

**BASS
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

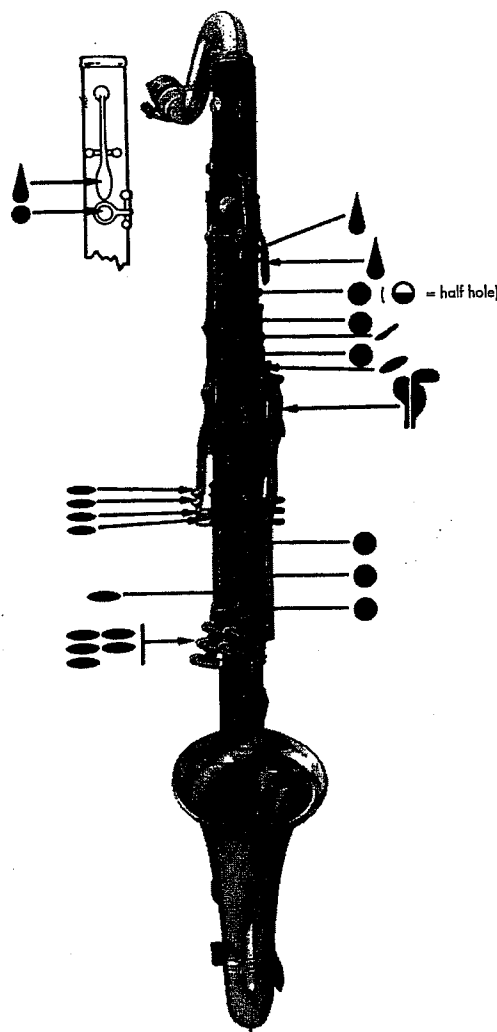
Instrument Care Reminders

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.
- Remove the neck and bell, and shake out excess moisture. Return them to the case.
- Drop a weighted chamois or cotton swab into the body of the instrument and pull it out the top end.
- If the body of your bass clarinet has two sections, gently twist them apart. Return the body section(s) to 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.



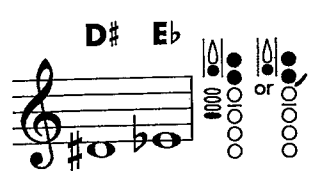
*Instrument courtesy of
Yamaha Corporation of America,
Band and Orchestral Division*

<p>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>

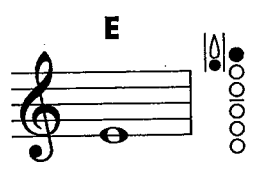
FINGERING CHART

B \flat BASS CLARINET

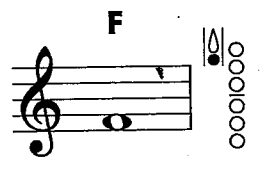
D \sharp E \flat



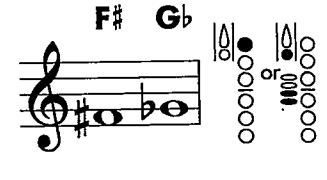
E



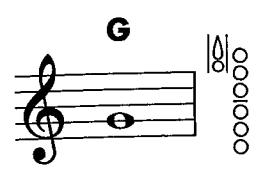
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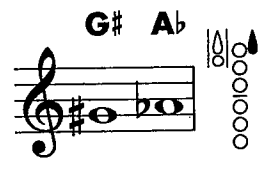
F \sharp G \flat



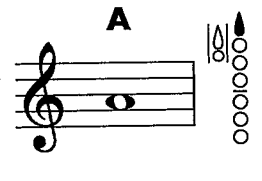
G



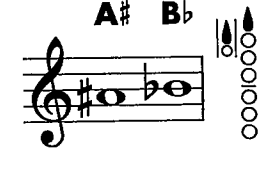
G \sharp A \flat



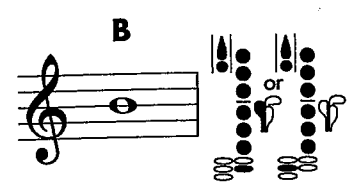
A



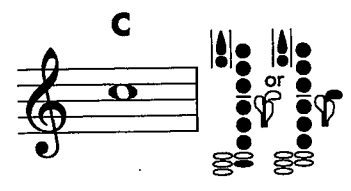
A \sharp B \flat



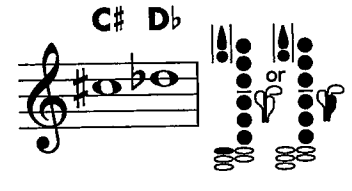
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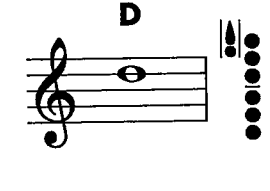
C



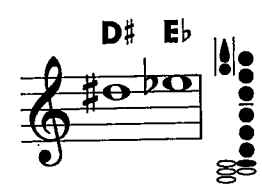
C \sharp D \flat



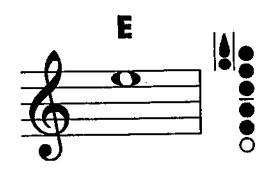
D



D \sharp E \flat



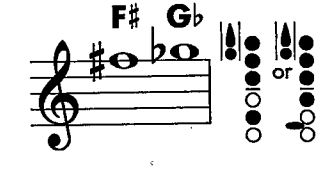
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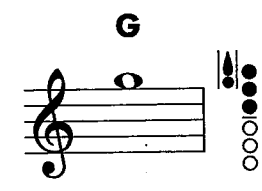
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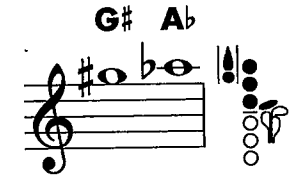
F \sharp G \flat



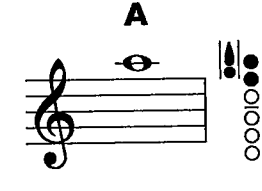
G



G \sharp A \flat



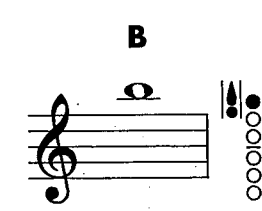
A




A \sharp B \flat




B



C



C \sharp D \flat



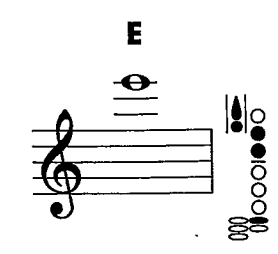
D



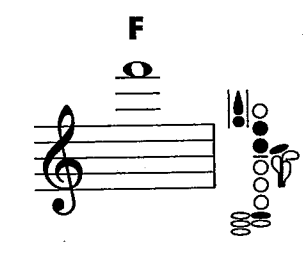
D \sharp E \flat



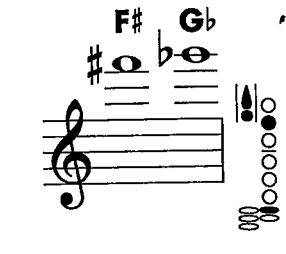
E



F



F \sharp G \flat



SCI-TECH BAND 2018-2019 CALENDAR

DRAFT UPDATED 6-4-18

← Jul 2018		~ August 2018 ~					Sep 2018 ▶	
Sun	Mon	Tue	Wed	Thu	Fri	Sat		
			1	2	3 Younglife Camp Info Meeting 4:00-7:00pm	4		
5 Younglife Camp @ Saranac, NY	6 Younglife Camp @ Saranac, NY	7 Younglife Camp @ Saranac, NY	8 Younglife Camp @ Saranac, NY	9 Younglife Camp @ Saranac, NY	10 Younglife Camp @ Saranac, NY	11		
12	13	14	15	16 Teachers' First Day	17	18		
19	20 Teachers' First Day	21	22	23	24	25		
26	27 First Day of School -Aaron Di Pilla Begins Student Teaching (UMASS)	28 Open Practice @ 2:30-3:30pm	29 Leadership Meeting #1 @ Band Room 2:30-3:30pm	30 Open Practice @ 2:30-3:30pm	31 Open Practice @ 2:30-3:30pm -Younglife Campaigners -Friday Night Chillfest #1 @ The Bernice's 5:00-8:00pm (60 Fairfield Street; Springfield, MA 01108)			

Notes:

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

***BOLD PERFORMANCES ARE MANDATORY**

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

TBD = To Be Determined

◀ Aug 2018	~ September 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 ETA: 5:00pm	27 Band Fun Night 1 - Band Movie Night @ Band Room 2:30-4:30pm	28 Open Practice @ 2:30-3:30pm	29
30	Notes: (1) TBD - Puerto Rican Parade Small Ensemble Performance outside Springfield Schools Central Office (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 @ Saranac Lake, NY					

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◀ 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 Bennice'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: Late	26 Younglife Club #2 @ Band Room 2:30-4:00pm ETA: 6:00pm	27
28	29 Leadership Team Meeting #5 @ Band Room 2:30-3:30pm Instrument Inventory Check #4 @ 2:30-5:00pm Move Unused To Back Room ETA: 6:00pm	30 Open Practice @ 2:30-3:30pm Zanetti MTM #4 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	31 MTM #7 @ Band Room 2:30-4:00pm ETA: 5:00pm			

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

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TBD = To Be Determined

◀ Oct 2018	~ November 2018 ~					Dec 2018 ▶
Sun	Mon	Tue	Wed	Thu	Fri	Sat
4	5 Open Practice @ 2:30-3:30pm ETA: 5:00pm	6 No School – Teacher Day ETA: 5:00pm	7 MTM #8 @ Band Room 2:30-4:00pm ETA: 5:00pm	8 Band Fun Night 2 - Band Movie Night @ Band Room 2:30-4:30pm ETA: 6:00pm	9 Open Practice @ 2:30-3:30pm ETA: 5:00pm	10
11	12 No School	13 Extended Day For Teachers 2:35-3:35pm Zanetti MTM #5 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	14 MTM #9 @ Band Room 2:30-4:00pm ETA: 5:00pm	15 Open Practice @ 2:30-3:30pm ETA: 5:00pm	16 Younglife Club #3 @ Band Room 2:30-4:00pm ETA: 6:00pm	17
18	19 Leadership Team Meeting #6 @ Band Room 2:30-3:30pm Instrument Inventory Check #5 @ 2:30-5:00pm ETA: 6:00pm	20 Road Crew Prep Truck & Set Up For Quadrangle Lighting Ceremony After School 2:30-5:00pm @ Springfield Museum Pickup Truck @ 7:00am Drop off Truck @ Museum ETA: 5:00pm	21 No School	22 No School	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	

~ November 2018 ~

◀ Oct 2018

Dec 2018 ▶

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

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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: 5:00pm	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	22 Open Practice @ 2:30-3:30pm Zanetti MTM #11 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	23 MTM #14 @ Band Room 2:30-4:00pm ETA: 5:00pm	24 Open Practice @ 2:30-3:30pm ETA: 5:00pm	25 Younglife Club #5 @ Band Room 2:30-4:00pm ETA: 6:00pm	26
27	28 Leadership Team Meeting #11 @ Band Room 2:30-3:30pm ETA: 5:00pm	29 Open Practice @ 2:30-3:30pm Zanetti MTM #12 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	30 MTM #15 @ Band Room 2:30-4:00pm Music Selection Party - Open To All ETA: 5:00pm	31 Open Practice @ 2:30-3:30pm ETA: 5:00pm		
Notes: (1) TBD - The Brianna Fund Benefit Concert @ Evangelical Covenant Church (95 Plumtree Road, Springfield, MA 01118) - was Saturday, January 12th or Sunday, January 13th (2) TBD - AP Night - was 1/23 (3) TBD - Martin Luther King Day Celebration @ Mass Mutual Center 11:00am-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						

*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 Younglife Campaigners Friday Night Chillfest #7 @ The Bernice's 5:00-8:00pm (60 Fairfield Street; Springfield, MA 01108)	9	2 MMEA All State Conference - World Trade Center, Boston, MA (For Teachers)	
10 TBD - A "Classical Spring" Concert @ Classical Condominiums - Meet @ 1:00pm; Perform 2:00-3:00pm; (235 State St; Springfield, MA 01103) Leadership Road Crew Meet @ 11:00am MANDATORY for Advanced Band ETA: Late	11 Leadership Team Meeting #14 @ Band Room 2:30-3:00pm & Reset Band Room 3:00-4:30pm ETA: 5:00pm	12 Open Practice @ 2:30-3:30pm Zanetti MTM #17 @ Zanetti (Room 118) 3:30-4:45pm TBD - Return Truck @ 7am ETA: 5:30pm	13 Final SciTech MTM #20 @ Band Room 2:30-4:00pm ETA: 5:00pm	14 Younglife Club #6 @ Band Room 2:30-4:00pm ETA: 5:00pm	15 No School - Teacher Day ETA: Late	16		
17	18 We Want You Letters Distributed Instrument Inventory Check #9 @ 2:30-5:00pm ETA: 6:00pm	19 Extended Day For Teachers 2:35-3:35pm Zanetti MTM #18 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	20 Extreme Playing Inventory - Check all instruments in back room 2:30-4:30pm ETA: 6:00pm	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>	
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>	
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 Return Truck @ 7:00am ETA: 5:00pm</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>	
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 #1: 9:10-12:20 (Periods 2-3) / TBD - Young@Heart In-School Library Rehearsal #2: 9:10-12:20 (Periods 2-3)
 (4) TBD - Zanetti PTO Performance 6:30-6:40pm - Zanetti Mentors - Mentors after school - Was Fri 4/5
 (5) Massachusetts All State Lions Band - Holiday Inn Boston-Dedham Hotel & Conference Center (55 Arcade Rd/Dedham MA 02026) 7am - Was Thu 4/25
 (6) Massachusetts All State Lions Band - Holiday Inn Mansfield (31 Hampshire St/Mansfield MA 02048) Performance @ 2:00pm - Was Sat 4/27

