

# GUITAR



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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)

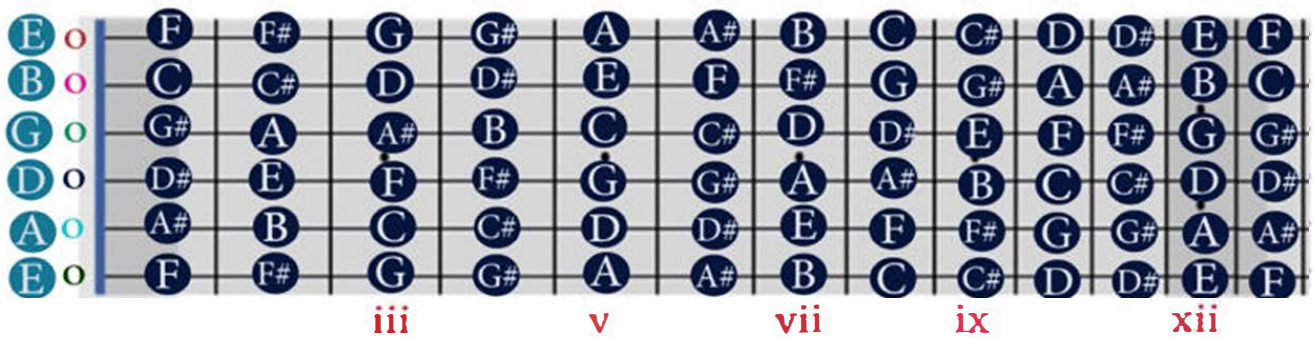
- 1) Cadence & Marching Drumline Feature
- 2) The Tempest
- 3) I'm Still Standing
- 4) Die With A Smile
- 5) Additional Student-Selected Piece (TBD)
- 7) Optional Addition or C Minor Groove
- 8) Sponsor Song
- 9) Canon Remix (Combined Bands)
- 10) Student Composition
- 11) 12 Bar Blues

While practicing at home, check out the SciTech Band YouTube channel to find helpful practice resources and tutorial videos! Go to [Youtube.com/@SciTechBand](https://www.youtube.com/@SciTechBand) OR scan this QR code! →





# Notes on the fretboard





	3rd fret	5th fret	7th fret	9th fret	12th fret
1st --- E	F	G	A	B	C
2nd --- B	C	D	E	F	G
3rd --- G	A	B	C	D	E
4th --- D	E	F	G	A	B
5th --- A	B	C	D	E	F
6th --- E	F	G	A	B	C

## THE NOTES OF THE GUITAR







# BAND KARATE CHECKLIST

## GUITARISTS

### White

- ☐ Name the 6 strings on the guitar and play the first 5 notes (Bb, C, D, Eb, F) in 2 different octaves
- ☐ Master Staff Wars in Treble & Bass Clef (20 notes each clef)
- ☐ Play Twinkle Twinkle Little Star #31
- ☐ Name & play all notes on the guitar (naturals, flats, & sharps)

### Yellow

- ☐ Play C-Minor Groove (Bass Line for Bass Guitar | Open Chords or Bar Chords for Six-String)
- ☐ Perform a selected Rhythm Study on page 42 (Essential Elements)
- ☐ Play Hard Rock Blues (Bass Line for Bass Guitar | Open Chords or Bar Chords for Six-String)
- ☐ Perform line #1 from the Sight Reading Exercises (without notes written)

### Orange

- ☐ Play Concert C-Minor Scale (two octaves)
- ☐ Write in ALL Canon Remix bass notes/chords (using piano sheet music)
- ☐ Play Canon Remix (Bass Line for Bass Guitar | Open Chords or Bar Chords for Six-String)
- ☐ Play Concert Bb Major Scale (two octaves)

### Green

- ☐ Play 12 Bar Blues (Three-Note Bass Line for Bass Guitar | Bar Chords for Six-String)
- ☐ Play Concert Bb Blues Scale (two octaves)
- ☐ Improvise in C-Minor Groove in front of a class/group
- ☐ Play the 12 Bar Blues Walking Bass Line

### Blue

- ☐ Perform a selected Sight Reading Exercise 1-9
- ☐ Play Concert Bb Chromatic Scale (two octaves)
- ☐ Play the following major chords on command (Arpeggios for Bass): Bb, C, D, Eb, E, F, G, Ab, A
- ☐ Play the following minor chords on command (Arpeggios for Bass): Bbm, Cm, Dm, Em, Gm, Am

### Purple

- ☐ Play Tempest (Tuba Part or Left-Hand Piano part for Bass Guitar | Chords for Six-String)
- ☐ Identify Flat or Sharp tuning with your ear
- ☐ Match a pitch with your voice
- ☐ Improvise on 12 Bar Blues (using Concert Bb Blues Scale, with accompaniment)

### Red

- ☐ Play the feature graduation song (Bass Line for Bass Guitar | Chords for Six-String)
- ☐ Play Pomp & Circumstance (Melody and Bass line for Bass Guitar | Melody and Chords for Six-String)
- ☐ Play Amazing Grace (Melody and Bass Line for Bass Guitar | Melody and Chords for Six-String)
- ☐ Improvise on 12 Bar Blues, using the following advanced soloing techniques: hammering on and off, slides, grace and ghost notes, bending, different scales for different chords, trills, and/or others.

### Brown

- ☐ Perform a selected rhythm exercise from chart 13, page 77
- ☐ Play Concert Eb & Concert F Major Scales (two octaves)
- ☐ Play Concert Ab & Concert C Scales (two octaves)
- ☐ Compose & perform your own song OR perform an approved song in front of a class or group

### Black

- ☐ Play Fundamental Rhythms 1-132 on page 64 of the band handbook
- ☐ Play all major scales
- ☐ Play all natural and harmonic minor scales
- ☐ Play a college level audition piece



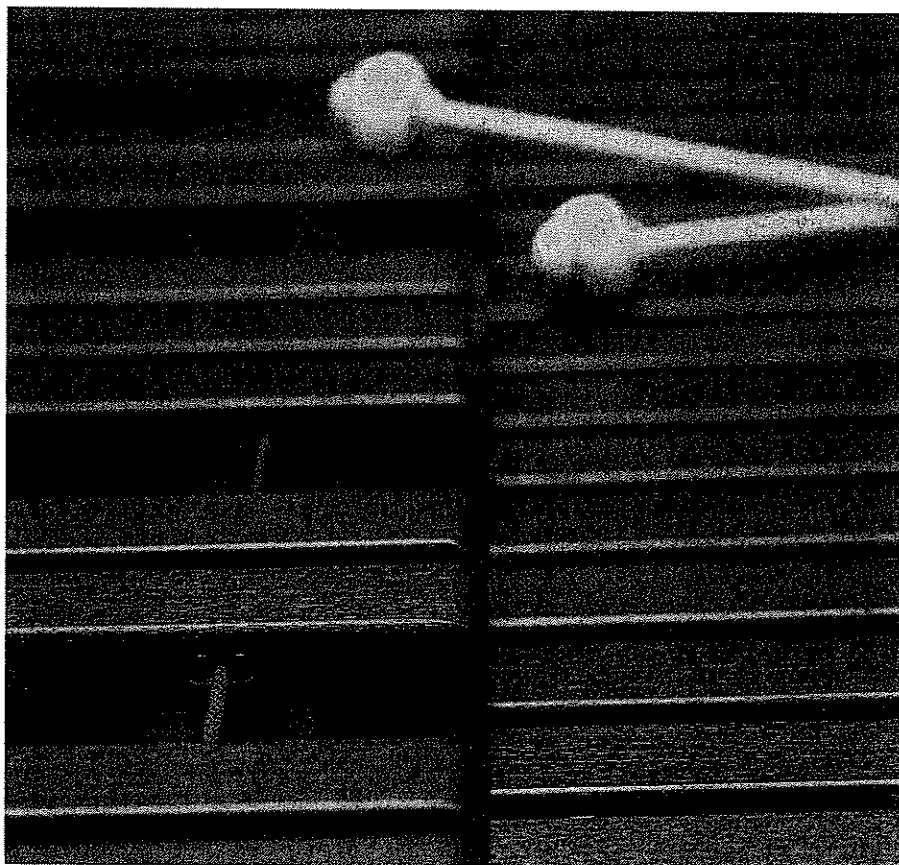




KEYBOARD PERCUSSION BOOK 1

# ESSENTIAL ELEMENTS 2000

COMPREHENSIVE BAND METHOD



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

Percussion consultant and editor  
**WILL RAPP**



WALTON



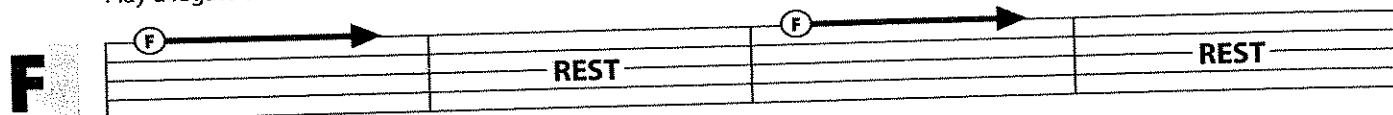
## Long Tone



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

### 1. THE FIRST NOTE

Play a legato stroke for each new note.



### The Beat

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

One beat = 1 &



### Notes And Rests

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



Quarter Note = 1 beat

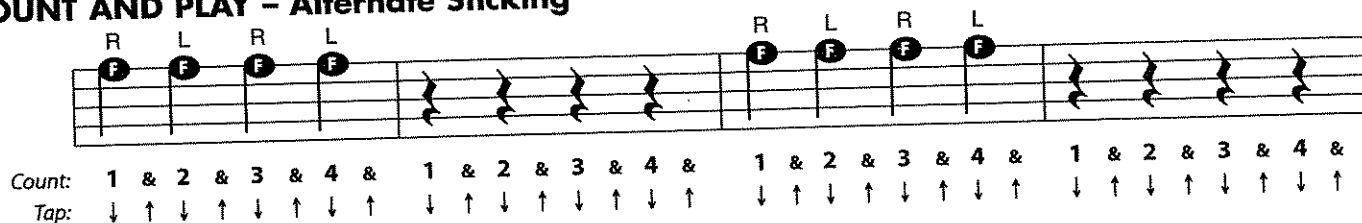


Quarter Rest = 1 silent beat

### Alternate Sticking

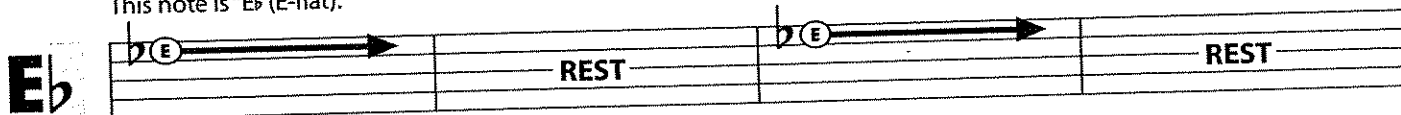
A hand to hand sticking pattern usually beginning with the right hand.

### 2. COUNT AND PLAY - Alternate Sticking

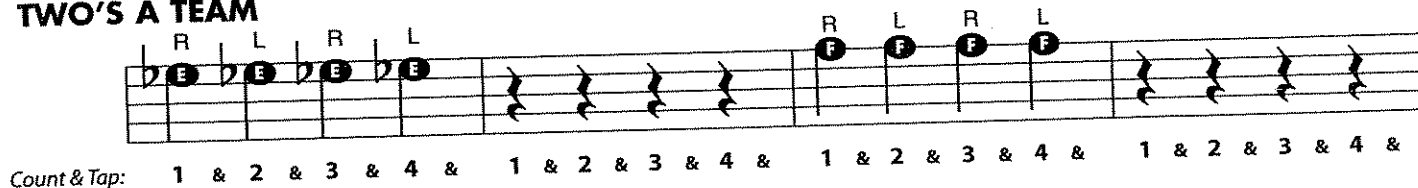


### 3. A NEW NOTE

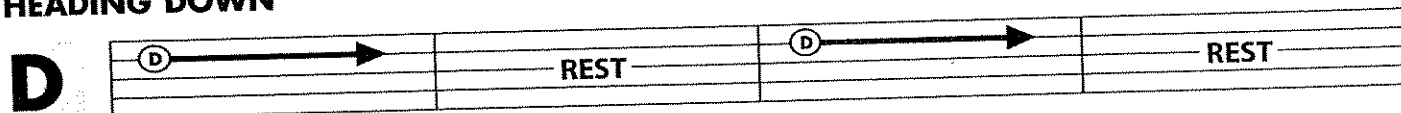
This note is "Eb (E-flat)."



