

TRUMPET

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What to practice first...

WINTERFEST SET LIST (Semester 1)

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

ARTS ALIVE SET LIST (Semester 2)

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

Graduation - Pomp & Circumstance

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

FINGERING CHART

B \flat TRUMPET/B \flat CORNET

Instrument Care Reminders

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

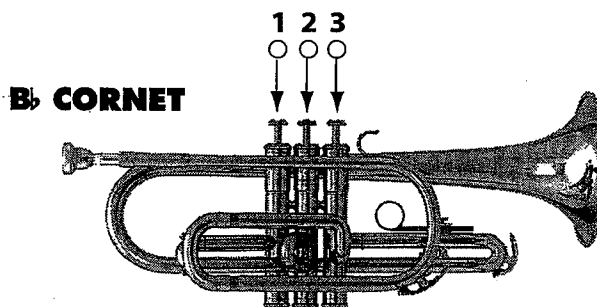
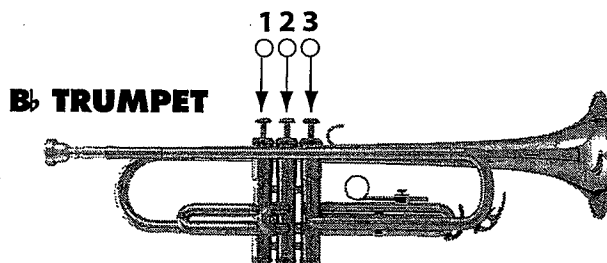
- Use the water key to empty water from the instrument. Blow air through it.
- Remove the mouthpiece. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Wipe off the instrument with a clean soft cloth. Return the instrument to its case.

Trumpet valves occasionally need oiling. To oil your trumpet valves:

- Unscrew the valve at the top of the casing.
- Lift the valve half-way out of the casing.
- Apply a few drops of special brass valve oil to the exposed valve.
- Carefully return the valve to its casing. When properly inserted, the top of the valve should easily screw back into place.

Be sure to grease the slides regularly. Your director will recommend special slide grease and valve oil, and will help you apply them when necessary.

CAUTION: If a slide, a valve or your mouthpiece becomes stuck, ask for help from your band director or music dealer. Special tools should be used to prevent damage to your instrument.



- = Open
- = Pressed down

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

F \sharp G \flat

G

G \sharp A \flat

A

A \sharp B \flat

B

C

C \sharp D \flat

FINGERING CHART

B \flat TRUMPET / B \flat CORNET

D



D \sharp E \flat



E



F



F \sharp G \flat



G



G \sharp A \flat



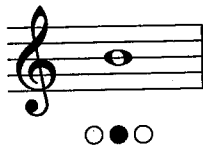
A



A \sharp B \flat



B



C



C \sharp D \flat



D



D \sharp E \flat



E



F



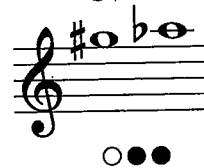
F \sharp G \flat



G



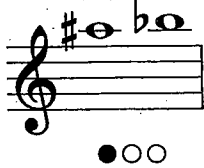
G \sharp A \flat



A



A \sharp B \flat



B



C



SCI-TECH BAND 2018-2019 CALENDAR

DRAFT UPDATED 6-4-18

← Jul 2018		~ August 2018 ~					Sep 2018 ▶	
Sun	Mon	Tue	Wed	Thu	Fri	Sat		
			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 ETA: 5:00pm	21	22	23	24	25		
26	27 First Day of School -Aron Di Pilla Begins Student Teaching (UMASS) ETA: 5:00pm	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) ETA: Late			

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 (Beimice Only)

***BOLD PERFORMANCES ARE MANDATORY**

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

TBD = To Be Determined

~ September 2018 ~

◀ Aug 2018

Oct 2018 ▶

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

30

Notes:
 (1) TBD - Puerto Rican Parade Small Ensemble Performance outside Springfield Schools Central Office (1550 Main Street, Springfield, MA 01103) Meet @ 10am - Was Sat 9/8
 (2) TBD - Classical High Open House Small Ensemble Performance @ 2:00-5:00pm Meet @ 1:00pm (Classical High Condominiums 235 State St, Springfield, MA 01103) - Was Sat 9/1
 (3) TBD - Road Crew Load Truck For Classical High Small Ensemble Performance 2:30-3:30pm - Was Fri 8/31
 (4) TBD - Younglife Leader Weekend @ Saratoga Lake, NY

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TBD = To Be Determined

~ October 2018 ~

◀ Sep 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 <i>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</i> ETA: 5:00pm	3 MTM #3 @ Band Room 2:30-4:00pm ETA: 5:00pm	4 Open Practice @ 2:30-3:30pm ETA: 5:00pm	5 Younglife Campaigners Friday Night Chillfest #2 @ The Bernice's 5:00-8:00pm (60 Fairfield Street; Springfield, MA 01108) ETA: Late	6
7	8 No School	9 Zanetti MTM #1 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	10 MTM #4 @ Band Room 2:30-4:00pm ETA: 5:00pm	11 Trip to visit the UMass Minuteman Marching Band @ UMass 4:40-6:10 (Meet @ 2:30pm in band room) - Return to SciTech by 7:45pm ETA: Late	12 Open Practice @ 2:30-3:30pm ETA: 5:00pm	13
14	15 Leadership Team Meeting #4 @ Band Room 2:30-3:30pm Instrument Inventory Check #3 @ 2:30-5:00pm Move Unused To Back Room ETA: 6:00pm	16 Extended Day For Teachers 2:35-3:35pm Zanetti MTM #2 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	17 MTM #5 @ Band Room 2:30-4:00pm Pickup Truck Late Afternoon ETA: 5:00pm	18 Multiband Pops Concert Field Trip @ UMass 8:00am-1:30pm (Meet in band room @ 7:45am) Road Crew Load Truck & Set Up @ Zanetti After School 2:30-7:00pm ETA: Late	19 Zanetti Elementary School Performance - Meet @ 7:45am in band room Perform @ 9:00am MANDATORY FOR ADVANCED BAND Road Crew Unload Truck & Reset Band Room After School 2:30-4:00pm; Return Truck After School ETA: 5:00pm	20
21	22 Open Practice @ 2:30-3:30pm ETA: 5:00pm	23 Open Practice @ 2:30-3:30pm Zanetti MTM #3 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	24 MTM #6 @ Band Room 2:30-4:00pm ETA: 5:00pm	25 Open Practice @ 2:30-3:30pm ETA: 5:00pm	26 Younglife Club #2 @ Band Room 2:30-4:00pm ETA: 6:00pm	27
28	29 Leadership Team Meeting #5 @ Band Room 2:30-3:30pm Instrument Inventory Check #4 @ 2:30-5:00pm Move Unused To Back Room ETA: 6:00pm	30 Open Practice @ 2:30-3:30pm Zanetti MTM #4 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	31 MTM #7 @ Band Room 2:30-4:00pm ETA: 5:00pm			

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

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

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

Notes: (1) TBD - Small Ensemble Performance For Court Square Lighting Ceremony 4:30-6:00pm - Was Tues. 12/6
 (2) TBD - Pickup Truck @ 7:00am Road Crew Load Truck for Classical Performance & Reset Band Room for Monday's Rehearsal 2:30-4:00pm - Was Friday 11/30
 (3) TBD - A "Classical Holiday" Concert @ Classical Condominiums, 3:00-5:00pm (235 State St, Springfield, MA 01103) Leadership Road Crew Meet @ 12:00pm MANDATORY for Advanced Band
 ETA: Late - Was Sunday 12/2
 (4) TBD - Leadership Team Active Meeting #8 & Leader Road Crew Unload Truck & Reset Band Room After School 2:30-4:00pm; Return Truck After School - Was Monday 12/3
 (5) TBD - Westfield Professor Ed Orgill Visits the SciTech Band - Was Mon 12/17

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Dec 2018	~ January 2019 ~				Feb 2019	
Sun	Mon	Tue	Wed	Thu	Fri	Sat
		1 No School	2 Band Auditions MTM #12 @ Band Room 2:30-4:00pm ETA: 5:00pm	3 Band Auditions Open Practice @ 2:30-3:30pm ETA: 5:00pm	4 Band Auditions Younglife Campaigners Friday Night Chillfest #5 @ The Bernice's 5:00-8:00pm (60 Fairfield Street, Springfield, MA 01108) ETA: Late	5
6	7 Band Auditions Leadership Team Meeting #10 @ Band Room 2:30-3:30pm ETA: 5:00pm	8 Band Auditions Open Practice @ 2:30-3:30pm Zanetti MTM #9 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	9 Band Auditions MTM TBD TBD - High School Choice Night @ 5:00-7:00pm Central - Meet in Band Room @ 2:30pm (Mandatory for Leadership Team) ETA: Late	10 Band Auditions Band Fun Night 3 @ Band Room 2:30-4:30pm ETA: 5:30pm	11 No School – Teacher Day	12
13	14 Band Auditions Instrument Inventory Check #7 @ 2:30-5:00pm Move Unused To Back Room ETA: 6:00pm	15 Band Auditions Extended Day For Teachers 2:35-3:35pm Zanetti MTM #10 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	16 Band Auditions Final Day MTM #13 @ Band Room 2:30-4:00pm ETA: 5:00pm	17 Audition Results Posted Band Auditions (if necessary) Open Practice @ 2:30-3:30pm ETA: 5:00pm	18 Audition Results Posted Band Auditions (if necessary) Open Practice @ 2:30-3:30pm ETA: 5:00pm	19
20	21 No School ETA: 6:00pm	22 Open Practice @ 2:30-3:30pm Zanetti MTM #11 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	23 MTM #14 @ Band Room 2:30-4:00pm ETA: 5:00pm	24 Open Practice @ 2:30-3:30pm ETA: 5:00pm	25 Younglife Club #5 @ Band Room 2:30-4:00pm ETA: 6:00pm	26
27	28 Leadership Team Meeting #11 @ Band Room 2:30-3:30pm ETA: 5:00pm	29 Open Practice @ 2:30-3:30pm Zanetti MTM #12 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	30 MTM #15 @ Band Room 2:30-4:00pm Music Selection Party – Open To All ETA: 5:00pm	31 Open Practice @ 2:30-3:30pm ETA: 5:00pm		
Notes: (1) TBD - The Brianna Fund Benefit Concert @ Evangelical Covenant Church (95 Plumtree Road, Springfield, MA 01118) - was Saturday, January 12 th or Sunday, January 13 th (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 (60 Elm Street, Springfield, MA 01103) - Road Crew Meet @ 3pm @ Old First Church (PVTA)-Advanced Band Arrive @ 5:00pm for free dinner-Symphonic Band Arrive by 6:00pm-Perform 6:30-7:00pm-Free Illusionist Show Following Performance-Free Admission for Band & Younglife Students - All Are Welcome-Optional for Band Members Pick-Up Truck @ 7am-Load Truck During Day Was Thu 1/10 (7) TBD - Road Crew Unload Truck & Reset Band Room 8:00-11:00am; Return Truck During Lunch @ 12pm - Was Fri 1/11						

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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 Sat 1. 5:00-6:10pm (Social Hour), Perform Sat 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

Sun	Mon	Tue	Wed	Thu	Fri	Sat
					1 MMEA All State Conference - World Trade Center, Boston, MA (For Teachers) ETA: 5:00pm	2 MMEA All State Conference - World Trade Center, Boston, MA (For Teachers)
3	4 Open Practice @ 2:30-3:30pm	5 Extended Day For Teachers 2:35-3:35pm Zanetti MTM #16 @ Zanetti (Room 118) 3:30-4:45pm	6 MTM #19 @ Band Room 2:30-4:00pm	7 Open Practice @ 2:30-3:30pm	8 TBD - Pick Up Truck @ 7am Leadership Team Road Crew 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) ETA: Late	9
10 TBD - A "Classical Spring" Concert @ Classical Condominiums - Meet @ 1:00pm, Perform 2:00-3:00pm (235 State St; Springfield, MA 01103) Leadership Road Crew Meet @ 11:00am MANDATORY for Advanced Band ETA: Late	11 Leadership Team Meeting #14 @ Band Room 2:30-3:00pm & Reset Band Room 3:00-4:30pm ETA: 5:00pm	12 Open Practice @ 2:30-3:30pm Zanetti MTM #17 @ Zanetti (Room 118) 3:30-4:45pm TBD - Return Truck @ 7am ETA: 5:30pm	13 Final SciTech MTM #20 @ Band Room 2:30-4:00pm ETA: 5:00pm	14 Younglife Club #6 @ Band Room 2:30-4:00pm ETA: 5:00pm	15 No School - Teacher Day ETA: 5:00pm	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

← Mar 2019	~ April 2019 ~					May 2019 ▶
Sun	Mon	Tue	Wed	Thu	Fri	Sat
	1 2019-2020 Leadership Letters of Intent Distributed (Letters Due Friday, April 12, 2019) ETA: 5:00pm	2 Extended Day For Teachers 2:35-3:35pm Zanetti MTM #20 @ Zanetti (Room 118) 3:30-4:45 ETA: 5:30pm	3 Open Practice @ 2:30-3:30pm ETA: 5:00pm	4 Open Practice @ 2:30-3:30pm ETA: 5:00pm	5 Open Practice @ 2:30-3:30pm ETA: 5:00pm	6
7	8 Leadership Team Meeting #16 @ Band Room 2:30-3:30pm	9 Road Crew Load Truck For SciTech Band Day @ 2:30-4:30pm	10 TBD - 4 th Annual SciTech Band Day @ Basketball Hall of Fame (1000 Hall of Fame Ave, Springfield, MA 01105); 6:00-7:30pm; Meet In Band Room @ 2:25pm MANDATORY FOR ALL Road Crew Meet After 1 st Lunch in Band Room ETA: Late	11 Reset Band Room During Day, Organize Band Room & Return Truck After School @ 2:30-3:30pm Instrument Inventory #10 During Day @ 2:30-3:30pm ETA: 5:00pm	12 Leadership Letters of Intent Due Return Truck @ 7:00am ETA: 5:00pm	13
14	15 No School ETA: 5:00pm	16 No School Pick Up Truck @ 7:00am ETA: 5:00pm	17 No School ETA: Late	18 No School ETA: 5:00pm	19 No School Return Truck @ 7:00am ETA: 5:00pm	20
21	22 New Student Outreach Calling Party @ Band Room 3:30-6:00pm ETA: 7:00pm	23 Extended Day For Teachers 2:35-3:35pm Zanetti MTM #21 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	24 TBD - Outreach MTM @ Gerena Elementary School 2:30-6:00pm; Meet @ 2:30 in the band room ETA: 7:30pm	25 Open Practice @ 2:30-3:30pm ETA: 5:00	26 Younglife Campaigners Friday Night Chillfest #8 @ The Bernice's 5:00-8:00pm (60 Fairfield Street; Springfield, MA 01108) ETA: 5:00pm	27
28	29 2019-2020 Leadership Team Interviews After School 2:30-6:00pm ETA: Late	30 Extended Day For Teachers 2:35-3:35pm Zanetti MTM #22 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm				
Notes: (1) TBD - Middle School Scheduling & Recruiting Visits (2) TBD - Young@Heart Performance; Meet @ SciTech Sports Complex @ 10:00am; Road Crew Meet @ SciTech @ 7:00am; Perform @ 3:00pm - John M. Greene Hall (60 Elm Street, Northampton, MA 01060). MANDATORY for Advanced Band - Was Sun, 4/21 (3) TBD - Young@Heart In-School Library Rehearsal #1 9:10-12:20 (Periods 2-3) / TBD - Young@Heart In-School Library Rehearsal #2 9:10-12:20 (Periods 2-3) (4) TBD - Zanetti PTO Performance 6:30-6:40pm - Zanetti Mentors - Mentors after school - Was Fri 4/5 (5) Massachusetts All-State Lions Band - Holiday Inn Boston-Dedham Hotel & Conference Center (55 Ariadne Rd/Dedham MA 02026) 7am - Was Thu 4/25 (6) Massachusetts All-State Lions Band - Holiday Inn Mansfield (31 Hampshire St/Mansfield MA 02048) Performance @ 2:00pm - Was Sat 4/27						

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

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

◀ Apr 2019	Sun	Mon	Tue	Wed	Thu	Fri	Sat	▶ Jun 2019
<p>~ May 2019 ~</p> <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>								

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

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

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

***BOLD PERFORMANCES ARE MANDATORY - PERFORMANCES MAY BE ADDED & CURRENT PERFORMANCES ARE SUBJECT TO CHANGE**

TBD = To Be Determined

SCI-TECH BAND / MTM MASTER PRACTICE CHECKLIST

FIRST 5 NOTES

Do Re Mi Fa So La Ti Do

MAJOR SCALES

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

NATURAL MINOR SCALES

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

HARMONIC MINOR SCALES

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

BLUES SCALES

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

CHROMATIC SCALES

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

SUETA RHYTHM CHARTS

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

RHYTHM CHARTS (in Band Handbook)

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

FUNDAMENTAL RHYTHMS

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

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

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

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

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

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

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

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

Essential Rudiments p. 82: Single Stroke Rudiments Roll Rudiments

Paradiddle Rudiments Flam Rudiments Drag Rudiments

ESSENTIAL ELEMENTS, BOOK 1

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

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

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

Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 2

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

Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 3

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

Pg. 38-39 – Rhythm Studies

OTHER

Band Repertoire Solo Repertoire Chamber Ensemble Repertoire Improvisation

SCALE CHECKLIST

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

SCALE ASSIGNMENTS

CONCERT & JAZZ BAND

QUARTER 1

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

QUARTER 2

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

QUARTER 3

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

QUARTER 4

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

SYMPHONIC BAND

QUARTER 1

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

QUARTER 2

Bb Blues

QUARTER 3

Bb Chromatic (1 Octave)
C Major

QUARTER 4

C Minor

*Scale assignments subject to change

SCITECH BAND GROOVE CHART

-CHORD PROGRESSIONS FOR IMPROV-

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

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

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

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

-Chord progressions can be used in any key

SMART MUSIC

HOW TO LOGIN TO SMART MUSIC

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

HOW TO USE SMART MUSIC

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

HOW TO COMPLETE ASSIGNMENTS

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

Holiday Solos – Duets – Trios – Quartets

SOLOS (1+people)

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

DUETS

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

SOLOS, DUETS, TRIOS, QUARTETS

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

CIRCLE YOUR CHOICE ABOVE

Names: _____

Instruments: _____

12 BAR BLUES

		1	b3	4	b5	5	b7	8
Blues Scale	C Instruments	Bb	Db	Eb	E	F	Ab	Bb
	Bb Instruments	C	Eb	F	Gb	G	Bb	C
	Eb Instruments	G	Bb	C	Db	D	F	G

12 Bar Blues Progression

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

12 Bar Blues Licks

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

2) 4-b3-1

3) 1-b3-4

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

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

6) 1-b3-4-b5-5

Solos

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

2) 4-b3-1

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

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

Walking Bass Line - C Instruments

- (I) 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') 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') 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') C E G A
- (I) G B D E F E D B

ADVANCED MUSIC

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

Trumpet Concerto in E \flat

Solo Trumpet in B \flat

Franz Joseph Haydn

Allegro

7 4

f

16 20 Solo

f

41 *tr*

47

53

59 *tr* *tr*

65

71

77 *tr*

83 *p*

89

92

95



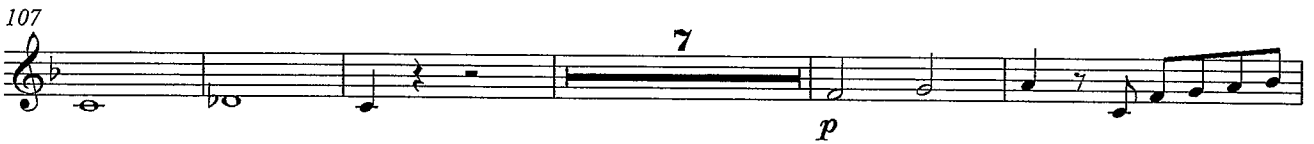
98



101



107



p

119



tr

125



f

131



137



144



146



2

151



10

166

Andante

Cadenza



p

179



186



192



200



203



206



211



216 Allegro



266



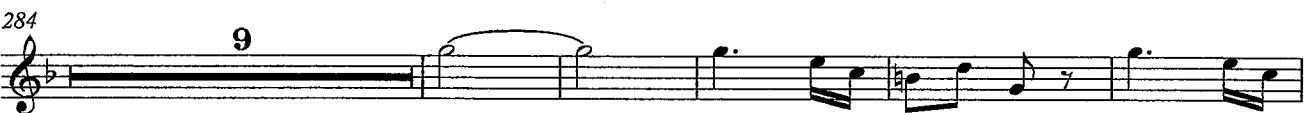
272



278



284



298

2

tr

tr

305

tr

tr

tr

tr

311

3

319

325

331

3

f

339

[Cadenza]

345

351

5

p

362

369

376

3

f

385  **6** *p*

398 

404 

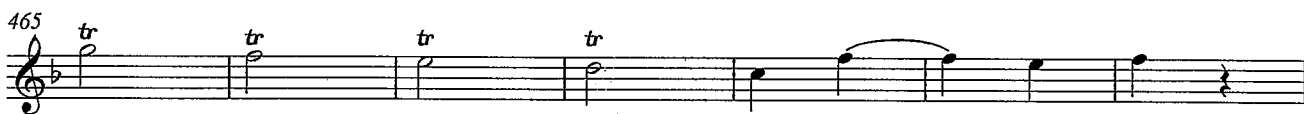
416 

422 

428 

436 

447 

465 

472 

498 

505 

Trumpet Concerto in Eb

for Solo Trumpet & Orchestra

Solo Bb Trumpet

1 - Allegro con spirito ♩ = 135

Johhan Nepomuk Hummel (1778 - 1837)
Arrangement & Cadenza - Michel Rondeau

Musical staff showing measures 13, 17, 23, and 12. The staff begins with a treble clef, a key signature of one flat (Bb), and a common time signature (C). The first measure is marked with a forte dynamic (*f*). Above the staff, four boxes labeled A, B, and C are positioned over measures 13, 17, 23, and 12 respectively. The staff concludes with a triplet of eighth notes marked with a forte dynamic (*f*).

