PERCUSSION

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What to practice first...

WINTERFEST SET LIST (SEMESTER 1)

- 1) Cadence & Marching Drumline Feature
- 2) The Tempest
- 3) I'm Still Standing
- 4) Die With A Smile
- 5) Angels We Have Heard on High
- 6) Santa Claus Is Comin' To Town
- 7) C Minor Groove
- 8) Sponsor Song
- 9) Canon Remix (Combined Bands)
- 10) Student Composition
- **11)** 12 Bar Blues

ARTS ALIVE SET LIST (SEMESTER 2)

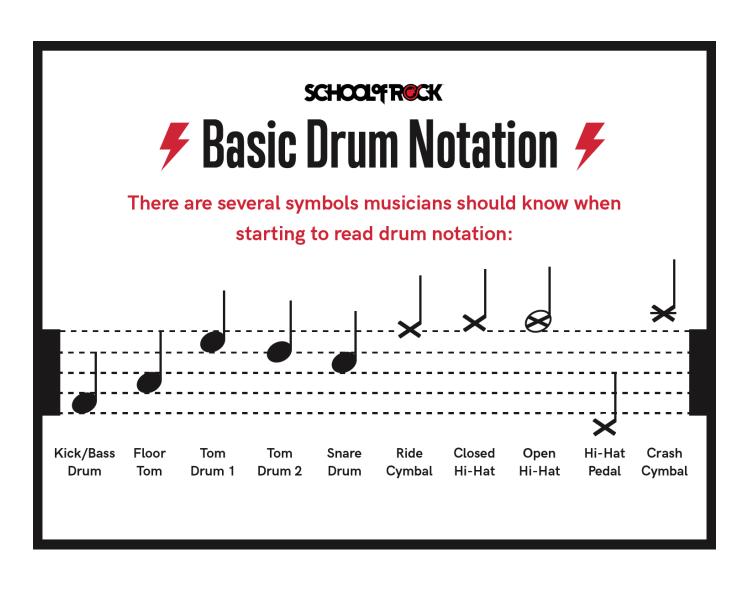
- 1) Cadence & Marching Drumline Feature
- 2) The Tempest
- 3) I'm Still Standing
- 4) Die With A Smile
- 5) Additional Student-Selected Piece (TBD)
- 7) Optional Addition or C Minor Groove
- 8) Sponsor Song
- 9) Canon Remix (Combined Bands)
- 10) Student Composition
- **11)** 12 Bar Blues

While practicing at home, check out the SciTech Band YouTube channel to find helpful practice resources and tutorial videos!

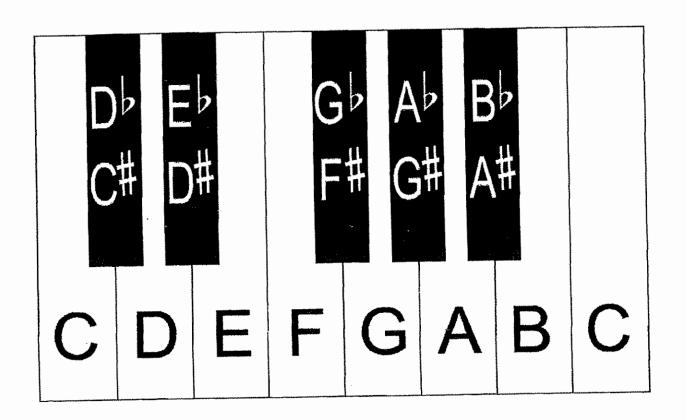
Go to Youtube.com/@SciTechBand OR scan this QR code! →

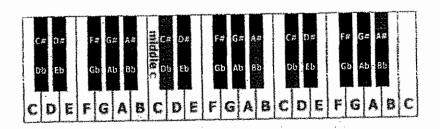


ACOUSTIC DRUM SET SNARE DRUM **CRASH** CYMBAL RIDE CYMBAL TOMS (TOM TOMS) HI-HAT FLOOR TOM KICK DRUM **PRODUCER** HIVE



PIANO NOTES CHART





BAND KARATE CHECKLIST

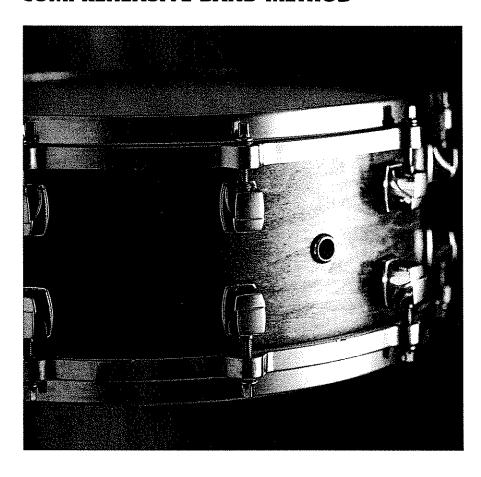
PERCUSSIONISTS

Whit	
	Master Staff Wars (20 notes)
	Hold drum sticks properly while performing a steady beat (with live music)
	Play 8 on a hand, with proper wrist technique
	Play whole notes, half notes, quarter notes, 8th notes, & 16th notes
Yello	
	Call & Response (4 Beats)
	Perform a selected Rhythm Study on page 42 (Essential Elements)
	Perform Alfred Drum Method Lesson 1 & Combination Study (Quarter Notes)
	Perform Alfred Drum Method Lesson 2 & Combination Study (8th Notes)
Orar	
	Perform Hard Rock Blues OR a basic backbeat with two different fills (on drum set)
П	Perform & identify the notes for the Bb Major Scale on the piano or mallet percussion
П	Play the Canon Remix Groove on drum set
	Play a basic backbeat on the drum set at different dynamic levels, without changing tempo
Gree	
	Play 12 Bar Blues on the drum set
П	Perform Alfred Drum Method Lesson 7 & Combination Study (16th Notes)
П	Perform the SciTech Band Cadence on the drum set
	Play Paradiddle Exercises 1-4
Blue	
	Play Tempest on the drum set
	Play Paradiddle Exercises 5-8
П	Create your own drum set groove & perform it
П	Play a clear multiple-bounce roll on snare drum
Purp	
	Identify all notes on the piano or mallet percussion
	Play Paradiddle Exercises 9-12
	Play Canon Remix mm. 45-53 on mallet percussion (melody, not the bass line)
	Play 12 Bar Blues Licks 1-6 on mallet percussion
Red	,
	Play the SciTech Band Cadence introduction rhythm on the floor tom with accents
	Play Pomp & Circumstance on the drum set
	Play Alfred Drum Method 5 Stroke Roll Lesson
	Perform an improvised solo over a given chord progression – on drum set or mallet percussion
Brov	
	Play Alfred Drum Method 9 Stroke Roll Lesson
	Perform the featured graduation song on drum set
	Play Alfred Drum Method Solo 11 (First 3 Lines)
	Compose & perform your own song OR perform an approved song in front of a class or group
Blac	
	Play Alfred Drum Method Solo 12 Groove (Line 6 & Repeat)
	Perform a selected rhythm exercise from chart 13, page 77
	Play Fundamental Rhythms 1-132 on page 64 of the band handbook
	Perform a college level audition piece



ESSENTIAL ELEMENTS

COMPREHENSIVE BAND METHOD



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

Percussion consultant and editor WILL RAPP



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

1. THE FIRST NOTE Play your quarter note as the band plays their long tone.



2. COUNT AND PLAY



3. A NEW NOTE



4. TWO'S A TEAM



5. HEADING DOWN Always stand straight and tall with your shoulders relaxed.



6. MOVING ON UP



Percussion Clef

Treble Clef

Bass Clef



Snare Drum
Bass Drum
Cymbals
Drum Set
Accessory Instruments



Timpani
Marimba
Older snare drum and
bass drum publications
often use the bass def.

Time Signature

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

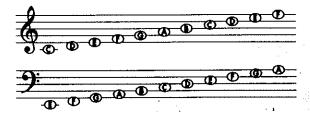


4 beats per measure

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 Clef.



Sharp

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

Flat

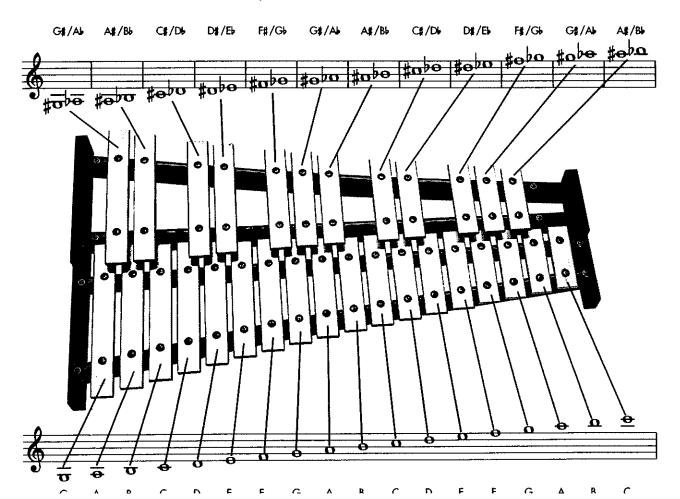
lowers the note and remains in effect for the entire measure.

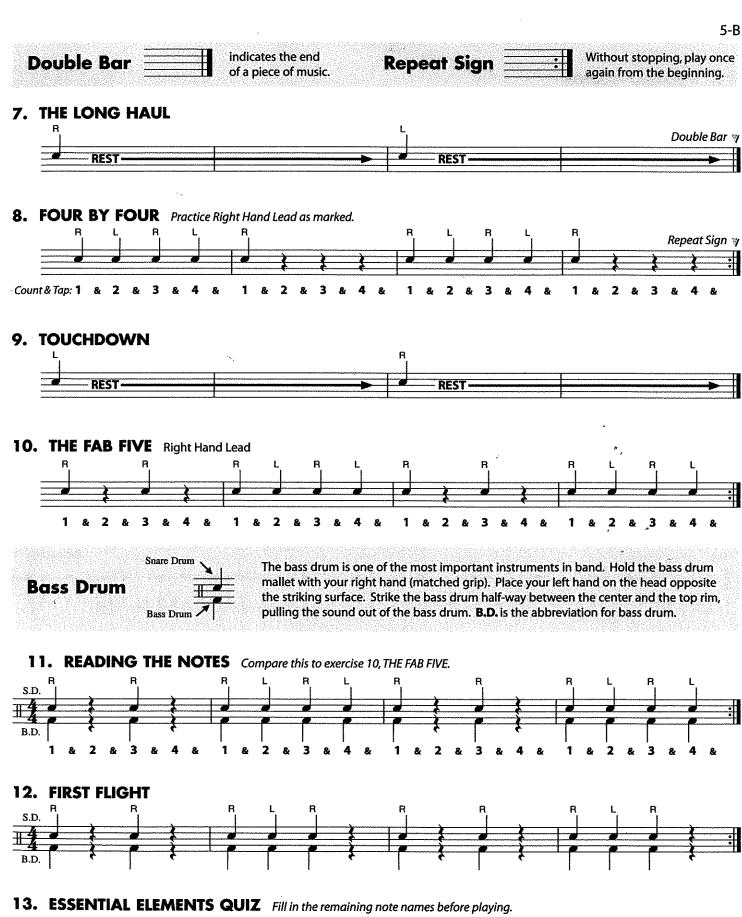
Natural

cancels a flat (b) or sharp (1) and remains in effect for the entire measure.

Keyboard Percussion

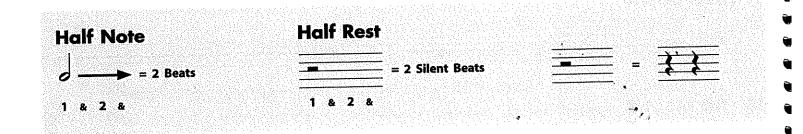
This chart will help you play notes on orchestra bells. Practice all exercises with other percussionists using the keyboard percussion section at the end of this book. Switch parts often!











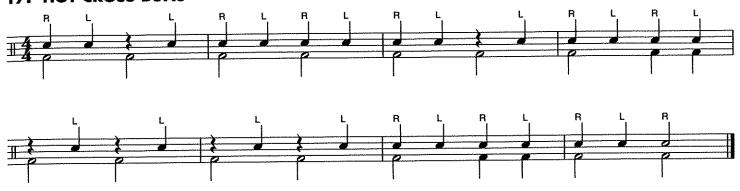


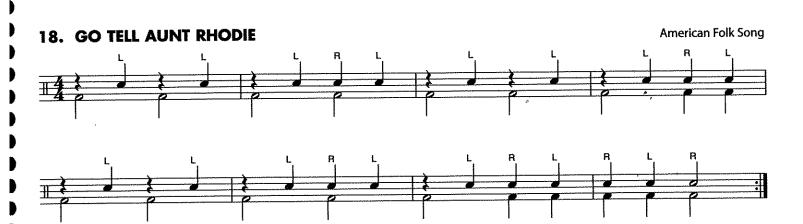
Alternate Sticking A hand to hand sticking pattern usually beginning with the right hand.

Bass Drum When playing half notes, use a slower stroke to *pull* the sound out of the bass drum.



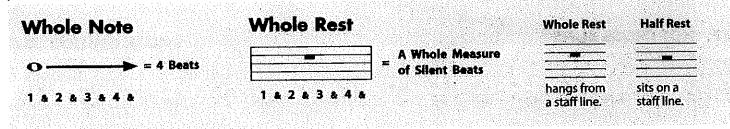
17. HOT CROSS BUNS

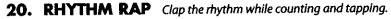


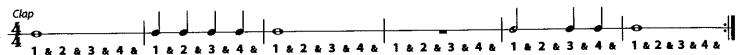


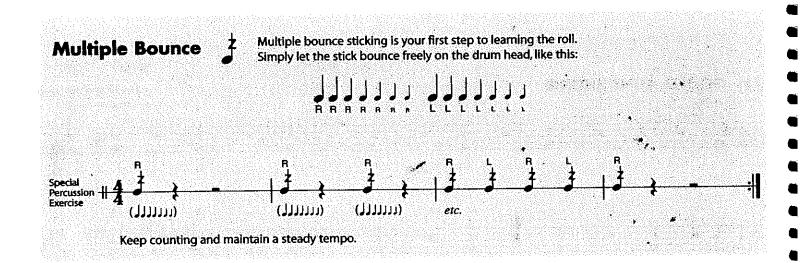
19. ESSENTIAL ELEMENTS QUIZ Using the note names and rhythms below, draw the melody notes on the staff before playing.











21. THE WHOLE THING Practice this exercise with Alternate Sticking.



Duet A composition with two different parts, played together.

