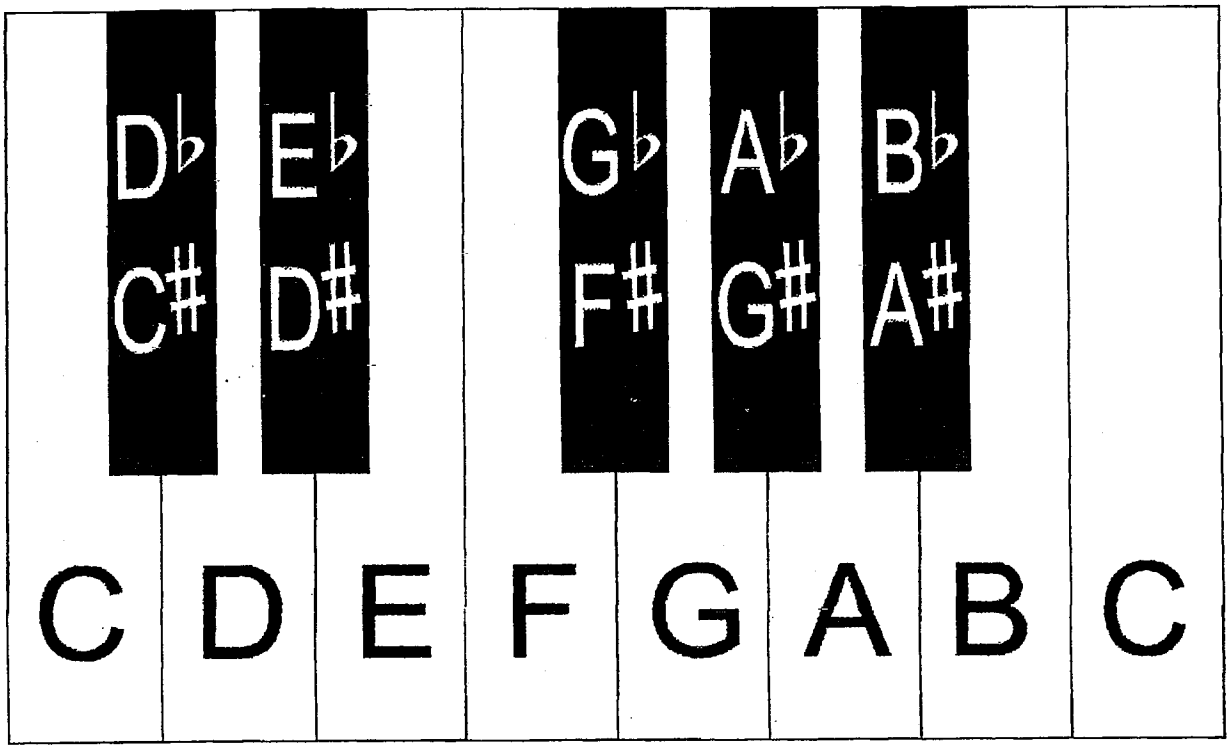
PIANO/ MALLETS

PIANO NOTES CHART



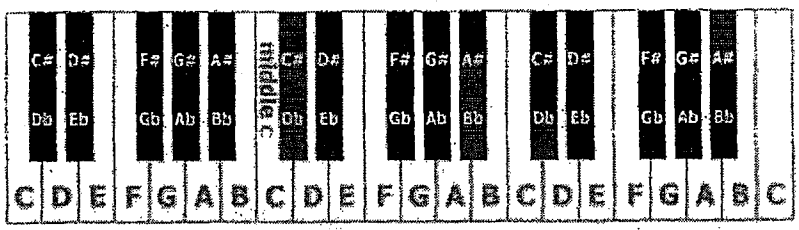


Table of Contents

1. Note Map/Fingering Chart
2. Band Calendar
3. Practice Checklist
4. Scale Checklist
5. Scale Assignments
6. SciTech Band Groove Chart
7. Smart Music Instructions
8. Holiday Solo Options
9. 12 Bar Blues
10. Advanced College Audition Solo Repertoire
11. Amazing Grace
12. Audition Instructions
13. Audition Scale List
14. Audition Score Sheet
15. Audition Prepared Solo – Symphonic Band
16. Audition Prepared Solo – Advanced Band
17. Angels We Have Heard On High
18. Blue Moon
19. Blues By Five
20. Canon Remix
21. Careless Whisper
22. Carol Of The Bells
23. Chameleon
24. Cheer # 1
25. Cold Duck Time
26. Don't Stop Believin'
27. Don't Stop Till You Get Enough
28. Don't You Worry 'Bout A Thing
29. First 5 Note Exercise
30. Forever Young
31. GNE Song (Great New Emergence)
32. Happy Birthday (?)
33. Heart & Soul
34. Holding Out For A Hero (Sponsor Song)
35. It Don't Mean A Thing
36. It Is Well
37. Largo (New World Symphony)
38. Legend of Super Mortal Tetris, The
39. Limbo
40. Move The Joy / Move It / Winterfest
41. My Way
42. Over The Rainbow
43. Pep Band Music
44. Pomp & Circumstance (Two Ceremonial Marches)
45. Santa Claus Is Comin' To Town
46. Sight Reading Exercises
47. Simple Gifts (District Determined Measure)
48. Sponsor Song (What Is Love)
49. Star Spangled Banner
50. Swallowtail Jig
51. Tempest, The
52. Tenor Madness
53. This Is Me
54. You Are Good
55. Blank Staff Paper
56. Twinkle Twinkle Note Test
57. Essential Elements Method Book
58. Note Map/Fingering Chart

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

◄ Jul 2018 | ~ August 2018 ~ | Sep 2018 ►

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

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

*BOLD PERFORMANCES ARE MANDATORY

TBD = To Be Determined

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

◄ Aug 2018 | ~ September 2018 ~ | Oct 2018 ►

Sun	Mon	Tue	Wed	Thu	Fri	Sat
						1
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 ETA: 5:00pm	**27** Band Fun Night 1 - Band Movie Night @ Band Room 2:30-4:30pm ETA: 6:00pm	**28** Open Practice @ 2:30-3:30pm	**29**
30	**Notes:** (1) TBD - Puerto Rican Parade Small Ensemble Performance outside Springfield Schools Central Office (1550 Main Street, Springfield, MA 01103) Meet @ 10am – Was Sat 9/8 (2) TBD - Classical High Open House Small Ensemble Performance @ 2:00-5:00pm Meet @ 1:00pm (Classical High Condominiums 235 State St, Springfield, MA 01103) – Was Sat. 9/1 (3) TBD - Road Crew Load Truck For Classical High Small Ensemble Performance 2:30-3:30pm – Was Fri. 8/31 (4) TBD - Younglife Leader Weekend @ Saranac Lake, NY					

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

TBD = To Be Determined

◄ Sep 2018 | ~ October 2018 ~ | Nov 2018 ►

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

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

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

TBD = To Be Determined

◄ Oct 2018

~ November 2018 ~

Dec 2018 ►

Sun	Mon	Tue	Wed	Thu	Fri	Sat
				1 Open Practice @ 2:30-3:30pm ETA: 5:00pm	**2** Younglife Campaigners Friday Night Chillfest #3 @ The Bernice's 5:30-8:30pm (60 Fairfield Street; Springfield, MA 01108) ETA: Late	**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	

◄ Oct 2018 | ~ November 2018 ~ | Dec 2018 ►

Sun	Mon	Tue	Wed	Thu	Fri	Sat

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

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

TBD = To Be Determined

◄ Nov 2018 | ~ December 2018 ~ | Jan 2019 ►

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

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

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

TBD = To Be Determined

◄ Dec 2018 | ~ January 2019 ~ | Feb 2019 ►

Sun	Mon	Tue	Wed	Thu	Fri	Sat
		1 No School	**2** Band Auditions MTM #12 @ Band Room 2:30-4:00pm ETA: 5:00pm	**3** Band Auditions Open Practice @ 2:30-3:30pm ETA: 5:00pm	**4** Band Auditions Younglife Campaigners Friday Night Chillfest #5 @ The Bernice's 5:00-8:00pm (60 Fairfield Street; Springfield, MA 01108) ETA: Late	**5**
6	**7** Band Auditions Leadership Team Meeting #10 @ Band Room 2:30-3:30pm ETA: 5:00pm	**8** Band Auditions Open Practice @ 2:30-3:30pm Zanetti MTM #9 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	**9** Band Auditions *MTM TBD* *TBD - High School Choice Night @ 5:00-7:00pm Central - Meet in Band Room @ 2:30pm (Mandatory for Leadership Team)* *ETA: Late*	**10** Band Auditions Band Fun Night 3 @ Band Room 2:30-4:30pm ETA: 5:30pm	**11** No School – Teacher Day ETA: 5:00pm	**12**
13	**14** Band Auditions Instrument Inventory Check #7 @ 2:30-5:00pm Move Unused To Back Room ETA: 6:00pm	**15** Band Auditions Extended Day For Teachers 2:35-3:35pm Zanetti MTM #10 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	**16** Band Auditions Final Day MTM #13 @ Band Room 2:30-4:00pm ETA: 5:00pm	**17** Audition Results Posted Band Auditions (if necessary) Open Practice @ 2:30-3:30pm ETA: 5:00pm	**18** Audition Results Posted Band Auditions (if necessary) Open Practice @ 2:30-3:30pm ETA: 5:00pm	**19**
20	**21** No School	**22** Open Practice @ 2:30-3:30pm Zanetti MTM #11 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	**23** MTM #14 @ Band Room 2:30-4:00pm ETA: 5:00pm	**24** Open Practice @ 2:30-3:30pm ETA: 5:00pm	**25** Younglife Club #5 @ Band Room 2:30-4:00pm ETA: 6:00pm	**26**
27	**28** Leadership Team Meeting #11 @ Band Room 2:30-3:30pm ETA: 5:00pm	**29** Open Practice @ 2:30-3:30pm Zanetti MTM #12 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	**30** MTM #15 @ Band Room 2:30-4:00pm Music Selection Party – Open To All ETA: 5:00pm	**31** Open Practice @ 2:30-3:30pm ETA: 5:00pm		

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

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

TBD = To Be Determined

◄ Jan 2019 | ~ February 2019 ~ | Mar 2019►

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

Notes:

(1) TBD -Small Ensemble Performance for The Pioneer Valley Project (Select Students) @ Cedars (375 Island Pond Rd, Springfield, MA 01118) Meet @ 4:00pm; Event 5-9pm; Perform Set 1: 5:00-6:10pm (Social Hour); Perform Set 2: 6:30-7:30pm (Dinner)

(2) TBD - Road Crew Set Up For Project Purple @ 3:00pm Basketball Pep Band @ 7pm @ SciTech Gym 3:00pm; ETA: Late

(3) TBD - Martin Luther King Celebration Small Ensemble Performance @ Zanetti Elementary School 11:00am-1:00pm; Road Crew Meet @ 10am; Perform @ 12pm MANDATORY FOR LEADERS; ETA: 4:00pm

(4) TBD – SPS Youth Art Month Small Ensemble Performance @ Eastfield Mall @ 5:00-6:00pm; Meet in band room @ 2:30pm (MANDATORY FOR LEADERS)

*BOLD PERFORMANCES ARE MANDATORY

TBD = To Be Determined

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

◄ Feb 2019 | ~ March 2019 ~ | Apr 2019 ►

Sun	Mon	Tue	Wed	Thu	Fri	Sat
					1 MMEA All State Conference - World Trade Center, Boston, MA (For Teachers) ETA: 5:00pm	**2** MMEA All State Conference - World Trade Center, Boston, MA (For Teachers)
3	**4** Open Practice @ 2:30-3:30pm ETA: 5:00pm	**5** Extended Day For Teachers 2:35-3:35pm Zanetti MTM #16 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	**6** MTM #19 @ Band Room 2:30-4:00pm ETA: 5:00pm	**7** Open Practice @ 2:30-3:30pm ETA: 5:00pm	**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: 6:00pm	**15** No School – Teacher Day ETA: 5:00pm	**16**
17	**18** We Want You Letters Distributed Instrument Inventory Check #9 @ 2:30-5:00pm ETA: 6:00pm	**19** Extended Day For Teachers 2:35-3:35pm Zanetti MTM #18 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	**20** Extreme Playing Inventory – Check all instruments in back room 2:30-4:30pm ETA: 6:00pm	**21** Band Fun Night 4 – Jengaship Championship @ Band Room 2:30-4:30pm ETA: 6:00pm	**22** Open Practice @ 2:30-3:30pm ETA: 5:00pm	**23**
24	**25** Leadership Team Meeting #15 @ Band Room 2:30-3:30pm ETA: 5:00pm	**26** Open Practice @ 2:30-3:30pm Zanetti MTM #19 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	**27** New Leadership Team Info Session @ 2:30-4:00pm ETA: 5:00pm	**28** Open Practice @ 2:30-3:30pm ETA: 5:00pm	**29** Open Practice @ 2:30-3:30pm ETA: 5:00pm	**30/31**

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

*BOLD PERFORMANCES ARE MANDATORY

TBD = To Be Determined

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

◄ Mar 2019 | ~ April 2019 ~ | May 2019 ►

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

Notes: (1) TBD - Middle School Scheduling & Recruiting Visits
(2) TBD - Young@Heart Performance; Meet @ SciTech Sports Complex @ 10:00am; Road Crew Meet @ SciTech @ 7:00am; Perform @ 3:00pm - John M. Greene Hall (60 Elm Street, Northampton, MA 01060) MANDATORY for Advanced Band – Was Sun. 4/21
(3) TBD - Young@Heart In-School Library Rehearsal #1 9:10-12:20 (Periods 2-3) / TBD - Young@Heart In-School Library Rehearsal #2 9:10-12:20 (Periods 2-3)
(4) TBD - Zanetti PTO Performance 6:30-6:40pm – Zanetti Mentors -Mentors after school – Was Fri 4/5
(5) Massachusetts All State Lions Band - Holiday Inn Boston-Dedham Hotel & Conference Center (55 Ariadne Rd/Dedham MA 02026) 7am – Was Thu 4/25
(6) Massachusetts All State Lions Band - Holiday Inn Mansfield (31 Hampshire St/Mansfield MA 02048) Performance @ 2:00pm – Was Sat 4/ 27

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

TBD = To Be Determine

◄ Apr 2019 | ~ May 2019 ~ | Jun 2019 ►

Sun	Mon	Tue	Wed	Thu	Fri	Sat
			1 Drum Major Auditions 2:30-4:00pm ETA: 5:00pm	**2** Open Practice @ 2:30-3:30pm ETA: 5:00pm	**3** Open Practice @ 2:30-3:30pm ETA: 5:00pm	**4**
5	**6** Final Leadership Meeting #17 @ Band Room 2:30-3:15pm ETA: 5:00pm	**7** Open Practice @ 2:30-3:30pm ETA: 5:00pm	**8** Road Crew Set Up For ArtsAlive After School @ Chestnut Middle School 2:30-5:45pm Extreme Road Crew 8:15-11:00pm ETA: Late	**9** ArtsAlive Dress Rehearsal Field Trip @ Chestnut Middle School 7:35-12:30pm **13th Annual ArtsAlive Concert @ Chestnut Middle School 7:00pm (Arrive @ 6:00pm)** **355 Plainfield Street; Springfield, MA 01107** **MANDATORY FOR ALL** Road Crew Move All Band Equipment From Lobby & Cafeteria To Auditorium After ArtsAlive ETA: Late	**10** Road Crew Break Down For ArtsAlive (Field Trip For Leaders Only) @ Chestnut 7:35-12:00pm Load Truck for Pancake Breakfast ETA: 5:00pm	**11 World's Largest Pancake Breakfast @ Downtown Springfield 7:00am-10:00am - Meet on the Corner of Falcon's Way & Main Street (on the side of the Mass Mutual Center)** **Band Meet @ 7:00am** **MANDATORY FOR ALL** Road Crew meet @ 5:00am Road Crew Load Truck After Performance ETA: 12:00pm
12	**13** Reset Band Room During Day & Return Truck During/After Schoo -Instrument Inventory Check #11 During School ETA: 5:00pm	**14** Extended Day For Teachers 2:35-3:35pm Return Truck @ 7:00am ETA: 5:00pm	**15** *TBD - Final Outreach MTM @ Elementary School 2:30-6:00pm; Meet @ 2:30 in the band room* *ETA: 7:30pm*	**16** Music Is Power (Music Production Outreach Event) 5:00-7:00pm @ Library Road Crew set up for event @ 2:30pm ETA: Late	**17** New 2019-2020 Leadership Team Posted Final Younglife Club #7 @ Bounce House 2:30-4:00pm *(Potential Date Pending Weather)* ETA: 6:00pm	**18**
19	**20** Instrument Inventory Check #11 (Finalize) @ 2:30-4:30pm ETA: 5:00pm	**21** *TBD - Gerena Elementary School Band Concert - Small Ensemble Performance; Meet @ 2:30pm in the band room. (Perform @ 6:00pm)* *MANDATORY FOR LEADERS* *Pick Up Truck @ 7:00am* *ETA: Late*	**22** Road Crew Set Up For Class Day After School 2:30-5:30pm @ SciTech Gym ETA: 6:00pm	**23 Class Day Dress Rehearsal Field Trip @ SciTech Gym** ***Last Period*** ***Meet @ 12:49pm*** **Final Full Band Rehearsal** **MANDATORY FOR ALL** Return Truck @ 7:00am ETA: 5:00pm	**24 Class Day @ SciTech Gym 7:30am** **MANDATORY FOR ALL** New Leaders Break Down After Class Day New Team Leadership Barbeque @ Mr. Bernice's House 3:00-6:00pm MANDATORY FOR NEW LEADERS 60 Fairfield Street; Springfield, MA 01108 (Near Forest Park Middle School) ETA: Late	**25**
26	**27** No School	**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
						1
2	**3** Next Year Prep 2:30-3:30pm ETA: 5:00pm	**4** Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	**5** Next Year Prep 2:30-3:30pm ETA: 5:00pm	**6** Next Year Prep 2:30-3:30pm ETA: 5:00pm	**7** Road Crew Set Up For Band Banquet After School 2:30-4:00pm @ SciTech Cafeteria -Annual Band Family Banquet @ SciTech Cafeteria 6:00pm Road Crew Break Down After Band Banquet @ SciTech Cafeteria 9:00pm Next Year Prep 2:30-3:30pm ETA: Late	**8**
9	**10** Next Year Prep 2:30-3:30pm ETA: 5:00pm	**11** Pick Up Truck @ 7:00am Load truck for graduation during school day. ETA: 5:00pm	**12** Leadership Road Crew Field Trip For Graduation Set Up @ Symphony Hall 7:35am-12:00pm **Graduation @ Symphony Hall 6:00pm (Meet in Band Room @ 2:30pm or Arrive @ Symphony Hall @ 3:45pm) - 34 Court Street; Springfield, MA 01103** **MANDATORY FOR ALL** Road Crew Break Down After Graduation (Put All Equipment In Loading Dock) @ Symphony Hall 8:00pm ETA: Late	**13** Leadership Road Crew Field Trip For Graduation Break Down @ Symphony Hall 7:35am-12:00pm Reset Band Room For 2019-2020 Final Instrument Inventory Check #12 During School Day & After School 2:30-4:30pm Return Truck After School ETA: 5:00pm	**14** *TBD - Younglife Campaigners Friday Night Chillfest #10 @ The Bernice's 5:00-8:00pm (60 Fairfield Street; Springfield, MA 01108)* *ETA: Late*	**15**
16	**17** Next Year Prep 2:30-3:30pm ETA: 5:00pm	**18** *TBD - Zanetti Showcase Small Ensemble Performance @ Zanetti (2nd to last day of school); Meet @ 7:45am in Band Room; Perform @ 9:15pm & @ 1:45pm for Step Up Day* ***MANDATORY FOR NEW LEADERS*** *-Collect Zanetti Instruments* *Extended Day For Teachers 2:35-3:35pm* *ETA: 5:00pm*	**19** Last Day of School (Half Day) ETA: 3:00pm	**20**	**21**	**22**

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

***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

RHYHTHM CHARTS (in Band Handbook)

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

FUNDAMENTAL RHYTHMS

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

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

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

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

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

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

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

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

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

ESSENTIAL ELEMENTS, BOOK 1

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

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

☐ Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 2

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

☐ Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 3

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

☐ Pg. 38-39 – Rhythm Studies

OTHER

☐ Band Repertoire ☐ Solo Repertoire ☐ Chamber Ensemble Repertoire ☐ Improvisation

SCALE CHECKLIST

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

Scale Assignments

Concert & Jazz Band

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

QUARTER 2
Eb Major
D#/Eb Minor
F Major
F Minor
Ab Major
G# Minor
G Major
G Minor

QUARTER 3
D Major
D Minor
C#/Db Major
C# Minor
E Major
E Minor
F Blues

QUARTER 4
F#/Gb Major
F# Minor
A Major
A Minor
B Major
B Minor

Symphonic Band

QUARTER 1
First Note – Concert Bb (Do)
First 5 Notes – Do-Re-Mi-Fa-So
Bb Major – Do-Re-Mi-Fa-So-La-Ti-Do

QUARTER 2
Bb Blues

QUARTER 3
Bb Chromatic (1 Octave)
C Major

QUARTER 4
C Minor

*Scale assignments subject to change

SciTech Band Groove Chart

-Chord Progressions For Improv-

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

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

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

-Chord progressions can be used in any key

SMART MUSIC

How To Login To SMART MUSIC

1) Open Smart Music

2) Click "Create Login"

3) Complete Login Information & Click Next

4) Complete Contact Information & Click Next

5) Click "Student"

6) Click "Add School"
-Choose "Springfield Science & Tech Hs"
-If the school does not appear, expand the mile range

7) Select how many years you have been performing & your instrument

8) Under "Classes", click "Enroll in a class..."

9) Concert Band & Jazz Band Students Choose "Concert & Jazz Band"
Symphonic Band Students Choose "Symphonic Band"

10) You are ready to use Smart Music

How To Use SMART MUSIC

1) Login & make sure the microphone is connected

2) Click on your class to access specific playing assignments (or)

3) Click the playlist(s) to access all class music
-Repertoire playlists contain music recordings that you can listen to and/or play along with
-Smart Music playlists include specific recordings that allow you to access the sheet music as well (make sure you choose your instrument at the top)
-You can click "My Part" if you want to play along with your part and/or adjust the tempo if you wish
-For certain Smart Files, make sure you click off "Follow Me" off before playing along

4) Click "Find Music" to find thousands of other solos, exercises, method books, jazz improvisation exercises, sight-reading exercises, and band selections.

5) Have fun & practice hard!

How To Complete Assignments

1) Click on your assignment

2) You can click "My Part" if you want to play along with your part and/or adjust the tempo if you wish

3) Click "Start Take" and record

4) When complete, click "Submit"

Holiday Solos – Duets – Trios – Quartets

SOLOS (1+people)

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

DUETS

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

SOLOS, DUETS, TRIOS, QUARTETS

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

CIRCLE YOUR CHOICE ABOVE

Names:_____

Instruments:_____

12 BAR BLUES

Blues Scale

	1	b3	4	b5	5	b7	8
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. Fantasie for Flute and Piano, Gabriel Faure

2. Concerto in G for Flute, Wolfgang Amadeus Mozart

3. Sonate for Clarinet and Piano, Camille Saint-Saens

4. Sonata in G Minor for Alto Saxophone, Henri Eccles

5. Rapsodie for Orchestra and Tenor Saxophone, Claude Debussy

6. Trumpet Concerto for Bb Trumpet and Piano, Johann Nepomuk Hummel

7. Trumpet Concerto in Eb, Franz Joseph Haydn

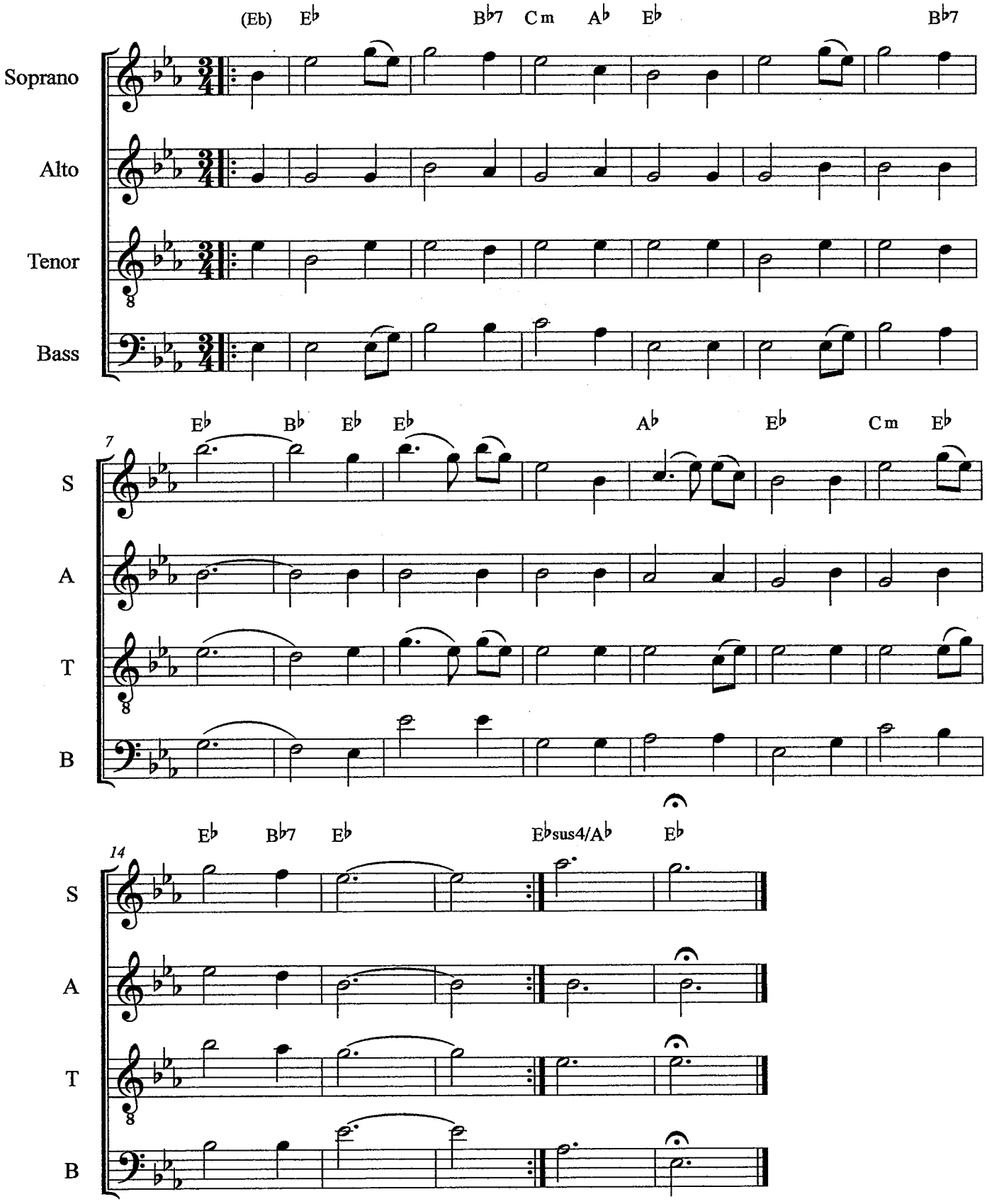
8. Concerto for Trombone and Piano, Rimsky-Korsakov

9. Concerto for Bass Tuba, Ralph Vaughan Williams

CONCERT PITCH SCORE

Amazing Grace

John Newton
Traditional
arr. R. Rodriguez & Bernice

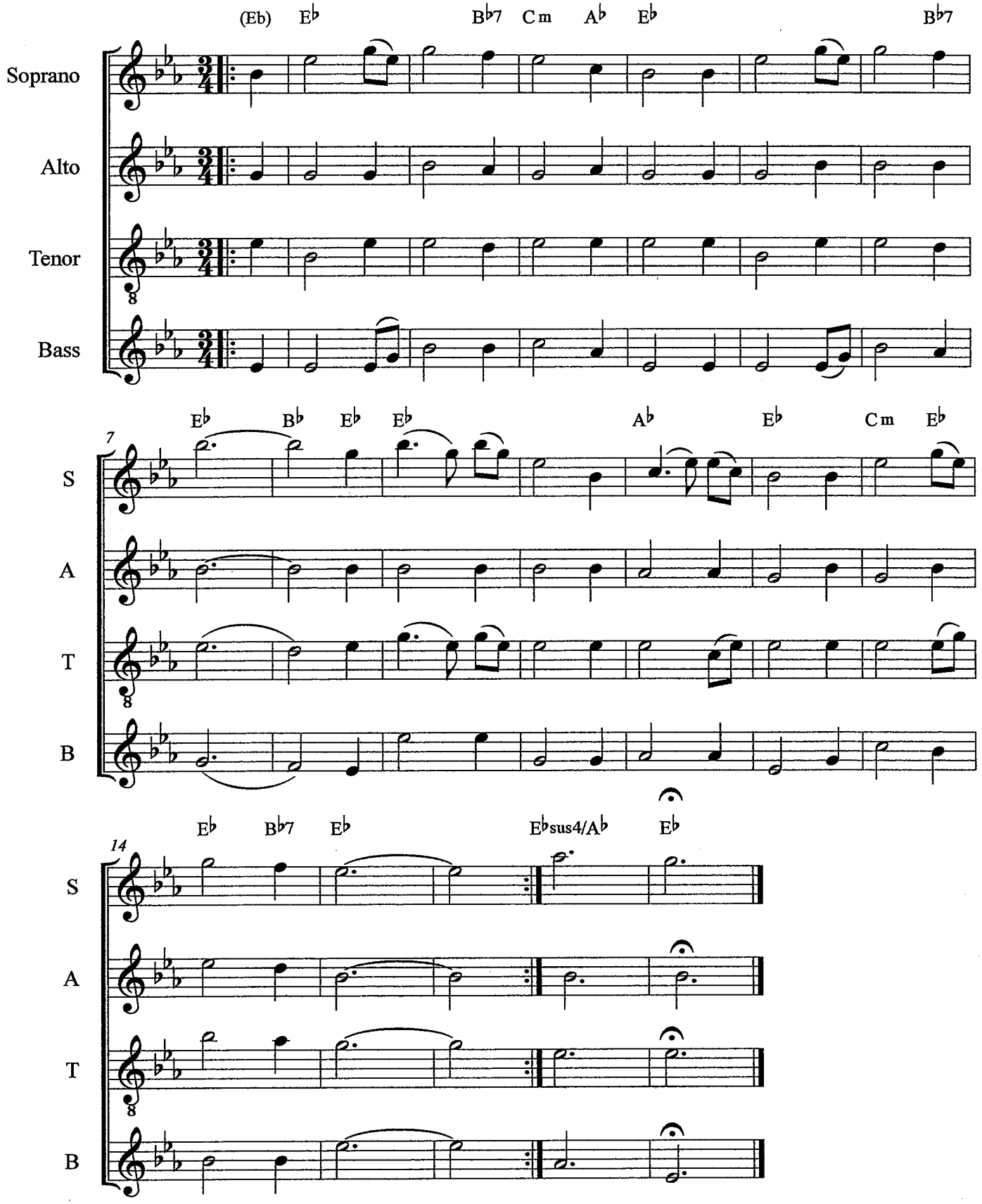


©

C INSTRUMENTS

Amazing Grace

John Newton
Traditional
arr. R. Rodriguez & Bernice



©

SciTech Band Audition

SYMPHONIC BAND AUDITION REQUIREMENTS

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

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

CONCERT BAND & JAZZ BAND AUDITION REQUIREMENTS

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

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

SciTech Band
THE PRIDE OF SPRINGFIELD

SYMPHONIC BAND AUDITION SCALE LIST

Instrument Key
C Instruments: Flute, Trombone, Baritone, Tuba, Piano, Mallets
Bb Instruments: Clarinet Trumpet, Tenor Sax
Eb Instruments: Alto Sax, Baritone Sax

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

Concert Bb Blues Scale
C Instruments: Bb Db Eb E F Ab Bb
Bb Instruments: C Eb F Gb G Bb C
Eb Instruments: G Bb C Db D F G

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

SciTech Band

THE PRIDE OF SPRINGFIELD

AUDITION SCORE SHEET

(or Test Score Sheet)

Name:_____

I am auditioning for ☐ Concert Band ☐ Jazz Band
☐ Stomp Percussion Ensemble ☐ Other_____
Please check all that apply.

CATEGORY	MASTERY 4	PROFICIENT 3	DEVELOPING 2	EMERGING 1
DESCRIPTION OF LEVELS	• Indicates a mastery level, exceeding expectations. • Student rarely needs assistance with demanding tasks, is self-motivated, and produces consistently high-quality work.	• Reaches expected (or proficient) level for this task. • Student produces quality work and occasionally needs assistance with demanding tasks.	• Indicates a developing level for this task. • Student produces required work with teacher direction and support.	• 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_____			

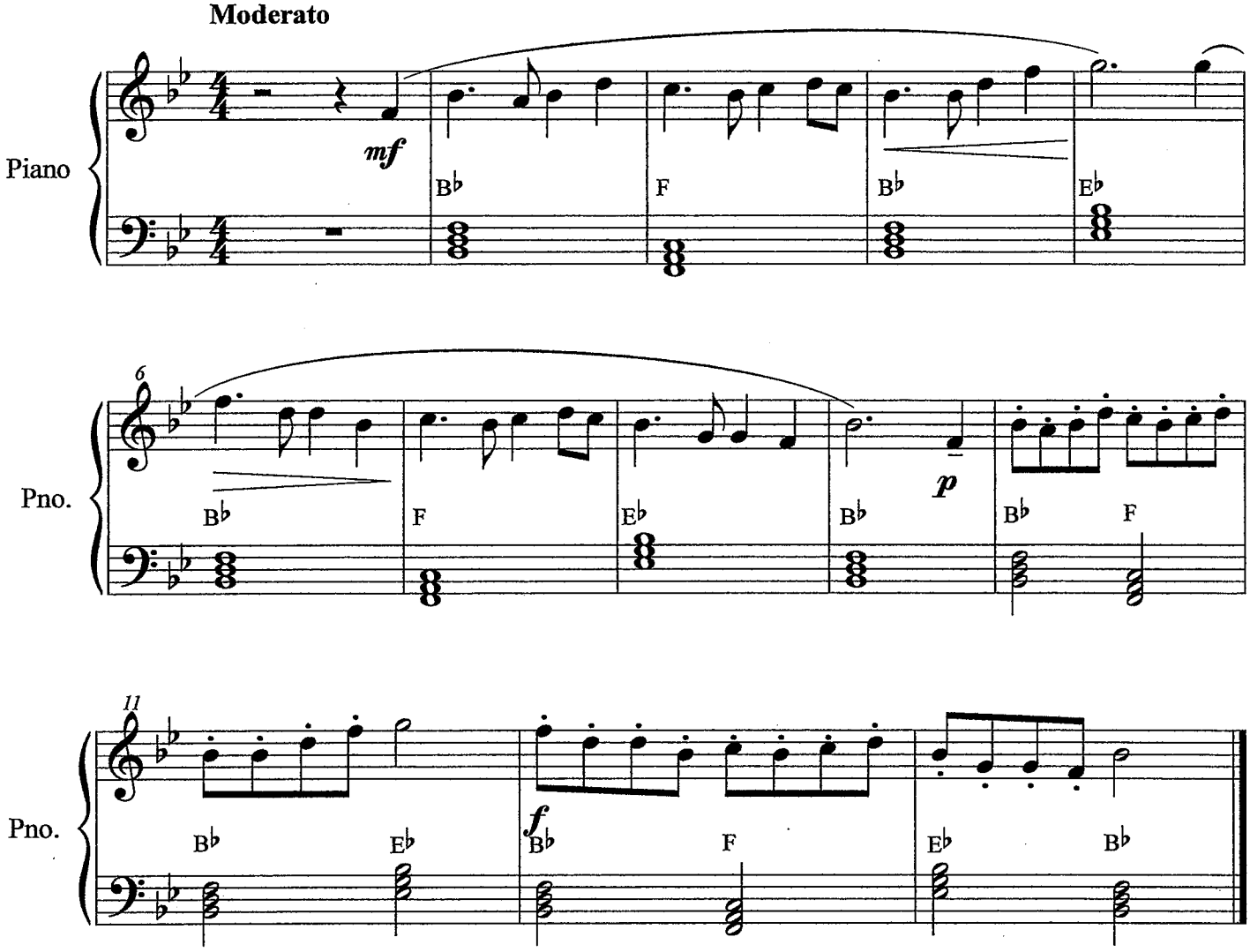
Piano

Audition Prepared Solo - Symphonic Band

Variations on Auld Lang Syne

arr. Bernice

Moderato



©

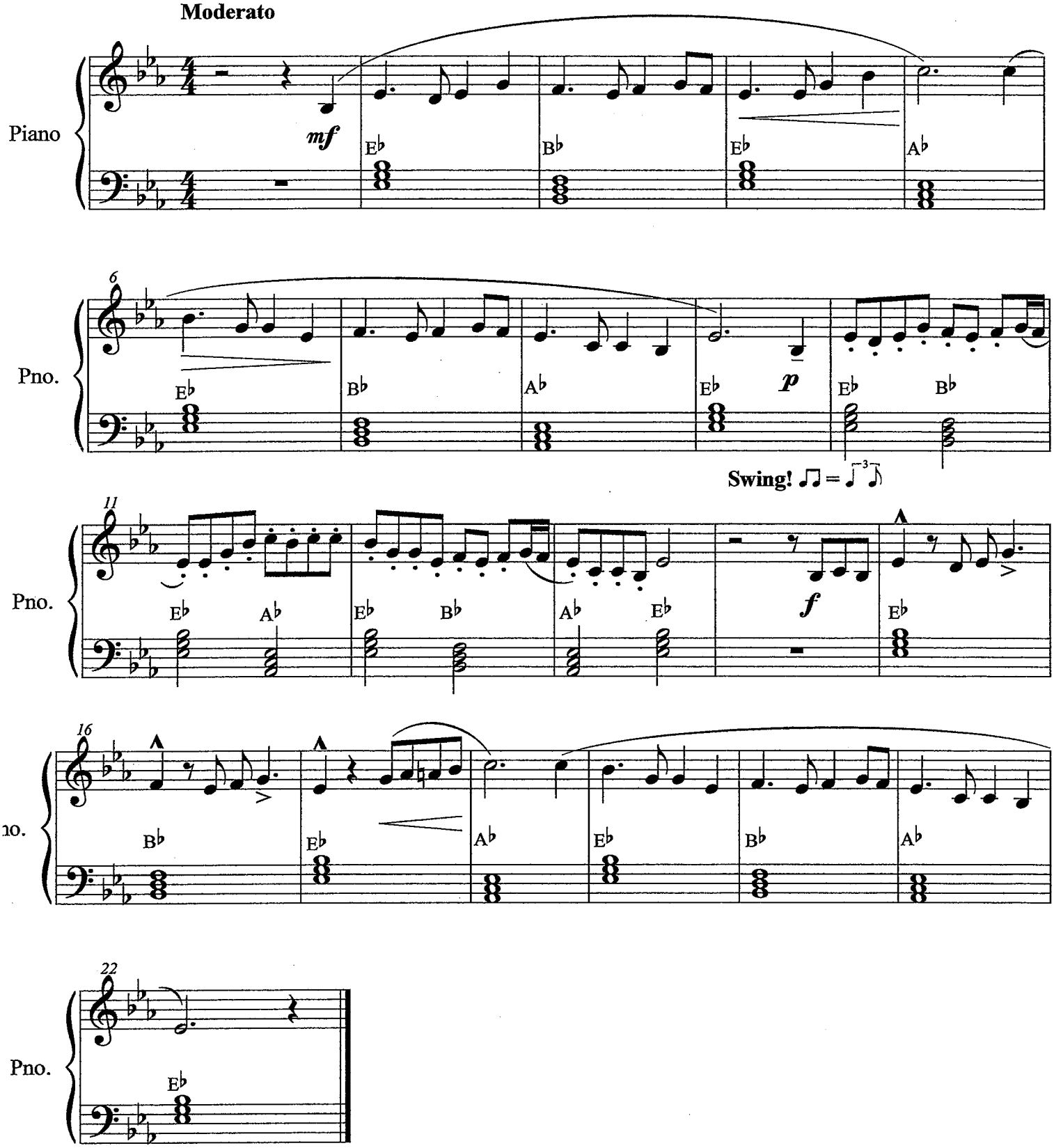
Audition Prepared Solo - ADVANCED BAND

Piano

Variations on Auld Lang Syne

arr. Bernice

Moderato

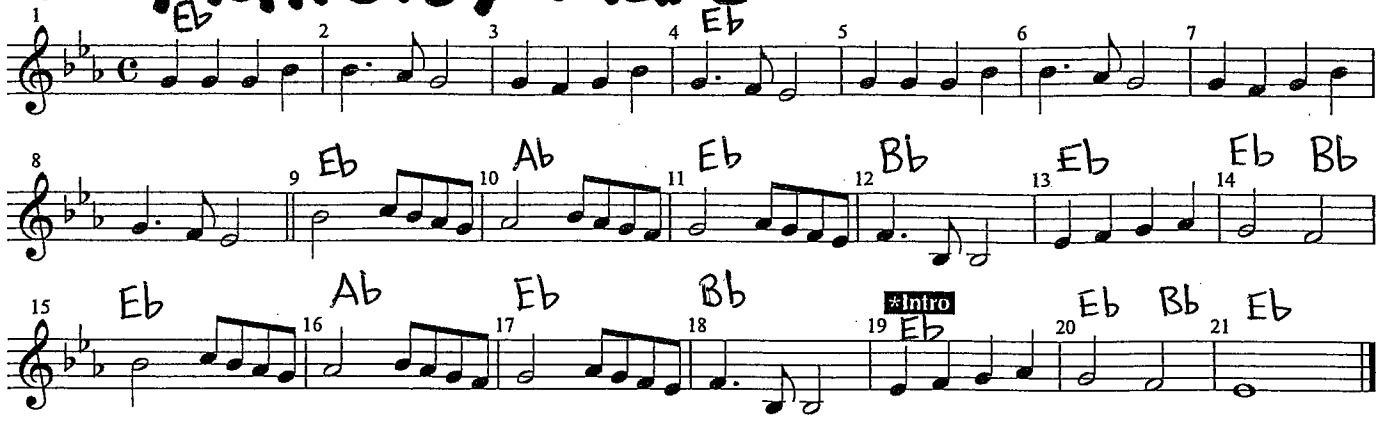


©

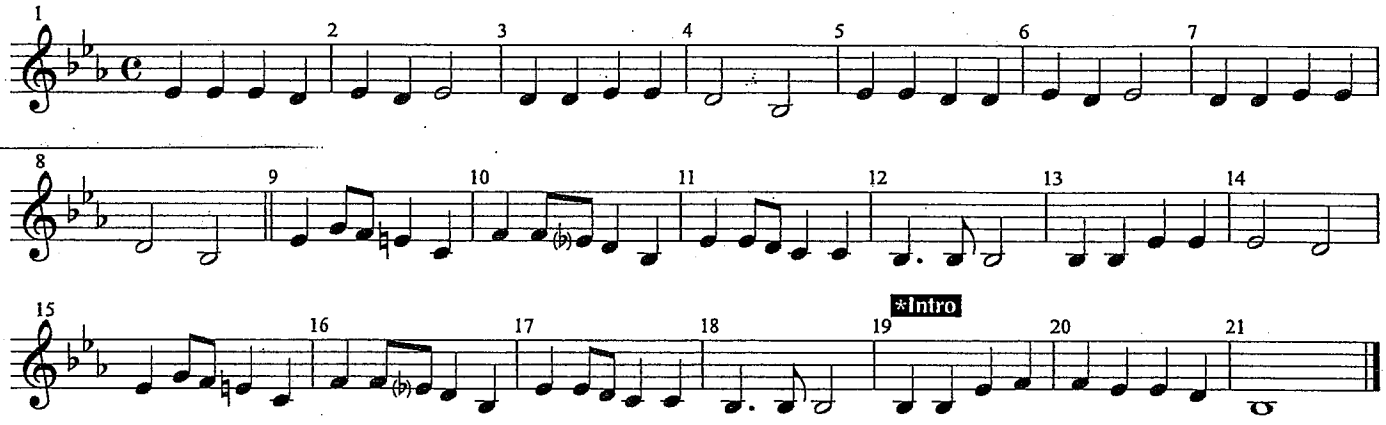
Angels We Have Heard on High

Traditional French Carol

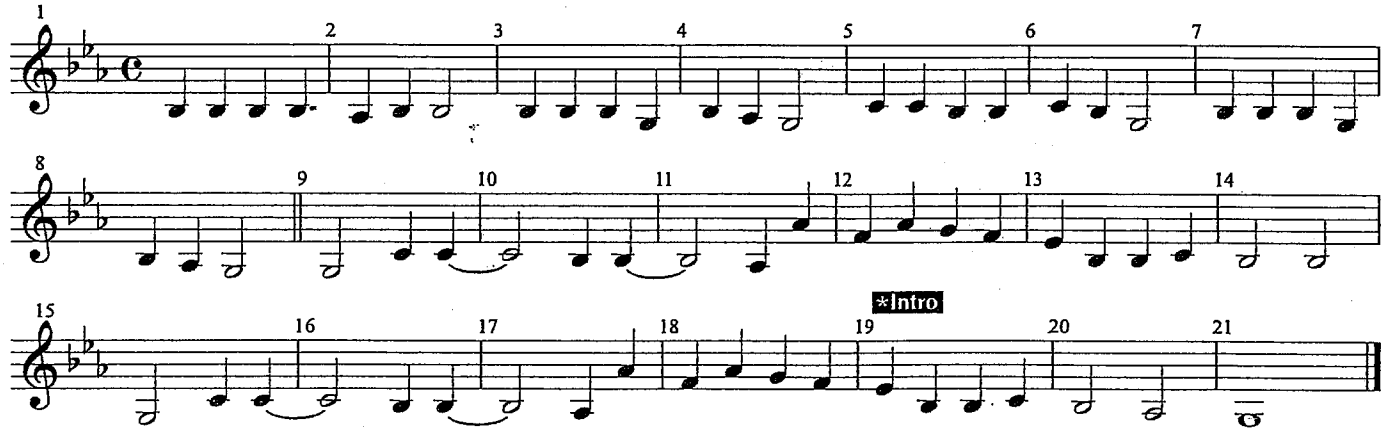
Soprano Mallets / Piano



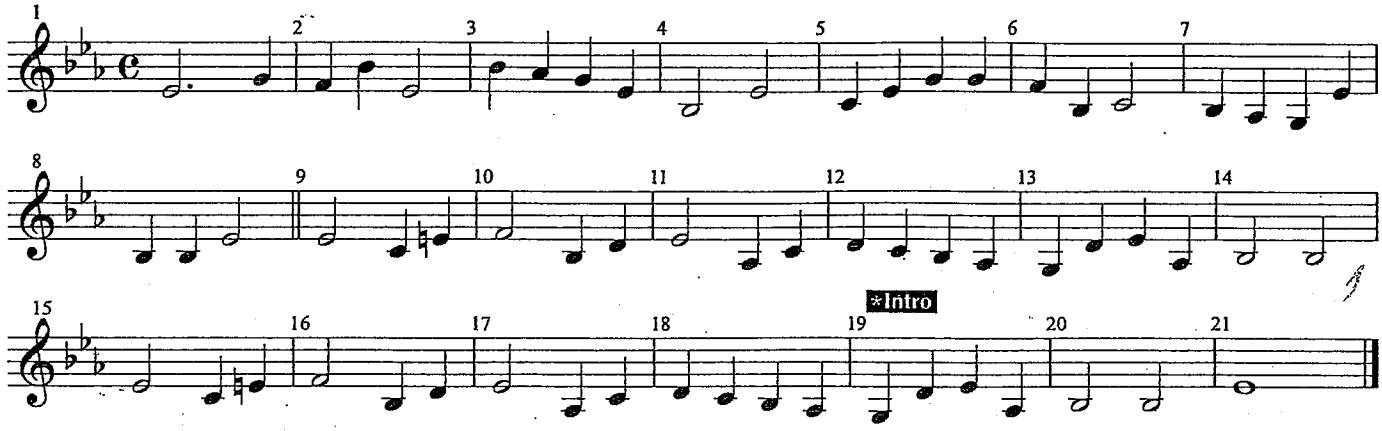
Alto



Tenor

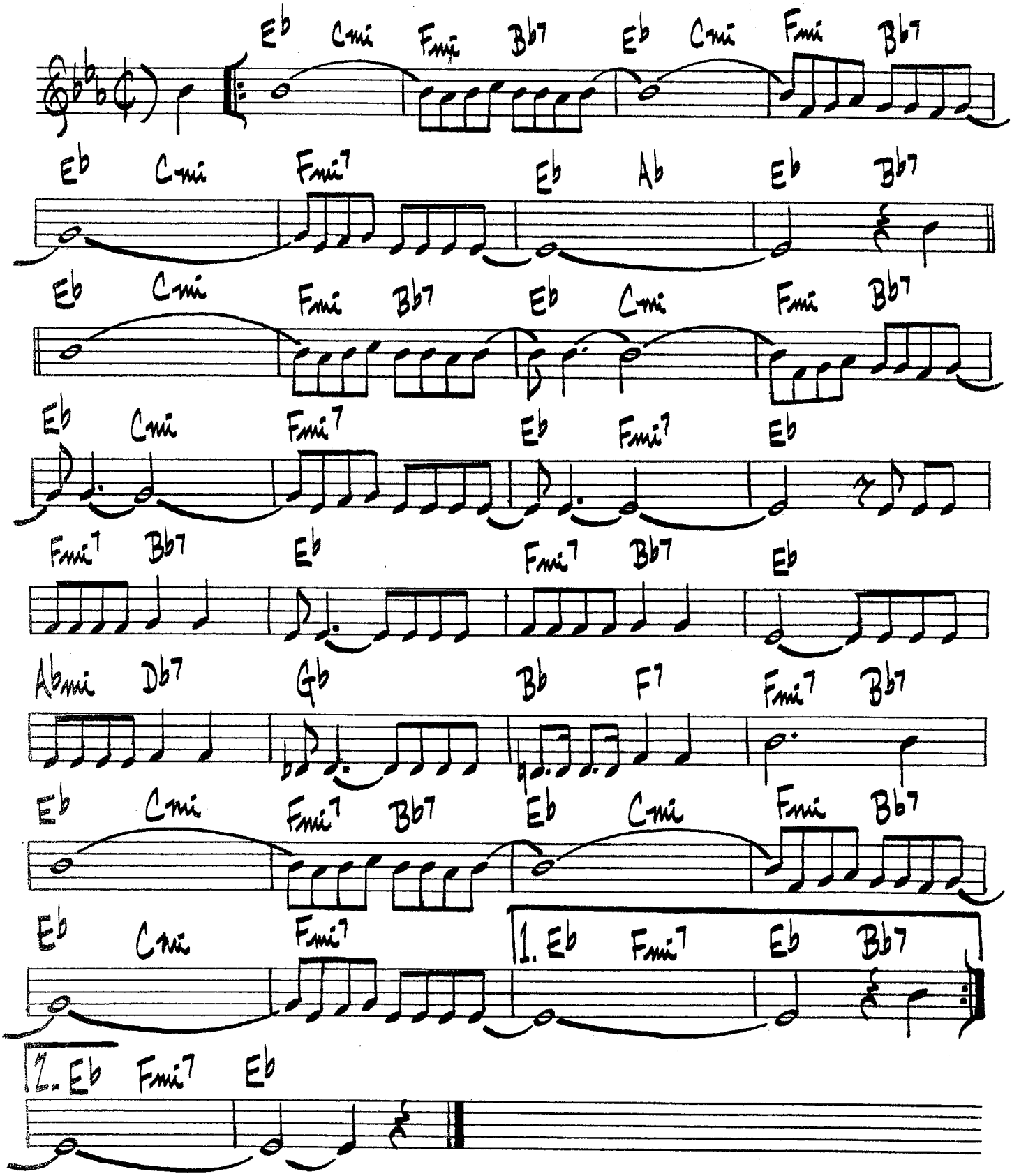


Bass



C

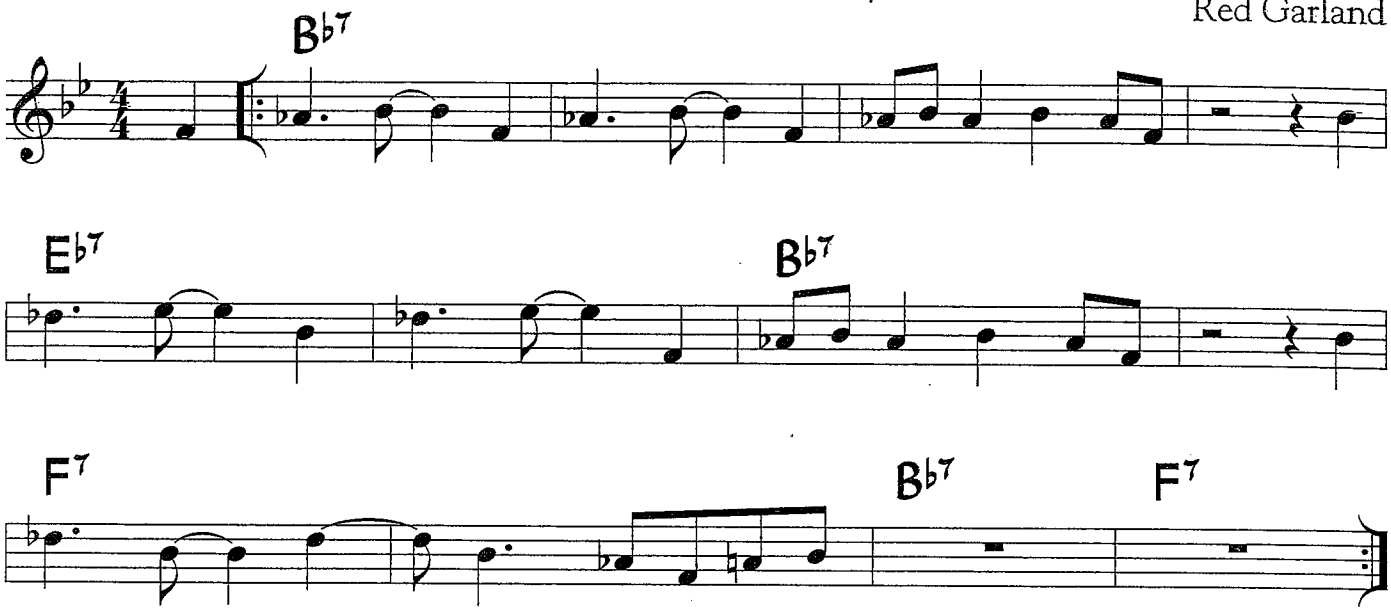
BLUE MOON


Eb Cmi Fmi Bb7 Eb Cmi Fmi Bb7
Eb Cmi Fmi7 Eb Ab Eb Bb7
Eb Cmi Fmi 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
1. Eb Fmi7 Eb Bb7
2. Eb Fmi7 Eb

C

Blues By Five

Red Garland



©1965 Prestige Music Co. Used by Permission.

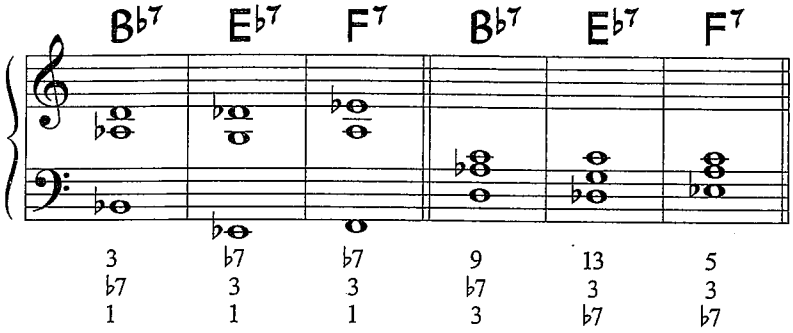
Blues By Five is a 12-bar blues where sections of the motific melody are transposed to match the chord changes. This was originally played with a medium-swing feel.

For your use

Supplemental Material - Blues By Five

Sample Piano Voicings

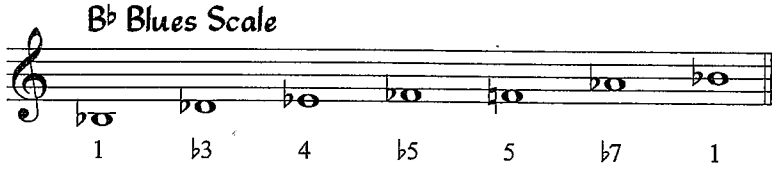
Basic 3-note voicings



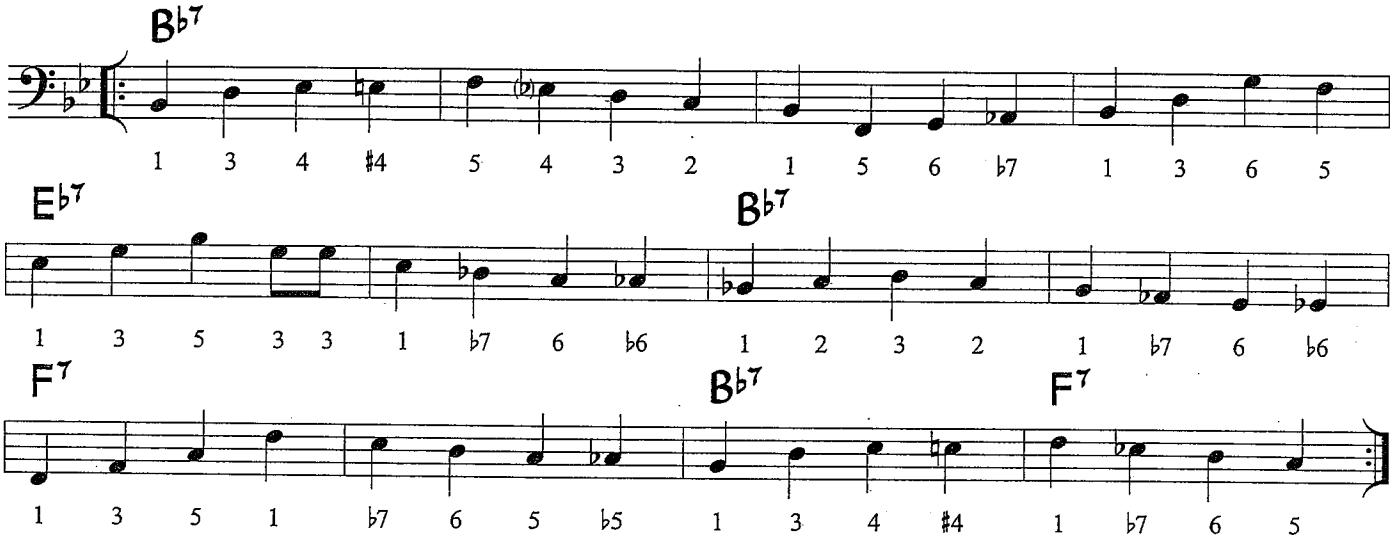
Rootless voicings

Useful scales

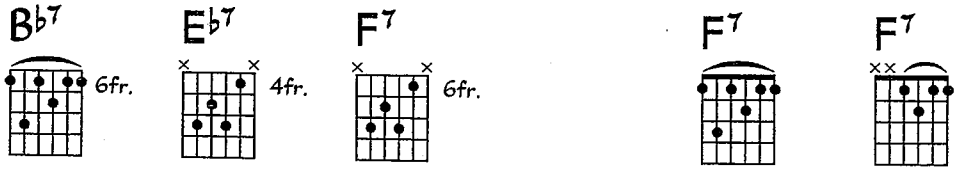
B♭ Blues Scale



Sample Bass Line



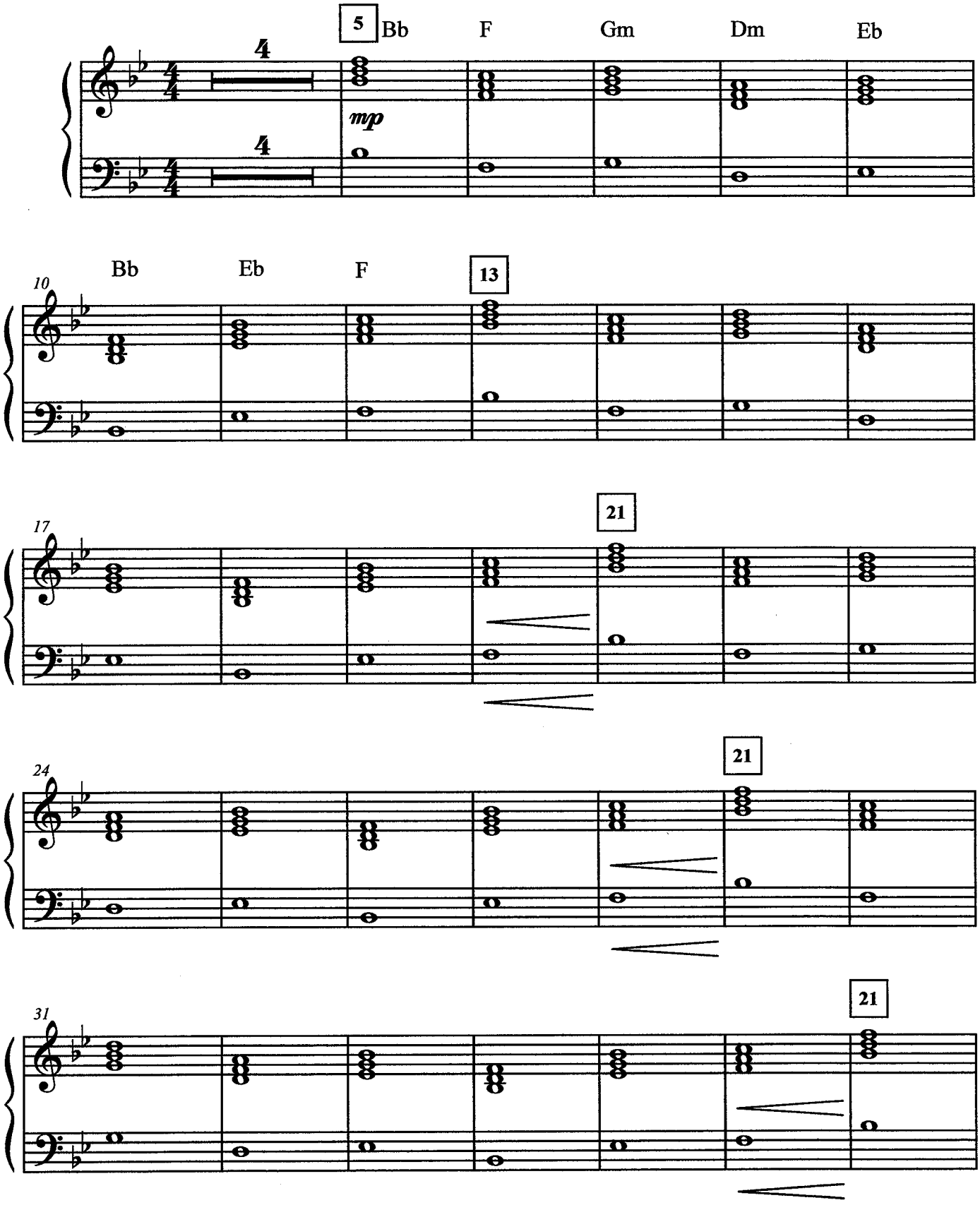
Guitar Voicings



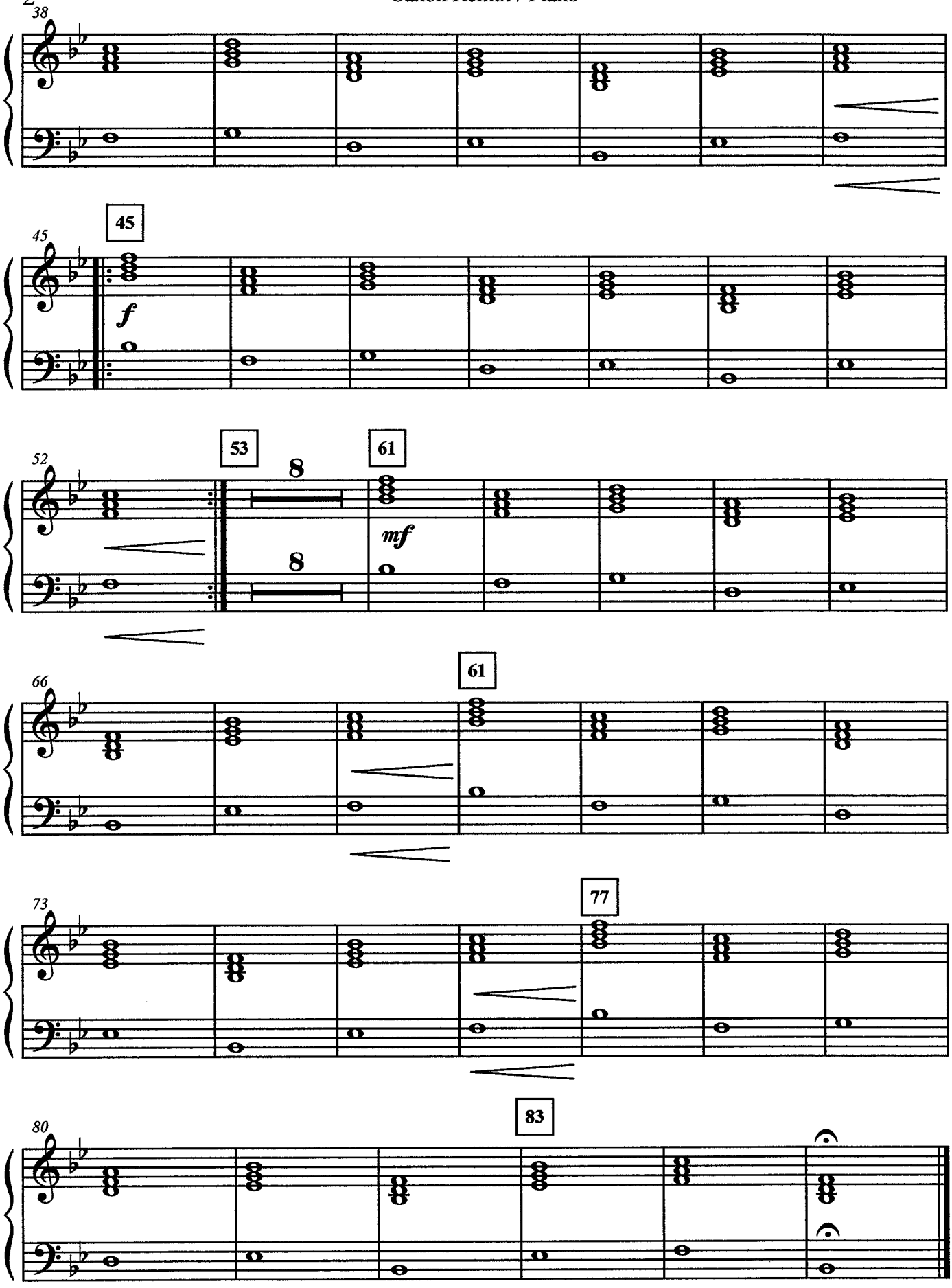
Synthesizer

Canon Remix

Pachelbel /Arr. Bernice



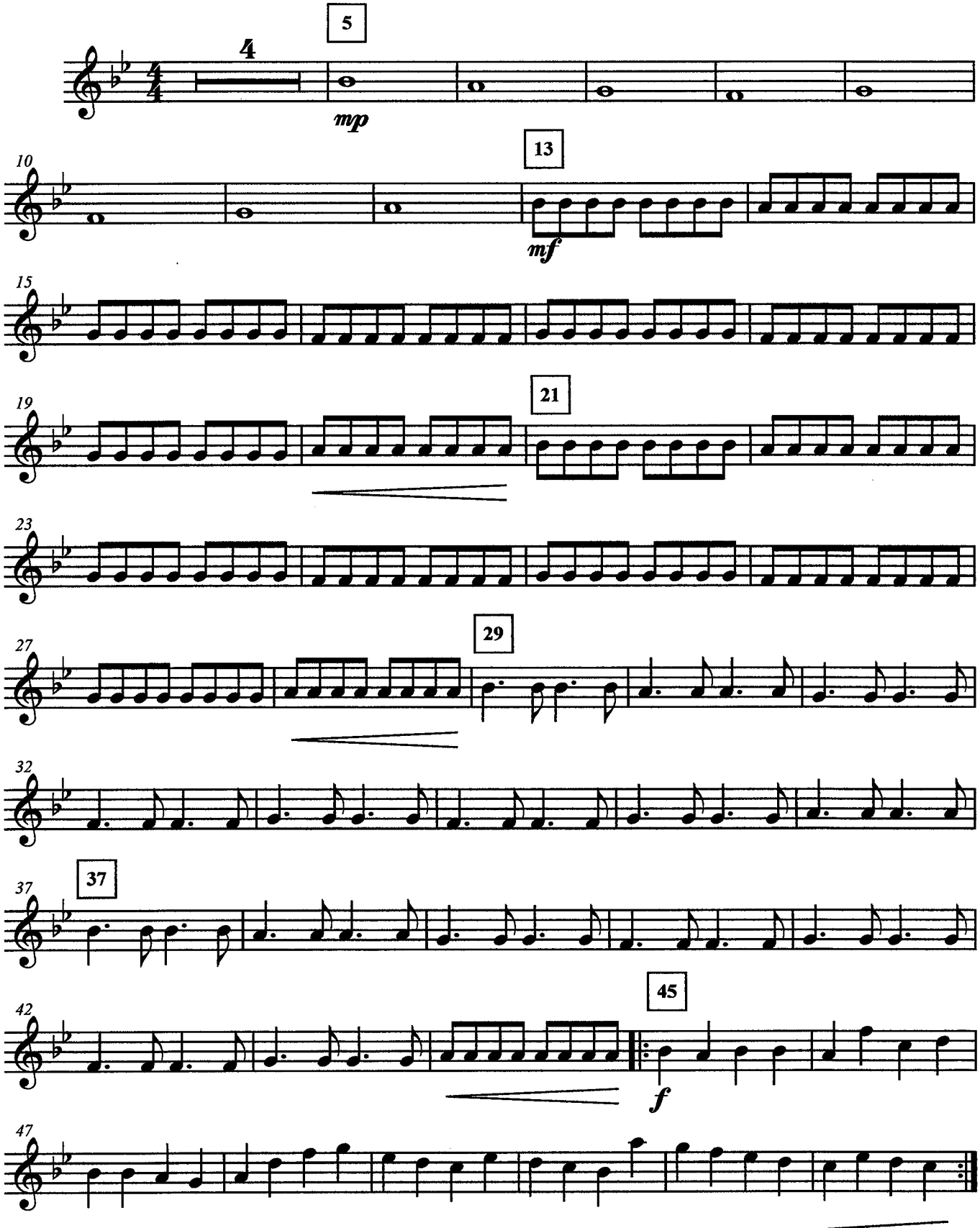
2007


38
45
45
f
52
53
8
8
61
mf
66
61
73
77
80
83

Mallets

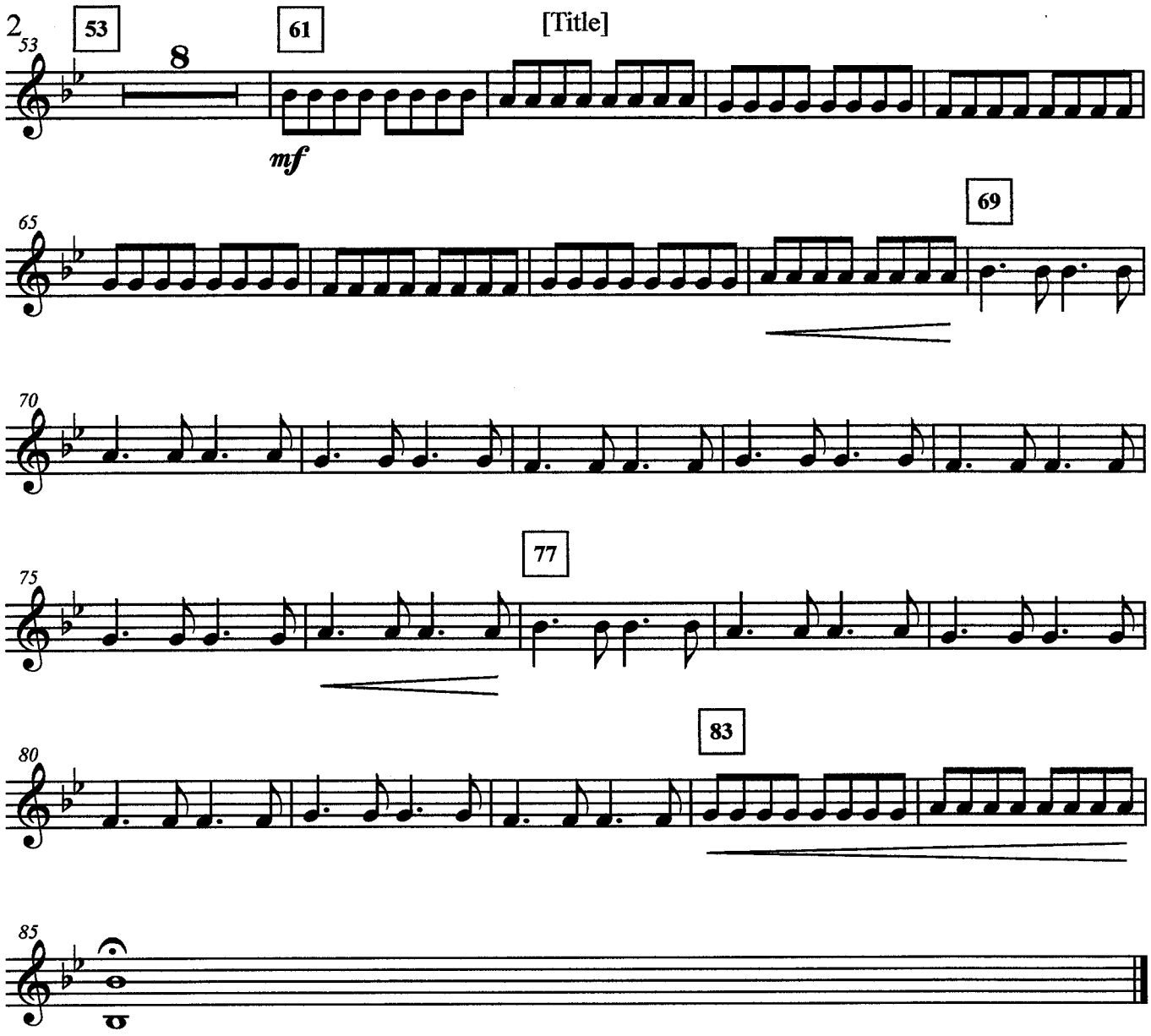
Canon Remix

Pachelbel /Arr. Bernice



2007

[Title]

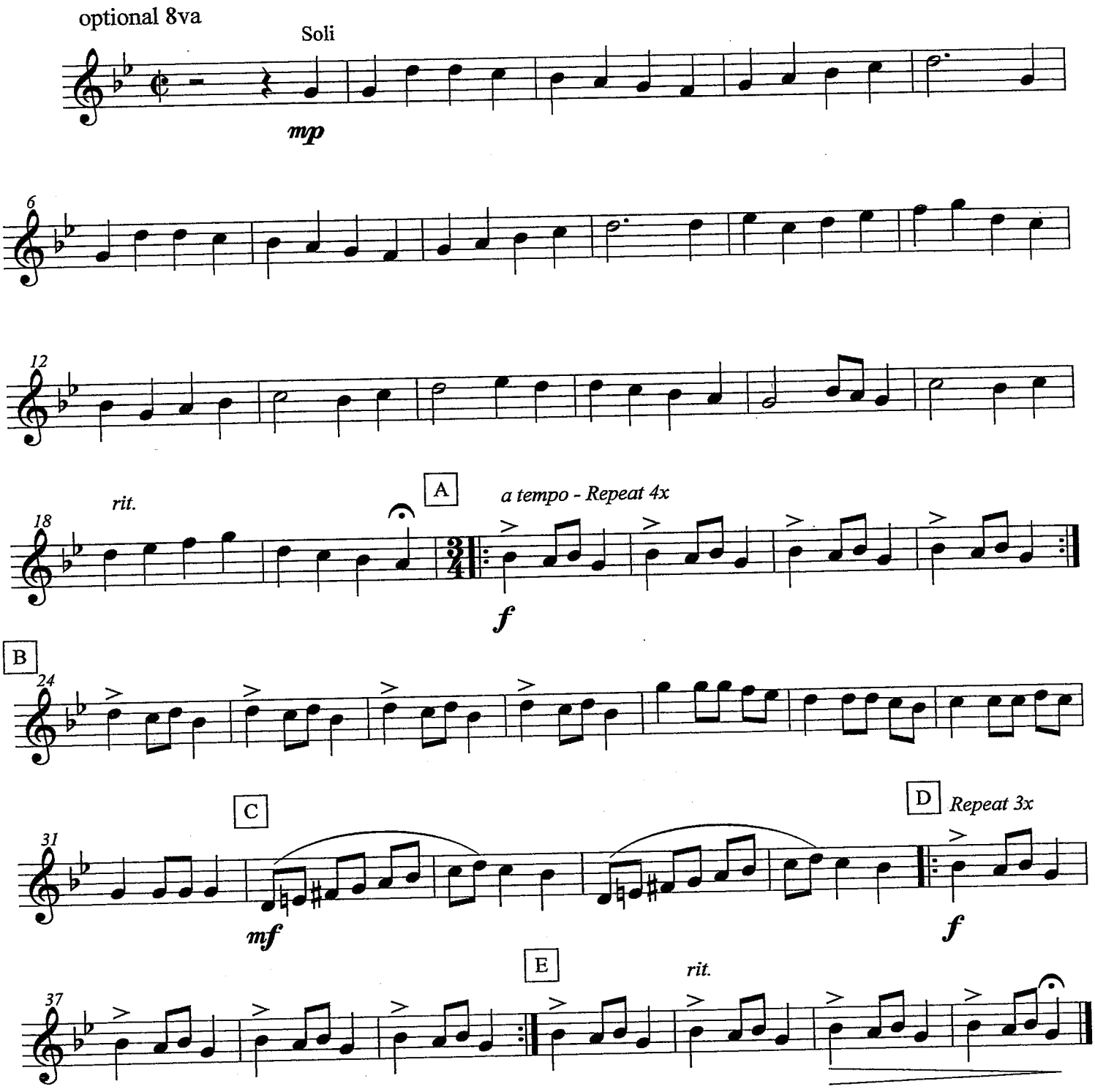


Carol of The Bells

Melody - C
-Flute

Quartet Version

arr. Turgeon & Bernice



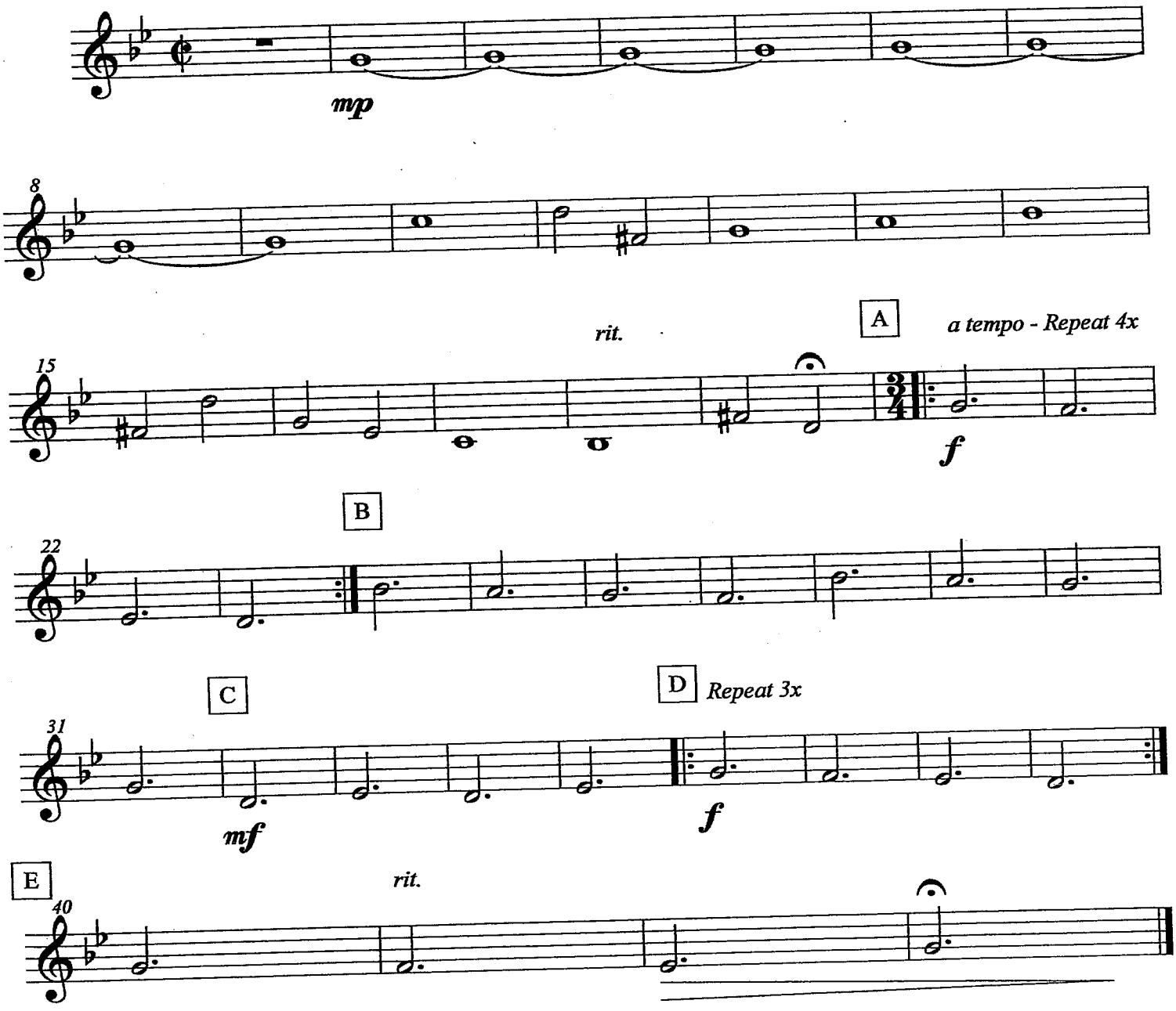
©2011

Carol of The Bells

Bass Line - C
-Flute

Quartet Version

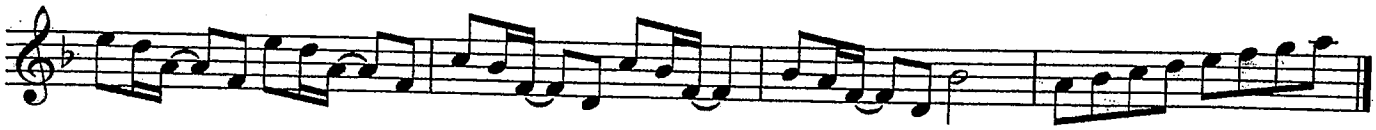
arr. Turgeon & Bernice



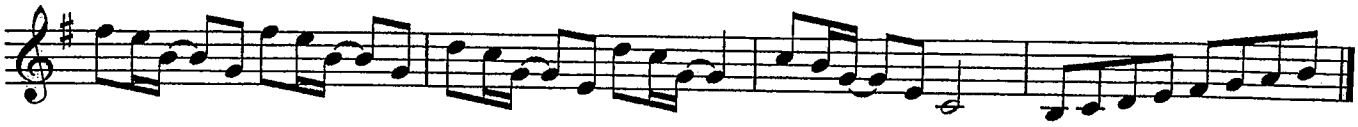
©2011

Careless Whisper – Melody

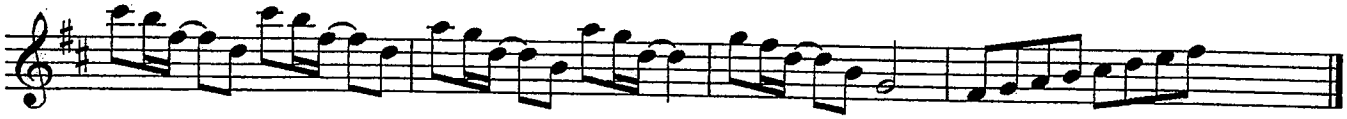
Melody C – Flute



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,

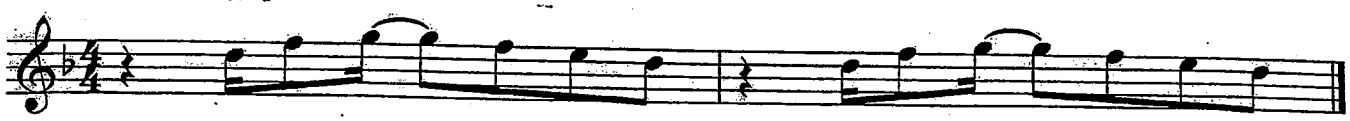
All of the SciTech Band.

We really need your money now,

Just lend us a hand

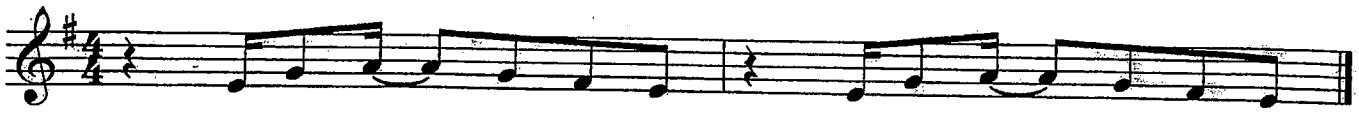
Careless Whisper – Horn Lick

Horn Lick C – Flute



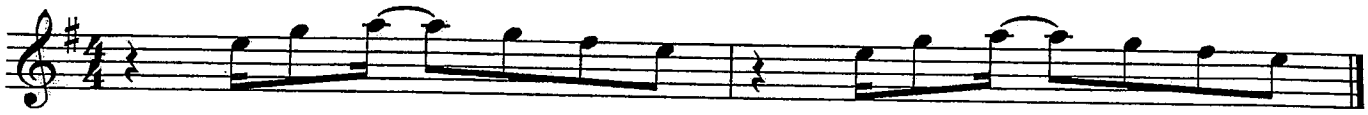
D F G F E D D F G F E D

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



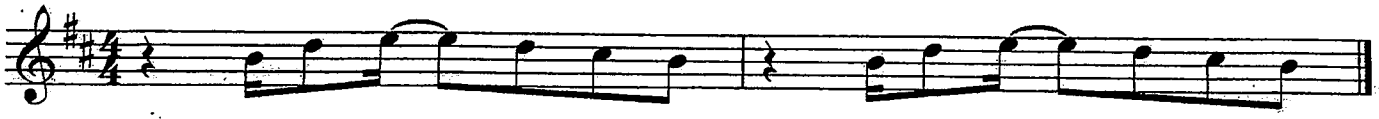
E G A G F# E E G A G F# E

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



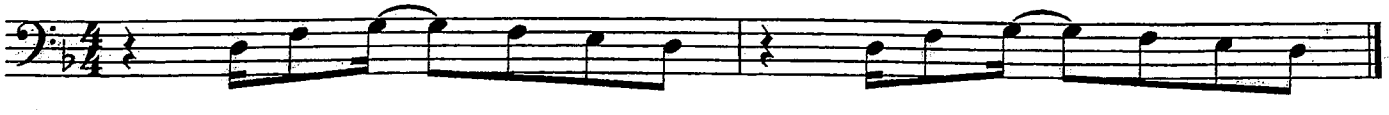
E G A G F# E E G A G F# E

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



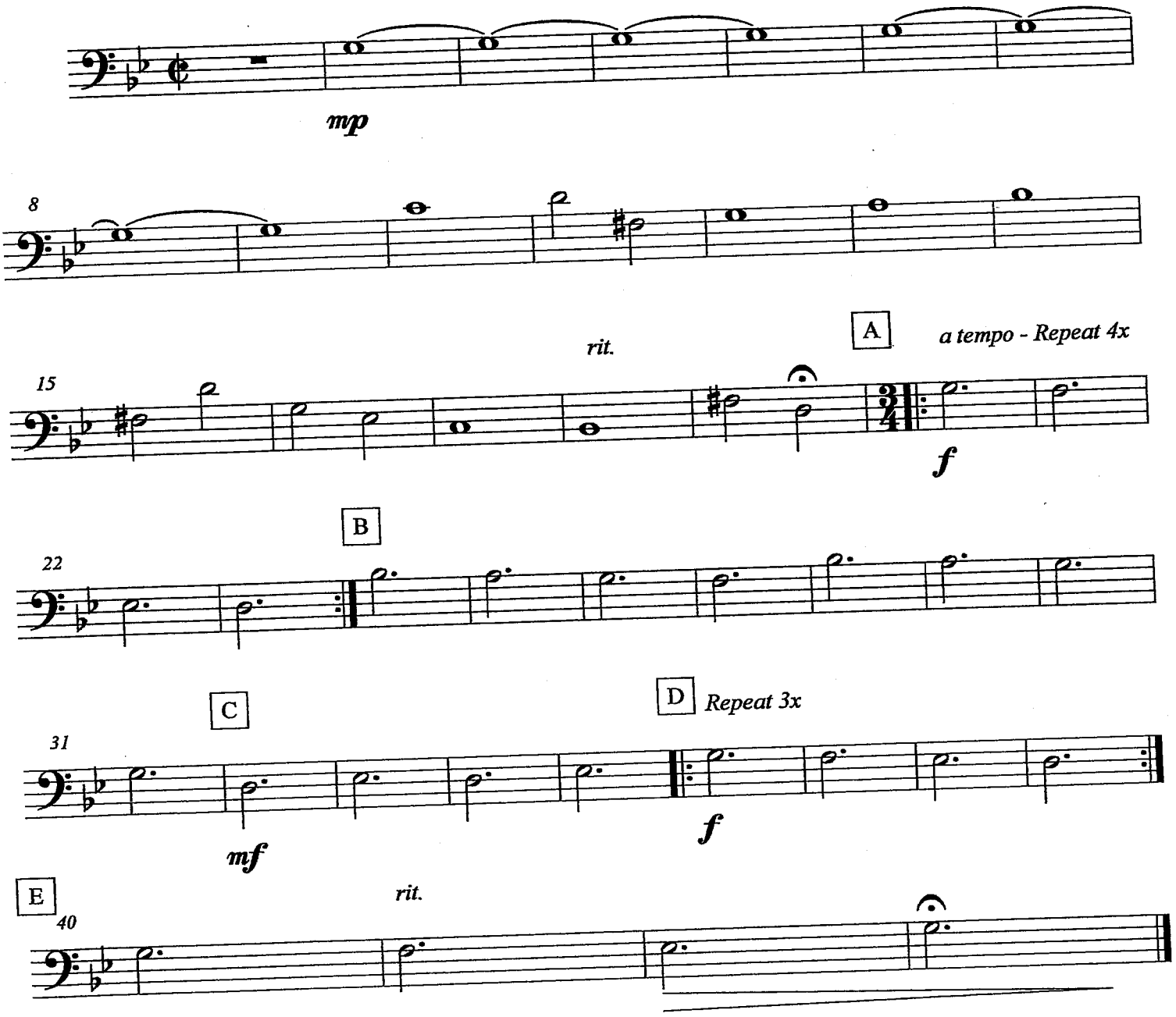
D F G F E D D F G F E D

Carol of The Bells

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

Quartet Version

arr. Turgeon & Bernice



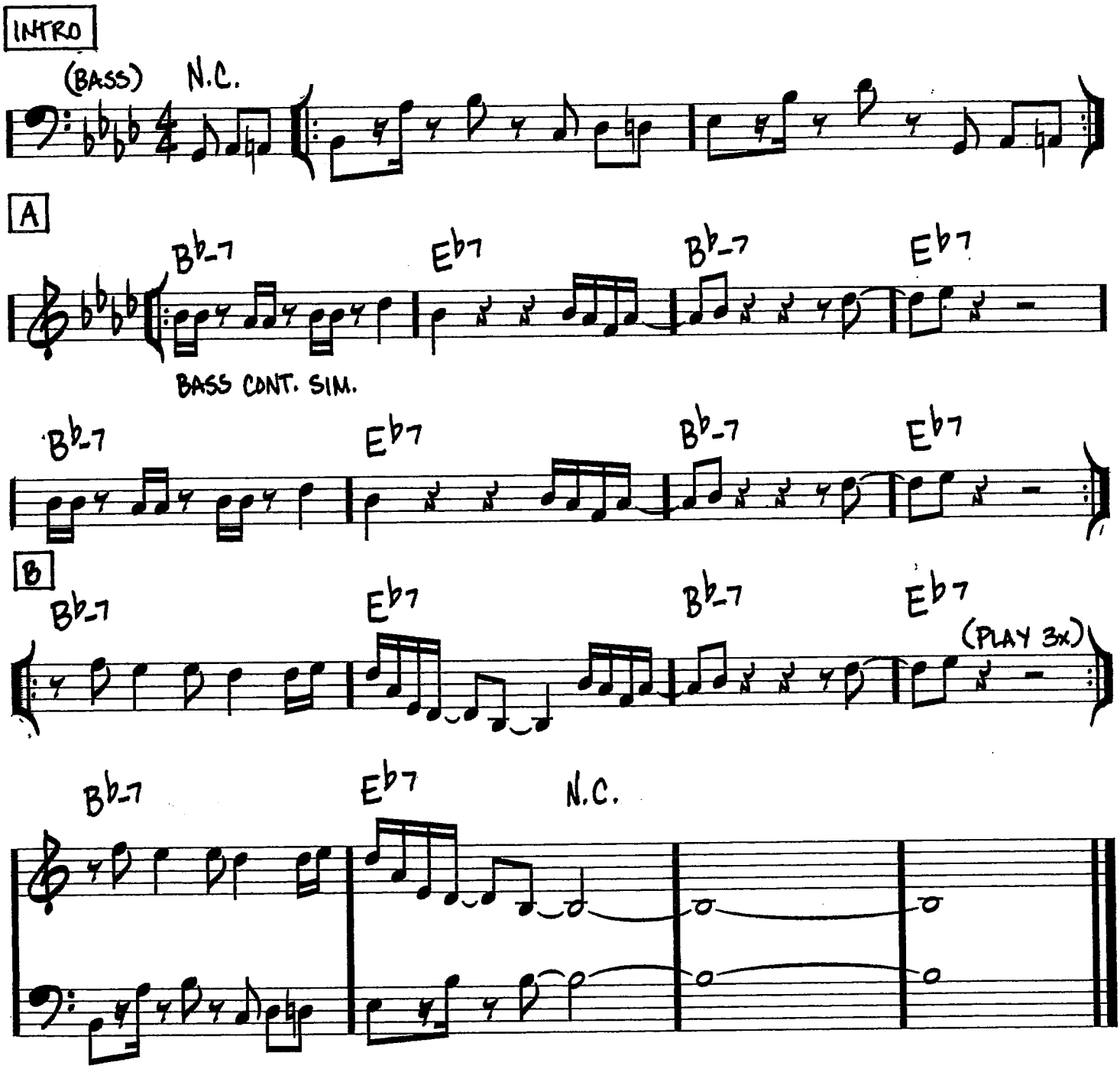
©2011

C

CHAMELEON

(MED. FUNK)

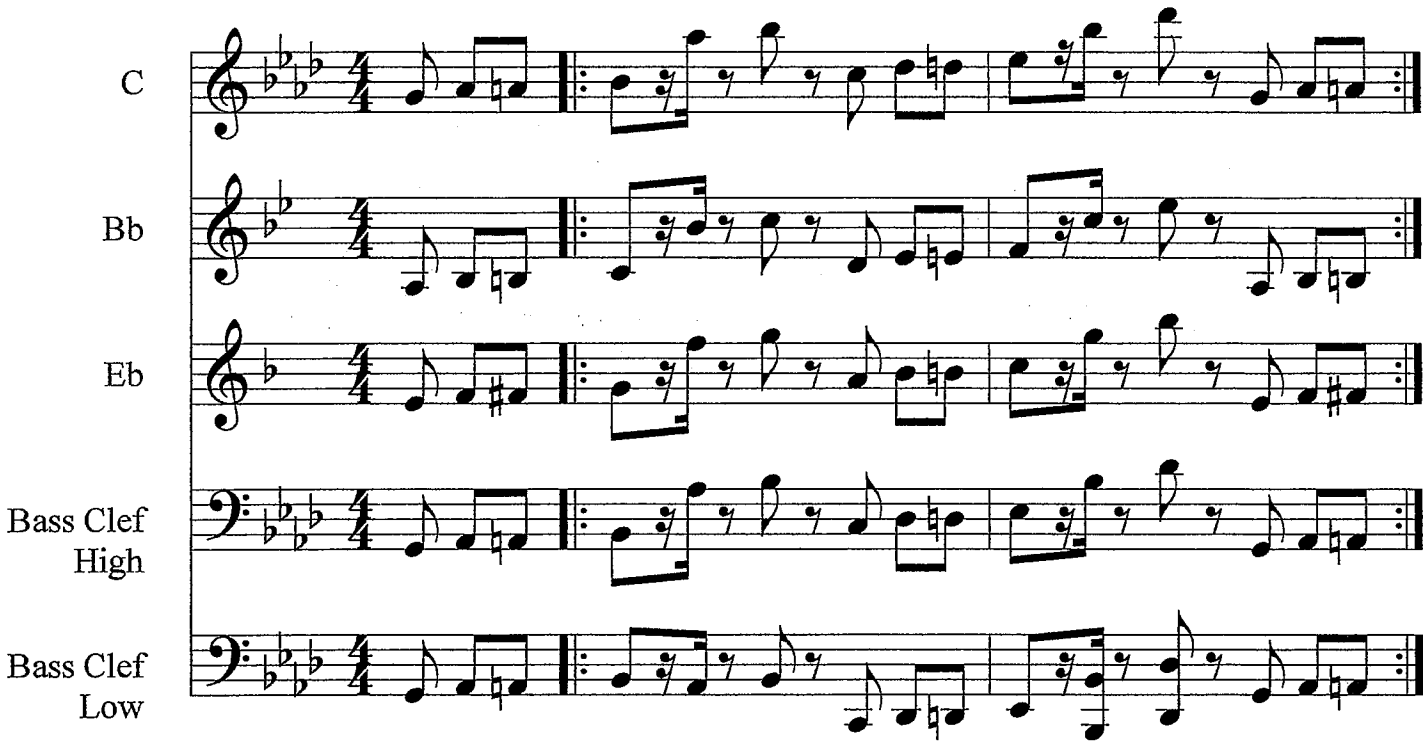
– HERBIE HANCOCK / PAUL JACKSON / HARVEY MASON / BENNIE MAUPIN



Copyright © 1973 (Renewed) by Hancock Music (BMI)

Chameleon Bass Line

Score

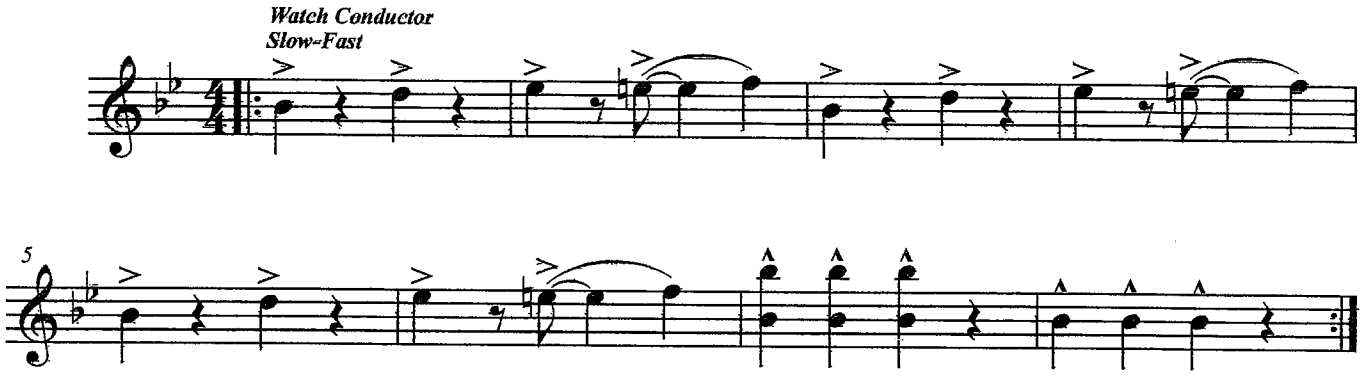


©

Mallets

Cheer # 1

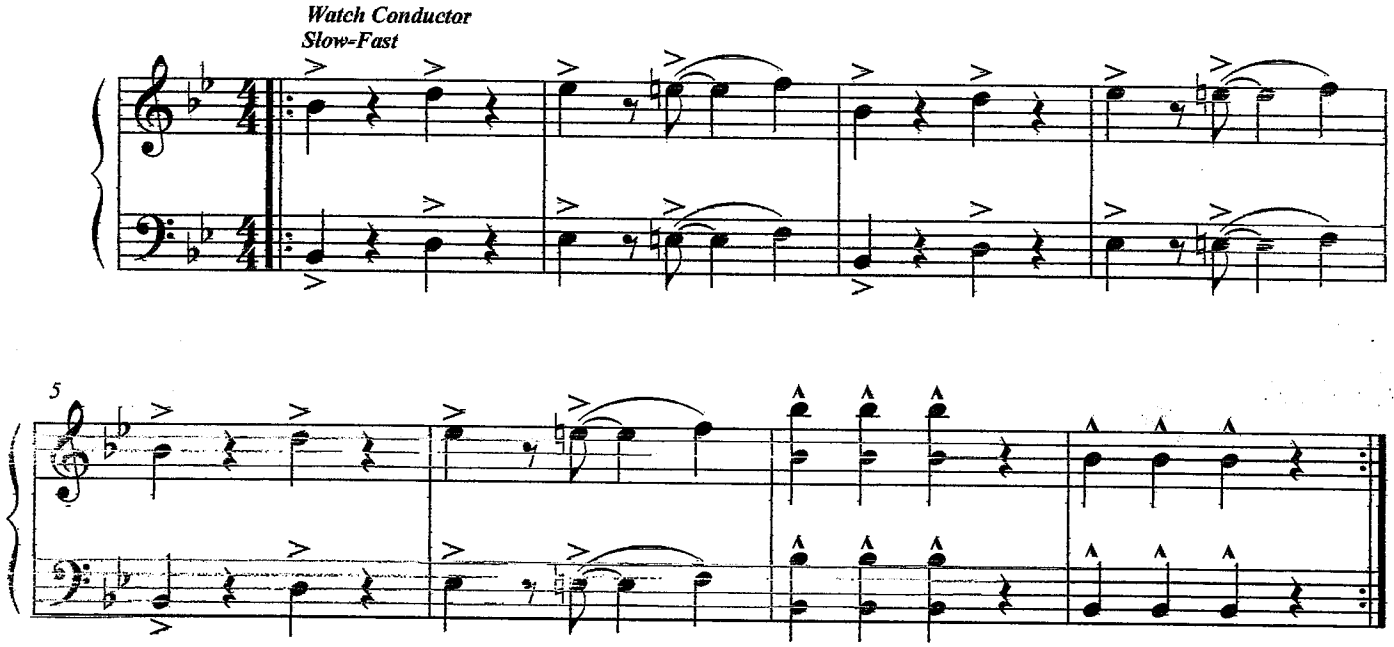
arr. Bernice



Synthesizer

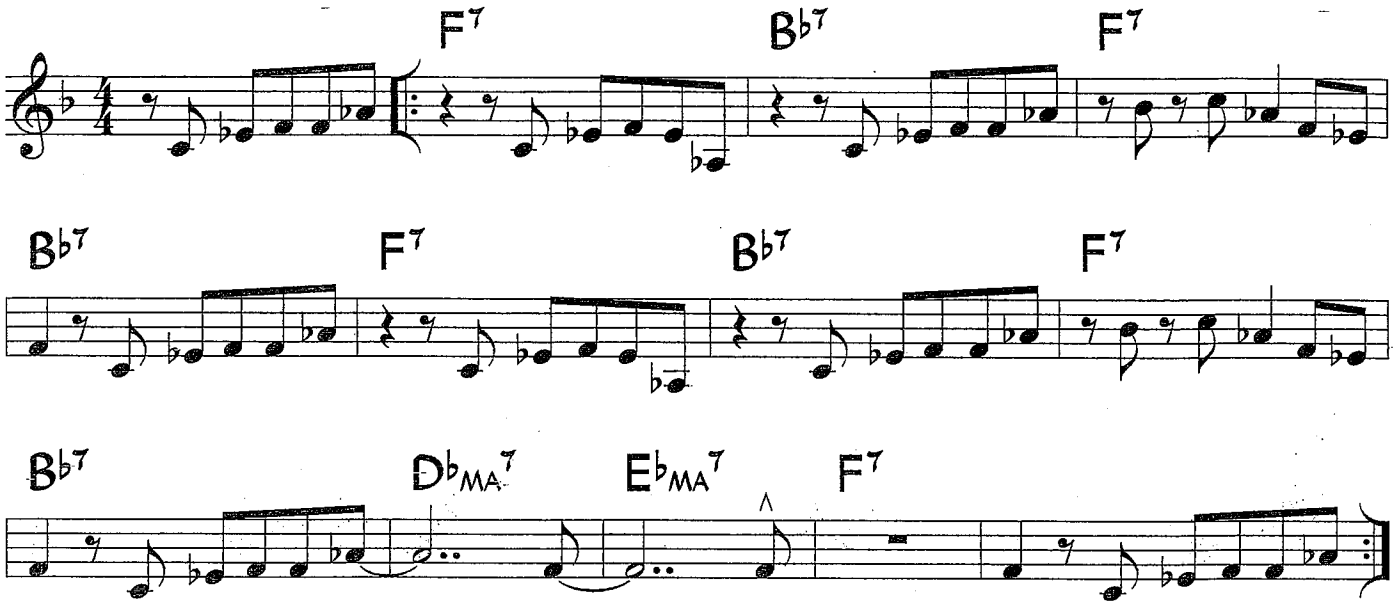
Cheer # 1

arr. Bernice



Cold Duck Time

Eddie Harris



©1969 Hargrove Music Corp. Copyright Renewed and Assigned to Seventh House Ltd. All Rights Reserved. Used by Permission.

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.

