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:

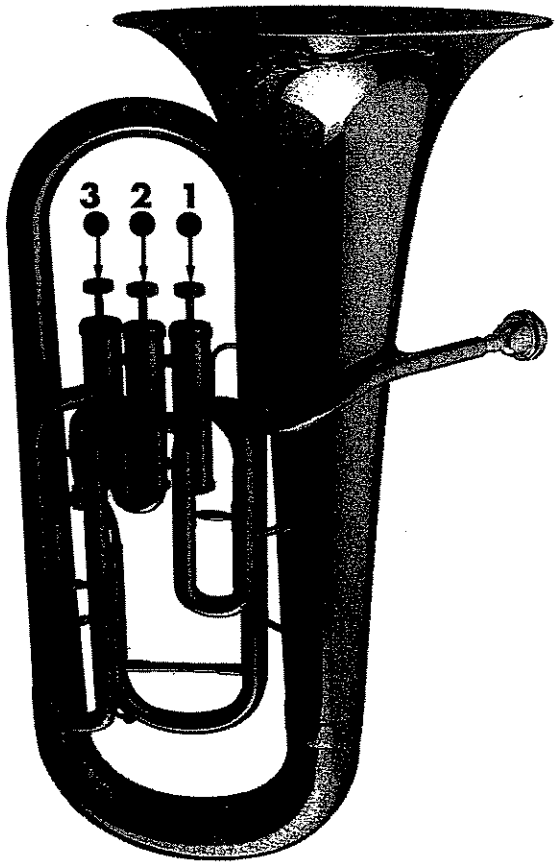
- Use the water key to empty water from the instrument. Blow air through it.
- Remove the mouthpiece. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Wipe off the instrument with a clean soft cloth. Return the instrument to its case.

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.

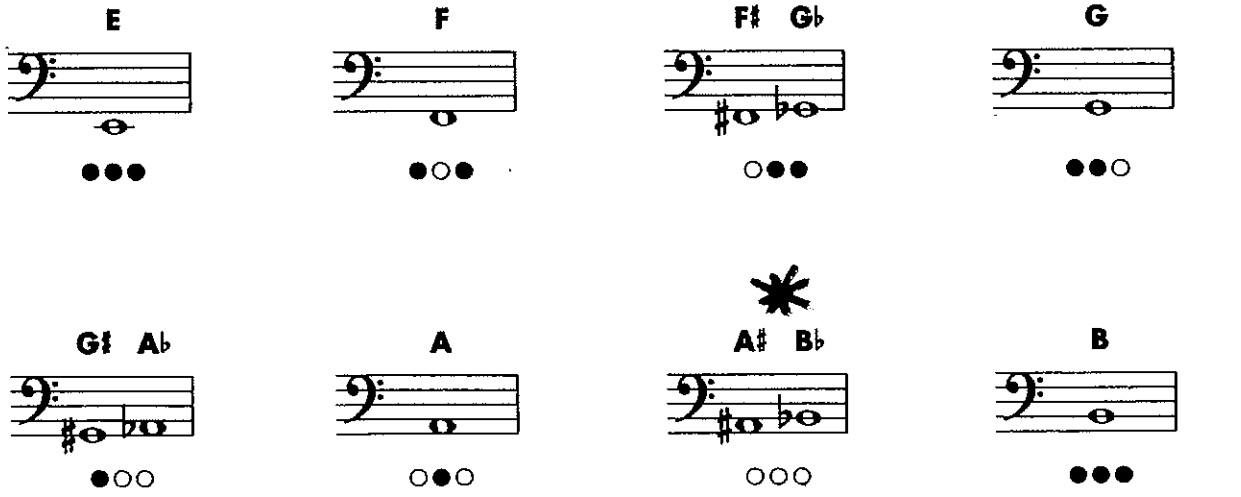
Be sure to grease the slides regularly. Your director will recommend special slide grease and valve oil, and will help you apply them when necessary.

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



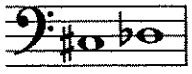
FINGERING CHART

BARITONE B.C.

C

●○●

C♯ D♭



○●●

D

●●○

D♯ E♭

●○○

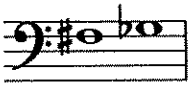
E

○●○

F

○○○

F♯ G♭

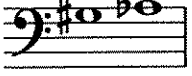


○●●

G

●●○

G♯ A♭

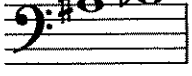


●○○

A

○●○

A♯ B♭

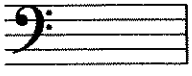


○○○

B

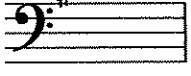
●●○

C



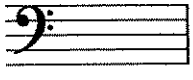
●○○

C♯ D♭



○●○

D

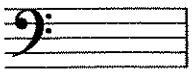


○○○

D♯ E♭

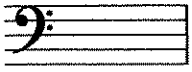
●○○

E



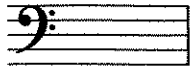
○●○

F



○○○

F♯ G♭

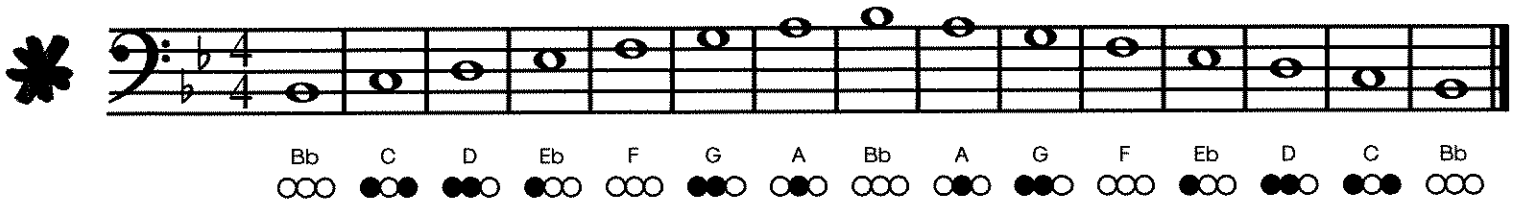


○●●

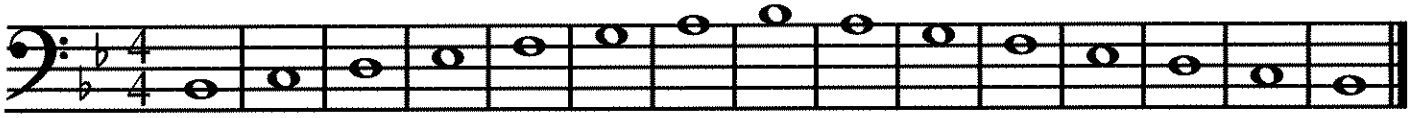
Baritone B.C.

Concert Bb Scale

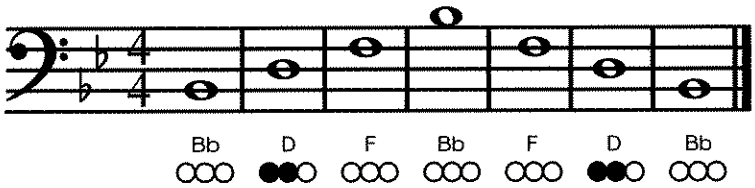
1. Scale with hints



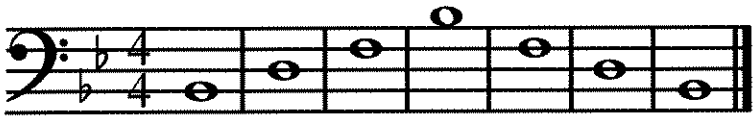
2. Scale



3. Arpeggio with hints



4. Arpeggio



5. Draw the notes of the scale.

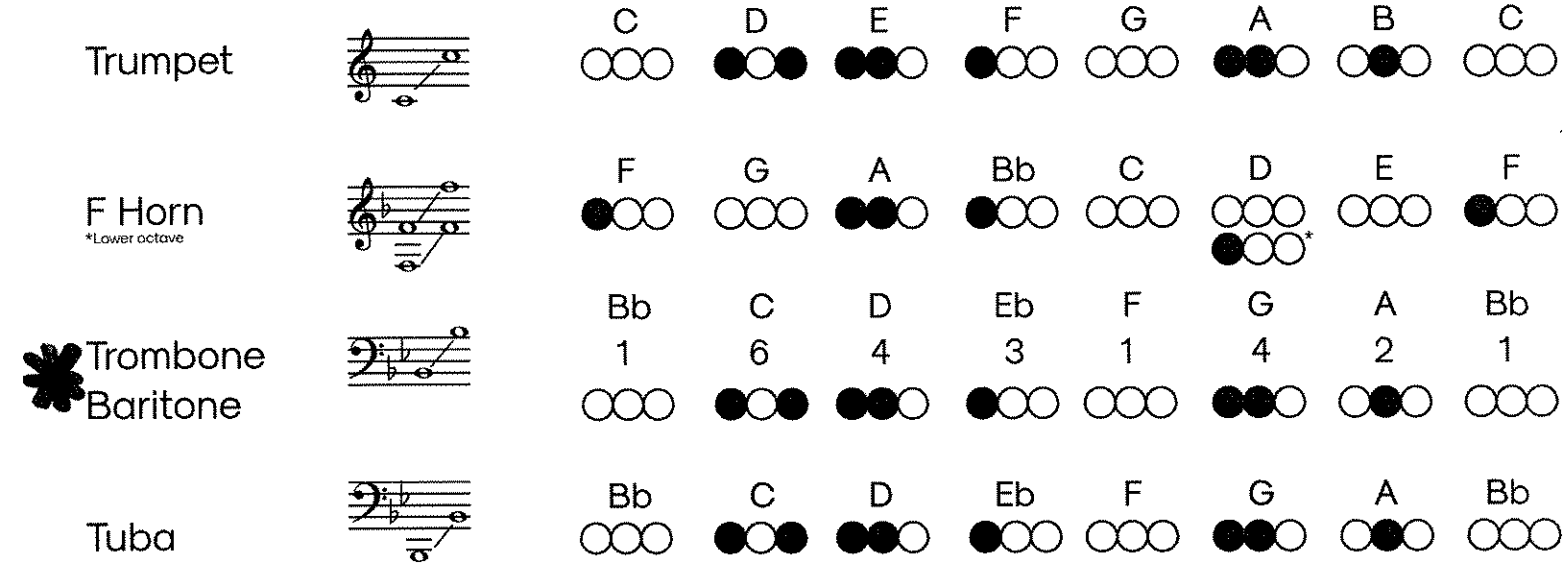
6. Draw the notes of the arpeggio.

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

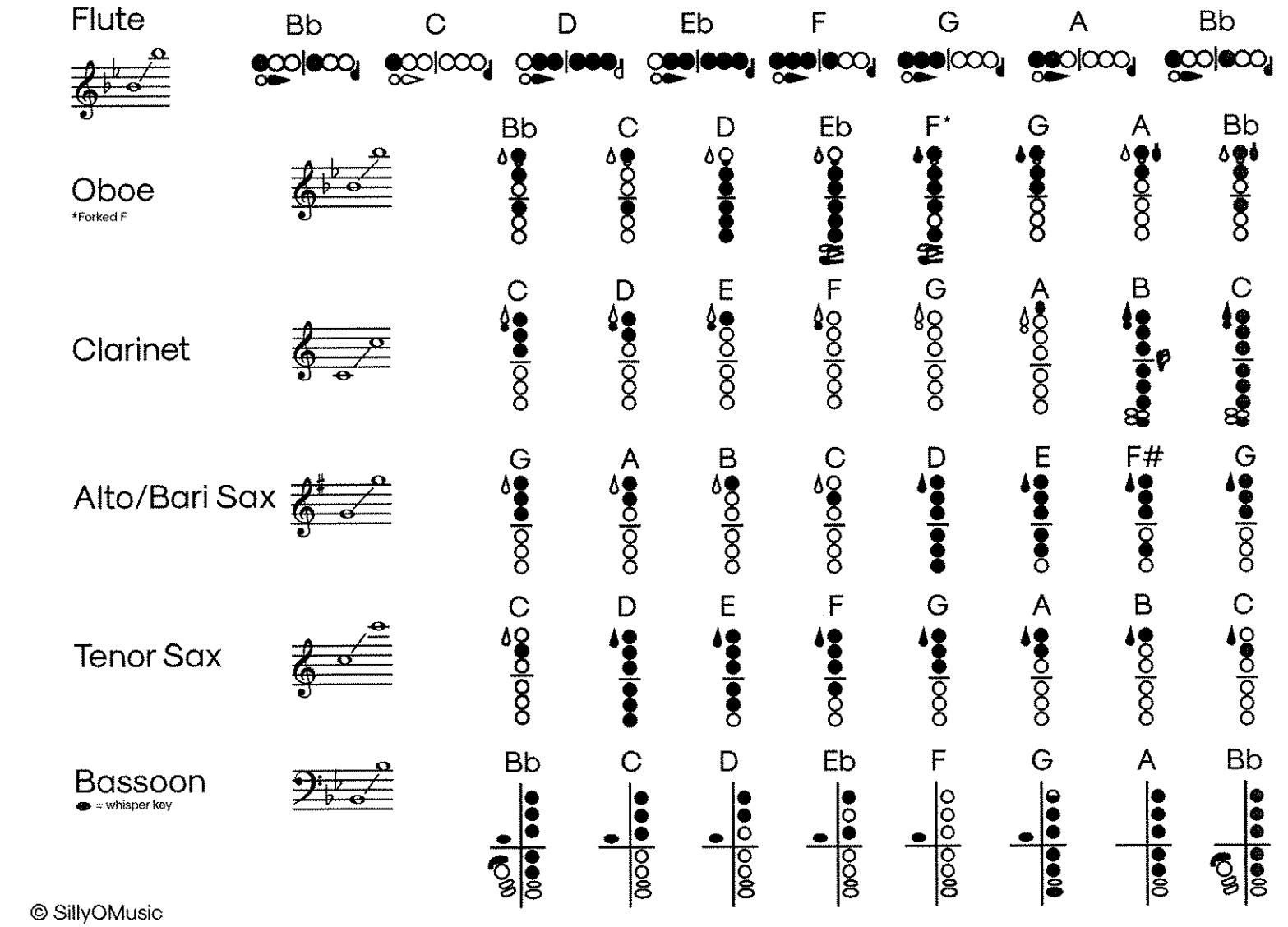
© SillyOMusic

Concert Bb Scale

BRASS



WOODWINDS



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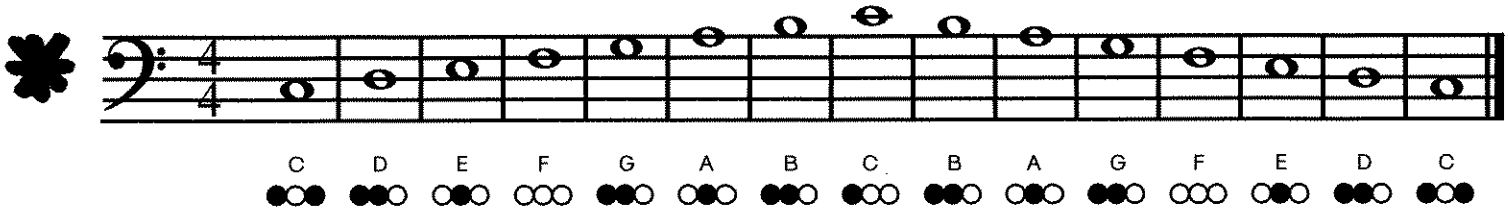
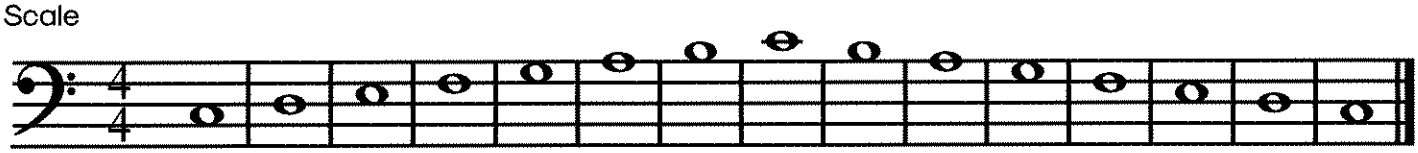
Baritone

Concert C Scale

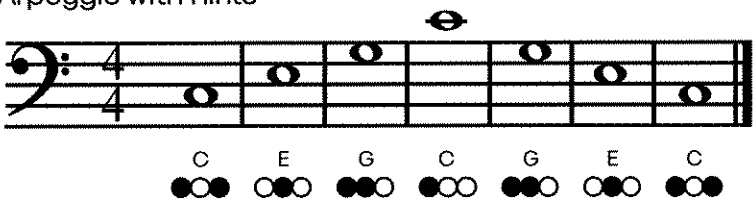
1. Scale with hints



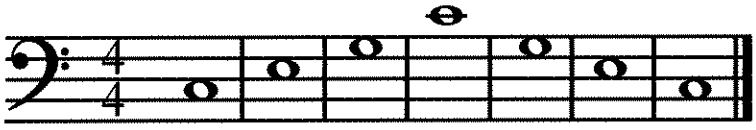
2. Scale



3. Arpeggio with hints



4. Arpeggio



5. Draw the notes of the scale.

6. Draw the notes of the arpeggio.

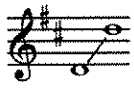
7. Fill-in the measures with notes from the scale in any order.

© SillyOMusic

Concert C Scale

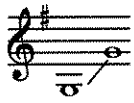
BRASS

Trumpet



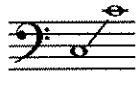
D E F# G A B C# D

F Horn



G A B C D E F# G

Trombone / Baritone



C D E F G A B C

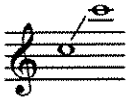
6 4 2 1 4 2 4 3

Tuba

C D E F G A B C

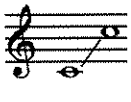
WOODWINDS

Flute



C D E F G A B C

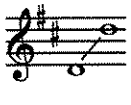
Oboe



C D E F G A B C

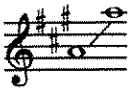
Clarinet

*Alternate fingering



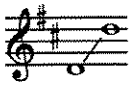
D E F# G A B* C#* D

Alto/Bari Sax



A B C# D E F# G# A

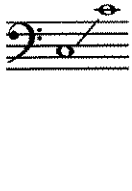
Tenor Sax



D E F# G A B C# D

Bassoon

● = whisper key



C D E F G A B C

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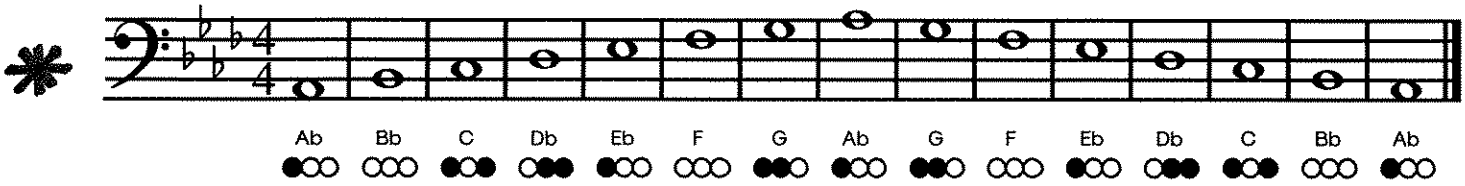
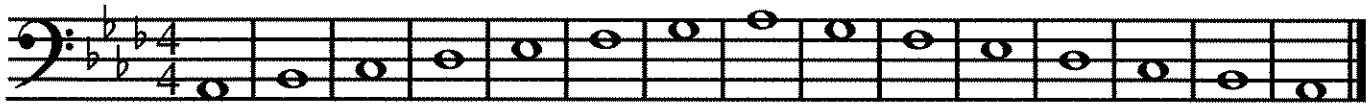
Baritone B.C.

Concert Ab Scale

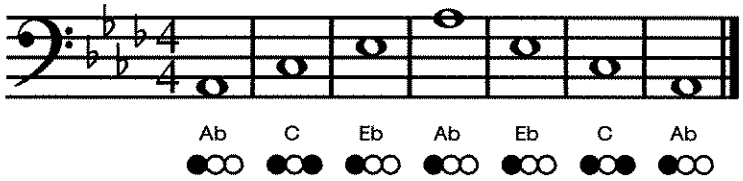
1. Scale with hints



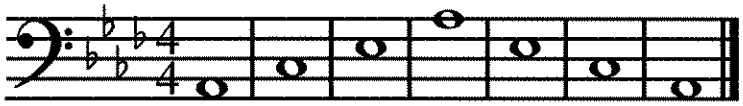
2. Scale



3. Arpeggio with hints

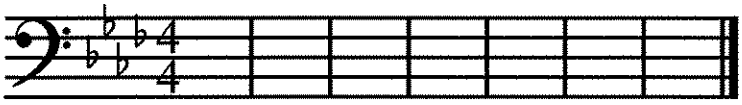


4. Arpeggio



5. Draw the notes of the scale.

6. Draw the notes of the arpeggio.



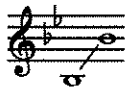
7. Fill-in the measures with notes from the scale in any order.

© SillyOMusic

Concert Ab Scale

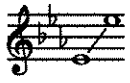
BRASS

Trumpet



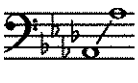
Bb	C	D	Eb	F	G	A	Bb
●○○	○○○	●●●	○●●	●○○	○○○	●●○	●○○

F Horn



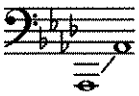
Eb	F	G	Ab	Bb	C	D	Eb
○●○	●○○	○○○	○●●	●○○	○○○	○○○	○●○

Trombone
Baritone



Ab	Bb	C	Db	Eb	F	G	Ab
3	1	6	5	3	1	4	3
●○○	○○○	●●●	○●●	●○○	○○○	●●○	●○○

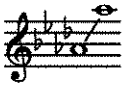
Tuba



Ab	Bb	C	Db	Eb	F	G	Ab
●○○	○○○	●●●	○●●	●○○	○○○	●●○	●○○

WOODWINDS

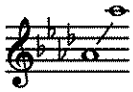
Flute



Ab	Bb	C	Db	Eb	F	G	Ab

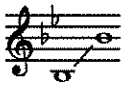
Oboe

*Alternate fingering



Ab	Bb	C	Db	Eb*	F*	G	Ab

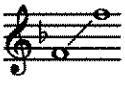
Clarinet



Bb	C	D	Eb	F	G	A	Bb

Alto/Bari Sax

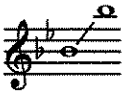
*Bis fingering - hover first finger over both top keys for entirety of scale.



F	G	A	Bb*	C	D	E	F

Tenor Sax

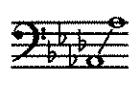
*Bis



Bb*	C	D	Eb	F	G	A	Bb*

Bassoon

● = whisper key



Ab	Bb	C	Db	Eb	F	G	Ab

© SillyOMusic

Concert Bb Blues Scale

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

Concert C Minor Scale

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

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

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

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

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

-Chord progressions can be used in any key

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

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

12 Bar Blues Progression

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

12 Bar Blues Licks

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

2) 4-b3-1

3) 1-b3-4

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

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

6) 1-b3-4-b5-5

Solos

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

2) 4-b3-1

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

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

Walking Bass Line - C Instruments

(I) Bb D F G Ab G F D

(I) Bb D F G Ab G F D

(IV) Eb G Bb C Db C Bb G

(I) Bb D F G Ab G F D

(V) F A C D

(IV') Eb G Bb C

(I) Bb D F G Ab G F D

Walking Bass Line - Bb Instruments

(I) C E G A Bb A G E

(I) C E G A Bb A G E

(IV) F A C D Eb D C A

(I) C E G A Bb A G E

(V) G B D E

(IV') F A C D

(I) C E G A Bb A G E

Walking Bass Line - Eb Instruments

(I) G B D E F E D B

(I) G B D E F E D B

(IV) C E G A Bb A G E

(I) G B D E F E D B

(V) D F# A B

(IV') C E G A

(I) G B D E F E D B

ADVANCED MUSIC

1. Fantasie for Flute and Piano, Gabriel Faure

2. Concerto in G for Flute, Wolfgang Amadeus Mozart

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

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

5. Rapsodie for Orchestra and Tenor Saxophone, Claude Debussy

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

7. Trumpet Concerto in Eb, Franz Joseph Haydn

8. Concerto for Trombone and Piano, Rimsky-Korsakov

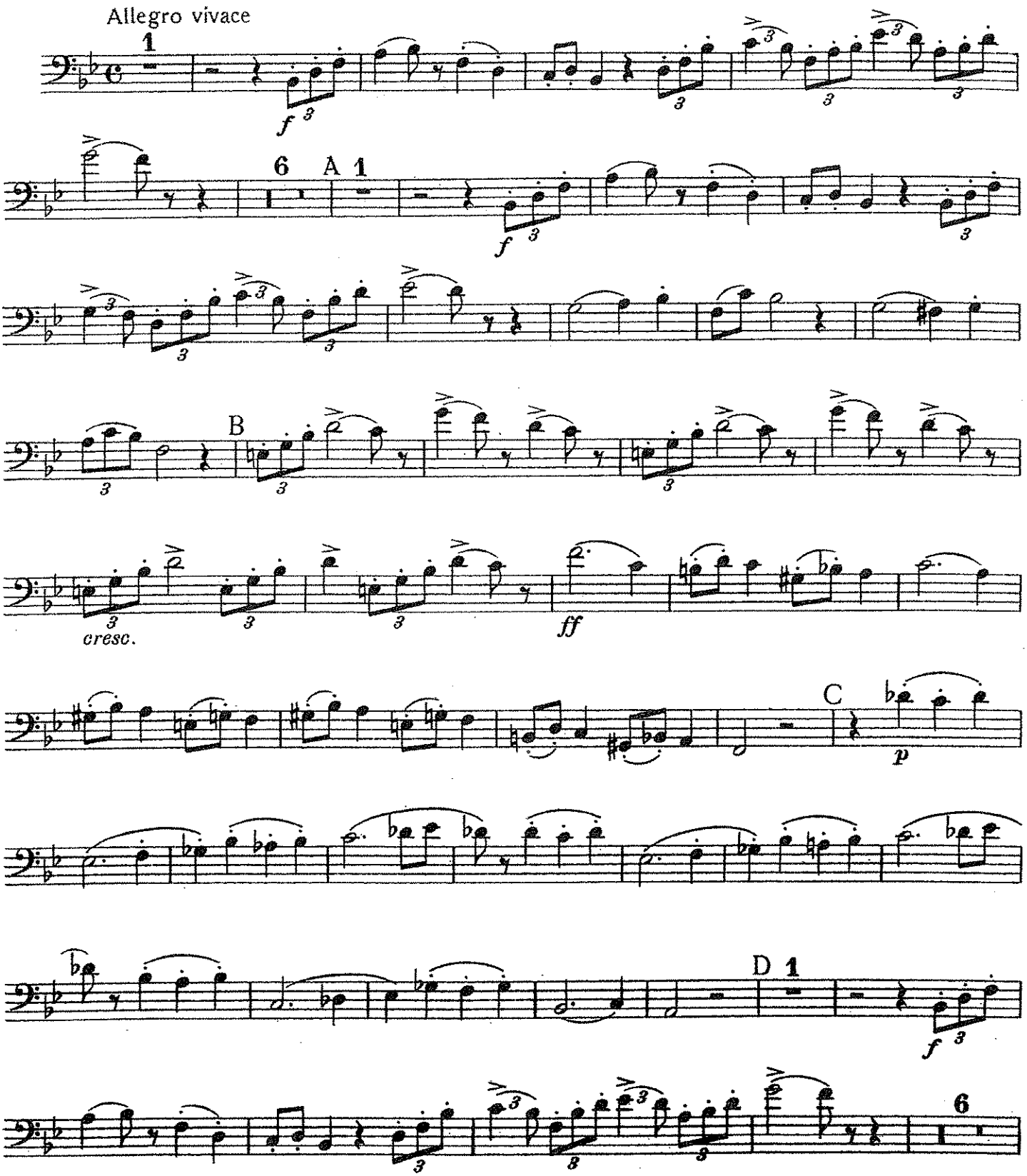
9. Concerto for Bass Tuba, Ralph Vaughan Williams

TROMBONE

CONCERTO

FOR TROMBONE AND PIANO

RIMSKY–KORSAKOV (1844-1908)



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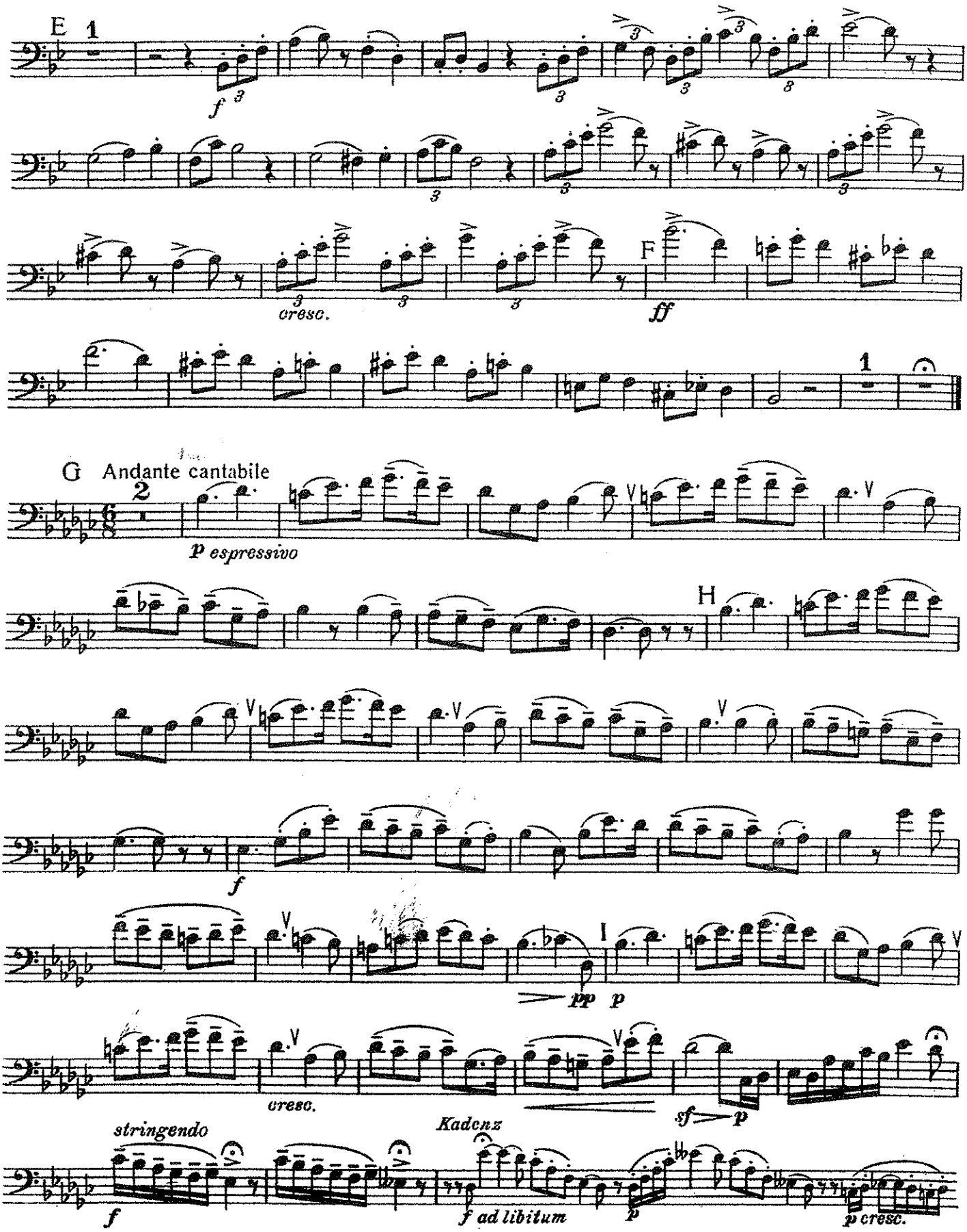
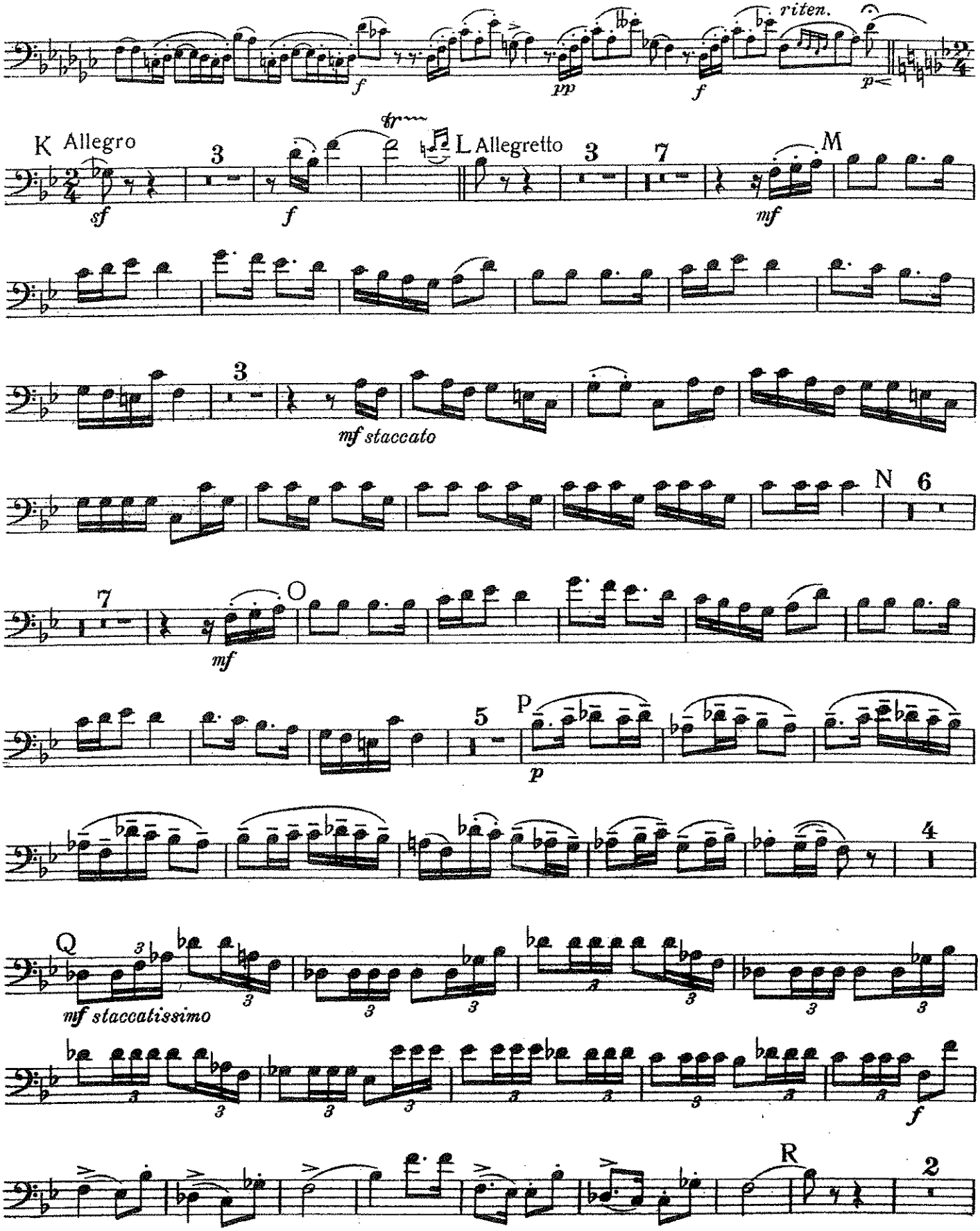
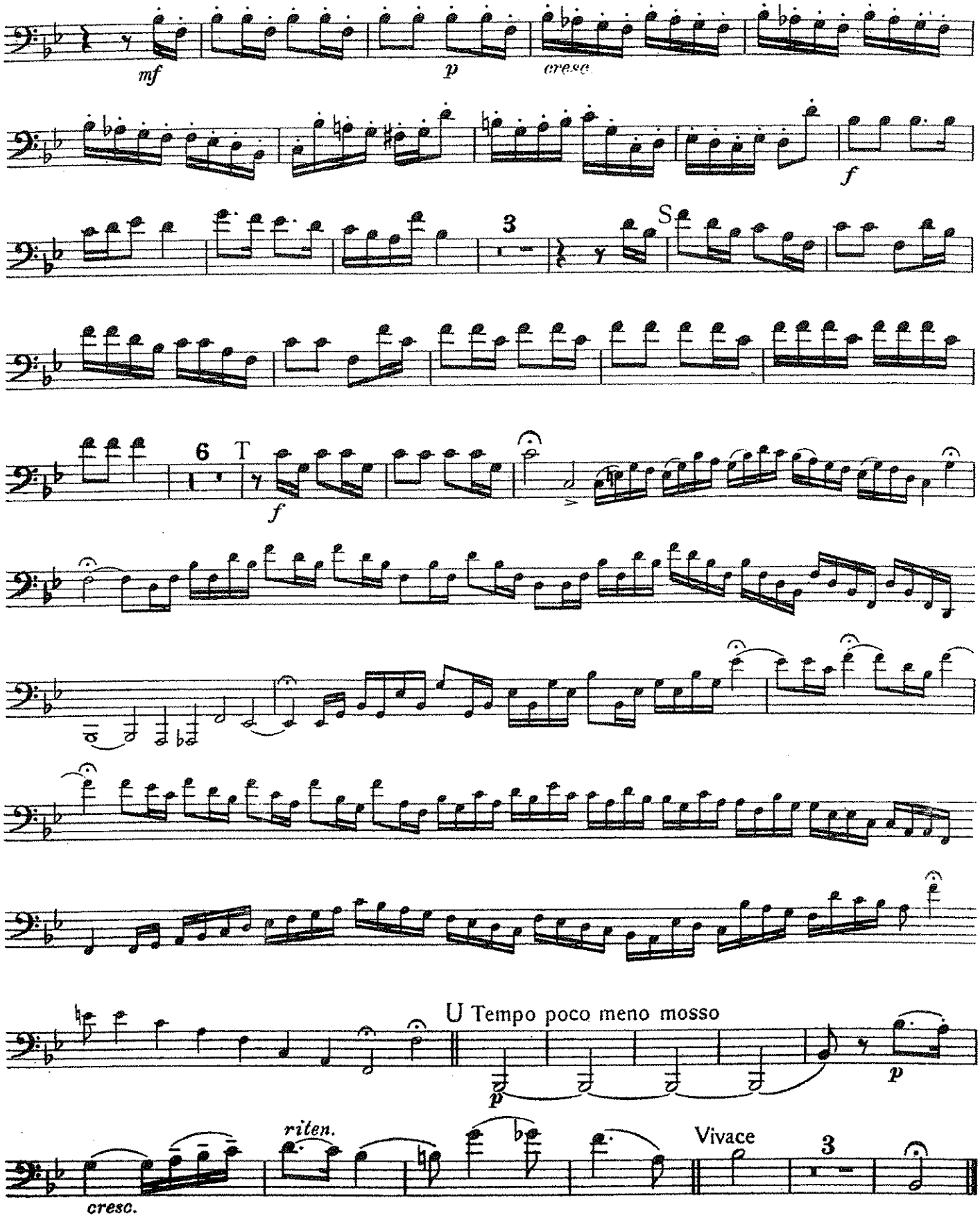

E
1
f
cresc.
F
ff
1
G Andante cantabile
2
p espressivo
H
f
pp
p
cresc.
sf
p
stringendo
Kadenz
f
f ad libitum
p
p cresc.


riten.
K Allegro
L Allegretto
M
N
O
P
Q
R
sf
f
pp
mf
mf staccato
mf staccatissimo
p

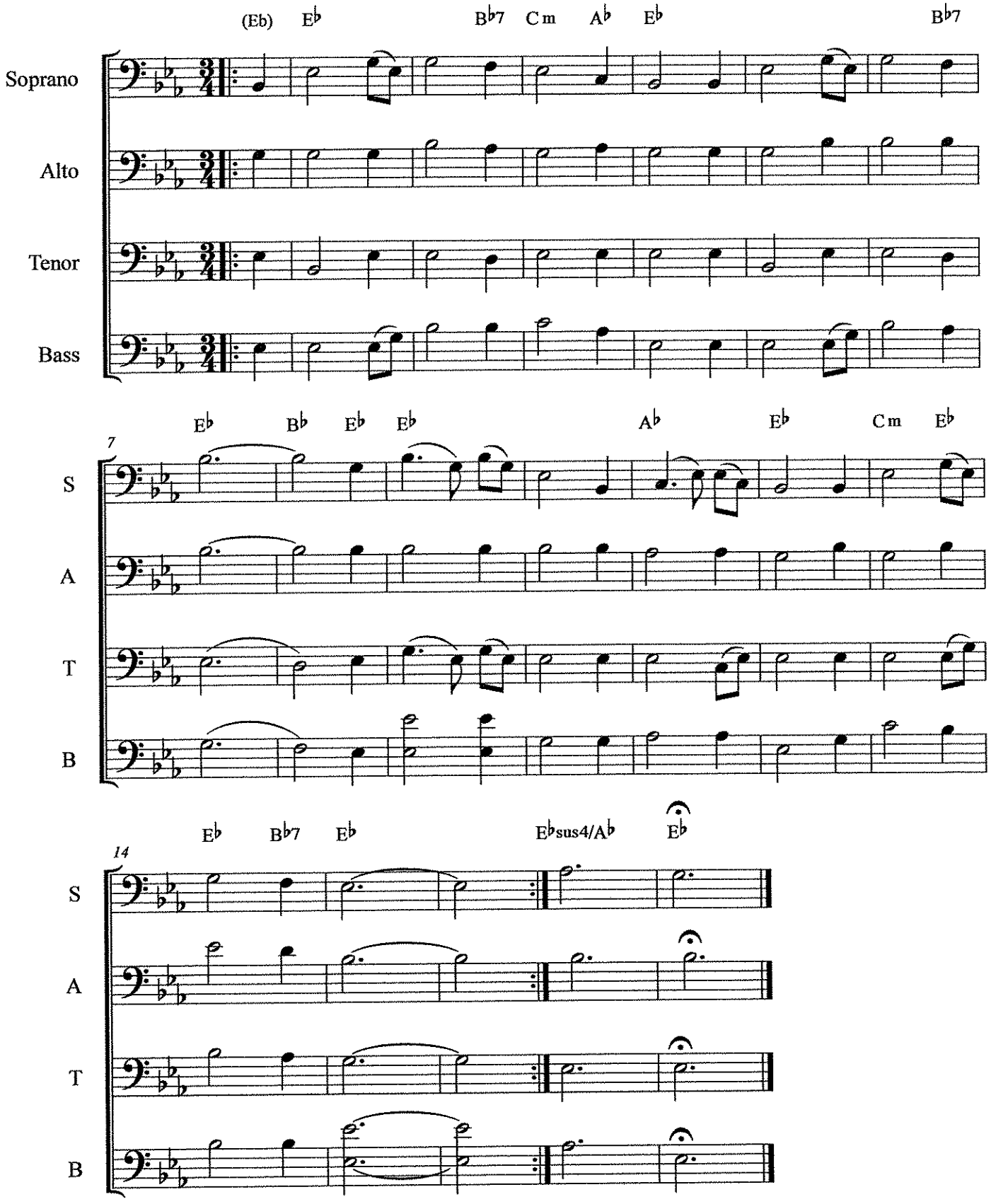
TROMBONE


mf
p
cresc.
f
3
S
6
T
f
U Tempo poco meno mosso
p
p
riten.
cresc.
Vivace
3

BASS CLEF INSTRUMENTS

Amazing Grace

John Newton
Traditional
arr. R. Rodriguez & Bernice



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SciTech Band Audition

SYMPHONIC BAND AUDITION REQUIREMENTS

1) Concert B^{b} Major Scale (One Octave, Memorized) – See p. 43 in Band Handbook
2) B^{b} Blues Scale (Memorized) – See p. 46 in Band Handbook
3) Concert B^{b} 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^{b} Blues Scale (Memorized) – See p. 46 in Band Handbook
3) Concert B^{b} 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

SciTech Band

THE PRIDE OF SPRINGFIELD

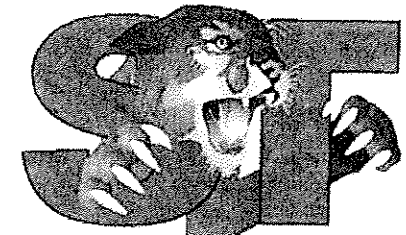
SYMPHONIC BAND AUDITION SCALE LIST

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.