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

← Apr 2019	~ May 2019 ~					Jun 2019 ▶
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	

Sun	Mon	Tue	Wed	Thu	Fri	Sat
<p>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.</p>						
<p>*BOLD PERFORMANCES ARE MANDATORY - PERFORMANCES MAY BE ADDED & CURRENT PERFORMANCES ARE SUBJECT TO CHANGE TBD = To Be Determined</p>						

May 2019	~ June 2019 ~					Jul 2019
Sun	Mon	Tue	Wed	Thu	Fri	Sat
2	3 Next Year Prep 2:30-3:30pm ETA: 5:00pm	4 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	5 Next Year Prep 2:30-3:30pm ETA: 5:00pm	6 Next Year Prep 2:30-3:30pm ETA: 5:00pm	7 Road Crew Set Up For Band Banquet After School 2:30-4:00pm @ SciTech Cafeteria -Annual Band Family Banquet @ SciTech Cafeteria 6:00pm Road Crew Break Down After Band Banquet @ SciTech Cafeteria 9:00pm Next Year Prep 2:30-3:30pm ETA: Late	8
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 (2nd to last day of school); Meet @ 7:45am in Band Room; Perform @ 9:15pm & @ 1:45pm for Step Up Day MANDATORY FOR NEW LEADERS -Collect Zanetti Instruments Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	19 Last Day of School (Half Day) ETA: 3:00pm	20	21	22

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

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

Walking Bass Line - B \flat Instruments

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

Walking Bass Line - E \flat Instruments

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

ADVANCED MUSIC

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

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

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. The first staff begins with a treble clef and a 4/4 time signature. It starts with a whole rest, followed by a series of eighth and quarter notes. A dynamic marking of *mf* is placed below the first note. A slur covers the first two measures, and another slur covers the next two measures. The second staff continues the melody with similar rhythmic patterns, ending with a dynamic marking of *p*. The third staff features a more rhythmic pattern of eighth notes, with a dynamic marking of *f* placed below the first note. The piece concludes with a double bar line.

Audition Prepared Solo - ADVANCED BAND

Clarinet in B \flat
Bass Clarinet

Variations on Auld Lang Syne

arr. Bernice

Moderato

Musical staff 1: Treble clef, 4/4 time signature, key signature of one flat. The staff begins with a whole rest, followed by a quarter rest, then a series of eighth and quarter notes. A dynamic marking of *mf* is placed below the first note. A long slur covers the first two measures, and two shorter slurs are placed under the final two measures.

Musical staff 2: Treble clef, 4/4 time signature, key signature of one flat. The staff contains a series of eighth and quarter notes. A dynamic marking of *p* is placed below the staff. Below the staff, the text "Swing!" is followed by a rhythmic notation: a quarter note followed by a triplet of eighth notes.

Musical staff 3: Treble clef, 4/4 time signature, key signature of one flat. The staff contains a series of eighth and quarter notes. A dynamic marking of *f* is placed below the staff. There are accents (^) above several notes and accents (>) below others.

Musical staff 4: Treble clef, 4/4 time signature, key signature of one flat. The staff contains a series of eighth and quarter notes. A dynamic marking of *f* is placed below the staff. There are accents (^) above several notes. The staff ends with a double bar line.

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 in 2/4 time. Measures 1-7, 8-14, and 15-21 contain the main melody. Measure 19 includes a boxed label '*Intro'.

Alto

Musical notation for the Alto part, measures 1 through 21. The notation is on a single treble clef staff in 2/4 time. Measures 1-7, 8-14, and 15-21 contain the main melody. Measure 19 includes a boxed label '*Intro'.

Tenor

Musical notation for the Tenor part, measures 1 through 21. The notation is on a single treble clef staff in 2/4 time. Measures 1-7, 8-14, and 15-21 contain the main melody. Measure 19 includes a boxed label '*Intro'.

Bass

Musical notation for the Bass part, measures 1 through 21. The notation is on a single treble clef staff in 2/4 time. Measures 1-7, 8-14, and 15-21 contain the main melody. Measure 19 includes a boxed label '*Intro'.

Bb

31.

BLUE MOON

Handwritten musical score for "Blue Moon" in Bb major, 4/4 time. The score consists of 11 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



Blues By Five

Red Garland

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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

Clarinet in B \flat

MELODY

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

Baritone (T.C.) / Bass Clarinet Canon Remix

BASS
LINE

Pachelbel / Arr. Bernice

4 5 8 13

mf 21

24 29

31 37

38

45

f 53 61

52 8 69

66 f 77

73

80 83

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.*

The musical score is written on a single treble clef staff in 4/4 time. It begins with a *Soli* instruction and a *mp* dynamic. The melody consists of quarter and eighth notes. A *rit.* (ritardando) instruction is placed above the first measure of section A. Section A is marked with a box 'A' and the instruction 'a tempo - Repeat 4x'. It begins with a 3/4 time signature change and a *f* (forte) dynamic. Section B is marked with a box 'B'. Section C is marked with a box 'C' and a *mf* (mezzo-forte) dynamic. Section D is marked with a box 'D' and the instruction 'Repeat 3x', with a *f* dynamic. Section E is marked with a box 'E' and a *rit.* instruction. The score concludes with a final note and a fermata.

Bb

CHAMELEON

- HERBIE HANCOCK / 79
PAUL JACKSON
HARVEY MASON / BENNIE MAUPIN

(MED. FUNK)

INTRO

(BASS) N.C.

A

C-7 F7 C-7 F7

BASS CONT. SIM.

C-7 F7 C-7 F7

B

C-7 F7 C-7 F7 (PLAY 3x)

C-7 F7 N.C.

Chameleon Bass Line

Score

The musical score consists of five staves, each with a different clef and key signature. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The notation includes eighth and sixteenth notes, rests, and repeat signs with first and second endings. The staves are labeled as follows:

- C**: Treble clef, C major key signature.
- Bb**: Treble clef, B-flat major key signature.
- Eb**: Treble clef, E-flat major key signature.
- Bass Clef High**: Bass clef, B-flat major key signature.
- Bass Clef Low**: Bass clef, B-flat major key signature.

Bass Clarinet

Cheer # 1

arr. Bernice

Watch Conductor
Slow-Fast

The musical score is written for Bass Clarinet in 4/4 time. It consists of two staves. The first staff contains measures 1 through 4. The second staff begins with a measure number '5' above the first note and contains measures 5 through 8. The key signature has one sharp (F#). The music includes various note values: quarter notes, eighth notes, and sixteenth notes. There are several slurs and accents throughout the piece. The first staff ends with a double bar line, and the second staff ends with a double bar line and repeat dots.

Bb

Cold Duck Time

Eddie Harris

Chord progression: G7, C7, G7, C7, G7, C7, G7, C7, G7, EbMA7, FMA7, G7.

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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

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	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

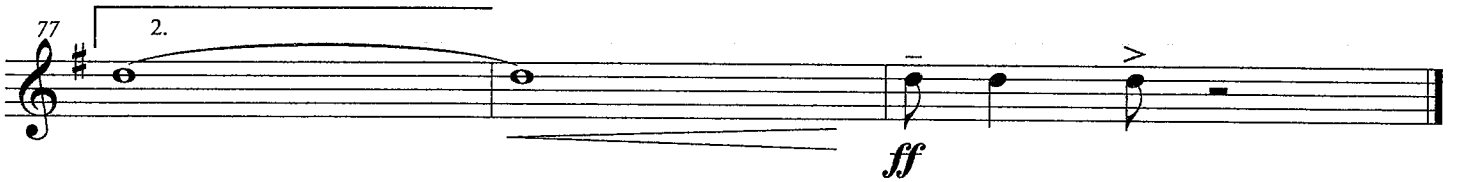
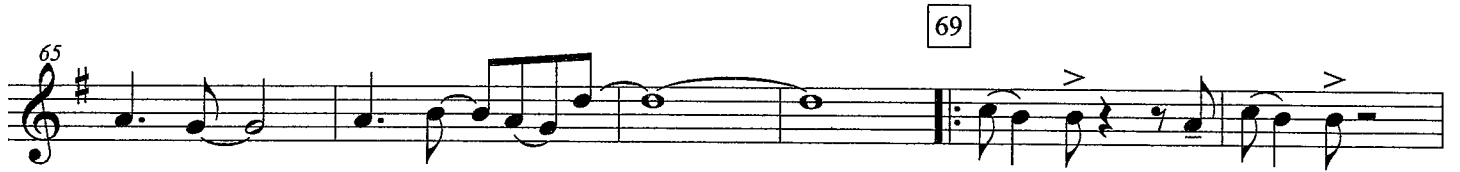
24 25 *f*

29 33

35

41 45 *mf*

49 53 *f*



JALEN JAZZ BAND
OPT. CLARINET
(DOUBLE 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

45

Musical staff 1: Treble clef, key signature of one flat, starting with a mezzo-forte (mf) dynamic marking. The melody consists of quarter and eighth notes with slurs.

Musical staff 2: Continuation of the melody from staff 1, ending with a double bar line.

53

Musical staff 3: Treble clef, key signature of one flat, starting with a mezzo-forte (mf) dynamic marking. The melody features a series of eighth notes.

Musical staff 4: Continuation of the eighth-note melody from staff 3, ending with a double bar line.

61

Musical staff 5: Treble clef, key signature of one flat, starting with a mezzo-forte (mf) dynamic marking. The melody consists of eighth notes with accents.

Musical staff 6: Continuation of the eighth-note melody with accents from staff 5.

69

Musical staff 7: Continuation of the eighth-note melody with accents, ending with a double bar line.

Musical staff 8: Treble clef, key signature of one flat, starting with a mezzo-forte (mf) dynamic marking. The melody consists of eighth notes with accents.

Musical staff 9: Continuation of the eighth-note melody with accents from staff 8, ending with a double bar line.

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

77

76 *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 *f*

85

Musical staff with a long slur over the first two measures and accents on the last three measures.

88 Musical staff with a long slur over the first two measures and accents on the last three measures.

93

91 *mf* Musical staff with a long slur over the first two measures and accents on the last three measures.

94 Musical staff with a long slur over the first two measures and accents on the last three measures.

97 Musical staff with a long slur over the first two measures and accents on the last three measures.

100 *ppp* Musical staff with a long slur over the first two measures and accents on the last three measures.

Clarinet in B \flat
Doubles Alto Sax 1

Don't Stop 'Til You Get Enough

Written By Michael Jackson

Arr. Dallas C. Burke

5

4

f

7

10

13

21

8

7

28

29

f

32

36

37

p < *mf* > *p*

45

42

mf > *p*

mf

48

Detailed description: This is a musical score for Clarinet in B \flat and Alto Sax 1, covering measures 5 through 52. The score is written in 4/4 time and consists of eight staves of music. Measure 5 is marked with a box containing the number 5 and a '4' above the staff, indicating a four-measure rest. The music begins with a dynamic marking of *f* (forte). The first staff (measures 5-6) features a melodic line with eighth-note patterns and slurs. The second staff (measures 7-9) continues this melodic line. The third staff (measures 10-12) includes a four-measure rest (marked '4') and a seven-measure rest (marked '7'). The fourth staff (measures 13-27) contains a complex rhythmic pattern of eighth notes with accents and slurs. The fifth staff (measures 28-31) continues this rhythmic pattern. The sixth staff (measures 32-35) features a melodic line with dynamics ranging from *p* (piano) to *mf* (mezzo-forte) and back to *p*. The seventh staff (measures 36-41) continues the melodic line with dynamics of *mf* and *p*. The eighth staff (measures 42-52) concludes the piece with a melodic line and a final cadence.

53

Musical staff 53-60. Starts with a treble clef and a key signature of one flat. The music begins with a dynamic marking of *f* (forte). The staff contains eighth and sixteenth notes with various rests.

61

Musical staff 59-62. Continuation of the previous staff. Includes a dynamic marking of *ff* (fortissimo) and an accent (>) over a note.

