

BASS CLARINET

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What to practice first...

BAND STANDARDS

- 1) Cadence
- 2) Canon Remix
- 3) 12 Bar Blues
- 4) The Tempest
- 5) C Minor Groove
- 6) 12 Bar Blues

HOLIDAY SELECTIONS

- 1) Santa Claus Is Comin' To Town
- 2) Angels We Have Heard on High
- 3) Carol Of The Bells

ROAD SHOWS

- 1) Antonio's Groove

SONGS OF THE YEAR

- 1) Bad Bunny Medley
- 2) Billie Jean
- 3) Diamonds
- 4) Sponsor Song

PEP BAND

- 1) Cheer #1
- 2) Malaguena
- 3) Eye of the Tiger
- 4) Imperial March
- 5) Superman
- 6) Iron Man

Check out the SciTech Band
YouTube channel for practice
resources and tutorial videos!
Go to [Youtube.com/@SciTechBand](https://www.youtube.com/@SciTechBand)
OR scan the QR code! →



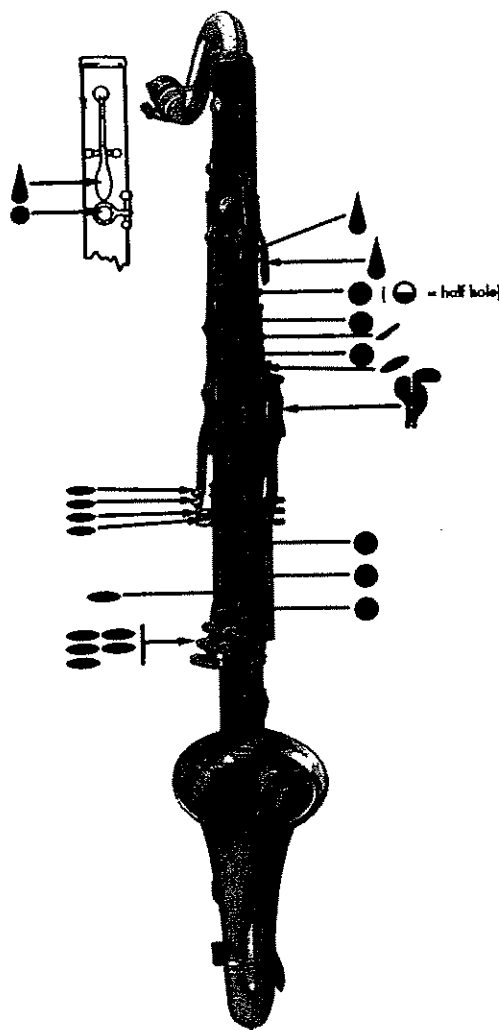
Instrument Care Reminders

Before putting your instrument back in its case after playing, do the following:

- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Remove the neck and bell, and shake out excess moisture. Return them to the case.
- Drop a weighted chamois or cotton swab into the body of the instrument and pull it out the top end.
- If the body of your bass clarinet has two sections, gently twist them apart. Return the body section(s) to the case.
- As you put each piece back in the case, check to be sure they are dry.
- Your case is designed to hold only specific objects. If you try to force anything else into the case, it may damage your instrument.

○ = Open
● = Pressed down

Alternate fingerings are used in certain situations to allow for smoother technique. These are shown to the right of the more common fingerings.

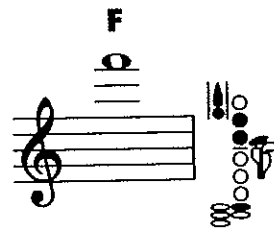
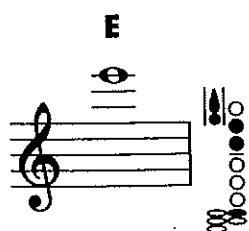
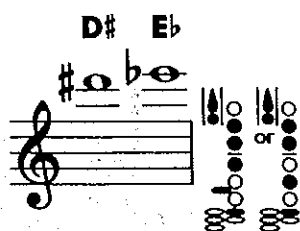
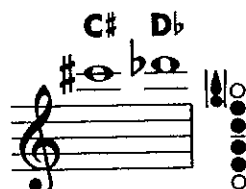
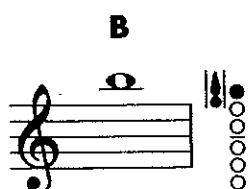
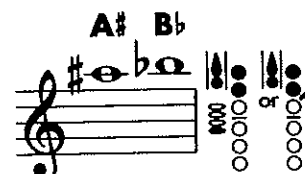
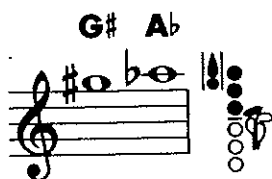
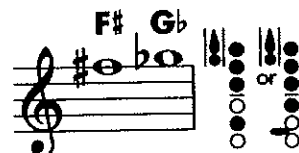
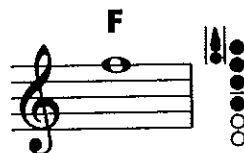
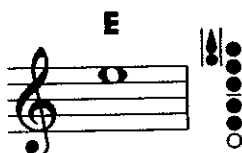
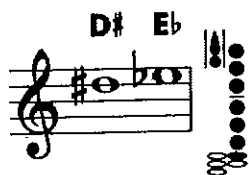
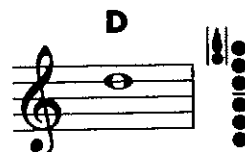
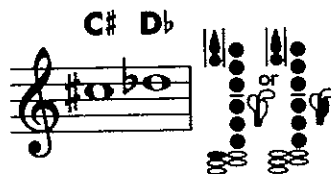
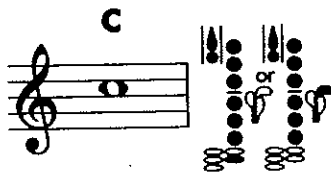
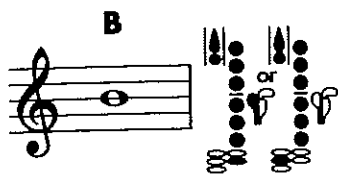
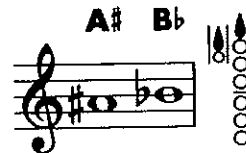
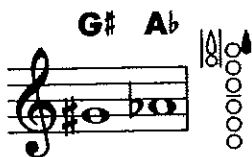
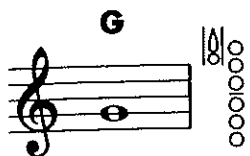
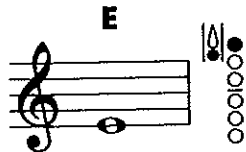
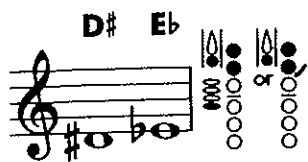


Instrument courtesy of
Yamaha Corporation of America,
Band and Orchestral Division

D$\sharp$ E$\flat$	E	F	F$\sharp$ G$\flat$
G	G$\sharp$ A$\flat$	A	A$\sharp$ B$\flat$
B	C	C$\sharp$ D$\flat$	D

FINGERING CHART

B $\flat$ BASS CLARINET



BAND KARATE CHECKLIST

WIND PLAYERS

White

- ☐ Master Staff Wars (20 Notes)
- ☐ Play First Note
- ☐ Play First 5 Notes
- ☐ Play Twinkle Twinkle Little Star #31

Yellow

- ☐ Play Hard Rock Blues #58, with appropriate articulation technique
- ☐ Play a selected Rhythm Study on page 42 (Essential Elements) (on your instrument)
- ☐ Write in Canon Remix notes
- ☐ Play first 8 Notes of Canon Remix

Orange

- ☐ Play all of Canon Remix (individually or with a group)
- ☐ Play Concert Bb Major Scale and identify note names and key signature for your instrument
- ☐ Play Essential Elements song #42 without any note names written on your page
- ☐ Play Concert Bb Chromatic Scale (one octave) and identify note names for your instrument

Green

- ☐ Play Concert Bb Blues Scale and identify note names on your instrument
- ☐ Play 12 Bar Blues (Licks 1-4)
- ☐ Play 12 Bar Blues (Licks 5-6)
- ☐ Match a pitch with your voice & identify whether a given pitch is higher or lower than another

Blue

- ☐ Play Concert C Minor Scale and identify note names and key signature for your instrument
- ☐ Perform an improvised solo in C Minor Groove, using the C Minor Scale
- ☐ Play Concert Bb Major Scale with different articulations (staccato, legato, slurred, accented)
- ☐ Play a selected Sight Reading Exercise

Purple

- ☐ Play all of Tempest (individually or with a group)
- ☐ Play Pomp & Circumstance and the featured graduation song
- ☐ Play The Chord Exercise (pg. 54) in a group (all parts), with proper tone and intonation
- ☐ Play Amazing Grace (in 4-part harmony) with others

Red

- ☐ Improvise on 12 Bar Blues (using Concert Bb Blues Scale)
- ☐ Tune your instrument & play a Concert Bb in tune with another person
- ☐ Play the following major scales, identifying the note names and key signatures: Eb, F, Ab, C
- ☐ Play It Don't Mean A Thing If You Ain't Got That Swing (measures 9-16)

Brown

- ☐ Perform a selected rhythm exercise from chart 13, page 77
- ☐ Play all major scales
- ☐ Prepare and play a selected study from the Jazz Ensemble Method book
- ☐ Accurately sight read and play a selected piece from the Real Book

Black

- ☐ Compose & perform your own song OR perform an approved song in front of a class or group
- ☐ Play Fundamental Rhythms 1-132 on page 64 of the band handbook
- ☐ Play all major scales, minor scales, and the chromatic scale (two octaves)
- ☐ Play a college level audition piece

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, and always keep your:

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

Breathing & Airstream

Breathing is a natural thing we all do constantly. To discover the correct airstream to play your instrument:

- Place the palm of your hand near your mouth.
- Inhale deeply through the corners of your mouth, keeping your shoulders steady. Your waist should expand like a balloon.
- Slowly whisper "too" as you gradually exhale air into your palm.

The air you feel is the airstream. It produces sound through the instrument. Your tongue is like a faucet or valve that releases the airstream.

Producing The Essential Tone

Your embouchure (*ahm'-bah-shure*) is your mouth's position on the mouthpiece of the instrument. A good embouchure takes time and effort, so carefully follow these steps for success:

REED PLACEMENT

- Put the thin end of the reed in your mouth to moisten it thoroughly.
- Looking at the flat side of the mouthpiece, the ligature screws extend to your right. Slide the ligature up with your thumb.
- Place the flat side of the reed against the mouthpiece under the ligature.
- Lower the ligature and position the reed so that only a hairline of the mouthpiece can be seen above the reed.
- Gently tighten the ligature screws.

EMBOUCHURE

- Moisten your lips and roll the lower lip over your bottom teeth.
- Firm the corners of your mouth like a slightly puckered smile.
- Stretch your chin downward.
- Place the mouthpiece on your lower lip so that the reed extends about 3/4 inch into your mouth. Place upper teeth on top of the mouthpiece.
- Close your mouth around the mouthpiece. Keep the corners of the mouth firm and the chin pointing downward.

Taking Care Of Your Instrument

Before putting your instrument back in its case after playing, do the following:

- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Remove the neck and bell, and shake out excess moisture. Return them to the case.
- Drop a weighted chamois or cotton swab into the body of the instrument and pull it out the top end.
- If the body of your bass clarinet has two sections, gently twist them apart. Return the body section(s) to the case.
- As you put each piece back in the case, check to be sure they are dry.
- Your case is designed to hold only specific objects. If you try to force anything else into the case, it may damage your instrument.

MOUTHPIECE WORKOUT

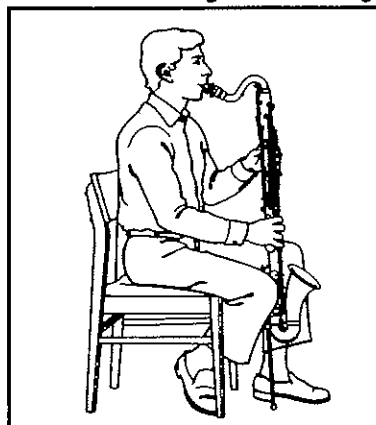
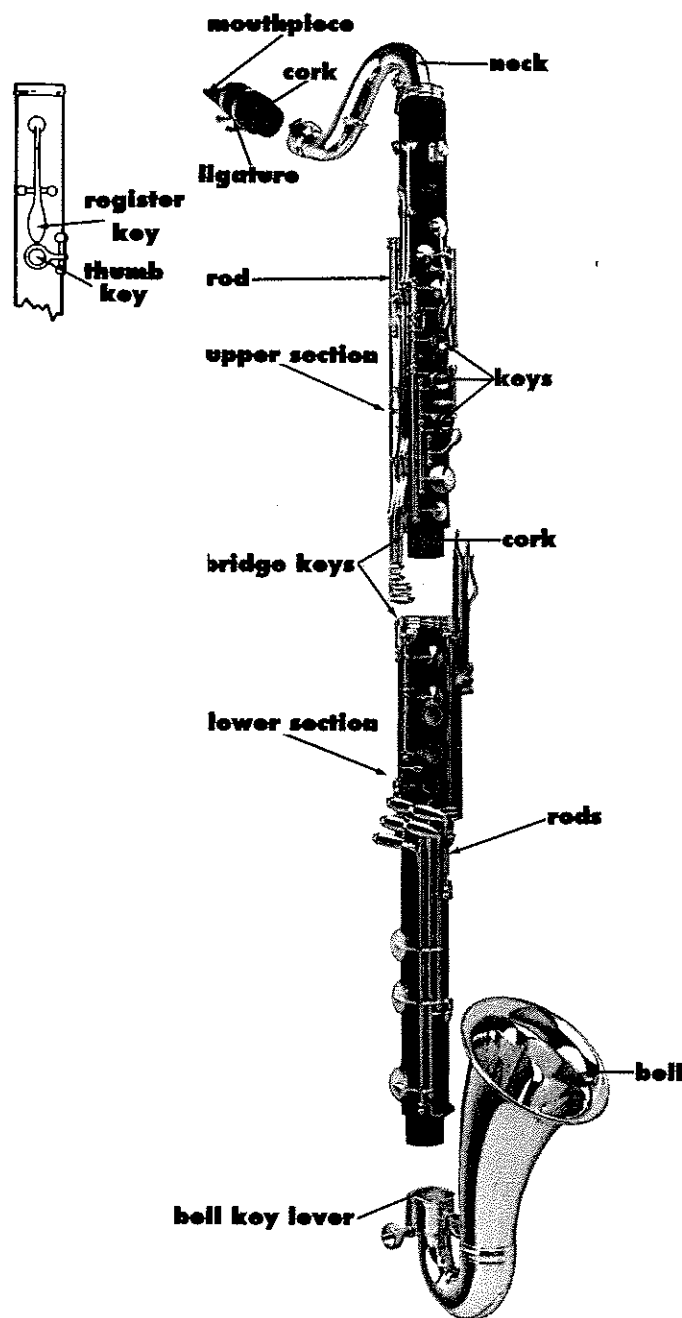
Form your embouchure around the mouthpiece, and take a deep breath without raising your shoulders. Whisper "too" and gradually exhale your full airstream. Strive for an even tone.



Getting It Together

If you just played the MOUTHPIECE WORKOUT, begin by carefully removing the reed. Otherwise, take the reed from its case.

- Step 1** Put the thin end of the reed into your mouth to moisten it thoroughly while assembling your instrument. If needed, rub a small amount of cork grease on all corks. Clean hands.
- Step 2** (If your instrument has one body section, skip to Step 3.) Hold the upper section in your left hand. Press your fingers on the round keys. The bridge keys **must** be raised. Grasp the lower section with your right hand, and press your fingers on the round keys. Gently twist upper and lower sections together. The upper section's bridge key must be directly over the lower section's bridge key. Be careful not to bend any keys or rods.
- Step 3** Press the key on the bell to lift the lever, and twist the bell onto the cork of the lower section. Point the bell forward in line with the round keys.
- Step 4** Insert the end pin on the back of the bell. Tighten the screw and lower the instrument to the ground. If you use a neck strap, put it on.
- Step 5** Twist the mouthpiece into the neck. Place the reed on the mouthpiece (see page 2).
- Step 6** Twist the smaller end of the neck into the body section and align with the register key. Tighten the neck screw.

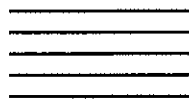


Step 7

Adjust to a comfortable playing position centered in front of your body. Rest your left thumb across the thumb key. Place your right thumb under the thumb rest. Your fingers should curve naturally. Hold the instrument as shown at left:

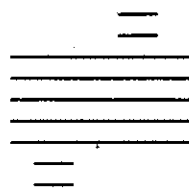
READING MUSIC

Music Staff



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

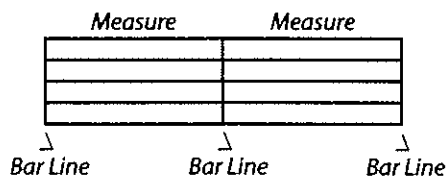
Ledger Lines



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

Identify and draw each of these symbols:

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.

"G" is played **open**. Keep your fingers relaxed and curved above the tone holes.

