

CLARINET

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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

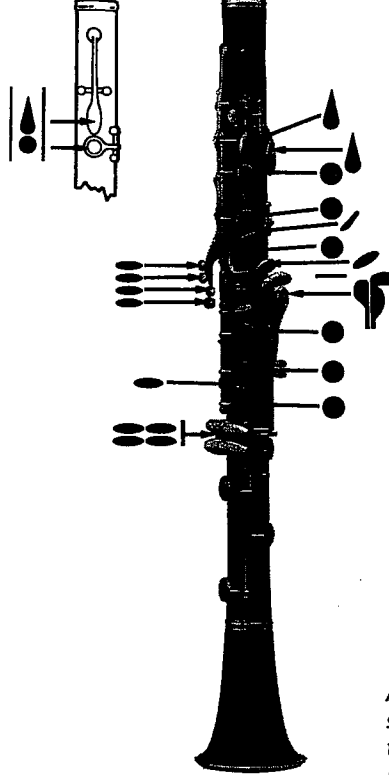
FINGERING CHART

B \flat CLARINET

Instrument Care Reminders

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

- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Drop a weighted chamois or cotton swab into the bell and pull it out through the barrel.
- Carefully twist off the barrel and dry off any additional moisture. Place it in the case.
- Gently twist the upper and lower sections apart, with the bell still attached. Place the upper section in the case.
- Remove the bell and place the bell and lower section back into the case.
- As you put each piece back in the case, check to be sure they are dry.
- Your case is designed to hold only specific objects. If you try to force anything else into the case, it may damage your instrument.



○ = Open
● = Pressed down

Alternate fingerings are used in certain situations to allow for smoother technique. These are shown to the right of the more common fingerings.

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

<p>E</p>	<p>F</p>	<p>F# G\flat</p>	<p>G</p>
<p>G# A\flat</p>	<p>A</p>	<p>A# B\flat</p>	<p>B</p>
<p>* C</p>	<p>C# D\flat</p>	<p>D</p>	<p>D# E\flat</p>

FINGERING CHART

B \flat CLARINET

E

F

F \sharp G \flat

G

G \sharp A \flat

A

A \sharp B \flat

B

C

C \sharp D \flat

D

D \sharp E \flat

E

F

F \sharp G \flat

G

G \sharp A \flat

A

A \sharp B \flat

B

C

C \sharp D \flat

D

D \sharp E \flat

E

F

F \sharp G \flat

G

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 Younglife Camp @ Saranac, NY	
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 ~

◀ Aug 2018

Oct 2018 ▶

Sun	Mon	Tue	Wed	Thu	Fri	Sat
2	3 No School	4 Extended Day For Teachers 2:35-3:35pm	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	6 Zanetti MTM Open House Small Ensemble Performance @ Zanetti - Select MTM Student Mentors Meet @ 2:30pm; Perform 5:00-8:00pm	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	8
9	10 Road Crew Unload Truck & Reset Band Room 2:30-4:00pm Return Truck After School	11 Open Practice @ 2:30-3:30pm Instrument Inventory Check #1 @ 2:30-5:00pm	12 MTM Mentor Training Session #2 & Leadership Team Meeting #2 @ Band Room 2:30-3:30pm (Leadership Team Only)	13 Younglife Film Shoot #1 @ Band Room 2:30-4:30pm	14 Open Practice @ 2:30-3:30pm Road Crew Load Van For Band Cookout After School	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: 5:30pm	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	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

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Notes:
 (1) TBD - Puerto Rican Parade Small Ensemble Performance outside Springfield Schools Central Office (1560 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 @ Saratoga 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) Pickup 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		
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TBD = To Be Determined

~ November 2018 ~

◀ Oct 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 ETA: 5:00pm	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	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
Notes: (1) TBD - Sci Tech 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 Joser (176 Shoemaker Ln, Agawam, MA 01001) 5:30pm-8:45pm. Select Students Meet @ 2:30pm - Was Wed 11/7						
*BOLD PERFORMANCES ARE MANDATORY - PERFORMANCES MAY BE ADDED & CURRENT PERFORMANCES ARE SUBJECT TO CHANGE						
TBD = To Be Determined						

◀ Nov 2018	~ December 2018 ~					Jan 2019 ▶
Sun	Mon	Tue	Wed	Thu	Fri	Sat
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 ETA: 5:00pm	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 11/30
(3) TBD - A "Classical Holiday" Concert @ Classical Condominiums, 3:00-5:00pm (235 State St, Springfield, MA 01103) Leadership Road Crew Meet @ 12:00pm MANDATORY for Advanced Band
ETA: Late – Was Sunday 12/2
(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 O'gill 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: 5:00pm	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		
<p>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-1:00pm (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 (PVT) - 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</p>						

* **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	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

◀ Feb 2019	~ 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 @ Tam Leadership Team Road Crew Loads Truck For Sunday's Performance & Reset Band Room 2:30-3:30pm	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: 5:00pm	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

Sun	Mon	Tue	Wed	Thu	Fri	Sat
	<p>1 2019-2020 Leadership Letters of Intent Distributed (Letters Due Friday, April 12, 2019) ETA: 5:00pm</p>	<p>2 Extended Day For Teachers 2:35-3:35pm Zanetti MTM #20 @ Zanetti (Room 118) 3:30-4:45 ETA: 5:30pm</p>	<p>3 Open Practice @ 2:30-3:30pm ETA: 5:00pm</p>	<p>4 Open Practice @ 2:30-3:30pm ETA: 5:00pm</p>	<p>5 Open Practice @ 2:30-3:30pm ETA: 5:00pm</p>	<p>6</p>
7	<p>8 Leadership Team Meeting #16 @ Band Room 2:30-3:30pm</p>	<p>9 Road Crew Load Truck For SciTech Band Day @ 2:30-4:30pm Pick Up Truck @ 7:00am ETA: 5:00pm</p>	<p>10 TBD - 4th 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</p>	<p>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</p>	<p>12 Leadership Letters of Intent Due Return Truck @ 7:00am ETA: 5:00pm</p>	<p>13</p>
14	<p>15 No School ETA: 5:00pm</p>	<p>16 No School ETA: 5:00pm</p>	<p>17 No School ETA: Late</p>	<p>18 No School ETA: 5:00pm</p>	<p>19 No School ETA: 5:00pm</p>	<p>20</p>
21	<p>22 New Student Outreach Calling Party @ Band Room 3:30-6:00pm ETA: 7:00pm</p>	<p>23 Extended Day For Teachers 2:35-3:35pm Zanetti MTM #21 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm</p>	<p>24 TBD - Outreach MTM @ Gerena Elementary School 2:30-6:00pm; Meet @ 2:30 in the band room ETA: 7:30pm</p>	<p>25 Open Practice @ 2:30-3:30pm ETA: 5:00</p>	<p>26 Younglife Campaigners Friday Night Chillfest #8 @ The Bernice's 5:00-8:00pm (60 Fairfield Street, Springfield, MA 01108) ETA: 5:00pm</p>	<p>27</p>
28	<p>29 2019-2020 Leadership Team Interviews After School 2:30-6:00pm ETA: Late</p>	<p>30 Extended Day For Teachers 2:35-3:35pm Zanetti MTM #22 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm</p>				

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 #19: 10-12:20 (Periods 2-3) / TBD - Young@Heart In-School Library Rehearsal #29: 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-Dorham Hotel & Conference Center (55 Atandne Rd/Bedham 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: 5:00pm	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	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	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	
3 Open Practice @ 2:30-3:30pm ETA: 5:00pm	4					

◀ 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

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
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: Late	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

SCI-TECH BAND / MTM MASTER PRACTICE CHECKLIST

FIRST 5 NOTES

Do Re Mi Fa So La Ti Do

MAJOR SCALES

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

NATURAL MINOR SCALES

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

HARMONIC MINOR SCALES

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

BLUES SCALES

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

CHROMATIC SCALES

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

SUETA RHYTHM CHARTS

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

RHYTHM CHARTS (in Band Handbook)

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

FUNDAMENTAL RHYTHMS

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

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

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

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

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

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

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

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

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

ESSENTIAL ELEMENTS, BOOK 1

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

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

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

Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 2

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

Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 3

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

Pg. 38-39 – Rhythm Studies

OTHER

Band Repertoire Solo Repertoire Chamber Ensemble Repertoire Improvisation

SCALE CHECKLIST

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

SCALE ASSIGNMENTS

CONCERT & JAZZ BAND

QUARTER 1

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

QUARTER 2

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

QUARTER 3

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

QUARTER 4

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

SYMPHONIC BAND

QUARTER 1

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

QUARTER 2

Bb Blues

QUARTER 3

Bb Chromatic (1 Octave)
C Major

QUARTER 4

C Minor

*Scale assignments subject to change

SCITECH BAND GROOVE CHART

-CHORD PROGRESSIONS FOR IMPROV-

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

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

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

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

-Chord progressions can be used in any key

SMART MUSIC

HOW TO LOGIN TO SMART MUSIC

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

HOW TO USE SMART MUSIC

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

HOW TO COMPLETE ASSIGNMENTS

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

Holiday Solos - Duets - Trios - Quartets

SOLOS (1+people)

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

DUETS

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

SOLOS, DUETS, TRIOS, QUARTETS

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

CIRCLE YOUR CHOICE ABOVE

Names: _____

Instruments: _____

12 BAR BLUES

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

SONATE

pour Clarinette avec accomp^t de Piano

CLARINETTE en SI \flat

C. SAINT-SAËNS

à Monsieur Auguste PÉRIER
Professeur au Conservatoire de Musique de Paris

I

Op. 167

Allegretto

The musical score is written for a Clarinet in B-flat. It begins with a treble clef, a key signature of one flat (B-flat), and a 12/8 time signature. The tempo is marked 'Allegretto'. The first staff starts with a piano (*p*) dynamic. The second staff continues the melody. The third staff includes a crescendo (*cresc.*) and a mezzo-forte (*mf*) dynamic. The fourth staff features a decrescendo (*dim.*) and returns to piano (*p*). The fifth staff continues with a decrescendo (*dim.*). The sixth staff has a piano (*p*) dynamic and includes a second ending bracket. The seventh staff continues with a mezzo-forte (*mf*) dynamic. The eighth staff includes a decrescendo (*dim.*) and a forte (*f*) dynamic. The ninth and tenth staves conclude the piece with various dynamics and articulations.

CLARINETTE

First musical staff with treble clef, key signature of two flats, and a complex melodic line with many slurs and ties.

Second musical staff with treble clef, key signature of two flats, and a melodic line. Includes the dynamic marking *sempre f*.

Third musical staff with treble clef, key signature of two flats, and a melodic line. Includes the dynamic markings *dim. espressivo* and *p*.

Fourth musical staff with treble clef, key signature of two flats, and a melodic line. Includes the dynamic marking *cresc.* and a triplet of eighth notes.

Fifth musical staff with treble clef, key signature of two flats, and a melodic line. Includes the dynamic marking *f*, the tempo marking *Poco rit.*, and the tempo change marking **2** a Tempo. Also includes *dim.* and *pp*.

Sixth musical staff with treble clef, key signature of two flats, and a melodic line.

Seventh musical staff with treble clef, key signature of two flats, and a melodic line. Includes the dynamic markings *cresc.* and *mf*.

Eighth musical staff with treble clef, key signature of two flats, and a melodic line. Includes the dynamic marking *dim.*

Ninth musical staff with treble clef, key signature of two flats, and a melodic line. Includes the dynamic marking *p*.

Tenth musical staff with treble clef, key signature of two flats, and a melodic line. Includes the dynamic marking *pp*.

Eleventh musical staff with treble clef, key signature of two flats, and a melodic line. Includes the dynamic marking *sempre pp*.

Twelfth musical staff with treble clef, key signature of two flats, and a melodic line. Includes a first ending bracket labeled **1**.

II

Allegro animato

p

legg.

cresc.

f

1

p

cresc.

mf

p

CLARINETTE

This musical score for Clarinet consists of 12 staves of music. The key signature is one flat (B-flat) and the time signature is 4/4. The score includes various dynamics and articulations:

- Staff 1: Standard notation with slurs and accents.
- Staff 2: Dynamics *cresc.* and *mf*.
- Staff 3: First ending bracket with a box containing the number 2, followed by a first ending line with the number 1.
- Staff 4: Dynamic *p*.
- Staff 5: Standard notation with slurs.
- Staff 6: Standard notation with slurs.
- Staff 7: Standard notation with slurs.
- Staff 8: Standard notation with slurs.
- Staff 9: Dynamics *cresc.* and *f*.
- Staff 10: First ending bracket with the number 1, followed by a first ending line with the number 1. A triplet of eighth notes is marked with a 3.
- Staff 11: Standard notation with slurs.
- Staff 12: Dynamics *pp*.

III

Lento

1

f sempre

1

7

Piano

CLAR.

pp sempre

sempre *pp*

pp *ppp*

8

segue

IV

Molto allegro

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It features a triplet of eighth notes marked with a '3' above the notes and a dynamic marking of 'p' (piano). The melody is characterized by rapid sixteenth-note passages and slurs. The second staff continues the melodic line with a dynamic marking of 'p'. The third staff includes a dynamic marking of 'p' and a 'b' (basso) marking. The fourth staff has a dynamic marking of 'p'. The fifth staff has a dynamic marking of 'p'. The sixth staff has a dynamic marking of 'p' and a 'cresc.' (crescendo) marking. The seventh staff has a dynamic marking of 'mf' (mezzo-forte) and a triplet of eighth notes marked with a '3' above the notes. The eighth staff has a dynamic marking of 'f' (forte) and a triplet of eighth notes marked with a '3' above the notes. The ninth staff has a dynamic marking of 'p' and a circled '1' above the first measure. The tenth staff has a dynamic marking of 'mf' and a 'tr' (trill) marking. The score concludes with the initials 'V. S.' at the bottom right.

CLARINETTE

tr

p

f

sf

sf

ff 3

p

Poco riten.

dim.

a Tempo

mf

CLARINETTE

First staff of music. It begins with a treble clef and a key signature of one sharp (F#). The notation includes a trill marked with a wavy line and 'tr'. The melody is a continuous eighth-note line. A dynamic marking of *cresc.* is placed below the staff.

Second staff of music. It starts with a treble clef and a key signature of one sharp. A boxed number '3' is above the first measure. The melody features eighth-note patterns with some rests. A dynamic marking of *f* is below the first measure, and *p subito* is at the end of the staff.

Third staff of music. It begins with a treble clef and a key signature of one sharp. The melody is a continuous eighth-note line. Dynamic markings of *cresc.* and *f* are present.

Fourth staff of music. It starts with a treble clef and a key signature of one sharp. The melody is a continuous eighth-note line. Dynamic markings of *dim.* and *p cresc.* are present.

Fifth staff of music. It begins with a treble clef and a key signature of one sharp. The melody is a continuous eighth-note line. A dynamic marking of *ff* is present.

Sixth staff of music. It starts with a treble clef and a key signature of one sharp. The notation includes trills marked with wavy lines and 'tr'. The melody is a continuous eighth-note line. A dynamic marking of *dim. poco a poco* is present.

Seventh staff of music. It begins with a treble clef and a key signature of one sharp. The melody is a continuous eighth-note line. A dynamic marking of *p* is present.

Eighth staff of music. It starts with a treble clef and a key signature of one sharp. The notation includes a trill marked with a wavy line and 'tr'. The melody is a continuous eighth-note line. Dynamic markings of *sempre p* and *legg.* are present.

Ninth staff of music. It begins with a treble clef and a key signature of one sharp. The melody is a continuous eighth-note line.

Tenth staff of music. It starts with a treble clef and a key signature of one sharp. The melody is a continuous eighth-note line. A dynamic marking of *1* is at the end of the staff.

Bb INSTRUMENTS
-LOW

Amazing Grace

John Newton
Traditional
arr. R. Rodriguez & Bernice

(F) F C7 Dm B^b F C7

Soprano

Alto

Tenor

Bass

7 F C F F B^b F Dm F

S

A

T

B

14 F C7 F F sus4/B^b F

S

A

T

B

Bb INSTRUMENTS
-HIGH

Amazing Grace

John Newton
Traditional
arr. R. Rodriguez & Bernice

(F) F C7 Dm B^b F C7

Soprano

Alto

Tenor

Bass

7 F C F F B^b F Dm F

S

A

T

B

14 F C7 F F sus4/B^b F

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

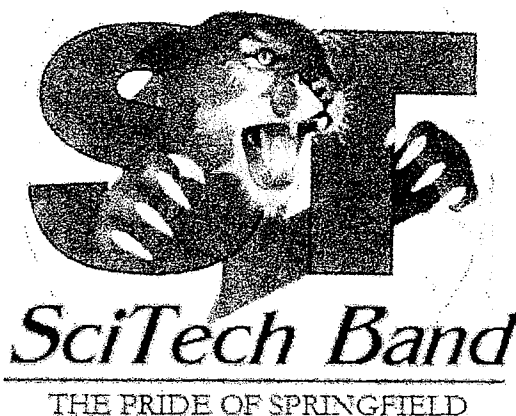
- Symphonic Band play prepared solo for “Symphonic Band”
- Extra points for playing “Concert Band/Jazz Band” solo
- Extra points for playing a prepared solo from Essential Elements book 1, 2, 3, or a new song from the binder

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

Clarinet in B \flat
& Bass Clarinet

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score consists of three staves of music in 4/4 time, marked Moderato. The first staff begins with a rest followed by a series of eighth notes, starting with a dynamic marking of *mf*. The second staff continues the melodic line with a dynamic marking of *p* at the end. The third staff features a series of eighth notes with a dynamic marking of *f*. The score includes various articulation marks such as slurs and hairpins.