Musical staff 63-68. Continuation of the previous staff. Includes accents (>) over several notes.

69

Musical staff 67-70. Continuation of the previous staff. Includes a dynamic marking of *f* (forte) and accents (>) over notes.

Musical staff 71-76. Continuation of the previous staff. Includes accents (>) over notes.

77

Musical staff 74-77. Continuation of the previous staff. Includes accents (>) over notes.

KEEP ON *f* WITH THE FORCE DON'T

Musical staff 78-79. Continuation of the previous staff. Includes accents (>) over notes.

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

Musical staff 80-81. Continuation of the previous staff. Includes accents (>) over notes.

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

85

Musical staff 82-85. Continuation of the previous staff. Includes accents (>) over notes.

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

f

86



90

93

mp



94



98

p



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

Melody Bb (LOW)

Expressive ♩ = 76

solo/soli

mp

A
5

B
10

Faster ♩ = 126 **C** *tutti*

15

D

19

E

24

F

28

G

33 H

Musical staff 33-36: Treble clef, key signature of one sharp (F#). Measures 33-36. A long slur covers measures 33-35. Measure 36 has a fermata. A box labeled 'H' is positioned above measure 35.

37 I

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

41 J

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

45 K solo/soli

Musical staff 45-48: Treble clef, key signature of one sharp (F#). Measures 45-48. A slur covers measures 45-48. A box labeled 'K' with the text 'solo/soli' is positioned above measure 46.

50 L

Musical staff 50-53: Treble clef, key signature of one sharp (F#). Measures 50-53. A slur covers measures 50-53. A box labeled 'L' is positioned above measure 51.

54 M

Musical staff 54-57: Treble clef, key signature of one sharp (F#). Measures 54-57. A slur covers measures 54-57. A box labeled 'M' is positioned above measure 55. The word 'cresc.' is written below measure 56.

58 N tutti

Musical staff 58-61: Treble clef, key signature of one sharp (F#). Measures 58-61. A slur covers measures 58-61. A box labeled 'N' with the text 'tutti' is positioned above measure 59. The dynamic marking 'ff' is written below measure 60.

63 O

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

67 P

71 Q

75 R

79 S optional 8va T bell tones

85

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

Countermelody Bb (LOW)

Expressive ♩ = 76

Faster ♩ = 126

C 1st time only

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 the following sections:

- Section A:** Measures 1-4, marked with a '4' above the staff.
- Section B:** Measures 5-8, marked with a '5' above the staff.
- Section C:** Measures 9-14, marked with a '3' above the staff. Includes performance markings *f*, *>*, and *<*.
- Section D:** Measures 15-18, marked with a '3' above the staff.
- Section E:** Measures 19-22, marked with a '4' above the staff.
- Section F:** Measures 23-26, marked with a '4' above the staff.
- Section G:** Measures 27-31, marked with a '2' above the staff.
- Section H:** Measures 32-38, marked with a '4' above the staff. Includes performance markings *f*, *>*, and *<*.
- Section I:** Measures 39-43, marked with 'optional 8va' above the staff.
- Section J:** Measures 44-50, marked with a '3' above the staff.
- Section K:** Measures 51-56, marked with a '2' above the staff. Includes performance markings *f*, *>*, and *<*.
- Section L:** Measures 57-61, marked with a '2' above the staff. Includes performance markings *f* and *>*.
- Section M:** Measures 62-65, marked with a '2' above the staff. Includes performance markings *f* and *>*.
- Section N:** Measures 66-70, marked with a '2' above the staff. Includes performance markings *f* and *>*.
- Section O:** Measures 71-74, marked with a '4' above the staff. Includes performance markings *ff* and *>*.

Countermelody Bb (LOW), p. 2

Don't You Worry 'Bout A Thing

70

P

2

4

Q

R

ff

S

T

78

4

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 measures of music, each labeled with a letter from A to J in a box. Measure 1 starts with a 4-measure rest, followed by a 5-measure rest, and then a 3-measure rest. Measure 2 begins with a *mf* dynamic marking. Measure 15 starts with a 15-measure rest. Measure 20 begins with a *f* dynamic marking. Measure 25 starts with a 25-measure rest. Measure 29 begins with a 29-measure rest. Measure 33 starts with a 33-measure rest. Measure 38 begins with a 38-measure rest. Measure 43 starts with a 43-measure rest. The score includes first and second endings, indicated by '1.' and '2.' above the staff lines. The tempo changes from 'Expressive' (♩ = 76) to 'Faster' (♩ = 126) at the beginning of measure 2.

48 K L

53 M

58 N

63 O

68 P

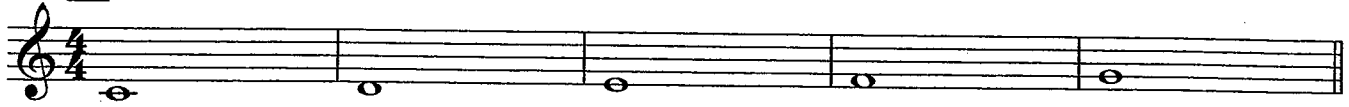
72 Q R

77 S

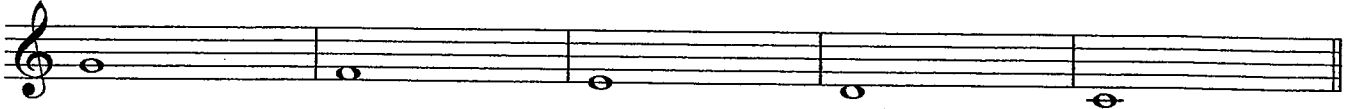
83 T

Detailed description: This page contains the bass line for the song 'Don't You Worry 'Bout A Thing' in B-flat major. It consists of seven staves of music. The key signature has two sharps (F# and C#). The music is written in a 4/4 time signature. The notation includes various rhythmic values such as eighth notes, quarter notes, and half notes, often beamed together. There are several dynamic markings: 'ff' (fortissimo) appears at measures 58 and 63, and 'fff' (fortississimo) appears at measure 77. There are also accents (^) and slurs (>) used throughout. Rehearsal marks are indicated by double bar lines with repeat dots. The letters K through T are enclosed in boxes and placed above the staves to mark specific sections. The page number 48 is in the top left corner.

A

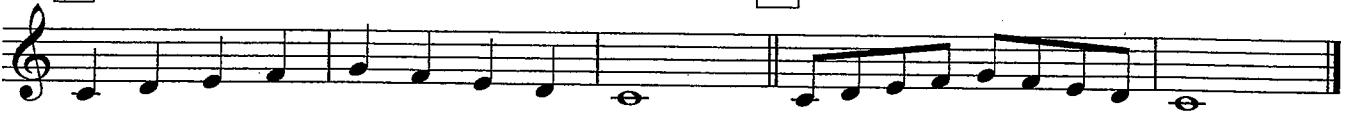


6 **B**



11 **C**

D



Forever Young

Measure 1 guitar only

B \flat Trumpet

3 2 3 4 5 6 7 8

9 10 11 12 13 14 15 16 17 18 19

Forever Young

Tenor Saxophone

Measure 1 guitar only

The musical score is written on 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 2-8 contain a sequence 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). Measures 10-15 contain a sequence of quarter notes: B, A, G, F#, E, D. Measures 16-19 contain a sequence of quarter notes: C, B, A, G, with slurs over measures 17, 18, and 19.

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

Trumpet / Clarinet / Bass Clarinet

?



1) Name _____

2) Write in note names...

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

4) Play the piece...

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 | 1. G E-7 A-7 D7

Staff 3: 2. 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
We need your cash, or else we'll shut down and never play music a gain

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

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

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

HL. 1 C

HL. 1 Bb

HL. 1 Eb

HL. 1 (B.C)

HL. 2 C

HL. 2 Bb

HL. 2 Eb

HL. 2 (B.C)

Bass

Piano

F C G

IT DON'T MEAN A THING

(If It Ain't Got That Swing)

Bb

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

MODERATELY FAST

The musical score is arranged in three systems, each with three staves. The first system (measures 1-4) features a melody in the upper staff and accompaniment in the lower two staves. The second system (measures 5-8) includes a key signature change to B-flat major and dynamic markings of *f* and *mf*. The third system (measures 9-12) contains a repeat sign at the beginning and continues the melody and accompaniment. 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, 14, 15, and 16. The score consists of three staves. Measure 13 starts with a treble clef and a key signature of one flat (Bb). Measure 14 has a sharp sign (#) above the staff. Measure 15 has a sharp sign (#) above the staff. Measure 16 has a sharp sign (#) above the staff. Dynamics include *ff* in measure 16.



Musical notation for measures 17, 18, 19, and 20. The score consists of three staves. Measure 17 has a sharp sign (#) above the staff. Measure 18 has a sharp sign (#) above the staff. Measure 19 has a sharp sign (#) above the staff. Measure 20 has a sharp sign (#) above the staff. Dynamics include *f* in measure 17 and *ff* in measure 20.



Musical notation for measures 21, 22, and 23. The score consists of three staves. Measure 21 has a sharp sign (#) above the staff. Measure 22 has a sharp sign (#) above the staff. Measure 23 has a sharp sign (#) above the staff.

D.S. al Coda



Musical notation for measures 24 and 25. The score consists of three staves. Measure 24 has a sharp sign (#) above the staff. Measure 25 has a sharp sign (#) above the staff.

CODA



Musical notation for the Coda section, consisting of three staves. Measure 26 has a sharp sign (#) above the staff. The Coda symbol is present at the beginning of this section.

Bass Clarinet
optional 8vb for solo

It Is Well

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

With Expression

Stagger Breathe *mf mp mf f*

S. phrasing for solo only

legato

legato

legato

legato

9

16

Lower notes for solo only

LARGO

From NEW WORLD SYMPHONY

B \flat BASS CLARINET

ANTONIN DVORÁK
Arranged by JOHNNIE VINSON

Largo

9

17

25

35

43

47

57

mp

p

f

mp

p

f

mp

mf

rit.

mp
a tempo

f

mp

rit.

p

The Legend of Super Mortal Tetris

Melody Bb
LOW PART

arr. Bernice

Each note cued

A TETRIS (♩ = 140)

f *fp*

B

C

D

E

F

G MARIO (♩ = 100)

mf

MORTAL KOMBAT

I (♩ = 126)

J

YELL!

K

L **M**

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

Spon sor the band! *f*

N ZELDA (♩ = 80)

56

mf

O Faster (♩ = 120) **P**

61 **2**

f

Q

67 **3**

3

R

72

3

S **T**

77 **3**

3

U

83

3

89

3

The Legend of Super Mortal Tetris

Counter melody 1 Bb
LOW PART

arr. Bernice

Each note cued

A TETRIS (♩ = 140)

B

C

D

E

F

G

MARIO (♩ = 100)

H

MORTAL KOMBAT

I (♩ = 126)

J

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

Spon sor the band! *mf*

[M] 54 [N] ZELDA (♩ = 80) *mf*

[O] Faster (♩ = 120) [P] [Q]

[R]

[S]

[T] [U]

[V]

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)

Spon sor the band!

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

Counter melody 1

mf *f*

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

The Legend of Super Mortal Tetris

Bass Line 2 Bb
LOW PART

arr. Bernice

Each note cued

A TETRIS (♩ = 140)

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

Spon sor the band! *mf*

[M] 54 [N] ZELDA (♩ = 80) *mf*

[O] Faster (♩ = 120) [P] [Q] *f*

[R] [S]

[T] [U]

88

Melody 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 seven staves of music. Section A (measures 1-3) includes a 4-measure rest followed by a 3-measure rest. Section B (measures 4-5) is marked with a repeat sign. Section C (measures 6-9) begins at measure 10. Section D (measures 10-13) begins at measure 14. Section E (measures 14-17) begins at measure 18. Section F (measures 18-21) begins at measure 22 and includes the instruction "Go To I (2nd Time) Go To L (3rd Time)" and "1st time only". Section G (measures 22-28) begins at measure 26. Section H (measures 29-32) begins at measure 29. Dynamics include *mf* and *f*. Performance instructions include "solo/soli optional improv".

32 H tutti

Musical staff 32-35: Treble clef, key signature of one sharp (F#). Measures 32-35 contain eighth-note patterns with slurs and accents.

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

mf *f*

Musical staff 36-38: Treble clef, key signature of one sharp (F#). Measures 36-38 contain eighth-note patterns with slurs and accents. Dynamics *mf* and *f* are indicated.

39 J

Musical staff 39-42: Treble clef, key signature of one sharp (F#). Measures 39-42 contain eighth-note patterns with slurs and accents.

43 K tutti

Musical staff 43-46: Treble clef, key signature of one sharp (F#). Measures 43-46 contain eighth-note patterns with slurs and accents.

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

mf *ff*

Musical staff 47-50: Treble clef, key signature of one sharp (F#). Measures 47-50 contain eighth-note patterns with slurs and accents. Dynamics *mf* and *ff* are indicated.

