GUITAR

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What to practice first…

WINTERFEST SET LIST (SEMESTER 1)

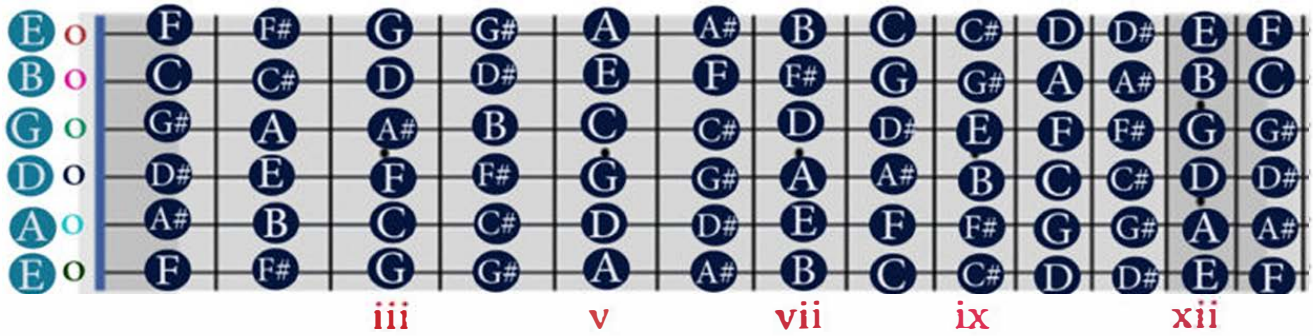
1) Cadence & Marching Drumline Feature
2) The Tempest
3) I'm Still Standing
4) Die With A Smile
5) Angels We Have Heard on High
6) Santa Claus Is Comin' To Town
7) C Minor Groove
8) Sponsor Song
9) Canon Remix (Combined Bands)
10) Student Composition
11) 12 Bar Blues

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

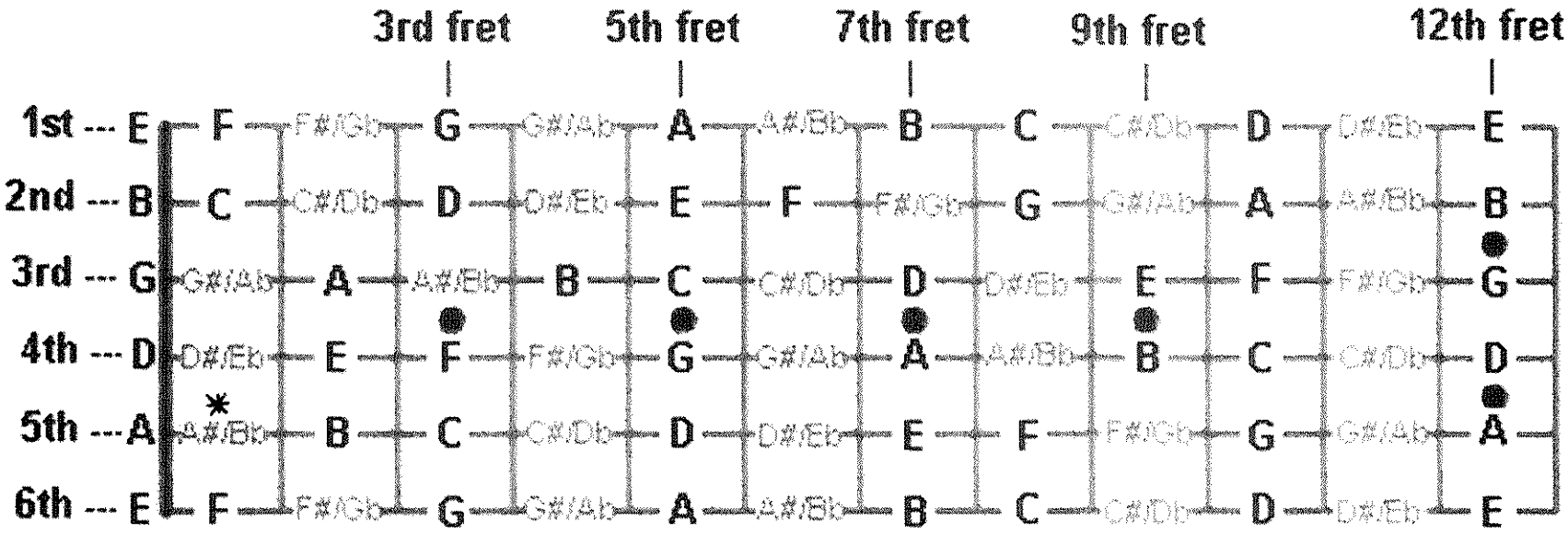
While practicing at home, check out the SciTech Band YouTube channel to find helpful practice resources and tutorial videos! Go to Youtube.com/@SciTechBand OR scan this QR code! →

Notes on the fretboard



Music Circle

www.musiccircle.in



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

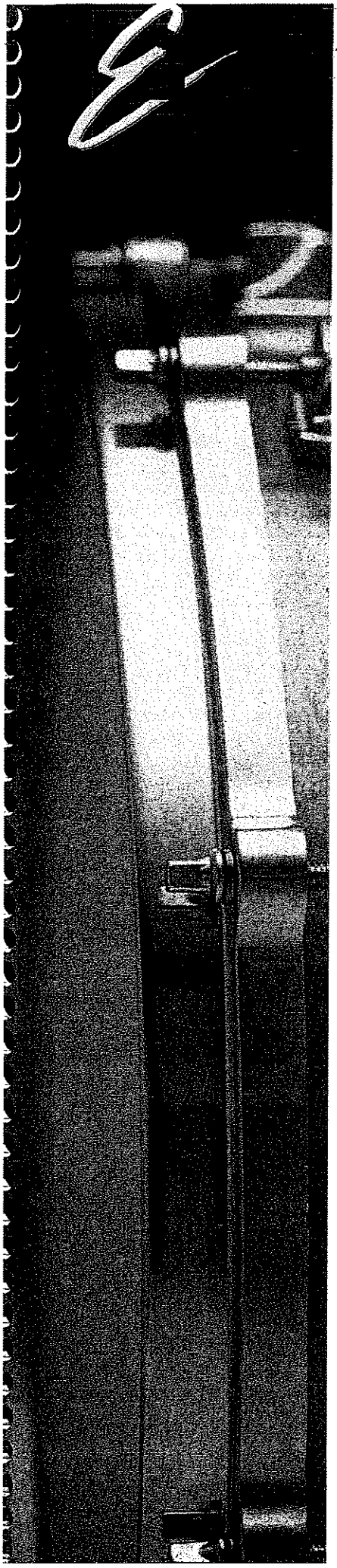
- ☐ **Play the feature graduation song (Bass Line for Bass Guitar | Chords for Six-String)**
- ☐ **Play Pomp & Circumstance (Melody and Bass line for Bass Guitar | Melody and Chords for Six-String)**
- ☐ **Play Amazing Grace (Melody and Bass Line for Bass Guitar | Melody and Chords for Six-String)**
- ☐ **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

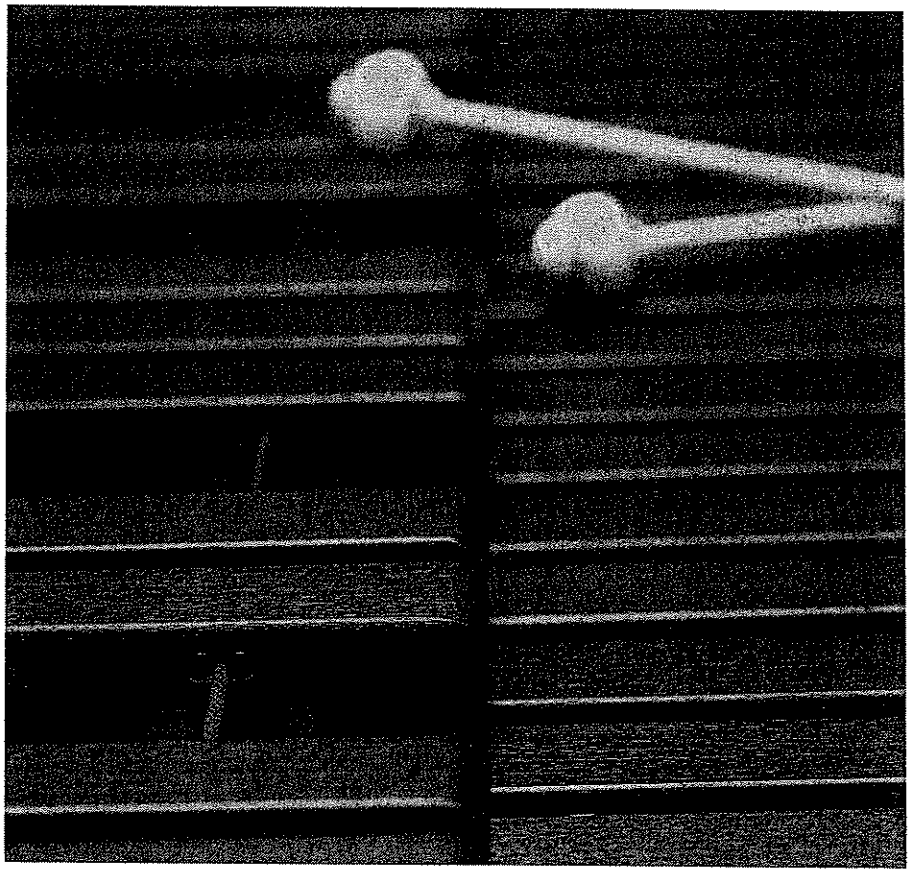
- ☐ **Play Fundamental Rhythms 1-132 on page 64 of the band handbook**
- ☐ **Play all major scales**
- ☐ **Play all natural and harmonic minor scales**
- ☐ **Play a college level audition piece**



KEYBOARD PERCUSSION BOOK 1

ESSENTIAL ELEMENTS 2000

COMPREHENSIVE BAND METHOD



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DON BIERSCHENK

Percussion consultant and editor
WILL RAPP

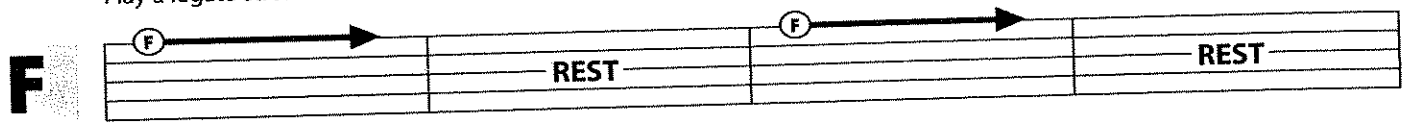
HAL LEONARD

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.

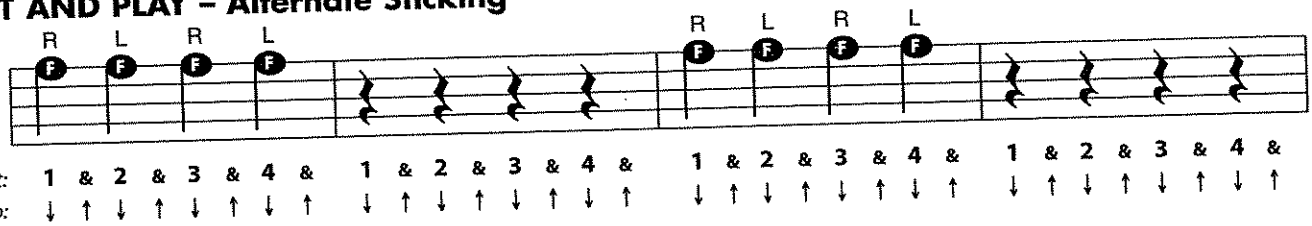
Quarter Note = **1 beat**

Quarter Rest = **1 silent beat**

Alternate Sticking

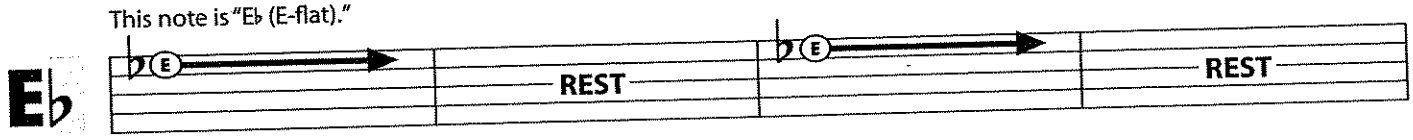
A hand to hand sticking pattern usually beginning with the right hand.

2. COUNT AND PLAY – Alternate Sticking

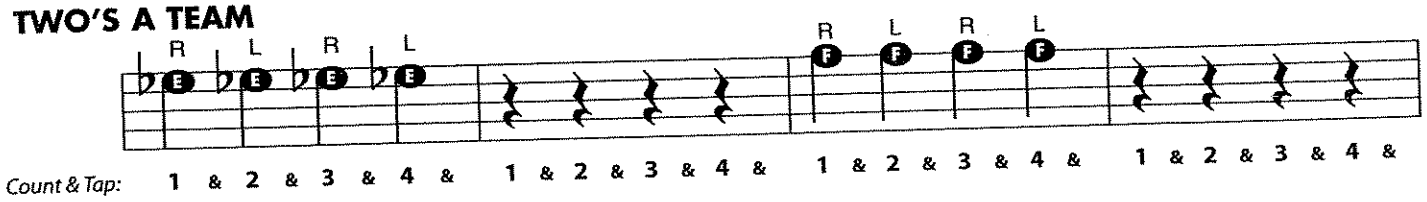


3. A NEW NOTE

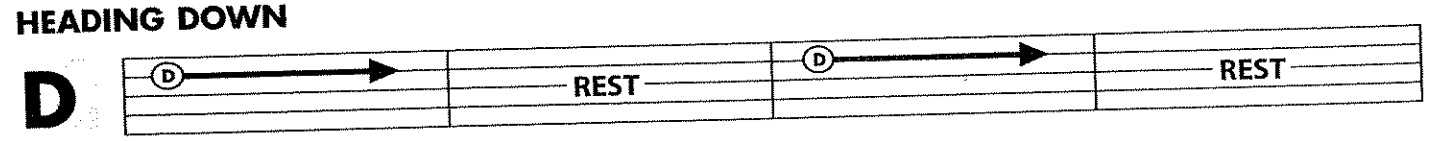
This note is "E♭ (E-flat)."



4. TWO'S A TEAM



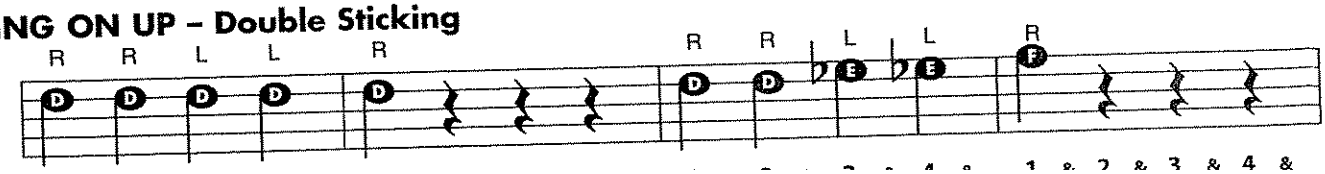
5. HEADING DOWN



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

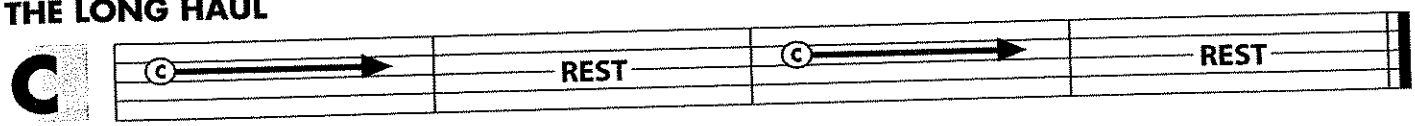


Double Bar indicates the end of a piece of music.

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

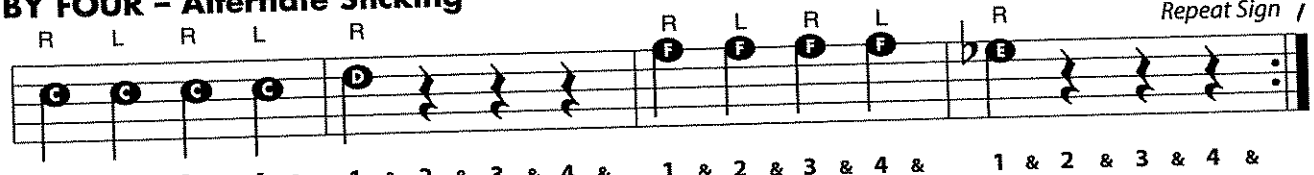
7. THE LONG HAUL

Double Bar



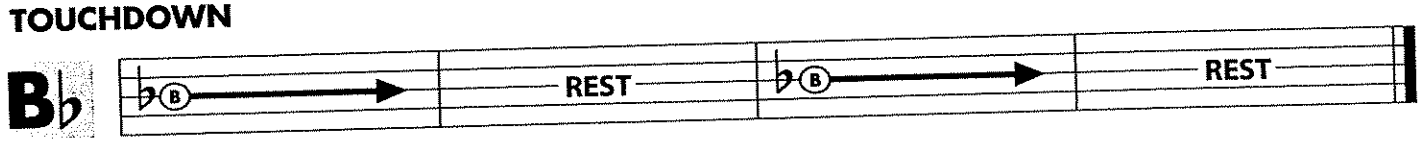
8. FOUR BY FOUR – Alternate Sticking

Repeat Sign

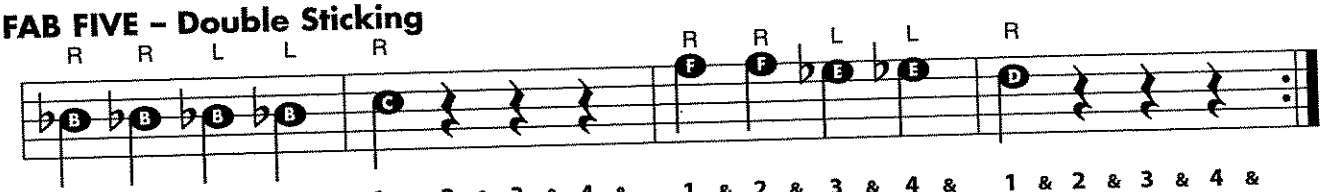


Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & & 3 & 4 &

9. TOUCHDOWN



10. THE FAB FIVE – Double Sticking



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

Treble Clef

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

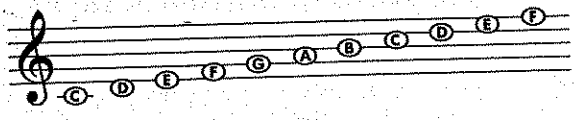
Time Signature

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

= **4 beats** per measure
= **Quarter** note gets one beat

Note Names

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



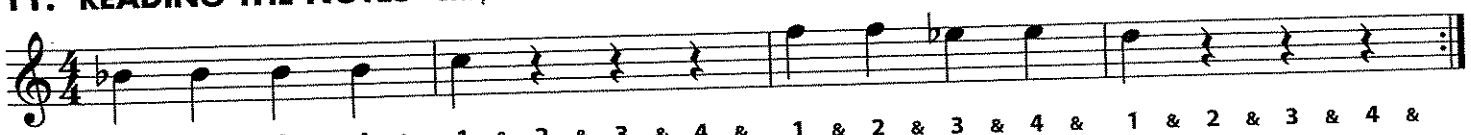
THEORY

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

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

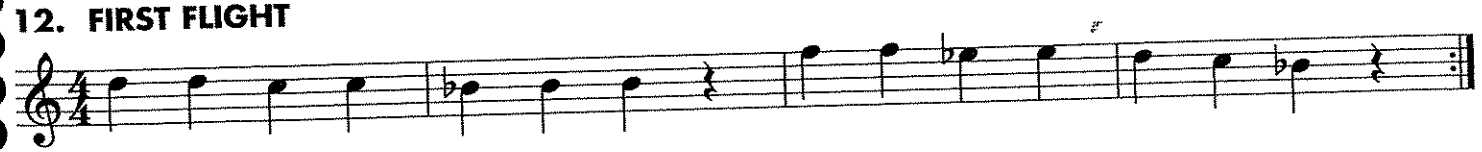
Natural ♮ cancels a flat (♭) or sharp (♯) and remains in effect for the entire measure.

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



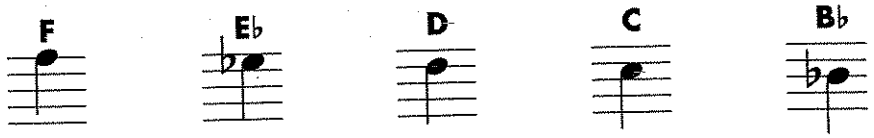
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

12. FIRST FLIGHT

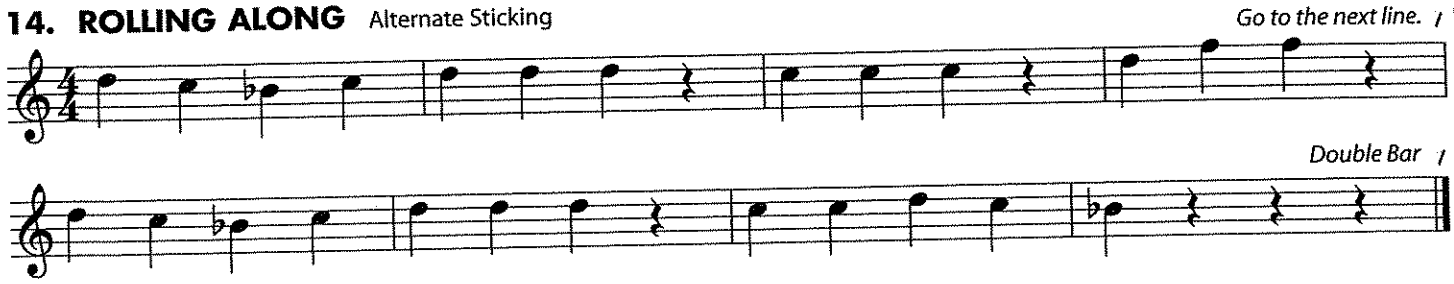


13. ESSENTIAL ELEMENTS QUIZ *Fill in the remaining note names before playing.*

Notes In Review



14. ROLLING ALONG Alternate Sticking



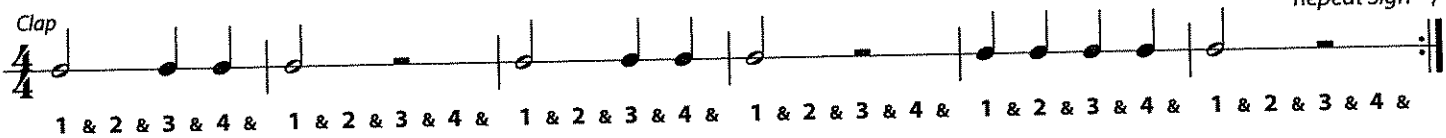
Half Note = 2 Beats

1 & 2 &

Half Rest = 2 Silent Beats

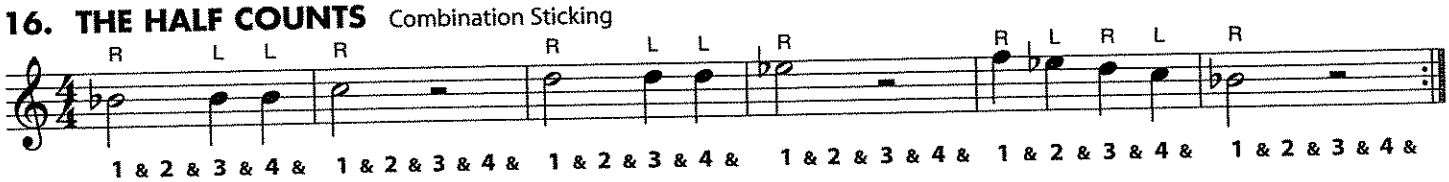
1 & 2 &

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

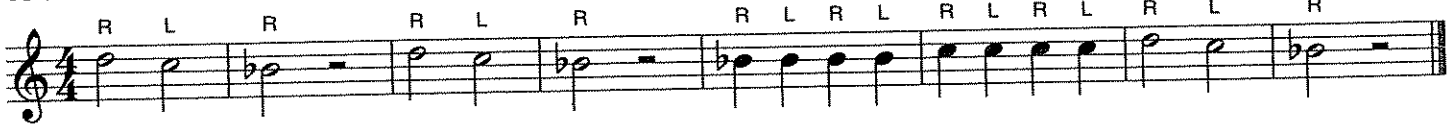


Combination Sticking A sticking pattern that combines both alternate and double sticking.

16. THE HALF COUNTS Combination Sticking



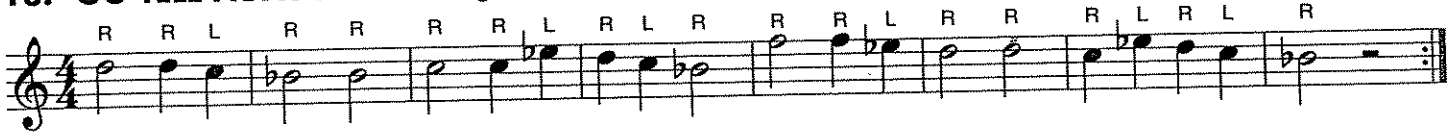
17. HOT CROSS BUNS



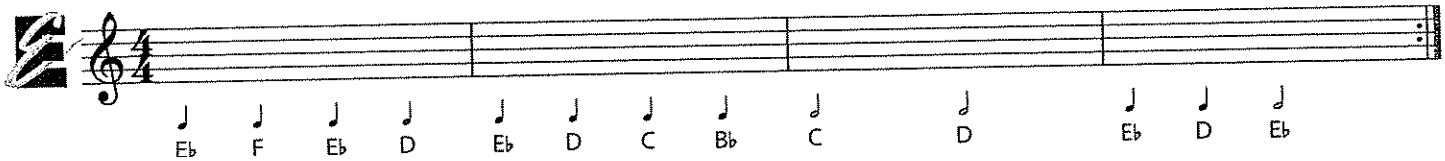
Right Hand Lead A sticking pattern that begins with the right hand and keeps the right hand on strong beats.

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.*



E♭ F E♭ D E♭ D C B♭ C D E♭ D E♭

Whole Note

= 4 Beats

1 & 2 & 3 & 4 &

Whole Rest

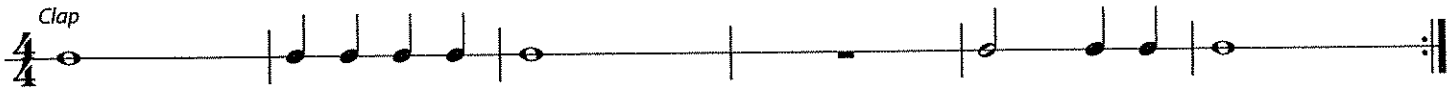
= A Whole Measure of Silent Beats

1 & 2 & 3 & 4 &

Whole Rest hangs from a staff line.

Half Rest sits on a staff line.

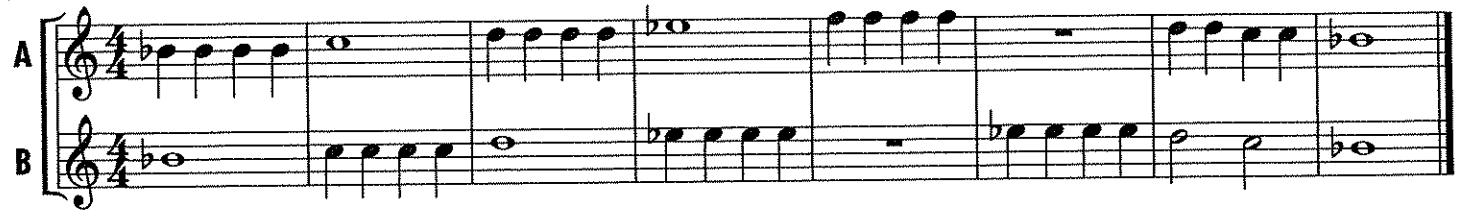
20. RHYTHM RAP *Clap the rhythm while counting and tapping.*



21. THE WHOLE THING

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

22. SPLIT DECISION – Duet



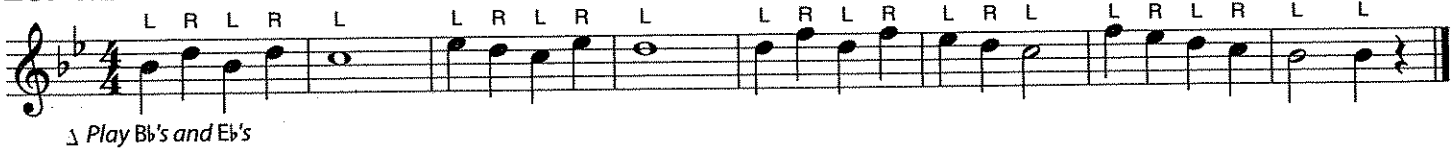
Key Signature

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

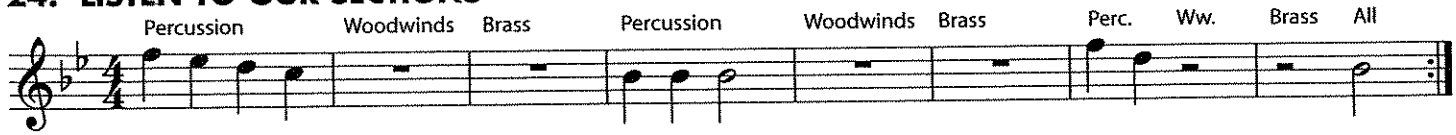
THEORY

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

23. MARCH STEPS Left Hand Lead

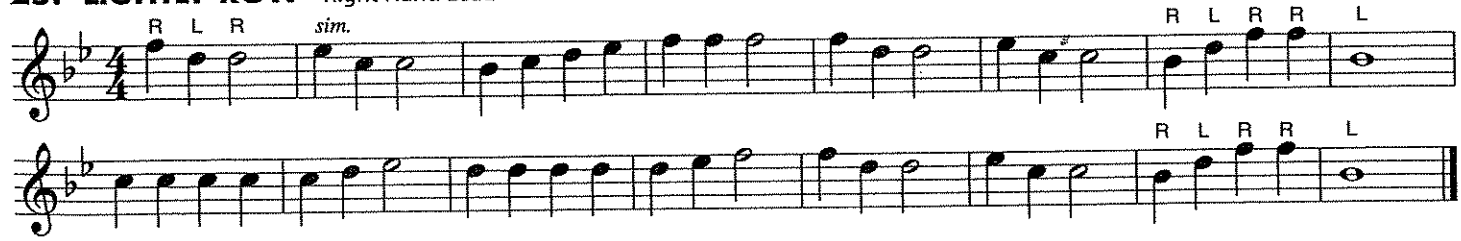


24. LISTEN TO OUR SECTIONS



Simile *(sim.)* Continue playing in the same style.

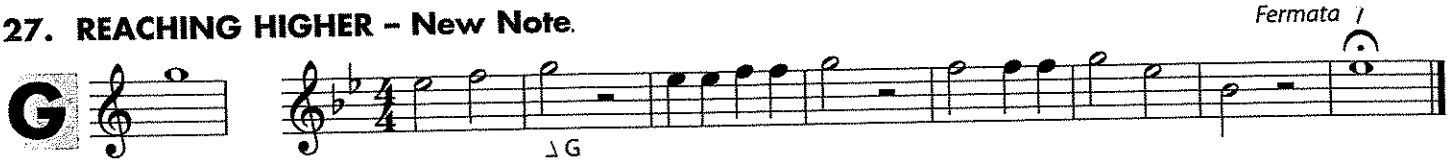
25. LIGHTLY ROW Right Hand Lead



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

Fermata 𝄐 Hold the note (or rest) longer than normal.

27. REACHING HIGHER – New Note



28. AU CLAIRE DE LA LUNE Left Hand Lead

French Folk Song

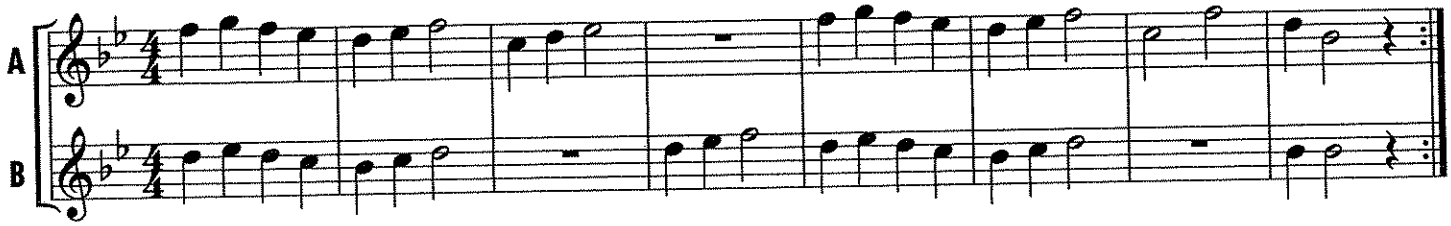
29. REMIX

THEORY

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

30. LONDON BRIDGE – Duet

English Folk Song

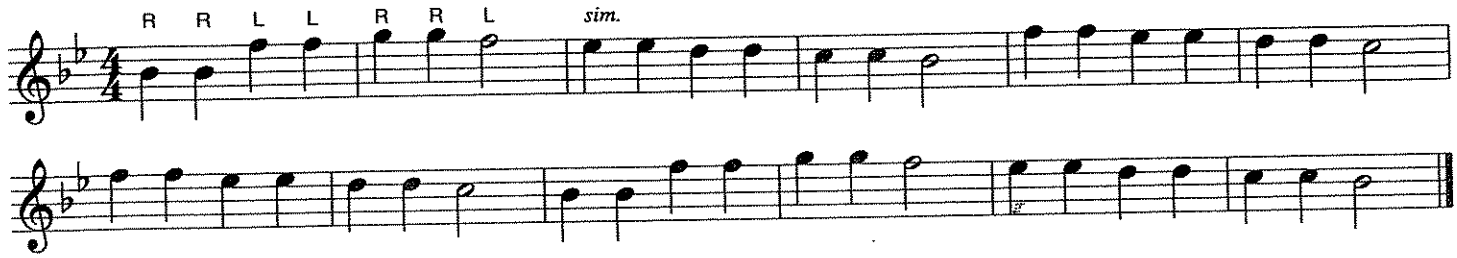


HISTORY

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."

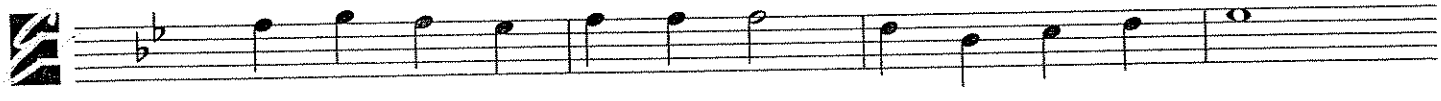
31. A MOZART MELODY Double Sticking

Adaptation

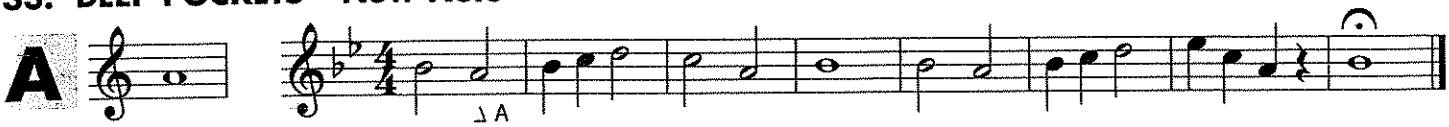


32. ESSENTIAL ELEMENTS QUIZ

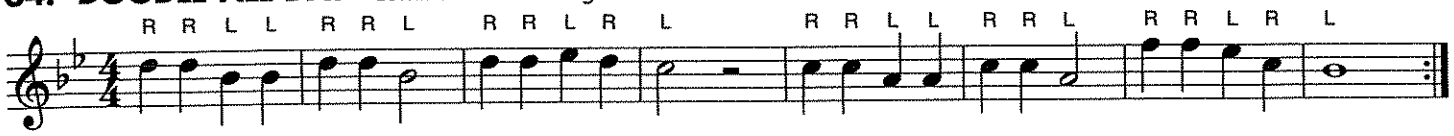
Draw these symbols where they belong and write in the note names before you play:



33. DEEP POCKETS – New Note



34. DOODLE ALL DAY Combination Sticking

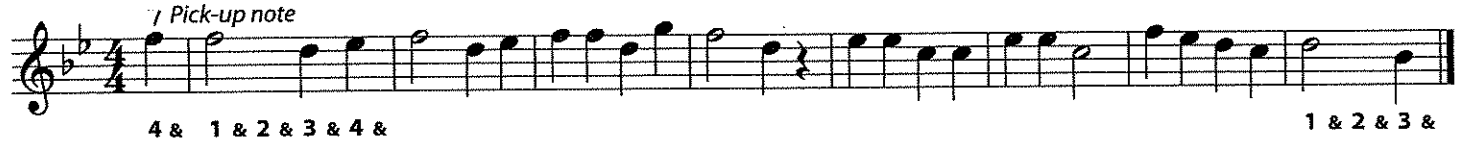


35. JUMP ROPE

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.

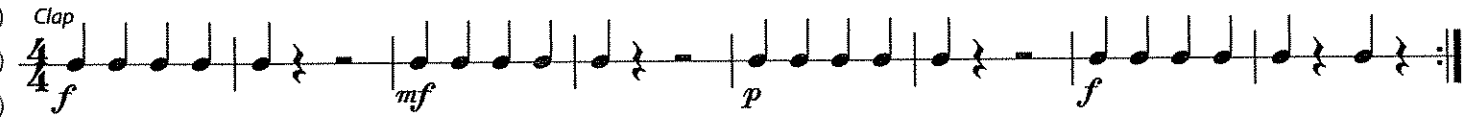
36. A-TISKET, A-TASKET Combination Sticking



Dynamics

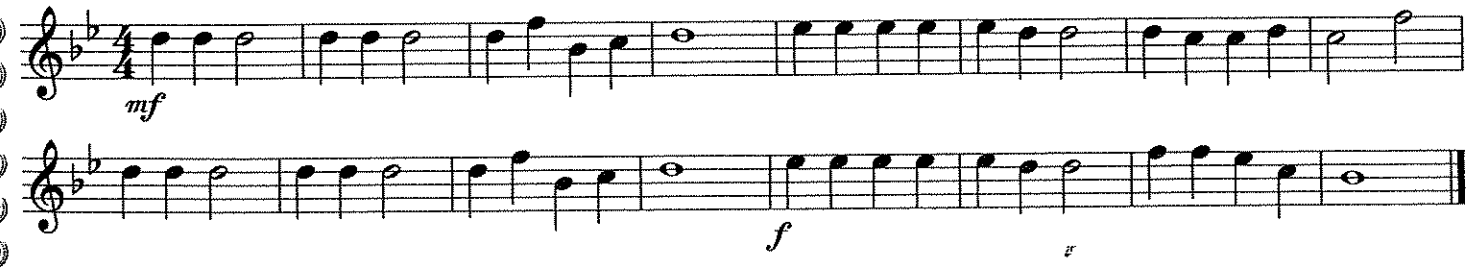
f – *forte* (play loudly) *mf* – *mezzo forte* (play moderately loud) *p* – *piano* (play softly)
The higher you lift the mallet, the louder the note will sound.

37. LOUD AND SOFT



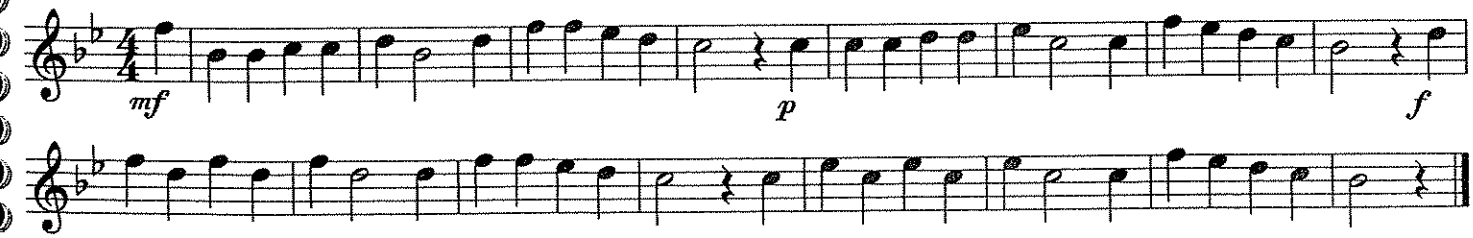
38. JINGLE BELLS

J. S. Pierpont



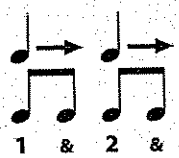
39. MY DREYDL

Traditional Hanukkah Song

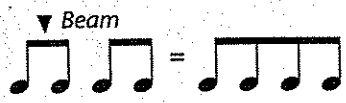


Eighth Notes

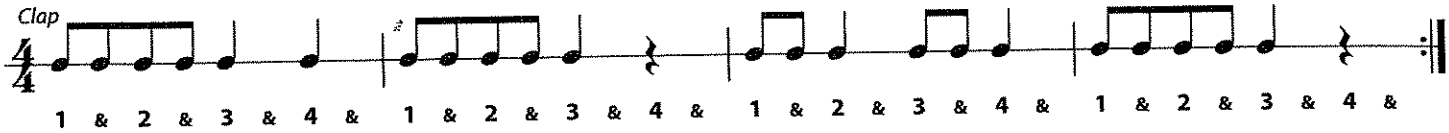
Each Eighth Note = 1/2 Beat
2 Eighth Notes = 1 Beat
Play on down and up taps.



