

TUBA

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What to practice first...

WINTERFEST SET LIST (Semester 1)

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

ARTS ALIVE SET LIST (Semester 2)

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

Graduation - Pomp & Circumstance

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

Instrument Care Reminders

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

- 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.

Tuba valves occasionally need oiling. To oil your valves, simply:

- Unscrew the valve at the top of the casing.
- Lift the valve half-way out of the casing.
- Apply a few drops of oil to the exposed metal 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

F

F# Gb

G

G# Ab

A

A# Bb

B

SCI-TECH BAND 2018-2019 CALENDAR

DRAFT UPDATED 6-4-18

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

Notes:

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

***BOLD PERFORMANCES ARE MANDATORY**

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

TBD = To Be Determined

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

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

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

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

TBD = To Be Determined

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

~ November 2018 ~

◀ Oct 2018

Dec 2018 ▶

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

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TBD = To Be Determined

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

Notes: (1) TBD - Small Ensemble Performance For Court Square Lighting Ceremony 4:30-6:00pm - Was Tues. 12/6
 (2) TBD - Pickup Truck @ 7:00am Road Crew Load Truck for Classical Performance & Reset Band Room for Monday's Rehearsal 2:30-4:00pm - Was Friday 1/130
 (3) TBD - A "Classical Holiday" Concert @ Classical Condominiums. 3:00-5:00pm (235 State St; Springfield, MA 01103) Leadership Road Crew Meet @ 12:00pm; MANDATORY for Advanced Band
 ETA: Late - Was Sunday 12/2
 (4) TBD - Leadership Team Active Meeting #8 & Leader Road Crew Unload Truck & Reset Band Room After School 2:30-4:00pm; Return Truck After School - Was Monday 12/3
 (5) TBD - Westfield Professor Ed Orjill Visits the 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 ETA: 5:00pm	25 Younglife Club #5 @ Band Room 2:30-4:00pm ETA: 6:00pm	26
27	28 Leadership Team Meeting #11 @ Band Room 2:30-3:30pm ETA: 5:00pm	29 Open Practice @ 2:30-3:30pm Zanetti MTM #12 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	30 MTM #15 @ Band Room 2:30-4:00pm Music Selection Party - Open To All ETA: 5:00pm	31 Open Practice @ 2:30-3:30pm ETA: 5:00pm		

Notes: (1) TBD - The Brianna Fund Benefit Concert @ Evangelical Covenant Church (95 Plumtree Road, Springfield, MA 01118) - was Saturday, January 12th or Sunday, January 13th
 (2) TBD - AP Night - was 1/23
 (3) TBD - Martin Luther King Day Celebration @ Mass Mutual Center 11:00am-1:00pm (1277 Main St., Springfield, MA 01103) - Stage Crew & Mentors/Leaders/Volunteers; Meet @ 10:00am-1:30pm - Was Mon 1/21
 (4) TBD - Band Fun Night (if there is no Danny Ray Event) - Thu 1/10
 (5) TBD - Prep Equipment For Danny Ray Event (put neatly in band room) - Was Mon 1/7
 (6) TBD - Danny Ray Show @ Old First Church (50 Elm Street, Springfield, MA 01103) - Road Crew Meet @ 3pm @ Old First Church (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

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

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

***BOLD PERFORMANCES ARE MANDATORY**

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

TBD = To Be Determined

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

Notes: (1) TBD - Middle School Scheduling & Recruiting Visits
 (2) TBD - Young@Heart Performance; Meet @ SciTech Sports Complex @ 10:00am; Road Crew Meet @ SciTech @ 7:00am; Perform @ 8:00pm - John M. Greene Hall (60 Elm Street, Northampton, MA 01080) 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-Deerham Hotel & Conference Center (55 Atandne Rd/Deerham MA 02026) 7am - Was Thu 4/25
 (6) Massachusetts All State Lions Band - Holiday Inn Mansfield (31 Hampshire St/Mansfield MA 02048) Performance @ 2:00pm - Was Sat 4/27

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

TBD = To Be Determine

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

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

Notes	Sun	Mon	Tue	Wed	Thu	Fri	Sat
(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 East Hampton 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							

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

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

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

SCI-TECH BAND / MTM MASTER PRACTICE CHECKLIST

FIRST 5 NOTES

Do Re Mi Fa So La Ti Do

MAJOR SCALES

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

NATURAL MINOR SCALES

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

HARMONIC MINOR SCALES

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

BLUES SCALES

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

CHROMATIC SCALES

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

SUETA RHYTHM CHARTS

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

RHYTHM CHARTS (in Band Handbook)

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

FUNDAMENTAL RHYTHMS

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

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

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

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

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

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

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

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

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

ESSENTIAL ELEMENTS, BOOK 1

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

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

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

Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 2

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

Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 3

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

Pg. 38-39 – Rhythm Studies

OTHER

Band Repertoire Solo Repertoire Chamber Ensemble Repertoire Improvisation

SCALE CHECKLIST

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

SCALE ASSIGNMENTS

CONCERT & JAZZ BAND

QUARTER 1

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

QUARTER 2

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

QUARTER 3

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

QUARTER 4

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

SYMPHONIC BAND

QUARTER 1

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

QUARTER 2

Bb Blues

QUARTER 3

Bb Chromatic (1 Octave)
C Major

QUARTER 4

C Minor

*Scale assignments subject to change

SCITECH BAND GROOVE CHART

-CHORD PROGRESSIONS FOR IMPROV-

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

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

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

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

-Chord progressions can be used in any key

SMART MUSIC

HOW TO LOGIN TO SMART MUSIC

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

HOW TO USE SMART MUSIC

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

HOW TO COMPLETE ASSIGNMENTS

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

Holiday Solos – Duets – Trios – Quartets

SOLOS (1+people)

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

DUETS

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

SOLOS, DUETS, TRIOS, QUARTETS

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

CIRCLE YOUR CHOICE ABOVE

Names: _____

Instruments: _____

12 BAR BLUES

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

12 Bar Blues Progression

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

12 Bar Blues Licks

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

2) 4-b3-1

3) 1-b3-4

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

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

6) 1-b3-4-b5-5

Solos

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

2) 4-b3-1

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

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

Walking Bass Line - C Instruments

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

Walking Bass Line - B \flat Instruments

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

Walking Bass Line - E \flat Instruments

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

ADVANCED MUSIC

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

Dedicated to the London Symphony Orchestra.
First performed by Philip Catelinet at the L.S.O. Jubilee Concert, 13th June, 1954.

SOLO TUBA

CONCERTO FOR BASS TUBA

R. VAUGHAN WILLIAMS

Allegro moderato (♩ = 96)

p cantabile

cresc.

f

p

f

p cantabile

f

f *p*

f *p*

trun

4 (♩ = ♩.)

p dolce

5

SOLO TUBA

6

p cantabile

Musical staff 6.1: Bass clef, key signature of three flats (B-flat, E-flat, A-flat), 4/4 time signature. The staff contains a melodic line starting with a half note G2, followed by quarter notes A2, B2, and C3. The melody continues with eighth notes and quarter notes, ending with a half note G2. Dynamics include *p* and *cantabile*.

Musical staff 6.2: Continuation of the melodic line from staff 6.1, featuring eighth and quarter notes.

Musical staff 6.3: Continuation of the melodic line, including a triplet of eighth notes and a dynamic marking of *f*.

7

leggiero
mf

Musical staff 7.1: Bass clef, key signature of three flats, 4/4 time signature. The staff contains a melodic line starting with a half note G2, followed by quarter notes A2, B2, and C3. The melody continues with eighth notes and quarter notes. Dynamics include *mf* and *leggiero*.

Musical staff 7.2: Continuation of the melodic line, including a dynamic marking of *f* and a key signature change to two flats (B-flat, E-flat) and 2/4 time signature.

8

Musical staff 8.1: Bass clef, key signature of two flats, 2/4 time signature. The staff contains a melodic line starting with a quarter note G2, followed by a triplet of eighth notes. Dynamics include *p*.

Musical staff 8.2: Continuation of the melodic line, featuring eighth and quarter notes.

9

Musical staff 9.1: Bass clef, key signature of two flats, 2/4 time signature. The staff contains a melodic line starting with a quarter note G2, followed by eighth notes. Dynamics include *f* and *p*.

Musical staff 9.2: Continuation of the melodic line, including triplet markings and dynamic markings of *f* and *p*.

SOLO TUBA

ROMANZA *

Andante sostenuto (♩ = 60)

8 1

p cantabile

6

2

8

8

p *pp*

poco agitato

2 3 5 6

p

4 6

6

* This movement may also be played by Violoncello or Bassoon. In this case certain passages must be played an 8ve higher as indicated.
† 8ve for Violoncello or Bassoon only.

SOLO TUBA

The musical score for Solo Tuba consists of ten staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various dynamics such as *pp*, *f*, *ff*, and *ppp*, as well as performance markings like *cresc.*, *rall.*, and *tr*. There are also several measures marked with boxed numbers 3, 5, 6, 7, and 8. The music features a variety of rhythmic patterns, including sixteenth notes, eighth notes, and triplets, often grouped with slurs and accents.

† 8^{va} for Violoncello or Bassoon only.

SOLO TUBA

FINALE- RONDO ALLA TEDESCA

Allegro (♩ = 150) (♩ = 50)

1

p

cresc.

f

1

p cantabile

2

f

p

Poco animato

mf

SOLO TUBA

3

Tempo I

f

4

f

Poco animato

p cantabile e sostenuto

5

pp

6

9

SOLO TUBA

7 Tempo I

First musical staff, starting with a bass clef and a key signature of one flat. It begins with a rest followed by a series of eighth notes, marked with a piano (*p*) dynamic.

Second musical staff, continuing the eighth-note pattern, marked with a forte (*f*) dynamic.

Third musical staff, starting with a rest and followed by eighth notes, marked with a piano (*p*) dynamic. A box containing the number 8 is positioned above the staff.

Fourth musical staff, featuring a triplet of eighth notes and other rhythmic patterns, marked with a mezzo-forte (*mf*) dynamic.

Poco animato

Fifth musical staff, marked with a box containing the number 9. It features a series of eighth notes and rests.

12 10 CADENZA

Sixth musical staff, marked with a box containing the number 10 and the word CADENZA. It begins with a rest and a forte (*f*) dynamic, followed by triplet eighth notes.

Seventh musical staff, continuing the triplet eighth-note pattern, marked with a simile dynamic.

Eighth musical staff, continuing the triplet eighth-note pattern.

Ninth musical staff, continuing the triplet eighth-note pattern.

a tempo

Tenth musical staff, concluding with a forte (*f*) and fortissimo (*ff*) dynamic.

BASS CLEF INSTRUMENTS
-TUBA IN BASS

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



SciTech Band

THE PRIDE OF SPRINGFIELD

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

Tuba

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score is written for Tuba in bass clef, 4/4 time, with a key signature of one flat (B-flat). The tempo is marked "Moderato". The score consists of three staves of music. The first staff begins with a whole rest, followed by a melodic line starting on G2, marked *mf*. The second staff continues the melody, marked *p* at the end. The third staff features a rhythmic accompaniment of eighth notes, marked *f*.

Audition Prepared Solo - Advanced Band

Tuba

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score is written for Tuba in 4/4 time, with a key signature of two flats (B-flat and E-flat). It consists of four staves of music. The first staff begins with a *mf* dynamic marking and features a melodic line with a slur. The second staff continues the melody with a *p* dynamic marking. The third staff includes a *f* dynamic marking and a 'Swing!' instruction, which is defined as a triplet of eighth notes equal to a quarter note ($\text{♪} = \text{♪}^3$). The fourth staff concludes the piece with a final melodic phrase.

2 **Tuba** ANGELS WE HAVE HEARD ON HIGH

Traditional French Carol

Soprano

Musical notation for the Soprano part, measures 1 through 21. The notation is 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 beamed eighth notes. Measures 19 and 20 are marked with a black box containing the text '*Intro'.

Alto

Musical notation for the Alto part, measures 1 through 21. The notation is in bass clef with a key signature of two flats and a common time signature. The melody is similar to the Soprano part but includes a flat (b) under the note in measure 10. Measures 19 and 20 are marked with a black box containing the text '*Intro'.

Tenor

Musical notation for the Tenor part, measures 1 through 21. The notation is in bass clef with a key signature of two flats and a common time signature. The melody is similar to the other parts. Measures 19 and 20 are marked with a black box containing the text '*Intro'.

Bass

Musical notation for the Bass part, measures 1 through 21. The notation is in bass clef with a key signature of two flats and a common time signature. The melody is similar to the other parts. Measures 19 and 20 are marked with a black box containing the text '*Intro'.

B.C.

BLUE MOON

31.

Handwritten musical score for the piece "Blue Moon". The score is written on ten staves. The first staff begins with a treble clef, a key signature of two flats (Bb and Eb), and a common time signature (C). The music consists of a series of chords and melodic lines. The chords are: Eb, Cmi, Fmi, Bb7, E, Cmi, Fmi, Bb7, Eb, Cmi, Fmi7, Eb, Ab, Eb, Bb7, Eb, Cmi, Fmi, Bb7, Eb, Cmi, Fmi7, Eb, Fmi7, Eb, Fmi7, Bb7, Eb, Fmi7, Bb7, Eb, Abmi7, Db7, Gb, Bb, F7, Fmi7, Bb7, Eb, Cmi, Fmi7, Bb7, Eb, Cmi, Fmi, Bb7, Eb, Cmi, Fmi7, Bb7, 1. Eb, Fmi7, Eb, Bb7, 2. Eb, Fmi7, Eb.



Blues By Five

Red Garland

The musical score for "Blues By Five" is written in bass clef with a 4/4 time signature. It consists of three staves of music. The first staff begins with a double bar line and a repeat sign, followed by a series of eighth and quarter notes. The second staff continues the melody with similar rhythmic patterns. The third staff concludes the piece with a final cadence. Chord changes are indicated above the staff: B^b7 at the start, E^b7 and B^b7 in the second staff, and F⁷, B^b7, and F⁷ in the third staff.

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

For your use

Four sets of blank musical staves are provided for practice, each consisting of five lines. They are arranged vertically down the page.

