deo

♩ = 82

Majestically

The musical score is written for a flute in the key of B-flat major (two flats) and 4/4 time. It consists of nine staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 4/4 time signature. The tempo is marked as 'Majestically' with a quarter note equal to 82 beats per minute. The first measure is marked with a forte 'f' dynamic. The score includes various musical notations such as accents (>), slurs, and dynamic markings. Measure numbers are enclosed in boxes: 6, 10, 14, 18, 22, 28, 32, 36, 40, 44, 48, 52, 56, and 57. A section starting at measure 28 is labeled 'Ode To Joy' and has a 4/4 time signature. The score concludes with a double bar line and repeat signs.

My Way

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

FLUTE
-ORIGINAL

My Way

Don Costa
trans. Jerannchris Rivera-Heredia

p

6

A

12

B

f

24

fp *f*

FLUTE
(LOW)

My Way

Don Costa
trans. Jerannchris Rivera-Heredia

The musical score is written for a low flute in 3/4 time, featuring a key signature of two flats (B-flat and E-flat). The piece begins with a piano (*p*) dynamic. The first staff (measures 1-5) contains a melodic line with a triplet of eighth notes in measure 5. The second staff (measures 6-11) includes a first ending bracket labeled 'A' in a box, with triplets in measures 8 and 11. The third staff (measures 12-15) features a dynamic shift to forte (*f*) and includes an 'optional 8va' marking above the final measure. The fourth staff (measures 16-23) contains a second ending bracket labeled 'B' in a box, with triplets in measures 17 and 23. The fifth staff (measures 24-25) concludes with a fortissimo (*fp*) dynamic in measure 24 and a final forte (*f*) dynamic in measure 25.

OVER THE RAINBOW

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



(SLOWLY)

Musical notation for measures 1-3. Three staves are shown. The first staff has a dynamic marking of *mf*. The second staff also has a dynamic marking of *mf*. The third staff has a dynamic marking of *mf*. Measure numbers 1, 2, and 3 are indicated below the staves.

Musical notation for measures 4-7. Three staves are shown. Measure 7 ends with a circled cross symbol and the text "To Coda". Measure numbers 4, 5, 6, and 7 are indicated below the staves.

Musical notation for measures 8-10. Three staves are shown. Measure 8 has a first ending bracket labeled "1." and a dynamic marking of *f*. Measure 9 has a second ending bracket labeled "2." and a dynamic marking of *f*. Measure 10 has a dynamic marking of *f*. Measure numbers 8, 9, and 10 are indicated below the staves.

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Rainbow - C

Musical notation for measures 11, 12, and 13. The score consists of three staves. Measure 11 features a treble clef with a series of eighth notes and a dynamic marking of *f*. Measure 12 continues with similar rhythmic patterns. Measure 13 shows a continuation of the melody with a dynamic marking of *f*.

Musical notation for measures 14, 15, and 16. The score consists of three staves. Measure 14 features a treble clef with a series of eighth notes and a dynamic marking of *f*. Measure 15 continues with similar rhythmic patterns. Measure 16 shows a continuation of the melody with a dynamic marking of *f*.

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

CODA

Musical notation for measures 18 and 19. The score consists of three staves. Measure 18 features a treble clef with a series of eighth notes and a dynamic marking of *mf*. Measure 19 continues with similar rhythmic patterns and includes the instruction "ritard." and a dynamic marking of *mf*.

Musical notation for measures 20, 21, and 22. The score consists of three staves. Measure 20 features a treble clef with a series of eighth notes and a dynamic marking of *ff*. Measure 21 continues with similar rhythmic patterns. Measure 22 shows a continuation of the melody with a dynamic marking of *ff*.

PEP BAND CHEERS

Superman So So Do So So Do So Do / So So Do So So Mi Re Re

Imperial March Mi Mi Mi Do So Mi Do So Mi

Iron Man Mi So So La La Do Ti Do Ti Do Ti So So La La (Repeat)

Mari Bros Mi Mi Mi Do Mi So So

Malaguena Mi Mi Mi Mi Fa Fa Fa Fa So Fa (Repeat)

Harmony Ti Ti Ti Ti Do Do Do Do Re Do (Repeat)

Get Ready For This So So So Do Do Re Re

So So So Te Te Do Do

So So So Do Do Re Re

So So So Te Te Do Re

Eye of The Tiger So So Fa So So Fa So So Fa Me (Repeat)

Harmony Te Te La Te Te La Te Te La So (Repeat)

More...

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

C Minor Groove: (C Minor)

Antonio Groove: Do Te Le So (Bb Blues)

Harmony: So Fa Me Re

12 Bar Groove: (Bb Blues)

Two Ceremonial Marches

1. Processional

Flute

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

YBS 54

Maestoso

f

7 **A** **Andante**

mf

14 **B**

22 **C**

29 **D**

37 *div.* **E** *f* *mf* *unis.* (h)

43 1. *div.* *unis.* 3

49 2. *rit.* *div.* *unis.* *f* 3

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Santa Claus Is Comin' To Town

Melody - C

Coots & Gillespie
arr. Bernice

Moderate Swing



Santa Claus Is Comin' To Town

C Bass Line

Coots & Gillespie
arr. Bernice

Moderate Swing



B \flat

E \flat

B \flat

B \flat 7

E \flat

E \flat m

B \flat

Gm

mf

A

B \flat

E \flat

B \flat

B \flat 7

E \flat

E \flat m

B \flat

Gm

B

B \flat 7

E \flat

B \flat 7

E \flat

C7

C

To Coda

D

D.S. al Coda

E



B \flat

Gm

Cm7

F7

B \flat

f

C

Sight Reading Exercises

1 

2 

3 

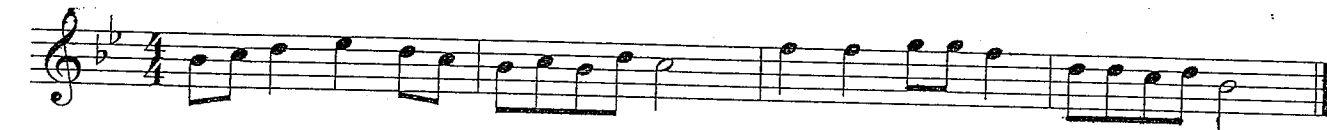
4 

5 

6 

7 

8 

9 

Flute

Simple Gifts

from *Appalachian Spring*

Traditional
Aaron Copland (1900-1990)

$\text{♩} = 72$

mp

5

f

Sponsor Song 2017 - Horn Lick

C INSTRUMENTS (TREBLE)



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

B-FLAT INSTRUMENTS (HIGH)



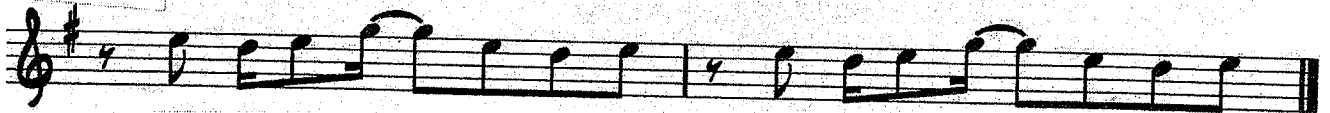
A G A C A G A A G A C A G A

B-FLAT INSTRUMENTS (LOW)



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

E-FLAT INSTRUMENTS



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

C INSTRUMENTS (BASS)



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

TUBA



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

Chords

Gm, Bb, Dm, F

THE STAR SPANGLED BANNER

Flute

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

11

19

mp

27

(opt.)

f

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

Traditional Irish
arr. Bernice

Em D

5 Em D Em 1.

10 Em Em Em Bm 2.

15 Em D Em Em 1. 2.

THE TEMPEST

C FLUTE

ROBERT W. SMITH

With energy!