ANGELS WE HAVE HEARD ON HIGH

Clarinet/Bass Clarinet

Traditional French Carol

Soprano

Musical notation for the Soprano part, measures 1 through 21. The notation is on a single treble clef staff with a key signature of one flat (B-flat) and a common time signature (C). Measures 1-7, 8-14, and 15-21 contain the main melody. Measure 19 is marked with a black box containing the text '*Intro'.

Alto

Musical notation for the Alto part, measures 1 through 21. The notation is on a single treble clef staff with a key signature of one flat (B-flat) and a common time signature (C). Measures 1-7, 8-14, and 15-21 contain the main melody. Measure 19 is marked with a black box containing the text '*Intro'.

Tenor

Musical notation for the Tenor part, measures 1 through 21. The notation is on a single treble clef staff with a key signature of one flat (B-flat) and a common time signature (C). Measures 1-7, 8-14, and 15-21 contain the main melody. Measure 19 is marked with a black box containing the text '*Intro'.

Bass

Musical notation for the Bass part, measures 1 through 21. The notation is on a single treble clef staff with a key signature of one flat (B-flat) and a common time signature (C). Measures 1-7, 8-14, and 15-21 contain the main melody. Measure 19 is marked with a black box containing the text '*Intro'.

Bb

31.

BLUE MOON

Handwritten musical score for "Blue Moon" in Bb major, 4/4 time. The score consists of ten staves of music with various chords and melodic lines.

Chords and notes are as follows:

- Staff 1: F, Dmi, Gmi, C7, F, Dmi, Gmi, C7
- Staff 2: F, Dmi, Gmi7, F, Bb, F, C7
- Staff 3: F, Dmi, Gmi, C7, F, Dmi7, Gmi, C7
- Staff 4: F, Dmi, Gmi7, F, Gmi7, F
- Staff 5: Gmi7, C7, F, Gmi7, C7, F
- Staff 6: Bbmi7, Eb7, Ab, C, G7, Gmi7, C7
- Staff 7: F, Dmi, Gmi7, C7, F, Dmi, Gmi, C7
- Staff 8: F, Dmi, Gmi7, F, Gmi7, F, C7
- Staff 9: 2. F, Gmi7, F

Bb

Blues By Five

Red Garland

The musical score is written in 4/4 time and consists of three staves of music. The first staff begins with a treble clef and a key signature of one flat (Bb). The melody starts with a quarter note G4, followed by a repeat sign. The first measure of the repeat is a dotted quarter note G4 with a C7 chord above it. The second measure is a quarter note A4. The third measure is a dotted quarter note Bb4. The fourth measure is a quarter note C5. The fifth measure is a dotted quarter note Bb4. The sixth measure is a quarter note A4. The seventh measure is a dotted quarter note G4. The eighth measure is a quarter note F4. The ninth measure is a dotted quarter note E4. The tenth measure is a quarter note D4. The eleventh measure is a quarter rest. The twelfth measure is a quarter note C4. The second staff begins with a dotted quarter note Bb4 with an F7 chord above it. The second measure is a quarter note A4. The third measure is a dotted quarter note G4. The fourth measure is a quarter note F4. The fifth measure is a dotted quarter note E4. The sixth measure is a quarter note D4. The seventh measure is a dotted quarter note C4. The eighth measure is a quarter note Bb3. The ninth measure is a quarter note A3. The tenth measure is a dotted quarter note G3. The eleventh measure is a quarter note F3. The twelfth measure is a quarter note E3. The third staff begins with a dotted quarter note Bb4 with a G7 chord above it. The second measure is a quarter note A4. The third measure is a dotted quarter note G4. The fourth measure is a quarter note F4. The fifth measure is a dotted quarter note E4. The sixth measure is a quarter note D4. The seventh measure is a dotted quarter note C4. The eighth measure is a quarter note Bb3. The ninth measure is a quarter note A3. The tenth measure is a dotted quarter note G3. The eleventh measure is a quarter note F3. The twelfth measure is a quarter note E3. The piece ends with a double bar line and repeat dots.

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

For your use

Four blank musical staves are provided for practice or transcription. Each staff consists of five horizontal lines.

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

	C⁷	F⁷	G⁷	C⁷	F⁷	G⁷
3 b7 1	b7 3 1	b7 3 1	9 b7 3	13 3 b7	5 3 b7	

Useful Scales

C Blues Scale

1 b3 4 b5 5 b7 1

Sample Bass Line

C⁷																	
	1	3	4	#4	5	4	3	2	1	5	6	b7	1	3	6	5	
F⁷																	
	1	3	5	3	3	1	b7	6	b6	1	2	3	2	1	b7	6	b6
G⁷																	
	1	3	5	1	b7	6	5	b5	1	3	4	#4	1	b7	6	5	

Clarinet in B \flat

Canon Remix

Pachelbel / Arr. Bernice

4

5

mf

10

13

17

21

24

29

31

37

38

45

f

51

53

8

61

mf

64

69

f

71

77

The musical score is written for Clarinet in B \flat in 4/4 time. It consists of ten staves of music. The first staff begins with a treble clef and a 4/4 time signature. The music starts with a whole note G \flat (B \flat 4) and a whole note G \flat (B \flat 5). The dynamics are marked *mf*. The score includes various articulations such as slurs and hairpins. The piece concludes with a final cadence on the tenth staff.

2

[Title]

83

A musical staff in treble clef containing a sequence of notes: quarter notes, eighth notes, and a dotted quarter note. A box containing the number 83 is positioned above the staff. Below the staff, there are two horizontal lines.

85

A musical staff in treble clef with a few notes at the beginning, followed by a double bar line. Below the staff, there are two horizontal lines.

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

Melody - Bb
-Trumpet
-Clarinet
-Tenor Sax

Carol of The Bells

Quartet Version

arr. Turgeon & Bernice

Soli
mp

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

B

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

E *rit.*

Detailed description: The musical score is written on a single treble clef staff in 4/4 time. It begins with a 'Soli' marking and a mezzo-piano (*mp*) dynamic. The melody consists of eighth and quarter notes, with a fermata over the final note of the first line. The second line continues the melody. The third line features a ritardando (*rit.*) leading into a section marked 'A' with a 3/4 time signature change and a forte (*f*) dynamic. This section is to be repeated 4 times. Section 'B' follows with a series of eighth notes and accents. Section 'C' starts with a mezzo-forte (*mf*) dynamic and includes a slur over a phrase. Section 'D' is a repeat of a phrase marked forte (*f*) and is to be repeated 3 times. Section 'E' concludes with a ritardando (*rit.*) and a fermata over the final note.

Bb

Cold Duck Time

Eddie Harris

Chord progression for the first staff: G^7 , C^7 , G^7

Chord progression for the second staff: C^7 , G^7 , C^7 , G^7

Chord progression for the third staff: C^7 , $E^b_{MA^7}$, F_{MA^7} , G^7

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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

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

Basic 3-note voicings				Rootless voicings			
G^7	C^7	$E^b_{MA^7}$	F_{MA^7}	G^7	C^7	$E^b_{MA^7}$	F_{MA^7}
b7 3 1	3 b7 1	3 7 1	3 7 1	5 3 b7	9 b7 3	7 5 3	7 5 3

Useful Scales

G Blues Scale	E^b Major	($E^b_{MA^7}$)	F Major	(F_{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

G^7	C^7	G^7	C^7
1 5 1 5 b7 1	1 1 b7	1 5 1 5 b7 1	1 1 b7
$E^b_{MA^7}$	F_{MA^7}	G^7	
1 1 1 1	1 1 1	1 1 1 1 1	5 b7 1

Don't Stop Believin'

Bb LOW
(Doubles Alto Sax)

arr. Murtha

Rock 9 SOLO

8

mf

13 17

19

24 25 *f*

29 33

35

41 45 *mf*

49 53 *f*

Bb LOW (Doubles Alto Sax), p. 2 Don't Stop Belevin'

54

59

65

69

71

1.

77

2.

ff

JALEN JAZZ BAND
OPT. CLARINET
(DOUBLES TENOR 1)

DON'T STOP 'TIL YOU GET ENOUGH

WRITTEN BY MICHAEL JACKSON

ARR. DALLAS C. BURKE

R&B/ROCK ♩=112

4

5

7

10

13

8

21

7

29

31

34

37

41

p *mf* *p*

p *mf* *p*

DON'T STOP 'TIL YOU GET ENOUGH - OPT. CLARINET - PG. 2

46

mf

53

61

69

70

73

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

77

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

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

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

85

Musical staff with notes and slurs.

88 Musical staff with notes and slurs.

93

91 mp Musical staff with notes and slurs.

94 Musical staff with notes and slurs.

97 Musical staff with notes and slurs.

100 ppp Musical staff with notes and slurs.

Clarinet in B \flat
Doubles Alto Sax 1

Don't Stop 'Til You Get Enough

Written By Michael Jackson

Arr. Dallas C. Burke

4

5

f

7

10

13

21

8

7

29

28

f

32

37

36

p *mf* *p* *p*

45

42

mf *p* *mf*

48

53

Musical staff 53-60. Starts with a treble clef and a forte (*f*) dynamic marking. The music consists of eighth-note patterns with rests.

61

Musical staff 59-62. Starts with a treble clef and a fortissimo (*ff*) dynamic marking. The music features eighth-note patterns with accents and slurs.

Musical staff 63-66. Continues the eighth-note patterns with accents and slurs.

69

Musical staff 67-70. Continues the eighth-note patterns with accents and slurs. A forte (*f*) dynamic marking is present.

Musical staff 71-73. Continues the eighth-note patterns with accents and slurs.

77

Musical staff 74-76. Continues the eighth-note patterns with accents and slurs. Some notes are marked with an 'x'.

KEEP ON *f* WITH THE FORCE DON'T

Musical staff 78-79. Continues the eighth-note patterns with accents and slurs. Some notes are marked with an 'x'.

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

Musical staff 80-81. Continues the eighth-note patterns with accents and slurs. Some notes are marked with an 'x'.

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

85

Musical staff 82-84. Continues the eighth-note patterns with accents and slurs. A forte (*f*) dynamic marking is present.

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

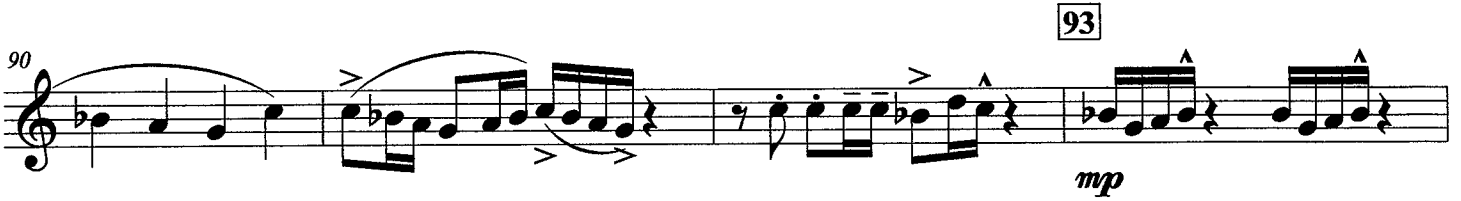
86



90

93

mp



94



98

p



33 H

37 I

41 J

45 K solo/soli

50 L

54 M

58 N tutti

63 O

cresc.

ff

Don't You Worry 'Bout A Thing

Melody Bb (LOW), p. 3

67 P

Musical staff 67-70: Treble clef, key signature of one sharp (F#). Measure 67 starts with a quarter rest, followed by eighth notes G4, A4, B4, C5, B4, A4, G4. Measure 68 continues with eighth notes F#4, E4, D4, C4, B3, A3, G3. Measure 69 has a quarter rest. Measure 70 continues with eighth notes F#3, E3, D3, C3, B2, A2, G2. A long slur covers measures 67-70. A box labeled 'P' is above measure 70.

71 Q

Musical staff 71-74: Treble clef, key signature of one sharp (F#). Measure 71 starts with a quarter rest, followed by eighth notes G4, A4, B4, C5, B4, A4, G4. Measure 72 continues with eighth notes F#4, E4, D4, C4, B3, A3, G3. Measure 73 has a quarter rest. Measure 74 continues with eighth notes F#3, E3, D3, C3, B2, A2, G2. A long slur covers measures 71-74. A box labeled 'Q' is above measure 71.

75 R

Musical staff 75-78: Treble clef, key signature of one sharp (F#). Measure 75 starts with a quarter rest, followed by eighth notes G4, A4, B4, C5, B4, A4, G4. Measure 76 continues with eighth notes F#4, E4, D4, C4, B3, A3, G3. Measure 77 has a quarter rest. Measure 78 continues with eighth notes F#3, E3, D3, C3, B2, A2, G2. A long slur covers measures 75-78. A box labeled 'R' is above measure 75.

79 S optional 8va T bell tones

Musical staff 79-84: Treble clef, key signature of one sharp (F#). Measure 79 starts with a quarter rest, followed by eighth notes G4, A4, B4, C5, B4, A4, G4. Measure 80 continues with eighth notes F#4, E4, D4, C4, B3, A3, G3. Measure 81 has a quarter rest. Measure 82 continues with eighth notes F#3, E3, D3, C3, B2, A2, G2. Measure 83 has a quarter rest. Measure 84 continues with eighth notes F#3, E3, D3, C3, B2, A2, G2. A long slur covers measures 79-84. A box labeled 'S' is above measure 79, with 'optional 8va' written below it. A box labeled 'T' is above measure 83, with 'bell tones' written below it. Triplet markings are above measures 80 and 82. A *fff* dynamic marking is below measure 79. Accents are placed under notes in measures 79, 80, 82, and 84.

85

Musical staff 85-88: Treble clef, key signature of one sharp (F#). Measure 85 starts with a quarter rest, followed by eighth notes G4, A4, B4, C5, B4, A4, G4. Measure 86 continues with eighth notes F#4, E4, D4, C4, B3, A3, G3. Measure 87 has a quarter rest. Measure 88 continues with eighth notes F#3, E3, D3, C3, B2, A2, G2. A long slur covers measures 85-88. Accents are placed under notes in measures 85, 86, and 88.

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

Melody Bb (HIGH)

Expressive ♩ = 76

solo/soli

33 Musical staff 33-36: Treble clef, key signature of one sharp (F#). Measures 33-36 contain a melodic line with eighth notes and quarter notes, mostly beamed together. A slur covers measures 33-36. A box labeled 'H' is positioned above measure 35.

37 Musical staff 37-40: Treble clef, key signature of one sharp (F#). Measures 37-40 continue the melodic line. A slur covers measures 37-40. A box labeled 'I' is positioned above measure 39.

41 Musical staff 41-44: Treble clef, key signature of one sharp (F#). Measures 41-44 continue the melodic line. A slur covers measures 41-44. A box labeled 'J' is positioned above measure 43.

45 Musical staff 45-49: Treble clef, key signature of one sharp (F#). Measures 45-49 continue the melodic line. A slur covers measures 45-49. A box labeled 'K' is positioned above measure 46, with the text 'solo/soli' to its right.

50 Musical staff 50-53: Treble clef, key signature of one sharp (F#). Measures 50-53 continue the melodic line. A slur covers measures 50-53. A box labeled 'L' is positioned above measure 52.

54 Musical staff 54-57: Treble clef, key signature of one sharp (F#). Measures 54-57 continue the melodic line. A slur covers measures 54-57. A box labeled 'M' is positioned above measure 55, with the text 'optional 8va' above it. A crescendo hairpin is located below the staff, starting at measure 54 and ending at measure 57. The text 'cresc.' is written below the staff at the end of the hairpin.

58 Musical staff 58-62: Treble clef, key signature of one sharp (F#). Measures 58-62 continue the melodic line. A slur covers measures 58-62. A box labeled 'N' is positioned above measure 59, with the text 'tutti' above it. A fortissimo hairpin is located below the staff, starting at measure 58 and ending at measure 62. The text 'ff' is written below the staff at the end of the hairpin.

63 Musical staff 63-66: Treble clef, key signature of one sharp (F#). Measures 63-66 continue the melodic line. A slur covers measures 63-66. A box labeled 'O' is positioned above measure 65.

Don't You Worry 'Bout A Thing

Melody Bb (HIGH), p. 3

67 P

Musical staff 67-70: Treble clef, key signature of one sharp (F#). Measures 67-70 contain a melodic line with slurs and a dynamic marking 'P' in a box above measure 70.

71 Q

Musical staff 71-74: Treble clef, key signature of one sharp (F#). Measures 71-74 contain a melodic line with slurs and a dynamic marking 'Q' in a box above measure 71.

75 R

Musical staff 75-78: Treble clef, key signature of one sharp (F#). Measures 75-78 contain a melodic line with slurs and a dynamic marking 'R' in a box above measure 75.

