

BASS GUITAR

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53. This Is Me
54. You Are Good
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What to practice first...

WINTERFEST SET LIST (Semester 1)

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

ARTS ALIVE SET LIST (Semester 2)

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

Graduation - Pomp & Circumstance

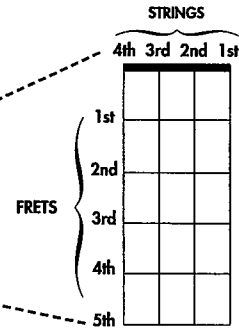
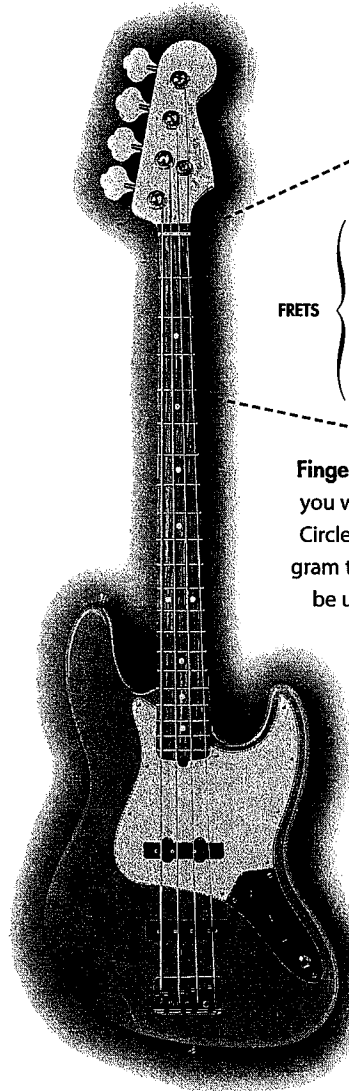
Optional Additions: (a) Original Student Compositions, (b) Amazing Grace, (c) Blues By Five, (d) Cold Duck Time, (e) Don't Stop Till You Get Enough, (f) It Don't Mean A Thing, (g) It Is Well, (h) Over The Rainbow, (i) Swallowtail Jig, (j) Tenor Madness, (k) You Are Good

FINGERING CHART

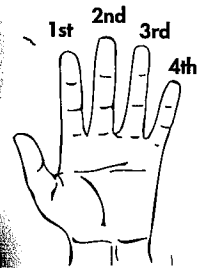
ELECTRIC BASS

Instrument Care Reminders

- Be sure your amplifier is turned off before plugging-in or unplugging the audio cable connecting it to your instrument.
- When unplugging a cable, hold it by the plug (not by the wire).
- After playing, wipe off the instrument and strings with a clean soft cloth. Return the instrument to its case.
- Close all the latches on your case when the instrument is inside.
- Keep all 4 strings in tune (at normal tension) to prevent warping of the neck.
- Your case is designed to hold only specific objects. If you force anything else into the case, it may damage your instrument.



Fingerboard diagrams show you where to play the notes. Circles are drawn on the diagram to indicate the fingers to be used to play the notes.



Think of your fingers as being numbered 1 through 4.

E

F

F# Gb

G

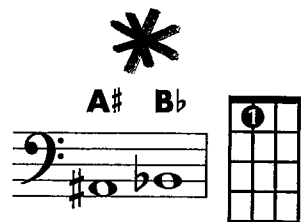
G# Ab

A

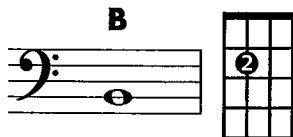
FINGERING CHART

ELECTRIC BASS

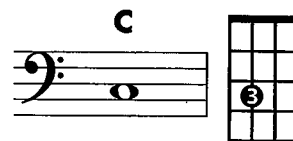
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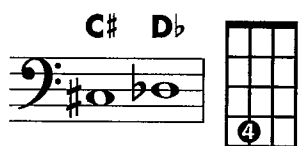
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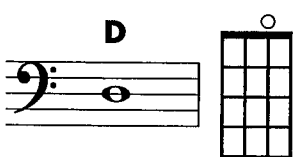
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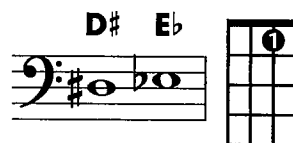
C# Db



D



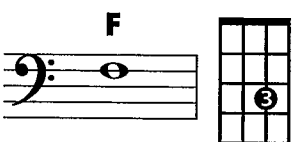
D# Eb



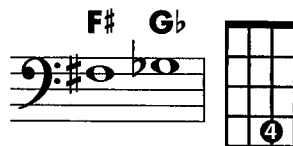
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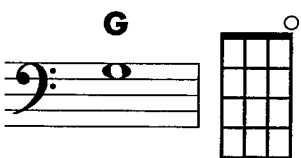
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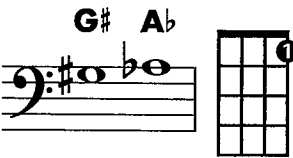
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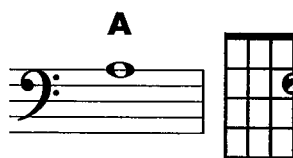
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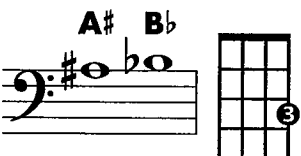
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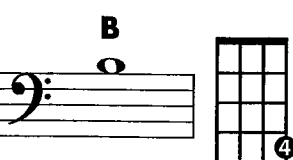
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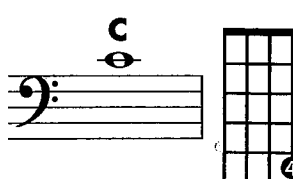
A# Bb



B



C



SCI-TECH BAND 2018-2019 CALENDAR

DRAFT UPDATED 6-4-18

← Jul 2018		~ August 2018 ~					Sep 2018 ▶	
Sun	Mon	Tue	Wed	Thu	Fri	Sat		
5 Younglife Camp @ Saranac, NY	6 Younglife Camp @ Saranac, NY	7 Younglife Camp @ Saranac, NY	8 Younglife Camp @ Saranac, NY	9 Younglife Camp @ Saranac, NY	10 Younglife Camp @ Saranac, NY	11 Younglife Camp @ Saranac, NY	4	
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

Aug 2018	September 2018 ~					Oct 2018
Sun	Mon	Tue	Wed	Thu	Fri	Sat
2	3 No School	4 Extended Day For Teachers 2:35-3:35pm	5 MTM Mentor Training Session #1 @ Band Room 2:30-3:15pm (Leadership Team Only) Road Crew Load Truck & Reset Band Room For Thursday, Friday, & Monday's Rehearsal w/ Spare Equipment. 3:15-4:30pm Pick Up Truck @ 7:00am ETA: 5:00pm	6 Zanetti MTM Open House Small Ensemble Performance @ Zanetti - Select MTM Student Mentors Meet @ 2:30pm; Perform 5:00-8:00pm	7 Basketball Hall of Fame Enshrinement Ceremony Performance @ Court Square (Across From Mass Mutual Center) Meet @ Court Square @ 5pm Meet in the band room @ 2:30pm if you need a ride. Perform 6:30-7:00pm during stroll. MANDATORY for Advanced Band ETA: Late	8
9	10 Road Crew Unload Truck & Reset Band Room 2:30-4:00pm Return Truck After School ETA: 5:00pm	11 Open Practice @ 2:30-3:30pm Instrument Inventory Check #1 @ 2:30-5:00pm ETA: 5:30pm	12 MTM Mentor Training Session #2 & Leadership Team Meeting #2 @ Band Room 2:30-3:30pm (Leadership Team Only) ETA: 5:00pm	13 Younglife Film Shoot #1 @ Band Room 2:30-4:30pm ETA: 5:30pm	14 Open Practice @ 2:30-3:30pm Road Crew Load Van For Band Cookout After School ETA: 5:00pm	15 Band Family Cookout @ Mr. Bernice's House 1:00-3:00pm *Family Members Invited! *Free 60 Fairfield Street, Springfield, MA 01108 (Near Forest Park Middle School) Raindate 9/22
16	17 Leadership Team Meeting #2 @ Band Room 2:30-3:30pm ETA: 5:00pm	18 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	19 MTM #1 @ Band Room 2:30-4:00pm ETA: 5:00pm	20 Open Practice @ 2:30-3:30pm ETA: 5:00pm	21 Younglife Club #1 @ Band Room 2:30-4:00pm ETA: 6:00pm	22
23	24 Open Practice @ 2:30-3:30pm Instrument Inventory Check #2 @ 2:30-5:00pm Move Unused To Back Room ETA: 6:00pm	25 Open Practice @ 2:30-3:30pm	26 MTM #2 @ Band Room 2:30-4:00pm	27 Band Fun Night 1 - Band Movie Night @ Band Room 2:30-4:30pm	28 Open Practice @ 2:30-3:30pm	29
30	Notes: (1) TBD - Puerto Rican Parade Small Ensemble Performance outside Springfield Schools Central Office (1550 Main Street, Springfield, MA 01103) Meet @ 10am - Was Sat 9/8 (2) TBD - Classical High Open House Small Ensemble Performance @ 2:00-5:00pm Meet @ 1:00pm (Classical High Condominiums 235 State St, Springfield, MA 01103) - Was Sat 9/1 (3) TBD - Road Crew Load Truck For Classical High Small Ensemble Performance 2:30-3:30pm - Was Fri 8/31 (4) TBD - Younglife Leader Weekend @ Saranac Lake, NY					

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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: 5:00pm	9 Zanetti MTM #1 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	10 MTM #4 @ Band Room 2:30-4:00pm ETA: 5:00pm	11 Trip to visit the UMASS Minuteman Marching Band @ UMASS 4:40-6:10 (Meet @ 2:30pm in band room) – Return to SciTech by 7:45pm ETA: Late	12 Open Practice @ 2:30-3:30pm ETA: 5:00pm	13
14	15 Leadership Team Meeting #4 @ Band Room 2:30-3:30pm Instrument Inventory Check #3 @ 2:30-5:00pm Move Unused To Back Room ETA: 6:00pm	16 Extended Day For Teachers 2:35-3:35pm Zanetti MTM #2 @ Zanetti (Room 118) 3:30-4:45pm	17 MTM #5 @ Band Room 2:30-4:00pm Pickup Truck Late Afternoon ETA: 5:00pm	18 Multiband Pops Concert Field Trip @ UMASS 8:00am-1:30pm (Meet in band room @ 7:45am) Road Crew Load Truck & Set Up @ Zanetti After School 2:30-7:00pm ETA: Late	19 Zanetti Elementary School Performance – Meet @ 7:45am in band room Perform @ 9:00am MANDATORY FOR ADVANCED BAND Road Crew Unload Truck & Reset Band Room After School 2:30-4:00pm; Return Truck After School ETA: 5:00pm	20
21	22 Open Practice @ 2:30-3:30pm ETA: 5:00pm	23 Open Practice @ 2:30-3:30pm Zanetti MTM #3 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	24 MTM #6 @ Band Room 2:30-4:00pm ETA: 5:00pm	25 Open Practice @ 2:30-3:30pm ETA: 5:00pm	26 Younglife Club #2 @ Band Room 2:30-4:00pm ETA: 6:00pm	27
28	29 Leadership Team Meeting #5 @ Band Room 2:30-3:30pm Instrument Inventory Check #4 @ 2:30-5:00pm Move Unused To Back Room ETA: 6:00pm	30 Open Practice @ 2:30-3:30pm Zanetti MTM #4 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	31 MTM #7 @ Band Room 2:30-4:00pm ETA: 5:00pm			

Notes: (1) TBD - SciTech Middle School Road Shows @ Chestnut, Duggan, Forest Park, Kennedy, Kiley, Van Sickle, 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

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

Sun	Mon	Tue	Wed	Thu	Fri	Sat
<p>Notes: (1) TBD - Sci Tech Middle School Road Shows @ Chesnut, 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) E.T.A. 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 Grew Meet @ 12:00pm, Band Arrive @ 4:30pm, Perform @ 5:15-8:30pm MANDATORY for Advanced Band (6) Road Grew Load Truck & Reset Band Room w/ Spare Equipment 2:30-4:00pm (Springfield Thunderbirds Game); Pickup Truck @ 7:00am - Was Thu 11/1 (7) TBD - Springfield Thunderbirds Game @ Mass Mutual Center (1277 Main Street Springfield, MA 01103) Meet in the band room @ 4:15pm (dinner & bus ride) or Meet @ Mass Mutual @ 5:30pm, Perform 6:00-10:00pm, MANDATORY for Advanced Band - Was Fri 11/2 (8) TBD - Road Grew Unload Truck & Reset Band Room 2:30-4:00pm - Was Mon 11/5 (9) TBD - Younglife Banquet - Chez Josef (176 Shoemaker Ln, Agawam, MA 01001) 5:30pm-8:45pm, Select Students Meet @ 2:30pm - Was Wed 11/7</p>						

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TBD = To Be Determined

◀ Nov 2018	~ December 2018 ~					Jan 2019 ▶
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 ETA: 5:00pm	12 Road Crew Set Up For Winterfest After School @ Chestnut Middle School 2:30-5:45pm Extreme Road Crew 8:15-11:00pm ETA: Late	13 Winterfest Dress Rehearsal Field Trip @ Chestnut Middle School 7:35-12:30pm 12th Annual Winterfest Concert @ Chestnut Middle School 7:00pm (Arrive @ 6:00pm) 355 Plainfield Street, Springfield, MA 01107 MANDATORY FOR ALL Road Crew Move All Band Equipment From Front & Back Hallway in Auditorium After Concert ETA: Late	14 Road Crew Break Down For Winterfest (Field Trip For Leaders Only) @ Chestnut 7:35-12:00pm Instrument Inventory Check #6 During School Day Play all instruments from back room & check for repairs Return Truck After School ETA: 5:00pm	15
16	17 Band Auditions Prep/Video & Watch Winterfest Video Leadership Team Meeting #9 @ Band Room 2:30-3:30pm ETA: 5:00pm	18 Extended Day For Teachers 2:35-3:35pm Band Auditions Prep/Video & Watch Winterfest Video Zanetti MTM #8 – Pizza Party @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	19 Band Auditions Prep/Video & Early Auditions ETA: Late	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: 5:00pm	22

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

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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 Youthlife Campaigners Friday Night Chillfest #5 @ The Bernice's 5:00-8:00pm (60 Fairfield Street; Springfield, MA 01108) ETA: Late	5
6	7 Band Auditions Leadership Team Meeting #10 @ Band Room 2:30-3:30pm ETA: 5:00pm	8 Band Auditions Open Practice @ 2:30-3:30pm Zanetti MTM #9 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	9 Band Auditions MTM TBD TBD - High School Choice Night @ 5:00-7:00pm Central - Meet in Band Room @ 2:30pm (Mandatory for Leadership Team) ETA: Late	10 Band Auditions Band Fun Night 3 @ Band Room 2:30-4:30pm ETA: 5:30pm	11 No School - Teacher Day	12
13	14 Band Auditions Instrument Inventory Check #7 @ 2:30-5:00pm Move Unused To Back Room ETA: 6:00pm	15 Band Auditions Extended Day For Teachers 2:35-3:35pm Zanetti MTM #10 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	16 Band Auditions Final Day MTM #13 @ Band Room 2:30-4:00pm ETA: 5:00pm	17 Audition Results Posted Band Auditions (if necessary) Open Practice @ 2:30-3:30pm ETA: 5:00pm	18 Audition Results Posted Band Auditions (if necessary) Open Practice @ 2:30-3:30pm ETA: 5:00pm	19
20	21 No School ETA: 6:00pm	22 Open Practice @ 2:30-3:30pm Zanetti MTM #11 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	23 MTM #14 @ Band Room 2:30-4:00pm ETA: 5:00pm	24 Open Practice @ 2:30-3:30pm ETA: 5:00pm	25 Youthlife Club #5 @ Band Room 2:30-4:00pm ETA: 6:00pm	26
27	28 Leadership Team Meeting #11 @ Band Room 2:30-3:30pm ETA: 5:00pm	29 Open Practice @ 2:30-3:30pm Zanetti MTM #12 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	30 MTM #15 @ Band Room 2:30-4:00pm Music Selection Party - Open To All ETA: 5:00pm	31 Open Practice @ 2:30-3:30pm ETA: 5:00pm		
Notes: (1) TBD - The Brianna Fund Benefit Concert @ Evangelical Covenant Church (95 Plumtree Road, Springfield, MA 01118) - was Saturday, January 12 th or Sunday, January 13 th (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 & Youthlife Students - All Are Welcome! Optional for Band Members-Pick Up Truck @ 7am-Load Truck During Day Was Thu 1/10 (7) TBD - Road Crew Unload Truck & Reset Band Room 8:00-11:00am; Return Truck During Lunch @ 12pm - Was Fri 1/11						

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

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

Notes:

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

*** BOLD PERFORMANCES ARE MANDATORY**

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

TBD = To Be Determined

Feb 2019	~ March 2019 ~					Apr 2019
Sun	Mon	Tue	Wed	Thu	Fri	Sat
3	4 Open Practice @ 2:30-3:30pm	5 Extended Day For Teachers 2:35-3:35pm Zanetti MTM #16 @ Zanetti (Room 118) 3:30-4:45pm	6 MTM #19 @ Band Room 2:30-4:00pm	7 Open Practice @ 2:30-3:30pm	8 TBD - Pick Up Truck @ Tam Leadership Team Road Crew Loads Truck For Sunday's Performance & Reset Band Room 2:30-3:30pm Younglife Campaigners Friday Night Chillfest #7 @ The Bernice's 5:00-8:00pm (60 Fairfield Street; Springfield, MA 01108)	9
10 TBD - A "Classical Spring" Concert @ Classical Condominiums - Meet @ 1:00pm; Perform 2:00-3:00pm (235 State St; Springfield, MA 01103) Leadership Road Crew Meet @ 11:00am MANDATORY for Advanced Band ETA: Late	11 Leadership Team Meeting #14 @ Band Room 2:30-3:00pm & Reset Band Room 3:00-4:30pm ETA: 5:00pm	12 Open Practice @ 2:30-3:30pm Zanetti MTM #17 @ Zanetti (Room 118) 3:30-4:45pm TBD - Return Truck @ 7am ETA: 5:30pm	13 Final SciTech MTM #20 @ Band Room 2:30-4:00pm ETA: 5:00pm	14 Younglife Club #6 @ Band Room 2:30-4:00pm ETA: 5:00pm	15 No School - Teacher Day ETA: Late	16
17	18 We Want You Letters Distributed Instrument Inventory Check #9 @ 2:30-5:00pm ETA: 5:00pm	19 Extended Day For Teachers 2:35-3:35pm Zanetti MTM #18 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	20 Extreme Playing Inventory - Check all instruments in back room 2:30-4:30pm ETA: 6:00pm	21 Band Fun Night 4 - Jengaship Championship @ Band Room 2:30-4:30pm ETA: 6:00pm	22 Open Practice @ 2:30-3:30pm ETA: 5:00pm	23
24	25 Leadership Team Meeting #15 @ Band Room 2:30-3:30pm ETA: 5:00pm	26 Open Practice @ 2:30-3:30pm Zanetti MTM #19 @ Zanetti (Room 118) 3:30-4:45pm ETA: 5:30pm	27 New Leadership Team Info Session @ 2:30-4:00pm ETA: 5:00pm	28 Open Practice @ 2:30-3:30pm ETA: 5:00pm	29 Open Practice @ 2:30-3:30pm ETA: 5:00pm	30/31
Notes: (1) TBD - Middle School Scheduling & Recruiting Visits (2) TBD - UMASS Music Education Students visit Jazz Band - Was Thurs 3/2						

***BOLD PERFORMANCES ARE MANDATORY**

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

TBD = To Be Determined

Mar 2019	~ April 2019 ~					May 2019 ▶
Sun	Mon	Tue	Wed	Thu	Fri	Sat
	1 2019-2020 Leadership Letters of Intent Distributed (Letters Due Friday, April 12, 2019) ETA: 5:00pm	2 Extended Day For Teachers 2:35-3:35pm Zanetti MTM #20 @ Zanetti (Room 118) 3:30-4:45 ETA: 5:30pm	3 Open Practice @ 2:30-3:30pm ETA: 5:00pm	4 Open Practice @ 2:30-3:30pm ETA: 5:00pm	5 Open Practice @ 2:30-3:30pm ETA: 5:00pm	6
7	8 Leadership Team Meeting #16 @ Band Room 2:30-3:30pm	9 Road Crew Load Truck For SciTech Band Day @ 2:30-4:30pm	10 TBD - 4th Annual SciTech Band Day @ Basketball Hall of Fame (1000 Hall of Fame Ave, Springfield, MA 01105); 6:00-7:30pm; Meet in Band Room @ 2:25pm MANDATORY FOR ALL Road Crew Meet After 1st Lunch in Band Room ETA: Late	11 Reset Band Room During Day, Organize Band Room & Return Truck After School @ 2:30-3:30pm Instrument Inventory #10 During Day @ 2:30-3:30pm ETA: 5:00pm	12 Leadership Letters of Intent Due Return Truck @ 7:00am ETA: 5:00pm	13
14	15 No School 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 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 @ 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 4/15
(5) Massachusetts All-State Lions Band - Holiday Inn Boston-Dodham Hotel & Conference Center (55 Atiandine Ruffledham 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	

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

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

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

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

Walking Bass Line - Bb Instruments

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

Walking Bass Line - Eb Instruments

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

ADVANCED MUSIC

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

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

C INSTRUMENTS

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

Eb Bb Eb Eb

Ab

Eb

Cm Eb

Eb Bb7 Eb

Ebsus4/Ab

Eb

SciTech Band Audition

SYMPHONIC BAND AUDITION REQUIREMENTS

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

Additional Instructions

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

CONCERT BAND & JAZZ BAND AUDITION REQUIREMENTS

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

Additional Instructions

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



SYMPHONIC BAND AUDITION SCALE LIST

Instrument Key

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

Bb Instruments: Clarinet Trumpet, Tenor Sax

Eb Instruments: Alto Sax, Baritone Sax

Concert Bb Major Scale

C Instruments: Bb C D Eb F G A Bb

Bb Instruments: C D E F G A B C

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

Concert Bb Blues Scale

C Instruments: Bb Db Eb E F Ab Bb

Bb Instruments: C Eb F Gb G Bb C

Eb Instruments: G Bb C Db D F G

Concert Bb Chromatic Scale

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

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

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



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

Measures 1-5 of the piano part. The music is in 4/4 time with a key signature of two flats (Bb, Eb). The melody in the right hand starts with a whole rest in measure 1, followed by a half note Eb in measure 2, and continues with quarter notes: Bb, Eb, Bb, Eb, Bb, Eb, Bb, Eb. The bass line consists of whole notes: Eb, Bb, Eb, Bb, Eb, Bb, Eb, Bb. The dynamic marking *mf* is present in measure 2.

Pno.

Measures 6-10 of the piano part. The melody in the right hand continues with quarter notes: Bb, Eb, Bb, Eb, Bb, Eb, Bb, Eb, Bb, Eb. The bass line consists of whole notes: Eb, Bb, Ab, Eb, Bb. The dynamic marking *p* is present in measure 9.

Swing! ♩ = ♩³

Pno.

Measures 11-15 of the piano part. The melody in the right hand features eighth notes and quarter notes: Bb, Ab, Bb, Bb, Ab, Eb, Bb, Ab, Bb, Ab. The bass line consists of whole notes: Eb, Ab, Eb, Bb, Ab, Eb, Bb, Eb. The dynamic marking *f* is present in measure 14.

Pno.

Measures 16-21 of the piano part. The melody in the right hand continues with quarter notes: Bb, Ab, Bb, Ab, Bb, Ab, Bb, Ab, Bb, Ab. The bass line consists of whole notes: Bb, Eb, Ab, Eb, Bb, Ab. The dynamic marking *f* is present in measure 16.

Pno.

Measure 22 of the piano part. The melody in the right hand consists of a quarter note Bb followed by a whole rest. The bass line consists of a whole note Eb.

Audition Prepared Solo - Symphonic Band

Trombone & Baritone

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score is written for Trombone & Baritone in a 4/4 time signature with a key signature of one flat (B-flat). It consists of three staves of music. The first staff begins with a whole rest followed by a melodic line starting on G3, marked *mf*. The second staff continues the melodic line, marked *p*. The third staff features a rhythmic accompaniment of eighth notes, marked *f*. The piece concludes with a double bar line.

Audition Prepared Solo - ADVANCED BAND

Trombone/Baritone

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score consists of five staves of music in bass clef, 4/4 time, and a key signature of two flats (B-flat and E-flat). The first staff begins with a *mf* dynamic and a slur over the first six measures. The second staff features a *p* dynamic and a slur over the first six measures. The third staff is marked *f* and includes a triplet of eighth notes with the instruction "Swing!". The fourth staff continues with a *f* dynamic and a slur over the first six measures. The fifth staff concludes the piece with a final note and a double bar line.

ANGELS WE HAVE HEARD ON HIGH

Soprano Bass Guitar

Traditional French Carol

Musical notation for Soprano Bass Guitar, measures 1-21. The piece is in 2/4 time with a key signature of two flats (B-flat and E-flat). The notation is written on a bass clef staff. Measures 1-7 are quarter notes, measures 8-14 are eighth notes with beamed pairs, and measures 15-21 are eighth notes with beamed pairs. An asterisk and the word "Intro" are placed above measure 19.

Alto

Musical notation for Alto, measures 1-21. The notation is written on a bass clef staff. Measures 1-7 are quarter notes, measures 8-14 are eighth notes with beamed pairs, and measures 15-21 are eighth notes with beamed pairs. An asterisk and the word "Intro" are placed above measure 19.

Tenor

Musical notation for Tenor, measures 1-21. The notation is written on a bass clef staff. Measures 1-7 are quarter notes, measures 8-14 are eighth notes with beamed pairs, and measures 15-21 are eighth notes with beamed pairs. An asterisk and the word "Intro" are placed above measure 19.

Bass

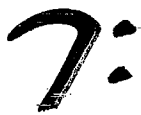
Musical notation for Bass, measures 1-21. The notation is written on a bass clef staff. Measures 1-7 are quarter notes, measures 8-14 are eighth notes with beamed pairs, and measures 15-21 are eighth notes with beamed pairs. An asterisk and the word "Intro" are placed above measure 19.

B.C.

BLUE MOON

31.

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of two flats (Bb and Eb), and a common time signature (C). The music is primarily composed of eighth and sixteenth notes, often beamed together in groups. Chords are indicated by letters above the notes, with some including a '7' for a dominant seventh chord. The chords are: Eb, Cmi, Fmi, Bb7, E, Cmi, Fmi, Bb7, Eb, Cmi, Fmi7, Eb, Ab, Eb, Bb7, Eb, Cmi, Fmi, Bb7, Eb, Cmi, Fmi7, Eb, Fmi7, Eb, Fmi7, Bb7, Eb, Fmi7, Bb7, Eb, Abmi7, Db7, Gb, Bb, F7, Fmi7, Bb7, Eb, Cmi, Fmi7, Bb7, Eb, Cmi, Fmi, Bb7, Eb, Cmi, Fmi7, Bb7, Eb, Bb7, Eb, Bb7. The score concludes with a first ending (1.) and a second ending (2.).



Blues By Five

Red Garland

Musical score for Blues By Five, featuring three staves of music in 4/4 time with a key signature of one flat (Bb). The score includes the following chord changes:

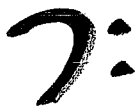
- Staff 1: Bb7
- Staff 2: Eb7, Bb7
- Staff 3: F7, Bb7, F7

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

For your use

Four sets of empty musical staves for practice or transcription.



Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

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

Useful Scales

B^b Blues Scale

1 b3 4 b5 5 b7 1

Sample Bass Line

B^b7

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

Trombone

Canon Remix

Pachelbel / Arr. Bernice

4 5 8 13

mf

17 21

24 29

31 37

38

45 45

f

52 53 61 8

mf

66 69

f

73 77

80 83

The musical score is written for Trombone in bass clef, 4/4 time, and B-flat major. It consists of ten staves of music. The first staff begins with a 4-measure rest, followed by a 5-measure rest, an 8-measure rest, and a 13-measure rest. The dynamics are marked *mf* and *f*. The score includes various articulations such as slurs and accents. The piece concludes with a final double bar line and a fermata over the last note.

Bass Guitar

Canon Remix

Pachelbel / Arr. Bernice

4

5

B \flat F Gm Dm E \flat

10 B \flat E \flat F

13 With Energy

mf

16

21

26

29

31

36

37

41

45

46

51

53 Solo

mp

mf

f

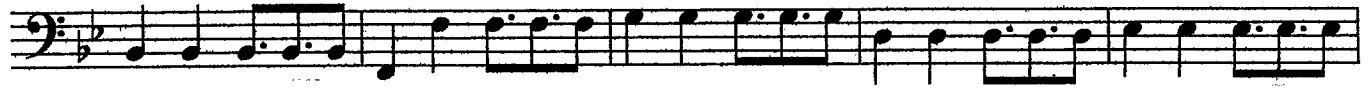
2
56

[Title]



61

61



66

69



71



77

76



83

81



Careless Whisper – Melody

Melody C – Flute



Melody Bb – Trumpet, Clarinet, Tenor Sax



Melody Eb – Alto Sax, Bari Sax



Melody Bass Clef – Trombone, Baritone



Piano – Chords

Dm, Gm, Bb, Am

Lyrics

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

Careless Whisper – Horn Lick

Horn Lick C – Flute



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

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



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

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



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

Horn Lick Eb – Alto Sax, Bari Sax



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

Horn Lick Bass Clef – Trombone, Baritone



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

Carol of The Bells

Melody - Bass Clef
-Trombone / Baritone

Quartet Version

arr. Turgeon & Brenice

Soli

mp

6

12

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

f

B 24

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

37 **E** *rit.*

Carol of The Bells

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

Quartet Version

arr. Turgeon & Bernice

The musical score is written on a single bass staff with a high bass clef and a key signature of one flat (B-flat). The piece begins with a whole rest on the first measure, followed by a series of half notes: B2, A2, G2, F2, E2, D2, C2, and B1. The first measure is marked *mp*. The second system starts at measure 8 with a half note G2, followed by a half note F2, a quarter note E2, a quarter note D2, a quarter note C2, and a quarter note B1. The third system starts at measure 15 with a half note B1, followed by a half note A1, a quarter note G1, a quarter note F1, a quarter note E1, a quarter note D1, a quarter note C1, and a quarter note B0. This section is marked *rit.* and includes a first ending bracket labeled 'A' with the instruction 'a tempo - Repeat 4x'. The fourth system starts at measure 22 with a half note B0, followed by a half note A0, a quarter note G0, a quarter note F0, a quarter note E0, a quarter note D0, a quarter note C0, and a quarter note B-1. This section is marked 'B'. The fifth system starts at measure 31 with a half note B-1, followed by a half note A-1, a quarter note G-1, a quarter note F-1, a quarter note E-1, a quarter note D-1, a quarter note C-1, and a quarter note B-2. This section is marked 'C' and includes a second ending bracket labeled 'D' with the instruction 'Repeat 3x'. The sixth system starts at measure 40 with a half note B-2, followed by a half note A-2, a quarter note G-2, a quarter note F-2, a quarter note E-2, and a quarter note D-2. This section is marked 'E' and *rit.*

C

CHAMELEON

- HERBIE HANCOCK /

PAUL JACKSON /

HARVEY MASON / BENNIE MAUPIN

(MED. PUNK)

INTRO

(BASS) N.C.

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

A

First staff of Section A in treble clef, 4/4 time. Chords: Bb-7, Eb7, Bb-7, Eb7.

BASS CONT. SIM.

Second staff of Section A in treble clef, 4/4 time. Chords: Bb-7, Eb7, Bb-7, Eb7.

B

First staff of Section B in treble clef, 4/4 time. Chords: Bb-7, Eb7, Bb-7, Eb7. Ends with a repeat sign and the instruction (PLAY 3x).

Second staff of Section B in bass clef, 4/4 time. Chords: Bb-7, Eb7, N.C. The bass line continues with eighth and quarter notes.

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 notation includes quarter notes, eighth notes, and rests, with repeat signs at the end of each staff.

C

Bb

Eb

Bass Clef High

Bass Clef Low

Bass Guitar

Cheer # 1

arr. Bernice

Watch Conductor
Slow-Fast

The first staff of music is written in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. It begins with a repeat sign. The melody consists of quarter notes and eighth notes, with accents (>) placed above several notes. There are two phrases of four measures each, separated by a double bar line. The second phrase includes a slur over the last two measures.

5

The second staff of music continues the piece from measure 5. It features a sequence of notes with accents (>) above them. The final three measures of this staff have upward-pointing triangles (^) above the notes, indicating a specific playing technique. The piece concludes with a double bar line and repeat dots.

7:

Cold Duck Time

Eddie Harris

F⁷ B^{b7} F⁷
 B^{b7} F⁷ B^{b7} F⁷
 B^{b7} D^b_{MA⁷ E^b_{MA⁷ F⁷}}

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

For your use

Supplemental Material - Cold Duck Time

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

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

The image shows piano voicings for F7, Bb7, DbMA7, and EbMA7. The first four chords are basic 3-note voicings, and the last four are rootless voicings. The notes are written on a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Below the notes are fingering numbers: 1, 3, b7 for the basic voicings, and 5, 3, b7 for the rootless voicings.

Useful Scales

F Blues Scale

D^b Major

($D^b_{MA}7$)

E^b Major

($E^b_{MA}7$)

The image shows the F Blues Scale, Db Major, and Eb Major scales. The F Blues Scale is written in bass clef with notes: 1, b3, 4, b5, 5, b7, 1. The Db Major scale is written in bass clef with notes: 1, 2, 3, 4, 5, 6, 7, 1. The Eb Major scale is written in bass clef with notes: 1, 2, 3, 4, 5, 6, 7, 1.

Sample Bass Line

The image shows a sample bass line for F7, Bb7, DbMA7, EbMA7, and F7 chords. The bass line is written in bass clef with notes and fingering numbers: 1 5 1 5 b7 1, 1 1 b7, 1 5 1 5 b7 1, 1 1 b7, 1 1 1 1 1, 1 5 b7 1.

Featured in the Twentieth Century Fox Television Series GLEE

DON'T STOP BELIEVIN'

BASS

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

(Rock)

The image displays a bass line for the song 'Don't Stop Believin'' in 4/4 time, featuring a key signature of one flat (Bb). The music is divided into measures, with measure numbers 1 through 36 indicated below the staff. The notation includes eighth and sixteenth notes, rests, and dynamic markings such as 'mf' and 'f'. A circled measure number '9' is placed above the staff at the beginning of the ninth measure. A circled measure number '17' is placed above the staff at the beginning of the seventeenth measure. A circled measure number '25' is placed above the staff at the beginning of the twenty-fifth measure. A circled measure number '33' is placed above the staff at the beginning of the thirty-third measure. The bass line consists of a steady eighth-note pattern in the first half of each measure, followed by a more complex rhythmic pattern in the second half.