4

9

18

36

45

63

69

1 5. 6 7 8 10 11 12

13 14 15 16 17 19

20 21 22 23 24 25

26 27 28 29 30 31

32 33 34 35 37 38

39 40 41 42 43 44

46 47 48 49 50 51 52

53 54 55 56 57 58 59 60 61 62

64 65 66 67 68

72 73 74 75 76 77 78 79

mp *f* *mp* *ff* *mf* *f* *mp* *ff* *mf* *f* *ff*

div. *tr* *div.* *tr* *loco* *div.* *opt. 8va* *3*

390

(MED. UP)

TENOR MADNESS

-SONNY ROLLINS

Handwritten musical notation for the first system, including notes and chords:

Chords: Bb7, Eb7, Bb7, Eb7, Bb7, G7#9, C-7, F7, Bb7

Melody C

This Is Me

arr. Bernice

From The Greatest Showman

With Defiance ♩ = 88

A

solo/soli

4

mp

B

7

10

C Somewhat Faster ♩ = 90

13

D A Little Faster ♩ = 93

tutti

16

mf

20

E A Bit Faster ♩ = 96

23

26

Melody C, p. 2

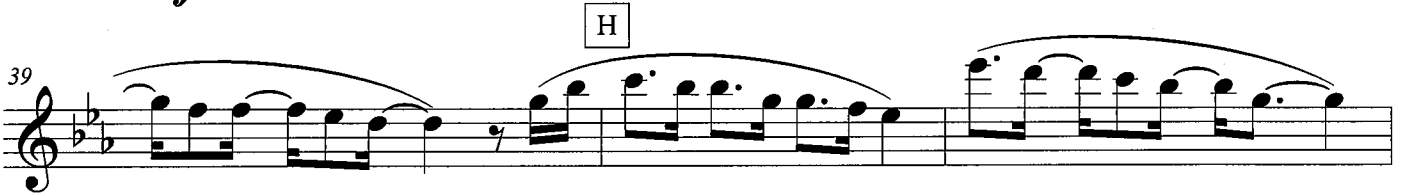
This Is Me

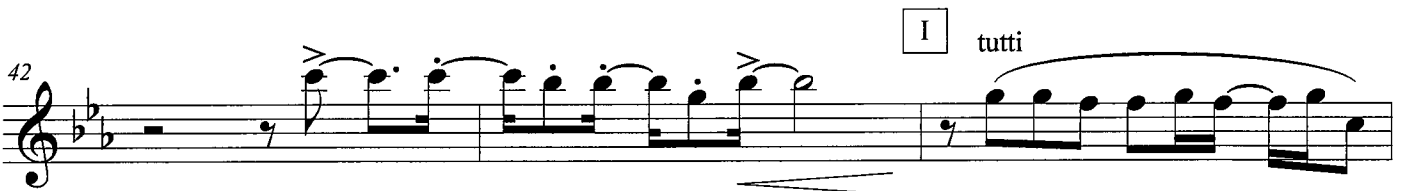
F optional alternating bars (1-4)

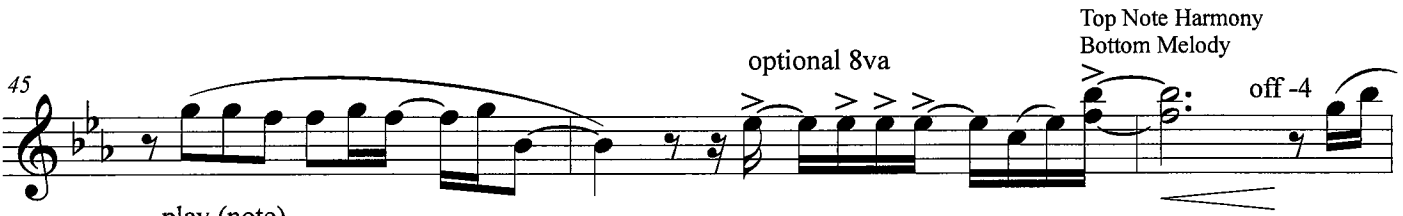
29 

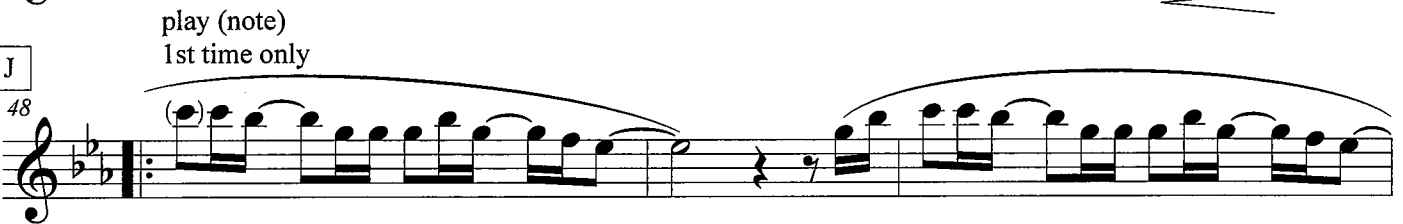
32 

G 36 solo/soli 

H 39 

I 42 tutti 

45 optional 8va 

J 48 play (note) 1st time only 

51 

This Is Me

Melody C, p. 3

K optional alternating bars (1-4)

54

ff

57

optional 8va

1.

2.

61

solo/soli

L

mp

64

67

M

tutti

fff

70

73

N optional alternating bars (1-4)

76

optional 8va

79

Melody C
LOW
8va

This Is Me

arr. Bernice

From The Greatest Showman

With Defiance ♩ = 88

A solo/soli

4

mp

8

B

11

C Somewhat Faster ♩ = 90

14

D A Little Faster ♩ = 93

tutti

mf

18

21

24

E A Bit Faster ♩ = 96

27

F optional alternating bars (1-4)

f

This Is Me

Melody C (LOW), p. 2

31

G

solo/soli

35

f

H

39

I

tutti

43

J

play (note)
1st time only

46

optional 8va

Top Note Harmony
Bottom Melody

off -4

J

49

K optional alternating
bars (1-4)

53

ff

K

56

optional 8va

1.

This Is Me

Melody C (LOW), p. 3

60 2. L solo/soli *mp*

Musical staff 60-63: Treble clef, key signature of two flats (B-flat and E-flat), 4/4 time signature. Measure 60 starts with a first ending bracket over measures 60-61, with a '2.' below it. A box labeled 'L' is above measure 62. The dynamic is *mp*. The melody consists of eighth and sixteenth notes with slurs.

64

Musical staff 64-66: Treble clef, key signature of two flats, 4/4 time signature. Measures 64-66 continue the melody with slurs.

67 M tutti *fff*

Musical staff 67-70: Treble clef, key signature of two flats, 4/4 time signature. Measure 67 has a box labeled 'M' above it. The dynamic is *fff*. The melody continues with slurs.

71

Musical staff 71-73: Treble clef, key signature of two flats, 4/4 time signature. Measures 71-73 continue the melody with slurs.

74 N optional alternating bars (1-4)

Musical staff 74-76: Treble clef, key signature of two flats, 4/4 time signature. Measure 74 has a box labeled 'N' above it. The dynamic is *fff*. The melody continues with slurs.

77 optional 8va

Musical staff 77-80: Treble clef, key signature of two flats, 4/4 time signature. Measure 77 has the text 'optional 8va' above it. The melody continues with slurs. The piece ends with a double bar line and a fermata.

Countermelody C
& Choir Ahhs

This Is Me

arr. Bernice

From The Greatest Showman

With Defiance ♩ = 88

Somewhat

Faster ♩ = 90

A Little Faster

♩ = 93

Musical notation for measures 1-5. Above the staff are boxes labeled A, B, C, D, and E. Above these boxes are the numbers 4, 4, 4, 5, and 6 respectively, indicating fingerings. The staff shows a treble clef with a key signature of two flats and a 4/4 time signature.

Musical notation for measures 6-11. Above the staff are boxes labeled F and G. Above these boxes are the numbers 6 and 6 respectively. The staff shows a treble clef with a key signature of two flats. A dynamic marking of *f* is present below the staff.

Musical notation for measures 12-17. Above the staff are boxes labeled H and I. The staff shows a treble clef with a key signature of two flats. A dynamic marking of *f cresc.* is present below the staff. The text "off -4" is written above the staff.

Musical notation for measures 18-23. Above the staff are boxes labeled J and K. The staff shows a treble clef with a key signature of two flats. A dynamic marking of *f* is present below the staff. The text "optional 8va" and "Top Note Harmony Bottom Melody" are written above the staff.

Musical notation for measures 24-29. Above the staff is box L. The staff shows a treble clef with a key signature of two flats. A dynamic marking of *ff* is present below the staff. The number "2" is written above the staff.

Musical notation for measures 30-35. Above the staff are boxes labeled M and N. The staff shows a treble clef with a key signature of two flats. The numbers "1." and "2." are written above the staff.

Musical notation for measures 36-41. Above the staff are boxes labeled L, M, and N. Above these boxes are the numbers 6, 2/4, and 6 respectively. The staff shows a treble clef with a key signature of two flats. A dynamic marking of *fff* is present below the staff.

Musical notation for measures 42-47. The staff shows a treble clef with a key signature of two flats.

This Is Me

From The Greatest Showman

With Defiance ♩ = 88

Somewhat

A Little Faster

Faster ♩ = 90

♩ = 93

A

B

C

D

E A Bit Faster ♩ = 96

F

G

H

I

J

K play 2nd time only

solo/soli

optional 8va

1.

2.