50

Musical staff 50-53: Treble clef, key signature of one sharp (F#). Measures 50-53 contain eighth-note patterns with slurs and accents.

53 M

Musical staff 53-56: Treble clef, key signature of one sharp (F#). Measures 53-56 contain eighth-note patterns with slurs and accents.

57 N

Musical staff 57-60: Treble clef, key signature of one sharp (F#). Measures 57-60 contain whole notes with slurs and accents.

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 Go To I (2nd Time) F G H 4 4 3
Go To L (3rd Time)

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

** L 49 Bass Line ff

M 52

N 55 Play 2nd Time 2 fff

60

Bass Line Bb (LOW)

Limbo

As Recorded by
Daddy Yankee

arr. Bernice

With Energy ♩ = 126

Optional Slow Intro
w/ Chords

Musical staff 1: Treble clef, key signature of one sharp (F#), 4/4 time signature. Measures 1-4 are marked with a '4' above the staff. Measure 5 is marked with a box containing 'A'. Measure 6 is marked with a box containing 'B' and a repeat sign. The music begins with a *mf* dynamic marking.

Musical staff 2: Treble clef, key signature of one sharp (F#), 4/4 time signature. Measure 11 is marked with a box containing 'C'. The music continues with eighth and sixteenth notes.

Musical staff 3: Treble clef, key signature of one sharp (F#), 4/4 time signature. Measure 15 is marked with a box containing 'D'. The music features a *f* dynamic marking and includes a repeat sign.

Musical staff 4: Treble clef, key signature of one sharp (F#), 4/4 time signature. Measure 19 is marked with a box containing 'E'. The music continues with eighth and sixteenth notes.

Musical staff 5: Treble clef, key signature of one sharp (F#), 4/4 time signature. Measure 23 is marked with a box containing 'F'. Above the staff, the text reads "Go To I (2nd Time)" and "Go To L (3rd Time)". The music includes a repeat sign.

Musical staff 6: Treble clef, key signature of one sharp (F#), 4/4 time signature. Measure 27 is marked with a box containing 'G'. The music continues with eighth and sixteenth notes.

Musical staff 7: Treble clef, key signature of one sharp (F#), 4/4 time signature. Measure 31 is marked with a box containing 'H'. The music continues with eighth and sixteenth notes.

Musical staff 8: Treble clef, key signature of one sharp (F#), 4/4 time signature. Measure 36 is marked with a box containing "D.S.%" above the staff. The music ends with a double bar line.

Bass Line Bb (LOW), p. 2

Limbo

*
I
37
f

J
41

K
45
D.S. % L
**
4

M
53
N
4
ff

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 (T.C.)

Tuba

Timpani

Mallets 1

Snare

Bass Drum 1

Bass Drum 2

Suspended Cymbal

Synthesizer I

2nd Time Only

f

mp

mf

Bass Clarinet

Winter Fest

Traditional / Arr. Bernice

This musical score is for the Bass Clarinet part of a piece titled "Winter Fest". It is arranged by Bernice and based on a traditional melody. The score is written in 4/4 time and consists of eight staves of music. The key signature is one flat (B-flat major or D minor). The piece begins with a dynamic marking of *f* (forte) and includes several measures of rests. A first ending bracket spans measures 6 to 18, with a 4-measure rest indicated. The second ending bracket spans measures 18 to 22, with a dynamic marking of *mf* (mezzo-forte). The third ending bracket spans measures 22 to 32, with a dynamic marking of *f* and the title "Ode To Joy" written above the staff. The fourth ending bracket spans measures 32 to 36, with a dynamic marking of *p* (piano). The fifth ending bracket spans measures 36 to 44, with a dynamic marking of *mf*. The sixth ending bracket spans measures 44 to 48, with a dynamic marking of *f*. The seventh ending bracket spans measures 48 to 52, with a dynamic marking of *f*. The eighth ending bracket spans measures 52 to 56, with a dynamic marking of *f*. The score concludes with a final flourish.

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

1 *mf* 2 3

To Coda

4 5 6 7

8 *f* 9 *f* 10 *f*

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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 accompaniment in the lower two. Measure 12 continues the melodic line. Measure 13 features a dynamic marking of *f* and a fermata over the final note.

Musical notation for measures 14, 15, and 16. The score consists of three staves. Measure 14 has a dynamic marking of *f*. Measure 15 continues the melodic line. Measure 16 features a dynamic marking of *f* and a fermata over the final note.

Musical notation for measures 17, 18, and 19. The score consists of three staves. Measure 17 has a dynamic marking of *ff*. Measure 18 has a dynamic marking of *ff*. Measure 19 has a dynamic marking of *ff*. Above measure 17 is the instruction "D.C. al Coda".

CODA

Musical notation for measures 18 and 19. The score consists of three staves. Measure 18 has a dynamic marking of *mf*. Measure 19 has 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 has a dynamic marking of *mf*. Measure 21 has a dynamic marking of *mf*. Measure 22 has a dynamic marking of *mf* and the instruction "ritard.".

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

Bass 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

13

simile

B

20

C

27

simile

D

34

f

41

E

mf

1.

48

2. *rit.*

f

Santa Claus Is Comin' To Town

Melody - Bb

Coots & Gillespie
arr. Bernice

Moderate Swing 



mf

A

6

12

B

18

C

To Coda

24

D

D.S. al Coda

E

30

f

37

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

Bb-Low

Sight Reading Exercises

1 

2 

3 

4 

5 

6 

7 

8 

9 

Bass Clarinet

Simple Gifts

from *Appalachian Spring*

Traditional
Aaron Copland (1900-1990)

$\text{♩} = 72$

mp

f

Sponsor Song 2017 - Melody

C INSTRUMENTS (TREBLE)



B-FLAT INSTRUMENTS (HIGH)



B-FLAT INSTRUMENTS (LOW)



E-FLAT INSTRUMENTS



C INSTRUMENTS (BASS)



TUBA



Lyrics

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

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

Sponsor Song 2017 - Horn Lick

C INSTRUMENTS (TREBLE)



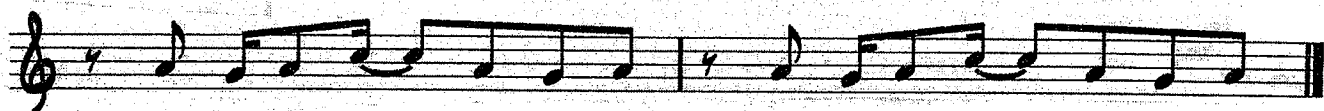
G F G Bb G F G G F G Bb G F G

B-FLAT INSTRUMENTS (HIGH)



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

B-FLAT INSTRUMENTS (LOW)



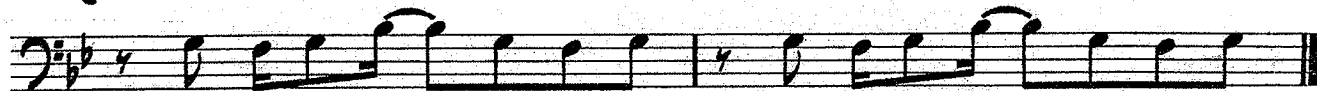
A G A C A G A A G A C A G A

E-FLAT INSTRUMENTS



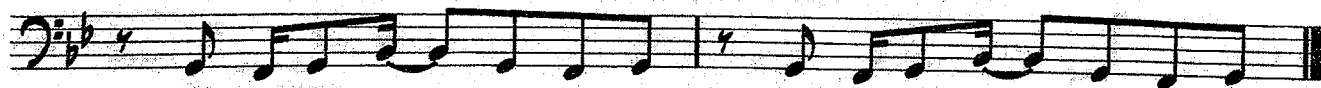
E D E G E D E E D E G E D E

C INSTRUMENTS (BASS)



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

TUBA



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

Chords

Gm, Bb, Dm, F

THE STAR SPANGLED BANNER

B \flat Bass Clarinet

arr. by **Robert W. Smith**
(ASCAP)

024-3860-00

Majestic

3

f

11

19

mp *f*

27

Bb PART LOW (D MAJOR)

The Swallowtail Jig

Traditional Irish
arr. Bernice

The musical score is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The piece is in D major. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and repeat signs. Chords are indicated by letters above the staff: F#m, E, C#m, and F#m. The score is divided into measures, with measure numbers 6, 12, and 18 marked at the beginning of their respective staves. There are two first and second endings, labeled '1.' and '2.', which provide alternative ways to conclude the piece.

THE TEMPEST

B \flat BASS CLARINET

ROBERT W. SMITH

With energy!

1 2 3 4 5 6 7 8 9 10

11 12 13 14 15 16 17 18 12 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 3 72 73

74 75 76 77 78 79

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

THE TEMPEST

ROBERT W. SMITH

B \flat CLARINETS

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

390 Bb

(MED. UP)

TENOR MADNESS

-SONNY ROLLINS

C7 F7 C7

F7 C7 A7#9

D-7 G7 C7

Melody Bb
LOW

This Is Me

arr. Bernice

From The Greatest Showman

With Defiance ♩ = 88

A

solo/soli

4

B

8

C

Somewhat Faster ♩ = 90

11

14

tutti

mf

D A Little Faster ♩ = 93

18

21

E A Bit Faster ♩ = 96

24

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 dynamic marking of *f* and a slur over the final two measures.

31

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

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, starting with a dynamic marking of *f* and a slur over the final two measures.

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, including a dynamic marking of *f* and a slur over the final two measures.

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, including a dynamic marking of *f* and a slur over the final two measures.

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, including a dynamic marking of *f* and a slur over the final two measures. Includes annotations: "optional 8va" above measure 46, "off -4" above measure 47, and a repeat sign in measure 48.

49

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

52

Musical staff 52-54: Treble clef, B-flat key signature. Measures 52-54 show a melodic line with eighth notes and quarter notes, including a dynamic marking of *f* and a slur over the final two measures.

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

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

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 solo/soli optional 8va

1. 2. 2. 6 solo/soli fff

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

C

D

E

To Coda ♯
(On Last/3rd Time)

F skip to G 2nd time

G

call & response
w/ bass line

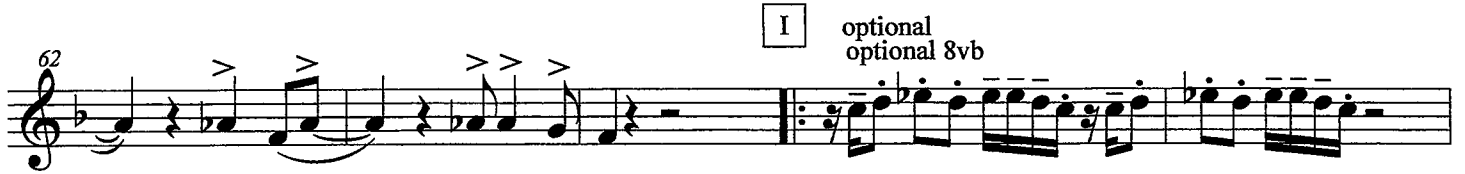
51



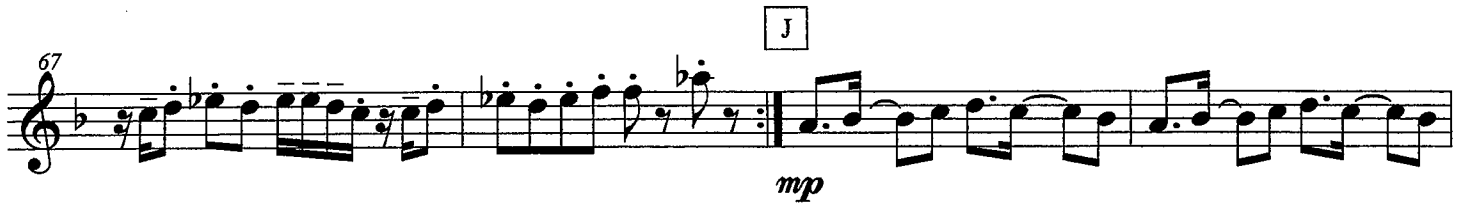
H 57



I optional
optional 8vb



J



mp

71




K



81



D.S. al Coda

L  Coda

85



90



ff

You Are Good

As Recorded by Israel Houghton

Driving ♩ = 132

A

B

C

D

E

To Coda
(On Last/3rd Time) ⊕

F

skip to G
2nd time

G

H

I

J

K

D.S. al Coda

L

⊕ Coda

Bass Line Bb
LOW

You Are Good

arr. Bernice

As Recorded by Israel Houghton

Driving ♩ = 132

A

B

Musical staff A: Treble clef, 4/4 time signature. Starts with a 4-measure rest, followed by a half note G2 (marked *f*), and then a series of eighth notes. A repeat sign is at the end.

C

Musical staff C: Treble clef, 4/4 time signature. Consists of a continuous eighth-note line. A repeat sign is at the end, followed by a *mf* dynamic marking.

