

TROMBONE

&

BARITONE

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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

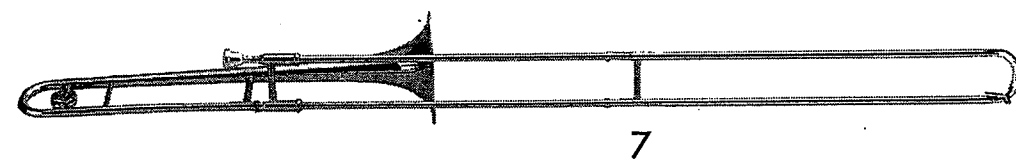
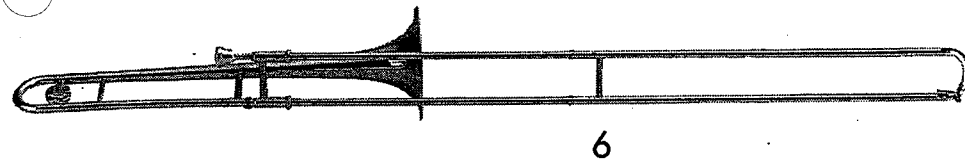
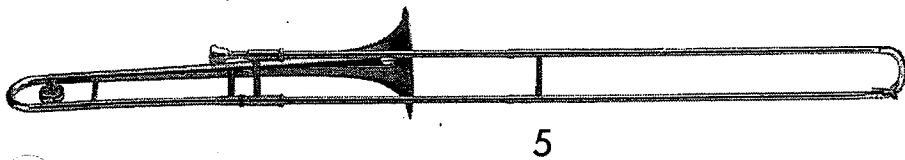
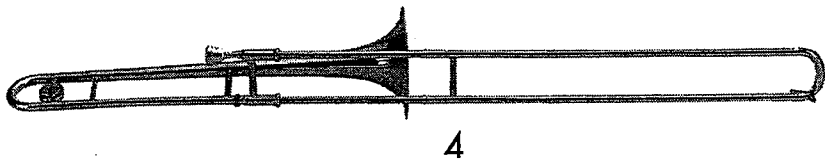
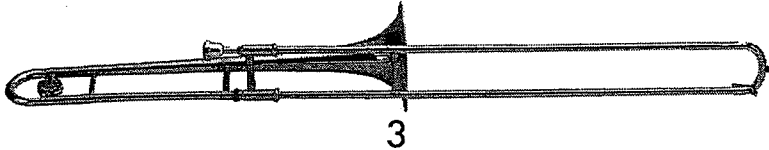
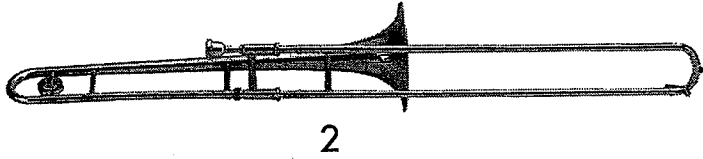
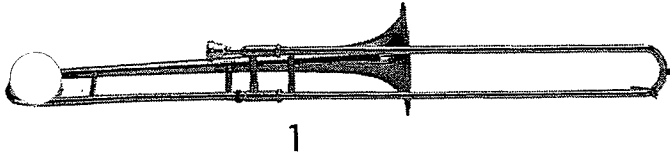
Graduation - Pomp & Circumstance

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

POSITION CHART

TROMBONE

Numbers below the notes = Slide positions



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

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 and slide assembly. Do not take the outer slide off the inner slide piece. Return the instrument to its case.
- Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.



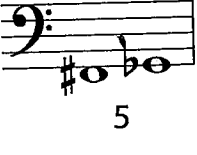
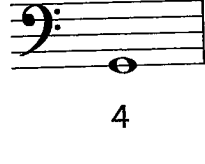
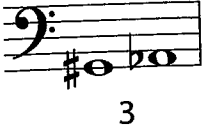

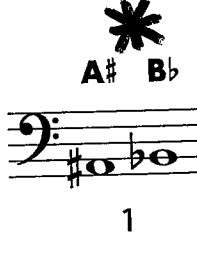
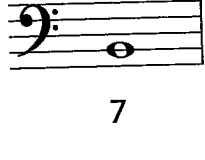

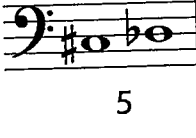

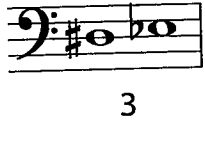

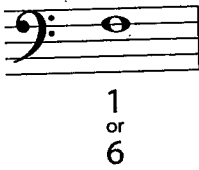
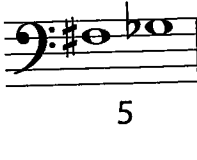
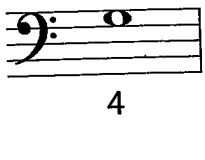
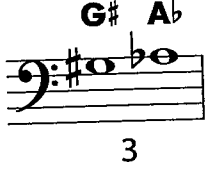
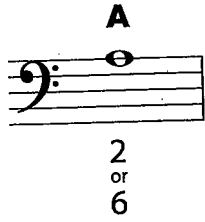
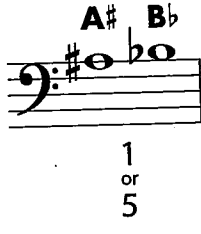
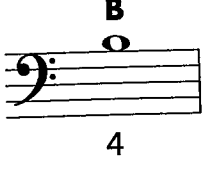
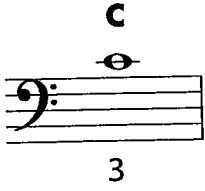
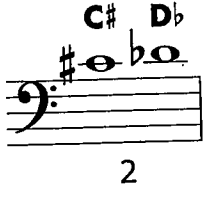
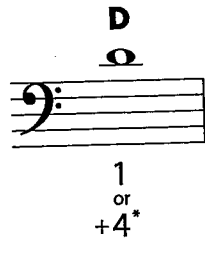

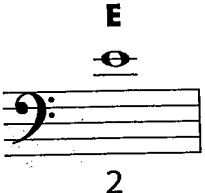
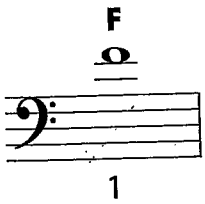


Trombone slides occasionally need oiling. To oil your slide, simply:

- Rest the tip of the slide on the floor and unlock the slide.
 - Exposing the inner slide, put a few drops of oil on the inner slide.
 - Rapidly move the slide back and forth. The oil will then lubricate the slide.
- Be sure to grease the tuning slide regularly. Your director will recommend special slide oil and grease, and will help you apply them when necessary.

CAUTION: If a slide 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.

POSITION CHART

TROMBONE

<p>E</p>  <p>7</p>	<p>F</p>  <p>6</p>	<p>F# Gb</p>  <p>5</p>	<p>G</p>  <p>4</p>
<p>G# Ab</p>  <p>3</p>	<p>A</p>  <p>2</p>	<p>A# Bb</p>  <p>1</p>	<p>B</p>  <p>7</p>
<p>C</p>  <p>6</p>	<p>C# Db</p>  <p>5</p>	<p>D</p>  <p>4</p>	<p>D# Eb</p>  <p>3</p>
<p>E</p>  <p>2</p>	<p>F</p>  <p>1 or 6</p>	<p>F# Gb</p>  <p>5</p>	<p>G</p>  <p>4</p>
<p>G# Ab</p>  <p>3</p>	<p>A</p>  <p>2 or 6</p>	<p>A# Bb</p>  <p>1 or 5</p>	<p>B</p>  <p>4</p>
<p>C</p>  <p>3</p>	<p>C# Db</p>  <p>2</p>	<p>D</p>  <p>1 or +4*</p>	<p>D# Eb</p>  <p>3</p>
<p>E</p>  <p>2</p>	<p>F</p>  <p>1</p>	<p>F# Gb</p>  <p>-3**</p>	<p>G</p>  <p>-2</p>

* + = Make the slide a little longer.
 ** - = Make the slide a little shorter.

FINGERING CHART

BARITONE B.C.

Instrument Care Reminders

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

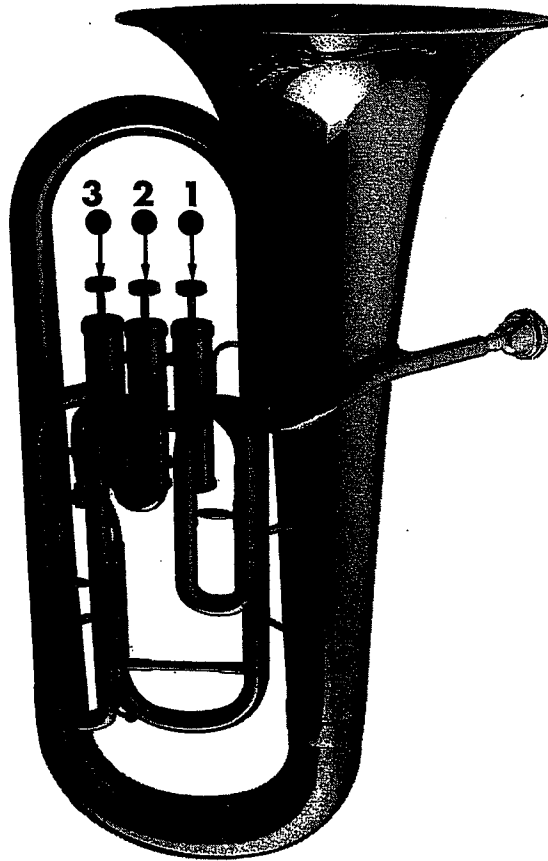
- Use the water key to empty water from the instrument. Blow air through it.
- Remove the mouthpiece. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Wipe off the instrument with a clean soft cloth. Return the instrument to its case.

Baritone valves occasionally need oiling. To oil your baritone 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.



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

- = Open
- = Pressed down

E

F

F# Gb

G

G# Ab

A

A# Bb

B

FINGERING CHART

BARITONE B.C.

C

● ○ ○

C# D \flat

○ ○ ●

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

○ ○ ●

SCI-TECH BAND 2018-2019 CALENDAR

DRAFT UPDATED 6-4-18

← Jul 2018		~ August 2018 ~					Sep 2018 ▶	
Sun	Mon	Tue	Wed	Thu	Fri	Sat		
5 Younglife Camp @ Saranac, NY	6 Younglife Camp @ Saranac, NY	7 Younglife Camp @ Saranac, NY	8 Younglife Camp @ Saranac, NY	9 Younglife Camp @ Saranac, NY	10 Younglife Camp @ Saranac, NY	11 Younglife Camp @ Saranac, NY	12	13
12	13	14	15	16 Teachers' First Day	17	18	19	20 Teachers' First Day
19	20 Teachers' First Day	21	22	23	24	25	26	27 First Day of School -Aaron Di Pilla Begins Student Teaching (UMASS)
26	27	28	29	30	31			

Notes:

- (1) Sci Tech 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 Sci Tech Band Documentary Road Show Series
- (4) TBD - 2018-2019 Younglife Committee Meetings (Bernice Only)

*** BOLD PERFORMANCES ARE MANDATORY**

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

TBD = To Be Determined

~ September 2018 ~

◀ Aug 2018

Oct 2018 ▶

Sun	Mon	Tue	Wed	Thu	Fri	Sat
2	3 No School	4 Extended Day For Teachers 2:35-3:35pm	5 MTM Mentor Training Session #1 @ Band Room 2:30-3:15pm (Leadership Team Only) Road Crew Load Truck & Reset Band Room For Thursday, Friday, & Monday's Rehearsal w/ Spare Equipment. 3:15-4:30pm Pick Up Truck @ 7:00am 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	26 MTM #2 @ Band Room 2:30-4:00pm ETA: 5:00pm	27 Band Fun Night 1 - Band Movie Night @ Band Room 2:30-4:30pm ETA: 6:00pm	28 Open Practice @ 2:30-3:30pm	29

30

Notes:

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

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

TBD = To Be Determined

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

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

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

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

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

TBD = To Be Determined

~ December 2018 ~

◀ Nov 2018

Jan 2019 ▶

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

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

***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 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	25 Younglife Club #5 @ Band Room 2:30-4:00pm ETA: 6:00pm	26
27	28 Leadership Team Meeting #11 @ Band Room 2:30-3:30pm ETA: 5:00pm	29 Open Practice @ 2:30-3:30pm Zanetti MTM #12 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	30 MTM #15 @ Band Room 2:30-4:00pm Music Selection Party - Open To All ETA: 5:00pm	31 Open Practice @ 2:30-3:30pm ETA: 5:00pm		

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

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

Notes:

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

***BOLD PERFORMANCES ARE MANDATORY**

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

TBD = To Be Determined

Sun	Mon	Tue	Wed	Thu	Fri	Sat
3	4 Open Practice @ 2:30-3:30pm	5 Extended Day For Teachers 2:35-3:35pm Zanetti MTM #16 @ Zanetti (Room 118) 3:30-4:45pm	6 MTM #19 @ Band Room 2:30-4:00pm	7 Open Practice @ 2:30-3:30pm	8 TBD - Pick Up Truck @ 7am Leadership Team Road Crew Loads Truck For Sunday's Performance & Reset Band Room 2:30-3:30pm Younglife Campaigners Friday Night Chillfest #7 @ The Bernice's 5:00-8:00pm (60 Fairfield Street; Springfield, MA 01108)	9
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 ETA: 5:00pm	9 Road Crew Load Truck For SciTech Band Day @ 2:30-4:30pm Pick Up Truck @ 7:00am ETA: 5:00pm	10 TBD - 4 th Annual SciTech Band Day @ Basketball Hall of Fame (1000 Hall of Fame Ave, Springfield, MA 01105); 6:00-7:30pm; Meet In Band Room @ 2:25pm MANDATORY FOR ALL Road Crew Meet After 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	17 No School ETA: Late	18 No School ETA: 5:00pm	19 No School	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

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

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

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

Sun	Mon	Tue	Wed	Thu	Fri	Sat
						1
2	3 Next Year Prep 2:30-3:30pm ETA: 5:00pm	4 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	5 Next Year Prep 2:30-3:30pm ETA: 5:00pm	6 Next Year Prep 2:30-3:30pm ETA: 5:00pm	7 Road Crew Set Up For Band Banquet After School 2:30-4:00pm @ SciTech Cafeteria -Annual Band Family Banquet @ SciTech Cafeteria 6:00pm Road Crew Break Down After Band Banquet @ SciTech Cafeteria 9:00pm Next Year Prep 2:30-3:30pm ETA: Late	8
9	10 Next Year Prep 2:30-3:30pm ETA: 5:00pm	11 Pick Up Truck @ 7:00am Load truck for graduation during school day. ETA: 5:00pm	12 Leadership Road Crew Field Trip For Graduation Set Up @ Symphony Hall 7:35am-12:00pm Graduation @ Symphony Hall 6:00pm (Meet in Band Room @ 2:30pm or Arrive @ Symphony Hall @ 3:45pm) - 34 Court Street; Springfield, MA 01103 MANDATORY FOR ALL Road Crew Break Down After Graduation (Put All Equipment in Loading Dock) @ Symphony Hall 8:00pm ETA: Late	13 Leadership Road Crew Field Trip For Graduation Break Down @ Symphony Hall 7:35am-12:00pm Reset Band Room For 2019-2020 Final Instrument Inventory Check #12 During School Day & After School 2:30-4:30pm Return Truck After School ETA: 5:00pm	14 TBD - <i>Younglife Campaigners Friday Night Chillfest #10 @ The Bernice's 5:00-8:00pm (60 Fairfield Street; Springfield, MA 01108)</i> 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°
Minor	i	ii°	III	iv	v	VI	VII

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

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

Number	Groove	Example in C Major/C Minor/Bb Blues	Scale	Write In New Key
1	i-III-VII-iv	Cm-Eb-Bb-Fm	Minor	
2	i-iv-ii°-V	Cm-Fm-Ddim-G	Minor	
3	i-iv-VI-V7	Cm-Fm-Ab-G7	Minor	
4	i-v-v-i	Cm-Gm-Gm-Cm	Minor	
5	i-V-V-i	Cm-G-G-Cm	Minor	
6	i-v-vii-iv	Cm-Gm-Bbm-Fm	Minor	
7	i-V-vii-iv	Cm-G-Bbm-Fm	Minor	
8	i-VI-III-VII	Cm-Ab-Eb-Bb	Minor	
9	i-VI-iv-V	Cm-Ab-Fm-G	Minor	
10	i-VI-iv-v	Cm-Ab-Fm-Gm	Minor	
11	i-VI-VII-i	Cm-Ab-Bb-Cm	Minor	
12	i-VI-VII-iv	Cm-Ab-Bb-Fm	Minor	
13	i-VI-VII-V	Cm-Ab-Bb-G	Minor	
14	i-VI-VII-v	Cm-Ab-Bb-Gm	Minor	
15	i-VII-v-VI	Cm-Bb-Gm-Ab	Minor	
16	I-ii-IV-V	C-Dm-F-G	Major	
17	I-iii-ii-V	C-Em-Dm-G	Major	
18	I-iii-vi-IV	C-Em-Am-F	Major	
19	I-IV-I-V	C-F-C-G	Major	
20	I-V-vi-IV	C-G-Am-F	Major	
21	I-vi-ii-V	C-Am-Dm-G	Major	
22	I-vi-IV-V	C-Am-F-G	Major	
23	ii-vi-vii°-I	Dm-Am-Bdim-C	Major	
24	ii-V-I-I	Cm-F-Bb-Bb	Blues	
25	ii-v-i-i	Cm-Fm-Bbm-Bbm	Blues	

-Chord progressions can be used in any key

SMART MUSIC

HOW TO LOGIN TO SMART MUSIC

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

HOW TO USE SMART MUSIC

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

HOW TO COMPLETE ASSIGNMENTS

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

Holiday Solos – Duets – Trios – Quartets

SOLOS (1+people)

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

DUETS

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

SOLOS, DUETS, TRIOS, QUARTETS

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

CIRCLE YOUR CHOICE ABOVE

Names: _____

Instruments: _____

12 BAR BLUES

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

12 Bar Blues Progression

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

12 Bar Blues Licks

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

2) 4-b3-1

3) 1-b3-4

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

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

6) 1-b3-4-b5-5

Solos

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

2) 4-b3-1

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

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

Walking Bass Line - C Instruments

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

TROMBONE

CONCERTO
FOR TROMBONE AND PIANO

RIMSKY-KORSAKOV (1844-1908)

Allegro vivace

1

f 3

6 A 1

f 3

B

cresc. 3 *ff*

C *p*

D 1

f 3

6

TROMBONE

E 1

f 3 3 3 3 3

cresc. *ff*

1

G Andante cantabile

2

p espressivo

f

pp p

cresc.

stringendo

Kadenz

f ad libitum *p* *p cresc.*

TROMBONE

First staff of music. Dynamics: *f*, *pp*, *f*. Marking: *riten.*

Second staff of music. Markings: **K Allegro**, **L Allegretto**. Dynamics: *sf*, *f*, *mf*.

Third staff of music. Dynamics: *mf*.

Fourth staff of music. Marking: **3**. Dynamics: *mf staccato*.

Fifth staff of music. Marking: **N 6**.

Sixth staff of music. Dynamics: *mf*.

Seventh staff of music. Marking: **5 P**. Dynamics: *p*.

Eighth staff of music. Marking: **4**.

Ninth staff of music. Marking: **Q**. Dynamics: *mf staccatissimo*.

Tenth staff of music. Dynamics: *f*.

Eleventh staff of music. Marking: **R**, **2**.

TROMBONE

mf p cresc.

f

3 S

6 T f

U Tempo poco meno mosso p

cresc. riten. Vivace 3

BASS CLEF INSTRUMENTS

Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(Eb) Eb Bb7 Cm Ab Eb Bb7

Soprano

Alto

Tenor

Bass

7

S

A

T

B

Eb Bb Eb Eb Ab Eb Cm Eb

14

S

A

T

B

Eb Bb7 Eb Eb/sus4/Ab Eb

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

Trombone & Baritone

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score is written in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of three staves of music. The first staff begins with a rest for one measure, followed by a melodic line starting on G2, moving up stepwise to D4, and then descending. A dynamic marking of *mf* is placed below the first measure. A hairpin crescendo is shown above the staff, starting from the first measure and tapering off towards the end of the staff. The second staff continues the melodic line, ending with a dynamic marking of *p*. A hairpin decrescendo is shown above the staff, starting from the beginning of the staff and tapering off towards the end. The third staff features a rhythmic accompaniment of eighth notes, starting with a dynamic marking of *f*.

Audition Prepared Solo - ADVANCED BAND

Trombone/Baritone

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It consists of five staves of music. The first staff begins with a *mf* dynamic and a slur over the first four measures. The second staff continues with a slur over the first four measures and a *p* dynamic. The third staff features a 'Swing!' instruction with a triplet symbol and a *f* dynamic. The fourth staff has a slur over the first four measures. The fifth staff concludes with a double bar line.

ANGELS WE HAVE HEARD ON HIGH

Soprano Trombone / Baritone

Traditional French Carol

Musical notation for Soprano Trombone / Baritone, measures 1-21. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The melody consists of quarter and eighth notes, with some slurs and accents. Measures 19-21 are marked with a box containing the text '*Intro'.

Alto

Musical notation for Alto, measures 1-21. The score is written in bass clef with a key signature of two flats and a common time signature. The melody is similar to the Soprano part but with a lower register. Measures 19-21 are marked with a box containing the text '*Intro'.

Tenor

Musical notation for Tenor, measures 1-21. The score is written in bass clef with a key signature of two flats and a common time signature. The melody is similar to the other parts but with a lower register. Measures 19-21 are marked with a box containing the text '*Intro'.

Bass

Musical notation for Bass, measures 1-21. The score is written in bass clef with a key signature of two flats and a common time signature. The melody is similar to the other parts but with the lowest register. Measures 19-21 are marked with a box containing the text '*Intro'.

B.C.

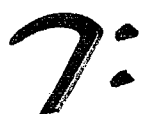
BLUE MOON

31.

Handwritten musical score for "Blue Moon" in E-flat major, 4/4 time. The score consists of ten staves of music with various chords and melodic lines. The chords are written above the notes and are often grouped with brackets. The notation includes treble clefs, a key signature of two flats (E-flat major), and a common time signature (C). The melody is written in a simple, accessible style, with many notes beamed together. The chords are primarily triads and dyads, with some seventh chords. The score is divided into two systems of five staves each. The first system ends with a double bar line, and the second system begins with a first ending bracket and a second ending bracket. The first ending bracket covers the last two staves of the first system, and the second ending bracket covers the first two staves of the second system. The first ending leads to the second ending, which then concludes the piece with a final double bar line.

Chords and notes are written across ten staves:

- Staff 1: Eb Cmi Fmi Bb7 E Cmi Fmi Bb7
- Staff 2: Eb Cmi Fmi7 Eb Ab Eb Bb7
- Staff 3: Eb Cmi Fmi Bb7 Eb Cmi Fmi Bb7
- Staff 4: Eb Cmi Fmi7 Eb Fmi7 Eb
- Staff 5: Fmi7 Bb7 Eb Fmi7 Bb7 Eb
- Staff 6: Abmi7 Db7 Gb Bb F7 Fmi7 Bb7
- Staff 7: Eb Cmi Fmi7 Bb7 Eb Cmi Fmi Bb7
- Staff 8: Eb Cmi Fmi7 Bb7 1. Eb Fmi7 Eb Bb7
- Staff 9: 2. Eb Fmi7 Eb



Blues By Five

Red Garland

B^b7

First staff of music in bass clef, 4/4 time. It begins with a repeat sign and contains a melodic line with eighth and quarter notes. The key signature has two flats.

E^b7

B^b7

Second staff of music in bass clef, 4/4 time. It continues the melodic line with eighth and quarter notes. The key signature has two flats.

F7

B^b7

F7

Third staff of music in bass clef, 4/4 time. It concludes the melodic line with eighth and quarter notes. The key signature has two flats.

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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.

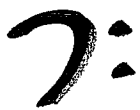
For your use

First blank musical staff for practice.

Second blank musical staff for practice.

Third blank musical staff for practice.

Fourth blank musical staff for practice.



Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

B^{b7}			E^{b7}			F⁷			B^{b7}			E^{b7}			F⁷		
3	b7	1	b7	3	1	b7	3	1	9	b7	3	13	3	b7	5	3	b7

Useful Scales

B^b Blues Scale

1 b3 4 b5 5 b7 1

Sample Bass Line

B^{b7}																							
E^{b7}						B^{b7}																	
F⁷						B^{b7}												F⁷					

Trombone

Canon Remix

Pachelbel / Arr. Bernice

4 5 8 13

mf

17 21

24 29

31 37

38

45 45

f

52 53 8 61

mf

66 69

73 77

80 83

.....

* Read in Bass Clef 7:
Alto Sax.