Melody C
HIGH

You Are Good

arr. Bernice

As Recorded by Israel Houghton

Driving ♩ = 132

A

B top melody

D

E

To Coda
(On Last/3rd Time) ⊕

F

skip to G 2nd time

G

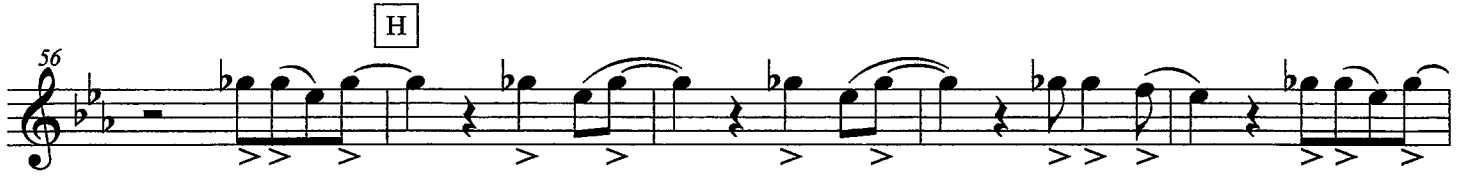
call & response
w/ bass line

51



56

H



61

I optional optional 8va



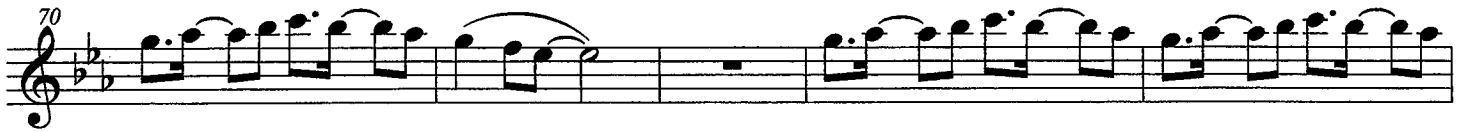
66

J

mp



70



75

K



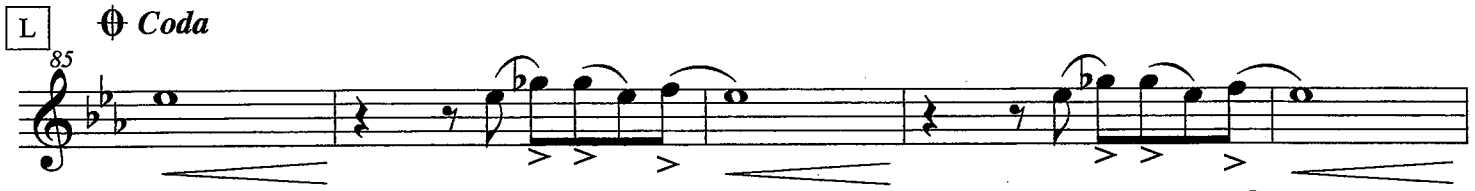
80

D.S. al Coda



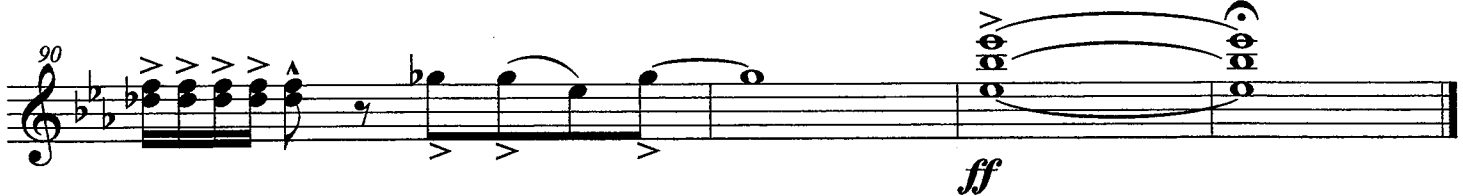
L Coda

85



90

ff



51



56

H



61

I optional



66

J

mp



70



75

K



80

D.S. al Coda



L

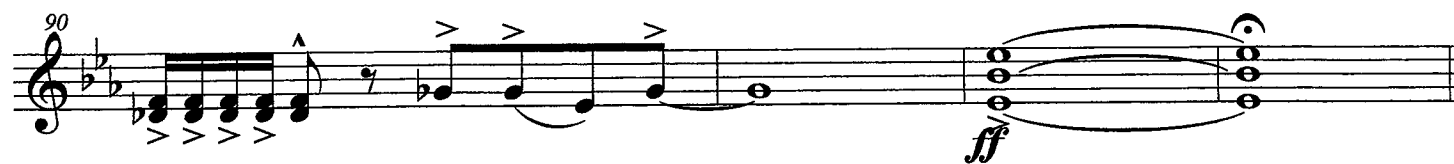
⊕ Coda

85



90

ff



Countermelody C
optional 8va

You Are Good

arr. Bernice

As Recorded by Israel Houghton

Driving ♩ = 132

A

B

C

4 4 4 5 *mf*

D

19

E

25 *f* 2 *f* *mf*

To Coda
(On Last 3rd Time) ⊕

32 4 2

F

skip to G
2nd time

G

H

I

J

41 1. Repeat To Verse 7 2. To Bridge 8 4 8 *f*

K

D.S. al Coda

77 5 *mf*

L

⊕ Coda

85 9

You Are Good

arr. Bernice

As Recorded by Israel Houghton

Driving ♩ = 132

A

Musical staff for section A, starting with a 4-measure rest, followed by a half note G4, a half note G4, and a sixteenth note G4. The dynamic is *f*.

B

C

Musical staff for section B, consisting of a continuous eighth-note bass line. The dynamic is *mf*.

Continuation of the eighth-note bass line from section B.

D %

E

Musical staff for section D, featuring a melodic line with a repeat sign. The dynamic is *f*.

Musical staff for section E, featuring a melodic line.

Continuation of the melodic line from section E.

To Coda
(On Last/3rd Time) ⊕

F skip to G 2nd time

1. Repeat To Verse

Musical staff for section F, featuring a melodic line with accents and a repeat sign.

Continuation of the melodic line from section F.

2. To Bridge

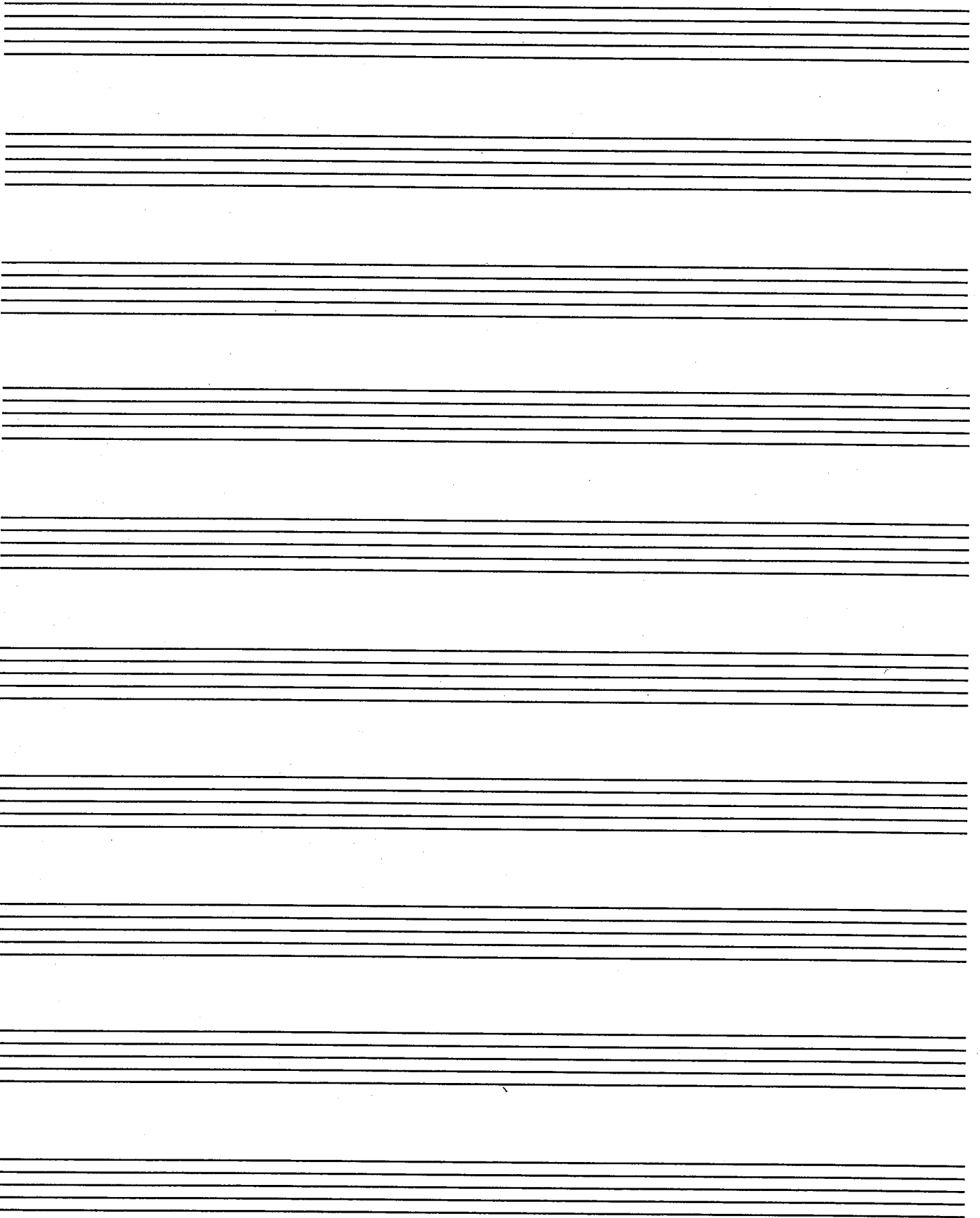
H

I J 8

mp *cresc.* *D.S. al Coda*

L ⊕ Coda

ff



Flute

Name _____

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

1. A MOZART MELODY

Adaptation

2. ESSENTIAL ELEMENTS QUIZ

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

FLUTE BOOK 1

ESSENTIAL ELEMENTS[®]