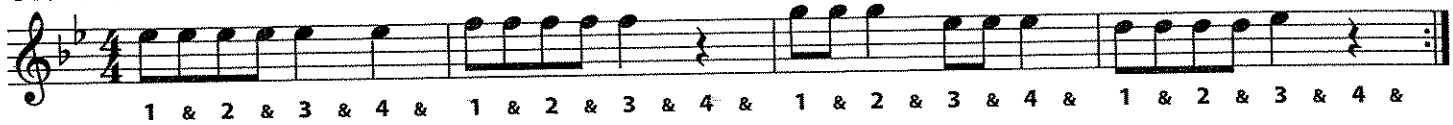
Two or more Eighth Notes have a *beam* across the stems.



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

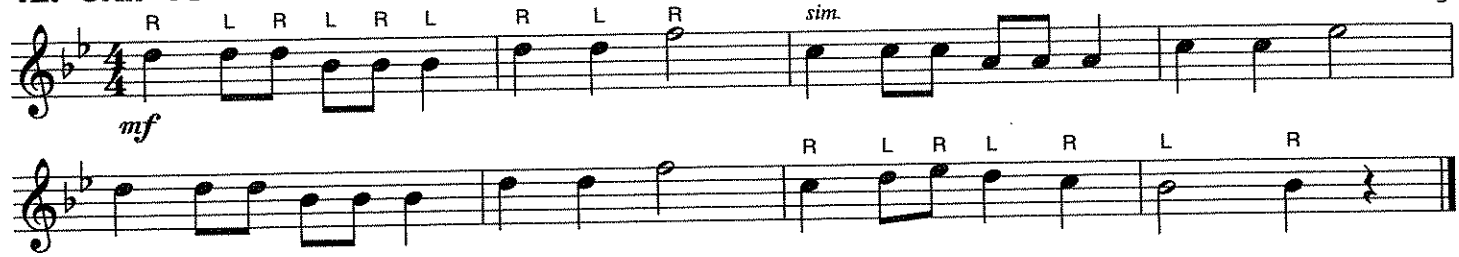


41. EIGHTH NOTE JAM

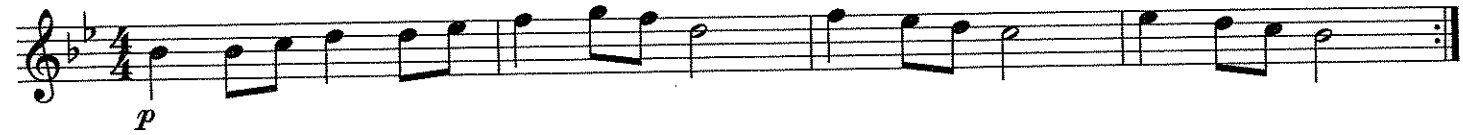


42. SKIP TO MY LOU Alternate Sticking

American Folk Song

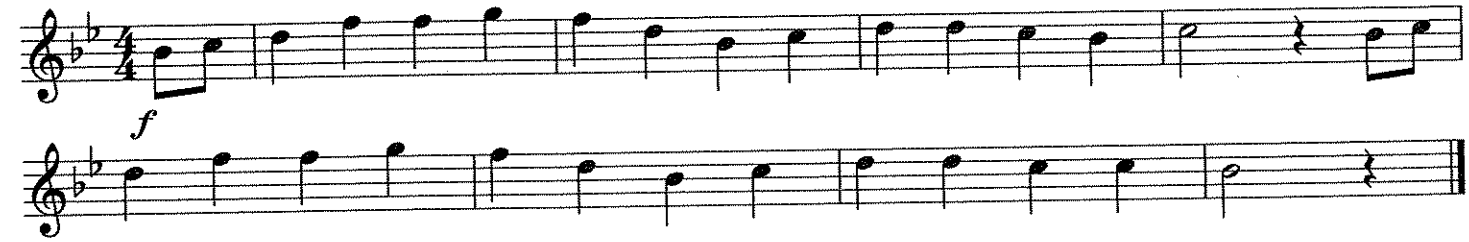


43. LONG, LONG AGO



44. OH, SUSANNA

Stephen Collins Foster

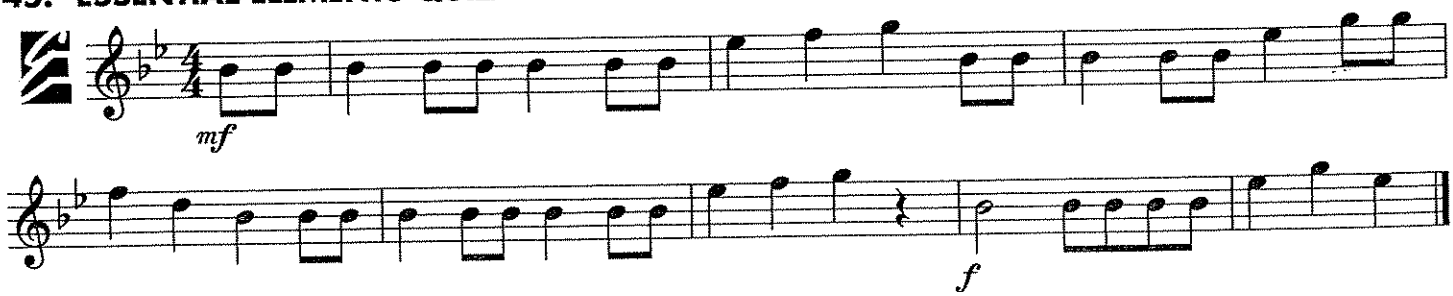


HISTORY

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

45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

Gioacchino Rossini

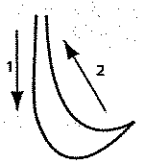


2/4 Time Signature

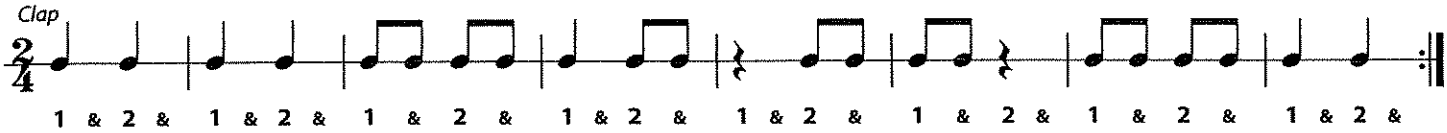
= **2 beats** per measure
= **Quarter** note gets one beat

Conducting

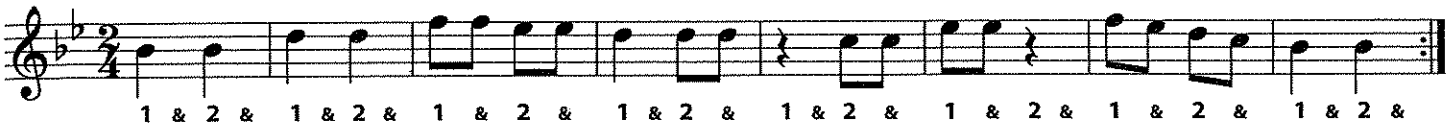
Practice conducting this two-beat pattern.



46. RHYTHM RAP



47. TWO BY TWO

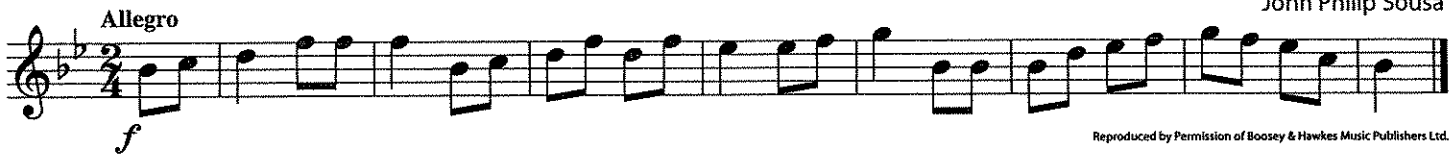


Tempo Markings

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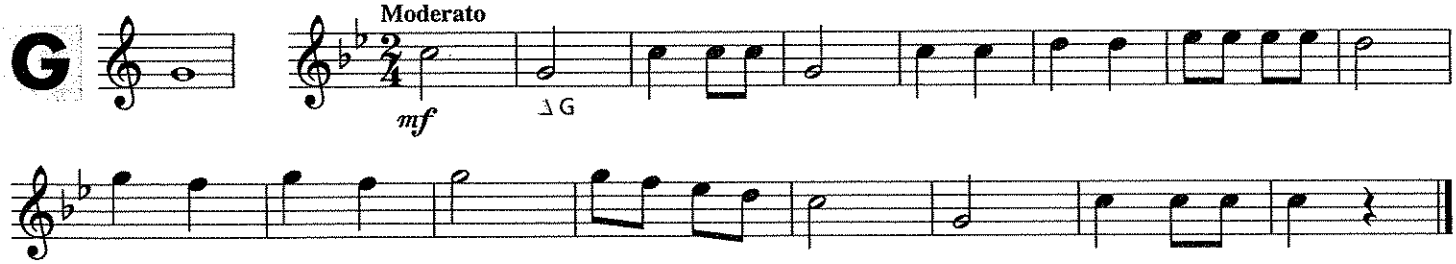
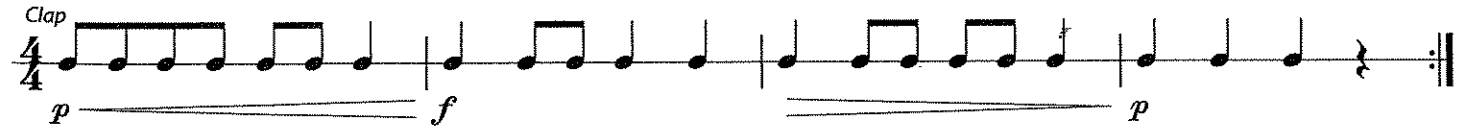
49. HEY, HO! NOBODY'S HOME – New Note



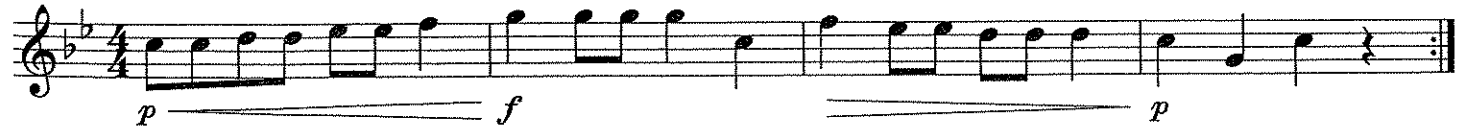
Dynamics

Crescendo (gradually louder) ***Decrescendo*** or ***Diminuendo*** (gradually softer)

50. CLAP THE DYNAMICS



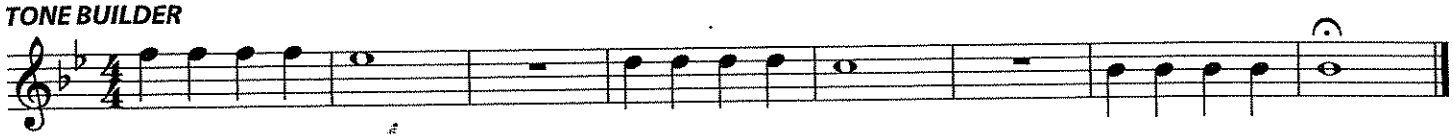
51. PLAY THE DYNAMICS



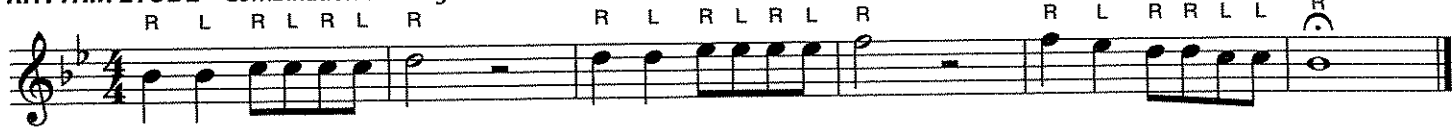
PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

TONE BUILDER



RHYTHM ETUDE Combination Sticking



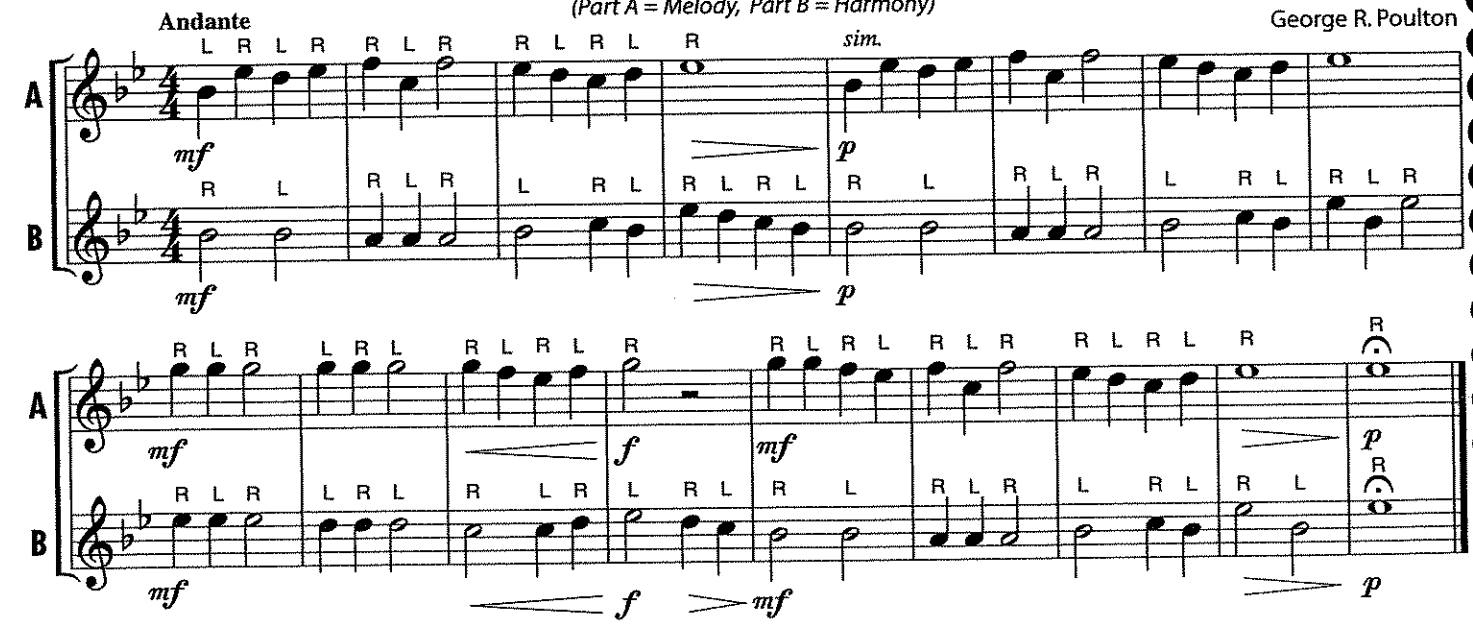
RHYTHM RAP

CHORALE

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

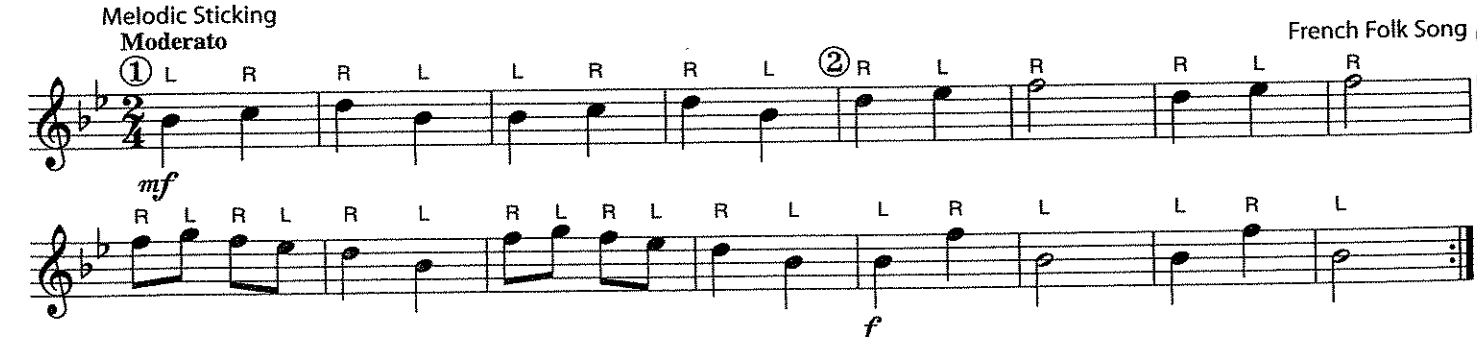
53. AURA LEE – Duet or Band Arrangement Melodic Sticking with Doublings

(Part A = Melody, Part B = Harmony)



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

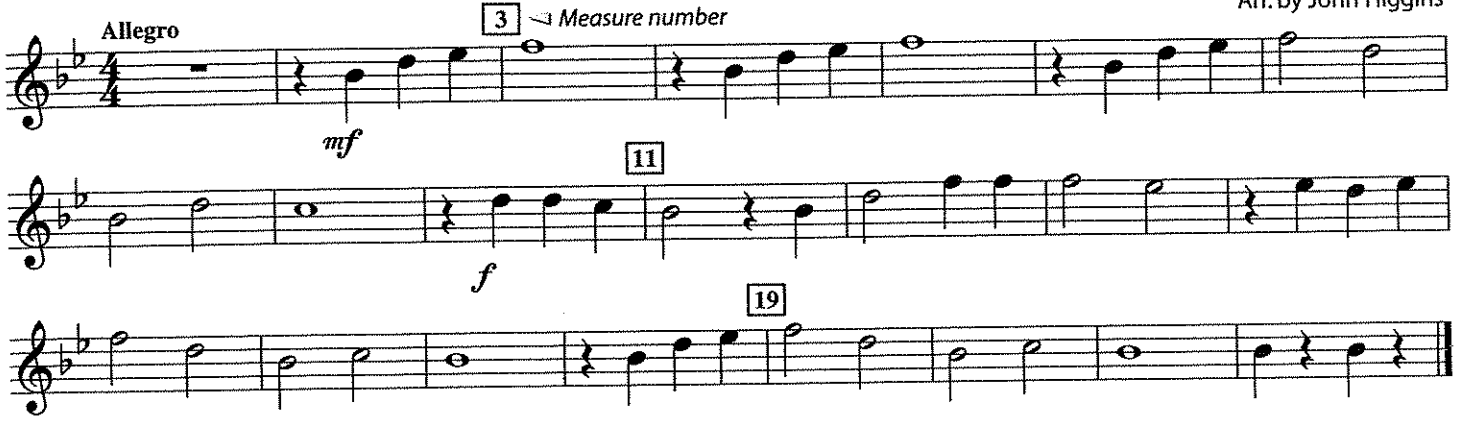
Melodic Sticking



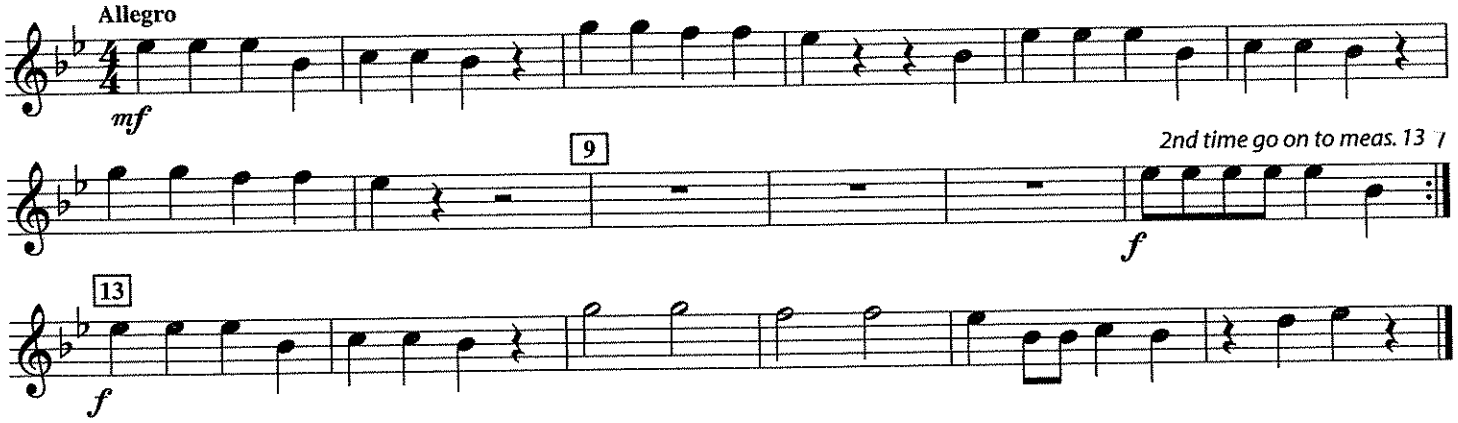
PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN – Band Arrangement

Arr. by John Higgins

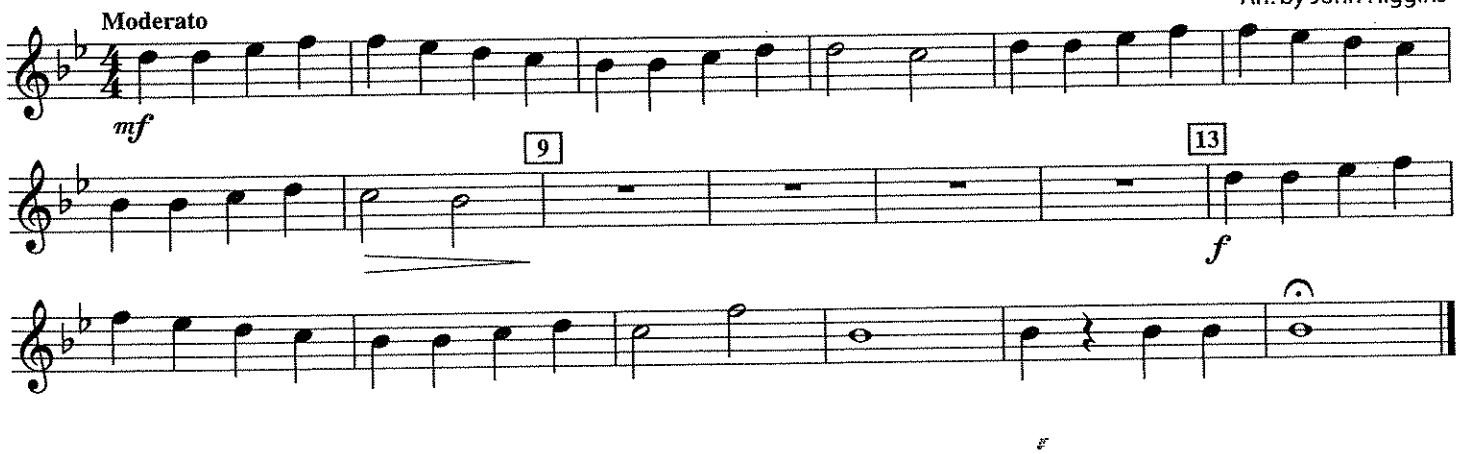


56. OLD MACDONALD HAD A BAND – Section Feature



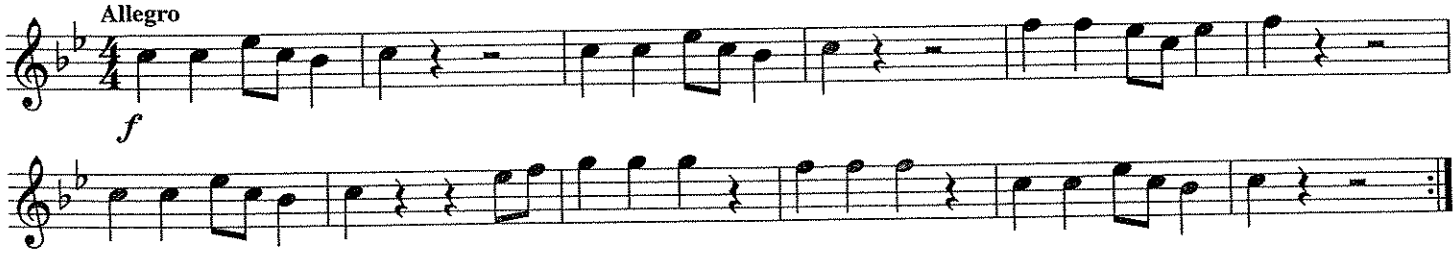
57. ODE TO JOY (from Symphony No. 9)

Ludwig van Beethoven
Arr. by John Higgins

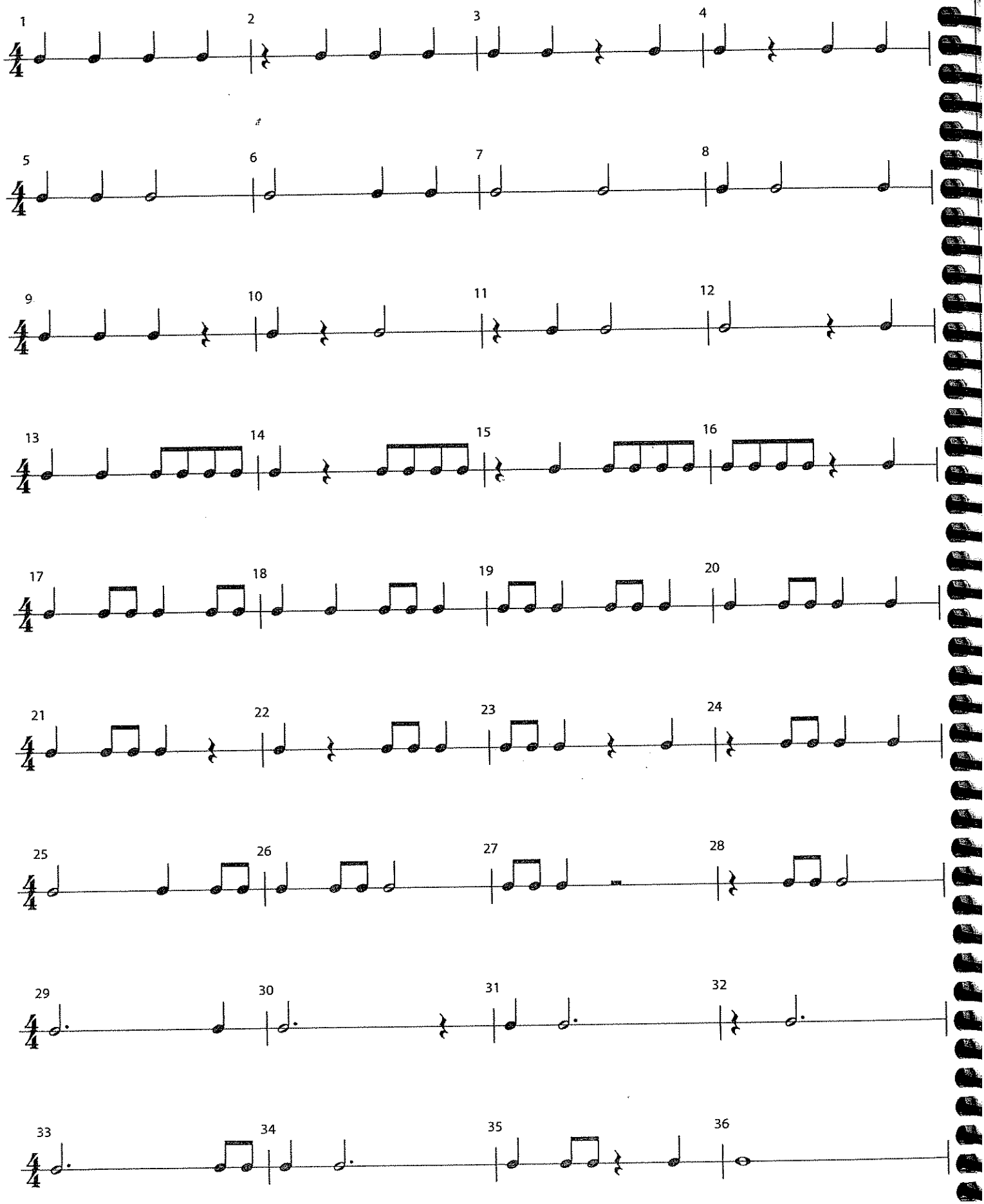


58. HARD ROCK BLUES – Encore

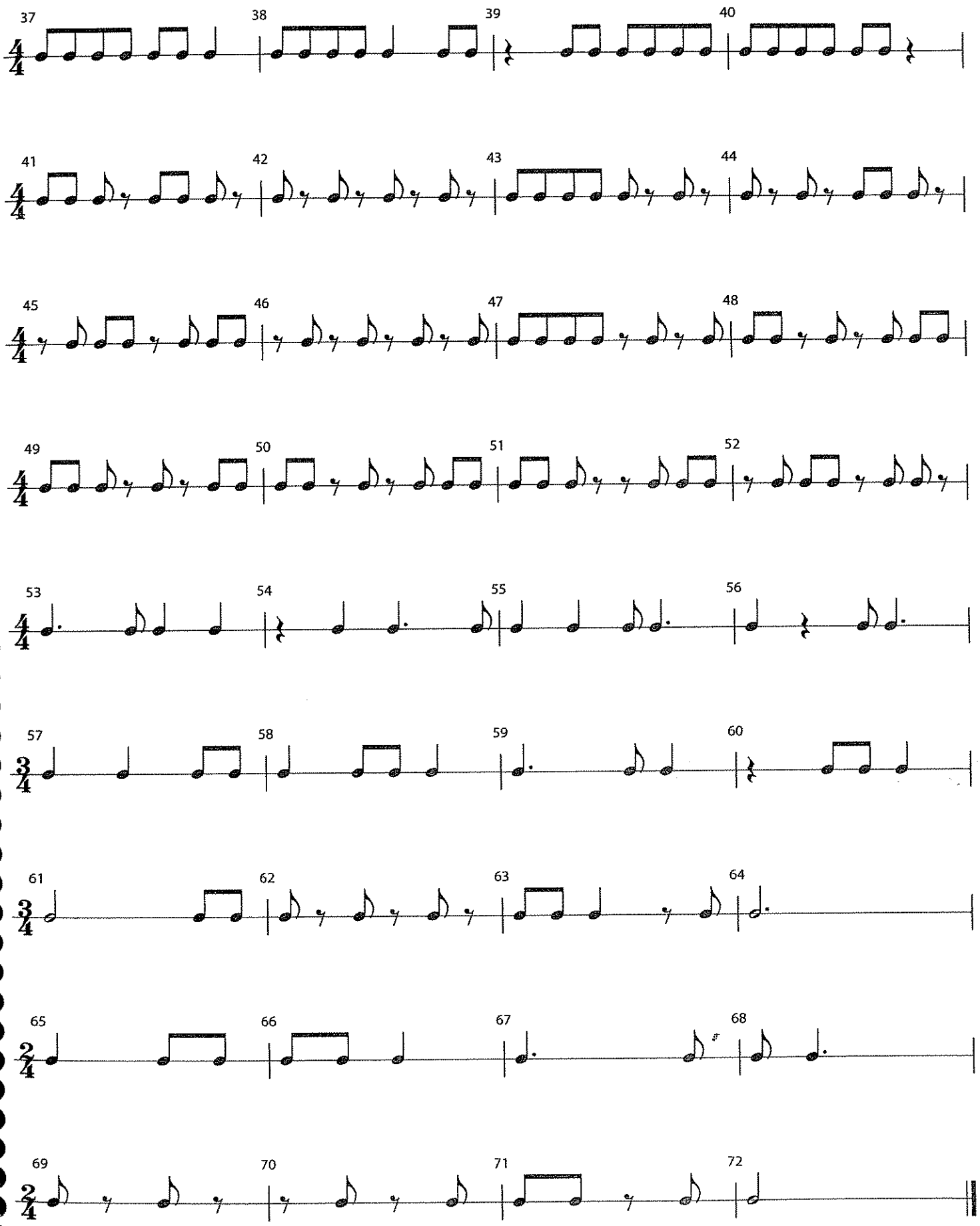
John Higgins



RHYTHM STUDIES



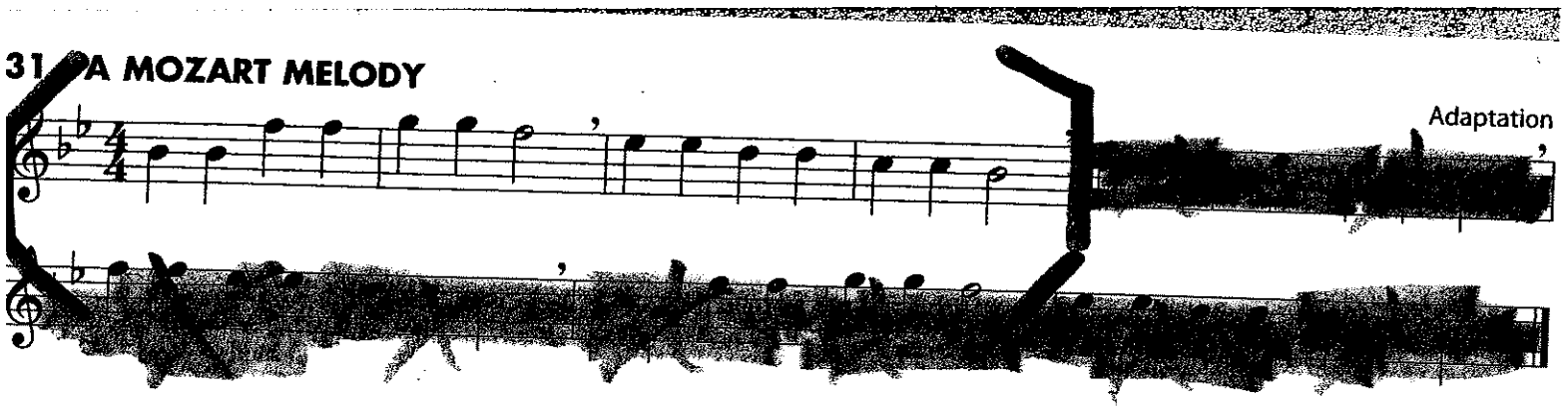
RHYTHM STUDIES



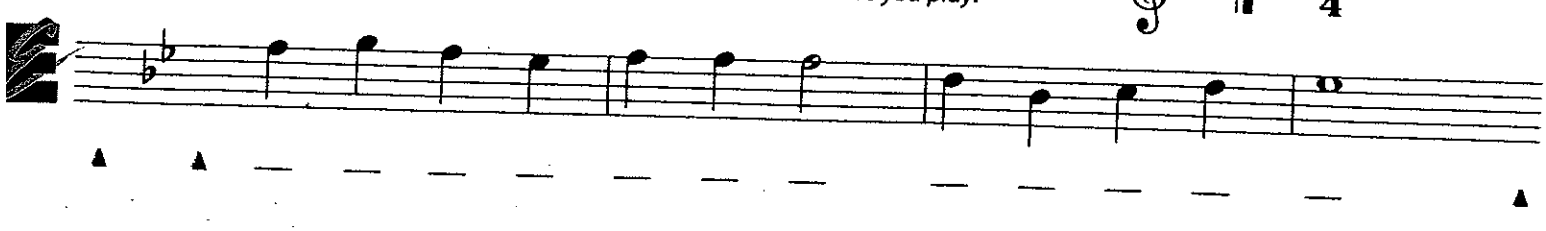
Flute

Name _____

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



12. 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						

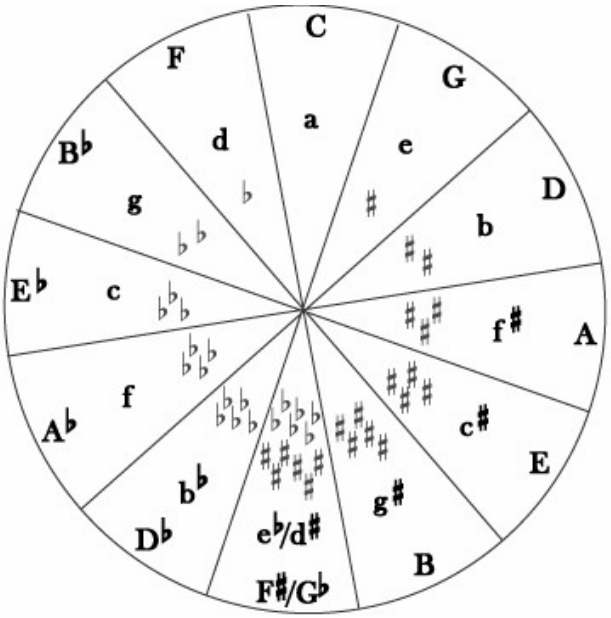
MAJOR SCALE CHART

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

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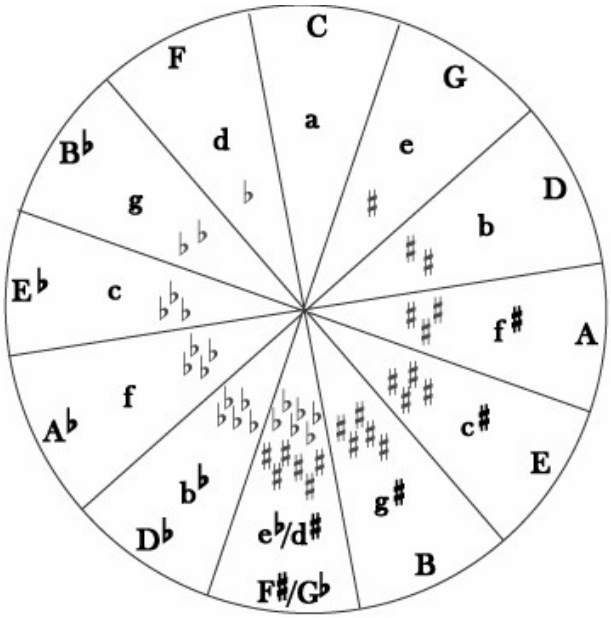
   -Eb Alto & Baritone Saxes move forward 3 keys from the given concert pitch (or up a 6th on chart).
   -French Horns in F move forward 1 key from the given concert pitch (or up a 5th on chart)
3) Find that pitch back in the first column and you can play the scale by reading the notes from left to right.

