

**PIANO/
MALLETS**

PIANO NOTES CHART

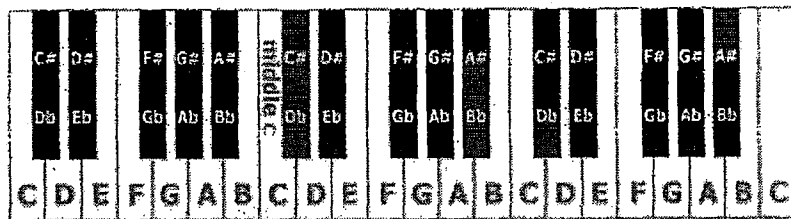
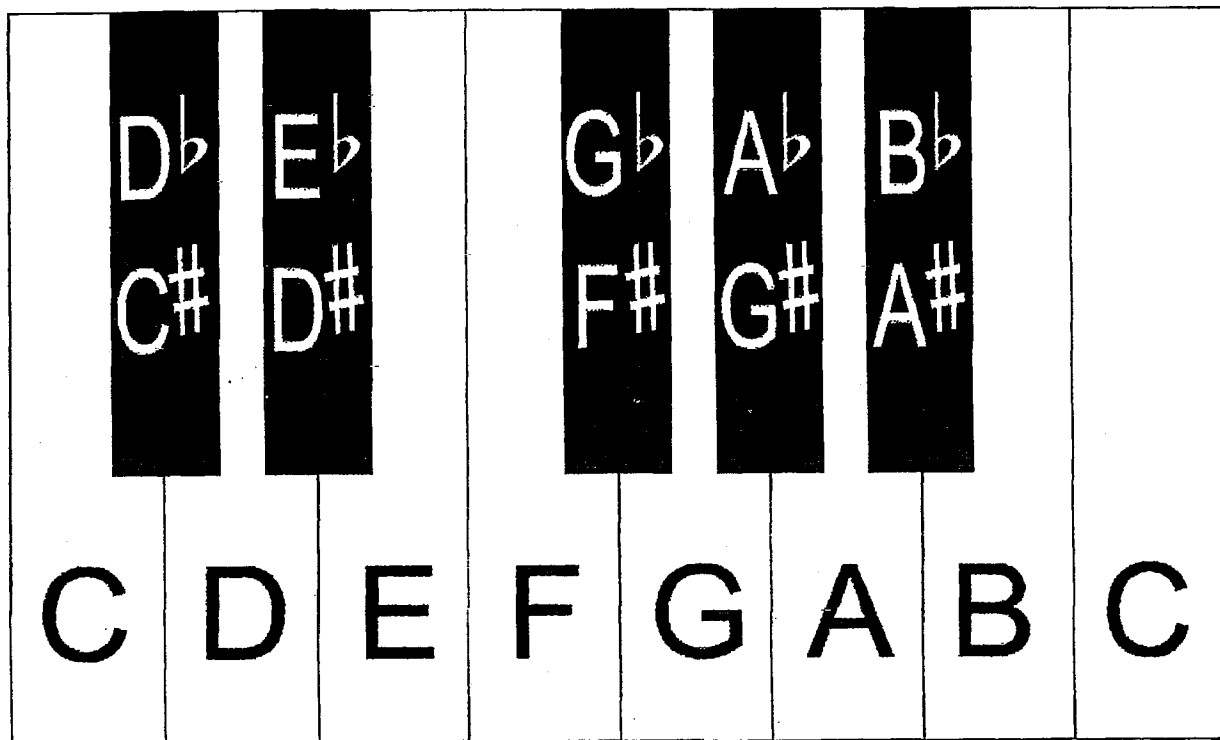


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What to practice first...

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

SCI-TECH BAND 2018-2019 CALENDAR

DRAFT UPDATED 6-4-18

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

Notes:

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

*** BOLD PERFORMANCES ARE MANDATORY**

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

TBD = To Be Determined

~ September 2018 ~

Aug 2018

Oct 2018

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

30

Notes:
 (1) TBD - Puerto Rican Parade Small Ensemble Performance outside Springfield Schools Central Office (1560 Main Street, Springfield, MA 01103) Meet @ 10am - Was Sat 9/8
 (2) TBD - Classical High Open House Small Ensemble Performance @ 2:00-5:00pm Meet @ 1:00pm (Classical High Condominiums 235 State St, Springfield, MA 01103) - Was Sat 9/1
 (3) TBD - Road Crew Load Truck For Classical High Small Ensemble Performance 2:30-3:30pm - Was Fri 8/31
 (4) TBD - Younglife Leader Weekend @ Saratoga Lake, NY

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

TBD = To Be Determined

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

Notes: (1) TBD - SciTech Middle School Road Shows @ Chestnut, Duggan, Forest Park, Kennedy, Kiley, Van Sickle, 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 10/4/8
 (5) Live Art Magazine #8 Performance @ Northampton 7:30pm Academy of Music Theater (274 Main Street, Northampton, MA 01060) Meet in band room @ 2:30pm, MANDATORY for Advanced Band Road Crew Unload Truck & Reset Band Room After School 2:30-4:00pm; Return Truck After School - Was Fri 10/19

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TBD = To Be Determined

◀ Oct 2018 ~ November 2018 ~ Dec 2018 ▶

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

Sun	Mon	Tue	Wed	Thu	Fri	Sat
<p>Notes: (1) TBD - Sci Tech Middle School Road Shows @ Chestnut, Duggan, Forest Park, Kennedy, Kiley, Van Sickle, STEM Middle, South End Middle, Conservatory, Zanetti (2) TBD - High School Choice Night @ Location TBD - Meet in Band Room @ 2:30pm (Leadership Team) ETA: Late (3) TBD - Performance with Zanetti Elementary School Chorus (4) TBD - Younglife Fall Weekend (Was 16, 17, 18) (5) TBD - SPS Sports Hall of Fame Induction Ceremony @ Central High School 5:00pm; Road Crew Meet @ 12:00pm; Band Arrive @ 4:30pm; Perform @ 5:15-8:30pm MANDATORY for Advanced Band (6) Road Crew Load Truck & Reset Band Room w/ Spare Equipment 2:30-4:00pm (Springfield Thunderbirds Game), Pickup Truck @ 7:00am - Was Thu 11/1 (7) TBD - Springfield Thunderbirds Game @ Mass Mutual Center (1277 Main Street Springfield, MA 01103) Meet in the band room @ 4:15pm (dinner & bus ride) or Meet @ Mass Mutual @ 5:30pm. Perform 6:00-10:00pm. MANDATORY for Advanced Band - Was Fri 11/2 (8) TBD - Road Crew Unload Truck & Reset Band Room 2:30-4:00pm - Was Mon 11/5 (9) TBD - Younglife Banquet - Chez 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
2	3 Leadership Team Meeting #8 @ Band Room 2:30-3:30pm ETA: 5:00pm	4 Extended Day For Teachers 2:35-3:35pm Zanetti MTM #7 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	5 MTM #11 @ Band Room 2:30-4:00pm ETA: 7:00pm	6 Open Practice @ 2:30-3:30pm ETA: 5:00pm	7 Open Practice @ 2:30-3:30pm ETA: 5:00pm	8
9	10 Open Practice @ 2:30-3:30pm Prep Equipment For Winterfest (put neatly in band room)	11 Road Crew Load Truck For Winterfest After School @ 2:30-4:00pm Pick Up Truck @ 7:00am	12 Road Crew Set Up For Winterfest After School @ Chestnut Middle School 2:30-5:45pm Extreme Road Crew 8:15-11:00pm ETA: Late	13 Winterfest Dress Rehearsal Field Trip @ Chestnut Middle School 7:35-12:30pm 12th Annual Winterfest Concert @ Chestnut Middle School 7:00pm (Arrive @ 6:00pm) 355 Plainfield Street; Springfield, MA 01107 MANDATORY FOR ALL Road Crew Move All Band Equipment From Front & Back Hallway In Auditorium After Concert ETA: Late	14 Road Crew Break Down For Winterfest (Field Trip For Leaders Only) @ Chestnut 7:35-12:00pm Instrument Inventory Check #6 During School Day Play all instruments from back room & check for repairs Return Truck After School ETA: 5:00pm	15
16	17 Band Auditions Prep/Video & Watch Winterfest Video Leadership Team Meeting #9 @ Band Room 2:30-3:30pm ETA: 5:00pm	18 Extended Day For Teachers 2:35-3:35pm Band Auditions Prep/Video & Watch Winterfest Video Zanetti MTM #8 - Pizza Party @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	19 Band Auditions Prep/Video & Early Auditions ETA: 5:00pm	20 Band Auditions Prep/Video & Early Auditions TBD - Younglife Club #4 (Younglife & Hugs Dinner) @ Cafeteria 2:30-4:00pm ETA: 6:00pm	21 Half Day Band Auditions Prep/Video ETA: 3:00pm	22

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

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◀ Dec 2018	~ January 2019 ~					Feb 2019 ▶
Sun	Mon	Tue	Wed	Thu	Fri	Sat
		1 No School	2 Band Auditions MTM #12 @ Band Room 2:30-4:00pm ETA: 5:00pm	3 Band Auditions Open Practice @ 2:30-3:30pm ETA: 5:00pm	4 Band Auditions Younglife Campaigners Friday Night Chillfest #5 @ The Bernice's 5:00-8:00pm (60 Fairfield Street, Springfield, MA 01108) ETA: Late	5
6	7 Band Auditions Leadership Team Meeting #10 @ Band Room 2:30-3:30pm ETA: 5:00pm	8 Band Auditions Open Practice @ 2:30-3:30pm Zanetti MTM #9 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	9 Band Auditions MTM TBD TBD - High School Choice Night @ 5:00-7:00pm Central - Meet in Band Room @ 2:30pm (Mandatory for Leadership Team) ETA: Late	10 Band Auditions Band Fun Night 3 @ Band Room 2:30-4:30pm ETA: 5:30pm	11 No School - Teacher Day	12
13	14 Band Auditions Instrument Inventory Check #7 @ 2:30-5:00pm Move Unused To Back Room ETA: 6:00pm	15 Band Auditions Extended Day For Teachers 2:35-3:35pm Zanetti MTM #10 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	16 Band Auditions Final Day MTM #13 @ Band Room 2:30-4:00pm ETA: 5:00pm	17 Audition Results Posted Band Auditions (if necessary) Open Practice @ 2:30-3:30pm ETA: 5:00pm	18 Audition Results Posted Band Auditions (if necessary) Open Practice @ 2:30-3:30pm ETA: 5:00pm	19
20	21 No School ETA: 6:00pm	22 Open Practice @ 2:30-3:30pm Zanetti MTM #11 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	23 MTM #14 @ Band Room 2:30-4:00pm ETA: 5:00pm	24 Open Practice @ 2:30-3:30pm ETA: 5:00pm	25 Younglife Club #5 @ Band Room 2:30-4:00pm ETA: 6:00pm	26
27	28 Leadership Team Meeting #11 @ Band Room 2:30-3:30pm ETA: 5:00pm	29 Open Practice @ 2:30-3:30pm Zanetti MTM #12 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	30 MTM #15 @ Band Room 2:30-4:00pm Music Selection Party - Open To All ETA: 5:00pm	31 Open Practice @ 2:30-3:30pm ETA: 5:00pm		
<p>Notes: (1) TBD - The Brianna Fund Benefit Concert @ Evangelical Covenant Church (95 Plumtree Road, Springfield, MA 01118) - was Saturday, January 12th or Sunday, January 13th (2) TBD - AP Night - was 1/23 (3) TBD - Martin Luther King Day Celebration @ Mass Mutual Center 11:00am-1:00pm (1277 Main St., Springfield, MA 01103) - Stage Crew & Mentors/Leaders/Volunteers, Meet @ 10:00am-1:30pm - Was Mon 1/21 (4) TBD - Band Fun Night (if there is no Danny Ray Event) - Thu 1/10 (5) TBD - Prep Equipment For Danny Ray Event (put neatly in band room) - Was Mon 1/7 (6) TBD - Danny Ray Show @ Old First Church (60 Elm Street, Springfield, MA 01103) - Road Crew Meet @ 3pm @ Old First Church (PVRTA) - Advanced Band Arrive @ 5:00pm for free dinner-Symphonic Band Arrive by 6:00pm-Perform 6:30-7:00pm-Free Illusionist Show Following Performance-Free Admission for Band & Younglife Students -All Are Welcome-Optional for Band Members-Pick Up Truck @ 7am-load Truck During Day-Was Thu 1/10 (7) TBD - Road Crew Unload Truck & Reset Band Room 8:00-11:00am, Return Truck During Lunch @ 12pm - Was Fri 1/11</p>						

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TBD = To Be Determined

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

Notes:

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

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TBD = To Be Determined

Sun	Mon	Tue	Wed	Thu	Fri	Sat
3	4 Open Practice @ 2:30-3:30pm	5 Extended Day For Teachers 2:35-3:35pm Zanetti MTM #16 @ Zanetti (Room 118) 3:30-4:45pm	6 MTM #19 @ Band Room 2:30-4:00pm	7 Open Practice @ 2:30-3:30pm	8 TBD - Pick Up Truck @ 7am Leadership Team Road Crew Loads Truck For Sunday's Performance & Reset Band Room 2:30-3:30pm Younglife Campaigners Friday Night Chillfest #7 @ The Bernice's 5:00-8:00pm (60 Fairfield Street; Springfield, MA 01108) ETA: Late	9
10 TBD - A "Classical Spring" Concert @ Classical Condominiums - Meet @ 1:00pm, Perform 2:00-3:00pm (235 State St; Springfield, MA 01103) Leadership Road Crew Meet @ 11:00am MANDATORY for Advanced Band ETA: Late	11 Leadership Team Meeting #14 @ Band Room 2:30-3:00pm & Reset Band Room 3:00-4:30pm ETA: 5:00pm	12 Open Practice @ 2:30-3:30pm Zanetti MTM #17 @ Zanetti (Room 118) 3:30-4:45pm TBD - Return Truck @ 7am ETA: 5:30pm	13 Final SciTech MTM #20 @ Band Room 2:30-4:00pm ETA: 5:00pm	14 Younglife Club #6 @ Band Room 2:30-4:00pm ETA: 5:00pm	15 No School - Teacher Day ETA: 5:00pm	16
17	18 We Want You Letters Distributed Instrument Inventory Check #9 @ 2:30-5:00pm ETA: 6:00pm	19 Extended Day For Teachers 2:35-3:35pm Zanetti MTM #18 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	20 Extreme Playing Inventory - Check all instruments in back room 2:30-4:30pm ETA: 6:00pm	21 Band Fun Night 4 - Jengaship Championship @ Band Room 2:30-4:30pm ETA: 6:00pm	22 Open Practice @ 2:30-3:30pm ETA: 5:00pm	23
24	25 Leadership Team Meeting #15 @ Band Room 2:30-3:30pm ETA: 5:00pm	26 Open Practice @ 2:30-3:30pm Zanetti MTM #19 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	27 New Leadership Team Info Session @ 2:30-4:00pm ETA: 5:00pm	28 Open Practice @ 2:30-3:30pm ETA: 5:00pm	29 Open Practice @ 2:30-3:30pm ETA: 5:00pm	30/31

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

Notes: (1) TBD - Middle School Scheduling & Recruiting Visits
 (2) TBD - Young@Heart Performance, Meet @ SciTech Sports Complex @ 10:00am; Road Crew Meet @ SciTech @ 7:00am; Perform @ 3:00pm - John M. Greene Hall (60 Elm Street, Northampton, MA 01060)
 MANDATORY for Advanced Band - Was Sun 4/21
 (3) TBD - Young@Heart In-School Library Rehearsal #19:10-12:20 (Periods 2-3) / TBD - Young@Heart In-School Library Rehearsal #29:10-12:20 (Periods 2-3)
 (4) TBD - Zanetti PTO Performance 6:30-6:40pm - Zanetti Mentors - Mentions after school - Was Fri 4/5
 (5) Massachusetts All State Lions Band - Holiday Inn Boston-Dedham Hotel & Conference Center (55 Ariadne Rd/Dedham MA 02026) 7am - Was Thu 4/25
 (6) Massachusetts All State Lions Band - Holiday Inn Mansfield (31 Hampshire St/Mansfield MA 02048) Performance @ 2:00pm - Was Sat 4/27

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

~ May 2019 ~

◀ Apr 2019

Jun 2019 ▶

Sun	Mon	Tue	Wed	Thu	Fri	Sat
5	6 Final Leadership Meeting #17 @ Band Room 2:30-3:15pm	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	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	10 Road Crew Break Down For ArtsAlive (Field Trip For Leaders Only) @ Chestnut 7:35-12:00pm Load Truck for Pancake Breakfast	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
12	13 Reset Band Room During Day & Return Truck During/After School -Instrument Inventory Check #11 During School	14 Extended Day For Teachers 2:35-3:35pm Return Truck @ 7:00am	15 TBD - Final Outreach MTM @ Elementary School 2:30-6:00pm; Meet @ 2:30 in the band room	16 Music Is Power (Music Production Outreach Event) 5:00-7:00pm @ Library Road Crew set up for event @ 2:30pm	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	21 TBD - Gerena Elementary School Band Concert - Small Ensemble Performance; Meet @ 2:30pm in the band room. (Perform @ 6:00pm) MANDATORY FOR LEADERS	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	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	

◀ Apr 2019

~ May 2019 ~

Jun 2019 ▶

Sun

Mon

Tue

Wed

Thu

Fri

Sat

Notes: (1) TBD - AP Music EXAM 8:00am - Was Mon: 5/13. (2) TBD - Prom.

(3) TBD - New England Public Radio Arts & Humanities Award Performance @ Log Cabin, 500 Easthampton Rd, Holyoke, MA 01040 5:30-9:30pm (Tuesday, May 8th) MANDATORY FOR ALL

(4) TBD - Road Crew Set Up For International Fair After School 2:30-5:00pm @ SciTech Gym (Thursday)

(5) TBD - International Fair @ SciTech Gym 5:00-7:00pm; Meet In Band Room @ 4:45pm; Perform @ 7:30pm MANDATORY FOR ALL; Road Crew Break Down & Set Up Band Room After Fair @ 8:00-9:00pm

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

TBD = To Be Determined

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

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

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

SCI-TECH BAND / MTM MASTER PRACTICE CHECKLIST

FIRST 5 NOTES

Do Re Mi Fa So La Ti Do

MAJOR SCALES

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

NATURAL MINOR SCALES

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

HARMONIC MINOR SCALES

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

BLUES SCALES

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

CHROMATIC SCALES

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

SUETA RHYTHM CHARTS

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

RHYTHM CHARTS (in Band Handbook)

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

FUNDAMENTAL RHYTHMS

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

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

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

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

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

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

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

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

Essential Rudiments p. 82: Single Stroke Rudiments Roll Rudiments

Paradiddle Rudiments Flam Rudiments Drag Rudiments

ESSENTIAL ELEMENTS, BOOK 1

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

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

Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 2

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

Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 3

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

Pg. 38-39 – Rhythm Studies

OTHER

Band Repertoire Solo Repertoire Chamber Ensemble Repertoire Improvisation

SCALE CHECKLIST

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

SCALE ASSIGNMENTS

CONCERT & JAZZ BAND

QUARTER 1

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

QUARTER 2

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

QUARTER 3

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

QUARTER 4

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

SYMPHONIC BAND

QUARTER 1

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

QUARTER 2

Bb Blues

QUARTER 3

Bb Chromatic (1 Octave)
C Major

QUARTER 4

C Minor

*Scale assignments subject to change

SCITECH BAND GROOVE CHART

-CHORD PROGRESSIONS FOR IMPROV-

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

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

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

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

-Chord progressions can be used in any key

SMART MUSIC

HOW TO LOGIN TO SMART MUSIC

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

HOW TO USE SMART MUSIC

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

HOW TO COMPLETE ASSIGNMENTS

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

Holiday Solos – Duets – Trios – Quartets

SOLOS (1+people)

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

DUETS

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

SOLOS, DUETS, TRIOS, QUARTETS

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

CIRCLE YOUR CHOICE ABOVE

Names: _____

Instruments: _____

12 BAR BLUES

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

12 Bar Blues Progression

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

12 Bar Blues Licks

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

2) 4-b3-1

3) 1-b3-4

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

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

6) 1-b3-4-b5-5

Solos

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

2) 4-b3-1

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

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

Walking Bass Line - C Instruments

- (I) Bb D F G Ab G F D
- (I) Bb D F G Ab G F D
- (IV) Eb G Bb C Db C Bb G
- (I) Bb D F G Ab G F D
- (V) F A C D
- (IV') Eb G Bb C
- (I) Bb D F G Ab G F D

Walking Bass Line - Bb Instruments

- (I) C E G A Bb A G E
- (I) C E G A Bb A G E
- (IV) F A C D Eb D C A
- (I) C E G A Bb A G E
- (V) G B D E
- (IV') F A C D
- (I) C E G A Bb A G E

Walking Bass Line - Eb Instruments

- (I) G B D E F E D B
- (I) G B D E F E D B
- (IV) C E G A Bb A G E
- (I) G B D E F E D B
- (V) D F# A B
- (IV') C E G A
- (I) G B D E F E D B

ADVANCED MUSIC

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

Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(Eb) Eb Bb7 Cm Ab Eb Bb7

Soprano

Alto

Tenor

Bass

7 Eb Bb Eb Eb Ab Eb Cm Eb

S

A

T

B

14 Eb Bb7 Eb Eb/sus4/Ab Eb

S

A

T

B

Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(Eb) Eb Bb7 Cm Ab Eb Bb7

Soprano

Alto

Tenor

Bass

7 Eb Bb Eb Eb Ab Eb Cm Eb

S

A

T

B

14 Eb Bb7 Eb Eb sus4/Ab Eb

S

A

T

B

SciTech Band Audition

SYMPHONIC BAND AUDITION REQUIREMENTS

- 1) Concert B^b Major Scale (One Octave, Memorized) – See p. 43 in Band Handbook
- 2) B^b Blues Scale (Memorized) – See p. 46 in Band Handbook
- 3) Concert B^b Chromatic Scale (One Octave, Memorized) – See Fingering Chart
- 4) Prepared Piece (Variations on Auld Lang Syne for Wind Players)*
(Solo 11 for Percussionists)
- 5) Sight-Reading
- 6) Interview

Additional Instructions

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

CONCERT BAND & JAZZ BAND AUDITION REQUIREMENTS

- 1) One scale selected randomly; district style - See p. 43/44 in Band Handbook
(Bb Major, C Major, or C Minor)
- 2) B^b Blues Scale (Memorized) – See p. 46 in Band Handbook
- 3) Concert B^b Chromatic Scale (One Octave, Memorized) – See Fingering Chart
- 4) Prepared Piece (Variations on Auld Lang Syne for Wind Players)*
(Solo 11 and/or Solo 12 for Percussionists)
- 5) Sight-Reading
- 6) Interview

Additional Instructions

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



SYMPHONIC BAND AUDITION SCALE LIST

Instrument Key

C Instruments: Flute, Trombone, Baritone, Tuba, Piano, Mallets

Bb Instruments: Clarinet Trumpet, Tenor Sax

Eb Instruments: Alto Sax, Baritone Sax

Concert Bb Major Scale

C Instruments: Bb C D Eb F G A Bb

Bb Instruments: C D E F G A B C

Eb Instruments: G A B C D E F# G

Concert Bb Blues Scale

C Instruments: Bb Db Eb E F Ab Bb

Bb Instruments: C Eb F Gb G Bb C

Eb Instruments: G Bb C Db D F G

Concert Bb Chromatic Scale

C Instruments: Bb B C C# D D# E F F# G G# A Bb

Bb Instruments: C C# D D# E F F# G G# A Bb B C

Eb Instruments: G G# A Bb B C C# D D# E F F# G



SciTech Band

THE PRIDE OF SPRINGFIELD

AUDITION SCORE SHEET

(or Test Score Sheet)

Name: _____

I am auditioning for Concert Band Jazz Band

Stomp Percussion Ensemble Other _____

Please check all that apply.

CATEGORY	MASTERY 4	PROFICIENT 3	DEVELOPING 2	EMERGING 1
DESCRIPTION OF LEVELS	<ul style="list-style-type: none"> Indicates a mastery level, exceeding expectations. Student rarely needs assistance with demanding tasks, is self-motivated, and produces consistently high-quality work. 	<ul style="list-style-type: none"> Reaches expected (or proficient) level for this task. Student produces quality work and occasionally needs assistance with demanding tasks. 	<ul style="list-style-type: none"> Indicates a developing level for this task. Student produces required work with teacher direction and support. 	<ul style="list-style-type: none"> Indicates an emerging level for this task. Student requires constant teacher direction, support, and assistance.
GRADING (if applicable)	A (100-90)	B (89-80)	C (79-70)	D (69-60)
TONE QUALITY (4 Points)				
RHYTHMIC ACCURACY (4 Points)				
NOTE ACCURACY (4 Points)				
DYNAMICS (4 Points)				
ARTICULATION (4 Points)				
INTONATION (4 Points)				
EXPRESSION (4 Points)				
SIGHT-READING (4 Points)				
PERCUSSION TECHNIQUE -Posture for Wind Players- (4 Points)				
TOTAL POINTS 36 Points Possible	COMMENTS _____			

Audition Prepared Solo - Symphonic Band

Piano

Variations on Auld Lang Syne

arr. Bernice

Moderato

Piano

mf

B \flat F B \flat E \flat

Pno.

B \flat F E \flat B \flat B \flat F

p

Pno.

B \flat E \flat B \flat F E \flat B \flat

f

Audition Prepared Solo - ADVANCED BAND

Piano

Variations on Auld Lang Syne

arr. Bernice

Moderato

Piano

mf Eb Bb Eb Ab

Detailed description: This system contains measures 1 through 5. The music is in 4/4 time with a key signature of two flats (Bb and Eb). A long slur covers the entire system. The piano part features chords of Eb, Bb, Eb, and Ab. The dynamic marking is *mf*.

Pno.

Eb Bb Ab Eb p Eb Bb

Detailed description: This system contains measures 6 through 10. The piano part features chords of Eb, Bb, Ab, Eb, and Bb. The dynamic marking is *p*.

Swing! $\text{♩} = \text{♩}^3$

Pno.

Eb Ab Eb Bb Ab Eb f Eb

Detailed description: This system contains measures 11 through 15. The piano part features chords of Eb, Ab, Eb, Bb, Ab, Eb, and Eb. The dynamic marking is *f*. A triplet symbol is present above the final measure.

10. Pno.

Bb Eb Ab Eb Bb Ab

Detailed description: This system contains measures 16 through 21. The piano part features chords of Bb, Eb, Ab, Eb, Bb, and Ab. A long slur covers the entire system.

22 Pno.

Eb

Detailed description: This system contains measure 22. The piano part features a chord of Eb.