2000 **PLUS
DVD**

COMPREHENSIVE BAND METHOD



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

 **HAL LEONARD[®]**



INCLUDES PLAY-ALONG
CD & DVD

THE BASICS

Posture

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

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

Breathing & Airstream

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

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

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

Producing The Essential Tone

Embouchure (*ahm'-bah-shure*) is your mouth's position on the mouthpiece of the instrument. A good embouchure takes time and effort, so carefully follow these steps for success:

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

Taking Care Of Your Instrument

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

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

MOUTHPIECE WORKOUT

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

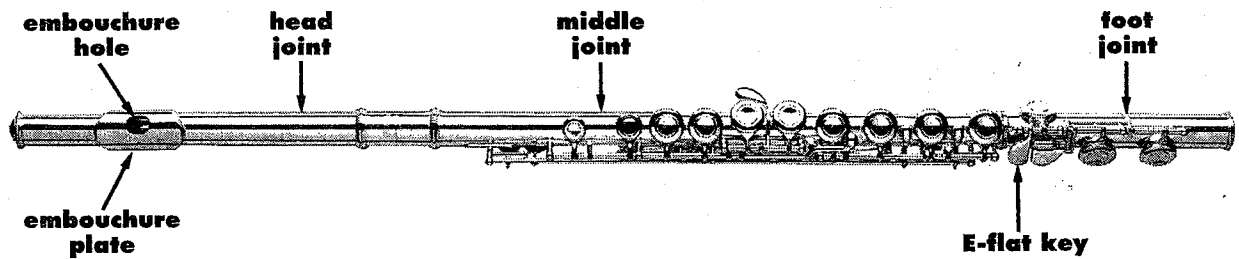


REST

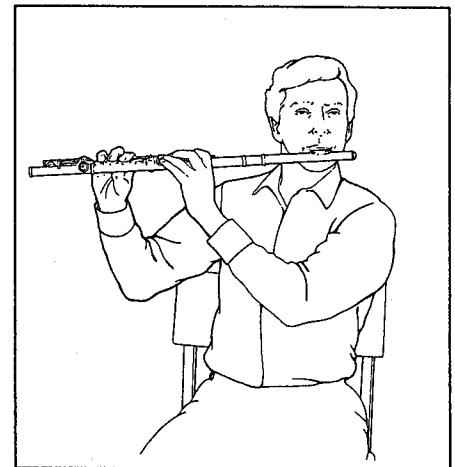
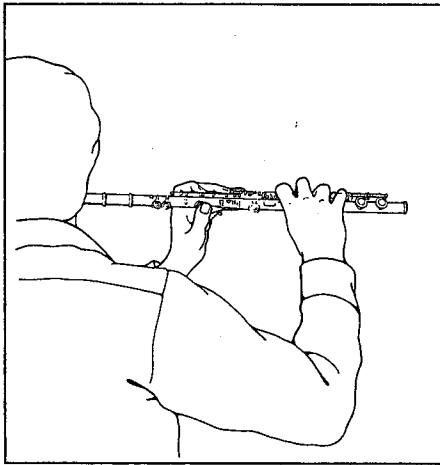


REST

Getting It Together



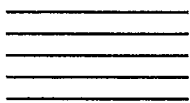
- Step 1** Hold the head joint in your left hand and the middle joint in your right hand. Gently twist and insert the head joint into the middle joint. Make sure that the embouchure hole is directly in line with the middle joint's row of keys.
- Step 2** Hold the assembled middle joint in your left hand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



READING MUSIC

Identify and draw each of these symbols:

Music Staff



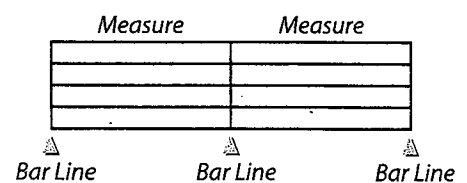
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

Ledger Lines



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

Measures & Bar Lines



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

Long Tone



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

1. THE FIRST NOTE

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

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

The Beat



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

One beat = 1 &



Notes And Rests

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

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

2. COUNT AND PLAY

3. A NEW NOTE

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

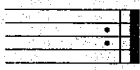
4. TWO'S A TEAM

5. HEADING DOWN


Practice long tones on each new note.


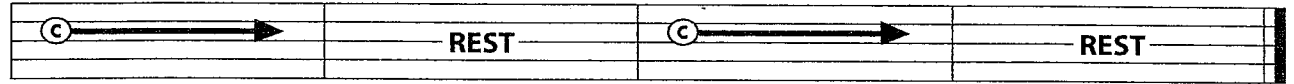
6. MOVING ON UP

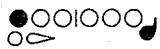
Double Bar  indicates the end of a piece of music.

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


7. THE LONG HAUL


Double Bar 

C  




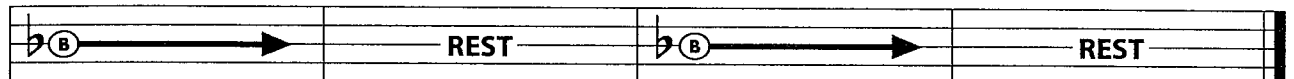
8. FOUR BY FOUR

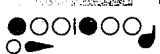
Repeat Sign 



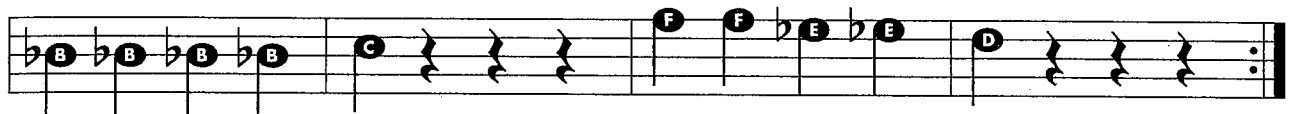
Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

9. TOUCHDOWN

B_b  



10. THE FAB FIVE




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

Treble Clef

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

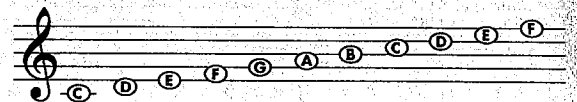
Time Signature

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

 = 4 beats per measure
= Quarter note gets one beat

Note Names

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



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.



Notes In Review

Memorize the fingerings for the notes you've learned:

14. ROLLING ALONG

Half Note

Half Rest

15. RHYTHM RAP

Clap the rhythm while counting and tapping.

16. THE HALF COUNTS

17. HOT CROSS BUNS

Check your embouchure and hand position.

Breath Mark



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

18. GO TELL AUNT RHODIE

American Folk Song

19. ESSENTIAL ELEMENTS QUIZ

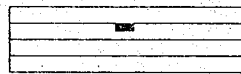
Using the note names and rhythms below, draw your notes on the staff before playing.

Whole Note



1 & 2 & 3 & 4 &

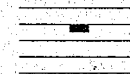
Whole Rest



1 & 2 & 3 & 4 &

= A Whole Measure of Silent Beats

Whole Rest



hangs from a staff line.

Half Rest



sits on a staff line.

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

Clap

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

21. THE WHOLE THING

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

Duet A composition with two different parts, played together.

22. SPLIT DECISION - Duet

Key Signature



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

THEORY

23. MARCH STEPS

Δ 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.*

33. DEEP POCKETS - New Note

A Musical notation for 'DEEP POCKETS - New Note' in 4/4 time, key of B-flat major. It starts with a whole note chord (B-flat, D-flat, F, A) and is followed by a melody of eighth and quarter notes. A finger chart below the first measure shows: 1 (black dot), 2 (white circle), 3 (white circle), 4 (white circle), 5 (white circle).