### 4. TWO'S A TEAM



### 5. HEADING DOWN



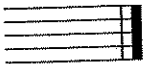
### Double Sticking

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

### 6. MOVING ON UP - Double Sticking





**Double Bar**  indicates the end of a piece of music.

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

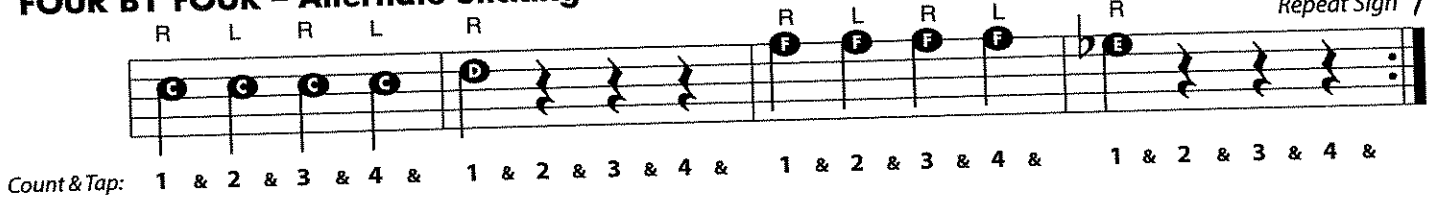
## 7. THE LONG HAUL

Double Bar /

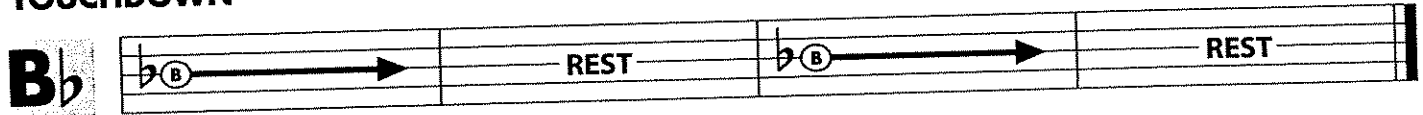


## 8. FOUR BY FOUR – Alternate Sticking

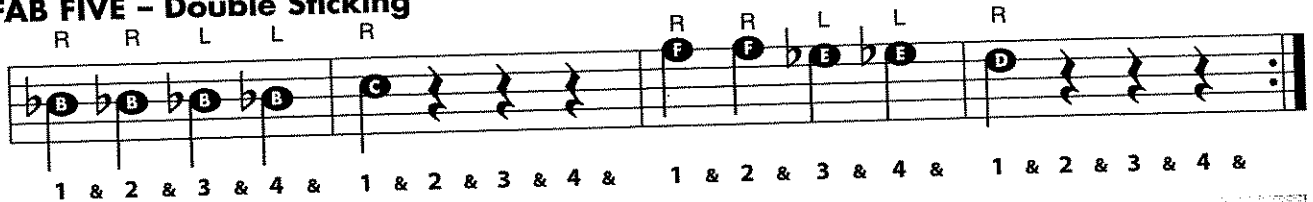
Repeat Sign /



## 9. TOUCHDOWN



## 10. THE FAB FIVE – Double Sticking



### Treble Clef

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

### Time Signature

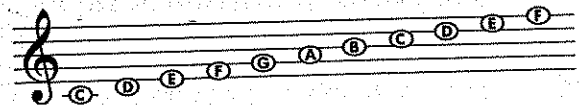
indicates how many beats per measure and what kind of note gets one beat.



= 4 beats per measure  
= Quarter note gets one beat

### Note Names

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



THEORY

### Sharp

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

### Flat

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

### Natural

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

## 11. READING THE NOTES

Compare this to exercise 10, THE FAB FIVE.



## 12. FIRST FLIGHT



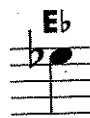
## 13. ESSENTIAL ELEMENTS QUIZ

Fill in the remaining note names before playing.





## Notes In Review



### 14. ROLLING ALONG *Alternate Sticking*

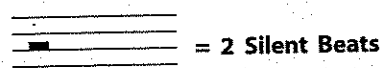


#### Half Note

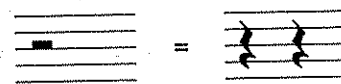


1 & 2 &

#### Half Rest



1 & 2 &



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



## Combination Sticking

A sticking pattern that combines both alternate and double sticking.

### 16. THE HALF COUNTS *Combination Sticking*



### 17. HOT CROSS BUNS



## Right Hand Lead

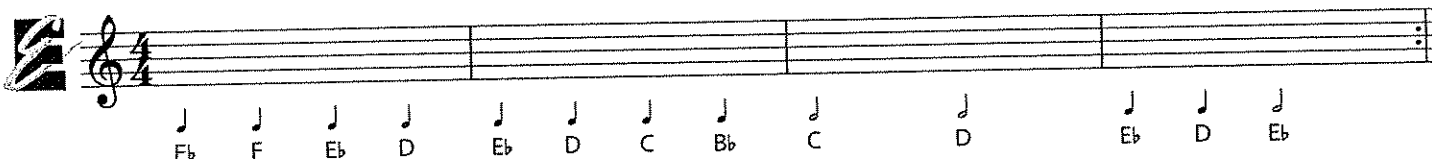
A sticking pattern that begins with the right hand and keeps the right hand on strong beats.

### 18. GO TELL AUNT RHODIE *Right Hand Lead*

American Folk Song



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





**Whole Note**
 = 4 Beats

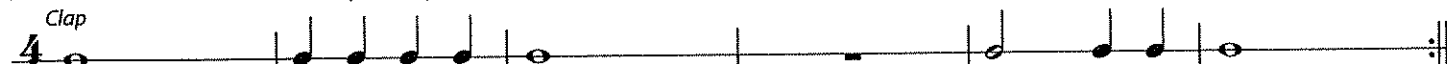
1 &amp; 2 &amp; 3 &amp; 4 &amp;

**Whole Rest**

1 &amp; 2 &amp; 3 &amp; 4 &amp;

= 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



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

**21. THE WHOLE THING**


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

**Duet**

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

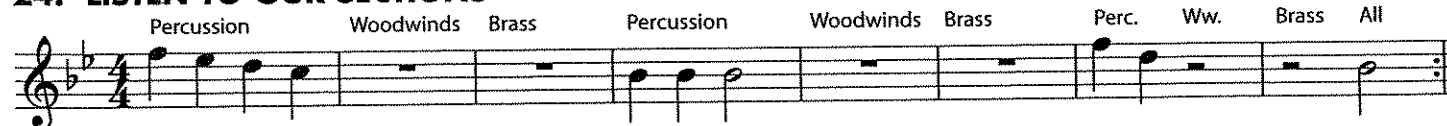
**22. SPLIT DECISION – Duet**

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

A sticking pattern that begins with the left hand and keeps the left hand on strong beats.

**23. MARCH STEPS** Left Hand Lead


△ Play Bb's and Eb's

**24. LISTEN TO OUR SECTIONS**

**Simile** (*sim.*) Continue playing in the same style.**25. LIGHTLY ROW** Right Hand Lead

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




**Fermata**

Hold the note (or rest) longer than normal.

**27. REACHING HIGHER – New Note.**

Fermata 1

**28. AU CLAIRE DE LA LUNE** Left Hand Lead

French Folk Song

**29. REMIX****THEORY****Harmony**Two or more notes played together. Each combination forms a *chord*.**30. LONDON BRIDGE – Duet**

English Folk Song

**HISTORY**

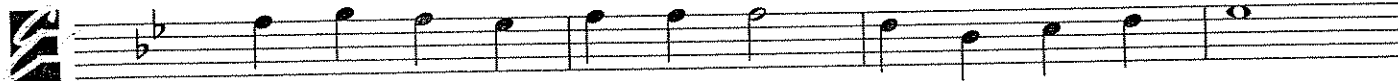
Austrian composer **Wolfgang Amadeus Mozart** (1756–1791) was a child prodigy who started playing professionally at age six, and lived during the time of the American Revolution. Mozart's music is melodic and imaginative. He wrote more than 600 compositions during his short life, including a piano piece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

**31. A MOZART MELODY** Double Sticking

Adaptation

**32. ESSENTIAL ELEMENTS QUIZ**

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





### 33. DEEP POCKETS – New Note

[illegible]

### 34. DOODLE ALL DAY

On the second line, the notes are: R R L L R R L R R L L R R L R R L R L. The notes are: R R L L R R L R R L L R R L R R L R L.

### 35. JUMP ROPE

## Pick-Up Notes

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

### 36. A-TISKET, A-TASKET Combination Sticking

## Dynamics

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

### 37. LOUD AND SOFT

Clap

*f* *mf* *p* *f*

### 38. JINGLE BELLS

J. S. Pierpont

Musical score for "The Rose Tree" in G major, 4/4 time. The score consists of two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody starts on a middle C (G4) and proceeds with eighth and quarter notes. A dynamic marking of *mf* (mezzo-forte) is placed below the first staff. The second staff continues the melody, featuring a dynamic marking of *f* (forte) and a *p* (piano) marking. The piece concludes with a final whole note chord.

### 39. MY DREYDL

### Traditional Hanukkah Song

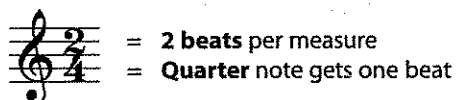
The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two staves, and the second system contains the next two staves. The music is in 4/4 time, with a key signature of one flat (B-flat). The first staff begins with a mezzo-forte (*mf*) dynamic, followed by a piano (*p*) section, and ends with a forte (*f*) section. The second staff continues the melody, also ending with a forte (*f*) section. The notes are primarily eighth and quarter notes, with some rests and a final half note.





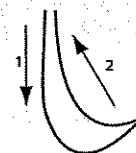


## 2/4 Time Signature

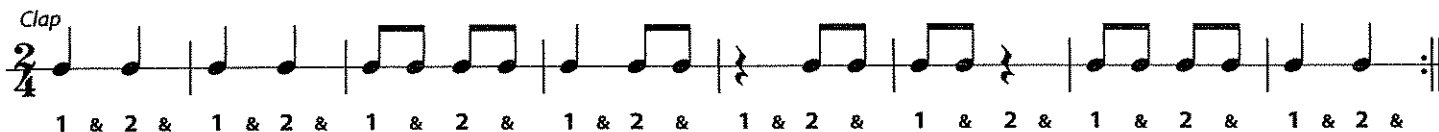


## Conducting

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

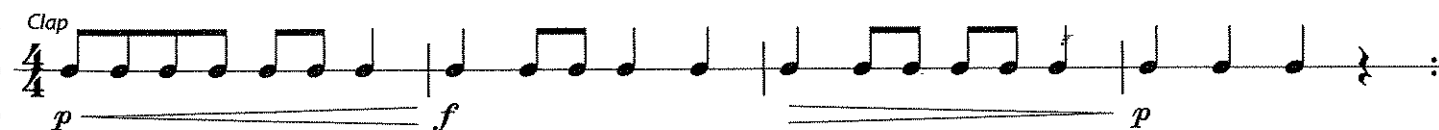


## Dynamics

*Crescendo* (gradually louder)

*Decrescendo* or *Diminuendo* (gradually softer)

### 50. CLAP THE DYNAMICS



### 51. PLAY THE DYNAMICS





## TONE BUILDER



The first staff of music is in G major (one sharp) and 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with rests. Above the staff, the letters 'R' and 'L' indicate the hand used for each note: R L R L R L R, R L R L R L R, R L R R L L, and a final whole note with a fermata.

Clap

4/4

Stomp!

## Melodic Sticking

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

(Part A = Melody, Part B = Harmony)

George R. Poulton



### Melodic Sticking Moderato

### French Folk Song





# PERFORMANCE SPOTLIGHT

## 55. WHEN THE SAINTS GO MARCHING IN – Band Arrangement

Arr. by John Higgins

**Allegro**

3 Measure number

*mf*

11

19

This musical score is for a band arrangement of 'When the Saints Go Marching In'. It is in 4/4 time and B-flat major. The tempo is marked 'Allegro'. The score consists of three staves. The first staff begins with a treble clef, a key signature of two flats, and a 4/4 time signature. It starts with a whole rest, followed by a half note G4, a quarter note A4, a quarter note Bb4, and a half note C5. The second staff continues with a half note D5, a quarter note E5, a quarter note F5, and a half note G5. The third staff continues with a half note A5, a quarter note Bb5, a quarter note C6, and a half note D6. The piece ends with a double bar line.

## 56. OLD MACDONALD HAD A BAND – Section Feature

**Allegro**

*mf*

9

2nd time go on to meas. 13

13

*f*

This musical score is for a section feature of 'Old MacDonald Had a Band'. It is in 4/4 time and B-flat major. The tempo is marked 'Allegro'. The score consists of three staves. The first staff begins with a treble clef, a key signature of two flats, and a 4/4 time signature. It starts with a whole rest, followed by a half note G4, a quarter note A4, a quarter note Bb4, and a half note C5. The second staff continues with a half note D5, a quarter note E5, a quarter note F5, and a half note G5. The third staff continues with a half note A5, a quarter note Bb5, a quarter note C6, and a half note D6. The piece ends with a double bar line.

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

Ludwig van Beethoven  
Arr. by John Higgins

**Moderato**

*mf*

9

13

*f*

This musical score is for a band arrangement of 'Ode to Joy' from Beethoven's Symphony No. 9. It is in 4/4 time and B-flat major. The tempo is marked 'Moderato'. The score consists of three staves. The first staff begins with a treble clef, a key signature of two flats, and a 4/4 time signature. It starts with a whole rest, followed by a half note G4, a quarter note A4, a quarter note Bb4, and a half note C5. The second staff continues with a half note D5, a quarter note E5, a quarter note F5, and a half note G5. The third staff continues with a half note A5, a quarter note Bb5, a quarter note C6, and a half note D6. The piece ends with a double bar line.

