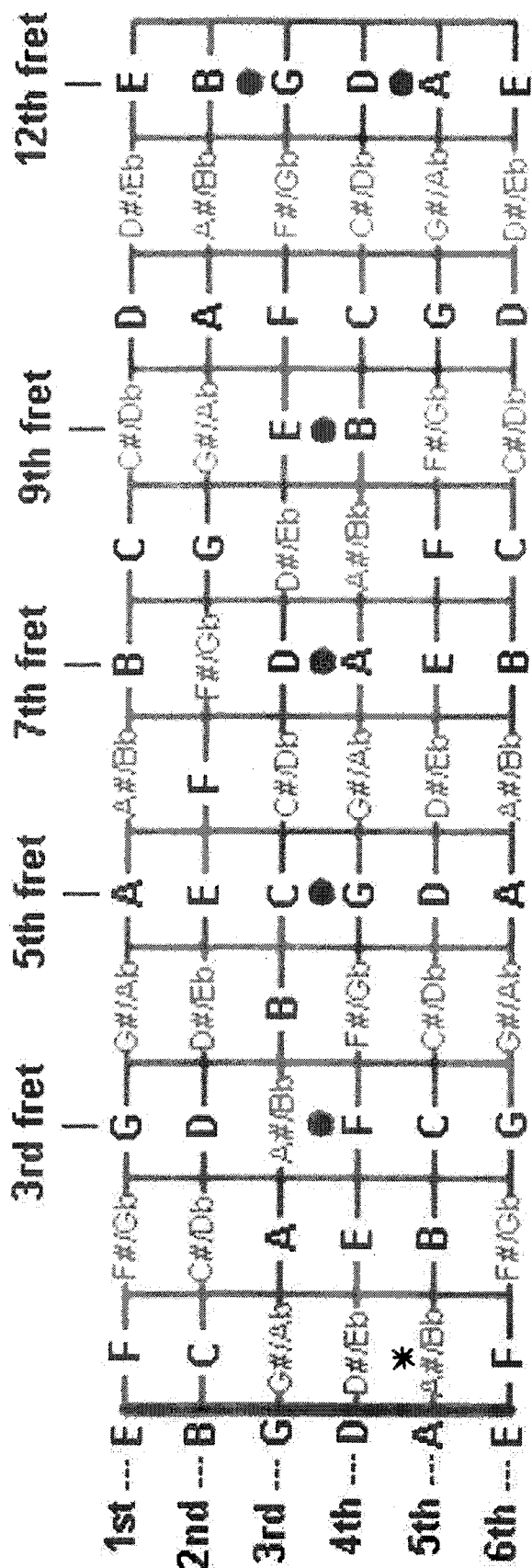


GUITAR



THE NOTES OF THE GUITAR

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	17	18	
19	20 Teachers' First Day	21	22	23	24	25	
26	27 First Day of School -Aaron Di Pilla Begins Student Teaching (UMASS)	28 Open Practice @ 2:30-3:30pm	29 Leadership Meeting #1 @ Band Room 2:30-3:30pm	30 Open Practice @ 2:30-3:30pm	31 Open Practice @ 2:30-3:30pm -Younglife Campaigners Friday Night Chillfest #1 @ The Bernice's 5:00-8:00pm (60 Fairfield Street, Springfield, MA 01108)		

Notes:

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

***BOLD PERFORMANCES ARE MANDATORY**

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

TBD = To Be Determined

~ September 2018 ~

◀ Aug 2018

Oct 2018 ▶

Sun	Mon	Tue	Wed	Thu	Fri	Sat
2	3 No School	4 Extended Day For Teachers 2:35-3:35pm	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	6 Zanetti MTM Open House Small Ensemble Performance @ Zanetti - Select MTM Student Mentors Meet @ 2:30pm; Perform 5:00-8:00pm	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	8
9	10 Road Crew Unload Truck & Reset Band Room 2:30-4:00pm Return Truck After School	11 Open Practice @ 2:30-3:30pm Instrument Inventory Check #1 @ 2:30-5:00pm	12 MTM Mentor Training Session #2 & Leadership Team Meeting #2 @ Band Room 2:30-3:30pm (Leadership Team Only)	13 Younglife Film Shoot #1 @ Band Room 2:30-4:30pm	14 Open Practice @ 2:30-3:30pm Road Crew Load Van For Band Cookout After School	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: 5:30pm	21 Younglife Club #1 @ Band Room 2:30-4:00pm ETA: 6:00pm	22
23	24 Open Practice @ 2:30-3:30pm Instrument Inventory Check #2 @ 2:30-5:00pm Move Unused To Back Room ETA: 6:00pm	25 Open Practice @ 2:30-3:30pm	26 MTM #2 @ Band Room 2:30-4:00pm ETA: 5:00pm	27 Band Fun Night 1 - Band Movie Night @ Band Room 2:30-4:30pm	28 Open Practice @ 2:30-3:30pm	29

30

Notes:
 (1) TBD - Puerto Rican Parade Small Ensemble Performance outside Springfield Schools Central Office (1560 Main Street, Springfield, MA 01103) Meet @ 10am - Was Sat 9/8
 (2) TBD - Classical High Open House Small Ensemble Performance @ 2:00-5:00pm Meet @ 1:00pm (Classical High Condoniuminis 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

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

~ November 2018 ~

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

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

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

TBD = To Be Determined

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

Notes: (1) TBD – Small Ensemble Performance For Court Square Lighting Ceremony 4:30-6:00pm – Was Tues. 12/6.
 (2) TBD - Pickup Truck @ 7:00am Road Crew Load Truck for Classical Performance & Reset Band Room for Monday's Rehearsal 2:30-4:00pm – Was Friday 11/30
 (3) TBD - A "Classical Holiday" Concert @ Classical Condominiums, 3:00-5:00pm (235 State St, Springfield, MA 01103) Leadership Road Crew Meet @ 12:00pm MANDATORY for Advanced Band
 ETA: Late – Was Sunday 12/2
 (4) TBD - Leadership Team Active Meeting #8 & Leader Road Crew Unload Truck & Reset Band Room After School 2:30-4:00pm; Return Truck After School – Was Monday 12/3
 (5) TBD - Westfield Professor Ed O'gill Visits the Sci Tech 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	12
13	14 Band Auditions Instrument Inventory Check #7 @ 2:30-5:00pm Move Unused To Back Room ETA: 6:00pm	15 Band Auditions Extended Day For Teachers 2:35-3:35pm Zanetti MTM #10 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	16 Band Auditions Final Day MTM #13 @ Band Room 2:30-4:00pm ETA: 5:00pm	17 Audition Results Posted Band Auditions (if necessary) Open Practice @ 2:30-3:30pm ETA: 5:00pm	18 Audition Results Posted Band Auditions (if necessary) Open Practice @ 2:30-3:30pm ETA: 5:00pm	19
20	21 No School ETA: 5:00pm	22 Open Practice @ 2:30-3:30pm Zanetti MTM #11 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	23 MTM #14 @ Band Room 2:30-4:00pm ETA: 5:00pm	24 Open Practice @ 2:30-3:30pm ETA: 5:00pm	25 Younglife Club #5 @ Band Room 2:30-4:00pm ETA: 6:00pm	26
27	28 Leadership Team Meeting #11 @ Band Room 2:30-3:30pm ETA: 5:00pm	29 Open Practice @ 2:30-3:30pm Zanetti MTM #12 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	30 MTM #15 @ Band Room 2:30-4:00pm Music Selection Party - Open To All ETA: 5:00pm	31 Open Practice @ 2:30-3:30pm ETA: 5:00pm		
<p>Notes: (1) TBD - The Brianna Fund Benefit Concert @ Evangelical Covenant Church (95 Plumtree Road, Springfield, MA 01118) - was Saturday, January 12th or Sunday, January 13th (2) TBD - AP Night - was 1/23 (3) TBD - Martin Luther King Day Celebration @ Mass Mutual Center 11:00am-1:00pm (1277 Main St., Springfield, MA 01103) - Stage Crew & Mentors/Leaders/Volunteers, Meet @ 10:00am-1:30pm - Was Mon 1/21 (4) TBD - Band Fun Night (if there is no Danny Ray Event) - Thu 1/10 (5) TBD - Prep Equipment For Danny Ray Event (put neatly in band room) - Was Mon 1/7 (6) TBD - Danny Ray Show @ Old First Church (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</p>						

*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 Bemice'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	
3	4 Open Practice @ 2:30-3:30pm	5 Extended Day For Teachers 2:35-3:35pm Zanetti MTM #16 @ Zanetti (Room 118) 3:30-4:45pm	6 MTM #19 @ Band Room 2:30-4:00pm	7 Open Practice @ 2:30-3:30pm	8 TBD - Pick Up Truck @ 7am Leadership Team Road Crew Loads Truck For Sunday's Performance & Reset Band Room 2:30-3:30pm Younglife Campaigners Friday Night Chillfest #7 @ The Bernice's 5:00-8:00pm (60 Fairfield Street; Springfield, MA 01108)	9	
10 TBD - A "Classical Spring" Concert @ Classical Condominiums - Meet @ 1:00pm, Perform 2:00-3:00pm (235 State St; Springfield, MA 01103) Leadership Road Crew Meet @ 11:00am MANDATORY for Advanced Band ETA: Late	11 Leadership Team Meeting #14 @ Band Room 2:30-3:00pm & Reset Band Room 3:00-4:30pm ETA: 5:00pm	12 Open Practice @ 2:30-3:30pm Zanetti MTM #17 @ Zanetti (Room 118) 3:30-4:45pm TBD - Return Truck @ 7am ETA: 5:30pm	13 Final SciTech MTM #20 @ Band Room 2:30-4:00pm ETA: 5:00pm	14 Younglife Club #6 @ Band Room 2:30-4:00pm	15 No School - Teacher Day	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	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	29 Open Practice @ 2:30-3:30pm ETA: 5:00pm	30/31	
Notes: (1) TBD - Middle School Scheduling & Recruiting Visits (2) TBD - UMass Music Education Students visit Jazz Band - Was Thurs 3/2							

***BOLD PERFORMANCES ARE MANDATORY**

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

TBD = To Be Determined

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

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

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

◀ Apr 2019

Sun

Mon

Tue

Wed

Thu

Fri

Sat

Jun 2019 ▶

~ May 2019 ~

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

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

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

TBD = To Be Determined

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

RHYTHM CHARTS (in Band Handbook)

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

FUNDAMENTAL RHYTHMS

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

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

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

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

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

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

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

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

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

ESSENTIAL ELEMENTS, BOOK 1

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

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

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

Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 2

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

Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 3

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

Pg. 38-39 – Rhythm Studies

OTHER

Band Repertoire Solo Repertoire Chamber Ensemble Repertoire Improvisation

SCALE CHECKLIST

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

SCALE ASSIGNMENTS

CONCERT & JAZZ BAND

QUARTER 1

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

QUARTER 2

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

QUARTER 3

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

QUARTER 4

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

SYMPHONIC BAND

QUARTER 1

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

QUARTER 2

Bb Blues

QUARTER 3

Bb Chromatic (1 Octave)
C Major

QUARTER 4

C Minor

*Scale assignments subject to change

SCITECH BAND GROOVE CHART

-CHORD PROGRESSIONS FOR IMPROV-

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

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

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

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

-Chord progressions can be used in any key

SMART MUSIC

HOW TO LOGIN TO SMART MUSIC

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

HOW TO USE SMART MUSIC

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

HOW TO COMPLETE ASSIGNMENTS

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

Holiday Solos – Duets – Trios – Quartets

SOLOS (1+people)

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

DUETS

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

SOLOS, DUETS, TRIOS, QUARTETS

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

CIRCLE YOUR CHOICE ABOVE

Names: _____

Instruments: _____

12 BAR BLUES

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

12 Bar Blues Progression

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

12 Bar Blues Licks

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

2) 4-b3-1

3) 1-b3-4

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

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

6) 1-b3-4-b5-5

Solos

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

2) 4-b3-1

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

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

Walking Bass Line - C Instruments

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

Walking Bass Line - B \flat Instruments

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

Walking Bass Line - E \flat Instruments

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

ADVANCED MUSIC

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

Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(Eb) Eb Bb7 Cm Ab Eb Bb7

Soprano

Alto

Tenor

Bass

7 Eb Bb Eb Eb Ab Eb Cm Eb

S

A

T

B

14 Eb Bb7 Eb Eb sus4/Ab Eb

S

A

T

B

Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(Eb) Eb Bb7 Cm Ab Eb Bb7

Soprano

Alto

Tenor

Bass

7 Eb Bb Eb Eb Ab Eb Cm Eb

S

A

T

B

14 Eb Bb7 Eb Eb sus4/Ab Eb

S

A

T

B

SciTech Band Audition

SYMPHONIC BAND AUDITION REQUIREMENTS

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

Additional Instructions

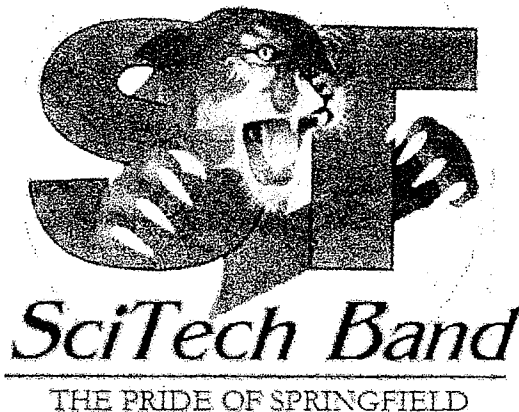
- Symphonic Band play prepared solo for “Symphonic Band”
- Extra points for playing “Concert Band/Jazz Band” solo
- Extra points for playing a prepared solo from Essential Elements book 1, 2, 3, or a new song from the binder

CONCERT BAND & JAZZ BAND AUDITION REQUIREMENTS

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

Additional Instructions

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



SYMPHONIC BAND AUDITION SCALE LIST

Instrument Key

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

Bb Instruments: Clarinet Trumpet, Tenor Sax

Eb Instruments: Alto Sax, Baritone Sax

Concert Bb Major Scale

C Instruments: Bb C D Eb F G A Bb

Bb Instruments: C D E F G A B C

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

Concert Bb Blues Scale

C Instruments: Bb Db Eb E F Ab Bb

Bb Instruments: C Eb F Gb G Bb C

Eb Instruments: G Bb C Db D F G

Concert Bb Chromatic Scale

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

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

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



SciTech Band
THE PRIDE OF SPRINGFIELD

AUDITION SCORE SHEET

(or Test Score Sheet)

Name: _____

I am auditioning for Concert Band Jazz Band
 Stomp Percussion Ensemble Other _____

Please check all that apply.

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

Audition Prepared Solo - Symphonic Band

Piano

Variations on Auld Lang Syne

arr. Bernice

Moderato

Piano

mf

B \flat F B \flat E \flat

Pno.

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

p

Pno.

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

f

Audition Prepared Solo - ADVANCED BAND

Piano

Variations on Auld Lang Syne

arr. Bernice

Moderato

Piano

mf

E \flat B \flat E \flat A \flat

Pno.

E \flat B \flat A \flat E \flat E \flat B \flat

p

Swing! ♩ = ♪³♪

Pno.

E \flat A \flat E \flat B \flat A \flat E \flat

f

10. Pno.

B \flat E \flat A \flat E \flat B \flat A \flat

22 Pno.

E \flat

ANGELS WE HAVE HEARD ON HIGH

Guitar / Mallets

Traditional French Carol

Soprano

1 **Either octave**

2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 ***Intro** 20 21

Alto

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 ***Intro** 20 21

Tenor

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 ***Intro** 20 21

Bass

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 ***Intro** 20 21

C

BLUE MOON

Handwritten musical score for the song "Blue Moon". The score is written on a grand staff with a treble clef and a key signature of two flats (Bb and Eb). The time signature is common time (C). The music consists of several staves of notes with guitar chords written above them. The chords are: 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, Eb, Bb7, and Eb. A double bar line is present in the final measure of the piece.



Blues By Five

Red Garland

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of three staves of music. The first staff begins with a treble clef and a repeat sign. The second staff continues the melody. The third staff concludes the piece with a double bar line and repeat dots. Chord changes are indicated above the staff: Bb7 at the start, Eb7 at the beginning of the second staff, Bb7 at the beginning of the third staff, and F7 at the end of the third staff.

©1965 Prestige Music Co. Used by Permission.

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

For your use

Four blank musical staves are provided for practice, each consisting of five horizontal lines.