ANGELS WE HAVE HEARD ON HIGH

Traditional French Carol

Soprano

Mallets / Piano

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

Chord markings: Eb, Eb, Ab, Eb, Bb, Eb, Eb Bb, Eb, Ab, Eb, Bb, Intro Eb, Eb Bb, Eb

Alto

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

Intro markings: Intro, Intro

Tenor

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

Intro marking: Intro

Bass

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

Intro marking: Intro

C

BLUE MOON

Handwritten musical score for "Blue Moon" in C major, 4/4 time. The score consists of ten staves of music with handwritten notes and chords. The chords are: Eb, Cmi, Fmi, Bb7, Eb, 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, Abmi, Db7, Gb, Bb, F7, Fmi7, Bb7, Eb, Cmi, Fmi7, Bb7, Eb, Cmi, Fmi, Bb7, Eb, Cmi, Fmi7, Eb, Bb7, Eb, Fmi7, Eb.



Supplemental Material - Blues By Five

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

$B^{\flat 7}$	$E^{\flat 7}$	F^7	$B^{\flat 7}$	$E^{\flat 7}$	F^7
---------------	---------------	-------	---------------	---------------	-------

3	$b7$	$b7$	9	13	5
$b7$	3	3	$b7$	3	3
1	1	1	3	$b7$	$b7$

Useful scales

B^{\flat} Blues Scale

1 $b3$ 4 $b5$ 5 $b7$ 1

Sample Bass Line

$B^{\flat 7}$

1 3 4 #4 5 4 3 2 1 5 6 $b7$ 1 3 6 5

$E^{\flat 7}$ $B^{\flat 7}$

1 3 5 3 3 1 $b7$ 6 $b6$ 1 2 3 2 1 $b7$ 6 $b6$

F^7 $B^{\flat 7}$ F^7

1 3 5 1 $b7$ 6 5 $b5$ 1 3 4 #4 1 $b7$ 6 5

Guitar Voicings

$B^{\flat 7}$	$E^{\flat 7}$	F^7	F^7	F^7
---------------	---------------	-------	-------	-------

6fr. 4fr. 6fr. 6fr. 6fr.

Synthesizer

Canon Remix

Pachelbel / Arr. Bernice

Musical notation for measures 1-5. The piece is in 4/4 time with a key signature of two flats (Bb and Eb). Measure 1 contains a whole note chord of Bb in the right hand and a whole note bass line in the left hand. Measure 2 contains a whole note chord of F in the right hand and a whole note bass line in the left hand. Measure 3 contains a whole note chord of Gm in the right hand and a whole note bass line in the left hand. Measure 4 contains a whole note chord of Dm in the right hand and a whole note bass line in the left hand. Measure 5 contains a whole note chord of Eb in the right hand and a whole note bass line in the left hand. A box containing the number '5' is positioned above the first measure. The dynamic marking *mp* is placed above the first measure of the bass line.

Musical notation for measures 6-13. Measure 6 contains a whole note chord of Bb in the right hand and a whole note bass line in the left hand. Measure 7 contains a whole note chord of Eb in the right hand and a whole note bass line in the left hand. Measure 8 contains a whole note chord of F in the right hand and a whole note bass line in the left hand. Measure 9 contains a whole note chord of Bb in the right hand and a whole note bass line in the left hand. Measure 10 contains a whole note chord of Eb in the right hand and a whole note bass line in the left hand. Measure 11 contains a whole note chord of F in the right hand and a whole note bass line in the left hand. Measure 12 contains a whole note chord of Bb in the right hand and a whole note bass line in the left hand. Measure 13 contains a whole note chord of Eb in the right hand and a whole note bass line in the left hand. A box containing the number '13' is positioned above the first measure of this system.

Musical notation for measures 14-21. Measure 14 contains a whole note chord of Bb in the right hand and a whole note bass line in the left hand. Measure 15 contains a whole note chord of Eb in the right hand and a whole note bass line in the left hand. Measure 16 contains a whole note chord of F in the right hand and a whole note bass line in the left hand. Measure 17 contains a whole note chord of Bb in the right hand and a whole note bass line in the left hand. Measure 18 contains a whole note chord of Eb in the right hand and a whole note bass line in the left hand. Measure 19 contains a whole note chord of F in the right hand and a whole note bass line in the left hand. Measure 20 contains a whole note chord of Bb in the right hand and a whole note bass line in the left hand. Measure 21 contains a whole note chord of Eb in the right hand and a whole note bass line in the left hand. A box containing the number '21' is positioned above the first measure of this system.

Musical notation for measures 22-29. Measure 22 contains a whole note chord of Bb in the right hand and a whole note bass line in the left hand. Measure 23 contains a whole note chord of Eb in the right hand and a whole note bass line in the left hand. Measure 24 contains a whole note chord of F in the right hand and a whole note bass line in the left hand. Measure 25 contains a whole note chord of Bb in the right hand and a whole note bass line in the left hand. Measure 26 contains a whole note chord of Eb in the right hand and a whole note bass line in the left hand. Measure 27 contains a whole note chord of F in the right hand and a whole note bass line in the left hand. Measure 28 contains a whole note chord of Bb in the right hand and a whole note bass line in the left hand. Measure 29 contains a whole note chord of Eb in the right hand and a whole note bass line in the left hand. A box containing the number '21' is positioned above the first measure of this system.

Musical notation for measures 30-37. Measure 30 contains a whole note chord of Bb in the right hand and a whole note bass line in the left hand. Measure 31 contains a whole note chord of Eb in the right hand and a whole note bass line in the left hand. Measure 32 contains a whole note chord of F in the right hand and a whole note bass line in the left hand. Measure 33 contains a whole note chord of Bb in the right hand and a whole note bass line in the left hand. Measure 34 contains a whole note chord of Eb in the right hand and a whole note bass line in the left hand. Measure 35 contains a whole note chord of F in the right hand and a whole note bass line in the left hand. Measure 36 contains a whole note chord of Bb in the right hand and a whole note bass line in the left hand. Measure 37 contains a whole note chord of Eb in the right hand and a whole note bass line in the left hand. A box containing the number '21' is positioned above the first measure of this system.

Canon Remix / Piano

2
38

Musical notation for measures 38-44. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats (B-flat and E-flat). The music features a steady accompaniment of quarter notes in the bass and chords in the treble. A fermata is placed over the final measure (44).

45

45

Musical notation for measures 45-51. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. A dynamic marking of *f* (forte) is present at the beginning. The music features a steady accompaniment of quarter notes in the bass and chords in the treble.

52

53

61

Musical notation for measures 52-60. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. A dynamic marking of *mf* (mezzo-forte) is present. Measures 53 and 61 are marked with repeat signs. The music features a steady accompaniment of quarter notes in the bass and chords in the treble.

66

61

Musical notation for measures 66-72. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. The music features a steady accompaniment of quarter notes in the bass and chords in the treble.

73

77

Musical notation for measures 73-79. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. The music features a steady accompaniment of quarter notes in the bass and chords in the treble.

80

83

Musical notation for measures 80-86. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. The music features a steady accompaniment of quarter notes in the bass and chords in the treble. The piece concludes with a double bar line and repeat dots.

Mallets

Canon Remix

Pachelbel / Arr. Bernice

4

5

mp

10

13

mf

15

19

21

23

27

29

32

37

42

45

f

47

2 ⁵³ [53] 8 [61] [Title]

mf

65 [69]

70

75 [77]

80 [83]

85

Carol of The Bells

Melody - C
-Flute

Quartet Version

arr. Turgeon & Bernice

optional 8va

Soli

mp

Musical staff 6-11: Treble clef, key signature of two flats (B-flat, E-flat), common time signature. The staff contains a melodic line starting with a whole rest, followed by quarter and eighth notes. A dynamic marking of *mp* is placed below the staff.

Musical staff 12-17: Treble clef, key signature of two flats, common time signature. The staff contains a melodic line of quarter and eighth notes.

Musical staff 18-23: Treble clef, key signature of two flats, common time signature. The staff contains a melodic line with a *rit.* marking at the beginning. A box labeled 'A' is placed above the staff. The tempo changes to *a tempo* and the instruction 'Repeat 4x' is written above the staff. The dynamic marking *f* is placed below the staff.

Musical staff 24-30: Treble clef, key signature of two flats, common time signature. The staff contains a melodic line with a box labeled 'B' at the beginning. The dynamic marking *f* is placed below the staff.

Musical staff 31-36: Treble clef, key signature of two flats, common time signature. The staff contains a melodic line with a box labeled 'C' above the staff. The dynamic marking *mf* is placed below the staff. A box labeled 'D' is placed above the staff with the instruction 'Repeat 3x'. The dynamic marking *f* is placed below the staff.

Musical staff 37-42: Treble clef, key signature of two flats, common time signature. The staff contains a melodic line with a box labeled 'E' above the staff. The dynamic marking *f* is placed below the staff. The tempo changes to *rit.* at the end of the staff.

Carol of The Bells

Bass Line - C
-Flute

Quartet Version

arr. Turgeon & Bernice

The musical score is written on a single treble clef staff in the key of B-flat major (two flats) and 4/4 time. It consists of six lines of music, each starting with a measure number in the top left corner. The first line (measures 1-7) begins with a dynamic marking of *mp*. The second line (measures 8-14) includes a *rit.* marking and a boxed letter 'A' at the end, with the instruction 'a tempo - Repeat 4x'. The third line (measures 15-21) features a *f* dynamic marking and a boxed letter 'B' below it. The fourth line (measures 22-30) includes a boxed letter 'C' and a boxed letter 'D' with the instruction 'Repeat 3x'. The fifth line (measures 31-39) starts with a *mf* dynamic marking and ends with a *f* dynamic marking. The sixth line (measures 40-46) begins with a boxed letter 'E' and a *rit.* marking. The score concludes with a double bar line at the end of the sixth line.

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

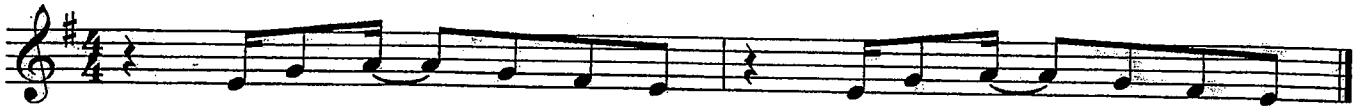
Careless Whisper – Horn Lick

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

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

Quartet Version

arr. Turgeon & Bernice

The musical score is written on a single staff with a bass clef and a key signature of one flat (B-flat). It consists of six lines of music. The first line starts with a common time signature and a dynamic marking of *mp*. The second line begins with a measure number of 8. The third line includes a *rit.* marking, a boxed section marker 'A', and the instruction 'a tempo - Repeat 4x'. The fourth line starts at measure 15 and features a dynamic marking of *f*. The fifth line begins at measure 22 and contains a boxed section marker 'B'. The sixth line starts at measure 31 and includes a boxed section marker 'C', a dynamic marking of *mf*, and a boxed section marker 'D' with the instruction 'Repeat 3x'. The final line begins at measure 40, marked with a boxed section marker 'E' and a *rit.* marking, and concludes with a double bar line.

C

CHAMELEON

- HERBIE HANCOCK /

PAUL JACKSON /

HARVEY MASON / BENNIE MAUPIN

(MED. FUNK)

INTRO

(BASS) N.C.

Bass line for the Intro section in 4/4 time, starting with a natural chord (N.C.). The melody consists of eighth and quarter notes.

A

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

Musical staff for section A, treble clef, with chord changes B \flat -7, Eb7, B \flat -7, Eb7. The melody features eighth and quarter notes.

BASS CONT. SIM.

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

Musical staff for section A, bass clef, with chord changes B \flat -7, Eb7, B \flat -7, Eb7. The melody features eighth and quarter notes.

B

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

Musical staff for section B, treble clef, with chord changes B \flat -7, Eb7, B \flat -7, Eb7 and a "PLAY 3x" instruction. The melody features eighth and quarter notes.

B \flat -7 Eb7 N.C.

Musical staff for section B, bass clef, with chord changes B \flat -7, Eb7, N.C. The melody features eighth and quarter notes.

Chameleon Bass Line

Score

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

- C:** Treble clef. The melody starts with a quarter note G4, followed by quarter notes A4 and Bb4. A repeat sign follows. The second measure contains a quarter note G4, a quarter rest, and a quarter note Bb4. The third measure contains a quarter note A4, a quarter rest, and a quarter note G4. The fourth measure contains a quarter note F4, a quarter rest, and a quarter note E4. The piece ends with a double bar line.
- Bb:** Treble clef. The melody starts with a quarter note G4, followed by quarter notes A4 and Bb4. A repeat sign follows. The second measure contains a quarter note G4, a quarter rest, and a quarter note Bb4. The third measure contains a quarter note A4, a quarter rest, and a quarter note G4. The fourth measure contains a quarter note F4, a quarter rest, and a quarter note E4. The piece ends with a double bar line.
- Eb:** Treble clef. The melody starts with a quarter note G4, followed by quarter notes A4 and Bb4. A repeat sign follows. The second measure contains a quarter note G4, a quarter rest, and a quarter note Bb4. The third measure contains a quarter note A4, a quarter rest, and a quarter note G4. The fourth measure contains a quarter note F4, a quarter rest, and a quarter note E4. The piece ends with a double bar line.
- Bass Clef High:** Bass clef. The melody starts with a quarter note G4, followed by quarter notes A4 and Bb4. A repeat sign follows. The second measure contains a quarter note G4, a quarter rest, and a quarter note Bb4. The third measure contains a quarter note A4, a quarter rest, and a quarter note G4. The fourth measure contains a quarter note F4, a quarter rest, and a quarter note E4. The piece ends with a double bar line.
- Bass Clef Low:** Bass clef. The melody starts with a quarter note G3, followed by quarter notes A3 and Bb3. A repeat sign follows. The second measure contains a quarter note G3, a quarter rest, and a quarter note Bb3. The third measure contains a quarter note A3, a quarter rest, and a quarter note G3. The fourth measure contains a quarter note F3, a quarter rest, and a quarter note E3. The piece ends with a double bar line.

Mallets

Cheer # 1

arr. Bernice

Watch Conductor
Slow-Fast

The musical score is written for mallets in 4/4 time, key of B-flat major. It consists of two staves of music. The first staff contains measures 1 through 4. The second staff begins with a measure number '5' and contains measures 5 through 8. The music features a rhythmic pattern of quarter notes and eighth notes with accents and slurs. The first staff has a repeat sign at the beginning. The second staff ends with a double bar line and repeat dots.

Synthesizer

Cheer # 1

arr. Bernice

Watch Conductor
Slow-Fast

The first system of musical notation consists of two staves, Treble and Bass clef, in 4/4 time. The key signature has two flats (B-flat and E-flat). The music begins with a double bar line and a repeat sign. The melody in the Treble clef starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The Bass clef accompaniment starts with a quarter note G3, followed by quarter notes A3, B3, and C4. The piece features a 'Slow-Fast' tempo change, indicated by a fermata over the first measure of the second system. The notation includes various rhythmic values, including eighth and sixteenth notes, and dynamic markings such as accents (>) and hairpins.

The second system of musical notation continues from the first system, starting with a measure number '5' above the Treble clef staff. It maintains the same two-staff format and key signature. The melody in the Treble clef continues with quarter notes D5, E5, and F5, followed by a series of eighth notes. The Bass clef accompaniment continues with quarter notes G3, A3, and B3, followed by a series of eighth notes. The piece concludes with a double bar line and repeat sign. The notation includes various rhythmic values, including eighth and sixteenth notes, and dynamic markings such as accents (>) and hairpins.



Cold Duck Time

Eddie Harris

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

For your use



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
----------------------	-----------------------	------------------------------------	------------------------------------	----------------------	-----------------------	------------------------------------	------------------------------------

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

Useful scales

F Blues Scale	D^b Major	(D^bMA⁷)	E^b Major	(E^bMA⁷)
----------------------	----------------------------	--------------------------------------	----------------------------	--------------------------------------

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

Sample Bass Line

F⁷	B^{b7}	F⁷	B^{b7}
1 5 1 5 b7 1	1 1 b7	1 5 1 5 b7 1	1 1 b7
D^bMA⁷	E^bMA⁷	F⁷	
1 1 1 1	1 1 1	1 1 1 1 1 1 1 5 b7 1	

Guitar Voicings

F⁷	B^{b7}	D^bMA⁷	E^bMA⁷
----------------------	-----------------------	------------------------------------	------------------------------------

x 6fr.	x 6fr.	x 4fr.	x 6fr.
--------	--------	--------	--------

Featured in the Twentieth Century Fox Television Series GLEE

DON'T STOP BELIEVIN'

PIANO

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

The image displays a piano score for the song "Don't Stop Believin'". The score is written for piano and is divided into four systems of music. The first system is marked with a circled "Rock" and includes measures 1 through 4. The second system contains measures 5 through 8. The third system is marked with a circled "9" and includes measures 9 through 12. The fourth system contains measures 13 through 16. The music is in 4/4 time and features a driving piano accompaniment with a mix of eighth and sixteenth notes. The bass line includes some triplet markings. The score concludes with a double bar line and a repeat sign.

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PIANO

17

Musical notation for measures 17-20. The piece is in G major (one sharp) and 4/4 time. The right hand plays a steady eighth-note accompaniment. The left hand plays a bass line with some rests. A dynamic marking of *mf* is present in the first measure.

Musical notation for measures 21-24. The right hand continues with eighth-note accompaniment. The left hand has a few notes and rests, with a long horizontal line indicating a rest for the remainder of the measure in measure 23.

25

Musical notation for measures 25-28. The right hand features a series of chords with eighth-note patterns. The left hand plays a simple eighth-note bass line. A dynamic marking of *f* and the instruction *(Loco)* are present in the first measure.

Musical notation for measures 29-32. The right hand continues with chords and eighth notes. The left hand maintains the eighth-note bass line.

33

Musical notation for measures 33-36. The right hand continues with chords and eighth notes. The left hand maintains the eighth-note bass line.

PIANO

Musical notation for measures 37-40. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 37 has a circled number '37' below the bass staff. Measure 38 has a circled number '38' below the bass staff. Measure 39 has a circled number '39' below the bass staff. Measure 40 has a circled number '40' below the bass staff. The music features chords in the treble and a rhythmic bass line.

Musical notation for measures 41-44. The system consists of two staves. Measure 41 has a circled number '41' above the treble staff. Measure 42 has a circled number '42' below the bass staff. Measure 43 has a circled number '43' below the bass staff. Measure 44 has a circled number '44' below the bass staff. A circled '8vb' is placed above the bass staff in measure 41. The music features chords in the treble and a rhythmic bass line.

Musical notation for measures 45-48. The system consists of two staves. Measure 45 has a circled number '45' below the bass staff. Measure 46 has a circled number '46' below the bass staff. Measure 47 has a circled number '47' below the bass staff. Measure 48 has a circled number '48' below the bass staff. A circled 'mf' is placed above the treble staff in measure 45. The music features chords in the treble and a rhythmic bass line.

Musical notation for measures 49-52. The system consists of two staves. Measure 49 has a circled number '49' below the bass staff. Measure 50 has a circled number '50' below the bass staff. Measure 51 has a circled number '51' below the bass staff. Measure 52 has a circled number '52' below the bass staff. The music features chords in the treble and a rhythmic bass line.

Musical notation for measures 53-56. The system consists of two staves. Measure 53 has a circled number '53' above the treble staff. Measure 54 has a circled number '54' below the bass staff. Measure 55 has a circled number '55' below the bass staff. Measure 56 has a circled number '56' below the bass staff. A circled 'Loco' is placed above the bass staff in measure 53. The music features chords in the treble and a rhythmic bass line.

Featured in the Twentieth Century Fox Television Series GLEE

DON'T STOP BELIEVIN'

GUITAR

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

The sheet music is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of several systems of music with various annotations:

- System 1:** Starts with a **(Rock)** marking and a **4** time signature. It includes a **8** measure rest (1-8), a **9** measure rest (9-15), a **7** measure rest (16), and a **(Distortion)** marking. The first staff ends with a **5** measure rest (18-22). A circled **17** is placed above the staff.
- System 2:** Features a **A(NOS2D)** chord, a **Bb(NOS2D)** chord, and a **Bb(NOS2D)** chord. A circled **25** is placed above the staff. A **mf** dynamic marking is present.
- System 3:** Features a **F(NOS2D)** chord and a **Bb(NOS2D)** chord.
- System 4:** Features a **F(NOS2D)** chord and a **Bb(NOS2D)** chord. A circled **33** is placed above the staff.
- System 5:** Features a **F(NOS2D)** chord and a **Bb(NOS2D)** chord.
- System 6:** Features a **C(NOS2D)** chord, **F(NOS2D)** chord, **C(NOS2D)** chord, **Bb(NOS2D)** chord, **F(NOS2D)** chord, **C(NOS2D)** chord, and **D(NOS2D)** chord. A circled **41** is placed above the staff.
- System 7:** Features a **(D(NOS2D))** chord, **Bb(NOS2D)** chord, **F(NOS2D)** chord, and **C(NOS2D)** chord. A circled **45** is placed above the staff. A **mf** dynamic marking is present.

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GUITAR

D(NOS2D) B^b(NOS2D) F(NOS2D) C(NOS2D)

(53) A(NOS2D) B^b(NOS2D) B^b(NOS2D)

mp

F(NOS2D) B^b(NOS2D)

F(NOS2D) B^b(NOS2D)

F(NOS2D) B^b(NOS2D)

C(NOS2D) F(NOS2D) C(NOS2D) B^b(NOS2D) (69) F(NOS2D) C(NOS2D) D(NOS2D)

(D(NOS2D)) B^b(NOS2D) F(NOS2D) C(NOS2D) A(NOS2D)

1. (A(NOS2D)) B^b(NOS2D) 2. (A(NOS2D)) B^b(NOS2D) F(NOS2D)

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 image displays a bass line for the song "Don't Stop Believin'". It is written in 4/4 time with a key signature of one flat (Bb). The music is divided into measures, with measure numbers 1 through 36 indicated below the staff. The piece is marked as "Rock" and includes dynamic markings such as *mf* and *f*. The bass line consists of eighth and quarter notes, often beamed together in groups. There are several circled measure numbers: 9, 17, 25, and 33, which likely indicate the start of a chorus or a specific section. The notation includes stems, beams, and note heads, with some notes having flags or beams. The overall style is a classic rock bass line.

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BASS

37 38 39 40

41 42 43 44 45 *mf*

46 47 48 49 50

51 52 53 54 *f*

55 56 57 58

59 60 61 62

63 64 65 66

67 68 69 70 *mf*

71 72 73 74

75 76 77 78 79 *ff*

DON'T STOP TIL YOU GET ENOUGH

4 5 B \flat A \flat MAJ7/B \flat B \flat

9 B \flat A \flat MAJ7/B \flat B \flat

13 B \flat A \flat MAJ7/B \flat B \flat

17 B \flat A \flat MAJ7/B \flat B \flat

21 B \flat A \flat MAJ7/B \flat B \flat

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

25 $B\flat A\flat_{MAJ7}/B\flat$ $B\flat$

29 $A\flat_{MAJ7}/B\flat$ $B\flat$

33 $A\flat_{MAJ7}/B\flat$ $B\flat$

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

41 $B\flat A\flat_{MAJ7}/B\flat$ $B\flat$

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

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

49 $Bb Ab_{MAJ7}/Bb$ Bb

53 Ab_{MAJ7}/Bb Bb

57 Ab_{MAJ7}/Bb Bb

61 $Bb Db_{MAJ7}$ Eb Bb/F Bb $Bb Db_{MAJ7}$ Eb Bb/F Bb

65 $Bb Db_{MAJ7}$ Eb Bb/F Bb $Bb Db_{MAJ7}$ Eb Bb/F

69 $Bb Ab_{MAJ7}/Bb$ Bb

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

73 B^b A^b MAJ7/ B^b B^b

77 B^b 7sus4 B^b 7 B^b 7sus4

82 B^b 7 A^b MAJ7/ B^b

87 B^b A^b MAJ7/ B^b B^b

92 m^f

97 ppp

DON'T STOP 'TIL YOU GET ENOUGH

WRITTEN BY MICHAEL JACKSON

ARR. DALLAS C. BURKE

REB/ROCK =112

4

TIGHT, CLEAN TONE, VERY MUTED, NECK PICKUP

ADD DISTORTION ON SOLO

5 Bb $A^b_{MAJ7/Bb}$ Bb

8 Bb $A^b_{MAJ7/Bb}$

11 Bb 13 Bb $A^b_{MAJ7/Bb}$

14 Bb

17 Bb $A^b_{MAJ7/Bb}$ Bb

20 21 Bb $A^b_{MAJ7/Bb}$

23 Bb Bb $A^b_{MAJ7/Bb}$

26 Bb

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

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

1

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

$m\sharp$

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

$m\sharp$

38 B^b

B^b

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

B^b

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

$m\sharp$

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

B^b

50 B^b

B^b

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

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

54

56 A^b_{MAJ7}/B^b

57

59 B^b D^b_{MAJ7} E^b
(SOLO! (USE B-FLAT BLUES SCALE))

60

62 B^b/F B^b B^b D^b_{MAJ7} E^b B^b/F B^b

63

65 B^b D^b_{MAJ7} E^b B^b/F B^b B^b D^b_{MAJ7} E^b (END SOLO)

66

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

69

71 B^b

72

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

74

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

76 77 B \flat 7sus4

76 77

mf

Detailed description: Musical staff 76-77. Staff 76 starts with a treble clef, key signature of two flats (B-flat major/D-flat minor), and a 4/4 time signature. It contains a series of eighth notes with accents, some marked with 'x' for muted strings. Staff 77 continues with similar eighth notes and a final quarter note. A box containing the number '77' is placed above the staff. The chord 'Bb7sus4' is written above the staff. The dynamic 'mf' is written below the staff.

79 B \flat 7 B \flat 7sus4

79

Detailed description: Musical staff 79. Staff 79 contains eighth notes with accents. The chord 'Bb7' is written above the staff. The chord 'Bb7sus4' is written above the staff. The dynamic 'mf' is written below the staff.

82 B \flat 7

82

Detailed description: Musical staff 82. Staff 82 contains eighth notes with accents. The chord 'Bb7' is written above the staff. The dynamic 'mf' is written below the staff.

85 85 A \flat MAJ7/B \flat B \flat

85

Detailed description: Musical staff 85. Staff 85 contains eighth notes with accents, some marked with 'x' for muted strings. A box containing the number '85' is placed above the staff. The chord 'AbMAJ7/Bb' is written above the staff. The chord 'Bb' is written above the staff. The dynamic 'mf' is written below the staff.

88 A \flat MAJ7/B \flat

88

Detailed description: Musical staff 88. Staff 88 contains eighth notes with accents, some marked with 'x' for muted strings. The chord 'AbMAJ7/Bb' is written above the staff. The dynamic 'mf' is written below the staff.

91 B \flat 92

91 92

Detailed description: Musical staff 91-92. Staff 91 contains eighth notes with accents, some marked with 'x' for muted strings. The chord 'Bb' is written above the staff. Staff 92 contains eighth notes with accents. A box containing the number '92' is placed above the staff. The dynamic 'mf' is written below the staff.

94

94

Detailed description: Musical staff 94. Staff 94 contains eighth notes with accents. The dynamic 'mf' is written below the staff.

