

**BARITONE**

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## What to practice first...

### WINTERFEST SET LIST (Semester 1)

- 1) Cadence
- 2) The Tempest
- 3) Get Down On It
- 4) We Know What You Whisper
- 5) Angels We Have Heard On High
- 6) Santa Claus Is Comin' To Town
- 7) Optional Additions or C Minor Groove
- 8) Sponsor Song
- INTERMISSION
- 9) Canon Remix- (Combined Bands)
- 10) My Way (Small Ensemble)
- 11) 12 Bar Blues

### ARTS ALIVE SET LIST (Semester 2)

- 1) Cadence
- 2) La Copa De La Vida
- 3) Optional Additions
- 4) Optional Additions
- 5) Sponsor Song
- INTERMISSION (Combined Bands)
- 6) The Tempest
- 7) Get Down On It
- 8) Crazy Jam (C Minor Groove)
- 9) We Know What You Whisper
- 10) Original Student Composition
- 11) 12 Bar Blues

### Graduation - **Pomp & Circumstance**

**Optional Additions:** (a) Original Student Compositions, (b) Amazing Grace, (c) Birdland, (d) Carol Of The Buckets, (e) Chained To The Rhythm, (f) Chameleon, (g) Feeling Good, (h) It Don't Mean A Thing, (i) It Is Well, (j) Over The Rainbow, (k) Runaway Baby, (l) Take On Me, (m) Tenor Madness

# FINGERING CHART

## BARITONE B.C.

### Instrument Care Reminders

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

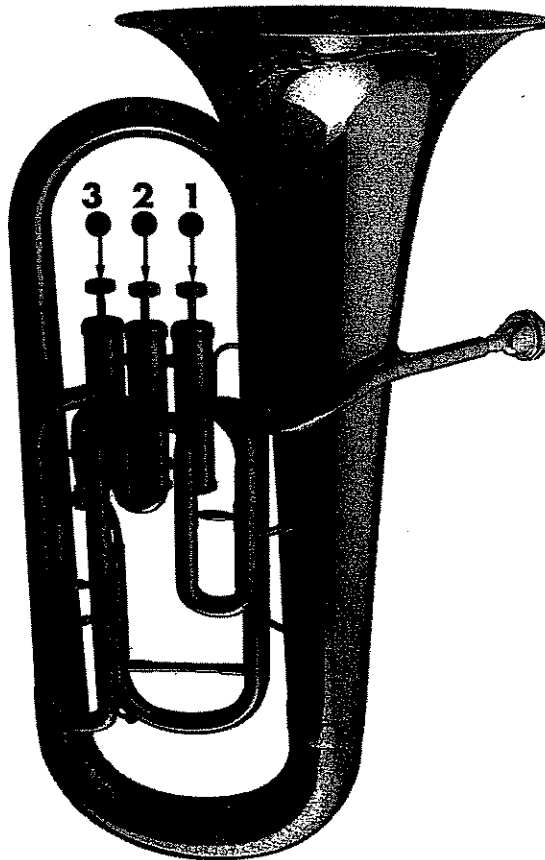
- Use the water key to empty water from the instrument. Blow air through it.
- Remove the mouthpiece. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Wipe off the instrument with a clean soft cloth. Return the instrument to its case.

Baritone valves occasionally need oiling. To oil your baritone valves:

- Unscrew the valve at the top of the casing.
- Lift the valve half-way out of the casing.
- Apply a few drops of special brass valve oil to the exposed valve.
- Carefully return the valve to its casing. When properly inserted, the top of the valve should easily screw back into place.

Be sure to grease the slides regularly. Your director will recommend special slide grease and valve oil, and will help you apply them when necessary.

**CAUTION:** If a slide, a valve or your mouthpiece becomes stuck, ask for help from your band director or music dealer. Special tools should be used to prevent damage to your instrument.



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

- = Open
- = Pressed down

**E**

**F**

**F# Gb**

**G**

**G# Ab**

**A**

**A# Bb**

**B**

# FINGERING CHART

## BARITONE B.C.

**C**

● ○ ○

**C# Db**

○ ○ ○

**D**

● ○ ○

**D# Eb**

● ○ ○

**E**

○ ○ ○

**F**

○ ○ ○

**F# Gb**

○ ○ ○

**G**

● ○ ○

**G# Ab**

● ○ ○

**A**

○ ○ ○

**A# Bb**

○ ○ ○

**B**

● ○ ○

**C**

● ○ ○

**C# Db**

○ ○ ○

**D**

○ ○ ○

**D# Eb**

● ○ ○

**E**

○ ○ ○

**F**

○ ○ ○

**F# Gb**

○ ○ ○

# Concert Bb Scale

1. Scale with hints

Bb C D Eb F G A Bb A G F Eb D C Bb

○○○ ●●● ●●○ ●○○ ○○○ ●●● ●●○ ○○○ ○○○ ●●○ ●●○ ○○○ ●○○ ●●○ ●●○ ○○○

2. Scale

3. Arpeggio with hints

Bb D F Bb F D Bb

○○○ ●●○ ○○○ ○○○ ○○○ ●●○ ○○○

4. Arpeggio

5. Draw the notes of the scale.

6. Draw the notes of the arpeggio.

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

# Concert Bb Scale

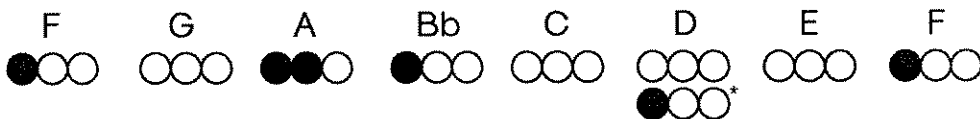
## BRASS

Trumpet

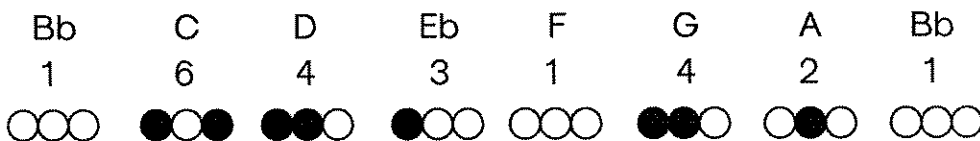
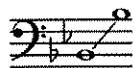


F Horn

\*Lower octave



Trombone  
Baritone



Tuba



## WOODWINDS

Flute

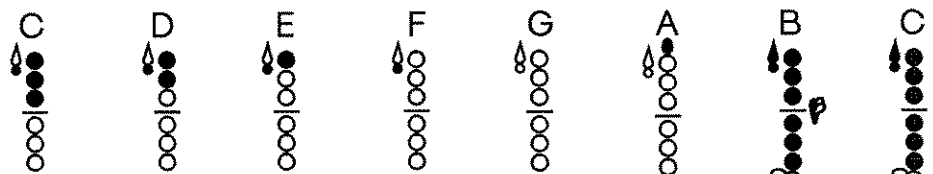
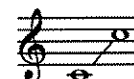


Oboe

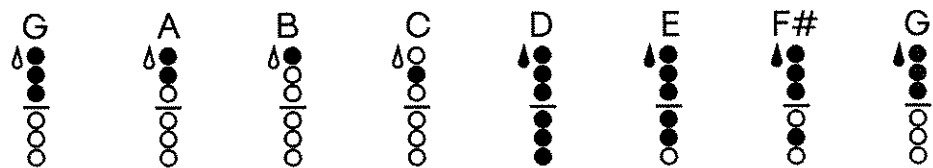
\*Forked F



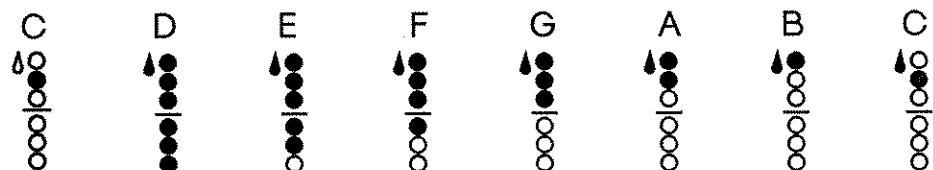
Clarinet



Alto/Bari Sax

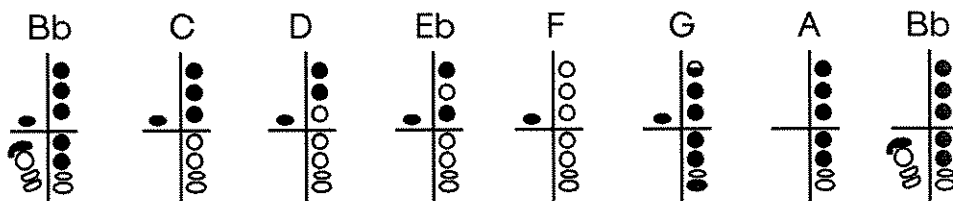
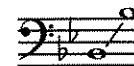


Tenor Sax



Bassoon

● = whisper key



# Concert C Scale

1. Scale with hints

C D E F G A B C B A G F E D C

2. Scale

3. Arpeggio with hints

C E G C G E C

4. Arpeggio

5. Draw the notes of the scale.

6. Draw the notes of the arpeggio.

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



# Concert C Scale

## BRASS

Trumpet		D	E	F#	G	A	B	C#	D
F Horn		G	A	B	C	D	E	F#	G
Trombone Baritone		C 6	D 4	E 2	F 1	G 4	A 2	B 4	C 3
Tuba		C	D	E	F	G	A	B	C

## WOODWINDS

Flute		C	D	E	F	G	A	B	C
Oboe		C	D	E	F	G	A	B	C
Clarinet		D	E	F#	G	A	B*	C#*	D
<small>*Alternate fingering</small>									
Alto/Bari Sax		A	B	C#	D	E	F#	G#	A
Tenor Sax		D	E	F#	G	A	B	C#	D
Bassoon		C	D	E	F	G	A	B	C
<small>• = whisper key</small>									

# Concert Ab Scale

1. Scale with hints

2. Scale

3. Arpeggio with hints

4. Arpeggio

5. Draw the notes of the scale.

6. Draw the notes of the arpeggio.

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

# Concert Ab Scale

## BRASS

Trumpet		Bb	C	D	Eb	F	G	A	Bb
		●○○	○○○	●●●	○●●	●○○	○○○	●●○	●○○
F Horn		Eb	F	G	Ab	Bb	C	D	Eb
		○●○	●○○	○○○	○●●	●○○	○○○	○○○	○●○
Trombone Baritone		Ab	Bb	C	Db	Eb	F	G	Ab
		3	1	6	5	3	1	4	3
		●○○	○○○	●○○	○●●	●○○	○○○	●●○	●○○
Tuba		Ab	Bb	C	Db	Eb	F	G	Ab
		●○○	○○○	●○○	○●●	●○○	○○○	●●○	●○○

## WOODWINDS

Flute		Ab	Bb	C	Db	Eb	F	G	Ab
		●●● ○○○	●●○ ○○○	○○○ ○○○	○○○ ○○○	○○○ ●●●	○○○ ○○○	○○○ ○○○	●●● ○○○
Oboe		Ab	Bb	C	Db	Eb*	F*	G	Ab
		●●● ○○○	●●○ ○○○	○○○ ○○○	○○○ ○○○	○○○ ●●●	○○○ ●●●	○○○ ○○○	●●● ○○○
		*Alternate fingering							
Clarinet		Bb	C	D	Eb	F	G	A	Bb
		●●○ ○○○	○○○ ○○○	○○○ ○○○	○○○ ○○○	○○○ ○○○	○○○ ○○○	○○○ ○○○	●●○ ○○○
Alto/Bari Sax		F	G	A	Bb*	C	D	E	F
		●●○ ○○○	○○○ ○○○	○○○ ○○○	○○○ ○○○	○○○ ○○○	○○○ ○○○	○○○ ○○○	●●○ ○○○
		*Bis fingering - hover first finger over both top keys for entirety of scale.							
Tenor Sax		Bb*	C	D	Eb	F	G	A	Bb*
		●●○ ○○○	○○○ ○○○	○○○ ○○○	○○○ ○○○	○○○ ○○○	○○○ ○○○	○○○ ○○○	●●○ ○○○
		*Bis							
Bassoon		Ab	Bb	C	Db	Eb	F	G	Ab
		●○○	○○○	○○○	○●●	●○○	○○○	○○○	●○○
		● = whisper key							

# Concert Bb Blues Scale

<b>Number</b>	<b>1</b>	<b>b3</b>	<b>4</b>	<b>b5</b>	<b>5</b>	<b>b7</b>	<b>8</b>
<b>Solfege</b>	<b>Do</b>	<b>Me</b>	<b>Fa</b>	<b>Se</b>	<b>Sol</b>	<b>Te</b>	<b>Do</b>
<b>C Instruments</b> (Flute, Trombone, Baritone)	<b>Bb</b>	<b>Db</b>	<b>Eb</b>	<b>E</b>	<b>F</b>	<b>Ab</b>	<b>Bb</b>
<b>Bb Instruments</b> (Trumpet, Tenor Sax, Clarinet)	<b>C</b>	<b>Eb</b>	<b>F</b>	<b>F#</b>	<b>G</b>	<b>Bb</b>	<b>C</b>
<b>Eb Instruments</b> (Alto Sax)	<b>G</b>	<b>Bb</b>	<b>C</b>	<b>C#</b>	<b>D</b>	<b>F</b>	<b>G</b>

# Concert C Minor Scale

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

# SCI-TECH BAND / MTM MASTER PRACTICE CHECKLIST

## FIRST 5 NOTES

Do  Re  Mi  Fa  So  La  Ti  Do

## MAJOR SCALES

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

## NATURAL MINOR SCALES

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

## HARMONIC MINOR SCALES

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

## BLUES SCALES

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

## CHROMATIC SCALES

1 Octave Chromatic Scale (Concert Bb)  2 Octave Chromatic Scale (Concert Bb)

## SUETA RHYTHM CHARTS

1  2  3  4  5  6  7  8  9  10  11  12  13  14  15  16  17  18  
 19  20  21  22  23  24  25  26  27  28  29  30  31  32  33  34  
 35  36  37  38  39  40  41  42  43  44  45  46  47  48  49  50  
 51  52  53  54  55  56  57  58  59  60  61  62  63  64  65

## RHYTHM CHARTS (in Band Handbook)

Unit I Rhythm Exercise  Beginning Rhythms  Rhythm Sheet I  
 Quarters, Eighths, & Rests  Offbeats 1  Offbeats 2  Rhythm Grid

## FUNDAMENTAL RHYTHMS

1  2  3  4  5  6  7  8  9  10  11  12  13  14  15  16  17  18  
 19  20  21  22  23  24  25  26  27  28  29  30  31  32  33  34  
 35  36  37  38  39  40  41  42  43  44  45  46  47  48  49  50  
 51  52  53  54  55  56  57  58  59  60  61  62  63  64  65  66  
 67  68  69  70  71  72  73  74  75  76  77  78  79  80  81  82  
 83  84  85  86  87  88  89  90  91  92  93  94  95  96  97  98  
 99  100  101  102  103  104  105  106  107  108  109  110  111  
 112  113  114  115  116  117  118  119  120  121  122  123  124  
 125  126  127  128  129  130  131  132  133  134  135  136  137  
 138  129  140  141  142  143  144  145  146  147  148  149  150  
 151  152  153  154  155  156  157  158  159  160  161  162  163  
 164  165  166  167  168  169  170  171  172  173  174  175  176  
 177  178  179  180  181  182  183  184  185  186  187  188  189  
 190  191  192  193  194  195

## ALFRED'S DRUM METHOD, BOOK 1 (for Percussion)

Lesson:  1  2  3  4  5  6  7  8  9  10  11  12  13  14  15  16   
 17  18  19  20  21  22  23  24  25  26  27  28  29  30  31  32   
 33  34  35  36  37  38  39

## ALFRED'S DRUM METHOD, BOOK 2 (for Percussion)

Lesson:  1  2  3  4  5  6  7  8  9  10  11  12  13  14  15  16   
 17  18  19  20  21  22  23  24  25  26  27  28  29  30  31  32   
 33

## A FRESH APPROACH TO THE SNARE DRUM, APPENDIX (for Percussion)

Lesson:  1  2  3  4  5  6  7  8  9  10  11  12  13  14  15  16   
 17  18  19  20

Exercises p. 77:  1  2  3  4  5  6  7  8  9  10  11  12  13  14  15   
 16  17  18  19  20  21  22  23

Essential Rudiments p. 82:  Single Stroke Rudiments  Roll Rudiments  
 Paradiddle Rudiments  Flam Rudiments  Drag Rudiments

### ESSENTIAL ELEMENTS, BOOK 1

1  2  3  4  5  6  7  8  9  10  11  12  13  14  15  16  17  18  
 19  20  21  22  23  24  25  26  27  28  29  30  31  32  33  34  
 35  36  37  38  39  40  41  42  43  44  45  46  47  48  49  50  
 51  52  53  54  55  56  57  58  59  60  61  62  63  64  65  66  
 67  68  69  70  71  72  73  74  75  76  77  78  79  80  81  82  
 83  84  85  86  87  88  89  90  91  92  93  94  95  96  97  98  
 99  100  101  102  103  104  105  106  107  108  109  110  111  
 112  113  114  115  116  117  118  119  120  121  122  123  124  
 125  126  127  128  129  130  131  132  133  134  135  136  137  
 138  129  140  141  142  143  144  145  146  147  148  149  150  
 151  152  153  154  155  156  157  158  159  160  161  162  163  
 164  165  166  167  168  169  170  171  172  173  174  175  176  
 177  178  179  180  181  182  183  184  185  186  187