34. DOODLE ALL DAY

Musical notation for 'DOODLE ALL DAY' in 4/4 time, key of B-flat major. The melody consists of eighth and quarter notes, ending with a double bar line and repeat dots.

35. JUMP ROPE

Musical notation for 'JUMP ROPE' in 4/4 time, key of B-flat major. The melody consists of eighth and quarter notes.

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

⁷ Pick-up note

 Musical notation for 'A-TISKET, A-TASKET' in 4/4 time, key of B-flat major. It features a 7-beat pick-up note followed by a melody of eighth and quarter notes. Rhythmic patterns are indicated below: '4 & 1 & 2 & 3 & 4 &' and '1 & 2 & 3 &'.

Dynamics

f - forte (play loudly) *mf* - mezzo forte (play moderately loud) *p* - piano (play softly)
Remember to use full breath support to control your tone at all dynamic levels.

37. LOUD AND SOFT

Clap

 Musical notation for 'LOUD AND SOFT' in 4/4 time, key of B-flat major. The melody is marked with dynamics: *f* (forte), *mf* (mezzo forte), *p* (piano), and *f* (forte). A 'Clap' instruction is placed above the first measure.

38. JINGLE BELLS *Keep your fingers close to the keys, curved naturally.*

J. S. Pierpont

 Musical notation for 'JINGLE BELLS' in 4/4 time, key of B-flat major. The melody is marked with dynamics: *mf* (mezzo forte) and *f* (forte).

39. MY DREYDL *Use full breath support at all dynamic levels.*

Traditional Hanukkah Song

 Musical notation for 'MY DREYDL' in 4/4 time, key of B-flat major. The melody is marked with dynamics: *mf* (mezzo forte), *p* (piano), and *f* (forte).

Eighth Notes



Each Eighth Note = 1/2 Beat
 2 Eighth Notes = 1 Beat
 1 & 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

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

44. OH, SUSANNA

Stephen Collins Foster

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

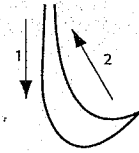
Gioacchino Rossini

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 & 1 & 2 &

Tempo Markings

Tempo is the speed of music. Tempo markings are usually written above the staff, in Italian.

Allegro – Fast tempo **Moderato** – Medium tempo **Andante** – Slower walking tempo

48. HIGH SCHOOL CADETS – March

John Philip Sousa

Allegro

f

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49. HEY, HO! NOBODY'S HOME – New Note

Moderato

mf Δ G

Dynamics

Crescendo (gradually louder)

Decrescendo or *Diminuendo* (gradually softer)

50. CLAP THE DYNAMICS

Clap

p *f* *p*

51. PLAY THE DYNAMICS

p *f* *p*

PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

52. TONE BUILDER

52. RHYTHM ETUDE

52. RHYTHM RAP

52. 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

The score consists of three staves of music in 4/4 time, key of B-flat major. The first staff starts with a rest for 3 measures, then begins with a melody. The second staff continues the melody with a dynamic marking of *mf*. The third staff continues the melody with a dynamic marking of *f*. Measure numbers 3, 11, and 19 are indicated in boxes above the staves.

56. OLD MACDONALD HAD A BAND - Section Feature

Allegro

mf

9

13

f

p

2nd time go on to meas. 13 \curvearrowright

The score consists of three staves of music in 4/4 time, key of B-flat major. The first staff starts with a melody marked *mf*. The second staff continues the melody, marked *f*, and includes a first ending marked with a double bar line and repeat dots. The third staff continues the melody, marked *f*, and includes a second ending marked with a double bar line and repeat dots. A dynamic marking of *p* is shown below the second staff. Measure numbers 9 and 13 are indicated in boxes above the staves. The instruction '2nd time go on to meas. 13' is written above the second ending.

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

Ludwig van Beethoven
Arr. by John Higgins

Moderato

mf

9

13

f

p

The score consists of three staves of music in 4/4 time, key of B-flat major. The first staff starts with a melody marked *mf*. The second staff continues the melody, marked *p*, and includes a dynamic marking of *f* below the staff. The third staff continues the melody, marked *f*. Measure numbers 9 and 13 are indicated in boxes above the staves.

58. HARD ROCK BLUES - Encore

John Higgins

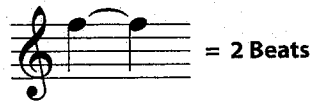
Allegro

f

The score consists of two staves of music in 4/4 time, key of B-flat major. The first staff starts with a melody marked *f*. The second staff continues the melody, marked *f*.

Tie

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



59. FIT TO BE TIED

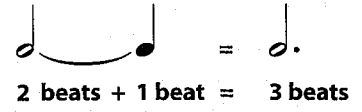
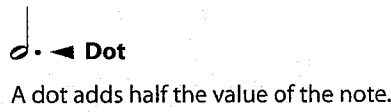
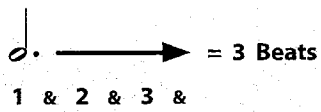


60. ALOUETTE

French-Canadian Folk Song



Dotted Half Note



61. ALOUETTE - THE SEQUEL

French-Canadian Folk Song



HISTORY

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

62. CAMPTOWN RACES

Stephen Collins Foster



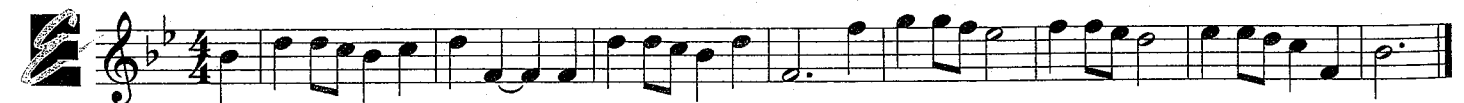
63. NEW DIRECTIONS - New Note *To play lower notes, blow softly and direct the airstream lower into the embouchure hole.*



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



65. ESSENTIAL ELEMENTS QUIZ

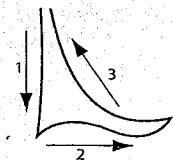


3/4 Time Signature

= 3 beats per measure
= Quarter note gets one beat

Conducting

Practice conducting this three-beat pattern.



66. RHYTHM RAP

Clap

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

67. THREE BEAT JAM

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

68. BARCAROLLE

Moderato

mf Jacques Offenbach

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

69. MORNING (from Peer Gynt)

Andante

p Edvard Grieg *mf* *p*

Accent Emphasize the note.

70. ACCENT YOUR TALENT

Clap

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

71. MEXICAN CLAPPING SONG ("Chiapanecas")

Latin American Folk Song

f

72. ESSENTIAL CREATIVITY

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

Accidental

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

Flat \flat

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

73. HOT MUFFINS – New Note

A \flat 





∇ Flat applies to all A's in measure.

74. COSSACK DANCE

Allegro


75. BASIC BLUES – New Note

A \flat 



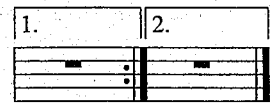
Flat applies to all A's in measure.

New Key Signature

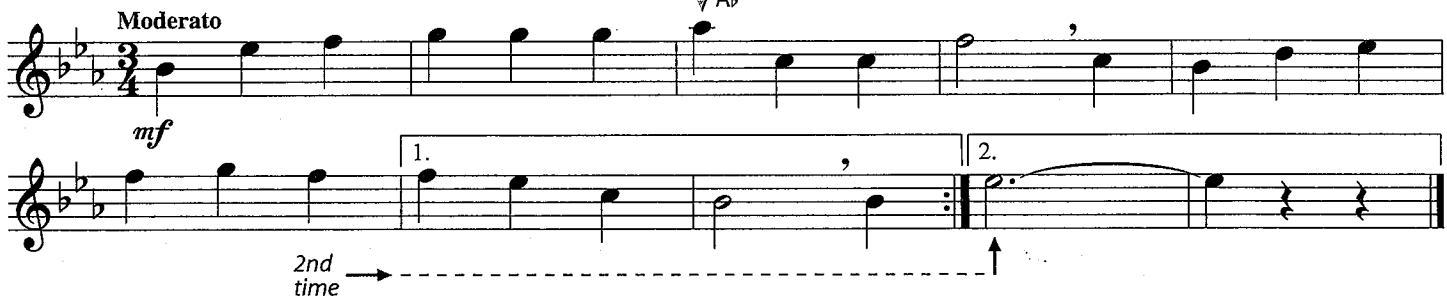
This Key Signature indicates the **Key of E \flat** – play all B's as B-flats, all E's as E-flats, and all A's as A-flats.

**1st & 2nd Endings**

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

**76. HIGH FLYING**

Moderato



mf

1. 2.