CIRCLE OF FIFTHS (KEY SIGNATURES)
Major Key (Upper Case); Minor Key (Lower Case)



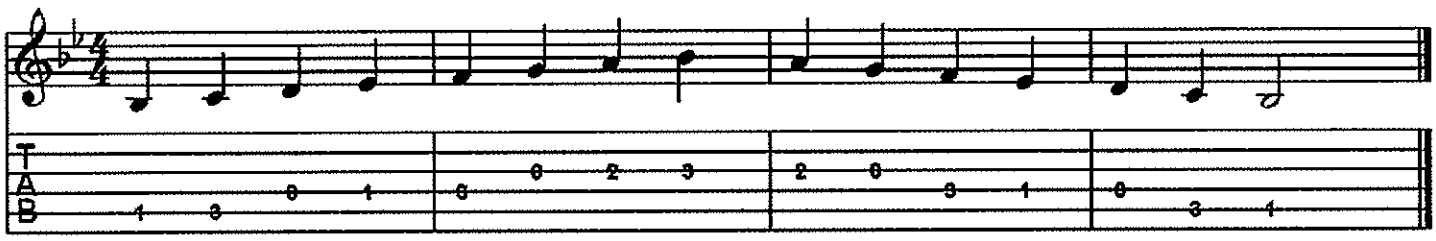
TIPS

♫ A natural minor scale is a major scale with a b3, b6, and b7.
♫ To build a natural minor scale from any note, follow this formula: W-H-W-W-H-W-W
W = Whole step
H = Half step
♫ Order of Flats: B-E-A-D-G-C-F
♫ Order of Sharps: F-C-G-D-A-E-B

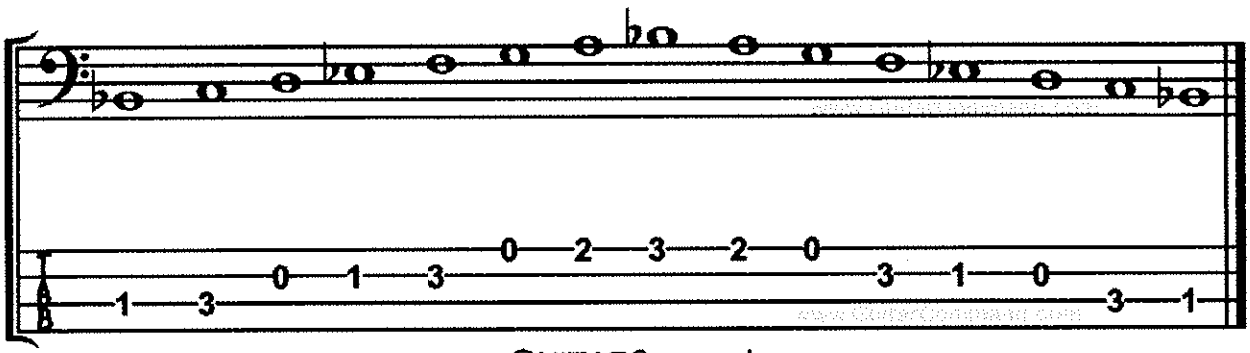
Concert Bb Major Scale

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



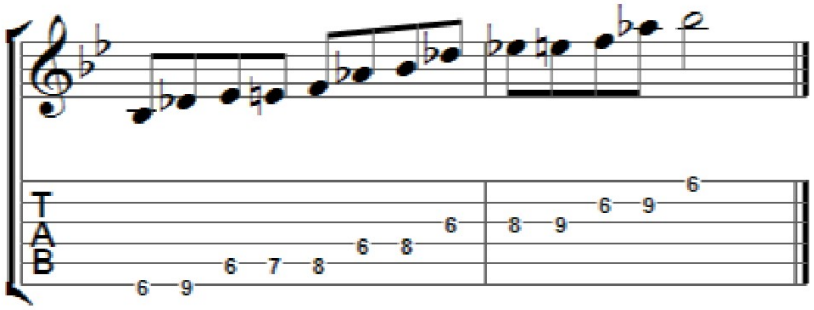
Bass Guitar



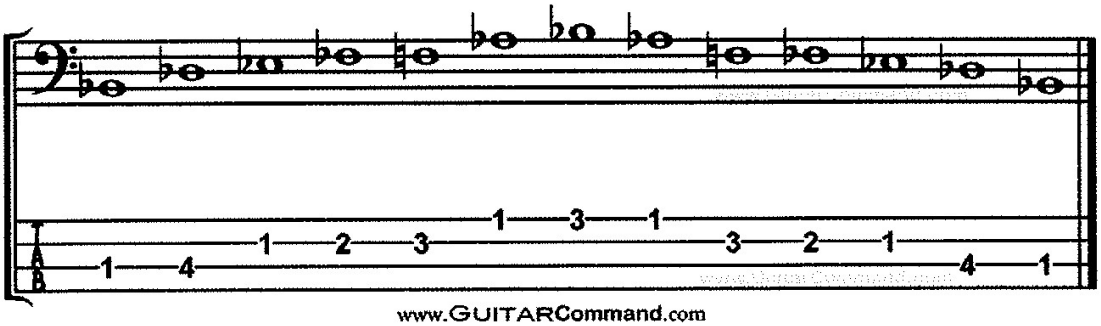
Concert Bb Blues Scale

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



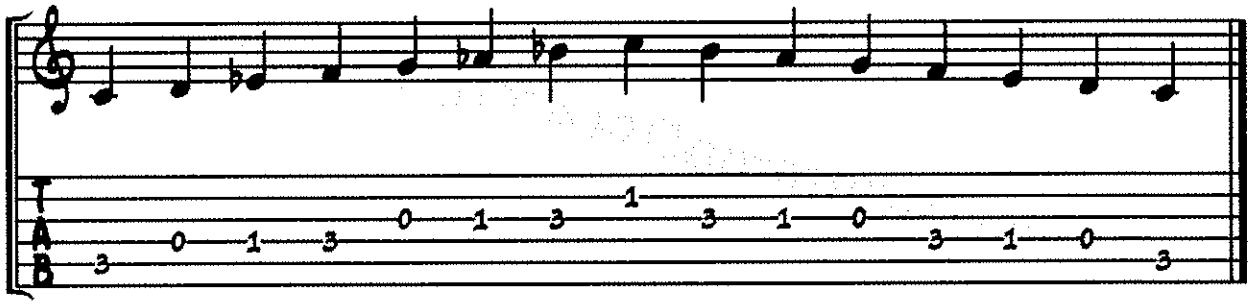
Bass Guitar



Concert C Minor Scale

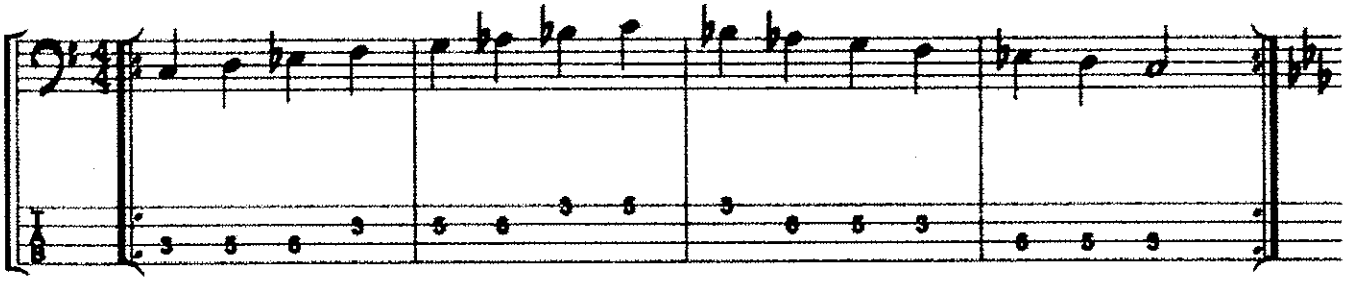
Number	1	2	3	4	5	6	7	8
Solfege	Do	Re	Me	Fa	Sol	Le	Te	Do
C Instruments (Flute, Trombone, Baritone)	C	D	Eb	F	G	Ab	Bb	C
Bb Instruments (Trumpet, Tenor Sax Clarinet)	D	E	F	G	A	Bb	C	D
Eb Instruments (Alto Sax)	A	B	C	D	E	F	G	A

Guitar



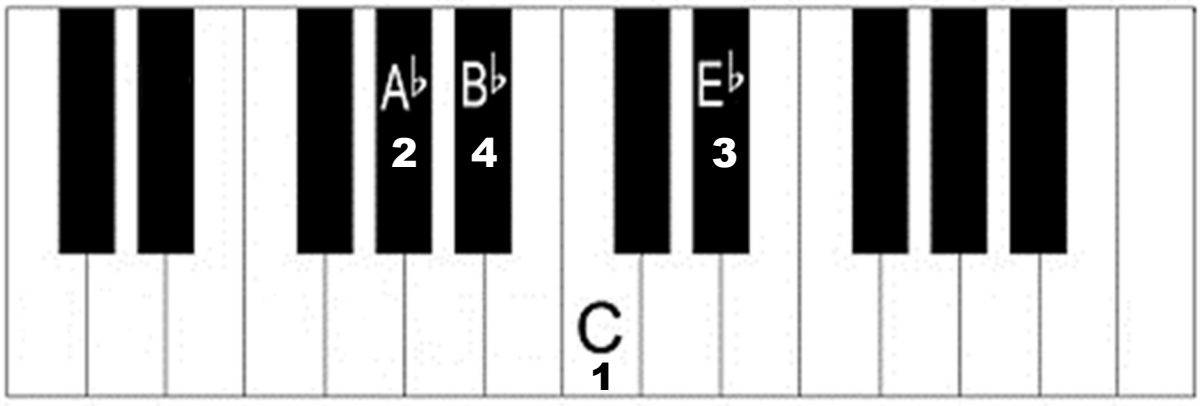
Bass Guitar

C Natural Minor Scale



PIANO & PERCUSSION

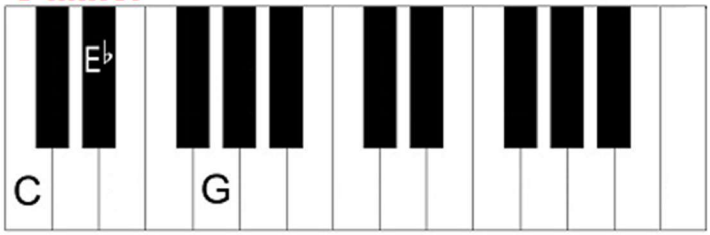
C Minor GROOVE



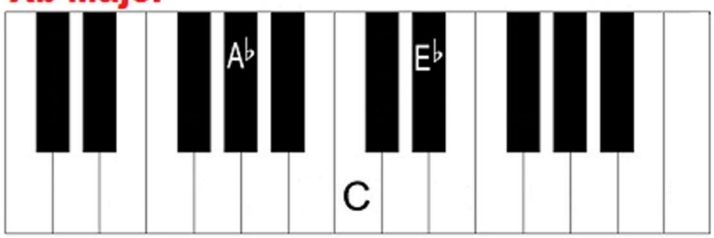
4 BEATS EACH NOTE: 1 – 2 – 3 – 4 / Cm – Ab – Eb – Bb

C Minor Chords (Optional)

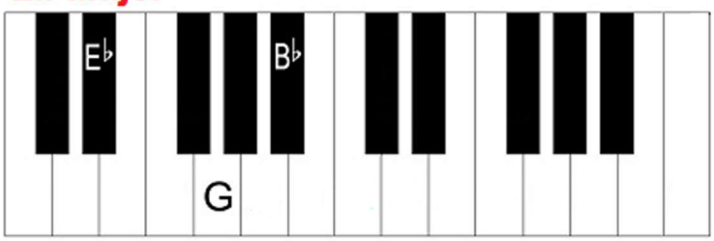
C Minor



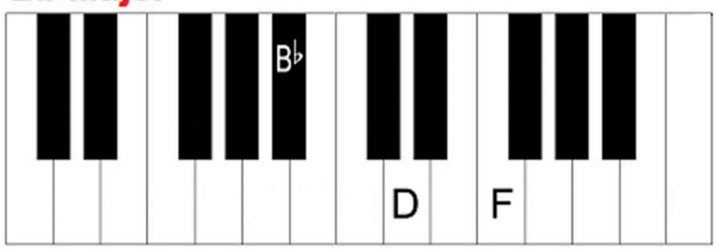
Ab Major



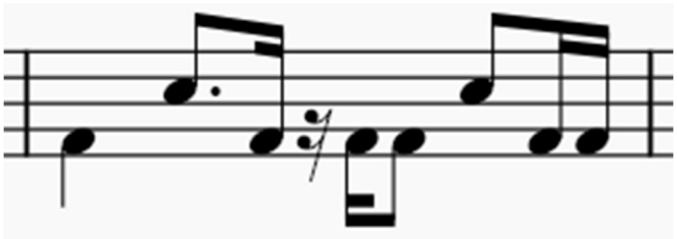
Eb Major



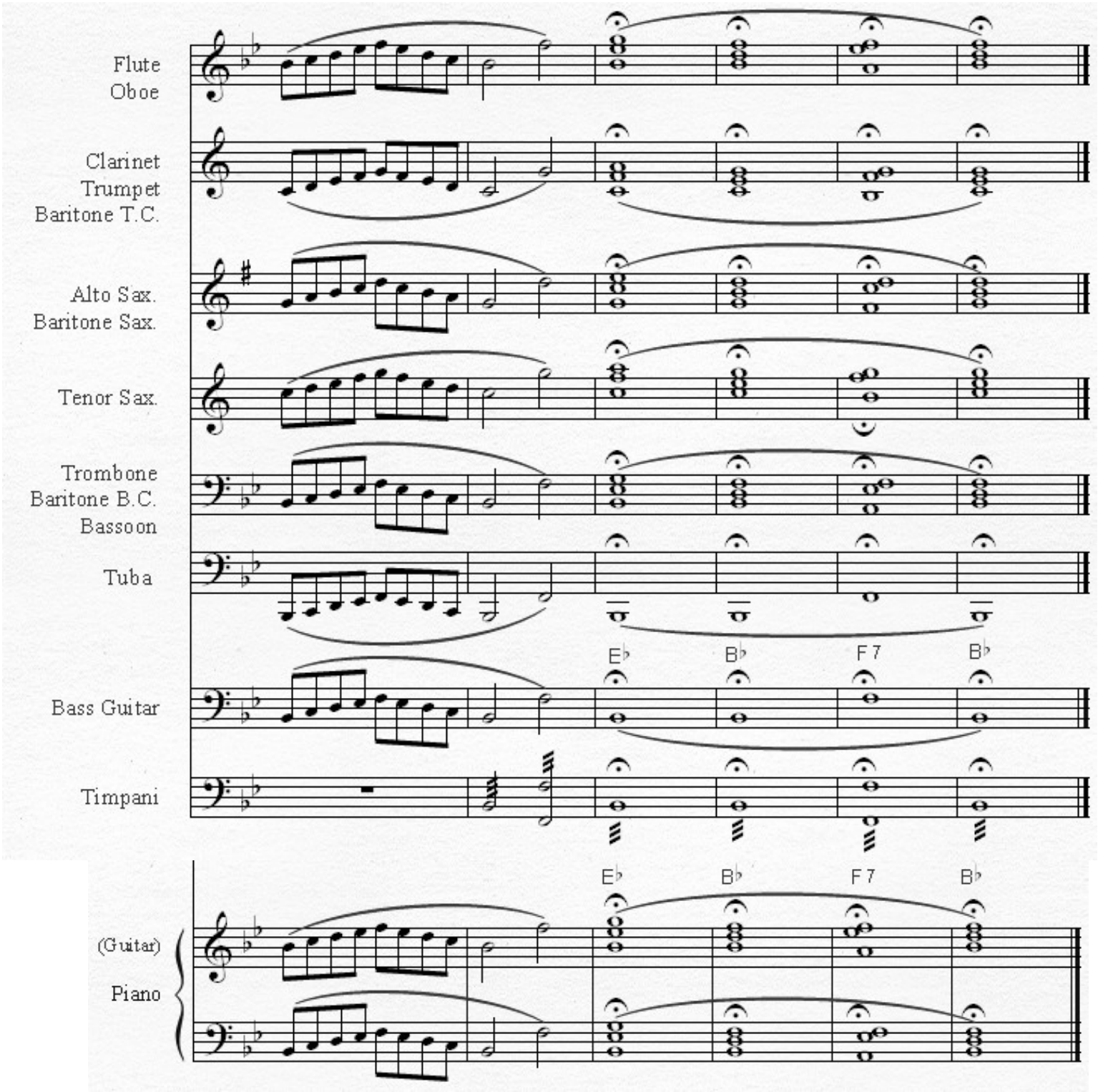
Bb Major



Percussion Groove



CHORD EXERCISE



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^{o}
Minor	i	ii^{o}	III	iv	v	VI	VII

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

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

-Chord progressions can be used in any key

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. Fantasie for Flute and Piano, Gabriel Faure

2. Concerto in G for Flute, Wolfgang Amadeus Mozart

3. Sonate for Clarinet and Piano, Camille Saint-Saens

4. Sonata in G Minor for Alto Saxophone, Henri Eccles

5. Rapsodie for Orchestra and Tenor Saxophone, Claude Debussy

6. Trumpet Concerto for Bb Trumpet and Piano, Johann Nepomuk Hummel

7. Trumpet Concerto in Eb, Franz Joseph Haydn

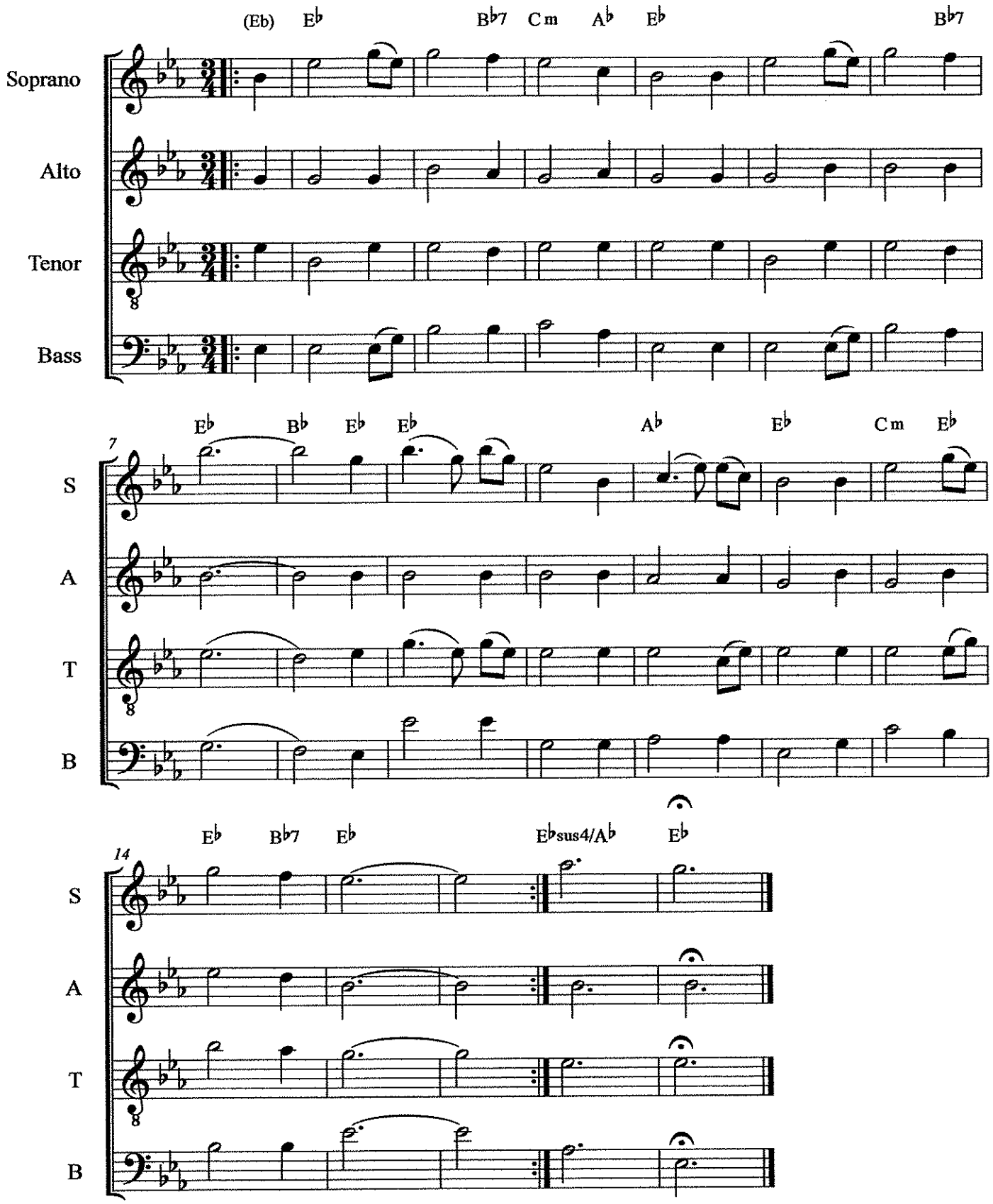
8. Concerto for Trombone and Piano, Rimsky-Korsakov

9. Concerto for Bass Tuba, Ralph Vaughan Williams

CONCERT PITCH SCORE

Amazing Grace

John Newton
Traditional
arr. R. Rodriguez & Bernice



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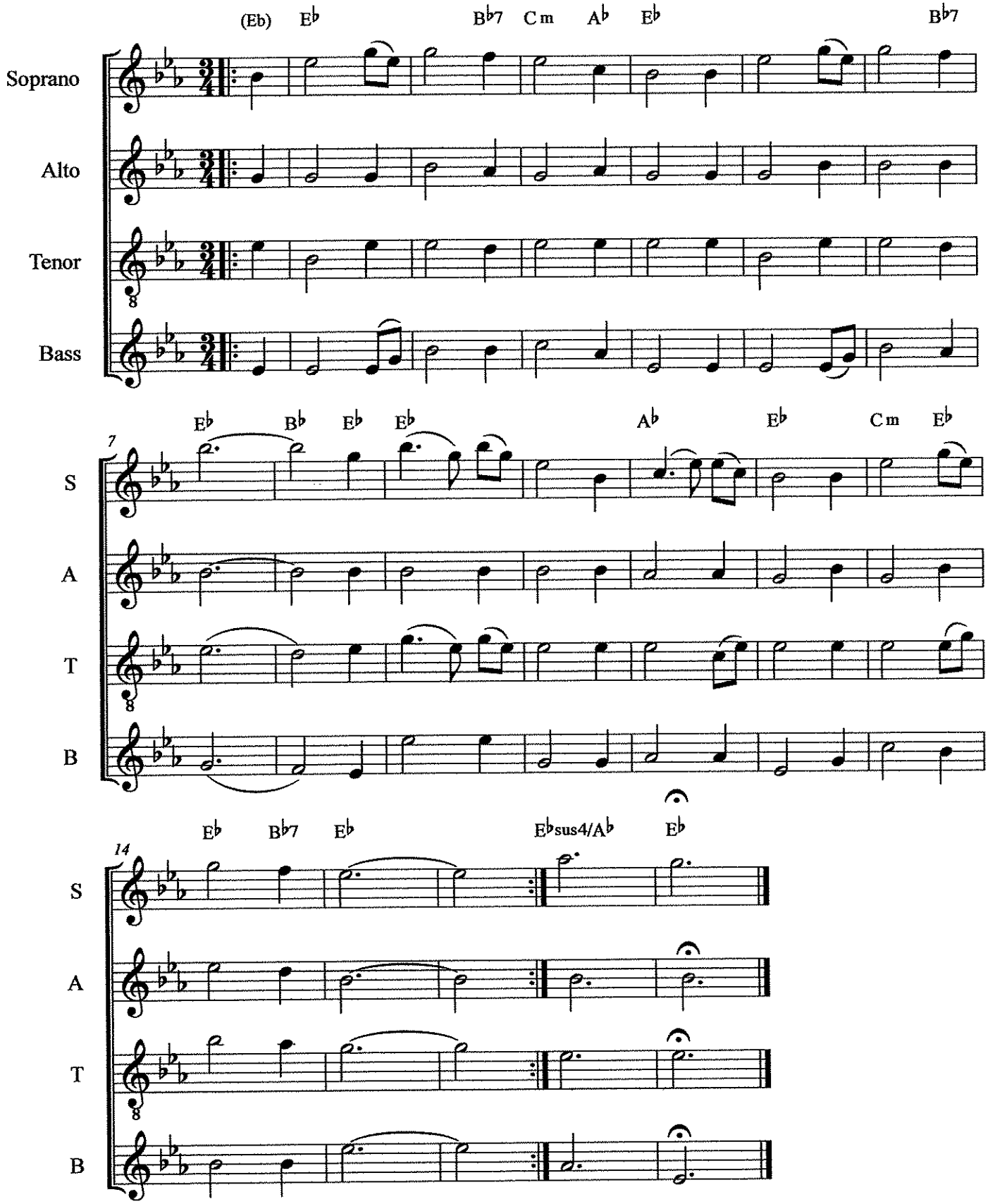
C INSTRUMENTS

Amazing Grace

John Newton
Traditional
arr. R. Rodriguez & Bernice



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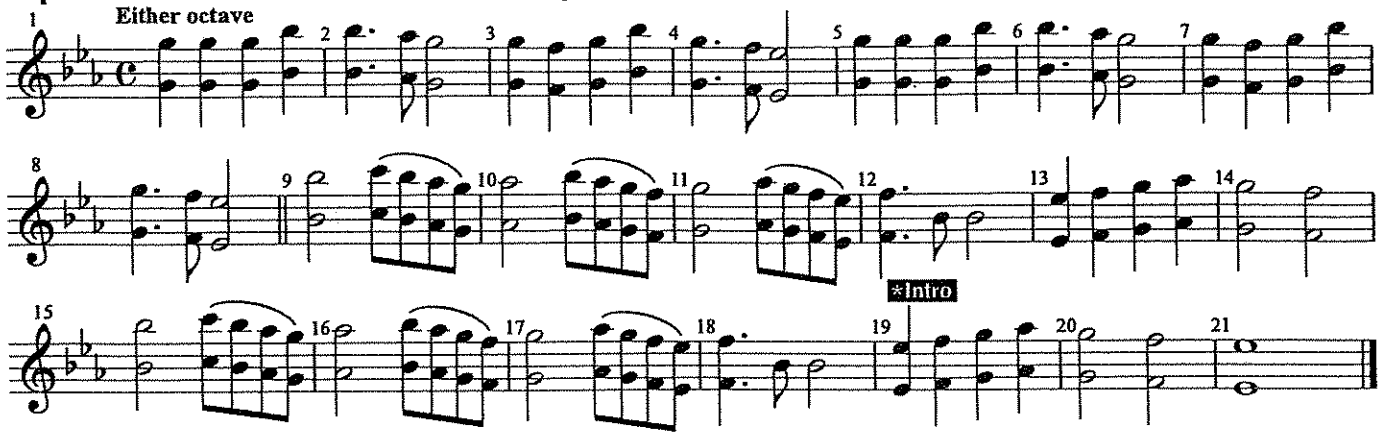
Angels We Have Heard on High

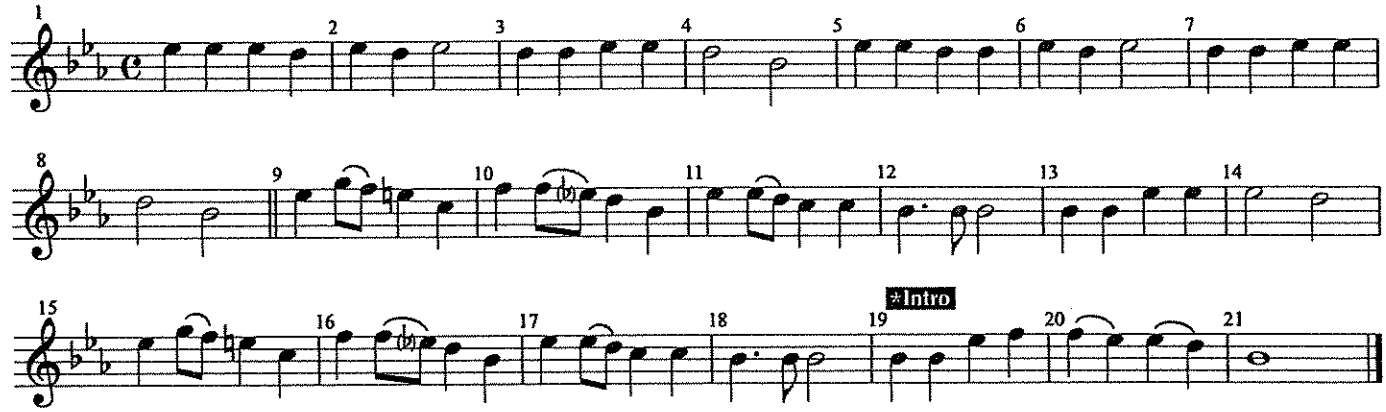
Guitar / Mallets

Traditional French Carol

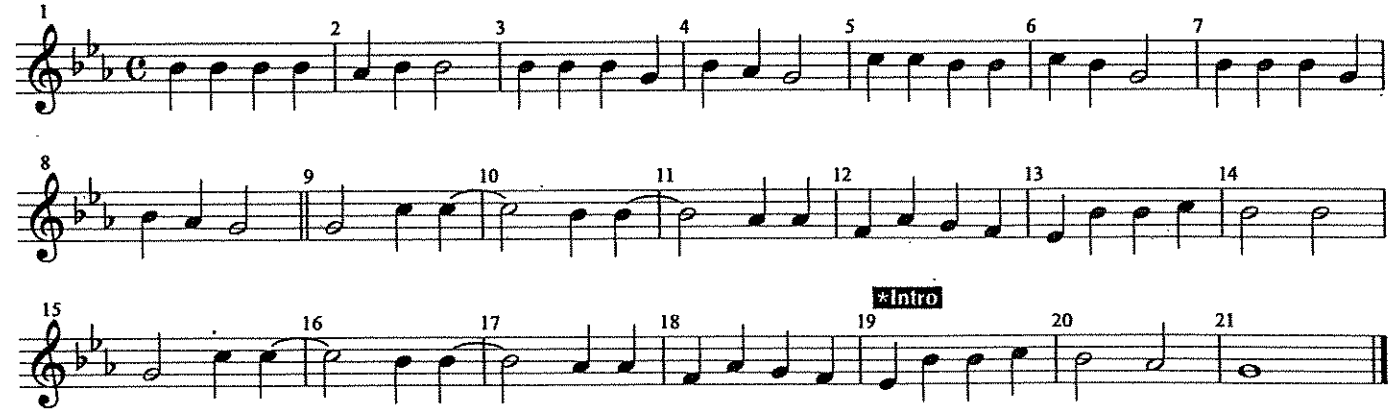
Soprano



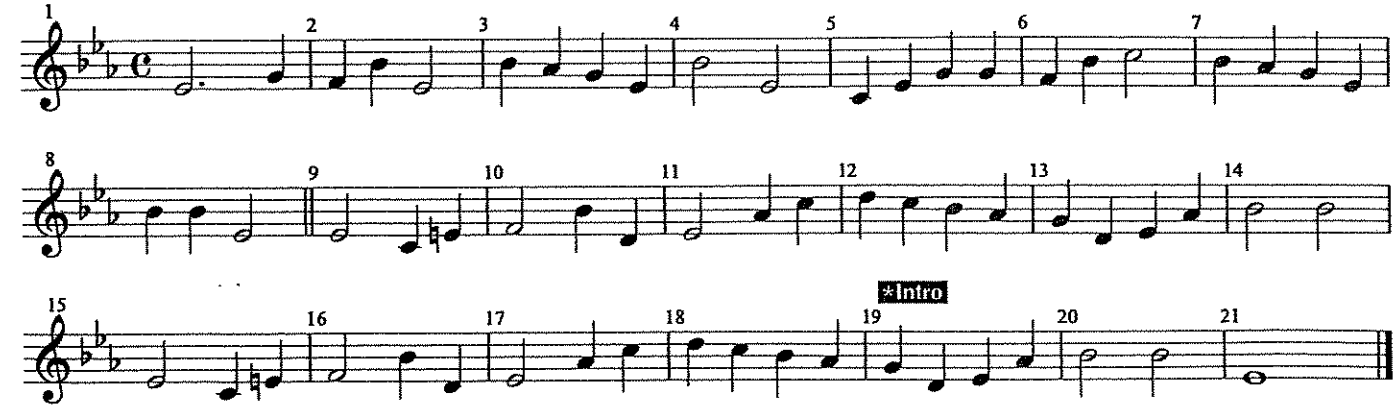
Alto



Tenor



Bass

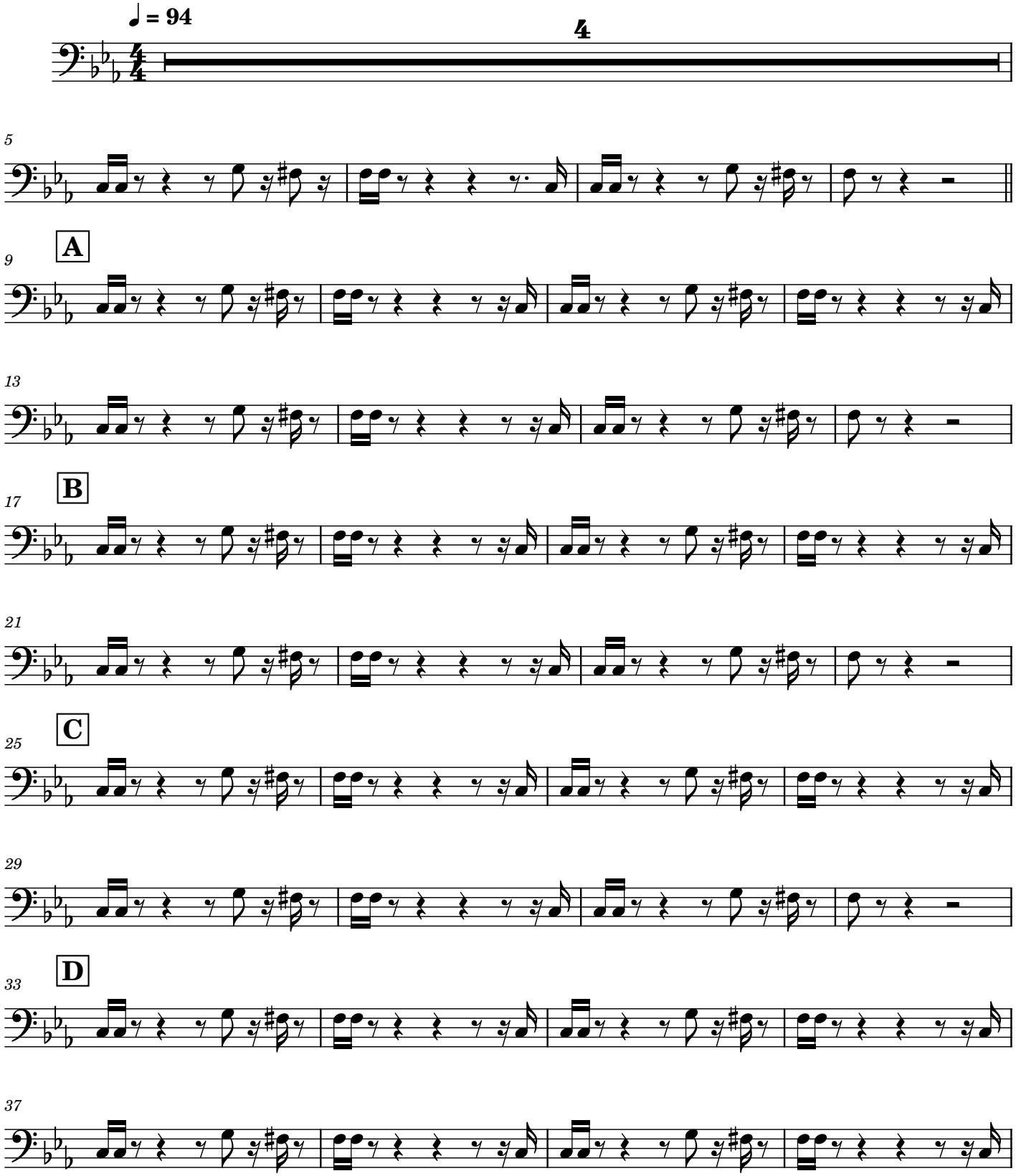


Bass Guitar

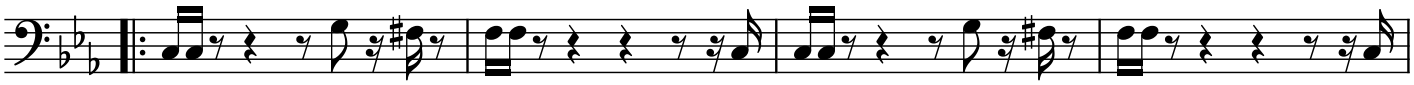
Candy Rain

Arr. Raul Maldonado

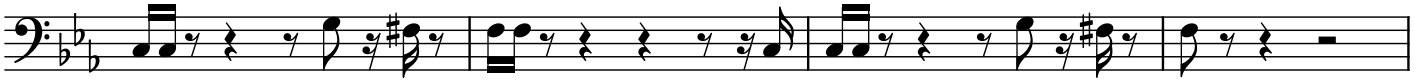
Soul For Real



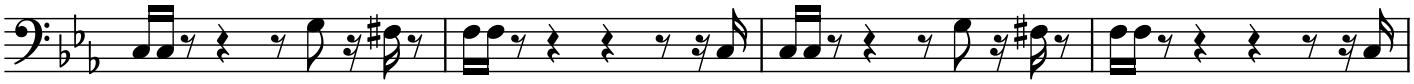
41 **E**



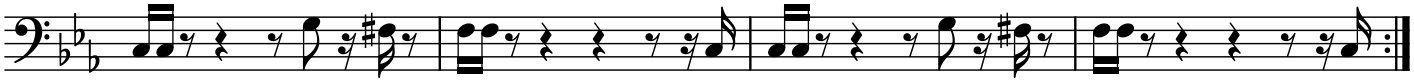
45



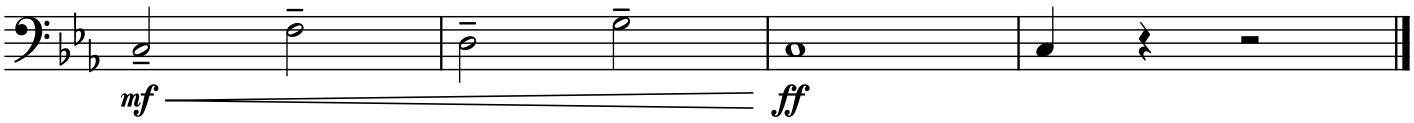
49 **F** Solo Section



53



57 **G**

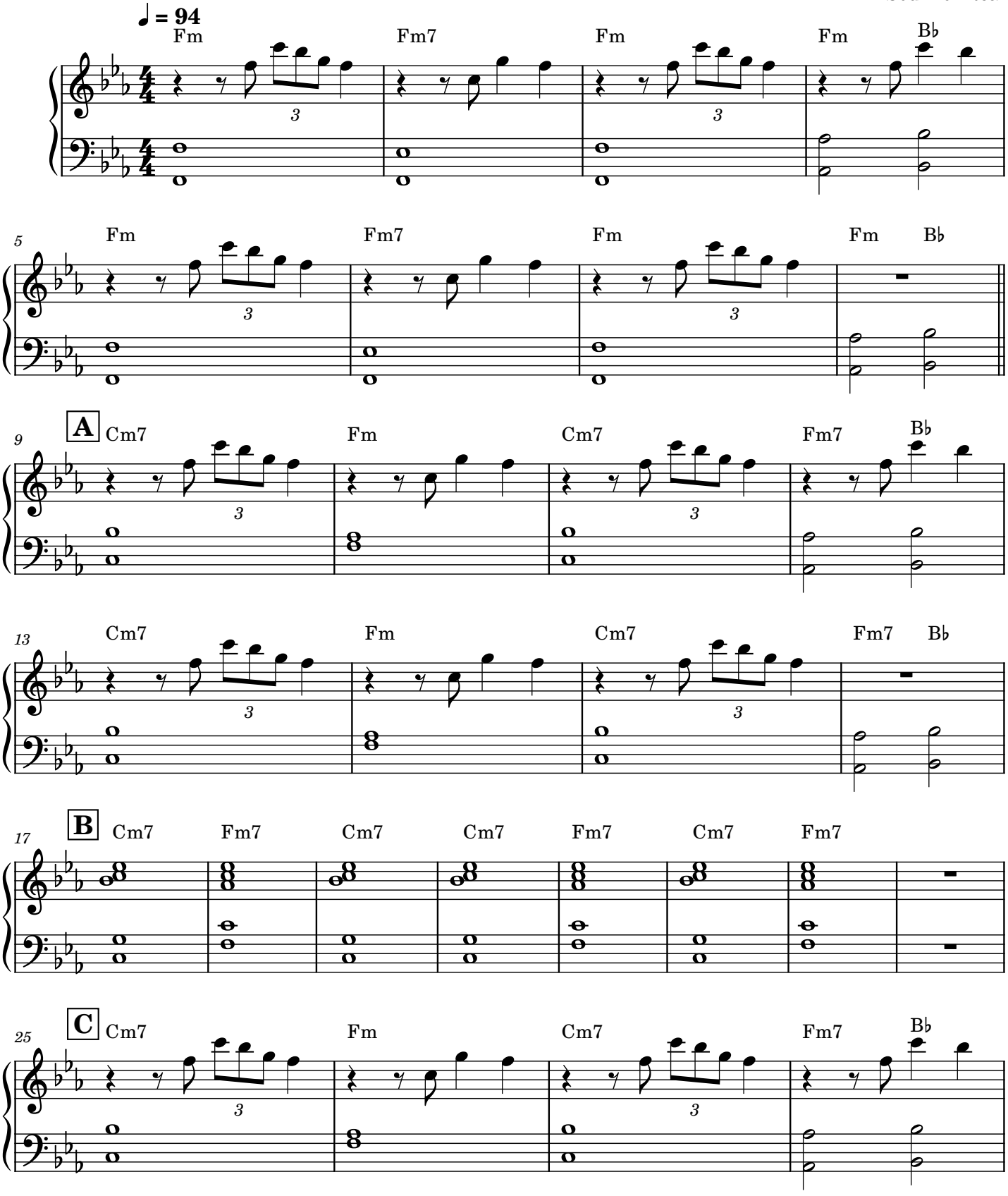


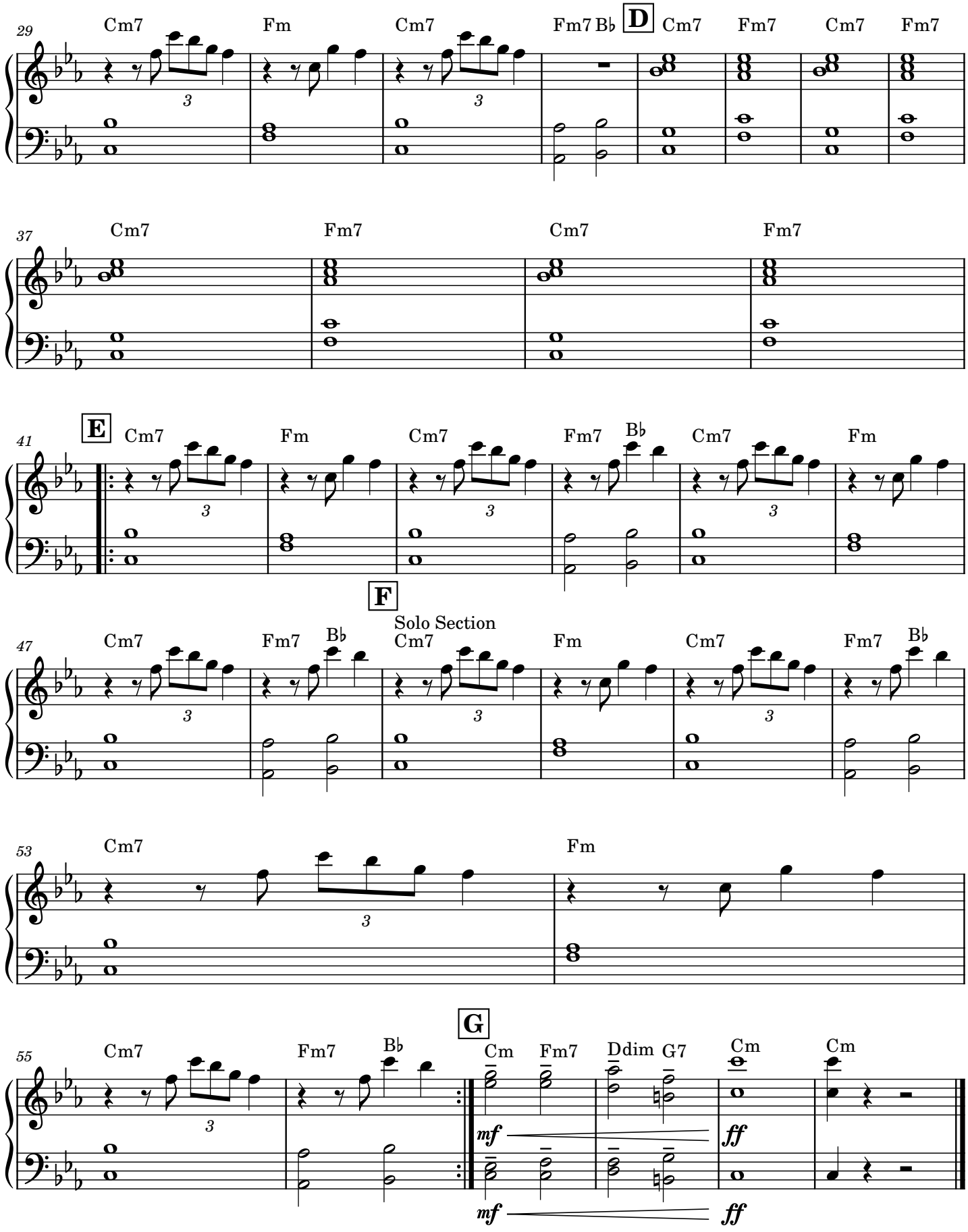
Piano

Candy Rain

Arr. Raul Maldonado

Soul For Real

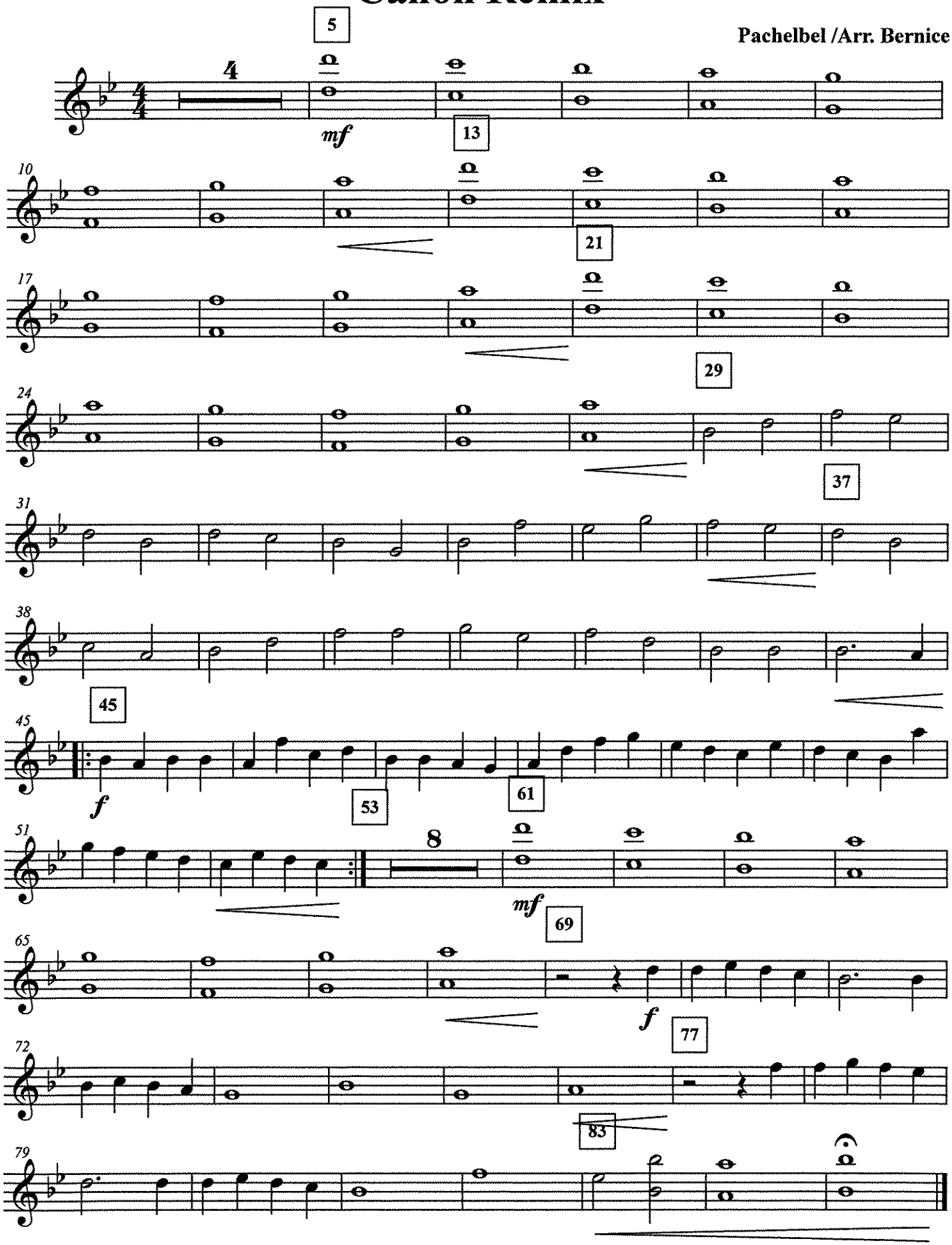



29
Cm7
Fm
Cm7
Fm7 B♭
D
Cm7
Fm7
Cm7
Fm7
37
Cm7
Fm7
Cm7
Fm7
41
E
Cm7
Fm
Cm7
Fm7
B♭
Cm7
Fm
F
47
Cm7
Fm7
B♭
Solo Section
Cm7
Fm
Cm7
Fm7
B♭
53
Cm7
Fm
55
Cm7
Fm7
B♭
G
Cm
Fm7
Ddim
G7
Cm
Cm
mf
ff
mf
ff