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

3. A NEW NOTE

Look for the fingering diagram with each new note.

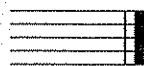
△ The black circles tell you which tone holes to cover or keys to press. "F" is played with the **left thumb**.

4. TWO'S A TEAM

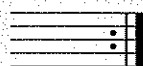
5. HEADING DOWN

Practice long tones on each new note.

6. MOVING ON UP

Double Bar

indicates the end
of a piece of music.

Repeat Sign

Without stopping, play once
again from the beginning.

7. THE LONG HAUL

D Double Bar

8. FOUR BY FOUR

Repeat Sign

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

9. TOUCHDOWN

C Double Bar

10. THE FAB FIVE

Repeat Sign

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

Treble Clef

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

Time Signature

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

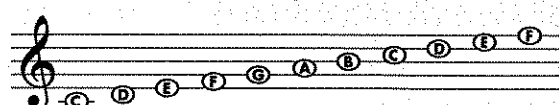


= 4 beats per measure

= Quarter note gets one beat

Note Names

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

**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.

THEORY

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

Repeat Sign

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

12. FIRST FLIGHT

Repeat Sign

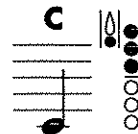
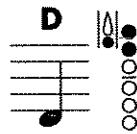
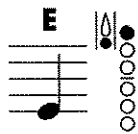
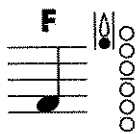
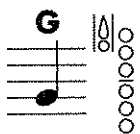
13. ESSENTIAL ELEMENTS QUIZ Fill in the remaining note names before playing.

Repeat Sign

C D E

Notes In Review

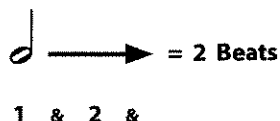
Memorize the fingerings for the notes you've learned:



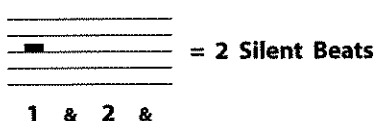
14. ROLLING ALONG



Half Note



Half Rest



15. RHYTHM RAP

Clap the rhythm while counting and tapping.

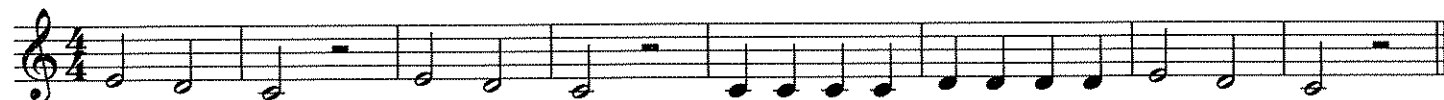


16. THE HALF COUNTS



17. HOT CROSS BUNS

Check your embouchure and hand position.



Breath Mark



Take a deep breath through your mouth after you play a full-length note.

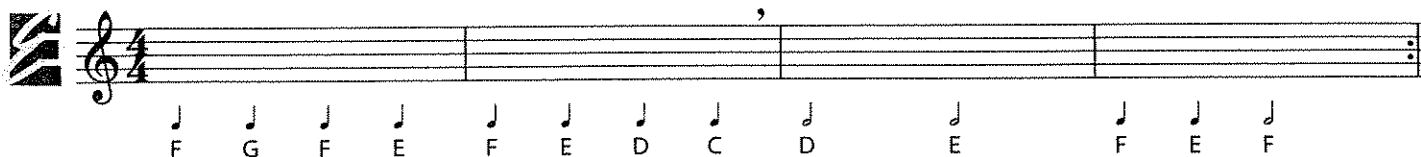
18. GO TELL AUNT RHODIE

American Folk Song



19. ESSENTIAL ELEMENTS QUIZ

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



Whole Note



1 & 2 & 3 & 4 &

Whole Rest



1 & 2 & 3 & 4 &

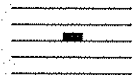
A Whole Measure of Silent Beats

Whole Rest



hangs from
a staff line.

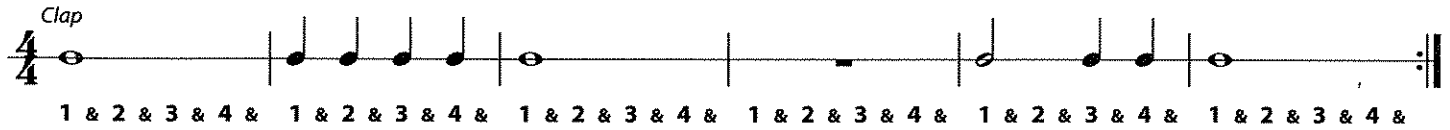
Half Rest



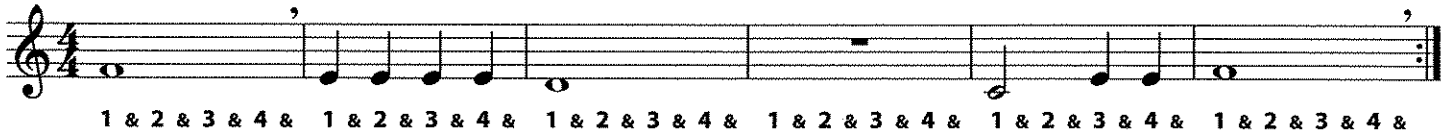
sits on a
staff line.

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

Clap the rhythm while counting and tapping.



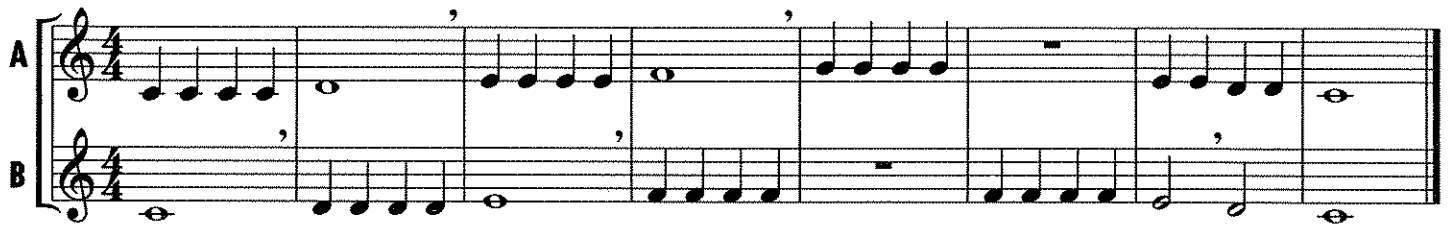
21. THE WHOLE THING



Duet

A composition with two different parts, played together.

22. SPLIT DECISION – Duet



Key Signature

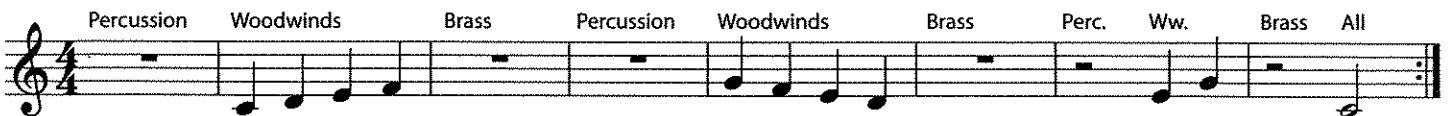


The **Key Signature** tells us which notes to play with sharps ($\sharp$) or flats ($\flat$) throughout the music. Your Key Signature indicates the *Key of C* (no sharps or flats).

23. MARCH STEPS



24. LISTEN TO OUR SECTIONS

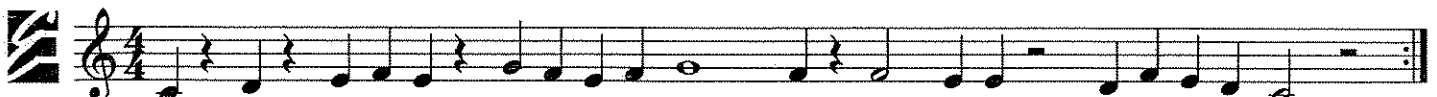


25. LIGHTLY ROW



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

Draw in the bar lines before you play.



Fermata

Hold the note (or rest) longer than normal.

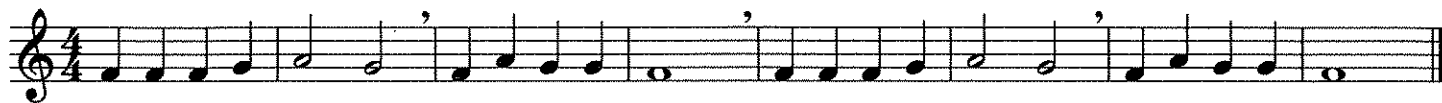
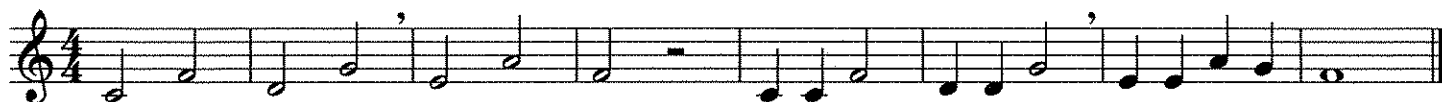
27. REACHING HIGHER – New Note

Practice long tones on each new note.

Fermata

**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



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



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



38. JINGLE BELLS *Keep your fingers close to the keys, curved naturally.*

J. S. Pierpont



39. MY DREYDL *Use full breath support at all dynamic levels.*

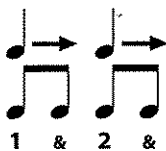
Traditional Hanukkah Song



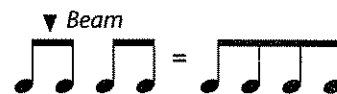
Eighth Notes



Each Eighth Note = $\frac{1}{2}$ Beat
2 Eighth Notes = 1 Beat
Play on down and up taps.

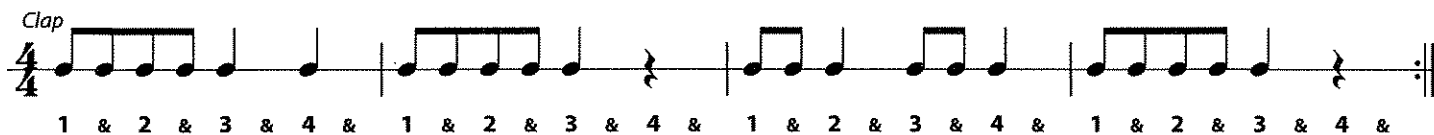


Two or more Eighth Notes have a *beam* across the stems.



40. RHYTHM RAP

Clap the rhythm while counting and tapping.



41. EIGHTH NOTE JAM



42. SKIP TO MY LOU

American Folk Song



43. LONG, LONG AGO

Good posture improves your sound. Always sit straight and tall.



44. OH, SUSANNA

Stephen Collins Foster



HISTORY

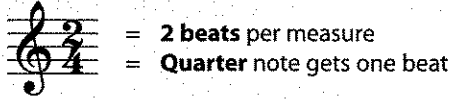
Italian composer **Gioacchino Rossini** (1792–1868) began composing as a teenager and was very proficient on the piano, viola and horn. He wrote "William Tell" at age 37 as the last of his forty operas, and its familiar theme is still heard today on radio and television.

45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

Gioacchino Rossini

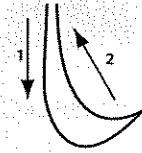


2/4 Time Signature

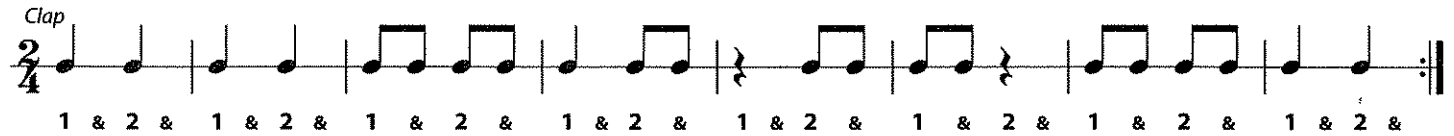


Conducting

Practice conducting this two-beat pattern.



46. RHYTHM RAP



47. TWO BY TWO



Tempo Markings

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

Allegro – Fast tempo

Moderato – Medium tempo

Andante – Slower walking tempo

48. HIGH SCHOOL CADETS – March

John Philip Sousa



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49. HEY, HO! NOBODY'S HOME – New Note



Dynamics

Crescendo (gradually louder)

Decrescendo or Diminuendo (gradually softer)

50. CLAP THE DYNAMICS



51. PLAY THE DYNAMICS



PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

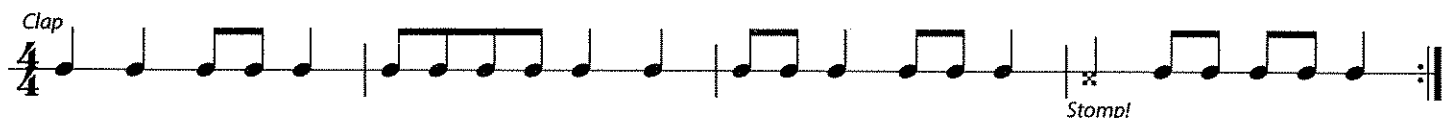
TONE BUILDER



RHYTHM ETUDE



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

f

This musical score is for a band arrangement of 'When the Saints Go Marching In'. It is in 4/4 time and marked 'Allegro'. The score consists of three staves. The first staff begins with a measure rest for 3 measures, indicated by a bracket and the text '3 ↘ Measure number'. The music starts with a mezzo-forte (*mf*) dynamic. The second staff has a measure rest for 11 measures, and the third staff has a measure rest for 19 measures. The dynamics increase to forte (*f*) in the second staff. The piece concludes with a double bar line.

56. OLD MACDONALD HAD A BAND – Section Feature

Allegro

mf

9

13

f

p

2nd time go on to meas. 13

This musical score is for a section feature of 'Old MacDonald Had a Band'. It is in 4/4 time and marked 'Allegro'. The score consists of three staves. The first staff begins with a mezzo-forte (*mf*) dynamic. The second staff has a measure rest for 9 measures, followed by a forte (*f*) dynamic. The third staff has a measure rest for 13 measures, followed by a piano (*p*) dynamic. A repeat sign is present at the end of the second staff, with the instruction '2nd time go on to meas. 13'. The piece concludes with a double bar line.

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

Ludwig van Beethoven

Arr. by John Higgins

Moderato

mf

9

13

p

f

This musical score is for a section feature of 'Ode to Joy' from Beethoven's Symphony No. 9. It is in 4/4 time and marked 'Moderato'. The score consists of three staves. The first staff begins with a mezzo-forte (*mf*) dynamic. The second staff has a measure rest for 9 measures, followed by a piano (*p*) dynamic. The third staff has a measure rest for 13 measures, followed by a forte (*f*) dynamic. The piece concludes with a double bar line.