Bass Drum When playing whole notes, use a very slow, long stroke to *pull* the sound out.

22. SPLIT DECISION - Duet Play your percussion part as the brass and woodwinds play their duet parts.

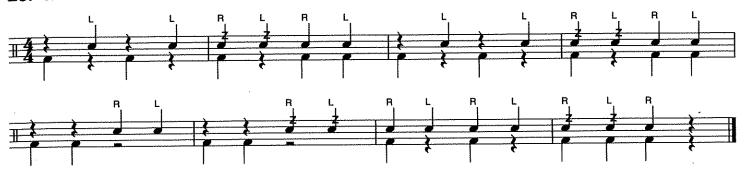


Key Signature



The **Key Signature** tells us which notes to play with sharps (‡) or flats (b) throughout the music. When playing keyboard percussion, this key signature indicates the *Key of Bb* – play all B's as B-flats, and E's as E-flats.

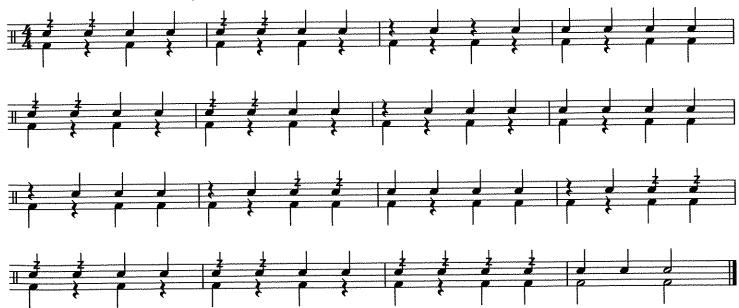
23. MARCH STEPS



24. LISTEN TO OUR SECTIONS



25. LIGHTLY ROW Mark your own sticking before you play.



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



Fermata



Hold the note (or rest) longer than normal.

Rudiments

Rudiments are the basic techniques of playing snare drum. You should practice and memorize rudiments to improve your skill. The flam is your first rudiment.



The small note is a grace note. It has no rhythmic value and sounds just ahead of the regular sized, or primary note. The primary note sounds on the beat.



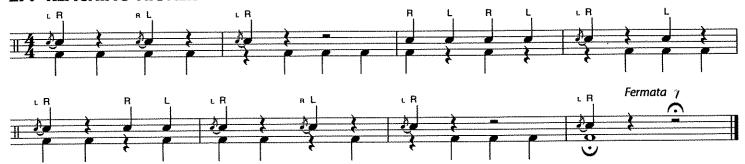
Hold the left stick about 2 inches above the drum head. Hold the right stick in the "up" position. Move both sticks at the same speed. The left stick will hit the drum just before the right stick. Let the left stick rebound to the "up" position, and the right stick rebound to the 2 inch position.



Hold the right stick about 2 inches above the drum head. Hold the left stick in the "up" position. Move both sticks at the same speed. The right stick will hit the drum just before the left stick. Let the right stick rebound to the "up" position and the left stick rebound to the 2 inch position.

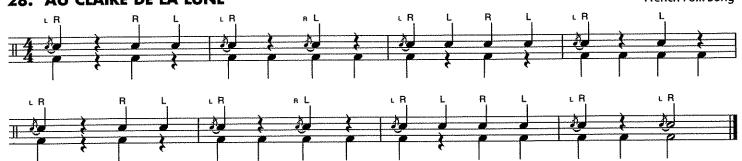
A flam produces a sound that is slightly longer than a regular note (a tap). Listen to the difference between flams and taps.

27. REACHING HIGHER



28. AU CLAIRE DE LA LUNE





29. REMIX



Two or more notes played together. Each combination forms a *chord*. Listen to the band's harmony while you play.



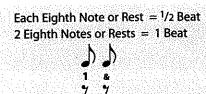
Austrian composer **Wolfgang Amadeus Mozart** (1756–1791) was a child prodigy who started playing professionally at age six, and lived during the time of the American Revolution. Mozart's music is melodic and imaginative. He wrote more than 600 compositions during his short life, including a piano piece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

Triangle

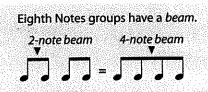
The triangle should be suspended on a clip and held at eye level. Use a metal triangle beater and hit the triangle opposite the open end. To stop the sound, touch the instrument with your fingers. **Tri.** is the abbreviation for triangle.

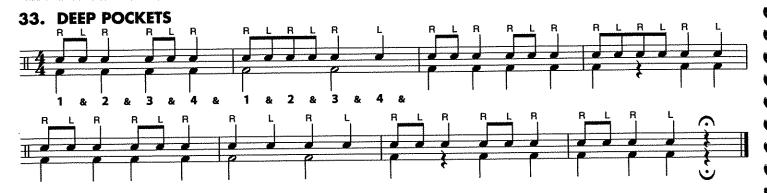
















Doubling or Double Sticking A pattern in which two consecutive notes are played with the same hand (RRLL, RRLL). Double Sticking, or Doubling is an important skill for snare drum.

35. JUMP ROPE Follow the Double Sticking carefully and strive for a consistent sound.



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.





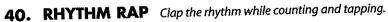
A snare drum rudiment (see measure 7.)





p – piano (play softly) bring sticks close to head











41. EIGHTH NOTE JAM



Suspended Cymbal

One single cymbal suspended on a stand. Always use yarn mallets, not timpani mallets. Sus. Cym. is the abbreviation for suspended cymbal.

42. SKIP TO MY LOU







43. LONG, LONG AGO



Cup your palm to form a resonating chamber under the wood block.

Curved wood block—strike on top near the center using a hard rubber mallet or snare drum stick if necessary.

Flat wood block—the best sound is toward the edge of the top surface near the side with the open slit. You should use a hard rubber mallet or wooden xylophone mallet. A drumstick does not produce a good sound on a flat wood block.

Wd. Blk. is the abbreviation for wood block.



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.

HISTORY

Crash Cymbals

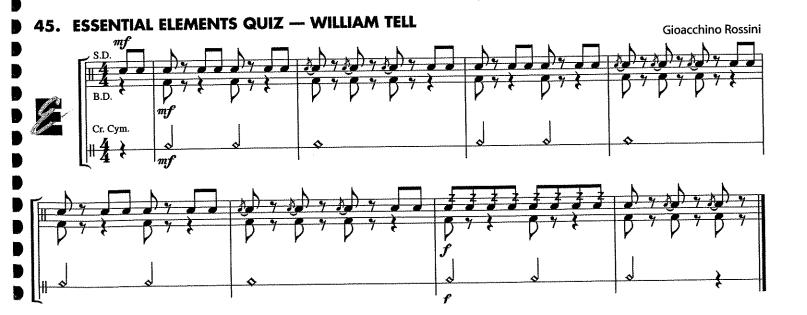
Hold the left cymbal in front of you at a slight angle. Allow the right cymbal to be positioned slightly above and slightly in front of the left cymbal.

Learn the basic stroke for a quarter note. Using a glancing stroke (and gravity), allow the right cymbal to drop into the left cymbal and follow through. This same motion is used for half notes, but slower in speed. For whole notes, the same motion is slower than for half notes.

To stop the sound of the cymbals, bring both edges of the plates against your body.

Choke = muffle (or stop) the sound immediately.

Cr. Cym. is the abbreviation for crash cymbals.

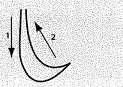


$\frac{2}{4}$ Time Signature

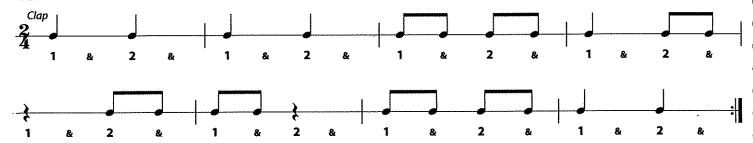
= 2 beats per measure = Quarter note gets one beat

Conducting

Practice conducting this two-beat pattern.



46. RHYTHM RAP



Rudiment

Flam Tap



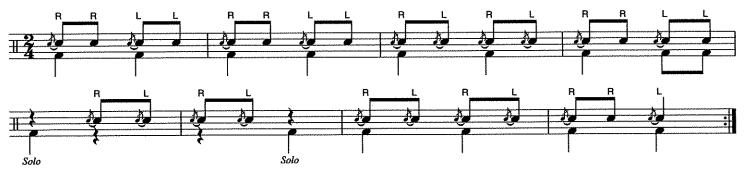
After you play a flam, play a tap, always with the low hand. This will keep your hands correctly positioned for the rest of the exercise. Remember, a tap is played with the stick closest to the drum head.

Solo

In ensemble music, Solo marks a passage where one instrument takes a leading part. In the next exercise, the Bass Drum is featured in the places marked Solo.

47. TWO BY TWO

Be careful to maintain the same tempo when going from flam taps (measures 1 and 2) to the regular flams in measure 3.

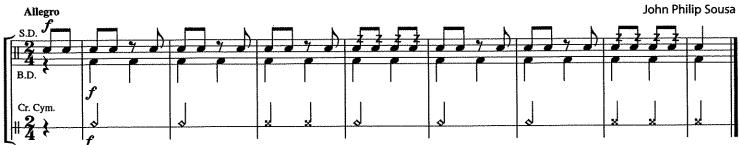


Tempo Markings

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



Tambourine

Hold the tambourine steady in your left hand at a slight upward angle.

Your right hand strikes the head of the Instrument according to the written dynamics:

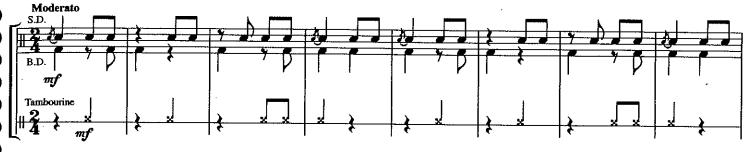
Soft light sounds use one or two fingertips near the edge of the head.

Medium loud sounds use tips of all fingers one-third of the way from the edge to the center.

Loud sounds knuckles on head, half-way between edge and the center.

Use a motion similar to knocking on a door.

49. HEY, HO! NOBODY'S HOME





Dynamics

Crescendo (gradually louder)

Decrescendo or Diminuendo (gradually softer)

50. CLAP THE DYNAMICS



Suspended Cymbal Roll

With yarn mallets on a suspended cymbal, use a rapid series of alternate strokes on the opposite edges of the cymbal (3 o'clock and 9 o'clock). Increase the speed of the roll to build an effective crescendo.

PLAY THE DYNAMICS



PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS





RHYTHM ETUDE



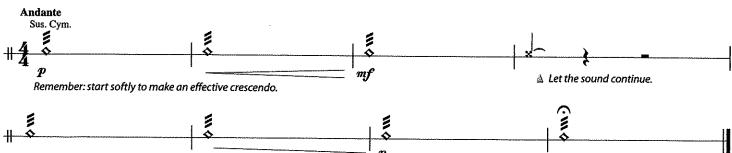
RHYTHM RAP



Remember: how your hand strikes the tambourine is determined by the dynamics.

Let Ring= Let the sound continue to "ring" without stopping. It is a common indication for triangle or cymbals. The same effect is sometimes marked *l.v.* (let vibrate) or *l.r.* (let ring).

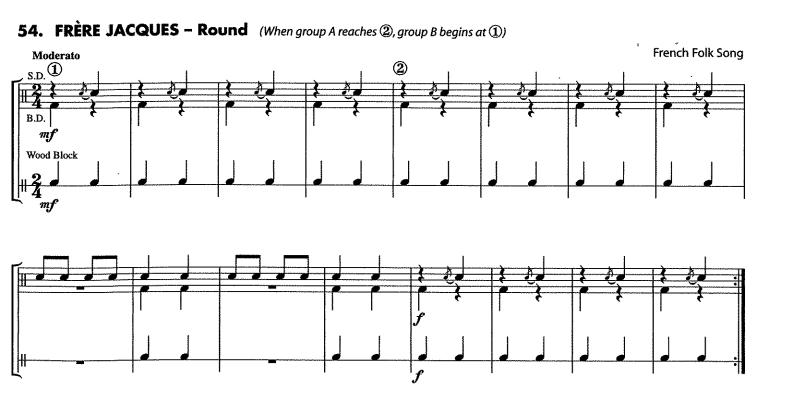




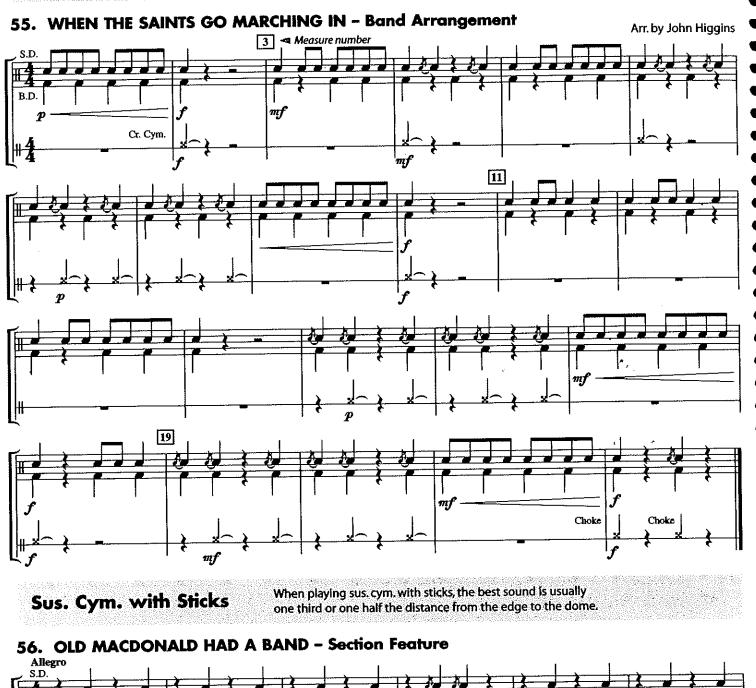
Striking the side opposite the open end will produce a "fundamental" sound.

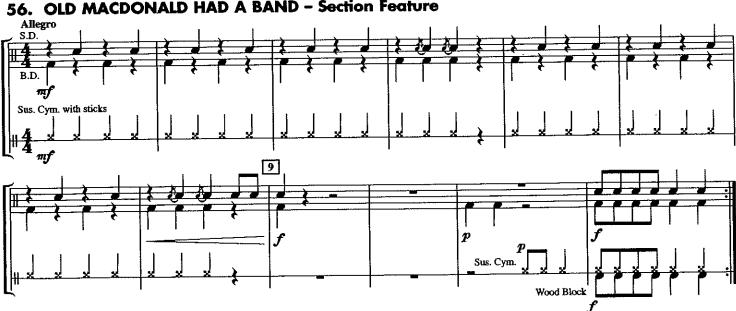
Striking the bottom leg will produce a sound with more overtones (ringing).