Tuba

Canon Remix

Pachelbel / Arr. Bernice

4

5

10

13

17

21

24

29

31

37

38

45

52

53

61

66

69

73

77

80

83

mp

f

mf

f

Bass Guitar

Canon Remix

Pachelbel / Arr. Bernice

5

4

B \flat F Gm Dm E \flat

10 B \flat E \flat F

13 With Energy

mf

16

21

26

29

31

36

37

41

45

46

51

53 Solo

mp

mf

f

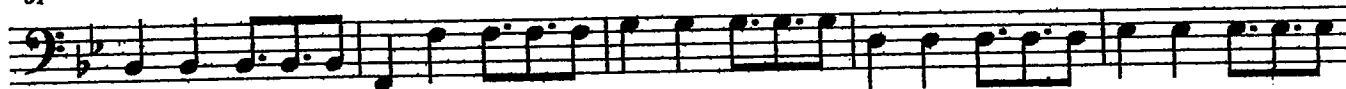
2
56

[Title]



61

61

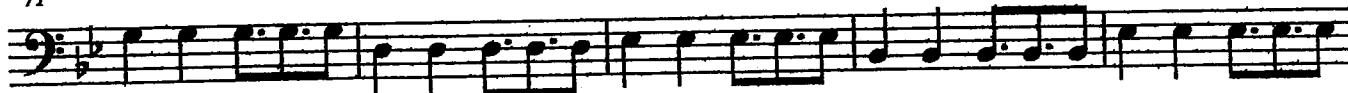


69

66



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 & Brennice

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 (Low)
-Tuba

Quartet Version

arr. Turgeon & Bernice

The musical score is written on a single staff with a bass clef and a key signature of two flats (B-flat and E-flat). The time signature is common time (C). The piece begins with a rest followed by a series of six quarter notes: G2, F2, E2, D2, C2, and B1. The first measure is marked *mp*. The second measure contains a half note G2. The third measure contains a half note F2. The fourth measure contains a half note E2. The fifth measure contains a half note D2. The sixth measure contains a half note C2. The seventh measure contains a half note B1. The eighth measure contains a half note A1. The ninth measure contains a half note G1. The tenth measure contains a half note F1. The eleventh measure contains a half note E1. The twelfth measure contains a half note D1. The thirteenth measure contains a half note C1. The fourteenth measure contains a half note B0. The fifteenth measure contains a half note A0. The sixteenth measure contains a half note G0. The seventeenth measure contains a half note F0. The eighteenth measure contains a half note E0. The nineteenth measure contains a half note D0. The twentieth measure contains a half note C0. The twenty-first measure contains a half note B0. The twenty-second measure contains a half note A0. The twenty-third measure contains a half note G0. The twenty-fourth measure contains a half note F0. The twenty-fifth measure contains a half note E0. The twenty-sixth measure contains a half note D0. The twenty-seventh measure contains a half note C0. The twenty-eighth measure contains a half note B0. The twenty-ninth measure contains a half note A0. The thirtieth measure contains a half note G0. The thirty-first measure contains a half note F0. The thirty-second measure contains a half note E0. The thirty-third measure contains a half note D0. The thirty-fourth measure contains a half note C0. The thirty-fifth measure contains a half note B0. The thirty-sixth measure contains a half note A0. The thirty-seventh measure contains a half note G0. The thirty-eighth measure contains a half note F0. The thirty-ninth measure contains a half note E0. The fortieth measure contains a half note D0. The forty-first measure contains a half note C0. The forty-second measure contains a half note B0. The forty-third measure contains a half note A0. The forty-fourth measure contains a half note G0. The forty-fifth measure contains a half note F0. The forty-sixth measure contains a half note E0. The forty-seventh measure contains a half note D0. The forty-eighth measure contains a half note C0. The forty-ninth measure contains a half note B0. The fiftieth measure contains a half note A0. The fifty-first measure contains a half note G0. The fifty-second measure contains a half note F0. The fifty-third measure contains a half note E0. The fifty-fourth measure contains a half note D0. The fifty-fifth measure contains a half note C0. The fifty-sixth measure contains a half note B0. The fifty-seventh measure contains a half note A0. The fifty-eighth measure contains a half note G0. The fifty-ninth measure contains a half note F0. The sixtieth measure contains a half note E0. The sixty-first measure contains a half note D0. The sixty-second measure contains a half note C0. The sixty-third measure contains a half note B0. The sixty-fourth measure contains a half note A0. The sixty-fifth measure contains a half note G0. The sixty-sixth measure contains a half note F0. The sixty-seventh measure contains a half note E0. The sixty-eighth measure contains a half note D0. The sixty-ninth measure contains a half note C0. The seventieth measure contains a half note B0. The seventy-first measure contains a half note A0. The seventy-second measure contains a half note G0. The seventy-third measure contains a half note F0. The seventy-fourth measure contains a half note E0. The seventy-fifth measure contains a half note D0. The seventy-sixth measure contains a half note C0. The seventy-seventh measure contains a half note B0. The seventy-eighth measure contains a half note A0. The seventy-ninth measure contains a half note G0. The eightieth measure contains a half note F0. The eighty-first measure contains a half note E0. The eighty-second measure contains a half note D0. The eighty-third measure contains a half note C0. The eighty-fourth measure contains a half note B0. The eighty-fifth measure contains a half note A0. The eighty-sixth measure contains a half note G0. The eighty-seventh measure contains a half note F0. The eighty-eighth measure contains a half note E0. The eighty-ninth measure contains a half note D0. The ninetieth measure contains a half note C0. The hundredth measure contains a half note B0. The hundred and first measure contains a half note A0. The hundred and second measure contains a half note G0. The hundred and third measure contains a half note F0. The hundred and fourth measure contains a half note E0. The hundred and fifth measure contains a half note D0. The hundred and sixth measure contains a half note C0. The hundred and seventh measure contains a half note B0. The hundred and eighth measure contains a half note A0. The hundred and ninth measure contains a half note G0. The hundred and tenth measure contains a half note F0. The hundred and eleventh measure contains a half note E0. The hundred and twelfth measure contains a half note D0. The hundred and thirteenth measure contains a half note C0. The hundred and fourteenth measure contains a half note B0. The hundred and fifteenth measure contains a half note A0. The hundred and sixteenth measure contains a half note G0. The hundred and seventeenth measure contains a half note F0. The hundred and eighteenth measure contains a half note E0. The hundred and nineteenth measure contains a half note D0. The hundred and twentieth measure contains a half note C0. The hundred and twenty-first measure contains a half note B0. The hundred and twenty-second measure contains a half note A0. The hundred and twenty-third measure contains a half note G0. The hundred and twenty-fourth measure contains a half note F0. The hundred and twenty-fifth measure contains a half note E0. The hundred and twenty-sixth measure contains a half note D0. The hundred and twenty-seventh measure contains a half note C0. The hundred and twenty-eighth measure contains a half note B0. The hundred and twenty-ninth measure contains a half note A0. The hundred and thirtieth measure contains a half note G0. The hundred and thirty-first measure contains a half note F0. The hundred and thirty-second measure contains a half note E0. The hundred and thirty-third measure contains a half note D0. The hundred and thirty-fourth measure contains a half note C0. The hundred and thirty-fifth measure contains a half note B0. The hundred and thirty-sixth measure contains a half note A0. The hundred and thirty-seventh measure contains a half note G0. The hundred and thirty-eighth measure contains a half note F0. The hundred and thirty-ninth measure contains a half note E0. The hundred and fortieth measure contains a half note D0. The hundred and forty-first measure contains a half note C0. The hundred and forty-second measure contains a half note B0. The hundred and forty-third measure contains a half note A0. The hundred and forty-fourth measure contains a half note G0. The hundred and forty-fifth measure contains a half note F0. The hundred and forty-sixth measure contains a half note E0. The hundred and forty-seventh measure contains a half note D0. The hundred and forty-eighth measure contains a half note C0. The hundred and forty-ninth measure contains a half note B0. The hundred and fiftieth measure contains a half note A0. The hundred and fifty-first measure contains a half note G0. The hundred and fifty-second measure contains a half note F0. The hundred and fifty-third measure contains a half note E0. The hundred and fifty-fourth measure contains a half note D0. The hundred and fifty-fifth measure contains a half note C0. The hundred and fifty-sixth measure contains a half note B0. The hundred and fifty-seventh measure contains a half note A0. The hundred and fifty-eighth measure contains a half note G0. The hundred and fifty-ninth measure contains a half note F0. The hundred and sixtieth measure contains a half note E0. The hundred and sixty-first measure contains a half note D0. The hundred and sixty-second measure contains a half note C0. The hundred and sixty-third measure contains a half note B0. The hundred and sixty-fourth measure contains a half note A0. The hundred and sixty-fifth measure contains a half note G0. The hundred and sixty-sixth measure contains a half note F0. The hundred and sixty-seventh measure contains a half note E0. The hundred and sixty-eighth measure contains a half note D0. The hundred and sixty-ninth measure contains a half note C0. The hundred and seventieth measure contains a half note B0. The hundred and seventy-first measure contains a half note A0. The hundred and seventy-second measure contains a half note G0. The hundred and seventy-third measure contains a half note F0. The hundred and seventy-fourth measure contains a half note E0. The hundred and seventy-fifth measure contains a half note D0. The hundred and seventy-sixth measure contains a half note C0. The hundred and seventy-seventh measure contains a half note B0. The hundred and seventy-eighth measure contains a half note A0. The hundred and seventy-ninth measure contains a half note G0. The hundred and eightieth measure contains a half note F0. The hundred and eighty-first measure contains a half note E0. The hundred and eighty-second measure contains a half note D0. The hundred and eighty-third measure contains a half note C0. The hundred and eighty-fourth measure contains a half note B0. The hundred and eighty-fifth measure contains a half note A0. The hundred and eighty-sixth measure contains a half note G0. The hundred and eighty-seventh measure contains a half note F0. The hundred and eighty-eighth measure contains a half note E0. The hundred and eighty-ninth measure contains a half note D0. The hundred and ninetieth measure contains a half note C0. The hundred and ninety-first measure contains a half note B0. The hundred and ninety-second measure contains a half note A0. The hundred and ninety-third measure contains a half note G0. The hundred and ninety-fourth measure contains a half note F0. The hundred and ninety-fifth measure contains a half note E0. The hundred and ninety-sixth measure contains a half note D0. The hundred and ninety-seventh measure contains a half note C0. The hundred and ninety-eighth measure contains a half note B0. The hundred and ninety-ninth measure contains a half note A0. The final measure contains a half note G0.

mp

rit.

A *a tempo - Repeat 4x*

f

B

C

D *Repeat 3x*

mf

f

E *rit.*

7: Bass clef

79

CHAMELEON

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

(MED. FUNK)

INTRO

(BASS) N.C.

A

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

BASS CONT. SIM.

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" is presented in five staves, all in 4/4 time and a key signature of three flats (B-flat major or D-flat minor). The score is divided into two measures by a repeat sign. The first measure contains a quarter note followed by an eighth note pair, and the second measure contains a quarter note followed by an eighth note pair. The notes are as follows:

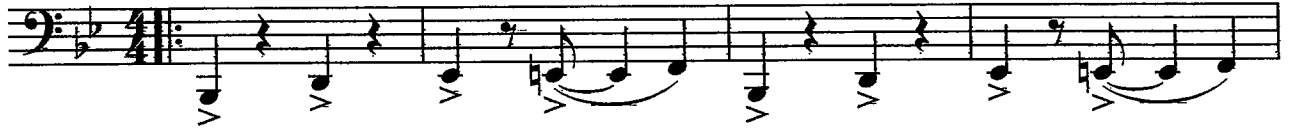
- C (Clef):** G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.
- Bb (Clef):** F4, G4, A4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3.
- Eb (Clef):** D4, E4, F4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3.
- Bass Clef High:** G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2.
- Bass Clef Low:** G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1.

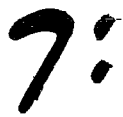
Tuba

Cheer # 1

arr. Bernice

*Watch Conductor
Slow-Fast*





Cold Duck Time

Eddie Harris

Chord symbols: F7, B \flat 7, F7, B \flat 7, F7, B \flat 7, F7, D \flat MA 7 , E \flat MA 7 , F7

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

For your use

Supplemental Material - Cold Duck Time

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

F⁷	B^{b7}	D^bMA⁷	E^bMA⁷	F⁷	B^{b7}	D^bMA⁷	E^bMA⁷
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The image shows piano voicings for F7, Bb7, DbMA7, and EbMA7. The first four chords are basic 3-note voicings, and the last four are rootless voicings. The chords are arranged in two groups of four, each with a treble and bass clef staff. Below the staves are fingering numbers for each note.

b7	3	3	b3	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^bMA⁷)

E^b Major

(E^bMA⁷)

The image shows the F Blues Scale, D^b Major, and E^b Major scales. The F Blues Scale is shown in the bass clef with notes 1, b3, 4, b5, 5, b7, 1. The D^b Major scale is shown in the bass clef with notes 1, 2, 3, 4, 5, 6, 7, 1. The E^b Major scale is shown in the bass clef with notes 1, 2, 3, 4, 5, 6, 7, 1.

Sample Bass Line

The image shows a sample bass line for F7, Bb7, DbMA7, EbMA7, and F7 chords. The bass line is shown in the bass clef with notes 1, 5, 1, 5, b7, 1. The chords are shown above the notes: F7, Bb7, F7, Bb7, DbMA7, EbMA7, F7.

Featured in the Twentieth Century Fox Television Series GLEE

DON'T STOP BELIEVIN'

BASS

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

(ROCK)

The musical score is written for bass in 4/4 time, featuring a key signature of one flat (Bb). It consists of ten staves of music, each starting with a measure number in a box. The notation includes eighth and sixteenth notes, rests, and dynamic markings such as *mf* and *f*. The piece concludes with a double bar line at the end of the final staff.

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BASS

Musical staff 1: Bass line with notes 37, 38, 39, 40.

Musical staff 2: Bass line with notes 41, 42, 43, 44, 45. Includes circled measure number 41 and dynamic marking *mf*.

Musical staff 3: Bass line with notes 46, 47, 48, 49, 50.

Musical staff 4: Bass line with notes 51, 52, 53, 54. Includes circled measure number 53 and dynamic marking *f*.

Musical staff 5: Bass line with notes 55, 56, 57, 58.

Musical staff 6: Bass line with notes 59, 60, 61, 62.

Musical staff 7: Bass line with notes 63, 64, 65, 66.

Musical staff 8: Bass line with notes 67, 68, 69, 70. Includes circled measure number 69 and dynamic marking *mf*.

Musical staff 9: Bass line with notes 71, 72, 73, 74.

Musical staff 10: Bass line with notes 75, 76, 77, 78, 79. Includes first and second endings and dynamic marking *ff*.

DON'T STOP 'TIL YOU GET ENOUGH

R&B/ROCK =112

5

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

AD LIB FILLS THROUGHOUT

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

13

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

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

21

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

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

29

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

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

33

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

37 Bb A^b_{MAJ7}/Bb Bb

me

Detailed description: This block contains the first system of music, measures 37 through 40. It features a bass clef and a key signature of two flats (Bb and Eb). The melody consists of eighth notes in a steady eighth-note pattern. Above the staff, the chord progression is indicated as Bb, Ab MAJ7/Bb, and Bb. A 'me' marking is present below the first measure.

41 Bb A^b_{MAJ7}/Bb Bb

Detailed description: This block contains the second system of music, measures 41 through 44. It continues the eighth-note melody from the previous system. The chord progression remains Bb, Ab MAJ7/Bb, and Bb.

45 Bb A^b_{MAJ7}/Bb Bb

Detailed description: This block contains the third system of music, measures 45 through 48. The eighth-note melody and chord progression (Bb, Ab MAJ7/Bb, Bb) continue.

49 Bb A^b_{MAJ7}/Bb Bb

Detailed description: This block contains the fourth system of music, measures 49 through 52. The eighth-note melody and chord progression (Bb, Ab MAJ7/Bb, Bb) continue.

53 A^b_{MAJ7}/Bb Bb

me

Detailed description: This block contains the fifth system of music, measures 53 through 56. The chord progression changes to Ab MAJ7/Bb and Bb. A 'me' marking is present below the first measure.

57 A^b_{MAJ7}/Bb Bb

Detailed description: This block contains the sixth system of music, measures 57 through 60. The eighth-note melody continues with the Ab MAJ7/Bb and Bb chords. The system ends with a double bar line.

61 Bb D^b_{MAJ7} E^b B^b/F Bb Bb D^b_{MAJ7} E^b B^b/F Bb

me

Detailed description: This block contains the seventh system of music, measures 61 through 64. The melody changes to a dotted quarter note followed by an eighth note. The chord progression is Bb, Db MAJ7, Eb, Bb/F, Bb, Bb, Db MAJ7, Eb, Bb/F, Bb. A 'me' marking is present below the first measure.

65 Bb D^b_{MAJ7} E^b B^b/F Bb Bb D^b_{MAJ7} E^b B^b/F

Detailed description: This block contains the eighth system of music, measures 65 through 68. The melody continues with the same dotted quarter-eighth pattern. The chord progression is Bb, Db MAJ7, Eb, Bb/F, Bb, Bb, Db MAJ7, Eb, Bb/F. The system ends with a double bar line.

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

69

B \flat A \flat MAJ \flat /B \flat

B \flat

Two staves of music for measures 69-72. The first staff contains measures 69-72. The second staff contains measures 73-76. The music is in bass clef with a key signature of two flats. The rhythm is a steady eighth-note pattern. A double bar line is present at the end of measure 72.

73

B \flat A \flat MAJ \flat /B \flat

B \flat

Two staves of music for measures 73-76. The first staff contains measures 73-76. The second staff contains measures 77-80. The music is in bass clef with a key signature of two flats. The rhythm is a steady eighth-note pattern. A double bar line is present at the end of measure 76.

77

B \flat 7sus4

B \flat 7

Two staves of music for measures 77-80. The first staff contains measures 77-80. The second staff contains measures 81-84. The music is in bass clef with a key signature of two flats. The rhythm is a steady eighth-note pattern. A double bar line is present at the end of measure 80.

81

B \flat 7sus4

B \flat 7

Two staves of music for measures 81-84. The first staff contains measures 81-84. The second staff contains measures 85-88. The music is in bass clef with a key signature of two flats. The rhythm is a steady eighth-note pattern. A double bar line is present at the end of measure 84.

85

A \flat MAJ \flat /B \flat

B \flat

Two staves of music for measures 85-88. The first staff contains measures 85-88. The second staff contains measures 89-92. The music is in bass clef with a key signature of two flats. The rhythm is a steady eighth-note pattern. A double bar line is present at the end of measure 88.