58. HARD ROCK BLUES – Encore

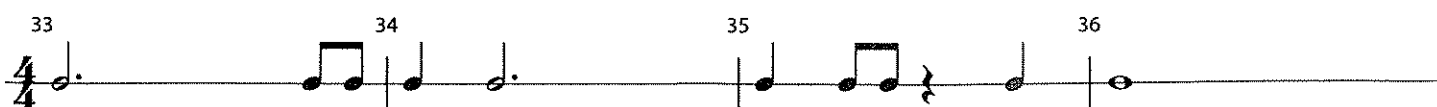
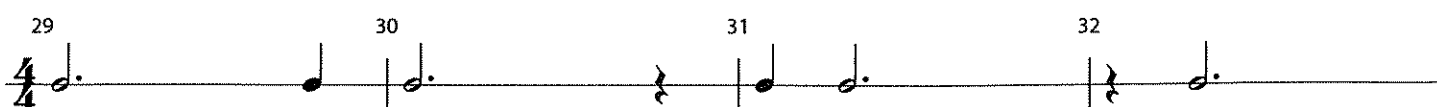
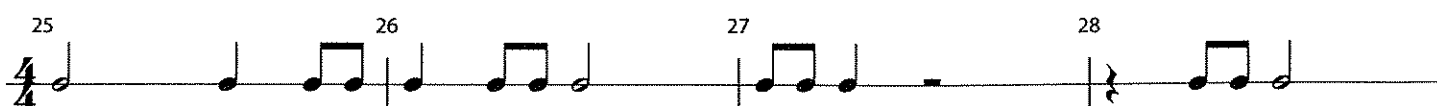
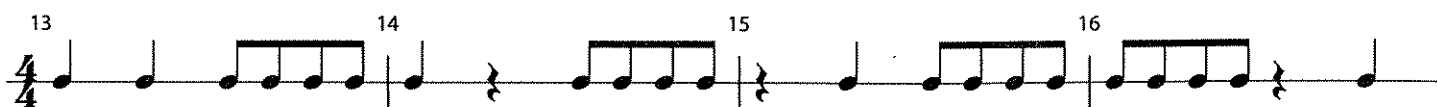
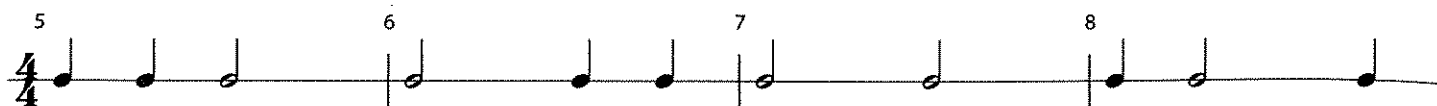
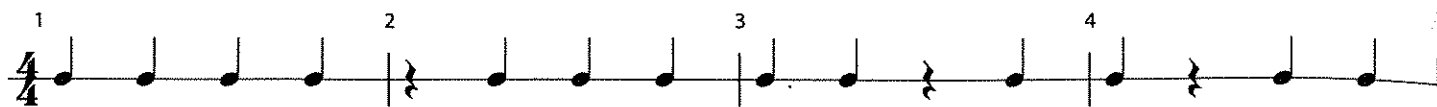
John Higgins

Allegro

f

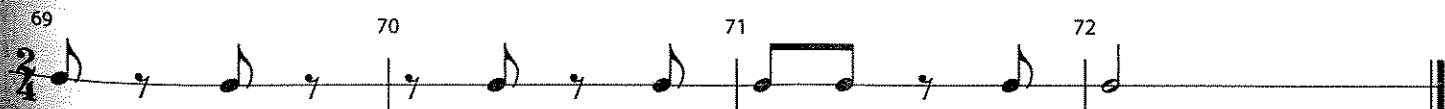
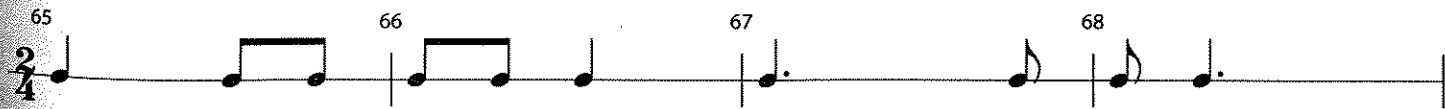
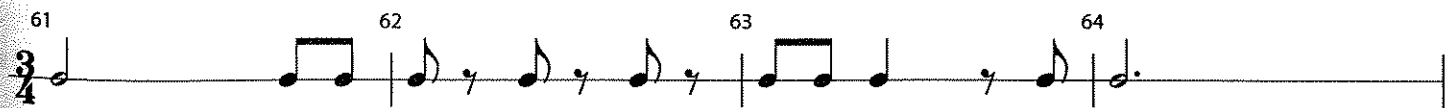
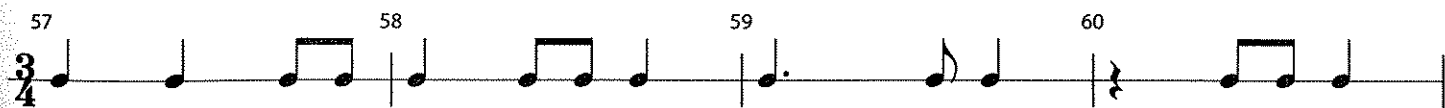
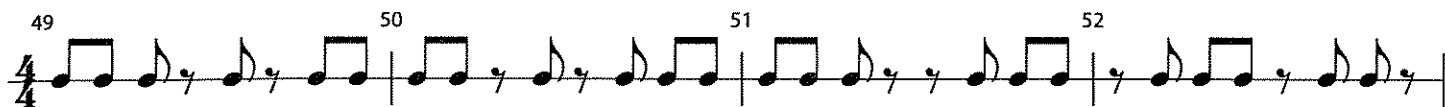
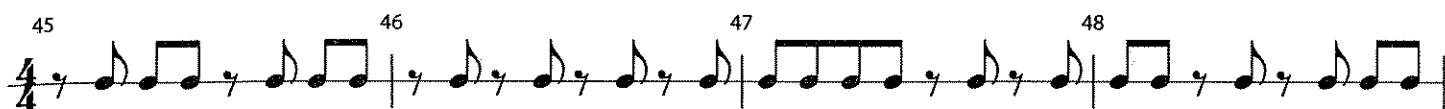
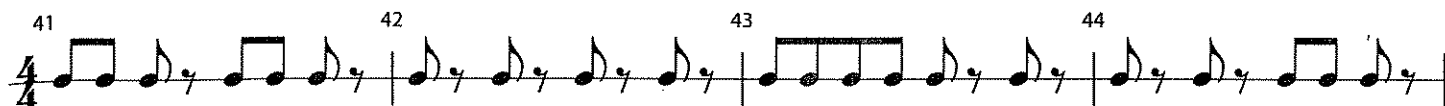
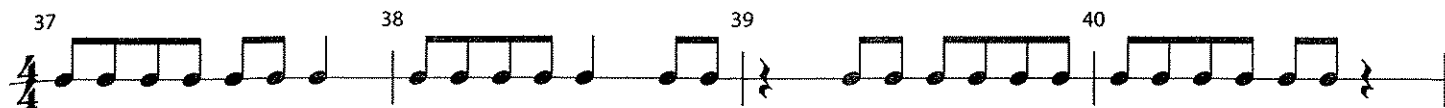
This musical score is for an encore piece titled 'Hard Rock Blues'. It is in 4/4 time and marked 'Allegro'. The score consists of two staves. The first staff begins with a forte (*f*) dynamic. The piece concludes with a double bar line.

RHYTHM STUDIES





RHYTHM STUDIES



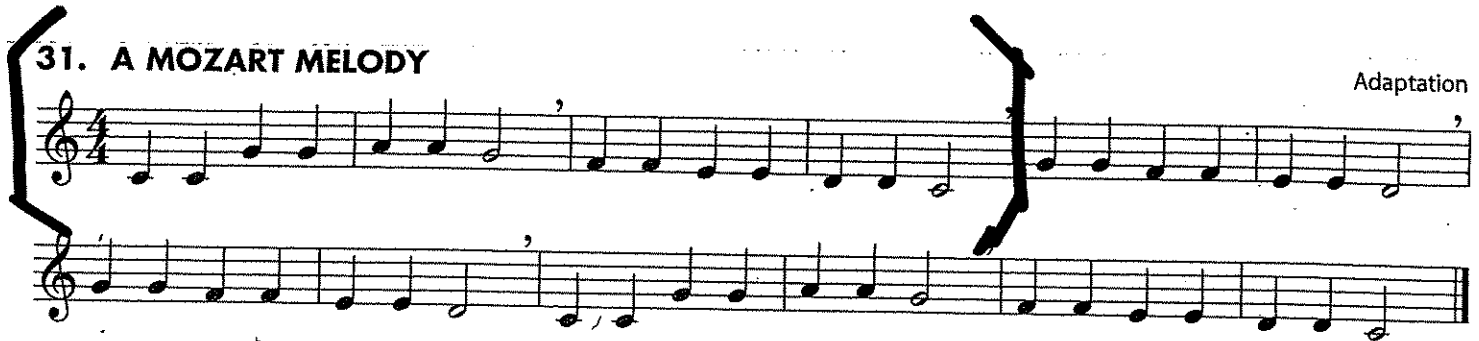
Clarinet

Name _____

- Write the note names for #31, measures 1-4

31. A MOZART MELODY

Adaptation



32. ESSENTIAL ELEMENTS QUIZ

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



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						

MAJOR SCALE CHART

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

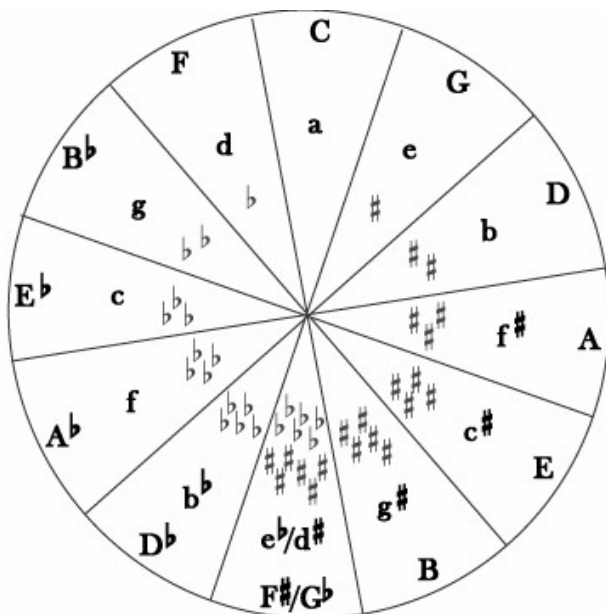
TRANSPOSITION GUIDE

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

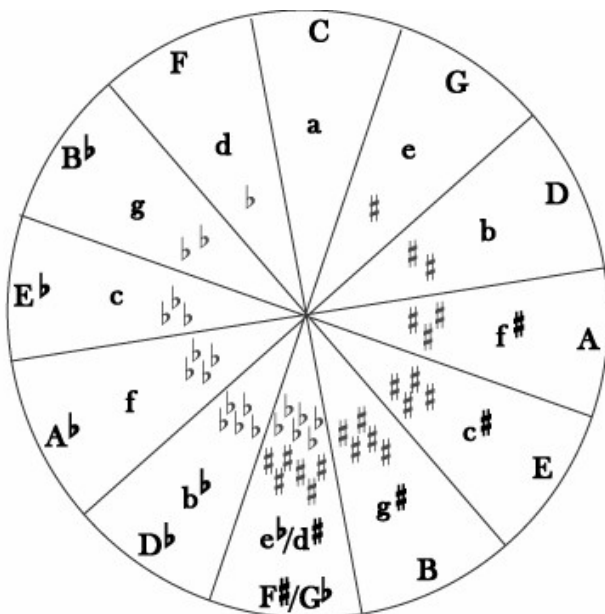
TRANSPOSITION GUIDE

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

- 1) Find the given concert pitch in the Circle of Fifths Diagram.
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 - 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
- ♪ Order of Flats: B-E-A-D-G-C-F
- ♪ Order of Sharps: F-C-G-D-A-E-B

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 Scale

BRASS

Trumpet		C	D	E	F	G	A	B	C
F Horn		F	G	A	Bb	C	D	E	F
*Lower octave									
Trombone		Bb	C	D	Eb	F	G	A	Bb
Baritone		1	6	4	3	1	4	2	1
Tuba		Bb	C	D	Eb	F	G	A	Bb

WOODWINDS

Flute		Bb	C	D	Eb	F	G	A	Bb
Oboe		Bb	C	D	Eb	F*	G	A	Bb
*Forked F									
Clarinet		C	D	E	F	G	A	B	C
Alto/Bari Sax		G	A	B	C	D	E	F#	G
Tenor Sax		C	D	E	F	G	A	B	C
Bassoon		Bb	C	D	Eb	F	G	A	Bb
• = whisper key									

Concert Bb Blues Scale

Number	1	b3	4	b5	5	b7	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	C
^{Eb} Instruments (Alto Sax)	G	Bb	C	C#	D	F	G

Concert C Minor Scale

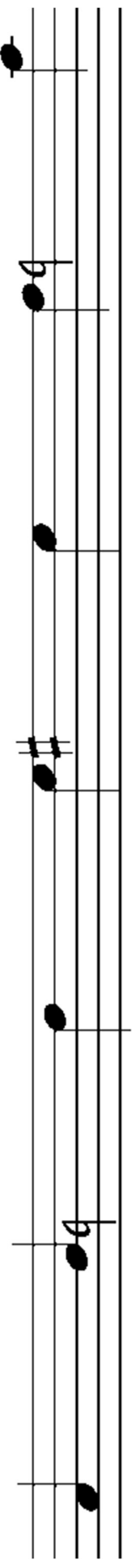
Number	1	2	3	4	5	6	7	8
Solfege	Do	Re	Me	Fa	Sol	Le	Te	Do
^C Instruments (Flute, Trombone, Baritone)	C	D	Eb	F	G	Ab	Bb	C
^{Bb} Instruments (Trumpet, Tenor Sax Clarinet)	D	E	F	G	A	Bb	C	D
^{Eb} Instruments (Alto Sax)	A	B	C	D	E	F	G	A

CONCERT B $\flat$ BLUES SCALE - FINGERING CHART

CLARINET

Scale Degrees/Note Numbers:

1
b3
4
b5
5
b7
8



	C	E _b	F	F [#] /G _b	G	B _b	C
Diagram 1							
Diagram 2							
Diagram 3							
Diagram 4							

Concert C Minor Scale, Notes #1-5

1

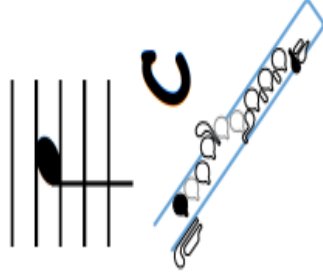
2

3

4

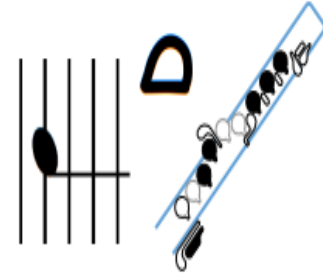
5

C/"Do"



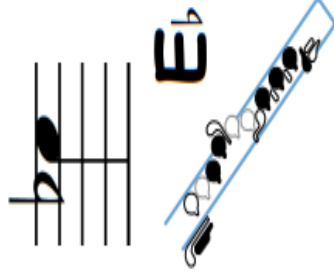
FLUTE

D/"Re"

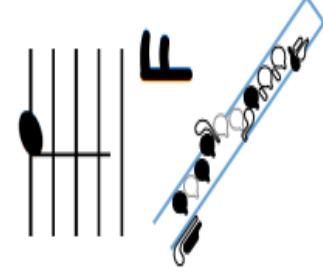


CLARINET

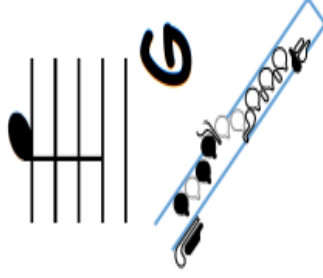
E_b/"Me"



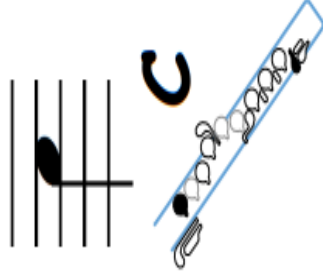
F/"Fa"



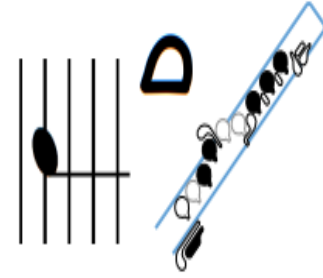
G/"So"



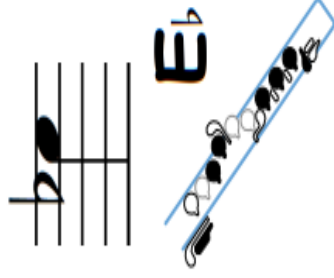
C/"Do"



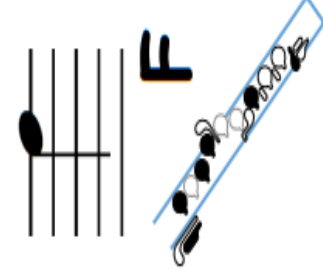
D/"Re"



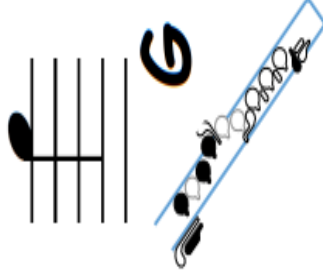
E_b/"Me"



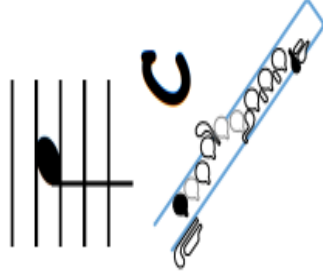
F/"Fa"



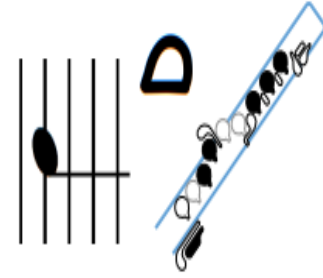
G/"So"



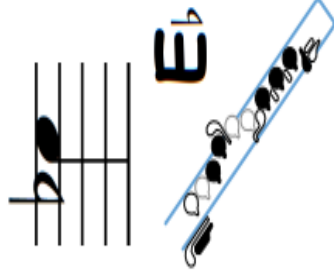
C/"Do"



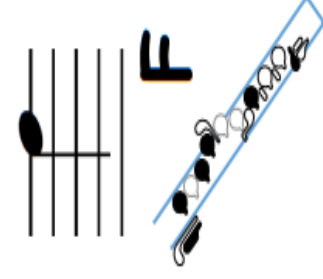
D/"Re"



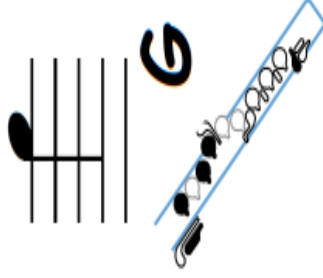
E_b/"Me"



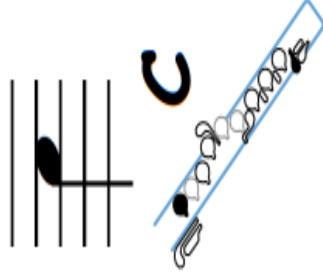
F/"Fa"