Listen to the band and decide which sound works best with music. It's your choice!



PERFORMANCE SPOTLIGHT







RUBANK® RUDIMENTAL STUDIES

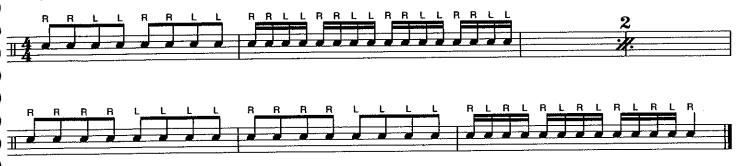
and accompaniment for Full Band Scale and Arpeggio Studies



RUBANK® RUDIMENTAL STUDIES

and accompaniment for Full Band Scale and Arpeggio Studies









3. (Concert F or Concert Al-Major)







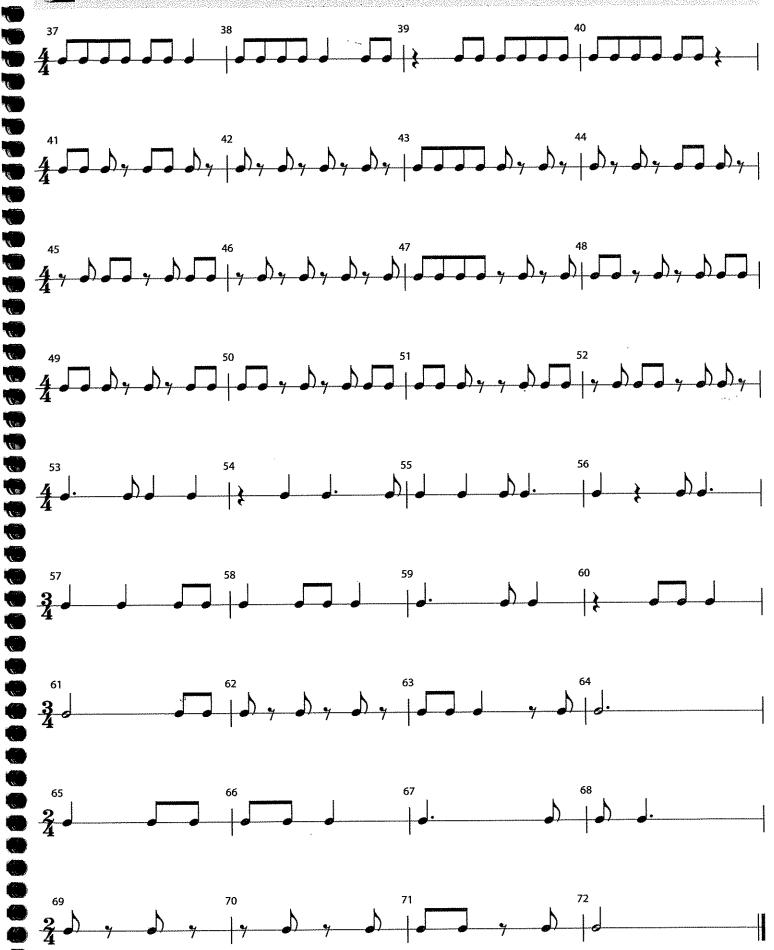








RHYTHM STUDIES



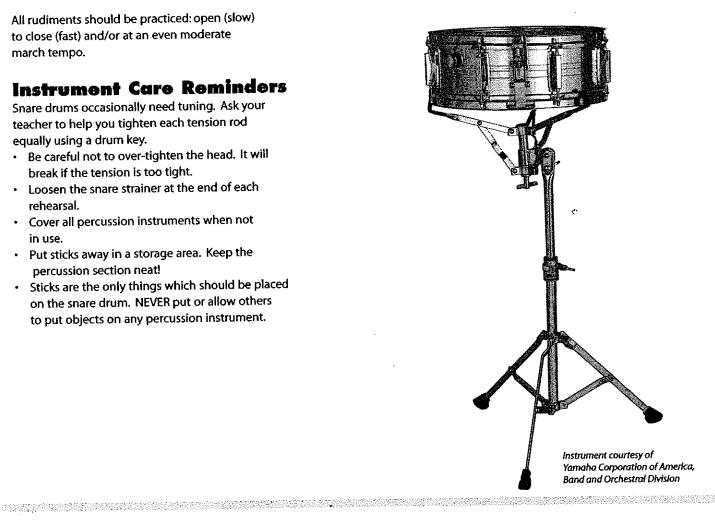
SNARE DRUM INTERNATIONAL DRUM RUDIMENTS

All rudiments should be practiced: open (slow) to close (fast) and/or at an even moderate march tempo.

Instrument Care Reminders

Snare drums occasionally need tuning. Ask your teacher to help you tighten each tension rod equally using a drum key.

- Be careful not to over-tighten the head. It will break if the tension is too tight.
- Loosen the snare strainer at the end of each rehearsal.
- Cover all percussion instruments when not in use.
- Put sticks away in a storage area. Keep the percussion section neat!
- Sticks are the only things which should be placed on the snare drum. NEVER put or allow others to put objects on any percussion instrument.



I. ROLL RUDIMENTS

A. SINGLE STROKE RUDIMENTS

1. Single Stroke Roll



3. Single Stroke Seven



2. Single Stroke Four



B. MULTIPLE BOUNCE ROLL RUDIMENTS

4. Multiple Bounce Roll



5. Triple Stroke Roll



SNARE DRUM INTERNATIONAL DRUM RUDIMENTS

C. DOUBLE STROKE OPEN ROLL RUDIMENTS





11. Ten Stroke Roll



7. Five Stroke Roll



12. Eleven Stroke Roll



8. Six Stroke Roll



13. Thirteen Stroke Roll



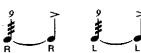
9. Seven Stroke Roll



14. Fifteen Stroke Roll



10. Nine Stroke Roll



15. Seventeen Stroke Roll



II. DIDDLE RUDIMENTS

16. Single Paradiddle



18. Triple
Paradiddle



17. Double Paradiddle



19. Single Paradiddle-Diddle



SNARE DRUM INTERNATIONAL DRUM RUDIMENTS

III. FLAM RUDIMENTS

20. Flam

25. Single Flamed Mill

21. Flam Accent



26. Flam
Paradiddle-Diddle



22. Flam Tap



27. Pataflafla



23. Flamacue



28. Siwss Army Triplet



24. Flam Paradiddle



29. Inverted Flam Tap

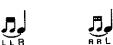


30. Flam Drag



IV. DRAG RUDIMENTS

31. Drag



36. Drag



32. Single Drag Tap



37. Drag Paradiddle #2



33. Double Drag Tap



38. Single Ratamacue



34. Lesson 25



39. Double
Ratamacue



35. Single Dragadiddle



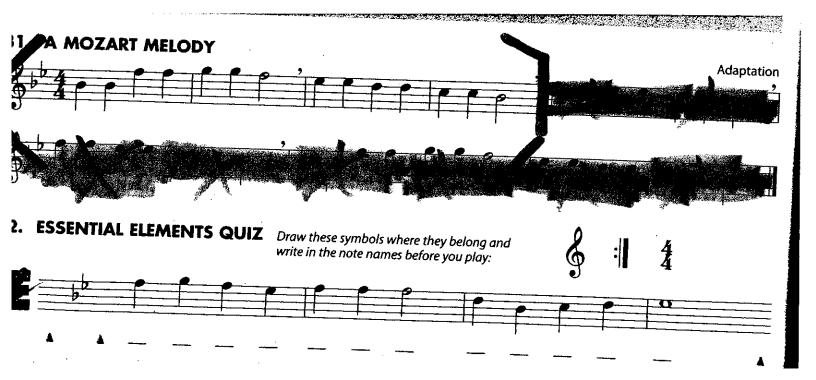
40. Triple Ratamacue



Flute

Name____

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



SCALE CHECKLIST

KEY	MAJOR	MINOR	HARMONIC MINOR	BLUES	CHROMATIC (1 Octave)	CHROMATIC (2 Octaves)
Bb						
В						
С						
C#/Db						
D		751M (WATE) & 00000				
D#/Eb						
E						
F						
F#/Gb						
G						
G#/Ab						
A						

MAJOR SCALE CHART

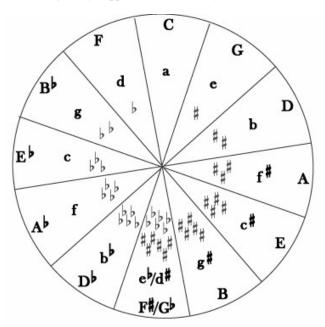
	1	2	3	4	5	6	7	8
Bb	Bb	C	D	Eb	F	G	A	Bb
В	В	C #	D#	E	F#	G#	A#	В
C	С	D	E	F	G	A	В	C
C# Db	C# Db	D# Eb	E# F	F# Gb	G# Ab	A# Bb	B# C	C# Db
D	D	E	F#	G	A	В	C#	D
Eb	Eb	F	G	Ab	Bb	C	D	Eb
E	E	F#	G#	A	В	C#	D#	E
F	F	G	A	Bb	C	D	E	F
F# Gb	F# Gb	G# Ab	A# Bb	B Cb	C# Db	D# Eb	E# F	F# Gb
G	G	A	В	C	D	E	F#	G
Ab	Ab	Bb	C	Db	Eb	F	G	Ab
A	A	В	C #	D	E	F#	G#	A

TRANSPOSITION GUIDE

- To determine which scale to play when given a concert pitch:
- 1) Find the given concert pitch in the Circle of Fifths Diagram.
- 2) If your instrument transposes, move forward to find the transposed pitch:
 - -Bb Clarinets, Trumpets, & Tenor Saxes move forward 2 keys from the given concert pitch (or up a 2nd on chart).
 - -Eb Alto & Baritone Saxes move forward 3 keys from the given concert pitch (or up a 6th on chart).
 - -French Horns in F move forward 1 key from the given concert pitch (or up a 5th on chart)
- 3) Find that pitch back in the first column and you can play the scale by reading the notes from left to right.

CIRCLE OF FIFTHS (KEY SIGNATURES)

Major Key (Upper Case); Minor Key (Lower Case)



TIPS

☐ To build a major scale from any note, follow this formula: W-W-H-W-W-W-H

W = Whole step H = Half step

□ Order of Flats: B-E-A-D-G-C-F

□ Order of Sharps: F-C-G-D-A-E-B

NATURAL MINOR SCALE CHART

	1	2	3	4	5	6	7	8
Bb	Bb	C	Db	Eb	F	Gb	Ab	Bb
В	В	C #	D	E	F#	G	A	В
C	C	D	Eb	F	G	Ab	Bb	C
C #	C#	D#	E	F#	G#	A	В	C #
D	D	E	F	G	A	Bb	C	D
D# Eb	D# Eb	E# F	F# Gb	G# Ab	A# Bb	B Cb	C# Db	D# Eb
E	E	F#	G	A	В	C	D	E
F	F	G	Ab	Bb	C	Db	Eb	F
F#	F#	G#	A	В	C #	D	E	F#
G	G	A	Bb	C	D	Eb	F	G
G#	G#	A #	В	C #	D#	E	F#	G#
A	A	В	C	D	E	F	G	A

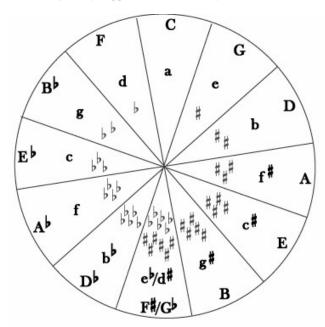
TRANSPOSITION GUIDE

To determine which scale to play when given a concert pitch:

- 1) Find the given concert pitch in the Circle of Fifths Diagram.
- 2) If your instrument transposes, move forward to find the transposed pitch:
 - -Bb Clarinets, Trumpets, & Tenor Saxes move forward 2 keys from the given concert pitch (or up a 2nd on chart).
 - -Eb Alto & Baritone Saxes move forward 3 keys from the given concert pitch (or up a 6th on chart).
 - -French Horns in F move forward 1 key from the given concert pitch (or up a 5th on chart)
- 3) Find that pitch back in the first column and you can play the scale by reading the notes from left to right.

CIRCLE OF FIFTHS (KEY SIGNATURES)

Major Key (Upper Case); Minor Key (Lower Case)

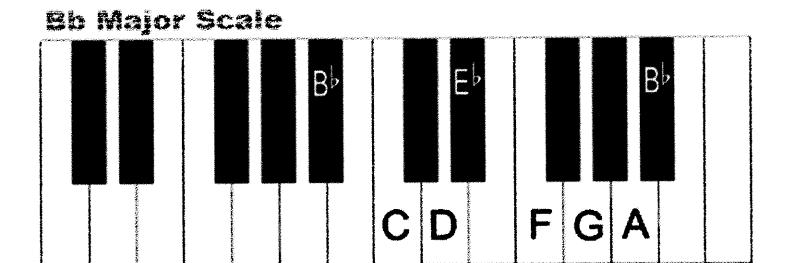


TIPS

- A natural minor scale is a major scale with a b3, b6, and b7.
- **□** To build a natural minor scale from any note, follow this formula: W-H-W-W-H-W-W
- W = Whole step
- H = Half step

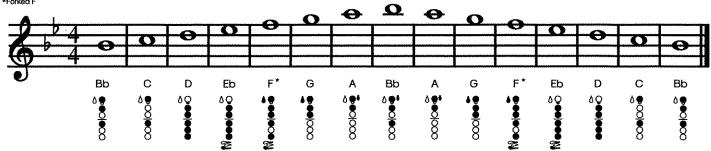
Concert Bb Major Scale

Number	1	2	3	4	5	6	7	8
Solfege	Do	Re	Mi	Fa	Sol	La	Ti	Do
C Instruments (Flute, Trombone, Baritone)	Bb	С	D	Eb	F	G	A	Bb
Bb Instruments (Trumpet, Tenor Sax Clarinet)	С	D	E	F	G	A	В	С
Eb Instruments (Alto Sax)	G	A	В	С	D	E	F#	G



Concert Bb Scale

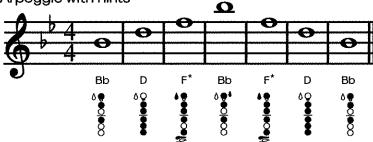
1. Scale with hints



2. Scale



3. Arpeggio with hints



4. Arpeggio



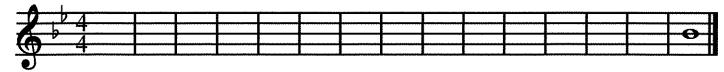
5. Draw the notes of the scale.