Musical staff starting with measure 73. The staff begins with a treble clef, a key signature of one flat (Bb), and a common time signature (C). The first measure is marked with a piano dynamic (*p*). The staff contains a series of eighth and sixteenth notes, some with slurs and accents.

Musical staff starting with measure 79. The staff begins with a treble clef, a key signature of one flat (Bb), and a common time signature (C). The first measure is marked with a piano dynamic (*p*). The staff contains a series of eighth and sixteenth notes, some with slurs and accents.

Musical staff starting with measure 79. The staff begins with a treble clef, a key signature of one flat (Bb), and a common time signature (C). The first measure is marked with a mezzo-piano dynamic (*mp*). The staff contains a series of eighth and sixteenth notes, some with slurs and accents. A trill (*tr*) is indicated above a note in measure 83. The staff concludes with a triplet of eighth notes marked with a forte dynamic (*f*).

Musical staff starting with measure 96. The staff begins with a treble clef, a key signature of one flat (Bb), and a common time signature (C). The first measure is marked with a piano dynamic (*p*). The staff contains a series of eighth and sixteenth notes, some with slurs and accents.

Musical staff starting with measure 102. The staff begins with a treble clef, a key signature of one flat (Bb), and a common time signature (C). The first measure is marked with a forte dynamic (*f*). The staff contains a series of eighth and sixteenth notes, some with slurs and accents.

Musical staff starting with measure 111. The staff begins with a treble clef, a key signature of one flat (Bb), and a common time signature (C). The first measure is marked with a mezzo-piano dynamic (*mp*). The staff contains a series of eighth and sixteenth notes, some with slurs and accents.

Musical staff starting with measure 111. The staff begins with a treble clef, a key signature of one flat (Bb), and a common time signature (C). The first measure is marked with a mezzo-piano dynamic (*mp*). The staff contains a series of eighth and sixteenth notes, some with slurs and accents. A trill (*tr*) is indicated above a note in measure 115.

Hummel - Trumpet Concerto in Eb - Solo Bb Trumpet

116

Musical staff 116: Treble clef, key signature of two flats. The staff contains a melodic line with a fermata over a whole note, followed by a measure with a '2' above it, and then a sixteenth-note triplet.

123

Musical staff 123: Treble clef, key signature of two flats. The staff contains a melodic line with a fermata over a whole note, followed by a measure with a 'G' in a box above it, and then a sixteenth-note triplet.

128

Musical staff 128: Treble clef, key signature of two flats. The staff contains a melodic line with a fermata over a whole note, followed by a measure with a '2' above it, and then a sixteenth-note triplet. The dynamic marking *mf* is below the staff.

133

Musical staff 133: Treble clef, key signature of two flats. The staff contains a melodic line with a fermata over a whole note, followed by a measure with a '3' above it, and then a sixteenth-note triplet. The dynamic marking *f* is below the staff.

138

Musical staff 138: Treble clef, key signature of two flats. The staff contains a melodic line with a fermata over a whole note, followed by a measure with a 'p' below it, and then a sixteenth-note triplet. The dynamic marking *sf* is below the staff.

144

Musical staff 144: Treble clef, key signature of two flats. The staff contains a melodic line with a fermata over a whole note, followed by a measure with a 'H' in a box above it, and then a sixteenth-note triplet. The dynamic marking *f* is below the staff.

176

Musical staff 176: Treble clef, key signature of two flats. The staff contains a melodic line with a fermata over a whole note, followed by a measure with a '23' above it, and then a sixteenth-note triplet. The dynamic marking *f* is below the staff.

181

Musical staff 181: Treble clef, key signature of two flats. The staff contains a melodic line with a fermata over a whole note, followed by a measure with a '5' above it, and then a sixteenth-note triplet. The dynamic marking *f* is below the staff.

Hummel - Trumpet Concerto in Eb - Solo Bb Trumpet

186 J

p

Musical staff 186-192: Treble clef, key signature of two flats. Measure 186 starts with a whole rest. Measure 187 has a double bar line with a '2' above it. Measure 188 has a whole note with a slur and a 'J' in a box above it. Measure 189 has a quarter note, a quarter note with a slur, and a quarter note. Measure 190 has a quarter note, a quarter note with a slur, and a quarter note. Measure 191 has a quarter note, a quarter note with a slur, and a quarter note. Measure 192 has a quarter note, a quarter note with a slur, and a quarter note.

193

Musical staff 193-197: Treble clef, key signature of two flats. Measure 193 has a quarter note, a quarter note with a slur, and a quarter note. Measure 194 has a quarter note, a quarter note with a slur, and a quarter note. Measure 195 has a quarter note, a quarter note with a slur, and a quarter note. Measure 196 has a quarter note, a quarter note with a slur, and a quarter note. Measure 197 has a quarter note, a quarter note with a slur, and a quarter note.

198

f

Musical staff 198-201: Treble clef, key signature of two flats. Measure 198 has a quarter note, a quarter note with a slur, and a quarter note. Measure 199 has a quarter note, a quarter note with a slur, and a quarter note. Measure 200 has a quarter note, a quarter note with a slur, and a quarter note. Measure 201 has a quarter note, a quarter note with a slur, and a quarter note.

202 K

p *f*

Musical staff 202-210: Treble clef, key signature of two flats. Measure 202 has a quarter note, a quarter note with a slur, and a quarter note. Measure 203 has a quarter note, a quarter note with a slur, and a quarter note. Measure 204 has a quarter note, a quarter note with a slur, and a quarter note. Measure 205 has a quarter note, a quarter note with a slur, and a quarter note. Measure 206 has a quarter note, a quarter note with a slur, and a quarter note. Measure 207 has a quarter note, a quarter note with a slur, and a quarter note. Measure 208 has a quarter note, a quarter note with a slur, and a quarter note. Measure 209 has a quarter note, a quarter note with a slur, and a quarter note. Measure 210 has a quarter note, a quarter note with a slur, and a quarter note.

211

Musical staff 211-216: Treble clef, key signature of two flats. Measure 211 has a quarter note, a quarter note with a slur, and a quarter note. Measure 212 has a quarter note, a quarter note with a slur, and a quarter note. Measure 213 has a quarter note, a quarter note with a slur, and a quarter note. Measure 214 has a quarter note, a quarter note with a slur, and a quarter note. Measure 215 has a quarter note, a quarter note with a slur, and a quarter note. Measure 216 has a quarter note, a quarter note with a slur, and a quarter note.

217

p

Musical staff 217-222: Treble clef, key signature of two flats. Measure 217 has a quarter note, a quarter note with a slur, and a quarter note. Measure 218 has a quarter note, a quarter note with a slur, and a quarter note. Measure 219 has a quarter note, a quarter note with a slur, and a quarter note. Measure 220 has a quarter note, a quarter note with a slur, and a quarter note. Measure 221 has a quarter note, a quarter note with a slur, and a quarter note. Measure 222 has a quarter note, a quarter note with a slur, and a quarter note.

223 L

f

Musical staff 223-229: Treble clef, key signature of two flats. Measure 223 has a quarter note, a quarter note with a slur, and a quarter note. Measure 224 has a quarter note, a quarter note with a slur, and a quarter note. Measure 225 has a quarter note, a quarter note with a slur, and a quarter note. Measure 226 has a quarter note, a quarter note with a slur, and a quarter note. Measure 227 has a quarter note, a quarter note with a slur, and a quarter note. Measure 228 has a quarter note, a quarter note with a slur, and a quarter note. Measure 229 has a quarter note, a quarter note with a slur, and a quarter note.

230

p

Musical staff 230-235: Treble clef, key signature of two flats. Measure 230 has a quarter note, a quarter note with a slur, and a quarter note. Measure 231 has a quarter note, a quarter note with a slur, and a quarter note. Measure 232 has a quarter note, a quarter note with a slur, and a quarter note. Measure 233 has a quarter note, a quarter note with a slur, and a quarter note. Measure 234 has a quarter note, a quarter note with a slur, and a quarter note. Measure 235 has a quarter note, a quarter note with a slur, and a quarter note.

Hummel - Trumpet Concerto in Eb - Solo Bb Trumpet

235 M



240 *f*



246 N *f* *mf*



255



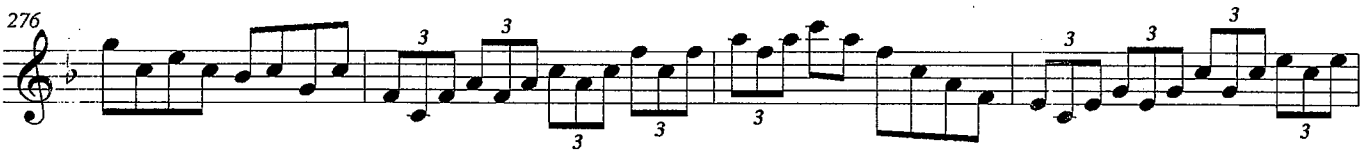
261 *sf sf*



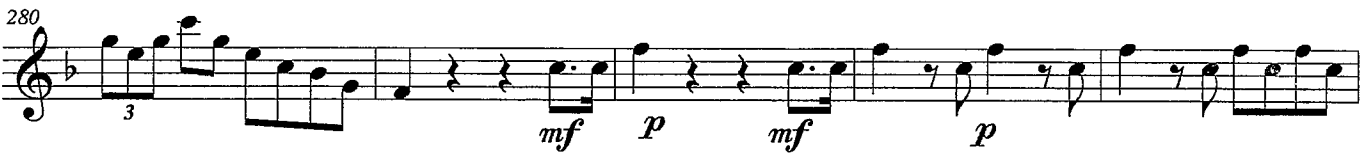
269 O *mp legato*



276



280 *mf p mf p*



285

ff mf

Musical staff 285-290: Treble clef, Bb key signature. Measures 285-290. Dynamics: *ff* (measures 285-288), *mf* (measures 289-290).

291

p

Musical staff 291-295: Treble clef, Bb key signature. Measures 291-295. Dynamics: *p*. Includes triplets in measures 294-295.

296

cresc. f

P 12

Musical staff 296-311: Treble clef, Bb key signature. Measures 296-311. Dynamics: *cresc.* (measures 296-300), *f* (measures 301-311). Includes a box labeled 'P' above measure 301 and a rehearsal mark '12' above measure 305. Ends with a double bar line and a 4/4 time signature change.

312

2 - Adante ♩ = 70

p

Musical staff 312-325: Treble clef, Bb key signature. Measures 312-325. Dynamics: *p*. Includes a tempo marking '2 - Adante ♩ = 70' above measure 312. Includes a box labeled 'Q' above measure 320.

320

Musical staff 320-325: Treble clef, Bb key signature. Measures 320-325. Includes a box labeled 'Q' above measure 320.

326

Musical staff 326-330: Treble clef, Bb key signature. Measures 326-330. Includes triplets in measures 327-330.

331

Musical staff 331-335: Treble clef, Bb key signature. Measures 331-335. Includes triplets in measures 331-335.

336

R

Musical staff 336-341: Treble clef, Bb key signature. Measures 336-341. Includes triplets in measures 336-341. Includes a box labeled 'R' above measure 338.

Hummel - Trumpet Concerto in Eb - Solo Bb Trumpet

340

p *sf*

3

S

Detailed description: Musical staff 340-347. Starts with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The staff contains a series of notes with slurs and accents. A triplet of eighth notes is marked with a '3' above it. Dynamics include *p* (piano) and *sf* (sforzando). A box containing the letter 'S' is positioned below the staff.

348

Detailed description: Musical staff 348-352. Continuation of the previous staff with various note values and slurs.

353

3

Detailed description: Musical staff 353-357. Features a triplet of eighth notes marked with a '3' below it.

358

tr 3 3 3 3

T

Detailed description: Musical staff 358-362. Includes trills marked with 'tr' and triplets marked with '3' below the notes.

363

tr 3 3

Detailed description: Musical staff 363-368. Continuation with trills and triplets.

369

tr 3 3 3 3 3 3

Detailed description: Musical staff 369-372. Multiple trills and triplets.

373

8

3 - Allegro - Rondo ♩ = 140

f *p*

U

Detailed description: Musical staff 373-384. A section change is indicated by a double bar line. The tempo and meter change to 3/4 time, marked '3 - Allegro - Rondo ♩ = 140'. Dynamics include *f* (forte) and *p* (piano). A box containing the letter 'U' is positioned above the staff. A circled '8' is placed above the first measure of the new section.

385

Detailed description: Musical staff 385-390. Continuation of the Rondo section with eighth and sixteenth notes.

394



V

11

W

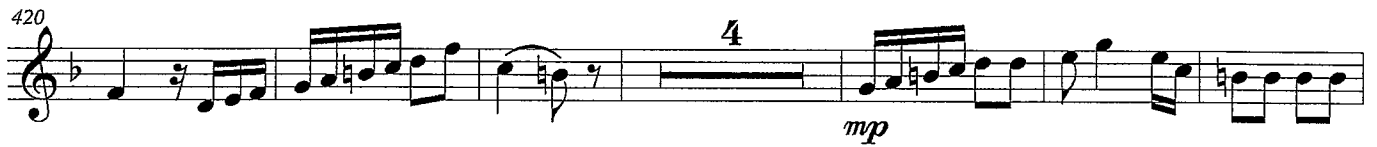
f *p*



420

4

mp



430



436

X

5

f

3

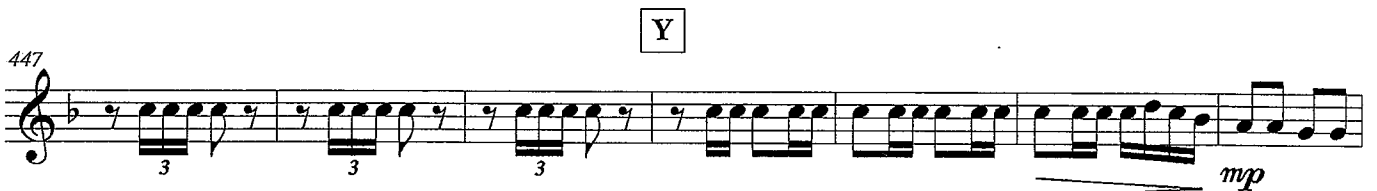


447

Y

3

mp



454



462



Hummel - Trumpet Concerto in Eb - Solo Bb Trumpet

Z

Minore

469 **10** *f* *mp*

486

AA

495 **3**

504

BB

mp

CC

522 *cresc.* *f* *mf* **3**

533 **9** *f*

Majore

548 **3** *mp* *pp* *p*

Hummel - Trumpet Concerto in Eb - Solo Bb Trumpet

DD

557 6

570

578

EE

583

589

FF

599

612 Cadenza - ad Lib.

620

Hummel - Trumpet Concerto in Eb - Solo Bb Trumpet

626

3 3 3 3 3 3

631

3 3 3 3 3 3

637

a tempo
f — *ff* — *f*

646

GG

f

654

7

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

Trumpet

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score is written for a Trumpet in 4/4 time, marked Moderato. It consists of three staves of music. The first staff begins with a rest for one measure, followed by a melodic line starting on G4. A dynamic marking of *mf* is placed below the first note. A slur covers the first eight notes of this staff. The second staff continues the melodic line, ending with a dynamic marking of *p* below the final note. A slur covers the first seven notes of this staff. The third staff features a rhythmic accompaniment of eighth notes, starting on G3. A dynamic marking of *f* is placed below the first note of this staff. The piece concludes with a double bar line.

Audition Prepared Solo - ADVANCED BAND

Trumpet in B \flat

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score consists of four staves of music in 4/4 time, written for Trumpet in B \flat . The key signature has one flat (B \flat). The first staff begins with a *mf* dynamic and a *Moderato* tempo marking. A long slur covers the first six measures. The second staff starts at measure 7 and includes a *p* dynamic marking and the instruction "Swing!" with a triplet symbol. The third staff starts at measure 12 and features a *f* dynamic marking. The fourth staff starts at measure 17 and concludes with a double bar line. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

ANGELS WE HAVE HEARD ON HIGH

Trumpet

Traditional French Carol

Soprano

1 2 3 4 5 6 7
8 9 10 11 12 13 14
15 16 17 18 19 ***Intro** 20 21

Alto

1 2 3 4 5 6 7
8 9 10 11 12 13 14
15 16 17 18 19 ***Intro** 20 21

Tenor

1 2 3 4 5 6 7
8 9 10 11 12 13 14
15 16 17 18 19 ***Intro** 20 21

Bass

1 2 3 4 5 6 7
8 9 10 11 12 13 14
15 16 17 18 19 ***Intro** 20 21

Bb

31.

BLUE MOON

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

Chords and notes are as follows:

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



Blues By Five

Red Garland

The musical score is written in 4/4 time with a key signature of two flats (Bb). It consists of three staves of music. The first staff begins with a C7 chord and contains the first four measures. The second staff begins with an F7 chord and contains measures 5 through 8. The third staff begins with a G7 chord and contains measures 9 through 12. The melody is characterized by eighth-note patterns and rests, typical of a blues idiom.

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


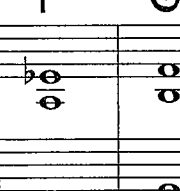

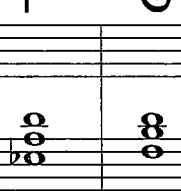
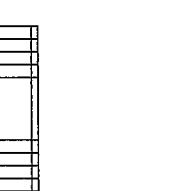

For your use

Four blank musical staves are provided for the user to practice or transcribe the piece. Each staff consists of five horizontal lines.