Supplemental Material - Blues By Five

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

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

Useful scales

B^b Blues Scale

Sample Bass Line

B^b7

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

E^b7 **B^b7**

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

F7 **B^b7** **F7**

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

Guitar Voicings

B^b7	E^b7	F7	F7	F7

Flute

Canon Remix

Pachelbel / Arr. Bernice

The musical score is written for a flute in 4/4 time. It begins with a 4-measure rest, followed by a *mf* dynamic. The score includes several boxed measure numbers: 5, 13, 21, 29, 37, 45, 53, 61, 69, and 70. Dynamics range from *f* to *mf*. The piece concludes with a final *f* dynamic. The notation includes various note values, rests, and articulation marks such as slurs and hairpins.

2₇₆

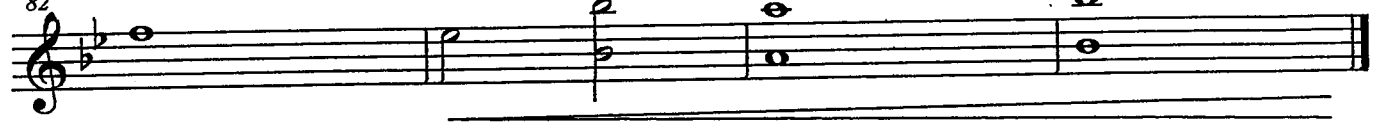
77

[Title]



82

83



Bass Guitar

Canon Remix

Pachelbel / Arr. Bernice

5

4

B \flat F Gm Dm E \flat

10 B \flat E \flat F **13** With Energy

mp

mf

16

21 **21**

26 **29**

31

36 **37**

41 **45**

f

46

51 **53** Solo

Detailed description: This is a bass guitar sheet music for a 'Canon Remix' of Pachelbel's Canon in D. The arrangement is in 4/4 time and B-flat major. The score consists of ten staves of music. The first staff starts with a 4-measure rest, followed by notes for B-flat, F, Gm, Dm, and E-flat. The second staff begins at measure 10 with notes for B-flat, E-flat, and F, then transitions to a more rhythmic pattern starting at measure 13, marked 'With Energy' and 'mf'. The third staff continues this pattern from measure 16. The fourth staff starts at measure 21 with a boxed '21' above the first measure. The fifth staff starts at measure 26 with a boxed '29' above the first measure. The sixth staff starts at measure 31. The seventh staff starts at measure 36 with a boxed '37' above the first measure. The eighth staff starts at measure 41 with a boxed '45' above the first measure and ends with a forte 'f' dynamic. The ninth staff starts at measure 46. The tenth staff starts at measure 51 with a boxed '53' above the first measure and is marked 'Solo'. The music features a mix of quarter and eighth notes, with some sixteenth-note runs. Dynamics range from mezzo-piano (mp) to forte (f). Performance instructions include 'With Energy' and 'Solo'. Measure numbers are indicated at the start of each staff, and some are boxed to highlight specific points in the piece.

2
56

[Title]



61

61

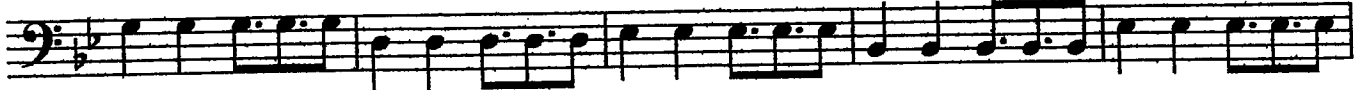


69

66



71



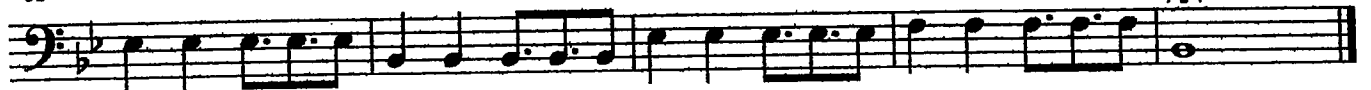
77

76



83

81



Careless Whisper – Melody

Melody C – Flute



Melody Bb – Trumpet, Clarinet, Tenor Sax



Melody Eb – Alto Sax, Bari Sax



Melody Bass Clef – Trombone, Baritone



Piano – Chords

Dm, Gm, Bb, Am

Lyrics

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

Careless Whisper – Horn Lick

Horn Lick C – Flute



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

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



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

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



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

Horn Lick Eb – Alto Sax, Bari Sax



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

Horn Lick Bass Clef – Trombone, Baritone



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

Carol of The Bells

Melody - C
-Flute

Quartet Version

arr. Turgeon & Bernice

optional 8va

Soli

mp

6

12

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

f

B 24

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

E 37 *rit.*

Carol of The Bells

Bass Line - C
-Flute

Quartet Version

arr. Turgeon & Bernice

mp

8

15

rit.

A a tempo - Repeat 4x

B

22

C

D Repeat 3x

31

mf

f

E

40

rit.

C

CHAMELEON

- HERBIE HANCOCK /

PAUL JACKSON /

HARVEY MASON / BENNIE MAUPIN

(MED. PUNK)

INTRO

(BASS) N.C.

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

A

B \flat -7

E \flat 7

B \flat -7

E \flat 7

Musical staff for section A, treble clef, with chord changes B \flat -7, E \flat 7, B \flat -7, E \flat 7.

BASS CONT. SIM.

B \flat -7

E \flat 7

B \flat -7

E \flat 7

Musical staff for section A, bass clef, with chord changes B \flat -7, E \flat 7, B \flat -7, E \flat 7.

B

B \flat -7

E \flat 7

B \flat -7

E \flat 7

(PLAY 3x)

Musical staff for section B, treble clef, with chord changes B \flat -7, E \flat 7, B \flat -7, E \flat 7 and a repeat sign. (PLAY 3x)

B \flat -7

E \flat 7

N.C.

Musical staff for section B, bass clef, with chord changes B \flat -7, E \flat 7, N.C.

Chameleon Bass Line

Score

The musical score consists of five staves, each with a different clef and key signature. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The score is divided into two measures by a double bar line with repeat dots. The first measure contains a quarter note followed by an eighth note pair. The second measure contains a quarter note followed by an eighth note pair, with a repeat sign at the end of the piece.

C

Bb

Eb

Bass Clef High

Bass Clef Low

Mallets

Cheer # 1

arr. Bernice

Watch Conductor
Slow-Fast

5



Cold Duck Time

Eddie Harris

Chord progression for the first staff: F7, B \flat 7, F7.

Chord progression for the second staff: B \flat 7, F7, B \flat 7, F7.

Chord progression for the third staff: B \flat 7, D \flat MA \flat 7, E \flat MA \flat 7, F7.

©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

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

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

Useful scales

F Blues Scale

D^b Major

(D^{bMA7})

E^b Major

(E^{bMA7})

Sample Bass Line

Guitar Voicings

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

Musical staff 1: Treble clef, key signature of one flat. Chords: D(NOSRD), B^b(NOSRD), F(NOSRD), C(NOSRD). Measure numbers: 47, 48, 49, 50.

Musical staff 2: Treble clef, key signature of one flat. Chords: A(NOSRD), B^b(NOSRD), B^b(NOSRD). Measure numbers: 51, 52, 53, 54. Includes a circled measure number (53) above the staff and a *mp* dynamic marking below the staff.

Musical staff 3: Treble clef, key signature of one flat. Chords: F(NOSRD), B^b(NOSRD). Measure numbers: 55, 56, 57, 58.

Musical staff 4: Treble clef, key signature of one flat. Chords: F(NOSRD), B^b(NOSRD). Measure numbers: 59, 60, 61, 62.

Musical staff 5: Treble clef, key signature of one flat. Chords: F(NOSRD), B^b(NOSRD). Measure numbers: 63, 64, 65, 66.

Musical staff 6: Treble clef, key signature of one flat. Chords: C(NOSRD), F(NOSRD), C(NOSRD), B^b(NOSRD), F(NOSRD), C(NOSRD), D(NOSRD). Measure numbers: 67, 68, 69, 70. Includes a circled measure number (69) above the staff.

Musical staff 7: Treble clef, key signature of one flat. Chords: D(NOSRD), B^b(NOSRD), F(NOSRD), C(NOSRD), A(NOSRD). Measure numbers: 71, 72, 73, 74.

Musical staff 8: Treble clef, key signature of one flat. Chords: A(NOSRD), B^b(NOSRD), A(NOSRD), B^b(NOSRD), F(NOSRD). Measure numbers: 75, 76, 77, 78, 79. Includes first and second endings marked 1. and 2. above the staff.



DON'T STOP 'TIL YOU GET ENOUGH

R&B/ROCK =112

4

TIGHT, CLEAN TONE, VERY MUTED, NECK PICKUP

ADD DISTORTION ON SOLO

5

B^b A^b MAJ⁷/B^b

B^b

8

B^b A^b MAJ⁷/B^b

11

13

B^b A^b MAJ⁷/B^b

14

17

20

21

B^b A^b MAJ⁷/B^b

23

26

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

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

29

A^b_{MAJ7}/B^b

32

B^b 37 B^b A^b_{MAJ7}/B^b

35

B^b

38

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

41

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

45

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

47

B^b

50

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

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

f

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

$m\sharp$

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

\sharp

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

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

68 B^b/F 69 B^b A^b_{MAJ7}/B^b

f

71 B^b

B^b

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

B^b

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

76 77 B^b7sus4

79 B^b7 B^b7sus4

82 B^b7

85 A^bMAJ7/B^b B^b

88 A^bMAJ7/B^b

91 B^b 93

94

97

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

Chord Chart

Expressive ♩ = 76

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

mp

Faster ♩ = 126

E^b/F F/A B^bMaj7 G7 B^b/C F(add2) A C D F G A

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

mf

mf

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

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

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

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

Chord Chart, p. 2

Don't You Worry 'Bout A Thing

43 J Dm A7+ Dm7 G7 Eb(add2) A(note-only) K Dm A7+ Dm7

49 G7 Cm7 F(add2) F/Bb A+/Eb L Dm A7+ Dm7 G7

54 Cm7 F(add2) F/Bb A+/Eb M A+/Eb

59 N Dm A7+ Dm7 G7 Cm7 F(add2) F/Bb

64 O A+/Eb *ff* F Eb/F Dm/Bb P G Bb/C

71 Q F E Eb D Db C F(add2) R F E Eb

77 D Db C F(add2) A C D F G A S Dm . >>> Am/C Dm/B . >>> *fff*

83 T Dm/Bb EbMaj7 (D) (A)(C) (A) (D) D5 (D)

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

Melody C

Expressive ♩ = 76
solo/soli

mp

A
5

B
10

Faster ♩ = 126 **C** tutti

15

D

19

E

24

F

28

G

Melody C, p. 2

Don't You Worry 'Bout A Thing

33

H

37

I

41

J

45

K solo/soli

50

L

54

M optional 8va
cresc.

58

N tutti
ff

63

O

Don't You Worry 'Bout A Thing

Melody C, p. 3

67 P

Musical staff 67-70: Treble clef, key signature of one flat. Measure 67 starts with a quarter rest, followed by eighth notes. Measure 68 has a dotted quarter note. Measure 69 has a quarter rest. Measure 70 has eighth notes. A box labeled 'P' is above measure 70. A slur covers measures 67-70.

71 Q

Musical staff 71-74: Treble clef, key signature of one flat. Measure 71 has eighth notes. Measure 72 has a quarter rest. Measure 73 has eighth notes. Measure 74 has eighth notes. A box labeled 'Q' is above measure 72. A slur covers measures 71-74.

75 R

Musical staff 75-78: Treble clef, key signature of one flat. Measure 75 has eighth notes. Measure 76 has eighth notes. Measure 77 has eighth notes. Measure 78 has eighth notes. A box labeled 'R' is above measure 76. A slur covers measures 75-78.

79 S optional 8va T bell tones

Musical staff 79-84: Treble clef, key signature of one flat. Measure 79 has eighth notes with accents. Measure 80 has eighth notes with accents. Measure 81 has eighth notes with accents. Measure 82 has eighth notes with accents. Measure 83 has eighth notes with accents. Measure 84 has eighth notes with accents. A box labeled 'S' is above measure 80 with 'optional 8va' text. A box labeled 'T' is above measure 83 with 'bell tones' text. A *fff* dynamic marking is below measure 80. Trills are indicated by '3' in brackets below measures 81 and 82.

85

Musical staff 85-88: Treble clef, key signature of one flat. Measure 85 has eighth notes with accents. Measure 86 has eighth notes with accents. Measure 87 has eighth notes with accents. Measure 88 has eighth notes with accents. A slur covers measures 85-88.

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

Counter melody C

Expressive ♩ = 76

Faster ♩ = 126

1st time only

The musical score for Counter melody C is written in 4/4 time and consists of the following sections:

- Section A:** Measures 1-4, marked with a '4' above the staff.
- Section B:** Measures 5-7, marked with a '5' above the staff.
- Section C:** Measures 8-14, marked with a '3' above the staff. Includes dynamics *f* and *ff*, and a first ending bracket.
- Section D:** Measures 15-17, marked with a '3' above the staff.
- Section E:** Measures 18-19, marked with a '4' above the staff.
- Section F:** Measures 20-21, marked with a '4' above the staff.
- Section G:** Measures 22-23, marked with a '2' above the staff.
- Section H:** Measures 24-31, marked with a '3' above the staff. Includes dynamics *f* and *ff*, and an 'optional 8va' instruction.
- Section I:** Measures 32-37, marked with a '4' above the staff.
- Section J:** Measures 38-41, marked with a '3' above the staff.
- Section K:** Measures 42-47, marked with a '4' above the staff.
- Section L:** Measures 48-55, marked with a '3' above the staff. Includes dynamics *f* and *ff*.
- Section M:** Measures 56-60, marked with a '2' above the staff. Includes dynamics *f* and *ff*.
- Section N:** Measures 61-68, marked with a '3' above the staff. Includes dynamics *f* and *ff*.

Additional markings include 'top note melody' under measures 56-60 and '1.' and '2.' for first and second endings.

Countermelody C, p. 2

Don't You Worry 'Bout A Thing

66 O P Q R optional 8va

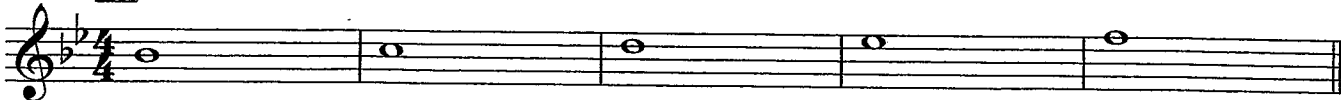
77 S T

85 *fff*

C Instruments (Treble)

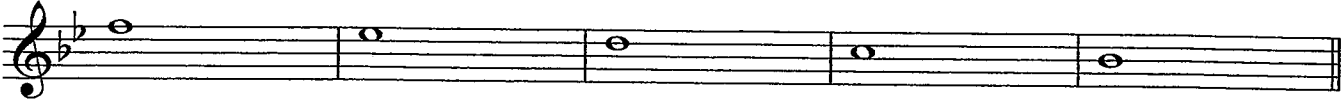
First Five Note Exercises

A



6

B



11

C

D



Forever Young

C Trumpet

Measure 1 guitar only

3 2

3 4 5 6 7 8

9 10 11 12 13 14 15 16 17 18 19

GNE SONG (Great New Emergence)

HORN LICK

C: E D C

Bb: F# E D

Eb: C# B A

LAST NOTE

C: A

Bb: B

Eb: F

PIANO CHORDS:

Am G Dm F

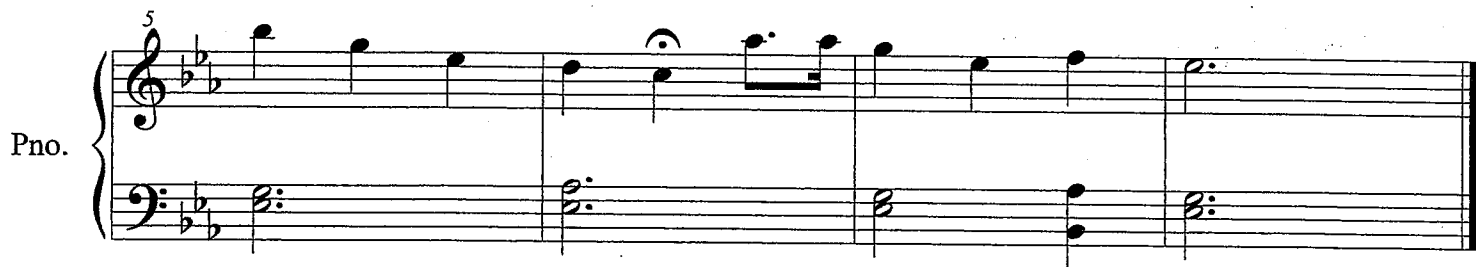
?

Piano

Piano



Pno.



1) Name _____

2) Write in note names...

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

4) Play the piece...

142
(MED.)