6. Draw the notes of the arpeggio.

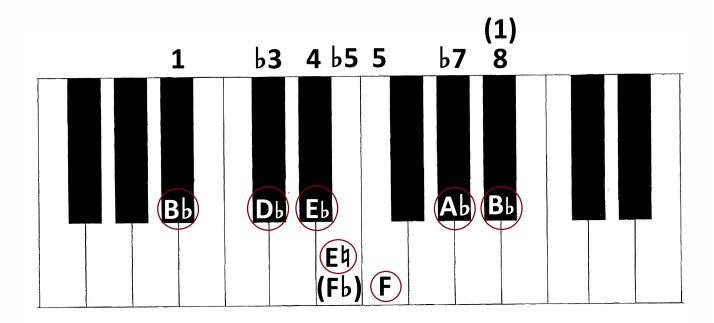


7. Fill-in the measures with notes from the scale in any order.



Concert Bb Blues Scale

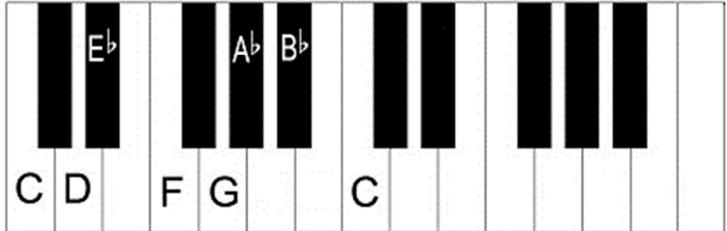
Number	1	b 3	4	b 5	5	b 7	8
Solfege	Do	Me	Fa	Se	Sol	Te	Do
C Instruments (Flute, Trombone, Baritone)	Bb	Db	Eb	E	F	Ab	Bb
Bb Instruments (Trumpet, Tenor Sax Clarinet)	C	Eb	F	F#	G	Bb	С
Eb Instruments (Alto Sax)	G	Bb	С	C #	D	F	G



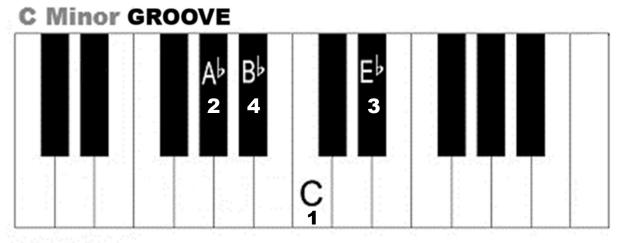
Concert C Minor Scale

Number	1	2	3	4	5	6	7	8
Solfege	Do	Re	Me	Fa	Sol	Le	Te	Do
C Instruments (Flute, Trombone, Baritone, Tuba Piano, Strings)	С	D	Eb			Ab	Bb	С
Bb Instruments (Trumpet, Tenor Sax Clarinet)	D	E	F	G	A	Bb	С	D
Eb Instruments (Alto Sax)	A	В	С	D	Е	F	G	A

C Minor Scale

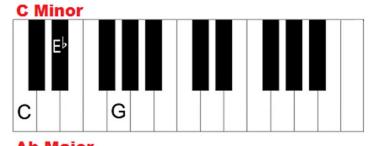


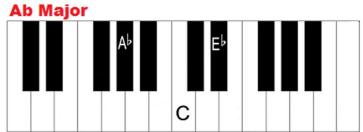
PIANO & PERCUSSION

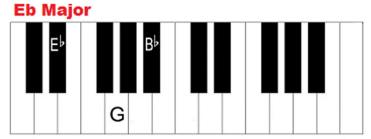


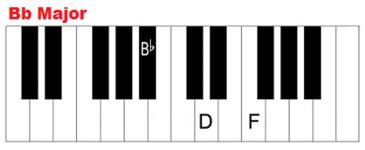
4 BEATS EACH NOTE: 1 - 2 - 3 - 4 / Cm - Ab - Eb - Bb

C Minor Chords (Optional)









Percussion Groove



CHORD EXERCISE



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

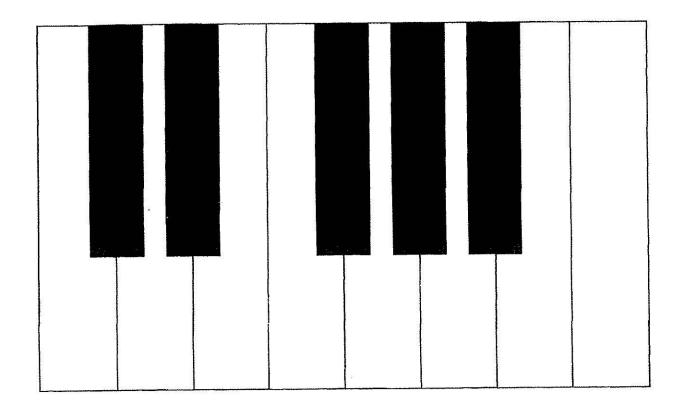
SOLOS, DUETS, TRIOS, QUARTETS

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:			
Instrum	ents:		

PIANO NOTES CHART



LESSON 1

Quarter Notes, Quarter Rests



COMBINATION STUDY

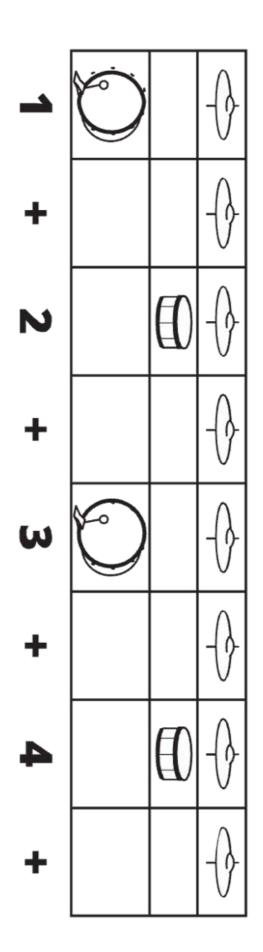


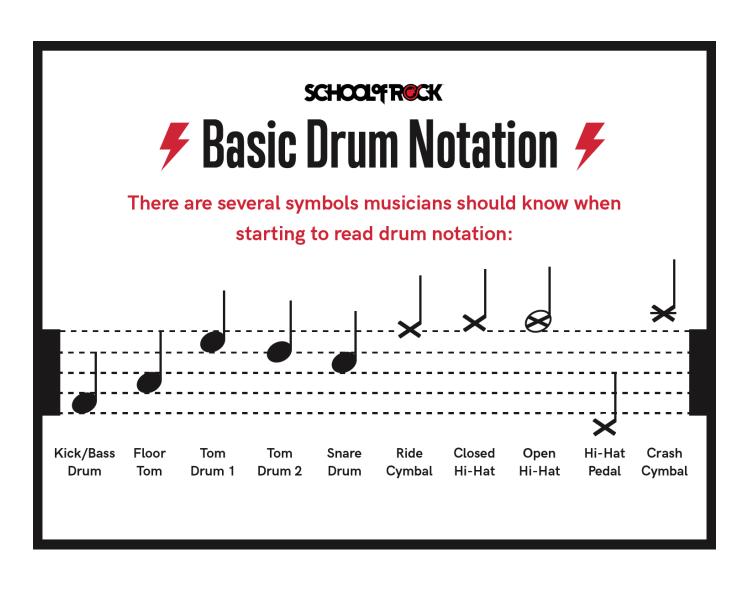
^{*}Throughout this method all exercises should be practiced beginning with both the right hand and the left hand.

LESSON 2 Eighth Notes, Quarter Notes

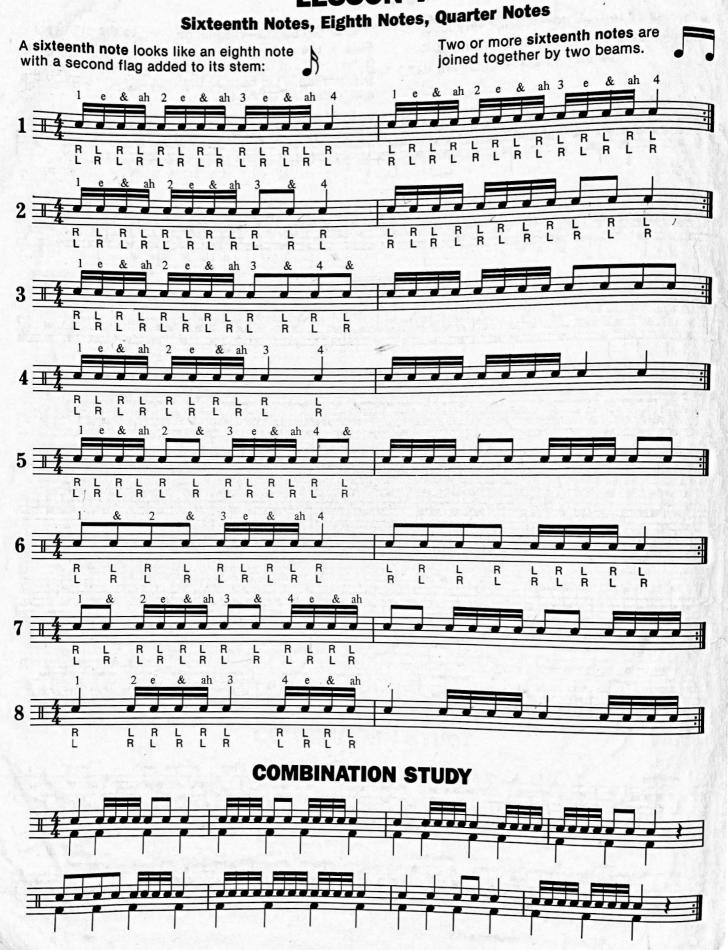


Basic Backbeat in Iconic Notation





LESSON 7



Paradiddles - Study #1



- 1) R L R R L R L L R L R L R L L L
- 2) R L L R L R R L R L L R L R R L
- 3) R R L R L L R L R R L R L L R L
- 4) R L R R L L R L R L R L L R L
- 5) R L R R L R R L R R L R R L R R L
- 6) R L L R L L R L L R L L R L
- 7) R L L R R L L R R L L R R L L R
- 8) RRLR LRLL RRLR LRLL
- 9) R R L R R L R R L L R L L R L L
- 10) R L L R L L R L L R R L R R L R
- 11) R L R R R L R R R L R R R L R R
- 12) R R L R R R L R R R L R R R L R

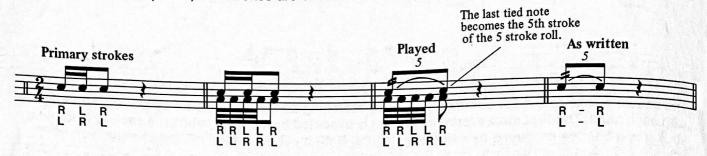
Variations

- 1) Play written notes on Snare Drum
- 2) Play written unaccented notes on Snare and accented notes on Tom
- Add the Bass Drum along with the accents in the written part
- 4) Add the Play Bass Drum on the beats of 1 and 3

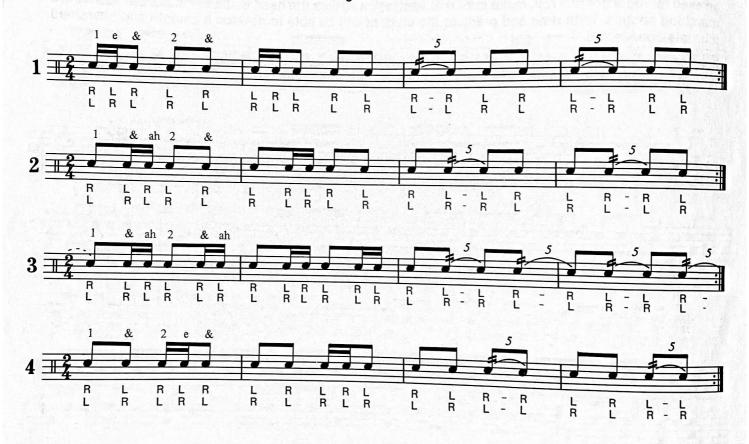
LESSON 18

The 5-Stroke Roll

The 5-stroke roll consists of a series of 2 double strokes followed by a single stroke: Example: RRLLR or LLRRL. (At slow speeds, the strokes are executed individually.)



When playing 5-stroke rolls, the hand that begins the roll will also end it.



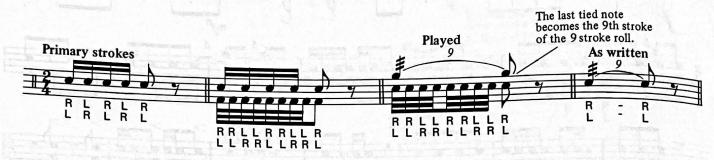
COMBINATION STUDY



LESSON 19

The 9-Stroke Roll

The 9-stroke roll consists of a series of 4 double strokes followed by a single stroke. Example: RRLLRRLLR or LLRRLLRRL. (At slow speeds, the strokes are executed individually.)



When playing 9-stroke rolls, the hand that begins the roll will also end it.