Sample Piano Voicings

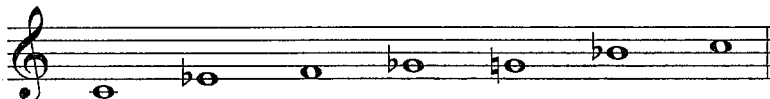
Basic 3-note voicings

Rootless voicings

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


Useful Scales

C Blues Scale



1 b3 4 b5 5 b7 1

Sample Bass Line

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

Trumpet in B \flat

Canon Remix

Pachelbel / Arr. Bernice

4 5 8 13 21

mf

24 29

31 37

38

45

f

51 53 61 69

f

71 77

78 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.*

Detailed description: The score is written on a single treble clef staff. It begins with a rest followed by a series of eighth notes. The first measure is marked 'Soli' and 'mp'. The melody continues with eighth notes and quarter notes. A 'rit.' marking appears before section 'A', which is a 2/4 measure with a repeat sign and 'a tempo - Repeat 4x' instruction, marked 'f'. Section 'B' consists of eighth notes with accents. Section 'C' features a melodic line with a slur and a key signature change to two sharps (F# and C#), marked 'mf'. Section 'D' is a 2/4 measure with a repeat sign and 'Repeat 3x' instruction, marked 'f'. Section 'E' returns to eighth notes with accents and a 'rit.' marking.

Bass Line - Bb
-Clarinet
-Bass Clarinet
-Trumpet
-Tenor Sax

Carol of The Bells

Quartet Version

arr. Turgeon & Bernice

The musical score is written on a single treble clef staff in 4/4 time. It begins with a whole rest followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The first measure is marked *mp*. The second measure contains a half note G4 with a fermata. The third measure contains a half note A4 with a fermata. The fourth measure contains a half note B4 with a fermata. The fifth measure contains a half note C5 with a fermata. The sixth measure contains a half note B4 with a fermata. The seventh measure contains a half note A4 with a fermata. The eighth measure contains a half note G4 with a fermata. The score then moves to a new section marked *rit.* and **A** *a tempo - Repeat 4x*. This section starts with a key signature change to one sharp (F#) and a time signature change to 3/4. The notes are: F#4, G4, A4, B4, C5, B4, A4, G4. The first measure is marked *f*. The score then moves to section **B**, which consists of a single measure with a key signature change to two sharps (F# and C#) and a time signature change to 4/4. The notes are: F#4, G4, A4, B4, C5, B4, A4, G4. The score then moves to section **C**, which consists of a single measure with a key signature change to three sharps (F#, C#, and G#) and a time signature change to 4/4. The notes are: F#4, G4, A4, B4, C5, B4, A4, G4. The score then moves to section **D**, which consists of a single measure with a key signature change to two sharps (F# and C#) and a time signature change to 4/4. The notes are: F#4, G4, A4, B4, C5, B4, A4, G4. This section is marked *f* and *Repeat 3x*. The score then moves to section **E**, which consists of a single measure with a key signature change to one sharp (F#) and a time signature change to 4/4. The notes are: F#4, G4, A4, B4, C5, B4, A4, G4. The score ends with a final measure marked *rit.* containing a half note G4 with a fermata.

Bb

CHAMELEON

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

(MED. FUNK)

INTRO

(BASS) N.C.

A

B

Chameleon Bass Line

Score

The musical score consists of five staves, each representing a different instrument or voice part. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score is divided into two measures by a repeat sign (double bar line with dots). The first measure contains a quarter note followed by an eighth note, and the second measure contains a quarter note followed by an eighth note. The notes are as follows:

- C:** C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.
- Bb:** Bb3, C4, D4, Eb4, F4, G4, Ab4, Bb4, C5, Bb4, Ab4, G4, F4, Eb4, Bb3.
- Eb:** Eb3, F3, G3, Ab3, Bb3, C4, D4, Eb4, F4, G4, Ab4, Bb4, C5, Bb4, Ab4, Eb3.
- Bass Clef High:** C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3.
- Bass Clef Low:** C2, D2, E2, F2, G2, A2, B2, C3, B2, A2, G2, F2, E2, D2, C2.

Trumpet in B \flat

Cheer # 1

arr. Bernice

*Watch Conductor
Slow-Fast*



Bb

Cold Duck Time

Eddie Harris

Chord progression: G⁷, C⁷, G⁷, C⁷, G⁷, C⁷, G⁷, C⁷, E^bMA⁷, 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	3	3	5	9	7	7
	3	$b7$	7	7	3	$b7$	5	5
	1	1	1	1	$b7$	3	3	3

Useful Scales

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

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

Sample Bass Line

G^7	C^7	G^7	C^7
-------	-------	-------	-------

1 5 1 5 $b7$ 1 1 1 $b7$ 1 5 1 5 $b7$ 1 1 1 $b7$

$E^b_{MA^7}$	F_{MA^7}	G^7
--------------	------------	-------

1 1 1 1 1 1 1 1 1 1 1 1 5 $b7$ 1

Featured in the Twentieth Century Fox Television Series GLEE

DON'T STOP BELIEVIN'

TRUMPET 1

Words and Music by STEVE PERRY,
NEAL SCHON and JONATHAN CAIN
Arranged by PAUL MURTHA

The musical score for Trumpet 1 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. The first staff begins with a circled 'Rock' marking. The score includes various musical notations such as rests, eighth notes, and quarter notes. Measure numbers are indicated at the start of each line: 1-8, 9-16, 17-23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, and 40. The notation includes dynamic markings like *fz* and *f*, and articulation marks like accents and slurs.

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TRUMPET 1

41

Musical staff 1: Measures 41-44. Treble clef, key signature of one sharp (F#). Measures 41-43 contain quarter notes with accents. Measure 44 contains quarter notes with accents and a fermata over the final note.

45

Musical staff 2: Measures 45-54. Measure 45 contains a whole rest with a '7' above it. Measures 46-54 contain quarter notes with accents. A dynamic marking of ff is present between measures 52 and 53.

53

Musical staff 3: Measures 55-58. Treble clef, key signature of one sharp (F#). Measures 55-58 contain quarter notes with accents.

Musical staff 4: Measures 59-62. Treble clef, key signature of one sharp (F#). Measures 59-62 contain quarter notes with accents.

Musical staff 5: Measures 63-66. Treble clef, key signature of one sharp (F#). Measures 63-66 contain quarter notes with accents.

Musical staff 6: Measures 67-70. Treble clef, key signature of one sharp (F#). Measures 67-70 contain quarter notes with accents. Measure 69 is marked with a circled '69' above it.

Musical staff 7: Measures 71-74. Treble clef, key signature of one sharp (F#). Measures 71-74 contain quarter notes with accents.

Musical staff 8: Measures 75-79. Treble clef, key signature of one sharp (F#). Measures 75-79 contain quarter notes with accents. The section is divided into two parts: 1. (BELL TONES) and 2. (BELL TONES). A dynamic marking of ff is present at the end of measure 79.

Featured in the Twentieth Century Fox Television Series GLEE

DON'T STOP BELIEVIN'

TRUMPET 2

Words and Music by STEVE PERRY,
NEAL SCHON and JONATHAN CAIN
Arranged by PAUL MURTHA

The musical score is written for Trumpet 2 in the key of D major (one sharp) and 4/4 time. It consists of seven staves of music. The first staff begins with a '(Rock)' marking and a 4/4 time signature. The score includes several measures of rests, indicated by a thick black bar with a circled measure number above it: measures 1-8, 9-16, and 17-23. The melody begins in measure 24 with a quarter note on G4, followed by eighth notes. The score continues with eighth-note patterns and quarter notes, ending in measure 40. The piece concludes with a final cadence in measure 40.

TRUMPET 2

41

Musical staff 1: Measures 41-44. Treble clef, key signature of one sharp (F#). Measures 41-43 contain quarter notes with accents. Measure 44 contains eighth notes with accents.

45

Musical staff 2: Measures 45-54. Measure 45 is a whole rest with a '7' above it. Measures 46-54 contain eighth notes with accents. Dynamics include *mp* and *f* with hairpins.

53

Musical staff 3: Measures 55-58. Treble clef, key signature of one sharp (F#). Measures 55-58 contain eighth notes with accents.

Musical staff 4: Measures 59-62. Treble clef, key signature of one sharp (F#). Measures 59-62 contain eighth notes with accents.

Musical staff 5: Measures 63-66. Treble clef, key signature of one sharp (F#). Measures 63-66 contain eighth notes with accents.

69

Musical staff 6: Measures 67-70. Treble clef, key signature of one sharp (F#). Measures 67-70 contain quarter notes with accents.

Musical staff 7: Measures 71-74. Treble clef, key signature of one sharp (F#). Measures 71-74 contain quarter notes with accents.

1.

(BELL TONES)

2.

(BELL TONES)

Musical staff 8: Measures 75-79. Treble clef, key signature of one sharp (F#). Measures 75-79 contain quarter notes with accents. Dynamics include *ff* with a hairpin.

Featured in the Twentieth Century Fox Television Series GLEE

DON'T STOP BELIEVIN'

TRUMPET 3

Words and Music by STEVE PERRY,
NEAL SCHON and JONATHAN CAIN
Arranged by PAUL MURTHA

The musical score for Trumpet 3 is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The score is divided into measures, with measure numbers 9, 17, 25, 33, and 37 marked in boxes. The piece is marked "(Rock)" in a box at the beginning. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and dynamic markings like *mf*. There are also performance instructions such as "1-8", "9-16", and "17-23" written below the staff, and a fermata over a note in measure 24. The score ends with a double bar line in measure 40.

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TRUMPET 3

41

45

53

69

1.

(BELL TONES)

2.

(BELL TONES)

Featured in the Twentieth Century Fox Television Series GLEE

DON'T STOP BELIEVIN'

TRUMPET 4

Words and Music by STEVE PERRY,
NEAL SCHON and JONATHAN CAIN
Arranged by PAUL MURTHA

The musical score for Trumpet 4 is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The score is divided into systems, with measure numbers and rehearsal marks indicated. The first system starts at measure 1 and includes a rehearsal mark (8) at measure 8. The second system starts at measure 9 and includes a rehearsal mark (7) at measure 15. The third system starts at measure 16 and includes rehearsal marks (17) at measure 17 and (6) at measure 23. The fourth system starts at measure 25 and includes rehearsal marks (25) at measure 25, (26) at measure 26, (27) at measure 27, and (28) at measure 28. The fifth system starts at measure 29 and includes rehearsal marks (29) at measure 29, (30) at measure 30, (31) at measure 31, and (32) at measure 32. The sixth system starts at measure 33 and includes rehearsal marks (33) at measure 33, (34) at measure 34, (35) at measure 35, and (36) at measure 36. The seventh system starts at measure 37 and includes rehearsal marks (37) at measure 37, (38) at measure 38, (39) at measure 39, and (40) at measure 40. The score includes various musical notations such as notes, rests, and dynamics like *p* and *pp*.

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TRUMPET 4

41

45

69

Don't Stop Believin'

Bb LOW
(Doubles Alto Sax)

arr. Murtha

Rock

8

9

SOLO

mf

13

17

19

25

24

f

29

33

35

41

45

mf

49

53

f

54

59

65

69

71

1.

77

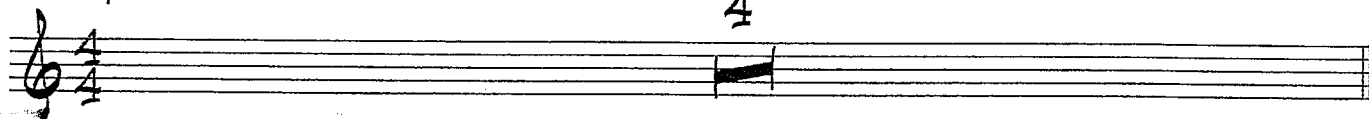
2.

ff

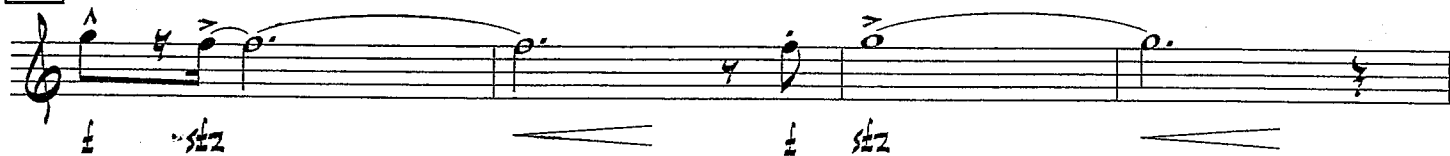
DON'T STOP 'TIL YOU GET ENOUGH

R&B/ROCK ♩=112

4



5



13

(SOLO)



21



29



33



DON'T STOP 'TIL YOU GET ENOUGH - TRUMPET 1 - PG. 2

8

37

45

53

61

69

DON'T STOP 'TIL YOU GET ENOUGH - TRUMPET 1 - PG. 3

77

Musical staff 77 in G major, 4/4 time. The melody consists of quarter notes and eighth notes. The lyrics are: WITH THE FORCE DON'T DON'T STOP 'TIL YOU GET E-NOUGH KEEP ON.

79

Musical staff 79, continuing the melody from staff 77. The lyrics are: WITH THE FORCE DON'T DON'T STOP 'TIL YOU GET E-NOUGH KEEP ON.

81

Musical staff 81, continuing the melody. The lyrics are: WITH THE FORCE DON'T DON'T STOP 'TIL YOU GET E-NOUGH KEEP ON.

83

Musical staff 83, continuing the melody. The lyrics are: WITH THE FORCE DON'T. The staff ends with a double bar line and a fermata.

85

Musical staff 85, starting with a new melodic line. The dynamics are marked *f*.

88

Musical staff 88, continuing the melodic line with eighth-note patterns.

91

Musical staff 91, continuing the melodic line. A box containing the number 93 is placed above the staff. The dynamics are marked *mp*.

94

Musical staff 94, continuing the melodic line with eighth-note patterns.

97

Musical staff 97, continuing the melodic line. The dynamics are marked *ppp*.

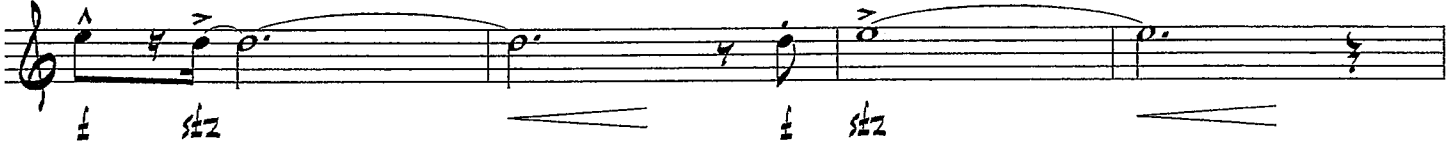
DON'T STOP 'TIL YOU GET ENOUGH

R&B/ROCK =112

4



6



13 (SOLO - CUES)



21



29 (PLAY)

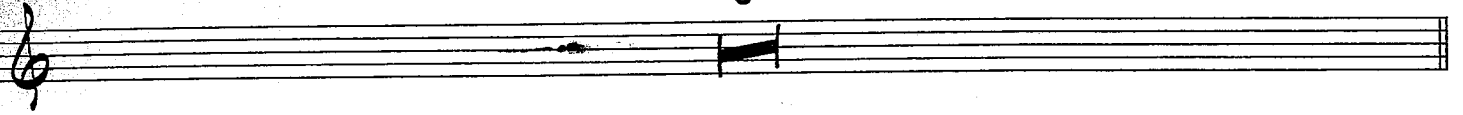


33

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

8

37



45



49



53



57



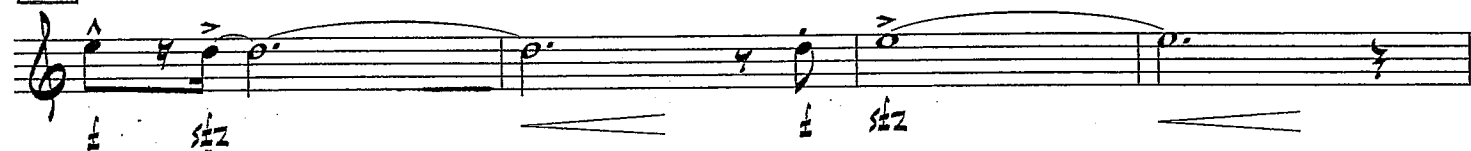
61



65



69



73



DON'T STOP 'TIL YOU GET ENOUGH - TRUMPET 2 - PG. 3

77

Musical staff 77 in G major, 4/4 time. The melody consists of quarter notes and eighth notes. The lyrics are: WITH THE FORCE DON'T DON'T STOP 'TIL YOU GET E-NOUGH KEEP ON,

79

Musical staff 79, continuing the melody from staff 77. The lyrics are: WITH THE FORCE DON'T DON'T STOP 'TIL YOU GET E-NOUGH KEEP ON,

81

Musical staff 81, continuing the melody. The lyrics are: WITH THE FORCE DON'T DON'T STOP 'TIL YOU GET E-NOUGH KEEP ON,

83

Musical staff 83, continuing the melody. The lyrics are: WITH THE FORCE DON'T. The staff ends with a double bar line and a fermata.

85

Musical staff 85, starting with a fermata. The melody continues with eighth notes and quarter notes.

88

Musical staff 88, continuing the eighth-note melody.

91

Musical staff 91, continuing the eighth-note melody. A box containing the number '9%' is positioned above the staff. The dynamic marking *mp* is located below the staff.

94

Musical staff 94, continuing the eighth-note melody.

97

Musical staff 97, continuing the eighth-note melody. The dynamic marking *pp* is below the staff. A triplet of eighth notes is marked with a '3' above it.

DON'T STOP 'TIL YOU GET ENOUGH

R&B/ROCK #112

4

5

13

(SOLO - CUES)

21

29

(PLAY)

33

DON'T STOP 'TIL YOU GET ENOUGH - TRUMPET 3 - PG. 2

37

8



45



49



53



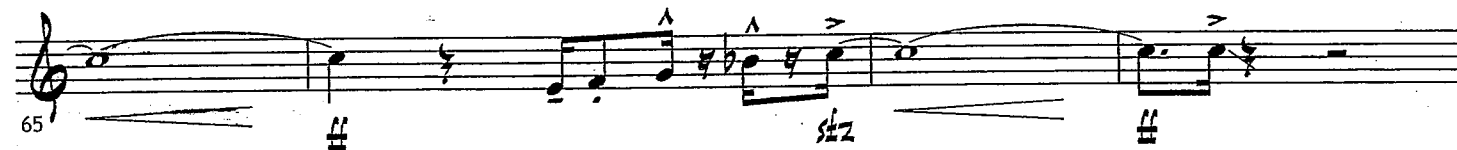
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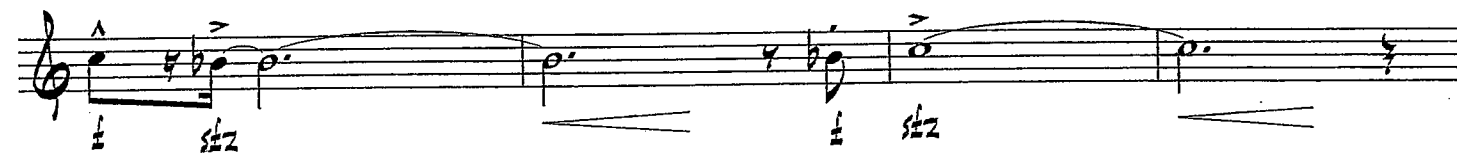
61



65



69



73



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

77

Musical staff 77: Treble clef, 4/4 time signature. The staff contains a melodic line with notes and rests. The lyrics are: "WITH THE FORCE DON'T DON'T STOP 'TIL YOU GET E-NOUGH KEEP ON,". There are 'x' marks above several notes, likely indicating breath marks or accents.

Musical staff 79: Treble clef, 4/4 time signature. The staff contains a melodic line with notes and rests. The lyrics are: "WITH THE FORCE DON'T DON'T STOP 'TIL YOU GET E-NOUGH KEEP ON,". There are 'x' marks above several notes.

Musical staff 81: Treble clef, 4/4 time signature. The staff contains a melodic line with notes and rests. The lyrics are: "WITH THE FORCE DON'T DON'T STOP 'TIL YOU GET E-NOUGH KEEP ON,". There are 'x' marks above several notes.