79 S optional 8va T bell tones

Musical staff 79-84: Treble clef, key signature of one sharp (F#). Measures 79-84 contain a melodic line with slurs, accents, and dynamic markings. A *fff* marking is present below measures 79-82. A triplet of eighth notes is marked with a bracket and '3' below it in measure 82. A dynamic marking 'T' in a box is above measure 83, with the text 'bell tones' to its right.

85

Musical staff 85-88: Treble clef, key signature of one sharp (F#). Measures 85-88 contain a melodic line with slurs and accents, ending with a double bar line.

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

Countermelody Bb (LOW)

Expressive ♩ = 76

Faster ♩ = 126

1st time only

4 5 3

15 3 4 4 2 1. 3 2.

32 4

39 optional 8va

44 3

51 2

57 *f* *ff* top note melody

62 4

A B C D E F G H I J K L M N O

Counter melody Bb (LOW), p. 2

Don't You Worry 'Bout A Thing

Musical score for Counter melody Bb (LOW), p. 2, measures 70-87. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The music is divided into three systems. The first system (measures 70-77) includes dynamic markings *ff* and articulation marks (>). Above the staff are boxed letters P, Q, R, S, and T. Measure 70 has a '2' above it, and measure 71 has a '4' above it. The second system (measures 78-86) includes a dynamic marking *fff* and articulation marks (>). Measure 78 has a '4' above it. The third system (measures 87-87) ends with a double bar line.

Don't You Worry 'Bout A Thing

From SING
arr. Bernice

Countermelody Bb (HIGH)

Expressive ♩ = 76

Faster ♩ = 126

1st time only

A 4

5

3

D

E

F

1. 3

2.

G

H

I

J

K

L

M

N

O

4

32

39

44

51

57

62

f

f

f

f

ff

ff

top note melody

Countermelody Bb (HIGH), p. 2

Don't You Worry 'Bout A Thing

70

P

2

4

Q

R

ff

78

S

4

T

fff

87

Don't You Worry 'Bout A Thing

From SING
arr. Bernice

Bass Line Bb (LOW)

Expressive ♩ = 76

Faster ♩ = 126

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of ten staves of music, each beginning with a measure number. The score is divided into sections A through J, marked with boxed letters. Section A (measures 1-4) features a four-measure rest. Section B (measures 5-8) features an eight-measure rest. Section C (measures 9-14) begins with a dynamic marking of *mf*. Section D (measures 15-19) continues the melodic line. Section E (measures 20-24) features a dynamic marking of *f*. Section F (measures 25-28) includes a first ending bracket. Section G (measures 29-32) includes a second ending bracket. Section H (measures 33-37) continues the melodic line. Section I (measures 38-42) continues the melodic line. Section J (measures 43-46) concludes the piece with a final melodic phrase.

K **L**
48

Musical staff 48-52: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth and quarter notes with slurs. A box labeled 'K' is at the start and 'L' is at the end.

M
53

Musical staff 53-57: Treble clef, key signature of one sharp (F#). The staff contains eighth and quarter notes with slurs. A box labeled 'M' is above the staff.

N
58

Musical staff 58-62: Treble clef, key signature of one sharp (F#). The staff contains eighth and quarter notes with slurs. A box labeled 'N' is above the staff. A double bar line with repeat dots is present. The dynamic marking *ff* is below the staff.

O
63

Musical staff 63-67: Treble clef, key signature of one sharp (F#). The staff contains eighth and quarter notes with slurs. A box labeled 'O' is above the staff. A double bar line with repeat dots is present. The dynamic marking *ff* is below the staff.

P
68

Musical staff 68-71: Treble clef, key signature of one sharp (F#). The staff contains eighth and quarter notes with slurs. A box labeled 'P' is above the staff.

Q **R**
72

Musical staff 72-76: Treble clef, key signature of one sharp (F#). The staff contains eighth and quarter notes with slurs. A box labeled 'Q' is at the start and 'R' is at the end.

S
77

Musical staff 77-82: Treble clef, key signature of one sharp (F#). The staff contains eighth and quarter notes with slurs. A box labeled 'S' is above the staff. There are triplets and accents. The dynamic marking *fff* is below the staff.

T
83

Musical staff 83-87: Treble clef, key signature of one sharp (F#). The staff contains eighth and quarter notes with slurs. A box labeled 'T' is above the staff. There are accents and slurs.

Forever Young

Measure 1 guitar only

B♭ Trumpet

The image shows a musical score for a B♭ Trumpet part. It consists of two staves of music in 4/4 time, with a key signature of one sharp (F#). The first staff contains measures 1 through 8. Measure 1 is marked 'guitar only' and contains a rest for the trumpet. Measures 2-8 feature a melodic line starting on G4, moving to A4, B4, and then descending through G4, F#4, E4, D4, C4, and B3. Measure 9 starts with a rest, followed by a melodic line in measures 10-19. Measures 10-15 continue the descending line from G4 to B3. Measures 16-19 feature a sustained note on B3, with a fermata over each note.

Forever Young

Tenor Saxophone

Measure 1 guitar only

The image shows a musical score for Tenor Saxophone in G major (one sharp) and 4/4 time. The score is divided into two staves. The first staff contains measures 1 through 8. Measure 1 is marked 'Measure 1 guitar only' and contains a triplet of eighth notes (F#, G, A) followed by a quarter note (B). Measures 2 through 8 are a simple melody of quarter notes: B, A, G, F#, E, D, C, B. The second staff contains measures 9 through 19. Measure 9 is a triplet of eighth notes (F#, G, A) followed by a quarter note (B). Measures 10 through 19 are a simple melody of quarter notes: B, A, G, F#, E, D, C, B, A, G, F#, E, D, C, B, A, G, F#, E, D, C, B.

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

142 **Bb**

(MED.)

HEART AND SOUL

-HOAGY CARMICHAEL
FRANK LOESSER

Handwritten musical score for guitar in G major, 4/4 time. The score consists of eight staves of music with various chords and melodic lines.

Staff 1: G E-7 A-7 D7 Gmaj7 E-7 A-7 D7

Staff 2: B-7 E-7 A-7 D7 | G E-7 A-7 D7

Staff 3: G A-7 D7 Gmaj7 D-7 G7 Cmaj7 B7 E7 A7

Staff 4: D7 G7 C7 B7 Cmaj7 B7 E7 A7

Staff 5: D7 G7 C7 D7 | G E-7 A-7 D7

Staff 6: Gmaj7 E-7 A-7 D7 B-7 E-7 A-7 D7

Staff 7: B7#5 E7 A-7 D7 G (E-7 A-7 D7)

Holding Out For A Hero SPONSOR SONG arr. Bernice

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

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

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

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

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

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

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

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

Horn Lick 2 C
C B A G G A A

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

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

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

Bass Synth

Optional Opening Chords
Am - G - F - Esus4 - E

Am Em

Piano

Optional Syncopated Rhythm on Cue

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

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

5

M. C

M. Bb

M. Eb

M. (B.C)

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

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

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

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

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

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

F C G

B \flat

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 written for three staves in treble clef with a key signature of one flat (B \flat) and a common time signature (C). The tempo is marked 'MODERATELY FAST'. The score consists of 12 measures. Measures 1-4 are marked with a forte (f) dynamic. Measures 5-8 are marked with a mezzo-forte (mf) dynamic. Measures 9-12 are marked with a mezzo-forte (mf) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

Don't Mean A Thing - Bb

To Coda  1.

Musical notation for measures 13-16. Measure 13 starts with a treble clef and a key signature of one flat. Measures 14-16 continue with a key signature of two flats. Dynamics include *ff* in measure 16.

Musical notation for measures 17-20. Measure 17 starts with a treble clef and a key signature of two flats. Measure 20 ends with a double bar line and a repeat sign. Dynamics include *f* and *ff*.

Musical notation for measures 21-23. Measure 21 starts with a treble clef and a key signature of two flats. Measure 23 ends with a double bar line and a repeat sign.

D.S. al Coda

Musical notation for measures 24-25. Measure 24 starts with a treble clef and a key signature of two flats. Measure 25 ends with a double bar line and a repeat sign.

CODA

Musical notation for the Coda section, starting with a treble clef and a key signature of two flats. Measure 26 ends with a double bar line and a repeat sign.

Clarinet/Trumpet

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

LARGO

From NEW WORLD SYMPHONY

B \flat CLARINET 1

ANTONIN DVORÁK
Arranged by JOHNNIE VINSON

Largo

mp *f*

9 *p* 17 *mp*

25 *p*

f

35 *p*

43 *mp* *mf* *rit.* *mp a tempo* 47

57 *f* *mp*

f *p* *rit.*

LARGO

From NEW WORLD SYMPHONY

B \flat CLARINET 2

ANTONIN DVORÁK
Arranged by JOHNNIE VINSON

Largo

The musical score is written for B \flat Clarinet 2 in 4/4 time. It begins with a *mp* dynamic and a *f* dynamic. The score is divided into measures, with boxed numbers indicating specific measure numbers: 9, 17, 25, 35, 43, 47, and 57. The dynamics vary throughout, including *p*, *mp*, *mf*, *f*, and *rit.* (ritardando). The piece concludes with a *p* dynamic and a *rit.* marking.

The Legend of Super Mortal Tetris

Melody Bb
LOW PART

arr. Bernice

Each note cued

A TETRIS (♩ = 140)



B



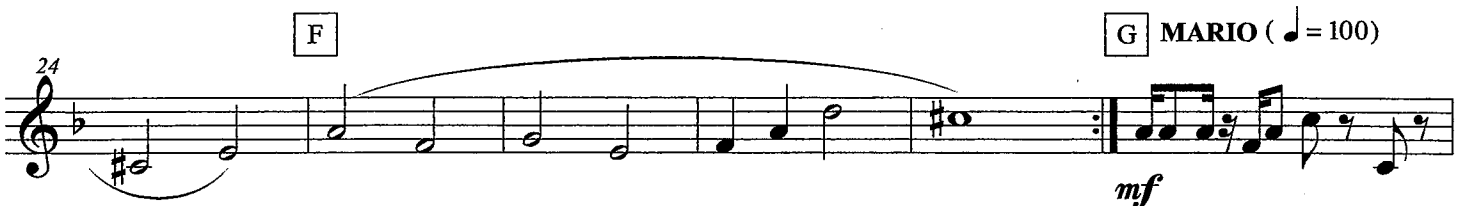
C



D



E



F

G MARIO (♩ = 100)



mf



H



MORTAL KOMBAT

I (♩ = 126)

J

YELL!

K



Spon sor the band!

L 50 **3** YELL! 2nd time only **M**

Spon sor the band! *f*

N ZELDA (♩ = 80)

mf

O Faster (♩ = 120) **P**

f

Q

f

R

f

S **T**

f

U

f

89

The Legend of Super Mortal Tetris

Melody Bb
HIGH PART
-optional 8vb

arr. Bernice

Each note cued

A TETRIS (♩ = 140)

f *fp*

B

C **D**

E

F **G** MARIO (♩ = 100)

mf

H

MORTAL KOMBAT

I (♩ = 126) **J** **YELL!** **K**

3 3 4 3 4

L 50 **3** YELL! 2nd time only **M**

Spon sor the band! *f*

N ZELDA (♩ = 80) *mf*

O Faster (♩ = 120) **P** *f*

Q

61

67 **R**

72

S **T**

77

U

83

89

The Legend of Super Mortal Tetris

Countermelody 1 B \flat
LOW PART

arr. Bernice

Each note cued

A TETRIS (♩ = 140)

Musical notation for the TETRIS section, measures 1-22. The piece is in 4/4 time with a key signature of one flat (B \flat). It begins with a dynamic marking of *f* and includes various articulations such as accents and slurs. The section is divided into measures 1-6 (labeled A), 7-11 (labeled B), 12-16 (labeled C), 17-21 (labeled D), and 22 (labeled E). The notation includes eighth and sixteenth notes, rests, and a repeat sign at the end of measure 22.

G MARIO (♩ = 100)

Musical notation for the MARIO section, measures 23-32. The tempo is marked as ♩ = 100. The notation features a mix of eighth and sixteenth notes, with a triplet of eighth notes in measure 29. The section is divided into measures 23-28 (labeled H) and 29-32 (labeled I).

MORTAL KOMBAT

I (♩ = 126)

J

Musical notation for the MORTAL KOMBAT section, measures 33-36. The tempo is marked as ♩ = 126. The notation includes eighth and sixteenth notes, with a triplet of eighth notes in measure 33. The section is divided into measures 33-35 (labeled I) and 36 (labeled J). Measure 36 contains a whole note chord with a 4-measure rest and a 3-measure rest.

45 YELL! [K] [L] Don't Play 2nd Time (Tacet)

Spon sor the band! *mf*

54 [M] [N] ZELDA (♩ = 80)

54 [M] [N] ZELDA (♩ = 80) *mf*

63 [O] (♩ = 120) [P] [Q]

63 [O] (♩ = 120) [P] [Q] *mf*

70 [R]

70 [R]

75 [S]

75 [S]

79 [T] [U]

79 [T] [U]

86

86

The Legend of Super Mortal Tetris

Countermelody 1 B \flat
HIGH PART

arr. Bernice

Each note cued

A TETRIS (♩ = 140)

f *fp*

B

C

D **E**

F

G MARIO (♩ = 100)

H

I MORTAL KOMBAT (♩ = 126) **J**

4 3

Detailed description: This is a musical score for a high part in 4/4 time, featuring ten distinct sections labeled A through J. Section A, 'TETRIS', starts at measure 1 with a tempo of 140 beats per minute. It begins with a dynamic of *f* and includes 'Each note cued' markings above the first six notes. Section B starts at measure 7, Section C at measure 12, Section D at measure 17, and Section E at measure 21. Section F, starting at measure 22, features a long melodic line with a slur. Section G, 'MARIO', starts at measure 29 with a tempo of 100 beats per minute and includes a triplet of eighth notes at measure 31. Section H starts at measure 33 and also features a triplet of eighth notes at measure 35. Section I, 'MORTAL KOMBAT', starts at measure 36 with a tempo of 126 beats per minute and includes a triplet of eighth notes at measure 37. Section J concludes the piece with a final triplet of eighth notes at measure 39. Dynamics include *f* and *fp* (fortissimo piano), and various articulation marks like accents and slurs are used throughout.

45 YELL! [K] [L] 4 Don't Play 2nd Time (Tacet)

Spon sor the band! *mf*

Detailed description: This staff contains measures 45 to 53. It begins with a treble clef and a key signature of two flats. Measure 45 has a '45' above the staff and 'YELL!' above the notes. Measures 46-47 have a '4' above the staff. Measure 48 has a '4' above the staff and a double bar line. Measures 49-53 have a '4' above the staff and a double bar line. The notes are mostly whole notes and half notes. A dynamic marking of *mf* is placed below measure 50. A 'Don't Play 2nd Time (Tacet)' instruction is written above the end of the staff.

[M] 54 [N] ZELDA (♩ = 80) *mf*

Detailed description: This staff contains measures 54 to 62. It begins with a treble clef and a key signature of two flats. Measure 54 has a '54' above the staff and a '4' above the staff. Measure 55 has a '4' above the staff. Measure 56 has a '4' above the staff. Measure 57 has a '4' above the staff. Measure 58 has a '4' above the staff. Measure 59 has a '4' above the staff. Measure 60 has a '4' above the staff. Measure 61 has a '4' above the staff. Measure 62 has a '4' above the staff. The notes are mostly whole notes and half notes. A dynamic marking of *mf* is placed below measure 60. A 'ZELDA (♩ = 80)' instruction is written above measure 58.

[O] Faster (♩ = 120) [P] [Q]

Detailed description: This staff contains measures 63 to 70. It begins with a treble clef and a key signature of two flats. Measure 63 has a '63' above the staff and a '2' above the staff. Measure 64 has a '2' above the staff. Measure 65 has a '2' above the staff. Measure 66 has a '2' above the staff. Measure 67 has a '2' above the staff. Measure 68 has a '2' above the staff. Measure 69 has a '2' above the staff. Measure 70 has a '2' above the staff. The notes are mostly eighth notes and sixteenth notes. A dynamic marking of *mf* is placed below measure 65. A 'Faster (♩ = 120)' instruction is written above measure 63.

[R]

Detailed description: This staff contains measures 71 to 74. It begins with a treble clef and a key signature of two flats. Measure 71 has a '70' above the staff. Measure 72 has a '70' above the staff. Measure 73 has a '70' above the staff. Measure 74 has a '70' above the staff. The notes are mostly eighth notes and sixteenth notes. A dynamic marking of *mf* is placed below measure 72.

[S]

Detailed description: This staff contains measures 75 to 78. It begins with a treble clef and a key signature of two flats. Measure 75 has a '75' above the staff. Measure 76 has a '75' above the staff. Measure 77 has a '75' above the staff. Measure 78 has a '75' above the staff. The notes are mostly eighth notes and sixteenth notes. A dynamic marking of *mf* is placed below measure 76.

[T] [U]

Detailed description: This staff contains measures 79 to 85. It begins with a treble clef and a key signature of two flats. Measure 79 has a '79' above the staff. Measure 80 has a '79' above the staff. Measure 81 has a '79' above the staff. Measure 82 has a '79' above the staff. Measure 83 has a '79' above the staff. Measure 84 has a '79' above the staff. Measure 85 has a '79' above the staff. The notes are mostly eighth notes and sixteenth notes. A dynamic marking of *mf* is placed below measure 80.