BASS

37 38 39 40

41 42 43 44 45 *mf*

46 47 48 49 50

51 52 53 54 *f*

55 56 57 58

59 60 61 62

63 64 65 66

67 68 69 70 *mf*

71 72 73 74

1. 2. 75 76 77 78 79 *ff*

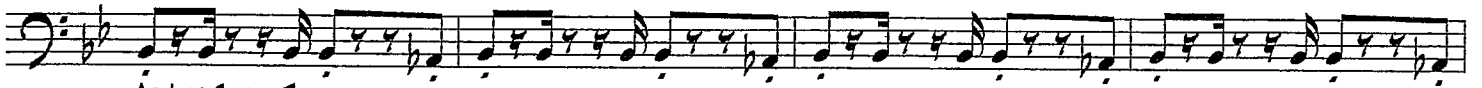
DON'T STOP 'TIL YOU GET ENOUGH

R&B/ROCK ♩=112



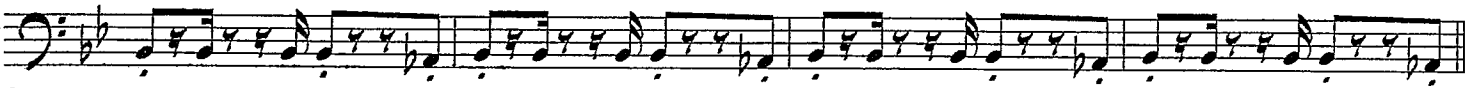
5

B \flat A \flat MAJ \flat 7/B \flat B \flat



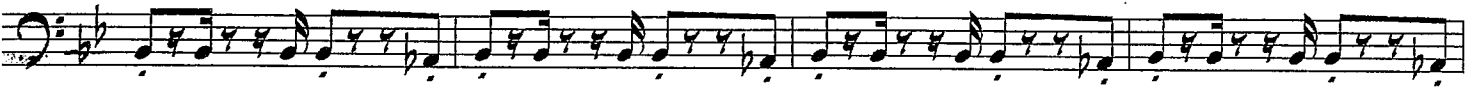
AD LIB FILLS THROUGHOUT

B \flat A \flat MAJ \flat 7/B \flat B \flat

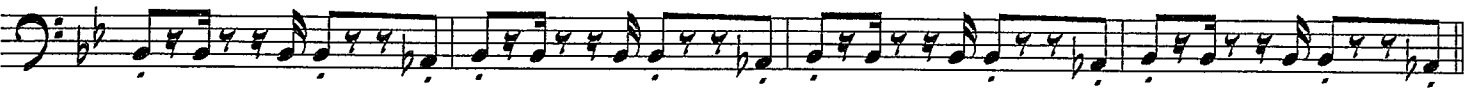


13

B \flat A \flat MAJ \flat 7/B \flat B \flat

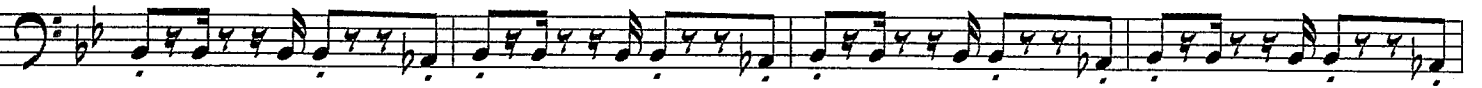


^{m \sharp} B \flat A \flat MAJ \flat 7/B \flat B \flat

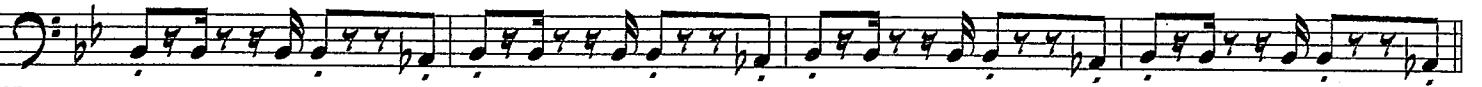


21

B \flat A \flat MAJ \flat 7/B \flat B \flat

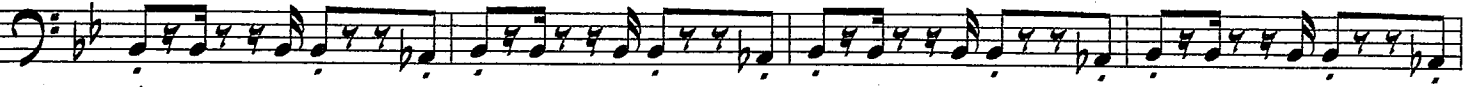


^{m \sharp} B \flat A \flat MAJ \flat 7/B \flat B \flat



29

A \flat MAJ \flat 7/B \flat B \flat



[♯] A \flat MAJ \flat 7/B \flat B \flat



33

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

37 Bb A^b_{MAJ7}/Bb Bb

mf

Bb A^b_{MAJ7}/Bb Bb

45 Bb A^b_{MAJ7}/Bb Bb

Bb A^b_{MAJ7}/Bb Bb

53 A^b_{MAJ7}/Bb Bb

A^b_{MAJ7}/Bb Bb

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

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

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

69

B \flat A \flat MAJ7/B \flat

B \flat

Two staves of music for measures 69-72. The first staff contains measures 69-72 with a double bar line at the end. The second staff contains measures 73-76 with a double bar line at the end. The music is in a 4/4 time signature with a key signature of two flats. The rhythm consists of eighth notes and quarter notes.

B \flat A \flat MAJ7/B \flat

B \flat

Two staves of music for measures 73-76. The first staff contains measures 73-76 with a double bar line at the end. The second staff contains measures 77-80 with a double bar line at the end. The music is in a 4/4 time signature with a key signature of two flats. The rhythm consists of eighth notes and quarter notes.

73

77

B \flat 7sus4

B \flat 7

Two staves of music for measures 77-80. The first staff contains measures 77-80 with a double bar line at the end. The second staff contains measures 81-84 with a double bar line at the end. The music is in a 4/4 time signature with a key signature of two flats. The rhythm consists of eighth notes and quarter notes.

mf

B \flat 7sus4

B \flat 7

Two staves of music for measures 81-84. The first staff contains measures 81-84 with a double bar line at the end. The second staff contains measures 85-88 with a double bar line at the end. The music is in a 4/4 time signature with a key signature of two flats. The rhythm consists of eighth notes and quarter notes.

81

85

A \flat MAJ7/B \flat

B \flat

Two staves of music for measures 85-88. The first staff contains measures 85-88 with a double bar line at the end. The second staff contains measures 89-92 with a double bar line at the end. The music is in a 4/4 time signature with a key signature of two flats. The rhythm consists of eighth notes and quarter notes.

f

A \flat MAJ7/B \flat

B \flat

Two staves of music for measures 89-92. The first staff contains measures 89-92 with a double bar line at the end. The second staff contains measures 93-96 with a double bar line at the end. The music is in a 4/4 time signature with a key signature of two flats. The rhythm consists of eighth notes and quarter notes.

89

93

8

Two staves of music for measures 93-96. The first staff contains measures 93-96 with a double bar line at the end. The second staff contains measures 97-100 with a double bar line at the end. The music is in a 4/4 time signature with a key signature of two flats. The rhythm consists of eighth notes and quarter notes.

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

From SING
arr. Bernice

TREBLE CLEF
8^{vb}

Expressive ♩ = 76

Faster ♩ = 126

4 5 3

A B C

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

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

25 Dm/B^b G B^b/C 1. F(add2)

30 2. B^b/C F E E^b D D^b C F(add2)

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

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

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

mf
f

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

56 M
A+/E♭

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

66 O F E♭/F Dm/B♭ P G B♭/C

71 Q F E E♭ D D♭ C F(add2) R F E E♭

77 D D♭ C F(add2) S Dm A m/C D m/B

83 T E♭Maj7 (D) (A) (C) (A) (D) D5 (D)

Bass Guitar
BASS CLEF

Don't You Worry 'Bout A Thing

From SING
arr. Bernice

Expressive ♩ = 76

4 5 3 **A** **B** **C** Faster ♩ = 126 Dm A7+ Dm7
mf

15 G7 Cm7 F(add2) F/Bb A+/Eb Dm A7+ Dm7 G7 **D**

20 Cm7 F(add2) F/Bb A+/Eb **E** F Eb/F *f*

25 Dm/Bb **F** G Bb/C 1. F(add2)

30 2. Bb/C **G** F E Eb D Db C F(add2)

35 **H** F E Eb D Db C F(add2) **I** Dm A7+ Dm7

41 G7 Eb(add2) **J** Dm A7+ Dm7 G7

46 Eb(add2) A(note-only) Dm A7+ Dm7 G7 Cm7 F(add2) F/Bb **K**

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

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

M
56 A+/E

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

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

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

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

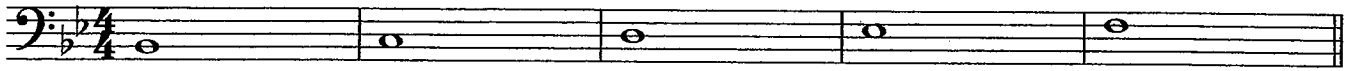
T
82 Dm/B ³ Dm/B^b E^bMaj7 (D) (A)(C) (A) (D) D5
double 8vb

88 (D)

C Instruments (Bass)

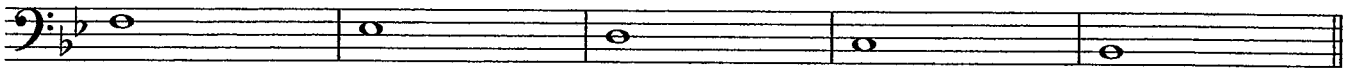
First Five Note Exercises

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

Trombone / Baritone

?



1) Name _____

2) Write in note names...

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

4) Play the piece...

?

Piano

Piano



Pno.



1) Name _____

2) Write in note names...

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

4) Play the piece...

142
(MED.)

HEART AND SOUL

-HOAGY CARMICHAEL/
FRANK LIESSER

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

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

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

C7 F7 Bb7 A7 Bbmaj7 A7 D7 G7

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

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

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

Holding Out For A Hero SPONSOR SONG

arr. Bernice

The musical score is arranged in four systems. The first system contains four vocal lines (Melody C, Bb, Eb, and Bass) 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 (Horn Lick 1 C, Bb, Eb, and Bass) with their respective note sequences: C (A G A C C A G A), Bb (B A B D D B A B), Eb (F# E F# A A F# E F#), and Bass (A G A C C A G A). The third system contains four more horn lick lines (Horn Lick 2 C, Bb, Eb, and Bass) with their respective note sequences: C (C B A G G A A), Bb (D C# B A A B B), Eb (A G# F# E E F# F#), and Bass (C B A G G A A). The fourth system contains a Bass Synth line and a Piano accompaniment. The Bass Synth line includes "Optional Opening Chords" Am - G - F - Esus4 - E, Am, and Em. The Piano part includes an "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. B \flat
We need your cash, or else we'll shut down and never play music a gain

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

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

HL. 1 C
%

HL. 1 B \flat
%

HL. 1 E \flat
%

HL. 1 (B.C.)
%

HL. 2 C
%

HL. 2 B \flat
%

HL. 2 E \flat
%

HL. 2 (B.C.)
%

Bass
5

Piano
5

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, piano, 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 notes, rests, and dynamic markings. Chord symbols are provided for the piano part.

System 1 (Measures 1-4):
 Treble: Notes with accents (^) above measures 1, 2, and 3.
 Piano: Chords $f C^7$ (measure 1) and Ebm^6 (measure 2).
 Bass: Rhythmic accompaniment with fingerings 1, 2, 3, 4.

System 2 (Measures 5-8):
 Treble: Notes with accents (^) above measures 5 and 6.
 Piano: Chords B^b , Gm , C^7 , F^7_{sus} , B^b , (C^7) , (F^7) , (B^b) , (D^7) . Dynamics f and mf are indicated.
 Bass: Rhythmic accompaniment with fingerings 5, 6, 7, 8.

System 3 (Measures 9-12):
 Treble: Notes with accents (^) above measures 9 and 10.
 Piano: Chords Gm , E^b7 , D^7 , Gm .
 Bass: Rhythmic accompaniment with fingerings 9, 10, 11, 12.

It Don't Mean A Thing - Rhythm

To Coda

1.

2.

D.S. al Coda

CODA

It Is Well

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

Piano

With Expression

Melody

Bass

Chords

mf *espress.*

Bb F Bb G

mp

Melody

Bass

Chords

C F Bb Eb Cm F

Melody

Bass

Chords

Bb F sus4 Bb F

Piano, p. 2

It Is Well

19

mp f

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

mf

25

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

32

Cm C7 F Gm7 F Bb Eb Bb F Bb

38

F Bb Eb Fsus4 F Bb

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, A, T, and B. The key signature is two flats (B-flat and E-flat) and the time signature is 4/4. The music begins with a double bar line and repeat dots. The Soprano (S) part features a melodic line with a long slur over the first six measures, marked *legato*. The Alto (A), Tenor (T), and Bass (B) parts provide harmonic support with chords and moving lines, also marked *legato*.

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 its melodic line with a slur over measures 8-14. The other parts continue their harmonic accompaniment.

Lower notes for solo only

The third system of the musical score starts at measure 15. The Soprano part has a slur over measures 15-21, with a circled note at the end of the phrase. The other parts continue their accompaniment. The system ends with a double bar line and repeat dots.

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

legato

legato

legato

legato

8

15

Lower notes for solo only

LARGO

From NEW WORLD SYMPHONY

TUBA

ANTONIN DVORÁK
Arranged by JOHNNIE VINSON

Largo

9
mp Gb E Gb Eb B Ab *f* Eb

17
p Eb Eb Eb G Ab Bb Eb

25
mp Ab Ab

35
p Bb Eb D C Bb *f* Eb

43
p Ab Eb

47
rit. *mp* a tempo Eb Eb D C Bb

57
f Ab Eb Eb Db Eb C

Ab F *f* Eb *rit.* *p* Eb Eb

The Legend of Super Mortal Tetris

Bass Guitar
(Treble Clef)

arr. Bernice

Each note cued

TETRIS (♩ = 140)

Cm Cm G G Cm Cm Cm G [A] G

f *fp*

Cm G Cm [B] Fm Eb

G Cm [C] G Cm G

Cm [D] Fm Eb G Cm

[E] Cm G Cm G [F] Cm

G Cm G [G] (♩ = 100) [H] Eb G BbAb Eb Ab

mf roots only (no chords)

Ab G BbAb Db D Eb G BbAb Eb Ab Eb B Db Eb [I] (Cm) (Eb)

(Bb) (Ab) [J] (Cm) (Eb)

(Bb)

(Ab)

K (Cm)

(Eb)



(Bb)

(Ab)

L (Cm)

(Eb)



(Bb)

(Ab)

M (Cm)

(Eb)



(Bb)

(Ab)

N

ZELDA (♩ = 80)
Bb5



Ab(add9)

Ab5

Gb

F sus4

(F)

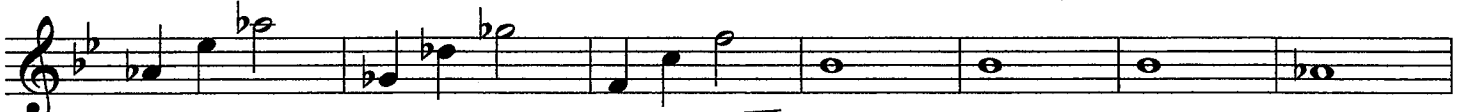
O Faster (♩ = 120)

Bb(root)

Bb(root)

P Bb(root)

mf Bb - F Bb



Ab Eb Ab

Gb Db Gb

F C F *f*

Gb

F sus4

(F)

Q Bb(root)

Ab(add9)

Gb (Gbadd6)

Dbsus4 (Db)

R Bsus2 (B)

Bbm (Bbm7)



C (Cmaj7)

F

S

Bb(root)

Ab(add9)

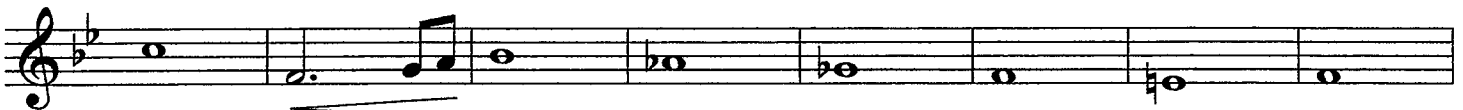
Gb (Gb7)

F7

T

Bbdim7/E

F7



G A

Bbdim7/E

F7

U

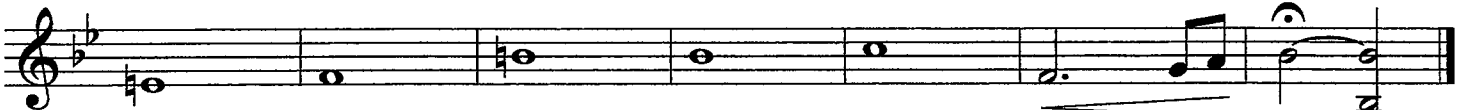
B

Bbm (Bbm7)

C (Cmaj7)

F

Bb5



G A

The Legend of Super Mortal Tetris

Bass Guitar
(Bass Clef)

arr. Bernice

Each note cued

TETRIS (♩ = 140)

Cm Cm G G Cm Cm Cm G

A

G

First system of musical notation for 'TETRIS'. It features a bass clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The music begins with a dynamic marking of *f* (forte) and includes various articulation marks such as accents (>) and slurs. The notes are primarily eighth and quarter notes, with some sixteenth notes in later measures. A repeat sign is present at the end of the system.

Cm G Cm B Fm Eb

B

Second system of musical notation for 'TETRIS'. It continues the bass line with eighth and quarter notes. A dynamic marking of *fp* (forzando piano) is used. A repeat sign is present at the end of the system.

G Cm C G Cm G

C

Third system of musical notation for 'TETRIS'. It continues the bass line with eighth and quarter notes. A repeat sign is present at the end of the system.

Cm D Fm Eb G Cm

D

Fourth system of musical notation for 'TETRIS'. It continues the bass line with eighth and quarter notes. A repeat sign is present at the end of the system.

E Cm G Cm G F Cm

Fifth system of musical notation for 'TETRIS'. It continues the bass line with eighth and quarter notes. A repeat sign is present at the end of the system.

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

G

H

First system of musical notation for 'MARIO'. It features a bass clef, a key signature of two flats, and a 4/4 time signature. The music begins with a dynamic marking of *mf* (mezzo-forte) and includes a fermata over a whole note. A '5' indicates a fifth fret position. The notes are primarily eighth and quarter notes. A repeat sign is present at the end of the system.

mf roots only (no chords)

Eb G BbAb Db D Eb G BbAb Eb Ab Eb B Db Eb MORTAL KOMBAT (♩ = 126)

I

(Cm)

(Eb)

Second system of musical notation for 'MORTAL KOMBAT'. It continues the bass line with eighth and quarter notes. A repeat sign is present at the end of the system.