HEART AND SOUL

-HOAGY CARNICHAEL/
FRANK LEISSER

Handwritten musical score for the song "Heart and Soul". The score is written in 4/4 time and includes guitar chords and melodic lines. The key signature is one flat (Bb). The score is divided into two systems, with the second system starting with a "2." marking. The chords are written above the notes, and the melodic lines are written on a grand staff (treble and bass clefs).

Chords and notes for the first system:

- System 1: F D-7 G-7 C7 Fmaj7 D-7 G-7 C7
- System 2: A-7 D-7 G-7 C7 | F D-7 G-7 C7

Chords and notes for the second system:

- System 3: F G-7 C7 Fmaj7 C-7 F7 Bbmaj7 A7 D7 G7
- System 4: C7 F7 Bb7 A7 Bbmaj7 A7 D7 G7
- System 5: C7 F7 Bb7 C7 F D-7 G-7 C7
- System 6: Fmaj7 D-7 G-7 C7 A-7 D-7 G-7 C7
- System 7: A7#5 D7 G-7 C7 F (D-7 G-7 C7)

Holding Out For A Hero SPONSOR SONG

arr. Bernice

The musical score is arranged in systems. The first system contains four vocal melody lines (C, Bb, Eb, and B.C.) with lyrics: "We need your mon - ey! So c ome on and spon sor the Sci Tech Band". The second system contains four horn lick lines (C, Bb, Eb, and B.C.) with chord notations: Horn Lick 1 C (A G A C C A G A), Horn Lick 1 Bb (B A B D D B A B), Horn Lick 1 Eb (F# E F# A A F# E F#), and Horn Lick 1 (B.C.) (A G A C C A G A). The third system contains four more horn lick lines (C, Bb, Eb, and B.C.) with chord notations: Horn Lick 2 C (C B A G G A A), Horn Lick 2 Bb (D C# B A A B B), Horn Lick 2 Eb (A G# F# E E F# F#), and Horn Lick 2 (B.C.) (C B A G G A A). The fourth system contains a Bass Synth line and a Piano section. The Bass Synth line includes "Optional Opening Chords" (Am - G - F - Esus4 - E) and specific chords (Am, Em). The Piano section includes "Optional Syncopated Rhythm on Cue".

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

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

5

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

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

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

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

HL. 1 C
%

HL. 1 Bb
%

HL. 1 Eb
%

HL. 1 (B.C)
%

5

HL. 2 C
%

5

HL. 2 Bb
%

5

HL. 2 Eb
%

5

HL. 2 (B.C)
%

Bass

Piano

F C G

Rhythm

IT DON'T MEAN A THING


(If It Ain't Got That Swing)

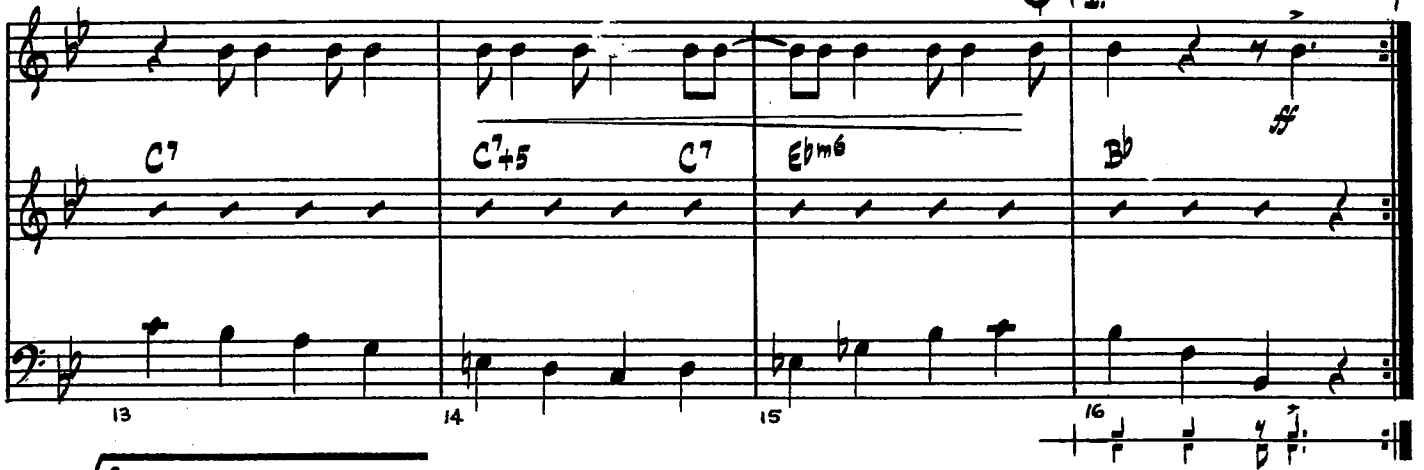
Words and Music by
IRVING MILLS and
DUKE ELLINGTON
Arranged by JACK BULLOCK

MODERATELY FAST

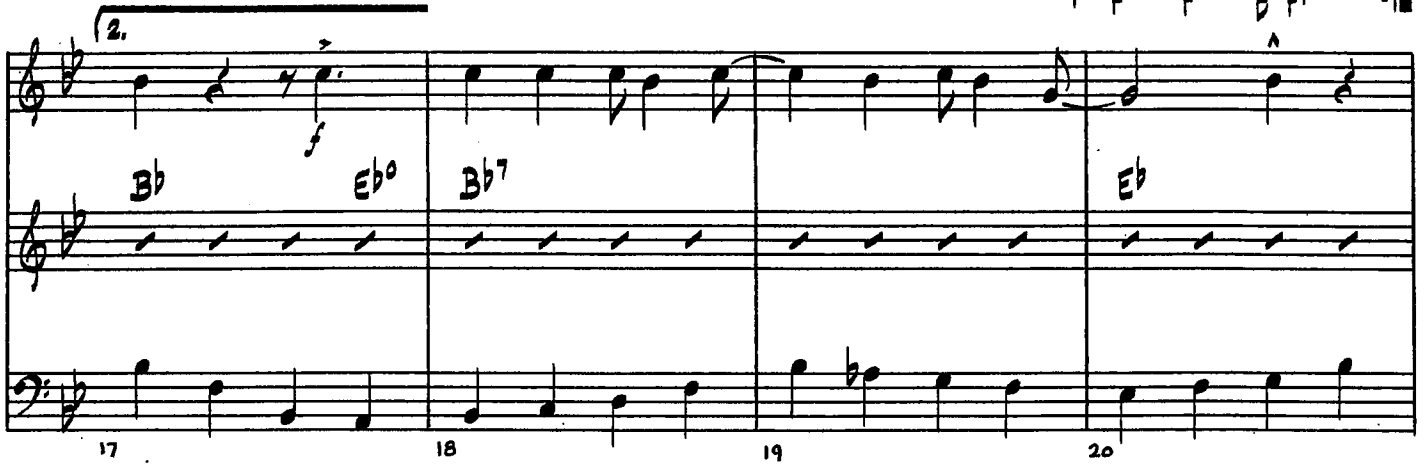
The musical score is arranged in three systems, each with three staves (treble, guitar, and bass clef). The key signature is B-flat major (two flats). The tempo is marked 'MODERATELY FAST'. The score includes various musical notations such as eighth notes, quarter notes, and rests. Chord diagrams are provided for the guitar part, including $f C^7$, Ebm^6 , Bb , Gm , C^7 , F^7_{sus} , Bb , (C^7) , (F^7) , (Bb) , (D^7) , Gm , Eb^7 , D^7 , and Gm . Dynamics like f and mf are indicated. Measure numbers 1 through 12 are placed at the bottom of the staves.

It Don't Mean A Thing - Rhythm

To Coda  1.



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



Musical notation for measures 17-20. The system consists of three staves: Treble, Chords, and Bass. Measure 17 has a Bb chord. Measure 18 has Eb0 and Bb7 chords. Measure 19 has a Bb7 chord. Measure 20 has an Eb chord. A second ending bracket spans measures 17-20.



Musical notation for measures 21-23. The system consists of three staves: Treble, Chords, and Bass. Measure 21 has an Eb0 chord. Measure 22 has C7 and C0 chords. Measure 23 has a C7 chord.

D.S. al Coda



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

CODA



Musical notation for the Coda, measure 26. The system consists of three staves: Treble, Chords, and Bass. The chord is Bb.

It Is Well

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

Piano

With Expression

Melody

Bass

Chords

mf *espress.*

Bb F Bb G

mp

Melody

Bass

Chords

C F Bb Eb Cm F

Melody

Bass

Chords

Bb Fsus4 F Bb F

Piano, p. 2

It Is Well

19

19

mp f

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

mf

25

25

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

mf

32

32

Cm C7 F Gm7 F Bb Eb Bb F Bb

mf

38

38

F Bb Eb Fsus4 F Bb

mf

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

First system of musical notation for C Instruments (Soprano, Alto, Tenor, Bass) in 4/4 time. The key signature has two flats (B-flat and E-flat). The music is marked *legato*. The Soprano part features a melodic line with a long slur over the first eight measures. The other parts provide harmonic support with sustained notes and moving lines.

Second system of musical notation, starting at measure 8. The Soprano part continues with a melodic line, and the other parts continue with their respective parts. The *legato* marking is still present.

Lower notes for solo only

Third system of musical notation, starting at measure 15. The Soprano part has a melodic line with a slur. The other parts have lower notes, some with slurs, indicating a solo section for the lower voices. The system ends with repeat signs.

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

The first system of the musical score consists of four staves labeled S (Soprano), A (Alto), T (Tenor), and B (Bass). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music begins with a repeat sign. The Soprano part features a long, flowing line with a slur over the first six measures and a 'legato' marking. The other parts (A, T, B) provide harmonic support with similar rhythmic patterns. The system ends with a double bar line.

The second system of the musical score continues from the first system, starting at measure 8. It features the same four staves (S, A, T, B). The Soprano part continues with a long, flowing line, marked with a slur and a 'legato' marking. The other parts continue their harmonic support. The system ends with a double bar line.

The third system of the musical score starts at measure 15. It features the same four staves (S, A, T, B). The Soprano part has a 'Lower notes for solo only' marking above it. The music concludes with a double bar line and repeat signs at the end of each staff.

LARGO

From NEW WORLD SYMPHONY

BELLS

ANTONIN DVORÁK
Arranged by JOHNNIE VINSON

Largo 8 9 8 17 (No rolls)

mp
C Eb Eb D Bb C C Eb D Bb

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

25 10 35

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

43 3 *rit.*

G Bb Bb Ab F G Eb G F D Eb

47 4 *a tempo* *mp* *f* *mp*

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

2 57 7 *p* *rit.*

p *rit.*
Eb

LARGO

From NEW WORLD SYMPHONY

TUBA

ANTONIN DVORÁK
Arranged by JOHNNIE VINSON

Largo

9

17

25

35

43

47

57

65

The Legend of Super Mortal Tetris

Chord Chart

arr. Bernice

Each note cued

A TETRIS (♩ = 140)

f *fp*

B **C**

D **E** **F**

G (♩ = 100) **H** roots only (no chords)

mf

I MORTAL KOMBAT (♩ = 126) **J**

K **L**

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

mf

O Faster (♩ = 120) **P**

f

Chord Chart, p. 2

The Legend of Super Mortal Tetris

68

Q

R

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

76

S

T

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

U

85

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

The Legend of Super Mortal Tetris

Melody C
& Mallets

arr. Bernice

Each note cued

A TETRIS (♩ = 140)

Staff A: TETRIS (♩ = 140). Treble clef, 4/4 time signature. Starts with a forte (*f*) dynamic and accents on notes. Ends with a fortissimo (*fp*) dynamic and a hairpin.

B

Staff B: Treble clef, 4/4 time signature. Continuation of the TETRIS melody.

C

Staff C: Treble clef, 4/4 time signature. Continuation of the TETRIS melody.

D

E

Staff D: Treble clef, 4/4 time signature. Continuation of the TETRIS melody.

F

Staff F: Treble clef, 4/4 time signature. Continuation of the TETRIS melody with a long slur.

G

MARIO (♩ = 100)

Staff G: MARIO (♩ = 100). Treble clef, 4/4 time signature. Starts with a mezzo-forte (*mf*) dynamic and includes a triplet.

H

Staff H: Treble clef, 4/4 time signature. Continuation of the MARIO melody with triplets.

MORTAL KOMBAT

I (♩ = 126)

J

Staff I: MORTAL KOMBAT (♩ = 126). Treble clef, 4/4 time signature. Ends with a 4-measure rest and a 3-measure rest.

Melody C, p. 2
& Mallets

The Legend of Super Mortal Tetris

45 YELL! K L YELL! 2nd time only

4 3

Spon sor the band! Spon sor the band!

Detailed description: This musical staff contains measures 45 to 53. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The melody starts with a dotted quarter note followed by eighth notes. Above the staff, there are two boxed letters 'K' and 'L'. Above the staff, there are two boxed numbers '4' and '3'. The staff ends with a double bar line and repeat dots. Below the staff, the lyrics 'Spon sor the band!' are written under the notes.

M 54

f

Detailed description: This musical staff contains measures 54 to 56. It begins with a treble clef, a key signature of two flats, and a common time signature. The melody consists of eighth notes with slurs. A dynamic marking '*f*' is placed below the staff. A boxed letter 'M' is placed above the staff at the beginning.

N ZELDA (♩ = 80)

57 *mf*

Detailed description: This musical staff contains measures 57 to 61. It begins with a treble clef, a key signature of two flats, and a common time signature. The melody features slurs and a dynamic marking '*mf*'. A boxed letter 'N' is placed above the staff, followed by the text 'ZELDA (♩ = 80)'. The staff ends with a double bar line and repeat dots.

O (♩ = 120) P

62 *f*

Detailed description: This musical staff contains measures 62 to 68. It begins with a treble clef, a key signature of two flats, and a common time signature. The melody features slurs and a dynamic marking '*f*'. A boxed letter 'O' is placed above the staff, followed by '(♩ = 120)', and a boxed letter 'P' is placed further right. A '2' is written above the staff in the middle. The staff ends with a double bar line and repeat dots.

Q R

69 3 3

Detailed description: This musical staff contains measures 69 to 73. It begins with a treble clef, a key signature of two flats, and a common time signature. The melody features slurs and triplets. Boxed letters 'Q' and 'R' are placed above the staff. The number '3' is written below the staff under two triplet markings. The staff ends with a double bar line and repeat dots.

S

74

Detailed description: This musical staff contains measures 74 to 77. It begins with a treble clef, a key signature of two flats, and a common time signature. The melody features slurs and a boxed letter 'S' above the staff. The staff ends with a double bar line and repeat dots.

T

78 3

Detailed description: This musical staff contains measures 78 to 83. It begins with a treble clef, a key signature of two flats, and a common time signature. The melody features slurs and a triplet. A boxed letter 'T' is placed above the staff. The number '3' is written below the staff under a triplet marking. The staff ends with a double bar line and repeat dots.

U

84

Detailed description: This musical staff contains measures 84 to 88. It begins with a treble clef, a key signature of two flats, and a common time signature. The melody features slurs and a boxed letter 'U' above the staff. The staff ends with a double bar line and repeat dots.

Chord Chart

Limbo

As Recorded by
Daddy Yankee

arr. Bernice

With Energy ♩ = 126

Optional Slow Intro
w/ Chords

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

Limbo

Chord Chart, p. 2

27 F C G Dm B \flat

31 F C H Dm B \flat

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

f

39 F C J Dm B \flat

43 F C K Dm B \flat

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

ff 4 4

N 57 Dm B \flat F

ff

60 C

Melody C

Limbo

As Recorded by
Daddy Yankee

arr. Bernice

With Energy ♩ = 126

Optional Slow Intro
w/ Chords

A

4

3

B

mf

10

C

14

D

f

18

E

22

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

F

solo/soli
optional improv
optional mallets

1st time
only

26

G

29

Melody C, p. 2

Limbo

32 H tutti

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

36 *mf* *f* I ^{*} solo/soli
optional improv
optional 8va

Musical staff 36-38: Treble clef, key signature of one flat. Measures 36-38 feature sixteenth-note patterns with slurs and accents. Dynamics *mf* and *f* are indicated. A box labeled 'I' contains a star symbol.

39 J

Musical staff 39-42: Treble clef, key signature of one flat. Measures 39-42 contain eighth and sixteenth notes with slurs and accents. A box labeled 'J' is positioned above the staff.

43 K tutti
loco

Musical staff 43-46: Treble clef, key signature of one flat. Measures 43-46 contain eighth and sixteenth notes with slurs and accents. A box labeled 'K' is positioned above the staff.

47 *mf* *ff* L ^{**} Top Notes Melody
Bottom Harmony

Musical staff 47-49: Treble clef, key signature of one flat. Measures 47-49 feature sixteenth-note patterns with slurs and accents. Dynamics *mf* and *ff* are indicated. A box labeled 'L' contains two star symbols.