MELODY

Canon Remix

Pachelbel / Arr. Bernice

7: *mf*

17

24

31

38

45 *f*

51 *f*

71

78

85

Bass Guitar

Canon Remix

Pachelbel / Arr. Bernice

4

5

B \flat F Gm Dm E \flat

10 B \flat E \flat F

13 With Energy

mp

mf

16

21

29

26

31

37

41

45

46

51

53 Solo

f

2
56

[Title]



61

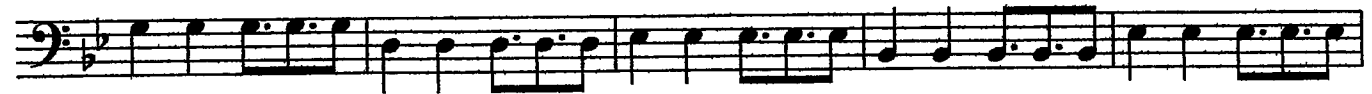


66

69



71



77

76



83

81



Careless Whisper – Melody

Melody C – Flute



Melody Bb – Trumpet, Clarinet, Tenor Sax



Melody Eb – Alto Sax, Bari Sax



Melody Bass Clef – Trombone, Baritone



Piano – Chords

Dm, Gm, Bb, Am

Lyrics

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

Careless Whisper – Horn Lick

Horn Lick C – Flute



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

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



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

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



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

Horn Lick Eb – Alto Sax, Bari Sax



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

Horn Lick Bass Clef – Trombone, Baritone



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

Carol of The Bells

Melody - Bass Clef
-Trombone / Baritone

Quartet Version

arr. Turgeon & Brenice

Soli

mp

6

12

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

B 24

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

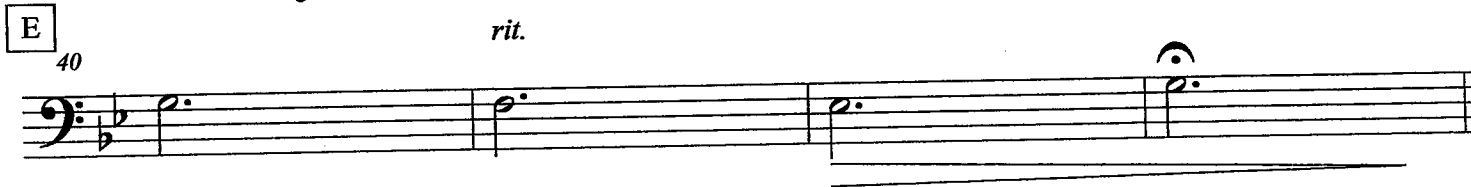
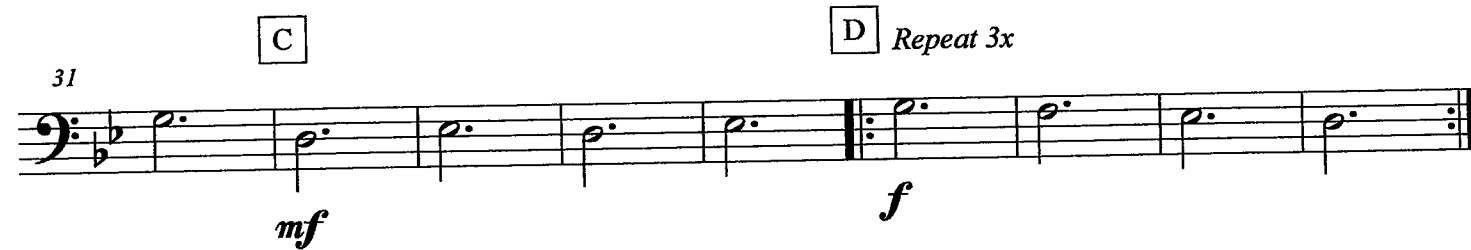
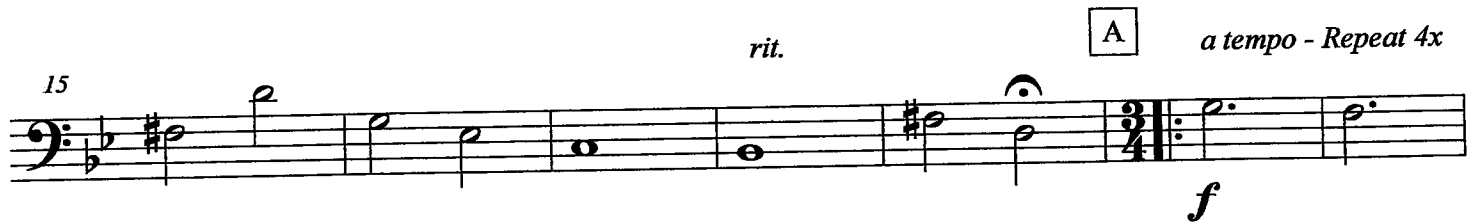
37 **E** *rit.*

Carol of The Bells

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

Quartet Version

arr. Turgeon & Bernice



7: Bass clef

CHAMELEON

- HERBIE HANCOCK /

PAUL JACKSON /

HARVEY MASON / BENNIE MAUPIN

INTRO

(BASS) N.C.

A

B \flat -7 Eb7 B \flat -7 Eb7

B \flat -7 Eb7 B \flat -7 Eb7

B

B \flat -7 Eb7 B \flat -7 Eb7

B \flat -7 Eb7 N.C.

Chameleon Bass Line

Score

The musical score for "Chameleon Bass Line" consists of five staves, all in 4/4 time and the key of B-flat major (two flats). The notation is as follows:

- C:** Treble clef. The melody starts with a quarter note G4, followed by eighth notes A4 and Bb4. A repeat sign follows. The second measure has a quarter note Bb4, eighth notes A4 and G4, and a quarter rest. The third measure has a quarter note F4, eighth notes G4 and A4, and a quarter rest. The piece ends with a double bar line.
- Bb:** Treble clef. The melody starts with a quarter note G4, followed by eighth notes A4 and Bb4. A repeat sign follows. The second measure has a quarter note Bb4, eighth notes A4 and G4, and a quarter rest. The third measure has a quarter note F4, eighth notes G4 and A4, and a quarter rest. The piece ends with a double bar line.
- Eb:** Treble clef. The melody starts with a quarter note G4, followed by eighth notes A4 and Bb4. A repeat sign follows. The second measure has a quarter note Bb4, eighth notes A4 and G4, and a quarter rest. The third measure has a quarter note F4, eighth notes G4 and A4, and a quarter rest. The piece ends with a double bar line.
- Bass Clef High:** Bass clef. The melody starts with a quarter note G3, followed by eighth notes A3 and Bb3. A repeat sign follows. The second measure has a quarter note Bb3, eighth notes A3 and G3, and a quarter rest. The third measure has a quarter note F3, eighth notes G3 and A3, and a quarter rest. The piece ends with a double bar line.
- Bass Clef Low:** Bass clef. The melody starts with a quarter note G2, followed by eighth notes A2 and Bb2. A repeat sign follows. The second measure has a quarter note Bb2, eighth notes A2 and G2, and a quarter rest. The third measure has a quarter note F2, eighth notes G2 and A2, and a quarter rest. The piece ends with a double bar line.

Trombone

Cheer # 1

arr. Bernice

Watch Conductor
Slow-Fast

Musical staff 1: Bass clef, 4/4 time signature, key signature of one flat. The staff contains the first line of music with various note values, rests, and dynamic markings.

Musical staff 2: Bass clef, 4/4 time signature, key signature of one flat. The staff contains the second line of music, starting with a measure number '5' above the first note. It includes various note values, rests, and dynamic markings.

7:

Cold Duck Time

Eddie Harris

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

For your use

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

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

b7	3	3	3	5	9	7	7
3	b7	7	7	3	b7	5	5
1	1	1	1	b7	3	3	3

Useful Scales

F Blues Scale

D^b Major

($D^b_{MA}7$)

E^b Major

($E^b_{MA}7$)

Sample Bass Line

1	5	1	5	b7	1	1	1	b7	1	5	1	5	b7	1	1	1	b7	1	1	1	1	1	1	1	1	5	b7	1
---	---	---	---	----	---	---	---	----	---	---	---	---	----	---	---	---	----	---	---	---	---	---	---	---	---	---	----	---

Featured in the Twentieth Century Fox Television Series GLEE

DON'T STOP BELIEVIN'

TROMBONE 1

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

The musical score for Trombone 1 is written in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. It begins with a circled instruction '(Rock)' above the staff. Measure 8 is marked with a circled '8' and a bar line. The score continues with measures 9-15, 16, 17, 18-20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, and 40. The music features various dynamics including *f*, *mf*, *mp*, and *fp*, along with accents, slurs, and hairpins. Measure numbers are indicated below the staff, and some are enclosed in boxes (9, 17, 25, 33). The score concludes with measure 40.

TROMBONE 1

41

Musical staff 41-44: Bass clef, key signature of one flat. Measures 41-44 contain a melodic line with eighth notes and quarter notes, some with slurs.

45

Musical staff 45-52: Bass clef, key signature of one flat. Measure 45 starts with a fermata. Measure 46-50 is a whole rest. Measure 51 has a dynamic marking of *mf*. Measures 51-52 contain a melodic line with eighth notes and quarter notes.

53

Musical staff 53-57: Bass clef, key signature of one flat. Measures 53-57 contain a rhythmic pattern of eighth notes with accents.

Musical staff 58-61: Bass clef, key signature of one flat. Measures 58-61 contain a rhythmic pattern of eighth notes with accents.

Musical staff 62-66: Bass clef, key signature of one flat. Measures 62-66 contain a rhythmic pattern of eighth notes with accents.

69

Musical staff 67-70: Bass clef, key signature of one flat. Measures 67-70 contain a melodic line with eighth notes and quarter notes.

Musical staff 71-74: Bass clef, key signature of one flat. Measures 71-74 contain a melodic line with eighth notes and quarter notes.

Musical staff 75-79: Bass clef, key signature of one flat. Measures 75-79 contain a melodic line with eighth notes and quarter notes. Measures 75-76 and 77-78 are marked with a first and second ending bracket and labeled "BELL TONES". Measure 79 has a dynamic marking of *ff*.

Featured in the Twentieth Century Fox Television Series GLEE

DON'T STOP BELIEVIN'

TROMBONE 2

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

The musical score is written for Trombone 2 in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. It begins with a circled 'Rock' marking. The score is divided into systems, with measure numbers and circled system numbers (9, 17, 25, 33) indicating the start of new sections. Dynamics include *mf*, *f*, and *p*. The score concludes at measure 40.

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TROMBONE 2

41

Musical staff 41-44: Bass clef, key signature of one flat. Measures 41-44 contain eighth-note patterns with slurs. Measure numbers 41, 42, 43, and 44 are indicated below the staff.

45

Musical staff 45-52: Bass clef, key signature of one flat. Measure 45 starts with a fermata. Measure 46-50 is a whole rest. Measure 51 has a dynamic marking of *mf*. Measures 51-52 contain eighth-note patterns with slurs. Measure numbers 45, 46-50, 51, and 52 are indicated below the staff.

53

Musical staff 53-57: Bass clef, key signature of one flat. Measures 53-57 contain eighth-note patterns with accents. Measure numbers 53, 54, 55, 56, and 57 are indicated below the staff.

Musical staff 58-61: Bass clef, key signature of one flat. Measures 58-61 contain eighth-note patterns with accents. Measure numbers 58, 59, 60, and 61 are indicated below the staff.

Musical staff 62-66: Bass clef, key signature of one flat. Measures 62-66 contain eighth-note patterns with accents. Measure numbers 62, 63, 64, 65, and 66 are indicated below the staff.

69

Musical staff 67-70: Bass clef, key signature of one flat. Measure 69 has a repeat sign. Measures 67-70 contain eighth-note patterns with slurs. Measure numbers 67, 68, 69, and 70 are indicated below the staff.

Musical staff 71-74: Bass clef, key signature of one flat. Measures 71-74 contain eighth-note patterns with slurs. Measure numbers 71, 72, 73, and 74 are indicated below the staff.

1.

(BELL TONES)

2.

(BELL TONES)

Musical staff 75-79: Bass clef, key signature of one flat. Measures 75-79 contain eighth-note patterns with slurs. Measure 79 has a dynamic marking of *ff*. Measure numbers 75, 76, 77, 78, and 79 are indicated below the staff.

Featured in the Twentieth Century Fox Television Series GLEE

DON'T STOP BELIEVIN'

TROMBONE 3

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

The musical score for Trombone 3 is written in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of seven staves of music. The first staff begins with a circled '8' and a 'Rock' marking. The second staff starts with a circled '9' and includes dynamic markings of *f* and *p*. The third staff features dynamic markings of *mp*, *mf*, and *fp*. The fourth staff is marked with a circled '25' and *f*. The fifth and sixth staves continue the rhythmic pattern with dynamic markings of *f*. The seventh staff ends with a circled '33' and *f*. Measure numbers 8, 9-15, 16, 17, 18-20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, and 40 are indicated throughout the score.

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TROMBONE 3

41

Musical staff 41: Bass clef, key signature of one flat. Measures 41-44. Notes: 41 (Bb), 42 (C), 43 (D), 44 (E). Slurs connect notes across measures.

45

Musical staff 45: Bass clef, key signature of one flat. Measures 45-52. Measure 45: Bb. Measure 46-50: Rest. Measure 51: Bb. Measure 52: C. Slurs connect notes across measures. Dynamics: *mf*.

53

Musical staff 53: Bass clef, key signature of one flat. Measures 53-57. Notes: 53 (Bb), 54 (C), 55 (D), 56 (E), 57 (F). Slurs connect notes across measures. Dynamics: *f*.

Musical staff 58: Bass clef, key signature of one flat. Measures 58-61. Notes: 58 (Bb), 59 (C), 60 (D), 61 (E). Slurs connect notes across measures.

Musical staff 62: Bass clef, key signature of one flat. Measures 62-66. Notes: 62 (Bb), 63 (C), 64 (D), 65 (E), 66 (F). Slurs connect notes across measures.

69

Musical staff 69: Bass clef, key signature of one flat. Measures 67-70. Notes: 67 (Bb), 68 (C), 69 (D), 70 (E). Slurs connect notes across measures.

Musical staff 71: Bass clef, key signature of one flat. Measures 71-74. Notes: 71 (Bb), 72 (C), 73 (D), 74 (E). Slurs connect notes across measures.

Musical staff 76: Bass clef, key signature of one flat. Measures 76-79. Notes: 76 (Bb), 77 (C), 78 (D), 79 (E). Slurs connect notes across measures. Dynamics: *ff*. Labels: (BELL TONES).

Featured in the Twentieth Century Fox Television Series GLEE

DON'T STOP BELIEVIN'

TROMBONE 4

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

(Rock)

The musical score is written for Trombone 4 in a 4/4 time signature with a key signature of one flat (Bb). It consists of seven staves of music. The first staff shows a whole rest for measures 1-8, with a circled '8' above the staff. The second staff shows a whole rest for measures 9-15, with a circled '9' above the staff. The third staff begins with measure 16, featuring a half note G2, followed by quarter notes F2, E2, and D2, and a half note C2. Measure 17 contains a half note B1, with a dynamic marking of *f*. Measure 18 has a whole rest, with a circled '17' above the staff. Measure 19 has a whole rest, with a circled '8' above the staff. Measure 20 has a whole note G2, with a dynamic marking of *p*. Measure 21 has a whole note F2, with a dynamic marking of *mf*. Measure 22 has a whole note E2, with a dynamic marking of *f*. Measure 23 has a whole note D2, with a dynamic marking of *mf*. Measure 24 has a whole note C2, with a dynamic marking of *f*. The fourth staff begins with measure 25, featuring a quarter note G2, quarter note F2, quarter note E2, and quarter note D2. The fifth staff continues with measures 29, 30, 31, and 32, featuring quarter notes G2, F2, E2, and D2. The sixth staff begins with measure 33, featuring a quarter note G2, quarter note F2, quarter note E2, and quarter note D2. The seventh staff continues with measures 37, 38, 39, and 40, featuring quarter notes G2, F2, E2, and D2.

TROMBONE 4

41

Musical staff 1: Bass clef, measures 41-44. Notes: 41 (G2), 42 (A2), 43 (B2), 44 (C3).

45

Musical staff 2: Bass clef, measures 45-52. Measure 46-50 is a whole rest. Measure 51 has a *mf* dynamic marking. Measure 52 has a '5' above it.

53

Musical staff 3: Bass clef, measures 53-57. Notes: 53 (D3), 54 (E3), 55 (F3), 56 (G3), 57 (A3).

Musical staff 4: Bass clef, measures 58-61. Notes: 58 (B2), 59 (C3), 60 (D3), 61 (E3).

Musical staff 5: Bass clef, measures 62-66. Notes: 62 (F3), 63 (G3), 64 (A3), 65 (B3), 66 (C4).

69

Musical staff 6: Bass clef, measures 67-70. Notes: 67 (D3), 68 (E3), 69 (F3), 70 (G3).

Musical staff 7: Bass clef, measures 71-75. Notes: 71 (A2), 72 (B2), 73 (C3), 74 (D3), 75 (E3).

Musical staff 8: Bass clef, measures 75-79. First ending (1.) and second ending (2.) are shown. Measure 79 has a *ff* dynamic marking.

Don't Stop Believin'

BASS CLEF
(Doubles Alto Sax)

arr. Murtha

Rock 9 SOLO

8

mf

13 17

18

23 25

f

28

33
33

38 41 45

4

mf

47

BASS CLEF (Doubles Alto Sax), p. 2 Don't Stop Believin'

53

52

f

57

63

69

69

74

ff

DON'T STOP 'TIL YOU GET ENOUGH

R&B/ROCK ♩=112

4

5

9

13

8

21

25

29

33

37

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

41



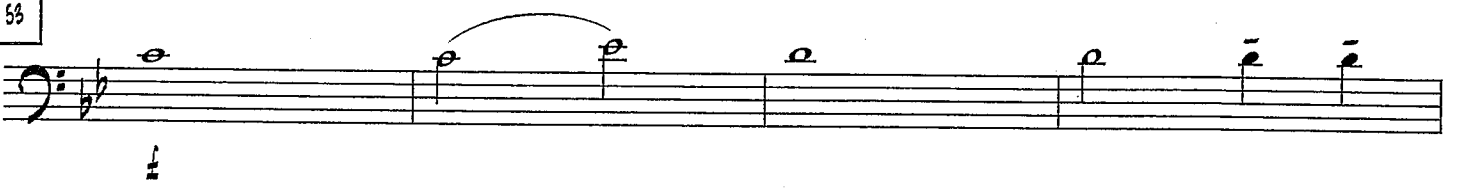
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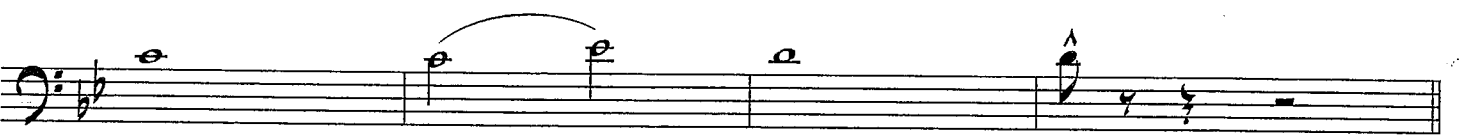
49



53



57



61



65



69



73



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

77

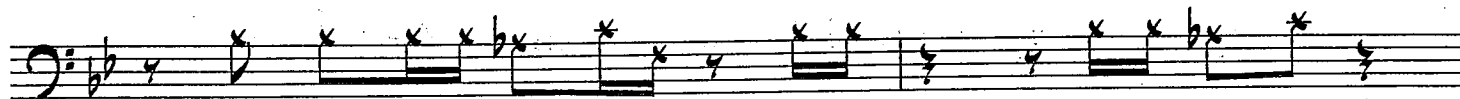


WITH THE FORCE DON'T

DON'T STOP 'TIL YOU GET E-NOUGH KEEP ON,

WITH THE FORCE DON'T

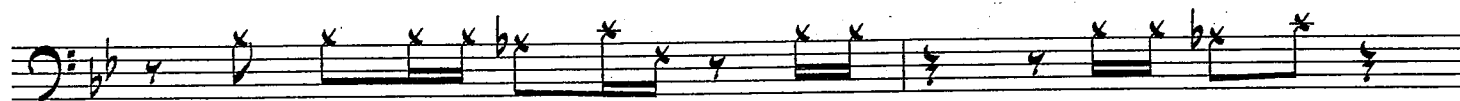
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DON'T STOP 'TIL YOU GET E - NOUGH KEEP ON,

WITH THE FORCE DON'T

82



DON'T STOP 'TIL YOU GET E - NOUGH KEEP ON,

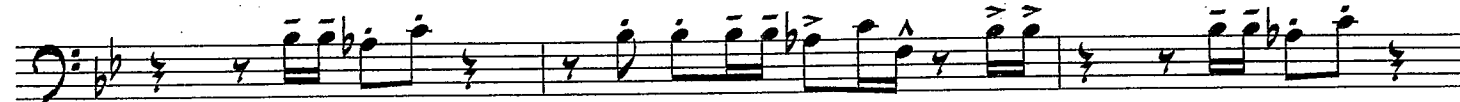
WITH THE FORCE DON'T

85

84



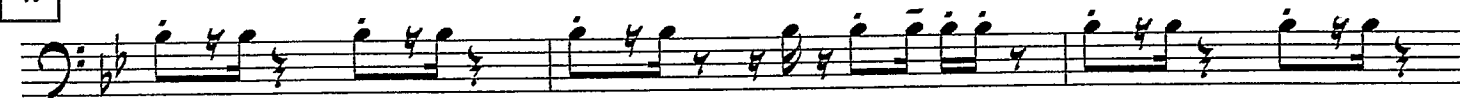
87



90



96



mf

96



ppp

DON'T STOP 'TIL YOU GET ENOUGH

R&B/ROCK =112

4

5

13

8

21

mf

25

29

f

33

37

mf

DON'T STOP 'TIL YOU GET ENOUGH - TROMBONE 2 - Pg. 2

41

45

49

53

57

61

65

69

73

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

77

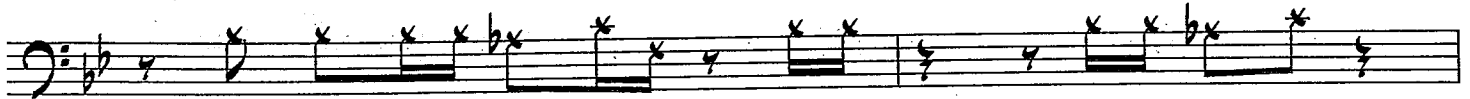


WITH THE FORCE DON'T

DON'T STOP 'TIL YOU GET E-NOUGH KEEP ON,

WITH THE FORCE DON'T

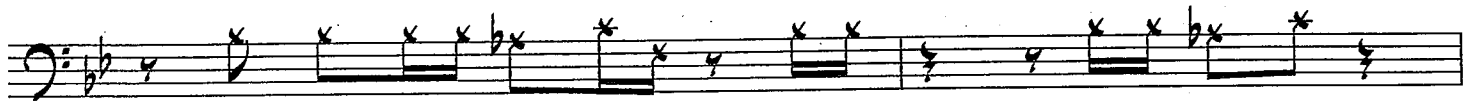
80



DON'T STOP 'TIL YOU GET E - NOUGH KEEP ON,

WITH THE FORCE DON'T

82



DON'T STOP 'TIL YOU GET E - NOUGH KEEP ON,

WITH THE FORCE DON'T

85



84

≠



87



90

96



mf



96

pp

DON'T STOP 'TIL YOU GET ENOUGH

R&B/ROCK ♩=112

4

5

f *stz* *f* *stz*

f *stz* *f* *stz*

13

8

21

mf

25

29

f

33

37

mf

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

Musical staff 41: Bass clef, key signature of two flats (B-flat and E-flat), 4/4 time signature. The staff contains a melodic line with eighth and quarter notes, some with slurs. The measure number 41 is written below the staff.

Musical staff 45: Bass clef, key signature of two flats, 4/4 time signature. The staff contains a whole rest in the first measure, followed by a measure with a whole note and a fermata. The measure number 45 is written in a box above the staff.

Musical staff 53: Bass clef, key signature of two flats, 4/4 time signature. The staff contains a melodic line with quarter and half notes, some with slurs. The measure number 53 is written in a box above the staff.

Musical staff 57: Bass clef, key signature of two flats, 4/4 time signature. The staff contains a melodic line with quarter and half notes, some with slurs. The measure number 57 is written below the staff.

Musical staff 61: Bass clef, key signature of two flats, 4/4 time signature. The staff contains a complex melodic line with eighth and sixteenth notes, some with slurs and accents. The measure number 61 is written in a box above the staff.

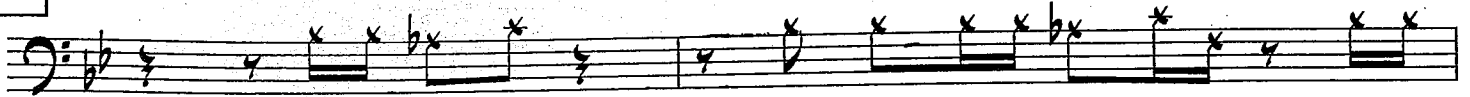
Musical staff 65: Bass clef, key signature of two flats, 4/4 time signature. The staff contains a complex melodic line with eighth and sixteenth notes, some with slurs and accents. The measure number 65 is written below the staff.

Musical staff 69: Bass clef, key signature of two flats, 4/4 time signature. The staff contains a melodic line with quarter and half notes, some with slurs and accents. The measure number 69 is written in a box above the staff. Below the staff are dynamic markings: $\underline{\underline{f}}$ staccato, fz , fz , and fz .

Musical staff 73: Bass clef, key signature of two flats, 4/4 time signature. The staff contains a melodic line with quarter and half notes, some with slurs and accents. The measure number 73 is written below the staff. Below the staff are dynamic markings: $\underline{\underline{f}}$ staccato, fz , fz , and fz . The text "KEEP ON," is written at the end of the staff.