Musical staff 83: Treble clef, 4/4 time signature. The staff contains a melodic line with notes and rests. The lyrics are: "WITH THE FORCE DON'T". There are 'x' marks above several notes.

85

Musical staff 85: Treble clef, 4/4 time signature. The staff contains a rhythmic line with eighth notes and rests. A double bar line is present.

Musical staff 88: Treble clef, 4/4 time signature. The staff contains a rhythmic line with eighth notes and rests. A double bar line is present.

93

Musical staff 92: Treble clef, 4/4 time signature. The staff contains a melodic line with notes and rests. The dynamic marking *mp* is present below the staff.

Musical staff 95: Treble clef, 4/4 time signature. The staff contains a rhythmic line with eighth notes and rests. A double bar line is present.

Musical staff 98: Treble clef, 4/4 time signature. The staff contains a rhythmic line with eighth notes and rests. The dynamic marking *ppp* is present below the staff. A large number '2' is written above the staff, indicating a second ending.

DON'T STOP 'TIL YOU GET ENOUGH

R&B/ROCK ♩=112

4

Musical staff with treble clef, 4/4 time signature, and a whole rest.

5

Musical staff with notes and chords (F#m, D7b9).

Musical staff with notes and chords (F#m, D7b9).

13

(SOLO - CUES)

Musical staff with a melodic solo line.

Musical staff with a melodic solo line.

21

Musical staff with a melodic solo line.

Musical staff with a melodic solo line.

25

END SOLO)

29

(PLAY)

Musical staff with a rhythmic solo line.

Musical staff with a rhythmic solo line.

33

DON'T STOP 'TIL YOU GET ENOUGH - TRUMPET 4 - PG. 2

8

57

45

49

53

57

61

65

69

73

DON'T STOP 'TIL YOU GET ENOUGH - TRUMPET 4 - PG. 3

77

Musical staff 77: Treble clef, 7/8 time signature. Lyrics: WITH THE FORCE DON'T DON'T STOP 'TIL YOU GET E-NOUGH KEEP ON,.

79

Musical staff 79: Treble clef, 7/8 time signature. Lyrics: WITH THE FORCE DON'T DON'T STOP 'TIL YOU GET E-NOUGH KEEP ON,.

81

Musical staff 81: Treble clef, 7/8 time signature. Lyrics: WITH THE FORCE DON'T DON'T STOP 'TIL YOU GET E-NOUGH KEEP ON,.

83

Musical staff 83: Treble clef, 7/8 time signature. Lyrics: WITH THE FORCE DON'T. Measure 85 is boxed. A double bar line with repeat dots follows.

86

Musical staff 86: Treble clef, 7/8 time signature. Instrumental line.

89

Musical staff 89: Treble clef, 7/8 time signature. Instrumental line.

92

Musical staff 92: Treble clef, 7/8 time signature. Measure 96 is boxed. Dynamics: *mp*.

95

Musical staff 95: Treble clef, 7/8 time signature. Instrumental line.

98

Musical staff 98: Treble clef, 7/8 time signature. Instrumental line. Dynamics: *ppp*. A large number '2' is written above the staff.

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

Melody Bb (LOW)

Expressive ♩ = 76

solo/soli

mp

A
5

B **C** **tutti**
10 **Faster** ♩ = 126 **mf**

15 **D**

19 **E** **f**

24 **F**

28 **G**

33 H

37 I

41 J

45 K solo/soli

50 L

54 M *cresc.*

58 N *tutti* *ff*

63 O

Don't You Worry 'Bout A Thing

Melody Bb (LOW), p. 3

67

P

71

Q

75

R

79

S optional 8va

fff

T bell tones

85

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

Melody Bb (HIGH)

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 contain a melodic line with eighth and sixteenth notes, slurs, and a fermata over the final measure. A box labeled 'H' is positioned above the staff.

37 I

Musical staff 37-40: Treble clef, key signature of one sharp (F#). Measures 37-40 continue the melodic line with slurs and a fermata over the final measure. A box labeled 'I' is positioned above the staff.

41 J

Musical staff 41-44: Treble clef, key signature of one sharp (F#). Measures 41-44 continue the melodic line with slurs and a fermata over the final measure. A box labeled 'J' is positioned above the staff.

45 K solo/soli

Musical staff 45-48: Treble clef, key signature of one sharp (F#). Measures 45-48 continue the melodic line with slurs and a fermata over the final measure. A box labeled 'K' is positioned above the staff, with the text 'solo/soli' to its right.

50 L

Musical staff 50-53: Treble clef, key signature of one sharp (F#). Measures 50-53 continue the melodic line with slurs and a fermata over the final measure. A box labeled 'L' is positioned above the staff.

54 M optional 8va
cresc.

Musical staff 54-57: Treble clef, key signature of one sharp (F#). Measures 54-57 continue the melodic line with slurs and a fermata over the final measure. A box labeled 'M' is positioned above the staff, with the text 'optional 8va' and a fermata symbol above the staff, and the text '*cresc.*' below the staff.

58 N tutti
ff

Musical staff 58-61: Treble clef, key signature of one sharp (F#). Measures 58-61 continue the melodic line with slurs and a fermata over the final measure. A box labeled 'N' is positioned above the staff, with the text 'tutti' to its right and the text '*ff*' below the staff.

63 O

Musical staff 63-66: Treble clef, key signature of one sharp (F#). Measures 63-66 continue the melodic line with slurs and a fermata over the final measure. A box labeled 'O' is positioned above the staff.

Don't You Worry 'Bout A Thing

Melody Bb (HIGH), p. 3

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 ten systems of music, each starting with a measure number and a lettered section marker (A through O).
- System 1 (measures 1-14): Section A (measures 1-4, 4-measure rest), B (measures 5-7, 3-measure rest), C (measures 8-14, 7-measure rest). Includes dynamics *f* and *ff*.
- System 2 (measures 15-21): Section D (measures 15-17, 3-measure rest), E (measures 18-19, 2-measure rest), F (measures 20-21, 2-measure rest). Includes first and second endings.
- System 3 (measures 32-38): Section G (measures 32-38, 7-measure rest). Includes dynamics *f*.
- System 4 (measures 39-43): Section H (measures 39-43, 5-measure rest). Includes 'optional 8va' marking.
- System 5 (measures 44-50): Section I (measures 44-50, 7-measure rest). Includes dynamics *f*.
- System 6 (measures 51-56): Section J (measures 51-56, 6-measure rest). Includes dynamics *f*.
- System 7 (measures 57-61): Section K (measures 57-61, 5-measure rest). Includes dynamics *f* and 'top note melody' marking.
- System 8 (measures 62-68): Section L (measures 62-68, 7-measure rest). Includes dynamics *ff*.
- System 9 (measures 69-74): Section M (measures 69-74, 6-measure rest). Includes dynamics *ff*.
- System 10 (measures 75-78): Section N (measures 75-78, 4-measure rest). Includes dynamics *ff*.

Counter melody Bb (LOW), p. 2

Don't You Worry 'Bout A Thing

Musical score for Counter melody Bb (LOW), p. 2, Don't You Worry 'Bout A Thing. The score consists of three staves of music in G major.

The first staff (measures 70-77) includes dynamic markings *ff* and rehearsal marks P, Q, R, S, and T. It features a 2-measure rest followed by a 4-measure rest, then a melodic line with slurs and accents.

The second staff (measures 78-86) includes a dynamic marking *fff* and a 4-measure rest. It continues the melodic line with slurs and accents.

The third staff (measures 87-89) continues the melodic line.

Don't You Worry 'Bout A Thing

From SING
arr. Bernice

Countermelody Bb (HIGH)

Expressive ♩ = 76

Faster ♩ = 126

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 ten staves of music, each containing a measure number in the left margin and a lettered section marker in a box above the staff. The first staff (measures 1-14) is marked 'Expressive ♩ = 76' and contains sections A, B, and C. Section A has a '4' above it, B has a '5', and C has a '3'. The second staff (measures 15-21) is marked 'Faster ♩ = 126' and contains sections D, E, and F. Section D has a '3', E has a '4', and F has a '4'. The third staff (measures 22-31) contains section G with a '4' above it. The fourth staff (measures 32-38) contains section H with a '4' above it. The fifth staff (measures 39-43) contains section I. The sixth staff (measures 44-50) contains sections J and K. Section J has a '4' above it, and K has a '3'. The seventh staff (measures 51-56) contains sections L and M. Section L has a '2' above it, and M has a '2'. The eighth staff (measures 57-61) contains section N. The ninth staff (measures 62-65) contains section O. The score includes various musical notations such as slurs, accents, and dynamic markings like *f* and *ff*. A 'top note melody' is indicated in the seventh staff. The piece concludes with a final measure in section O marked with a '4'.

Countermelody Bb (HIGH), p. 2

Don't You Worry 'Bout A Thing

70

P

2

4

Q

R

ff

78

S

4

T

fff

87

Don't You Worry 'Bout A Thing

From SING
arr. Bernice

Bass Line Bb (LOW)

Expressive ♩ = 76

Faster ♩ = 126

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of ten staves of music, each containing a measure number on the left and a lettered section marker (A through J) in a box above the staff. The first staff (measures 1-14) includes a 4-measure rest, a 5-measure rest, and a 3-measure rest, followed by a melodic line starting at measure 15. The tempo changes from 'Expressive' (♩ = 76) to 'Faster' (♩ = 126) at the beginning of section C (measure 21). Dynamic markings include *mf* at measure 21 and *f* at measure 25. Section G (measures 29-32) features a first ending bracket and a second ending bracket. Section J (measures 43-46) ends with two eighth notes marked with accents (^).

4

5

3

A

B

C

15

D

20

E

25

F

29

G

33

H

38

I

43

J

1.

2.

mf

f

Bass Line Bb (LOW), p. 2

Don't You Worry 'Bout A Thing

48 K L

53 M

58 N *ff*

63 O *ff*

68 P

72 Q R

77 S *fff*

83 T

A

Staff A: Treble clef, 4/4 time signature. Five measures of whole notes: G2, A2, Bb2, C3, D3.

6 **B**

Staff B: Treble clef, 4/4 time signature. Five measures of whole notes: E2, F2, G2, A2, Bb2.

11 **C** **D**

Staff C: Treble clef, 4/4 time signature. Eight measures of quarter notes: G2, A2, Bb2, C3, D3, E3, F3, G3. Ninth measure: whole note G2.

Staff D: Treble clef, 4/4 time signature. Eight measures of quarter notes: A2, Bb2, C3, D3, E3, F3, G3, A2. Ninth measure: whole note A2.

Forever Young

Measure 1 guitar only

B♭ Trumpet

The musical score is written on two staves in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The first staff contains measures 1 through 8. Measure 1 includes a guitar-only instruction and fingering numbers 3 and 2. Measures 2-8 feature a melodic line with slurs and ties. The second staff contains measures 9 through 19. Measures 9-15 continue the melodic line with slurs and ties. Measures 16-19 feature a sustained note in each measure, indicated by a fermata symbol.

Forever Young

Tenor Saxophone

Measure 1 guitar only

2 3 4 5 6 7 8

9 10 11 12 13 14 15 16 17 18 19

Detailed description: The image shows a musical score for Tenor Saxophone. The first staff contains measures 1 through 8. Above the staff, the text 'Measure 1 guitar only' is written above measure 1. Measures 2 through 8 are numbered 2 through 8. Measure 1 contains a quarter rest, a quarter note G4, and a quarter note A4. Measure 2 contains a quarter note B4, a quarter note C5, and a quarter note B4. Measure 3 contains a quarter note A4, a quarter note G4, and a quarter note F#4. Measure 4 contains a quarter note E4, a quarter note D4, and a quarter note C4. Measure 5 contains a quarter note B3, a quarter note A3, and a quarter note G3. Measure 6 contains a quarter note F#3, a quarter note E3, and a quarter note D3. Measure 7 contains a quarter note C3, a quarter note B2, and a quarter note A2. Measure 8 contains a quarter note G2, a quarter note F#2, and a quarter note E2. The second staff contains measures 9 through 19. Measure 9 contains a quarter note D3, a quarter note C3, and a quarter note B2. Measure 10 contains a quarter note A2, a quarter note G2, and a quarter note F#2. Measure 11 contains a quarter note E2, a quarter note D2, and a quarter note C2. Measure 12 contains a quarter note B1, a quarter note A1, and a quarter note G1. Measure 13 contains a quarter note F#1, a quarter note E1, and a quarter note D1. Measure 14 contains a quarter note C1, a quarter note B0, and a quarter note A0. Measure 15 contains a quarter note G0, a quarter note F#0, and a quarter note E0. Measure 16 contains a quarter note D1, a quarter note C1, and a quarter note B0. Measure 17 contains a quarter note A1, a quarter note G1, and a quarter note F#1. Measure 18 contains a quarter note E2, a quarter note D2, and a quarter note C2. Measure 19 contains a quarter note B2, a quarter note A2, and a quarter note G2. The score ends with a double bar line.

GNE SONG (Great New Emergence)

HORN LICK

C: E D C

Bb: F# E D

Eb: C# B A

LAST NOTE

C: A

Bb: B

Eb: F

PIANO CHORDS:

Am G Dm F

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 LESSER

Handwritten musical score for "Heart and Soul" in B-flat major, 4/4 time. The score consists of seven staves of music with various chords and melodic lines. The chords are: G, E-7, A-7, D7, G(maj7), E-7, A-7, D7, B-7, E-7, A-7, D7, G, E-7, A-7, D7, G, A-7, D7, G(maj7), D-7, G7, C(maj7), B7, E7, A7, D7, G7, C7, B7, C(maj7), B7, E7, A7, D7, G7, C7, D7, G, E-7, A-7, D7, G(maj7), E-7, A-7, D7, B-7, E-7, A-7, D7, B7#5, E7, A-7, D7, G, (E-7, A-7, D7).

Holding Out For A Hero SPONSOR SONG *arr. Bernice*

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

The second system contains four Horn Lick parts: Horn Lick 1 C, Horn Lick 1 Bb, Horn Lick 1 Eb, and Horn Lick 1 (B.C.). Each lick includes a sequence of notes and rests, with a repeat sign at the end of the first measure.

The third system contains four more Horn Lick parts: Horn Lick 2 C, Horn Lick 2 Bb, Horn Lick 2 Eb, and Horn Lick 2 (B.C.). Similar to the first set, each lick includes notes, rests, and a repeat sign.

The fourth system contains the Bass Synth and Piano parts. The Bass Synth part has a rhythmic pattern. The Piano part includes "Optional Opening Chords" (Am - G - F - Esus4 - E) and "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)

B \flat

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

MODERATELY FAST

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

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Don't Mean A Thing - Bb

To Coda  1.



Musical notation for measures 13-16. Measure 13 starts with a treble clef and a key signature of one flat (Bb). Measures 14-16 continue with the same key signature. The notation includes a first ending bracket over measures 15 and 16, marked with a first ending symbol (a circle with a vertical line) and the number '1.'. Dynamics include *ff* (fortissimo) in measures 15 and 16.



Musical notation for measures 17-20. Measure 17 starts with a second ending bracket over measures 17 and 18, marked with a second ending symbol (a circle with a vertical line) and the number '2.'. Dynamics include *f* (forte) in measures 17 and 18, and *ff* in measure 20.



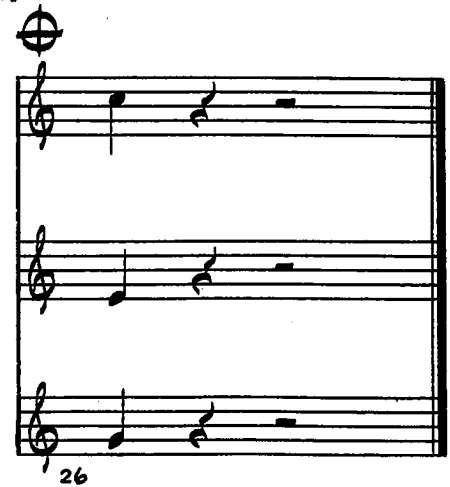
Musical notation for measures 21-23. Measure 21 starts with a treble clef and a key signature of one flat (Bb). Measures 22-23 continue with the same key signature. The notation includes a first ending bracket over measures 22 and 23, marked with a first ending symbol and the number '1.'. Dynamics include *f* (forte) in measure 21.

D.S. al Coda



Musical notation for measures 24-25. Measure 24 starts with a treble clef and a key signature of one flat (Bb). Measure 25 continues with the same key signature. The notation includes a first ending bracket over measures 24 and 25, marked with a first ending symbol and the number '1.'. Dynamics include *f* (forte) in measure 24.

CODA



Musical notation for the Coda section, starting with a Coda symbol (a circle with a cross) and measure 26. The notation includes a first ending bracket over measures 26 and 27, marked with a first ending symbol and the number '1.'. Dynamics include *f* (forte) in measure 26.

Clarinet/Trumpet

It Is Well

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

With Expression

Stagger Breathe *mf mp mf f*

S. phrasing for solo only

Musical score for the first system, measures 1-8. It features four staves labeled S, A, T, and B. The S staff has a melodic line with a slur and the word "legato" written below it. The A, T, and B staves provide harmonic accompaniment. The key signature has one sharp (F#) and the time signature is 4/4.

Musical score for the second system, measures 9-15. It features four staves labeled S, A, T, and B. The S staff continues the melodic line with a slur. The A, T, and B staves continue the accompaniment. The key signature and time signature remain the same.

Musical score for the third system, measures 16-23. It features four staves labeled S, A, T, and B. The S staff has a melodic line with a slur and the text "Lower notes for solo only" above it. The A, T, and B staves continue the accompaniment. The key signature and time signature remain the same.

LARGO

From NEW WORLD SYMPHONY

B \flat TRUMPET 1

ANTONIN DVORÁK
Arranged by JOHNNIE VINSON

Largo

mp *f*

9 Solo or Soli *mp*

17 **25** All *mp*

f *p*

35 **43** *p* *rit.*

47 *mp* *a tempo*

57 *f* *mp*

f *rit.* *p*

LARGO

From NEW WORLD SYMPHONY

B \flat TRUMPET 2

ANTONIN DVORÁK
Arranged by JOHNNIE VINSON

Largo

mp

f

mp

f

p

p

rit.

mp
a tempo

f

mp

f

rit.

p

The Legend of Super Mortal Tetris

Melody Bb
LOW PART

arr. Bernice

Each note cued

A TETRIS (♩ = 140)

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of ten staves of music, each with a lettered section marker in a box. The first staff (A) begins with a dynamic marking of *f* and includes accents over several notes. The second staff (B) continues the melody. The third staff (C) starts at measure 13 and includes a dynamic marking of *fp*. The fourth staff (D) continues the melody. The fifth staff (E) starts at measure 18. The sixth staff (F) starts at measure 24 and includes a dynamic marking of *mf*. The seventh staff (G) is titled 'MARIO (♩ = 100)' and features a triplet of eighth notes. The eighth staff (H) is titled 'MORTAL KOMBAT' and features a complex rhythmic pattern with many beamed notes. The ninth staff (I) is titled 'MORTAL KOMBAT (♩ = 126)' and features a triplet of eighth notes. The tenth staff (J) is titled 'YELL!' and features a triplet of eighth notes. The final staff (K) features a triplet of eighth notes and ends with a dynamic marking of *f*.

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

Spon sor the band! *f*

N **ZELDA (♩ = 80)**

mf

O **Faster (♩ = 120)** **P**

f

Q

f

R

f

S **T**

f

U

f

89

f

The Legend of Super Mortal Tetris

Counter melody 1 B \flat
LOW PART

arr. Bernice

Each note cued

A TETRIS (♩ = 140)

Musical notation for the TETRIS section, measures 1-22. The piece is in 4/4 time with a key signature of one flat (B \flat). It begins with a dynamic marking of *f* and includes various articulation marks such as accents (>) and a *fp* (forzando) marking. The section is divided into measures 1-6 (labeled A), 7-11 (labeled B), 12-16 (labeled C), 17-21 (labeled D), and 22 (labeled E). Measure 22 concludes with a double bar line and repeat dots.