89

A \flat MAJ \flat /B \flat

B \flat

Two staves of music for measures 89-92. The first staff contains measures 89-92. The second staff contains measures 93-96. The music is in bass clef with a key signature of two flats. The rhythm is a steady eighth-note pattern. A double bar line is present at the end of measure 92.

93

8

Two staves of music for measures 93-96. The first staff contains measures 93-96. The second staff contains measures 97-100. The music is in bass clef with a key signature of two flats. The rhythm is a steady eighth-note pattern. A double bar line is present at the end of measure 96.

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

Melody (B.C.) - TUBA

Expressive ♩ = 76

solo/soli

mp

A

5

B

10

Faster ♩ = 126

C

tutti

mf

D

15

E

19

F

23

f

G

28

1.

2.

33 H

Musical staff 33-36: Bass clef, key signature of one flat (B-flat). Measures 33-36 contain a melodic line with eighth and quarter notes, some beamed together. A slur covers measures 33-36. A fermata is placed over the final note of measure 36.

37 I

Musical staff 37-40: Bass clef, key signature of one flat. Measures 37-40 continue the melodic line. A slur covers measures 37-40. A fermata is placed over the final note of measure 40. A box labeled 'I' is positioned above measure 38.

41 J

Musical staff 41-44: Bass clef, key signature of one flat. Measures 41-44 contain a melodic line. A slur covers measures 41-44. A fermata is placed over the final note of measure 44. A box labeled 'J' is positioned above measure 42.

45 K solo/soli

Musical staff 45-48: Bass clef, key signature of one flat. Measures 45-48 contain a melodic line. A slur covers measures 45-48. A fermata is placed over the final note of measure 48. A box labeled 'K' is positioned above measure 46. The text 'solo/soli' is written below the staff.

50 L

Musical staff 50-53: Bass clef, key signature of one flat. Measures 50-53 contain a melodic line. A slur covers measures 50-53. A fermata is placed over the final note of measure 53. A box labeled 'L' is positioned above measure 51.

54 M optional 8va

Musical staff 54-57: Bass clef, key signature of one flat. Measures 54-57 contain a melodic line. A slur covers measures 54-57. A fermata is placed over the final note of measure 57. A box labeled 'M' is positioned above measure 55. The text 'optional 8va' is written below the staff.

58 N tutti *cresc.*

Musical staff 58-62: Bass clef, key signature of one flat. Measures 58-62 contain a melodic line. A slur covers measures 58-62. A fermata is placed over the final note of measure 62. A box labeled 'N' is positioned above measure 60. The text 'tutti' and 'cresc.' are written below the staff. A dynamic marking 'ff' is placed below measure 61.

63 O

Musical staff 63-66: Bass clef, key signature of one flat. Measures 63-66 contain a melodic line. A slur covers measures 63-66. A fermata is placed over the final note of measure 66. A box labeled 'O' is positioned above measure 64.

Melody (B.C.) - TUBA, p. 3

Don't You Worry 'Bout A Thing

P

67

Musical staff 67-70: Bass clef, key signature of one flat. Measures 67-70 contain a melodic line with slurs and a fermata over measure 70.

Q

71

Musical staff 71-74: Bass clef, key signature of one flat. Measures 71-74 contain a melodic line with slurs and a fermata over measure 74.

R

75

Musical staff 75-78: Bass clef, key signature of one flat. Measures 75-78 contain a melodic line with slurs and a fermata over measure 78.

S

optional 8va

T

bell tones

79

Musical staff 79-84: Bass clef, key signature of one flat. Measures 79-84 contain a melodic line with slurs, triplets, and accents. Dynamics include *fff* and *va*. The word "bell tones" is written above the final measure.

85

Musical staff 85-88: Bass clef, key signature of one flat. Measures 85-88 contain a melodic line with slurs, triplets, and accents. Dynamics include *va*.

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

Countermelody (B.C.) - TUBA

Expressive ♩ = 76

Faster ♩ = 126

1st time only

Musical notation for measures 1-14. Includes measures A, B, C, D, E, and F. Measure numbers 15 and 16 are indicated. Includes dynamics *f* and articulation marks.

Musical notation for measures 17-31. Includes measure G (32) and H. Includes dynamics *f* and articulation marks.

Musical notation for measures 32-41. Includes measure I. Includes articulation marks.

Musical notation for measures 42-47. Includes measure J. Includes articulation marks.

Musical notation for measures 48-55. Includes measures K and L. Includes dynamics *f* and articulation marks.

Musical notation for measures 56-60. Includes measure M. Includes the instruction "top note melody" and articulation marks.

Musical notation for measures 61-65. Includes measure N. Includes dynamics *ff* and articulation marks.

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

Don't You Worry 'Bout A Thing

Musical score for Tuba counter melody, measures 66-85. The score is written in bass clef with a key signature of one flat (B-flat). The piece is in 4/4 time. The notation includes rests, eighth notes, quarter notes, and half notes. Dynamic markings include *ff* and *fff*. Performance instructions include slurs and accents. Measure numbers 66, 77, and 85 are indicated at the start of their respective lines. Boxed letters O, P, Q, R, S, and T are placed above specific notes. Rehearsal marks (double bar lines with dots) are present at measures 66, 77, and 85. Measure 66 contains a whole rest with a '4' above it. Measure 67 contains a whole rest with a '2' above it. Measure 68 contains a whole rest with a '4' above it. Measure 69 contains a quarter rest followed by eighth notes. Measure 70 contains eighth notes. Measure 71 contains eighth notes. Measure 72 contains eighth notes. Measure 73 contains eighth notes. Measure 74 contains eighth notes. Measure 75 contains eighth notes. Measure 76 contains eighth notes. Measure 77 contains eighth notes. Measure 78 contains eighth notes. Measure 79 contains eighth notes. Measure 80 contains eighth notes. Measure 81 contains eighth notes. Measure 82 contains eighth notes. Measure 83 contains eighth notes. Measure 84 contains eighth notes. Measure 85 contains eighth notes. Measure 86 contains eighth notes. Measure 87 contains eighth notes. Measure 88 contains eighth notes. Measure 89 contains eighth notes. Measure 90 contains eighth notes. Measure 91 contains eighth notes. Measure 92 contains eighth notes. Measure 93 contains eighth notes. Measure 94 contains eighth notes. Measure 95 contains eighth notes. Measure 96 contains eighth notes. Measure 97 contains eighth notes. Measure 98 contains eighth notes. Measure 99 contains eighth notes. Measure 100 contains eighth notes.

Don't You Worry 'Bout A Thing

From SING
arr. Bernice

Bass Line (B.C.) - TUBA

Expressive ♩ = 76

Faster

♩ = 126

The musical score is written for Bass Clef (B.C.) and Tuba. It begins in 4/4 time with a tempo of 76 beats per minute, marked 'Expressive'. The key signature has one flat (B-flat). The score is divided into ten measures, each with a lettered section marker (A-J) in a box above it. Measure 1 starts with a 4-measure rest, followed by a repeat sign. Measure 2 has a 5-measure rest. Measure 3 has a 3-measure rest. Measure 4 is a whole rest. Measure 5 begins with a dynamic marking of *mf*. Measure 6 contains a first ending bracket labeled '1.'. Measure 7 contains a second ending bracket labeled '2.'. Measure 8 has a dynamic marking of *f*. Measure 9 has a first ending bracket labeled '1.'. Measure 10 has a dynamic marking of *f*. Measure 11 has a first ending bracket labeled '1.'. Measure 12 has a dynamic marking of *f*. Measure 13 has a dynamic marking of *f*. Measure 14 has a dynamic marking of *f*. Measure 15 has a dynamic marking of *f*. Measure 16 has a dynamic marking of *f*. Measure 17 has a dynamic marking of *f*. Measure 18 has a dynamic marking of *f*. Measure 19 has a dynamic marking of *f*. Measure 20 has a dynamic marking of *f*. Measure 21 has a dynamic marking of *f*. Measure 22 has a dynamic marking of *f*. Measure 23 has a dynamic marking of *f*. Measure 24 has a dynamic marking of *f*. Measure 25 has a dynamic marking of *f*. Measure 26 has a dynamic marking of *f*. Measure 27 has a dynamic marking of *f*. Measure 28 has a dynamic marking of *f*. Measure 29 has a dynamic marking of *f*. Measure 30 has a dynamic marking of *f*. Measure 31 has a dynamic marking of *f*. Measure 32 has a dynamic marking of *f*. Measure 33 has a dynamic marking of *f*. Measure 34 has a dynamic marking of *f*. Measure 35 has a dynamic marking of *f*. Measure 36 has a dynamic marking of *f*. Measure 37 has a dynamic marking of *f*. Measure 38 has a dynamic marking of *f*. Measure 39 has a dynamic marking of *f*. Measure 40 has a dynamic marking of *f*. Measure 41 has a dynamic marking of *f*. Measure 42 has a dynamic marking of *f*. Measure 43 has a dynamic marking of *f*. The score ends with a final cadence.

Bass Line (B.C.) - FOR TUBA, p. 2

Don't You Worry 'Bout A Thing

48 L

53 M

58 N

63 O *ff*

68 P

72 Q R

77 S

82 T

88

Bass Guitar *Don't You Worry 'Bout A Thing*

From SING
arr. Bernice

BASS CLEF

Expressive ♩ = 76

Faster ♩ = 126

mf

f

1.

2.

A **B** **C** **D** **E** **F** **G** **H** **I** **J** **K**

4 5 3

15 20 25 30 35 41 46

G7 Cm7 F(add2) F/B^b A+/E^b Dm A7+ Dm7 G7

Cm7 F(add2) F/B^b A+/E^b F E^b/F

Dm/B^b G B^b/C F(add2)

B^b/C F E E^b D D^b C F(add2)

F E E^b D D^b C F(add2) Dm A7+ Dm7

G7 E^b(add2) Dm A7+ Dm7 G7

E^b(add2) A(note-only) Dm A7+ Dm7 G7 Cm7 F(add2) F/B^b

Bass Guitar (BASS CLEF), p. 2 Don't You Worry 'Bout A Thing

51 L
A+/E^b Dm A7+ Dm7 G7 Cm7 F(add2) F/B^b A+/E^b

M
56 A+/E

N
61 Dm A7+ Dm7 G7 Cm7 F(add2) F/B^b A+/E^b
ff

O 66 F E^b/F Dm/B^b G B^b/C
ff P

Q
71 F E E^b D D^b C F(add2)

R 76 F E E^b D D^b C F(add2) S Dm A m/C
fff

T 82 Dm/B ³ Dm/B^b E^bMaj7 (D) (A)(C) (A) (D) D5
double 8vb

88 (D)

Chord Chart, p. 2

Don't You Worry 'Bout A Thing

43 J D m A7+ D m7 G7 E^b(add2) A(note-only) D m A7+ D m7 K

49 G7 C m7 F(add2) F/B^b A+/E^b L D m A7+ D m7 G7

54 C m7 F(add2) F/B^b A+/E^b A+/E^b M

59 N D m A7+ D m7 G7 C m7 F(add2) F/B^b

64 A+/E^b O *ff* F E^b/F D m/B^b P G B^b/C

71 Q F E E^b D D^b C F(add2) R F E E^b

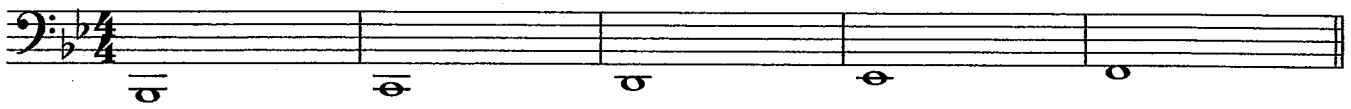
77 D D^b C F(add2) A C D F G A S D m . >> A m/C D m/B . >> *fff*

83 T D m/B^b E^bMaj7 (D) (A)(C) (A) (D) D5 (D)

Tuba

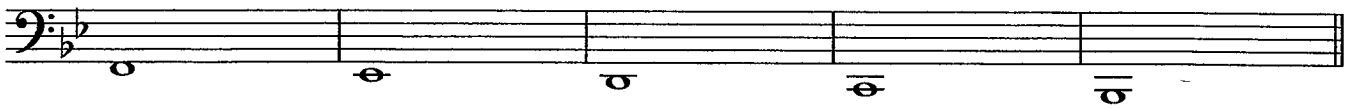
First Five Note Exercises

A



Musical staff A: Bass clef, 4/4 time signature, five whole notes (G2, F2, E2, D2, C2).

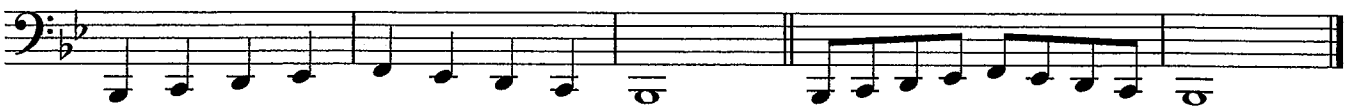
6 **B**



Musical staff B: Bass clef, 4/4 time signature, five whole notes (C2, D2, E2, F2, G2).

11 **C**

D



Musical staff C and D: Bass clef, 4/4 time signature, eighth notes (C2-G2) and quarter notes (F2-E2), followed by quarter notes (D2-C2) and quarter notes (B1-A1).

↓ 8vb

Forever Young

Measure 1 guitar only

Trombone

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

?

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 LOESSER

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

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

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

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

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

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

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

Horn Lick 2 C
 C B A G G A A

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

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

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

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

Piano
 Optional Syncopated Rhythm on Cue

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

IT DON'T MEAN A THING

(If It Ain't Got That Swing)

E_b * Readin
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 a 3/4 time signature. The key signature is E-flat major (one flat). The tempo is marked 'MODERATELY FAST'. The score is divided into measures 7 through 12. Measures 7-8 are marked with a forte (f) dynamic. Measures 9-12 are marked with a mezzo-forte (mf) dynamic. There are handwritten annotations: 'E_b' and 'E₄' above the staff in measure 7, and 'E_b' above the staff in measure 8. A double bar line is present at the beginning of measure 9. The score includes various musical notations such as eighth notes, quarter notes, and rests.

Don + Pearl A Thing - ED

To Coda

1.

Musical notation for measures 13-16. Measure 13 starts with a treble clef, key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth notes. Measure 14 continues the melody. Measure 15 features a dynamic marking of *ff*. Measure 16 ends with a repeat sign and a dynamic marking of *ff*.

2.

Musical notation for measures 17-20. Measure 17 starts with a treble clef, key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth notes. Measure 18 continues the melody. Measure 19 features a dynamic marking of *f*. Measure 20 ends with a repeat sign and a dynamic marking of *f*.

Musical notation for measures 21-23. Measure 21 starts with a treble clef, key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth notes. Measure 22 continues the melody. Measure 23 ends with a repeat sign and a dynamic marking of *f*.

E4

Musical notation for measures 24-25. Measure 24 starts with a treble clef, key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth notes. Measure 25 continues the melody. Above measure 24 is the text *E4*. Above measure 25 is the text *D.S. al Coda*.

CODA

Musical notation for measure 26. Measure 26 starts with a treble clef, key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth notes. Above measure 26 is the text CODA.

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 a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature is B-flat major (two flats) and the time signature is common time (C). The score includes various musical notations such as notes, rests, and dynamic markings. Chord symbols are placed below the piano and bass lines. Measure numbers 1 through 12 are indicated at the bottom of the score.

Chord symbols: $f C^7$, Ebm^6 , B^b , Gm , C^7 , F^7_{sus} , B^b , (C^7) , (F^7) , (B^b) , (D^7) , Gm , E^b7 , D^7 , Gm .

It Don't Mean A Thing - Rhythm

To Coda  1.



Musical notation for measures 13-16. Measure 13: Treble clef, C7, bass clef. Measure 14: Treble clef, C7+5, C7, Ebm6, bass clef. Measure 15: Treble clef, Ebm6, bass clef. Measure 16: Treble clef, Bb, bass clef. Includes first ending bracket and repeat sign.



Musical notation for measures 17-20. Measure 17: Treble clef, Bb, bass clef. Measure 18: Treble clef, Eb0, Bb7, bass clef. Measure 19: Treble clef, Bb7, bass clef. Measure 20: Treble clef, Eb, bass clef. Includes second ending bracket and repeat sign.



Musical notation for measures 21-23. Measure 21: Treble clef, Eb0, bass clef. Measure 22: Treble clef, C7, C0, bass clef. Measure 23: Treble clef, C7, bass clef.