COMBINATION STUDY









SCITECH BAND GROOVE CHART

-Choed Progressions for improv-

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

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

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

12 BAR BLUES

Blues Scale

		b3	4	b 5	5	≥ b7, =	8
C Instruments	Bb	Db	Eb	Е	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) BbDFGAbGFD
- (I) BbDFGAbGFD
- (IV) Eb G Bb C Db C Bb G
- (I) BbDFGAbGFD
- (V) FACD
- (IV') Eb G Bb C
- (I) BbDFGAbGFD

Walking Bass Line - Bb Instruments

- (I) CEGABbAGE
- (I) CEGABbAGE
- (IV) FACDEbDCA
- (I) CEGABbAGE
- (V) GBDE
- (IV') FACD
- (I) CEGABbAGE

Walking Bass Line - Eb Instruments

- (I) GBDEFEDB
- (I) GBDEFEDB
- (IV) CEGABbAGE
- (I) GBDEFEDB
- (V) D F# A B
- (IV') CEGA
- (I) GBDEFEDB

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

Traditional arr. R. Rodriguez & Bernice



Amazing Grace

John Newton

Traditional arr. R. Rodriguez & Bernice



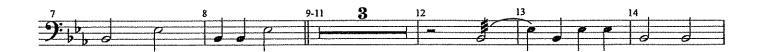
ANGELS WE HAVE HEARD ON HIGH

Percussion

Traditional French Carol

Timpani



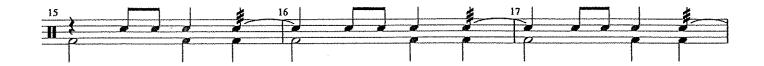




Snare Drum Bass Drum







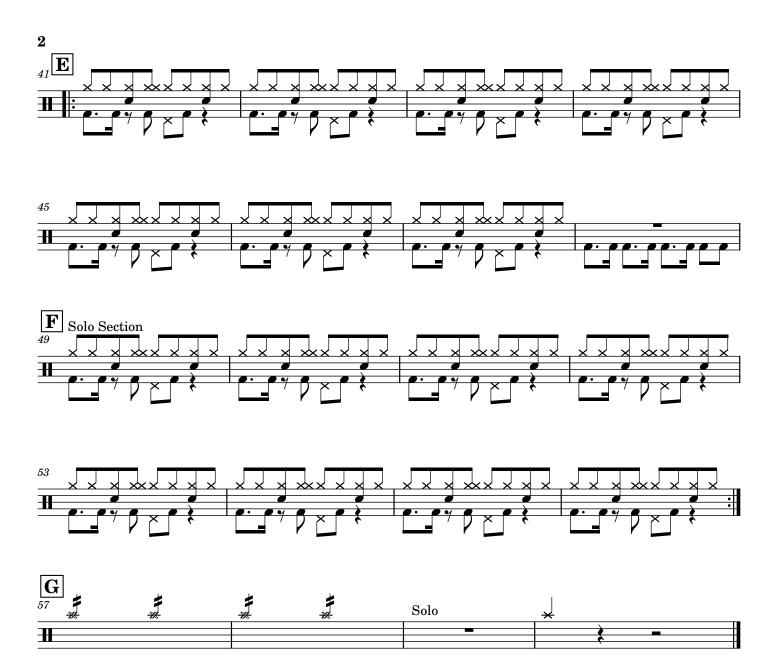


Candy Rain

Arr. Raul Maldonado

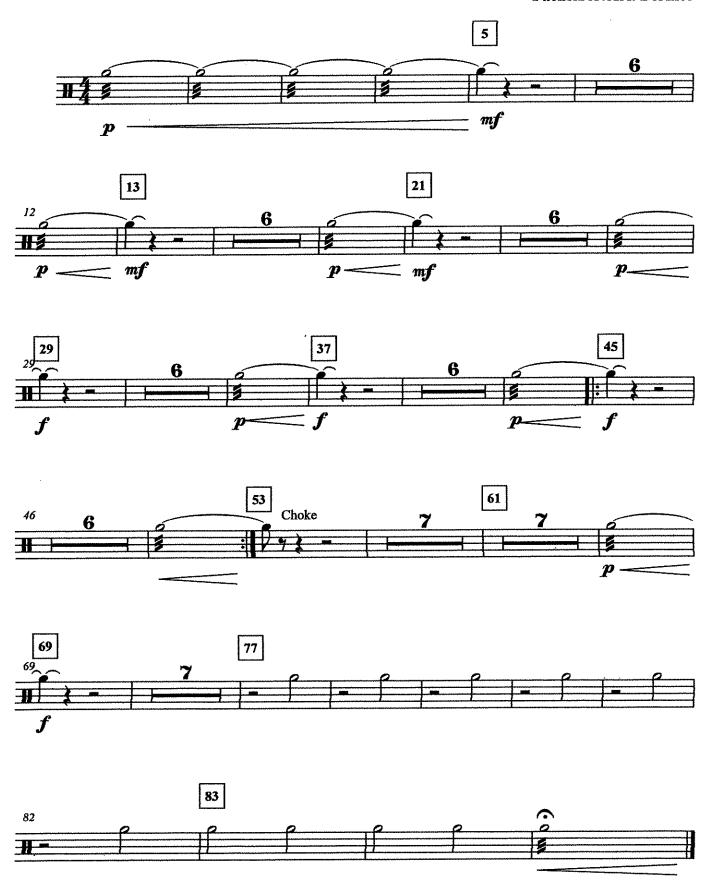
Soul For Real





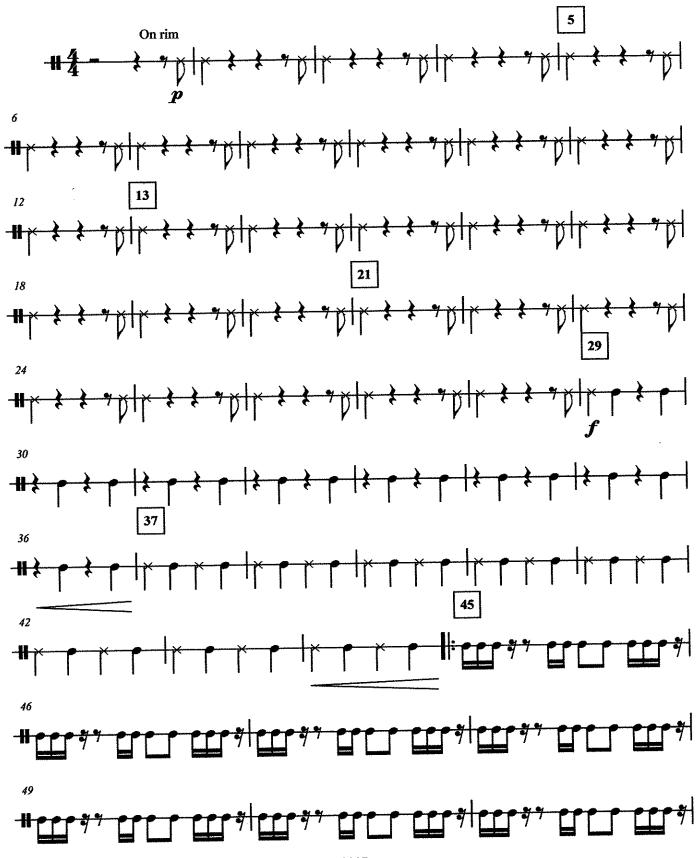
Percussion 1 - Suspended Cymbal

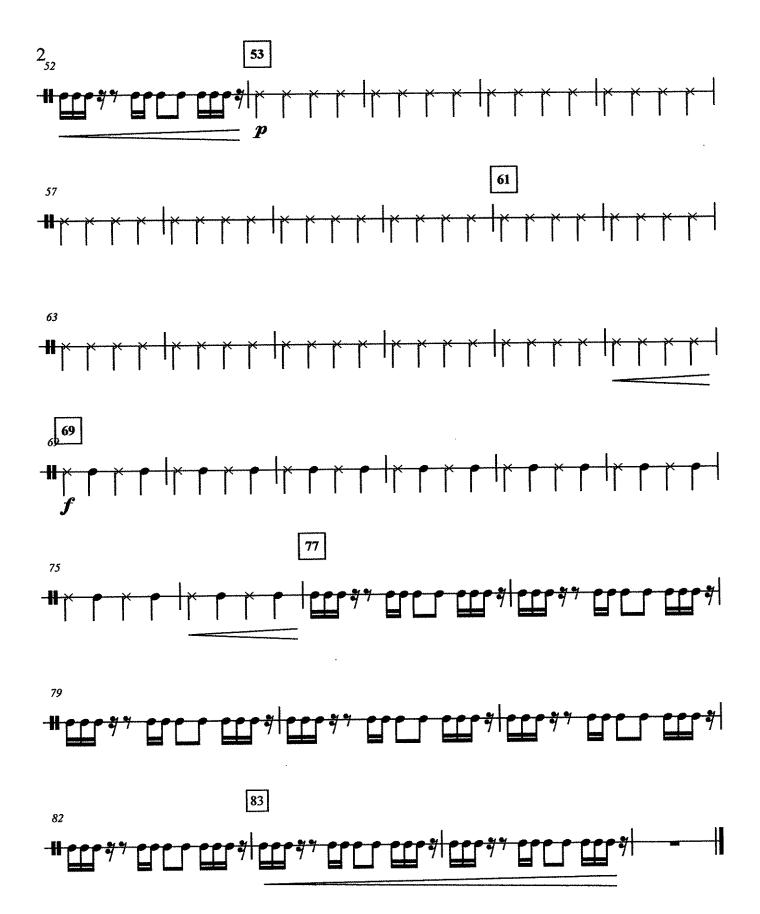
Canon Remix



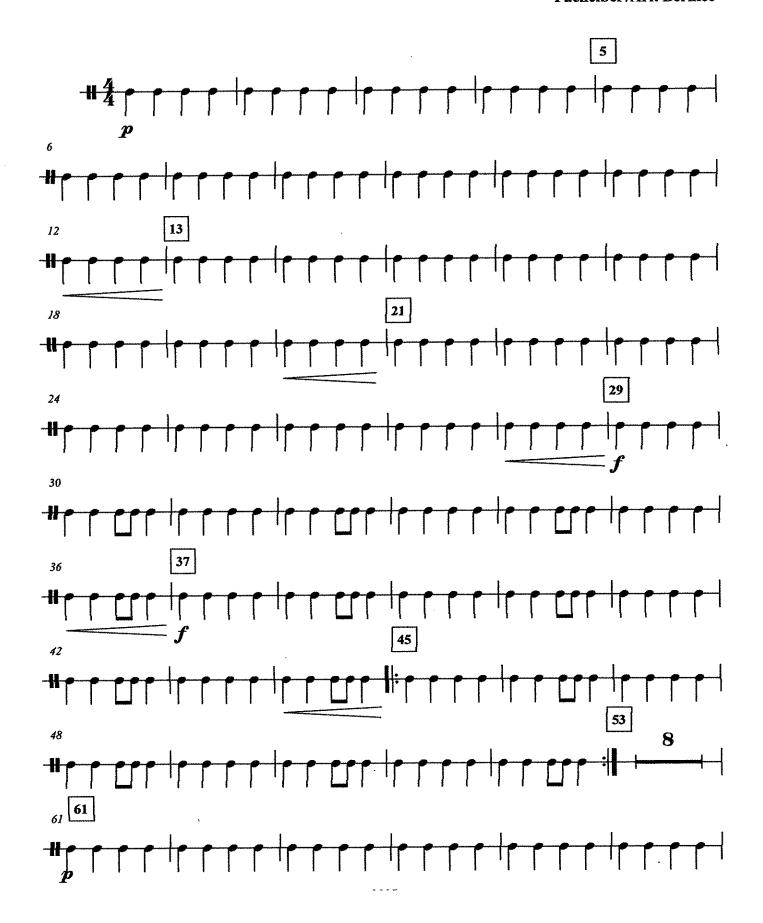
Snare Drum

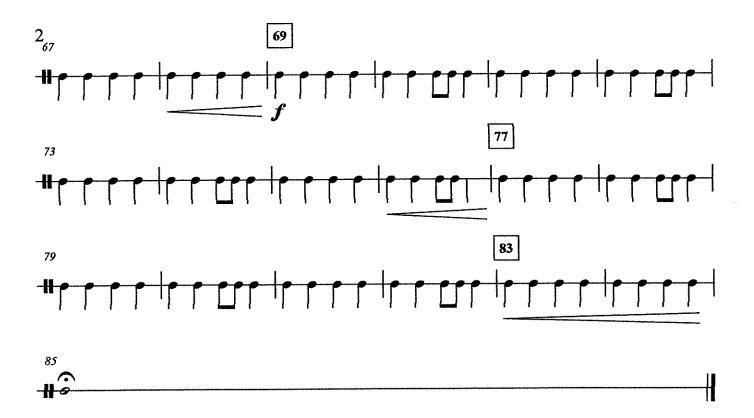
Canon Remix





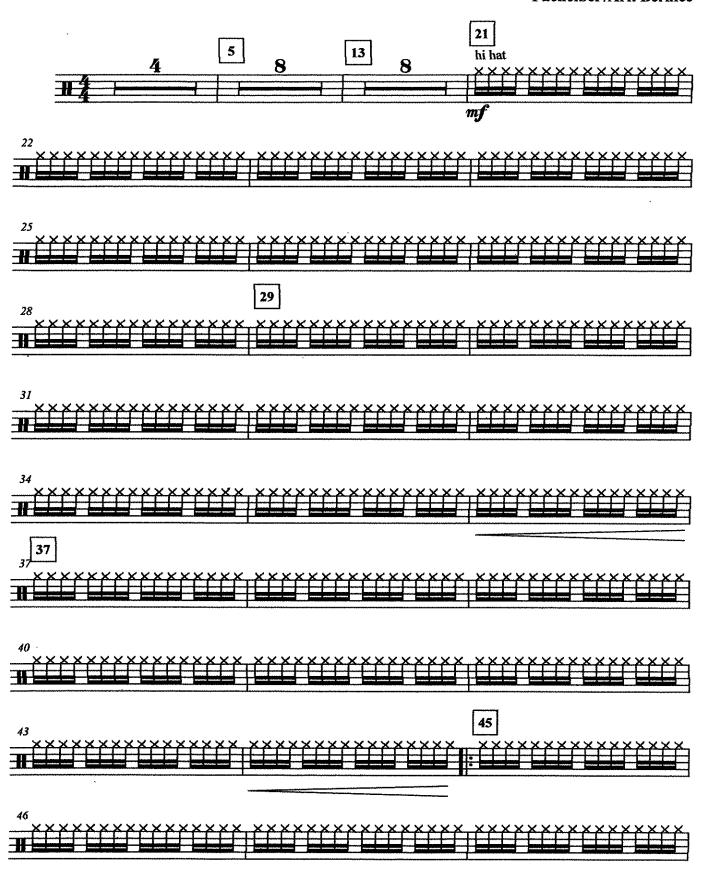
Canon Remix

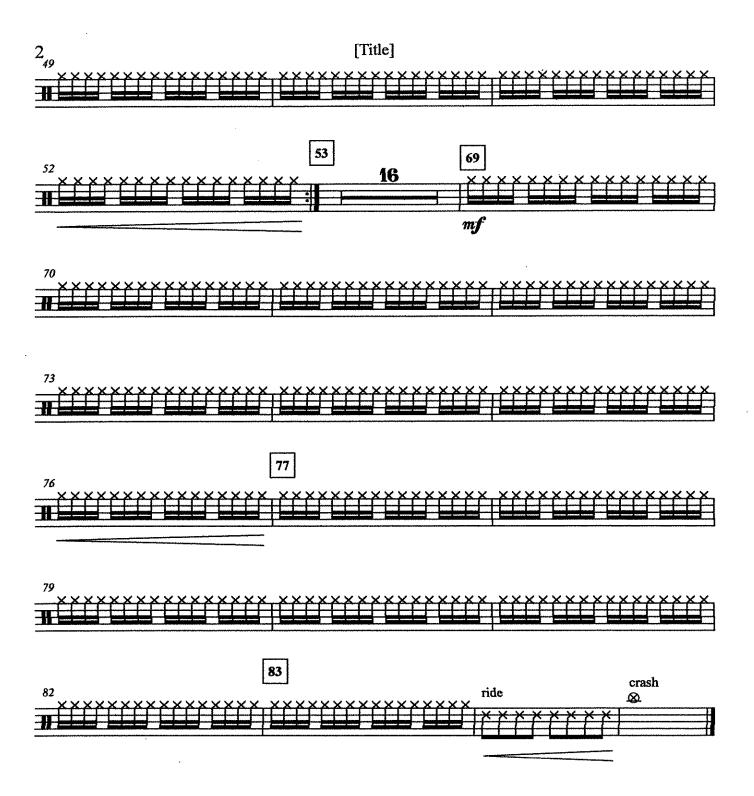




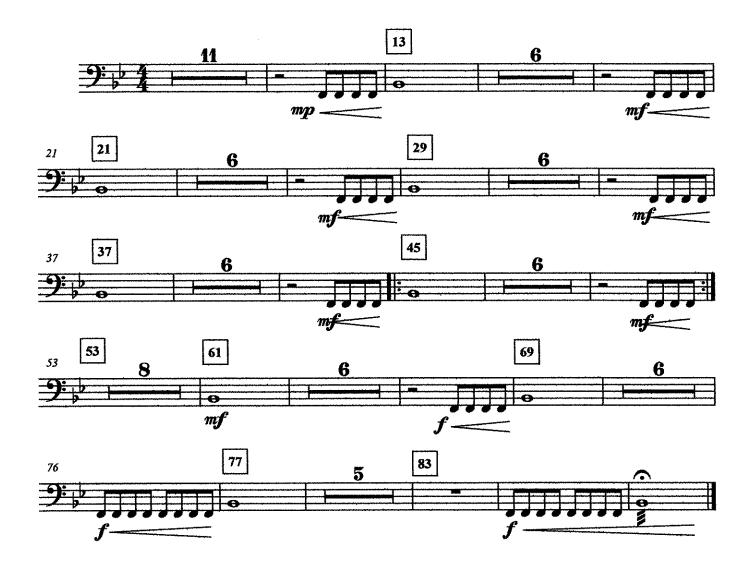
Drum Set

Canon Remix





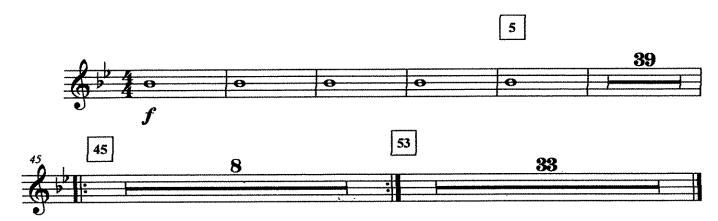
Canon Remix



Chimes

Canon Remix

Pachelbel /Arr. Bernice