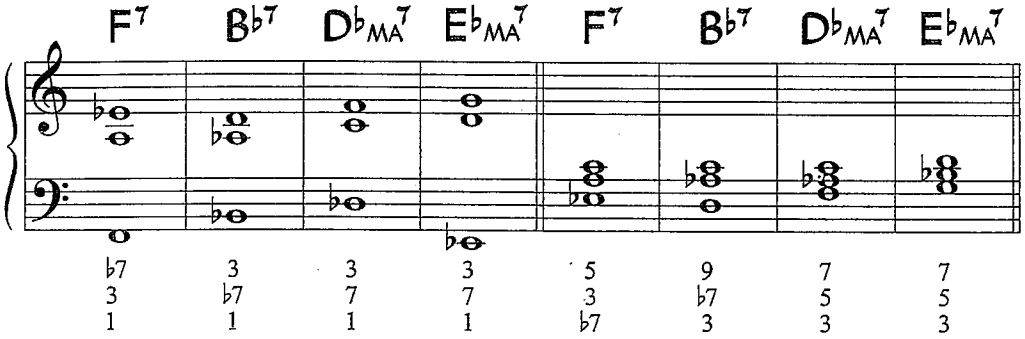
For your use

Supplemental Material - Cold Duck Time

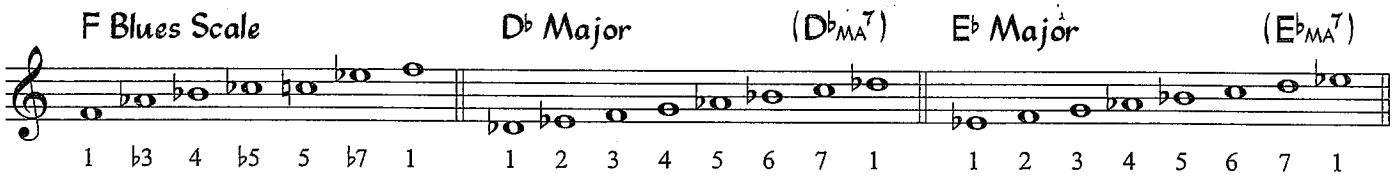
Sample Piano Voicings

Basic 3-note voicings

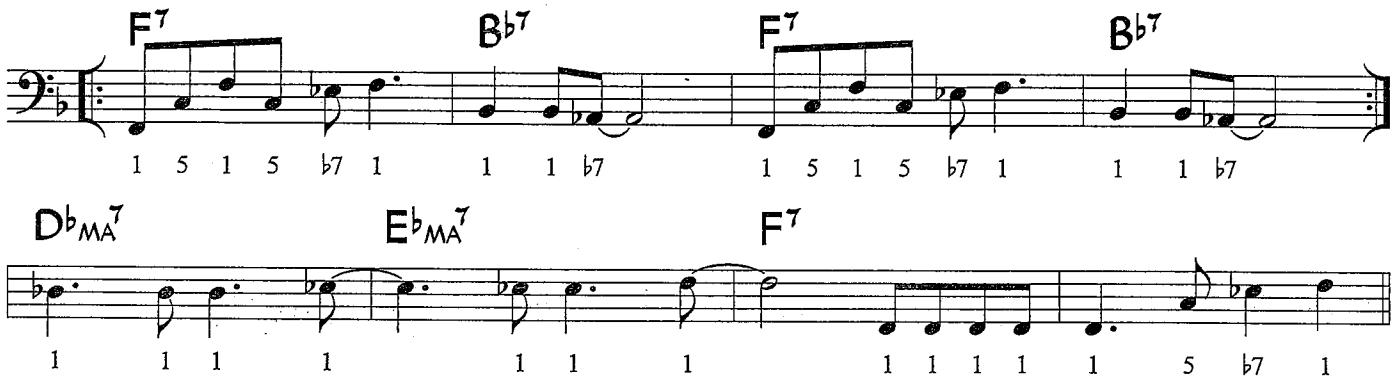
Rootless voicings



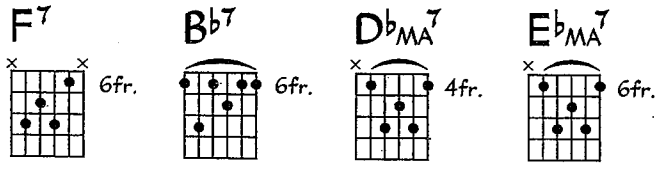
Useful scales



Sample Bass Line



Guitar Voicings

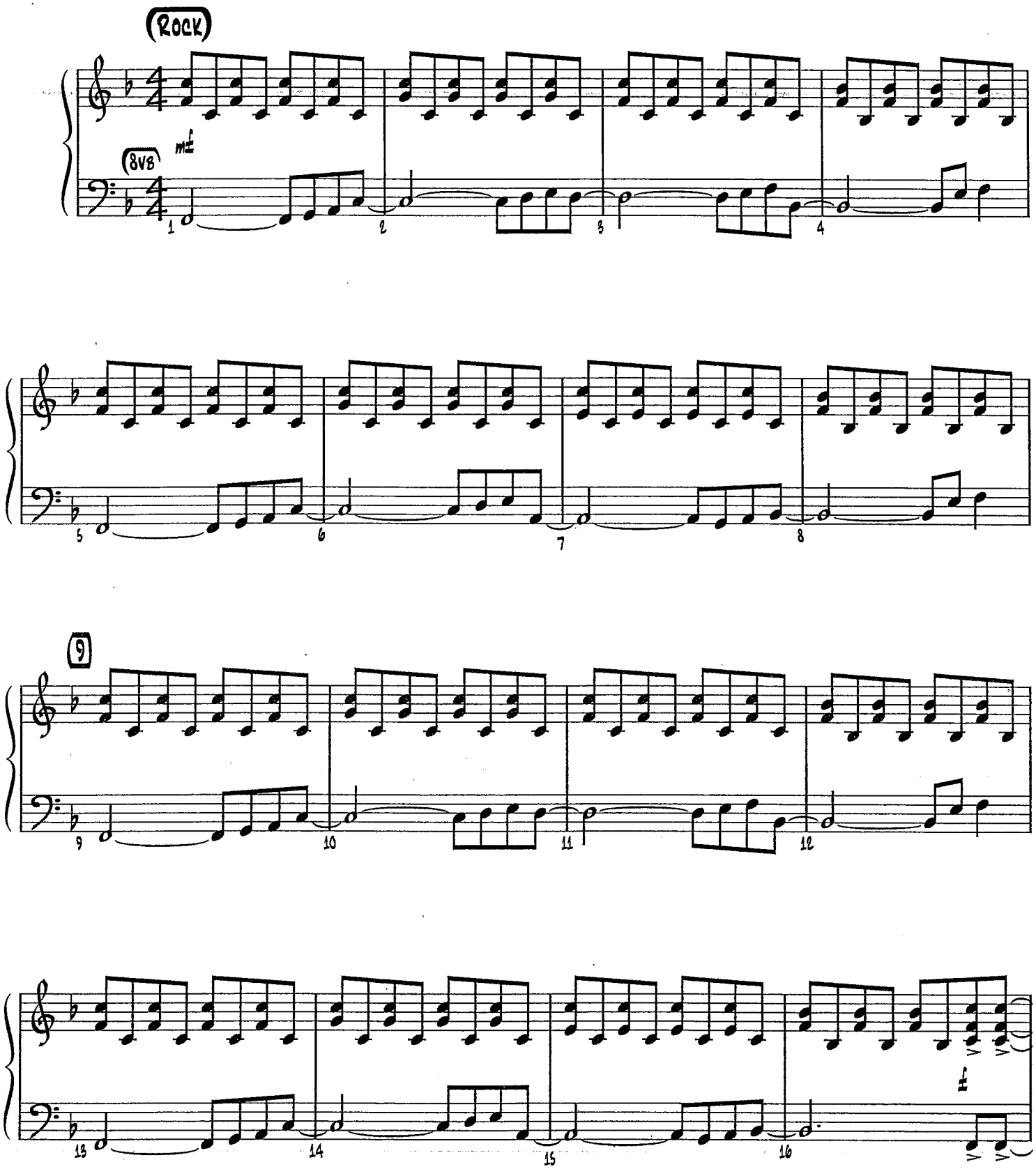


Featured in the Twentieth Century Fox Television Series GLEE

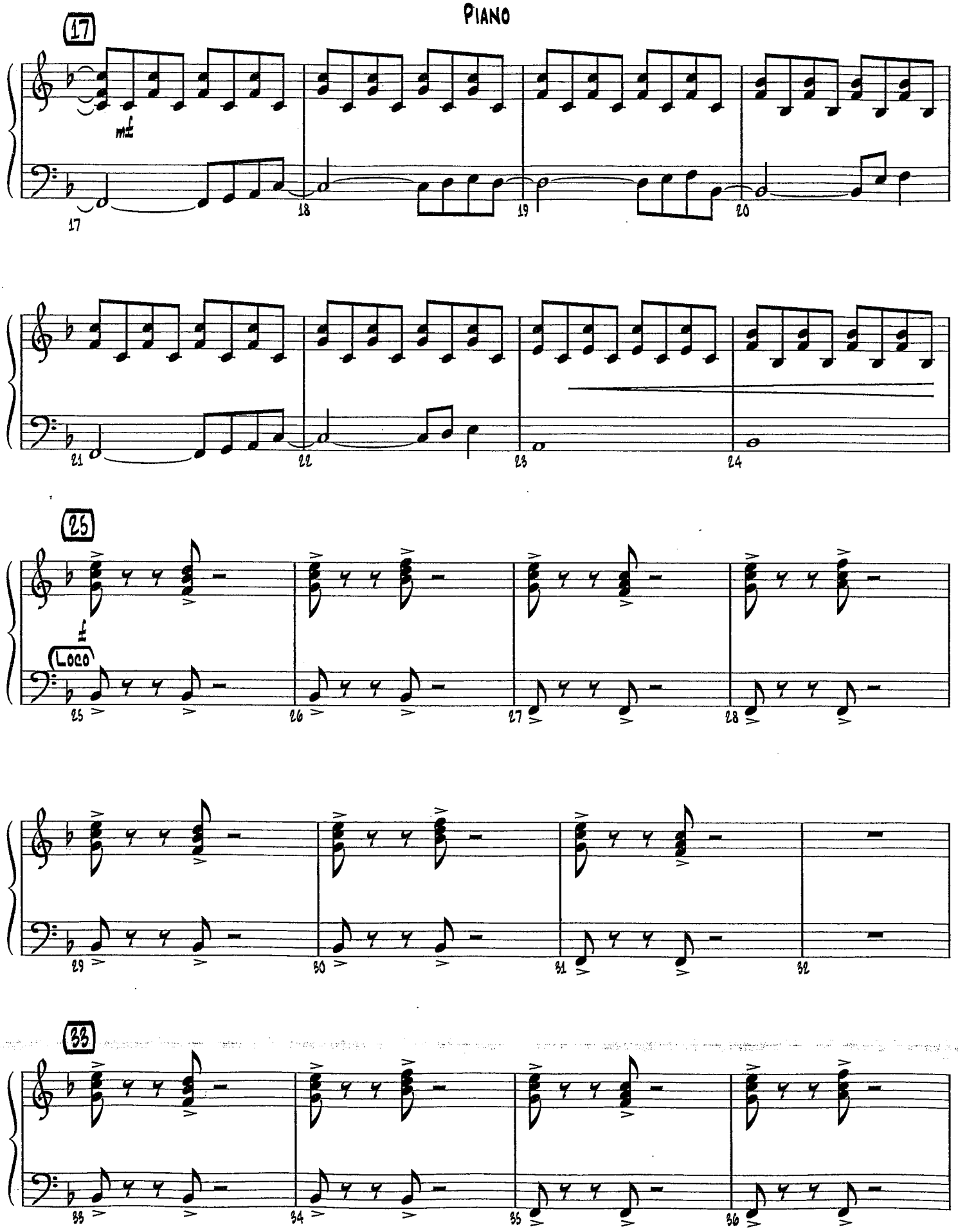
DON'T STOP BELIEVIN'

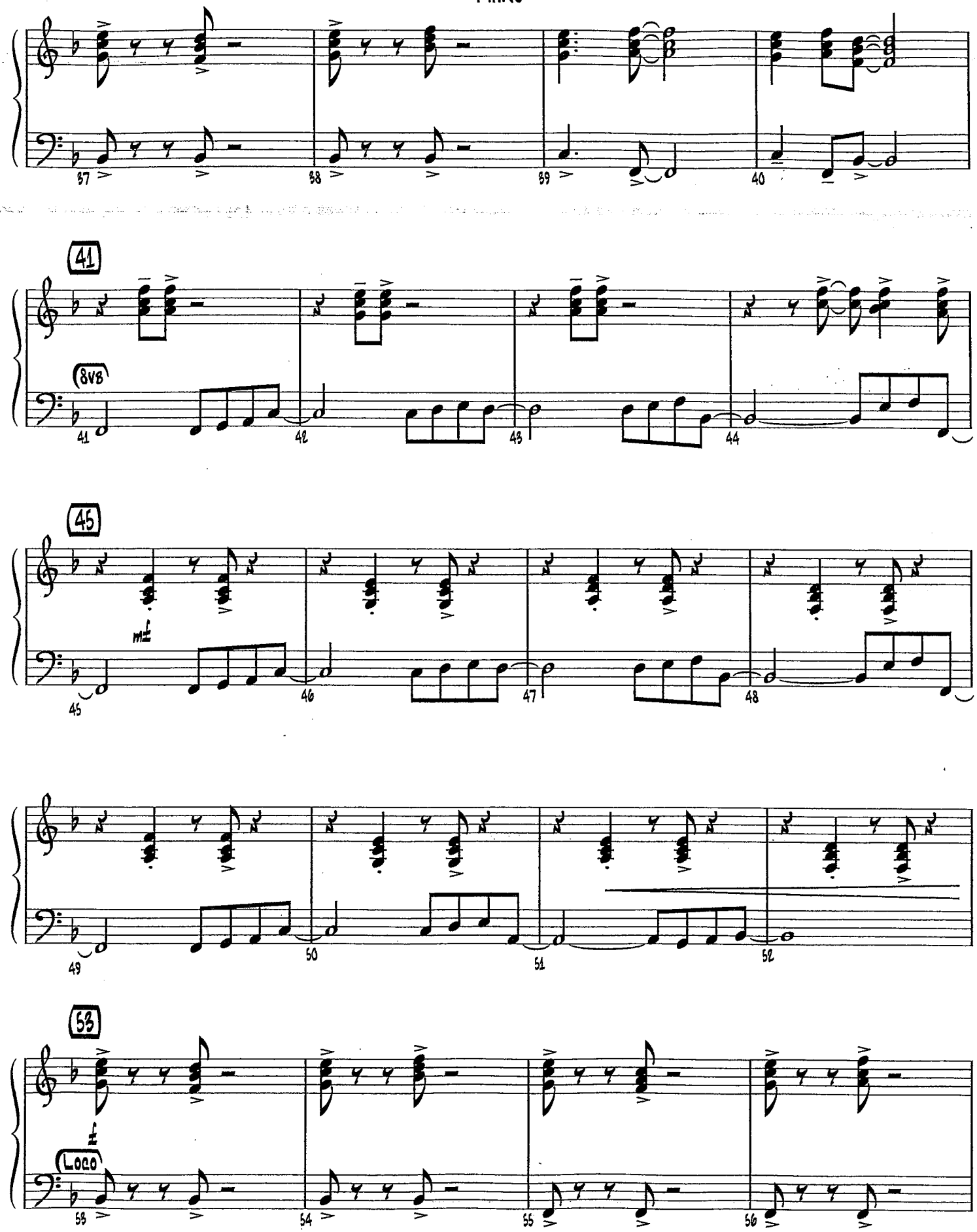
PIANO

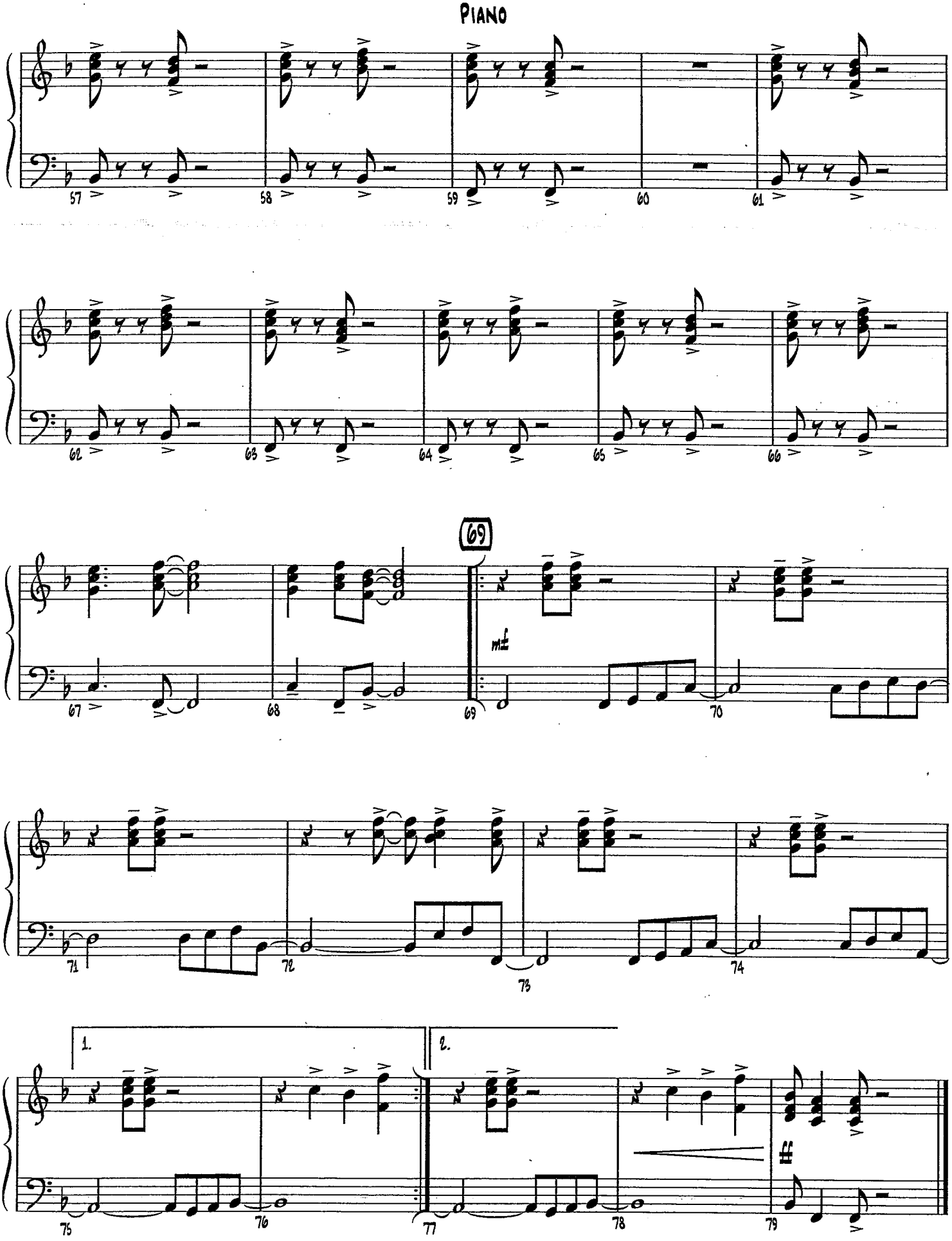
Words and Music by STEVE PERRY,
NEAL SCHON and JONATHAN CAIN
Arranged by PAUL MURTHA



Copyright © 1981 Lacey Boulevard Music (BMI) and Weed-High Nightmare Music (BMI)
This arrangement Copyright © 2010 Lacey Boulevard Music (BMI) and Weed-High Nightmare Music (BMI)
All Rights for Weed-High Nightmare Music Administered by Wixen Music Publishing Inc.
International Copyright Secured All Rights Reserved


17
mf
17
18
19
20
21
22
23
24
25
f
Loco
25
26
27
28
29
30
31
32
33
33
34
35
36


41
8va
45
mf
53
f
Loco

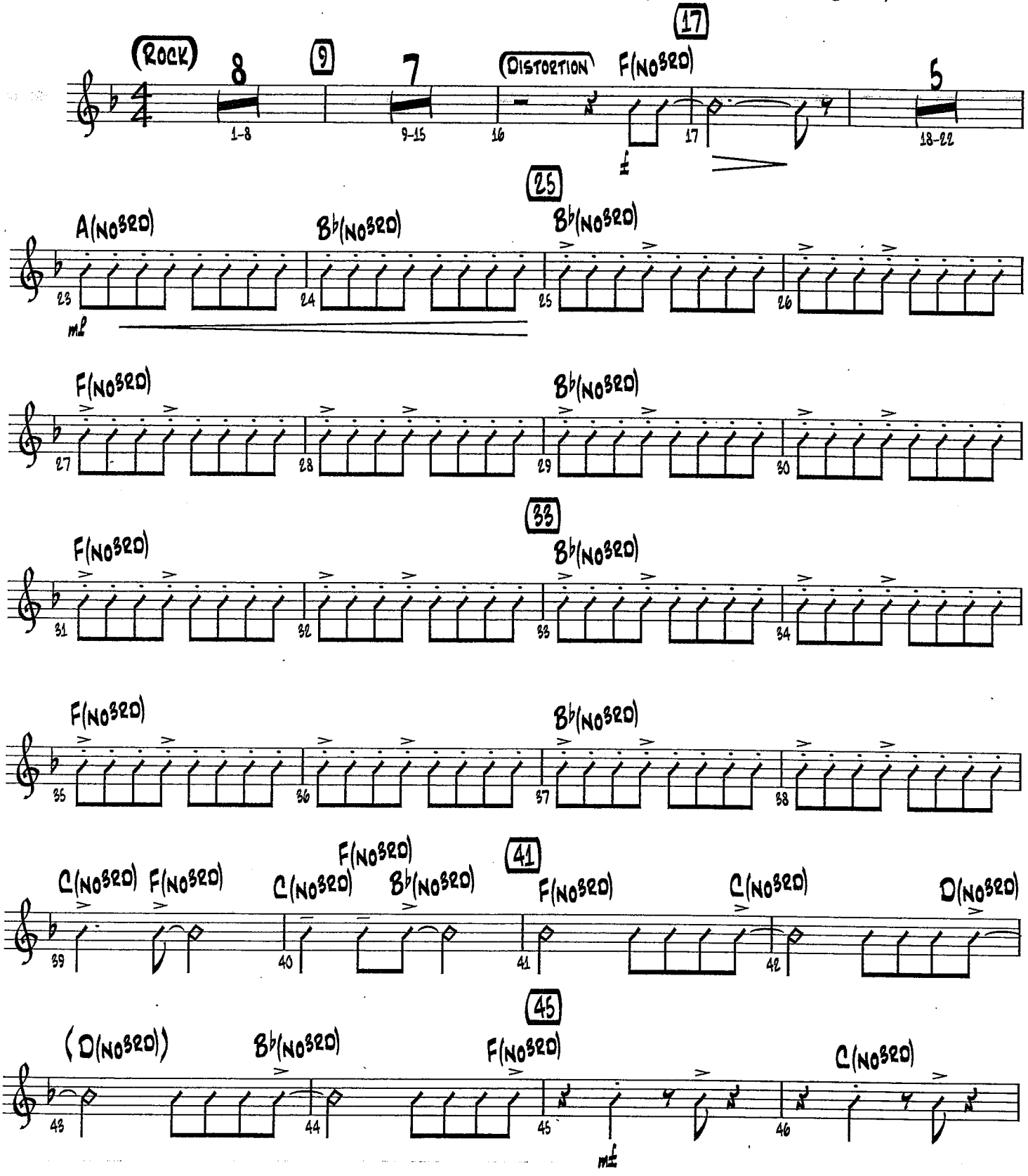

Piano
57
58
59
60
61
62
63
64
65
66
69
mf
67
68
69
70
71
72
73
74
1.
2.
ff
75
76
77
78
79

Featured in the Twentieth Century Fox Television Series GLEE

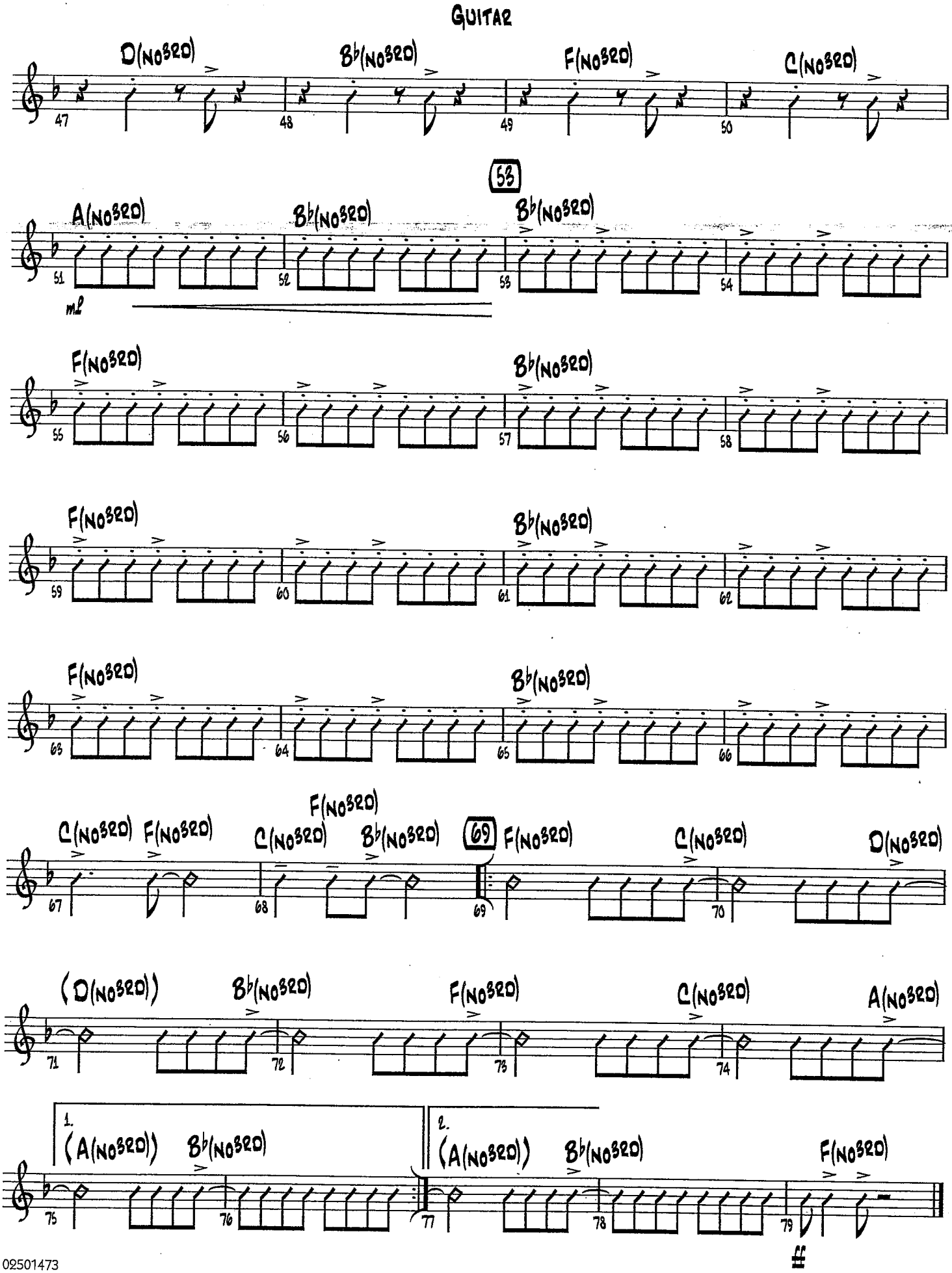
DON'T STOP BELIEVIN'

GUITAR

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



Copyright © 1981 Lacey Boulevard Music (BMI) and Weed-High Nightmare Music (BMI)
This arrangement Copyright © 2010 Lacey Boulevard Music (BMI) and Weed-High Nightmare Music (BMI)
All Rights for Weed-High Nightmare Music Administered by Wixen Music Publishing Inc.
International Copyright Secured All Rights Reserved

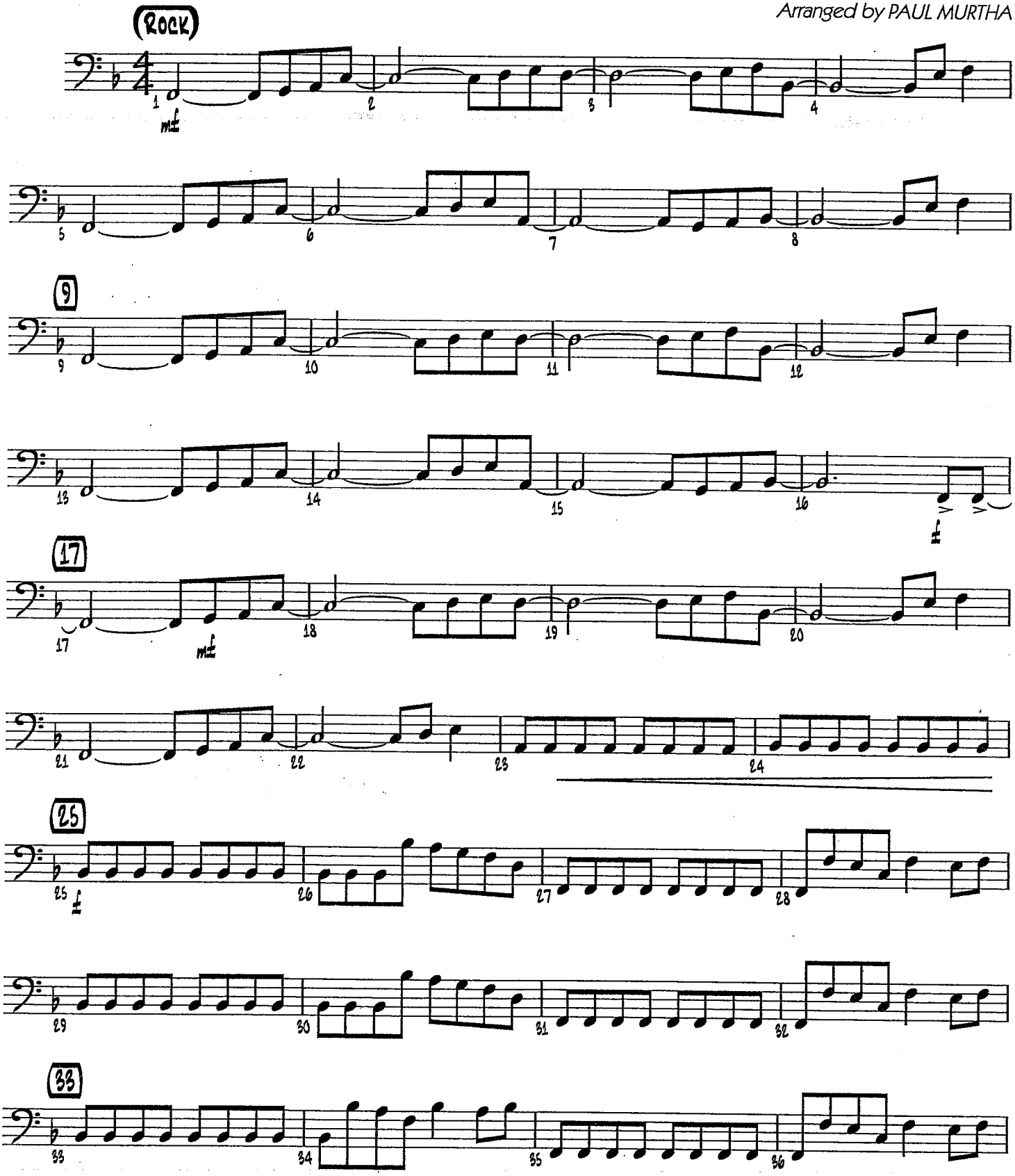

GUITAR
D(NO3RD)
B♭(NO3RD)
F(NO3RD)
C(NO3RD)
47
48
49
50
53
A(NO3RD)
B♭(NO3RD)
B♭(NO3RD)
51
52
53
54
mf
F(NO3RD)
B♭(NO3RD)
55
56
57
58
F(NO3RD)
B♭(NO3RD)
59
60
61
62
F(NO3RD)
B♭(NO3RD)
63
64
65
66
C(NO3RD)
F(NO3RD)
C(NO3RD)
F(NO3RD)
B♭(NO3RD)
69
F(NO3RD)
C(NO3RD)
D(NO3RD)
67
68
69
70
(D(NO3RD))
B♭(NO3RD)
F(NO3RD)
C(NO3RD)
A(NO3RD)
71
72
73
74
1.
(A(NO3RD))
B♭(NO3RD)
2.
(A(NO3RD))
B♭(NO3RD)
F(NO3RD)
75
76
77
78
79
ff

Featured in the Twentieth Century Fox Television Series GLEE

DON'T STOP BELIEVIN'

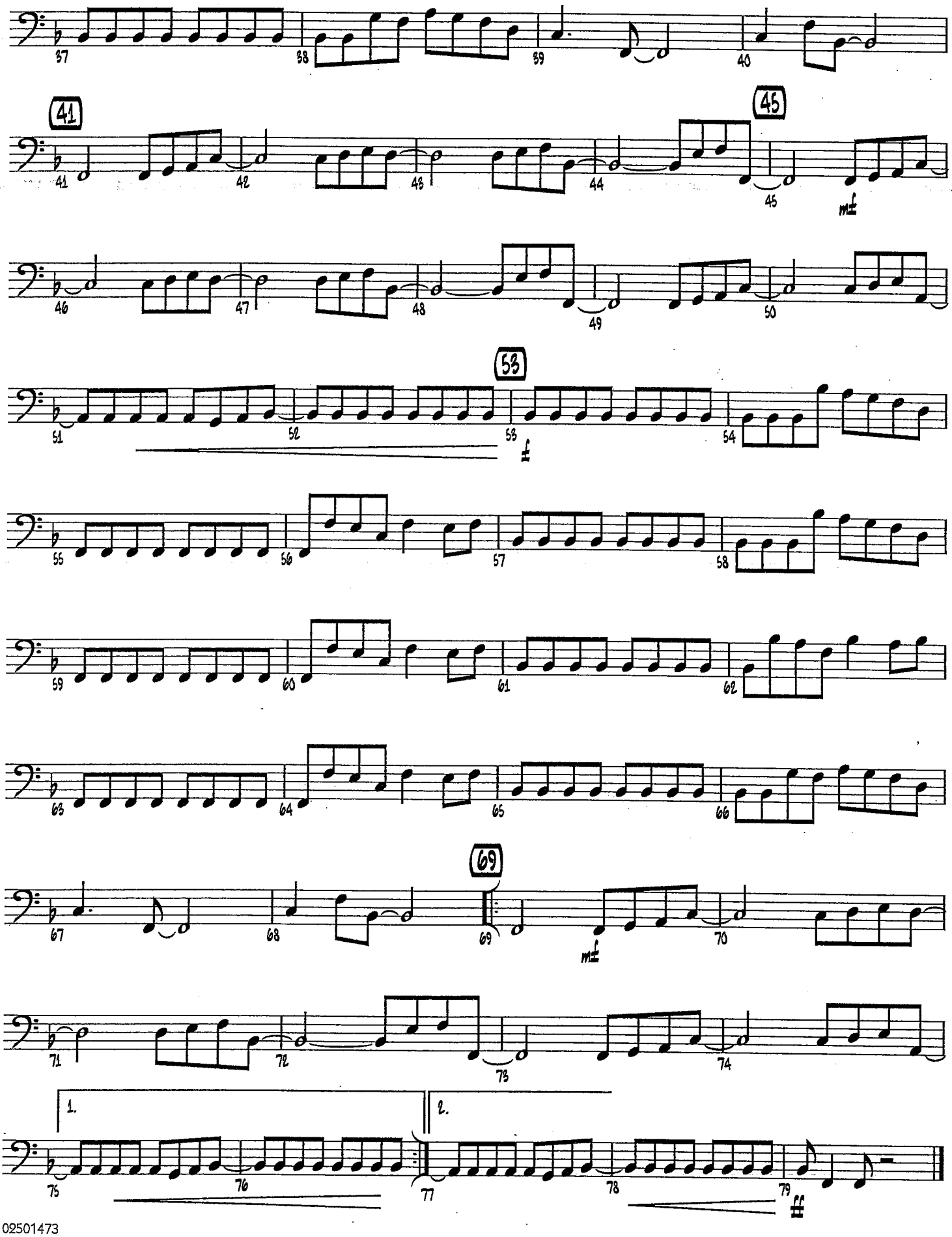
BASS

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



Copyright © 1981 Lacey Boulevard Music (BMI) and Weed-High Nightmare Music (BMI)
This arrangement Copyright © 2010 Lacey Boulevard Music (BMI) and Weed-High Nightmare Music (BMI)
All Rights for Weed-High Nightmare Music Administered by Wixen Music Publishing Inc.
International Copyright Secured All Rights Reserved

Bass


37
38
39
40
41
41
42
43
44
45
45
mf
46
47
48
49
50
53
51
52
53
ff
54
55
56
57
58
59
60
61
62
63
64
65
66
69
67
68
69
mf
70
71
72
73
74
1.
2.
75
76
77
78
79
ff

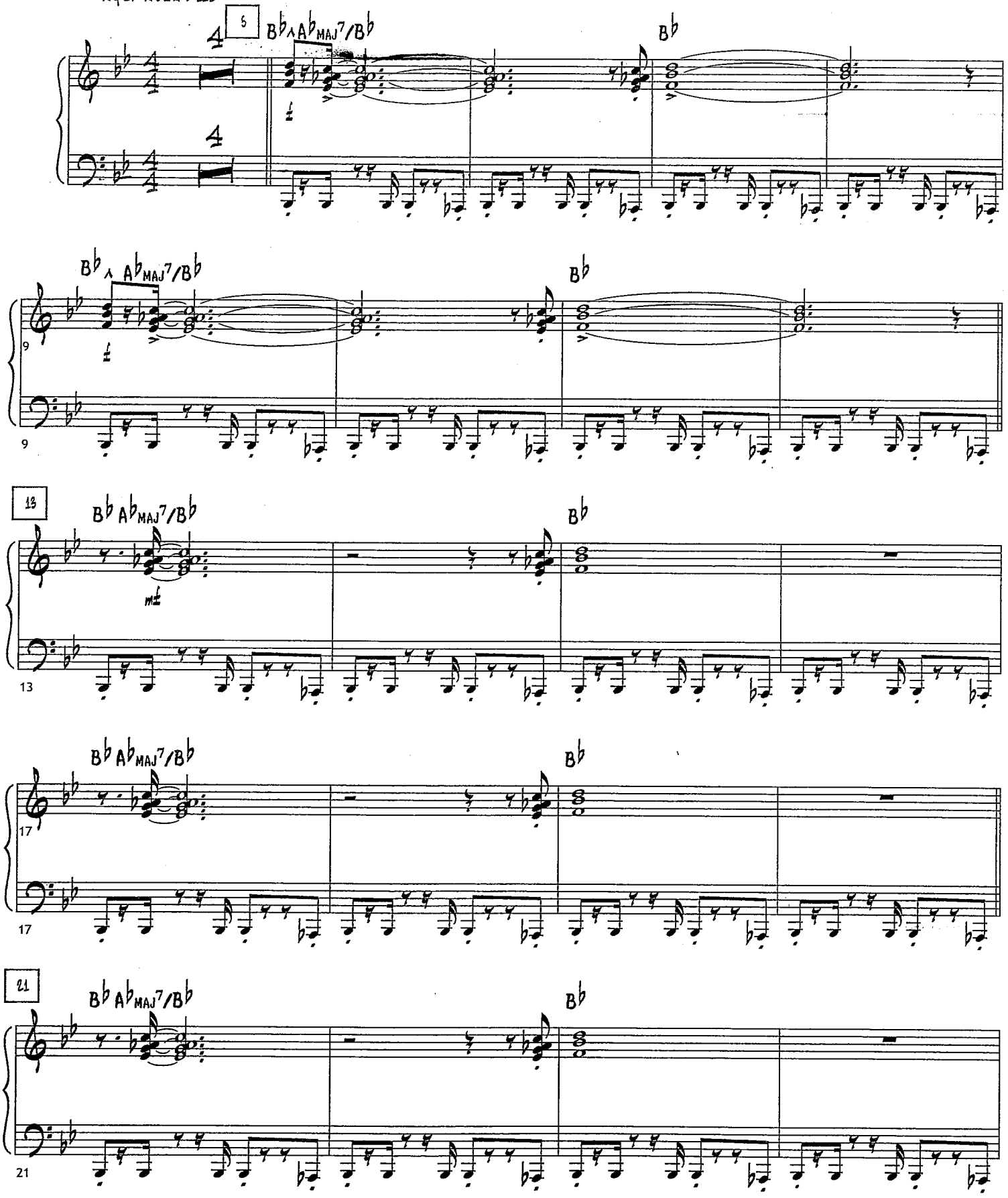
Talen Jazz Band

Piano R&B/Rock ♩=112

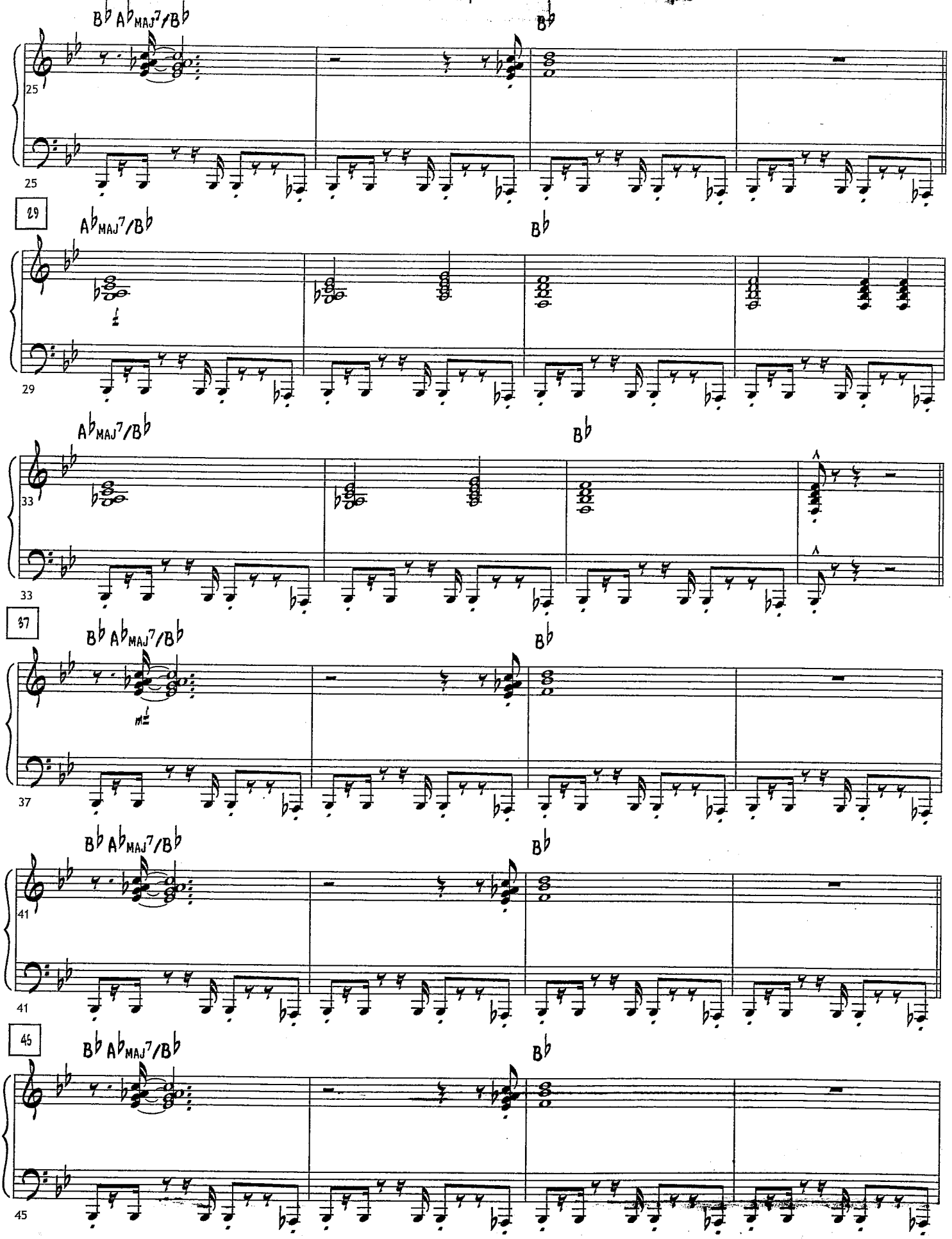
Don't Stop 'Til You Get Enough

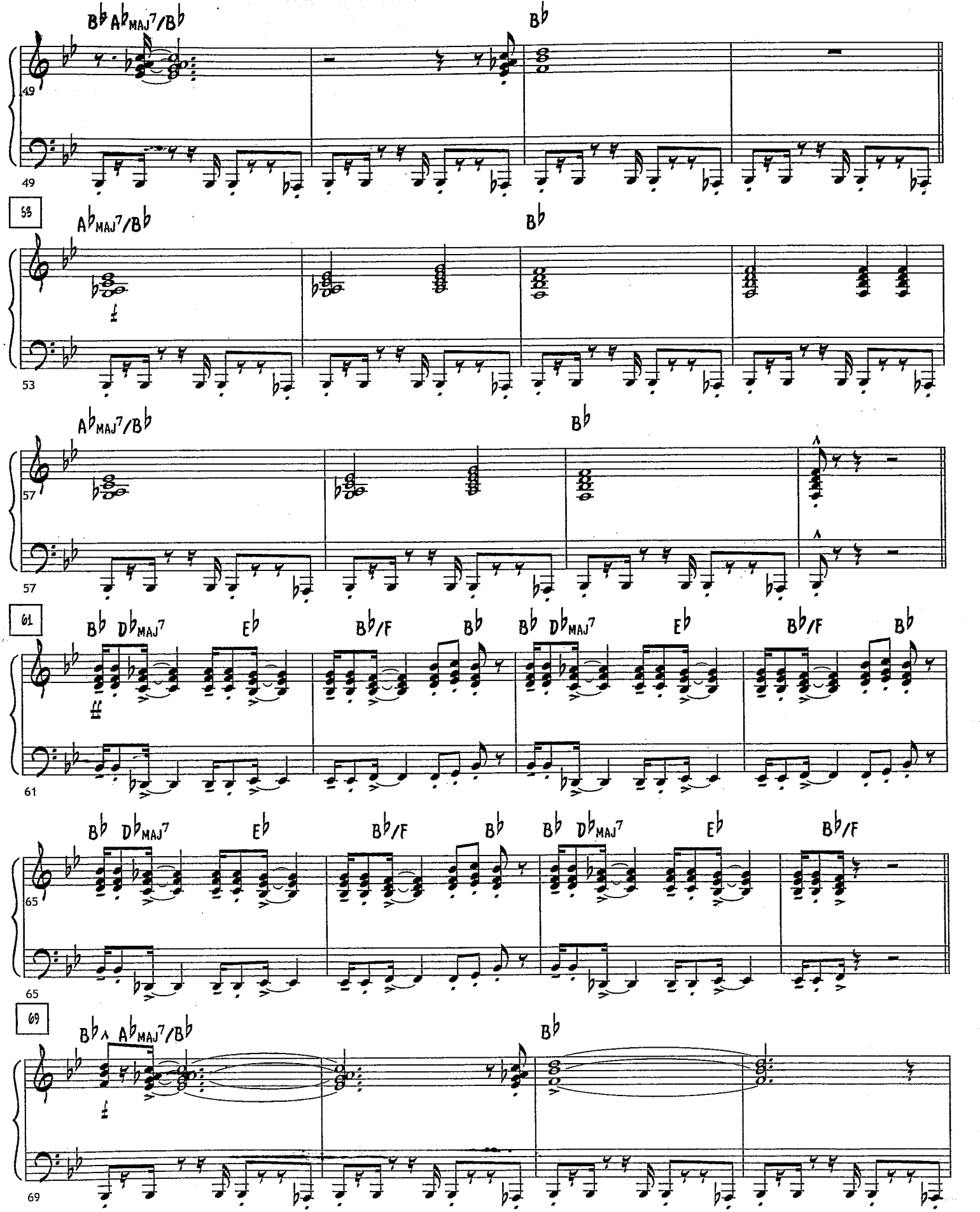
Written By Michael Jackson

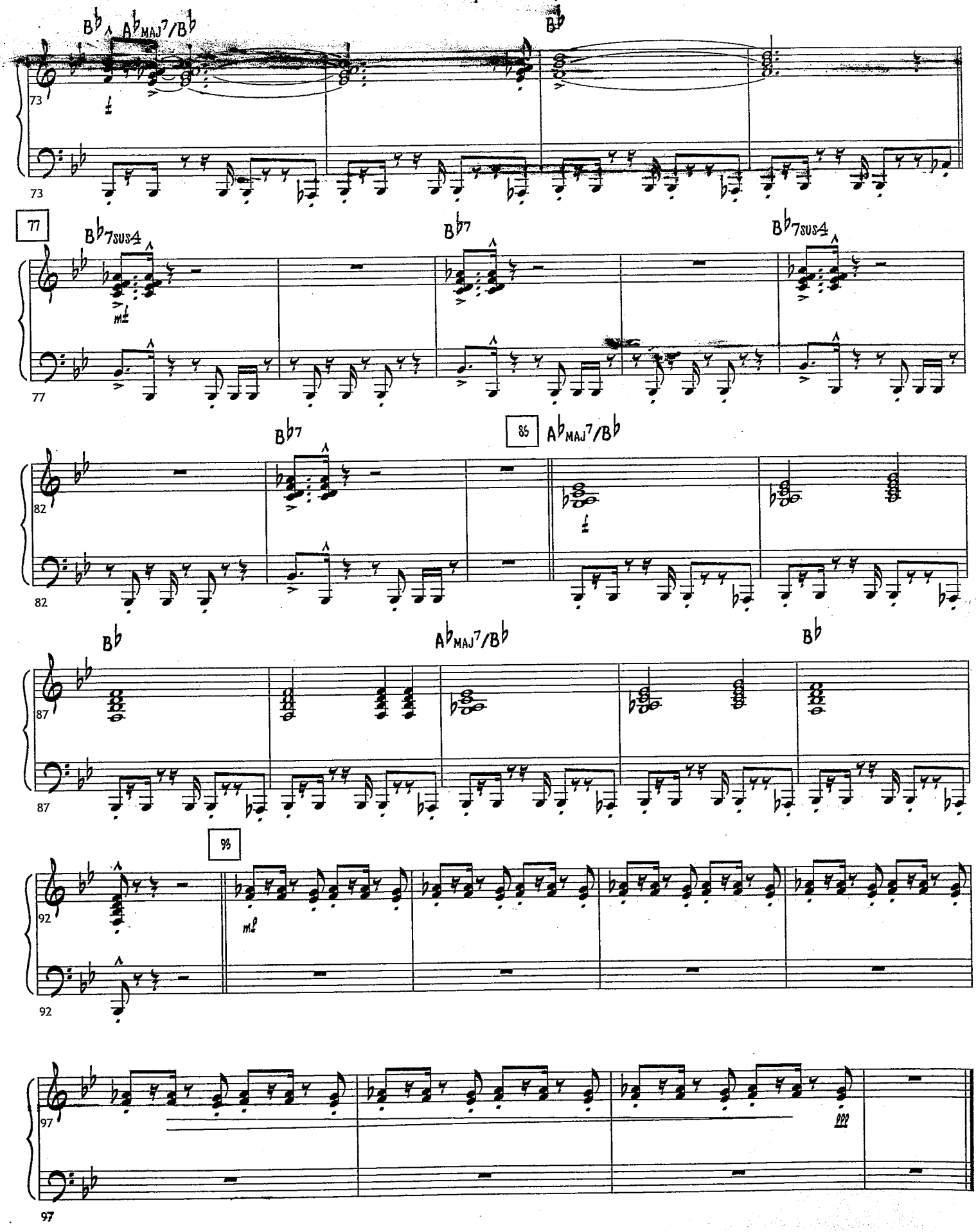
Arr. Dallas C. Burke



© 1979 Mijac Music. All rights administered by Sony/ATV Music Publishing LLC, 8 Music Square West, Nashville, TN 37203. All Rights Reserved. Used By Permission.


B♭ A♭MAJ7/B♭
B♭
25
29
A♭MAJ7/B♭
B♭
33
37
B♭ A♭MAJ7/B♭
B♭
41
45
B♭ A♭MAJ7/B♭
B♭


B♭ A♭MAJ7/B♭
B♭
49
53
A♭MAJ7/B♭
B♭
53
A♭MAJ7/B♭
B♭
57
57
61
B♭ D♭MAJ7
E♭
B♭/F
B♭
61
65
65
69
B♭ A♭MAJ7/B♭
B♭
69


B♭
A♭MAJ7/B♭
B♭
73
77
B♭7SUS4
B♭7
B♭7SUS4
82
85
B♭7
A♭MAJ7/B♭
87
B♭
A♭MAJ7/B♭
B♭
92
93
97
122

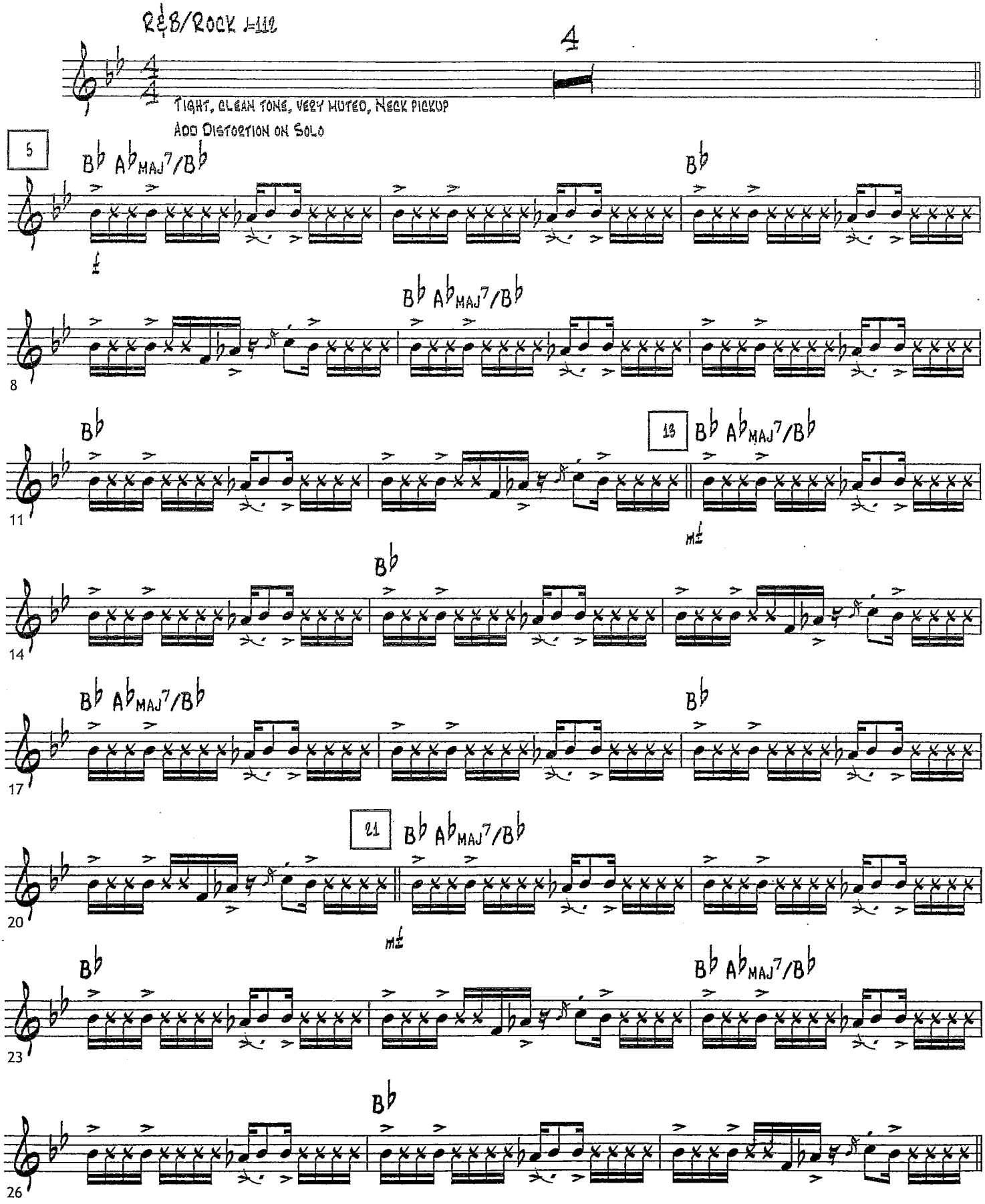
Jalen Jazz Band

Guitar

Don't Stop 'Til You Get Enough

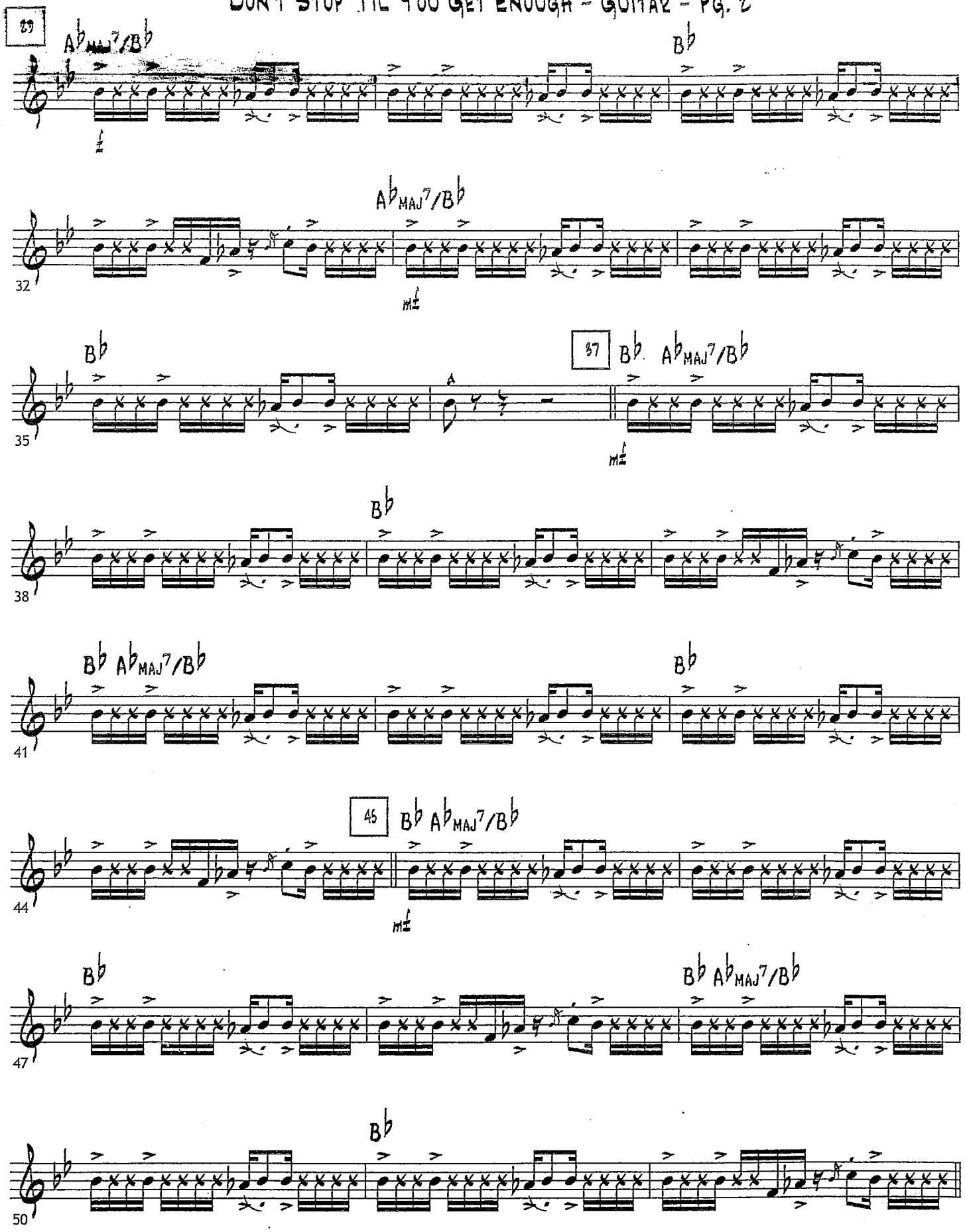
Written By Michael Jackson

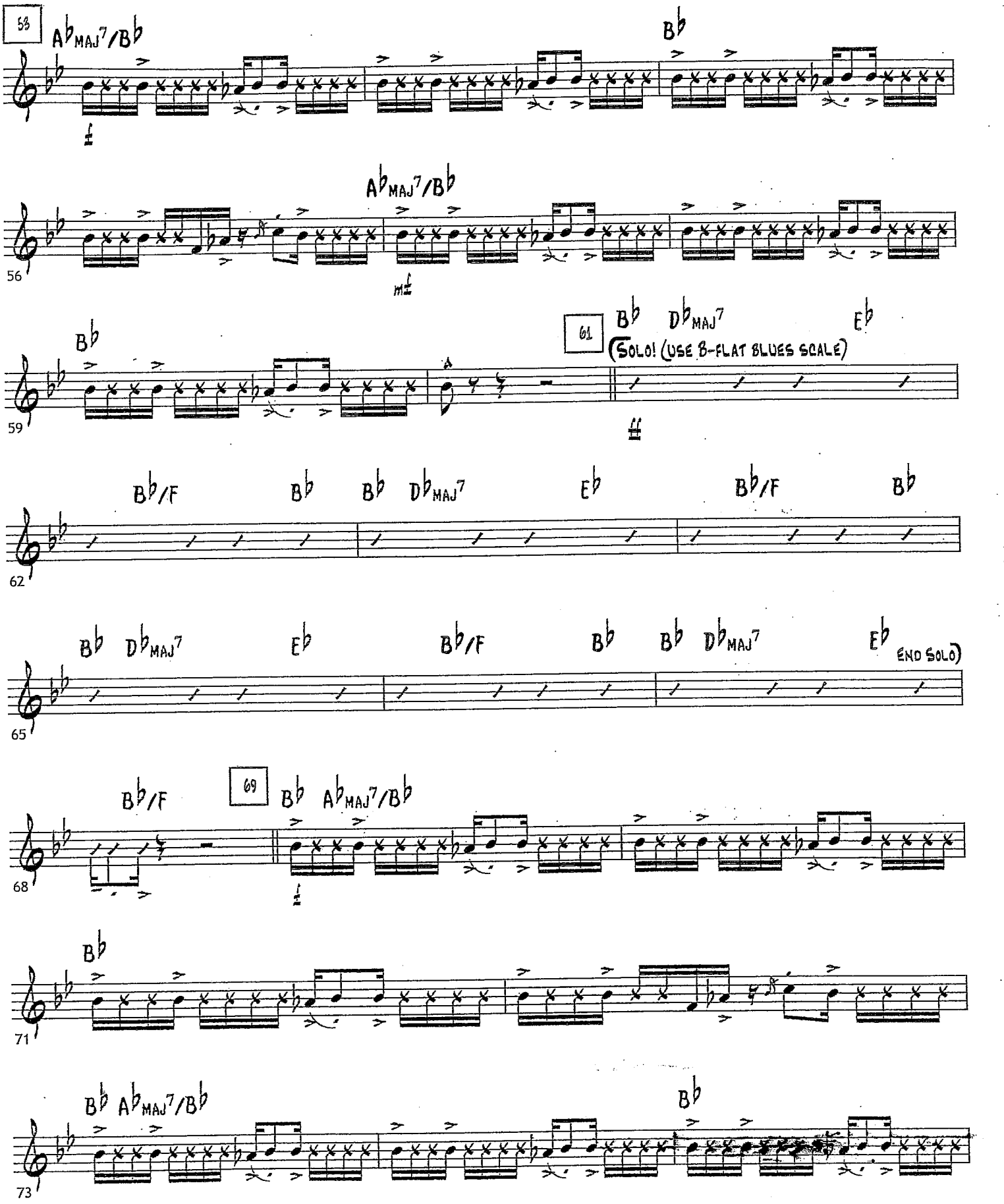
Arr. Dallas C. Burke

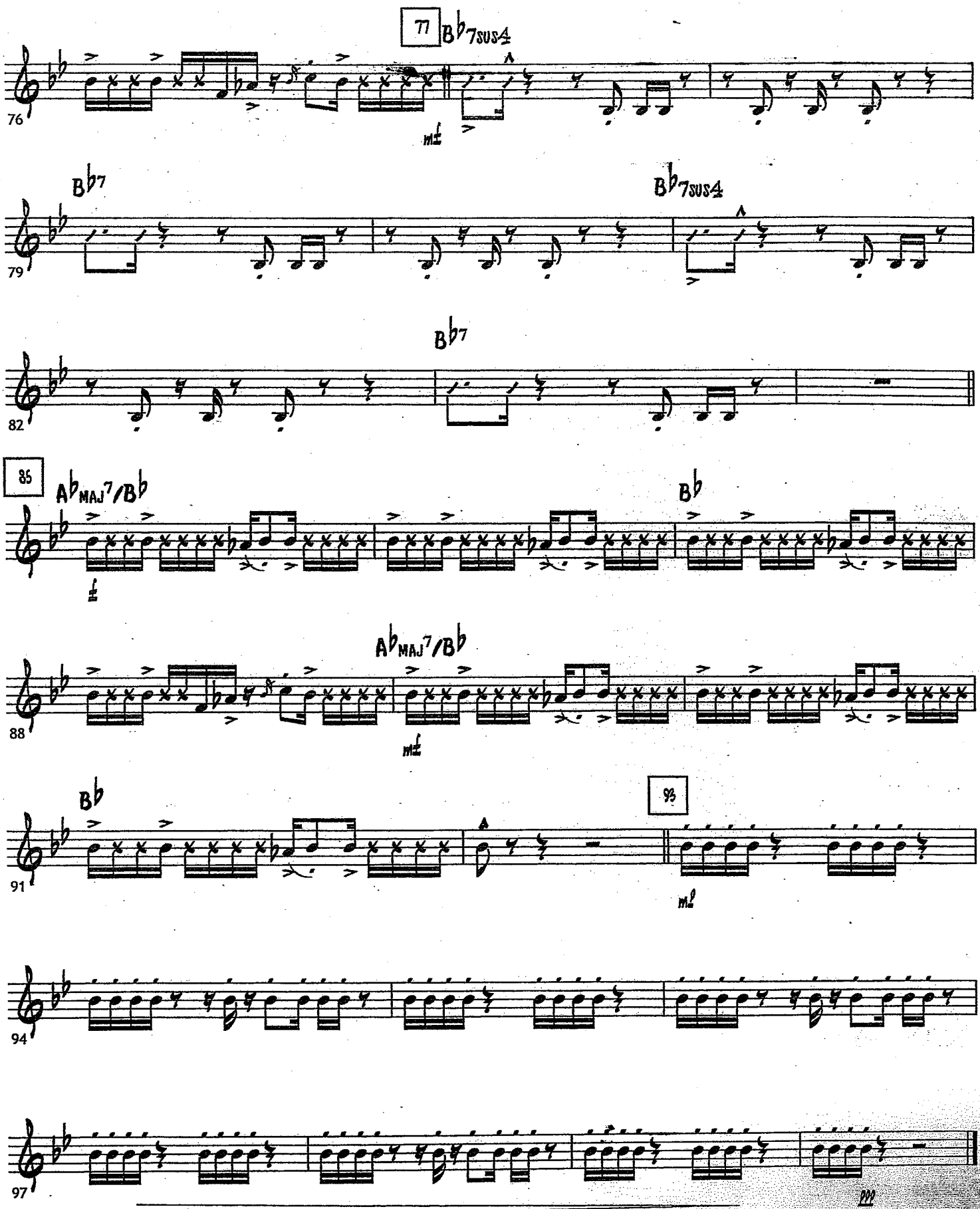


© 1979 Mijac Music. All rights administered by Sony/ATV Music Publishing LLC, 8 Music Square West, Nashville, TN 37203. All Rights Reserved. Used By Permission.

Don't Stop 'Til You Get Enough - Guitar - Pg. 2




58
Ab MAJ7/Bb
Bb
56
Ab MAJ7/Bb
59
Bb
61
Bb Db MAJ7 Eb
(SOLO! (USE B-FLAT BLUES SCALE)
62
Bb/F Bb Bb Db MAJ7 Eb Bb/F Bb
65
Bb Db MAJ7 Eb Bb/F Bb Bb Db MAJ7 Eb
END SOLO)
68
Bb/F
69
Bb Ab MAJ7/Bb
71
Bb
73
Bb Ab MAJ7/Bb Bb


77
B♭7SUS4
76
mf
B♭7
B♭7SUS4
79
B♭7
82
85
A♭MAJ7/B♭
B♭
f
A♭MAJ7/B♭
88
mf
B♭
91
A
93
mf
94
97
fff

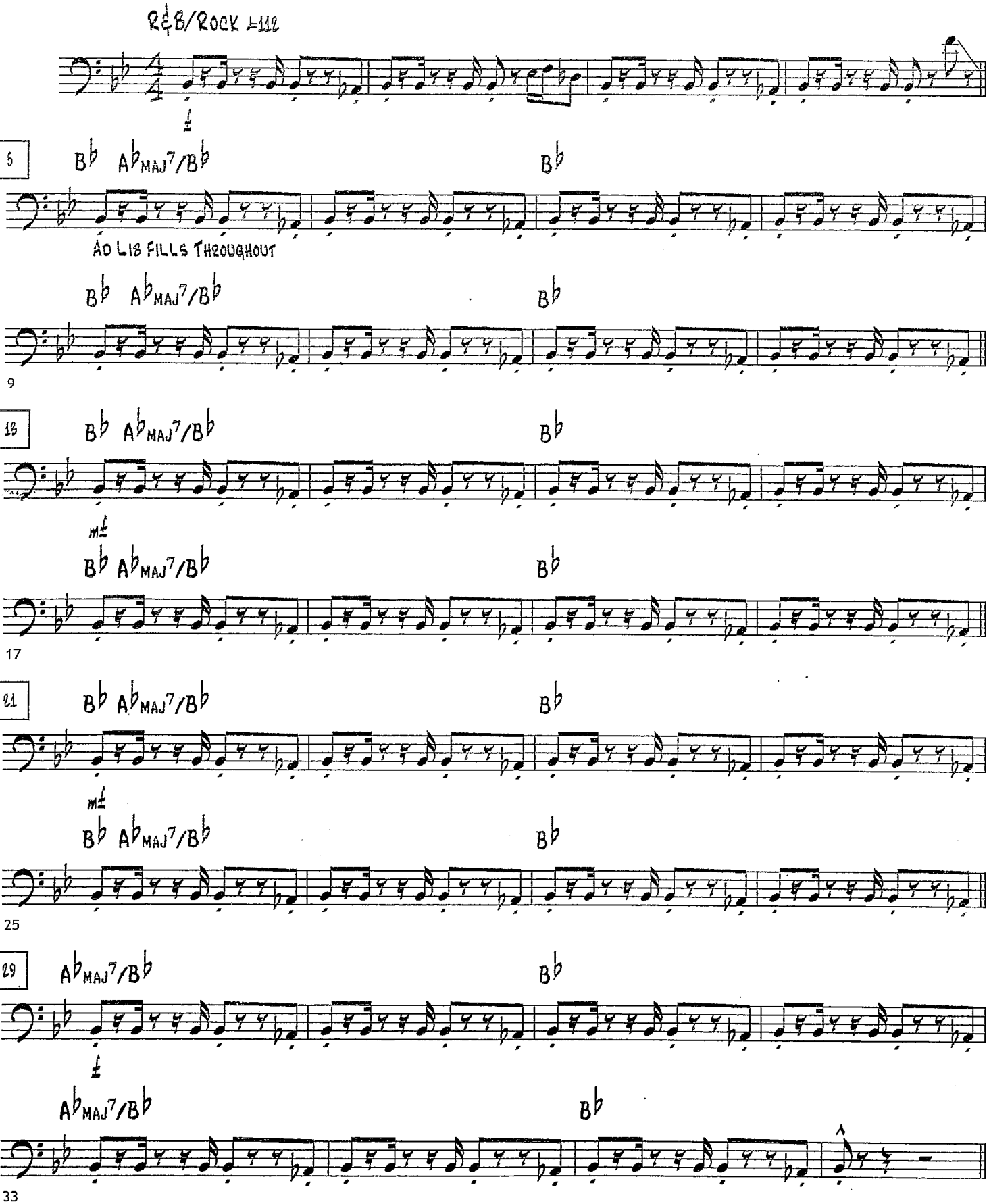
Jalen Jazz Band

Electric Bass

Don't Stop 'Til You Get Enough

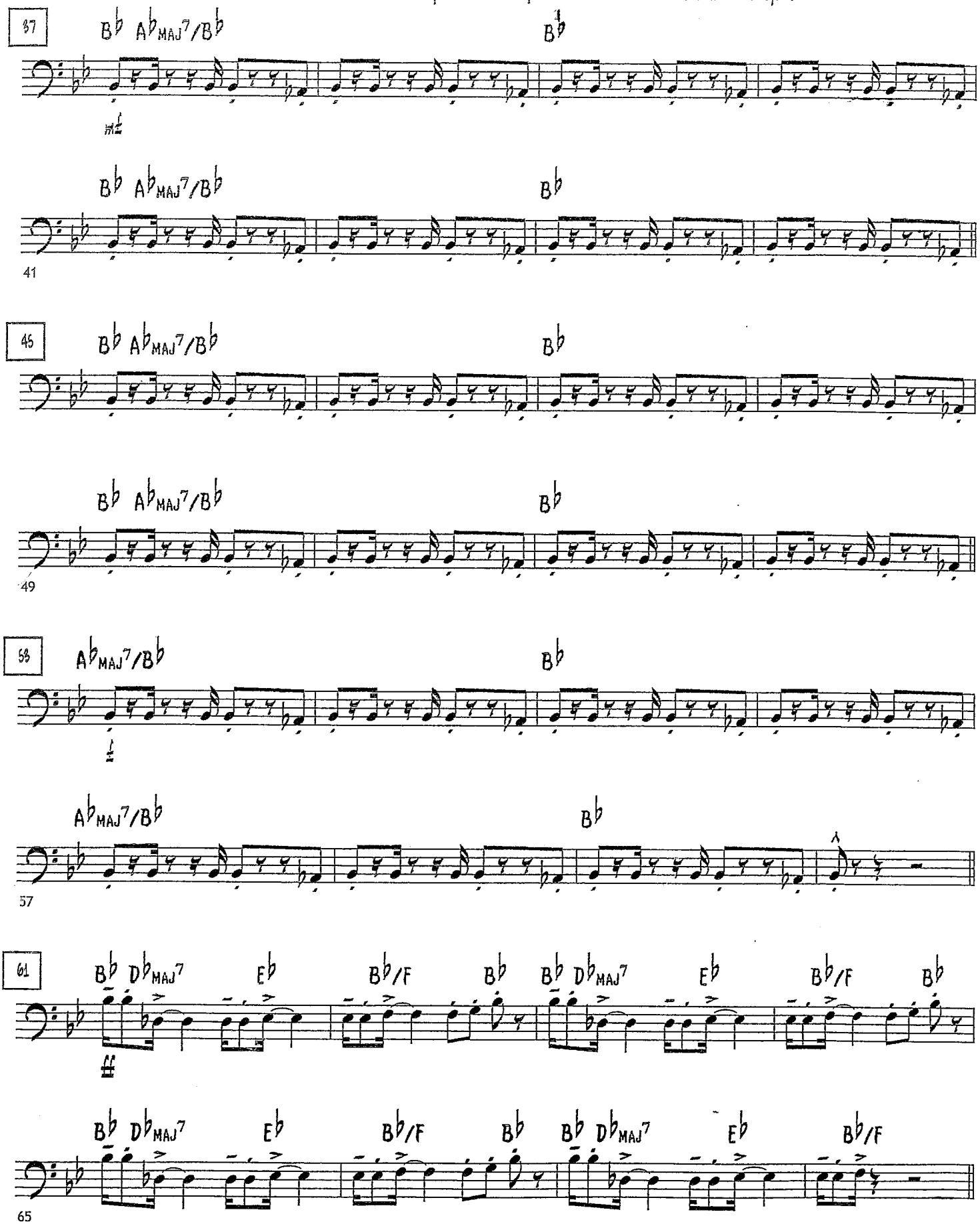
Written By Michael Jackson

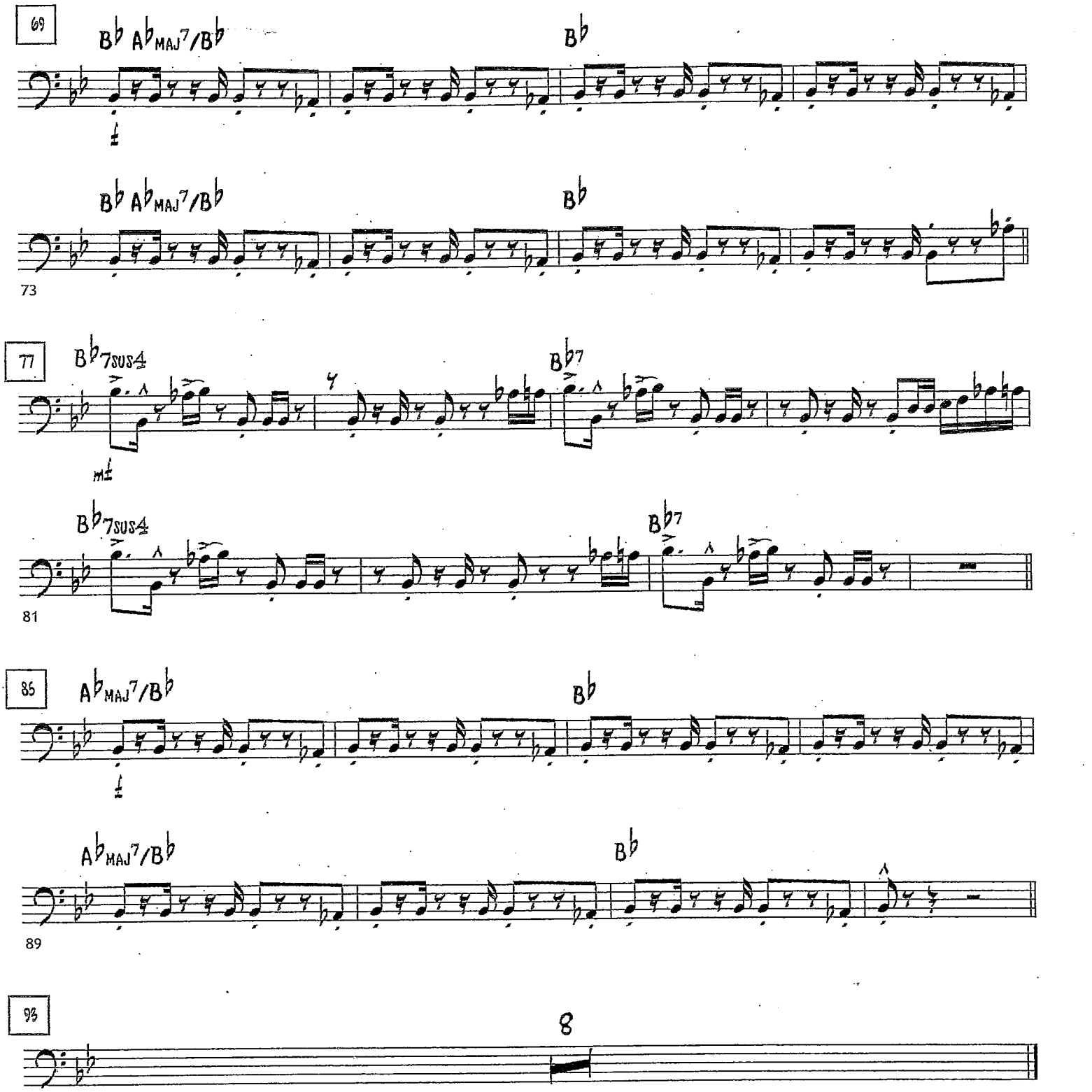
Arr. Dallas C. Burke



© 1979 Mijac Music. All rights administered by Sony/ATV Music Publishing LLC, 8 Music Square West, Nashville, TN 37203. All Rights Reserved. Used By Permission.

Don't Stop 'Til You Get Enough - Electric Bass - Pg. 2

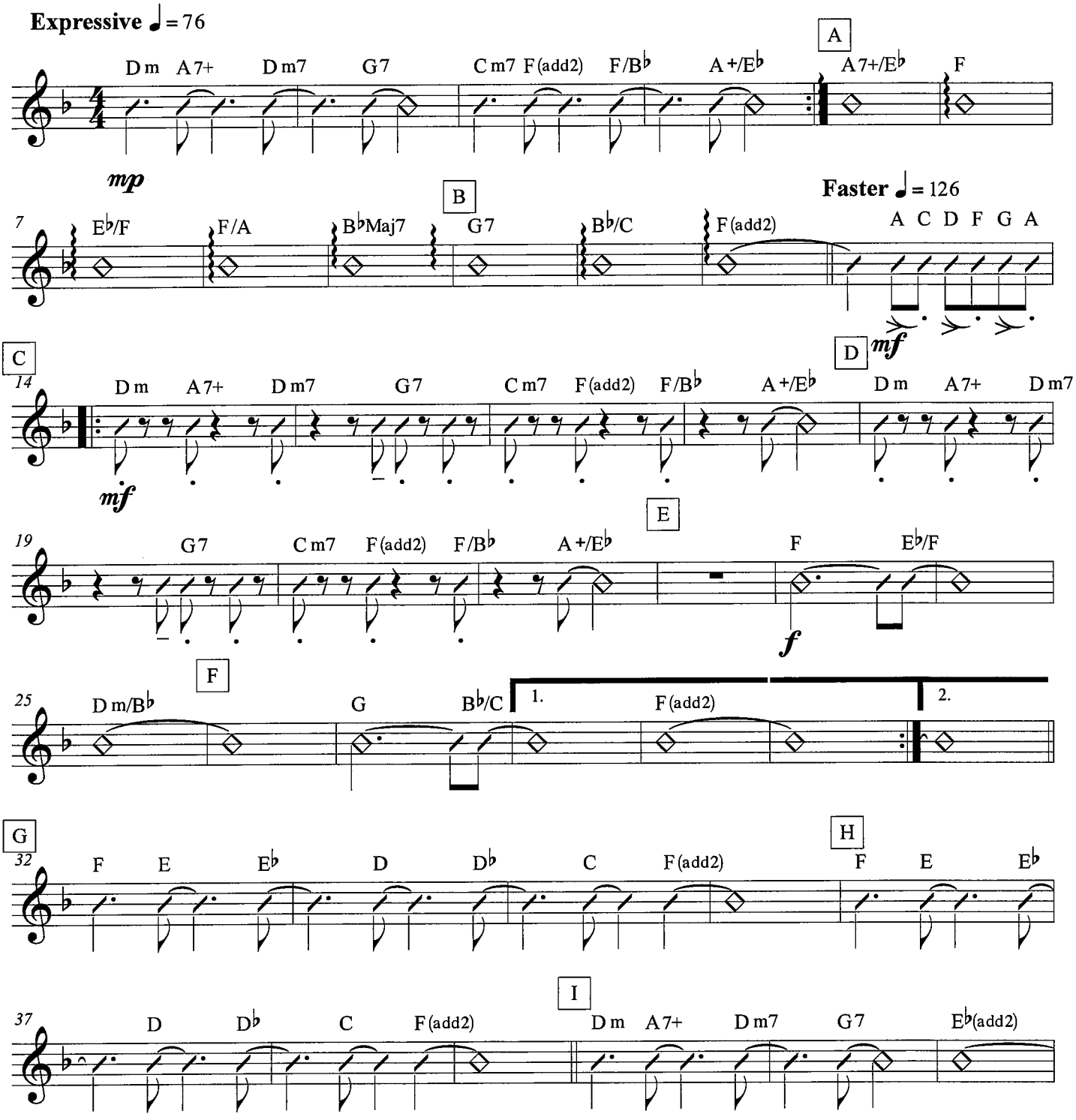



69
B♭ A♭MAJ7/B♭
B♭
B♭ A♭MAJ7/B♭
B♭
73
77
B♭7SUS4
B♭7
B♭7SUS4
B♭7
81
85
A♭MAJ7/B♭
B♭
A♭MAJ7/B♭
B♭
89
93
8

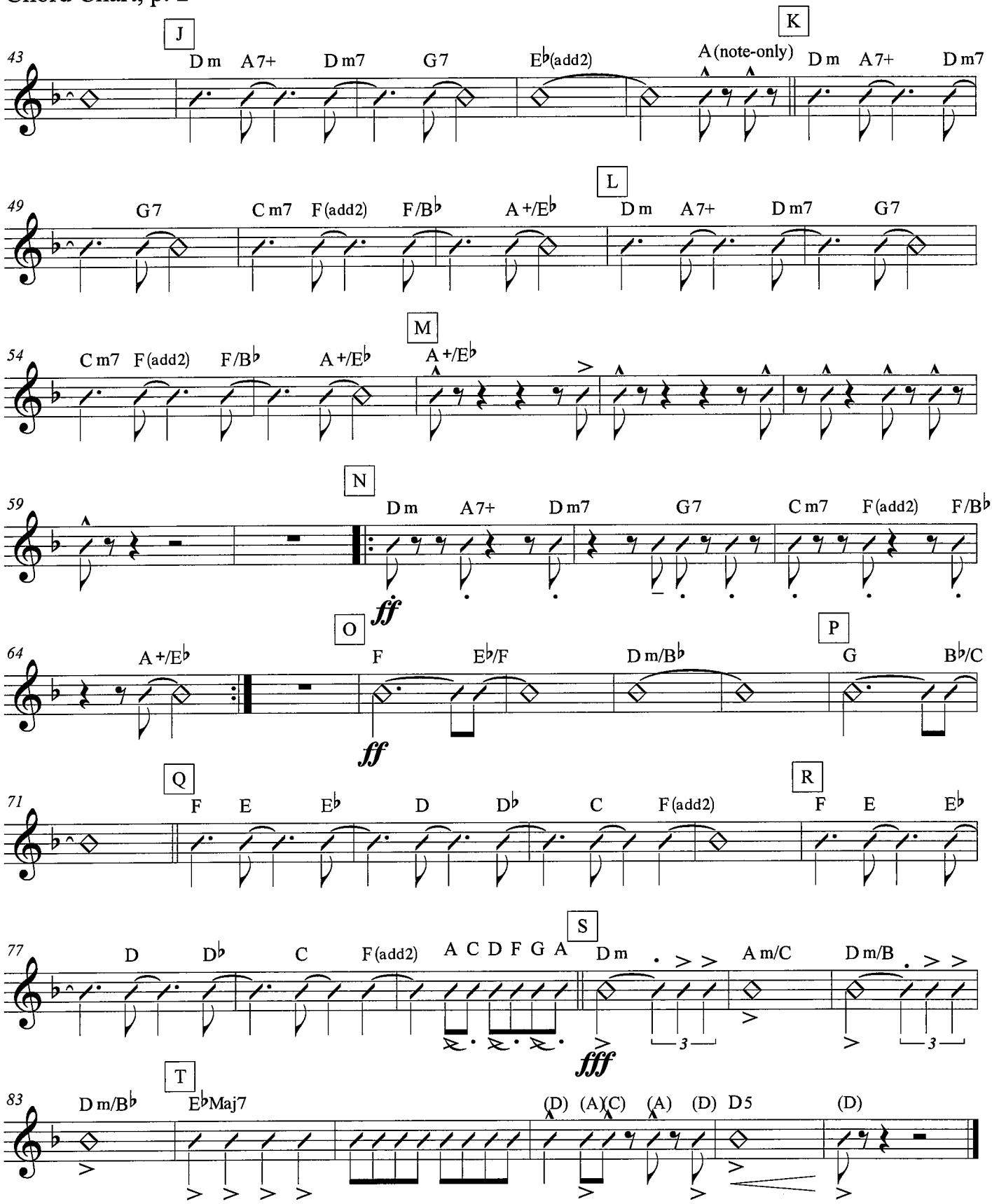
Don't You Worry 'Bout A Thing

From SING
arr. Bernice

Chord Chart



Don't You Worry 'Bout A Thing



Piano

Don't You Worry 'Bout A Thing

From SING
arr. Bernice

Expressive ♩ = 76

A

Dm A7+ Dm7 G7 Cm7 F(add2) F/B♭ A+/E♭ 8vb A7+/E♭

mp

mp

6

F E♭/F F/A B♭Maj7 B G7 B♭/C F(add2)

Faster ♩ = 126

A C D F G A

mf

mf

C

14

Dm A7+ Dm7 G7 Cm7 F(add2) F/B♭ A+/E♭

D

18

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

8vb

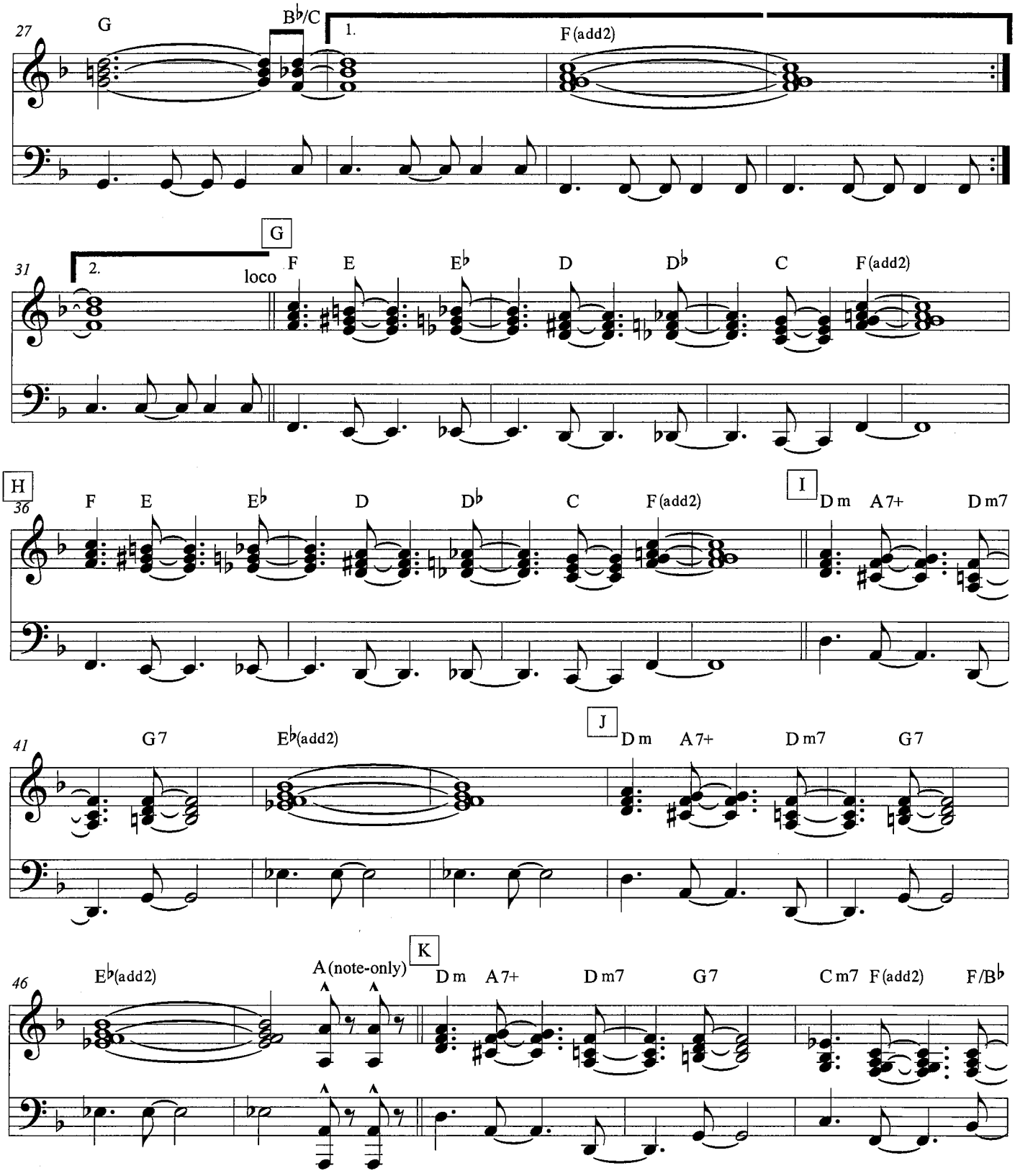
23

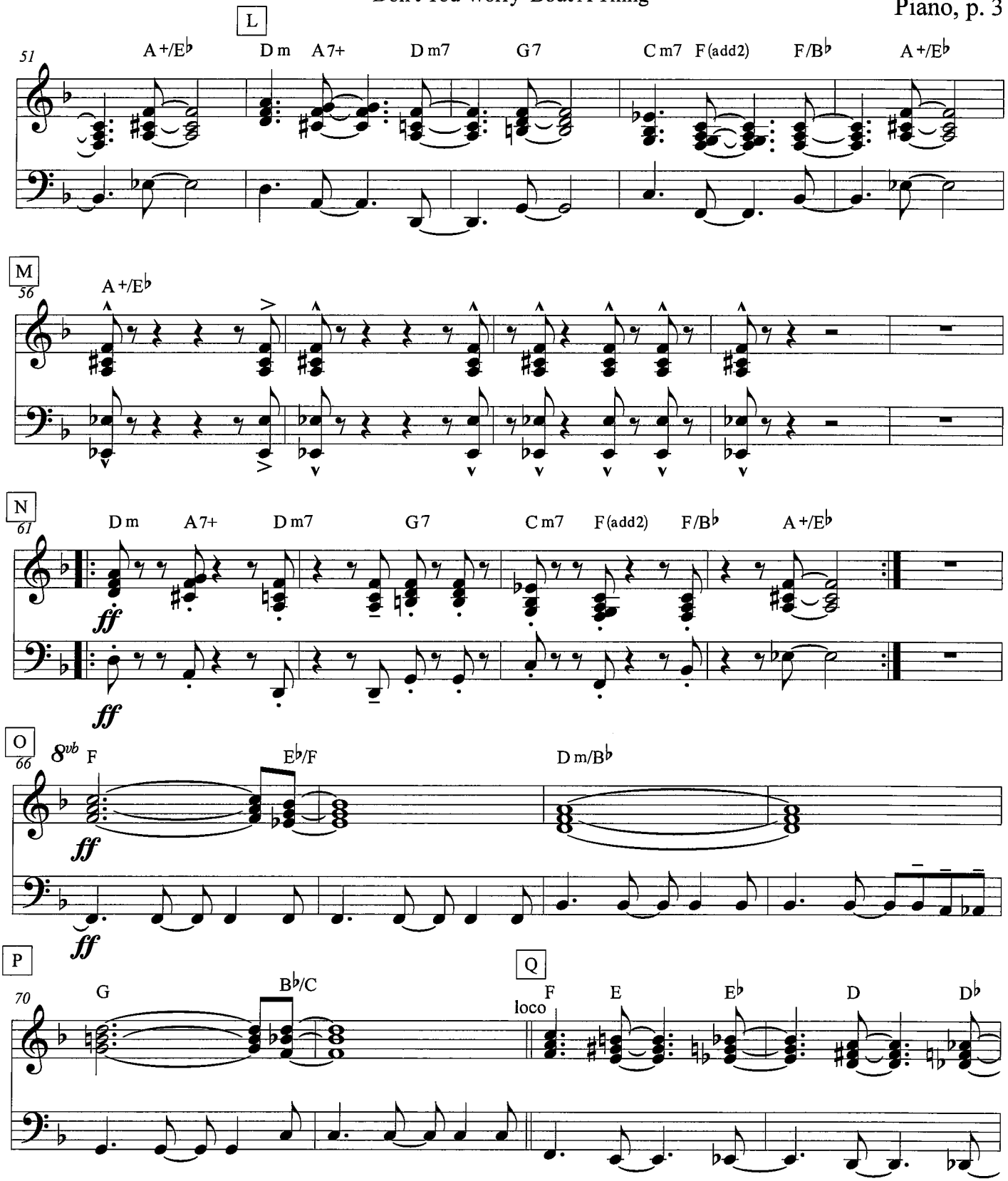
F E♭/F D m/B♭ F

f

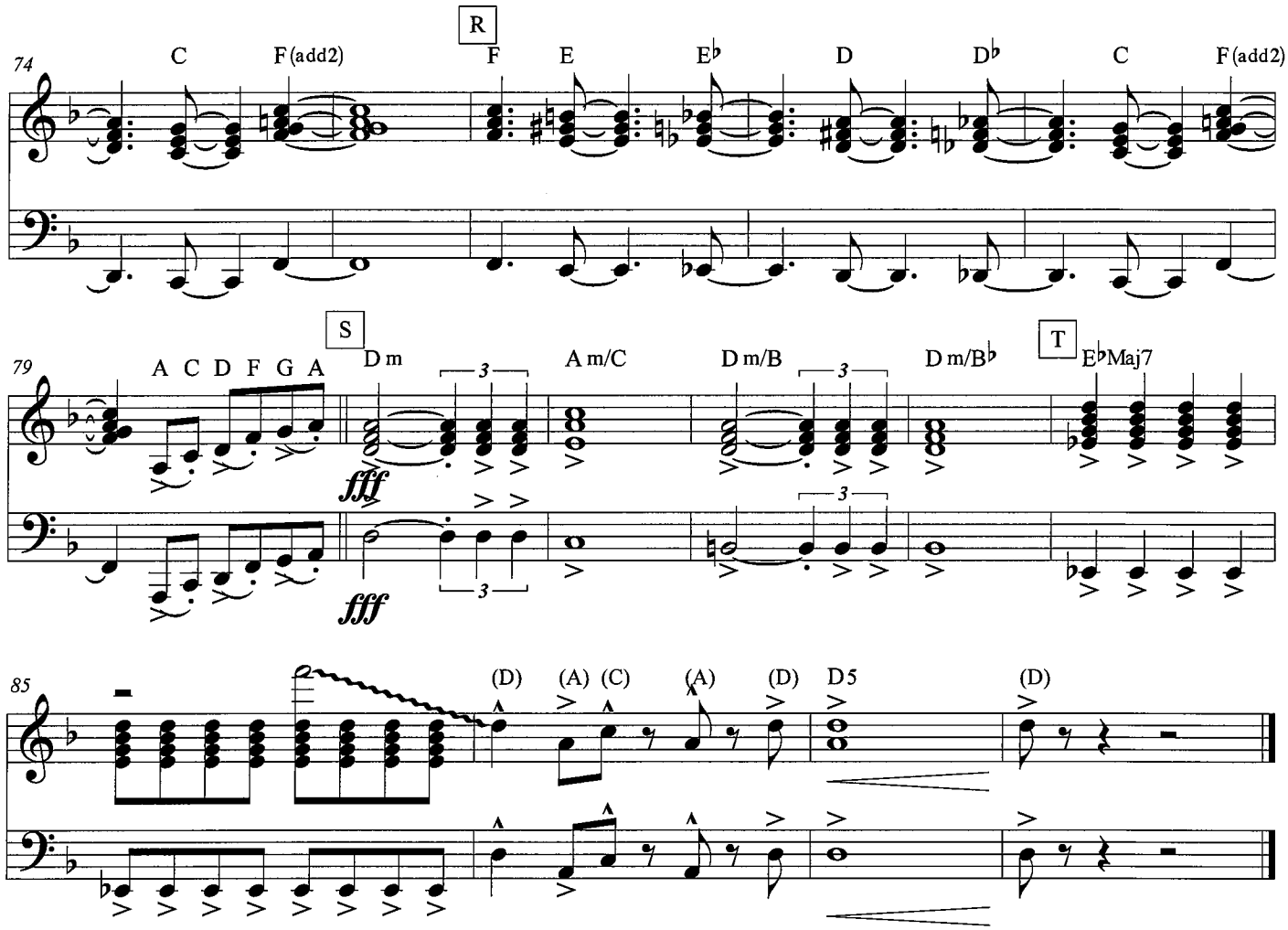
f

Don't You Worry 'Bout A Thing




L
51
A+/E♭
Dm
A7+
Dm7
G7
Cm7
F(add2)
F/B♭
A+/E♭
M
56
A+/E♭
N
61
Dm
A7+
Dm7
G7
Cm7
F(add2)
F/B♭
A+/E♭
ff
ff
O
66
8vb
F
E♭/F
Dm/B♭
ff
ff
P
70
G
B♭/C
Q
loco
F
E
E♭
D
D♭

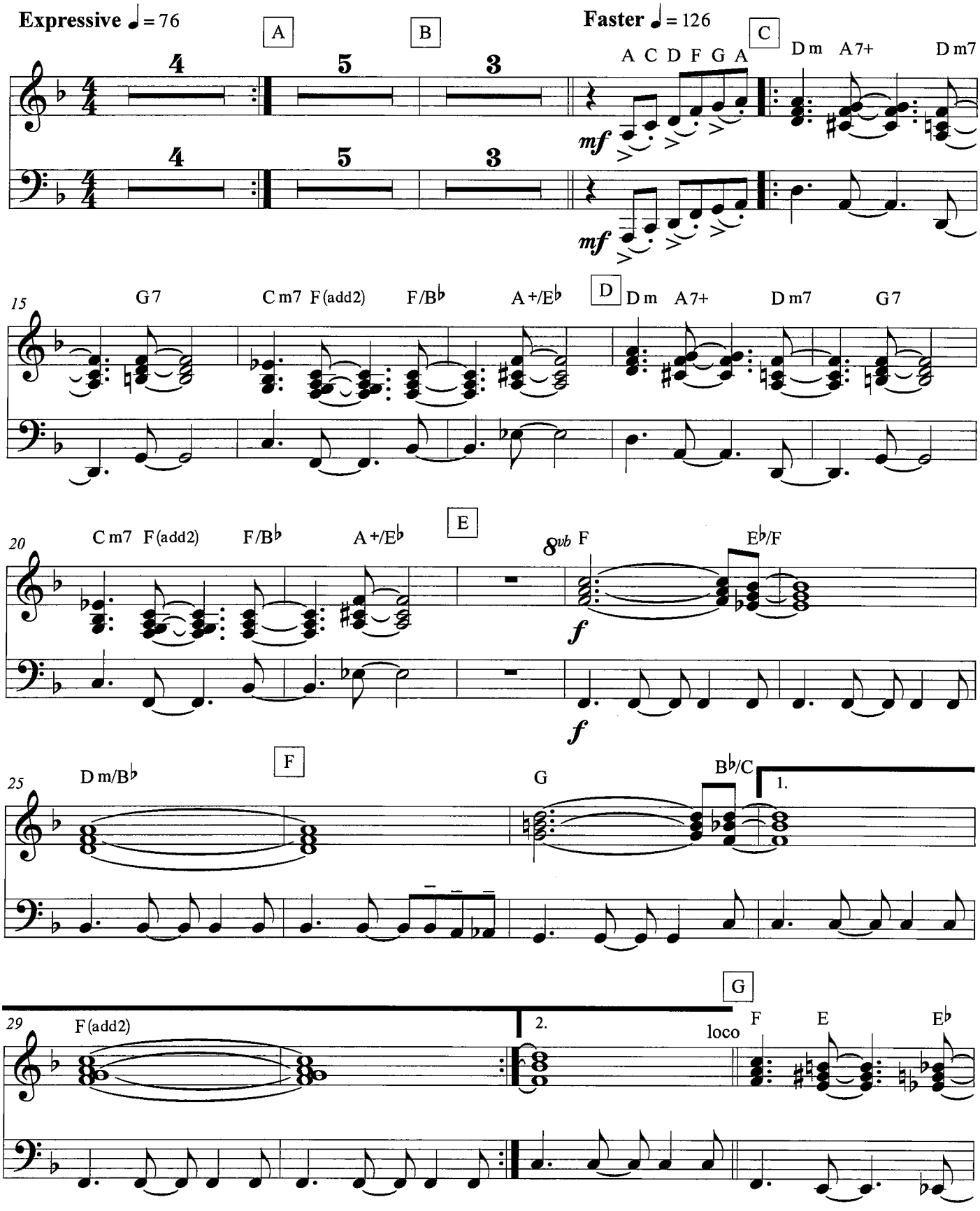
Don't You Worry 'Bout A Thing

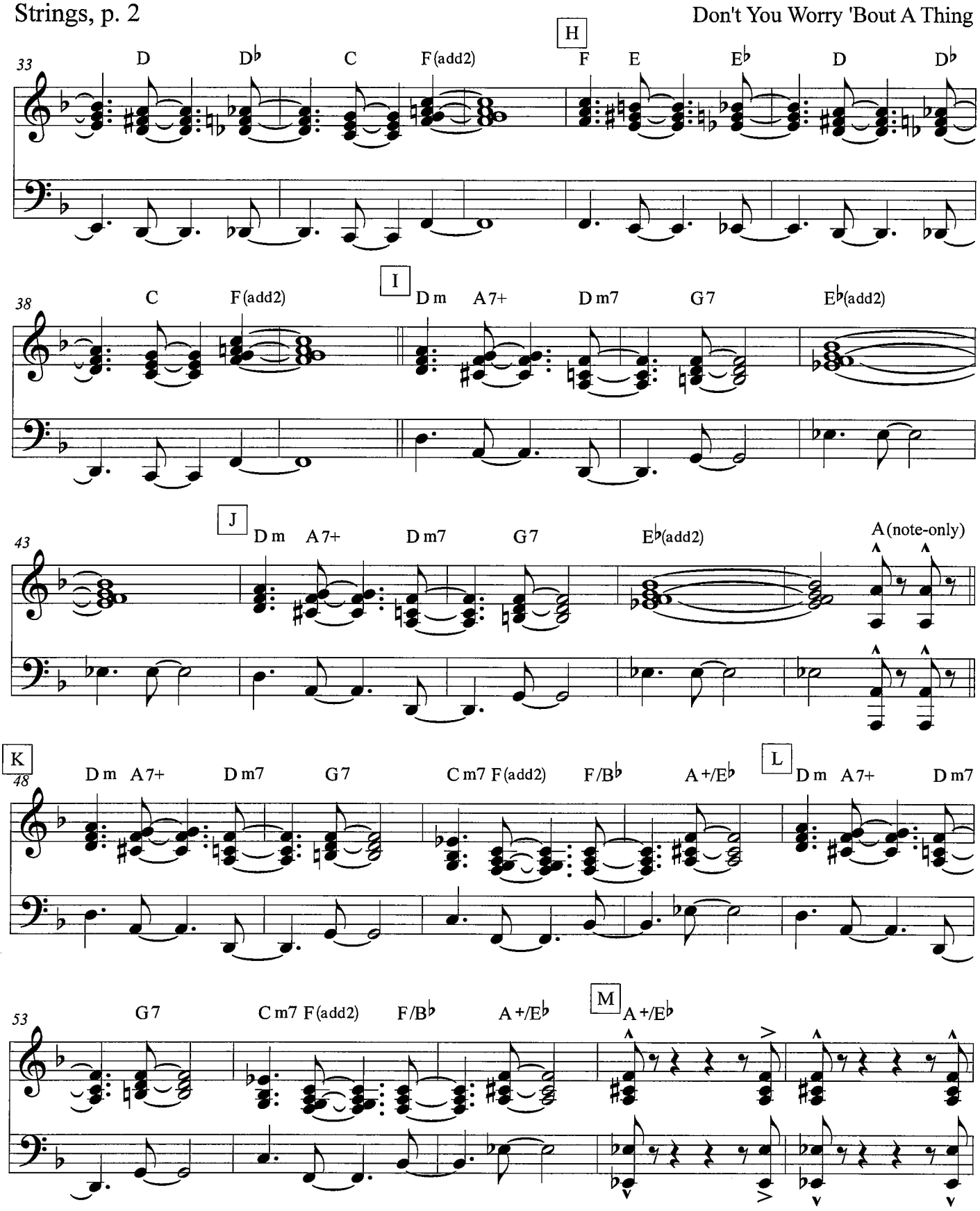


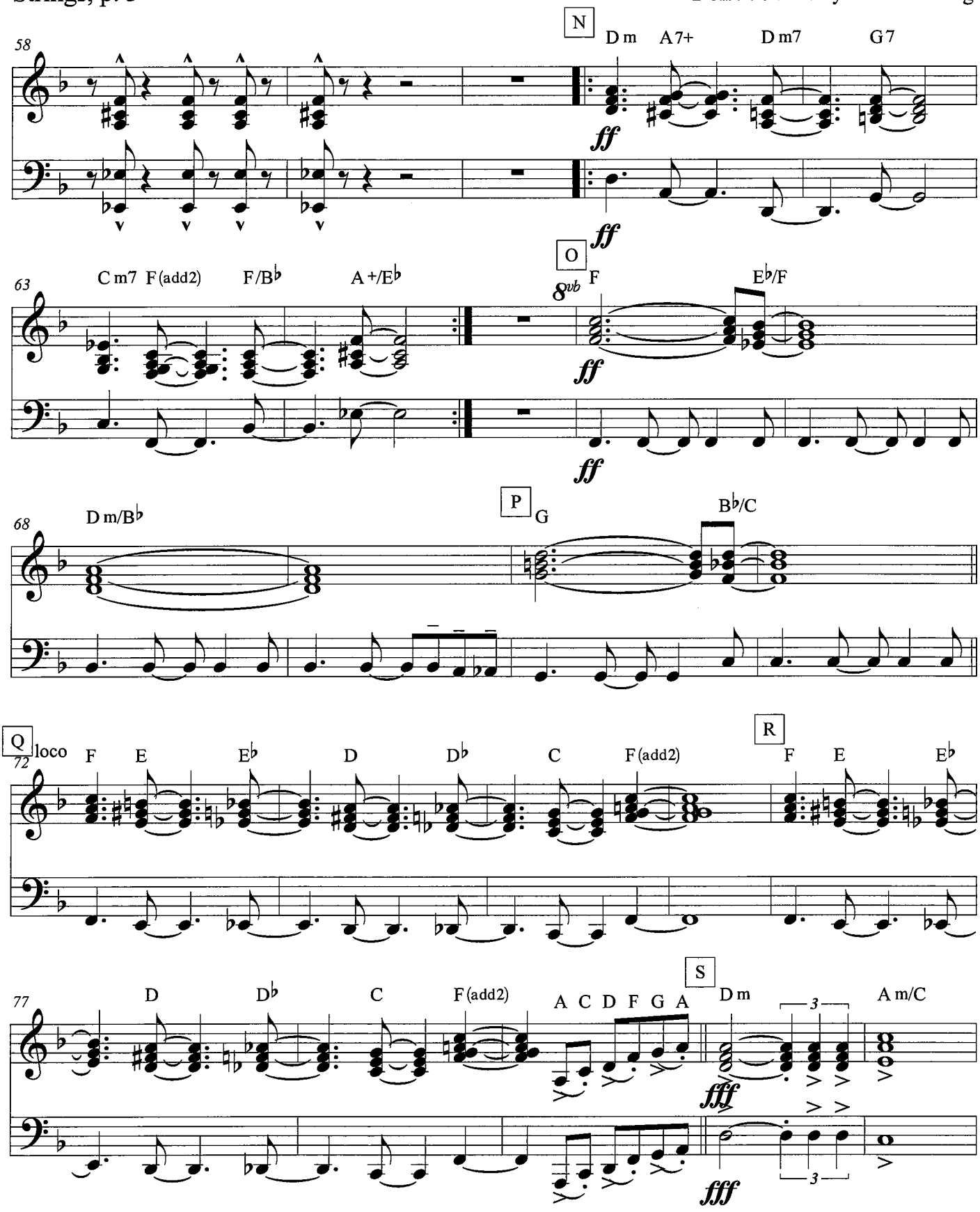
Strings

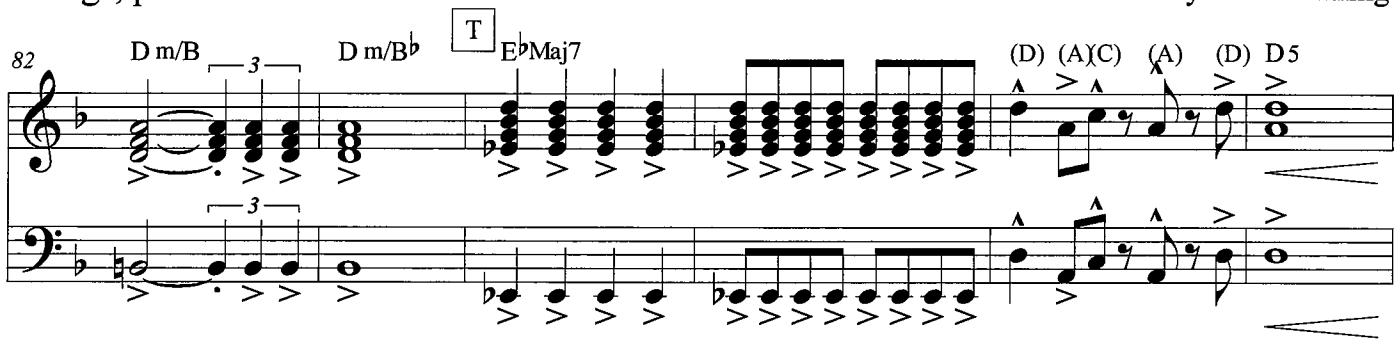
Don't You Worry 'Bout A Thing

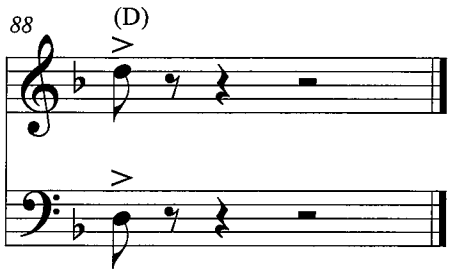
From SING
arr. Bernice




33
D
D♭
C
F(add2)
H
F
E
E♭
D
D♭
38
C
F(add2)
I
D m
A7+
D m7
G7
E♭(add2)
43
J
D m
A7+
D m7
G7
E♭(add2)
A (note-only)
48
K
D m
A7+
D m7
G7
C m7
F(add2)
F/B♭
A +/E♭
L
D m
A7+
D m7
53
G7
C m7
F(add2)
F/B♭
A +/E♭
M
A +/E♭


N
58
D m
A 7+
D m7
G 7
ff
O
63
C m7
F (add2)
F/B♭
A +/E♭
8vb
F
E♭/F
P
68
D m/B♭
G
B♭/C
Q
72
loco
F
E
E♭
D
D♭
C
F (add2)
R
77
A C D F G A
S
D m
A m/C
fff

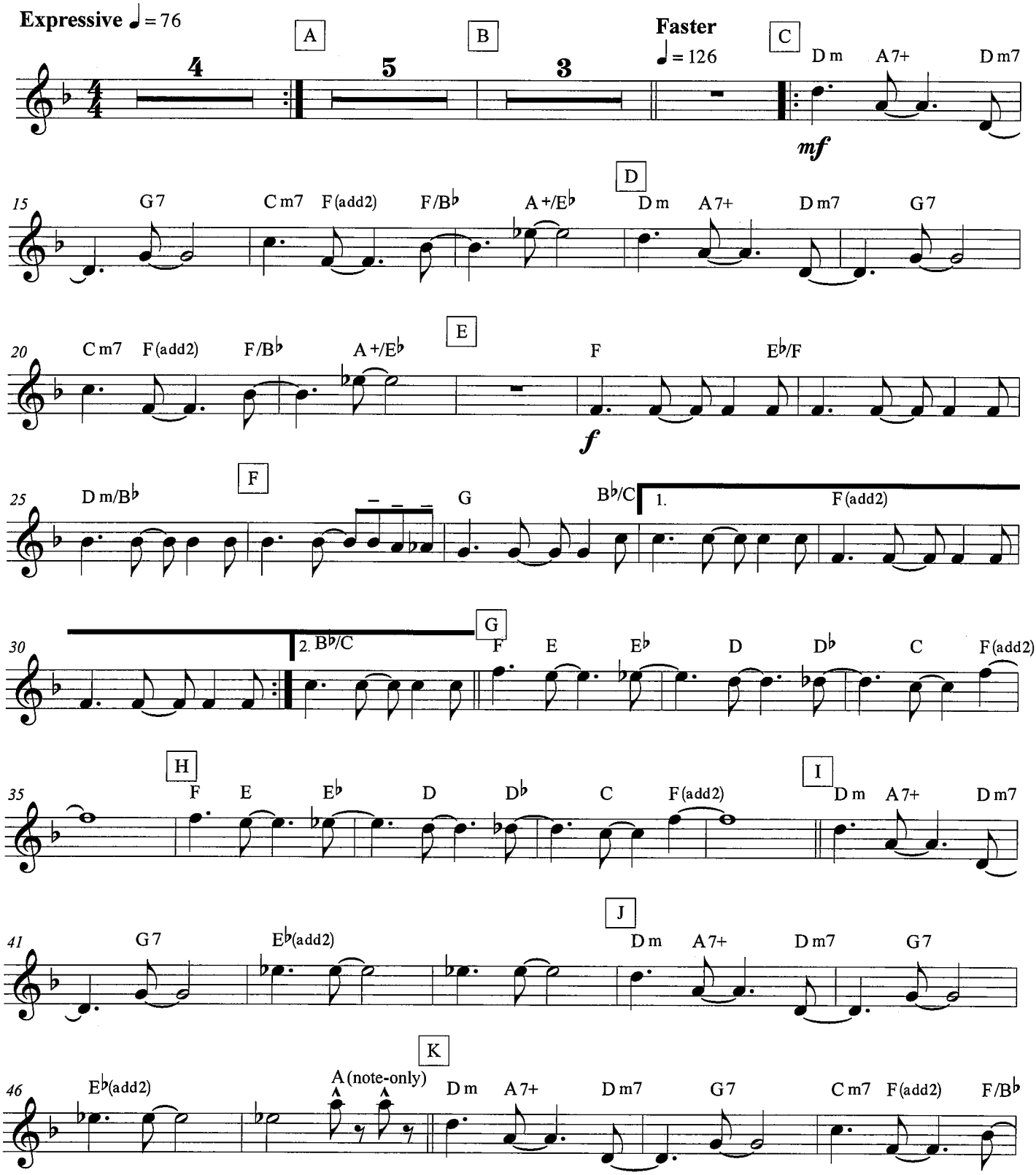

82
D m/B
3
D m/B♭
T
E♭Maj7
(D)
(A)(C)
(A)
(D)
D5

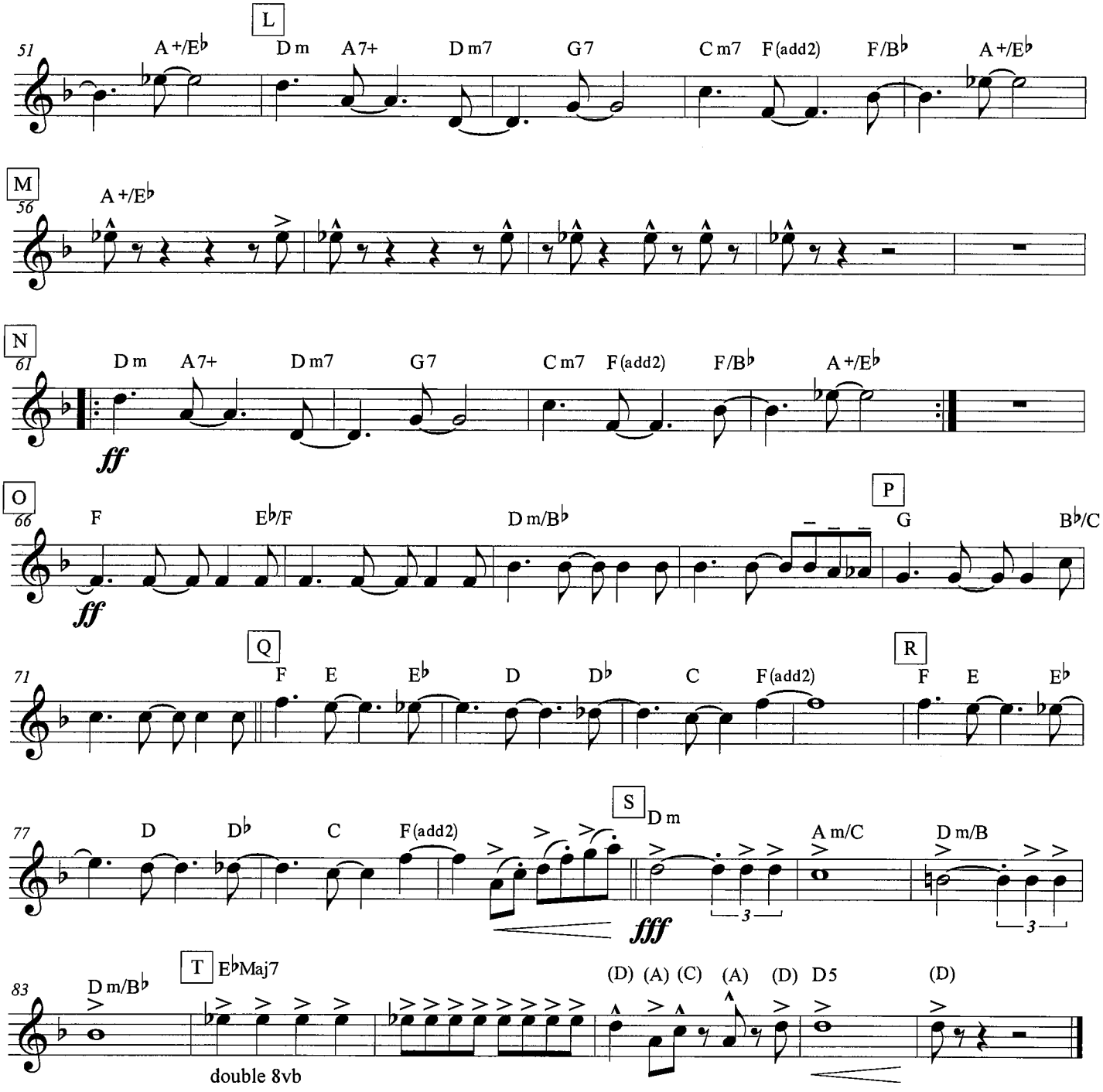

88
(D)

Bass Guitar
TREBLE CLEF
8vb

Don't You Worry 'Bout A Thing

From SING
arr. Bernice

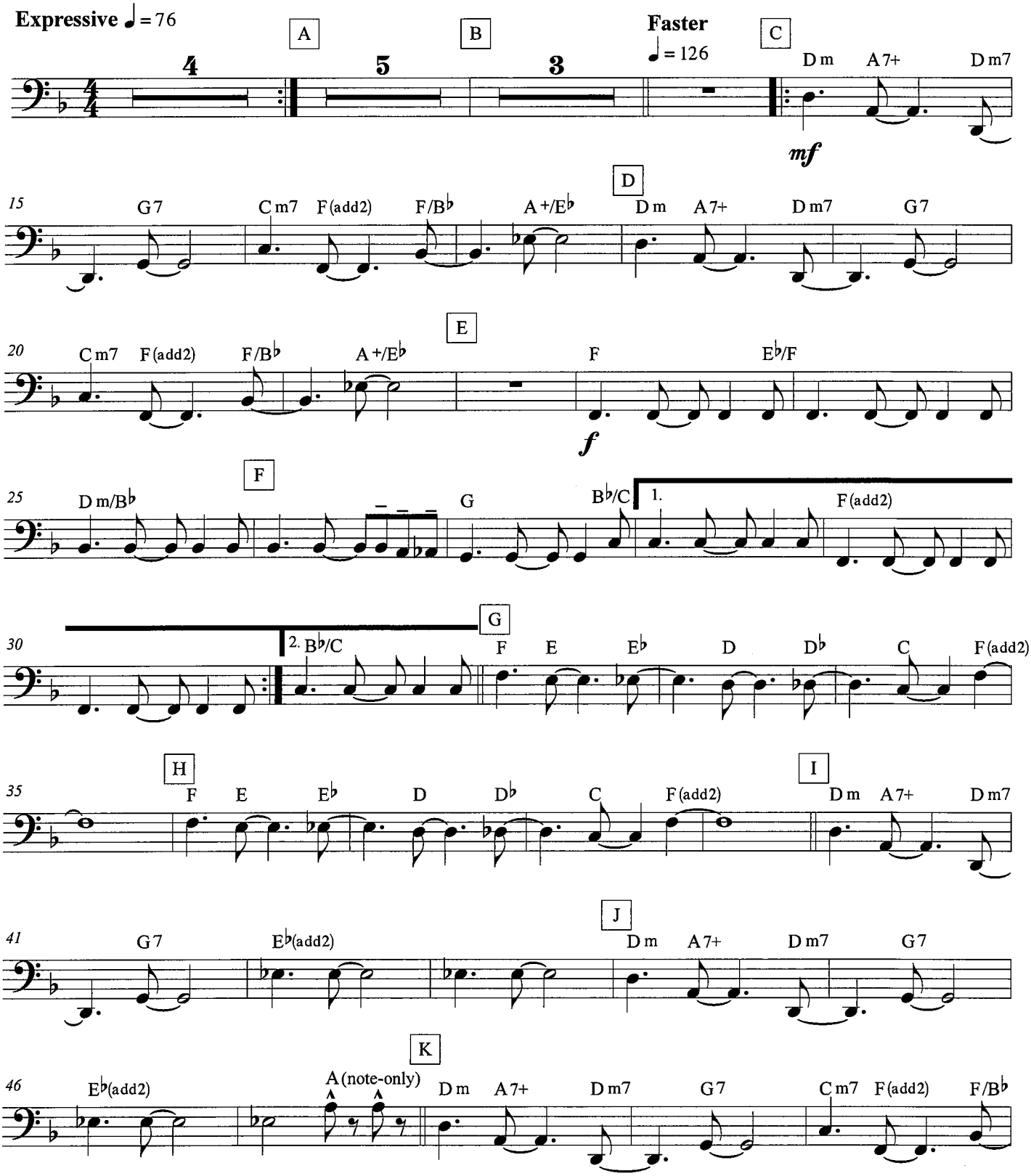


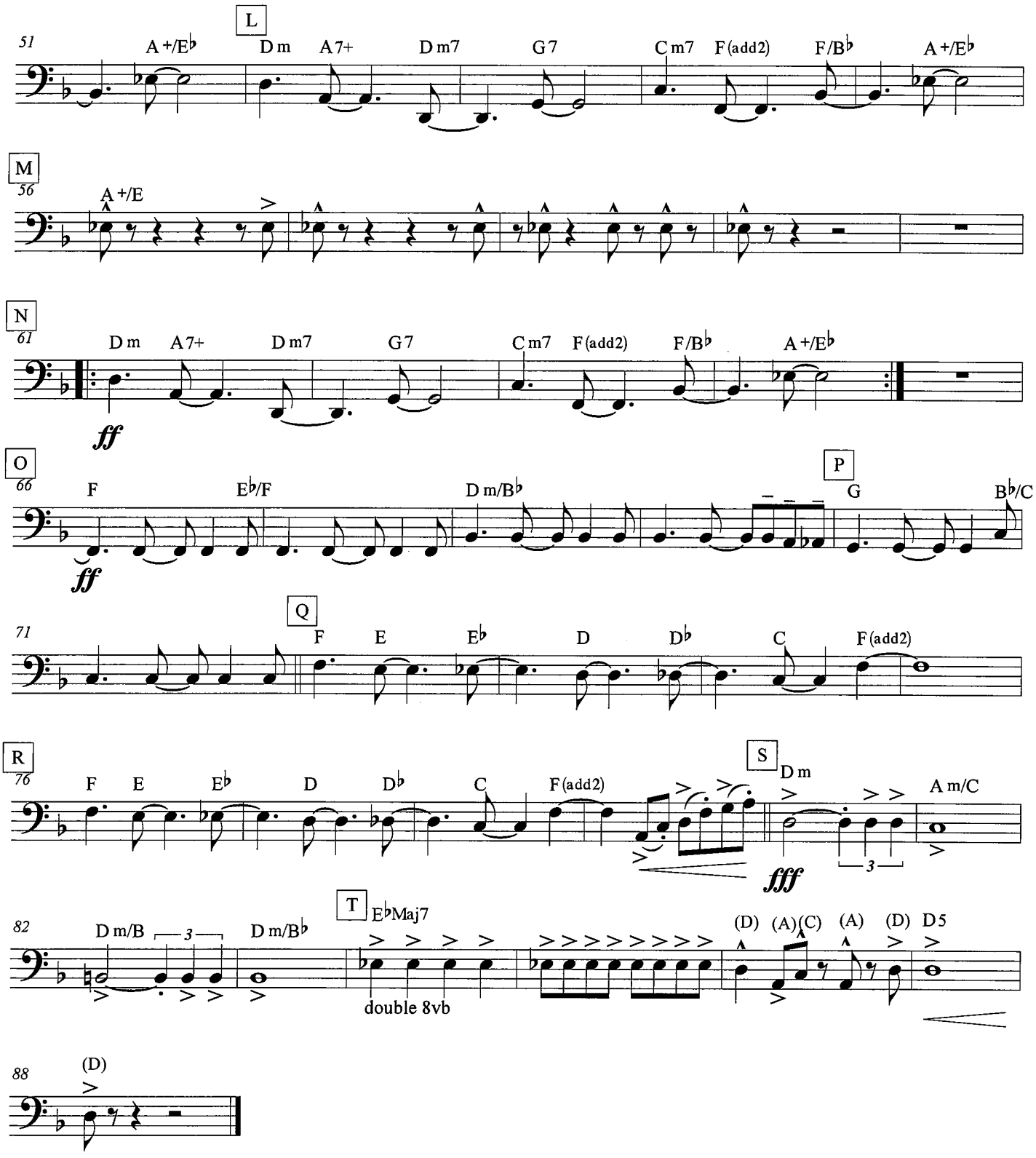

L
51
A+/E♭
Dm
A7+
Dm7
G7
Cm7
F(add2)
F/B♭
A+/E♭
M
56
A+/E♭
N
61
Dm
A7+
Dm7
G7
Cm7
F(add2)
F/B♭
A+/E♭
ff
O
66
F
E♭/F
Dm/B♭
P
G
B♭/C
ff
Q
71
F
E
E♭
D
D♭
C
F(add2)
R
F
E
E♭
S
77
D
D♭
C
F(add2)
Dm
A m/C
Dm/B
fff
3
3
T
83
Dm/B♭
E♭Maj7
(D)
(A)
(C)
(A)
(D)
D5
(D)
double 8vb