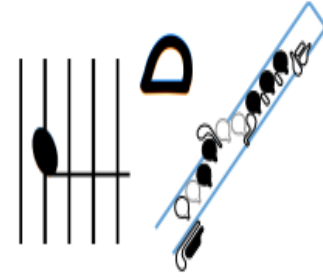
G/"So"



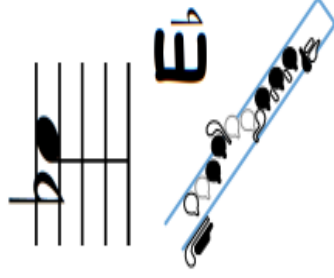
C/"Do"



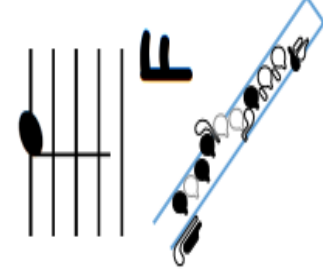
D/"Re"



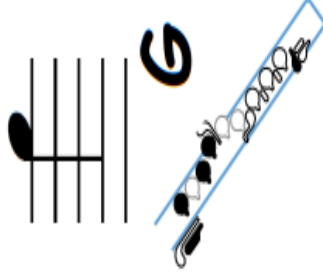
E_b/"Me"



F/"Fa"



G/"So"



ALTO SAX
BARI SAX

Concert G Minor Scale

Number (Scale Degree)	1	2	3	4	5	6	7	8
Solfege	Do	Re	Me	Fa	Sol	Le	Te	Do
C Instruments (Flute, Trombone, Baritone, Piano)	G	A	Bb	C	D	Eb	F	G
Bb Instruments (Trumpet, Tenor Sax Clarinet)	A	B	C	D	E	F	G	A
Eb Instruments (Alto & Baritone Sax)	E	F#	G	A	B	C	D	E
F Instruments (French Horn)	D	E	F	G	A	Bb	C	D

CHORD EXERCISE

The musical score is titled "CHORD EXERCISE" and is written for a large ensemble. The instruments and their parts are as follows:

- Flute / Oboe:** Melodic line in the first staff, starting with a sixteenth-note run.
- Clarinet / Trumpet / Baritone T.C.:** Melodic line in the second staff, mirroring the first staff.
- Alto Sax. / Baritone Sax.:** Melodic line in the third staff, starting with a sixteenth-note run.
- Tenor Sax.:** Melodic line in the fourth staff, mirroring the third staff.
- Trombone / Baritone B.C. / Bassoon:** Melodic line in the fifth staff, mirroring the fourth staff.
- Tuba:** Melodic line in the sixth staff, mirroring the fifth staff.
- Bass Guitar:** Melodic line in the seventh staff, mirroring the sixth staff.
- Timpani:** Percussion line in the eighth staff, featuring a series of rhythmic patterns.
- (Guitar) / Piano:** A grand staff in the bottom section, with the guitar part in the treble clef and the piano part in the bass clef, both mirroring the melodic lines of the other instruments.

The score is written in a key signature of two flats (Bb and Eb) and a 4/4 time signature. The music is divided into four measures, with the first measure containing a sixteenth-note run. The second measure contains a whole note chord, and the third and fourth measures contain half notes. The chord progression is E^b, B^b, F7, and B^b.

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: _____

SCITECH BAND GROOVE CHART

-CHORD PROGRESSIONS FOR IMPROV-

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

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

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

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

-Chord progressions can be used in any key

12 BAR BLUES

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

12 Bar Blues Progression

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

12 Bar Blues Licks

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

2) 4-b3-1

3) 1-b3-4

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

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

6) 1-b3-4-b5-5

Solos

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

2) 4-b3-1

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

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

Walking Bass Line - C Instruments

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

Walking Bass Line - Bb Instruments

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

Walking Bass Line - Eb Instruments

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

ADVANCED MUSIC

1. Fantasia for Flute and Piano, Gabriel Faure
2. Concerto in G for Flute, Wolfgang Amadeus Mozart
3. Sonata 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

(F) F C7 Dm B $\flat$ F C7

Soprano

Alto

Tenor

Bass

7 F C F F B $\flat$ F Dm F

S

A

T

B

14 F C7 F F sus4/B $\flat$ F

S

A

T

B

ANGELS WE HAVE HEARD ON HIGH

Clarinet/Bass Clarinet

Traditional French Carol

Soprano

First system of the Soprano part, measures 1 through 14. The melody is written in treble clef with a key signature of one flat (Bb) and a common time signature (C). Measures 1-7 are on a single staff, and measures 8-14 are on a second staff. Measure 19 contains a black box with the text '*Intro'.

Alto

First system of the Alto part, measures 1 through 14. The melody is written in treble clef with a key signature of one flat (Bb) and a common time signature (C). Measures 1-7 are on a single staff, and measures 8-14 are on a second staff. Measure 19 contains a black box with the text '*Intro'.

Tenor

First system of the Tenor part, measures 1 through 14. The melody is written in treble clef with a key signature of one flat (Bb) and a common time signature (C). Measures 1-7 are on a single staff, and measures 8-14 are on a second staff. Measure 19 contains a black box with the text '*Intro'.

Bass

First system of the Bass part, measures 1 through 14. The melody is written in treble clef with a key signature of one flat (Bb) and a common time signature (C). Measures 1-7 are on a single staff, and measures 8-14 are on a second staff. Measure 19 contains a black box with the text '*Intro'.

Bass Clarinet

BAD BUNNY MEDLEY

MONACO | BAILE INOLVIDABLE | LA MuDANZA | DtMF

arr. Walsh
for the SciTech Band

"MONACO"

$\text{♩} = 60$

7 **rit.** $\text{♩} = 110$ $\text{♩} = 140$ tr_3 **A**

13

19 **19** **B** 6 **C**

30 **D**

36

43 **E** 6 **F**

53

59 **G**

rit. _

♩ = 92 7

rall.

[illegible]

"BAILE INOLVIDABLE"

♩ = 88

77 1 ♩ = 88



84

84

J

[illegible]

95

Measures 95-98 of Example 10-15. The key signature is one sharp (F#). The melody consists of eighth and sixteenth notes, often beamed together. Measure 95 starts with a treble clef and a sharp sign. Measure 96 contains a repeat sign. Measure 97 contains a repeat sign. Measure 98 contains a repeat sign.

♩ = 180
3

99 

1

107

1

113

Musical notation for measure 113. The staff is in treble clef with a key signature of two sharps (F# and C#). The measure contains a sequence of eighth and quarter notes with various rests and ties.

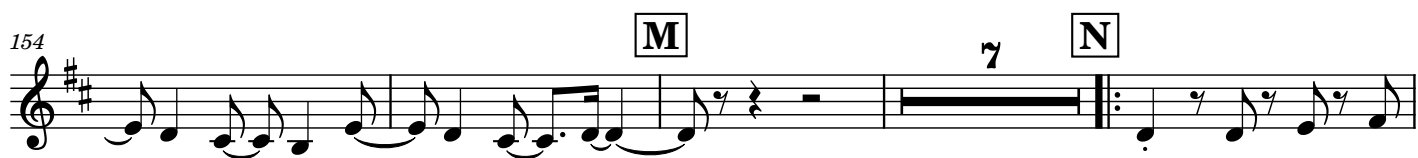
L

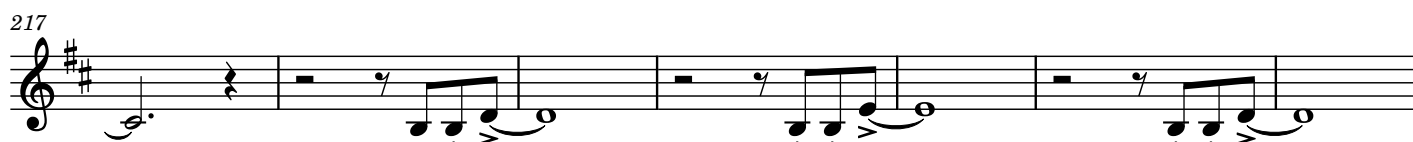
118

L

124







262



266



X

♩ = 108

Y

3

268

12

288

Z

292

3

3

3

3

297

10

rit.

B♭ Clarinet (BAILE Synth)

BAD BUNNY MEDLEY

MONACO | BAILE INoLVIDABLE | LA MuDANZA | DtMF

arr. Walsh
for the SciTech Band

"MONACO" 8 2 **A** 56 **H** "Hier Encore" Sample ♩ = 92 10

77 "BAILE INoLVIDABLE" **I** ♩ = 88

81

85

89

93 **J**

97

101 **K** 62 **N** 8 **O** 8 **P** 56

237 2 **U1** 29 **X** 42

The musical score is written for B♭ Clarinet (BAILE Synth) and consists of a medley of Bad Bunny songs. It begins with a section labeled "MONACO" in 6/8 time, followed by a 2-measure rest, then a section marked **A** in 4/4 time for 56 measures. This is followed by a section marked **H** in 3/4 time, labeled "Hier Encore" Sample, with a tempo of ♩ = 92 for 10 measures. The score then transitions to measure 77, labeled "BAILE INoLVIDABLE" with a tempo of ♩ = 88, marked **I**. This section continues through measures 81, 85, 89, and 93, where section **J** begins. Measures 97 and 101 follow, with sections **K** (62 measures), **N** (8 measures), **O** (8 measures), and **P** (56 measures). The score concludes at measure 237 with sections **U1** (2 measures), a 29-measure rest, section **X**, and a final 42-measure rest.

Voice

BAD BUNNY MEDLEY

MONACO | BAILE INOLVIDABLE | LA MuDANZA | DtMF

arr. Walsh
for the SciTech Band

“MONACO” 8 2 **A** 56 **H** “Hier Encore” Sample 10 **I** “BAILE INOLVIDABLE” 24

102 62 8 8 55 **U** “LA MuDANZA” 2

239 “DtMF” **X** $\text{♩} = 108$ 29 12 **Y** 8 **Z** 9

De-bi ti-rar mas
I should have taken more

298 fo-tos de cuan-do te tu-ve. De-bi dar-te mas be-sos y'a-bra-zo' la ve-ces que pu-de.
pho-tos of when I had you. I should have given you more kisses and hugs the times I could.

302

O-ja-la que los mi-o'nun-ca se mu-den!
I hope that mine never move.

Y si hoy me'em-borr-a-chopues que me'a-yu-den!
And if I get drunk then help me!

306 rit. — — — — —

Bass Clarinet

Billie Jean

arr. Raul Maldonado

Michael Jackson

♩ = 120

Drums

Bassline

♩ = 120
Drums 2
Bassline

7

11

15 **A**
mp

19 1.

23

27 2. **B**
mp

33 **C**
mf

38

42

46

50

54

58

63

69

73

77

81

85

89

89 **H** Solo Section

mp

The musical notation for measures 89-92 is as follows:

- Measure 89: Treble clef, key signature of one sharp (F#), common time signature. The melody begins with a half rest, followed by quarter notes G4, A4, B4, and C5.
- Measure 90: Quarter notes D5, C5, B4, and A4.
- Measure 91: Quarter notes G4, F#4, E4, and D4.
- Measure 92: Quarter notes C4, B3, A3, and G3.



Melody Bb

Billie Jean

arr. Raul Maldonado

Michael Jackson

$\text{♩} = 120$
Drums 2 Bassline 12

A

18

B

23

29

C

34

39

D

44

50

55

E

61

2

65



69

F



74

G



80



85

H

Solo Section



97

I



103



108



112



Clarinet in B $\flat$

Candy Rain

Arr. Raul Maldonado

Soul For Real

$\text{♩} = 94$

Solo/soli



2

40

E

3

46

F

Solo Section

8

57

G

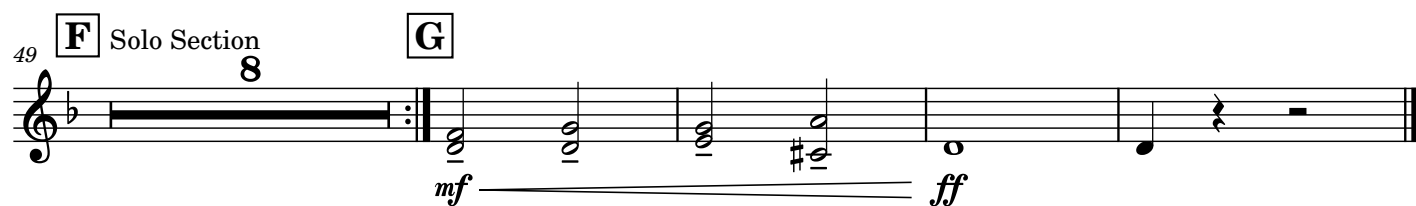
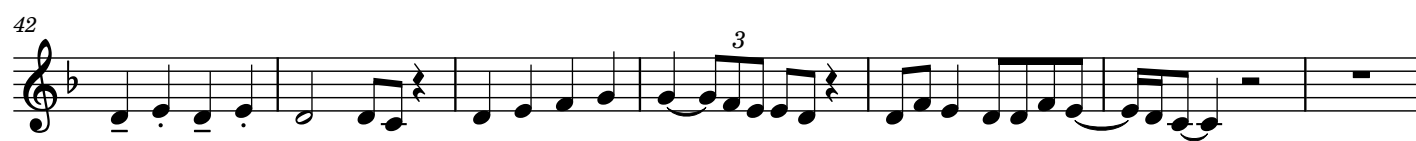
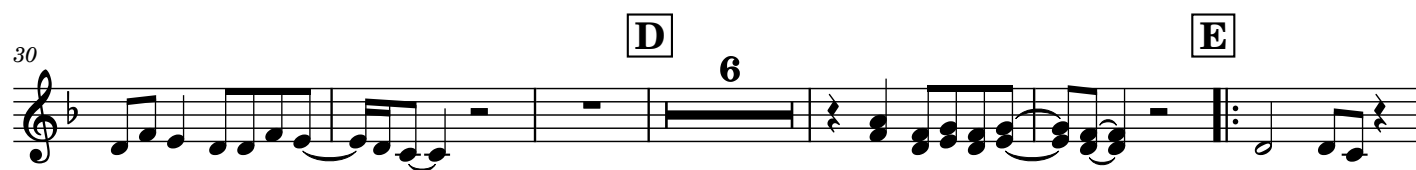
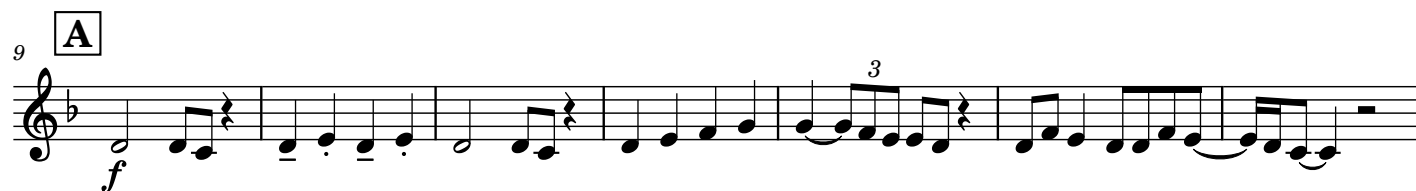
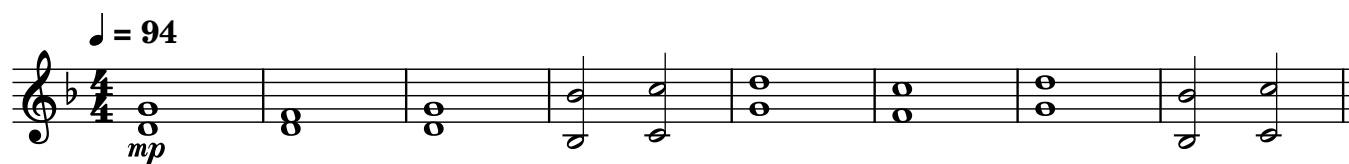
 mf
$$ff$$