## 58. HARD ROCK BLUES – Encore

John Higgins

**Allegro**

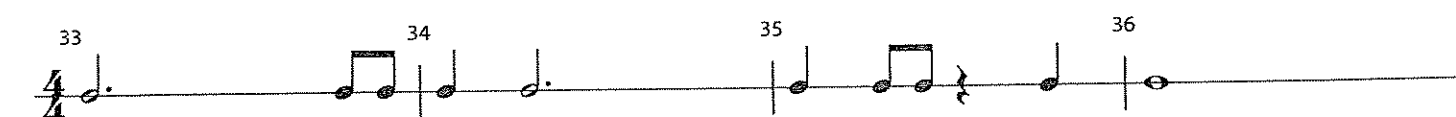
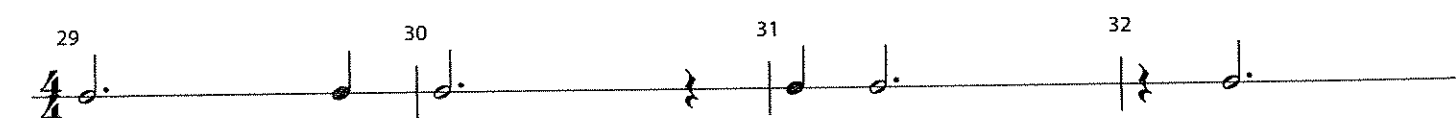
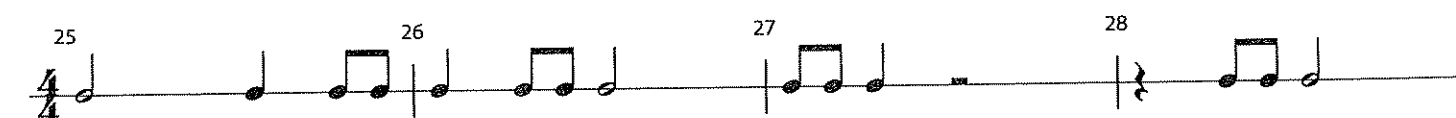
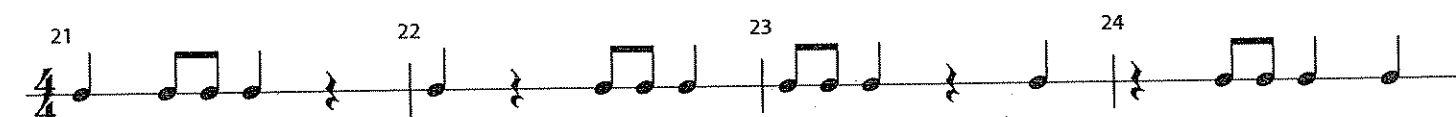
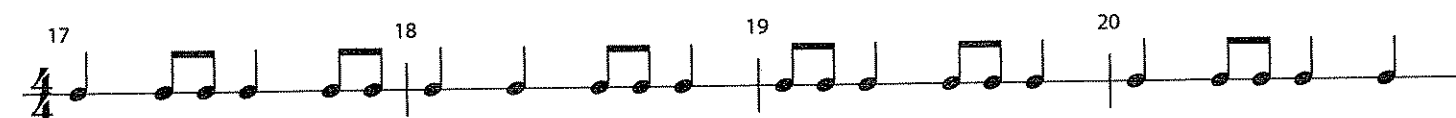
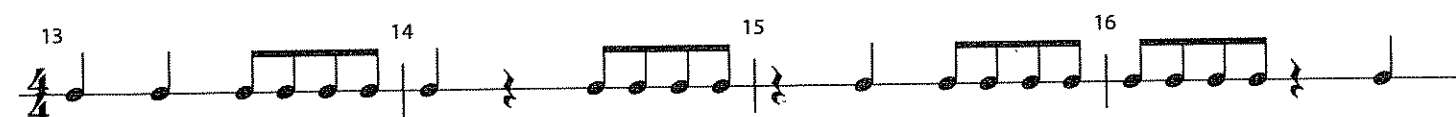
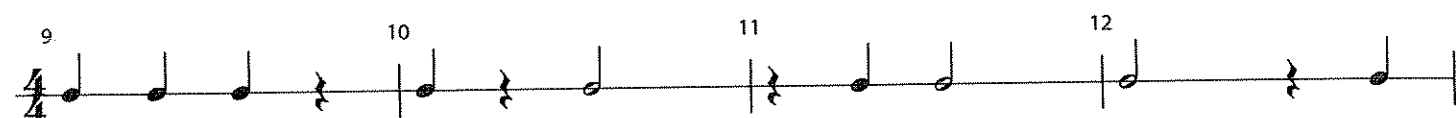
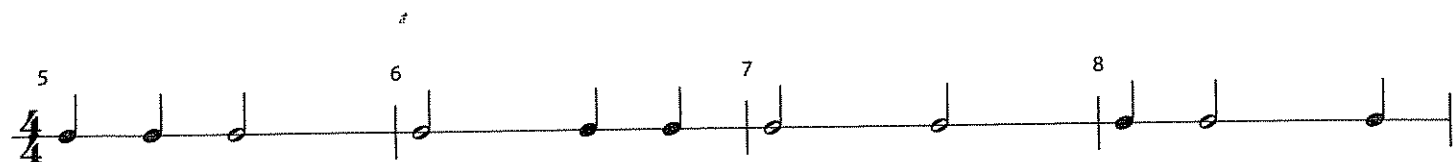
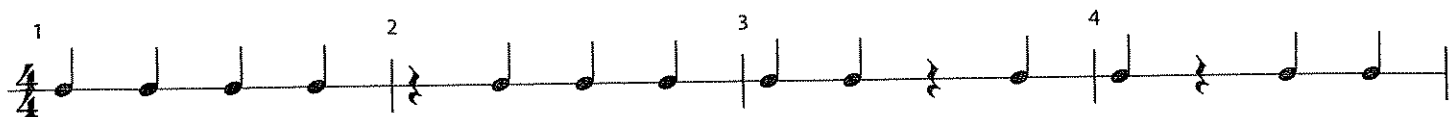
*f*

This musical score is for a band arrangement of 'Hard Rock Blues'. It is in 4/4 time and B-flat major. The tempo is marked 'Allegro'. The score consists of two staves. The first staff begins with a treble clef, a key signature of two flats, and a 4/4 time signature. It starts with a whole rest, followed by a half note G4, a quarter note A4, a quarter note Bb4, and a half note C5. The second staff continues with a half note D5, a quarter note E5, a quarter note F5, and a half note G5. The piece ends with a double bar line.



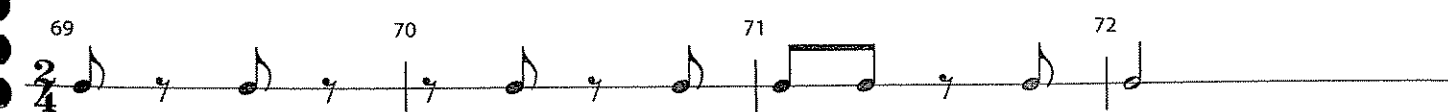
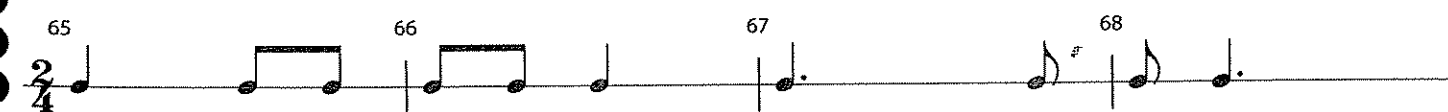
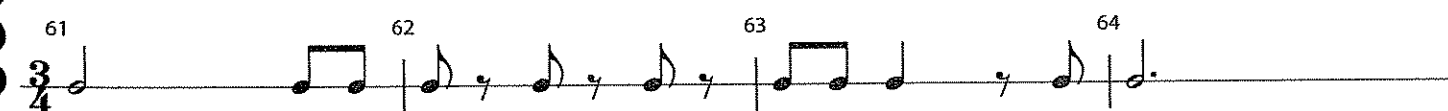
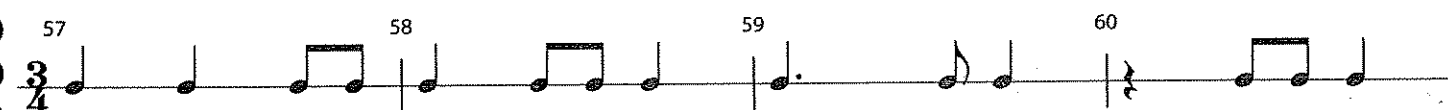
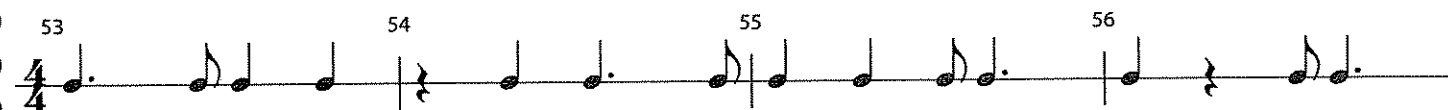
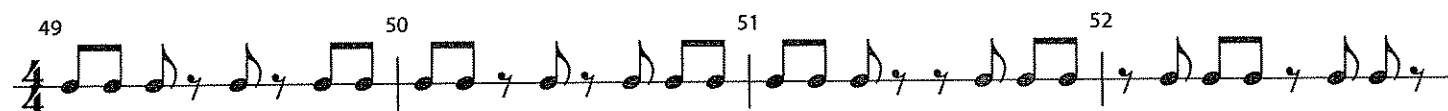
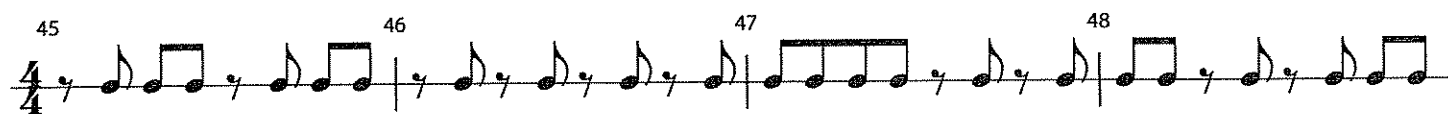
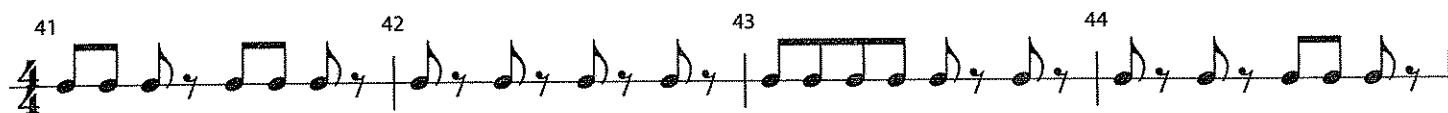
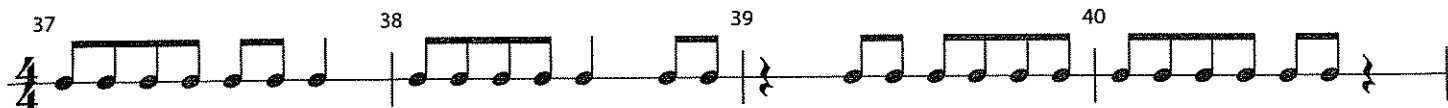


# RHYTHM STUDIES





# RHYTHM STUDIES









# Flute

Name \_\_\_\_\_

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

### 31 ~~A~~ MOZART MELODY



## 2. 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)
<b>Bb</b>						
<b>B</b>						
<b>C</b>						
<b>C#/Db</b>						
<b>D</b>						
<b>D#/Eb</b>						
<b>E</b>						
<b>F</b>						
<b>F#/Gb</b>						
<b>G</b>						
<b>G#/Ab</b>						
<b>A</b>						



# MAJOR SCALE CHART

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

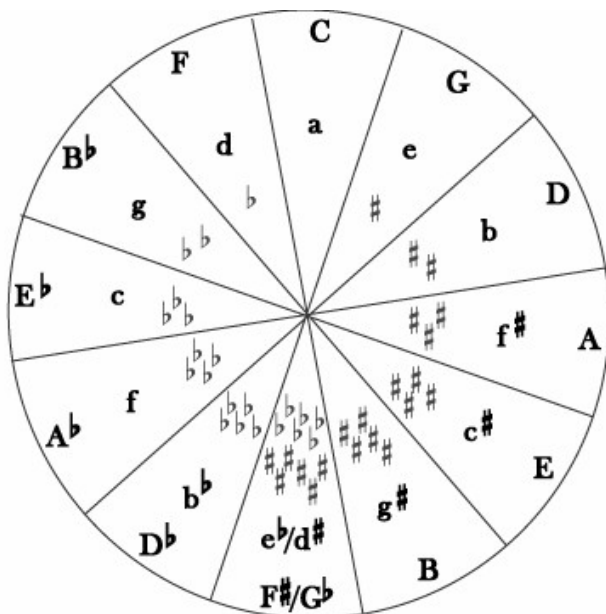
## TRANSPOSITION GUIDE

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 2<sup>nd</sup> on chart).
  - Eb Alto & Baritone Saxes move forward 3 keys from the given concert pitch (or up a 6<sup>th</sup> on chart).
  - French Horns in F move forward 1 key from the given concert pitch (or up a 5<sup>th</sup> 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
<b>Bb</b>	Bb	C	Db	Eb	F	Gb	Ab	Bb
<b>B</b>	B	C#	D	E	F#	G	A	B
<b>C</b>	C	D	Eb	F	G	Ab	Bb	C
<b>C#</b>	C#	D#	E	F#	G#	A	B	C#
<b>D</b>	D	E	F	G	A	Bb	C	D
<b>D#</b>	D#	E#	F#	G#	A#	B	C#	D#
<b>Eb</b>	Eb	F	Gb	Ab	Bb	Cb	Db	Eb
<b>E</b>	E	F#	G	A	B	C	D	E
<b>F</b>	F	G	Ab	Bb	C	Db	Eb	F
<b>F#</b>	F#	G#	A	B	C#	D	E	F#
<b>G</b>	G	A	Bb	C	D	Eb	F	G
<b>G#</b>	G#	A#	B	C#	D#	E	F#	G#
<b>A</b>	A	B	C	D	E	F	G	A

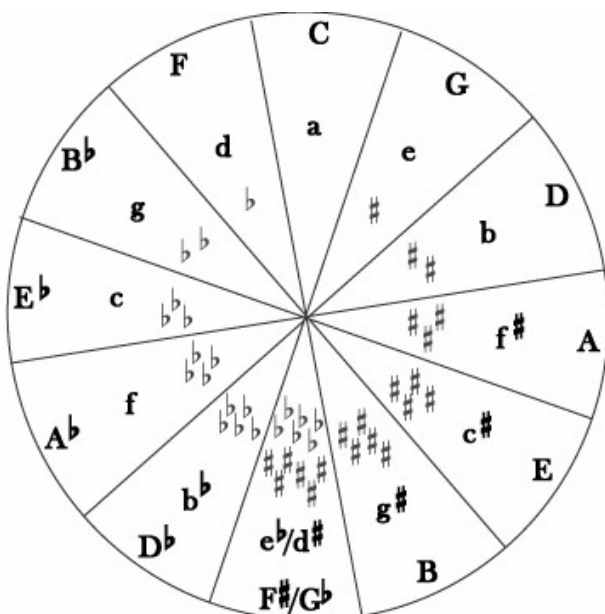
## TRANSPOSITION GUIDE

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 2<sup>nd</sup> on chart).
  - Eb Alto & Baritone Saxes move forward 3 keys from the given concert pitch (or up a 6<sup>th</sup> on chart).
  - French Horns in F move forward 1 key from the given concert pitch (or up a 5<sup>th</sup> 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 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	C	D	Eb	F	G	A	Bb
Bb Instruments (Trumpet, Tenor Sax Clarinet)	C	D	E	F	G	A	B	C
Eb Instruments (Alto Sax)	G	A	B	C	D	E	F#	G