D

Musical staff D: Treble clef, 4/4 time signature. Consists of eighth notes with rests. Ends with a half note G2.

E

Musical staff E: Treble clef, 4/4 time signature. Starts with a half note G2 (marked *f*), followed by eighth notes. Ends with a half note G2.

Musical staff (unlabeled): Treble clef, 4/4 time signature. Consists of a continuous eighth-note line.

To Coda
(On Last/3rd Time) ⊕

Musical staff (unlabeled): Treble clef, 4/4 time signature. Consists of a continuous eighth-note line. Ends with a sharp sign.

F skip to G 2nd time

1. Repeat To Verse

Musical staff F: Treble clef, 4/4 time signature. Consists of eighth notes with rests. Starts with an accent (>) over the first two notes.

Musical staff (unlabeled): Treble clef, 4/4 time signature. Consists of eighth notes with rests.

G

2. To Bridge

H

I

J

8

K

D.S. al Coda

L

Coda

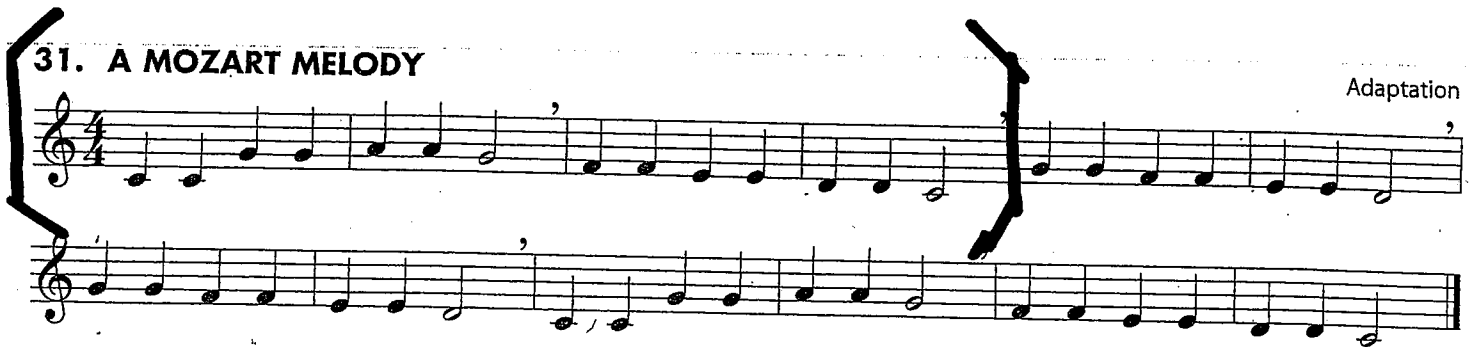


Clarinet

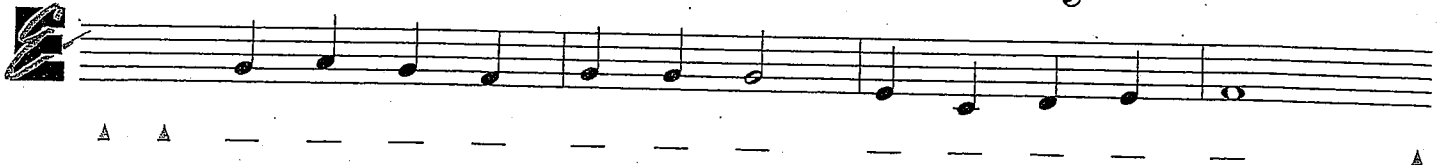
Name _____

- 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 BASS CLARINET BOOK 1

ESSENTIAL ELEMENTS[®] 2000 PLUS DVD

COMPREHENSIVE BAND METHOD



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

 **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 3/4 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.
- Remove the neck and bell, and shake out excess moisture. Return them to the case.
- Drop a weighted chamois or cotton swab into the body of the instrument and pull it out the top end.
- If the body of your bass clarinet has two sections, gently twist them apart. Return the body section(s) to 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

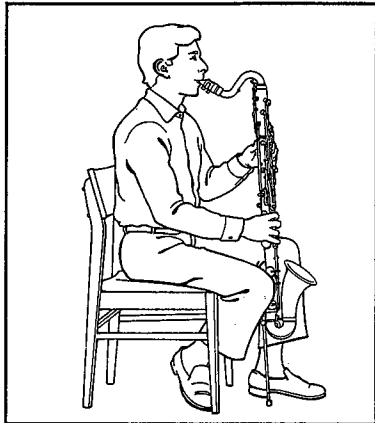
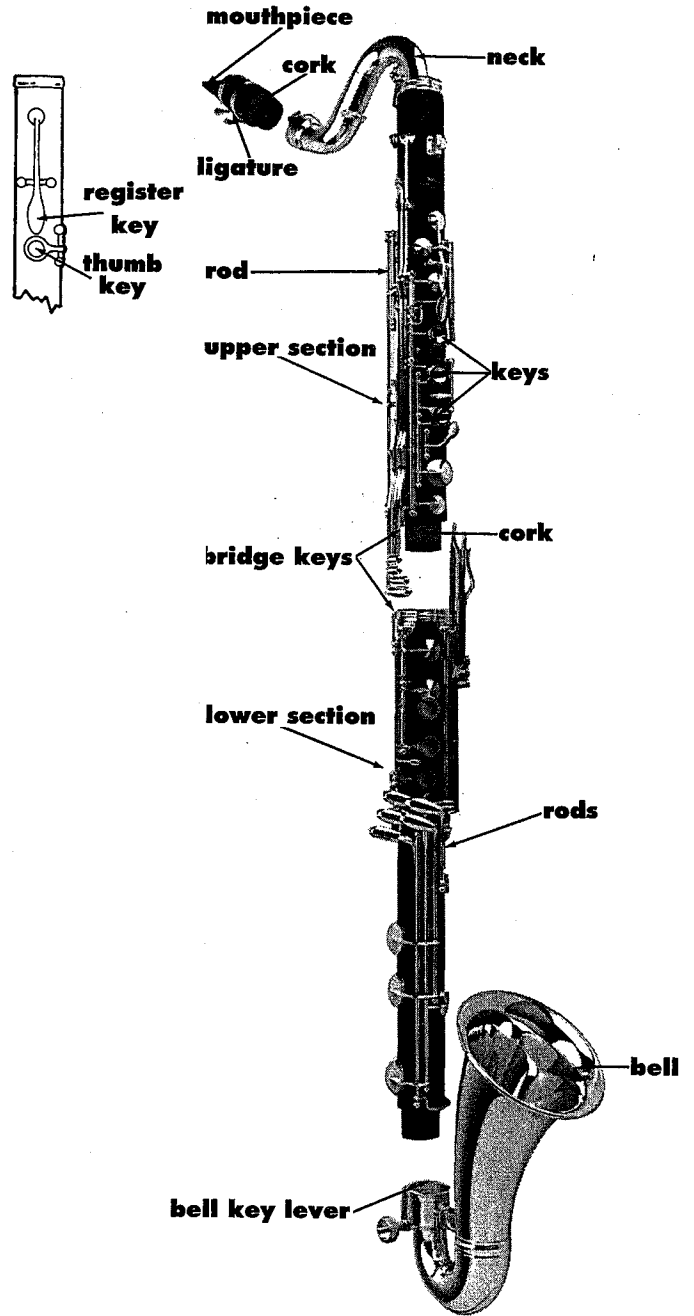


REST

Getting It Together

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

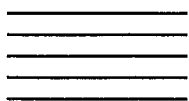
- Step 1** Put the thin end of the reed into your mouth to moisten it thoroughly while assembling your instrument. If needed, rub a small amount of cork grease on all corks. Clean hands.
- Step 2** (If your instrument has one body section, skip to Step 3.) Hold the upper section in your left hand. Press your fingers on the round keys. The bridge keys **must** be raised. Grasp the lower section with your right hand, and press your fingers on the round keys. Gently twist upper and lower sections together. The upper section's bridge key must be directly over the lower section's bridge key. Be careful not to bend any keys or rods.
- Step 3** Press the key on the bell to lift the lever, and twist the bell onto the cork of the lower section. Point the bell forward in line with the round keys.
- Step 4** Insert the end pin on the back of the bell. Tighten the screw and lower the instrument to the ground. If you use a neck strap, put it on.
- Step 5** Twist the mouthpiece into the neck. Place the reed on the mouthpiece (see page 2).
- Step 6** Twist the smaller end of the neck into the body section and align with the register key. Tighten the neck screw.



Step 7
Adjust to a comfortable playing position centered in front of your body. Rest your left thumb across the thumb key. Place your right thumb under the thumb rest. Your fingers should curve naturally. Hold the instrument as shown at left:

READING MUSIC

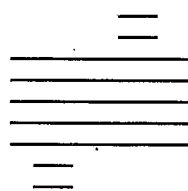
Music Staff



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

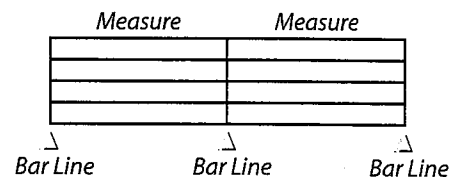
Identify and draw each of these symbols:

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

"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

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

Tap: ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

3. A NEW NOTE

Look for the fingering diagram with each new note.

F

△ 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

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

5. HEADING DOWN

Practice long tones on each new note.

E

6. MOVING ON UP

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

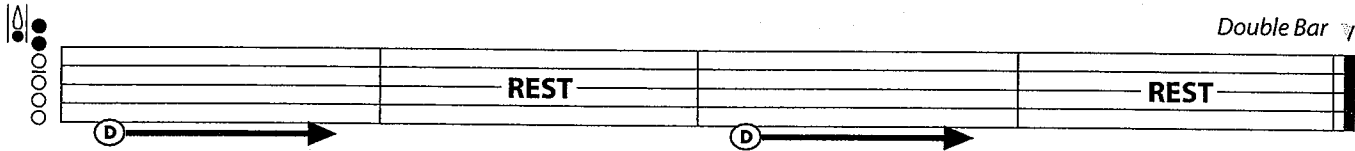

Double Bar 

indicates the end of a piece of music.



Repeat Sign 

Without stopping, play once again from the beginning.

7. THE LONG HAUL

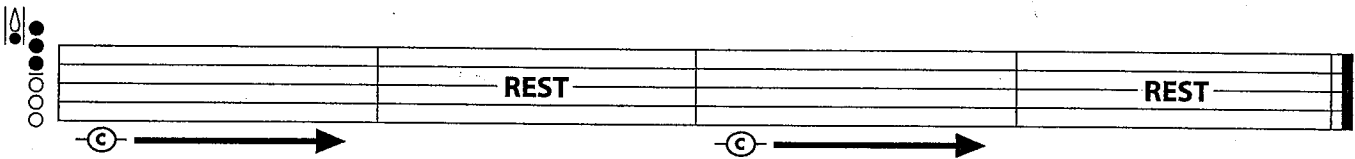
D  **Double Bar** 

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.

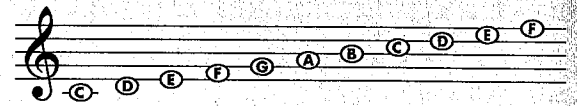
Time Signature

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.



THEORY

Sharp

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

Flat

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

Natural

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

11. READING THE NOTES Compare this to exercise 10, THE FAB FIVE.



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

12. FIRST FLIGHT



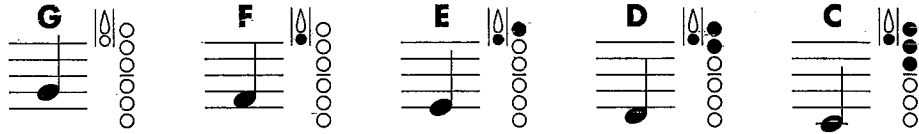
13. ESSENTIAL ELEMENTS QUIZ Fill in the remaining note names before playing.



C D E

Notes In Review

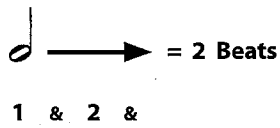
Memorize the fingerings for the notes you've learned:



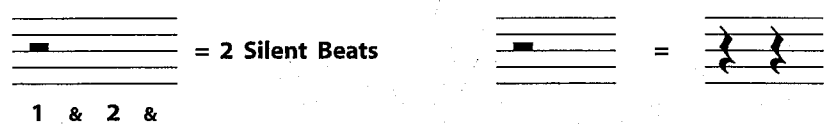
14. ROLLING ALONG



Half Note

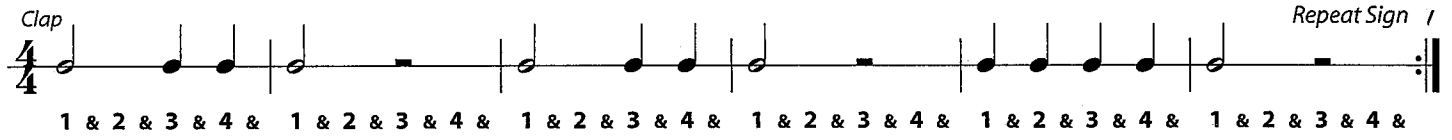


Half Rest



15. RHYTHM RAP

Clap the rhythm while counting and tapping.