. . . .

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

Lyries

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



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



EGA GF# E EGA GF# E

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



EGA GF# E EGA GF# E

Horn Lick Eb - Alto Sax, Bari Sax



Horn Lick Bass Clef – Trombone, Baritone



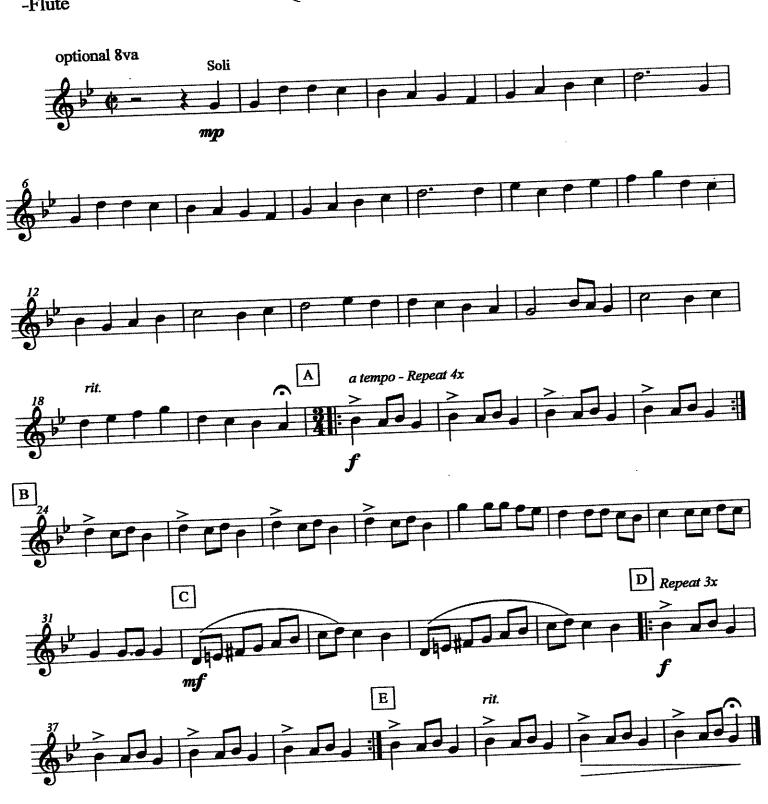


Carol of The Bells

Melody - C
-Flute

Quartet Version

arr. Turgeon & Bernice



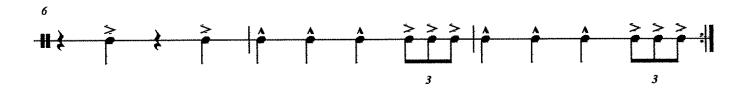
Snare Drum

Cheer #1

arr. Bernice

Watch Conductor Slow-Fast

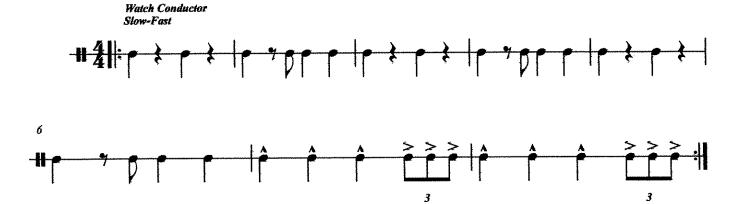




Bass Drum

Cheer #1

arr. Bernice



Quad Toms

Cheer # 1

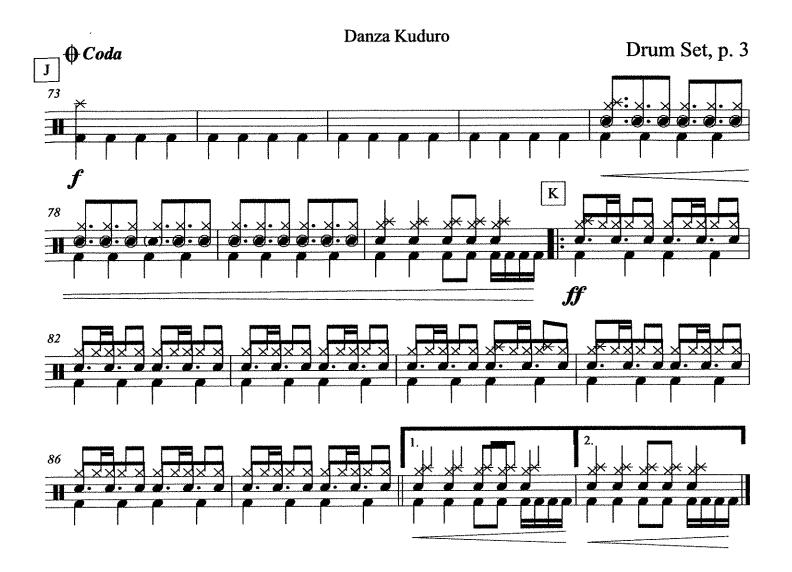
arr. Bernice



Danza Kuduro







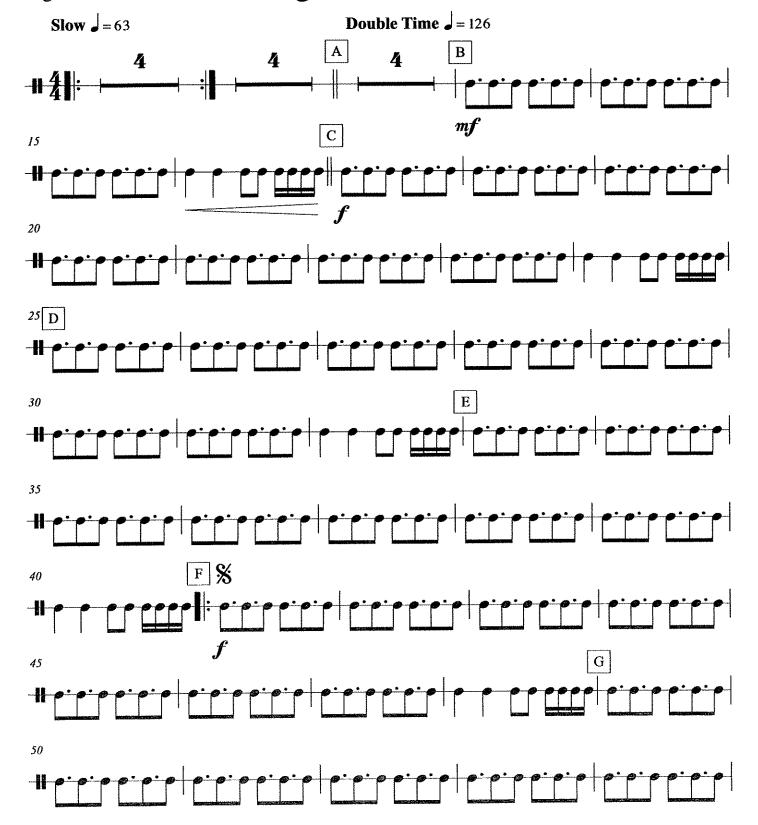
Snare Drum Bass Drum

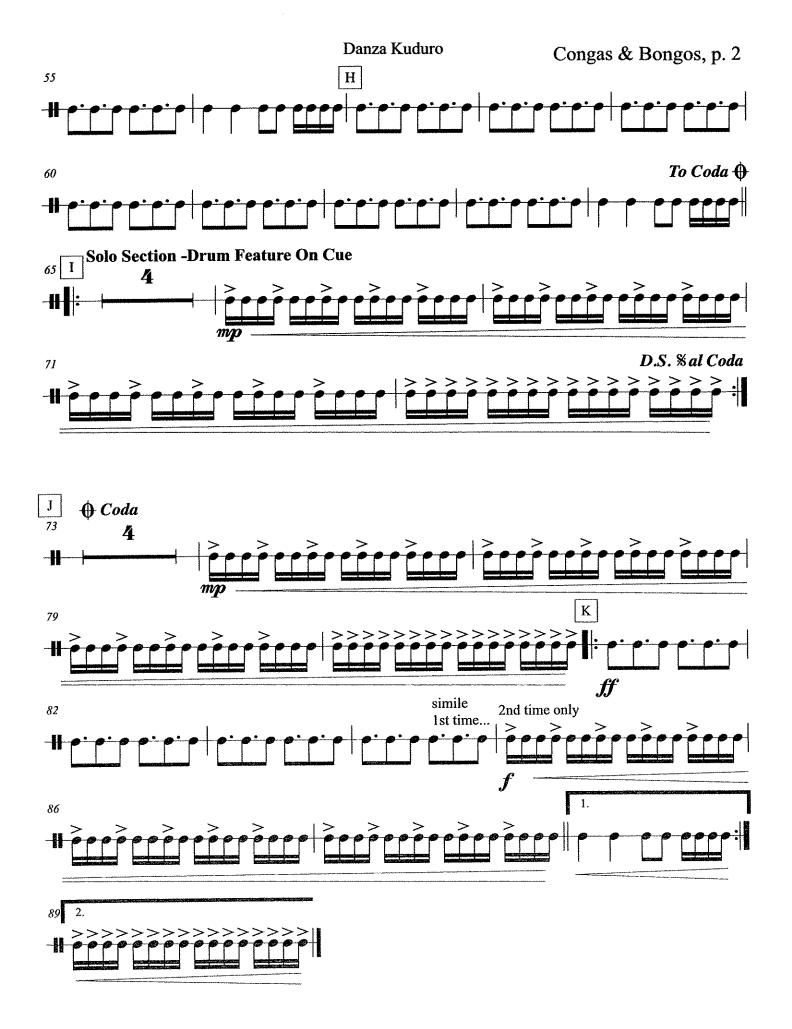
Danza Kuduro





Danza Kuduro





Floor Tom

Danza Kuduro



Suspended Cymbal & Danza Kuduro Crash Cymbal



Eye Of The Tiger

For Zanetti



Piano: Am G F

Bass Line: A - - - - - - F- - - C

feeling good road map

- 1) INSTRUMENTAL SOLO (optional)
- 2) VOCAL SOLO
- 3) HIT 4X
- 4) RHYTHM SECTION 2X (soft p)
- 5) FAST OPENING 2X (soft p) "Birds Flying High" Small Group
- 6) RHYTHM SECTION 2X (soft p)
- 7) SOLO SECTION (optional)
- 8) HORN LICK 2X
- 9) RHYTHM SECTION 2X WITH BUILD UP
- 10) NASTY LICK 2X (loud f) Piano hold notes
- 11) BACKGROUNDS (loud f)
 - -Low Brass play HIT (optional)
 - -POP LAST NOTE (on beat 1)
- 12) "And I'm Feeling Good" Ending (soft p)

Feeling Good

(Bb Minor)

Swing Time



Piano: Bbm (8th note triplets)

Bass Line Lick: Bb Ab Gb F (Ab F Ab)

Feeling Good

(HORN LICK+)

NOTE 8 ON CUE BEAT 4



Horn Lick:

1-b3-4-b5-4-b5-4-b3-1-b7(low)-1-1

Opening "And I'm Feeling Good":