D.S. al Coda



Musical notation for measures 24-25. Measure 24: Treble clef, F7, G7, bass clef. Measure 25: Treble clef, D7+, bass clef. Measure 25 is marked as a fill.

CODA



Musical notation for measure 26. Treble clef, Bb, bass clef. Includes Coda symbol.

Tuba

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 Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). The Soprano part features a melodic line with a 'legato' marking and a slur over the first four measures. The other parts provide harmonic support with similar rhythmic patterns.

Second system of musical notation, starting at measure 8. It continues the vocal parts from the first system, maintaining the same tempo and dynamics. The Soprano part continues its melodic line with slurs and breath marks.

Lower notes for solo only

Third system of musical notation, starting at measure 15. This system is specifically marked for 'Lower notes for solo only'. The Soprano part has a melodic line with slurs and breath marks. The other parts continue their accompaniment.

LARGO

From NEW WORLD SYMPHONY

TUBA

ANTONIN DVORÁK
Arranged by JOHNNIE VINSON

Largo

mp

f

9

p

17

mp

25

p

f

35

4

p

p

43

3

47

rit.

mp

a tempo

57

2

f

mp

f

rit.

p

Bass Line 2 (Bass Clef) - LOW - TUBA PART, p. 2

The Legend of Super Mortal Tetris

Don't Play
2nd Time (Tacet)

N

O

ZELDA (♩ = 80)

4

P

Faster (♩ = 120)

Q

mf

R

S

T

U

V

The Legend of Super Mortal Tetris

Melody (Bass Clef)

8vb ↓

arr. Bernice

Each note cued

A TETRIS (♩ = 140)

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

45 YELL! K L YELL! 2nd time only

Spon sor the band!

Spon sor the band!

M 54

f

N ZELDA (♩ = 80)

57

Faster

mf

O (♩ = 120) P

62

f

Q 69 R

74 S

78 T

84 U

Melody (B.C.)
TUBA

Limbo

As Recorded by
Daddy Yankee
arr. Bernice

With Energy ♩ = 126

Optional Slow Intro
w/ Chords

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 eight staves of music. The first staff begins with a 4-measure rest, followed by a 3-measure rest, and then a melodic line starting at measure 7. Dynamic markings include *mf* at measure 7 and *f* at measure 14. Section markers A, B, C, D, E, F, and G are placed above the staff at various points. Section B includes a repeat sign. Section F includes the instruction "Go To I (2nd Time) Go To L (3rd Time)" and "solo/soli optional improv". A "1st time only" marking is placed below the staff at measure 22. Measure numbers 10, 14, 18, 22, 26, and 29 are indicated at the start of their respective staves.

A

B

C

D

E

F

G

10

14

18

22

26

29

mf

f

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

solo/soli
optional improv

1st time
only

Melody (B.C.) - TUBA, p. 2

Limbo

32 H tutti

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

mf f

39 J

43 K tutti

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

mf ff

50

M 53

56 N

Countermelody (B.C.)
TUBA

Limbo

As Recorded by
Daddy Yankee

arr. Bernice

With Energy ♩ = 126

Optional Slow Intro
w/ Chords

A B C D

E 21 3 F G H 4 4 3

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

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

** L 49 Bass Line ff M

52 N 55 Play 2nd Time 2 fff

60

Bass Line (B.C.)
TUBA

Limbo

As Recorded by
Daddy Yankee

arr. Bernice

With Energy ♩ = 126
Optional Slow Intro
w/ Chords

The musical score is written for Tuba in 4/4 time with a key signature of one flat (Bb). It consists of eight staves of music. The first staff begins with a 4-measure rest, followed by a 4-measure rest, and then a melodic line starting at measure 7. Above the first two rests are boxes labeled 'A' and 'B' with a double bar line and repeat sign. The dynamic marking *mf* is placed below the first note of the melodic line. The second staff starts at measure 11 and continues the melodic line. Above the first measure of this staff is a box labeled 'C'. The third staff starts at measure 15 and continues the melodic line. Above the first measure of this staff is a box labeled 'D'. The fourth staff starts at measure 19 and continues the melodic line. Above the first measure of this staff is a box labeled 'E'. The fifth staff starts at measure 23 and continues the melodic line. Above the first measure of this staff is a box labeled 'F'. The sixth staff starts at measure 28 and continues the melodic line. Above the first measure of this staff is a box labeled 'G'. The seventh staff starts at measure 32 and continues the melodic line. Above the first measure of this staff is a box labeled 'H'. The piece concludes with a *D.S.* (Da Capo) instruction and a repeat sign.

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

Limbo

*
I
37

f

J
41

K

46

D.S. % ** L M

4 4

N
57

ff

Detailed description: This page contains four staves of music for the tuba part. The first staff (measures 37-40) is marked with a box 'I' and a measure number '37'. It begins with a dynamic marking 'f'. The second staff (measures 41-45) is marked with a box 'J' and a measure number '41'. The third staff (measures 46-56) is marked with a box 'L' and a measure number '46'. It includes a 'D.S.' (Da Capo) instruction with a repeat sign, followed by two measures of whole notes marked with a box 'M' and the number '4'. The fourth staff (measures 57-60) is marked with a box 'N' and a measure number '57'. It begins with a dynamic marking 'ff' and ends with a double bar line.

Bass Guitar
BASS CLEF

Limbo

As Recorded by
Daddy Yankee
arr. Bernice

With Energy ♩ = 126

Optional Slow Intro

w/ Chords

Chords: D m B \flat F C **A** D m B \flat F C

B 9

mf

C 13

D 17

f

E 21

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

26

G

30

H

35 *D.S. %* **I** *

40 **J**

44 **K** *D.S. %*

L 49 ** **M** 4 **N** 4 *ff*

60 **C**

Chord Chart

Limbo

As Recorded by
Daddy Yankee

arr. Bernice

With Energy ♩ = 126

Optional Slow Intro
w/ Chords

The musical score is written in 4/4 time with a treble clef and a key signature of one flat (Bb). It consists of eight staves of music. The first staff begins with a dynamic marking of *mf* and features chords Dm, Bb, and F. The second staff starts at measure 4 with chords C, Dm, Bb, and F, and includes a boxed chord symbol 'A' above the second measure. The third staff starts at measure 8 with chords C, Dm, Bb, and F, and includes a boxed chord symbol 'B' above the second measure with a double bar line and repeat sign. The fourth staff starts at measure 12 with chords C, Dm, Bb, and F, and includes a boxed chord symbol 'C' above the second measure. The fifth staff starts at measure 16 with chords C, Dm, Bb, and F, and includes a boxed chord symbol 'D' above the second measure and a dynamic marking of *f* below the first measure. The sixth staff starts at measure 20 with chords C, Dm, Bb, and F, and includes a boxed chord symbol 'E' above the second measure. The seventh staff starts at measure 24 with chords C, Dm, and Bb, and includes a boxed chord symbol 'F' above the second measure. Performance instructions 'Go To I (2nd Time)' and 'Go To L (3rd Time)' are placed above the staff at measure 24. The score concludes with a double bar line at the end of the eighth staff.

Limbo

Chord Chart, p. 2

27 F C G Dm B \flat

31 F C H Dm B \flat

35 F C *D.S. %* I Dm B \flat

f

39 F C J Dm B \flat

43 F C K Dm B \flat

47 F C *D.S. %* L M

4 4

N 57 Dm B \flat F

ff

60 C

MOVE THE JOY

arr. Bernice

The musical score is divided into two sections, A and B, indicated by boxed letters at the top. Section A spans the first four measures, and Section B spans the remaining measures. The instruments and their parts are as follows:

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

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...

Tuba

My Way

Don Costa
trans. Jerannchris Rivera-Heredia

8

p **A**

15

B

f

22

fp *f*

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 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. The score includes various musical notations such as notes, rests, beams, slurs, and dynamic markings. The first system starts with a *mf* dynamic. The second system ends with a repeat sign. The third system features a first ending (1.) and a second ending (2.) with a *f* dynamic marking.

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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 shows a melodic line in the top staff and accompaniment in the bottom two staves. Measure 12 features a melodic line in the top staff and sustained chords in the bottom two staves. Measure 13 continues the melodic line in the top staff and accompaniment in the bottom two staves.

Musical notation for measures 14, 15, and 16. Measure 14 has a melodic line in the top staff and accompaniment in the bottom two staves, with a forte (*f*) dynamic. Measure 15 shows a melodic line in the top staff and accompaniment in the bottom two staves. Measure 16 features a melodic line in the top staff and accompaniment in the bottom two staves.

Musical notation for measures 17, 18, and 19, labeled "D.C. al Coda". Measure 17 has a melodic line in the top staff and accompaniment in the bottom two staves, with a fortissimo (*ff*) dynamic. Measure 18 has a melodic line in the top staff and accompaniment in the bottom two staves. Measure 19 has a melodic line in the top staff and accompaniment in the bottom two staves, with a fortissimo (*ff*) dynamic.

Musical notation for measures 18 and 19, labeled "CODA". Measure 18 has a melodic line in the top staff and accompaniment in the bottom two staves, with a mezzo-forte (*mf*) dynamic. Measure 19 has a melodic line in the top staff and accompaniment in the bottom two staves, with a mezzo-forte (*mf*) dynamic and a ritardando (*ritard.*) marking.

Musical notation for measures 20, 21, and 22. Measure 20 has a melodic line in the top staff and accompaniment in the bottom two staves. Measure 21 has a melodic line in the top staff and accompaniment in the bottom two staves. Measure 22 has a melodic line in the top staff and accompaniment in the bottom two staves.

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 4/4 time with a key signature of two flats (Bb and Eb). Measure 1 starts with a mezzo-forte (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.

Chords: E_b , C^m , G^m , E_b^7 , A_b , A_b^{maj7} , A_b^7

To Coda

Musical notation for measures 4-7. Measure 4 begins with a G^m chord. 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.

Chords: G^m , E_b , G^m , E^o , A_b^6 , A_b^m6 , E_b , C^9 , F^7 , F^m , B_b^7

Musical notation for measures 8-10. Measure 8 starts with a first ending (1.) and a forte (f) dynamic. Measure 9 starts with a second ending (2.) and a forte (f) dynamic. 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.

Chords: E_b , F^m7 , B_b^7 , E_b , E_b , E_b^6 , E_b

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Over The Rainbow - Rhythm

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

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

Musical notation for measure 17. Treble clef, *D.C. al Coda*, *ff*, Fm7, Bb9, Bb9. Bass clef accompaniment is present.

Musical notation for measures 18-19. Measure 18: Treble clef, Eb, *mf*. Measure 19: Treble clef, *ritard.*, Fm7, *ritard.*. Bass clef accompaniment is present. A double bar line with a repeat sign is at the end of measure 19.

Musical notation for measures 20-22. Measure 20: Treble clef, Bb7, E7. Measure 21: Treble clef, Eb, Fm7/Bb, Bb7. Measure 22: Treble clef, Ebmaj7. Bass clef accompaniment is present. A double bar line with a repeat sign is at the end of measure 22.

PEP BAND CHEERS

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

Imperial March Mi Mi Mi Do So Mi Do So Mi

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

Mari Bros Mi Mi Mi Do Mi So So

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

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

Get Ready For This So So So Do Do Re Re

So So So Te Te Do Do

So So So Do Do Re Re

So So So Te Te Do Re

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

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

More...

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

C Minor Groove: (C Minor)

Antonio Groove: Do Te Le So (Bb Blues)

Harmony: So Fa Me Re

12 Bar Groove: (Bb Blues)

Two Ceremonial Marches

Tuba

1. Processional

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

YBS 54

Maestoso

f

rit.

7

A Andante

mf

13

simile

B

20

C

27

simile

D

34

f

41

E

mf

1.

48

2. *rit.*

f

Santa Claus Is Comin' To Town

Melody - Bass Clef

Coots & Gillespie
arr. Bernice

Moderate Swing 



The musical score is written for bass clef in 4/4 time with a key signature of one flat (Bb). It consists of seven staves of music. The first staff begins with a *mf* dynamic marking. Measure numbers 6, 12, 18, 24, 29, and 35 are indicated at the start of their respective staves. Section markers A, B, C, D, and E are placed above the staves. Section D is labeled "To Coda" and Section E is labeled "D.S. al Coda". The score concludes with a double bar line and a fermata over the final notes.

Santa Claus Is Comin' To Town

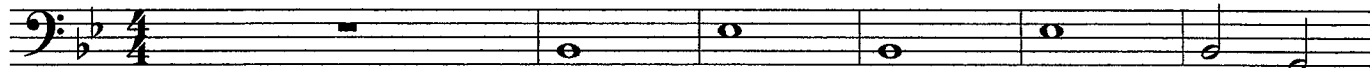
Bass Line - Bass Clef

Coots & Gillespie
arr. Bernice

Moderate Swing



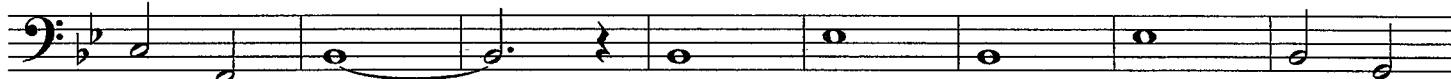
B \flat E \flat B \flat B \flat 7 E \flat E \flat m B \flat Gm



mf

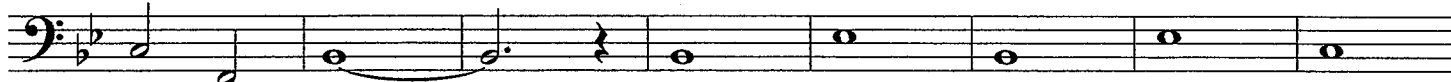
A

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^{aug} B \flat E \flat B \flat B \flat 7 E \flat E \flat m B \flat Gm

To Coda

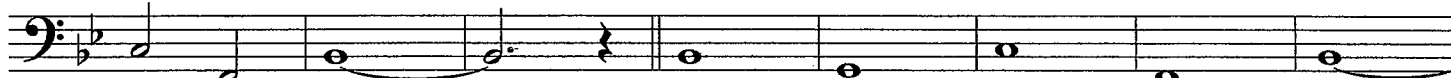
D



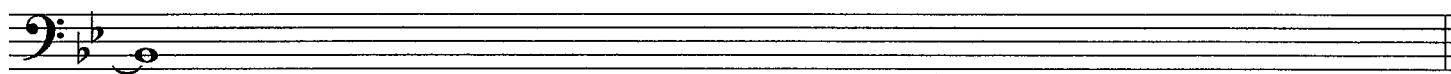
D.S. al Coda

E

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



f



Tuba

Simple Gifts

from *Appalachian Spring*

Traditional
Aaron Copland (1900-1990)

♩ = 72

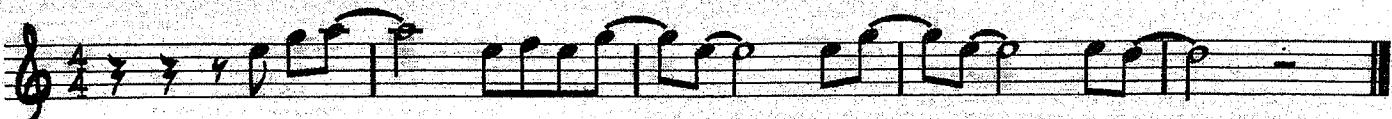
The musical score consists of two staves of music in bass clef, 4/4 time. The key signature has two flats (B-flat and E-flat). The tempo is marked as ♩ = 72. The first staff begins with a dynamic marking of *mp* (mezzo-piano) and features a melodic line with a long slur. The second staff begins with a dynamic marking of *f* (forte) and continues the melodic line with a long slur. The music is a simple, rhythmic melody characteristic of the piece.