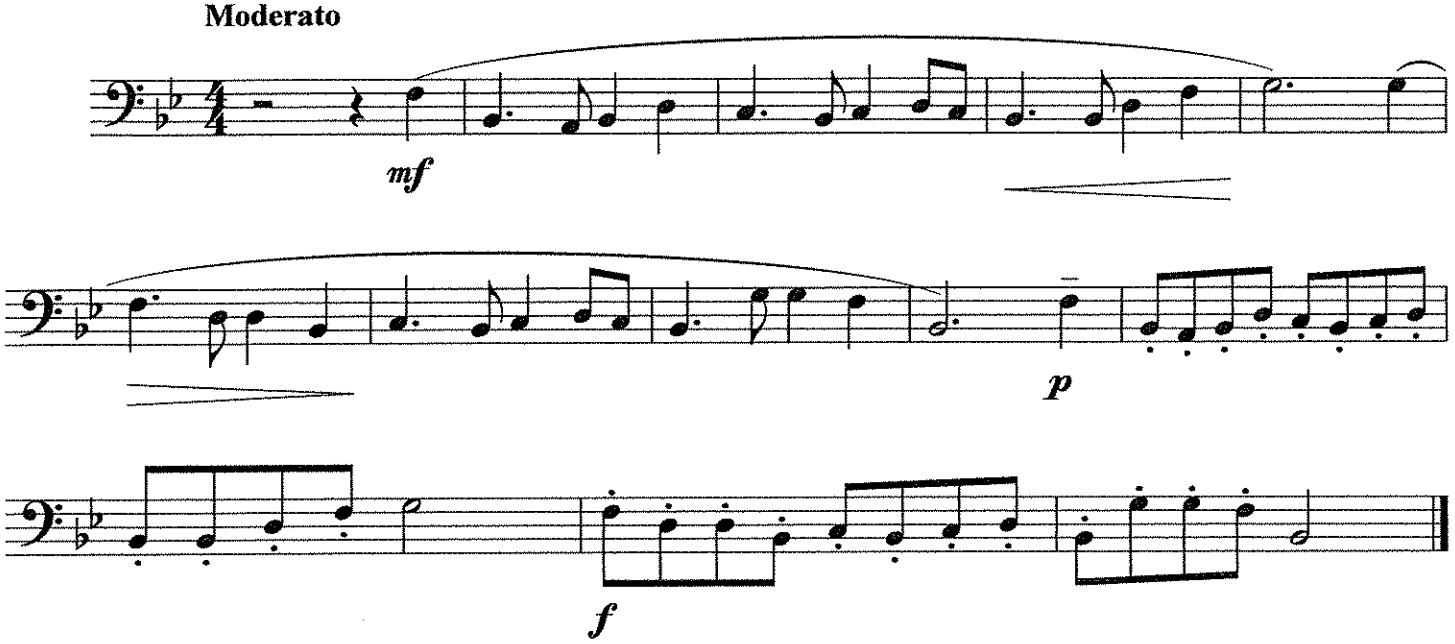
CATEGORY	MASTERY 4	PROFICIENT 3	DEVELOPING 2	EMERGING 1
DESCRIPTION OF LEVELS	• Indicates a mastery level, exceeding expectations. • Student rarely needs assistance with demanding tasks, is self-motivated, and produces consistently high-quality work.	• Reaches expected (or proficient) level for this task. • Student produces quality work and occasionally needs assistance with demanding tasks.	• Indicates a developing level for this task. • Student produces required work with teacher direction and support.	• Indicates an emerging level for this task. • Student requires constant teacher direction, support, and assistance.
GRADING (if applicable)	A (100-90)	B (89-80)	C (79-70)	D (69-60)
TONE QUALITY (4 Points)				
RHYTHMIC ACCURACY (4 Points)				
NOTE ACCURACY (4 Points)				
DYNAMICS (4 Points)				
ARTICULATION (4 Points)				
INTONATION (4 Points)				
EXPRESSION (4 Points)				
SIGHT-READING (4 Points)				
PERCUSSION TECHNIQUE -Posture for Wind Players- (4 Points)				
TOTAL POINTS 36 Points Possible	COMMENTS_____			

Audition Prepared Solo - Symphonic Band

Trombone & Baritone

Variations on Auld Lang Syne

arr. Bernice



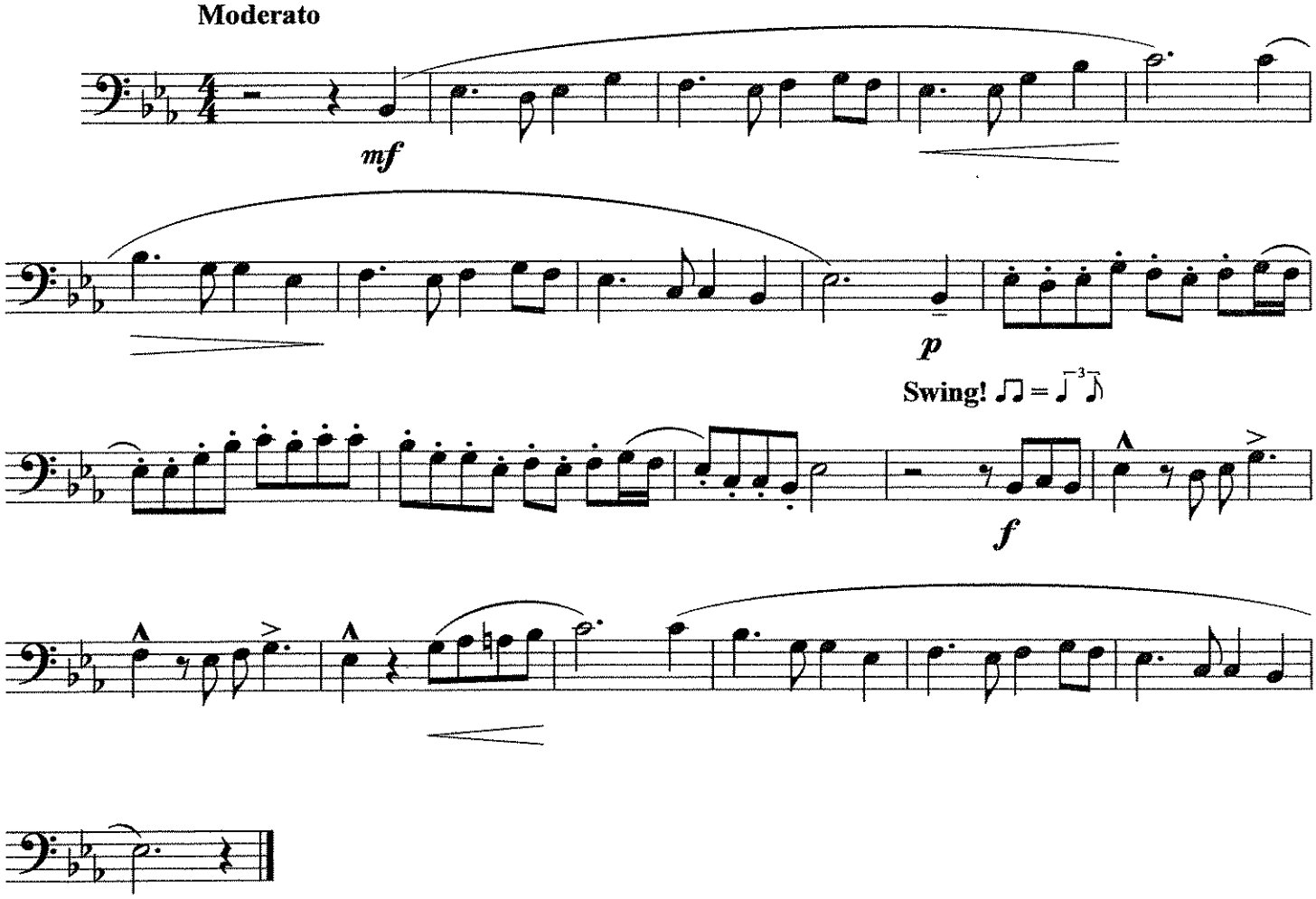
©

Audition Prepared Solo - ADVANCED BAND

Trombone/Baritone

Variations on Auld Lang Syne

arr. Bernice



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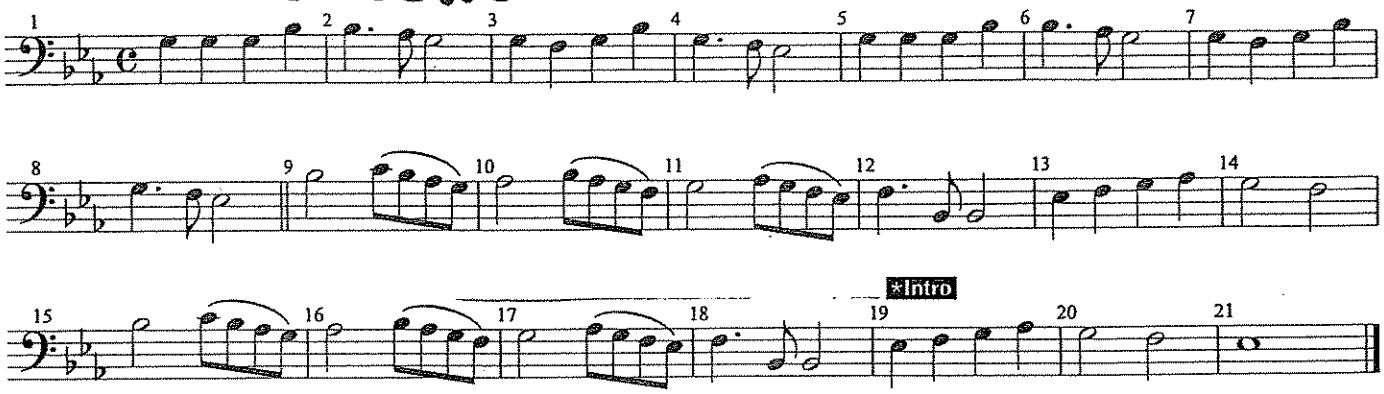
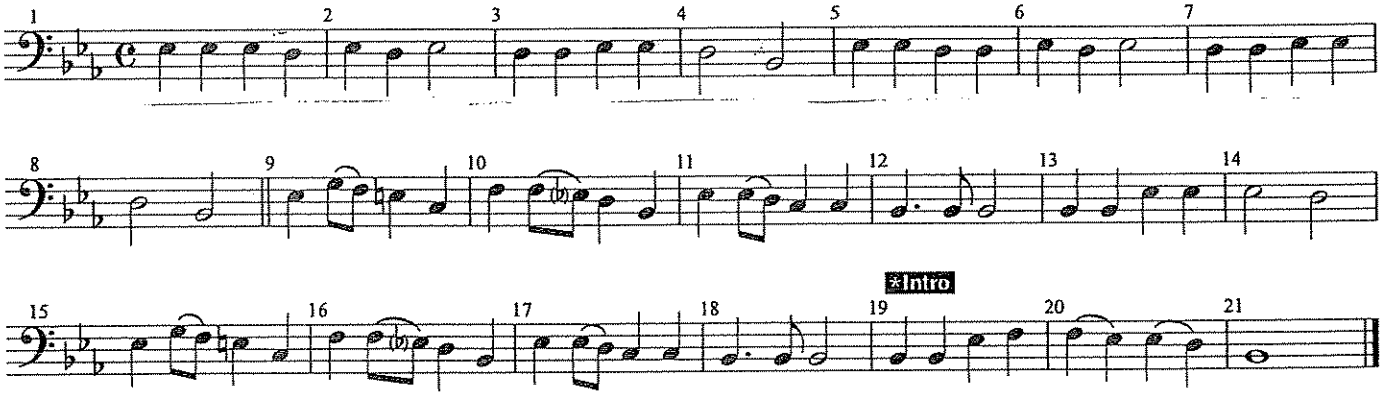
Angels We Have Heard on High

Soprano **Trombone / Baritone**

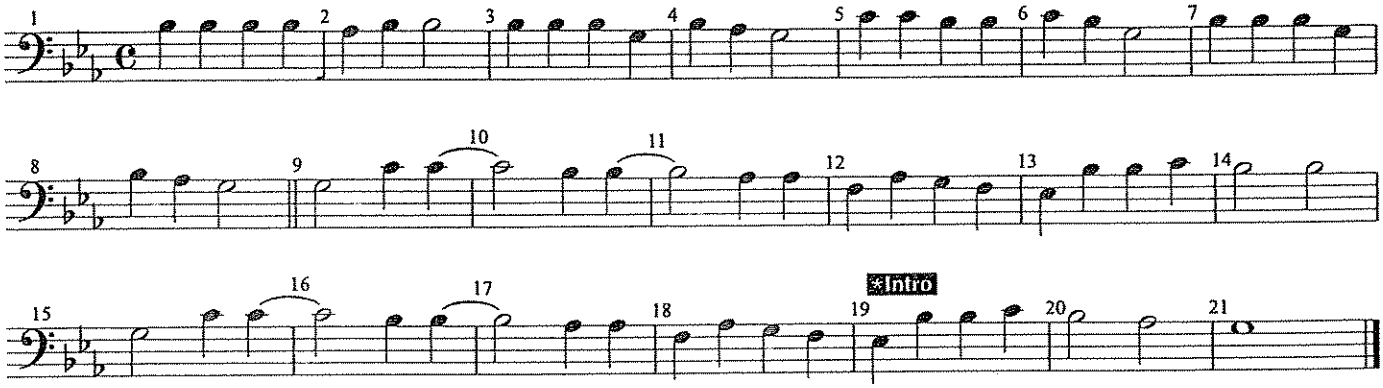
Traditional French Carol



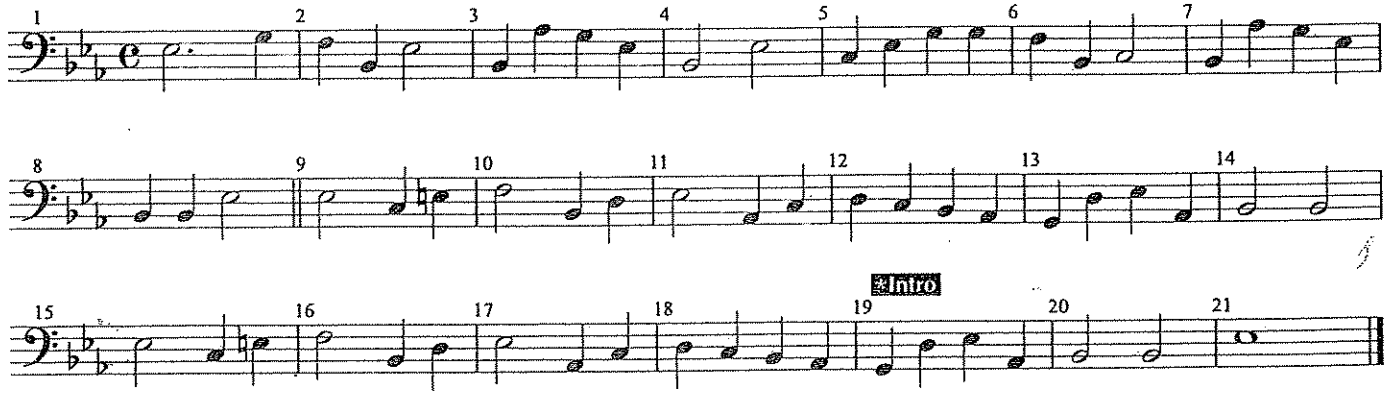
Alto



Tenor



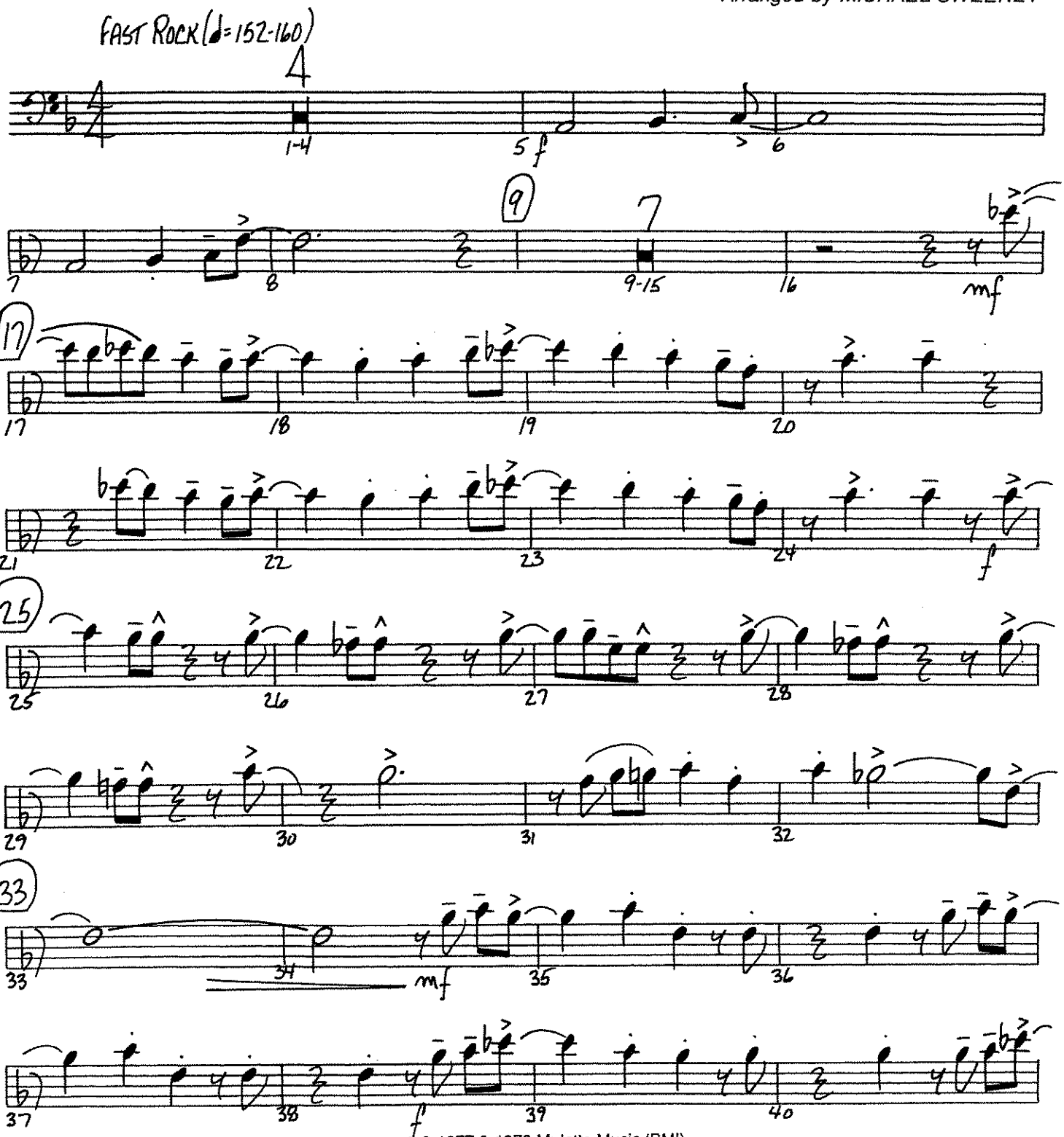
Bass



Birdland

TROMBONE 1

Music by JOSEF ZAWINUL
Arranged by MICHAEL SWEENEY



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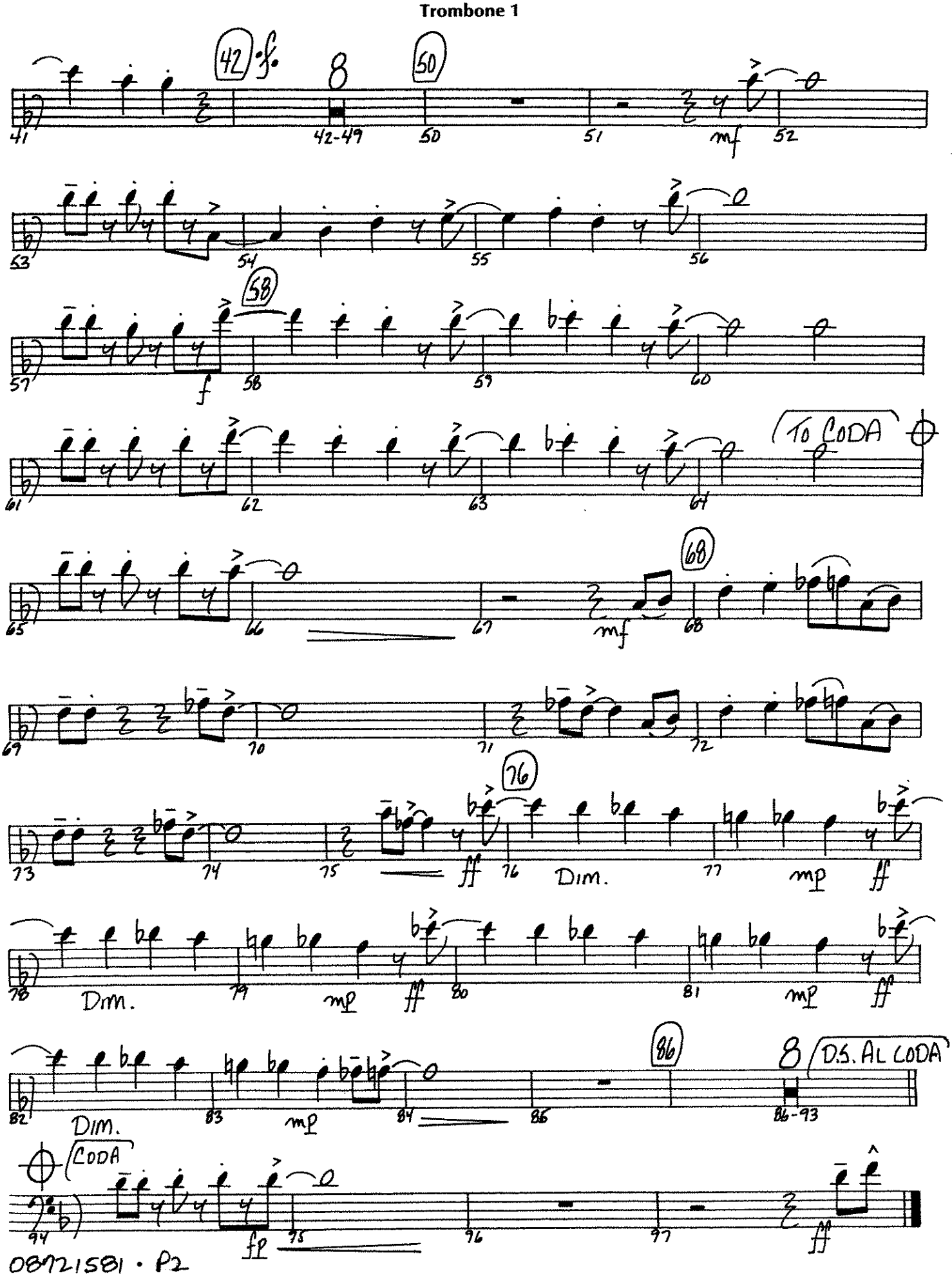
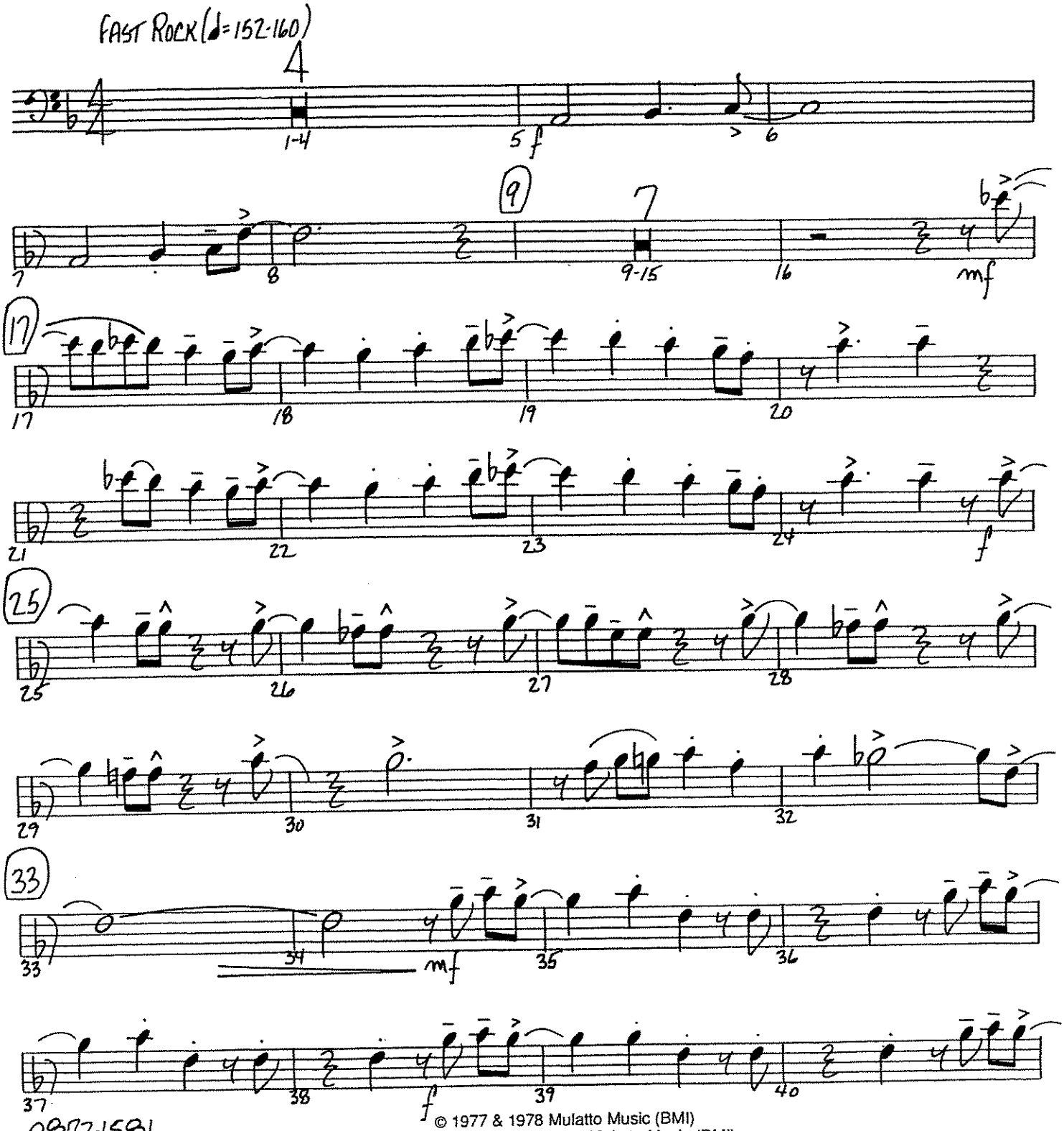

42
50
58
TO CODA
68
76
Dim.
86
D.S. AL CODA
CODA

Birdland

TROMBONE 2

Music by JOSEF ZAWINUL
Arranged by MICHAEL SWEENEY



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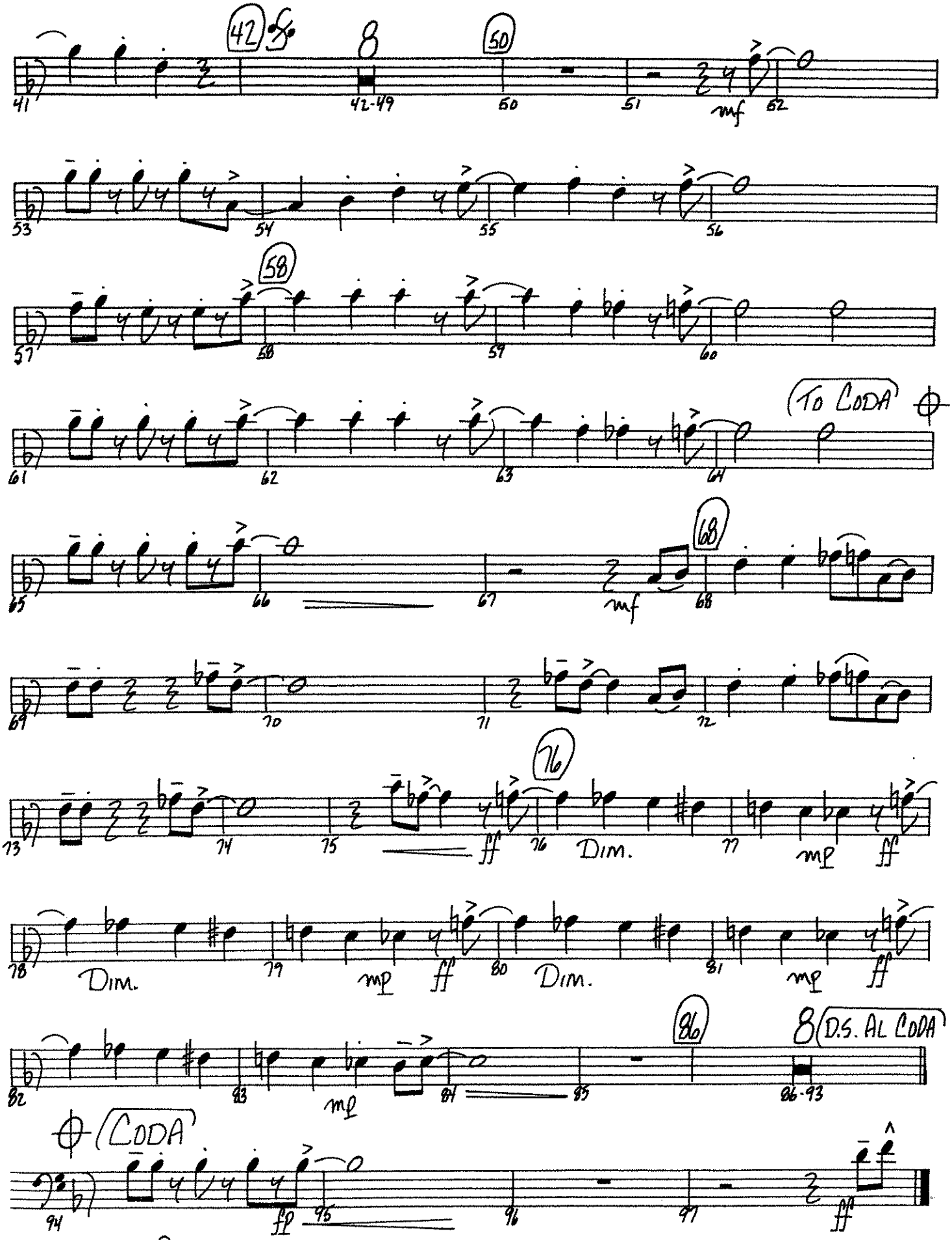
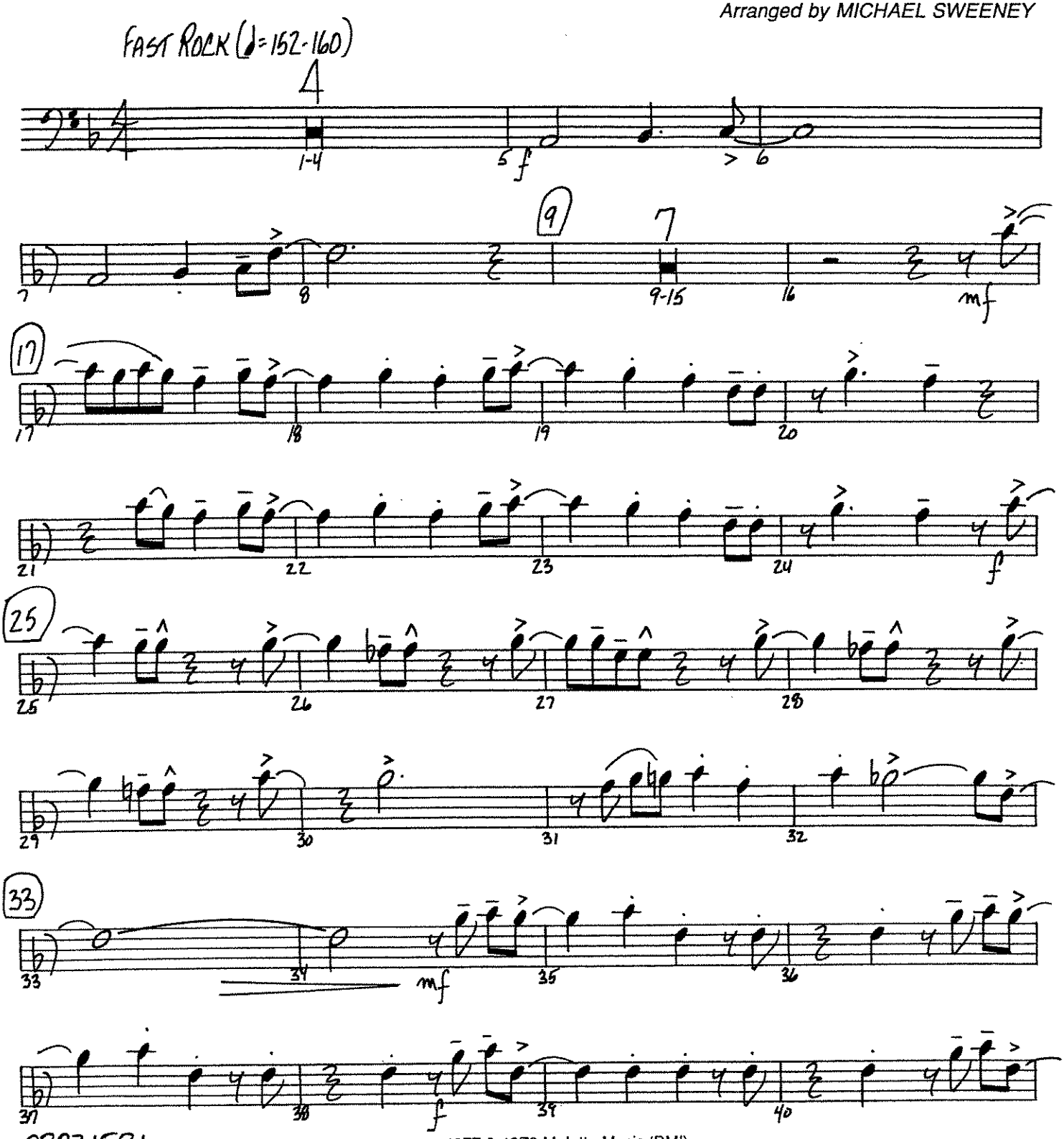

42
8
50
mf
58
(TO CODA)
68
mf
76
ff
Dim.
mp
ff
Dim.
mp
ff
Dim.
mp
ff
86
8 (D.S. AL CODA)
mp
(CODA)
fp
ff