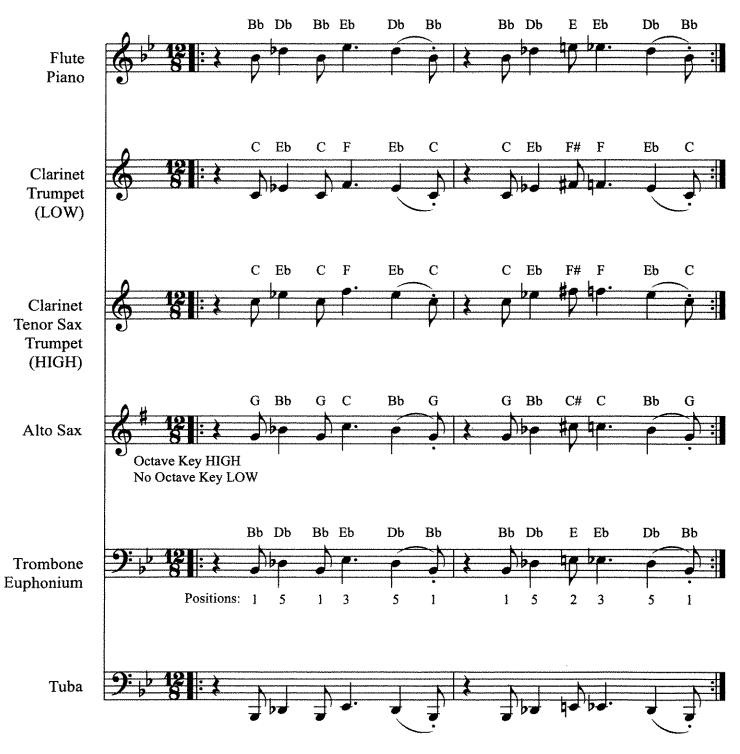
1-1-4-b3-1----1

1 & b3 Background Harmony Hits

Feeling Good

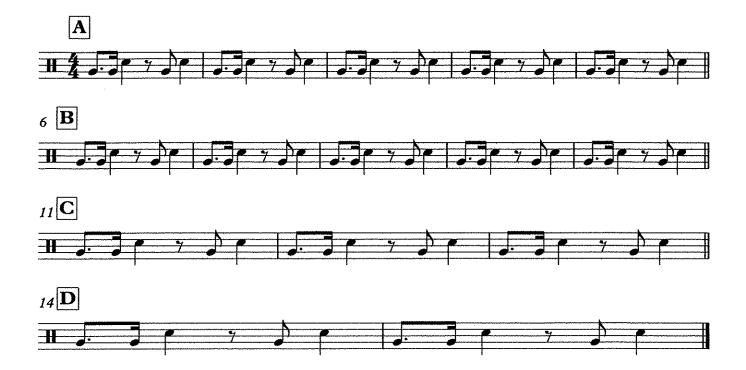
(NASTY LICK - Bb Minor)

Swing Time



Piano: Bbm (2 Beats Hold)

Bass Line Lick: Bb Ab Gb F (2 Beats Hold)



142 C

HEART AND SOUL

-HOAGY CARMICHAEL FRANK LDESSER



Rhythm

IT DON'T MEAN A THING

(If It Ain't Got That Swing)

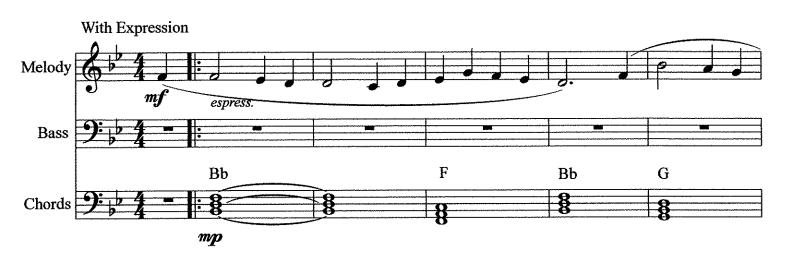
Words and Music by IRVING MILLS and DUKE ELLINGTON Arranged by JACK BULLOCK



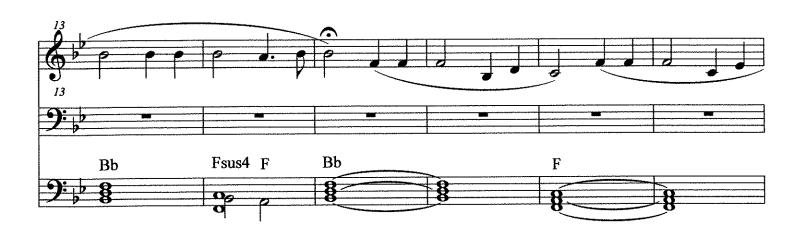
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Horatio G. Spafford, 1873 Philip P. Bliss, 1876 arr. Bernice









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





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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...

My Way



PEP BAND CHEERS

Superman So So Do So So Do 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 Fa Fa Fa Fa So Fa (Repeat) **Harmony** 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)

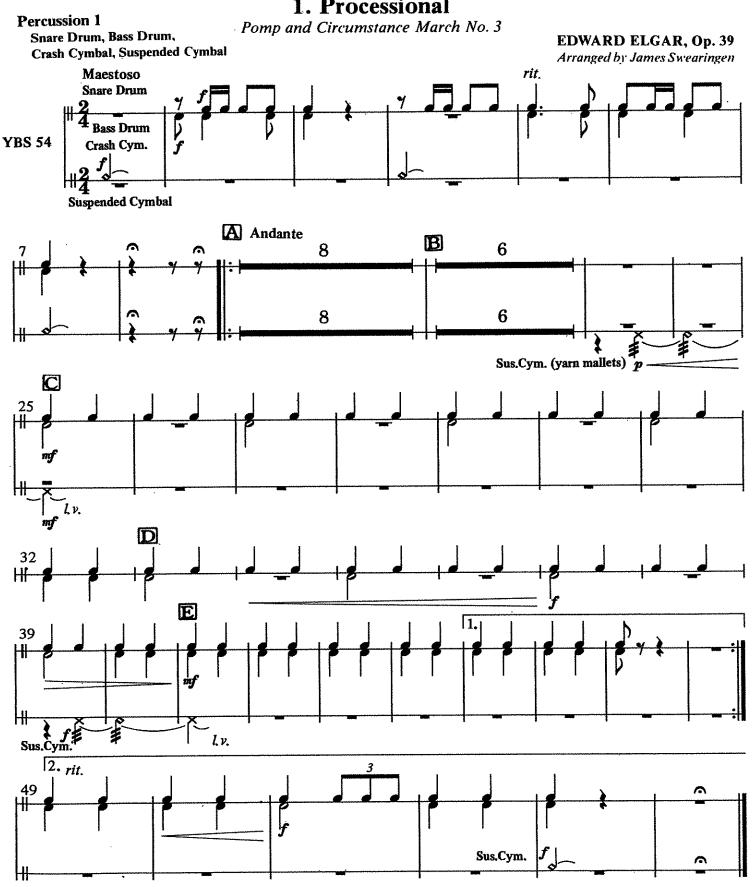
C Minor Groove: (C Minor)

Antonio Groove: Do Te Le So (Bb Blues)

Harmony: So Fa Me Re 12 Bar Groove: (Bb Blues)

Two Ceremonial Marches

1. Processional



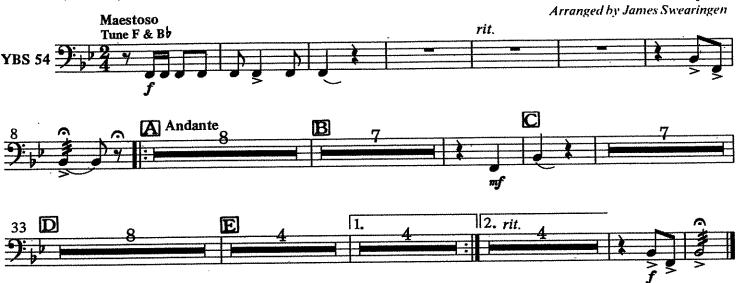
Two Ceremonial Marches

Percussion 2 Timpani

1. Processional

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

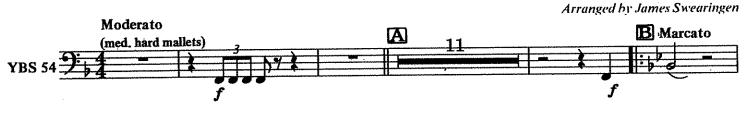


2. Recessional

\$4.00

Triumphal March from "Aida"













Santa Claus Is Comin' To Town

Melody - C

Coots & Gillespie arr. Bernice



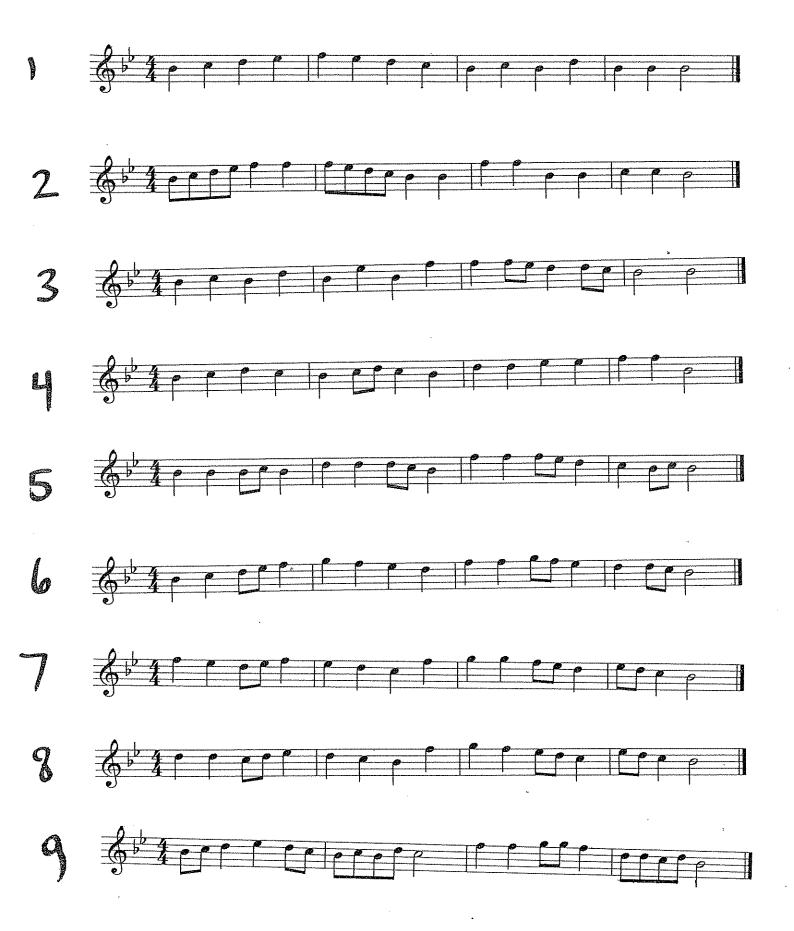
Santa Claus Is Comin' To Town

C Bass Line

Coots & Gillespie



Sight Reading Exercises

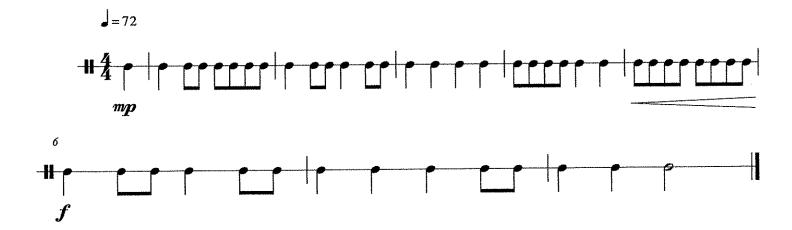


Snare Drum BEGINNING

Simple Gifts

Traditional Aaron Copland (1900-1990)

from Appalachian Spring



Snare Drum
INTERMEDIATE/
ADVANCED

Simple Gifts

from Appalachian Spring

Traditional Aaron Copland (1900-1990)