50

Musical staff 50-52: Treble clef, key signature of one flat. Measures 50-52 contain chords with slurs and accents.

M
53

Musical staff 53-55: Treble clef, key signature of one flat. Measures 53-55 contain chords with slurs and accents. A box labeled 'M' is positioned above the staff.

56 N

Musical staff 56-58: Treble clef, key signature of one flat. Measures 56-58 contain chords with slurs and accents. A box labeled 'N' is positioned above the staff.

Counter melody C

Limbo

As Recorded by
Daddy Yankee

arr. Bernice

With Energy ♩ = 126

Optional Slow Intro
w/ Chords

A B C D

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

E F G H

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

** L

49 Bass Line

ff

M

N

55 Play 2nd Time

2

fff

60

MOVE THE JOY

arr. Bernice

A **B**

Flute

Clarinet in B \flat

Bass Clarinet

Alto Sax.

Tenor Sax.

Baritone Sax.

Trumpet in B \flat 1

Trombone

Baritone (T.C.)

Tuba

Timpani

Mallets 1

Snare

Bass Drum 1

Bass Drum 2

uspended Cymbal

Synthesizer 1

2nd Time Only

f

mp

mf

Mallets

Winter Fest

Traditional / Arr. Bernice

Gloria In Excelsis Deo

♩ = 82

Majestically

The musical score is written for mallets in a 4/4 time signature with a key signature of one flat (B-flat). It consists of ten staves of music. The first staff begins with a dynamic marking of *f* and includes a fermata over the final note. The second staff contains measure numbers 6, 10, 14, and 18, with a dynamic marking of *f* at the end. The third staff starts at measure 20 and includes a dynamic marking of *f*. The fourth staff begins at measure 25 and includes the section title "Ode To Joy" starting at measure 28, with a dynamic marking of *p*. The fifth staff starts at measure 33 and includes a dynamic marking of *mf*. The sixth staff begins at measure 39 and includes a dynamic marking of *f*. The seventh staff starts at measure 45 and includes a dynamic marking of *f*. The eighth staff begins at measure 51 and includes a dynamic marking of *f*. The ninth staff starts at measure 57 and includes a dynamic marking of *f*. The score concludes with a double bar line and repeat signs.

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...

FLUTE
(LOW)

My Way

Don Costa
trans. Jerannchris Rivera-Heredia

The musical score is written for a low flute in the key of B-flat major (two flats) and common time (C). It consists of five staves of music. The first staff begins with a piano (*p*) dynamic and features a triplet of eighth notes. The second staff, starting at measure 6, includes a first ending bracket labeled 'A'. The third staff, starting at measure 12, includes an 'optional 8va' marking and a forte (*f*) dynamic. The fourth staff, starting at measure 18, includes a second ending bracket labeled 'B'. The fifth staff, starting at measure 24, features a dynamic range from *fp* to *f* and concludes with a fermata over the final note.

Rhythm

OVER THE RAINBOW

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

(SLOWLY)

Musical notation for measures 1-3. Treble clef, key signature of two flats, common time. Chords: *mf* Eb, Cm, Gm, Eb7, Ab, Abmaj7, Ab7.

Musical notation for measures 4-7. Treble clef, key signature of two flats, common time. Chords: Gm7, Eb, Gm7, Eo, Ab6, Abm6, Eb, C9, F7, Fm, Bb7. Includes "To Coda" symbol.

Musical notation for measures 8-10. Treble clef, key signature of two flats, common time. Chords: Eb, *f* Fm7, Bb7, Eb, Eb6, Eb. Includes first and second endings.

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

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

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

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

CODA

Musical notation for measures 18-19. Measure 18: Treble clef, Eb. Bass clef: Eb. Measure 19: Treble clef, *ritard.*, Fm7. Bass clef: *ritard.*, Fm7.

Musical notation for measures 20-22. Measure 20: Treble clef, Bb7, E7. Bass clef: Bb7, E7. Measure 21: Treble clef, Eb, Fm7/Bb, Bb7. Bass clef: Eb, Fm7/Bb, Bb7. Measure 22: Treble clef, Ebmaj7. Bass clef: Ebmaj7.

OVER THE RAINBOW

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

(SLOWLY)

The musical score is arranged in three systems, each with three staves (treble, alto, and bass clefs). The key signature is two flats (B-flat major or D-flat minor) and the time signature is common time (C). The score includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte). Above the first staff, there are several sharp symbols (#) indicating specific notes. The score is divided into measures numbered 1 through 10. Measure 7 includes a 'To Coda' symbol. The final section (measures 8-10) features a first ending (1.) and a second ending (2.) with a repeat sign. The piece concludes with a fermata over the final note in measure 10.

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

Rainbow - C

Musical notation for measures 11-13. Measure 11 features a treble clef with a key signature of two flats (Bb, Eb) and a common time signature. It contains a series of eighth notes with stems pointing up, followed by a quarter rest. Measure 12 continues with a quarter note, a half note, and a quarter note. Measure 13 features a half note, a quarter note, and a quarter note, with a dynamic marking of *f* (forte) above the staff.

Musical notation for measures 14-16. Measure 14 continues the eighth-note pattern. Measure 15 features a half note, a quarter note, and a quarter note. Measure 16 features a half note, a quarter note, and a quarter note, with a dynamic marking of *f* above the staff.

Musical notation for measures 17-19. Measure 17 features a treble clef with a key signature of two flats and a common time signature. It contains a series of eighth notes with stems pointing up, followed by a quarter rest. Measure 18 continues with a quarter note, a half note, and a quarter note. Measure 19 features a half note, a quarter note, and a quarter note, with a dynamic marking of *ff* (fortissimo) above the staff.

CODA

Musical notation for measures 18-19. Measure 18 features a treble clef with a key signature of two flats and a common time signature. It contains a series of eighth notes with stems pointing up, followed by a quarter rest. Measure 19 continues with a quarter note, a half note, and a quarter note, with a dynamic marking of *mf* (mezzo-forte) and *ritard.* (ritardando) above the staff.

Musical notation for measures 20-22. Measure 20 features a treble clef with a key signature of two flats and a common time signature. It contains a series of eighth notes with stems pointing up, followed by a quarter rest. Measure 21 continues with a quarter note, a half note, and a quarter note. Measure 22 features a half note, a quarter note, and a quarter note, with a dynamic marking of *mf* and *ritard.* above the staff.

PEP BAND CHEERS

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

Imperial March Mi Mi Mi Do So Mi Do So Mi

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

Mari Bros Mi Mi Mi Do Mi So So

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

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

Get Ready For This So So So Do Do Re Re

So So So Te Te Do Do

So So So Do Do Re Re

So So So Te Te Do Re

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

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

More...

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

C Minor Groove: (C Minor)

Antonio Groove: Do Te Le So (Bb Blues)

Harmony: So Fa Me Re

12 Bar Groove: (Bb Blues)

Two Ceremonial Marches

2

1. Processional

Flute

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39
Arranged by James Swearingen

Maestoso

YBS 54

f

7

A Andante

mf

14

B

22

C

29

D

37

div.

f

mf

E unis.

43

1.

div.

unis.

49

2. rit.

div.

unis.

f

Santa Claus Is Comin' To Town

C Bass Line

Coots & Gillespie
arr. Bernice

Moderate Swing



B \flat

E \flat

B \flat

B \flat 7

E \flat

E \flat m

B \flat

Gm

mf

A

B \flat

E \flat

B \flat

B \flat 7

E \flat

E \flat m

B \flat

Gm

B

B \flat 7

E \flat

B \flat 7

E \flat

C7

C

B \flat

E \flat

B \flat

B \flat 7

E \flat

E \flat m

B \flat

Gm

D.S. al Coda

E

B \flat

Gm

Cm7

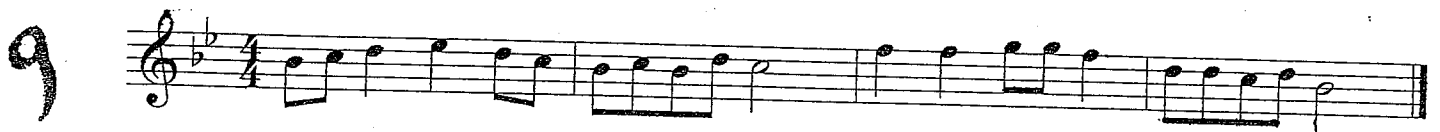
F7

B \flat

f

C

Sight Reading Exercises



Guitar

Simple Gifts

from *Appalachian Spring*

Traditional
Aaron Copland (1900-1990)

♩ = 72

mp

5

f

The musical score consists of two staves of music. The first staff begins with a tempo marking of a quarter note equal to 72 beats per minute. The music is in 4/4 time and features a key signature of two flats. The melody is characterized by a series of eighth notes, with some measures containing beamed eighth notes. A long slur covers the first four measures of the first staff. The dynamic marking *mp* (mezzo-piano) is placed below the first staff. The second staff begins at measure 5, indicated by a '5' above the staff. It continues the melodic line with a dynamic marking of *f* (forte) below the staff. A long slur covers the first four measures of the second staff. The piece concludes with a double bar line at the end of the second staff.

Piano

Simple Gifts

from *Appalachian Spring*

Traditional
Aaron Copland (1900-1990)

♩ = 72

mp

f

Chord symbols: E^b , Gm , Fm , B^b7 , E^b , A^b , E^b

Sponsor Song 2017 - Melody

C INSTRUMENTS (TREBLE)



B-FLAT INSTRUMENTS (HIGH)



B-FLAT INSTRUMENTS (LOW)



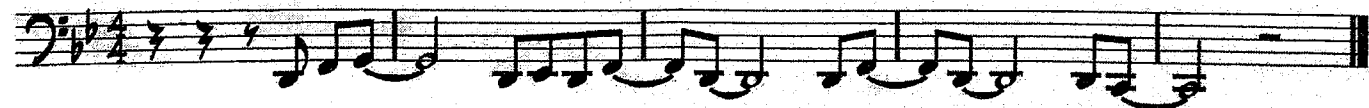
E-FLAT INSTRUMENTS



C INSTRUMENTS (BASS)



TUBA



Lyrics

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

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

Sponsor Song 2017 - Horn Lick

C INSTRUMENTS (TREBLE)



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

B-FLAT INSTRUMENTS (HIGH)



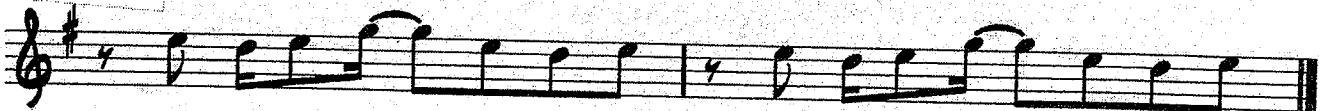
A G A C A G A A G A C A G A

B-FLAT INSTRUMENTS (LOW)



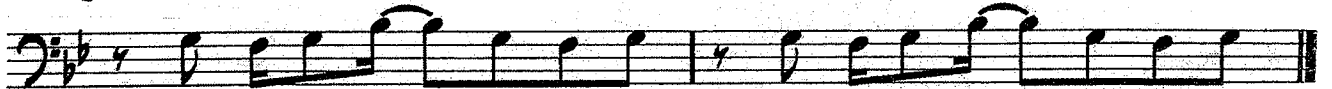
A G A C A G A A G A C A G A

E-FLAT INSTRUMENTS



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

C INSTRUMENTS (BASS)



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

TUBA



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

Chords

Gm, Bb, Dm, F

THE STAR SPANGLED BANNER

Flute

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

11

19

mp

27

(opt.)

THE STAR SPANGLED BANNER

Oboe

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

11

19

mp

27

f

THE STAR SPANGLED BANNER

Trombone

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

11

19

p *f*

27

The musical score is written for Trombone in bass clef, 3/4 time, and B-flat major. It consists of seven staves of music. The first staff begins with a 'Majestic' tempo marking and a dynamic of *f*. A boxed measure number '3' is placed above the first staff. The second staff continues the melody. The third staff has a boxed measure number '11' above it. The fourth staff continues the melody. The fifth staff has a boxed measure number '19' above it and features a dynamic change from *p* to *f*. The sixth staff has a boxed measure number '27' above it. The seventh staff concludes the piece with a final note and a fermata.

THE STAR SPANGLED BANNER

Baritone B.C.

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

11

19

mp

27

f

The musical score is written for Baritone B.C. in a 3/4 time signature with a key signature of one flat (B-flat). It consists of seven staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The tempo/style marking is 'Majestic'. A boxed measure number '3' is placed above the third measure. A dynamic marking of 'f' (forte) is placed below the fourth measure. The second staff continues the melody. The third staff has a boxed measure number '11' above the first measure. The fourth staff has a boxed measure number '19' above the last measure and a dynamic marking of 'mp' (mezzo-piano) below the last measure. The fifth staff continues the melody. The sixth staff has a boxed measure number '27' above the first measure and a dynamic marking of 'f' below the first measure. The seventh staff concludes the piece with a final cadence.

THE STAR SPANGLED BANNER

arr. by Robert W. Smith
(ASCAP)

Bells

024-3860-00

Majestic

3

f

11

19

27

f

The musical score is written for bells in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). It consists of six staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The tempo/style marking 'Majestic' is placed above the staff. A boxed measure number '3' is positioned above the third measure. A dynamic marking 'f' (forte) is placed below the fourth measure. The second staff continues the melody. The third staff has a boxed measure number '11' above the first measure. The fourth staff continues the melody. The fifth staff has boxed measure numbers '19' and '27' above the first and eighth measures, respectively. A dynamic marking 'f' is placed below the eighth measure. The sixth staff concludes the piece with a double bar line.

C PART (D MAJOR)

The Swallowtail Jig

Traditional Irish
arr. Bernice

Em D

5 Em D Em 1.

10 Em Em Em Bm 2.

15 Em D Em Em 1. 2.

THE TEMPEST

TROMBONE/BARITONE/
BASSOON

ROBERT W. SMITH

With energy!
Bassoon only

+Tbn./Bar.

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

10 11 12 13 14 15 16 17 *ff*

18 18 36 *f* 37 38 39 40 41

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

49 50 51 52 53 54 55

56 57 58 59 60 61 62 *f* 63

64 65 66 67 68 69 70 71 *mf*

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

THE TEMPEST

ROBERT W. SMITH

C FLUTE

With energy!

4

1 5 6 7 8 10 11 12

mp *f* *mp*

9

13 14 15 16 17 19

div. *tr* *ff* *mf*

18

20 21 22 23 24 25

26 27 28 29 30 31

32 33 34 35 37 38

36

39 40 41 42 43 44

div. *tr* *mp* *ff*

45

opt. 8va

46 47 48 49 50 51 52

mf

53 54 55 56 57 58 59 60 61 62

63

loco *f* *mp*

64 65 66 67 68

div. *3*

69

72 73 74 75 76 77 78 79

mf *f* *ff*

THE TEMPEST

OBOE

ROBERT W. SMITH

With energy!

4

9

1 5 6 7 8 10

mp *f*

11 12 13 14 15 16 17

mp *tr* *ff*

18 36

18 37 38 39 40 41

f *mp*

45

42 43 44 46 47 48 49 50 51

tr *ff* *mf*

52 53 54 55 56 57 58

63

59 60 61 62 64 65 66

f *mp*

69

2

67 68 71 72 73

mf *f*

74 75 76 77 78 79

ff

THE TEMPEST

MALLET PERCUSSION I
(Bells)

ROBERT W. SMITH

With energy!