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

J

Third system of musical notation for 'MORTAL KOMBAT'. It continues the bass line with eighth and quarter notes. A repeat sign is present at the end of the system.

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

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

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

(Bb) (Ab) **N** ZELDA (♩ = 80)
Bb5

Faster (♩ = 120) *mf* Bb - F Bb

Ab(add9) Ab5 Gb F sus4 (F) **O** Bb(root) Bb(root) **P** Bb(root) Ab

Ab Eb Ab Gb Db Gb F C F *f*

Gb F sus4 (F) **Q** Bb(root) Ab(add9) Gb(Gbadd6) Db sus4 (Db) **R** B sus2 (B) Bbm(Bbm7)

C (Cmaj7) F **S** Bb(root) Ab(add9) Gb (Gb7) F7 **T** Bbdim7/E F7

G A

Bbdim7/E F7 **U** B Bbm (Bbm7) C (Cmaj7) F Bb5

G A

The Legend of Super Mortal Tetris

Chord Chart

arr. Bernice

Each note cued

A TETRIS (♩ = 140)

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

B Cm Fm Eb G Cm G Cm G Cm

C

D 17 Fm Eb G Cm Cm G Cm G Cm

E

F

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

26 G Cm G 5 Eb G BbAb Eb Ab Eb G BbAb Db D

mf

I **MORTAL KOMBAT** (♩ = 126) **J**

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

K **L**

43 (Eb) (Bb) (Ab) (Cm) (Eb) (Bb) (Ab) Cm

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

51 Eb Bb Ab 4 Bb5

mf

O **Faster** (♩ = 120) **P**

60 Ab5(add9) Ab5 Gb F sus4 F Bb(root) Bb(root) Bb(root) Ab Gb

f

Chord Chart, p. 2

The Legend of Super Mortal Tetris

68

Q

R

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

76

S

T

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

85

U

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

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 *mf* dynamic and features chords Dm, Bb, and F. The second staff begins at measure 4 with a boxed 'A' above the first measure, containing chords C, Dm, Bb, and F. The third staff begins at measure 8 with a boxed 'B' above the first measure, containing chords C, Dm, Bb, and F. The fourth staff begins at measure 12 with a boxed 'C' above the first measure, containing chords C, Dm, Bb, and F. The fifth staff begins at measure 16 with a boxed 'D' above the first measure, containing chords C, Dm, Bb, and F, and starts with a *f* dynamic. The sixth staff begins at measure 20 with a boxed 'E' above the first measure, containing chords C, Dm, Bb, and F. The seventh staff begins at measure 24 with a boxed 'F' above the first measure, containing chords C, Dm, and Bb. The score includes repeat signs and first/second endings. The text 'Go To I (2nd Time)' and 'Go To L (3rd Time)' is placed above the final two staves.

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

39 F C J Dm B \flat

43 F C K Dm B \flat

47 F C D.S.% L M 4 4

57 N Dm B \flat F

60 C

Bass Guitar
TREBLE CLEF
8vb

Limbo

As Recorded by
Daddy Yankee
arr. Bernice

With Energy ♩ = 126

Optional Slow Intro

w/ Chords

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

B 9 D m B \flat F C *mf*

C 13 D m B \flat F C

D 17 D m B \flat F C *f*

E 21 D m B \flat F C D m *Go To I (2nd Time)*
Go To L (3rd Time)

26 B \flat F C G D m

30 B \flat F C H D m B \flat

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

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

39 ^J

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

43 ^K

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

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

Musical staff 48-58: Treble clef, key signature of one flat. Measures 48-58. Chords: C, Dm, Bb. Dynamics: *ff*. Includes a 4-measure rest and a repeat sign.

59

Musical staff 59-62: Treble clef, key signature of one flat. Measures 59-62. Chords: F, C.

Bass Guitar
BASS CLEF

Limbo

As Recorded by
Daddy Yankee
arr. Bernice

With Energy ♩ = 126

Optional Slow Intro

w/ Chords

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

B 9 D m B \flat F C

mf

C 13 D m B \flat F C

D 17 D m B \flat F C

E 21 D m B \flat F C D m

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

26 B \flat F C G D m

30 B \flat F C H D m B \flat

35 *D.S.* * I

f

40 J

44 K *D.S.* %

49 **** L M N *ff*

60 *C*

MOVE THE JOY

arr. Bernice

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

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

Bass Guitar

Winter Fest

Traditional / Arr. Bernice

Gloria In Excelsis Deo

♩ = 82

Majestically

The sheet music is written for bass guitar 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 handwritten box with the number 6. The second staff starts at measure 10 and includes boxes for 10, 14, and 18, with a dynamic marking of *mf*. The third staff starts at measure 19 and includes a box for 22, with a dynamic marking of *f*. The fourth staff starts at measure 25 and includes a box for 28, with the text "Ode To Joy" and a dynamic marking of *mp*. The fifth staff starts at measure 31 and includes boxes for 32 and 36, with a dynamic marking of *mf*. The sixth staff starts at measure 37 and includes a box for 40, with a dynamic marking of *f*. The seventh staff starts at measure 44 and includes boxes for 44 and 48. The eighth staff starts at measure 51 and includes boxes for 52 and 56. The ninth staff starts at measure 58 and includes a dynamic marking of *f*. The music concludes with a double bar line and repeat dots.

Trombone

Winter Fest

Traditional / Arr. Bernice

Gloria In Excelsis Deo

♩ 82

Majestically

This musical score is for the Trombone part of "Winter Fest". It is arranged by Bernice and is based on traditional music. The score is divided into two main sections: "Gloria In Excelsis Deo" and "Ode To Joy".

Gloria In Excelsis Deo: This section begins at measure 6 and ends at measure 56. It is written in a 4/4 time signature with a key signature of one flat (B-flat). The tempo is marked "Majestically" with a quarter note equal to 82 beats. The dynamics range from *f* (forte) to *mf* (mezzo-forte). The score includes various musical notations such as accents, slurs, and repeat signs.

Ode To Joy: This section begins at measure 28 and ends at measure 59. It is also in 4/4 time with a key signature of one flat. The dynamics include *f* and *p* (piano). The score features repeat signs and slurs.

The score is presented on ten staves, each starting with a measure number in a box: 6, 10, 14, 18, 19, 22, 25, 28, 32, 33, 36, 40, 44, 46, 48, 52, 56, and 59. The final measure is marked with a double bar line and repeat dots.

My Way

And now the end is near,
And so I face the final curtain,
My friends I'll say it clear,
I'll state my case of which I'm certain,
I've lived a life that's full,
I traveled each and every highway,
And more much more than this,
I did it my way...

Piano
(STRINGS)

My Way

Don Costa
trans. Jerannchris Rivera-Heredia

Bb Eb G C F

p **A**

8 Bb Eb Eb Bb Eb Ab Db Bb Bb

15 Bb Bb Eb Bb Bb A **B** Ab Eb Eb Eb Ab Db Gb

22 Eb Eb Eb Eb Eb Eb E Ab

f *fp* *f*

Rhythm

OVER THE RAINBOW

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

(SLOWLY)

Musical notation for measures 1-3. The score is in 3/4 time with a key signature of two flats (Bb and Eb). Measure 1 starts with a half note Eb and a quarter note Cm. Measure 2 contains a half note Gm and a quarter note Eb7. Measure 3 contains a half note Ab and a quarter note Abmaj7 Ab7. The bass line consists of quarter notes: Eb, Cm, Gm, Eb7, Ab, Abmaj7, Ab7.

Musical notation for measures 4-7. Measure 4 contains a half note Gm7 and a quarter note Eb. Measure 5 contains a half note Gm7 and a quarter note Eb. Measure 6 contains a half note Ab6 and a quarter note Abm6. Measure 7 contains a half note Eb and a quarter note C9. The bass line consists of quarter notes: Gm7, Eb, Gm7, Eb, Ab6, Abm6, Eb, C9, F7, Fm, Bb7.

Musical notation for measures 8-10. Measure 8 contains a half note Eb and a quarter note Fm7 Bb7. Measure 9 contains a half note Eb and a quarter note Eb. Measure 10 contains a half note Eb6 and a quarter note Eb. The bass line consists of quarter notes: Eb, Fm7, Bb7, Eb, Eb6, Eb.

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OVER THE RAINBOW - RHYTHM

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

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

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

Musical notation for measures 18-19. Measure 18: Eb, *mf*. Measure 19: ritard., Fm7, ritard. Bass clef accompaniment. **CODA** is written to the left of the staff.

Musical notation for measures 20-22. Measure 20: Bb7, E7. Measure 21: Eb, Fm7/Bb, Bb7. Measure 22: Ebmaj7, C. Bass clef accompaniment. **Coda** is written vertically below 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

Tuba

1. Processional

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

YBS 54

Maestoso

f

rit.

7 *Andante*

mf

13 *simile*

20

27 *simile*

34 *f*

41 *mf*

48 *f*

1. 2. *rit.*

Chord progressions: F, F, F, C, Bb, Ab, Gb, Bb, Ab, Gb, F, F, Bb, F, Bb, Bb, C, D, D, Eb, F, G, F, Bb, Bb, A, D, G, C, F, C, F, Bb, C, D, D, G, F, Eb, F, Bb, Bb, Bb, A, D, G, F, Bb, Bb, Eb, C, D, G, C, F, Bb, C, F, C, C, F, F, Bb, Bb, Bb, Bb, F, Bb

Two Ceremonial Marches

1. Processional

1st Trombone

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

Maestoso

YBS 54 *f*

7 *mf* **A** Andante

14 *simile* **B**

21 **C**

28 *simile* **D**

36 *f* **E** *mf*

42 1.

49 2. rit. *f*

Santa Claus Is Comin' To Town

Melody - Bass Clef

Coots & Gillespie
arr. Bernice

Moderate Swing 



The musical score is written for a bass clef instrument in 4/4 time, with a key signature of one flat (B-flat). It consists of seven staves of music. The first staff begins with a *mf* dynamic marking. The score includes several sections marked with letters in boxes: A (measures 6-11), B (measures 18-23), C (measures 24-28), D (measures 29-34), and E (measures 35-38). The piece concludes with a *f* dynamic marking and a double bar line. The tempo is indicated as 'Moderate Swing' with a corresponding symbol.

Santa Claus Is Comin' To Town

Bass Line - Bass Clef

Coots & Gillespie
arr. Bernice

Moderate Swing



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

mf

A

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

B

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

C

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

To Coda

D

D.S. al Coda

E



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

f

7:

Sight Reading Exercises

1 

2 

3 

4 

5 

6 

7 

8 

9 

Bass Guitar

Simple Gifts

from Appalachian Spring

Traditional
Aaron Copland (1900-1990)

$\text{♩} = 72$

The first staff of music is written in bass clef, B-flat major, and 4/4 time. It begins with a tempo marking of quarter note = 72. The melody is a simple, repetitive eighth-note pattern: G2, A2, B2, G2, F2, E2, D2, C2. The first two measures are marked with a mezzo-piano (*mp*) dynamic. The melody is phrased with a long slur over the first six notes and a shorter slur over the last two notes.

The second staff of music continues the melody from the first staff. It is marked with a forte (*f*) dynamic. The melody is phrased with a long slur over the first six notes and a shorter slur over the last two notes. The staff concludes with a double bar line.

Piano

Simple Gifts

from Appalachian Spring

Traditional
Aaron Copland (1900-1990)

The musical score is written for piano in 4/4 time with a tempo of quarter note = 72. The key signature is three flats (B-flat major or D-flat minor). The score consists of two systems, each with a treble and bass staff. The first system covers measures 1 through 4. The second system covers measures 5 through 8. The melody in the treble staff is characterized by eighth-note patterns and a long phrase spanning across the systems. The bass staff provides harmonic support with chords and a dynamic shift from mezzo-piano to forte.

System 1 (Measures 1-4):
Tempo: ♩ = 72
Chords: Eb, Gm, Fm, Bb7
Dynamics: mp

System 2 (Measures 5-8):
Chords: Eb, Gm, Fm, Bb7, Eb, Ab, Eb
Dynamics: f

Sponsor Song 2017 - Melody

C INSTRUMENTS (TREBLE)



B-FLAT INSTRUMENTS (HIGH)



B-FLAT INSTRUMENTS (LOW)



E-FLAT INSTRUMENTS



C INSTRUMENTS (BASS)



TUBA



Lyrics

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

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C INSTRUMENTS (TREBLE)



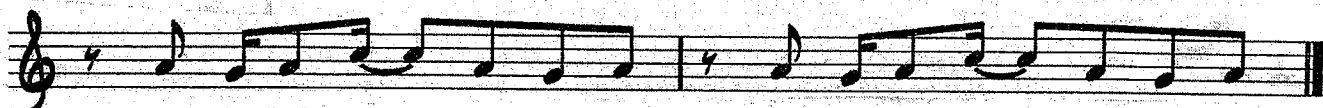
G F G Bb G F G G F G Bb G F G

B-FLAT INSTRUMENTS (HIGH)



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

B-FLAT INSTRUMENTS (LOW)



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

E-FLAT INSTRUMENTS



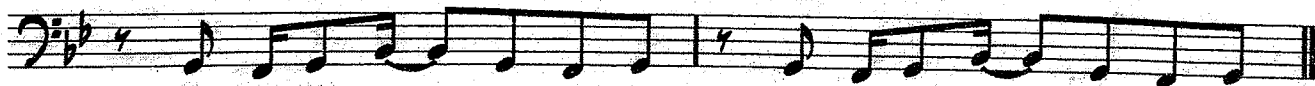
E D E G E D E E D E G E D E

C INSTRUMENTS (BASS)



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

TUBA



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

Chords

Gm, Bb, Dm, F

THE STAR SPANGLED BANNER

Trombone

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

11

19

p *f*

27

The musical score is written for Trombone in bass clef, 3/4 time, and B-flat major. It consists of six 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 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, a dynamic of *p* below the first measure, and a dynamic of *f* below the last measure. The sixth staff has a boxed measure number '27' above it. The score concludes with a final measure on the sixth staff.

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 two flats (B-flat and E-flat). The tempo/style is marked 'Majestic'. The score 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. It features a half note with a fermata, followed by a measure with a repeat sign, and then a series of eighth and quarter notes. A dynamic marking of *f* (forte) is placed below the first measure of this section. A boxed measure number '3' is placed above the first measure of this section. The second staff continues the melody with quarter and eighth notes. The third staff begins with a boxed measure number '11' above the first measure. The fourth staff continues the melody and includes a dynamic marking of *mp* (mezzo-piano) with a hairpin crescendo leading to it. A boxed measure number '19' is placed above the first measure of this section. The fifth staff continues the melody and includes a dynamic marking of *f* (forte) with a hairpin crescendo leading to it. A boxed measure number '27' is placed above the first measure of this section. The sixth staff concludes the piece with a half note and a fermata.

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 *ff* 17

18 36 *f* 37 38 39 40 41

42 43 *ff* 44 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

TUBA

ROBERT W. SMITH

With energy!

1 6 7 8 9 10 11 12 13

14 15 16 17 18 30 31 32 33

34 35 36 37 38 39 40 41 42

43 44 45 46 47 48 49

50 51 52 53 54 55 56

57 58 59 60 61 62 63 64

65 66 67 68 69 3 72

73 74 75 76 77 78 79

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

390

(MED. UP)

TENOR MADNESS

-SONNY ROLLINS

B♭7 E♭7 B♭7

E♭7 B♭7 G7#9

C-7 F7 B♭7

Chord Chart

This Is Me

arr. Bernice

From The Greatest Showman

With Defiance ♩ = 88

A

Musical staff for section A, measures 1-5. Chords: Cm, Bb/D, Eb, Cm, Bb/D, Eb, Cm, Bb/D. Dynamics: mp.

B

Musical staff for section B, measures 6-10. Chords: Eb, Ab, Cm, Bbsus4, Cm, Bb/D, Eb, Ab, Cm, Bbsus4.

C **Somewhat Faster** ♩ = 90

Musical staff for section C, measures 13-17. Chords: Ab, Bb, Cm, Bb/D, Eb, Bbsus4. Dynamics: mp.

D **A Little Faster** ♩ = 93

Musical staff for section D, measures 18-23. Chords: Eb, Cm7, Ab(add2), Bbsus4. Dynamics: mf. Includes 'off -3' marking.

E **A Bit Faster** ♩ = 96

F

Musical staff for section E, measures 24-30. Chords: Eb, Eb/D, Cm7, Ab(add2), Bbsus4, Eb. Dynamics: f. Includes 'off -3' marking.

Musical staff for section F, measures 31-35. Chords: Eb/D, Cm7, Ab(add2), Bbsus4. Dynamics: f.

Musical staff for section G, measures 36-40. Chords: Cm, Bb/D, Eb, Ab, Cm, Bbsus4, Cm, Bb/D, Eb, Eb/G. Dynamics: f. Includes 'off -3' marking and accents.

H

This Is Me

Chord Chart, p. 2

42 I A^b Cm B^b_{sus4} 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} E^b E^b/D K

ff *off -3*

56 $Cm7$ 1. $A^b(add2)$ B^b_{sus4} 2. $A^b(add2)$ B^b_{sus4} E^b_5 L

mp *off -4*

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

fff

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

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

Bass Guitar
TREBLE CLEF
8vb

This Is Me

arr. Bernice

From The Greatest Showman

With Defiance ♩ = 88

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

mf

25 E^b/D $Cm7$ $A^b(add2)$ B^bsus4 E^b E^b/D $Cm7$
off -3 *f*

33 $A^b(add2)$ B^bsus4 Cm B^b/D E^b E^b/G A^b Cm B^bsus4
off -3 off -3

H 40 Cm B^b/D E^b E^b/G A^b $Cm7$ B^bsus4 A^b B^b $Cm7$ B^b/D E^b
cresc.