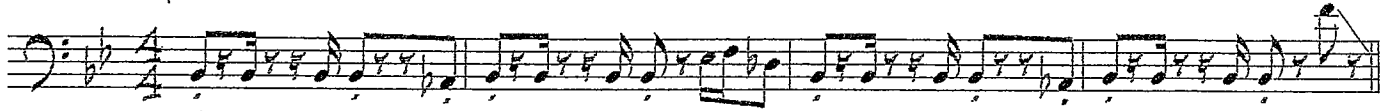
97

97

Detailed description: Musical staff 97. Staff 97 contains eighth notes with accents. The dynamic 'mf' is written below the staff.

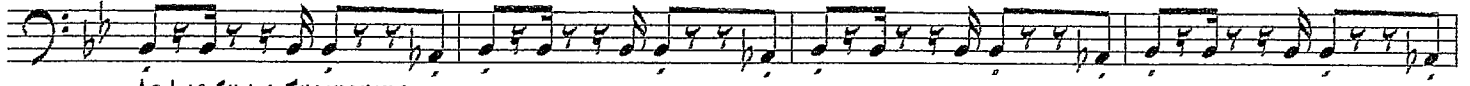
DON'T STOP 'TIL YOU GET ENOUGH

R&B/ROCK 4/4



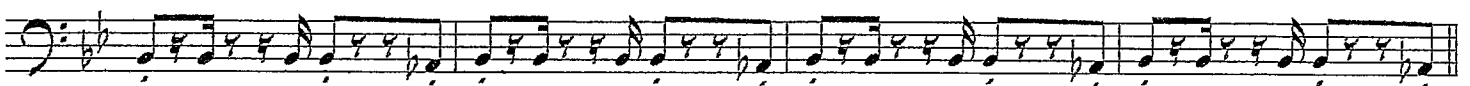
5

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



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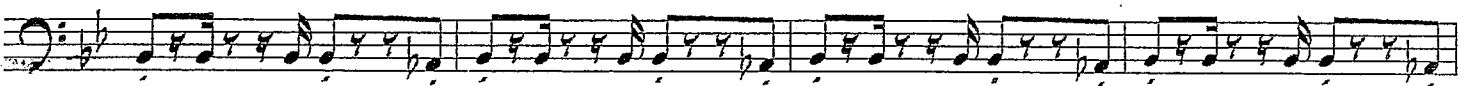
B^b A^b_{MAJ7/B^b} B^b



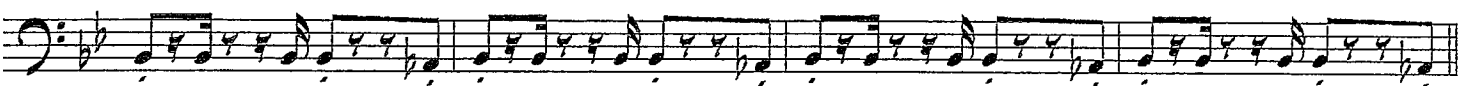
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13

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



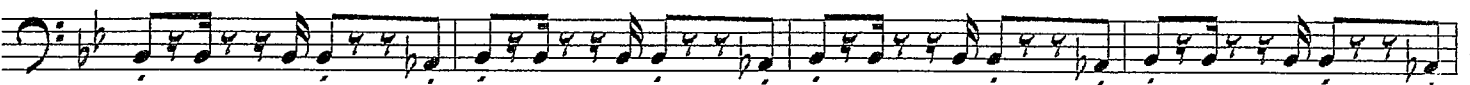
mf
 B^b A^b_{MAJ7/B^b} B^b



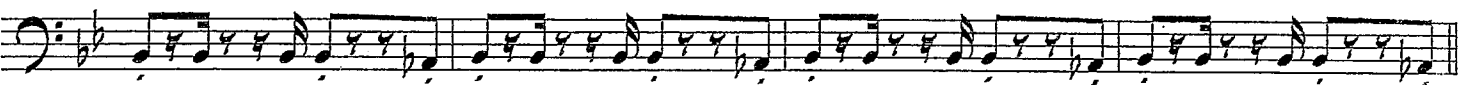
17

21

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



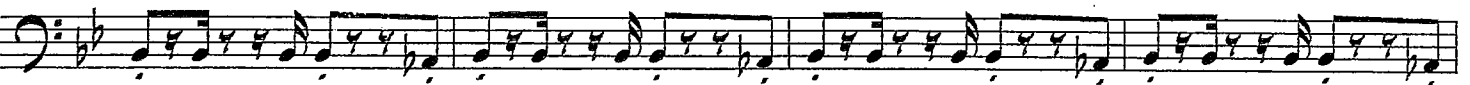
mf
 B^b A^b_{MAJ7/B^b} B^b



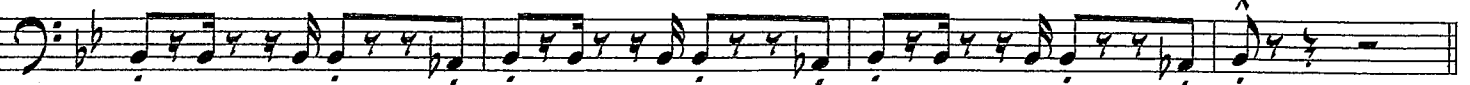
25

29

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



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

41

Detailed description: This block contains the first system of music for measures 37-41. It features a bass clef, a key signature of two flats (Bb and Eb), and a 4/4 time signature. The music consists of a single melodic line with eighth-note patterns. Above the staff, the chord progression is indicated as Bb, Ab MAJ7/Bb, and Bb. A double bar line is present at the end of the system.

Bb A^b_{MAJ7}/Bb Bb

45

Detailed description: This block contains the second system of music for measures 41-45. It continues the melodic line from the previous system. The chord progression above the staff is Bb, Ab MAJ7/Bb, and Bb. A double bar line is present at the end of the system.

Bb A^b_{MAJ7}/Bb Bb

49

Detailed description: This block contains the third system of music for measures 45-49. The melodic line continues with eighth-note patterns. The chord progression above the staff is Bb, Ab MAJ7/Bb, and Bb. A double bar line is present at the end of the system.

Bb A^b_{MAJ7}/Bb Bb

53

Detailed description: This block contains the fourth system of music for measures 49-53. The melodic line continues. The chord progression above the staff is Bb, Ab MAJ7/Bb, and Bb. A double bar line is present at the end of the system.

A^b_{MAJ7}/Bb Bb

57

Detailed description: This block contains the fifth system of music for measures 53-57. The melodic line continues. The chord progression above the staff is Ab MAJ7/Bb and Bb. A double bar line is present at the end of the system.

A^b_{MAJ7}/Bb Bb

61

Detailed description: This block contains the sixth system of music for measures 57-61. The melodic line continues. The chord progression above the staff is Ab MAJ7/Bb and Bb. A double bar line is present at the end of the system.

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

65

Detailed description: This block contains the seventh system of music for measures 61-65. The music features a more complex bass line with triplets and sixteenth notes. The chord progression above the staff is Bb, Db MAJ7, Eb, Bb/F, Bb, Bb, Db MAJ7, Eb, Bb/F, and Bb. A double bar line is present at the end of the system.

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

69

Detailed description: This block contains the eighth system of music for measures 65-69. The music continues with the complex bass line and triplet patterns. The chord progression above the staff is Bb, Db MAJ7, Eb, Bb/F, Bb, Bb, Db MAJ7, Eb, and Bb/F. A double bar line is present at the end of the system.

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) K D m A7+ D m7

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 M A +/E^b

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

64 O A +/E^b 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 . >>

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

ff *fff*

Piano Don't You Worry 'Bout A Thing

From SING
arr. Bernice

Expressive ♩ = 76

Chords: Dm A7+ Dm7 G7 Cm7 F(add2) F/B \flat A+/E \flat ^{8 \flat} A7+/E \flat

mp

6 Chords: F E \flat /F F/A B \flat Maj7 **B** G7 B \flat /C F(add2) A C D F G A

Faster ♩ = 126

mf

C 14 Chords: Dm A7+ Dm7 G7 Cm7 F(add2) F/B \flat ^{mf} A+/E \flat

mf

D 18 Chords: Dm A7+ Dm7 G7 Cm7 F(add2) F/B \flat A+/E \flat **E**

E

23 ^{8 \flat} Chords: F E \flat /F Dm/B \flat **F**

f

Piano, p. 2

Don't You Worry 'Bout A Thing

27 **G** **B^b/C** 1. **F(add2)**

Musical notation for measures 27-30. Treble clef with a G chord, a B^b/C chord, and an F(add2) chord. Bass clef with a melodic line.

31 **G** 2. **loco** **F** **E** **E^b** **D** **D^b** **C** **F(add2)**

Musical notation for measures 31-35. Treble clef with a G chord, a loco section, and chords F, E, E^b, D, D^b, C, F(add2). Bass clef with a melodic line.

H 36 **F** **E** **E^b** **D** **D^b** **C** **F(add2)** **I** **Dm** **A7+** **Dm7**

Musical notation for measures 36-40. Treble clef with chords F, E, E^b, D, D^b, C, F(add2), Dm, A7+, Dm7. Bass clef with a melodic line.

41 **G7** **E^b(add2)** **J** **Dm** **A7+** **Dm7** **G7**

Musical notation for measures 41-45. Treble clef with chords G7, E^b(add2), Dm, A7+, Dm7, G7. Bass clef with a melodic line.

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

Musical notation for measures 46-50. Treble clef with chords E^b(add2), A(note-only), Dm, A7+, Dm7, G7, Cm7, F(add2), F/B^b. Bass clef with a melodic line.

Don't You Worry 'Bout A Thing

Piano, p. 3

51 L

A+/E \flat Dm A7+ Dm7 G7 Cm7 F(add2) F/B \flat A+/E \flat



56 M


A+/E \flat



61 N

Dm A7+ Dm7 G7 Cm7 F(add2) F/B \flat A+/E \flat

ff



66 O

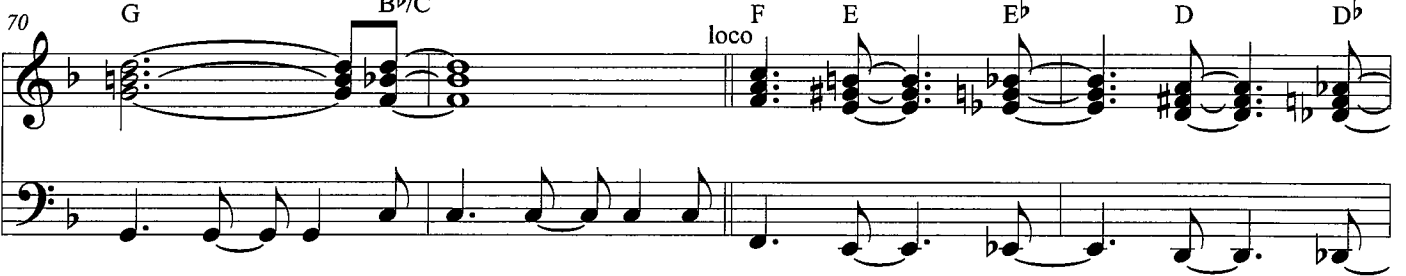
8 \flat F E \flat /F Dm/B \flat

ff



70 P Q

G B \flat /C F loco E E \flat D D \flat



Don't You Worry 'Bout A Thing

74 C F(add2) **R** F E E^b D D^b C F(add2)

79 A C D F G A **S** Dm Am/C Dm/B Dm/B^b **T** E^bMaj7

85 (D) (A) (C) (A) (D) D5 (D)

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

Expressive ♩ = 76

Faster ♩ = 126

Musical notation for measures 1-14. Treble and bass staves. Chords: A, B, C (A C D F G A), Dm, A7+, Dm7. Dynamics: mf. Fingerings: 4, 5, 3.

Musical notation for measures 15-19. Treble and bass staves. Chords: G7, Cm7 F(add2), F/B^b, A+/E^b, D, Dm, A7+, Dm7, G7.

Musical notation for measures 20-24. Treble and bass staves. Chords: Cm7 F(add2), F/B^b, A+/E^b, E, ⁸sub F, E^b/F. Dynamics: f.

Musical notation for measures 25-28. Treble and bass staves. Chords: D m/B^b, F, G, B^b/C. First ending bracket.

Musical notation for measures 29-32. Treble and bass staves. Chords: F(add2), G, F, E, E^b. Dynamics: loco. Second ending bracket.

Strings, p. 2

Don't You Worry 'Bout A Thing

33 H

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

38 I

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

43 J

Dm A7+ Dm7 G7 E^b(add2) A (note-only)

48 K L

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

53 M

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

Strings, p. 3

Don't You Worry 'Bout A Thing

58 N Dm A7+ Dm7 G7

ff

63 Cm7 F(add2) F/B \flat A+/E \flat O 8^{vb} F E \flat /F

ff

68 Dm/B \flat P G B \flat /C

Q 72^{loco} F E E \flat D D \flat C F(add2) R F E E \flat

77 D D \flat C F(add2) A C D F G A S Dm 3 A m/C

fff

Strings, p. 4

Don't You Worry 'Bout A Thing

82

D m/B 3 D m/B^b T E^bMaj7 (D) (A)(C) (A) (D) D5

88

(D)

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

From SING
arr. Bernice

TREBLE CLEF
8^{vb}

Expressive ♩ = 76

Faster ♩ = 126

mf

f

1.

2.

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

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

56 M A+/E♭

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

ff

66 O F E♭/F Dm/B♭ P G B♭/C

ff

71 Q F E E♭ D D♭ C F(add2) R F E E♭

77 S D D♭ C F(add2) Dm A m/C D m/B

fff

83 T D m/B♭ E♭Maj7 (D) (A) (C) (A) (D) D5 (D)

double 8vb

Bass Guitar
BASS CLEF

Don't You Worry 'Bout A Thing

From SING
arr. Bernice

Expressive $\text{♩} = 76$

Faster

$\text{♩} = 126$

The score is written in bass clef, 4/4 time, with a key signature of one flat (Bb). It is divided into two tempo sections: an expressive section at 76 bpm and a faster section at 126 bpm. The piece is marked with dynamics *mf* and *f*. The score includes 11 numbered measures (A-K) and various chord voicings such as G7, Cm7, F(add2), F/Bb, A+/Eb, Dm, A7+, Dm7, G7, Cm7, F, Eb/F, Dm/Bb, G, Bb/C, F, E, Eb, D, Db, C, F(add2), Eb(add2), and A(note-only). The piece concludes with a double bar line.

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

Melody C

Expressive ♩ = 76

solo/soli

mp

A
5

B
10

Faster ♩ = 126 **C** tutti

mf

15

D

19

E

f

24

F

28

G

Melody C, p. 2

Don't You Worry 'Bout A Thing

33 H

37 I

41 J

45 K solo/soli

50 L

54 M optional 8va
cresc.

58 N tutti
ff

63 O

The musical score consists of eight staves of music in a single system. Each staff begins with a measure number (33, 37, 41, 45, 50, 54, 58, 63) and a lettered measure marker (H, I, J, K, L, M, N, O) enclosed in a box. The music is written in a single treble clef with a key signature of one flat (B-flat). The notation includes eighth and sixteenth notes, often beamed together, and rests. Phrasing slurs are used throughout. Performance markings include 'solo/soli' above measure 45, 'optional 8va' with an upward-pointing arrow above measure 54, 'cresc.' below measure 54, 'tutti' above measure 58, and 'ff' below measure 58. The score concludes with a repeat sign and a final note in measure 63.

Don't You Worry 'Bout A Thing

Melody C, p. 3

67 P

Musical staff 67-70: Treble clef, key signature of one flat. Measures 67-70 contain a melodic line with a slur over measures 67-70 and a box labeled 'P' above measure 69.

71 Q

Musical staff 71-74: Treble clef, key signature of one flat. Measures 71-74 contain a melodic line with a slur over measures 71-74 and a box labeled 'Q' above measure 72.

75 R

Musical staff 75-78: Treble clef, key signature of one flat. Measures 75-78 contain a melodic line with a slur over measures 75-78 and a box labeled 'R' above measure 76.

79 S optional 8va T bell tones

Musical staff 79-84: Treble clef, key signature of one flat. Measures 79-84 contain a melodic line with accents (>) and a *fff* dynamic marking. There are two triplet markings (3) and a box labeled 'S' above measure 80 and a box labeled 'T' above measure 83.

85

Musical staff 85-88: Treble clef, key signature of one flat. Measures 85-88 contain a melodic line with accents (>) and a final double bar line.

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

Countermelody C

Expressive ♩ = 76

Faster ♩ = 126

1st time only

The musical score is written in 4/4 time and consists of 61 measures. It is divided into sections A through N, each with specific rhythmic patterns and dynamics. Section A (measures 1-5) features a 4-measure rest followed by a 5-measure rest and a 3-measure rest. Section B (measures 6-8) contains a triplet of eighth notes. Section C (measures 9-14) includes a first ending with a 3-measure rest and a second ending with a 2-measure rest. Section D (measures 15-18) consists of 3, 4, 4, and 2 measures of rests. Section E (measures 19-21) is a 3-measure rest. Section F (measures 22-24) is a 4-measure rest. Section G (measures 25-31) is a 4-measure rest. Section H (measures 32-37) is an optional 8va section with a 4-measure rest. Section I (measures 38-41) features eighth notes with accents. Section J (measures 42-47) features eighth notes with accents. Section K (measures 48-55) includes a 3-measure rest, a 2-measure rest, and a 4-measure rest. Section L (measures 56-60) features a top note melody with accents. Section M (measures 61-65) features a top note melody with accents. Section N (measures 66-70) features a top note melody with accents.

A 4 5 3

B *f*

C 1. 3 2.

D 3 4 4 2

E 3

F 4

G 32 4

H optional 8va *f*

I

J

K 48 3 2 *f*

L

M 56 top note melody

N 61 *ff*

Countermelody C, p. 2

Don't You Worry 'Bout A Thing

66

O P Q R optional 8va

4 2 4

ff

S T

77

4

85

fff

Piano

First Five Note Exercises

1 **A** B \flat Cm Dm E \flat F

Exercise 1 consists of five measures. The treble clef staff contains chords for B \flat , C \flat m, D \flat m, E \flat , and F. The bass clef staff contains whole notes: B \flat , C, D, E \flat , and F.

6 **B** F E \flat /G Dm/F Cm/E \flat B \flat /D

Exercise 6 consists of five measures. The treble clef staff contains chords for F, E \flat /G, D \flat m/F, C \flat m/E \flat , and B \flat /D. The bass clef staff contains whole notes: F, G, F, E, and D.

11 **C** B \flat F/A B \flat **D**

Exercise 11 consists of five measures. The treble clef staff contains chords for B \flat , F/A, B \flat , and D. The bass clef staff contains whole notes: B \flat , A, G, F, and E. The treble clef staff contains eighth notes: B \flat , A, G, F, E, D, C, and B \flat .

Forever Young

C Trumpet

Measure 1 guitar only

The musical score is written on two staves in 4/4 time. The first staff contains measures 1 through 8. Measure 1 includes a guitar-specific instruction and fingering: a quarter note G4 (finger 3), a quarter note A4 (finger 2), and a quarter note B4 (finger 1). Measures 2-8 consist of a descending eighth-note scale: G4, F4, E4, D4, C4, B3, A3, G3. The second staff contains measures 9 through 19. Measure 9 begins with a quarter rest, followed by eighth notes G4, F4, E4, D4. Measures 10-19 consist of a descending half-note scale: G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3.

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

Musical score for Piano, first system. Treble clef, 3/4 time, key signature of two flats. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass line consists of whole notes: G3, Bb3, C4, Bb3, G3.

Pno.

Musical score for Piano, second system. Treble clef, 3/4 time, key signature of two flats. The melody starts with a fermata over the first note (G4), then continues with quarter notes: A4, Bb4, C5, Bb4, A4, G4. The bass line consists of whole notes: G3, Bb3, C4, Bb3, G3.

1) Name _____

2) Write in note names...

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

4) Play the piece...

142

(MED.)



HEART AND SOUL

-HOAGY CARMICHAEL/
FRANK LESSER

Handwritten musical score for guitar, featuring chords and melodic lines across seven staves. The key signature is one flat (Bb) and the time signature is common time (C).

Staff 1: F D-7 G-7 C7 Fmaj7 D-7 G-7 C7

Staff 2: A-7 D-7 G-7 C7 | 1. F D-7 G-7 C7

Staff 3: 2. F G-7 C7 Fmaj7 C-7 F7 Bbmaj7 A7 D7 G7

Staff 4: C7 F7 Bb7 A7 Bbmaj7 A7 D7 G7

Staff 5: C7 F7 Bb7 C7 F D-7 G-7 C7

Staff 6: Fmaj7 D-7 G-7 C7 A-7 D-7 G-7 C7

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

Holding Out For A Hero

SPONSOR SONG

arr. Bernice

Melody C

Melody B \flat

Melody E \flat

Melody (B.C.)

Horn Lick 1 C

Horn Lick 1 B \flat

Horn Lick 1 E \flat

Horn Lick 1 (B.C.)

Horn Lick 2 C

Horn Lick 2 B \flat

Horn Lick 2 E \flat

Horn Lick 2 (B.C.)

Bass Synth

Piano

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

Optional Syncopated Rhythm on Cue

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

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

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

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

A G A C C A G A

B A B D D B A B

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

A G A C C A G A

C B A G G A A

D C# B A A B B

A G# F# E E F# F#

C B A G G A A

Am Em

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

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

5

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

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

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

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

HL. 1 C

HL. 1 B♭

HL. 1 Eb

HL. 1 (B.C.)

HL. 2 C

HL. 2 B♭

HL. 2 Eb

HL. 2 (B.C.)

Bass

Piano

F C G

Rhythm

IT DON'T MEAN A THING

(If It Ain't Got That Swing)

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

MODERATELY FAST

The musical score is arranged in three systems, each with three staves (treble, guitar, and bass clef). The key signature is B-flat major (two flats). The tempo is marked 'MODERATELY FAST'. The score includes various musical notations such as eighth notes, quarter notes, and rests. Chord symbols are placed above the guitar staff. Measure numbers 1 through 12 are indicated at the bottom of the staves.

System 1 (Measures 1-4):
Chords: $f C^7$, Ebm^6

System 2 (Measures 5-8):
Chords: B^b , Gm , C^7 , F^7_{sus} , B^b , (C^7) , (F^7) , (B^b) , (D^7) (marked *mf*)

System 3 (Measures 9-12):
Chords: Gm , E^b7 , D^7 , Gm

It Don't Mean A Thing - Rhythm

To Coda ⊕ (1.)

Musical notation for measures 13-16. The system consists of three staves: Treble, Chords, and Bass. Measure 13 has a **C7** chord. Measure 14 has **C7+5** and **C7** chords. Measure 15 has an **Ebm6** chord. Measure 16 has a **Bb** chord. A first ending bracket spans measures 13-16, ending with a double bar line and repeat dots.

Musical notation for measures 17-20. The system consists of three staves: Treble, Chords, and Bass. Measure 17 has a **Bb** chord. Measure 18 has **Ebo** and **Bb7** chords. Measure 19 has a **Bb7** chord. Measure 20 has an **Eb** chord. A second ending bracket spans measures 17-20, ending with a double bar line and repeat dots.

Musical notation for measures 21-23. The system consists of three staves: Treble, Chords, and Bass. Measure 21 has an **Ebo** chord. Measure 22 has **C7** and **C°** chords. Measure 23 has a **C7** chord.

D.S. al Coda

Musical notation for measures 24-25. The system consists of three staves: Treble, Chords, and Bass. Measure 24 has **F7** and **G7** chords. Measure 25 has a **D7+** chord. Measure 25 is labeled as a fill and ends with a double bar line.

⊕

CODA

Musical notation for the Coda, consisting of two staves: Treble and Bass. The Coda contains a **Bb** chord and ends with a double bar line.

It Is Well

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

Piano

With Expression

Melody

Bass

Chords

mf *espress.*

Bb F Bb G

mp

Melody

Bass

Chords

C F Bb Eb Cm F

Melody

Bass

Chords

Bb F sus4 Bb F

Piano, p. 2

It Is Well

19

mp f

Bb Eb Fsus4 F Bb Bb Bb F7 Bb Bb F7 Bb

mf

25

F7 Bb Gm Adim7 Gm Gm F C F F7 Bb Eb G7

32

Cm C7 F Gm7 F Bb Eb Bb F Bb

38

F Bb Eb Fsus4 F Bb

C Instruments - Treble Clef

It Is Well

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

With Expression

Stagger Breathe mf mp mf f

S. phrasing for solo only

Musical score for the first system, measures 1-7. It features four staves labeled S, A, T, and B. The S staff has a melodic line with a slur and the word "legato" written below it. The A, T, and B staves provide harmonic accompaniment with chords and moving lines, also marked "legato".

Musical score for the second system, measures 8-14. It features four staves labeled S, A, T, and B. The S staff continues the melodic line with a slur. The A, T, and B staves continue the accompaniment.

Lower notes for solo only

Musical score for the third system, measures 15-22. It features four staves labeled S, A, T, and B. The S staff has a melodic line with a slur and the word "Lower notes for solo only" written above it. The A, T, and B staves provide accompaniment.

C Instruments - Low

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) parts. The music 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 long slur and the instruction "legato". The other parts provide harmonic support with similar phrasing.

Second system of musical notation, starting at measure 8. It continues the vocal and instrumental parts from the first system, maintaining the same tempo and expression markings.

Third system of musical notation, starting at measure 15. It includes the instruction "Lower notes for solo only" above the Soprano part. The system concludes with repeat signs at the end of each vocal line.