Bass Guitar
BASS CLEF

Don't You Worry 'Bout A Thing

From SING
arr. Bernice

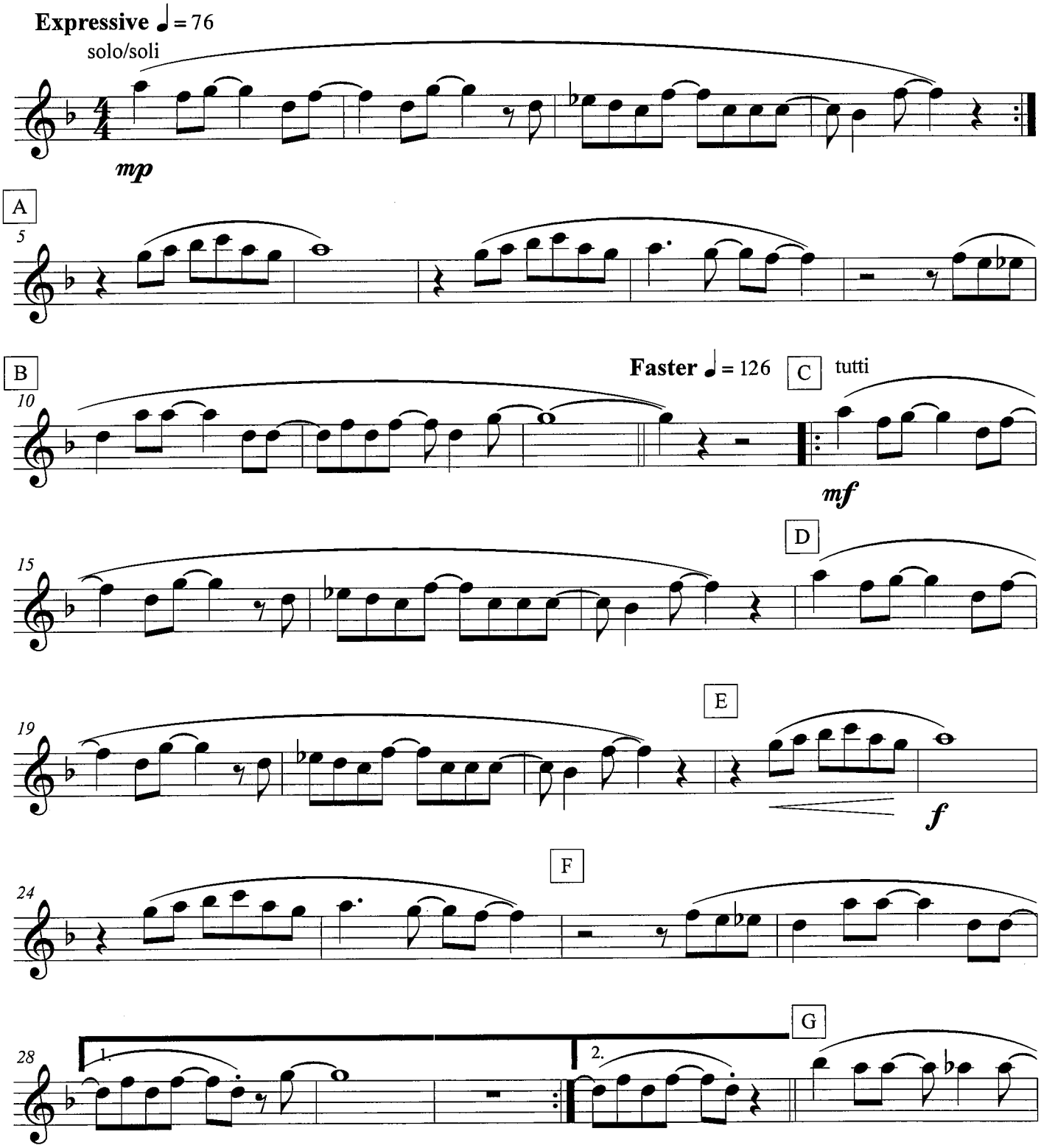



L
51
A +/E♭
D m
A7+
D m7
G 7
C m7
F(add2)
F/B♭
A +/E♭
M
56
A +/E
N
61
D m
A7+
D m7
G 7
C m7
F(add2)
F/B♭
A +/E♭
ff
O
66
F
E♭/F
D m/B♭
P
G
B♭/C
ff
Q
71
F
E
E♭
D
D♭
C
F(add2)
R
76
F
E
E♭
D
D♭
C
F(add2)
S
D m
A m/C
fff
3
82
D m/B
3
D m/B♭
T
E♭Maj7
double 8vb
(D)
(A)
(C)
(A)
(D)
D5
88
(D)

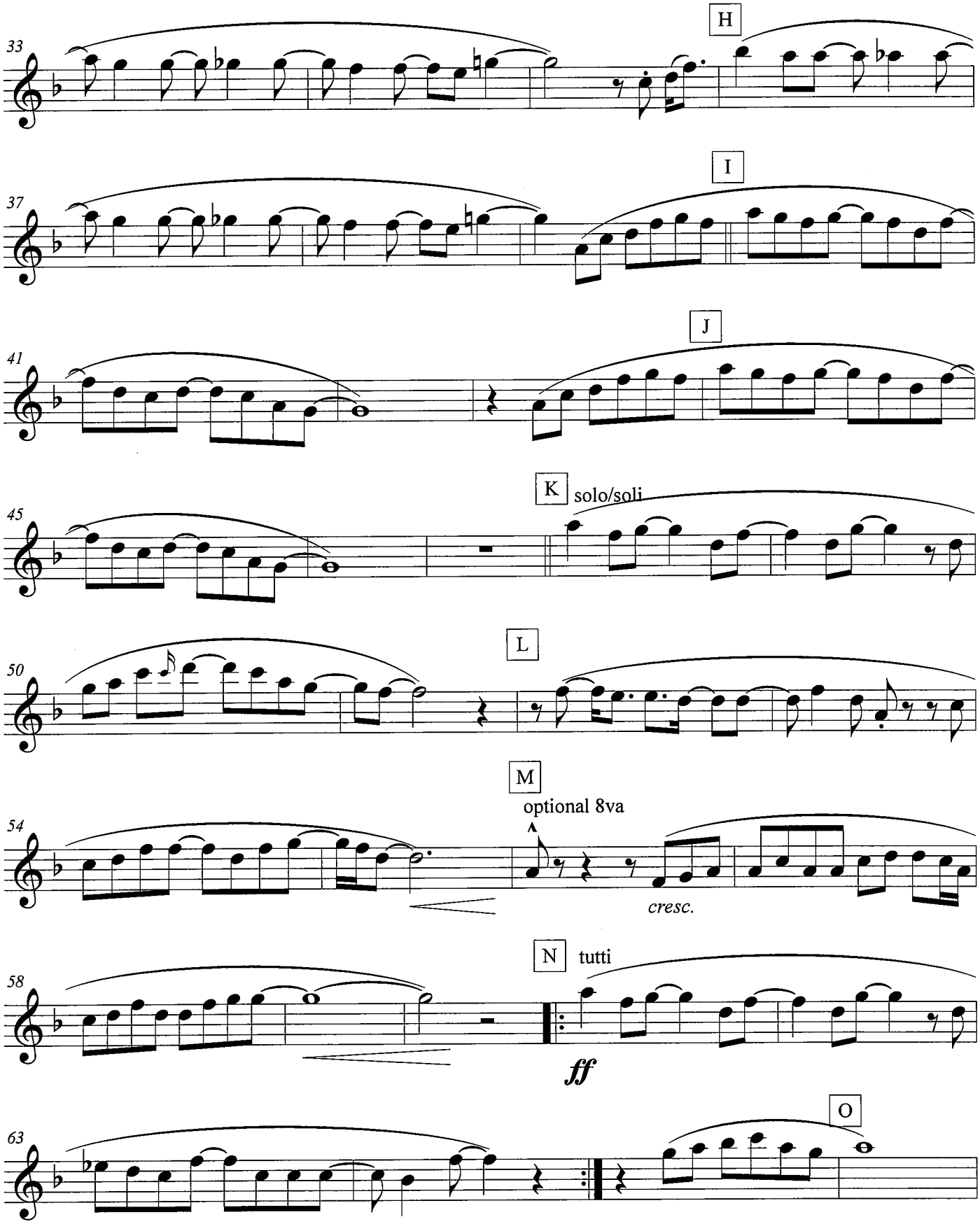
Don't You Worry 'Bout A Thing

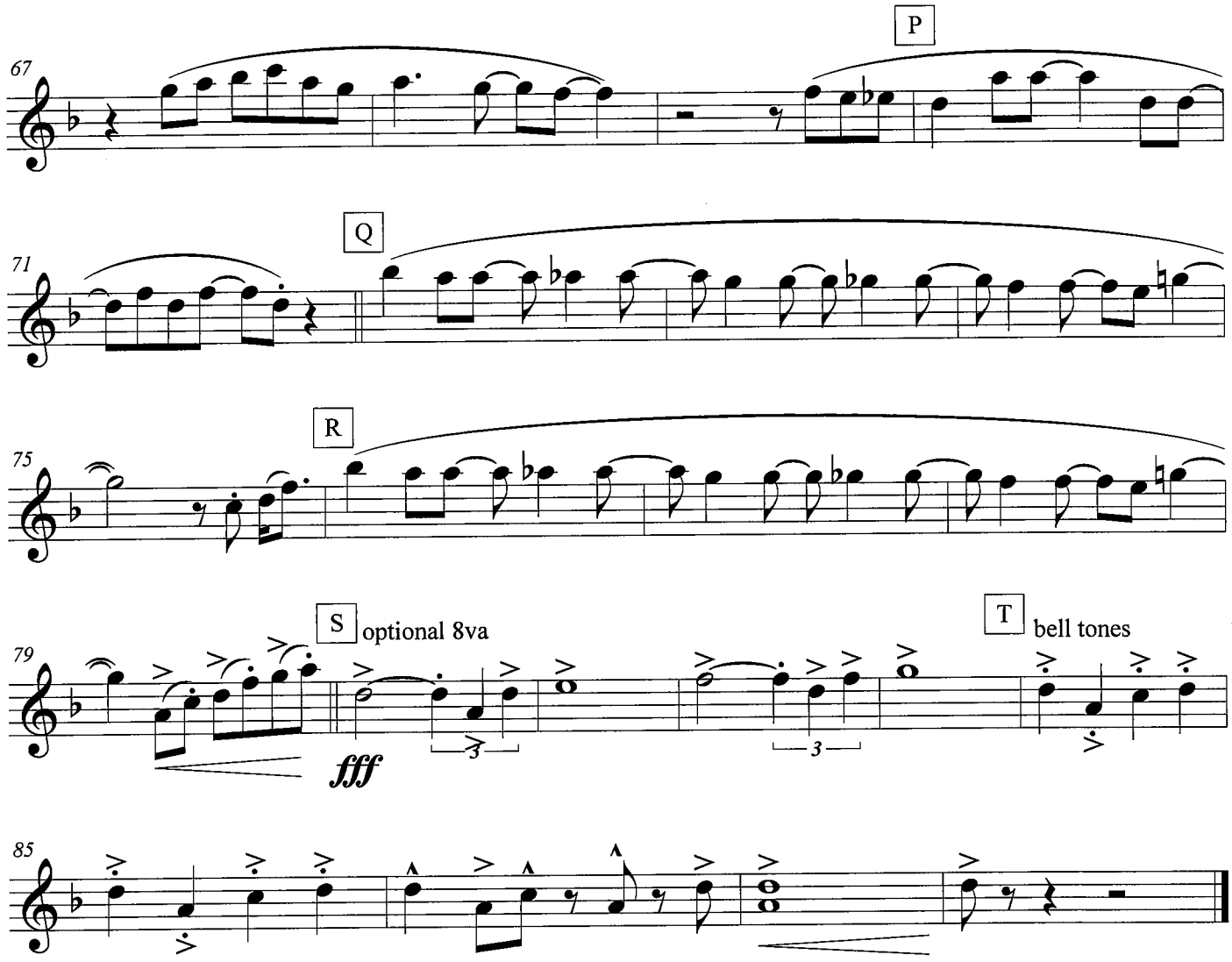
From SING
arr. Bernice

Melody C



Don't You Worry 'Bout A Thing

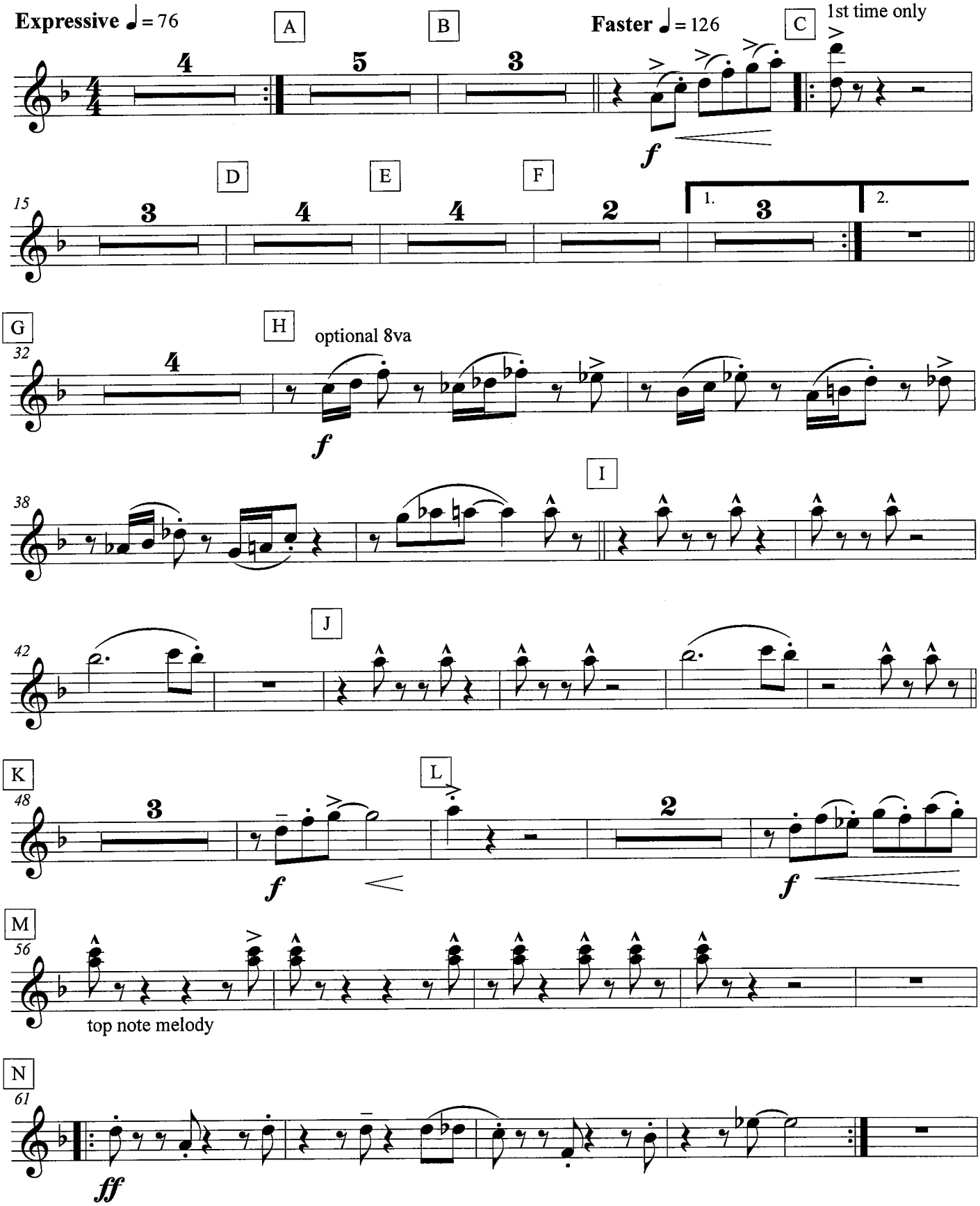



P
67
Q
71
R
75
S
optional 8va
79
fff
T
bell tones
85

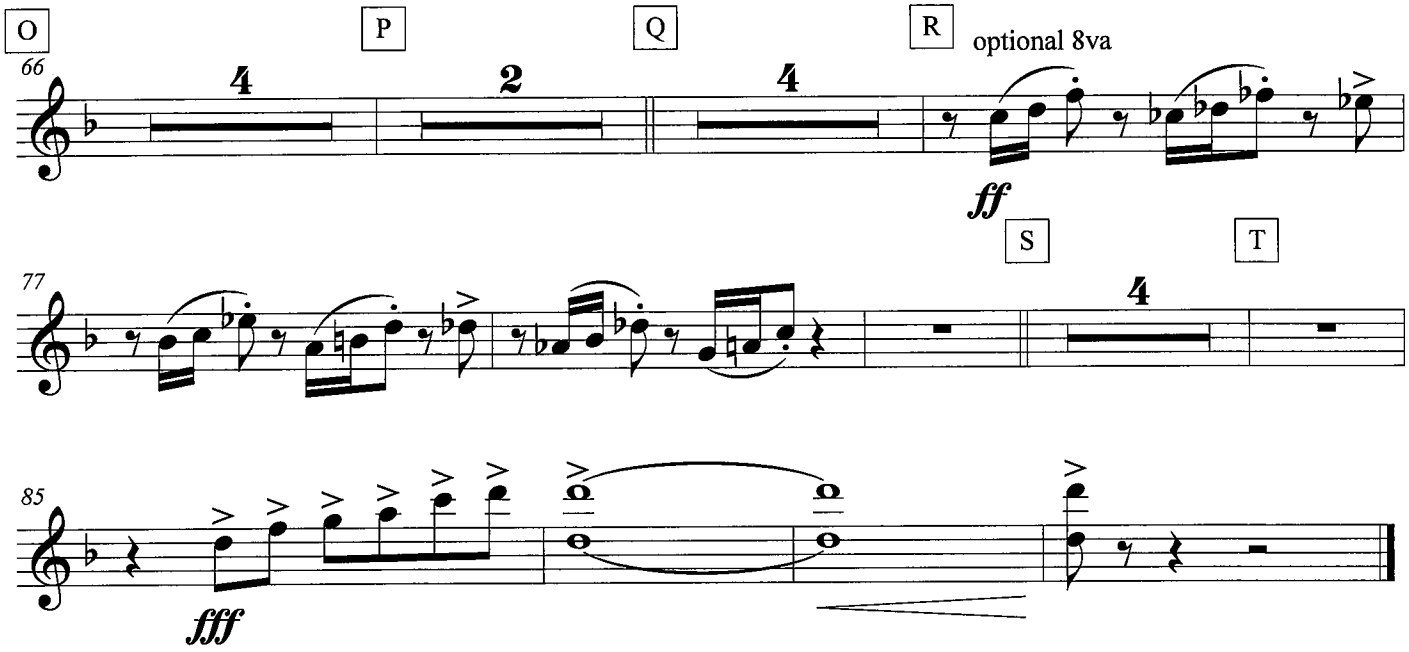
Don't You Worry 'Bout A Thing

From SING
arr. Bernice

Countermelody C

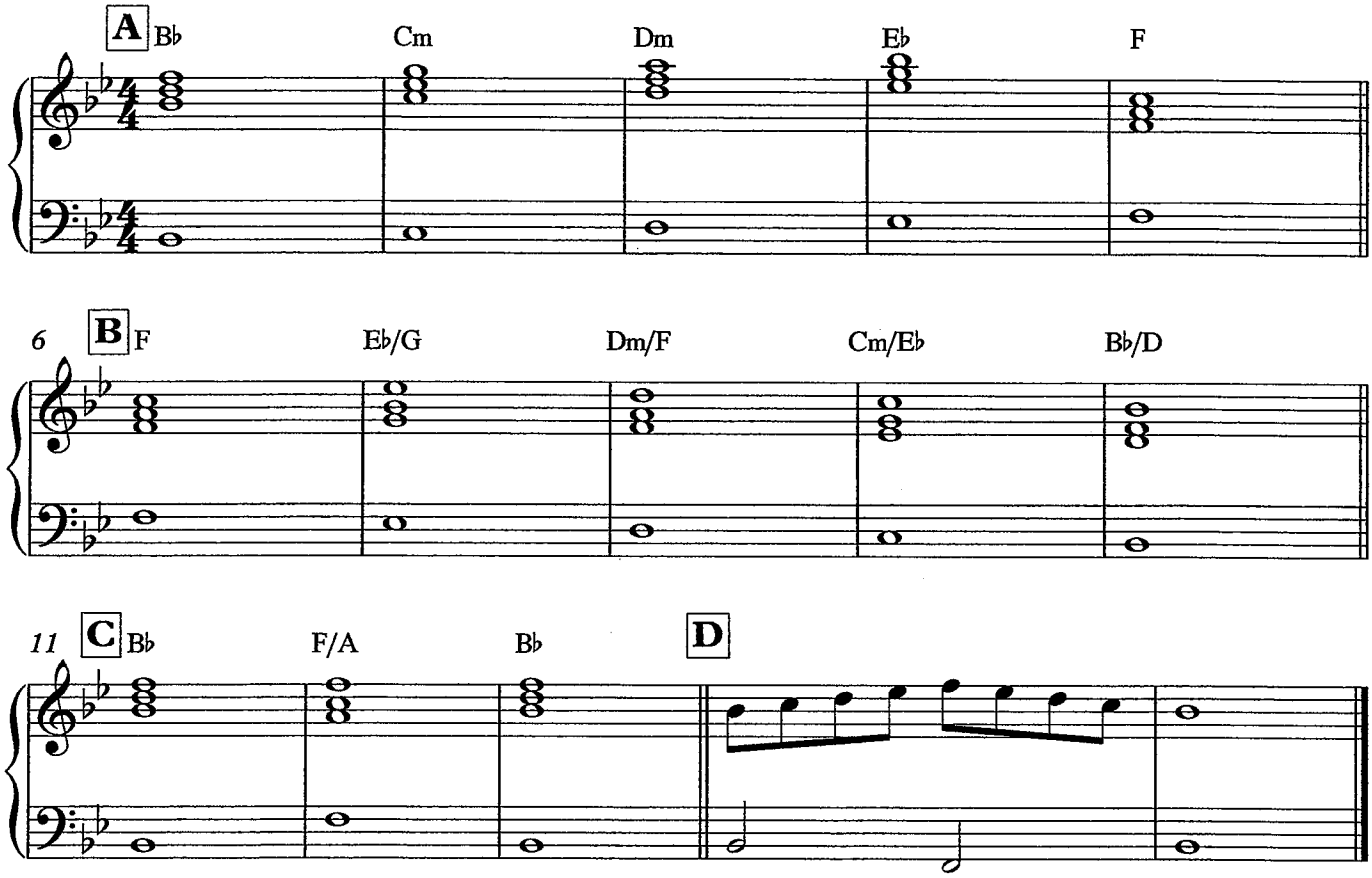


Don't You Worry 'Bout A Thing

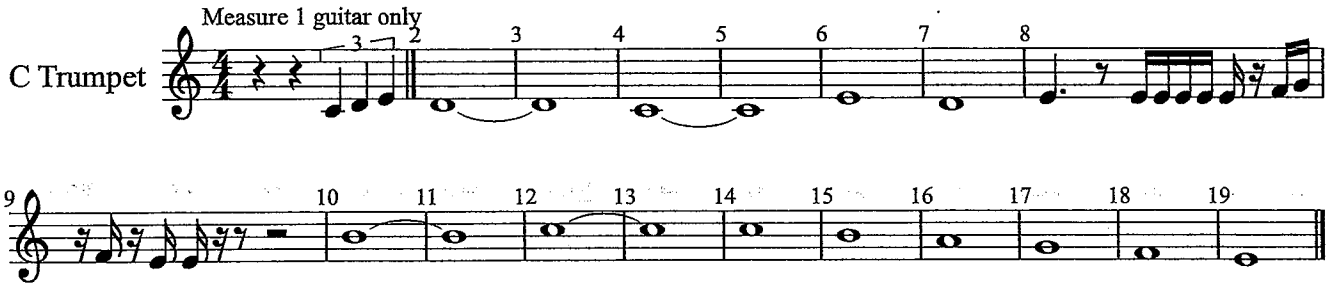


Piano

First Five Note Exercises



Forever Young



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

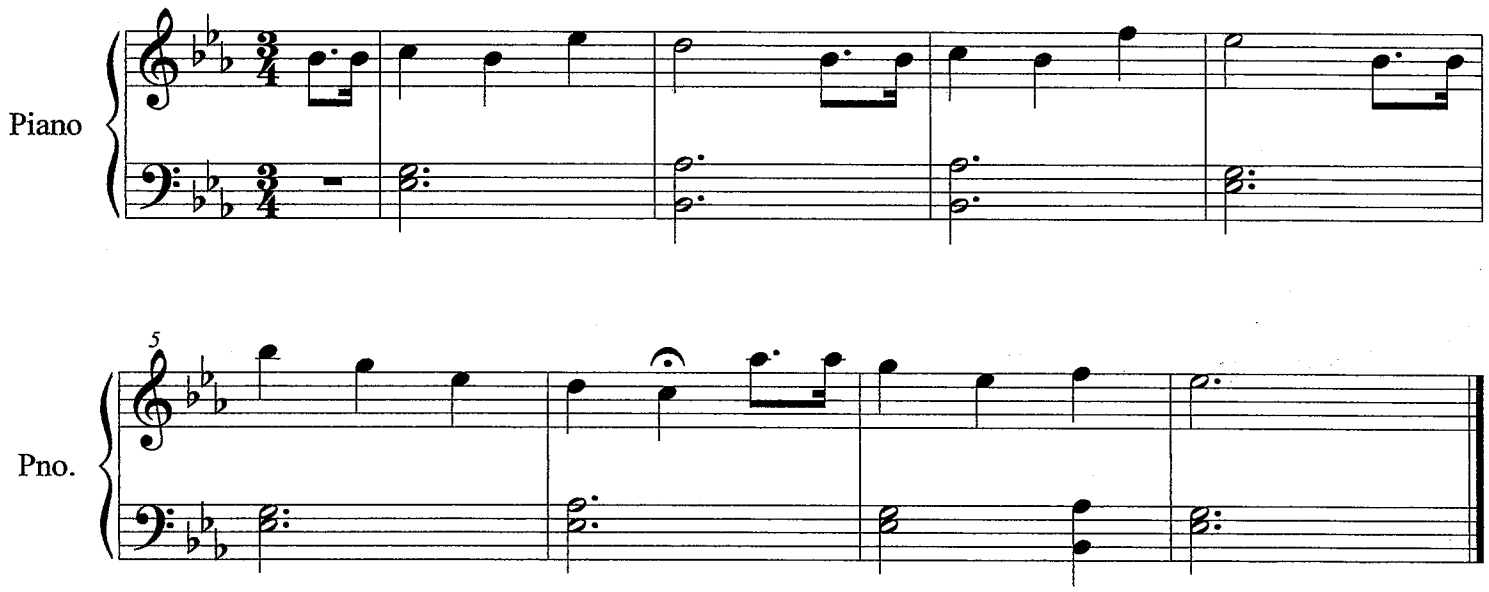
Eb: F

PIANO CHORDS:

Am G Dm F

Piano

?



1) Name_____

2) Write in note names...

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

4) Play the piece...

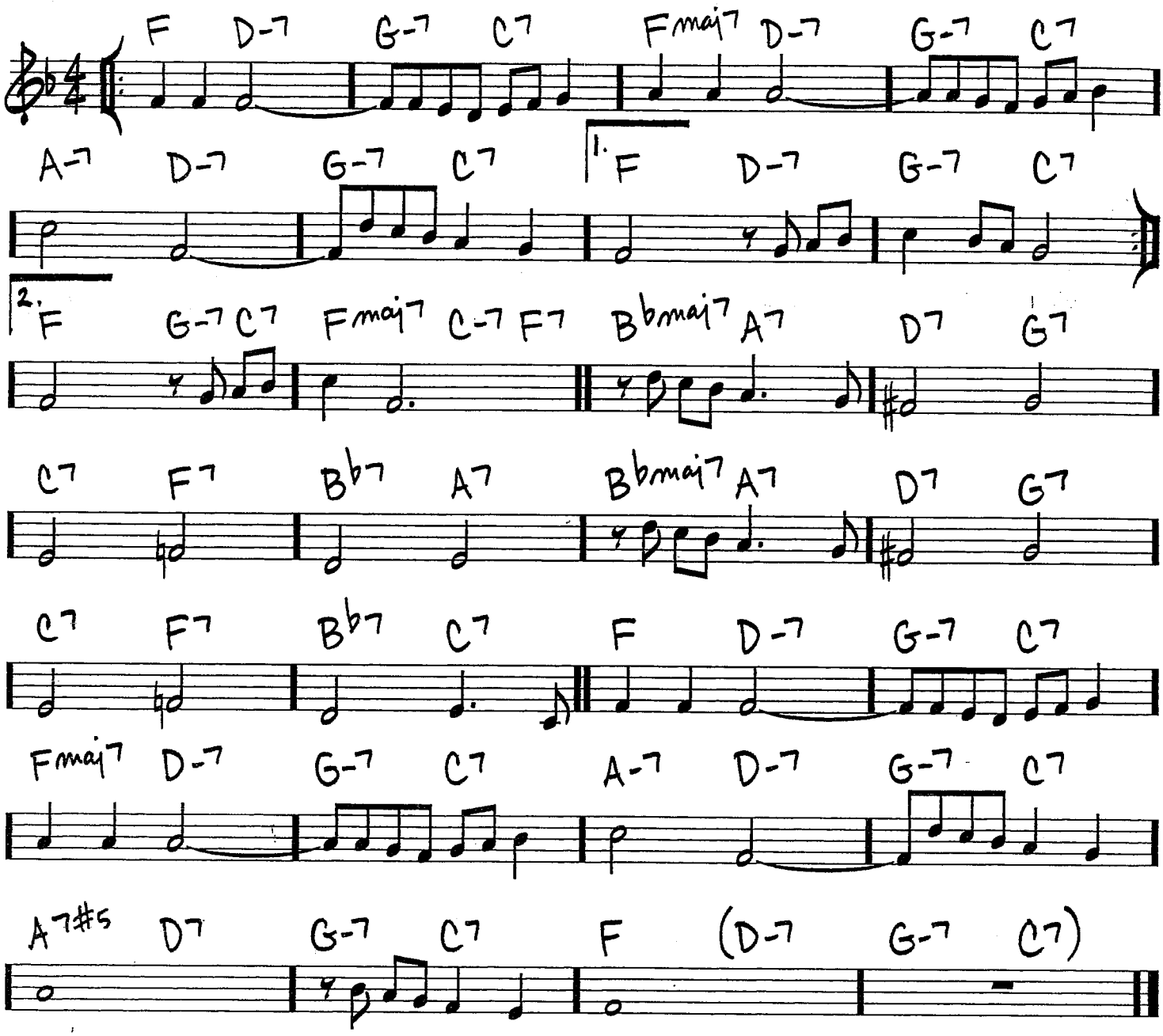
©2011

142 C

(MED.)

HEART AND SOUL

-HOAGY CARMICHAEL / FRANK LOESSER

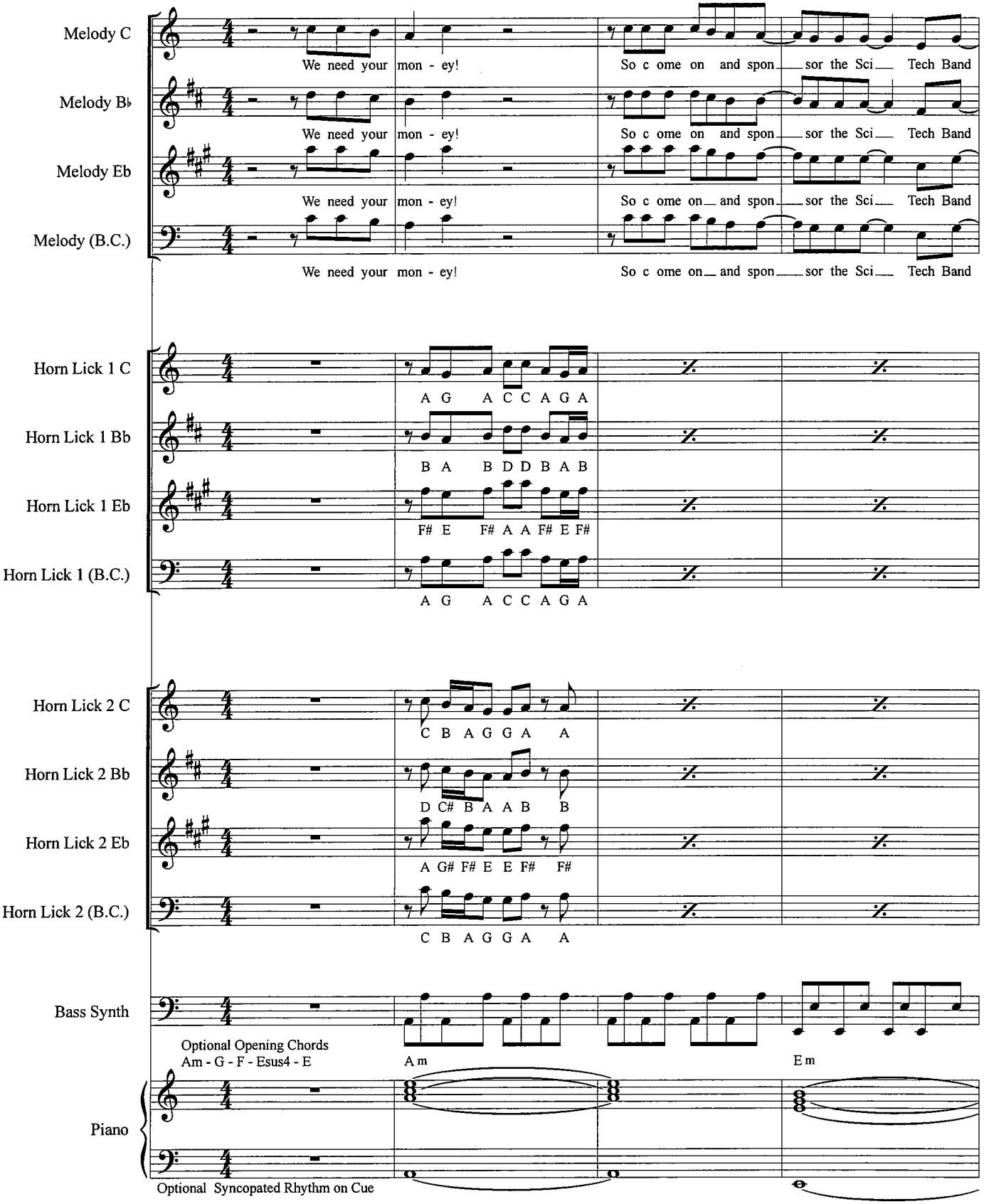


Copyright © 1938 (Renewed 1965) by Famous Music LLC

Holding Out For A Hero

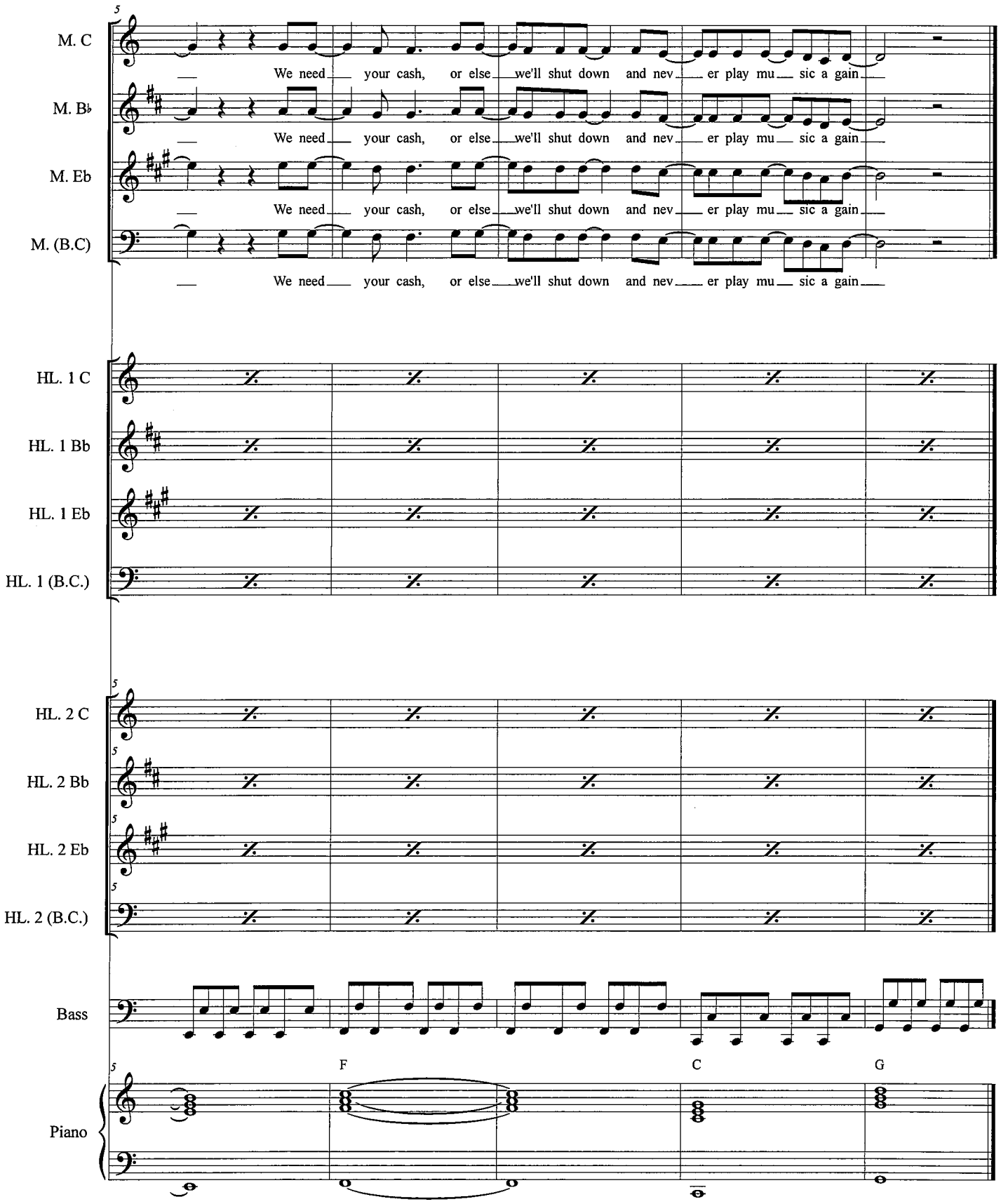
SPONSOR SONG

arr. Bernice



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

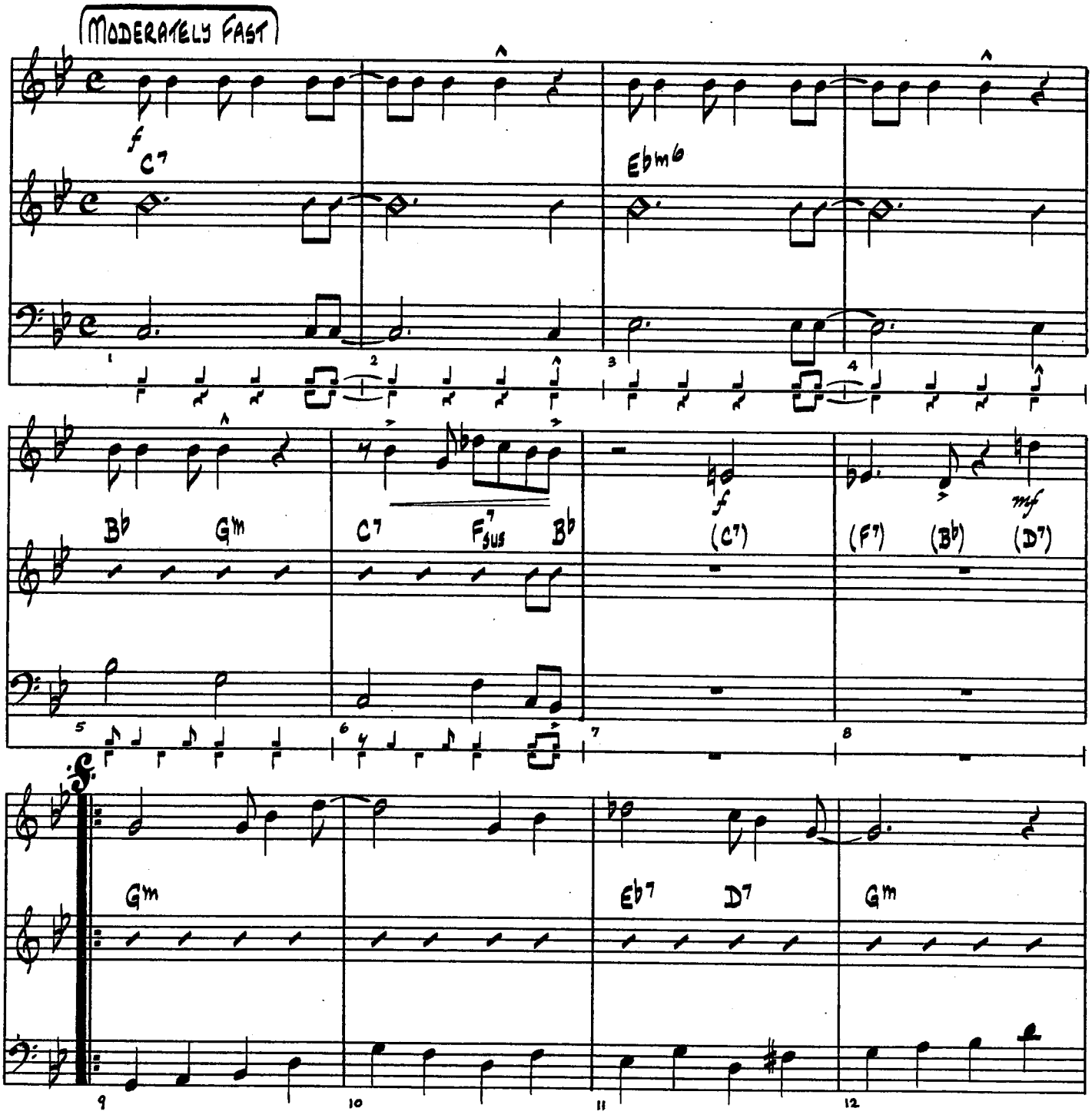


Rhythm

IT DON'T MEAN A THING

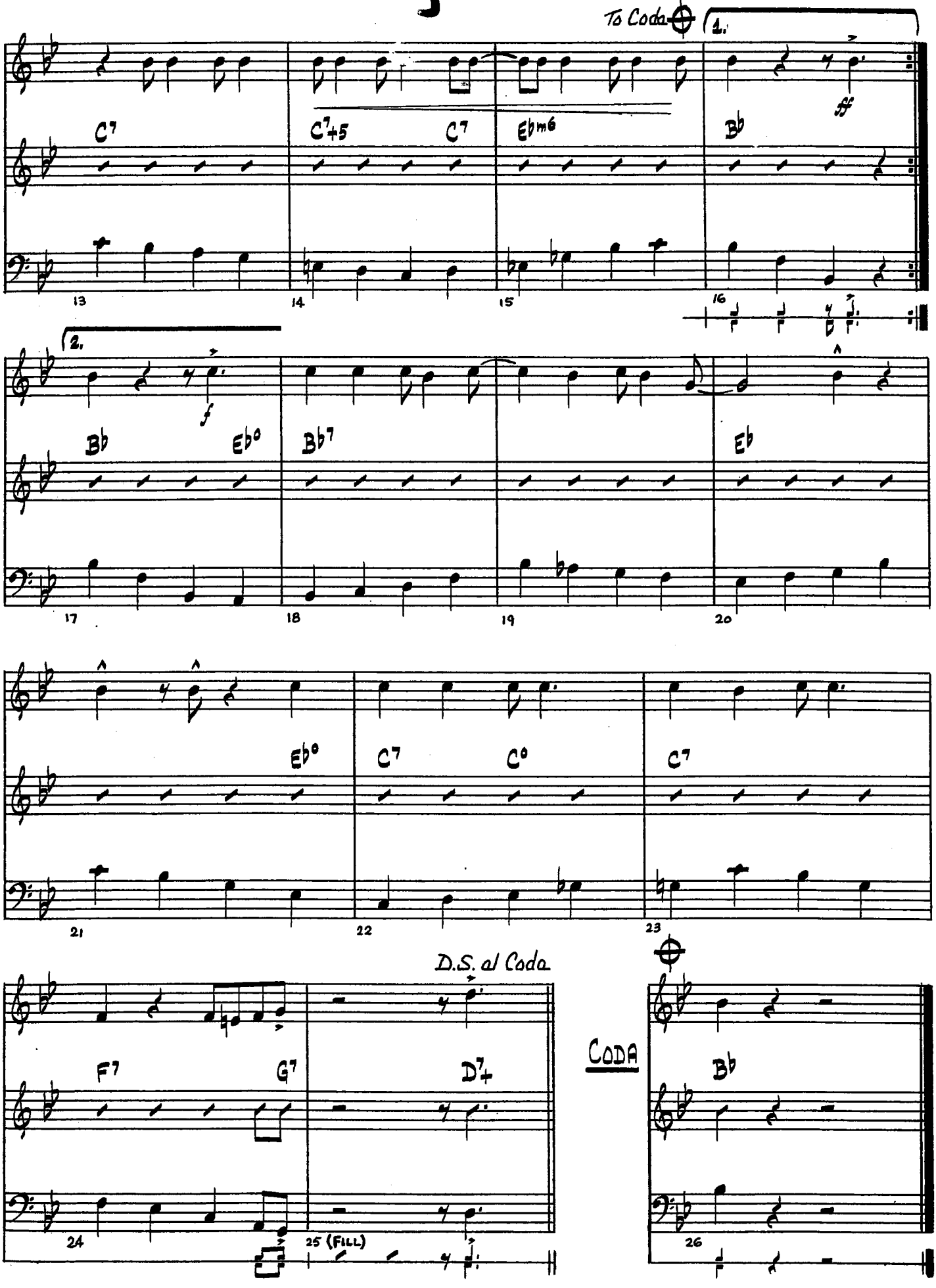
(If It Ain't Got That Swing)

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



Copyright ©1932 by Mills Music, Inc., Copyright Renewed 1960
Mills Music, Inc., c/o Filmtrax Copyright Holdings Inc.
International Copyright Secured Made In U. S. A. All Rights Reserved

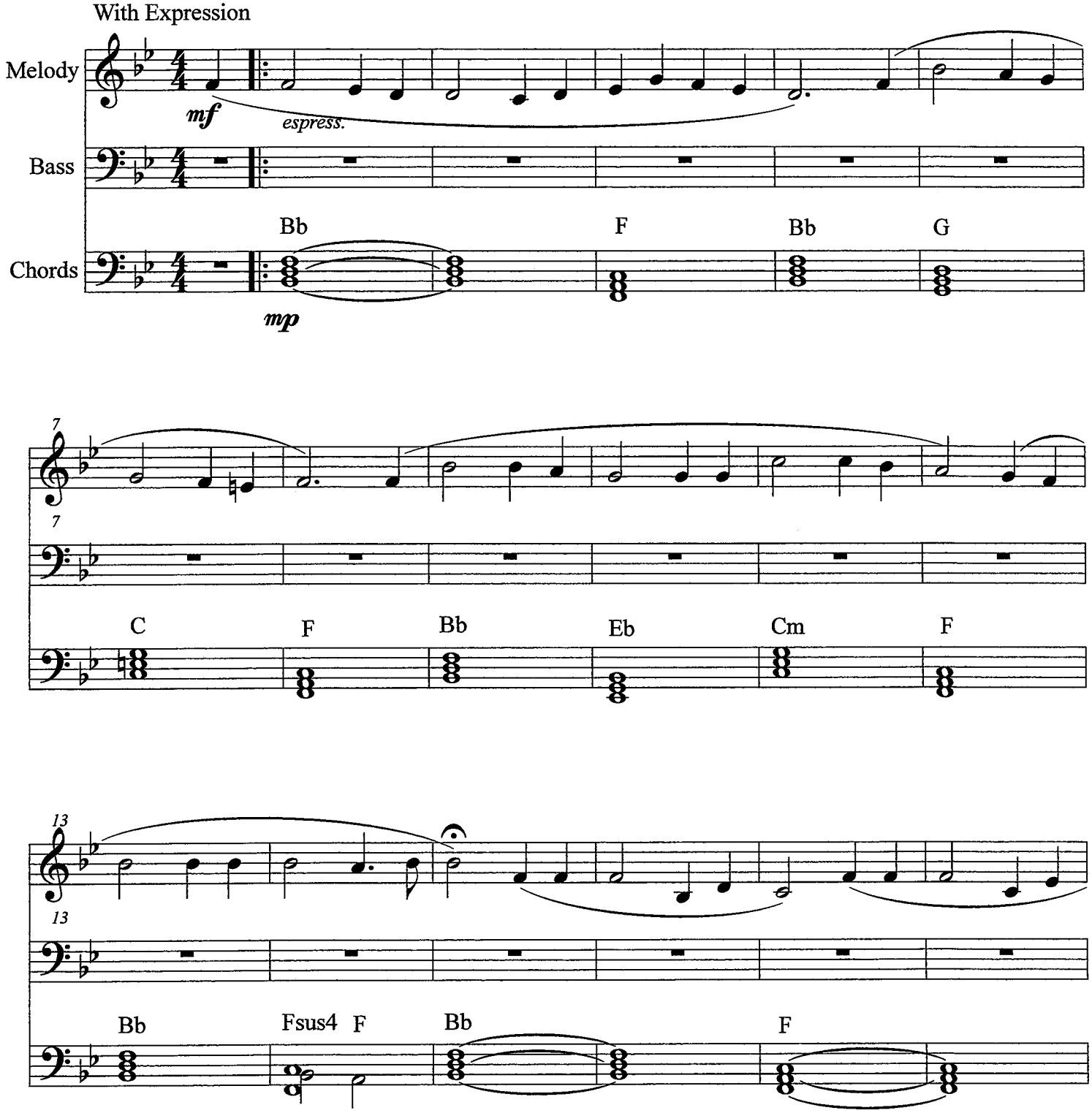
It Don't Mean A Thing - Rhythm



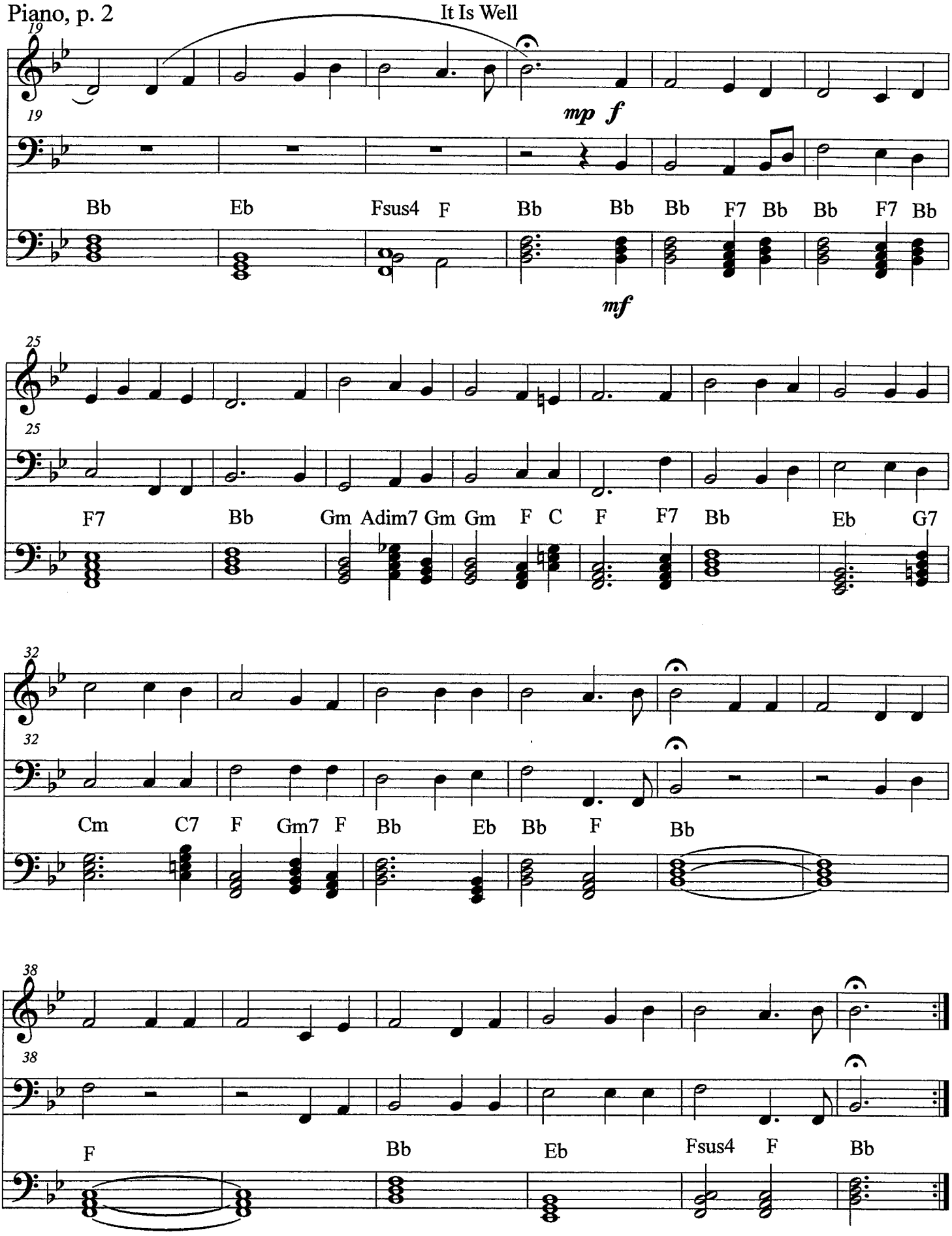
It Is Well

Piano

Horatio G. Spafford, 1873
Philip P. Bliss, 1876
arr. Bernice



©2011


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

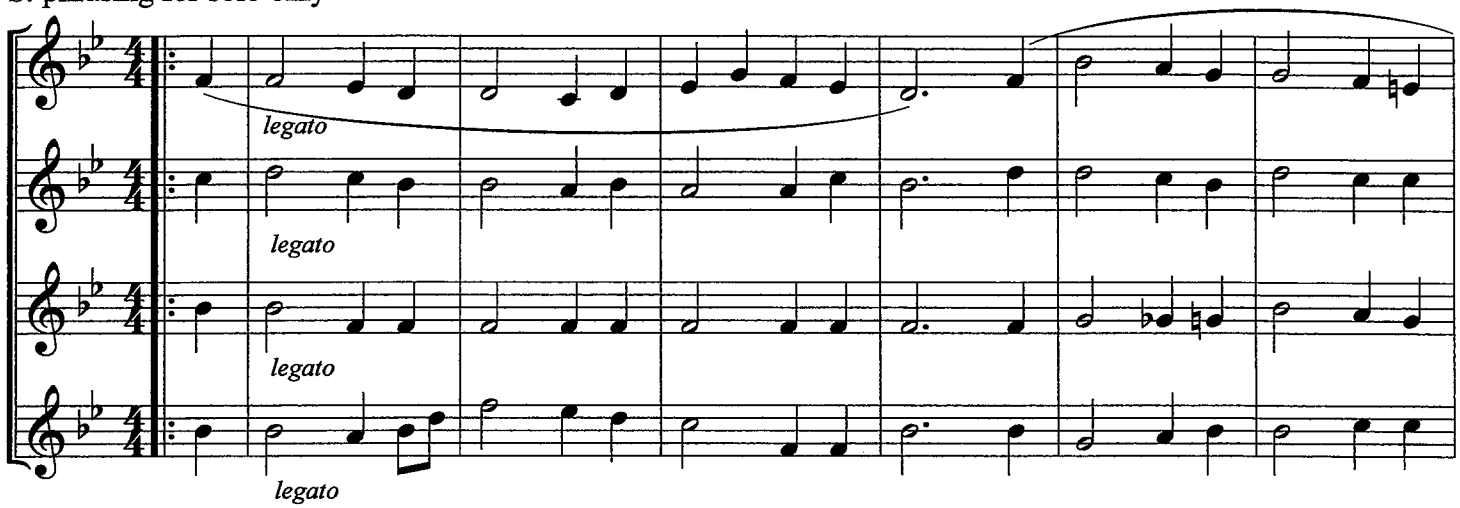
C Instruments - Treble Clef

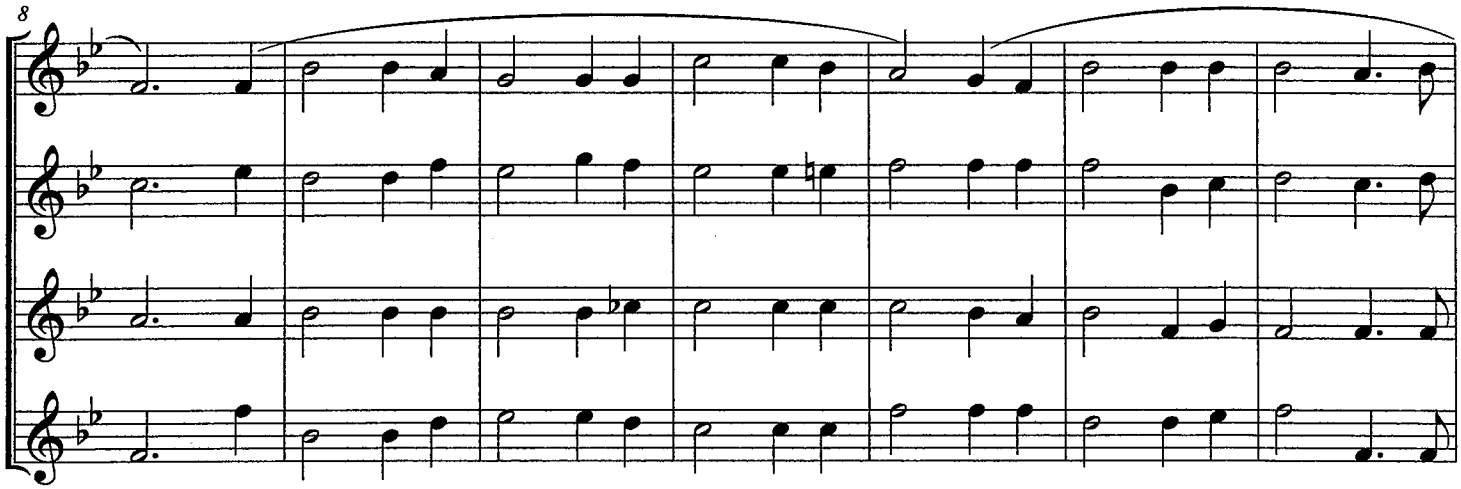
It Is Well

Horatio G. Spafford, 1873
Philip P. Bliss, 1876
arr. Bernice

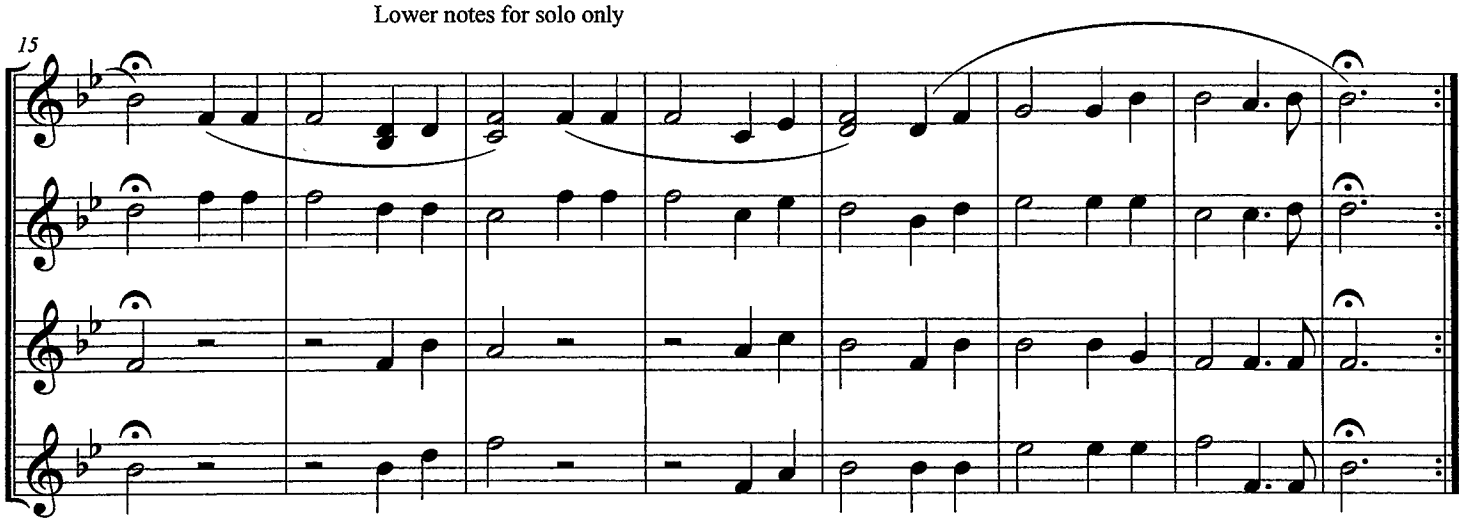
With Expression
Stagger Breathe ***mf mp mf f***

S. phrasing for solo only





Lower notes for solo only



©2011

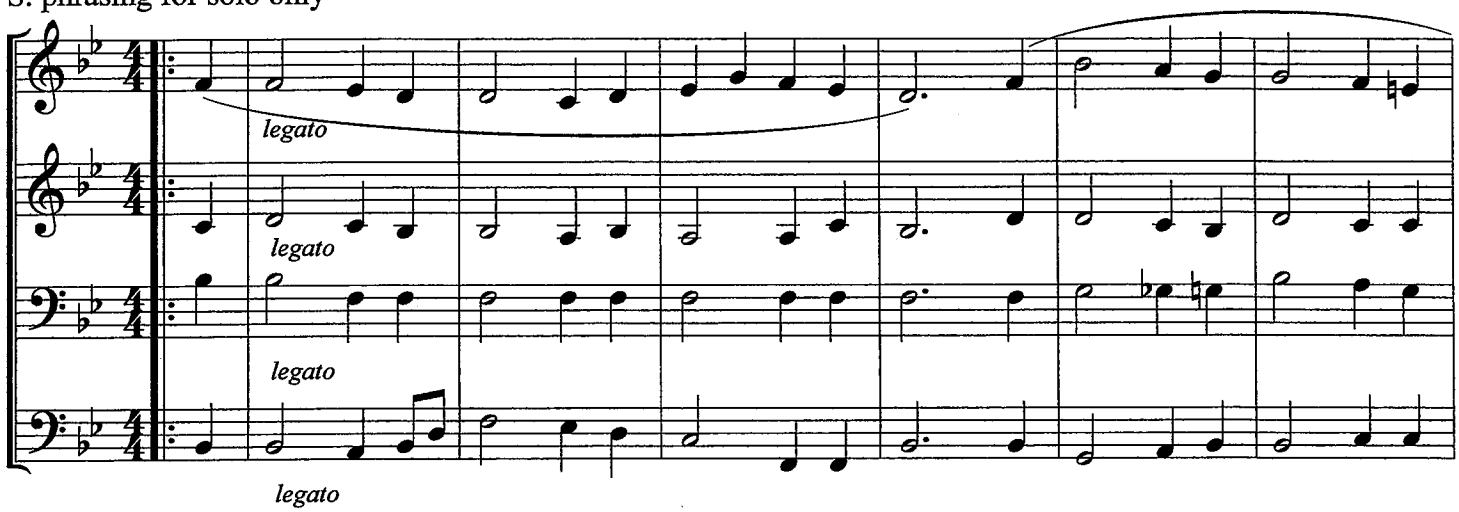
C Instruments - Low

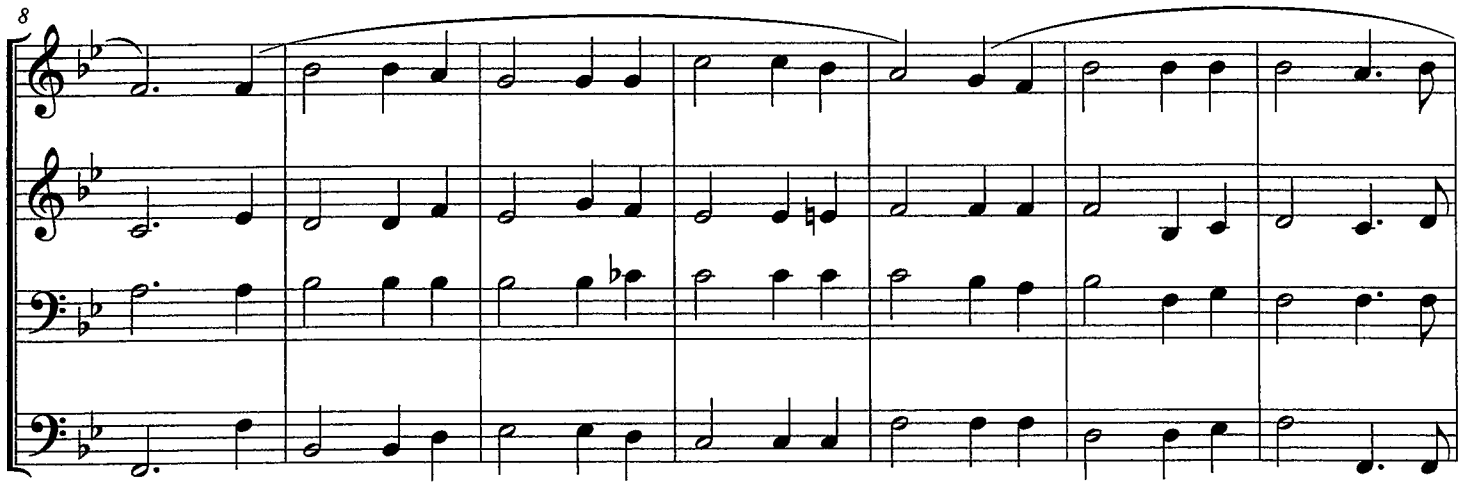
It Is Well

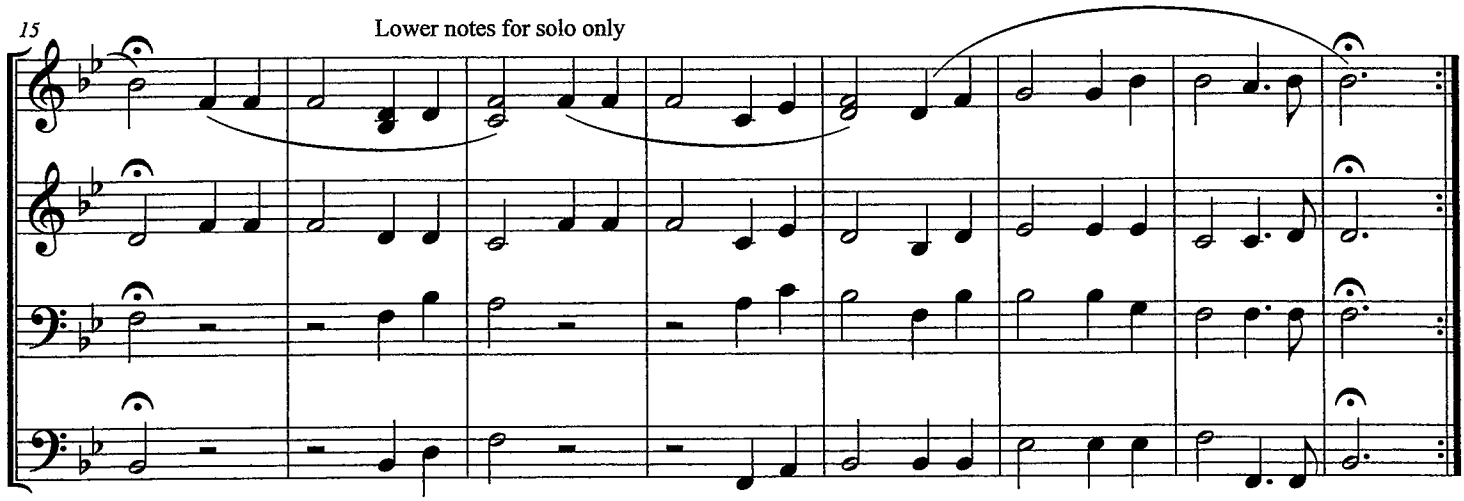
Horatio G. Spafford, 1873
Philip P. Bliss, 1876
arr. Bernice

With Expression
Stagger Breathe ***mf mp mf f***

S. phrasing for solo only







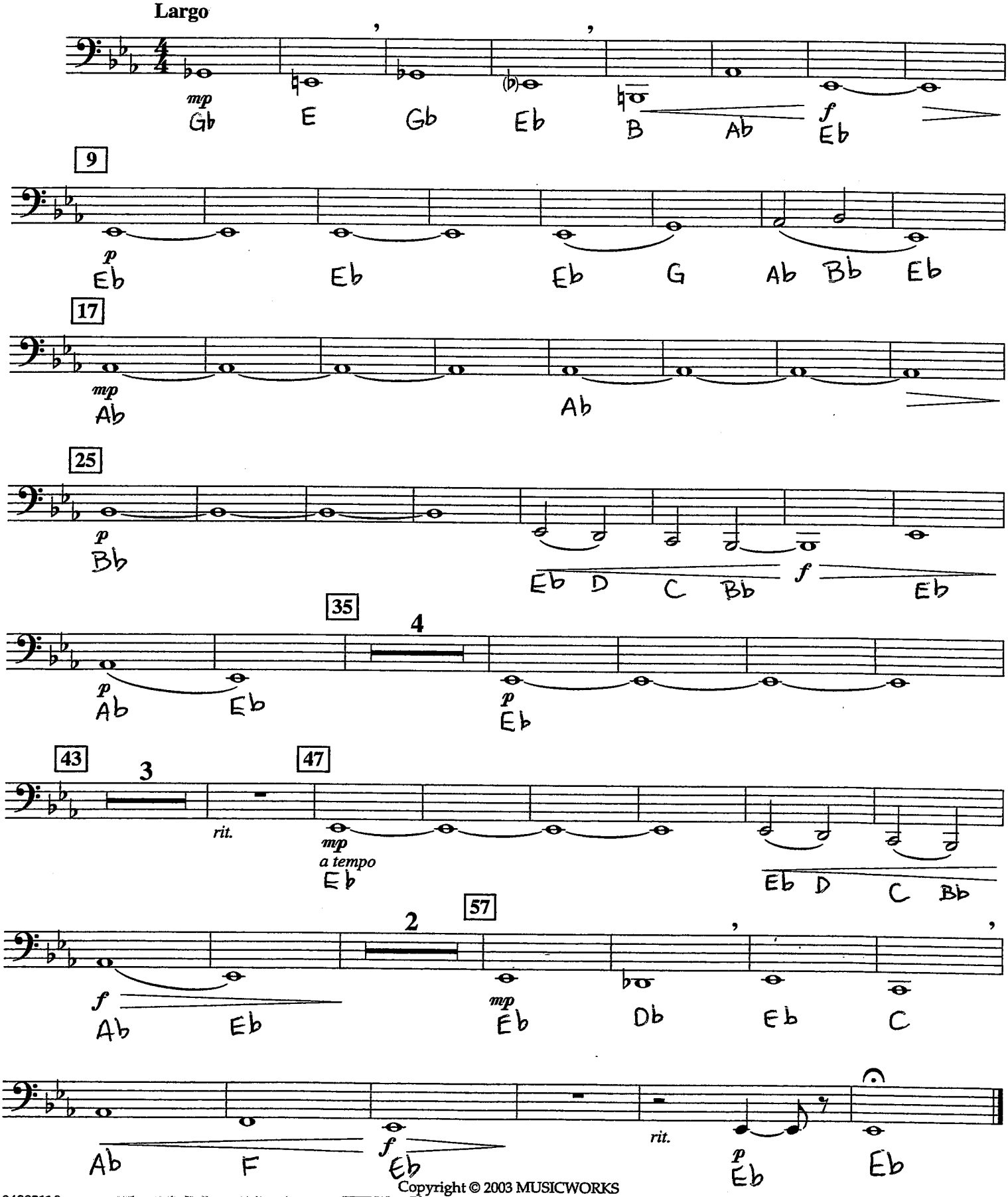
©2011

LARGO

From NEW WORLD SYMPHONY

TUBA

ANTONIN DVORÁK
Arranged by JOHNNIE VINSON



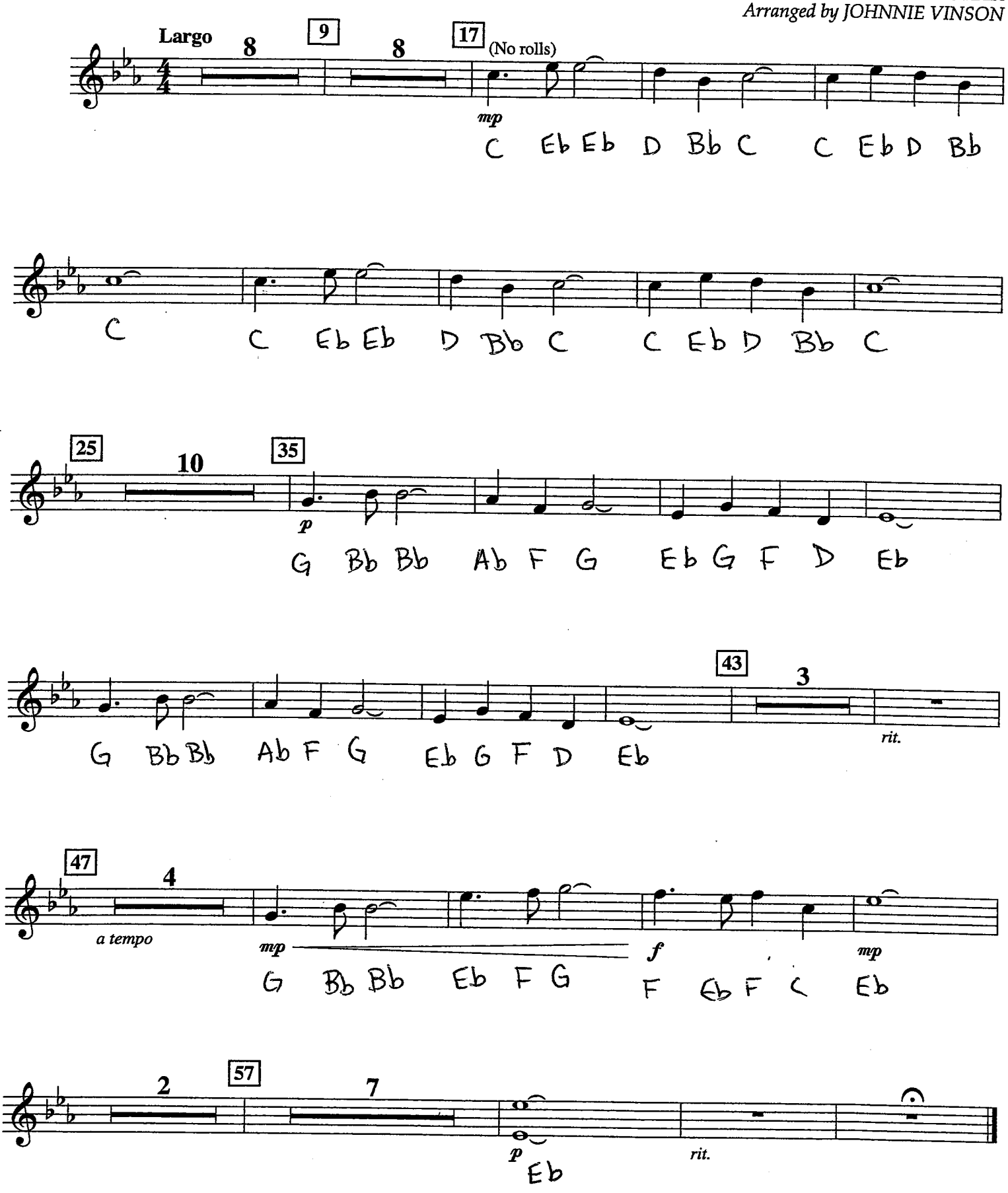
Copyright © 2003 MUSICWORKS
7777 West Bluemound Road, Milwaukee, WI 53213
International Copyright Secured All Rights Reserved

LARGO

From NEW WORLD SYMPHONY

BELLS

ANTONIN DVORÁK
Arranged by JOHNNIE VINSON

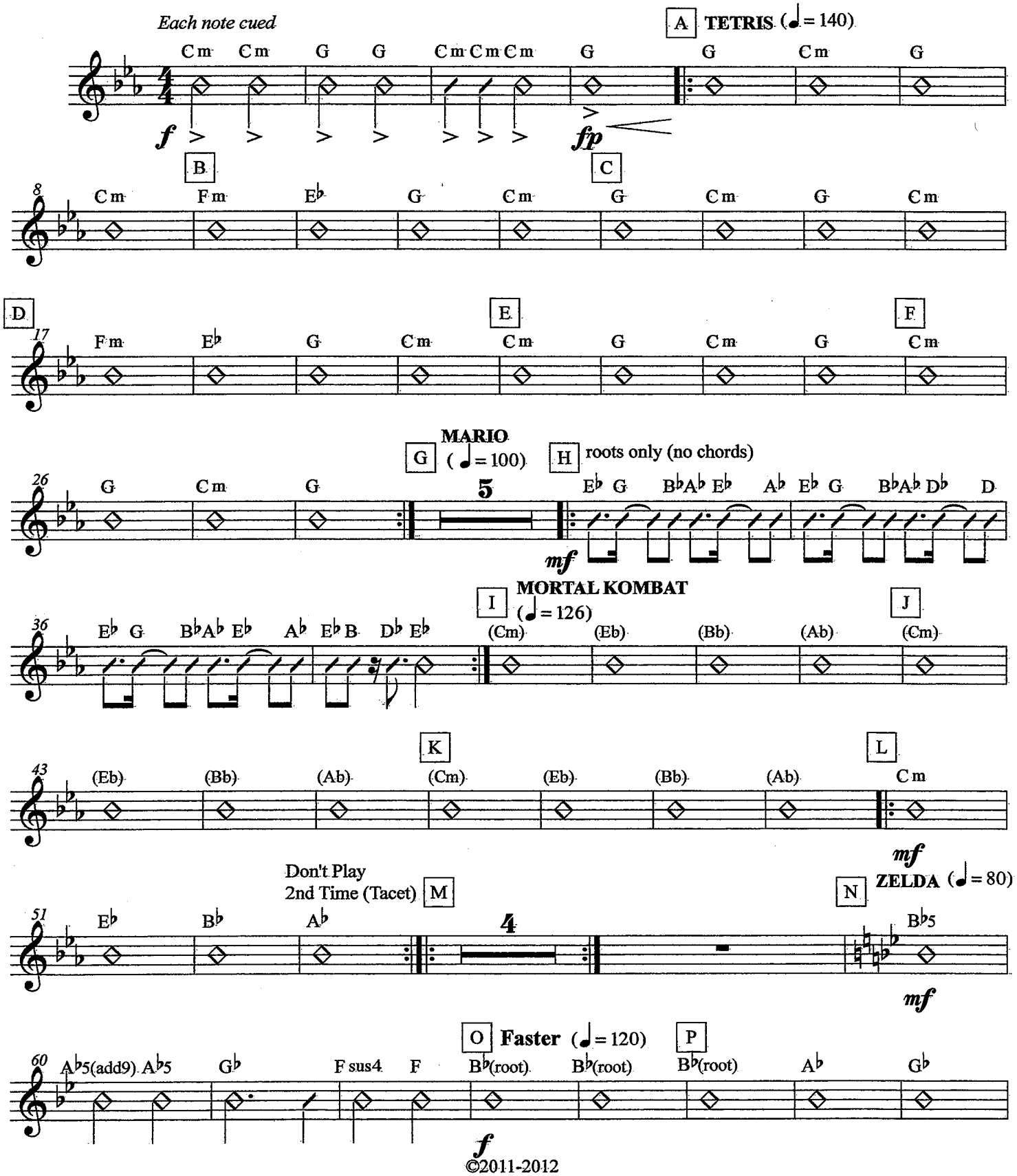


Copyright © 2003 MUSICWORKS
7777 West Bluemound Road, Milwaukee, WI 53213
International Copyright Secured All Rights Reserved

The Legend of Super Mortal Tetris

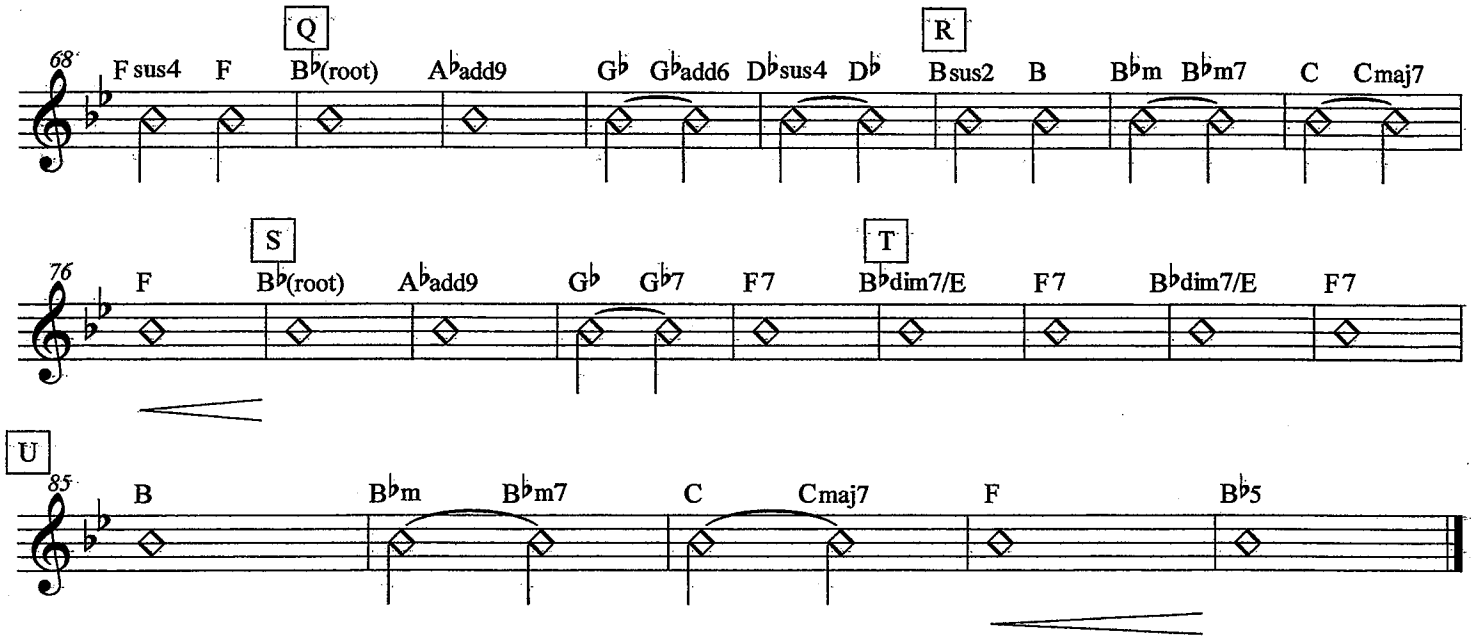
Chord Chart

arr. Bernice



©2011-2012

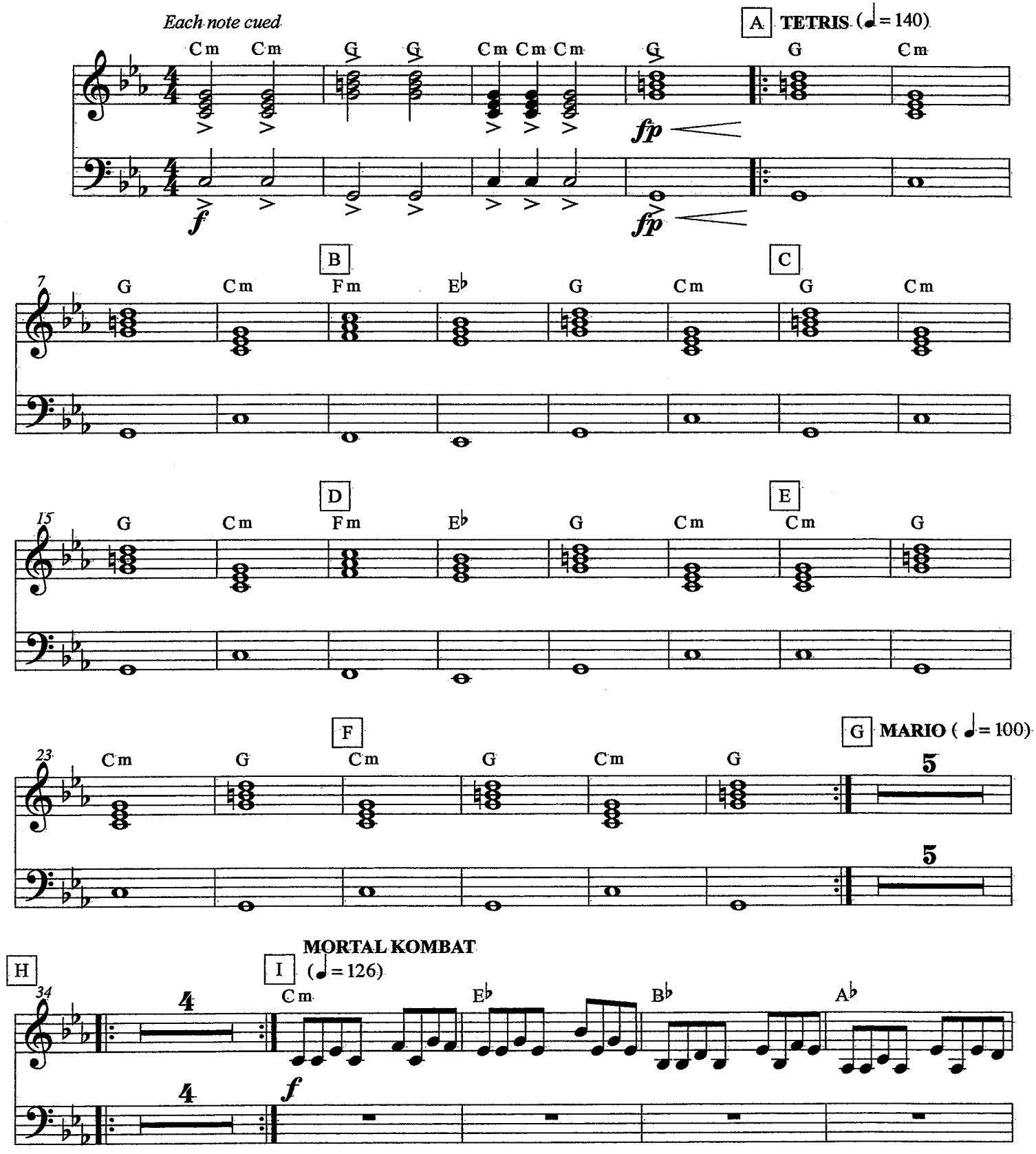
The Legend of Super Mortal Tetris



The Legend of Super Mortal Tetris

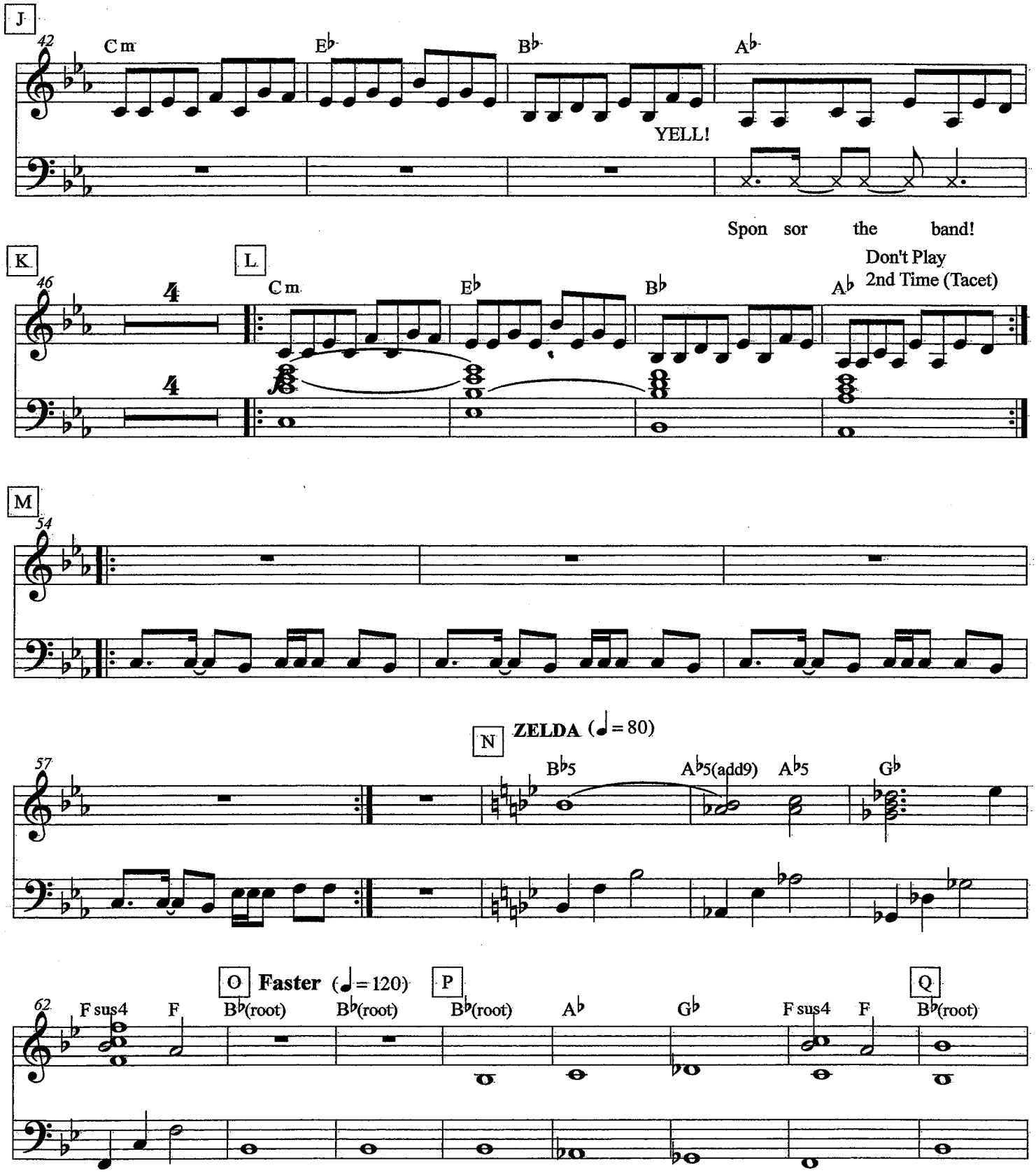
Strings

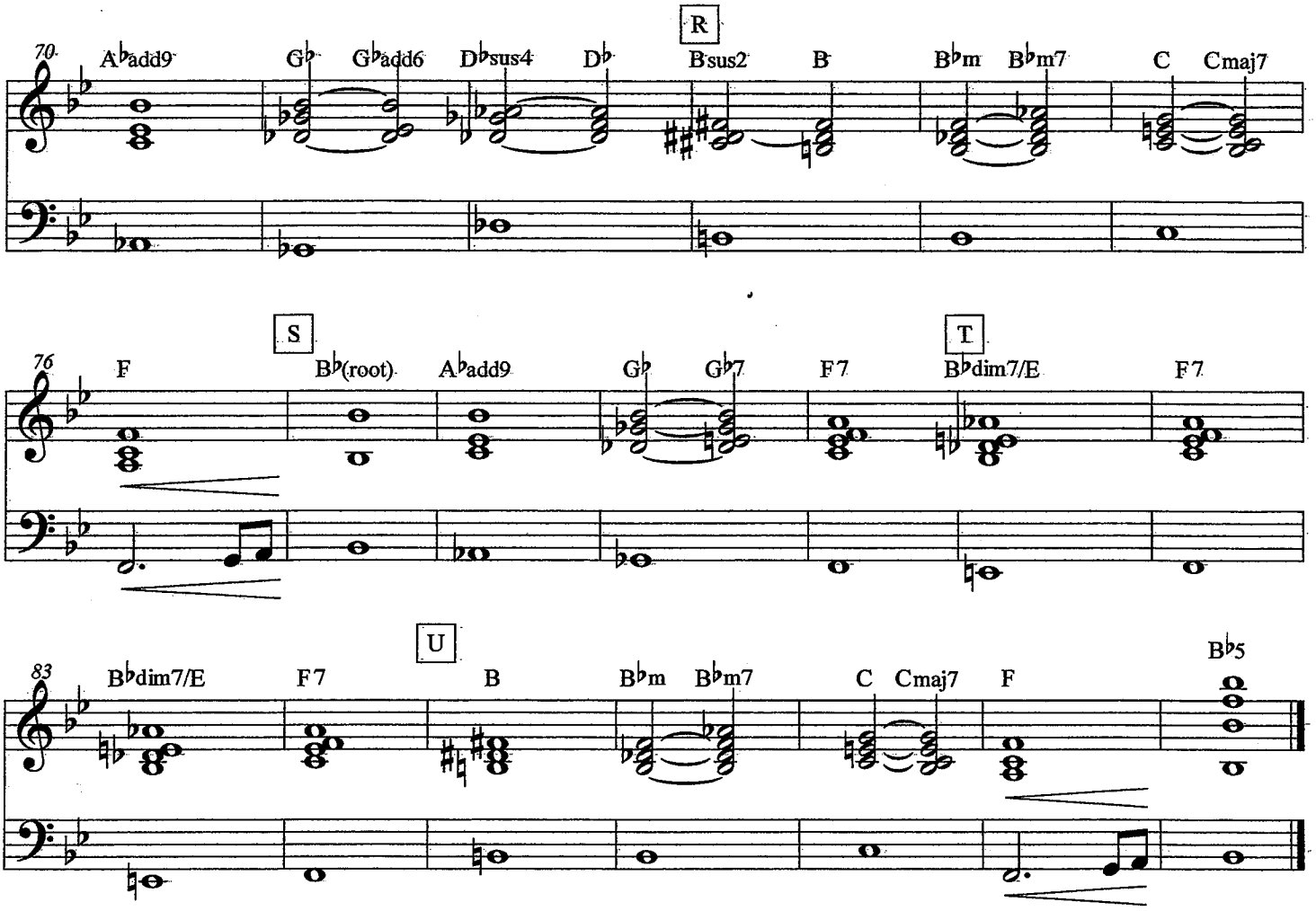
arr. Bernice



©2011-2012

The Legend of Super Mortal Tetris



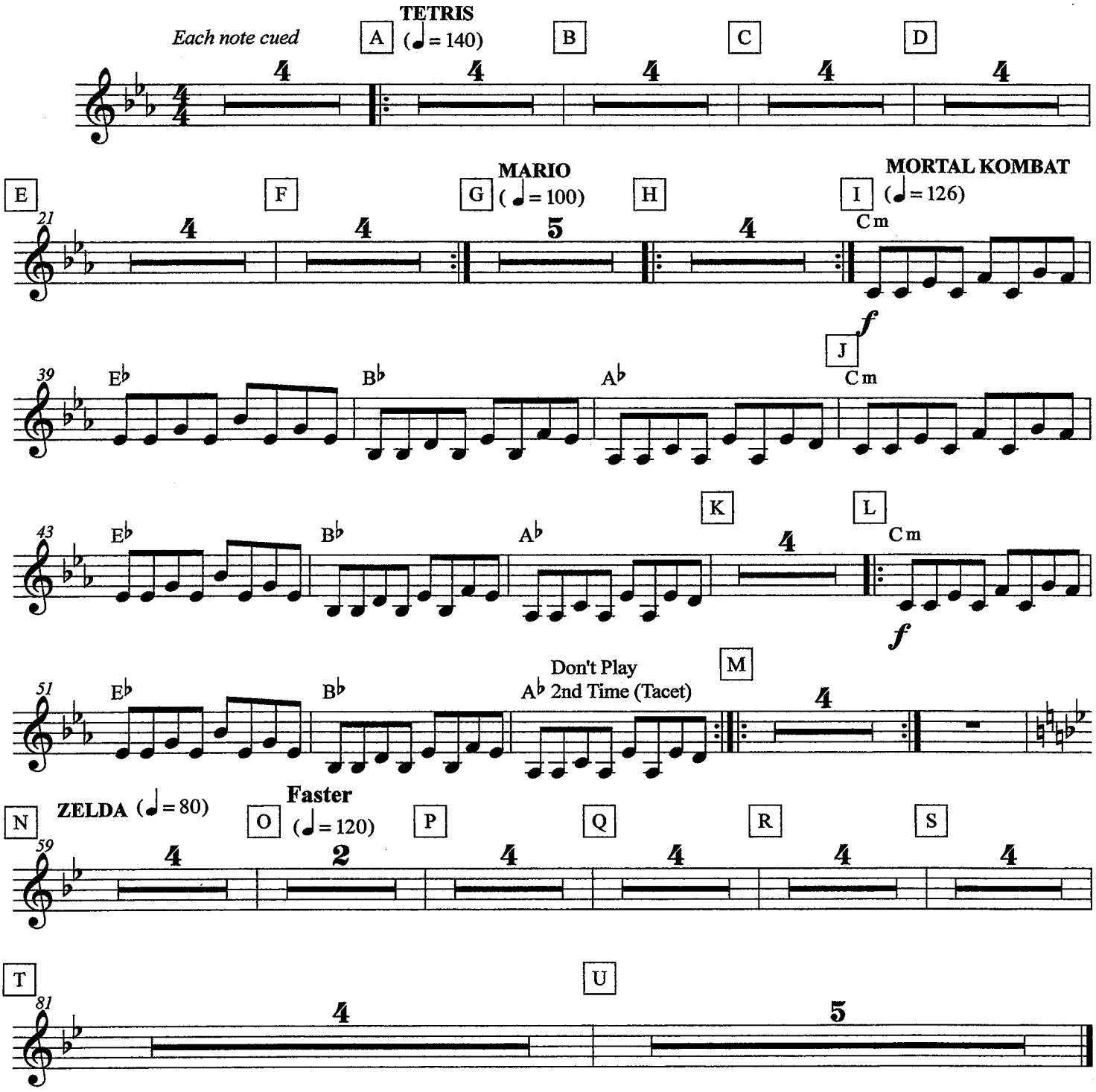

R
70
A♭add9
G♭
G♭add6
D♭sus4
D♭
B sus2
B
B♭m
B♭m7
C
Cmaj7
S
T
76
F
B♭(root)
A♭add9
G♭
G♭7
F7
B♭dim7/E
F7
U
83
B♭dim7/E
F7
B
B♭m
B♭m7
C
Cmaj7
F
B♭5

The Legend of Super Mortal Tetris

Piano 1

arr. Bernice

Setting: Lead 2 Sawtooth (or) Polysnth



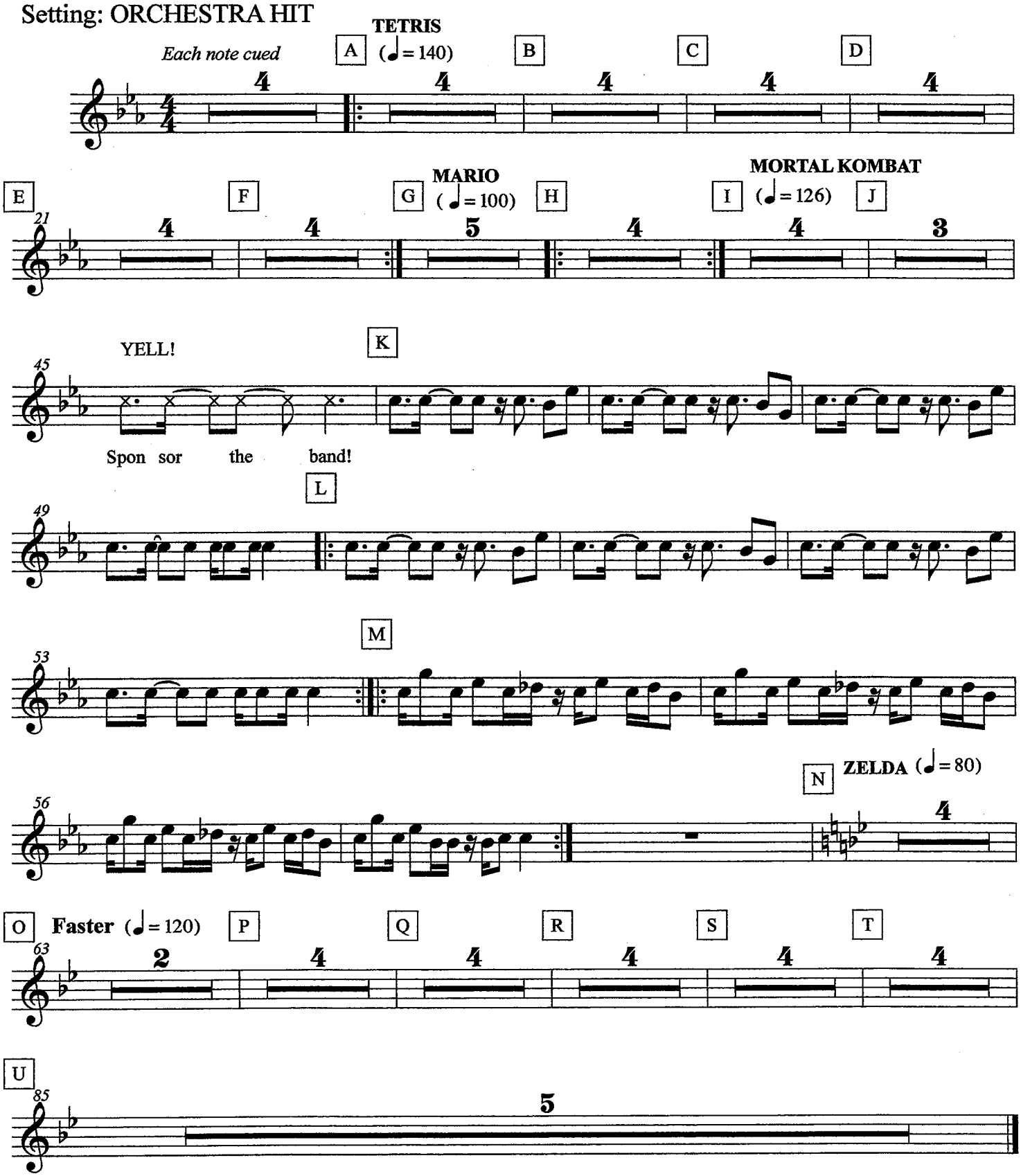
©2011-2012

The Legend of Super Mortal Tetris

Piano 2

Setting: ORCHESTRA HIT

arr. Bernice



©2011-2012

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

YELL!

K L M

Spon sor the band!