Clarinet in B $\flat$ 2

Candy Rain

Arr. Raul Maldonado

Soul For Real



Clarinet in B $\flat$

Canon Remix

Pachelbel / Arr. Bernice

4 5

11 13 *mf*

19 21

27 29

34 37

41 45

48 53 8

61 69 *mf*

69 76 77 *f*

83 85

Baritone (T.C.) / Bass Clarinet

Canon Remix

BASS
LINE

Pachelbel / Arr. Bernice

4 5 8 13

17 *mf* 21

24 29

31 37

38

45 *f* 53 61

52 *mf* 69

66 *f* 77

73

80 83

Clarinets

Pachelbel Unleashed

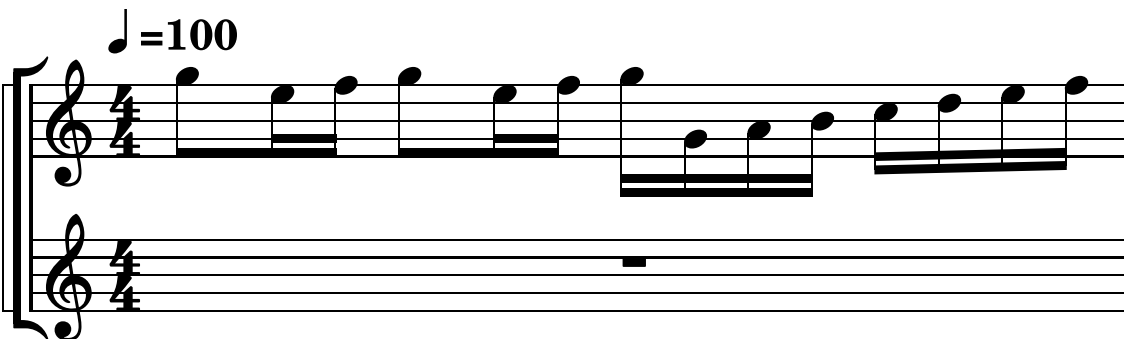
"Canon Remix" Interlude

arr. Walsh
for the SciTech Band

$\text{♩} = 100$

Clarinet in B $\flat$ 1

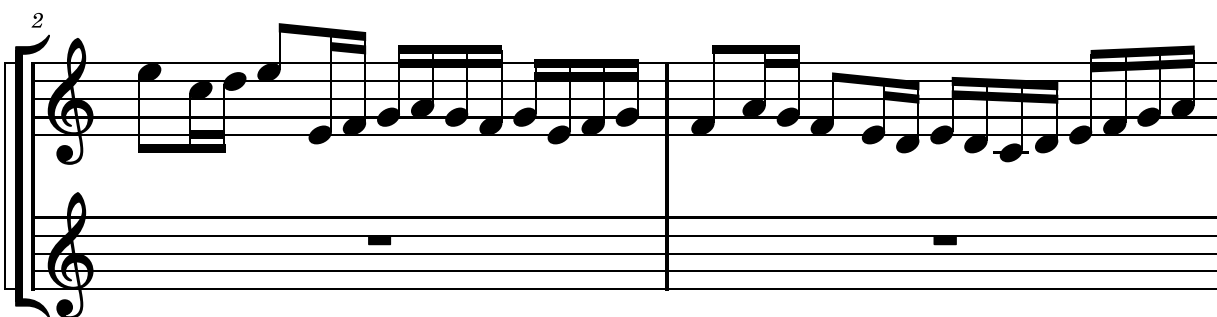
Clarinet in B $\flat$ 2



2

Cl. in B $\flat$ 1

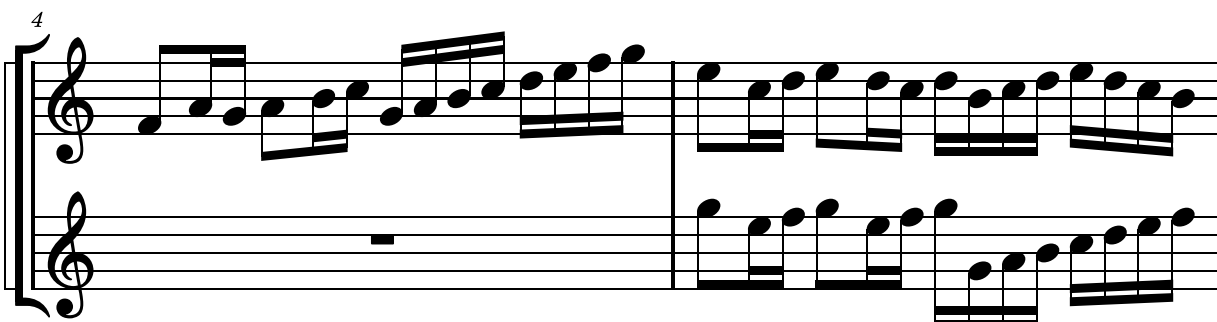
Cl. in B $\flat$ 2



4

Cl. in B $\flat$ 1

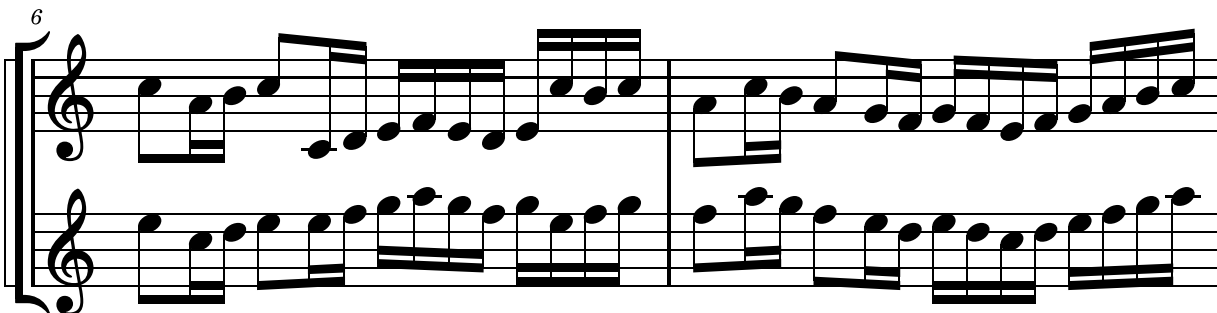
Cl. in B $\flat$ 2



6

Cl. in B $\flat$ 1

Cl. in B $\flat$ 2



8

Cl. in B $\flat$ 1

Cl. in B $\flat$ 2

This system contains measures 8 and 9. In measure 8, the first clarinet (Cl. in B $\flat$ 1) plays a descending eighth-note scale from G4 to B3, while the second clarinet (Cl. in B $\flat$ 2) plays an ascending eighth-note scale from B3 to G4. In measure 9, both instruments play a whole note G3.

10

Cl. in B $\flat$ 1

Cl. in B $\flat$ 2

This system contains measures 10 and 11. In measure 10, the first clarinet (Cl. in B $\flat$ 1) plays a whole note G3, while the second clarinet (Cl. in B $\flat$ 2) plays a descending eighth-note scale from G4 to B3. In measure 11, the first clarinet plays a whole note G3, and the second clarinet plays an ascending eighth-note scale from B3 to G4.

12

Cl. in B $\flat$ 1

Cl. in B $\flat$ 2

This system contains measures 12 and 13. In measure 12, the first clarinet (Cl. in B $\flat$ 1) plays a whole note G3, while the second clarinet (Cl. in B $\flat$ 2) plays a descending eighth-note scale from G4 to B3. In measure 13, both instruments play a whole note G3, and the system concludes with a double bar line.

Careless Whisper – Melody

Melody C – Flute



Melody Bb – Trumpet, Clarinet, Tenor Sax



Melody Eb – Alto Sax, Bari Sax



Melody Bass Clef – Trombone, Baritone



Piano – Chords

Dm, Gm, Bb, Am

Lyrics

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

Careless Whisper – Horn Lick

Horn Lick C – Flute



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

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



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

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



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

Horn Lick Eb – Alto Sax, Bari Sax



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

Horn Lick Bass Clef – Trombone, Baritone



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

Bass Line - Bb
-Clarinet
-Bass Clarinet
-Trumpet
-Tenor Sax

Carol of The Bells

Quartet Version

arr. Turgeon & Bernice

The musical score is written for a Bass Line in Bb, suitable for Clarinet, Bass Clarinet, Trumpet, and Tenor Sax. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one flat (Bb), and a common time signature (C). The melody is composed of half notes, with the first four measures grouped by a slur and marked *mp*. The second staff continues the melody, featuring a triplet of eighth notes marked *rit.* and a section labeled 'A' marked *a tempo - Repeat 4x*. The third staff contains a section labeled 'B' and a key signature change to two sharps (F# and C#), with a section marked *f*. The fourth staff contains a section labeled 'C' and a section labeled 'D Repeat 3x'. The fifth staff contains a section labeled 'E' and a section marked *f*. The sixth staff begins with a treble clef, a key signature of one flat (Bb), and a common time signature (C), marked *rit.* and ending with a double bar line.

Melody - Bb
-Trumpet
-Clarinet
-Tenor Sax

Carol of The Bells

Quartet Version

arr. Turgeon & Bernice

The musical score is written for a single melodic line in treble clef, 4/4 time. It begins with a whole rest followed by a quarter rest, then a series of eighth and quarter notes. The first staff includes the instruction "Soli" above the staff and "mp" below it. The second and third staves continue the melodic line. The fourth staff begins with "rit." and ends with a repeat sign. Above the repeat sign is a box labeled "A". Below the repeat sign is "a tempo - Repeat 4x". The fifth staff begins with a box labeled "B" and contains a series of eighth notes with accents. The sixth staff begins with a box labeled "C" and contains a series of eighth notes with accents. The seventh staff begins with a box labeled "D" and contains a series of eighth notes with accents. Above the staff is "Repeat 3x". The eighth staff begins with a box labeled "E" and contains a series of eighth notes with accents. The score concludes with a final note and a repeat sign.

Soli
mp

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

B

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

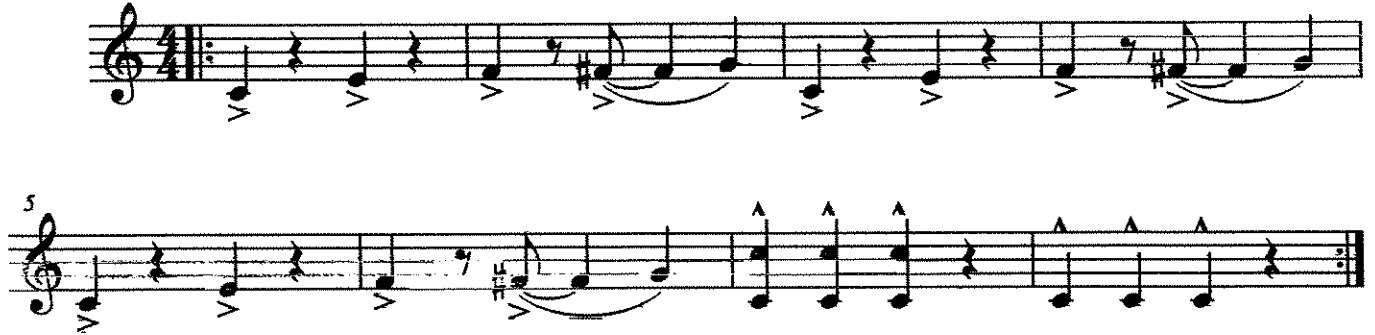
E *rit.*

Bass Clarinet

Cheer # 1

arr. Bernice

*Watch Conductor
Slow-Fast*



Bass Clarinet 1

Diamonds
for the SciTech Band

sung by Rihanna
arr. Alisha J. Lopez-Marrero

♩ = 92 18 **A** 4 1 1

27 **B**

31

35 **C**

40 **D**

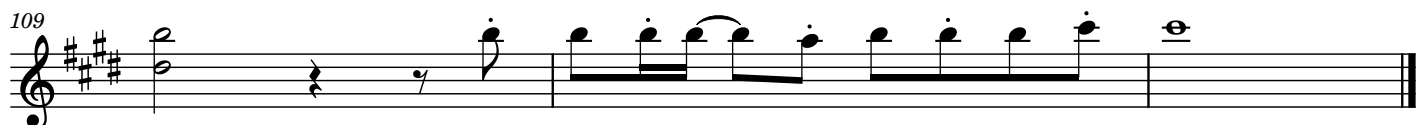
45

51 **E**

55

59 **F**

63



Bass Clarinet 2

Diamonds
for the SciTech Band

sung by Rihanna
arr. Alisha J. Lopez-Marrero

♩ = 92 18 A 8 B

30 C

36

42 D

48 1 E

54

59 F

65 G

71

77 H

82



87

I**J**

92



97

K

102

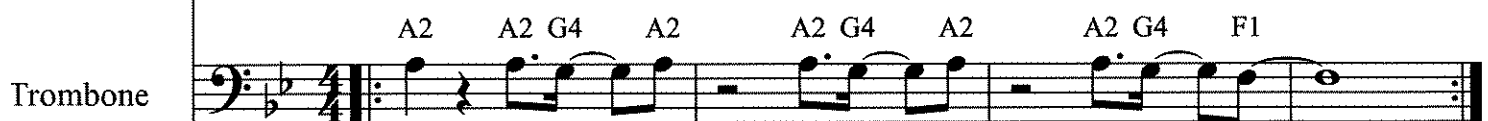
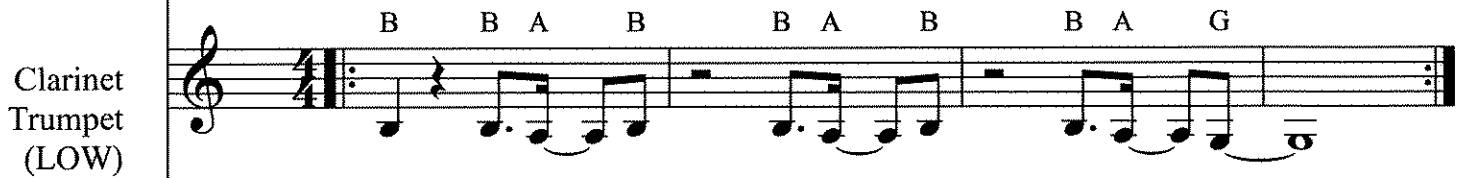
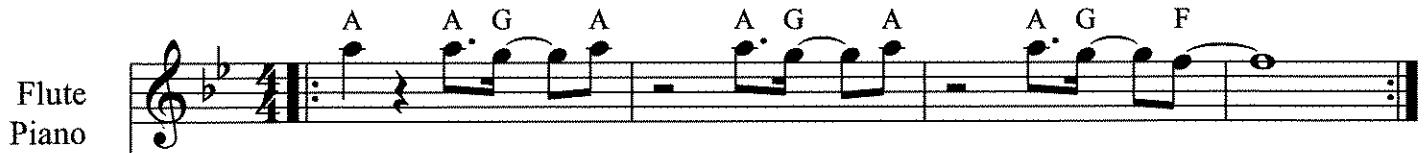


107

L

Eye Of The Tiger

For Zanetti



Piano: Am G F

Bass Line: A - - - - - F - - - G

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

Flute
Piano

Clarinet
Trumpet
(LOW)

Clarinet
Tenor Sax
Trumpet
(HIGH)

Alto Sax

Trombone
Euphonium
(HIGH)

Trombone
Euphonium
Tuba
(LOW)

Tenor Sax:
Octave Key HIGH
No Octave Key LOW

Octave Key HIGH
No Octave Key LOW

Positions: 1 1 3 3 5 5 1 3 1 3

Piano: Bbm (8th note triplets)

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

Feeling Good

Swing Time

(HORN LICK+)

NOTE 8 ON CUE
BEAT 4

Flute
Piano

Bb — Db Eb E Eb E Eb E Eb Db Bb Ab Bb — Bb —

Clarinet
Trumpet
(LOW)

C — Eb F F# F F# F F# F Eb C Bb C — C —

Clarinet
Tenor Sax
Trumpet
(HIGH)

C — Eb F F# F F# F F# F Eb C Bb C — C —

Alto Sax

G — Bb C C# C C# C C# C Bb G F G — G —

Trombone
Euphonium

Bb — Db Eb E Eb E Eb E Eb Db Bb Ab Bb — Bb —

Horn Lick:

1-b3-4-b5-4-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

Flute
Piano

Clarinet
Trumpet
(LOW)

Clarinet
Tenor Sax
Trumpet
(HIGH)

Alto Sax

Trombone
Euphonium

Tuba

Octave Key HIGH
No Octave Key LOW

Positions: 1 5 1 3 5 1 1 5 2 3 5 1

Piano: Bbm (2 Beats Hold)

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

Clarinet
Trumpet
(LOW)

Feeling Good

from *The Roar of the Greasepaint - The Smell of the Crowd*

Words and Music by Leslie Bricusse & Anthony Newley

♩. = 60

Slowly, Freely

Cm

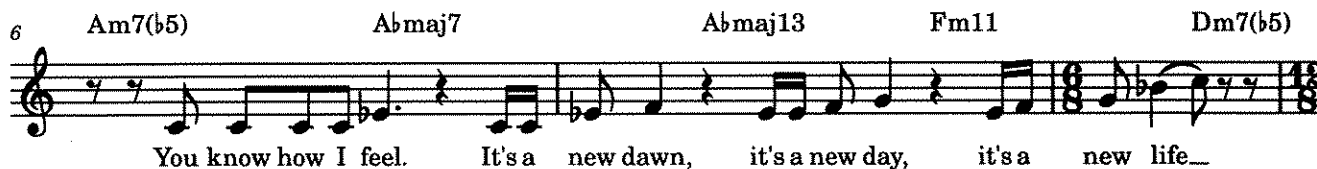
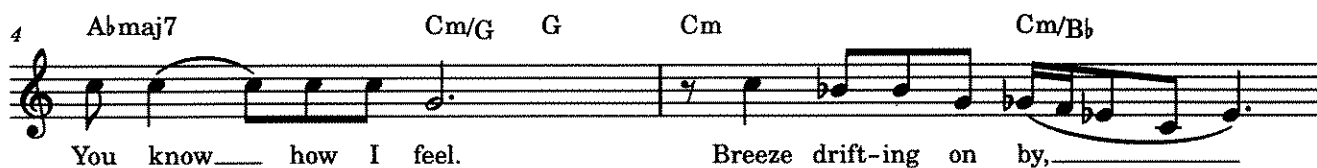
Cm/B $\flat$

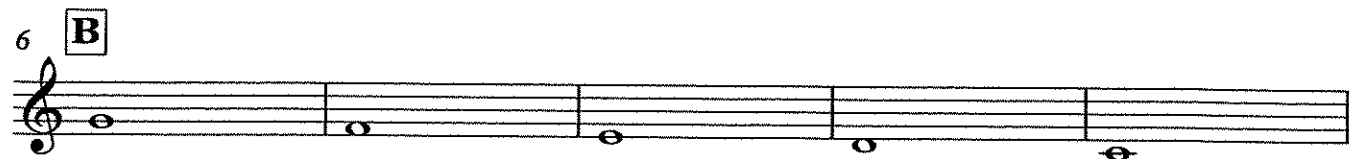
A $\flat$ maj7

Cm/G G7

Cm

Cm/B $\flat$





142

(Med.)