LARGO

From NEW WORLD SYMPHONY

TUBA

ANTONIN DVORÁK
Arranged by JOHNNIE VINSON

Largo

9
mp
Gb E Gb Eb B Ab Eb f

17
p
Eb Eb Eb G Ab Bb Eb

25
mp
Ab Ab

35
p
Bb Eb D C Bb f Eb

43
p
Ab Eb

47
mp
a tempo
Eb Eb D C Bb

57
f
Ab Eb Eb Db Eb C

Ab F f Eb rit. p Eb Eb

LARGO

From NEW WORLD SYMPHONY

BELLS

ANTONIN DVORÁK
Arranged by JOHNNIE VINSON

Largo 8 9 8 17 (No rolls)

mp
C Eb Eb D Bb C C Eb D Bb

C C Eb Eb D Bb C C Eb D Bb C

25 10 35

p
G Bb Bb Ab F G Eb G F D Eb

43 3

rit.
G Bb Bb Ab F G Eb G F D Eb

47 4

a tempo *mp* *f* *mp*
G Bb Bb Eb F G F Eb F C Eb

2 57 7

p *rit.*
Eb

The Legend of Super Mortal Tetris

Chord Chart

arr. Bernice

Each note cued

A TETRIS (♩ = 140)

f Cm Cm G G Cm Cm Cm G *fp* G Cm G

B Cm Fm Eb G Cm G Cm G Cm

C

D Fm Eb G Cm Cm G Cm G Cm

E

F

MARIO (♩ = 100)

G G Cm G **H** roots only (no chords) Eb G BbAb Eb Ab Eb G BbAb Db D

mf

MORTAL KOMBAT (♩ = 126)

I Eb G BbAb Eb Ab Eb B Db Eb (Cm) (Eb) (Bb) (Ab) (Cm)

J

K (Eb) (Bb) (Ab) (Cm) (Eb) (Bb) (Ab) **L** Cm

Don't Play 2nd Time (Tacet) **M** **N** **ZELDA** (♩ = 80) *mf* Bb5

O **Faster** (♩ = 120) **P** Ab5(add9) Ab5 Gb F sus4 F Bb(root) Bb(root) Bb(root) Ab Gb

f

Chord Chart, p. 2

The Legend of Super Mortal Tetris

68

Q

R

F sus4 F B^b(root) A^badd9 G^b G^badd6 D^bsus4 D^b B sus2 B B^bm B^bm7 C Cmaj7

76

S

T

F B^b(root) A^badd9 G^b G^b7 F7 B^bdim7/E F7 B^bdim7/E F7

U

85

B B^bm B^bm7 C Cmaj7 F B^b5

The Legend of Super Mortal Tetris

Strings

arr. Bernice

Each note cued

A. TETRIS (♩ = 140)

Musical notation for section A, TETRIS. It consists of two staves, treble and bass clef, in 4/4 time. The key signature has two flats. The treble staff contains chords: Cm, Cm, G, G, Cm Cm Cm, G, G, Cm. The bass staff contains a rhythmic pattern of eighth notes: G, G, G, G, G, G, G, G. Dynamics include 'f' and 'fp' with hairpins. A repeat sign is present at the end of the first system.

Musical notation for section B and C. It consists of two staves, treble and bass clef, in 4/4 time. The key signature has two flats. The treble staff contains chords: G, Cm, Fm, Eb, G, Cm, G, Cm. The bass staff contains a rhythmic pattern of eighth notes: G, G, G, G, G, G, G, G. Dynamics include 'f' and 'fp' with hairpins. A repeat sign is present at the end of the first system.

Musical notation for section D and E. It consists of two staves, treble and bass clef, in 4/4 time. The key signature has two flats. The treble staff contains chords: G, Cm, Fm, Eb, G, Cm, Cm, G. The bass staff contains a rhythmic pattern of eighth notes: G, G, G, G, G, G, G, G. Dynamics include 'f' and 'fp' with hairpins. A repeat sign is present at the end of the first system.

Musical notation for section F and G. It consists of two staves, treble and bass clef, in 4/4 time. The key signature has two flats. The treble staff contains chords: Cm, G, Cm, G, Cm, G. The bass staff contains a rhythmic pattern of eighth notes: G, G, G, G, G, G, G, G. Dynamics include 'f' and 'fp' with hairpins. A repeat sign is present at the end of the first system.

MORTAL KOMBAT

Musical notation for section H and I. It consists of two staves, treble and bass clef, in 4/4 time. The key signature has two flats. The treble staff contains chords: Cm, Eb, Bb, Ab. The bass staff contains a rhythmic pattern of eighth notes: G, G, G, G, G, G, G, G. Dynamics include 'f' with a hairpin. A repeat sign is present at the end of the first system.

J

42 Cm Eb Bb Ab

YELL!

Spon sor the band!

K **L**

46 4 Cm Eb Bb Ab

Don't Play 2nd Time (Tacet)

M

54

N ZELDA (♩ = 80)

57 Bb5 Ab5(add9) Ab5 Gb

O Faster (♩ = 120)

P

Q

62 F sus4 F Bb(root) Bb(root) Bb(root) Ab Gb F sus4 F Bb(root)

70. $A^{\flat}add9$ G^{\flat} $G^{\flat}add6$ $D^{\flat}sus4$ D^{\flat} $B^{\flat}sus2$ B $B^{\flat}m$ $B^{\flat}m7$ C $Cmaj7$ R

76 F S $B^{\flat}(root)$ $A^{\flat}add9$ G^{\flat} $G^{\flat}7$ $F7$ T $B^{\flat}dim7/E$ $F7$

83 $B^{\flat}dim7/E$ $F7$ U B $B^{\flat}m$ $B^{\flat}m7$ C $Cmaj7$ F $B^{\flat}5$

The Legend of Super Mortal Tetris

Piano 1

arr. Bernice

Setting: Lead 2 Sawtooth (or) Polysynth

Each note cued

TETRIS (♩ = 140)

A B C D

MARIO (♩ = 100)

E F G H I (♩ = 126)

MORTAL KOMBAT

J Cm

39 Eb Bb Ab Cm

43 Eb Bb Ab K L Cm

51 Eb Bb Ab 2nd Time (Tacet) M

ZELDA (♩ = 80) **Faster** (♩ = 120)

N O P Q R S

59 4 2 4 4 4 4

T U

81 4 5

The Legend of Super Mortal Tetris

Piano 2

arr. Bernice

Setting: ORCHESTRA HIT

Each note cued

TETRIS
A (♩ = 140) B C D

MARIO
E (♩ = 100) F G H I (♩ = 126) J

MORTAL KOMBAT

YELL! K

Spon sor the band! L

M

N ZELDA (♩ = 80)

O Faster (♩ = 120) P Q R S T

U

Detailed description of the musical score: The score is written for Piano 2 in a 4/4 time signature with a key signature of two flats (B-flat and E-flat). It consists of ten staves of music. Staff 1 (measures 1-20) features five measures of whole notes, each with a cue letter (A, B, C, D) and a tempo marking of ♩ = 140. Staff 2 (measures 21-32) features six measures of whole notes with cue letters E, F, G, H, I, and J. Measure 21 starts with a measure rest. Staff 3 (measures 33-44) features a melodic line with eighth notes and rests, starting with a cue letter K and the instruction 'YELL!'. Staff 4 (measures 45-52) continues the melodic line with cue letter L and the instruction 'Spon sor the band!'. Staff 5 (measures 53-55) continues the melodic line with cue letter M. Staff 6 (measures 56-62) features a melodic line with eighth notes and rests, ending with a cue letter N and the instruction 'ZELDA (♩ = 80)'. Staff 7 (measures 63-68) features six measures of whole notes with cue letters O, P, Q, R, S, and T. Measure 63 starts with a measure rest. Staff 8 (measures 69-84) features a single measure of a whole note with cue letter U and a tempo marking of ♩ = 120. Staff 9 (measures 85-90) features a single measure of a whole note with cue letter U and a tempo marking of ♩ = 80.

The Legend of Super Mortal Tetris

Bells

arr. Bernice

Each note cued

A TETRIS (♩ = 140) **B** **C** **D**

E **F** **G** MARIO (♩ = 100) **H** **I** MORTAL KOMBAT (♩ = 126) **J**

K **L** **M**

YELL!
Spon sor the band!

N ZELDA (♩ = 80)

O Faster (♩ = 120) **P**

Q

R **S**

T

U

The Legend of Super Mortal Tetris

Chimes

arr. Bernice

Each note cued

A TETRIS (♩ = 140) B C D

E F G MARIO (♩ = 100) H I MORTAL KOMBAT (♩ = 126) J

YELL! K L M

Spon sor the band! N ZELDA (♩ = 80) O Faster (♩ = 120)

P Q R S

T U

The Legend of Super Mortal Tetris

Bass Guitar
(Treble Clef)

arr. Bernice

Each note cued

TETRIS (♩ = 140)

Cm Cm G G Cm Cm Cm G **A** G

f *fp*

Cm G Cm **B** Fm Eb

G Cm **C** G Cm G

Cm **D** Fm Eb G Cm

E Cm G Cm G **F** Cm

G Cm G **G** (♩ = 100) **H** Eb G BbAb Eb Ab

mf roots only (no chords)

Ab G BbAb Db D Eb G BbAb Eb Ab Eb B Db Eb **I** (Cm) (Eb)

(Bb) (Ab) **J** (Cm) (Eb)

Bass Guitar (Treble Clef), p. 2

The Legend of Super Mortal Tetris

(Bb) (Ab) **K** (Cm) (Eb)

(Bb) (Ab) **L** (Cm) (Eb)

(Bb) (Ab) **M** (Cm) (Eb)

(Bb) (Ab) **N** ZELDA (♩ = 80)
B^b5

Faster (♩ = 120) *mf* B^b - F B^b

Ab(add9) Ab⁵ G^b F sus4 (F) **O** B^b(root) B^b(root) **P** B^b(root) A^b

Ab Eb Ab G^b D^b G^b F C F *f*

G^b F sus4 (F) **Q** B^b(root) A^badd9 G^b(G^badd6) D^bsus4 (D^b) **R** B^bsus2 (B) B^bm(B^bm7)

C (Cmaj7) F **S** B^b(root) A^badd9 G^b (G^b7) F7 **T** B^bdim7/E F7

B^bdim7/E F7 **U** B B^bm (B^bm7) C (Cmaj7) F B^b5

G A

The Legend of Super Mortal Tetris

Bass Guitar
(Bass Clef)

arr. Bernice

Each note cued

Cm Cm G G Cm Cm Cm G

TETRIS (♩ = 140)

A

G

Musical staff for TETRIS section A, measures 1-8. The staff is in bass clef with a key signature of two flats and a 4/4 time signature. It features a series of eighth notes with accents (>) and dynamic markings: *f* (forte) and *fp* (fortissimo piano). A repeat sign is present at the end of the section.

Cm

G

Cm

B

Fm

E♭

Musical staff for TETRIS section B, measures 9-16. The staff continues with eighth notes and rests, including dynamic markings like *mf* (mezzo-forte).

G

Cm

C

G

Cm

G

Musical staff for TETRIS section C, measures 17-24. The staff continues with eighth notes and rests.

Cm

D

Fm

E♭

G

Cm

Musical staff for TETRIS section D, measures 25-32. The staff continues with eighth notes and rests.

E

Cm

G

Cm

G

F

Cm

Musical staff for TETRIS section E, measures 33-40. The staff continues with eighth notes and rests.

G

Cm

G

G

MARIO

(♩ = 100)

H

E♭

G

B♭

A♭

E♭

A♭

Musical staff for MARIO section H, measures 41-48. The staff features a 5-measure rest followed by eighth notes. A dynamic marking of *mf* is present.

mf roots only (no chords)

E♭

G

B♭

A♭

D♭

D

E♭

G

B♭

A♭

E♭

A♭

E♭

B

D♭

E♭

MORTAL KOMBAT (♩ = 126)

I

(Cm)

(E♭)

Musical staff for MORTAL KOMBAT section I, measures 49-56. The staff features eighth notes and rests.

(B♭)

(A♭)

J

(Cm)

(E♭)

Musical staff for MORTAL KOMBAT section J, measures 57-64. The staff features eighth notes and rests.

Bass Guitar (Bass Clef), p. 2

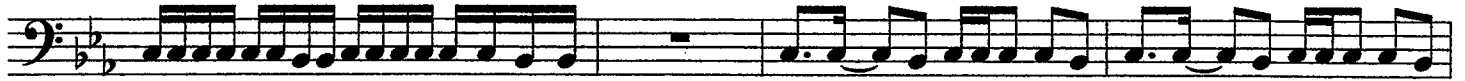
The Legend of Super Mortal Tetris

(Bb)

(Ab)

K (Cm)

(Eb)



(Bb)

(Ab)

L (Cm)

(Eb)



(Bb)

(Ab)

M (Cm)

(Eb)



(Bb)

(Ab)

N ZELDA (♩ = 80)
Bb5



Faster (♩ = 120)

mf Bb - F Bb

Ab(add9)

Ab5

Gb

F sus4

(F)

O Bb(root)

Bb(root)

P Bb(root)

Ab



Ab

Eb

Ab

Gb

Db

Gb

F

C

F

f

Gb

F sus4 (F)

Q Bb(root)

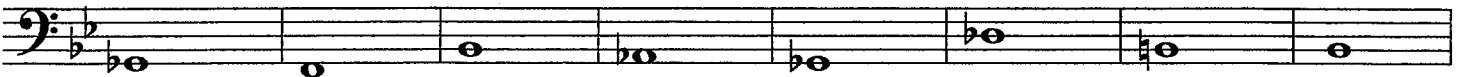
Ab(add9)

Gb(Gbadd6)

Db(sus4(Db))

R Bsus2 (B)

Bbm(Bbm7)



C (Cmaj7)

F

S Bb(root)

Ab(add9)

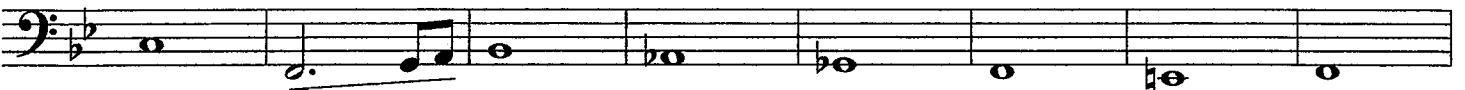
Gb (Gb7)

F7

T

Bbdim7/E

F7



G A

Bbdim7/E

F7

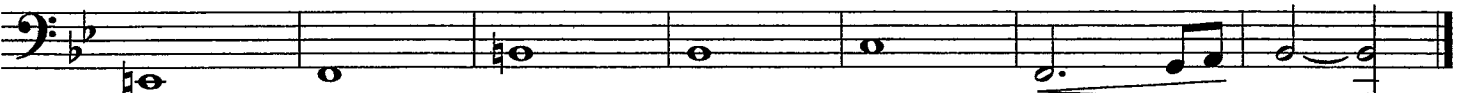
U B

Bbm (Bbm7)

C (Cmaj7)

F

Bb5



G A

The Legend of Super Mortal Tetris

Melody C
& Mallets

arr. Bernice

Each note cued

A TETRIS (♩ = 140)

f *fp*

B

C

D

E

F

G

MARIO (♩ = 100)

mf

H

MORTAL KOMBAT

I (♩ = 126)

J

4 3

Melody C, p. 2
& Mallets

The Legend of Super Mortal Tetris

45 YELL! K L YELL! 2nd time only

4 3

Spon sor the band! Spon sor the band!

Detailed description: This musical staff contains measures 45 through 53. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The melody consists of eighth and sixteenth notes. Above the staff, there are two boxed letters 'K' and 'L'. Above measure 48, there are the numbers '4' and '3'. The word 'YELL!' is written above measures 45-47 and 51-53. The lyrics 'Spon sor the band!' are written below the staff. A repeat sign is present at the end of the staff.

M 54 *f*

Detailed description: This musical staff contains measures 54 through 56. It starts with a treble clef, two flats, and common time. The melody is a continuous eighth-note pattern. A boxed letter 'M' is above measure 54. The dynamic marking 'f' is below measure 54.

N ZELDA (♩ = 80) *mf*

57 *mf*

Detailed description: This musical staff contains measures 57 through 61. It starts with a treble clef, two flats, and common time. The melody features a mix of eighth and sixteenth notes with some rests. A boxed letter 'N' is above measure 57. The tempo marking 'ZELDA (♩ = 80)' and dynamic marking 'mf' are above measure 58. The dynamic marking 'mf' is also below measure 57.

Faster O (♩ = 120) P *f*

62 *f*

Detailed description: This musical staff contains measures 62 through 68. It starts with a treble clef, two flats, and common time. The tempo marking 'Faster' and 'O (♩ = 120)' are above measure 62. A boxed letter 'P' is above measure 63. The dynamic marking 'f' is below measure 62. The staff includes a fermata over measure 63 and a hairpin crescendo symbol.

Q R

69 3 3

Detailed description: This musical staff contains measures 69 through 73. It starts with a treble clef, two flats, and common time. The melody features eighth-note patterns with some triplets. Boxed letters 'Q' and 'R' are above measures 69 and 71 respectively. The number '3' appears below measures 70 and 72.

S

74

Detailed description: This musical staff contains measures 74 through 77. It starts with a treble clef, two flats, and common time. The melody consists of eighth-note patterns. A boxed letter 'S' is above measure 74.

T

78 3

Detailed description: This musical staff contains measures 78 through 83. It starts with a treble clef, two flats, and common time. The melody features eighth-note patterns with some triplets. A boxed letter 'T' is above measure 78. The number '3' is below measure 79.

U

84

Detailed description: This musical staff contains measures 84 through 89. It starts with a treble clef, two flats, and common time. The melody features eighth-note patterns. A boxed letter 'U' is above measure 84. The staff ends with a fermata over measure 89.

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 key signature of one flat (Bb). It consists of eight staves of music. The first staff starts with a dynamic marking of *mf* and features chords Dm, Bb, and F. The second staff begins at measure 4 with chords C, Dm, Bb, and F, and includes a boxed section marker 'A'. The third staff begins at measure 8 with chords C, Dm, Bb, and F, and includes a boxed section marker 'B' with a repeat sign. The fourth staff begins at measure 12 with chords C, Dm, Bb, and F, and includes a boxed section marker 'C'. The fifth staff begins at measure 16 with chords C, Dm, Bb, and F, and includes a boxed section marker 'D' and a dynamic marking of *f*. The sixth staff begins at measure 20 with chords C, Dm, Bb, and F, and includes a boxed section marker 'E'. The seventh staff begins at measure 24 with chords C and Bb, and includes a boxed section marker 'F'. The eighth staff continues the pattern with chords C and Bb. The score includes various musical notations such as stems, beams, and slurs, along with repeat signs and section markers.

Limbo

Chord Chart, p. 2

27 G
F C Dm B \flat

31 H
F C Dm B \flat

35 *D.S. %* I ^{*}
F C Dm B \flat
f

39 J
F C Dm B \flat

43 K
F C Dm B \flat

47 *D.S. %* L ^{**} M
F C **4** **4**

N
57 Dm B \flat F
ff

60 C

Piano &
Kalimba Synth

Limbo

As Recorded by
Daddy Yankee
arr. Bernice

With Energy ♩ = 126

Optional Slow Intro

w/ Chords

D m B \flat F C

Kalimba Only
Beginning - D

mf

A

5 D m B \flat F

mf

B

8 C D m B \flat F

mf

C

12 C D m B \flat F

mf

16 D C Dm B \flat F

f

20 C Dm B \flat

23 F C Dm F

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

f

26 B \flat F C

G 29 Dm B \flat F

32 H C Dm B^b

35 I F C Dm *D.S.♯* *f*

38 B^b F C

J 41 Dm B^b F

44 K C Dm B^b

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

N 57 Dm B \flat F *ff* *ff*

60 C

Synth
-Bass & Lead / Polysynth
-Halo Pad

Limbo

As Recorded by
Daddy Yankee
arr. Bernice

With Energy ♩ = 126
Optional Slow Intro
w/ Chords

A **B** $\%$
D m B \flat

C $\%$
D m B \flat

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

G **H** **I** $\%$ **J** **K**
29 4 3 4 4 3

L **M** **N** $\%$ $\% \%$
48 4 4 2 fff

Bass Guitar
TREBLE CLEF
8vb

Limbo

As Recorded by
Daddy Yankee
arr. Bernice

With Energy ♩ = 126

Optional Slow Intro

w/ Chords

Chords: Dm B \flat F C A Dm B \flat F C

9 **B** $\text{\textcircled{X}}$

mf

13 **C**

17 **D**

f

21 **E**

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

26 **G**

30 **H**

Bass Guitar (TREBLE CLEF), p. 2

Limbo

35 *D.S.* $\%$ ^{*} I

Musical staff 35-38: Treble clef, key signature of one flat. Chords: F, C, Dm, Bb. Dynamics: *f*.

39 J

Musical staff 39-42: Treble clef, key signature of one flat. Chords: F, C, Dm, Bb.

43 K

Musical staff 43-47: Treble clef, key signature of one flat. Chords: F, C, Dm, Bb, F.

48 *D.S.* $\%$ ^{**} L M N

Musical staff 48-52: Treble clef, key signature of one flat. Chords: C, Dm, Bb. Dynamics: *ff*. Includes a double bar line with repeat dots and a 4-measure rest.

59

Musical staff 59-62: Treble clef, key signature of one flat. Chords: F, C. 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: Dm B \flat F C A Dm 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** *

Musical staff 1: Bass clef, measure 35. Chords: F, C, Dm, Bb, F. Dynamics: *f*. Includes a box labeled 'I' with an asterisk above it.

40 **J**

Musical staff 2: Bass clef, measure 40. Chords: C, Dm, Bb, F. Includes a box labeled 'J'.

44 **K** *D.S.* $\%$

Musical staff 3: Bass clef, measure 44. Chords: C, Dm, Bb, F, C. Dynamics: *D.S.* Includes a box labeled 'K'.

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

Musical staff 4: Bass clef, measure 49. Chords: Dm, Bb, F. Dynamics: *ff*. Includes boxes labeled 'L', 'M', and 'N'.

60 **C**

Musical staff 5: Bass clef, measure 60. Chord: C.

Melody C

Limbo

As Recorded by
Daddy Yankee

arr. Bernice

With Energy ♩ = 126

Optional Slow Intro
w/ Chords

A

B

mf

10

C

14

D

f

18

E

22

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

F

solo/soli
optional improv
optional mallets

1st time
only

26

G

29

Melody C, p. 2

Limbo

32 H tutti

Musical staff 32-35: Treble clef, key signature of one flat. Measures 32-35 contain eighth-note patterns with slurs and accents.

36 *D.S.* I * solo/soli
optional improv
optional 8va

mf f

Musical staff 36-38: Treble clef, key signature of one flat. Measures 36-38 feature sixteenth-note runs with slurs and accents. Dynamics *mf* and *f* are indicated.

39 J

Musical staff 39-42: Treble clef, key signature of one flat. Measures 39-42 contain eighth-note patterns with slurs and accents.

43 K tutti
loco

Musical staff 43-46: Treble clef, key signature of one flat. Measures 43-46 contain eighth-note patterns with slurs and accents.

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

mf ff

Musical staff 47-50: Treble clef, key signature of one flat. Measures 47-50 feature sixteenth-note runs with slurs and accents. Dynamics *mf* and *ff* are indicated.

50

Musical staff 50-53: Treble clef, key signature of one flat. Measures 50-53 contain eighth-note patterns with slurs and accents.

M

53

Musical staff 53-56: Treble clef, key signature of one flat. Measures 53-56 contain eighth-note patterns with slurs and accents.

N

56

Musical staff 56-59: Treble clef, key signature of one flat. Measures 56-59 feature a long, sustained chord with a slur over it.

Counter melody C

Limbo

As Recorded by
Daddy Yankee

arr. Bernice

With Energy ♩ = 126

Optional Slow Intro
w/ Chords

A B C D

21 E F G H

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

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

** L

49 Bass Line

52 M

55 N

Play 2nd Time

60

MOVE THE JOY

arr. Bernice

A

B

The musical score is arranged in a standard orchestral layout. The top section includes woodwinds: Flute, Clarinet in Bb, Bass Clarinet, Alto Sax., Tenor Sax., and Baritone Sax. Below these are brass instruments: Trumpet in Bb 1, Trombone, Baritone (T.C.), and Tuba. The percussion section consists of Timpani, Mallets 1, Snare, Bass Drum 1, Bass Drum 2, and Suspended Cymbal. A Synthesizer 1 part is at the bottom. The score is divided into two main sections, A and B, marked with boxes at the top. Section A spans the first four measures, and Section B spans the next four measures. Dynamics such as *f* (forte) and *mp* (mezzo-piano) are indicated throughout. Performance instructions like "2nd Time Only" are placed above certain staves. The key signature has two flats (Bb and Eb), and the time signature is 4/4.

Synthesizer

Winter Fest

Gloria In Excelsis Deo

Traditional / Arr. Bernice

♩ = 82

Majestically

Musical notation for measures 1-5. Treble and bass clefs, 4/4 time signature. Dynamics: *f*. The piece concludes with a double bar line and repeat signs.

Musical notation for measures 6-14. Treble and bass clefs, 4/4 time signature. Measure 6 is marked with a box containing '6' and a tempo change to ♩ = 120. Measure 10 is marked with a box containing '10'. Measure 14 is marked with a box containing '14'. Dynamics: *mf*.

Musical notation for measures 15-17. Treble and bass clefs, 4/4 time signature. Measure 18 is marked with a box containing '18'. Dynamics: *f*.

Musical notation for measures 21-22. Treble and bass clefs, 4/4 time signature. Measure 22 is marked with a box containing '22'.

Musical notation for measures 26-28. Treble and bass clefs, 4/4 time signature. Measure 28 is marked with a box containing '28' and the title *Ode To Joy*. Handwritten notes above the staff indicate the key signature change: Bb — Bb F — Bb — F —. Dynamics: *mp*.

2
32

Synthesizer

32

B \flat F B \flat F

36

B \flat F
A, C, F

38

B \flat F

40

B \flat F B \flat F

44

44

B \flat F B \flat F B \flat

48

50

52

B \flat E \flat B \flat /F F/C F

56

56

B \flat B \flat B \flat B \flat B \flat B \flat

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...

Piano
(STRINGS)

My Way

Don Costa
trans. Jerannchris Rivera-Heredia

The musical score is written in bass clef, 4/4 time, and B-flat major. It consists of four staves of music. The first staff begins with a whole rest, followed by a half note B-flat, a half note E-flat, and a whole note G. The second staff starts at measure 8 with a half note B-flat, a half note E-flat, a half note A-flat, and a whole note D-flat. The third staff starts at measure 15 with a half note B-flat, a half note B-flat, a half note E-flat, and a triplet of B-flat, B-flat, and A-flat. The fourth staff starts at measure 22 with a half note E-flat, a half note E-flat, a half note E-flat, a triplet of E-flat, E-flat, and E-flat, and a whole note E. The score includes various dynamics such as *p*, *f*, and *fp*, and articulations like accents and slurs. Chord symbols are placed above the notes.

8 *p* **A**

15 *f* **B**

22 *fp* *f*

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). The tempo is marked 'SLOWLY'. The first staff contains the melody, the second staff contains the piano accompaniment, and the third staff contains the bass line. Chords are indicated below the piano staff.

Measures 1-3:
 Measure 1: *mf* Eb, Cm
 Measure 2: Gm, Eb7
 Measure 3: Ab, Abmaj7, Ab7

Musical notation for measures 4-7. The score continues with the same notation as the previous system. A 'To Coda' symbol is present at the end of measure 7.

Measures 4-7:
 Measure 4: Gm7, Eb, Gm7, Eo
 Measure 5: Ab6, Abm6
 Measure 6: Eb, C9
 Measure 7: F7, Fm, Bb7

Musical notation for measures 8-10. The score includes first and second endings for measure 8. The first ending leads back to the beginning of the piece, and the second ending leads to the end of the piece.

Measures 8-10:
 Measure 8 (1.): Eb, *f* Fm7, Bb7
 Measure 8 (2.): Eb
 Measure 9: Eb, Eb6, Eb
 Measure 10: Eb, Eb6, Eb

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Over The Rainbow - Rhythm

Musical notation for measures 11-13. The key signature has two flats (Bb and Eb). Measure 11: Treble clef has a melodic line with eighth notes. Bass clef has a bass line with quarter notes. Chords: Fm7, Bb7. Measure 12: Treble clef has a melodic line with quarter notes. Bass clef has a bass line with quarter notes. Chords: Eb6. Measure 13: Treble clef has a melodic line with quarter notes. Bass clef has a bass line with quarter notes. Chords: Amaj7, A°, Bb7^f.