I 47 E^b E^b/D $Cm7$ $A^b(add2)$ B^bsus4
f off -3

K 54 E^b E^b/D $Cm7$
ff

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

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

60 6 2/4 4/4

M
69 *fff* Eb Eb/D Cm7

72 Ab(add2) Bbsus4

N
75 Eb Eb/D Cm7

78 Ab(add2) Bbsus4

Bass Guitar
BASS CLEF

This Is Me

arr. Bernice

From The Greatest Showman

With Defiance ♩ = 88 A B C Somewhat Faster ♩ = 90 D A Little Faster ♩ = 93 E A Bit Faster ♩ = 96

mf

25 E^b/D $Cm7$ $A^b(add2)$ B^bsus4 E^b E^b/D $Cm7$
off -3 *f*

33 $A^b(add2)$ B^bsus4 Cm B^b/D E^b E^b/G A^b Cm B^bsus4
off -3 off -3 > >

H 40 Cm B^b/D E^b E^b/G A^b $Cm7$ B^bsus4 I A^b B^b $Cm7$ B^b/D E^b
cresc.

47 J E^b E^b/D $Cm7$ $A^b(add2)$ B^bsus4
f off -3

K 54 E^b E^b/D $Cm7$
ff

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

60 2. $A^b(add2)$ B^bsus4 L 6 $2/4$ $4/4$

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

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

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

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

You Are Good

arr. Bernice

As Recorded by Israel Houghton

Driving ♩ = 132

Chord progression: Eb Bb/Eb Db/Eb Ab/Eb

A

Chord progression: Eb Bb/Eb Db/Eb Ab/Eb

B

Chord progression: Eb Bb/Eb Db/Eb Ab/Eb

C

Chord progression: Eb Bb/Eb Db/Eb Ab/Eb Eb

D ⌘

Chord progression: Bb/Eb Db/Eb Ab/Eb Ab Bb/Ab B/Ab

E

Chord progression: B/Ab Db/Ab Db/Ab Eb Bb Db

Chord progression: Ab Eb Bb Db

Chord progression: Ab Eb Bb Db

(On Last 3rd Time)
To Coda ⌘

Chord progression: Ab Eb/G Bb7 B

F 1. Repeat To Verse

Musical staff 1 (measures 40-43): Treble clef, key signature of two flats. Chords: D^b, E^bm7, A^bm7/E^b, E^bm7, A^bm7/E^b, E^bm7, A^bm7/E^b. Includes a first ending bracket over measures 42-43.

Musical staff 2 (measures 44-47): Treble clef, key signature of two flats. Chords: E^bm7, A^bm7/E^b, E^bm7, A^bm7/E^b, E^bm7, A^bm7/E^b, E^bm7, A^bm7/E^b.

G 2. To Bridge

Musical staff 3 (measures 48-52): Treble clef, key signature of two flats. Chords: E^bm7, A^bm7/E^b, (Eb)(Eb) (Gb) (Gb) (Ab), (Eb)(Eb) (Db) (Db) (C), (B)(B) (Bb). Includes a first ending bracket over measures 51-52.

H

Musical staff 4 (measures 53-57): Treble clef, key signature of two flats. Chords: (Eb)(Eb) (Gb) (Gb) (Ab), (Eb)(Eb) (Db) (Db) (C), (B)(B) (Bb), (Eb)(Eb) (Gb) (Gb) (Ab).

Musical staff 5 (measures 58-62): Treble clef, key signature of two flats. Chords: (Eb) (Eb) (Db) (Db) (C), (B)(B) (Bb), (Eb) (Eb) (Gb) (Gb) (Ab).

I

Musical staff 6 (measures 63-67): Treble clef, key signature of two flats. Chords: (Eb)(Eb) (Db) (Db) (C), (B)(B) (Bb), (Eb)(Eb) (Gb) (Gb) (Ab), (Eb)(Eb) (Db) (Db) (C). Includes a first ending bracket over measures 66-67.

J

Musical staff 7 (measures 68-75): Treble clef, key signature of two flats. Chords: (B)(B) (Bb), E^b, B^b/E^b, D^b/E^b, A^b/E^b, E^b, B^b/E^b, D^b/E^b. Includes a first ending bracket over measures 74-75. Text: strings only.

D.S. al Coda

K

Musical staff 8 (measures 76-84): Treble clef, key signature of two flats. Chords: 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. Includes diamond-shaped symbols under the final notes. Text: mp cresc.

L Coda

Musical staff 9 (measures 85-89): Treble clef, key signature of two flats. Chords: B, D^b, B, D^b, B. Includes a first ending bracket over measures 88-89.

Musical staff 10 (measures 90-94): Treble clef, key signature of two flats. Chords: D^b, E^b(no3). Includes a first ending bracket over measures 93-94. Text: ff.

Bass Guitar
TREBLE CLEF

You Are Good

arr. Bernice

As Recorded by Israel Houghton

Driving ♩ = 132

The musical score is written in treble clef with a key signature of three flats (Bb, Eb, Ab) and a 4/4 time signature. It consists of ten staves of music. The first staff begins with a 4-measure rest followed by a melodic line starting on Eb, marked with a forte (f) dynamic. Chords A, Bb/Eb, Db/Eb, and Ab/Eb are indicated above the staff. The second staff has a repeat sign and ends with a mezzo-forte (mf) dynamic. The third staff continues the melodic line with chords Bb/Eb, Db/Eb, Ab/Eb, Eb, Bb/Eb, and Db/Eb. The fourth staff features a double bar line with a repeat sign and a forte (f) dynamic, with chords Ab/Eb, Ab, Bb/Ab, B/Ab, B/Ab, Db/Ab, Db/Ab, and Eb. The fifth staff has chords Bb, Db, Ab, Eb, Bb, and Db. The sixth staff has chords Ab, Eb, Bb, Db, Ab, and Eb/G. The seventh staff includes the instruction '(On Last/3rd Time) To Coda' and a Coda symbol, with chords Bbm7 and B. The eighth staff has a box labeled 'F' containing 'Eb m7' and 'Ab m7/Eb', with the instruction 'skip to G 2nd time' and '1. Repeat To Verse'. The ninth and tenth staves continue the melodic line with chords Eb m7, Ab m7/Eb, Eb m7, Ab m7/Eb, Eb m7, Ab m7/Eb, Eb m7, and Ab m7/Eb.

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

2. To Bridge

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

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

H

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

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

I J

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

K

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

cresc. mp

⊕ Coda

L B D^b B D^b

B D^b E^b(no3) ff

Bass Guitar
BASS CLEF

You Are Good

arr. Bernice

As Recorded by Israel Houghton

Driving ♩ = 132

The score is written in bass clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. It consists of ten staves of music. The first staff begins with a '4' above the staff, indicating a four-measure rest. Chords are indicated above the staff: A Eb, Bb/Eb, Db/Eb, and Ab/Eb. The dynamic marking *f* is placed below the staff. The second staff starts with a boxed letter 'B' and contains a double bar line with repeat dots. Chords Eb, Bb/Eb, Db/Eb, Ab/Eb, and Eb are shown. The dynamic marking *mf* is below. The third staff continues with chords Bb/Eb, Db/Eb, Ab/Eb, Eb, Bb/Eb, and Db/Eb. The fourth staff begins with a boxed letter 'D' and a double bar line with repeat dots. Chords Ab/Eb, Ab, Bb/Ab, B/Ab, B/Ab, Db/Ab, Db/Ab, and Eb are shown. The dynamic marking *f* is below. The fifth staff has chords Bb, Db, Ab, Eb, Bb, and Db. The sixth staff has chords Ab, Eb, Bb, Db, Ab, and Eb/G. The seventh staff includes the instruction '(On Last/3rd Time) To Coda' and a double bar line with repeat dots. Chords Bb7, B, Db, and Ab are shown. A boxed letter 'F' is above the staff, with the instruction 'skip to G 2nd time' and '1. Repeat To Verse' below it. The eighth staff has chords Eb7, Ab7/Eb, Eb7, Ab7/Eb, Eb7, Ab7/Eb, Eb7, and Ab7/Eb. The final staff continues with the same chord sequence.

G

E^bm7 A^bm7/E^b

E^bm7 A^bm7/E^b

E^bm7 A^bm7/E^b

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

2. To Bridge

Musical staff with bass clef, notes, and stems.

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

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

Musical staff with bass clef, notes, and stems.

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

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

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

H

Musical staff with bass clef, notes, and stems.

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

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

(B) (B) (Bb)

Musical staff with bass clef, notes, and stems.

I

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

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

(B)(B) (Bb)

J

E^b strings only

B^b/E^b

Musical staff with bass clef, notes, and stems.

D^b/E^b

A^b/E^b

E^b

B^b/E^b

D^b/E^b

A^b/E^b

K

E^b

B^b/E^b

D^b/E^b

Musical staff with bass clef, notes, and stems.

mp

A^b/E^b

E^b

B^b/E^b

D^b/E^b

A^b/E^b

D.S. al Coda

Musical staff with bass clef, notes, and stems.

cresc.

Coda

L

B

D^b

B

D^b

Musical staff with bass clef, notes, and stems.

B

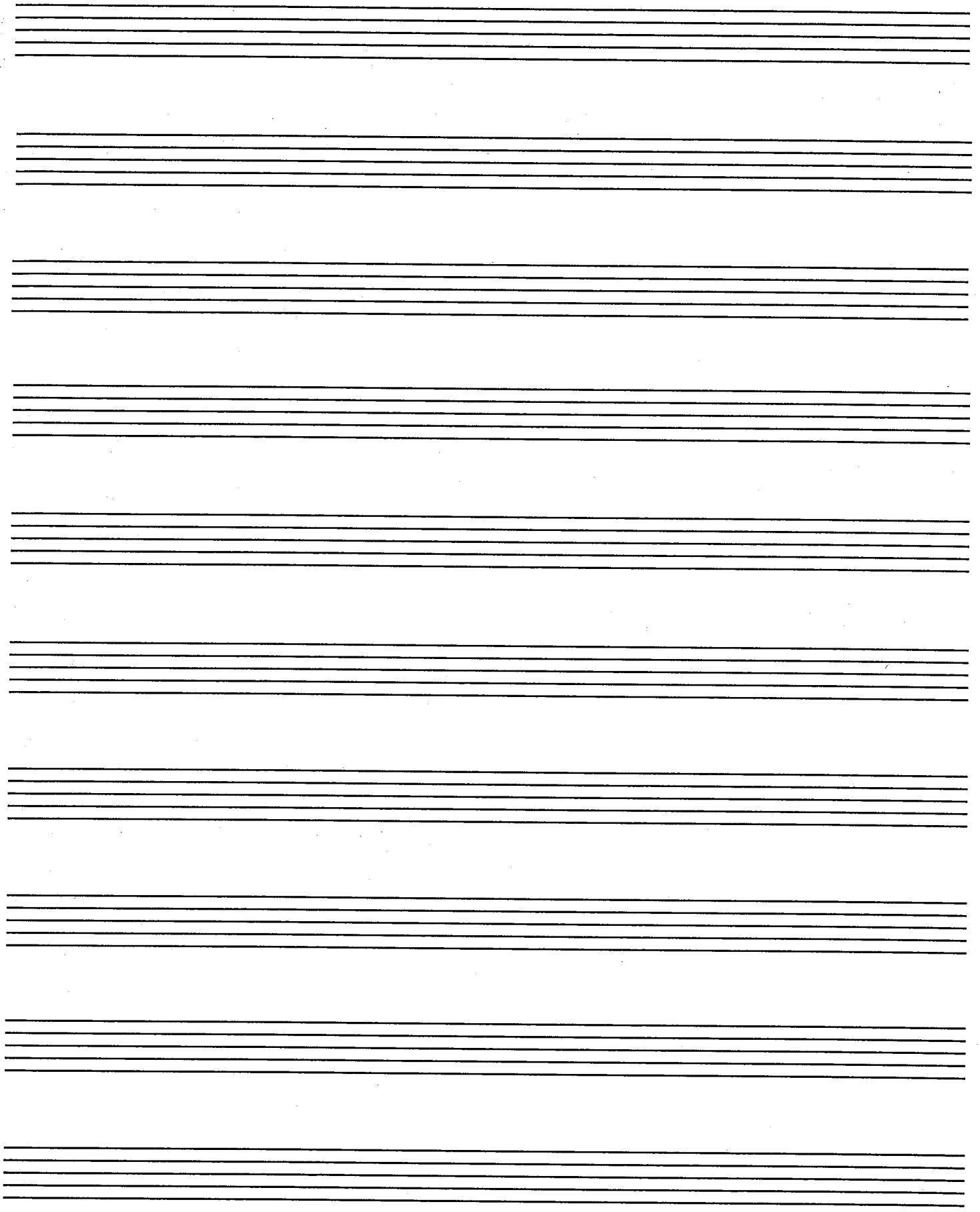
D^b

A

E^b(no3)

Musical staff with bass clef, notes, and stems.

ff



Flute

Name _____

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

31. A MOZART MELODY

Adaptation

2. ESSENTIAL ELEMENTS QUIZ

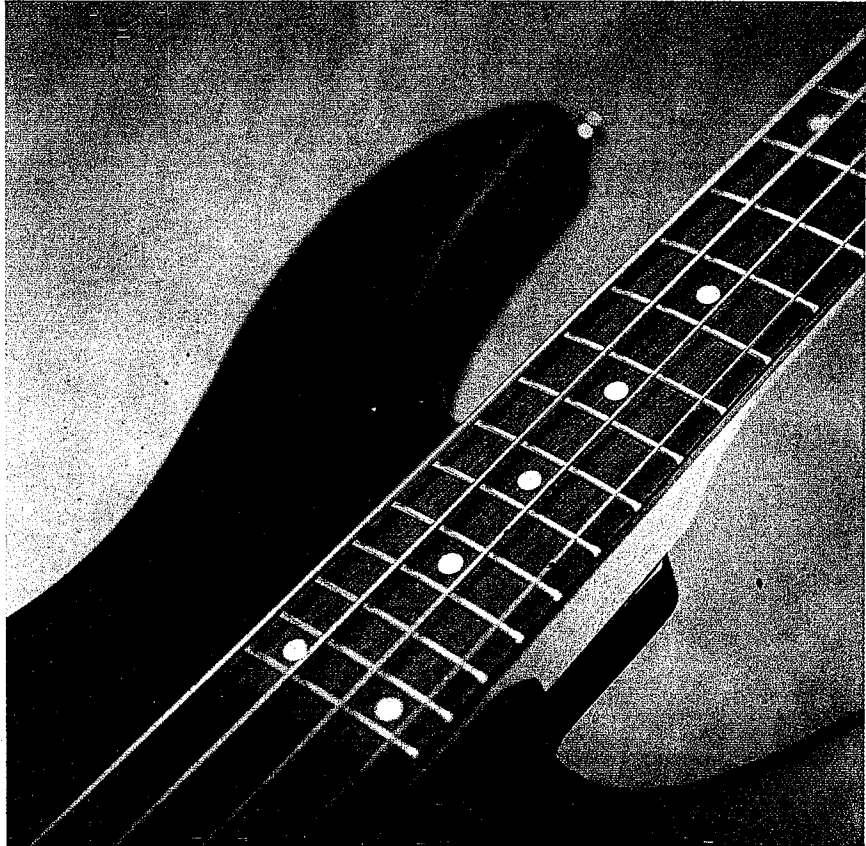
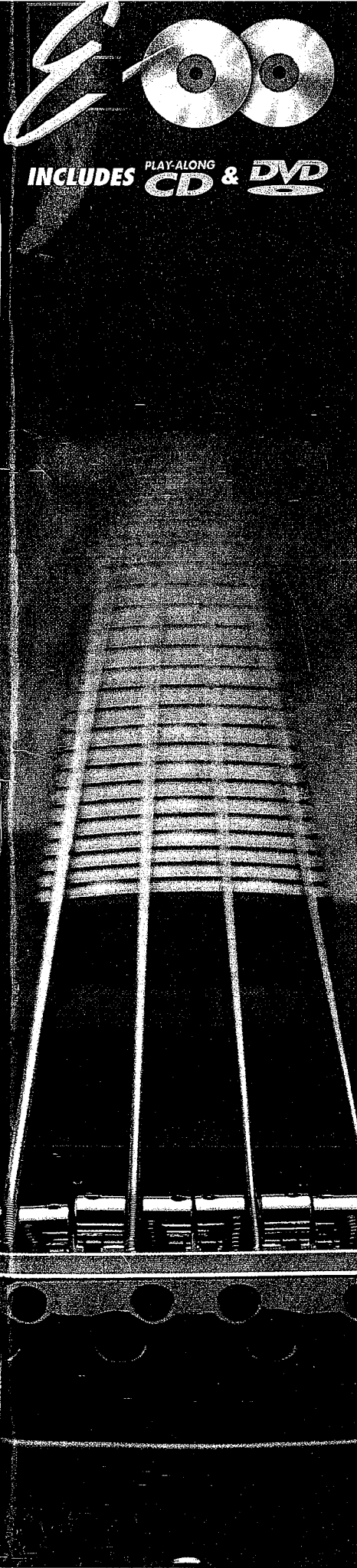
Draw these symbols where they belong and write in the note names before you play:



ESSENTIAL ELEMENTS[®]

2000 PLUS DVD

COMPREHENSIVE BAND METHOD



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

THE BASICS

Posture

Sit on the edge of your chair (or stand), and always keep your:

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

Instrument & Left Hand Position

Your instrument should be fully supported by the strap when standing, and rests on top of your right leg when seated. Point the instrument neck slightly upwards. Your left hand helps balance the instrument—place the pad of your left thumb on the back side of the neck and curve the fingers just above the strings.

Producing The Essential Tone

Good bass players learn to produce a clean sound with a clear start to each tone and an even volume between tones. Except for the 4 open strings, your left hand “selects” a note by pressing down a string just behind a fret, and holding it for the entire length of the note. Your right hand “plays” the note by pulling across the string to start it vibrating.

STARTING THE TONE

- Rest your thumb on the E (largest) string or on the top edge of the pickup.
- Pull across the G (smallest) string with your index finger so that the finger comes to rest on the next string (D).
- Make the same tone by playing the G string with your middle finger.
- Play 2 tones on each string, with alternating index finger/middle finger.
- Strive for an even volume and clear start to each tone.