Birdland

TROMBONE 3

Music by JOSEF ZAWINUL
Arranged by MICHAEL SWEENEY



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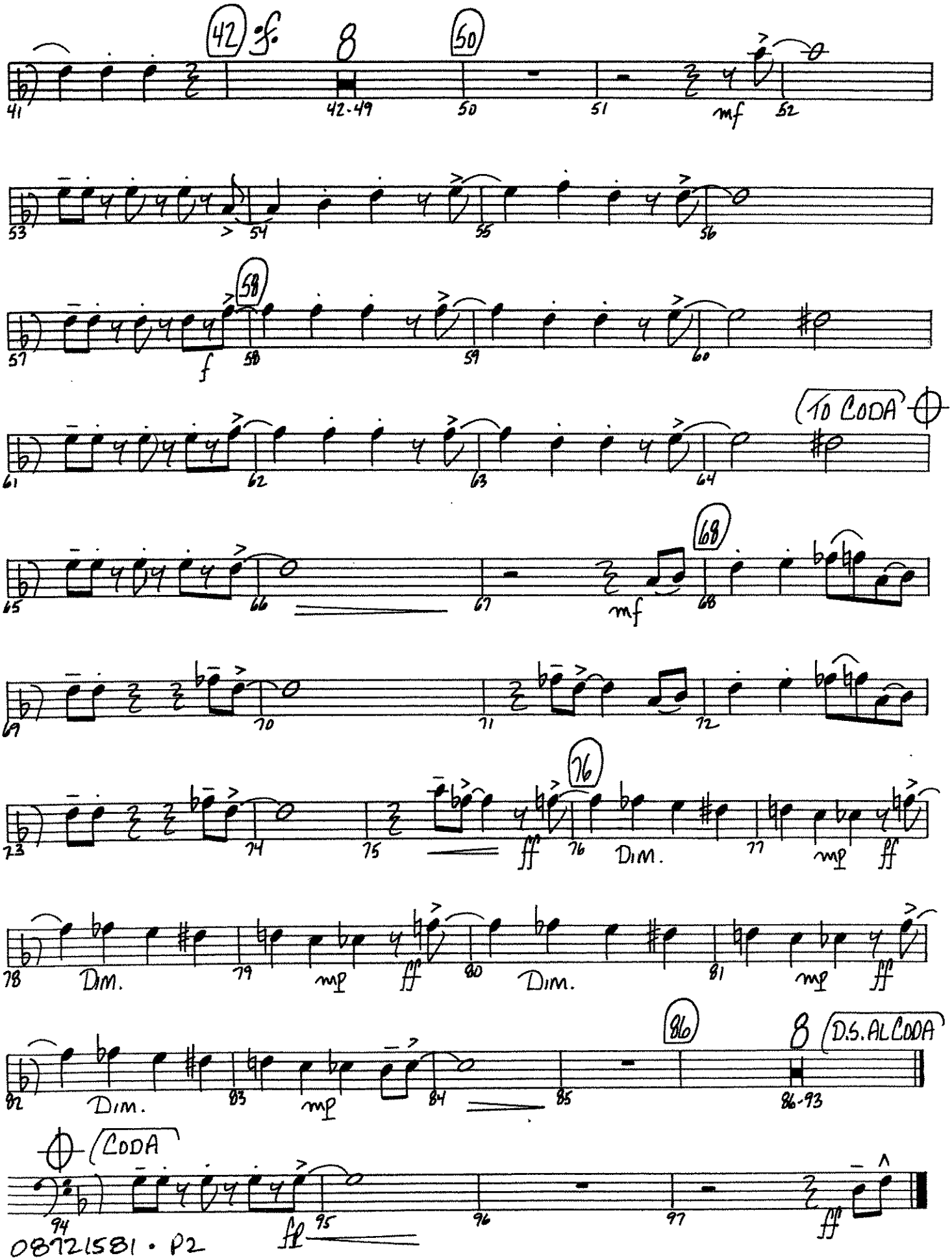
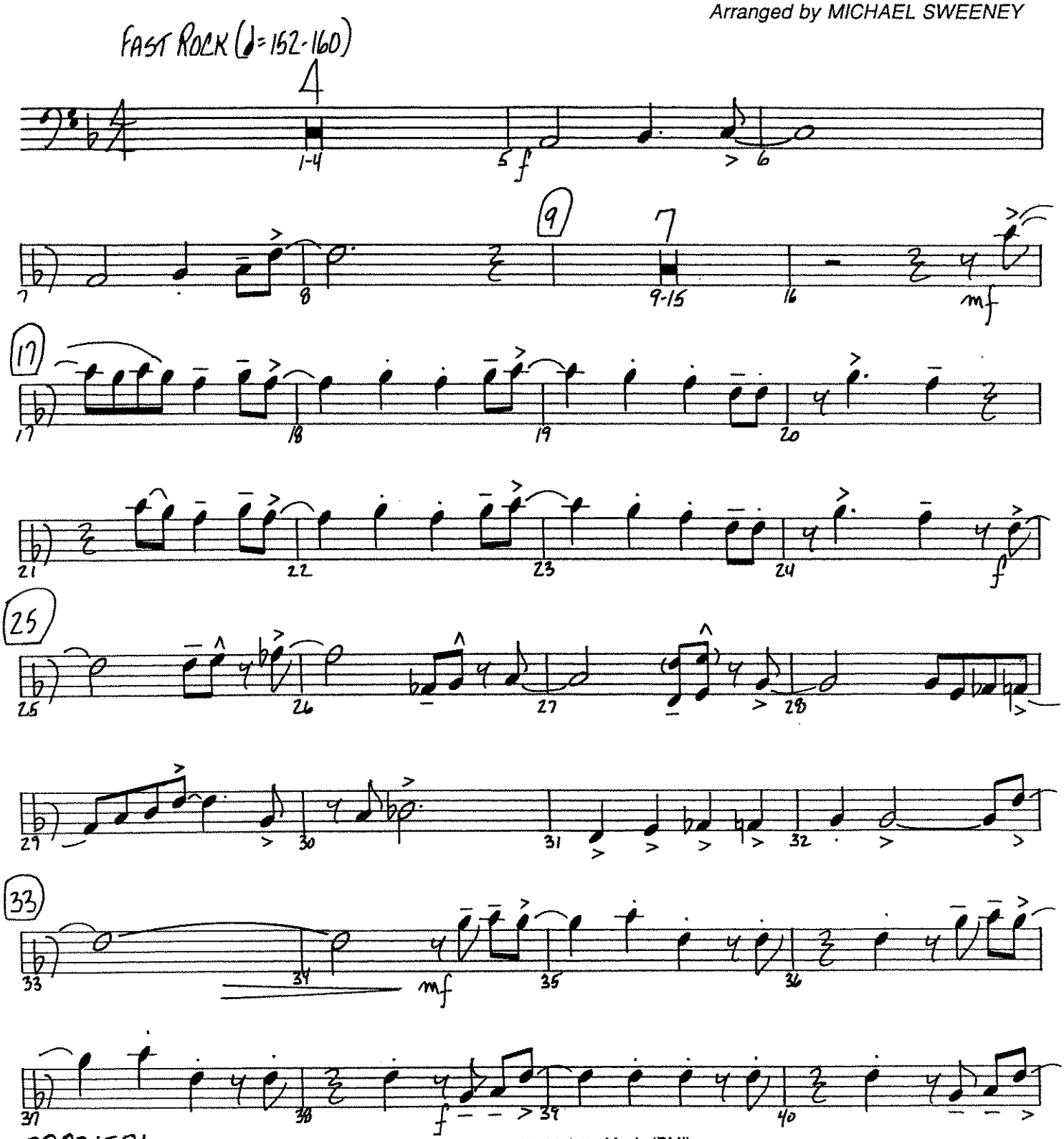

42
8
50
mf
58
f
(TO CODA
68
mf
76
ff
Dim.
mp
ff
Dim.
mp
ff
Dim.
mp
ff
86
8
(D.S. AL CODA
Dim.
mp
(CODA
ff
ff

Birdland

TROMBONE 4

Music by JOSEF ZAWINUL
Arranged by MICHAEL SWEENEY



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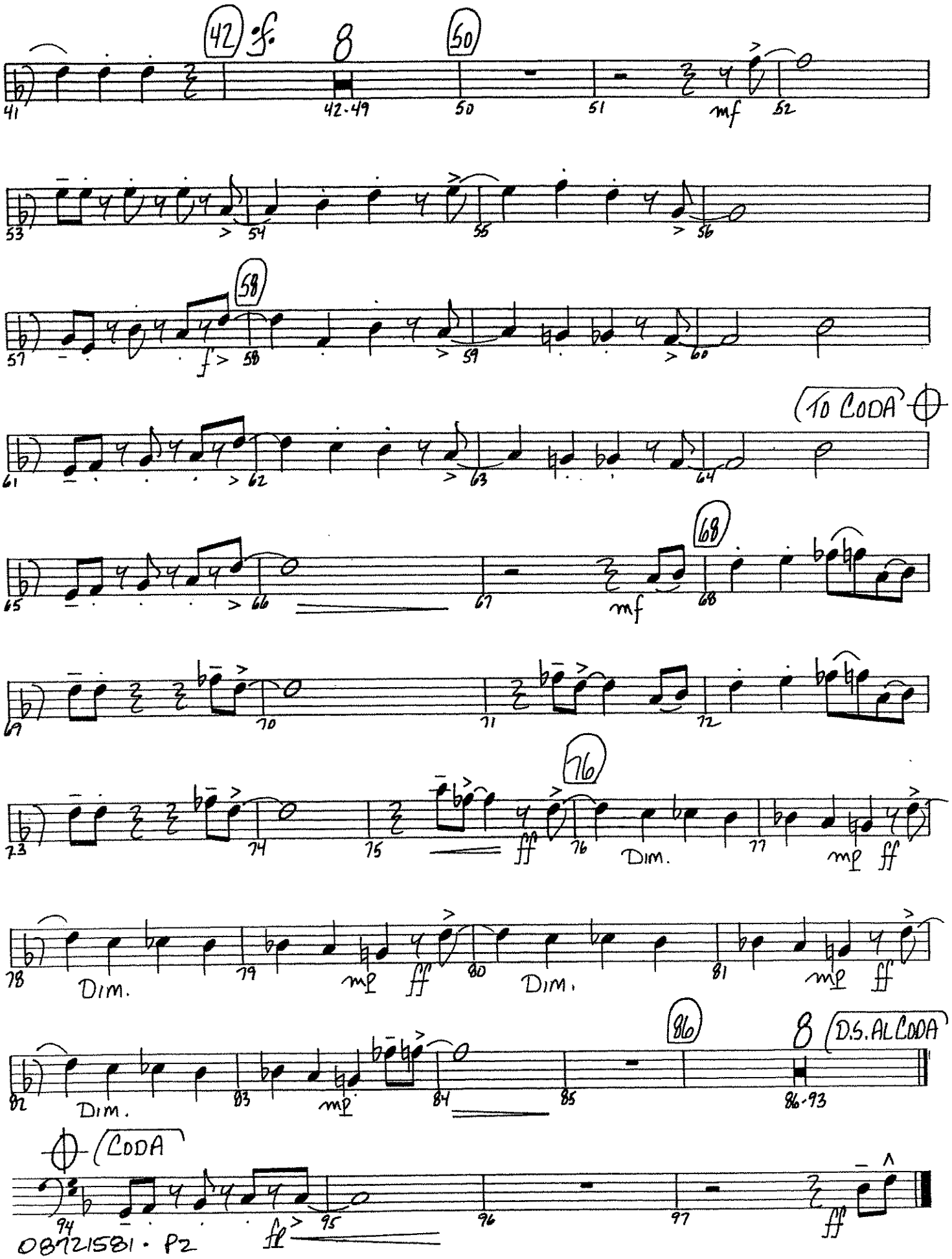
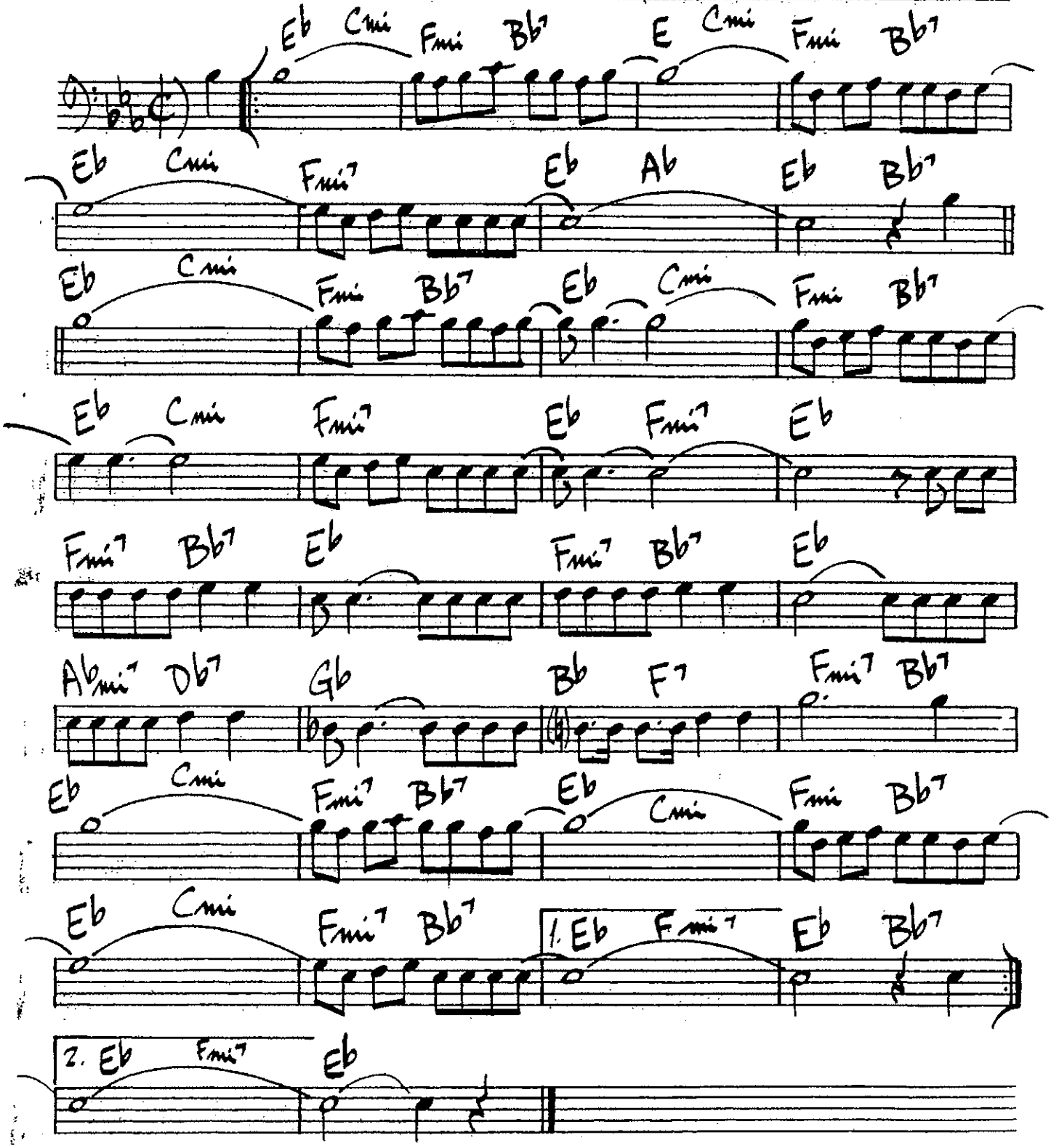

42
f
8
50
41
42-49
50
51
mf
52
53
54
55
56
57
58
f
58
59
60
61
62
63
64
TO CODA
65
66
67
68
mf
68
69
70
71
72
73
74
75
76
ff
76
Dim.
77
mp
ff
78
Dim.
79
mp
ff
80
Dim.
81
mp
ff
82
Dim.
83
mp
84
85
86
8
D.S. AL CODA
86-93
CODA
94
95
fp
96
97
ff

B.C.

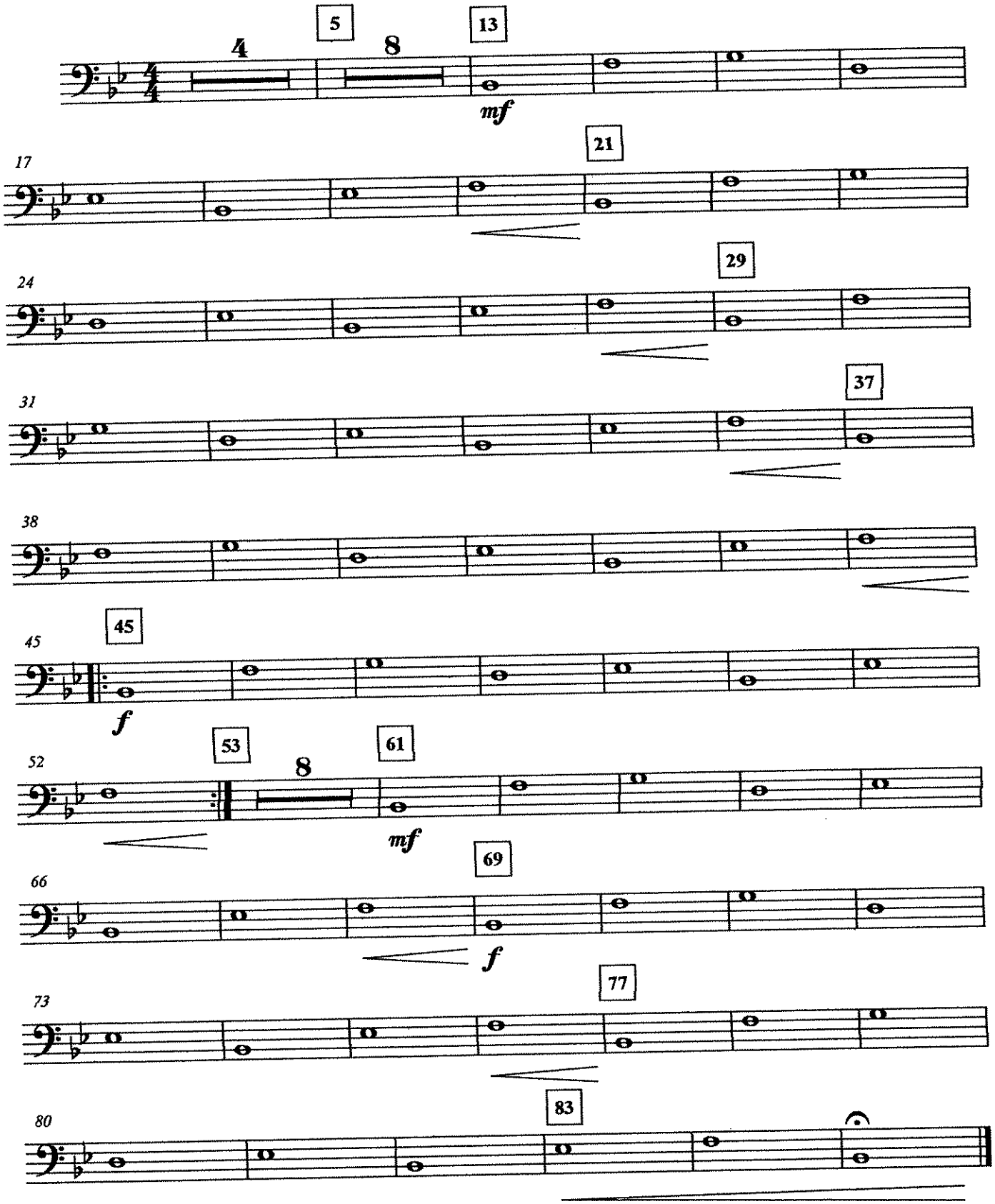
BLUE MOON


Eb Cmi Fmi Bb7 Eb Cmi Fmi Bb7
Eb Cmi Fmi7 Eb Ab Eb Bb7
Eb Cmi Fmi 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
2. Eb Fmi7 Eb

Trombone

Canon Remix

Pachelbel /Arr. Bernice



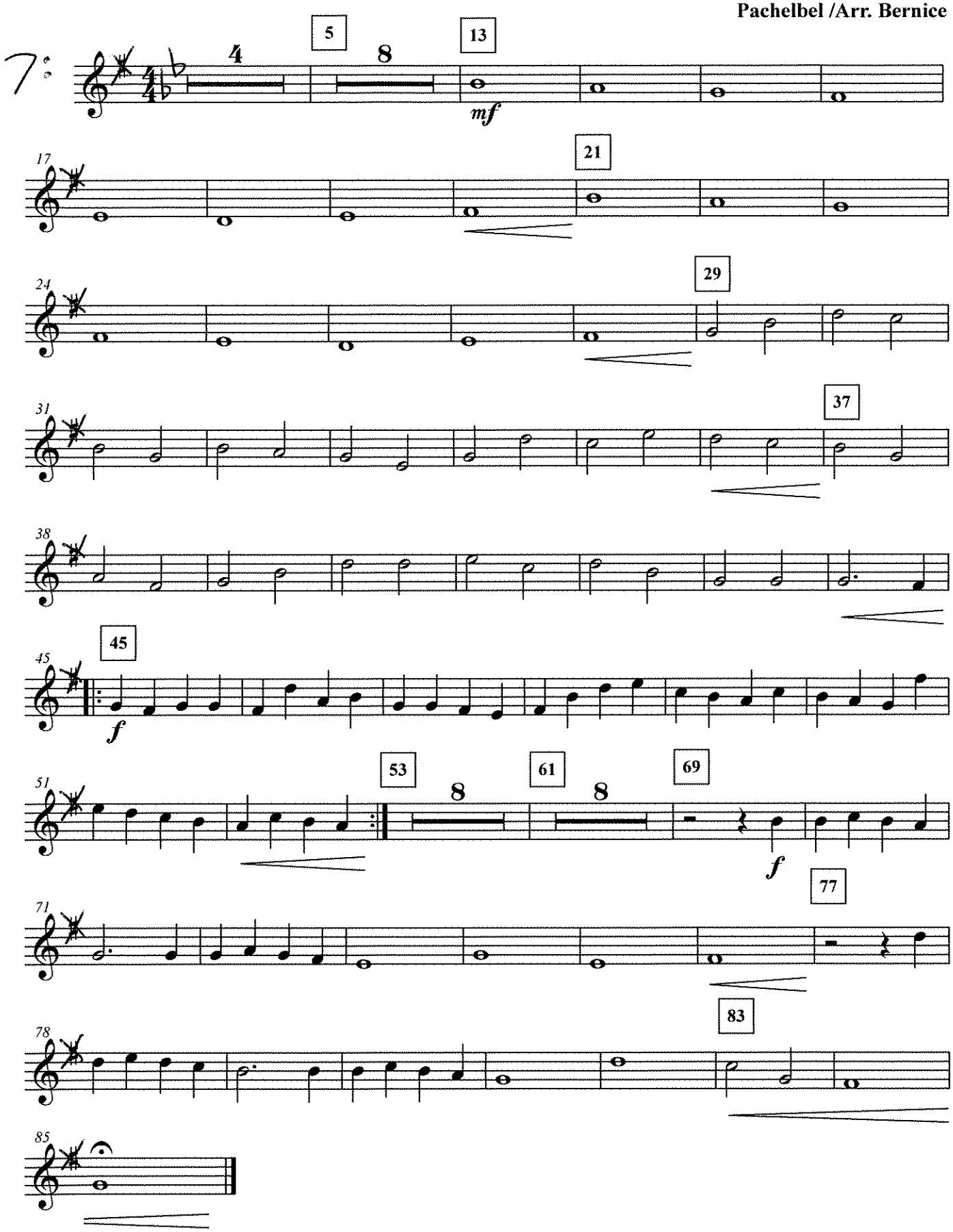
* Read in Bass Clef 1:

MELODY

Alto Sax.

Canon Remix

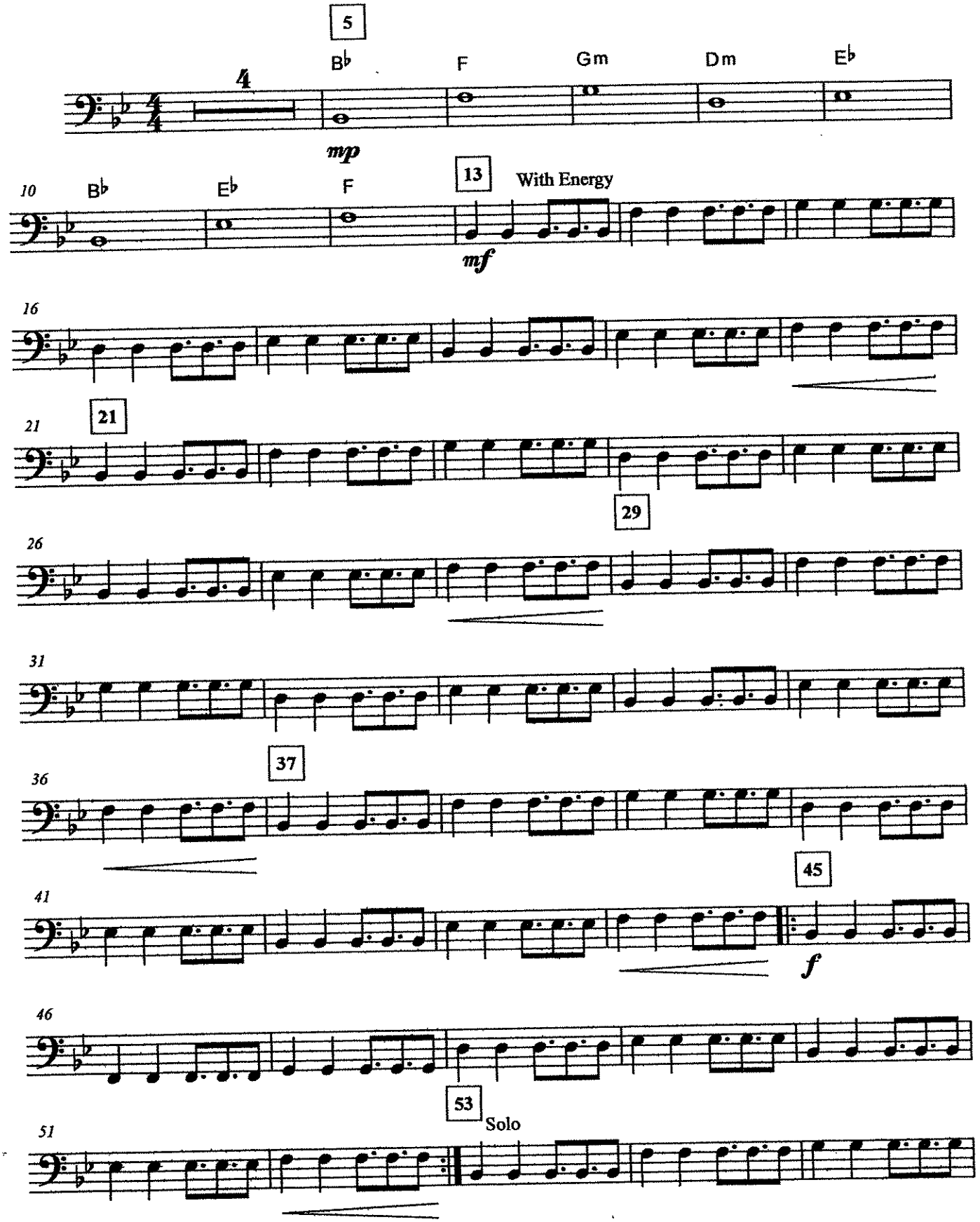
Pachelbel /Arr. Bernice



Bass Guitar

Canon Remix

Pachelbel /Arr. Bernice



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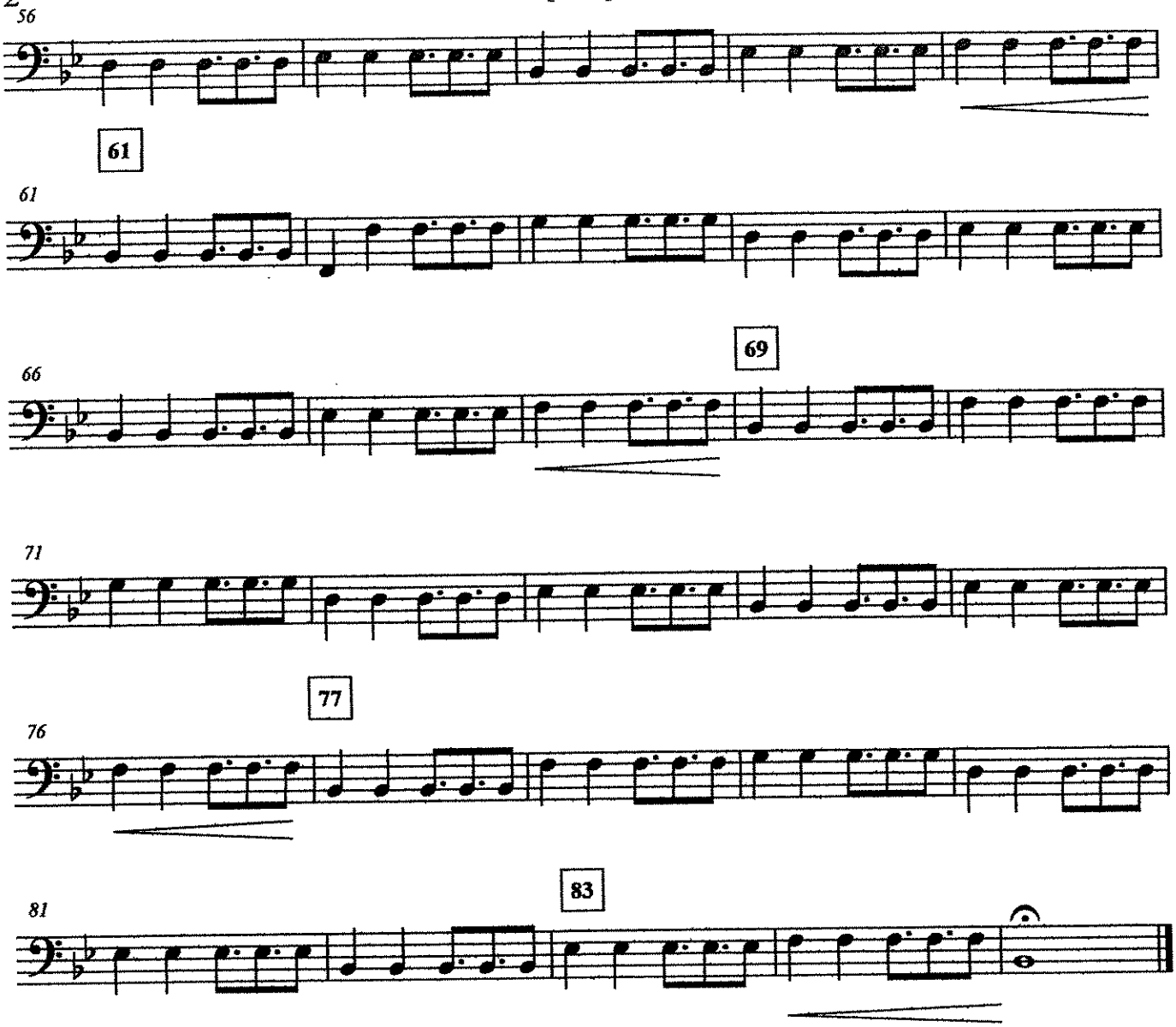
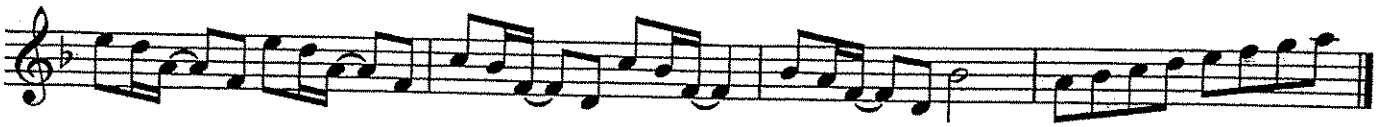
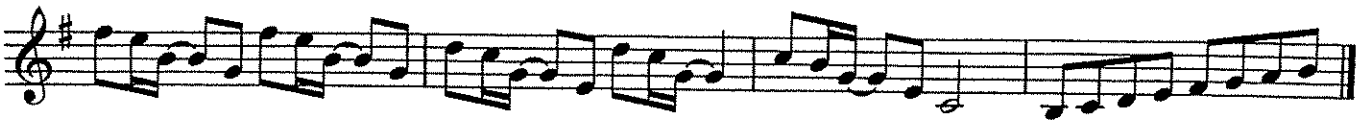


Careless Whisper – Melody

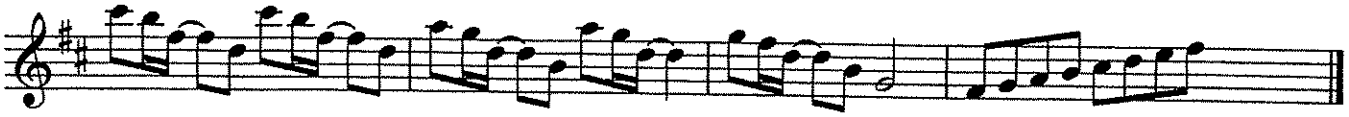
Melody C – Flute



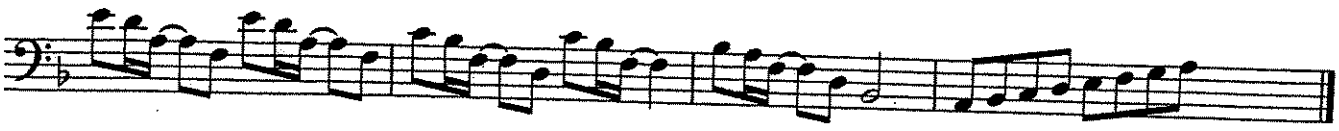
Melody Bb – Trumpet, Clarinet, Tenor Sax



Melody Eb – Alto Sax, Bari Sax



Melody Bass Clef – Trombone, Baritone



Piano – Chords

Dm, Gm, Bb, Am

Lyrics

You really gotta sponsor us,

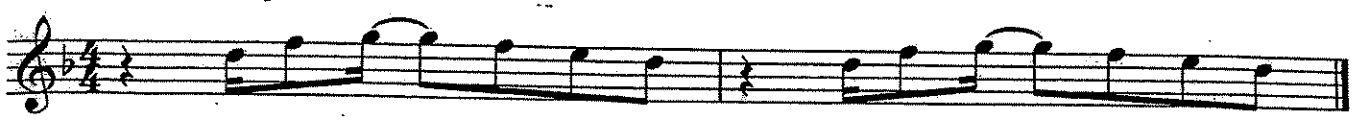
All of the SciTech Band.

We really need your money now,

Just lend us a hand

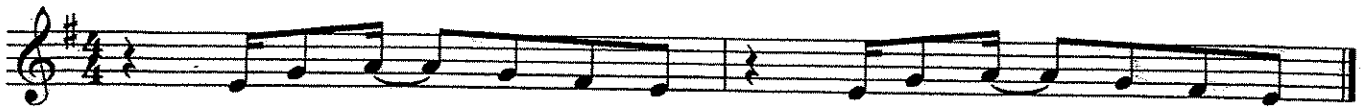
Careless Whisper – Horn Lick

Horn Lick C – Flute



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

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

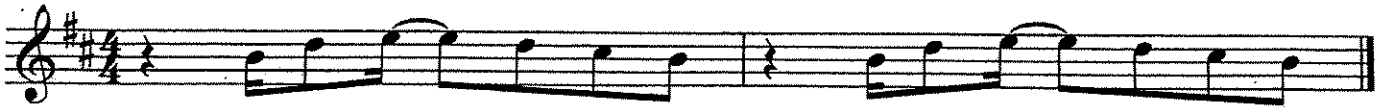


E G A G F# E E G A G F# E

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

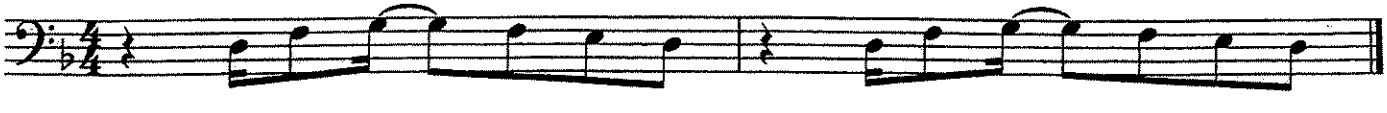
E G A G F# E E G A G F# E

Horn Lick Eb – Alto Sax, Bari Sax



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

Horn Lick Bass Clef – Trombone, Baritone



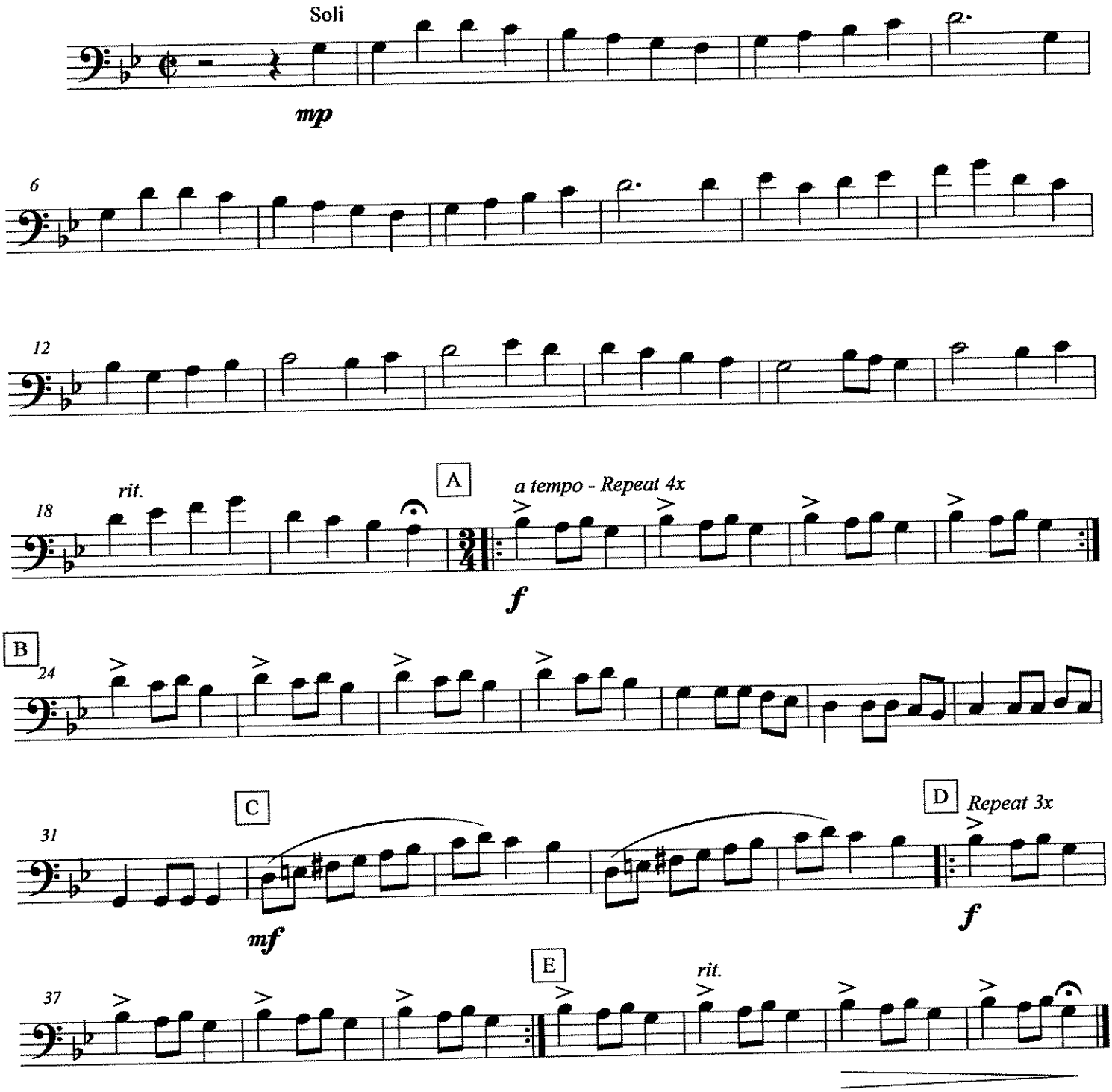
D F G F E D D F G F E D

Carol of The Bells

Melody - Bass Clef
-Trombone / Baritone

Quartet Version

arr. Turgeon & Brernice



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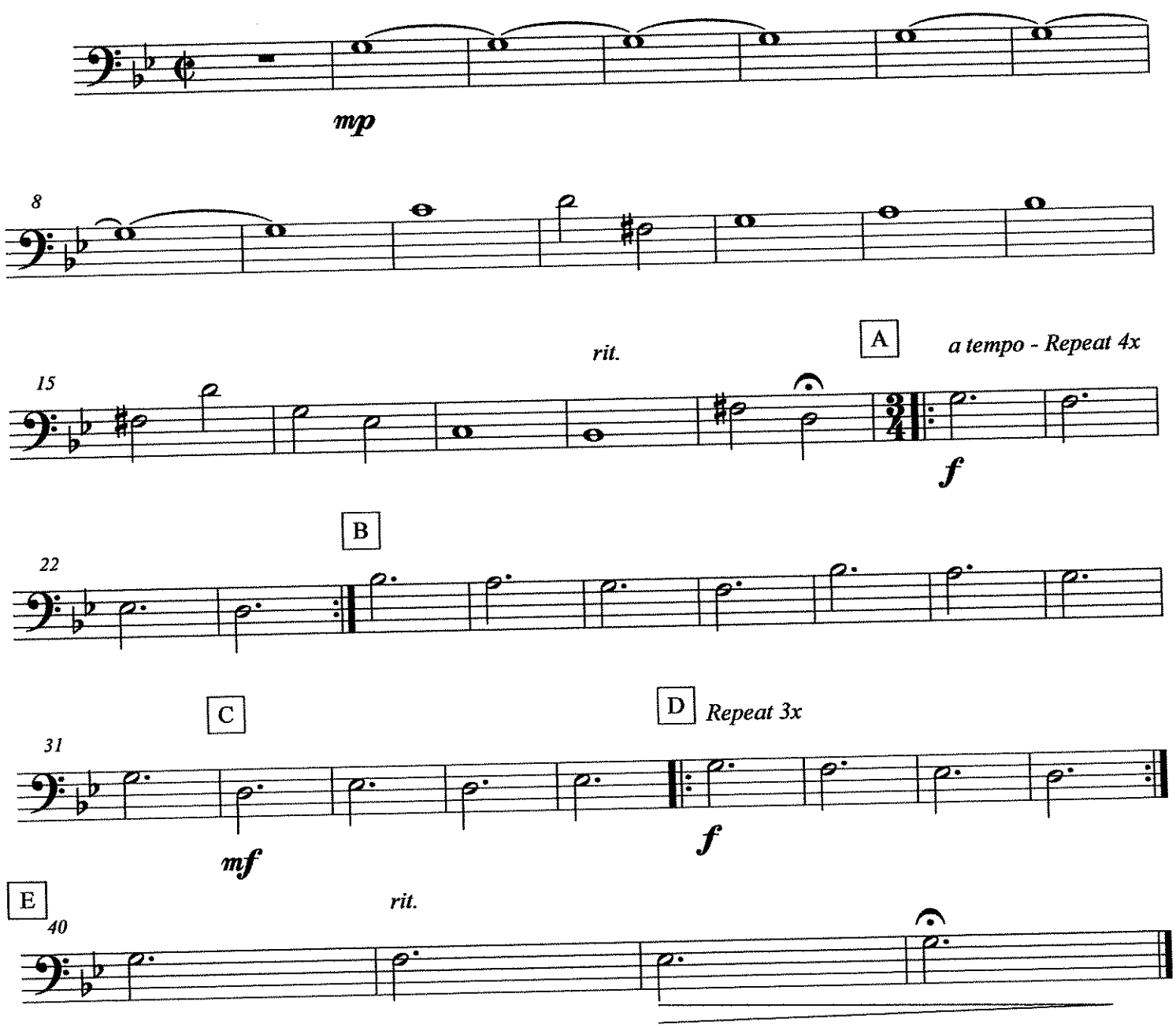
Carol of The Bells