Flute

Canon Remix

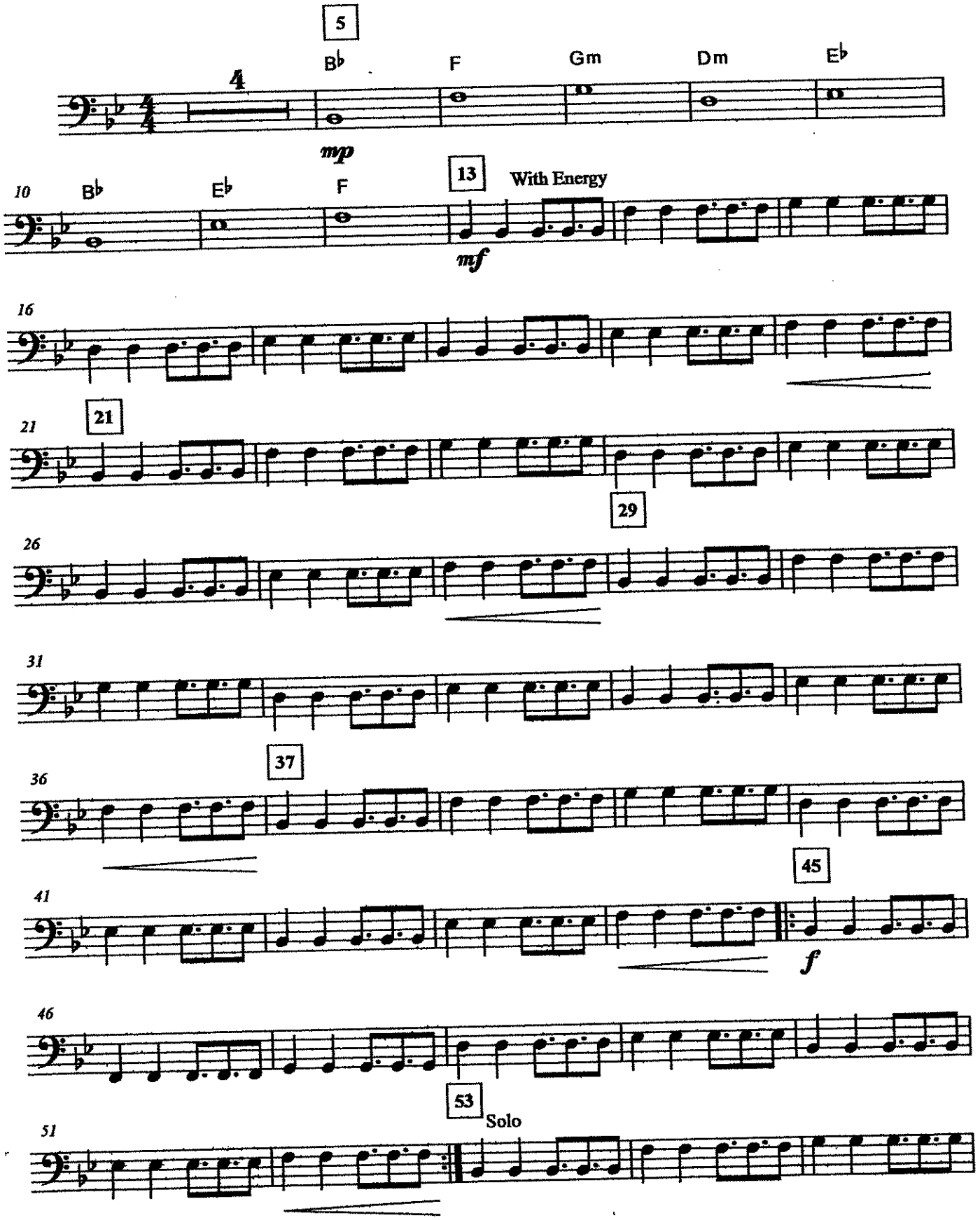
Pachelbel /Arr. Bernice



Bass Guitar

Canon Remix

Pachelbel /Arr. Bernice



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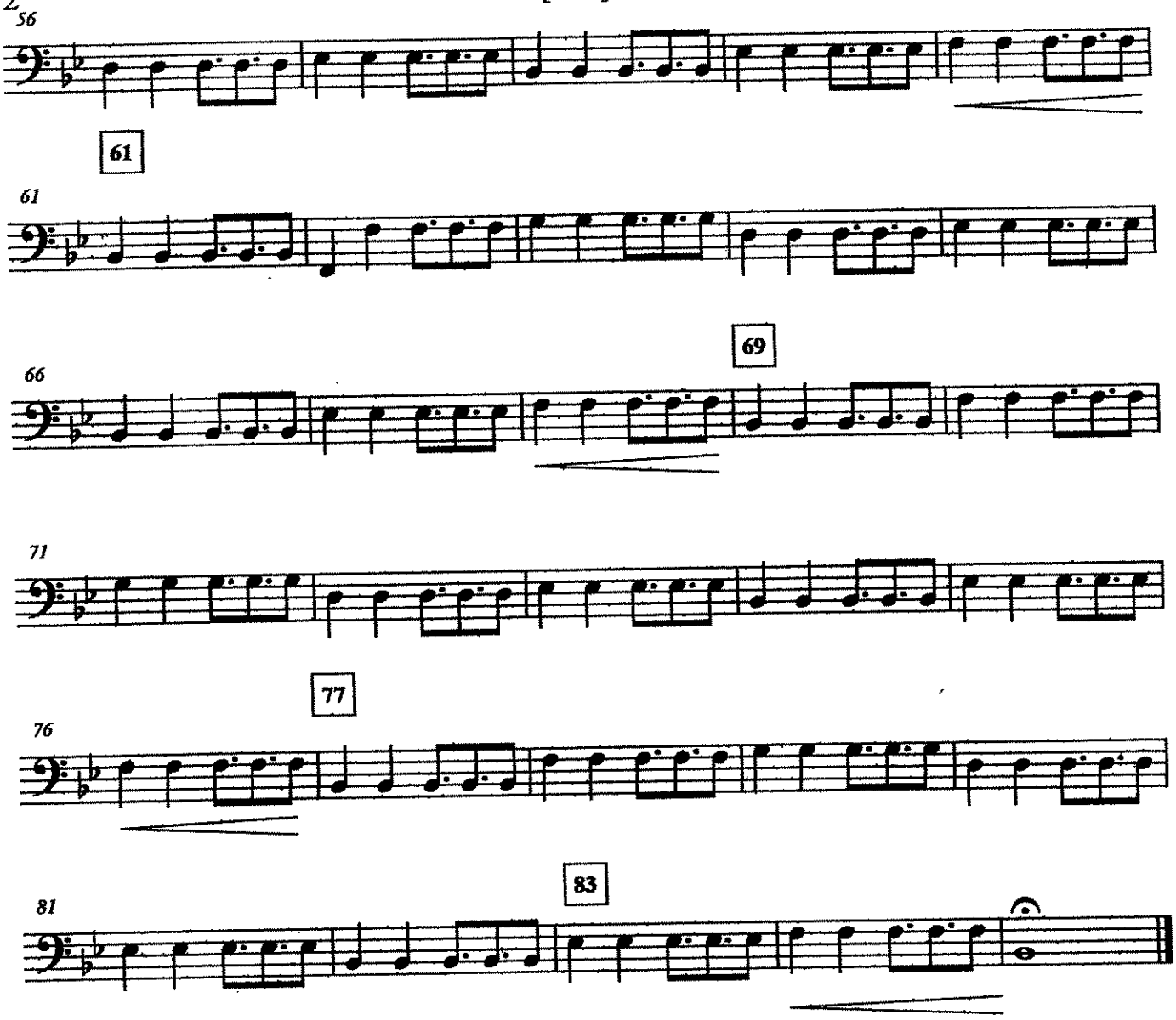
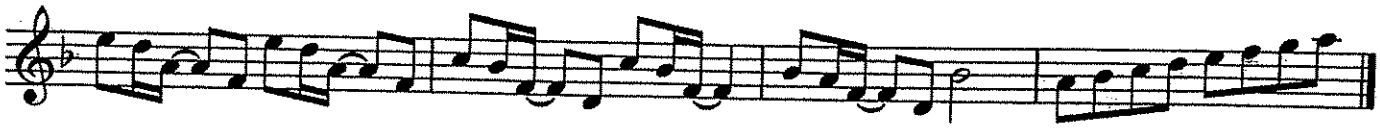
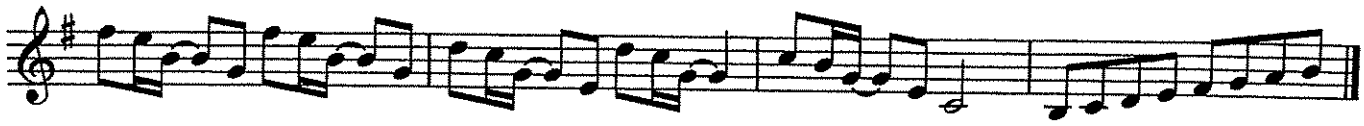


Careless Whisper – Melody

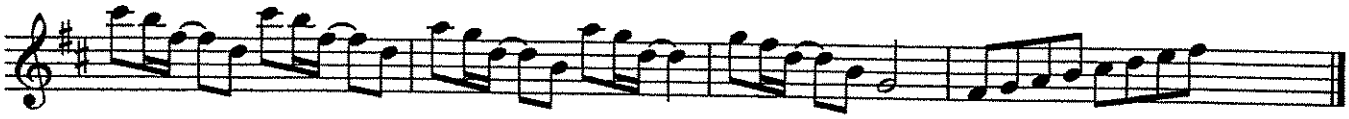
Melody C – Flute



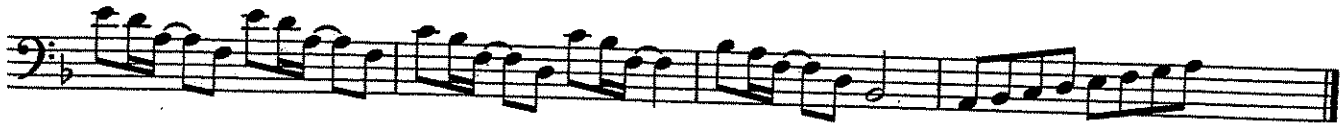
Melody Bb – Trumpet, Clarinet, Tenor Sax



Melody Eb – Alto Sax, Bari Sax



Melody Bass Clef – Trombone, Baritone



Piano – Chords

Dm, Gm, Bb, Am

Lyrics

You really gotta sponsor us,

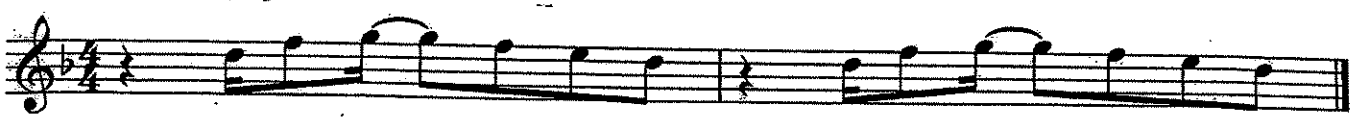
All of the SciTech Band.

We really need your money now,

Just lend us a hand

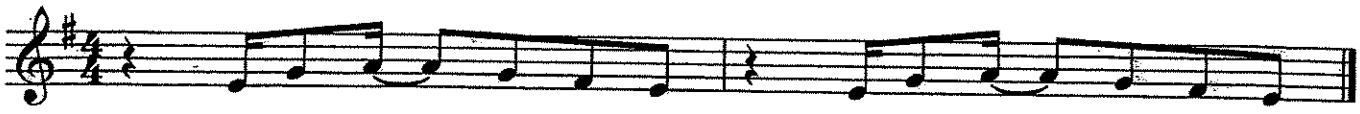
Careless Whisper – Horn Lick

Horn Lick C – Flute



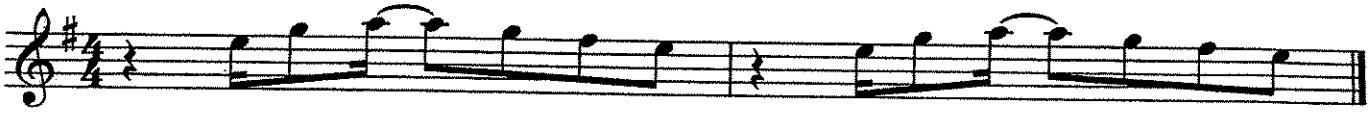
D F G F E D D F G F E D

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

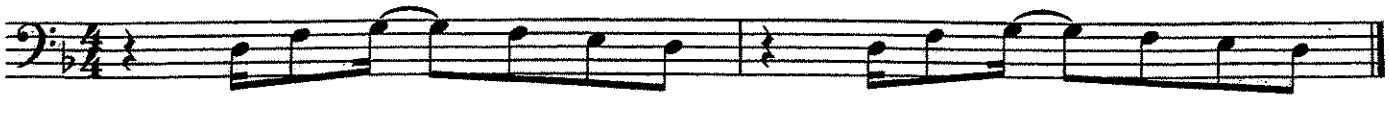


E G A G F# E E G A G F# E

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



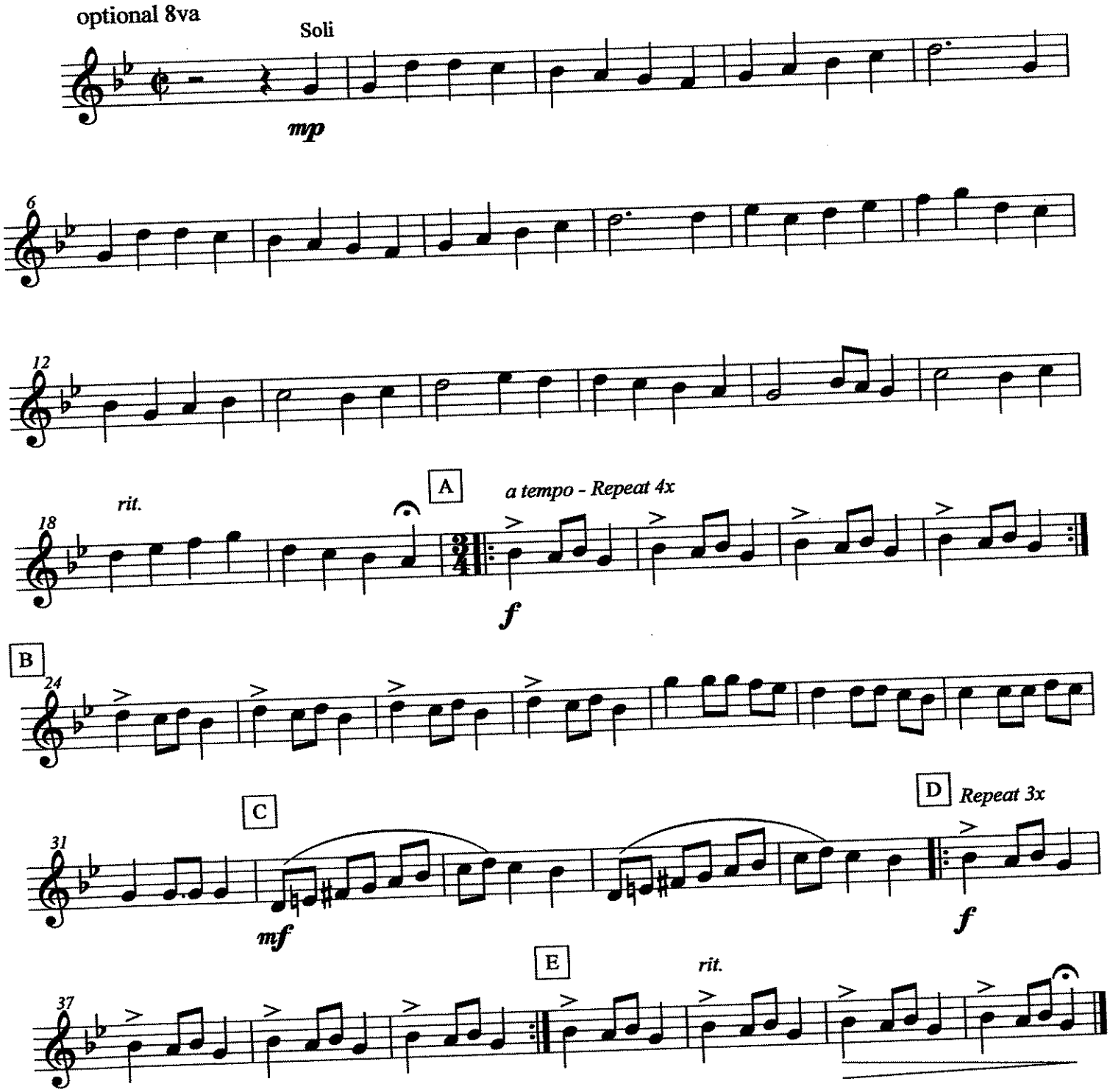
D F G F E D D F G F E D

Carol of The Bells

Melody - C
-Flute

Quartet Version

arr. Turgeon & Bernice



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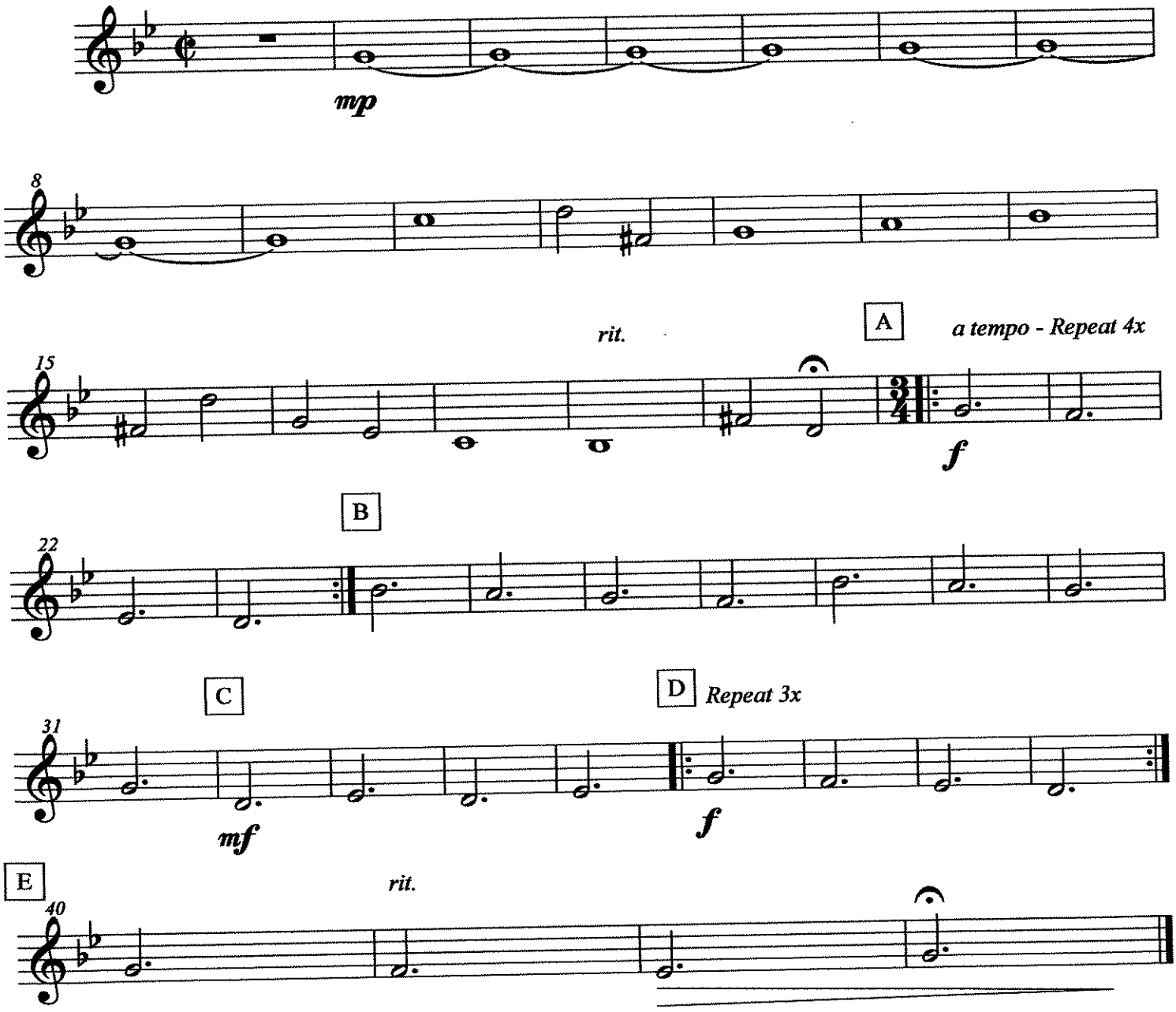
Carol of The Bells

Bass Line - C
-Flute

Quartet Version

arr. Turgeon & Bernice



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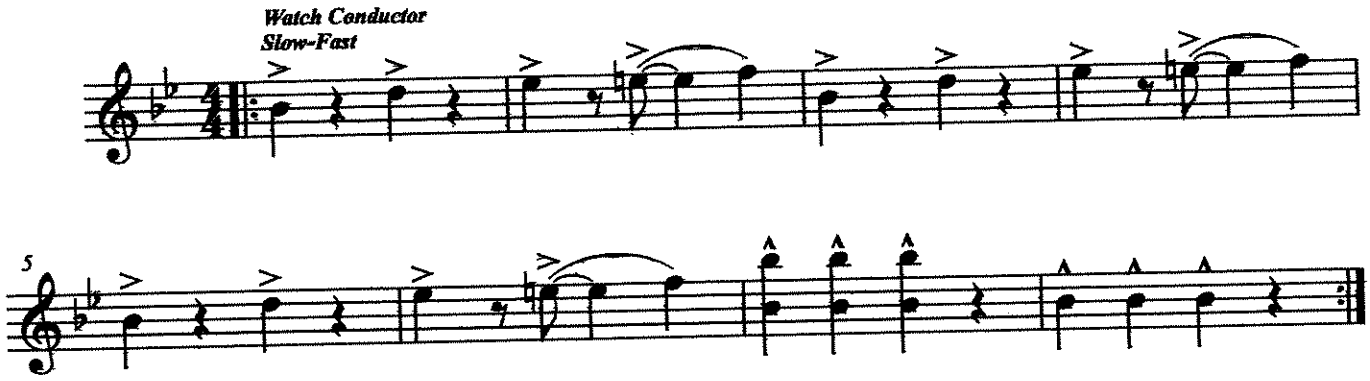
Mallets

Cheer # 1

arr. Bernice

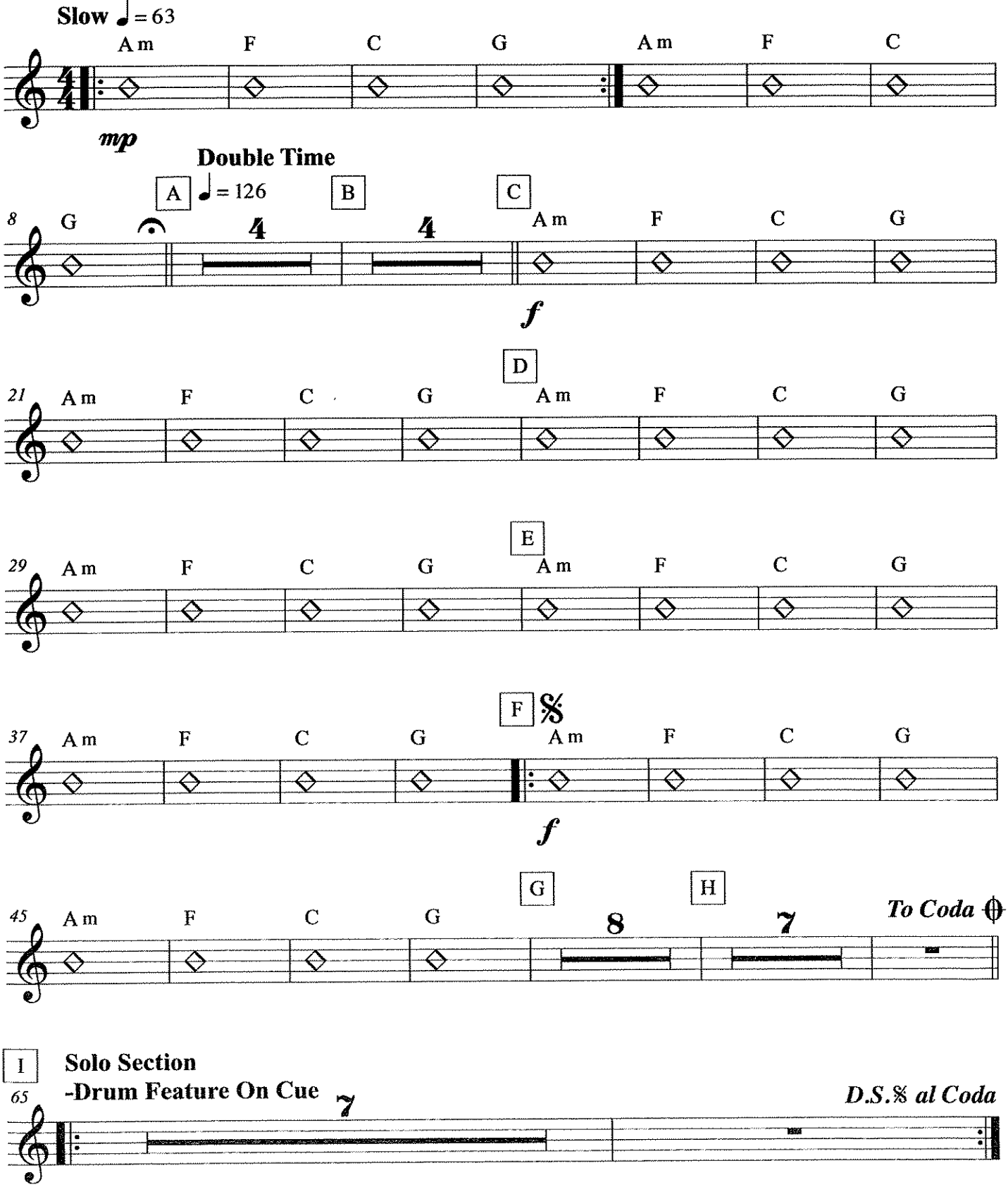


Chord Chart

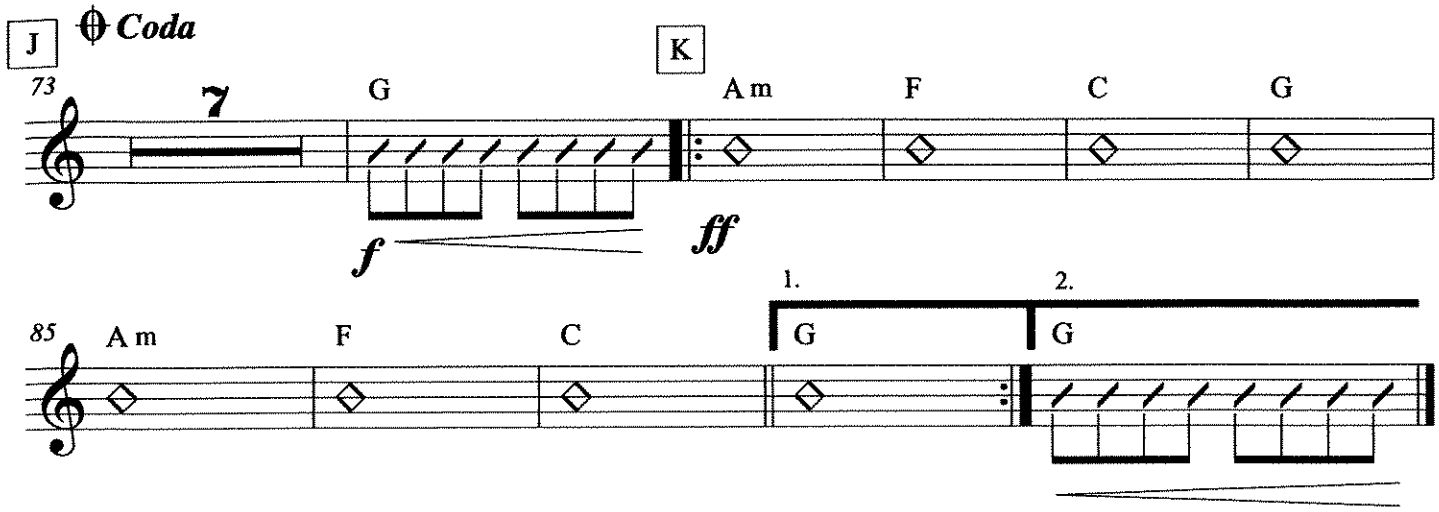
Danza Kuduro

As Recorded by
Don Omar & Lucenzo

arr. Bernice

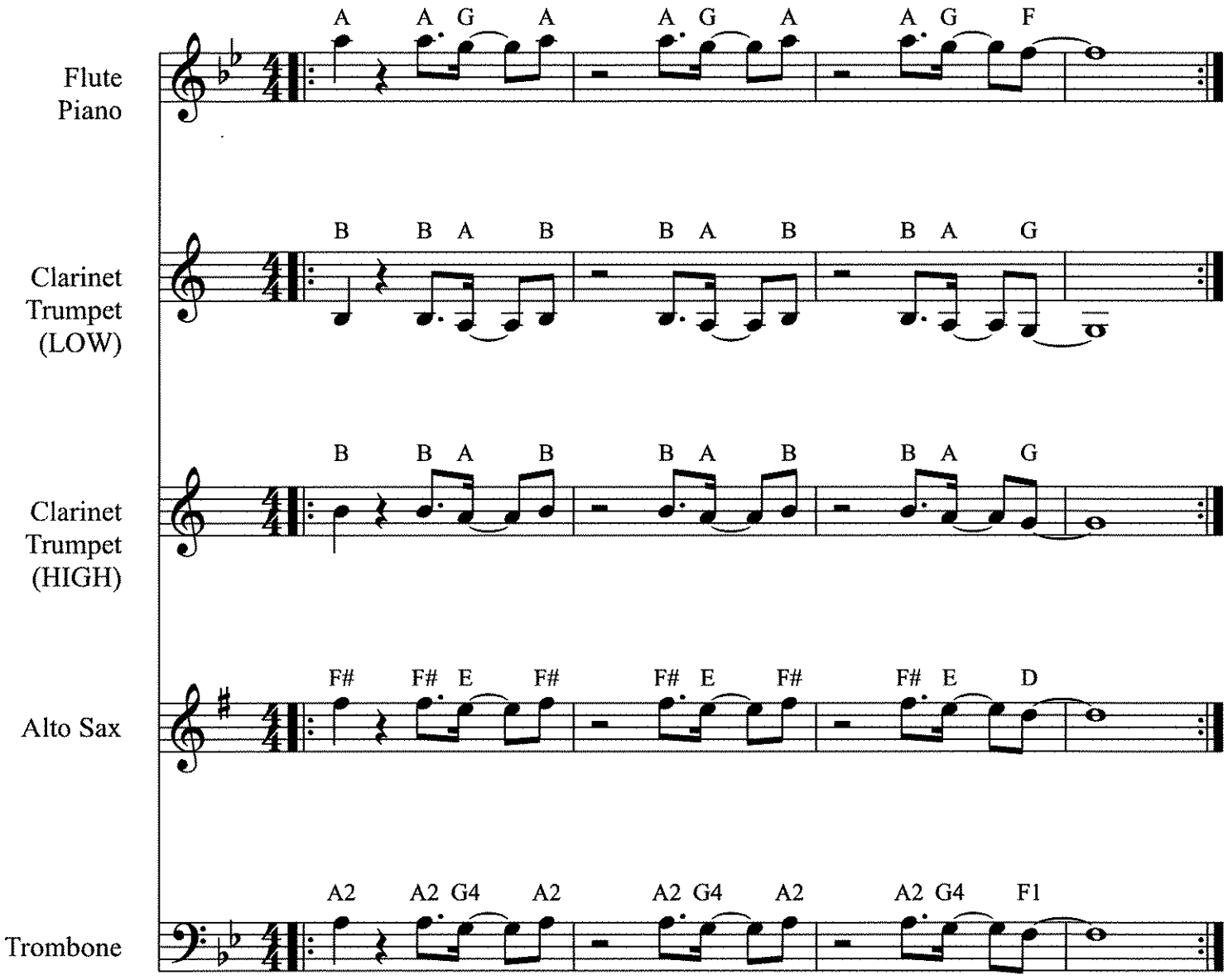


Chord Chart, p. 2



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)

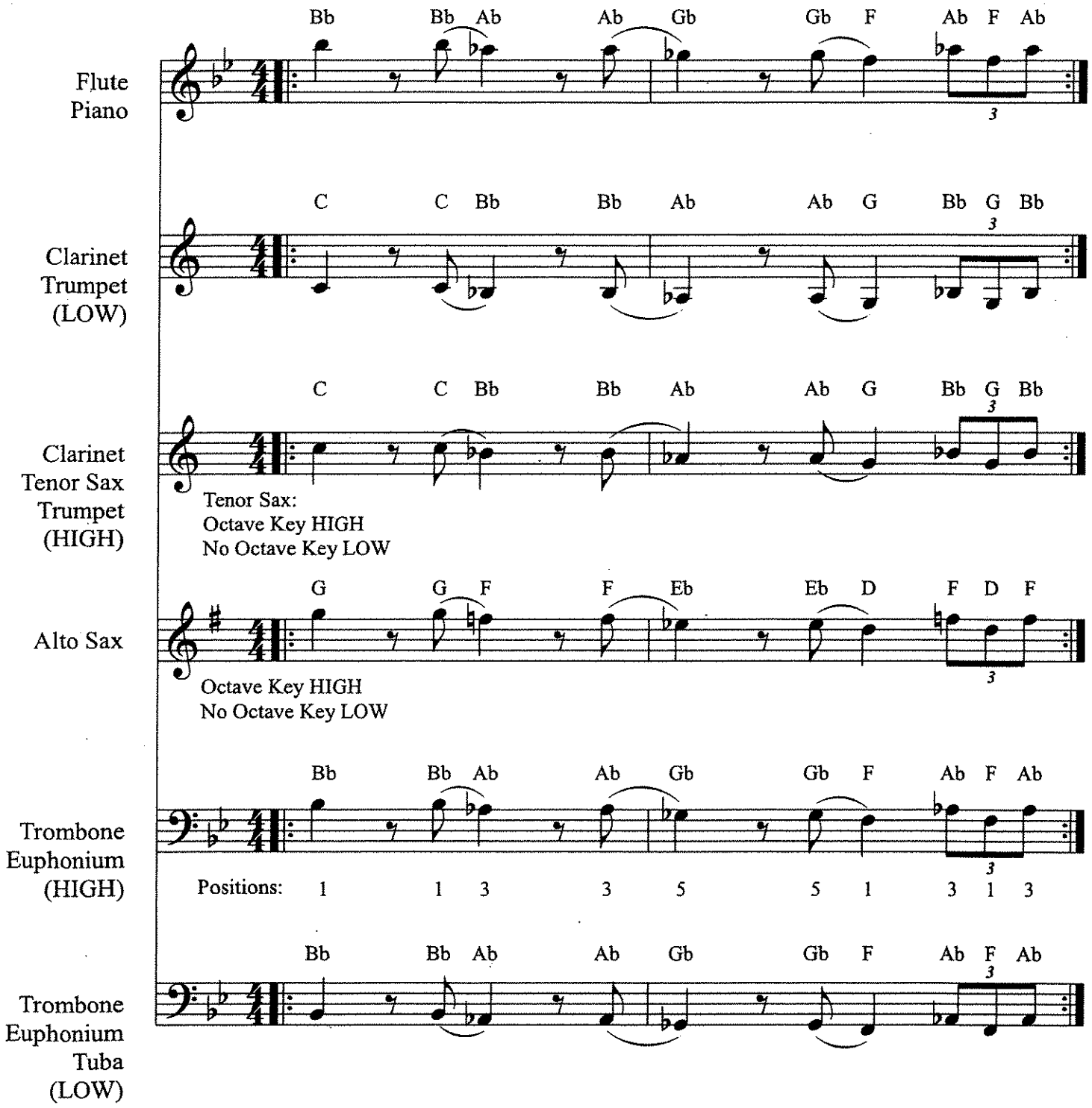
    -POP LAST NOTE (on beat 1)

12) "And I'm Feeling Good" Ending (soft *p*)

Feeling Good

(Bb Minor)

Swing Time



Piano: Bbm (8th note triplets)