## GUITAR

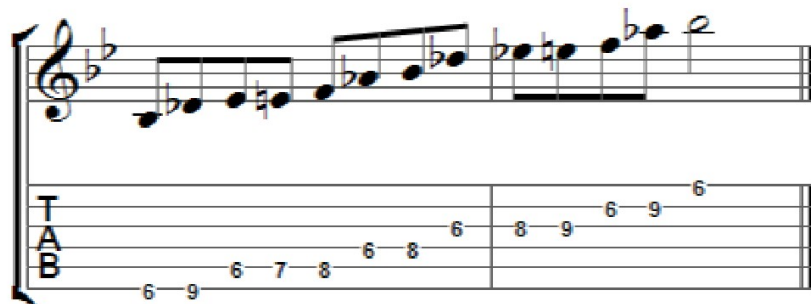
## BASS GUITAR



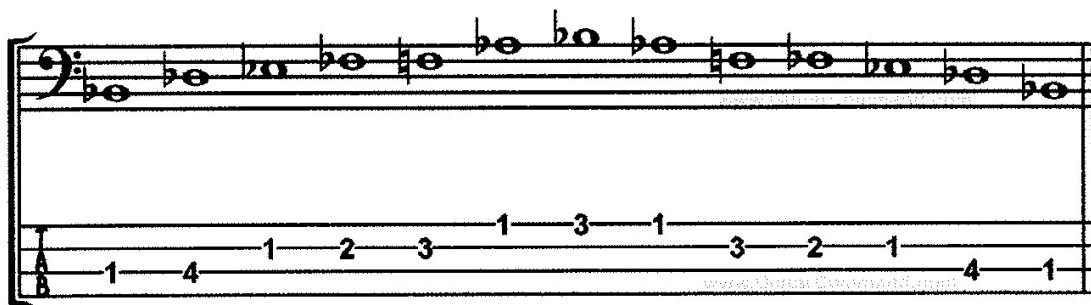
# Concert Bb Blues Scale

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

GUITAR



BASS GUITAR





# Concert C Minor Scale

Number	1	2	3	4	5	6	7	8
Solfege	Do	Re	Me	Fa	Sol	Le	Te	Do
<sup>C</sup> Instruments (Flute, Trombone, Baritone)	C	D	E <sup>b</sup>	F	G	A <sup>b</sup>	B <sup>b</sup>	C
<sup>B<sup>b</sup></sup> Instruments (Trumpet, Tenor Sax Clarinet)	D	E	F	G	A	B <sup>b</sup>	C	D
<sup>E<sup>b</sup></sup> Instruments (Alto Sax)	A	B	C	D	E	F	G	A

## GUITAR



## BASS GUITAR

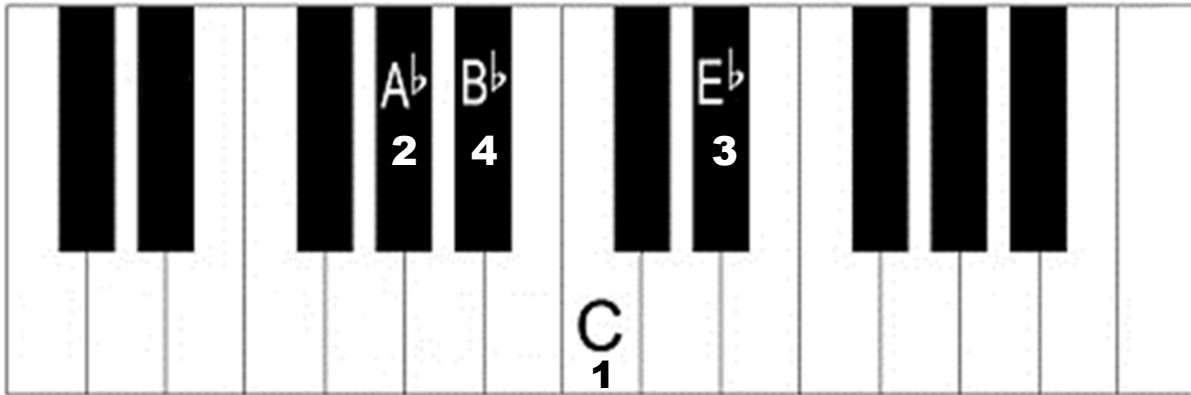
C Natural Minor Scale





# PIANO & PERCUSSION

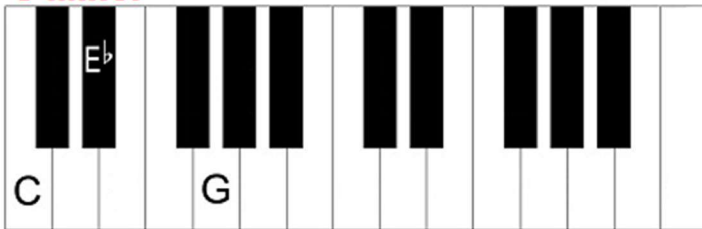
## C Minor GROOVE



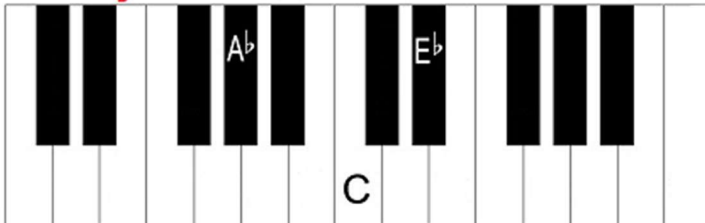
**4 BEATS EACH NOTE: 1 – 2 – 3 – 4 / Cm – Ab – Eb – Bb**

## C Minor Chords (Optional)

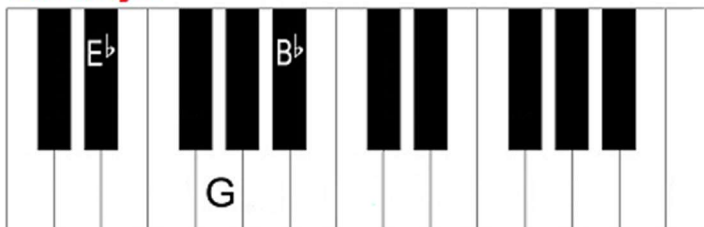
### C Minor



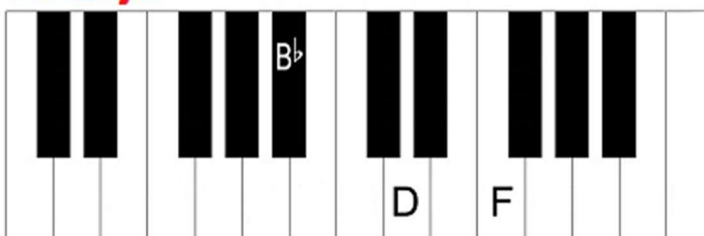
### Ab Major



### Eb Major



### Bb Major



## Percussion Groove









# CHORD EXERCISE

The musical score is titled "CHORD EXERCISE" and is arranged 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 Flute/Oboe part.
- 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 Alto Sax/Baritone Sax part.
- Trombone / Baritone B.C. / Bassoon:** Melodic line in the fifth staff, mirroring the Tenor Sax part.
- Tuba:** Melodic line in the sixth staff, mirroring the Trombone/Baritone B.C./Bassoon part.
- Bass Guitar:** Melodic line in the seventh staff, mirroring the Tuba part.
- 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 Bass Guitar part.

The score is written in 4/4 time and features a key signature of one flat (B-flat). The harmonic progression is indicated by chord symbols:  $E^b$ ,  $B^b$ ,  $F7$ , and  $B^b$ , which appear above the Bass Guitar staff and below the Piano staff.







# **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 <sup>7</sup>	Cm-Fm-Ab-G <sup>7</sup>	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) B $\flat$  D F G A $\flat$  G F D
- (I) B $\flat$  D F G A $\flat$  G F D
- (IV) E $\flat$  G B $\flat$  C D $\flat$  C B $\flat$  G
- (I) B $\flat$  D F G A $\flat$  G F D
- (V) F A C D
- (IV') E $\flat$  G B $\flat$  C
- (I) B $\flat$  D F G A $\flat$  G F D

### **Walking Bass Line - B $\flat$ Instruments**

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

### **Walking Bass Line - E $\flat$ Instruments**

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



## **ADVANCED MUSIC**

1. 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. Rhapsodie for Orchestra and Tenor Saxophone, Claude Debussy
6. Trumpet Concerto for Bb Trumpet and Piano, Johann Nepomuk Hummel
7. Trumpet Concerto in Eb, Franz Joseph Haydn
8. Concerto for Trombone and Piano, Rimsky-Korsakov
9. Concerto for Bass Tuba, Ralph Vaughan Williams



CONCERT PITCH SCORE

# Amazing Grace

John Newton

*Traditional*

*arr. R. Rodriguez & Bernice*

(Eb) Eb Bb7 Cm Ab Eb Bb7

Soprano

Alto

Tenor

Bass

7 Eb Bb Eb Eb Ab Eb Cm Eb

S

A

T

B

14 Eb Bb7 Eb Eb sus4/Ab Eb

S

A

T

B



## C INSTRUMENTS

## Amazing Grace

John Newton

Traditional

arr. R. Rodriguez &amp; Bernice

(Eb) Eb Bb7 Cm Ab Eb Bb7

Soprano

Alto

Tenor

Bass

7

S

A

T

B

14

S

A

T

B

©



# ANGELS WE HAVE HEARD ON HIGH

## Guitar / Mallets

Traditional French Carol

### Soprano

1 Either octave

2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

**\*Intro**

### Alto

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

**\*Intro**

### Tenor

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

**\*Intro**

### Bass

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

**\*Intro**



Bass Guitar

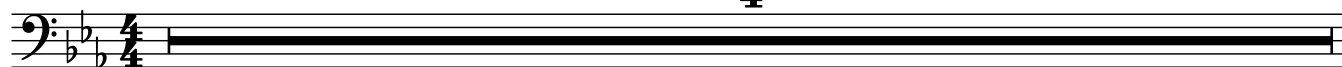
# Candy Rain

Arr. Raul Maldonado

Soul For Real

♩ = 94

4



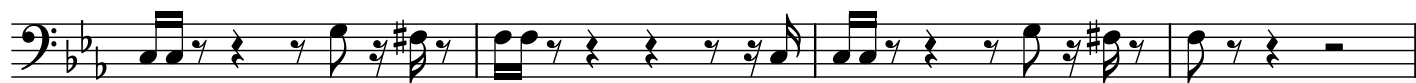


2

41 **E**



45



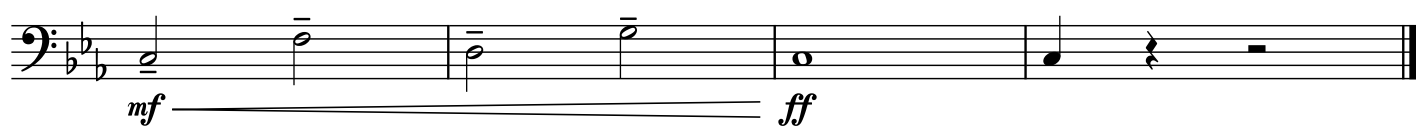
49 **F** Solo Section



53



57 **G**





Piano

# Candy Rain

Arr. Raul Maldonado

Soul For Real

♩ = 94  
Fm

First system of music (measures 1-4). The key signature is three flats (Bb, Eb, Ab). The time signature is 4/4. The tempo is marked as ♩ = 94. The first measure has a treble clef and a bass clef, with a triplet of eighth notes in the treble and a whole note in the bass. The second measure has a treble clef and a bass clef, with a quarter note in the treble and a whole note in the bass. The third measure has a treble clef and a bass clef, with a triplet of eighth notes in the treble and a whole note in the bass. The fourth measure has a treble clef and a bass clef, with a quarter note in the treble and a whole note in the bass.

Second system of music (measures 5-8). The key signature is three flats (Bb, Eb, Ab). The time signature is 4/4. The first measure has a treble clef and a bass clef, with a triplet of eighth notes in the treble and a whole note in the bass. The second measure has a treble clef and a bass clef, with a quarter note in the treble and a whole note in the bass. The third measure has a treble clef and a bass clef, with a triplet of eighth notes in the treble and a whole note in the bass. The fourth measure has a treble clef and a bass clef, with a quarter note in the treble and a whole note in the bass.

Third system of music (measures 9-12). The key signature is three flats (Bb, Eb, Ab). The time signature is 4/4. The first measure has a treble clef and a bass clef, with a triplet of eighth notes in the treble and a whole note in the bass. The second measure has a treble clef and a bass clef, with a quarter note in the treble and a whole note in the bass. The third measure has a treble clef and a bass clef, with a triplet of eighth notes in the treble and a whole note in the bass. The fourth measure has a treble clef and a bass clef, with a quarter note in the treble and a whole note in the bass.

Fourth system of music (measures 13-16). The key signature is three flats (Bb, Eb, Ab). The time signature is 4/4. The first measure has a treble clef and a bass clef, with a triplet of eighth notes in the treble and a whole note in the bass. The second measure has a treble clef and a bass clef, with a quarter note in the treble and a whole note in the bass. The third measure has a treble clef and a bass clef, with a triplet of eighth notes in the treble and a whole note in the bass. The fourth measure has a treble clef and a bass clef, with a quarter note in the treble and a whole note in the bass.