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

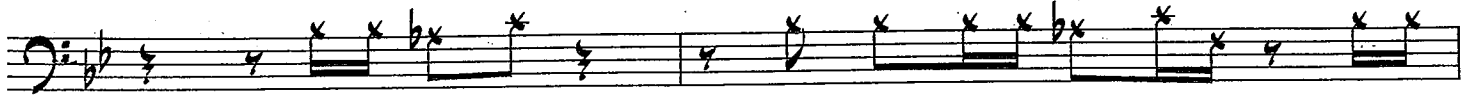
77



WITH THE FORCE DON'T

DON'T STOP 'TIL YOU GET E - NOUGH KEEP ON,

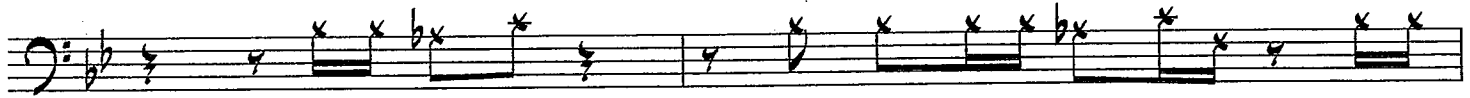
79



WITH THE FORCE DON'T

DON'T STOP 'TIL YOU GET E - NOUGH KEEP ON,

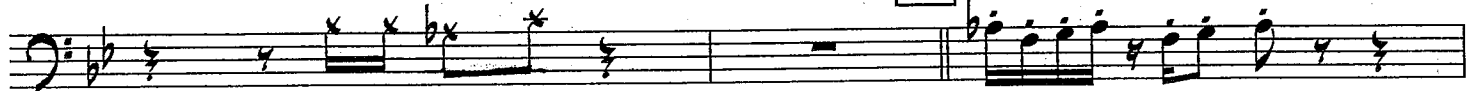
81



WITH THE FORCE DON'T

DON'T STOP 'TIL YOU GET E - NOUGH KEEP ON,

85



83

WITH THE FORCE DON'T

f

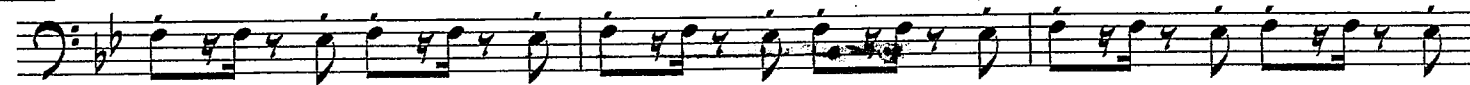
86



90



93



mf

3

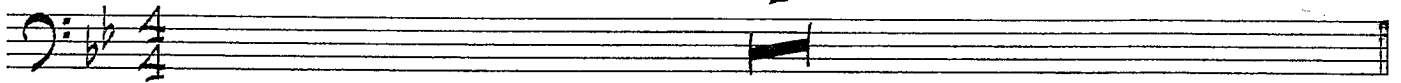
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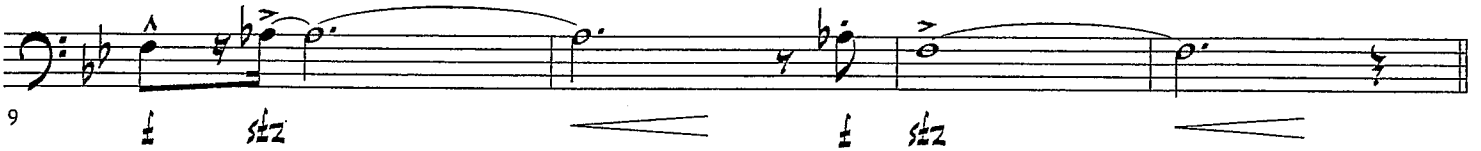
DON'T STOP 'TIL YOU GET ENOUGH

R&B/ROCK ♩=112

4

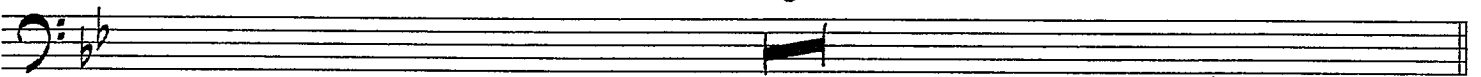


5



13

8

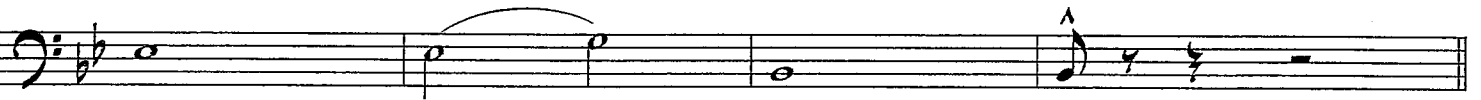


21

8



29



33

37



41

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

8

45

A single musical staff in bass clef with a key signature of one flat (B-flat). It contains a single measure with a whole note G2 and a fermata over it.

53

A musical staff in bass clef with a key signature of one flat. It contains five measures of music. The first measure has a whole note G2 with a fermata. The second measure has a whole note G2 with a slur over it. The third measure has a whole note G2. The fourth measure has a whole note G2. The fifth measure has a whole note G2.

57

A musical staff in bass clef with a key signature of one flat. It contains five measures of music. The first measure has a whole note G2 with a slur over it. The second measure has a whole note G2 with a slur over it. The third measure has a whole note G2. The fourth measure has a quarter note G2 with an accent (^) and a fermata. The fifth measure has a quarter rest.

61

A musical staff in bass clef with a key signature of one flat. It contains four measures of music. The first measure has a quarter note G2 with an accent (^) and a fermata, followed by a quarter note G2 with an accent (^) and a fermata. The second measure has a quarter note G2 with an accent (^) and a fermata, followed by a quarter note G2 with an accent (^) and a fermata. The third measure has a quarter note G2 with an accent (^) and a fermata, followed by a quarter note G2 with an accent (^) and a fermata. The fourth measure has a quarter note G2 with an accent (^) and a fermata, followed by a quarter note G2 with an accent (^) and a fermata.

65

A musical staff in bass clef with a key signature of one flat. It contains four measures of music. The first measure has a quarter note G2 with an accent (^) and a fermata, followed by a quarter note G2 with an accent (^) and a fermata. The second measure has a quarter note G2 with an accent (^) and a fermata, followed by a quarter note G2 with an accent (^) and a fermata. The third measure has a quarter note G2 with an accent (^) and a fermata, followed by a quarter note G2 with an accent (^) and a fermata. The fourth measure has a quarter note G2 with an accent (^) and a fermata, followed by a quarter note G2 with an accent (^) and a fermata.

69

A musical staff in bass clef with a key signature of one flat. It contains four measures of music. The first measure has a quarter note G2 with an accent (^) and a fermata, followed by a quarter note G2 with an accent (^) and a fermata. The second measure has a quarter note G2 with an accent (^) and a fermata. The third measure has a quarter note G2 with an accent (^) and a fermata. The fourth measure has a quarter note G2 with an accent (^) and a fermata. There are slurs and dynamics markings below the staff.

73

A musical staff in bass clef with a key signature of one flat. It contains four measures of music. The first measure has a quarter note G2 with an accent (^) and a fermata, followed by a quarter note G2 with an accent (^) and a fermata. The second measure has a quarter note G2 with an accent (^) and a fermata. The third measure has a quarter note G2 with an accent (^) and a fermata. The fourth measure has a quarter note G2 with an accent (^) and a fermata. There are slurs and dynamics markings below the staff. The text "KEEP ON," is written at the end of the staff.

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

77

WITH THE FORCE DON'T

DON'T STOP 'TIL YOU GET E - NOUGH KEEP ON,

79

WITH THE FORCE DON'T

DON'T STOP 'TIL YOU GET E - NOUGH KEEP ON,

81

WITH THE FORCE DON'T

DON'T STOP 'TIL YOU GET E - NOUGH KEEP ON,

85

83

WITH THE FORCE DON'T

f

86

9%

8

90

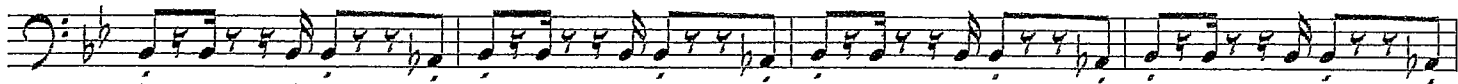
DON'T STOP 'TIL YOU GET ENOUGH

R&B/ROCK L_{112}



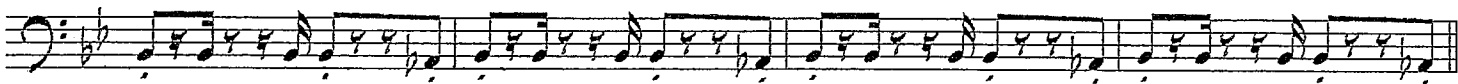
5

B^b A^b_{MAJ7/B^b} B^b



AD LIB FILLS THROUGHOUT

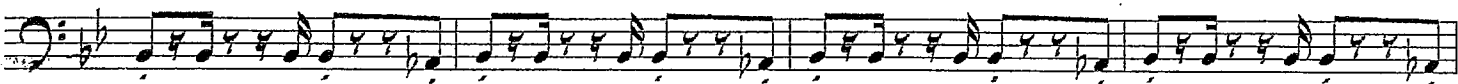
B^b A^b_{MAJ7/B^b} B^b



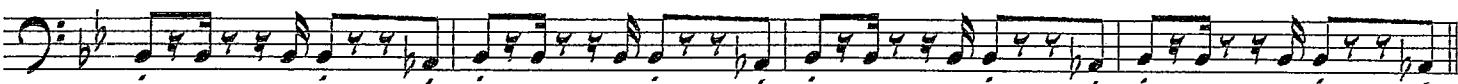
9

13

B^b A^b_{MAJ7/B^b} B^b



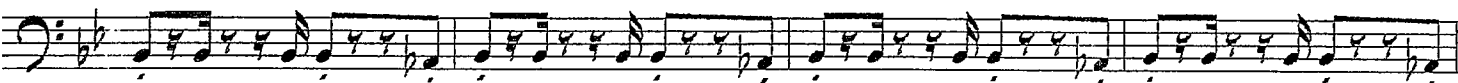
$m\sharp$
 B^b A^b_{MAJ7/B^b} B^b



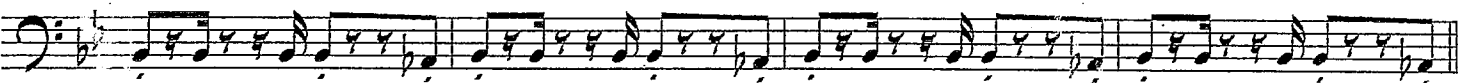
17

21

B^b A^b_{MAJ7/B^b} B^b



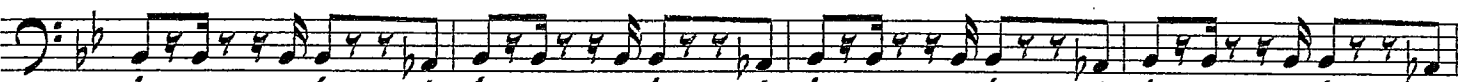
$m\sharp$
 B^b A^b_{MAJ7/B^b} B^b



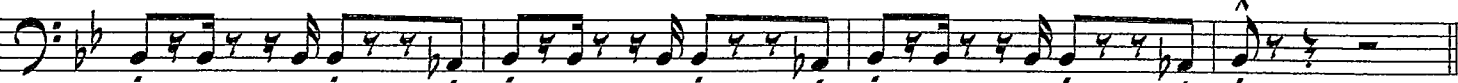
25

29

A^b_{MAJ7/B^b} B^b



\sharp
 A^b_{MAJ7/B^b} B^b



33

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

37 $B\flat$ $A\flat_{MAJ7}/B\flat$ $B\flat$

38

39 $B\flat$ $A\flat_{MAJ7}/B\flat$ $B\flat$

41

43 $B\flat$ $A\flat_{MAJ7}/B\flat$ $B\flat$

45 $B\flat$ $A\flat_{MAJ7}/B\flat$ $B\flat$

49

51 $A\flat_{MAJ7}/B\flat$ $B\flat$

53

55 $A\flat_{MAJ7}/B\flat$ $B\flat$

57

59 $B\flat$ $D\flat_{MAJ7}$ $E\flat$ $B\flat/F$ $B\flat$ $B\flat$ $D\flat_{MAJ7}$ $E\flat$ $B\flat/F$ $B\flat$

61

63 $B\flat$ $D\flat_{MAJ7}$ $E\flat$ $B\flat/F$ $B\flat$ $B\flat$ $D\flat_{MAJ7}$ $E\flat$ $B\flat/F$

65

DON'T STOP 'TIL YOU GET ENOUGH - ELECTRIC BASS - PG. 8

69 Bb A^b_{MAJ7/B^b} B^b

73

Bb A^b_{MAJ7/B^b} B^b

Detailed description: This block contains two staves of music for measures 69-73. The first staff starts at measure 69 with a key signature of two flats (Bb and Eb) and a common time signature. The notes are: 69: Bb2, Eb3, Gb3, Bb3; 70: Bb2, Eb3, Gb3, Bb3; 71: Bb2, Eb3, Gb3, Bb3; 72: Bb2, Eb3, Gb3, Bb3; 73: Bb2, Eb3, Gb3, Bb3. The second staff continues from measure 73: Bb2, Eb3, Gb3, Bb3; 74: Bb2, Eb3, Gb3, Bb3; 75: Bb2, Eb3, Gb3, Bb3; 76: Bb2, Eb3, Gb3, Bb3; 77: Bb2, Eb3, Gb3, Bb3. Chord symbols Bb and A^b_{MAJ7/B^b} are placed above the staves. A double bar line is at the end of measure 77.

77 B^b7_{SUS4} B^b7

81

B^b7_{SUS4} B^b7

Detailed description: This block contains two staves of music for measures 77-81. The first staff starts at measure 77 with a key signature of two flats and a common time signature. The notes are: 77: Bb2, Eb3, Gb3, Bb3; 78: Bb2, Eb3, Gb3, Bb3; 79: Bb2, Eb3, Gb3, Bb3; 80: Bb2, Eb3, Gb3, Bb3; 81: Bb2, Eb3, Gb3, Bb3. The second staff continues from measure 81: Bb2, Eb3, Gb3, Bb3; 82: Bb2, Eb3, Gb3, Bb3; 83: Bb2, Eb3, Gb3, Bb3; 84: Bb2, Eb3, Gb3, Bb3; 85: Bb2, Eb3, Gb3, Bb3. Chord symbols B^b7_{SUS4} and B^b7 are placed above the staves. A double bar line is at the end of measure 85.

85 A^b_{MAJ7/B^b} B^b

89

A^b_{MAJ7/B^b} B^b

Detailed description: This block contains two staves of music for measures 85-89. The first staff starts at measure 85 with a key signature of two flats and a common time signature. The notes are: 85: Bb2, Eb3, Gb3, Bb3; 86: Bb2, Eb3, Gb3, Bb3; 87: Bb2, Eb3, Gb3, Bb3; 88: Bb2, Eb3, Gb3, Bb3; 89: Bb2, Eb3, Gb3, Bb3. The second staff continues from measure 89: Bb2, Eb3, Gb3, Bb3; 90: Bb2, Eb3, Gb3, Bb3; 91: Bb2, Eb3, Gb3, Bb3; 92: Bb2, Eb3, Gb3, Bb3; 93: Bb2, Eb3, Gb3, Bb3. Chord symbols A^b_{MAJ7/B^b} and B^b are placed above the staves. A double bar line is at the end of measure 93.

93

8

Detailed description: This block contains one staff of music for measure 93. The key signature is two flats and the time signature is common time. The notes are: 93: Bb2, Eb3, Gb3, Bb3. A double bar line is at the end of measure 93. The number '8' is written above the staff.

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

Melody (B.C.)

Expressive ♩ = 76
solo/soli

mp

A
5

B
10

Faster ♩ = 126

C
14

tutti

mf

D
18

E
22

F

f

27

1. 2.

G

32



Musical staff G, measures 32-35. Bass clef, key signature of one flat. The staff contains a melodic line with eighth and sixteenth notes, mostly beamed together, with a long slur over the entire phrase. Measure 32 starts with a quarter rest followed by an eighth note. Measure 35 ends with a quarter rest.

H

36



Musical staff H, measures 36-39. Bass clef, key signature of one flat. The staff contains a melodic line with eighth and sixteenth notes, mostly beamed together, with a long slur over the entire phrase. Measure 36 starts with a quarter rest followed by an eighth note. Measure 39 ends with a quarter rest.

I

40



Musical staff I, measures 40-43. Bass clef, key signature of one flat. The staff contains a melodic line with eighth and sixteenth notes, mostly beamed together, with a long slur over the entire phrase. Measure 40 starts with a quarter rest followed by an eighth note. Measure 43 ends with a quarter rest.

J

44



Musical staff J, measures 44-47. Bass clef, key signature of one flat. The staff contains a melodic line with eighth and sixteenth notes, mostly beamed together, with a long slur over the entire phrase. Measure 44 starts with a quarter rest followed by an eighth note. Measure 47 ends with a quarter rest.

K

solo/soli

48



Musical staff K, measures 48-51. Bass clef, key signature of one flat. The staff contains a melodic line with eighth and sixteenth notes, mostly beamed together, with a long slur over the entire phrase. Measure 48 starts with a quarter rest followed by an eighth note. Measure 51 ends with a quarter rest.

L

52



Musical staff L, measures 52-55. Bass clef, key signature of one flat. The staff contains a melodic line with eighth and sixteenth notes, mostly beamed together, with a long slur over the entire phrase. Measure 52 starts with a quarter rest followed by an eighth note. Measure 55 ends with a quarter rest.

M

optional 8va

56

cresc.



Musical staff M, measures 56-59. Bass clef, key signature of one flat. The staff contains a melodic line with eighth and sixteenth notes, mostly beamed together, with a long slur over the entire phrase. Measure 56 starts with a quarter rest followed by an eighth note. Measure 59 ends with a quarter rest. A crescendo hairpin is shown below the staff.

N

tutti

61

ff



Musical staff N, measures 61-64. Bass clef, key signature of one flat. The staff contains a melodic line with eighth and sixteenth notes, mostly beamed together, with a long slur over the entire phrase. Measure 61 starts with a quarter rest followed by an eighth note. Measure 64 ends with a quarter rest. A fortissimo (*ff*) dynamic marking is shown below the staff.

Don't You Worry 'Bout A Thing

Melody (B.C.), p. 3

65 O

Musical staff 65-69 in bass clef, key of B-flat major. It features a melodic line with a long slur over measures 65-69. Measure 65 starts with a half rest. A circled letter 'O' is placed above measure 66.

P 70 Q

Musical staff 70-72 in bass clef, key of B-flat major. It features a melodic line with a long slur over measures 70-72. A circled letter 'P' is placed above measure 70, and a circled letter 'Q' is placed above measure 72.

73 R

Musical staff 73-76 in bass clef, key of B-flat major. It features a melodic line with a long slur over measures 73-76. A circled letter 'R' is placed above measure 75.

77 S optional 8va

Musical staff 77-80 in bass clef, key of B-flat major. It features a melodic line with a long slur over measures 77-80. A circled letter 'S' is placed above measure 77. The text 'optional 8va' is to the right. The staff ends with a triplet of eighth notes marked with a hairpin and the dynamic *fff*.

81 T bell tones

Musical staff 81-86 in bass clef, key of B-flat major. It features a melodic line with a long slur over measures 81-86. A circled letter 'T' is placed above measure 81, with the text 'bell tones' to its right. The staff includes a triplet of eighth notes and various accents.

87

Musical staff 87-88 in bass clef, key of B-flat major. It features a melodic line with a long slur over measures 87-88. Measure 87 starts with a half rest.

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

Countermelody (B.C.)

Expressive ♩ = 76

Faster ♩ = 126

C 1st time only

Musical notation for measures 1-14. Includes section markers A, B, and C. Measure 14 is marked '1st time only'. Fingerings 4, 5, 3 are indicated above the notes. Dynamics include *f* and accents.

Musical notation for measures 15-20. Includes section markers D, E, F. Fingerings 3, 4, 4, 2, 3, 2 are indicated. First and second endings are marked.

Musical notation for measures 32-38. Includes section marker G. Measure 32 starts with a '4'. Dynamics include *f* and accents.

Musical notation for measures 39-43. Includes section marker I. Features slurs and accents.

Musical notation for measures 44-50. Includes section markers J and K. Measure 44 starts with a '4'. Dynamics include *f* and accents.

Musical notation for measures 51-56. Includes section markers L and M. Measure 51 starts with a '2'. Dynamics include *f*, accents, and a hairpin (*<*). The text 'top note melody' is written above the staff.

Musical notation for measures 57-61. Includes section marker N. Dynamics include *ff* and accents.

Musical notation for measures 62-66. Includes section marker O. Measure 62 starts with a '4'. Dynamics include *ff*.

Counter melody (B.C.), p. 2

Don't You Worry 'Bout A Thing

70

2

4

ff

P

Q

R

78

4

fff

S

T

87

fff

Don't You Worry 'Bout A Thing

From SING
arr. Bernice

Bass Line (B.C.)

Expressive ♩ = 76

Faster

♩ = 126

Musical score for Bass Line (B.C.) of "Don't You Worry 'Bout A Thing". The score is written in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of 11 measures, grouped into sections A through K. Section A (measures 1-4) features a four-measure rest. Section B (measures 5-8) features a five-measure rest. Section C (measures 9-11) begins with a dynamic marking of *mf*. Section D (measures 12-14) continues the melodic line. Section E (measures 15-19) includes a dynamic marking of *f*. Section F (measures 20-24) continues the melodic line. Section G (measures 25-28) includes first and second endings. Section H (measures 29-33) continues the melodic line. Section I (measures 34-39) continues the melodic line. Section J (measures 40-44) continues the melodic line. Section K (measures 45-48) includes a dynamic marking of *mf* and features a triplet of eighth notes.

Bass Line (B.C.), p. 2

Don't You Worry 'Bout A Thing

L

50

mf

M

55

N

60

ff

O

66

ff

P

Q

70

R

75

S

T

80

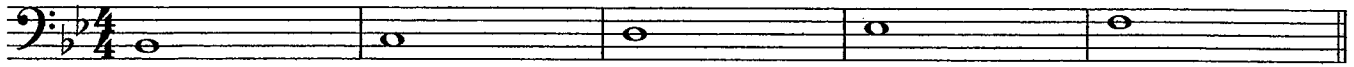
fff

86

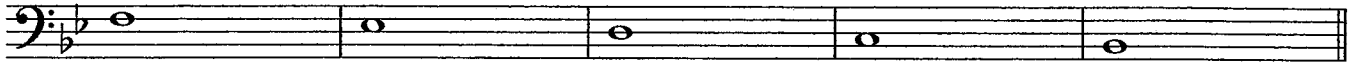
C Instruments (Bass)

First Five Note Exercises

A



6 **B**



11 **C**

D



Forever Young

Trombone

Measure 1 guitar only

2 3 4 5 6 7 8 9

10 11 12 13 14 15 16 17 18 19

GNE SONG (Great New Emergence)

HORN LICK

C: E D C

Bb: F# E D

Eb: C# B A

LAST NOTE

C: A

Bb: B

Eb: F

PIANO CHORDS:

Am G Dm F

Ombone / Baritone

?



1) Name _____

2) Write in note names...

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

4) Play the piece...

?

Piano

Piano

Pno.

1) Name _____

2) Write in note names...

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

4) Play the piece...

142
(Med.)

7: HEART AND SOUL

-HOAGY CARMICHAEL/
FRANK LEISSER

F D-7 G-7 C7 Fmaj7 D-7 G-7 C7

A-7 D-7 G-7 C7 | F D-7 G-7 C7

2. F G-7 C7 Fmaj7 C7 F7 Bbmaj7 A7 D7 G7

C7 F7 Bb7 A7 Bbmaj7 A7 D7 G7

C7 F7 Bb7 C7 F D-7 G-7 C7

Fmaj7 D-7 G-7 C7 A-7 D-7 G-7 C7

A7#5 D7 G-7 C7 F (D-7 G-7 C7)

Holding Out For A Hero

SPONSOR SONG

arr. Bernice

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

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

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

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

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

Horn Lick 1 B \flat
B A B D D B A B

Horn Lick 1 E \flat
F# E F# A A F# E F#

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

Horn Lick 2 C
C B A G G A A

Horn Lick 2 B \flat
D C# B A A B B

Horn Lick 2 E \flat
A G# F# E E F# F#

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

Bass Synth
Optional Opening Chords
Am - G - F - Esus4 - E Am Em

Piano
Optional Syncopated Rhythm on Cue

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

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

5

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

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

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

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

HL. 1 C

HL. 1 Bb

HL. 1 Eb

HL. 1 (B.C.)

HL. 2 C

HL. 2 Bb

HL. 2 Eb

HL. 2 (B.C.)

Bass

Piano

F C G

IT DON'T MEAN A THING

(If It Ain't Got That Swing)

E♭ * Read in
Bass Clef

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

MODERATELY FAST

The musical score is written for three staves in 4/4 time. The key signature is E-flat major (one flat). The tempo is marked 'MODERATELY FAST'. The score begins with a treble clef and a key signature change to E-flat major. The first staff contains measures 1 through 4, marked with a forte 'f' dynamic. The second staff contains measures 5 through 8, with dynamics ranging from 'f' to 'mf'. Handwritten notes above the staff indicate key changes to E-flat major and back to E-flat major. The third staff contains measures 9 through 12, marked with a forte 'f' dynamic. The score concludes with a double bar line at measure 12.

Don + Near A Thing - ED

To Coda

Musical notation for measures 13-16. Measure 13 starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and quarter notes. Measure 14 has a double bar line. Measure 15 continues the melody. Measure 16 ends with a fermata and a dynamic marking of *ff*. A first ending bracket spans measures 13-16.

Musical notation for measures 17-20. Measure 17 starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter and eighth notes. Measure 18 has a double bar line. Measure 19 continues the melody. Measure 20 ends with a fermata and a dynamic marking of *f*. A second ending bracket spans measures 17-20.

Musical notation for measures 21-23. Measure 21 starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter and eighth notes. Measure 22 has a double bar line. Measure 23 continues the melody and ends with a fermata.

Musical notation for measures 24-25. Measure 24 starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter and eighth notes. Measure 25 has a double bar line. A chord symbol *E4* is written above measure 24. A dynamic marking of *f* is written above measure 25.

D.S. al Coda

CODA

Musical notation for measure 26. Measure 26 starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter and eighth notes. Measure 26 ends with a fermata. A dynamic marking of *f* is written above measure 26.