16. THE HALF COUNTS



17. HOT CROSS BUNS

Check your embouchure and hand position.



Breath Mark



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

18. GO TELL AUNT RHODIE

American Folk Song



19. ESSENTIAL ELEMENTS QUIZ

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



Whole Note



1 & 2 & 3 & 4 &

Whole Rest



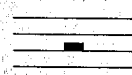
1 & 2 & 3 & 4 &

Whole Rest



hangs from a staff line.

Half Rest



sits on a staff line.

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

Clap

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

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

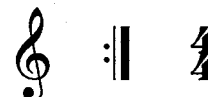
Austrian composer **Wolfgang Amadeus Mozart** (1756–1791) was a child prodigy who started playing professionally at age six, and lived during the time of the American Revolution. Mozart’s music is melodic and imaginative. He wrote more than 600 compositions during his short life, including a piano piece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



33. DEEP POCKETS - New Note

B Musical notation for 'DEEP POCKETS' in 4/4 time. It starts with a treble clef and a key signature of one flat (B-flat). The melody consists of quarter and eighth notes. A 'B' in a box is placed at the beginning. A chord symbol 'B' is written below the staff.

34. DOODLE ALL DAY

Musical notation for 'DOODLE ALL DAY' in 4/4 time. The melody is a simple, repetitive sequence of quarter notes.

35. JUMP ROPE

Musical notation for 'JUMP ROPE' in 4/4 time. The melody consists of quarter notes with a rhythmic pattern.

Pick-Up Notes

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

36. A-TISKET, A-TASKET

/ Pick-up note

 Musical notation for 'A-TISKET, A-TASKET' in 4/4 time. It features a pick-up note at the beginning. Rhythmic patterns '4 & 1 & 2 & 3 & 4 &' and '1 & 2 & 3 &' are written below the staff.

Dynamics

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

37. LOUD AND SOFT

Clap

 Musical notation for 'LOUD AND SOFT' in 4/4 time. It features a 'Clap' instruction and dynamic markings *f*, *mf*, *p*, and *f* throughout the piece.

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

J. S. Pierpont

 Musical notation for 'JINGLE BELLS' in 4/4 time. It features dynamic markings *mf* and *f*.

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

Traditional Hanukkah Song

 Musical notation for 'MY DREYDL' in 4/4 time. It features dynamic markings *mf*, *p*, and *f*.

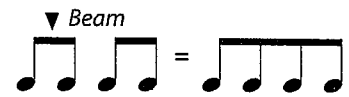
Eighth Notes



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



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



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

Clap

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

41. EIGHTH NOTE JAM

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

42. SKIP TO MY LOU

American Folk Song

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

44. OH, SUSANNA

Stephen Collins Foster

HISTORY

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

45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

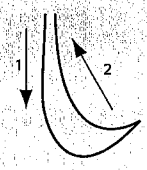
Gioacchino Rossini

2/4 Time Signature

= 2 beats per measure
= Quarter note gets one beat

Conducting

Practice conducting this two-beat pattern.



THEORY

46. RHYTHM RAP

Clap

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

47. TWO BY TWO

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

Tempo Markings

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

48. HIGH SCHOOL CADETS – March

Allegro

f

John Philip Sousa

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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*

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 the piece 'When the Saints Go Marching In'. It is written in 4/4 time and marked 'Allegro'. The score consists of three staves. The first staff begins with a measure rest followed by a series of eighth notes. A box containing the number '3' is placed above the first measure, with an arrow pointing to it and the text 'Measure number'. The dynamic marking 'mf' is placed below the first staff. The second staff continues the melody with eighth notes and rests, with a box containing '11' above it. A crescendo hairpin is shown below the second staff, leading to a dynamic marking of 'f'. The third staff continues the melody, with a box containing '19' above it. The piece concludes with a double bar line.

56. OLD MACDONALD HAD A BAND - Section Feature

Allegro

mf

9

13

f

p

2nd time go on to meas. 13

Detailed description: This musical score is for the piece 'Old MacDonald Had a Band'. It is written in 4/4 time and marked 'Allegro'. The score consists of three staves. The first staff begins with a series of eighth notes. A box containing the number '9' is placed above the second staff. A crescendo hairpin is shown below the second staff, leading to a dynamic marking of 'f'. The second staff ends with a double bar line and a repeat sign. A box containing the number '13' is placed above the third staff. A decrescendo hairpin is shown below the second staff, leading to a dynamic marking of 'p'. The text '2nd time go on to meas. 13' is written above the second staff. The piece concludes with a double bar line.

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

Ludwig van Beethoven
Arr. by John Higgins

Moderato

mf

9

13

p

f

Detailed description: This musical score is for the piece 'Ode to Joy' from Beethoven's Symphony No. 9. It is written in 4/4 time and marked 'Moderato'. The score consists of three staves. The first staff begins with a series of eighth notes. A box containing the number '9' is placed above the second staff. A decrescendo hairpin is shown below the second staff, leading to a dynamic marking of 'p'. A box containing the number '13' is placed above the second staff. A crescendo hairpin is shown below the second staff, leading to a dynamic marking of 'f'. The piece concludes with a double bar line.

58. HARD ROCK BLUES - Encore

John Higgins

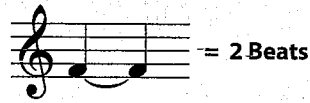
Allegro

f

Detailed description: This musical score is for the piece 'Hard Rock Blues'. It is written in 4/4 time and marked 'Allegro'. The score consists of two staves. The first staff begins with a series of eighth notes. A dynamic marking of 'f' is placed below the first staff. The second staff continues the melody with eighth notes and rests. The piece concludes with a double bar line.

Tie

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



59. FIT TO BE TIED

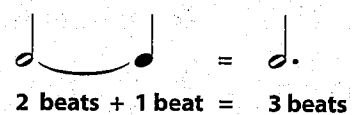
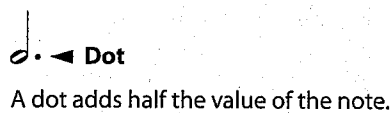
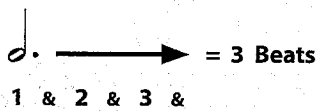


60. ALOUETTE

French-Canadian Folk Song



Dotted Half Note



61. ALOUETTE - THE SEQUEL

French-Canadian Folk Song



HISTORY

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

62. CAMPTOWN RACES

Stephen Collins Foster



63. NEW DIRECTIONS - New Note



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



65. ESSENTIAL ELEMENTS QUIZ

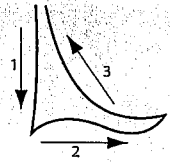


3/4 Time Signature

= 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 & 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. BARCAROLE

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:

THEORY

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 - New Note'. It shows a key signature change to B-flat (one flat) and a flat sign in a measure. A triangle symbol Δ points to the flat sign with the text 'Flat applies to all B's in measure.'

74. COSSACK DANCE

Musical notation for 'COSSACK DANCE' with the tempo marking 'Allegro'. It includes a flat sign in a measure. A triangle symbol Δ points to the flat sign with the text 'Flat applies to all B's in measure.'

75. BASIC BLUES - New Note

Musical notation for 'BASIC BLUES - New Note'. It includes a flat sign in a measure. A triangle symbol Δ points to the flat sign with the text 'Flat applies to all B's in measure.'

THEORY

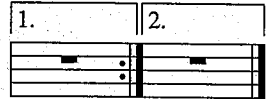
New Key Signature

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' with the tempo marking 'Moderato'. It includes first and second endings. A dashed arrow labeled '2nd time' points to the second ending. A triangle symbol Δ points to a flat sign with the text 'Flat applies to all B's in measure.'

HISTORY

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

77. SAKURA, SAKURA - Band Arrangement

Japanese Folk Song
Arr. by John Higgins

Musical notation for 'SAKURA, SAKURA - Band Arrangement' with the tempo marking 'Andante'. It includes dynamic markings such as *mf*, *p*, and *f*.

78. UP ON A HOUSETOP

Allegro

mf
Check
Key Signature

1. 2.

f

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, a key signature change to Bb, and a dynamic marking of 'mf'. There are instructions to 'Check' and 'Key Signature'. The piece features a first ending (1.) and a second ending (2.). The second ending concludes with a forte ('f') dynamic and accents. The second staff continues the melody with accents and a final cadence.

79. JOLLY OLD ST. NICK - Duet

Moderato

A *mf*

B *mf*

1. 2.

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 one flat (Bb). The tempo is marked 'Moderato'. The score is for two parts, A and B. Both parts start with a treble clef, a key signature change to Bb, and a dynamic marking of 'mf'. The piece includes first and second endings. Part A ends with a fermata and a repeat sign. Part B concludes with a final cadence.

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 one flat (Bb). The score consists of a single staff with a treble clef and a key signature change to Bb. The melody is simple and consists of several measures of quarter and eighth notes.

81. WALTZ THEME (THE MERRY WIDOW WALTZ)

Moderato

mf *f*

mf *f*

Franz Lehar

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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 one flat (Bb). The tempo is marked 'Moderato'. The score consists of two staves. Both staves begin with a treble clef, a key signature change to Bb, and a dynamic marking of 'mf'. The melody features a crescendo from 'mf' to 'f'. The piece is attributed to Franz Lehar and includes a copyright notice for Glocken Verlag Ltd., London.

82. AIR TIME - New Note

F *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 one flat (Bb). The score consists of a single staff with a treble clef and a key signature change to Bb. A large letter 'F' is placed at the beginning of the staff. The melody starts with a forte ('f') dynamic and includes a fermata over the final note.

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 one flat (Bb). The tempo is marked 'Allegro'. The score consists of a single staff with a treble clef and a key signature change to Bb. The melody is a simple, rhythmic line starting with a mezzo-forte ('mf') dynamic.

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 one flat (Bb). The tempo is marked 'Moderato'. The score consists of a single staff with a treble clef and a key signature change to Bb. The melody starts with a mezzo-forte ('mf') dynamic, reaches a forte ('f') dynamic, and ends with a piano ('p') dynamic. There are accents and a fermata over the final note.

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 one flat (Bb). The score consists of a single staff with a treble clef and a key signature change to Bb. The melody is a simple sequence of notes: a quarter note, a half note, a quarter note, a half note, a quarter note, a half note, a quarter note, and a half note.

DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

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



87. RHYTHM BUILDER



88. TECHNIQUE TRAX



89. CHORALE *(Adapted from Cantata 147)*

Johann Sebastian Bach



THEORY

Theme and Variations

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

90. VARIATIONS ON A FAMILIAR THEME

Theme

Variation 1

Variation 2

mf

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

Moderato

Fine

f

mf

D.C. al Fine

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#' label. 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 features 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 includes a slur over two notes and a triangle with the text 'Slur 2 notes – tongue only the first.'

96. GLIDING ALONG

Musical notation for 'Gliding Along' in 4/4 time. It includes a slur over four notes and a triangle with the text '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 marked '1.' and '2.'.

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', a 'Fine' marking, and a 'D.C. al Fine' marking.

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, D5, then back down to B4, A4, G4, F#4, E4, D4. There are two natural signs (Δ) under the F# notes at measures 2 and 4.

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

Allegro

Franz Schubert

Musical notation for 'March Militaire' in 2/4 time, key of D major. The melody starts on D4, moves to E4, F#4, G4, A4, B4, C5, D5, then back down to B4, A4, G4, F#4, E4, D4. The first staff has a forte (f) dynamic and a mezzo-forte (mf) dynamic. The second staff is the accompaniment.

107. THE FLAT ZONE - New Note

Musical notation for 'The Flat Zone - New Note' in 4/4 time, key of E-flat major. The melody starts on E4, moves to F4, G4, A4, B4, C5, D5, then back down to B4, A4, G4, F4, E4. There is a natural sign (Δ) under the E4 note at measure 4.

108. ON TOP OF OLD SMOKEY

Allegro

American Folk Song

Musical notation for 'On Top of Old Smokey' in 3/4 time, key of D major. The melody starts on D4, moves to E4, F#4, G4, A4, B4, C5, D5, then back down to B4, A4, G4, F#4, E4, D4. The first staff has a forte (f) dynamic. The second staff is the accompaniment.

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

Allegro

Musical notation for 'Bottom Bass Boogie - Duet' in 4/4 time, key of D major. The piece is in a duet format with two staves, A and B. The melody starts on D4, moves to E4, F#4, G4, A4, B4, C5, D5, then back down to B4, A4, G4, F#4, E4, D4. The first staff has a forte (f) dynamic. The second staff is the accompaniment. The piece ends with a first and second ending.

Dotted Quarter & Eighth Notes

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

A dot adds half the value of the quarter note.