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

Quartet Version

arr. Turgeon & Bernice



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Chained To The Rhythm

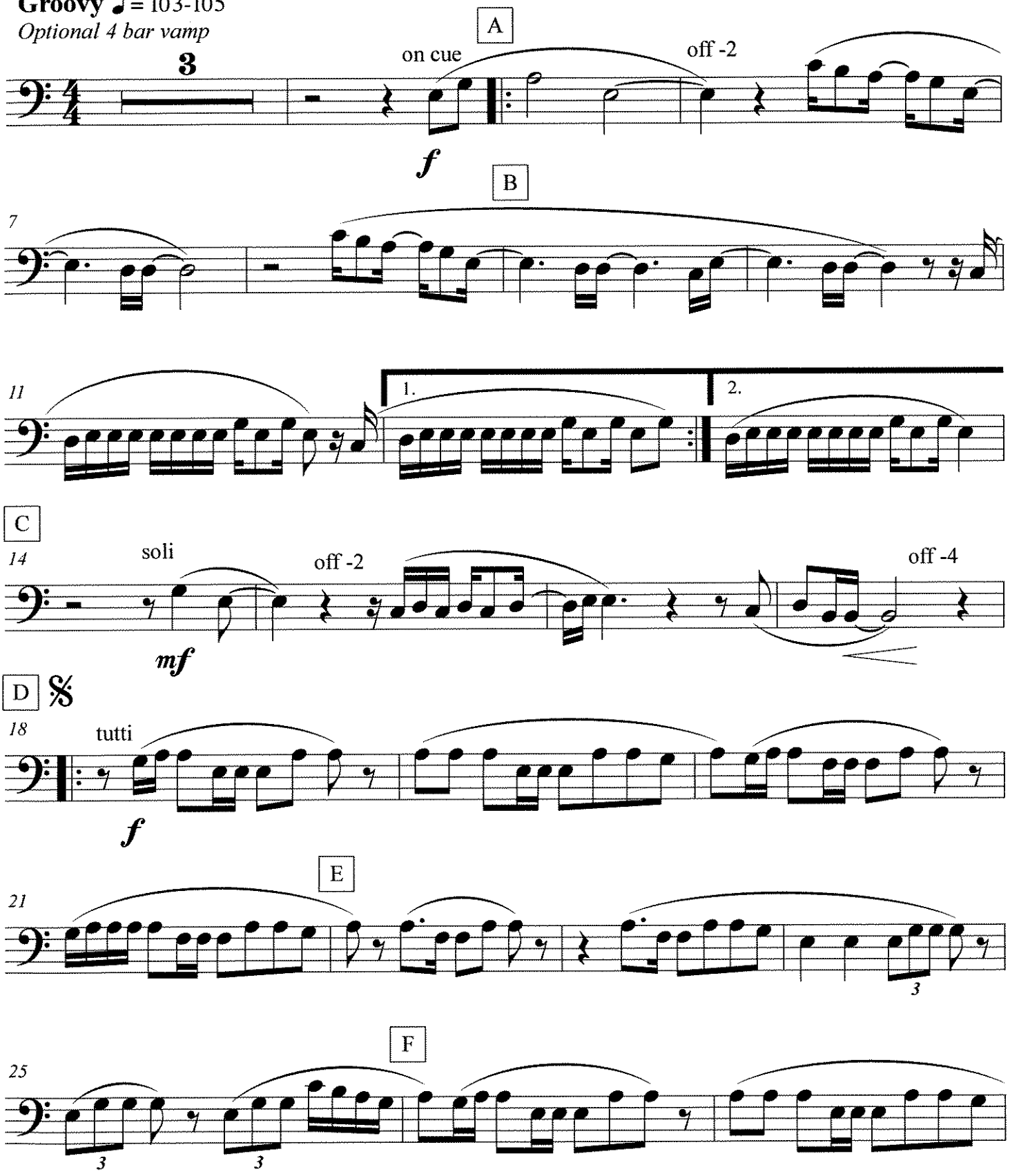
As Recorded by Katy Perry

arr. Bernice

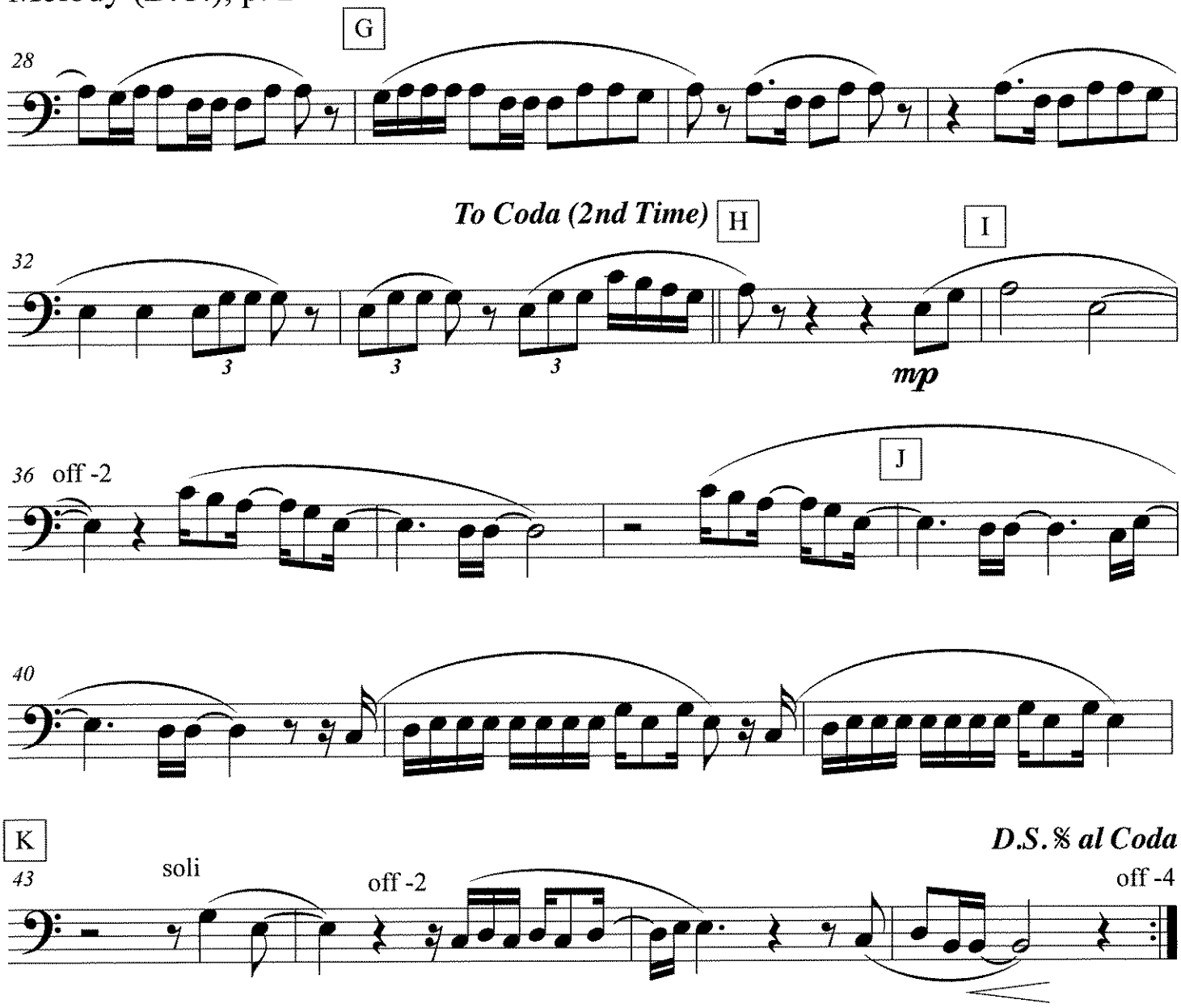
Melody (B.C.)

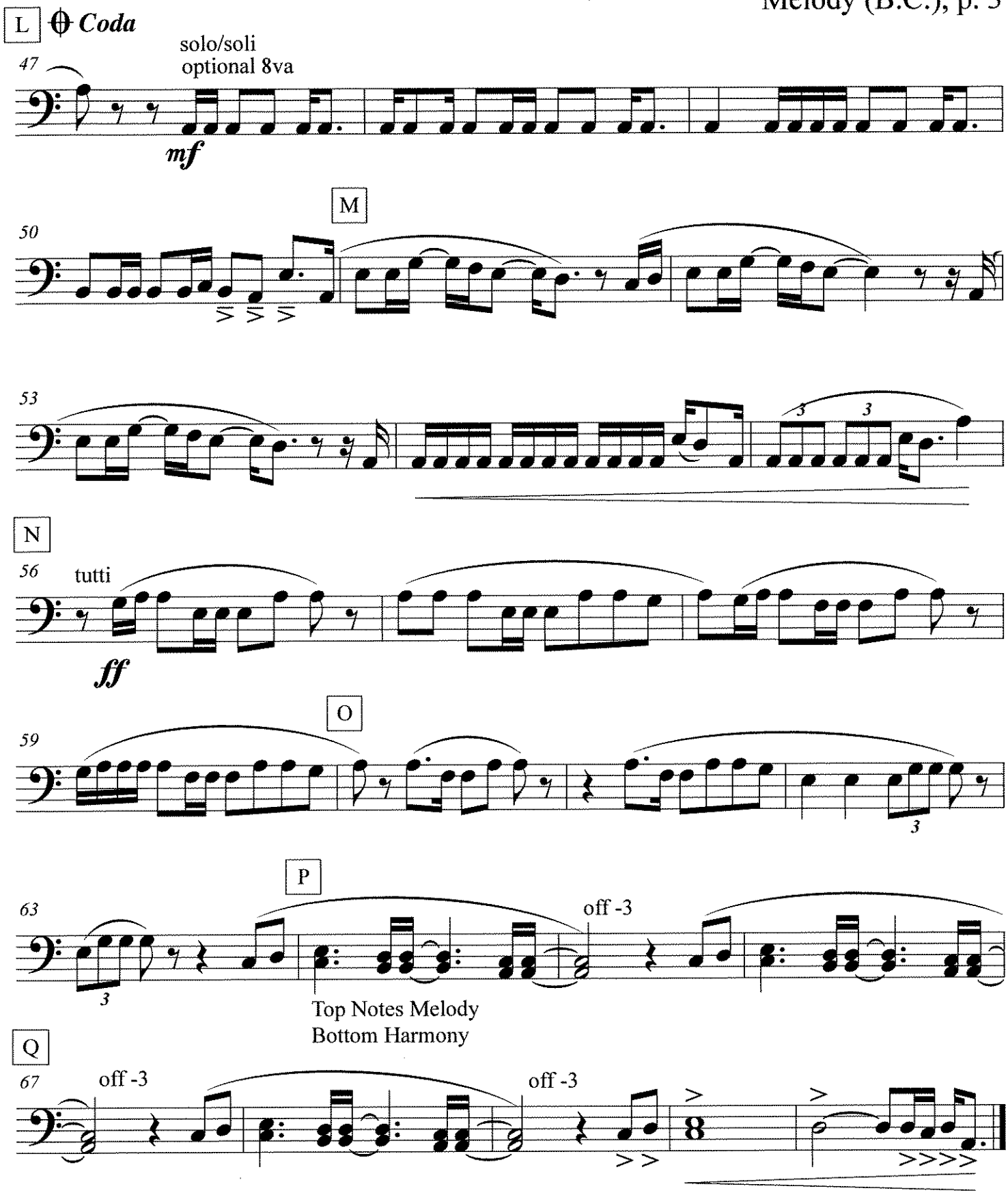
Groovy ♩ = 103-105

Optional 4 bar vamp



Chained To The Rhythm



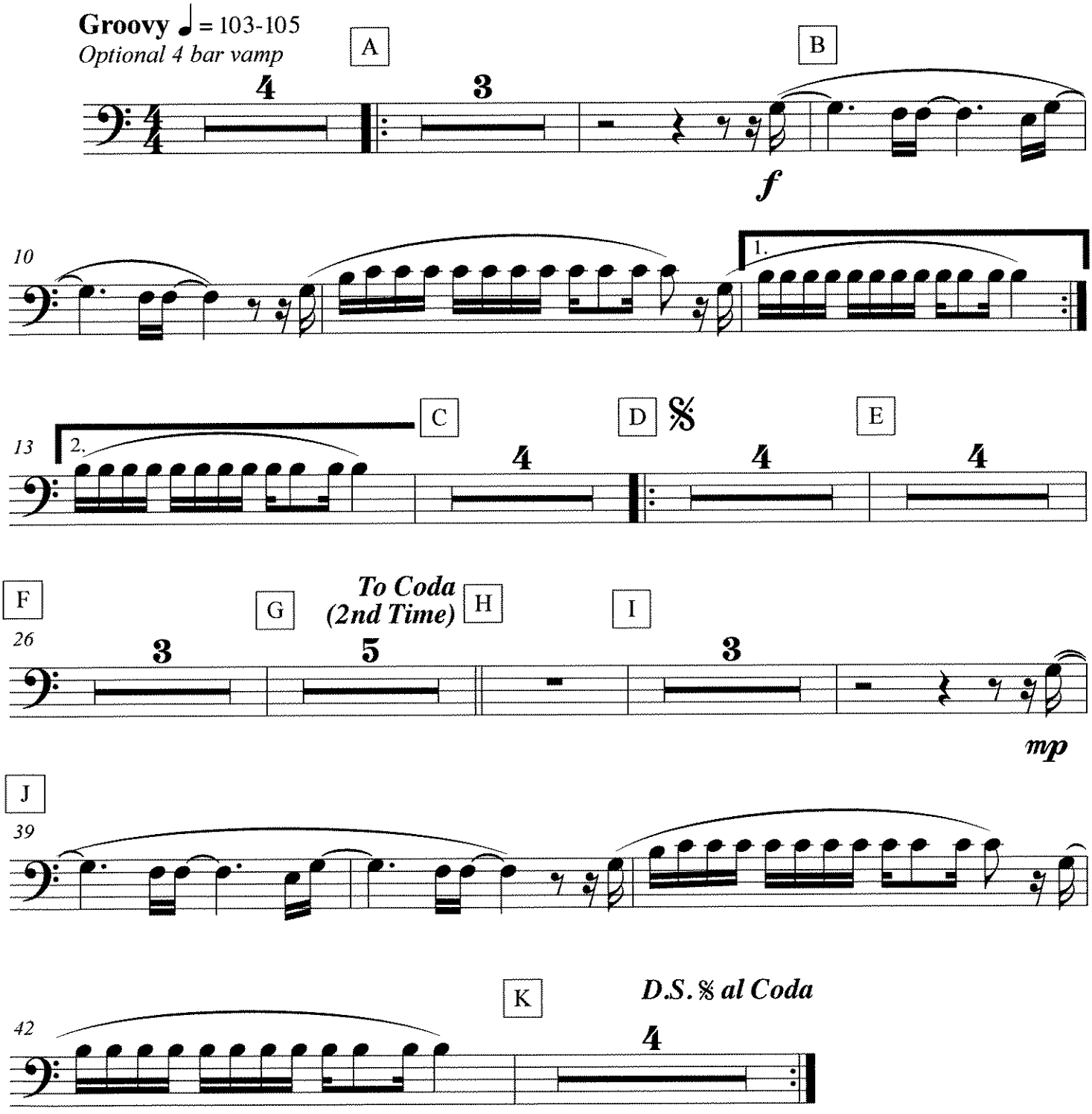

L
Coda
47
solo/soli
optional 8va
mf
M
50
53
3
3
N
56
tutti
ff
O
59
3
P
63
3
off -3
Top Notes Melody
Bottom Harmony
Q
67
off -3
off -3

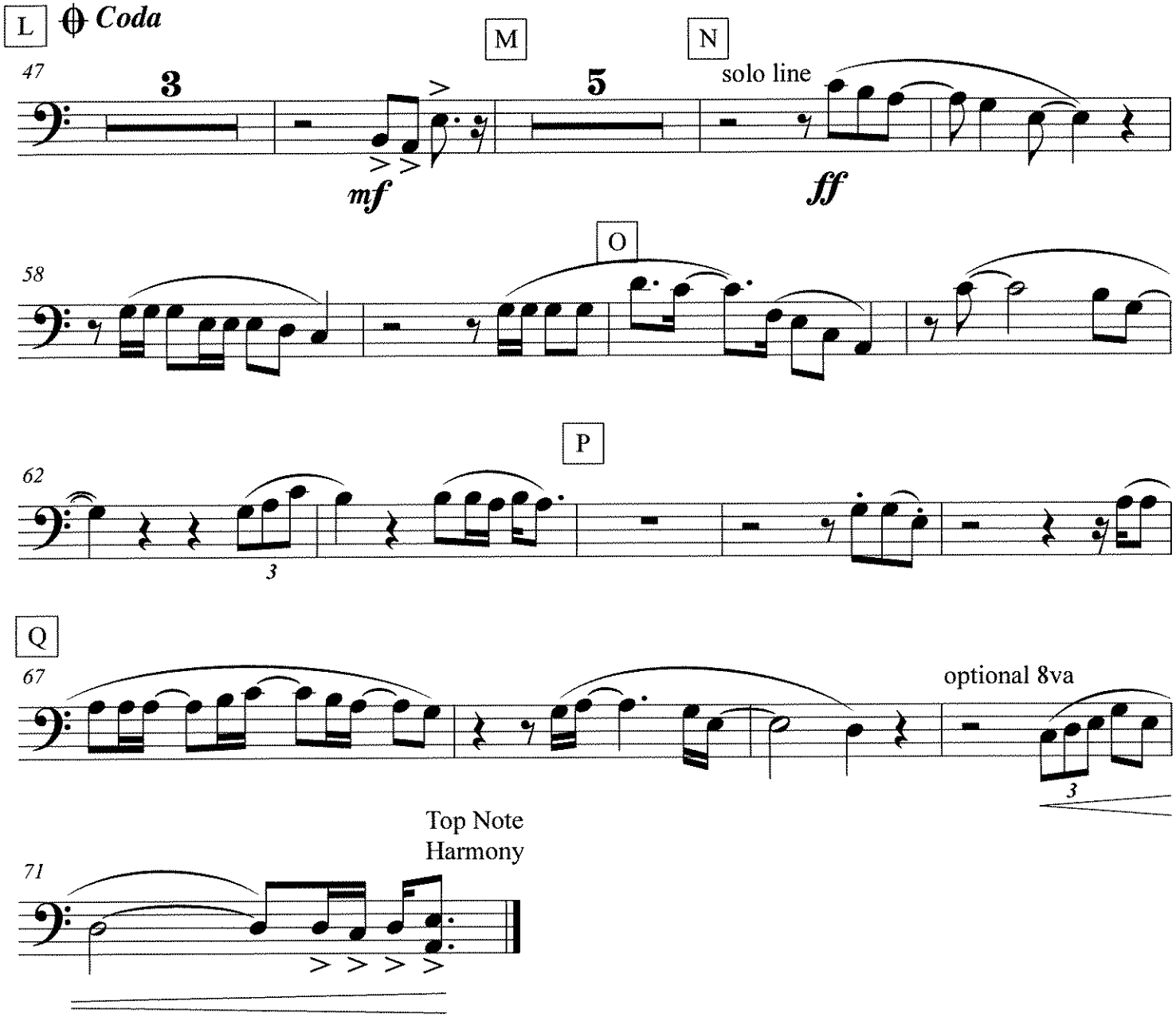
Chained To The Rhythm

As Recorded by Katy Perry

arr. Bernice

Countermelody (B.C.)
Solo Part (B.C.)




L
Coda
M
N
47
3
5
solo line
mf
ff
O
58
P
62
3
Q
67
optional 8va
3
Top Note
Harmony
71

Chained To The Rhythm

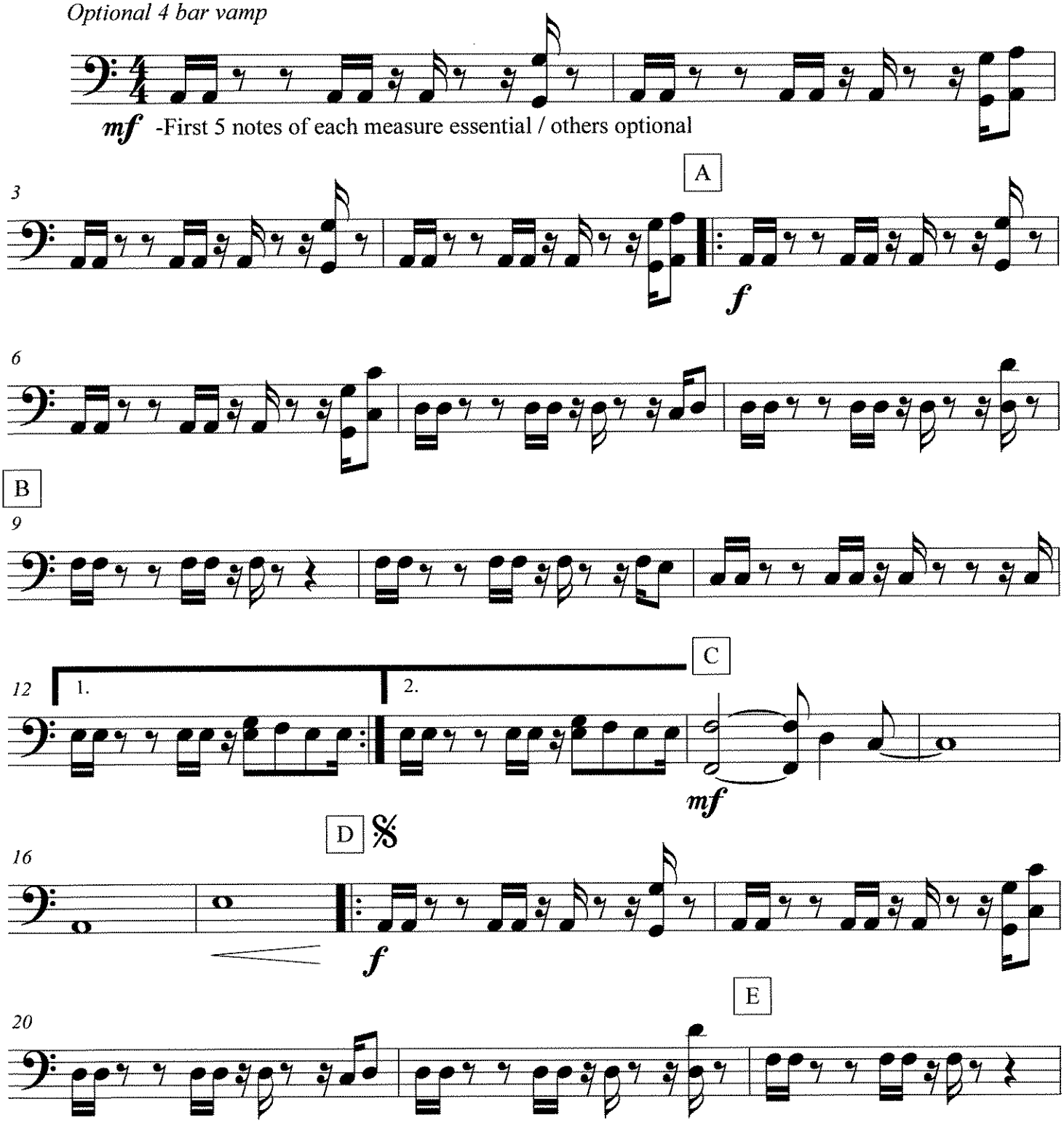
As Recorded by Katy Perry

arr. Bernice

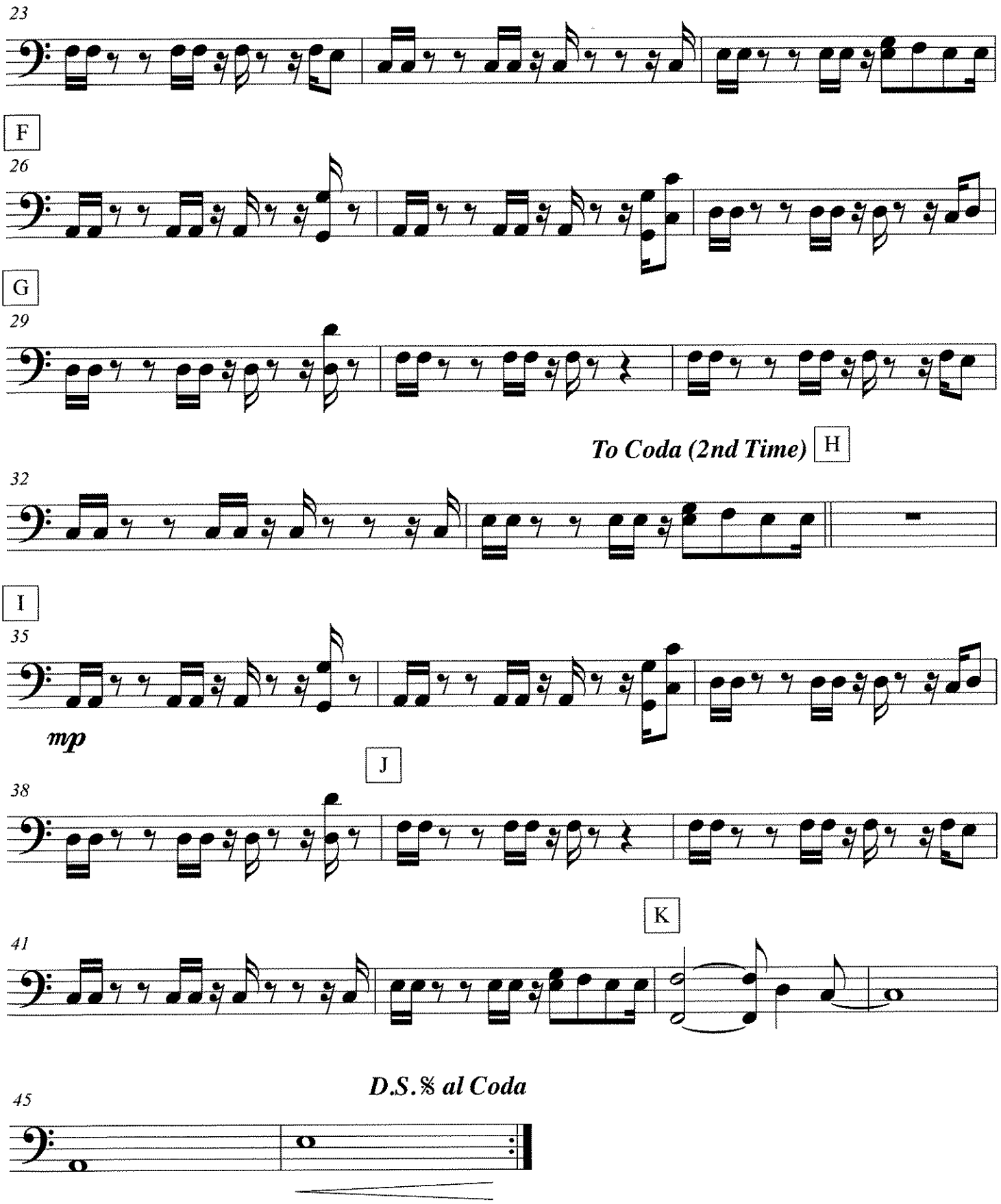
Bass Line (B.C.)

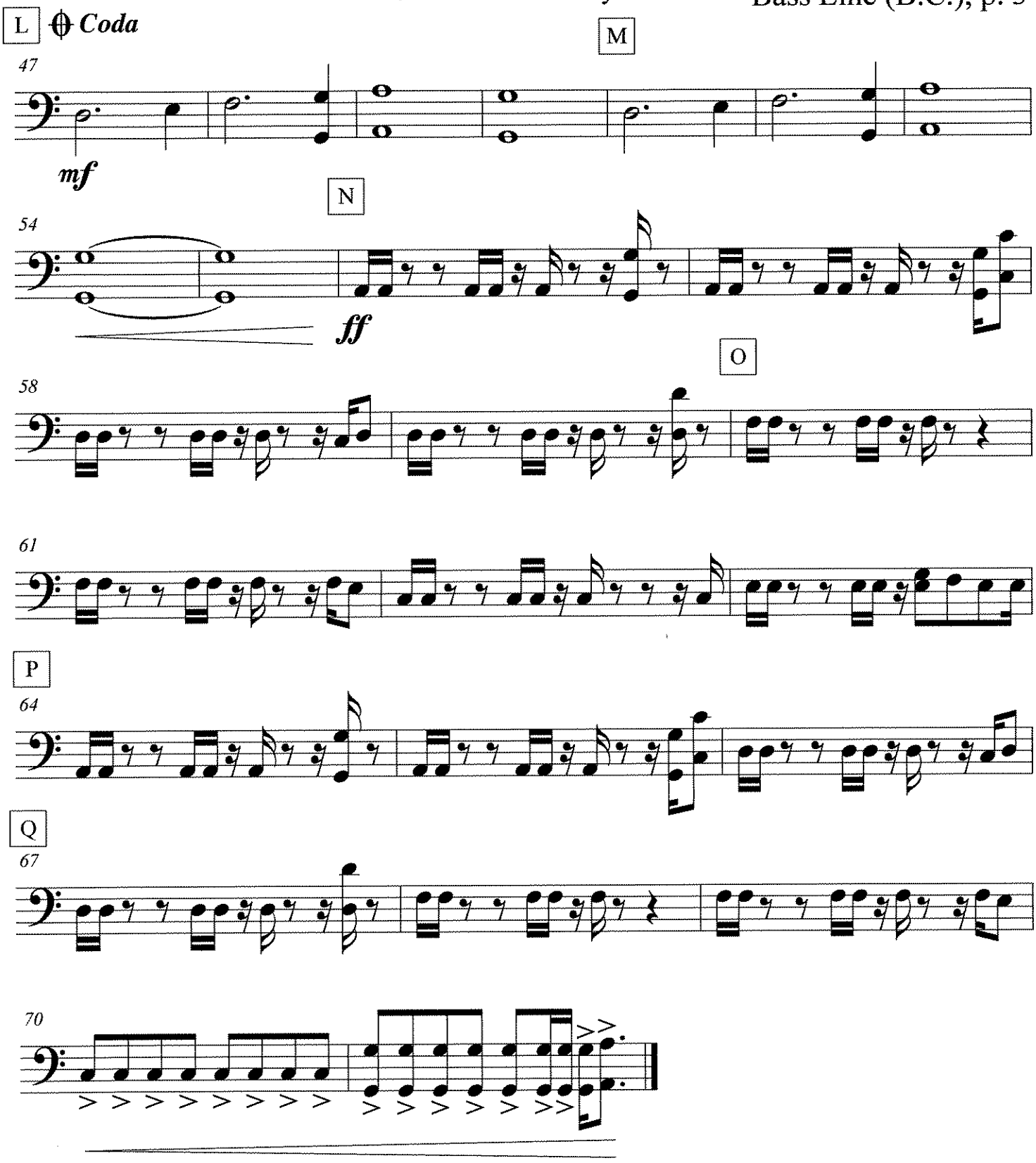
Groovy ♩ = 103-105

Optional 4 bar vamp



Chained To The Rhythm



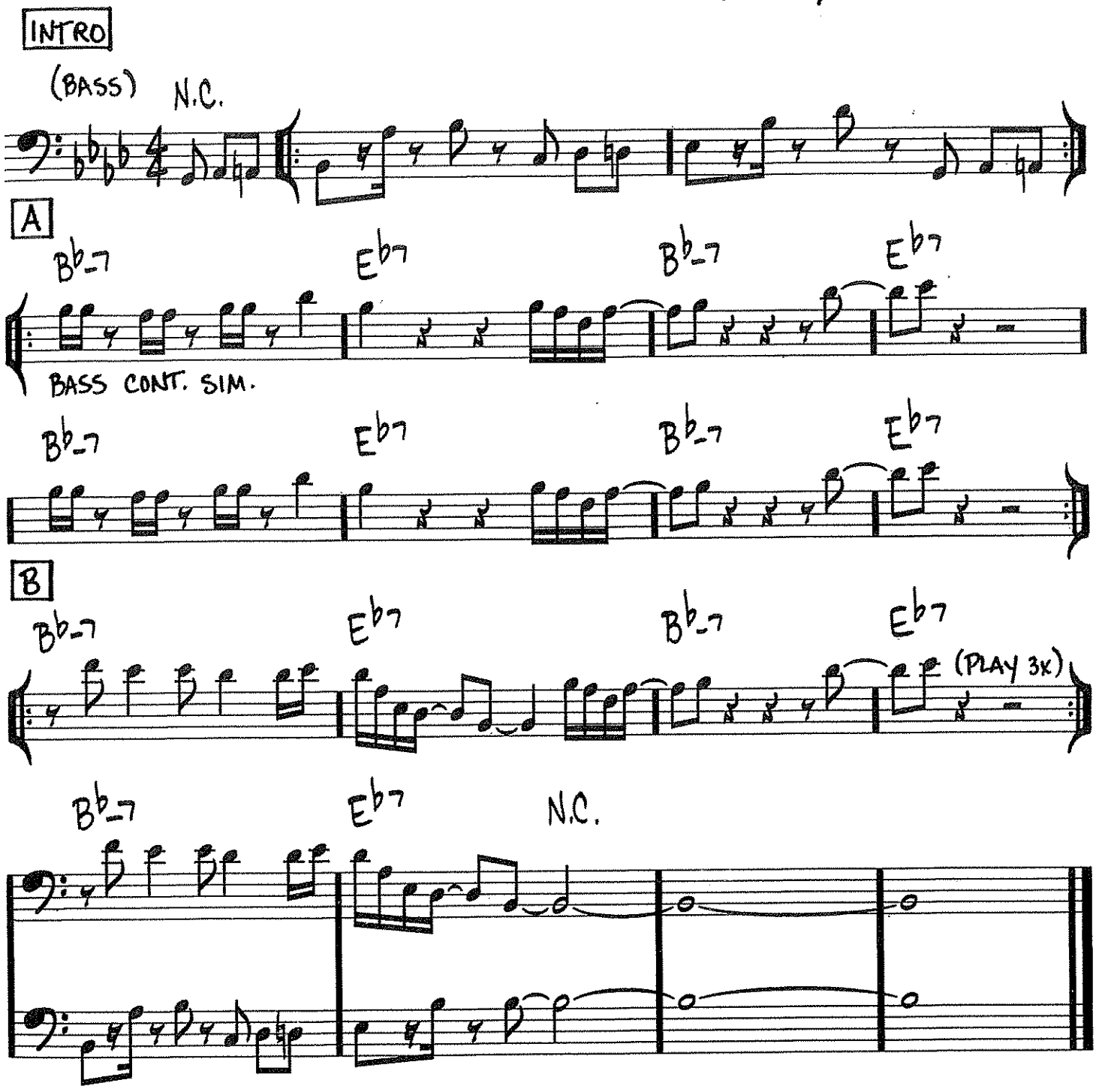

L
Coda
M
47
mf
N
54
ff
O
58
61
P
64
Q
67
70

7: Bass clef

CHAMELEON

(NEO-FUNK)

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



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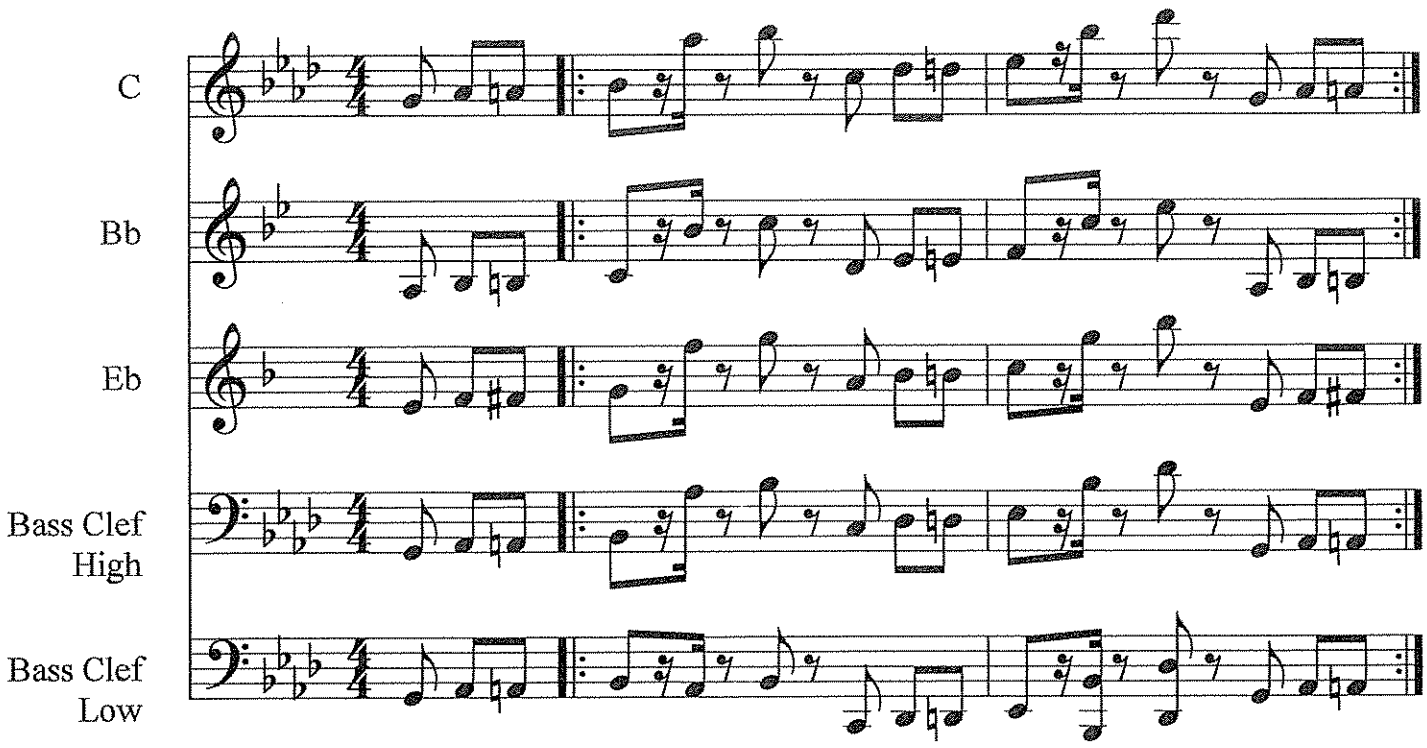
Chameleon Bass Line