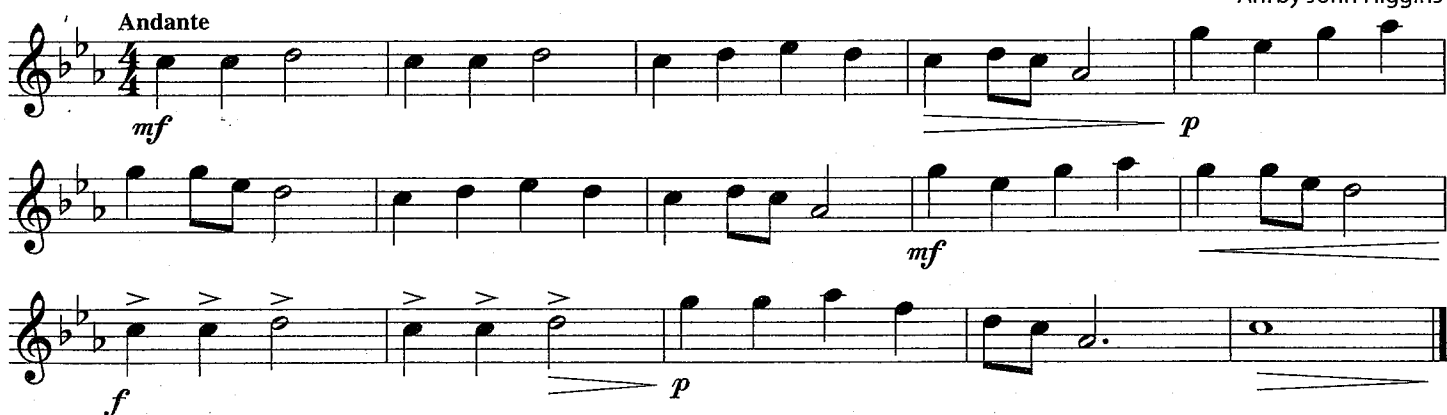
2nd time →

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

77. SAKURA, SAKURA – Band Arrangement

Japanese Folk Song
Arr. by John Higgins

Andante



mf *p* *f*

78. UP ON A HOUSETOP

Allegro

Check Key Signature *mf*

1. 2. *f*

Musical notation for 'Up on a Housetop' in 4/4 time, key of B-flat major. It features two staves. The first staff has a treble clef and a key signature of one flat. The tempo is 'Allegro'. The first measure is marked 'Check Key Signature' and 'mf'. The piece has a first ending and a second ending. The second ending is marked 'f'.

79. JOLLY OLD ST. NICK - Duet

Moderato

A *mf*

B *mf*

1. 2.

Musical notation for 'Jolly Old St. Nick' in 2/4 time, key of B-flat major. It is a duet for parts A and B. Both parts are marked 'Moderato' and 'mf'. The piece has a first ending and a second ending.

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

80. THE BIG AIRSTREAM - New Note

B \flat

Δ B \flat

Musical notation for 'The Big Airstream' in 4/4 time, key of B-flat major. It features a single staff with a treble clef and a key signature of one flat. The piece starts with a 'New Note' exercise in B-flat major, indicated by a B-flat symbol and a diagram of a piano keyboard. The main melody is marked with a triangle and 'B-flat'.

81. WALTZ THEME (THE MERRY WIDOW WALTZ)

Moderato

mf *f*

Franz Lehar

Musical notation for 'Waltz Theme (The Merry Widow Waltz)' in 3/4 time, key of B-flat major. It features two staves. The tempo is 'Moderato'. The first staff is marked 'mf' and the second 'f'. The piece is attributed to Franz Lehar.

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82. AIR TIME

Musical notation for 'Air Time' in 4/4 time, key of B-flat major. It features a single staff with a treble clef and a key signature of one flat.

83. DOWN BY THE STATION

Allegro

mf

Musical notation for 'Down by the Station' in 2/4 time, key of B-flat major. It features a single staff with a treble clef and a key signature of one flat. The tempo is 'Allegro'. The piece is marked 'mf'.

84. ESSENTIAL ELEMENTS QUIZ

Moderato

mf *f* *p*

Musical notation for 'Essential Elements Quiz' in 3/4 time, key of B-flat major. It features a single staff with a treble clef and a key signature of one flat. The tempo is 'Moderato'. The piece is marked with dynamics 'mf', 'f', and 'p'.

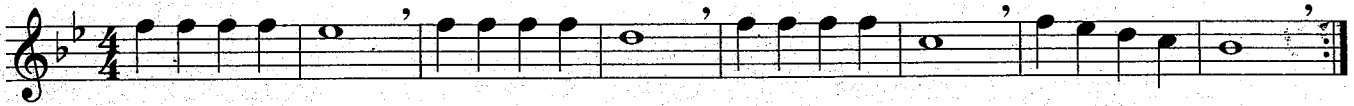
85. ESSENTIAL CREATIVITY Using these notes, improvise your own rhythms:

Musical notation for 'Essential Creativity' in 4/4 time, key of B-flat major. It features a single staff with a treble clef and a key signature of one flat. The piece consists of 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



D.C. al Fine

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

91. BANANA BOAT SONG

Moderato

Caribbean Folk Song



Natural



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

92. RAZOR'S EDGE - New Note

E

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

African-American Spiritual

Allegro

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
 1. 2.

98. ESSENTIAL ELEMENTS QUIZ

Andante
 p Fine D.C. al Fine

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:

102. SATIN LATIN

Allegro

HISTORY

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

103. MINUET - Duet

Moderato Johann Sebastian Bach

A

B

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?

E

Dotted Quarter & Eighth Notes

1 & 2 & = 2 Beats

A dot adds half the value of the quarter note.

1 & 2 &

A single eighth note has a flag on the stem.

110. RHYTHM RAP

Clap

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

111. THE DOT ALWAYS COUNTS

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

112. ALL THROUGH THE NIGHT

mf *p* Fine D.C. al Fine

113. SEA CHANTY

Always use a full airstream.

English Folk Song

Moderato

f *mf* *f*

114. SCARBOROUGH FAIR

English Folk Song

Andante

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

Scottish Folk Song

Andante

mf *f* Check Rhythm

PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

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

118. THEME FROM "NEW WORLD SYMPHONY"

Largo 4 5 *Measure number* Antonin Dvorák

p 13 *mf*

21 *p*

29 **Slower** 2 *p*

Piano Accompaniment

Largo 5

p 13 *mf*

21 *p*

29 **Slower** *mf* *p*

Great musicians give encouragement to fellow performers. On this page, clarinetists learn their instruments' upper register in the "Grenadilla Gorilla Jumps" (named after the grenadilla wood used to make clarinets). Brass players learn lip slurs, a new warm-up pattern. The success of your band depends on everyone's effort and encouragement.

119. GRENADILLA GORILLA JUMP No. 1

120. JUMPIN' UP AND DOWN

121. GRENADILLA GORILLA JUMP No. 2 - New Note

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

122. JUMPIN' FOR JOY

123. GRENADILLA GORILLA JUMP No. 3

124. JUMPIN' JACKS

THEORY

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

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

Intervals: 2nd [] [] []

126. GRENADILLA GORILLA JUMP No. 4

127. THREE IS THE COUNT

128. GRENADILLA GORILLA JUMP No. 5

129. TECHNIQUE TRAX

130. CROSSING OVER

Trio

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

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

African Folk Song

Repeat Signs



Repeat the section of music enclosed by the **repeat signs**.
(If 1st and 2nd endings are used, they are played as usual — but go back only to the first repeat sign, not to the beginning.)

132. MICHAEL ROW THE BOAT ASHORE

African-American Spiritual

Andante

mf

133. AUSTRIAN WALTZ

Austrian Folk Song

Moderato

f

134. BOTANY BAY

Australian Folk Song

Allegro

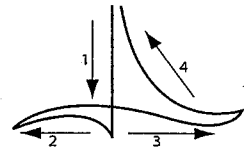
mf *f* *mf*

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

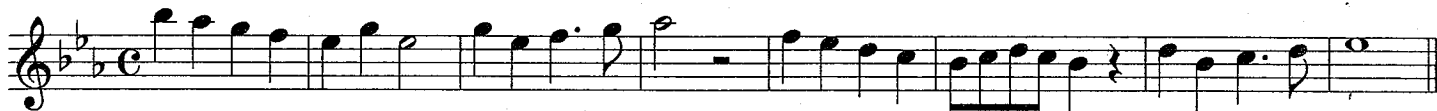
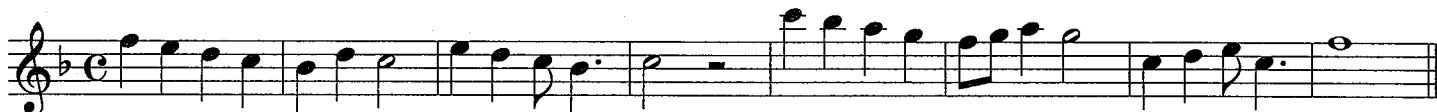
Jean Sibelius