Bb

HEART AND SOUL

-HOAGY CARMICHAEL
FRANK LESSER

Handwritten musical score for "Heart and Soul" in B-flat major, 4/4 time. The score consists of eight staves of music with various chords and melodic lines. The key signature has two flats (Bb and Eb). The time signature is 4/4. The music is written in a simple, handwritten style with some corrections and annotations.

Chords and notes visible in the score:

- Staff 1: G, E-7, A-7, D7, Gmaj7, E-7, A-7, D7
- Staff 2: B-7, E-7, A-7, D7, G, E-7, A-7, D7
- Staff 3: G, A-7, D7, Gmaj7, D-7, G7, Cmaj7, B7, E7, A7
- Staff 4: D7, G7, C7, B7, Cmaj7, B7, E7, A7
- Staff 5: D7, G7, C7, D7, G, E-7, A-7, D7
- Staff 6: Gmaj7, E-7, A-7, D7, B-7, E-7, A-7, D7
- Staff 7: B7#5, E7, A-7, D7, G, (E-7, A-7, D7)

Bb

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 written for three staves in treble clef, with a key signature of one flat (Bb) and a common time signature (C). The tempo is marked 'MODERATELY FAST'. The score consists of 12 measures. Measures 1-4 are marked with a forte (f) dynamic. Measures 5-8 are marked with a mezzo-forte (mf) dynamic. Measures 9-12 are marked with a mezzo-forte (mf) dynamic. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as slurs and ties. A double bar line is present at the end of measure 8.

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Don + Mean A Thing - BB

21

To Coda

First system of music (measures 13-16). It consists of three staves. Measure 13 starts with a treble clef and a key signature of one sharp (F#). Measures 14 and 15 are marked with a double bar line and a repeat sign. Measure 16 is marked with a double bar line and a repeat sign. The dynamics *ff* (fortissimo) are indicated in measures 15 and 16.

Second system of music (measures 17-20). It consists of three staves. Measure 17 is marked with a double bar line and a repeat sign. Measures 18 and 19 are marked with a double bar line and a repeat sign. Measure 20 is marked with a double bar line and a repeat sign. The dynamics *f* (forte) and *ff* (fortissimo) are indicated in measures 17, 18, and 20.

Third system of music (measures 21-23). It consists of three staves. Measure 21 is marked with a double bar line and a repeat sign. Measures 22 and 23 are marked with a double bar line and a repeat sign.

D.S. al Coda

Fourth system of music (measures 24-25). It consists of three staves. Measure 24 is marked with a double bar line and a repeat sign. Measure 25 is marked with a double bar line and a repeat sign.

CODA

Fifth system of music (measure 26). It consists of three staves. Measure 26 is marked with a double bar line and a repeat sign.

Bass Clarinet
optional 8vb for solo

It Is Well

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

With Expression

Stagger Breathe mf mp mf f

S. phrasing for solo only

First system of music (measures 1-8) for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The music is in 4/4 time. The Soprano part is marked *legato*. The Alto, Tenor, and Bass parts are also marked *legato*.

Second system of music (measures 9-15) for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The music is in 4/4 time. The Soprano part is marked *legato*. The Alto, Tenor, and Bass parts are also marked *legato*.

Third system of music (measures 16-23) for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The music is in 4/4 time. The Soprano part is marked *legato*. The Alto, Tenor, and Bass parts are also marked *legato*. The text "Lower notes for solo only" is written above the Soprano staff.

LIFT EVERY VOICE AND SING

Florida A&M University Marching Band

Arr. Lindsey B. Sarjeant

Adapted by Walsh

for the SciTech Band

Bass Clarinet

$\text{♩} = 70$

A

8

B

15

23

C

31

39

“Lift Every Voice and Sing”

James Weldon Johnson & J. Rosamond Johnson

Lift every voice and sing,
Till earth and heaven ring!
Ring with the harmonies of Liberty!

Let our rejoicing rise
High as the list'ning skies;
Let it resound loud as the rolling sea!

Sing a song full of the faith that the dark past has
taught us!
Sing a song full of the hope that the present has
brought us!

Facing the rising sun of our new day begun,
Let us march on till victory is won!

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

Don Costa
trans. Jerannchris Rivera-Heredia

p

A

6

12

f

B

24

fp

f

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

1. Processional

1st Clarinet

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

YBS 54

Maestoso

f

A **Andante**

unis.

mf

13 **B**

20 **C**

27 **D**

34 *div.*

f

41 **E** *unis.*

mf

1. *div.*

unis.

3

48 1. *rit.*

div.

unis.

f

3

div.

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Two Ceremonial Marches

Bass Clarinet

1. Processional

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

YBS 54

Maestoso *rit.*

f

A Andante *mf*

B

C

D

E *mf*

1.

2. rit. *f*

simile

simile

Santa Claus Is Comin' To Town

Melody - Bb

Coots & Gillespie
arr. Bernice

Moderate Swing 



mf

A

6

12

B

18

C

24

To Coda

D.S. al Coda

D

30

f

37

Santa Claus Is Comin' To Town

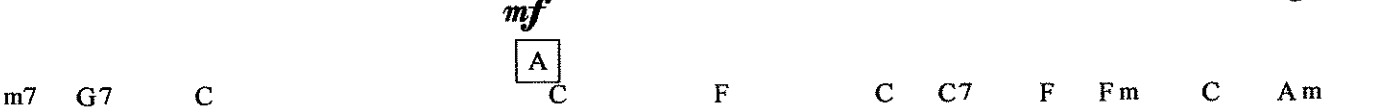
Bb Bass Line (Low)

Coots & Gillespie
arr. Bernice

Moderate Swing 

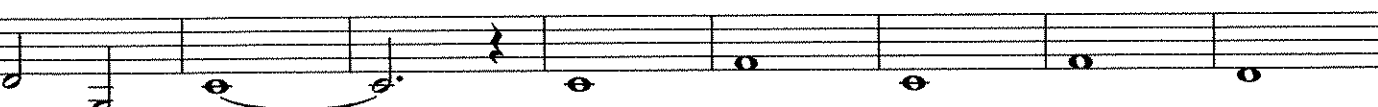
Chords: C F C C7 F Fm C Am

Measure 1:  **mf**

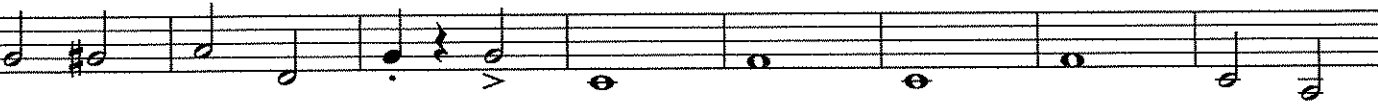
Measure 2:  **A**

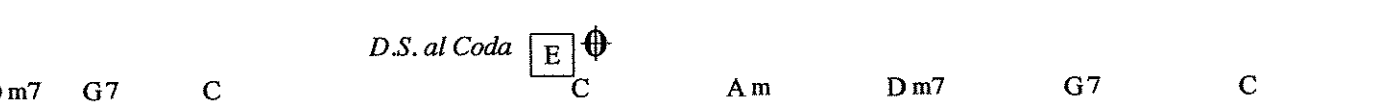
Measure 3:  **C**

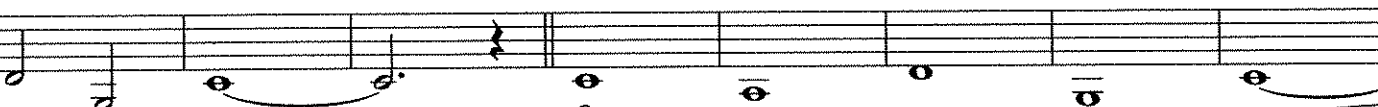
Measure 4:  **B**

Measure 5:  **C**

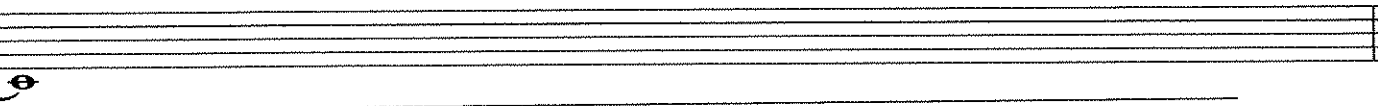
Measure 6:  **C**

Measure 7:  **C**

Measure 8:  **C**

Measure 9:  **C**

Measure 10:  **C**

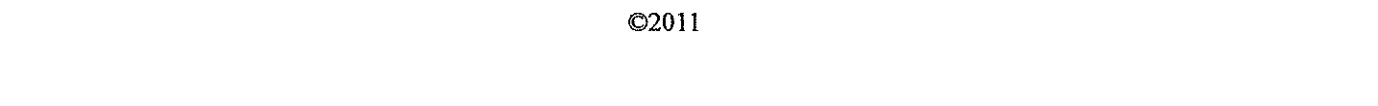
Measure 11:  **C**

Measure 12:  **C**

Measure 13:  **C**

Measure 14:  **C**

Measure 15:  **C**

Measure 16:  **C**

Measure 17:  **C**

Measure 18: **C**

Measure 19: **C**

Measure 20: **C**

Measure 21: **C**

Measure 22: **C**

Measure 23: **C**

Measure 24: **C**

Measure 25: **C**

Measure 26: **C**

Measure 27: **C**

Measure 28: **C**

Measure 29: **C**

Measure 30: **C**

Measure 31: **C**

Measure 32: **C**

Measure 33: **C**

Measure 34: **C**

Measure 35: **C**

Measure 36: **C**

Measure 37: **C**

Measure 38: **C**

Measure 39: **C**

Measure 40: **C**

Measure 41: **C**

Measure 42: **C**

Measure 43: **C**

Measure 44: **C**

Measure 45: **C**

Measure 46: **C**

Measure 47: **C**

Measure 48: **C**

Measure 49: **C**

Measure 50: **C**

Measure 51: **C**

Measure 52: **C**

Measure 53: **C**

Measure 54: **C**

Measure 55: **C**

Measure 56: **C**

Measure 57: **C**

Measure 58: **C**

Measure 59: **C**

Measure 60: **C**

Measure 61: **C**

Measure 62: **C**

Measure 63: **C**

Measure 64: **C**

Measure 65: **C**

Measure 66: **C**

Measure 67: **C**

Measure 68: **C**

Measure 69: **C**

Measure 70: **C**

Measure 71: **C**

Measure 72: **C**

Measure 73: **C**

Measure 74: **C**

Measure 75: **C**

Measure 76: **C**

Measure 77: **C**

Measure 78: **C**

Measure 79: **C**

Measure 80: **C**

Measure 81: **C**

Measure 82: **C**

Measure 83: **C**

Measure 84: **C**

Measure 85: **C**

Measure 86: **C**

Measure 87: **C**

Measure 88: **C**

Measure 89: **C**

Measure 90: **C**

Measure 91: **C**

Measure 92: **C**

Measure 93: **C**

Measure 94: **C**

Measure 95: **C**

Measure 96: **C**

Measure 97: **C**

Measure 98: **C**

Measure 99: **C**

Measure 100: **C**

Measure 101: **C**

Measure 102: **C**

Measure 103: **C**

Measure 104: **C**

Measure 105: **C**

Measure 106: **C**

Measure 107: **C**

Measure 108: **C**

Measure 109: **C**

Measure 110: **C**

Measure 111: **C**

Measure 112: **C**

Measure 113: **C**

Measure 114: **C**

Measure 115: **C**

Measure 116: **C**

Measure 117: **C**

Measure 118: **C**

Measure 119: **C**

Measure 120: **C**

Measure 121: **C**

Measure 122: **C**

Measure 123: **C**

Measure 124: **C**

Measure 125: **C**

Measure 126: **C**

Measure 127: **C**

Measure 128: **C**

Measure 129: **C**

Measure 130: **C**

Measure 131: **C**

Measure 132: **C**

Measure 133: **C**

Measure 134: **C**

Measure 135: **C**

Measure 136: **C**

Measure 137: **C**

Measure 138: **C**

Measure 139: **C**

Measure 140: **C**

Measure 141: **C**

Measure 142: **C**

Measure 143: **C**

Measure 144: **C**

Measure 145: **C**

Measure 146: **C**

Measure 147: **C**

Measure 148: **C**

Measure 149: **C**

Measure 150: **C**

Measure 151: **C**

Measure 152: **C**

Measure 153: **C**

Measure 154: **C**

Measure 155: **C**

Measure 156: **C**

Measure 157: **C**

Measure 158: **C**

Measure 159: **C**

Measure 160: **C**

Measure 161: **C**

Measure 162: **C**

Measure 163: **C**

Measure 164: **C**

Measure 165: **C**

Measure 166: **C**

Measure 167: **C**

Measure 168: **C**

Measure 169: **C**

Measure 170: **C**

Measure 171: **C**

Measure 172: **C**

Measure 173: **C**

Measure 174: **C**

Measure 175: **C**

Measure 176: **C**

Measure 177: **C**

Measure 178: **C**

Measure 179: **C**

Measure 180: **C**

Measure 181: **C**

Measure 182: **C**

Measure 183: **C**

Measure 184: **C**

Measure 185: **C**

Measure 186: **C**

Measure 187: **C**

Measure 188: **C**

Measure 189: **C**

Measure 190: **C**

Measure 191: **C**

Measure 192: **C**

Measure 193: **C**

Measure 194: **C**

Measure 195: **C**

Measure 196: **C**

Measure 197: **C**

Measure 198: **C**

Measure 199: **C**

Measure 200: **C**

Measure 201: **C**

Measure 202: **C**

Measure 203: **C**

Measure 204: **C**

Measure 205: **C**

Measure 206: **C**

Measure 207: **C**

Measure 208: **C**

Measure 209: **C**

Measure 210: **C**

Measure 211: **C**

Measure 212: **C**

Measure 213: **C**

Measure 214: **C**

Measure 215: **C**

Measure 216: **C**

Measure 217: **C**

Measure 218: **C**

Measure 219: **C**

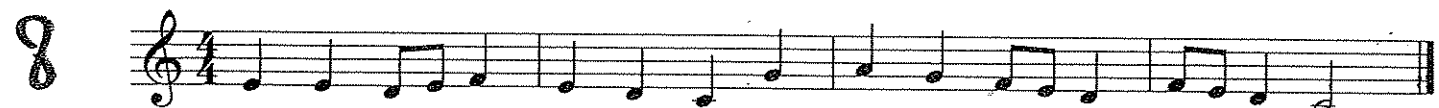
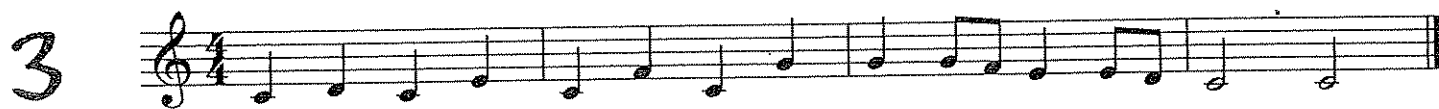
Measure 220: **C**

Measure 221: **C**

Measure 222: **C**

Bb-Low

Sight Reading Exercises



Bass Clarinet

Simple Gifts

from Appalachian Spring

Traditional
Aaron Copland (1900-1990)

♩ = 72

mp

f

Smells Like Teen Spirit

4 **A**

8 *f* *f*

12 **B** *f* **C** *f*

20 *mp*

24 **D** *mf*

29 **E** *f* %

34

39 To Coda on 3rd Time

44 **F** **G** SOLO OR SOLI *f*

51

56 **H**

61 **I**

67 **J** *mp*

72

76 **K**

81 **L** D.S. al Coda

L

85 *f* *ff*

90 *rit.*

Smells Like Teen Spirit

4 **A**

f

7

10

B **C**

13 *mf* *mp*

19

D

25 *mf*

E % 11 To Coda on 3rd Time

31

F

45

48

G 8 **H** 8 **I** 4

Musical staff 48-57. The staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a treble clef, a key signature of two flats, and a common time signature. The music consists of eighth and sixteenth notes. Above the staff, there are three boxed letters: G, H, and I. Below the staff, there are three measures with a '4' above them, indicating a 4-measure rest.

69

J 4 **K**

mp

Musical staff 69-77. The staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a treble clef, a key signature of two flats, and a common time signature. The music consists of eighth and sixteenth notes. Above the staff, there are two boxed letters: J and K. Below the staff, there is a 4-measure rest, followed by a measure with a '4' above it, and then a series of eighth and sixteenth notes. The dynamic marking *mp* is present.