N **ZELDA** (♩ = 80)

mf

O **Faster** (♩ = 120) P

f

Q

R S

T

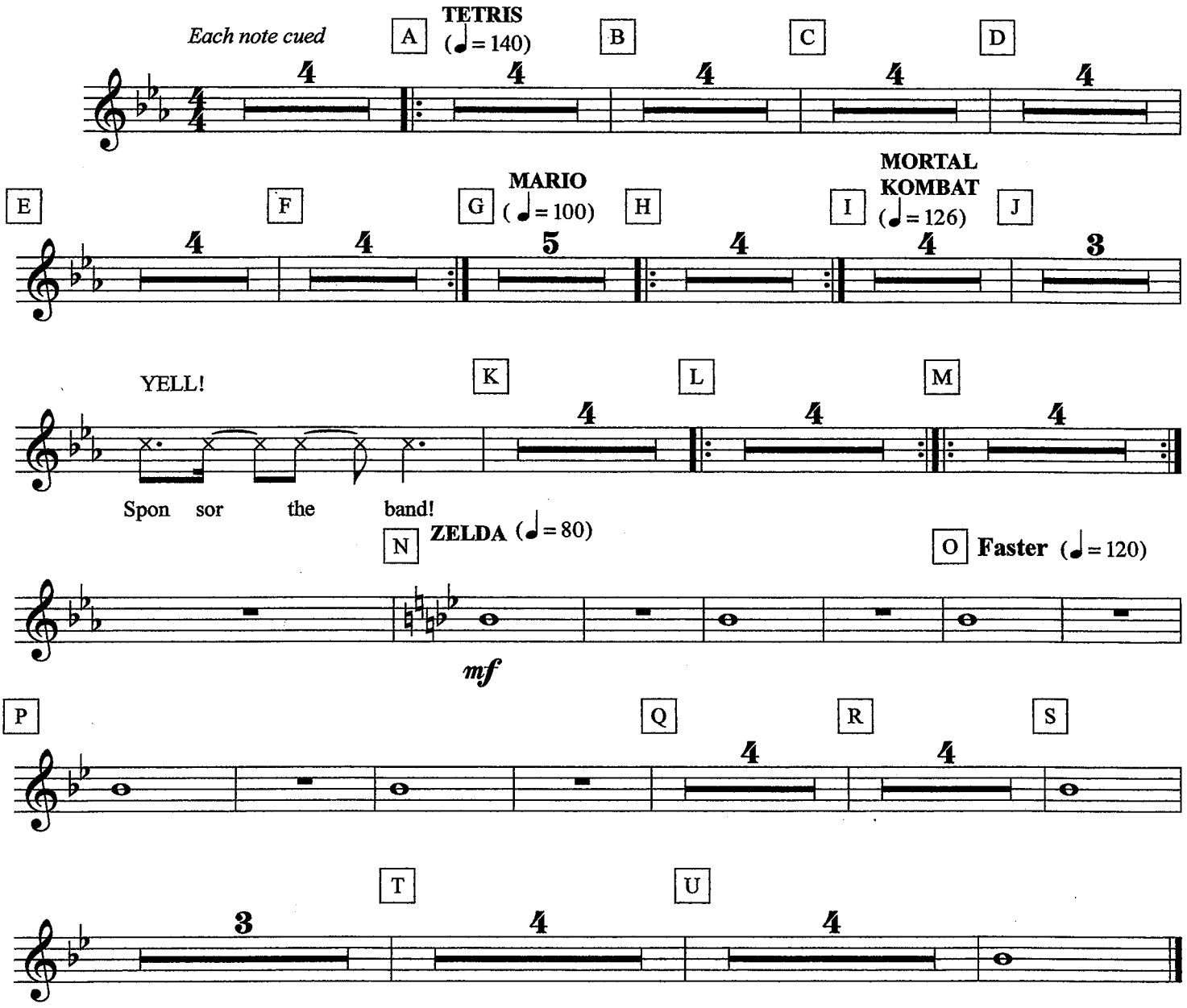
U

©2011-2012

The Legend of Super Mortal Tetris

Chimes

arr. Bernice



©2011-2012

The Legend of Super Mortal Tetris

Bass Guitar
(Treble Clef)

arr. Bernice

Each note cued

Cm Cm G G Cm Cm Cm G

f *fp*

A G **TETRIS** (♩ = 140)

Cm G Cm B Fm E♭

G Cm C G Cm G

Cm D Fm E♭ G Cm

E Cm G Cm G F Cm

G Cm G G **MARIO** (♩ = 100) H E♭ G B♭A♭ E♭ A♭

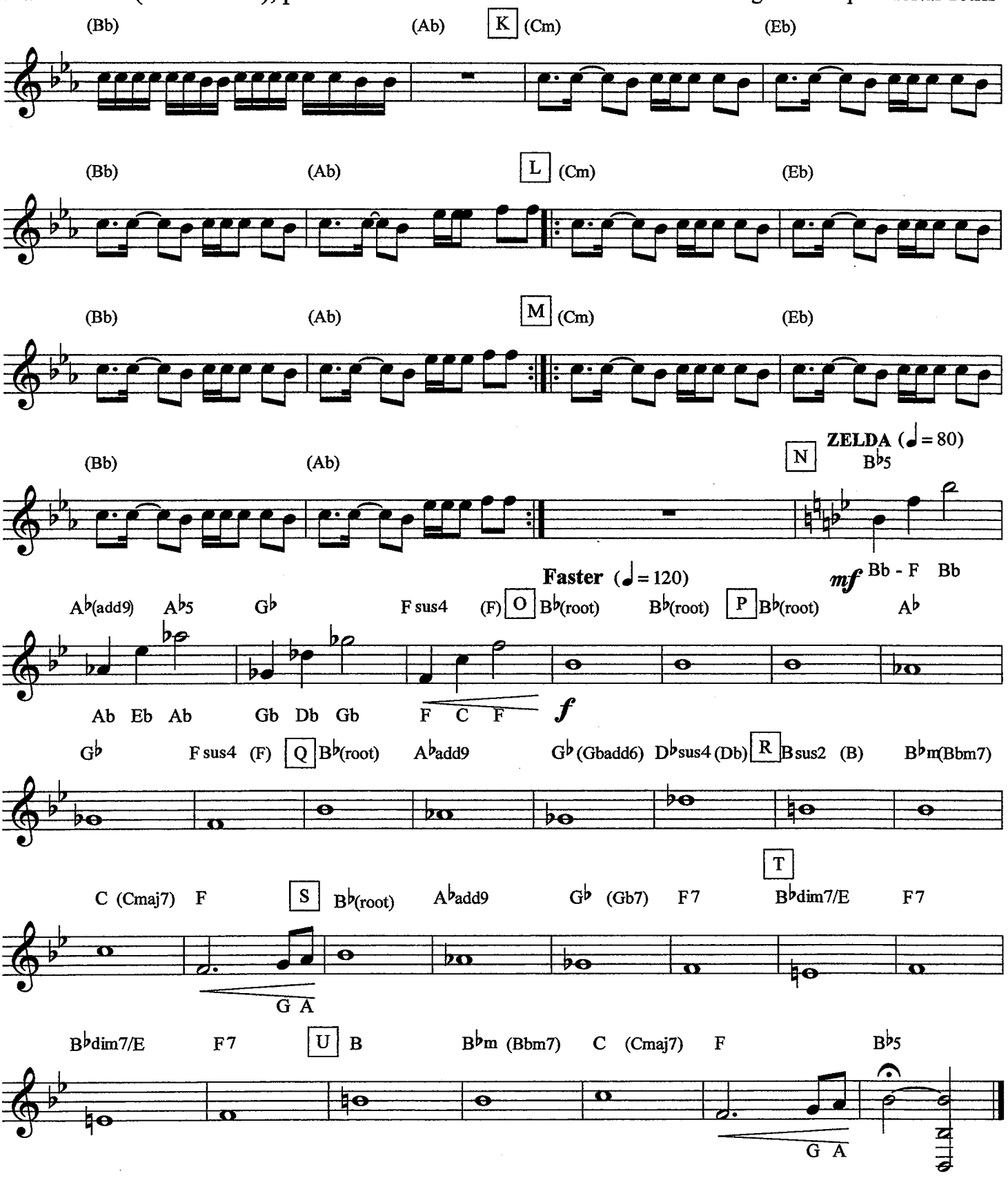
5

mf roots only (no chords)

E♭ G B♭A♭ D♭ D E♭ G B♭A♭ E♭ A♭ E♭ B D♭ E♭ I (Cm) (Eb) **MORTAL KOMBAT** (♩ = 126)

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

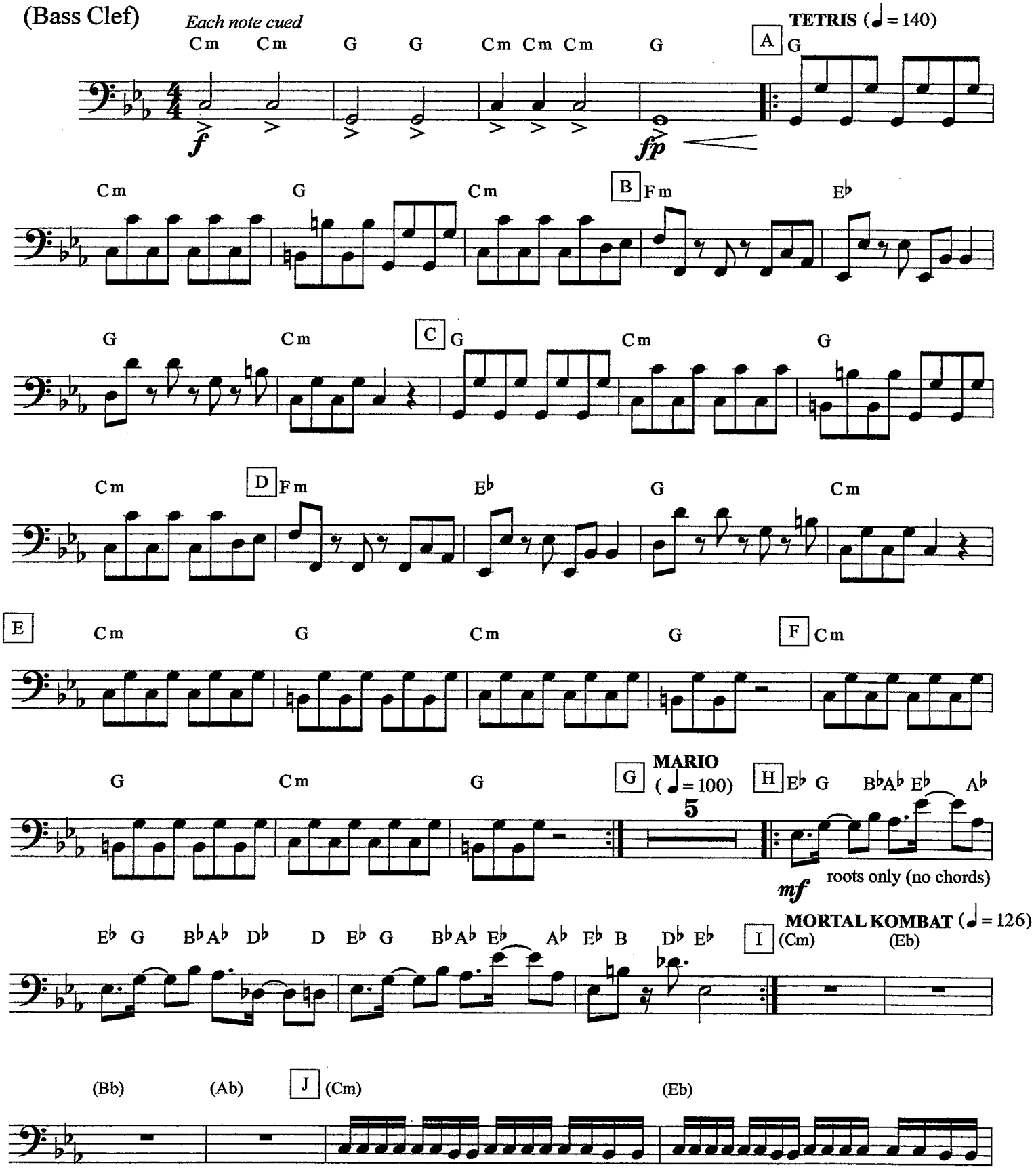
©2011-2012


(Bb)
(Ab)
K
(Cm)
(Eb)
(Bb)
(Ab)
L
(Cm)
(Eb)
(Bb)
(Ab)
M
(Cm)
(Eb)
(Bb)
(Ab)
N
ZELDA (♩ = 80)
B♭5
mf
Bb - F Bb
Faster (♩ = 120)
A♭(add9) A♭5 G♭ F sus4 (F) O B♭(root) B♭(root) P B♭(root) A♭
Ab Eb Ab Gb Db Gb F C F
f
G♭ F sus4 (F) Q B♭(root) A♭add9 G♭ (Gbadd6) D♭sus4 (Db) R Bsus2 (B) B♭m(Bbm7)
T
C (Cmaj7) F S B♭(root) A♭add9 G♭ (Gb7) F7 B♭dim7/E F7
G A
B♭dim7/E F7 U B B♭m (Bbm7) C (Cmaj7) F B♭5
G A

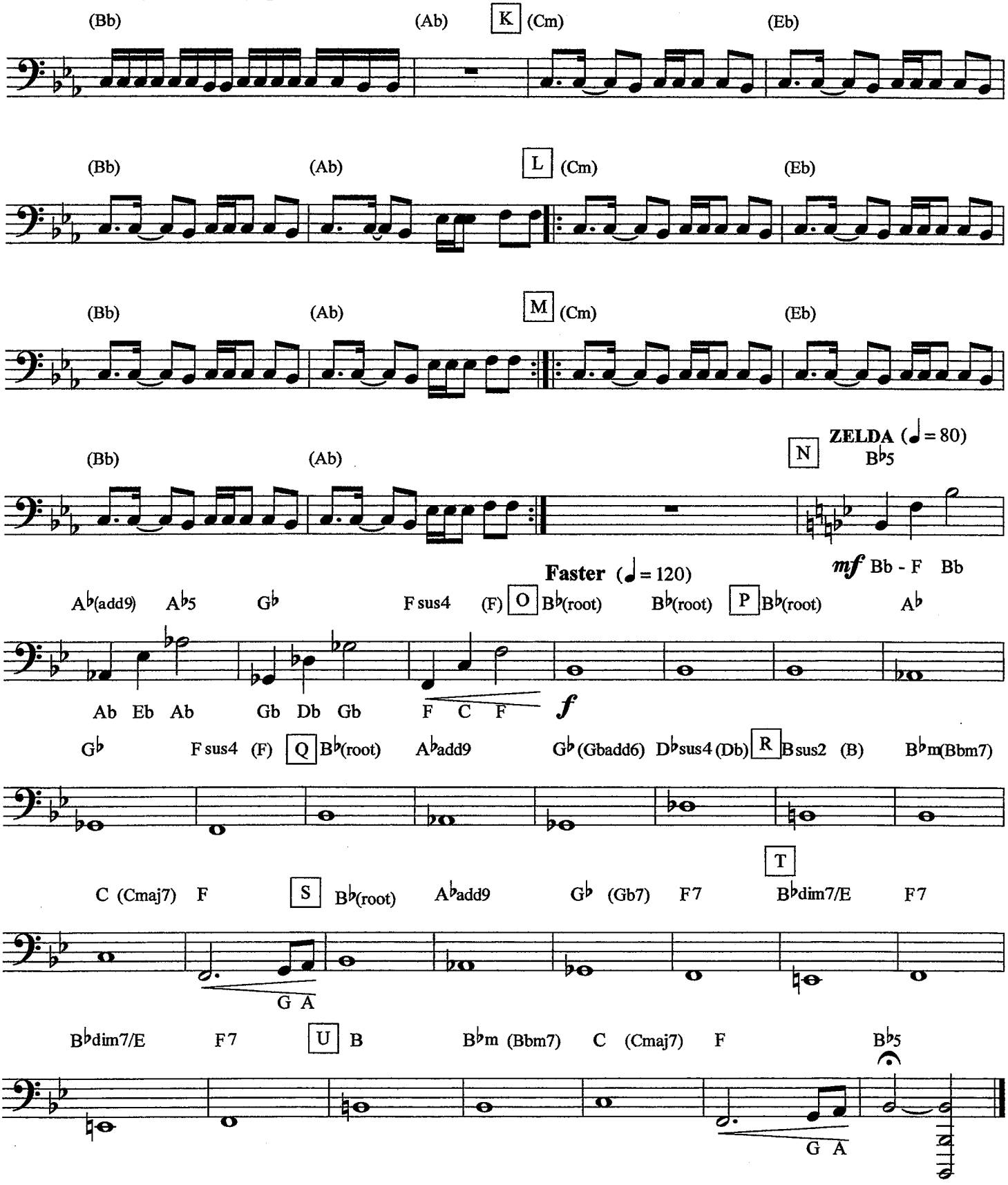
The Legend of Super Mortal Tetris

Bass Guitar
(Bass Clef)

arr. Bernice



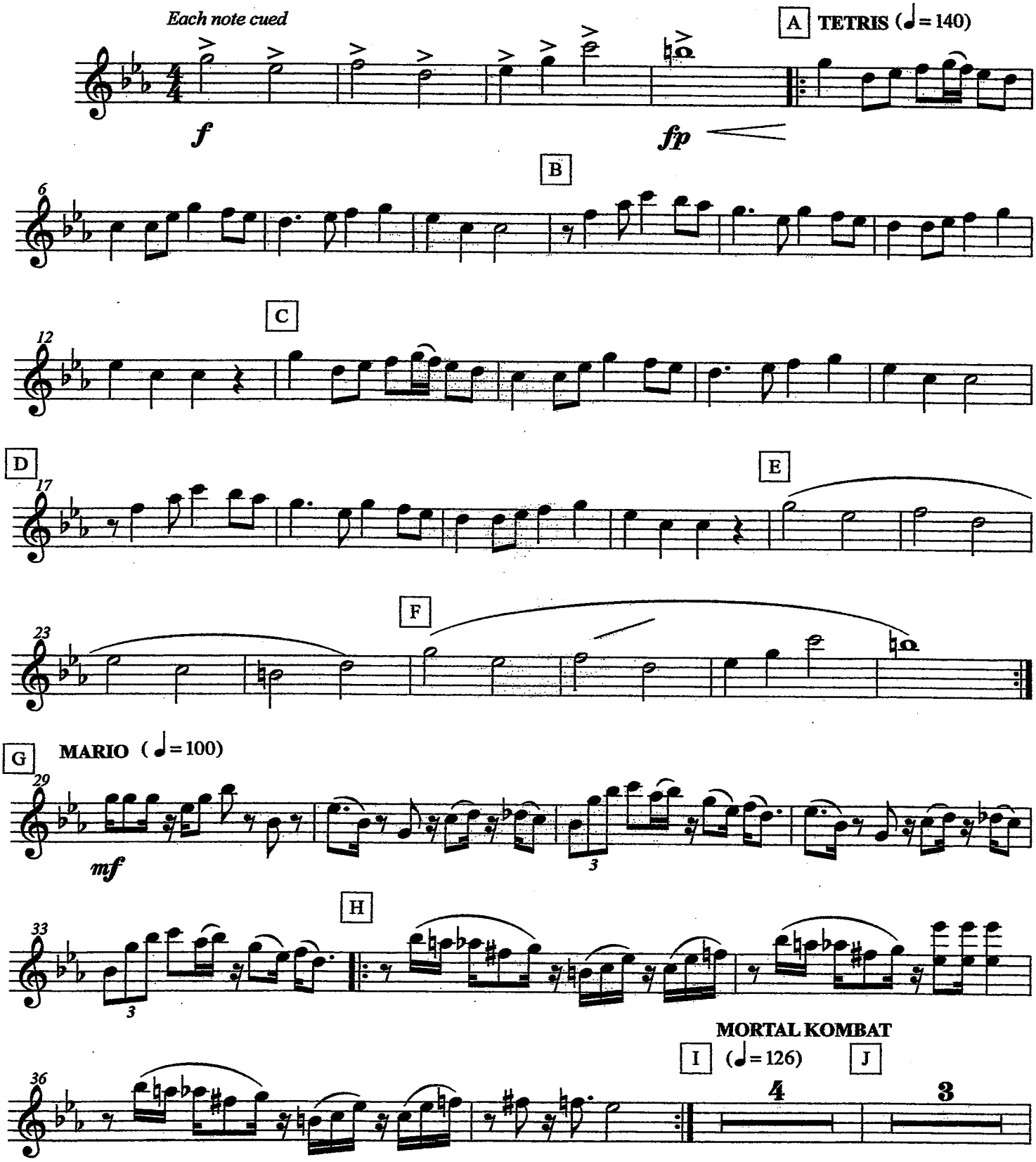
©2011-2012


(Bb) (Ab) K (Cm) (Eb)
(Bb) (Ab) L (Cm) (Eb)
(Bb) (Ab) M (Cm) (Eb)
(Bb) (Ab) N ZELDA (♩ = 80) B♭5
mf Bb - F Bb
Faster (♩ = 120)
A♭(add9) A♭5 G♭ F sus4 (F) O B♭(root) B♭(root) P B♭(root) A♭
Ab Eb Ab Gb Db Gb F C F
f
G♭ F sus4 (F) Q B♭(root) A♭add9 G♭ (Gbadd6) D♭sus4 (Db) R Bsus2 (B) B♭m(Bbm7)
T
C (Cmaj7) F S B♭(root) A♭add9 G♭ (Gb7) F7 B♭dim7/E F7
G A
B♭dim7/E F7 U B B♭m (Bbm7) C (Cmaj7) F B♭5
G A

The Legend of Super Mortal Tetris

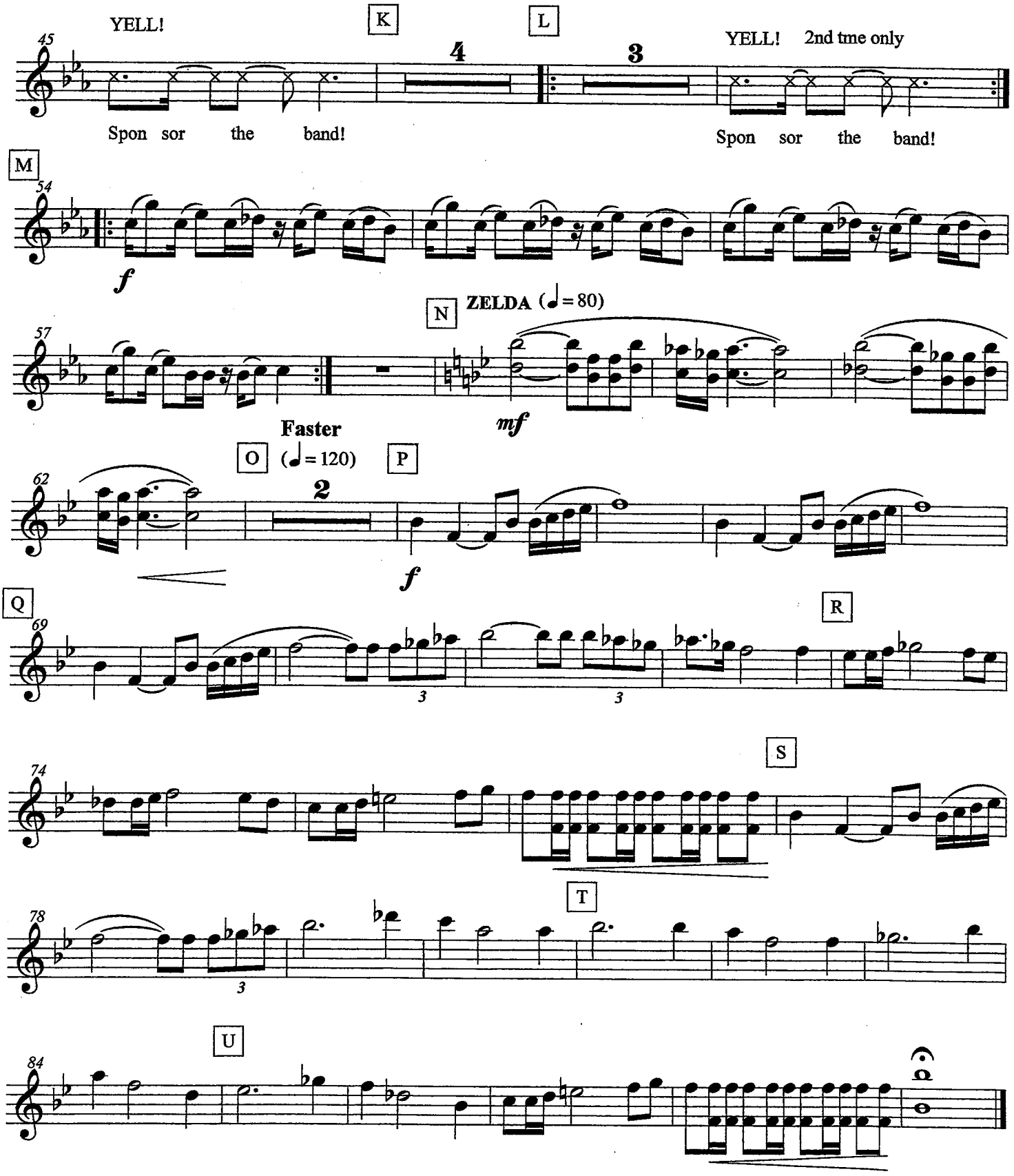
Melody C
& Mallets

arr. Bernice



©2011-2012

The Legend of Super Mortal Tetris



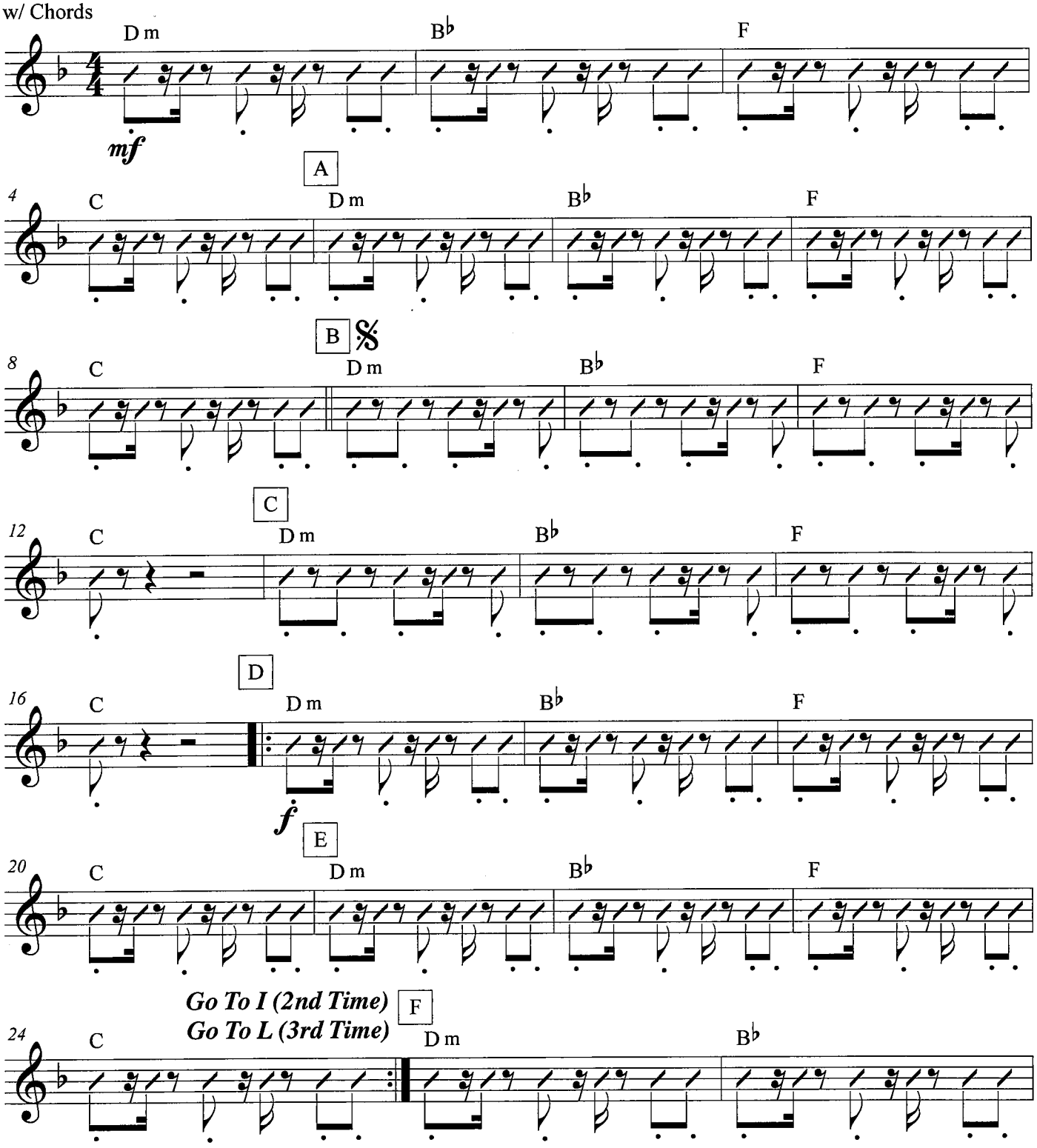
Chord Chart

Limbo

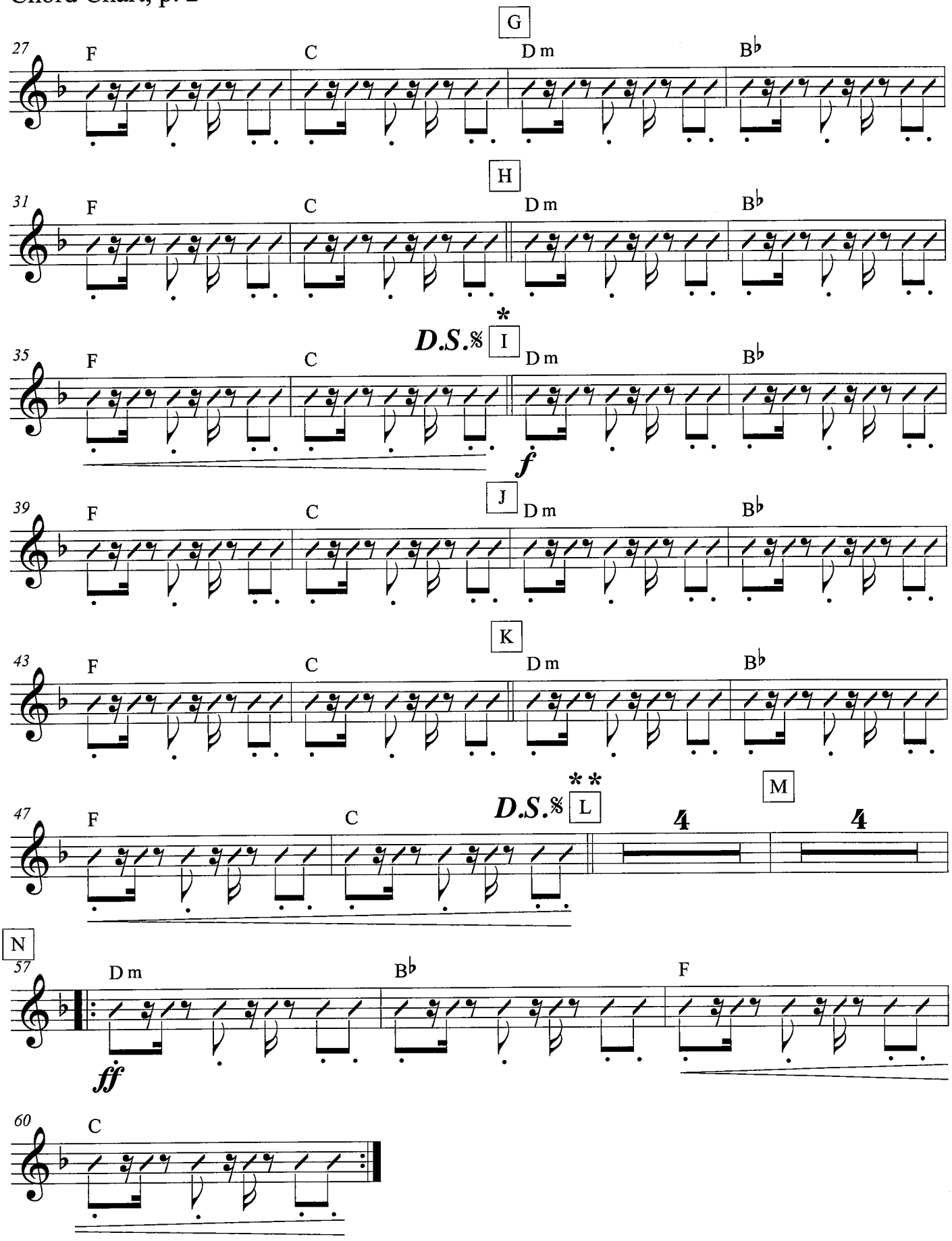
As Recorded by
Daddy Yankee

arr. Bernice

With Energy ♩ = 126
Optional Slow Intro
w/ Chords



Chord Chart, p. 2



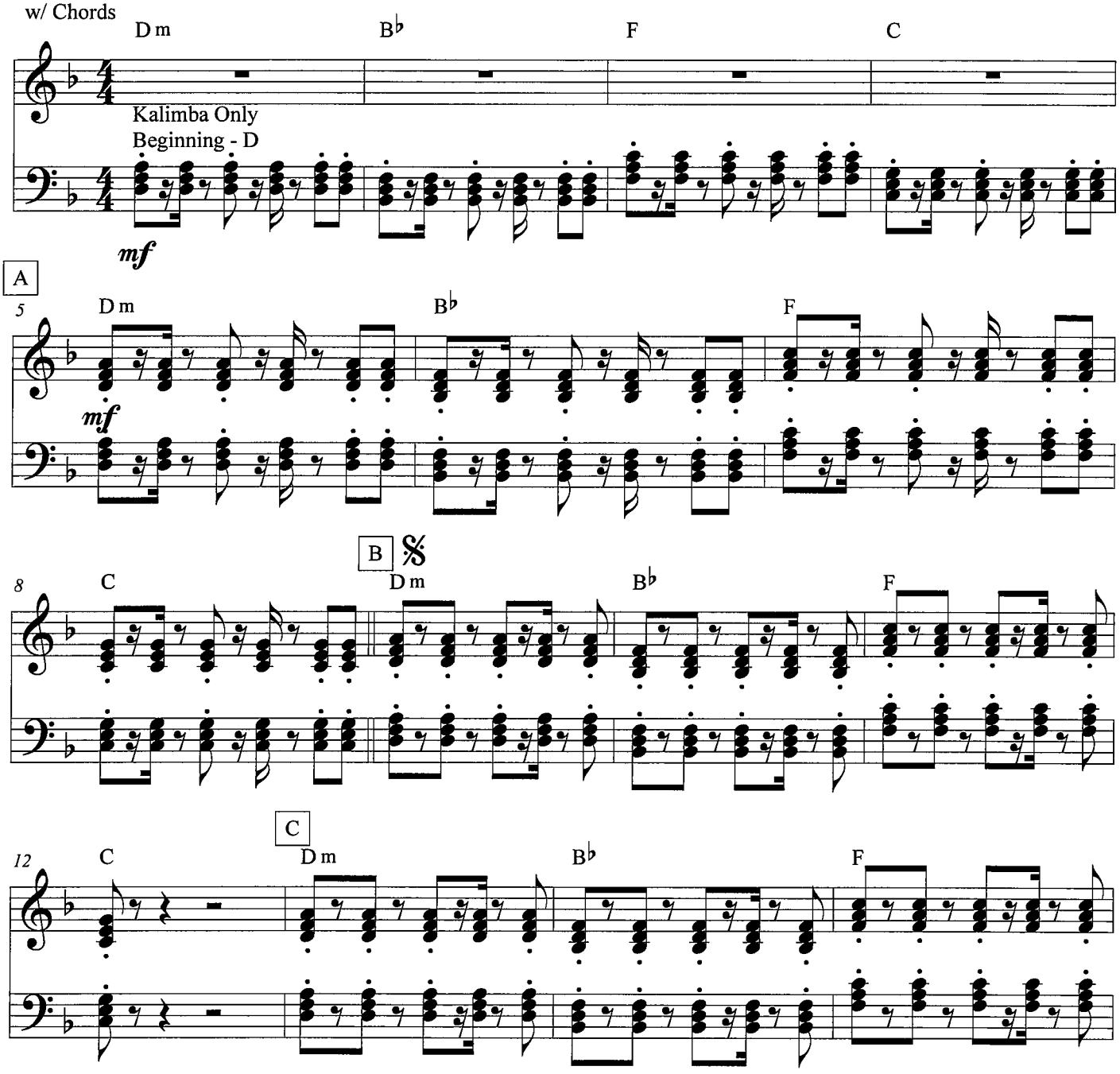
Piano &
Kalimba Synth

Limbo

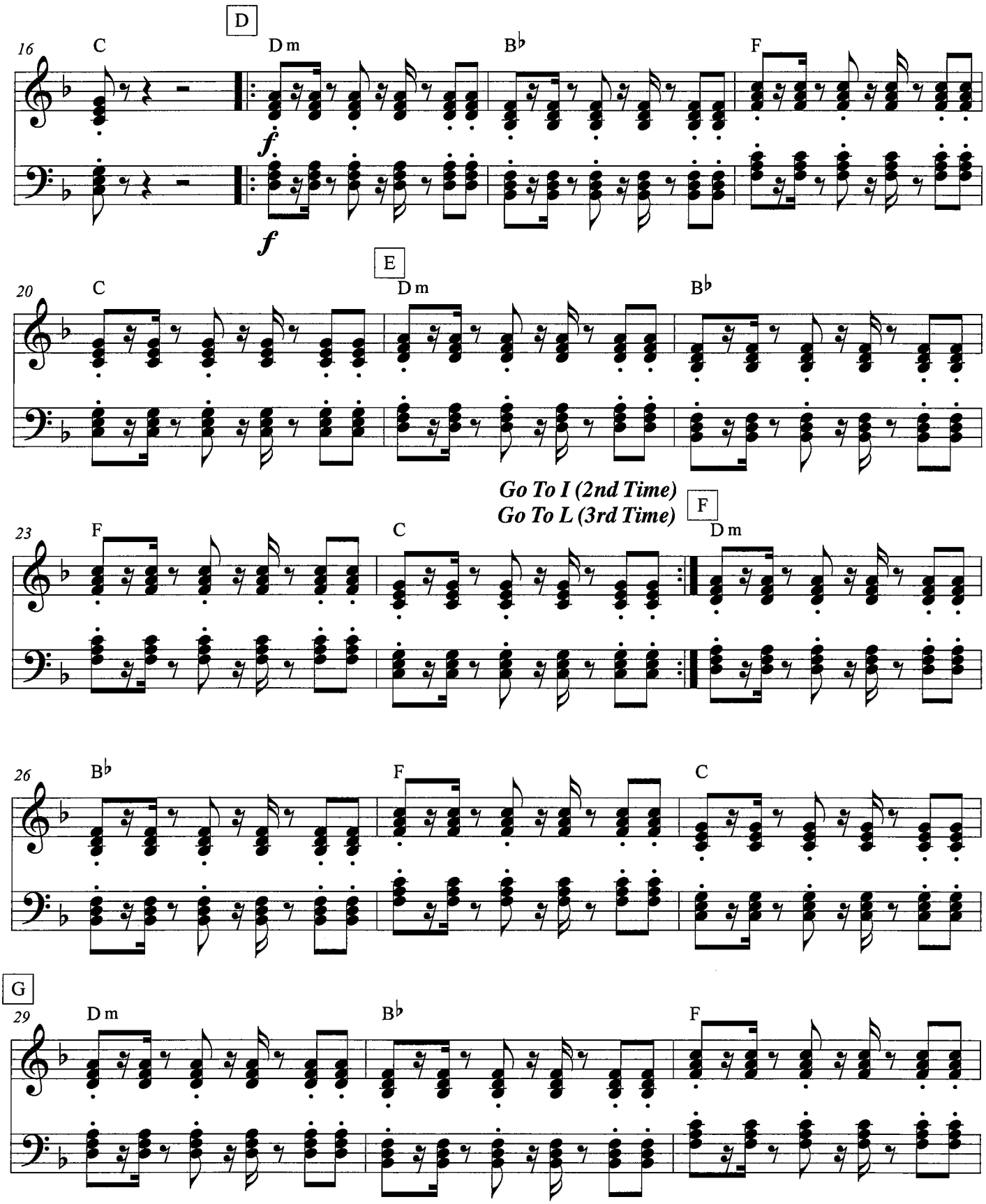
As Recorded by
Daddy Yankee

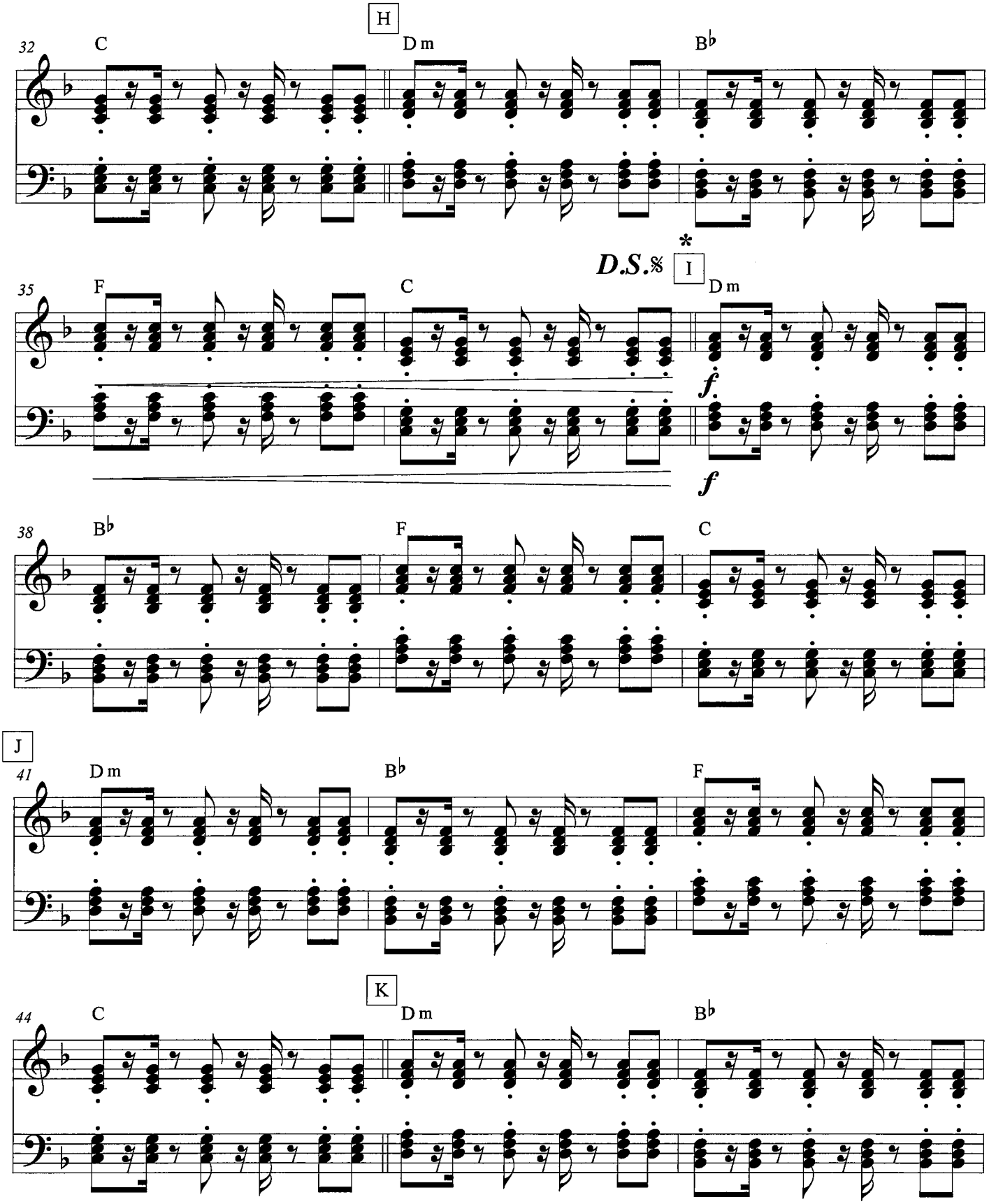
arr. Bernice

With Energy ♩ = 126
Optional Slow Intro
w/ Chords

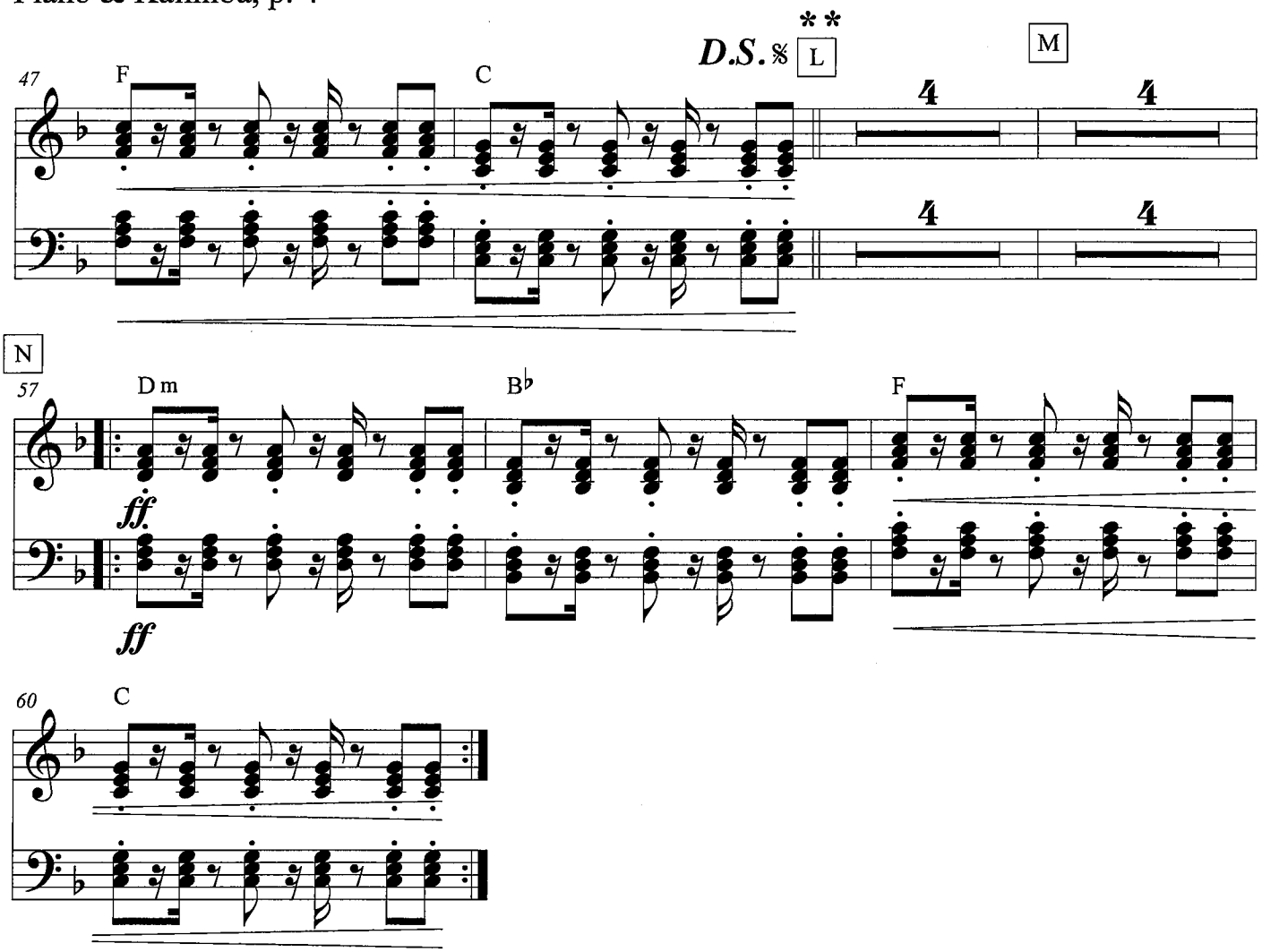


Limbo


D
16
C
Dm
B♭
F
f
f
E
20
C
Dm
B♭
Go To I (2nd Time)
Go To L (3rd Time)
F
23
F
C
Dm
26
B♭
F
C
G
29
Dm
B♭
F


H
32
C
Dm
B♭
D.S.𝄋
*
I
35
F
C
Dm
f
f
38
B♭
F
C
J
41
Dm
B♭
F
K
44
C
Dm
B♭

Limbo



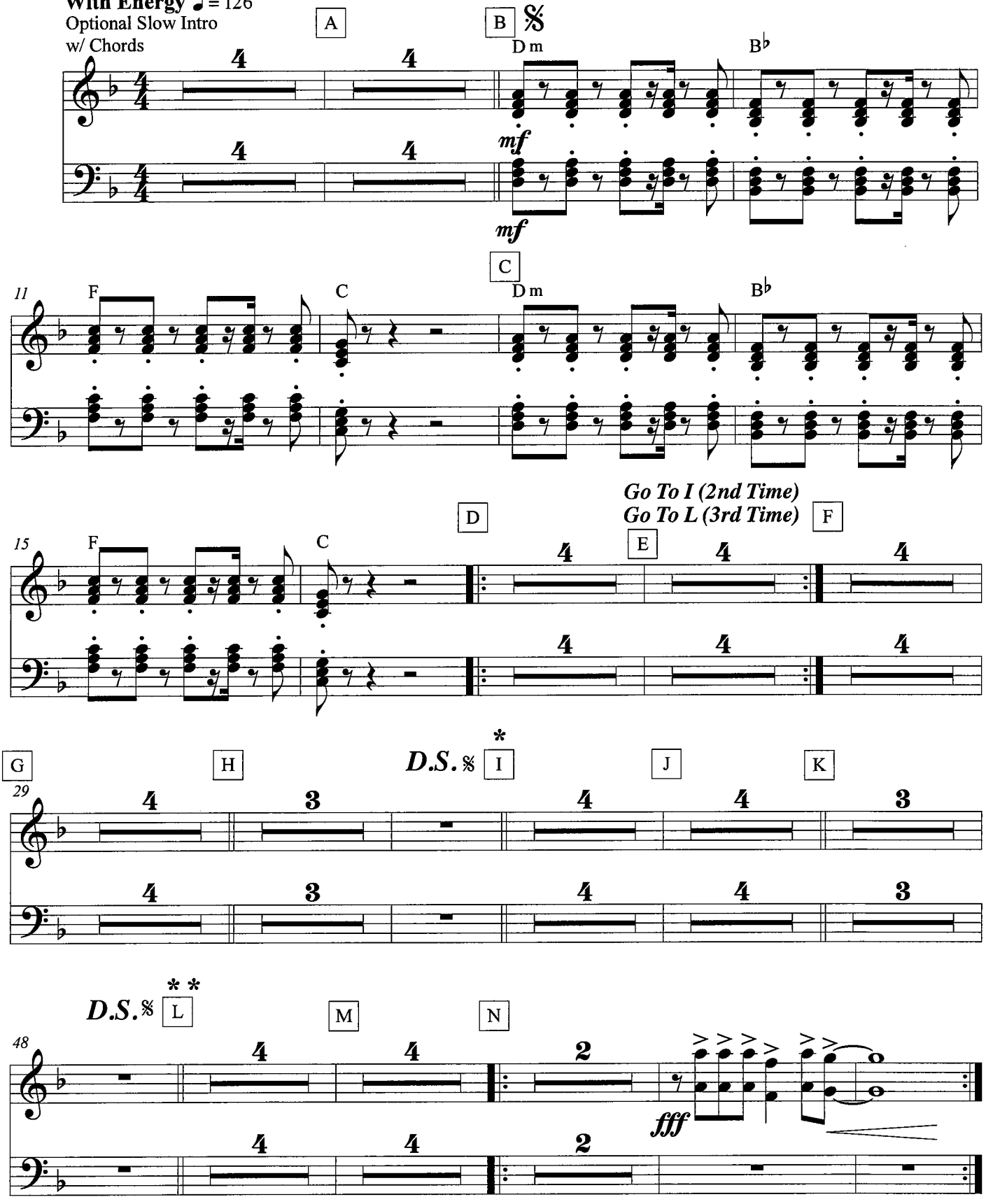
Synth
-Bass & Lead / Polysnth
-Halo Pad

Limbo

As Recorded by
Daddy Yankee

arr. Bernice

With Energy ♩ = 126
Optional Slow Intro
w/ Chords

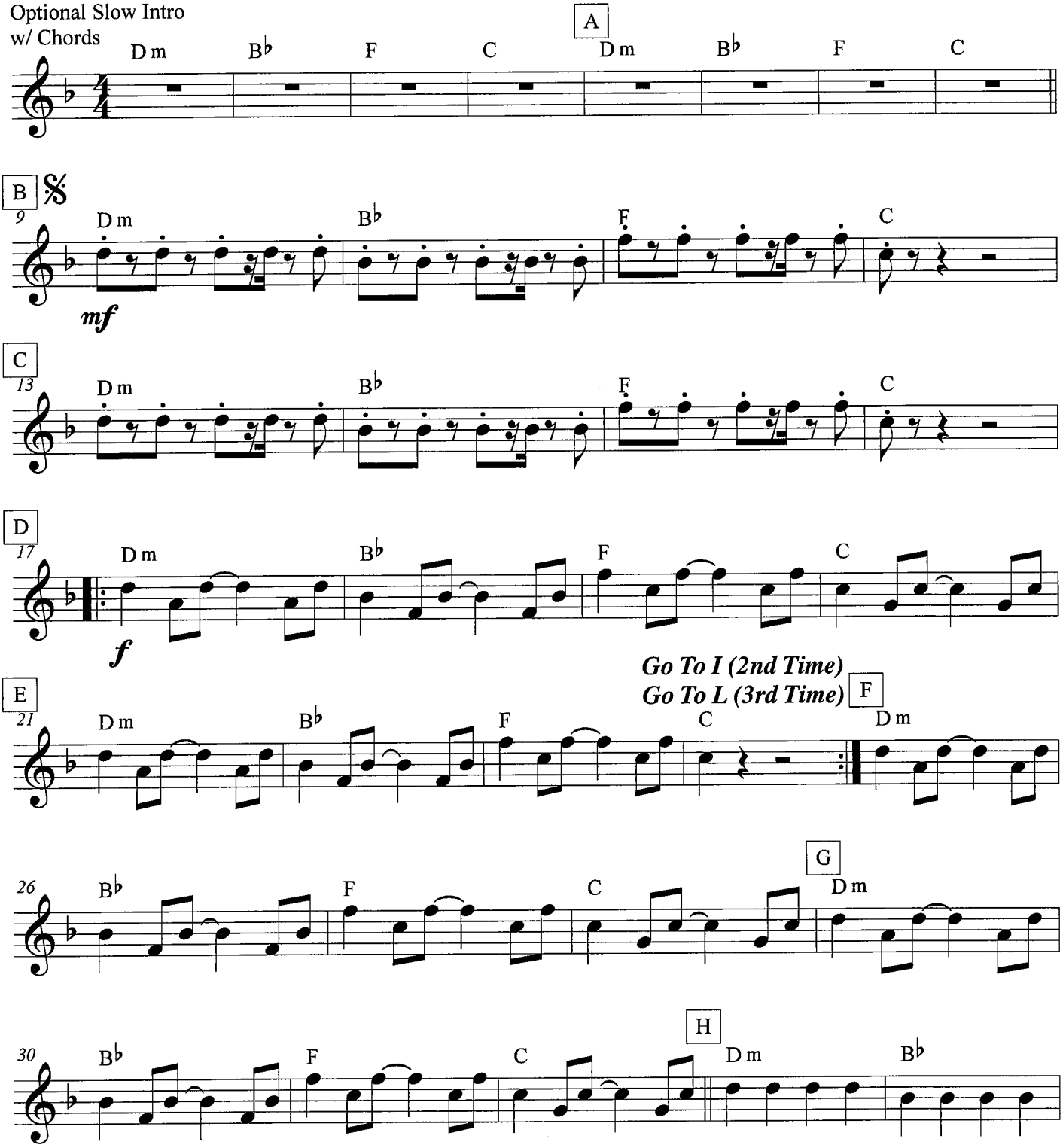


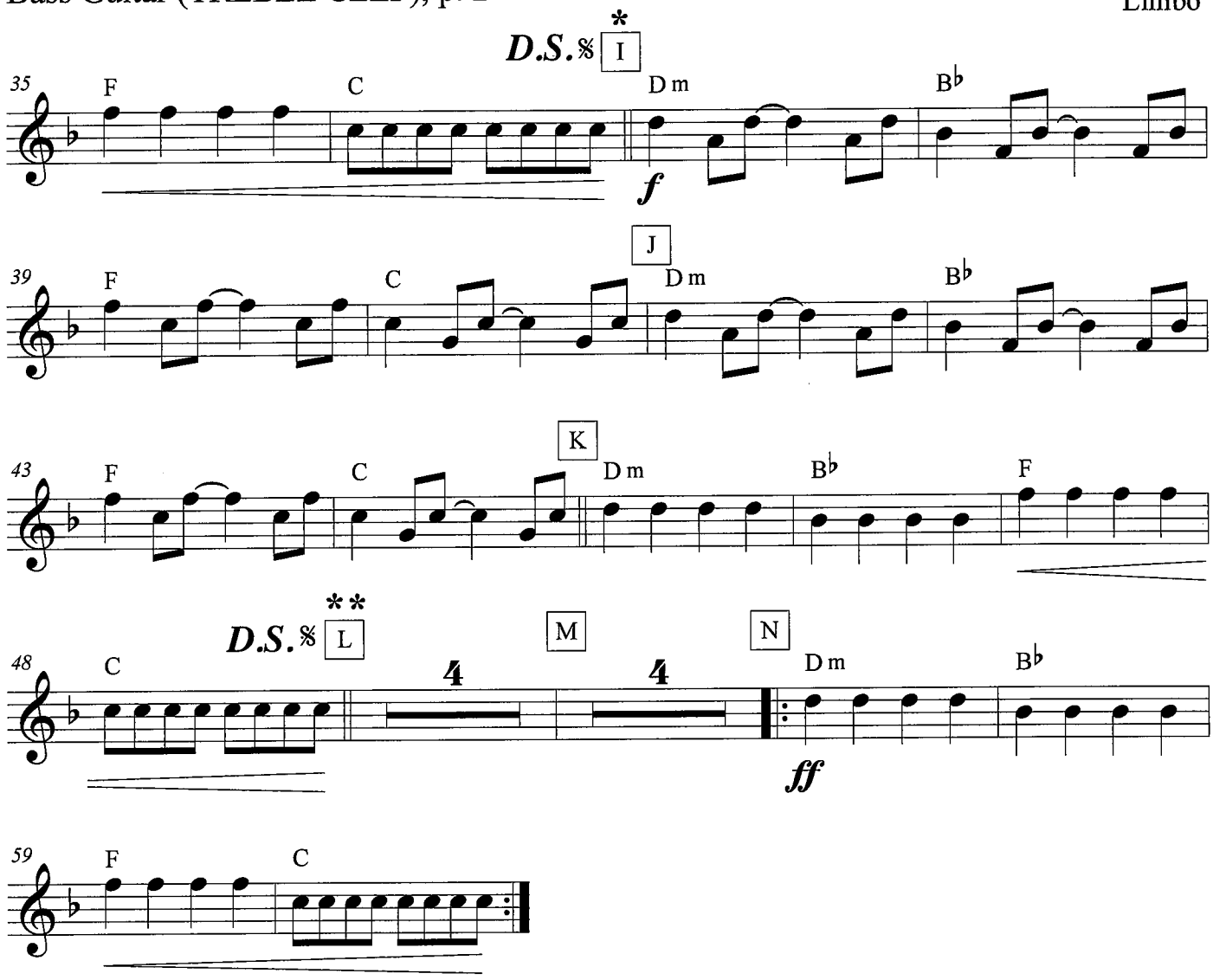
Bass Guitar
TREBLE CLEF
8vb

Limbo

As Recorded by
Daddy Yankee
arr. Bernice

With Energy ♩ = 126
Optional Slow Intro
w/ Chords



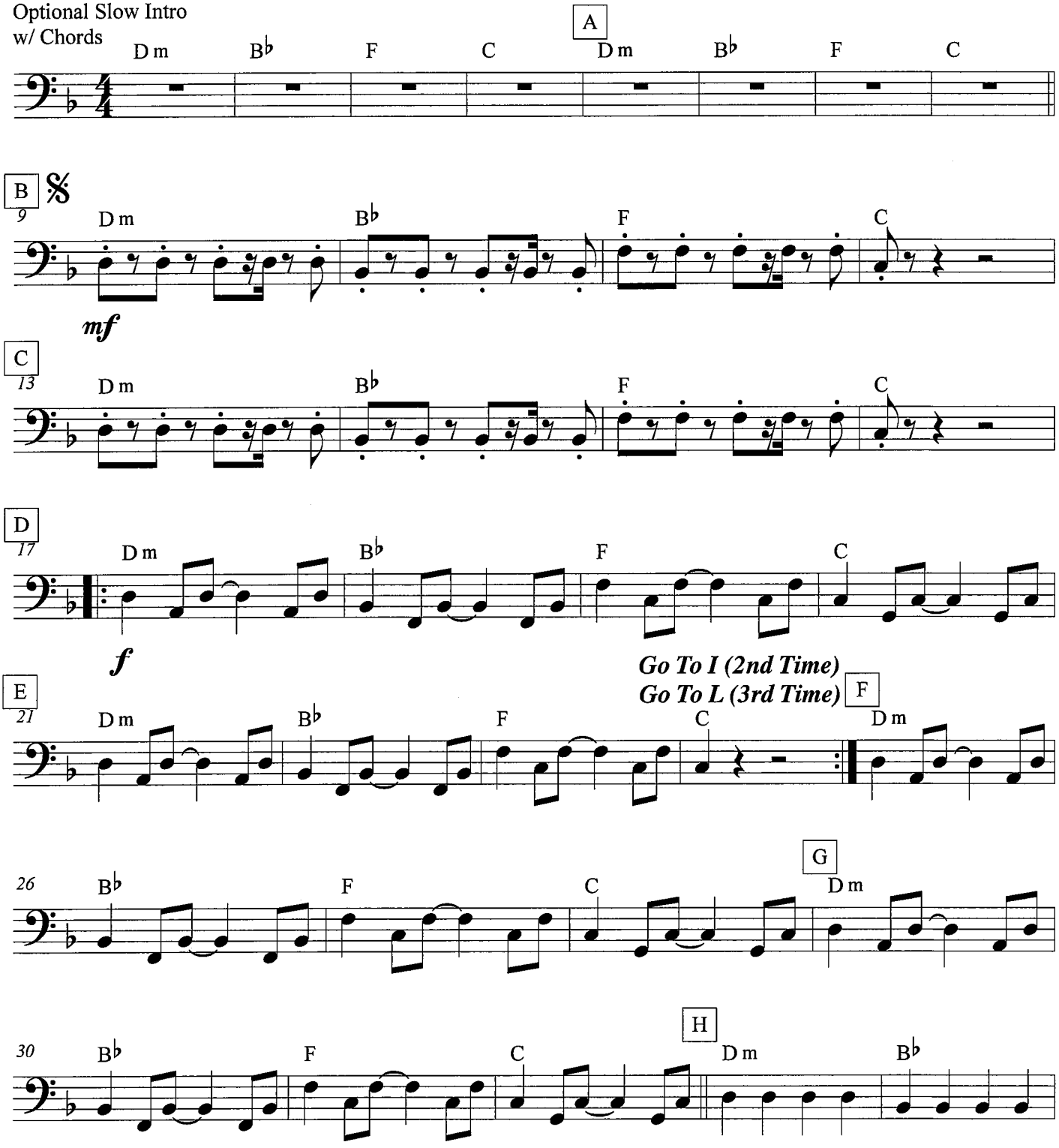

D.S.𝄋 *
I
35
F
C
Dm
B♭
f
J
39
F
C
Dm
B♭
K
43
F
C
Dm
B♭
F
D.S.𝄋 **
L
M
N
48
C
4
4
Dm
B♭
ff
59
F
C

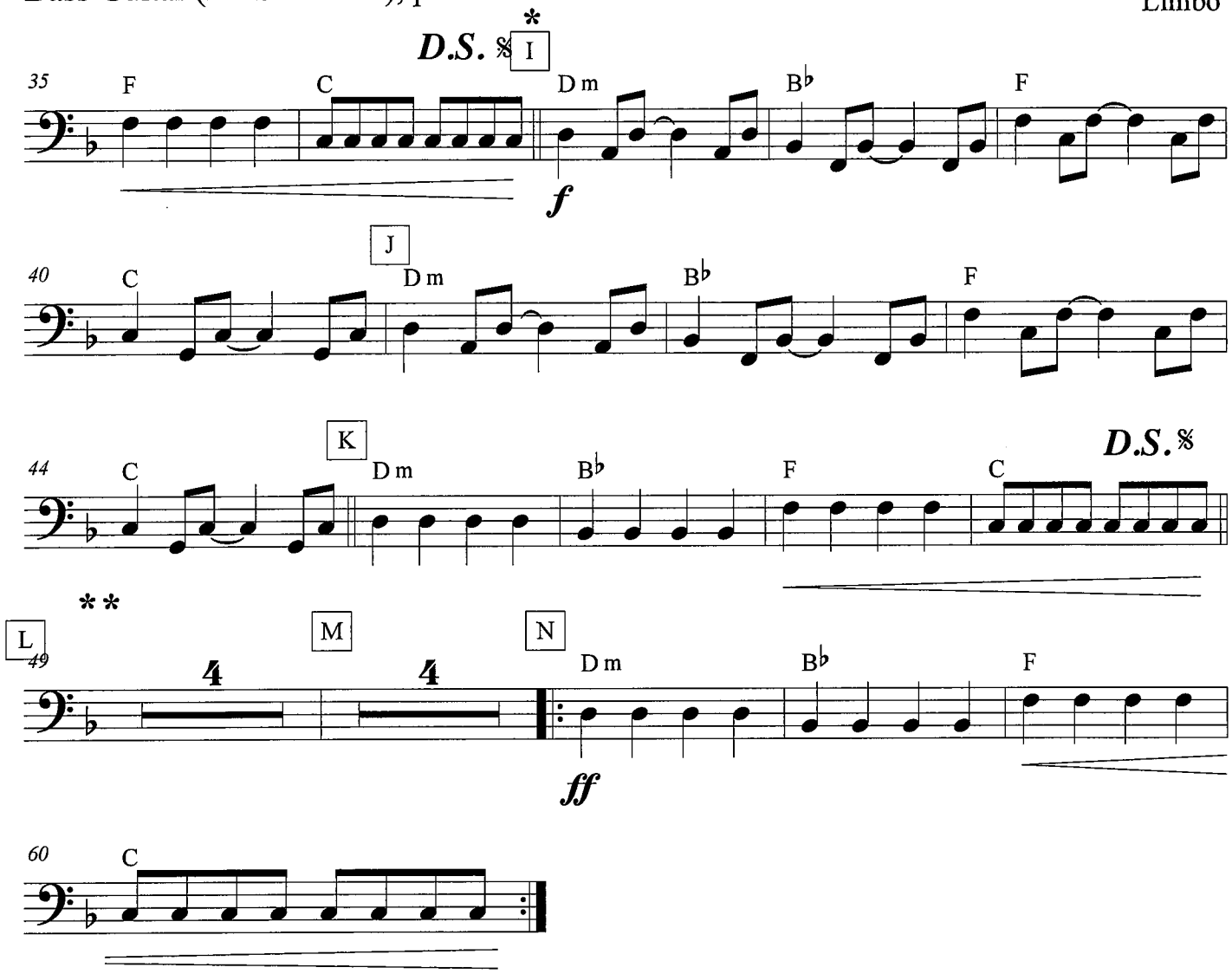
Bass Guitar
BASS CLEF

Limbo

As Recorded by
Daddy Yankee
arr. Bernice

With Energy ♩ = 126
Optional Slow Intro
w/ Chords




D.S. 𝄋
*
I
35
F
C
Dm
B♭
F
f
J
40
C
Dm
B♭
F
K
44
C
Dm
B♭
F
C
D.S. 𝄋
**
L
M
N
49
4
4
Dm
B♭
F
ff
60
C

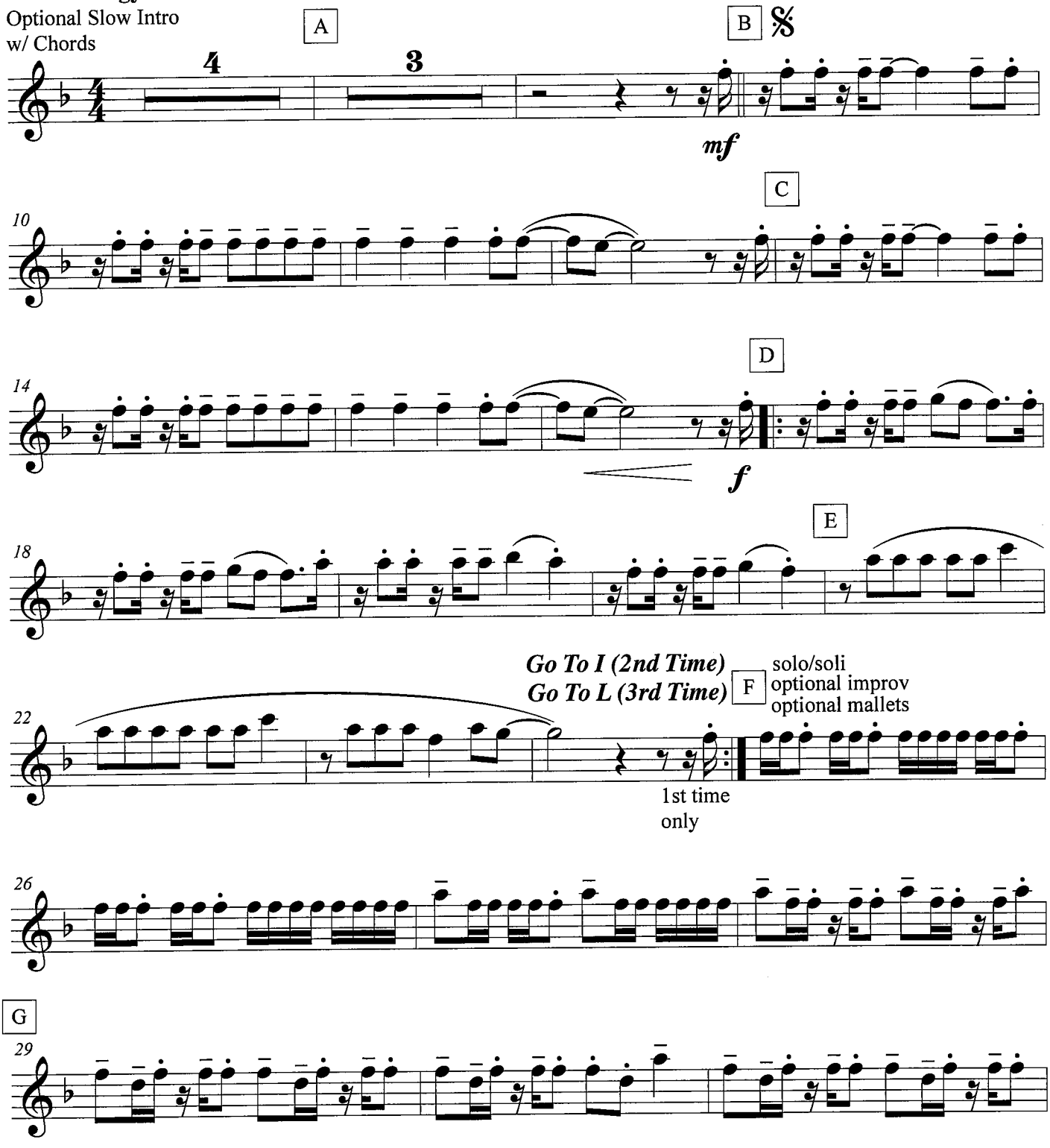
Melody C

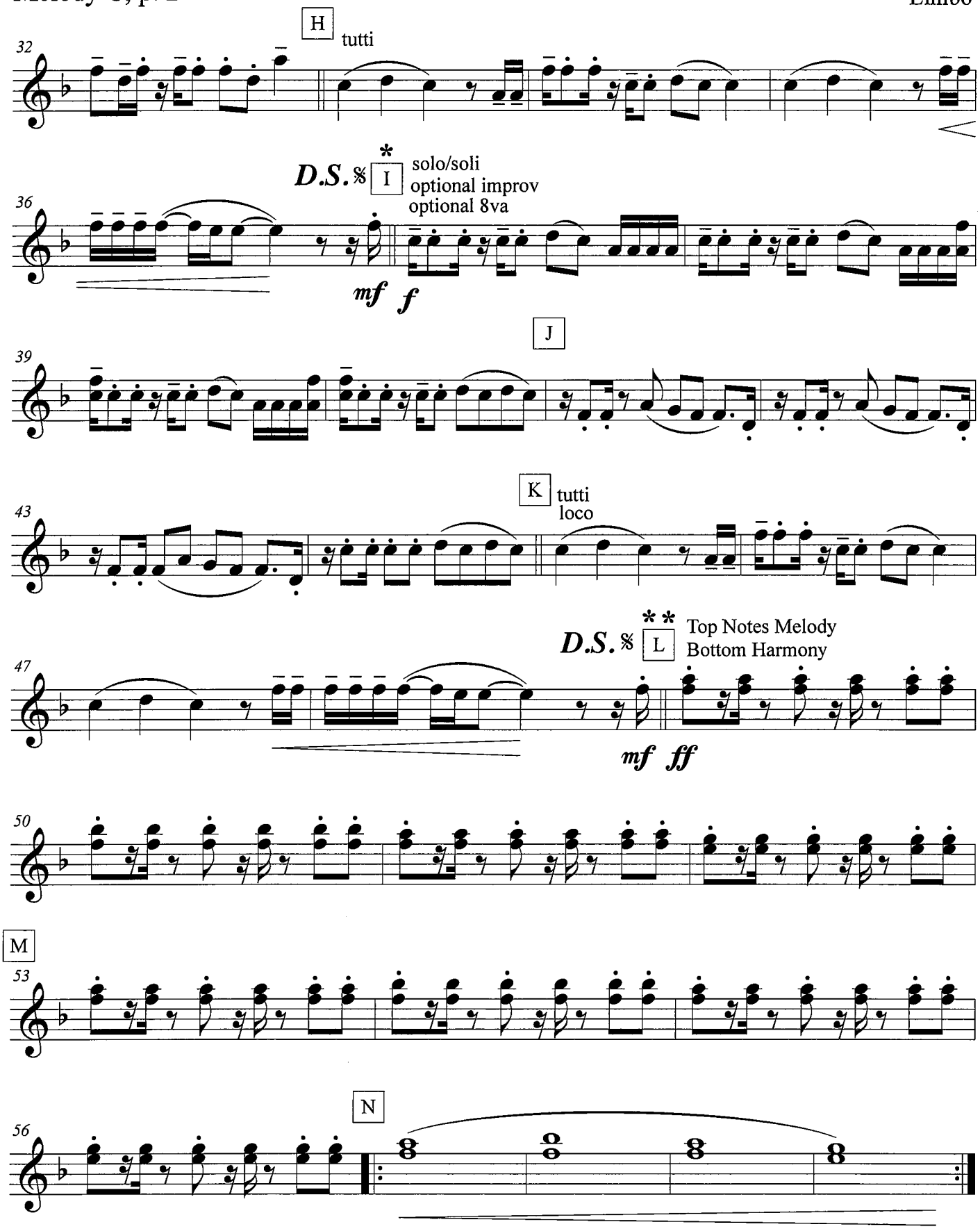
Limbo

As Recorded by
Daddy Yankee

arr. Bernice

With Energy ♩ = 126
Optional Slow Intro
w/ Chords




H
tutti
32
D.S. 𝄋
*
I
solo/soli
optional improv
optional 8va
36
mf
f
J
39
K
tutti
loco
43
D.S. 𝄋
**
L
Top Notes Melody
Bottom Harmony
47
mf
ff
50
M
53
N
56

Countermelody C

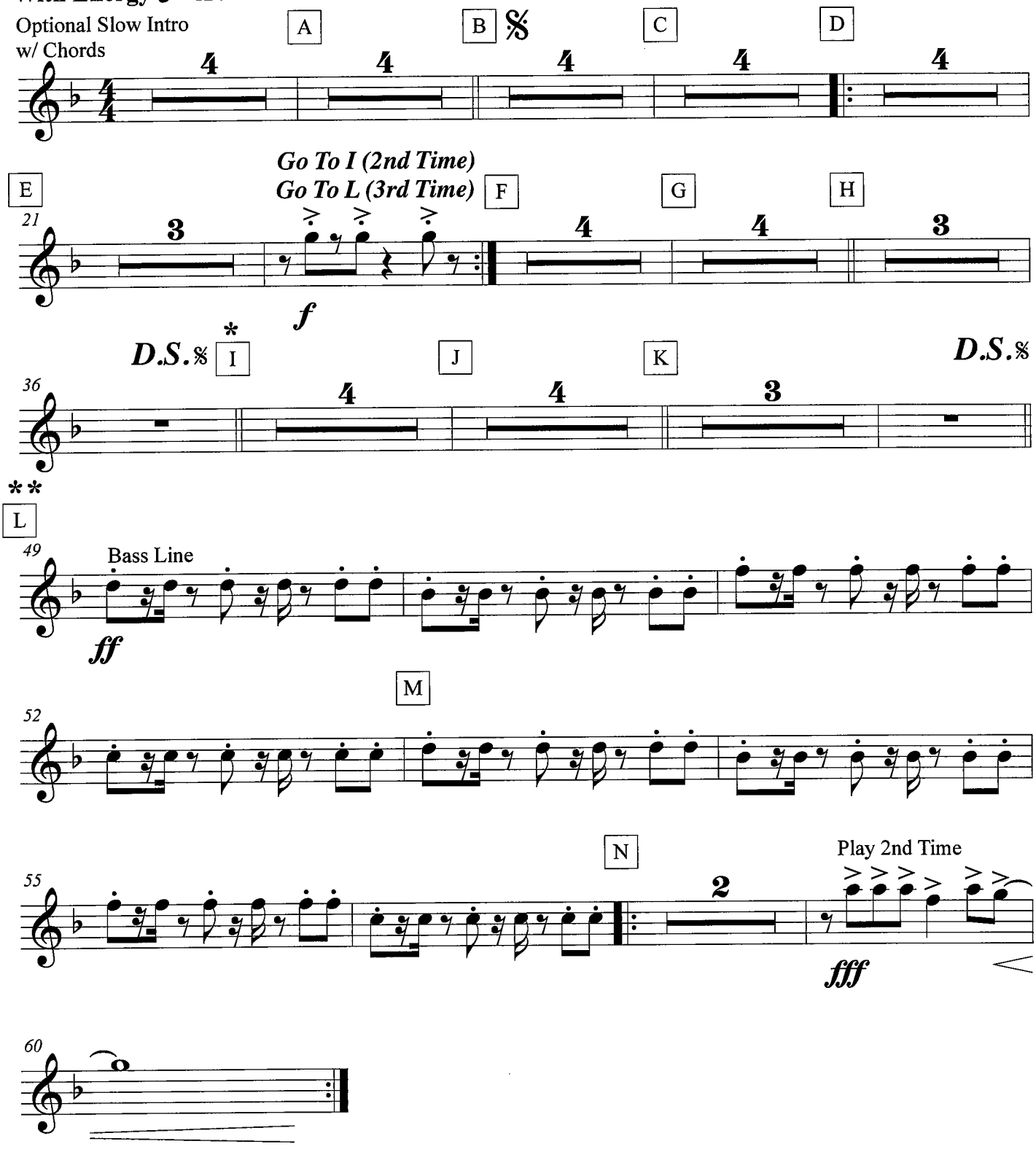
Limbo

As Recorded by
Daddy Yankee

arr. Bernice

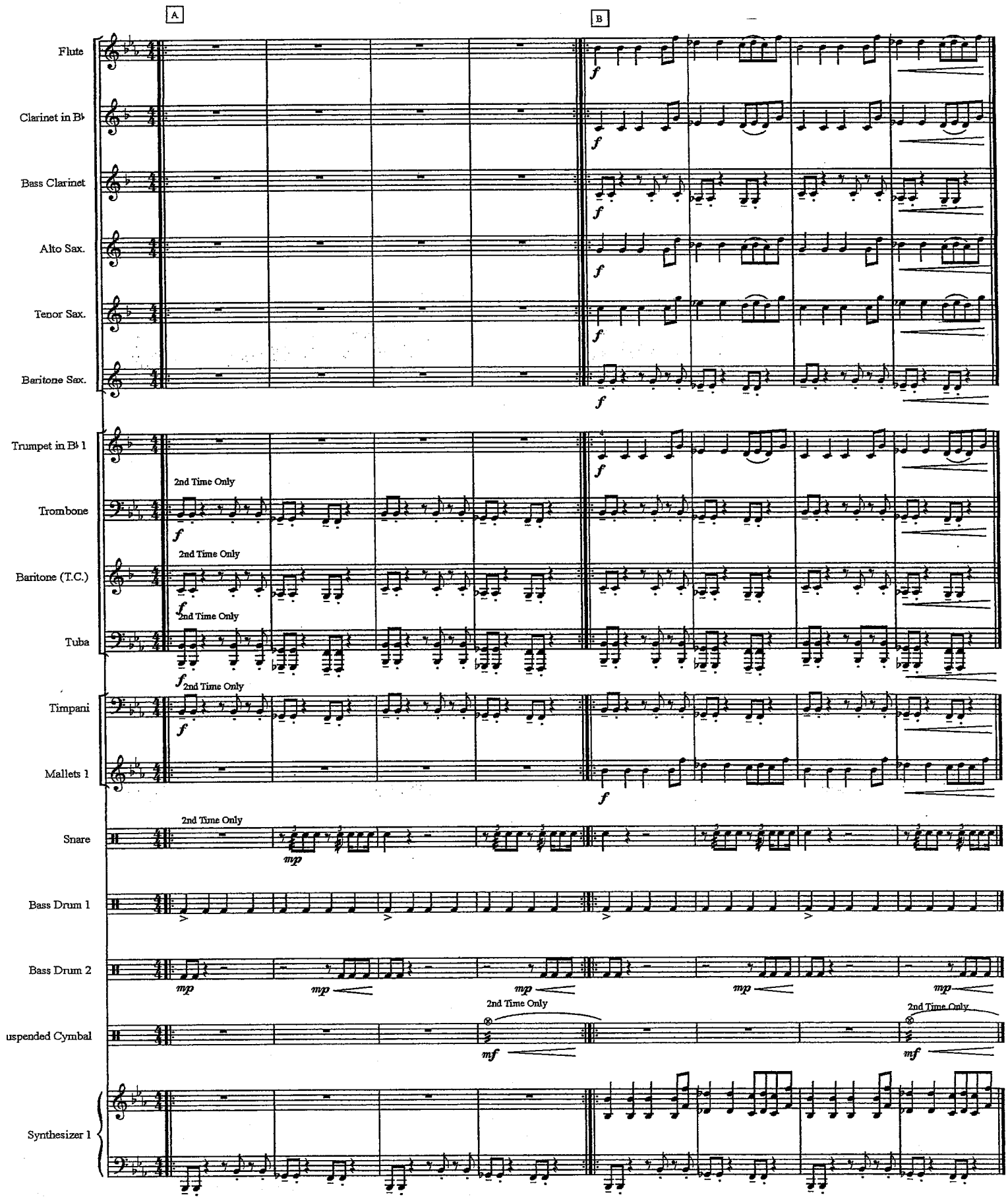
With Energy ♩ = 126

Optional Slow Intro
w/ Chords



MOVE THE JOY

arr. Bernice



Synthesizer

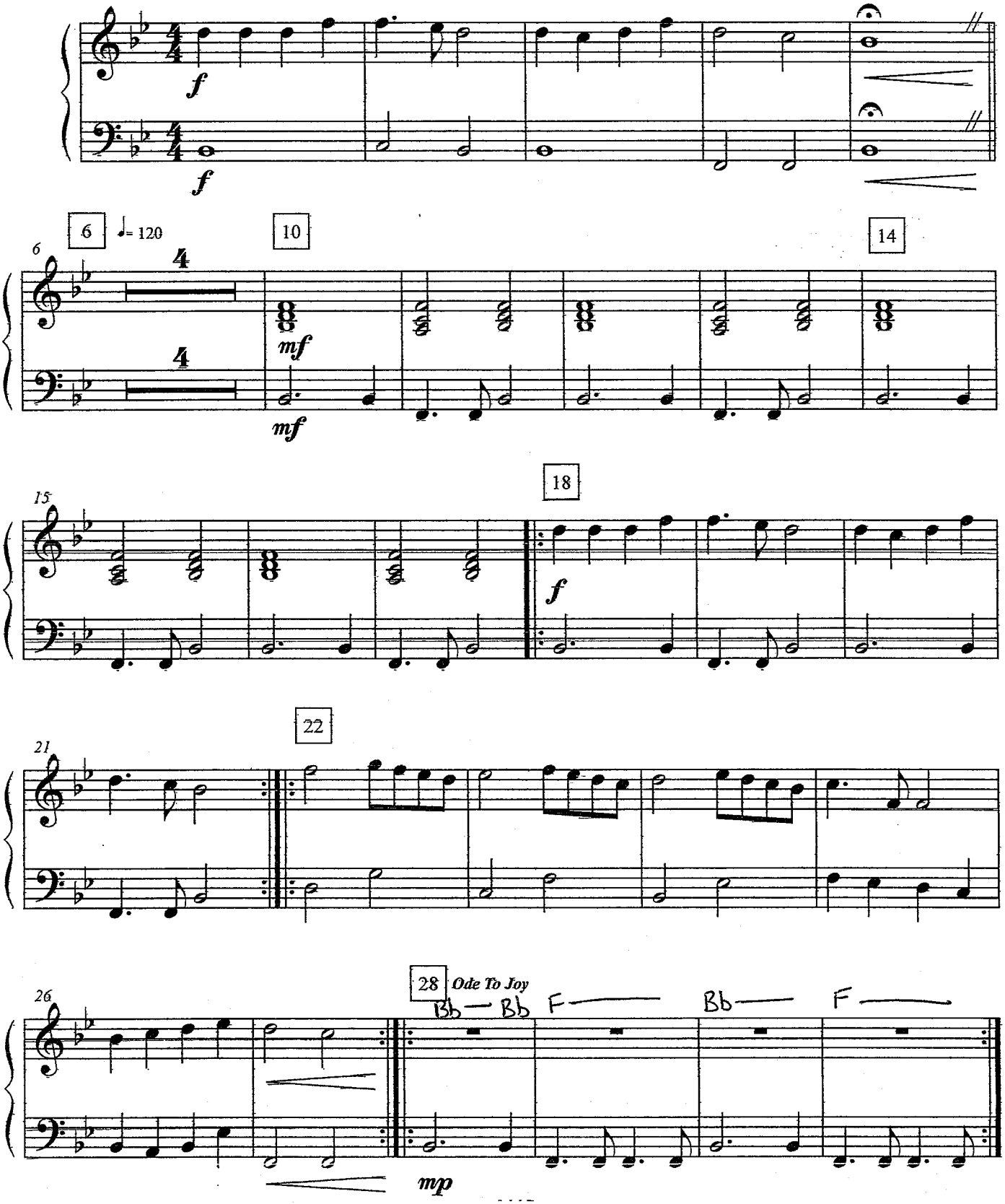
WinterFest

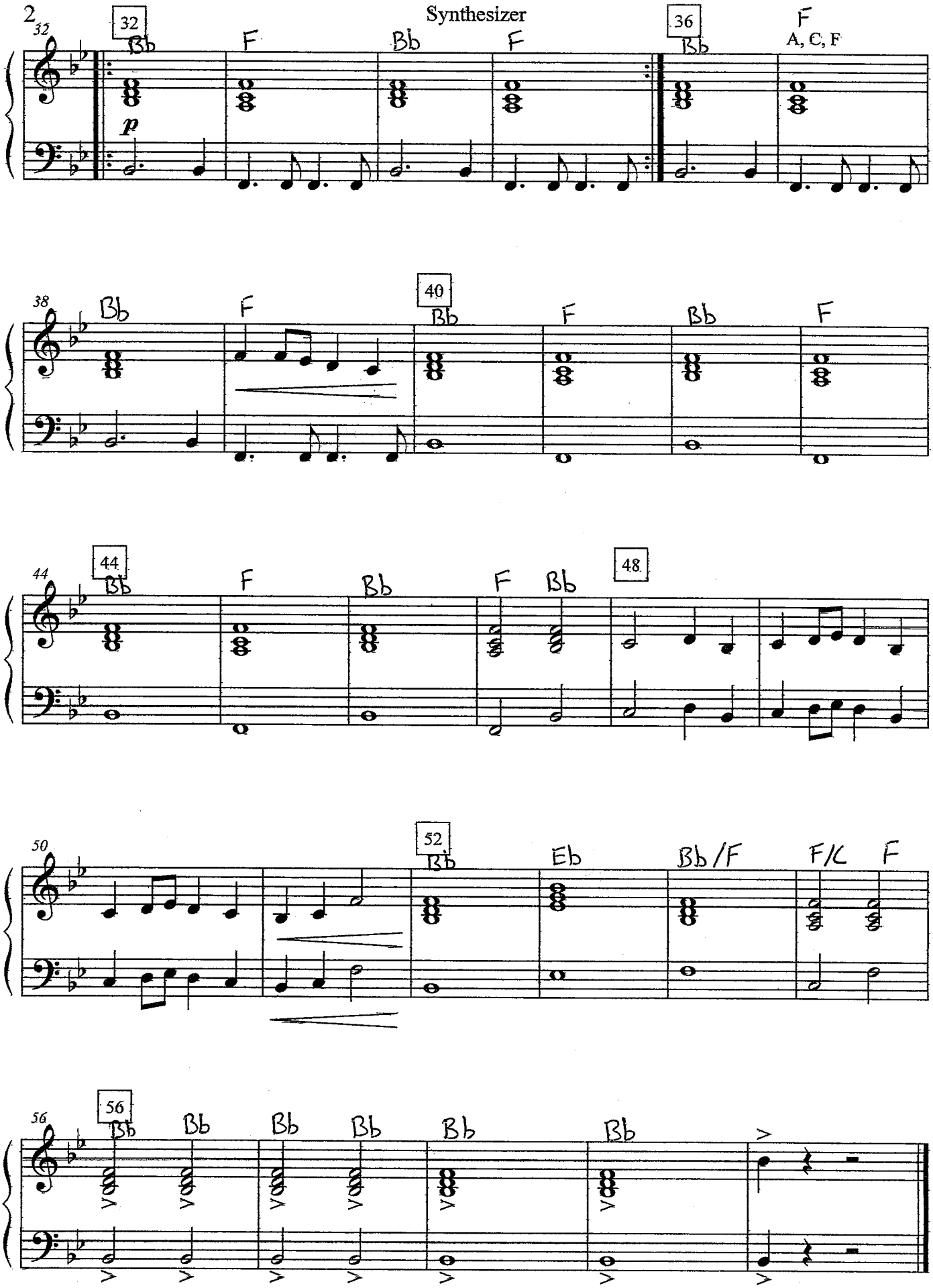
Traditional / Arr. Bernice

Gloria In Excelsis Deo

♩= 82

Majestically




Synthesizer
32
36
40
44
48
52
56
Bb
F
A, C, F
Eb
Bb/F
F/C
p

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,

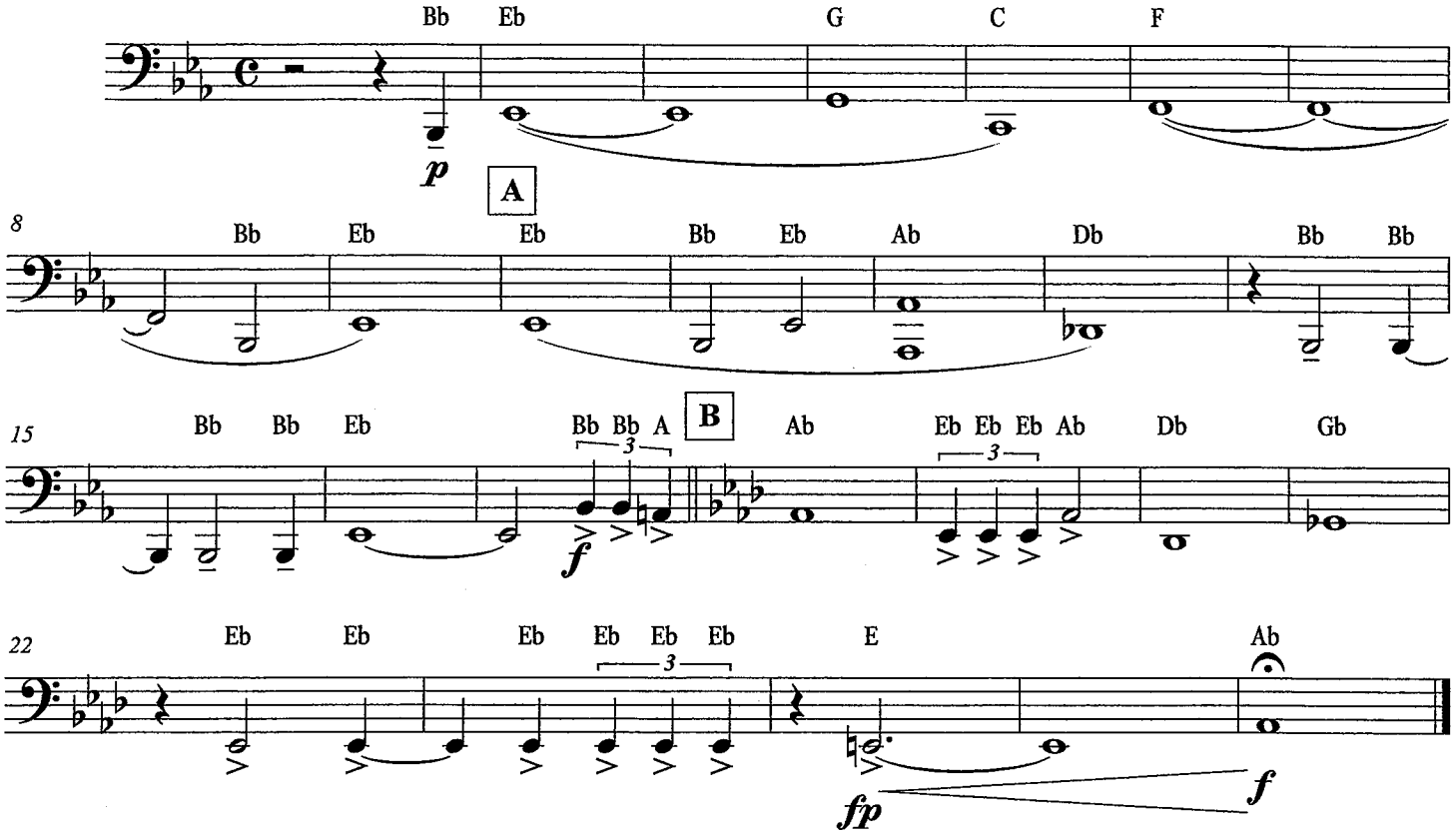
And more much more than this,

I did it my way...

Piano
(STRINGS)

My Way

Don Costa
trans. Jerannchris Rivera-Heredia

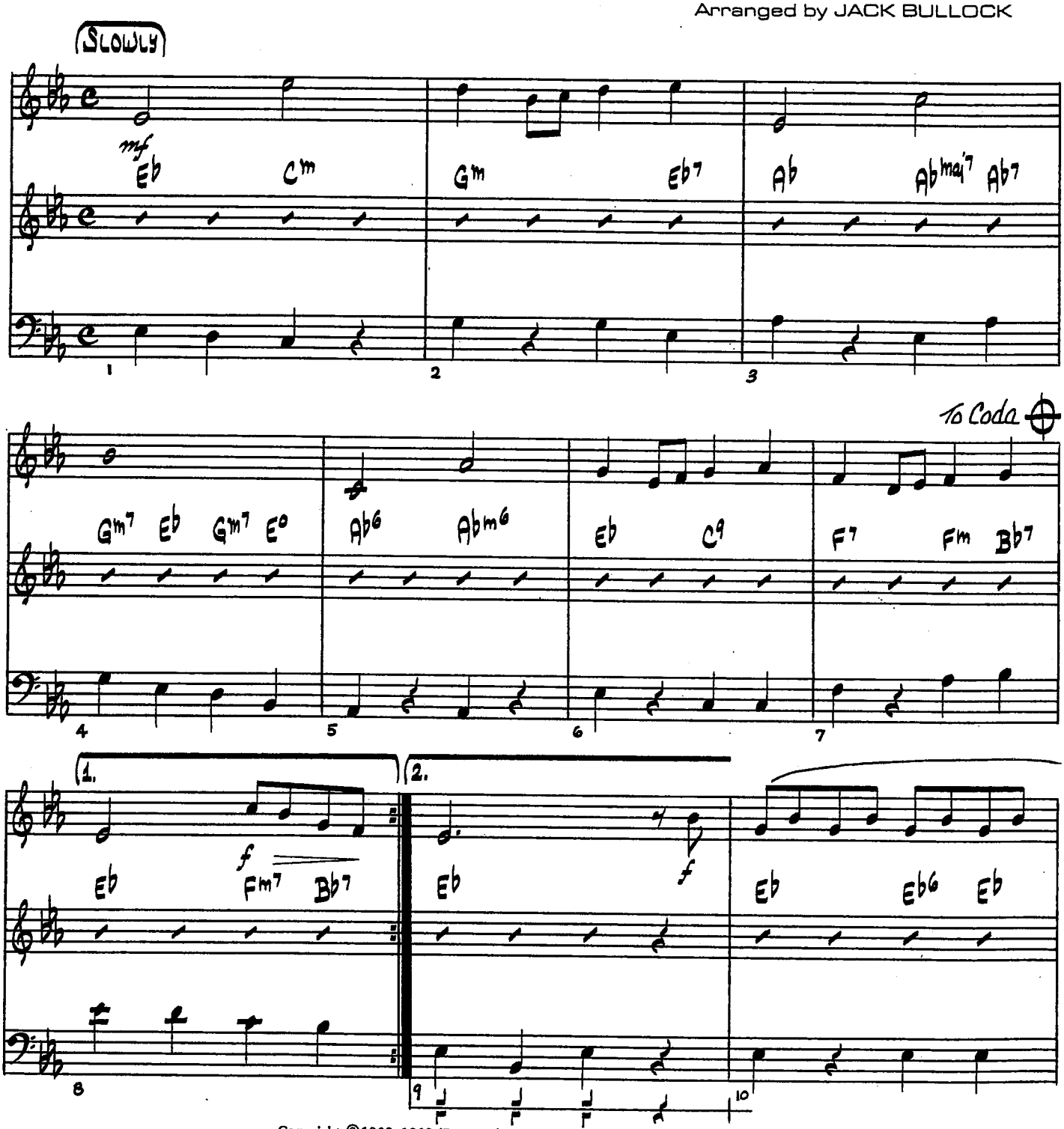


©

Rhythm

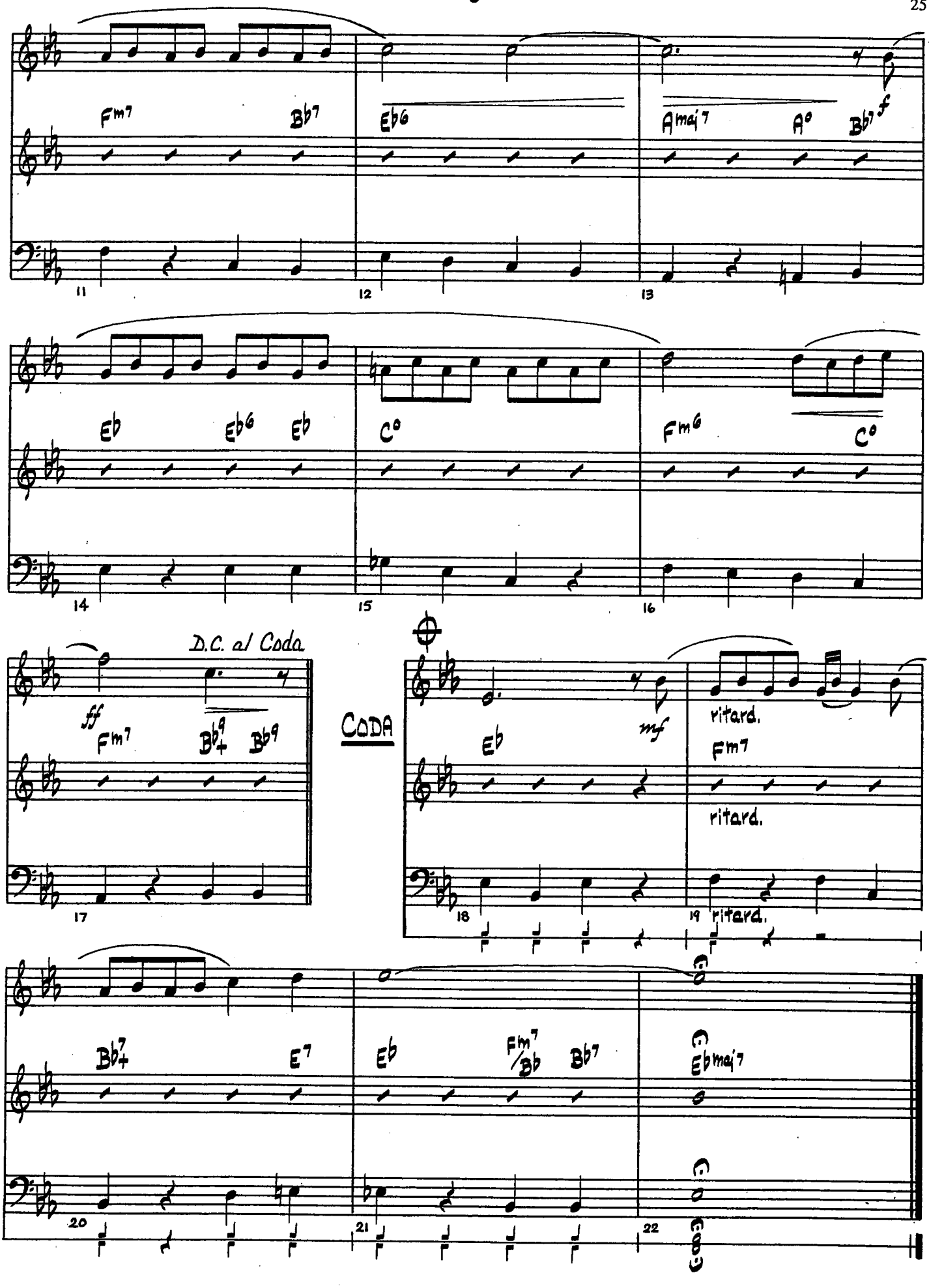
OVER THE RAINBOW

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



Copyright ©1938, 1939 (Renewed 1966,1967) METRO-GOLDWYN-MAYER INC.
All Rights Controlled by LEO FEIST, INC.
All Rights of LEO FEIST, INC. Assigned to SBK CATALOGUE PARTNERSHIP
All Rights Administered by SBK FEIST CATALOG INC.
International Copyright Secured Made In U. S. A. All Rights Reserved

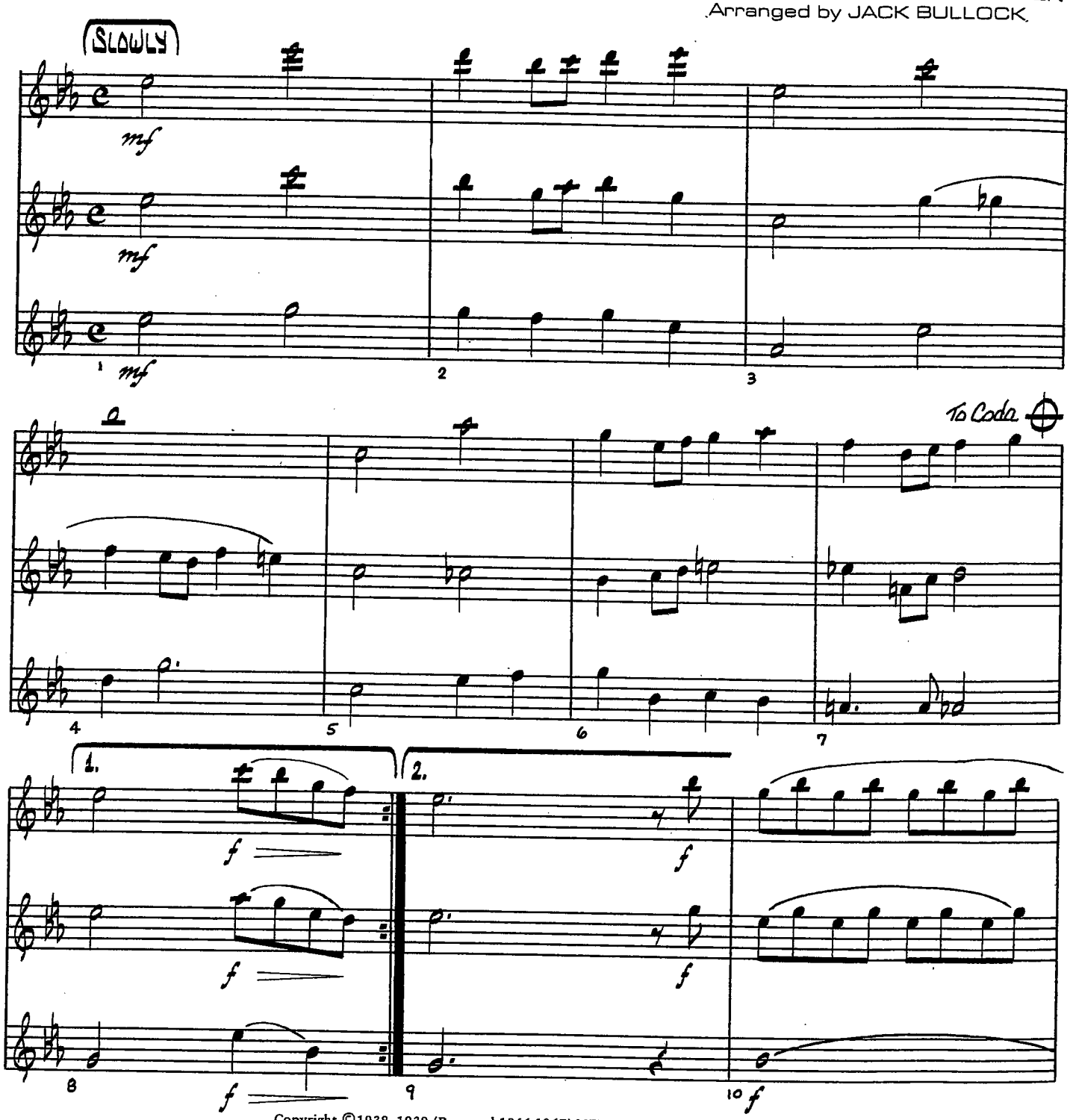
Over The Rainbow - Rhythm



C

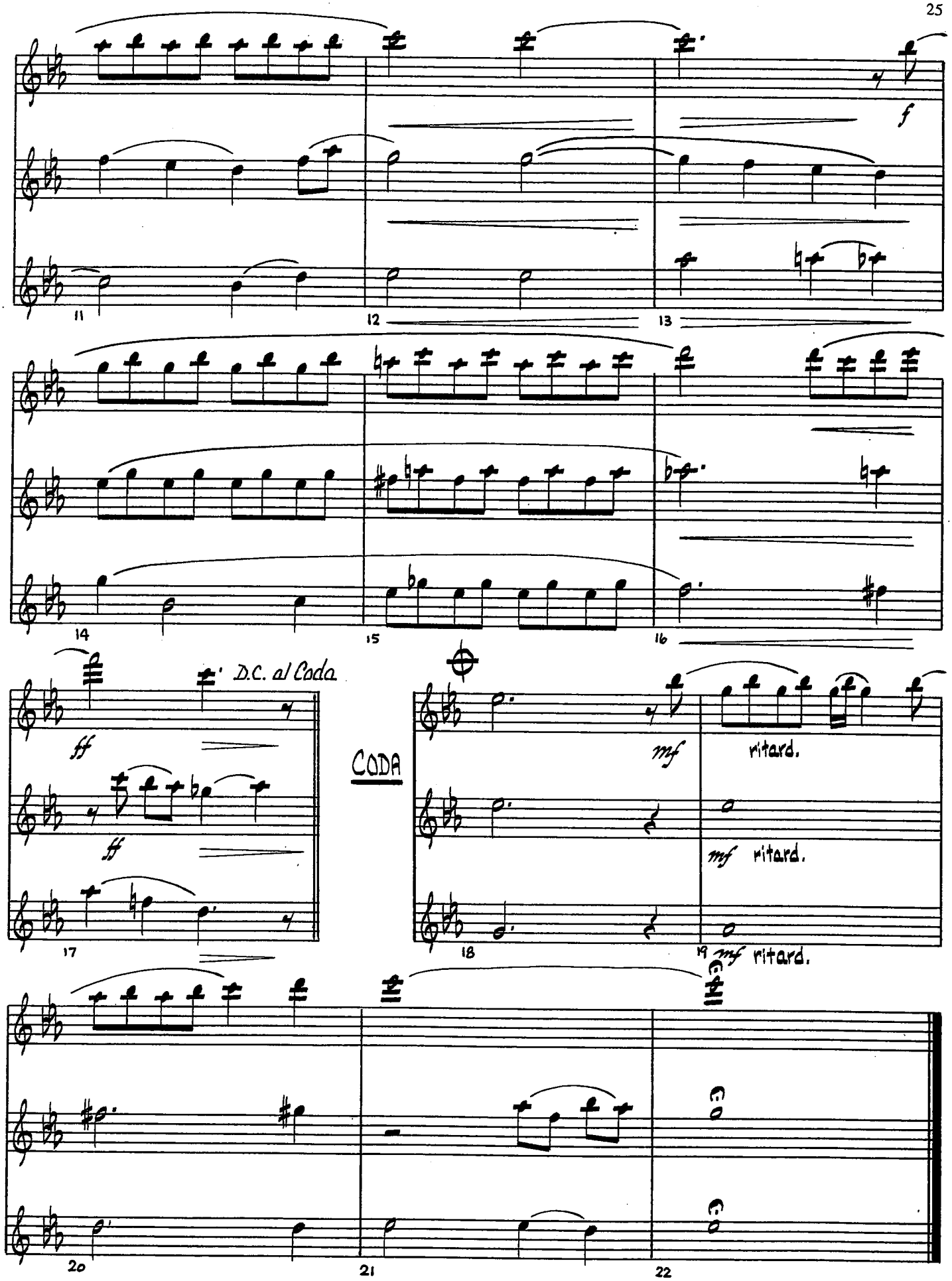
OVER THE RAINBOW

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



Copyright ©1938, 1939 (Renewed 1966,1967) METRO-GOLDWYN-MAYER INC.
All Rights Controlled by LEO FEIST, INC.
All Rights of LEO FEIST, INC. Assigned to SBK CATALOGUE PARTNERSHIP
All Rights Administered by SBK FEIST CATALOG INC.
International Copyright Secured Made In U. S. A. All Rights Reserved

Kaindow - C


11
12
13
f
14
15
16
ff
D.C. al Coda
17
CODA
mf
ritard.
18
mf ritard.
19
mf ritard.
20
21
22

PEP BAND CHEERS

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

Imperial March Mi Mi Mi Do So Mi Do So Mi

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

Mari Bros Mi Mi Mi Do Mi So So

Malaguena Mi Mi Mi Mi Fa Fa Fa Fa So Fa (Repeat)
Harmony Ti Ti Ti Ti Do Do Do Do Re Do (Repeat)

Get Ready For This So So So Do Do Re Re
So So So Te Te Do Do
So So So Do Do Re Re
So So So Te Te Do Re

Eye of The Tiger So So Fa So So Fa So So Fa Me (Repeat)
Harmony Te Te La Te Te La Te Te La So (Repeat)

More...
Suavemente: Groove (Cm – G – G – Cm)
C Minor Groove: (C Minor)
Antonio Groove: Do Te Le So (Bb Blues)
Harmony: So Fa Me Re
12 Bar Groove: (Bb Blues)

For keyboard

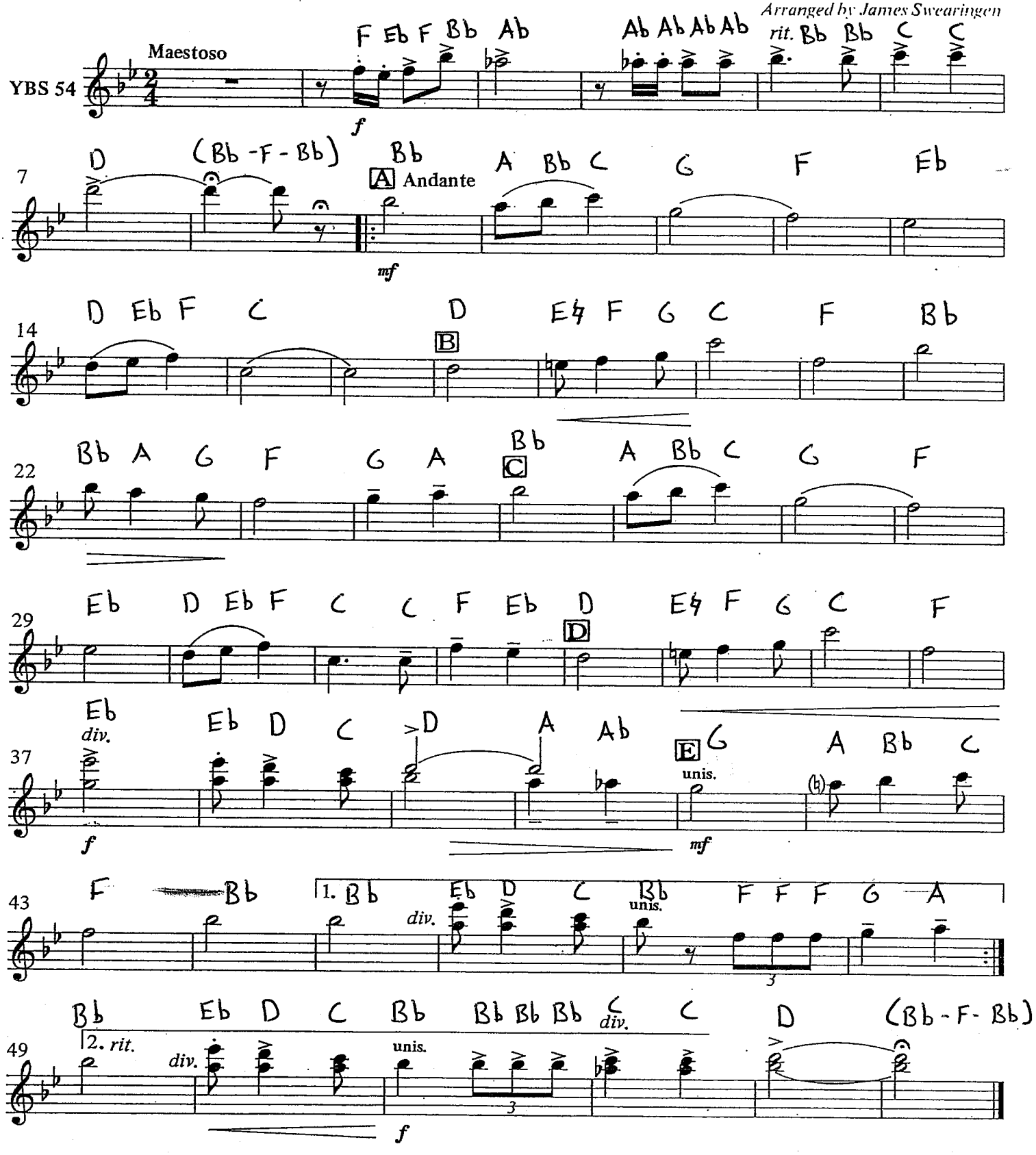
Two Ceremonial Marches

1. Processional

Pomp and Circumstance March No. 3

Flute

EDWARD ELGAR, Op. 39
Arranged by James Swearingen



Copyright © 1990 by Carl Fischer, Inc.
International Copyright Secured.
All rights reserved including performing rights.
WARNING! This composition is protected by Copyright law. To photocopy or reproduce by any method is an infringement of the Copyright law. Anyone who reproduces copyrighted

Two Ceremonial Marches

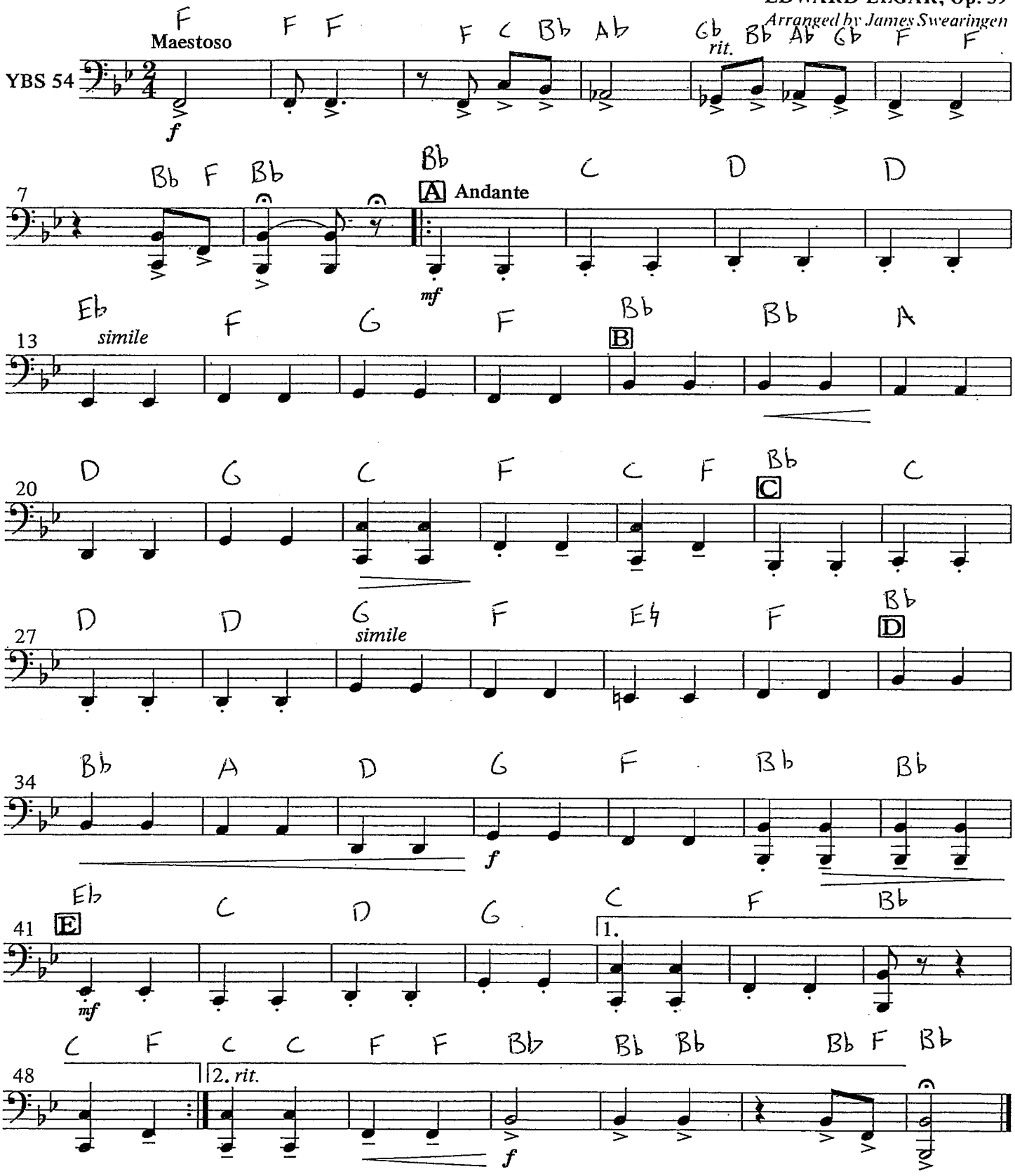
1. Processional

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

Tuba

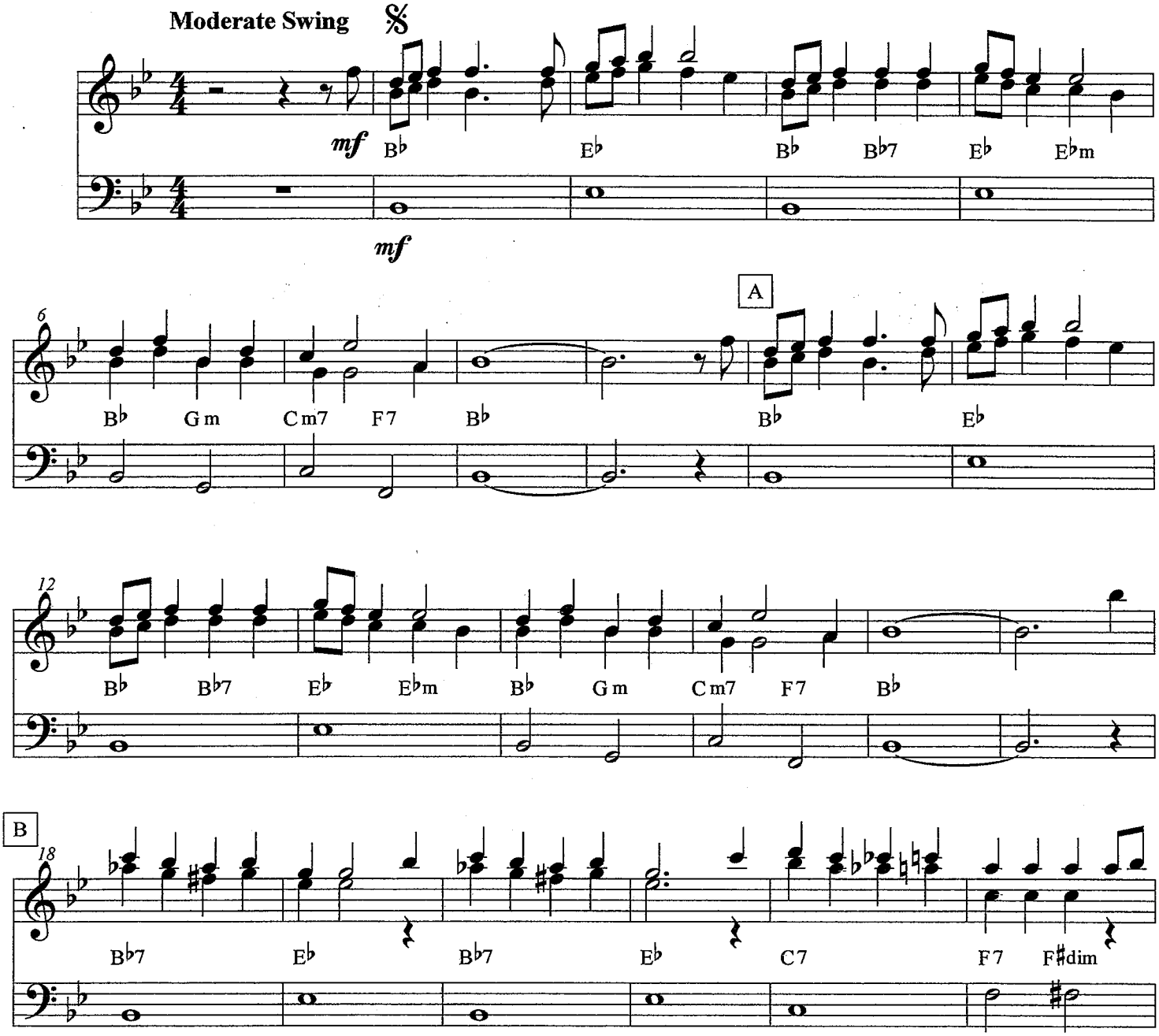


Copyright © 1990 by Carl Fischer, Inc.