Pg. 40 – Key of Concert Bb  #1  #2  #3  #4; Concert Eb  #1  #2  #3  #4

Concert F  #1  #2  #3  #4; Concert Ab  #1  #2  #3  #4

Pg. 42-43 – Rhythm Studies

### ESSENTIAL ELEMENTS, BOOK 2

1  2  3  4  5  6  7  8  9  10  11  12  13  14  15  16  17  18  
 19  20  21  22  23  24  25  26  27  28  29  30  31  32  33  34  
 35  36  37  38  39  40  41  42  43  44  45  46  47  48  49  50  
 51  52  53  54  55  56  57  58  59  60  61  62  63  64  65  66  
 67  68  69  70  71  72  73  74  75  76  77  78  79  80  81  82  
 83  84  85  86  87  88  89  90  91  92  93  94  95  96  97  98  
 99  100  101  102  103  104  105  106  107  108  109  110  111  
 112  113  114  115  116  117  118  119  120  121  122  123  124  
 125  126  127  128  129  130  131  132  133  134  135  136  137  
 138  129  140  141  142  143  144  145  146  147  148  149  150  
 151  152  153  154  155  156  157  158  159  160  161  162  163  
 164  165  166  167  168  169  170  171  172  173  174  175  176  
 177  178  179  180  181  182  183  184  185  186  187  188  189  
 190  191  192  193  194  195  196  197  198  199

Pg. 42-43 – Rhythm Studies

### ESSENTIAL ELEMENTS, BOOK 3

1  2  3  4  5  6  7  8  9  10  11  12  13  14  15  16  17  18  
 19  20  21  22  23  24  25  26  27  28  29  30  31  32  33  34  
 35  36  37  38  39  40  41  42  43  44  45  46  47  48  49  50  
 51  52  53  54  55  56  57  58  59  60  61  62  63  64  65  66  
 67  68  69  70  71  72  73  74  75  76  77  78  79  80  81  82  
 83  84  85  86  87  88  89  90  91  92  93  94  95  96  97  98  
 99  100  101  102  103  104  105  106  107  108  109  110  111  
 112  113  114  115  116  117  118  119  120  121  122  123  124  
 125  126  127  128  129  130  131  132  133  134  135  136  137  
 138  129  140  141  142  143  144  145  146  147  148  149  150  
 151  152  153  154  155  156  157  158  159  160  161  162  163  
 164  165  166  167  168  169  170  171  172  173  174  175  176  
 177  178  179  180  181  182  183  184  185  186  187  188  189  
 190  191  192  193  194  195

Pg. 38-39 – Rhythm Studies

### OTHER

Band Repertoire  Solo Repertoire  Chamber Ensemble Repertoire  Improvisation

# SCALE CHECKLIST

KEY	MAJOR	MINOR	HARMONIC MINOR	BLUES	CHROMATIC (1 Octave)	CHROMATIC (2 Octaves)
Bb						
B						
C						
C#/Db						
D						
D#/Eb						
E						
F						
F#/Gb						
G						
G#/Ab						
A						

# SCALE ASSIGNMENTS

## CONCERT & JAZZ BAND

### QUARTER 1

Bb Blues  
Bb Major  
Bb Minor  
C Major  
C Minor  
C Harmonic Minor  
Bb Chromatic (1 Octave)

### QUARTER 2

Eb Major  
D#/Eb Minor  
F Major  
F Minor  
Ab Major  
G# Minor  
G Major  
G Minor

### QUARTER 3

D Major  
D Minor  
C#/Db Major  
C# Minor  
E Major  
E Minor  
F Blues

### QUARTER 4

F#/Gb Major  
F# Minor  
A Major  
A Minor  
B Major  
B Minor

## SYMPHONIC BAND

### QUARTER 1

First Note – Concert Bb (Do)  
First 5 Notes – Do-Re-Mi-Fa-So  
Bb Major – Do-Re-Mi-Fa-So-La-Ti-Do

### QUARTER 2

Bb Blues

### QUARTER 3

Bb Chromatic (1 Octave)  
C Major

### QUARTER 4

C Minor

\*Scale assignments subject to change



# SCITECH BAND GROOVE CHART

## -CHORD PROGRESSIONS FOR IMPROV-

Scale	C	D	E	F	G	A	B
Number	1	2	3	4	5	6	7
Major	I	ii	iii	IV	V	vi	vii°
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



# **Holiday Solos – Duets – Trios – Quartets**

## **SOLOS (1+people)**

Up On The Housetop  
The Hanukkah Song  
A Holly Jolly Christmas  
Frosty The Snow Man  
Rockin' Around The Christmas Tree  
Jingle Bell Rock  
Rudolph The Red-Nosed Reindeer  
Let It Snow! Let It Snow! Let It Snow!  
The Christmas Song (Chestnuts Roasting)

## **DUETS**

Angels We Have Heard On High  
Away In A Manger  
Deck The Halls  
The First Noel  
God Rest Ye Merry Gentlemen  
Hark! The Herald Angels Sing  
It Came Upon A Midnight Clear  
Jolly Old St. Nicholas  
Joy To The World  
O Holy Night  
O Little Town Of Bethlehem  
Silent Night  
We Wish You A Merry Christmas

## **SOLOS, DUETS, TRIOS, QUARTETS**

Angels We Have Heard On High  
Away In A Manger  
O Little Town of Bethlehem  
God Rest Ye Merry Gentlemen  
It Came Upon A Midnight Clear  
O Come, All Ye Faithful  
O Come, O Come, Emmanuel  
Silent Night  
We Three Kings of Orient Are  
Good king Wenceslas  
Hark! The Herald Angels Sing  
The First Noel  
We Wish You A Merry Christmas

## **CIRCLE YOUR CHOICE ABOVE**

**Names:** \_\_\_\_\_

**Instruments:** \_\_\_\_\_

# 12 BAR BLUES

## Blues Scale

	I	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

TROMBONE

CONCERTO  
FOR TROMBONE AND PIANO

RIMSKY-KORSAKOV (1844-1908)

Allegro vivace

1

*f* 3

6 A 1

*f* 3

B

*cresc.* 3 *ff*

C *p*

D 1

*f* 3

6

TROMBONE

E 1

*f*

*cresc.*

*ff*

G Andante cantabile

*p espressivo*

*f*

*pp p*

*cresc.*

*stringendo*

*Kadenz*

*f ad libitum*

*p*

*p cresc.*



# TROMBONE

First staff of music. Dynamics: *f*, *mp*, *f*, *p*. Marking: *riten.*

Second staff of music. Tempo markings: *K Allegro*, *L Allegretto*. Dynamics: *sf*, *f*, *mf*. Measure numbers: 3, 7.

Third staff of music. Dynamics: *mf*.

Fourth staff of music. Dynamics: *mf staccato*. Marking: 3.

Fifth staff of music. Dynamics: *mf*. Marking: 6.

Sixth staff of music. Dynamics: *mf*. Marking: 7.

Seventh staff of music. Dynamics: *p*. Marking: 5.

Eighth staff of music. Dynamics: *p*. Marking: 4.

Ninth staff of music. Dynamics: *mf staccatissimo*. Marking: 3.

Tenth staff of music. Dynamics: *f*. Marking: 3.

Eleventh staff of music. Dynamics: *f*. Marking: 2.

# TROMBONE

mf p cresc.

f

3 S

6 T f

U Tempo poco meno mosso p

cresc. riten. Vivace 3

# Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(Eb) Eb

Bb7 Cm Ab Eb

Bb7

Soprano

Alto

Tenor

Bass

7

S

A

T

B

Eb Bb Eb Eb Ab Eb Cm Eb

14

S

A

T

B

Eb Bb7 Eb Eb/sus4/Ab Eb

# *SciTech Band Audition*

## **SYMPHONIC BAND AUDITION REQUIREMENTS**

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

### **Additional Instructions**

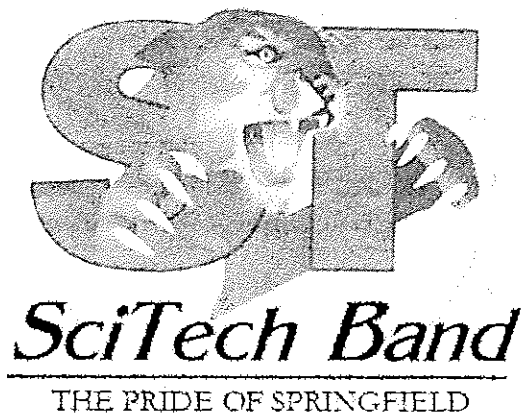
- Symphonic Band play prepared solo for “Symphonic Band”
- Extra points for playing “Concert Band/Jazz Band” solo
- Extra points for playing a prepared solo from Essential Elements book 1, 2, 3, or a new song from the binder

## **CONCERT BAND & JAZZ BAND AUDITION REQUIREMENTS**

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

### **Additional Instructions**

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



# SYMPHONIC BAND AUDITION SCALE LIST

## **Instrument Key**

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

Bb Instruments: Clarinet Trumpet, Tenor Sax

Eb Instruments: Alto Sax, Baritone Sax

## **Concert Bb Major Scale**

C Instruments: Bb C D Eb F G A Bb

Bb Instruments: C D E F G A B C

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

## **Concert Bb Blues Scale**

C Instruments: Bb Db Eb E F Ab Bb

Bb Instruments: C Eb F Gb G Bb C

Eb Instruments: G Bb C Db D F G

## **Concert Bb Chromatic Scale**

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

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

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



**SciTech Band**

THE PRIDE OF SPRINGFIELD

# AUDITION SCORE SHEET

(or Test Score Sheet)

Name: \_\_\_\_\_

I am auditioning for  Concert Band  Jazz Band

Stomp Percussion Ensemble  Other \_\_\_\_\_

Please check all that apply.

CATEGORY	MASTERY 4	PROFICIENT 3	DEVELOPING 2	EMERGING 1
<b>DESCRIPTION OF LEVELS</b>	<ul style="list-style-type: none"> <li>Indicates a mastery level, exceeding expectations.</li> <li>Student rarely needs assistance with demanding tasks, is self-motivated, and produces consistently high-quality work.</li> </ul>	<ul style="list-style-type: none"> <li>Reaches expected (or proficient) level for this task.</li> <li>Student produces quality work and occasionally needs assistance with demanding tasks.</li> </ul>	<ul style="list-style-type: none"> <li>Indicates a developing level for this task.</li> <li>Student produces required work with teacher direction and support.</li> </ul>	<ul style="list-style-type: none"> <li>Indicates an emerging level for this task.</li> <li>Student requires constant teacher direction, support, and assistance.</li> </ul>
<b>GRADING</b> (if applicable)	A (100-90)	B (89-80)	C (79-70)	D (69-60)
<b>TONE QUALITY</b> (4 Points)				
<b>RHYTHMIC ACCURACY</b> (4 Points)				
<b>NOTE ACCURACY</b> (4 Points)				
<b>DYNAMICS</b> (4 Points)				
<b>ARTICULATION</b> (4 Points)				
<b>INTONATION</b> (4 Points)				
<b>EXPRESSION</b> (4 Points)				
<b>SIGHT-READING</b> (4 Points)				
<b>PERCUSSION TECHNIQUE</b> -Posture for Wind Players- (4 Points)				
<b>TOTAL POINTS</b> 36 Points Possible	<b>COMMENTS</b>			
	_____			
	_____			
	_____			

# Audition Prepared Solo - Symphonic Band

Trombone & Baritone

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score is written for Trombone & Baritone in a 4/4 time signature with a key signature of one flat (B-flat). It consists of three staves of music. The first staff begins with a rest followed by a melodic line starting on a whole note G2, moving through A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, and ending on a whole note G4. The dynamic marking *mf* is placed below the first measure. The second staff continues the melodic line, starting with a whole note G4, moving through A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, and ending with a whole note G6. The dynamic marking *p* is placed below the final measure. The third staff features a rhythmic accompaniment of eighth notes, starting with a whole note G2, followed by eighth notes A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, and ending with a whole note G4. The dynamic marking *f* is placed below the first measure. The score concludes with a double bar line.

# Audition Prepared Solo - ADVANCED BAND

Trombone/Baritone

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It consists of five staves of music. The first staff begins with a *mf* dynamic and a long slur over the first six measures. The second staff continues with a slur over the first four measures and a *p* dynamic marking. The third staff features a *f* dynamic and a 'Swing!' instruction with a triplet symbol (three eighth notes beamed together). The fourth staff has a slur over the first four measures. The fifth staff concludes the piece with a double bar line.



# ANGELS WE HAVE HEARD ON HIGH

## Soprano Trombone / Baritone

Traditional French Carol

Musical notation for Soprano Trombone / Baritone, measures 1-21. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). Measures 1-7 are a simple melody. Measures 8-14 feature a more complex melody with slurs. Measures 15-18 continue the complex melody. Measure 19 is marked with a box labeled "Intro". Measures 20-21 conclude the piece with a final note.

## Alto

Musical notation for Alto, measures 1-21. The score is written in bass clef with a key signature of two flats and a common time signature. Measures 1-7 are a simple melody. Measures 8-14 feature a more complex melody with slurs. Measures 15-18 continue the complex melody. Measure 19 is marked with a box labeled "Intro". Measures 20-21 conclude the piece with a final note.

## Tenor

Musical notation for Tenor, measures 1-21. The score is written in bass clef with a key signature of two flats and a common time signature. Measures 1-7 are a simple melody. Measures 8-14 feature a more complex melody with slurs. Measures 15-18 continue the complex melody. Measure 19 is marked with a box labeled "Intro". Measures 20-21 conclude the piece with a final note.

## Bass

Musical notation for Bass, measures 1-21. The score is written in bass clef with a key signature of two flats and a common time signature. Measures 1-7 are a simple melody. Measures 8-14 feature a more complex melody with slurs. Measures 15-18 continue the complex melody. Measure 19 is marked with a box labeled "Intro". Measures 20-21 conclude the piece with a final note.

# Birdland

TROMBONE 1

Music by JOSEF ZAWINUL  
Arranged by MICHAEL SWEENEY

FAST ROCK (♩ = 152-160)

The musical score for Trombone 1 of "Birdland" is presented in a single system with ten staves. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked "FAST ROCK" with a quarter note equal to 152-160 beats per minute. The score includes several handwritten annotations: a circled "4" above the first staff, a circled "9" above the second staff, a circled "17" above the third staff, a circled "25" above the fifth staff, and a circled "33" above the seventh staff. Performance markings include dynamics such as *f*, *mf*, and *f*, and various articulations like accents, slurs, and breath marks. The piece concludes with a final measure on the tenth staff.

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Trombone 1

41 **42** 8 **50** 42-49 50 51 mf 52

53 54 55 56

**58** 57 f 58 59 60

61 62 63 64 (To CODA)

65 66 67 mf 68

69 70 71 72

**76** 73 74 75 ff 76 Dim. 77 mp ff

78 Dim. 79 mp ff 80 81 mp ff

**86** 82 DIM. 83 mp 84 86 86-93 8 (D.S. AL CODA)

(CODA) 94 ff 95 96 97 ff

# Birdland

TROMBONE 2

Music by JOSEF ZAWINUL  
Arranged by MICHAEL SWEENEY

FAST ROCK ( $\text{♩} = 152-160$ )

The musical score for Trombone 2 of "Birdland" is presented in a single system with seven staves. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The tempo is marked "FAST ROCK" with a quarter note equal to 152-160 beats per minute. The score includes several handwritten annotations: a circled "4" above the first staff, a circled "9" above the second staff, a circled "17" above the third staff, a circled "25" above the fifth staff, and a circled "33" above the sixth staff. Performance markings include dynamics such as *f*, *mf*, and *f*, and various articulations like accents, slurs, and breath marks. Measure numbers 4, 5, 7, 8, 9-15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, and 40 are indicated throughout the score.

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Trombone 2

41 42 8 50  
42-49 50 51 mf 52

53 54 55 56

58  
57 58 59 60

(TO CODA)  $\phi$   
61 62 63 64

68  
65 66 67 68 mf

69 70 71 72

76  
73 74 75 76 Dim. 77 mp ff

78 Dim. 79 mp ff 80 Dim. 81 mp ff

86 8 D.S. AL CODA  
82 83 mp 84 85 86-93

$\phi$  (CODA)  
94 ff 95 96 97 ff

# Birdland

TROMBONE 3

Music by JOSEF ZAWINUL  
Arranged by MICHAEL SWEENEY

FAST ROCK (♩ = 152-160)

The musical score for Trombone 3 of "Birdland" is written in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked "FAST ROCK" with a quarter note equal to 152-160 beats per minute. The score consists of eight staves of music, with various performance markings and handwritten annotations. The first staff begins with a handwritten "4" above the staff and a "1-4" below the first measure. The second staff has a circled "9" above the staff and a "7" above the staff, with "9-15" and "16" below the staff. The third staff has a circled "17" above the staff. The fourth staff has a circled "25" above the staff. The fifth staff has a circled "29" above the staff. The sixth staff has a circled "33" above the staff. The seventh staff has a circled "37" above the staff. The eighth staff has a circled "40" above the staff. The score includes dynamic markings such as *f*, *mf*, and *f*. There are also various articulation marks, including accents, slurs, and breath marks. The piece concludes with the number "08921581" written below the final staff.