Andante

p *mf* *p*

137. ESSENTIAL CREATIVITY

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

138. EASY GORILLA JUMPS**139. TECHNIQUE TRAX** *Always check the key signature.***140. MORE TECHNIQUE TRAX****141. GERMAN FOLK SONG****142. THE SAINTS GO MARCHIN' AGAIN****143. LOWLAND GORILLA WALK****144. SMOOTH SAILING****145. MORE GORILLA JUMPS****146. FULL COVERAGE**

Scale

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

147. CONCERT B \flat SCALE

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

Octave Octave

Chord & Arpeggio

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

148. IN HARMONY

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

149. SCALE AND ARPEGGIO

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

150. THEME FROM "SURPRISE SYMPHONY"

Franz Josef Haydn

Andante

151. ESSENTIAL ELEMENTS QUIZ - THE STREETS OF LAREDO

American Folk Song

Write in the note names before you play.

mf

PERFORMANCE SPOTLIGHT

152. SCHOOL SPIRIT - Band Arrangement

March Style

W.T. Purdy
Arr. by John Higgins

Musical score for 'School Spirit' in 2/4 time, key of B-flat major. The score consists of four staves of music. Measure numbers 5, 13, 21, and 29 are indicated in boxes. Dynamics include *f* (forte) and *mf* (mezzo-forte). A repeat sign is present at measure 5. A first and second ending are shown at the end of the piece.

Soli

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

153. CARNIVAL OF VENICE - Band Arrangement

Julius Benedict
Arr. by John Higgins

Musical score for 'Carnival of Venice' in 3/4 time, key of B-flat major. The score consists of six staves of music. Measure numbers 5, 13, 21, 29, 37, and 45 are indicated in boxes. Dynamics include *mf* (mezzo-forte), *f* (forte), and *p* (piano). A **Soli** section is marked starting at measure 5 and ending at measure 21. Rehearsal marks with repeat signs and measure counts (7, 8, 7) are present. The score ends with a *f* dynamic.

154. RANGE AND FLEXIBILITY BUILDER

155. TECHNIQUE TRAX

156. CHORALE

Johann Sebastian Bach



HISTORY

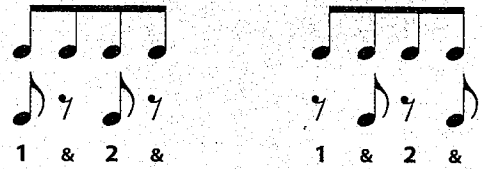
The traditional Hebrew melody "Hatikvah" has been Israel's national anthem since the nation's inception. At the Declaration of State in 1948, it was sung by the gathered assembly during the opening ceremony and played by members of the Palestine Symphony Orchestra at its conclusion.

157. HATIKVAH

Israeli National Anthem

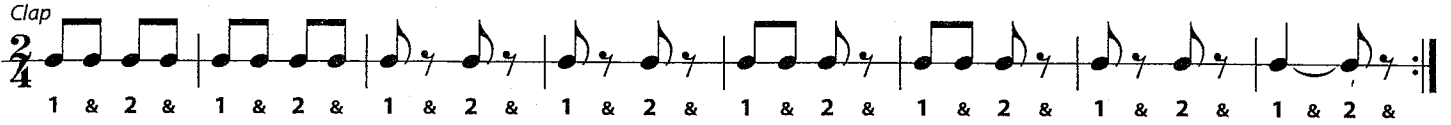
Eighth Note & Eighth Rest

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



158. RHYTHM RAP

Clap



159. EIGHTH NOTE MARCH



160. MINUET

Moderato

Johann Sebastian Bach



161. RHYTHM RAP

Clap



162. EIGHTH NOTES OFF THE BEAT



163. EIGHTH NOTE SCRAMBLE



164. ESSENTIAL ELEMENTS QUIZ

Andante



165. DANCING MELODY - New Note

G 

HISTORY

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

166. EL CAPITAN

Allegro

John Philip Sousa



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HISTORY

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

167. O CANADA

Maestoso (Majestically)

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



168. ESSENTIAL ELEMENTS QUIZ - METER MANIA

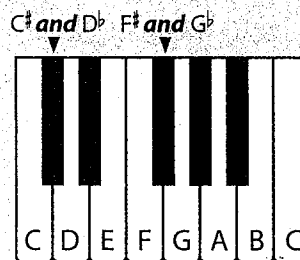
Count and clap before playing. Can you conduct this?



Enharmonics

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

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



169. SNAKE CHARMER

Enharmonic notes use the same fingering.

G^b/F[#]

170. DARK SHADOWS

171. CLOSE ENCOUNTERS

Enharmonic notes use the same fingering.

D^b/C[#]

172. MARCH SLAV

Largo

Peter Illyich Tchaikovsky

173. NOTES IN DISGUISE

Chromatic Notes

Chromatic notes are altered with sharps, flats and natural signs which are not in the key signature. The smallest distance between two notes is a half-step, and a scale made up of consecutive half-steps is called a **chromatic scale**.

174. HALF-STEPPIN'

French composer **Camille Saint-Saëns** (1835–1921) wrote music for virtually every medium: operas, suites, symphonies and chamber works. The “Egyptian Dance” is one of the main themes from his famous opera *Samson et Delilah*. The opera was written in the same year that Thomas Edison invented the phonograph—1877.

175. EGYPTIAN DANCE *Watch for enharmonics.*

Camille Saint-Saëns

Allegro

mf

176. SILVER MOON BOAT

Chinese Folk Song

Largo

mf

f *p*

Fine

D.C. al Fine

German composer **Ludwig van Beethoven** (1770–1827) is considered to be one of the world's greatest composers, despite becoming completely deaf in 1802. Although he could not hear his music the way we can, he could “hear” it in his mind. As a testament to his greatness, his Symphony No. 9 (p. 13) was performed as the finale to the ceremony celebrating the reunification of Germany in 1990. This is the theme from his Symphony No. 7, second movement.

177. THEME FROM SYMPHONY NO. 7 – Duet

Ludwig van Beethoven

Allegro (moderately fast)

p

p

mf

mf

1.

2.

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

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

Peter Illyich Tchaikovsky

Allegro

f

179. AMERICAN PATROL

F.W. Meacham

Allegro

mf

180. WAYFARING STRANGER

African-American Spiritual

Andante

p

181. ESSENTIAL ELEMENTS QUIZ – SCALE COUNTING CONQUEST

PERFORMANCE SPOTLIGHT

182. AMERICA THE BEAUTIFUL - Band Arrangement

Samuel A. Ward
Arr. by John Higgins

Musical score for 'America the Beautiful' in 4/4 time, key of B-flat major. The score is divided into two systems. The first system starts with a **Maestoso** tempo marking and a 2-measure rest, followed by a **f** dynamic. A box containing the number 7 is placed above the staff, with the tempo marking **Andante** and a 3-measure rest below it. The second system begins with a **p** dynamic and includes a box with the number 15. The score concludes with a **f** dynamic and a box with the number 25, followed by another **Maestoso** tempo marking and a 2-measure rest.

183. LA CUCARACHA - Band Arrangement

Latin American Folk Song
Arr. by John Higgins

Musical score for 'La Cucaracha' in 4/4 time, key of B-flat major. The score is divided into two systems. The first system starts with a **Latin Rock** tempo marking and a **f** dynamic. A box containing the number 5 is placed above the staff. The second system begins with a **mf** dynamic and includes a box with the number 13. The score concludes with a **p** dynamic and a box with the number 25. The final system shows two first endings, labeled 1. and 2., leading to the end of the piece.

PERFORMANCE SPOTLIGHT

184. THEME FROM 1812 OVERTURE - Band Arrangement

Peter Illyich Tchaikovsky
Arr. by John Higgins

Allegro

The musical score consists of ten staves of music in 4/4 time, key of B-flat major. The tempo is marked 'Allegro'. The score includes various dynamics and articulations:

- Staff 1: *f* (forte), *p* (piano) dynamic marking above the first measure.
- Staff 2: *p* (piano) dynamic marking below the first measure, *f* (forte) dynamic marking below the eighth measure, *p* (piano) dynamic marking below the tenth measure. A box containing the number '10' is placed above the tenth measure.
- Staff 3: *mf* (mezzo-forte) dynamic marking below the first measure, *f* (forte) dynamic marking below the eighth measure.
- Staff 4: *mf* (mezzo-forte) dynamic marking below the first measure, *f* (forte) dynamic marking below the eighth measure. A box containing the number '18' is placed above the first measure.
- Staff 5: *f* (forte) dynamic marking below the first measure, *f* (forte) dynamic marking below the eighth measure. A box containing the number '26' is placed above the eighth measure.
- Staff 6: *f* (forte) dynamic marking below the first measure, *f* (forte) dynamic marking below the eighth measure.
- Staff 7: *f* (forte) dynamic marking below the first measure, *f* (forte) dynamic marking below the eighth measure. A box containing the number '34' is placed above the first measure.
- Staff 8: *f* (forte) dynamic marking below the first measure, *f* (forte) dynamic marking below the eighth measure.
- Staff 9: *f* (forte) dynamic marking below the first measure, *f* (forte) dynamic marking below the eighth measure. A box containing the number '42' is placed above the first measure.
- Staff 10: *f* (forte) dynamic marking below the first measure, *f* (forte) dynamic marking below the eighth measure.