Score

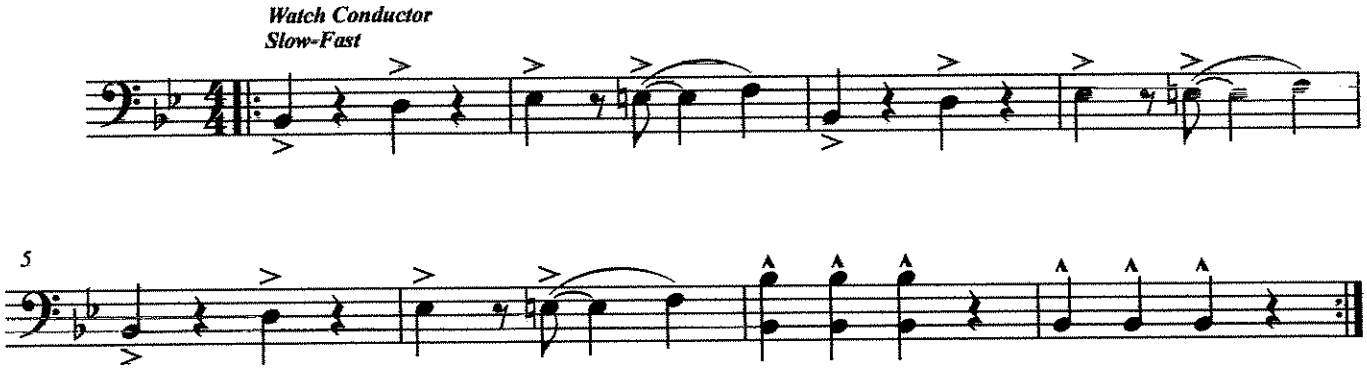


©

Trombone

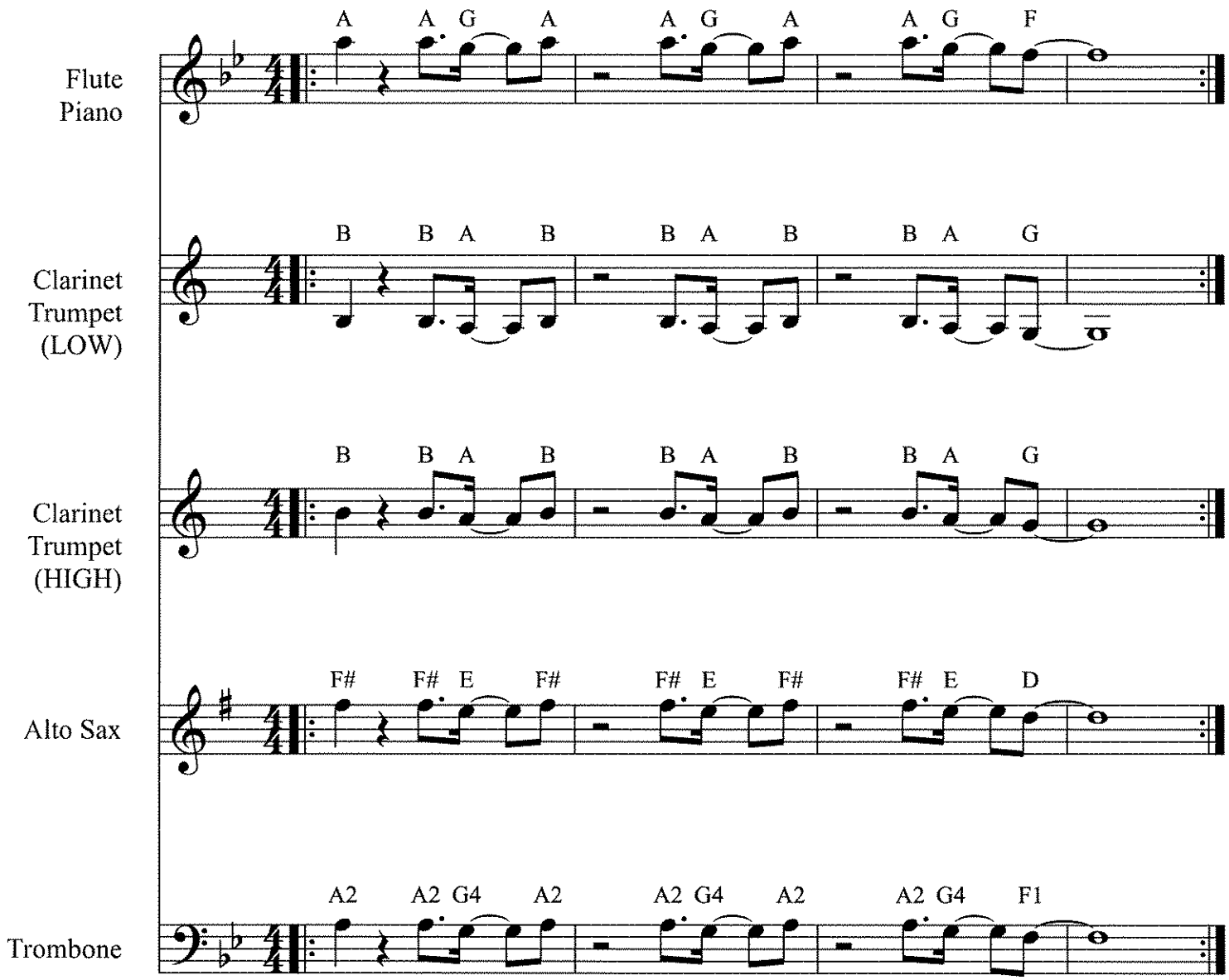
Cheer # 1

arr. Bernice



Eye Of The Tiger

For Zanetti



Piano: Am G F

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

FEELING GOOD ROAD MAP

1) INSTRUMENTAL SOLO (optional)

2) VOCAL SOLO

3) HIT 4X

4) RHYTHM SECTION 2X (soft *p*)

5) FAST OPENING 2X (soft *p*) - "Birds Flying High" Small Group

6) RHYTHM SECTION 2X (soft *p*)

7) SOLO SECTION (optional)

8) HORN LICK 2X

9) RHYTHM SECTION 2X WITH BUILD UP

10) NASTY LICK 2X (loud *f*) – Piano hold notes

11) BACKGROUNDS (loud *f*)

    -Low Brass play HIT (optional)

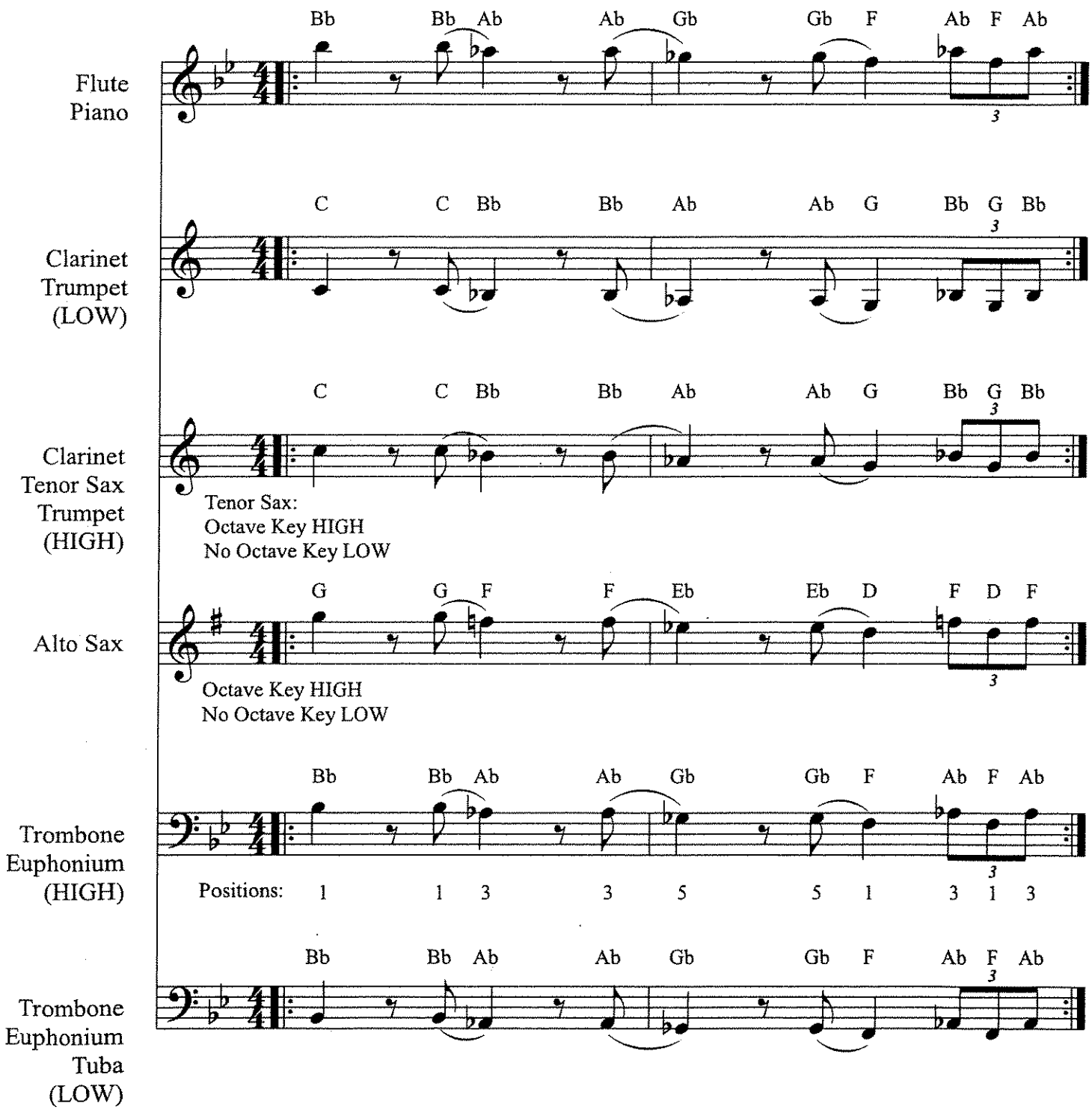
    -POP LAST NOTE (on beat 1)

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

Feeling Good

(Bb Minor)

Swing Time



Piano: Bbm (8th note triplets)

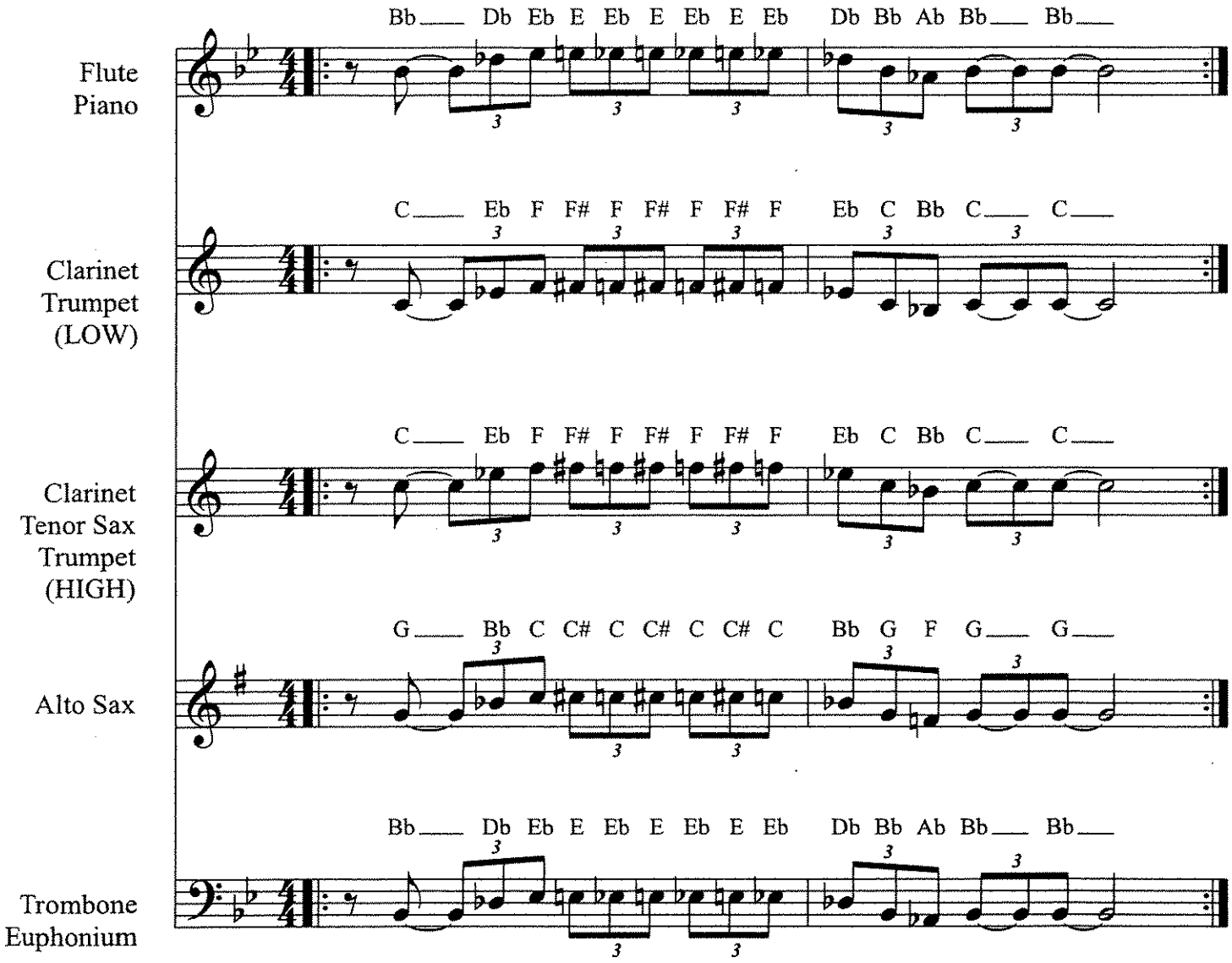
Bass Line Lick: Bb Ab Gb F (Ab F Ab)

Feeling Good

(HORN LICK+)

Swing Time

NOTE 8 ON CUE
BEAT 4



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

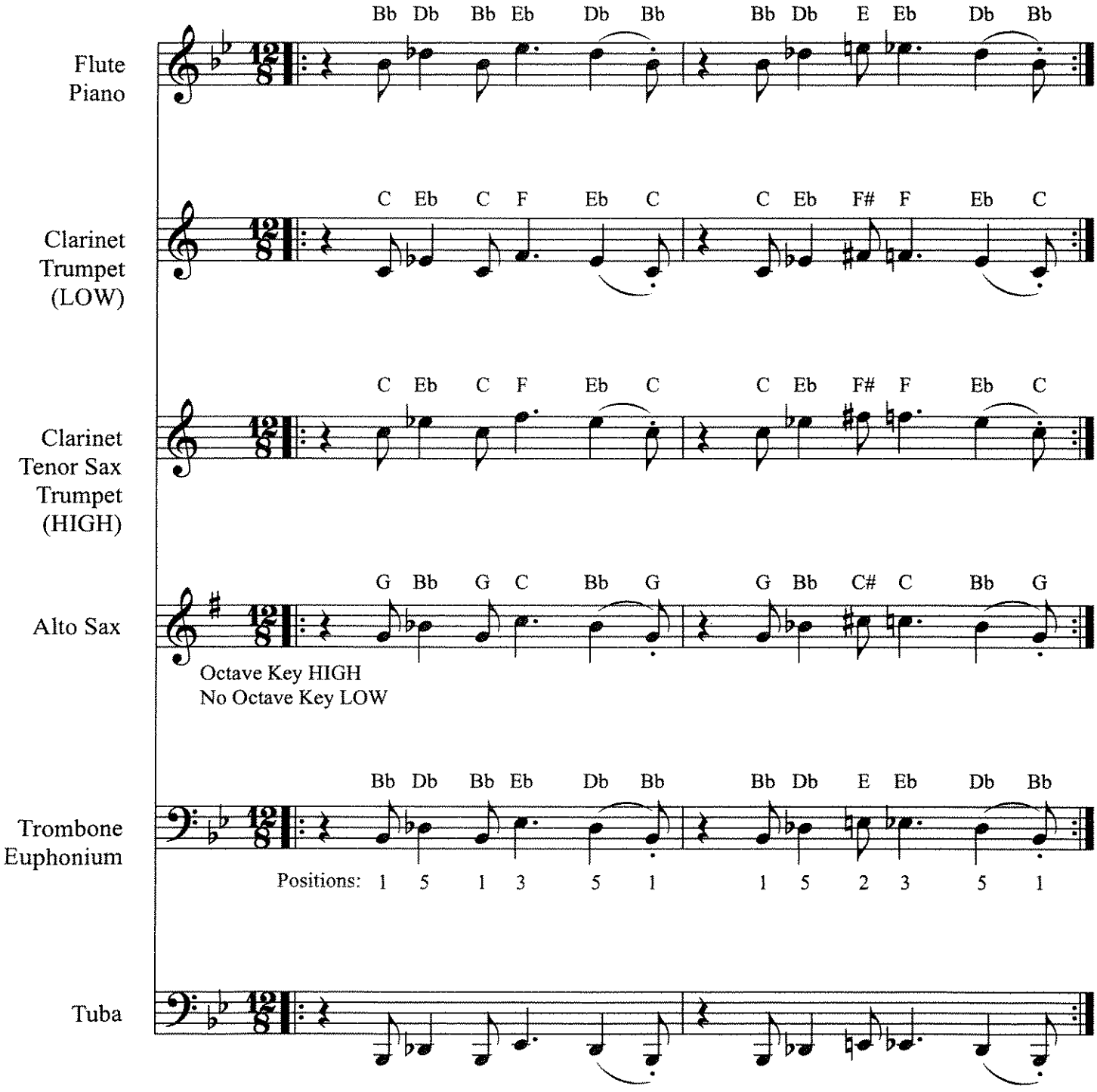
Opening "And I'm Feeling Good":
1-1-4-b3-1----1

1 & b3 Background Harmony Hits

Feeling Good

(NASTY LICK - Bb Minor)

Swing Time



Piano: Bbm (2 Beats Hold)

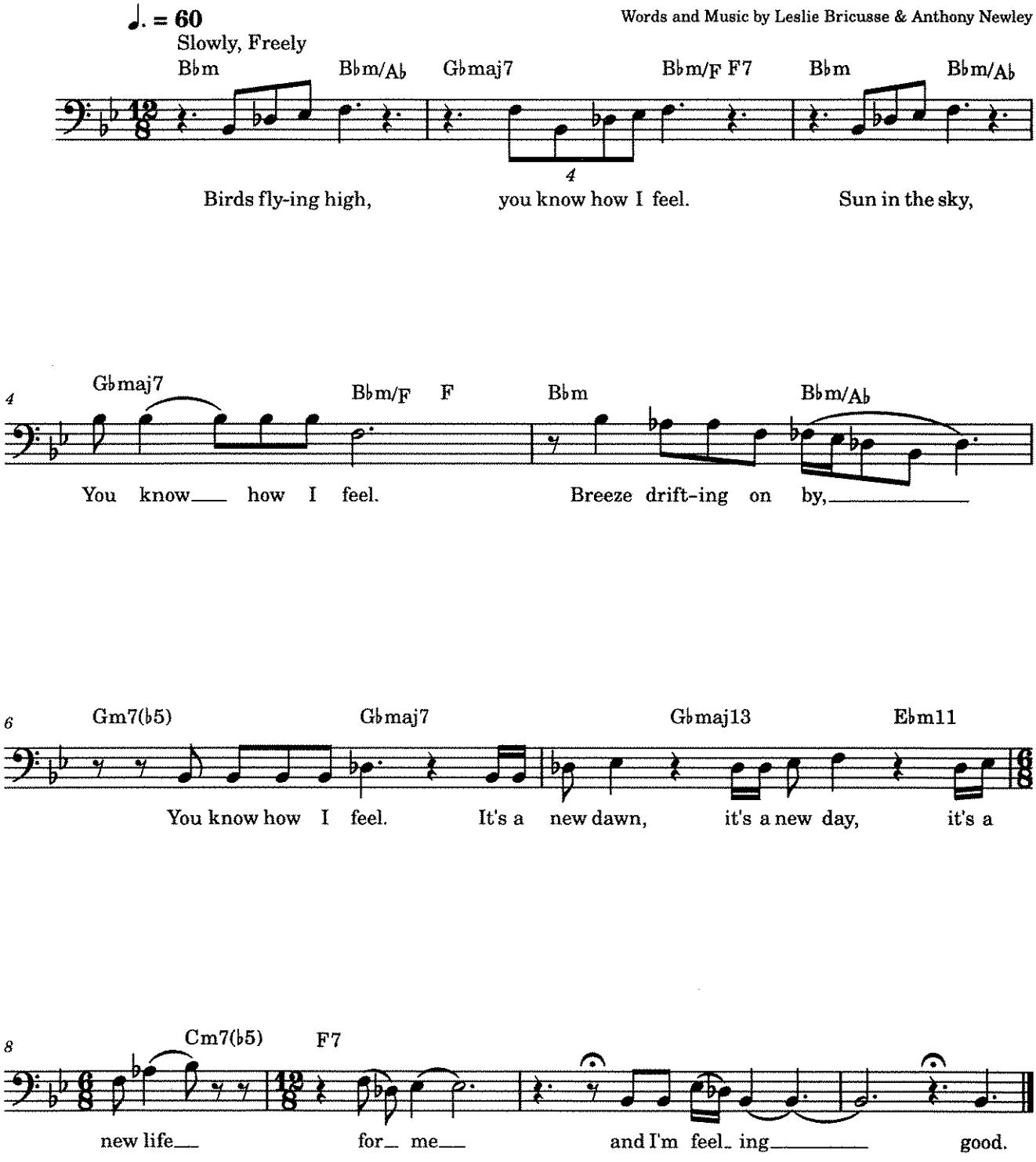
Bass Line Lick: Bb Ab Gb F (2 Beats Hold)

Trombone
Euphonium

Feeling Good

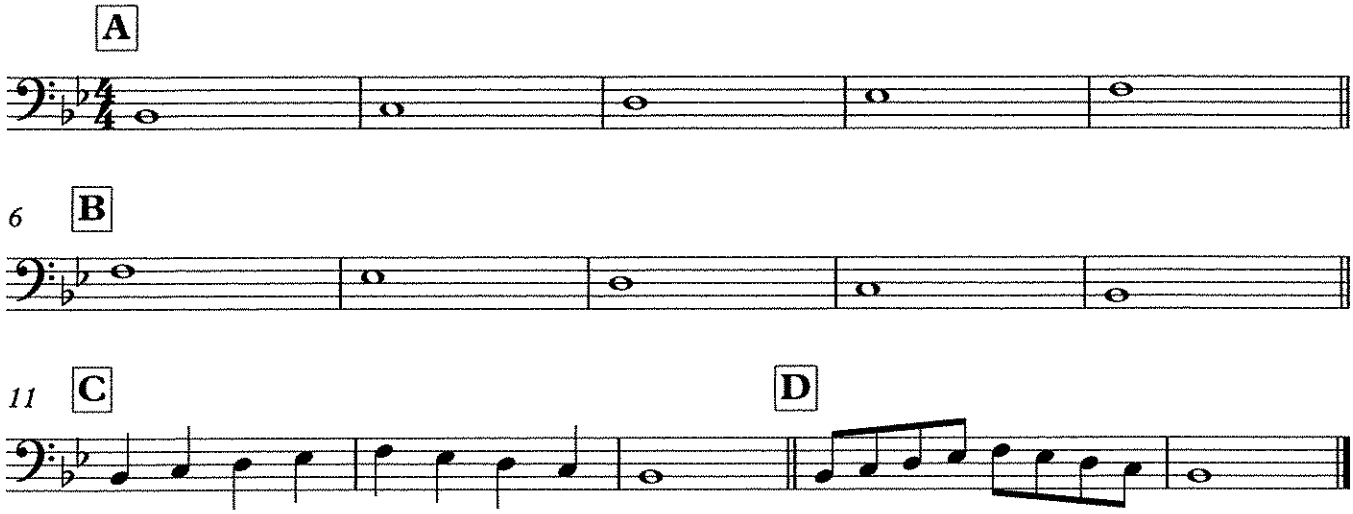
from The Roar of the Greasepaint - The Smell of the Crowd

Words and Music by Leslie Bricusse & Anthony Newley



C Instruments (Bass)

First Five Note Exercises

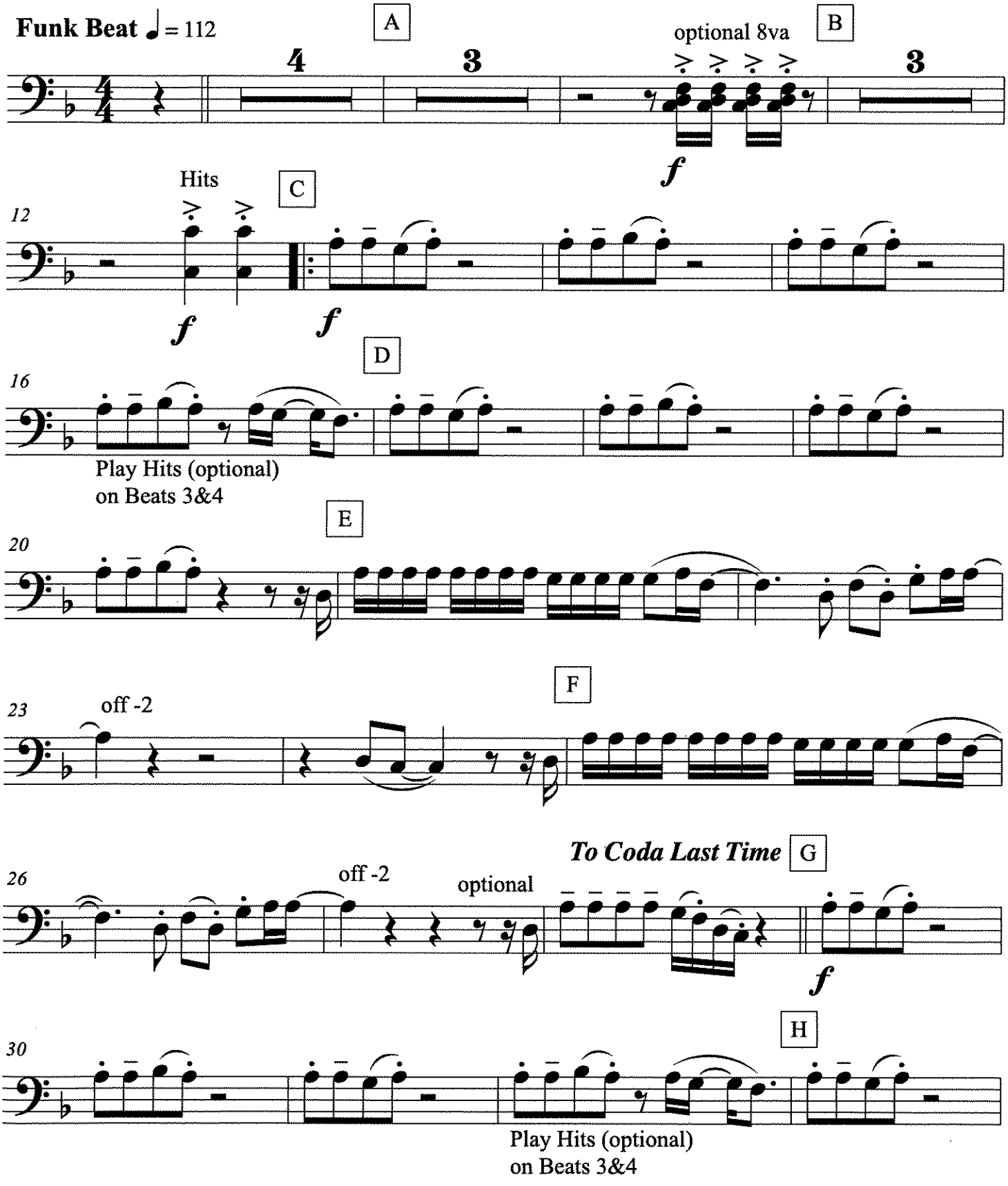


Melody (B.C.)

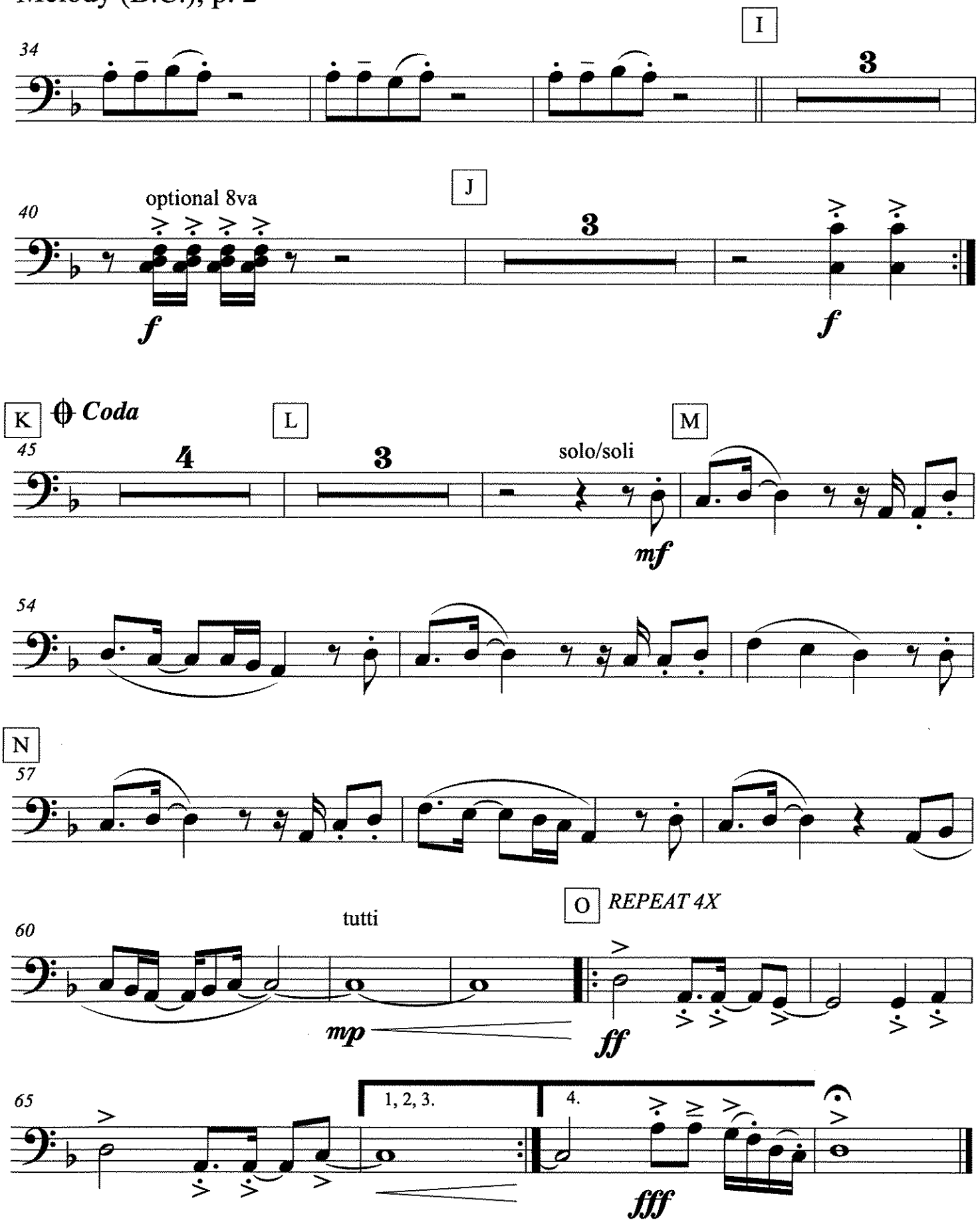
Get Down On It

As Recorded by Kool & The Gang

arr. Bernice



Get Down On It



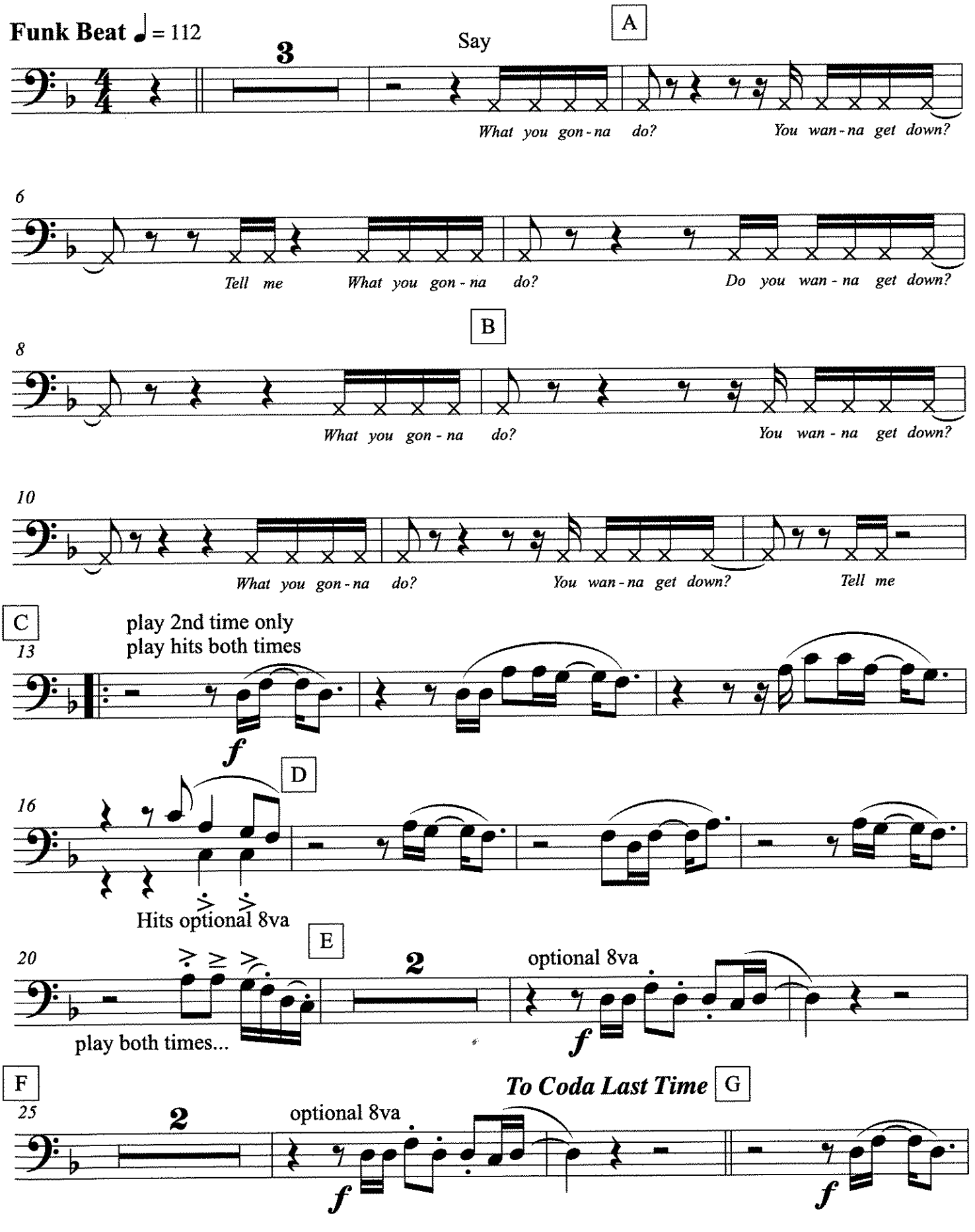
Get Down On It

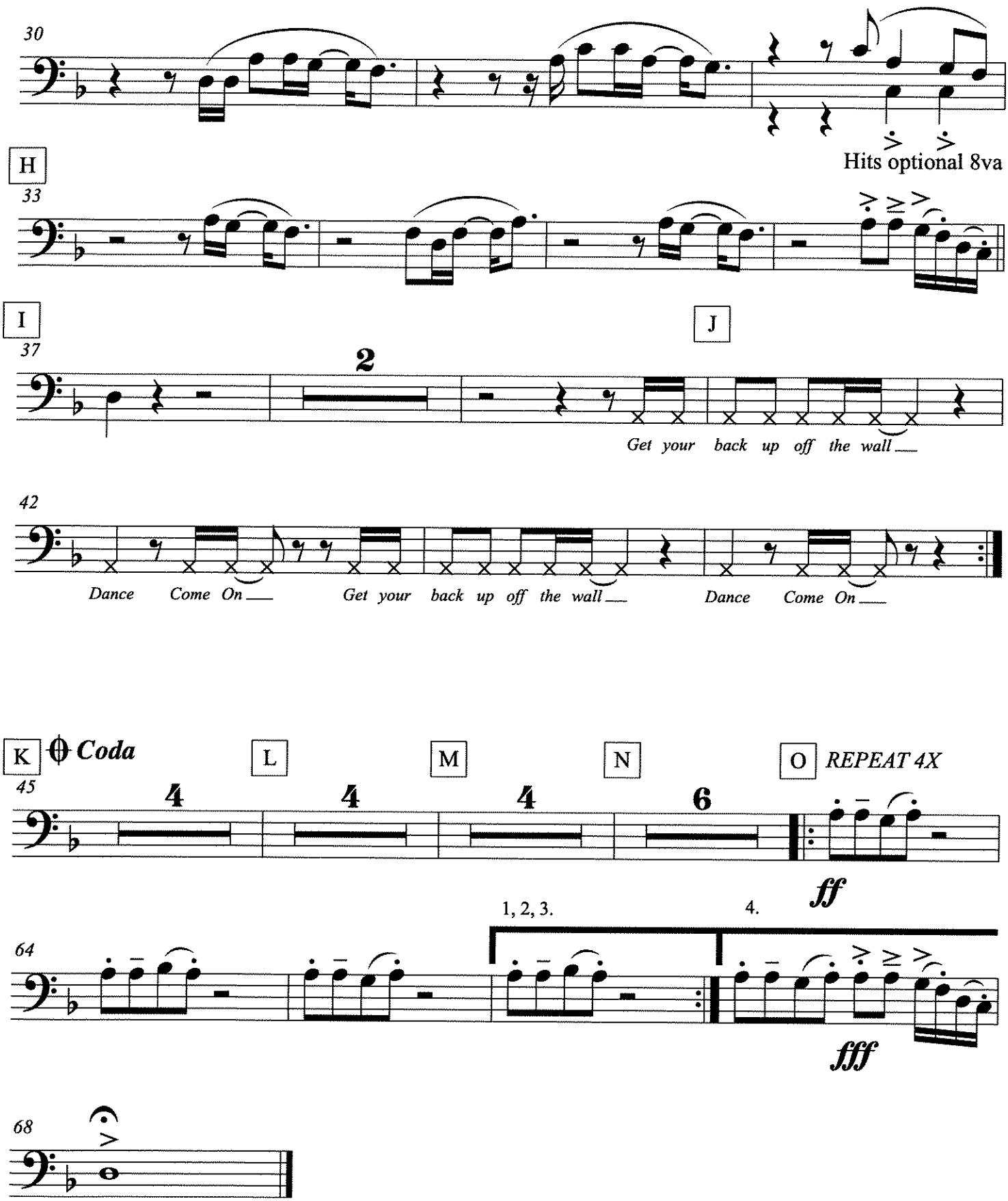
As Recorded by Kool & The Gang

arr. Bernice

Countermelody (B.C.)