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Trombone 3

41 **42** *f* 8 **50** 51 *mf* 52

53 > 54 55 56

57 **58** *f* 59 60

61 62 63 64 (To CODA) ⊕

65 66 67 **68** *mf*

69 70 71 72

73 74 75 **76** *ff* *Dim.* 77 *mp* *ff*

78 *Dim.* 79 *mp* *ff* 80 *Dim.* 81 *mp* *ff*

82 *Dim.* 83 *mp* 84 85 **86** 8 (D.S. AL CODA)

⊕ (CODA) 94 95 96 97 *ff*

# Birdland

TROMBONE 4

Music by JOSEF ZAWINUL

Arranged by MICHAEL SWEENEY

FAST ROCK (♩ = 152-160)

The musical score for Trombone 4 of "Birdland" is written on a single staff in bass clef with a key signature of one flat (B-flat). The tempo is marked "FAST ROCK" with a quarter note equal to 152-160 beats per minute. The score consists of 40 measures, divided into eight systems of five measures each. Handwritten annotations include circled measure numbers (4, 9, 17, 25, 33) and a circled "9" above measure 10. Performance markings include dynamics such as *f* (forte) and *mf* (mezzo-forte), accents (>), slurs, and breath marks (^). Measure numbers 1-4, 5, 6, 7, 8, 9-15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, and 40 are indicated below the staff.

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Trombone 4

41 **42** *f* 8 **50** 42-49 50 51 *mf* 52

53 > 54 55 > 56

57 **58** *f* > 58 59 > 60

61 > 62 63 > 64 (TO CODA) ⊕

65 > 66 67 **68** *mf* 68

69 70 71 72

73 74 75 **76** *ff* 76 *Dim.* 77 *mp ff*

78 *Dim.* 79 *mp ff* 80 *Dim.* 81 *mp ff*

82 *Dim.* 83 *mp* 84 **86** 8 *(D.S. ALL CODA)* 85 86-93

⊕ (CODA)

94 *ff* > 95 96 97 *ff*

OB 7215 B1 - P2



# B.C.

## BLUE MOON

31.

Handwritten musical score for the piece "Blue Moon". The score is written on ten staves. The first staff begins with a treble clef, a key signature of two flats (Bb and Eb), and a common time signature (C). The music consists of a series of chords and melodic lines. The chords are written above the notes and include: Eb, Cmi, Fmi, Bb7, E, Cmi, Fmi, Bb7, Eb, Cmi, Fmi7, Eb, Ab, Eb, Bb7, Eb, Cmi, Fmi, Bb7, Eb, Cmi, Fmi7, Eb, Fmi7, Eb, Fmi7, Bb7, Eb, Fmi7, Bb7, Eb, Abmi7, Db7, Gb, Bb, F7, Fmi7, Bb7, Eb, Cmi, Fmi7, Bb7, Eb, Cmi, Fmi, Bb7, Eb, Cmi, Fmi7, Bb7, 1. Eb, Fmi7, Eb, Bb7, and 2. Eb, Fmi7, Eb. A double bar line is present at the end of the final staff.

# Trombone

## Canon Remix

Pachelbel / Arr. Bernice

4 5 8 13

*mf*

17 21

24 29

31 37

38

45 45

*f*

52 53 61 61

*mf*

66 69

*f*

73 77

80 83

-----

\* Keard in Bass Clet /:  
Alto Sax.

MELODY

# Canon Remix

Pachelbel /Arr. Bernice

7: *mf*

4 5 8 13

17 21

24 29

31 37

38

45 *f*

51 53 61 69 *f* 77

71

78 83

85

# Bass Guitar

## Canon Remix

Pachelbel / Arr. Bernice

4

5

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

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

13 With Energy

mp

mf

16

21

26

29

31

36

37

41

45

46

51

53 Solo

*f*

2  
56

[Title]



61



66



69

71



77

76



83

81



# Careless Whisper – Melody

**Melody C – Flute**



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



**Melody Eb – Alto Sax, Bari Sax**



**Melody Bass Clef – Trombone, Baritone**



**Piano – Chords**

**Dm, Gm, Bb, Am**

*Lyrics*

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



# Careless Whisper – Horn Lick

## Horn Lick C – Flute



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

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



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

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



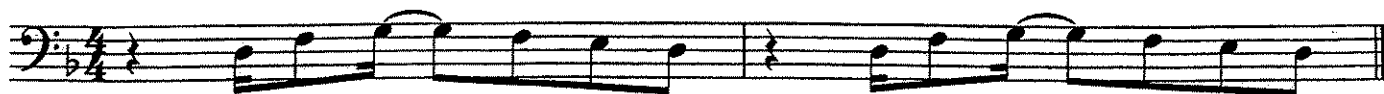
E G A G F# E E G A G F# E

## Horn Lick Eb – Alto Sax, Bari Sax



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

## Horn Lick Bass Clef – Trombone, Baritone



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

# Carol of The Bells

Melody - Bass Clef  
-Trombone / Baritone

Quartet Version

arr. Turgeon & Brenice

Soli

*mp*

6

12

18

*rit.*

**A**

*a tempo - Repeat 4x*

*f*

**B**

24

31

**C**

*mf*

**D** *Repeat 3x*

*f*

37

**E**

*rit.*

*f*

# Carol of The Bells

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

Quartet Version

arr. Turgeon & Bernice

mp

8

15

rit.

A a tempo - Repeat 4x

f

22

B

31

C

D Repeat 3x

mf

f

40

E

rit.

# Chained To The Rhythm

As Recorded by Katy Perry

arr. Bernice

Melody (B.C.)

Groovy ♩ = 103-105

Optional 4 bar vamp

3

A

on cue

off -2

*f*

7

11

1.

2.

C

14

soli

off -2

off -4

*mf*

D

18

tutti

*f*

E

21

3

F

25

3

3

Melody (B.C.), p. 2

Chained To The Rhythm

28 G

32 *To Coda (2nd Time)* H I

36 off -2 J

40

K 43 *soli* off -2 *D.S. % al Coda* off -4



**L**  $\ominus$  Coda

47

solo/soli  
optional 8va

mf

Musical staff L, measures 47-49. Bass clef. Measure 47 starts with a quarter rest followed by two eighth notes. Measures 48 and 49 contain eighth-note patterns. Dynamic marking *mf* is below the staff.

50

**M**

Musical staff M, measures 50-52. Bass clef. Measure 50 has eighth notes with accents (>). Measures 51 and 52 have eighth notes with slurs. Measure 52 ends with a quarter rest.

53

Musical staff N, measures 53-55. Bass clef. Measures 53 and 54 have eighth notes with slurs. Measure 55 has eighth notes with slurs and triplets (3).

**N**

56

tutti

ff

Musical staff O, measures 56-58. Bass clef. Measures 56 and 57 have eighth notes with slurs. Measure 58 has eighth notes with slurs. Dynamic marking *ff* is below the staff.

59

**O**

Musical staff P, measures 59-62. Bass clef. Measures 59 and 60 have eighth notes with slurs. Measure 61 has eighth notes with slurs. Measure 62 has eighth notes with slurs and a triplet (3).

63

**P**

off -3

3

Musical staff Q, measures 63-66. Bass clef. Measure 63 has eighth notes with slurs and a triplet (3). Measures 64 and 65 have chords with slurs. Measure 66 has chords with slurs. The text "off -3" is above the staff.

Top Notes Melody  
Bottom Harmony

**Q**

67

off -3

off -3

Musical staff R, measures 67-70. Bass clef. Measure 67 has eighth notes with slurs and a triplet (3). Measures 68 and 69 have chords with slurs. Measure 70 has eighth notes with slurs and accents (>). The text "off -3" is above the staff.

# Chained To The Rhythm

As Recorded by Katy Perry

arr. Bernice

Countermelody (B.C.)

Solo Part (B.C.)

Groovy ♩ = 103-105  
Optional 4 bar vamp

The musical score is written in bass clef with a 4/4 time signature. It consists of several systems of music, each starting with a measure number and a section marker in a box:

- System 1:** Starts at measure 4. Section marker **A** is above a 4-measure rest. Section marker **B** is above a 3-measure rest. The music begins with a *f* dynamic marking.
- System 2:** Starts at measure 10. It features a melodic line with a slur and a first ending bracket labeled **1.**
- System 3:** Starts at measure 13. It features a melodic line with a slur and a second ending bracket labeled **2.** Section marker **C** is above a 4-measure rest. Section marker **D** is above a double bar line with a repeat sign. Section marker **E** is above a 4-measure rest.
- System 4:** Starts at measure 26. Section marker **F** is above a 3-measure rest. Section marker **G** is above a 5-measure rest. Section marker **H** is above a 3-measure rest. Section marker **I** is above a 3-measure rest. The music ends with a *mp* dynamic marking.
- System 5:** Starts at measure 39. It features a melodic line with a slur.
- System 6:** Starts at measure 42. Section marker **K** is above a 4-measure rest. The music ends with a *D.S. al Coda* instruction.



**L**  $\oplus$  *Coda*

47 **3** **M** **N** solo line **5** *mf* *ff*

Musical staff for measure 47. The staff is in bass clef. It begins with a triplet of eighth notes. After a rest, there are two eighth notes with accents, followed by a quarter note. A box labeled 'M' is above the staff. After another rest, there is a quarter note with a box labeled 'N' above it. This is followed by a triplet of eighth notes. A box labeled '5' is above the staff. The measure ends with a quarter rest. Dynamics *mf* and *ff* are indicated below the staff.

58 **O**

Musical staff for measure 58. The staff is in bass clef. It begins with a quarter note, followed by a triplet of eighth notes. A box labeled 'O' is above the staff. The measure continues with eighth notes and quarter notes, ending with a quarter note. Dynamics *mf* and *ff* are indicated below the staff.

62 **P** **3**

Musical staff for measure 62. The staff is in bass clef. It begins with a quarter note, followed by a triplet of eighth notes. A box labeled 'P' is above the staff. The measure continues with eighth notes and quarter notes, ending with a quarter note. Dynamics *mf* and *ff* are indicated below the staff.

**Q** 67 optional 8va **3**

Musical staff for measure 67. The staff is in bass clef. It begins with a quarter note, followed by a triplet of eighth notes. A box labeled 'Q' is above the staff. The measure continues with eighth notes and quarter notes, ending with a triplet of eighth notes. Dynamics *mf* and *ff* are indicated below the staff. The text 'optional 8va' is written above the staff, and a double line is drawn below the staff to indicate an octave shift.

71 Top Note Harmony

Musical staff for measure 71. The staff is in bass clef. It begins with a quarter note, followed by a triplet of eighth notes. The text 'Top Note Harmony' is written above the staff. The measure ends with a quarter note. Dynamics *mf* and *ff* are indicated below the staff.

# Chained To The Rhythm

As Recorded by Katy Perry

arr. Bernice

## Bass Line (B.C.)

Groovy ♩ = 103-105

Optional 4 bar vamp

mf -First 5 notes of each measure essential / others optional

3

A

f

6

B

9

12

1. 2.

C

mf

16

D

f

20

E

23



F

26



G

29



To Coda (2nd Time) H

32



I

35



J

38



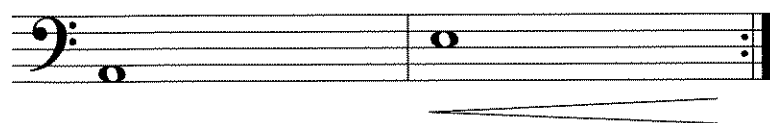
K

41



D.S. al Coda

45





L  $\oplus$  Coda

M

47

Musical staff 1: Bass clef, measures 47-53. Dynamics: *mf*. Includes a boxed letter M.

54

Musical staff 2: Bass clef, measures 54-57. Dynamics: *ff*. Includes a boxed letter N.

58

Musical staff 3: Bass clef, measures 58-60. Includes a boxed letter O.

61

Musical staff 4: Bass clef, measures 61-63.

P

64

Musical staff 5: Bass clef, measures 64-66.

Q

67

Musical staff 6: Bass clef, measures 67-69.

70

Musical staff 7: Bass clef, measures 70-73. Includes accents (>) under notes.

# 7: Bass clef

79

(MED. FUNK)

## CHAMELEON

- HERBIE HANCOCK/  
PAUL JACKSON/  
HARVEY MASON/BENNIE MAUPIN

### INTRO

(BASS) N.C.



Bass line notation for the intro, starting with a bass clef, a key signature of two flats (Bb and Eb), and a 4/4 time signature. The melody consists of quarter notes and eighth notes.

### A

Bb-7 Eb7 Bb-7 Eb7



First staff of section A, featuring a bass line with eighth-note patterns and a melodic line with quarter notes.

BASS CONT. SIM.

Bb-7 Eb7 Bb-7 Eb7



Second staff of section A, continuing the bass and melodic lines from the first staff.

### B

Bb-7 Eb7 Bb-7 Eb7



First staff of section B, featuring a bass line with eighth-note patterns and a melodic line with quarter notes. A 'PLAY 3X' instruction is present at the end of the staff.

Bb-7 Eb7 N.C.



Second staff of section B, featuring a bass line with eighth-note patterns and a melodic line with quarter notes. The section concludes with a double bar line.

# Chameleon Bass Line

Score

The musical score for "Chameleon Bass Line" consists of five staves, all in 4/4 time and B-flat major. The notation is as follows:

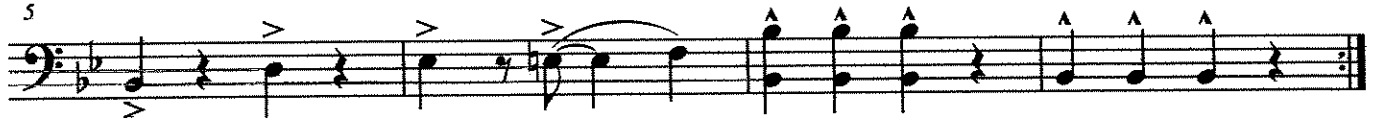
- C:** Treble clef. The melody starts with a quarter note G4, followed by eighth notes A4 and Bb4. The second measure contains a quarter rest, a quarter note G4, and a quarter note F4. The third measure contains a quarter note E4, a quarter note D4, and a quarter note C4. The piece ends with a double bar line.
- Bb:** Treble clef. The melody starts with a quarter note G4, followed by eighth notes A4 and Bb4. The second measure contains a quarter rest, a quarter note G4, and a quarter note F4. The third measure contains a quarter note E4, a quarter note D4, and a quarter note C4. The piece ends with a double bar line.
- Eb:** Treble clef. The melody starts with a quarter note G4, followed by eighth notes A4 and Bb4. The second measure contains a quarter rest, a quarter note G4, and a quarter note F4. The third measure contains a quarter note E4, a quarter note D4, and a quarter note C4. The piece ends with a double bar line.
- Bass Clef High:** Bass clef. The melody starts with a quarter note G3, followed by eighth notes A3 and Bb3. The second measure contains a quarter rest, a quarter note G3, and a quarter note F3. The third measure contains a quarter note E3, a quarter note D3, and a quarter note C3. The piece ends with a double bar line.
- Bass Clef Low:** Bass clef. The melody starts with a quarter note G2, followed by eighth notes A2 and Bb2. The second measure contains a quarter rest, a quarter note G2, and a quarter note F2. The third measure contains a quarter note E2, a quarter note D2, and a quarter note C2. The piece ends with a double bar line.

# Trombone

## Cheer # 1

arr. Bernice

Watch Conductor  
Slow-Fast





# Eye Of The Tiger

For Zanetti

Flute  
Piano

A A G A A G A A G F

Musical staff for Flute/Piano in 4/4 time, key of B-flat major. The melody consists of eighth notes: A, A, G, A, A, G, A, A, G, F.

Clarinet  
Trumpet  
(LOW)

B B A B B A B B A G

Musical staff for Clarinet/Trumpet (LOW) in 4/4 time, key of B-flat major. The melody consists of eighth notes: B, B, A, B, B, A, B, B, A, G.

Clarinet  
Trumpet  
(HIGH)

B B A B B A B B A G

Musical staff for Clarinet/Trumpet (HIGH) in 4/4 time, key of B-flat major. The melody consists of eighth notes: B, B, A, B, B, A, B, B, A, G.

Alto Sax

F# F# E F# F# E F# F# E D

Musical staff for Alto Sax in 4/4 time, key of B major. The melody consists of eighth notes: F#, F#, E, F#, F#, E, F#, F#, E, D.

Trombone

A2 A2 G4 A2 A2 G4 A2 A2 G4 F1

Musical staff for Trombone in 4/4 time, key of B-flat major. The melody consists of eighth notes: A2, A2, G4, A2, A2, G4, A2, A2, G4, F1.