STOPPING THE TONE (DAMPENING)

- Stop a tone by gently touching the string with either hand.
- Fretted tones can also be stopped by lifting the left hand finger which was pressing down the string, but keeping the finger on the string.

Taking Care Of Your Instrument

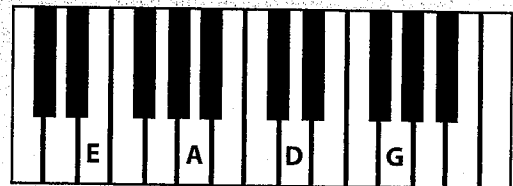
- Be sure your amplifier is turned off before plugging-in or unplugging the audio cable connecting it to your instrument.
- When unplugging a cable, hold it by the plug (not by the wire).
- After playing, wipe off the instrument and strings with a clean soft cloth. Return the instrument to its case.
- Close all the latches on your case when the instrument is inside.
- Keep all 4 strings in tune (at normal tension) to prevent warping of the neck.
- Your case is designed to hold only specific objects. If you force anything else into the case, it may damage your instrument.

TUNING THE ELECTRIC BASS

Tuning means setting the correct pitch (higher or lower tone) of each string. This is adjusted by tightening or loosening the tuning keys on the head of the bass.

Your teacher can help you tune to the 4 notes on your CD—found on track 1—or to the notes on a piano:

Note:



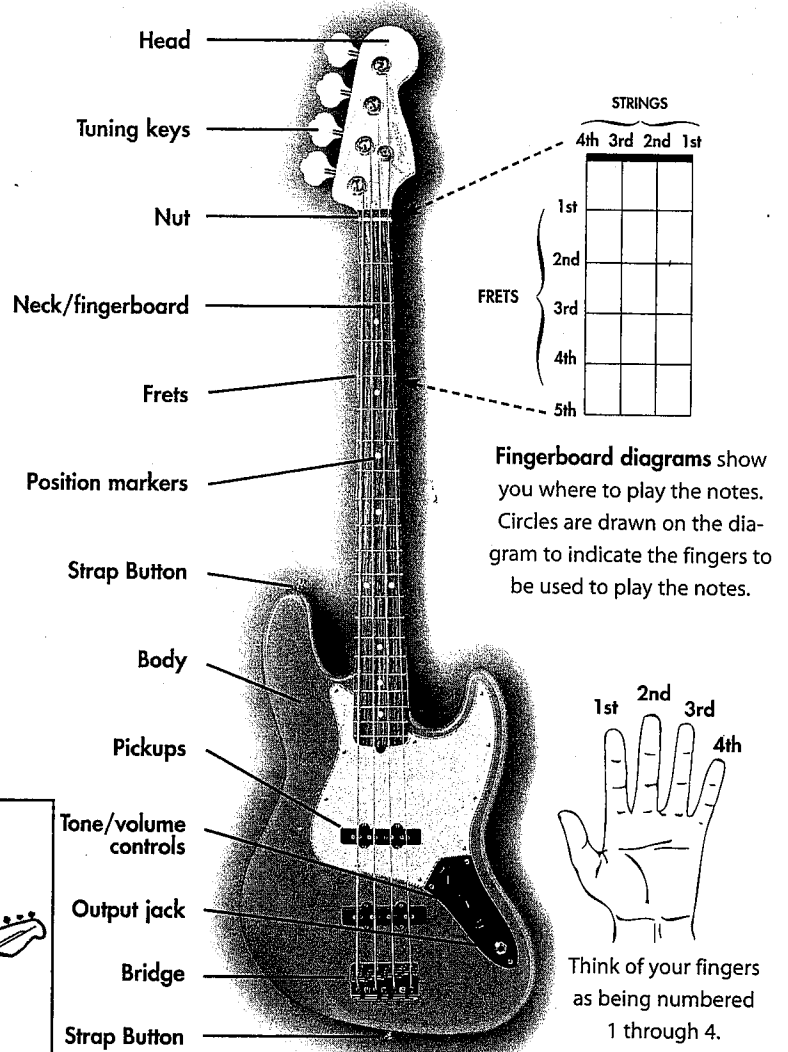
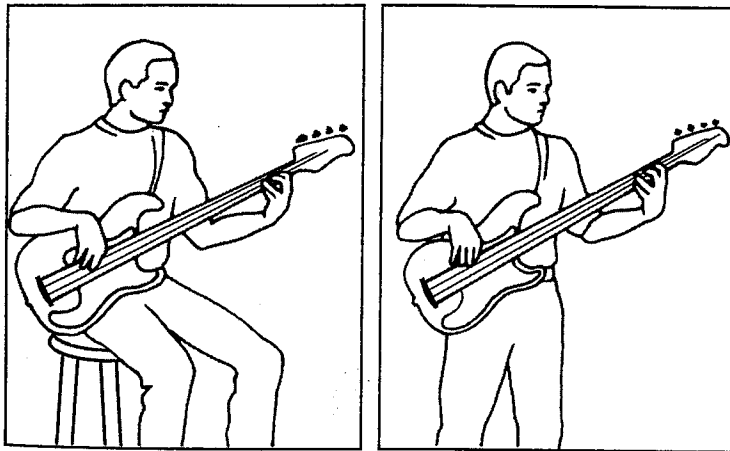
String:

4 3 2 1 (highest)

Many bass players use an **Electronic Tuner** which “listens” to each string and indicates whether it is too high or low. You can learn to use **Relative Tuning** by comparing one string with another. After one string is tuned, it is compared with the pitch of the next lower string played with the 5th fret. The two pitches should match exactly.

Getting It Together

- Step 1** Securely attach the strap to the strap buttons, adjusting it so that the bass is at the correct height (approximately waist-high) and playing angle.
- Step 2** With the amplifier off, plug the audio cable into the bass and the amplifier. Turn on the amplifier and set the volume.
- Step 3** **LEFT HAND:** Place the pad of your left thumb on the back side of the neck. Your fingers should be relaxed and curved, just above the strings.
- Step 4** **RIGHT HAND:** Rest your right thumb on the E (largest) string or on the top edge of the pickup. Rest the pad of your index finger on the G (smallest) string.
- Step 5** Always sit or stand tall when playing, with feet flat on the floor and with arms and shoulders relaxed. Check your playing position with the illustrations:



READING MUSIC

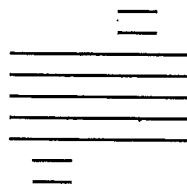
Identify and draw each of these symbols:

Music Staff



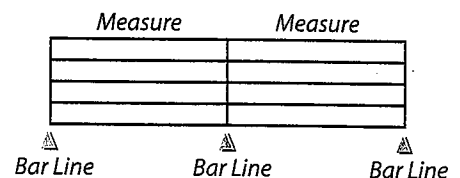
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

Ledger Lines



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

Measures & Bar Lines



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

Long Tone



To begin, we'll use a special "Long Tone" note. Hold the tone until your teacher tells you to rest. Practice long tones each day to develop your sound.

1. THE FIRST NOTE

Hold each long tone until your teacher tells you to rest.

F

△ To play "F," place your fingers on the string as shown.

The Beat

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

One beat = 1 &
 ↓ ↑

Notes And Rests

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

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

2. COUNT AND PLAY

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

Tap: ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

3. A NEW NOTE

Look for the fingering diagram with each new note. This note is "E_b (E-flat)."

E_b

4. TWO'S A TEAM

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

5. HEADING DOWN

Practice long tones on each new note.

D

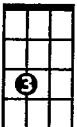
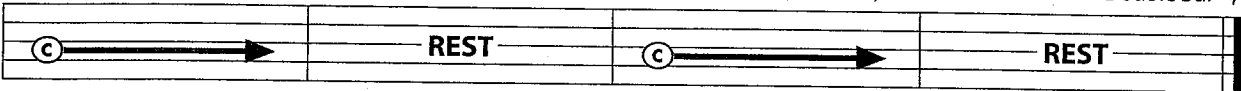
6. MOVING ON UP

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

Double Bar  indicates the end of a piece of music.


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

7. THE LONG HAUL

C   *Double Bar*

The musical staff shows a sequence of four measures. The first measure contains a whole note C on the first line, with an arrow pointing right. The second measure is labeled 'REST'. The third measure contains a whole note C on the first line, with an arrow pointing right. The fourth measure is labeled 'REST'. A double bar line is at the end.

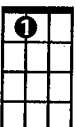
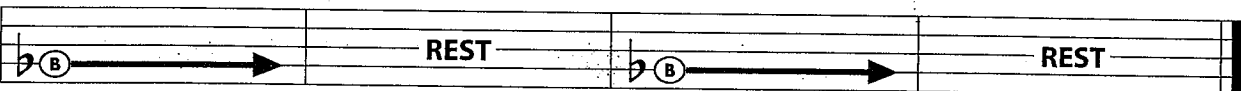
8. FOUR BY FOUR

 *Repeat Sign*

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


The musical staff shows a sequence of four measures. The first measure has four quarter notes: C, G, C, G. The second measure has a quarter note D followed by three eighth notes. The third measure has four quarter notes: F, F, F, F. The fourth measure has a quarter note B followed by three eighth notes. A repeat sign is at the end.

9. TOUCHDOWN

B_b   *Repeat Sign*

The musical staff shows a sequence of four measures. The first measure contains a whole note B_b on the second line, with an arrow pointing right. The second measure is labeled 'REST'. The third measure contains a whole note B_b on the second line, with an arrow pointing right. The fourth measure is labeled 'REST'. A repeat sign is at the end.

10. THE FAB FIVE

 *Repeat Sign*

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

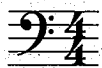
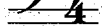
The musical staff shows a sequence of four measures. The first measure has four quarter notes: B_b, B_b, B_b, B_b. The second measure has a quarter note C followed by three eighth notes. The third measure has four quarter notes: F, F, E, E. The fourth measure has a quarter note D followed by three eighth notes. A repeat sign is at the end.

Bass Clef

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

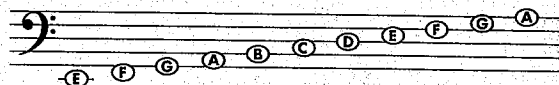
Time Signature

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

 = 4 beats per measure
 = Quarter note gets one beat

Note Names

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



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.


 *Repeat Sign*

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

The musical staff shows a sequence of four measures. The first measure has four quarter notes: B_b, C, D, E. The second measure has a quarter note F followed by three eighth notes. The third measure has four quarter notes: F, F, E, E. The fourth measure has a quarter note D followed by three eighth notes. A repeat sign is at the end.

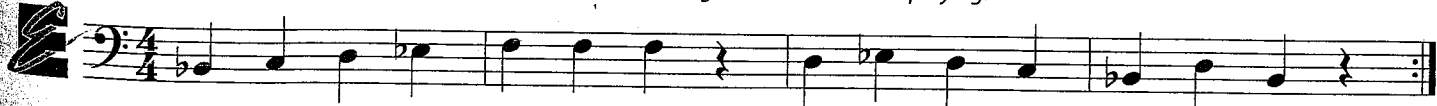
12. FIRST FLIGHT Try alternating fingers on the right hand.

R.H. 1 2 1 2 1 2 1 2 1 2 1 2 1



The musical staff shows a sequence of four measures. The first measure has four quarter notes: C, D, E, F. The second measure has a quarter note G followed by three eighth notes. The third measure has four quarter notes: F, E, D, C. The fourth measure has a quarter note B followed by three eighth notes. A repeat sign is at the end.

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

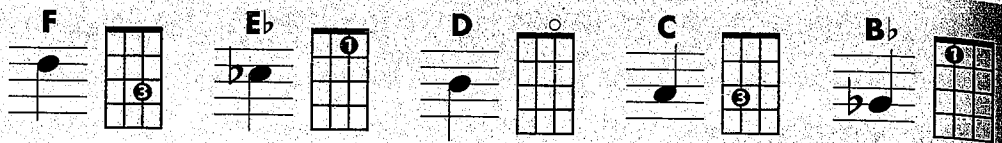


B_b C D

The musical staff shows a sequence of four measures. The first measure has four quarter notes: B_b, C, D, E. The second measure has a quarter note F followed by three eighth notes. The third measure has four quarter notes: F, F, E, E. The fourth measure has a quarter note D followed by three eighth notes. A repeat sign is at the end.

Notes In Review

Memorize the fingerings for the notes you've learned:



14. ROLLING ALONG

Strive for a consistent sound with each note.

R.H. 1 2 1 2 1 2 1 etc.

Go to the next line. ▾

Double Bar ▾

Half Note

= 2 Beats

1 & 2 &

Half Rest

= 2 Silent Beats

1 & 2 &

15. RHYTHM RAP

Clap the rhythm while counting and tapping.

Clap

Repeat Sign ▾

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

16. THE HALF COUNTS

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

17. HOT CROSS BUNS

18. GO TELL AUNT RHODIE

American Folk Song

R.H. 1 1 2 1 1 1 1 2 1 2 1 1 1 2 1 1 1 2 1 2 1

19. ESSENTIAL ELEMENTS QUIZ

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

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

Whole Note

1 & 2 & 3 & 4 &

Whole Rest

1 & 2 & 3 & 4 &

Whole Rest

hangs from a staff line.

Half Rest

sits on a staff line.

20. RHYTHM RAP

Clap the rhythm while counting and tapping.

Clap

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

21. THE WHOLE THING

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

Duet

A composition with two different parts, played together.

22. SPLIT DECISION - Duet

Key Signature



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

THEORY

23. MARCH STEPS

R.H. 1 2 1 2 1 1 2 1 2 1 etc.

△ Play Bb's and Eb's

24. LISTEN TO OUR SECTIONS

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

25. LIGHTLY ROW

26. ESSENTIAL ELEMENTS QUIZ

Draw in the bar lines before you play.

Fermata



Hold the note (or rest) longer than normal.

27. REACHING HIGHER - New Note

Practice long tones on each new note.

28. AU CLAIRE DE LA LUNE

French Folk Song

29. REMIX

THEORY

Harmony

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

30. LONDON BRIDGE - Duet

English Folk Song

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

31. A MOZART MELODY

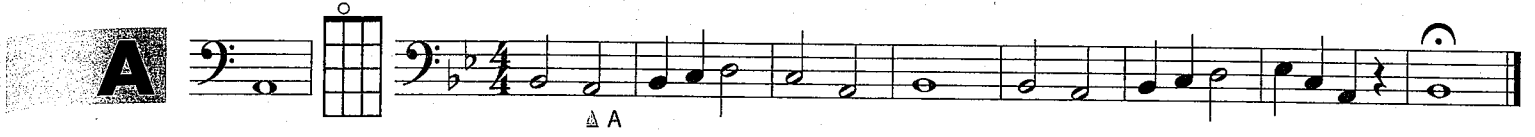
Adaptation

32. ESSENTIAL ELEMENTS QUIZ

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



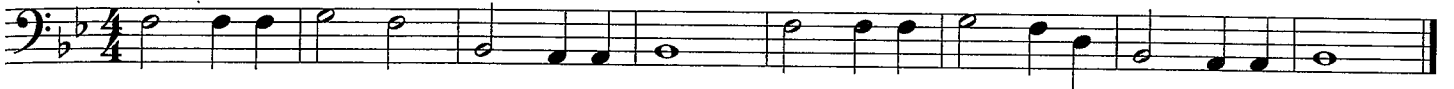
33. DEEP POCKETS - New Note

A 

34. DOODLE ALL DAY



35. JUMP ROPE



Pick-Up Notes

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

36. A-TISKET, A-TASKET

7 Pick-up note

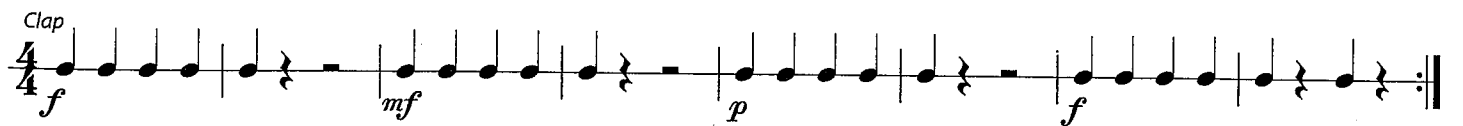


Dynamics

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

37. LOUD AND SOFT

Clap



38. JINGLE BELLS

Always strive for a constant, even sound.

J. S. Pierpont



39. MY DREYDL

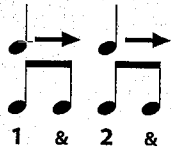
Traditional Hanukkah Song



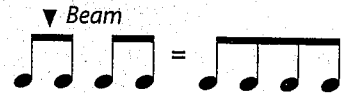
Eighth Notes



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



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



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

Clap

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

41. EIGHTH NOTE JAM

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

42. SKIP TO MY LOU

American Folk Song

mf

43. LONG, LONG AGO

p

44. OH, SUSANNA

Stephen Collins Foster

f

HISTORY

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

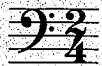
45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

Gioacchino Rossini

mf

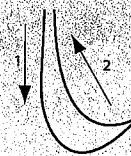
f

2/4 Time Signature

 = 2 beats per measure
= Quarter note gets one beat


Conducting

Practice conducting this two-beat pattern.