G MARIO (♩ = 100)

Musical notation for the MARIO section, measures 23-35. The tempo is marked as ♩ = 100. The notation includes a triplet of eighth notes in measure 29 and another triplet in measure 33. The section is divided into measures 23-32 (labeled H) and 33-35 (labeled I).

MORTAL KOMBAT

I (♩ = 126)

J

Musical notation for the MORTAL KOMBAT section, measures 36-38. The tempo is marked as ♩ = 126. The section is divided into measures 36-37 (labeled I) and 38 (labeled J). Measure 38 contains a triplet of eighth notes.

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

Spon sor the band! *mf*

M 54 N ZELDA (♩ = 80)

mf

Faster (♩ = 120) O P Q

mf

R

mf

S

mf

T U

mf

86

mf

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)

Musical notation for section A, TETRIS. It consists of two staves of music in 4/4 time. The first staff starts with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The music begins with a dynamic marking of 'f' and includes several accents. The second staff continues the melody with a dynamic marking of 'fp' and a box labeled 'B' above it.

Musical notation for section C. It consists of one staff of music in 4/4 time, continuing the melody from the previous section. A box labeled 'C' is positioned above the staff.

Musical notation for section D. It consists of one staff of music in 4/4 time, continuing the melody. A box labeled 'D' is positioned above the staff.

Musical notation for section E and F. It consists of one staff of music in 4/4 time, continuing the melody. A box labeled 'E' is at the beginning and a box labeled 'F' is at the end of the staff.

Musical notation for section G and H. It consists of one staff of music in 4/4 time, continuing the melody. A box labeled 'G' is above the staff with '(♩ = 100)' below it. A box labeled 'H' is at the end of the staff. The staff ends with a double bar line and repeat signs, with a '5' above the first measure and a '4' above the second measure.

Musical notation for section I and J. It consists of one staff of music in 4/4 time, continuing the melody. A box labeled 'I' is at the beginning with '(♩ = 126)' below it. A box labeled 'J' is above the staff. The staff contains rests of 4 and 3 measures, followed by notes with 'x' marks above them.

YELL!

Spon sor the band!

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

Counter melody 1

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

4

mf *f*

3

3

3 3 3 3

3

The Legend of Super Mortal Tetris

Bass Line 2 Bb
LOW PART

arr. Bernice

Each note cued

A TETRIS (♩ = 140)

The musical score is written in a single system with a treble clef and a key signature of two flats (Bb). The tempo is marked as quarter note = 140. The score is divided into ten measures, each containing a different musical phrase. Measure 1 starts with a dynamic marking of *f* and includes a cue mark. Measure 5 features a dynamic marking of *fp*. Measure 26 includes a dynamic marking of *mf*. The score includes several boxed labels: 'A' at the start, 'B' at measure 5, 'C' at measure 11, 'D' at measure 16, 'E' at measure 21, 'F' at measure 26, 'G' and 'H' at measure 26, and 'I' and 'J' at measure 35. Measure 26 is also marked with a '5' and measure 35 with a '4' and '3'. The score concludes with a double bar line and repeat signs.

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

Spon sor the band! *mf*

Staff 45-53: Treble clef, B-flat key signature. Measures 45-48 contain lyrics 'Spon sor the band!' with notes and rests. Measure 49 has a 4-measure rest. Measure 50 has a repeat sign. Measures 51-53 are whole notes. A 'Don't Play 2nd Time (Tacet)' instruction is at the end.

[M] [N] ZELDA (♩ = 80) *mf*

Staff 54-62: Treble clef, B-flat key signature. Measure 54 has a 4-measure rest. Measures 55-62 contain a melodic line for 'ZELDA' with lyrics 'ZELDA' and a tempo marking of ♩ = 80 and *mf*.

[O] Faster (♩ = 120) [P] [Q] *f*

Staff 63-71: Treble clef, B-flat key signature. Measure 63 has a 4-measure rest. Measures 64-71 contain a bass line with a tempo marking of ♩ = 120 and *f*.

[R] [S]

Staff 72-79: Treble clef, B-flat key signature. Measures 72-79 contain a bass line with notes and rests.

[T] [U]

Staff 80-87: Treble clef, B-flat key signature. Measures 80-87 contain a bass line with notes and rests.

[V]

Staff 88-95: Treble clef, B-flat key signature. Measures 88-95 contain a bass line with notes and rests.

Melody Bb (LOW)

Limbo

As Recorded by
Daddy Yankee

arr. Bernice

With Energy ♩ = 126

Optional Slow Intro
w/ Chords

A B

4 3

mf

10 C

14 D

18 E

22 F

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

solo/soli
optional improv

1st time
only

26

G

29

Melody Bb (LOW), p. 2

Limbo

32 H tutti



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


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

mf *f*




Musical staff 36-38: Treble clef, key signature of one sharp. The staff contains a melodic line with eighth and sixteenth notes. There are slurs and accents. A box labeled 'I' is positioned above the staff at measure 36. Dynamics *mf* and *f* are indicated below the staff. The instruction *D.S.* ^{*} solo/soli optional improv is written above the staff.

39 J



Musical staff 39-42: Treble clef, key signature of one sharp. The staff contains a melodic line with eighth and sixteenth notes. There are slurs and accents. A box labeled 'J' is positioned above the staff at measure 39.

43 K tutti



Musical staff 43-46: Treble clef, key signature of one sharp. The staff contains a melodic line with eighth and sixteenth notes. There are slurs and accents. A box labeled 'K' is positioned above the staff at measure 43. The instruction *tutti* is written below the staff.

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

mf *ff*



Musical staff 47-50: Treble clef, key signature of one sharp. The staff contains a melodic line with eighth and sixteenth notes. There are slurs and accents. A box labeled 'L' is positioned above the staff at measure 47. Dynamics *mf* and *ff* are indicated below the staff. The instruction *D.S.* ^{**} Top Notes Melody Bottom Harmony is written above the staff.

50



Musical staff 50-53: Treble clef, key signature of one sharp. The staff contains a melodic line with eighth and sixteenth notes. There are slurs and accents.

M

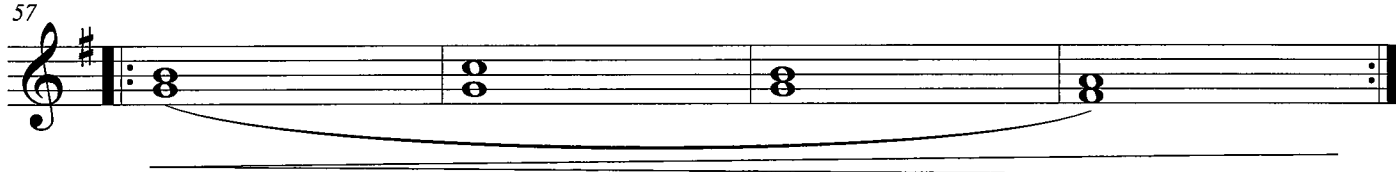
53



Musical staff 53-56: Treble clef, key signature of one sharp. The staff contains a melodic line with eighth and sixteenth notes. There are slurs and accents. A box labeled 'M' is positioned above the staff at measure 53.

N

57



Musical staff 57-60: Treble clef, key signature of one sharp. The staff contains a melodic line with eighth and sixteenth notes. There are slurs and accents. A box labeled 'N' is positioned above the staff at measure 57.

Melody Bb (HIGH)

Limbo

As Recorded by
Daddy Yankee

arr. Bernice

With Energy ♩ = 126

Optional Slow Intro
w/ Chords

4 3 A B

mf

10 C

14 D

f

18 E

22 F solo/soli optional improv

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

1st time only

26

G

29

Melody Bb (HIGH), p. 2

Limbo

32 H tutti

Musical staff 32-35: Treble clef, key signature of one sharp (F#). Measure 32 starts with a repeat sign. The melody consists of eighth and sixteenth notes with slurs. Measure 35 ends with a fermata.

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

mf f

Musical staff 36-38: Treble clef, key signature of one sharp (F#). Measure 36 starts with a repeat sign. The melody features sixteenth-note runs and slurs. Measure 38 ends with a fermata. Dynamics *mf* and *f* are indicated below the staff.

39 J

Musical staff 39-42: Treble clef, key signature of one sharp (F#). The melody continues with eighth and sixteenth notes and slurs. Measure 42 ends with a fermata.

43 K tutti

Musical staff 43-46: Treble clef, key signature of one sharp (F#). The melody continues with eighth and sixteenth notes and slurs. Measure 46 ends with a fermata.

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

mf ff

Musical staff 47-49: Treble clef, key signature of one sharp (F#). Measure 47 starts with a repeat sign. The melody features sixteenth-note runs and slurs. Measure 49 ends with a fermata. Dynamics *mf* and *ff* are indicated below the staff.

50 M

Musical staff 50-53: Treble clef, key signature of one sharp (F#). The melody consists of chords and eighth notes. Measure 53 ends with a fermata.

54

Musical staff 54-56: Treble clef, key signature of one sharp (F#). The melody consists of chords and eighth notes. Measure 56 ends with a fermata.

57 N

Musical staff 57-60: Treble clef, key signature of one sharp (F#). Measure 57 starts with a repeat sign. The melody consists of four whole notes with a long slur above them. Measure 60 ends with a double bar line.

Counter melody Bb (LOW)

Limbo

As Recorded by
Daddy Yankee

arr. Bernice

With Energy ♩ = 126

Optional Slow Intro
w/ Chords

A B C D

E F G H

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

I J K

36 *D.S.* *f* *D.S.*

** L

49 Bass Line *ff*

M

52

N

55 *Play 2nd Time* *fff*

60

Counter melody Bb (HIGH)

Limbo

As Recorded by
Daddy Yankee

arr. Bernice

With Energy ♩ = 126

Optional Slow Intro
w/ Chords

A B C D

E 21 *Go To I (2nd Time)*
Go To L (3rd Time) F G H

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

** L 49 Bass Line *ff*

M 53

N 57 *Play 2nd Time* *fff*

Bass Line Bb (LOW)

Limbo

As Recorded by
Daddy Yankee

arr. Bernice

With Energy ♩ = 126

Optional Slow Intro
w/ Chords

A B %

11 C

15 D

19 E

23 F

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

27 G

31 H

36 D.S. %

Bass Line Bb (LOW), p. 2

Limbo

*
I
37
f

J
41

K
45
D.S. **
L
4

M
53
4
N
ff

MOVE THE JOY

arr. Bernice

A **B**

Flute

Clarinet in B♭

Bass Clarinet

Alto Sax.

Tenor Sax.

Baritone Sax.

Trumpet in B♭ 1

Trombone

Baritone (T.C.)

Tuba

Timpani

Mallets 1

Snare

Bass Drum 1

Bass Drum 2

Suspended Cymbal

Synthesizer 1

2nd Time Only

f

mp

mf

Trumpet in B \flat

Winter Fest

Traditional / Arr. Bernice

Gloria In Excelsis Deo

$\text{♩} = 82$

Majestically

6

4

10

4

14

4

18

22

28

4

32

36

40

43

44

48

49

52

56

55

f

f

p

mf

f

My Way

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

Trumpet in B \flat 1

My Way

Don Costa
trans. Jerannchris Rivera-Heredia

p

A

f

B

fp *ff*

Trumpet in B \flat 2

My Way

Don Costa
trans. Jerannchris Rivera-Heredia

p

A

6

12

f

B

24

mf *ff*

Trumpet in B \flat 3

My Way

Don Costa
trans. Jerannchris Rivera-Heredia

p

A

6

12

B

24

mf *ff*

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

1. 2. 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 staves. Measure 12 continues the melody and accompaniment. Measure 13 features a dynamic marking of *f* (forte) in the upper staff.

Musical notation for measures 14, 15, and 16. The score consists of three staves. Measure 14 has a dynamic marking of *f* (forte) in the lower staff. Measure 15 continues the melody and accompaniment. Measure 16 features a dynamic marking of *f* (forte) in the lower staff.

Musical notation for measures 17, 18, and 19, labeled "D.C. al Coda". The score consists of three staves. Measure 17 has a dynamic marking of *ff* (fortissimo). Measure 18 has a dynamic marking of *ff* (fortissimo). Measure 19 has a dynamic marking of *ff* (fortissimo).

CODA

Musical notation for measures 18 and 19, labeled "CODA". The score consists of three staves. Measure 18 has a dynamic marking of *mf* (mezzo-forte). Measure 19 has a dynamic marking of *mf* (mezzo-forte) and a "ritard." (ritardando) instruction.

Musical notation for measures 20, 21, and 22. The score consists of three staves. Measure 20 has a dynamic marking of *mf* (mezzo-forte). Measure 21 continues the melody and accompaniment. Measure 22 features a dynamic marking of *mf* (mezzo-forte) and a "ritard." (ritardando) instruction.

PEP BAND CHEERS

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

Imperial March Mi Mi Mi Do So Mi Do So Mi

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

Mari Bros Mi Mi Mi Do Mi So So

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

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

Get Ready For This So So So Do Do Re Re

So So So Te Te Do Do

So So So Do Do Re Re

So So So Te Te Do Re

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

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

More...

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

C Minor Groove: (C Minor)

Antonio Groove: Do Te Le So (Bb Blues)

Harmony: So Fa Me Re

12 Bar Groove: (Bb Blues)

Two Ceremonial Marches

1. Processional

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

1st Trumpet
(Cornet)

YBS 54

Maestoso

f

rit.

div.

7

A Andante 8

B 6

mf

25

C

31

D

37 *div.*

f

E unis. *mf*

43

1. *div.* unis.

49 2. *rit.* *div.* unis. *div.*

f

3

Two Ceremonial Marches

2nd Trumpet
(Cornet)

1. Processional

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

YBS 54

Maestoso

f

rit.

7

A Andante

8

B 6

mf

25

C

31

D

37

E

f

mf

43

1.

49

2. *rit.*

f

3

Santa Claus Is Comin' To Town

Melody - Bb

Coots & Gillespie
arr. Bernice

Moderate Swing 



mf

A

6

12

B

18

C

24

To Coda

D

30

f

E

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

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

39

Bb-Low

Sight Reading Exercises



Bb - High

Sight Reading Exercises

This page contains nine numbered musical staves, each representing a sight-reading exercise. The exercises are written in a single melodic line on a treble clef staff, in the key of B-flat major (one flat) and 4/4 time. The exercises progress in difficulty from staff 1 to staff 9, introducing various rhythmic patterns and melodic intervals.

- Staff 1:** A simple sequence of quarter notes: Bb, C, D, Eb, F, G, Ab, Bb, C, D, Eb, F, G, Ab, Bb, C.
- Staff 2:** A sequence of eighth notes: Bb, C, D, Eb, F, G, Ab, Bb, C, D, Eb, F, G, Ab, Bb, C.
- Staff 3:** A sequence of quarter notes with some eighth-note pairs: Bb, C, D, Eb, F, G, Ab, Bb, C, D, Eb, F, G, Ab, Bb, C.
- Staff 4:** A sequence of quarter notes with some eighth-note pairs: Bb, C, D, Eb, F, G, Ab, Bb, C, D, Eb, F, G, Ab, Bb, C.
- Staff 5:** A sequence of quarter notes with some eighth-note pairs: Bb, C, D, Eb, F, G, Ab, Bb, C, D, Eb, F, G, Ab, Bb, C.
- Staff 6:** A sequence of quarter notes with some eighth-note pairs: Bb, C, D, Eb, F, G, Ab, Bb, C, D, Eb, F, G, Ab, Bb, C.
- Staff 7:** A sequence of quarter notes with some eighth-note pairs: Bb, C, D, Eb, F, G, Ab, Bb, C, D, Eb, F, G, Ab, Bb, C.
- Staff 8:** A sequence of quarter notes with some eighth-note pairs: Bb, C, D, Eb, F, G, Ab, Bb, C, D, Eb, F, G, Ab, Bb, C.
- Staff 9:** A sequence of quarter notes with some eighth-note pairs: Bb, C, D, Eb, F, G, Ab, Bb, C, D, Eb, F, G, Ab, Bb, C.

Trumpet in B \flat

Simple Gifts

from *Appalachian Spring*

Traditional
Aaron Copland (1900-1990)

$\text{♩} = 72$

mp

5

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.

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C INSTRUMENTS (TREBLE)



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

B-FLAT INSTRUMENTS (HIGH)



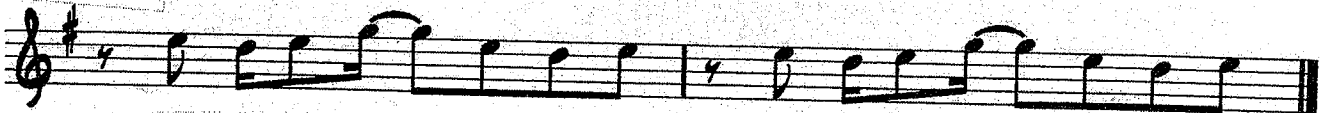
A G A C A G A A G A C A G A

B-FLAT INSTRUMENTS (LOW)



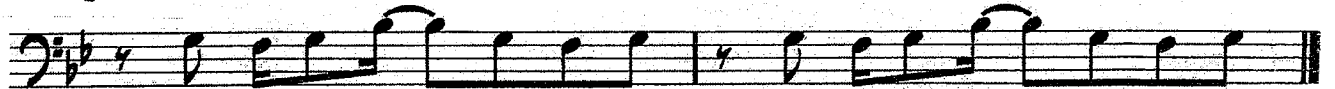
A G A C A G A A G A C A G A

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

1st B \flat Trumpet

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

11

19

Solo

mf

tutti **27** (opt.)

f

THE STAR SPANGLED BANNER

2nd B \flat Trumpet

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

11

19

27

f

The musical score is written for a 2nd B \flat Trumpet in 3/4 time. It begins with a treble clef and a key signature of one flat. The tempo/mood is marked 'Majestic'. The score consists of several staves of music. The first staff starts with a whole rest followed by a half note G \flat (marked *f*), then a quarter note F \flat , and continues with a series of quarter notes: E \flat , D \flat , C \flat , B \flat , A \flat , G \flat , F \flat , E \flat , D \flat , C \flat . A box containing the number '3' is placed above the first measure of this sequence. The second staff continues with quarter notes: B \flat , A \flat , G \flat , F \flat , E \flat , D \flat , C \flat , B \flat , A \flat , G \flat , F \flat , E \flat , D \flat , C \flat . The third staff begins with a box containing the number '11' above the first measure, which is a quarter note G \flat . The fourth staff continues with quarter notes: F \flat , E \flat , D \flat , C \flat , B \flat , A \flat , G \flat , F \flat , E \flat , D \flat , C \flat , B \flat , A \flat , G \flat , F \flat , E \flat , D \flat , C \flat . A box containing the number '19' is above the final measure, which contains a whole note G \flat with a fermata. The fifth staff begins with a box containing the number '27' above the first measure, which is a quarter note G \flat (marked *f*). The sixth staff continues with quarter notes: F \flat , E \flat , D \flat , C \flat , B \flat , A \flat , G \flat , F \flat , E \flat , D \flat , C \flat , B \flat , A \flat , G \flat , F \flat , E \flat , D \flat , C \flat . The seventh staff concludes with a quarter note G \flat (marked *f*) and a final whole note G \flat with a fermata.

Bb PART LOW (D MAJOR)

The Swallowtail Jig

Traditional Irish
arr. Bernice

The musical score is written in bass clef with a key signature of one sharp (F#) and a 6/8 time signature. It consists of four staves of music. The first staff begins with a treble clef and a key signature of three sharps (F#, C#, G#), indicating a transposition. Chords F#m and E are indicated above the staff. The second staff starts at measure 6 and includes first and second endings. Chords F#m, E, F#m, F#m, and F#m are indicated above. The third staff starts at measure 12 and includes chords F#m, C#m, F#m, and E. The fourth staff starts at measure 18 and includes first and second endings with a chord F#m indicated above.

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

Traditional Irish
arr. Bernice

F#m E

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

1. 2.