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)

Chord symbols for Flute/Piano: Bb, Bb Ab, Ab Gb, Gb F, Ab F Ab

Chord symbols for Clarinet Trumpet (LOW): C, C Bb, Bb Ab, Ab G, Bb G Bb

Chord symbols for Clarinet Tenor Sax/Trumpet (HIGH): C, C Bb, Bb Ab, Ab G, Bb G Bb

Chord symbols for Alto Sax: G, G F, F Eb, Eb D, F D F

Chord symbols for Trombone Euphonium (HIGH): Bb, Bb Ab, Ab Gb, Gb F, Ab F Ab

Chord symbols for Trombone Euphonium Tuba (LOW): Bb, Bb Ab, Ab Gb, Gb F, Ab F Ab

Tenor Sax:  
Octave Key HIGH  
No Octave Key LOW

Alto Sax:  
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

## (HORN LICK+)

Swing Time

NOTE 8 ON CUE  
BEAT 4

Flute Piano

Clarinet Trumpet (LOW)

Clarinet Tenor Sax Trumpet (HIGH)

Alto Sax

Trombone Euphonium

Chord symbols for Flute Piano: Bb, Db, Eb, E, Eb, E, Eb, E, Eb, Db, Bb, Ab, Bb, Bb

Chord symbols for Clarinet Trumpet (LOW): C, Eb, F, F#, F, F#, F, F, Eb, C, Bb, C, C

Chord symbols for Clarinet Tenor Sax Trumpet (HIGH): C, Eb, F, F#, F, F#, F, F, Eb, C, Bb, C, C

Chord symbols for Alto Sax: G, Bb, C, C#, C, C#, C, C, Bb, G, F, G, G

Chord symbols for Trombone Euphonium: Bb, Db, Eb, E, Eb, E, Eb, E, Eb, Db, Bb, Ab, Bb, Bb

Horn Lick:

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

Opening "And I'm Feeling Good":

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

1 & b3 Background Harmony Hits

# Feeling Good

(NASTY LICK - Bb Minor)

Swing Time

Flute  
Piano

Clarinet  
Trumpet  
(LOW)

Clarinet  
Tenor Sax  
Trumpet  
(HIGH)

Alto Sax  
Octave Key HIGH  
No Octave Key LOW

Trombone  
Euphonium

Tuba

The musical score is written in 12/8 time with a key signature of two flats (Bb minor). The piano part consists of two staves: the upper staff is in treble clef and the lower staff is in bass clef. The piano accompaniment is characterized by a steady eighth-note bass line and a melody of dotted eighth notes in the right hand. The instrumental parts for Flute, Clarinet (Low and High), Alto Sax, Trombone/Euphonium, and Tuba all follow a similar melodic line, starting with a rest for the first two beats and then playing a sequence of notes: Bb, Db, Bb, Eb, Db, Bb, Bb, Db, E, Eb, Db, Bb. The Alto Sax part includes the instruction 'Octave Key HIGH' and 'No Octave Key LOW'. The Trombone/Euphonium part includes fingering 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)

Trombone  
Euphonium

# Feeling Good

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

♩. = 60

Words and Music by Leslie Bricusse & Anthony Newley

Slowly, Freely

B♭m

B♭m/A♭

G♭maj7

B♭m/F F7

B♭m

B♭m/A♭

Musical staff for measures 1-3. The staff is in bass clef with a key signature of two flats (B♭, E♭) and a time signature of 12/8. Measure 1 contains a quarter rest followed by a quarter note B♭, an eighth note G♭, and an eighth note F. Measure 2 contains a quarter note G♭, a quarter note F, and a quarter note E♭. Measure 3 contains a quarter note D♭, a quarter note C, and a quarter note B♭. A fermata is placed over the B♭ in measure 3.

Birds fly-ing high,

you know how I feel.

Sun in the sky,

Musical staff for measures 4-6. Measure 4 contains a quarter note G♭, a quarter note F, and a quarter note E♭. Measure 5 contains a quarter note D♭, a quarter note C, and a quarter note B♭. Measure 6 contains a quarter note A♭, a quarter note G♭, and a quarter note F. A fermata is placed over the A♭ and G♭ in measure 6.

You know— how I feel.

Breeze drift-ing on by,——

Musical staff for measures 7-10. Measure 7 contains a quarter note G♭, a quarter note F, and a quarter note E♭. Measure 8 contains a quarter note D♭, a quarter note C, and a quarter note B♭. Measure 9 contains a quarter note A♭, a quarter note G♭, and a quarter note F. Measure 10 contains a quarter note E♭, a quarter note D♭, and a quarter note C. A fermata is placed over the E♭ and D♭ in measure 10.

You know how I feel.

It's a new dawn,

it's a new day,

it's a

Musical staff for measures 11-14. Measure 11 contains a quarter note G♭, a quarter note F, and a quarter note E♭. Measure 12 contains a quarter note D♭, a quarter note C, and a quarter note B♭. Measure 13 contains a quarter note A♭, a quarter note G♭, and a quarter note F. Measure 14 contains a quarter note E♭, a quarter note D♭, and a quarter note C. A fermata is placed over the A♭ and G♭ in measure 14.

new life—

for— me—

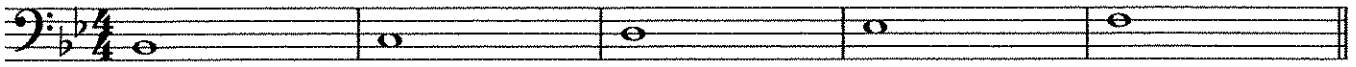
and I'm feel-ing——

good.

C Instruments (Bass)

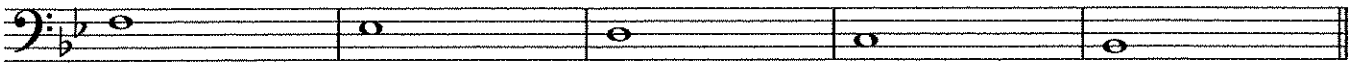
First Five Note Exercises

**A**



6

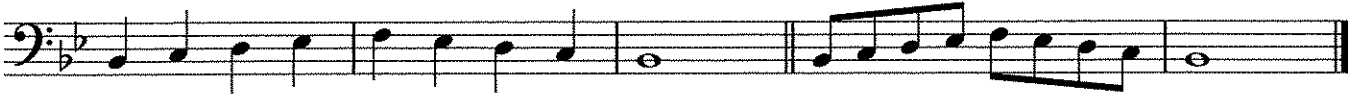
**B**



11

**C**

**D**



Melody (B.C.)

# Get Down On It

As Recorded by Kool & The Gang  
arr. Bernice

**Funk Beat** ♩ = 112

The score is written in bass clef, 4/4 time, with a tempo of 112. It consists of eight systems of music, each with a measure number on the left and a chord change label in a box above the staff. Measure numbers are 4, 12, 16, 20, 23, 26, and 30. The first system (measures 1-4) includes a 4-measure rest, a 3-measure rest, and a 4-measure pattern with 'optional 8va' and 'f' dynamics. The second system (measures 5-11) starts with 'Hits' and 'f' dynamics. The third system (measures 12-15) continues the 'Hits' pattern. The fourth system (measures 16-19) includes the instruction 'Play Hits (optional) on Beats 3&4'. The fifth system (measures 20-22) continues the 'Hits' pattern. The sixth system (measures 23-25) starts with 'off -2' and continues the 'Hits' pattern. The seventh system (measures 26-29) includes 'off -2', 'optional', and 'To Coda Last Time' with 'f' dynamics. The eighth system (measures 30-33) includes 'Play Hits (optional) on Beats 3&4'.

**A** 4 3 optional 8va **B** 3

12 Hits **C** *f* *f*

16 **D** Play Hits (optional) on Beats 3&4

20 **E**

23 off -2 **F**

26 off -2 optional **G** *f* To Coda Last Time

30 **H** Play Hits (optional) on Beats 3&4



Melody (B.C.), p. 2

Get Down On It

34 I

40 J

optional 8va

K  $\oplus$  Coda L M

45

54

N

57

60 O REPEAT 4X

tutti

65

# Get Down On It

As Recorded by Kool & The Gang

arr. Bernice

Counter melody (B.C.)

Funk Beat ♩ = 112

3 Say A

What you gon-na do? You wan-na get down?

6

Tell me What you gon-na do? Do you wan-na get down?

8 B

What you gon-na do? You wan-na get down?

10

What you gon-na do? You wan-na get down? Tell me

C 13 play 2nd time only  
play hits both times

*f*

16 D

Hits optional 8va

20 E 2 optional 8va

play both times... *f*

F 25 G To Coda Last Time

*f*

30

H

Hits optional 8va

33

I

J

37

2

Get your back up off the wall —

42

Dance Come On — Get your back up off the wall — Dance Come On —

K Coda

L

M

N

O REPEAT 4X

45

4 4 4 6

1, 2, 3.

4.

*ff*

64

*fff*

68

Bass Line (B.C.)  
(HIGH & LOW)

# Get Down On It

As Recorded by Kool & The Gang  
arr. Bernice

Funk Beat ♩ = 112

A

B

4 4

*mf*

C

12

D

E

17

F

22

To Coda Last Time

G

27

H

I

32

J

38

44

**K**  $\text{\textcircled{C}}$  *Coda*      **L**      **M**      **N**

45      4      4      4      4

*mp*

**O** *REPEAT 4X*

62      1, 2, 3.

*ff*

67      4.

*fff*       $\text{\textcircled{C}}$

# **GNE SONG (Great New Emergence)**

## **HORN LICK**

**C: E D C**

**Bb: F# E D**

**Eb: C# B A**

## **LAST NOTE**

**C: A**

**Bb: B**

**Eb: F**

### **PIANO CHORDS:**

**Am G Dm F**

Coronbone / Baritone

?



1) Name \_\_\_\_\_

2) Write in note names...

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

4) Play the piece...





142  
(MED.) 7:

# HEART AND SOUL

- HOAGY CARMICHAEL /  
FRANK LLESSER

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

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

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

C7 F7 Bb7 A7 Bbmaj7 A7 D7 G7

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

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

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

# Holding Out For A Hero

SPONSOR SONG  
arr. Bernice

Melody C  
We need your mon - ey! So c ome on and spon sor the Sci Tech Band

Melody Bb  
We need your mon - ey! So c ome on and spon sor the Sci Tech Band

Melody Eb  
We need your mon - ey! So c ome on and spon sor the Sci Tech Band

Melody (B.C.)  
We need your mon - ey! So c ome on and spon sor the Sci Tech Band

Horn Lick 1 C  
A G A C C A G A

Horn Lick 1 Bb  
B A B D D B A B

Horn Lick 1 Eb  
F# E F# A A F# E F#

Horn Lick 1 (B.C.)  
A G A C C A G A

Horn Lick 2 C  
C B A G G A A

Horn Lick 2 Bb  
D C# B A A B B

Horn Lick 2 Eb  
A G# F# E E F# F#

Horn Lick 2 (B.C.)  
C B A G G A A

Bass Synth

Optional Opening Chords  
Am - G - F - Esus4 - E      Am      Em

Piano

Optional Syncopated Rhythm on Cue

**We need your money! So come on and sponsor the SciTech Band!  
We need your cash, or else we'll shut down and never play music again...**

# Holding Out For A Hero (Sponsor Song), p. 2

5

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

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

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

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

HL. 1 C  
%

HL. 1 B $\flat$   
%

HL. 1 E $\flat$   
%

HL. 1 (B.C.)  
%

HL. 2 C  
%

HL. 2 B $\flat$   
%

HL. 2 E $\flat$   
%

HL. 2 (B.C.)  
%

Bass

Piano  
F C G

# I Just Died In Your Arms Tonight

## SPONSOR SONG

arr. Bernice

MELODY (B.C.)

With Passion ♩ = 112

A

B

Repeat 4x (Play-Sing-Sing-Play)

4 4

We just need your

10

— mon ey — to night — Spon sor the Sc i Tech B and We're in des

14

— perate need of cash — So our pro gram does n't turn in to tr ash

18

4 Tweets Horn Sway

C

♩ = 136

D

Repeat 4x

G F G G F G G F G Ab G

28

E Solos

F

We just need your

35

— mon ey — to night — Spon sor the Sc i Tech B and We're in des

39

G Horn Statues /  
Drum Solo

— perate need of cash — So our pro gram does n't turn in to tr ash

43 H

49

53

1. 2.

**We just need your money tonight! Sponsor the SciTech Band!**

**We're in desperate need of cash, so our program doesn't turn into trash...**

**E<sub>b</sub>**

\* Readin  
Bass Clef

# IF IT AIN'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

7: *f*

1 *f* 2 3 4

5 6 7 *f* 8 *mf*

9 10 11 12

# Don't Hear a Thing - 21

To Coda

Musical notation for measures 13-16. The score consists of three staves. Measure 13 starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music features eighth and sixteenth notes. Measure 14 contains a whole rest. Measure 15 continues with eighth and sixteenth notes. Measure 16 ends with a double bar line and repeat dots. Dynamics include *ff* (fortissimo) in measures 15 and 16.

Musical notation for measures 17-20. The score consists of three staves. Measure 17 starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music features eighth and sixteenth notes. Measure 18 contains a whole rest. Measure 19 continues with eighth and sixteenth notes. Measure 20 ends with a double bar line and repeat dots. Dynamics include *f* (forte) in measures 17 and 18.

Musical notation for measures 21-23. The score consists of three staves. Measure 21 starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music features eighth and sixteenth notes. Measure 22 contains a whole rest. Measure 23 continues with eighth and sixteenth notes. Dynamics include *f* (forte) in measure 21.

Musical notation for measures 24-25. The score consists of three staves. Measure 24 starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music features eighth and sixteenth notes. Measure 25 contains a whole rest. Dynamics include *f* (forte) in measure 24. A handwritten *E4* is written above the first staff in measure 24.

*D.S. al Coda*

CODA

Musical notation for measure 26. The score consists of three staves. Measure 26 starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music features eighth and sixteenth notes. Measure 26 ends with a double bar line and repeat dots. A Coda symbol (a circle with a cross) is placed above the first staff in measure 26.

# Rhythm

## IT DON'T MEAN A THING

(If It Ain't Got That Swing)

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

MODERATELY FAST

The musical score is arranged in three systems, each with three staves (treble, guitar, and bass clefs). The key signature is one flat (Bb) and the time signature is 4/4. The tempo is marked 'MODERATELY FAST'. The score includes various musical notations such as slurs, accents, and dynamic markings like 'f' and 'mf'. Chord symbols are placed above the guitar staff, and measure numbers 1 through 12 are indicated at the bottom of the staves.

Chord symbols:  $f$  C7, Ebm6, Bb, Gm, C7, F7sus, Bb, (C7), (F7), (Bb), (D7), Gm, Eb7, D7, Gm.

Measure numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12.



# LT von + piano A Thing - Rhythm

To Coda

1.

2.

D.S. al Coda

CODA



Trombone/Baritone

# 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

Soprano (S), Alto (A), Tenor (T), Bass (B) parts, measures 1-7. The score is in 4/4 time with a key signature of one flat. The Soprano part has a melodic line with a slur over measures 1-7. The Alto, Tenor, and Bass parts provide harmonic support. The word "legato" is written above the Soprano staff in measures 1, 2, and 3.

Soprano (S), Alto (A), Tenor (T), Bass (B) parts, measures 8-14. The Soprano part continues the melodic line with a slur over measures 8-14. The Alto, Tenor, and Bass parts continue their harmonic support.

Lower notes for solo only

Soprano (S), Alto (A), Tenor (T), Bass (B) parts, measures 15-21. The Soprano part has a melodic line with a slur over measures 15-21. The Alto, Tenor, and Bass parts provide harmonic support. The Soprano part has a fermata over the final note of measure 21.

Melody (B.C.)  
BASS CLEF

# La Copa De La Vida

The Cup of Life  
As Recorded by Ricky Martin

Desmond Child,  
Robi Rosa,  
& Luis Gomes Escolar  
arr. Bernice

Samba (♩ = 120)

A

4

*ff*

B

C

9

15

D

19

E

*mp*

24

F

§

29

*mf*

33

To Coda (On 3rd Time) ⊕

G

37

*f*

41 H

46 I Solos (begin 2nd time)  
G7 optional bass line Cm  
*f* play 2nd & 3rd time only

50 G7 Cm J G7 optional bass line Cm

54 G7 Cm 1. Cm 2. *D.S. al Coda*

K  $\Phi$  Coda  
57 *ff*

61 1.

L 65 2. *ff*

M 70



Countermelody  
Bass Clef

# La Copa De La Vida

The Cup of Life  
As Recorded by Ricky Martin

Desmond Child,  
Robi Rosa,  
& Luis Gomes Escolar  
arr. Bernice

Samba (♩ = 120)

A B C D

E

F

To Coda (On 3rd Time) G H

I Solos (begin 2nd time) J

1. 2. D.S. al Coda

K Coda play 2nd time only

L M

Bass Line (B.C.)  
BASS CLEF

# La Copa De La Vida

The Cup of Life  
As Recorded by Ricky Martin

Desmond Child,  
Robi Rosa,  
& Luis Gomes Escolar  
*arr. Bernice*

Samba (♩ = 120) [A]

4 5

*ff*

[C]

[D]

play D-E 1st time only

[E]

*mp*

[F]

§

*mf*

To Coda (On 3rd Time) ⊕ [G]

*f*



Bass Line (B.C.) - BASS CLEF, p. 2 La Copa De La Vida

H

I Solos (begin 2nd time)  
play 2nd & 3rd time only

D.S. al Coda

K Coda

## 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...

Baritone (B.C.)

# My Way

Don Costa  
trans. Jerannchris Rivera-Heredia

The musical score is written for Baritone (B.C.) in bass clef, 2/4 time, and B-flat major. It consists of five staves of music. The first staff begins with a whole rest followed by a quarter note G2, then a half note F2, and a quarter note E2. The second staff starts at measure 6 and continues the melodic line. The third staff starts at measure 13 and includes a triplet of eighth notes (G2, F2, E2) and a dynamic marking of *f*. The fourth staff starts at measure 19 and includes a triplet of eighth notes (G2, F2, E2) and a dynamic marking of *fp*. The fifth staff starts at measure 25 and includes a dynamic marking of *ff* and a fermata over a whole note G2. The score concludes with a double bar line.