8 Bells

1 *f* 10 11 12 *mp* 13 *f* 14 15 16 *mp*

18

17 *ff* 19 *mf* 20 21 22 23

24 25 26 27 28 29 30

36

31 32 33 34 35 *f* 37

45

38 39 40 41 42 43 *mp* 44 *ff* 46 *mf*

47 48 49 50 51 52 53

54 55 56 57 58 59

63

3 60 *f* 64 65 66 *mp* 67 *f* 68

69

2 71 *mf* 72 73 *f* 74 75 76 77 78 79 *ff*

THE TEMPEST

MALLET PERCUSSION II
(Xylophone)

ROBERT W. SMITH

With energy! 9 Xylo. w/rubber mallets

1 8 10 11 12 13 14 15

f *mp* *f*

16 17 18 19 20 21 22

mp *ff* *mf*

23 24 25 26 27 28 29

30 31 32 33 34 35 36

f

37 38 39 40 41 42 43 44

mp *f* *mp* *ff*

45 46 47 48 49 50 51

mf

52 53 54 55 56 57 58 59

60 63 64 65 66 67 68 69

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

70 71 72 73 74 75 76 77 78 79

f *ff*

390

(MED. UP)

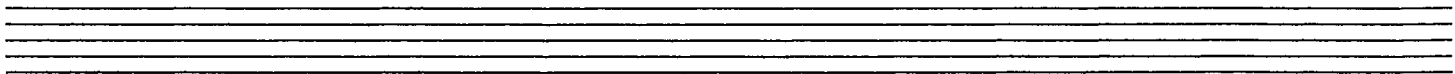
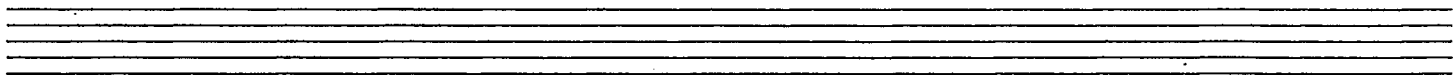
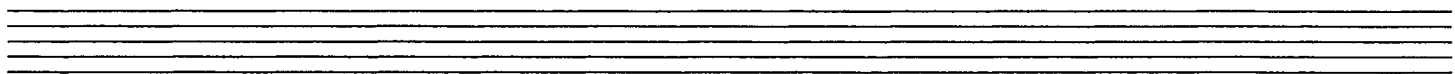
TENOR MADNESS

-SONNY ROLLINS

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

E \flat 7 B \flat 7 G7#9

C-7 F7 B \flat 7



Chord Chart

This Is Me

arr. Bernice

From The Greatest Showman

With Defiance ♩ = 88

A

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

mp

B

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

C **Somewhat Faster** ♩ = 90

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

D **A Little Faster** ♩ = 93

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

mf off-3

E **A Bit Faster** ♩ = 96

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

f off-3

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

G **H**

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

f off-3

This Is Me

Chord Chart, p. 2

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

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

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

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

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

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

Electric Guitar
(Muted)

This Is Me

arr. Bernice

From The Greatest Showman

With Defiance ♩ = 88

Somewhat
Faster ♩ = 90

A Little Faster ♩ = 93

A B C D

mf

19

E A Bit Faster ♩ = 96

22

25

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

28

37

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

H

40

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

43

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

cresc.

This Is Me

Electric Guitar (Muted), p. 2

J
48 loco E \flat E \flat /D Cm7 A \flat (add2)
f

K
53 B \flat sus4 E \flat E \flat /D Cm7
ff

1. A \flat (add2) B \flat sus4 2. A \flat (add2) B \flat sus4 **L** 6 $\frac{2}{4}$

68 **M** E \flat E \flat /D Cm7
fff

73 A \flat (add2) B \flat sus4 **N** E \flat E \flat /D Cm7

78 A \flat (add2) B \flat sus4

This Is Me

From The Greatest Showman

With Defiance ♩ = 88

A

solo/soli

Musical staff 1: Treble clef, key signature of two flats, 4/4 time. Measure 4 contains a whole rest. The piece begins at measure 5 with a melodic line of eighth notes, marked *mp*.

B

Musical staff 2: Continuation of the melodic line from staff 1, starting at measure 7.

Musical staff 3: Continuation of the melodic line from staff 2, starting at measure 10.

C Somewhat Faster ♩ = 90

Musical staff 4: Continuation of the melodic line from staff 3, starting at measure 13, marked with a faster tempo.

D A Little Faster ♩ = 93

tutti

Musical staff 5: Continuation of the melodic line from staff 4, starting at measure 16, marked *mf*.

Musical staff 6: Continuation of the melodic line from staff 5, starting at measure 20.

E A Bit Faster ♩ = 96

Musical staff 7: Continuation of the melodic line from staff 6, starting at measure 23, marked with a final tempo increase.

Musical staff 8: Continuation of the melodic line from staff 7, starting at measure 26.

Melody C, p. 2

This Is Me

F optional alternating bars (1-4)

29

f

32

G

36

solo/soli

f

H

39

I

42

tutti

45

optional 8va

Top Note Harmony
Bottom Melody

off -4

J

48

play (note)
1st time only

51

This Is Me

Melody C, p. 3

K optional alternating bars (1-4)

54 *ff*

57 optional 8va

1. 2.

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

64

67 **M** tutti *fff*

70

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

76 optional 8va

79

Countermelody C
& Choir Ahhs

This Is Me

arr. Bernice

From The Greatest Showman

With Defiance ♩ = 88

Somewhat

Faster ♩ = 90

A Little Faster

♩ = 93

A B C D

E A Bit Faster ♩ = 96

F

G

24 6 6

H I

40 cresc. off-4 f cresc.

46 optional 8va Top Note Harmony Bottom Melody J

-4 f

K

51 2 ff

57 1. 2.

L M N

61 6 6 fff

77

Solo C

This Is Me

arr. Bernice

From The Greatest Showman

With Defiance ♩ = 88

Somewhat

A Little Faster

Faster ♩ = 90

♩ = 93

A B C D

4 4 4 5 6

E A Bit Faster ♩ = 96

F

G

H

I

J

24

6 6 4 4 4 6

K 54

play 2nd time only

solo/soli

optional 8va

1. 2.

ff

60

L

M

solo/soli

fff

71

N 75

optional 8va

off-3

81

You Are Good

As Recorded by Israel Houghton

Driving ♩ = 132

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

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

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

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

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

Staff 5 (Section D): Chords: Bb/Eb, Db/Eb, Ab/Eb, Ab, Bb/Ab, B/Ab. Includes a section symbol.

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

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

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

Staff 9: Chords: Ab, Eb/G, Bbm7, B. Includes instruction: "(On Last/3rdTime) To Coda" with a coda symbol.

skip to G 2nd time

You Are Good

F 1. Repeat To Verse

40 D^b

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

44 $E^b m7$ $A^b m7/E^b$ $E^b m7$ $A^b m7/E^b$ $E^b m7$ $A^b m7/E^b$ $E^b m7$ $A^b m7/E^b$

G 2. To Bridge

48 $E^b m7$ $A^b m7/E^b$ $(E^b)(E^b)$ (G^b) (G^b) (A^b) $(E^b)(E^b)$ (D^b) (D^b) (C) $(B)(B)$ (B^b)

H

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

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

I

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

J

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

strings only

K

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

D.S. al Coda

mp cresc.

L Coda

85 B D^b B D^b B

90 D^b E^b (no3)

ff

You Are Good

Melody C
LOW & Mallets

As Recorded by Israel Houghton

arr. Bernice

Driving ♩ = 132

A

B

top melody

Musical staff A: Treble clef, 4/4 time, key of Bb. Measure 4 has a fermata. Measure 5 starts with a forte (f) dynamic. Measures 6-8 contain a melodic line with slurs and accents.

C

Musical staff C: Treble clef, 4/4 time, key of Bb. Measure 11 starts with a mezzo-forte (mf) dynamic. The staff contains a complex melodic line with many slurs and accents.

D

Musical staff D: Treble clef, 4/4 time, key of Bb. Measure 21 starts with a repeat sign. The staff contains a melodic line with slurs and accents.

E

Musical staff E: Treble clef, 4/4 time, key of Bb. Measure 25 starts with a forte (f) dynamic. The staff contains a melodic line with slurs and accents.

To Coda
(On Last/3rd Time) ⊕

F

skip to G 2nd time

Musical staff F: Treble clef, 4/4 time, key of Bb. Measure 41 starts with a first ending bracket labeled "1. Repeat To Verse". The staff contains a melodic line with slurs and accents.

G

Musical staff G: Treble clef, 4/4 time, key of Bb. Measure 47 starts with a second ending bracket labeled "2. To Bridge". The staff contains a melodic line with slurs and accents.

call & response
w/ bass line

51



H

56



I

optional

61



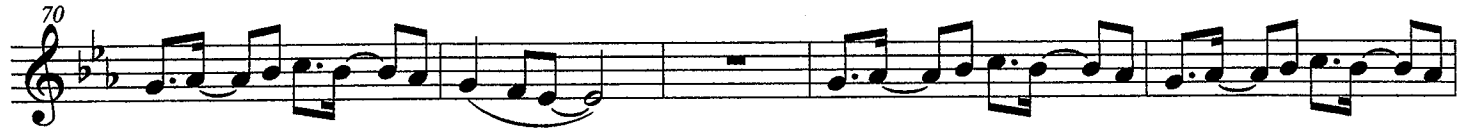
J

66



mp

70



K

75



D.S. al Coda

80



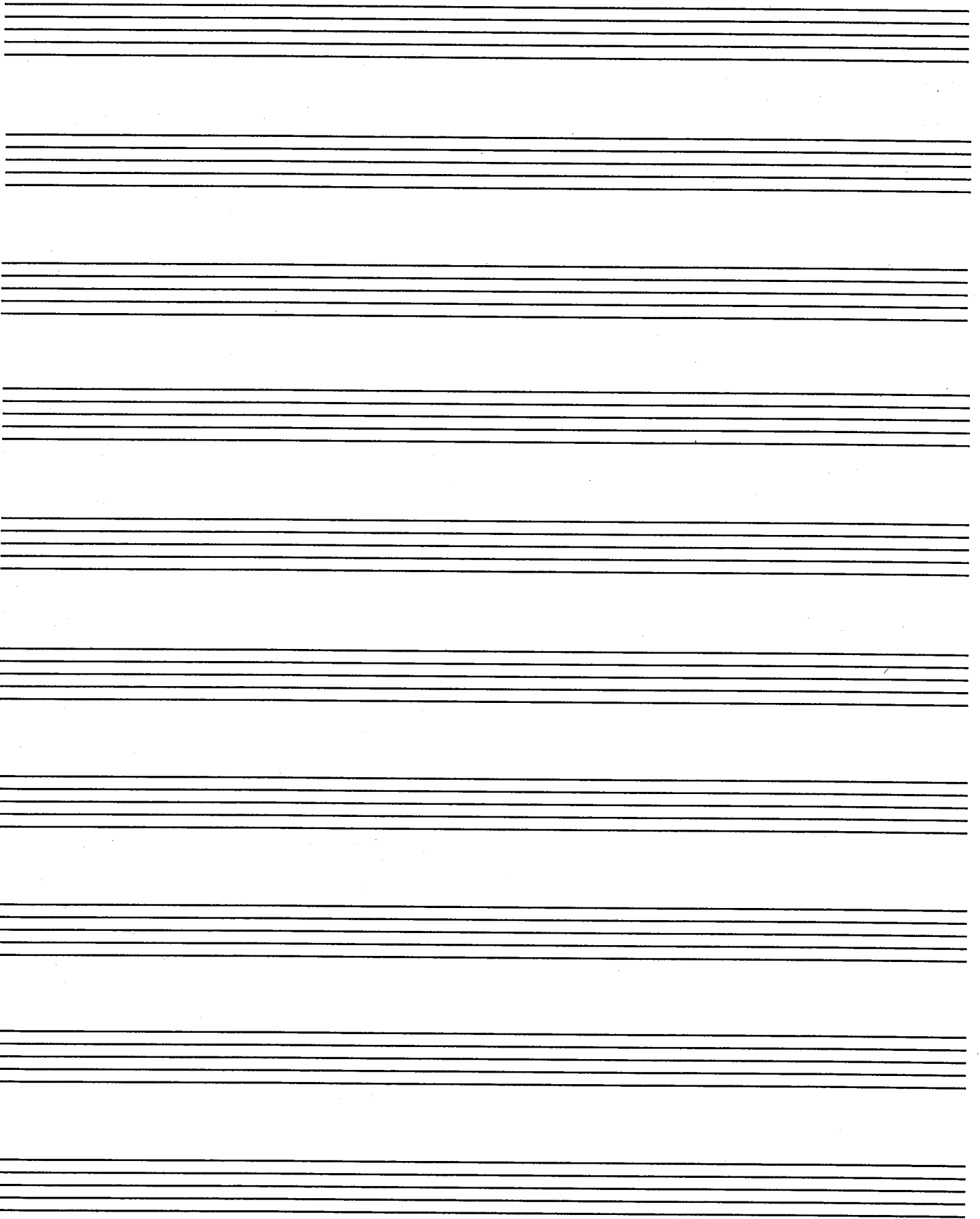
L ⊕ Coda

85



90





Flute

Name _____

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

31. A MOZART MELODY

Adaptation

2. ESSENTIAL ELEMENTS QUIZ

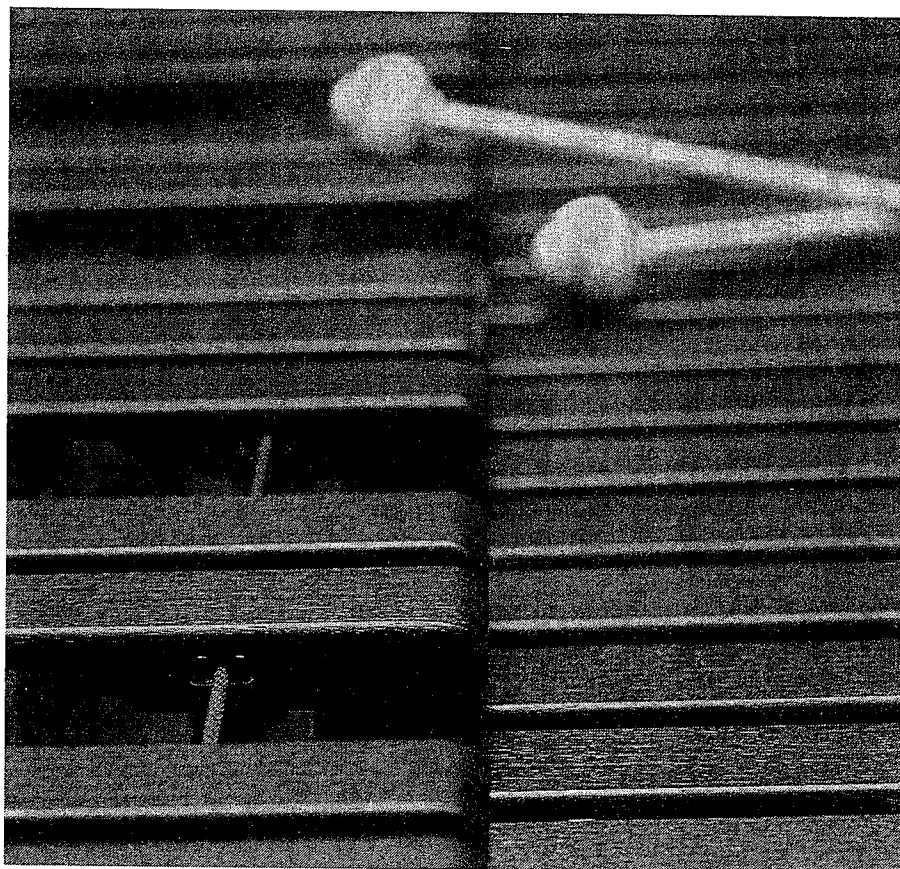
Draw these symbols where they belong and write in the note names before you play:



KEYBOARD PERCUSSION BOOK 1

ESSENTIAL ELEMENTS 2000

COMPREHENSIVE BAND METHOD



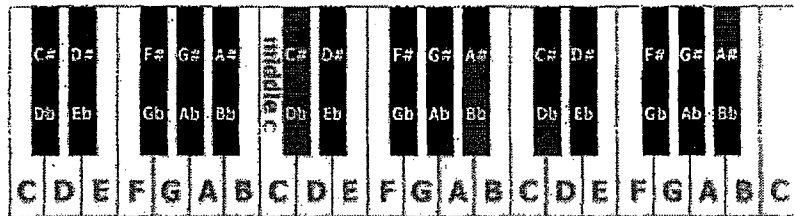
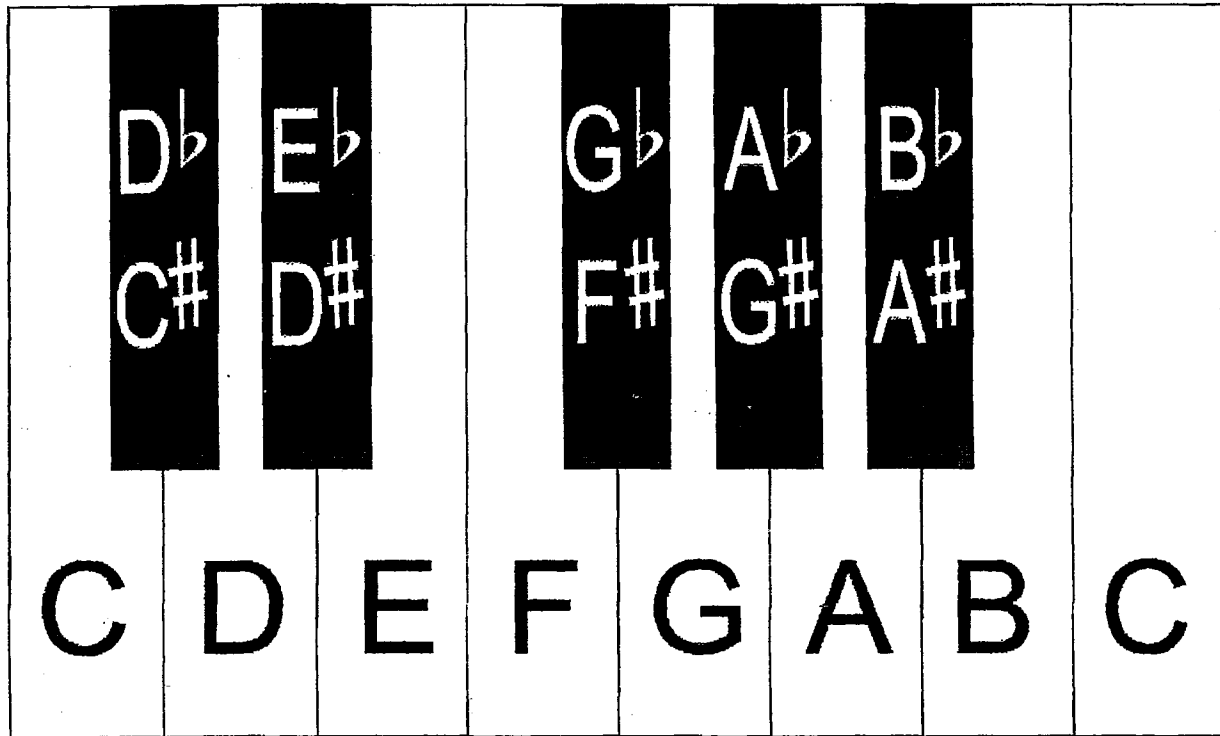
TIM LAUTZENHEISER
JOHN HIGGINS
CHARLES MENGHINI
PAUL LAVENDER
TOM C. RHODES
DON BIRSCHENK