Musical notation for measures 14-16. The key signature has two flats (Bb and Eb). Measure 14: Treble clef has a melodic line with eighth notes. Bass clef has a bass line with quarter notes. Chords: Eb, Eb6, Eb. Measure 15: Treble clef has a melodic line with quarter notes. Bass clef has a bass line with quarter notes. Chords: C°. Measure 16: Treble clef has a melodic line with quarter notes. Bass clef has a bass line with quarter notes. Chords: Fm6, C°.

Musical notation for measure 17. The key signature has two flats (Bb and Eb). Treble clef has a melodic line with quarter notes. Bass clef has a bass line with quarter notes. Chords: Fm7, Bb9, Bb9. *ff* dynamic marking. *D.C. al Coda* instruction above the staff.

CODA

Musical notation for measures 18-19. The key signature has two flats (Bb and Eb). Measure 18: Treble clef has a melodic line with quarter notes. Bass clef has a bass line with quarter notes. Chords: Eb. *mf* dynamic marking. Measure 19: Treble clef has a melodic line with quarter notes. Bass clef has a bass line with quarter notes. Chords: Fm7. *ritard.* marking above the staff.

Musical notation for measures 20-22. The key signature has two flats (Bb and Eb). Measure 20: Treble clef has a melodic line with quarter notes. Bass clef has a bass line with quarter notes. Chords: Bb7, E7. Measure 21: Treble clef has a melodic line with quarter notes. Bass clef has a bass line with quarter notes. Chords: Eb, Fm7/Bb, Bb7. Measure 22: Treble clef has a melodic line with quarter notes. Bass clef has a bass line with quarter notes. Chords: Ebmaj7. *Coda* symbol at the end of the piece.

OVER THE RAINBOW



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

(SLOWLY)

The musical score is arranged in three systems, each with three staves. The first system (measures 1-3) is marked *mf* and includes a tempo marking of (SLOWLY). The second system (measures 4-7) ends with a 'To Coda' symbol. The third system (measures 8-10) features a first ending (1.) and a second ending (2.) marked *f*. The score includes various musical notations such as treble clefs, a key signature of two flats, and dynamic markings.

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Rainbow - C

Musical notation for measures 11, 12, and 13. Measure 11 features a treble clef with a series of eighth notes and a dynamic marking of *f*. Measures 12 and 13 continue the melodic line with various note values and rests.

Musical notation for measures 14, 15, and 16. Measure 14 starts with a treble clef and a series of eighth notes. Measure 15 includes a key signature change to one sharp (F#) and continues the melodic development. Measure 16 concludes the section with a final note and a sharp sign.

Musical notation for measure 17, marked *ff* and *D.C. al Coda*. The notation shows a treble clef with a series of notes and rests, leading to a double bar line.

CODA

Musical notation for measures 18 and 19, marked *mf* and *ritard.*. Measure 18 begins with a treble clef and a series of notes. Measure 19 continues the melodic line with a *ritard.* marking.

Musical notation for measures 20, 21, and 22. Measure 20 features a treble clef with a series of notes and rests. Measures 21 and 22 continue the melodic line, ending with a double bar line and a sharp sign.

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)

For keyboard

2

Two Ceremonial Marches

1. Processional

Flute

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

YBS 54 *Maestoso*

F Eb F Bb Ab Ab Ab Ab rit. Bb Bb C C

7 *Andante*

D (Bb-F-Bb) Bb A Bb C G F A Eb

14 D Eb F C D Eb F G C F Bb

22 Bb A G F G A Bb A Bb C G F

29 Eb D Eb F C C F Eb D Eb F G C F

37 *div.* Eb D C >D A Ab G A Bb C

43 F Bb 1. Bb Eb D C Bb F F F G A

49 *2. rit.* Bb Eb D C Bb Bb Bb Bb C D (Bb-F-Bb)

Two Ceremonial Marches

Tuba

1. Processional

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

YBS 54

Maestoso

f

F F F C B \flat A \flat G \flat B \flat A \flat G \flat F F

7

B \flat F B \flat B \flat C D D

[A] Andante

mf

13

E \flat F G F B \flat B \flat A

simile

[B]

20

D G C F C F B \flat C

[C]

27

D D G F E \flat F B \flat

simile

[D]

34

B \flat A D G F B \flat B \flat

f

41

E \flat C D G C F B \flat

[E] 1.

mf

48

C F C C F F B \flat B \flat B \flat B \flat F B \flat

2. rit.

f

Santa Claus Is Comin' To Town

Synthesizer

Coots & Gillespie
arr. Bernice

Moderate Swing



mf B \flat E \flat B \flat B \flat 7 E \flat E \flat m

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

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

B \flat 7 E \flat B \flat 7 E \flat C7 F7 F \sharp dim

24

Gm C7 F7 F aug B \flat E \flat B \flat B \flat 7

29

To Coda

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

D.S. al Coda

f

36

Cm7 F7 B \flat

Santa Claus Is Comin' To Town

C Bass Line

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

B \flat

E \flat

B \flat

B \flat 7

E \flat

E \flat m

B \flat

Gm

B

B \flat 7

E \flat

B \flat 7

E \flat

C7

C

F7

F \sharp dim

Gm

C7

F7

Faug

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

B \flat

Gm

Cm7

F7

B \flat

f

C

Sight Reading Exercises

1 

2 

3 

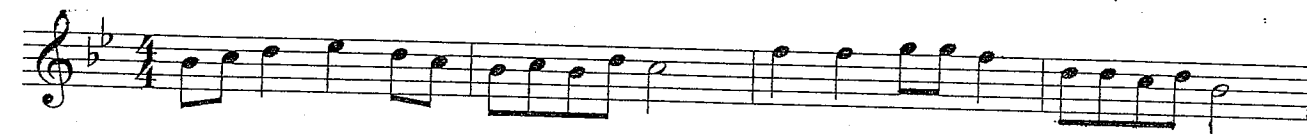
4 

5 

6 

7 

8 

9 

Piano

Simple Gifts

from *Appalachian Spring*

Traditional
Aaron Copland (1900-1990)

♩ = 72

E^b Gm Fm B^b7

mp

E^b Gm Fm B^b7 E^b A^b E^b

5

f

Detailed description: This block contains the first system of the piano score for 'Simple Gifts'. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The tempo is marked as quarter note = 72. The melody is written in a single line with a slur over the first four measures. The bass staff begins with a bass clef and a 4/4 time signature. The first measure contains a whole rest, followed by four measures of chords. The dynamics are marked as *mp* (mezzo-piano) for the first four measures and *f* (forte) for the last three measures. Chord symbols are placed above the treble staff: E^b above the first measure, Gm above the second, Fm above the third, and B^b7 above the fourth. In the second system, the treble staff continues the melody with a slur over the first four measures, and the bass staff continues with chords. Chord symbols for the second system are E^b , Gm , Fm , B^b7 , E^b , A^b , and E^b above the treble staff. The first measure of the second system is marked with a '5' above the treble staff. The dynamics *f* are marked above the bass staff for the first two measures of the second system.

Mallets

Simple Gifts

from *Appalachian Spring*

Traditional
Aaron Copland (1900-1990)

$\text{♩} = 72$

mp

5

f

Sponsor Song 2017 - Melody

C INSTRUMENTS (TREBLE)



B-FLAT INSTRUMENTS (HIGH)



B-FLAT INSTRUMENTS (LOW)



E-FLAT INSTRUMENTS



C INSTRUMENTS (BASS)



TUBA



Lyrics

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

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

Sponsor Song 2017 - Horn Lick

C INSTRUMENTS (TREBLE)



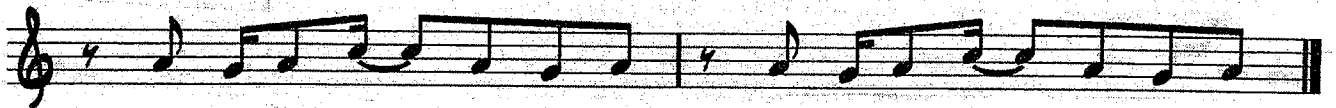
G F G Bb G F G G F G Bb G F G

B-FLAT INSTRUMENTS (HIGH)



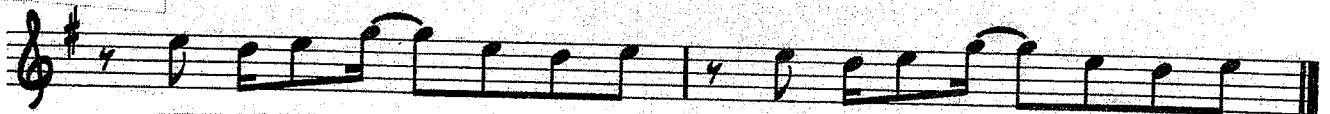
A G A C A G A A G A C A G A

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

Piano/Keyboard
(Optional)

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

This system contains the first three measures of the piano/keyboard arrangement. It features a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. Measure 1 begins with a whole note chord in the treble and a whole note bass line in the bass. Measure 2 contains a half note chord in the treble and a half note bass line. Measure 3 consists of a quarter note chord in the treble and a quarter note bass line. A dynamic marking of *f* (forte) is placed above the first measure of this system. A box containing the number 3 is positioned above the first measure.

11

This system contains measures 4 through 10. It continues the grand staff notation. Measure 4 has a half note chord in the treble and a half note bass line. Measure 5 has a quarter note chord in the treble and a quarter note bass line. Measure 6 has a half note chord in the treble and a half note bass line. Measure 7 has a quarter note chord in the treble and a quarter note bass line. Measure 8 has a half note chord in the treble and a half note bass line. Measure 9 has a quarter note chord in the treble and a quarter note bass line. Measure 10 has a half note chord in the treble and a half note bass line. A box containing the number 11 is positioned above the first measure of this system.

This system contains measures 11 through 18. It continues the grand staff notation. Measure 11 has a half note chord in the treble and a half note bass line. Measure 12 has a quarter note chord in the treble and a quarter note bass line. Measure 13 has a half note chord in the treble and a half note bass line. Measure 14 has a quarter note chord in the treble and a quarter note bass line. Measure 15 has a half note chord in the treble and a half note bass line. Measure 16 has a quarter note chord in the treble and a quarter note bass line. Measure 17 has a half note chord in the treble and a half note bass line. Measure 18 has a quarter note chord in the treble and a quarter note bass line.

19

mp

This system contains measures 19 through 26. It continues the grand staff notation. Measure 19 has a half note chord in the treble and a half note bass line. Measure 20 has a quarter note chord in the treble and a quarter note bass line. Measure 21 has a half note chord in the treble and a half note bass line. Measure 22 has a quarter note chord in the treble and a quarter note bass line. Measure 23 has a half note chord in the treble and a half note bass line. Measure 24 has a quarter note chord in the treble and a quarter note bass line. Measure 25 has a half note chord in the treble and a half note bass line. Measure 26 has a quarter note chord in the treble and a quarter note bass line. A dynamic marking of *mp* (mezzo-piano) is placed above the first measure of this system. A box containing the number 19 is positioned above the first measure.

27

f

This system contains measures 27 through 34. It continues the grand staff notation. Measure 27 has a half note chord in the treble and a half note bass line. Measure 28 has a quarter note chord in the treble and a quarter note bass line. Measure 29 has a half note chord in the treble and a half note bass line. Measure 30 has a quarter note chord in the treble and a quarter note bass line. Measure 31 has a half note chord in the treble and a half note bass line. Measure 32 has a quarter note chord in the treble and a quarter note bass line. Measure 33 has a half note chord in the treble and a half note bass line. Measure 34 has a quarter note chord in the treble and a quarter note bass line. A dynamic marking of *f* (forte) is placed above the first measure of this system. A box containing the number 27 is positioned above the first measure.

This system contains measures 35 through 42. It continues the grand staff notation. Measure 35 has a half note chord in the treble and a half note bass line. Measure 36 has a quarter note chord in the treble and a quarter note bass line. Measure 37 has a half note chord in the treble and a half note bass line. Measure 38 has a quarter note chord in the treble and a quarter note bass line. Measure 39 has a half note chord in the treble and a half note bass line. Measure 40 has a quarter note chord in the treble and a quarter note bass line. Measure 41 has a half note chord in the treble and a half note bass line. Measure 42 has a quarter note chord in the treble and a quarter note bass line.

THE STAR SPANGLED BANNER

Tuba

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

11

19

7

27

f

THE STAR SPANGLED BANNER

Bells

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

11

19

27

f

C PART (D MAJOR)

The Swallowtail Jig

Traditional Irish
arr. Bernice

Em D

5 Em D Em 1.

10 Em Em Em Bm 2.

15 Em D Em Em 1. 2.

THE TEMPEST

Robert W. Smith

Piano

1 *mp* *f*

8 **9**

14 **18**

19 *sim.* *ff*

24 Continue Ostinato Until m. 44

30

36

41 *ff* *sim.*

46 Continue Ostinato Until m. 59

52

58

64

69

75

390

(MED. UP)

TENOR MADNESS

-SONNY ROLLINS

B \flat 7 E \flat 7 B \flat 7

E \flat 7 B \flat 7 G7#9

C-7 F7 B \flat 7

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

mp

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

off -3

mp

This Is Me

Chord Chart, p. 2

42 A^b Cm B^b_{sus4} I A^b B^b $Cm7$ B^b/D E^b J E^b
cresc. *f*

49 E^b/D $Cm7$ $A^b(add2)$ B^b_{sus4} K E^b E^b/D
off -3 *ff*

56 $Cm7$ 1. $A^b(add2)$ B^b_{sus4} 2. $A^b(add2)$ B^b_{sus4} L E^b5
off -4 *mp*

63 $Cm7$ A^b_{maj9} B^b_{sus4} M E^b
fff

70 E^b/D $Cm7$ $A^b(add2)$ B^b_{sus4} N E^b E^b/D

77 $Cm7$ $A^b(add2)$ B^b_{sus4}

This Is Me

From The Greatest Showman

With Defiance ♩ = 88

piano only

Chords: Cm B \flat /D E \flat Cm B \flat /D E \flat

Dynamics: mp

7

Chords: Cm B \flat /D E \flat A \flat Cm B \flat sus4 A \flat B \flat Cm B \flat /D

15

add strings

Chords: E \flat B \flat sus4 E \flat C m7 A \flat (add2)

Dynamics: mf

23

Chords: B \flat sus4 E \flat E \flat /D C m7 A \flat (add2) B \flat sus4 E \flat

Dynamics: f

31

Chords: E \flat /D C m7 A \flat (add2) B \flat sus4 C m B \flat /D E \flat E \flat /G

This Is Me

Piano & Strings, p. 2

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

44 I A^b B^b Cm7 B^b/D E^b J E^b E^b/D Cm7

cresc. *f* *f*

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

ff *ff*

58 L 1. A^b(add2) B^bsus4 2. A^b(add2) B^bsus4 E^b5 Cm7

mp *mp*

66 M A^bmaj9 B^bsus4 E^b E^b/D Cm7 A^b(add2)

fff *fff*

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

Piano
(Variation)

This Is Me

arr. Bernice

From The Greatest Showman

With Defiance ♩ = 88

Musical notation for the first system, measures 1-5. The key signature has two flats (Bb, Eb) and the time signature is 4/4. The tempo is marked as ♩ = 88. The dynamics are marked as *mp*. The notes are: C4, Bb3, Eb3, D4, Eb3, C4. Chords are Cm, Bb/D, Eb, Cm, Bb/D. A box labeled 'A' is above the final measure.

Musical notation for the second system, measures 6-12. The notes are: Eb3, Ab2, C4, Bb3, Eb3, C4, Bb3, Eb3, Ab2, C4, Bb3, Eb3. Chords are Eb, Ab, Cm, Bb/sus4, Cm, Bb/D, Eb, Ab, Cm, Bb/sus4. A box labeled 'B' is above the fifth measure.

Musical notation for the third system, measures 13-18. The tempo is marked as ♩ = 90. The notes are: Ab2, Bb2, C4, Bb3, Eb3, Bb3, Eb3, C4, Eb3, C4, Eb3, C4. Chords are Ab, Bb, Cm, Bb/D, Eb, Bb/sus4, Eb, Cm7. A box labeled 'C' is above the first measure and a box labeled 'D' is above the seventh measure. The dynamics are marked as *mf*.

Musical notation for the fourth system, measures 19-24. The tempo is marked as ♩ = 96. The notes are: Ab2, Bb2, C4, Bb3, Eb3, Eb3, C4, Eb3, C4, Eb3, C4, Ab2. Chords are Ab(add2), Bb/sus4, Eb, Eb/D, Cm7, Ab(add2). A box labeled 'E' is above the fifth measure. The dynamics are marked as *mf*. There is a 'off -3' marking under the bass line in measure 20.

This Is Me

Piano (Variation), p. 2

29 $B^{\flat} \text{sus}4$ F E^{\flat} E^{\flat}/D $Cm7$ $A^{\flat}(\text{add}2)$

off-3 *f*

35 $B^{\flat} \text{sus}4$ G Cm B^{\flat}/D E^{\flat} E^{\flat}/G A^{\flat} Cm $B^{\flat} \text{sus}4$ H Cm B^{\flat}/D

off-3 > >

41 E^{\flat} E^{\flat}/G A^{\flat} Cm $B^{\flat} \text{sus}4$ I A^{\flat} B^{\flat} $Cm7$ B^{\flat}/D E^{\flat}

cresc.

47 J E^{\flat} E^{\flat}/D $Cm7$

f

52 $A^{\flat}(\text{add}2)$ $B^{\flat} \text{sus}4$ K E^{\flat} E^{\flat}/D $Cm7$

ff

This Is Me

Piano (Variation), p. 3

57

1. $A^b(\text{add}2)$ $B^b\text{sus}4$ 2. $A^b(\text{add}2)$ $B^b\text{sus}4$

Musical notation for measures 57-61. Treble and bass staves. Chords: $A^b(\text{add}2)$, $B^b\text{sus}4$. Dynamics: *mp*. Measure 61 ends with a repeat sign.

L

62 E^b5 $Cm7$ $A^b\text{maj}9$ $B^b\text{sus}4$

Musical notation for measures 62-65. Treble and bass staves. Chords: E^b5 , $Cm7$, $A^b\text{maj}9$, $B^b\text{sus}4$. Dynamics: *mp*. Measure 65 ends with a repeat sign.

M

69 E^b E^b/D $Cm7$

Musical notation for measures 69-72. Treble and bass staves. Chords: E^b , E^b/D , $Cm7$. Dynamics: *fff*. Measure 72 ends with a repeat sign.

N

73 $A^b(\text{add}2)$ $B^b\text{sus}4$ E^b E^b/D $Cm7$

Musical notation for measures 73-77. Treble and bass staves. Chords: $A^b(\text{add}2)$, $B^b\text{sus}4$, E^b , E^b/D , $Cm7$. Dynamics: *fff*. Measure 77 ends with a repeat sign.

78 $A^b(\text{add}2)$ $B^b\text{sus}4$

Musical notation for measures 78-81. Treble and bass staves. Chords: $A^b(\text{add}2)$, $B^b\text{sus}4$. Dynamics: *fff*. Measure 81 ends with a repeat sign.

Strings
(Sustained)

This Is Me

arr. Bernice

From The Greatest Showman

With Defiance ♩ = 88

Top Note 8va
(Eb) (Eb)

A

B

(Eb) (D) (Bb) (F) (Eb) (F) (Bb)

mp *mp*

C Somewhat Faster ♩ = 90

(Eb) (D) (Bb) (F) (Bb) (F) (Bb) (F) (Bb) (Bb)

mp

D A Little Faster ♩ = 93

(Bb)

E A Bit Faster ♩ = 96

(Bb)

mf

F

(Bb)

f

G

(Bb)

H

(Bb)

f

I

(Eb) (D) (Bb) (F) (Bb) (F) (Bb)

J

(Bb)

cresc. *f*

K

(Bb)

ff

play Bb 1st time
play 16th notes 2nd time

Strings (Sustained), p. 2

This Is Me

55

58

63

69

72

75

78

81

1. 2.

L Eb5

mp

Cm7 Abmaj9 Bbsus4

M

8va

fff

N

Detailed description: This is a page of a musical score for strings, titled 'This Is Me', page 2. The score is written in treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It consists of several staves of music. The first staff (measures 55-57) features a melodic line with a long slur. The second staff (measures 58-62) includes a first ending (1.) and a second ending (2.), followed by a dynamic marking of *mp* and a box labeled 'L Eb5'. The third staff (measures 63-68) shows chordal accompaniment with chords Cm7, Abmaj9, and Bbsus4, and a dynamic marking of *fff*. The fourth staff (measures 69-71) is marked with a box 'M' and *8va*. The fifth staff (measures 72-74) continues the melodic line. The sixth staff (measures 75-77) is marked with a box 'N'. The seventh staff (measures 78-80) continues the melodic line. The eighth staff (measures 81) is a single measure with a whole rest. The score concludes with a double bar line.

Mallets

This Is Me

arr. Bernice

From The Greatest Showman

With Defiance ♩ = 88

A

B

Musical staff for measures 1-12. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. Measure 1 has a dynamic marking of *mp*. Measure 2 has a fermata and a '2' above it. Measure 3 has an *8va* marking. Measures 4-12 contain rhythmic patterns with various note values and rests. Measure 11 has a fermata and a '4' above it. Measure 12 has a fermata and a '4' above it.

C Somewhat Faster

D A Little Faster

E A Bit Faster

F

G

H

13 ♩ = 90

♩ = 93

♩ = 96

Musical staff for measures 13-18. Measure 13 has a dynamic marking of *mp*. Measures 13-18 contain rhythmic patterns with various note values and rests. Measure 14 has a fermata and a '5' above it. Measure 15 has a fermata and a '6' above it. Measure 16 has a fermata and a '6' above it. Measure 17 has a fermata and a '6' above it. Measure 18 has a fermata and a '4' above it.

I

Musical staff for measures 19-46. Measure 19 has a dynamic marking of *f* and a *cresc.* marking. Measures 19-46 contain rhythmic patterns with various note values and rests. Measure 20 has a fermata and a '5' above it. Measure 21 has a fermata and a '6' above it. Measure 22 has a fermata and a '6' above it. Measure 23 has a fermata and a '6' above it. Measure 24 has a fermata and a '6' above it. Measure 25 has a fermata and a '4' above it. Measure 26 has a fermata and a '4' above it.

J

K

Musical staff for measures 47-55. Measure 47 has a dynamic marking of *ff*. Measure 48 has a fermata and a '6' above it. Measure 49 has a fermata and a '6' above it. Measure 50 has a fermata and a '6' above it. Measure 51 has a fermata and a '6' above it. Measure 52 has a fermata and a '6' above it. Measure 53 has a fermata and a '6' above it. Measure 54 has a fermata and a '6' above it. Measure 55 has a fermata and a '6' above it.

Musical staff for measures 56-59. Measure 56 has a dynamic marking of *ff*. Measures 56-59 contain rhythmic patterns with various note values and rests. Measure 57 has a fermata and a '6' above it. Measure 58 has a fermata and a '6' above it. Measure 59 has a fermata and a '6' above it.

1. 2.

Musical staff for measures 60-68. Measure 60 has a dynamic marking of *ff*. Measure 61 has a fermata and a '6' above it. Measure 62 has a fermata and a '6' above it. Measure 63 has a fermata and a '6' above it. Measure 64 has a fermata and a '6' above it. Measure 65 has a fermata and a '6' above it. Measure 66 has a fermata and a '6' above it. Measure 67 has a fermata and a '6' above it. Measure 68 has a fermata and a '6' above it.

M

Musical staff for measures 69-71. Measure 69 has a dynamic marking of *fff*. Measure 70 has a fermata and a '6' above it. Measure 71 has a fermata and a '6' above it.

Musical staff for measures 72-76. Measure 72 has a dynamic marking of *fff*. Measures 72-76 contain rhythmic patterns with various note values and rests.

N

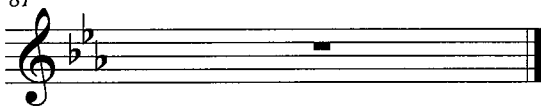
75



78



81



Electric Guitar
(Muted)

This Is Me

arr. Bernice

From The Greatest Showman

With Defiance ♩ = 88

Somewhat
Faster ♩ = 90

A Little Faster ♩ = 93

A B C D

mf

19

E A Bit Faster ♩ = 96

22

25

F

G

28

6 ^{8^{vb}} Cm B^b/D

f

37

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

H

40 Cm B^b/D E^b E^b/G A^b Cm7

43

B^bsus4 I A^b B^b Cm7 B^b/D E^b

cresc.

This Is Me

Electric Guitar (Muted), p. 2

J
48 loco E^b E^b/D Cm7 A^b(add2)
f

K
53 B^bsus4 E^b E^b/D Cm7
ff

1. A^b(add2) B^bsus4 2. A^b(add2) B^bsus4 **L** 6

M
68 E^b E^b/D Cm7
fff

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

78 A^b(add2) B^bsus4

Bass Guitar
TREBLE CLEF
8vb

This Is Me

arr. Bernice

From The Greatest Showman

With Defiance ♩ = 88

Somewhat Faster ♩ = 90

A Little Faster ♩ = 93

A Bit Faster ♩ = 96

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

4 4 4 5 6

mf

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

off -3 *f*

33 *A^b(add2) B^bsus4* *Cm* *B^b/D E^b* *E^b/G A^b* *Cm* *B^bsus4*

off -3 *off -3*

40 *Cm* *B^b/D E^b* *E^b/G A^b* *Cm7* *B^bsus4* *A^b* *B^b* *Cm7* *B^b/D E^b*

cresc.

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

f *off -3*

54 *E^b* *E^b/D* *Cm7*

ff

57 1. *A^b(add2)* *B^bsus4*

60 2. *A^b(add2)* *B^bsus4* **L** **6**

2/4 *4/4*

Bass Guitar (TREBLE CLEF), p. 2

This Is Me

M
69 *fff* Eb Eb/D Cm7

72 Ab(add2) Bbsus4

N
75 Eb Eb/D Cm7

78 Ab(add2) Bbsus4

This Is Me

arr. Bernice

From The Greatest Showman

With Defiance ♩ = 88 Somewhat Faster ♩ = 90 A Little Faster ♩ = 93 A Bit Faster ♩ = 96

A B C D E

4 4 4 5 6

mf

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

33 *A^b(add2) B^bsus4* *G* *C^m B^b/D E^b* *E^b/G A^b C^m B^bsus4*

40 *H* *C^m B^b/D E^b* *E^b/G A^b C^m7 B^bsus4* *I* *A^b B^b C^m7 B^b/D E^b*

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

54 *K* *E^b* *E^b/D C^m7*

57 1. *A^b(add2) B^bsus4*

60 2. *A^b(add2) B^bsus4* *L* 6

f *ff*

off -3 *off -3* *off -3* *off -3*

cresc.