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 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.

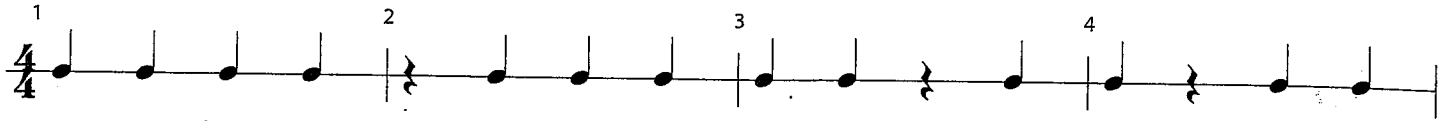


4.

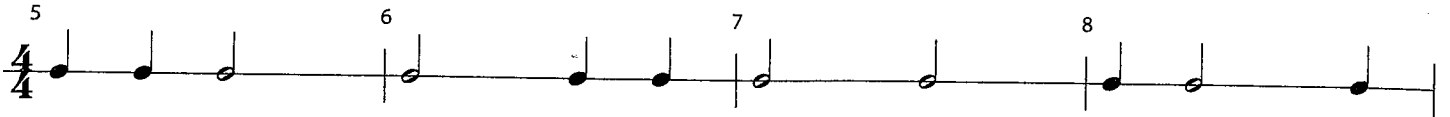


RHYTHM STUDIES


1 2 3 4



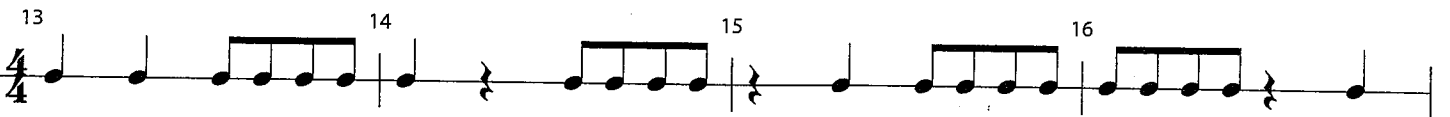
5 6 7 8



9 10 11 12




13 14 15 16



17 18 19 20



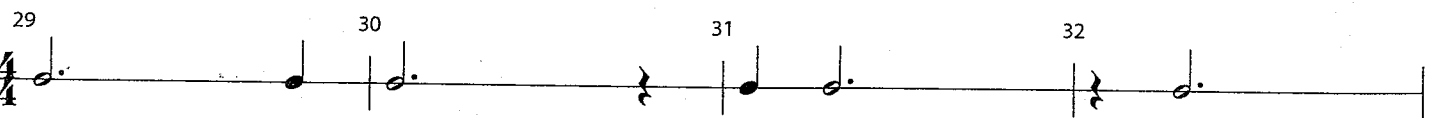
21 22 23 24



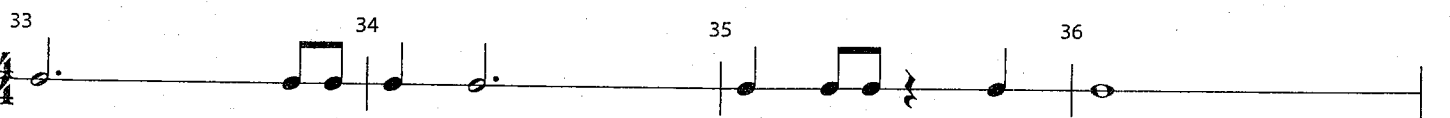
25 26 27 28

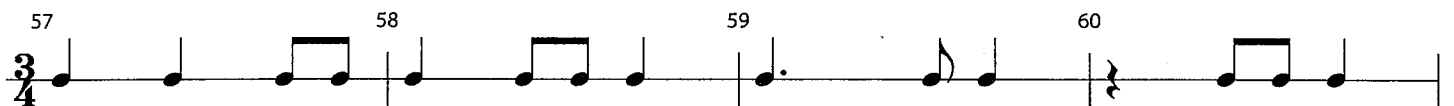
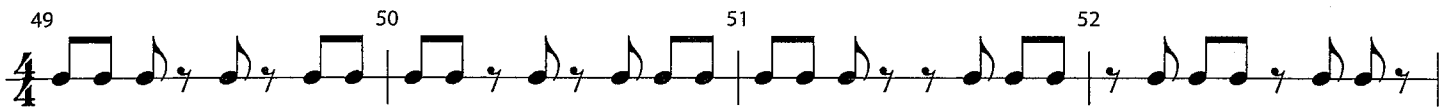
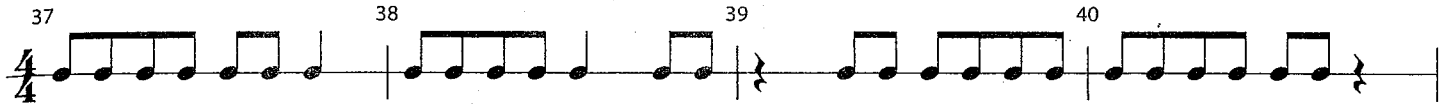


29 30 31 32



33 34 35 36



 **RHYTHM STUDIES**

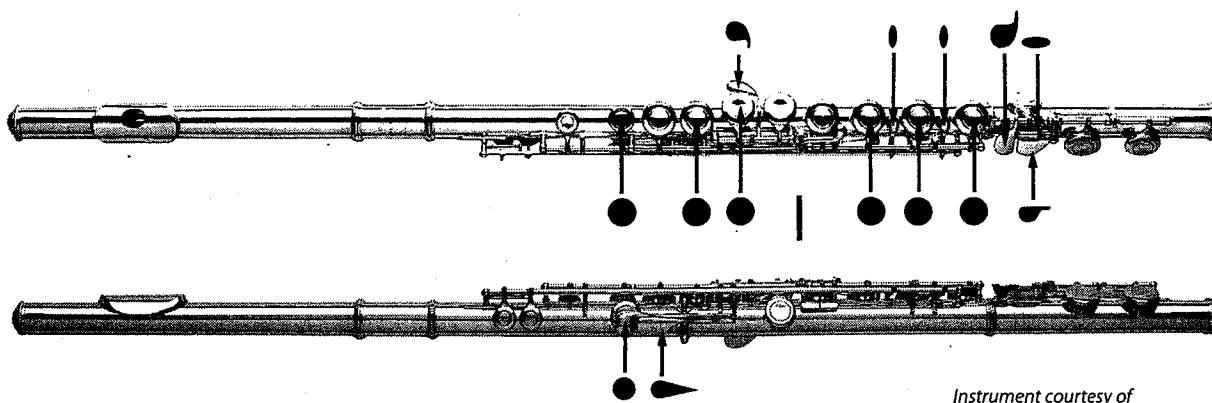
You can mark your progress through the book on this page. Fill in the stars as instructed by your band director.



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

FINGERING CHART

FLUTE



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

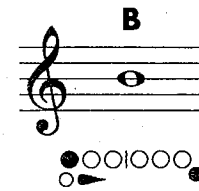
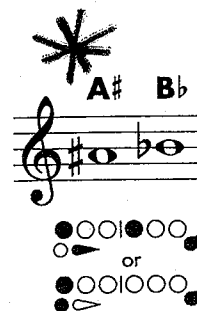
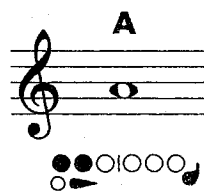
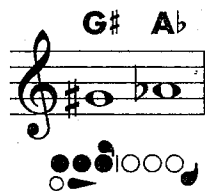
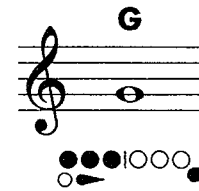
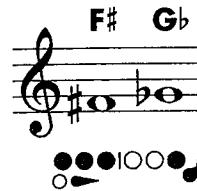
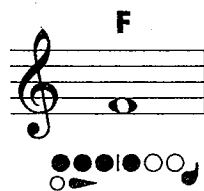
○ = Open
● = Pressed down

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

Instrument Care Reminders

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

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



FINGERING CHART

FLUTE

C

C# Db

D

D# Eb

E

F

F# Gb

G

G# Ab

A

A# Bb

B

C

C# Db

D

D# Eb

E

F

F# Gb

G

G# Ab

A

A# Bb

B

C