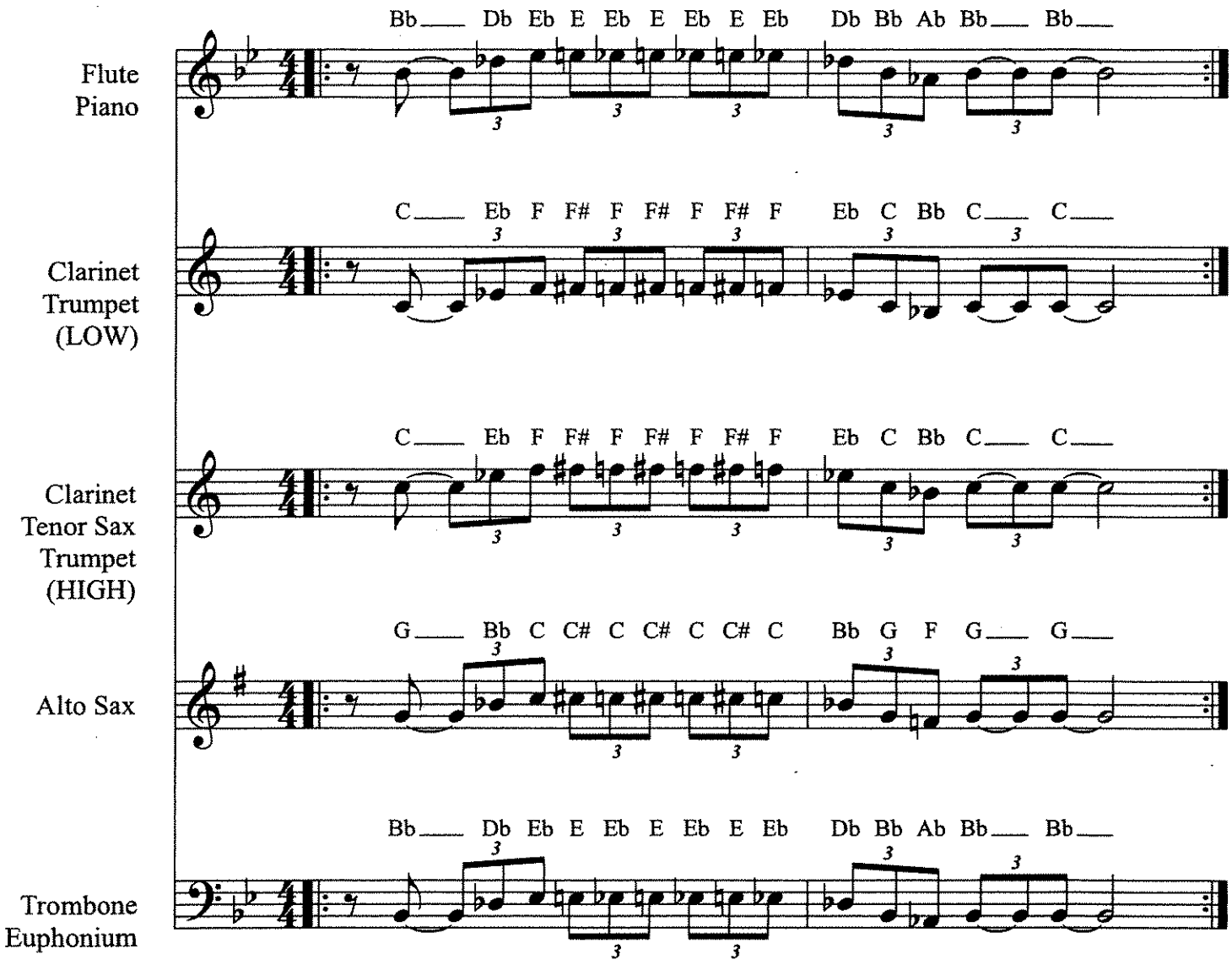
Bass Line Lick: Bb Ab Gb F (Ab F Ab)

Feeling Good

(HORN LICK+)

Swing Time

NOTE 8 ON CUE
BEAT 4



Horn Lick:
1-b3-4-b5-4-b5-4-b5-4-b3-1-b7(low)-1-1

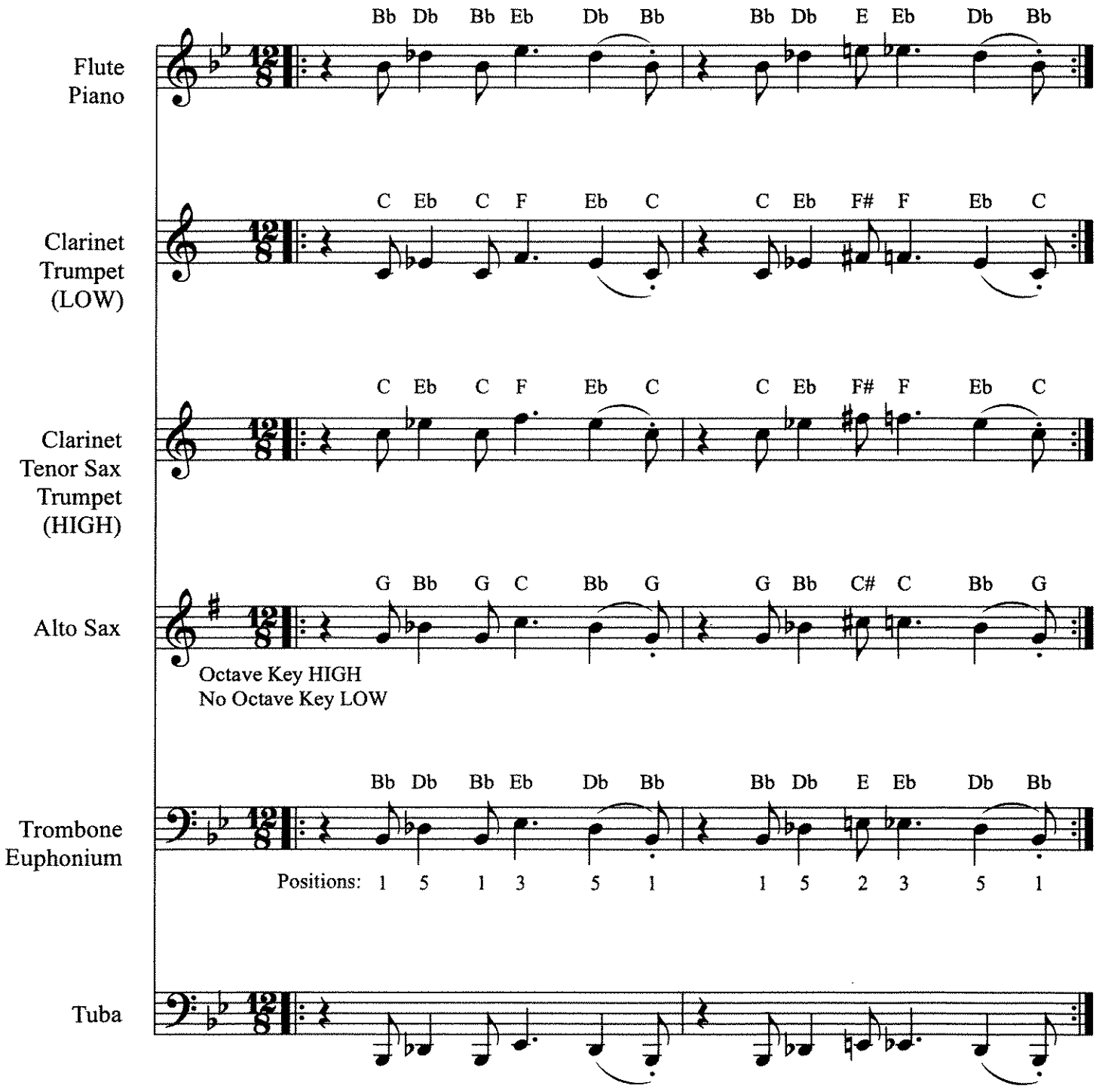
Opening "And I'm Feeling Good":
1-1-4-b3-1----1

1 & b3 Background Harmony Hits

Feeling Good

(NASTY LICK - Bb Minor)

Swing Time



Piano: Bbm (2 Beats Hold)

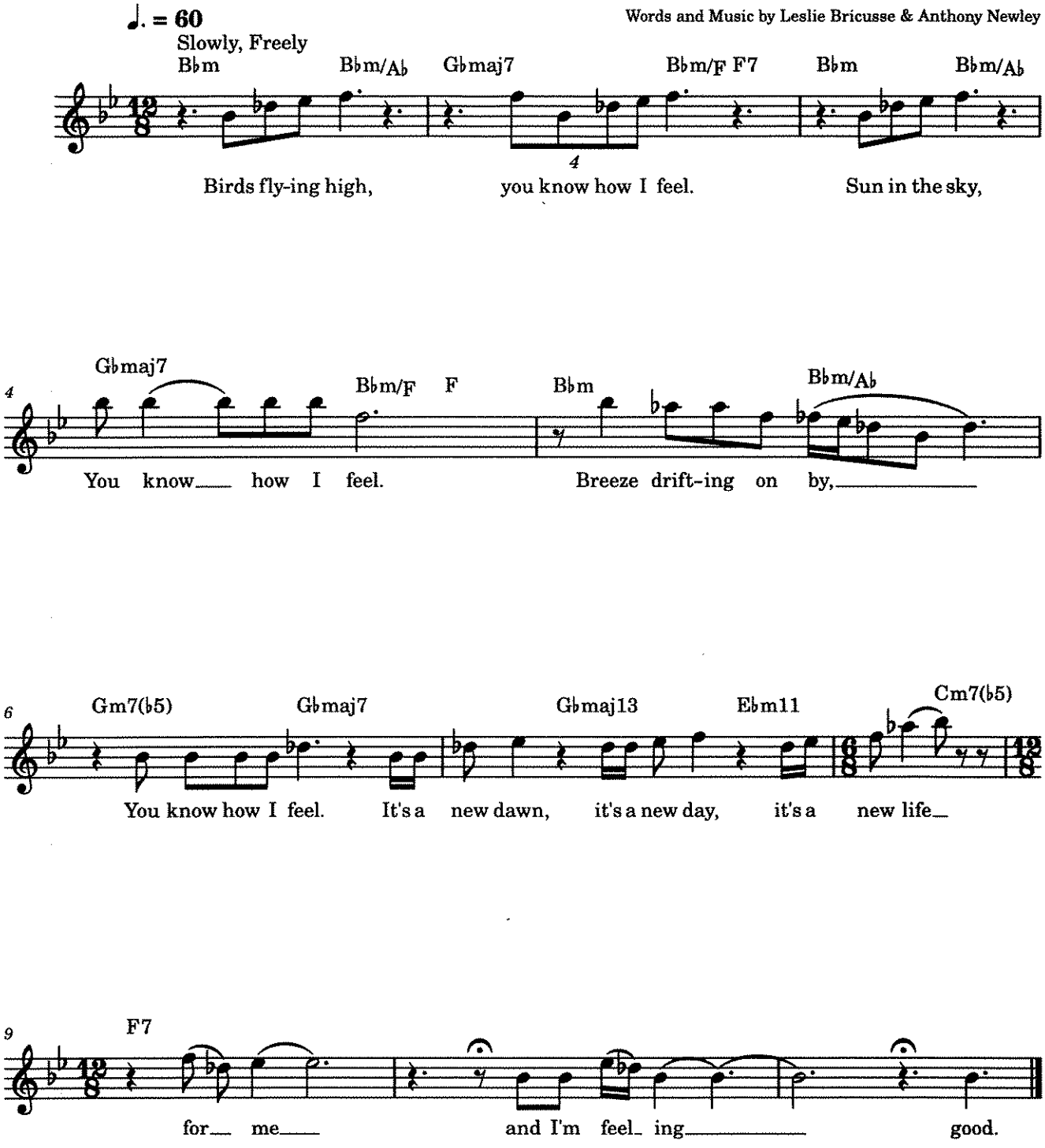
Bass Line Lick: Bb Ab Gb F (2 Beats Hold)

Flute & Piano

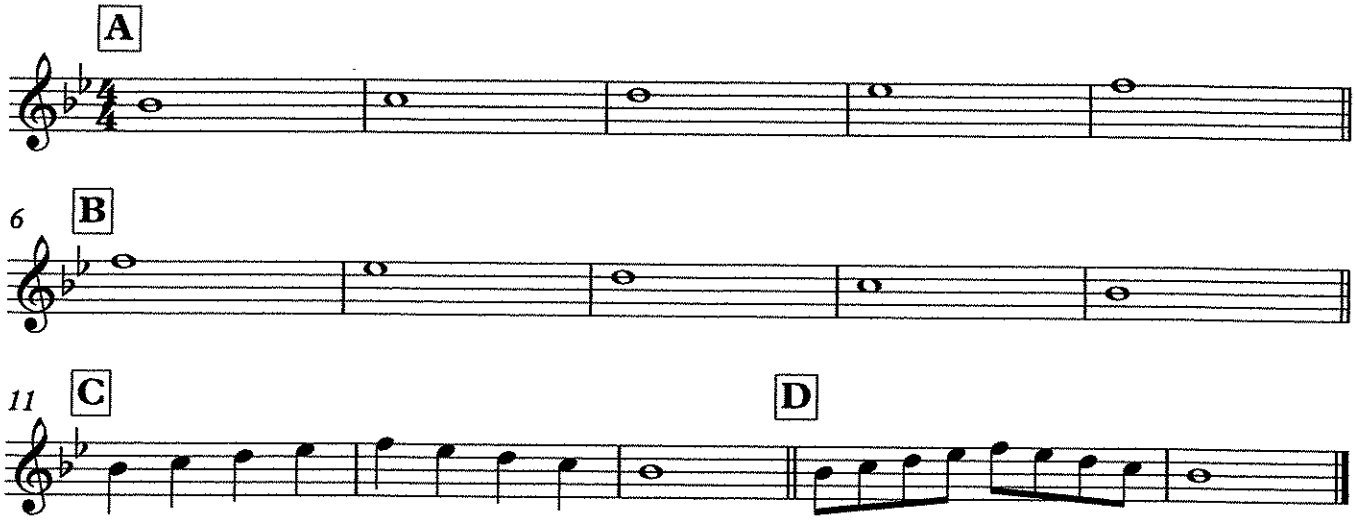
Feeling Good

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

Words and Music by Leslie Bricusse & Anthony Newley



C Instruments (Treble) First Five Note Exercises

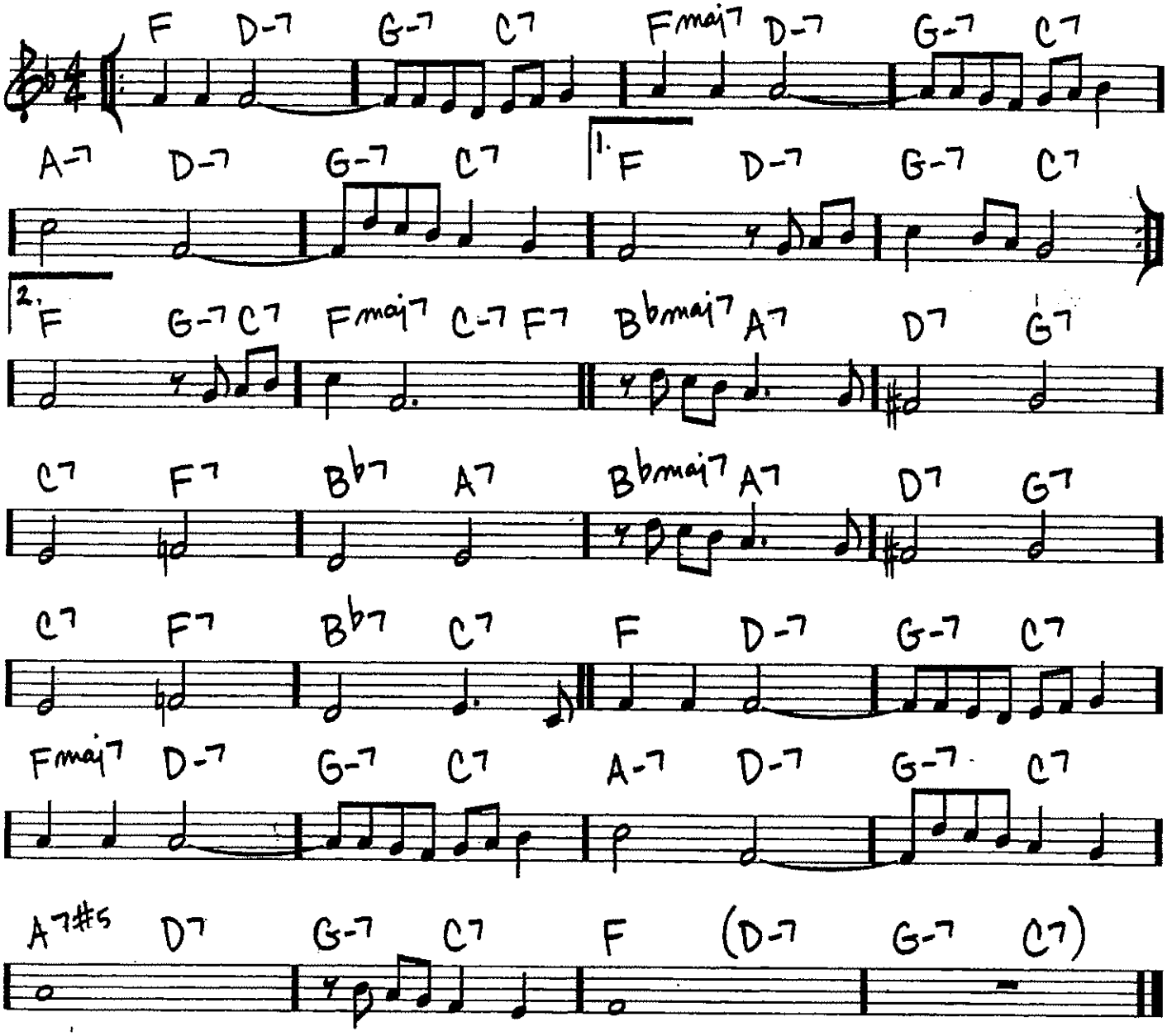


142 C

(MED.)

HEART AND SOUL

-HOAGY CARMICHAEL/
FRANK LOESSER



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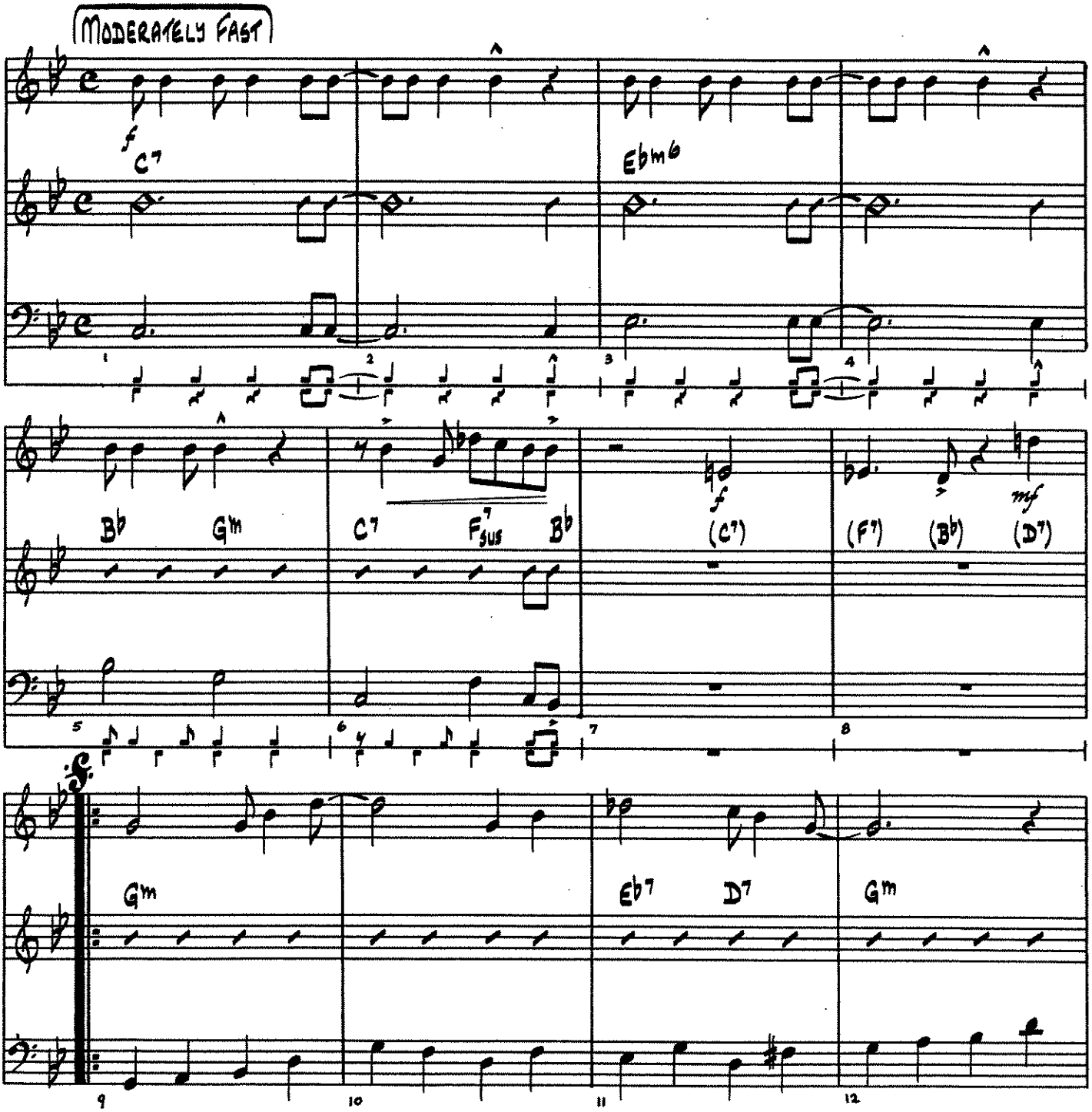
Rhythm

IT DON'T MEAN A THING
(If It Ain't Got That Swing)

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



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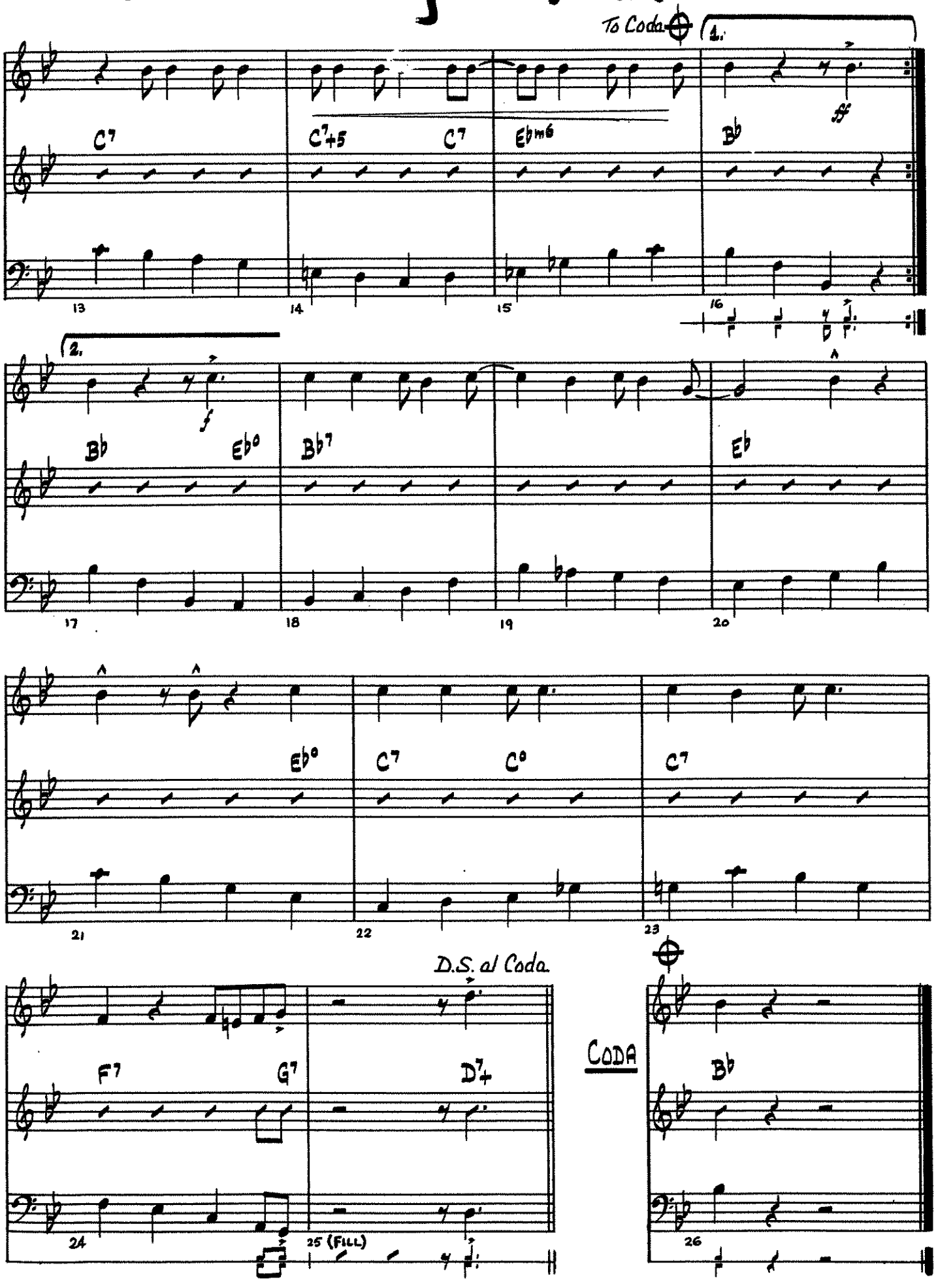
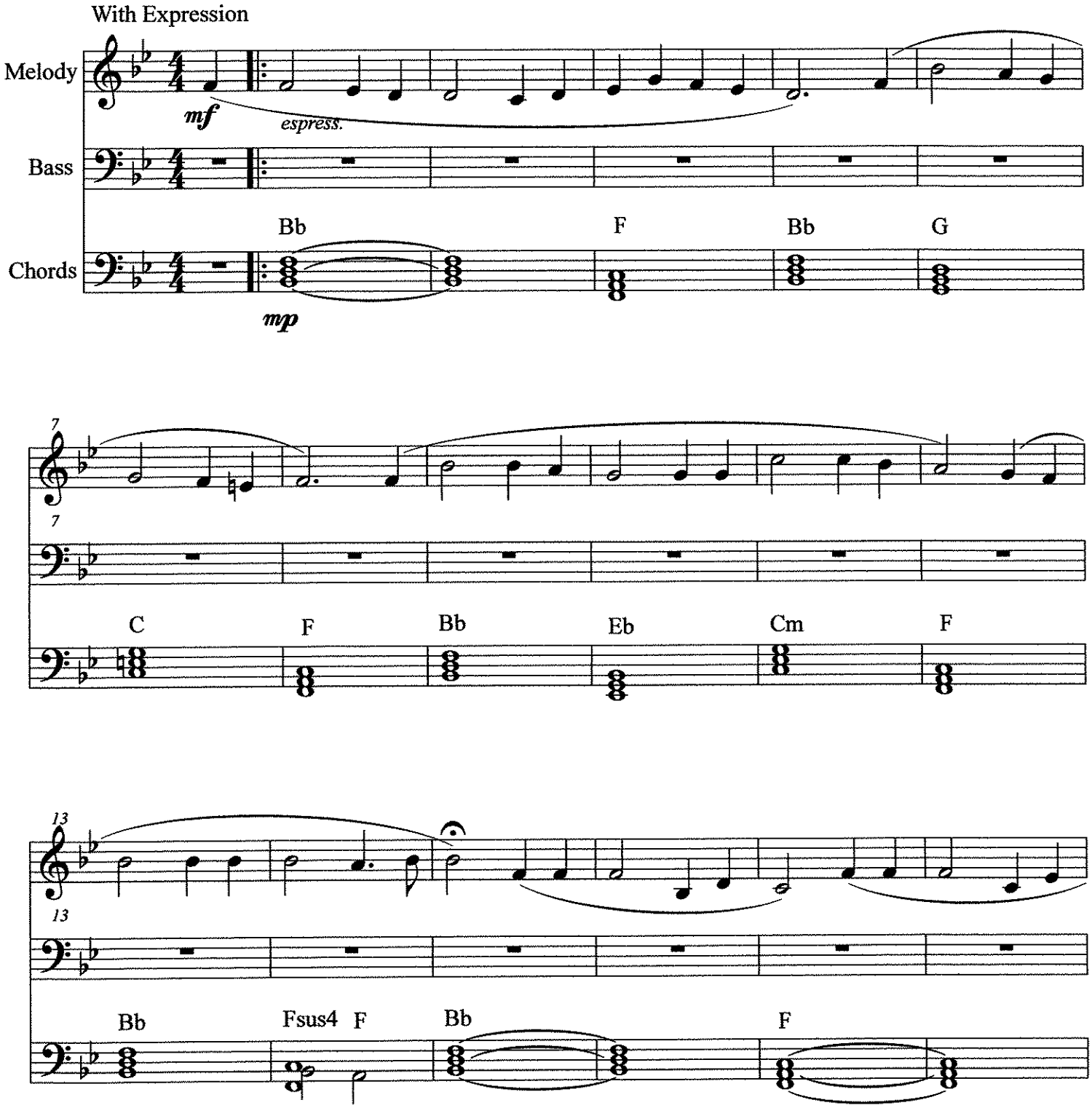
It Don't Mean A Thing -Rhythm



It Is Well

Piano

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



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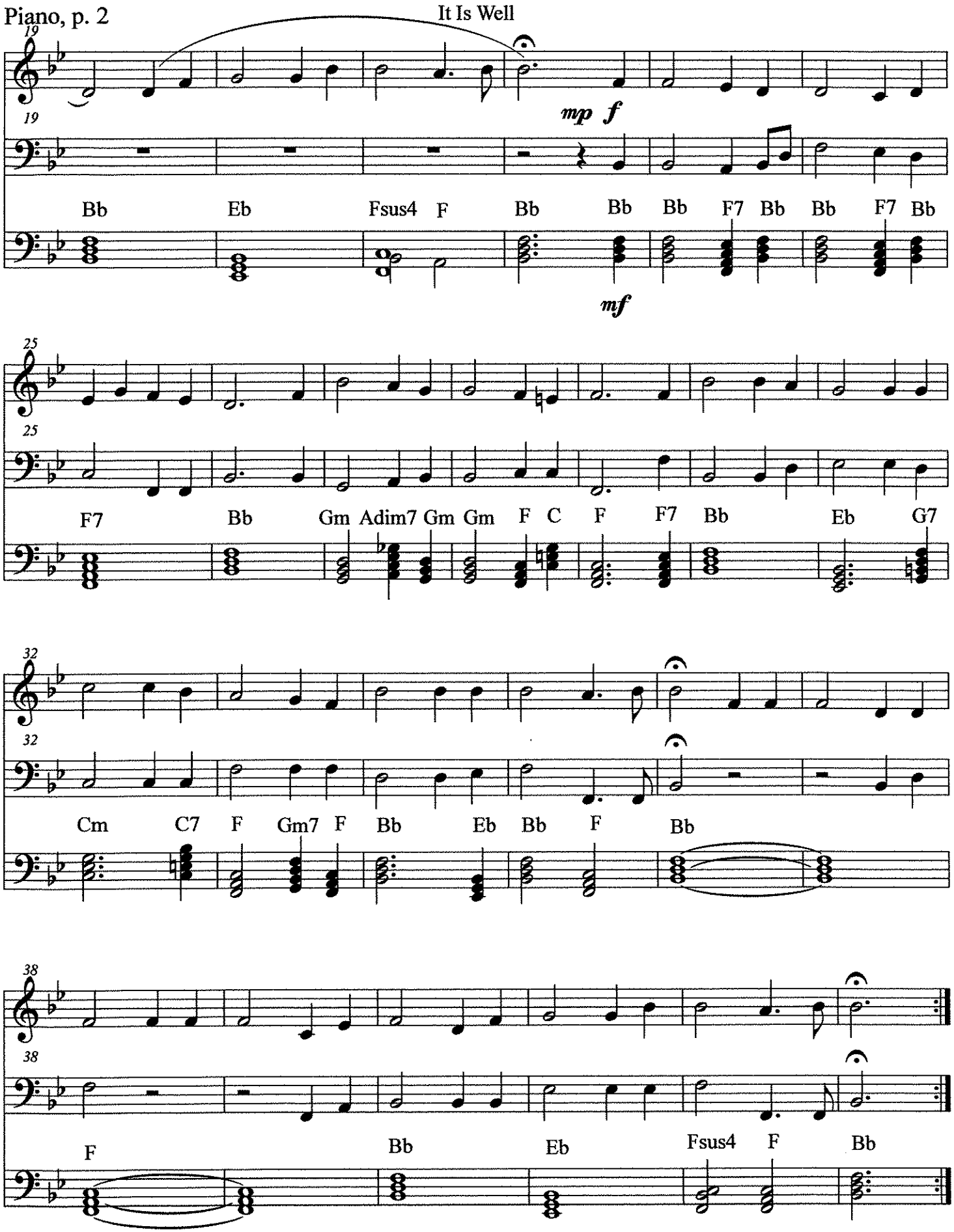

It Is Well
19
mp f
Bb Eb Fsus4 F Bb Bb Bb F7 Bb Bb F7 Bb
mf
25
F7 Bb Gm Adim7 Gm Gm F C F F7 Bb Eb G7
32
Cm C7 F Gm7 F Bb Eb Bb F Bb
38
F Bb Eb Fsus4 F Bb

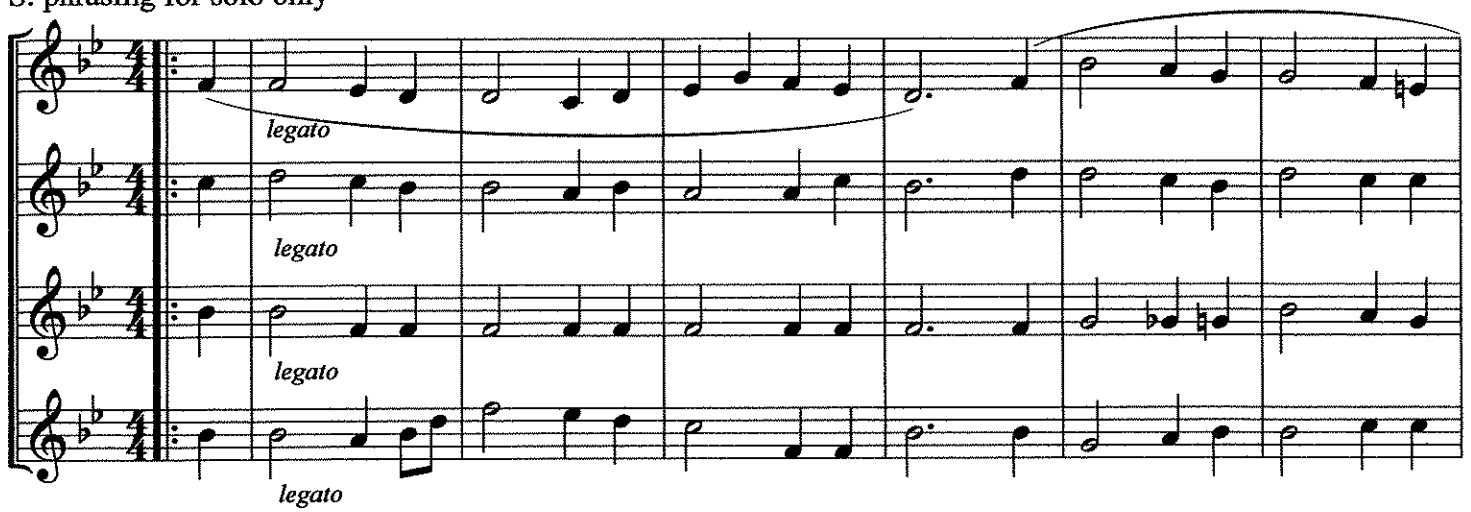
C Instruments - Treble Clef

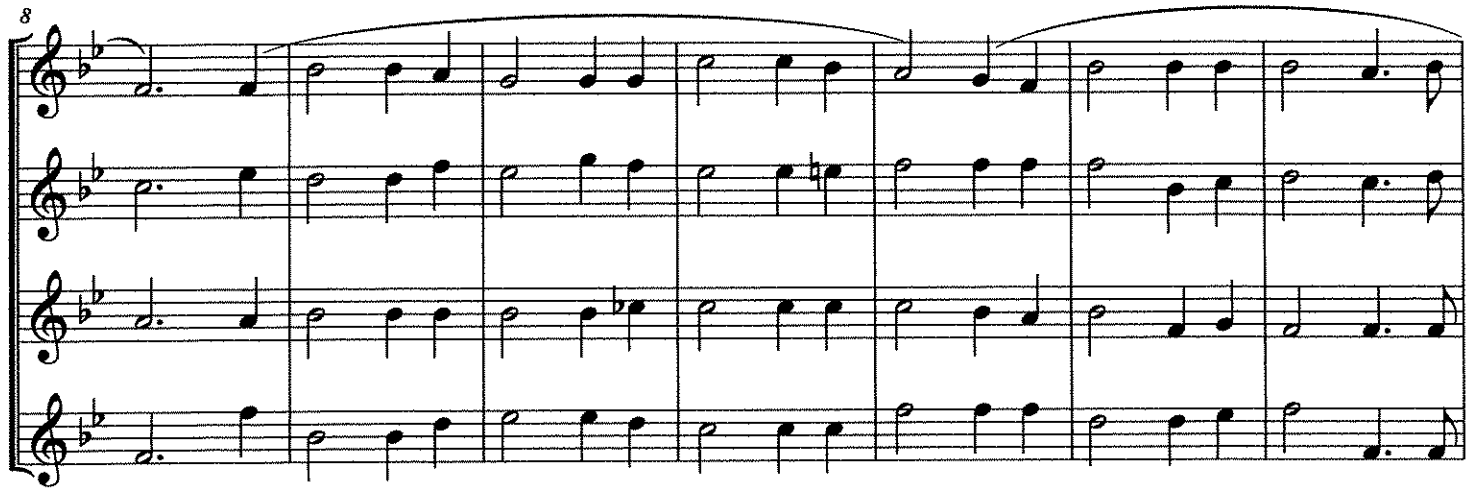
It Is Well

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

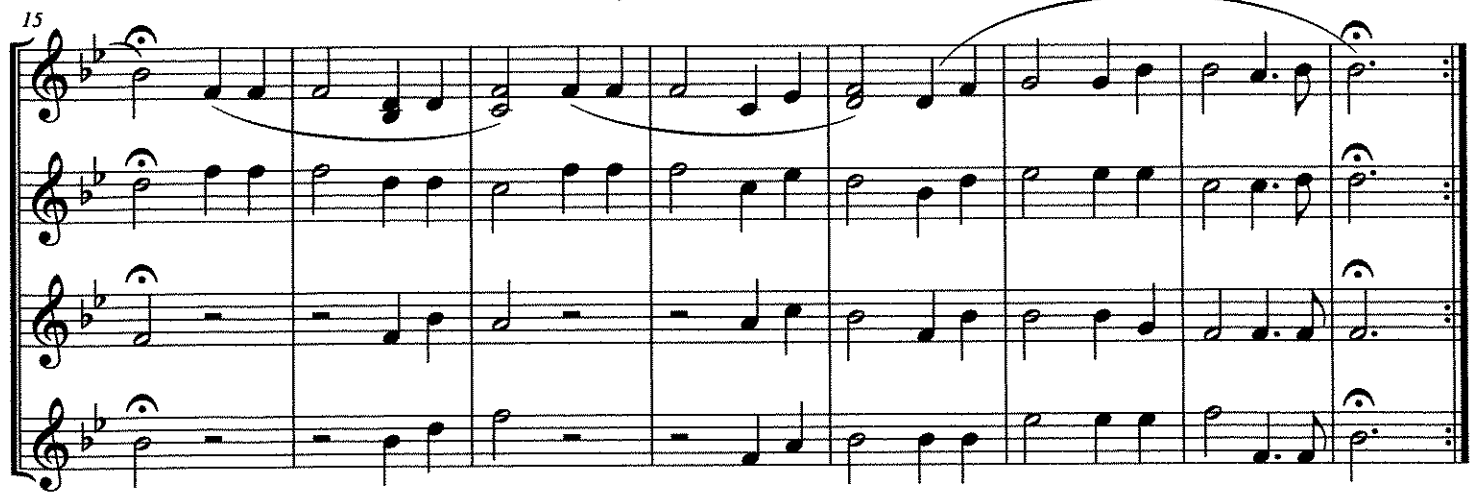
With Expression
Stagger Breathe ***mf mp mf f***

S. phrasing for solo only





Lower notes for solo only



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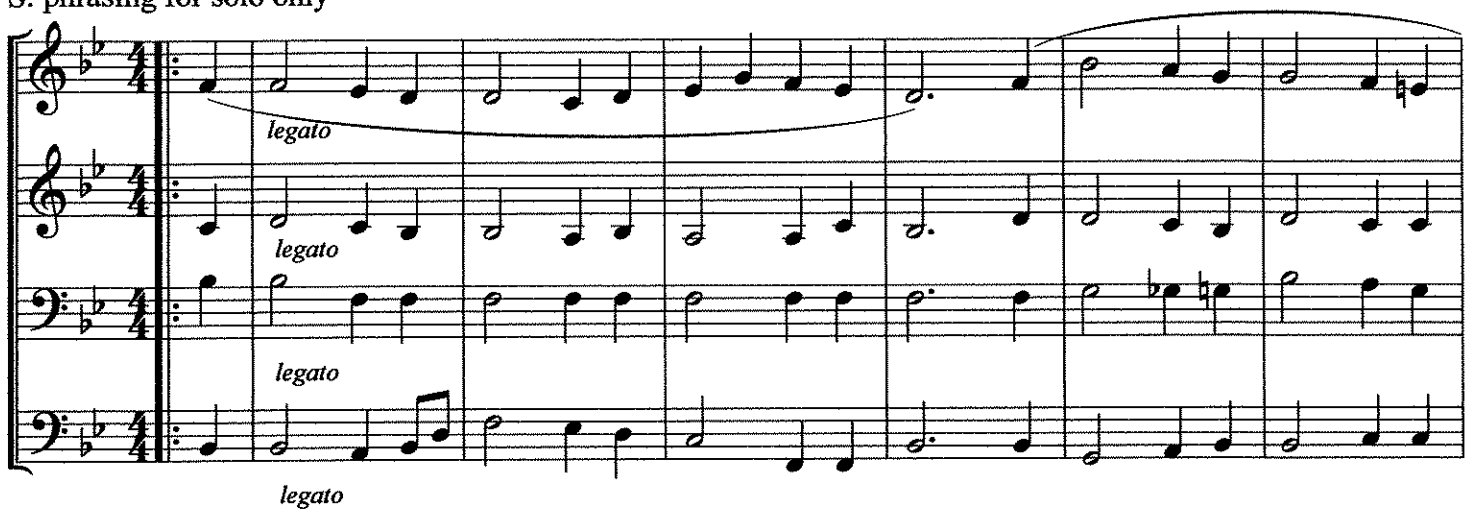
C Instruments - Low