Percussion consultant and editor
WILL RAPP



HAL LEONARD

PIANO NOTES CHART



THE BASICS

Posture

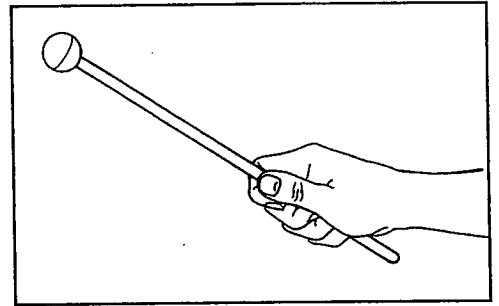
Stand near your instrument, and always keep your:

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

Matched Grip (A Natural Stick Position)

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

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



Practice & Performance Position

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

Taking Care of Your Instruments

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

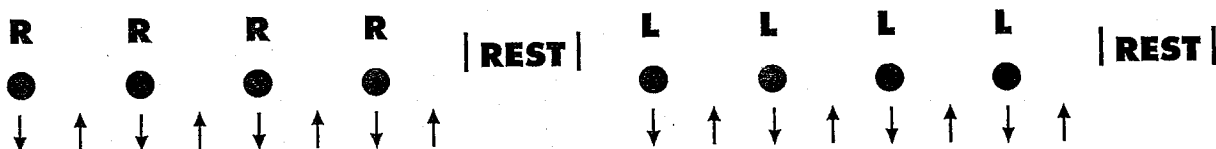
Sticking Work-Outs (Legato Stroke)

R = Right hand mallet

L = Left hand mallet

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

● = Strike near the center of the key.



Getting It Together

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

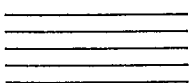
G#/Ab A#/Bb C#/Db D#/Eb F#/Gb G#/Ab A#/Bb C#/Db D#/Eb F#/Gb G#/Ab A#/Bb

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

↑ Your first note is F.

READING MUSIC

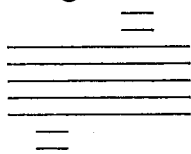
Music Staff



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

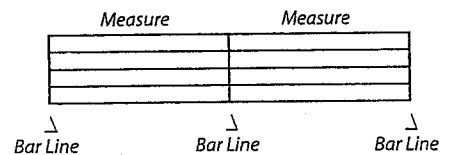
Identify and draw each of these symbols:

Ledger Lines



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

Measures & Bar Lines



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

Long Tone



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

1. THE FIRST NOTE

Play a legato stroke for each new note.

F

The Beat

The **beat** is the pulse of music, and like your heartbeat it should remain very steady. Counting aloud and foot-tapping help us maintain a steady beat. Tap your foot **down** on each number and **up** on each "&."

One beat = 1 &
↓ ↑

Notes And Rests

Notes tell us how high or low to play by their placement on a line or space of the music staff, and how long to play by their shape. **Rests** tell us to count silent beats.

- Quarter Note = 1 beat
- Quarter Rest = 1 silent beat

Alternate Sticking

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

2. COUNT AND PLAY - Alternate Sticking

3. A NEW NOTE

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

E_b

4. TWO'S A TEAM

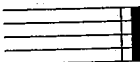
5. HEADING DOWN

D

Double Sticking

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


6. MOVING ON UP - Double Sticking

Double Bar  indicates the end of a piece of music.

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

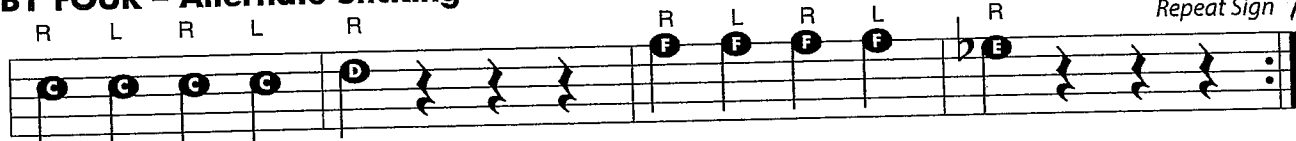
7. THE LONG HAUL

Double Bar 7

C 

8. FOUR BY FOUR – Alternate Sticking

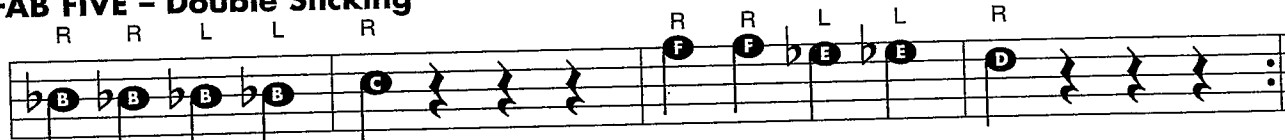
Repeat Sign /


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

9. TOUCHDOWN

B_b 

10. THE FAB FIVE – Double Sticking


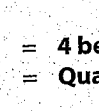

 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Treble Clef

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

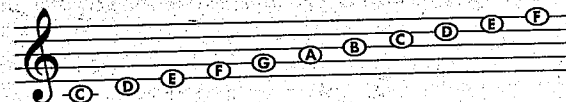
Time Signature

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

 = 4 beats per measure
 = Quarter note gets one beat

Note Names

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



THEORY

Sharp

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


Flat

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

Natural

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

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


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

12. FIRST FLIGHT



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



Notes In Review

Five musical staves, each showing a single note on a treble clef staff. From left to right: F (first line), Eb (first space), D (second line), C (second space), and Bb (third space).

14. ROLLING ALONG *Alternate Sticking*

Two staves of music in 4/4 time. The first staff contains a sequence of eighth notes: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, Bb6, C7. The second staff repeats the first six notes, followed by a double bar line and then the last six notes. Annotations include "Go to the next line." and "Double Bar".

Half Note

A half note on a staff with an arrow pointing to the right, labeled "= 2 Beats". Below it is the counting pattern "1 & 2 &".

Half Rest

A half rest on a staff, labeled "= 2 Silent Beats". Below it is the counting pattern "1 & 2 &". To the right, a diagram shows a half rest on a staff with two eighth notes beamed together, indicating their equivalence.

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

A single staff of music in 4/4 time with a "Clap" instruction above the first measure. The rhythm consists of quarter notes followed by quarter rests. The counting pattern "1 & 2 & 3 & 4 &" is written below each measure. A "Repeat Sign" is at the end.

Combination Sticking

A sticking pattern that combines both alternate and double sticking.

16. THE HALF COUNTS *Combination Sticking*

A single staff of music in 4/4 time. Above the staff are sticking patterns: R, L L R, R, L L R, R L R L R. The notes are half notes. The counting pattern "1 & 2 & 3 & 4 &" is written below each measure.

17. HOT CROSS BUNS

A single staff of music in 4/4 time. Above the staff are sticking patterns: R L R, R L R, R L R L R L R L R L R. The notes are half notes. The counting pattern "1 & 2 & 3 & 4 &" is written below each measure.

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*

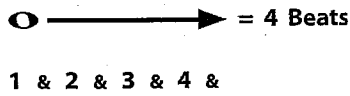
American Folk Song

A single staff of music in 4/4 time. Above the staff are sticking patterns: R R L R R R R L R L R R R L R R R L R L R. The notes are half notes. The counting pattern "1 & 2 & 3 & 4 &" is written below each measure.

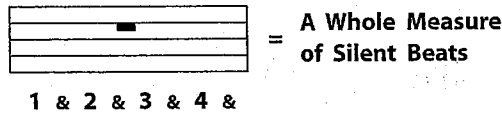
19. ESSENTIAL ELEMENTS QUIZ *Using the note names and rhythms below, draw your notes on the staff before playing.*

A musical staff in 4/4 time with a treble clef. Below the staff are rhythmic symbols and note names: Eb, F, Eb, D, Eb, D, C, Bb, C, D, Eb, D, Eb.

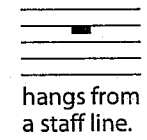
Whole Note



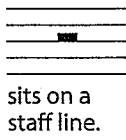
Whole Rest



Whole Rest



Half Rest



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

Clap

21. THE WHOLE THING

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

22. SPLIT DECISION - Duet

Key Signature

The **Key Signature** tells us which notes to play with sharps (#) or flats (b) throughout the music. Your Key Signature indicates the *Key of Bb* - 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 7



28. AU CLAIRE DE LA LUNE Left Hand Lead

French Folk Song

29. REMIX

THEORY

Harmony

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

30. LONDON BRIDGE – Duet

English Folk Song

HISTORY

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

31. A MOZART MELODY Double Sticking

Adaptation

32. ESSENTIAL ELEMENTS QUIZ

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



33. DEEP POCKETS – New Note

A Musical notation for 'DEEP POCKETS' in 4/4 time, featuring a key signature of one flat and a dynamic marking of ΔA .

34. DOODLE ALL DAY Combination Sticking

Musical notation for 'DOODLE ALL DAY' in 4/4 time, featuring a key signature of one flat and combination sticking patterns: R R L L R R L R R L R L R R L L R R L R R L R L.

35. JUMP ROPE

Musical notation for 'JUMP ROPE' in 4/4 time, featuring a key signature of one flat.

Pick-Up Notes

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

36. A-TISKET, A-TASKET Combination Sticking

Musical notation for 'A-TISKET, A-TASKET' in 4/4 time, featuring a key signature of one flat, a dynamic marking of γ Pick-up note, and sticking patterns: 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 &

Dynamics

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

37. LOUD AND SOFT

Musical notation for 'LOUD AND SOFT' in 4/4 time, featuring a key signature of one flat, a dynamic marking of Clap, and dynamic markings: *f*, *mf*, *p*, *f*.

38. JINGLE BELLS

J.S. Pierpont

Musical notation for 'JINGLE BELLS' in 4/4 time, featuring a key signature of one flat and dynamic markings: *mf*, *f*.

39. MY DREYDL

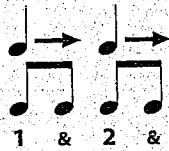
Traditional Hanukkah Song

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

Eighth Notes



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



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



40. RHYTHM RAP

Clap the rhythm while counting and tapping.

Clap

41. EIGHTH NOTE JAM

42. SKIP TO MY LOU

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

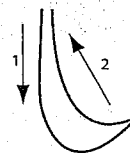
Gioacchino Rossini

2/4 Time Signature

= 2 beats per measure
= Quarter note gets one beat

Conducting

Practice conducting this two-beat pattern.



46. RHYTHM RAP

Clap

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

47. TWO BY TWO

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

Tempo Markings

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

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

48. HIGH SCHOOL CADETS – March

Allegro

John Philip Sousa

Reproduced by Permission of Boosey & Hawkes Music Publishers Ltd.

49. HEY, HO! NOBODY'S HOME – New Note

Moderato

G

Dynamics

Crescendo (gradually louder)

Decrescendo or *Diminuendo* (gradually softer)

50. CLAP THE DYNAMICS

Clap

p *f* *p*

51. PLAY THE DYNAMICS

p *f* *p*

PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

TONE BUILDER

RHYTHM ETUDE Combination Sticking

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
Moderato

French Folk Song

PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN - Band Arrangement

Arr. by John Higgins

Allegro

3 Measure number

mf

11

19

The score for 'When the Saints Go Marching In' is in 4/4 time with a key signature of one flat (Bb). It consists of three staves of music. The first staff starts with a treble clef and a 4/4 time signature. The tempo is marked 'Allegro'. The first measure is boxed with the number '3' and labeled 'Measure number'. The dynamic is *mf*. The second staff has a dynamic of *f* and a boxed measure number '11'. The third staff has a boxed measure number '19'.

56. OLD MACDONALD HAD A BAND - Section Feature

Allegro

mf

9

2nd time go on to meas. 13

f

13

f

The score for 'Old MacDonald Had a Band' is in 4/4 time with a key signature of one flat (Bb). It consists of three staves of music. The first staff starts with a treble clef and a 4/4 time signature. The tempo is marked 'Allegro'. The dynamic is *mf*. The second staff has a boxed measure number '9' and a dynamic of *f*. A note above the staff says '2nd time go on to meas. 13'. The third staff has a boxed measure number '13' and a dynamic of *f*.

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

Ludwig van Beethoven
Arr. by John Higgins

Moderato

mf

9

13

f

The score for 'Ode to Joy' is in 4/4 time with a key signature of one flat (Bb). It consists of three staves of music. The first staff starts with a treble clef and a 4/4 time signature. The tempo is marked 'Moderato'. The dynamic is *mf*. The second staff has a boxed measure number '9' and a dynamic of *f*. The third staff has a boxed measure number '13' and a dynamic of *f*.

58. HARD ROCK BLUES - Encore

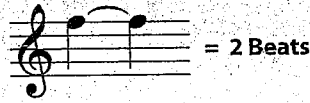
John Higgins

Allegro

f

The score for 'Hard Rock Blues' is in 4/4 time with a key signature of one flat (Bb). It consists of two staves of music. The first staff starts with a treble clef and a 4/4 time signature. The tempo is marked 'Allegro'. The dynamic is *f*. The second staff continues the melody.

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



59. FIT TO BE TIED

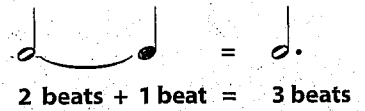
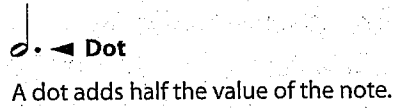
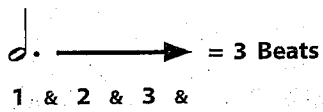


60. ALOUETTE

French-Canadian Folk Song



Dotted Half Note



61. ALOUETTE - THE SEQUEL

French-Canadian Folk Song



HISTORY

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

62. CAMPTOWN RACES

Allegro

Stephen Collins Foster



63. NEW DIRECTIONS - New Note



64. THE NOBLES



65. ESSENTIAL ELEMENTS QUIZ



THEORY

Accidental

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

Flat \flat

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

73. HOT MUFFINS - New Note

Musical notation for 'HOT MUFFINS - New Note'. It features a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody starts with a whole note A-flat. A large 'A' with a flat symbol is shown to the left. A note with a flat symbol is marked with a triangle and 'Ab'. A bracket above the staff indicates 'Flat applies to all A's in measure.'

74. COSSACK DANCE

Musical notation for 'COSSACK DANCE'. It features a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The tempo is marked 'Allegro'. The music starts with a forte 'f' dynamic. Accents are placed over several notes. A note with a flat symbol is marked with a triangle and 'Ab'. A bracket above the staff indicates 'Flat applies to all A's in measure.'

75. BASIC BLUES - New Note

Musical notation for 'BASIC BLUES - New Note'. It features a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody starts with a whole note A-flat. A large 'A' with a flat symbol is shown to the left. A note with a flat symbol is marked with a triangle and 'Ab'. A bracket above the staff indicates 'Flat applies to all A's in measure.'

THEORY

New Key Signature

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

A diagram showing a treble clef with a key signature of three flats (B-flat, E-flat, A-flat), representing the key of E-flat major.