Rhythm

IT DON'T MEAN A THING

(If It Ain't Got That Swing)

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

MODERATELY FAST

The musical score is arranged in three systems, each with three staves (treble, guitar, and bass clefs). The tempo is marked 'MODERATELY FAST'. The key signature is B-flat major. The score includes various musical notations such as slurs, accents, and dynamic markings like 'f' and 'mf'. Chord diagrams are provided for the guitar part, including C7, Ebm6, Bb, Gm, C7, F7sus, Bb, (C7), (F7), (Bb), (D7), Gm, Eb7, D7, and Gm. Measure numbers 1 through 12 are indicated at the bottom of the staves.

It Don't Mean A Thing - Rhythm

To Coda ⊕ (1.)

Musical notation for measures 13-16. Measure 13: Treble clef, notes G4, A4, B4, C5. Bass clef, notes G2, B1, C2. Chord: C7. Measure 14: Treble clef, notes G4, A4, B4, C5. Bass clef, notes G2, B1, C2. Chords: C7+5, C7. Measure 15: Treble clef, notes G4, A4, B4, C5. Bass clef, notes G2, B1, C2. Chord: Ebm6. Measure 16: Treble clef, notes G4, A4, B4, C5. Bass clef, notes G2, B1, C2. Chord: Bb.

Musical notation for measures 17-20. Measure 17: Treble clef, notes G4, A4, B4, C5. Bass clef, notes G2, B1, C2. Chord: Bb. Measure 18: Treble clef, notes G4, A4, B4, C5. Bass clef, notes G2, B1, C2. Chords: Eb0, Bb7. Measure 19: Treble clef, notes G4, A4, B4, C5. Bass clef, notes G2, B1, C2. Chord: Eb. Measure 20: Treble clef, notes G4, A4, B4, C5. Bass clef, notes G2, B1, C2. Chord: Eb.

Musical notation for measures 21-23. Measure 21: Treble clef, notes G4, A4, B4, C5. Bass clef, notes G2, B1, C2. Chord: Eb0. Measure 22: Treble clef, notes G4, A4, B4, C5. Bass clef, notes G2, B1, C2. Chords: C7, C0. Measure 23: Treble clef, notes G4, A4, B4, C5. Bass clef, notes G2, B1, C2. Chord: C7.

D.S. al Coda

Musical notation for measures 24-25. Measure 24: Treble clef, notes G4, A4, B4, C5. Bass clef, notes G2, B1, C2. Chords: F7, G7. Measure 25: Treble clef, notes G4, A4, B4, C5. Bass clef, notes G2, B1, C2. Chord: D7. Measure 25 (FILL): Treble clef, notes G4, A4, B4, C5. Bass clef, notes G2, B1, C2.

⊕

CODA

Musical notation for measure 26. Treble clef, notes G4, A4, B4, C5. Bass clef, notes G2, B1, C2. Chord: Bb.

Trombone/Baritone

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

First system of musical notation for Trombone/Baritone. It consists of four staves labeled S (Soprano), A (Alto), T (Tenor), and B (Bass). The music is in 4/4 time with a key signature of one flat (Bb). The first measure is marked with a repeat sign. The word "legato" is written below the first three staves. The music features a melodic line in the Soprano part and supporting parts in the other three parts.

Second system of musical notation, starting at measure 8. It continues the four-part setting for Soprano, Alto, Tenor, and Bass. The Soprano part has a melodic line with a fermata at the end of the system. The other parts provide harmonic support.

Third system of musical notation, starting at measure 15. It includes the instruction "Lower notes for solo only" above the Soprano staff. The Soprano part has a melodic line with a fermata at the end. The other parts continue their harmonic support.

LARGO

From NEW WORLD SYMPHONY

TROMBONE/BARITONE B.C./BASSOON

ANTONIN DVORÁK
Arranged by JOHNNIE VINSON

Largo

mp *f*

9

p

17

mp

25

p *f*

35

p (-Tbn., Bar.) +Tbn., Bar. p

43

mp (-Tbn., Bar.) +Tbn., Bar. mf rit. mp a tempo

47

f (-Tbn., Bar.) +Tbn., Bar. mp mp

57

f rit. p

The Legend of Super Mortal Tetris

Melody (Bass Clef)

arr. Bernice

Each note cued

A TETRIS (♩ = 140)

f *fp*

B

C

D

17

E

F

23

G MARIO (♩ = 100)

29

mf

H

33

MORTAL KOMBAT

I (♩ = 126)

J

36

4 3

45 YELL! K L YELL! 2nd time only

Musical staff 45-53: Bass clef, key signature of two flats. Measure 45 starts with 'YELL!'. Measure 46 has a '4' above it. Measure 47 has a '3' above it. Measure 53 ends with 'YELL! 2nd time only' and a repeat sign.

Spon sor the band!

Spon sor the band!

M 54 *f*

Musical staff 54-56: Bass clef, key signature of two flats. Measure 54 starts with a box 'M' and the number '54'. The music is marked with a forte 'f' dynamic.

N ZELDA (♩ = 80)

57 *mf*

Musical staff 57-61: Bass clef, key signature of two flats. Measure 57 starts with the number '57'. The music is marked with a mezzo-forte 'mf' dynamic.

Faster

O (♩ = 120)

P

62 *f*

Musical staff 62-68: Bass clef, key signature of two flats. Measure 62 starts with the number '62'. The music is marked with a forte 'f' dynamic. There is a '2' above measure 63 and a '3' below measure 67.

Q 69 R

Musical staff 69-73: Bass clef, key signature of two flats. Measure 69 starts with a box 'Q' and the number '69'. Measure 73 has a box 'R'. There are '3's below measures 71 and 72.

74 S

Musical staff 74-77: Bass clef, key signature of two flats. Measure 74 starts with the number '74'. Measure 77 has a box 'S'.

78 T

Musical staff 78-83: Bass clef, key signature of two flats. Measure 78 starts with the number '78'. Measure 83 has a box 'T'. There is a '3' below measure 80.

84 U

Musical staff 84-88: Bass clef, key signature of two flats. Measure 84 starts with the number '84'. Measure 88 has a box 'U'.

The Legend of Super Mortal Tetris

Counter melody 1 (Bass Clef)

arr. Bernice

Each note cued

A TETRIS (♩ = 140)

f *fp*

7 **B**

12 **C**

17 **D** **E**

22 **F**

G MARIO (♩ = 100)
29

32 **H**

35 **I** MORTAL KOMBAT (♩ = 126)
4

Countermelody 1 (Bass Clef), p. 2

The Legend of Super Mortal Tetris

J ⁴² **YELL!** **K** **L**

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

O **Faster** (♩ = 120) **P** *mf*

Q ⁶⁹

R ⁷³

S ⁷⁷ **T**

U ⁸²

⁸⁸

The Legend of Super Mortal Tetris

Bass Line 1 (Bass Clef) &
Counter melody 2 (Bass Clef)

arr. Bernice

Each note cued
Bass Line 1

A TETRIS (♩ = 140)

Spon sor the band!

M 54 **N** ZELDA (♩ = 80) Countermelody 1

O Faster (♩ = 120) **P**

Q 69 **R**

S 76 **T**

U 83

The Legend of Super Mortal Tetris

Bass Line 2 (Bass Clef)

arr. Bernice

Each note cued

A TETRIS (♩ = 140)



B



C



D



E

F



MARIO

G (♩ = 100)

H



I

J

MORTAL KOMBAT

(♩ = 126)



K

YELL!

L

M



Spon sor the band!

©2011-2012

mf

Bass Line 2 (Bass Clef), p. 2

The Legend of Super Mortal Tetris

Don't Play
2nd Time (Tacet)

N

O

ZELDA (♩ = 80)

4

mf

P Faster (♩ = 120)

Q

R

f

S

T

U

V

Limbo

With Energy ♩ = 126

Optional Slow Intro
w/ Chords

A **B** %

4 3

mf

10 **C**

14 **D**

f

18 **E**

22 **F**

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

solo/soli
optional improv

1st time
only

26

G
29

32 H tutti

Musical staff 32-35: Bass clef, key signature of one flat. Measure 32 starts with a repeat sign. Measures 33-35 contain eighth and sixteenth notes with slurs. A hairpin crescendo is at the end of the staff.

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

mf f

Musical staff 36-38: Bass clef. Measure 36 has a repeat sign. Measures 37-38 feature sixteenth-note patterns with slurs. A hairpin crescendo is at the end of the staff.

39 J

Musical staff 39-41: Bass clef. Measures 39-41 contain sixteenth-note patterns with slurs.

42 K tutti

Musical staff 42-45: Bass clef. Measures 42-45 contain sixteenth-note patterns with slurs.

46 *D.S.* L ^{**}

mf ff

Musical staff 46-49: Bass clef. Measure 46 has a repeat sign. Measures 47-49 feature sixteenth-note patterns with slurs. A hairpin crescendo is at the end of the staff.

50

Musical staff 50-52: Bass clef. Measures 50-52 contain eighth-note patterns with slurs.

M
53

Musical staff 53-55: Bass clef. Measures 53-55 contain eighth-note patterns with slurs.

56 N

Musical staff 56-58: Bass clef. Measure 56 has a repeat sign. Measures 57-58 contain a long, sustained melodic line with a hairpin crescendo.

Counter melody (B.C.)

Limbo

As Recorded by
Daddy Yankee

arr. Bernice

With Energy ♩ = 126

Optional Slow Intro
w/ Chords

A B C D

E 21

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

F G H

36

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

**

L 49

Bass Line

ff

52

M

55

N

2

Play 2nd Time

fff

60

Bass Line (B.C.)

Limbo

As Recorded by
Daddy Yankee

arr. Bernice

With Energy ♩ = 126

Optional Slow Intro
w/ Chords

A 4 4

mf

11 C

15 D

f

19 E

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

28 G

32 H

D.S. %

*
I
37

f

J
41

K

46

ff

D.S. %
L

M

4 4

MOVE THE JOY

arr. Bernice

A **B**

Flute

Clarinet in B \flat

Bass Clarinet

Alto Sax.

Tenor Sax.

Baritone Sax.

Trumpet in B \flat 1

Trombone

Baritone (T.C.)

Tuba

Timpani

Mallets 1

Snare

Bass Drum 1

Bass Drum 2

Suspended Cymbal

Pedals

Pedals 1

2nd Time Only

f

f

f

f

f

f

2nd Time Only

f

2nd Time Only

f

2nd Time Only

f

2nd Time Only

f

2nd Time Only

mp

mp

mp

mp

mp

2nd Time Only

mf

2nd Time Only

mf

f

f

Trombone

Winter Fest

Traditional / Arr. Bernice

Gloria In Excelsis Deo

82

Majestically

The musical score is written for Trombone in a 4/4 time signature. It consists of nine staves of music. The first staff begins with a dynamic marking of *f* and includes a box containing the number 6. The second staff starts at measure 10 and includes boxes for 10, 14, and 18, with a dynamic marking of *mf*. The third staff starts at measure 19 and includes a box for 22, with a dynamic marking of *f*. The fourth staff starts at measure 25 and includes boxes for 28 and 32, with a dynamic marking of *p* and the section title "Ode To Joy". The fifth staff starts at measure 33 and includes boxes for 36 and 40, with a dynamic marking of *mf*. The sixth staff starts at measure 39 and includes boxes for 44 and 48, with a dynamic marking of *f*. The seventh staff starts at measure 46 and includes boxes for 52 and 56. The eighth staff starts at measure 52 and includes a box for 56. The ninth staff starts at measure 59. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Bass Guitar

Winter Fest

Traditional / Arr. Bernice

Gloria In Excelsis Deo

♩ = 82

Majestically

The musical score is written for Bass Guitar in 4/4 time, featuring two main sections: 'Gloria In Excelsis Deo' and 'Ode To Joy'. The key signature is one flat (B-flat), and the tempo is marked as 82 beats per minute. The score is arranged by Bernice and is intended to be played 'Majestically'. The piece is divided into measures, with measure numbers 6, 10, 14, 18, 19, 22, 25, 28, 31, 32, 36, 37, 40, 44, 48, 51, 52, 56, and 58 clearly marked. The dynamics range from *f* (forte) to *mf* (mezzo-forte) and *mp* (mezzo-piano). The score includes various musical notations such as slurs, accents, and repeat signs. The first section, 'Gloria In Excelsis Deo', spans from measure 6 to 58. The second section, 'Ode To Joy', begins at measure 28 and continues through the end of the page. The score is presented on ten staves, each containing a line of music with its corresponding measure numbers and dynamic markings.

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...

Baritone (B.C.)

My Way

Don Costa
trans. Jerannchris Rivera-Heredia

6

13

19

25

A

B

f

fp

ff

My Way

Don Costa
trans. Jerannchris Rivera-Heredia

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of four staves of music. The first staff begins with a whole rest followed by a half note G2, then a half note F2, and a half note E2, all beamed together. The second staff starts at measure 8 with a piano (*p*) dynamic and a box labeled 'A' above a half note G2. The third staff starts at measure 16 with a box labeled 'B' above a triplet of eighth notes (F2, E2, D2) marked with accents and a forte (*f*) dynamic. The fourth staff starts at measure 22 with a triplet of eighth notes (F2, E2, D2) marked with accents and a forte (*f*) dynamic, followed by a half note G2, a half note F2, and a half note E2, all beamed together. A dynamic marking of *fp* (fortissimo piano) is placed below the first measure of the fourth staff, with a hairpin indicating a crescendo to *f* (forte) at the end of the staff.

My Way

Don Costa
trans. Jerannchris Rivera-Heredia

p

8

A

16

f

B

23

fp *ff*

OVER THE RAINBOW

Bass Clef

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

(SLOWLY)

The musical score is written in bass clef with a key signature of two flats (Bb and Eb) and a common time signature (C). It consists of ten measures. The first measure is marked with a dynamic of *mf* and includes a tempo instruction '(SLOWLY)'. The score is divided into three systems of three staves each. The first system contains measures 1, 2, and 3. The second system contains measures 4, 5, 6, and 7. The third system contains measures 8, 9, and 10. Measure 9 features a first ending bracket and a second ending bracket. Measure 10 ends with a double bar line and a repeat sign. The dynamics range from *mf* to *f*.

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Over The Rainbow - Bass Clef

Musical notation for measures 11, 12, and 13. The score consists of three staves in bass clef with a key signature of two flats. Measure 11 features a melodic line with eighth notes and a bass line with quarter notes. Measure 12 shows a melodic line with quarter notes and a bass line with quarter notes. Measure 13 features a melodic line with quarter notes and a bass line with quarter notes. Dynamics include *f* and *ff*.

Musical notation for measures 14, 15, and 16. The score consists of three staves in bass clef with a key signature of two flats. Measure 14 features a melodic line with eighth notes and a bass line with quarter notes. Measure 15 shows a melodic line with quarter notes and a bass line with quarter notes. Measure 16 features a melodic line with quarter notes and a bass line with quarter notes. Dynamics include *f* and *ff*.

Musical notation for measure 17. The score consists of three staves in bass clef with a key signature of two flats. The measure features a melodic line with quarter notes and a bass line with quarter notes. Dynamics include *ff*. The instruction "D.C. al Coda" is written above the staff.

Musical notation for measures 18 and 19. The score consists of three staves in bass clef with a key signature of two flats. Measure 18 features a melodic line with quarter notes and a bass line with quarter notes. Measure 19 features a melodic line with quarter notes and a bass line with quarter notes. Dynamics include *mf* and *ritard.*. The instruction "CADA" is written above the staff.

Musical notation for measures 20, 21, and 22. The score consists of three staves in bass clef with a key signature of two flats. Measure 20 features a melodic line with quarter notes and a bass line with quarter notes. Measure 21 shows a melodic line with quarter notes and a bass line with quarter notes. Measure 22 features a melodic line with quarter notes and a bass line with quarter notes. Dynamics include *ff*.

Rhythm

OVER THE RAINBOW

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

(SLOWLY)

Musical notation for measures 1-3. The score is in 3/4 time with a key signature of two flats (Bb and Eb). Measure 1 starts with a *mf* dynamic. The first staff contains the melody, the second staff contains chords, and the third staff contains the bass line. Measure numbers 1, 2, and 3 are indicated below the bass line.

Measures 1-3 Chords: Eb, Cm, Gm, Eb7, Ab, Abmaj7, Ab7

Musical notation for measures 4-7. Measure 7 ends with a Coda symbol. The first staff contains the melody, the second staff contains chords, and the third staff contains the bass line. Measure numbers 4, 5, 6, and 7 are indicated below the bass line.

Measures 4-7 Chords: Gm7, Eb, Gm7, Eo, Ab6, Abm6, Eb, C9, F7, Fm, Bb7

To Coda ⊕

Musical notation for measures 8-10. Measure 8 has a first ending (1.) and measure 9 has a second ending (2.). Measure 10 is the final measure. The first staff contains the melody, the second staff contains chords, and the third staff contains the bass line. Measure numbers 8, 9, and 10 are indicated below the bass line.

Measures 8-10 Chords: Eb, f, Fm7, Bb7, Eb, Eb, Eb6, Eb

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Over The Rainbow - Rhythm

Musical notation for measures 11-13. Measure 11: Treble clef, Fm7, Bb7. Measure 12: Eb6. Measure 13: Amaj7, A°, Bb7. Bass clef accompaniment is present in all measures.

Musical notation for measures 14-16. Measure 14: Eb, Eb6, Eb. Measure 15: C°. Measure 16: Fm6, C°. Bass clef accompaniment is present in all measures.

Musical notation for measure 17. Treble clef, *ff* Fm7, Bb9, Bb9. Bass clef accompaniment. *D.C. al Coda* above the staff.

Musical notation for measures 18-19. Measure 18: Eb, *mf*. Measure 19: *ritard.* Fm7, *ritard.* Bass clef accompaniment. *CODA* above the staff.

Musical notation for measures 20-22. Measure 20: Bb7, E7. Measure 21: Eb, Fm7/Bb, Bb7. Measure 22: Ebmaj7. Bass clef accompaniment is present in all measures.

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)

Trombone

Pomp & Circumstance (MELODY)

[Arranger]

The musical score is written for Trombone in bass clef, 2/4 time, and B-flat major. It consists of five systems of music:

- System 1:** Features rehearsal marks **A**, **B**, and **C**. Above the staff, the numbers 8, 8, and 6 are placed over the first three measures, indicating fingerings. The music begins with a whole rest in the first measure, followed by eighth notes and quarter notes.
- System 2:** Features rehearsal mark **D**. The music continues with eighth and quarter notes, ending with a double bar line and a fermata.
- System 3:** Features rehearsal mark **E**. It includes a first ending bracket labeled "1." and a second ending labeled "2." with a *rit.* (ritardando) marking. The first ending ends with a repeat sign, and the second ending concludes the section.
- System 4:** Continues the melodic line with eighth notes and quarter notes, ending with a double bar line and a fermata.

At the bottom of the page, centered, is the number 3.

Two Ceremonial Marches

1. Processional

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

2

1st Trombone

YBS 54

Maestoso

f

rit.

Detailed description: This block contains the first six measures of the piece. It is written in bass clef with a key signature of one flat (Bb) and a 2/4 time signature. The music begins with a forte (*f*) dynamic and a **Maestoso** tempo marking. The notes are: 1. Bb2, 2. Bb2, 3. Bb2, 4. Bb2, 5. Bb2, 6. Bb2. There are accents over the notes in measures 1, 2, 3, 4, and 5. A *rit.* marking is placed above measure 6.

7

A **Andante**

mf

Detailed description: This block contains measures 7 through 13. Measure 7 starts with a *mf* dynamic. Measures 8-13 are marked **A** and **Andante**. The notes are: 7. Bb2, 8. Bb2, 9. Bb2, 10. Bb2, 11. Bb2, 12. Bb2, 13. Bb2. There are accents over the notes in measures 7, 8, 9, 10, 11, and 12. A repeat sign is at the end of measure 13.

14

simile

B

Detailed description: This block contains measures 14 through 20. Measures 14-20 are marked *simile* and **B**. The notes are: 14. Bb2, 15. Bb2, 16. Bb2, 17. Bb2, 18. Bb2, 19. Bb2, 20. Bb2. There are accents over the notes in measures 14, 15, 16, 17, 18, 19, and 20. A repeat sign is at the end of measure 20.

21

C

Detailed description: This block contains measures 21 through 27. Measures 21-27 are marked **C**. The notes are: 21. Bb2, 22. Bb2, 23. Bb2, 24. Bb2, 25. Bb2, 26. Bb2, 27. Bb2. There are accents over the notes in measures 21, 22, 23, 24, 25, 26, and 27. A repeat sign is at the end of measure 27.

28

simile

D

Detailed description: This block contains measures 28 through 35. Measures 28-35 are marked *simile* and **D**. The notes are: 28. Bb2, 29. Bb2, 30. Bb2, 31. Bb2, 32. Bb2, 33. Bb2, 34. Bb2, 35. Bb2. There are accents over the notes in measures 28, 29, 30, 31, 32, 33, 34, and 35. A repeat sign is at the end of measure 35.

36

E

f *mf*

Detailed description: This block contains measures 36 through 41. Measures 36-41 are marked **E**. The notes are: 36. Bb2, 37. Bb2, 38. Bb2, 39. Bb2, 40. Bb2, 41. Bb2. There are accents over the notes in measures 36, 37, 38, 39, 40, and 41. A *f* dynamic is marked below measures 36-40, and a *mf* dynamic is marked below measure 41. A repeat sign is at the end of measure 41.

42

1.

Detailed description: This block contains measures 42 through 48. Measures 42-48 are marked 1. The notes are: 42. Bb2, 43. Bb2, 44. Bb2, 45. Bb2, 46. Bb2, 47. Bb2, 48. Bb2. There are accents over the notes in measures 42, 43, 44, 45, 46, 47, and 48. A repeat sign is at the end of measure 48.

49

2. *rit.*

f

Detailed description: This block contains measures 49 through 54. Measures 49-54 are marked 2. *rit.* The notes are: 49. Bb2, 50. Bb2, 51. Bb2, 52. Bb2, 53. Bb2, 54. Bb2. There are accents over the notes in measures 49, 50, 51, 52, 53, and 54. A *f* dynamic is marked below measure 54. A repeat sign is at the end of measure 54.

Two Ceremonial Marches

1. Processional

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39
Arranged by James Swearingen

2nd Trombone
Baritone B.C.
Bassoon

YBS 54. **Maestoso** *rit.*

7 **A** **Andante** *mf*

13 *simile* **B**

20 **C**

27 *simile* **D**

34 *f*

41 **E** 1. *mf*

48 2. *rit.* *f*

Santa Claus Is Comin' To Town

Melody - Bass Clef

Coots & Gillespie
arr. Bernice

Moderate Swing 



The musical score is written for a bass clef instrument in 4/4 time with a key signature of one flat (Bb). It begins with a *mf* dynamic marking. The score is divided into measures 1 through 35. Measure 1 contains a whole rest. Measures 2-5 feature a rhythmic pattern of eighth notes and quarter notes. Measure 6 is the start of section A. Measures 7-11 continue the rhythmic pattern. Measure 12 is the start of section B. Measures 13-17 continue the pattern. Measure 18 is the start of section C. Measures 19-23 continue the pattern. Measure 24 is the start of section D. Measures 25-28 continue the pattern. Measure 29 is the start of section E. Measures 30-34 continue the pattern. Measure 35 ends with a double bar line and a *f* dynamic marking. The score includes various musical notations such as beams, slurs, and dynamic markings.

Santa Claus Is Comin' To Town

Bass Line - Bass Clef

Coots & Gillespie
arr. Bernice

Moderate Swing



B \flat E \flat B \flat B \flat 7 E \flat E \flat m B \flat Gm

mf

A

Cm7 F7 B \flat B \flat E \flat B \flat B \flat 7 E \flat E \flat m B \flat Gm

B

Cm7 F7 B \flat B \flat 7 E \flat B \flat 7 E \flat C7

C

F7 F \sharp dim Gm C7 F7 F \sharp aug B \flat E \flat B \flat B \flat 7 E \flat E \flat m B \flat Gm

To Coda

D

D.S. al Coda

E

Cm7 F7 B \flat B \flat Gm Cm7 F7 B \flat

f

7:

Sight Reading Exercises

1



2



3



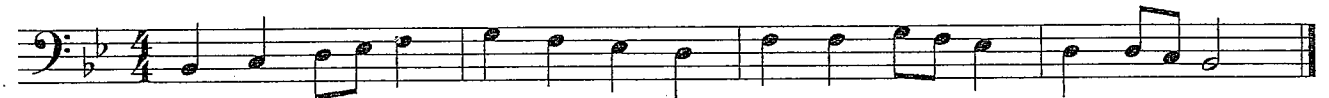
4



5



6



7



8



9



Trombone/Baritone (B.C.)

Simple Gifts

from Appalachian Spring

Traditional
Aaron Copland (1900-1990)

$\text{♩} = 72$

The first staff of music is written in bass clef, 4/4 time, and B-flat major. It begins with a tempo marking of quarter note = 72. The melody consists of eighth and quarter notes, with a large slur covering the entire line. The dynamics are marked *mp* (mezzo-piano).

The second staff of music continues the melody from the first staff, also in bass clef, 4/4 time, and B-flat major. It features the same eighth and quarter note pattern under a large slur. The dynamics are marked *f* (forte).