Sponsor Song 2017 - Melody

C INSTRUMENTS (TREBLE)



B-FLAT INSTRUMENTS (HIGH)



B-FLAT INSTRUMENTS (LOW)



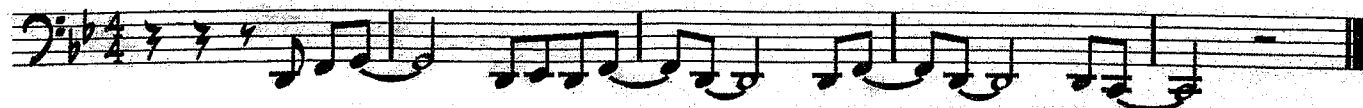
E-FLAT INSTRUMENTS



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)



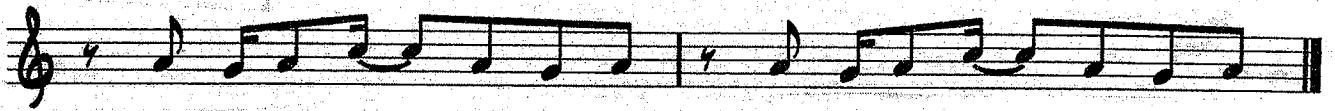
G F G Bb G F G G F G Bb G F G

B-FLAT INSTRUMENTS (HIGH)



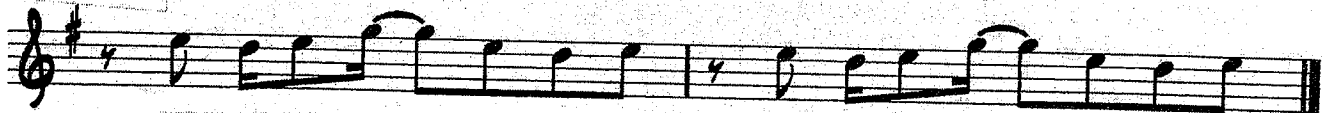
A G A C A G A A G A C A G A

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

Tuba

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

11

19

7

27

f

TUBA (D MAJOR)

The Swallowtail Jig

Traditional Irish
arr. Bernice

Em

D



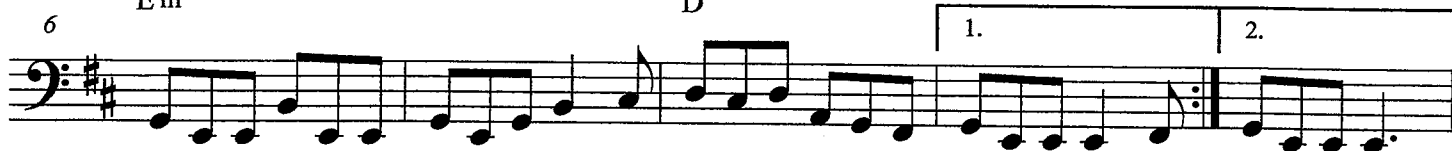
6

Em

D

Em

Em



11

Em

Em

Bm

Em



17

D

Em

Em



THE TEMPEST

TUBA

ROBERT W. SMITH

With energy!

1 6 7 8 9 10 11 12 13

14 15 16 17 18 30 31 32 33

34 35 36 37 38 39 40 41 42

43 44 45 46 47 48 49

50 51 52 53 54 55 56

57 58 59 60 61 62 63 64

65 66 67 68 69 3 72

73 74 75 76 77 78 79

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

Bass Clef
390

(MED. UP)

TENOR MADNESS

-SONNY ROLLINS

Bb7 Eb7 Bb7

The first staff of music is in bass clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. It begins with a double bar line. The first measure contains a quarter note Bb. The second measure contains a quarter note Eb, a quarter note Gb, and a quarter note Bb. The third measure contains a quarter note Eb, a quarter note Gb, and a quarter note Bb. The fourth measure contains a quarter note Bb, a quarter note Gb, and a quarter note Eb. The fifth measure contains a quarter note Bb, a quarter note Gb, and a quarter note Eb. The sixth measure contains a quarter note Bb, a quarter note Gb, and a quarter note Eb. The seventh measure contains a quarter note Bb, a quarter note Gb, and a quarter note Eb. The eighth measure contains a quarter note Bb, a quarter note Gb, and a quarter note Eb. The ninth measure contains a quarter note Bb, a quarter note Gb, and a quarter note Eb. The tenth measure contains a quarter note Bb, a quarter note Gb, and a quarter note Eb. The eleventh measure contains a quarter note Bb, a quarter note Gb, and a quarter note Eb. The twelfth measure contains a quarter note Bb, a quarter note Gb, and a quarter note Eb.

Eb7 Bb7 G7#9

The second staff of music continues the melody. The first measure contains a quarter note Eb, a quarter note Gb, and a quarter note Bb. The second measure contains a quarter note Eb, a quarter note Gb, and a quarter note Bb. The third measure contains a quarter note Bb, a quarter note Gb, and a quarter note Eb. The fourth measure contains a quarter note Bb, a quarter note Gb, and a quarter note Eb. The fifth measure contains a quarter note Bb, a quarter note Gb, and a quarter note Eb. The sixth measure contains a quarter note Bb, a quarter note Gb, and a quarter note Eb. The seventh measure contains a quarter note Bb, a quarter note Gb, and a quarter note Eb. The eighth measure contains a quarter note Bb, a quarter note Gb, and a quarter note Eb. The ninth measure contains a quarter note Bb, a quarter note Gb, and a quarter note Eb. The tenth measure contains a quarter note Bb, a quarter note Gb, and a quarter note Eb. The eleventh measure contains a quarter note Bb, a quarter note Gb, and a quarter note Eb. The twelfth measure contains a quarter note Bb, a quarter note Gb, and a quarter note Eb.

C-7 F7 Bb7

The third staff of music continues the melody. The first measure contains a quarter note C, a quarter note Eb, and a quarter note Gb. The second measure contains a quarter note C, a quarter note Eb, and a quarter note Gb. The third measure contains a quarter note C, a quarter note Eb, and a quarter note Gb. The fourth measure contains a quarter note C, a quarter note Eb, and a quarter note Gb. The fifth measure contains a quarter note C, a quarter note Eb, and a quarter note Gb. The sixth measure contains a quarter note C, a quarter note Eb, and a quarter note Gb. The seventh measure contains a quarter note C, a quarter note Eb, and a quarter note Gb. The eighth measure contains a quarter note C, a quarter note Eb, and a quarter note Gb. The ninth measure contains a quarter note C, a quarter note Eb, and a quarter note Gb. The tenth measure contains a quarter note C, a quarter note Eb, and a quarter note Gb. The eleventh measure contains a quarter note C, a quarter note Eb, and a quarter note Gb. The twelfth measure contains a quarter note C, a quarter note Eb, and a quarter note Gb.

An empty musical staff consisting of five horizontal lines.

An empty musical staff consisting of five horizontal lines.

An empty musical staff consisting of five horizontal lines.

Melody (B.C.)
TUBA

This Is Me

arr. Bernice

From The Greatest Showman

With Defiance ♩ = 88

A

solo/soli

4

mp

B

8

C Somewhat Faster ♩ = 90

11

14

tutti
mf

D A Little Faster ♩ = 93

18

21

E A Bit Faster ♩ = 96

24

Melody (B.C.) - TUBA, p. 2

This Is Me

F optional alternating bars (1-4)

27

Musical staff 27-30: Bass clef, key signature of two flats (B-flat and E-flat). The staff contains a melodic line starting with a quarter rest, followed by eighth notes. A slur covers measures 27-30. A dynamic marking *f* is present at the end of the staff.

31

Musical staff 31-34: Bass clef, key signature of two flats. The staff contains a melodic line with eighth notes. A slur covers measures 31-34. A dynamic marking *f* is present at the end of the staff.

G solo/soli

35

Musical staff 35-38: Bass clef, key signature of two flats. The staff contains a melodic line with eighth notes. A slur covers measures 35-38. A dynamic marking *f* is present at the beginning of the staff.

H

39

Musical staff 39-41: Bass clef, key signature of two flats. The staff contains a melodic line with eighth notes. A slur covers measures 39-41.

I

42

Musical staff 42-44: Bass clef, key signature of two flats. The staff contains a melodic line with eighth notes. A slur covers measures 42-44. A dynamic marking *f* is present at the end of the staff.

tutti

45

Musical staff 45-47: Bass clef, key signature of two flats. The staff contains a melodic line with eighth notes. A slur covers measures 45-47. A dynamic marking *f* is present at the end of the staff.

optional 8va

Top Note Harmony
Bottom Melody off -4

J

48

Musical staff 48-50: Bass clef, key signature of two flats. The staff contains a melodic line with eighth notes. A slur covers measures 48-50. A dynamic marking *f* is present at the end of the staff.

play (note)
1st time only

51

Musical staff 51-53: Bass clef, key signature of two flats. The staff contains a melodic line with eighth notes. A slur covers measures 51-53. A dynamic marking *f* is present at the end of the staff.

K
54 optional alternating bars (1-4)
ff

57 optional 8va
1. 2.
L

61 solo/soli
mp

64

67 **M** tutti
fff

71

74 **N** optional alternating bars (1-4)

77 optional 8va

The musical score is written for a tuba in bass clef with a key signature of two flats (B-flat and E-flat). It consists of eight staves of music. Staff 54 begins with a dynamic marking of *ff* and includes a boxed letter 'K' above the staff. Staff 57 features a first and second ending bracket and a boxed letter 'L' below the staff. Staff 61 is marked 'solo/soli' and *mp*. Staff 67 includes a time signature change from 2/4 to 4/4 and a boxed letter 'M' above the staff. Staff 74 includes a boxed letter 'N' above the staff. Staff 77 includes a boxed letter 'N' above the staff. The score uses various musical notations including slurs, ties, and dynamic markings.

Countermelody (B.C.)
TUBA

This Is Me

arr. Bernice

From The Greatest Showman

With Defiance ♩ = 88

Somewhat

Faster ♩ = 90

A Little Faster

♩ = 93

Musical notation for measures 1-23. Section A (measures 1-4), B (measures 5-8), C (measures 9-12), D (measures 13-16), and E (measures 17-23). Time signatures are 4/4, 4/4, 4/4, 5/4, and 6/4 respectively.

E A Bit Faster ♩ = 96

Musical notation for measures 24-38. Section F (measures 24-27), G (measures 28-31), H (measures 32-35), and I (measures 36-38). Measure 24 starts with a 6/4 time signature. Dynamics include *f*.

Musical notation for measures 39-44. Section J (measures 39-44). Includes markings "off -4" and "f cresc.".

Musical notation for measures 45-49. Section K (measures 45-49). Includes markings "cresc. optional 8va" and "Top Note Harmony Bottom Melody -4".

Musical notation for measures 50-56. Section L (measures 50-56). Includes a double bar line and a *ff* dynamic marking.

Musical notation for measures 57-60. Section M (measures 57-60). Includes first and second endings.

Musical notation for measures 61-76. Section N (measures 61-76). Includes time signatures 6/4, 2/4, and 4/4. Dynamics include *fff*.

Musical notation for measures 77-84. Section O (measures 77-84). Dynamics include *fff*.

Solo (B.C.)
TUBA

This Is Me

arr. Bernice

From The Greatest Showman

With Defiance ♩ = 88

Somewhat

A Little Faster

Faster ♩ = 90

♩ = 93

A B C D

4 4 4 5 6

E A Bit Faster ♩ = 96

F

G

H

I

J

24 6 6 4 4 4 6

K play 2nd time only

solo/soli

optional 8va

1.

2.

54 ff

60 2. 6 solo/soli fff

70

73 optional 8va

78 off -3

Bass Guitar
BASS CLEF

This Is Me

arr. Bernice

From The Greatest Showman

With Defiance ♩ = 88

A B C Somewhat Faster ♩ = 90 D A Little Faster ♩ = 93 E A Bit Faster ♩ = 96

mf

25 *mf*

33 *f*

40 *cresc.*

47 *f*

54 *ff*

57 1.

60 2.

L 6

M
69

Chords: E^b, E^b/D, C m7

fff

Detailed description: This block contains the first system of music, measures 69 to 71. It is written in bass clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. Measure 69 starts with a forte fortissimo (*fff*) dynamic. The melody consists of eighth notes, with some beamed sixteenth notes. Chords E^b, E^b/D, and C m7 are indicated above the staff.

72

Chords: A^b(add2), B^bsus4

Detailed description: This block contains the second system of music, measures 72 to 74. The melody continues with eighth notes. Chords A^b(add2) and B^bsus4 are indicated above the staff.

N
75

Chords: E^b, E^b/D, C m7

Detailed description: This block contains the third system of music, measures 75 to 77. The melody continues with eighth notes. Chords E^b, E^b/D, and C m7 are indicated above the staff.

78

Chords: A^b(add2), B^bsus4

Detailed description: This block contains the fourth system of music, measures 78 to 80. The melody continues with eighth notes. Chords A^b(add2) and B^bsus4 are indicated above the staff. The piece ends with a double bar line.

Chord Chart

This Is Me

arr. Bernice

From The Greatest Showman

With Defiance ♩ = 88

A

Cm B^b/D E^b Cm B^b/D E^b Cm B^b/D

mp

B

E^b A^b Cm B^bsus4 Cm B^b/D E^b A^b Cm B^bsus4

C **Somewhat Faster** ♩ = 90

A^b B^b Cm B^b/D E^b B^bsus4

D **A Little Faster** ♩ = 93

E^b Cm7 A^b(add2) B^bsus4

mf off -3

E **A Bit Faster** ♩ = 96

F

E^b E^b/D Cm7 A^b(add2) B^bsus4 E^b

f off -3

E^b/D Cm7 A^b(add2) B^bsus4

G **H**

Cm B^b/D E^b A^b Cm B^bsus4 Cm B^b/D E^b E^b/G

f off -3

This Is Me

Chord Chart, p. 2

42 I J

A^b C^m B^bsus4 A^b B^b C^m7 B^b/D E^b E^b

cresc. *f*

49 K

E^b/D C^m7 A^b(add2) B^bsus4 E^b E^b/D

ff

off -3

56 L

1. 2.

C^m7 A^b(add2) B^bsus4 A^b(add2) B^bsus4 E^b5

mp

off -4

63 M

C^m7 A^bmaj9 B^bsus4 E^b

fff

70 N

E^b/D C^m7 A^b(add2) B^bsus4 E^b E^b/D

77

C^m7 A^b(add2) B^bsus4

Melody (B.C.)
BASS CLEF LOW
-For Tuba Only

You Are Good

arr. Bernice

As Recorded by Israel Houghton

Driving ♩ = 132

A

B

top melody

Musical notation for section A and B. Section A starts at measure 4 with a 4/4 time signature and a dynamic marking of *f*. Section B is a repeat of the first measure of A. The notation includes a treble clef with a bass line and a top melody line.

11

Musical notation for section C, starting at measure 11. It features a treble clef with a bass line and a dynamic marking of *mf*.

16

Musical notation for section C continuation, starting at measure 16. It features a treble clef with a bass line.

D

21

Musical notation for section D, starting at measure 21. It features a treble clef with a bass line and a dynamic marking of *f*.

E

25

Musical notation for section E, starting at measure 25. It features a treble clef with a bass line and a dynamic marking of *f*.

30

Musical notation for section E continuation, starting at measure 30. It features a treble clef with a bass line.

36

To Coda Φ
(On Last 3rd Time)

Musical notation for section E continuation, starting at measure 36. It features a treble clef with a bass line and a dynamic marking of *f*.

F

skip to G 2nd time

41

1. Repeat To Verse

Musical notation for section F, starting at measure 41. It features a treble clef with a bass line and a dynamic marking of *f*.

G

47

2. To Bridge

Musical notation for section G, starting at measure 47. It features a treble clef with a bass line and a dynamic marking of *f*.

call & response
w/ bass line

51

H

56

I

optional
optional 8va

61

J

66

70

K

75

D.S. al Coda

80

L ⊕ Coda

85

90

You Are Good

Countermelody
BASS CLEF LOW
-For Tuba Only

As Recorded by Israel Houghton

arr. Bernice

Driving ♩ = 132

The score is written in bass clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. It consists of the following sections:

- Section A:** Measures 1-4, marked with a '4' above the staff.
- Section B:** Measures 5-8, marked with a '4' above the staff.
- Section C:** Measures 9-12, marked with a '4' above the staff.
- Section D:** Measures 13-18, marked with a '5' above the staff and a repeat sign.
- Section E:** Measures 19-24, starting at measure 19, marked with a '2' above the staff.
- Section F:** Measures 25-31, starting at measure 25, marked with a '2' above the staff.
- Section G:** Measures 32-35, starting at measure 32, marked with a '4' above the staff.
- Section H:** Measures 36-39, starting at measure 36, marked with a '2' above the staff.
- Section I:** Measures 40-43, starting at measure 40, marked with a '4' above the staff.
- Section J:** Measures 44-47, starting at measure 44, marked with a '8' above the staff.
- Section K:** Measures 48-52, starting at measure 48, marked with a '5' above the staff.
- Section L:** Measures 53-56, starting at measure 53, marked with a '9' above the staff.