Santa Claus Is Comin' To Town

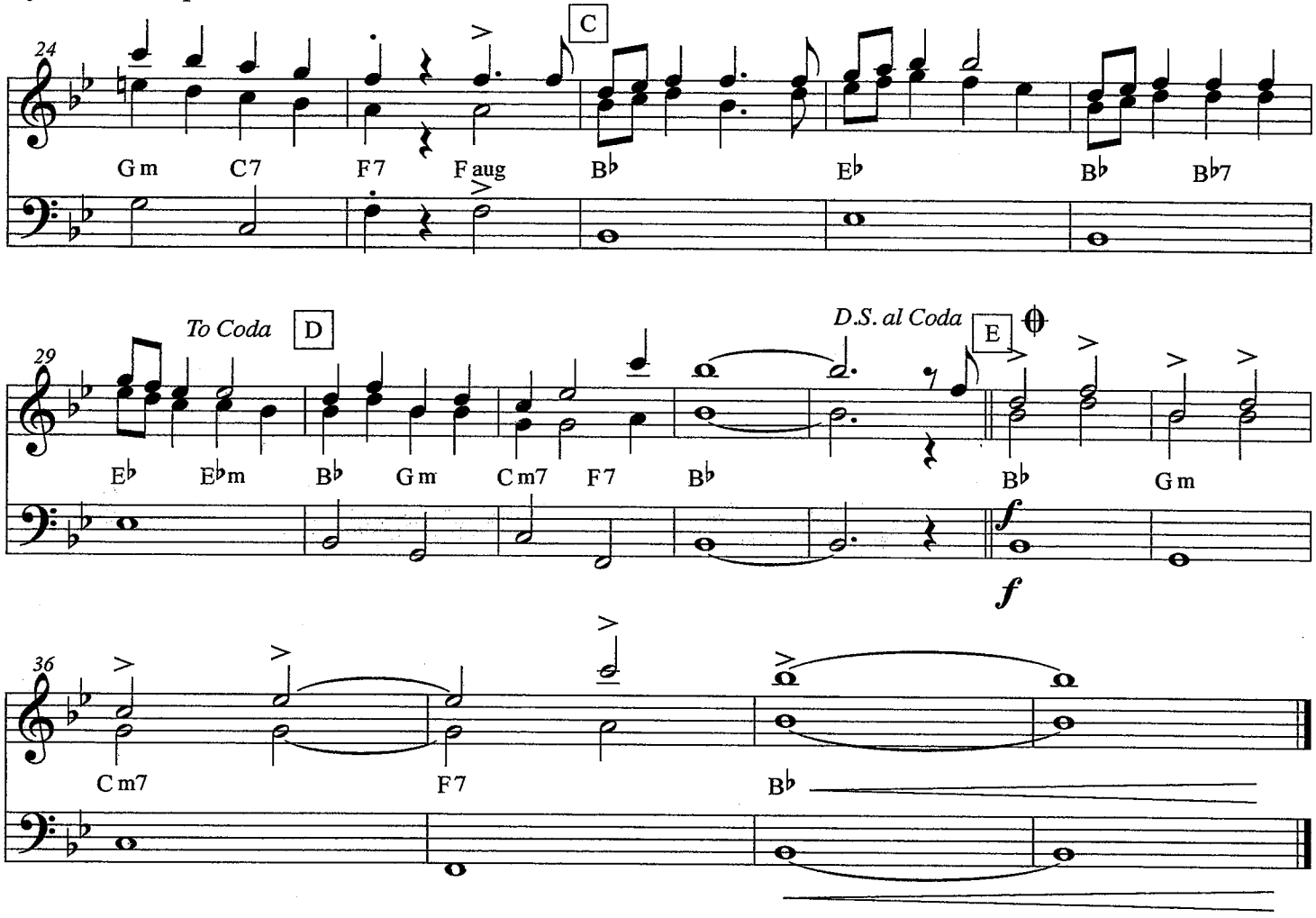
Synthesizer

Coots & Gillespie
arr. Bernice



©2011

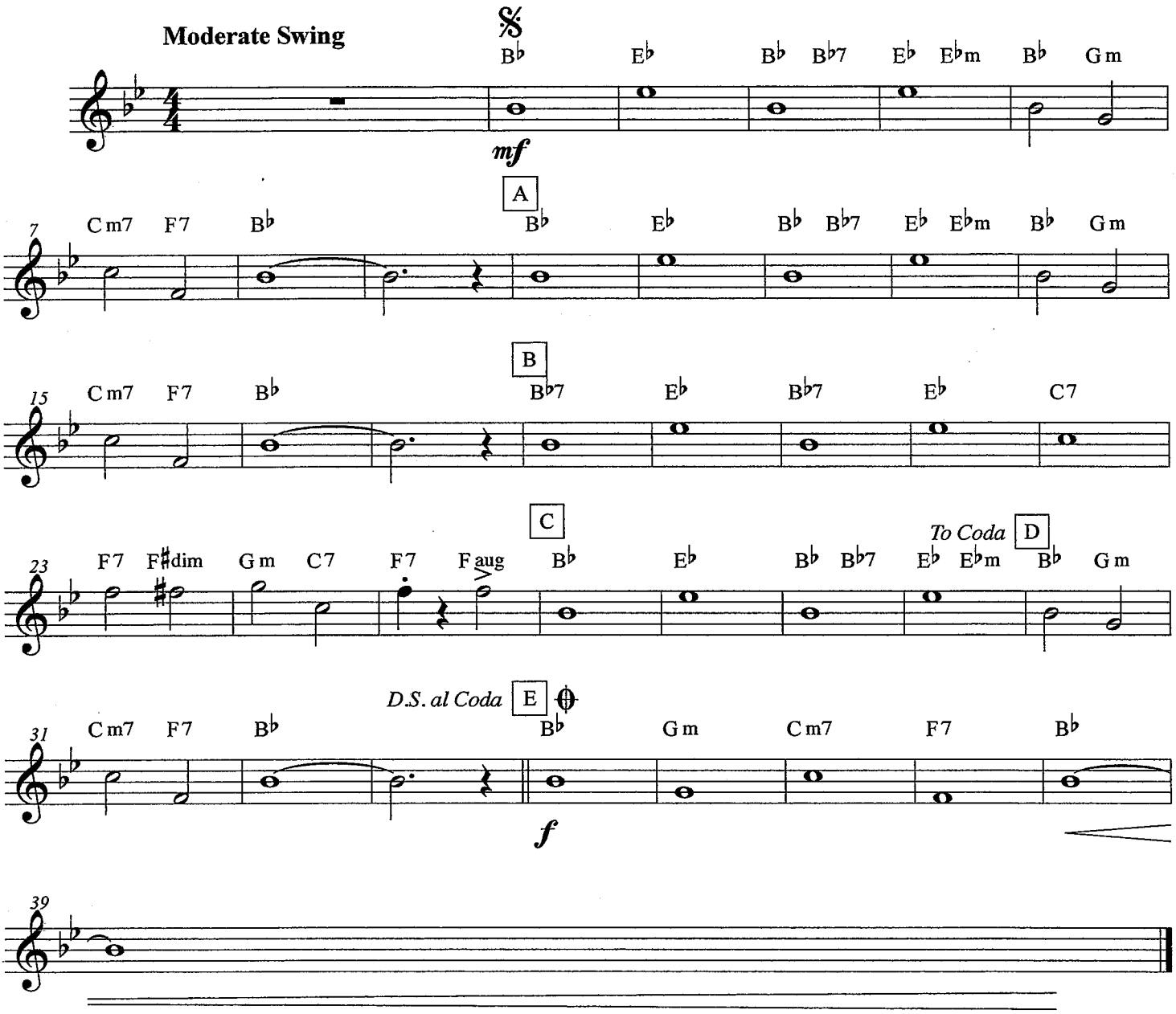
Santa Claus Is Comin' To Town



Santa Claus Is Comin' To Town

C Bass Line

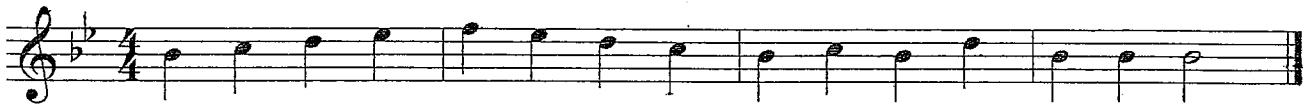
Coots & Gillespie
arr. Bernice



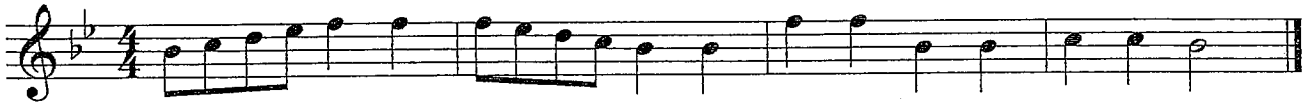
C

Sight Reading Exercises

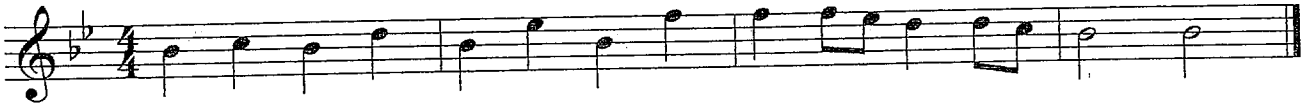
1



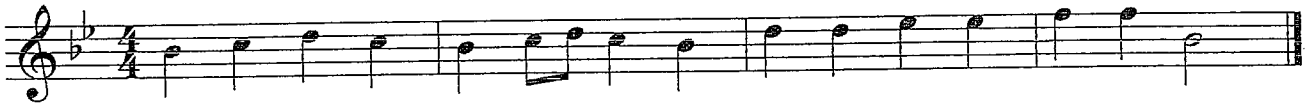
2



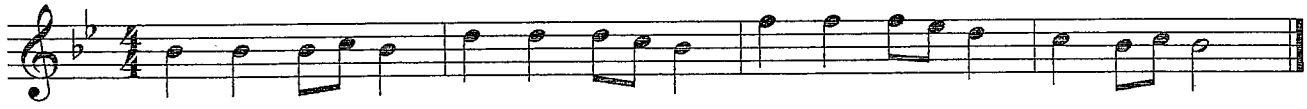
3



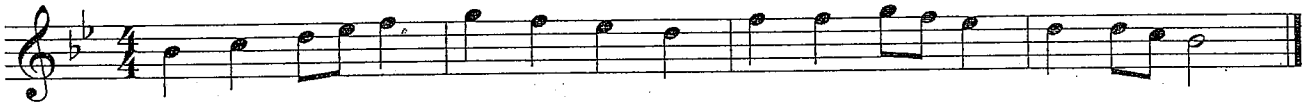
4



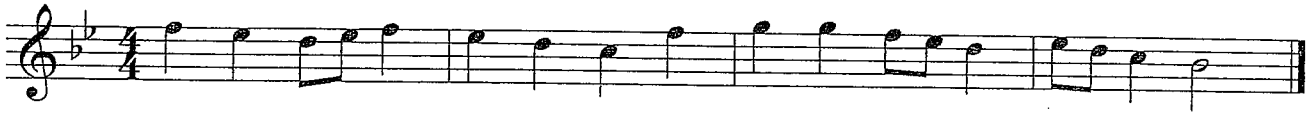
5



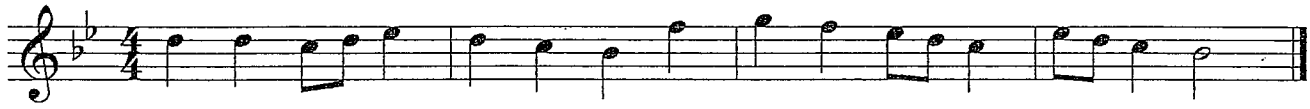
6



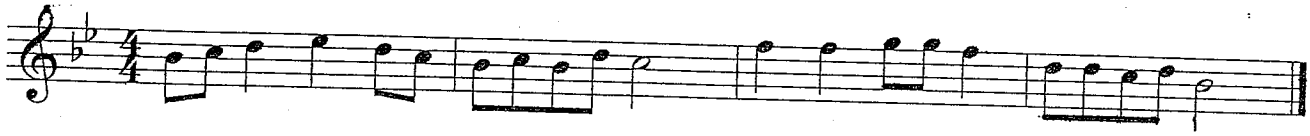
7



8



9

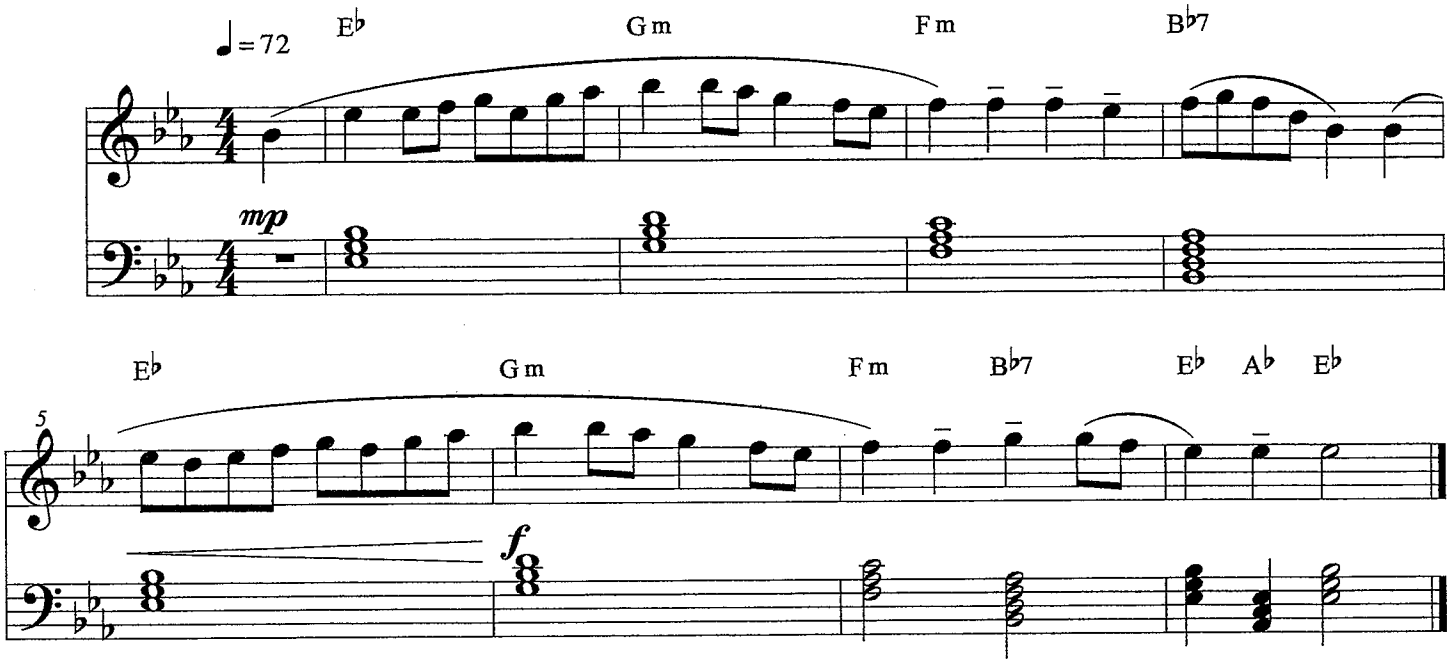


Piano

Simple Gifts

from Appalachian Spring

Traditional
Aaron Copland (1900-1990)

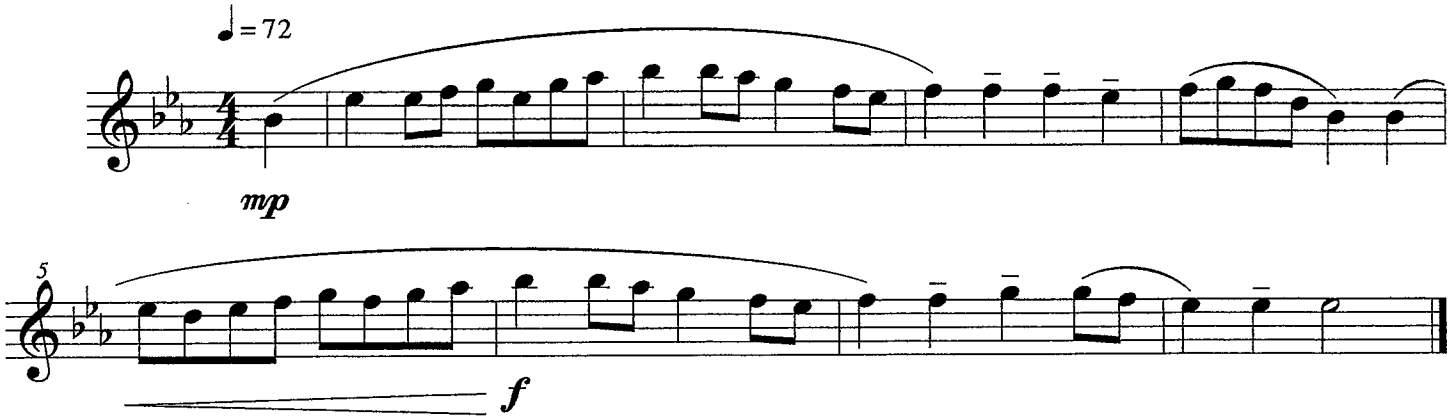


Mallets

Simple Gifts

from Appalachian Spring

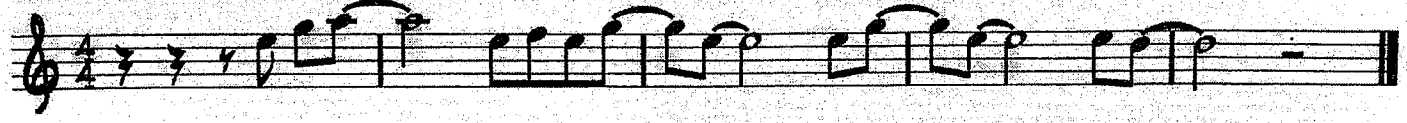
Traditional
Aaron Copland (1900-1990)



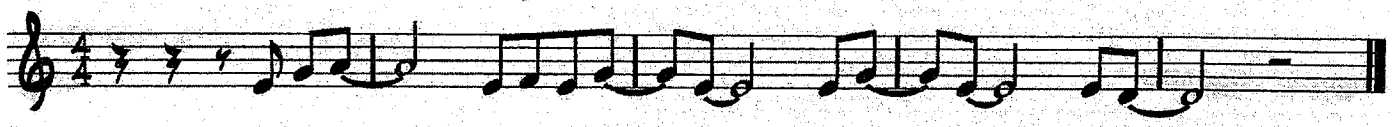
Sponsor Song 2017 - Melody

C Instruments (Treble)

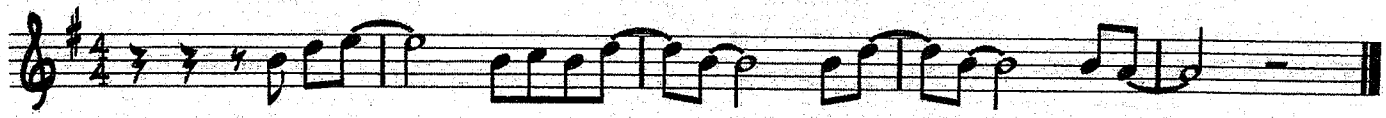
B-Flat Instruments (High)



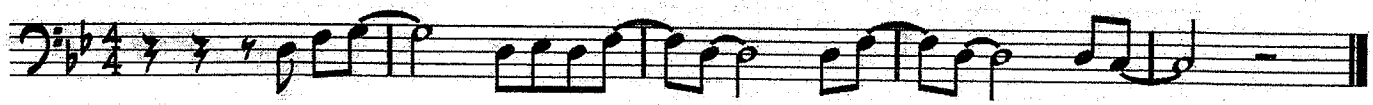
B-Flat Instruments (Low)



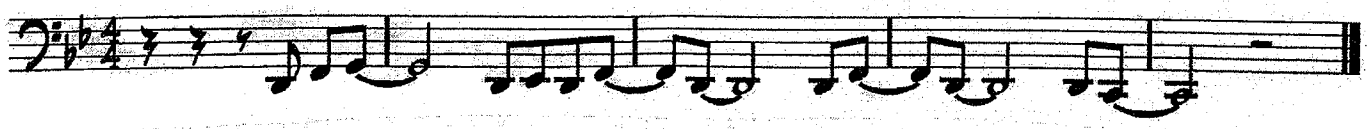
E-Flat Instruments



C Instruments (Bass)



Tuba



Lyrics

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

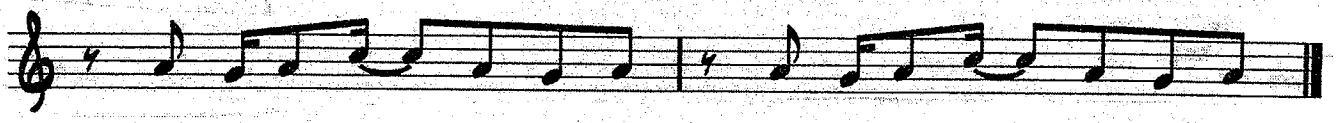
Show us love, come be a sponsor, a sponsor, right now.

Sponsor Song 2017 - Horn Lick

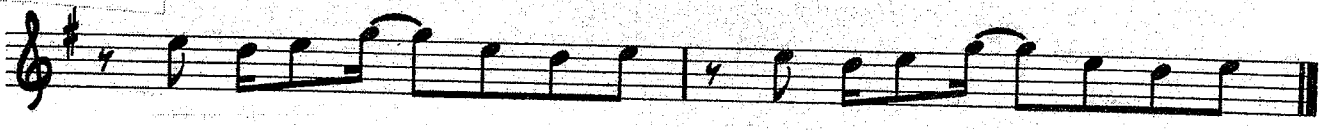
C Instruments (Treble)

B-Flat Instruments (High)

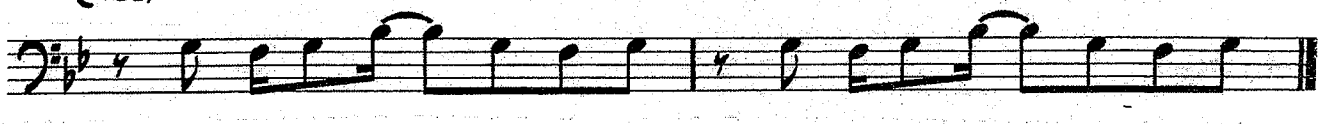
B-Flat Instruments (Low)



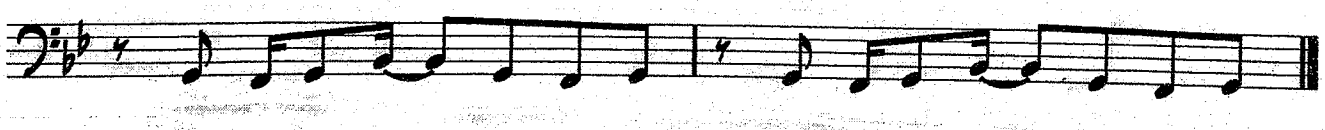
E-Flat Instruments



C Instruments (Bass)



Tuba



Chords

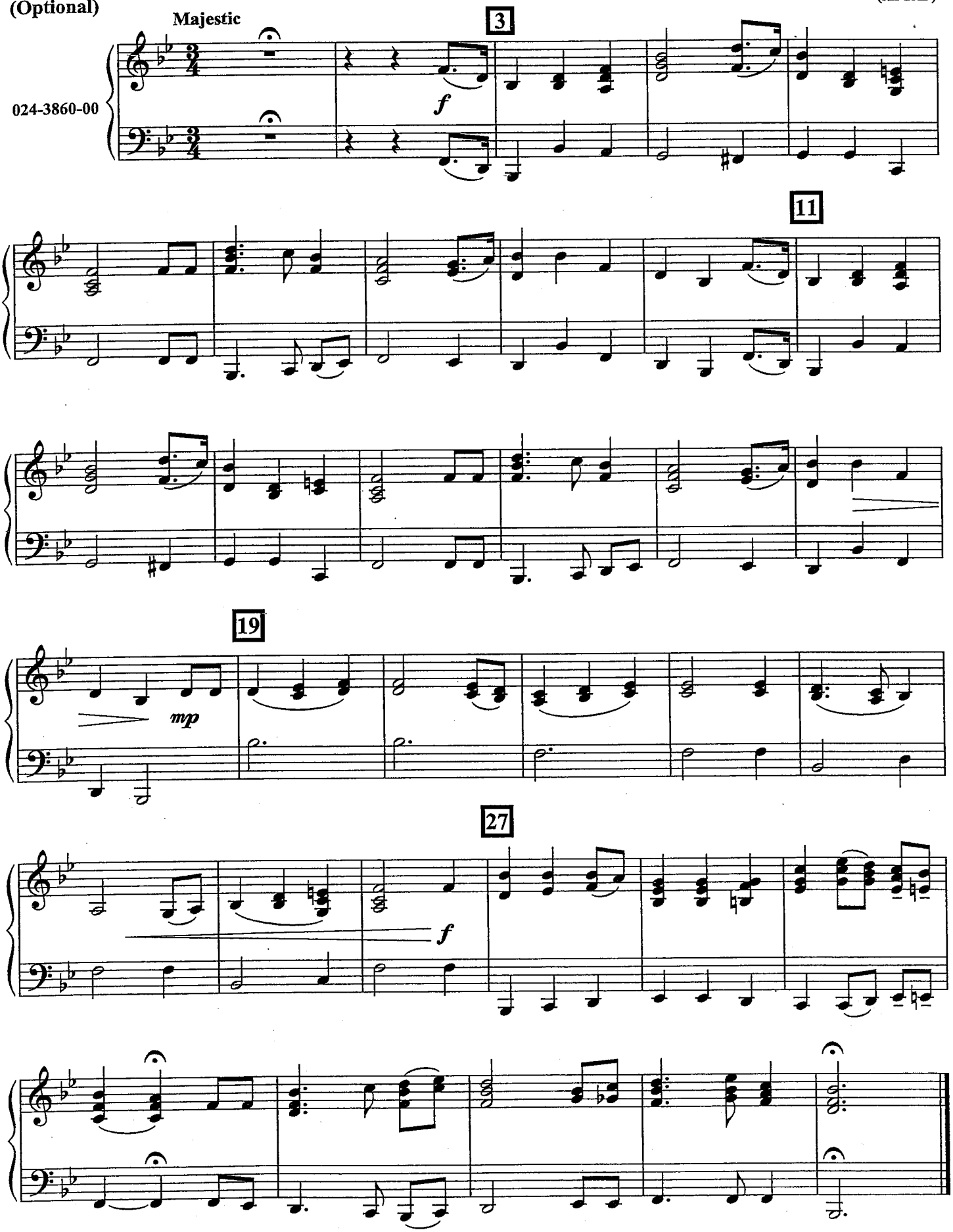
Gm, Bb, Dm, F

THE STAR SPANGLED BANNER

Piano/Keyboard
(Optional)

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

024-3860-00

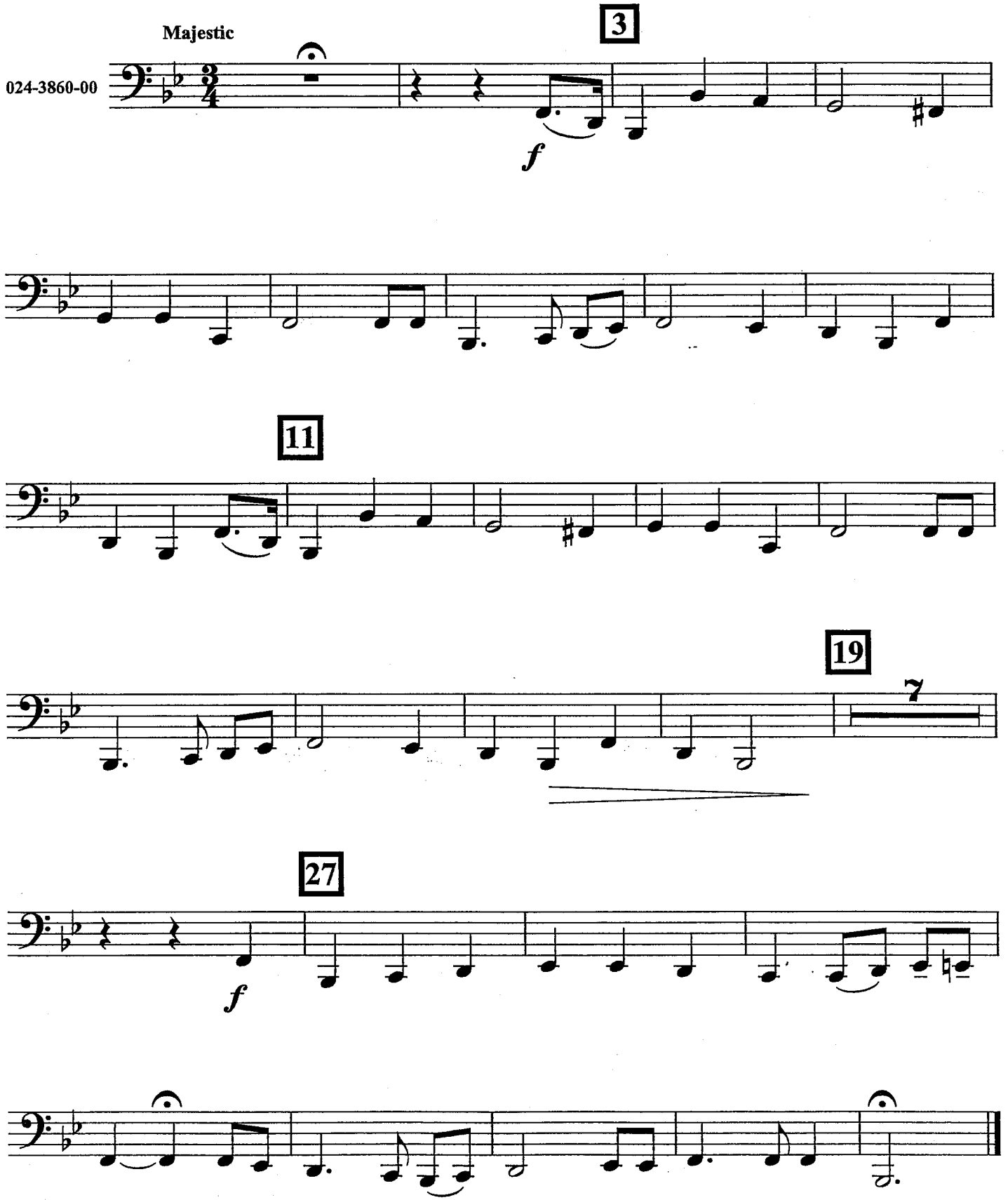


© 2009 Birch Island Music Press (ASCAP), P. O. Box 680, Oskaloosa, Iowa 52577 USA
International Copyright Secured. All Rights reserved. Printed in U. S. A.

THE STAR SPANGLED BANNER

Tuba

arr. by Robert W. Smith
(ASCAP)

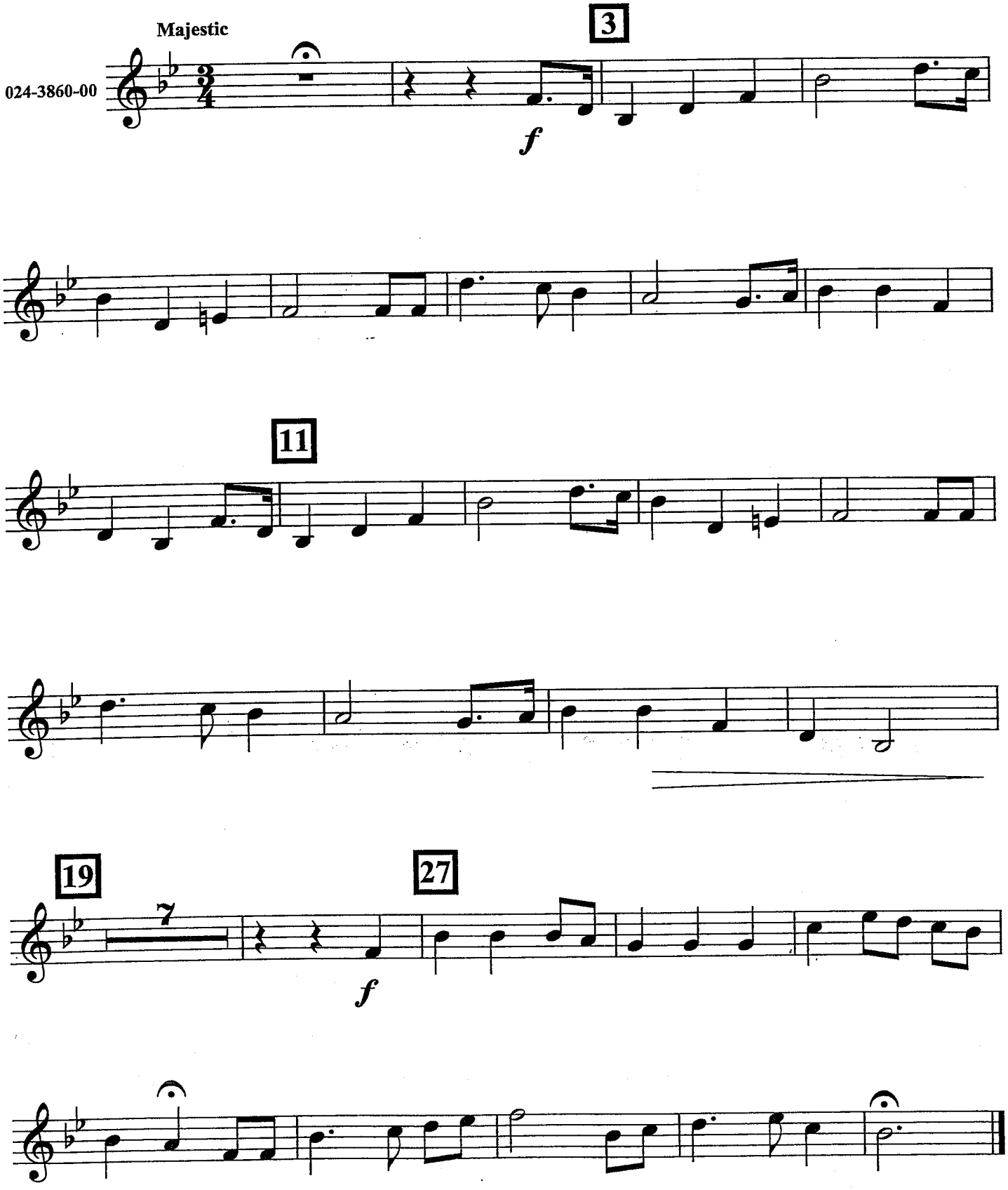


© 2009 Birch Island Music Press (ASCAP), P. O. Box 680, Oskaloosa, Iowa 52577 USA
International Copyright Secured All Rights reserved Printed in U.S.A.

THE STAR SPANGLED BANNER

Bells

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

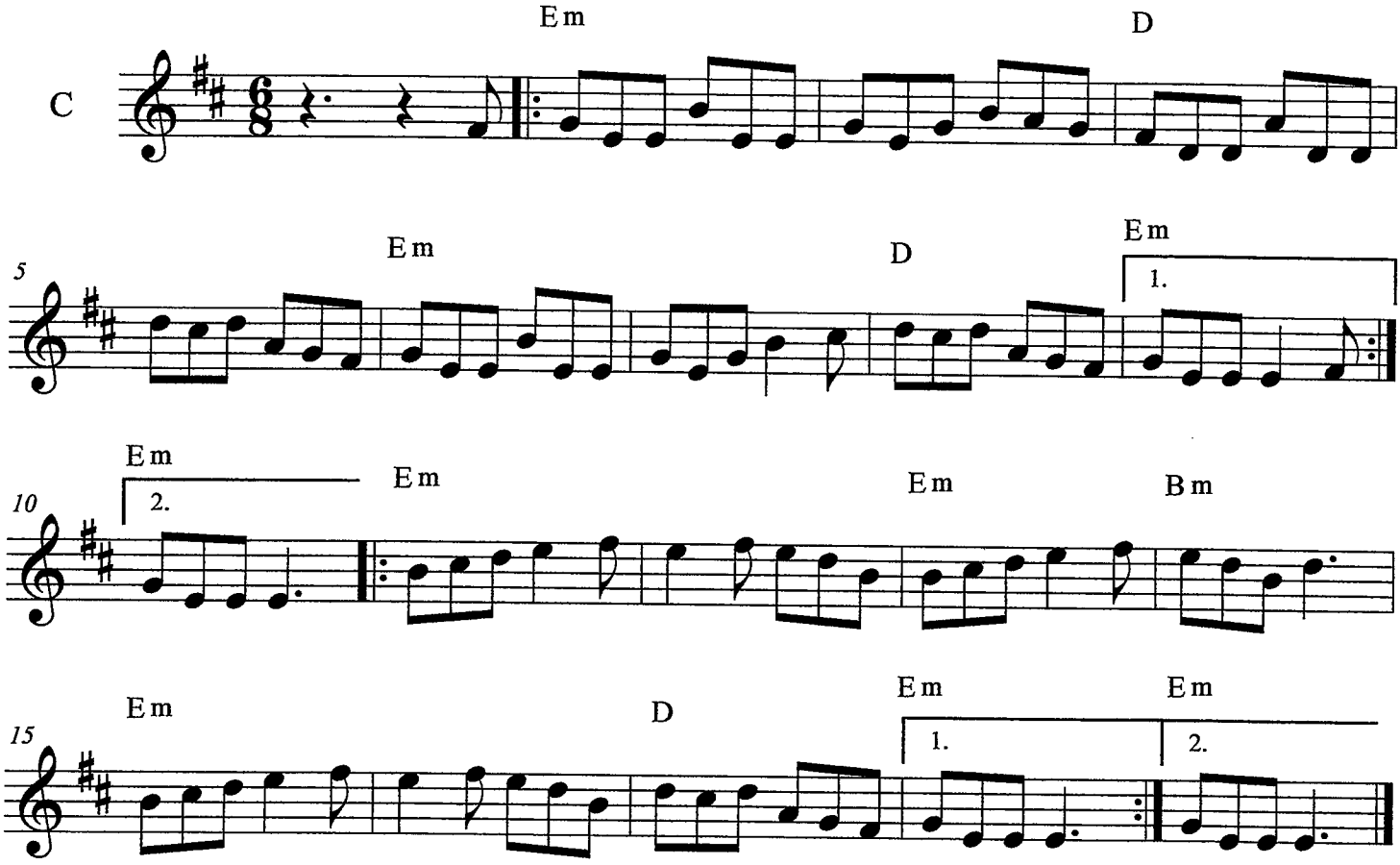


© 2009 Birch Island Music Press (ASCAP), P. O. Box 680, Oskaloosa, Iowa 52577 USA
International Copyright Secured. All Rights reserved. Printed in U. S. A.

C PART (D MAJOR)

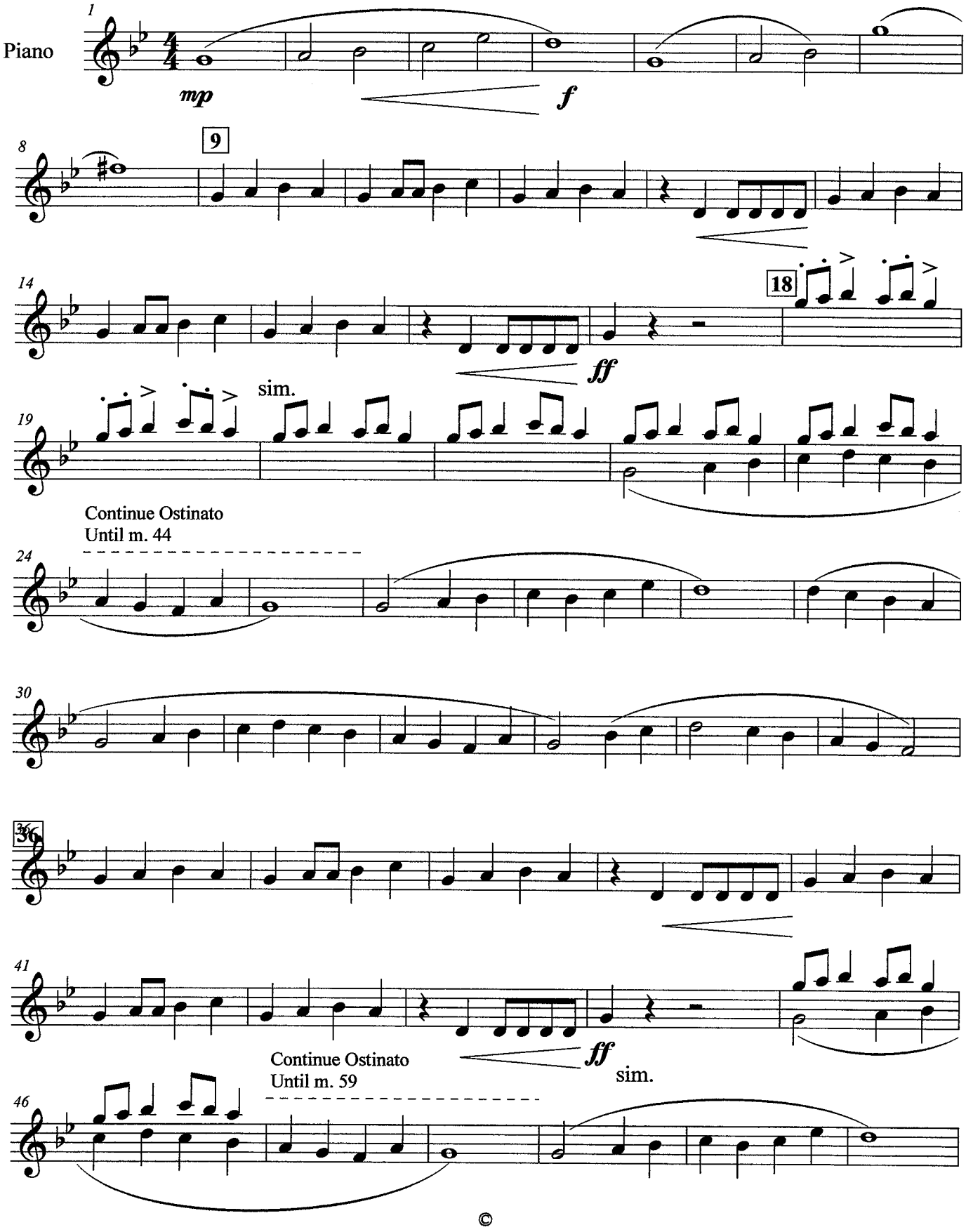
The Swallowtail Jig

Traditional Irish
arr. Bernice

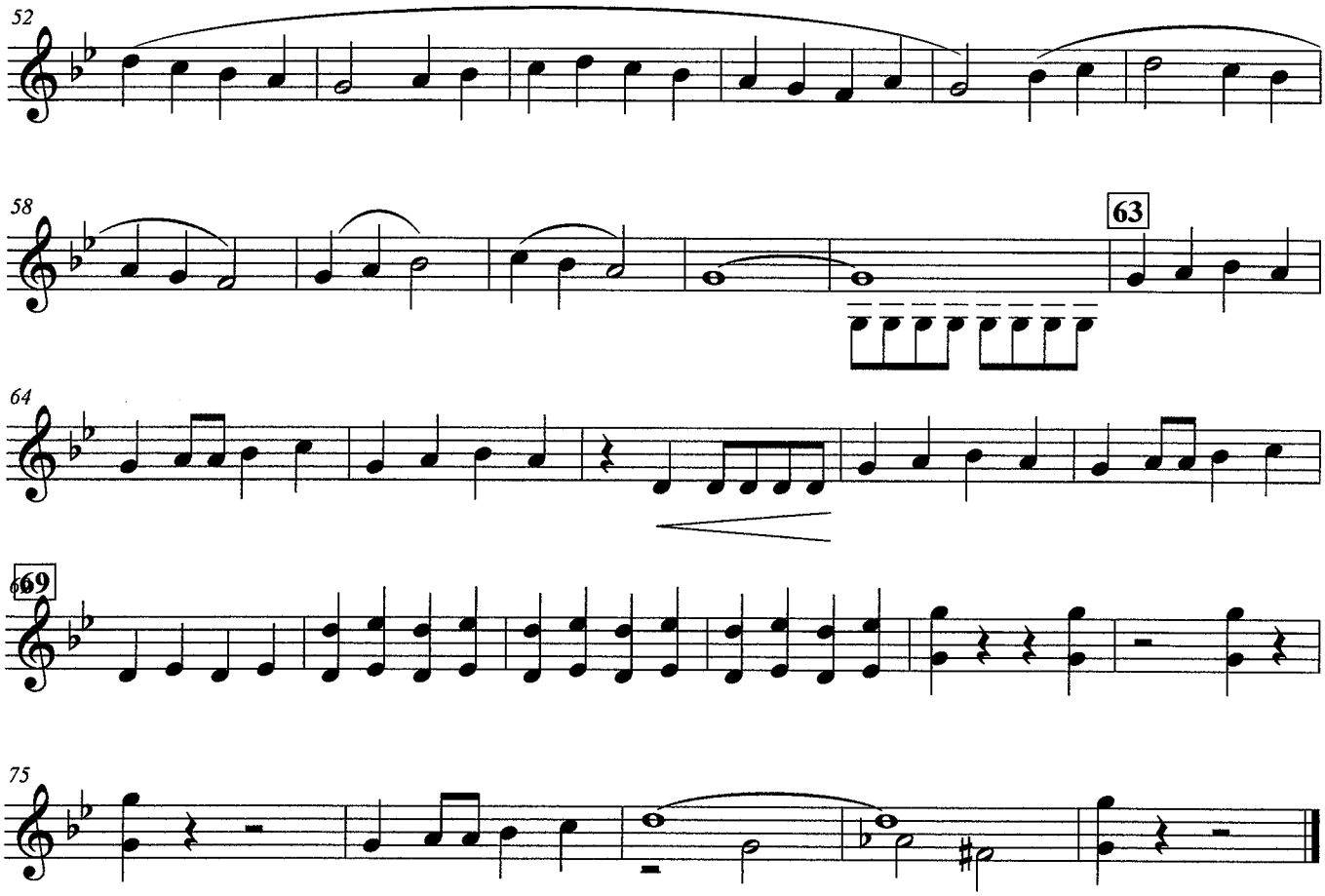


THE TEMPEST

Robert W. Smith



©

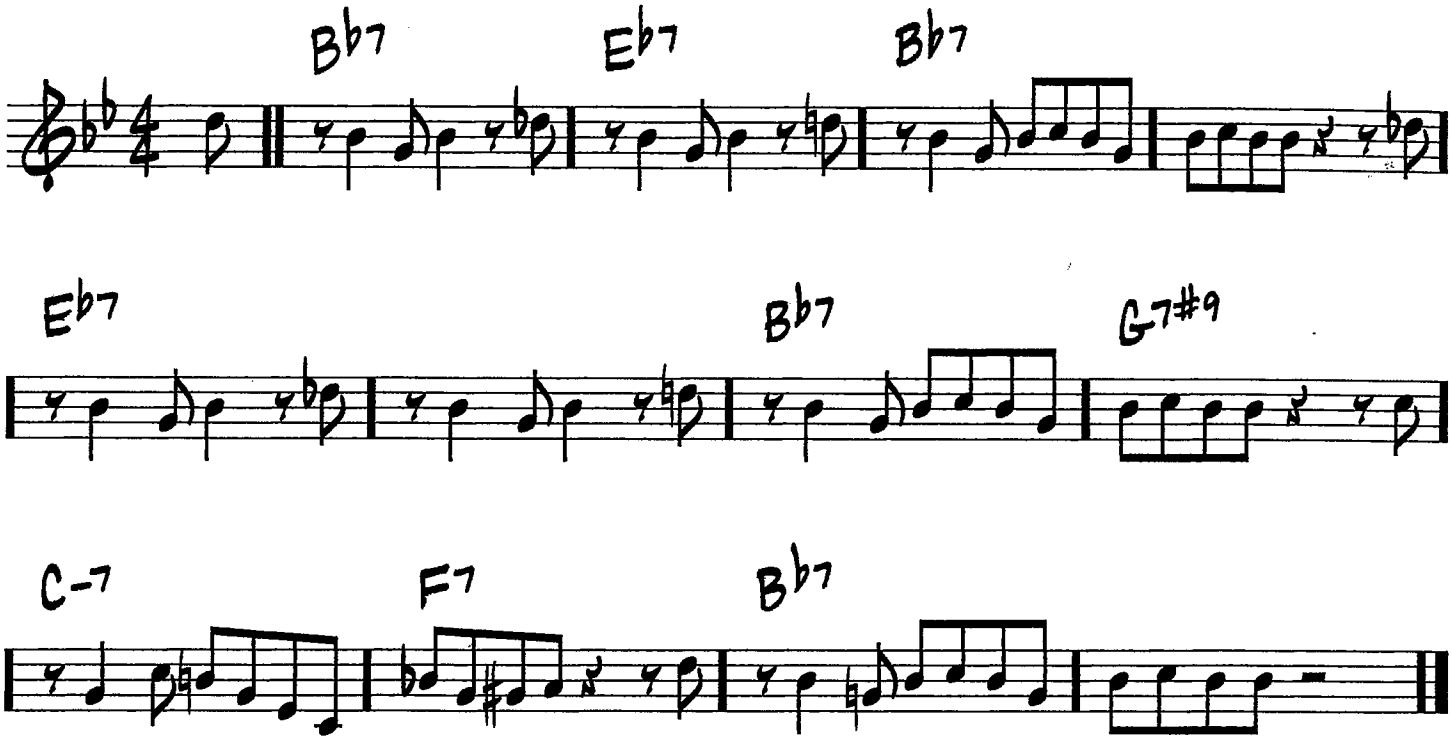

52
58
63
64
69
75

390

(MED. UP)

TENOR MADNESS

-SONNY ROLLINS



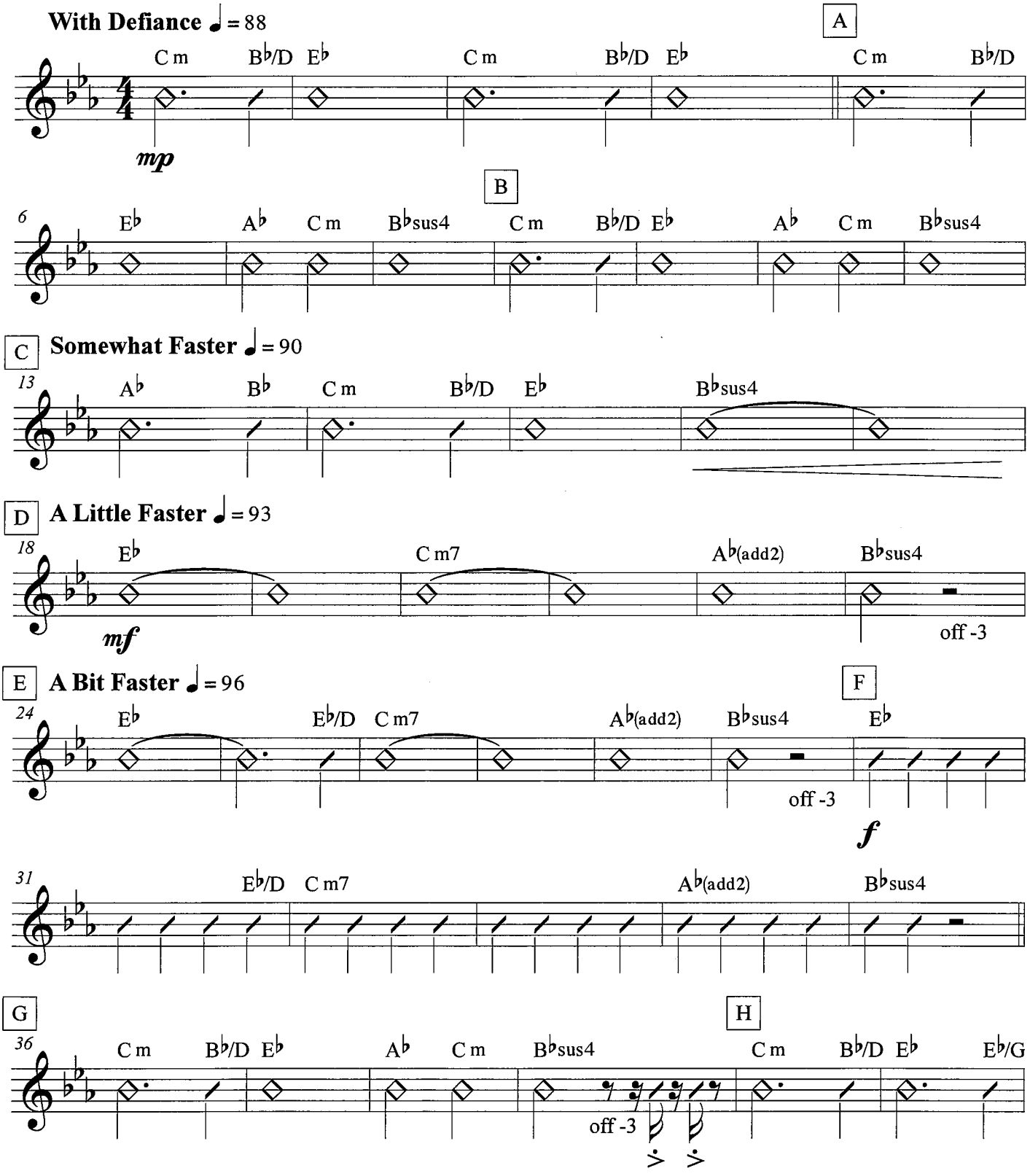
Copyright © 1956, 1980 Prestige Music
Copyright Renewed

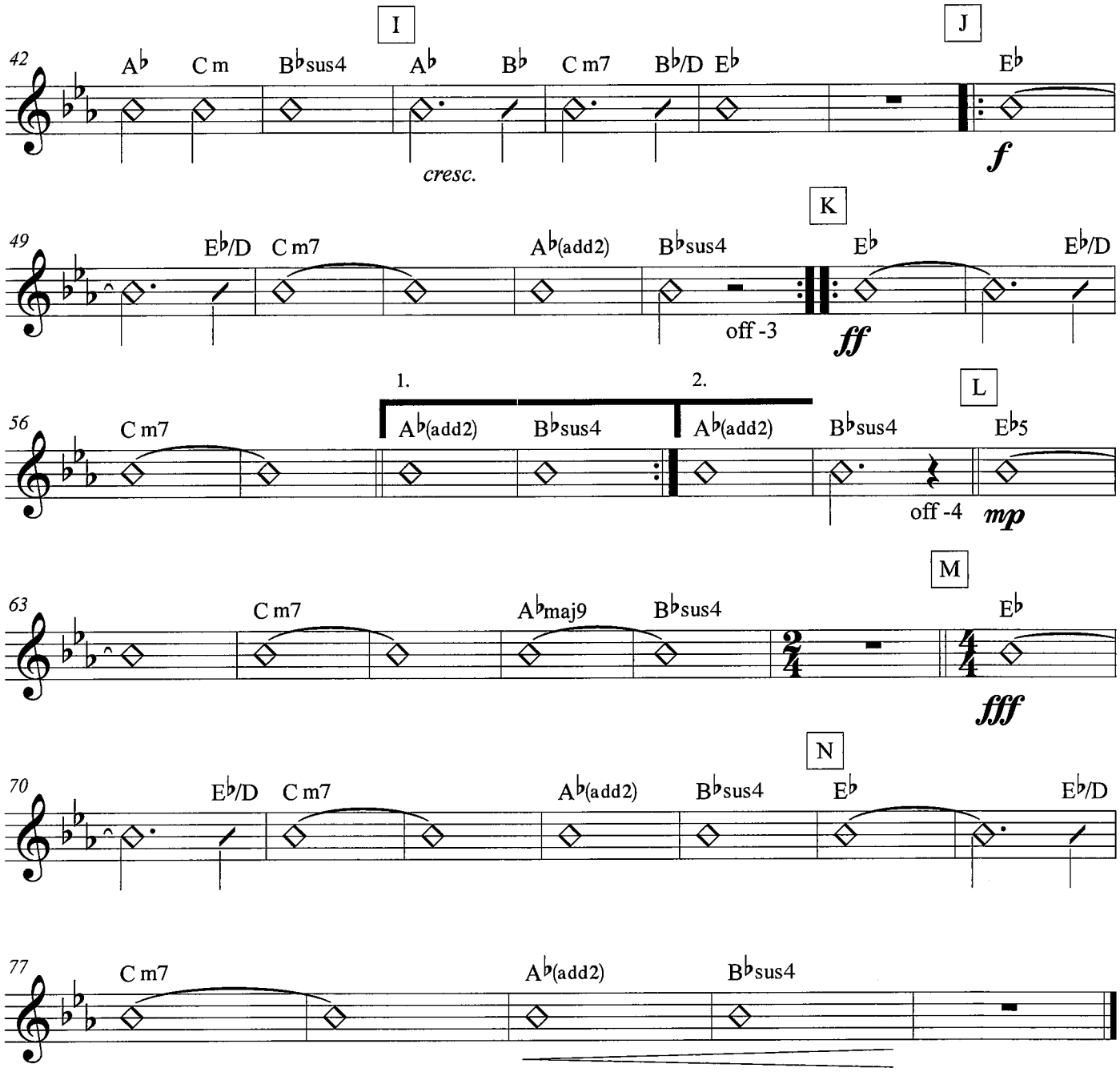
Chord Chart

This Is Me

From The Greatest Showman

arr. Bernice



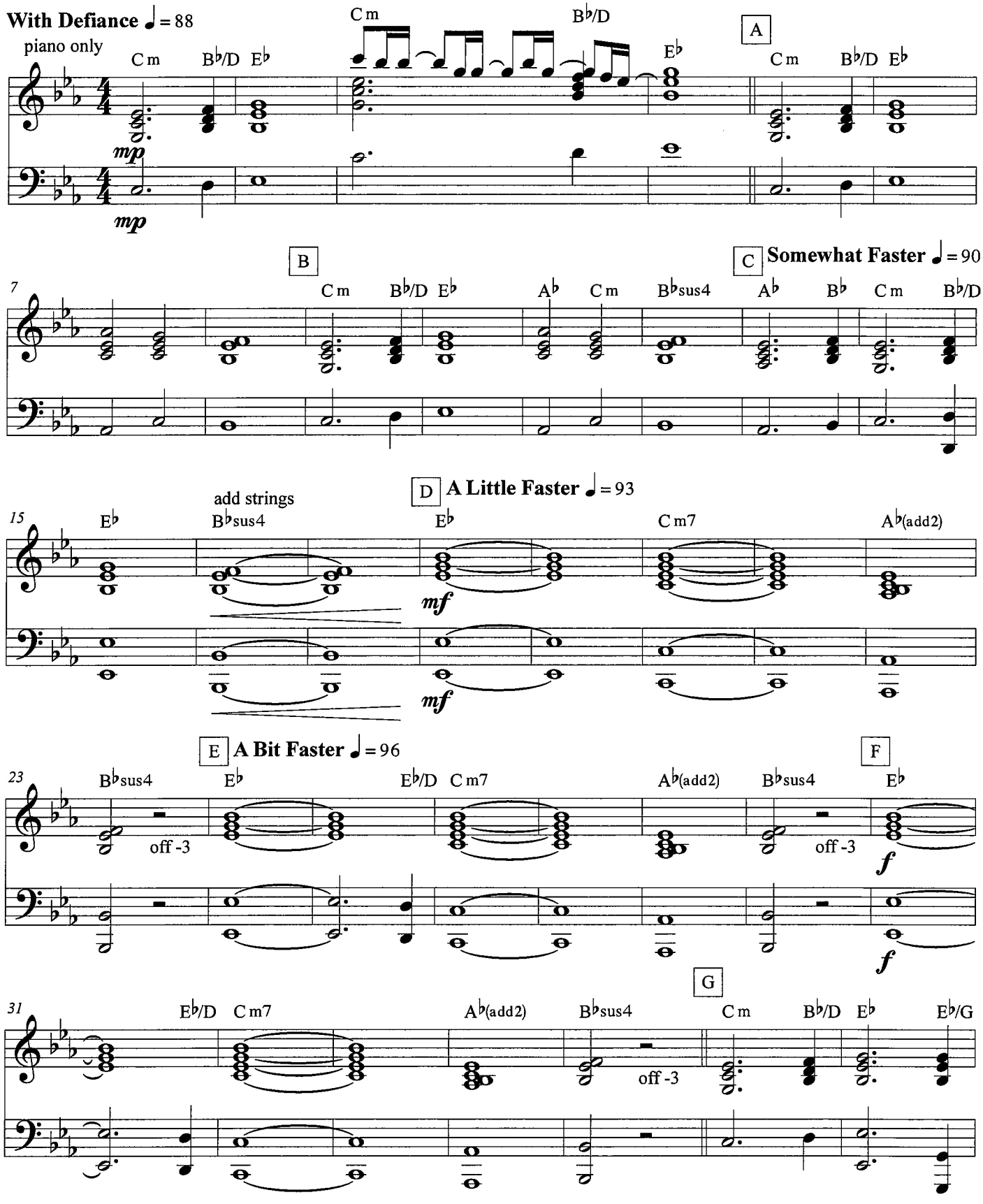

I
J
42
A♭ C m B♭sus4 A♭ B♭ C m7 B♭/D E♭ E♭
cresc.
f
K
49
E♭/D C m7 A♭(add2) B♭sus4 E♭ E♭/D
off -3
ff
1.
2.
L
56
C m7 A♭(add2) B♭sus4 A♭(add2) B♭sus4 E♭5
off -4
mp
M
63
C m7 A♭maj9 B♭sus4 E♭
fff
N
70
E♭/D C m7 A♭(add2) B♭sus4 E♭ E♭/D
77
C m7 A♭(add2) B♭sus4

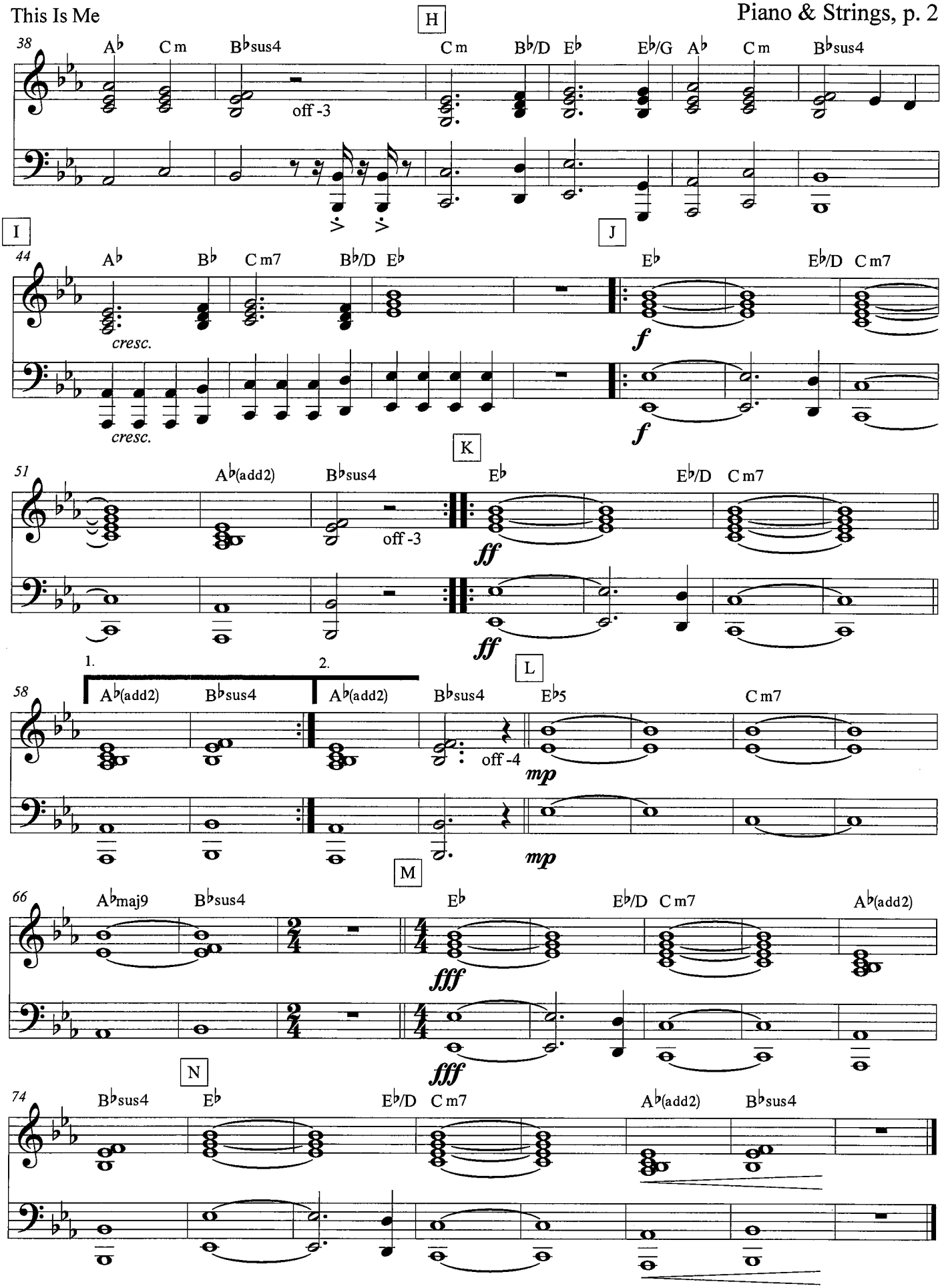
Piano & Strings

This Is Me

From The Greatest Showman

arr. Bernice



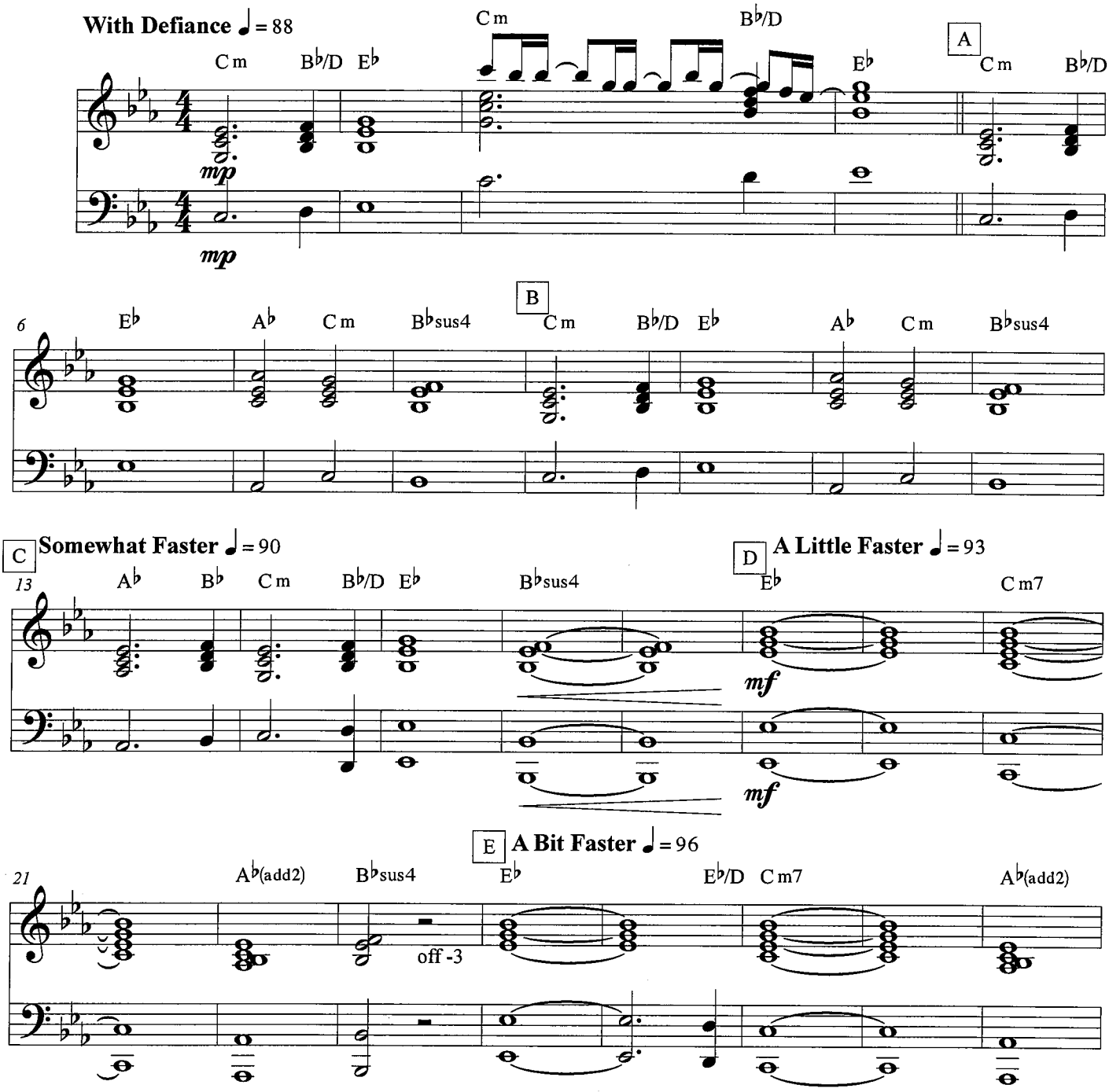

H
38
A♭ C m B♭sus4 C m B♭/D E♭ E♭/G A♭ C m B♭sus4
off -3
I
J
44
A♭ B♭ C m7 B♭/D E♭ E♭ E♭/D C m7
cresc.
cresc.
f
f
K
51
A♭(add2) B♭sus4 E♭ E♭/D C m7
off -3
ff
ff
1.
2.
L
58
A♭(add2) B♭sus4 A♭(add2) B♭sus4 E♭5 C m7
off -4
mp
mp
M
66
A♭maj9 B♭sus4 E♭ E♭/D C m7 A♭(add2)
fff
fff
N
74
B♭sus4 E♭ E♭/D C m7 A♭(add2) B♭sus4

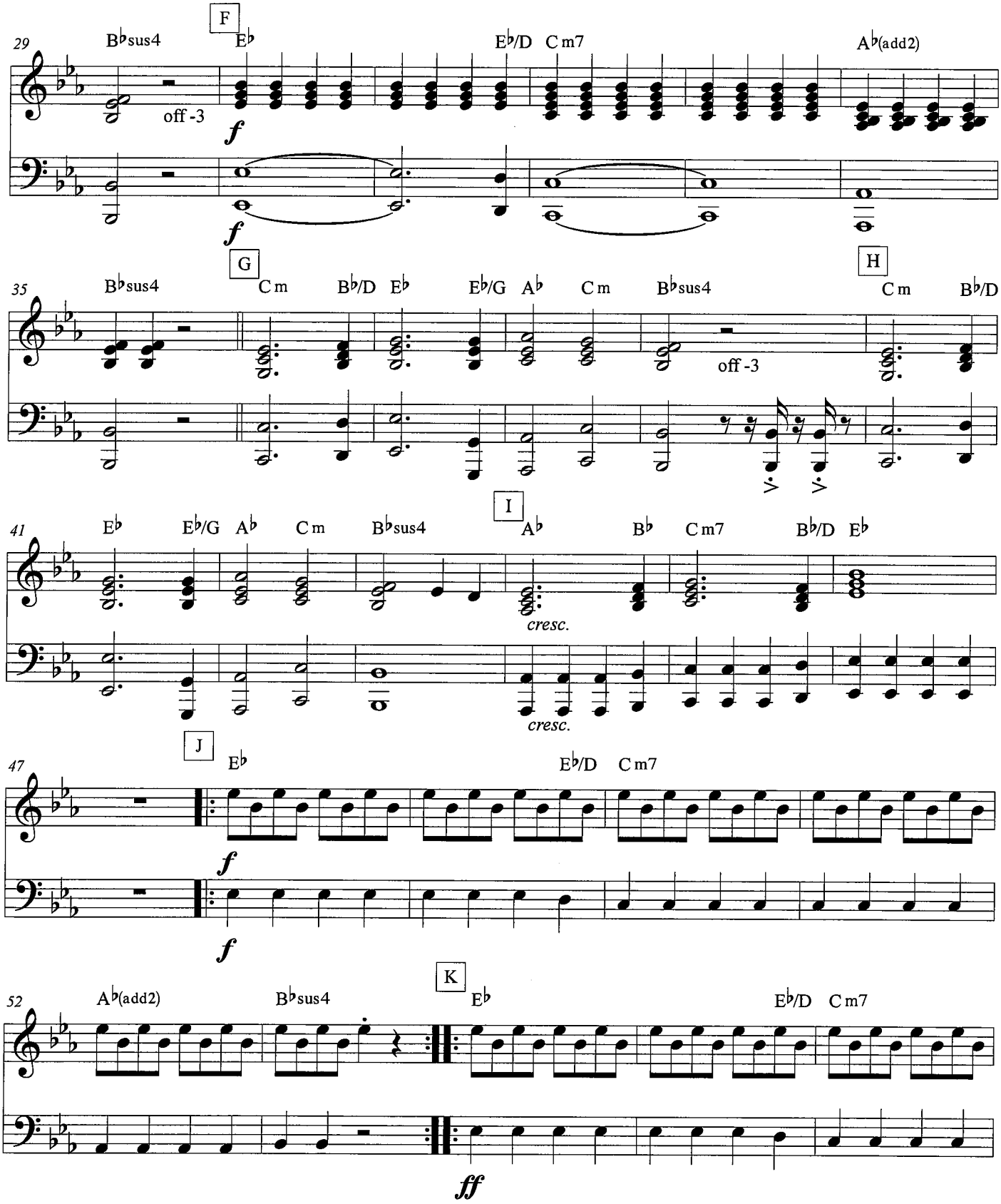
Piano
(Variation)

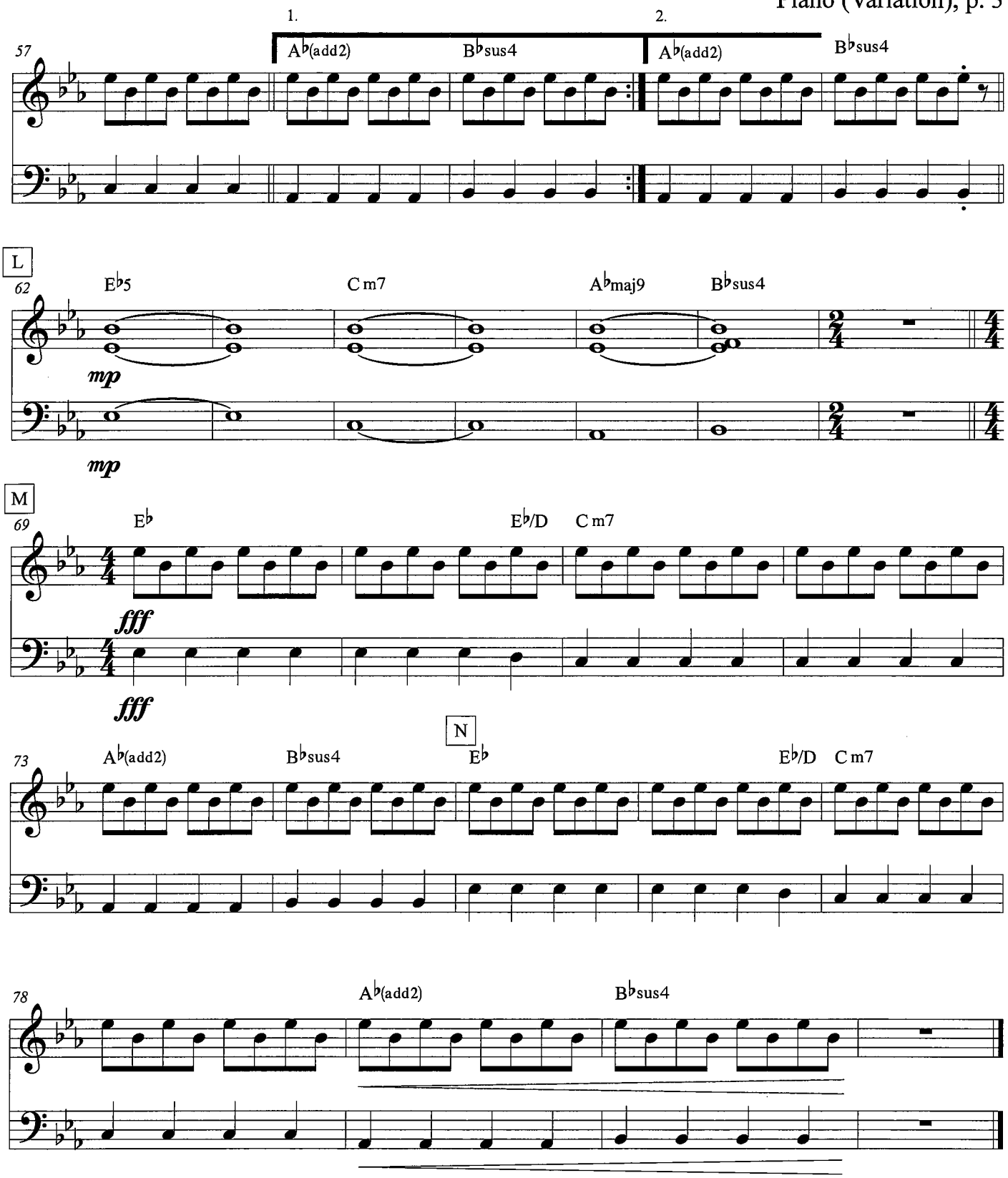
This Is Me

From The Greatest Showman

arr. Bernice




29
F
B♭sus4
E♭
E♭/D
C m7
A♭(add2)
off -3
f
f
35
G
B♭sus4
C m
B♭/D
E♭
E♭/G
A♭
C m
B♭sus4
H
C m
B♭/D
off -3
41
E♭
E♭/G
A♭
C m
B♭sus4
I
A♭
B♭
C m7
B♭/D
E♭
cresc.
cresc.
47
J
E♭
E♭/D
C m7
f
f
52
A♭(add2)
B♭sus4
K
E♭
E♭/D
C m7
ff

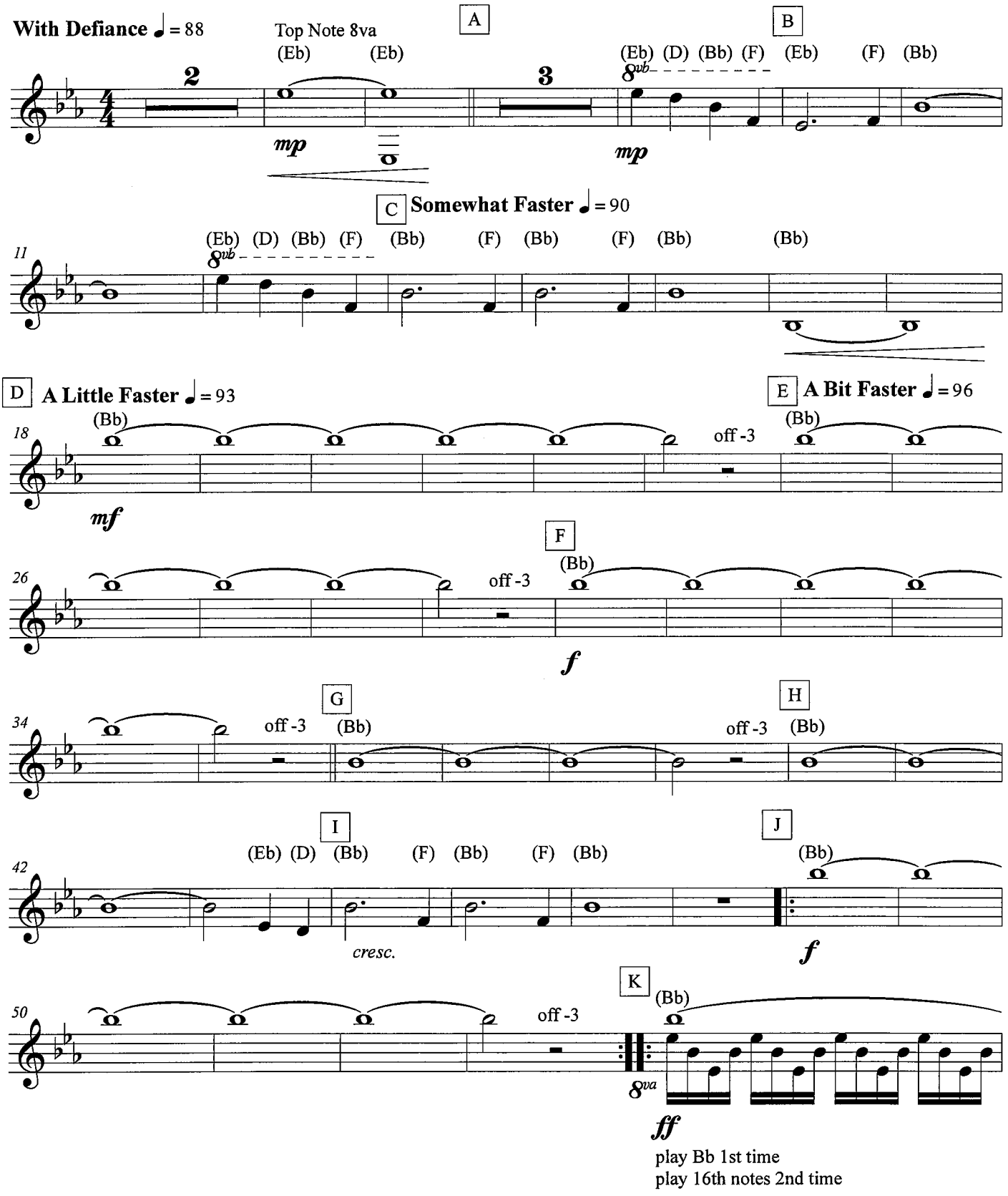

1.
2.
57
A♭(add2)
B♭sus4
A♭(add2)
B♭sus4
L
62
E♭5
C m7
A♭maj9
B♭sus4
mp
mp
M
69
E♭
E♭/D
C m7
fff
fff
N
73
A♭(add2)
B♭sus4
E♭
E♭/D
C m7
78
A♭(add2)
B♭sus4

Strings
(Sustained)

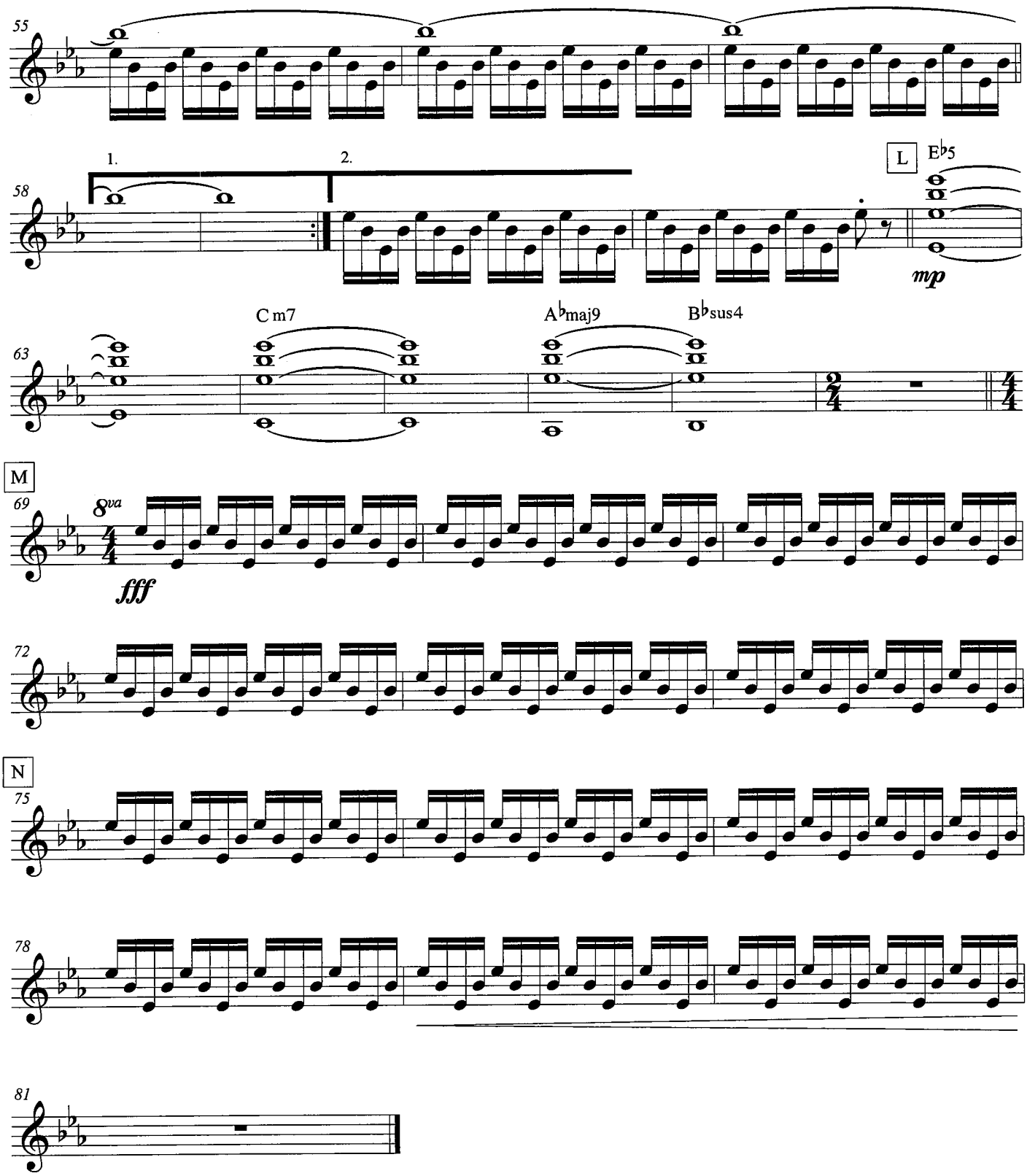
This Is Me

From The Greatest Showman

arr. Bernice



This Is Me

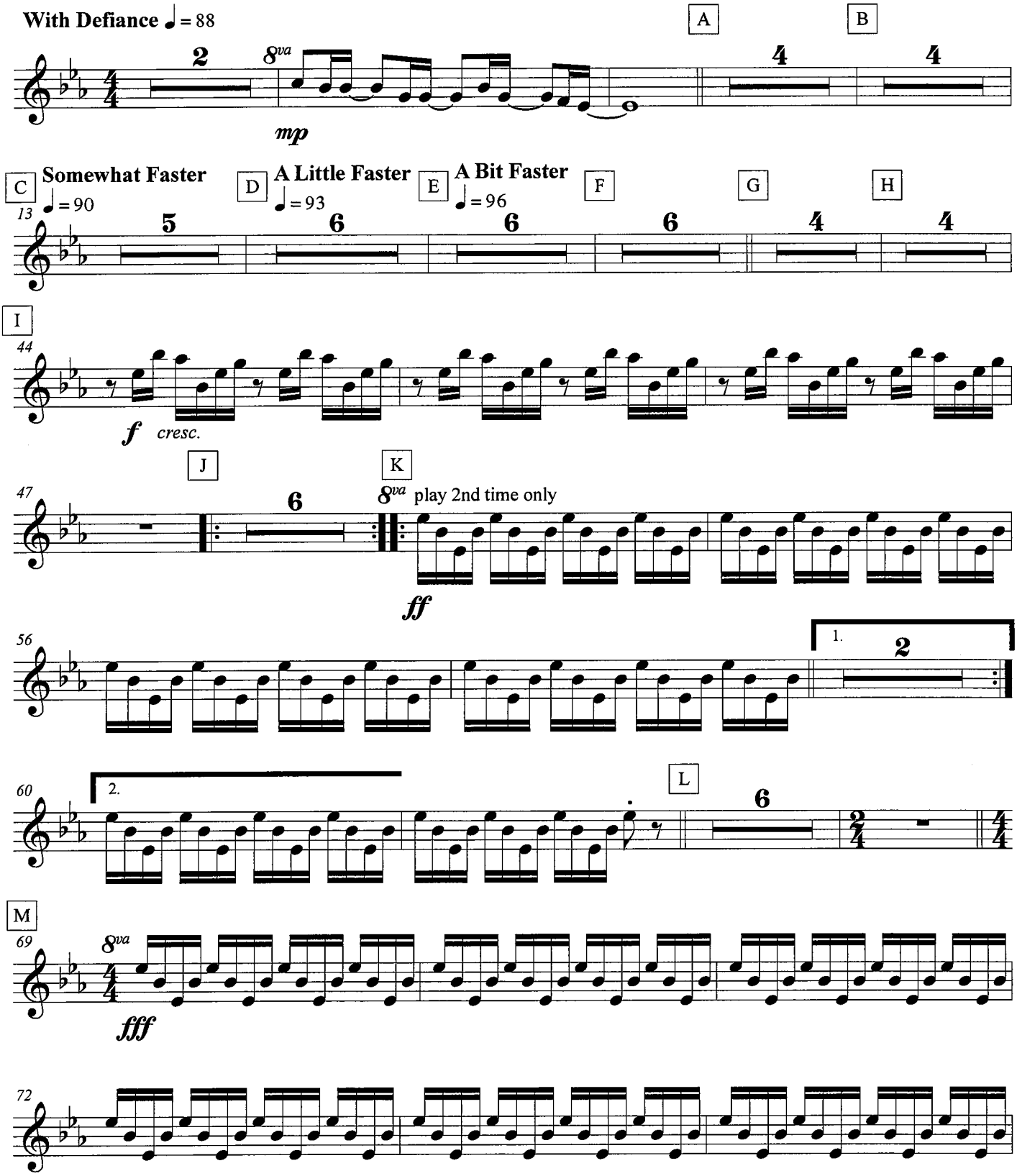


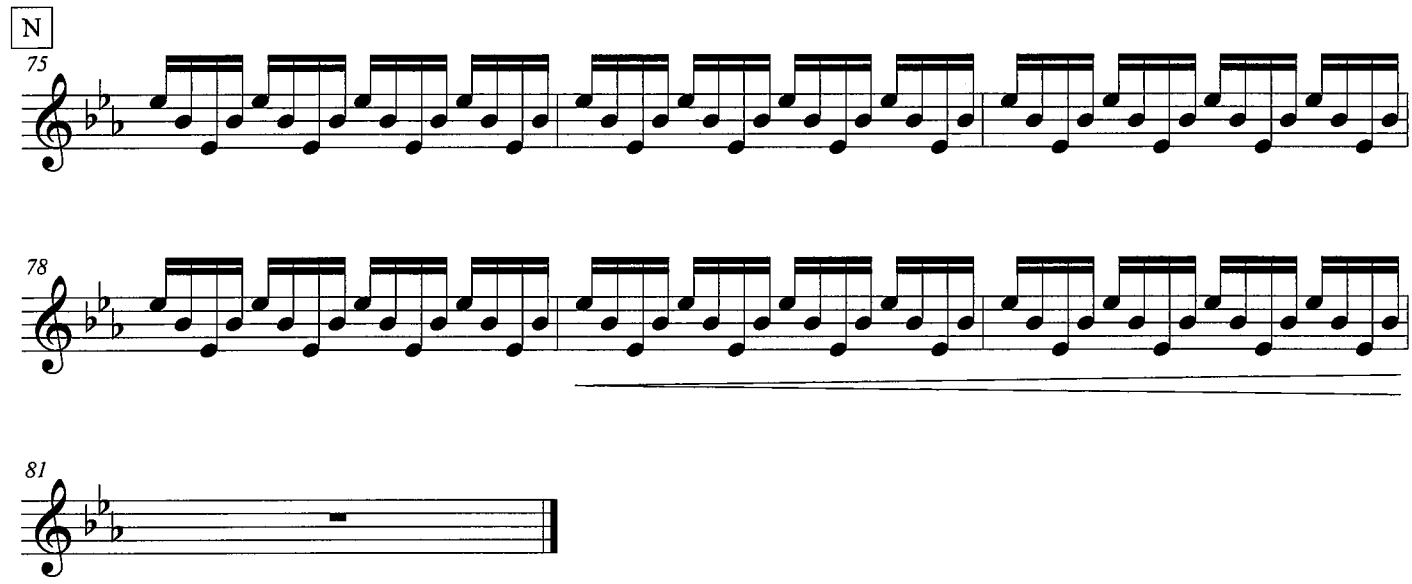
Mallets

This Is Me

From The Greatest Showman

arr. Bernice




N
75
78

81

Electric Guitar
(Muted)

This Is Me

From The Greatest Showman

arr. Bernice

With Defiance ♩ = 88

A 4 | B 4 | C 4 | **Somewhat Faster** ♩ = 90 5 | D

mf

19

A Little Faster ♩ = 93

E **A Bit Faster** ♩ = 96

22

25

28

F 6 | G 8vb Cm B♭/D

f

37 E♭ E♭/G A♭ Cm B♭sus4

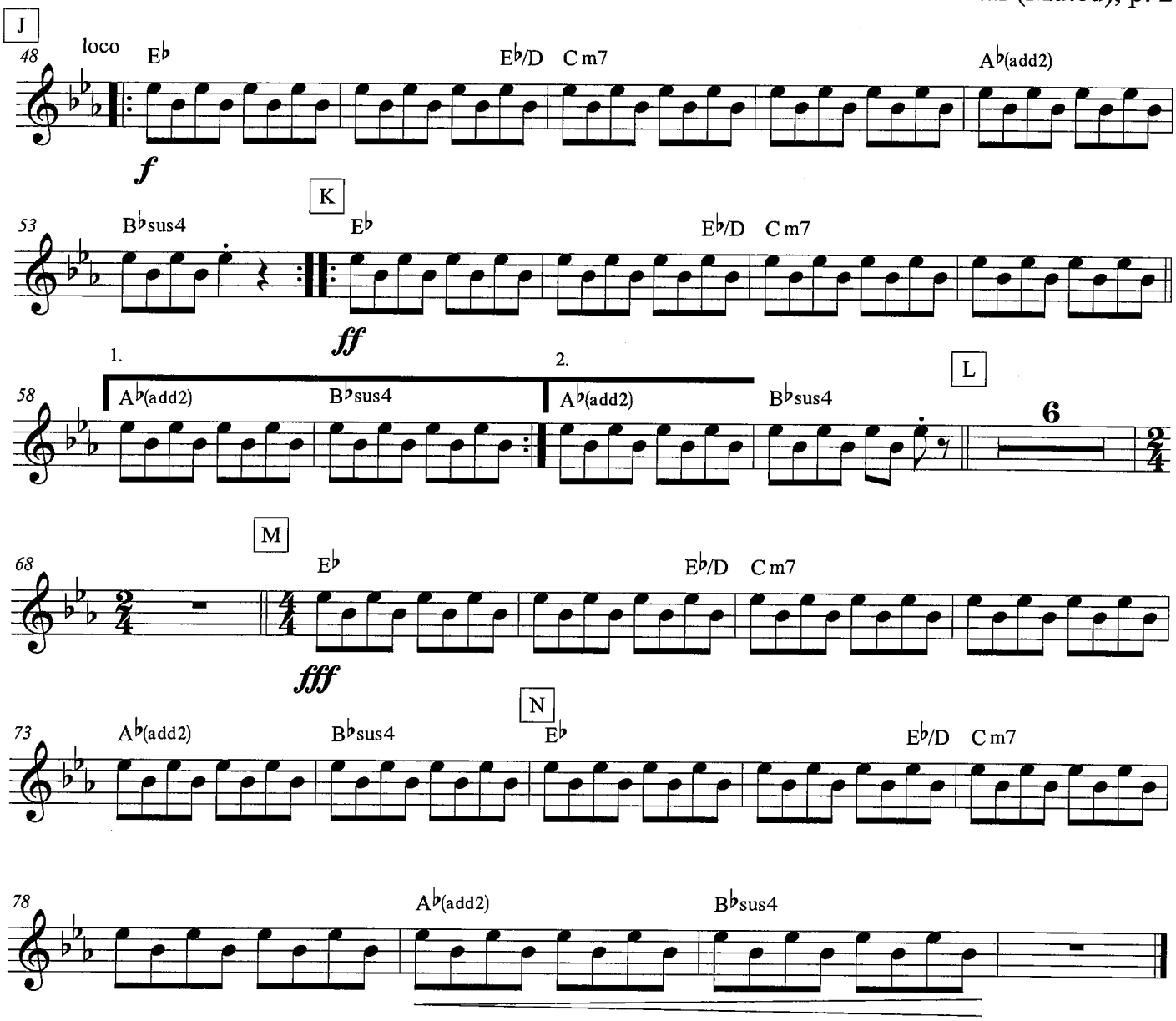
H

40 Cm B♭/D E♭ E♭/G A♭ Cm7

I

43 B♭sus4 A♭ B♭ Cm7 B♭/D E♭

cresc.

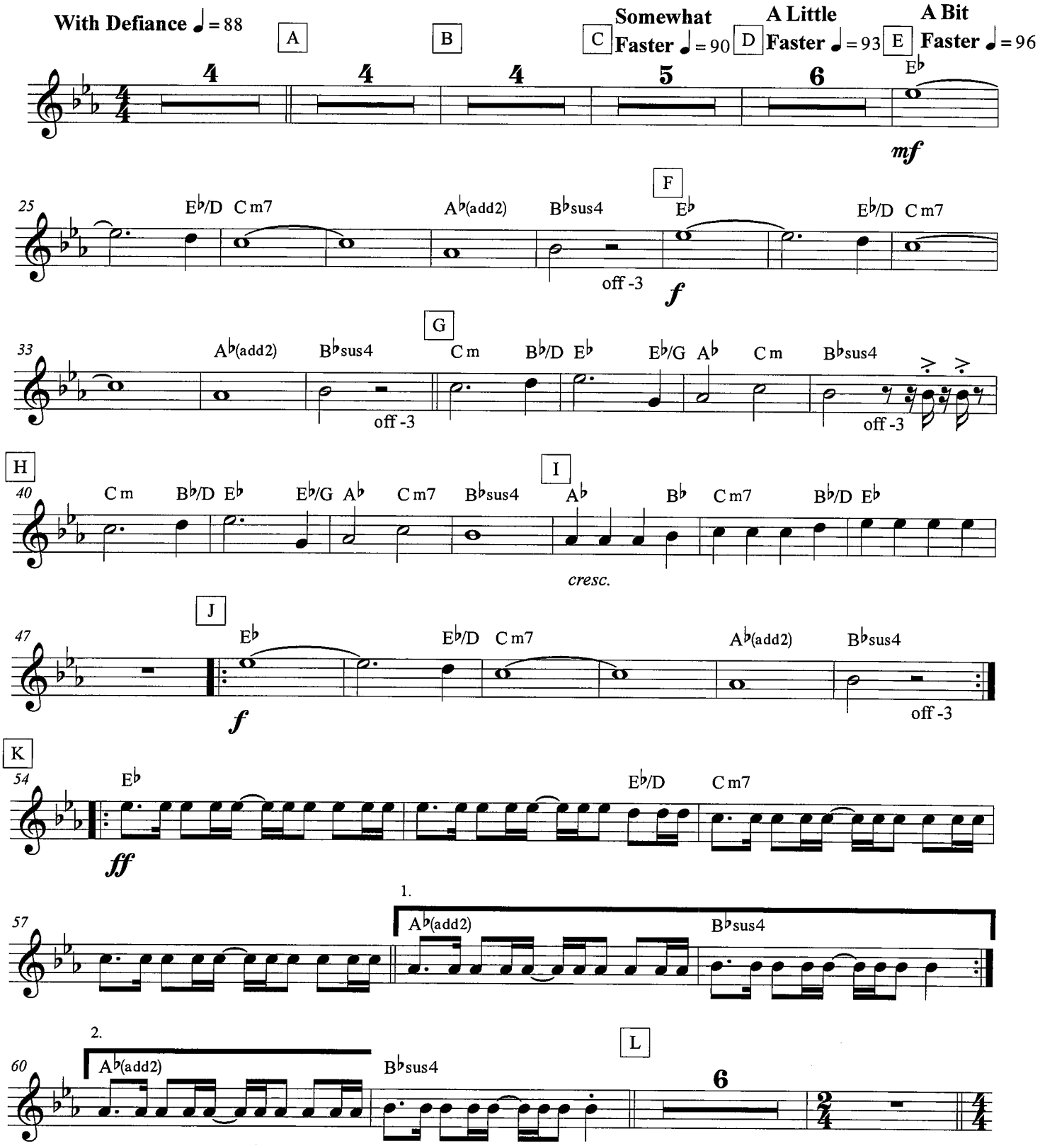

J
48
loco
E♭
E♭/D
C m7
A♭(add2)
f
K
53
B♭sus4
E♭
E♭/D
C m7
ff
1.
2.
58
A♭(add2)
B♭sus4
A♭(add2)
B♭sus4
L
6
M
68
E♭
E♭/D
C m7
fff
N
73
A♭(add2)
B♭sus4
E♭
E♭/D
C m7
78
A♭(add2)
B♭sus4

Bass Guitar
TREBLE CLEF
8vb

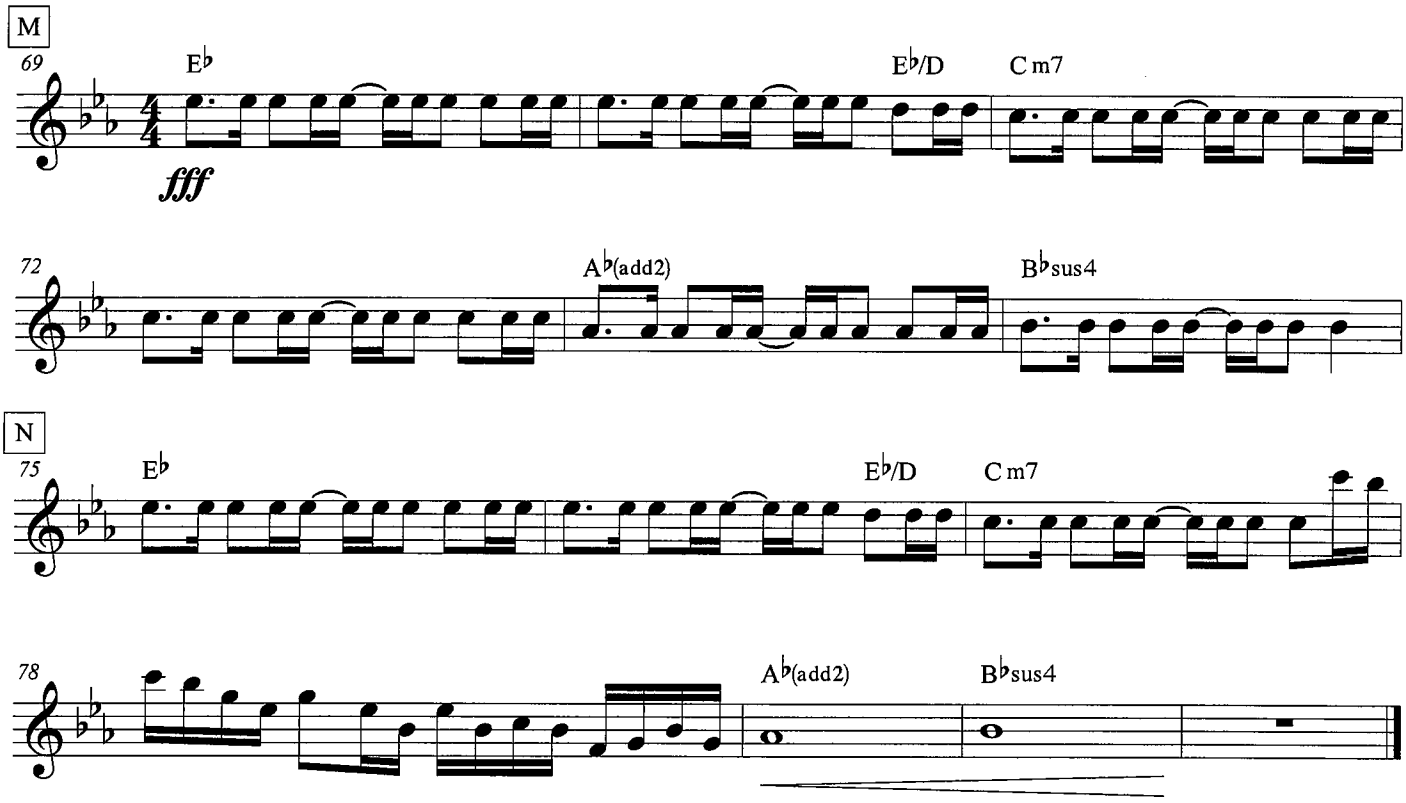
This Is Me

From The Greatest Showman

arr. Bernice



This Is Me

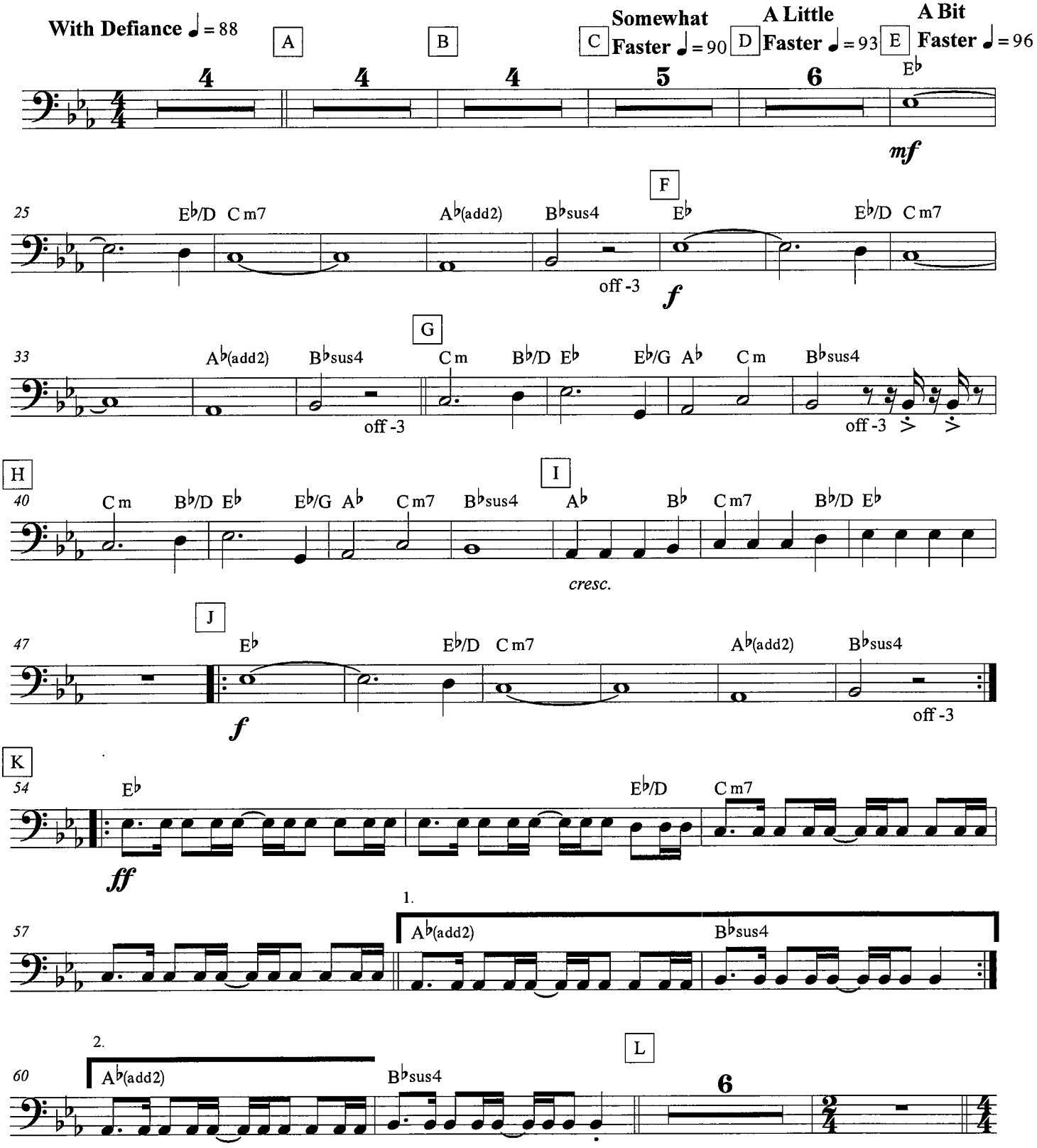


Bass Guitar
BASS CLEF

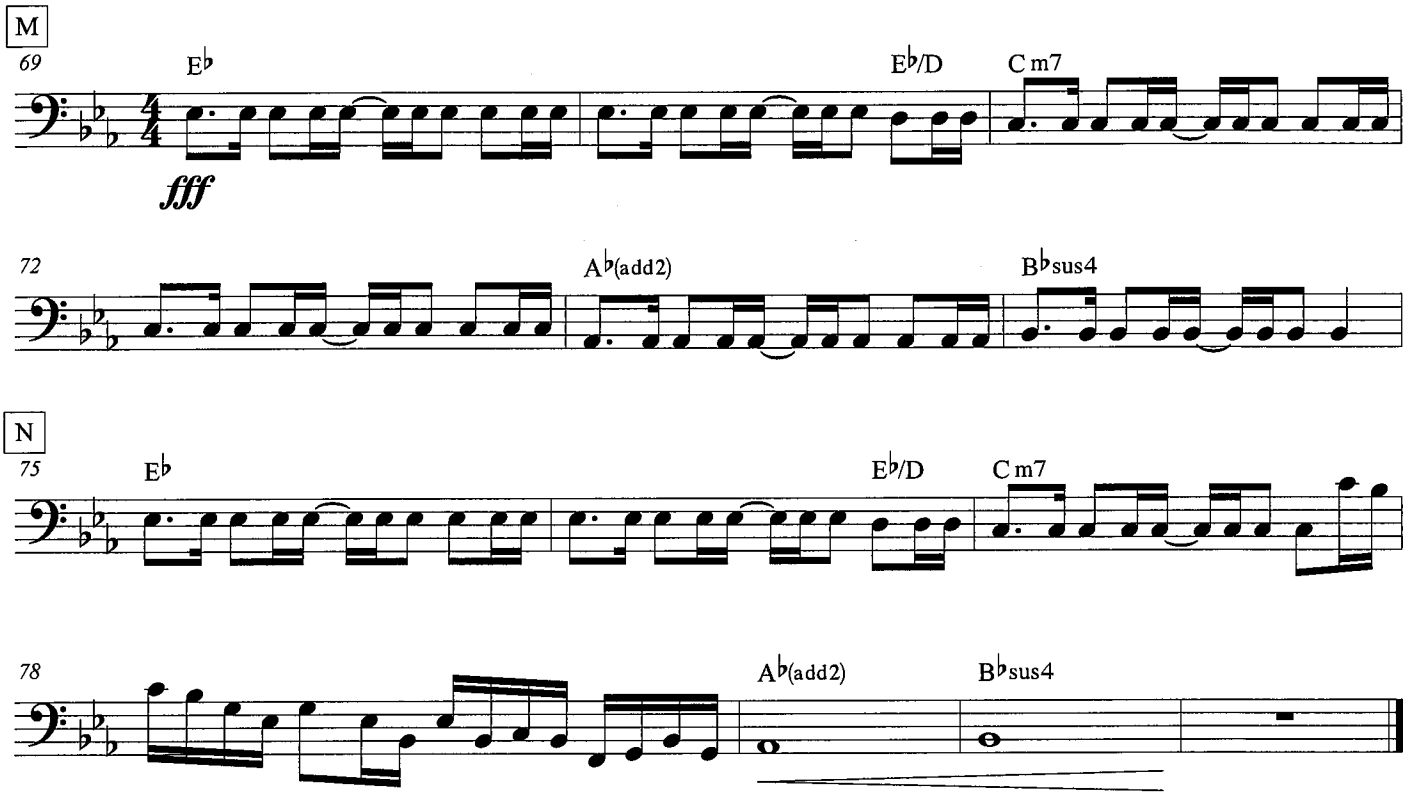
This Is Me

From The Greatest Showman

arr. Bernice



This Is Me



Melody C

This Is Me

From The Greatest Showman

arr. Bernice

With Defiance ♩ = 88

A

solo/soli

4

mp

B

7

10

C **Somewhat Faster** ♩ = 90

13

D **A Little Faster** ♩ = 93

tutti

16

mf

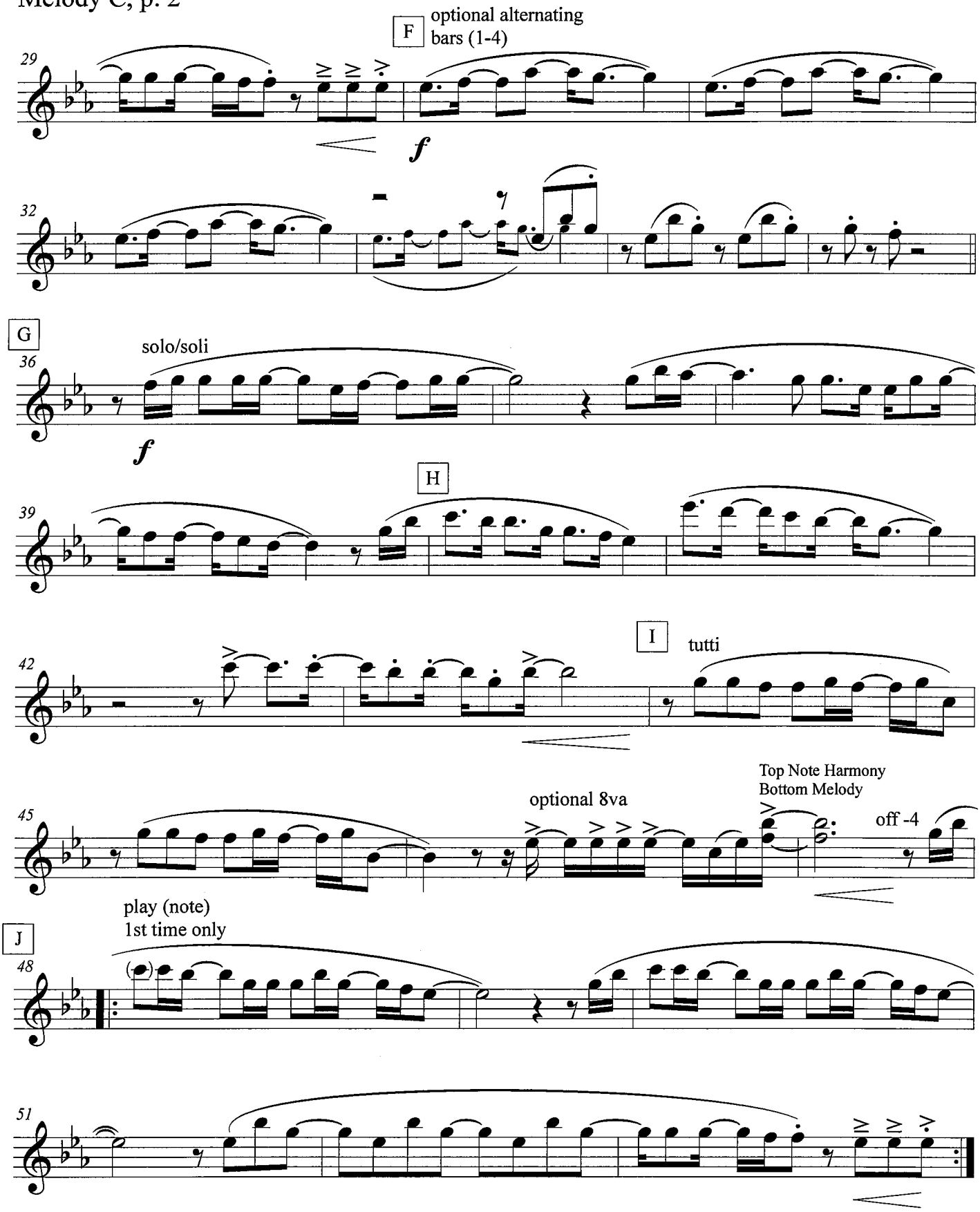
20

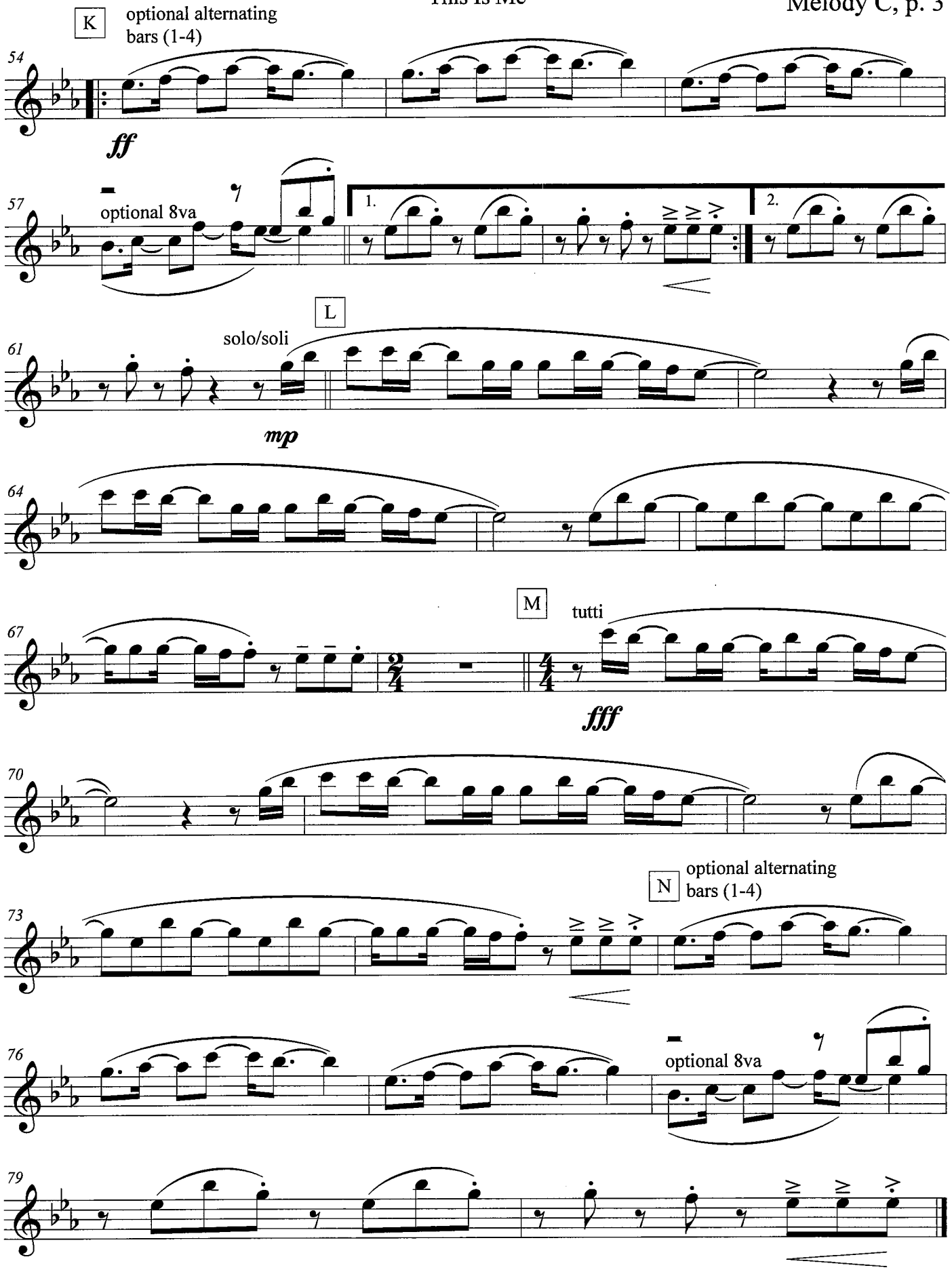
E **A Bit Faster** ♩ = 96

23

26

This Is Me


F
optional alternating bars (1-4)
29
f
32
G
solo/soli
36
f
H
39
I
tutti
42
optional 8va
Top Note Harmony
Bottom Melody
off -4
45
play (note) 1st time only
J
48
51


K
optional alternating bars (1-4)
54
ff
57
optional 8va
1.
2.
L
61
solo/soli
mp
64
M
67
tutti
fff
70
N
optional alternating bars (1-4)
73
76
optional 8va
79