12 F#m C#m F#m E

18 F#m F#m

1. 2.

THE TEMPEST

B \flat TRUMPETS

ROBERT W. SMITH

With energy!

1 6 7 8 9 10 11 12 13

14 15 16 17 18 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

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

THE TEMPEST

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

ROBERT W. SMITH

With energy!

9

4 T. Sax. only ----- + Bar.

5 6 7 8 10 11

mp *p* *f*

12 13 14 15 16 17

ff

18 4

Detailed description: This block contains the first two staves of music. The first staff starts at measure 4 and ends at measure 11. It features a melodic line with a dynamic range from mezzo-piano (mp) to piano (p) to forte (f). A box with the number 9 is positioned above measure 9. The second staff continues from measure 12 to measure 17, ending with a double bar line and a fermata. It features a dynamic range from forte (f) to fortissimo (ff). A box with the number 18 and a '4' are positioned above measure 17.

T. Sax. only

22 23 24 25 26 27 28 29

mf

30 31 32 33 34 35 37

f

36 tutti

38 39 40 41 42 43

ff *mp*

45

Detailed description: This block contains three staves of music. The first staff covers measures 22 to 29, marked mezzo-forte (mf). The second staff covers measures 30 to 37, marked forte (f), with a 'tutti' instruction above measure 36 and a box with the number 36 above measure 36. The third staff covers measures 38 to 43, marked fortissimo (ff) and mezzo-piano (mp), with a box with the number 45 above measure 43.

46 47 48 49 50 51 52 53

54 55 56 57 58 59 60 61 62

63

64 65 66 67 68

f

69 2

Detailed description: This block contains one staff of music covering measures 63 to 68. It is marked forte (f). A box with the number 63 is above measure 63, and a box with the number 69 and a '2' are above measure 68.

71 72 73 74 75 76 77 78 79

mf *f* *ff*

Detailed description: This block contains one staff of music covering measures 71 to 79. It features a dynamic range from mezzo-forte (mf) to forte (f) to fortissimo (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

mp

B

C

Somewhat Faster ♩ = 90

tutti

mf

D A Little Faster ♩ = 93

E A Bit Faster ♩ = 96

F optional alternating bars (1-4)

27

Musical staff 27-30: Treble clef, B-flat key signature. Measures 27-30 contain a melodic line with eighth notes and quarter notes, some beamed together. A fermata is placed over measures 29 and 30. A dynamic marking *f* is present at the end of the staff.

31

Musical staff 31-34: Treble clef, B-flat key signature. Measures 31-34 continue the melodic line with eighth notes and quarter notes, featuring a fermata over measures 33 and 34.

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. A dynamic marking *f* is present at the beginning of the staff.

H

39

Musical staff 39-42: Treble clef, B-flat key signature. Measures 39-42 continue the melodic line with eighth notes and quarter notes, featuring a fermata over measures 41 and 42.

I tutti

43

Musical staff 43-45: Treble clef, B-flat key signature. Measures 43-45 show a melodic line with eighth notes and quarter notes, featuring a fermata over measures 44 and 45.

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. A dynamic marking *f* is present at the beginning of the staff. A repeat sign is used at the end of the staff.

optional 8va

off -4

49

Musical staff 49-51: Treble clef, B-flat key signature. Measures 49-51 continue the melodic line with eighth notes and quarter notes, featuring a fermata over measures 50 and 51.

52

Musical staff 52-54: Treble clef, B-flat key signature. Measures 52-54 show a melodic line with eighth notes and quarter notes, ending with a double bar line and repeat sign.

K optional alternating bars (1-4)

54 *ff*

57 optional 8va **L**

61 solo/soli *mp*

64

67 **M** tutti *fff*

71

N optional alternating bars (1-4)

74

77 optional 8va

Melody Bb
HIGH

This Is Me

arr. Bernice

From The Greatest Showman

With Defiance ♩ = 88

A solo/soli

4

7

10

C Somewhat Faster ♩ = 90

14

tutti optional 8va

D A Little Faster ♩ = 93

18

E A Bit Faster ♩ = 96

22

26

F optional alternating bars (1-4)

30 loco *f*

33

G solo/soli

36 *f*

H

39 optional 8va

I tutti

43 loco

J play (note) 1st time only

46 optional 8va Top Note Harmony Bottom Melody off -4 optional 8va

49

52

K optional alternating bars (1-4)

54 *ff* optional 8va

57 1. 2.

L solo/soli optional 8va

61 *mp*

64

M tutti optional 8va

68 *fff*

71

N optional alternating bars (1-4)

75 loco optional 8va

78

Counter melody Bb
LOW

This Is Me

arr. Bernice

From The Greatest Showman

With Defiance ♩ = 88

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

E A Bit Faster ♩ = 96 F G

24 6 6

39 H I off -4 *f* *cresc.*

45 optional 8va Top Note Harmony Bottom Melody -4 J *f* *cresc.*

51 K *ff*

57 1. 2. L M N

61 6 6 *fff*

77

Countermelody Bb
HIGH

This Is Me

arr. Bernice

From The Greatest Showman

With Defiance ♩ = 88

A

B

C

Somewhat

Faster ♩ = 90

D

A Little Faster

♩ = 93

E A Bit Faster

♩ = 96

F

G

H

40

optional 8va

off -4

I

cresc.

f cresc.

51

2

K

ff

57

optional 8va

1.

2.

L

M

N

78

optional 8va

Solo Bb
LOW

This Is Me

arr. Bernice

From The Greatest Showman

With Defiance ♩ = 88

A

B

C

Somewhat
Faster ♩ = 90

D

A Little Faster
♩ = 93

4 4 4 5 6

E A Bit Faster ♩ = 96

F

G

H

I

6 6 4 4 4

J

K play 2nd
time only

solo/soli

optional 8va

6

ff

L

M

1. 2. 6 solo/soli fff

N

optional 8va

80 off -3

Solo Bb
HIGH

This Is Me

arr. Bernice

From The Greatest Showman

With Defiance ♩ = 88

A

B

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

6

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

ff

1. 2. 2. 6 2/4 4/4

L M solo/soli

fff

74 N optional 8va

80 off -3

You Are Good

Melody Bb
LOW

arr. Bernice

As Recorded by Israel Houghton

Driving ♩ = 132

A

B top melody

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

C

Musical staff C: Treble clef, 4/4 time, key of Bb. Measure 11. Dynamics: *mf*. Includes a repeat sign.

D

E

To Coda
(On Last 3rd Time) ☉

F skip to G 2nd time

Musical staff F: Treble clef, 4/4 time, key of Bb. Measure 41. Dynamics: *f*. Includes a first ending bracket labeled "1. Repeat To Verse" and an "optional 8va" marking.

G

Musical staff G: Treble clef, 4/4 time, key of Bb. Measure 47. Dynamics: *f*. Includes a second ending bracket labeled "2. To Bridge" and a "call & response w/ bass line" marking.

51

H

57

I optional
optional 8vb

62

J

67

mp

71

K

76

D.S. al Coda

81

L ⊕ Coda

85

90

ff

Melody Bb
HIGH

You Are Good

arr. Bernice

As Recorded by Israel Houghton

Driving ♩ = 132

A **B** top melody

C optional 8va

D $\text{\textcircled{S}}$

E

F skip to G 2nd time

G

1. Repeat To Verse

2. To Bridge

call & response w/ bass line

Melody Bb HIGH, p. 2

You Are Good

51

[H] 57

62

[I] optional

67

[J] optional 8va

mp

71

[K] 76

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

4
f

C

mf

D ⌘

E

f

To Coda
(On Last/3rd Time) ⊕

F skip to G 2nd time

1. Repeat To Verse

G

2. To Bridge

Musical notation for measures 1-4 of the '2. To Bridge' section. The notation is in treble clef with a key signature of one flat (Bb). It features a series of eighth and sixteenth notes with accents, and rests. Measure 1 starts with a double bar line and repeat sign.

H

Musical notation for measures 5-6 of the '2. To Bridge' section. The notation continues with eighth and sixteenth notes and rests.

I

Musical notation for measures 7-8 of the '2. To Bridge' section. Measure 8 ends with a double bar line and repeat sign.

J

Musical notation for measures 9-10 of the '2. To Bridge' section. Measure 10 ends with a double bar line and repeat sign.

8

K

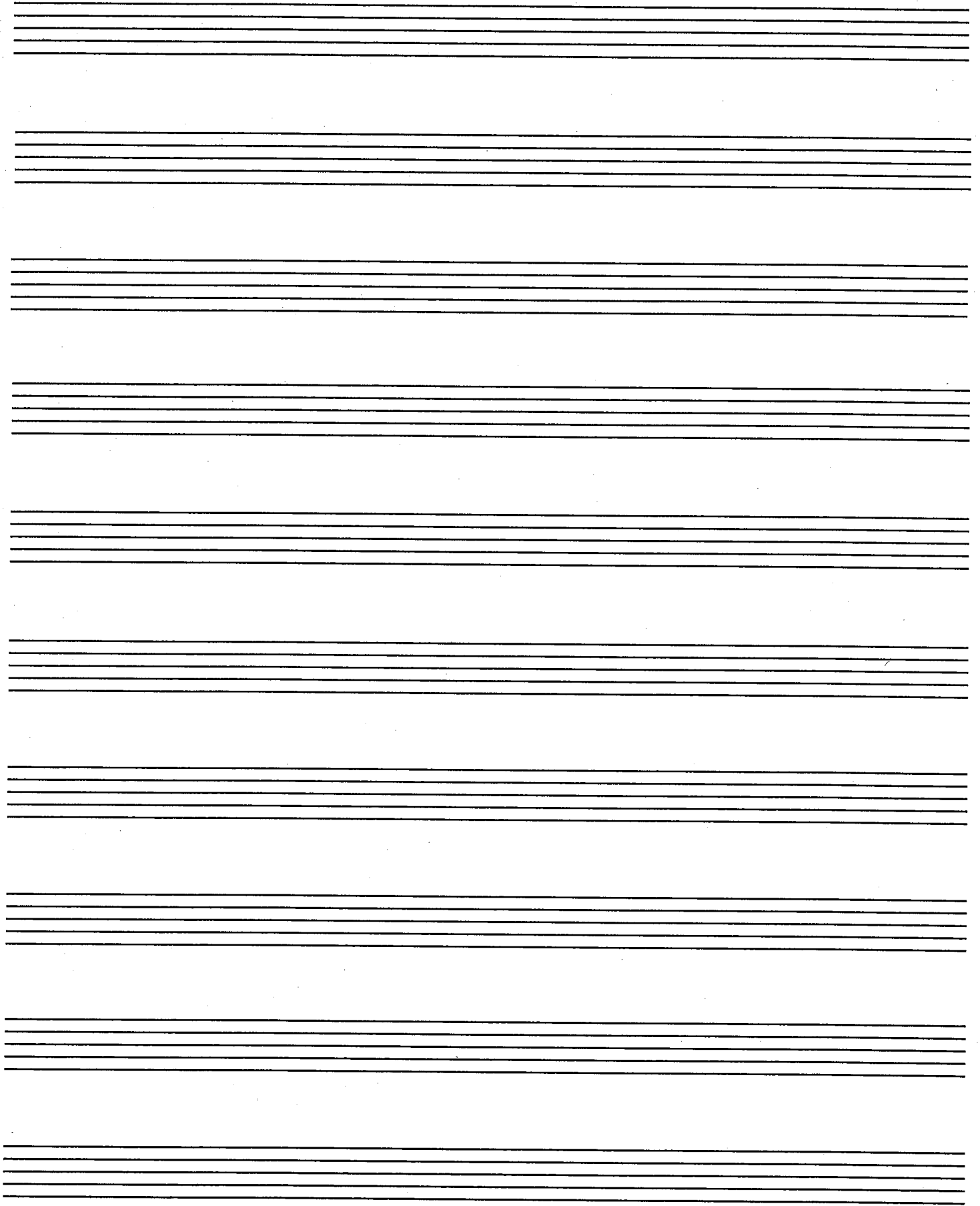
D.S. al Coda

Musical notation for measures 11-12 of the '2. To Bridge' section. Measure 11 starts with a dynamic marking of *mp* and contains half notes. Measure 12 contains a crescendo (*cresc.*) and a series of sixteenth notes.

L

⊕ *Coda*

Musical notation for the Coda section. It consists of two staves of music. The first staff contains eighth notes with a key signature change to two flats (Bb and Eb). The second staff contains eighth notes, followed by a double bar line and a final measure with a dynamic marking of *ff* and a fermata.



Trumpet

Name _____

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

31. A MOZART MELODY

Adaptation

A musical score for a trumpet part. It consists of two staves. The top staff is in treble clef with a 4/4 time signature. The bottom staff is in bass clef. The music is a simple melody of eighth notes. A large bracket is drawn over the first four measures of the top staff, indicating the section to be transcribed.

32. ESSENTIAL ELEMENTS QUIZ

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

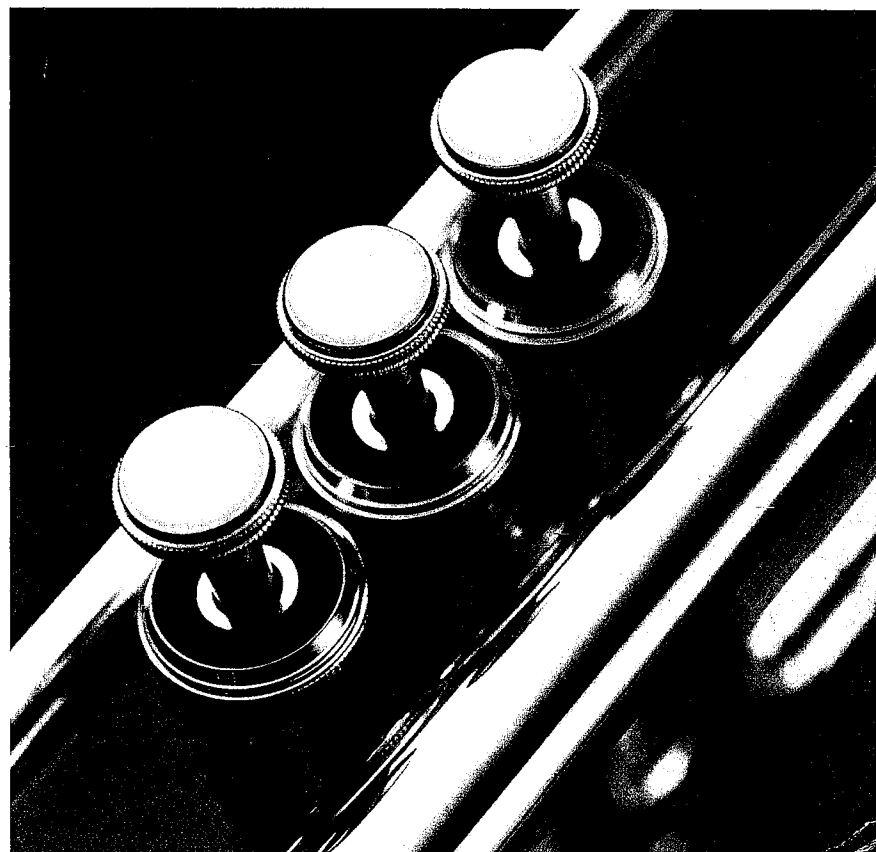
A treble clef, a repeat sign (two vertical lines with dots), and a 4/4 time signature.

A musical staff with a treble clef. Below the staff are several dashed lines for writing. There are small triangles at the beginning and end of the staff.

B> TRUMPET BOOK 1

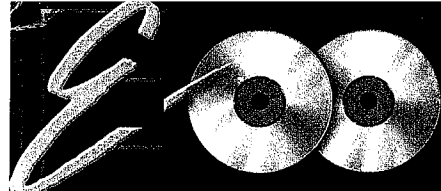
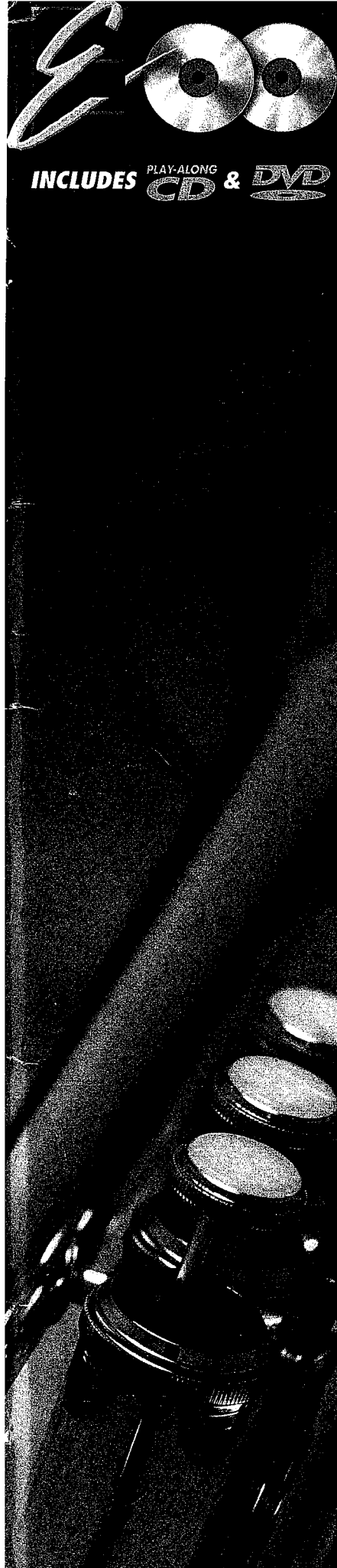
ESSENTIAL ELEMENTS[®] 2000 *PLUS DVD*

COMPREHENSIVE BAND METHOD



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

 **HAL•LEONARD[®]**
CORPORATION



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 "tah" 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

"Buzzing" through the mouthpiece produces your tone. The buzz is a fast vibration in the center of your lips. 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:

BUZZING

- Moisten your lips.
- Bring your lips together as if saying the letter "m."
- Relax your jaw to separate your upper and lower teeth.
- Form a slightly puckered smile to firm the corners of your mouth.
- Direct a full airstream through the center of your lips, creating a buzz.
- Buzz frequently without your mouthpiece.

MOUTHPIECE PLACEMENT

- Form your "buzzing" embouchure.
- Center the mouthpiece on your lips. Your teacher may suggest a slightly different mouthpiece placement.
- Take a full breath through the corners of your mouth.
- Start your buzz with the syllable "tah." Buzz through the center of your lips keeping a steady, even buzz. Your lips provide a cushion for the mouthpiece.

Taking Care Of Your Instrument

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

- Use the water key to empty water from the instrument. Blow air through it.
- Remove the mouthpiece. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Wipe off the instrument with a clean soft cloth. Return the instrument to its case.

Trumpet valves occasionally need oiling. To oil your trumpet valves:

- Unscrew the valve at the top of the casing.
- Lift the valve half-way out of the casing.
- Apply a few drops of special brass valve oil to the exposed valve.
- Carefully return the valve to its casing. When properly inserted, the top of the valve should easily screw back into place.

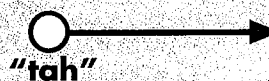
Be sure to grease the slides regularly. Your director will recommend special slide grease and valve oil, and will help you apply them when necessary.