Fifth system of music (measures 17-24). The key signature is three flats (Bb, Eb, Ab). The time signature is 4/4. The first measure has a treble clef and a bass clef, with a triplet of eighth notes in the treble and a whole note in the bass. The second measure has a treble clef and a bass clef, with a quarter note in the treble and a whole note in the bass. The third measure has a treble clef and a bass clef, with a triplet of eighth notes in the treble and a whole note in the bass. The fourth measure has a treble clef and a bass clef, with a quarter note in the treble and a whole note in the bass.

Sixth system of music (measures 25-28). The key signature is three flats (Bb, Eb, Ab). The time signature is 4/4. The first measure has a treble clef and a bass clef, with a triplet of eighth notes in the treble and a whole note in the bass. The second measure has a treble clef and a bass clef, with a quarter note in the treble and a whole note in the bass. The third measure has a treble clef and a bass clef, with a triplet of eighth notes in the treble and a whole note in the bass. The fourth measure has a treble clef and a bass clef, with a quarter note in the treble and a whole note in the bass.



29 Cm7 Fm Cm7 Fm7 Bb **D** Cm7 Fm7 Cm7 Fm7

37 Cm7 Fm7 Cm7 Fm7

41 **E** Cm7 Fm Cm7 Fm7 Bb Cm7 Fm

47 **F** Cm7 Fm7 Bb Solo Section Cm7 Fm Cm7 Fm7 Bb

53 Cm7 Fm

55 **G** Cm7 Fm7 Bb Cm Fm7 Ddim G7 Cm Cm







# Flute

## Canon Remix

Pachelbel / Arr. Bernice

4

5

*mf*

10

13

17

21

24

29

31

37

38

45

*f*

51

53

61

65

*mf*

69

72

*f*

77

79

83



# Bass Guitar

## Canon Remix

Pachelbel /Arr. Bernice

5

4

B $\flat$  F Gm Dm E $\flat$

10 B $\flat$  E $\flat$  F

13 With Energy

16

21

29

26

31

37

41

45

46

53 Solo

51

*mp*

*mf*

*f*



2  
56

[Title]



61

61

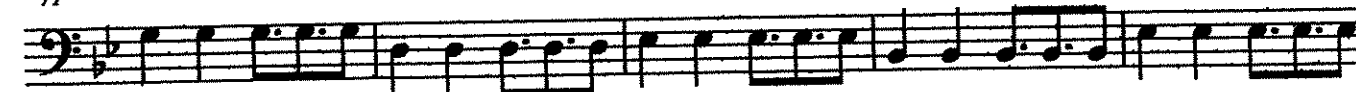


69

66



71



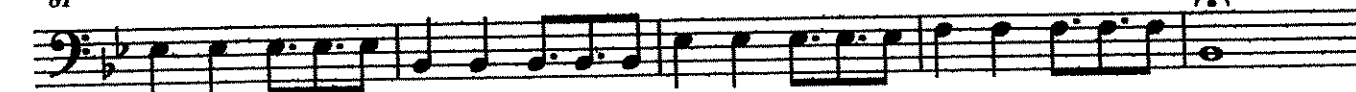
77

76



83

81





# Careless Whisper – Melody

**Melody C – Flute**



**Melody Bb – Trumpet, Clarinet, Tenor Sax**



**Melody Eb – Alto Sax, Bari Sax**



**Melody Bass Clef – Trombone, Baritone**



**Piano – Chords**

**Dm, Gm, Bb, Am**

*Lyrics*

You really gotta sponsor us,

All of the SciTech Band.

We really need your money now,

Just lend us a hand



# Careless Whisper – Horn Lick

## Horn Lick C – Flute



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

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



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

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



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

## Horn Lick Eb – Alto Sax, Bari Sax



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

## Horn Lick Bass Clef – Trombone, Baritone



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



# Carol of The Bells

Melody - C  
-Flute

Quartet Version

arr. Turgeon & Bernice

optional 8va

Soli

*mp*

6

12

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

**B** 24

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

**E** 37 *rit.*

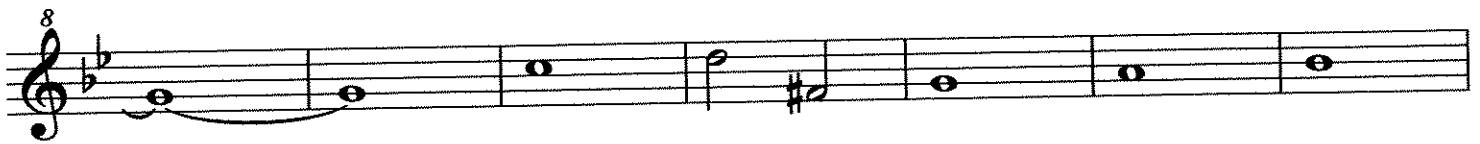
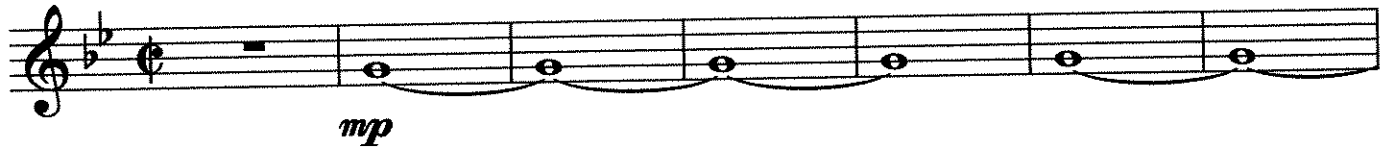


# Carol of The Bells

Bass Line - C  
-Flute

Quartet Version

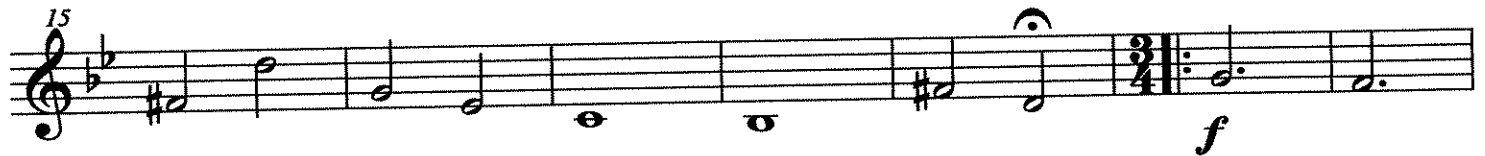
arr. Turgeon & Bernice



rit.

A

a tempo - Repeat 4x



B



C

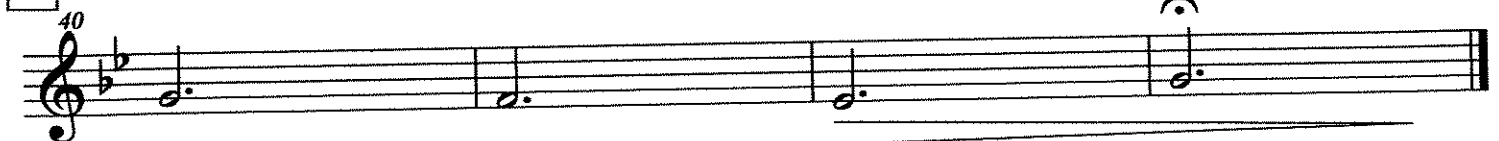
D

Repeat 3x



E

rit.









# Mallets

## Cheer # 1

arr. Bernice

*Watch Conductor*  
*Slow-Fast*

5



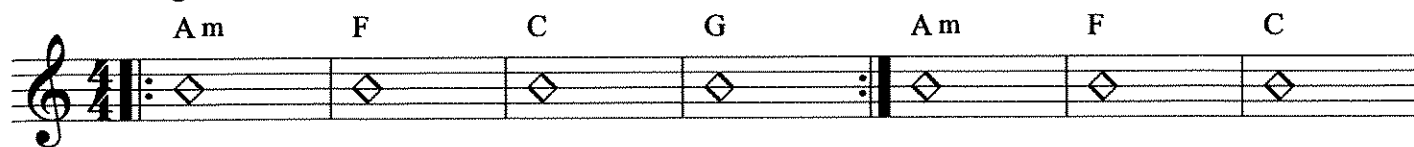
# Chord Chart

# Danza Kuduro

As Recorded by  
Don Omar & Lucenzo

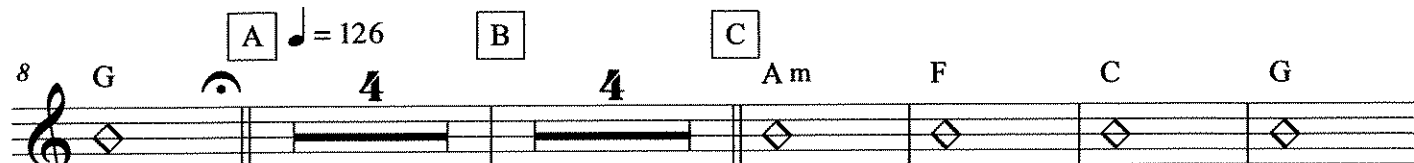
arr. Bernice

Slow ♩ = 63

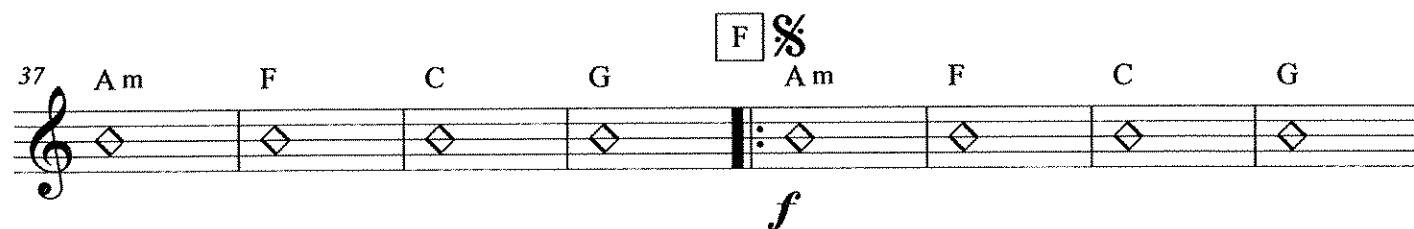
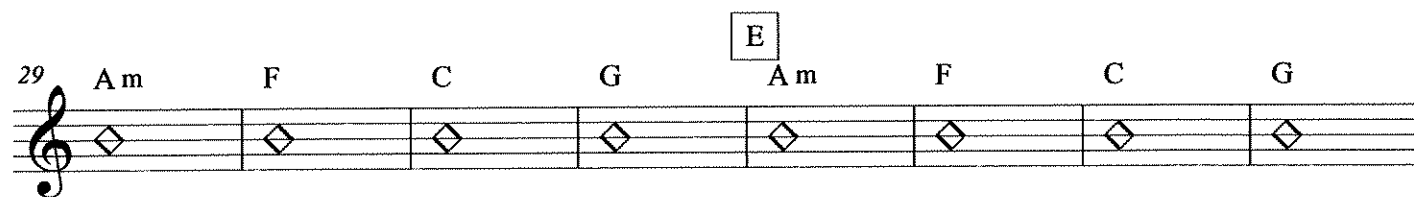
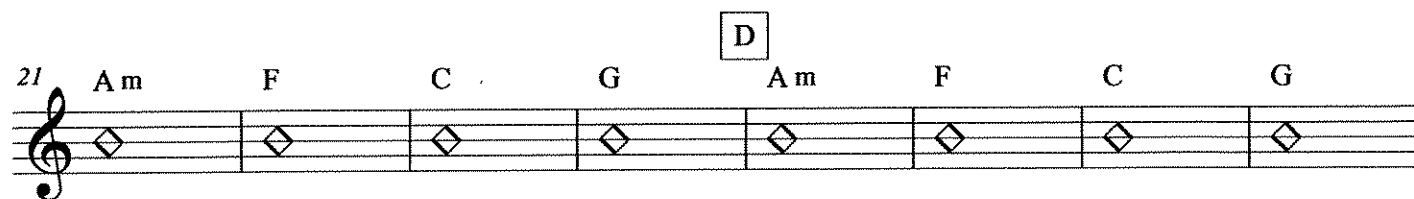