46. RHYTHM RAP

Clap



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

47. TWO BY TWO



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

Tempo Markings

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

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

48. HIGH SCHOOL CADETS – March

Allegro



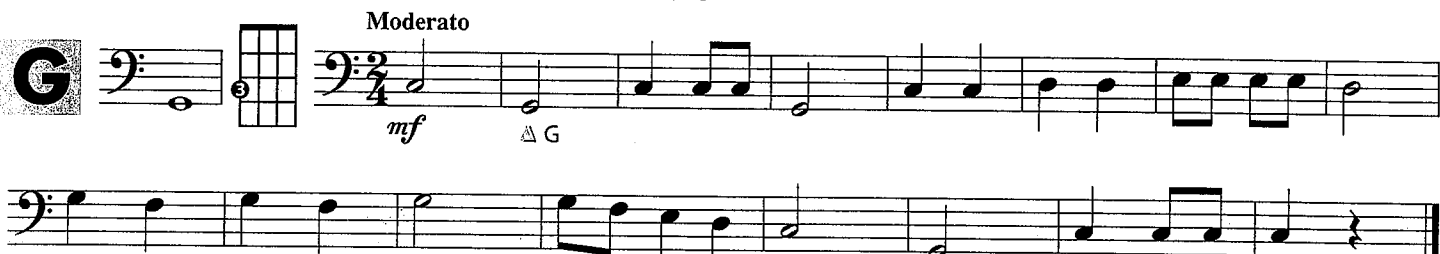
f

John Philip Sousa

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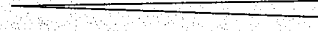
49. HEY, HO! NOBODY'S HOME – New Note

Moderato



mf Δ G

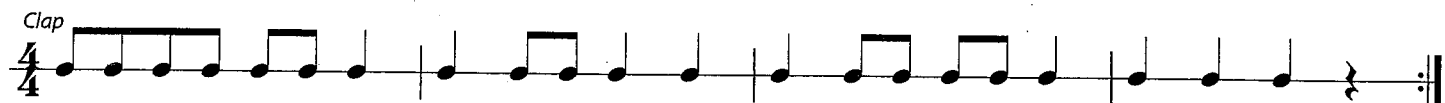
Dynamics

 **Crescendo** (gradually louder)

 **Decrescendo or Diminuendo** (gradually softer)

50. CLAP THE DYNAMICS

Clap



p *f* *p*

51. PLAY THE DYNAMICS



p *f* *p*

PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

TONE BUILDER



RHYTHM ETUDE



RHYTHM RAP



CHORALE



53. AURA LEE - Duet or Band Arrangement

(Part A = Melody, Part B = Harmony)

George R. Poulton



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

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 written in bass clef with a 4/4 time signature and a key signature of two flats. It consists of three staves. The first staff begins with a rest for three measures, then starts with a melody marked *mf*. The second staff continues the melody, marked *f* from measure 11 onwards. The third staff provides a bass line, marked *f* from measure 19 onwards. Measure numbers 3, 11, and 19 are indicated in boxes above the staves.

56. OLD MACDONALD HAD A BAND - Section Feature

Allegro

mf

9

2nd time go on to meas. 13

f

p

13

f

The score for 'Old MacDonald Had a Band' is written in bass clef with a 4/4 time signature and a key signature of two flats. It consists of three staves. The first staff begins with a melody marked *mf*. The second staff continues the melody, marked *f* from measure 9 onwards, and includes a repeat sign with the instruction '2nd time go on to meas. 13'. The third staff provides a bass line, marked *f* from measure 13 onwards. Measure numbers 9 and 13 are indicated in boxes above the staves.

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

Ludwig van Beethoven

Arr. by John Higgins

Moderato

mf

9

13

p

f

The score for 'Ode to Joy' is written in bass clef with a 4/4 time signature and a key signature of two flats. It consists of three staves. The first staff begins with a melody marked *mf*. The second staff continues the melody, marked *p* from measure 9 onwards, and includes a repeat sign with the instruction '2nd time go on to meas. 13'. The third staff provides a bass line, marked *f* from measure 13 onwards. Measure numbers 9 and 13 are indicated in boxes above the staves.

58. HARD ROCK BLUES - Encore

Allegro

John Higgins

f

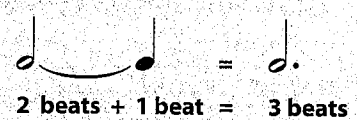
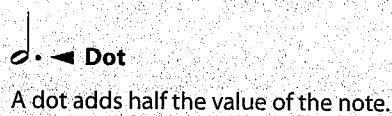
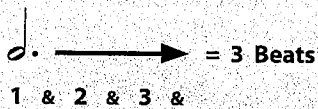
The score for 'Hard Rock Blues' is written in bass clef with a 4/4 time signature and a key signature of two flats. It consists of two staves. The first staff begins with a melody marked *f*. The second staff continues the melody, marked *f* from measure 9 onwards, and includes a repeat sign. Measure number 9 is indicated in a box above the staff.

Tie

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

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

French-Canadian Folk Song

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

French-Canadian Folk Song

**HISTORY**

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


62. CAMPTOWN RACES

Allegro

Stephen Collins Foster

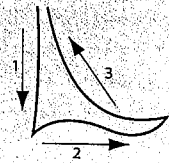
**63. NEW DIRECTIONS****64. THE NOBLES****65. ESSENTIAL ELEMENTS QUIZ**

3/4 Time Signature

 = 3 beats per measure
 = Quarter note gets one beat

Conducting

Practice conducting this three-beat pattern.



66. RHYTHM RAP

Clap

67. THREE BEAT JAM

68. BARCAROLLE

Moderato Jacques Offenbach

mf


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

69. MORNING (from Peer Gynt)

Andante Edvard Grieg

p *mf* *p*

Accent

 Emphasize the note.

70. ACCENT YOUR TALENT

Clap

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

71. MEXICAN CLAPPING SONG (“Chiapanecas”)

Latin American Folk Song

f

72. ESSENTIAL CREATIVITY

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

Accidental

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

Flat \flat

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

73. HOT MUFFINS - New Note

Musical notation for 'HOT MUFFINS - New Note' in bass clef, 2/4 time, key of B-flat major. It includes a guitar chord diagram for B-flat and a measure with a flat sign over an A note. A triangle symbol points to the flat with the text 'Flat applies to all A's in measure.'

74. COSSACK DANCE

Allegro

Musical notation for 'COSSACK DANCE' in bass clef, 4/4 time, key of B-flat major. It features a forte (*f*) dynamic and a measure with a flat sign over an A note. A triangle symbol points to the flat with the text 'Flat applies to all A's in measure.'

75. BASIC BLUES - New Note

Musical notation for 'BASIC BLUES - New Note' in bass clef, 4/4 time, key of B-flat major. It includes a guitar chord diagram for B-flat and a measure with a flat sign over an A note. A triangle symbol points to the flat with the text 'Flat applies to all A's in measure.'

New Key Signature

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



1st & 2nd Endings

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



76. HIGH FLYING

Moderato

Musical notation for 'HIGH FLYING' in bass clef, 3/4 time, key of B-flat major. It features a mezzo-forte (*mf*) dynamic and a measure with a flat sign over an A note. A triangle symbol points to the flat with the text 'Flat applies to all A's in measure.' The piece concludes with first and second endings.

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

77. SAKURA, SAKURA - Band Arrangement

Japanese Folk Song
Arr. by John Higgins

Andante

Musical notation for 'SAKURA, SAKURA - Band Arrangement' in bass clef, 4/4 time, key of B-flat major. It features a mezzo-forte (*mf*) dynamic and a piano (*p*) dynamic. The piece is arranged in three staves.

78. UP ON A HOUSETOP

Allegro

Musical notation for 'Up on a Housetop' in bass clef, 4/4 time, key of Bb. It features two systems of staves. The first system includes a first ending (1.) and a second ending (2.). Dynamics include *mf* and *f*. A triangle symbol is placed above the first staff with the text 'Check Key Signature' below it. Accents are present over several notes.

79. JOLLY OLD ST. NICK - Duet

Moderato

Musical notation for 'Jolly Old St. Nick - Duet' in bass clef, 2/4 time, key of Bb. It is a duet for parts A and B. Dynamics include *mf*. It features first and second endings for both parts.

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

80. THE BIG AIRSTREAM - New Note

Musical notation for 'The Big Airstream - New Note' in bass clef, 4/4 time, key of Bb. It includes a guitar chord diagram for Bb and a triangle symbol with 'Bb' below it. Dynamics include *mf*.

81. WALTZ THEME (THE MERRY WIDOW WALTZ)

Moderato

Franz Lehar

Musical notation for 'Waltz Theme (The Merry Widow Waltz)' in bass clef, 3/4 time, key of Bb. It consists of two systems of staves. Dynamics include *mf* and *f*. There are slurs and accents throughout the piece.

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82. AIR TIME

Musical notation for 'Air Time' in bass clef, 4/4 time, key of Bb. It consists of a single staff of music.

83. DOWN BY THE STATION

Allegro

Musical notation for 'Down by the Station' in bass clef, 2/4 time, key of Bb. It consists of a single staff of music. Dynamics include *mf*.

84. ESSENTIAL ELEMENTS QUIZ

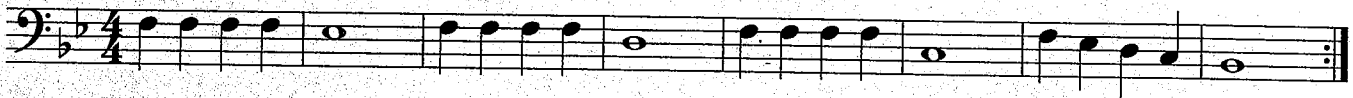
Moderato

Musical notation for 'Essential Elements Quiz' in bass clef, 3/4 time, key of Bb. It consists of a single staff of music. Dynamics include *mf*, *f*, and *p*. There are accents and slurs.

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

Musical notation for 'Essential Creativity' in bass clef, 4/4 time, key of Bb. It consists of a single staff of music showing a sequence of notes for improvisation.

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



Natural

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

92. RAZOR'S EDGE - New Note

Musical notation for 'Razor's Edge' in bass clef, 4/4 time, key of B-flat major. It includes a guitar chord diagram for the first measure (B-flat, D, F, A) and a natural sign over the second measure.

93. THE MUSIC BOX

Musical notation for 'The Music Box' in bass clef, 3/4 time, key of B-flat major. It is marked 'Moderato' and 'p' (piano). It includes a natural sign over the second 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

Musical notation for 'Ezekiel Saw the Wheel' in bass clef, 4/4 time, key of B-flat major. It is marked 'Allegro' and 'f' (forte). It is labeled as an 'African-American Spiritual'.

95. SMOOTH OPERATOR

Musical notation for 'Smooth Operator' in bass clef, 4/4 time, key of B-flat major.

96. GLIDING ALONG

Musical notation for 'Gliding Along' in bass clef, 4/4 time, key of B-flat major.

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

Musical notation for 'Trombone Rag' in bass clef, 4/4 time, key of B-flat major. It is marked 'Allegro' and 'f' (forte). It includes first and second endings and a 'Cresc.' (Crescendo) marking.

98. ESSENTIAL ELEMENTS QUIZ

Musical notation for 'Essential Elements Quiz' in bass clef, 3/4 time, key of B-flat major. It is marked 'Andante' and 'p' (piano). It includes 'Fine' and 'D.C. al Fine' markings.

99. TAKE THE LEAD - New Note

A 

THEORY

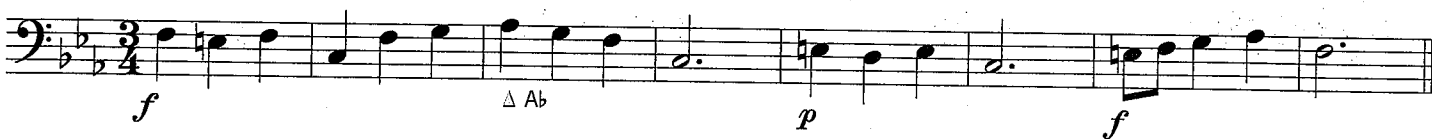
Phrase

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

100. THE COLD WIND



101. PHRASEOLOGY



THEORY

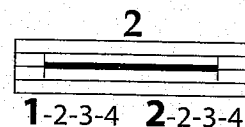
New Key Signature

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:



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

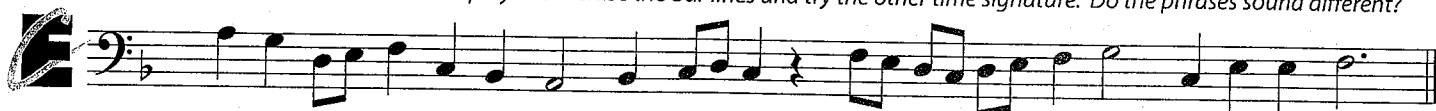
Moderato

Johann Sebastian Bach

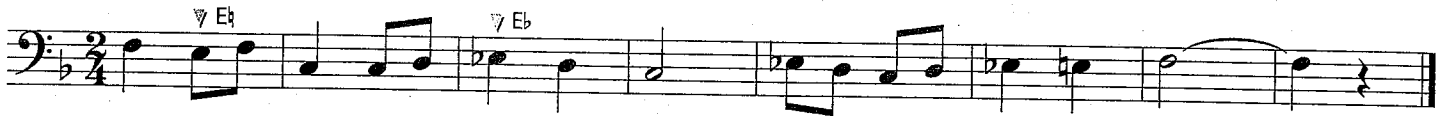


104. ESSENTIAL CREATIVITY

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

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 bass clef, 4/4 time. The key signature has two flats. The piece is written for two parts, A and B. Part A starts with a quarter note G2, followed by quarter notes A2-Bb2, C3-D3, E3-F3, G3-A3, Bb3-C4, D4-E4, F4-G4, A4-Bb4, C5. Part B starts with a quarter note G2, followed by quarter notes A2-Bb2, C3-D3, E3-F3, G3-A3, Bb3-C4, D4-E4, F4-G4, A4-Bb4, C5. The first staff has a dynamic marking of *f*. The piece ends with a quarter rest.

Dotted Quarter & Eighth Notes

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

A dot adds half the value of the quarter note.

1 & 2 &

A single eighth note has a flag on the stem.

110. RHYTHM RAP

Clap

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

111. THE DOT ALWAYS COUNTS

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

112. ALL THROUGH THE NIGHT

mf Fine *p* D.C. al Fine

113. SEA CHANTY

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* Δ Check Rhythm

PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

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

118. THEME FROM "NEW WORLD SYMPHONY"

Largo 4 5 ← Measure number Antonin Dvorák

Piano Accompaniment

Largo

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

119. GRENADILLA GORILLA JUMP No. 1



120. JUMPIN' UP AND DOWN



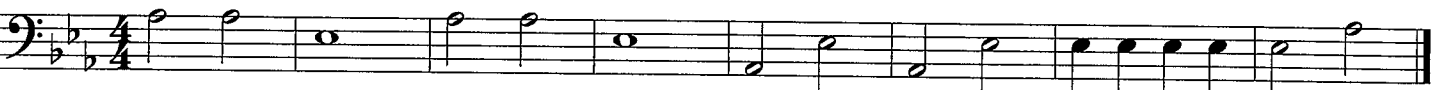
121. GRENADILLA GORILLA JUMP No. 2



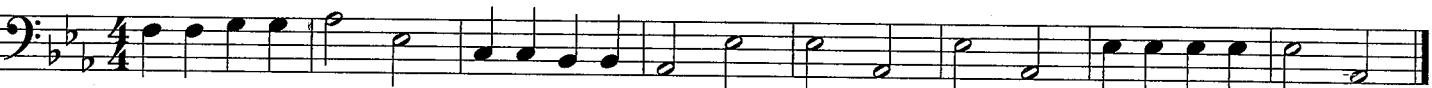
122. JUMPIN' FOR JOY



123. GRENADILLA GORILLA JUMP No. 3



124. JUMPIN' JACKS



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

125. ESSENTIAL ELEMENTS QUIZ

Write in the numbers of the intervals, counting up from the lower notes.

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

126. GRENADILLA GORILLA JUMP No. 4

127. THREE IS THE COUNT

128. GRENADILLA GORILLA JUMP No. 5

129. TECHNIQUE TRAX

130. CROSSING OVER - New Note

Trio

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

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

African Folk Song

Repeat Signs



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

132. MICHAEL ROW THE BOAT ASHORE

Andante

African-American Spiritual

133. AUSTRIAN WALTZ

Moderato

Austrian Folk Song

134. BOTANY BAY

Allegro

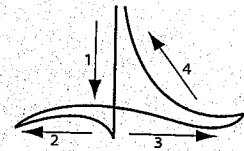
Australian Folk Song

THEORY

C Time Signature

Conducting

Practice conducting this four-beat pattern.



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

136. FINLANDIA

Andante

Jean Sibelius

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137. ESSENTIAL CREATIVITY

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

138. EASY GORILLA JUMPS

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

140. MORE TECHNIQUE TRAX

141. GERMAN FOLK SONG

Moderato
mf

142. THE SAINTS GO MARCHIN' AGAIN

James Black and Katherine Purvis

Allegro
f

143. LOWLAND GORILLA WALK

144. SMOOTH SAILING

145. MORE GORILLA JUMPS

146. FULL COVERAGE

Scale

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

147. CONCERT B \flat SCALE

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

Octave Octave

Chord & Arpeggio

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

148. IN HARMONY

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

Chord Arpeggio Chord Arpeggio

149. SCALE AND ARPEGGIO

Scale Arpeggio Scale Arpeggio

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

150. THEME FROM "SURPRISE SYMPHONY"

Andante

Franz Josef Haydn

p *f*

p *mf*

151. ESSENTIAL ELEMENTS QUIZ – THE STREETS OF LAREDO

Write in the note names before you play.

American Folk Song

mf

1.

2.

PERFORMANCE SPOTLIGHT

152. SCHOOL SPIRIT - Band Arrangement

W.T. Purdy
Arr. by John Higgins

March Style

5 Measure Number

f *mf*

13

21

29

1. 2.

Soli

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

153. CARNIVAL OF VENICE - Band Arrangement

Julius Benedict
Arr. by John Higgins

Allegro

5

mf *f* *mf*

13 8

21 7

Soli

f

29

end Soli

37 7

45

p *mf*

f

DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

154. RANGE AND FLEXIBILITY BUILDER

Two staves of musical notation in bass clef, 4/4 time, with a key signature of one flat (Bb). The first staff contains a sequence of notes: Bb2, G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0. The second staff continues the sequence: Bb0, A0, G0, F0, E0, D0, C0, Bb-1, A-1, G-1, F-1, E-1, D-1, C-1, Bb-2.

155. TECHNIQUE TRAX

Two staves of musical notation in bass clef, 2/4 time, with a key signature of one flat (Bb). The first staff contains a sequence of eighth notes: Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0. The second staff continues the sequence: Bb0, A0, G0, F0, E0, D0, C0, Bb-1, A-1, G-1, F-1, E-1, D-1, C-1, Bb-2.