Melody C
LOW
8va

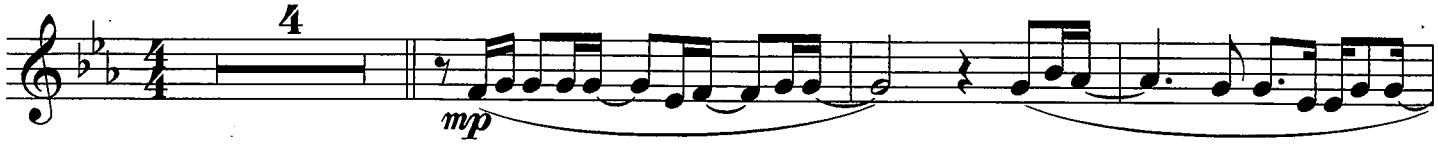
This Is Me

From The Greatest Showman

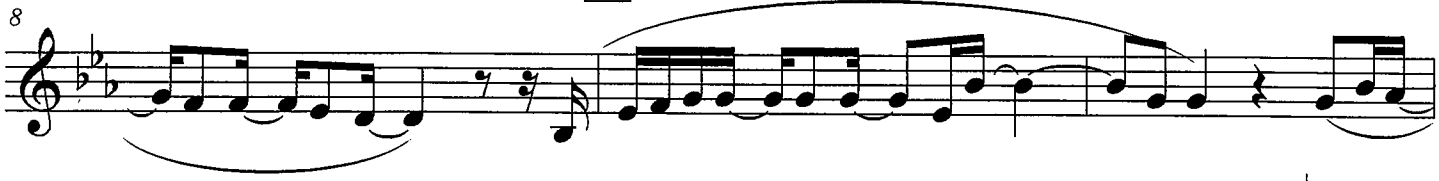
arr. Bernice

With Defiance ♩ = 88

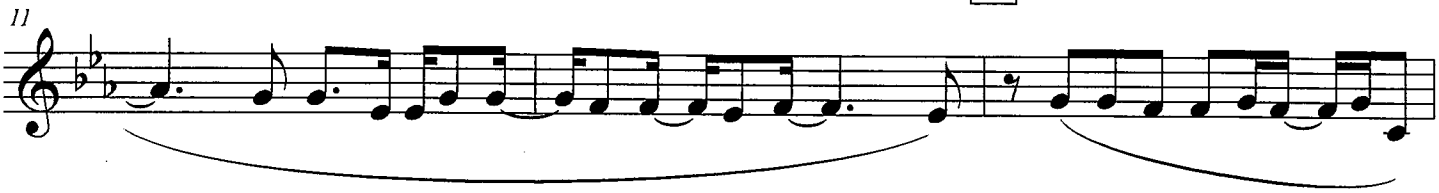
A solo/soli

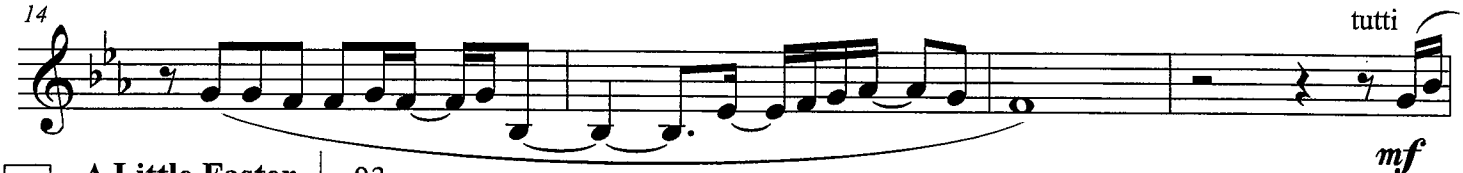


B

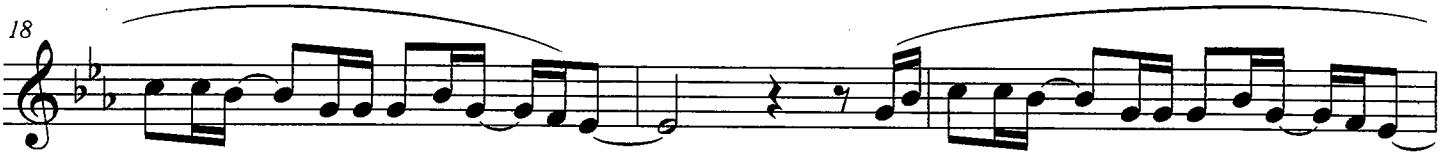


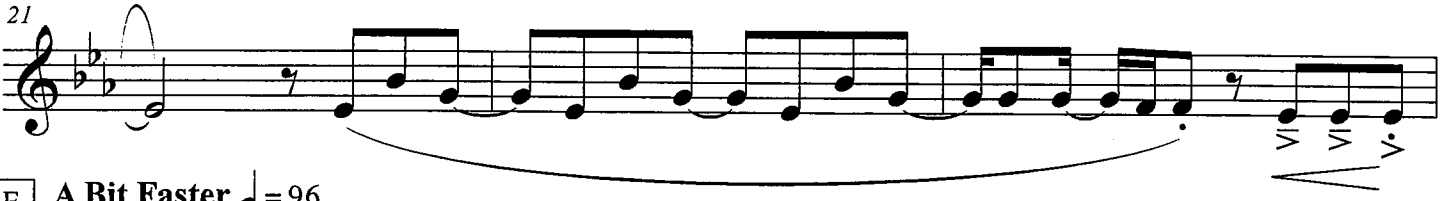
C **Somewhat Faster** ♩ = 90



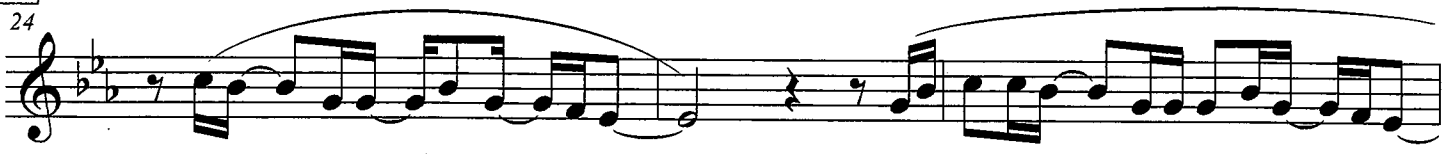


D **A Little Faster** ♩ = 93

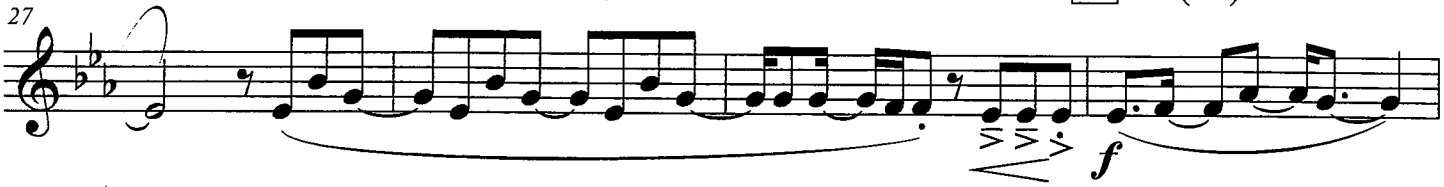




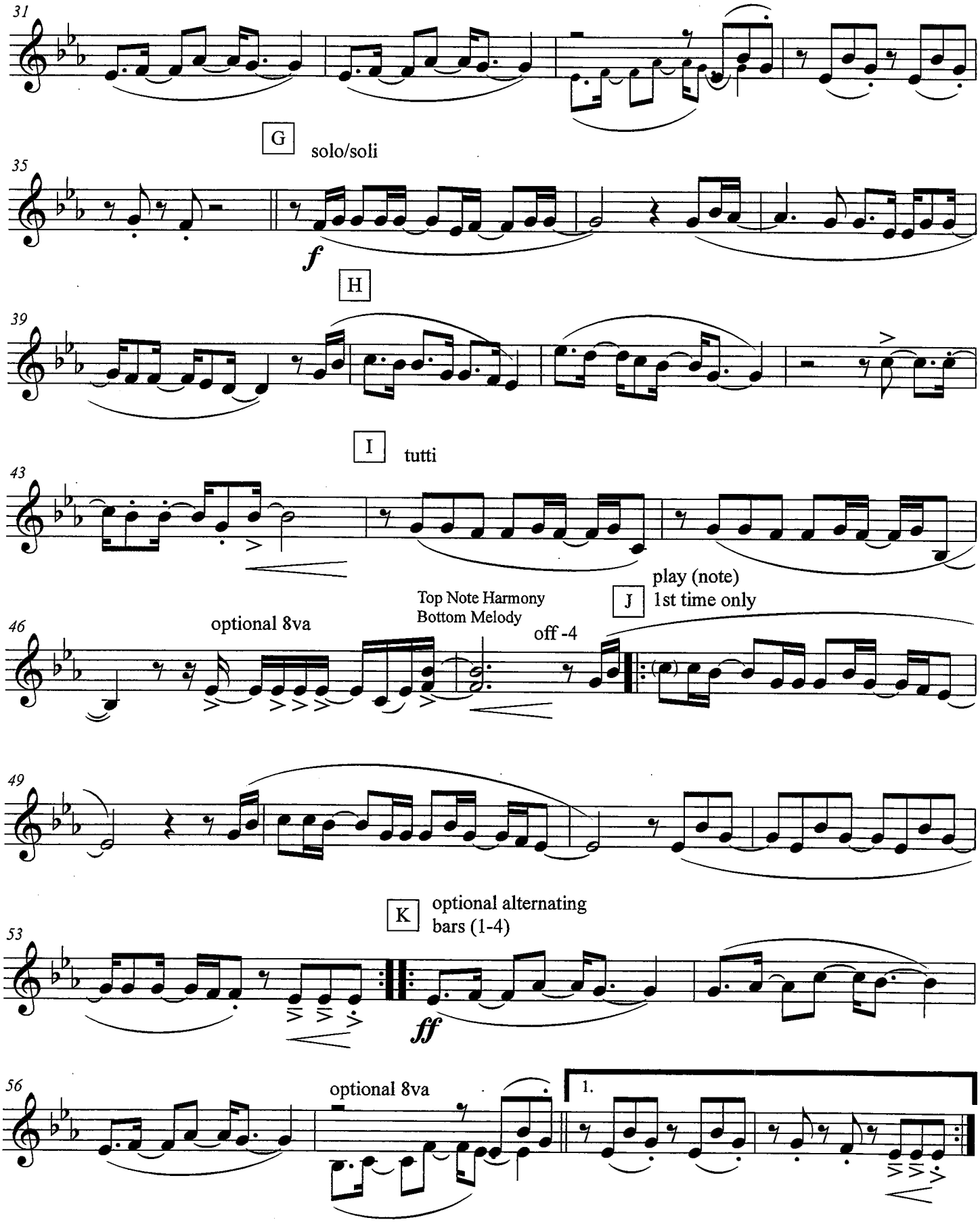
E **A Bit Faster** ♩ = 96

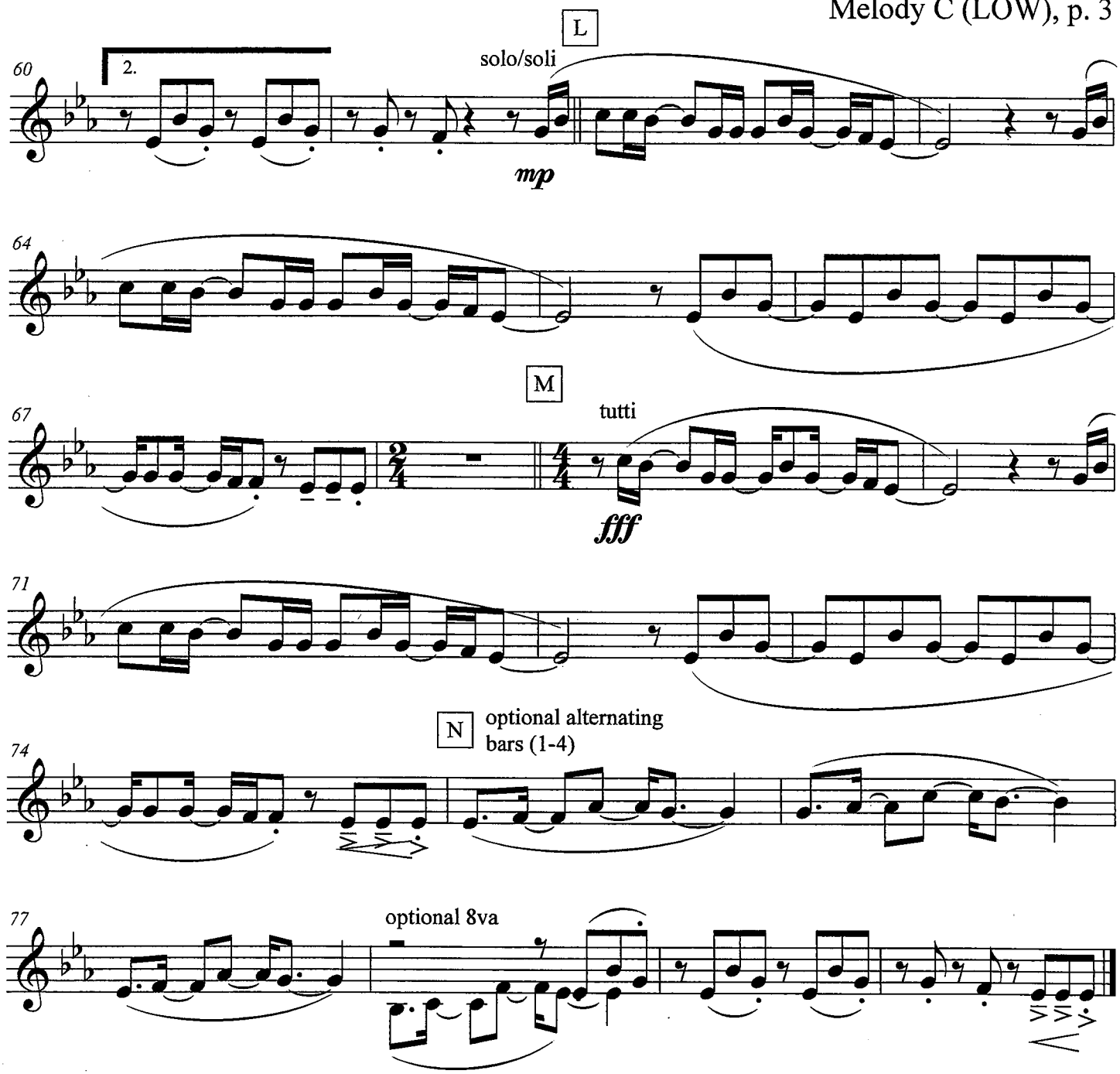


F optional alternating bars (1-4)



Melody C (LOW), p. 2



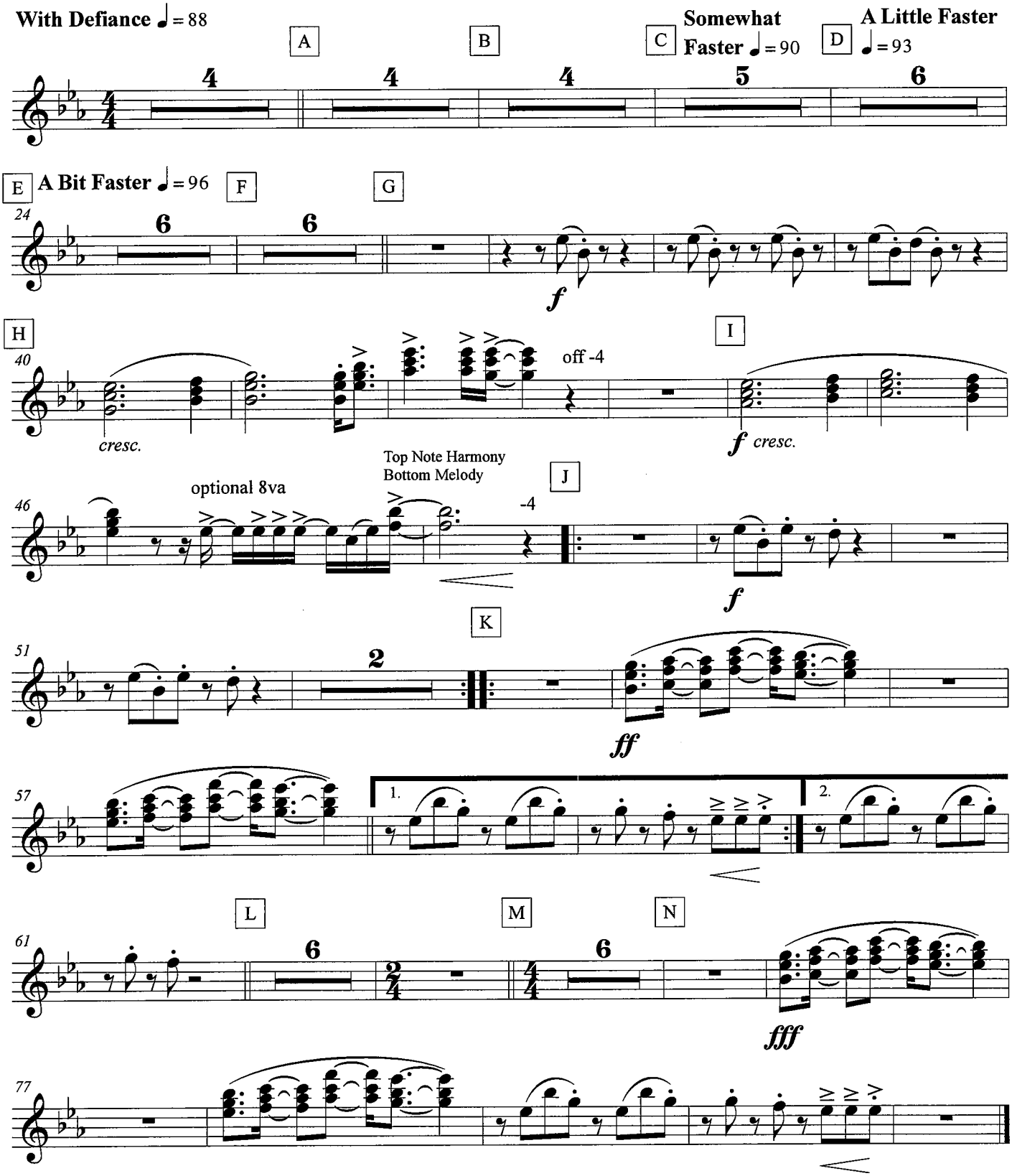

L
60
2.
solo/soli
mp
64
M
67
tutti
fff
71
N
optional alternating
bars (1-4)
74
77
optional 8va

Countermelody C
& Choir Ahhs

This Is Me

From The Greatest Showman

arr. Bernice

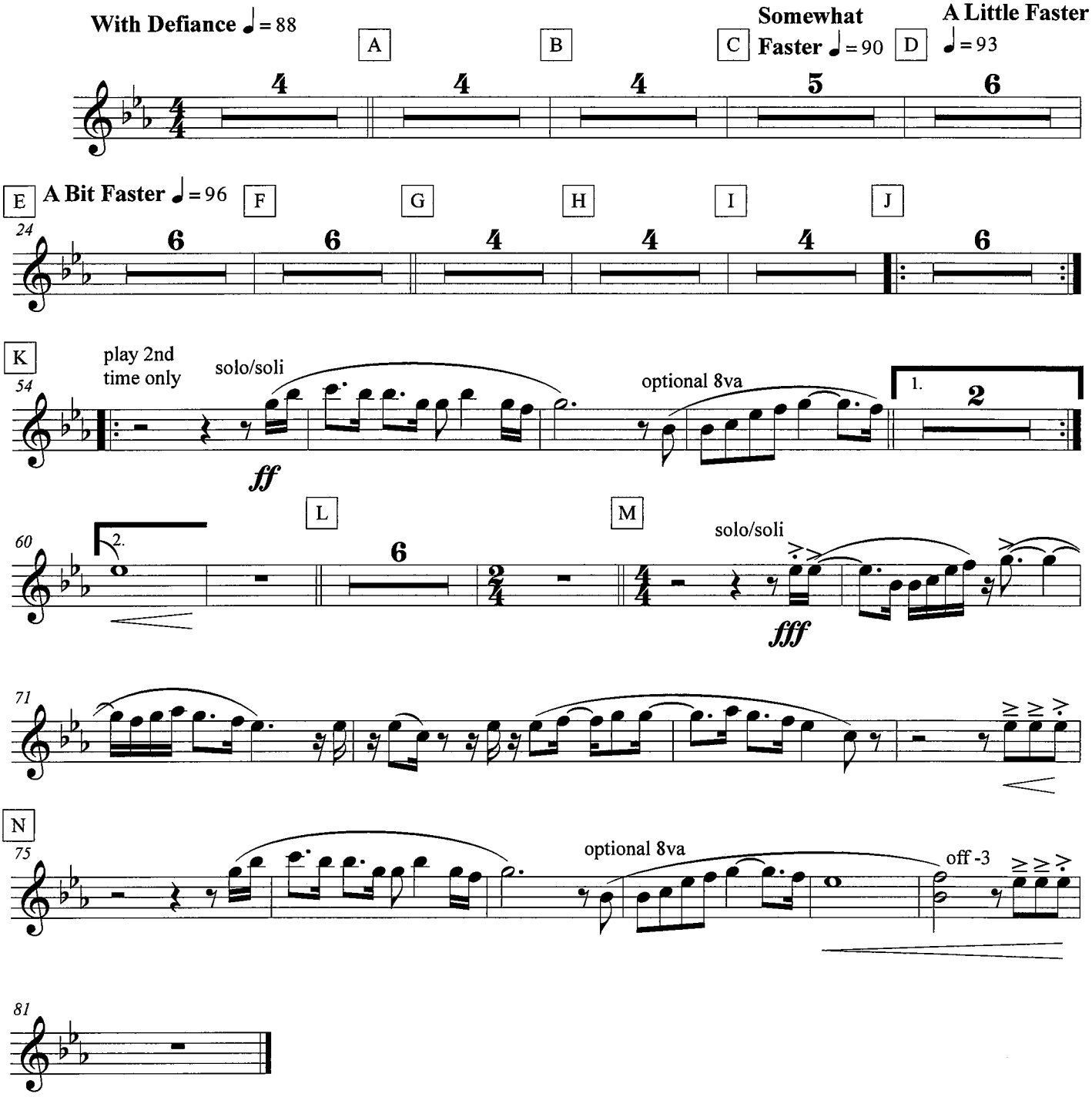


Solo C

This Is Me

From The Greatest Showman

arr. Bernice



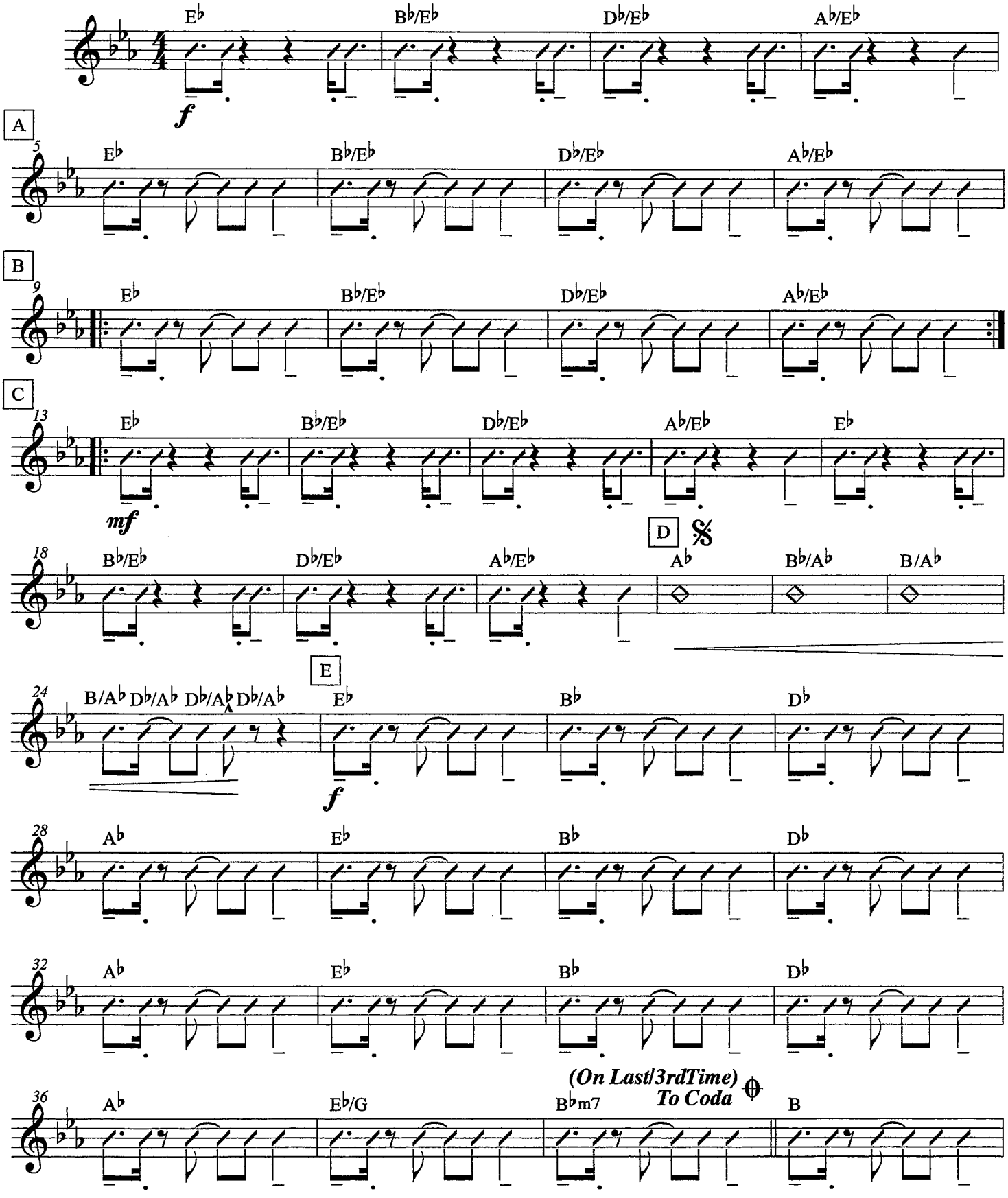
Chord Chart

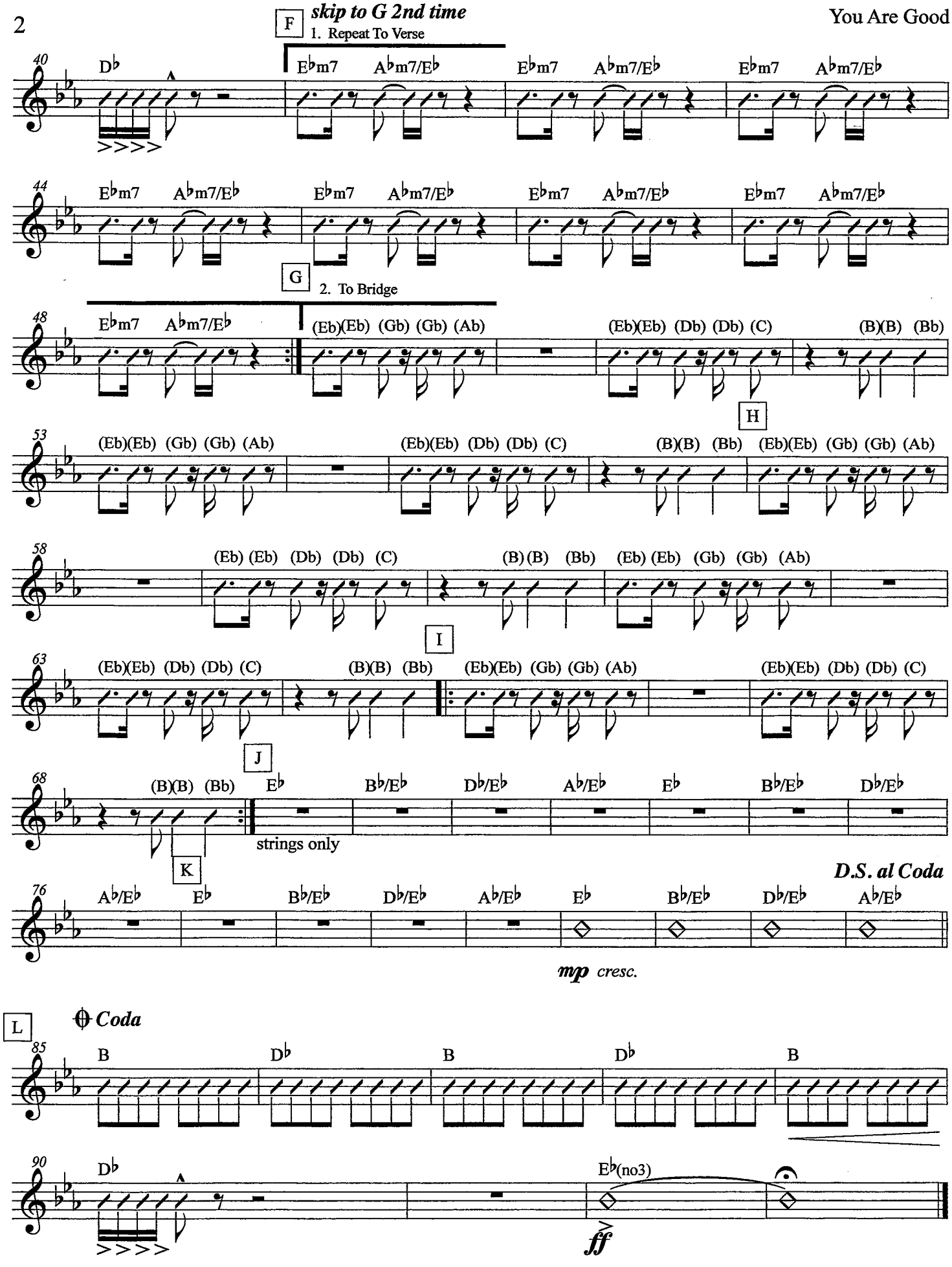
You Are Good

As Recorded by Israel Houghton

arr. Bernice

Driving ♩ = 132




F
skip to G 2nd time
1. Repeat To Verse
40
Db
Ebm7 Abm7/Eb
Ebm7 Abm7/Eb
Ebm7 Abm7/Eb
44
Ebm7 Abm7/Eb
Ebm7 Abm7/Eb
Ebm7 Abm7/Eb
Ebm7 Abm7/Eb
G
2. To Bridge
48
Ebm7 Abm7/Eb
(Eb)(Eb) (Gb) (Gb) (Ab)
(Eb)(Eb) (Db) (Db) (C)
(B)(B) (Bb)
H
53
(Eb)(Eb) (Gb) (Gb) (Ab)
(Eb)(Eb) (Db) (Db) (C)
(B)(B) (Bb)
(Eb)(Eb) (Gb) (Gb) (Ab)
58
(Eb) (Eb) (Db) (Db) (C)
(B) (B) (Bb)
(Eb) (Eb) (Gb) (Gb) (Ab)
I
63
(Eb)(Eb) (Db) (Db) (C)
(B)(B) (Bb)
(Eb)(Eb) (Gb) (Gb) (Ab)
(Eb)(Eb) (Db) (Db) (C)
J
68
(B)(B) (Bb)
Eb
Bb/Eb
Db/Eb
Ab/Eb
Eb
Bb/Eb
Db/Eb
strings only
K
D.S. al Coda
76
Ab/Eb
Eb
Bb/Eb
Db/Eb
Ab/Eb
Eb
Bb/Eb
Db/Eb
Ab/Eb
mp cresc.
L
Coda
85
B
Db
B
Db
B
90
Db
Eb(no3)
ff

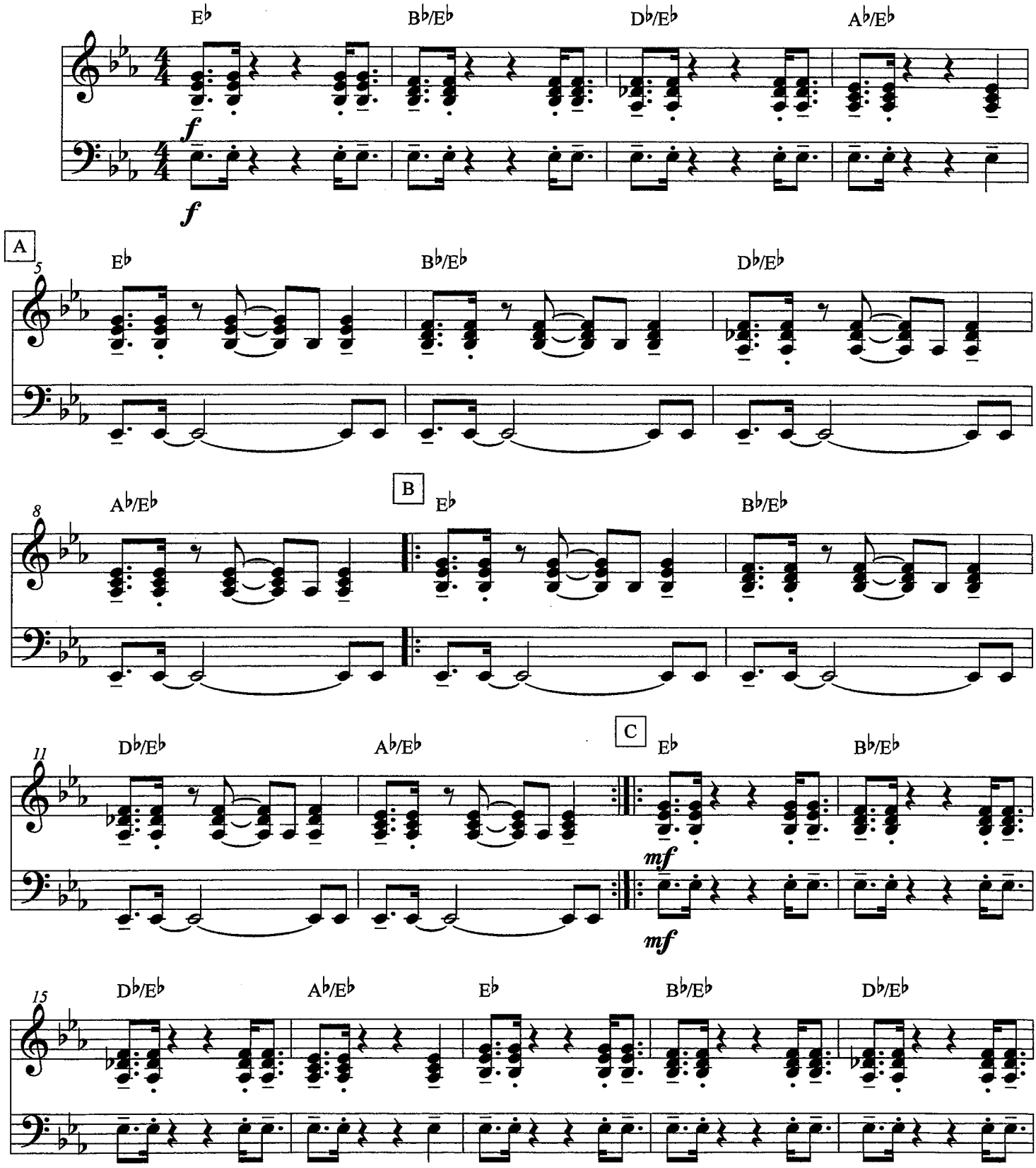
Piano

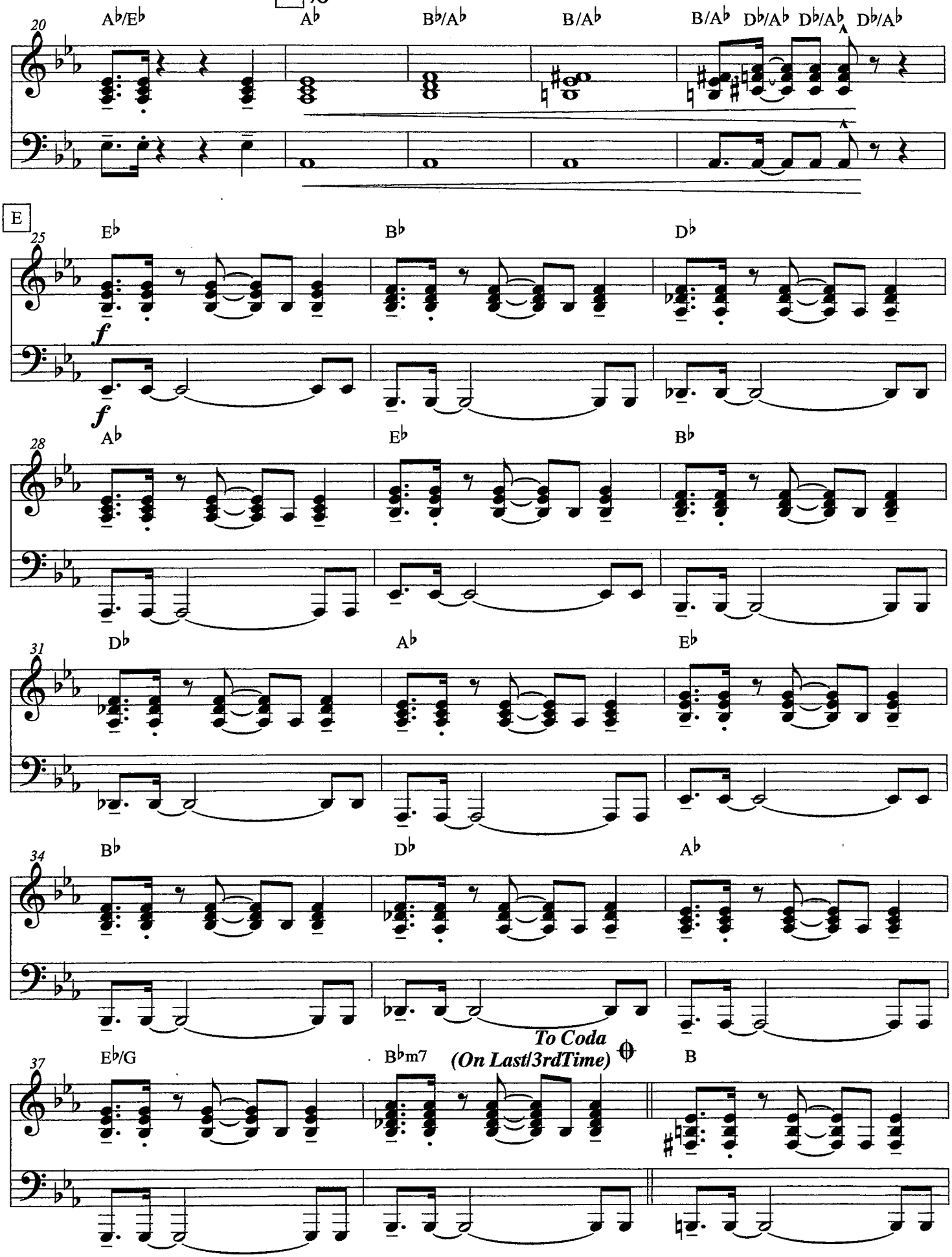
You Are Good

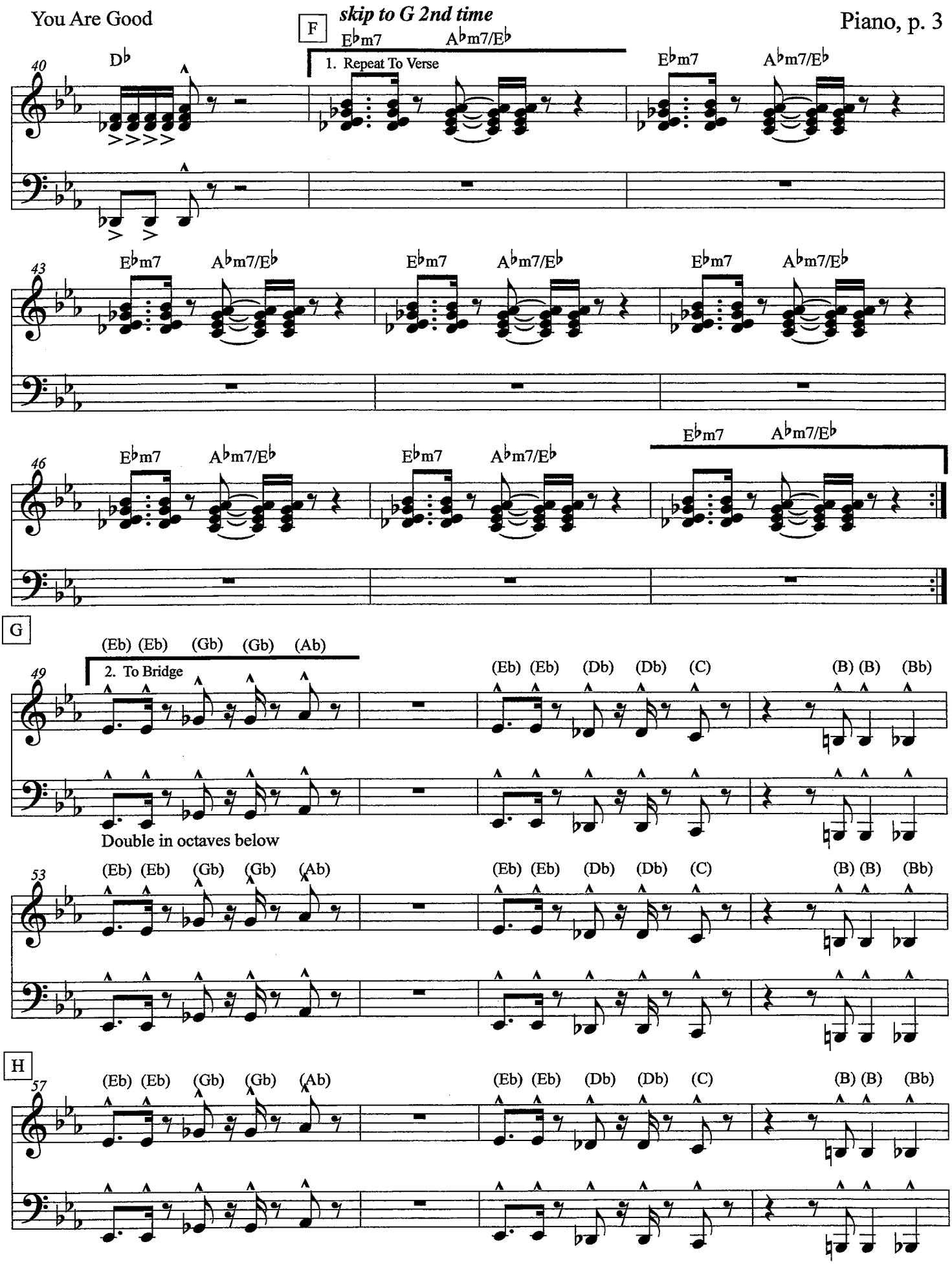
As Recorded by Israel Houghton

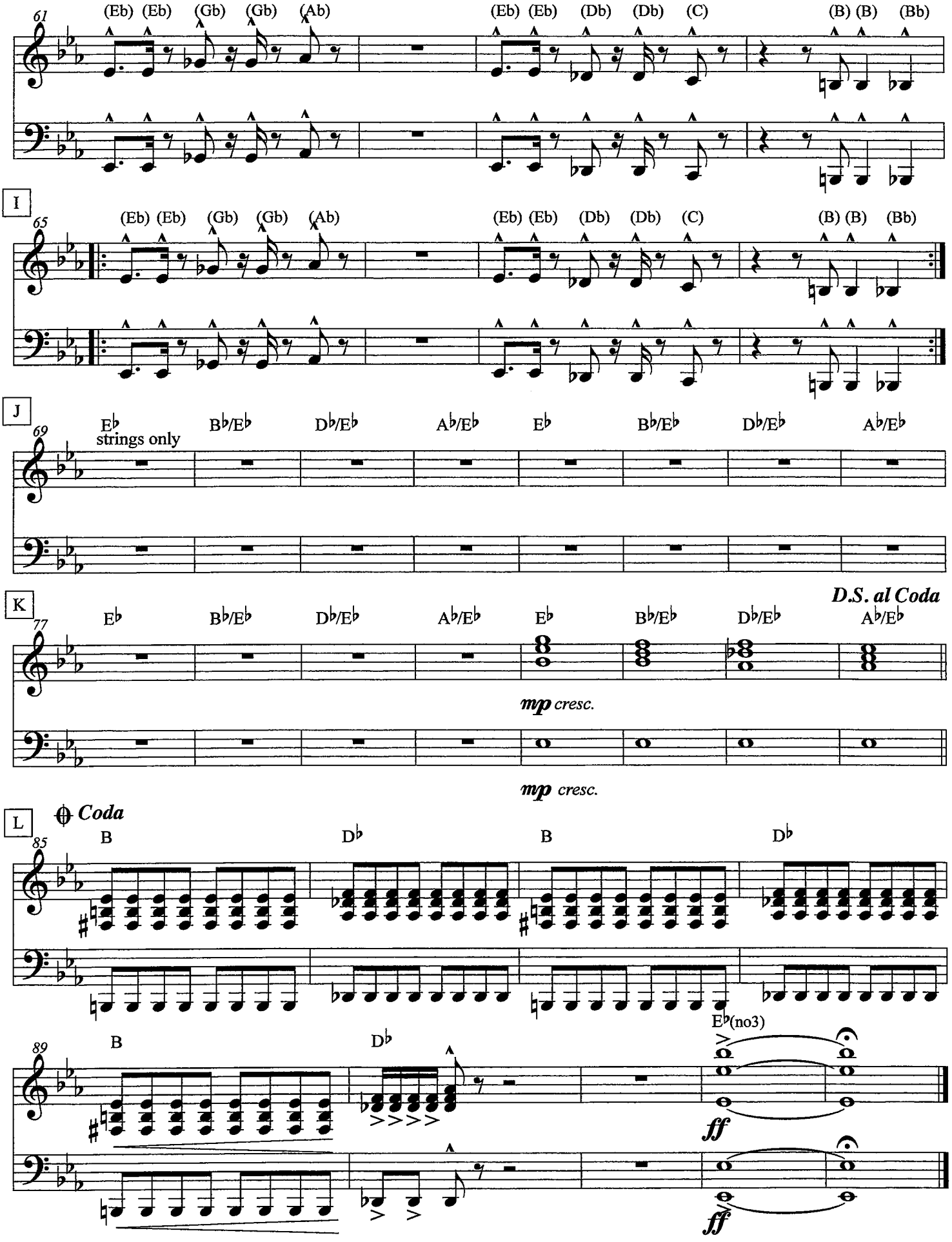
arr. Bernice

Driving ♩ = 132




D
20
A♭/E♭
A♭
B♭/A♭
B/A♭
B/A♭ D♭/A♭ D♭/A♭ D♭/A♭
E
25
E♭
B♭
D♭
f
f
28
A♭
E♭
B♭
31
D♭
A♭
E♭
34
B♭
D♭
A♭
To Coda
(On Last/3rdTime)
37
E♭/G
B♭m7
B


F
skip to G 2nd time
40
Db
Ebm7
Abm7/Eb
1. Repeat To Verse
43
46
G
49
(Eb) (Eb) (Gb) (Gb) (Ab)
2. To Bridge
(Eb) (Eb) (Db) (Db) (C)
(B) (B) (Bb)
Double in octaves below
53
H
57

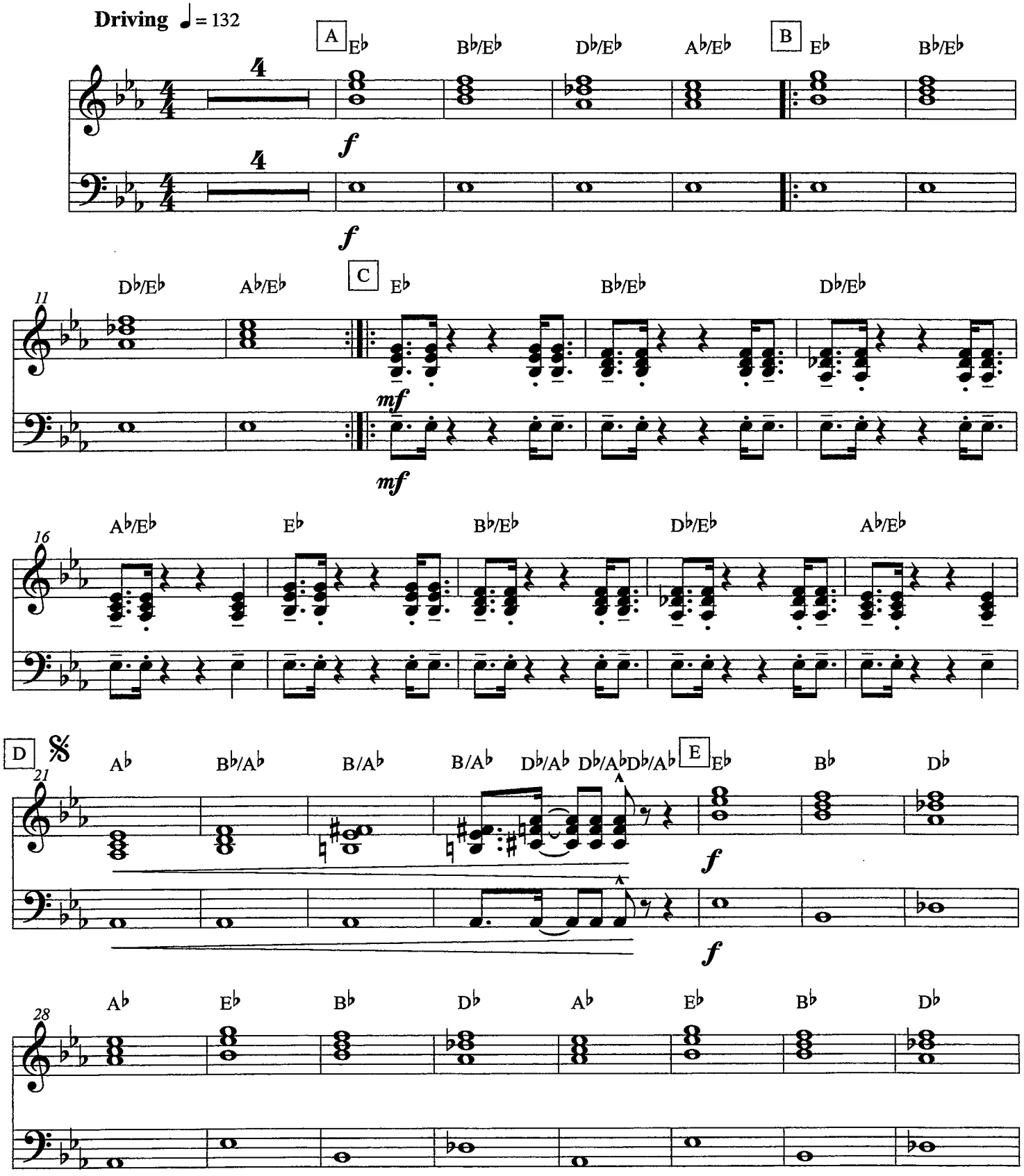

61
(Eb) (Eb) (Gb) (Gb) (Ab)
(Eb) (Eb) (Db) (Db) (C)
(B) (B) (Bb)
I
65
(Eb) (Eb) (Gb) (Gb) (Ab)
(Eb) (Eb) (Db) (Db) (C)
(B) (B) (Bb)
J
69
E♭
strings only
B♭/E♭
D♭/E♭
A♭/E♭
E♭
B♭/E♭
D♭/E♭
A♭/E♭
K
77
D.S. al Coda
E♭
B♭/E♭
D♭/E♭
A♭/E♭
E♭
B♭/E♭
D♭/E♭
A♭/E♭
mp cresc.
mp cresc.
L
Coda
85
B
D♭
B
D♭
89
B
D♭
E♭(no3)
ff
ff

Strings & Organ

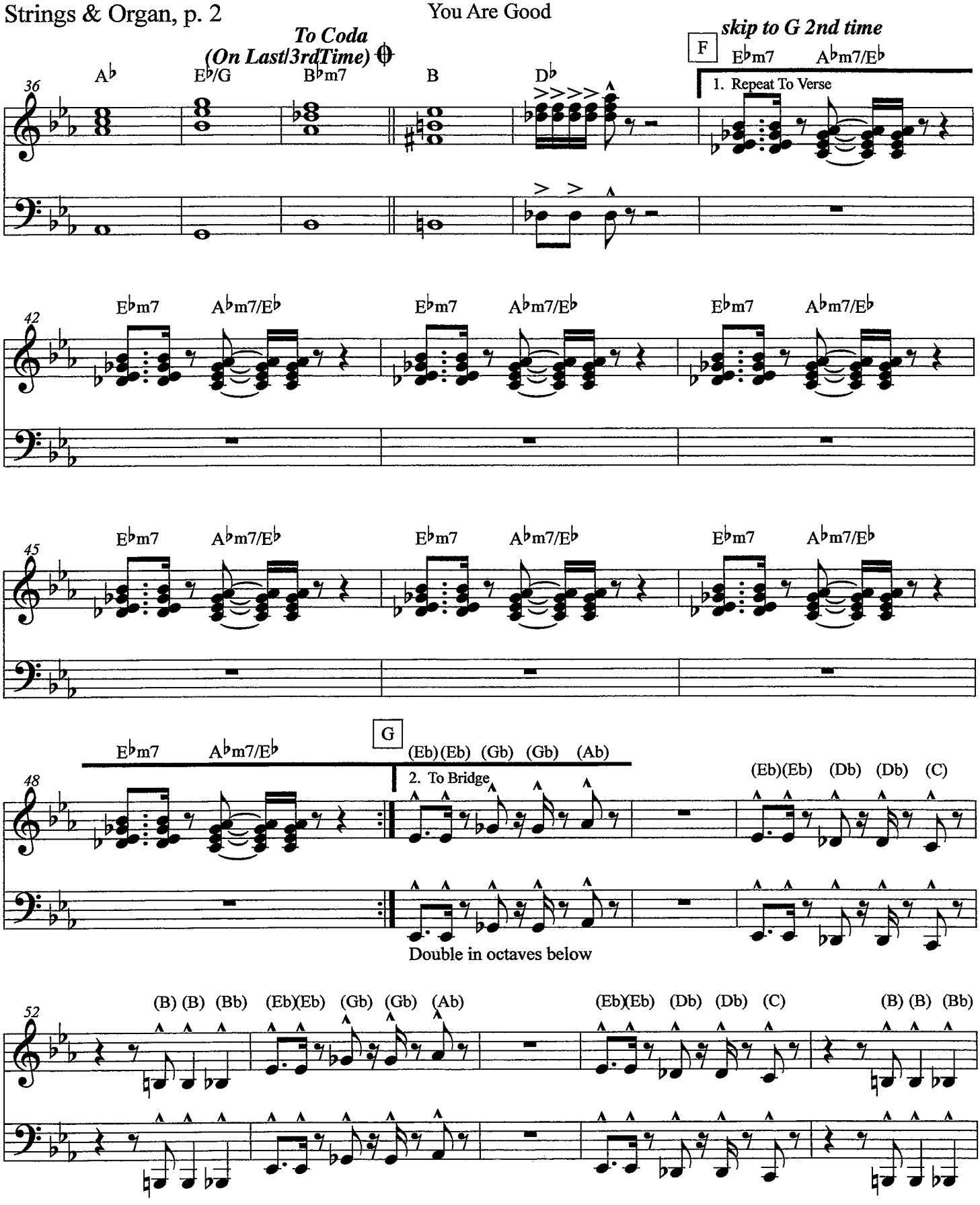
You Are Good

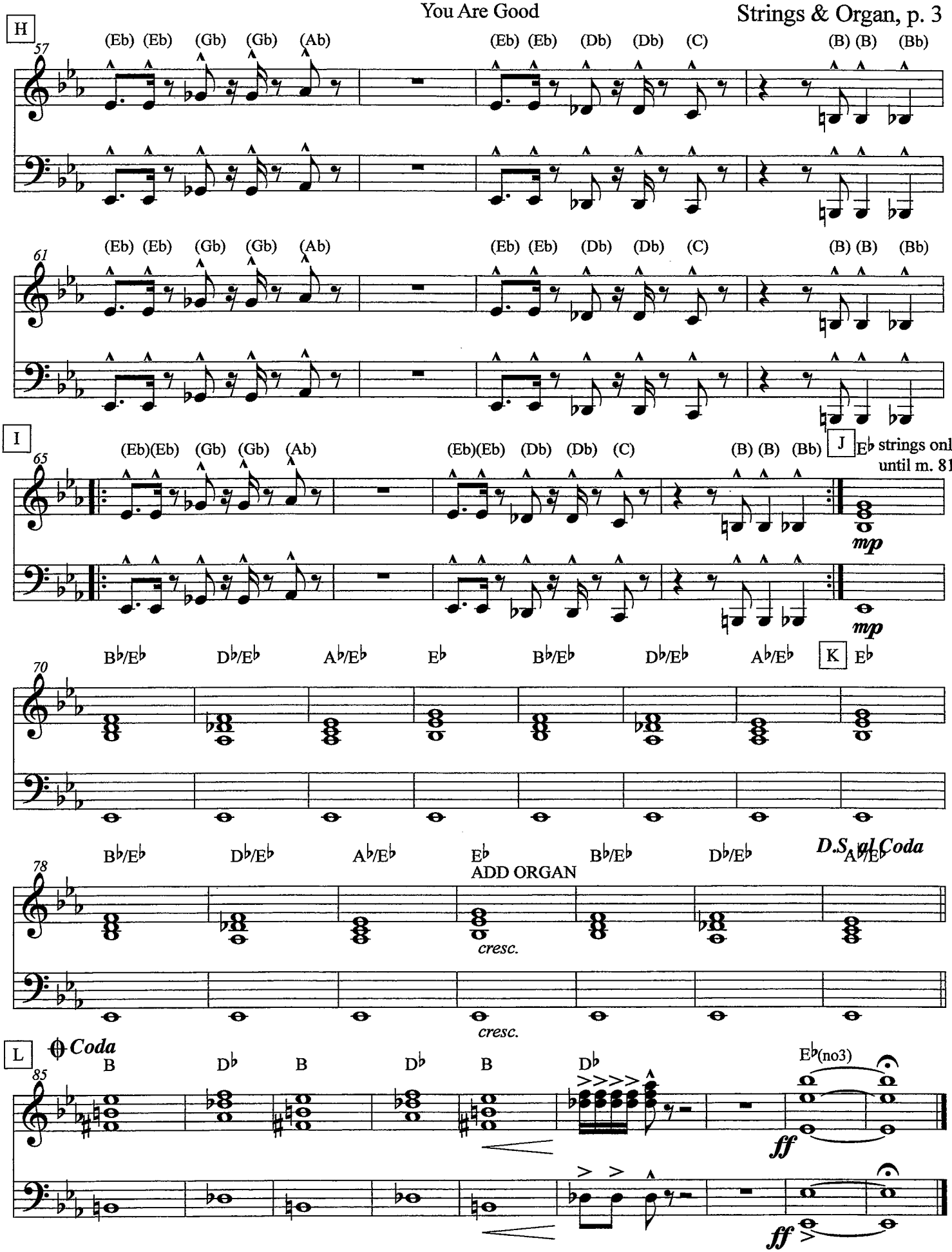
As Recorded by Israel Houghton

arr. Bernice



You Are Good


To Coda
(On Last/3rdTime)
skip to G 2nd time
F
1. Repeat To Verse
G
2. To Bridge
Double in octaves below
36
42
45
48
52
Ab
Eb/G
Bbm7
B
Db
Ebm7
Abm7/Eb
(Eb) (Eb) (Gb) (Gb) (Ab)
(Eb) (Eb) (Db) (Db) (C)
(B) (B) (Bb)

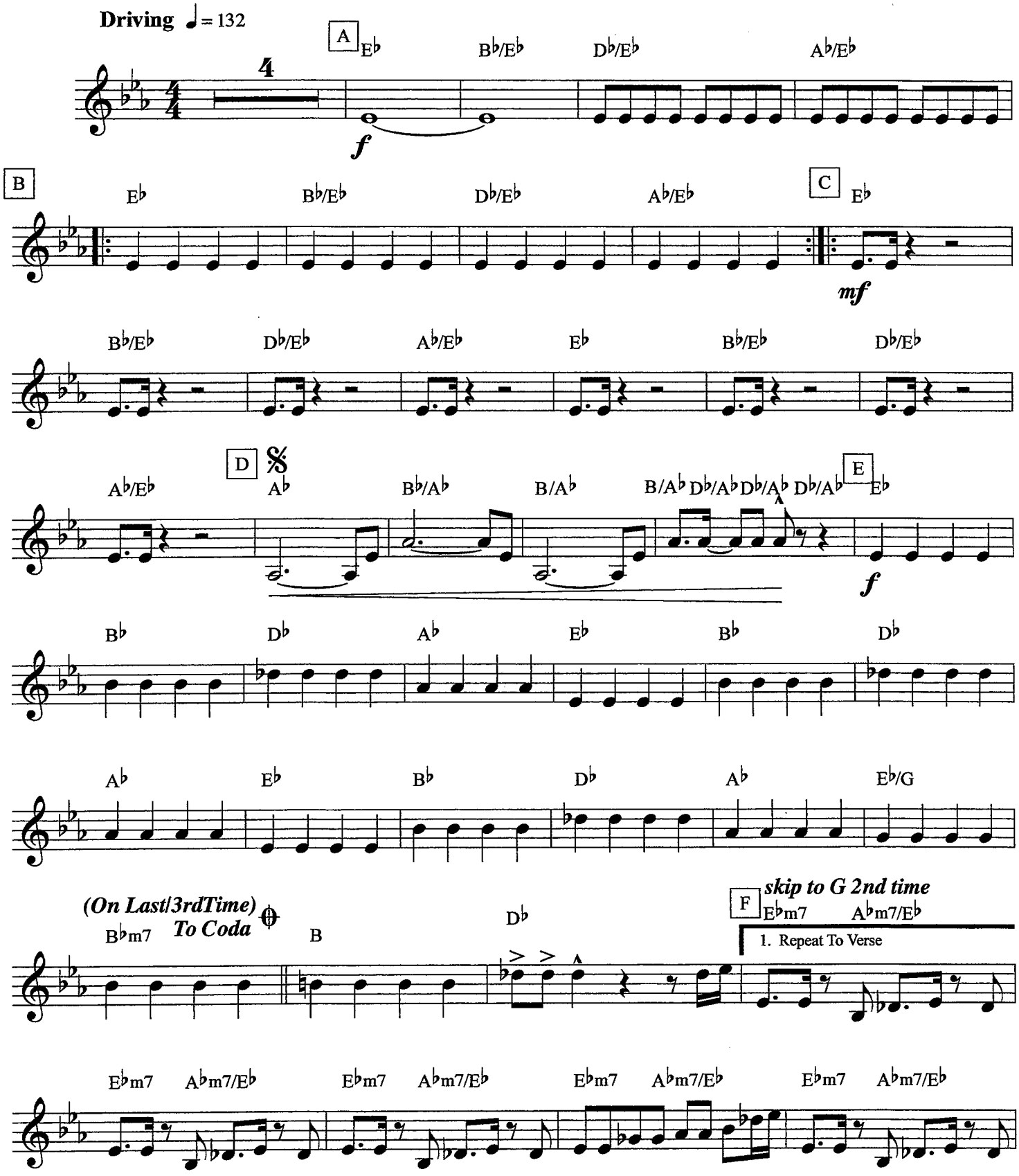

H
57
(Eb) (Eb) (Gb) (Gb) (Ab)
(Eb) (Eb) (Db) (Db) (C)
(B) (B) (Bb)
61
(Eb) (Eb) (Gb) (Gb) (Ab)
(Eb) (Eb) (Db) (Db) (C)
(B) (B) (Bb)
I
65
(Eb)(Eb) (Gb) (Gb) (Ab)
(Eb)(Eb) (Db) (Db) (C)
(B) (B) (Bb)
J
E♭ strings only until m. 81
mp
mp
70
B♭/E♭ D♭/E♭ A♭/E♭ E♭ B♭/E♭ D♭/E♭ A♭/E♭
K
E♭
78
B♭/E♭ D♭/E♭ A♭/E♭ E♭ B♭/E♭ D♭/E♭ A♭/E♭
ADD ORGAN
cresc.
cresc.
D.S. al Coda
L
85
Coda
B D♭ B D♭ B D♭
E♭(no3)
ff
ff

Bass Guitar
TREBLE CLEF

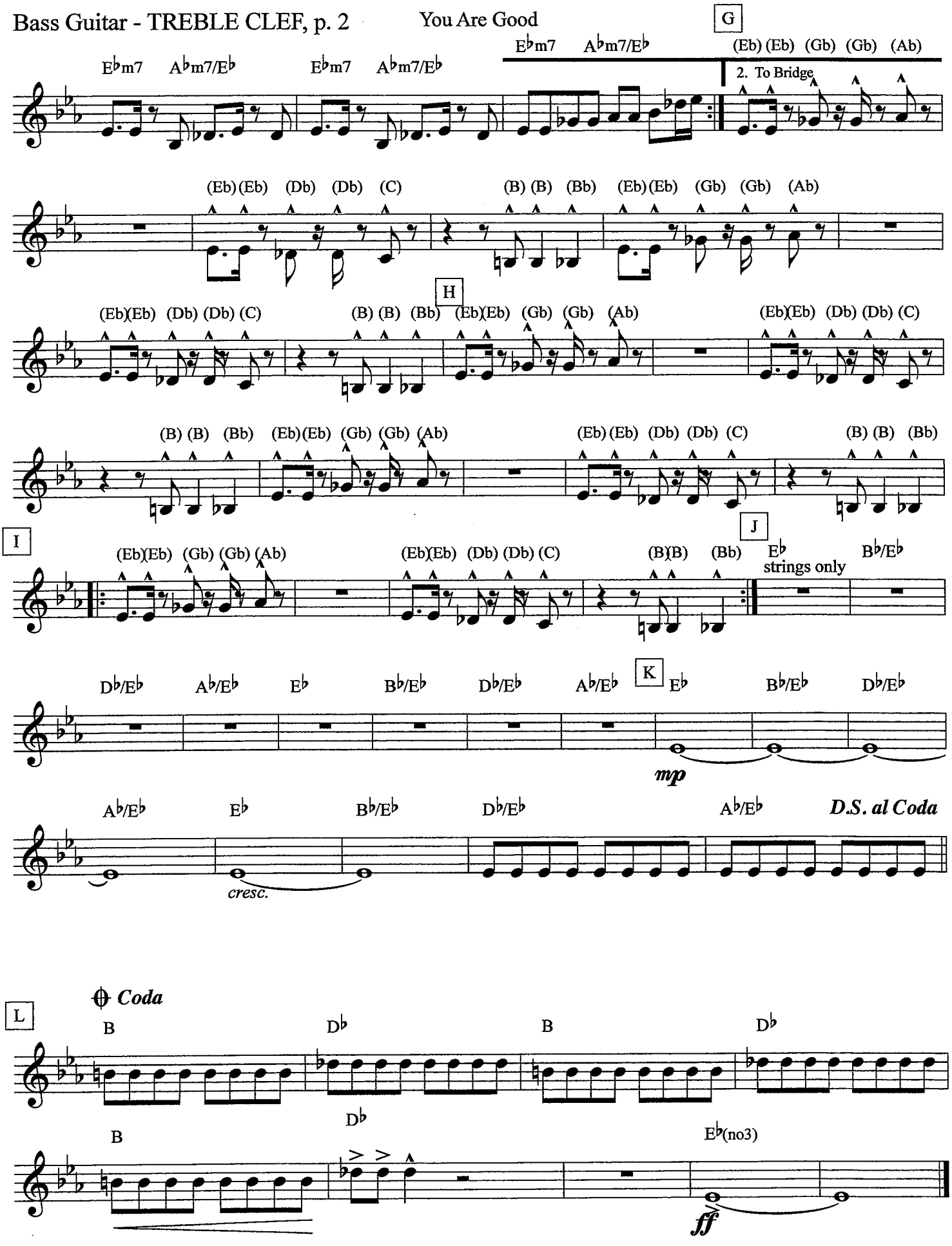
You Are Good

As Recorded by Israel Houghton

arr. Bernice



You Are Good

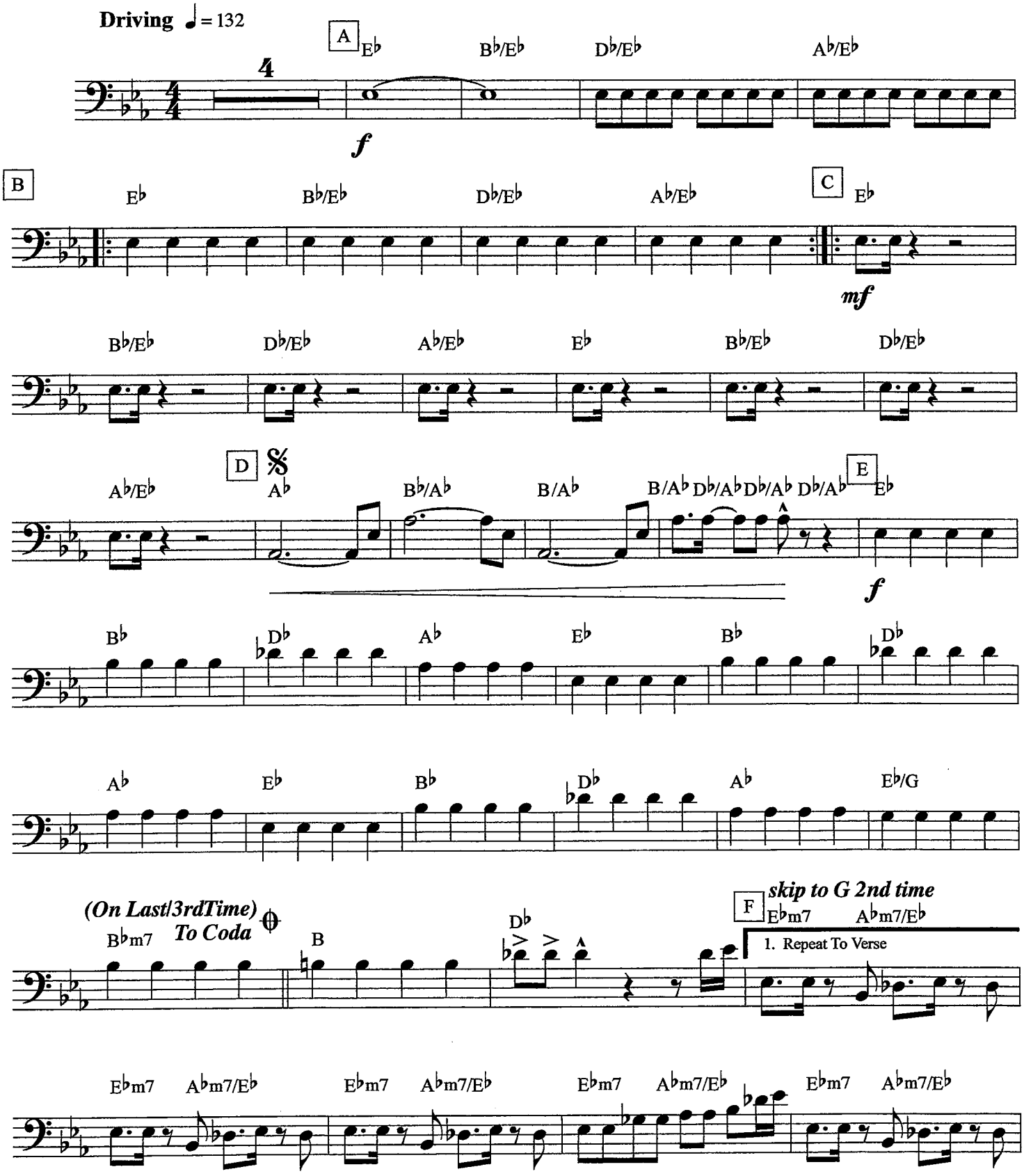

G
E♭m7 A♭m7/E♭ E♭m7 A♭m7/E♭
E♭m7 A♭m7/E♭
(Eb) (Eb) (Gb) (Gb) (Ab)
2. To Bridge
(Eb) (Eb) (Db) (Db) (C)
(B) (B) (Bb) (Eb) (Eb) (Gb) (Gb) (Ab)
H
(Eb) (Eb) (Db) (Db) (C)
(B) (B) (Bb) (Eb) (Eb) (Gb) (Gb) (Ab)
(Eb) (Eb) (Db) (Db) (C)
(B) (B) (Bb)
(Eb) (Eb) (Gb) (Gb) (Ab)
I
(Eb) (Eb) (Gb) (Gb) (Ab)
(Eb) (Eb) (Db) (Db) (C)
(B) (B) (Bb)
J
E♭
strings only
B♭/E♭
D♭/E♭ A♭/E♭ E♭ B♭/E♭ D♭/E♭ A♭/E♭
K
E♭ B♭/E♭ D♭/E♭
mp
A♭/E♭ E♭ B♭/E♭ D♭/E♭ A♭/E♭
D.S. al Coda
cresc.
L
Coda
B D♭ B D♭
D♭
B
E♭(no3)
ff

Bass Guitar
BASS CLEF

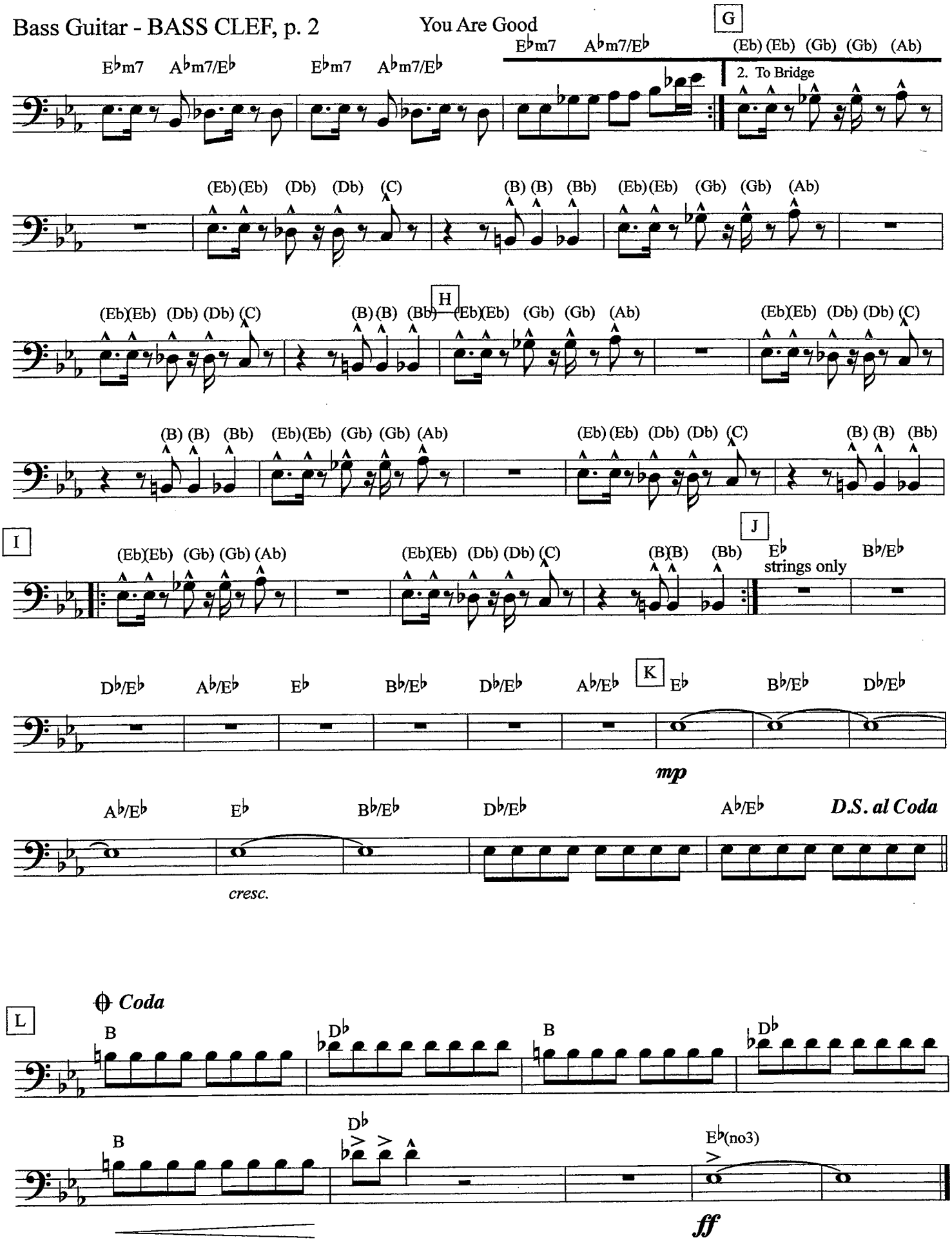
You Are Good

As Recorded by Israel Houghton

arr. Bernice



You Are Good


G
E♭m7 A♭m7/E♭
(Eb) (Eb) (Gb) (Gb) (Ab)
2. To Bridge
(Eb) (Eb) (Db) (Db) (C)
(B) (B) (Bb)
H
I
J
strings only
B♭/E♭
K
mp
D.S. al Coda
cresc.
Coda
L
B
D♭
E♭(no3)
ff

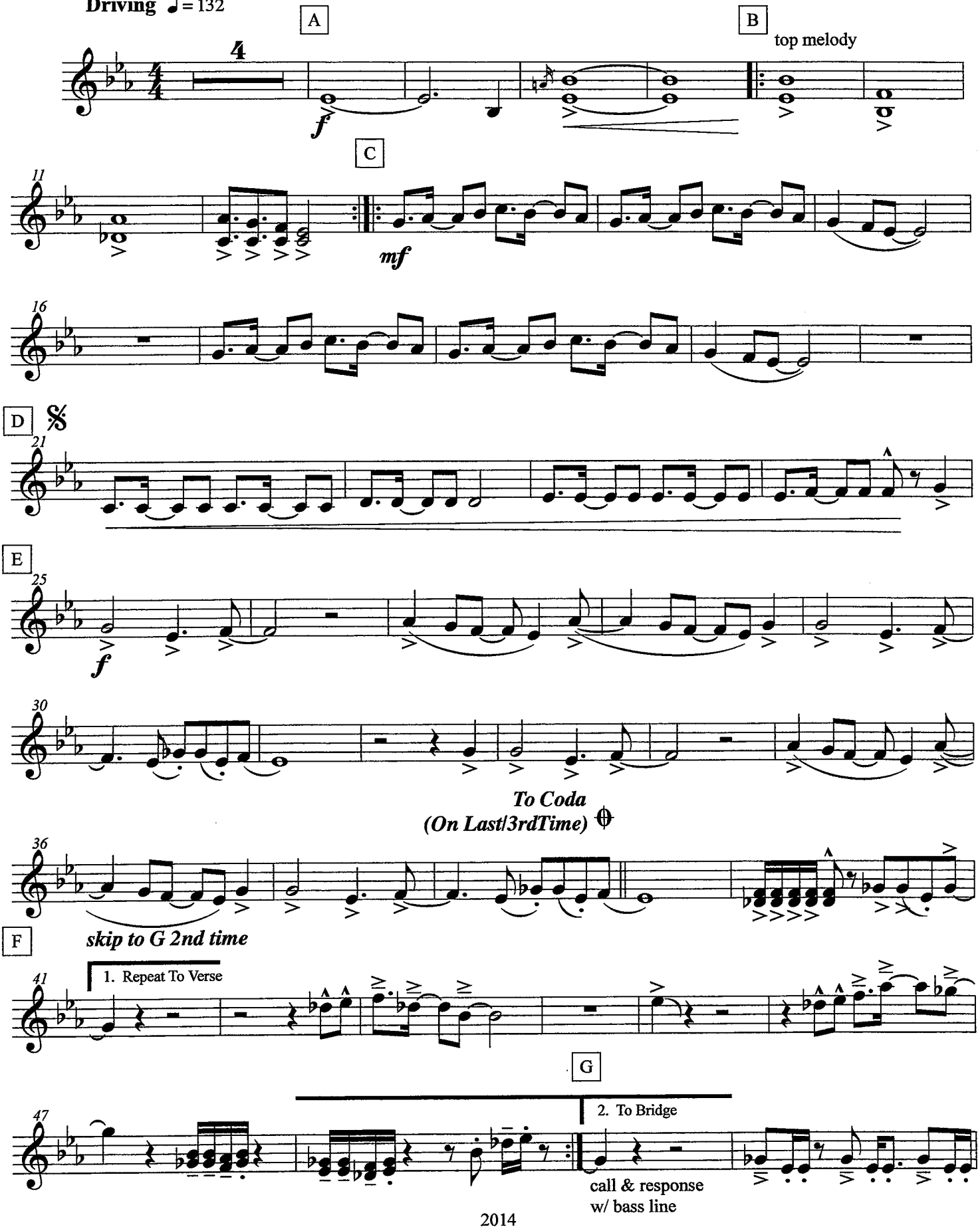
You Are Good

As Recorded by Israel Houghton

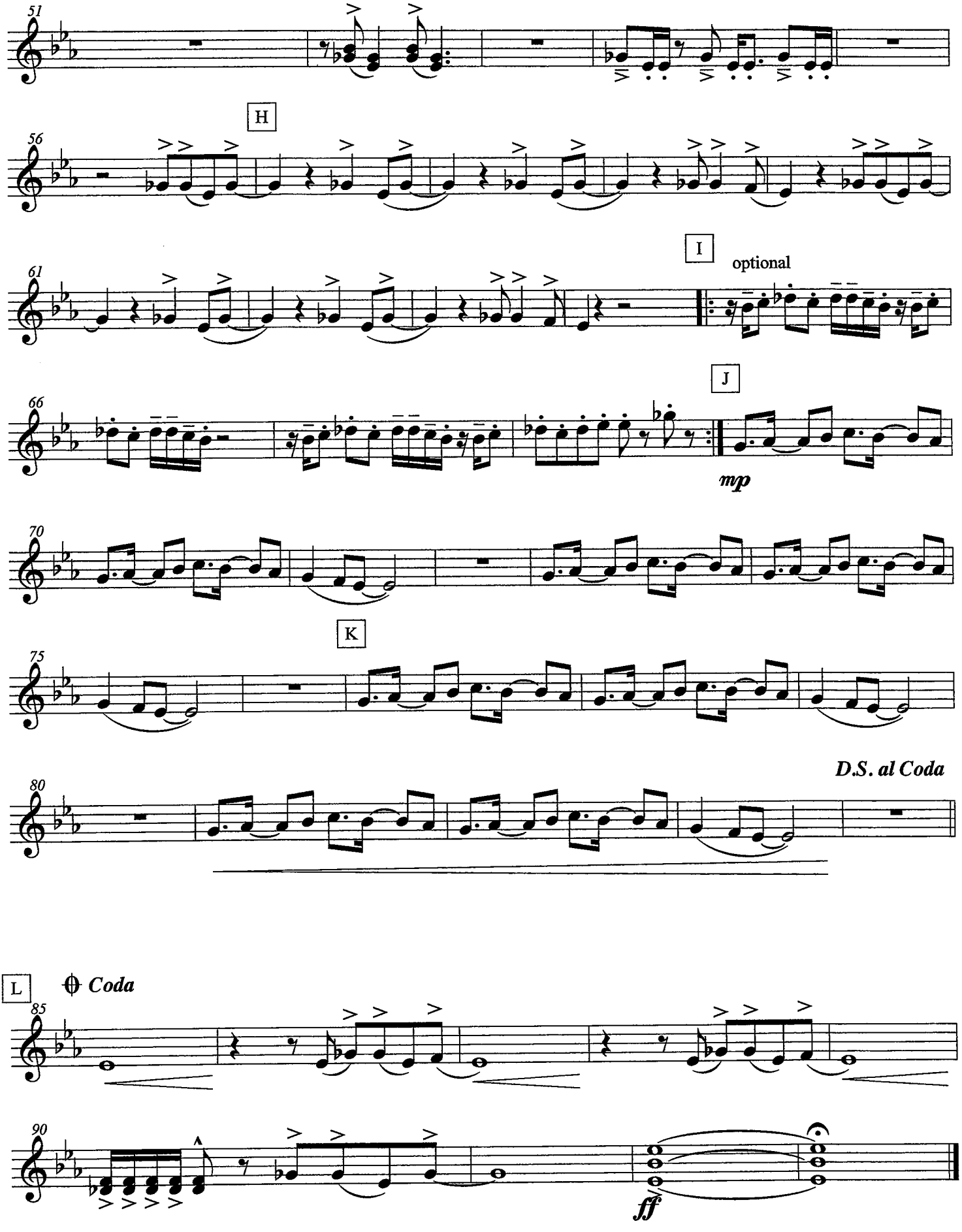
arr. Bernice

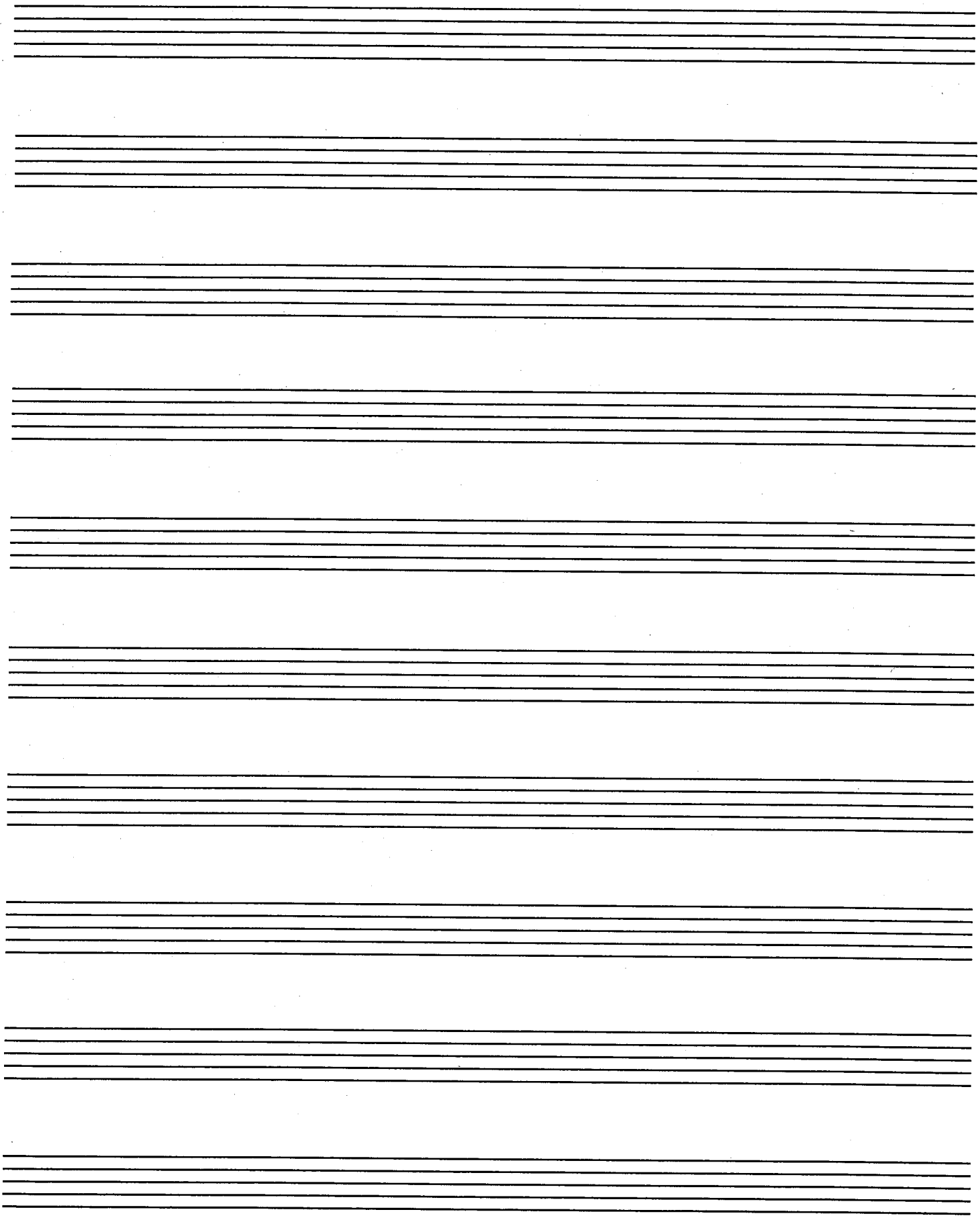
Melody C
LOW& Mallets

Driving ♩ = 132



You Are Good

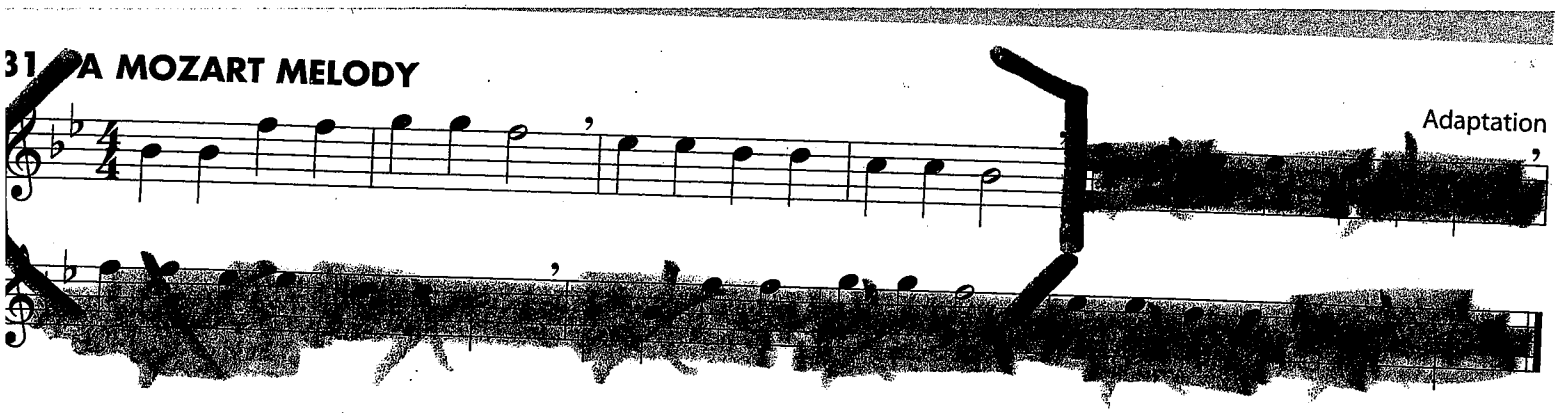




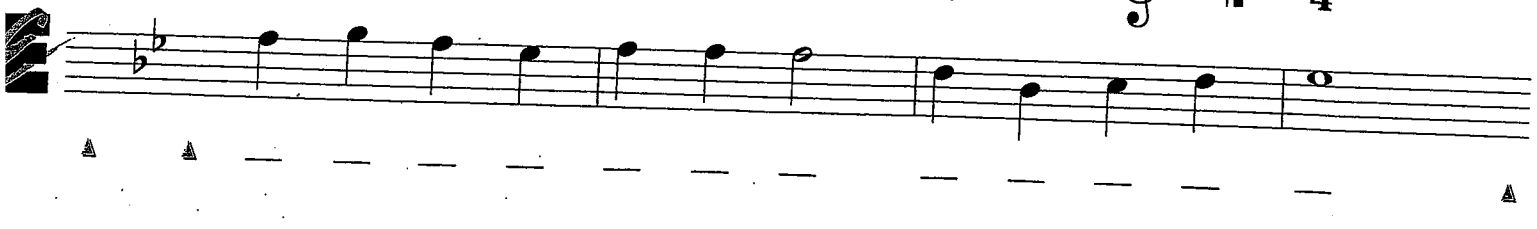
Flute

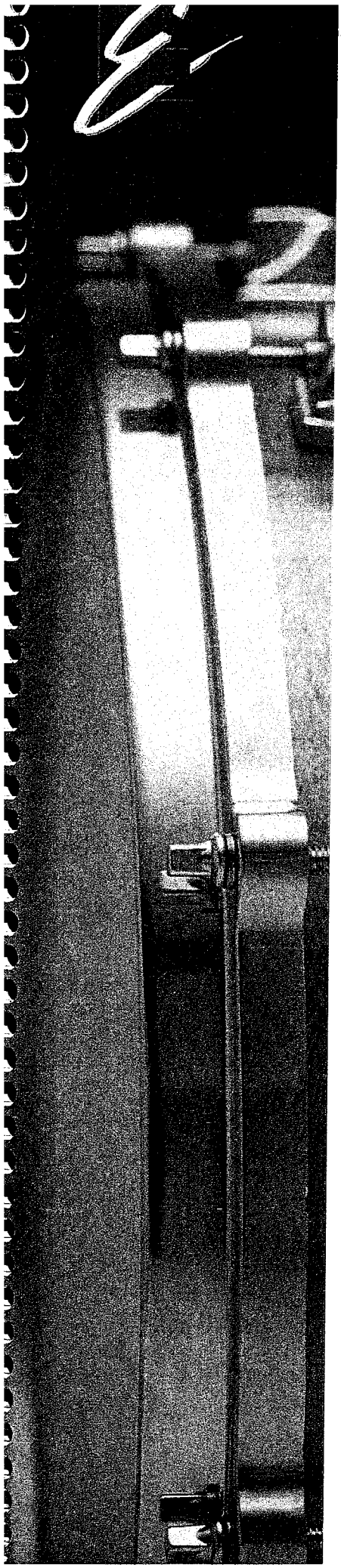
Name _____

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



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

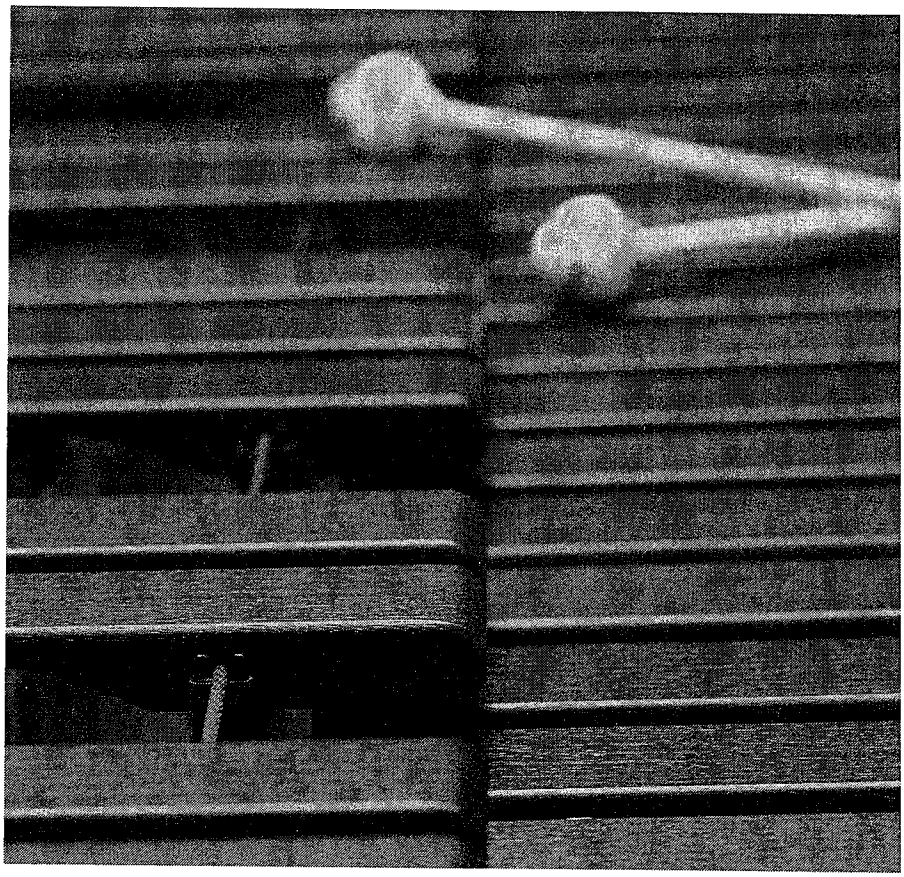




KEYBOARD PERCUSSION BOOK 1

ESSENTIAL ELEMENTS 2000

COMPREHENSIVE BAND METHOD



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

Percussion consultant and editor
WILL RAPP

HAL•LEONARD™

THE BASICS

Posture

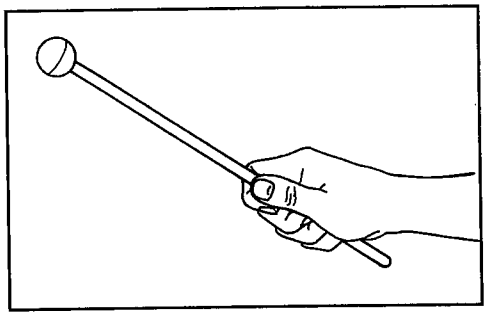
Stand near your instrument, and always keep your:

- 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 fingerings 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

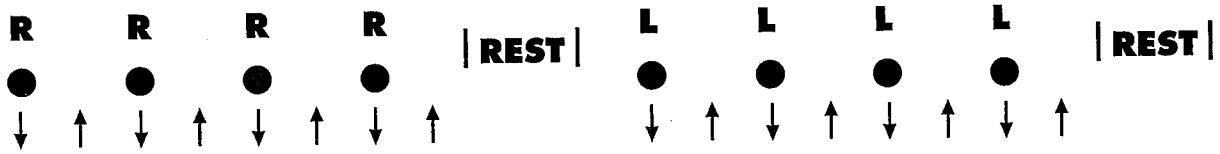
- Cover all percussion instruments when they are not being used.
- Put mallets away in a storage area. Keep the percussion section neat!
- Mallets are the only things which should be placed on your instrument. NEVER put or allow others to put objects on any percussion instrument.

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

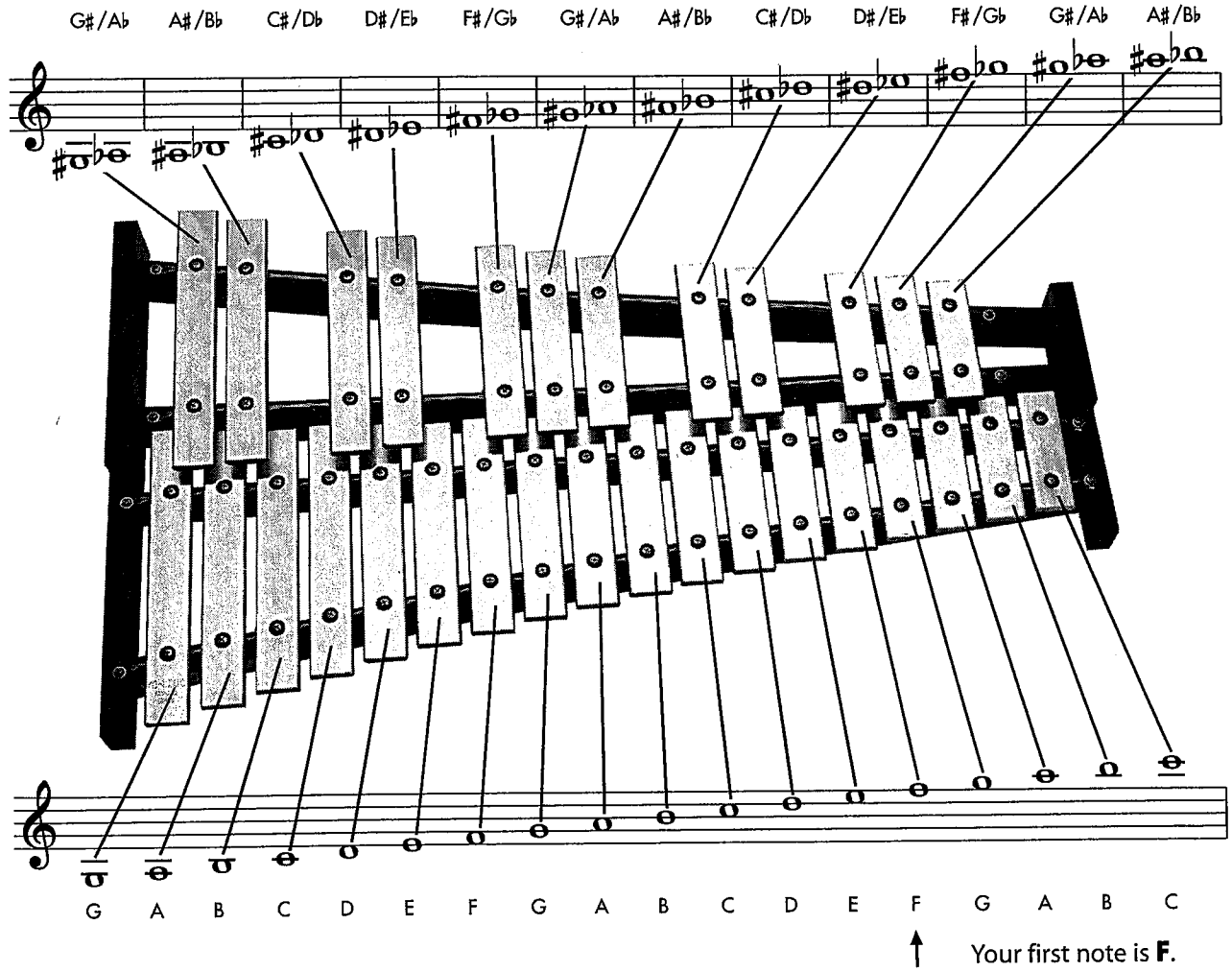
Step 1 Stand in a comfortable position near the instrument. The raised keys should be pointing away from you.

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.

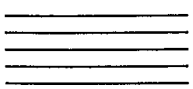
Step 4 Hold the mallets as described on page 2.

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.



READING MUSIC

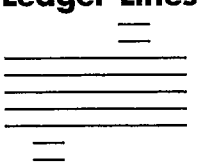
Music Staff



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

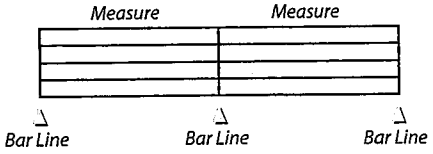
Identify and draw each of these symbols:

Ledger Lines



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

Measures & Bar Lines



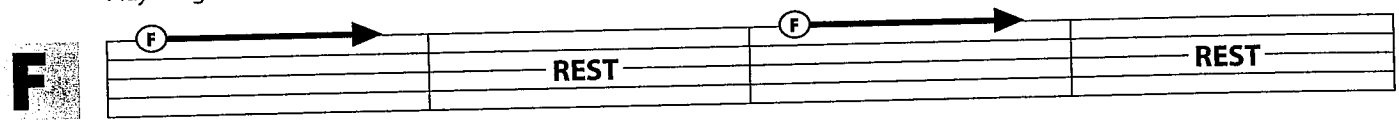
Bar lines divide the music staff into **measures**.

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.



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.

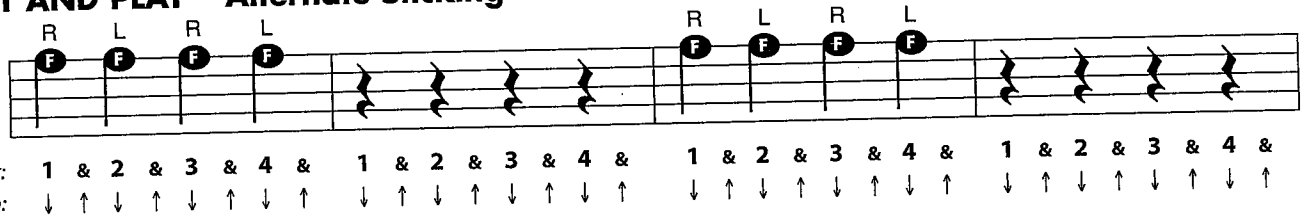
Quarter Note = 1 beat

Quarter Rest = 1 silent beat

Alternate Sticking

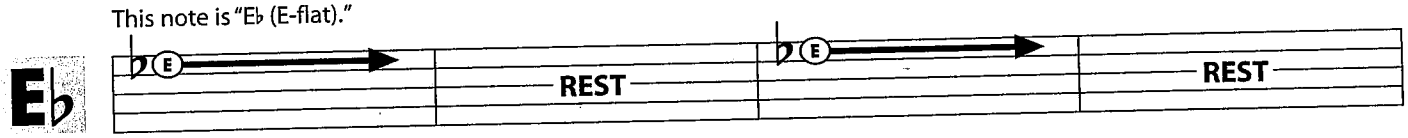
A hand to hand sticking pattern usually beginning with the right hand.

2. COUNT AND PLAY – Alternate Sticking

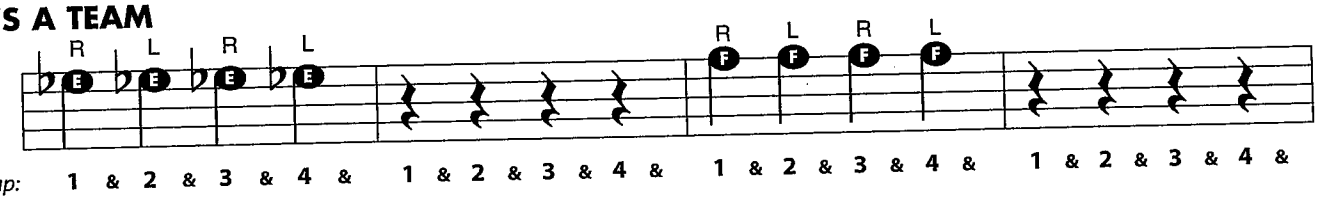


3. A NEW NOTE

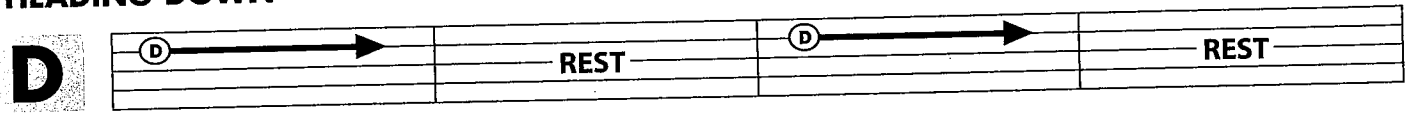
This note is "E♭ (E-flat)."



4. TWO'S A TEAM



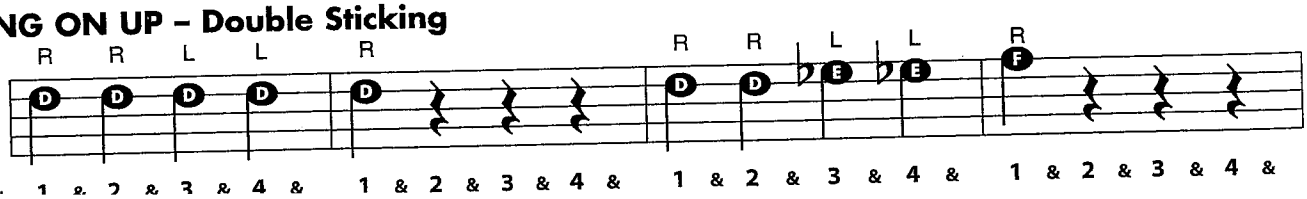
5. HEADING DOWN



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.

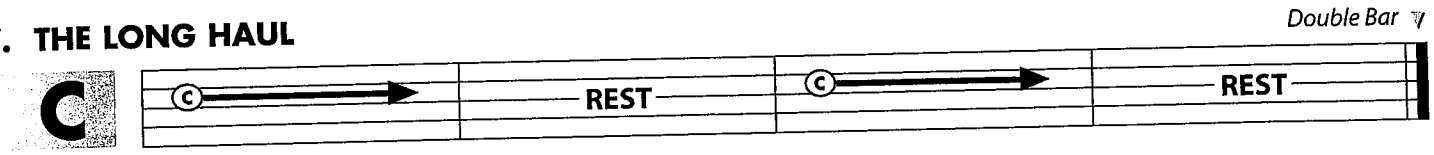
6. MOVING ON UP – Double Sticking



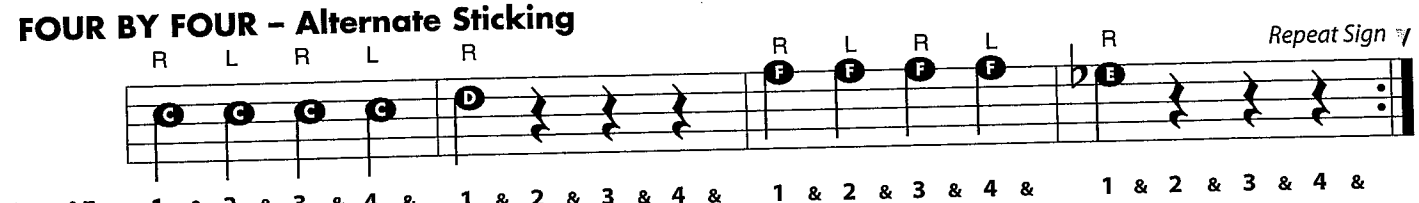
Double Bar indicates the end of a piece of music.

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

7. THE LONG HAUL

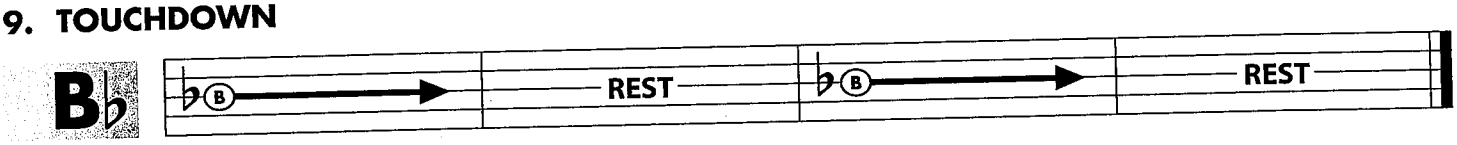


8. FOUR BY FOUR – Alternate Sticking

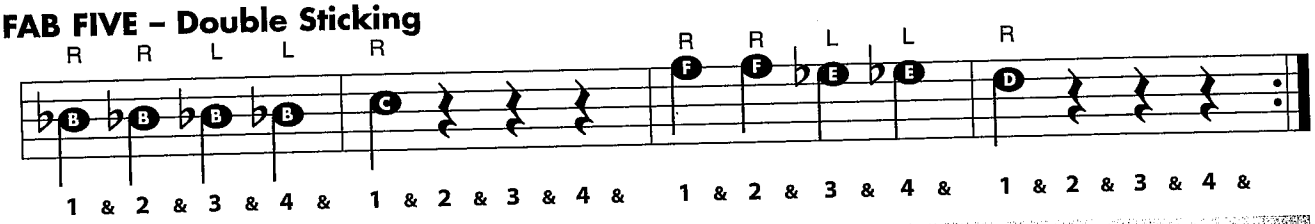


Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

9. TOUCHDOWN



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.

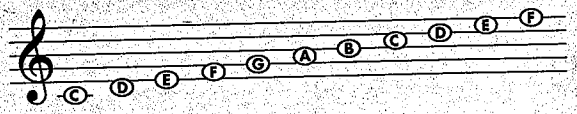
Time Signature

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.



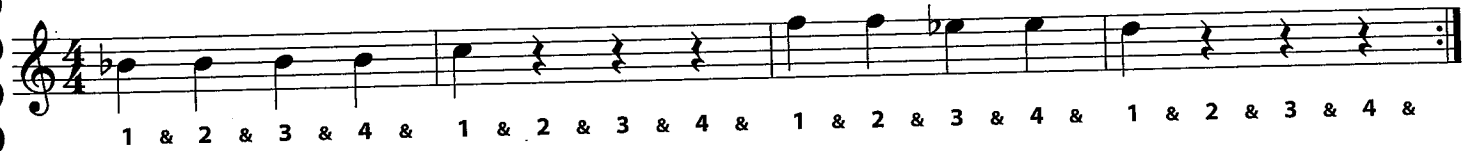
THEORY

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

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

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

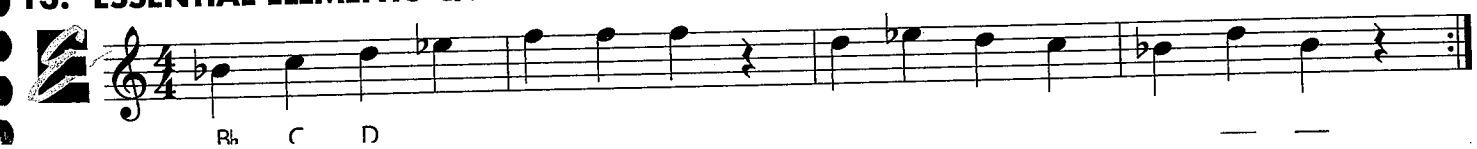
11. READING THE NOTES *Compare this to exercise 10, THE FAB FIVE.*



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

12. FIRST FLIGHT

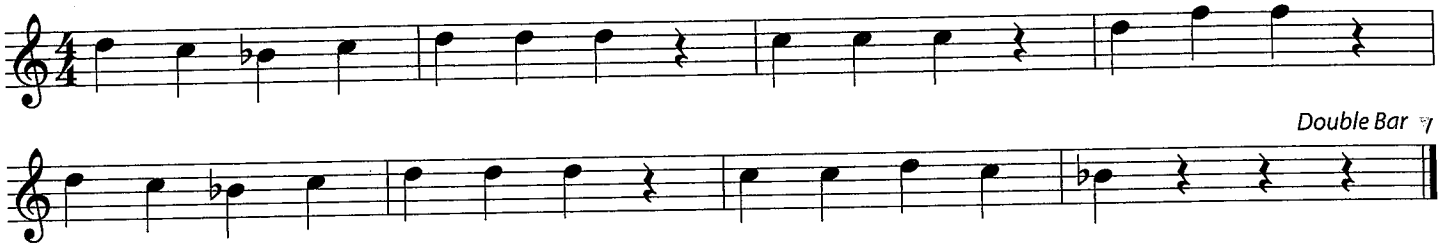
13. ESSENTIAL ELEMENTS QUIZ *Fill in the remaining note names before playing.*



Notes In Review

14. ROLLING ALONG Alternate Sticking

Go to the next line.



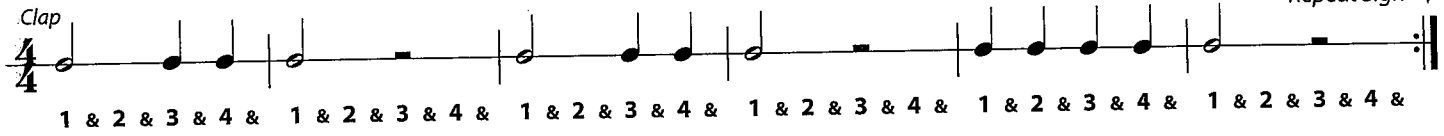
Double Bar

Half Note

Half Rest

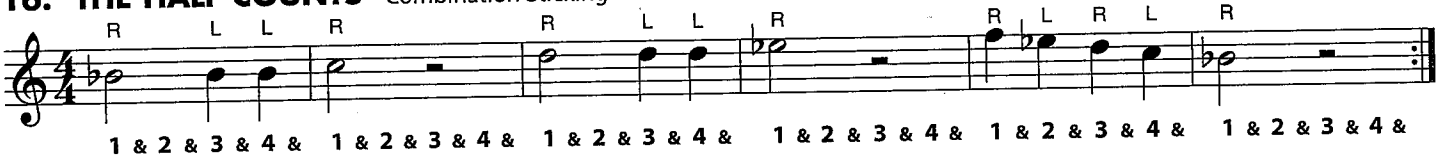
15. RHYTHM RAP *Clap the rhythm while counting and tapping.*

Repeat Sign

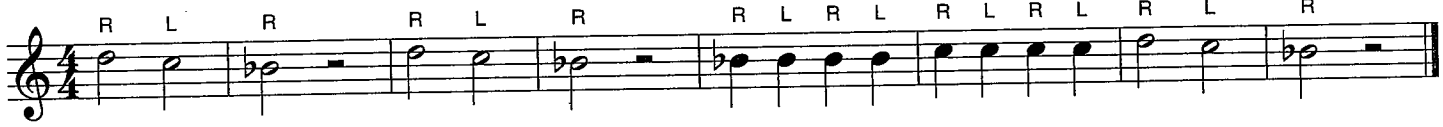


Combination Sticking A sticking pattern that combines both alternate and double sticking.

16. THE HALF COUNTS Combination Sticking



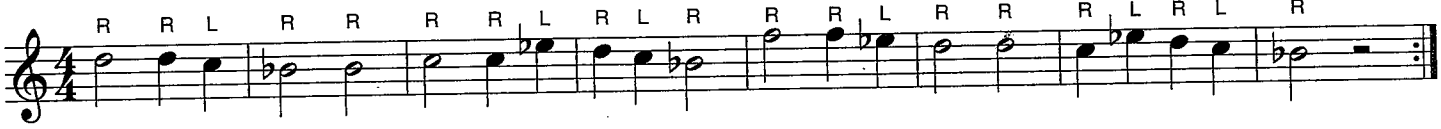
17. HOT CROSS BUNS



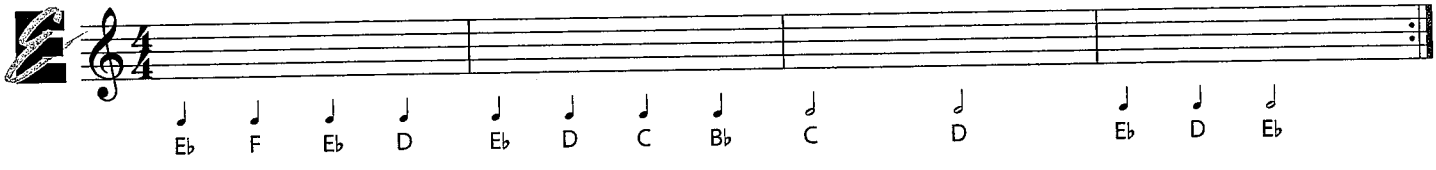
Right Hand Lead A sticking pattern that begins with the right hand and keeps the right hand on strong beats.

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.*

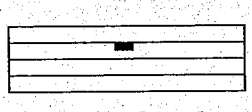


Whole Note

= 4 Beats

1 & 2 & 3 & 4 &

Whole Rest



= A Whole Measure of Silent Beats

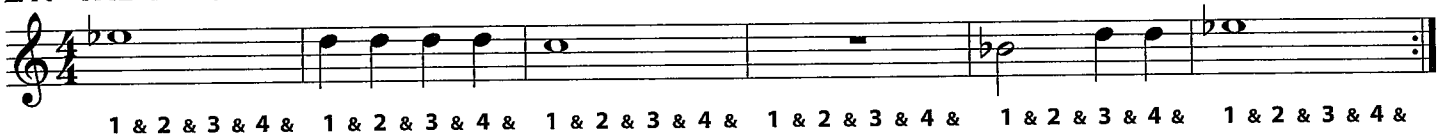
1 & 2 & 3 & 4 &

Whole Rest hangs from a staff line.

Half Rest sits on a staff line.

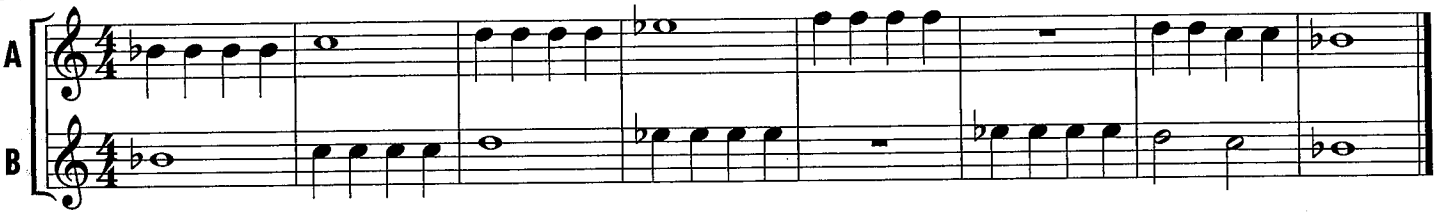
20. RHYTHM RAP *Clap the rhythm while counting and tapping.*

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



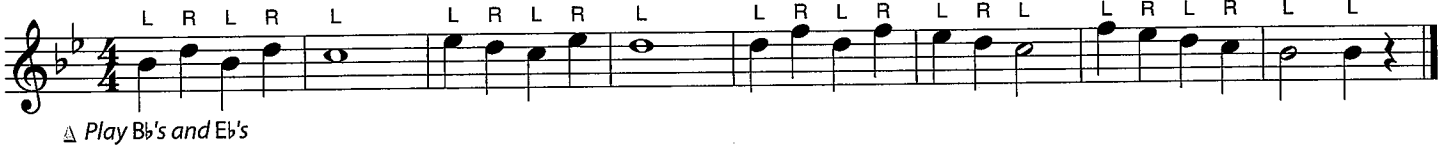
Key Signature

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

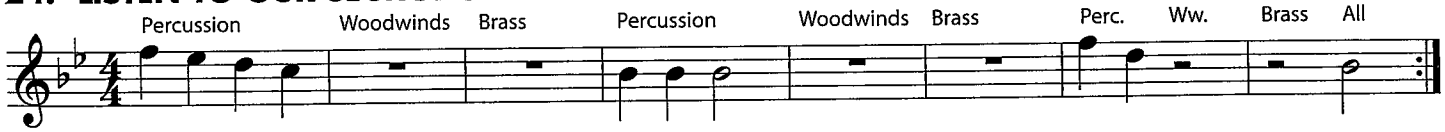
THEORY

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

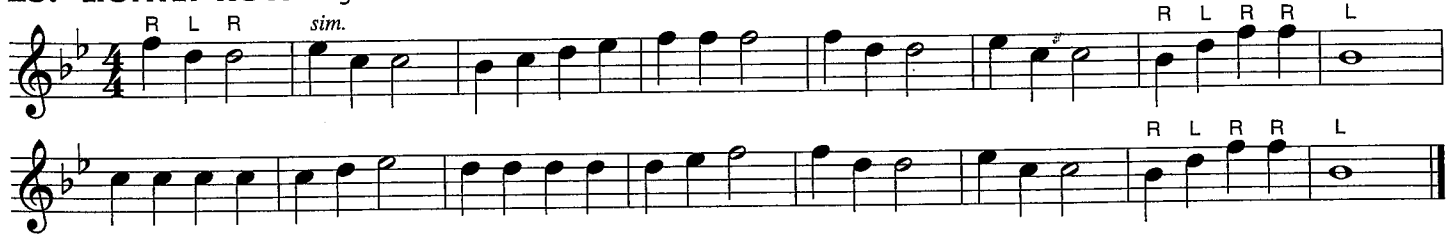


24. LISTEN TO OUR SECTIONS

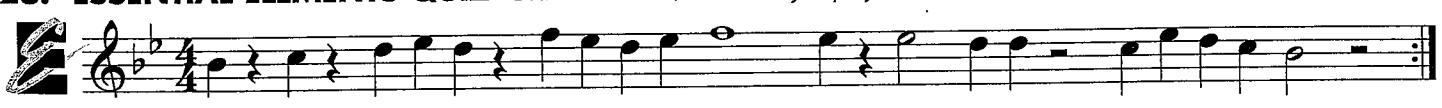


Simile *(sim.)* Continue playing in the same style.