78

Musical staff 78-83. The staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a treble clef, a key signature of two flats, and a common time signature. The music consists of eighth and sixteenth notes.

84

D.S. al Coda

Musical staff 84-86. The staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a treble clef, a key signature of two flats, and a common time signature. The music consists of eighth and sixteenth notes. The instruction 'D.S. al Coda' is written above the staff.

L

85

4

f *ff*

Musical staff 85-94. The staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a treble clef, a key signature of two flats, and a common time signature. The music consists of eighth and sixteenth notes. Above the staff, there is a boxed letter L. Below the staff, there is a 4-measure rest, followed by a series of eighth and sixteenth notes. The dynamic markings *f* and *ff* are present.

95

Musical staff 95-96. The staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a treble clef, a key signature of two flats, and a common time signature. The music consists of eighth and sixteenth notes. The staff ends with a double bar line.

Smells Like Teen Spirit

4 **A**

8 *f*

12 **B** 4 **C** 8 **D** *mf*

27

33 **E** *f*

37

41 To Coda on 3rd Time

45 **F**

49 **G** *f*

53

2

H

57



61



65

I**J****K**

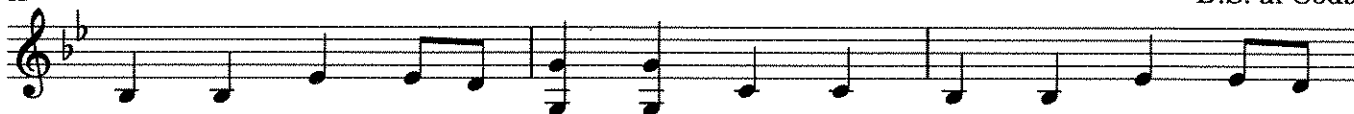
4

8



82

D.S. al Coda

**L**

85



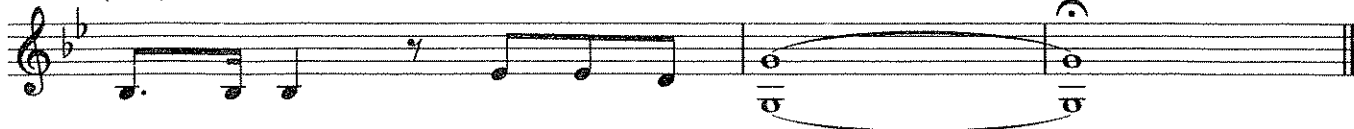
89

rit.



93

(rit.)



THE STAR SPANGLED BANNER

B♭ Bass Clarinet

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

11

19

mp

f

27

This musical score is for the B♭ Bass Clarinet part of 'The Star Spangled Banner'. It is arranged by Robert W. Smith and published by Birch Island Music Press. The score is in 3/4 time and begins with a 'Majestic' tempo marking. The key signature has one flat (B♭). The score consists of seven staves of music. The first staff includes a rehearsal mark '3' and a forte (*f*) dynamic. The second staff continues the melody. The third staff includes a rehearsal mark '11'. The fourth staff includes a rehearsal mark '19' and a triplet of eighth notes. The fifth staff includes a mezzo-piano (*mp*) dynamic and a crescendo line leading to a forte (*f*) dynamic. The sixth staff includes a rehearsal mark '27'. The seventh staff concludes the piece with a final note and a repeat sign.

Clarinet in B $\flat$

The Star Spangled Banner

(MELODY in Concert B-Flat)

arr. Robert W. Smith
Flute Part (Melody)

3

8

11

15

19

23

27

31

f

mp

f

The musical score is written for a Clarinet in B-flat, with the melody in Concert B-flat. It is an arrangement by Robert W. Smith, specifically for the Flute Part (Melody). The piece is 'The Star Spangled Banner' and is in 3/4 time. The score is divided into five staves. The first staff begins with a measure rest and a fermata, followed by a melody starting on G4. The second staff continues the melody. The third staff has a crescendo leading to a mezzo-piano (mp) section. The fourth staff has a crescendo leading to a forte (f) section. The fifth staff concludes the piece with a final note and a fermata.

THE TEMPEST

B $\flat$ BASS CLARINET

ROBERT W. SMITH

With energy!

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

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

THE TEMPEST

ROBERT W. SMITH

B $\flat$ CLARINETS

With energy!

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

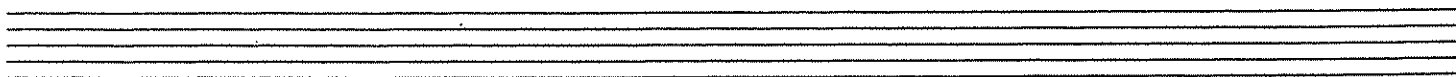
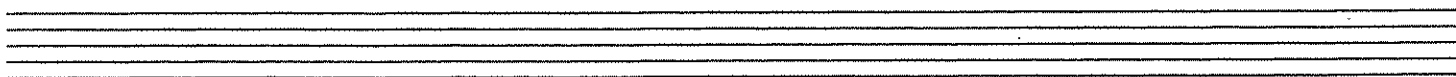
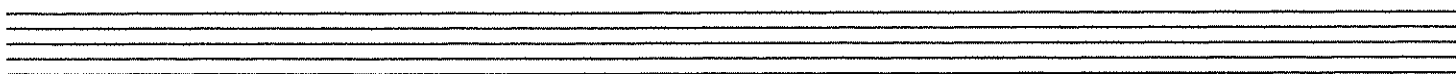
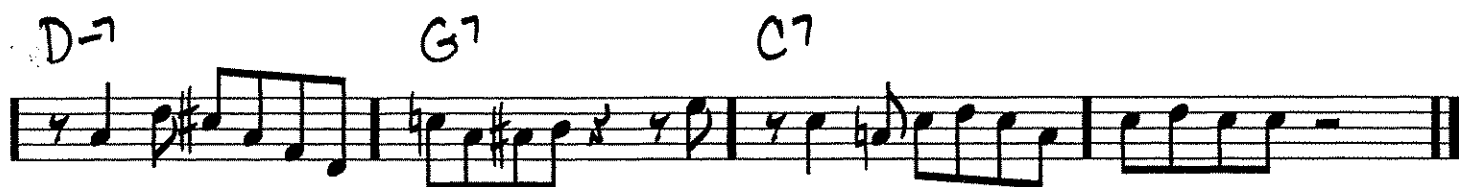
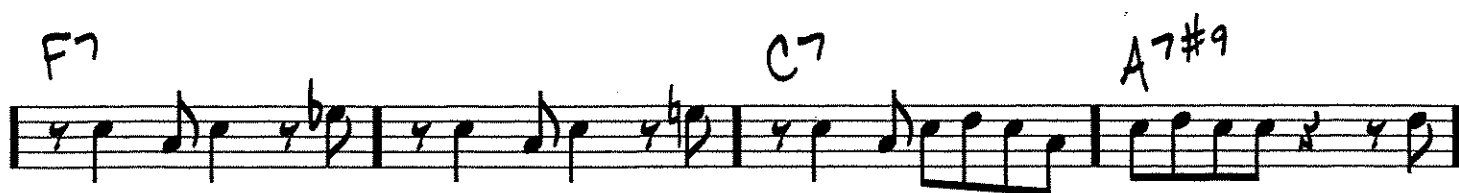
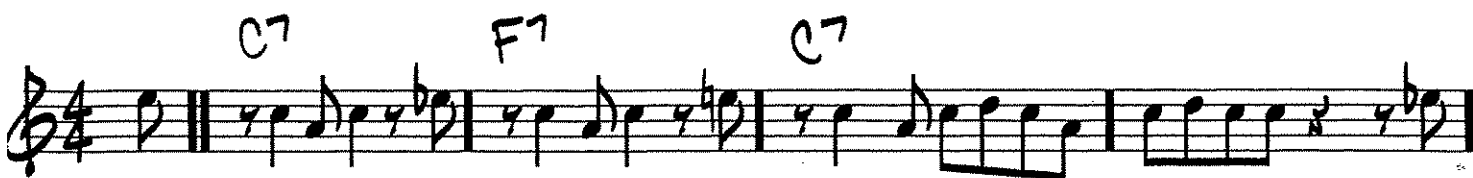
mp *f* *ff* *mf* *f* *ff* *p* *cresc. poco a poco* *f* *ff*

390 Lv

(MED. UP)

TENOR MADNESS

-SONNY ROLLINS



Clarinet in B $\flat$ 2

Warm-ups

arr. Klesch

Chromatics with relative pitch
Start on Low B $\flat$, F, or Tuning B $\flat$

9 Count Tones

Start on Low B $\flat$, F, or Tuning B $\flat$.