*mp*

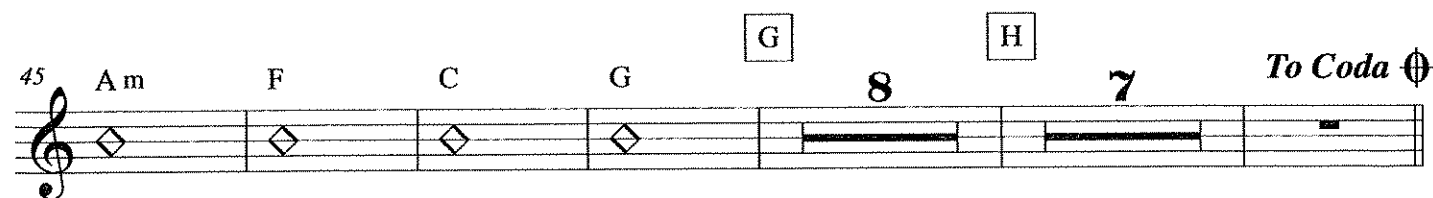
Double Time



*f*

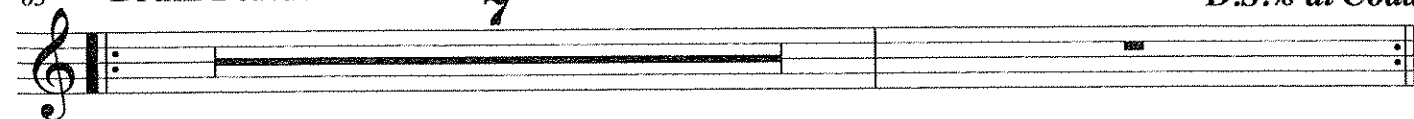


*f*



I Solo Section  
-Drum Feature On Cue 7

D.S. al Coda





# Danza Kuduro

## Chord Chart, p. 2

**J**  $\Phi$  *Coda*

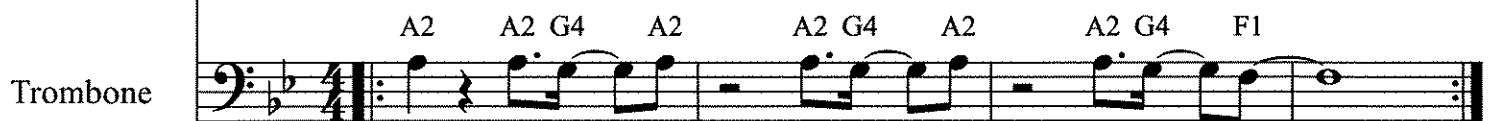
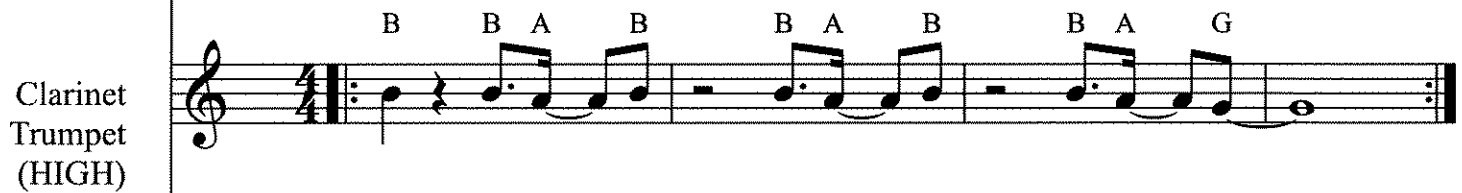
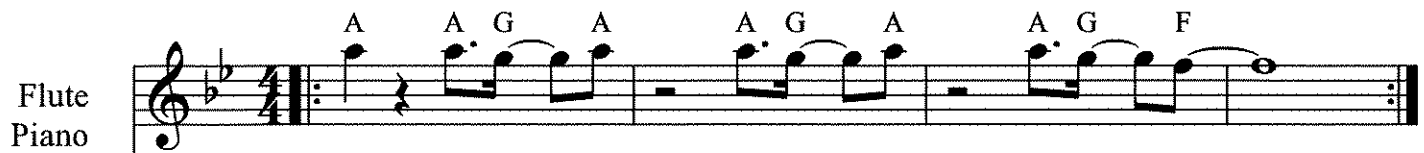
**73** **7** **G** **A m** **F** **C** **G**

**85** **A m** **F** **C** **1. G** **2. G**

*f* *ff*



# 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

Clarinet  
Trumpet  
(LOW)

Clarinet  
Tenor Sax  
Trumpet  
(HIGH)

Alto Sax

Trombone  
Euphonium

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

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)



Flute & Piano Feeling Good

Flute & Piano Feeling Good

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

**♩. = 60**

**Words and Music by Leslie Bricusse & Anthony Newley**

## Slowly, Freely

Bbm

B♭m/A♭


G♭maj7

**Bbm/F F7**

Bbm

Bbm/Ab

Birds fly-ing high,                      you know how I feel.                      Sun in the sky,

4 

[illegible]

9 **F7**



for me and I'm feel ing good.

Detailed description: This block shows the vocal melody for the phrase 'for me and I'm feeling good'. The music is written on a single staff in F major (one flat) and 12/8 time. It begins with a quarter rest, followed by a half note G4, a quarter note A4, and a dotted half note Bb4. After a quarter rest, there is a half note G4, a quarter note F4, and a dotted half note E4. The melody continues with a half note D4, a quarter note C4, and a dotted half note Bb3. The phrase ends with a half note A3, a quarter note G3, and a dotted half note F3. The lyrics are written below the staff, with 'for me' under the first measure, 'and I'm feel ing' under the second measure, and 'good.' under the third measure.



## First Five Note Exercises

The first three systems of the musical score for 'The Rose Tree' are shown. Each system consists of a single staff in treble clef with a key signature of one flat (B-flat) and a time signature of 4/4. The first system, labeled 'A', contains five measures of whole notes: B-flat, D, F, B-flat, and D. The second system, labeled 'B', also contains five measures of whole notes: B-flat, D, F, B-flat, and D. The third system, labeled 'C' and 'D', contains two measures of eighth notes (B-flat, D, F, B-flat) followed by a double bar line, and then two measures of eighth notes (D, F, B-flat, D) followed by a double bar line.



142

(MED.)

# HEART AND SOUL

 -HOAGY CARMICHAEL/  
FRANK LOESSER

Handwritten musical score for "Heart and Soul" in 4/4 time. The score is written on a single staff with a treble clef and a key signature of one flat (Bb). The melody is written in eighth and quarter notes, with rests. Chords are written above the staff. The score includes a first ending and a second ending.

Chords and notation:

- First line: F, D-7, G-7, C7, Fmaj7, D-7, G-7, C7
- Second line: A-7, D-7, G-7, C7, 1. F, D-7, G-7, C7
- Third line: 2. F, G-7, C7, Fmaj7, C-7, F7, Bbmaj7, A7, D7, G7
- Fourth line: C7, F7, Bb7, A7, Bbmaj7, A7, D7, G7
- Fifth line: C7, F7, Bb7, C7, F, D-7, G-7, C7
- Sixth line: Fmaj7, D-7, G-7, C7, A-7, D-7, G-7, C7
- Seventh line: A7#5, D7, G-7, C7, F, (D-7, G-7, C7)



Rhythm

# IT DON'T MEAN A THING

(If It Ain't Got That Swing)

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

MODERATELY FAST

The musical score is written for piano and features a 12-measure structure. It is in 4/4 time and B-flat major. The tempo is marked 'MODERATELY FAST'. The score includes a variety of musical notations: eighth and sixteenth notes, rests, and dynamic markings such as *f*, *mf*, and *fz*. Chord symbols are placed above the staff, including *C7*, *Ebm6*, *Bb*, *Gm*, *C7*, *F7sus*, *Bb*, *(C7)*, *(F7)*, *(Bb)*, *(D7)*, *Gm*, *Ebm7*, *D7*, and *Gm*. The score is divided into two systems, each with three staves (treble, middle, and bass clef). Measure numbers 1 through 12 are indicated at the bottom of the staves.



# It Don't Mean A Thing - Rhythm

21

*To Coda*  1.



13 14 15 16 17 18 19 20 21 22 23 24 25 (FILL) 26

*D.S. al Coda*

CODA



# It Is Well

Piano

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

With Expression

Melody

Bass

Chords

*mf* *espress.*

Bb F Bb G

*mp*

7

7

C F Bb Eb Cm F

13

13

Bb Fsus4 F Bb F



Piano, p. 2

It Is Well

19

*mp f*

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

*mf*

25

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

32

Cm C7 F Gm7 F Bb Eb Bb F Bb

38

F Bb Eb Fsus4 F Bb



C Instruments - Treble Clef

# It Is Well

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

*With Expression*

*Stagger Breathe* ***mf mp mf f***

S. phrasing for solo only

First system of musical notation for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The key signature is B-flat major (two flats) and the time signature is 4/4. The Soprano part features a melodic line with a slur and the instruction *legato*. The other parts provide harmonic support.

Second system of musical notation, starting at measure 8. It continues the vocal parts from the first system.

Lower notes for solo only

Third system of musical notation, starting at measure 15. The Soprano part has a slur and the instruction *legato*. The Tenor and Bass parts have rests in the first few measures, indicating a solo for the Soprano.



C Instruments - Low

# It Is Well

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

*With Expression*

*Stagger Breathe* ***mf mp mf f***

S. phrasing for solo only

First system of musical notation for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The key signature is one flat (B-flat) and the time signature is 4/4. The Soprano part begins with a melodic line marked *legato*. The Alto, Tenor, and Bass parts provide harmonic support, also marked *legato*.

Second system of musical notation, starting at measure 8. It continues the vocal parts from the first system, maintaining the *legato* phrasing.

Third system of musical notation, starting at measure 15. It includes the instruction "Lower notes for solo only" above the Soprano staff. The Soprano part features a melodic line with some notes marked with a fermata. The Alto, Tenor, and Bass parts continue their harmonic support.



## **My Way**

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



FLUTE  
(LOW)

# My Way

Don Costa  
trans. Jerannchris Rivera-Heredia

The musical score is written for a low flute in 3/4 time, featuring a key signature of three flats (B-flat, E-flat, A-flat). The piece is divided into five systems of music.

- System 1:** Measures 1-5. It begins with a whole rest, followed by a half note B-flat, and then eighth-note triplets of A-flat, G, and F. The dynamic is *p* (piano).
- System 2:** Measures 6-11. It continues with eighth-note triplets and includes a section labeled **A** in a box at measure 10.
- System 3:** Measures 12-15. It features eighth-note triplets and a section labeled **optional 8va** at measure 14, where the notes are marked with accents and a forte (*f*) dynamic.
- System 4:** Measures 16-23. It includes a section labeled **B** in a box at measure 16, followed by eighth-note triplets and a triplet of eighth notes at the end of the system.
- System 5:** Measures 24-26. It concludes with a half note B-flat marked with an accent and a forte-piano (*fp*) dynamic, followed by a whole note B-flat with a fermata and a forte (*f*) dynamic.



## **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)



2



# Santa Claus Is Comin' To Town

C Bass Line

Coots & Gillespie  
arr. Bernice

Moderate Swing



B $\flat$

E $\flat$

B $\flat$

B $\flat$ 7

E $\flat$

E $\flat$ m

B $\flat$

Gm

*mf*

A

B $\flat$

E $\flat$

B $\flat$

B $\flat$ 7

E $\flat$

E $\flat$ m

B $\flat$

Gm

B

B $\flat$ 7

E $\flat$

B $\flat$ 7

E $\flat$

C7

C

To Coda

D

E

$\Phi$

D.S. al Coda

*f*



C

## Sight Reading Exercises

- 1 
- 2 
- 3 
- 4 
- 5 
- 6 
- 7 
- 8 
- 9 



Guitar

# *Simple Gifts*

*from Appalachian Spring*

Traditional  
Aaron Copland (1900-1990)

♩ = 72

*mp*

5

*f*

The image shows a musical score for guitar. It consists of two staves of music. The first staff begins with a tempo marking of a quarter note equal to 72 beats per minute, followed by the dynamic marking *mp* (mezzo-piano). The melody on the first staff is written in a key with two flats (B-flat and E-flat) and a 4/4 time signature. It features a series of eighth and sixteenth notes, with some notes tied across bar lines and slurs indicating phrasing. The second staff begins with a measure number of 5 and a dynamic marking of *f* (forte). It continues the melody with similar rhythmic patterns and phrasing. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, notes, rests, slurs, and ties.



Piano

# *Simple Gifts*

*from Appalachian Spring*

Traditional  
Aaron Copland (1900-1990)

♩ = 72    E<sup>b</sup>    G m    F m    B<sup>b</sup>7

mp

5

E<sup>b</sup>    G m    F m    B<sup>b</sup>7    E<sup>b</sup>    A<sup>b</sup>    E<sup>b</sup>

f

Detailed description: This block contains the first two systems of a piano score for 'Simple Gifts'. The first system covers measures 1-4. The treble clef staff has a tempo marking of quarter note = 72 and a key signature of three flats (B-flat major). It features a melodic line with eighth-note patterns and a long slur spanning measures 1-4. The bass clef staff has a dynamic marking of 'mp' and contains block chords. The second system covers measures 5-8. The treble clef staff continues the melodic line with a slur from measure 5 to 7. The bass clef staff has a dynamic marking of 'f' and contains block chords. Chord symbols are placed above the staff: E<sup>b</sup>, G m, F m, B<sup>b</sup>7 in the first system, and E<sup>b</sup>, A<sup>b</sup>, E<sup>b</sup> in the second system. A measure number '5' is placed above the first note of the second system.



Electric Guitar

As Recorded by Nirvana

Arr. Walsh

# ***Smells Like Teen Spirit***

## Power Chords

8

*mf*

3 etc... . . . .

**A**

*f*

6

9

**B** **C** **D**

12 4 8 8

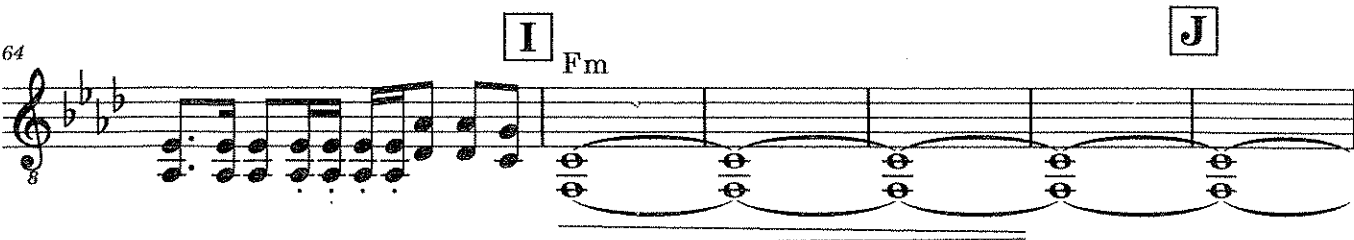
**E** %

33 *f* Fm Bb G Ab Db C etc... . . . .