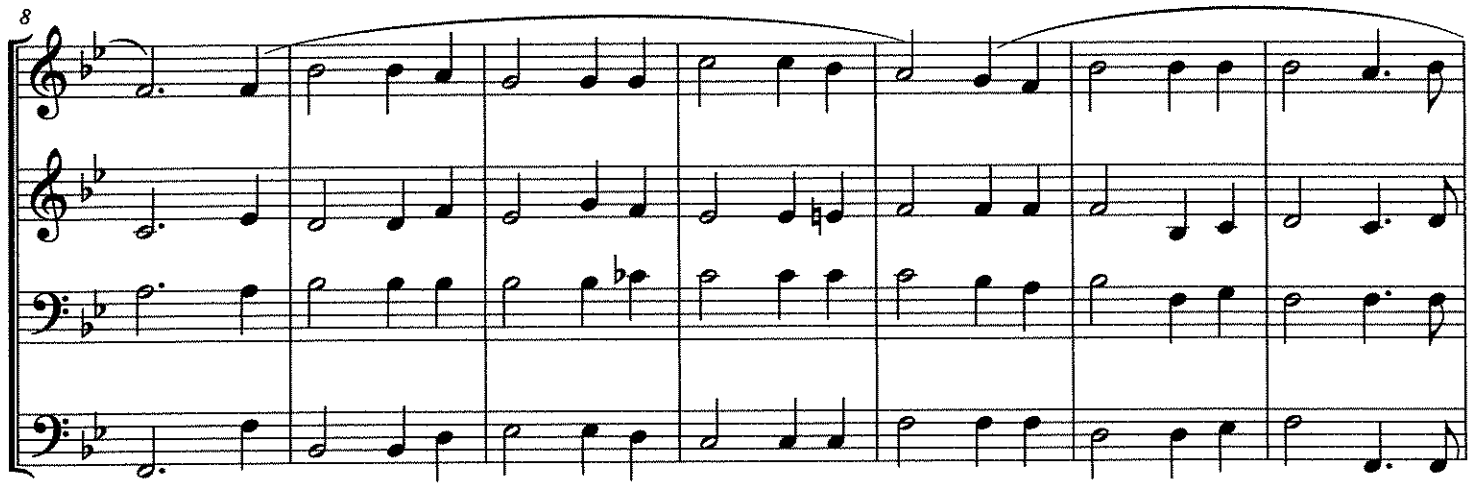
It Is Well

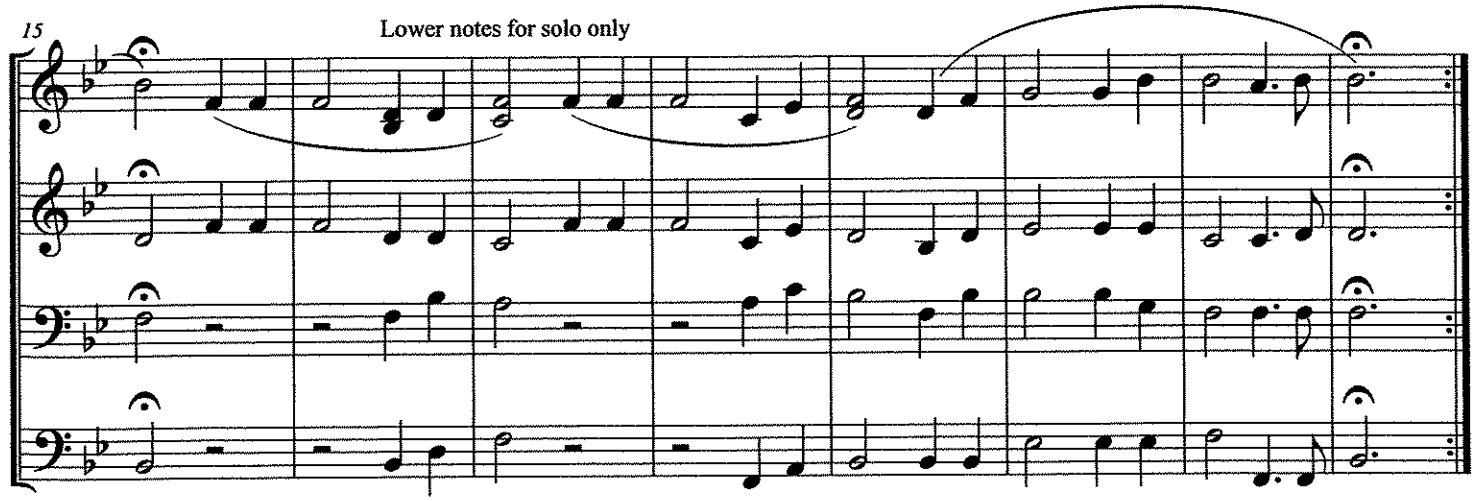
Horatio G. Spafford, 1873
Philip P. Bliss, 1876
arr. Bernice

With Expression
Stagger Breathe ***mf mp mf f***

S. phrasing for solo only







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My Way

And now the end is near,

And so I face the final curtain,

My friends I'll say it clear,

I'll state my case of which I'm certain,

I've lived a life that's full,

I traveled each and every highway,

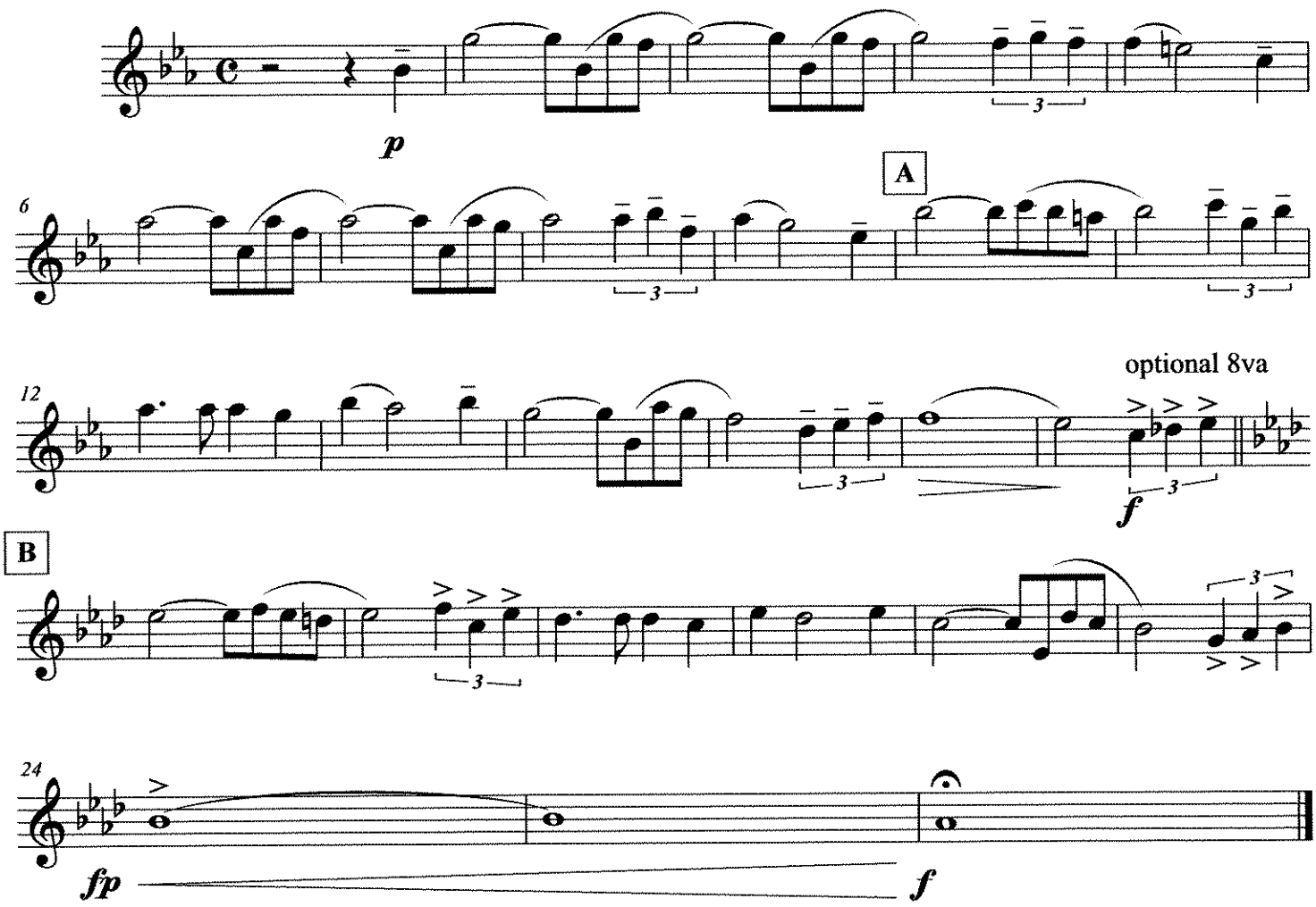
And more much more than this,

I did it my way...

FLUTE
(LOW)

My Way

Don Costa
trans. Jerannchris Rivera-Heredia



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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)

For keyboard

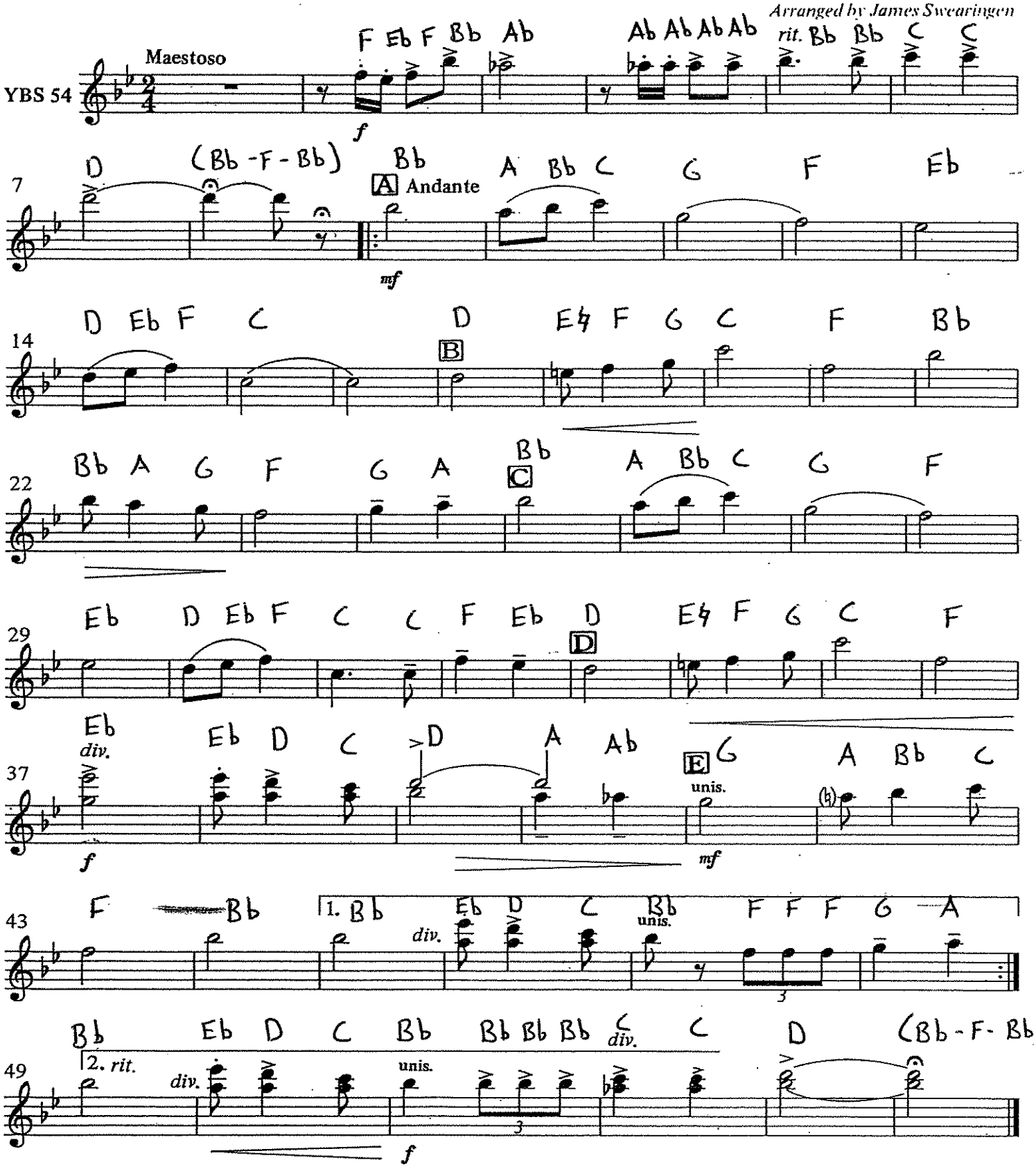
Two Ceremonial Marches

1. Processional

Pomp and Circumstance March No. 3

Flute

EDWARD ELGAR, Op. 39
Arranged by James Swearingen



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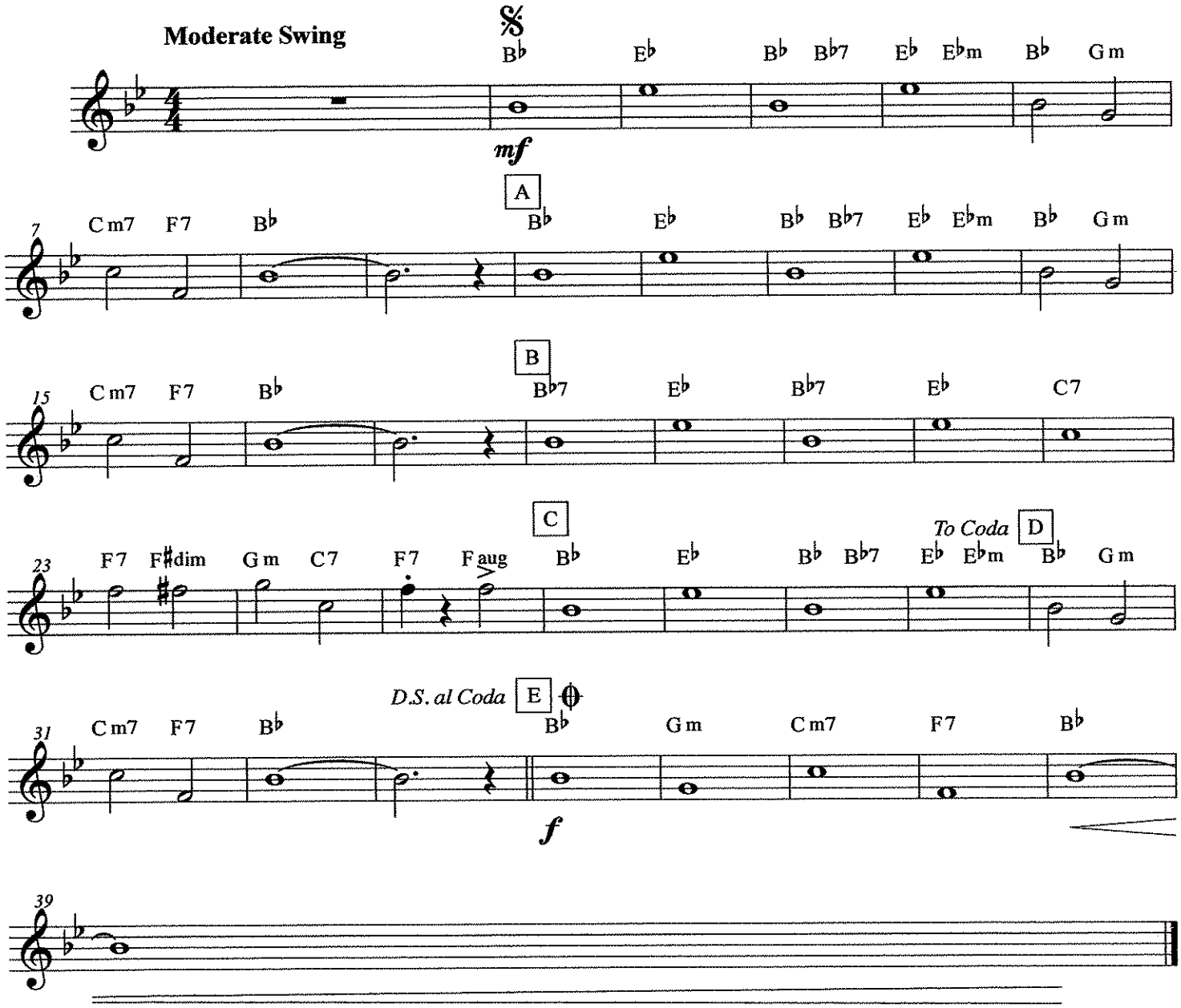
Santa Claus Is Comin' To Town

C Bass Line

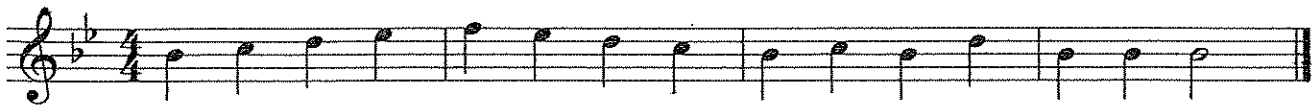
Coots & Gillespie
arr. Bernice



C

Sight Reading Exercises

1



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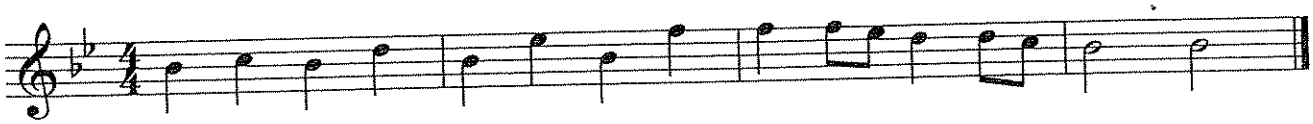

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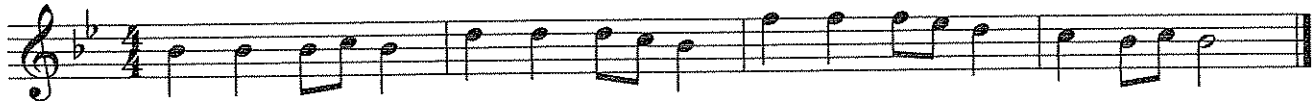

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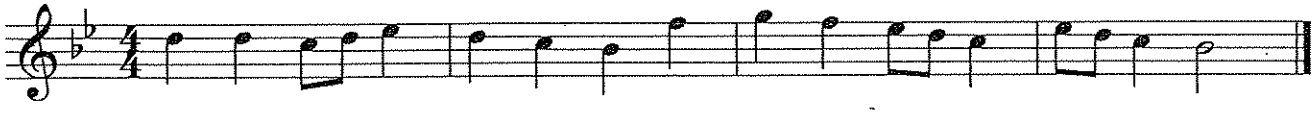

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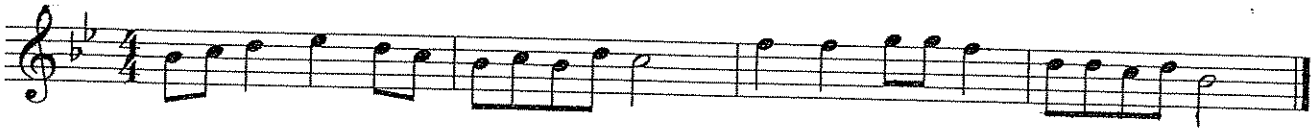
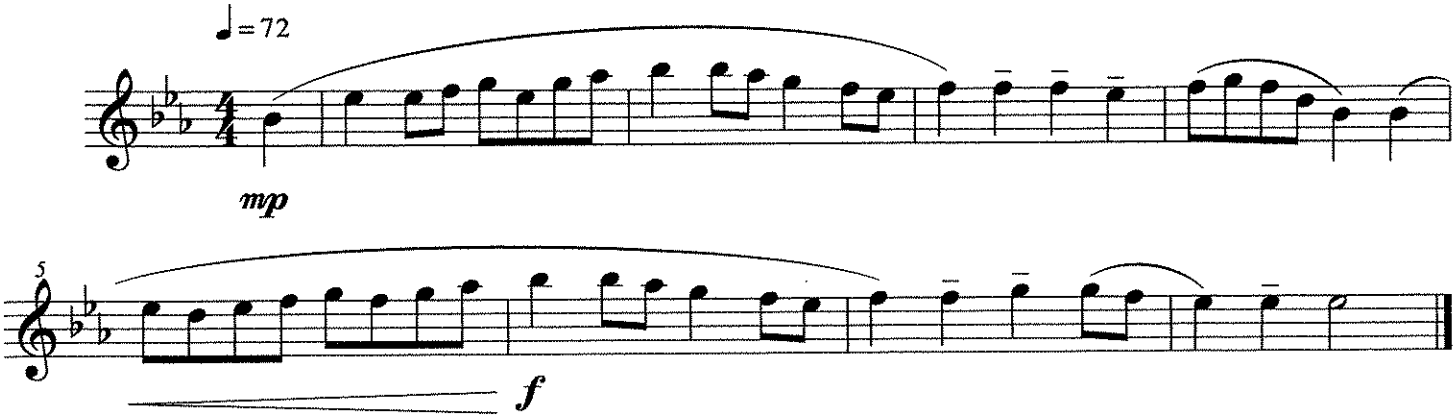


Guitar

Simple Gifts

from Appalachian Spring

Traditional
Aaron Copland (1900-1990)

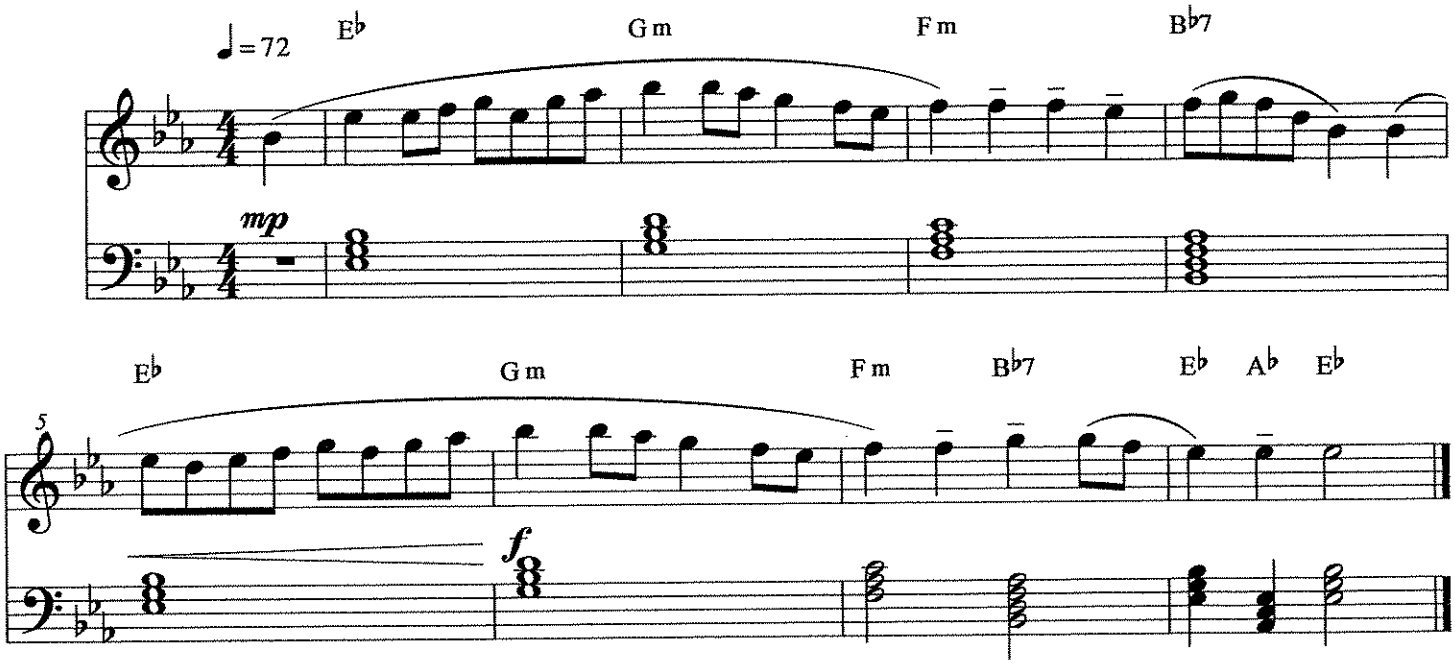


Piano

Simple Gifts

from Appalachian Spring

Traditional
Aaron Copland (1900-1990)



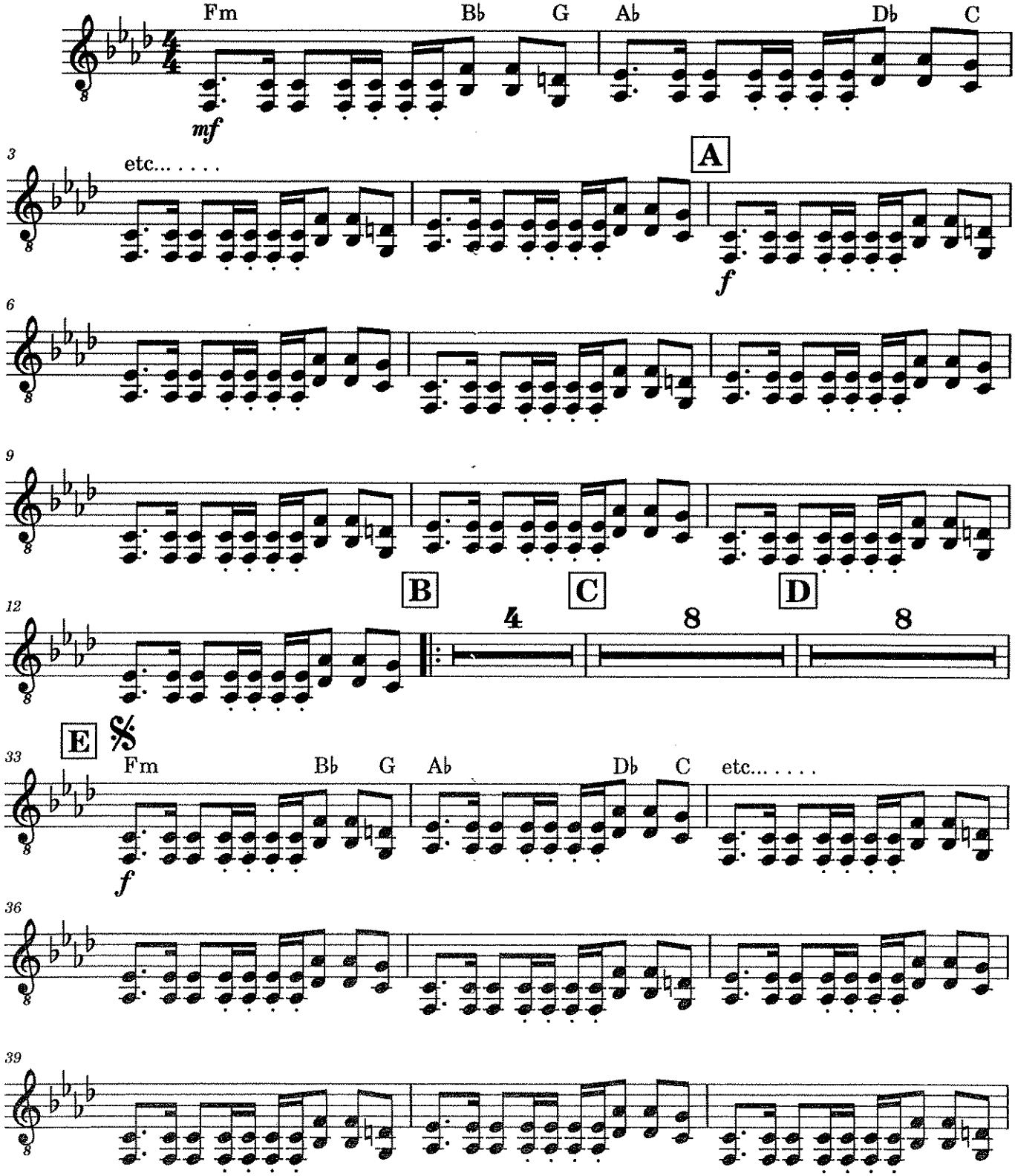
Electric Guitar

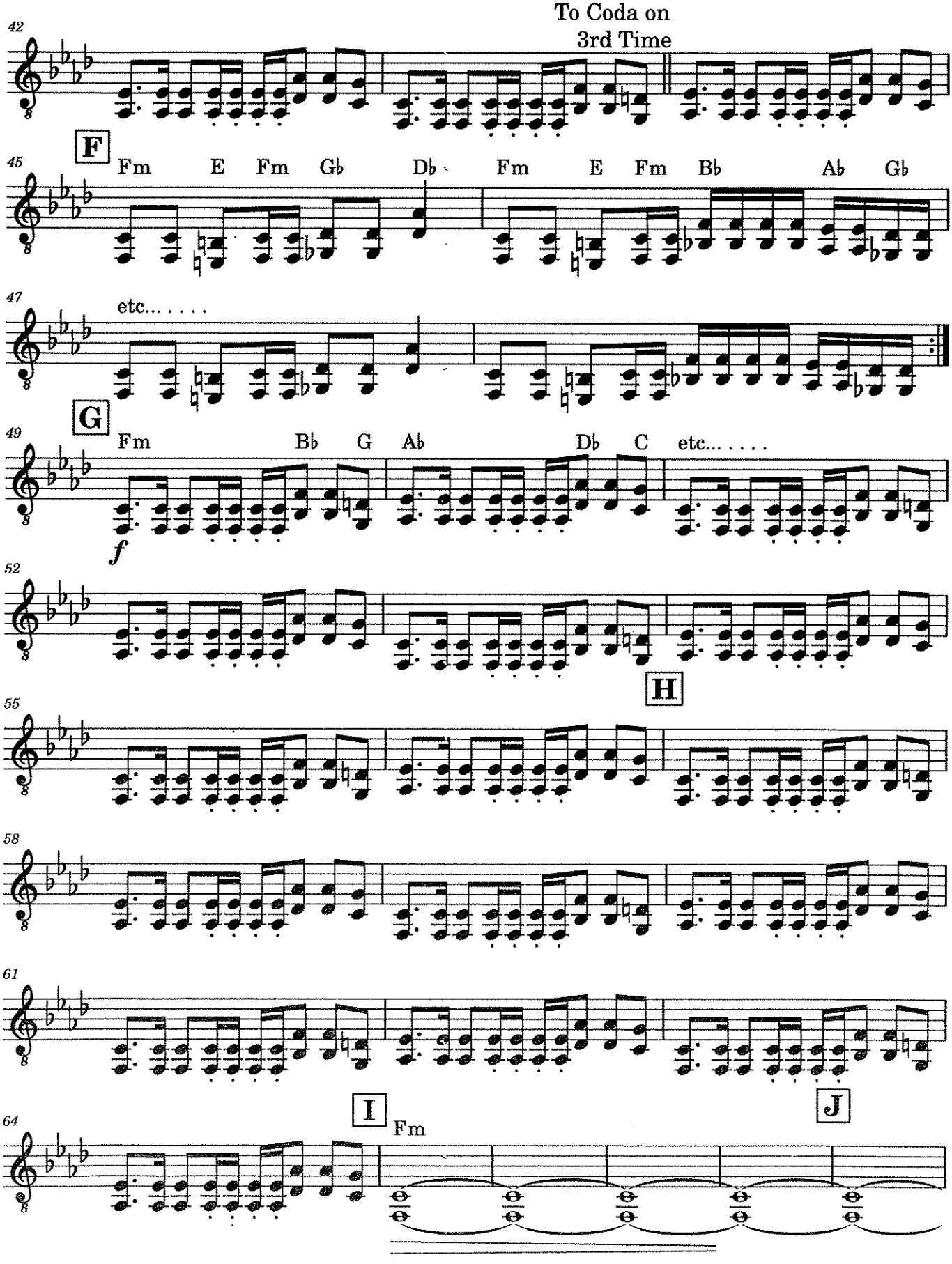
As Recorded by Nirvana

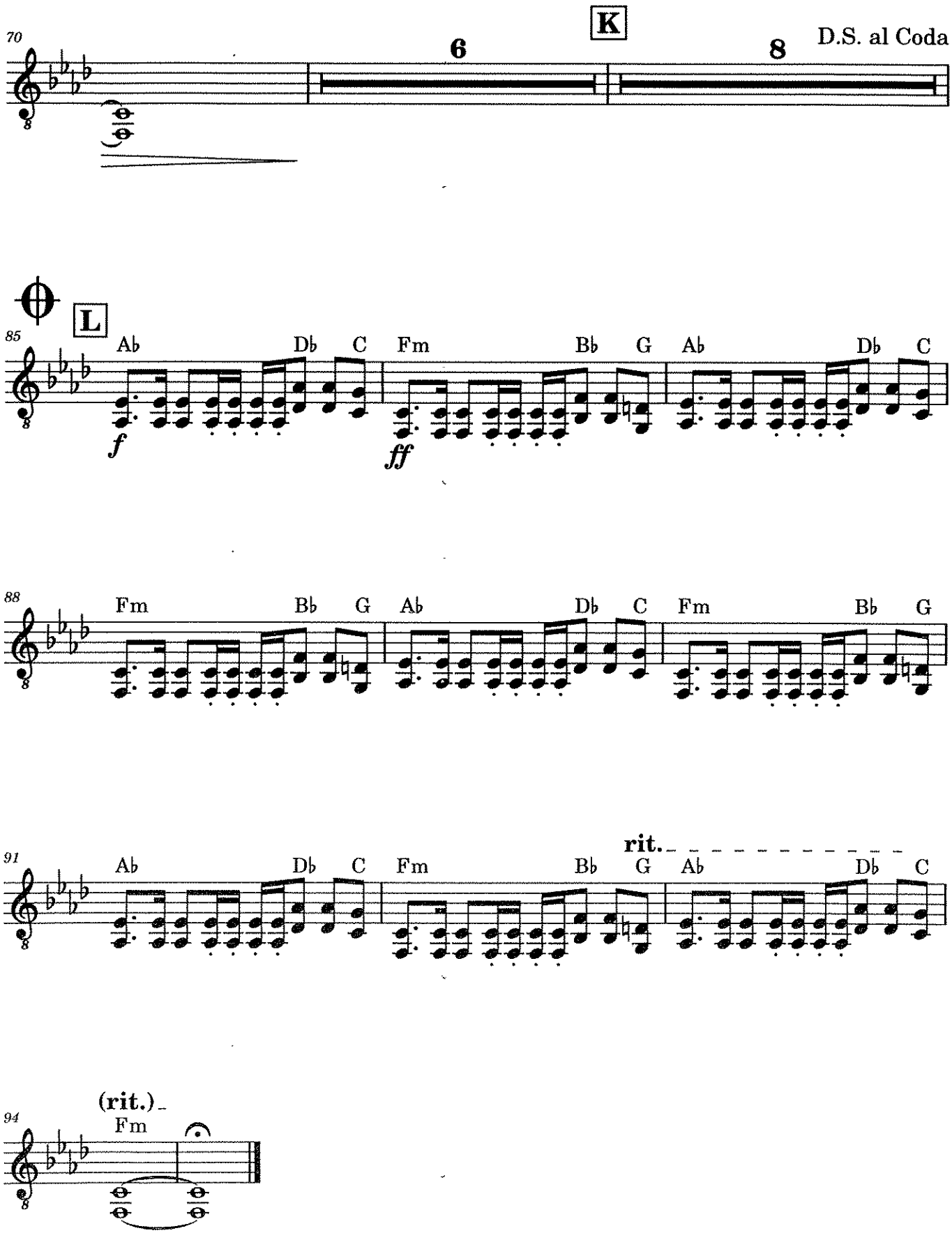
Arr. Walsh

Smells Like Teen Spirit

Power Chords




To Coda on
3rd Time
42
F
45
Fm E Fm Gb Db Fm E Fm Bb Ab Gb
47
etc.....
G
49
Fm Bb G Ab Db C etc.....
f
52
H
55
58
61
I
Fm
J
64

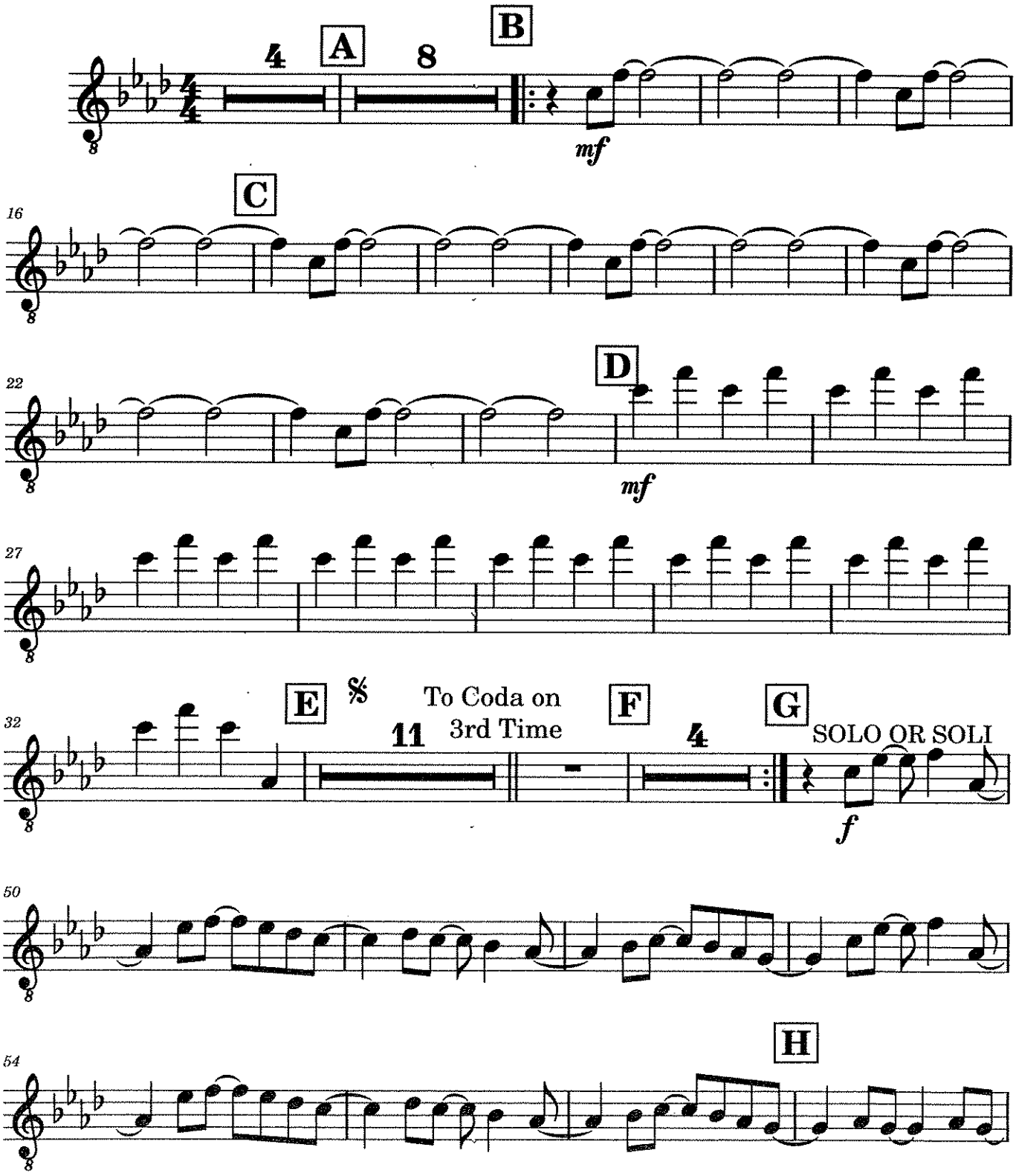

70
K
6
8
D.S. al Coda
L
85
Ab
Db
C
Fm
Bb
G
Ab
Db
C
f
ff
88
Fm
Bb
G
Ab
Db
C
Fm
Bb
G
91
Ab
Db
C
Fm
Bb
rit.
G
Ab
Db
C
94
(rit.)
Fm