1 & 2 &

A single eighth note has a flag on the stem.

110. RHYTHM RAP

Clap

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

111. THE DOT ALWAYS COUNTS

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

112. ALL THROUGH THE NIGHT

mf *p* Fine D.C. al Fine

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

Moderato English Folk Song

f *mf* *f*

114. SCARBOROUGH FAIR

Andante English Folk Song

mf *f* *mf* *p*

115. RHYTHM RAP

Clap

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

116. THE TURNAROUND

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

117. ESSENTIAL ELEMENTS QUIZ - AULD LANG SYNE

Andante Scottish Folk Song

mf \triangle Check Rhythm *f*

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 *p* 29 Slower 2 *p*

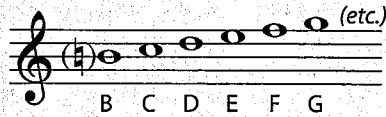
Piano Accompaniment

Largo 5

p 13 *mf* 21 *p* 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 \blacktriangleright

120. JUMPIN' UP AND DOWN

121. GRENADILLA GORILLA JUMP No. 2

D

122. JUMPIN' FOR JOY

123. GRENADILLA GORILLA JUMP No. 3

F

124. JUMPIN' JACKS

THEORY

Interval

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

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

126. GRENADILLA GORILLA JUMP No. 4

F# 

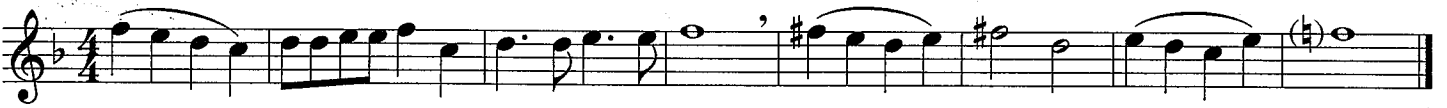
127. THREE IS THE COUNT



128. GRENADILLA GORILLA JUMP No. 5

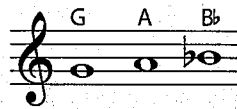
C 

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 B \flat :



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

A 

B 

C 

A 

B 

C 

Repeat Signs



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

132. MICHAEL ROW THE BOAT ASHORE

African-American Spiritual

Andante
mf

Right Hand Down

133. AUSTRIAN WALTZ

Austrian Folk Song

Moderato
f

134. BOTANY BAY

Australian Folk Song

Allegro
mf

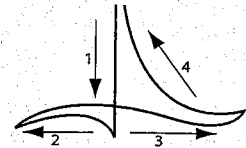
THEORY

C Time Signature

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

Conducting

Practice conducting this four-beat pattern.



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

136. FINLANDIA

Jean Sibelius

Andante
p

mf

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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.*

G 

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

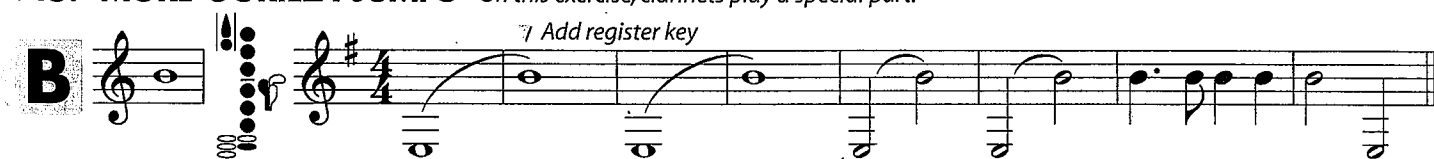

143. LOWLAND GORILLA WALK *Be sure the pads of your fingers cover the holes completely.*

E 

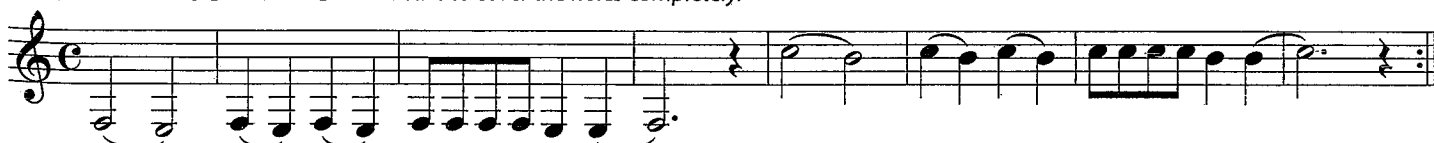
144. SMOOTH SAILING



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

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 \flat SCALE (Bass 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

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

f *mf*

13

21

29

1. 2.

Detailed description: This musical score is for 'School Spirit' in 2/4 time. It consists of five staves of music. The first staff starts with a dynamic of *f* and includes a measure number '5' with an arrow pointing to the start of a repeat sign. The second staff has a measure number '13'. The third staff has a measure number '21'. The fourth staff has a measure number '29' and includes two first endings, labeled '1.' and '2.'. The fifth staff starts with a dynamic of *f*. Accents are placed over various notes throughout the piece.

Soli

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

153. CARNIVAL OF VENICE - Band Arrangement

Julius Benedict
Arr. by John Higgins

Allegro

mf *f* *mf*

5

13

8

21

7

Soli

29

f

end Soli

37

7

45

p *mf*

f

Detailed description: This musical score is for 'Carnival of Venice' in 3/4 time. It consists of six staves of music. The first staff starts with a dynamic of *mf* and includes a measure number '5'. The second staff has a measure number '13' and a rest of 8 measures. The third staff has a measure number '21' and a rest of 7 measures, followed by a section marked '*Soli*' starting at measure 29 with a dynamic of *f*. The fourth staff has a measure number '37' and a rest of 7 measures, labeled '*end Soli*'. The fifth staff has a measure number '45' and a dynamic of *p* that changes to *mf*. The sixth staff ends with a dynamic of *f*. Accents are placed over various notes throughout the piece.

DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

154. RANGE AND FLEXIBILITY BUILDER

155. TECHNIQUE TRAX

156. CHORALE

Johann Sebastian Bach



HISTORY

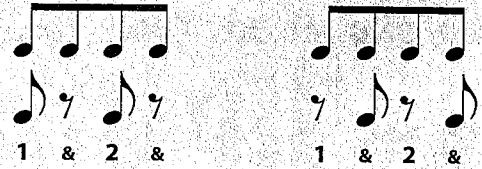
The traditional Hebrew melody "Hatikvah" has been Israel's national anthem since the nation's inception. At the Declaration of State in 1948, it was sung by the gathered assembly during the opening ceremony and played by members of the Palestine Symphony Orchestra at its conclusion.

157. HATIKVAH

Israeli National Anthem

Eighth Note & Eighth Rest

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



158. RHYTHM RAP

Clap



159. EIGHTH NOTE MARCH



160. MINUET

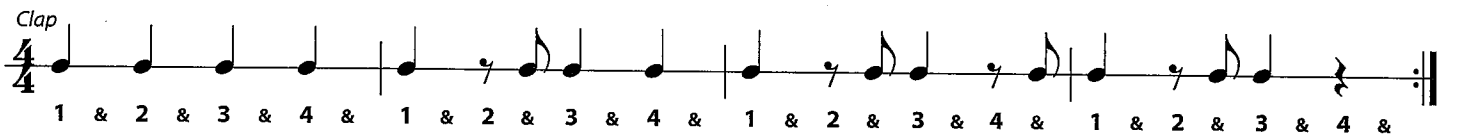
Moderato

Johann Sebastian Bach

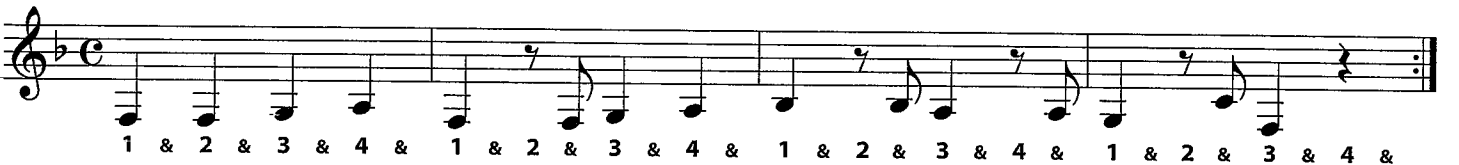


161. RHYTHM RAP

Clap



162. EIGHTH NOTES OFF THE BEAT



163. EIGHTH NOTE SCRAMBLE



164. ESSENTIAL ELEMENTS QUIZ

Andante



165. DANCING MELODY - New Note

A Musical notation for 'Dancing Melody' in 4/4 time, featuring a key signature of one flat (Bb) and a melody starting on a treble clef. A circled 'A' is placed at the beginning. A diagram of a piano keyboard shows the notes of the melody. A triangle symbol with 'Ab' below it indicates a key signature change.

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 treble clef. The tempo is marked 'Allegro' and the dynamic is 'f'. A triangle symbol with 'Bb' below it indicates the key signature. The piece includes a first ending (1.) and a second ending (2.).

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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 (C), featuring a key signature of one flat (Bb) and a melody starting on a treble clef. The tempo is marked 'Maestoso (Majestically)'. Dynamics include 'mf', 'f', and 'p'. The piece includes a measure rest of 9 measures and a measure rest of 17 measures.

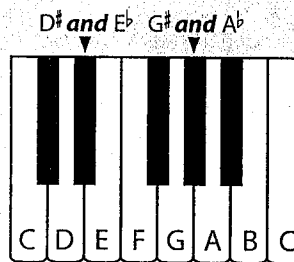
168. ESSENTIAL ELEMENTS QUIZ - METER MANIA *Count and clap before playing. Can you conduct this?*

Musical notation for 'Meter Mania' in 4/4 time, featuring a key signature of one flat (Bb) and a melody starting on a treble clef. The piece consists of two staves of music with various rhythmic patterns.

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.

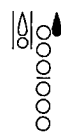
On a piano keyboard, each black key is both a flat and a sharp:



THEORY

169. SNAKE CHARMER

Ab/G#



Enharmonic notes use the same fingering.



170. DARK SHADOWS



171. CLOSE ENCOUNTERS

Eb/D#



Enharmonic notes use the same fingering.



172. MARCH SLAV

Largo

Peter Illyich Tchaikovsky



173. NOTES IN DISGUISE



Chromatic Notes

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

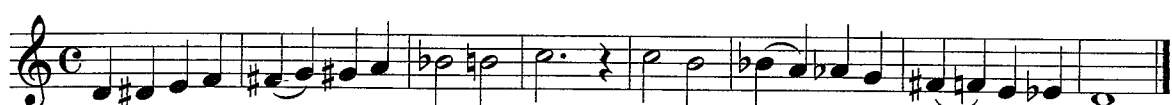
THEORY

174. HALF-STEPPIN'

F#



Alternate fingering



△ F# Alternate fingering

△ F# Alternate fingering

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 *Allegro*
mf
 Alternate fingering
 Δ B Alternate fingering
 Δ Alt. fingering

176. SILVER MOON BOAT

Chinese Folk Song

Largo
mf
f
p
 Fine
 D.C. al Fine

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

177. THEME FROM SYMPHONY NO. 7 – Duet

Ludwig van Beethoven

Allegro (moderately fast)
p
p
 Δ F# Alt.
 9
mf
mf
 Δ 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

1. 2.

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

PERFORMANCE SPOTLIGHT

182. AMERICA THE BEAUTIFUL - Band Arrangement

Samuel A. Ward
Arr. by John Higgins

Maestoso

f

7 Andante

p

15

f

mf

25 Maestoso

f

The musical score for 'America the Beautiful' is written in 4/4 time with a key signature of one flat (Bb). 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 *p*. 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 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

f

mf

13

p

25

f

1.

2.

The musical score for 'La Cucaracha' is written in 4/4 time with a key signature of one flat (Bb). 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 score includes various musical notations such as accents, slurs, and dynamic markings. The piece concludes with a first ending (1.) and a second ending (2.).

PERFORMANCE SPOTLIGHT

184. THEME FROM 1812 OVERTURE - Band Arrangement

Peter Illyich Tchaikovsky
Arr. by John Higgins

Allegro

f

p ————— *f* ————— *p*

10

18 4

mf ————— *f*

26

34

42

PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

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

185. THEME FROM SYMPHONY NO. 1 – Solo (Concert B \flat version)

Johannes Brahms
Arr. by John Higgins

Allegro

Bass Clarinet

Piano

3

mf

mf

mf

p

p

13

f

mf

f

mf

1. 2.

1. 2.

The musical score is written for Bass Clarinet and Piano. It begins with the tempo marking 'Allegro' and the time signature '4/4'. The key signature has two flats (B-flat major). The score is divided into systems. The first system shows the Bass Clarinet part starting with a rest, followed by a melodic line. The Piano part provides accompaniment with chords and moving lines. Dynamic markings include 'mf' (mezzo-forte) and 'p' (piano). A first ending bracket is marked with the number '3'. The second system continues the melodic and accompaniment parts. The third system shows a change in dynamics to 'p'. The fourth system starts with a measure marked '13' and features a dynamic change to 'f' (forte) for the Bass Clarinet. The fifth system includes first and second endings for both parts, marked with '1.' and '2.'. The score concludes with a repeat sign and a final cadence.