# My Way

Don Costa  
trans. Jerannchris Rivera-Heredia

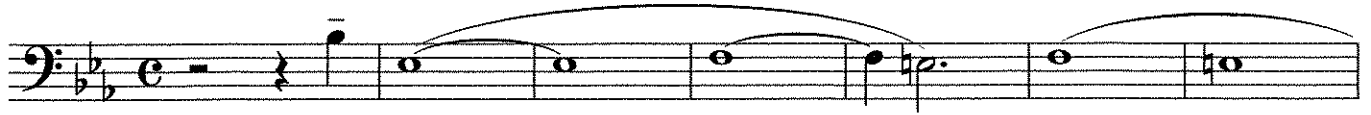
8 *p* **A**

16 **B** *f* 3 3

22 *fp* *f*

# My Way

Don Costa  
trans. Jerannchris Rivera-Heredia



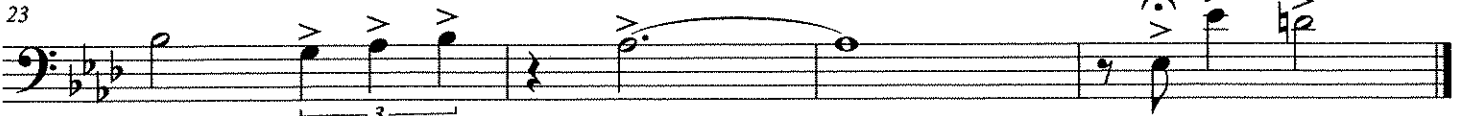
*p*

A



B

*f*



*fp*

*ff*

# OVER THE RAINBOW

## Bass Clef

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

(SLOWLY)

mf

mf

mf

4

5

6

7

1.

2.

f

f

f

f

f

f

8

9

10

f

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Measures 11-13: Three staves of music in bass clef, key of B-flat major. Measure 11 features a melodic line with eighth notes and a bass line with quarter notes. Measure 12 continues the melodic line with a fermata over the final note. Measure 13 shows a melodic line with a fermata and a bass line with a half note. Dynamics include *f* and *mf*.

Measures 14-16: Three staves of music in bass clef, key of B-flat major. Measure 14 has a melodic line with eighth notes and a bass line with quarter notes, marked *f*. Measure 15 features a melodic line with eighth notes and a bass line with quarter notes, marked *f*. Measure 16 shows a melodic line with a fermata and a bass line with a half note. Dynamics include *f* and *mf*.

Measure 17: Three staves of music in bass clef, key of B-flat major. The melodic line has a fermata and is marked *ff*. The bass line has a half note. Dynamics include *ff*.

Measures 18-19: Three staves of music in bass clef, key of B-flat major. Measure 18 is marked *mf* and *ritard.*. Measure 19 is marked *mf* and *ritard.*. A **CODA** symbol is present at the start of measure 18.

Measures 20-22: Three staves of music in bass clef, key of B-flat major. Measure 20 has a melodic line with eighth notes and a bass line with quarter notes. Measure 21 features a melodic line with a fermata and a bass line with a half note. Measure 22 shows a melodic line with a fermata and a bass line with a half note. Dynamics include *mf* and *ritard.*.

# Rhythm

# OVER THE RAINBOW

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

(SLOWLY)

Musical notation for measures 1-3. The score is in 3/4 time with a key signature of two flats (Bb and Eb). Measure 1 starts with a melody in the treble clef and a bass line in the bass clef. Chords Eb and Cm are indicated. Measure 2 continues the melody and bass line with chords Gm and Eb7. Measure 3 concludes the first system with chords Ab and Abmaj7 Ab7.

Musical notation for measures 4-7. Measure 4 begins with a new melodic phrase and bass line, with chords Gm7 Eb and Gm7 Eo. Measure 5 has chords Ab6 and Abm6. Measure 6 has chords Eb and C9. Measure 7 ends with chords F7, Fm, and Bb7. The system concludes with the instruction "To Coda" and a Coda symbol.

Musical notation for measures 8-10, including a first and second ending. Measure 8 starts with a melody and bass line, with chords Eb and Fm7 Bb7. Measure 9 has a first ending (marked '1.') and a second ending (marked '2.'). Chords Eb and Eb6 are shown. Measure 10 continues the second ending with chord Eb.

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11 12 13

14 15 16

*D.C. al Coda*

17

**CODA**

18 19 ritard.

20 21 22

## **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)

# Pomp & Circumstance (MELODY)

Trombone

[Arranger]

The musical score is written in bass clef with a key signature of one flat (B-flat) and a time signature of 2/4. It consists of five systems of music:

- System 1:** Features rehearsal marks **A**, **B**, and **C**. Above the first three measures are the numbers 8, 8, and 6, likely indicating fingerings. The music includes eighth notes, quarter notes, and half notes.
- System 2:** Features rehearsal mark **D**. The music continues with eighth and quarter notes, including some beamed eighth notes.
- System 3:** Features rehearsal mark **E**. It includes a first ending (1.) and a second ending (2.) marked with a repeat sign and *rit.* (ritardando). The first ending leads to the second ending.
- System 4:** Continues the melody with eighth notes and quarter notes, ending with a final chord.
- System 5:** A final system containing a triplet of eighth notes and a final chord.

# Two Ceremonial Marches

## 1st Trombone

### 1. Processional

*Pomp and Circumstance March No. 3*

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

YBS 54

Maestoso

*f*

rit.

7

**A** Andante

*mf*

14

*simile*

**B**

21

**C**

28

*simile*

**D**

36

*f*

**E**

*mf*

42

1.

49

2. rit.

*f*

# Two Ceremonial Marches

2  
2nd Trombone  
Baritone B.C.  
Bassoon

## 1. Processional

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39  
Arranged by James Swearingen

YBS 54

Maestoso

rit.

7

**A** Andante

*mf*

13

*simile*

**B**

20

**C**

27

*simile*

**D**

34

*f*

41

**E**

*mf*

1.

48

2. rit.

*f*

Recorded by BRUNO MARS  
**RUNAWAY BABY**

BASS

Words and Music by BRUNO MARS, ARI LEVINE,  
 PHILIP LAWRENCE and CHRISTOPHER STEVEN BROWN  
 Arranged by PAUL MURTHA

(DRIVING SOUL)

4  
 1-4

5  $B^b m_1^7$   $E^b 13$   $B^b m_1^7$   $E^b 13$

*f*

$B^b m_1^7$   $E^b 13$   $B^b m_1^7$   $E^b 13$

13  $B^b m_1^7$   $E^b 13$   $B^b m_1^7$   $E^b 13$

$B^b m_1^7$   $E^b 13$   $B^b m_1^7$   $E^b 13$

*ff*

21  $B^b m_1^7$   $E^b 13$   $B^b m_1^7$   $E^b 13$

*f*

$B^b m_1^7$   $E^b 13$   $B^b m_1^7$   $E^b 13$

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BASS

(29)  $G^bMA^7$   $F^7$   $B^bMI^7$   $E^b13$

$G^bMA^7$   $F^7$   $B^bMI^7$   $E^b13$   $G^bMA^7$

$F^7$   $B^bMI^7$   $E^b13$   $G^bMA^7$  TO CODA

(43)  $F^7$   $B^bMI^7$   $E^b13$   $B^bMI^7$   $E^b13$

(48)  $B^bMI^7$   $E^b13$   $B^bMI^7$   $E^b13$   $B^bMI^7$

$E^b13$   $B^bMI^7$   $E^b13$  D.S. AL CODA

CODA  $F^7$   $B^bMI^7$   $E^b13$   $B^bMI^7$   $E^b13$

$B^bMI^7$   $E^b13$   $B^bMI^7$   $E^b13$





(OPEN FOR SOLOS - AS WRITTEN OR AD LIB.)

BASS

65  $B^b M1^7$   $E^b 13$   $B^b M1^7$   $E^b 13$

69  $B^b M1^7$   $E^b 13$   $B^b M1^7$   $E^b 13$

73  $B^b M1^7$   $E^b 13$   $B^b M1^7$   $E^b 13$

77  $B^b M1^7$   $E^b 13$   $B^b M1^7$   $E^b 13$

REPEAT FOR MORE SOLOS

TO CONTINUE

81  $B^b M1^7$   $E^b 13$   $G^b M A^7$   $F^7$   $B^b M1^7$   $E^b 13$

86  $G^b M A^7$   $F^7$   $B^b M1^7$   $E^b 13$

90  $G^b M A^7$   $F^7$   $B^b M1^7$   $E^b 13$

94  $G^b M A^7$   $F^7$   $E^b 13$

Recorded by BRUNO MARS

# RUNAWAY BABY

TROMBONE I

Words and Music by BRUNO MARS, ARI LEVINE,  
PHILIP LAWRENCE and CHRISTOPHER STEVEN BROWN

Arranged by PAUL MURTHA

**(DRIVING SOUL)**

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20 *ff*

**(PLAY ON D.S. ONLY)**

21

22

23

24

25

**(PLAY BOTH TIMES)**

26

27

28 *f*

29

30

31

32

33

34

35

36

37

38

39

40

**TO CODA** ⊕

41 *ff*

42

43

44

45

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07011937

Runaway Baby - 1

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# TROMBONE I

48

2

46-47 49 50 51

52 53 54 55

D.S. AL CODA

CODA

56 57 58-60 61 62 63 64

OPEN FOR SOLOS - AS WRITTEN OR AD LIB.

65

65 66-72 73 74

75 76 77 78

REPEAT FOR MORE SOLOS

TO CONTINUE

79 80 81 82 83 84

85 86 87 88 89 90

91 92 93 94

95 96 97 98 99

Recorded by BRUNO MARS  
**RUNAWAY BABY**

Words and Music by BRUNO MARS, ARI LEVINE,  
 PHILIP LAWRENCE and CHRISTOPHER STEVEN BROWN  
 Arranged by PAUL MURTHA

TROMBONE 2

**(DRIVING SOUL)**

4  
1-4

5 *f*

6 7

8 9 10 11 12

13

14 15 16

17 18 19 20 *ff*

21 *p* **(PLAY ON D.S. ONLY)**

22 23 24 25

26 27 28 *f* 29 **(PLAY BOTH TIMES)** 30 31

32 33 34 35 36

37 38 39 40 41 *ff*

42 43 *f* 44 45

TO CODA

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TROMBONE 2

2 48

46-47 49 50 51

52 53 54 55

D.S. AL CODA

♩ CODA

3

56 57 58-60 61 62 63 64

(OPEN FOR SOLOS - AS WRITTEN OR AD LIB.)

65  $B^b m_1^7$   $E b_{13}$   $B^b m_1^7$   $E b_{13}$

65 66 67 68

$B^b m_1^7$   $E b_{13}$   $B^b m_1^7$   $E b_{13}$

69 70 71 72

73  $B^b m_1^7$   $E b_{13}$   $B^b m_1^7$   $E b_{13}$

73 74 75 76

REPEAT FOR MORE SOLOS

TO CONTINUE

$B^b m_1^7$   $E b_{13}$   $B^b m_1^7$   $E b_{13}$

77 78 79 80 81 82

83  $f$

83 84 85 86 87 88

89 90 91 92 93

$ff$

94 95 96 97 98 99

Recorded by BRUNO MARS

# RUNAWAY BABY

## TROMBONE 3

Words and Music by BRUNO MARS, ARI LEVINE,  
PHILIP LAWRENCE and CHRISTOPHER STEVEN BROWN

Arranged by PAUL MURTHA

**(DRIVING SOUL)**

4 **(5)**

**(13)**

**(21)** **(PLAY ON D.S. ONLY)**

**(29)** **(PLAY BOTH TIMES)**

**TO CODA** **(41)** **ff**

**(43)** **f**

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TROMBONE 3

2 48

46-47 49 50 51

D.S. AL CODA

52 53 54 55

♩ CODA

56 57 58-60 61 62 63 64

65 (OPEN FOR SOLOS - AS WRITTEN OR AD LIB.) 73

65 66-72 73 74

75 76 77 78

REPEAT FOR MORE SOLOS TO CONTINUE 83

79 80 81 82 83 84

85 86 87 88 89 90

91 92 93 94

95 96 97 98 99

Recorded by BRUNO MARS  
**RUNAWAY BABY**

**TROMBONE 4**

Words and Music by BRUNO MARS, ARI LEVINE,  
PHILIP LAWRENCE and CHRISTOPHER STEVEN BROWN  
Arranged by PAUL MURTHA

**(DRIVING SOUL)**

4  
5  
8  
9  
10  
11  
12  
13  
14  
15  
16  
17  
18  
19  
20 *ff*  
21 **(PLAY ON D.S. ONLY)**  
22  
23  
24  
25  
26  
27  
28 *f*  
29 **(PLAY BOTH TIMES)**  
30  
31  
32  
33  
34  
35  
36  
37  
38  
39  
40  
41 *ff*  
42  
43  
44  
45

**TO CODA** ⊕

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TROMBONE 4

2 48

46-47 49 50 51

D.S. AL CODA

52 53 54 55

♩ CODA

56 57 58-60 61 62 63 64

65 (OPEN FOR SOLOS - AS WRITTEN OR AD LIB.) 73

65 66-72 73 74

75 76 77 78

REPEAT FOR MORE SOLOS TO CONTINUE 83

79 80 81 82 83 84

85 86 87 88 89 90

91 92 93 94

95 96 97 98 99

# Santa Claus Is Comin' To Town

Melody - Bass Clef

Coots & Gillespie  
arr. Bernice

Moderate Swing 



The musical score is written for a bass clef instrument in 4/4 time with a key signature of one flat (B-flat). It consists of seven staves of music. The first staff begins with a *mf* dynamic marking. Measure 6 is the start of section A. Measure 12 is the start of section B. Measure 18 is the start of section C. Measure 24 is the start of section D, labeled "To Coda". Measure 29 is the start of section E, labeled "D.S. al Coda". Measure 35 is the start of the final section, which concludes with a *f* dynamic marking. The score includes various musical notations such as chords, stems, beams, and rests.

# Santa Claus Is Comin' To Town

Bass Line - Bass Clef

Coots & Gillespie  
arr. Bernice

Moderate Swing



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

*mf*

A

B $\flat$

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

B

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

C

To Coda

D

F7 F $\sharp$ dim Gm C7 F7 F<sup>aug</sup> B $\flat$  E $\flat$  B $\flat$  B $\flat$ 7 E $\flat$  E $\flat$ m B $\flat$  Gm

*D.S. al Coda*

E

B $\flat$

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

*f*

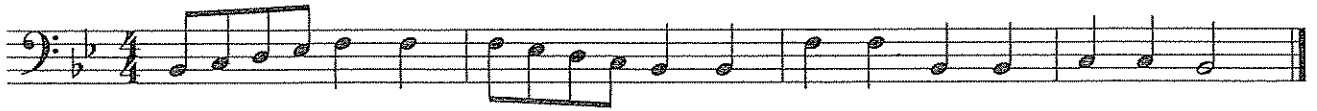
7:

# Sight Reading Exercises

1



2



3



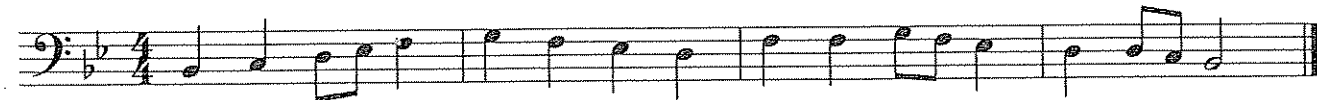
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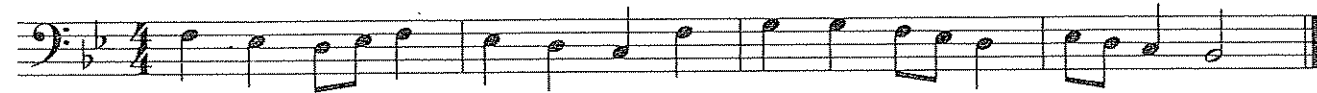
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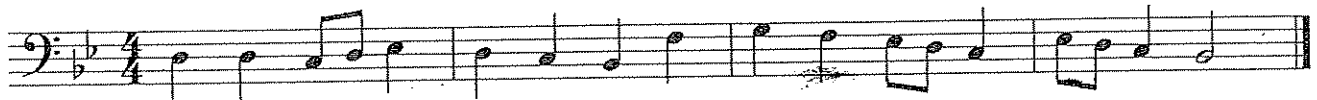
6



7



8



9



Trombone/Baritone (B.C.)

# Simple Gifts

from *Appalachian Spring*

Traditional  
Aaron Copland (1900-1990)

♩ = 72

*mp*

*f*



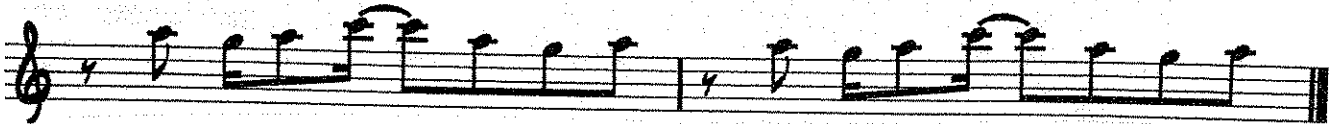
# Sponsor Song 2017 - Horn Lick

## C INSTRUMENTS (TREBLE)



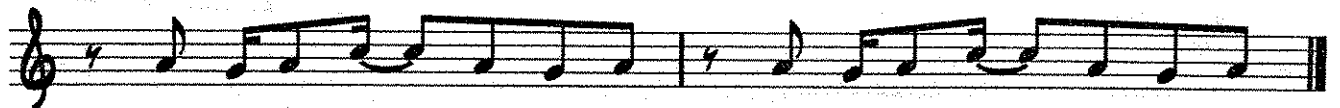
G F G Bb G F G G F G Bb G F G

## B-FLAT INSTRUMENTS (HIGH)



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

## B-FLAT INSTRUMENTS (LOW)



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

## E-FLAT INSTRUMENTS



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

## C INSTRUMENTS (BASS)



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

## TUBA



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

## Chords

Gm, Bb, Dm, F

# THE STAR SPANGLED BANNER

Trombone

arr. by Robert W. Smith  
(ASCAP)

024-3860-00

Majestic

**3**

*f*

Detailed description: This block contains the first three measures of the Trombone part. The music is in bass clef, B-flat major, and 3/4 time. Measure 1 starts with a whole note G2. Measure 2 has a whole rest. Measure 3 begins with a quarter note G2, followed by quarter notes F2, E2, and D2. A dynamic marking of *f* is placed below the first note of measure 3. A box containing the number 3 is positioned above the end of measure 3.