Detailed description: This is a bass guitar score for the song 'This Is Me' from the movie 'The Greatest Showman'. The score is written in bass clef and 4/4 time. It begins with a tempo of 88 BPM and a dynamic of mezzo-forte (mf). The piece is divided into sections A through L, each with a specific tempo and dynamic marking. Section A (measures 1-4) has a tempo of 88 BPM. Section B (measures 5-8) has a tempo of 88 BPM. Section C (measures 9-12) has a tempo of 90 BPM. Section D (measures 13-16) has a tempo of 90 BPM. Section E (measures 17-20) has a tempo of 93 BPM. Section F (measures 21-24) has a tempo of 93 BPM. Section G (measures 25-32) has a tempo of 93 BPM. Section H (measures 33-40) has a tempo of 93 BPM. Section I (measures 41-46) has a tempo of 93 BPM. Section J (measures 47-53) has a tempo of 93 BPM. Section K (measures 54-56) has a tempo of 93 BPM. Section L (measures 57-60) has a tempo of 96 BPM. The score includes various chords such as E^b/D, C^m7, A^b(add2), B^bsus4, E^b, G, C^m, B^b/D, E^b, E^b/G, A^b, B^b, and A^b. Performance markings include dynamics like *mf*, *f*, *ff*, and *cresc.*, as well as technical instructions like *off -3* and *6*. The score ends with a final chord in 4/4 time.

M
69 E^b E^b/D $Cm7$
fff

72 $A^b(add2)$ B^bsus4

N
75 E^b E^b/D $Cm7$

78 $A^b(add2)$ B^bsus4

Melody C

This Is Me

arr. Bernice

From The Greatest Showman

With Defiance ♩ = 88

A

solo/soli

4

mp

B

7

10

C Somewhat Faster ♩ = 90

13

D A Little Faster ♩ = 93

tutti

16

mf

20

E A Bit Faster ♩ = 96

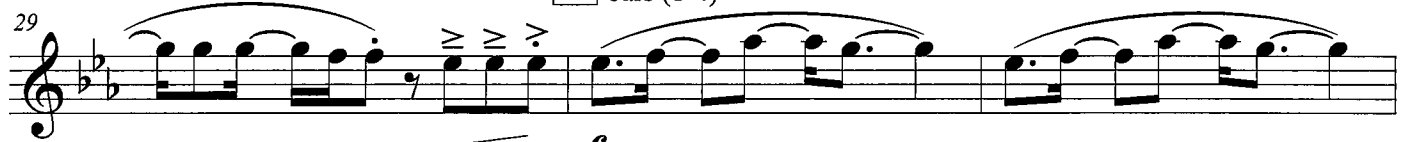
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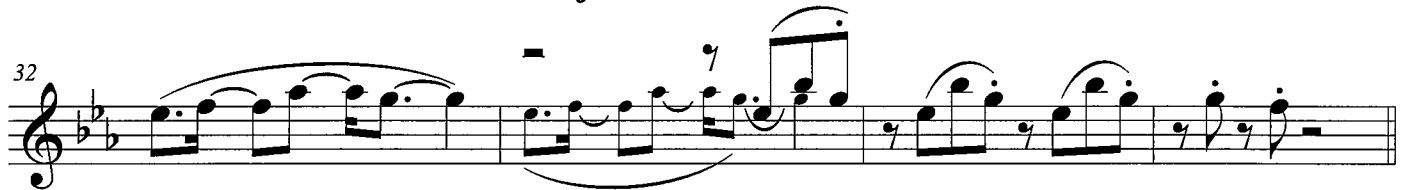
26

Melody C, p. 2


This Is Me

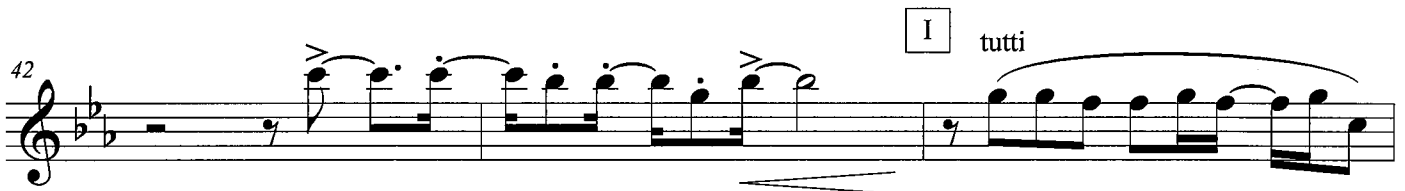
F optional alternating bars (1-4)

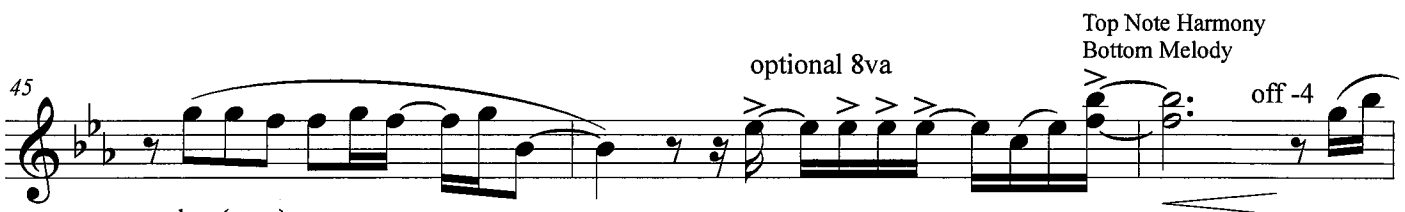
29 

32 

G 36 solo/soli 

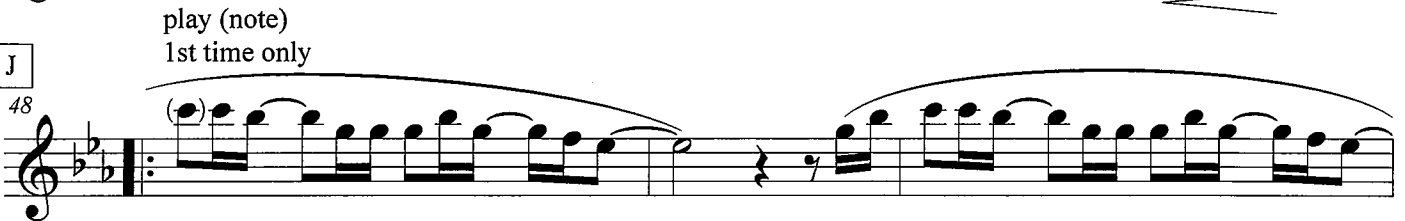
H 39 

I 42 tutti 

45 optional 8va 

Top Note Harmony
Bottom Melody

off -4

J 48 play (note) 1st time only 

51 

This Is Me

Melody C, p. 3

K optional alternating bars (1-4)

54

57

61

64

67

70

73

76

79

Melody C
LOW
8va

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

F optional alternating bars (1-4)

27

This Is Me

Melody C (LOW), p. 2

31

G solo/soli

35

f H

39

I tutti

43

46

optional 8va Top Note Harmony Bottom Melody off -4 J play (note) 1st time only K optional alternating bars (1-4)

49

K optional alternating bars (1-4)

53

ff

56

optional 8va 1.

This Is Me

Melody C (LOW), p. 3

60 2. L solo/soli *mp*

Musical staff 60-63: Treble clef, key signature of two flats (B-flat, E-flat). Measure 60 starts with a fermata over a whole note G4, followed by a first ending bracket over measures 61-62. Measure 63 begins with a fermata over a whole note G4. Dynamics include *mp* and performance markings 'solo/soli' and 'L'.

64

Musical staff 64-66: Treble clef, key signature of two flats. Measures 64-66 contain a continuous eighth-note melody with slurs and ties.

67 M tutti *fff*

Musical staff 67-70: Treble clef, key signature of two flats. Measure 67 has a 2/4 time signature. Measure 68 has a 4/4 time signature. Measures 69-70 continue the eighth-note melody. Dynamics include *fff* and performance markings 'M' and 'tutti'.

71

Musical staff 71-73: Treble clef, key signature of two flats. Measures 71-73 continue the eighth-note melody with slurs and ties.

74 N optional alternating bars (1-4)

Musical staff 74-76: Treble clef, key signature of two flats. Measures 74-76 continue the eighth-note melody. Measure 75 includes a wavy line indicating an optional alternating bar.

77 optional 8va

Musical staff 77-80: Treble clef, key signature of two flats. Measures 77-80 continue the eighth-note melody. Measure 78 includes a wavy line indicating an optional 8va (octave) marking.

Countermelody C
& Choir Ahhs

This Is Me

arr. Bernice

From The Greatest Showman

With Defiance ♩ = 88

Somewhat
Faster ♩ = 90

A Little Faster
♩ = 93

A B C D

E A Bit Faster ♩ = 96 F G

24

H I

40

J K

46

optional 8va

Top Note Harmony
Bottom Melody

K

51

L M N

57

L M N

61

77

Solo C

This Is Me

arr. Bernice

From The Greatest Showman

With Defiance ♩ = 88

Somewhat

A Little Faster

Faster ♩ = 90

♩ = 93

Musical notation for measures 1-5. Above the staff are boxes labeled A, B, C, D. Above these boxes are the numbers 4, 4, 4, 5, 6. The staff shows a treble clef, a key signature of two flats, and a 4/4 time signature. The notes are mostly whole notes.

E A Bit Faster ♩ = 96

F

G

H

I

J

Musical notation for measures 6-11. Above the staff are boxes labeled F, G, H, I, J. Above these boxes are the numbers 6, 6, 4, 4, 4, 6. The staff shows a treble clef, a key signature of two flats, and a 4/4 time signature. The notes are mostly whole notes.

Musical notation for measures 12-15. Above the staff are boxes labeled K, L, M. Above these boxes are the numbers 1, 2. The staff shows a treble clef, a key signature of two flats, and a 4/4 time signature. It includes dynamic markings *ff* and *fff*, and performance instructions like "solo/soli" and "optional 8va".

Musical notation for measures 16-20. Above the staff are boxes labeled L, M. Above these boxes are the numbers 2, 6. The staff shows a treble clef, a key signature of two flats, and a 4/4 time signature. It includes dynamic markings *fff* and performance instructions like "solo/soli".

Musical notation for measures 21-24. The staff shows a treble clef, a key signature of two flats, and a 4/4 time signature. It includes performance instructions like "solo/soli".

Musical notation for measures 25-30. Above the staff are boxes labeled N. Above these boxes are the numbers 6, 3. The staff shows a treble clef, a key signature of two flats, and a 4/4 time signature. It includes performance instructions like "optional 8va" and "off-3".

Musical notation for measures 31-32. The staff shows a treble clef, a key signature of two flats, and a 4/4 time signature.

Chord Chart

You Are Good

arr. Bernice

As Recorded by Israel Houghton

Driving ♩ = 132

The score consists of ten staves of music in 4/4 time, featuring a driving bass line. The key signature has two flats (Bb and Eb). The dynamics range from *f* (forte) to *mf* (mezzo-forte). The piece is divided into sections A, B, C, D, and E. Section D includes a double bar line with a repeat sign and a section symbol. Section E includes a double bar line with a repeat sign. The final measure of the score includes the instruction "(On Last 3rd Time) To Coda" with a coda symbol.

Staff 1: Chords: Eb, Bb/Eb, Db/Eb, Ab/Eb. Dynamics: *f*.

Staff 2 (Section A): Chords: Eb, Bb/Eb, Db/Eb, Ab/Eb.

Staff 3 (Section B): Chords: Eb, Bb/Eb, Db/Eb, Ab/Eb.

Staff 4 (Section C): Chords: Eb, Bb/Eb, Db/Eb, Ab/Eb, Eb.

Staff 5: Chords: Bb/Eb, Db/Eb, Ab/Eb, Ab, Bb/Ab, B/Ab. Section symbol: D.

Staff 6 (Section E): Chords: B/Ab, Db/Ab, Db/Ab, Db/Ab, Eb, Bb, Db. Dynamics: *f*.

Staff 7: Chords: Ab, Eb, Bb, Db.

Staff 8: Chords: Ab, Eb, Bb, Db.

Staff 9: Chords: Ab, Eb, Bb, Db.

Staff 10: Chords: Ab, Eb/G, Bbm7, B. Instruction: "(On Last 3rd Time) To Coda".

F skip to G 2nd time
1. Repeat To Verse

40 *D^b* *E^bm7* *A^bm7/E^b* *E^bm7* *A^bm7/E^b* *E^bm7* *A^bm7/E^b*

44 *E^bm7* *A^bm7/E^b* *E^bm7* *A^bm7/E^b* *E^bm7* *A^bm7/E^b* *E^bm7* *A^bm7/E^b*

G 2. To Bridge

48 *E^bm7* *A^bm7/E^b* *(E^b)(E^b)* *(G^b)* *(G^b)* *(A^b)* *(E^b)(E^b)* *(D^b)* *(D^b)* *(C)* *(B)(B)* *(B^b)*

H

53 *(E^b)(E^b)* *(G^b)* *(G^b)* *(A^b)* *(E^b)(E^b)* *(D^b)* *(D^b)* *(C)* *(B)(B)* *(B^b)* *(E^b)(E^b)* *(G^b)* *(G^b)* *(A^b)*

58 *(E^b)(E^b)* *(D^b)* *(D^b)* *(C)* *(B)(B)* *(B^b)* *(E^b)(E^b)* *(G^b)* *(G^b)* *(A^b)*

I

63 *(E^b)(E^b)* *(D^b)* *(D^b)* *(C)* *(B)(B)* *(B^b)* *(E^b)(E^b)* *(G^b)* *(G^b)* *(A^b)* *(E^b)(E^b)* *(D^b)* *(D^b)* *(C)*

J

68 *(B)(B)* *(B^b)* *E^b* *B^b/E^b* *D^b/E^b* *A^b/E^b* *E^b* *B^b/E^b* *D^b/E^b*

strings only

K

76 *A^b/E^b* *E^b* *B^b/E^b* *D^b/E^b* *A^b/E^b* *E^b* *B^b/E^b* *D^b/E^b* *A^b/E^b*

D.S. al Coda

mp cresc.

L *Coda*

85 *B* *D^b* *B* *D^b* *B*

90 *D^b* *E^b(no3)*

ff

Piano

You Are Good

arr. Bernice

Driving ♩ = 132

As Recorded by Israel Houghton

The musical score is written for piano in 4/4 time with a tempo of 132 beats per minute. It consists of four systems of music, each with a treble and bass staff. The key signature is B-flat major (two flats). The score includes several sections marked with letters in boxes: Section A (measures 5-7), Section B (measures 8-10), and Section C (measures 11-13). Chord symbols are placed above the treble staff, and dynamic markings like *f* and *mf* are placed below the bass staff. The piece concludes with a final system of measures 14-16.

Chord symbols: Eb, Bb/Eb, Db/Eb, Ab/Eb, Eb, Bb/Eb, Db/Eb, Ab/Eb, Eb, Bb/Eb, Db/Eb, Ab/Eb, Eb, Bb/Eb, Db/Eb.

Section markers: A, B, C.

Dynamics: *f*, *mf*.

You Are Good

D $\frac{3}{4}$
 A^b

20 A^b/E^b B^b/A^b B/A^b B/A^b D^b/A^b D^b/A^b D^b/A^b

E 25 E^b B^b D^b

f

28 A^b E^b B^b

31 D^b A^b E^b

34 B^b D^b A^b

37 E^b/G $B^b m7$ B

To Coda Φ
(On Last/3rd Time)

You Are Good

F skip to G 2nd time

Piano, p. 3

F Ebm7 Abm7/Eb

40 **Db**

1. Repeat To Verse

43 **Ebm7 Abm7/Eb Ebm7 Abm7/Eb Ebm7 Abm7/Eb**

46 **Ebm7 Abm7/Eb Ebm7 Abm7/Eb Ebm7 Abm7/Eb**

G

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

49 **2. To Bridge** (Eb) (Eb) (Db) (Db) (C) (B) (B) (Bb)

Double in octaves below

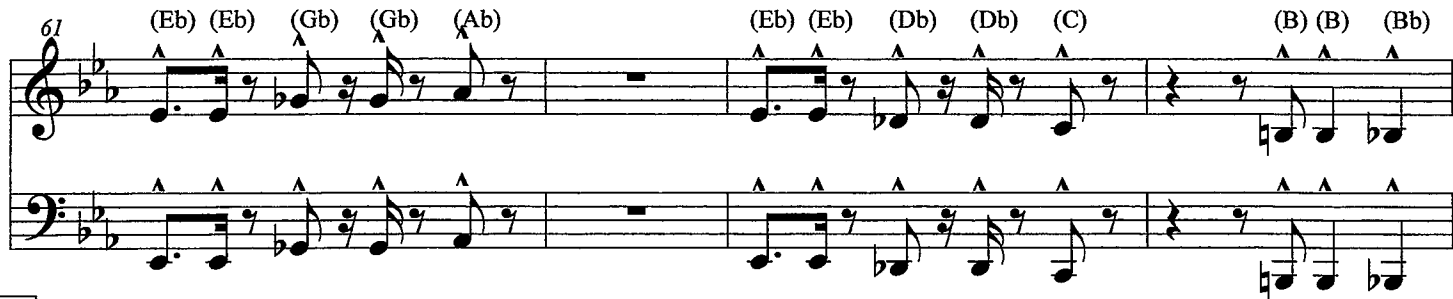
53 (Eb) (Eb) (Gb) (Gb) (Ab) (Eb) (Eb) (Db) (Db) (C) (B) (B) (Bb)

H

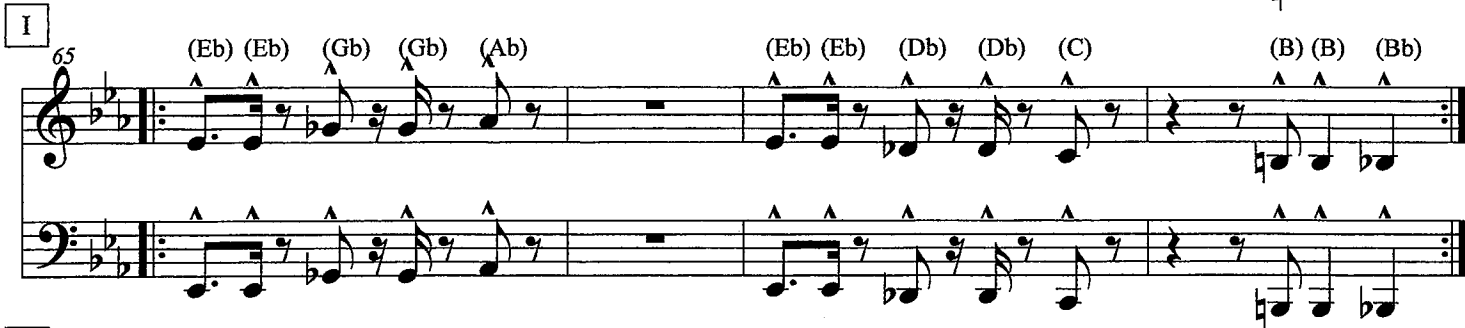
57 (Eb) (Eb) (Gb) (Gb) (Ab) (Eb) (Eb) (Db) (Db) (C) (B) (B) (Bb)

You Are Good

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



I 65 (Eb) (Eb) (Gb) (Gb) (Ab) (Eb) (Eb) (Db) (Db) (C) (B) (B) (Bb)

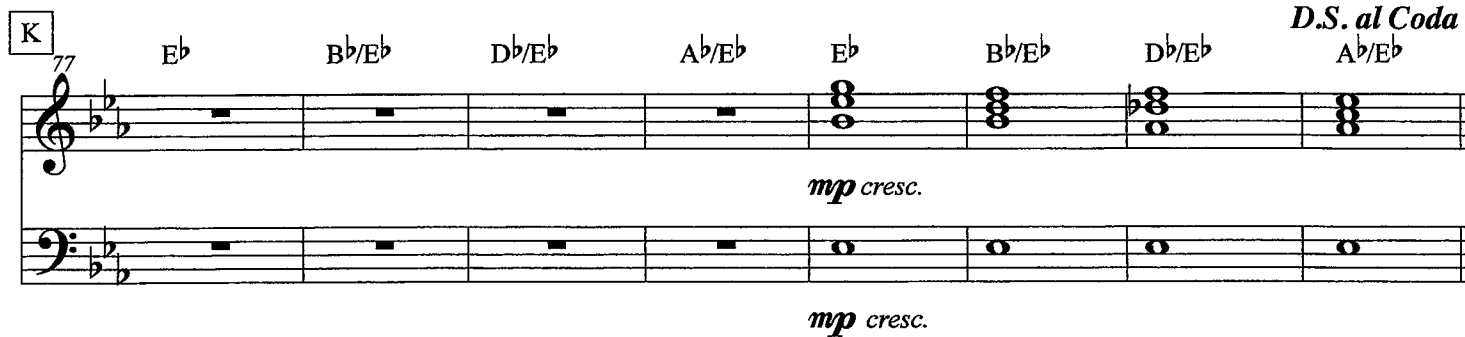


J 69 Eb strings only Bb/Eb Db/Eb Ab/Eb Eb Bb/Eb Db/Eb Ab/Eb



K 77 Eb Bb/Eb Db/Eb Ab/Eb Eb Bb/Eb Db/Eb Ab/Eb D.S. al Coda

mp cresc.



L 85 Coda B Db B Db

89 B Db Eb(no3) *ff*



You Are Good

As Recorded by Israel Houghton

Driving ♩ = 132

4 A Eb Bb/Eb Db/Eb Ab/Eb B Eb Bb/Eb

f

f

11 Db/Eb Ab/Eb C Eb Bb/Eb Db/Eb

mf

mf

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

D 21 Ab Bb/Ab B/Ab B/Ab Db/Ab Db/Ab Db/Ab E Eb Bb Db

f

f

28 Ab Eb Bb Db Ab Eb Bb Db

To Coda
(On Last 3rd Time) \oplus

skip to G 2nd time

36 A^b E^b/G $B^b m7$ B D^b $E^b m7$ $A^b m7/E^b$

F 1. Repeat To Verse

42 $E^b m7$ $A^b m7/E^b$ $E^b m7$ $A^b m7/E^b$ $E^b m7$ $A^b m7/E^b$

45 $E^b m7$ $A^b m7/E^b$ $E^b m7$ $A^b m7/E^b$ $E^b m7$ $A^b m7/E^b$

48 $E^b m7$ $A^b m7/E^b$ G (Eb)(Eb) (Gb) (Gb) (Ab) (Eb)(Eb) (Db) (Db) (C)

2. To Bridge

Double in octaves below

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

You Are Good

Strings & Organ, p. 3

H 57 (Eb) (Eb) (Gb) (Gb) (Ab) (Eb) (Eb) (Db) (Db) (C) (B) (B) (Bb)

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

I 65 (Eb)(Eb) (Gb) (Gb) (Ab) (Eb)(Eb) (Db) (Db) (C) (B) (B) (Bb) **J** Eb strings only until m. 81

70 Bb/Eb Db/Eb Ab/Eb Eb Bb/Eb Db/Eb Ab/Eb **K** Eb

78 Bb/Eb Db/Eb Ab/Eb Eb ADD ORGAN Bb/Eb Db/Eb D.S. al Coda

L 85 Coda B Db B Db B Db Eb(no3)

Bass Guitar
TREBLE CLEF

You Are Good

arr. Bernice

As Recorded by Israel Houghton

Driving ♩ = 132

The musical score is written in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. It consists of ten staves of music. The first staff begins with a 4-measure rest, followed by a half note Eb marked with a box 'A', and then eighth notes Bb/Eb, Db/Eb, and Ab/Eb. The second staff starts with a double bar line, followed by eighth notes Eb, Bb/Eb, Db/Eb, Ab/Eb, and ends with a half note Eb marked with a box 'C'. The third staff continues with eighth notes Bb/Eb, Db/Eb, Ab/Eb, Eb, Bb/Eb, and Db/Eb. The fourth staff begins with a double bar line, followed by eighth notes Ab/Eb, a measure with a box 'D' and a repeat sign, eighth notes Bb/Ab, B/Ab, B/Ab, Db/Ab, Db/Ab, and ends with a half note Eb marked with a box 'E'. The fifth staff contains eighth notes Bb, Db, Ab, Eb, Bb, and Db. The sixth staff contains eighth notes Ab, Eb, Bb, Db, Ab, and Eb/G. The seventh staff starts with the instruction '(On Last/3rd Time) To Coda' and contains eighth notes Bbm7, B, and Db. The eighth staff contains eighth notes Ebm7, Abm7/Eb, Ebm7, Abm7/Eb, Ebm7, Abm7/Eb, Ebm7, and Abm7/Eb. The ninth staff contains eighth notes Ebm7, Abm7/Eb, Ebm7, Abm7/Eb, Ebm7, Abm7/Eb, Ebm7, and Abm7/Eb. The tenth staff contains eighth notes Ebm7, Abm7/Eb, Ebm7, Abm7/Eb, Ebm7, Abm7/Eb, Ebm7, and Abm7/Eb. Dynamics include *f* and *mf*. Performance instructions include 'skip to G 2nd time' and '1. Repeat To Verse'.

G

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

Musical staff with notes and rests. Includes the instruction "2. To Bridge" above the staff.

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

Musical staff with notes and rests.

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

Musical staff with notes and rests. Includes a boxed letter "H" above the staff.

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

Musical staff with notes and rests.

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

Musical staff with notes and rests. Includes a boxed letter "I" at the start and a boxed letter "J" above the staff.

D^b/E^b A^b/E^b E^b B^b/E^b D^b/E^b A^b/E^b E^b B^b/E^b D^b/E^b

Musical staff with notes and rests. Includes a boxed letter "K" above the staff and the dynamic marking "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 notes and rests. Includes the dynamic marking "cresc." below the staff.

⊕ Coda

B Db B Db

Musical staff with notes and rests.

B Db E^b(no3)

Musical staff with notes and rests. Includes the dynamic marking "ff" below the staff.

Bass Guitar
BASS CLEF

You Are Good

arr. Bernice

As Recorded by Israel Houghton

Driving ♩ = 132

A Eb Bb/Eb Db/Eb Ab/Eb

f

Section A: Bass line in 4/4 time, starting with a whole note Eb, followed by a half note Bb/Eb, a half note Db/Eb, and a quarter note Ab/Eb. The rest of the staff consists of eighth notes.

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

mf

Section B: Bass line in 4/4 time, starting with a whole note Eb, followed by a half note Bb/Eb, a half note Db/Eb, and a quarter note Ab/Eb. The rest of the staff consists of eighth notes. Section C: A single whole note Eb.

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

Section C: Bass line in 4/4 time, starting with a whole note Bb/Eb, followed by a half note Db/Eb, a half note Ab/Eb, and a quarter note Eb. The rest of the staff consists of eighth notes.