1st & 2nd Endings

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

A diagram showing two musical staves. The first staff is labeled '1.' and the second is labeled '2.'. A double bar line with repeat dots is shown between them, indicating a choice of endings.

76. HIGH FLYING

Musical notation for 'HIGH FLYING'. It features a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked 'Moderato'. The music starts with a mezzo-forte 'mf' dynamic. A note with a flat symbol is marked with a triangle and 'Ab'. The piece includes first and second endings. A dashed arrow labeled '2nd time' points to the start of the second ending.

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

Musical notation for 'SAKURA, SAKURA - Band Arrangement'. It features a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The tempo is marked 'Andante'. The music is arranged for a band with three staves. Dynamics include mezzo-forte 'mf', piano 'p', and forte 'f'. Accents are placed over several notes.

78. UP ON A HOUSETOP

Allegro

Check Key Signature

mf *f*

1. 2.

Detailed description: This block contains the musical score for 'Up on a Housetop'. It is written in 4/4 time with a key signature of one flat (Bb). The tempo is marked 'Allegro'. The score consists of two staves. The first staff begins with a treble clef, a key signature change to Bb, and a dynamic marking of 'mf'. It features a melodic line with eighth and quarter notes. A first ending bracket spans the final two measures, which are repeated in the second ending. The second ending concludes with a dynamic marking of 'f' and accents. The second staff continues the melody with similar rhythmic patterns and accents.

79. JOLLY OLD ST. NICK - Duet

Moderato

A B

mf *mf*

1. 2.

Detailed description: This block contains the musical score for 'Jolly Old St. Nick - Duet'. It is written in 2/4 time with a key signature of one flat (Bb). The tempo is marked 'Moderato'. The score is a duet for two parts, A and B. Both parts start with a treble clef, a key signature change to Bb, and a dynamic marking of 'mf'. Part A has a melodic line with eighth and quarter notes. Part B has a similar rhythmic pattern. Both parts have first and second endings. The first ending is a repeat of the last two measures, and the second ending provides an alternative conclusion. The dynamic marking 'mf' is present throughout.

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

80. THE BIG AIRSTREAM - New Note

Bb

mf *f*

Δ Bb

Detailed description: This block contains the musical score for 'The Big Airstream - New Note'. It is written in 4/4 time with a key signature of two flats (Bb and Eb). The score consists of a single staff. It begins with a treble clef, a key signature change to Bb, and a dynamic marking of 'mf'. The melody is composed of quarter and eighth notes. A dynamic marking of 'f' appears later in the piece. A triangle symbol with 'Bb' below it indicates a key signature change to one flat (Bb).

81. WALTZ THEME (THE MERRY WIDOW WALTZ)

Moderato

mf *f*

Franz Lehar

© Glocken Verlag Ltd., London
Reproduced by Permission

Detailed description: This block contains the musical score for 'Waltz Theme (The Merry Widow Waltz)'. It is written in 3/4 time with a key signature of one flat (Bb). The tempo is marked 'Moderato'. The score consists of two staves. Both staves begin with a treble clef, a key signature change to Bb, and a dynamic marking of 'mf'. The melody is characterized by dotted rhythms and long notes. A dynamic marking of 'f' is used for the second half of the piece. The composer's name, Franz Lehar, is written in the top right corner. A copyright notice for Glocken Verlag Ltd., London is at the bottom right.

82. AIR TIME

Detailed description: This block contains the musical score for 'Air Time'. It is written in 4/4 time with a key signature of one flat (Bb). The score consists of a single staff. It begins with a treble clef, a key signature change to Bb, and a dynamic marking of 'mf'. The melody is composed of quarter and eighth notes.

83. DOWN BY THE STATION

Allegro

mf

Detailed description: This block contains the musical score for 'Down by the Station'. It is written in 2/4 time with a key signature of one flat (Bb). The tempo is marked 'Allegro'. The score consists of a single staff. It begins with a treble clef, a key signature change to Bb, and a dynamic marking of 'mf'. The melody is composed of quarter and eighth notes.

84. ESSENTIAL ELEMENTS QUIZ

Moderato

mf *f* *p*

Detailed description: This block contains the musical score for 'Essential Elements Quiz'. It is written in 3/4 time with a key signature of one flat (Bb). The tempo is marked 'Moderato'. The score consists of a single staff. It begins with a treble clef, a key signature change to Bb, and a dynamic marking of 'mf'. The melody is composed of quarter and eighth notes. Dynamic markings of 'f' and 'p' are used throughout the piece.

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

Detailed description: This block contains the musical score for 'Essential Creativity'. It is written in 4/4 time with a key signature of one flat (Bb). The score consists of a single staff. It begins with a treble clef, a key signature change to Bb, and a dynamic marking of 'mf'. The melody is composed of quarter and eighth notes.

DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

86. TONE BUILDER



87. RHYTHM BUILDER



88. TECHNIQUE TRAX



89. CHORALE (Adapted from Cantata 147)

Johann Sebastian Bach

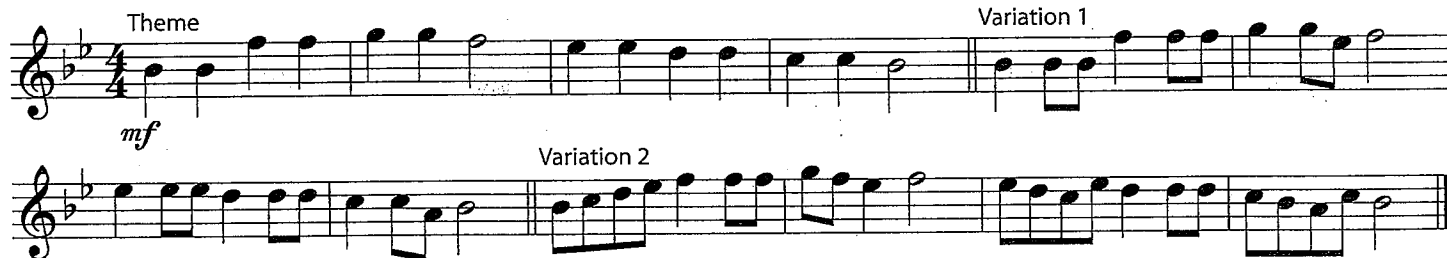


THEORY

Theme and Variations

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

90. VARIATIONS ON A FAMILIAR THEME



D.C. al Fine


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

91. BANANA BOAT SONG

Moderato

Caribbean Folk Song



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

92. RAZOR'S EDGE – New Note

E Musical notation for 'Razor's Edge' in 4/4 time, key of B-flat major. It features a treble clef, a key signature of one flat, and a common time signature. The piece starts with a whole note E4, followed by a series of eighth and quarter notes. A natural sign is placed under the second measure, and a triangle symbol with 'E' is placed under the fourth measure.

93. THE MUSIC BOX

Moderato

Musical notation for 'The Music Box' in 3/4 time, key of B-flat major. It features a treble clef, a key signature of one flat, and a 3/4 time signature. The piece starts with a piano (p) dynamic marking. A triangle symbol with 'E' is placed under the fourth measure.

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

94. EZEKIEL SAW THE WHEEL

Allegro

African-American Spiritual

Musical notation for 'Ezekiel Saw the Wheel' in 4/4 time, key of B-flat major. It features a treble clef, a key signature of one flat, and a 4/4 time signature. The piece starts with a forte (f) dynamic marking. It consists of two staves of music.

95. SMOOTH OPERATOR

Musical notation for 'Smooth Operator' in 4/4 time, key of B-flat major. It features a treble clef, a key signature of one flat, and a 4/4 time signature.

96. GLIDING ALONG

Musical notation for 'Gliding Along' in 4/4 time, key of B-flat major. It features a treble clef, a key signature of one flat, and a 4/4 time signature.

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

97. TROMBONE RAG

Allegro

Musical notation for 'Trombone Rag' in 4/4 time, key of B-flat major. It features a treble clef, a key signature of one flat, and a 4/4 time signature. The piece starts with a forte (f) dynamic marking. It includes first and second endings, indicated by '1.' and '2.' in boxes, and a double bar line with repeat dots. The piece ends with a 'C.A.' (Coda) symbol.

98. ESSENTIAL ELEMENTS QUIZ

Andante

Fine

D.C. al Fine

Musical notation for 'Essential Elements Quiz' in 3/4 time, key of B-flat major. It features a treble clef, a key signature of one flat, and a 3/4 time signature. The piece starts with a piano (p) dynamic marking. It includes a 'Fine' marking and a 'D.C. al Fine' (Da Capo al Fine) instruction.

99. TAKE THE LEAD – New Note

A 

THEORY

Phrase

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

100. THE COLD WIND



101. PHRASEOLOGY



THEORY

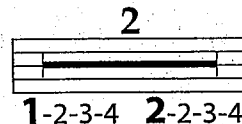
New Key Signature

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



Multiple Measure Rest

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



Roll



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

102. SATIN LATIN

Allegro



HISTORY

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

103. MINUET – Duet


Moderato

Johann Sebastian Bach



104. ESSENTIAL CREATIVITY

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



105. NATURALLY



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

HISTORY

106. MARCH MILITAIRE - New Note

Allegro

Franz Schubert



107. THE FLAT ZONE - New Note



108. ON TOP OF OLD SMOKEY

Allegro

American Folk Song



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

HISTORY

109. BOTTOM BASS BOOGIE - Duet

Allegro

Musical notation for 'Bottom Bass Boogie' in 4/4 time, key of E-flat major. The piece is written for two parts, A and B. Part A starts with a treble clef and a key signature of two flats. The first measure has a dynamic marking of f . Part B starts with a bass clef and a key signature of two flats. The piece ends with a double bar line and a repeat sign.

Dotted Quarter & Eighth Notes

$\text{Dotted Quarter} + \text{Eighth Note} = 2 \text{ Beats}$
1 & 2 &

A dot adds half the value of the quarter note.

1 & 2 &

A single eighth note has a flag on the stem.

110. RHYTHM RAP

Clap

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

111. THE DOT ALWAYS COUNTS

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

112. ALL THROUGH THE NIGHT

mf *p* Fine D.C. al Fine

113. SEA CHANTY

Moderato English Folk Song

f *mf* *f*

114. SCARBOROUGH FAIR

Andante English Folk Song

mf *f* *mf* *p*

115. RHYTHM RAP

Clap

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

116. THE TURNAROUND

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

117. ESSENTIAL ELEMENTS QUIZ - AULD LANG SYNE

Andante Scottish Folk Song

mf *f* Check Rhythm

PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

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

118. THEME FROM "NEW WORLD SYMPHONY"

Bells 5 ← Measure number

Largo 4

Antonin Dvorák

5

13

21

29 Slower 2

p *mf* *p*

Piano Accompaniment

Largo

5

13

21

29 Slower

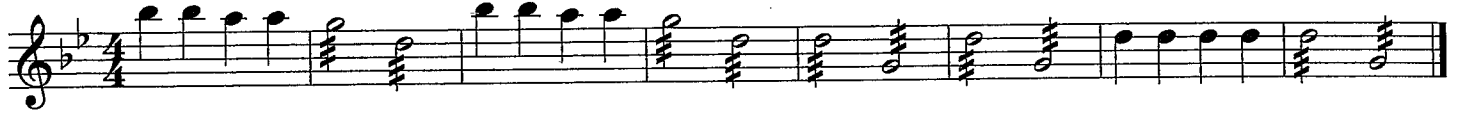
p *mf* *p*

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



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.

2nd — 3rd — 4th — 5th — 6th — 7th — Octave

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

Intervals: [2nd] [] [] []

126. GRENADILLA GORILLA JUMP No. 4



127. THREE IS THE COUNT



128. GRENADILLA GORILLA JUMP No. 5



129. TECHNIQUE TRAX



130. CROSSING OVER



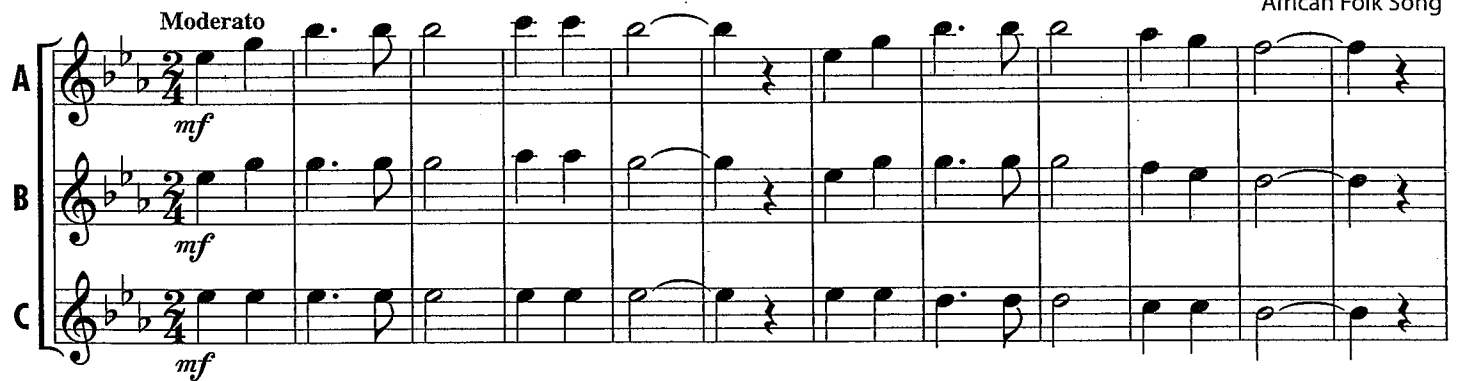
△ Low Eb

Trio

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

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

African Folk Song



Repeat Signs



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

132. MICHAEL ROW THE BOAT ASHORE

African-American Spiritual

Andante
mf

133. AUSTRIAN WALTZ

Austrian Folk Song

Moderato
f

134. BOTANY BAY

Australian Folk Song

Allegro
mf

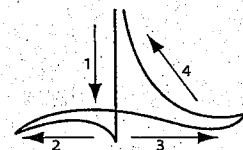
THEORY

C Time Signature

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

Conducting

Practice conducting this four-beat pattern.



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

136. FINLANDIA

Jean Sibelius

Andante
p

© 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 $\frac{2}{4}$ to $\frac{3}{4}$.

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

James Black and Katherine Purvis

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

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

147. CONCERT B \flat SCALE

THEORY

Chord & Arpeggio

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

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

149. SCALE AND ARPEGGIO

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

March Style

5 Measure Number

Musical score for 'School Spirit' in 2/4 time, key of B-flat major. The score consists of five staves. The first staff starts with a dynamic of *f* and includes accents (>) over the first two notes. A box containing the number 5 is placed above the staff, with an arrow pointing to the fifth measure. The second staff has a dynamic of *mf* and includes accents over the first two notes. A box containing the number 13 is placed above the staff, with an arrow pointing to the thirteenth measure. The third staff has a box containing the number 21 above it, with an arrow pointing to the twenty-first measure. The fourth staff has a dynamic of *f* and includes accents over the first two notes. A box containing the number 29 is placed above the staff, with an arrow pointing to the twenty-ninth measure. The fifth staff has a dynamic of *f* and includes accents over the first two notes. A box containing the number 1 is placed above the staff, with an arrow pointing to the first measure of the final section. A second box containing the number 2 is placed above the staff, with an arrow pointing to the second measure of the final section.

Soli

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

153. CARNIVAL OF VENICE - Band Arrangement

Julius Benedict
Arr. by John Higgins



Allegro


Soli

5

Musical score for 'Carnival of Venice' in 3/4 time, key of B-flat major. The score consists of five staves. The first staff starts with a dynamic of *mf* and includes accents (>) over the first two notes. A box containing the number 5 is placed above the staff, with an arrow pointing to the fifth measure. The second staff has a dynamic of *f* and includes accents over the first two notes. A box containing the number 13 is placed above the staff, with an arrow pointing to the thirteenth measure. The third staff has a dynamic of *f* and includes accents over the first two notes. A box containing the number 21 is placed above the staff, with an arrow pointing to the twenty-first measure. The fourth staff has a dynamic of *f* and includes accents over the first two notes. A box containing the number 29 is placed above the staff, with an arrow pointing to the twenty-ninth measure. A box containing the number 7 is placed above the staff, with an arrow pointing to the seventh measure. The fifth staff has a dynamic of *f* and includes accents over the first two notes. A box containing the number 37 is placed above the staff, with an arrow pointing to the thirty-seventh measure. The sixth staff has a dynamic of *mf* and includes accents over the first two notes. A box containing the number 45 is placed above the staff, with an arrow pointing to the forty-fifth measure. The seventh staff has a dynamic of *f* and includes accents over the first two notes. A box containing the number 7 is placed above the staff, with an arrow pointing to the seventh measure.