Sponsor Song 2017 - Melody

C INSTRUMENTS (TREBLE)



B-FLAT INSTRUMENTS (HIGH)



B-FLAT INSTRUMENTS (LOW)



E-FLAT INSTRUMENTS



C INSTRUMENTS (BASS)



TUBA



Lyrics

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

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

Sponsor Song 2017 - Horn Lick

C INSTRUMENTS (TREBLE)



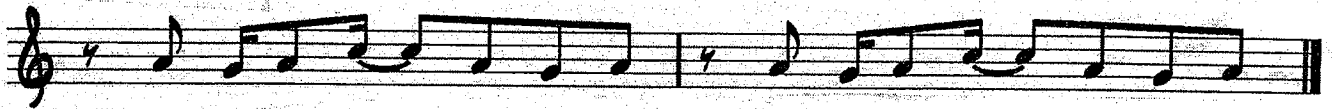
G F G Bb G F G G F G Bb G F G

B-FLAT INSTRUMENTS (HIGH)



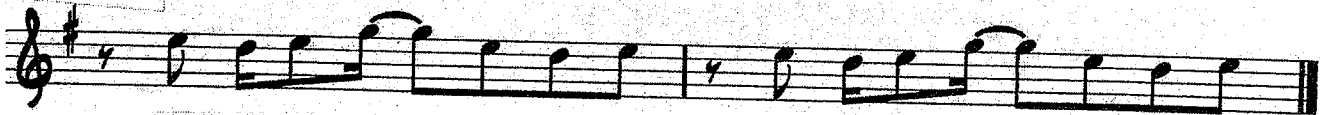
A G A C A G A A G A C A G A

B-FLAT INSTRUMENTS (LOW)



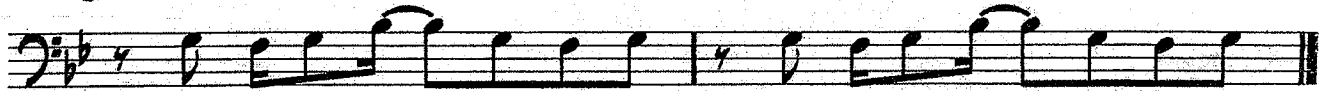
A G A C A G A A G A C A G A

E-FLAT INSTRUMENTS



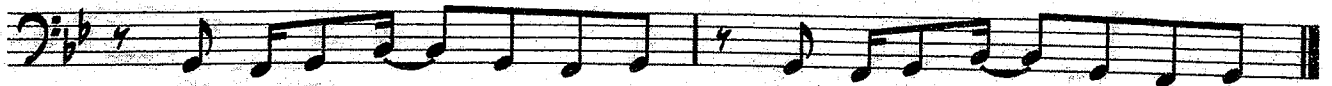
E D E G E D E E D E G E D E

C INSTRUMENTS (BASS)



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

TUBA



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

Chords

Gm, Bb, Dm, F

THE STAR SPANGLED BANNER

Trombone

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

11

19

4

p *f*

27

THE STAR SPANGLED BANNER

Baritone B.C.

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

11

19

mp

27

f

BASS CLEF LOW (D MAJOR)

The Swallowtail Jig

Traditional Irish
arr. Bernice

Em D

6 Em D Em Em

11 Em Em Bm Em

17 D Em Em

BASS CLEF HIGH (D MAJOR)

The Swallowtail Jig

Traditional Irish
arr. Bernice

Em

D



6

Em

D

Em

Em



11

Em

Em

Bm

Em



17

D

Em

Em



THE TEMPEST

ROBERT W. SMITH

TROMBONE/BARITONE/
BASSOON

With energy!

Bassoon only

+Tbn./Bar.

1 *mp* 2 3 4 *f* 5 6 7 *p* 8 *f* 9

10 11 12 13 14 15 16 17 *ff*

18 36 *f* 37 38 39 40 41

42 43 44 *ff* 45 *mp* 46 47 48

49 50 51 52 53 54 55

56 57 58 59 60 61 62 *f* 63

64 65 66 67 68 69 70 71 *mf*

72 73 *f* 74 75 76 77 78 79 *ff*

Dass Cieg
390

(MED. UP)

TENOR MADNESS

-SONNY ROLLINS

B♭7 E♭7 B♭7

E♭7 B♭7 G7#9

C-7 F7 B♭7

Melody (B.C.)

This Is Me

arr. Bernice

From The Greatest Showman

With Defiance ♩ = 88

4

A

solo/soli

mp

8

B

11

C Somewhat Faster ♩ = 90

14

tutti

mf

D A Little Faster ♩ = 93

18

21

E A Bit Faster ♩ = 96

24

Melody (B.C.), p. 2

This Is Me

F optional alternating bars (1-4)

27

Musical staff 27-30: Bass clef, key signature of two flats. Measures 27-30 feature a melodic line with slurs and accents. Measure 29 includes a dynamic marking *f* and a hairpin crescendo.

31

Musical staff 31-34: Bass clef, key signature of two flats. Measures 31-34 continue the melodic line with slurs and accents. Measure 34 includes a dynamic marking *f* and a hairpin crescendo.

G solo/soli

35

Musical staff 35-38: Bass clef, key signature of two flats. Measures 35-38 continue the melodic line with slurs and accents. Measure 35 includes a dynamic marking *f* and a hairpin crescendo.

H

39

Musical staff 39-41: Bass clef, key signature of two flats. Measures 39-41 continue the melodic line with slurs and accents.

I tutti

42

Musical staff 42-44: Bass clef, key signature of two flats. Measures 42-44 continue the melodic line with slurs and accents. Measure 44 includes a dynamic marking *f* and a hairpin crescendo.

optional 8va

Top Note Harmony
Bottom Melody

45

Musical staff 45-47: Bass clef, key signature of two flats. Measures 45-47 continue the melodic line with slurs and accents. Measure 47 includes a dynamic marking *f* and a hairpin crescendo. An 'off -4' marking is present at the end of the staff.

J play (note) 1st time only

48

Musical staff 48-50: Bass clef, key signature of two flats. Measures 48-50 continue the melodic line with slurs and accents. Measure 48 includes a dynamic marking *f* and a hairpin crescendo.

51

Musical staff 51-53: Bass clef, key signature of two flats. Measures 51-53 continue the melodic line with slurs and accents. Measure 53 includes a dynamic marking *f* and a hairpin crescendo.

This Is Me

Melody (B.C.), p. 3

K optional alternating bars (1-4)

54 *ff*

57 optional 8va 1. 2. *ff*

61 solo/soli **L** *mp*

64

67 **M** tutti *fff*

71

N optional alternating bars (1-4)

74 *fff*

77 optional 8va *fff*

Counter melody (B.C.)

This Is Me

arr. Bernice

From The Greatest Showman

With Defiance ♩ = 88

Somewhat

Faster ♩ = 90

A Little Faster

♩ = 93

A

B

C

D

4 4 4 5 6

E A Bit Faster ♩ = 96

F

G

24 6 6

H

40

46

optional 8va

Top Note Harmony
Bottom Melody

J

51

57

L

M

N

61

6 2/4 4 6

77

Solo (B.C.)

This Is Me

arr. Bernice

From The Greatest Showman

With Defiance ♩ = 88

Somewhat

A Little Faster

Faster ♩ = 90

♩ = 93

Musical notation for measures 1-5. Above the staff are measure numbers: 4, 4, 4, 5, 6. Above the staff are section markers: A, B, C, D.

E A Bit Faster ♩ = 96

F

G

H

I

J

Musical notation for measures 6-11. Above the staff are measure numbers: 6, 6, 4, 4, 4, 6.

K 54 play 2nd time only

solo/soli

optional 8va

1.

2.

Musical notation for measures 54-59. Includes dynamics *ff* and first/second endings.

60

2.

L

6

M

solo/soli

fff

Musical notation for measures 60-65. Includes dynamics *fff* and second ending.

71

Musical notation for measures 66-70.

N

75

optional 8va

off-3

Musical notation for measures 71-74. Includes dynamics *fff* and optional 8va.

81

Musical notation for measures 75-80.

Melody (B.C.)
BASS CLEF

You Are Good

arr. Bernice

As Recorded by Israel Houghton

Driving ♩ = 132

A

B

top melody

Musical notation for measures 4-10. Measure 4 is marked with a '4' above the staff. Measure 5 has a dynamic marking of *f*. Measure 10 is marked with a double bar line and repeat dots. Measure 11 is marked with a double bar line and repeat dots.

C

Musical notation for measures 11-15. Measure 11 is marked with a double bar line and repeat dots. Measure 15 has a dynamic marking of *mf*.

16

Musical notation for measures 16-20.

D §

21

Musical notation for measures 21-24. Measure 21 is marked with a double bar line and repeat dots. Measure 24 has a dynamic marking of *f*.

E

25

Musical notation for measures 25-29. Measure 25 is marked with a double bar line and repeat dots. Measure 29 has a dynamic marking of *f*.

30

Musical notation for measures 30-35.

To Coda
(On Last/3rd Time) ⊕

36

Musical notation for measures 36-40. Measure 40 has a dynamic marking of *f*.

F

skip to G 2nd time

41

1. Repeat To Verse

Musical notation for measures 41-46. Measure 41 is marked with a double bar line and repeat dots. Measure 46 has a dynamic marking of *f*.

G

47

2. To Bridge

Musical notation for measures 47-51. Measure 47 is marked with a double bar line and repeat dots. Measure 51 has a dynamic marking of *f*.

call & response
w/ bass line

Melody (B.C.) BASS CLEF, p. 2

You Are Good

51

56

H

61

I optional
optional 8va

66

J

mp

70

75

K

80

D.S. al Coda

L Coda

85

90

ff

Counter melody
BASS CLEF

You Are Good

arr. Bernice

As Recorded by Israel Houghton

Driving ♩ = 132

A

B

C

Musical staff for measures 1-18. It begins with a 4-measure rest, followed by a 4-measure rest, a repeat sign, another 4-measure rest, and a 5-measure rest. The staff concludes with a melodic phrase in measures 17-18.

mf

D

Musical staff for measures 19-24. It starts with a 19-measure rest, followed by a melodic phrase in measures 20-21, and then a 4-measure rest in measure 22. Measures 23-24 contain a melodic phrase.

E

Musical staff for measures 25-31. It begins with a 25-measure rest, followed by a melodic phrase in measures 26-27, a 2-measure rest in measure 28, and another melodic phrase in measures 29-31.

f

f

f

To Coda
(On Last/3rd Time) ⊕

Musical staff for measures 32-40. It starts with a 32-measure rest, followed by a melodic phrase in measures 33-34, a 4-measure rest in measure 35, and a 2-measure rest in measure 36. Measures 37-40 contain a melodic phrase.

F

skip to G
2nd time

G

H

I

J

Musical staff for measures 41-56. It begins with a 41-measure rest, followed by a melodic phrase in measures 42-43, a 7-measure rest in measure 44, a repeat sign, a melodic phrase in measures 45-46, an 8-measure rest in measure 47, a melodic phrase in measures 48-49, an 8-measure rest in measure 50, a repeat sign, a melodic phrase in measures 51-52, a 4-measure rest in measure 53, a melodic phrase in measures 54-55, and an 8-measure rest in measure 56.

f

K

Musical staff for measures 57-76. It starts with a 57-measure rest, followed by a melodic phrase in measures 58-59, a 5-measure rest in measure 60, and a melodic phrase in measures 61-76.

D.S. al Coda

mf

L

⊕ Coda

Musical staff for measure 85, consisting of a 9-measure rest.

Bass Line (B.C.)
BASS CLEF

You Are Good

As Recorded by Israel Houghton

arr. Bernice

Driving ♩ = 132

A

4

f

B

C

mf

D

E

f

To Coda
(On Last/3rd Time) ⊕

F skip to G 2nd time

1. Repeat To Verse

Musical staff G, first line. Bass clef, key signature of two flats (B-flat and E-flat). The staff contains a sequence of eighth and sixteenth notes with slurs and accents. A double bar line is followed by the instruction "2. To Bridge".

Musical staff G, second line. Continuation of the bass line from the first line, featuring eighth and sixteenth notes with slurs and accents.

H

Musical staff H, first line. Continuation of the bass line with eighth and sixteenth notes, slurs, and accents.

Musical staff H, second line. Continuation of the bass line with eighth and sixteenth notes, slurs, and accents.

I

J

Musical staff I and J. This staff contains two measures. The first measure is marked with 'I' and the second with 'J'. It features eighth and sixteenth notes with slurs and accents. A double bar line is followed by a fermata and the number '8'.

K

D.S. al Coda

Musical staff K. This staff begins with a half note followed by a series of half notes, marked with *mp*. The second half of the staff consists of a series of eighth notes, marked with *cresc.*

L

\oplus Coda

Musical staff L, first line. This staff contains a sequence of eighth notes with slurs.

Musical staff L, second line. Continuation of the eighth notes from the first line. The final measure features a fermata and is marked with *ff*.

Bass Guitar
BASS CLEF

You Are Good

arr. Bernice

As Recorded by Israel Houghton

Driving ♩ = 132

The sheet music is written for bass guitar in bass clef, 4/4 time, with a tempo of 132 beats per minute. It consists of ten staves of music. The key signature has two flats (Bb and Eb). The music is divided into sections labeled A through F. Section A starts with a 4-measure rest followed by a half note Eb, then a half note Bb/Eb, a half note Db/Eb, and a half note Ab/Eb. Section B is a 4-measure rest followed by a half note Eb, a half note Bb/Eb, a half note Db/Eb, and a half note Ab/Eb. Section C is a 4-measure rest followed by a half note Eb, a half note Bb/Eb, a half note Db/Eb, and a half note Ab/Eb. Section D is a 4-measure rest followed by a half note Ab/Eb, a half note Bb/Ab, a half note B/Ab, a half note B/Ab, a half note Db/Ab, a half note Db/Ab, and a half note Eb. Section E is a 4-measure rest followed by a half note Bb, a half note Db, a half note Ab, a half note Eb, a half note Bb, and a half note Db. Section F is a 4-measure rest followed by a half note Ab, a half note Eb, a half note Bb, a half note Db, a half note Ab, and a half note Eb/G. The music concludes with a double bar line and a repeat sign. The first time through the repeat sign, the music goes to the end of the page. The second time through, it skips to the beginning of section G. The first time through the repeat sign, the music goes to the end of the page. The second time through, it skips to the beginning of section G.

A Eb Bb/Eb Db/Eb Ab/Eb

B Eb Bb/Eb Db/Eb Ab/Eb **C** Eb

Bb/Eb Db/Eb Ab/Eb Eb Bb/Eb Db/Eb

D Ab/Eb **E** Eb

Bb Db Ab Eb Bb Db

Ab Eb Bb Db Ab Eb/G

F skip to G 2nd time
Eb7 Ab7/Eb
1. Repeat To Verse

(On Last/3rd Time) To Coda

Ebm7 Abm7/Eb Ebm7 Abm7/Eb Ebm7 Abm7/Eb Ebm7 Abm7/Eb

Bass Guitar - BASS CLEF, p. 2

You Are Good

G

E^bm7 A^bm7/E^b E^bm7 A^bm7/E^b E^bm7 A^bm7/E^b (Eb)(Eb) (Gb) (Gb) (Ab)

Musical staff with bass clef, treble clef, and notes. Includes a repeat sign and a first ending bracket labeled '2. To Bridge'.

(Eb)(Eb) (Db) (Db) (C) (B) (B) (Bb) (Eb)(Eb) (Gb) (Gb) (Ab)

Musical staff with bass clef, treble clef, and notes.

(Eb)(Eb) (Db) (Db) (C) (B) (B) (Bb) H (Eb)(Eb) (Gb) (Gb) (Ab) (Eb)(Eb) (Db) (Db) (C)

Musical staff with bass clef, treble clef, and notes. Includes a box labeled 'H' above a measure.

(B) (B) (Bb) (Eb)(Eb) (Gb) (Gb) (Ab) (Eb)(Eb) (Db) (Db) (C) (B) (B) (Bb)

Musical staff with bass clef, treble clef, and notes.

I

(Eb)(Eb) (Gb) (Gb) (Ab) (Eb)(Eb) (Db) (Db) (C) (B)(B) (Bb) E^b strings only B^b/E^b

J

Musical staff with bass clef, treble clef, and notes. Includes a box labeled 'I' at the start and a box labeled 'J' above a measure.

Db/E^b A^b/E^b E^b B^b/E^b Db/E^b A^b/E^b K E^b B^b/E^b Db/E^b

Musical staff with bass clef, treble clef, and notes. Includes a box labeled 'K' above a measure.

mp

A^b/E^b E^b B^b/E^b Db/E^b A^b/E^b D.S. al Coda

Musical staff with bass clef, treble clef, and notes. Includes the instruction 'D.S. al Coda'.

cresc.

⊕ Coda

L

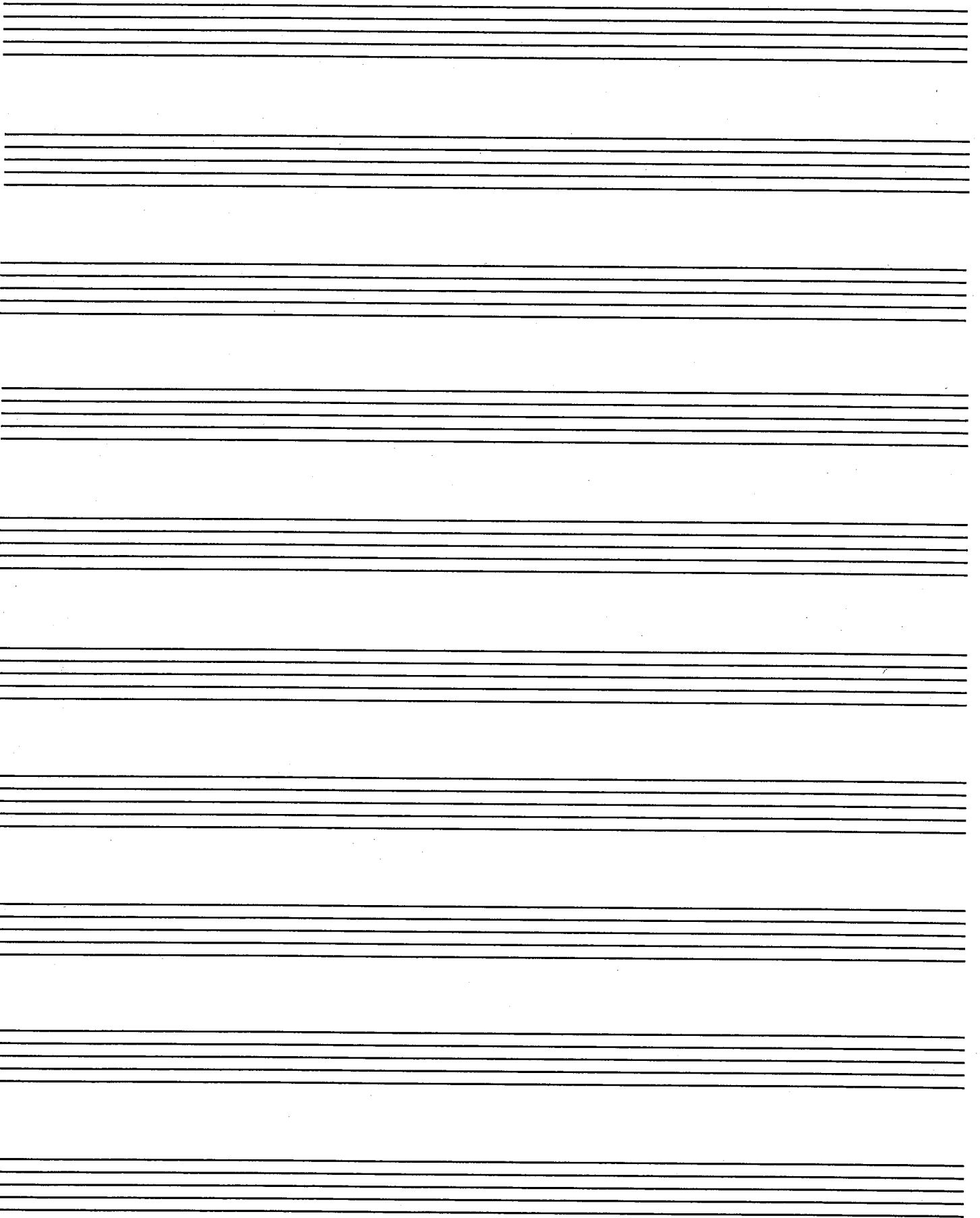
B Db B Db

Musical staff with bass clef, treble clef, and notes. Includes a box labeled 'L' at the start.

B Db Eb(no3)

Musical staff with bass clef, treble clef, and notes.

ff



Trombone / Baritone

Name _____

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

1. A MOZART MELODY

Adaptation

2. ESSENTIAL ELEMENTS QUIZ

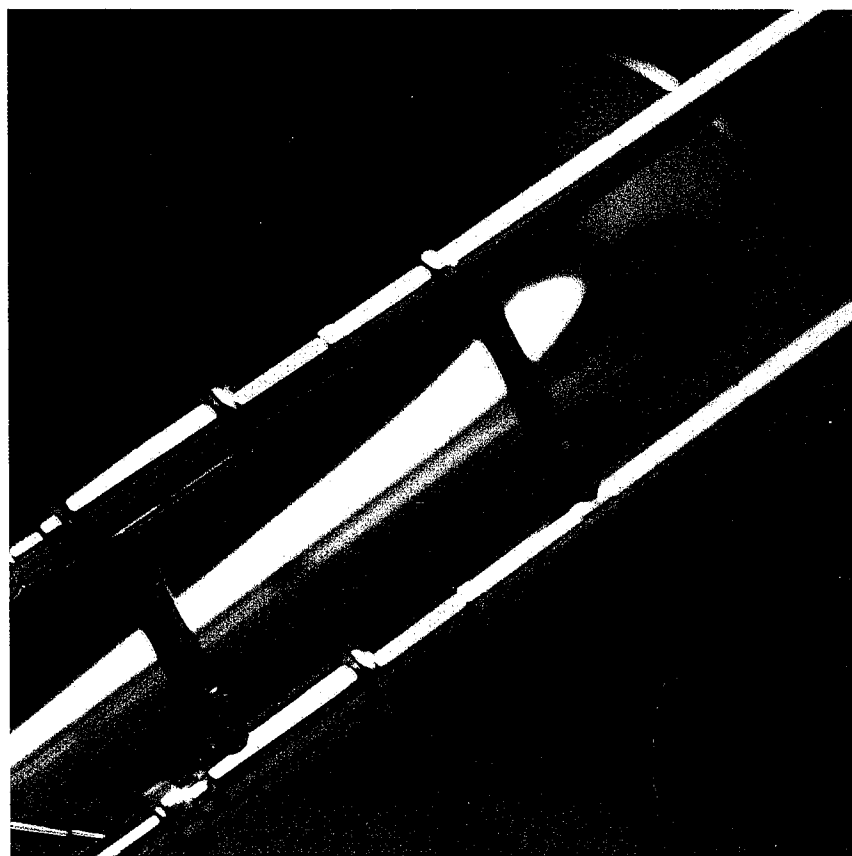
Draw these symbols where they belong and write in the note names before you play:

Bass clef symbol, repeat sign, and 4/4 time signature.

TROMBONE 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.
- Place the mouthpiece approximately 2/3 on the upper lip and 1/3 on the lower lip. 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 and slide assembly. Do not take the outer slide off the inner slide piece. Return the instrument to its case.
- Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.

Trombone slides occasionally need oiling. To oil your slide, simply:

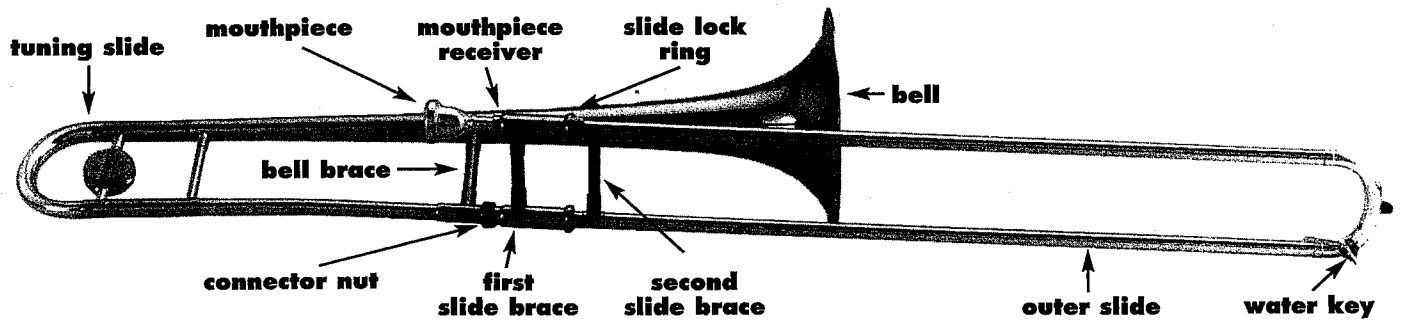
- Rest the tip of the slide on the floor and unlock the slide.
- Exposing the inner slide, put a few drops of oil on the inner slide.
- Rapidly move the slide back and forth. The oil will then lubricate the slide.
- Be sure to grease the tuning slide regularly. Your director will recommend special slide oil and grease, and will help you apply them when necessary.

MOUTHPIECE WORKOUT

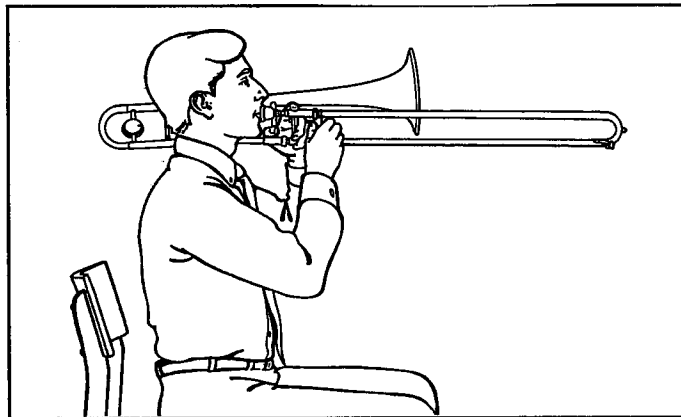
Using only the mouthpiece, form your embouchure carefully. Take a deep breath without raising your shoulders. Begin buzzing your lips by whispering "tah" and gradually exhale your full airstream. Strive for an even tone.