Funk Beat ♩ = 112



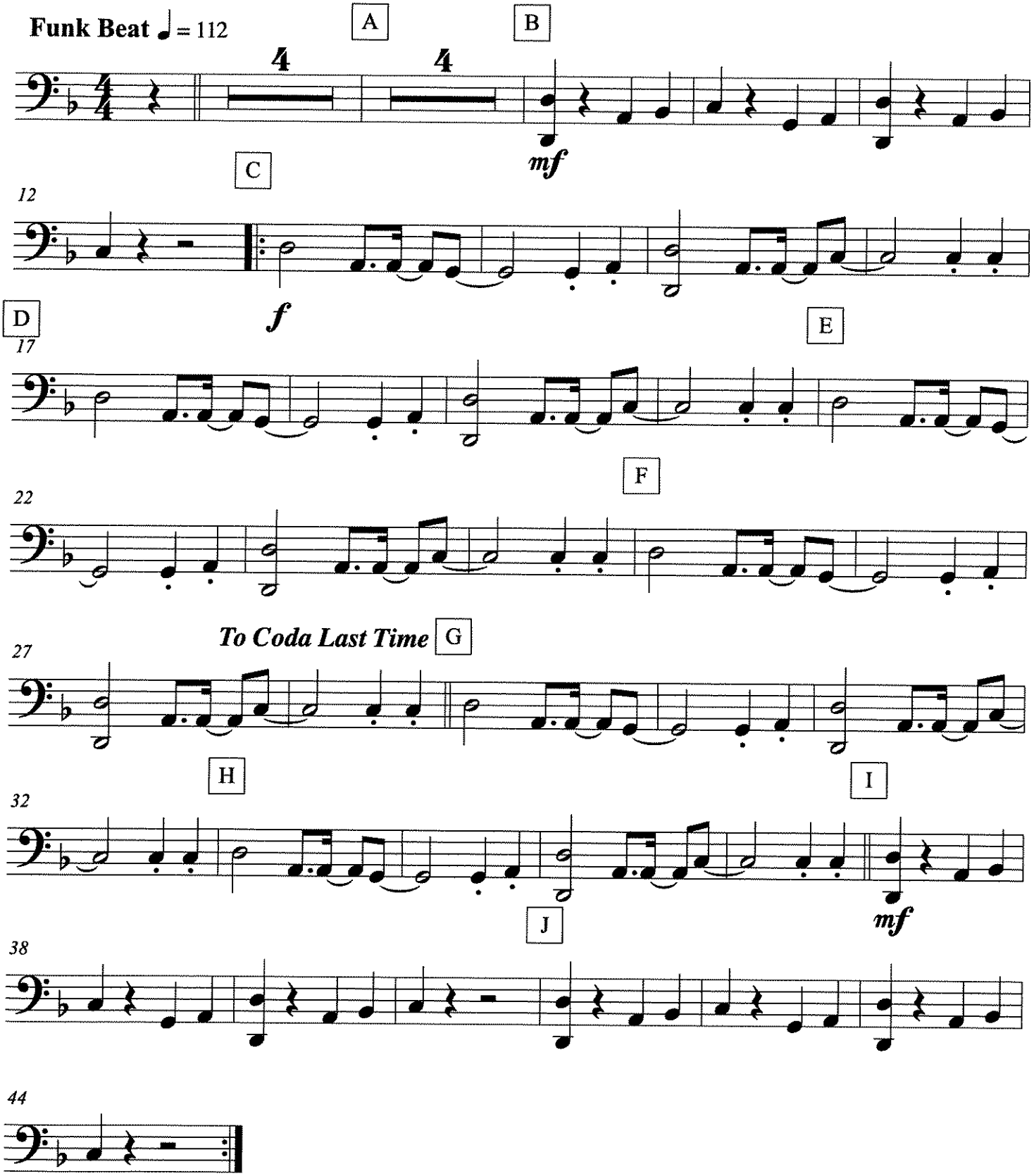

30
Hits optional 8va
H
33
I
J
37
2
Get your back up off the wall
42
Dance Come On Get your back up off the wall Dance Come On
K
Coda
L
M
N
O
REPEAT 4X
45
4
4
4
6
ff
1, 2, 3.
4.
64
fff
68

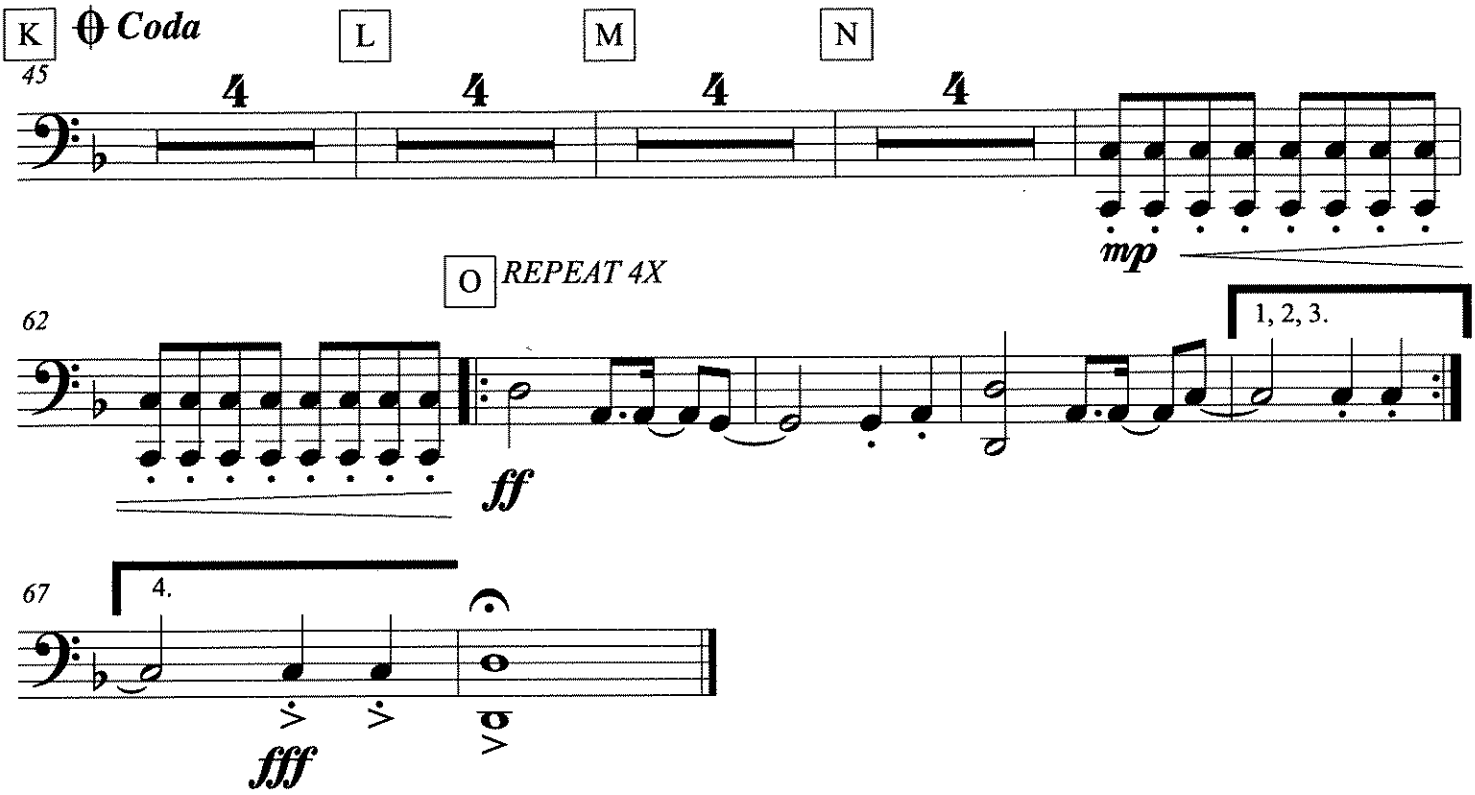
Bass Line (B.C.)
(HIGH & LOW)

Get Down On It

As Recorded by Kool & The Gang
arr. Bernice

Funk Beat ♩ = 112




K
Coda
L
M
N
45
4
4
4
4
mp
O
REPEAT 4X
62
1, 2, 3.
ff
67
4.
fff

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

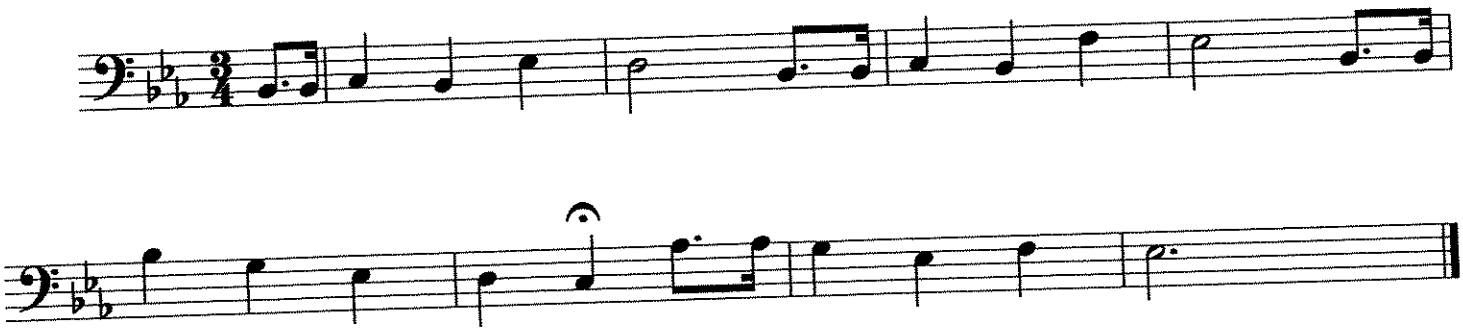
Eb: F

PIANO CHORDS:

Am G Dm F

?

ombone / Baritone



1) Name_____

2) Write in note names...

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

4) Play the piece...

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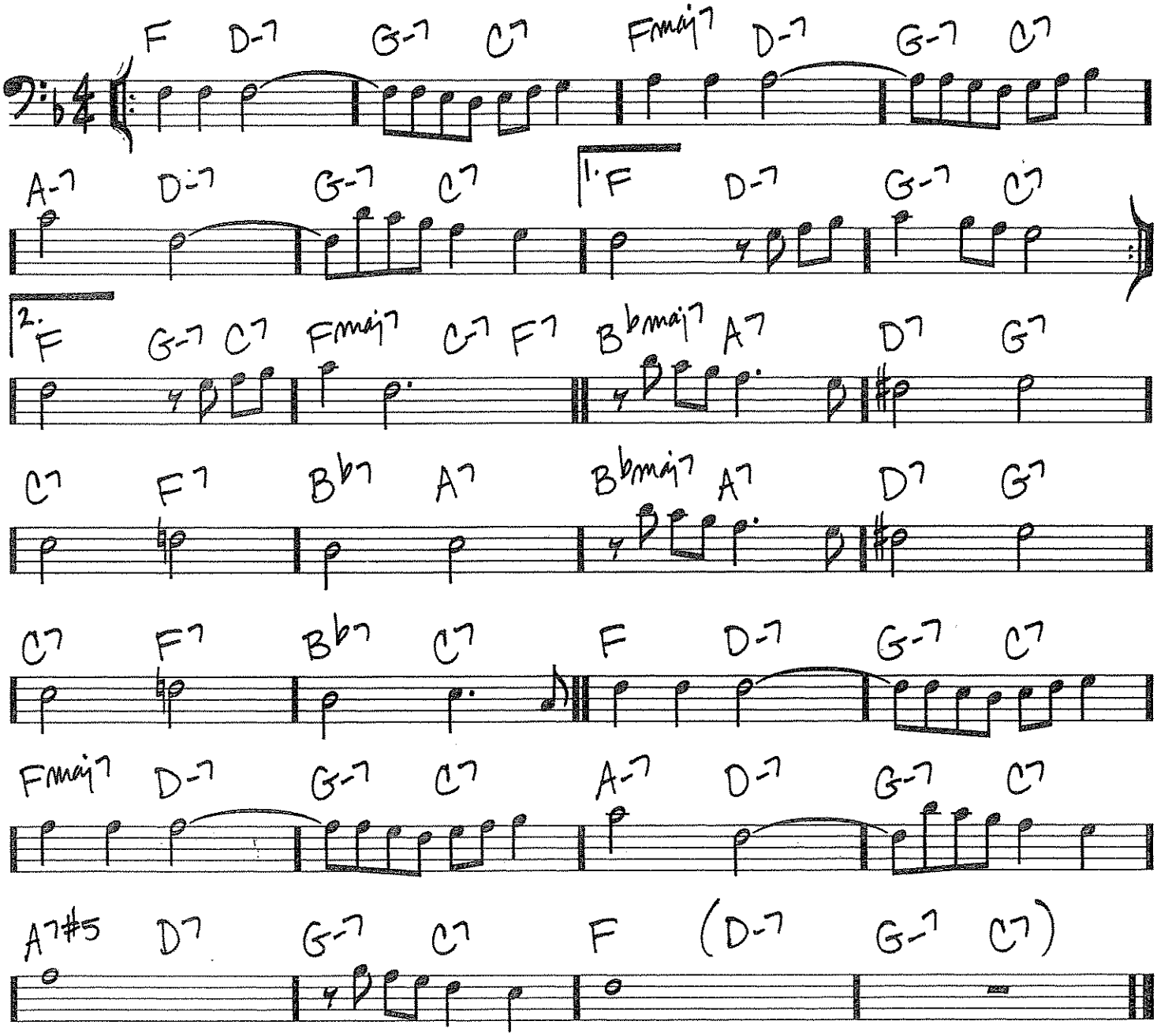
142

(MED.)

HEART AND SOUL

-HOAGY CARMICHAEL/
FRANK LOESSER



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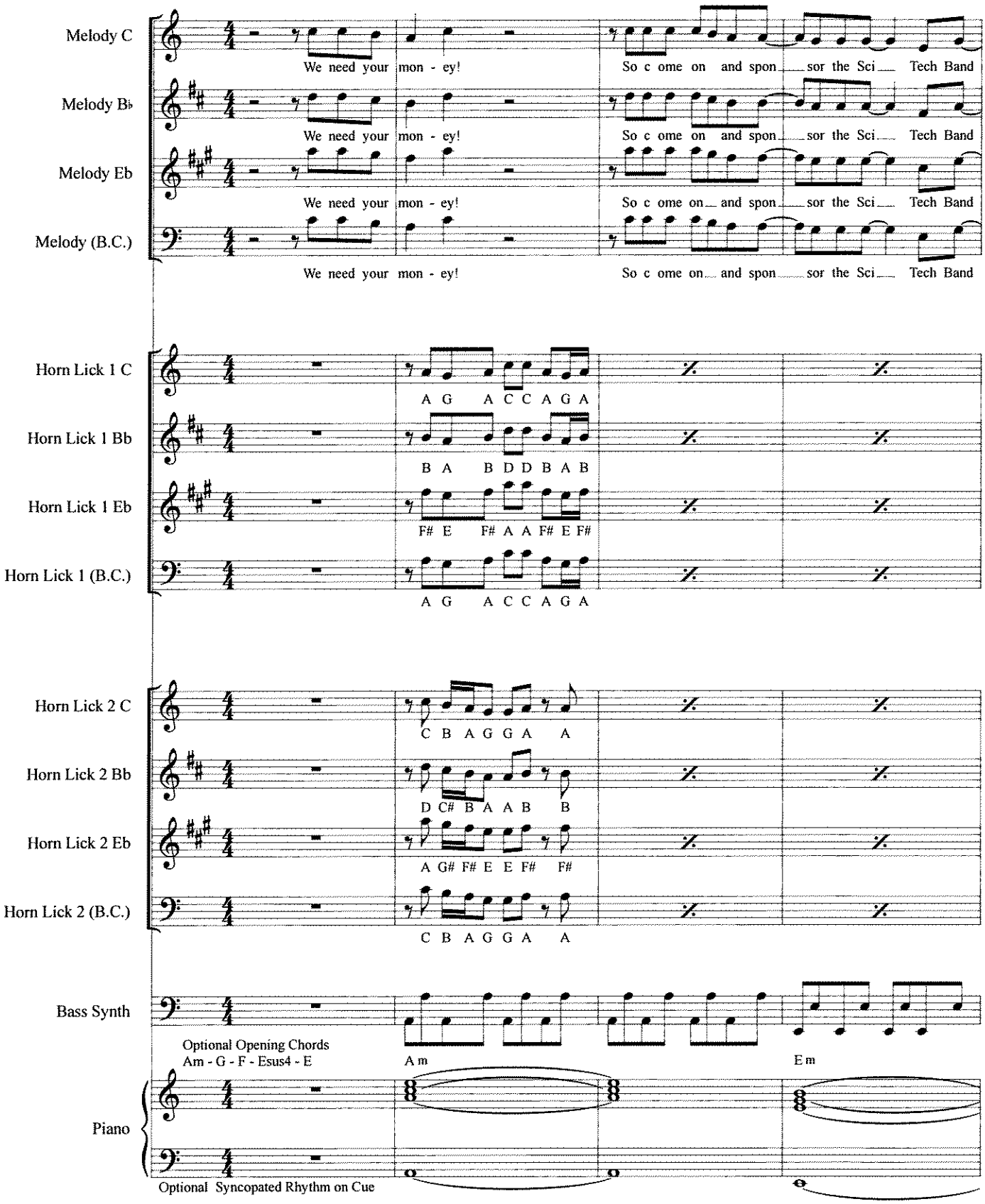
Holding Out For A Hero

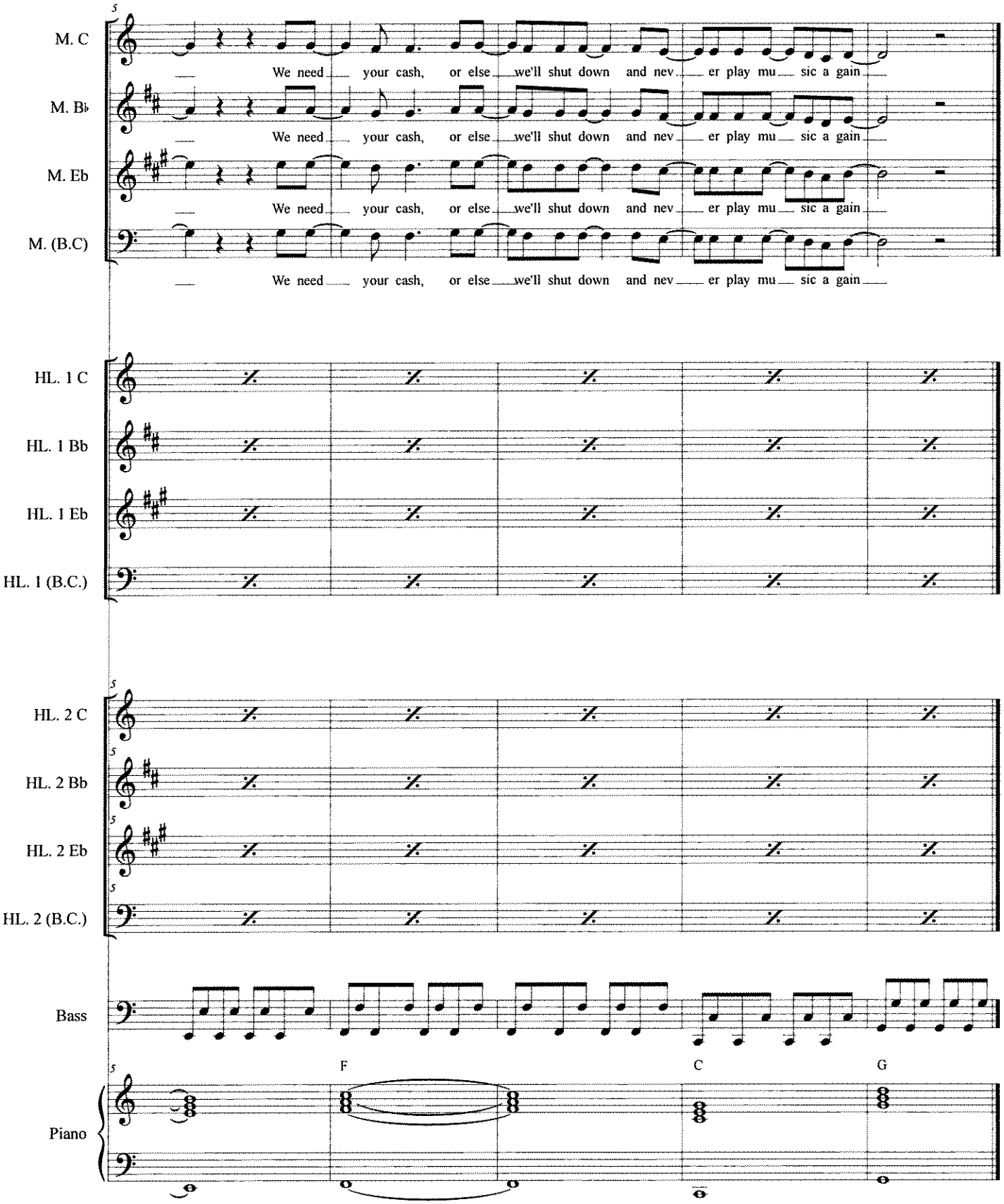
SPONSOR SONG

arr. Bernice



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



I Just Died In Your Arms Tonight

SPONSOR SONG

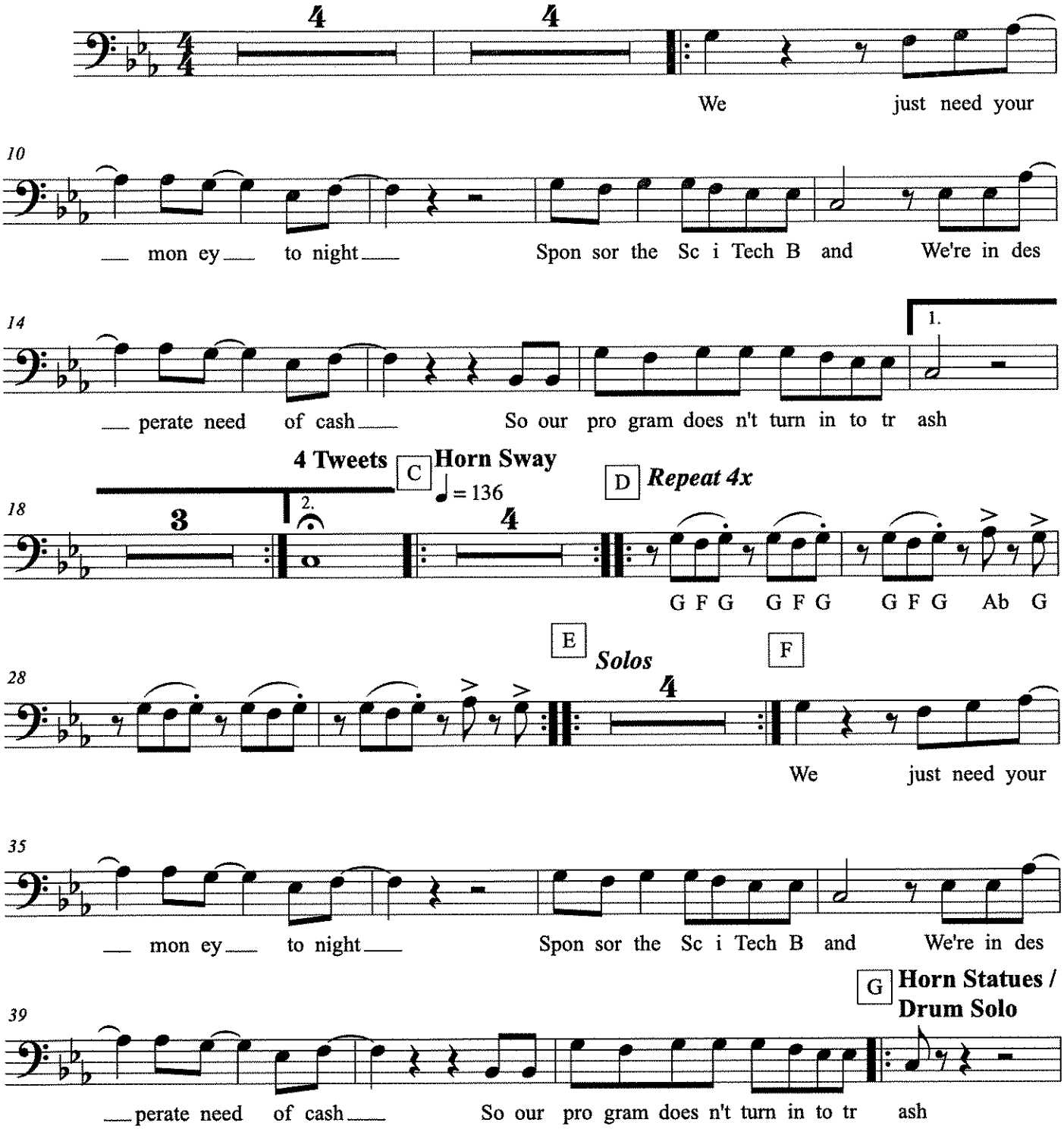
arr. Bernice

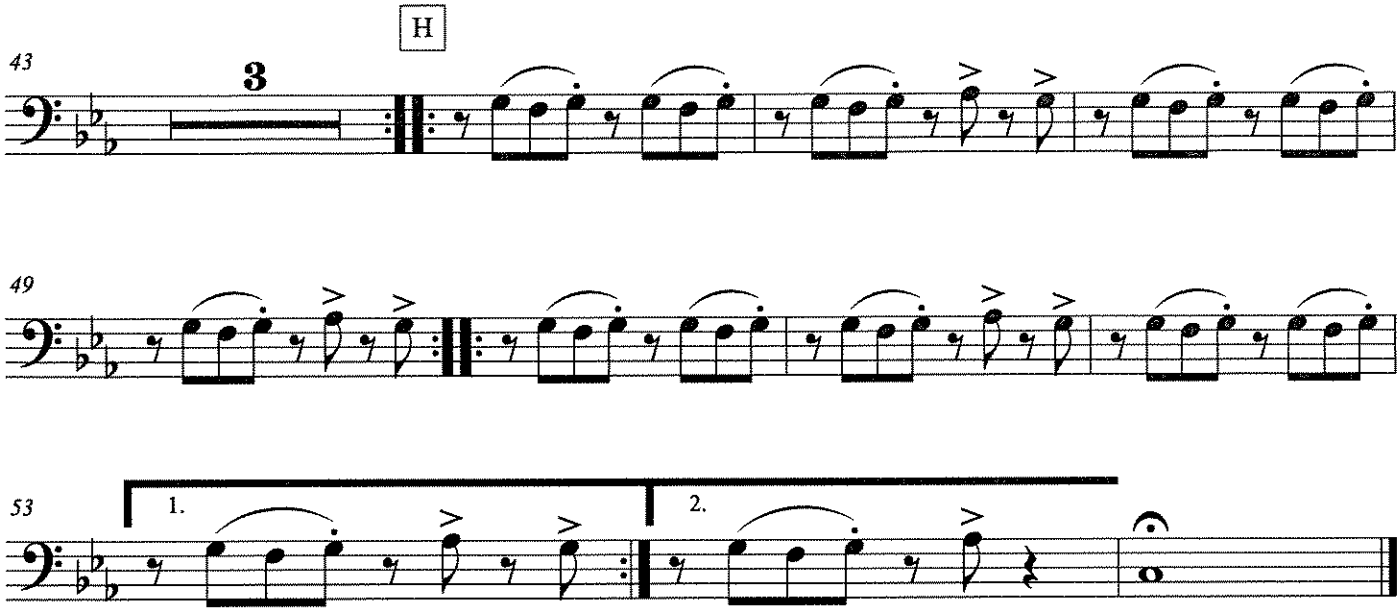
MELODY (B.C.)

With Passion ♩ = 112

A

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





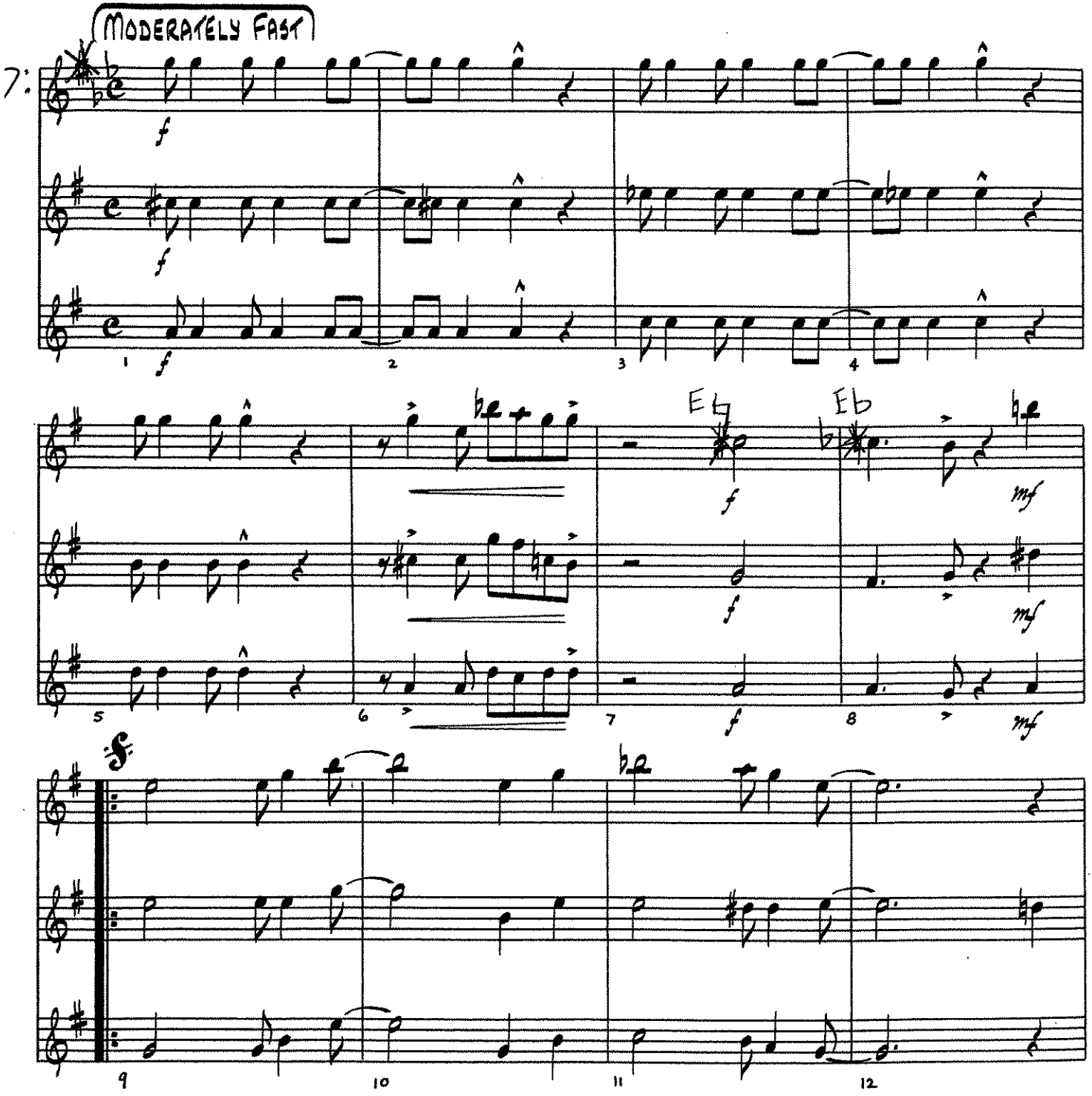
We just need your money tonight! Sponsor the SciTech Band!

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

Eb * Readin Bass Clef

(If It Ain't Got That Swing)

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



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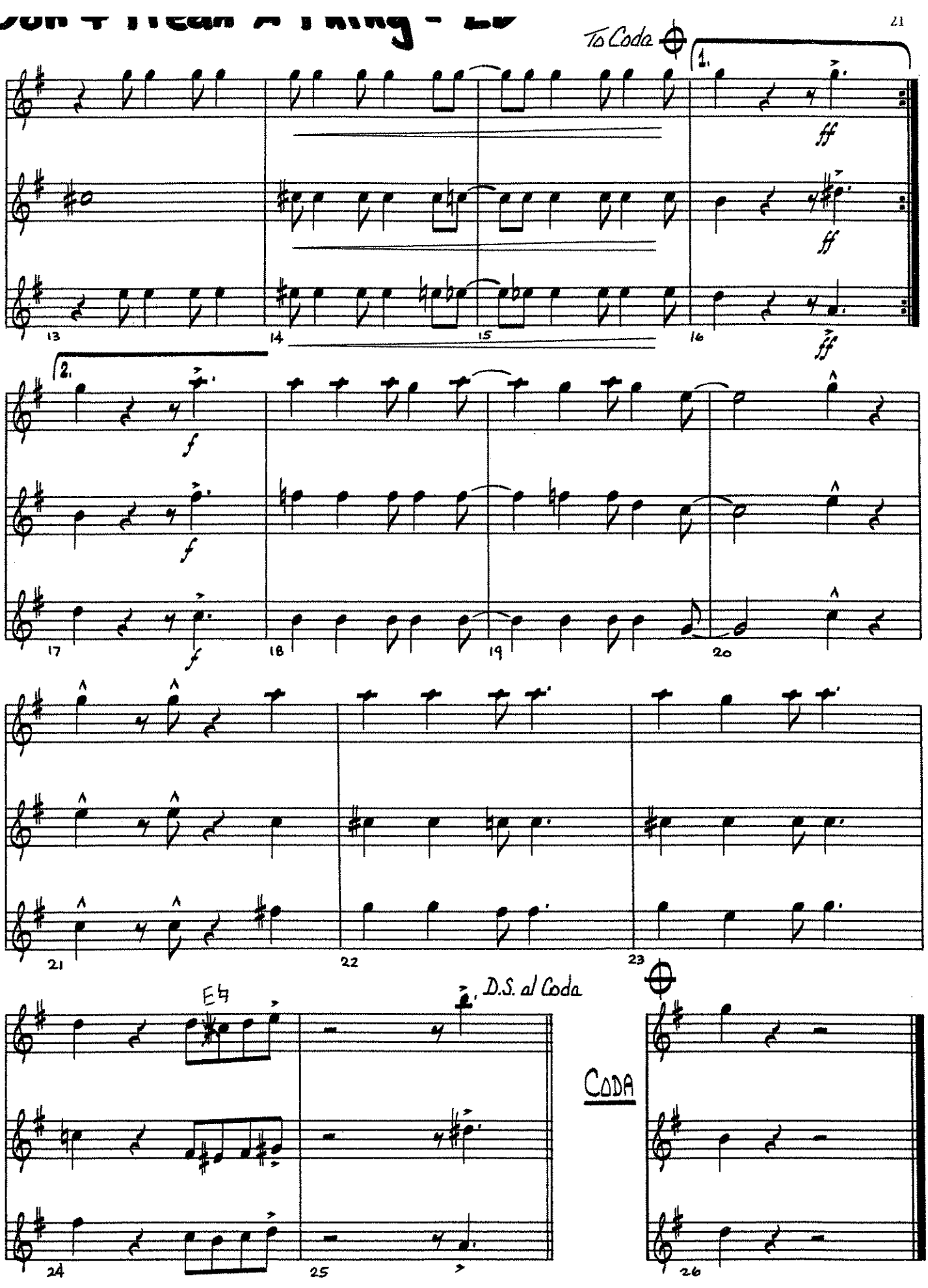
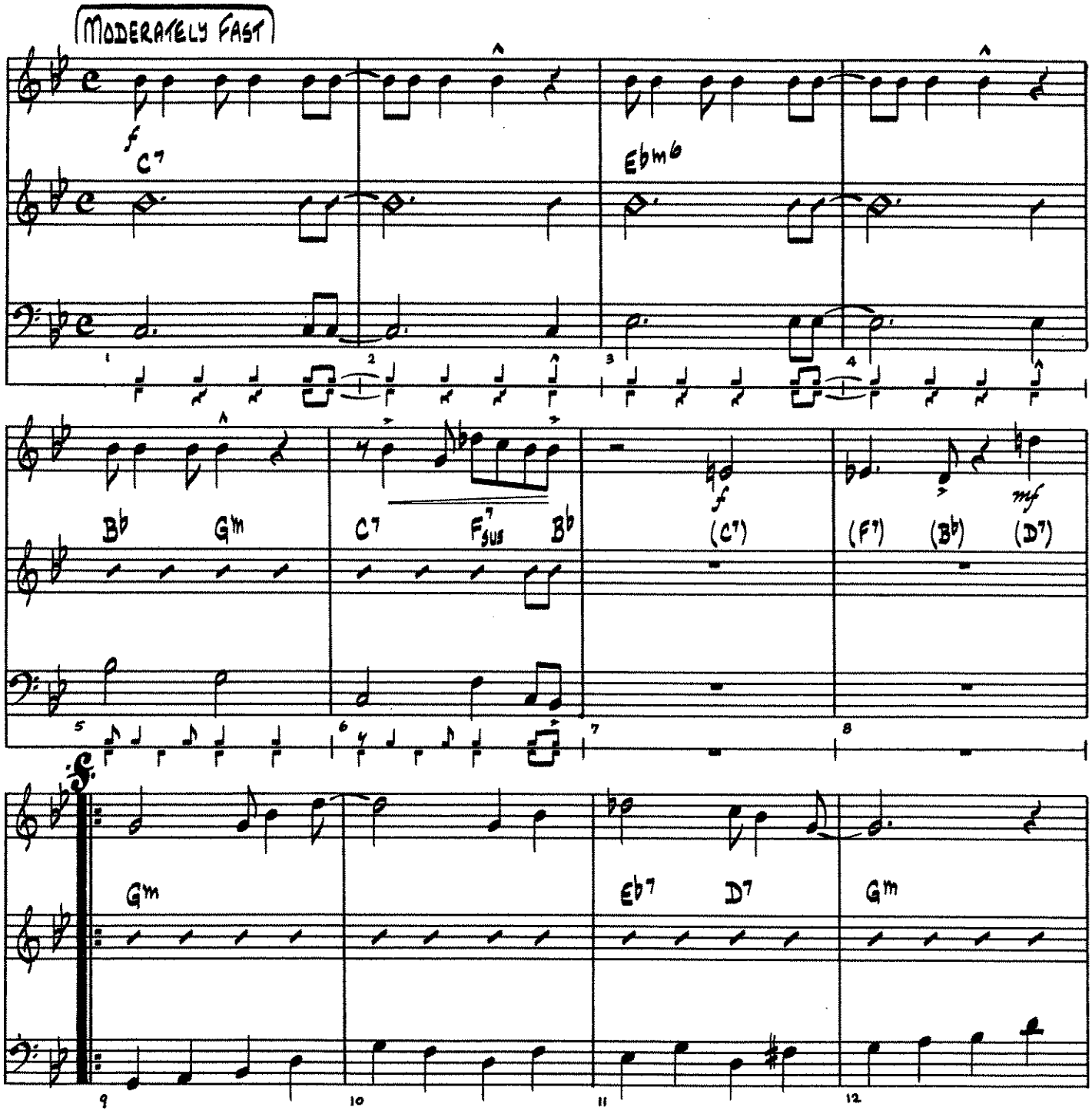

To Coda
1.
fff
13
14
15
16
2.
f
17
18
19
20
21
22
23
E7
D.S. al Coda
24
25
CODA
26

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



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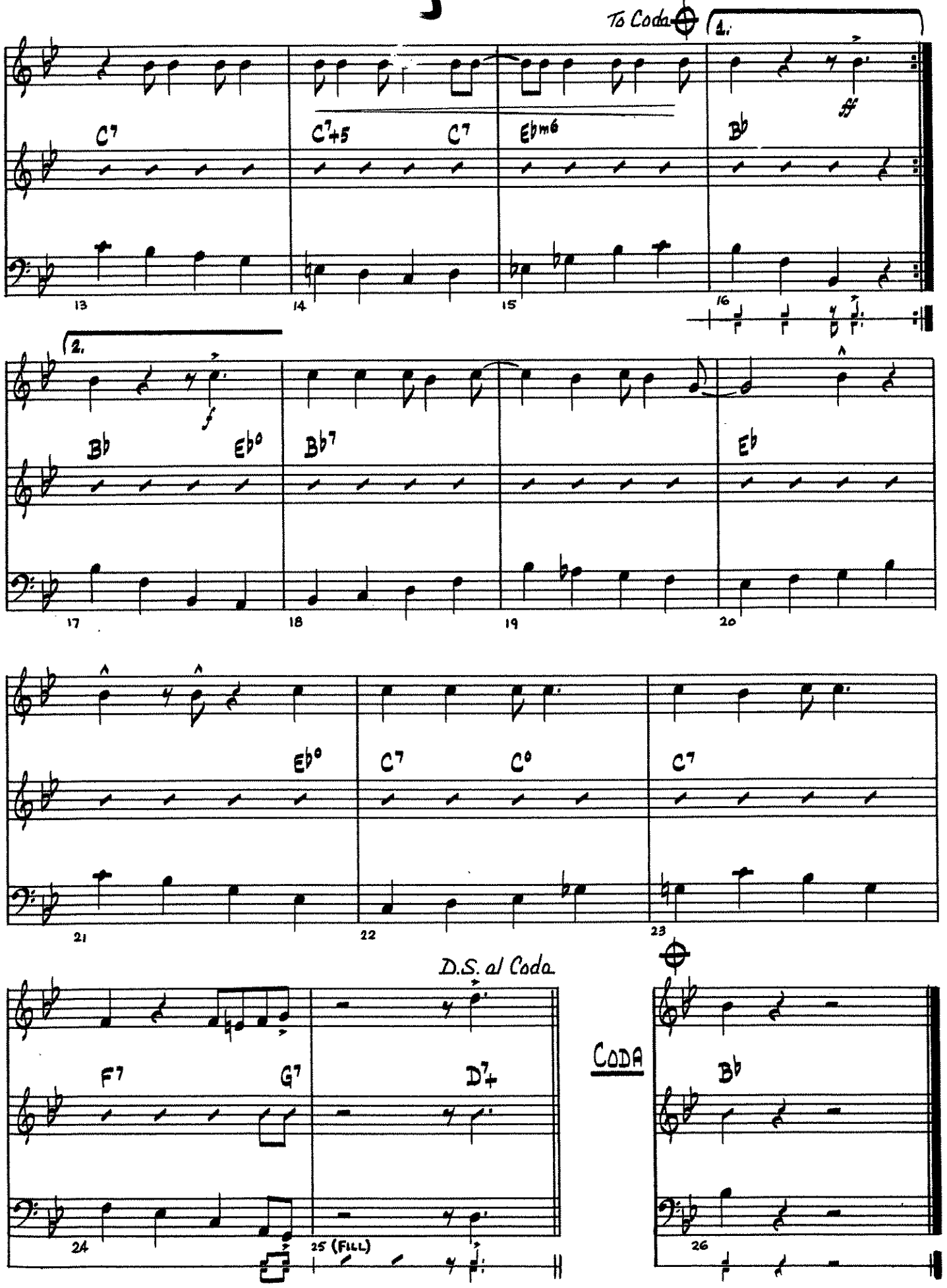

To Coda
1.
C7
C7+5
C7
Ebm6
Bb
ff
13
14
15
16
2.
f
Bb
Eb°
Bb7
Eb
17
18
19
20
Eb°
C7
C°
C7
21
22
23
D.S. al Coda
F7
G7
D7+
24
25 (FILL)
CODA
Bb
26