Additional markings include dynamics such as *mf*, *f*, and *D.S. al Coda*. Performance instructions include "To Coda (On Last/3rd Time)", "skip to G 2nd time", and "1. Repeat To Verse" / "2. To Bridge".

You Are Good

arr. Bernice

Bass Line (B.C.)
BASS CLEF LOW
-For Tuba Only

As Recorded by Israel Houghton

Driving ♩ = 132

A

4



B

C



D %

E



To Coda
(On Last/3rd Time) ⊕

F skip to G 2nd time

1. Repeat To Verse



Musical staff G, starting with a key signature of two flats and a common time signature. It features a melodic line with eighth and sixteenth notes, including a repeat sign and a first ending. A bracket above the staff indicates a section labeled "2. To Bridge".

Musical staff H, continuing the melodic line with eighth and sixteenth notes and rests.

H

Musical staff I, continuing the melodic line with eighth and sixteenth notes and rests.

I

Musical staff J, continuing the melodic line with eighth and sixteenth notes and rests.

J

Musical staff K, continuing the melodic line with eighth and sixteenth notes and rests, ending with a repeat sign and a first ending.

8

K

D.S. al Coda

Musical staff L, featuring a melodic line with a *mp* dynamic marking, a *cresc.* marking, and a series of eighth notes.

L

⊕ *Coda*

Musical staff M, featuring a melodic line with eighth notes.

Musical staff N, featuring a melodic line with eighth notes and a *ff* dynamic marking.

Bass Guitar
BASS CLEF

You Are Good

arr. Bernice

As Recorded by Israel Houghton

Driving ♩ = 132

A Eb

Bb/Eb

Db/Eb

Ab/Eb

4

f

Musical staff for section A, starting with a 4-measure rest, followed by a half note Eb, a half note Bb/Eb, and then eighth notes for Db/Eb and Ab/Eb.

B

Eb

Bb/Eb

Db/Eb

Ab/Eb

C Eb

mf

Musical staff for section B, featuring eighth notes for Eb, Bb/Eb, Db/Eb, and Ab/Eb, followed by a double bar line and a quarter note Eb.

Bb/Eb

Db/Eb

Ab/Eb

Eb

Bb/Eb

Db/Eb

Musical staff for section C, featuring eighth notes for Bb/Eb, Db/Eb, Ab/Eb, Eb, Bb/Eb, and Db/Eb.

D

Ab/Eb

Ab

Bb/Ab

B/Ab

B/Ab

Db/Ab

Db/Ab

Db/Ab

E Eb

f

Musical staff for section D, featuring eighth notes for Ab/Eb, Ab, Bb/Ab, B/Ab, B/Ab, Db/Ab, Db/Ab, and Db/Ab, followed by a quarter note Eb.

Bb

Db

Ab

Eb

Bb

Db

Musical staff for section E, featuring eighth notes for Bb, Db, Ab, Eb, Bb, and Db.

Ab

Eb

Bb

Db

Ab

Eb/G

Musical staff for section F, featuring eighth notes for Ab, Eb, Bb, Db, Ab, and Eb/G.

(On Last/3rd Time)
Bbm7 To Coda

B

Db

F

skip to G 2nd time

Ebm7

Abm7/Eb

1. Repeat To Verse

Musical staff for section G, featuring eighth notes for Bbm7, B, Db, and Eb, followed by a double bar line and eighth notes for Ebm7 and Abm7/Eb.

Ebm7

Abm7/Eb

Ebm7

Abm7/Eb

Ebm7

Abm7/Eb

Ebm7

Abm7/Eb

Musical staff for section H, featuring eighth notes for Ebm7, Abm7/Eb, Ebm7, Abm7/Eb, Ebm7, Abm7/Eb, Ebm7, and Abm7/Eb.

G

E^bm7 A^bm7/E^b

E^bm7 A^bm7/E^b

E^bm7 A^bm7/E^b

(Eb)(Eb) (Gb) (Gb) (Ab)

2. To Bridge

Musical staff with bass clef, notes, and stems.

(Eb)(Eb) (Db) (Db) (C)

(B) (B) (Bb) (Eb)(Eb) (Gb) (Gb) (Ab)

Musical staff with bass clef, notes, and stems.

(Eb)(Eb) (Db) (Db) (C)

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

(Eb)(Eb) (Db) (Db) (C)

Musical staff with bass clef, notes, and stems.

(B) (B) (Bb) (Eb)(Eb) (Gb) (Gb) (Ab)

(Eb)(Eb) (Db) (Db) (C)

(B) (B) (Bb)

Musical staff with bass clef, notes, and stems.

I

(Eb)(Eb) (Gb) (Gb) (Ab)

(Eb)(Eb) (Db) (Db) (C)

(B) (B) (Bb)

J

E^b strings only B^b/E^b

Musical staff with bass clef, notes, and stems.

D^b/E^b

A^b/E^b

E^b

B^b/E^b

D^b/E^b

A^b/E^b

K

E^b

B^b/E^b

D^b/E^b

Musical staff with bass clef, notes, and stems.

mp

A^b/E^b

E^b

B^b/E^b

D^b/E^b

A^b/E^b

D.S. al Coda

Musical staff with bass clef, notes, and stems.

cresc.

Coda

L

B

D^b

B

D^b

Musical staff with bass clef, notes, and stems.

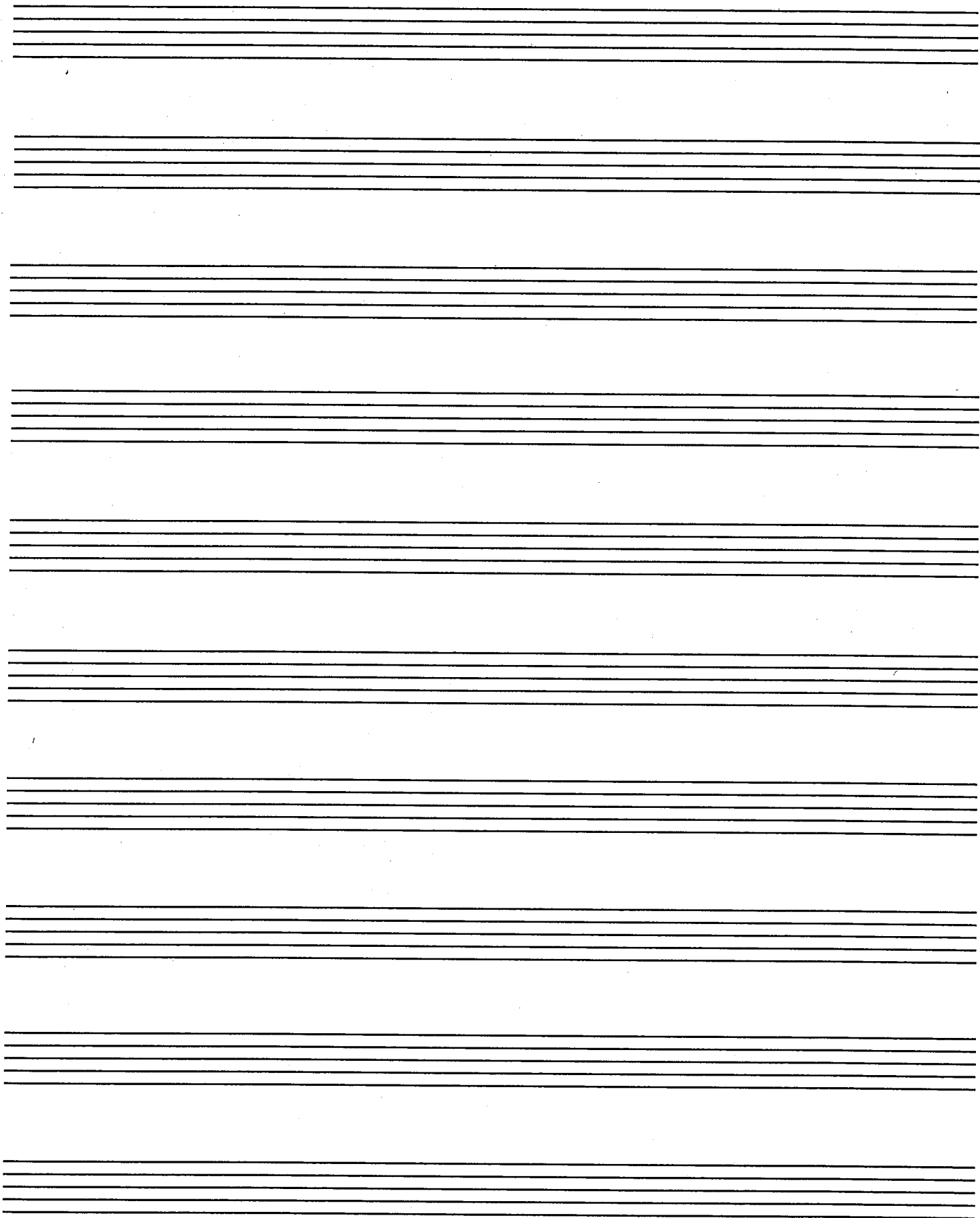
B

D^b

E^b(no3)

Musical staff with bass clef, notes, and stems.

ff



Tuba

Name _____

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

A MOZART MELODY

Adaptation

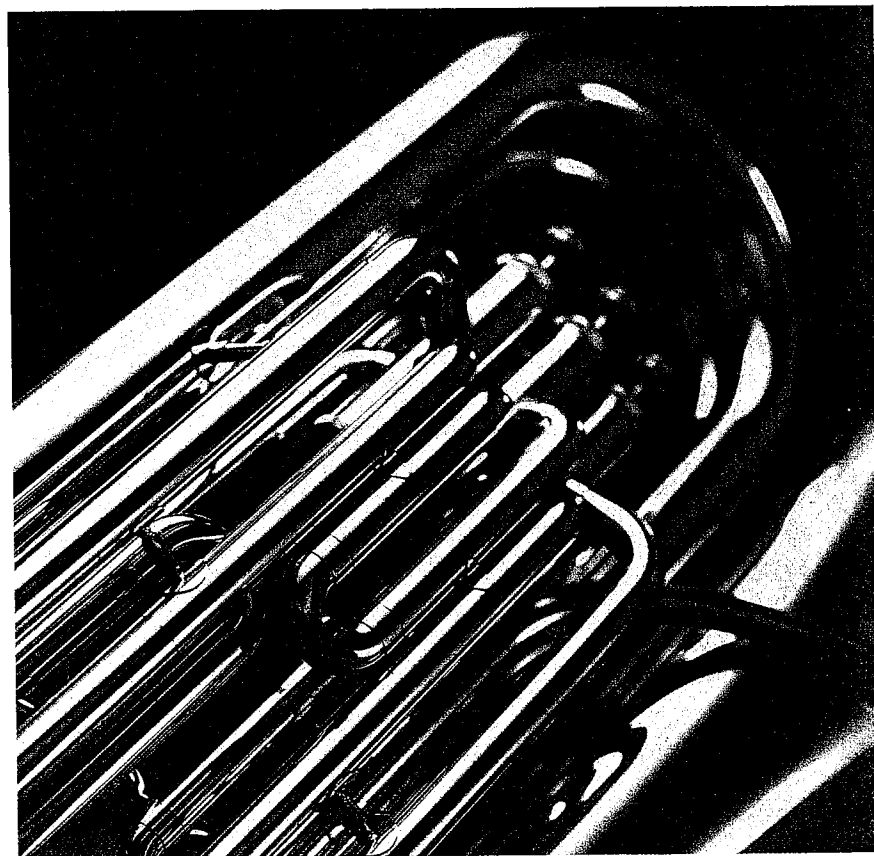
ESSENTIAL ELEMENTS QUIZ

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

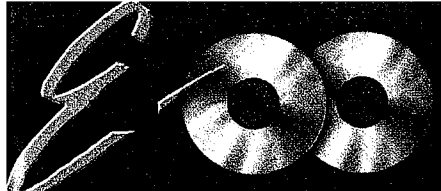
Bass clef, repeat sign, 4/4 time signature

ESSENTIAL ELEMENTS[®] 2000 PLUS DVD

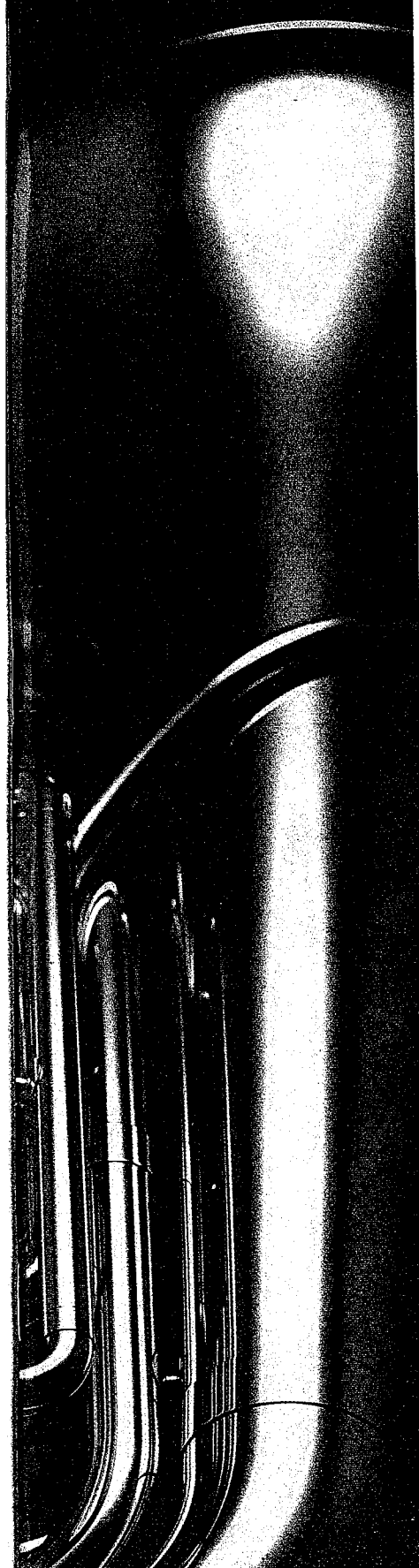
COMPREHENSIVE BAND METHOD



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



INCLUDES PLAY-ALONG
CD & DVD



THE BASICS

Posture

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

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

Breathing & Airstream

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

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

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

Producing The Essential Tone

"Buzzing" through the mouthpiece produces your tone. The buzz is a fast vibration in the center of your lips. Your embouchure (*ahm'-bah-shure*) is your mouth's position on the mouthpiece of the instrument. A good embouchure takes time and effort, so carefully follow these steps for success:

BUZZING

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

MOUTHPIECE PLACEMENT

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

Taking Care Of Your Instrument

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

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

Tuba valves occasionally need oiling. To oil your tuba valves:

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

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

MOUTHPIECE WORKOUT

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



REST



REST

Getting It Together

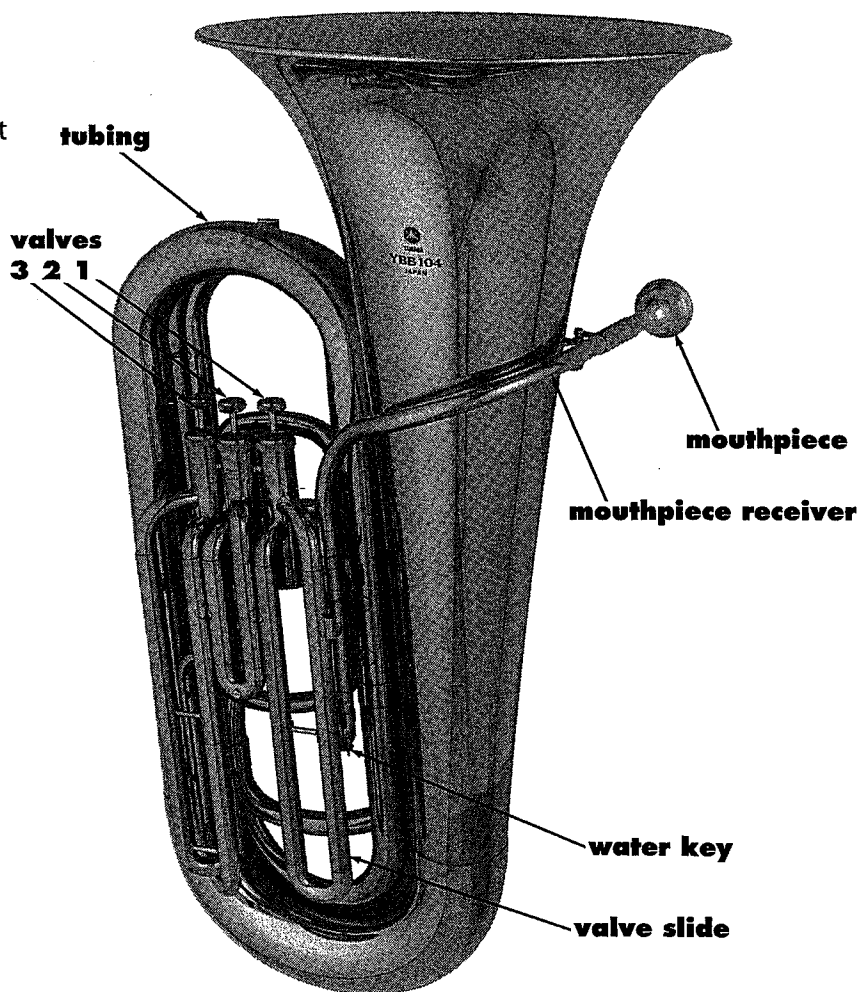
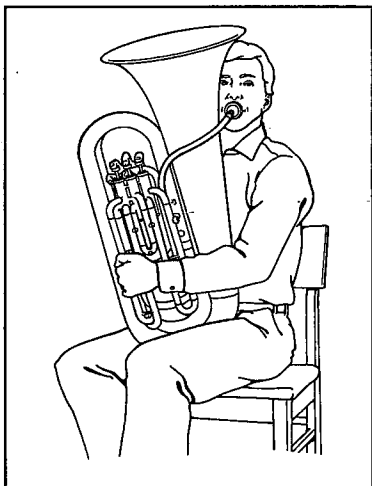
Step 1 If you are playing a TUBA, rest it across your lap with the mouthpiece receiver toward you. If you are playing a SOUSAPHONE, place the open circular section over your left shoulder. Rest your right arm comfortably on the tubing.