25. LIGHTLY ROW Right Hand Lead



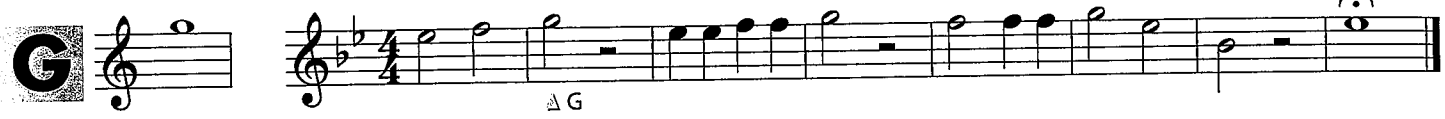
26. ESSENTIAL ELEMENTS QUIZ *Draw in the bar lines before you play.*



Fermata 𝄐 Hold the note (or rest) longer than normal.

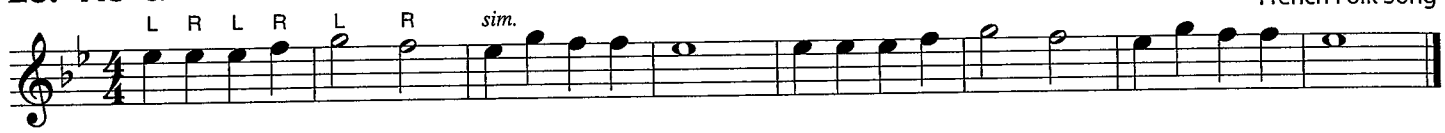
27. REACHING HIGHER – New Note

Fermata

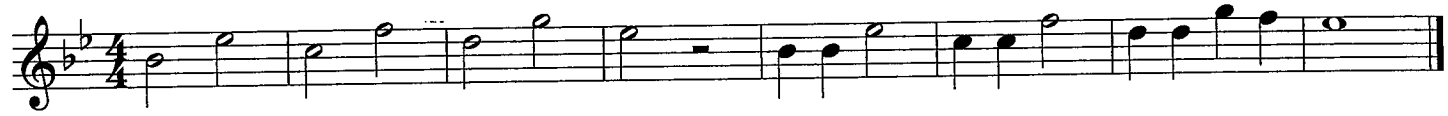


28. AU CLAIRE DE LA LUNE Left Hand Lead

French Folk Song



29. REMIX

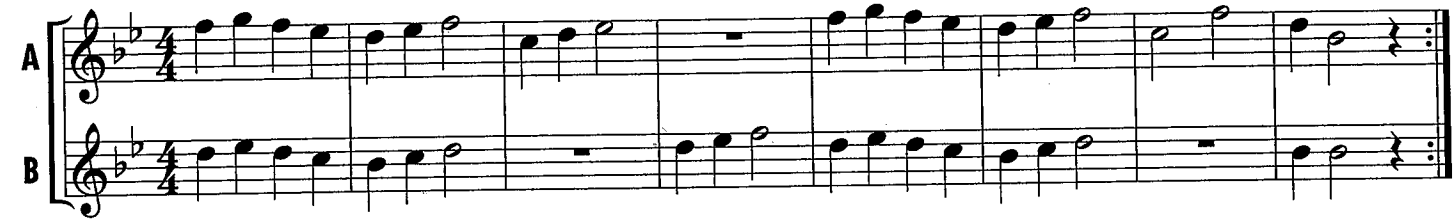


THEORY

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

30. LONDON BRIDGE – Duet

English Folk Song

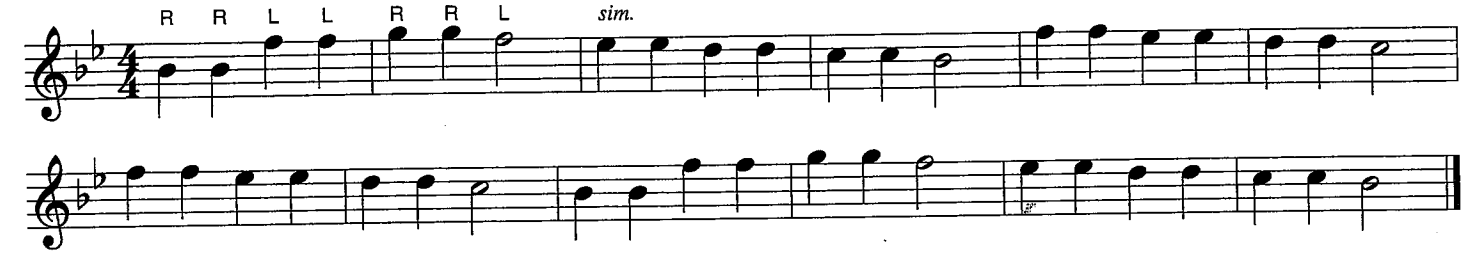


HISTORY

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."

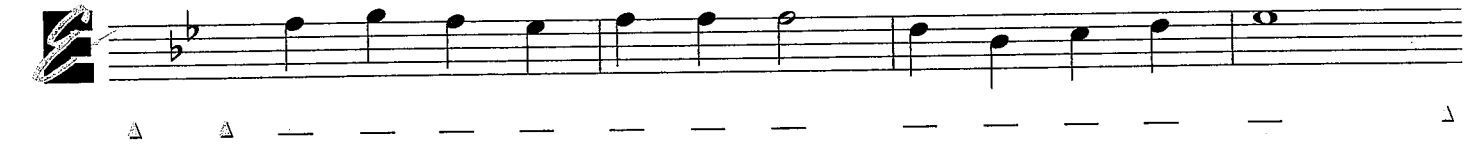
31. A MOZART MELODY Double Sticking

Adaptation

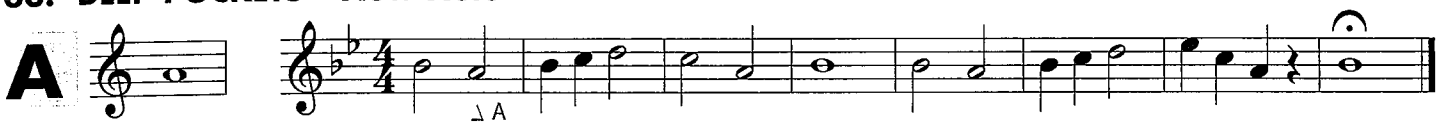


32. ESSENTIAL ELEMENTS QUIZ

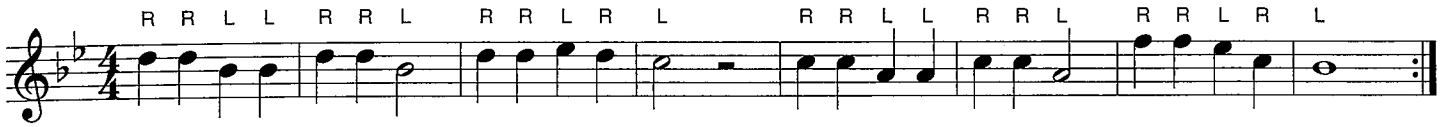
Draw these symbols where they belong and write in the note names before you play:



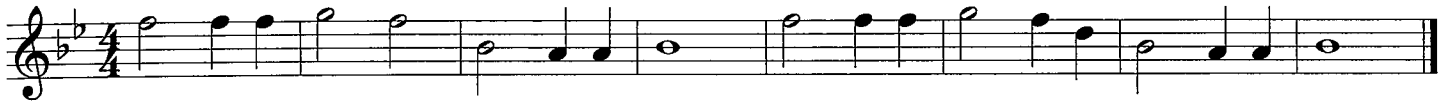
33. DEEP POCKETS – New Note



34. DOODLE ALL DAY Combination Sticking



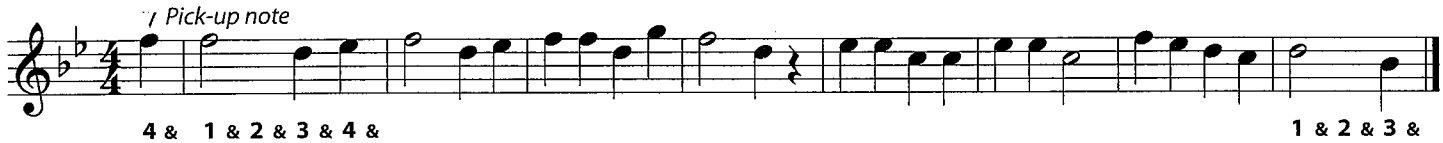
35. JUMP ROPE



Pick-Up Notes

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

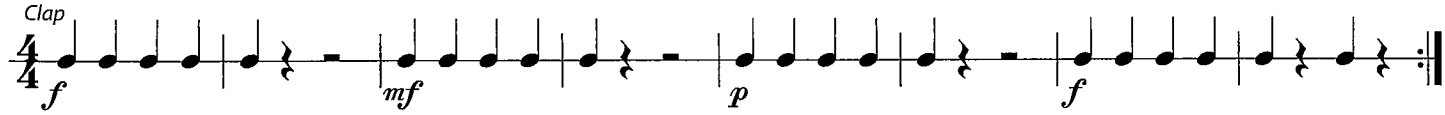
36. A-TISKET, A-TASKET Combination Sticking



Dynamics

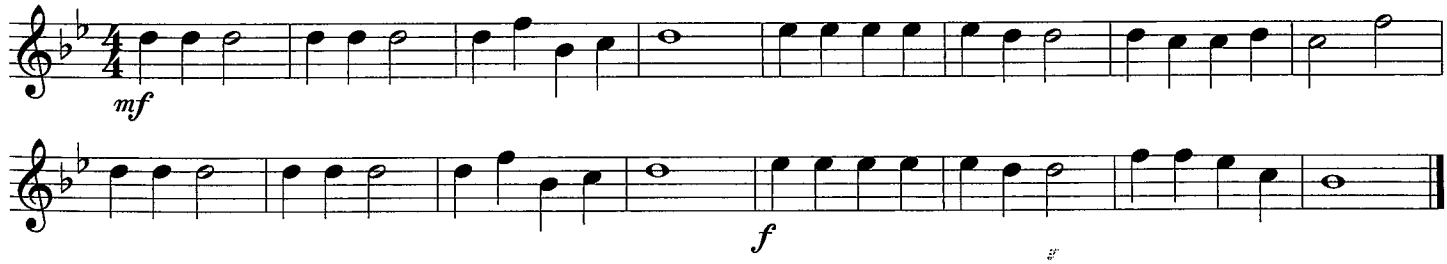
f – *forte* (play loudly) *mf* – *mezzo forte* (play moderately loud) *p* – *piano* (play softly)
The higher you lift the mallet, the louder the note will sound.

37. LOUD AND SOFT



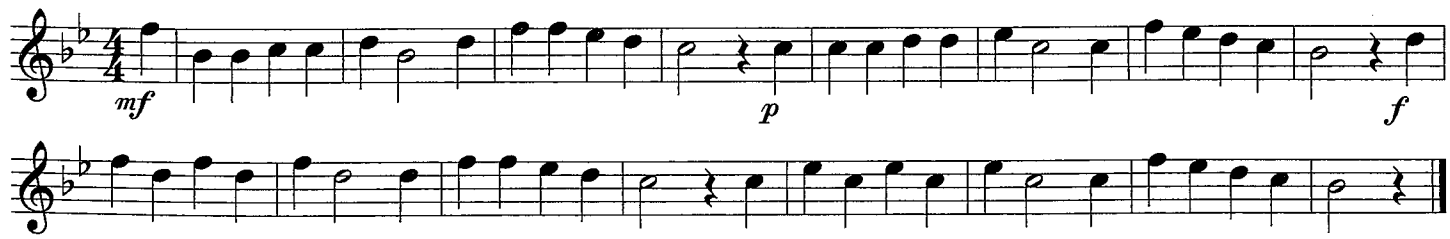
38. JINGLE BELLS

J. S. Pierpont



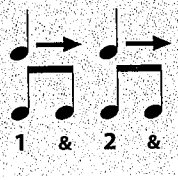
39. MY DREYDL

Traditional Hanukkah Song



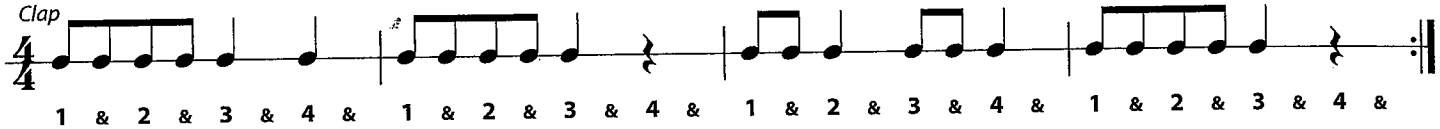
Eighth Notes

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

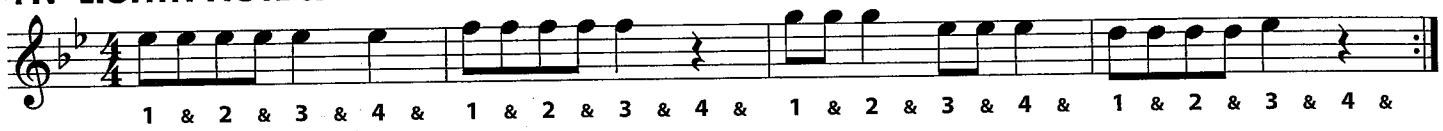


Two or more Eighth Notes have a *beam* across the stems.

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

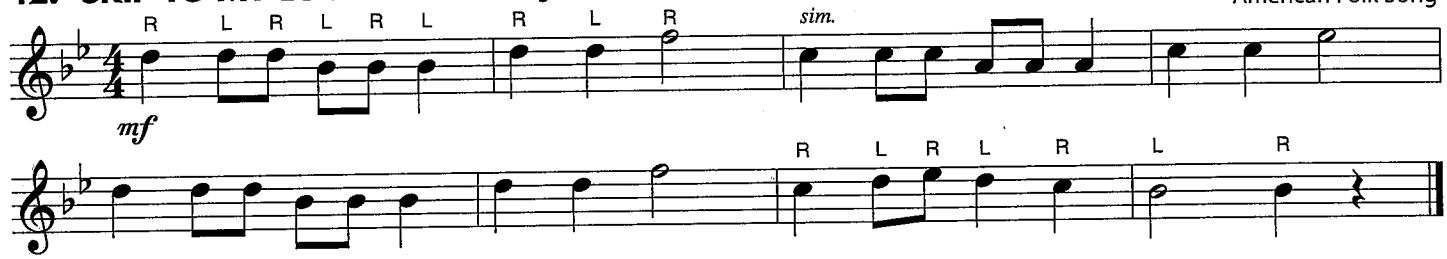


41. EIGHTH NOTE JAM

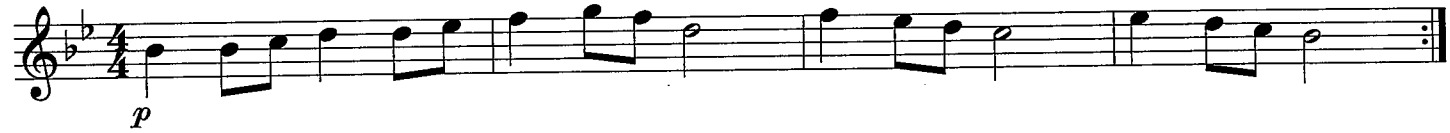


42. SKIP TO MY LOU Alternate Sticking

American Folk Song

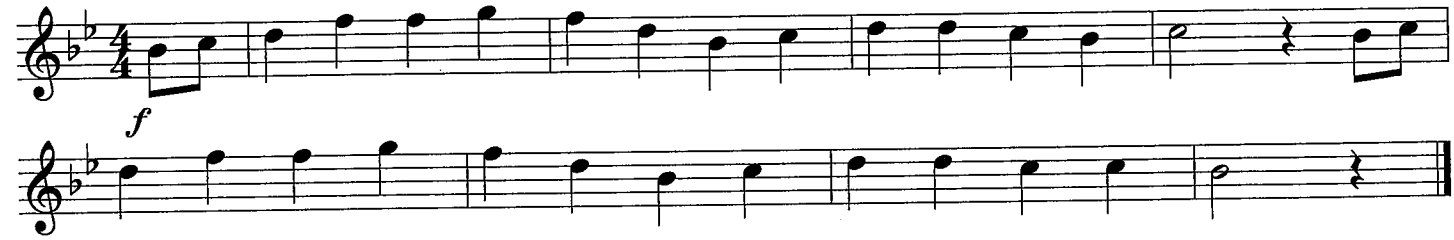


43. LONG, LONG AGO



44. OH, SUSANNA

Stephen Collins Foster

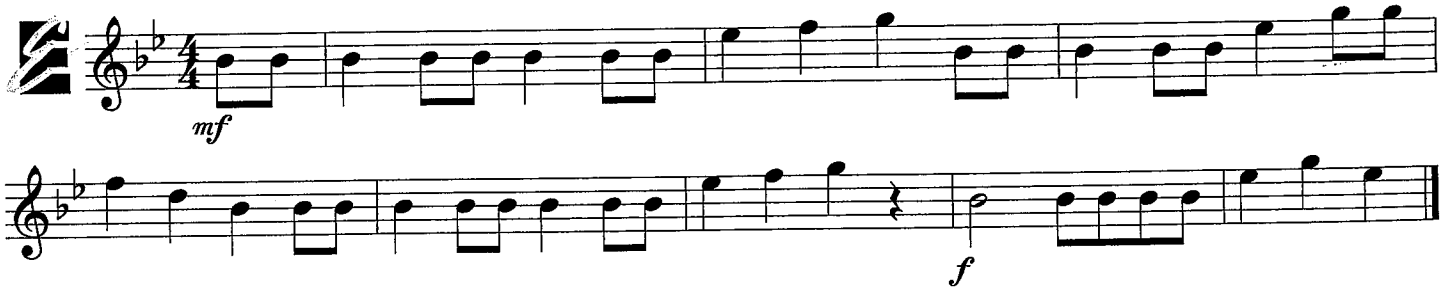


HISTORY

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

45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

Gioacchino Rossini

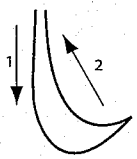


2/4 Time Signature

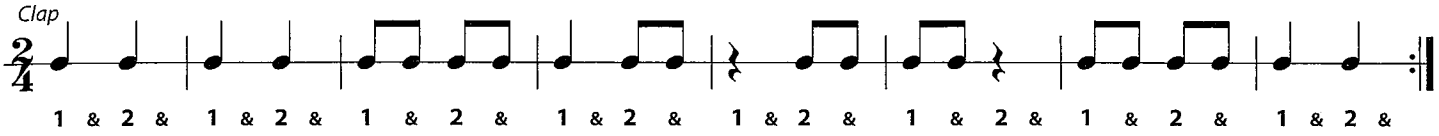
= **2 beats** per measure
= **Quarter** note gets one beat

Conducting

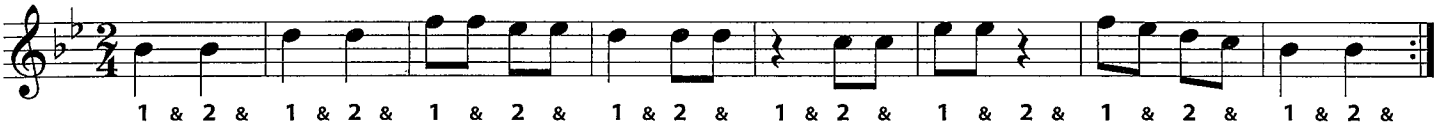
Practice conducting this two-beat pattern.



46. RHYTHM RAP



47. TWO BY TWO

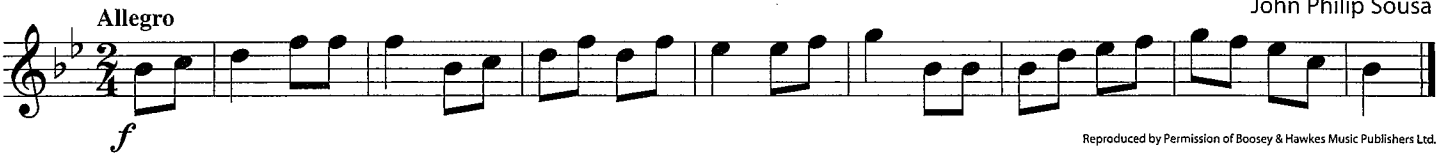


Tempo Markings

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

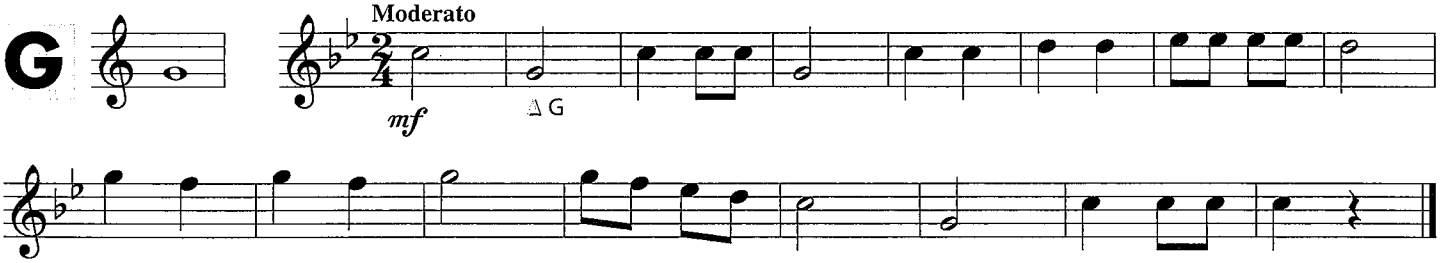
48. HIGH SCHOOL CADETS – March

John Philip Sousa



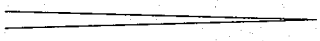
Reproduced by Permission of Boosey & Hawkes Music Publishers Ltd.

49. HEY, HO! NOBODY'S HOME – New Note



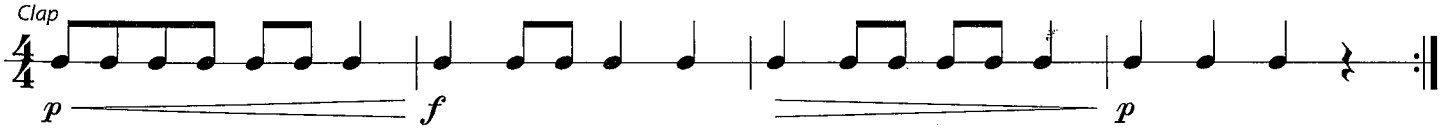
Dynamics

Crescendo (gradually louder)

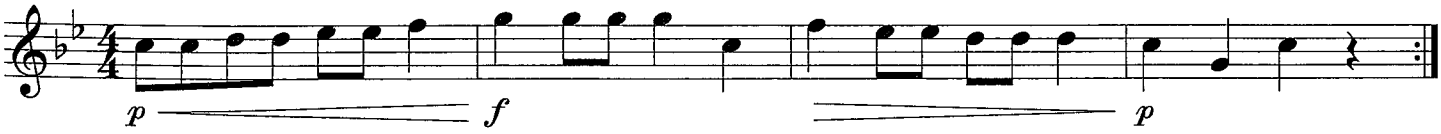


Decrescendo or ***Diminuendo*** (gradually softer)

50. CLAP THE DYNAMICS



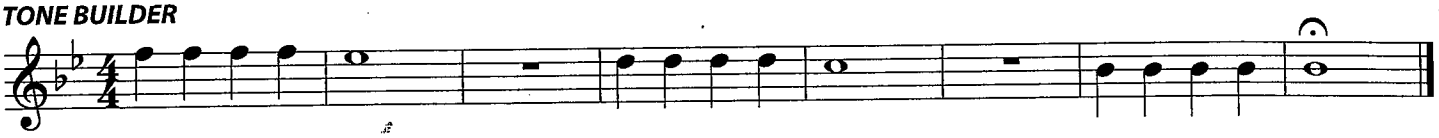
51. PLAY THE DYNAMICS



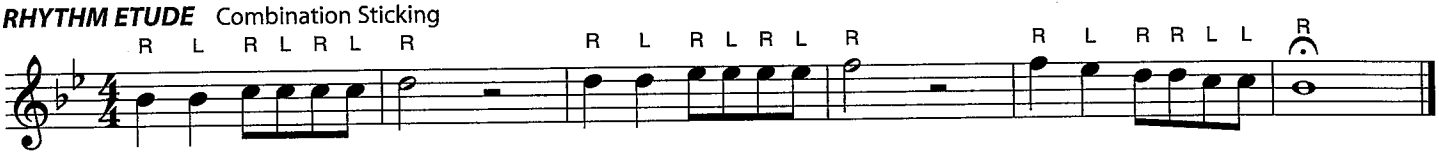
PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

TONE BUILDER

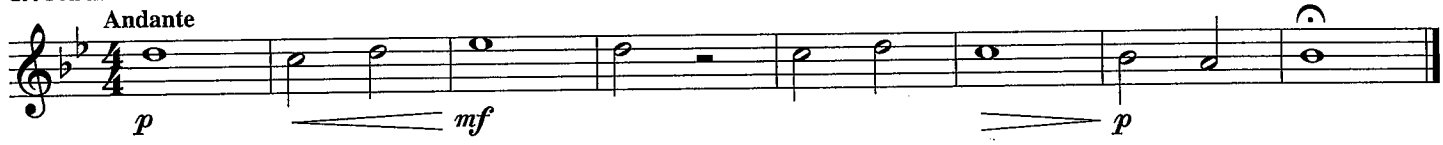


RHYTHM ETUDE Combination Sticking



RHYTHM RAP

CHORALE



Melodic Sticking

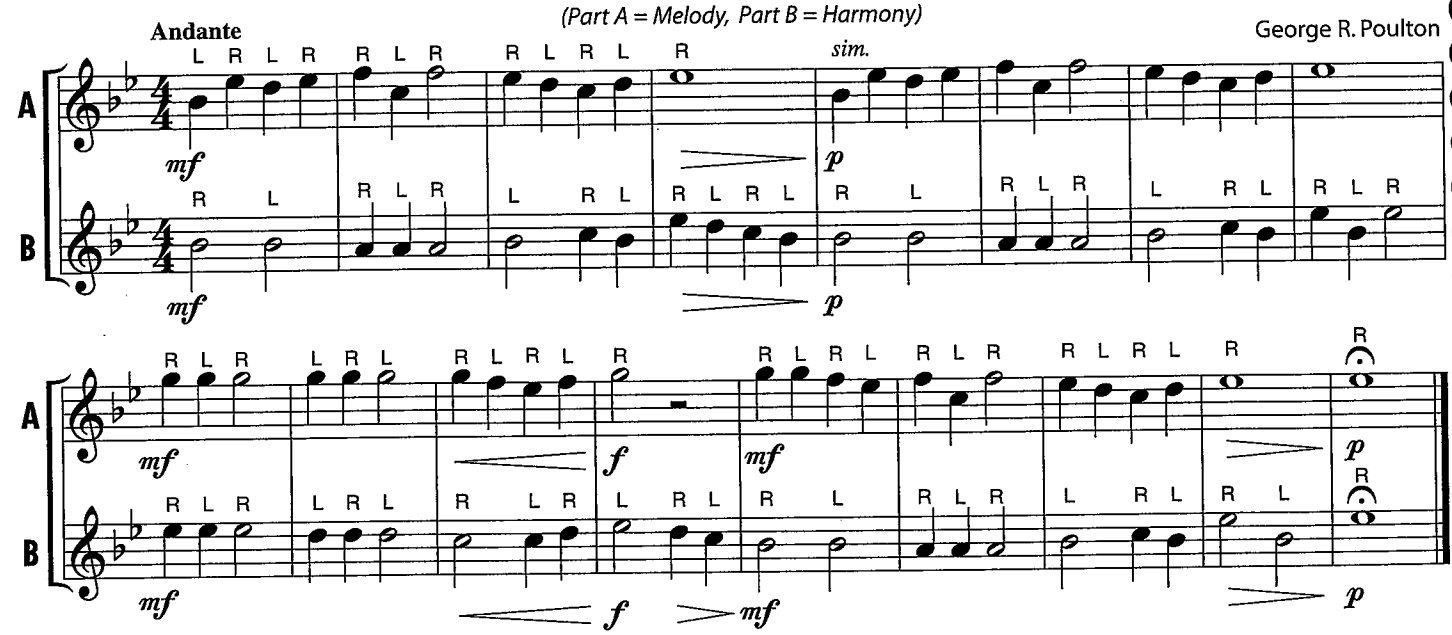
An approach that combines all the various stickings to create the best performance of the melodic line.

53. AURA LEE – Duet or Band Arrangement

Melodic Sticking with Doublings

(Part A = Melody, Part B = Harmony)

George R. Poulton

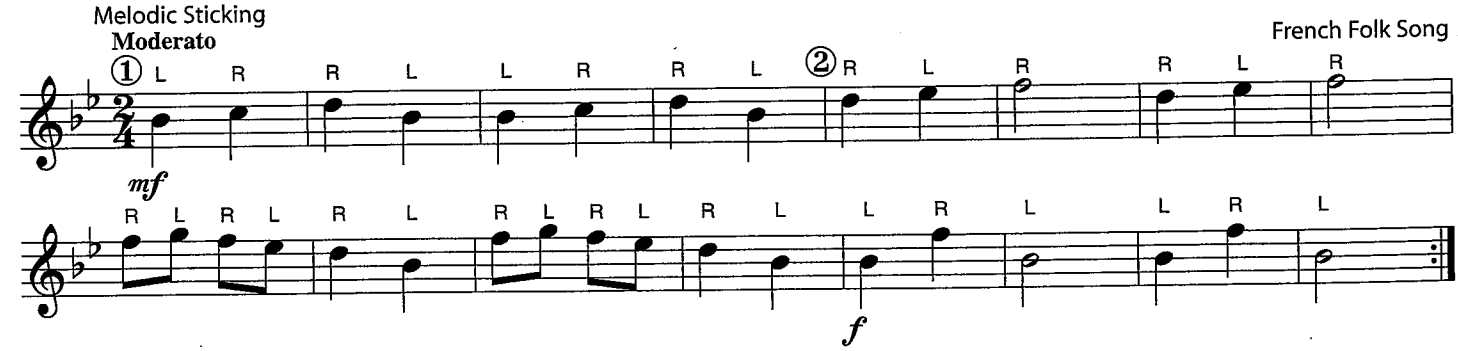


54. FRÈRE JACQUES – Round

(When group A reaches ②, group B begins at ①)

Melodic Sticking

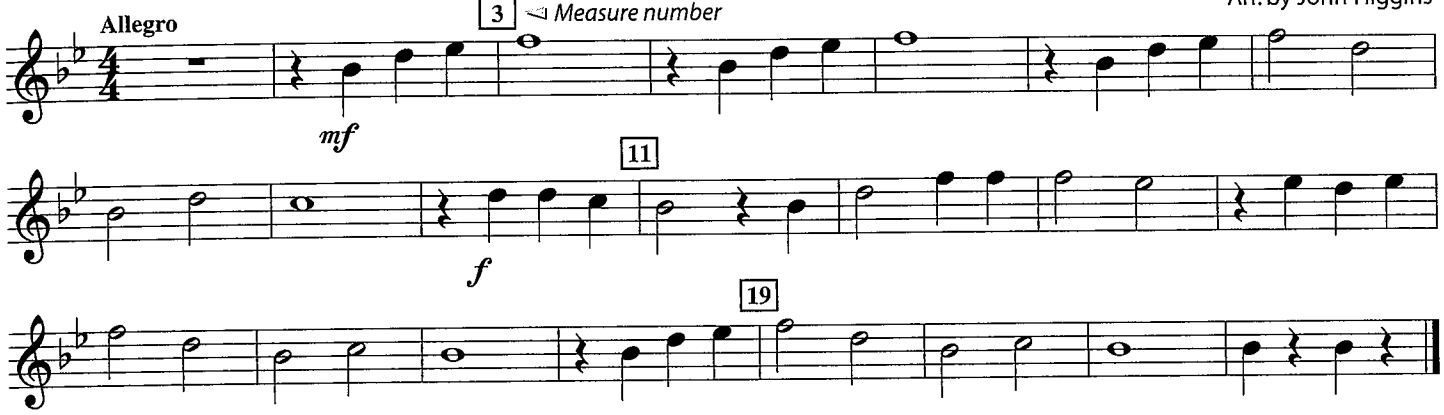
French Folk Song



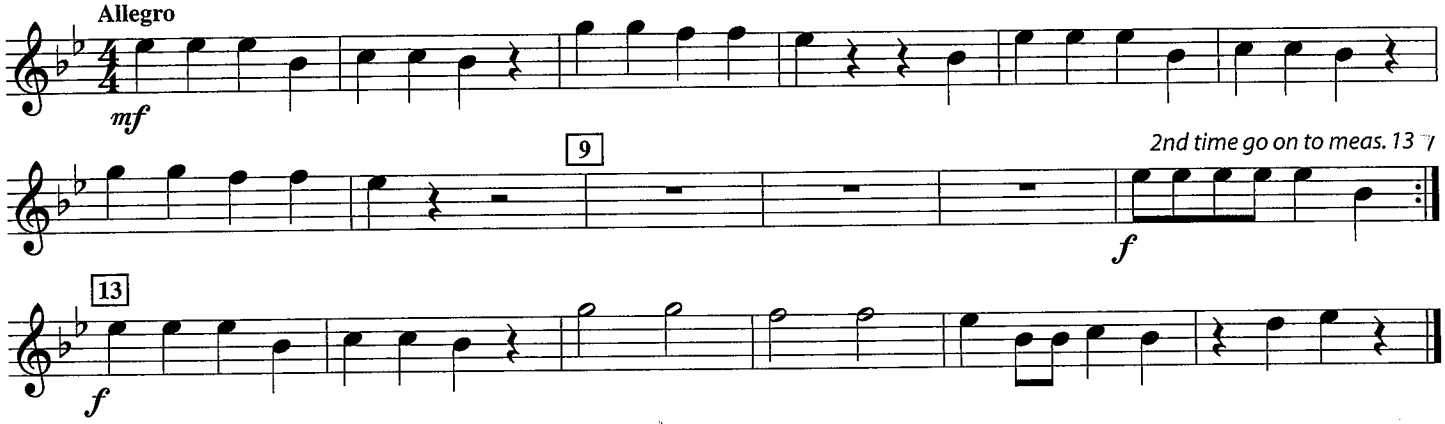
PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN – Band Arrangement

Arr. by John Higgins

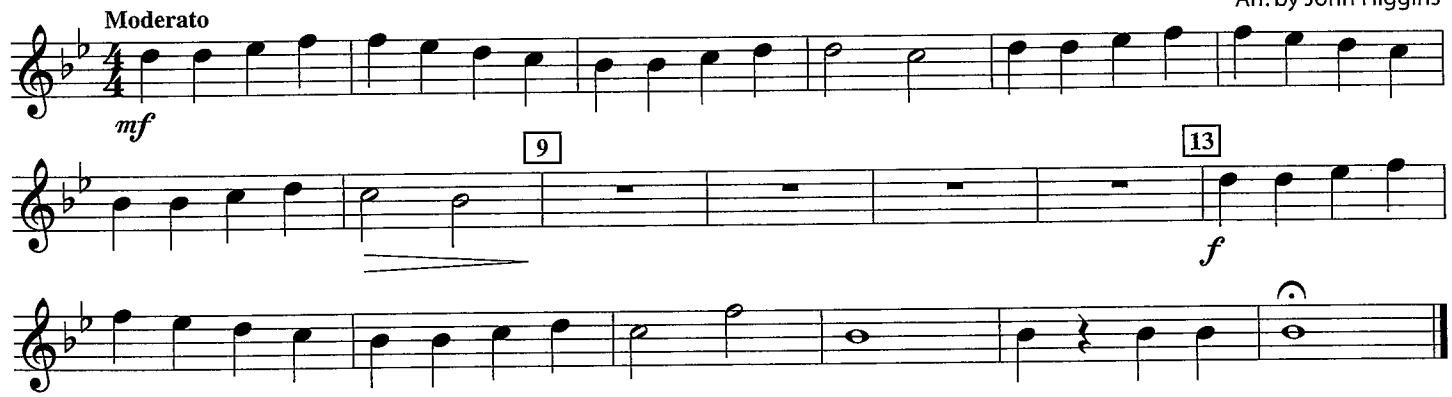


56. OLD MACDONALD HAD A BAND – Section Feature



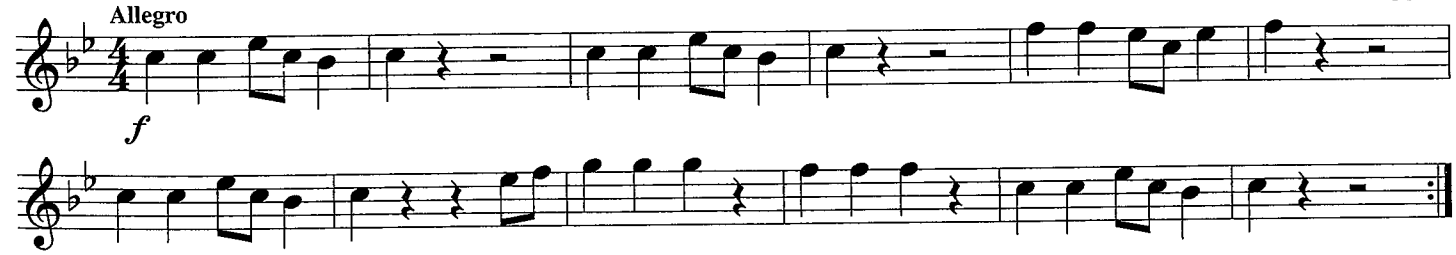
57. ODE TO JOY (from Symphony No. 9)

Ludwig van Beethoven
Arr. by John Higgins



58. HARD ROCK BLUES – Encore

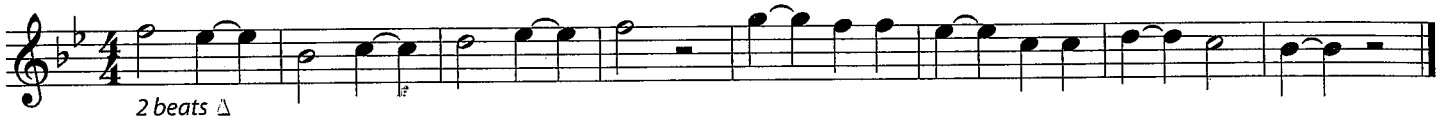
John Higgins



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

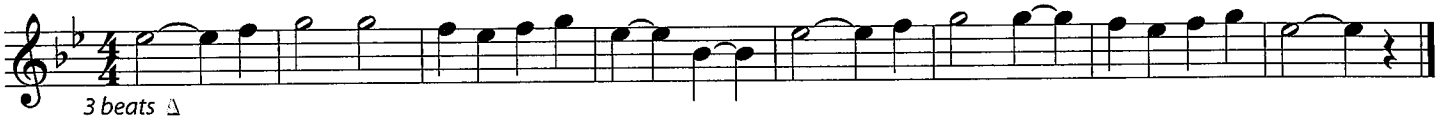
= 2 Beats

59. FIT TO BE TIED



60. ALOUETTE

French-Canadian Folk Song



Dotted Half Note

= 3 Beats

1 & 2 & 3 &

Dot

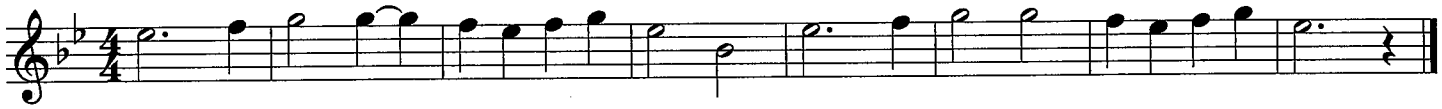
A dot adds half the value of the note.

=

2 beats + 1 beat = 3 beats

61. ALOUETTE – THE SEQUEL

French-Canadian Folk Song

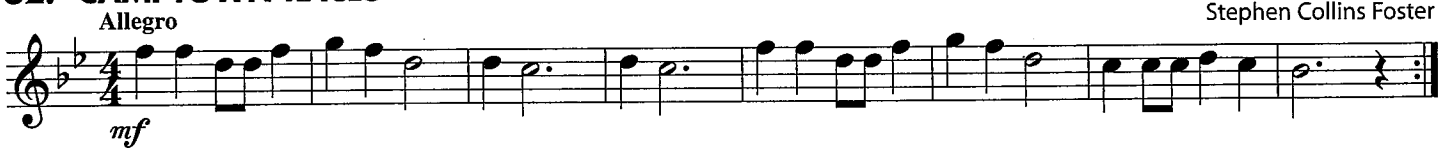


HISTORY

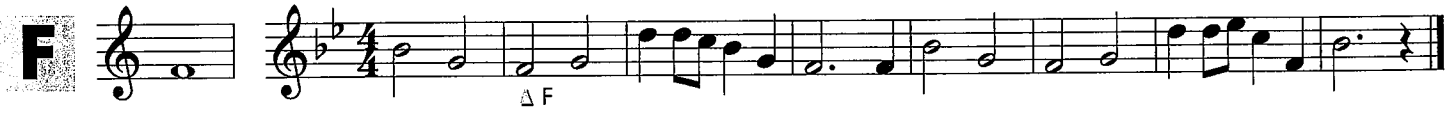
American composer **Stephen Collins Foster** (1826–1864) was born near Pittsburgh, PA. He has become the most recognized song writer of his time for works such as "Oh Susanna," which became popular during the California Gold Rush of 1849. Among his most well-known songs are "My Old Kentucky Home" and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

62. CAMPTOWN RACES

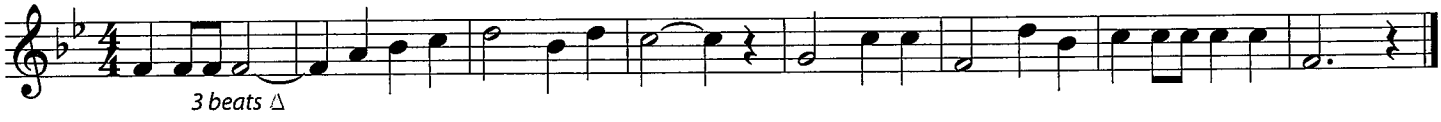
Stephen Collins Foster



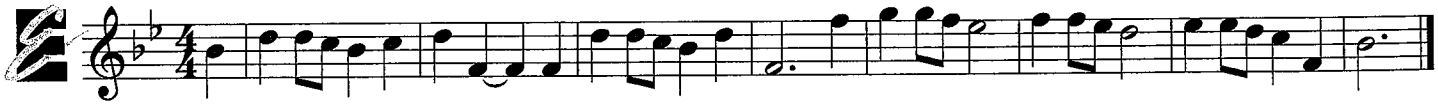
63. NEW DIRECTIONS – New Note



64. THE NOBLES



65. ESSENTIAL ELEMENTS QUIZ

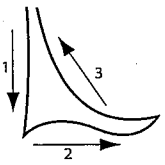


$\frac{3}{4}$ Time Signature

= **3 beats** per measure
= **Quarter** note gets one beat

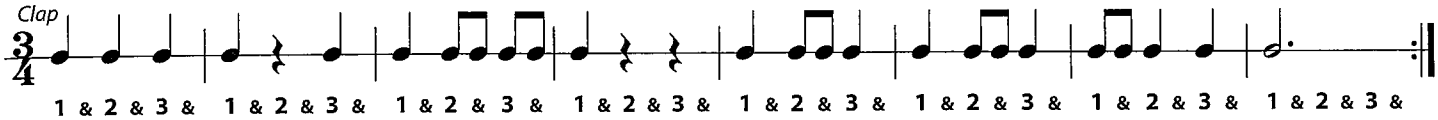
Conducting

Practice conducting this three-beat pattern.

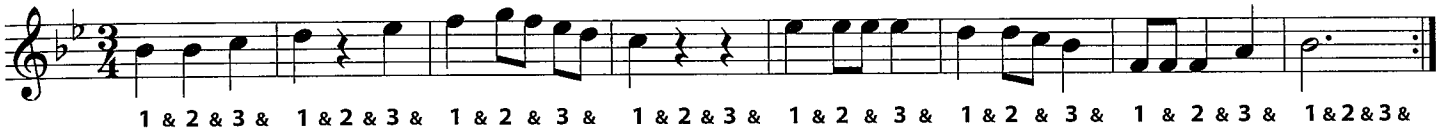


THEORY

66. RHYTHM RAP

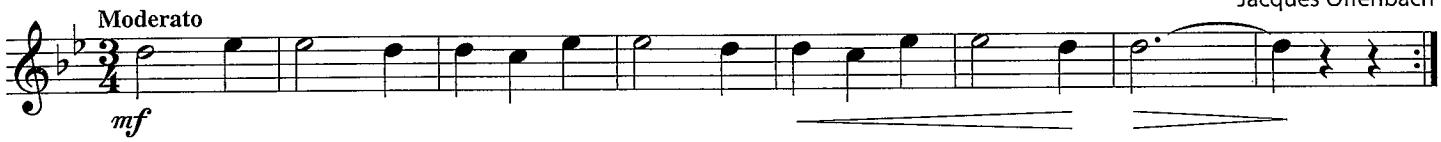


67. THREE BEAT JAM



68. BARCAROLLE

Jacques Offenbach

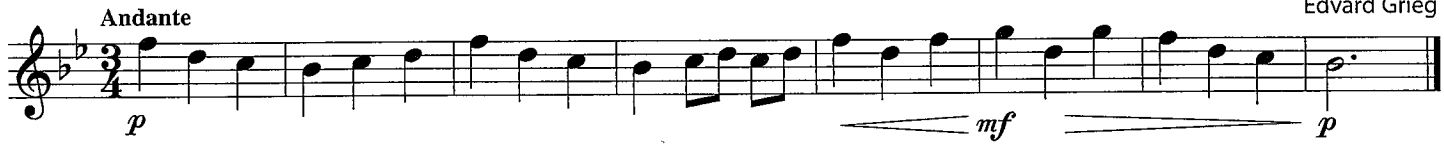


Norwegian composer **Edvard Grieg** (1843–1907) wrote *Peer Gynt Suite* for a play by Henrik Ibsen in 1875, the year before the telephone was invented by Alexander Graham Bell. "Morning" is a melody from *Peer Gynt Suite.* Music used in plays, or in films and television, is called **incidental music.**

HISTORY

69. MORNING (from Peer Gynt)

Edvard Grieg



Accent

Emphasize the note.

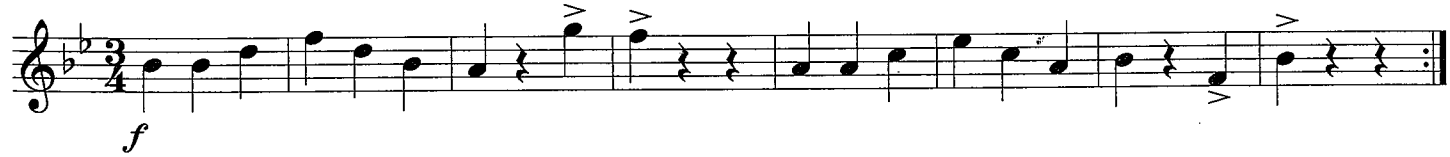
70. ACCENT YOUR TALENT

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

HISTORY

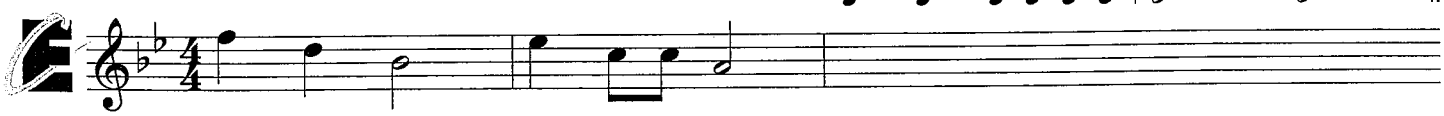
71. MEXICAN CLAPPING SONG ("Chiapanecas")

Latin American Folk Song



72. ESSENTIAL CREATIVITY

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



THEORY

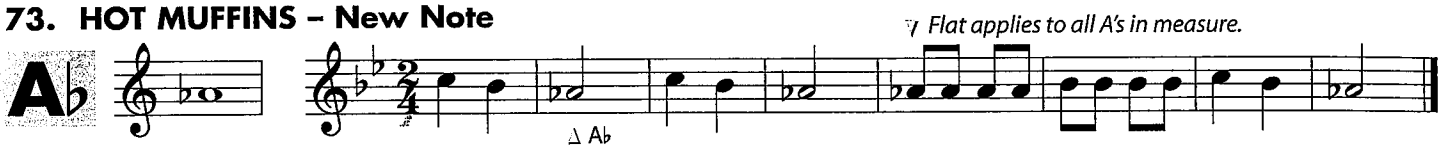
Accidental

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

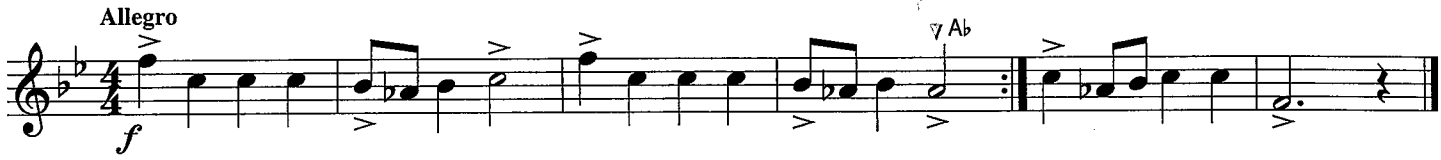
Flat ♭

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.

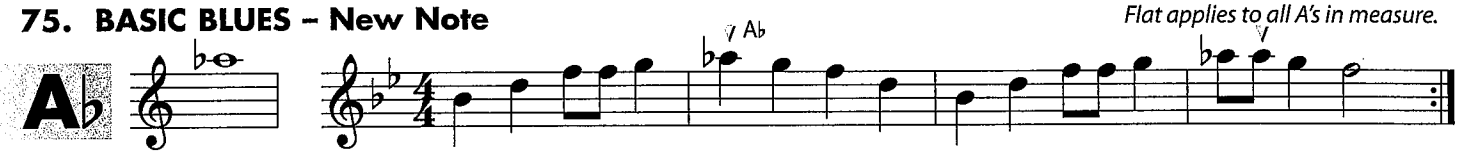
73. HOT MUFFINS – New Note



74. COSSACK DANCE

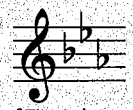


75. BASIC BLUES – New Note



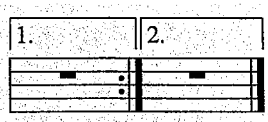
THEORY

New Key Signature



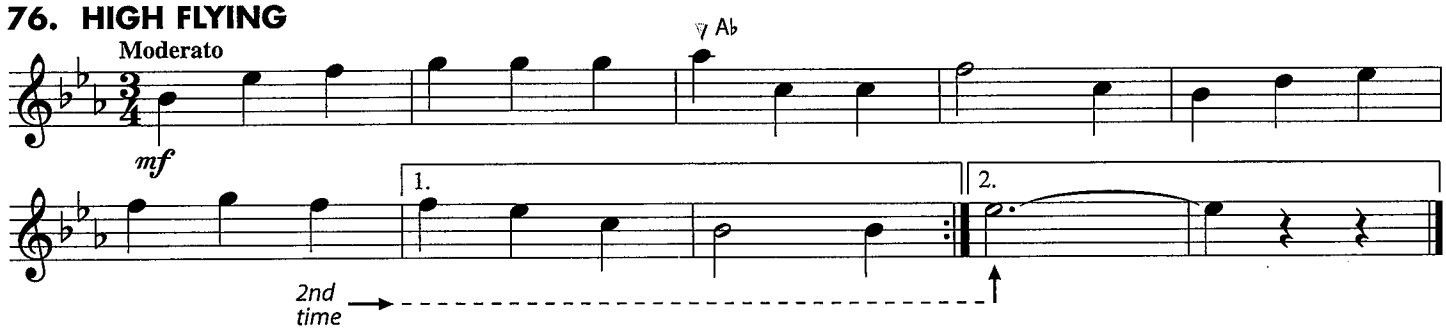
This Key Signature indicates the *Key of* E♭ – play all B's as B-flats, all E's as E-flats, and all A's as A-flats.

1st & 2nd Endings



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

76. HIGH FLYING

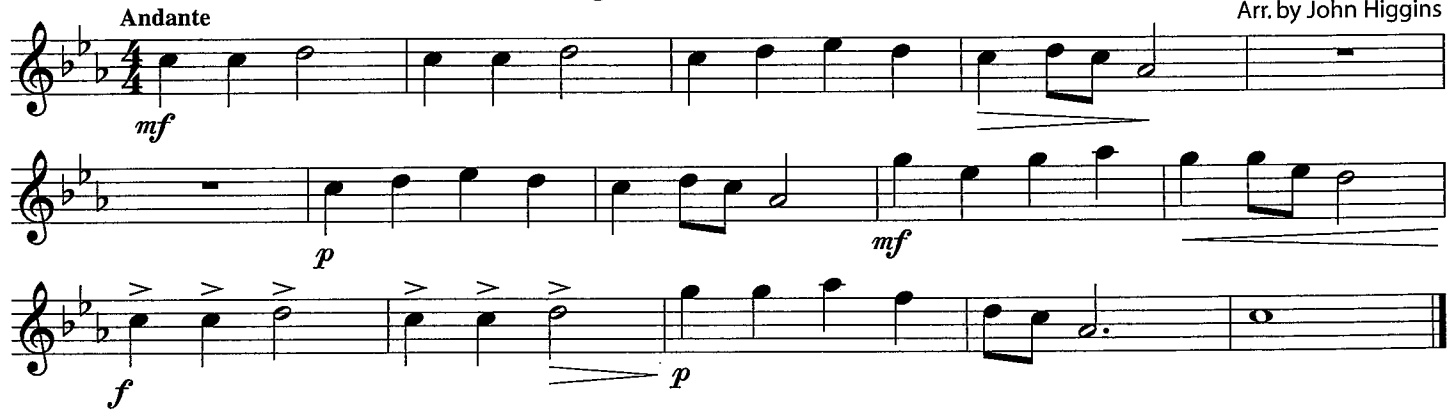


HISTORY

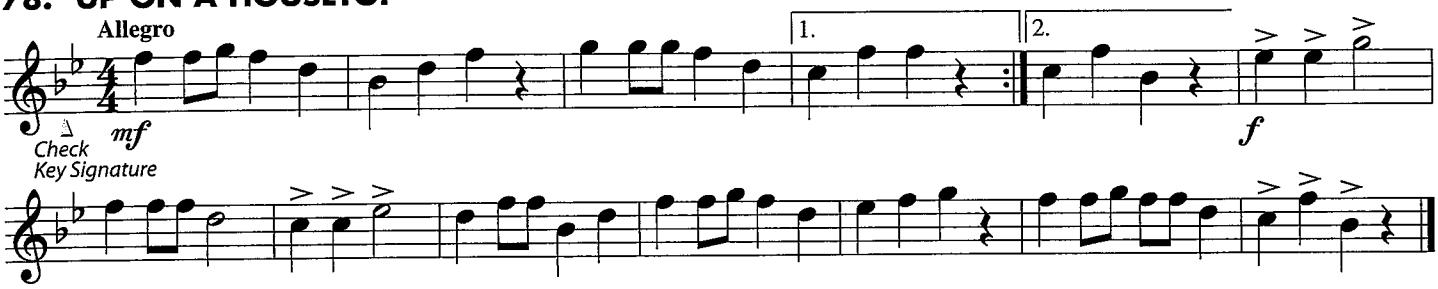
Japanese folk music actually has its origins in ancient China. "Sakura, Sakura" was performed on instruments such as the **koto**, a 13-string instrument that is more than 4000 years old, and the **shakuhachi** or bamboo flute. The unique sound of this ancient Japanese melody results from the pentatonic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

77. SAKURA, SAKURA – Band Arrangement

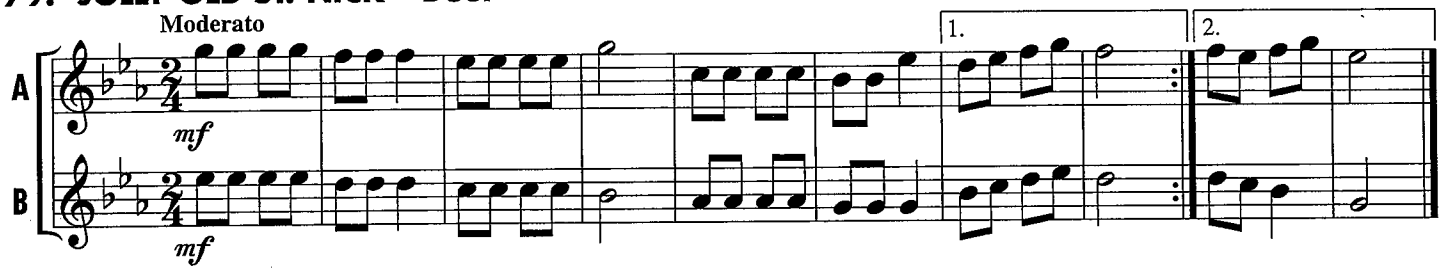
Japanese Folk Song
Arr. by John Higgins



78. UP ON A HOUSETOP

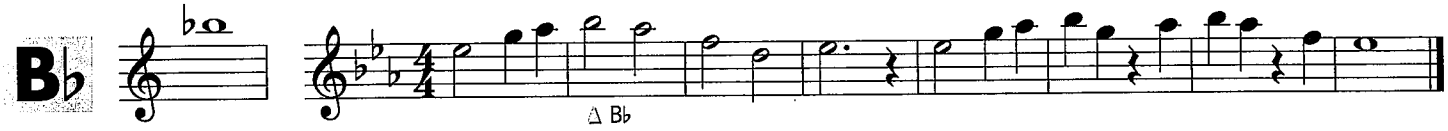


79. JOLLY OLD ST. NICK – Duet



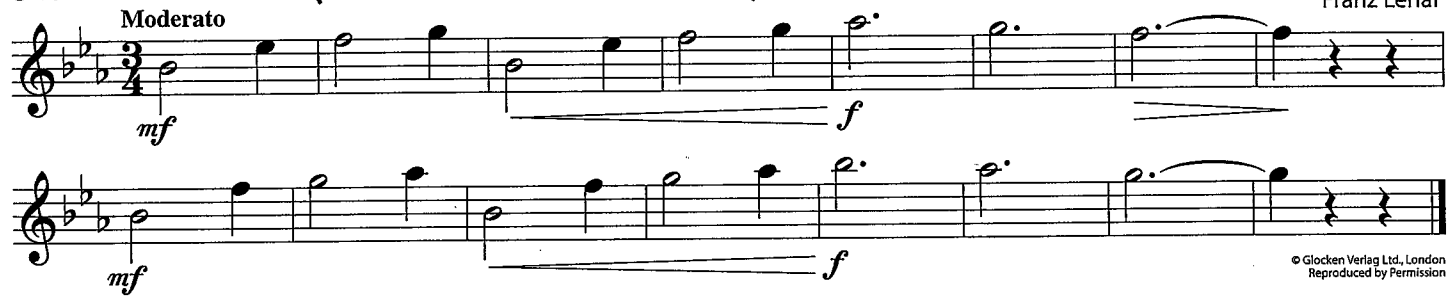
See page 9 for additional holiday music, MY DREYDL and JINGLE BELLS.

80. THE BIG AIRSTREAM – New Note



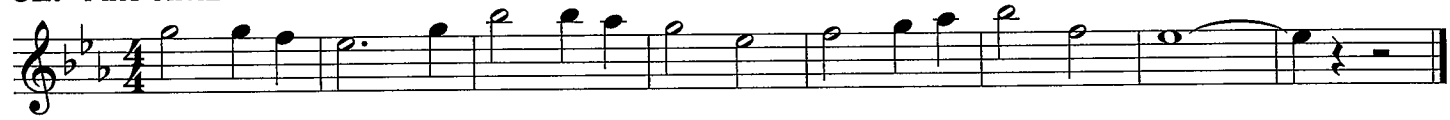
81. WALTZ THEME (THE MERRY WIDOW WALTZ)

Franz Lehar

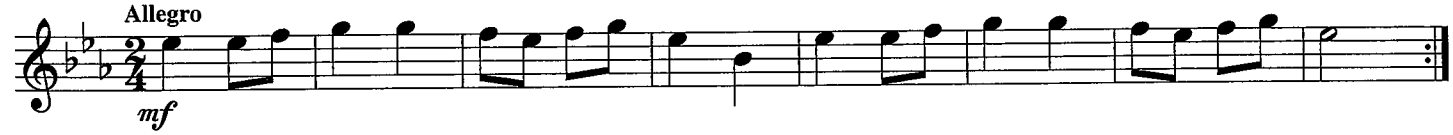


© Glocken Verlag Ltd., London
Reproduced by Permission

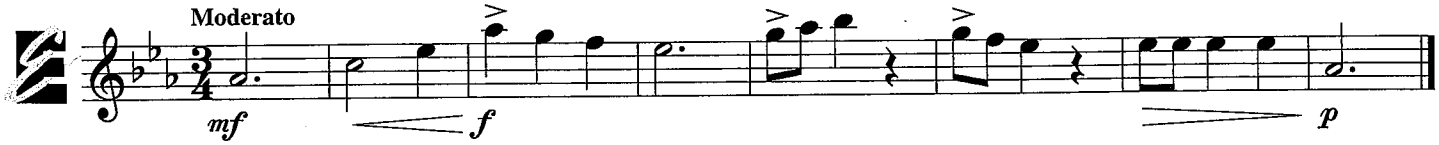
82. AIR TIME



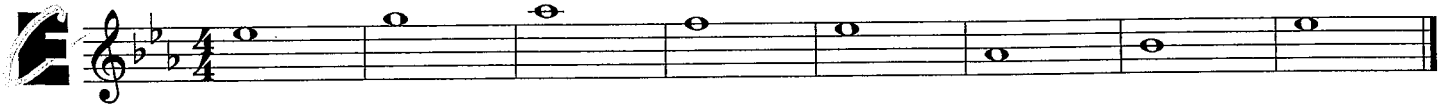
83. DOWN BY THE STATION



84. ESSENTIAL ELEMENTS QUIZ



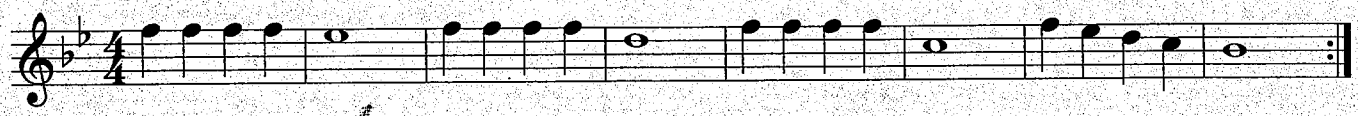
85. ESSENTIAL CREATIVITY *Using these notes, improvise your own rhythms:*



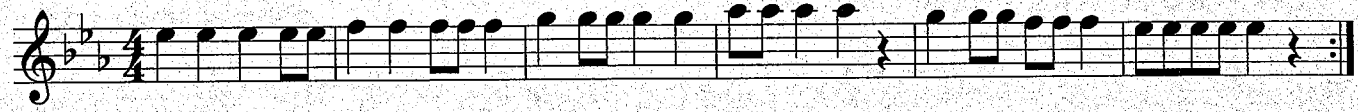
DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

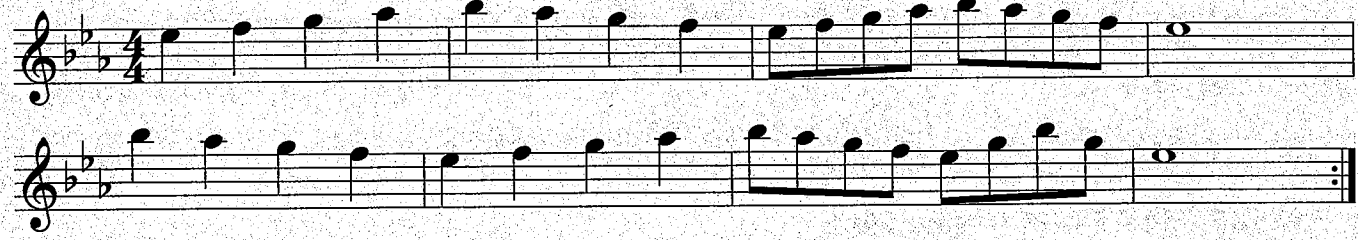
86. TONE BUILDER



87. RHYTHM BUILDER

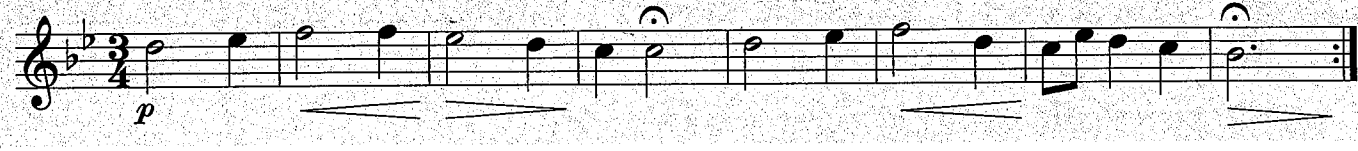


88. TECHNIQUE TRAX



89. CHORALE *(Adapted from Cantata 147)*

Johann Sebastian Bach

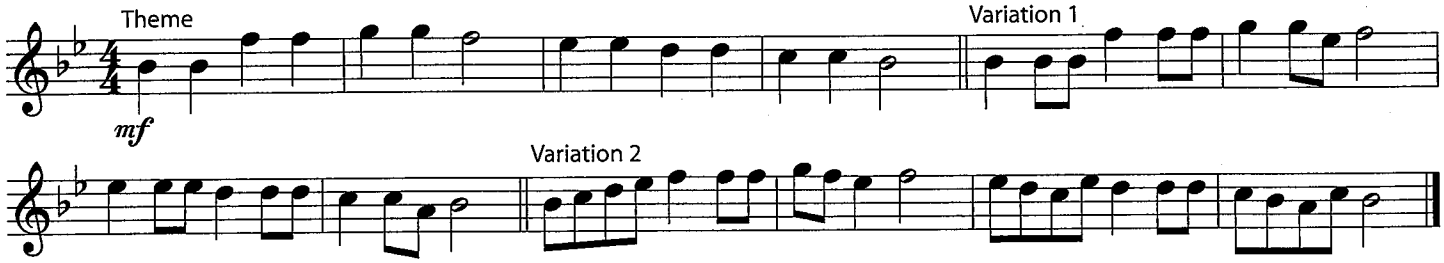


THEORY

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

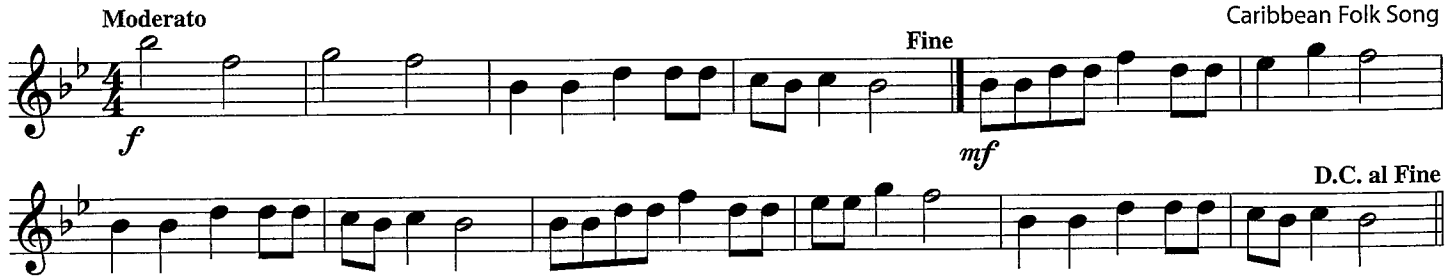


D.C. al Fine

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

Caribbean Folk Song

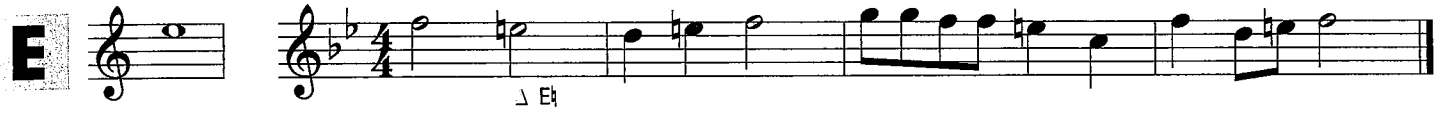


THEORY

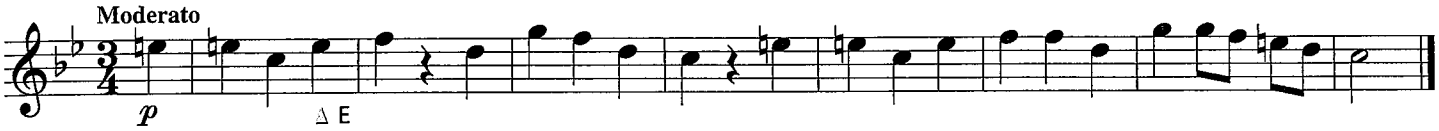
Natural ♮

A **natural** sign cancels a flat (♭) or sharp (♯) and remains in effect for the entire measure.

92. RAZOR'S EDGE – New Note



93. THE MUSIC BOX

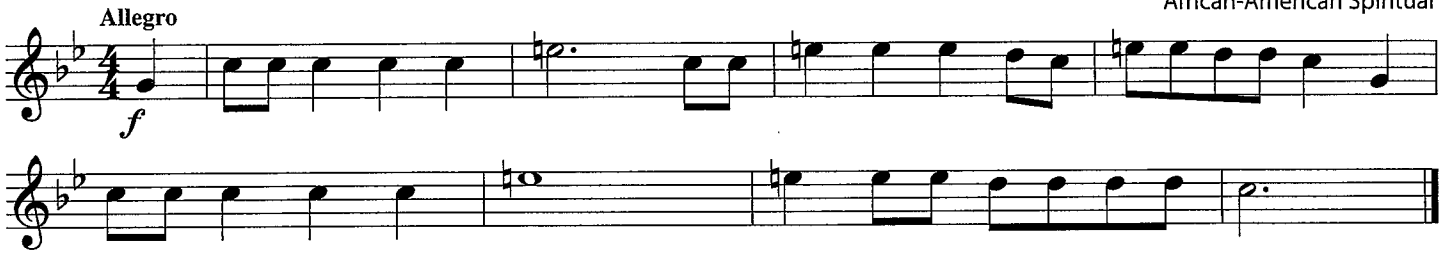


HISTORY

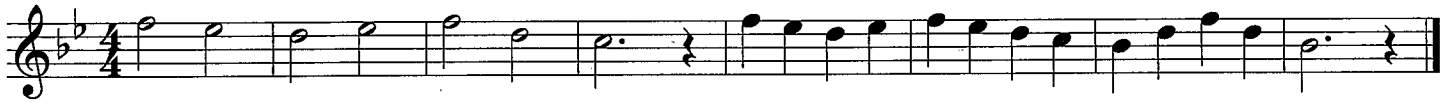
African-American spirituals originated in the 1700's, midway through the period of slavery in the United States. One of the largest categories of true American folk music, these primarily religious songs were sung and passed on for generations without being written down. The first collection of spirituals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

94. EZEKIEL SAW THE WHEEL

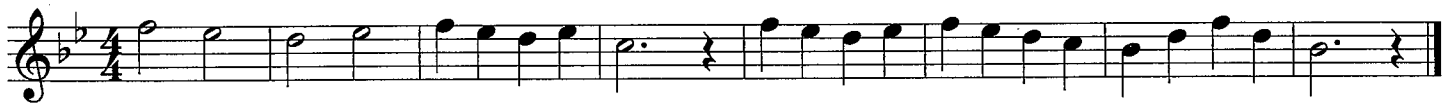
African-American Spiritual



95. SMOOTH OPERATOR



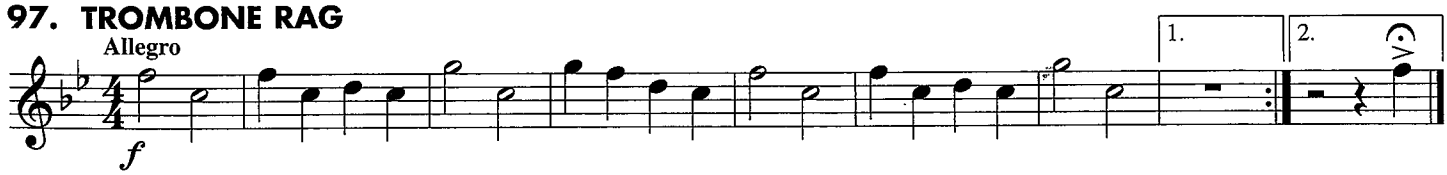
96. GLIDING ALONG



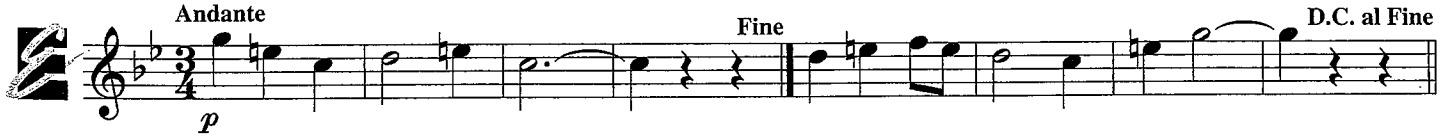
HISTORY

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.

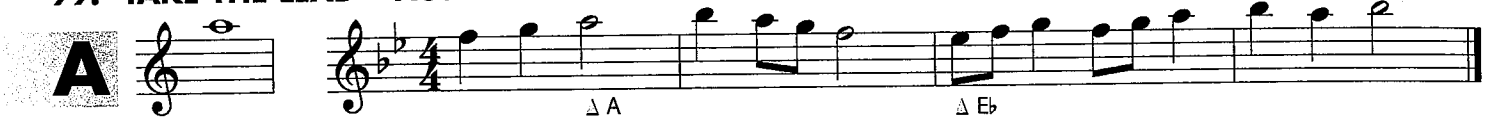
97. TROMBONE RAG



98. ESSENTIAL ELEMENTS QUIZ



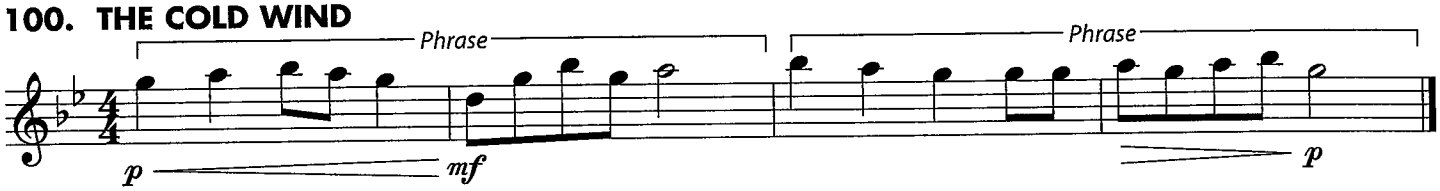
99. TAKE THE LEAD – New Note



THEORY

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

100. THE COLD WIND



101. PHRASEOLOGY

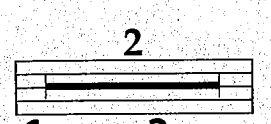
THEORY

New Key Signature

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

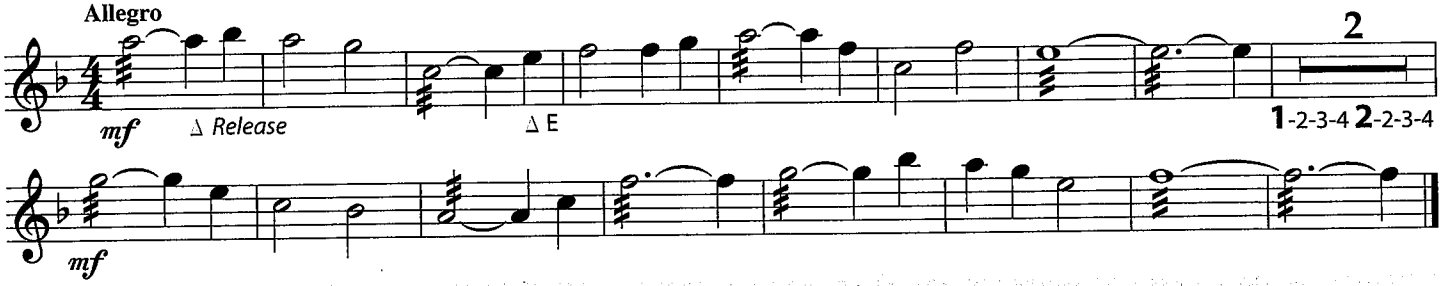
Multiple Measure Rest

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

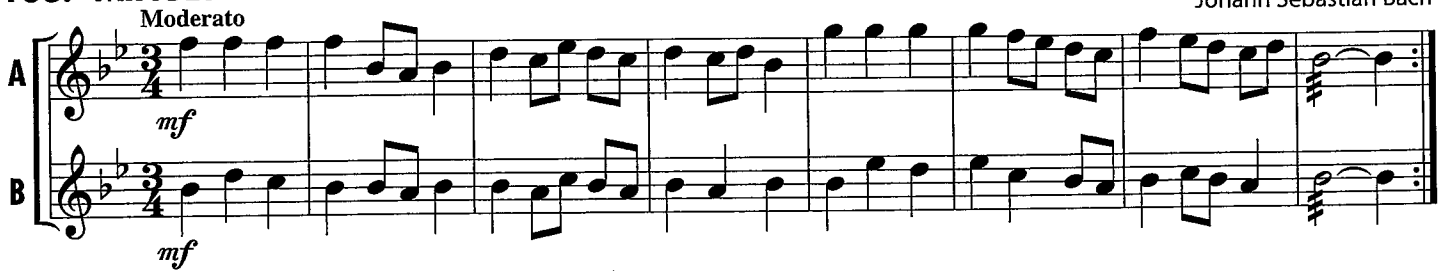


HISTORY

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

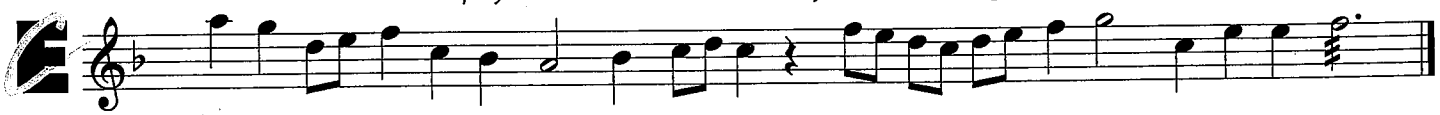
103. MINUET – Duet

Johann Sebastian Bach

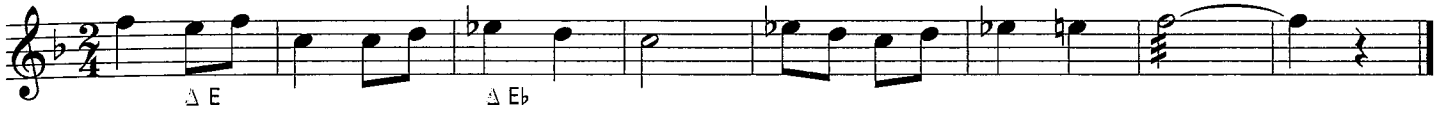


104. ESSENTIAL CREATIVITY

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



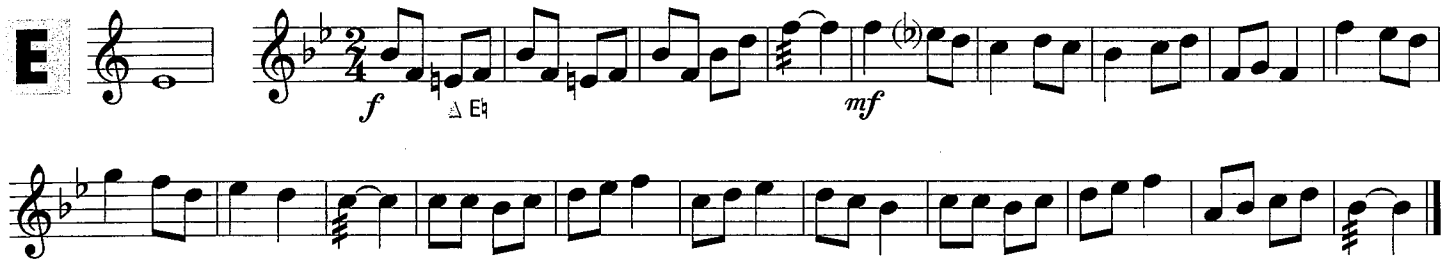
HISTORY

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

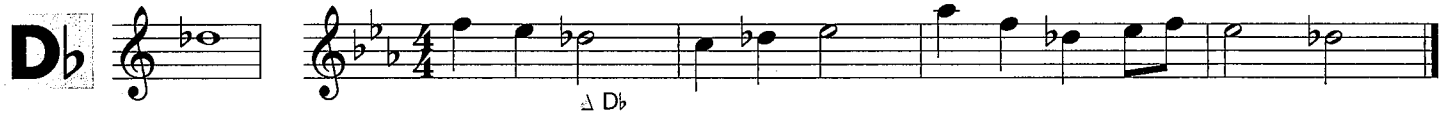
106. MARCH MILITAIRE – New Note

Allegro

Franz Schubert



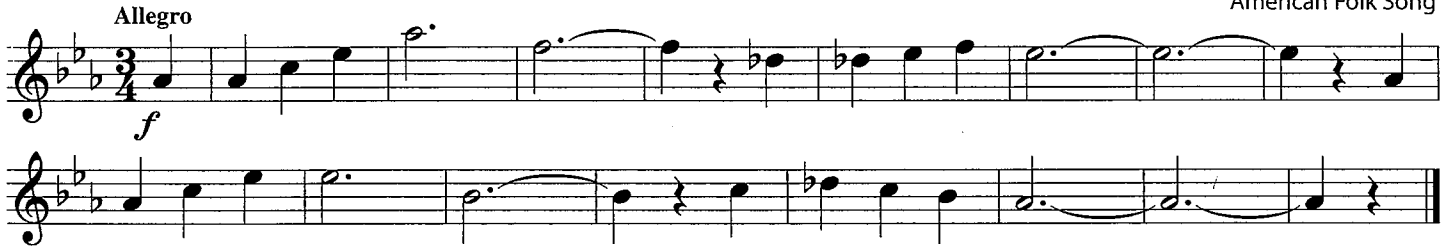
107. THE FLAT ZONE – New Note



108. ON TOP OF OLD SMOKEY

Allegro

American Folk Song

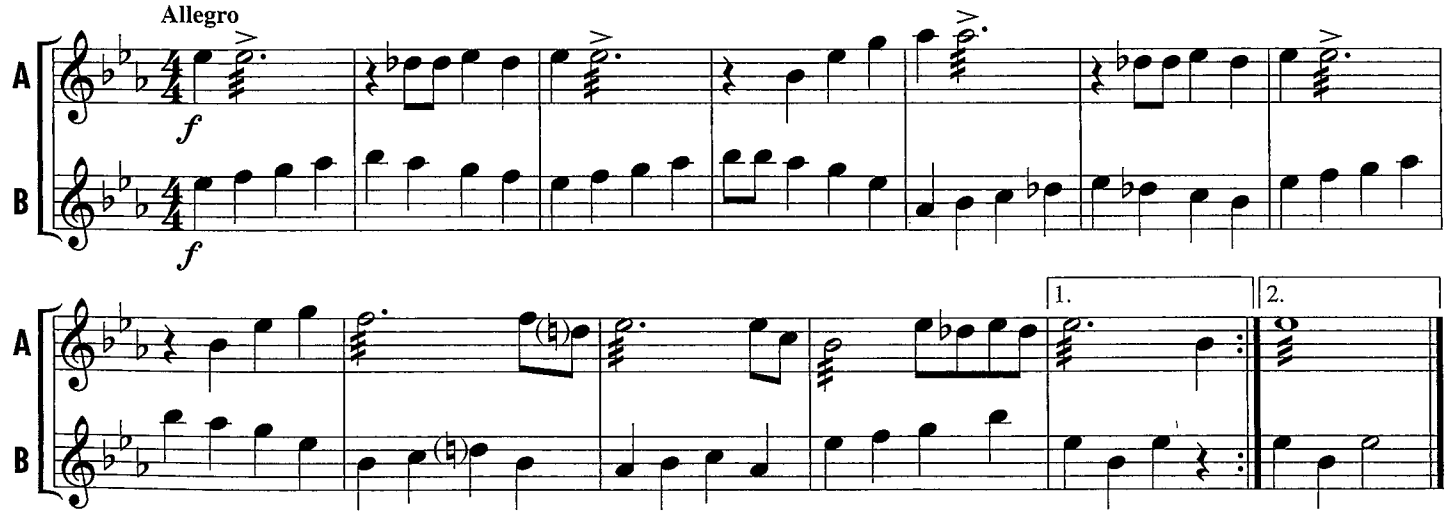


HISTORY

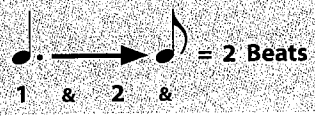
Boogie-woogie is a style of the **blues**, and it was first recorded by pianist Clarence "Pine Top" Smith in 1928, one year after Charles Lindbergh's solo flight across the Atlantic. A form of jazz, blues music features altered notes and is usually written in 12-measure verses, like "Bottom Bass Boogie."

109. BOTTOM BASS BOOGIE – Duet

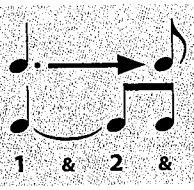
Allegro



Dotted Quarter & Eighth Notes

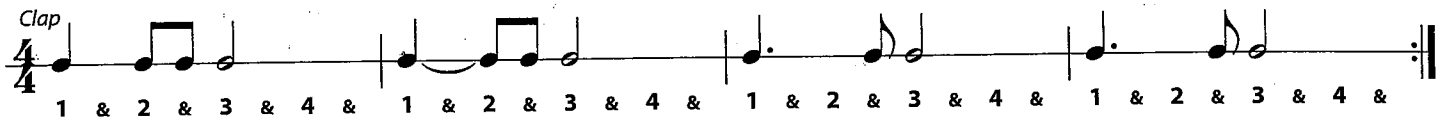


A **dot** adds half the value of the quarter note.

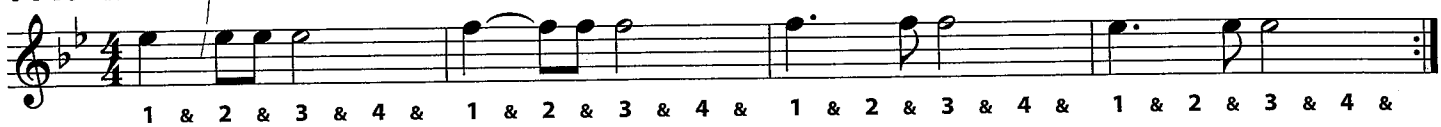


A single **eighth note** has a **flag** on the stem.

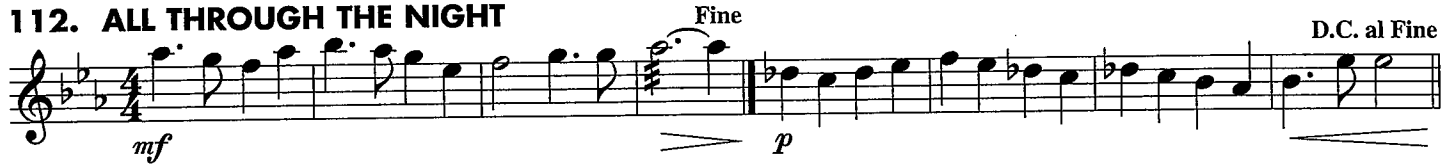
110. RHYTHM RAP



111. THE DOT ALWAYS COUNTS

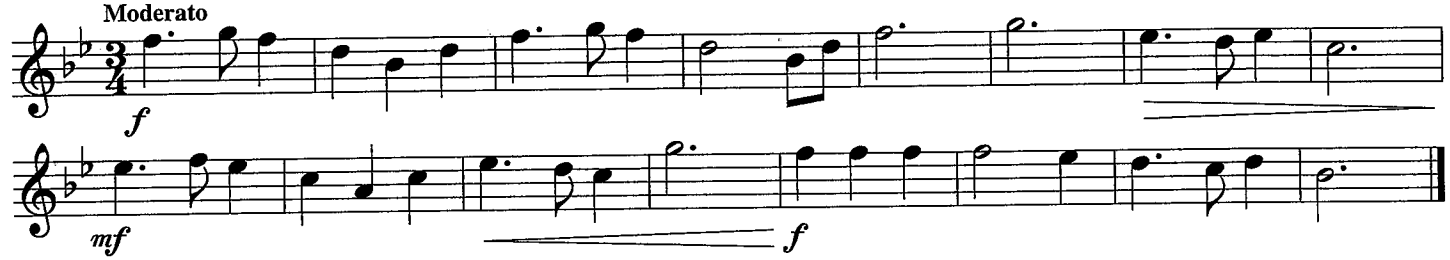


112. ALL THROUGH THE NIGHT



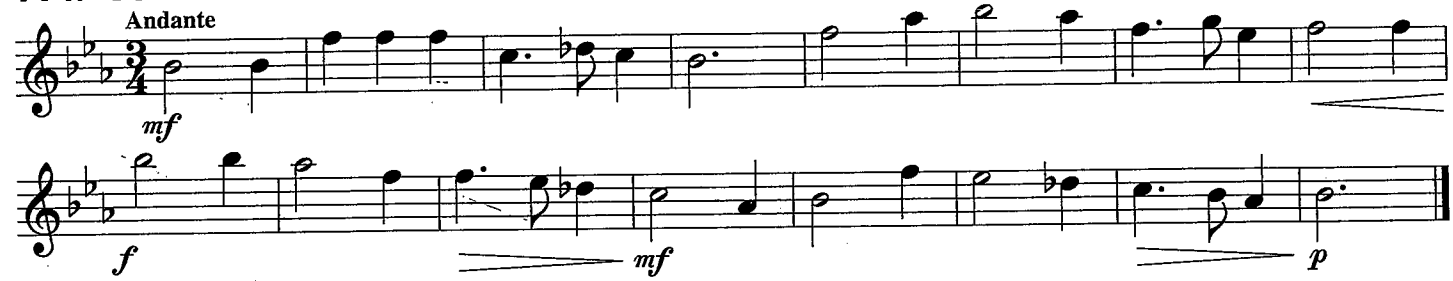
113. SEA CHANTY

English Folk Song

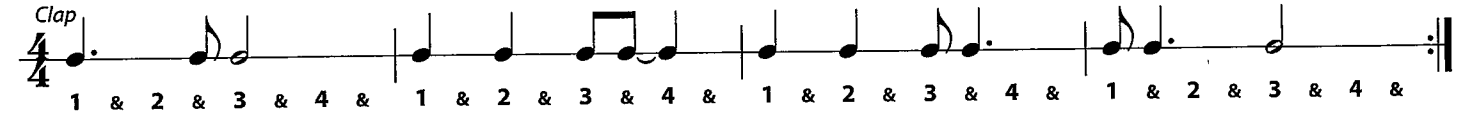


114. SCARBOROUGH FAIR

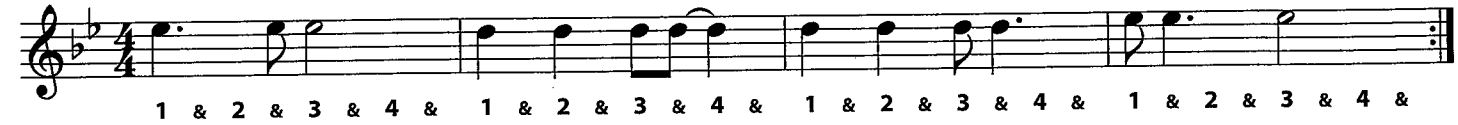
English Folk Song



115. RHYTHM RAP

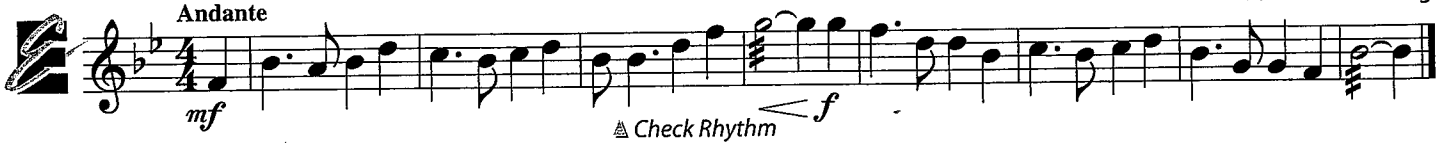


116. THE TURNAROUND



117. ESSENTIAL ELEMENTS QUIZ – AULD LANG SYNE

Scottish Folk Song

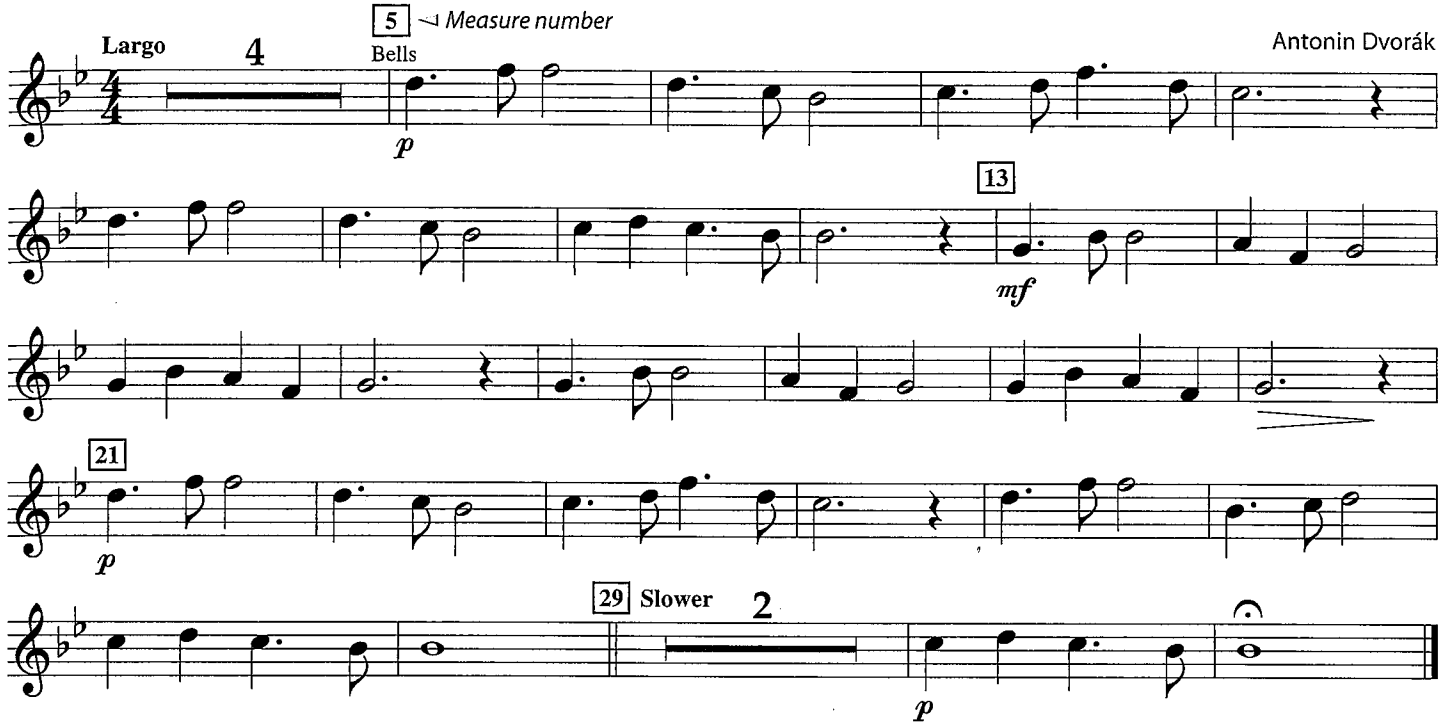


PERFORMANCE SPOTLIGHT

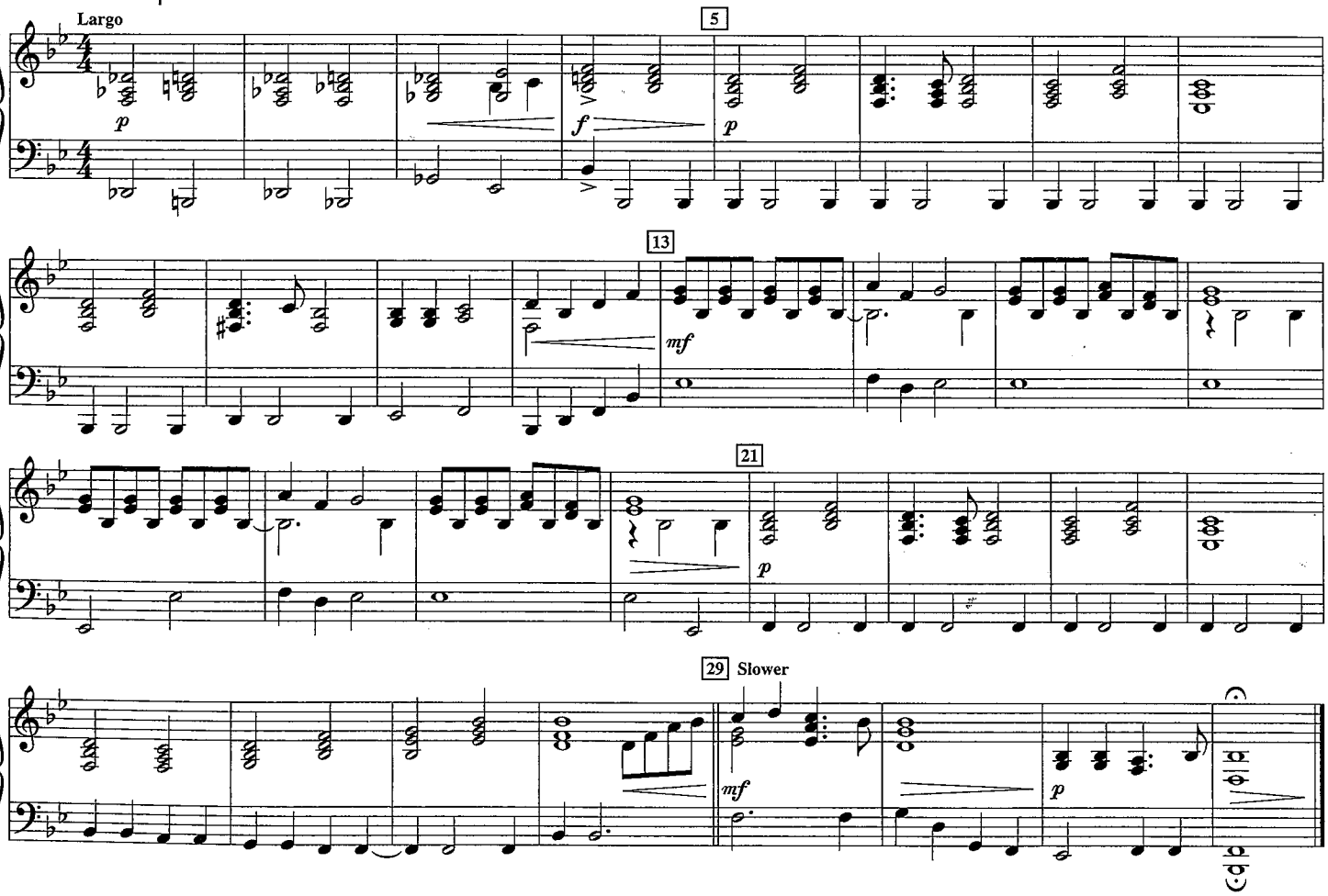
Solo with Piano Accompaniment

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"

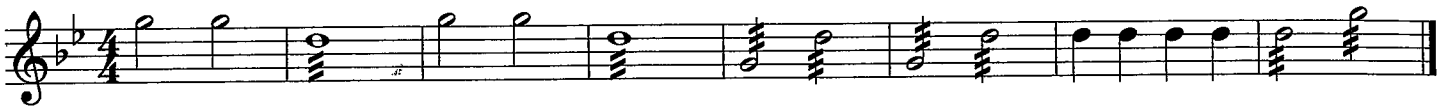


Piano Accompaniment

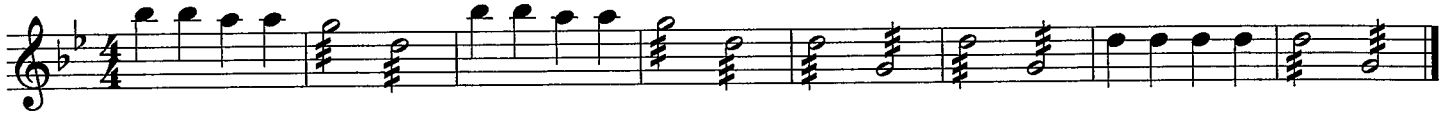


Great musicians give encouragement to fellow performers. On this page, clarinetists learn their instruments' upper register in the "Grenadilla Gorilla Jumps" (named after the grenadilla wood used to make clarinets). Brass players learn lip slurs, a new warm-up pattern. The success of your band depends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

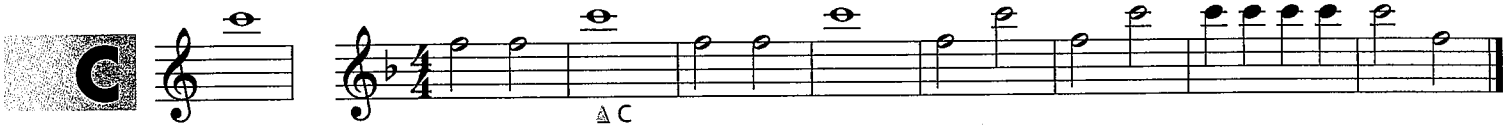
119. GRENADILLA GORILLA JUMP No. 1



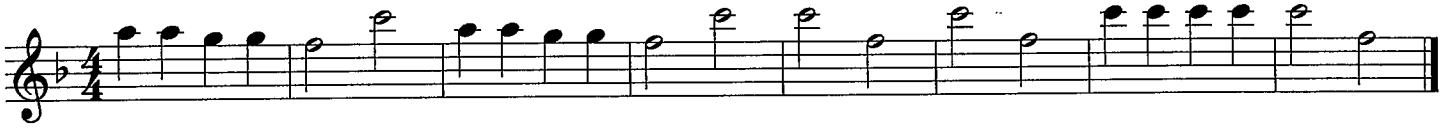
120. JUMPIN' UP AND DOWN



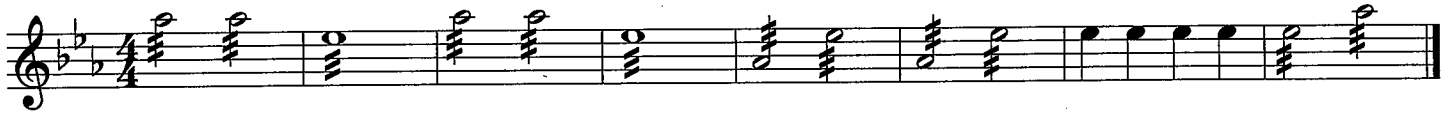
121. GRENADILLA GORILLA JUMP No. 2 – New Note



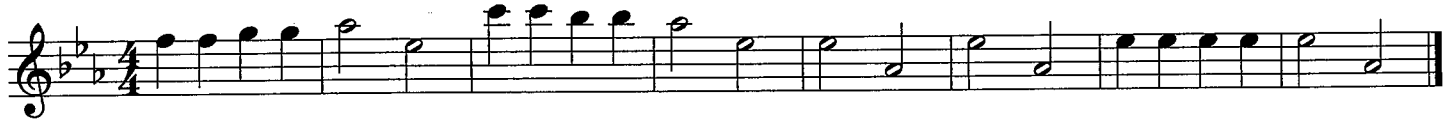
122. JUMPIN' FOR JOY



123. GRENADILLA GORILLA JUMP No. 3



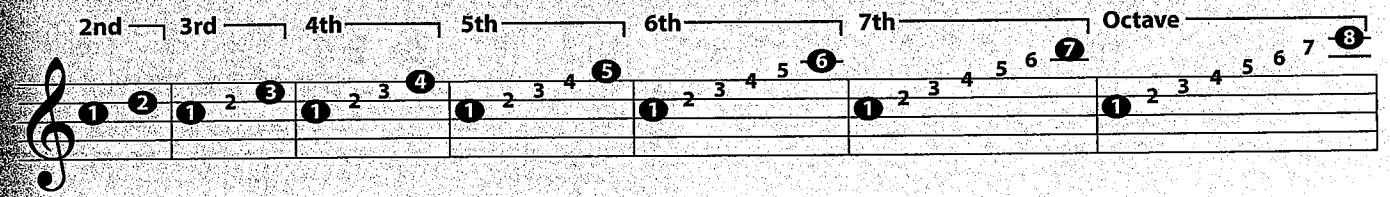
124. JUMPIN' JACKS



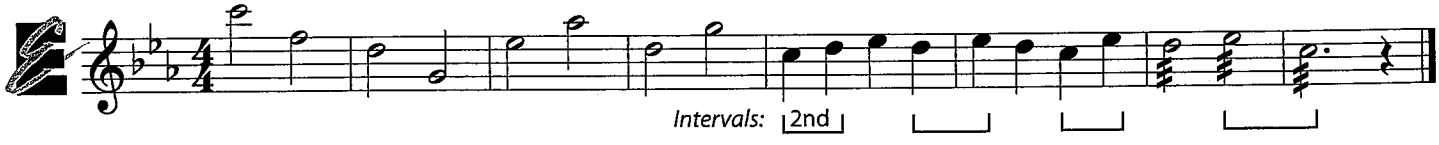
THEORY

Interval

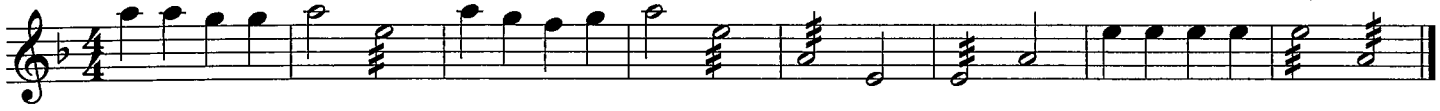
The distance between two pitches is an **interval**. Starting with "1" on the lower note, count each line and space between the notes. The number of the higher note is the distance of the interval.



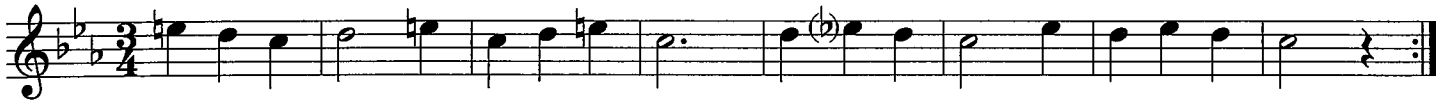
125. ESSENTIAL ELEMENTS QUIZ *Write in the numbers of the intervals, counting up from the lower notes.*



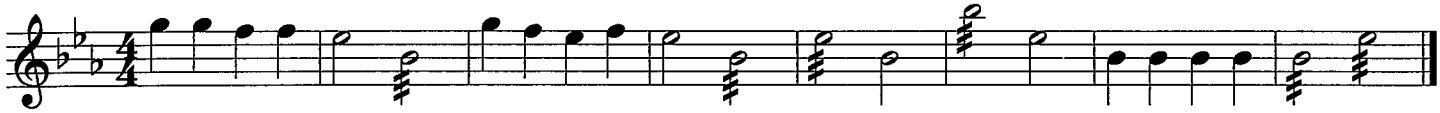
126. GRENADILLA GORILLA JUMP No. 4



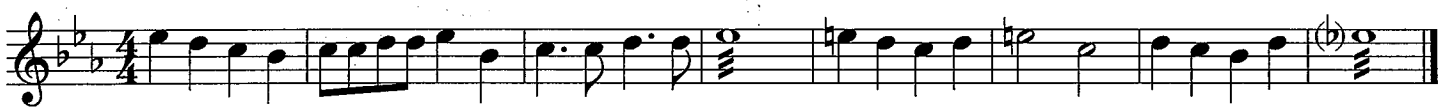
127. THREE IS THE COUNT



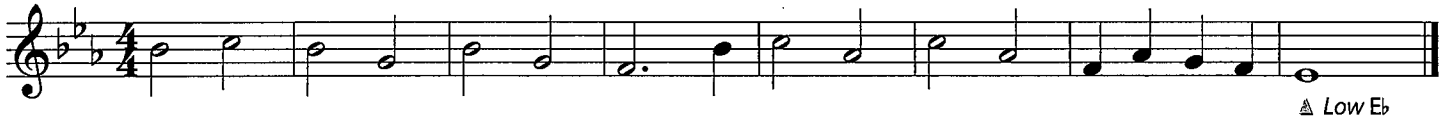
128. GRENADILLA GORILLA JUMP No. 5



129. TECHNIQUE TRAX



130. CROSSING OVER

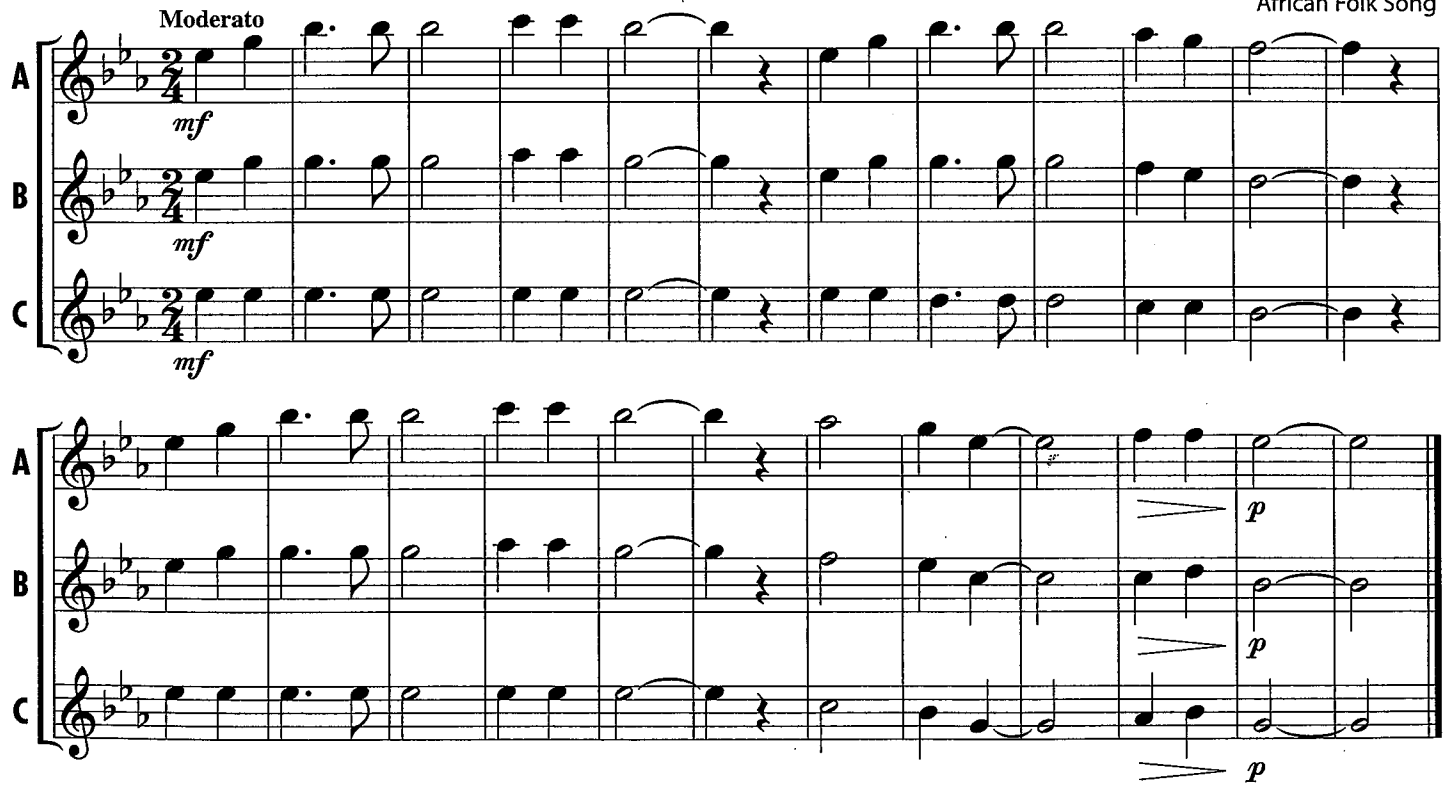


Trio

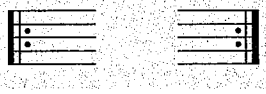
A **trio** is a composition with three parts played together. Practice this trio with two other players and listen for the 3-part harmony.

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

African Folk Song



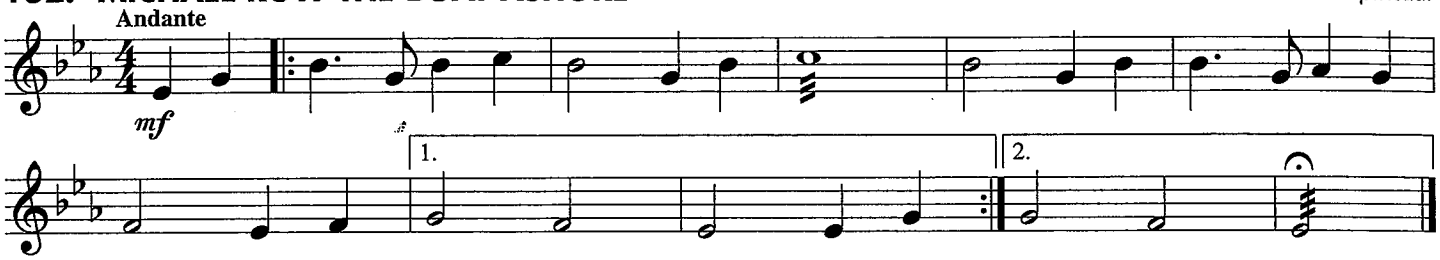
Repeat Signs



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

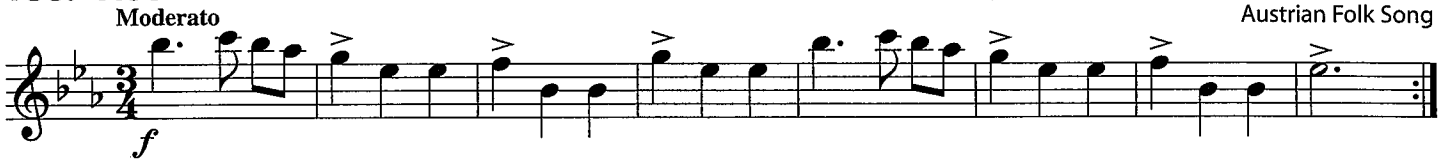
132. MICHAEL ROW THE BOAT ASHORE

African-American Spiritual



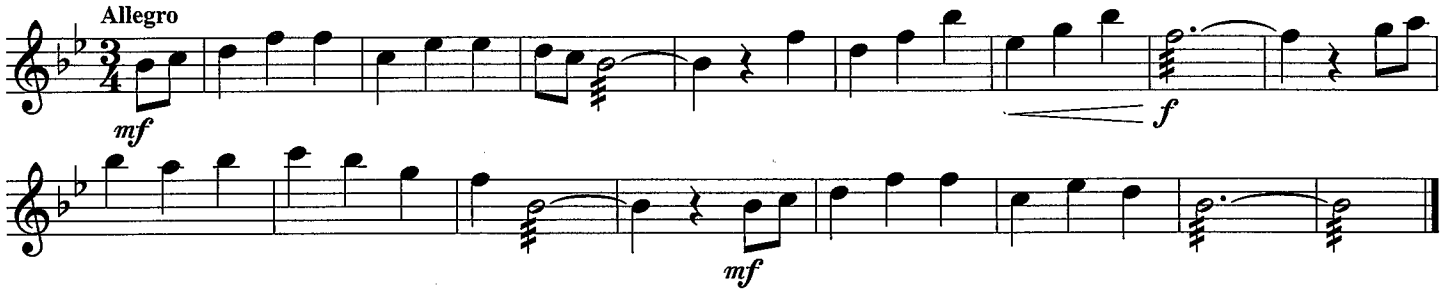
133. AUSTRIAN WALTZ

Austrian Folk Song



134. BOTANY BAY

Australian Folk Song



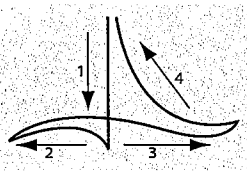
THEORY

C Time Signature

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

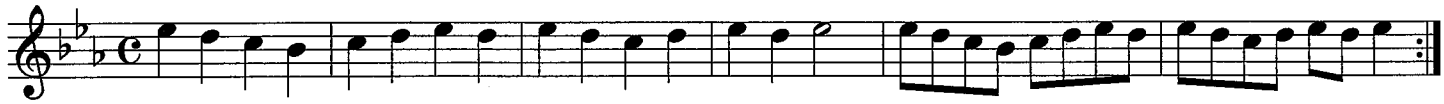
Conducting

Practice conducting this four-beat pattern.