[V]

Detailed description: This staff contains measures 86 to 92. It begins with a treble clef and a key signature of two flats. Measure 86 has a '86' above the staff. Measure 87 has a '86' above the staff. Measure 88 has a '86' above the staff. Measure 89 has a '86' above the staff. Measure 90 has a '86' above the staff. Measure 91 has a '86' above the staff. Measure 92 has a '86' above the staff. The notes are mostly eighth notes and sixteenth notes. A dynamic marking of *mf* is placed below measure 87.

The Legend of Super Mortal Tetris

Bass Line 1 Bb
Countermelody 2 Bb
LOW PART

arr. Bernice

Each note cued
Bass Line 1

A TETRIS (♩ = 140)

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of several staves of music, each with a lettered section marker in a box. The first staff is labeled 'Bass Line 1' and includes dynamics *f* and *fp*. The second staff is labeled 'B'. The third staff is labeled 'C'. The fourth staff is labeled 'D'. The fifth staff is labeled 'E'. The sixth staff is labeled 'F'. The seventh staff is labeled 'G MARIO (♩ = 100)' and 'H'. The eighth staff is labeled 'I MORTAL KOMBAT (♩ = 126)' and 'J'. The ninth staff is labeled 'K' and 'L' and includes the lyrics 'Spon sor the band!'. The score includes various musical notations such as notes, rests, slurs, and repeat signs.

M **N** ZELDA (♩ = 80) **O** Faster (♩ = 120)

Counter melody 1

P **Q** **R** **S** **T** **U**

4

mf *f*

3

3

3 3

3

The Legend of Super Mortal Tetris

Bass Line 1 Bb

Countermelody 2 Bb

HIGH PART

arr. Bernice

Each note cued

A TETRIS (♩ = 140)

Bass Line 1

I (♩ = 126) J YELL! K L

Spon sor the band!

M N ZELDA Countermelody 1 O Faster

(♩ = 80) (♩ = 120)

P Q R S T U

mf *f*

The Legend of Super Mortal Tetris

Bass Line 2 Bb
LOW PART

arr. Bernice

Each note cued

A TETRIS (♩ = 140)

Musical staff 1: TETRIS section, measures 1-5. Includes dynamics *f* and *fp*.

Musical staff 2: TETRIS section, measures 6-10. Includes measure rest at measure 10.

Musical staff 3: TETRIS section, measures 11-15. Includes measure rest at measure 11.

Musical staff 4: TETRIS section, measures 16-20. Includes measure rest at measure 16.

Musical staff 5: TETRIS section, measures 21-25. Includes measure rest at measure 21.

G MARIO (♩ = 100) H

Musical staff 6: MARIO section, measures 26-34. Includes dynamics *mf* and measure rest at measure 26.

I MORTAL KOMBAT (♩ = 126) J

Musical staff 7: MORTAL KOMBAT section, measures 35-38. Includes measure rests at measures 35 and 36.

45 YELL! [K] [L] Don't Play 2nd Time (Tacet)

Spon sor the band! *mf*

[M] [N] ZELDA (♩=80)

mf

[O] Faster (♩=120) [P] [Q]

f

[R] [S]

f

[T] [U]

f

[V]

f

The Legend of Super Mortal Tetris

Bass Line 2 Bb
HIGH PART

arr. Bernice

Each note cued

A TETRIS (♩ = 140)

f *fp*

B

C

D

E **F**

G MARIO (♩ = 100) **H**

mf

I MORTAL KOMBAT (♩ = 126) **J**

4 **3**

45 YELL! [K] [L] Don't Play 2nd Time (Tacet)

Spon sor the band! *mf*

Detailed description: This staff contains measures 45 to 53. It begins with a treble clef and a key signature of two flats. Measures 45-47 feature a melodic line with eighth notes and a slur. Measure 48 is a whole rest. Measures 49-53 are a four-measure phrase starting with a double bar line and repeat sign, consisting of four quarter notes: G4, A4, Bb4, and C5. A dynamic marking of *mf* is placed below measure 50. A box labeled 'K' is above measure 48 and 'L' is above measure 50. The instruction 'Don't Play 2nd Time (Tacet)' is written at the end of the staff.

[M] [N] ZELDA (♩ = 80)

mf

Detailed description: This staff contains measures 54 to 62. It starts with a treble clef and a key signature of two flats. Measure 54 is a whole rest. Measures 55-56 are a four-measure phrase with a double bar line and repeat sign, consisting of four quarter notes: G4, A4, Bb4, and C5. Measure 57 is a whole rest. Measures 58-62 are a melodic line with eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. A dynamic marking of *mf* is placed below measure 58. A box labeled 'M' is above measure 54 and 'N' is above measure 58. The tempo marking 'ZELDA (♩ = 80)' is placed above measure 58.

[O] Faster (♩ = 120) [P] [Q]

f

Detailed description: This staff contains measures 63 to 71. It starts with a treble clef and a key signature of two flats. Measures 63-71 are a melodic line with quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. A dynamic marking of *f* is placed below measure 63. A box labeled 'O' is above measure 63, 'P' is above measure 67, and 'Q' is above measure 71. A hairpin crescendo symbol is placed above the staff between measures 71 and 72.

[R] [S]

Detailed description: This staff contains measures 72 to 79. It starts with a treble clef and a key signature of two flats. Measures 72-79 are a melodic line with quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. A box labeled 'R' is above measure 72 and 'S' is above measure 76.

[T] [U]

Detailed description: This staff contains measures 80 to 87. It starts with a treble clef and a key signature of two flats. Measures 80-87 are a melodic line with quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. A box labeled 'T' is above measure 80 and 'U' is above measure 84. A hairpin crescendo symbol is placed above the staff between measures 84 and 85.

[V]

Detailed description: This staff contains measures 88 to 95. It starts with a treble clef and a key signature of two flats. Measures 88-95 are a melodic line with quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. A box labeled 'V' is above measure 88. A hairpin crescendo symbol is placed below the staff between measures 88 and 89.

Melody Bb (LOW)

Limbo

As Recorded by
Daddy Yankee

arr. Bernice

With Energy ♩ = 126

Optional Slow Intro
w/ Chords

A

4 3

mf

10

C

14

D

f

18

E

22

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

F solo/soli
optional improv

1st time
only

26

G

29

32 H tutti

Musical staff 32-35: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with eighth and sixteenth notes, some beamed together. There are slurs and accents throughout. A repeat sign is at the end of the staff.

36 *D.S.* I ^{*} solo/soli
optional improv

mf *f*

Musical staff 36-38: Treble clef, key signature of one sharp. The staff contains a melodic line with eighth and sixteenth notes. There are slurs and accents. A repeat sign is at the end of the staff.

39 J

Musical staff 39-42: Treble clef, key signature of one sharp. The staff contains a melodic line with eighth and sixteenth notes. There are slurs and accents. A repeat sign is at the end of the staff.

43 K tutti

Musical staff 43-46: Treble clef, key signature of one sharp. The staff contains a melodic line with eighth and sixteenth notes. There are slurs and accents. A repeat sign is at the end of the staff.

47 *D.S.* L ^{**} Top Notes Melody
Bottom Harmony

mf *ff*

Musical staff 47-50: Treble clef, key signature of one sharp. The staff contains a melodic line with eighth and sixteenth notes. There are slurs and accents. A repeat sign is at the end of the staff.

50

Musical staff 50-52: Treble clef, key signature of one sharp. The staff contains a melodic line with eighth and sixteenth notes. There are slurs and accents. A repeat sign is at the end of the staff.

53 M

Musical staff 53-56: Treble clef, key signature of one sharp. The staff contains a melodic line with eighth and sixteenth notes. There are slurs and accents. A repeat sign is at the end of the staff.

57 N

Musical staff 57-60: Treble clef, key signature of one sharp. The staff contains a melodic line with eighth and sixteenth notes. There are slurs and accents. A repeat sign is at the end of the staff.

Melody Bb (HIGH), p. 2

Limbo

32 H tutti

36 *D.S.* % I * solo/soli optional improv

mf f

39 J

43 K tutti

47 *D.S.* % L ** Top Notes Melody Bottom Harmony

mf ff

50 M

54

N

57

Counter melody Bb (LOW)

Limbo

As Recorded by
Daddy Yankee

arr. Bernice

With Energy ♩ = 126

Optional Slow Intro
w/ Chords

A 4 B 4 C 4 D 4

E 21 3 F 4 G 4 H 3

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

I 36 4 J 4 K 3 D.S. %

** L 49 Bass Line ff

M 52

N 55 2 Play 2nd Time fff

60

Counter melody Bb (HIGH)

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

D.S. al Fine I J K *D.S. al Fine*

36

** L 49 Bass Line

M 53

N 57 *Play 2nd Time*

Bass Line Bb (LOW)

Limbo

As Recorded by
Daddy Yankee

arr. Bernice

With Energy ♩ = 126

Optional Slow Intro
w/ Chords

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of eight staves of music. The first staff begins with a 4-measure rest, followed by another 4-measure rest, then a melodic line starting at measure 7. The second staff continues the melodic line from measure 11. The third staff continues from measure 15, featuring a dynamic marking of *mf* at the start and *f* later. The fourth staff continues from measure 19. The fifth staff continues from measure 23, with a dynamic marking of *f* and includes the instruction "Go To I (2nd Time) Go To L (3rd Time)" above the staff. The sixth staff continues from measure 27. The seventh staff continues from measure 31. The eighth staff begins at measure 36 with the instruction "D.S." above the staff, followed by a melodic line.

A B %

11 C

15 D

19 E

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

27 G

31 H

36 D.S. %

Bass Line Bb (LOW), p. 2

Limbo

*
I 37 *f*

J 41

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

M 53 4 N *ff* 4

MOVE THE JOY

arr. Bernice

A **B**

Flute

Clarinet in B \flat

Bass Clarinet

Alto Sax.

Tenor Sax.

Baritone Sax.

Trumpet in B \flat 1

Trombone

Baritone (I.C.)

Tuba

Timpani

Mallets 1

Snare

Bass Drum 1

Bass Drum 2

Suspended Cymbal

Synthesizer 1

2nd Time Only

f

mp

mf

Clarinet in B \flat

Winter Fest

Traditional / Arr. Bernice

Gloria In Excelsis Deo

$\text{♩} = 82$

Majestically

6

10 14 18

22

28 *Ode To Joy* 32 36

40

44 48

52

56

55

f

f

p

mf

f

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...

Clarinet in B \flat 1

My Way

Don Costa
trans. Jerannchris Rivera-Heredia

p

A

6

12

B

f

24

fp *f*

OVER THE RAINBOW

Bb

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

SLOWLY

mf

mf

mf

1 2 3

To Coda ⊕

4 5 6 7

1. 2.

f

f

f

8 9 10

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Over The Rainbow - Bb

Musical notation for measures 11, 12, and 13. The score consists of three staves. Measure 11 shows a melodic line in the upper staff and a bass line in the lower staff. Measure 12 features a sustained chord in the upper staff and a bass line. Measure 13 continues the melodic and bass lines, with a dynamic marking of *f* at the end.

Musical notation for measures 14, 15, and 16. The score consists of three staves. Measure 14 begins with a dynamic marking of *f*. Measure 15 shows a melodic line in the upper staff and a bass line. Measure 16 continues the melodic and bass lines, ending with a dynamic marking of *f*.

Musical notation for measures 17, 18, and 19, labeled "D.C. al Coda". The score consists of three staves. Measure 17 starts with a dynamic marking of *ff*. Measure 18 continues the melodic and bass lines. Measure 19 ends with a dynamic marking of *mf* and the instruction "ritard."

CODA

Musical notation for measures 18 and 19, labeled "CODA". The score consists of three staves. Measure 18 begins with a dynamic marking of *mf*. Measure 19 continues the melodic and bass lines, ending with a dynamic marking of *mf* and the instruction "ritard."

Musical notation for measures 20, 21, and 22. The score consists of three staves. Measure 20 shows a melodic line in the upper staff and a bass line. Measure 21 continues the melodic and bass lines. Measure 22 concludes the piece with a final melodic and bass line.

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

1st Clarinet

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

YBS 54

Maestoso

f

A **Andante**
unis.
mf

B

C

D

div.
f

E unis.
mf

1. *div.* unis. 3

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

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Two Ceremonial Marches

2nd Clarinet

1. Processional

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

YBS 54

Maestoso *f* *rit.*

7 **A** Andante *mf*

14 **B**

22 **C**

30 **D**

37 **E** *f* *mf*

43 1. 3

49 2. *rit.* *f* 3

Santa Claus Is Comin' To Town

Melody - Bb

Coots & Gillespie
arr. Bernice

Moderate Swing 

The musical score is written in 4/4 time with a key signature of one flat (Bb). It begins with a *mf* dynamic marking. The score is divided into sections labeled A, B, C, D, and E. Section A (measures 1-5) features a melody with eighth-note accompaniment. Section B (measures 6-11) continues the melody with a more active accompaniment. Section C (measures 12-17) shows a change in the accompaniment pattern. Section D (measures 18-23) includes a key signature change to two flats (Bb) and features a *f* dynamic marking. Section E (measures 24-36) concludes the piece with a *f* dynamic and includes a *To Coda* instruction. The score ends with a double bar line and repeat signs.

Santa Claus Is Comin' To Town

Bb Bass Line (Low)

Coots & Gillespie
arr. Bernice

Moderate Swing



C F C C7 F Fm C Am

mf

A

7 Dm7 G7 C C F C C7 F Fm C Am

B

15 Dm7 G7 C C7 F C7 F D7

C

To Coda

D

23 G7 G#dim Am D7 G7 Gaug C F C C7 F Fm C Am

D.S. al Coda

E

31 Dm7 G7 C C Am Dm7 G7 C

f

39

Bb-Low

Sight Reading Exercises



Sponsor Song 2017 - Melody

C INSTRUMENTS (TREBLE)



B-FLAT INSTRUMENTS (HIGH)



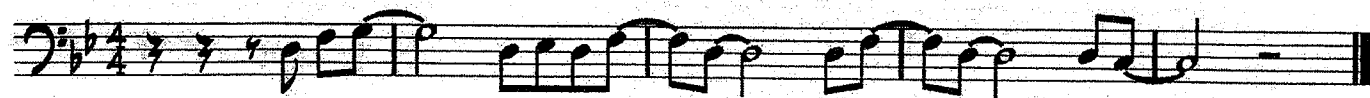
B-FLAT INSTRUMENTS (LOW)



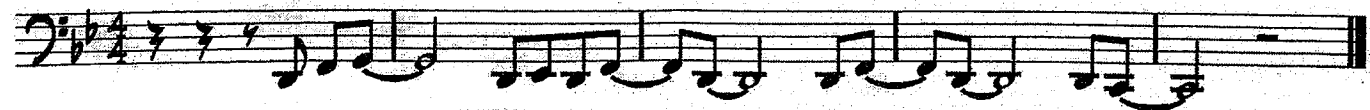
E-FLAT INSTRUMENTS



C INSTRUMENTS (BASS)



TUBA



Lyrics

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

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

Sponsor Song 2017 - Horn Lick

C INSTRUMENTS (TREBLE)



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

B-FLAT INSTRUMENTS (HIGH)



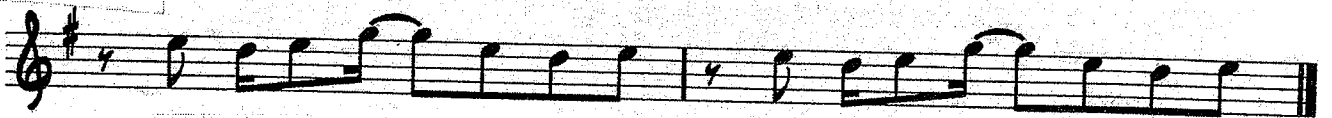
A G A C A G A A G A C A G A

B-FLAT INSTRUMENTS (LOW)



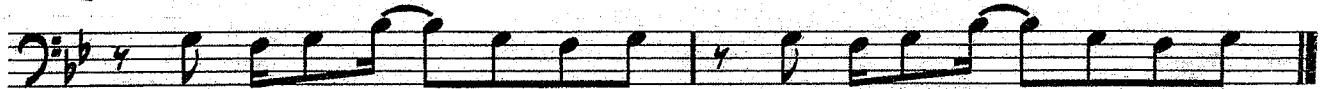
A G A C A G A A G A C A G A

E-FLAT INSTRUMENTS



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

C INSTRUMENTS (BASS)



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

TUBA



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

Chords

Gm, Bb, Dm, F

THE STAR SPANGLED BANNER

2nd B \flat Clarinet

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

11

19

mp

27

f

Bb PART LOW (D MAJOR) **The Swallowtail Jig**

Traditional Irish
arr. Bernice

F#m E

6 F#m E F#m F#m F#m

1. 2. F#m

12 F#m C#m F#m E

18 F#m F#m

1. 2.

Bb PART HIGH (D MAJOR) **The Swallowtail Jig**

Traditional Irish
arr. Bernice

Musical score for "The Swallowtail Jig" in D major, Bb part high. The score consists of four staves of music in treble clef with a key signature of one sharp (F#). The first staff starts with a 6/8 time signature and includes a repeat sign. The second staff has a measure rest at the beginning and includes first and second endings. The third staff continues the melody. The fourth staff also includes first and second endings. Chord markings (F#m, E, C#m) are placed above the staff lines.