Getting It Together



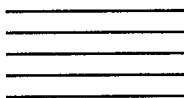
- Step 1** Lock the slide by turning the slide lock ring to the right. Carefully put the slide into the bell section at a 90° angle. Tighten the connector nut to hold the two sections together.
- Step 2** Carefully twist the mouthpiece to the right into the mouthpiece receiver.
- Step 3** Place your left thumb under the bell brace, and your index finger on top of the mouthpiece receiver. Gently wrap your other fingers around the first slide brace.
- Step 4** Place your right thumb and first two fingers on the second slide brace.
- Step 5** Support the trombone with your left hand only. Unlock the slide. Your right hand and wrist should be relaxed to move the slide comfortably. Hold the trombone as shown:



READING MUSIC

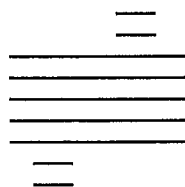
Identify and draw each of these symbols:

Music Staff



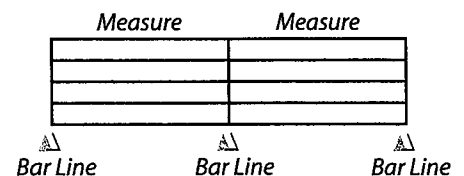
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

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

To play "F," bring the slide up to first position.

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: ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

A NEW NOTE

Look for the slide position diagram under each new note.



3

△ "Eb (E-flat)" is played in third position.

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.



4

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



6

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



1

10. THE FAB FIVE

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

Bass Clef

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

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 Bass 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.



B_b C D

Notes In Review

Memorize the slide positions for the notes you've learned:

14. ROLLING ALONG

Half Note

Half Rest

15. RHYTHM RAP

Clap the rhythm while counting and tapping.

16. THE HALF COUNTS

17. HOT CROSS BUNS

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

9. ESSENTIAL ELEMENTS QUIZ

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

- Eb
- F
- Eb
- D
- Eb
- D
- C
- Bb
- C
- D
- Eb
- D
- Eb

Whole Note



1 & 2 & 3 & 4 &

Whole Rest



1 & 2 & 3 & 4 &

= A Whole Measure of Silent Beats

Whole Rest



hangs from a staff line.

Half Rest



sits on a staff line.

20. RHYTHM RAP

Clap the rhythm while counting and tapping.

Clap

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

21. THE WHOLE THING

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

Duet

A composition with two different parts, played together.

22. SPLIT DECISION - Duet

Key Signature



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

THEORY

23. MARCH STEPS

▲ Play Bb's and Eb's

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.

REACHING HIGHER - New Note

Practice long tones on each new note.

Fermata



4 Δ G

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

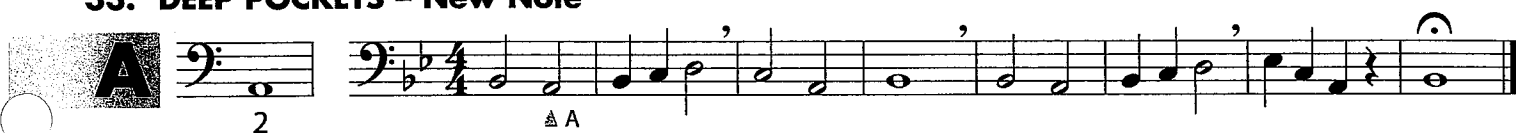
32. ESSENTIAL ELEMENTS QUIZ

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



Δ Δ

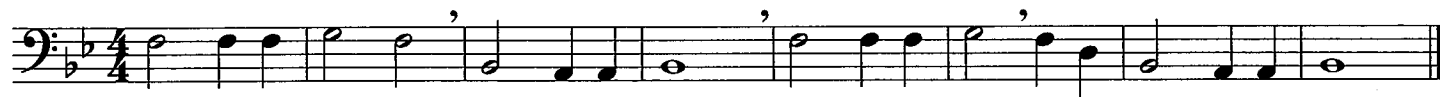
33. DEEP POCKETS - New Note

A 

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

▽ Pick-up note



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

Dynamics

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

37. LOUD AND SOFT

Clap



f *mf* *p* *f*

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

J. S. Pierpont



mf *f*

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

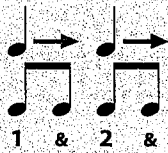
Traditional Hanukkah Song



mf *p* *f*

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

41. EIGHTH NOTE JAM

42. SKIP TO MY LOU

American Folk Song

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

44. OH, SUSANNA

Stephen Collins Foster

HISTORY

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

45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

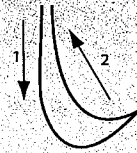
Gioacchino Rossini

2/4 Time Signature

 = 2 beats per measure
= Quarter note gets one beat

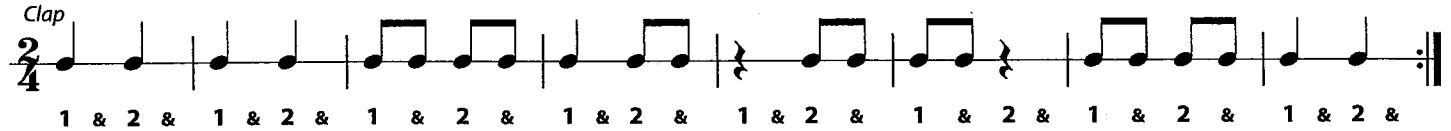
Conducting

Practice conducting this two-beat pattern.



46. RHYTHM RAP

Clap



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

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

Allegro



John Philip Sousa

f

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49. HEY, HO! NOBODY'S HOME

Moderato



mf

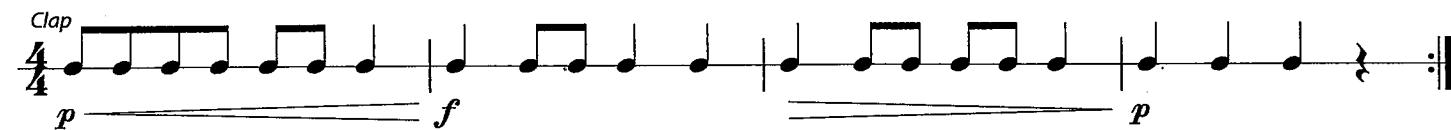
Dynamics

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

ONE BUILDER

Musical notation for ONE BUILDER: A single staff in bass clef, 4/4 time, with a key signature of two flats. The melody consists of quarter and eighth notes, ending with a fermata on a whole note.

RHYTHM ETUDE

Musical notation for RHYTHM ETUDE: A single staff in bass clef, 4/4 time, with a key signature of two flats. It features a rhythmic pattern of eighth notes and quarter notes, ending with a fermata on a whole note.

RHYTHM RAP

Musical notation for RHYTHM RAP: A single staff in bass clef, 4/4 time, with a key signature of two flats. It features a rhythmic pattern of eighth notes and quarter notes. Above the first measure is the word "Clap" and a clap symbol. Above the final measure is the word "Stomp!" and a stomp symbol. The piece ends with a repeat sign.

CHORALE

Musical notation for CHORALE: A single staff in bass clef, 4/4 time, with a key signature of two flats. The tempo is marked "Andante". The dynamics are marked *p*, *mf*, and *p* with hairpins. The piece ends with a fermata on a whole note.

53. AURA LEE - Duet or Band Arrangement

(Part A = Melody, Part B = Harmony)

George R. Poulton

Musical notation for AURA LEE (Part 1): Two staves, A and B, in bass clef, 4/4 time, with a key signature of two flats. The tempo is marked "Andante". Part A (Melody) starts with *mf* and ends with *p*. Part B (Harmony) starts with *mf* and ends with *p*. Dynamics are indicated with hairpins.

Musical notation for AURA LEE (Part 2): Two staves, A and B, in bass clef, 4/4 time, with a key signature of two flats. Part A (Melody) starts with *mf*, reaches *f*, returns to *mf*, and ends with *p*. Part B (Harmony) starts with *mf*, reaches *f*, returns to *mf*, and ends with *p*. Dynamics are indicated with hairpins.

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

Moderato

French Folk Song

Musical notation for FRÈRE JACQUES: Two staves in bass clef, 2/4 time, with a key signature of two flats. The tempo is marked "Moderato". The first staff has a circled 1 (①) above the first measure and a circled 2 (②) above the fifth measure. The second staff begins at the circled 2 (②) above the fifth measure. Dynamics are marked *mf* and *f*.

PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN - Band Arrangement

Arr. by John Higgins

Allegro

3 Measure number

mf

11

19

f

This musical score is for the bass line of 'When the Saints Go Marching In'. It is in 4/4 time with a key signature of one flat (Bb). The tempo is marked 'Allegro'. The score consists of three staves. The first staff starts with a rest for two measures, then begins with a quarter note G2, followed by quarter notes A2, Bb2, and C3. A dynamic marking of *mf* is placed below the first measure. A box containing the number '3' is placed above the first measure, with an arrow pointing to the word 'Measure number'. The second staff continues the melody with quarter notes D3, E3, F3, and G3, followed by a half note G3. A dynamic marking of *f* is placed below the first measure of this staff, with a hairpin crescendo leading to it. A box containing the number '11' is placed above the first measure of this staff. The third staff continues with quarter notes A3, Bb3, and C4, followed by a half note C4. A dynamic marking of *f* is placed below the first measure of this staff. A box containing the number '19' is placed above the first measure of this staff. The piece ends with a double bar line.

56. OLD MACDONALD HAD A BAND - Section Feature

Allegro

mf

9

13

f

p

2nd time go on to meas. 13 ▽

This musical score is for the bass line of 'Old MacDonald Had a Band'. It is in 4/4 time with a key signature of one flat (Bb). The tempo is marked 'Allegro'. The score consists of three staves. The first staff begins with a quarter note G2, followed by quarter notes A2, Bb2, and C3. A dynamic marking of *mf* is placed below the first measure. The second staff continues with quarter notes D3, E3, F3, and G3, followed by a half note G3. A dynamic marking of *f* is placed below the first measure of this staff, with a hairpin crescendo leading to it. A box containing the number '9' is placed above the first measure of this staff. The third staff continues with quarter notes A3, Bb3, and C4, followed by a half note C4. A dynamic marking of *f* is placed below the first measure of this staff. A box containing the number '13' is placed above the first measure of this staff. The piece ends with a double bar line. A note '2nd time go on to meas. 13 ▽' is written above the end of the second staff.

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

Ludwig van Beethoven

Arr. by John Higgins

Moderato

mf

9

13

p

f

This musical score is for the bass line of 'Ode to Joy' from Beethoven's Symphony No. 9. It is in 4/4 time with a key signature of one flat (Bb). The tempo is marked 'Moderato'. The score consists of three staves. The first staff begins with a quarter note G2, followed by quarter notes A2, Bb2, and C3. A dynamic marking of *mf* is placed below the first measure. The second staff continues with quarter notes D3, E3, F3, and G3, followed by a half note G3. A dynamic marking of *p* is placed below the first measure of this staff, with a hairpin crescendo leading to it. A box containing the number '9' is placed above the first measure of this staff. The third staff continues with quarter notes A3, Bb3, and C4, followed by a half note C4. A dynamic marking of *f* is placed below the first measure of this staff, with a hairpin crescendo leading to it. A box containing the number '13' is placed above the first measure of this staff. The piece ends with a double bar line.

58. HARD ROCK BLUES - Encore

John Higgins

Allegro

f

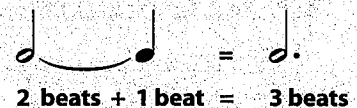
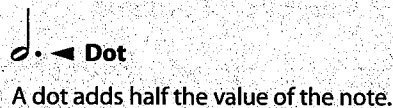
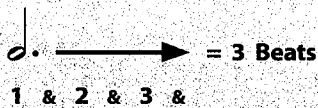
This musical score is for the bass line of 'Hard Rock Blues'. It is in 4/4 time with a key signature of one flat (Bb). The tempo is marked 'Allegro'. The score consists of two staves. The first staff begins with a quarter note G2, followed by quarter notes A2, Bb2, and C3. A dynamic marking of *f* is placed below the first measure. The second staff continues with quarter notes D3, E3, F3, and G3, followed by a half note G3. The piece ends with a double bar line.

Tie

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

**59. FIT TO BE TIED****60. ALOUETTE**

French-Canadian Folk Song

**Dotted Half Note****61. ALOUETTE - THE SEQUEL**

French-Canadian Folk Song

**HISTORY**

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

62. CAMPTOWN RACES

Stephen Collins Foster

**63. NEW DIRECTIONS****64. THE NOBLES** Always use a full airstream and maintain good posture.**65. ESSENTIAL ELEMENTS QUIZ**

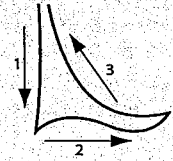
3 Time Signature

4

= 3 beats per measure
= Quarter note gets one beat

Conducting

Practice conducting this three-beat pattern.



66. RHYTHM RAP

Clap

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

67. THREE BEAT JAM

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

68. BARCAROLLE

Moderato

Jacques Offenbach

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

69. MORNING (from Peer Gynt)

Andante

Edvard Grieg

Accent



Emphasize the note.

70. ACCENT YOUR TALENT

Clap

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

71. MEXICAN CLAPPING SONG ("Chiapanecas")

Latin American Folk Song

72. ESSENTIAL CREATIVITY

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

Accidental

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

Flat \flat

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

73. HOT MUFFINS - New Note

Musical notation for 'HOT MUFFINS - New Note'. It shows a bass clef, a key signature of one flat (B-flat), and a 3/4 time signature. A large 'A' with a flat sign is shown next to a bass clef. The main staff contains a sequence of notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0. A flat sign is placed over the A1 note. A triangle symbol points to the A1 note with the text 'Flat applies to all A's in measure.'

74. COSSACK DANCE

Musical notation for 'COSSACK DANCE'. It features a bass clef, a key signature of one flat (B-flat), and a 4/4 time signature. The tempo is marked 'Allegro'. The music starts with a forte (*f*) dynamic. A flat sign is placed over an A note in the second measure, with a triangle symbol and the text 'Flat applies to all A's in measure.'

75. BASIC BLUES - New Note

Musical notation for 'BASIC BLUES - New Note'. It features a bass clef, a key signature of one flat (B-flat), and a 4/4 time signature. A large 'A' with a flat sign is shown next to a bass clef. The main staff contains a sequence of notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0. A flat sign is placed over the A1 note. A triangle symbol points to the A1 note with the text 'Flat applies to all A's in measure.'

New Key Signature

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

Musical notation showing a key signature change to E-flat. It features a bass clef and a key signature of two flats (B-flat and E-flat).

1st & 2nd Endings

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

Diagram of 1st and 2nd endings. It shows two musical staves. The first staff is labeled '1.' and the second staff is labeled '2.'. A dashed arrow points from the end of the first staff to the beginning of the second staff, indicating that the first ending is skipped and the second ending is played.

76. HIGH FLYING

Musical notation for 'HIGH FLYING'. It features a bass clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked 'Moderato'. The music starts with a mezzo-forte (*mf*) dynamic. A flat sign is placed over an A note in the second measure, with a triangle symbol and the text 'Flat applies to all A's in measure.' The notation includes first and second endings. A dashed arrow labeled '2nd time' points to the start of the second ending.

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

77. SAKURA, SAKURA - Band Arrangement

Japanese Folk Song
Arr. by John Higgins

Musical notation for 'SAKURA, SAKURA - Band Arrangement'. It features a bass clef, a key signature of one flat (B-flat), and a 4/4 time signature. The tempo is marked 'Andante'. The music starts with a mezzo-forte (*mf*) dynamic and includes a piano (*p*) section. The notation includes first and second endings. A dashed arrow labeled '2nd time' points to the start of the second ending.

78. UP ON A HOUSETOP

Allegro

Check Key Signature

mf *f*

1. 2.

Detailed description: This block contains the musical notation for 'Up on a Housetop'. It is written in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked 'Allegro'. The piece starts with a dynamic of *mf* and includes a 'Check Key Signature' instruction. The notation features a first ending (1.) and a second ending (2.) with repeat signs. The second ending concludes with a dynamic of *f*. There are also accents (>) over several notes.

79. JOLLY OLD ST. NICK - Duet

Moderato

A *mf*

B *mf*

1. 2.

Detailed description: This block contains the musical notation for 'Jolly Old St. Nick - Duet'. It is written in bass clef with a key signature of one flat (Bb) and a 2/4 time signature. The tempo is marked 'Moderato'. It is a duet for parts A and B, both starting with a dynamic of *mf*. The notation includes first and second endings with repeat signs.

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

80. THE BIG AIRSTREAM - New Note

1

Bb

Detailed description: This block contains the musical notation for 'The Big Airstream - New Note'. It is written in bass clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The notation starts with a large 'B' in a box and a '1' below it, indicating a new note. The key signature is indicated as Bb. The piece consists of a single line of music.

81. WALTZ THEME (THE MERRY WIDOW WALTZ)

Moderato

mf *f*

Franz Lehar

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Detailed description: This block contains the musical notation for 'Waltz Theme (The Merry Widow Waltz)'. It is written in bass clef with a key signature of one flat (Bb) and a 3/4 time signature. The tempo is marked 'Moderato'. The piece is by Franz Lehar. The notation features dynamics of *mf* and *f*, and includes slurs over phrases. A copyright notice for Glocken Verlag Ltd., London is included at the bottom right.

82. AIR TIME

Detailed description: This block contains the musical notation for 'Air Time'. It is written in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. The notation consists of a single line of music.

83. DOWN BY THE STATION

Allegro

mf

Detailed description: This block contains the musical notation for 'Down by the Station'. It is written in bass clef with a key signature of one flat (Bb) and a 2/4 time signature. The tempo is marked 'Allegro'. The notation starts with a dynamic of *mf*.

84. ESSENTIAL ELEMENTS QUIZ

Moderato

mf *f* *p*

Detailed description: This block contains the musical notation for 'Essential Elements Quiz'. It is written in bass clef with a key signature of one flat (Bb) and a 3/4 time signature. The tempo is marked 'Moderato'. The notation features dynamics of *mf*, *f*, and *p*, and includes accents (>) over notes.

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

Detailed description: This block contains the musical notation for 'Essential Creativity'. It is written in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. The notation consists of a single line of music with several whole notes.

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



Theme and Variations

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

90. VARIATIONS ON A FAMILIAR THEME

Theme

Variation 1

Variation 2

mf

D.C. al Fine

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

91. BANANA BOAT SONG

Moderato

Fine

Caribbean Folk Song

f

mf

D.C. al Fine

Natural



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

92. RAZOR'S EDGE - New Note



2

4/4

♭ E₄

93. THE MUSIC BOX

Moderato



3/4

p

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

94. EZEKIEL SAW THE WHEEL

Allegro

African-American Spiritual

4/4

f

Slur



A curved line which connects notes of different pitch. Tongue the first note normally. Then, play the slurred note(s) using "dah", a legato tonguing syllable. *Legato* — An Italian word for smooth and connected.

95. SMOOTH OPERATOR

▲ Slur 2 notes. Tongue the first note. Use "dah" on the second note.

96. GLIDING ALONG

▲ Slur 4 notes. Tongue the first note. Use "dah" on all notes connected by a slur.

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.

A special trombone technique used in ragtime and other styles of music is called a glissando, which looks like this: To play a glissando, move your slide without tonguing and use a full airstream. Remember that glissandos are different from legato tonguing (slurs).



97. TROMBONE RAG

Allegro

4/4

f

1. ♯ gliss.

2.

1 6 1 1 6 1

98. ESSENTIAL ELEMENTS QUIZ

Andante

Fine

D.C. al Fine



3/4

p

99. TAKE THE LEAD - New Note

A 

THEORY **Phrase** A musical "sentence" which is often 2 or 4 measures long. Try to play a **phrase** in one breath.


100. THE COLD WIND

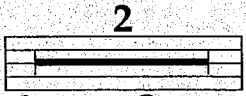


101. PHRASEOLOGY Write in the breath mark(s) between the phrases.



THEORY **New Key Signature** This **Key Signature** indicates the *Key of F* - play all B's as B-flats.



Multiple Measure Rest The number above the staff tells you how many full measures to rest. Count each measure of rest in sequence:  1-2-3-4 2-2-3-4

102. SATIN LATIN

Allegro



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

103. MINUET - Duet

Johann Sebastian Bach

Moderato

A 

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?



105. NATURALLY



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.

HISTORY

106. MARCH MILITAIRE

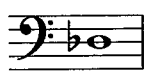
Allegro

Franz Schubert



107. THE FLAT ZONE - New Note

D_b



5

Δ Db

108. ON TOP OF OLD SMOKEY

Allegro

American Folk Song



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."

HISTORY

109. BOTTOM BASS BOOGIE - Duet

Allegro

Musical notation for 'Bottom Bass Boogie - Duet' in bass clef, 4/4 time, key of B-flat major. The piece is marked 'Allegro' and 'f' (forte). It features a duet arrangement with two parts, A and B. Part A has a melodic line with eighth and quarter notes, including a dynamic change to 'f'. Part B has a rhythmic accompaniment with eighth and quarter notes. The notation includes a repeat sign at the end with first and second endings.

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.

English Folk Song

Moderato

f *mf*

114. SCARBOROUGH FAIR

English Folk Song

Andante

mf *f* *mf* *p*

115. RHYTHM RAP

Clap

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

116. THE TURNAROUND

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

117. ESSENTIAL ELEMENTS QUIZ - AULD LANG SYNE

Scottish Folk Song

Andante

mf *f* \triangle Check Rhythm

PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

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

118. THEME FROM "NEW WORLD SYMPHONY"

Largo 4 5 Measure number Antonin Dvorák

p 13 *mf*

21 *p*

29 Slower 2 *p*

Piano Accompaniment

Largo 5

p 13 *mf*

21 *p*

29 Slower *mf* *p*

SPECIAL TROMBONE EXERCISE – Lip Slurs

Lip Slurs are notes that are slurred without changing positions. 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

Alternate position 6 ▲ Play all "F's" in 6th position in this exercise.

122. JUMPIN' FOR JOY

123. GRENADILLA GORILLA JUMP No. 3

124. JUMPIN' JACKS

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

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

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

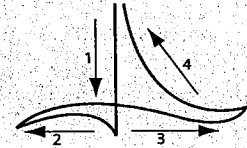
Allegro
mf

C Time Signature

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

Conducting

Practice conducting this four-beat pattern.



135. TECHNIQUE TRAX Practice at all dynamic levels.

136. FINLANDIA

Jean Sibelius

Andante
p

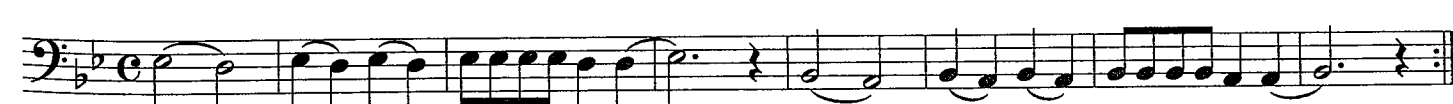
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137. ESSENTIAL CREATIVITY

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***Moderato***142. THE SAINTS GO MARCHIN' AGAIN**

James Black and Katherine Purvis

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

Scale

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

147. CONCERT B \flat SCALE

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

Octave Octave

Chord & Arpeggio

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

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

Chord Arpeggio Chord Arpeggio

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

5 Measure Number

f *mf*

13

21

29

1. 2.

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

mf

21 7 *Soli* *f*

29 *end Soli*

37 7 45 *p* *mf*

f

DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

154. RANGE AND FLEXIBILITY BUILDER

155. TECHNIQUE TRAX

156. CHORALE

Johann Sebastian Bach



HISTORY

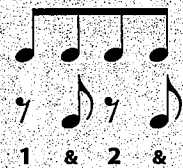
The traditional Hebrew melody "Hatikvah" has been Israel's national anthem since the nation's inception. At the Declaration of State in 1948, it was sung by the gathered assembly during the opening ceremony and played by members of the Palestine Symphony Orchestra at its conclusion.

157. HATIKVAH

Israeli National Anthem

Eighth Note & Eighth Rest

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

158. RHYTHM RAP

Clap



159. EIGHTH NOTE MARCH



160. MINUET

Johann Sebastian Bach

Moderato
mf



161. RHYTHM RAP

Clap



162. EIGHTH NOTES OFF THE BEAT



163. EIGHTH NOTE SCRAMBLE



164. ESSENTIAL ELEMENTS QUIZ

Andante
p *mf* *f*



165. DANCING MELODY - New Note

G 

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

166. EL CAPITAN John Philip Sousa

Allegro


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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)

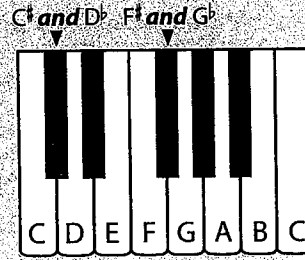

168. ESSENTIAL ELEMENTS QUIZ - METER MANIA *Count and clap before playing. Can you conduct this?*



Enharmonics

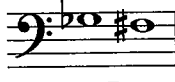
Two notes that are written differently but sound the same (and played with the same fingering) are called **enharmonics**. Your fingering chart on pages 46–47 shows the fingerings for the enharmonic notes on your instrument.

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

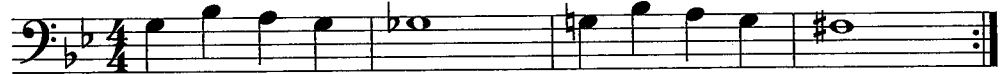


169. SNAKE CHARMER

Enharmonic notes use the same position.



5



△ Gb

△ F#

170. DARK SHADOWS



△ Pick-up note

171. CLOSE ENCOUNTERS

Enharmonic notes use the same position.