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 For TUBAS, place your left hand on the first valve slide or on the tubing next to this slide. Lift the instrument up toward you and rest it in your lap.

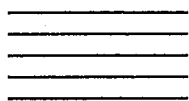
Step 5 Be sure you can comfortably reach the mouthpiece. Hold the tuba as shown:



READING MUSIC

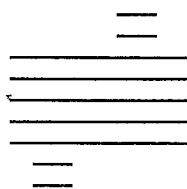
Identify and draw each of these symbols:

Music Staff



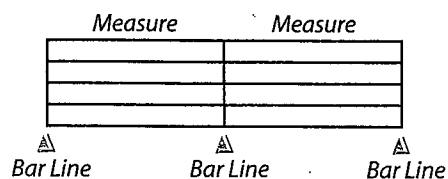
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

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.

F

○○○
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.

E_b

●○○
△

The black circles tell you which valves to push down. "E_b (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.

D

●●○

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



Musical staff with two measures of rests. A C-clef is shown below the staff with an arrow pointing to the right.

8. FOUR BY FOUR

Repeat Sign

Count & Tap:

Musical staff with notes G, G, G, G, D, F, F, F, F, E. A repeat sign is at the end.

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

9. TOUCHDOWN



Musical staff with two measures of rests. A B-flat clef is shown below the staff with an arrow pointing to the right.

10. THE FAB FIVE

Musical staff with notes B-flat, B-flat, B-flat, B-flat, C, F, F, E, E, D. A repeat sign is at the end.

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.

4/4 = 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.

Staff with notes G, F, E, D, C, B, A.

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.

Musical staff with notes B-flat, C, D, E, F, G. A repeat sign is at the end.

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

12. FIRST FLIGHT

Musical staff with notes G, F, E, D, C, B, A. A repeat sign is at the end.

13. ESSENTIAL ELEMENTS QUIZ

Fill in the remaining note names before playing.

Musical staff with notes Bb, C, D. A repeat sign is at the end.

Notes In Review

Memorize the fingerings for the notes you've learned:

F	E_b	D	C	B_b

14. ROLLING ALONG

Go to the next line. ▾

Double Bar ▾

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.

- | | | | | | | | | | | | | | |
|----------------|---|----------------|---|----------------|---|---|----------------|---|---|----------------|---|----------------|--|
| | | | | | | | | | | | | | |
| E _b | F | E _b | D | E _b | D | C | B _b | C | D | E _b | D | E _b | |

Fermata



Hold the note (or rest) longer than normal.

27. REACHING HIGHER - New Note

Practice long tones on each new note.

Fermata ▽

G

28. AU CLAIRE DE LA LUNE

French Folk Song

29. REMIX

Harmony

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

30. LONDON BRIDGE - Duet

English Folk Song

A

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

31. A MOZART MELODY

Adaptation

32. ESSENTIAL ELEMENTS QUIZ

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



33. DEEP POCKETS - New Note

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

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

37. LOUD AND SOFT

Clap

38. JINGLE BELLS

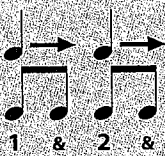
Also practice new music on your mouthpiece only. J.S. Pierpont

39. MY DREYDL

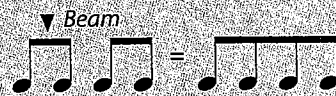
Use full breath support at all dynamic levels. Traditional Hanukkah Song

Eighth Notes

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



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



40. RHYTHM RAP

Clap the rhythm while counting and tapping.

Clap

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

41. EIGHTH NOTE JAM

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

42. SKIP TO MY LOU

American Folk Song

mf

43. LONG, LONG AGO

Good posture improves your sound. Always sit straight and tall.

p

44. OH, SUSANNA

Stephen Collins Foster

f

HISTORY

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

45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

Giocchino Rossini

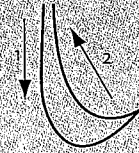
mf *f*

2/4 Time Signature

 = 2 beats per measure
 = Quarter note gets one beat


Conducting

Practice conducting this two-beat pattern.



46. RHYTHM RAP

Clap



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

47. TWO BY TWO



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

Tempo Markings

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

48. HIGH SCHOOL CADETS – March

John Philip Sousa

Allegro



f

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49. HEY, HO! NOBODY'S HOME

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

52.1 TONE BUILDER

Musical notation for the Tone Builder exercise, featuring a single bass clef staff in 4/4 time with a key signature of one flat. The piece consists of a series of eighth and quarter notes, ending with a fermata.

52.2 RHYTHM ETUDE

Musical notation for the Rhythm Etude exercise, featuring a single bass clef staff in 4/4 time with a key signature of one flat. The piece consists of eighth and quarter notes, ending with a fermata.

52.3 RHYTHM RAP

Musical notation for the Rhythm Rap exercise, featuring a single bass clef staff in 4/4 time with a key signature of one flat. The piece includes a 'Clap' instruction at the beginning and a 'Stomp!' instruction with a cross symbol at the end. The notation consists of eighth and quarter notes.

52.4 CHORALE

Musical notation for the Chorale exercise, featuring a single bass clef staff in 4/4 time with a key signature of one flat. The tempo is marked 'Andante'. The piece includes dynamic markings of *p* and *mf*, and ends with a fermata.

53. AURA LEE - Duet or Band Arrangement

(Part A = Melody, Part B = Harmony)

George R. Poulton

Musical notation for the piece 'Aura Lee', featuring two staves (A and B) in 4/4 time with a key signature of one flat. The tempo is marked 'Andante'. The notation includes dynamic markings of *mf* and *p*. The piece consists of two systems of music, each with a fermata at the end.

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

Moderato

French Folk Song

Musical notation for the piece 'Frère Jacques', featuring two staves (A and B) in 2/4 time with a key signature of one flat. The tempo is marked 'Moderato'. The notation includes dynamic markings of *mf* and *f*. The piece consists of two systems of music, each with a fermata at the end. Circled numbers 1 and 2 indicate the start of the round.

PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN - Band Arrangement

Arr. by John Higgins

Allegro

3 \leftarrow Measure number

mf

11

19

Detailed description: This musical score is for the piece 'When the Saints Go Marching In'. 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 score consists of three staves. The first staff begins with a measure rest for three measures, indicated by a box containing the number '3' and an arrow pointing left labeled 'Measure number'. The music starts with a mezzo-forte (mf) dynamic. The second staff features a crescendo leading to a forte (f) dynamic. The third staff continues the piece and ends with a double bar line.

56. OLD MACDONALD HAD A BAND - Section Feature

Allegro

mf

9

2nd time go on to meas. 13 ∇

f

p

13

Detailed description: This musical score is for the piece 'Old MacDonald Had a Band'. 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 score consists of three staves. The first staff begins with a mezzo-forte (mf) dynamic. The second staff features a crescendo leading to a forte (f) dynamic, followed by a decrescendo to a piano (p) dynamic. A box containing the number '9' is placed above the staff. A note at the end of the second staff indicates '2nd time go on to meas. 13' with a downward-pointing triangle symbol. The third staff begins with a forte (f) dynamic and ends with a double bar line.

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

Ludwig van Beethoven

Arr. by John Higgins

Moderato

mf

9

13

p

f

Detailed description: This musical score is for the piece 'Ode to Joy' from Beethoven's Symphony No. 9. It is written in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked 'Moderato'. The score consists of three staves. The first staff begins with a mezzo-forte (mf) dynamic. The second staff features a decrescendo to a piano (p) dynamic, followed by a crescendo to a forte (f) dynamic. Boxes containing the numbers '9' and '13' are placed above the staff. The third staff continues the piece and ends with a double bar line.

58. HARD ROCK BLUES - Encore

John Higgins

Allegro

f

Detailed description: This musical score is for the piece 'Hard Rock Blues'. It is written in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked 'Allegro'. The score consists of two staves. The first staff begins with a forte (f) dynamic. The second staff continues the piece 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

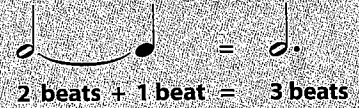
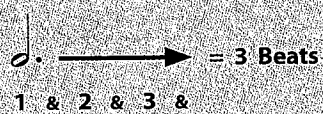


60. ALOUETTE

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

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



THEORY

Accidental

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

Flat \flat

A **flat** sign lowers the pitch of a note by a half-step. The note 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  

74. COSSACK DANCE

Allegro 

75. BASIC BLUES - New Note

A \flat  

THEORY

New Key Signature

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

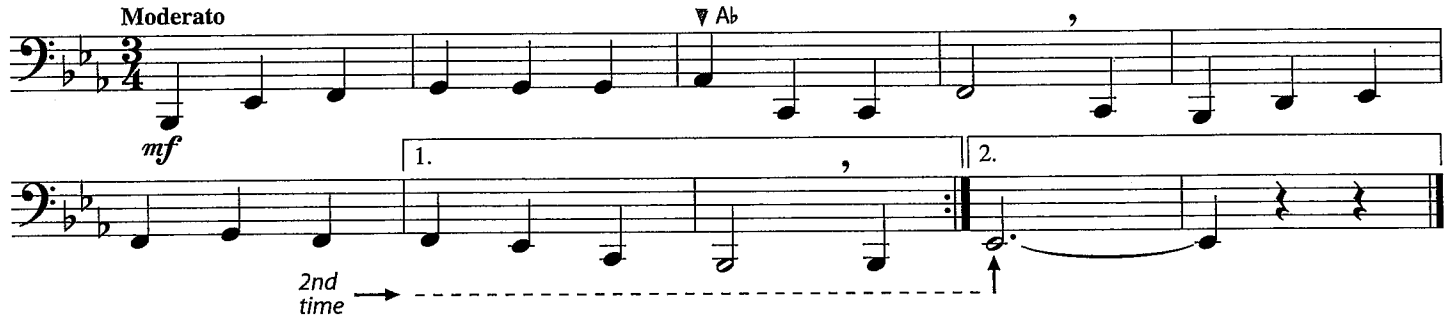


1st & 2nd Endings

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



76. HIGH FLYING

Moderato 

HISTORY

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

77. SAKURA, SAKURA - Band Arrangement

Japanese Folk Song
Arr. by John Higgins

Andante 

78. UP ON A HOUSETOP

Allegro

1. 2.

Check Key Signature *mf* *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 two flats (B-flat and E-flat) and a 4/4 time signature. The tempo is marked 'Allegro'. The piece consists of two staves. The first staff has a first ending bracketed and a second ending bracketed. Dynamics include *mf* and *f*. There are also 'Check Key Signature' and 'mf' markings at the beginning.

79. JOLLY OLD ST. NICK - Duet

Moderato

A 1. 2.

mf *mf*

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 two flats and a 2/4 time signature. The tempo is marked 'Moderato'. It features two parts, A and B, each with its own staff. Both parts have a first ending and a second ending. The dynamic marking is *mf*.

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

80. THE BIG AIRSTREAM - New Note

○○○ Δ 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 and a 4/4 time signature. The notation includes a large 'B' in a box, three circles (○○○), and a triangle with 'Bb' (Δ Bb). The music consists of a single staff with a series of notes.

81. WALTZ THEME (THE MERRY WIDOW WALTZ)

Moderato Franz Lehar

mf *f* *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 two flats and a 3/4 time signature. The tempo is marked 'Moderato' and the composer is 'Franz Lehar'. The piece consists of two staves. Dynamics include *mf* and *f*. There is a copyright notice for Glocken Verlag Ltd., London.

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 two flats and a 4/4 time signature. The music consists of a single staff with a series of notes.

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 two flats and a 2/4 time signature. The tempo is marked 'Allegro'. The music consists of a single staff with a series of notes. The dynamic marking is *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 two flats and a 3/4 time signature. The tempo is marked 'Moderato'. The music consists of a single staff with a series of notes. Dynamics 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 two flats and a 4/4 time signature. The music consists of a single staff with a series of notes.

DAILY WARM-UPS

WORKOUTS FOR TONE & TECHNIQUE

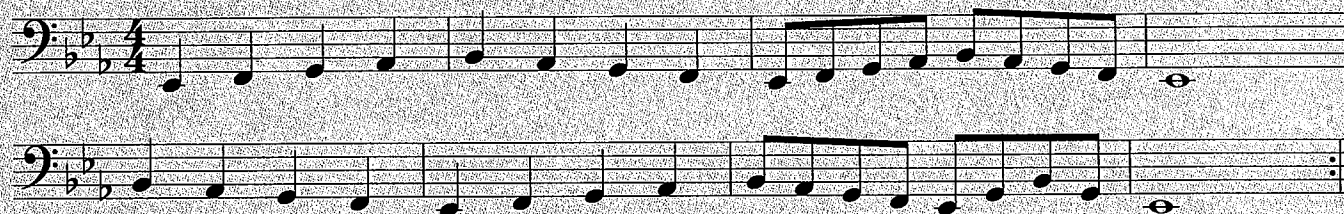
86. TONE BUILDER *Use a steady stream of air.*



87. RHYTHM BUILDER

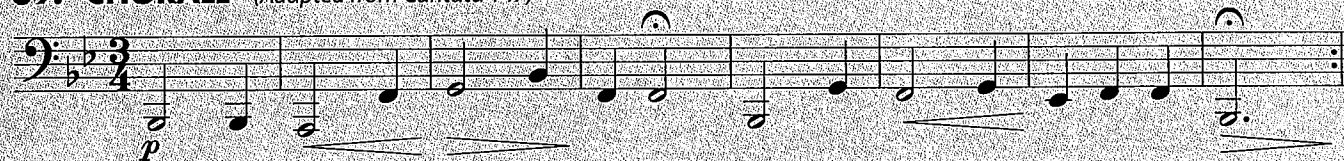


88. TECHNIQUE TRAX



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

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

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

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' in bass clef, 4/4 time, key of B-flat major. It is a duet for two parts, A and B. Dynamics include *f*. The piece includes first and second endings.

Dotted Quarter & Eighth Notes

1 & 2 & = 2 Beats

A dot adds half the value of the quarter note.

1 & 2 &

A single eighth note has a flag on the stem.