THE TEMPEST

B \flat CLARINETS

ROBERT W. SMITH

With energy!

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

mp *f* *ff* *mf* *f* *ff* *p cresc. poco a poco* *f* *mp* *f* *ff*

THE TEMPEST

B \flat TENOR SAXOPHONE
(BARITONE T.C.)

ROBERT W. SMITH

With energy!

9

4 T. Sax. only + Bar.

5 6 7 8 10 11

mp *p* *f*

18

4

12 13 14 15 16 17

ff

T. Sax. only

22 23 24 25 26 27 28 29

mf

36

tutti

30 31 32 33 34 35 37

f

45

38 39 40 41 42 43 44

ff *mp*

46 47 48 49 50 51 52 53

54 55 56 57 58 59 60 61 62

63

69

2

64 65 66 67 68

f

71 72 73 74 75 76 77 78 79

mf *f* *ff*

390 Bb

(MED. UP)

TENOR MADNESS

- SONNY ROLLINS

C7 F7 C7

The first staff of music is in 4/4 time and contains four measures. The notes are: Measure 1: G4, A4, Bb4, A4; Measure 2: G4, A4, Bb4, A4; Measure 3: G4, A4, B4, A4; Measure 4: G4, A4, B4, A4. Chords C7, F7, and C7 are written above the first three measures.

F7 C7 A7#9

The second staff of music is in 4/4 time and contains four measures. The notes are: Measure 1: G4, A4, Bb4, A4; Measure 2: G4, A4, Bb4, A4; Measure 3: G4, A4, B4, A4; Measure 4: G4, A4, B4, A4. Chords F7, C7, and A7#9 are written above the first three measures.

D-7 G7 C7

The third staff of music is in 4/4 time and contains four measures. The notes are: Measure 1: G4, A4, B4, A4; Measure 2: G4, A4, B4, A4; Measure 3: G4, A4, B4, A4; Measure 4: G4, A4, B4, A4. Chords D-7, G7, and C7 are written above the first three measures.

An empty musical staff consisting of five horizontal lines.

An empty musical staff consisting of five horizontal lines.

An empty musical staff consisting of five horizontal lines.

Melody Bb
LOW

This Is Me

arr. Bernice

From The Greatest Showman

With Defiance ♩ = 88

A

solo/soli

mp

B

C

Somewhat Faster ♩ = 90

tutti

mf

D A Little Faster ♩ = 93

E A Bit Faster ♩ = 96

F optional alternating bars (1-4)

27

Musical staff 27-30: Treble clef, B-flat key signature. Measures 27-30 contain a melodic line with eighth notes and quarter notes, featuring a slur and a dynamic marking of *f* with accents.

31

Musical staff 31-34: Treble clef, B-flat key signature. Measures 31-34 continue the melodic line with eighth notes and quarter notes, featuring a slur and a dynamic marking of *f*.

G solo/soli

35

Musical staff 35-38: Treble clef, B-flat key signature. Measures 35-38 show a melodic line with eighth notes and quarter notes, featuring a slur and a dynamic marking of *f*.

H

39

Musical staff 39-42: Treble clef, B-flat key signature. Measures 39-42 continue the melodic line with eighth notes and quarter notes, featuring a slur and a dynamic marking of *f*.

I tutti

43

Musical staff 43-45: Treble clef, B-flat key signature. Measures 43-45 show a melodic line with eighth notes and quarter notes, featuring a slur and a dynamic marking of *f*.

Top Note Harmony
Bottom Melody

J play (note)
1st time only

46

Musical staff 46-48: Treble clef, B-flat key signature. Measures 46-48 show a melodic line with eighth notes and quarter notes, featuring a slur and a dynamic marking of *f*. Includes annotations: "optional 8va" and "off -4".

49

Musical staff 49-51: Treble clef, B-flat key signature. Measures 49-51 continue the melodic line with eighth notes and quarter notes, featuring a slur and a dynamic marking of *f*.

52

Musical staff 52-54: Treble clef, B-flat key signature. Measures 52-54 continue the melodic line with eighth notes and quarter notes, featuring a slur and a dynamic marking of *f*.

K optional alternating bars (1-4)

54 *ff*

57 optional 8va **L**

61 solo/soli *mp*

64

67 **M** tutti *fff*

71

N optional alternating bars (1-4)

74

77 optional 8va

Melody Bb
HIGH

This Is Me

arr. Bernice

From The Greatest Showman

With Defiance ♩ = 88

A solo/soli

4

mp

B

7

C Somewhat Faster ♩ = 90

10

tutti
optional 8va

14

D A Little Faster ♩ = 93

mf

18

E A Bit Faster ♩ = 96

22

26

F optional alternating bars (1-4)

30 loco

f

33

G solo/soli

36

f

H

39 optional 8va

I

43 tutti loco

46 optional 8va

Top Note Harmony
Bottom Melody

off -4

J play (note)
1st time only

optional 8va

49

52

K optional alternating bars (1-4)

54 *ff* optional 8va

57 1. 2.

61 solo/soli optional 8va **L** *mp*

64

68 **M** tutti optional 8va *fff*

71

N optional alternating bars (1-4)

75 loco optional 8va

78

Countermelody Bb
LOW

This Is Me

arr. Bernice

From The Greatest Showman

With Defiance ♩ = 88

A B C Somewhat Faster ♩ = 90 D A Little Faster ♩ = 93

E A Bit Faster ♩ = 96 F G

24 6 6

39 H I off -4

cresc. f cresc.

45 optional 8va Top Note Harmony Bottom Melody -4 J

51 K

57 1. 2.

L M N

61 6 6

77

fff

Solo Bb
LOW

This Is Me

arr. Bernice

From The Greatest Showman

With Defiance ♩ = 88

A

B

C

Somewhat
Faster ♩ = 90

D

A Little Faster
♩ = 93

4 4 4 5 6

E A Bit Faster ♩ = 96

F

G

H

I

6 6 4 4 4

J

K play 2nd
time only

solo/soli

optional 8va

6

ff

L

M

1. 2. 6 2/4 4/4

solo/soli

fff

N

optional 8va

80 off -3

Solo Bb
HIGH

This Is Me

arr. Bernice

From The Greatest Showman

With Defiance ♩ = 88

A

B

Somewhat

C

Faster ♩ = 90

D

A Little Faster

♩ = 93

4 4 4 5 6

E A Bit Faster ♩ = 96

F

G

H

I

6 6 4 4 4

48 6 K play 2nd time only solo/soli optional 8va ff

58 1. 2. 2. 6 2/4 4/4 solo/soli fff

74 N optional 8va

80 off -3

You Are Good

Melody Bb
LOW

arr. Bernice

As Recorded by Israel Houghton

Driving ♩ = 132

A

B top melody

Musical staff 1: Treble clef, 4/4 time, key of Bb. Measure 4. Dynamics: *f*. Includes a repeat sign and a fermata over a chord.

C

Musical staff 2: Treble clef, 4/4 time, key of Bb. Measure 11. Dynamics: *mf*.

Musical staff 3: Treble clef, 4/4 time, key of Bb. Measure 16.

D

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

E

Musical staff 5: Treble clef, 4/4 time, key of Bb. Measure 25. Dynamics: *f*.

Musical staff 6: Treble clef, 4/4 time, key of Bb. Measure 30.

To Coda \oplus
(On Last/3rd Time)

Musical staff 7: Treble clef, 4/4 time, key of Bb. Measure 36. Includes a Coda symbol.

F

skip to G 2nd time

Musical staff 8: Treble clef, 4/4 time, key of Bb. Measure 41. Includes a first ending bracket and "optional 8va" marking.

G

Musical staff 9: Treble clef, 4/4 time, key of Bb. Measure 47. Includes a second ending bracket and "call & response w/ bass line" marking.

You Are Good

As Recorded by Israel Houghton

arr. Bernice

Melody Bb
HIGH

Driving ♩ = 132

A **B** top melody

C optional 8va

D ♩

E

F skip to G 2nd time

G

f

mf

f

To Coda
(On Last 3rd Time) ⌘

1. Repeat To Verse

2. To Bridge

call & response
w/ bass line

51

[H] 57

[I] optional

62

[J] optional 8va

67

mp

71

[K]

76

81

D.S. al Coda

[L] Coda

85

90

ff

Bass Line Bb
LOW

You Are Good

arr. Bernice

As Recorded by Israel Houghton

Driving ♩ = 132

A

B



C



D



E



To Coda
(On Last/3rd Time) ⊕



F skip to G 2nd time

1. Repeat To Verse



G

2. To Bridge

H

I

J

8

K

D.S. al Coda

L

⊕ Coda

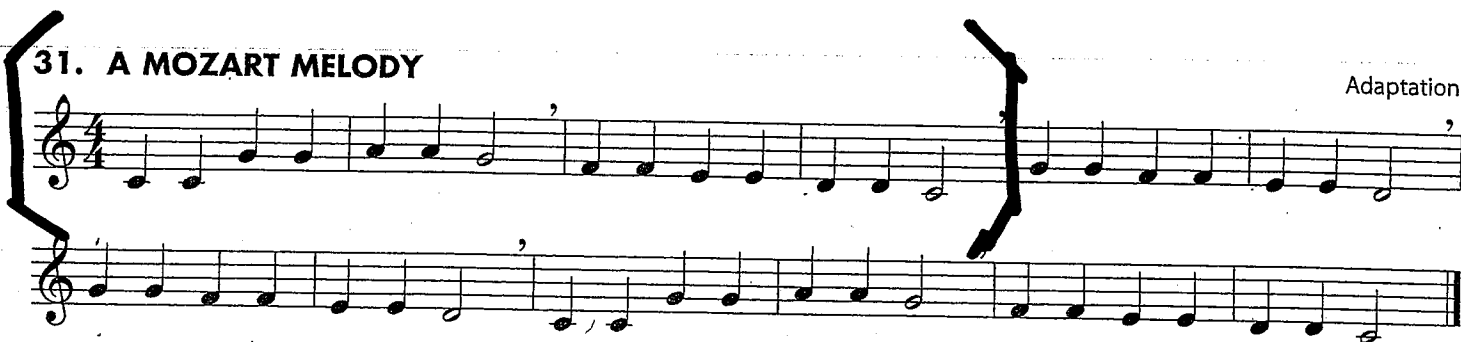


Clarinet

Name _____

- Write the note names for # 31, measures 1-4

31. A MOZART MELODY Adaptation



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

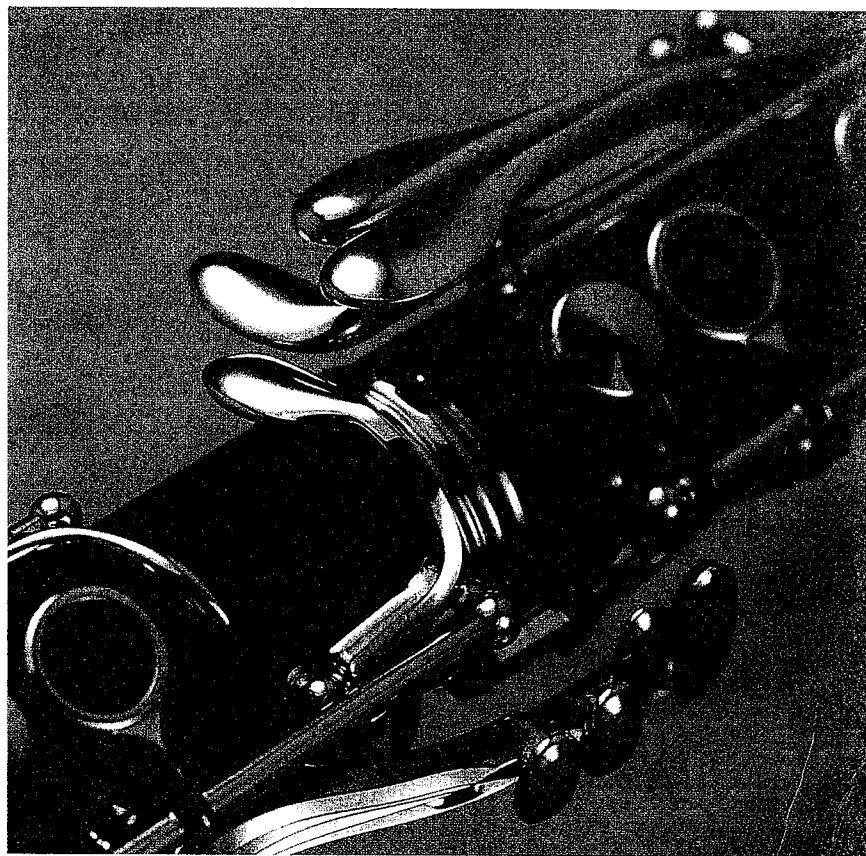


B \flat CLARINET BOOK 1

ESSENTIAL ELEMENTS[®]

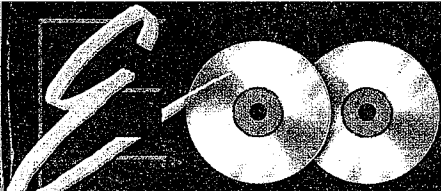
2000 PLUS DVD

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

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

REED PLACEMENT

- Put the thin end of the reed in your mouth to moisten it thoroughly.
- Looking at the flat side of the mouthpiece, the ligature screws extend to your right. Slide the ligature up with your thumb.
- Place the flat side of the reed against the mouthpiece under the ligature.
- Lower the ligature and position the reed so that only a hairline of the mouthpiece can be seen above the reed.
- Gently tighten the ligature screws.

EMBOUCHURE

- Moisten your lips and roll the lower lip over your bottom teeth.
- Firm the corners of your mouth like a slightly puckered smile.
- Stretch your chin downward.
- Place the mouthpiece on your lower lip so that the reed extends about 1/2 inch into your mouth. Place upper teeth on top of the mouthpiece.
- Close your mouth around the mouthpiece. Keep the corners of the mouth firm and the chin pointing downward.

Taking Care Of Your Instrument

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

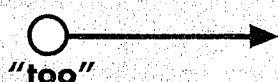
- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Drop a weighted chamois or cotton swab into the bell and pull it out through the barrel.
- Carefully twist off the barrel and dry off any additional moisture. Place it in the case.
- Gently twist the upper and lower sections apart, with the bell still attached. Place the upper section in the case.
- Remove the bell and place the bell and lower section back into the case.
- As you put each piece back in the case, check to be sure they are dry.
- Your case is designed to hold only specific objects. If you try to force anything else into the case, it may damage your instrument.

MOUTHPIECE WORKOUT

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



REST

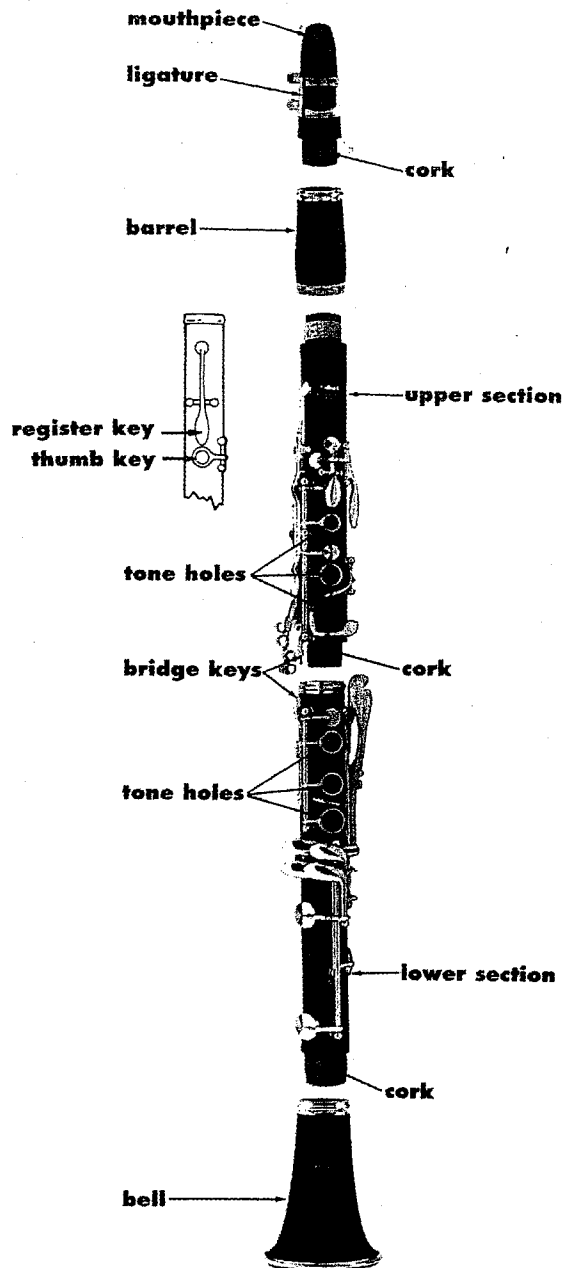


REST

Getting It Together

If you just played the MOUTHPIECE WORKOUT, begin by carefully removing the reed. Otherwise, take the reed from its case.