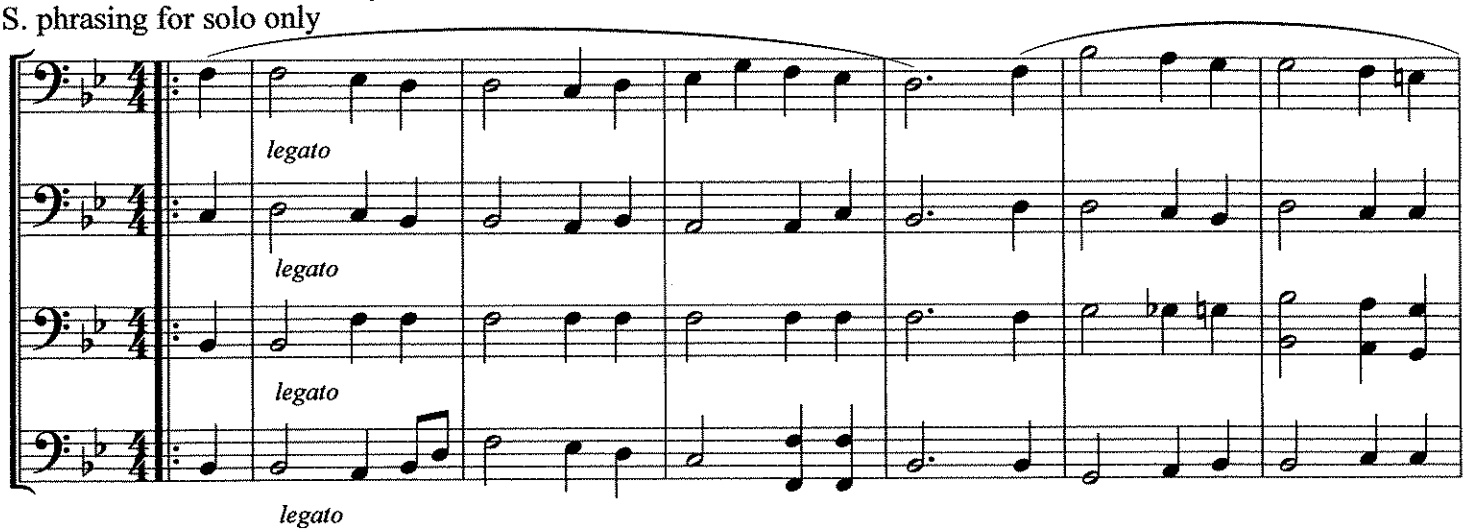
Trombone/Baritone

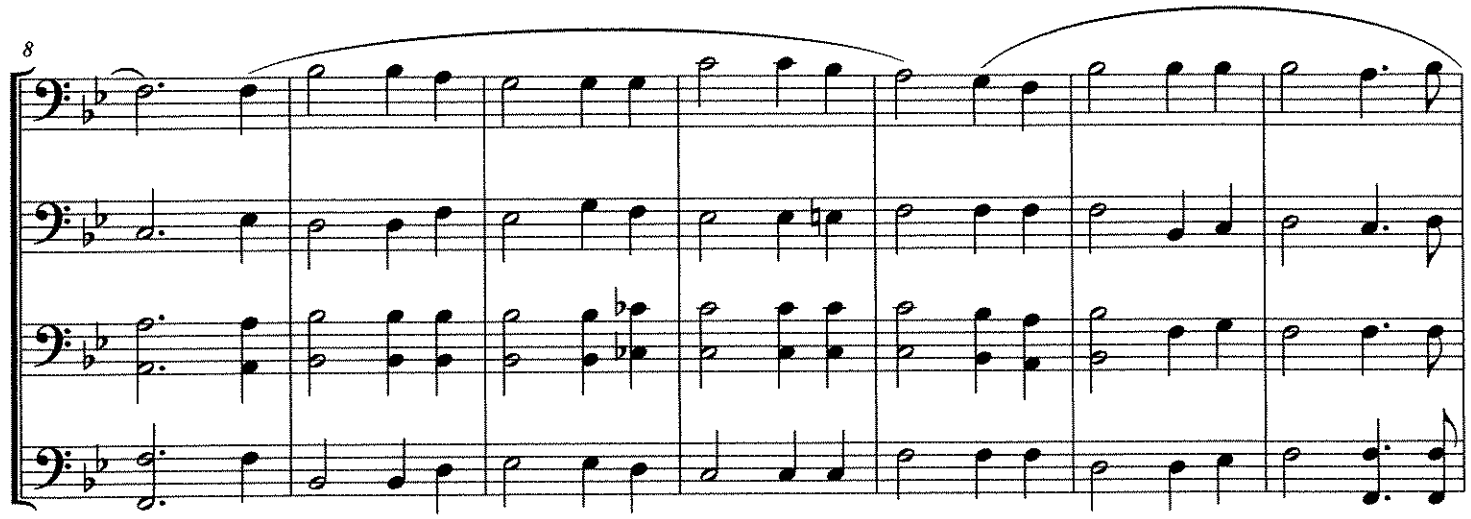
It Is Well

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

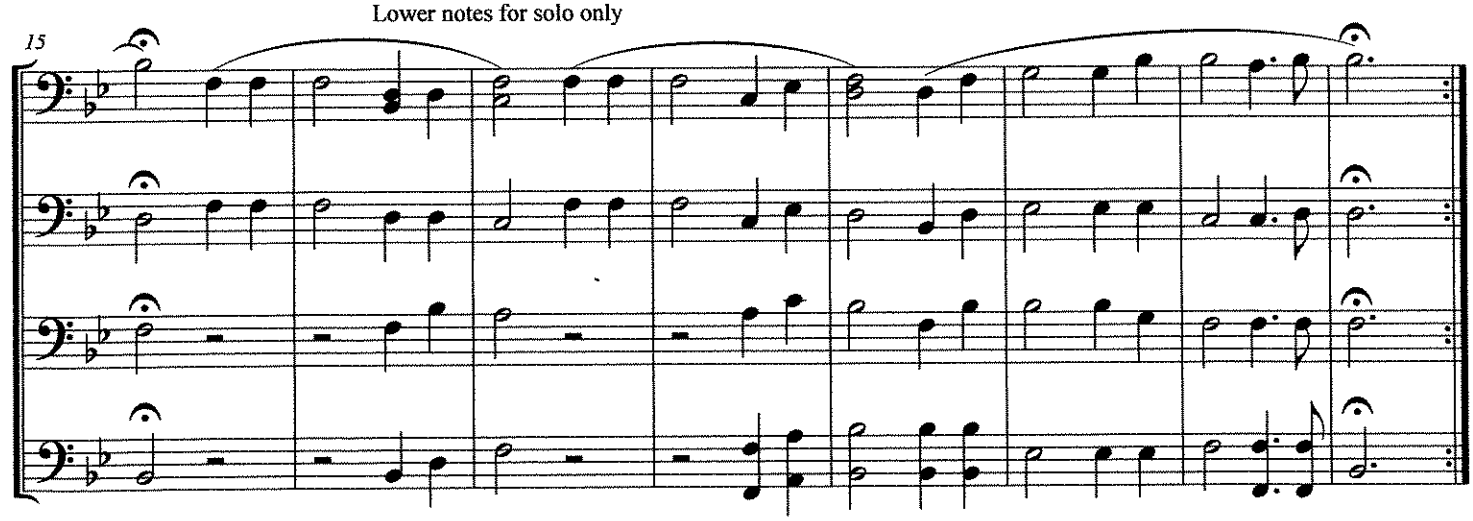
With Expression
Stagger Breathe ***mf mp mf f***

S. phrasing for solo only





Lower notes for solo only



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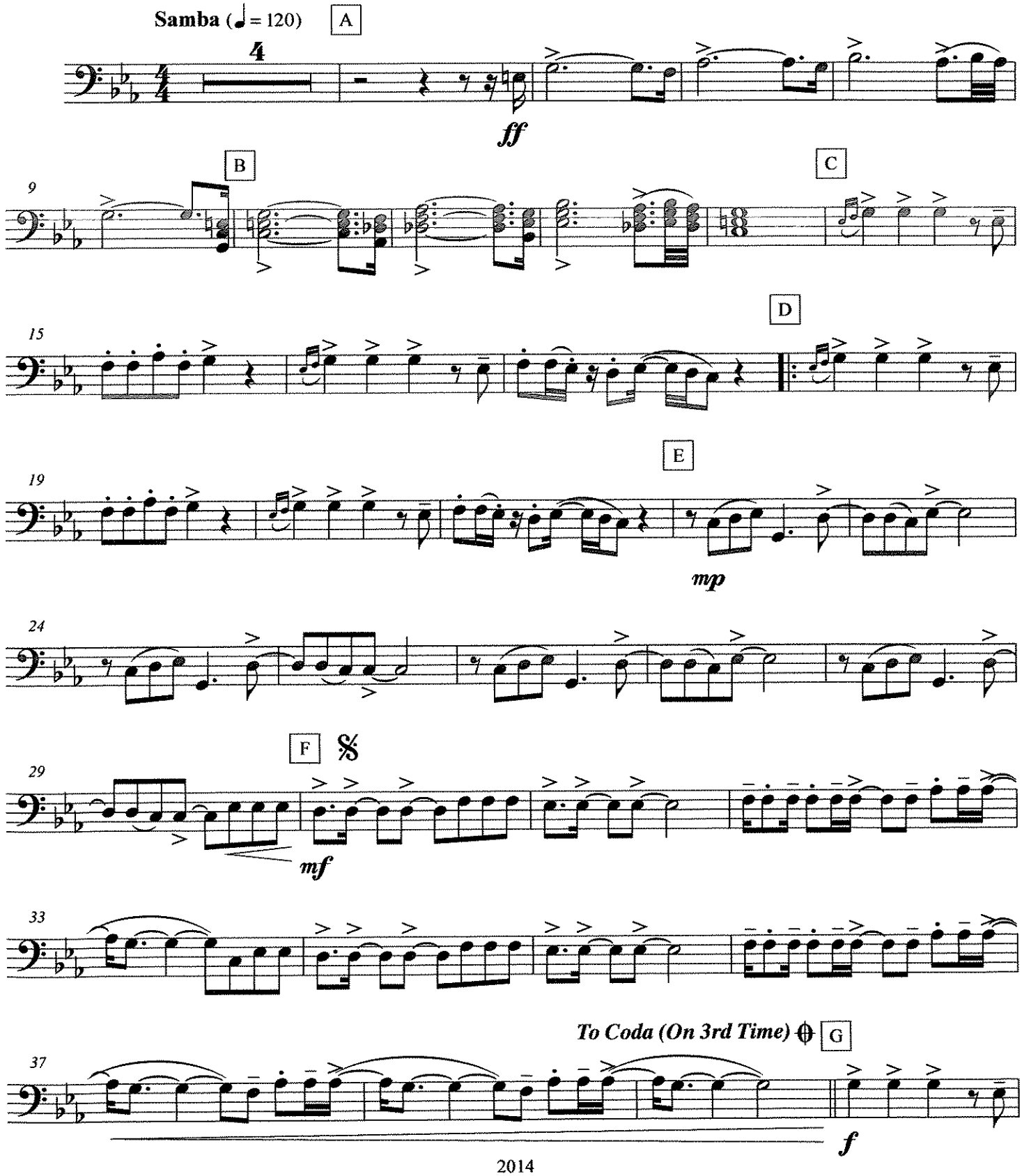
Melody (B.C.)
BASS CLEF

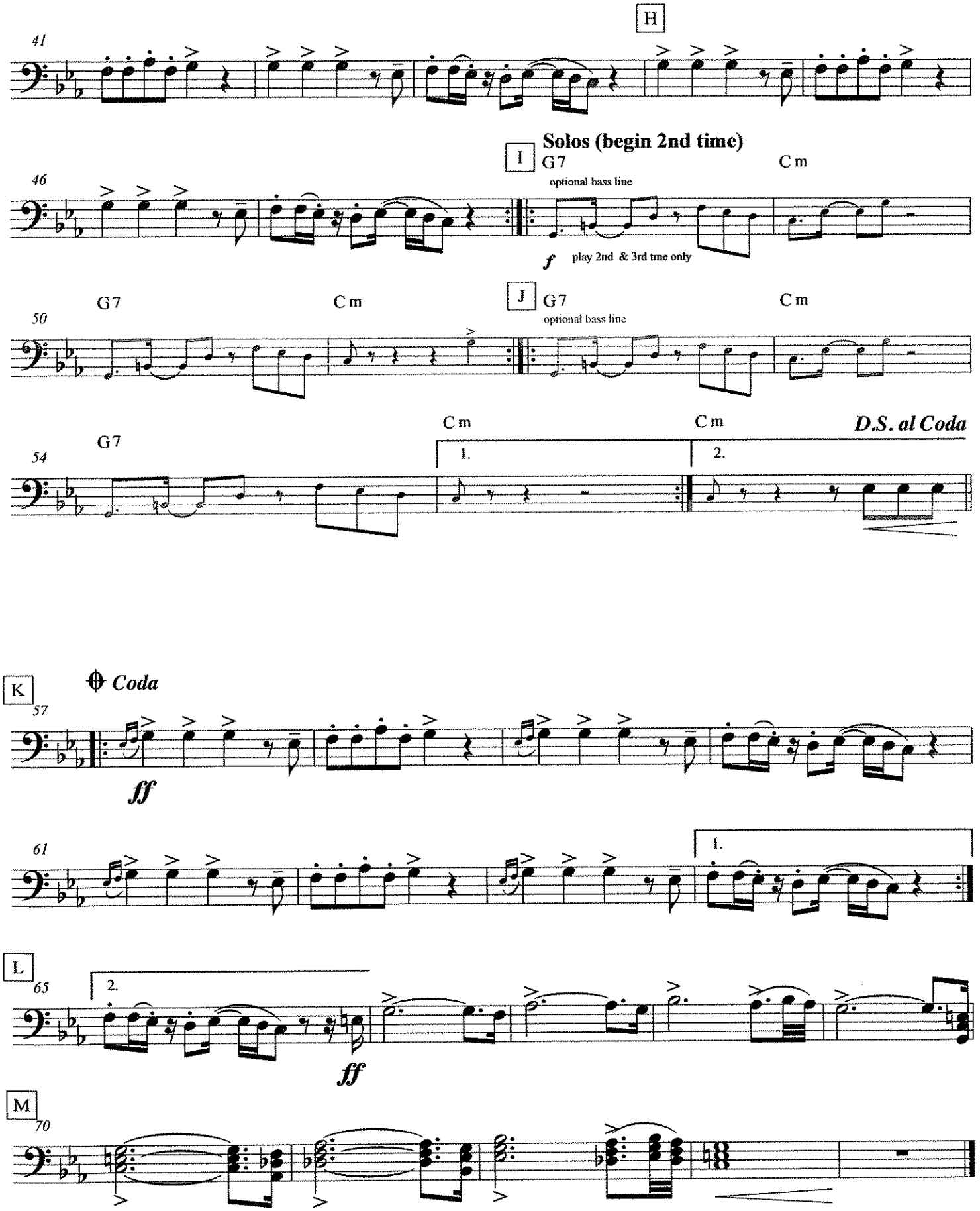
La Copa De La Vida

The Cup of Life
As Recorded by Ricky Martin

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



2014

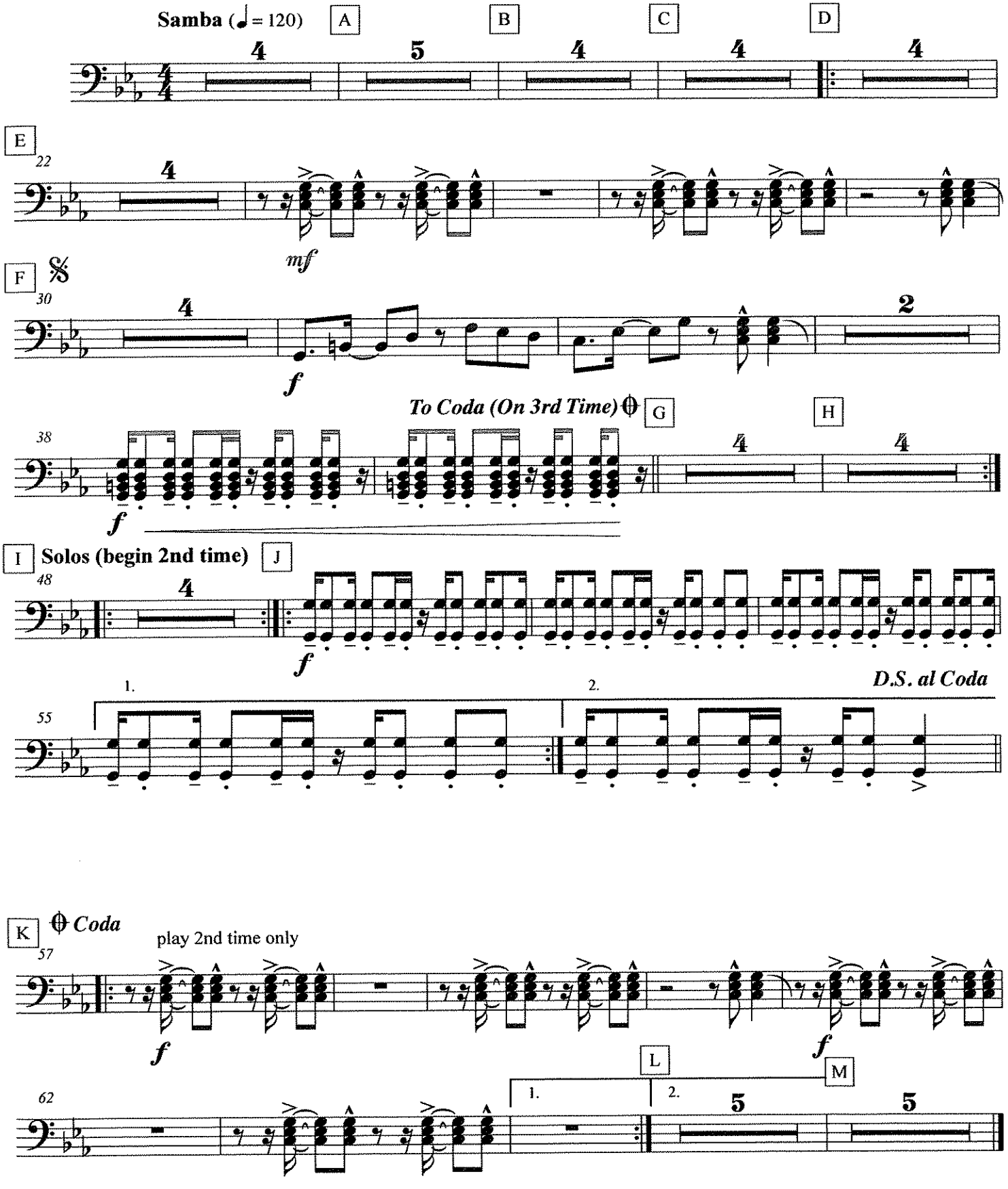

H
41
I
Solos (begin 2nd time)
G7
C m
optional bass line
46
f
play 2nd & 3rd time only
J
G7
C m
optional bass line
50
G7
C m
C m
C m
D.S. al Coda
54
1.
2.
K
Coda
57
ff
61
1.
L
65
2.
ff
M
70

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



Bass Line (B.C.)
BASS CLEF

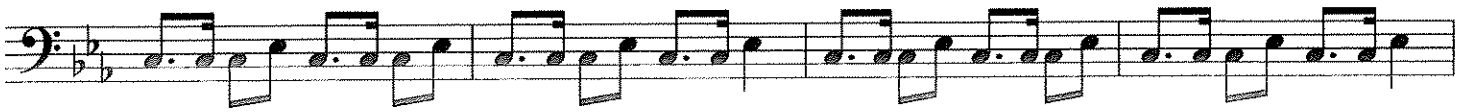
La Copa De La Vida

The Cup of Life
As Recorded by Ricky Martin

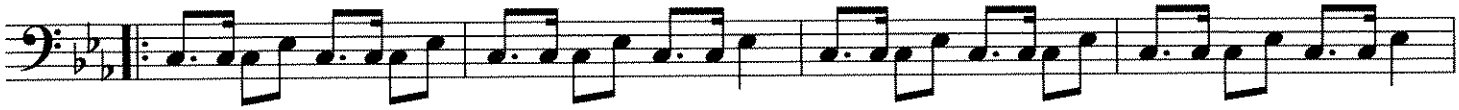
Desmond Child,
Robi Rosa,
& Luis Gomes Escolar
arr. Bernice

Samba (♩ = 120) A

C



D play D-E 1st time only



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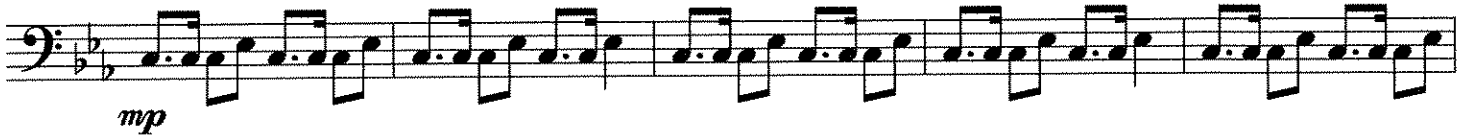
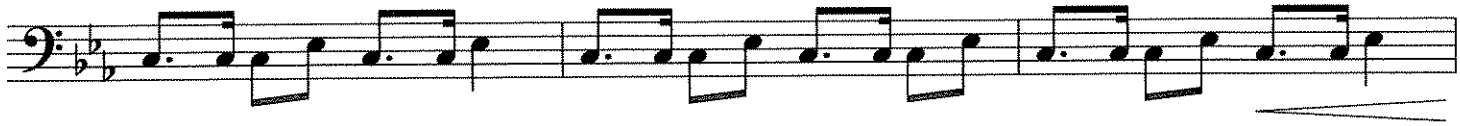
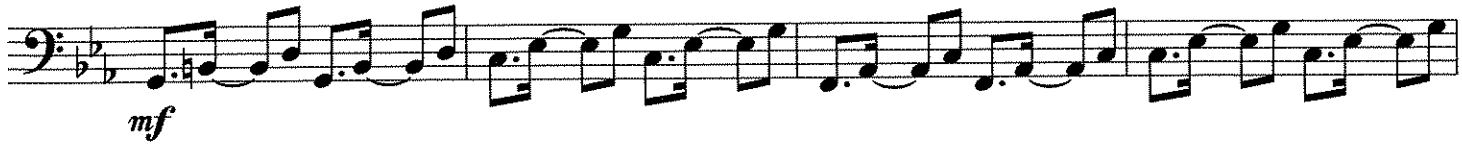
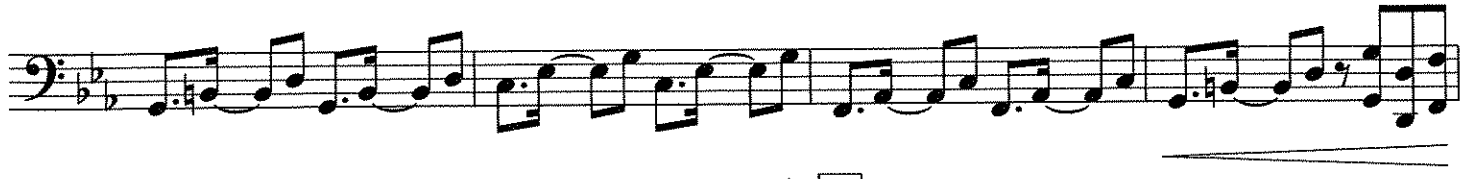


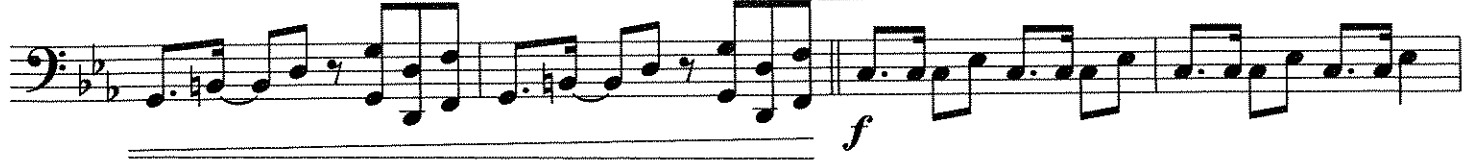


F 𝄋



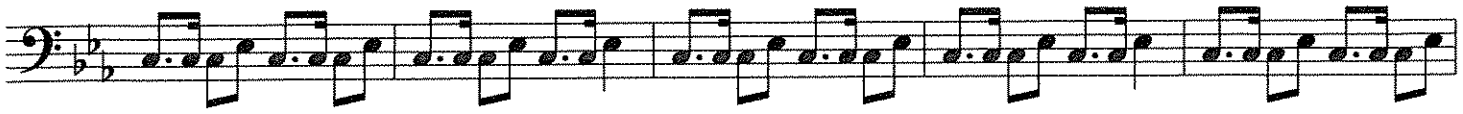


To Coda (On 3rd Time) G

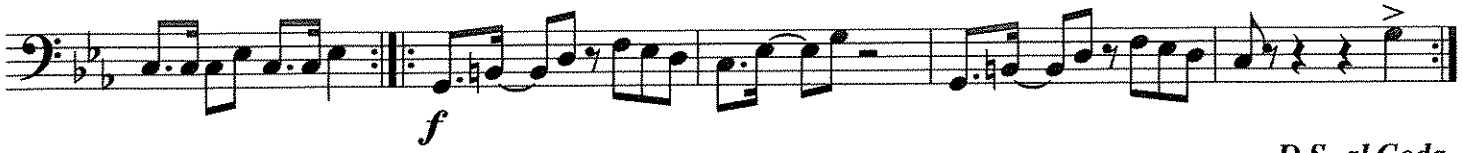


 La Copa De La Vida

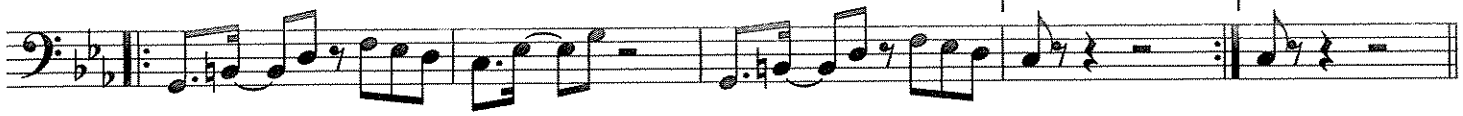
H



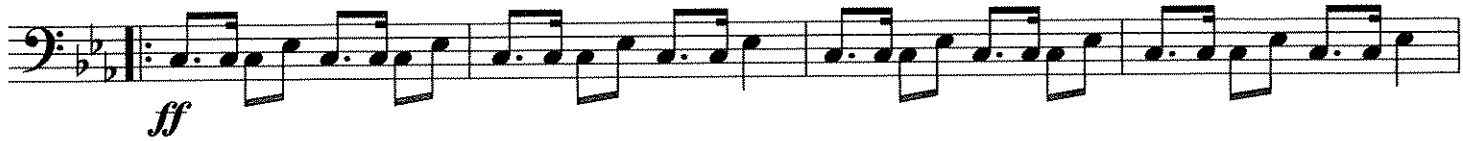
I **Solos (begin 2nd time)**
play 2nd & 3rd tme only

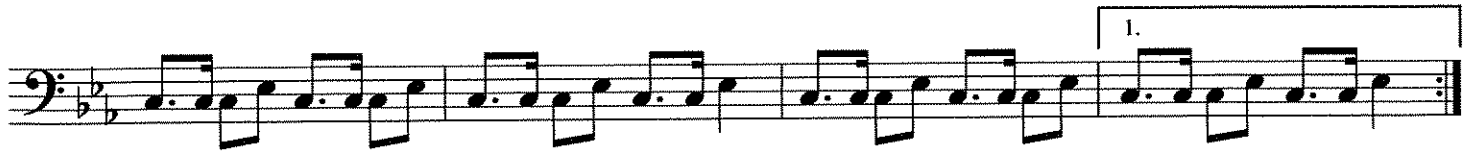


J *D.S. al Coda*



K *Coda*





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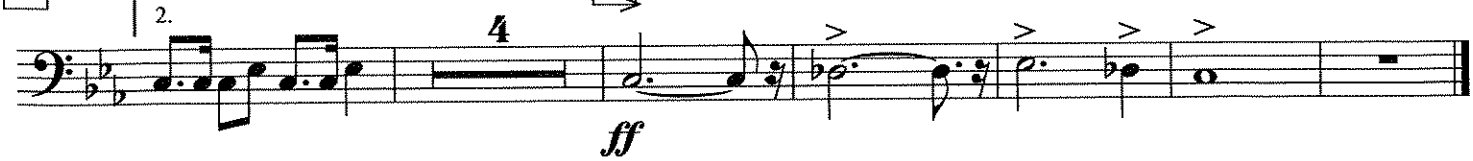


My Way

And now the end is near,

And so I face the final curtain,

My friends I'll say it clear,

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

I've lived a life that's full,

I traveled each and every highway,

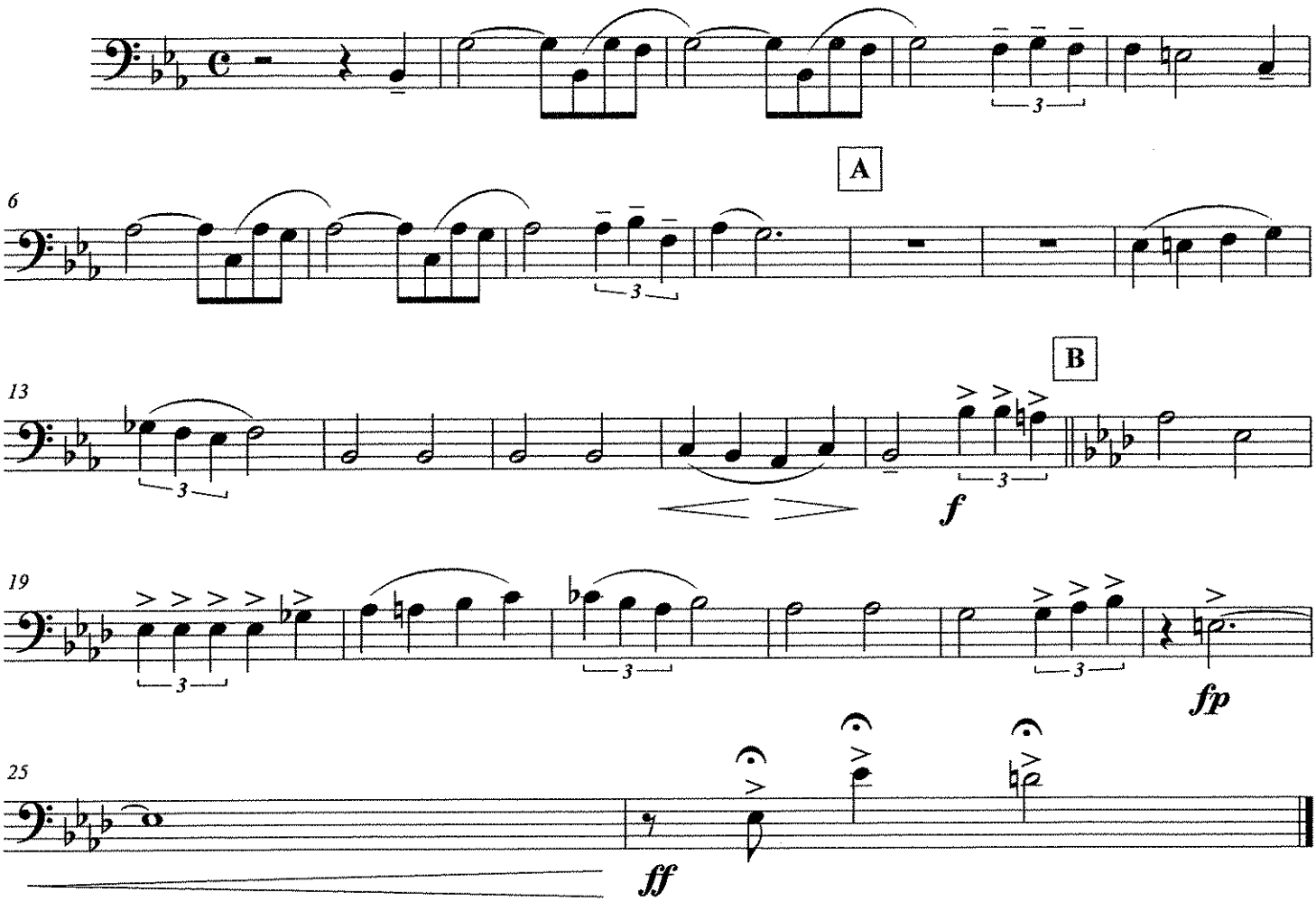
And more much more than this,

I did it my way...

Baritone (B.C.)

My Way

Don Costa
trans. Jerannchris Rivera-Heredia

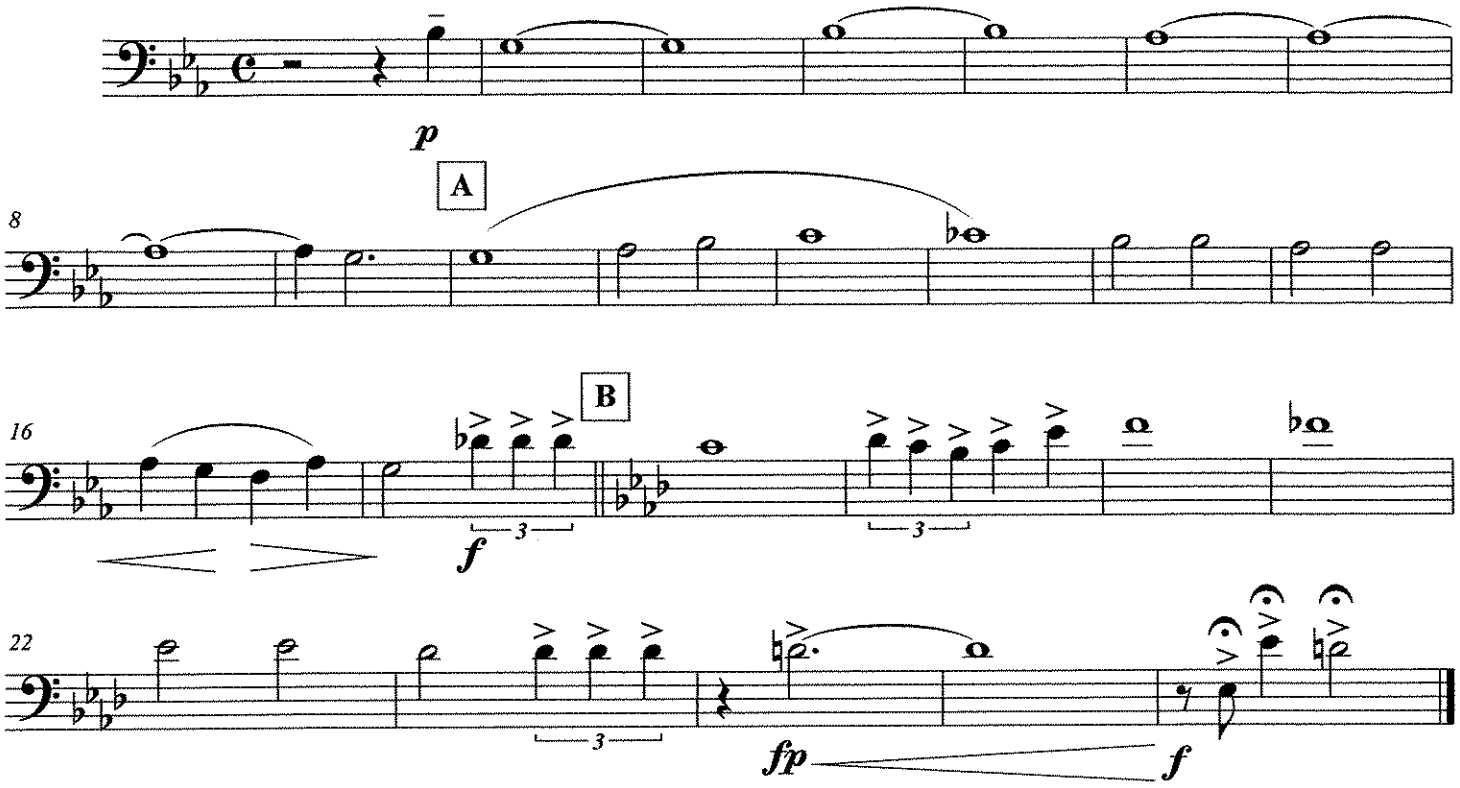


©

Trombone 1

My Way

Don Costa
trans. Jerannchris Rivera-Heredia

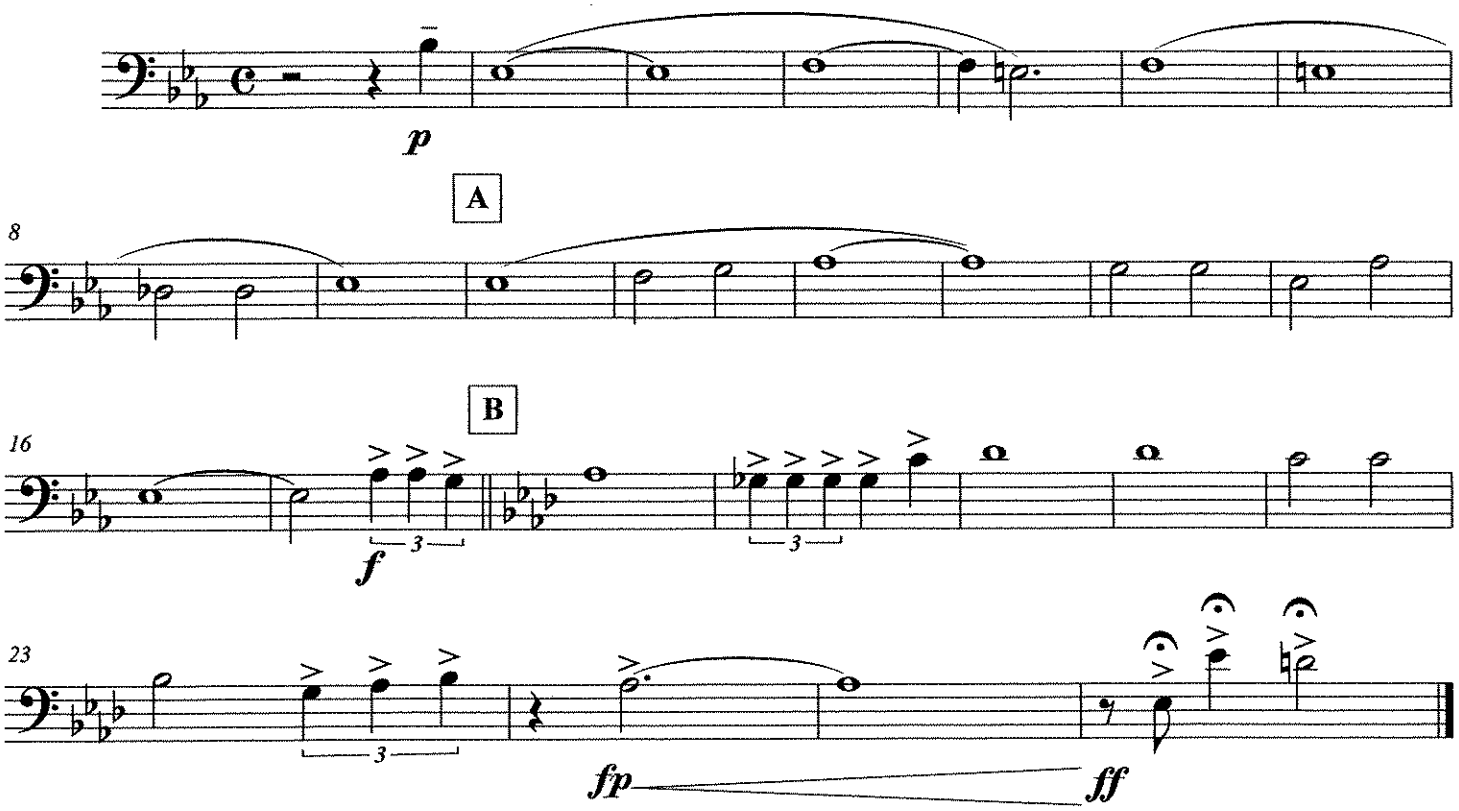


©

Trombone 2

My Way

Don Costa
trans. Jerannchris Rivera-Heredia



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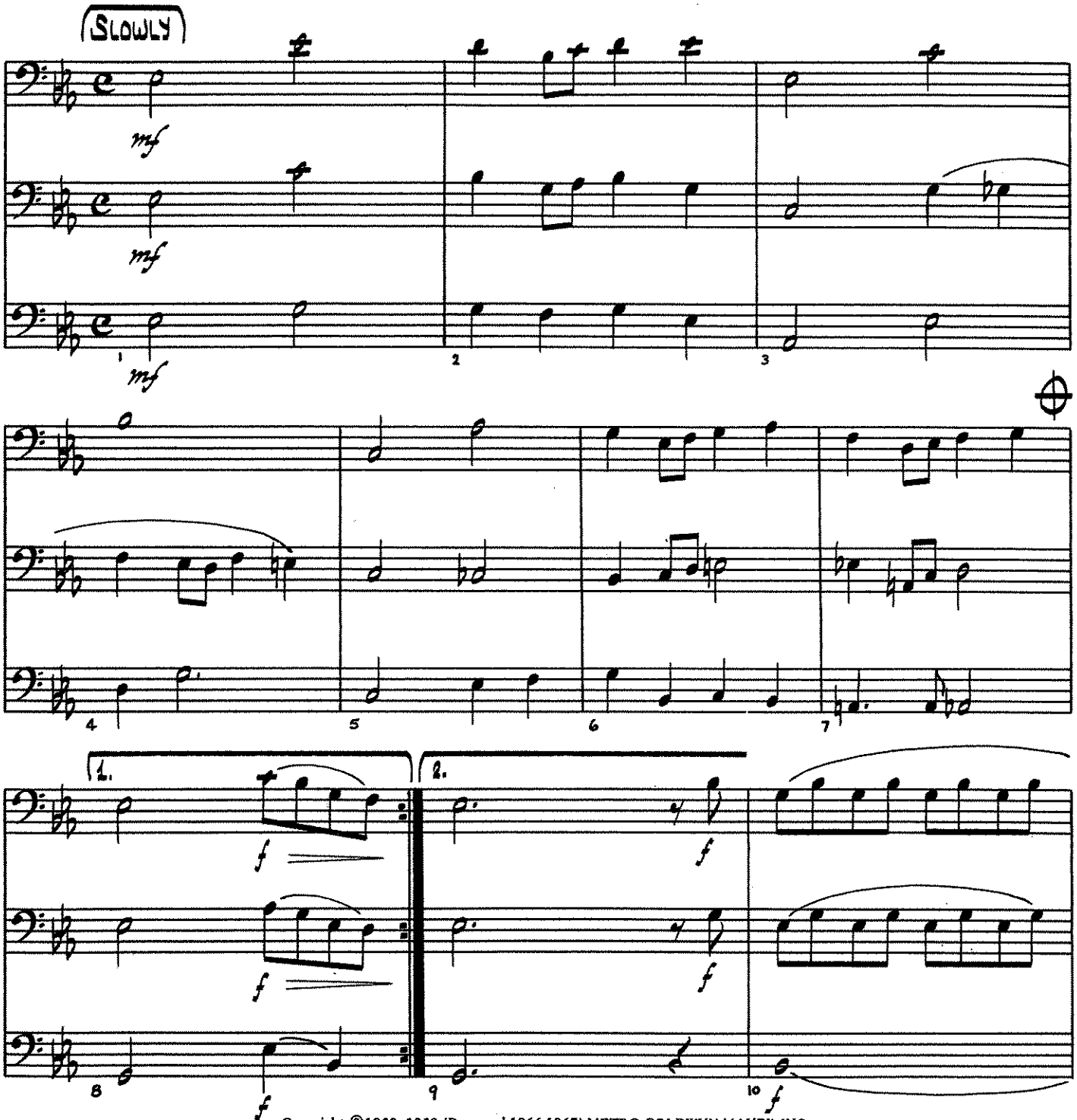
OVER THE RAINBOW