110. RHYTHM RAP

Clap

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

111. THE DOT ALWAYS COUNTS

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

112. ALL THROUGH THE NIGHT

mf Fine *p* D.C. al Fine

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

English Folk Song

Moderato

f *mf* *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* Check Rhythm

PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

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

118. THEME FROM "NEW WORLD SYMPHONY"

Antonin Dvorák

Largo 4 5 \triangleleft Measure number

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

Piano Accompaniment

Largo 5

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

126. GRENADILLA GORILLA JUMP No. 4

127. THREE IS THE COUNT

128. GRENADILLA GORILLA JUMP No. 5

129. TECHNIQUE TRAX

130. CROSSING OVER - New Note

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

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

African Folk Song

Repeat Signs



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

132. MICHAEL ROW THE BOAT ASHORE

African-American Spiritual

Andante

mf

133. AUSTRIAN WALTZ

Austrian Folk Song

Moderato

f

134. BOTANY BAY

Australian Folk Song

Allegro

mf

f

mf

THEORY

C Time Signature

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

Conducting

Practice conducting this four-beat pattern.

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

136. FINLANDIA

Jean Sibelius

Andante

p

mf

p

137. ESSENTIAL CREATIVITY

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

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***Allegro*

James Black and Katherine Purvis

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

Scale

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

1 3 5 3 1 8 5 3 5 8

149. SCALE AND ARPEGGIO

Scale Arpeggio Scale Arpeggio

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

150. THEME FROM "SURPRISE SYMPHONY"

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

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

DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

154. RANGE AND FLEXIBILITY BUILDER

155. TECHNIQUE TRAX

156. CHORALE

Johann Sebastian Bach



HISTORY

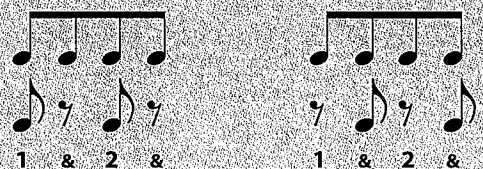
The traditional Hebrew melody "Hatikvah" has been Israel's national anthem since the nation's inception. At the Declaration of State in 1948, it was sung by the gathered assembly during the opening ceremony and played by members of the Palestine Symphony Orchestra at its conclusion.

157. HATIKVAH

Israeli National Anthem

Eighth Note & Eighth Rest

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



158. RHYTHM RAP

Clap



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

159. EIGHTH NOTE MARCH



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

160. MINUET

Moderato Johann Sebastian Bach



mf

1. 2.

161. RHYTHM RAP

Clap



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

162. EIGHTH NOTES OFF THE BEAT



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

163. EIGHTH NOTE SCRAMBLE



164. ESSENTIAL ELEMENTS QUIZ

Andante



p *mf* *f*

165. DANCING MELODY - New Note





HISTORY

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

166. EL CAPITAN

Allegro

John Philip Sousa




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HISTORY

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

167. O CANADA

Maestoso (Majestically)

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




168. ESSENTIAL ELEMENTS QUIZ - METER MANIA

Count and clap before playing. Can you conduct this?




Enharmonics

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

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



169. SNAKE CHARMER

Enharmonic notes use the same fingering.

G_b/F_#



170. DARK SHADOWS

171. CLOSE ENCOUNTERS

Enharmonic notes use the same fingering.

D_b/C_#



172. MARCH SLAV

Largo

Peter Illyich Tchaikovsky

173. NOTES IN DISGUISE

Chromatic Notes

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

174. HALF-STEPPIN'

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

175. EGYPTIAN DANCE Watch for enharmonics.

Allegro

Camille Saint-Saëns

176. SILVER MOON BOAT

Largo

Chinese Folk Song
Fine

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

177. THEME FROM SYMPHONY NO. 7 – Duet

Allegro (moderately fast)

Ludwig van Beethoven

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

179. AMERICAN PATROL

F.W. Meacham

Allegro

180. WAYFARING STRANGER

African-American Spiritual

Andante

181. ESSENTIAL ELEMENTS QUIZ – SCALE COUNTING CONQUEST

PERFORMANCE SPOTLIGHT

182. AMERICA THE BEAUTIFUL - Band Arrangement

Samuel A. Ward
Arr. by John Higgins

Maestoso

Musical score for 'America the Beautiful' in bass clef, 4/4 time, key of B-flat major. The score consists of five staves. The first staff begins with a *f* dynamic and includes a box containing the number 7. The second staff begins with a *p* dynamic and includes a box containing the number 15. The third staff includes a *f* dynamic. The fourth staff includes a *mf* dynamic. The fifth staff begins with a *f* dynamic and includes a box containing the number 25. The score concludes with a double bar line.

183. LA CUCARACHA - Band Arrangement

Latin American Folk Song
Arr. by John Higgins

Latin Rock

Musical score for 'La Cucaracha' in bass clef, 4/4 time, key of B-flat major. The score consists of six staves. The first staff includes a *f* dynamic and a box containing the number 5. The second staff includes a *mf* dynamic. The third staff includes a box containing the number 13. The fourth staff includes a *p* dynamic. The fifth staff includes a *f* dynamic and a box containing the number 25. The sixth staff includes first and second endings, marked with '1.' and '2.' respectively. The score concludes with a double bar line.

PERFORMANCE SPOTLIGHT

184. THEME FROM 1812 OVERTURE - Band Arrangement

Peter Illyich Tchaikovsky
Arr. by John Higgins

Allegro

The musical score is written for a bassoon in bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The piece is marked 'Allegro'. The score consists of ten staves of music. The first staff begins with a dynamic marking of *f* (forte) and a breath mark. The second staff includes dynamic markings of *p* (piano) and *f*, and a measure rest of 10 measures. The third staff continues the melodic line. The fourth staff features a measure rest of 18 measures, followed by a dynamic marking of *mf* (mezzo-forte) and a breath mark. The fifth staff has a dynamic marking of *f*. The sixth staff continues the melodic line. The seventh staff includes a measure rest of 26 measures. The eighth staff has a dynamic marking of *f*. The ninth staff includes a measure rest of 34 measures. The tenth staff includes a measure rest of 42 measures. The score concludes with a final note and a fermata.

PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

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

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

Johannes Brahms
Arr. by John Higgins

Allegro 3'

The musical score is written for Tuba and Piano. It begins with a key signature of two flats (E-flat major) and a 4/4 time signature. The tempo is marked 'Allegro'. The score consists of 13 measures. The Tuba part starts with a rest for the first two measures, then enters in measure 3 with a melody. The Piano accompaniment provides harmonic support throughout. Dynamic markings include *mf* (mezzo-forte), *p* (piano), and *f* (forte). The score includes first and second endings, with the first ending leading back to the beginning of the piece and the second ending concluding the piece. The duration of the piece is indicated as 3 minutes.

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

A

B

p

p

Fine

mf

mf

D.C. al Fine

187. LA BAMBA - Duet

Mexican Folk Song

Allegro

A

B

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.*

1.



2.



3.



4.



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

1.



2.



3.



4.



RUBANK® SCALE AND ARPEGGIO STUDIES

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





RHYTHM STUDIES

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

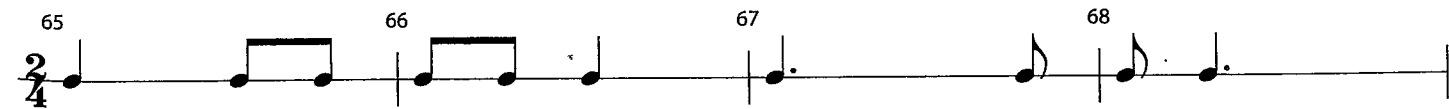
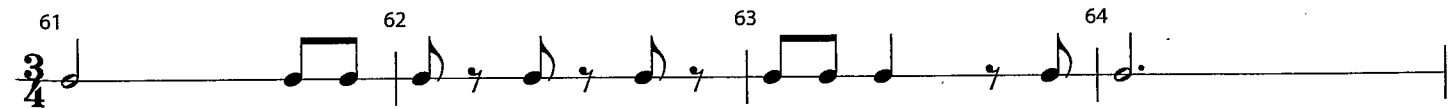
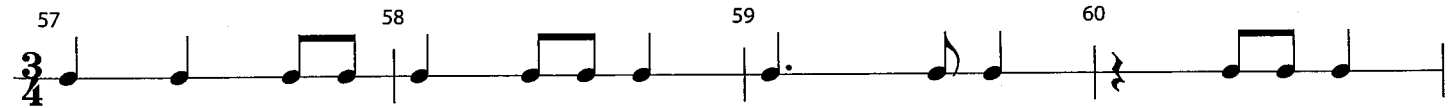
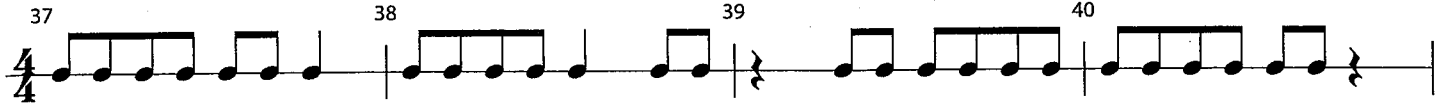
17 18 19 20

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

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

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

1. Question 2. Answer

3. Question 4. Answer

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

A

C

B

D

4. YOU NAME IT:

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

1. Question 2. Answer

3. Question 4. Answer

THEORY

Improvisation

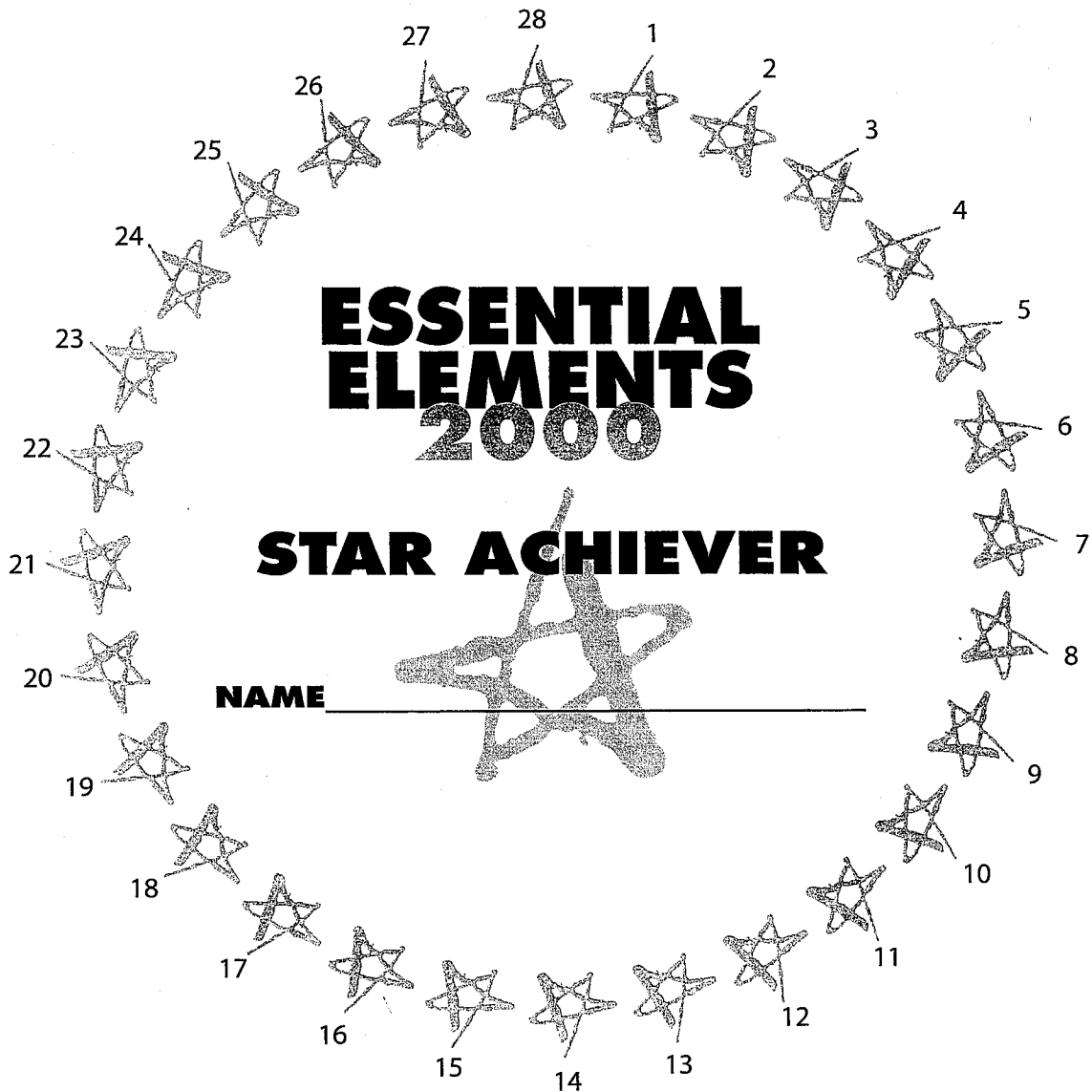
Improvisation is the art of freely creating your own melody *as you play*. Use these notes to play your own melody (Line A), to go with the accompaniment (Line B).

5. INSTANT MELODY

A

B

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



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

FINGERING CHART

TUBA

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.

Tuba valves occasionally need oiling. To oil your valves, simply:

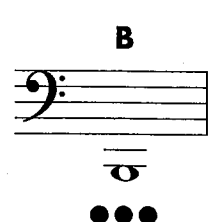
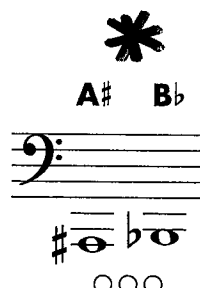
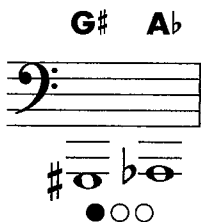
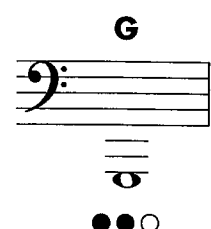
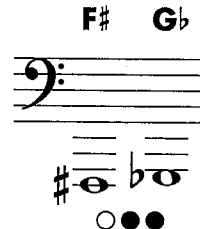
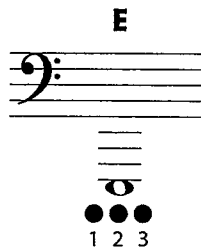
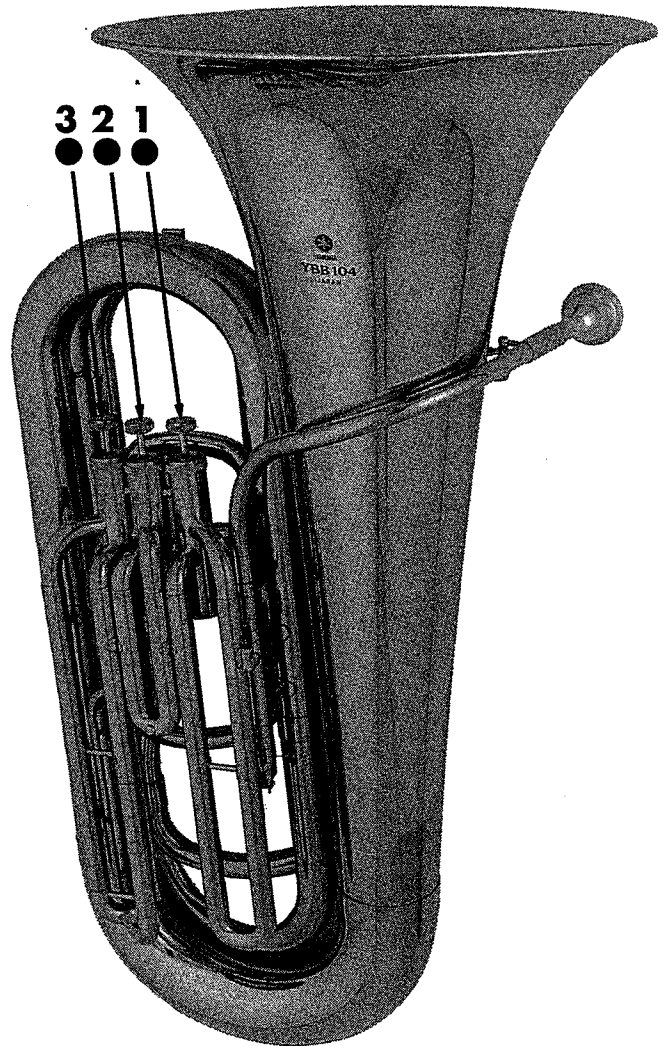
- Unscrew the valve at the top of the casing.
- Lift the valve half-way out of the casing.
- Apply a few drops of oil to the exposed metal valve.
- Carefully return the valve to its casing. When properly inserted, the top of the valve should easily screw back into place.

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*



FINGERING CHART

TUBA

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

G

G# A \flat

A

A# B \flat