Detailed description: This block contains measures 4, 5, and 6. Measure 4 has quarter notes G2, F2, and E2. Measure 5 has quarter notes D2, C2, and B1. Measure 6 has quarter notes A1, G1, and F1.

**11**

Detailed description: This block contains measures 7, 8, 9, and 10. Measure 7 has quarter notes G2, F2, and E2. Measure 8 has quarter notes D2, C2, and B1. Measure 9 has quarter notes A1, G1, and F1. Measure 10 has quarter notes E1, D1, and C1.

Detailed description: This block contains measures 11, 12, and 13. Measure 11 has quarter notes B1, A1, and G1. Measure 12 has quarter notes F1, E1, and D1. Measure 13 has quarter notes C1, B0, and A0.

**19**

4

*p* *f*

Detailed description: This block contains measures 14, 15, 16, 17, and 18. Measure 14 is a whole note G2. Measure 15 is a whole note F2. Measure 16 is a whole note E2. Measure 17 is a whole note D2. Measure 18 is a whole note C2. A dynamic marking of *p* is below measure 15, and a dynamic marking of *f* is below measure 18. A box containing the number 19 is above measure 14. A bracket with the number 4 spans measures 14-15. A long horizontal line is drawn below measures 16-18.

**27**

Detailed description: This block contains measures 19 through 26. Measure 19 has quarter notes B1, A1, and G1. Measure 20 has quarter notes F1, E1, and D1. Measure 21 has quarter notes C1, B0, and A0. Measure 22 has quarter notes G0, F0, and E0. Measure 23 has quarter notes D0, C0, and B0. Measure 24 has quarter notes A0, G0, and F0. Measure 25 has quarter notes E0, D0, and C0. Measure 26 has a whole note B0.

Detailed description: This block contains measures 27, 28, 29, and 30. Measure 27 has quarter notes A0, G0, and F0. Measure 28 has quarter notes E0, D0, and C0. Measure 29 has quarter notes B0, A0, and G0. Measure 30 has a whole note F0.



# THE STAR SPANGLED BANNER

Baritone B.C.

arr. by Robert W. Smith  
(ASCAP)

024-3860-00

Majestic

**3**

*f*

**11**

**19**

*mp*

**27**

*f*

The musical score is written for Baritone B.C. in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). The tempo/mood is marked 'Majestic'. The score consists of seven staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. It includes a dynamic marking of *f* and a boxed measure number '3'. The second staff continues the melody. The third staff includes a boxed measure number '11'. The fourth staff includes a boxed measure number '19' and a dynamic marking of *mp*. The fifth staff continues the melody. The sixth staff includes a boxed measure number '27' and a dynamic marking of *f*. The seventh staff concludes the piece with a final note and a fermata.

# STUDENT GROOVE ROAD MAP

- 1) Groove 4x (soft *p*)
- 2) Groove 4x + Clapping
- 3) Groove 4x + Small Ensemble Horn Lick
- 4) Groove 4x + Small Ensemble Horn Lick  
+ Smooth Lick + Build Up Last 2
- 5) Hit 4x (loud *f*)
- 6) Solo Section (soft *p*)
- 7) Groove 4x + Smooth Lick + Build Up Last 2
- 8) Drum Solo 8x (loud *f*)  
Staccato (short) Piano Notes
- 9) Hit 4x
- 10) Ending Hold

## **HORN LICK**

**C Instruments: E—B B A**

**Bb Instruments: F#—C# C# B**

**Eb Instruments: C#—G# G# F#**

## **SMOOTH LICK**

**C Instruments: E—D E**

**Bb Instruments: F#—E F#**

**Eb Instruments: C#—B C#**

## **HIT**

**C Instruments: B-B-B-B-B B-B A-B**

**Bb Instruments: C#-C#-C#-C#-C# C#-C# B-C#**

**Eb Instruments: G#-G#-G#-G#-G# G#-G# F#-G#**

## **PIANO GROOVE**

**Bass Line: E B B A**

**Chords: G Bm Am**

BASS CLEF LOW (D MAJOR)

# The Swallowtail Jig

Traditional Irish  
arr. Bernice

Em

D



6

Em

D

Em

Em



11

Em

Em

Bm

Em

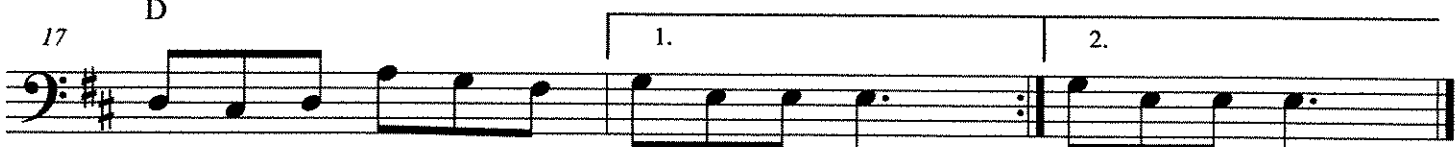


17

D

Em

Em



BASS CLEF HIGH (D MAJOR)

# The Swallowtail Jig

Traditional Irish  
arr. Bernice

Em

D



6

Em

D

Em

Em



11

Em

Em

Bm

Em

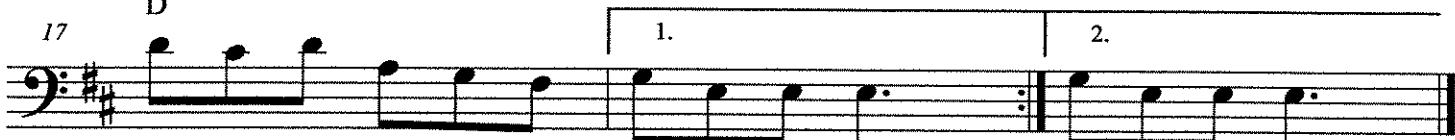


17

D

Em

Em



# TAKE ON ME

BASS

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)

B *mf*

(TECHNO-POP)

21

BASS

33

mf

34 35 36 37

41

38 39 40 41 42

TO CODA

43 44 45 46 47 48

49

mf SUB.

50 51 52

53 54 55 56

61

57 58 59 60

ff

4

61-64

65

f

66 67 68

69 70 71 72

D.S. AL CODA

73 74 75 76

CODA

f

77 78 79 80

ff

2

81-82 83 84

# TAKE ON ME

TROMBONE I

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)

B

*mf*

(TECHNO-POP)



# TROMBONE I

33 **SOLI**  
f 34 35 36 **END SOLI** 37 mf 38

39 40 41 42 43 44

45 46 47 **(LOWER NOTE OPT.)** 48 **TO CODA** 49-52

53 mf 54 55 56 57 58

59 60 ff 61 62 63 64

65 mf 66 67 68 69 70

71 72 73 74 75 76 **D.S. AL CODA**

**CODA**  
77 f 78 79 ff 80

81-82 83 p 84

# TAKE ON ME

TROMBONE 2

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)


(B) *mf*

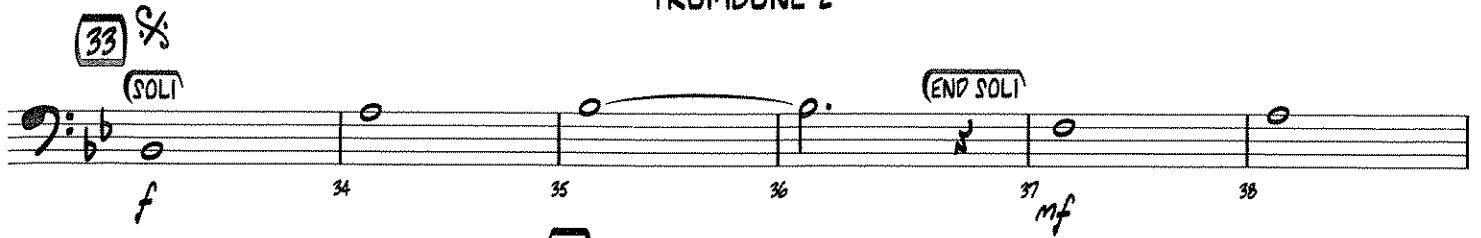
(TECHNO-POP)

(9)

(21)

# TROMBONE 2

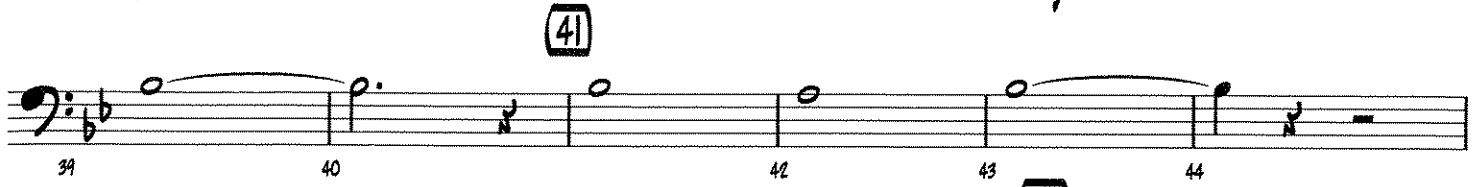
33  **(SOLI)**





*f* 34 35 36 37 *mf* 38

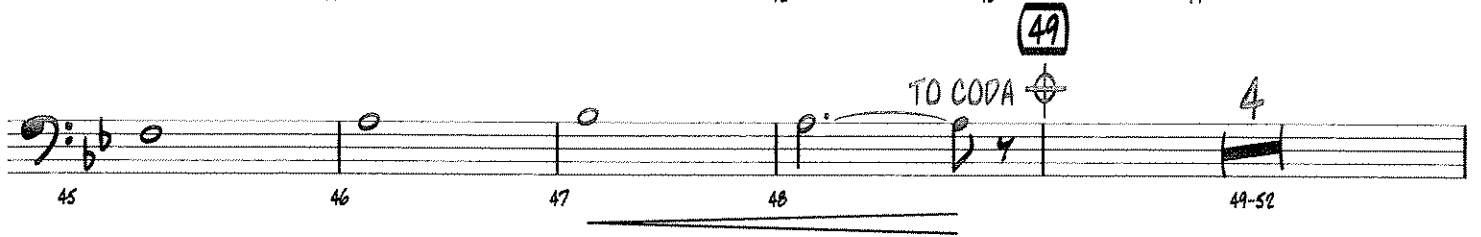
**(END SOLI)**

41

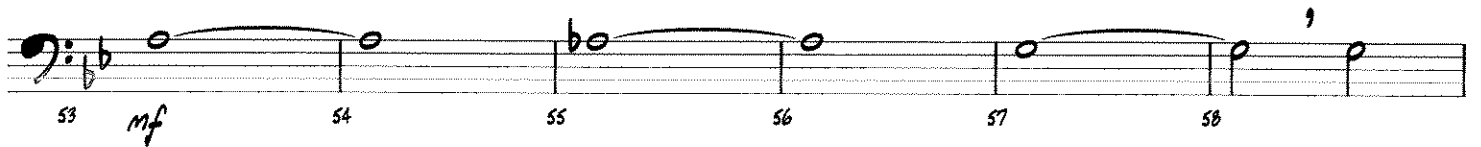


39 40 42 43 44


49  **TO CODA** 

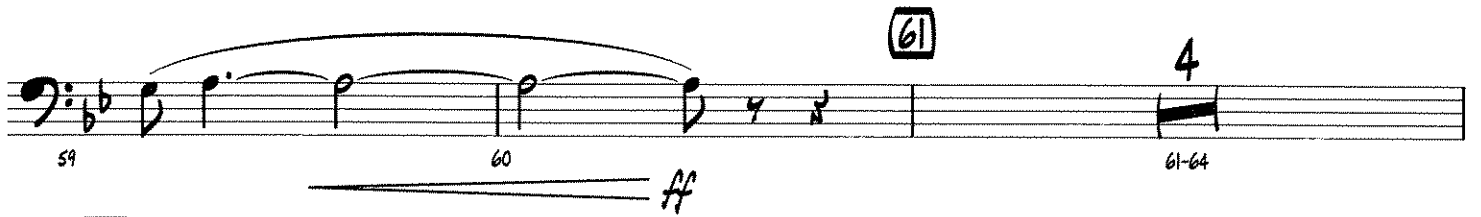


45 46 47 48 49-52



53 *mf* 54 55 56 57 58

61 



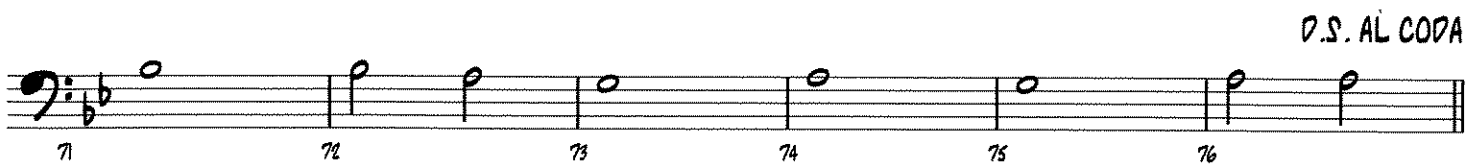
59 60 61-64

65




*mf* 66 67 68 69 70

**D.S. AL CODA**



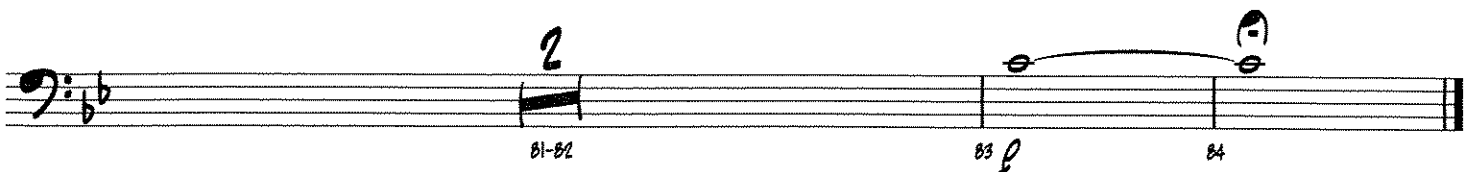
71 72 73 74 75 76

 **CODA**



77 *f* 78 *f* 79 *ff* 80 *ff*

2



81-82 83 *p* 84

# TAKE ON ME

TROMBONE 3

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)

Musical staff A: Techno-pop unison pattern. It consists of a single melodic line in bass clef, 4/4 time, with a key signature of one flat. The pattern is a rhythmic sequence of eighth and quarter notes with accents.

(B)

*mf*

Musical staff B: Melodic phrase. It starts with a half note on G2, followed by a quarter note on F2, a quarter note on E2, and a quarter note on D2. This is followed by a whole rest, then a quarter note on C2, a quarter note on B1, and a quarter note on A1. The staff ends with a quarter note on G1, a quarter note on F1, and a quarter note on E1.

(TECHNO-POP)

Musical staff 1-6: Techno-pop unison pattern. It consists of a single melodic line in bass clef, 4/4 time, with a key signature of one flat. The pattern is a rhythmic sequence of eighth and quarter notes with accents. The notes are: 1. G2, 2. F2, 3. E2, 4. D2, 5. C2, 6. B1.

(9)

Musical staff 7-11: Techno-pop unison pattern. It consists of a single melodic line in bass clef, 4/4 time, with a key signature of one flat. The pattern is a rhythmic sequence of eighth and quarter notes with accents. The notes are: 7. A1, 8. B1, 9. C2, 10. D2, 11. E2.

Musical staff 12-16: Techno-pop unison pattern. It consists of a single melodic line in bass clef, 4/4 time, with a key signature of one flat. The pattern is a rhythmic sequence of eighth and quarter notes with accents. The notes are: 12. F2, 13. G2, 14. A2, 15. B2, 16. C3.

Musical staff 17-20: Techno-pop unison pattern. It consists of a single melodic line in bass clef, 4/4 time, with a key signature of one flat. The pattern is a rhythmic sequence of eighth and quarter notes with accents. The notes are: 17. D3, 18. E3, 19. F3, 20. G3.

(21)

Musical staff 21-24: Techno-pop unison pattern. It consists of a single melodic line in bass clef, 4/4 time, with a key signature of one flat. The pattern is a rhythmic sequence of eighth and quarter notes with accents. The notes are: 21. A2, 22. B2, 23. C3, 24. D3.

Musical staff 25-28: Techno-pop unison pattern. It consists of a single melodic line in bass clef, 4/4 time, with a key signature of one flat. The pattern is a rhythmic sequence of eighth and quarter notes with accents. The notes are: 25. E3, 26. F3, 27. G3, 28. A3.

Musical staff 29-32: Techno-pop unison pattern. It consists of a single melodic line in bass clef, 4/4 time, with a key signature of one flat. The pattern is a rhythmic sequence of eighth and quarter notes with accents. The notes are: 29. B2, 30. C3, 31. D3, 32. E3.