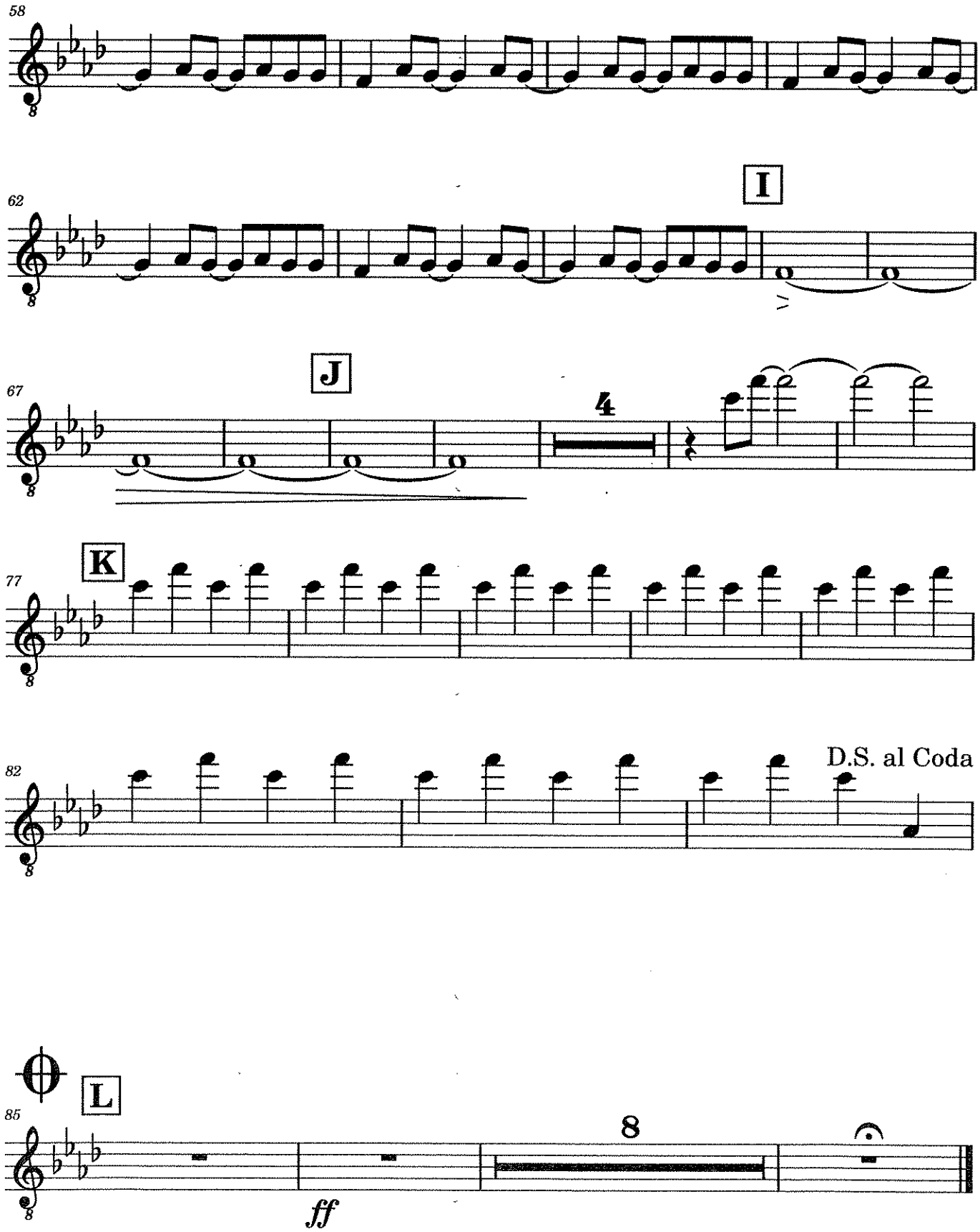
Lead Guitar

As Recorded by Nirvana

Arr. Walsh

Smells Like Teen Spirit



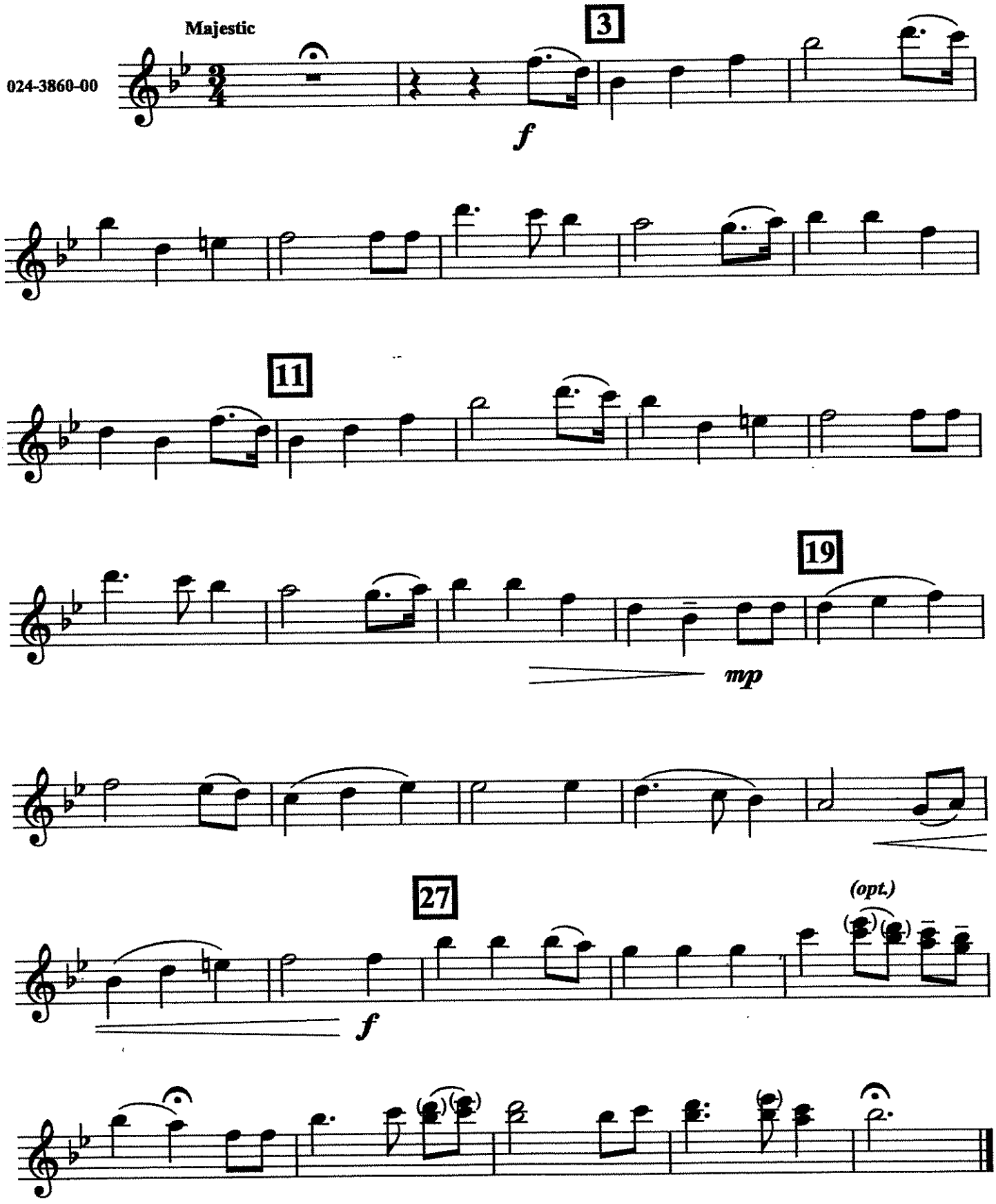

58
62
I
67
J
4
77
K
82
D.S. al Coda
L
85
8
ff

THE STAR SPANGLED BANNER

Flute

arr. by **Robert W. Smith**
(ASCAP)

024-3860-00



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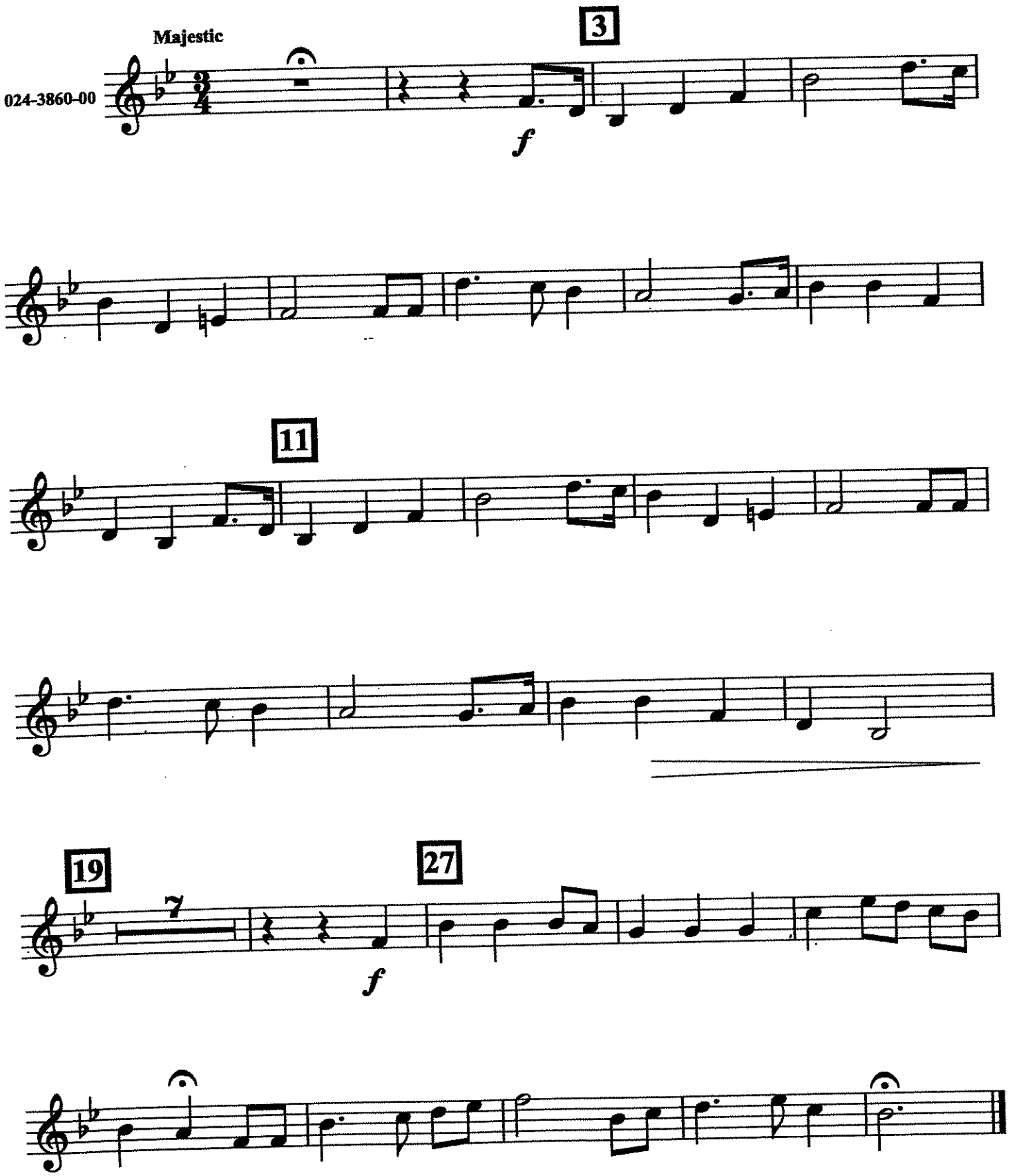
THE STAR SPANGLED BANNER

arr. by Robert W. Smith
(ASCAP)

Bells



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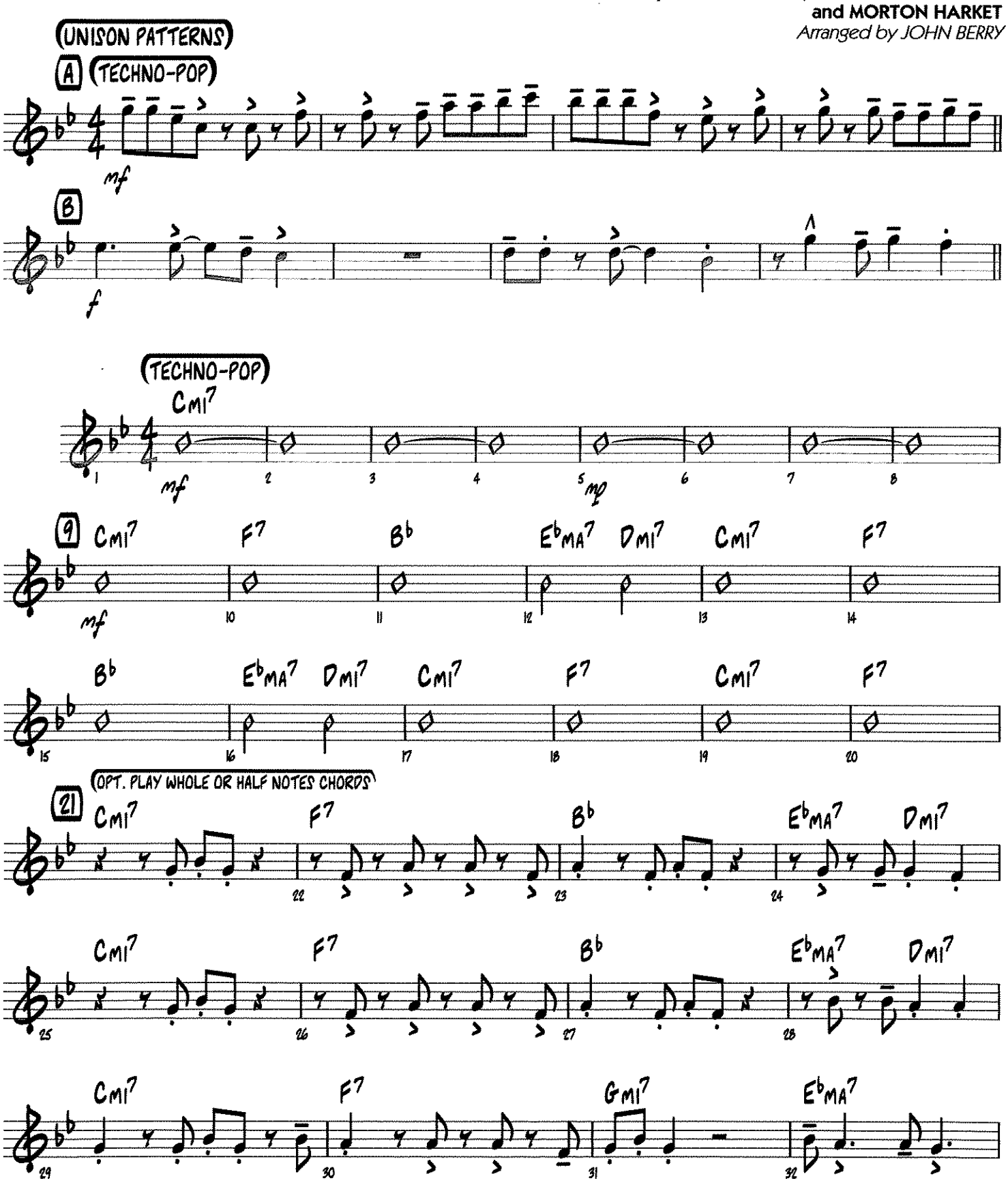
TAKE ON ME

GUITAR

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



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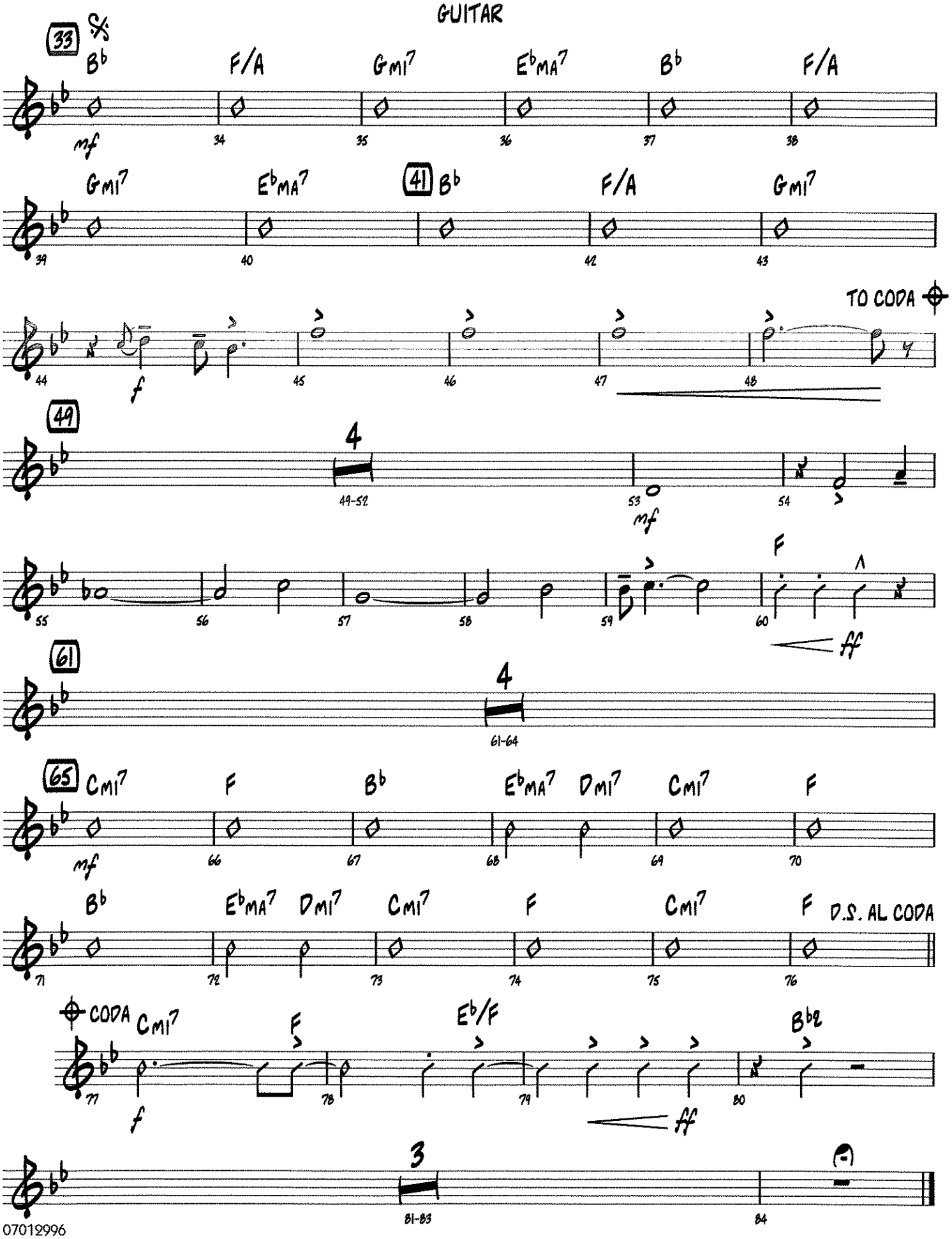
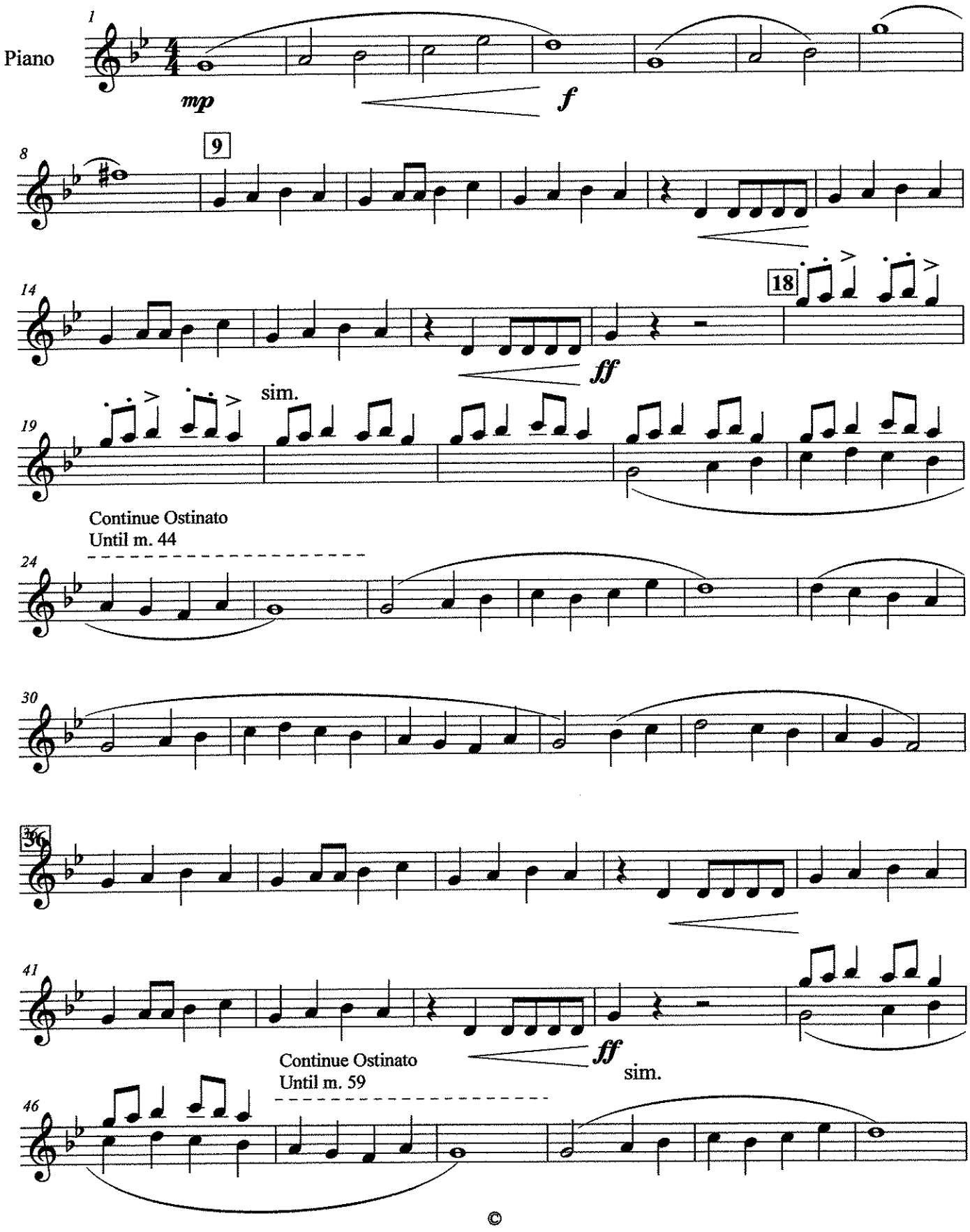
GUITAR

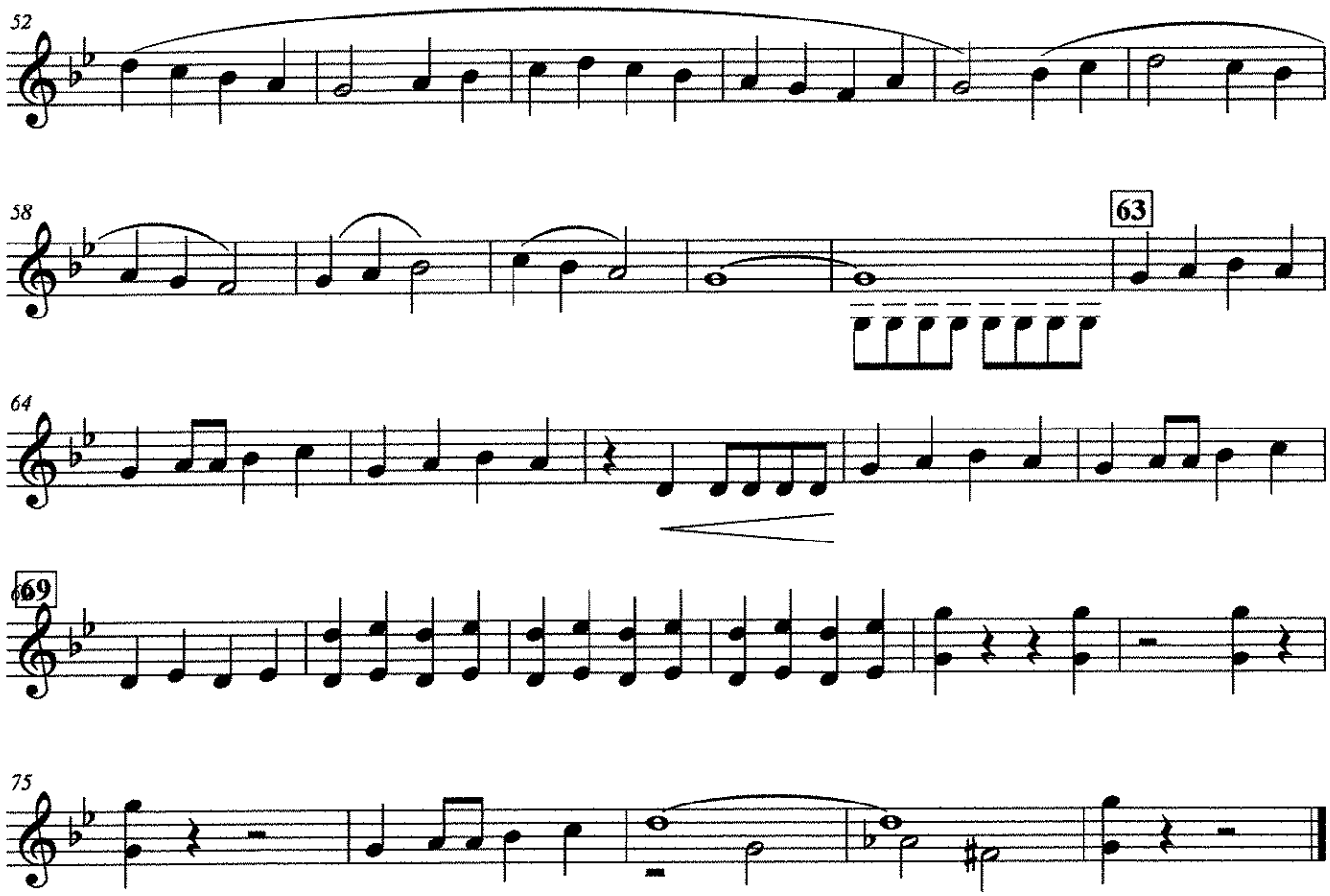

33
%
B♭
F/A
Gmi7
E♭MA7
B♭
F/A
mf
34
35
36
37
38
Gmi7
E♭MA7
41
B♭
F/A
Gmi7
39
40
42
43
TO CODA
44
f
45
46
47
48
49
4
49-52
53
mf
54
55
56
57
58
59
F
60
ff
61
4
61-64
65
Cmi7
F
B♭
E♭MA7
Dmi7
Cmi7
F
mf
66
67
68
69
70
B♭
E♭MA7
Dmi7
Cmi7
F
Cmi7
F
D.S. AL CODA
71
72
73
74
75
76
CODA
Cmi7
F
E♭/F
B♭2
77
f
78
79
ff
80
3
81-83
84

THE TEMPEST

Robert W. Smith



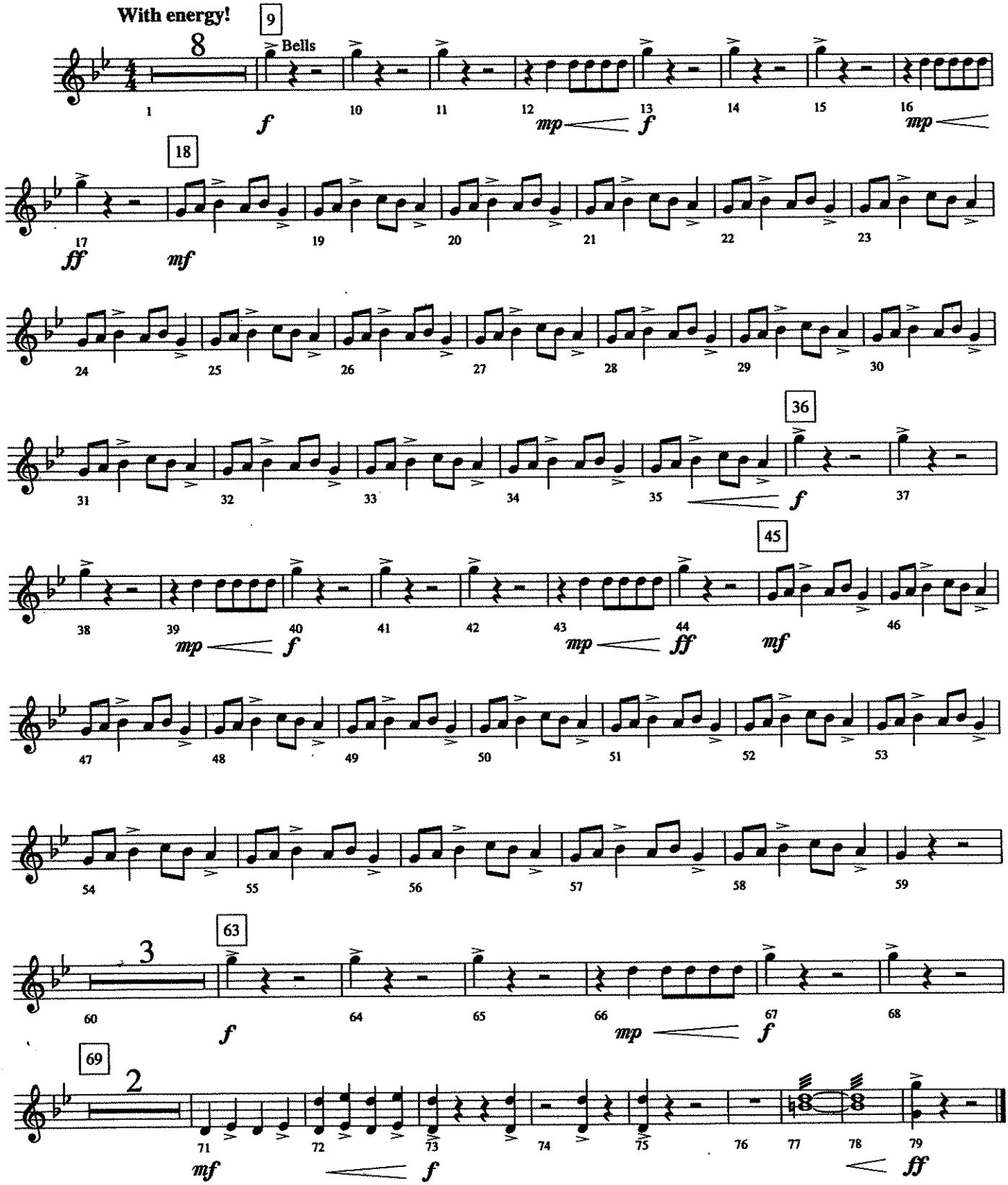
©


52
58
63
64
69
75

THE TEMPEST

MALLET PERCUSSION I
(Bells)

ROBERT W. SMITH



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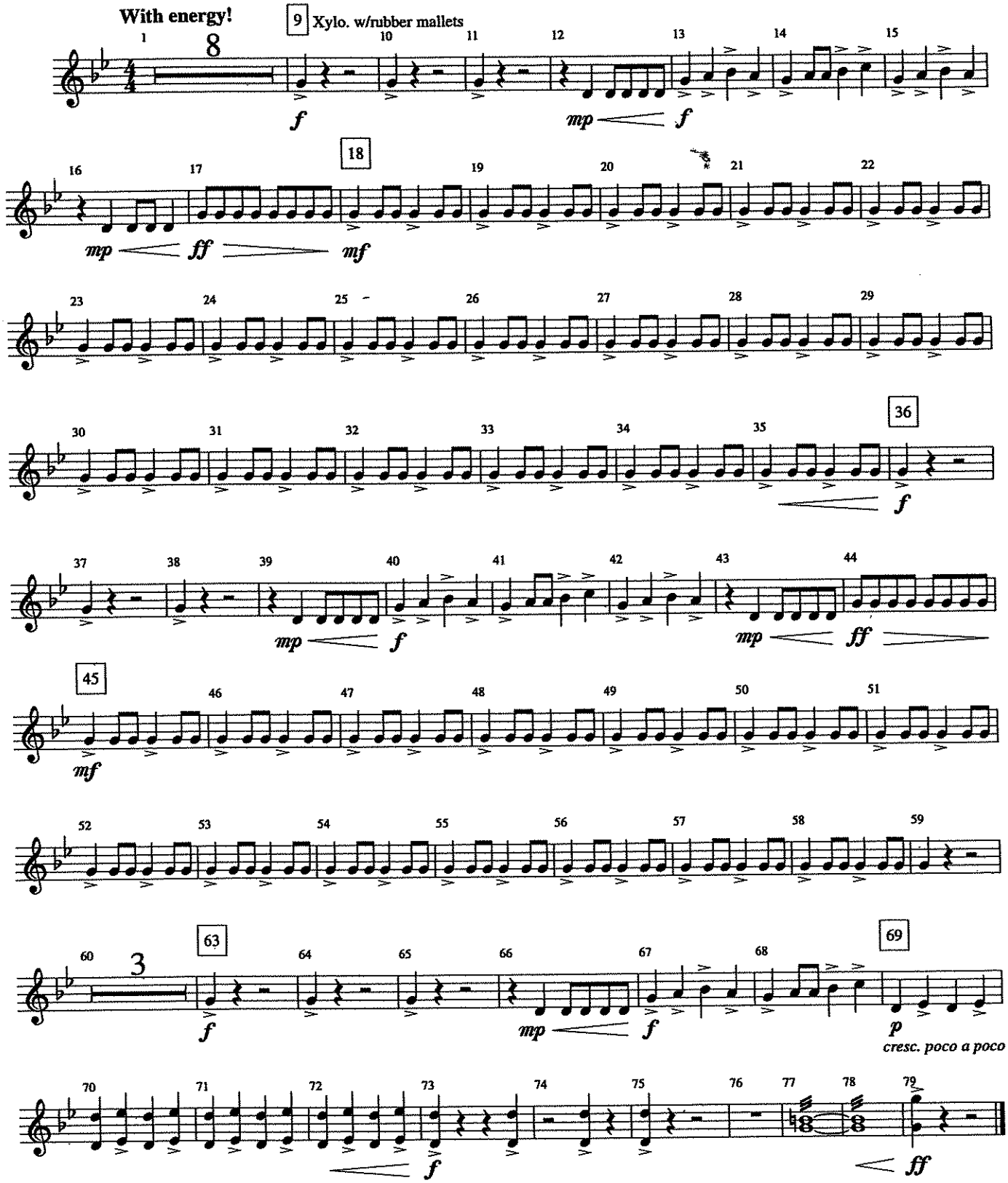
THE TEMPEST

MALLET PERCUSSION II
(Xylophone)

ROBERT W. SMITH



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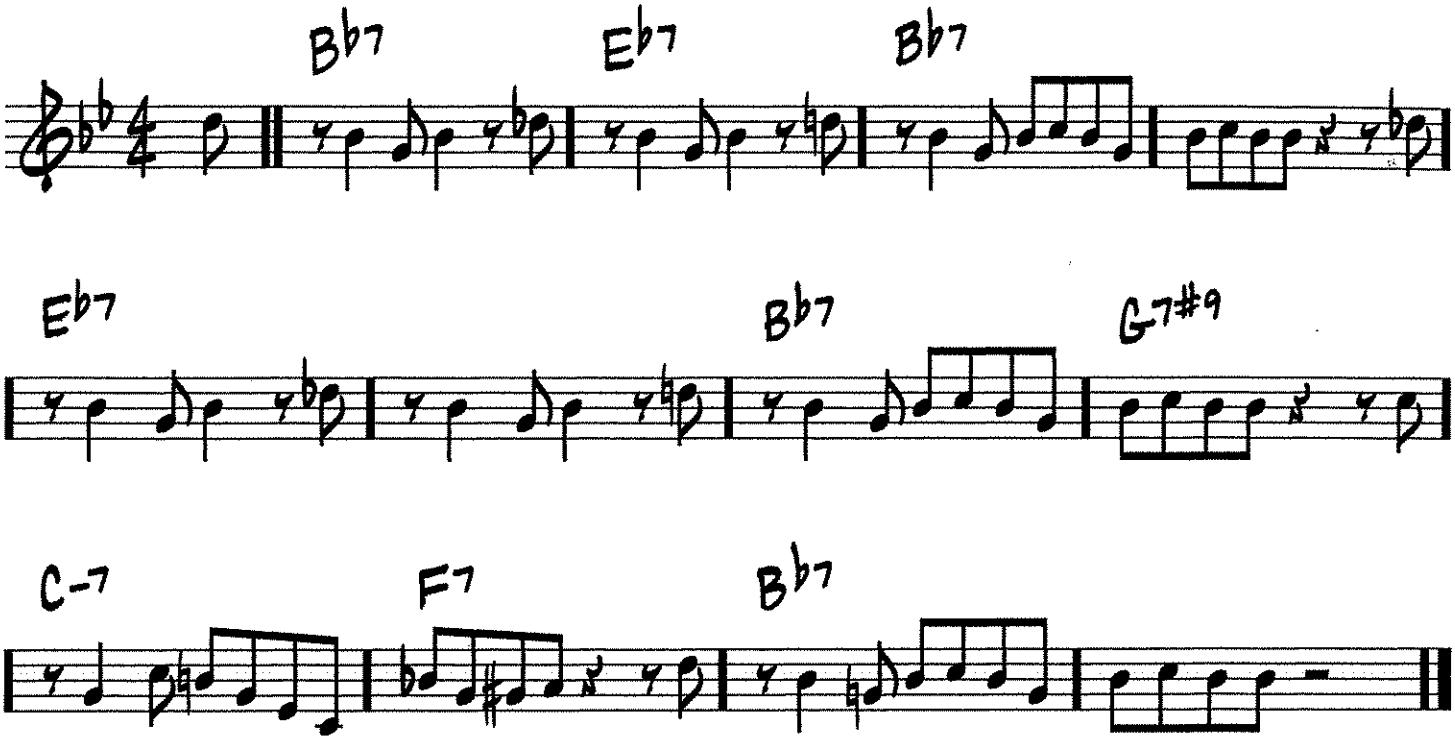
390

(MED. UP)

TENOR MADNESS

-SONNY ROLLINS



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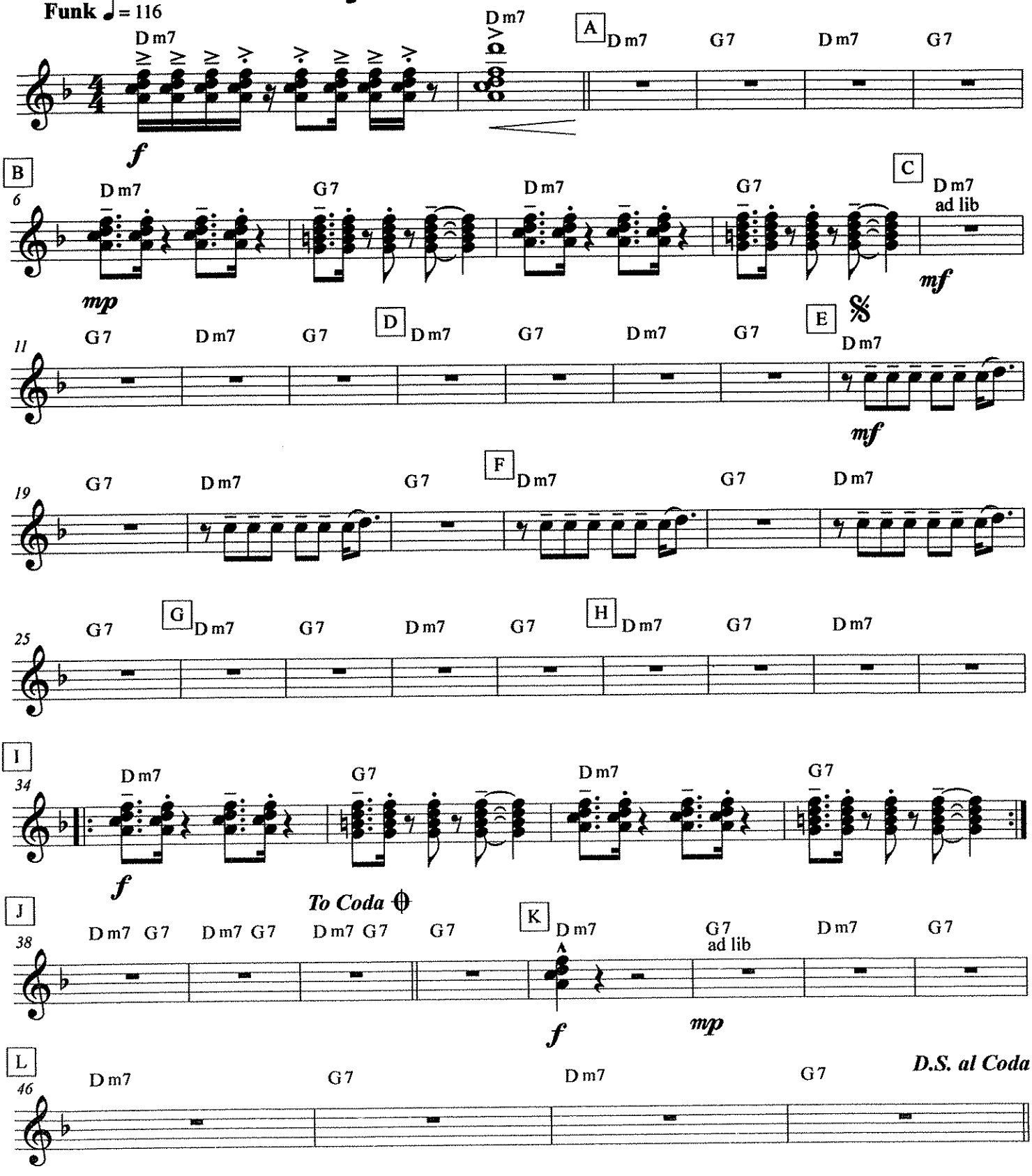
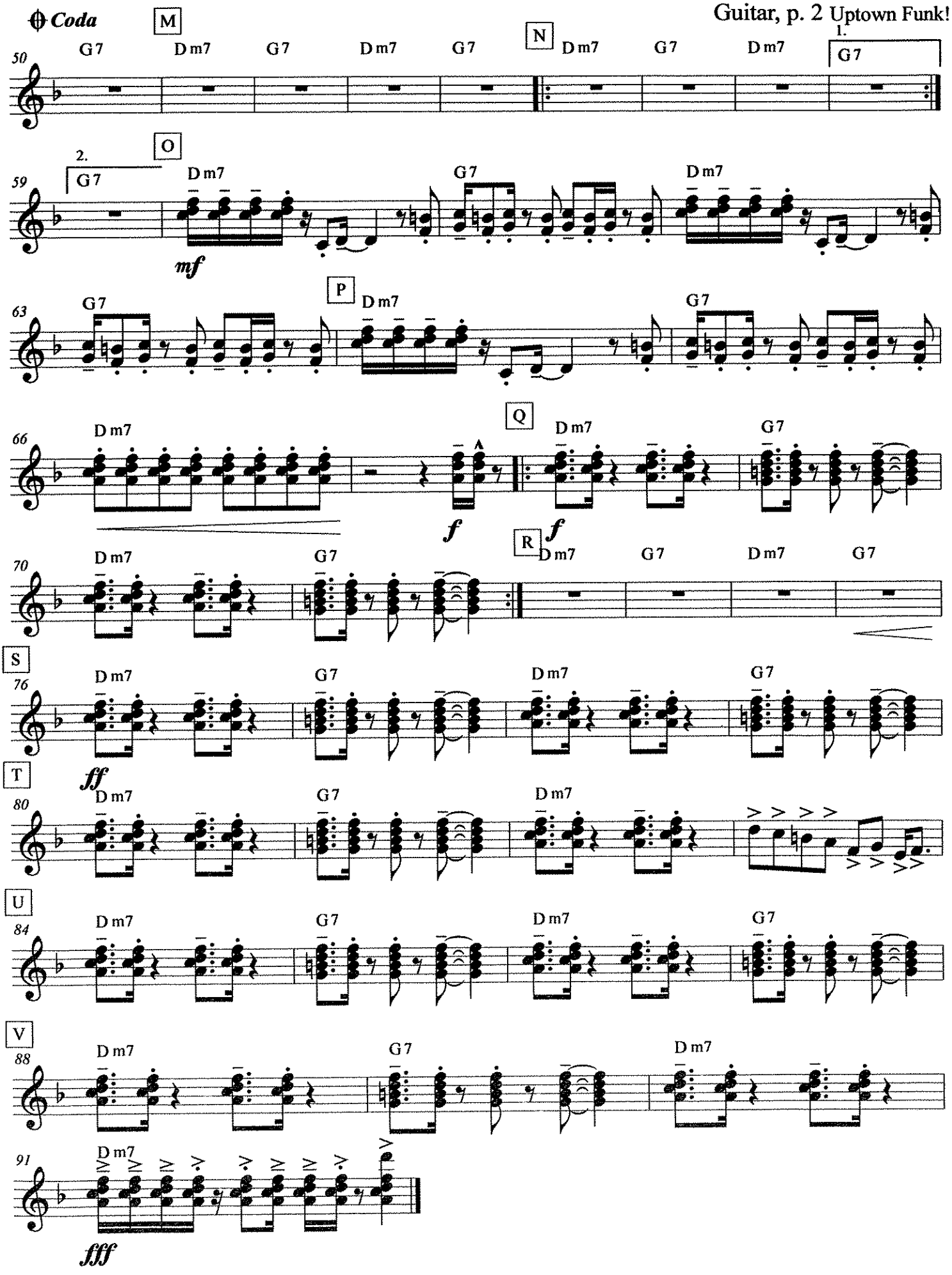
Guitar