- Step 1** Put the thin end of the reed into your mouth to moisten it thoroughly while assembling your instrument. If needed, rub a small amount of cork grease on all corks. Clean hands.
- Step 2** Hold the lower section in the palm of your left hand, with the key work facing up. Do not put any pressure on the long rod. Pick up the bell with your right hand and gently twist it onto the cork of the lower section.
- Step 3** Hold the upper section in your right hand so you can depress the lower of the two open rings with your second finger. Gently twist the upper section into the lower section. Check that the bridge key on the upper section crosses directly over its connector on the lower section. The tone holes of the two sections should be aligned.
- Step 4** Hold your instrument in your left hand, near the top of the upper section. Pick up the barrel in your right hand and gently twist its larger end onto the top of the upper section.
- Step 5** Twist the mouthpiece into the barrel. The flat side of the mouthpiece should form a straight line with the register key and thumb rest. Place the reed on the mouthpiece (see page 2).



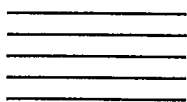
Step 6

With your right thumb under the thumb rest and left thumb on the thumb key, use the pads of your fingers to cover the tone holes. Your fingers should curve naturally. Bring the clarinet up as shown on the left:

READING MUSIC

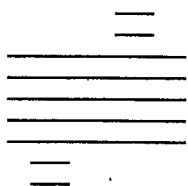
Identify and draw each of these symbols:

Music Staff



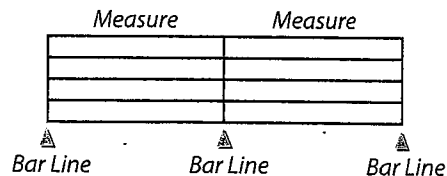
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

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.

"G" is played **open**. Keep your fingers relaxed and curved above the tone holes.



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 with each new note.


△ The black circles tell you which tone holes to cover or keys to press. "F" is played with the **left thumb**.

4. TWO'S A TEAM

5. HEADING DOWN


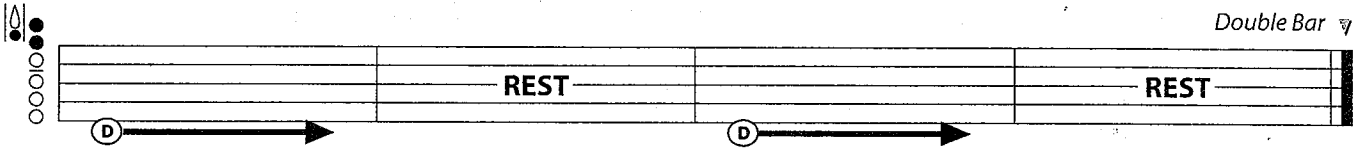
Practice long tones on each new note.

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


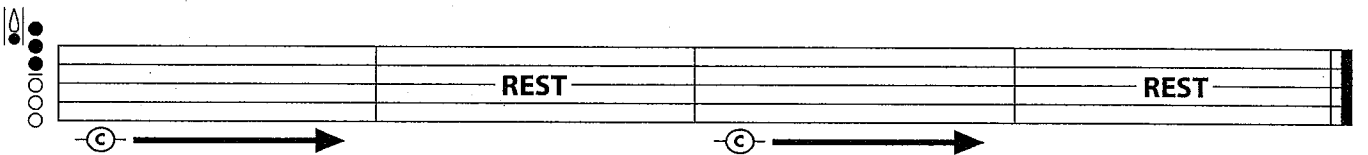
D   Double Bar ▾

8. FOUR BY FOUR


 Repeat Sign ▾

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

9. TOUCHDOWN

C  

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.

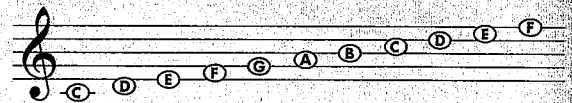
Time Signature

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.



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.

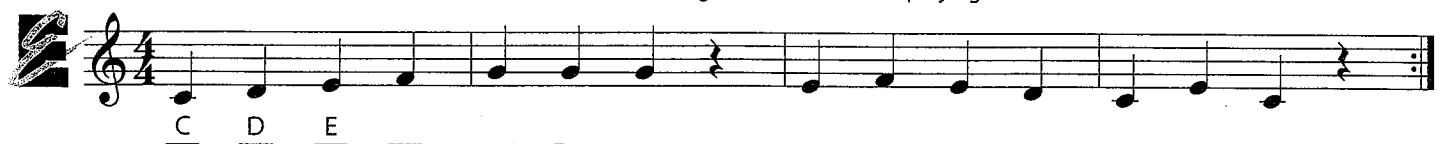


1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

12. FIRST FLIGHT



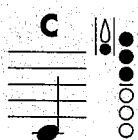
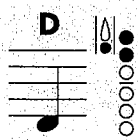
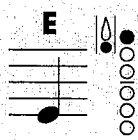
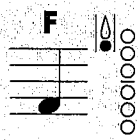
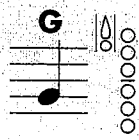
13. ESSENTIAL ELEMENTS QUIZ Fill in the remaining note names before playing.



C D E

Notes In Review

Memorize the fingerings for the notes you've learned:



14. ROLLING ALONG

Go to the next line. ▾

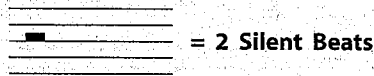
Double Bar ▾

Half Note



1 & 2 &

Half Rest



1 & 2 &



15. RHYTHM RAP

Clap the rhythm while counting and tapping.

Clap

Repeat Sign ▾

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

16. THE HALF COUNTS

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

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

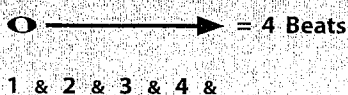
American Folk Song

19. ESSENTIAL ELEMENTS QUIZ

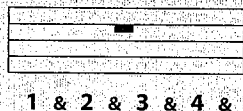
Using the note names and rhythms below, draw your notes on the staff before playing.

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

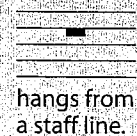
Whole Note



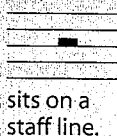
Whole Rest



Whole Rest



Half Rest



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 C* (no sharps or flats).

THEORY

23. MARCH STEPS

24. LISTEN TO OUR SECTIONS

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

25. LIGHTLY ROW

26. ESSENTIAL ELEMENTS QUIZ

Draw in the bar lines before you play.

Fermata



Hold the note (or rest) longer than normal.

27. REACHING HIGHER - New Note

Practice long tones on each new note.

Fermata ▽

A

28. AU CLAIRE DE LA LUNE

French Folk Song

29. REMIX

THEORY

Harmony

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

30. LONDON BRIDGE - Duet

English Folk Song

A

B

HISTORY

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

31. A MOZART MELODY

Adaptation

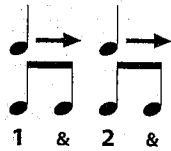
32. ESSENTIAL ELEMENTS QUIZ

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



Eighth Notes

Each Eighth Note = $\frac{1}{2}$ 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

mf

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

p

44. OH, SUSANNA

Stephen Collins Foster

f

HISTORY

Italian composer **Giocchino 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

Giocchino Rossini

mf

f

2/4 Time Signature

= 2 beats per measure
= Quarter note gets one beat

Conducting

Practice conducting this two-beat pattern.



THEORY

46. RHYTHM RAP

Clap

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

47. TWO BY TWO

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

Tempo Markings

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

48. HIGH SCHOOL CADETS – March

John Philip Sousa

Allegro

f

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49. HEY, HO! NOBODY'S HOME – New Note

A Moderato

mf $\triangle A$

Dynamics

Crescendo (gradually louder)

Decrescendo or Diminuendo (gradually softer)

50. CLAP THE DYNAMICS

Clap

p *f* *p*

51. PLAY THE DYNAMICS

p *f* *p*

12
PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

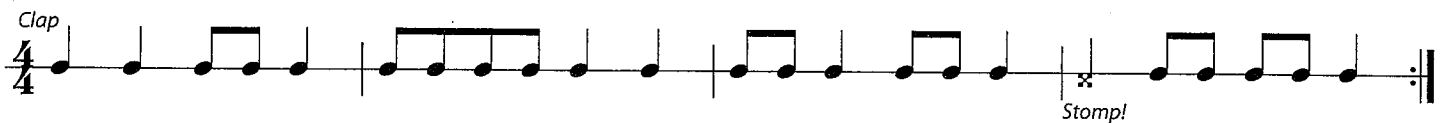
TONE BUILDER



RHYTHM ETUDE



RHYTHM RAP



CHORALE



53. AURA LEE - Duet or Band Arrangement

(Part A = Melody, Part B = Harmony)

George R. Poulton



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

Moderato

French Folk Song



PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN - Band Arrangement

Arr. by John Higgins

Allegro

3 Measure number

mf

11

19

Detailed description: This musical score is for 'When the Saints Go Marching In' in 4/4 time, marked Allegro. It consists of three staves of music. The first staff begins with a measure rest followed by a series of eighth notes, with a dynamic marking of *mf*. A boxed number '3' with a triangle points to the first measure. The second staff continues the melody with a dynamic marking of *f* and a boxed number '11'. The third staff concludes the piece with a boxed number '19'.

56. OLD MACDONALD HAD A BAND - Section Feature

Allegro

mf

9

2nd time go on to meas. 13

13

f

p

Detailed description: This musical score is for 'Old MacDonald Had a Band' in 4/4 time, marked Allegro. It consists of three staves. The first staff starts with a dynamic marking of *mf*. The second staff has a boxed number '9' and a dynamic marking of *f*, with a note '2nd time go on to meas. 13' and a triangle pointing to the end of the staff. The third staff begins with a boxed number '13' and a dynamic marking of *f*, and ends with a dynamic marking of *p*.

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

Ludwig van Beethoven

Arr. by John Higgins

Moderato

mf

9

p

13

f

Detailed description: This musical score is for 'Ode to Joy' in 4/4 time, marked Moderato. It consists of three staves. The first staff starts with a dynamic marking of *mf*. The second staff has a boxed number '9' and a dynamic marking of *p*. The third staff begins with a boxed number '13' and a dynamic marking of *f*.

58. HARD ROCK BLUES - Encore

John Higgins

Allegro

f

Detailed description: This musical score is for 'Hard Rock Blues' in 4/4 time, marked Allegro. It consists of two staves. The first staff begins with a dynamic marking of *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

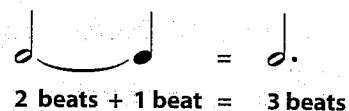
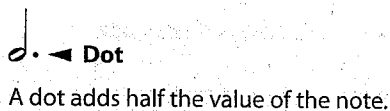
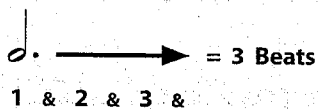


60. ALOUETTE

French-Canadian Folk Song

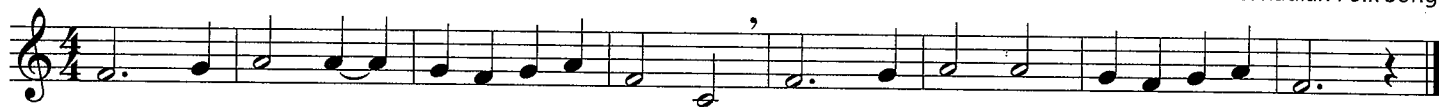


Dotted Half Note



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

Allegro

Stephen Collins Foster

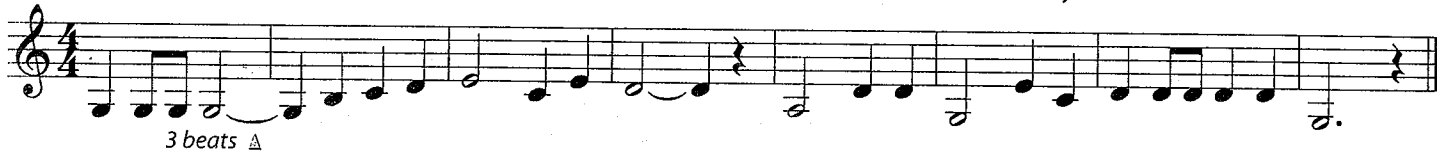


63. NEW DIRECTIONS - New Note



64. THE NOBLES

Always use a full airstream. Keep fingers above the tone holes, curved naturally.



65. ESSENTIAL ELEMENTS QUIZ

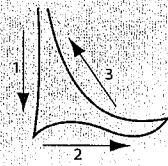


3/4 Time Signature

= 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 *mf* *p*

Edvard Grieg

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")

f

Latin American Folk Song

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 B-flat sounds a half-step below B, and all B's become B-flats for the rest of the measure where they occur.

73. HOT MUFFINS - New Note

Musical notation for 'HOT MUFFINS' in 2/4 time. It starts with a key signature of one flat (B-flat) and a treble clef. The melody consists of quarter and eighth notes. A triangle symbol (Δ) is placed above the first B-flat note, with the text 'Flat applies to all B's in measure.' below it.

74. COSSACK DANCE

Musical notation for 'COSSACK DANCE' in 4/4 time. It starts with a treble clef and a key signature of one flat. The tempo is marked 'Allegro'. The melody features eighth and sixteenth notes with various accents. A flat sign (\flat) is placed above a B note, with the text 'Flat applies to all B's in measure.' above it.

75. BASIC BLUES - New Note

Musical notation for 'BASIC BLUES' in 4/4 time. It starts with a key signature of one flat (B-flat) and a treble clef. The melody consists of quarter and eighth notes. A flat sign (\flat) is placed above a B note, with the text 'Flat applies to all B's in measure.' above it.



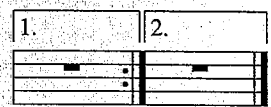
New Key Signature

This Key Signature indicates the Key of F - play all B's as B-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

Musical notation for 'HIGH FLYING' in 3/4 time. It starts with a treble clef and a key signature of one flat. The tempo is marked 'Moderato'. The melody consists of quarter and eighth notes. A flat sign (\flat) is placed above a B note, with the text 'Flat applies to all B's in measure.' above it. The piece ends with a first ending and a second ending. A dashed arrow labeled '2nd time' points to the start of the second ending.



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

77. SAKURA, SAKURA - Band Arrangement

Japanese Folk Song
Arr. by John Higgins

Musical notation for 'SAKURA, SAKURA' in 4/4 time. It starts with a treble clef and a key signature of one flat. The tempo is marked 'Andante'. The piece is arranged for three staves. The melody consists of quarter and eighth notes. Dynamics include *mf* and *p*. The piece ends with a first ending and a second ending.

78. UP ON A HOUSETOP

Allegro

1. 2.

mf *f*

Check Key Signature

Detailed description: This block contains the musical score for 'Up on a Housetop'. It is written in 4/4 time with a key signature of one flat (Bb). The tempo is marked 'Allegro'. The score consists of two staves. The first staff begins with a treble clef and a key signature change to Bb. It features a melody with eighth and sixteenth notes, including a first ending and a second ending. The second staff continues the melody with similar rhythmic patterns. Dynamics include mezzo-forte (mf) and forte (f). There are also performance markings like accents (>) and slurs.

79. JOLLY OLD ST. NICK - Duet

Moderato

A B

1. 2.

mf *mf*

Detailed description: This block contains the musical score for 'Jolly Old St. Nick - Duet'. It is written in 2/4 time with a key signature of two flats (Bb, Eb). The tempo is marked 'Moderato'. The score is a duet for two parts, A and B. Both parts feature a steady eighth-note accompaniment. The first ending and second ending are identical for both parts. Dynamics are marked mezzo-forte (mf).

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

80. THE BIG AIRSTREAM

Detailed description: This block contains the musical score for 'The Big Airstream'. It is written in 4/4 time with a key signature of two flats (Bb, Eb). The melody consists of a series of eighth and sixteenth notes, with some rests. The notation is on a single staff with a treble clef.

81. WALTZ THEME (THE MERRY WIDOW WALTZ)

Moderato

Franz Lehar

mf *f*

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Detailed description: This block contains the musical score for 'Waltz Theme (The Merry Widow Waltz)'. It is written in 3/4 time with a key signature of two flats (Bb, Eb). The tempo is marked 'Moderato'. The score is for two staves. The melody is characterized by a waltz rhythm. Dynamics range from mezzo-forte (mf) to forte (f). The composer's name, Franz Lehar, is noted in the top right corner. A copyright notice for Glocken Verlag Ltd., London is at the bottom right.

82. AIR TIME - New Note

7 F

Detailed description: This block contains the musical score for 'Air Time - New Note'. It is written in 4/4 time with a key signature of two flats (Bb, Eb). The score starts with a large 'F' in a box, followed by a treble clef and a key signature change to Bb. The melody consists of eighth notes. A dynamic marking of forte (f) is present. The number '7' is written above the first few notes.

83. DOWN BY THE STATION

Allegro

mf

Detailed description: This block contains the musical score for 'Down by the Station'. It is written in 2/4 time with a key signature of two flats (Bb, Eb). The tempo is marked 'Allegro'. The score is on a single staff with a treble clef. The melody consists of eighth notes. The dynamic is marked mezzo-forte (mf).

84. ESSENTIAL ELEMENTS QUIZ

Moderato

mf *f* *p*

Detailed description: This block contains the musical score for 'Essential Elements Quiz'. It is written in 3/4 time with a key signature of two flats (Bb, Eb). The tempo is marked 'Moderato'. The score is on a single staff with a treble clef. The melody consists of eighth and sixteenth notes. Dynamics include mezzo-forte (mf), forte (f), and piano (p). There are also performance markings like accents (>) and slurs.