# TROMBONE 3

**33**  **(SOLI)**



34 35 36 37 38

**41**



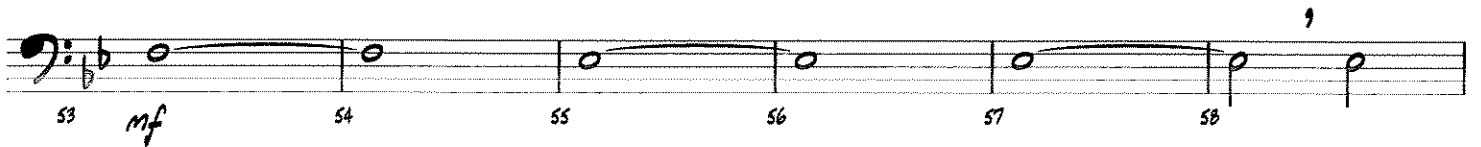
39 40 42 43 44

**49**

TO CODA 



45 46 47 48 49-52




53 54 55 56 57 58

**61**



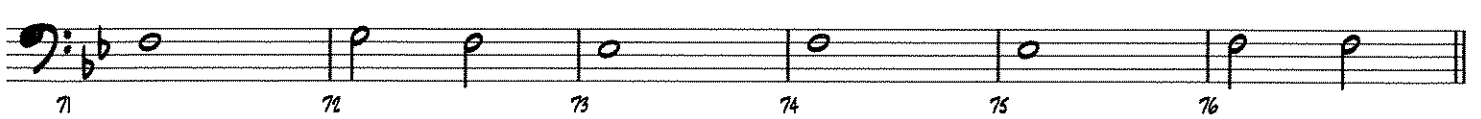
59 60 61-64

**65**




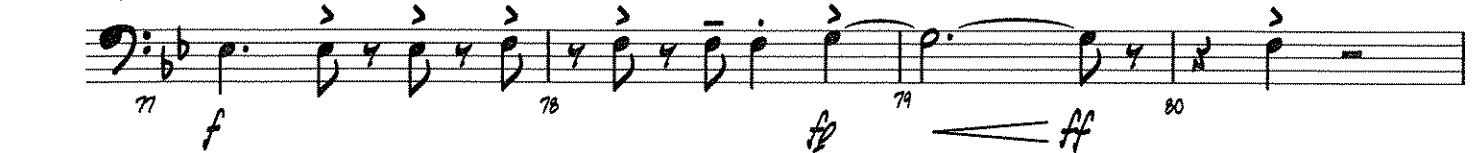
66 67 68 69 70

D.S. AL CODA



71 72 73 74 75 76

 CODA



77 78 79 80

**2**



81-82 83 84

# THE TEMPEST

ROBERT W. SMITH

TROMBONE/BARITONE/  
BASSOON

**With energy!**  
Bassoon only

+Tbn./Bar.

1 *mp* 2 3 4 *f* 5 6 7 *p* 8 *f* 9

10 11 12 13 14 15 16 17 *ff*

18 36 *f* 37 38 39 40 41

45 *ff* *mp* 42 43 44 46 47 48

49 50 51 52 53 54 55

63 *f* 56 57 58 59 60 61 62

69 2 *mf* 64 65 66 67 68 71

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









# We Know What You Whisper

Wakanda Forever

Ludwig Goransson

arr. Bernice

Melody (B.C.)

Driving ♩ = 128

A

B

Musical notation for section A and B. Section A consists of a 4-measure rest followed by a quarter note G with an accent and a forte (f) dynamic. Section B consists of a 3-measure rest followed by a quarter note G with an accent and a forte (f) dynamic.

C

13

Musical notation for section C, starting at measure 13. It features a continuous eighth-note pattern in the bass clef.

*mp cresc.*  
optional - G Whole Note

D

17

REPEAT 4X

Musical notation for section D, starting at measure 17. It features a sequence of notes with accents and a fortissimo (ff) dynamic.

22

E

F

Musical notation for sections E and F, starting at measure 22. Section E is a 4-measure rest, and section F is an 8-measure rest. A mezzo-forte (mf) dynamic is indicated below the rests.

G

#1: Flute & Clarinets - #2: Saxes - #3: Brass

41

Cue Layer #1

Musical notation for section G, starting at measure 41. It features a sequence of notes with accents and a mezzo-piano (mp) dynamic.

45

Musical notation for section G continuation, starting at measure 45. It features a sequence of notes with accents.

H

49

Cue Layer #2

Musical notation for section H, starting at measure 49. It features a sequence of notes with accents and a mezzo-forte (mf) dynamic.





# We Know What You Whisper

Wakanda Forever

Ludwig Goransson  
arr. Bernice

Counter melody (B.C.)

Driving ♩ = 128

A B C

4 4 4 4

D REPEAT 4X

17

*f*

E

F

G

H

24

8 8 8 8

I

57

J

FLAGS  
REPEAT 4X

8 *f*

70

8 *fff*

# We Know What You Whisper

Bass Line (B.C.)

Wakanda Forever

Ludwig Goransson

arr. Bernice

Driving ♩ = 128

A B C

4 4 4 4

D REPEAT 4X

E F G

8 8 8 8

H

49

*mf*

52

optional 8va (F)

55

I

*f*

58

61

optional 8va (F)

We Know What You Whisper

Bass Line (B.C.), p. 2

**J** *FLAGS*  
*REPEAT 4X*

64

Musical staff 64: Bass clef, key signature of one flat (B-flat). The staff contains a sequence of eighth notes with stems pointing down, followed by a repeat sign. The first measure of the repeat is marked with a double bar line and a *ff* dynamic marking. The staff ends with a double bar line.

67

Musical staff 67: Bass clef, key signature of one flat. The staff contains a sequence of eighth notes with stems pointing down, followed by a sequence of eighth notes with stems pointing up, and then a sequence of eighth notes with stems pointing down. The staff ends with a double bar line.

70

Musical staff 70: Bass clef, key signature of one flat. The staff contains a sequence of eighth notes with stems pointing down, followed by a sequence of eighth notes with stems pointing up, and then a sequence of eighth notes with stems pointing down. The staff ends with a double bar line.

73

Musical staff 73: Bass clef, key signature of one flat. The staff contains a single eighth note with a stem pointing down, followed by a double bar line. The note is marked with a *fff* dynamic marking and an accent (>).

The image contains ten sets of blank musical staves, arranged vertically. Each staff is composed of five parallel horizontal lines, providing a template for musical notation.



# Trombone / Baritone

Name \_\_\_\_\_

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

## 1. A MOZART MELODY

Adaptation

Musical notation for a Mozart melody in bass clef, 4/4 time. The first four measures are visible, followed by a large blacked-out section.

## 2. ESSENTIAL ELEMENTS QUIZ

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

Musical notation for an essential elements quiz in bass clef, 4/4 time. The first four measures are visible, followed by a large blacked-out section.



BARITONE B.C. BOOK 1

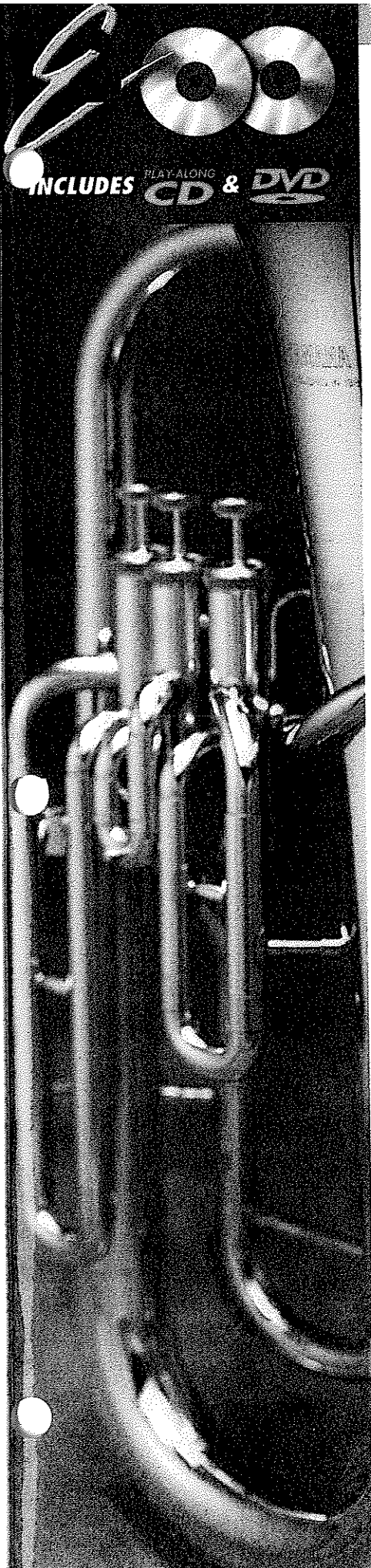
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**TIM LAUTZENHEISER  
JOHN HIGGINS  
CHARLES MENGHINI  
PAUL LAVENDER  
TOM C. RHODES  
DON BIRSCHENK**

 **HAL•LEONARD<sup>®</sup>**



**INCLUDES** PLAY-ALONG **CD & DVD**

# THE BASICS

## Posture

Sit on the edge of your chair, and always keep your:

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

## Breathing & Airstream

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

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

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

## Producing The Essential Tone

"Buzzing" through the mouthpiece produces your tone. The buzz is a fast vibration in the center of your lips. Your embouchure (*ahm'-bah-shure*) is your mouth's position on the mouthpiece of the instrument. A good embouchure takes time and effort, so carefully follow these steps for success:

### BUZZING

- Moisten your lips.
- Bring your lips together as if saying the letter "m."
- Relax your jaw to separate your upper and lower teeth.
- Form a slightly puckered smile to firm the corners of your mouth.
- Direct a full airstream through the center of your lips, creating a buzz.
- Buzz frequently without your mouthpiece.

### MOUTHPIECE PLACEMENT

- Form your "buzzing" embouchure.
- Place the mouthpiece approximately 2/3 on the upper lip and 1/3 on the lower lip. Your teacher may suggest a slightly different mouthpiece placement.
- Take a full breath through the corners of your mouth.
- Start your buzz with the syllable "tah." Buzz through the center of your lips keeping a steady, even buzz. Your lips provide a cushion for the mouthpiece.

## Taking Care Of Your Instrument

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

- Use the water key to empty water from the instrument. Blow air through it.
- Remove the mouthpiece. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Wipe off the instrument with a clean soft cloth. Return the instrument to its case.

Baritone valves occasionally need oiling. To oil your baritone valves:

- Unscrew the valve at the top of the casing.
- Lift the valve half-way out of the casing.
- Apply a few drops of special brass valve oil to the exposed valve.
- Carefully return the valve to its casing. When properly inserted, the top of the valve should easily screw back into place.

Be sure to grease the slides regularly. Your director will recommend special slide grease and valve oil, and will help you apply them when necessary.

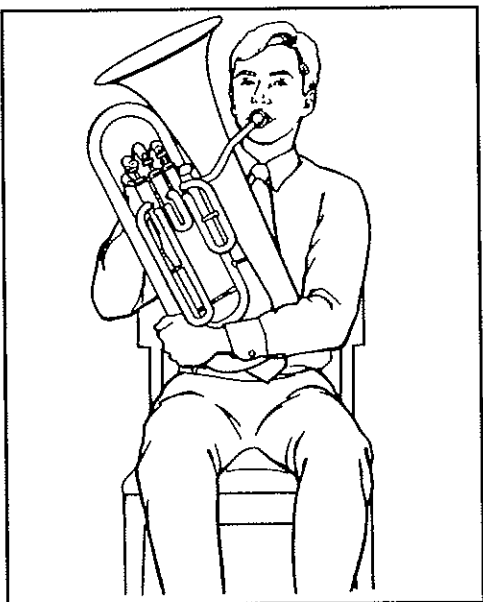
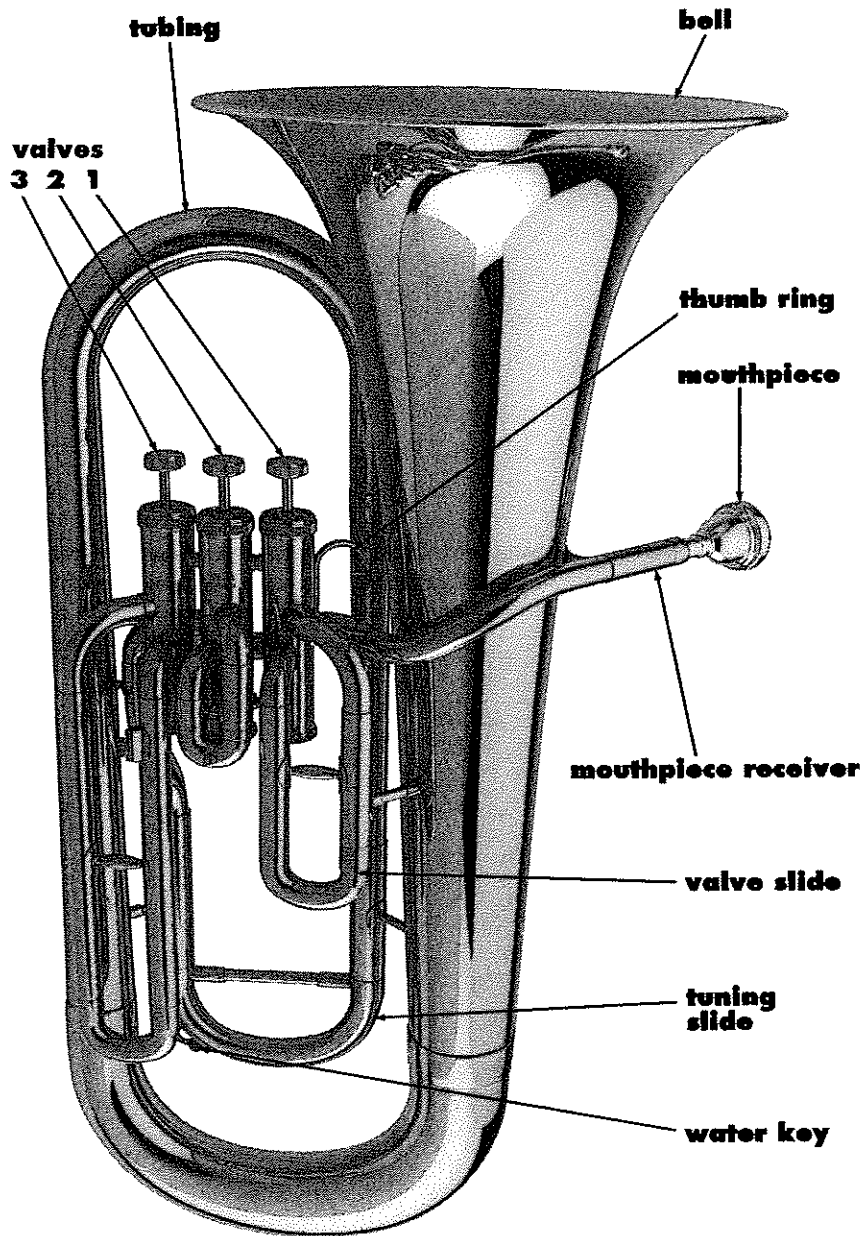
## MOUTHPIECE WORKOUT

Using only the mouthpiece, form your embouchure carefully. Take a deep breath without raising your shoulders. Begin buzzing your lips by whispering "tah" and gradually exhale your full airstream. Strive for an even tone.



# Getting It Together

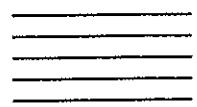
- Step 1** Rest the baritone across your lap so the bell faces upward and the mouthpiece receiver points toward you.
- Step 2** Carefully twist the mouthpiece to the right into the mouthpiece receiver.
- Step 3** Place your right thumb in the thumb ring. Rest your fingertips on top of the valves, keeping your wrist straight. Your fingers should curve naturally.
- Step 4** Place your left hand on the third valve slide or on the tubing next to this slide. Lift the instrument up toward you.
- Step 5** Be sure you can comfortably reach the mouthpiece. Hold the baritone as shown:



## READING MUSIC

Identify and draw each of these symbols:

### Music Staff



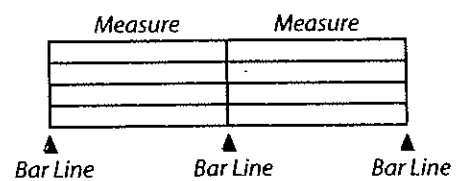
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

### Ledger Lines



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

### Measures & Bar Lines



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

# Long Tone



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

## 1. THE FIRST NOTE

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

**F**

○○○  
1 2 3

"F" is played with **open valves**. Just rest your fingers lightly on the valves.

### The Beat

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

One beat = 1 &  
↓ ↑

### Notes And Rests

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

Quarter Note = 1 beat  
 Quarter Rest = 1 silent beat

## 2. COUNT AND PLAY

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

## 3. A NEW NOTE

Look for the fingering diagram under each new note.

**E<sub>b</sub>**

●○○  
▲

The black circles tell you which valves to push down. "Eb (E-flat)" is played with **1st valve**.

## 4. TWO'S A TEAM

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

## 5. HEADING DOWN

Practice long tones on each new note.

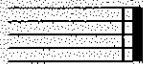
**D**

●●○

## 6. MOVING ON UP

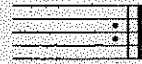
Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

### Double Bar



indicates the end of a piece of music.

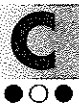
### Repeat Sign



Without stopping, play once again from the beginning.