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice

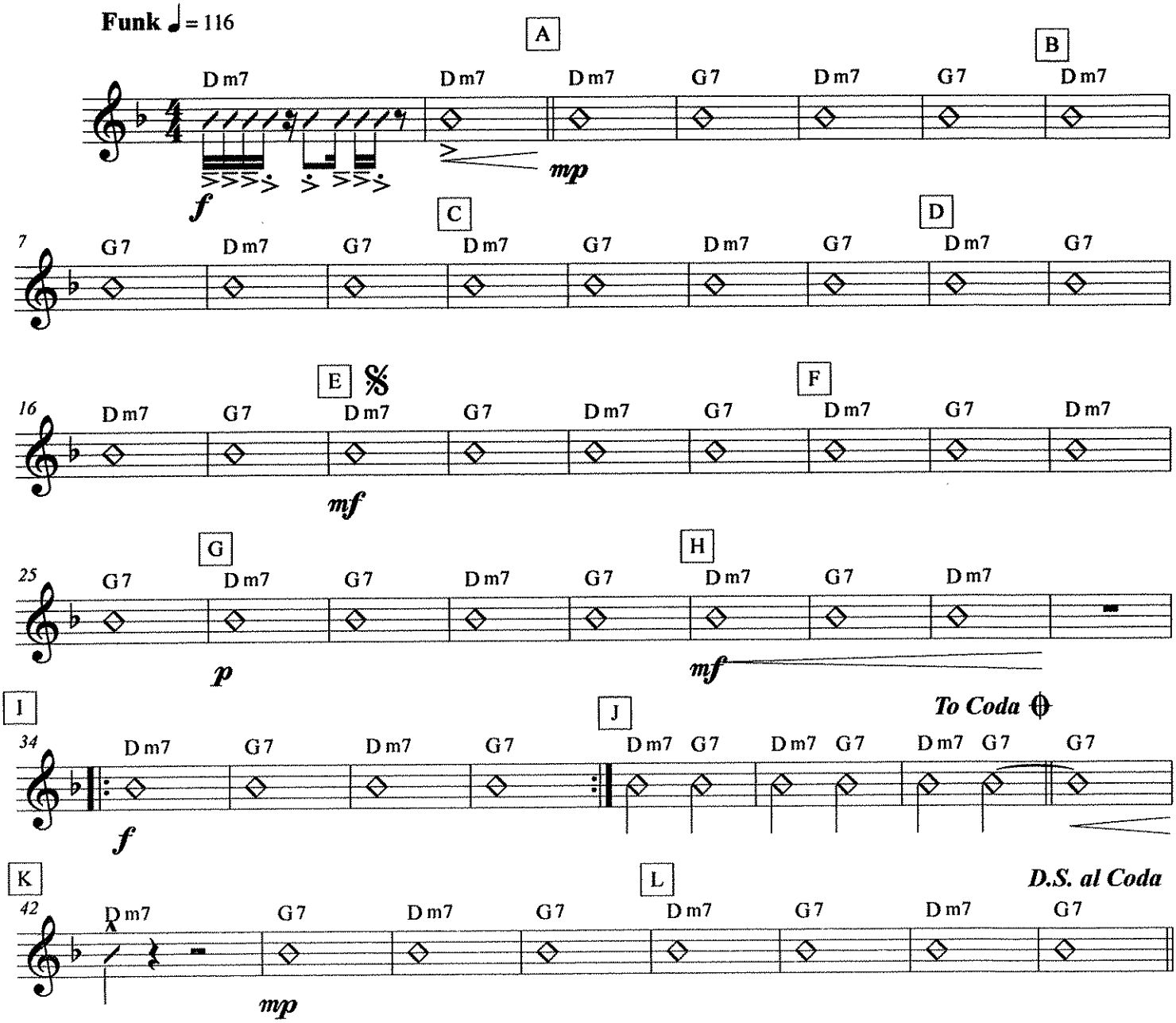


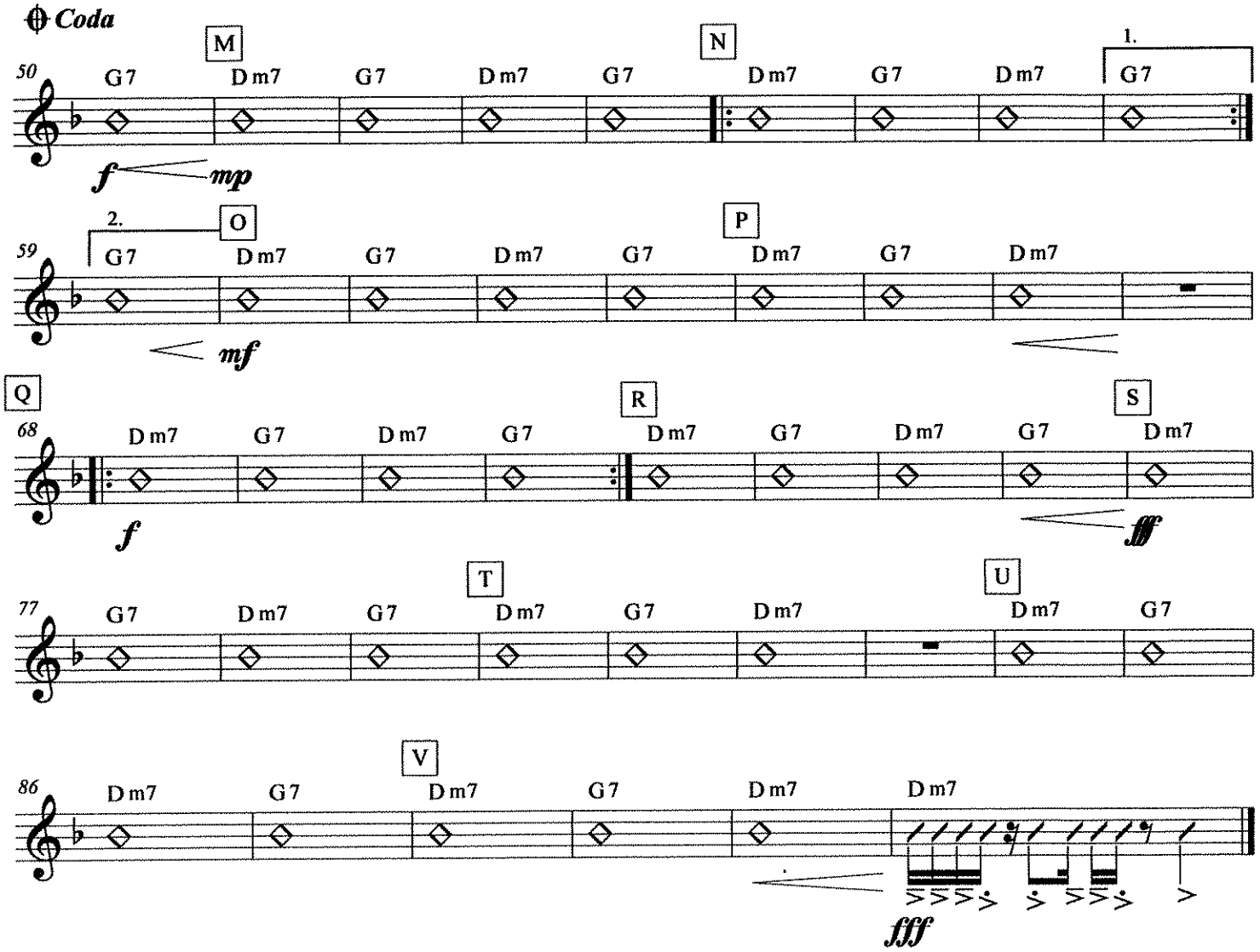

Coda
M
N
O
P
Q
R
S
T
U
V
1.
2.
50
59
63
66
70
76
80
84
88
91
G7
Dm7
mf
f
ff
fff

Chord Chart

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice



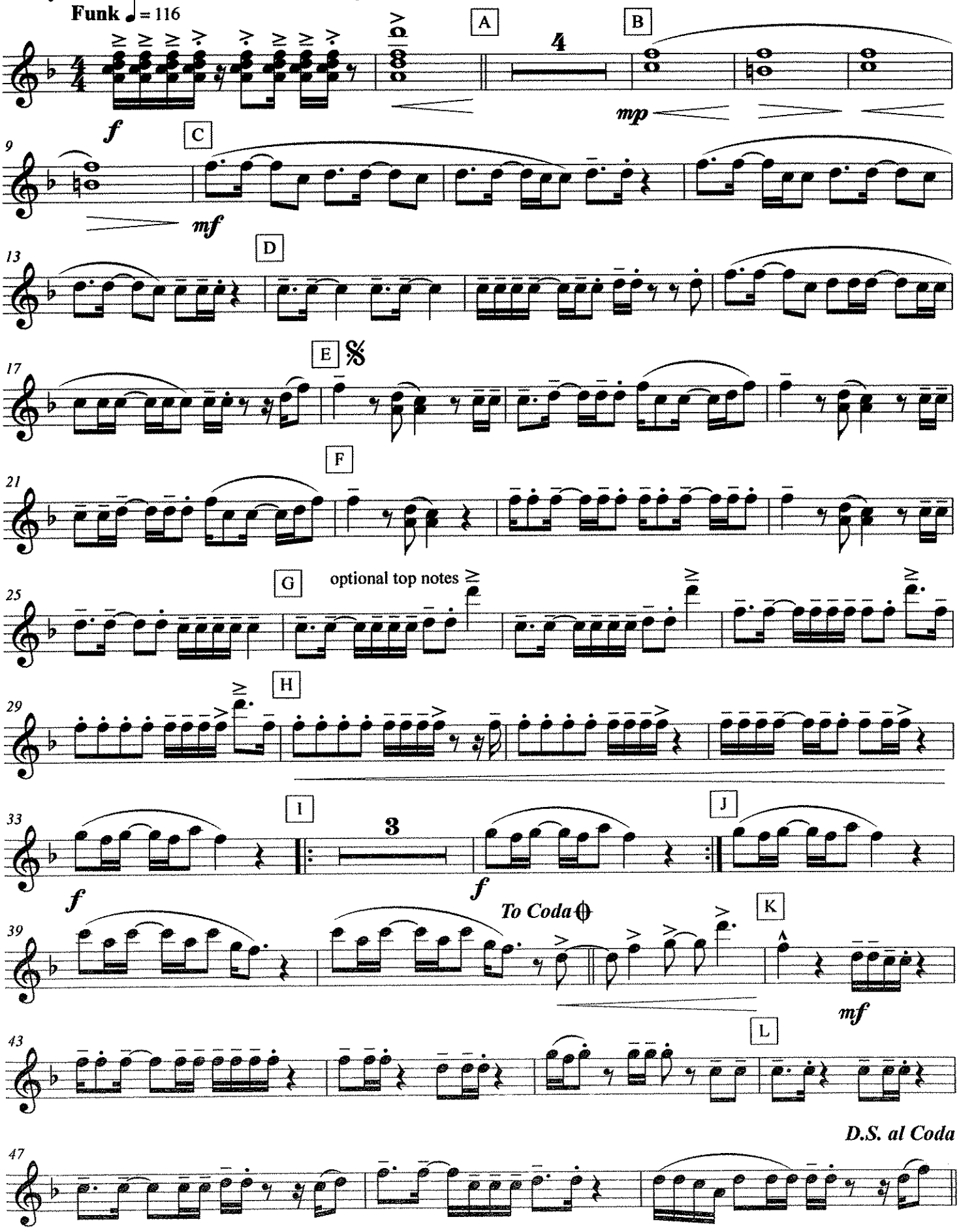

Coda
M
N
1.
50
G7 Dm7 G7 Dm7 G7 Dm7 G7 Dm7 G7
f mp
2.
O
P
59
G7 Dm7 G7 Dm7 G7 Dm7 G7 Dm7
mf
Q
R
S
68
Dm7 G7 Dm7 G7 Dm7 G7 Dm7 G7 Dm7
f fff
T
U
77
G7 Dm7 G7 Dm7 G7 Dm7 Dm7 G7
V
86
Dm7 G7 Dm7 G7 Dm7 Dm7
fff

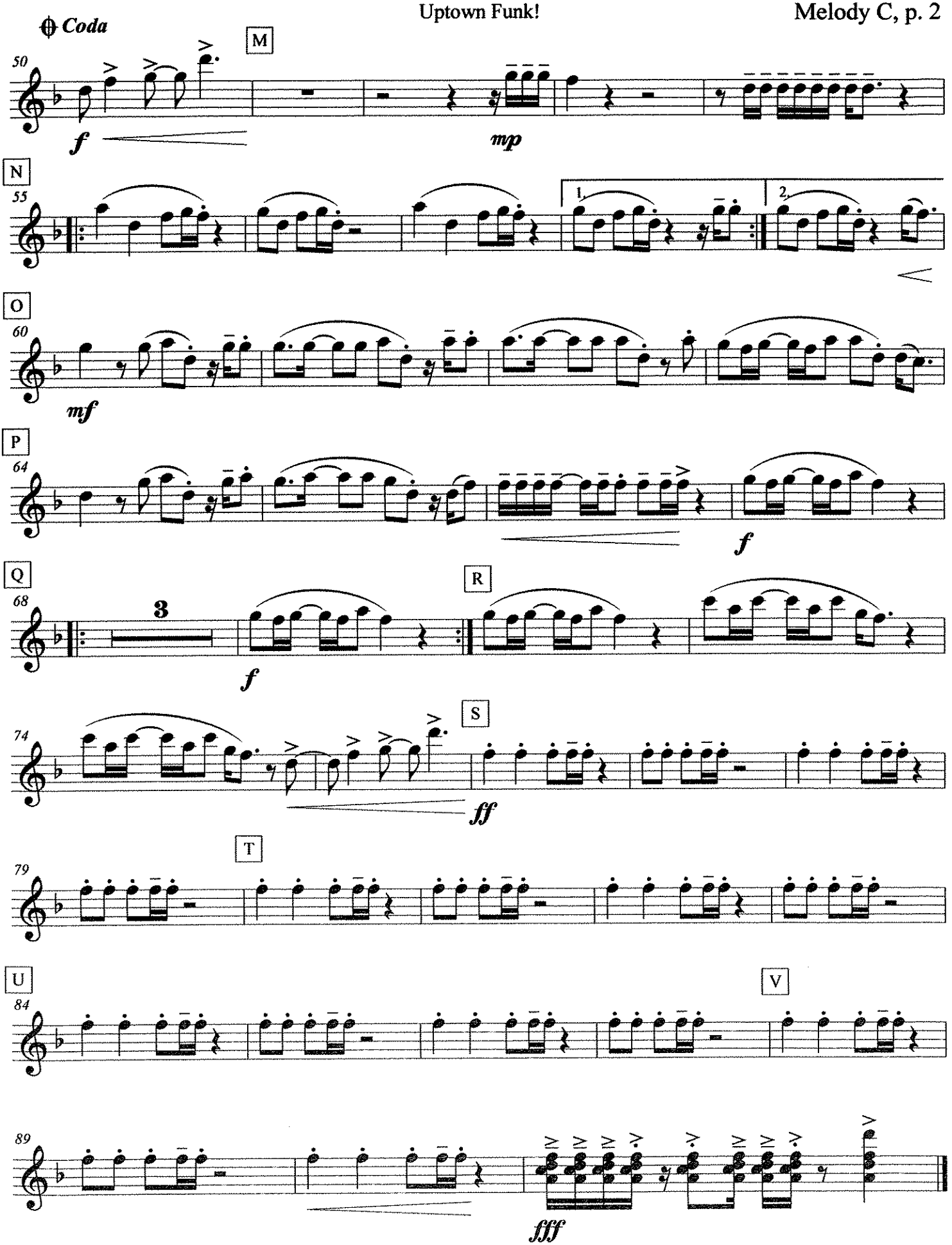
Melody C

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice

Funk ♩ = 116




Coda
M
50
f
mp
N
55
1.
2.
O
60
mf
P
64
f
Q
68
3
f
R
74
S
ff
T
79
U
84
V
89
fff

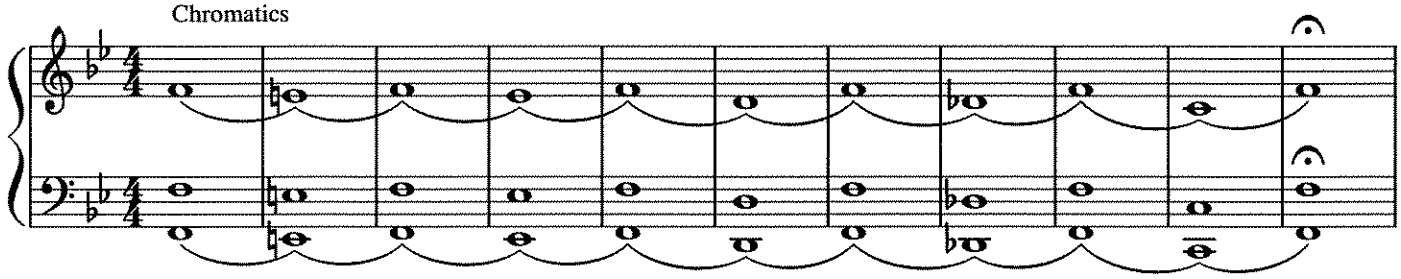
UMass Band Warm Ups

Trans. Ms. Lueth

Michael Klesch

♩ = 120

Chromatics



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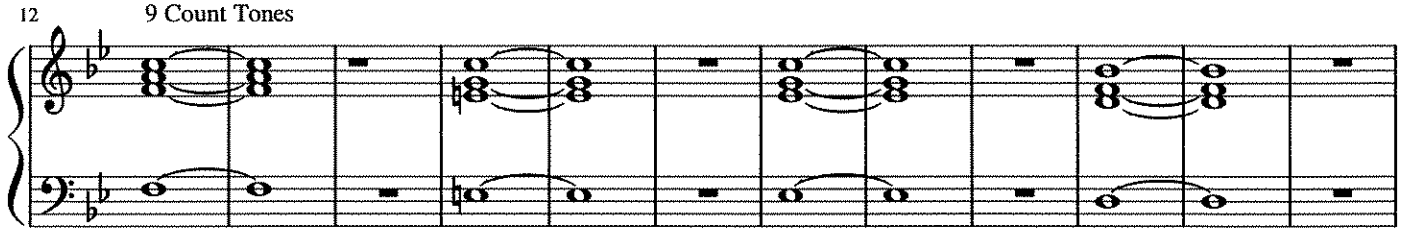
9 Count Tones



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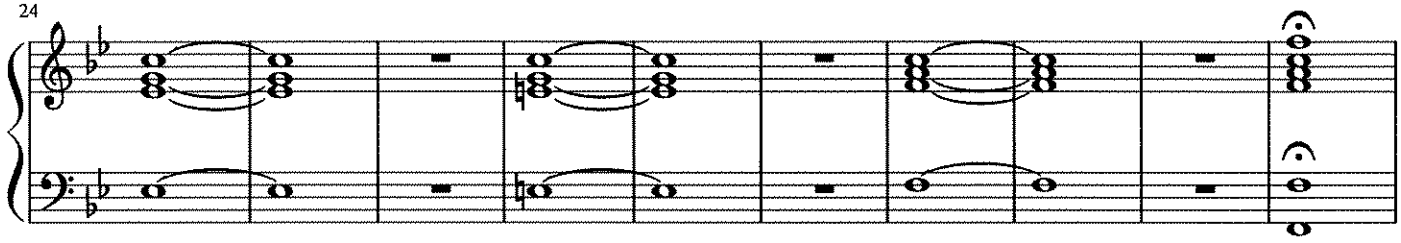
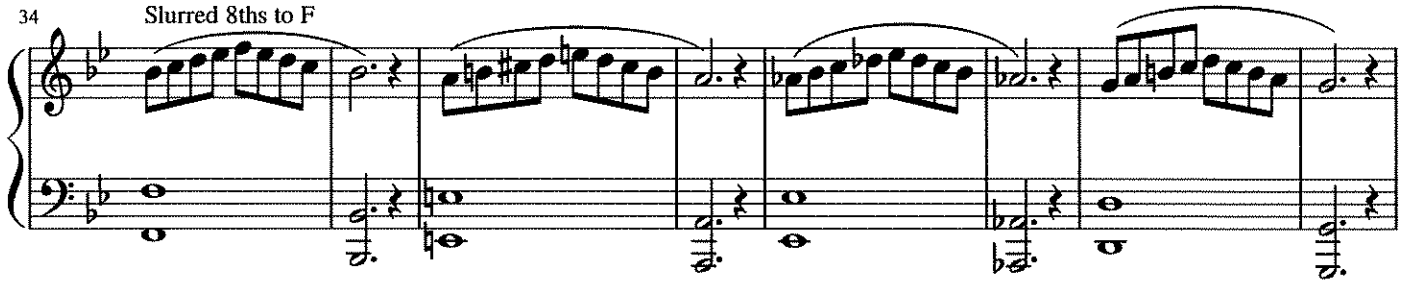


34

Slurred 8ths to F



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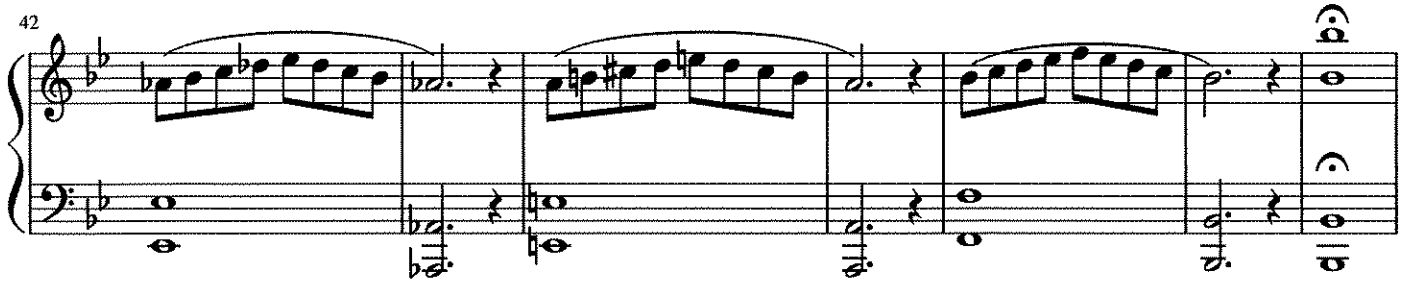
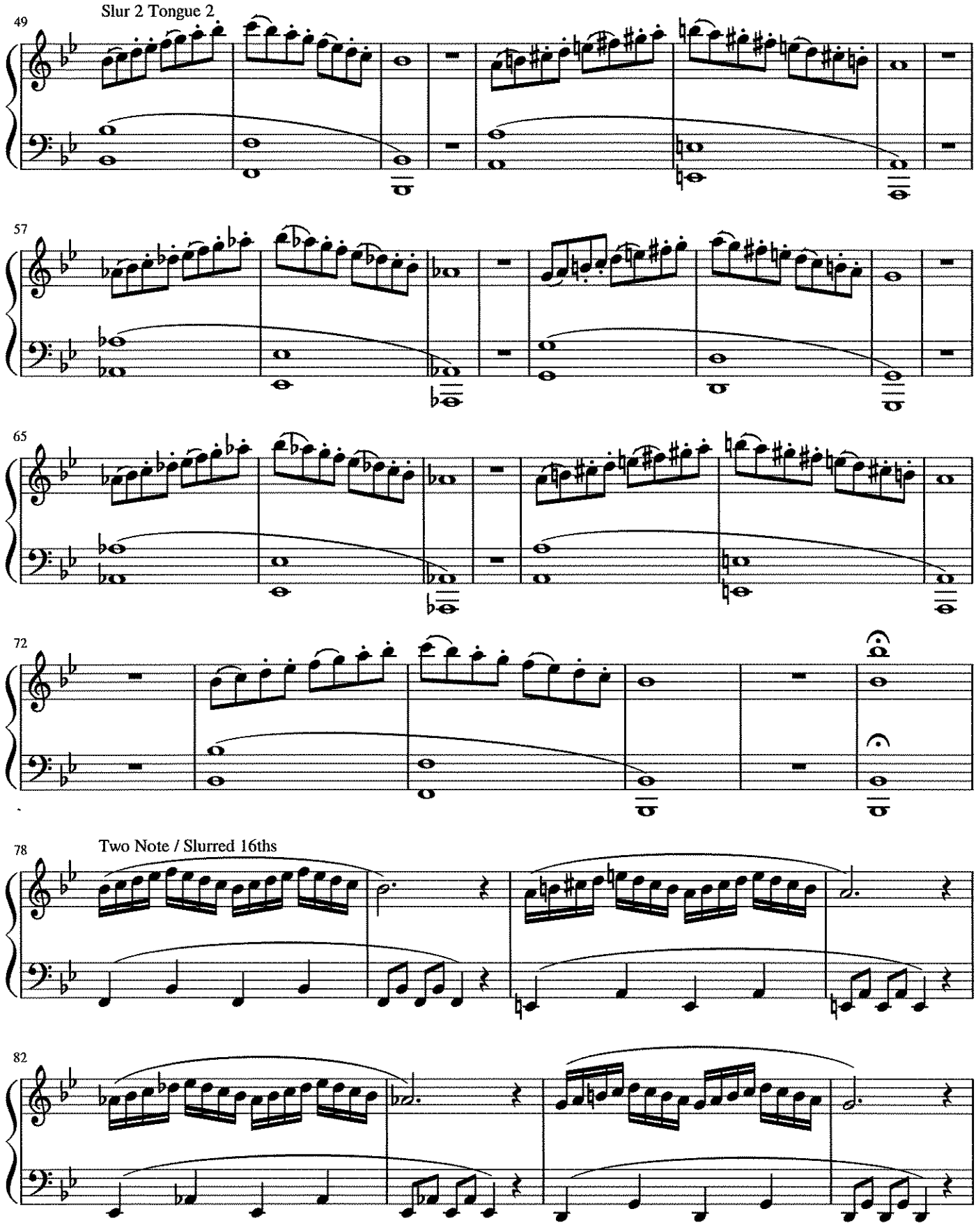
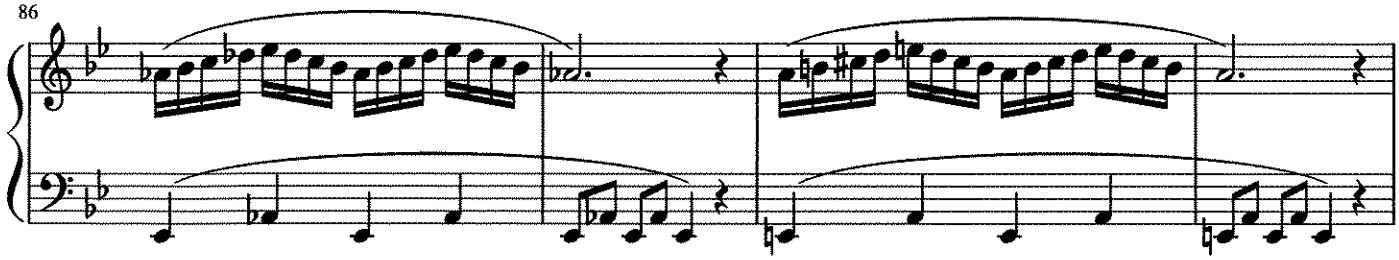



Slur 2 Tongue 2
49
57
65
72
78
Two Note / Slurred 16ths
82

86



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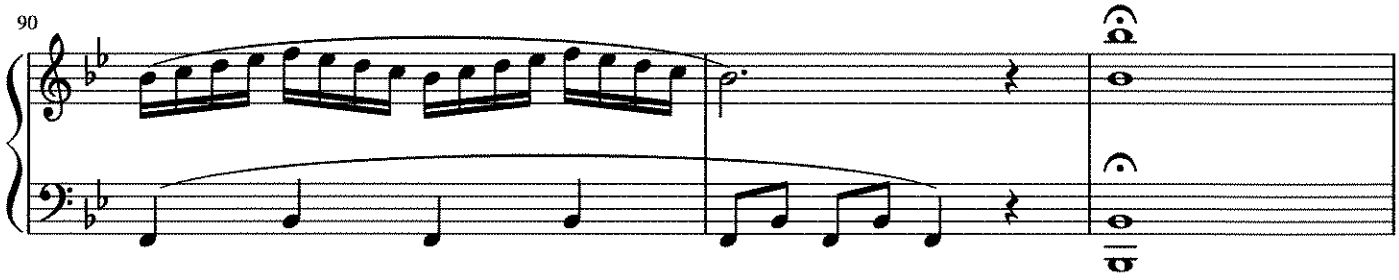
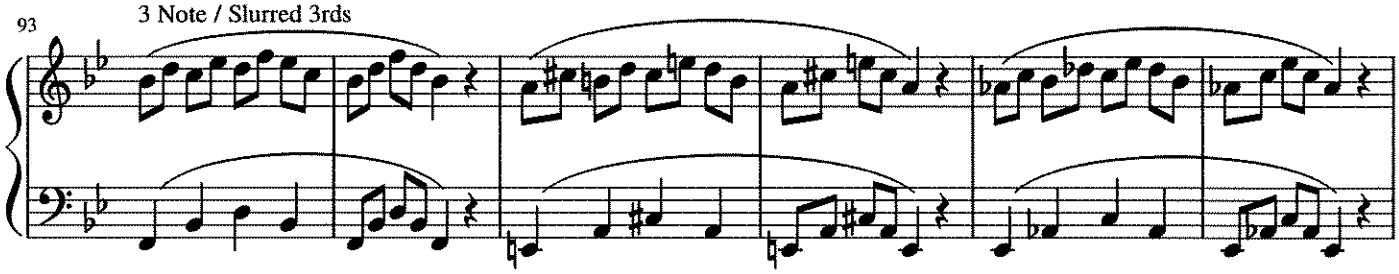


93

3 Note / Slurred 3rds



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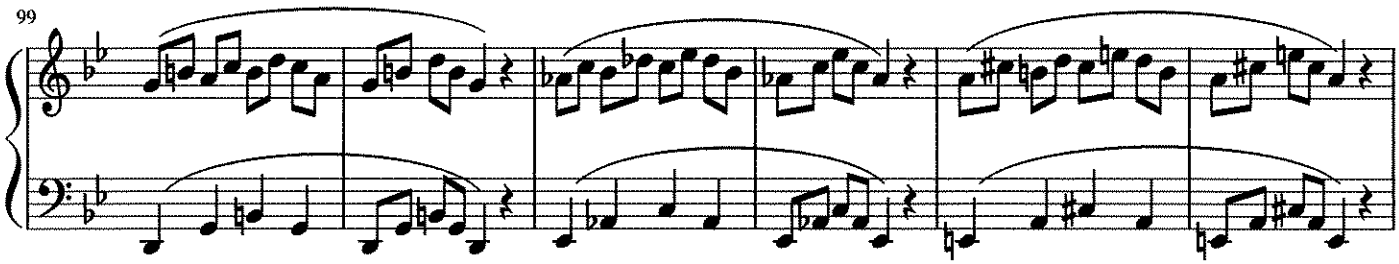

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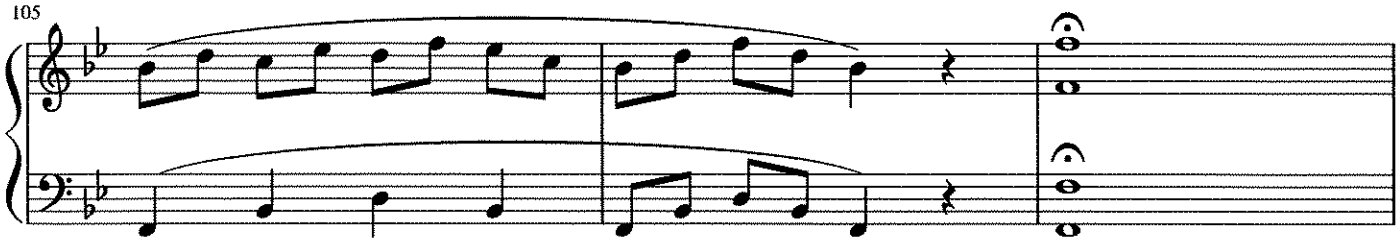
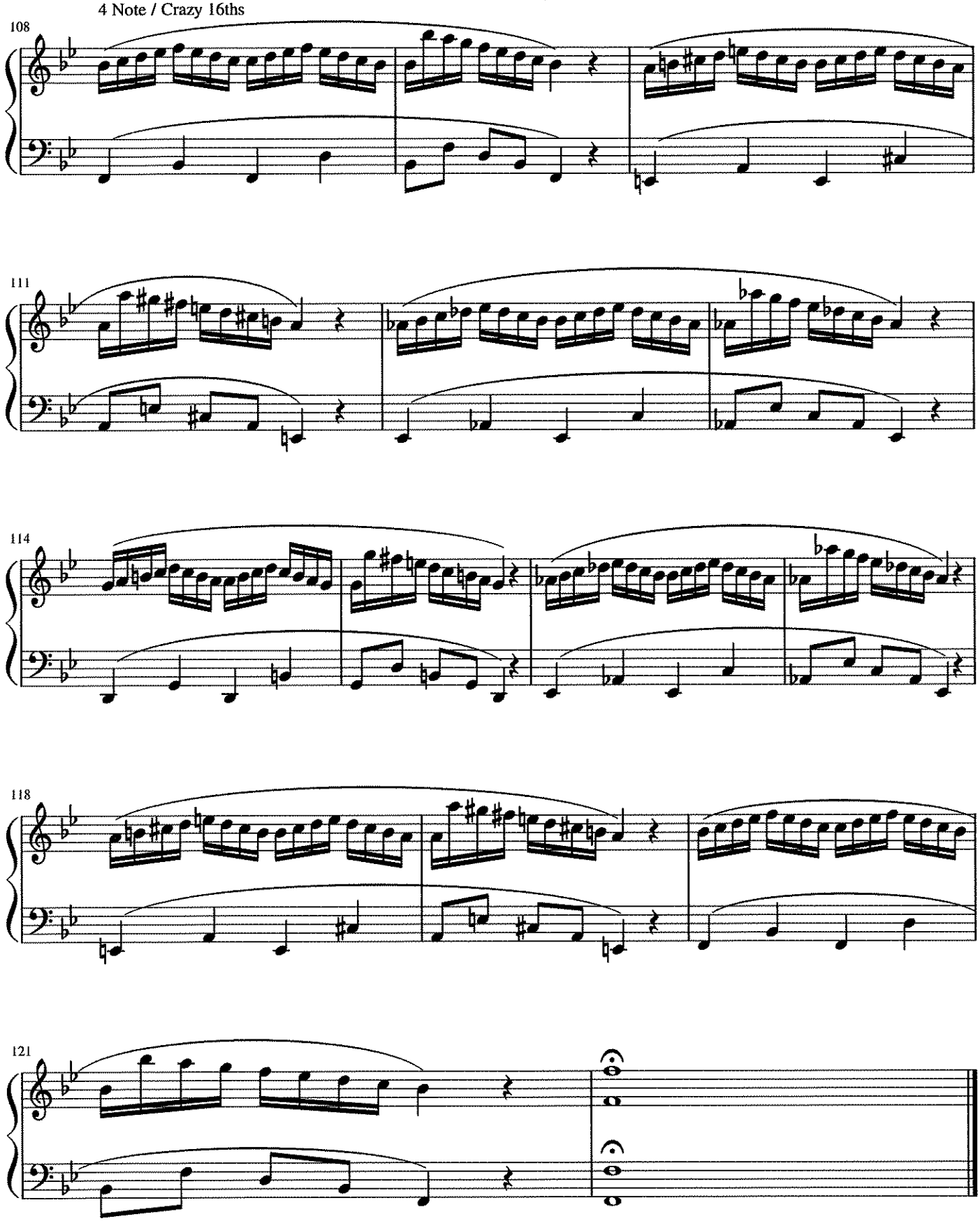
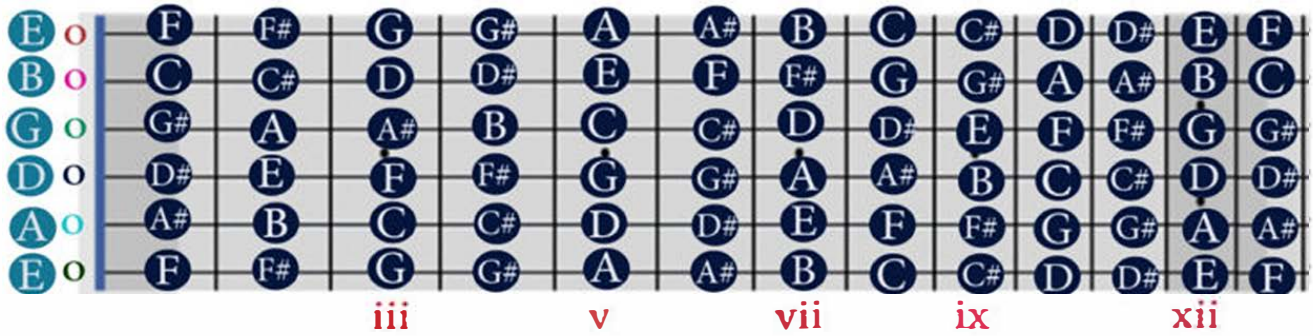


4 Note / Crazy 16ths

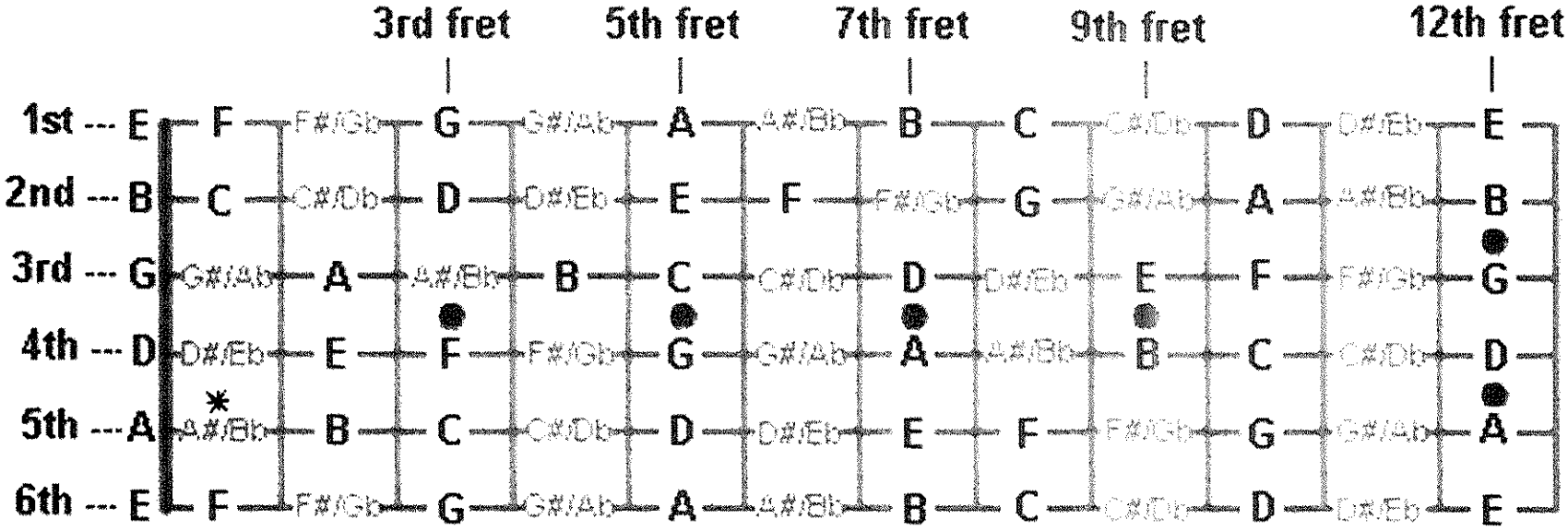


Notes on the fretboard



Music Circle

www.musiccircle.in



THE NOTES OF THE GUITAR