156. CHORALE

One staff of musical notation in bass clef, 3/4 time, with a key signature of one flat (Bb). The music is marked with dynamics: *p*, *mf*, and *p*. The composer is identified as Johann Sebastian Bach.

HISTORY

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

157. HATIKVAH

Four staves of musical notation in bass clef, 4/4 time, with a key signature of one flat (Bb). The tempo is marked *Andante*. The music is marked with dynamics: *mf*, *f*, and *mf*. The title is Israeli National Anthem. The notation includes first and second endings (1. and 2.) and measure numbers 6 and 14.

Eighth Note & Eighth Rest

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

1 & 2 &

1 & 2 &

158. RHYTHM RAP

Clap

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

159. EIGHTH NOTE MARCH

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

160. MINUET

Moderato

Johann Sebastian Bach

161. RHYTHM RAP

Clap

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

162. EIGHTH NOTES OFF THE BEAT

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

163. EIGHTH NOTE SCRAMBLE

164. ESSENTIAL ELEMENTS QUIZ

Andante

p *mf* *f*

165. DANCING MELODY - New Note



A musical score for a bassoon or similar instrument. It starts with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody consists of eighth and quarter notes. A guitar icon is shown to the left of the staff. Below the staff, there is a triangle symbol followed by 'Gb', indicating a specific fretting or fingering.

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

A musical score for a bassoon or similar instrument. It starts with a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. The melody is marked with a forte 'f' dynamic. There are two first endings, labeled '1.' and '2.', which lead to a repeat sign. A triangle symbol followed by 'Ab' is placed below the staff.

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HISTORY

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

167. O CANADA

Maestoso (Majestically)

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

A musical score for a bassoon or similar instrument. It starts with a treble clef, a key signature of one flat (Bb), and a common time signature (C). The melody is marked with a mezzo-forte 'mf' dynamic. There are several dynamic markings: 'mf', 'f', 'p', and 'mf'. There are also measure numbers 9 and 17 indicated in boxes. The score includes various note values and rests.

168. ESSENTIAL ELEMENTS QUIZ - METER MANIA

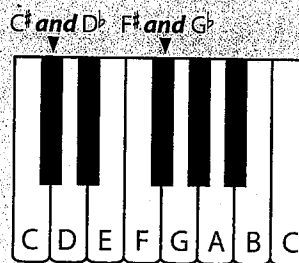
Count and clap before playing. Can you conduct this?

A musical score for a bassoon or similar instrument. It starts with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody consists of quarter and eighth notes. The score is divided into sections with different time signatures: 4/4, 3/4, and 4/4.

Enharmonics

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

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

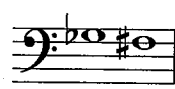


THEORY

169. SNAKE CHARMER

Enharmonic notes use the same fingering.

G_b/F_#



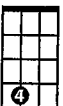
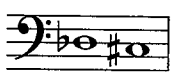
170. DARK SHADOWS



171. CLOSE ENCOUNTERS

Enharmonic notes use the same fingering.

D_b/C_#



172. MARCH SLAV

Largo

Peter Illyich Tchaikovsky



173. NOTES IN DISGUISE

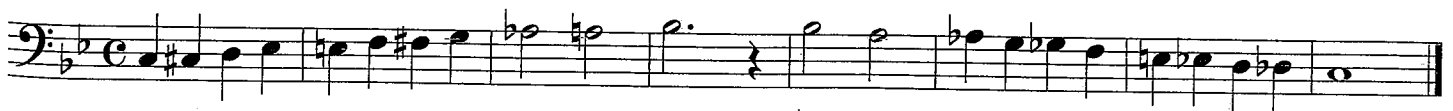


Chromatic Notes

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

THEORY

174. HALF-STEPPIN'



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

175. EGYPTIAN DANCE Watch for enharmonics.

Allegro

Camille Saint-Saëns

176. SILVER MOON BOAT

Largo

Chinese Folk Song

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

177. THEME FROM SYMPHONY NO. 7 – Duet

Allegro (moderately fast)

Ludwig van Beethoven

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

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

Peter Illyich Tchaikovsky

Allegro

f

179. AMERICAN PATROL

F.W. Meacham

Allegro

mf

180. WAYFARING STRANGER

African-American Spiritual

Andante

p

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

p

15

f

mf

25 Maestoso

f

Detailed description: This musical score is for the bass line of 'America the Beautiful'. It is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The piece starts with a 'Maestoso' tempo and a dynamic of *f*. The first staff contains measures 1-6. The second staff begins with a boxed measure number '7' and a tempo change to 'Andante', with a dynamic of *p*. The third staff starts with a boxed measure number '15' and a dynamic of *f*. The fourth staff has a dynamic of *mf*. The fifth staff starts with a boxed measure number '25' and a tempo change back to 'Maestoso' with a dynamic of *f*. The score concludes with a double bar line.

183. LA CUCARACHA - Band Arrangement

Latin American Folk Song
Arr. by John Higgins

Latin Rock

f

5

mf

13

p

25

f

1. 2.

Detailed description: This musical score is for the bass line of 'La Cucaracha'. It is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The piece starts with a 'Latin Rock' tempo and a dynamic of *f*. The first staff contains measures 1-4, with a boxed measure number '5' at the end. The second staff has a dynamic of *mf*. The third staff starts with a boxed measure number '13'. The fourth staff has a dynamic of *p*. The fifth staff starts with a boxed measure number '25' and a dynamic of *f*. The score concludes with a first ending (marked '1.') and a second ending (marked '2.').

PERFORMANCE SPOTLIGHT

184. THEME FROM 1812 OVERTURE - Band Arrangement

Peter Illyich Tchaikovsky
Arr. by John Higgins

Allegro

The musical score is written for a bassoon in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of ten staves of music. The first staff begins with a dynamic marking of *f* (forte) and a series of eighth notes. The second staff includes a dynamic marking of *p* (piano) and a crescendo leading to *f*, with a measure rest marked with a box containing the number 10. The third staff continues the melodic line. The fourth staff features a measure rest marked with a box containing the number 18, followed by a four-measure rest marked with the number 4, and then a dynamic marking of *mf* (mezzo-forte) leading to *f*. The fifth staff starts with a measure rest marked with a box containing the number 26. The sixth staff continues the eighth-note pattern. The seventh staff includes a measure rest marked with a box containing the number 34. The eighth staff has a measure rest marked with a box containing the number 42. The final staff concludes the piece with a fermata over the final note.

PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

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

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

Johannes Brahms
Arr. by John Higgins

Allegro

Electric Bass

Piano

mf

mf

p

f

mf

f

mf

1. 2.

1. 2.

DUETS

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

186. SWING LOW, SWEET CHARIOT - Duet

African-American Spiritual

Andante

A *p*

B *p*

Fine

A *mf*

B *mf*

D.C. al Fine

A *mf*

B *mf*

187. LA BAMBA - Duet

Mexican Folk Song

Allegro

A *f*

B *f*

Fine

A *f*

B *f*

D.C. al Fine

A *p*

B *p*

RUBANK® SCALE AND ARPEGGIO STUDIES

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

1.



2.



3.



4.



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

1.



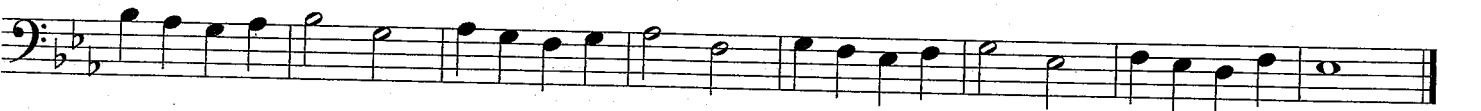
2.



3.



4.



RUBANK® SCALE AND ARPEGGIO STUDIES

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

1.



2.



3.



4.



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

1.



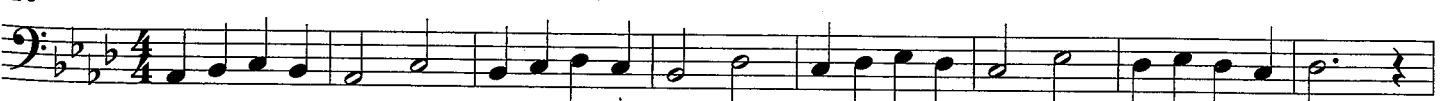
2.



3.



4.



RHYTHM STUDIES

1 2 3 4

4/4

5 6 7 8

4/4

9 10 11 12

4/4

13 14 15 16

4/4

17 18 19 20

4/4

21 22 23 24

4/4

25 26 27 28

4/4

29 30 31 32

4/4

33 34 35 36

4/4

RHYTHM STUDIES

37 38 39 40



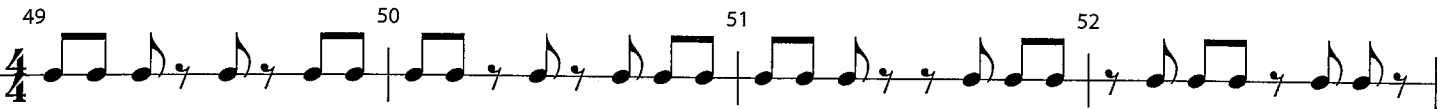
41 42 43 44



45 46 47 48



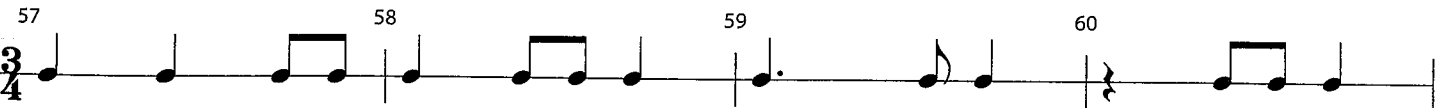
49 50 51 52



53 54 55 56



57 58 59 60



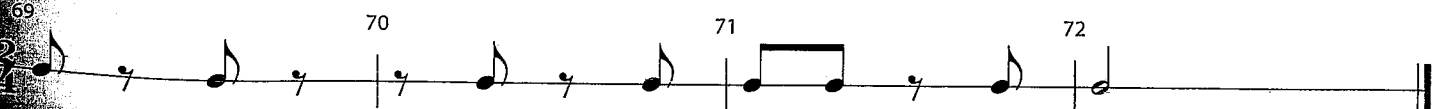
61 62 63 64



65 66 67 68



69 70 71 72



CREATING MUSIC

THEORY

Composition

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

1. ODE TO JOY

Ludwig van Beethoven

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

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

4. YOU NAME IT:

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

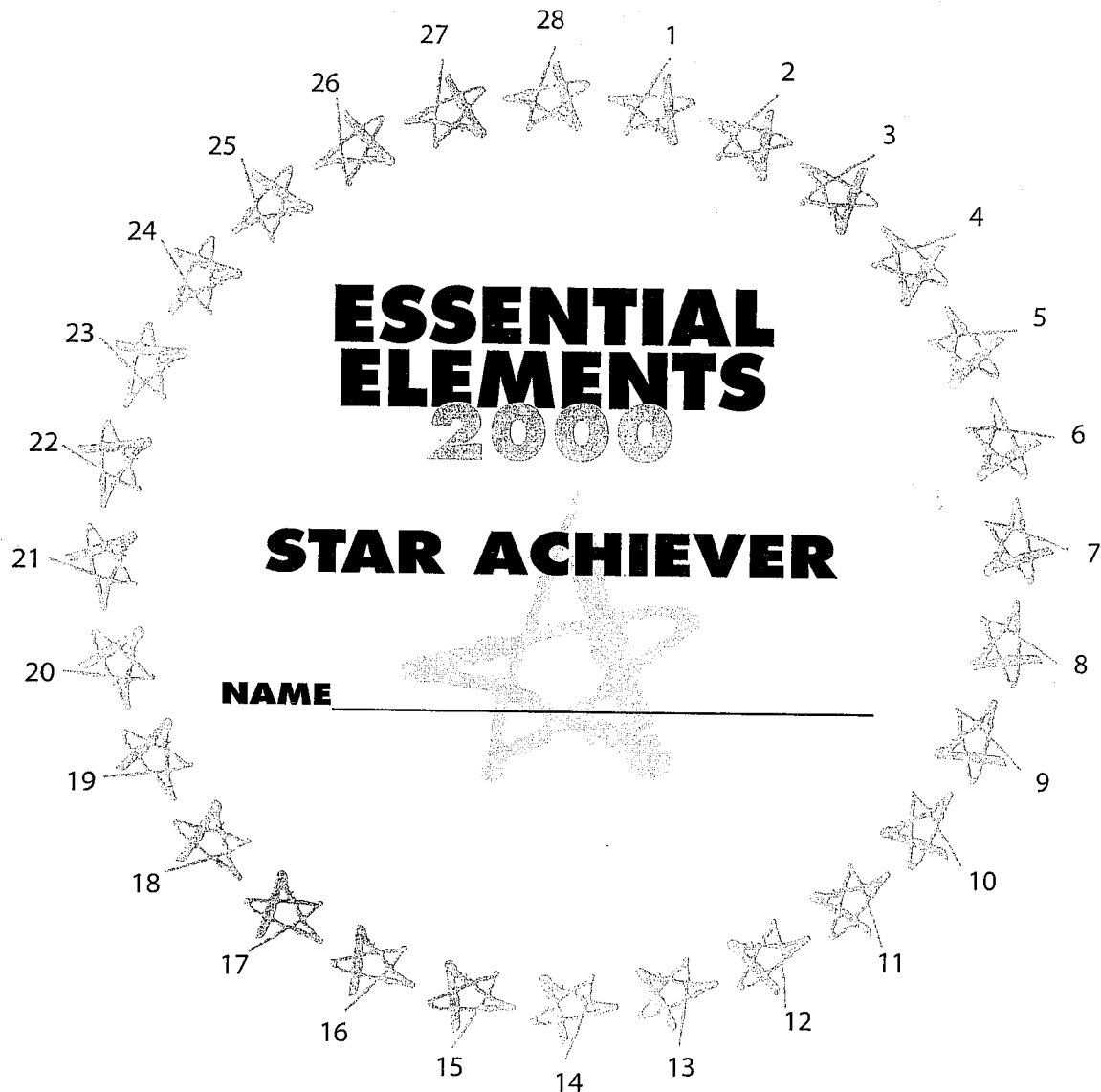
THEORY

Improvisation

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

5. INSTANT MELODY

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



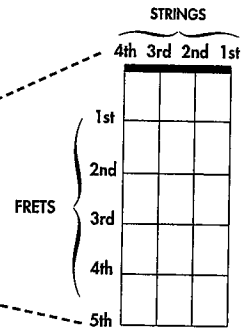
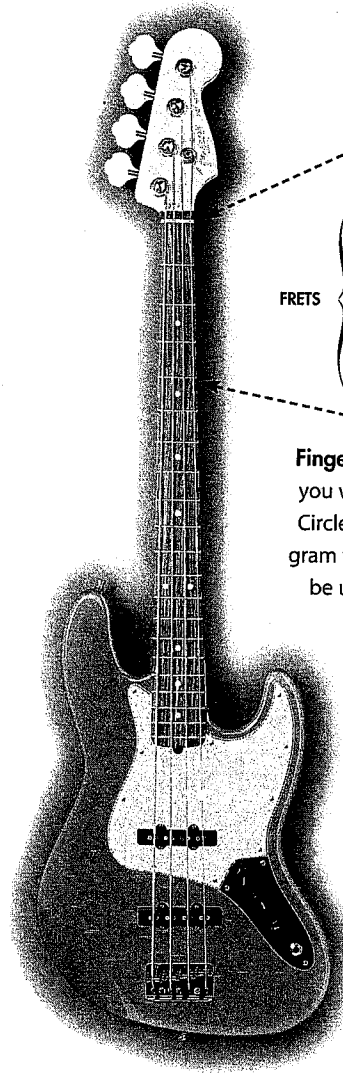
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|--|--|
| 1. Page 2-3, The Basics | 15. Page 22, EE Quiz, No. 117 |
| 2. Page 5, EE Quiz, No. 13 | 16. Page 23, Performance Spotlight |
| 3. Page 6, EE Quiz, No. 19 | 17. Page 24, EE Quiz, No. 125 |
| 4. Page 7, EE Quiz, No. 26 | 18. Page 26, Essential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

FINGERING CHART

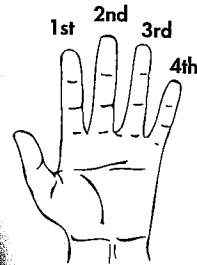
ELECTRIC BASS

Instrument Care Reminders

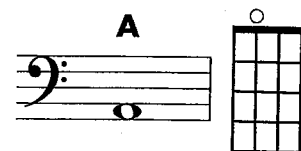
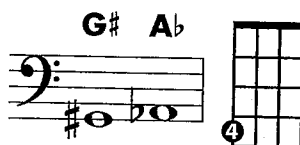
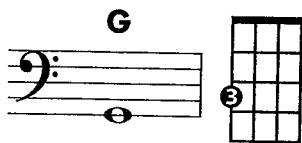
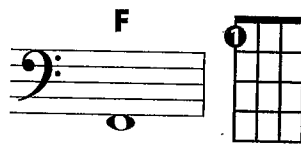
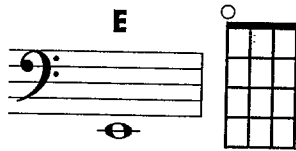
- Be sure your amplifier is turned off before plugging-in or unplugging the audio cable connecting it to your instrument.
- When unplugging a cable, hold it by the plug (not by the wire).
- After playing, wipe off the instrument and strings with a clean soft cloth. Return the instrument to its case.
- Close all the latches on your case when the instrument is inside.
- Keep all 4 strings in tune (at normal tension) to prevent warping of the neck.
- Your case is designed to hold only specific objects. If you force anything else into the case, it may damage your instrument.



Fingerboard diagrams show you where to play the notes. Circles are drawn on the diagram to indicate the fingers to be used to play the notes.



Think of your fingers as being numbered 1 through 4.



FINGERING CHART

ELECTRIC BASS

A# Bb

B

C

C# Db

D

D# Eb

E

F

F# Gb

G

G# Ab

A

A# Bb

B

C