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

Detailed description: This block contains the musical score for 'Essential Creativity'. It is written in 4/4 time with a key signature of two flats (Bb, Eb). The score is on a single staff with a treble clef. It consists of a series of whole notes on a single pitch, intended for rhythmic improvisation.

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



87. RHYTHM BUILDER



88. TECHNIQUE TRAX



89. CHORALE *(Adapted from Cantata 147)*

Johann Sebastian Bach

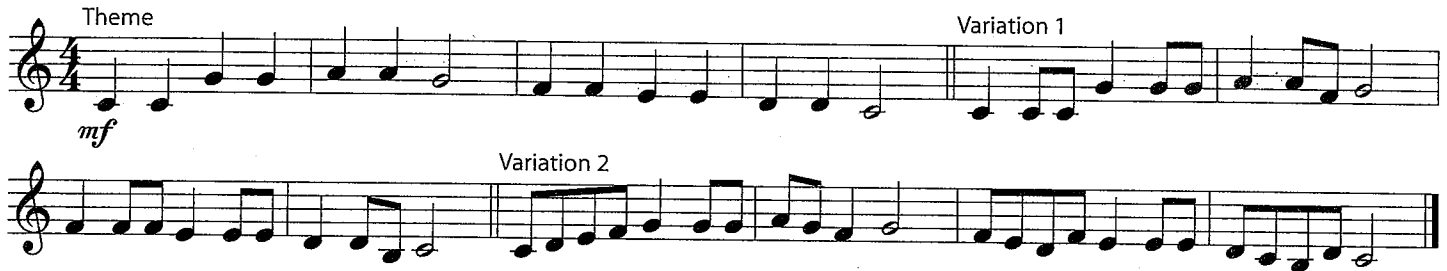


THEORY

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

Caribbean Folk Song



Sharp



A sharp sign raises the pitch of a note by a half-step. The note F-sharp sounds a half-step above F, and all F's become F-sharps for the rest of the measure where they occur.

92. RAZOR'S EDGE – New Note

Musical notation for 'Razor's Edge' in 4/4 time. It features a sharp sign (#) and a new note (F#) indicated by a triangle and the label 'F#'. The melody consists of eighth and quarter notes.

93. THE MUSIC BOX

Moderato

Musical notation for 'The Music Box' in 3/4 time. It includes a dynamic marking 'p' and a sharp sign (#) with a triangle and 'F#'. The melody is composed of quarter and eighth notes.

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

94. EZEKIEL SAW THE WHEEL

Allegro

African-American Spiritual

Musical notation for 'Ezekiel Saw the Wheel' in 4/4 time. It includes a dynamic marking 'f' and a sharp sign (#). The melody is written on two staves.

Slur



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

95. SMOOTH OPERATOR

Musical notation for 'Smooth Operator' in 4/4 time. It features a slur over two notes with the instruction: 'Slur 2 notes – tongue only the first.'

96. GLIDING ALONG

Musical notation for 'Gliding Along' in 4/4 time. It features a slur over four notes with the instruction: '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

Musical notation for 'Trombone Rag' in 4/4 time. It includes a dynamic marking 'f' and first and second endings. The melody is written on a single staff.

98. ESSENTIAL ELEMENTS QUIZ

Andante

Fine

D.C. al Fine

Musical notation for 'Essential Elements Quiz' in 3/4 time. It includes a dynamic marking 'p' and a 'D.C. al Fine' instruction. The melody is written on a single staff.

99. TAKE THE LEAD *Always cover the tone holes completely.*

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 G** – play all F's as F-sharps.

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

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

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?*

Natural



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

105. NATURALLY

Musical notation for 'Naturally' in 2/4 time, key of D major. The melody starts on D4, moves to E4, F#4, G4, A4, B4, C5, then descends: B4, A4, G4, F#4, E4, D4. A natural sign is placed over the F#4 note in the second measure. The piece ends with a whole note D4.

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

106. MARCH MILITAIRE

Franz Schubert

Musical notation for 'March Militaire' in 2/4 time, key of D major. The tempo is marked 'Allegro'. The piece starts with a forte (*f*) dynamic. The melody features a natural sign over a sharp note. The dynamics change to mezzo-forte (*mf*) in the second measure. The piece consists of two staves of music.

107. THE FLAT ZONE - New Note

Musical notation for 'The Flat Zone' in 4/4 time, key of Bb major. A large 'E' with a flat sign is shown next to a piano keyboard diagram. The melody starts on Bb4, moves to C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. A natural sign is placed over the Bb5 note in the second measure.

108. ON TOP OF OLD SMOKEY

American Folk Song

Musical notation for 'On Top of Old Smokey' in 3/4 time, key of Bb major. The tempo is marked 'Allegro'. The piece starts with a forte (*f*) dynamic. The melody features a natural sign over a flat note. The piece consists of two staves of music.

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

109. BOTTOM BASS BOOGIE - Duet

Musical notation for 'Bottom Bass Boogie' in 4/4 time, key of Bb major. The tempo is marked 'Allegro'. The piece is a duet for two parts, A and B. Part A starts with a forte (*f*) dynamic. The piece features a natural sign over a flat note. The piece consists of two staves of music, with first and second endings indicated.

Dotted Quarter & Eighth Notes

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

A dot adds half the value of the quarter note.

$\text{Quarter Note} + \text{Eighth Note} = 2 \text{ Beats}$
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.*

Moderato English Folk Song

f *mf*

114. SCARBOROUGH FAIR

Andante English Folk Song

mf *f* *mf* *p*

115. RHYTHM RAP

Clap

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

116. THE TURNAROUND

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

117. ESSENTIAL ELEMENTS QUIZ - AULD LANG SYNE

Andante Scottish Folk Song

mf *f* Check Rhythm

PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

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

118. THEME FROM "NEW WORLD SYMPHONY"

Antonin Dvorák

Largo 4 5 Measure number

p 13 *mf* 21 29 Slower 2 *p*

Piano Accompaniment

Largo 5

p 13 *mf* 21 29 Slower *mf* *p*

SPECIAL CLARINET TECHNIQUE - Register Key

Notes above B \flat require the **Register Key** and are called "upper register" notes.



Remember the following:

1. Maintain a steady, fast stream of air.
2. Keep your embouchure firm and your chin flat.
3. Roll your thumb up slightly to open the register key.

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

Register key \triangleright ∇ Add register key

120. JUMPIN' UP AND DOWN

121. GRENADILLA GORILLA JUMP No. 2

∇ Add register key

122. JUMPIN' FOR JOY

123. GRENADILLA GORILLA JUMP No. 3

∇ Add register key

124. JUMPIN' JACKS

Interval

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

THEORY

125. ESSENTIAL ELEMENTS QUIZ

Write in the numbers of the intervals, counting up from the lower notes.

Intervals:

126. GRENADILLA GORILLA JUMP No. 4

F 

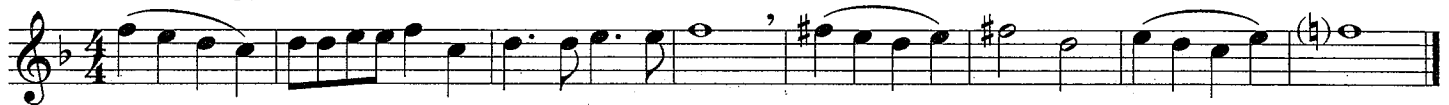
127. THREE IS THE COUNT



128. GRENADILLA GORILLA JUMP No. 5

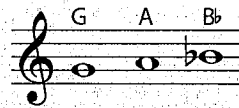
C 



129. TECHNIQUE TRAX



Crossing the Break

When alternating between high and low registers, you can keep your right hand fingers down on G, A and Bb:



4 fingers down:  3 fingers down: 

130. CROSSING OVER



Right hand down: (4 fingers down)-----| (3 fingers down)-----|

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

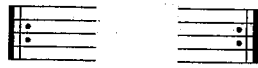
131. KUM BAH YAH - Trio Always check the key signature.

African Folk Song

Moderato 



Repeat Signs



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

132. MICHAEL ROW THE BOAT ASHORE

Andante African-American Spiritual

mf Right Hand Down

133. AUSTRIAN WALTZ

Moderato Austrian Folk Song

f

134. BOTANY BAY

Allegro Australian Folk Song

mf *f*

mf

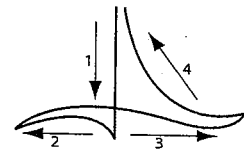
THEORY

C Time Signature

= Common Time
(Same as 4/4)

Conducting

Practice conducting this four-beat pattern.



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

136. FINLANDIA

Andante Jean Sibelius

p *mf*

p

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137. ESSENTIAL CREATIVITY

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

138. EASY GORILLA JUMPS *On this exercise, clarinets play a special part.*

▽ Add register key

139. TECHNIQUE TRAX *Always check the key signature.*

140. MORE TECHNIQUE TRAX

141. GERMAN FOLK SONG

Moderato
mf

142. THE SAINTS GO MARCHIN' AGAIN

James Black and Katherine Purvis

Allegro
f

143. LOWLAND GORILLA WALK *Be sure the pads of your fingers cover the holes completely.*

E

144. SMOOTH SAILING

145. MORE GORILLA JUMPS *On this exercise, clarinets play a special part.*

▽ Add register key

B

146. FULL COVERAGE *Be sure to cover the holes completely.*

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 C (no sharps or flats), so the top and bottom notes are both C's. The interval between the C's is an octave.

147. CONCERT B^b SCALE (Clarinet - C 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 C chord is built from the 1st, 3rd and 5th steps of the C scale. The 8th step is the same as the 1st, but it is an octave higher. An **arpeggio** is a "broken" chord whose notes are played individually.

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

Chord Arpeggio Chord Arpeggio

1 3 5 3 1 8 5 3 5 8

149. SCALE AND ARPEGGIO

Scale Arpeggio Scale Arpeggio

HISTORY 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"

Andante Franz Josef Haydn

p *f* *mf*

151. ESSENTIAL ELEMENTS QUIZ - THE STREETS OF LAREDO

American Folk Song

Write in the note names before you play.

mf

1.

2.

PERFORMANCE SPOTLIGHT

152. SCHOOL SPIRIT - Band Arrangement

W.T. Purdy
Arr. by John Higgins

March Style

5 Measure Number

13

21

29

1.

2.

f *mf*

Detailed description: This is a musical score for a band arrangement of 'School Spirit'. It is written in 2/4 time with a key signature of one flat (Bb). The score consists of four staves. The first staff starts with a dynamic of *f* and includes a measure number box containing the number 5, with an arrow pointing to the fifth measure. The second staff has a measure number box with 13. The third staff has a measure number box with 21. The fourth staff has a measure number box with 29 and a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. Dynamics include *f* and *mf*.

Soli

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

153. CARNIVAL OF VENICE - Band Arrangement

Julius Benedict
Arr. by John Higgins

Allegro

5

13

7

Soli

21

f

end Soli

29

8

37

7

45

p

mf

f *mf*

Detailed description: This is a musical score for a band arrangement of 'Carnival of Venice'. It is written in 3/4 time with a key signature of one flat (Bb). The score consists of six staves. The first staff starts with a dynamic of *mf* and includes a measure number box containing the number 5. The second staff has a measure number box with 13 and a bracket labeled '7'. The third staff has a measure number box with 21 and is marked 'Soli' above it, with a dynamic of *f*. The fourth staff has a measure number box with 29 and is marked 'end Soli' above it, with brackets labeled '8' and '37' and a bracket labeled '7'. The fifth staff has a measure number box with 45 and dynamics of *p* and *mf*. The sixth staff has a dynamic of *f*. Dynamics include *mf*, *f*, *mf*, and *p*.

DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

154. RANGE AND FLEXIBILITY BUILDER

155. TECHNIQUE TRAX

156. CHORALE

Johann Sebastian Bach



HISTORY

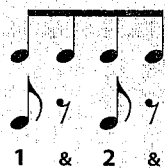
The traditional Hebrew melody "Hatikvah" has been Israel's national anthem since the nation's inception. At the Declaration of State in 1948, it was sung by the gathered assembly during the opening ceremony and played by members of the Palestine Symphony Orchestra at its conclusion.

157. HATIKVAH


Israeli National Anthem

Eighth Note & Eighth Rest

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



1 & 2 &



1 & 2 &

158. RHYTHM RAP

Clap



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

159. EIGHTH NOTE MARCH



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

160. MINUET

Moderato

Johann Sebastian Bach



mf

1. 2.

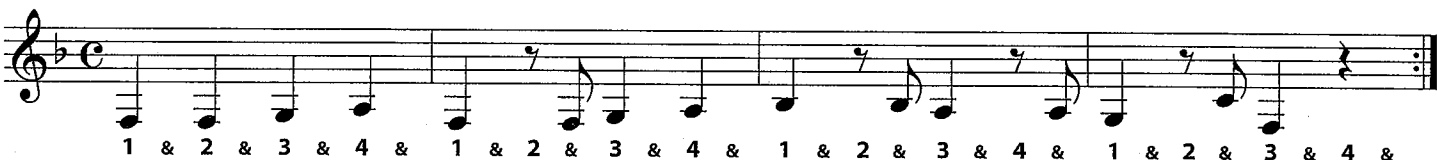
161. RHYTHM RAP

Clap



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

162. EIGHTH NOTES OFF THE BEAT



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

163. EIGHTH NOTE SCRAMBLE



164. ESSENTIAL ELEMENTS QUIZ

Andante



p *mf* *f*

165. DANCING MELODY - New Note

A Musical notation for 'Dancing Melody' in 4/4 time, featuring a key signature of one flat (Bb) and a melody starting on a middle C. A triangle symbol with 'Ab' below it indicates a new note.

HISTORY

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

166. EL CAPITAN

Allegro

John Philip Sousa

Musical notation for 'El Capitan' in 2/4 time, featuring a key signature of one flat (Bb) and a melody starting on a middle C. The piece is marked 'Allegro' and 'f'. A triangle symbol with 'Bb' below it indicates a new note. The notation includes first and second endings.

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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

Musical notation for 'O Canada' in common time, featuring a key signature of one flat (Bb) and a melody starting on a middle C. The piece is marked 'Maestoso (Majestically)' and 'mf'. The notation includes dynamic markings like 'f' and 'p', and measure numbers 9 and 17.

168. ESSENTIAL ELEMENTS QUIZ - METER MANIA

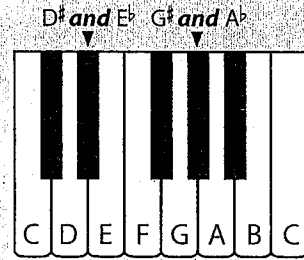
Count and clap before playing. Can you conduct this?

Musical notation for 'Meter Mania' in 4/4 time, featuring a key signature of one flat (Bb) and a melody starting on a middle C. The notation includes various meter changes: 4/4, 3/4, 4/4, 3/4, and 4/4.

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.

Ab/G#

Musical notation for the note Ab/G# in treble clef, showing the flat sign and sharp sign.

Fingering diagram for the note Ab/G# on a piano keyboard, showing the finger placement on the black key.

Musical notation for the piece 'Snake Charmer' in 4/4 time, featuring the enharmonic notes Ab and G#.

170. DARK SHADOWS

Musical notation for the piece 'Dark Shadows' in 4/4 time, featuring a pick-up note and first/second endings.

171. CLOSE ENCOUNTERS

Enharmonic notes use the same fingering.

Eb/D#

Musical notation for the note Eb/D# in treble clef, showing the flat sign and sharp sign.

Fingering diagram for the note Eb/D# on a piano keyboard, showing the finger placement on the black key.

Musical notation for the piece 'Close Encounters' in 3/4 time, featuring the enharmonic notes Eb and D#.

172. MARCH SLAV

Largo

Peter Illyich Tchaikovsky

Musical notation for the piece 'March Slav' in 4/4 time, featuring dynamics like f and mf, and first/second endings.

173. NOTES IN DISGUISE

Musical notation for the piece 'Notes in Disguise' in 3/4 time, featuring various note values and accidentals.

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'

F#

Musical notation for the note F# in treble clef.

Fingering diagram for the note F# on a piano keyboard, showing the finger placement on the black key.

Musical notation for the piece 'Half-Steppin'' in 4/4 time, featuring a chromatic scale.

Alternate fingering

△ F# Alternate fingering

△ F# Alternate fingering

HISTORY

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

B Alternate fingering

Allegro

mf

△ B Alternate fingering

△ Alt. fingering

176. SILVER MOON BOAT

Chinese Folk Song

Fine

Largo

mf

f

p

D.C. al Fine

HISTORY

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)

A

B

p

p

△ F# Alt.

9

A

B

mf

mf

△ F# Alt.