5



△ C#

△ Db

172. MARCH SLAV

Peter Illyich Tchaikovsky

Largo



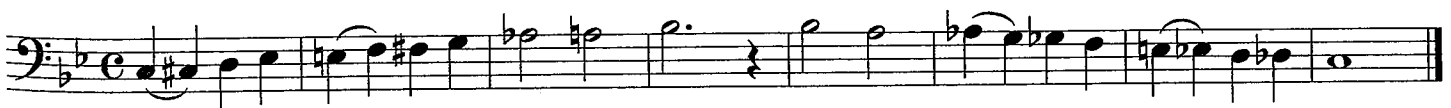
173. NOTES IN DISGUISE



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

176. SILVER MOON BOAT

Chinese Folk Song

Largo

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)

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

178. CAPRICCIO ITALIEN Always check the key signature.

Peter Illyich Tchaikovsky

Allegro

f

1. 2.

179. AMERICAN PATROL

F.W. Meacham

Allegro

mf

180. WAYFARING STRANGER

African-American Spiritual

Andante

p

181. ESSENTIAL-ELEMENTS QUIZ – SCALE COUNTING CONQUEST

1. 2.

PERFORMANCE SPOTLIGHT

182. AMERICA THE BEAUTIFUL - Band Arrangement

Samuel A. Ward
Arr. by John Higgins

Maestoso

f

7 Andante

p

15

f

mf

f

25 Maestoso

f

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

183. LA CUCARACHA - Band Arrangement

Latin American Folk Song
Arr. by John Higgins

Latin Rock

f

5

mf

13

p

25

f

1. 2.

The musical score for 'La Cucaracha' is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It consists of five staves of music. The first staff begins with a 'Latin Rock' tempo and a dynamic of *f*. The second staff starts at measure 5 with a dynamic of *mf*. The third staff starts at measure 13 with a dynamic of *p*. The fourth staff starts at measure 25 with a dynamic of *f*. The score includes various musical notations such as accents, slurs, and dynamic markings. The final staff shows two endings, labeled '1.' and '2.'

PERFORMANCE SPOTLIGHT

184. THEME FROM 1812 OVERTURE – Band Arrangement

Peter Illyich Tchaikovsky
Arr. by John Higgins

Allegro

f

p *f* *p* 10

18 4 *mf* *f*

26

34

42

PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

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

185. THEME FROM SYMPHONY NO. 1 – Solo (Concert Eb version)

Johannes Brahms
Arr. by John Higgins

Allegro 3

Trombone

Piano

mf

mf

p

p

13

f *mf*

f *mf*

1. 2.

f

1. 2.

f

DUETS

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

186. SWING LOW, SWEET CHARIOT - Duet

African-American Spiritual

Andante

p

p

Fine

mf

mf

D.C. al Fine

187. LA BAMBA - Duet

Mexican Folk Song

Allegro

f

f

Fine

D.C. al Fine

p

p

RUBANK® SCALE AND ARPEGGIO STUDIES

KEY OF B \flat *In this key signature, play all B \flat 's and E \flat 's.*

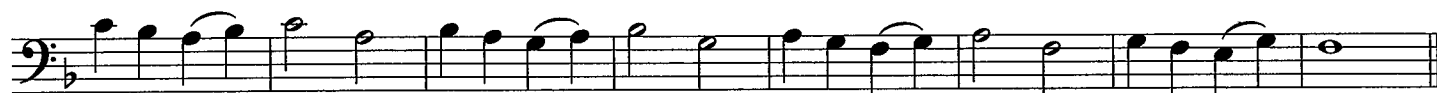
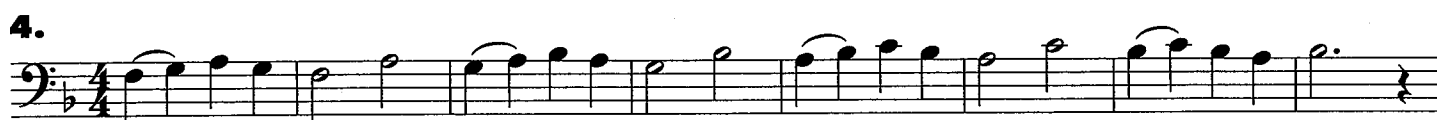


KEY OF E \flat *In this key signature, play all B \flat 's, E \flat 's and A \flat 's.*

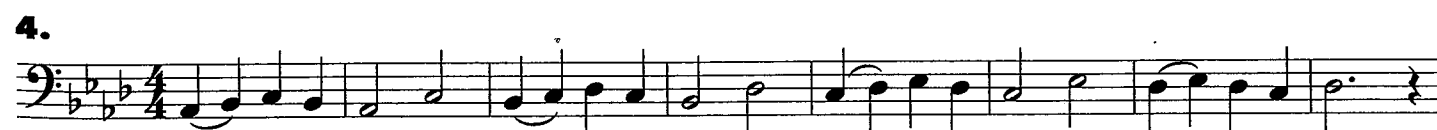


RUBANK® SCALE AND ARPEGGIO STUDIES

KEY OF F *In this key signature, play all Bb's.*



KEY OF Ab *In this key signature, play all Bb's, Eb's, Ab's and Db's.*



RHYTHM STUDIES

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

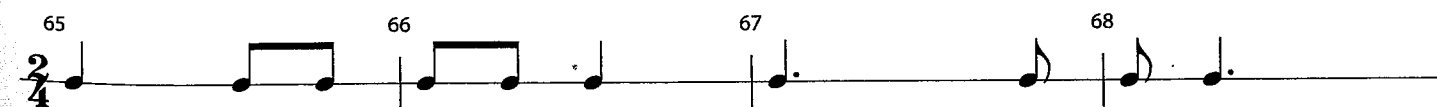
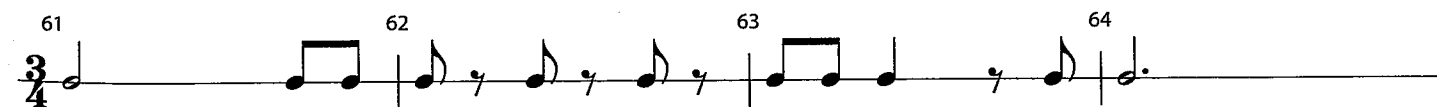
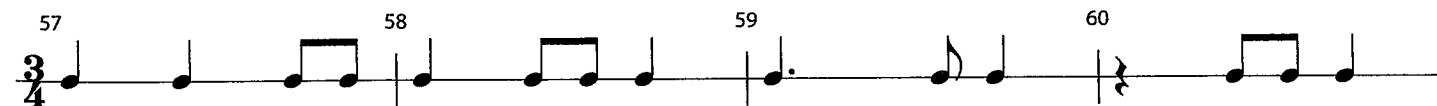
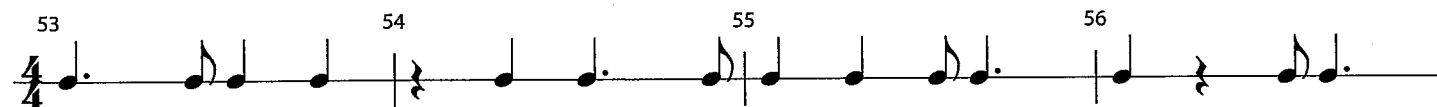
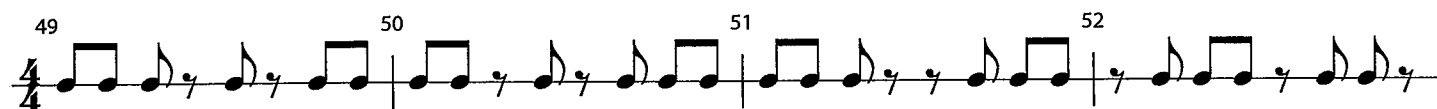
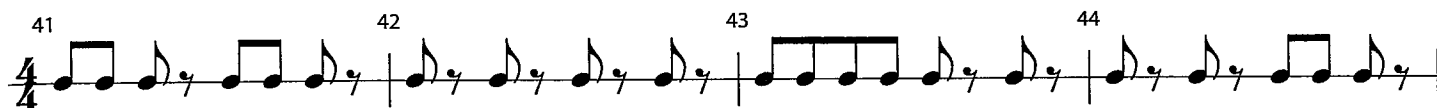
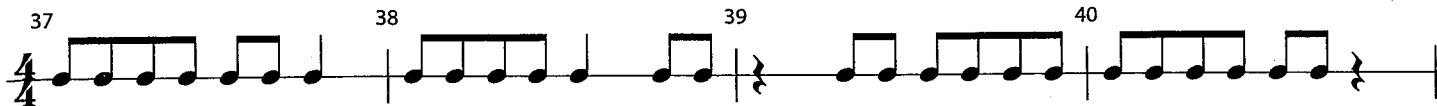
17 18 19 20

21 22 23 24

25 26 27 28

29 30 31 32

33 34 35 36

 **RHYTHM STUDIES**

CREATING MUSIC

THEORY

Composition

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

1. ODE TO JOY

Ludwig van Beethoven

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

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

4. YOU NAME IT: _____

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

THEORY

Improvisation

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

5. INSTANT MELODY

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

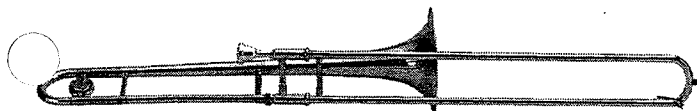


- | | |
|--|--|
| 1. Page 2-3, The Basics | 15. Page 22, EE Quiz, No. 117 |
| 2. Page 5, EE Quiz, No. 13 | 16. Page 23, Performance Spotlight |
| 3. Page 6, EE Quiz, No. 19 | 17. Page 24, EE Quiz, No. 125 |
| 4. Page 7, EE Quiz, No. 26 | 18. Page 26, Essential Creativity, No. 137 |
| 5. Page 8, EE Quiz,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

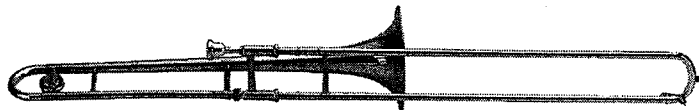
POSITION CHART

TROMBONE

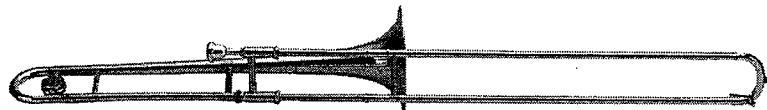
Numbers below the notes = Slide positions



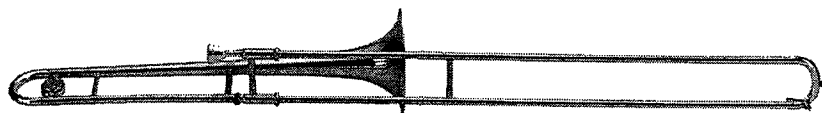
1



2



3



4



5



6



7

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

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 and slide assembly. Do not take the outer slide off the inner slide piece. Return the instrument to its case.
- Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.

Trombone slides occasionally need oiling. To oil your slide, simply:

- Rest the tip of the slide on the floor and unlock the slide.
- Exposing the inner slide, put a few drops of oil on the inner slide.
- Rapidly move the slide back and forth. The oil will then lubricate the slide.
- Be sure to grease the tuning slide regularly. Your director will recommend special slide oil and grease, and will help you apply them when necessary.

CAUTION: If a slide 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.

POSITION CHART

TROMBONE

E

7

F

6

F# Gb

5

G

4

G# Ab

3

A

2

A# Bb

1

B

7

C

6

C# Db

5

D

4

D# Eb

3

E

2

F

1
or
6

F# Gb

5

G

4

G# Ab

3

A

2
or
6

A# Bb

1
or
5

B

4

C

3

C# Db

2

D

1
or
+4*

D# Eb

3

E

2

F

1

F# Gb

-3**

G

-2

* + = Make the slide a little longer.
 ** - = Make the slide a little shorter.



BARITONE B.C. BOOK 1

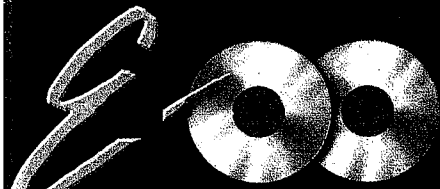
ESSENTIAL ELEMENTS[®] 2000 PLUS DVD

COMPREHENSIVE BAND METHOD

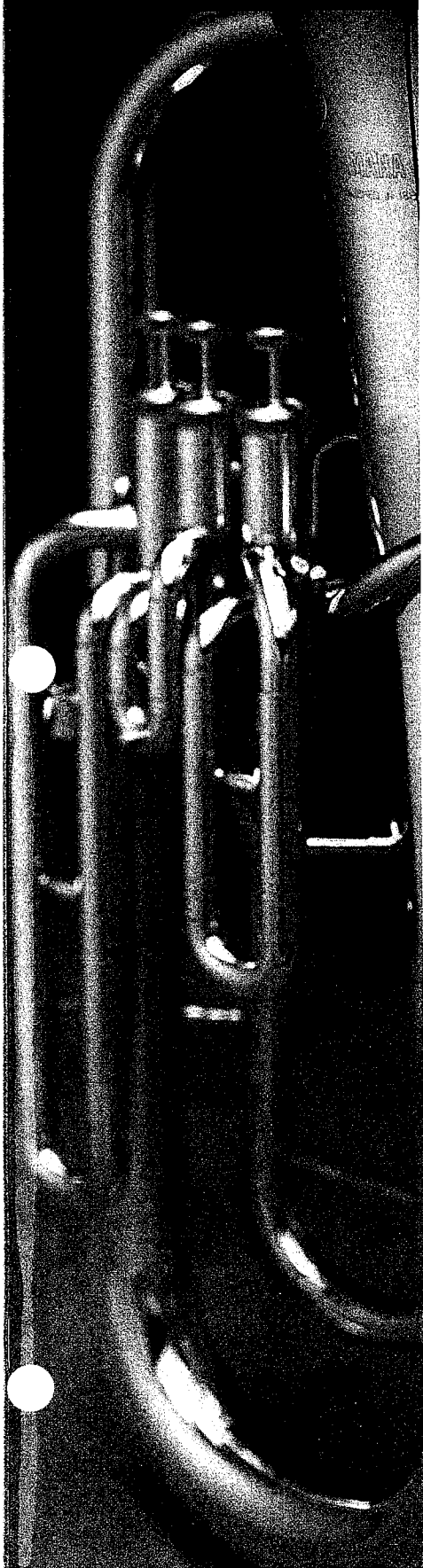


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THE BASICS

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.
- Place the mouthpiece approximately 2/3 on the upper lip and 1/3 on the lower lip. 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.

Baritone valves occasionally need oiling. To oil your baritone 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.

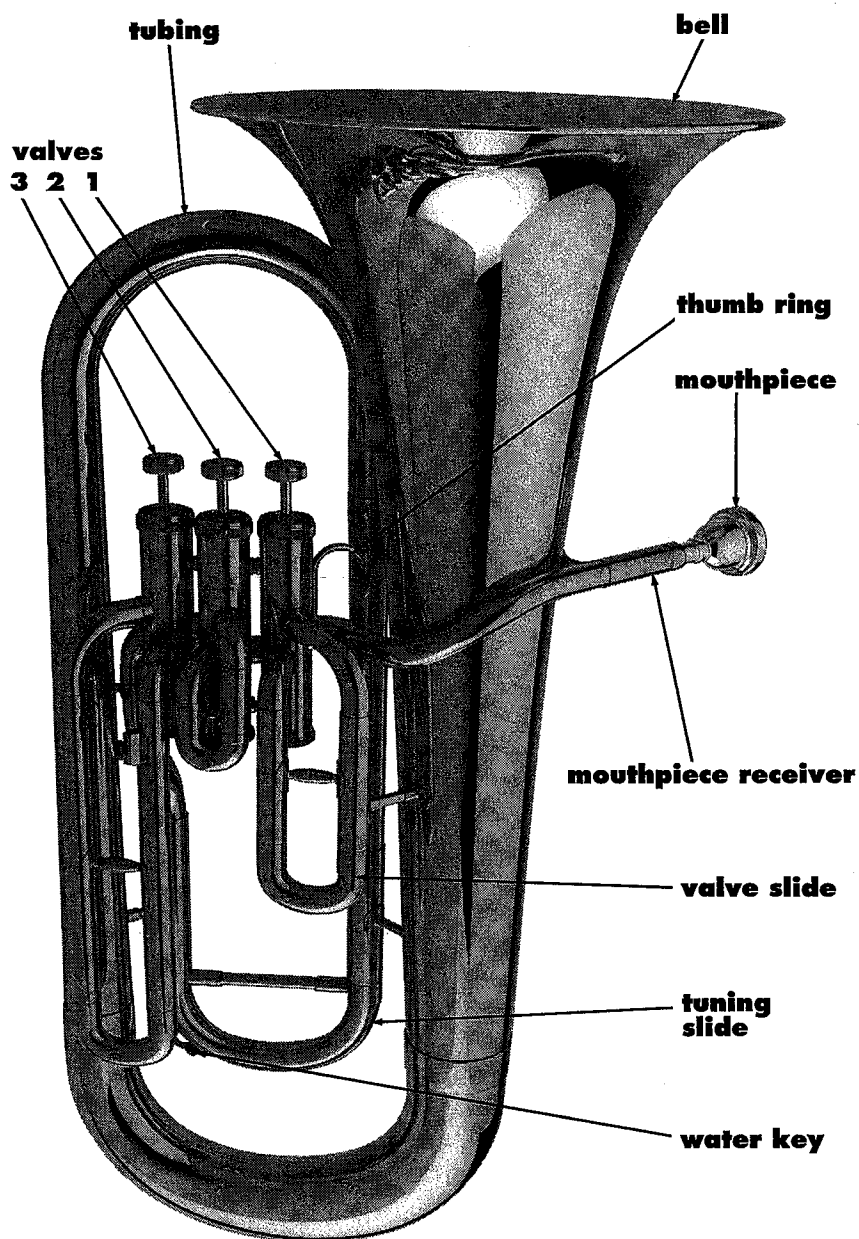
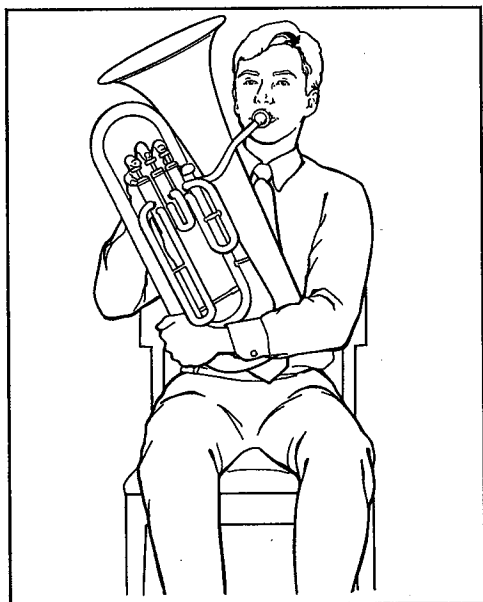
MOUTHPIECE WORKOUT

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.



Getting It Together

- Step 1** Rest the baritone across your lap so the bell faces upward and the mouthpiece receiver points toward you.
- Step 2** Carefully twist the mouthpiece to the right into the mouthpiece receiver.
- Step 3** Place your right thumb in the thumb ring. Rest your fingertips on top of the valves, keeping your wrist straight. Your fingers should curve naturally.
- Step 4** Place your left hand on the third valve slide or on the tubing next to this slide. Lift the instrument up toward you.
- Step 5** Be sure you can comfortably reach the mouthpiece. Hold the baritone as shown:



READING MUSIC

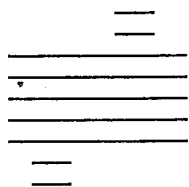
Identify and draw each of these symbols:

Music Staff



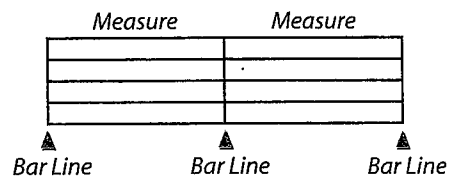
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

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

"F" 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.



●○○
▲

The black circles tell you which valves to push down. "Eb (E-flat)" 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.



●●○

6. MOVING ON UP

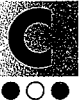
Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

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 &

Bass Clef

(F Clef) indicates the position of note names on a music staff. Fourth line is F.

Time Signature

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

 = 4 beats per measure
 = Quarter note gets one beat

Note Names

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

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

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

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

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

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

12. FIRST FLIGHT

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

B \flat C D

Notes In Review

Memorize the fingerings for the notes you've learned:

F 	E\flat 	D 	C 	B\flat
--------------	--------------------------------	--------------	--------------	--------------------------------

14. ROLLING ALONG

Go to the next line. ▾

Half Note

Half Rest

15. RHYTHM RAP

Clap the rhythm while counting and tapping.

Repeat Sign ▾

16. THE HALF COUNTS

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.

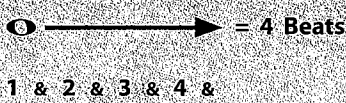
18. GO TELL AUNT RHODIE

American Folk Song

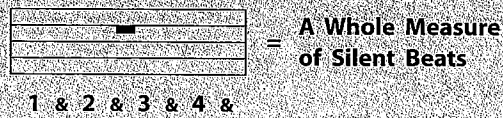
19. ESSENTIAL ELEMENTS QUIZ

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

Whole Note



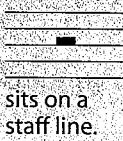
Whole Rest



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 (#) or flats (b) throughout the music. Your Key Signature indicates the *Key of Bb* – play all B's and E's as flats.

THEORY

23. MARCH STEPS

▲ Play Bb's and Eb's

24. LISTEN TO OUR SECTIONS

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

25. LIGHTLY ROW

26. ESSENTIAL ELEMENTS QUIZ *Draw in the bar lines before you play.*

Fermata



Hold the note (or rest) longer than normal.

27. REACHING HIGHER - New Note

Practice long tones on each new note.

Fermata ▾

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

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

31. A MOZART MELODY

Adaptation

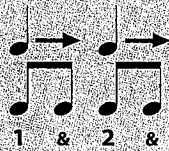
32. ESSENTIAL ELEMENTS QUIZ Draw these symbols where they belong and write in the note names before you play:



Eighth Notes



Each Eighth Note = 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

mf

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

p

44. OH, SUSANNA

Stephen Collins Foster

f

HISTORY

Italian composer **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

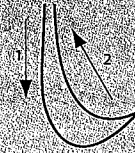
mf *f*

2/4 Time Signature

 = 2 beats per measure
 = Quarter note gets one beat


Conducting

Practice conducting this two-beat pattern.



46. RHYTHM RAP

Clap



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

47. TWO BY TWO



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

Tempo Markings

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

48. HIGH SCHOOL CADETS – March

Allegro



f

John Philip Sousa

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49. HEY, HO! NOBODY'S HOME

Moderato



mf


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

ONE BUILDER

Musical notation for ONE BUILDER, bass clef, 4/4 time signature. The piece consists of a single melodic line with a final fermata.

RHYTHM ETUDE

Musical notation for RHYTHM ETUDE, bass clef, 4/4 time signature. The piece features a rhythmic pattern of eighth and sixteenth notes.

RHYTHM RAP

Musical notation for RHYTHM RAP, bass clef, 4/4 time signature. The piece includes a 'Clap' instruction and a 'Stomp!' instruction with a cross symbol.

CHORALE

Musical notation for CHORALE, bass clef, 4/4 time signature, marked 'Andante'. The piece includes dynamic markings: *p*, *mf*, and *p*.

53. AURA LEE - Duet or Band Arrangement

(Part A = Melody, Part B = Harmony)

George R. Poulton

Musical notation for AURA LEE (Part 1), bass clef, 4/4 time signature, marked 'Andante'. It shows two parts, A and B, with dynamic markings *mf* and *p*.

Musical notation for AURA LEE (Part 2), bass clef, 4/4 time signature. It shows two parts, A and B, with dynamic markings *mf*, *f*, and *p*.

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

Moderato

French Folk Song

Musical notation for FRÈRE JACQUES, bass clef, 2/4 time signature. The piece is a round with two parts, A and B, marked with circled numbers ① and ②. Dynamic markings include *mf* and *f*.

PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN - Band Arrangement

Arr. by John Higgins

Allegro 3 ◀ Measure number

mf

11

f

19

Detailed description: This block contains the musical notation for the first piece. It consists of three staves of music in bass clef, 4/4 time, and B-flat major. The tempo is marked 'Allegro'. The first staff starts with a measure rest followed by a sequence of eighth notes. The second staff begins with a crescendo leading to a fortissimo (f) dynamic. The third staff continues the melody with various rhythmic patterns and includes a measure rest at the end.

56. OLD MACDONALD HAD A BAND - Section Feature

Allegro

mf

9 2nd time go on to meas. 13 ▼

f *p*

13

f

Detailed description: This block contains the musical notation for the second piece. It consists of three staves of music in bass clef, 4/4 time, and B-flat major. The tempo is marked 'Allegro'. The first staff starts with a sequence of eighth notes. The second staff features a crescendo to fortissimo (f), followed by a piano (p) section. A measure rest is placed at the end of the second staff with the instruction '2nd time go on to meas. 13'. The third staff begins with a fortissimo (f) dynamic and continues with eighth notes.

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

Ludwig van Beethoven
Arr. by John Higgins

Moderato

mf

9 13

p *f*

Detailed description: This block contains the musical notation for the third piece. It consists of three staves of music in bass clef, 4/4 time, and B-flat major. The tempo is marked 'Moderato'. The first staff starts with a sequence of eighth notes. The second staff features a piano (p) section followed by a fortissimo (f) section. The third staff continues the melody with eighth notes and ends with a fermata over a whole note.

58. HARD ROCK BLUES - Encore

John Higgins

Allegro

f

Detailed description: This block contains the musical notation for the fourth piece. It consists of two staves of music in bass clef, 4/4 time, and B-flat major. The tempo is marked 'Allegro'. The first staff starts with a fortissimo (f) dynamic and features a sequence of eighth notes. The second staff continues the melody with eighth notes and ends with a double bar line.