36

39



To Coda on  
3rd Time







70 **K** 6 8 D.S. al Coda

85 **L** Ab Db C Fm Bb G Ab Db C

88 Fm Bb G Ab Db C Fm Bb G

91 Ab Db C Fm Bb G Ab Db C rit.

94 (rit.) Fm



Lead Guitar

As Recorded by Nirvana

Arr. Walsh

# *Smells Like Teen Spirit*

4 **A** 8 **B**

8 *mf*

16 **C**

22 **D** *mf*

27

32 **E** % To Coda on 11 3rd Time **F** 4 **G** SOLO OR SOLI *f*

50

54 **H**



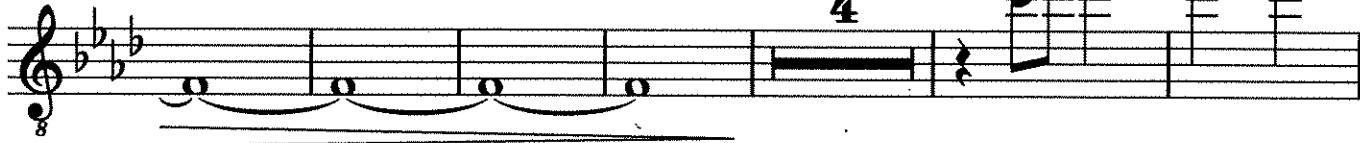
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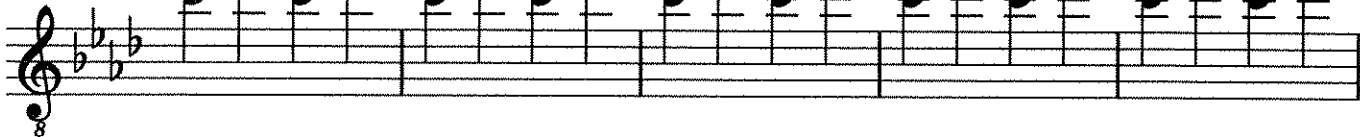
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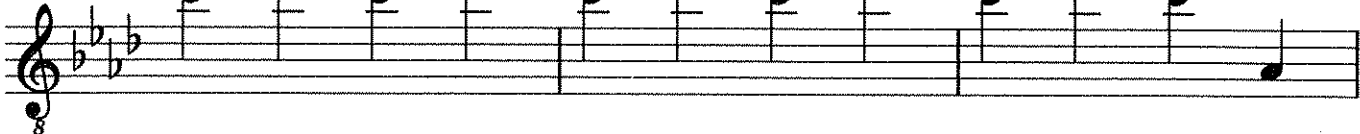
67



77



82



85





# THE STAR SPANGLED BANNER

Flute

arr. by Robert W. Smith  
(ASCAP)

024-3860-00

Majestic

3

*f*

11

19

*mp*

27

(opt.)

*f*



# THE STAR SPANGLED BANNER

Bells

arr. by Robert W. Smith  
(ASCAP)

024-3860-00

Majestic

**3**

*f*

**11**

**19**

**27**

*f*



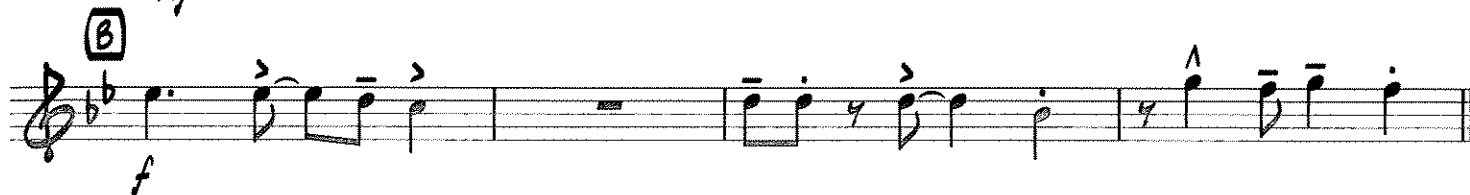
# TAKE ON ME

GUITAR

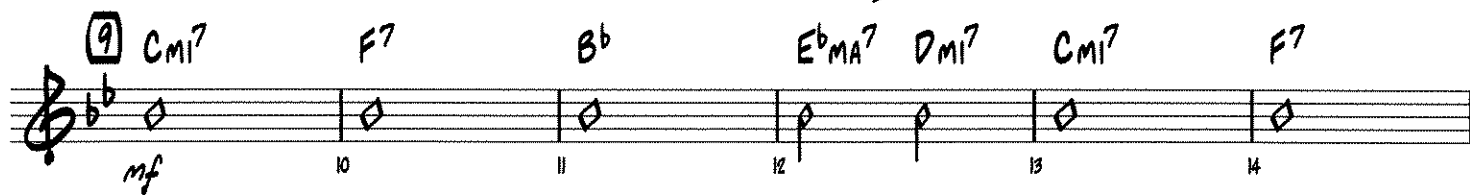
Music by PAL WAAKTAAR and MAGNE FURUHOLMNE  
Words by PAL WAAKTAAR, MAGNE FURUHOLMNE  
and MORTON HARKET  
Arranged by JOHN BERRY

## (UNISON PATTERNS)

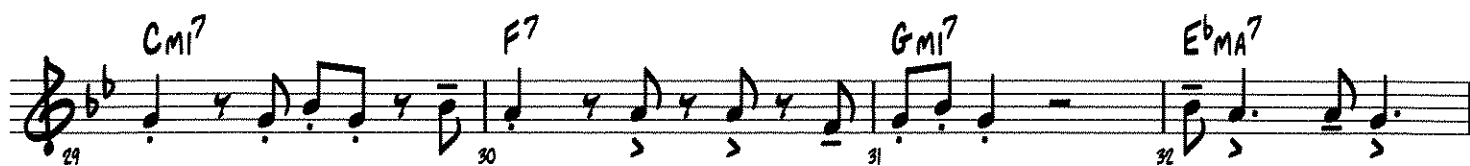
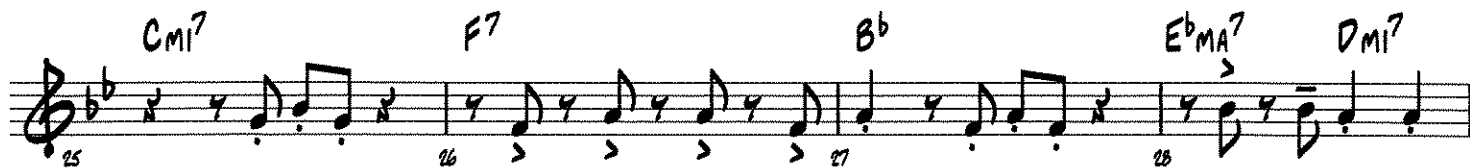
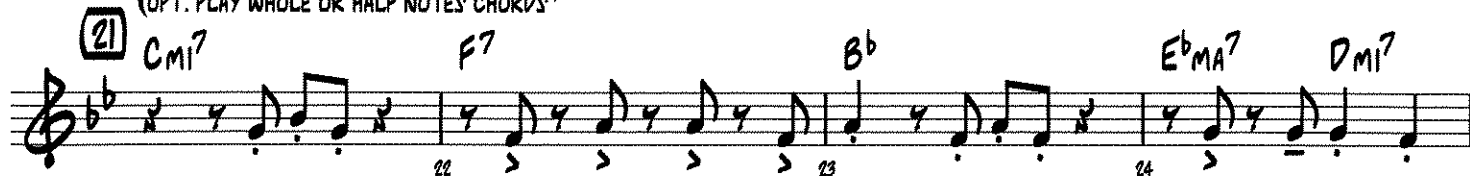
### (A) (TECHNO-POP)



## (TECHNO-POP)



## (OPT. PLAY WHOLE OR HALF NOTES CHORDS)





# GUITAR

33  $\text{B}^b$   $\text{F/A}$   $\text{Gmi}^7$   $\text{E}^b\text{MA}^7$   $\text{B}^b$   $\text{F/A}$

34 35 36 37 38

$\text{Gmi}^7$   $\text{E}^b\text{MA}^7$  41  $\text{B}^b$   $\text{F/A}$   $\text{Gmi}^7$

39 40 42 43

44  $f$  45 46 47 48 TO CODA

49 49-52 53  $\text{mf}$  54

55 56 57 58 59 60  $\text{ff}$

61 61-64

65  $\text{Cmi}^7$   $\text{F}$   $\text{B}^b$   $\text{E}^b\text{MA}^7$   $\text{Dmi}^7$   $\text{Cmi}^7$   $\text{F}$

66 67 68 69 70

$\text{B}^b$   $\text{E}^b\text{MA}^7$   $\text{Dmi}^7$   $\text{Cmi}^7$   $\text{F}$   $\text{Cmi}^7$   $\text{F}$  D.S. AL CODA

71 72 73 74 75 76

CODA  $\text{Cmi}^7$   $\text{F}$   $\text{E}^b/\text{F}$   $\text{B}^b$

77 78 79 80  $\text{ff}$

81-83 84



# THE TEMPEST

Robert W. Smith

Piano

Piano

1

*mp* *f*

8

9

14

18

*ff*

19

sim.

Continue Ostinato  
Until m. 44

24

30

36

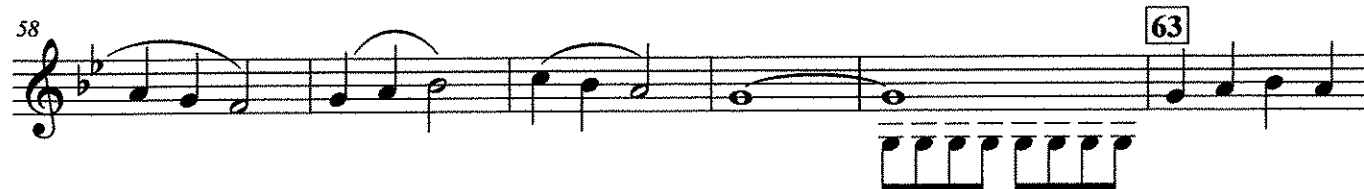
41

*ff* sim.

Continue Ostinato  
Until m. 59

46







# THE TEMPEST

MALLET PERCUSSION I  
(Bells)

ROBERT W. SMITH

**With energy!**

**8** **9** **Bells**

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

**18**

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

24 25 26 27 28 29 30

**36**

31 32 33 34 35 *f* 37

**45**

38 39 *mp* 40 *f* 41 42 43 *mp* 44 *ff* 45 *mf* 46

47 48 49 50 51 52 53

54 55 56 57 58 59

**63**

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

**69**

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



# THE TEMPEST

MALLET PERCUSSION II  
(Xylophone)

ROBERT W. SMITH

**With energy!**

9 Xylo. w/rubber mallets

1 8 9 10 11 12 13 14 15

*f* *mp* *f*

16 17 18 19 20 21 22

*mp* *ff* *mf*

23 24 25 26 27 28 29

30 31 32 33 34 35 36

*f*

37 38 39 40 41 42 43 44

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

45 46 47 48 49 50 51

*mf*

52 53 54 55 56 57 58 59

60 63 64 65 66 67 68 69

*f* *mp* *f* *p*

*cresc. poco a poco*

70 71 72 73 74 75 76 77 78 79

*f* *ff*







390

(MED. UP)

# TENOR MADNESS

-SONNY ROLLINS

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

E $\flat$ 7 B $\flat$ 7 G7#9

C-7 F7 B $\flat$ 7



# Uptown Funk!

As Recorded by Bruno Mars  
arr. Bernice

**Funk** ♩ = 116

**Dm7** **A** Dm7 G7 Dm7 G7

**B** 6 **Dm7** **G7** **Dm7** **G7** **C** Dm7 ad lib

**mp** **mf**

11 **G7** **Dm7** **G7** **D** Dm7 G7 Dm7 G7 **E** Dm7

**mf**

19 **G7** **Dm7** **G7** **F** Dm7 G7 Dm7

25 **G7** **G** Dm7 G7 Dm7 G7 **H** Dm7 G7 Dm7

**I** 34 **Dm7** **G7** **Dm7** **G7**

**f**

**J** 38 **Dm7** **G7** **Dm7** **G7** **Dm7** **G7** **G7** **To Coda** **K** Dm7 **G7** ad lib Dm7 G7

**f** **mp**

**L** 46 **Dm7** **G7** **Dm7** **G7** **D.S. al Coda**



**Coda**

**M**

Guitar, p. 2 Uptown Funk!

**N**

**L**

50 G7 Dm7 G7 Dm7 G7 Dm7 G7 Dm7 G7

**O**

59 2. G7 Dm7 G7 Dm7

*mf*

**P**

63 G7 Dm7 G7

**Q**

66 Dm7 Dm7 G7

*f*

**R**

70 Dm7 G7 Dm7 G7 Dm7 G7

**S**

76 Dm7 G7 Dm7 G7

**T**

80 *ff* Dm7 G7 Dm7

**U**

84 Dm7 G7 Dm7 G7

**V**

88 Dm7 G7 Dm7

91 Dm7

*fff*



## Chord Chart

# Uptown Funk!

As Recorded by Bruno Mars  
arr. Bernice

**Funk** ♩ = 116

**Funk** ♩ = 116

**A** **B**

**C** **D**

**E** **F**

**G** **H**

**I** **J** *To Coda*

**K** **L** *D.S. al Coda*

42



## Coda

50 **G7** **M** **Dm7** **G7** **Dm7** **G7** **N** **Dm7** **G7** **Dm7** **1.** **G7**

*f* *mp*

59 **2.** **G7** **O** **Dm7** **G7** **Dm7** **G7** **P** **Dm7** **G7** **Dm7**

*mf*

68 **Q** **Dm7** **G7** **Dm7** **G7** **R** **Dm7** **G7** **Dm7** **G7** **S** **Dm7**

*f* *ff*

77 **G7** **Dm7** **G7** **T** **Dm7** **G7** **Dm7** **U** **Dm7** **G7**

86 **Dm7** **G7** **V** **Dm7** **G7** **Dm7** **Dm7**

*fff*



# Uptown Funk!

As Recorded by Bruno Mars  
arr. Bernice

Melody C

Funk ♩ = 116

The musical score for 'Uptown Funk!' Melody C is written in 4/4 time with a key signature of one flat (Bb). The tempo is marked 'Funk ♩ = 116'. The score consists of 12 measures of music, each with a measure number in the left margin and a lettered section marker in a box above the staff. The dynamics and articulations are as follows:

- Measure 1: **f** (forte), accented notes.
- Measure 2: **mp** (mezzo-piano), 4-measure rest.
- Measure 3: **mf** (mezzo-forte), accented notes.
- Measure 4: **mf**, accented notes.
- Measure 5: **mf**, accented notes.
- Measure 6: **mf**, accented notes.
- Measure 7: **mf**, accented notes.
- Measure 8: **mf**, accented notes.
- Measure 9: **mf**, accented notes.
- Measure 10: **mf**, accented notes.
- Measure 11: **mf**, accented notes.
- Measure 12: **mf**, accented notes.