Smells Like Teen Spirit

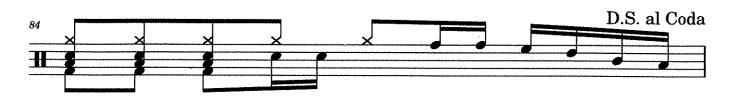


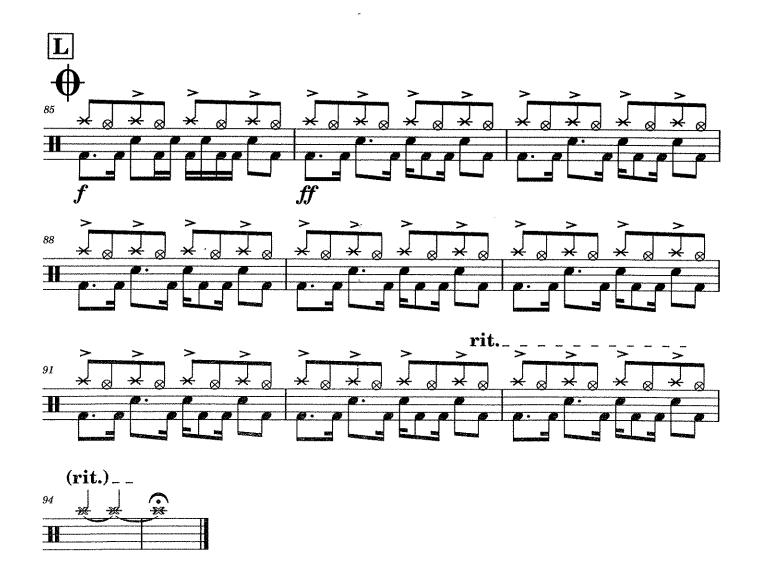












Smeijs Like Teen Spirit



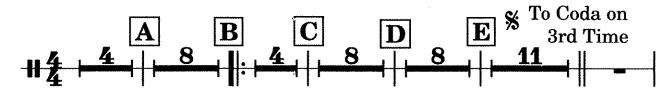


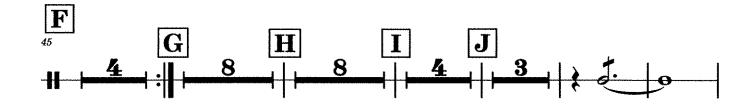


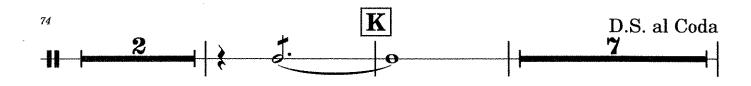


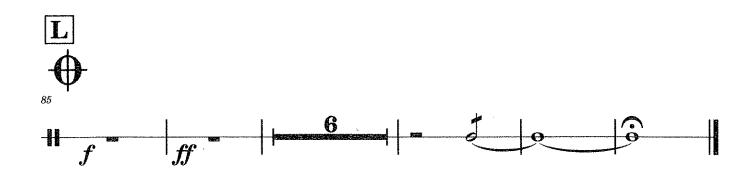
As Recorded by Nirvana Arr. Walsh

Smells Like Teen Spirit







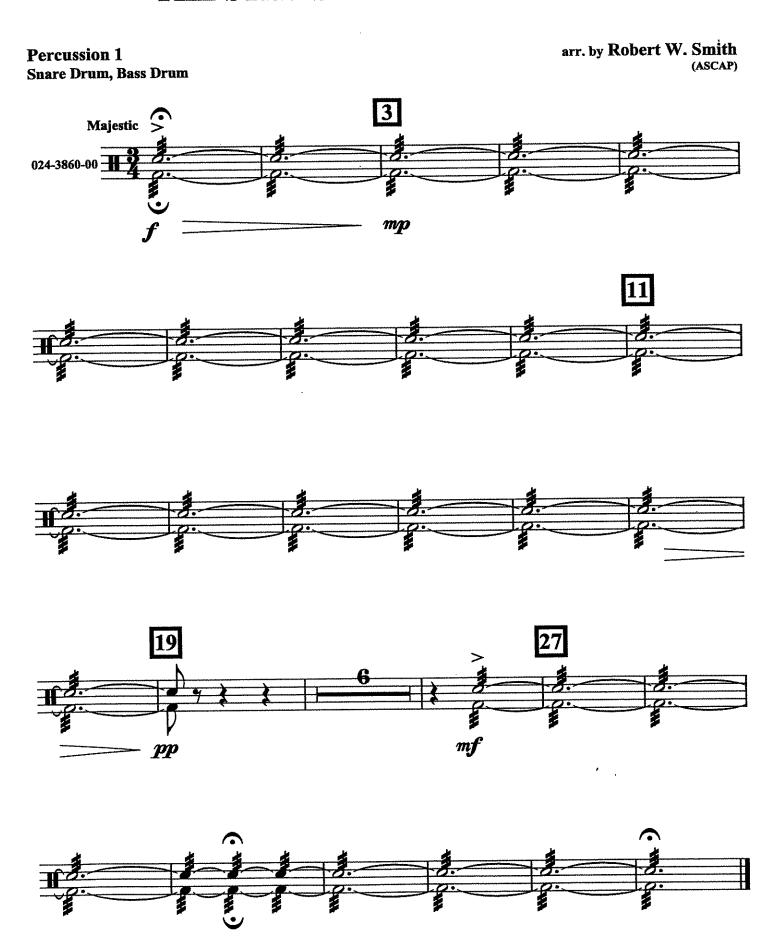


Smelis Like Teen Spirit

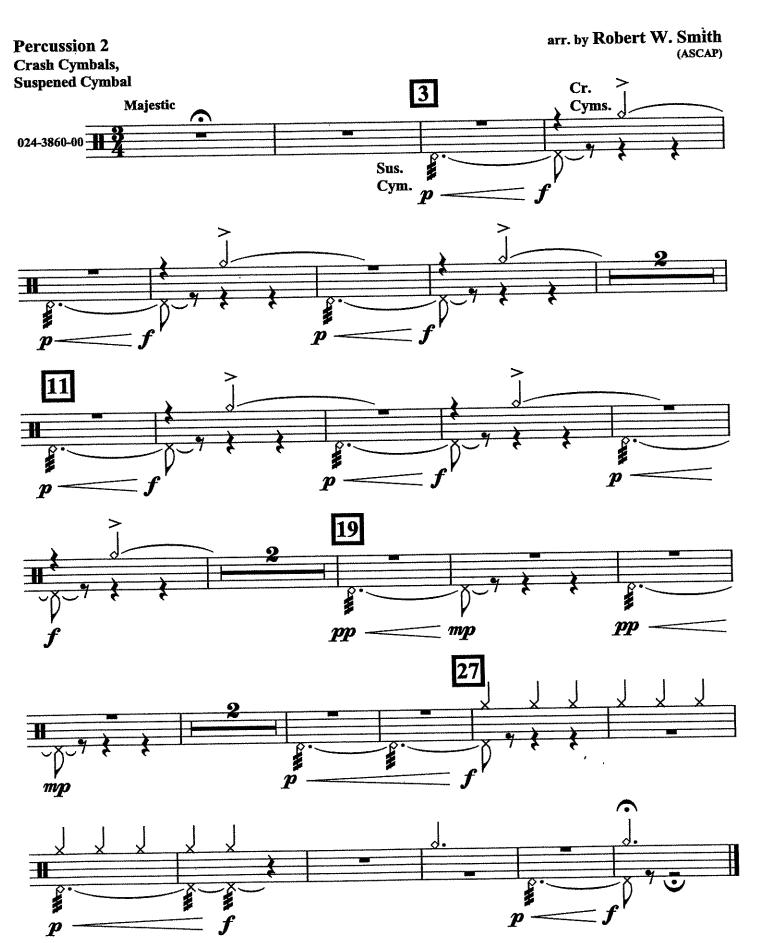


D.S. al Coda

THE STAR SPANGLED BANNER



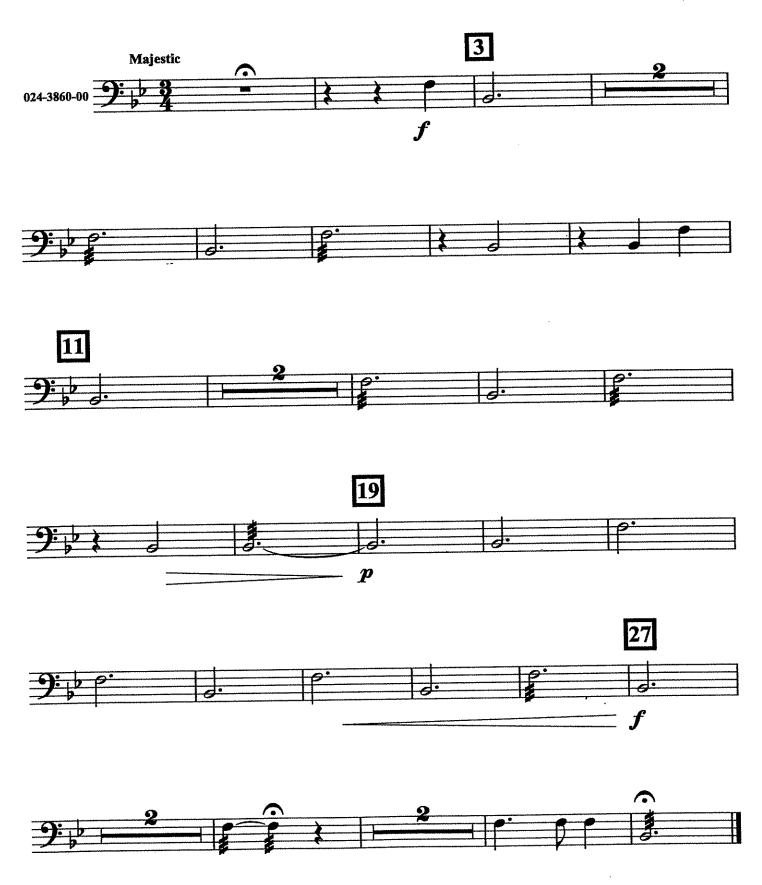
THE STAR SPANGLED BANNER



THE STAR SPANGLED BANNER

Timpani

arr. by Robert W. Smith



TAKE ON ME





TAKE ON ME

AUX. PERCUSSION CONGAS, TAMBOURINE, SHAKER

Music by PAL WAAKTAAR and MAGNE FURUHOLMNE Words by PAL WAAKTAAR, MAGNE FURUHOLMNE and MORTON HARKET

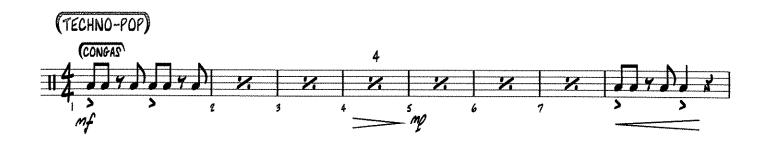
Arranged by JOHN BERRY









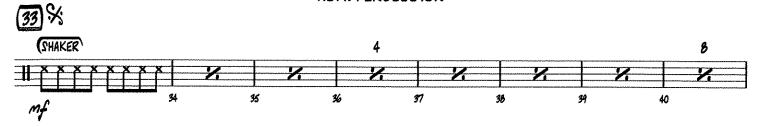


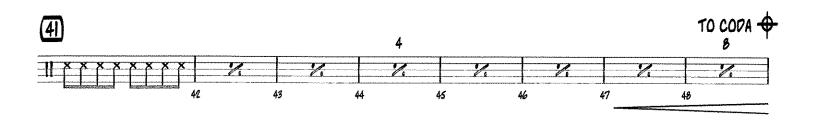






AUX. PERCUSSION













THE TEMPEST

PERCUSSION I (Snare Drum, Bass Drum, Triangle)

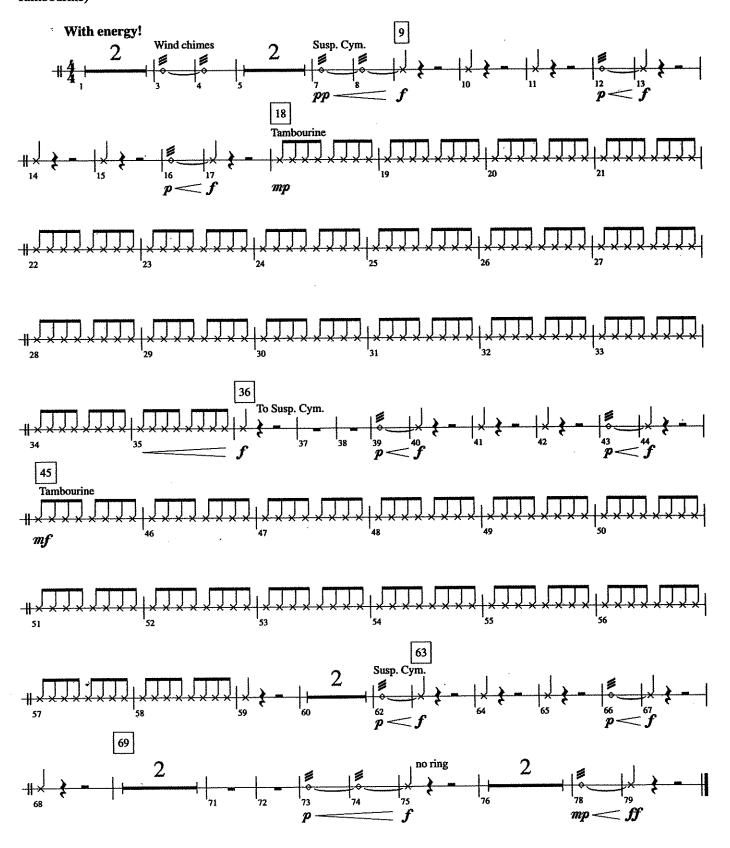
ROBERT W. SMITH



THE TEMPEST

PERCUSSION II (Wind Chimes, Suspended Cymbal, Tambourine)

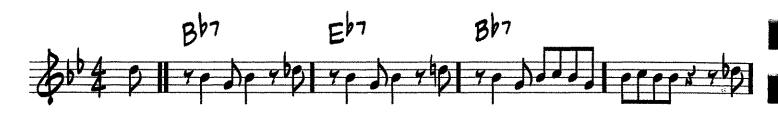
ROBERT W. SMITH

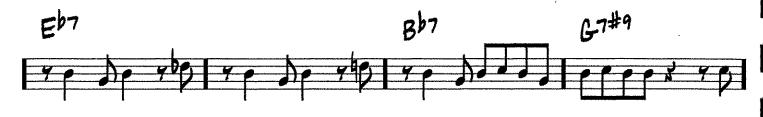


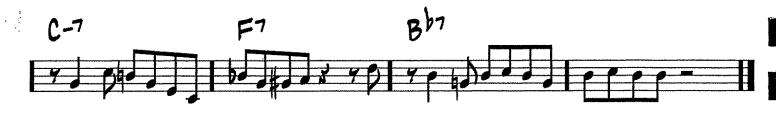


TENOR MADNESS

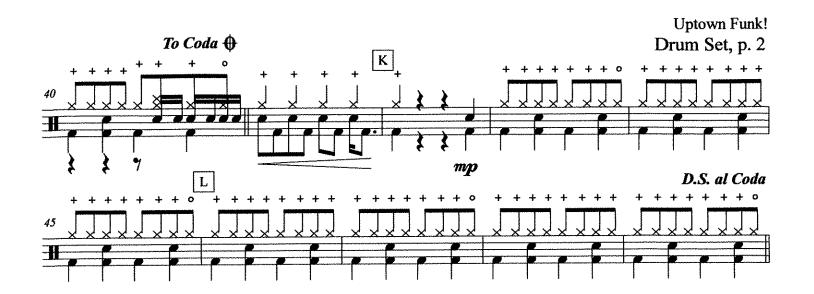
-SONNY ROLLING

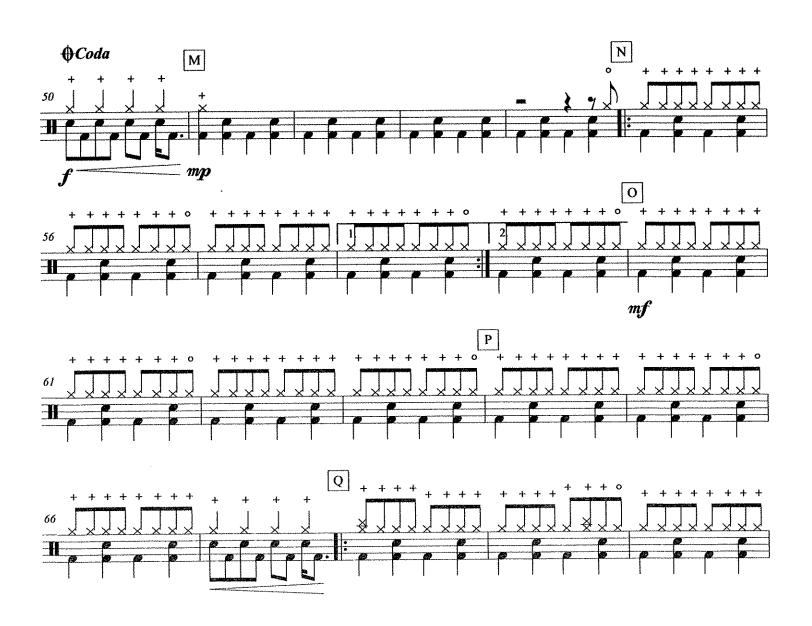












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D.S. al Coda





Uptown Funk!