Eighth Note & Eighth Rest

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



158. RHYTHM RAP

Clap



159. EIGHTH NOTE MARCH



160. MINUET

Moderato

Johann Sebastian Bach



161. RHYTHM RAP

Clap



162. EIGHTH NOTES OFF THE BEAT



163. EIGHTH NOTE SCRAMBLE



164. ESSENTIAL ELEMENTS QUIZ

Andante



165. DANCING MELODY - New Note

G Musical notation for 'Dancing Melody' in G major, 4/4 time. It starts with a treble clef, a key signature of one flat (F major), and a common time signature. The melody is written on a single staff. A 'G' icon is present on the left. A triangle symbol with 'Gb' below it is placed under the second measure.

HISTORY

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

166. EL CAPITAN

Allegro

John Philip Sousa

Musical notation for 'El Capitan' in G major, 2/4 time. It starts with a treble clef, a key signature of one flat (F major), and a 2/4 time signature. The melody is written on two staves. A 'f' dynamic marking is present. A triangle symbol with 'Ab' below it is placed under the second measure. The piece includes first and second endings, marked '1.' and '2.' respectively.

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

Maestoso (Majestically)

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

Musical notation for 'O Canada' in G major, 3/4 time. It starts with a treble clef, a key signature of one flat (F major), and a 3/4 time signature. The melody is written on five staves. Dynamic markings include 'mf', 'f', and 'p'. A triangle symbol with 'Ab' below it is placed under the second measure. Measure numbers 9 and 17 are indicated in boxes.

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

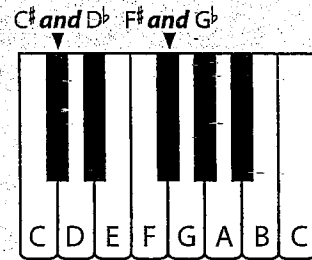
Musical notation for 'Essential Elements Quiz - Meter Mania' in G major, 4/4 time. It starts with a treble clef, a key signature of one flat (F major), and a 4/4 time signature. The melody is written on two staves. The piece consists of four measures, each with a different time signature: 4/4, 3/4, 4/4, and 4/4.



Enharmonics

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

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



169. SNAKE CHARMER

G_b/F[#]

170. DARK SHADOWS

171. CLOSE ENCOUNTERS

D_b/C[#]

172. MARCH SLAV

Largo Peter Illyich Tchaikovsky

173. NOTES IN DISGUISE

Chromatic Notes

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

174. HALF-STEPPIN'

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

175. EGYPTIAN DANCE *Watch for enharmonics.*

Camille Saint-Saëns

Allegro

mf

176. SILVER MOON BOAT

Chinese Folk Song

Largo

mf

f *p*

Fine

D.C. al Fine

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

177. THEME FROM SYMPHONY NO. 7 – Duet

Ludwig van Beethoven

Allegro (moderately fast)

A

B

p

p

9

mf

mf

1.

2.

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

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

Peter Illyich Tchaikovsky

Allegro

179. AMERICAN PATROL

F.W. Meacham

Allegro

180. WAYFARING STRANGER

African-American Spiritual

Andante

Δ Low Bb

181. ESSENTIAL ELEMENTS QUIZ - SCALE COUNTING CONQUEST

PERFORMANCE SPOTLIGHT

182. AMERICA THE BEAUTIFUL - Band Arrangement

Samuel A. Ward
Arr. by John Higgins

Maestoso

f

7 **Andante** **7**

15

f

25 **Maestoso**

3

mf *f*

Musical score for 'America the Beautiful' in G major, 4/4 time. The score consists of four staves. The first staff begins with a **Maestoso** tempo marking and a dynamic of *f*. The second staff starts at measure 7 with an **Andante** tempo and a dynamic of *f*. The third staff starts at measure 15 with a dynamic of *mf* and ends at measure 25 with a **Maestoso** tempo and a dynamic of *f*. The fourth staff continues the melody. The key signature has two flats (Bb and Eb).

183. LA CUCARACHA - Band Arrangement

Latin American Folk Song
Arr. by John Higgins

Latin Rock

f

5 **8** **13**

3 **25**

p *f*

1.

2.

Musical score for 'La Cucaracha' in G major, 4/4 time. The score consists of five staves. The first staff begins with a **Latin Rock** tempo marking and a dynamic of *f*. It includes measure markers **5**, **8**, and **13**. The second staff continues the melody. The third staff starts at measure 25 with a dynamic of *p* and ends with a dynamic of *f*. The fourth and fifth staves show first and second endings, marked **1.** and **2.** respectively. The key signature has two flats (Bb and Eb).

PERFORMANCE SPOTLIGHT

184. THEME FROM 1812 OVERTURE – Band Arrangement

Peter Illyich Tchaikovsky
Arr. by John Higgins

Allegro

The musical score is written for a single melodic line in 4/4 time, featuring a key signature of two flats (B-flat major or D-flat minor). The piece begins with a dynamic marking of *f* (forte) and an accent (>) over the first note. The tempo is marked *Allegro*. The score consists of ten staves of music. Measure numbers 4, 10, 18, 26, 34, and 42 are indicated in boxes above the staff lines. Dynamic markings include *f*, *p* (piano), and *mf* (mezzo-forte). There are several accents (>) throughout the piece. A performance instruction Δ Low D \flat is located below the eighth staff. The score concludes with a final note marked *mf*.

PERFORMANCE SPOTLIGHT

Solo for Percussion Ensemble

Performing for an audience is an exciting part of being involved in music. Percussion ensembles provide a unique solo performing opportunity for all members of the percussion section. This percussion ensemble is written for 5 or more players. It is based on the famous "Can-Can" dance from Jacques Offenbach's operetta *Orpheus in the Underworld*, completed in 1858. Your percussion ensemble can perform for the band or at other school and community events.

185. CAN - CAN

Jacques Offenbach
Arr. by Kevin Lepper

Allegro 4

5 *mf*

1. 2. Solo *f* 14

2 2

2 2 30

DUETS

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

186. SWING LOW, SWEET CHARIOT - Duet

African-American Spiritual

Andante

p

p

Fine

mf

mf

D.C. al Fine

187. LA BAMBA - Duet

Mexican Folk Song

Allegro

f

f

Fine

D.C. al Fine

p

p

RUBANK® SCALE AND ARPEGGIO STUDIES

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

1.

Musical staff 1.1: Treble clef, 4/4 time signature. Scale starting on B \flat , ascending and descending with a trill on the final note.

2.

Musical staff 1.2: Treble clef, 2/4 time signature. Scale starting on B \flat , ascending and descending.

3.

Musical staff 1.3: Treble clef, 4/4 time signature. Scale starting on B \flat , ascending and descending with a trill on the final note.

4.

Musical staff 1.4: Treble clef, 4/4 time signature. Scale starting on B \flat , ascending and descending with a trill on the final note.

Musical staff 1.5: Treble clef, 4/4 time signature. Scale starting on B \flat , ascending and descending with a trill on the final note.

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

1.

Musical staff 2.1: Treble clef, 4/4 time signature. Scale starting on E \flat , ascending and descending with a trill on the final note.

2.

Musical staff 2.2: Treble clef, 2/4 time signature. Scale starting on E \flat , ascending and descending.

3.

Musical staff 2.3: Treble clef, 4/4 time signature. Scale starting on E \flat , ascending and descending with a trill on the final note.

4.

Musical staff 2.4: Treble clef, 4/4 time signature. Scale starting on E \flat , ascending and descending with a trill on the final note.

Musical staff 2.5: Treble clef, 4/4 time signature. Scale starting on E \flat , ascending and descending with a trill on the final note.



RUBANK[®] SCALE AND ARPEGGIO STUDIES

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

1.



2.



3.



4.



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

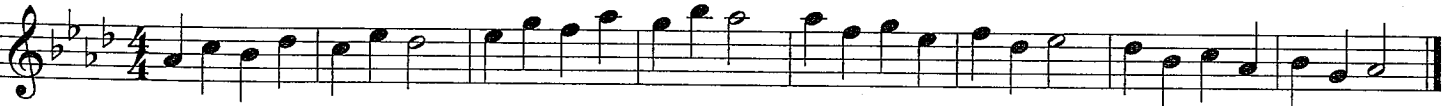
1.



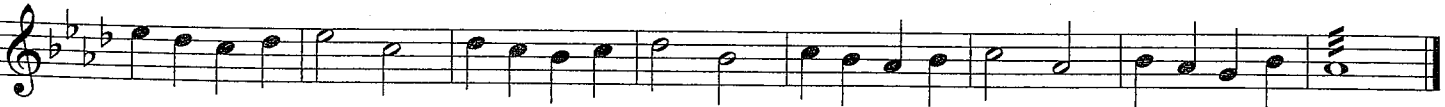
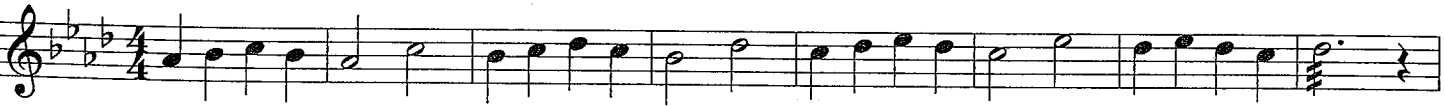
2.



3.



4.



RHYTHM STUDIES

1 2 3 4

4/4

5 6 7 8

4/4

9 10 11 12

4/4

13 14 15 16

4/4

17 18 19 20

4/4

21 22 23 24

4/4

25 26 27 28

4/4

29 30 31 32

4/4

33 34 35 36

4/4



RHYTHM STUDIES

37 38 39 40

4/4

41 42 43 44

4/4

45 46 47 48

4/4

49 50 51 52

4/4

53 54 55 56

4/4

57 58 59 60

3/4

61 62 63 64

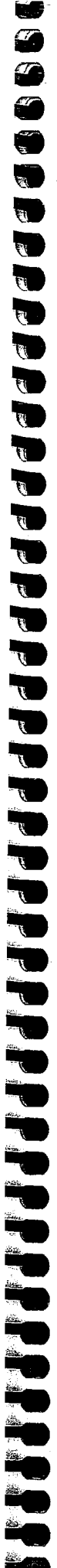
3/4

65 66 67 68

2/4

69 70 71 72

2/4



CREATING MUSIC

THEORY

Composition

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

1. ODE TO JOY

Ludwig van Beethoven

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

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

A

C

B

D

4. YOU NAME IT:

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

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

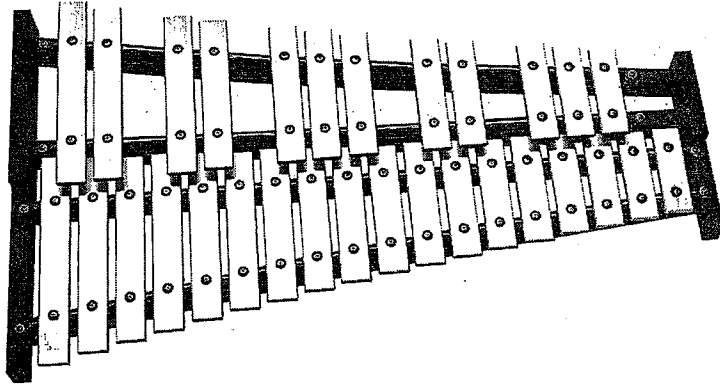
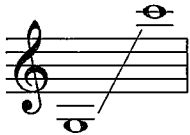
Each keyboard percussion instrument has a unique sound because of the materials used to create the instrument. Ranges may differ with some models of instruments.

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.

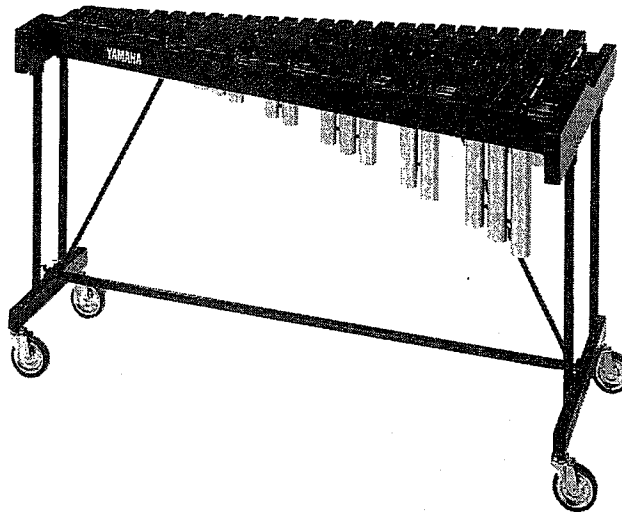
BELLS (Orchestra Bells)

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



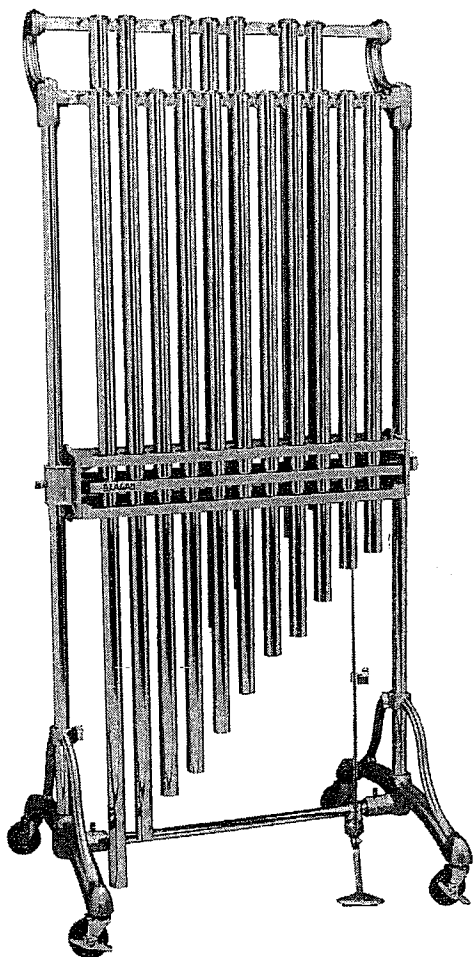
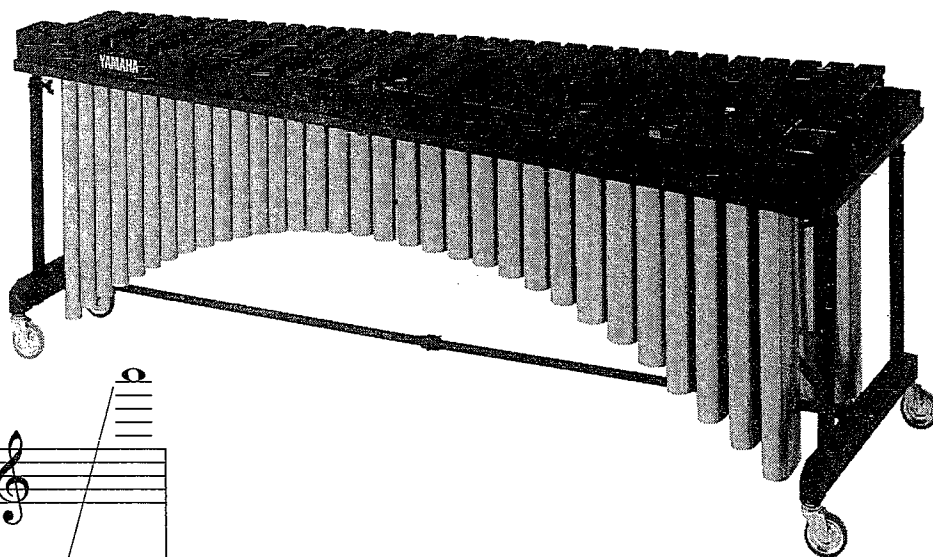
XYLOPHONE

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



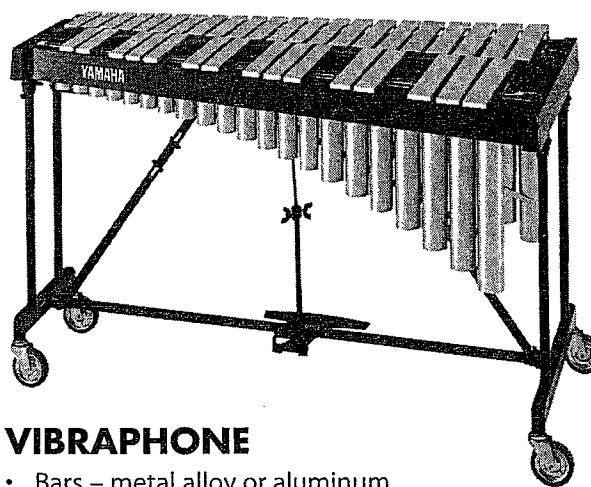
MARIMBA

- 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