F, Low B $\flat$ / Slurred 8th notes to F

B $\flat$, F, Low B $\flat$ / One Octave Slur 2 Tongue 2

Clarinet in B $\flat$ 2

65

73

78

2 Note / Slurred 16ths to F

84

90

93

3 Note / Slurred 3rds

99

105

Clarinet in B $\flat$ 2 Warm-ups - Pg.3

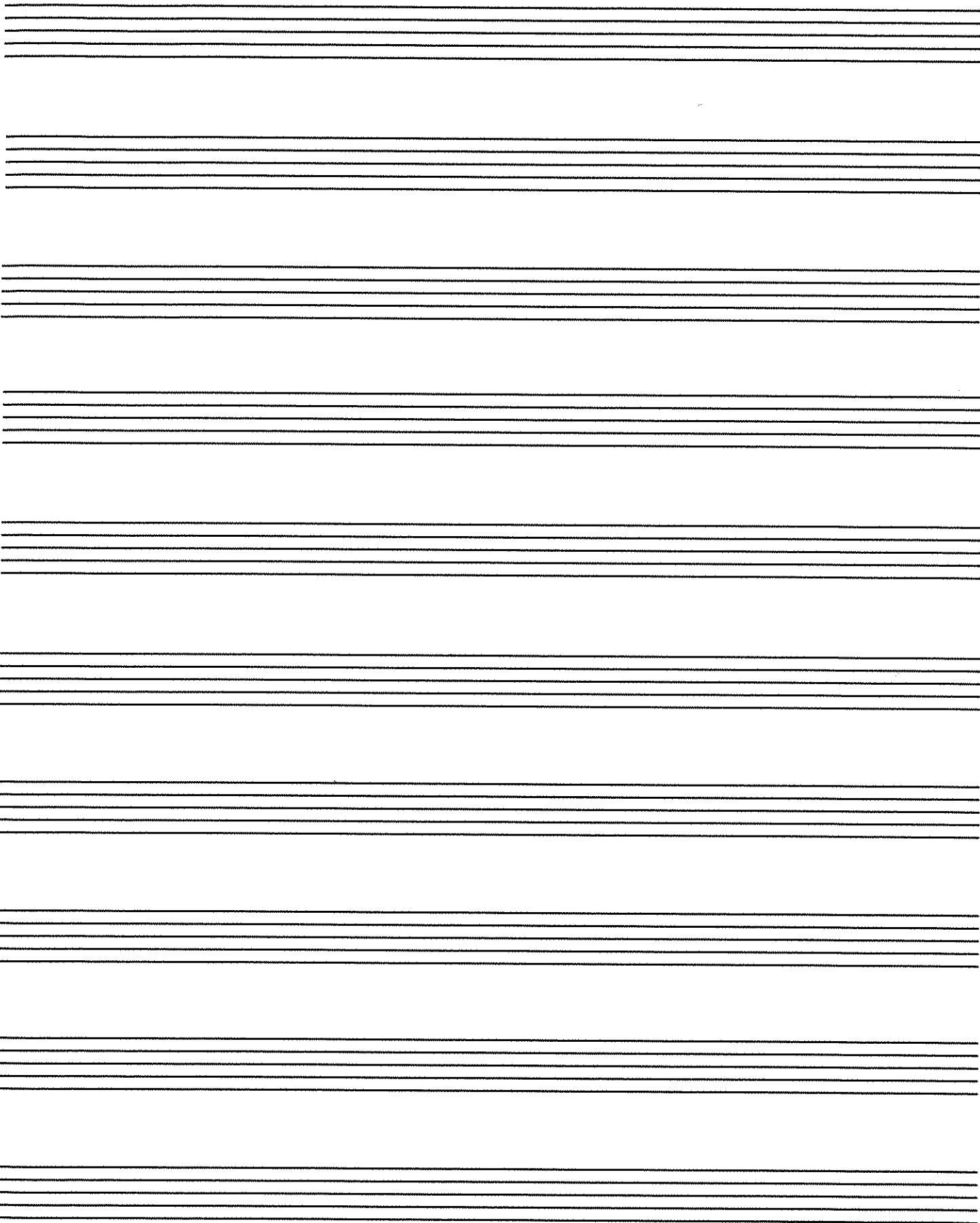
4 Note / Crazy 16ths

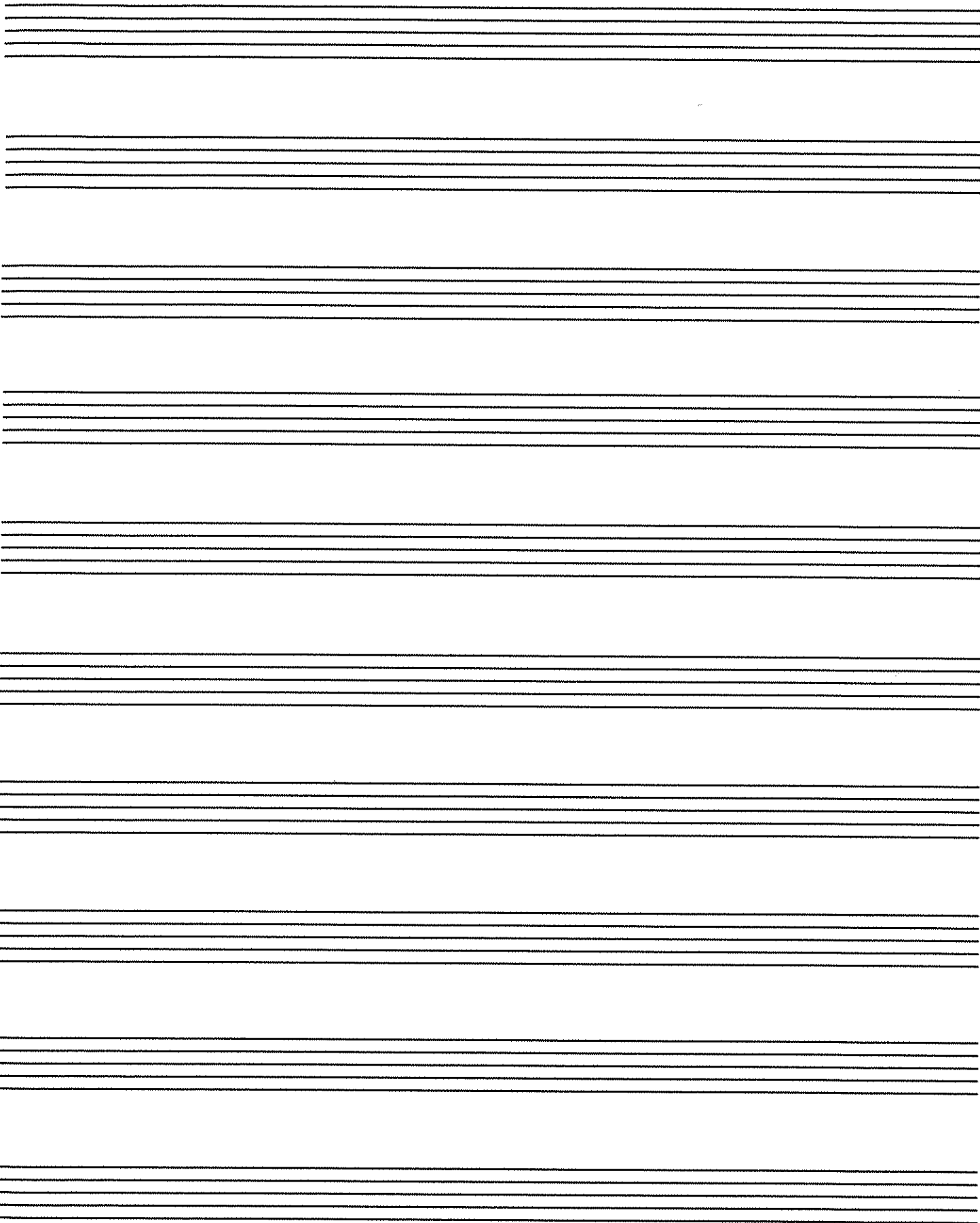
108

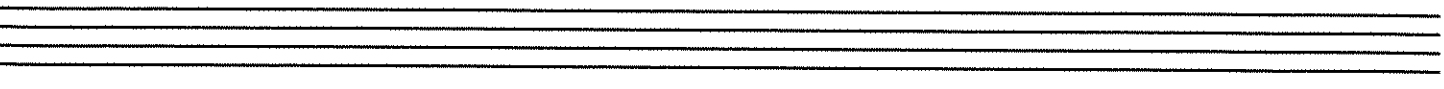
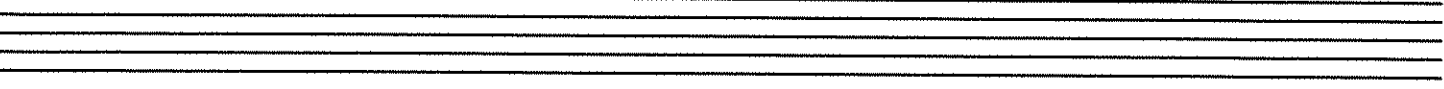
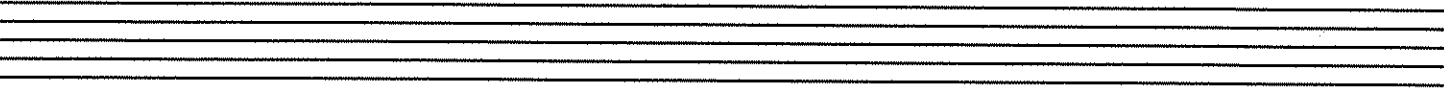
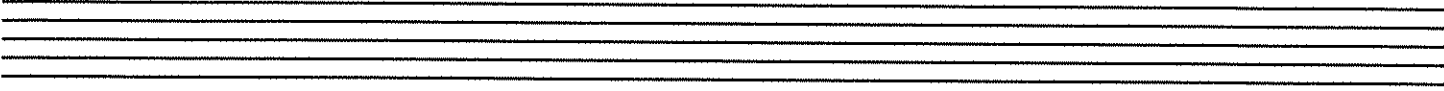
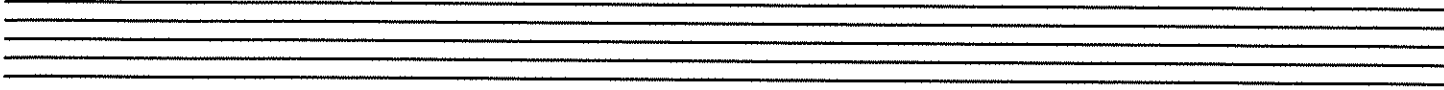
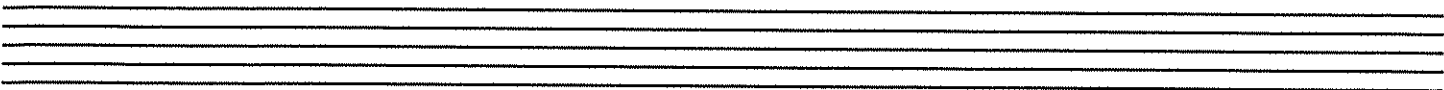
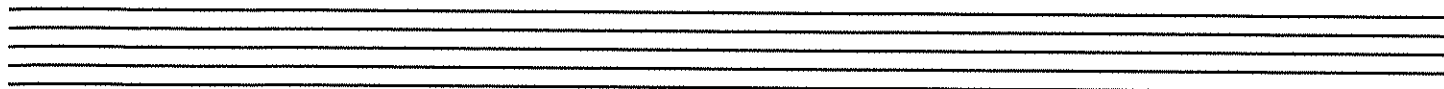
113

118

The image displays three staves of musical notation for a clarinet in B $\flat$ 2. The first staff, labeled 108, contains measures 108 through 112. The second staff, labeled 113, contains measures 113 through 117. The third staff, labeled 118, contains measures 118 through 122. Each staff features a treble clef and a key signature of one flat (B $\flat$). The music is characterized by rapid sixteenth-note passages, often grouped in fours, which are indicated by slurs. The notation includes various accidentals (sharps, flats, and naturals) and rests, suggesting a complex and technically demanding piece of music.







FINGERING CHART

B $\flat$ BASS CLARINET

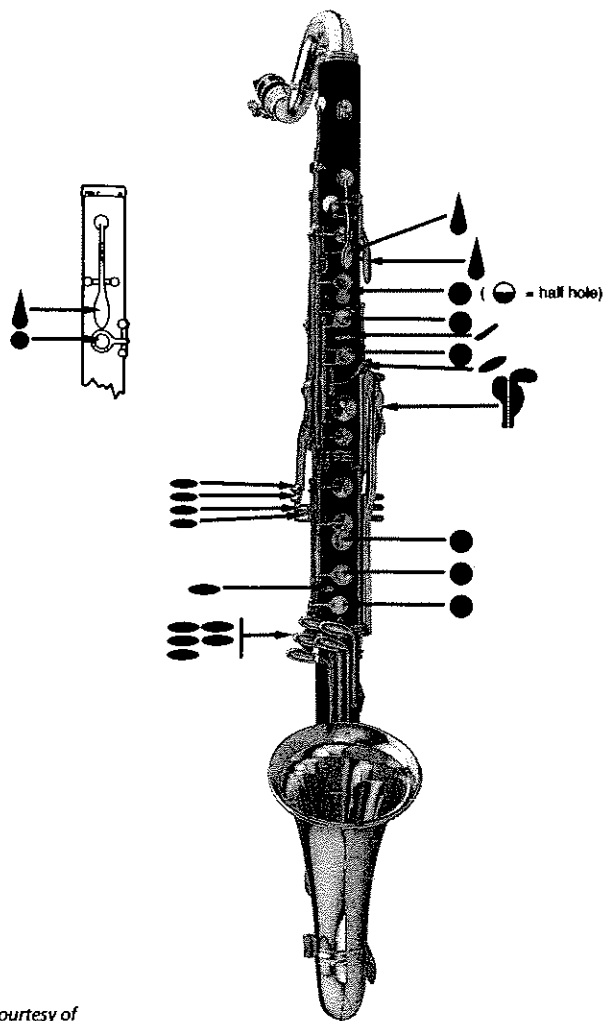
Instrument Care Reminders

Before putting your instrument back in its case after playing, do the following:

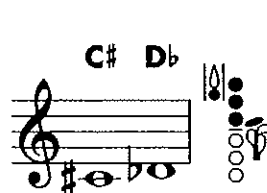
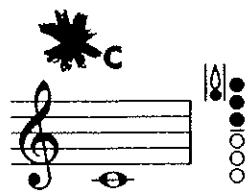
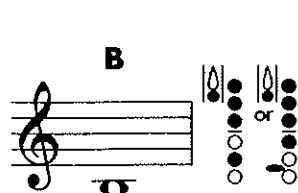
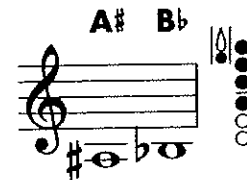
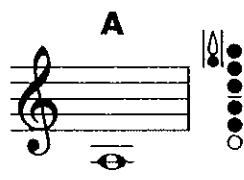
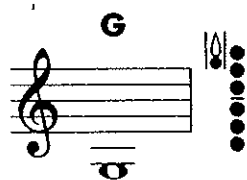
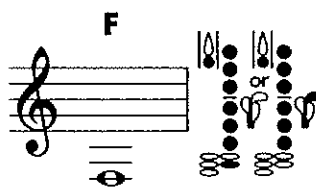
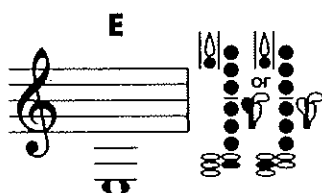
- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Remove the neck and bell, and shake out excess moisture. Return them to the case.
- Drop a weighted chamois or cotton swab into the body of the instrument and pull it out the top end.
- If the body of your bass clarinet has two sections, gently twist them apart. Return the body section(s) to the case.
- As you put each piece back in the case, check to be sure they are dry.
- Your case is designed to hold only specific objects. If you try to force anything else into the case, it may damage your instrument.

○ = Open
● = Pressed down

Alternate fingerings are used in certain situations to allow for smoother technique. These are shown to the right of the more common fingerings.

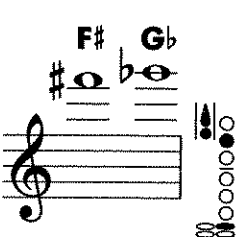
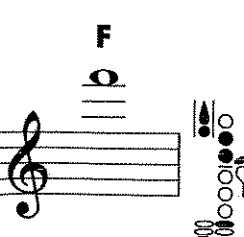
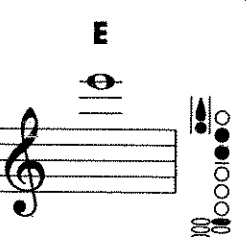
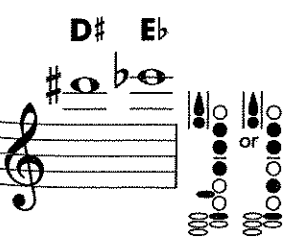
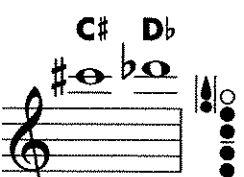
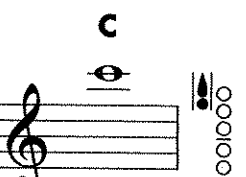
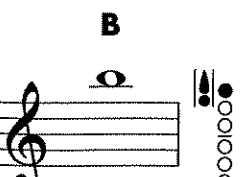
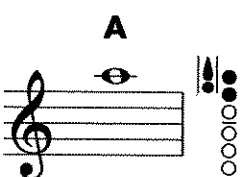
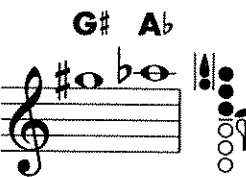
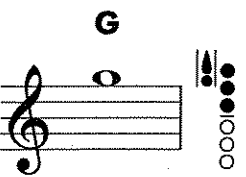
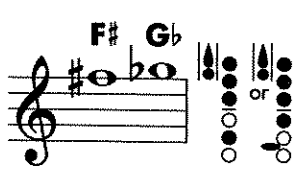
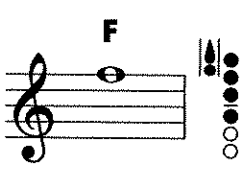
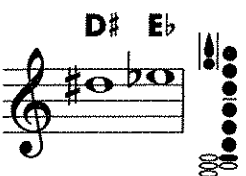
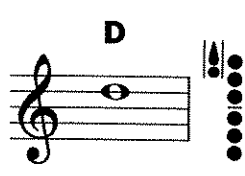
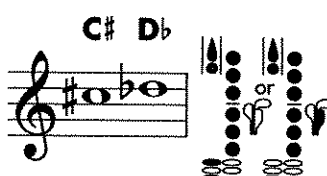
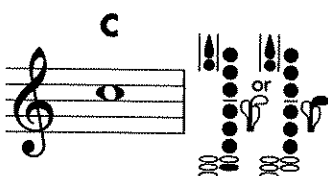
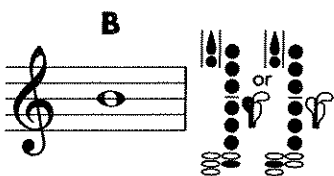
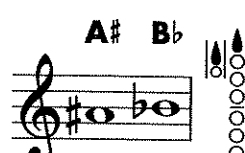
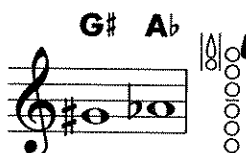
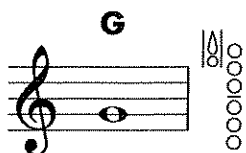
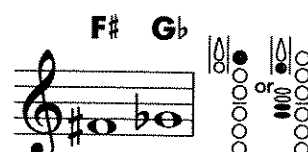
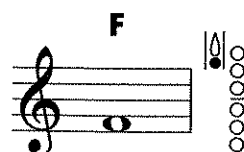
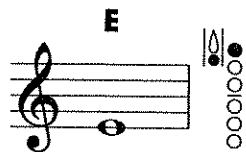
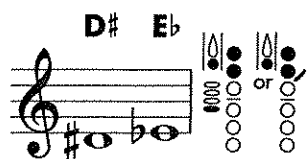


Instrument courtesy of
Yamaha Corporation of America,
Band and Orchestral Division

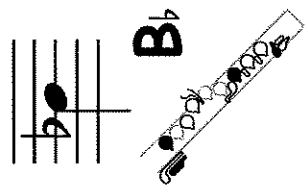
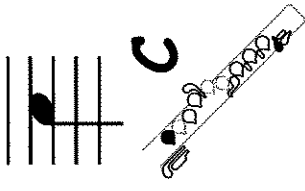
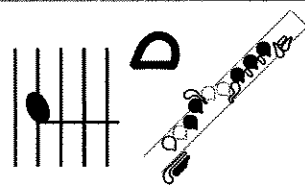
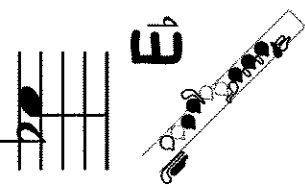
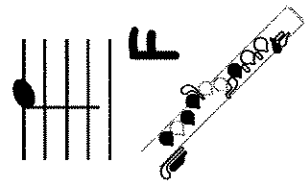
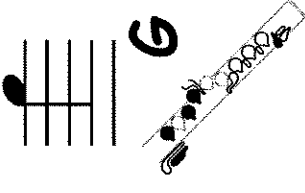
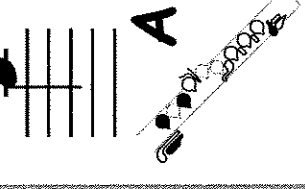
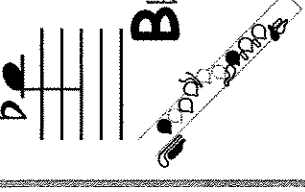
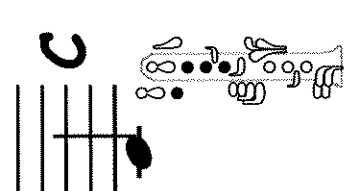
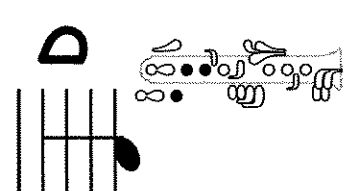
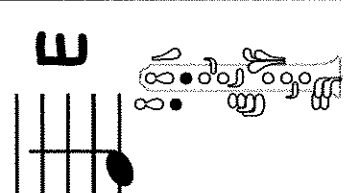
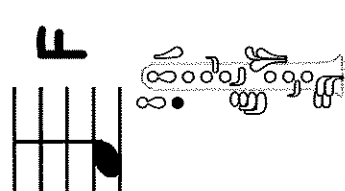
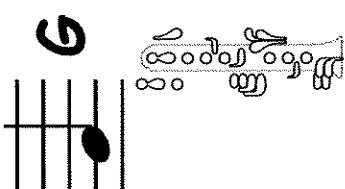
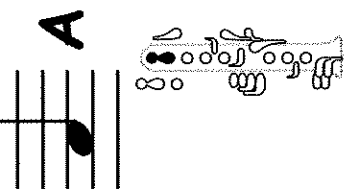
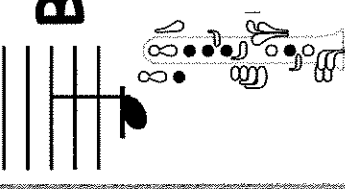
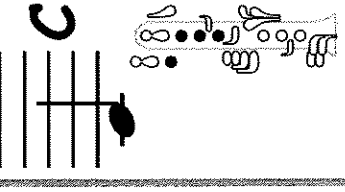
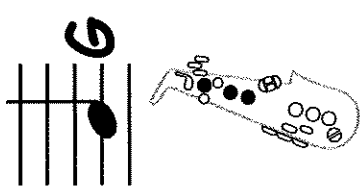
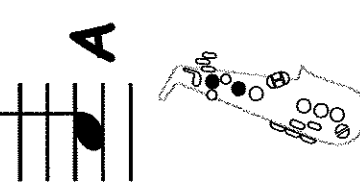
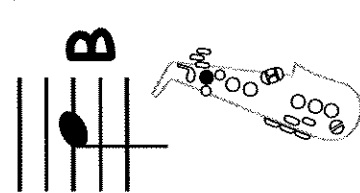
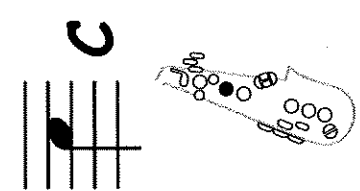
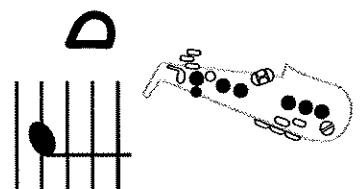
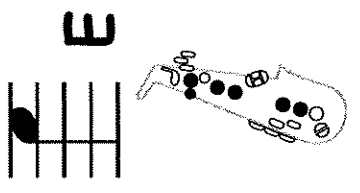
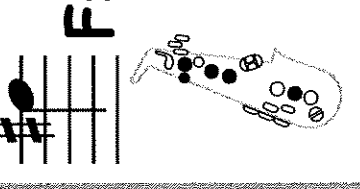
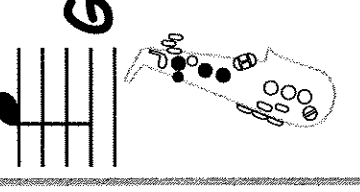


FINGERING CHART

B $\flat$ BASS CLARINET



B $\flat$ Concert Scale - Fingering Chart

B $\flat$ /"Do"	C/"Re"	D/"Mi"	E $\flat$ /"Fa"	F/"So"	G/"La"	A/"Ti"	B $\flat$ /"Do"
							
Flute/Mallets							
							
Clarinet							
							
Alto Sax							