MOUTHPIECE WORKOUT

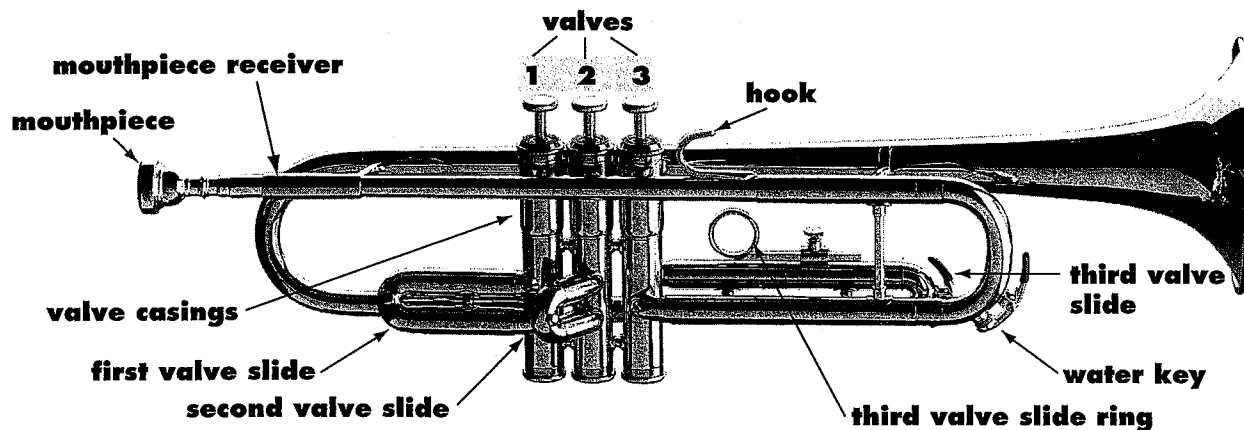
Using only the mouthpiece, form your embouchure carefully. Take a deep breath without raising your shoulders. Begin buzzing your lips by whispering "tah" and gradually exhale your full airstream. Strive for an even tone.



REST



REST



Getting It Together

Throughout this book, all instructions apply to both cornets and trumpets because they are played exactly the same way.

Step 1 Put your left thumb and fingers around the valve casings and pick up the trumpet. Your left hand supports the weight of the instrument.

Step 2 Place your left ring finger inside the ring of the third valve slide.

Step 3 Hold the mouthpiece at the wide end with your right hand. Gently twist the mouthpiece into the mouthpiece receiver.

Step 4 Arch your right hand to form a backwards "C." Place your thumb between the first and second valve casings. Place your little finger on top of the hook.

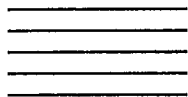
Step 5 Always sit or stand tall when playing. Hold the trumpet as shown:



READING MUSIC

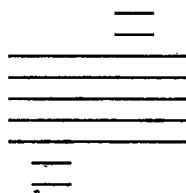
Identify and draw each of these symbols:

Music Staff



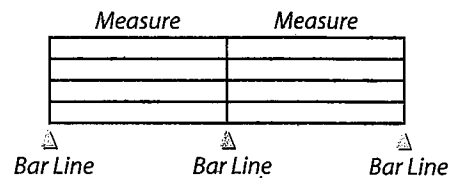
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

Ledger Lines



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

Measures & Bar Lines



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

Long Tone



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

1. THE FIRST NOTE

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



1 2 3

"G" is played with **open valves**. Just rest your fingers lightly on the valves.

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 under each new note.



1 2 3

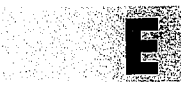
The black circles tell you which valves to push down. "F" is played with **1st valve**.

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.



1 2 3 4

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.

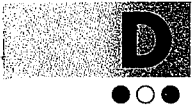
Repeat Sign



Without stopping, play once again from the beginning.

7. THE LONG HAUL

Double Bar ▾

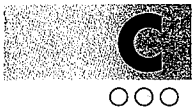


8. FOUR BY FOUR

Repeat Sign ▾

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

9. TOUCHDOWN



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.



$\frac{4}{4}$ = 4 beats per measure
 $\frac{4}{4}$ = Quarter note gets one beat

Note Names

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

THEORY

Sharp

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

Flat

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

Natural

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

11. READING THE NOTES

Compare this to exercise 10, THE FAB FIVE.

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






12. FIRST FLIGHT

13. ESSENTIAL ELEMENTS QUIZ

Fill in the remaining note names before playing.

Notes In Review

Memorize the fingerings for the notes you've learned:

G	F	E	D	C
				
○ ○ ○	● ○ ○	● ● ○	● ○ ●	○ ○ ○


14. ROLLING ALONG

Go to the next line. ▾



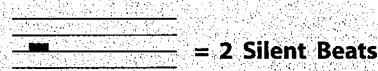
Double Bar ▾

Half Note

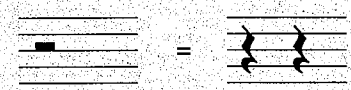


1 & 2 &

Half Rest



1 & 2 &



15. RHYTHM RAP

Clap the rhythm while counting and tapping.

Repeat Sign ▾



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

16. THE HALF COUNTS



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

17. HOT CROSS BUNS

Try this song on your mouthpiece only. Then play it on your instrument.



Breath Mark



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

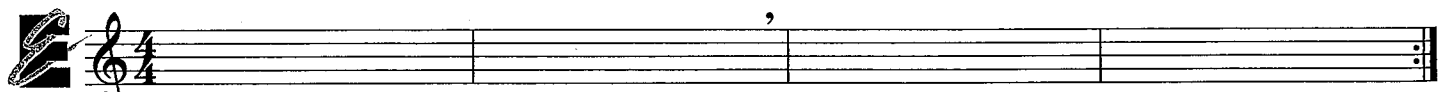
18. GO TELL AUNT RHODIE

American Folk Song



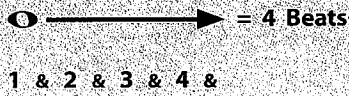
19. ESSENTIAL ELEMENTS QUIZ

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

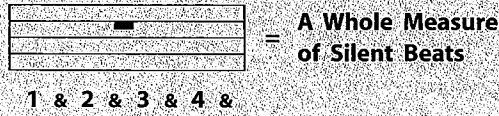


F G F E F E D C D E F E F

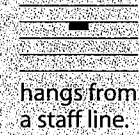
Whole Note



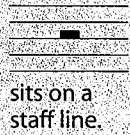
Whole Rest



Whole Rest



Half Rest



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

Clap

21. THE WHOLE THING

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 (\sharp) or flats (\flat) 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 

34. DOODLE ALL DAY



35. JUMP ROPE



Pick-Up Notes

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

36. A-TISKET, A-TASKET

7 Pick-up note

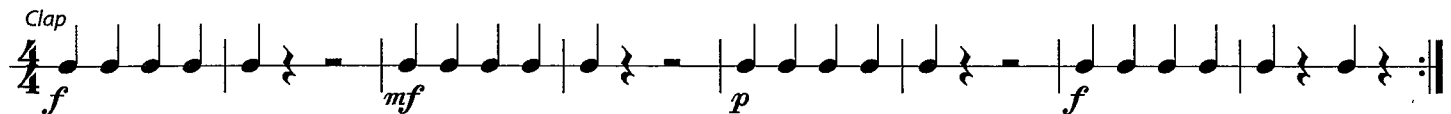


Dynamics

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



38. JINGLE BELLS Also practice new music on your mouthpiece only.

J. S. Pierpont



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

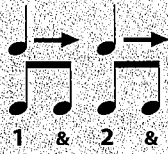
Traditional Hanukkah Song



Eighth Notes



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

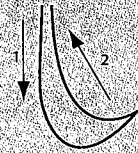
Gioacchino Rossini

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 &

47. TWO BY TWO

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

Tempo Markings

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

48. HIGH SCHOOL CADETS – March

John Philip Sousa

Allegro

f

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49. HEY, HO! NOBODY'S HOME – New Note

A

Moderato

mf Δ 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 block contains the musical score for 'When the Saints Go Marching In'. It consists of three staves of music in 4/4 time. The tempo is marked 'Allegro'. The first staff begins with a measure rest followed by a series of eighth notes, with a dynamic marking of 'mf' and a boxed measure number '3' with a triangle icon and the text 'Measure number'. The second staff continues the melody with a dynamic marking of 'f' and a boxed measure number '11'. The third staff concludes the piece with a boxed measure number '19'.

56. OLD MACDONALD HAD A BAND – Section Feature

Allegro

mf

9

2nd time go on to meas. 13

p

13

Detailed description: This block contains the musical score for 'Old MacDonald Had a Band'. It consists of three staves of music in 4/4 time. The tempo is marked 'Allegro'. The first staff begins with a dynamic marking of 'mf'. The second staff features a dynamic marking of 'f' and a boxed measure number '9'. A first ending bracket spans from measure 9 to the end of the staff, with the instruction '2nd time go on to meas. 13' and a double bar line with repeat dots. The third staff begins with a dynamic marking of 'f' and a boxed measure number '13'.

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

Ludwig van Beethoven

Arr. by John Higgins

Moderato

mf

9

p

13

Detailed description: This block contains the musical score for 'Ode to Joy'. It consists of three staves of music in 4/4 time. The tempo is marked 'Moderato'. The first staff begins with a dynamic marking of 'mf'. The second staff features a dynamic marking of 'p' and a boxed measure number '9'. The third staff begins with a dynamic marking of 'f' and a boxed measure number '13'.

58. HARD ROCK BLUES – Encore

John Higgins

Allegro

f

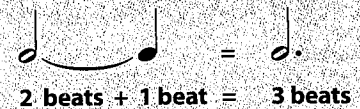
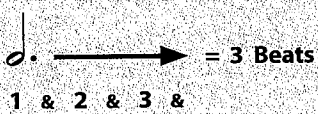
Detailed description: This block contains the musical score for 'Hard Rock Blues'. It consists of two staves of music in 4/4 time. The tempo is marked 'Allegro'. The first staff begins with a dynamic marking of 'f'. The second staff concludes the piece with a double bar line and repeat dots.

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

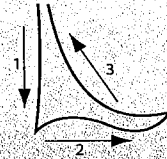
**63. NEW DIRECTIONS****64. THE NOBLES** *Always use a full airstream. Keep fingers on top of the valves, arched naturally.***65. ESSENTIAL ELEMENTS QUIZ**

3 Time Signature

3/4 = 3 beats per measure
 = Quarter note gets one beat

Conducting

Practice conducting this three-beat pattern.



THEORY

66. RHYTHM RAP

Clap

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

67. THREE BEAT JAM

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

68. BARCAROLLE

Jacques Offenbach

Moderato

mf

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**.

HISTORY

69. MORNING (from Peer Gynt)

Edvard Grieg

Andante

p *mf* *p*

Accent

Emphasize the note.

70. ACCENT YOUR TALENT

Clap

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

HISTORY

71. MEXICAN CLAPPING SONG ("Chiapanecas")

Latin American Folk Song

f

72. ESSENTIAL CREATIVITY

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

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

B *Flat applies to all B's in measure.*

74. COSSACK DANCE

Allegro *f* *Flat applies to all B's in measure.*

75. BASIC BLUES – New Note

B *Flat applies to all B's in measure.*

Key Signature



The **Key Signature** tells us which notes to play with sharps or flats throughout the music. 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

Moderato *mf* *Flat applies to all B's in measure.*

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

77. SAKURA, SAKURA – Band Arrangement

Japanese Folk Song
Arr. by John Higgins

Andante *mf* *Flat applies to all B's in measure.*

78. UP ON A HOUSETOP

Allegro
 Check Key Signature
 mf
 f

Musical notation for 'Up on a Housetop' in 4/4 time, featuring a melody with first and second endings. Dynamics range from mezzo-forte (mf) to forte (f).

79. JOLLY OLD ST. NICK - Duet

Moderato
 A mf
 B mf

Musical notation for 'Jolly Old St. Nick' in 2/4 time, presented as a duet for parts A and B. Dynamics are mezzo-forte (mf).

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

80. THE BIG AIRSTREAM - New Note

Musical notation for 'The Big Airstream' in 4/4 time, featuring a new note symbol (C) and a specific fingering (000).

81. WALTZ THEME (THE MERRY WIDOW WALTZ)

Franz Lehar

Moderato
 mf
 f

Musical notation for 'Waltz Theme' in 3/4 time, featuring a melody with dynamics from mezzo-forte (mf) to forte (f).

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82. AIR TIME

Musical notation for 'Air Time' in 4/4 time, featuring a melody with a dynamic of mezzo-forte (mf).

83. DOWN BY THE STATION

Allegro
 mf

Musical notation for 'Down by the Station' in 2/4 time, featuring a melody with a dynamic of mezzo-forte (mf).

84. ESSENTIAL ELEMENTS QUIZ

Moderato
 mf
 f
 p

Musical notation for 'Essential Elements Quiz' in 3/4 time, featuring a melody with dynamics mezzo-forte (mf), forte (f), and piano (p).

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

Musical notation for 'Essential Creativity' in 4/4 time, showing a sequence of notes for improvisation.

DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

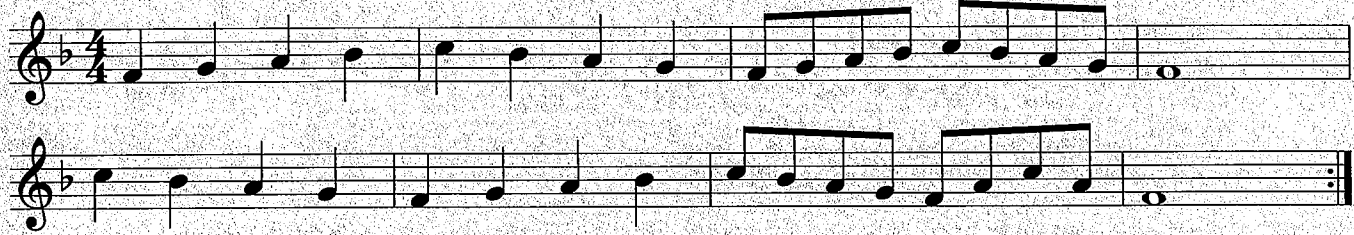
86. TONE BUILDER *Use a steady stream of air.*



87. RHYTHM BUILDER



88. TECHNIQUE TRAX



89. CHORALE *(Adapted from Cantata 147)*

Johann Sebastian Bach



THEORY

Theme and Variations

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

90. VARIATIONS ON A FAMILIAR THEME

Theme Variation 1

Variation 2

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#'. There are three circles below the first staff.

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#'.

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

94. EZEKIEL SAW THE WHEEL

African-American Spiritual

Allegro

Musical notation for 'Ezekiel Saw the Wheel' in 4/4 time. It includes a dynamic marking 'f'.

Slur



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

95. SMOOTH OPERATOR

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

96. GLIDING ALONG

Musical notation for 'Gliding Along' in 4/4 time. It features a slur over four notes with the instruction 'Slur 4 notes - tongue only the first.'

Ragtime is an American music style that was popular from the 1890's until the time of World War I. This early form of jazz brought fame to pianists like "Jelly Roll" Morton and Scott Joplin, who wrote "The Entertainer" and "Maple Leaf Rag." Surprisingly, the style was incorporated into some orchestral music by Igor Stravinsky and Claude Debussy. The trombones now learn to play a *glissando*, a technique used in ragtime and other styles of music.

97. TROMBONE RAG

Allegro

Musical notation for 'Trombone Rag' in 4/4 time. It includes a dynamic marking 'f' and first and second endings.

98. ESSENTIAL ELEMENTS QUIZ

Andante

Fine

D.C. al Fine

Musical notation for 'Essential Elements Quiz' in 3/4 time. It includes a dynamic marking 'p' and a double bar line with 'Fine' and 'D.C. al Fine' markings.

99. TAKE THE LEAD - New Note

B Musical notation for 'Take the Lead' in 4/4 time. It starts with a whole note G4, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, and a quarter note C4. There are two dynamic markings: *mf* under the first two notes and *f* under the last two notes. There are also two triangle symbols with 'B' and 'F#' below them.

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

 Musical notation for 'The Cold Wind' in 4/4 time. It consists of two phrases. The first phrase is 4 measures long, starting with a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The second phrase is also 4 measures long, starting with a half note G4, a quarter note A4, a quarter note B4, and a half note C5. There are dynamic markings *p* and *mf* and breath marks above the phrases.

101. PHRASEOLOGY Write in the breath mark(s) between the phrases.

 Musical notation for 'Phraseology' in 3/4 time. It consists of two phrases. The first phrase is 4 measures long, starting with a half note G4, a quarter note A4, and a half note B4. The second phrase is 4 measures long, starting with a half note G4, a quarter note A4, and a half note B4. There are dynamic markings *f* and *p* and a triangle symbol with 'Bb' below it.

THEORY

New Key Signature

This **Key Signature** indicates the *Key of G* - play all F's as F-sharps.

Musical notation showing a treble clef with a sharp sign (#) on the F line, indicating the key of G major.

Multiple Measure Rest

The number above the staff tells you how many full measures to rest. Count each measure of rest in sequence:

Diagram showing a staff with a multiple measure rest of 2 measures. The first measure is counted 1-2-3-4 and the second measure is counted 2-2-3-4.

102. SATIN LATIN

 Musical notation for 'Satin Latin' in 4/4 time. It consists of two staves. The first staff starts with a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The second staff starts with a half note G4, a quarter note A4, a quarter note B4, and a half note C5. There are dynamic markings *mf* and *f* and a triangle symbol with 'F#' below it. There are also multiple measure rests of 2 measures with counting sequences 1-2-3-4 and 2-2-3-4.

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

Johann Sebastian Bach

 Musical notation for 'Minuet - Duet' in 3/4 time. It consists of two staves, A and B. Both staves start with a half note G4, a quarter note A4, and a half note B4. There are dynamic markings *mf* and a triangle symbol with 'F#' below it.

104. ESSENTIAL CREATIVITY This melody can be played in 3/4 or 4/4. Pencil in either time signature, draw the bar lines and play. Now erase the bar lines and try the other time signature. Do the phrases sound different?

E Musical notation for 'Essential Creativity' in G major. It consists of a single staff with a melody starting with a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, and a quarter note C4.

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 descends: C5, B4, A4, G4, F#4, E4, D4. There are two 'A F#' annotations below the staff.

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 descends: C5, B4, A4, G4, F#4, E4, D4. Dynamics include *f* and *mf*. There is a '(#)' annotation above the staff.

107. THE FLAT ZONE - New Note



Musical notation for 'The Flat Zone - New Note' in 4/4 time, key of Bb major. The melody starts on Bb4, moves to C5, D5, E5, F5, G5, A5, Bb5, then descends: Ab5, G5, F5, E5, D5, C5, Bb4. There is an 'E b' annotation below the staff.

108. ON TOP OF OLD SMOKEY

Allegro

American Folk Song

Musical notation for 'On Top of Old Smokey' in 3/4 time, key of Bb major. The melody starts on Bb4, moves to C5, D5, E5, F5, G5, A5, Bb5, then descends: Ab5, G5, F5, E5, D5, C5, Bb4. Dynamics include *f*.

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 Bb major. It features two staves, A and B. Staff A starts on Bb4, moves to C5, D5, E5, F5, G5, A5, Bb5, then descends: Ab5, G5, F5, E5, D5, C5, Bb4. Staff B starts on Bb4, moves to C5, D5, E5, F5, G5, A5, Bb5, then descends: Ab5, G5, F5, E5, D5, C5, Bb4. Dynamics include *f*. There are first and second endings marked '1.' and '2.' at the end.

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 Fine *p* D.C. al Fine

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

Moderato English Folk Song

f *mf*

114. SCARBOROUGH FAIR

Andante English Folk Song

mf *f* *mf* *p*

115. RHYTHM RAP

Clap

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

116. THE TURNAROUND

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

117. ESSENTIAL ELEMENTS QUIZ - AULD LANG SYNE

Andante Scottish Folk Song

mf *f* Δ Check Rhythm

PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

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

118. THEME FROM "NEW WORLD SYMPHONY"

Antonin Dvorák

Largo 4 5 Measure number

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

Piano Accompaniment

Largo 5

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

SPECIAL TRUMPET EXERCISE – Lip Slurs

Lip Slurs are notes that are slurred without changing valves. Brass players practice these to develop a stronger airstream and embouchure, and to increase range. Add this pattern to your daily Warm-Ups:



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

119. GRENADILLA GORILLA JUMP No. 1



120. JUMPIN' UP AND DOWN



121. GRENADILLA GORILLA JUMP No. 2



122. JUMPIN' FOR JOY



123. GRENADILLA GORILLA JUMP No. 3



124. JUMPIN' JACKS



Theory

Interval

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

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

Intervals: 2nd

126. GRENADILLA GORILLA JUMP No. 4

127. THREE IS THE COUNT

128. GRENADILLA GORILLA JUMP No. 5

129. TECHNIQUE TRAX

130. CROSSING OVER - New Note

Trio

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

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

African Folk Song

Repeat Signs



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

132. MICHAEL ROW THE BOAT ASHORE

African-American Spiritual

Andante
mf

133. AUSTRIAN WALTZ

Austrian Folk Song

Moderato
f

134. BOTANY BAY

Australian Folk Song

Allegro
mf *f* *mf*

C Time Signature

Conducting

Practice conducting this four-beat pattern.