Tie

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



59. FIT TO BE TIED

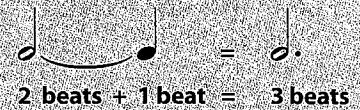
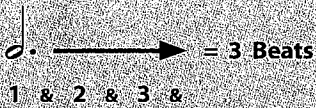


60. ALOUETTE

French-Canadian Folk Song



Dotted Half Note



61. ALOUETTE - THE SEQUEL

French-Canadian Folk Song



HISTORY

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

62. CAMPTOWN RACES

Allegro

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



Accidental

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

Flat ♭

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

73. HOT MUFFINS - New Note

●○○

▲ A♭

▲ Flat applies to all A's in measure.

74. COSSACK DANCE

Allegro

f

▼ A♭

75. BASIC BLUES - New Note

●○○

▼ A♭

Flat applies to all A's in measure.

New Key Signature

This Key Signature indicates the Key of E♭ - play all B's as B-flats, all E's as E-flats, and all A's as A-flats.



1st & 2nd Endings

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



76. HIGH FLYING

Moderato

mf

▼ A♭

1.

2.

2nd time →

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

77. SAKURA, SAKURA - Band Arrangement

Japanese Folk Song
Arr. by John Higgins

Andante

mf

p

mf

f

p

78. UP ON A HOUSETOP

Allegro

Check *mf* Key Signature

1. 2.

f

Detailed description: This block contains the musical notation for 'Up on a Housetop'. It is written in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked 'Allegro'. The piece consists of two staves. The first staff has a first ending (1.) and a second ending (2.). Dynamic markings include *mf* and *f*. There are also accents (>) and a 'Check Key Signature' instruction.

79. JOLLY OLD ST. NICK - Duet

Moderato

A *mf*

B *mf*

1. 2.

Detailed description: This block contains the musical notation for 'Jolly Old St. Nick - Duet'. It is written in bass clef with a key signature of one flat (Bb) and a 2/4 time signature. The tempo is marked 'Moderato'. The piece is a duet for two parts, A and B. Both parts have a first ending (1.) and a second ending (2.). Dynamic markings include *mf*.

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

80. THE BIG AIRSTREAM - New Note

B

○○○

▲ Bb

Detailed description: This block contains the musical notation for 'The Big Airstream - New Note'. It is written in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. The notation includes a large 'B' in a box, three circles (○○○), and a triangle with 'Bb' (▲ Bb). The piece consists of a single staff.

81. WALTZ THEME (THE MERRY WIDOW WALTZ)

Moderato

Franz Lehar

mf *f*

mf *f*

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Detailed description: This block contains the musical notation for 'Waltz Theme (The Merry Widow Waltz)'. It is written in bass clef with a key signature of one flat (Bb) and a 3/4 time signature. The tempo is marked 'Moderato'. The piece consists of two staves. Dynamic markings include *mf* and *f*. The composer is Franz Lehar. A copyright notice for Glocken Verlag Ltd., London is included.

82. AIR TIME

Detailed description: This block contains the musical notation for 'Air Time'. It is written in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. The piece consists of a single staff.

83. DOWN BY THE STATION

Allegro

mf

Detailed description: This block contains the musical notation for 'Down by the Station'. It is written in bass clef with a key signature of one flat (Bb) and a 2/4 time signature. The tempo is marked 'Allegro'. The piece consists of a single staff. Dynamic marking includes *mf*.

84. ESSENTIAL ELEMENTS QUIZ

Moderato

mf *f* *p*

Detailed description: This block contains the musical notation for 'Essential Elements Quiz'. It is written in bass clef with a key signature of one flat (Bb) and a 3/4 time signature. The tempo is marked 'Moderato'. The piece consists of a single staff. Dynamic markings include *mf*, *f*, and *p*.

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

Detailed description: This block contains the musical notation for 'Essential Creativity'. It is written in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. The piece consists of a single staff with a treble clef (E) at the beginning. The notation shows a series of notes on a staff for improvisation.

DAILY WARM-UPS

WORKOUTS FOR TONE & TECHNIQUE

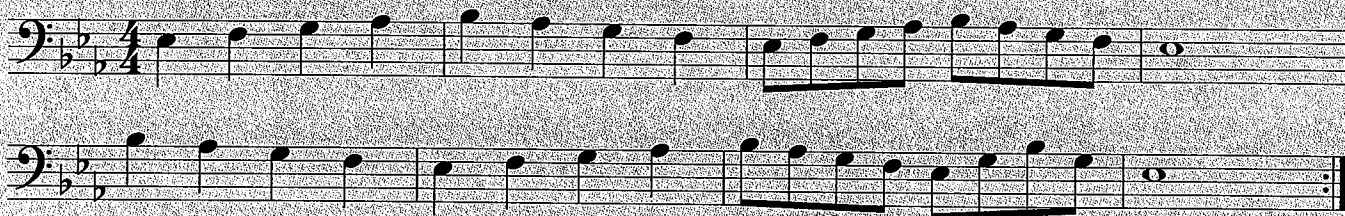
86. TONE BUILDER *Use a steady stream of air.*



87. RHYTHM BUILDER

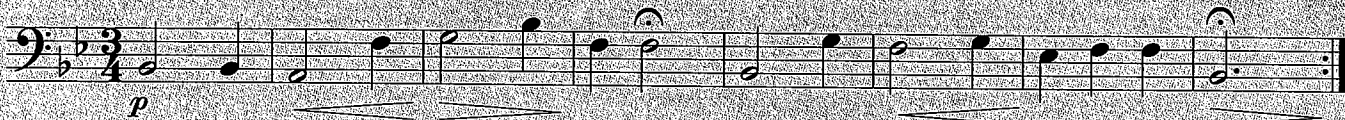


88. TECHNIQUE TRAX



89. CHORALE *(Adapted from Cantata 147)*

Johann Sebastian Bach



THEORY

Theme and Variations

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

90. VARIATIONS ON A FAMILIAR THEME



D.C. al Fine

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

91. BANANA BOAT SONG

Moderato

Caribbean Folk Song



Natural



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

92. RAZOR'S EDGE - New Note



E_b *E_b*

93. THE MUSIC BOX

Moderato

E_b

p

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

94. EZEKIEL SAW THE WHEEL

Allegro

African-American Spiritual

f

Slur



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

95. SMOOTH OPERATOR

f *f*

▲ Slur 2 notes – tongue only the first.

96. GLIDING ALONG

f *f*

▲ 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

f *f*

98. ESSENTIAL ELEMENTS QUIZ

Andante

Fine

D.C. al Fine

p *p*

99. TAKE THE LEAD - New Note

A 



THEORY **Phrase** A musical "sentence" which is often 2 or 4 measures long. Try to play a **phrase** in one breath.

100. THE COLD WIND



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



THEORY **New Key Signature** This **Key Signature** indicates the *Key of F* - play all B's as B-flats.  **Multiple Measure Rest** The number above the staff tells you how many full measures to rest. Count each measure of rest in sequence:  1-2-3-4 2-2-3-4

102. SATIN LATIN

Allegro 

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

103. MINUET - Duet

Johann Sebastian Bach

Moderato 

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?



105. NATURALLY



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.

HISTORY

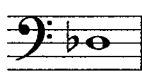
106. MARCH MILITAIRE

Allegro

Franz Schubert

Musical notation for 'March Militaire' in bass clef, 2/4 time, key of B-flat major. The piece is marked 'Allegro' and 'f' (forte). It features a rhythmic melody with a key signature of one flat. The notation includes a treble clef and a key signature of one flat.

107. THE FLAT ZONE - New Note

D_b

○ ● ●

Musical notation for 'The Flat Zone' in bass clef, 4/4 time, key of D-flat major. The notation includes a treble clef and a key signature of two flats. A key signature change to D-flat major is indicated by a triangle and the letter 'Db'.

108. ON TOP OF OLD SMOKEY

Allegro

American Folk Song

Musical notation for 'On Top of Old Smokey' in bass clef, 3/4 time, key of B-flat major. The piece is marked 'Allegro' and 'f' (forte). It features a simple melody with a key signature of one flat. The notation includes a treble clef and a key signature of one flat.

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."

HISTORY

109. BOTTOM BASS BOOGIE - Duet

Allegro

Musical notation for 'Bottom Bass Boogie' in bass clef, 4/4 time, key of B-flat major. The piece is marked 'Allegro' and 'f' (forte). It features a duet with two parts, A and B. Part A has a melody with accents and a key signature change to B-flat major. Part B has a simple melody. The notation includes a treble clef and a key signature of one flat.

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* *f*

114. SCARBOROUGH FAIR

Andante English Folk Song

mf *f* *mf* *p*

115. RHYTHM RAP

Clap

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

116. THE TURNAROUND

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

117. ESSENTIAL ELEMENTS QUIZ - AULD LANG SYNE

Andante Scottish Folk Song

mf Check Rhythm *f*

PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

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

118. THEME FROM "NEW WORLD SYMPHONY"

Largo 4 5 ← Measure number Antonin Dvorák

p 13 *mf*

21 *p*

29 Slower 2 *p*

Piano Accompaniment

Largo 5

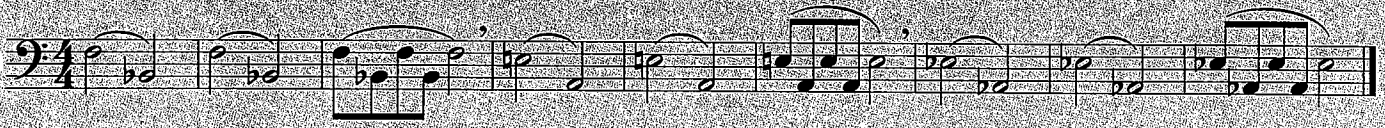
p 13 *mf*

21 *p*

29 Slower *mf* *p*

SPECIAL BARITONE 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



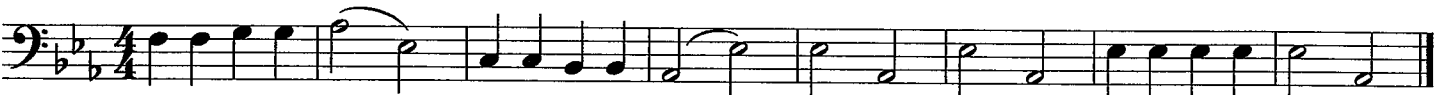
122. JUMPIN' FOR JOY



123. GRENADILLA GORILLA JUMP No. 3

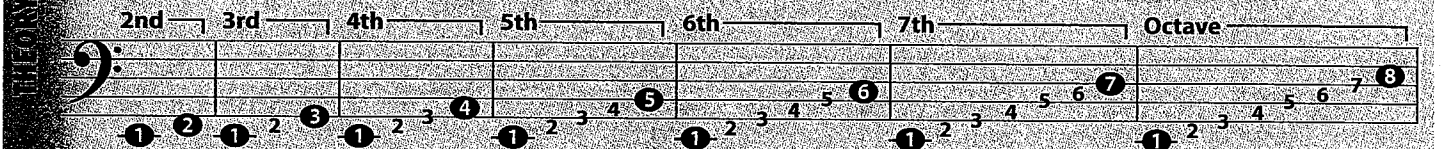


124. JUMPIN' JACKS



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

Andante

African-American Spiritual

133. AUSTRIAN WALTZ

Moderato

Austrian Folk Song

134. BOTANY BAY

Allegro

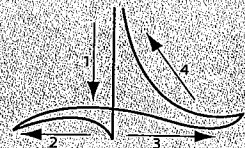
Australian Folk Song

C Time Signature

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

Conducting

Practice conducting
this four-beat pattern.



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

136. FINLANDIA

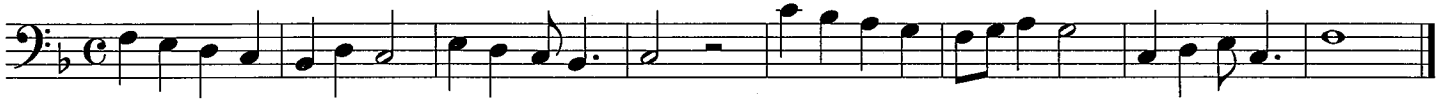
Andante

Jean Sibelius

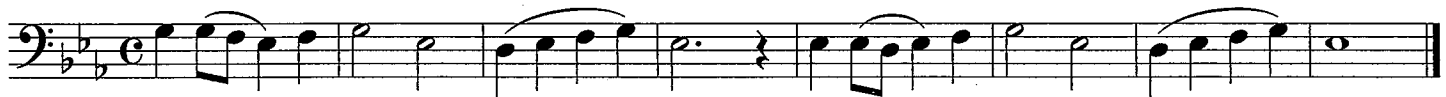
137. ESSENTIAL CREATIVITY

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

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

James Black and Katherine Purvis

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

Scale

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

147. CONCERT B \flat SCALE

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

Octave Octave

Chord & Arpeggio

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

148. IN HARMONY

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

Chord Arpeggio Chord Arpeggio

149. SCALE AND ARPEGGIO

Scale Arpeggio Scale Arpeggio

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

150. THEME FROM "SURPRISE SYMPHONY"

Andante

Franz Josef Haydn

p *f*

p *mf*

151. ESSENTIAL ELEMENTS QUIZ – THE STREETS OF LAREDO

Write in the note names before you play.

American Folk Song

mf

1.

2.

PERFORMANCE SPOTLIGHT

152. SCHOOL SPIRIT – Band Arrangement

W.T. Purdy
Arr. by John Higgins

March Style

5 Measure Number

f *mf*

13

21

29

1. 2.

Soli

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

153. CARNIVAL OF VENICE – Band Arrangement

Julius Benedict
Arr. by John Higgins

Allegro

5 8

mf *f*

13

mf

21 7 *Soli* 29

f *f*

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

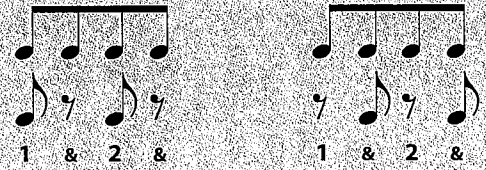
The traditional Hebrew melody "Hatikvah" has been Israel's national anthem since the nation's inception. At the Declaration of State in 1948, it was sung by the gathered assembly during the opening ceremony and played by members of the Palestine Symphony Orchestra at its conclusion.

157. HATIKVAH

Israeli National Anthem

Eighth Note & Eighth Rest

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



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 &

160. MINUET

Johann Sebastian Bach

Moderato

mf



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



Musical notation for 'Dancing Melody' in bass clef, 4/4 time, key of B-flat major. It features a melodic line with eighth and quarter notes. A guitar icon is present on the left. Below the staff are three circles (two filled, one empty) and a triangle with 'Gb' below it.

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 bass clef, 2/4 time, key of B-flat major. It starts with a forte (*f*) dynamic and includes a first and second ending. A triangle with 'Ab' is positioned below the staff.

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

167. O CANADA

Maestoso (Majestically)

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

Musical notation for 'O Canada' in bass clef, common time (C), key of B-flat major. The tempo is Maestoso. Dynamics range from *mf* to *f*. The piece includes a 9-measure rest and a 17-measure rest.

168. ESSENTIAL ELEMENTS QUIZ – METER MANIA

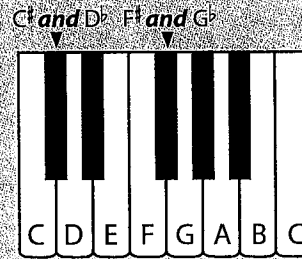
Count and clap before playing. Can you conduct this?

Musical notation for 'Meter Mania' in bass clef, featuring changes in meter: 4/4, 3/4, and 4/4. It includes a drum icon on the left.

Enharmonics

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

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



THEORY

169. SNAKE CHARMER

Enharmonic notes use the same fingering.

G_b/F_#

170. DARK SHADOWS

▲ Pick-up note

171. CLOSE ENCOUNTERS

Enharmonic notes use the same fingering.

D_b/C_#

172. MARCH SLAV

Peter Illyich Tchaikovsky

Largo *f* *mf* *f* *f*

173. NOTES IN DISGUISE

Chromatic Notes

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

THEORY

174. HALF-STEPPIN'

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

176. SILVER MOON BOAT

Chinese Folk Song

Largo

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)

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

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

Peter Illyich Tchaikovsky

Allegro

f

1. 2.

179. AMERICAN PATROL

F.W. Meacham

Allegro

mf

180. WAYFARING STRANGER

African-American Spiritual

Andante

p

181. ESSENTIAL ELEMENTS QUIZ – SCALE COUNTING CONQUEST

1. 2.

PERFORMANCE SPOTLIGHT

182. AMERICA THE BEAUTIFUL - Band Arrangement

Samuel A. Ward
Arr. by John Higgins

Maestoso

f

7 Andante

p

15

f

mf

f

25 Maestoso

f

Detailed description: This musical score is for the bass line of 'America the Beautiful'. It is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The piece is divided into sections with different tempi and dynamics. The first section (measures 1-6) is marked 'Maestoso' and 'f'. The second section (measures 7-14) is marked 'Andante' and 'p'. The third section (measures 15-24) is marked 'f'. The fourth section (measures 25-30) is marked 'Maestoso' and 'f'. The score includes various musical notations such as slurs, accents, and dynamic markings.

183. LA CUCARACHA - Band Arrangement

Latin American Folk Song
Arr. by John Higgins

Latin Rock

5

f

mf

13

p

25

f

1. 2.

Detailed description: This musical score is for the bass line of 'La Cucaracha'. It is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The piece is marked 'Latin Rock'. The score is divided into sections with different dynamics. The first section (measures 1-4) is marked 'f'. The second section (measures 5-12) is marked 'mf'. The third section (measures 13-24) is marked 'p'. The fourth section (measures 25-30) is marked 'f'. The score includes various musical notations such as slurs, accents, and dynamic markings. The piece concludes with a first ending (1.) and a second ending (2.).

PERFORMANCE SPOTLIGHT

184. THEME FROM 1812 OVERTURE - Band Arrangement

Peter Illyich Tchaikovsky
Arr. by John Higgins

Allegro

Staff 1: Bass clef, 4/4 time signature, key signature of two flats. Starts with a forte (*f*) dynamic and a series of eighth notes.

Staff 2: Continuation of the eighth-note pattern, ending with a measure marked with a box containing the number 10.

Staff 3: Continuation of the eighth-note pattern.

Staff 4: Measure 18 is boxed. A four-measure rest is indicated by a horizontal line with the number 4 above it. The staff ends with a measure marked with a box containing the number 26.

Staff 5: Continuation of the eighth-note pattern, starting with a mezzo-forte (*mf*) dynamic.

Staff 6: Continuation of the eighth-note pattern.

Staff 7: Continuation of the eighth-note pattern, ending with a measure marked with a box containing the number 34.

Staff 8: Continuation of the eighth-note pattern, ending with a measure marked with a box containing the number 42.

Staff 9: Continuation of the eighth-note pattern.

Staff 10: Continuation of the eighth-note pattern, ending with a double bar line.

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 Eb version)

Johannes Brahms
Arr. by John Higgins

Allegro

3

Baritone B.C.

Piano

DUETS

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

186. SWING LOW, SWEET CHARIOT - Duet

African-American Spiritual

Andante

p

p

Fine

mf

mf

D.C. al Fine

187. LA BAMBA - Duet

Mexican Folk Song

Allegro

f

f

Fine

D.C. al Fine

p

p

RUBANK® SCALE AND ARPEGGIO STUDIES

KEY OF B \flat *In this key signature, play all B \flat 's and E \flat 's.*



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



RUBANK® SCALE AND ARPEGGIO STUDIES

KEY OF F In this key signature, play all Bb's.

1.

2.

3.

4.

KEY OF Ab In this key signature, play all Bb's, Eb's, Ab's and Db's.

1.

2.

3.

4.

RHYTHM STUDIES

1 2 3 4

4/4

5 6 7 8

4/4

9 10 11 12

4/4

13 14 15 16

4/4

17 18 19 20

4/4

21 22 23 24

4/4

25 26 27 28

4/4

29 30 31 32

4/4

33 34 35 36

4/4

RHYTHM STUDIES

37 38 39 40

41 42 43 44

45 46 47 48

49 50 51 52

53 54 55 56

57 58 59 60

61 62 63 64

65 66 67 68

69 70 71 72

CREATING MUSIC

THEORY

Composition

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

1. ODE TO JOY

Ludwig van Beethoven

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

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

1. Question 2. Answer

3. Question 4. Answer

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

A C

B D

4. YOU NAME IT:

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

1. Question 2. Answer

3. Question 4. Answer

THEORY

Improvisation

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

5. INSTANT MELODY

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



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

MUSIC — AN ESSENTIAL ELEMENT OF LIFE

FINGERING CHART

BARITONE B.C.

Instrument Care Reminders

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

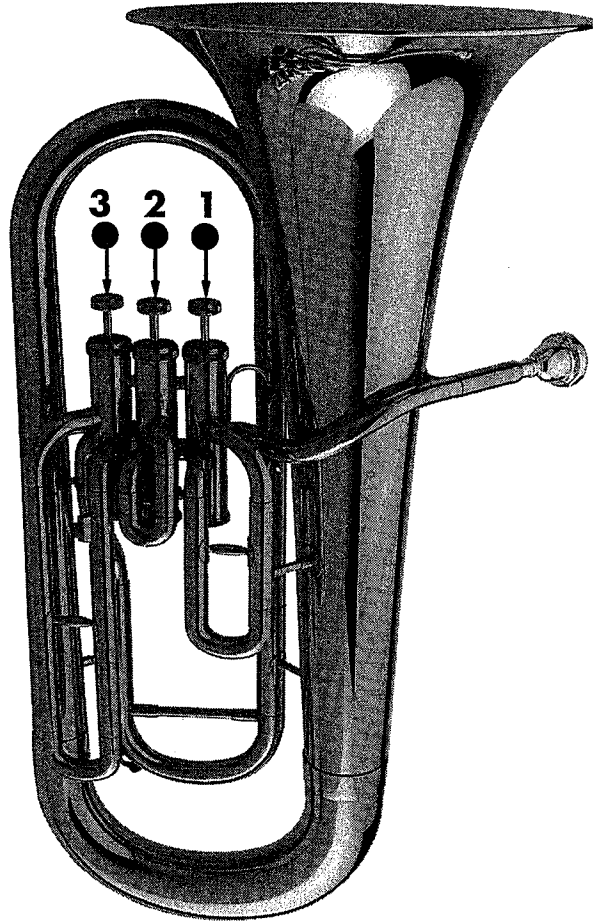
- Remove the mouthpiece and wipe it clean. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Use the water key to empty water from the instrument. Blow air through it.
- Wipe off the instrument with a clean soft cloth. Return the instrument to its case.

Baritone valves occasionally need oiling. To oil your baritone 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

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

E

● ● ●
1 2 3

F

● ● ●

F# Gb

○ ● ●

G

● ● ●

G# Ab

● ● ●

A

○ ● ●

A# Bb

○ ● ●

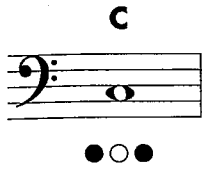
B

● ● ●

FINGERING CHART

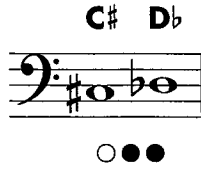
BARITONE B.C.

C



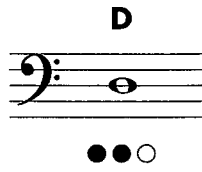
● ○ ○

C# D \flat



○ ○ ●

D



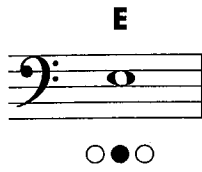
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D# E \flat



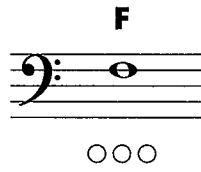
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E



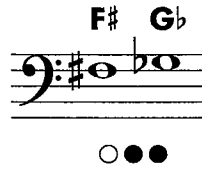
○ ○ ●

F



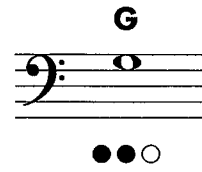
○ ○ ○

F# G \flat




○ ○ ●

G



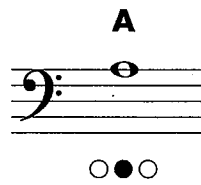
● ○ ○

G# A \flat



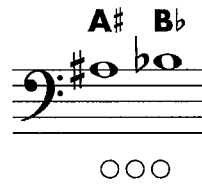
● ○ ○

A



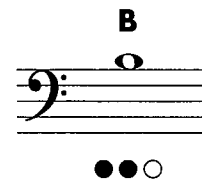
○ ○ ●

A# B \flat



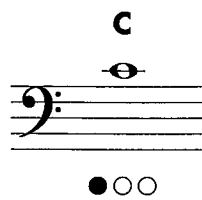
○ ○ ○

B



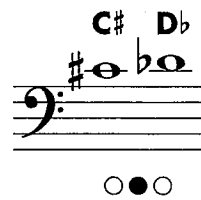
● ○ ○

C



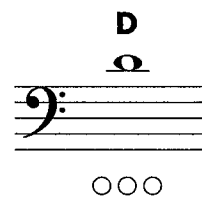
● ○ ○

C# D \flat



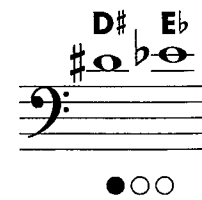
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D



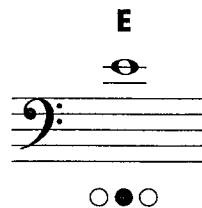
○ ○ ○

D# E \flat



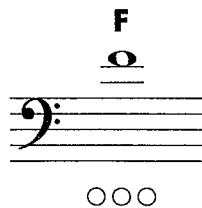
● ○ ○

E



○ ○ ●

F



○ ○ ○

F# G \flat



○ ○ ●