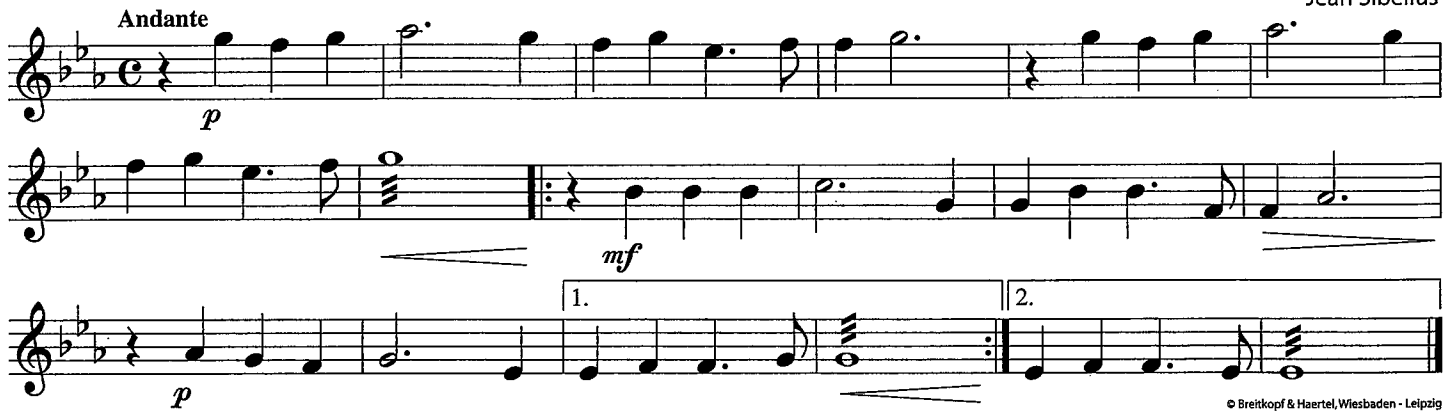
135. TECHNIQUE TRAX

Practice at all dynamic levels.



136. FINLANDIA

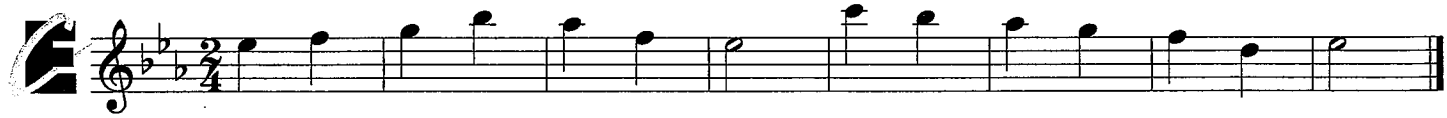
Jean Sibelius



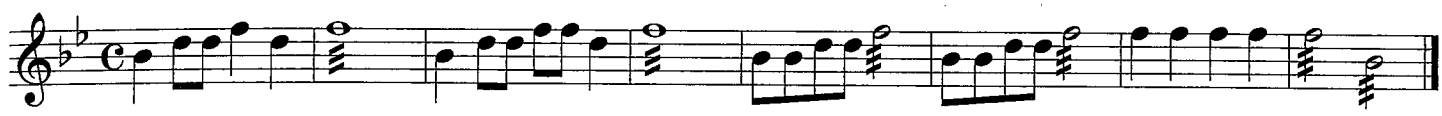
© Breitkopf & Haertel, Wiesbaden - Leipzig

137. ESSENTIAL CREATIVITY

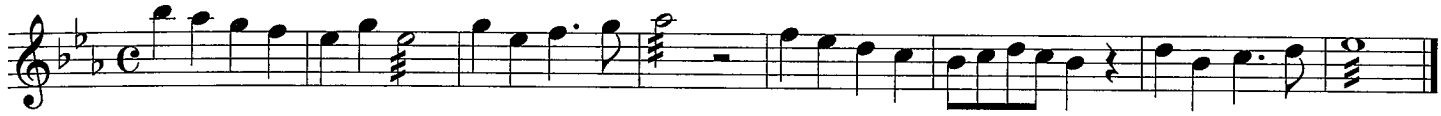
Create your own variations by penciling in a dot and a flag to change the rhythm of any measure from *to*



138. EASY GORILLA JUMPS

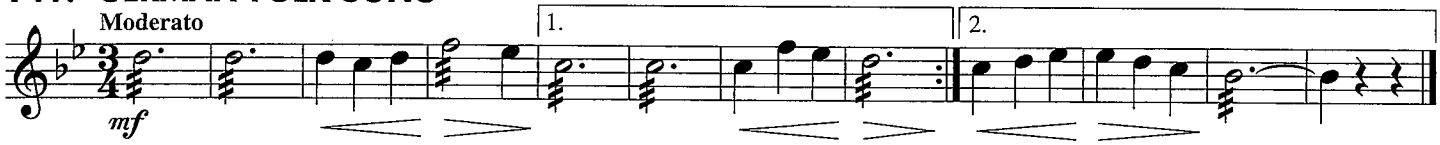


139. TECHNIQUE TRAX *Always check the key signature.*



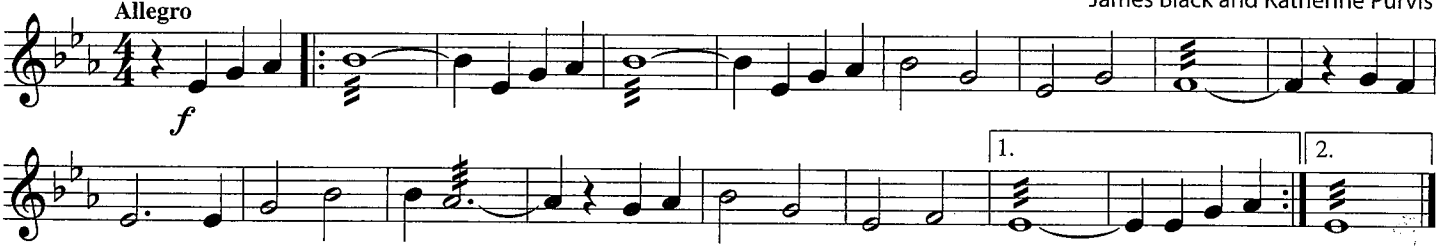
140. MORE TECHNIQUE TRAX

141. GERMAN FOLK SONG

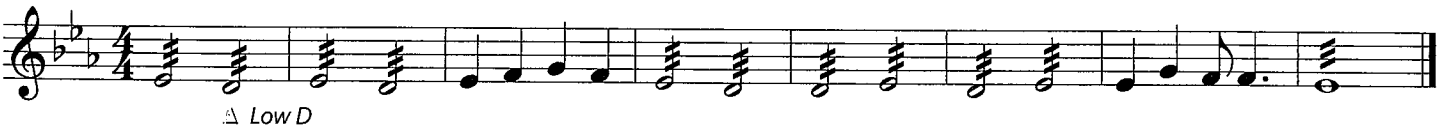


142. THE SAINTS GO MARCHIN' AGAIN

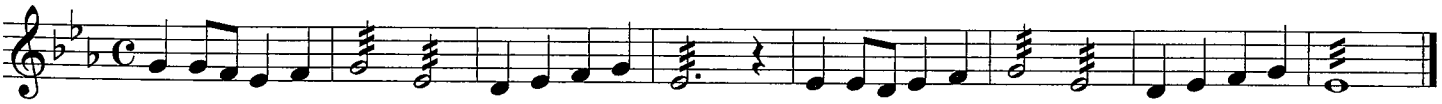
James Black and Katherine Purvis



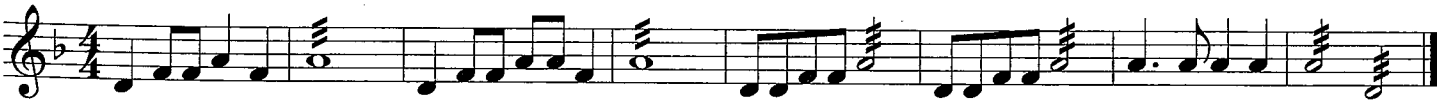
143. LOWLAND GORILLA WALK



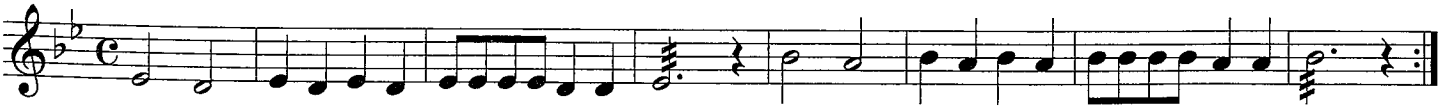
144. SMOOTH SAILING



145. MORE GORILLA JUMPS



146. FULL COVERAGE

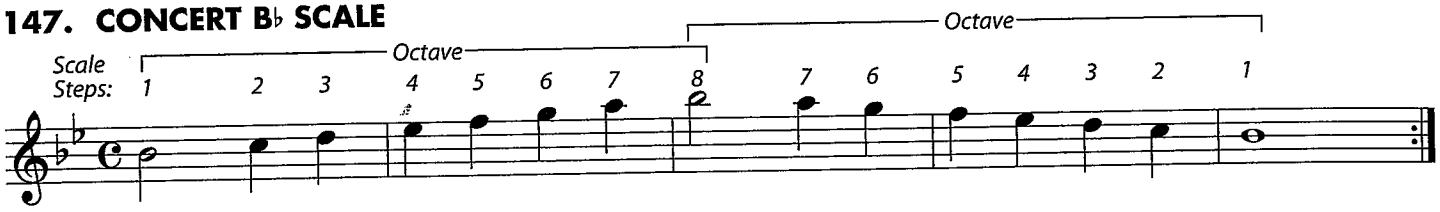


THEORY

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♭ (two flats), so the top and bottom notes are both B♭'s. The interval between the B♭'s is an octave.

147. CONCERT B♭ SCALE



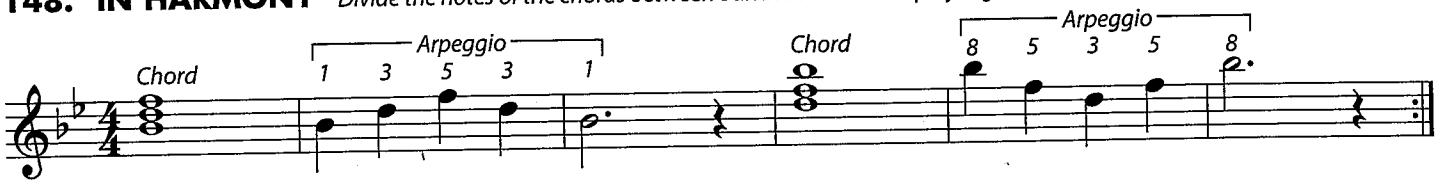
THEORY

Chord & Arpeggio

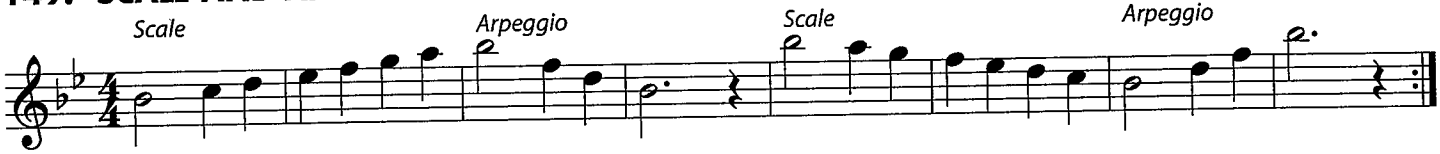
When two or more notes are played together, they form a **chord** or **harmony**. This B♭ chord is built from the 1st, 3rd and 5th steps of the B♭ scale. The 8th step is the same as the 1st, but it is an octave higher. An **arpeggio** is a "broken" chord whose notes are played individually.

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

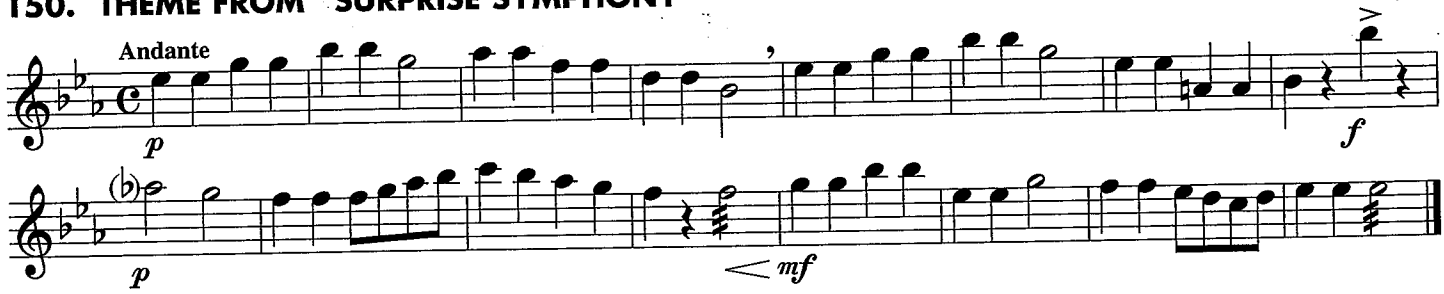


HISTORY

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"

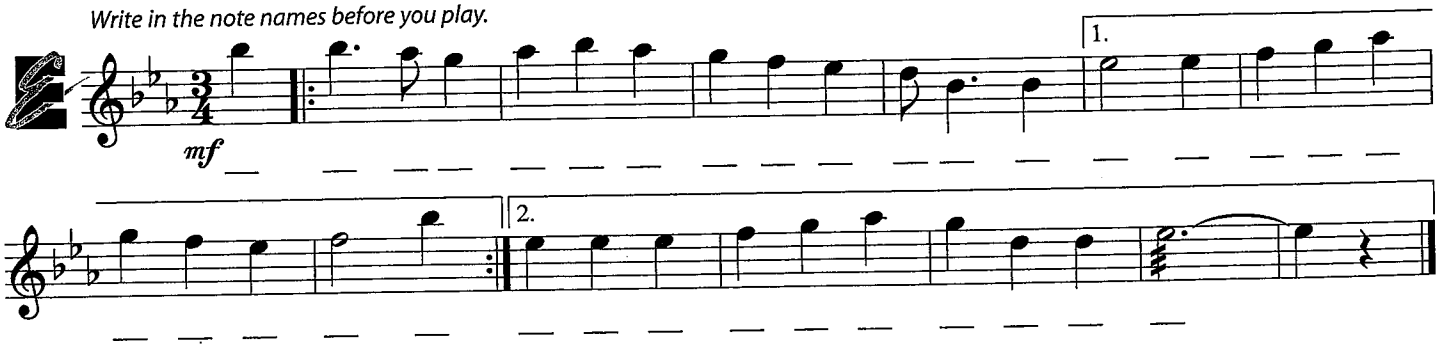
Franz Josef Haydn



151. ESSENTIAL ELEMENTS QUIZ – THE STREETS OF LAREDO

American Folk Song

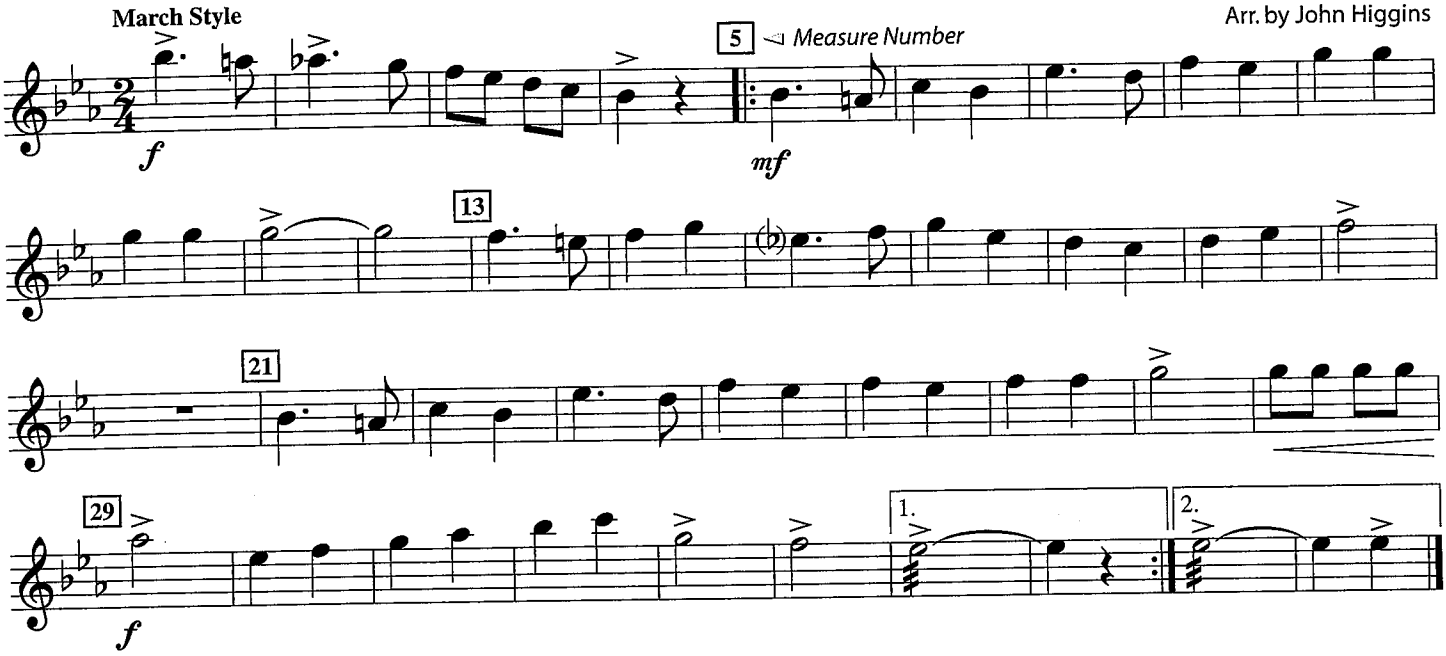
Write in the note names before you play.



PERFORMANCE SPOTLIGHT

152. SCHOOL SPIRIT – Band Arrangement

W.T. Purdy
Arr. by John Higgins

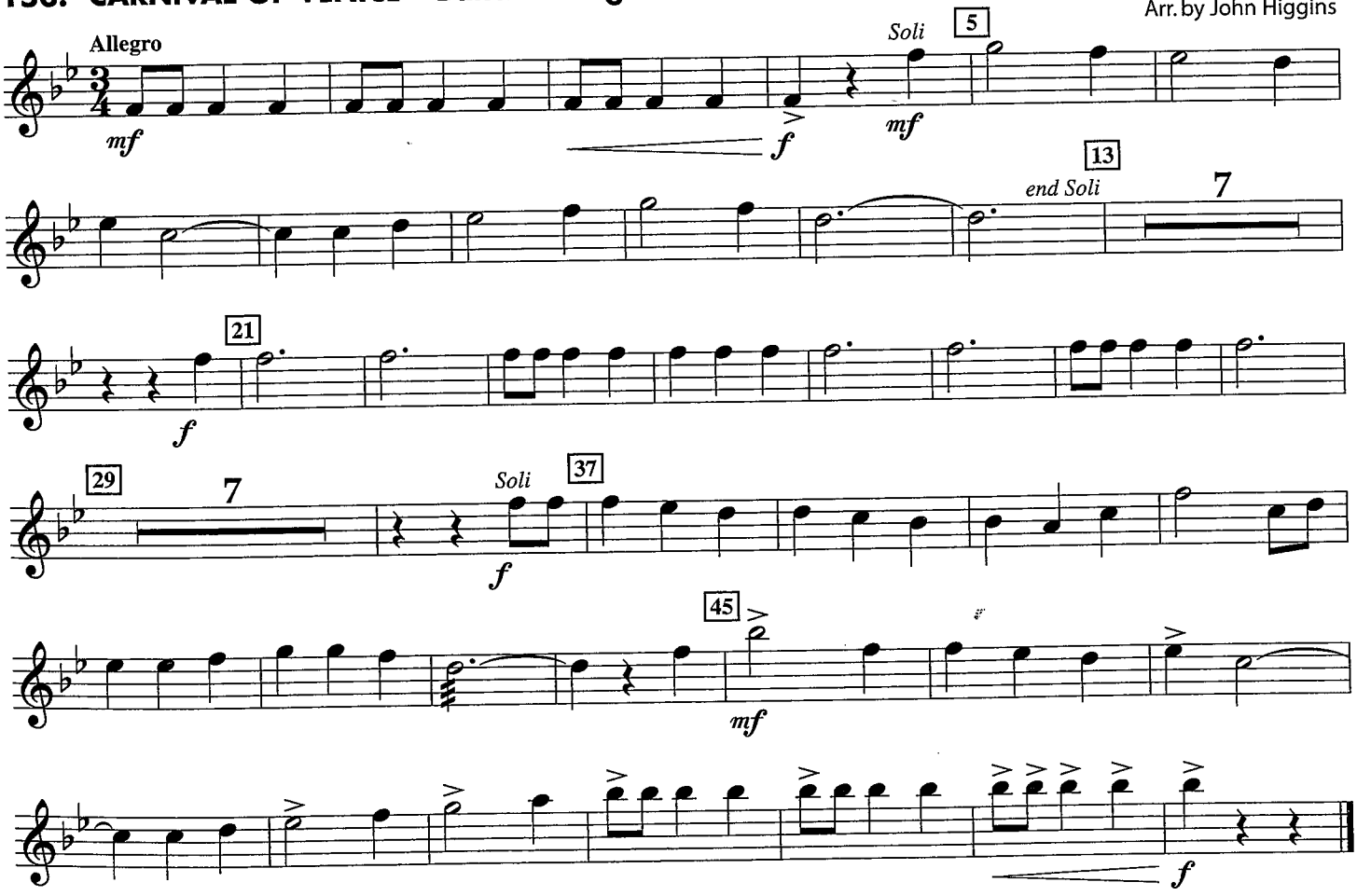


Soli

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

153. CARNIVAL OF VENICE – Band Arrangement

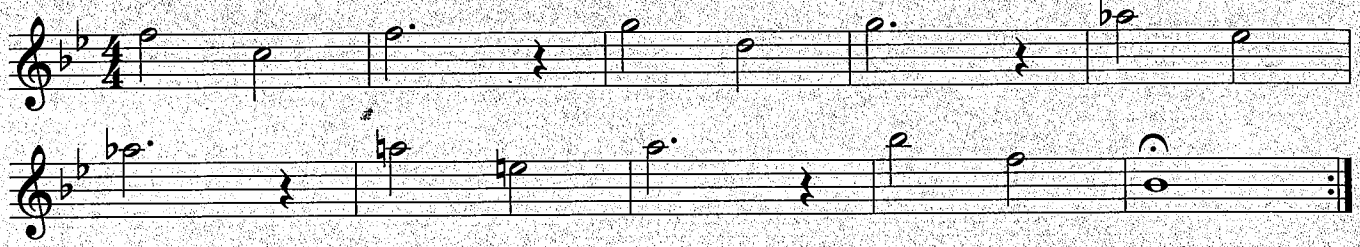
Julius Benedict
Arr. by John Higgins



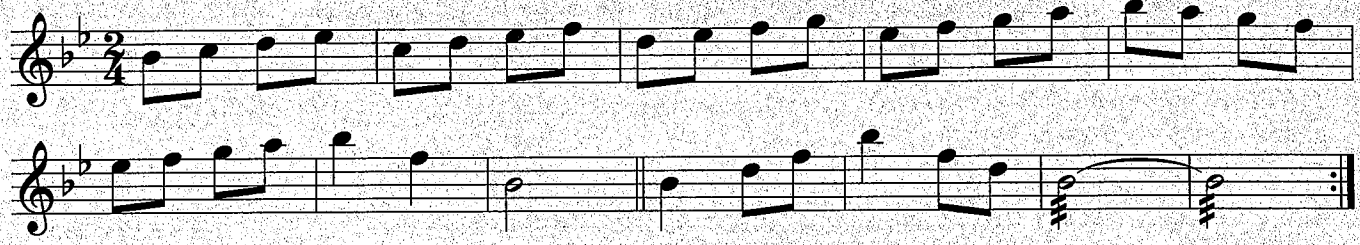
DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

154. RANGE AND FLEXIBILITY BUILDER

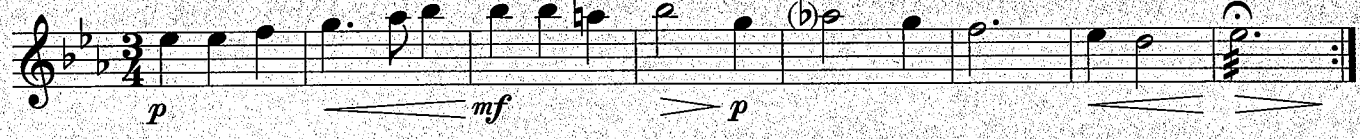


155. TECHNIQUE TRAX



156. CHORALE

Johann Sebastian Bach

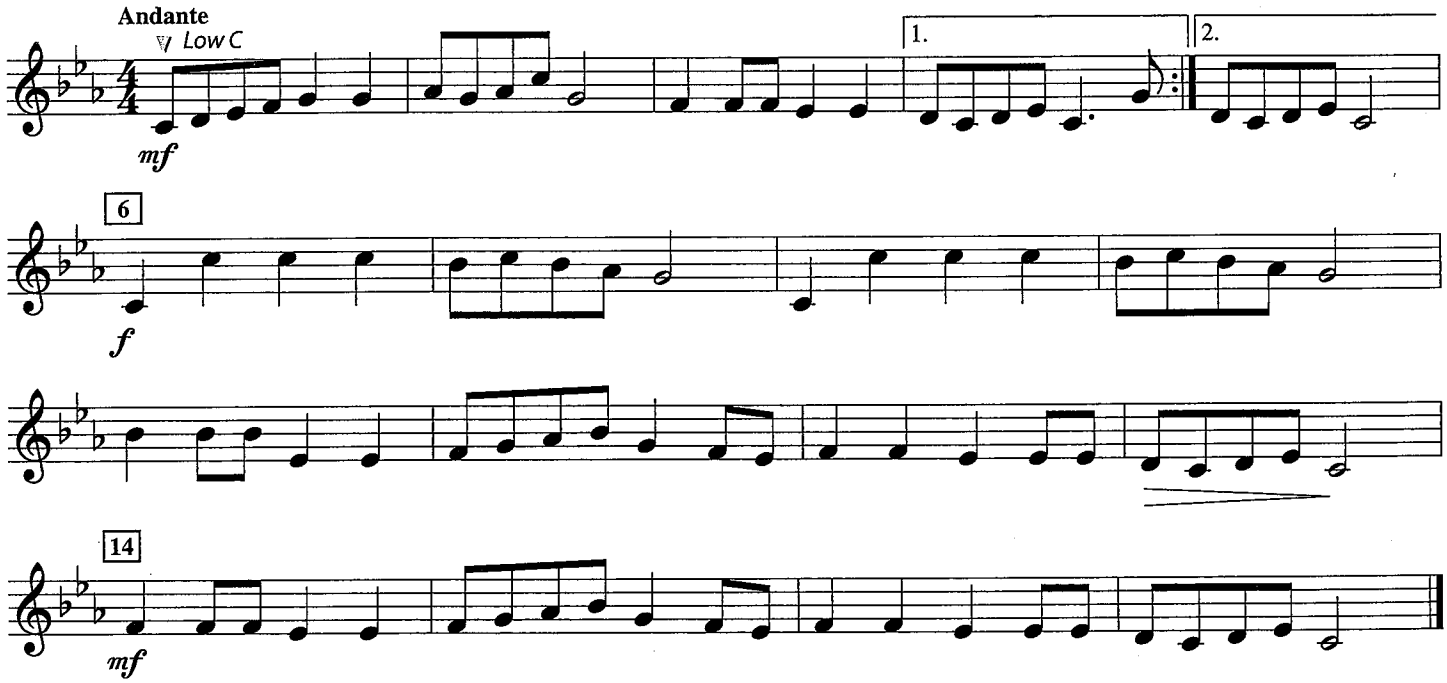


HISTORY

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

157. HATIKVAH

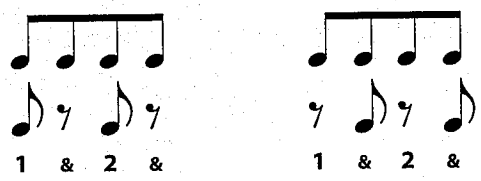
Israeli National Anthem



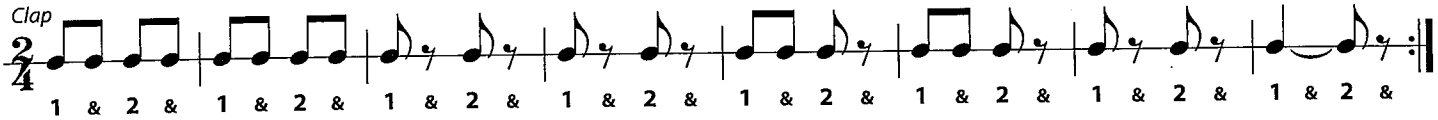
Eighth Note & Eighth Rest

♪ = 1/2 beat of sound

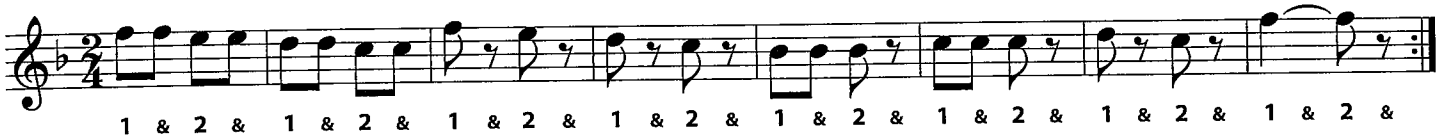
𝄾 = 1/2 beat of silence



158. RHYTHM RAP

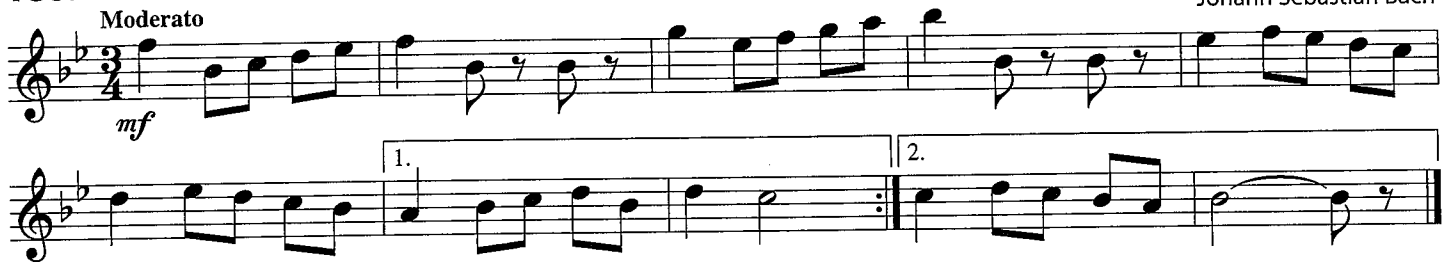


159. EIGHTH NOTE MARCH

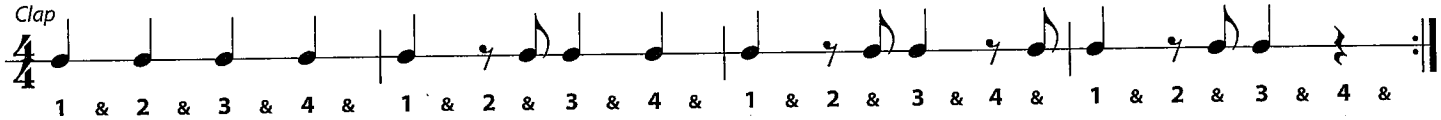


160. MINUET

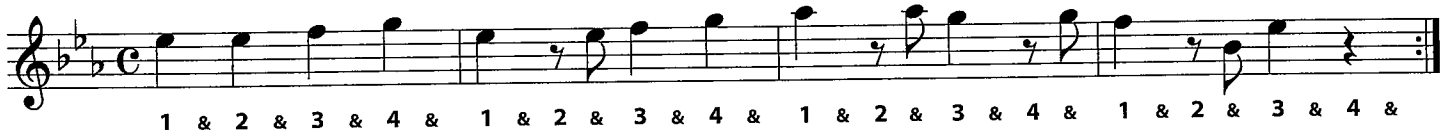
Johann Sebastian Bach



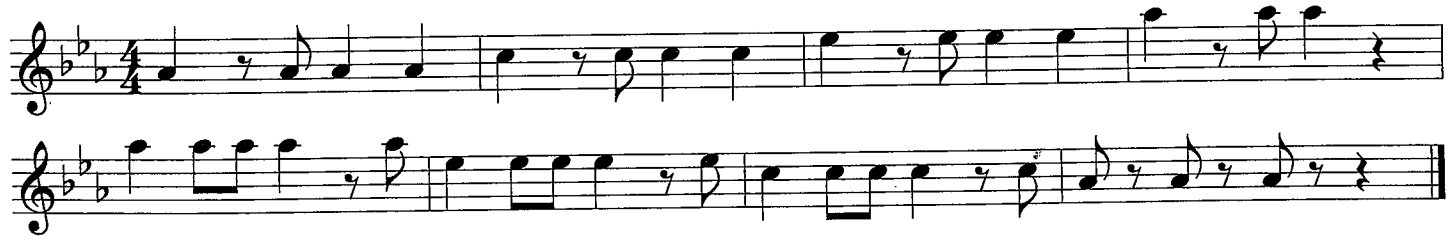
161. RHYTHM RAP



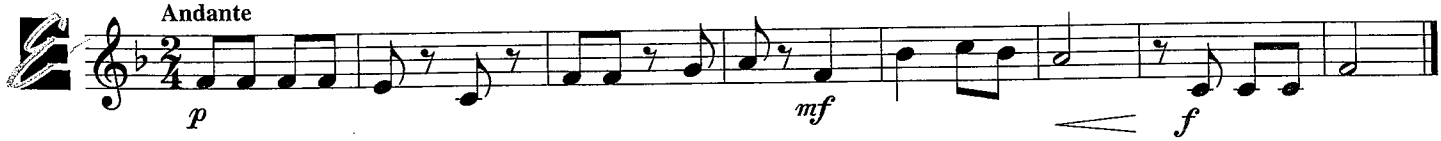
162. EIGHTH NOTES OFF THE BEAT



163. EIGHTH NOTE SCRAMBLE



164. ESSENTIAL ELEMENTS QUIZ



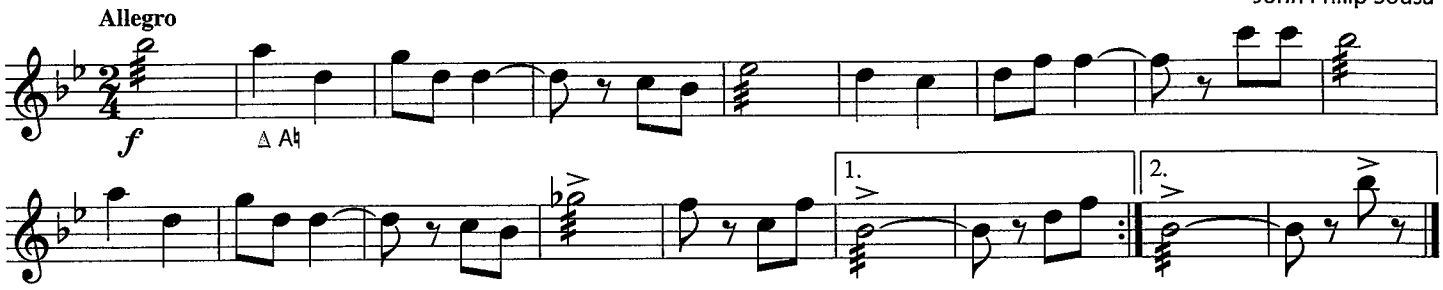
165. DANCING MELODY – New Note

HISTORY

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

166. EL CAPITAN

John Philip Sousa



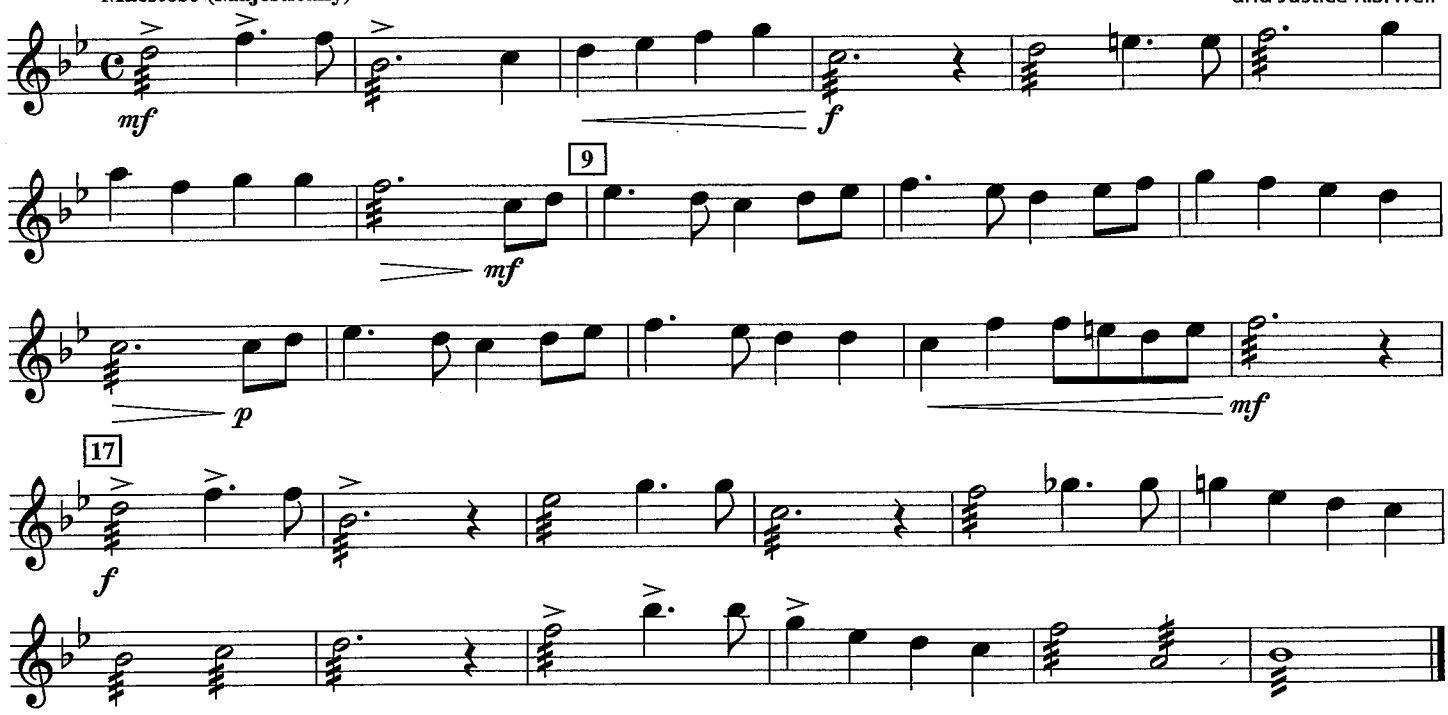
Reproduced by Permission of Boosey & Hawkes Music Publishers Ltd.

HISTORY

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

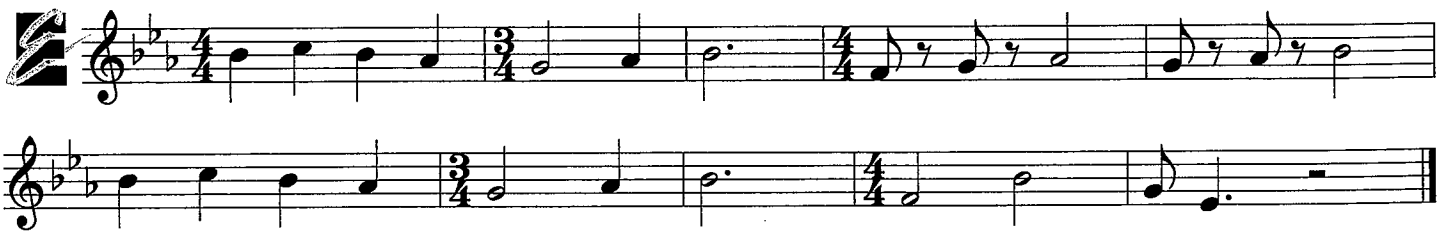
167. O CANADA

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



168. ESSENTIAL ELEMENTS QUIZ – METER MANIA

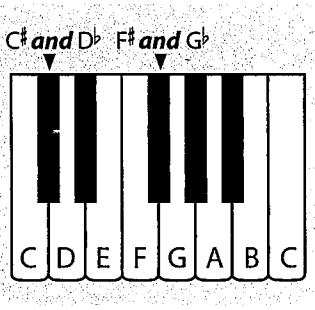
Count and clap before playing. Can you conduct this?



Enharmonics

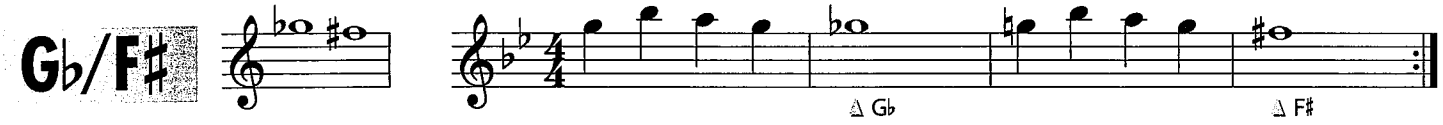
Two notes that are written differently, but sound the same (and played with the same fingering) are called **enharmonics**. Your note chart on page 3 shows the enharmonic notes for your instrument.

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

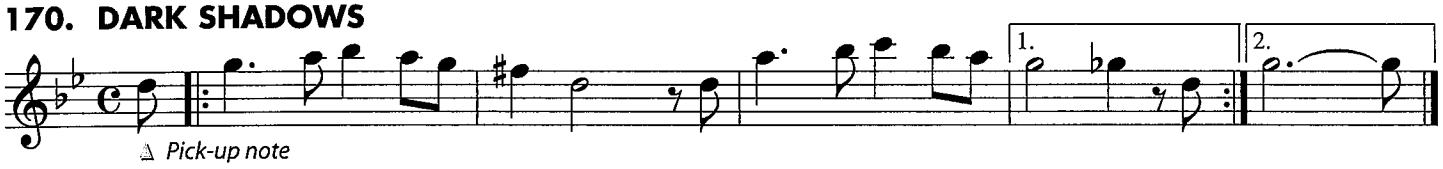


THEORY

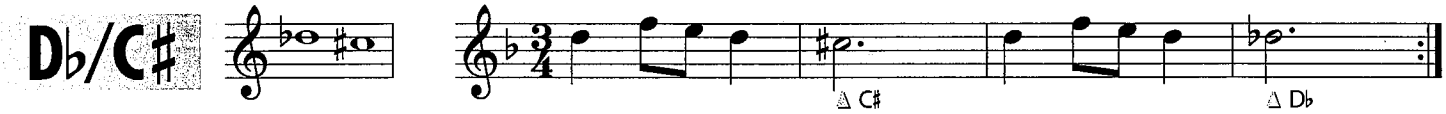
169. SNAKE CHARMER



170. DARK SHADOWS

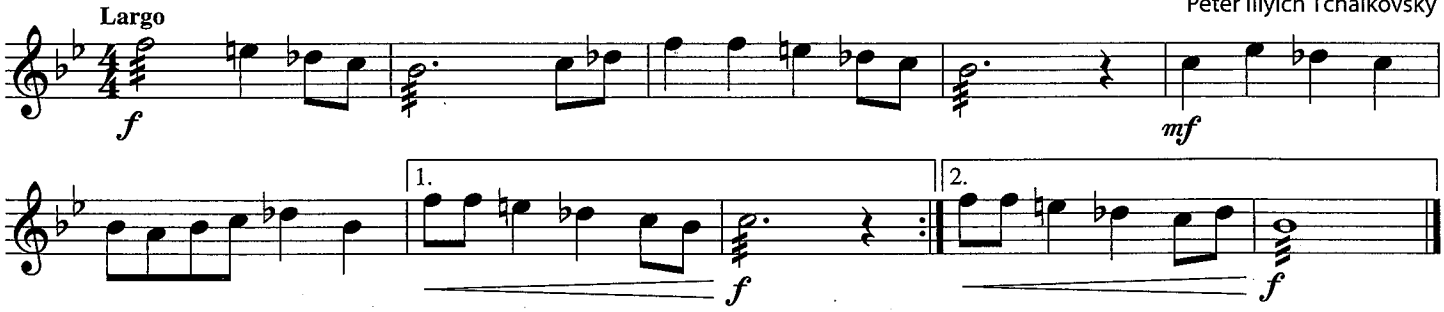


171. CLOSE ENCOUNTERS

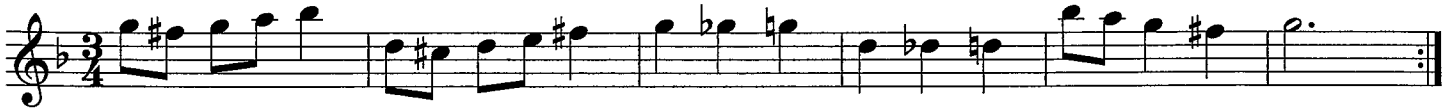


172. MARCH SLAV

Peter Illyich Tchaikovsky



173. NOTES IN DISGUISE

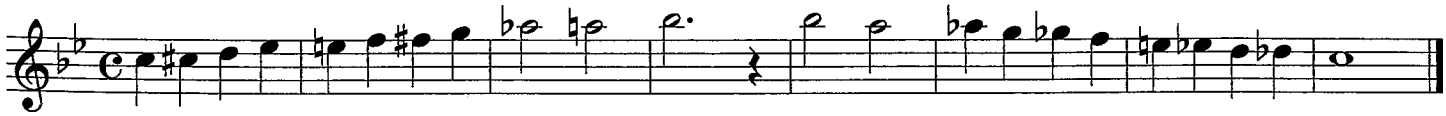


Chromatic Notes

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

THEORY

174. HALF-STEPPIN'

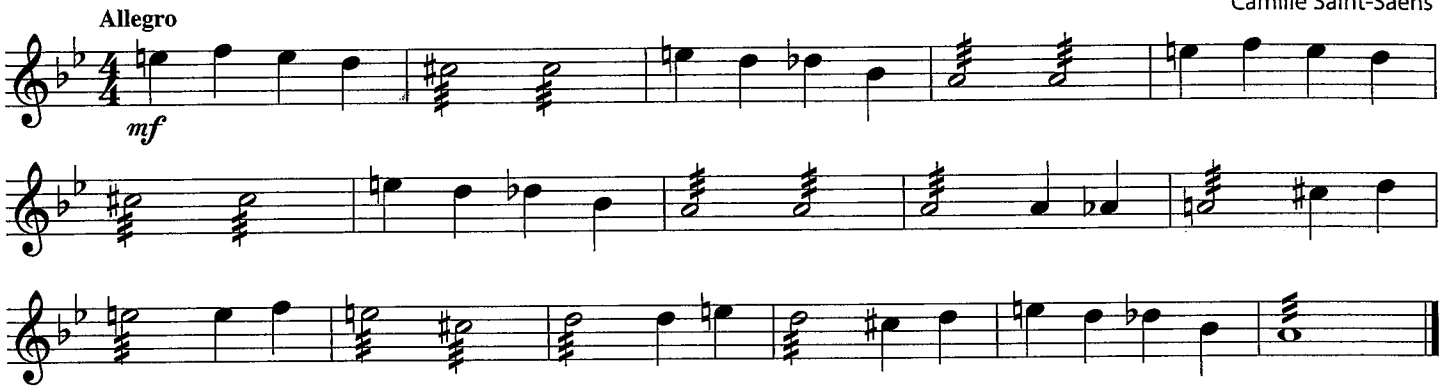


HISTORY

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.

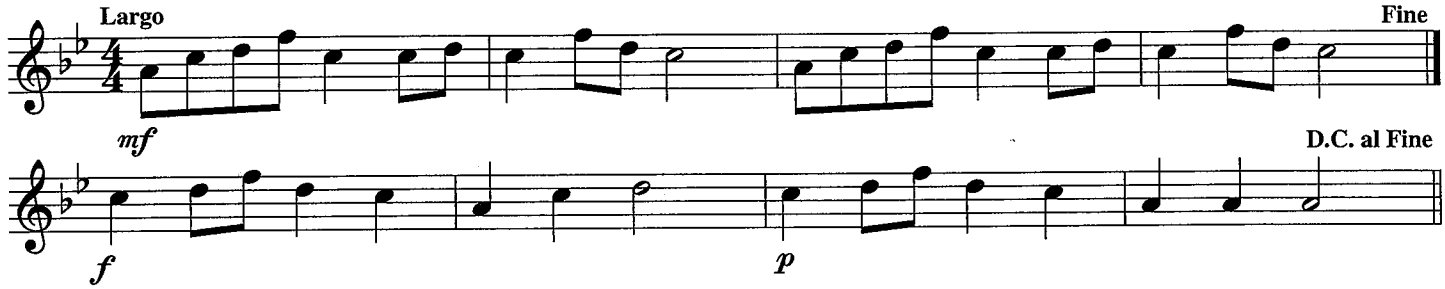
175. EGYPTIAN DANCE *Watch for enharmonics.*

Camille Saint-Saëns



176. SILVER MOON BOAT

Chinese Folk Song

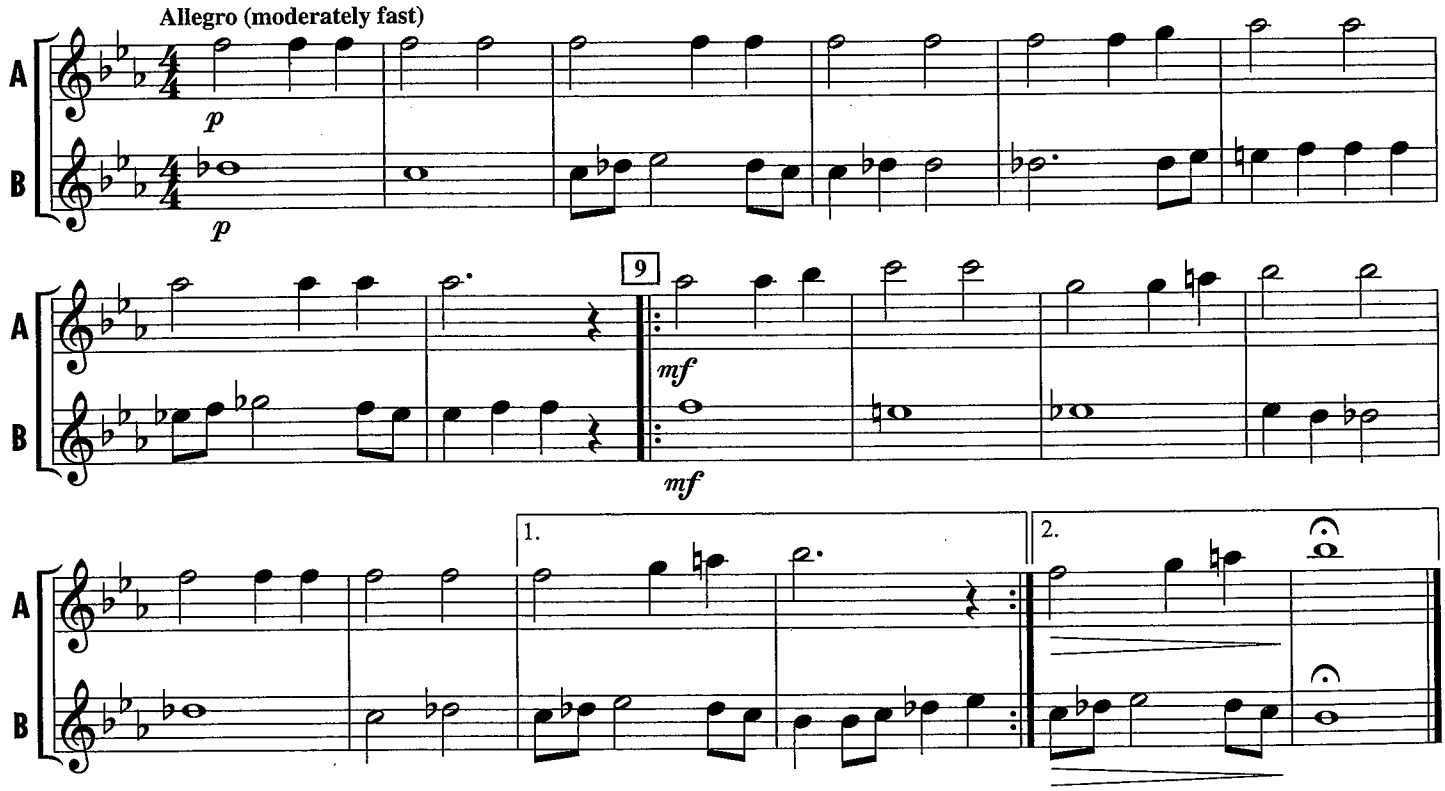


HISTORY

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

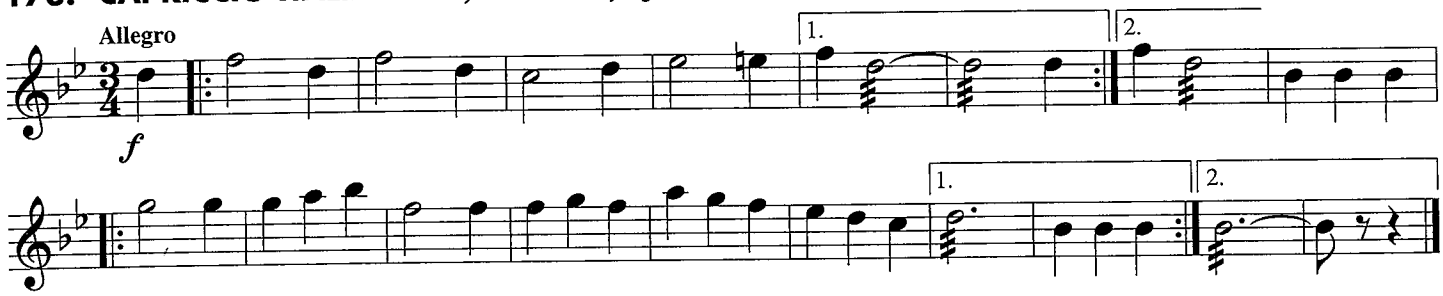
Ludwig van Beethoven



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.

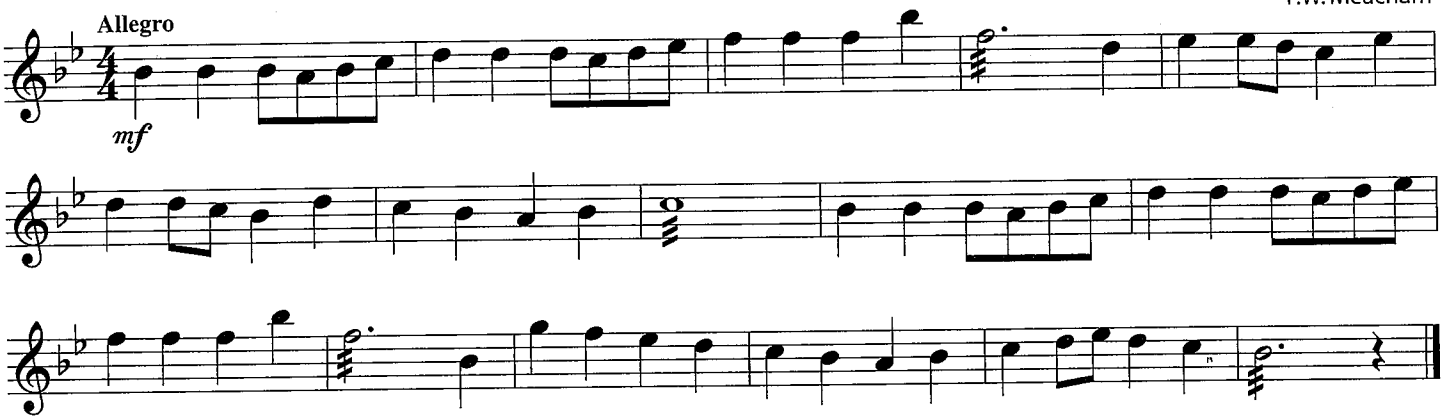
178. CAPRICCIO ITALIEN *Always check the key signature.*

Peter Illyich Tchaikovsky



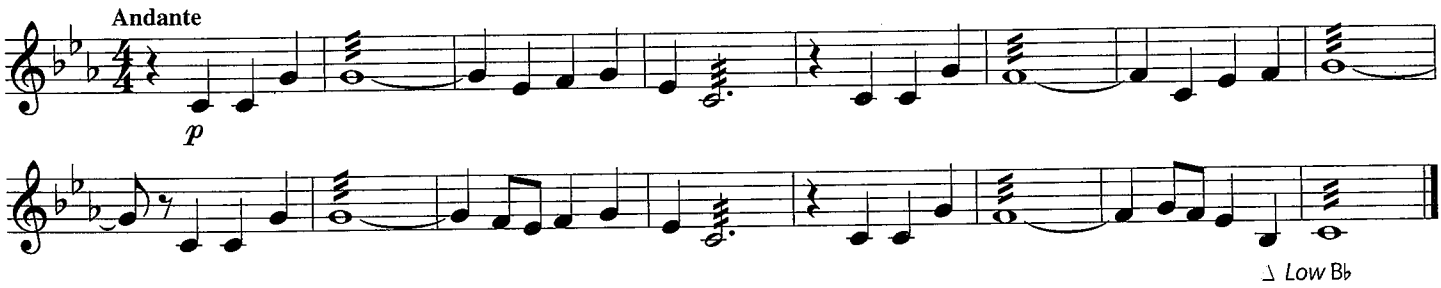
179. AMERICAN PATROL

F.W. Meacham

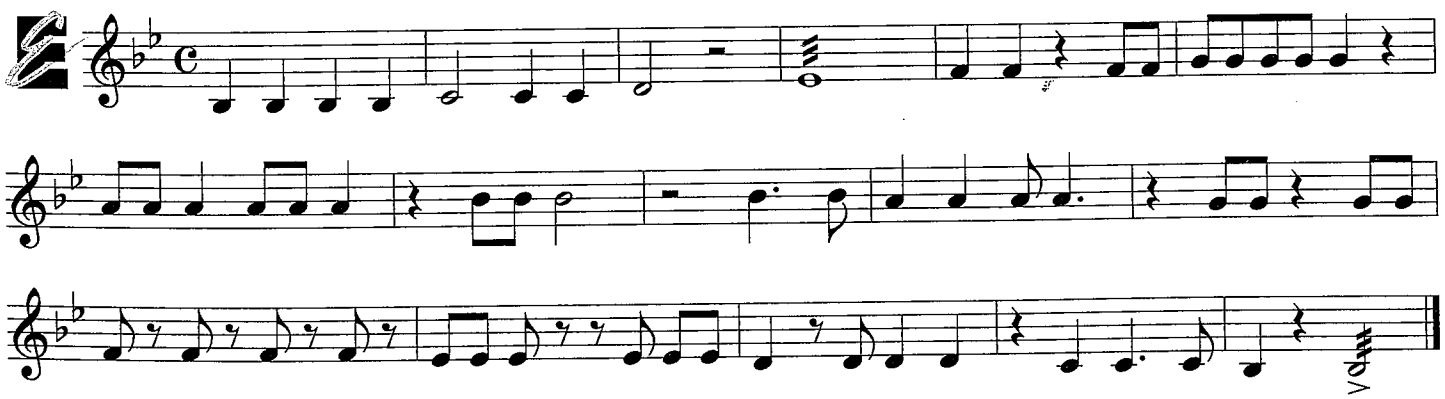


180. WAYFARING STRANGER

African-American Spiritual



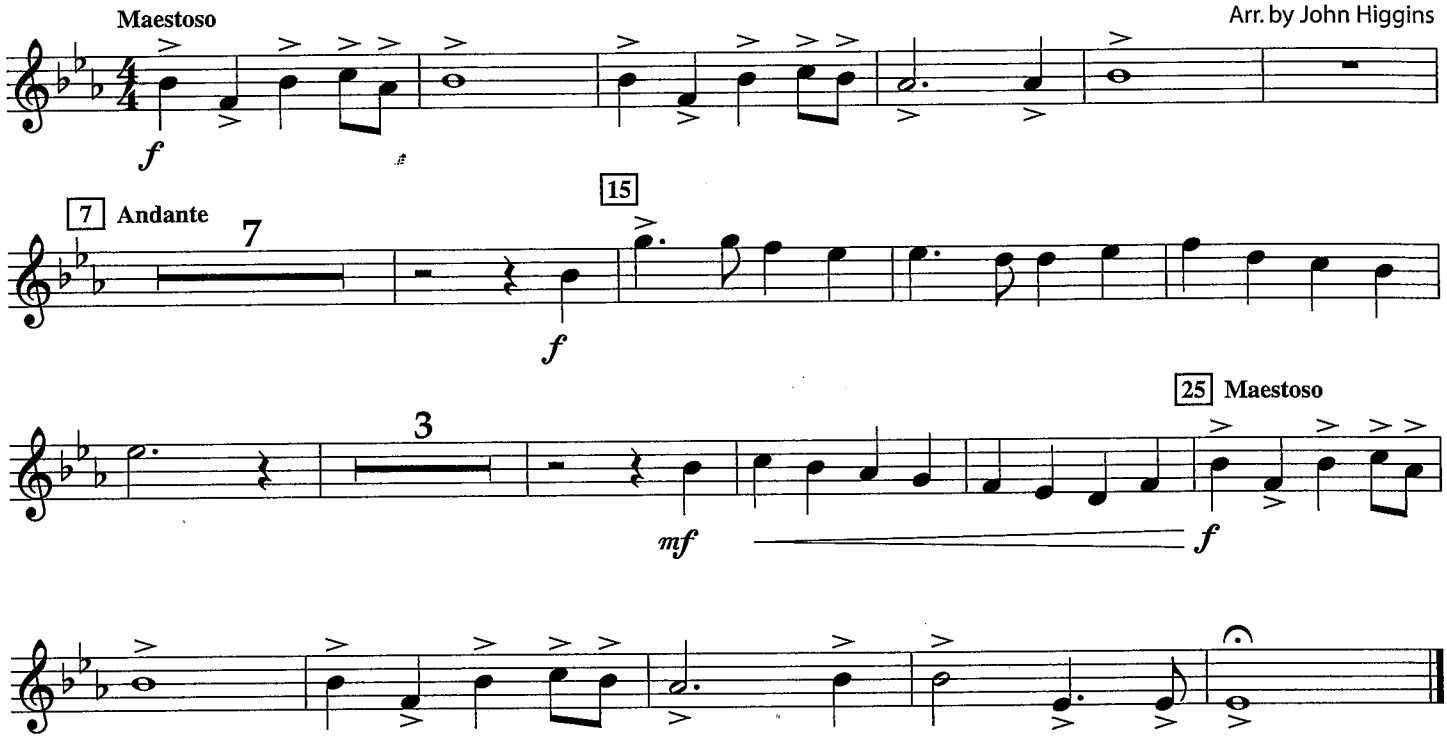
181. ESSENTIAL ELEMENTS QUIZ – SCALE COUNTING CONQUEST



PERFORMANCE SPOTLIGHT

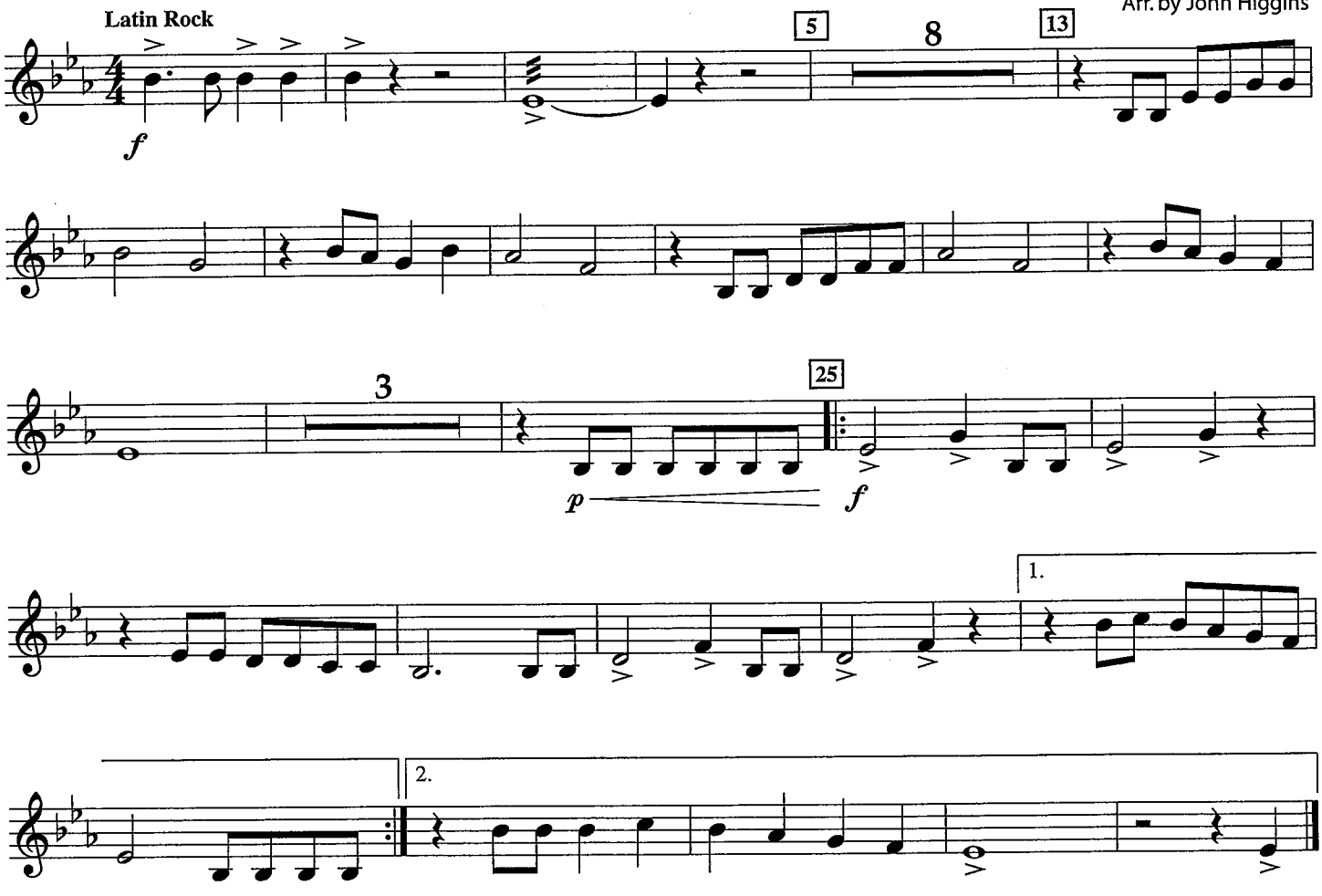
182. AMERICA THE BEAUTIFUL – Band Arrangement

Samuel A. Ward
Arr. by John Higgins



183. LA CUCARACHA – Band Arrangement

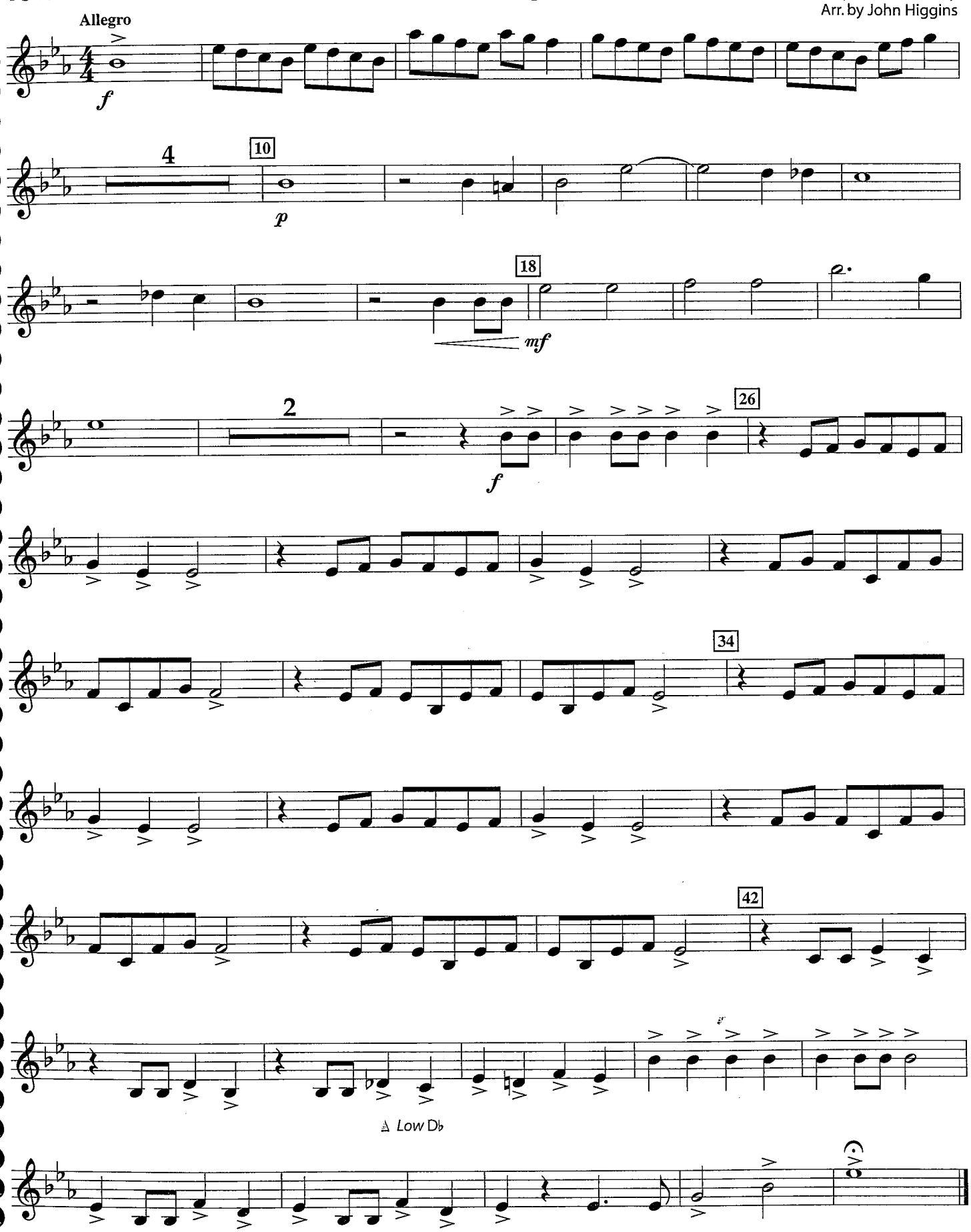
Latin American Folk Song
Arr. by John Higgins



PERFORMANCE SPOTLIGHT

184. THEME FROM 1812 OVERTURE – Band Arrangement

Peter Illyich Tchaikovsky
Arr. by John Higgins



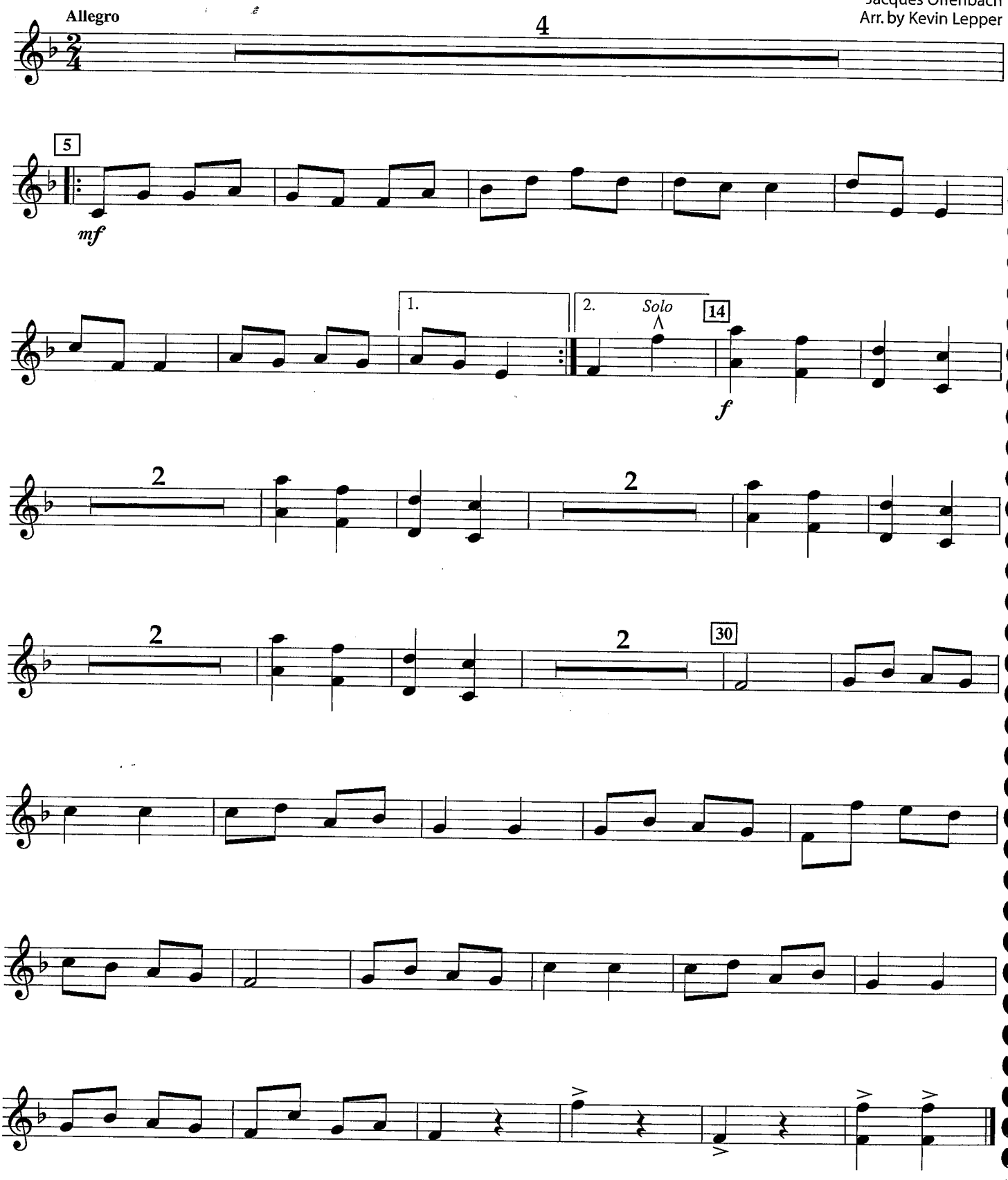
PERFORMANCE SPOTLIGHT

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

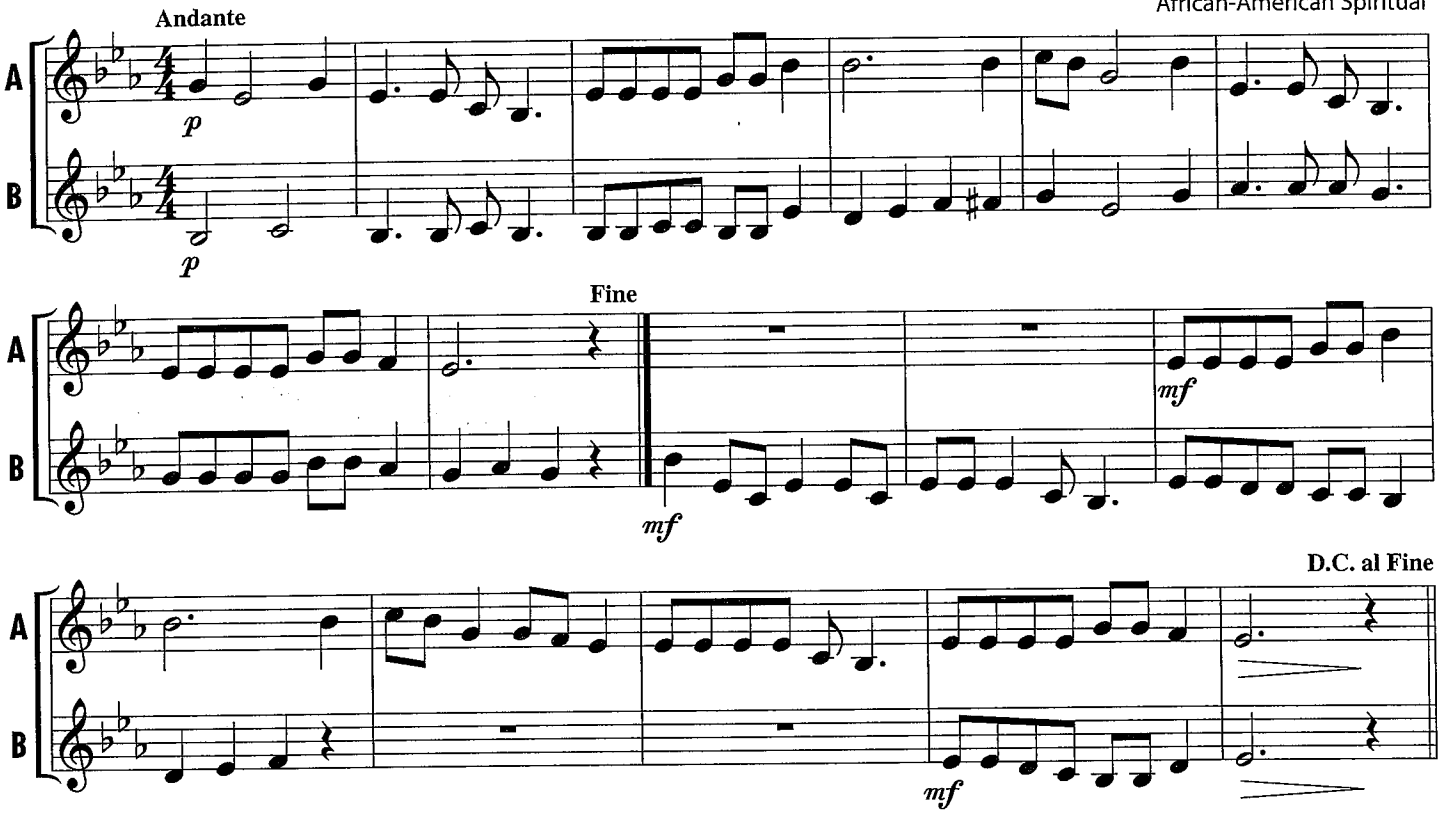


DUETS

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.

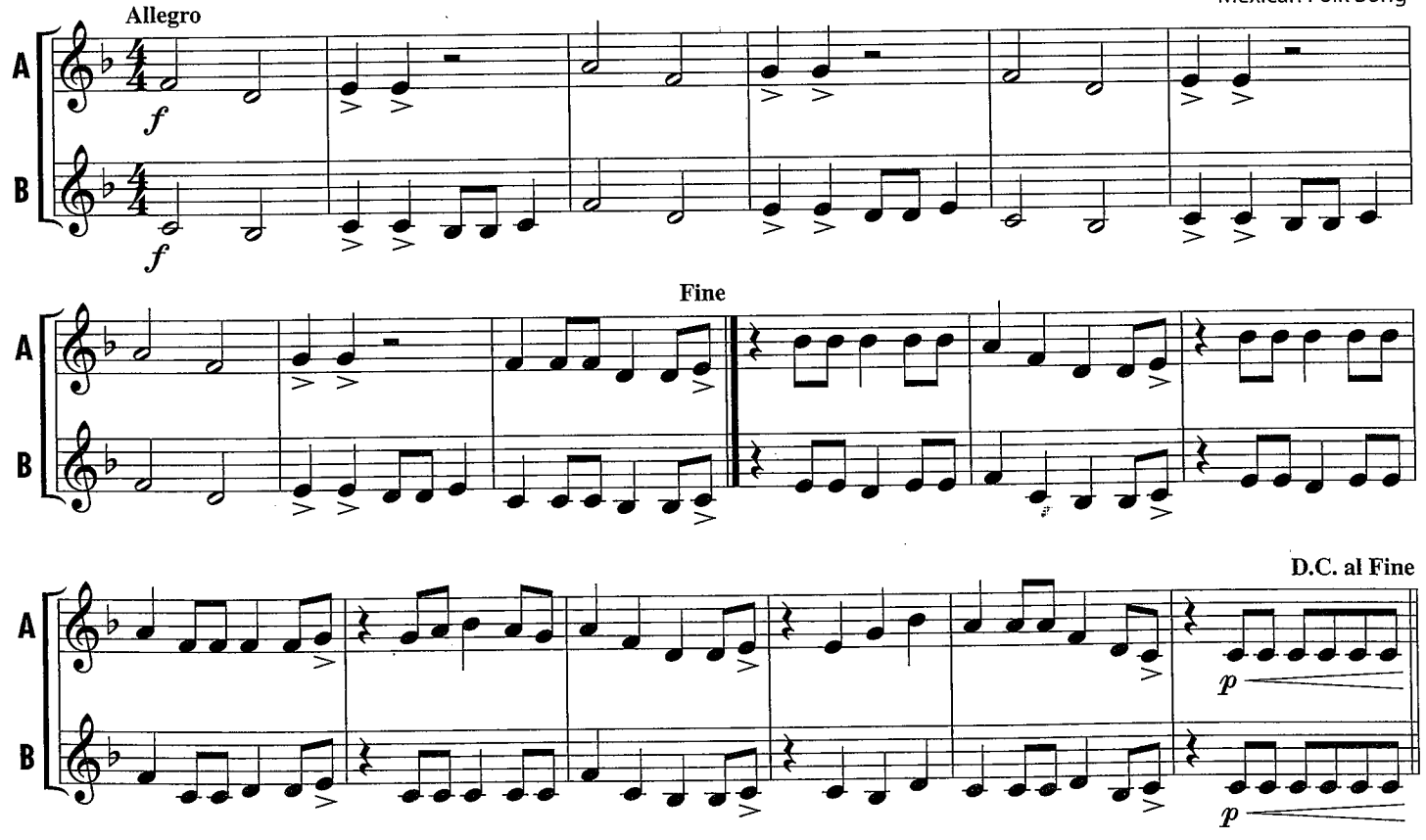
186. SWING LOW, SWEET CHARIOT – Duet

African-American Spiritual



187. LA BAMBA – Duet

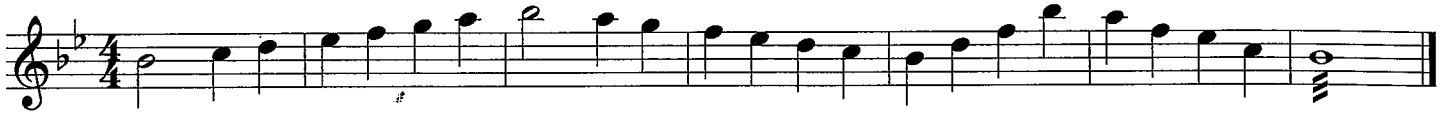
Mexican Folk Song



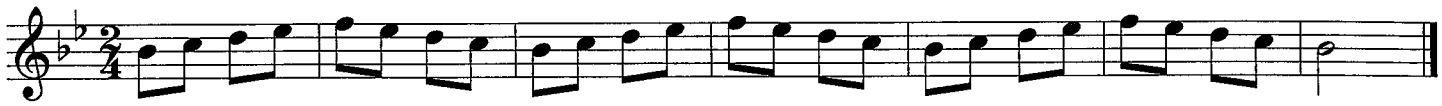
RUBANK® SCALE AND ARPEGGIO STUDIES

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

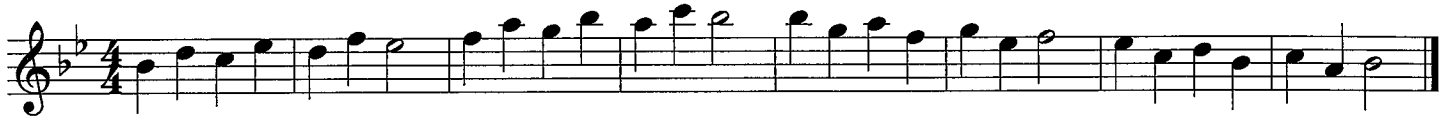
1.



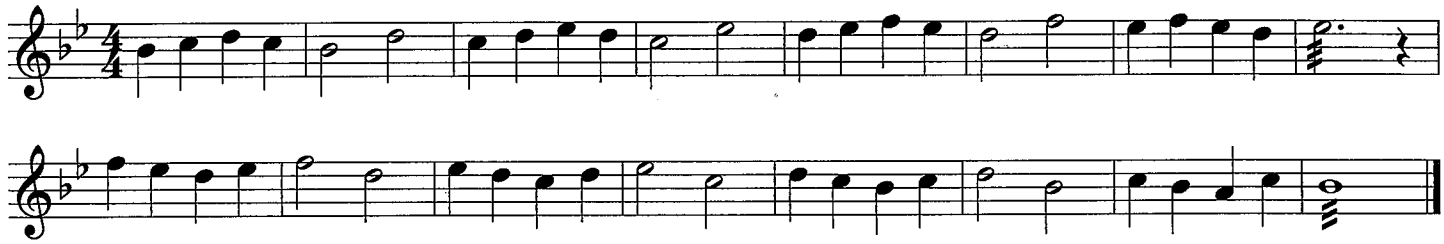
2.



3.

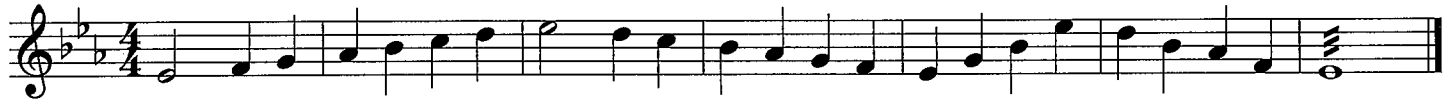


4.

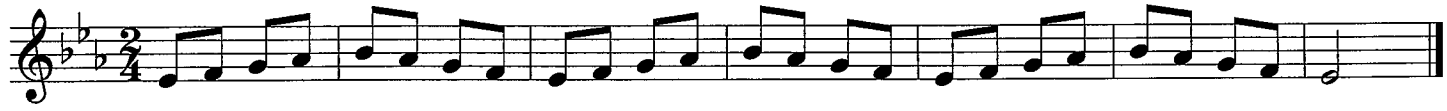


KEY OF E♭ *In this key signature, play all* B♭*'s,* E♭*'s and* A♭*'s.*

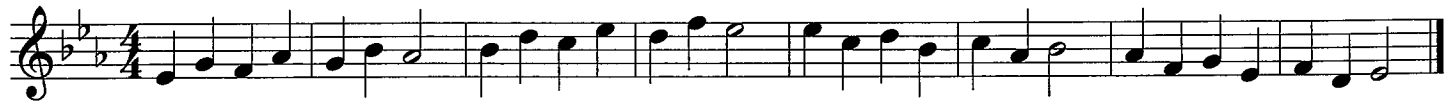
1.



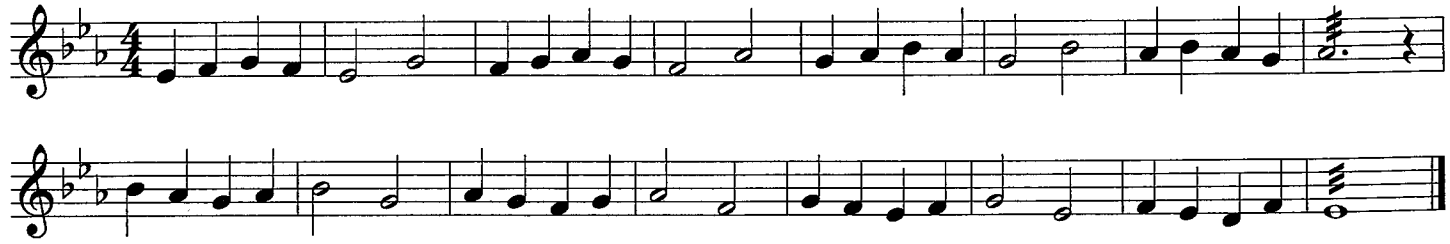
2.



3.



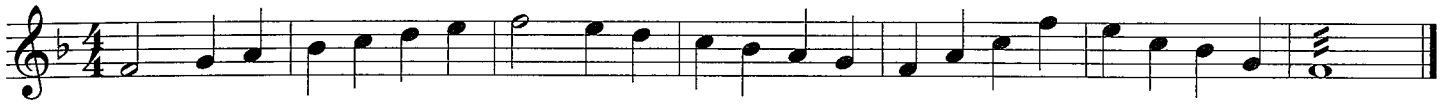
4.



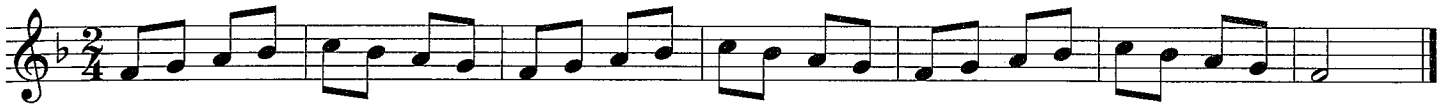
RUBANK® SCALE AND ARPEGGIO STUDIES

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

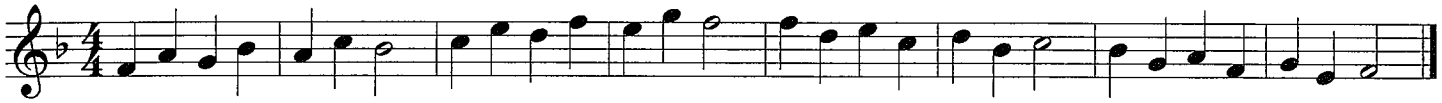
1.



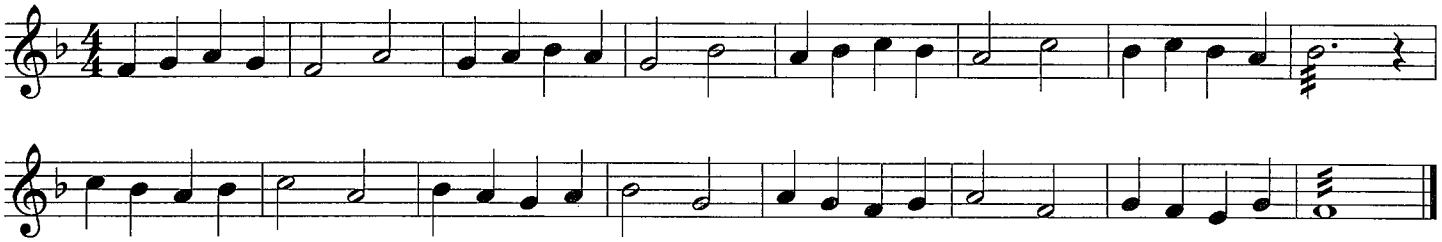
2.



3.

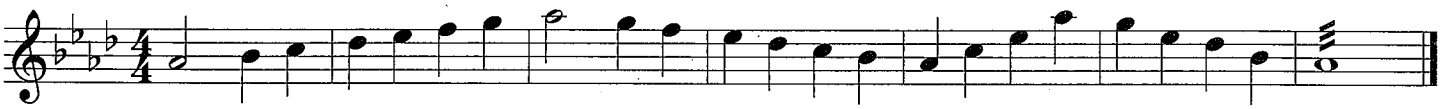


4.

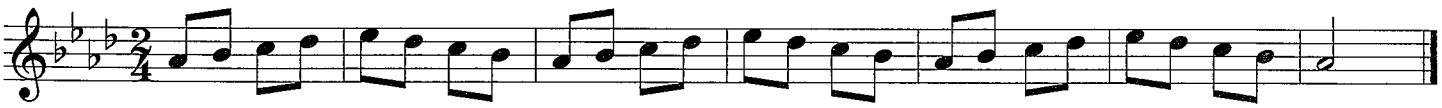


KEY OF A♭ *In this key signature, play all* B♭*'s,* E♭*'s,* A♭*'s and* D♭*'s.*

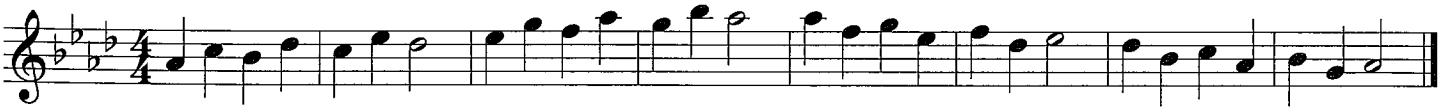
1.



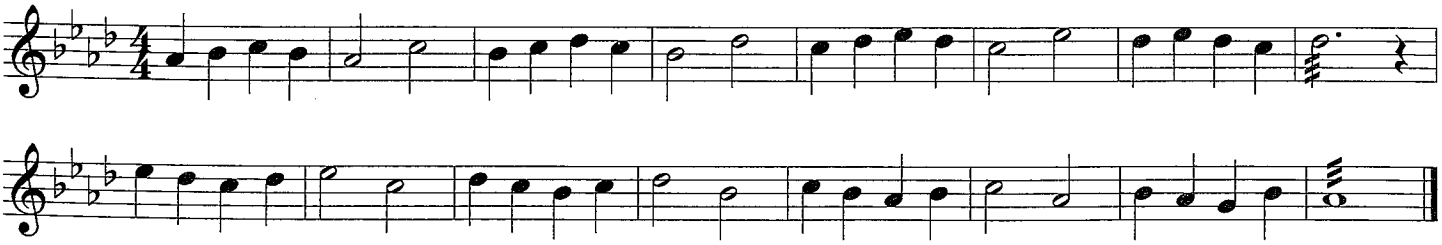
2.



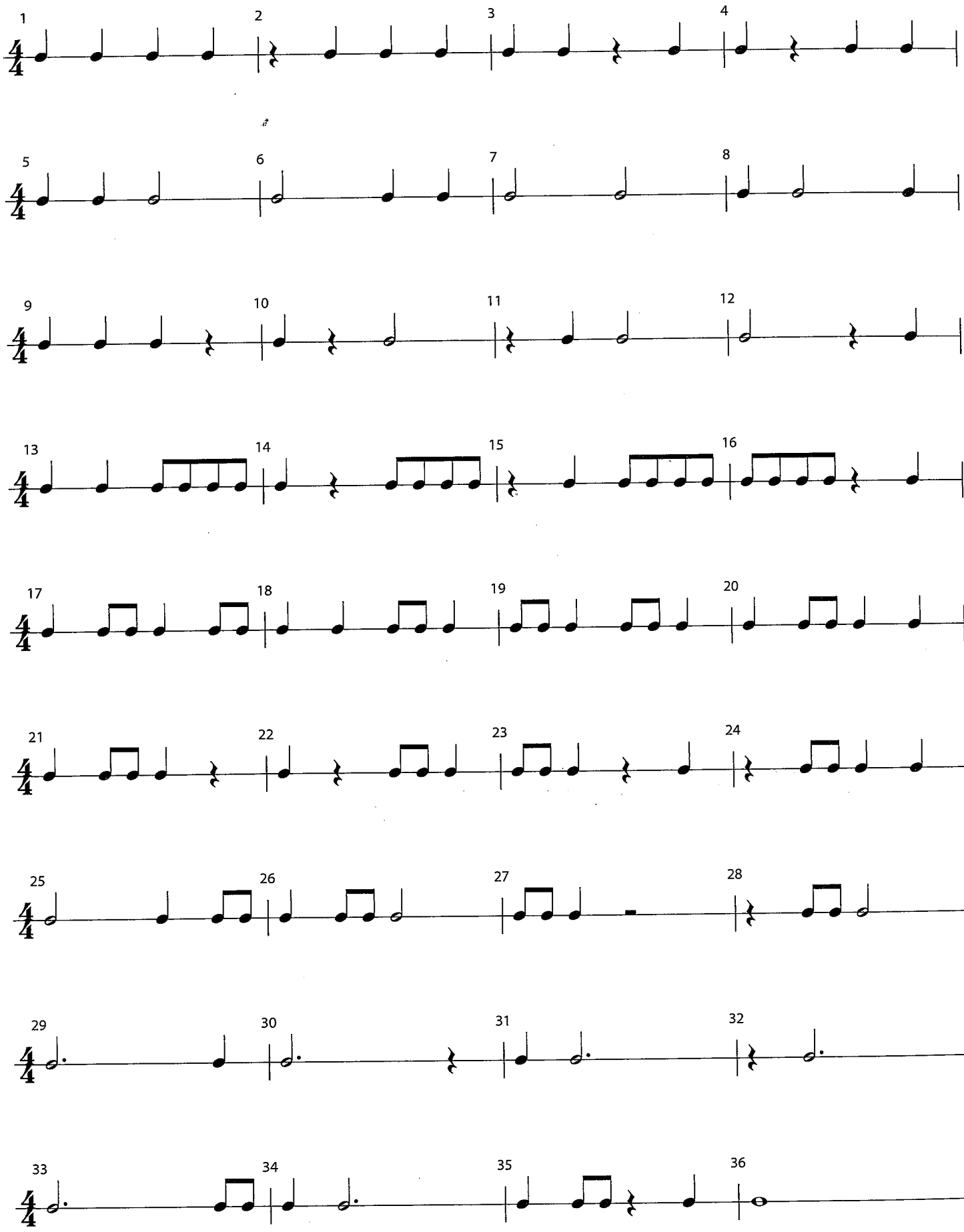
3.



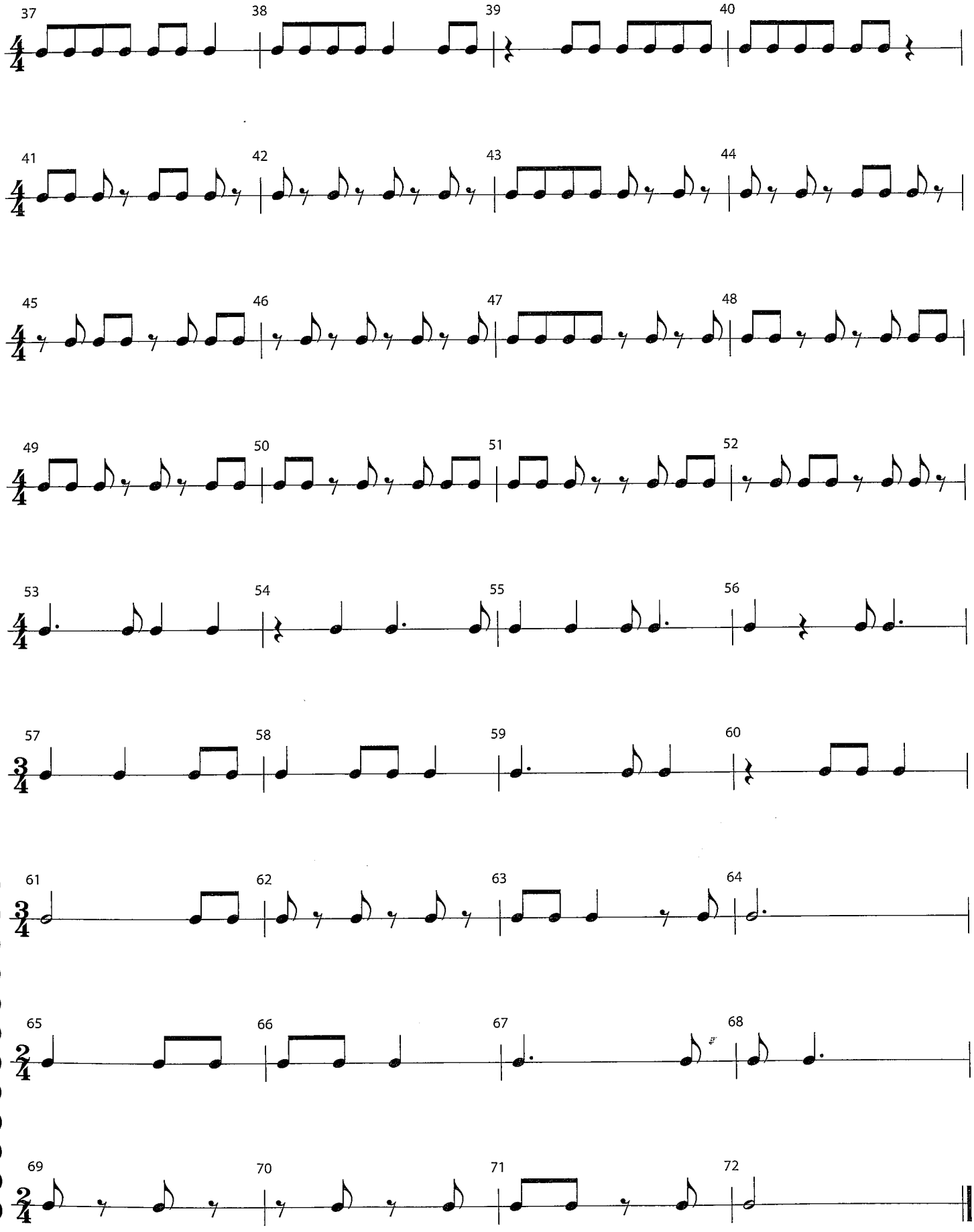
4.



RHYTHM STUDIES



RHYTHM STUDIES



CREATING MUSIC

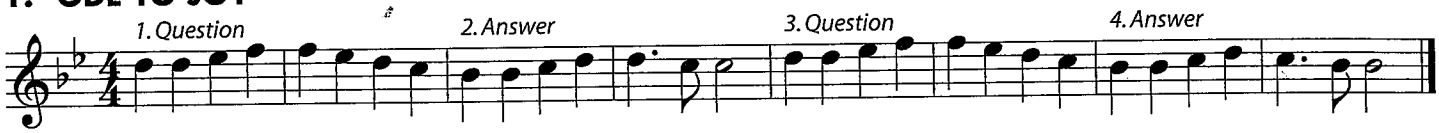
THEORY

Composition

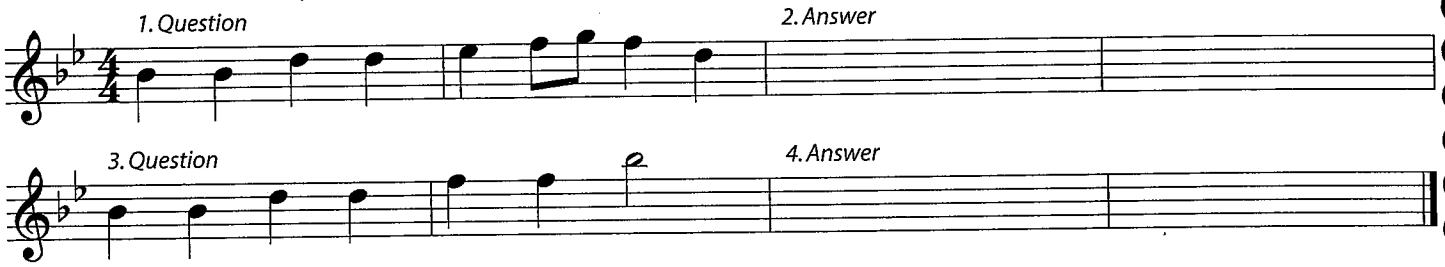
Composition is the art of writing original music. A composer often begins by creating a melody made up of individual **phrases**, like short musical "sentences." Some melodies have phrases that seem to answer or respond to "question" phrases, as in Beethoven's *Ode To Joy*. Play this melody and listen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

1. ODE TO JOY

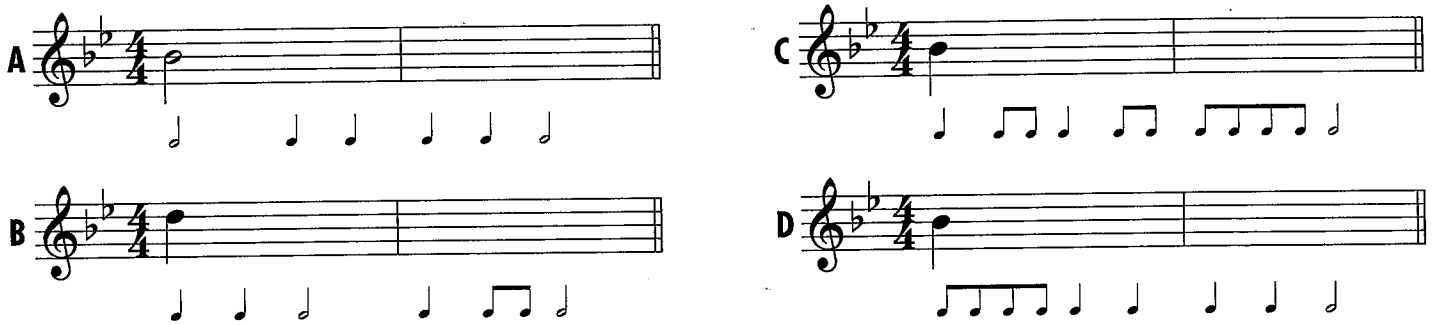
Ludwig van Beethoven



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

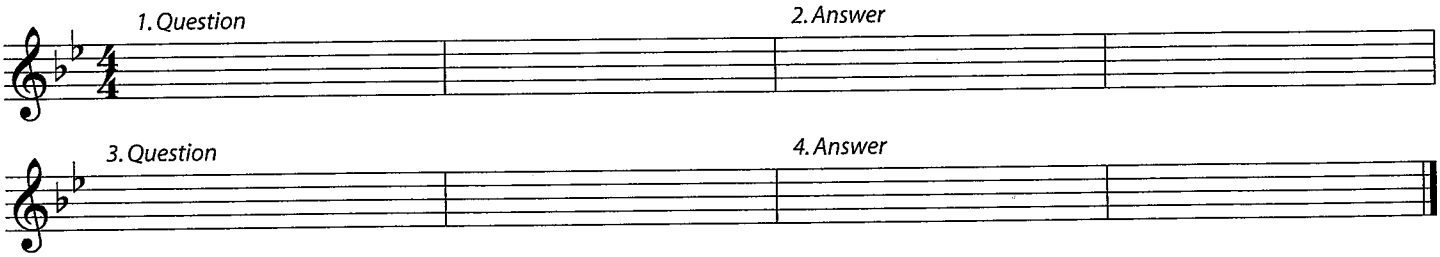


3. PHRASE BUILDERS *Write 4 different phrases using the rhythms below each staff.*



4. YOU NAME IT: _____

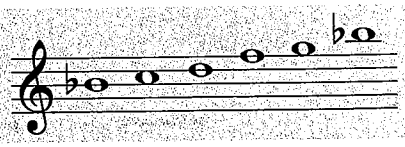
Pick phrase A, B, C, or D from above, and write it as the "Question" for phrases 1 and 3 below. Then write 2 different "Answers" for phrases 2 and 4.



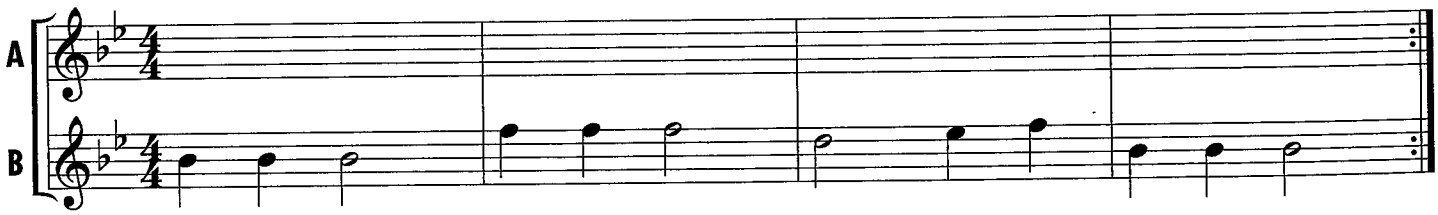
THEORY

Improvisation

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



5. INSTANT MELODY



KEYBOARD PERCUSSION INSTRUMENTS

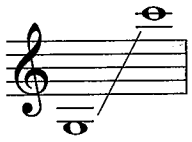
Each keyboard percussion instrument has a unique sound because of the materials used to create the instrument. Ranges may differ with some models of instruments.

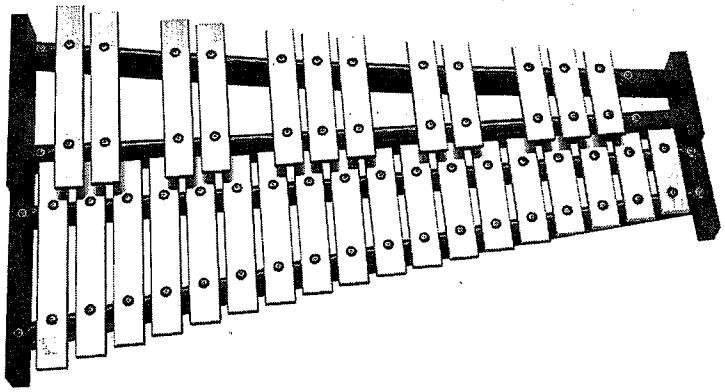
Instrument Care Reminders

- 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)

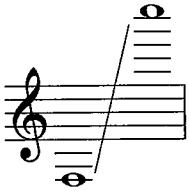
- Bars – metal alloy or steel
- Mallets – lexan (hard plastic), brass or hard rubber
- Range – 2 1/2 octaves
- Sounds 2 octaves higher than written

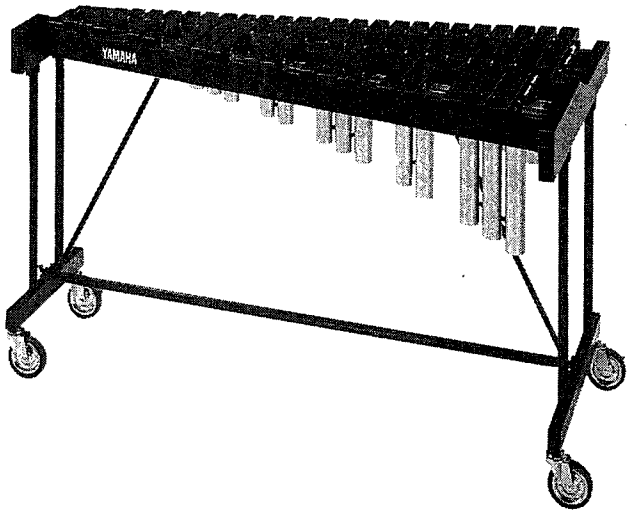




XYLOPHONE

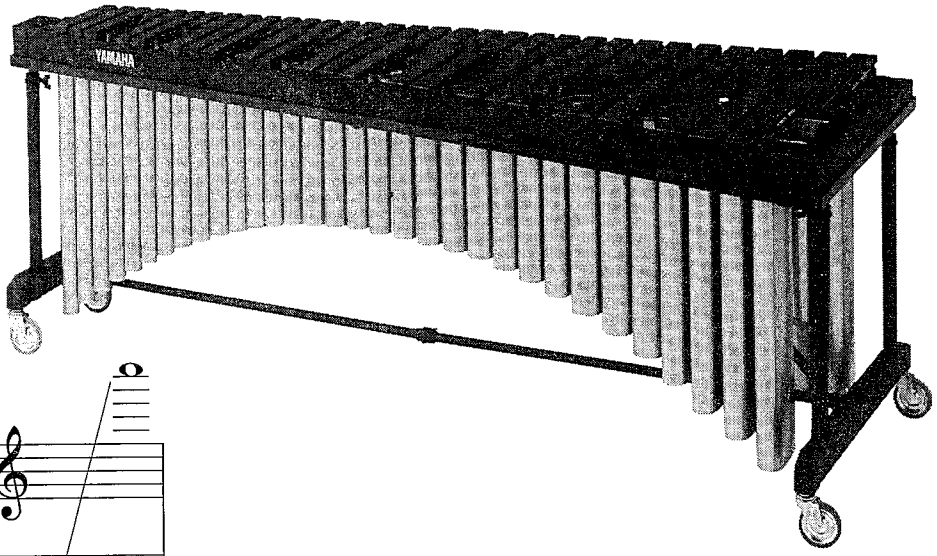
- Bars – wooden or synthetic
- Mallets – hard rubber
- Range – 3 1/2 octaves
- Sounds 1 octave higher than written

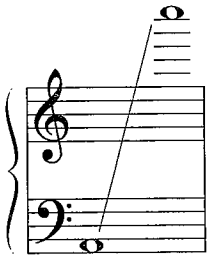


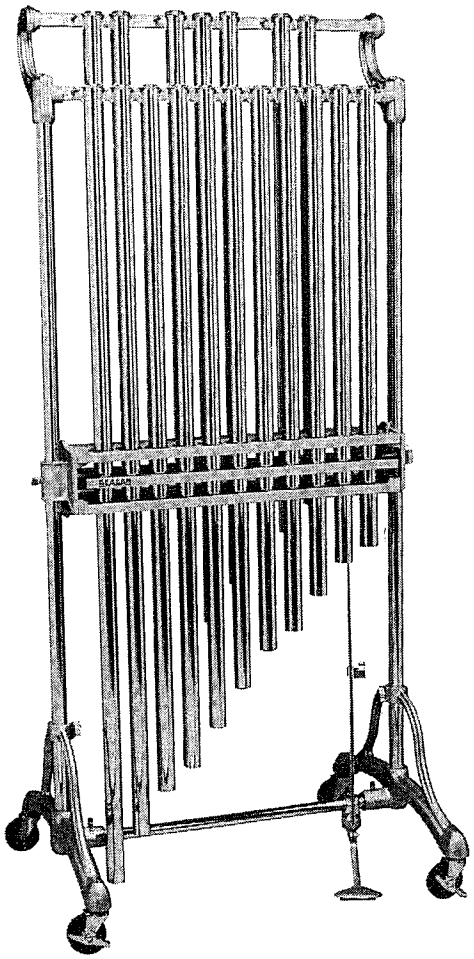


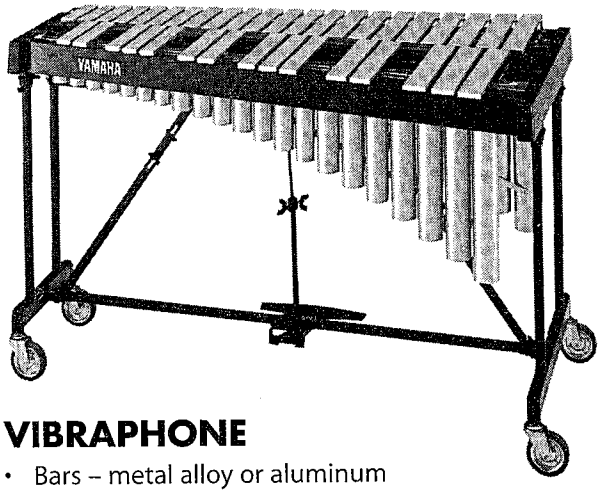
MARIMBA

- 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







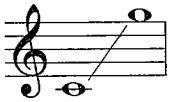


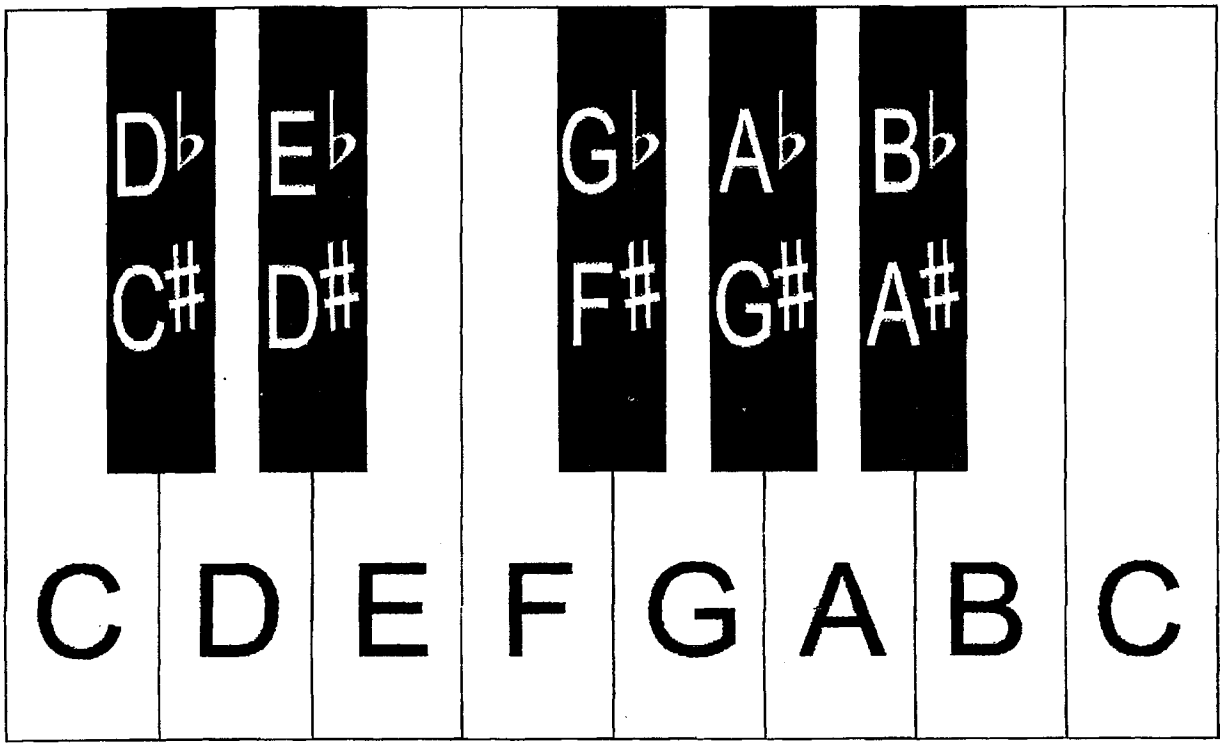
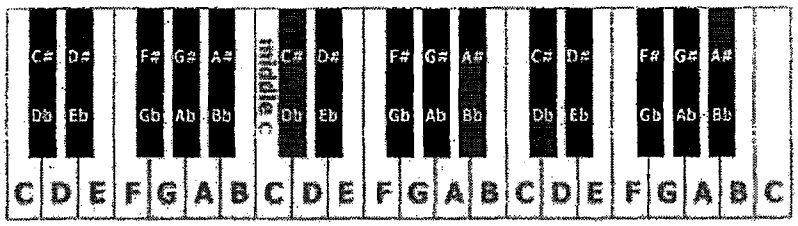
VIBRAPHONE

- 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

CHIMES

- Bars – metal tubes
- Mallets – plastic, rawhide or wooden
- Range – 1 1/2 octaves
- Sounding pitch is the same as written pitch



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

PIANO NOTES CHART