D Ab Bb/Ab B/Ab B/Ab Db/Ab Db/Ab Db/Ab **E** Eb

f

Section D: Bass line in 4/4 time, starting with a whole note Ab, followed by a half note Bb/Ab, a half note B/Ab, and a quarter note B/Ab. The rest of the staff consists of eighth notes. Section E: A single whole note Eb.

Bb Db Ab Eb Bb Db

Section E: Bass line in 4/4 time, starting with a whole note Bb, followed by a half note Db, a half note Ab, and a quarter note Eb. The rest of the staff consists of eighth notes.

Ab Eb Bb Db Ab Eb/G

Section F: Bass line in 4/4 time, starting with a whole note Ab, followed by a half note Eb, a half note Bb, and a quarter note Db. The rest of the staff consists of eighth notes.

(On Last/3rd Time) To Coda Bb m7 B Db A

F skip to G 2nd time
Eb m7 Ab m7/Eb

1. Repeat To Verse

Section G: Bass line in 4/4 time, starting with a whole note Bb m7, followed by a half note B, a half note Db, and a quarter note A. The rest of the staff consists of eighth notes.

Eb m7 Ab m7/Eb Eb m7 Ab m7/Eb Eb m7 Ab m7/Eb Eb m7 Ab m7/Eb

Section H: Bass line in 4/4 time, starting with a whole note Eb m7, followed by a half note Ab m7/Eb, a half note Eb m7, and a quarter note Ab m7/Eb. The rest of the staff consists of eighth notes.

Bass Guitar - BASS CLEF, p. 2

You Are Good

G

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

Musical staff with bass clef, 4/4 time signature, and notes. Includes a repeat sign and a first ending bracket labeled '2. To Bridge'.

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

Musical staff with bass clef, notes, and rests.

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

Musical staff with bass clef, notes, and rests. Includes a first ending bracket labeled 'H'.

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

Musical staff with bass clef, notes, and rests.

I

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

Musical staff with bass clef, notes, and rests. Includes a first ending bracket labeled 'J'.

D^b/E^b A^b/E^b E^b B^b/E^b D^b/E^b A^b/E^b Eb B^b/E^b D^b/E^b

Musical staff with bass clef, notes, and rests. Includes a first ending bracket labeled 'K'.

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 rests. Includes a first ending bracket labeled 'L'.

cresc.

⊕ Coda

Musical staff with bass clef, notes, and rests. Includes a first ending bracket labeled 'L'.

Musical staff with bass clef, notes, and rests. Includes a first ending bracket labeled 'L'.

ff

You Are Good

Melody C
LOW & Mallets

As Recorded by Israel Houghton

arr. Bernice

Driving ♩ = 132

A

B

top melody

4

f

C

11

mf

D

21

E

25

f

To Coda
(On Last/3rd Time) ⊕

F skip to G 2nd time

41

1. Repeat To Verse

G

47

2. To Bridge

call & response
w/ bass line

51

56

H

61

I optional

66

J

mp

70

75

K

80

D.S. al Coda

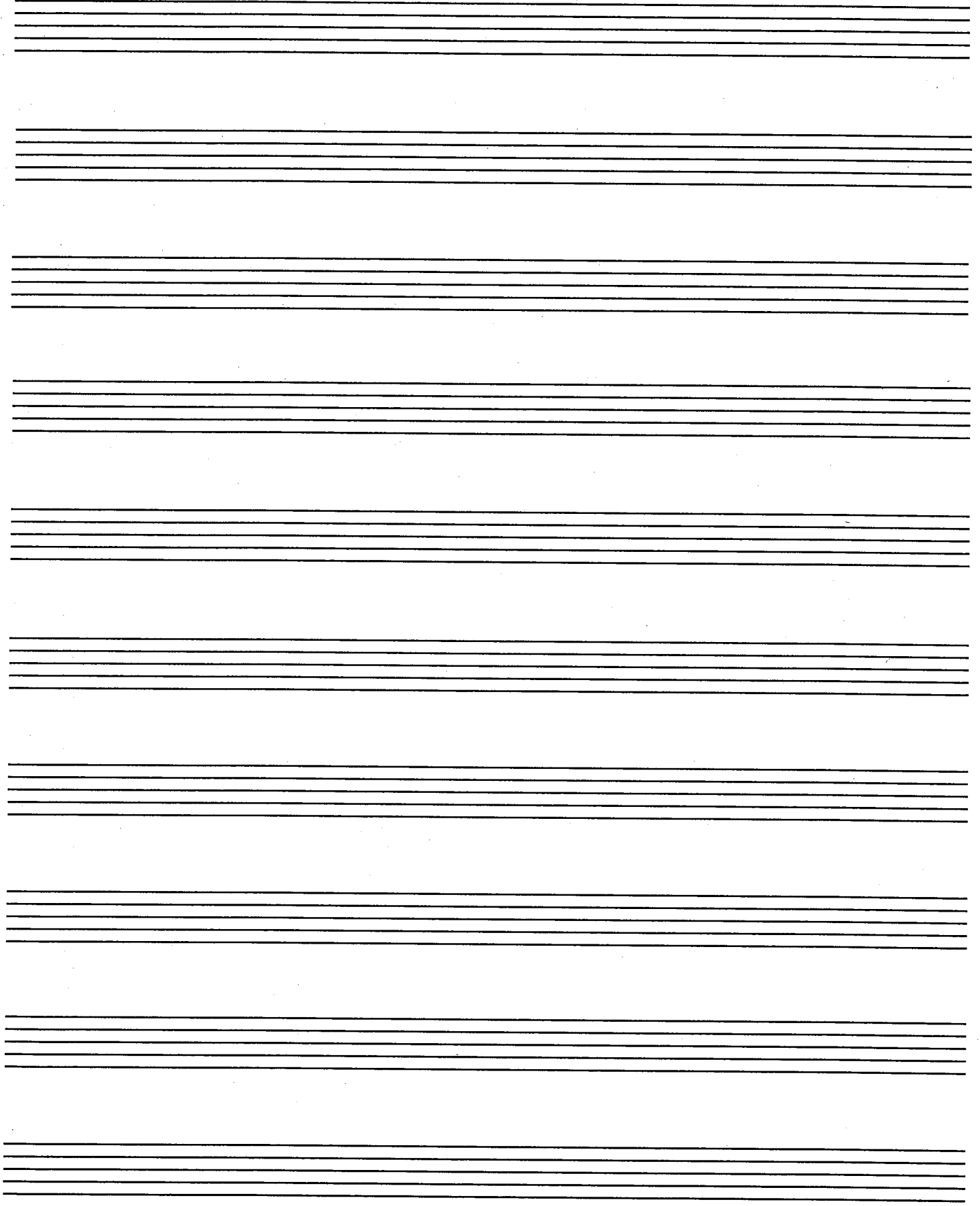
L

⊕ Coda

85

90

ff



Flute

Name _____

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

31. A MOZART MELODY

Adaptation

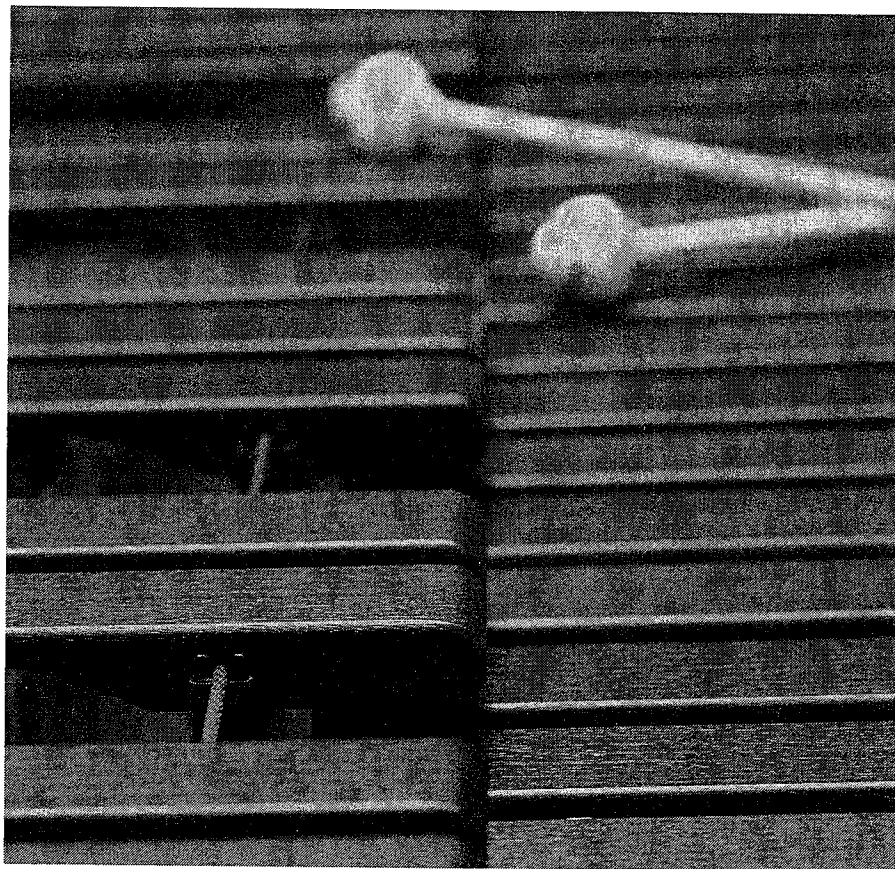
2. ESSENTIAL ELEMENTS QUIZ

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

KEYBOARD PERCUSSION BOOK 1

ESSENTIAL ELEMENTS 2000

COMPREHENSIVE BAND METHOD



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

Percussion consultant and editor
WILL RAPP

 **HAL•LEONARD™**

THE BASICS

Posture

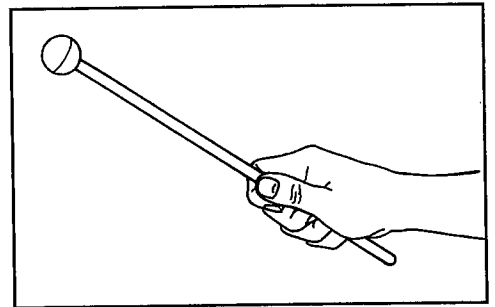
Stand near your instrument, and always keep your:

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

Matched Grip (A Natural Stick Position)

Every percussion instrument requiring sticks or mallets can be played with this basic grip. Both sticks or mallets are held exactly the same "matched" way.

- Place the mallets in front of you with the heads pointing forward.
- Extend your right hand as if shaking hands with someone.
- Pick up the right mallet with your thumb and index finger about 1/3 from the end of the stick.
- The curve of your index finger's top knuckle and the thumb hold the mallet in place.
- Gently curve your other fingers around the mallet.
- Check to be sure the mallet is cradled in the palm of your hand.
- Turn your hand palm-down to a comfortable resting position as shown:
- Follow the same procedure for your left hand.



Practice & Performance Position

- Stand in front of a flat surface about waist high.
- Place the heads of the sticks on the surface. Make sure that your wrists are not turned in or out.
- The mallets should create the outline of a slice of pie as you look at them.
- When playing your instrument, hold mallets 6-8 inches from the surface. Using your wrist, throw the mallet near the center of one key. Pull the sound out of the keys by bringing the mallet up after the strike.

Taking Care of Your Instruments

- Cover all percussion instruments when they are not being used.
- Put mallets away in a storage area. Keep the percussion section neat!
- Mallets are the only things which should be placed on your instrument. NEVER put or allow others to put objects on any percussion instrument.

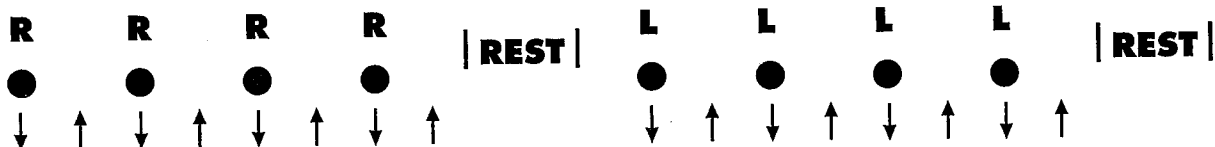
Sticking Work-Outs (Legato Stroke)

R = Right hand mallet

L = Left hand mallet

Find the largest key at the left end of the instrument. Play the following work-out keeping an even pulse. Start with your mallet in the up position. The down/up arrows indicate the speed of the mallet when playing *legato strokes*.

● = Strike near the center of the key.



Getting It Together

- Step 1** Stand in a comfortable position near the instrument. The raised keys should be pointing away from you.
- Step 2** If you are playing orchestra bells, set the instrument on a table or stand about waist high. The larger keys should be on the left.
- Step 3** Adjust the music stand to about eye level. This enables you to easily read the music and watch your teacher.
- Step 4** Hold the mallets as described on page 2.
- Step 5** The sequence of keys for all keyboard percussion instruments is the same as the piano. Notice that the sequence is in alphabetical order from A–G. This diagram of orchestra bells will help you find **F**. Ask your teacher to help you play **F** if you are playing a different keyboard percussion instrument.

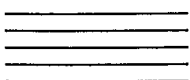
G#/Ab A#/Bb C#/Db D#/Eb F#/Gb G#/Ab A#/Bb C#/Db D#/Eb F#/Gb G#/Ab A#/Bb

G A B C D E F G A B C D E F G A B C

↑ Your first note is **F**.

READING MUSIC

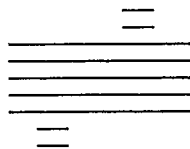
Music Staff



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

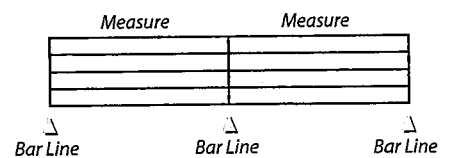
Identify and draw each of these symbols:

Ledger Lines



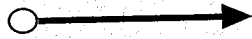
Ledger lines extend the music staff. Notes on ledger lines can be above or below the staff.

Measures & Bar Lines



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

Long Tone



As wind players learn Long Tones, keyboard percussionists use a special Legato Stroke.

1. THE FIRST NOTE

Play a legato stroke for each new note.

F

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

Alternate Sticking

A hand to hand sticking pattern usually beginning with the right hand.

2. COUNT AND PLAY - Alternate Sticking

3. A NEW NOTE

This note is "E_b (E-flat)."

E_b

4. TWO'S A TEAM

5. HEADING DOWN

D

Double Sticking


A pattern in which two consecutive notes are played with the same hand (RRLL, RRLL). This pattern may begin with either a double right or double left sticking.

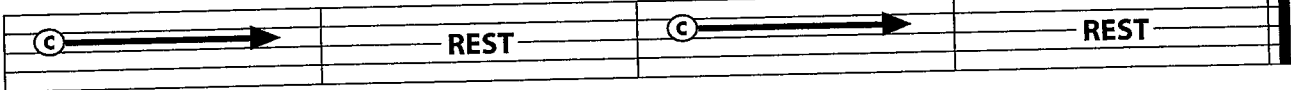
6. MOVING ON UP - Double Sticking

Double Bar  indicates the end of a piece of music.


Repeat Sign  Without stopping, play once again from the beginning.

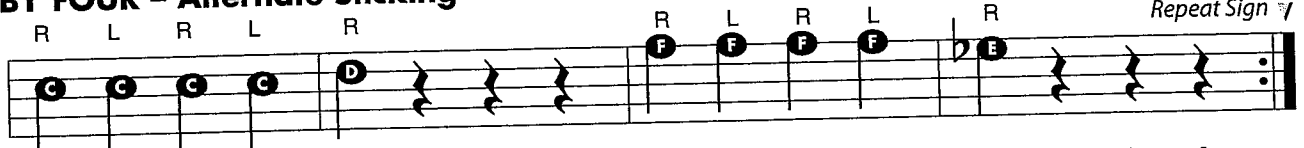
7. THE LONG HAUL

Double Bar 

C 

8. FOUR BY FOUR - Alternate Sticking

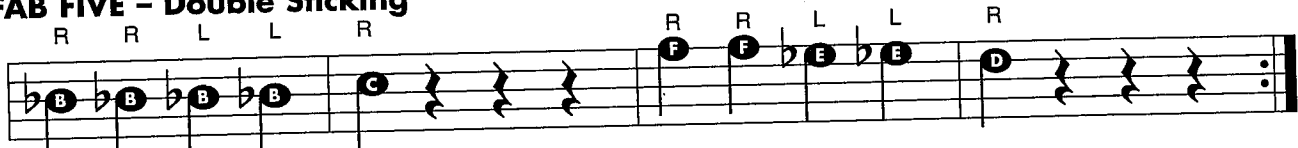
Repeat Sign 


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

9. TOUCHDOWN

B_b 

10. THE FAB FIVE - Double Sticking



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

Treble Clef

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

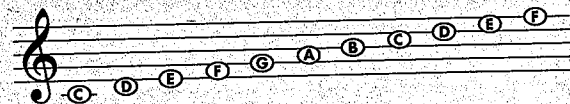
Time Signature

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

 = 4 beats per measure
 = Quarter note gets one beat

Note Names

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



THEORY

Sharp

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

Flat

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

Natural

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

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


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

12. FIRST FLIGHT



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


 B_b C D

Notes In Review

F Eb D C Bb

14. ROLLING ALONG Alternate Sticking

Go to the next line. 7

Double Bar 7

Half Note

= 2 Beats
1 & 2 &

Half Rest

= 2 Silent Beats
1 & 2 &

15. RHYTHM RAP Clap the rhythm while counting and tapping.

Repeat Sign 7

Clap 4/4

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

Combination Sticking

A sticking pattern that combines both alternate and double sticking.

16. THE HALF COUNTS Combination Sticking

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

17. HOT CROSS BUNS

Right Hand Lead

A sticking pattern that begins with the right hand and keeps the right hand on strong beats.

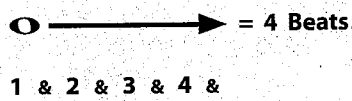
18. GO TELL AUNT RHODIE Right Hand Lead

American Folk Song

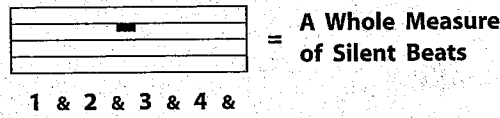
19. ESSENTIAL ELEMENTS QUIZ Using the note names and rhythms below, draw your notes on the staff before playing.

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

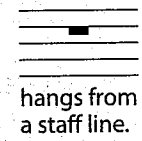
Whole Note



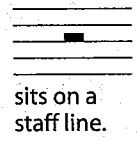
Whole Rest



Whole Rest



Half Rest



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

Clap

21. THE WHOLE THING

Duet A composition with two different parts, played together. Practice this duet with a friend or play both parts yourself.

22. SPLIT DECISION – Duet

Key Signature



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

THEORY

Left Hand Lead

A sticking pattern that begins with the left hand and keeps the left hand on strong beats.

23. MARCH STEPS *Left Hand Lead*

24. LISTEN TO OUR SECTIONS

Simile (*sim.*) Continue playing in the same style.

25. LIGHTLY ROW *Right Hand Lead*

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

Fermata



Hold the note (or rest) longer than normal.

27. REACHING HIGHER - New Note.

Fermata

G



28. AU CLAIRE DE LA LUNE Left Hand Lead

French Folk Song



29. REMIX



THEORY

Harmony

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

30. LONDON BRIDGE - Duet

English Folk Song



HISTORY

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

31. A MOZART MELODY Double Sticking

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 Musical notation for 'DEEP POCKETS' in 4/4 time, featuring a new note. The notation includes a treble clef, a key signature of one flat, and a dynamic marking of *mf*. A triangle symbol with 'A' below it indicates a specific note.

34. DOODLE ALL DAY Combination Sticking

Musical notation for 'DOODLE ALL DAY' in 4/4 time, featuring combination sticking. The notation includes a treble clef, a key signature of one flat, and a dynamic marking of *mf*. Sticking patterns are written above the notes: R R L L R R L R R L R L R R L L R R L R R L R L.

35. JUMP ROPE

Musical notation for 'JUMP ROPE' in 4/4 time. The notation includes a treble clef, a key signature of one flat, and a dynamic marking of *mf*.

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 Combination Sticking

Musical notation for 'A-TISKET, A-TASKET' in 4/4 time, featuring combination sticking. The notation includes a treble clef, a key signature of one flat, and a dynamic marking of *mf*. A 'Pick-up note' is indicated above the first note. Sticking patterns are written below the notes: 4 & 1 & 2 & 3 & 4 & and 1 & 2 & 3 &.

Dynamics

f – forte (play loudly) *mf* – mezzo forte (play moderately loud) *p* – piano (play softly)
The higher you lift the mallet, the louder the note will sound.

37. LOUD AND SOFT

Musical notation for 'LOUD AND SOFT' in 4/4 time, demonstrating dynamics. The notation includes a treble clef, a key signature of one flat, and a dynamic marking of *f*. A 'Clap' is indicated above the first measure. Dynamics markings *f*, *mf*, *p*, and *f* are placed below the notes.

38. JINGLE BELLS

J.S. Pierpont

Musical notation for 'JINGLE BELLS' in 4/4 time. The notation includes a treble clef, a key signature of one flat, and a dynamic marking of *mf*. A dynamic marking of *f* is placed below the notes.

39. MY DREYDL

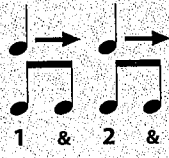
Traditional Hanukkah Song

Musical notation for 'MY DREYDL' in 4/4 time. The notation includes a treble clef, a key signature of one flat, and dynamic markings of *mf*, *p*, and *f*.

Eighth Notes



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



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



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

Clap

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 *Alternate Sticking*

American Folk Song

R L R L R L R L *sim.*

R L R L R L R

43. LONG, LONG AGO

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

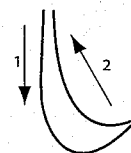
f

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 &

47. TWO BY TWO

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

Tempo Markings

Tempo is the speed of music. Tempo markings are usually written above the staff, in Italian.

Allegro – Fast tempo **Moderato** – Medium tempo **Andante** – Slower walking tempo

48. HIGH SCHOOL CADETS – March

John Philip Sousa

Allegro

f

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49. HEY, HO! NOBODY'S HOME – New Note

Moderato

mf Δ G

Dynamics

Crescendo (gradually louder)

Decrescendo or *Diminuendo* (gradually softer)

50. CLAP THE DYNAMICS

Clap

p *f* *p*

51. PLAY THE DYNAMICS

p *f* *p*

PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

TONE BUILDER

RHYTHM ETUDE Combination Sticking

R L R L R L R R L R L R L R R L R R L L R

RHYTHM RAP

Clap

CHORALE

Andante

Melodic Sticking An approach that combines all the various stickings to create the best performance of the melodic line.

53. AURA LEE - Duet or Band Arrangement

Melodic Sticking with Doublings

George R. Poulton

Andante (Part A = Melody, Part B = Harmony) sim.

54. FRÈRE JACQUES - Round

Melodic Sticking Moderato

French Folk Song

① L R R L L R R L ② R L R L R L L R L L R L

PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN - Band Arrangement

Arr. by John Higgins

Allegro

3 Measure number

mf

11

19

Musical score for 'When the Saints Go Marching In' in 4/4 time, key of B-flat major. It consists of three staves of music. The first staff starts with a treble clef, a key signature of one flat, and a 4/4 time signature. The tempo is marked 'Allegro'. The first measure is a whole rest. The second measure begins with a mezzo-forte (*mf*) dynamic. The score includes measure numbers 3, 11, and 19 in boxes. The piece concludes with a double bar line.

56. OLD MACDONALD HAD A BAND - Section Feature

Allegro

mf

9

2nd time go on to meas. 13 7

13

f

Musical score for 'Old MacDonald Had a Band' in 4/4 time, key of B-flat major. It consists of three staves of music. The first staff starts with a treble clef, a key signature of one flat, and a 4/4 time signature. The tempo is marked 'Allegro'. The first measure is a whole rest. The second measure begins with a mezzo-forte (*mf*) dynamic. The score includes measure numbers 9 and 13 in boxes. A first ending bracket spans measures 9 through 12, with a double bar line and repeat sign at the end. A second ending bracket spans measures 13 through 17, with a double bar line and repeat sign at the end. The instruction '2nd time go on to meas. 13 7' is written above the second ending. The piece concludes with a double bar line.

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

Ludwig van Beethoven
Arr. by John Higgins

Moderato

mf

9

13

f

Musical score for 'Ode to Joy' in 4/4 time, key of B-flat major. It consists of three staves of music. The first staff starts with a treble clef, a key signature of one flat, and a 4/4 time signature. The tempo is marked 'Moderato'. The first measure is a whole rest. The second measure begins with a mezzo-forte (*mf*) dynamic. The score includes measure numbers 9 and 13 in boxes. A crescendo hairpin is shown under the first two staves. The piece concludes with a double bar line.

58. HARD ROCK BLUES - Encore

John Higgins

Allegro

f

Musical score for 'Hard Rock Blues' in 4/4 time, key of B-flat major. It consists of two staves of music. The first staff starts with a treble clef, a key signature of one flat, and a 4/4 time signature. The tempo is marked 'Allegro'. The first measure is a whole rest. The second measure begins with a forte (*f*) dynamic. The piece concludes with a double bar line.

Tie

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



59. FIT TO BE TIED

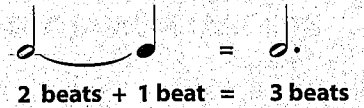
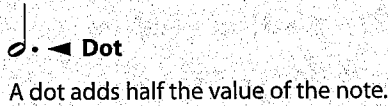
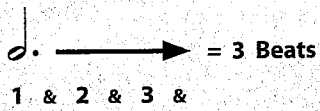


60. ALOUETTE

French-Canadian Folk Song



Dotted Half Note



61. ALOUETTE - THE SEQUEL

French-Canadian Folk Song



HISTORY

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

62. CAMPTOWN RACES

Allegro

Stephen Collins Foster



63. NEW DIRECTIONS - New Note



64. THE NOBLES



65. ESSENTIAL ELEMENTS QUIZ

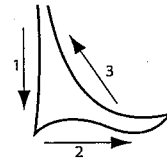


3 Time Signature

$\frac{3}{4}$ = 3 beats per measure
 = Quarter note gets one beat

Conducting

Practice conducting this three-beat pattern.



66. RHYTHM RAP

Clap

67. THREE BEAT JAM

68. BARCAROLLE

Moderato
mf Jacques Offenbach

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

69. MORNING (from Peer Gynt)

Andante
p Edvard Grieg

Accent Emphasize the note.

70. ACCENT YOUR TALENT

Clap

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

71. MEXICAN CLAPPING SONG ("Chiapanecas")

f Latin American Folk Song

72. ESSENTIAL CREATIVITY

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

Accidental

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

Flat \flat

A flat sign lowers the pitch of a note by a half-step. The note 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  Flat applies to all A's in measure.

74. COSSACK DANCE

Allegro
f  \flat Flat applies to all A's in measure.

75. BASIC BLUES – New Note

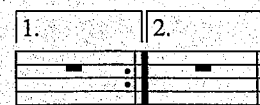
A \flat  Flat applies to all A's in measure.