DUETS

Here is an opportunity to get together with a friend and enjoy playing music. The other player does not have to play the same instrument as you. Try to exactly match each other's rhythm, pitch and tone quality. Eventually, it may begin to sound like the two parts are being played by one person! Later, try switching parts.

186. SWING LOW, SWEET CHARIOT - Duet

African-American Spiritual

Andante

p

p

Fine

mf

mf

D.C. al Fine

187. LA BAMBA - Duet

Mexican Folk Song

Allegro

f

f

Fine

D.C. al Fine

p

p

RUBANK® SCALE AND ARPEGGIO STUDIES

BASS CLARINET KEY OF C (CONCERT B \flat)

1.

2.

3.

4.

BASS 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

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

1.

A

B

2.

3.

4.

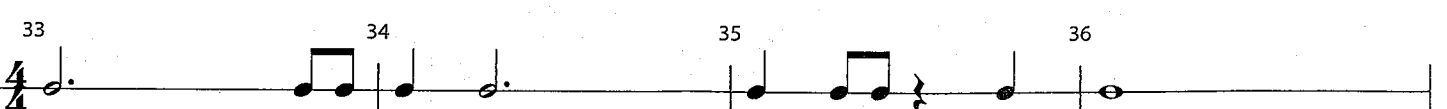
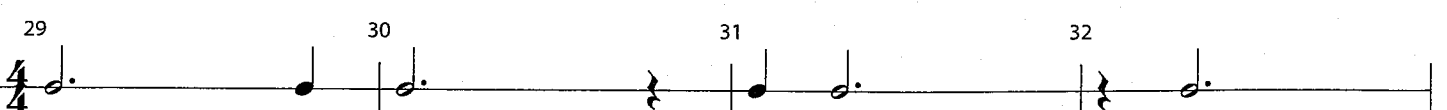
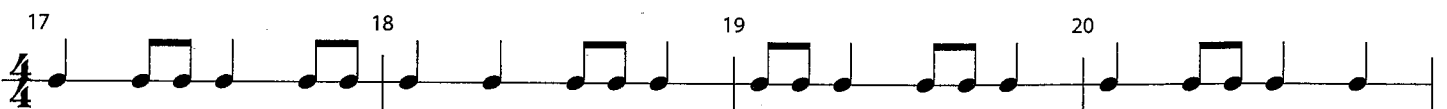
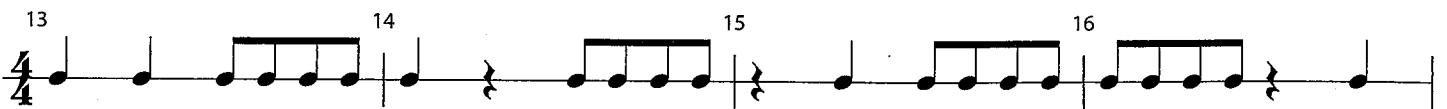
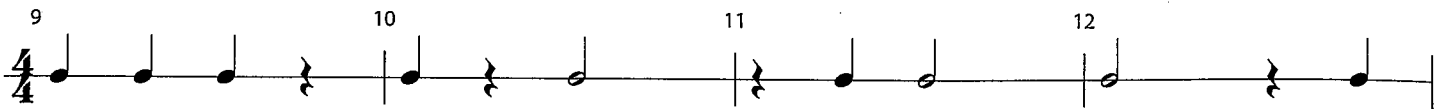
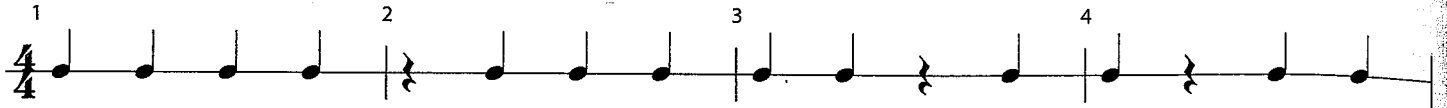
BASS CLARINET KEY OF B \flat (CONCERT A \flat) *In this key signature, play all B \flat 's and E \flat 's.*

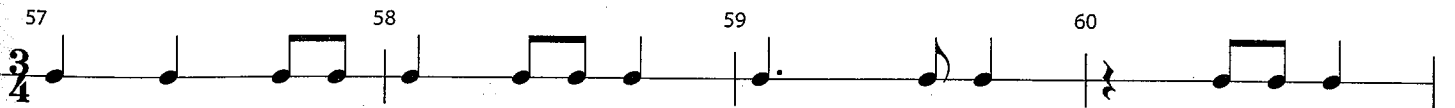
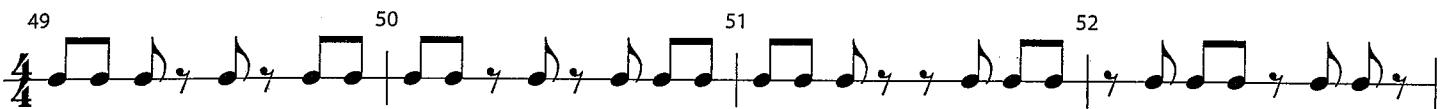
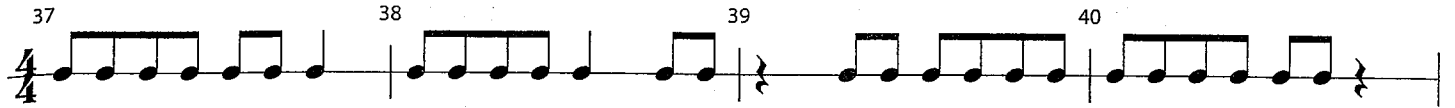
1.

2.

3.

4.

 **RHYTHM STUDIES**

 **RHYTHM STUDIES**

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

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

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.

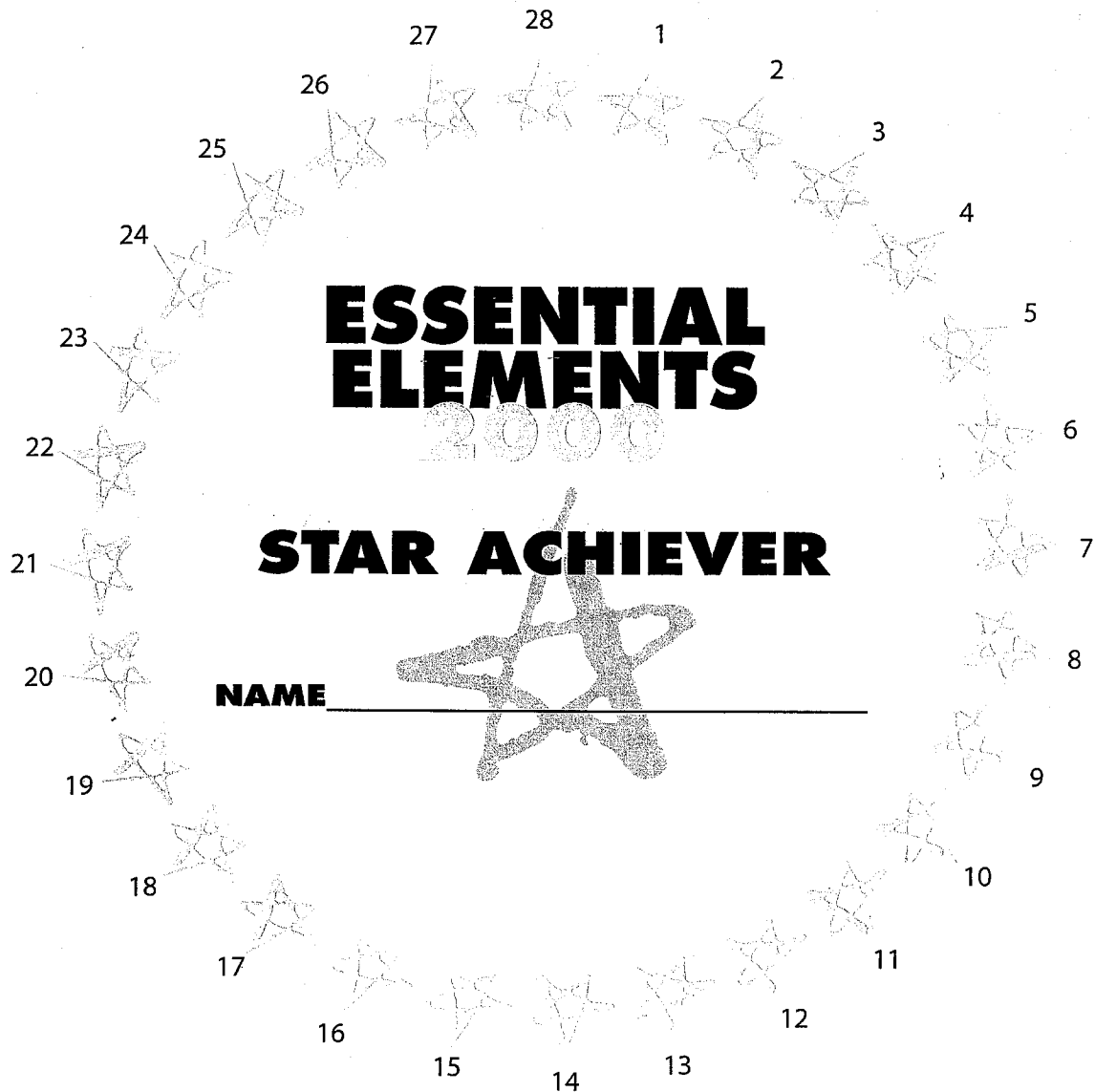
THEORY

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.



- | | |
|--|--|
| 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 BASS CLARINET

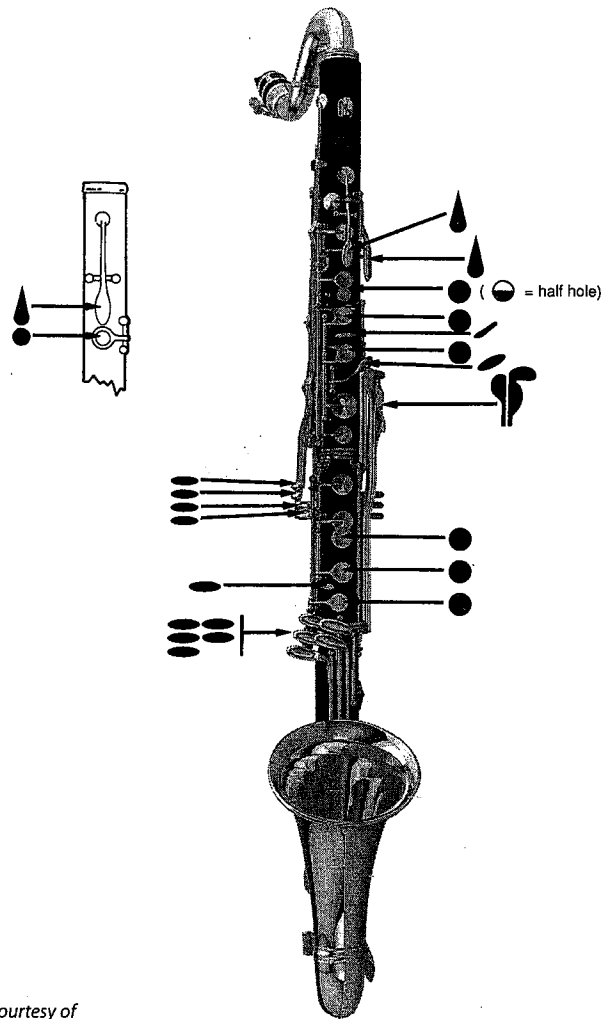
Instrument Care Reminders

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.
- Remove the neck and bell, and shake out excess moisture. Return them to the case.
- Drop a weighted chamois or cotton swab into the body of the instrument and pull it out the top end.
- If the body of your bass clarinet has two sections, gently twist them apart. Return the body section(s) to 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>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>

FINGERING CHART

B \flat BASS CLARINET

This chart provides fingering options for various notes on the B \flat Bass Clarinet. Each entry includes a musical staff with the note name and its fingering on a simplified instrument diagram. The notes are arranged in a grid, with some notes having multiple fingering options indicated by 'or'.

Row	Column 1	Column 2	Column 3	Column 4
1	D \sharp E \flat	E	F	F \sharp G \flat
2	G	G \sharp A \flat	A	A \sharp B \flat
3	B	C	C \sharp D \flat	D
4	D \sharp E \flat	E	F	F \sharp G \flat
5	G	G \sharp A \flat	A	A \sharp B \flat
6	B	C	C \sharp D \flat	D
7	D \sharp E \flat	E	F	F \sharp G \flat