## 7. THE LONG HAUL

Double Bar ▾



## 8. FOUR BY FOUR

Repeat Sign ▾

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

## 9. TOUCHDOWN



## 10. THE FAB FIVE

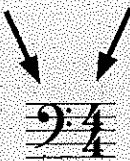
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

### Bass Clef

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

### Time Signature

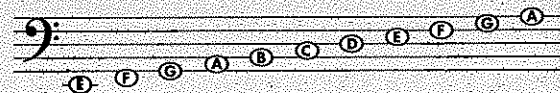
indicates how many beats per measure and what kind of note gets one beat.



$\frac{4}{4}$  = 4 beats per measure  
 $\frac{4}{4}$  = Quarter note gets one beat

### Note Names

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



THEORY

### Sharp

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

### Flat

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

### Natural

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

## 11. READING THE NOTES

Compare this to exercise 10, THE FAB FIVE.

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.

Bb C D

### Notes In Review

Memorize the fingerings for the notes you've learned:

**F**

○ ○ ○

**E $\flat$**

● ○ ○

**D**

● ● ○

**C**

● ○ ●

**B $\flat$**

○ ○ ○

### 14. ROLLING ALONG

Go to the next line. ▾

Double Bar ▾

### Half Note

1 & 2 &

### Half Rest

1 & 2 &

### 15. RHYTHM RAP

Clap the rhythm while counting and tapping.

Repeat Sign ▾

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

### 16. THE HALF COUNTS

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

### 17. HOT CROSS BUNS

Try this song on your mouthpiece only. Then play it on your instrument.

### Breath Mark



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

### 18. GO TELL AUNT RHODIE

American Folk Song

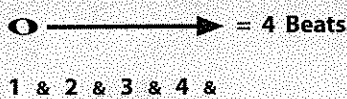
### 19. ESSENTIAL ELEMENTS QUIZ

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

E $\flat$  F E $\flat$  D E $\flat$  D C B $\flat$  C D E $\flat$  D E $\flat$



## Whole Note

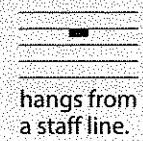


## Whole Rest

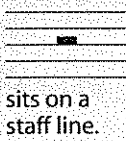


A Whole Measure of Silent Beats

## Whole Rest



## Half Rest



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

Clap

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

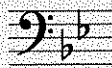
### 21. THE WHOLE THING

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

## Duet *A composition with two different parts, played together.*

### 22. SPLIT DECISION – Duet

## Key Signature



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

THEORY

### 23. MARCH STEPS

△ Play Bb's and Eb's

### 24. LISTEN TO OUR SECTIONS

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

### 25. LIGHTLY ROW

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



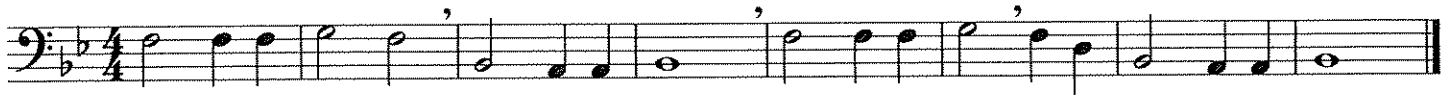
### 33. DEEP POCKETS - New Note

**A** 

### 34. DOODLE ALL DAY



### 35. JUMP ROPE



### Pick-Up Notes

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

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

▽ Pick-up note

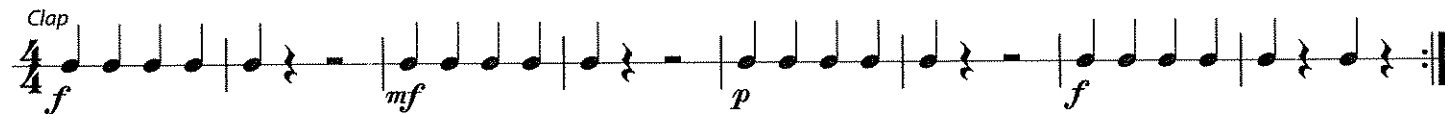


### Dynamics

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

### 37. LOUD AND SOFT

Clap



### 38. JINGLE BELLS

Also practice new music on your mouthpiece only.

J. S. Pierpont



### 39. MY DREYDL

Use full breath support at all dynamic levels.

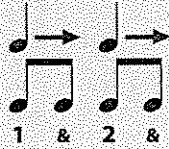
Traditional Hanukkah Song



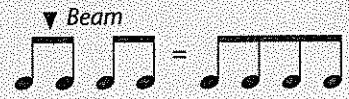
## Eighth Notes



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



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



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

Clap

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

### 41. EIGHTH NOTE JAM

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

### 42. SKIP TO MY LOU

American Folk Song

*mf*

### 43. LONG, LONG AGO *Good posture improves your sound. Always sit straight and tall.*

*p*

### 44. OH, SUSANNA

Stephen Collins Foster

*f*

#### HISTORY

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

### 45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

Gioacchino Rossini

*mf*

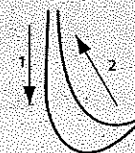
*f*

### 2/4 Time Signature

 = 2 beats per measure  
 = Quarter note gets one beat

### Conducting

Practice conducting this two-beat pattern.



#### 46. RHYTHM RAP

Clap

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

#### 47. TWO BY TWO

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

### Tempo Markings

*Tempo* is the speed of music. Tempo markings are usually written above the staff, in Italian.  
**Allegro** – Fast tempo    **Moderato** – Medium tempo    **Andante** – Slower walking tempo

#### 48. HIGH SCHOOL CADETS – March

Allegro

*f*

John Philip Sousa

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#### 49. HEY, HO! NOBODY'S HOME

Moderato

*mf*

### Dynamics

 *Crescendo* (gradually louder)

 *Decrescendo* or *Diminuendo* (gradually softer)

#### 50. CLAP THE DYNAMICS

Clap

*p* *f* *p*

#### 51. PLAY THE DYNAMICS

*p* *f* *p*

# PERFORMANCE SPOTLIGHT

## 52. PERFORMANCE WARM-UPS

### ONE BUILDER

Musical notation for 'ONE BUILDER' in bass clef, 4/4 time, key of B-flat. The piece consists of a single melodic line with a final fermata.

### RHYTHM ETUDE

Musical notation for 'RHYTHM ETUDE' in bass clef, 4/4 time, key of B-flat. The piece features a rhythmic pattern of eighth and sixteenth notes, ending with a fermata.

### RHYTHM RAP

Musical notation for 'RHYTHM RAP' in bass clef, 4/4 time, key of B-flat. The piece features a rhythmic pattern of eighth and sixteenth notes. It includes a 'Clap' instruction above the first measure and a 'Stomp!' instruction above the final measure, which is marked with an 'x'.

### CHORALE

Musical notation for 'CHORALE' in bass clef, 4/4 time, key of B-flat. The piece is marked 'Andante' and features dynamics of *p* (piano), *mf* (mezzo-forte), and *p* (piano) with hairpins indicating crescendos and decrescendos. It ends with a fermata.

## 53. AURA LEE - Duet or Band Arrangement

(Part A = Melody, Part B = Harmony)

George R. Poulton

Musical notation for 'AURA LEE' (Part 1) in bass clef, 4/4 time, key of B-flat. The piece is marked 'Andante'. It consists of two parts, A and B. Part A is the melody and Part B is the harmony. Dynamics include *mf* (mezzo-forte) and *p* (piano) with hairpins.

Musical notation for 'AURA LEE' (Part 2) in bass clef, 4/4 time, key of B-flat. It continues the two-part arrangement. Dynamics include *mf* (mezzo-forte), *f* (forte), and *p* (piano) with hairpins.

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

Moderato

French Folk Song

Musical notation for 'FRÈRE JACQUES' (Group A) in bass clef, 2/4 time, key of B-flat. The piece is marked 'Moderato'. It begins at measure ① and ends with a fermata.

Musical notation for 'FRÈRE JACQUES' (Group B) in bass clef, 2/4 time, key of B-flat. The piece begins at measure ② and ends with a fermata.

# PERFORMANCE SPOTLIGHT

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

Arr. by John Higgins

Allegro

3 ← Measure number

Musical score for 'When the Saints Go Marching In' in bass clef, 4/4 time, key of B-flat major. The score consists of three staves. The first staff starts at measure 3 with a dynamic of *mf*. The second staff starts at measure 11 with a dynamic of *f*. The third staff starts at measure 19. The piece concludes with a double bar line.

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

Allegro

Musical score for 'Old MacDonald Had a Band' in bass clef, 4/4 time, key of B-flat major. The score consists of three staves. The first staff starts with a dynamic of *mf*. The second staff starts at measure 9 with a dynamic of *f* and includes the instruction '2nd time go on to meas. 13'. The third staff starts at measure 13 with a dynamic of *f*. The piece concludes with a double bar line.

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

Ludwig van Beethoven

Arr. by John Higgins

Moderato

Musical score for 'Ode to Joy' in bass clef, 4/4 time, key of B-flat major. The score consists of three staves. The first staff starts with a dynamic of *mf*. The second staff starts at measure 9 with a dynamic of *p* and includes a dynamic change to *f* at measure 13. The third staff continues the melody. The piece concludes with a double bar line.

## 58. HARD ROCK BLUES - Encore

John Higgins

Allegro

Musical score for 'Hard Rock Blues' in bass clef, 4/4 time, key of B-flat major. The score consists of two staves. The first staff starts with a dynamic of *f*. The second staff continues the piece and concludes with a double bar line.

# RHYTHM STUDIES

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

25 26 27 28

29 30 31 32

33 34 35 36



# RHYTHM STUDIES

37 38 39 40

4/4

41 42 43 44

4/4

45 46 47 48

4/4

49 50 51 52

4/4

53 54 55 56

4/4

57 58 59 60

3/4

61 62 63 64

3/4

65 66 67 68

2/4

69 70 71 72

2/4

# CREATING MUSIC

THEORY

## Composition

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

### 1. ODE TO JOY

Ludwig van Beethoven

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

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

### 4. YOU NAME IT:

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

THEORY

## Improvisation

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

### 5. INSTANT MELODY

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

**ESSENTIAL  
ELEMENTS  
2000**

**STAR ACHIEVER**

**NAME** \_\_\_\_\_

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

# FINGERING CHART

## BARITONE B.C.

### Instrument Care Reminders

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

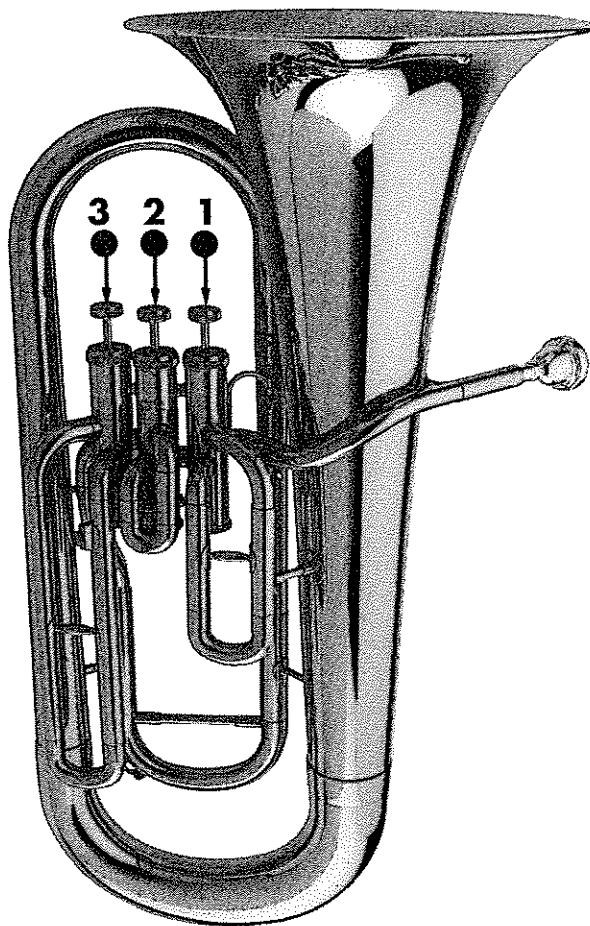
- Remove the mouthpiece and wipe it clean. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Use the water key to empty water from the instrument. Blow air through it.
- Wipe off the instrument with a clean soft cloth. Return the instrument to its case.

Baritone valves occasionally need oiling. To oil your baritone valves:

- Unscrew the valve at the top of the casing.
- Lift the valve half-way out of the casing.
- Apply a few drops of special brass valve oil to the exposed valve.
- Carefully return the valve to its casing. When properly inserted, the top of the valve should easily screw back into place.

Be sure to grease the slides regularly. Your director will recommend special slide grease and valve oil, and will help you apply them when necessary.

**CAUTION:** If a slide, a valve or your mouthpiece becomes stuck, ask for help from your band director or music dealer. Special tools should be used to prevent damage to your instrument.



- = Open  
● = Pressed down

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

**E**

● ● ●  
1 2 3

**F**

● ●

**F# Gb**

○ ○ ○

**G**

● ● ●

**G# Ab**

● ●

**A**

● ●

**A# Bb**

○ ○ ○

**B**

● ● ●

# FINGERING CHART

BARITONE B.C.

**C**

● ○ ○

**C# D $\flat$**

○ ○ ●

**D**

● ○ ○

**D# E $\flat$**

● ○ ○

**E**

○ ○ ○

**F**

○ ○ ○

**F# G $\flat$**

○ ● ●

**G**

● ● ○

**G# A $\flat$**

● ○ ○

**A**

○ ● ○

**A# B $\flat$**

○ ○ ○

**B**

● ● ○

**C**

● ○ ○

**C# D $\flat$**

○ ● ○

**D**

○ ○ ○

**D# E $\flat$**

● ○ ○

**E**

○ ● ○

**F**

○ ○ ○

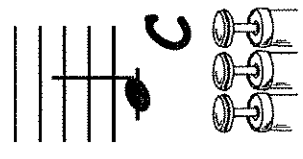
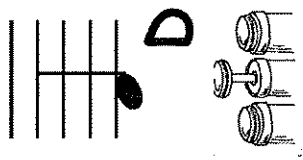
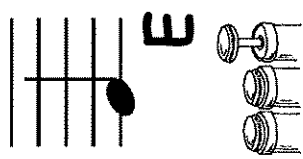
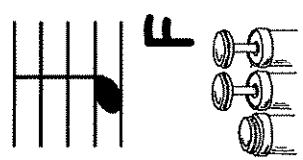
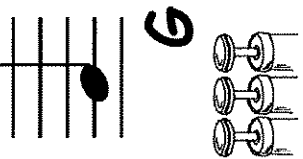
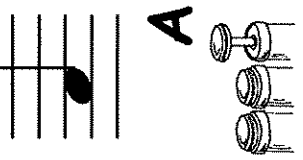
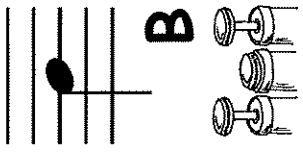
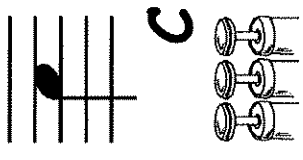
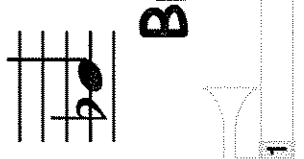

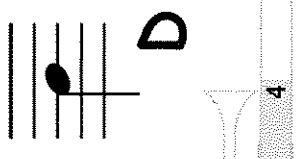
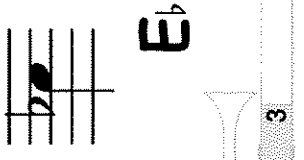
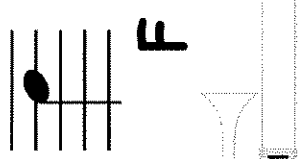
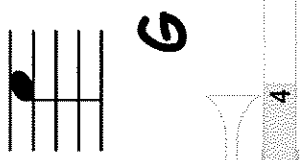
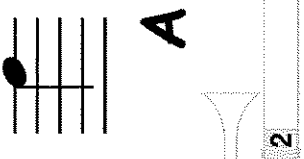

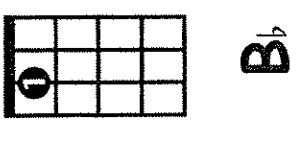
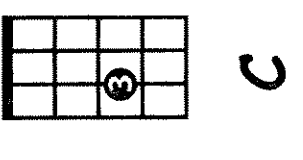
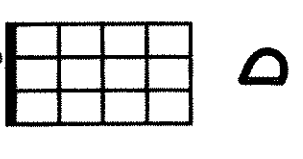
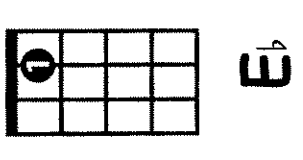
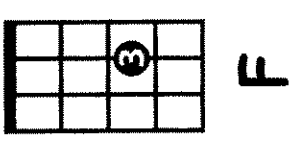
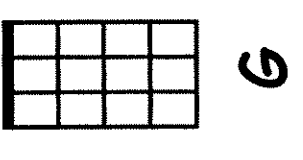
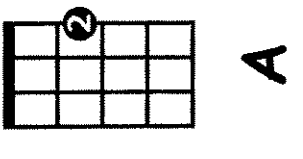
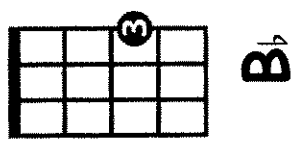
**F# G $\flat$**

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# B $\flat$ Concert Scale - Fingering Chart

	B $\flat$ /"Do"	C/"Re"	D/"MI"	E $\flat$ /"Fa"	F/"So"	G/"La"	A/"TI"	B $\flat$ /"Do"
Trumpet								
Trombone								
Electric Bass								

Baritone B.C.