New Key Signature

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

**1st & 2nd Endings**

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

**76. HIGH FLYING**

Moderato
mf  \flat Flat applies to all A's in measure.

1. 2.

2nd time →

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

77. SAKURA, SAKURA – Band Arrangement

Japanese Folk Song
Arr. by John Higgins

Andante
mf  *p* *mf* *f* *p*

78. UP ON A HOUSETOP

Allegro

Check Key Signature

mf *f*

Musical notation for 'Up on a Housetop' in 4/4 time, key of B-flat major. It features two staves. The first staff has a first ending and a second ending. Dynamics include *mf* and *f*. There are accents (>) over the final notes of the second ending.

79. JOLLY OLD ST. NICK - Duet

Moderato

A *mf*

B *mf*

Musical notation for 'Jolly Old St. Nick' in 2/4 time, key of B-flat major. It is a duet for parts A and B. Both parts have a first ending and a second ending. Dynamics include *mf*.

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

80. THE BIG AIRSTREAM - New Note

B

mf

ΔBb

Musical notation for 'The Big Airstream' in 4/4 time, key of B-flat major. It features a single staff with a 'New Note' section. Dynamics include *mf*. A triangle symbol with 'Bb' is placed below the staff.

81. WALTZ THEME (THE MERRY WIDOW WALTZ)

Moderato

mf *f*

Franz Lehar

Musical notation for 'Waltz Theme' in 3/4 time, key of B-flat major. It features two staves. Dynamics include *mf* and *f*. The name 'Franz Lehar' is written in the top right corner.

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82. AIR TIME

Musical notation for 'Air Time' in 4/4 time, key of B-flat major. It features a single staff.

83. DOWN BY THE STATION

Allegro

mf

Musical notation for 'Down by the Station' in 2/4 time, key of B-flat major. It features a single staff. Dynamics include *mf*.

84. ESSENTIAL ELEMENTS QUIZ

Moderato

mf *f* *p*

Musical notation for 'Essential Elements Quiz' in 3/4 time, key of B-flat major. It features a single staff with a graphic element on the left. Dynamics include *mf*, *f*, and *p*.

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

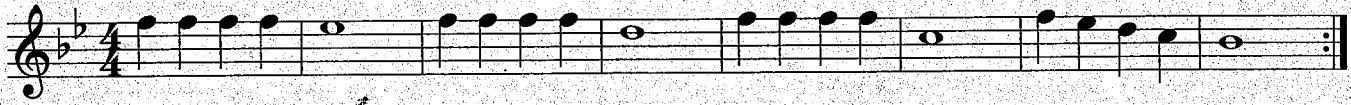
E

Musical notation for 'Essential Creativity' in 4/4 time, key of B-flat major. It features a single staff with a graphic element on the left. The notes are: B-flat, A-flat, G, F, E-flat, D, C, B-flat.

DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

86. TONE BUILDER



87. RHYTHM BUILDER



88. TECHNIQUE TRAX



89. CHORALE (Adapted from Cantata 147)

Johann Sebastian Bach



THEORY

Theme and Variations

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

90. VARIATIONS ON A FAMILIAR THEME



D.C. al Fine

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

91. BANANA BOAT SONG

Moderato

Caribbean Folk Song



Natural



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

92. RAZOR'S EDGE - New Note

E Musical notation for 'Razor's Edge' in G major, 4/4 time. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. A natural sign is placed under the second measure. The piece ends with a double bar line.

93. THE MUSIC BOX

Moderato Musical notation for 'The Music Box' in G major, 3/4 time. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Moderato'. The melody starts with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. A piano dynamic 'p' is indicated. The piece ends with a double bar line.

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

94. EZEKIEL SAW THE WHEEL

African-American Spiritual

Allegro Musical notation for 'Ezekiel Saw the Wheel' in G major, 4/4 time. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Allegro'. The melody starts with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. A forte dynamic 'f' is indicated. The piece ends with a double bar line.

95. SMOOTH OPERATOR

Musical notation for 'Smooth Operator' in G major, 4/4 time. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. The piece ends with a double bar line.

96. GLIDING ALONG

Musical notation for 'Gliding Along' in G major, 4/4 time. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. The piece ends with a double bar line.

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

97. TROMBONE RAG

Allegro Musical notation for 'Trombone Rag' in G major, 4/4 time. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Allegro'. The melody starts with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. A forte dynamic 'f' is indicated. The piece ends with a double bar line and a first/second ending section.

98. ESSENTIAL ELEMENTS QUIZ

Andante Musical notation for 'Essential Elements Quiz' in G major, 3/4 time. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Andante'. The melody starts with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. A piano dynamic 'p' is indicated. The piece ends with a double bar line and a 'Fine' marking.

D.C. al Fine

99. TAKE THE LEAD - New Note

A

THEORY **Phrase** A musical "sentence" which is often 2 or 4 measures long.

100. THE COLD WIND

101. PHRASEOLOGY

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

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

Roll Rapidly alternate single strokes as smoothly as possible. Release the roll on the tied note or final beat with the same hand that started the roll. Rolls are usually found in xylophone and marimba music.

102. SATIN LATIN

Allegro

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

103. MINUET - Duet

Moderato Johann Sebastian Bach

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

105. NATURALLY



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

HISTORY

106. MARCH MILITAIRE – New Note

Allegro

Franz Schubert



107. THE FLAT ZONE – New Note



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 4/4 time, key of D minor. The piece is a duet for two parts, A and B. Part A starts on a treble clef with a key signature of two flats (Bb, Eb). The notes are: D4, Eb4, F4, G4, Ab4, Bb4, C5, Bb4, Ab4, G4, F4, Eb4, D4. Part B starts on a bass clef with a key signature of two flats (Bb, Eb). The notes are: D3, Eb3, F3, G3, Ab3, Bb3, C4, Bb3, Ab3, G3, F3, Eb3, D3. Dynamics include *f*. There are two first endings and a second ending.

Dotted Quarter & Eighth Notes

= 2 Beats
1 & 2 &

A dot adds half the value of the quarter note.

1 & 2 &

A single eighth note has a flag on the stem.

110. RHYTHM RAP

Clap

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

111. THE DOT ALWAYS COUNTS

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

112. ALL THROUGH THE NIGHT

mf *p* Fine D.C. al Fine

113. SEA CHANTY

Moderato English Folk Song

f *mf* *f*

114. SCARBOROUGH FAIR

Andante English Folk Song

mf *f* *mf* *p*

115. RHYTHM RAP

Clap

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

116. THE TURNAROUND

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

117. ESSENTIAL ELEMENTS QUIZ - AULD LANG SYNE

Andante Scottish Folk Song

mf *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"

Bells Antonin Dvorák

Largo 4 5 ↳ Measure number

Measures 1-29: *p*, *mf*, *p*, **Slower** 2

Piano Accompaniment

Largo 5

Measures 1-29: *p*, *mf*, *p*, **Slower**

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

119. GRENADILLA GORILLA JUMP No. 1



120. JUMPIN' UP AND DOWN



121. GRENADILLA GORILLA JUMP No. 2 - New Note



122. JUMPIN' FOR JOY



123. GRENADILLA GORILLA JUMP No. 3



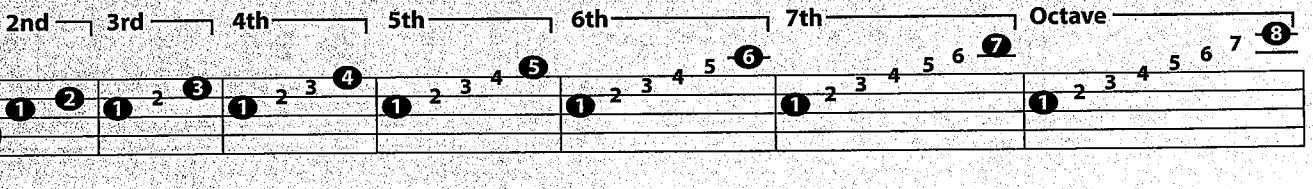
124. JUMPIN' JACKS



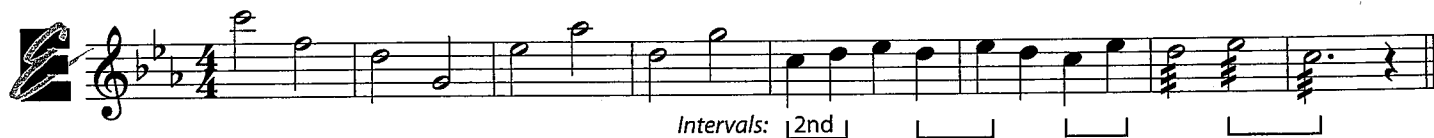
THEORY

Interval

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



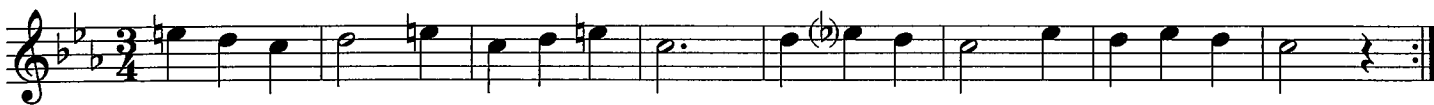
125. ESSENTIAL ELEMENTS QUIZ Write in the numbers of the intervals, counting up from the lower notes.



126. GRENADILLA GORILLA JUMP No. 4



127. THREE IS THE COUNT



128. GRENADILLA GORILLA JUMP No. 5



129. TECHNIQUE TRAX



130. CROSSING OVER



△ Low Eb

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

Moderato

mf

mf

mf

p

p

p

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

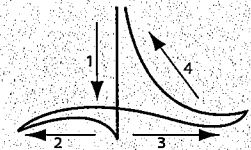
THEORY

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

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137. ESSENTIAL CREATIVITY

Create your own variations by penciling in a dot and a flag to change the rhythm of any measure from $\frac{1}{2}$ to $\frac{1}{4}$.

138. EASY GORILLA JUMPS



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



140. MORE TECHNIQUE TRAX



141. GERMAN FOLK SONG



142. THE SAINTS GO MARCHIN' AGAIN

James Black and Katherine Purvis



143. LOWLAND GORILLA WALK



144. SMOOTH SAILING



145. MORE GORILLA JUMPS



146. FULL COVERAGE



Scale

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

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?

149. SCALE AND 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

151. ESSENTIAL ELEMENTS QUIZ – THE STREETS OF LAREDO

American Folk Song

Write in the note names before you play.



PERFORMANCE SPOTLIGHT

152. SCHOOL SPIRIT - Band Arrangement

W.T. Purdy
Arr. by John Higgins

March Style

5 Measure Number

Musical score for School Spirit, March Style, 2/4 time signature. The score consists of five staves of music. The first staff begins with a dynamic marking of *f* and includes a measure number box containing the number 5. The second staff includes a measure number box containing the number 13. The third staff includes a measure number box containing the number 21. The fourth staff includes a measure number box containing the number 29 and a first ending bracket labeled 1. The fifth staff includes a measure number box containing the number 29 and a second ending bracket labeled 2. Dynamic markings include *f* and *mf*.

Soli

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

153. CARNIVAL OF VENICE - Band Arrangement

Julius Benedict
Arr. by John Higgins

Allegro

Soli

5

Musical score for Carnival of Venice, Allegro, 3/4 time signature. The score consists of six staves of music. The first staff includes a dynamic marking of *mf* and a measure number box containing the number 5. The second staff includes a dynamic marking of *f* and a measure number box containing the number 13. The third staff includes a dynamic marking of *f* and a measure number box containing the number 21. The fourth staff includes a dynamic marking of *f* and a measure number box containing the number 29. The fifth staff includes a dynamic marking of *mf* and a measure number box containing the number 37. The sixth staff includes a dynamic marking of *f* and a measure number box containing the number 45. The score includes a **Soli** marking and an **end Soli** marking. A bracket labeled 7 spans measures 13 through 19. Dynamic markings include *mf* and *f*.

DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

154. RANGE AND FLEXIBILITY BUILDER

155. TECHNIQUE TRAX

156. CHORALE

Johann Sebastian Bach



HISTORY

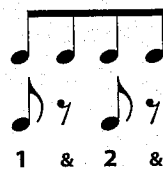
The traditional Hebrew melody "Hatikvah" has been Israel's national anthem since the nation's inception. At the Declaration of State in 1948, it was sung by the gathered assembly during the opening ceremony and played by members of the Palestine Symphony Orchestra at its conclusion.

157. HATIKVAH

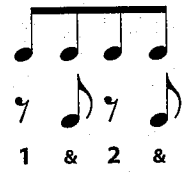
Israeli National Anthem

Eighth Note & Eighth Rest

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



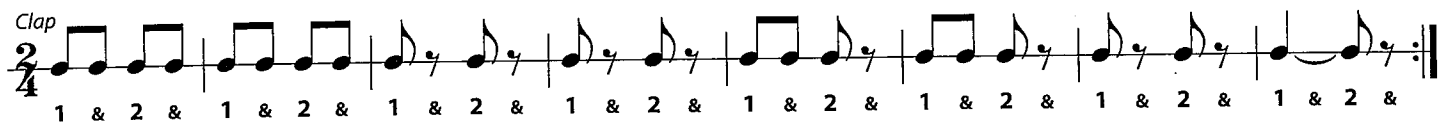
1 & 2 &



1 & 2 &

158. RHYTHM RAP

Clap



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

159. EIGHTH NOTE MARCH



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

160. MINUET

Johann Sebastian Bach

Moderato

mf




161. RHYTHM RAP

Clap



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

162. EIGHTH NOTES OFF THE BEAT



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

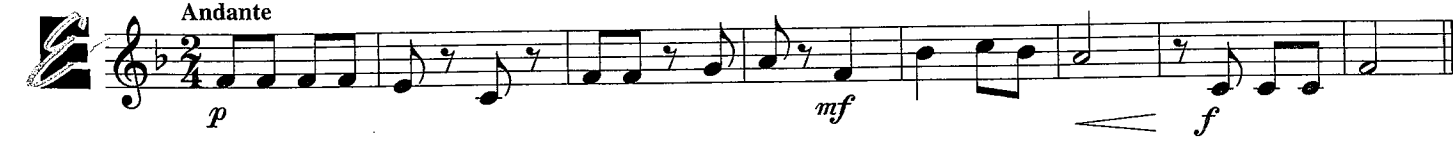
163. EIGHTH NOTE SCRAMBLE



164. ESSENTIAL ELEMENTS QUIZ

Andante

p *mf* *f*



165. DANCING MELODY – New Note

G_b 

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?*

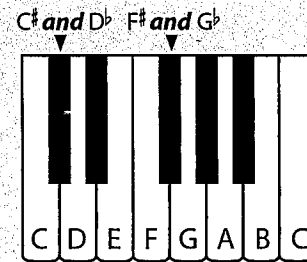




Enharmonics

Two notes that are written differently, but sound the same (and played with the same fingering) are called **enharmonics**. Your note chart on page 3 shows the enharmonic notes for your instrument.

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



169. SNAKE CHARMER

G^b/F[#]

170. DARK SHADOWS

△ Pick-up note

171. CLOSE ENCOUNTERS

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.*

Camille Saint-Saëns

Allegro

176. SILVER MOON BOAT

Chinese Folk Song

Largo

Fine

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

177. THEME FROM SYMPHONY NO. 7 – Duet

Ludwig van Beethoven

Allegro (moderately fast)

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

△ Low Bb

181. ESSENTIAL ELEMENTS QUIZ – SCALE COUNTING CONQUEST

PERFORMANCE SPOTLIGHT

182. AMERICA THE BEAUTIFUL - Band Arrangement

Samuel A. Ward
Arr. by John Higgins

Maestoso

f

7 *Andante* 7

15

3

mf *f*

25 *Maestoso*

Detailed description: This musical score is for the band arrangement of 'America the Beautiful'. It is written in G major (one flat) and 4/4 time. The piece begins with a *Maestoso* tempo and a forte (*f*) dynamic. The first staff contains the first 14 measures. The second staff starts at measure 7 with a *Andante* tempo change and continues to measure 14. The third staff starts at measure 15 with a *Maestoso* tempo change and includes a triplet of eighth notes. The fourth staff continues the melody through measure 24. The fifth staff concludes the piece at measure 25.

183. LA CUCARACHA - Band Arrangement

Latin American Folk Song
Arr. by John Higgins

Latin Rock

f

5 8 13

3

25

p *f*

1.

2.

Detailed description: This musical score is for the band arrangement of 'La Cucaracha'. It is written in G major (one flat) and 4/4 time. The piece begins with a *Latin Rock* tempo and a forte (*f*) dynamic. The first staff contains the first 12 measures. The second staff continues the melody through measure 24. The third staff includes a triplet of eighth notes and a dynamic shift from piano (*p*) to forte (*f*). The fourth staff contains the first ending (1.) and the fifth staff contains the second ending (2.).

PERFORMANCE SPOTLIGHT

184. THEME FROM 1812 OVERTURE - Band Arrangement

Peter Illyich Tchaikovsky
Arr. by John Higgins

Allegro

f

4 10
p

18
mf

2 *f* 26

34

42

f

△ Low Db

PERFORMANCE SPOTLIGHT

Solo for Percussion Ensemble

Performing for an audience is an exciting part of being involved in music. Percussion ensembles provide a unique solo performing opportunity for all members of the percussion section. This percussion ensemble is written for 5 or more players. It is based on the famous "Can-Can" dance from Jacques Offenbach's operetta *Orpheus in the Underworld*, completed in 1858. Your percussion ensemble can perform for the band or at other school and community events.

185. CAN - CAN

Jacques Offenbach
Arr. by Kevin Lepper

Allegro 4

5 *mf*

1. 2. Solo *f* 14

2

2 30

DUETS

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

186. SWING LOW, SWEET CHARIOT - Duet

African-American Spiritual

Andante

p

p

Fine

mf

mf

D.C. al Fine

187. LA BAMBA - Duet

Mexican Folk Song

Allegro

f

f

Fine

D.C. al Fine

p

p

RUBANK® SCALE AND ARPEGGIO STUDIES

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

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 B♭'s.*

1.



2.



3.



4.



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

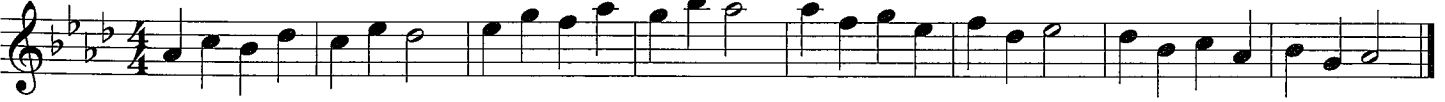
1.



2.



3.



4.



RHYTHM STUDIES

1 2 3 4

4/4

5 6 7 8

4/4

9 10 11 12

4/4

13 14 15 16

4/4

17 18 19 20

4/4

21 22 23 24

4/4

25 26 27 28

4/4

29 30 31 32

4/4

33 34 35 36

4/4



RHYTHM STUDIES

37 38 39 40

4/4

41 42 43 44

4/4

45 46 47 48

4/4

49 50 51 52

4/4

53 54 55 56

4/4

57 58 59 60

3/4

61 62 63 64

3/4

65 66 67 68

2/4

69 70 71 72

2/4

CREATING MUSIC

THEORY

Composition

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

1. ODE TO JOY

Ludwig van Beethoven

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

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

4. YOU NAME IT:

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

THEORY

Improvisation

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

5. INSTANT MELODY

KEYBOARD PERCUSSION INSTRUMENTS

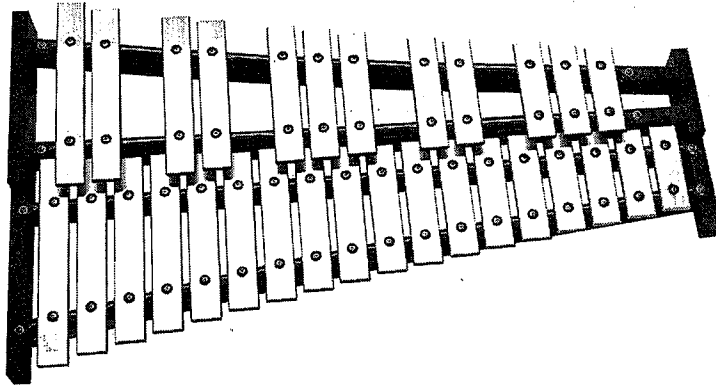
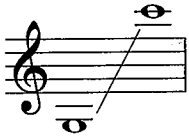
Each keyboard percussion instrument has a unique sound because of the materials used to create the instrument. Ranges may differ with some models of instruments.

Instrument Care Reminders

- Cover all percussion instruments when they are not being used.
- Put mallets away in a storage area. Keep the percussion section neat!
- Mallets are the only things which should be placed on your instrument. NEVER put or allow others to put objects on any percussion instrument.

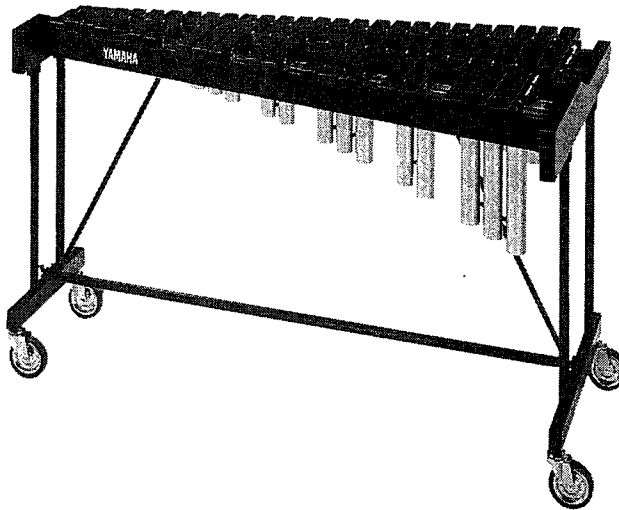
BELLS (Orchestra Bells)

- Bars – metal alloy or steel
- Mallets – lexan (hard plastic), brass or hard rubber
- Range – 2 1/2 octaves
- Sounds 2 octaves higher than written



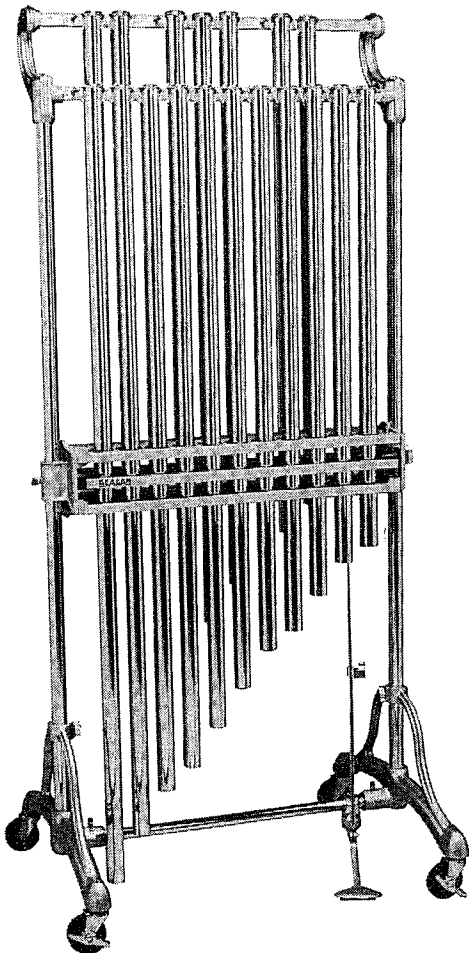
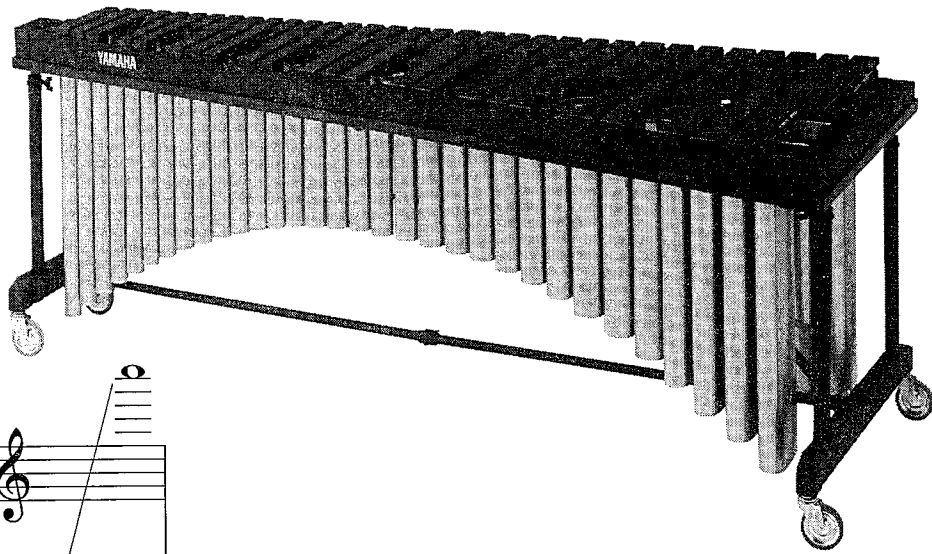
XYLOPHONE

- Bars – wooden or synthetic
- Mallets – hard rubber
- Range – 3 1/2 octaves
- Sounds 1 octave higher than written



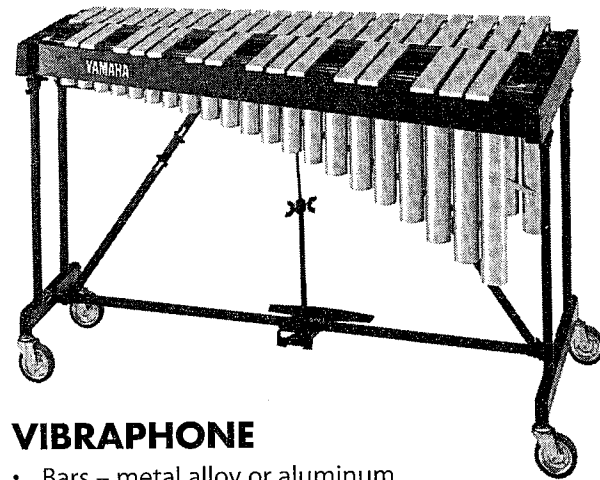
MARIMBA

- Bars – wooden (wider than xylophone bars)
Resonating tube located below each bar
- Mallets – soft to medium rubber or yarn covered
- Range – 4 1/3 octaves (reads bass and treble clefs)
- Sounding pitch is the same as written pitch



CHIMES

- Bars – metal tubes
- Mallets – plastic, rawhide or wooden
- Range – 1 1/2 octaves
- Sounding pitch is the same as written pitch



VIBRAPHONE

- Bars – metal alloy or aluminum
Resonating tubes located below each bar
Adjustable electric fans in each resonator create “vibrato” effect
- Mallets – yarn covered
- Range – 3 octaves
- Sounding pitch is the same as written pitch



PIANO NOTES CHART