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

Alt. fingering

179. AMERICAN PATROL

F.W. Meacham

Allegro

mf

180. WAYFARING STRANGER

African-American Spiritual

Andante

p

181. ESSENTIAL ELEMENTS QUIZ – SCALE COUNTING CONQUEST

V

PERFORMANCE SPOTLIGHT

182. AMERICA THE BEAUTIFUL - Band Arrangement

Samuel A. Ward
Arr. by John Higgins

Maestoso

f

7 Andante

15 *f*

mf

25 Maestoso

f

This musical score for 'America the Beautiful' is written in 4/4 time with a key signature of one flat (B-flat). It consists of five staves of music. The first staff begins with a 'Maestoso' tempo marking and a dynamic of *f*. The second staff starts at measure 7 with an 'Andante' tempo and a dynamic of *f*. The third staff begins at measure 15 with a dynamic of *f*. The fourth staff starts at measure 25 with a 'Maestoso' tempo and a dynamic of *f*. The fifth staff continues the piece with a dynamic of *f*. The score includes various musical notations such as accents, slurs, and dynamic markings.

183. LA CUCARACHA - Band Arrangement

Latin American Folk Song
Arr. by John Higgins

Latin Rock

5 *mf*

13 *p*

25 *f*

1. 2.

This musical score for 'La Cucaracha' is written in 4/4 time with a key signature of one flat (B-flat). It consists of six staves of music. The first staff begins with a 'Latin Rock' tempo marking and a dynamic of *f*. The second staff starts at measure 5 with a dynamic of *mf*. The third staff begins at measure 13 with a dynamic of *p*. The fourth staff starts at measure 25 with a dynamic of *f*. The fifth staff continues the piece with a dynamic of *f*. The score includes various musical notations such as accents, slurs, and dynamic markings.

PERFORMANCE SPOTLIGHT

184. THEME FROM 1812 OVERTURE - Band Arrangement

Peter Illyich Tchaikovsky
Arr. by John Higgins

Allegro

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of ten staves of music. The first staff begins with a dynamic marking of *f* and a fermata over the first measure. The second staff features dynamic markings of *p* and *f*. The third staff is marked with a box containing the number 10. The fourth staff is marked with a box containing the number 18 and a dynamic marking of *mf*. The fifth staff is marked with a box containing the number 26 and a dynamic marking of *f*. The sixth staff is marked with a box containing the number 34. The seventh staff is marked with a box containing the number 42. The score includes various musical notations such as slurs, accents, and dynamic markings.

PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

Performing for an audience is an exciting part of being involved in music. This solo is based on *Serenade in G Major, K. 525*, also known as "Eine Kleine Nachtmusik" ("A Little Night Music"). **Wolfgang Amadeus Mozart** wrote this piece in 1787, the same year the American Constitution was signed into law. You and a piano accompanist can perform this for the band or at other school and community events.

185. EINE KLEINE NACHTMUSIK – Solo (Concert B \flat version)

Wolfgang Amadeus Mozart
Arr. by John Higgins

Allegro 3

The musical score is arranged for Clarinet and Piano. It begins with a tempo marking of 'Allegro' and a 4/4 time signature. The key signature is B-flat major. The score is divided into systems. The first system shows the Clarinet part starting with a rest, followed by a melodic line starting on a forte (f) dynamic. The Piano accompaniment starts with a mezzo-forte (mf) dynamic. A rehearsal mark '3' is placed above the first measure of the Clarinet part. The second system continues the Clarinet melody and the Piano accompaniment. The third system shows the Clarinet part with a slur over a series of eighth notes. The fourth system features a piano (p) dynamic for both parts. A rehearsal mark '13' is placed above the first measure of the Clarinet part. The fifth system shows the Clarinet part with a mezzo-forte (mf) dynamic and the Piano accompaniment with a forte (f) dynamic. A first ending (1.) and second ending (2.) are indicated for both parts. The score concludes with a double bar line.

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

The score for 'Swing Low, Sweet Chariot' is written for two parts, A and B, in 4/4 time with a key signature of one flat (Bb). The tempo is marked 'Andante'. The first system shows both parts starting with a piano (*p*) dynamic. The second system features a 'Fine' section where both parts play a melodic line with a mezzo-forte (*mf*) dynamic. The third system concludes with a 'D.C. al Fine' instruction, where both parts play a final melodic phrase with a mezzo-forte (*mf*) dynamic.

187. LA BAMBA - Duet

Mexican Folk Song

Allegro

The score for 'La Bamba' is written for two parts, A and B, in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Allegro'. The first system shows both parts starting with a forte (*f*) dynamic. The second system features a 'Fine' section where both parts play a melodic line with a forte (*f*) dynamic. The third system concludes with a 'D.C. al Fine' instruction, where both parts play a final melodic phrase with a piano (*p*) dynamic.

RUBANK® SCALE AND ARPEGGIO STUDIES

CLARINET KEY OF C (CONCERT B \flat)

1.



2.



3.



4.



CLARINET KEY OF F (CONCERT E \flat) *In this key signature, play all B \flat 's.*

1.

A

B

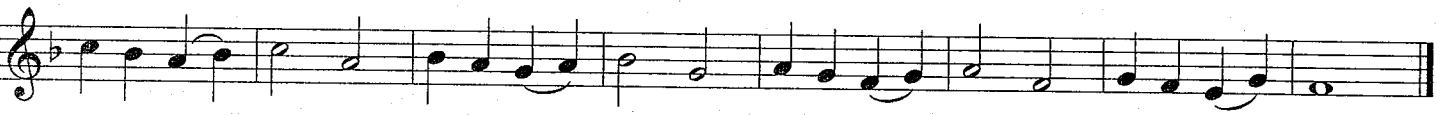
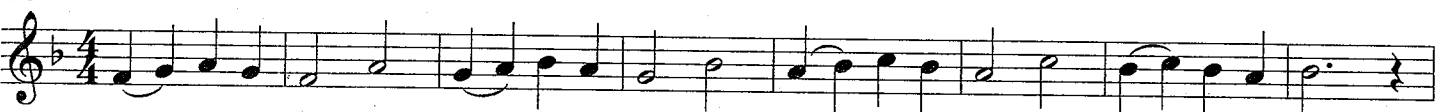
2.



3.



4.



RUBANK® SCALE AND ARPEGGIO STUDIES

CLARINET KEY OF G (CONCERT F) *In this key signature, play all F#'s.*

1.

2.

3.

4.

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

1.


2.

3.

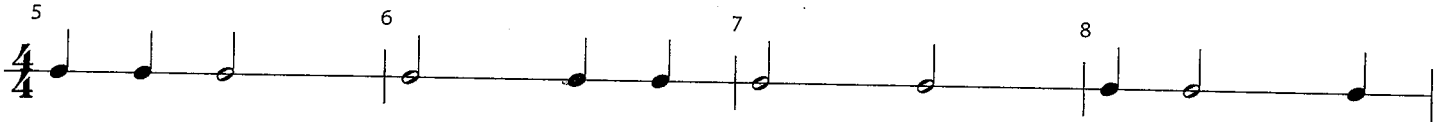
4.

RHYTHM STUDIES

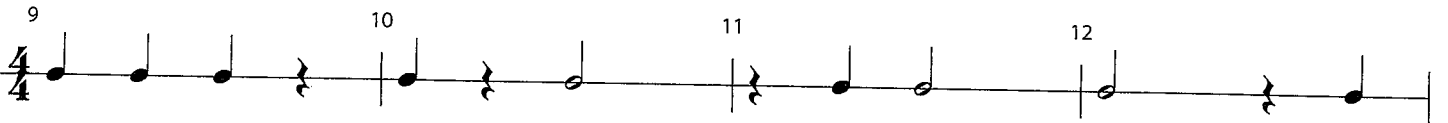
1 2 3 4



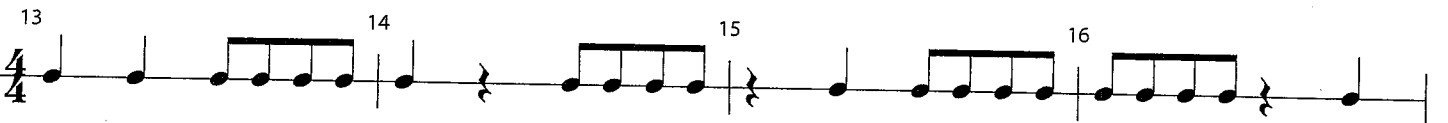
5 6 7 8



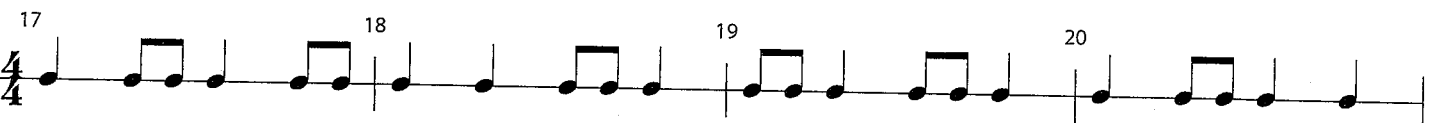
9 10 11 12



13 14 15 16



17 18 19 20



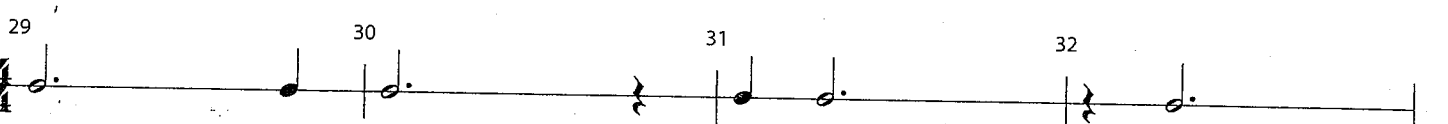
21 22 23 24



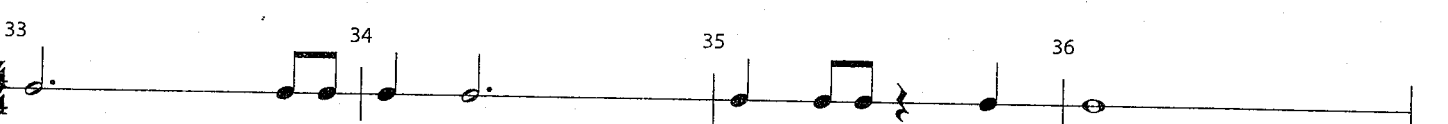
25 26 27 28



29 30 31 32



33 34 35 36





RHYTHM STUDIES

37 38 39 40

41 42 43 44

45 46 47 48

49 50 51 52

53 54 55 56

57 58 59 60

61 62 63 64

65 66 67 68

69 70 71 72

CREATING MUSIC

THEORY

Composition

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

1. ODE TO JOY

Ludwig van Beethoven

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

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

1. Question 2. Answer

3. Question 4. Answer

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

A C

B D

4. YOU NAME IT:

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

1. Question 2. Answer

3. Question 4. Answer

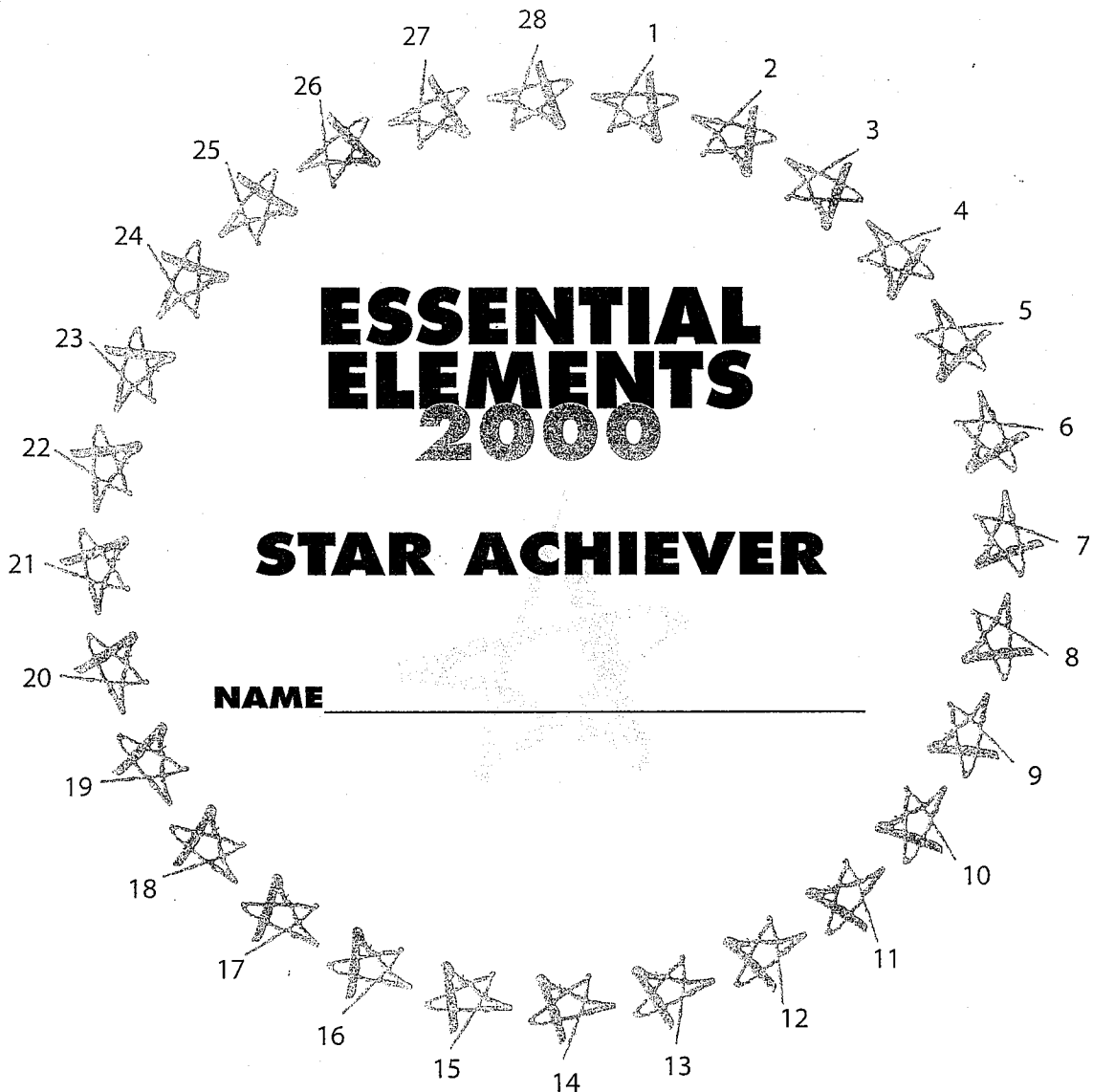
THEORY

Improvisation

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

5. INSTANT MELODY

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



ESSENTIAL ELEMENTS 2000

STAR ACHIEVER

NAME _____

- | | |
|--|--|
| 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 |

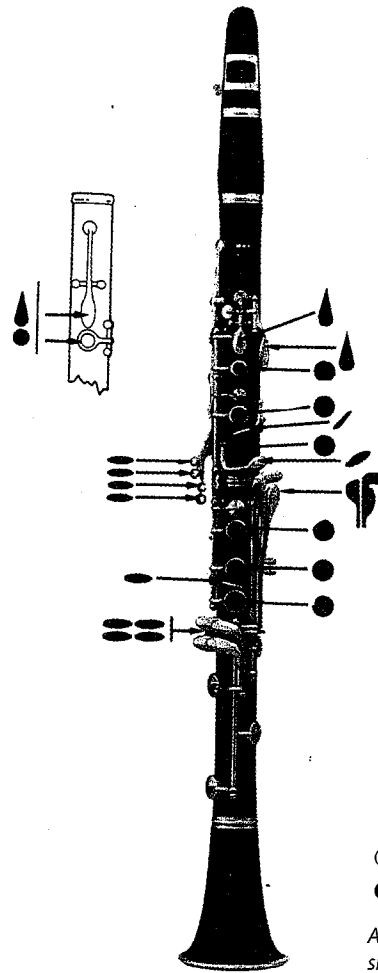
FINGERING CHART

B \flat CLARINET

Instrument Care Reminders

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

- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Drop a weighted chamois or cotton swab into the bell and pull it out through the barrel.
- Carefully twist off the barrel and dry off any additional moisture. Place it in the case.
- Gently twist the upper and lower sections apart, with the bell still attached. Place the upper section in the case.
- Remove the bell and place the bell and lower section back into the case.
- As you put each piece back in the case, check to be sure they are dry.
- Your case is designed to hold only specific objects. If you try to force anything else into the case, it may damage your instrument.



○ = Open
● = Pressed down

Alternate fingerings are used in certain situations to allow for smoother technique. These are shown to the right of the more common fingerings.

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

E

F

F# Gb

G

G# Ab

A

A# Bb

B

C

C# Db

D

D# Eb

FINGERING CHART

B \flat CLARINET

<p>E</p>	<p>F</p>	<p>F\sharp G\flat</p>	<p>G</p>
<p>G\sharp A\flat</p>	<p>A</p>	<p>A\sharp B\flat</p>	<p>B</p>
<p>C</p>	<p>C\sharp D\flat</p>	<p>D</p>	<p>D\sharp E\flat</p>
<p>E</p>	<p>F</p>	<p>F\sharp G\flat</p>	<p>G</p>
<p>G\sharp A\flat</p>	<p>A</p>	<p>A\sharp B\flat</p>	<p>B</p>
<p>C</p>	<p>C\sharp D\flat</p>	<p>D</p>	<p>D\sharp E\flat</p>
<p>E</p>	<p>F</p>	<p>F\sharp G\flat</p>	<p>G</p>