Section markers and other markings include:

- Section A: Measures 1-2.
- Section B: Measure 2.
- Section C: Measure 3.
- Section D: Measure 4.
- Section E: Measure 5, marked with a repeat sign.
- Section F: Measure 6.
- Section G: Measure 7, with 'optional top notes' indicated.
- Section H: Measure 8.
- Section I: Measure 9.
- Section J: Measure 10.
- Section K: Measure 11.
- Section L: Measure 12.

Other markings include 'To Coda' with a coda symbol (⌋) at the end of measure 11, and 'D.S. al Coda' at the end of measure 12.



⌘ Coda

# Uptown Funk!

Melody C, p. 2

50 M

Staff 50-54: Treble clef, key of B-flat major. Measures 50-51 have accents and a crescendo hairpin. Measure 52 has a fermata. Measure 53 has a mezzo-piano (*mp*) dynamic. Measure 54 has a sixteenth-note triplet.

55 N

Staff 55-59: Treble clef, key of B-flat major. Measures 55-59 feature eighth-note patterns with slurs. Measure 58 has first and second endings marked with '1.' and '2.'. Measure 59 has a decrescendo hairpin.

60 O

Staff 60-63: Treble clef, key of B-flat major. Measures 60-63 feature eighth-note patterns with slurs. Measure 62 has a mezzo-forte (*mf*) dynamic.

64 P

Staff 64-67: Treble clef, key of B-flat major. Measures 64-67 feature eighth-note patterns with slurs. Measure 66 has a forte (*f*) dynamic.

68 Q R

Staff 68-73: Treble clef, key of B-flat major. Measure 68 has a triplet of eighth notes. Measures 69-73 feature eighth-note patterns with slurs. Measure 72 has a forte (*f*) dynamic.

74 S

Staff 74-78: Treble clef, key of B-flat major. Measures 74-78 feature eighth-note patterns with slurs. Measure 77 has a fortissimo (*ff*) dynamic.

79 T

Staff 79-83: Treble clef, key of B-flat major. Measures 79-83 feature eighth-note patterns with slurs.

84 U V

Staff 84-88: Treble clef, key of B-flat major. Measures 84-88 feature eighth-note patterns with slurs.

89

Staff 89-92: Treble clef, key of B-flat major. Measures 89-92 feature eighth-note patterns with slurs. Measure 91 has a fortississimo (*fff*) dynamic. Measure 92 has a final chord with a decrescendo hairpin.



# UMass Band Warm Ups

Trans. Ms. Lueth

Michael Klesch

♩ = 120  
Chromatics

Musical notation for the first system, measures 1-11. The key signature is B-flat major (two flats). The time signature is 4/4. The music features a chromatic scale in the right hand, moving from G4 down to B-flat3, and a corresponding chromatic scale in the left hand, moving from B-flat3 up to G4. The notes are connected by slurs and ties.

12 9 Count Tones

Musical notation for the second system, measures 12-23. The key signature is B-flat major. The time signature is 4/4. The music features a series of chords in the right hand, primarily triads and dyads, and a corresponding series of chords in the left hand. The notes are connected by slurs and ties.

24

Musical notation for the third system, measures 24-33. The key signature is B-flat major. The time signature is 4/4. The music features a series of chords in the right hand, primarily triads and dyads, and a corresponding series of chords in the left hand. The notes are connected by slurs and ties.

34 Slurred 8ths to F

Musical notation for the fourth system, measures 34-41. The key signature is B-flat major. The time signature is 4/4. The music features a series of slurred eighth notes in the right hand, moving from G4 down to B-flat3, and a corresponding series of slurred eighth notes in the left hand, moving from B-flat3 up to G4. The notes are connected by slurs and ties.

42

Musical notation for the fifth system, measures 42-48. The key signature is B-flat major. The time signature is 4/4. The music features a series of slurred eighth notes in the right hand, moving from G4 down to B-flat3, and a corresponding series of slurred eighth notes in the left hand, moving from B-flat3 up to G4. The notes are connected by slurs and ties.



UMass Band Warm Ups

49 Slur 2 Tongue 2

57

65

72

78 Two Note / Slurred 16ths

82



UMass Band Warm Ups

86

Measures 86-89. Treble clef: 86 (Bb, C, D, Eb, F, G, Ab, Bb), 87 (Bb, C, D, Eb, F, G, Ab, Bb), 88 (Bb, C, D, Eb, F, G, Ab, Bb), 89 (Bb, C, D, Eb, F, G, Ab, Bb). Bass clef: 86 (Bb, C, D, Eb, F, G, Ab, Bb), 87 (Bb, C, D, Eb, F, G, Ab, Bb), 88 (Bb, C, D, Eb, F, G, Ab, Bb), 89 (Bb, C, D, Eb, F, G, Ab, Bb).

90

Measures 90-92. Treble clef: 90 (Bb, C, D, Eb, F, G, Ab, Bb), 91 (Bb, C, D, Eb, F, G, Ab, Bb), 92 (Bb, C, D, Eb, F, G, Ab, Bb). Bass clef: 90 (Bb, C, D, Eb, F, G, Ab, Bb), 91 (Bb, C, D, Eb, F, G, Ab, Bb), 92 (Bb, C, D, Eb, F, G, Ab, Bb).

93

3 Note / Slurred 3rds

Measures 93-98. Treble clef: 93 (Bb, C, D, Eb, F, G, Ab, Bb), 94 (Bb, C, D, Eb, F, G, Ab, Bb), 95 (Bb, C, D, Eb, F, G, Ab, Bb), 96 (Bb, C, D, Eb, F, G, Ab, Bb), 97 (Bb, C, D, Eb, F, G, Ab, Bb), 98 (Bb, C, D, Eb, F, G, Ab, Bb). Bass clef: 93 (Bb, C, D, Eb, F, G, Ab, Bb), 94 (Bb, C, D, Eb, F, G, Ab, Bb), 95 (Bb, C, D, Eb, F, G, Ab, Bb), 96 (Bb, C, D, Eb, F, G, Ab, Bb), 97 (Bb, C, D, Eb, F, G, Ab, Bb), 98 (Bb, C, D, Eb, F, G, Ab, Bb).

99

Measures 99-104. Treble clef: 99 (Bb, C, D, Eb, F, G, Ab, Bb), 100 (Bb, C, D, Eb, F, G, Ab, Bb), 101 (Bb, C, D, Eb, F, G, Ab, Bb), 102 (Bb, C, D, Eb, F, G, Ab, Bb), 103 (Bb, C, D, Eb, F, G, Ab, Bb), 104 (Bb, C, D, Eb, F, G, Ab, Bb). Bass clef: 99 (Bb, C, D, Eb, F, G, Ab, Bb), 100 (Bb, C, D, Eb, F, G, Ab, Bb), 101 (Bb, C, D, Eb, F, G, Ab, Bb), 102 (Bb, C, D, Eb, F, G, Ab, Bb), 103 (Bb, C, D, Eb, F, G, Ab, Bb), 104 (Bb, C, D, Eb, F, G, Ab, Bb).

105

Measures 105-107. Treble clef: 105 (Bb, C, D, Eb, F, G, Ab, Bb), 106 (Bb, C, D, Eb, F, G, Ab, Bb), 107 (Bb, C, D, Eb, F, G, Ab, Bb). Bass clef: 105 (Bb, C, D, Eb, F, G, Ab, Bb), 106 (Bb, C, D, Eb, F, G, Ab, Bb), 107 (Bb, C, D, Eb, F, G, Ab, Bb).



UMass Band Warm Ups

4 Note / Crazy 16ths

108

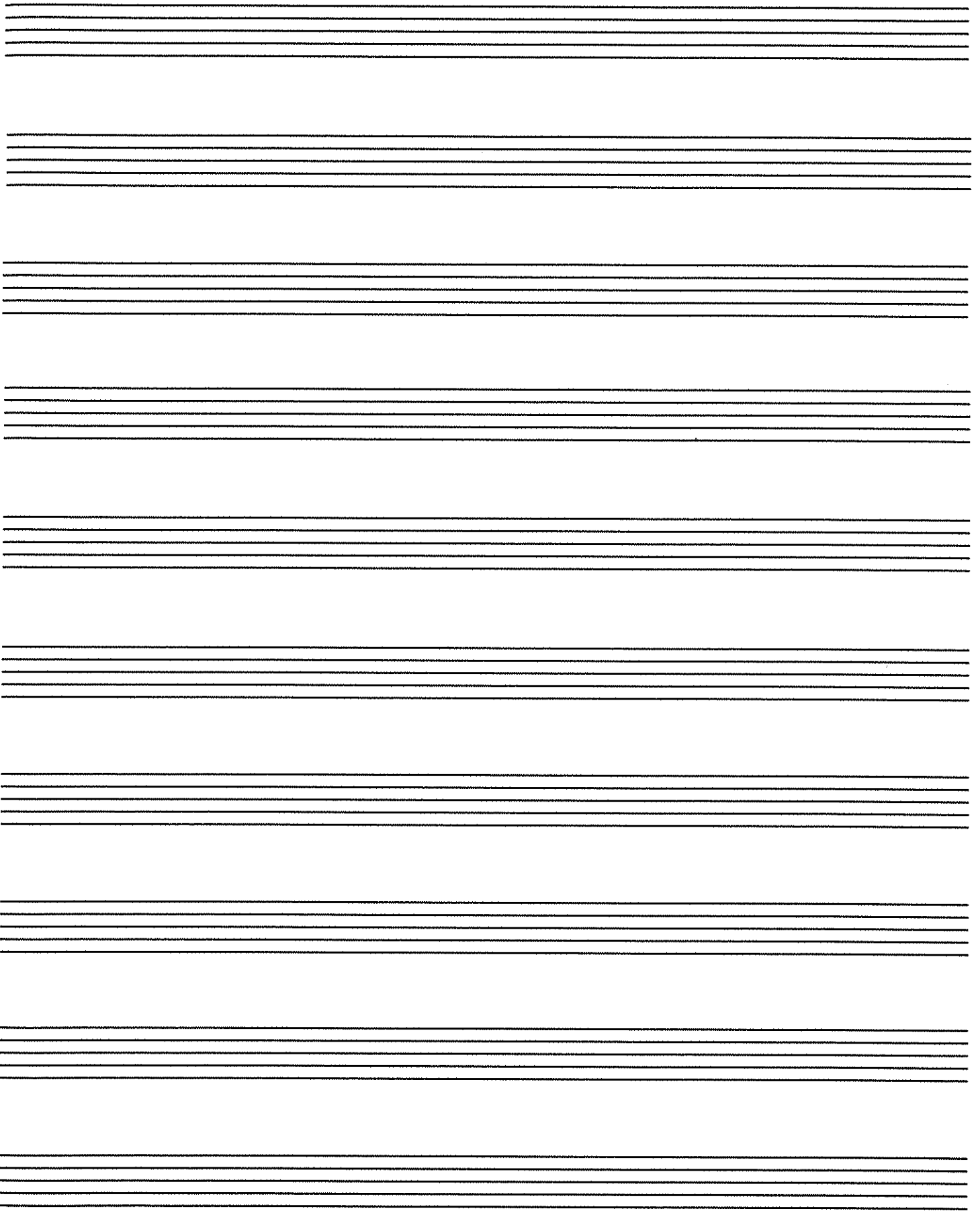
111

114

118

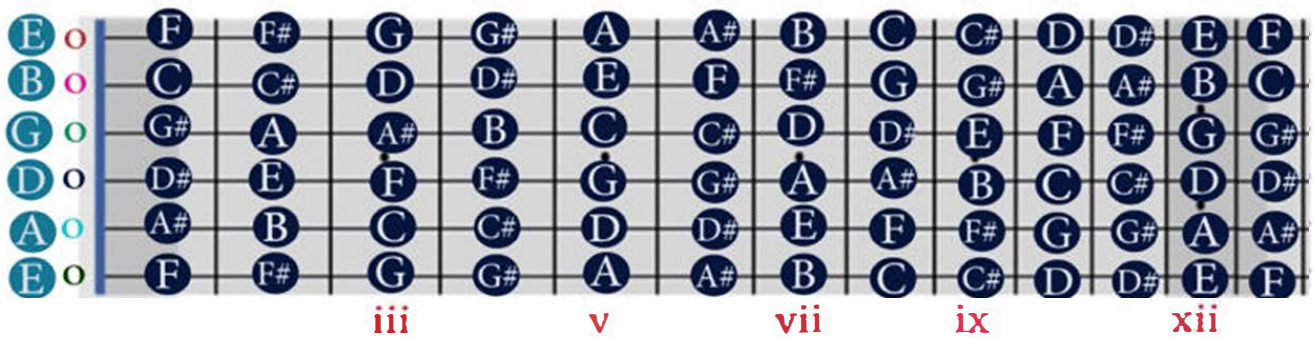
121







# Notes on the fretboard





	3rd fret	5th fret	7th fret	9th fret	12th fret
1st --- E	F	G	A	B	C
2nd --- B	C	D	E	F	G
3rd --- G	A	B	C	D	E
4th --- D	E	F	G	A	B
5th --- A	B	C	D	E	F
6th --- E	F	G	A	B	C

## THE NOTES OF THE GUITAR