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

136. FINLANDIA

Jean Sibelius

Andante
p *mf* *p*

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137. ESSENTIAL CREATIVITY

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

138. EASY GORILLA JUMPS**139. TECHNIQUE TRAX** *Always check the key signature.***140. MORE TECHNIQUE TRAX****141. GERMAN FOLK SONG****142. THE SAINTS GO MARCHIN' AGAIN**

James Black and Katherine Purvis

**143. LOWLAND GORILLA WALK****144. SMOOTH SAILING****145. MORE GORILLA JUMPS****146. FULL COVERAGE**

Scale

A **scale** is a sequence of notes in ascending or descending order. Like a musical "ladder," each step is the next consecutive note in the key. This scale is in your Key of 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 (Trumpet - C SCALE)

Scale

Steps: 1 2 3 4 5 6 7 8 7 6 \cdot 5 4 3 2 1

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

1 3 5 3 1

Chord

Arpeggio

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"

Franz Josef Haydn

Andante

p

f

p

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

f *mf*

5 Measure Number

13

21

29

1. 2.

f

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*

5 8

13 7 *Soli* 21 *f*

29 *end Soli*

37 7 45 *p* *mf*

f

DAILY WARM-UPS

WORKOUTS FOR TONE & TECHNIQUE

154. RANGE AND FLEXIBILITY BUILDER

155. TECHNIQUE TRAX

156. CHORALE

Johann Sebastian Bach



HISTORY

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

157. HATIKVAH

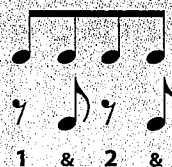
Israeli National Anthem

Eighth Note & Eighth Rest

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



1 & 2 &



1 & 2 &

158. RHYTHM RAP

Clap



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

159. EIGHTH NOTE MARCH



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

160. MINUET

Moderato Johann Sebastian Bach

mf



1. 2.

161. RHYTHM RAP

Clap



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

162. EIGHTH NOTES OFF THE BEAT



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

163. EIGHTH NOTE SCRAMBLE



164. ESSENTIAL ELEMENTS QUIZ

Andante



p *mf* *f*

165. DANCING MELODY – New Note

A

 Musical notation for 'Dancing Melody' in C major, 4/4 time. It begins with a treble clef and a key signature of one flat. The melody is marked with an 'A' and a key signature change to B-flat. It features a sequence of eighth and sixteenth notes, ending with a repeat sign.

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 B-flat major, 2/4 time. The tempo is marked 'Allegro' and the dynamics start at 'f'. The melody is marked with a key signature change to B-flat. It features a sequence of eighth notes and quarter notes, with first and second endings indicated.

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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

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

Maestoso (Majestically)

Musical notation for 'O Canada' in C major, 3/4 time. The tempo is marked 'Maestoso (Majestically)'. The dynamics range from 'mf' to 'p' and back to 'mf'. The melody is marked with a key signature change to C major. It features a sequence of quarter and eighth notes, with a repeat sign and first ending.

168. ESSENTIAL ELEMENTS QUIZ – METER MANIA

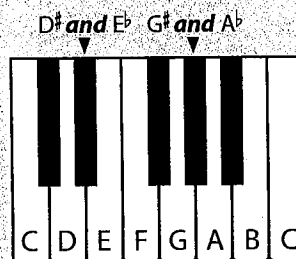
Count and clap before playing. Can you conduct this?

Musical notation for 'Meter Mania' in C major. It consists of two staves of music, each containing four measures with different time signatures: 4/4, 3/4, 4/4, and 4/4. The notation is designed for a rhythmic quiz.

Enharmonics

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

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



169. SNAKE CHARMER

Enharmonic notes use the same fingering.

Ab/G#



170. DARK SHADOWS



171. CLOSE ENCOUNTERS

Enharmonic notes use the same fingering.

Eb/D#



172. MARCH SLAV

Peter Illyich Tchaikovsky



173. NOTES IN DISGUISE



Chromatic Notes

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

174. HALF-STEPPIN'



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

175. EGYPTIAN DANCE *Watch for enharmonics.*

Camille Saint-Saëns

Allegro

mf

176. SILVER MOON BOAT

Chinese Folk Song

Largo

mf

f *p*

Fine

D.C. al Fine

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

177. THEME FROM SYMPHONY NO. 7 – Duet

Ludwig van Beethoven

Allegro (moderately fast)

p

p

9

mf

mf

1. 2.

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

178. CAPRICCIO ITALIEN Always check the key signature.

Peter Illyich Tchaikovsky

Allegro

f

179. AMERICAN PATROL

F.W. Meacham

Allegro

mf

180. WAYFARING STRANGER

African-American Spiritual

Andante

p

181. ESSENTIAL ELEMENTS QUIZ - SCALE COUNTING CONQUEST

PERFORMANCE SPOTLIGHT

182. AMERICA THE BEAUTIFUL – Band Arrangement

Samuel A. Ward
Arr. by John Higgins

Maestoso

f

7 Andante

p

f

15

mf

25 Maestoso

f

183. LA CUCARACHA – Band Arrangement

Latin American Folk Song
Arr. by John Higgins

Latin Rock

f

5

mf

13

p

25

f

1. 2.

PERFORMANCE SPOTLIGHT

184. THEME FROM 1812 OVERTURE - Band Arrangement

Peter Illyich Tchaikovsky
Arr. by John Higgins

Allegro

f

p *f* *p* *detached*

2 10

18 3 *mf*

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 E \flat version)

Johannes Brahms
Arr. by John Higgins

Allegro 3

Trumpet

Piano

mf

mf

p

f *mf*

f *mf*

1. 2.

1. 2.

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

mf

187. LA BAMBA - Duet

Mexican Folk Song

Allegro

f

f

Fine

D.C. al Fine

p

p

RUBANK® SCALE AND ARPEGGIO STUDIES

TRUMPET KEY OF C (CONCERT B \flat)

1.



2.



3.



4.



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

1.



2.



3.



4.



RUBANK® SCALE AND ARPEGGIO STUDIES

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

1.



2.



3.



4.



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

1.



2.

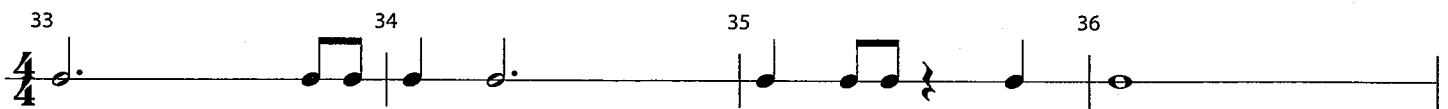
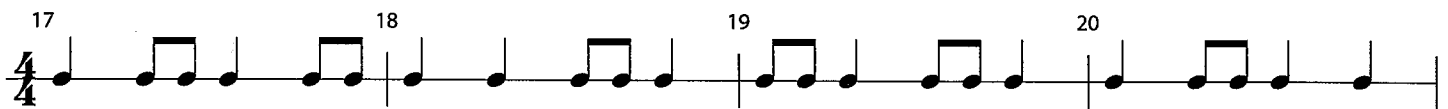
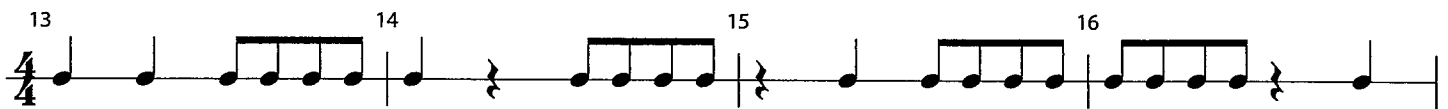
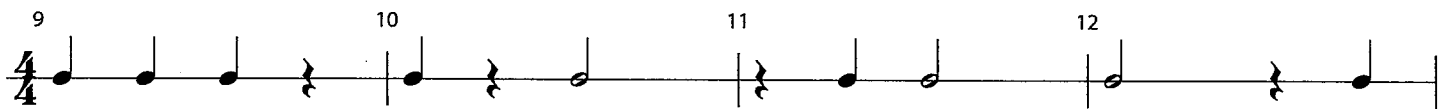
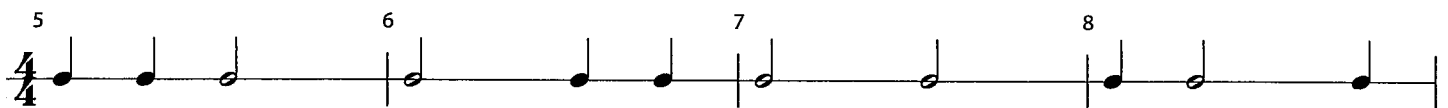
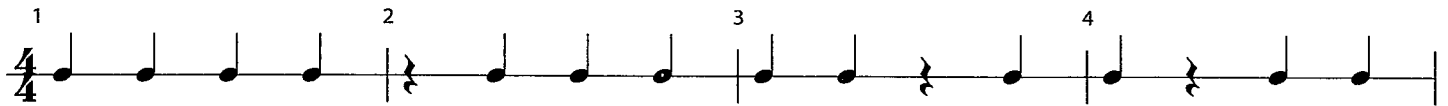


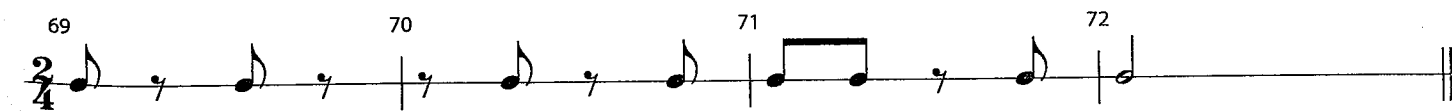
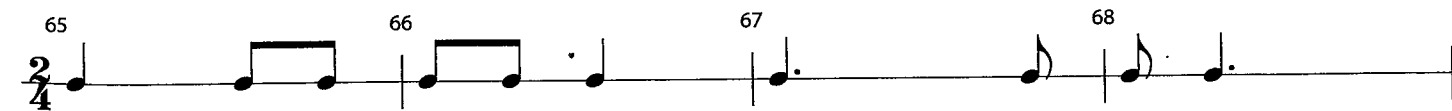
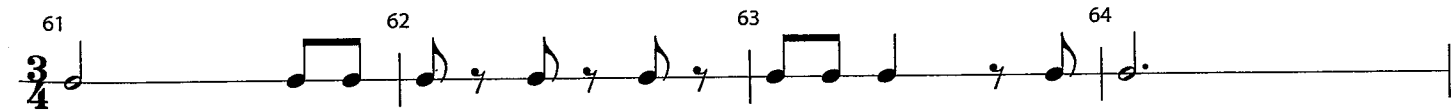
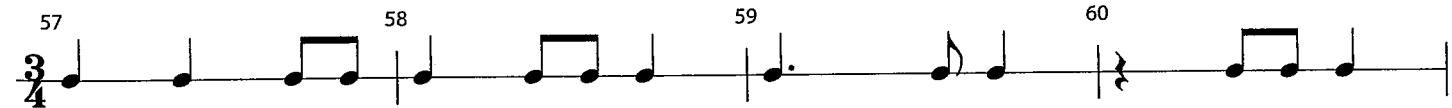
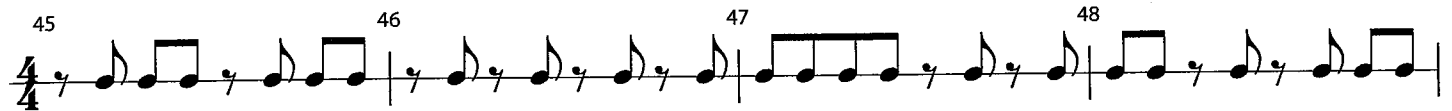
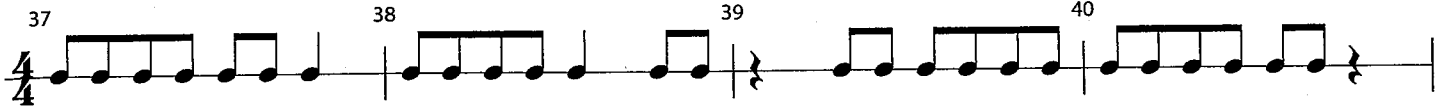
3.



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

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

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

1. Question 2. Answer

3. Question 4. Answer

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

A C

B D

4. YOU NAME IT:

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

1. Question 2. Answer

3. Question 4. Answer

THEORY

Improvisation

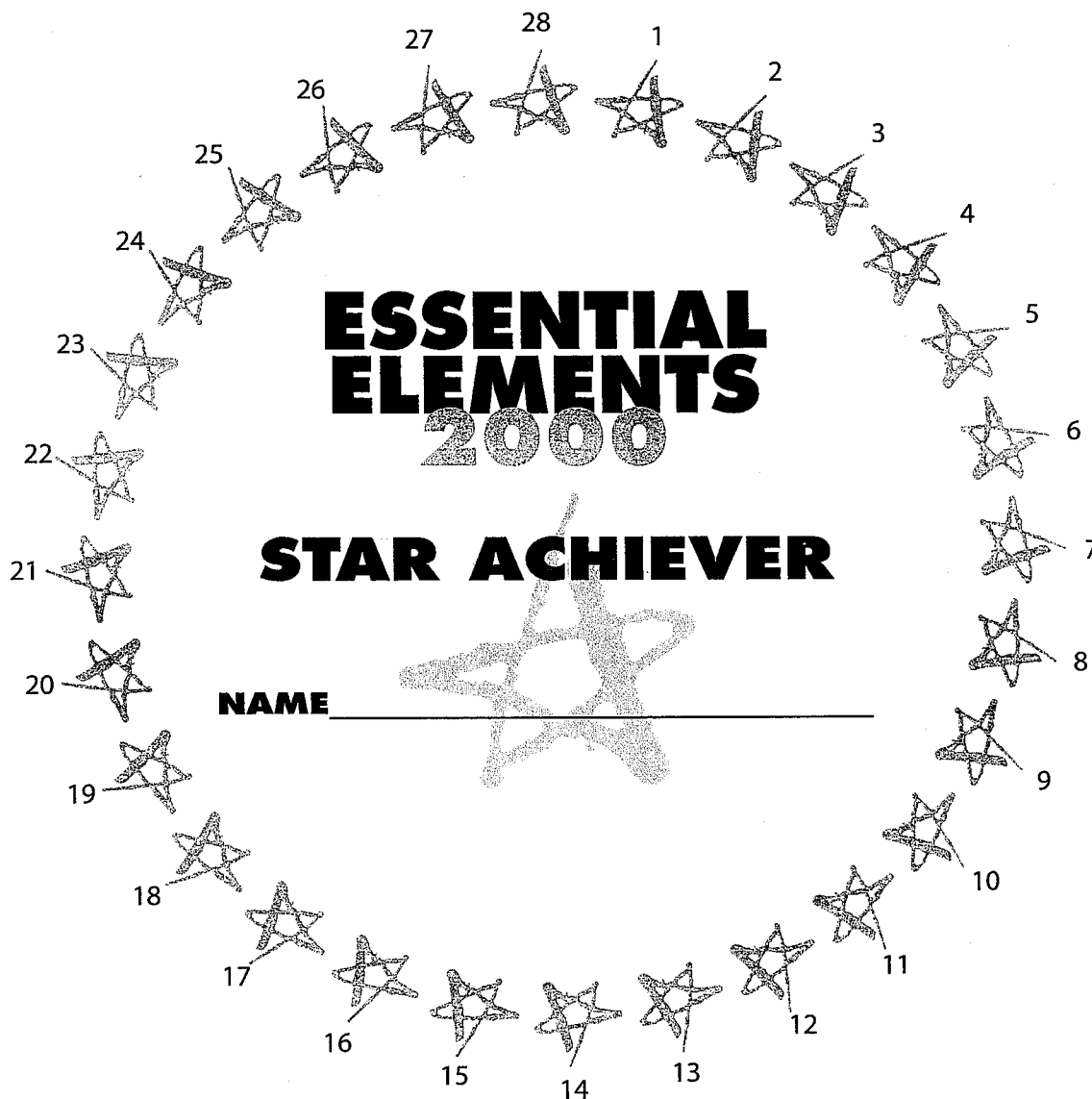
Improvisation is the art of freely creating your own melody *as you play*. Use these notes to play your own melody (Line A), to go with the accompaniment (Line B).

5. INSTANT MELODY

A

B

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 TRUMPET/B \flat CORNET

Instrument Care Reminders

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

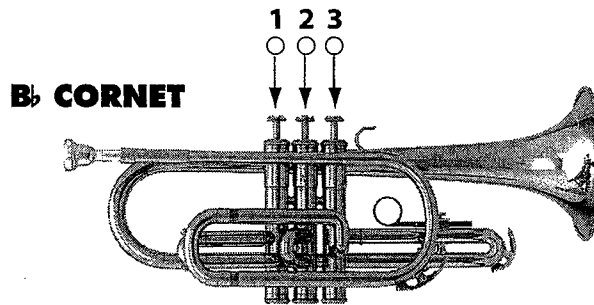
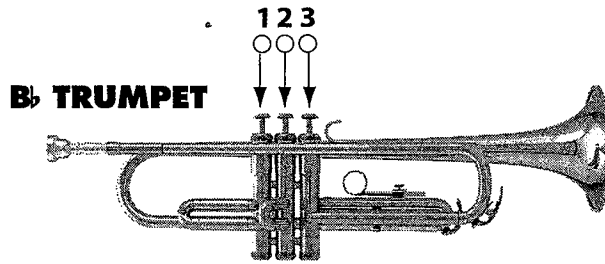
- Use the water key to empty water from the instrument. Blow air through it.
- Remove the mouthpiece. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Wipe off the instrument with a clean soft cloth. Return the instrument to its case.

Trumpet valves occasionally need oiling. To oil your trumpet valves:

- Unscrew the valve at the top of the casing.
- Lift the valve half-way out of the casing.
- Apply a few drops of special brass valve oil to the exposed valve.
- Carefully return the valve to its casing. When properly inserted, the top of the valve should easily screw back into place.

Be sure to grease the slides regularly. Your director will recommend special slide grease and valve oil, and will help you apply them when necessary.

CAUTION: If a slide, a valve or your mouthpiece becomes stuck, ask for help from your band director or music dealer. Special tools should be used to prevent damage to your instrument.



- = Open
- = Pressed down

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

F \sharp G \flat

G

G \sharp A \flat

A

A \sharp B \flat

B


C

C \sharp D \flat

FINGERING CHART

B \flat TRUMPET/B \flat CORNET

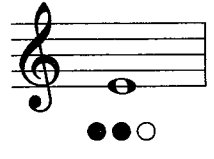
D




D# E \flat




E



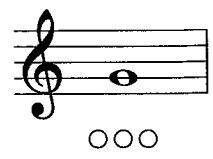
F




F# G \flat



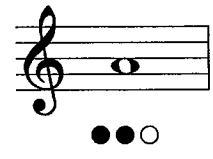
G




G# A \flat




A




A# B \flat




B



C




C# D \flat



D




D# E \flat



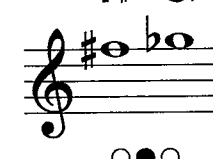
E



F



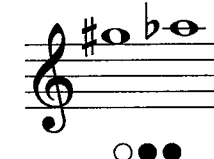
F# G \flat



G



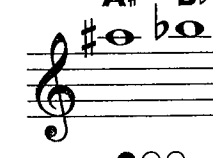
G# A \flat




A



A# B \flat



B



C