Bass clef

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



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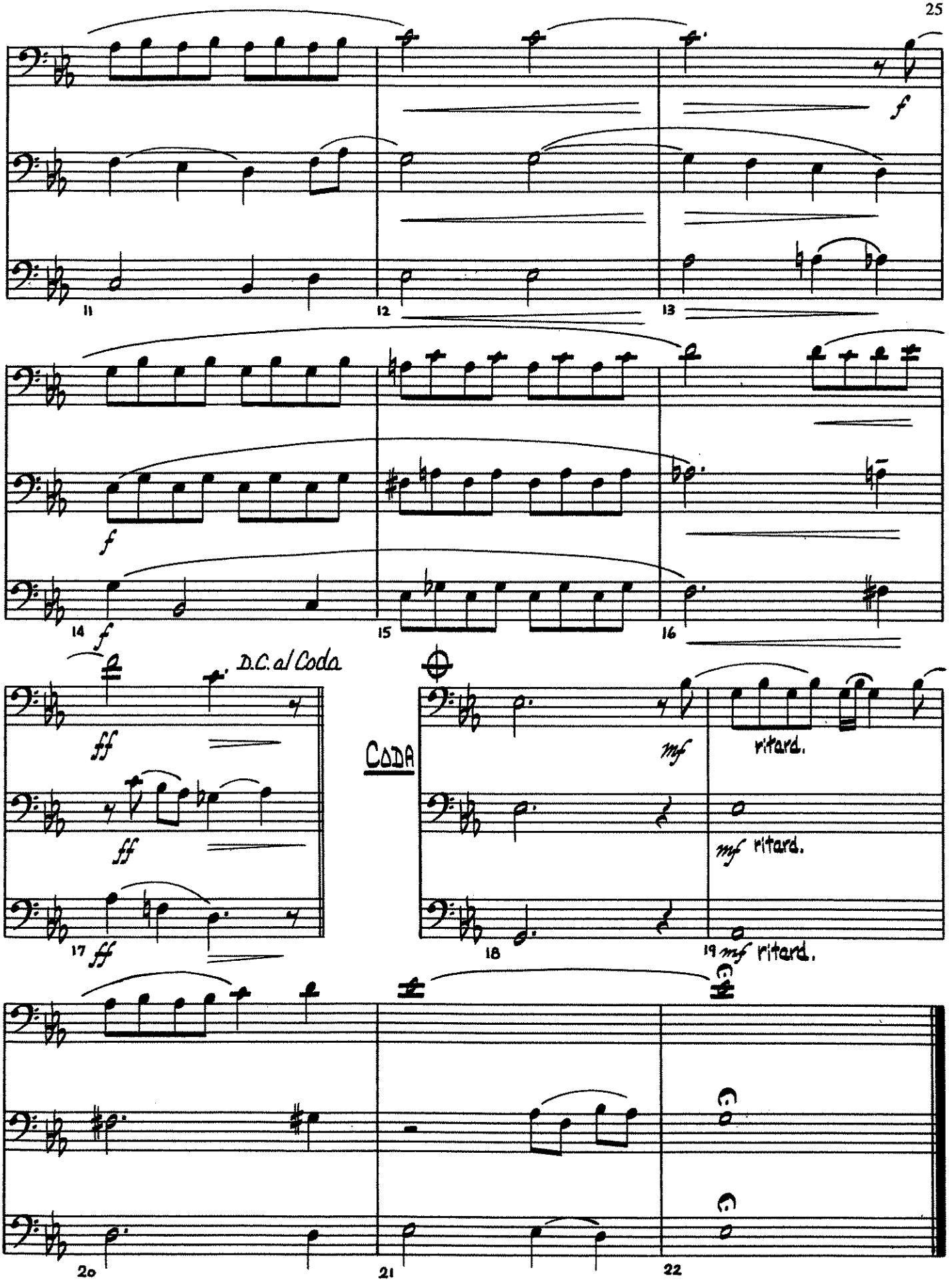
11
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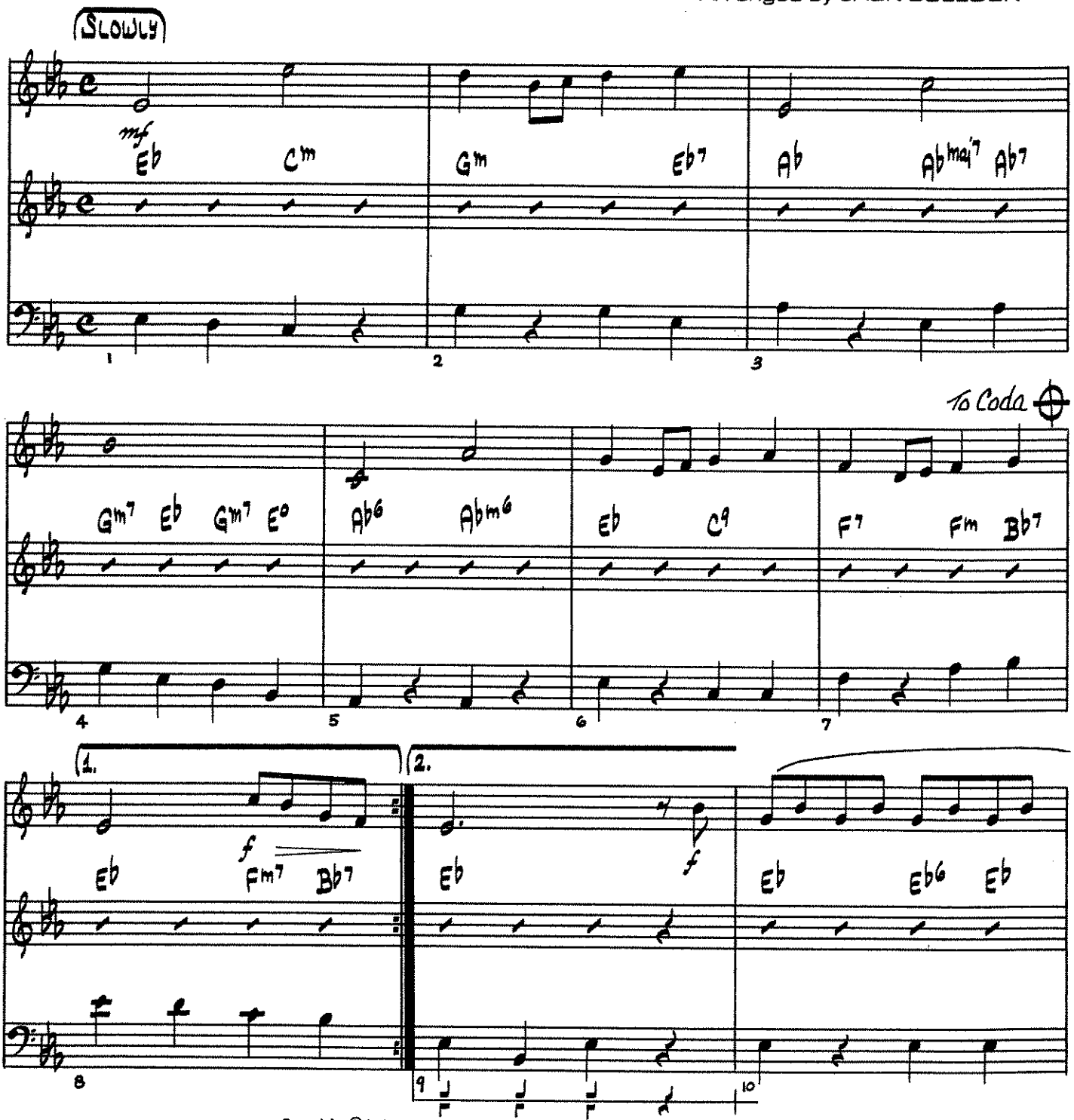
16
D.C. al Coda
ff
17
ff
CODA
mf
ritard.
18
mf ritard.
19
mf ritard.
20
21
22

Rhythm

OVER THE RAINBOW

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



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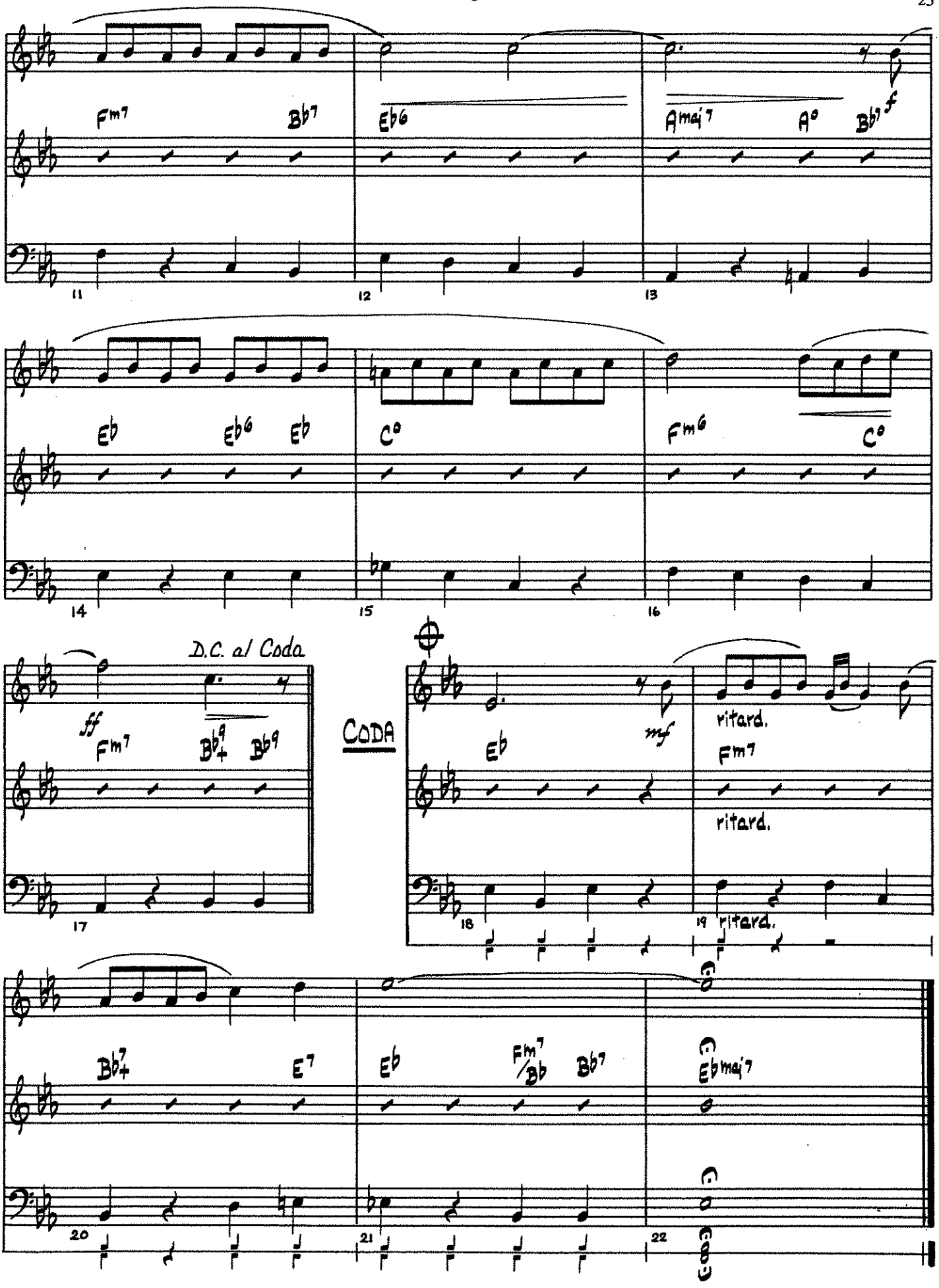
Fm7
Bb7
Eb6
Amaj7
A°
Bb7
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Eb
Eb6
Eb
C°
Fm6
C°
14
15
16
D.C. al Coda
ff
Fm7
Bb9+
Bb9
17
CODA
Eb
mf
ritard.
Fm7
ritard.
18
19
ritard.
Bb7+
E7
Eb
Fm7/Bb
Bb7
Ebmaj7
20
21
22

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

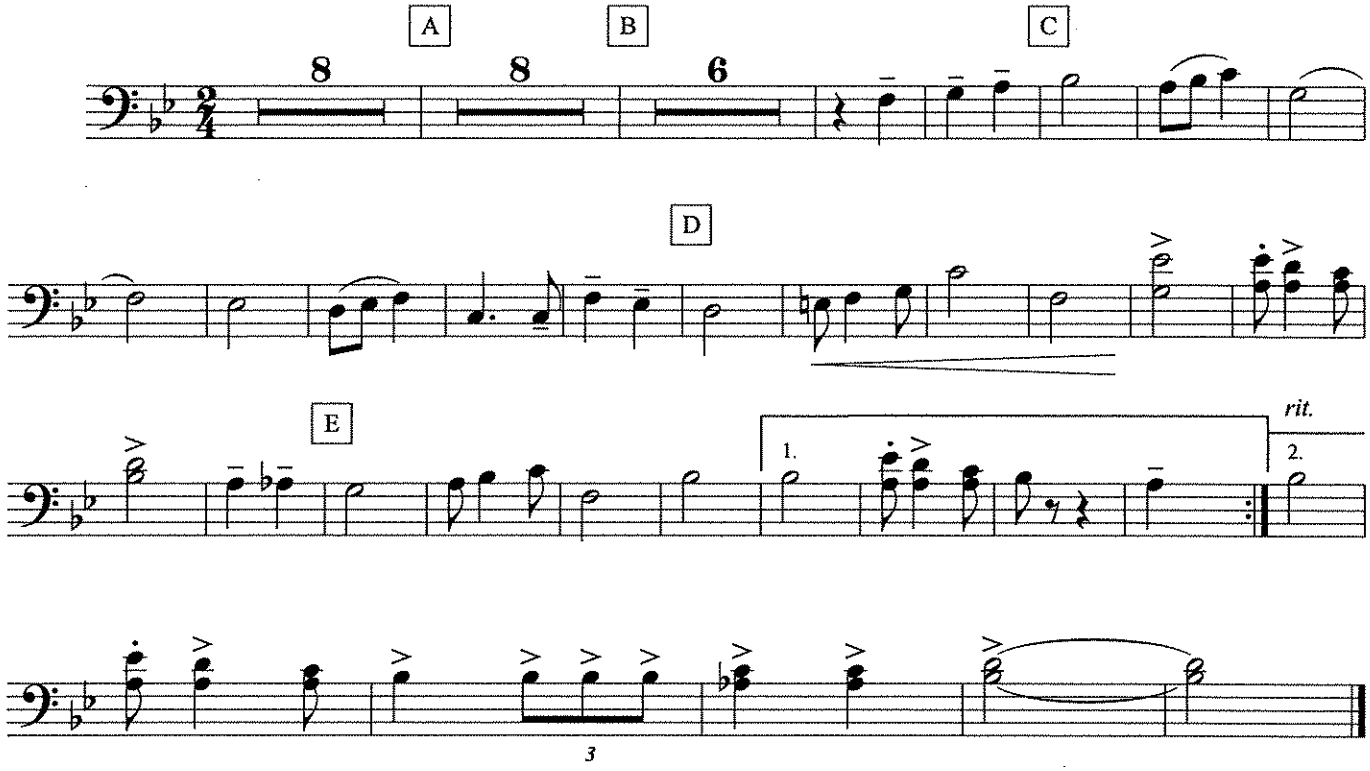
Eye of The Tiger So So Fa So So Fa So So Fa Me (Repeat)
Harmony Te Te La Te Te La Te Te La So (Repeat)

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]



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Two Ceremonial Marches

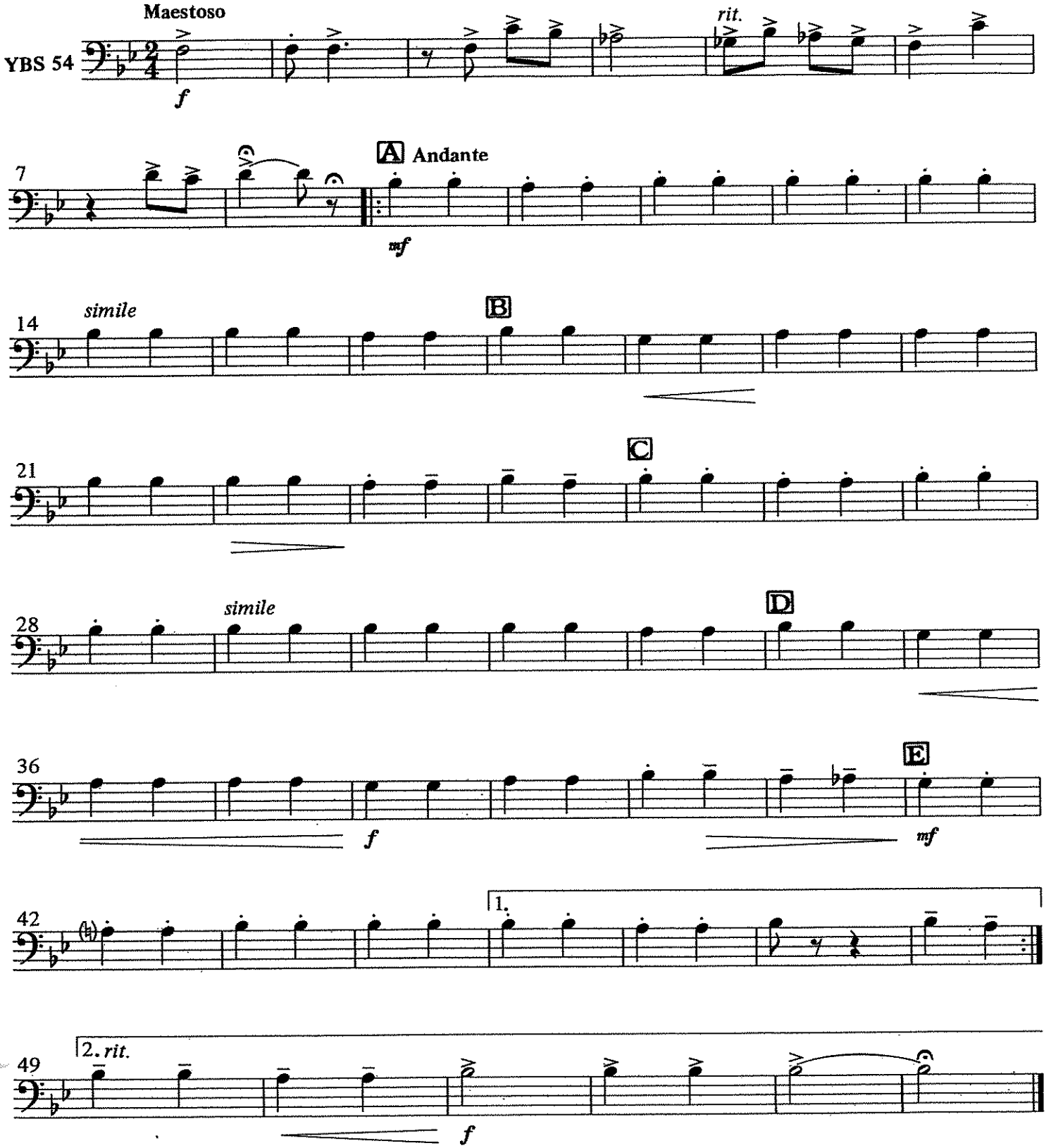
1. Processional

Pomp and Circumstance March No. 3

1st Trombone

EDWARD ELGAR, Op. 39

Arranged by James Swearingen



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Two Ceremonial Marches

1. Processional

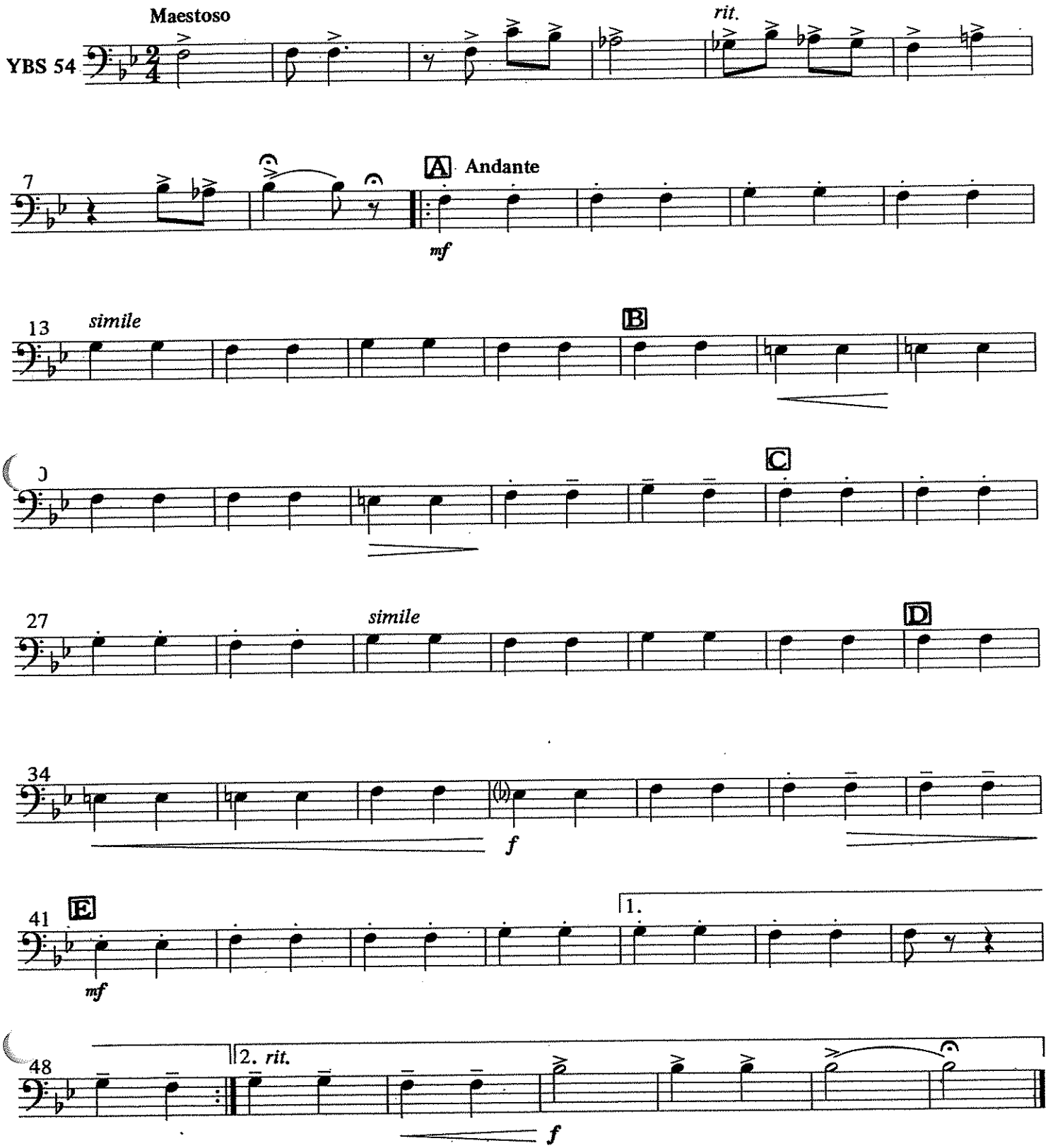
Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

2

..nd Trombone
Baritone B.C.
Bassoon



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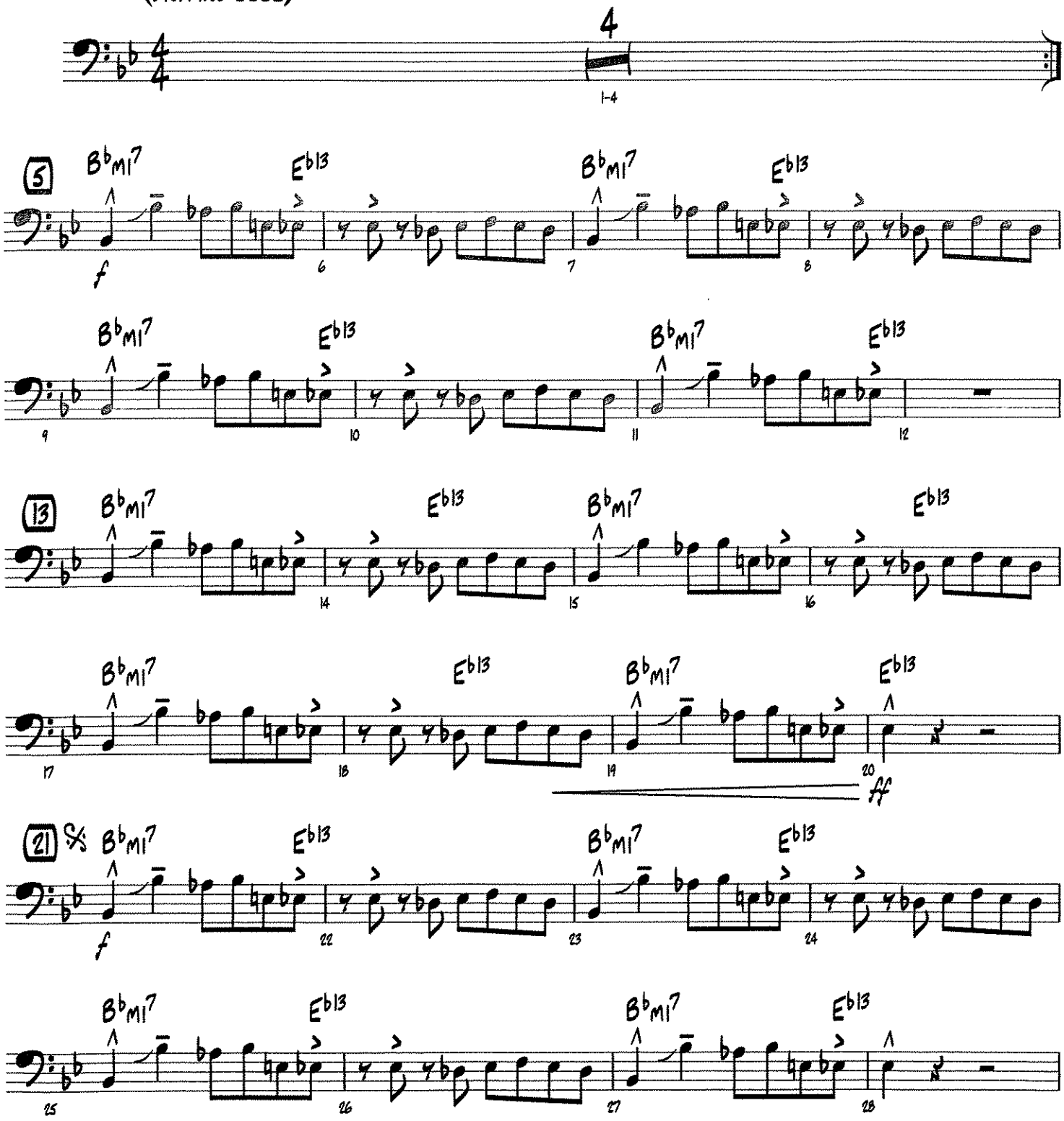
Recorded by BRUNO MARS

RUNAWAY BABY

BASS

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

(DRIVING SOUL)



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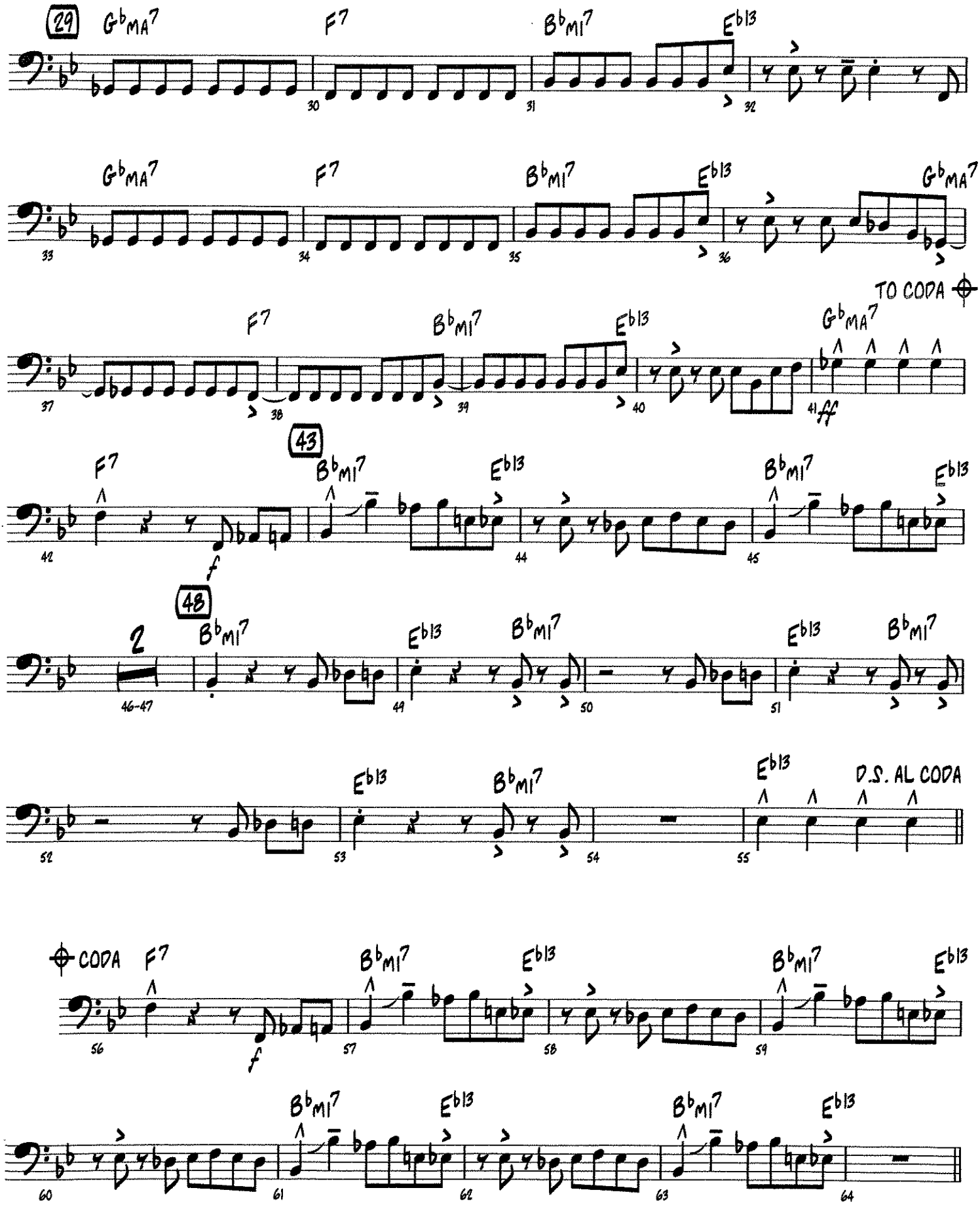
BASS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Gb MA7
F7
Bb MI7
Eb 13
30
31
32
Gb MA7
F7
Bb MI7
Eb 13
Gb MA7
33
34
35
36
TO CODA
F7
Bb MI7
Eb 13
Gb MA7
37
38
39
40
41
ff
43
F7
Bb MI7
Eb 13
Bb MI7
Eb 13
42
f
44
45
48
2
Bb MI7
Eb 13
Bb MI7
Eb 13
Bb MI7
46-47
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51
Eb 13
Bb MI7
Eb 13
D.S. AL CODA
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CODA
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Bb MI7
Eb 13
Bb MI7
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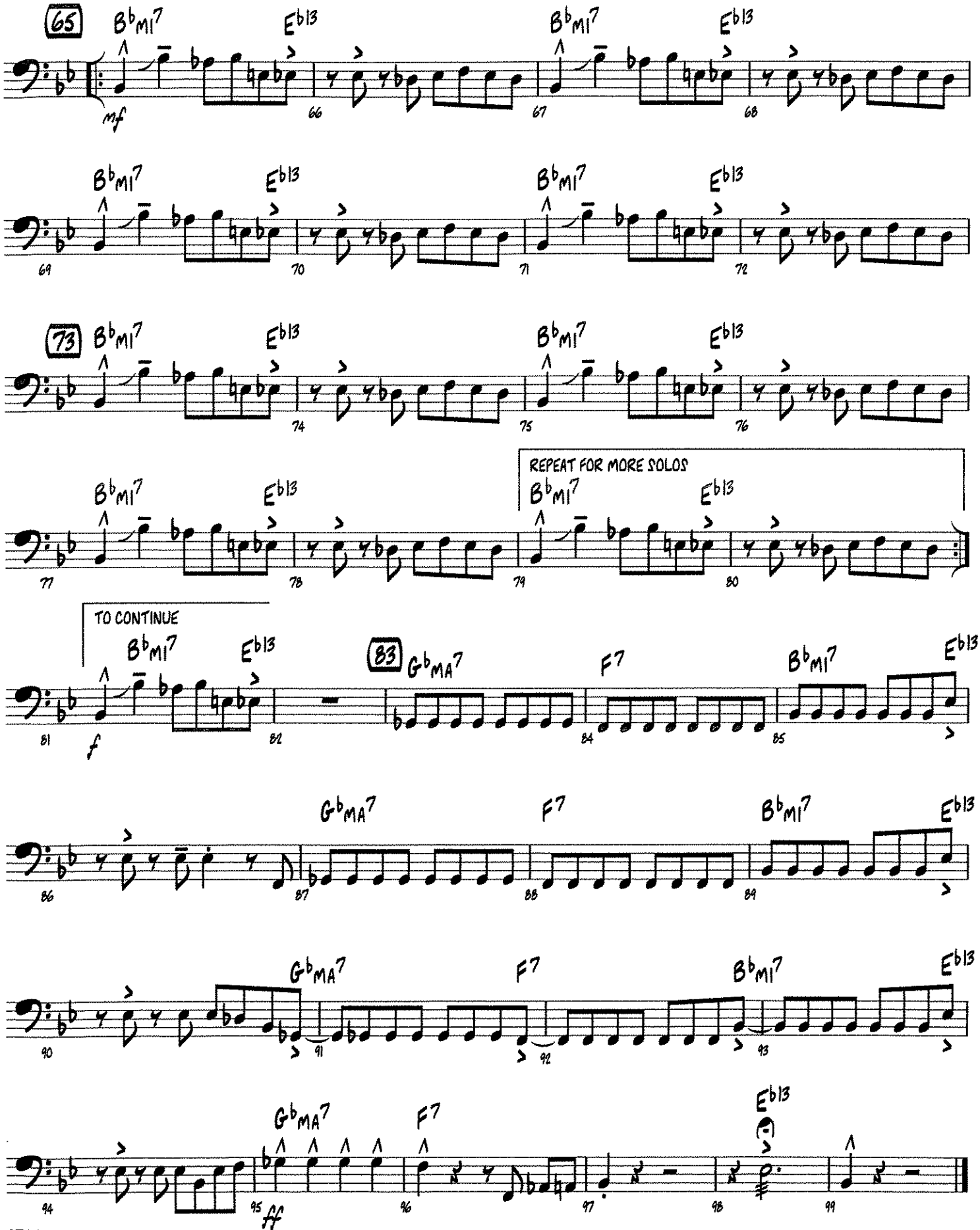
(OPEN FOR SOLOS - AS WRITTEN OR AD LIB.)

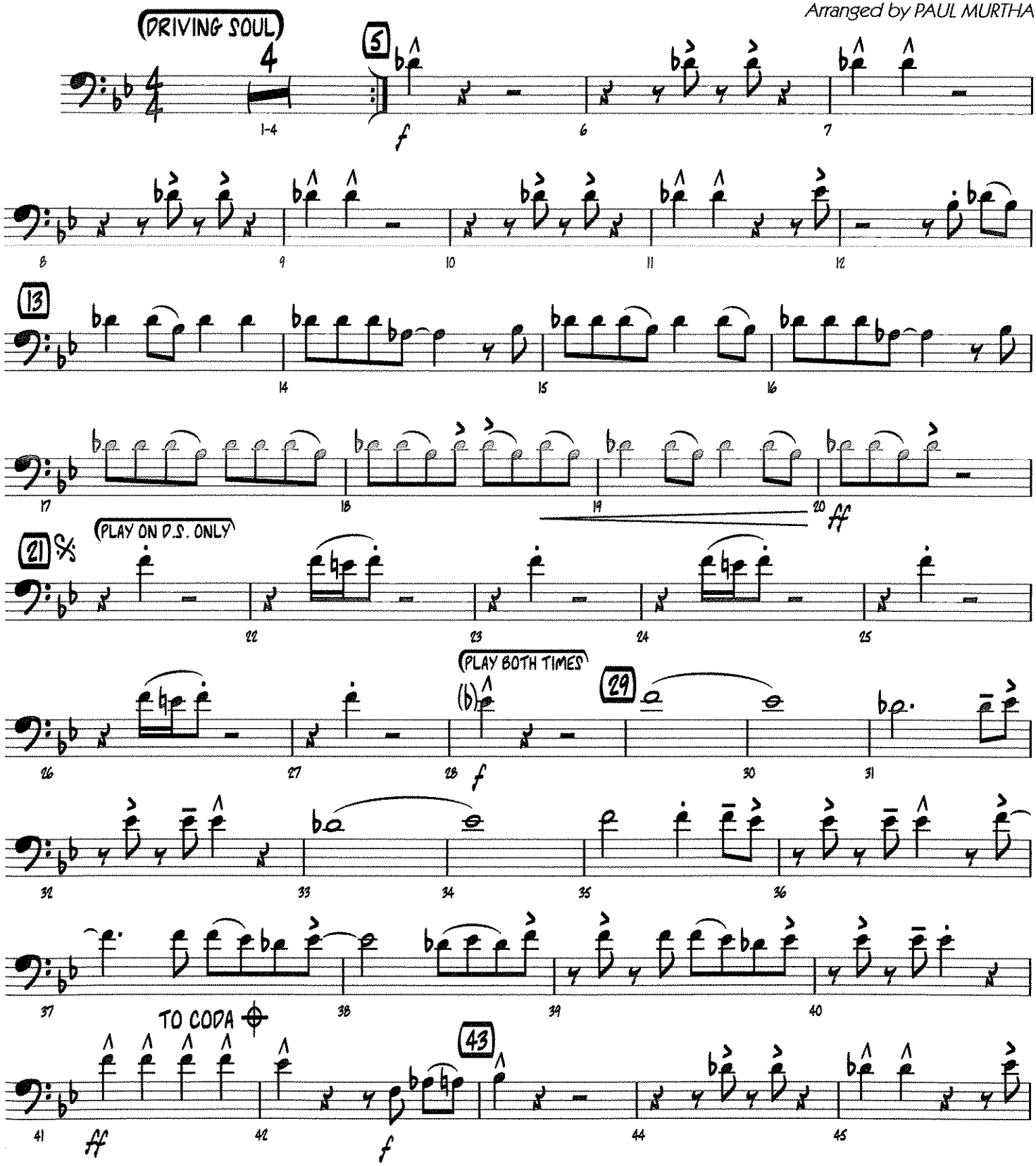


Recorded by BRUNO MARS

RUNAWAY BABY

TROMBONE 1

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



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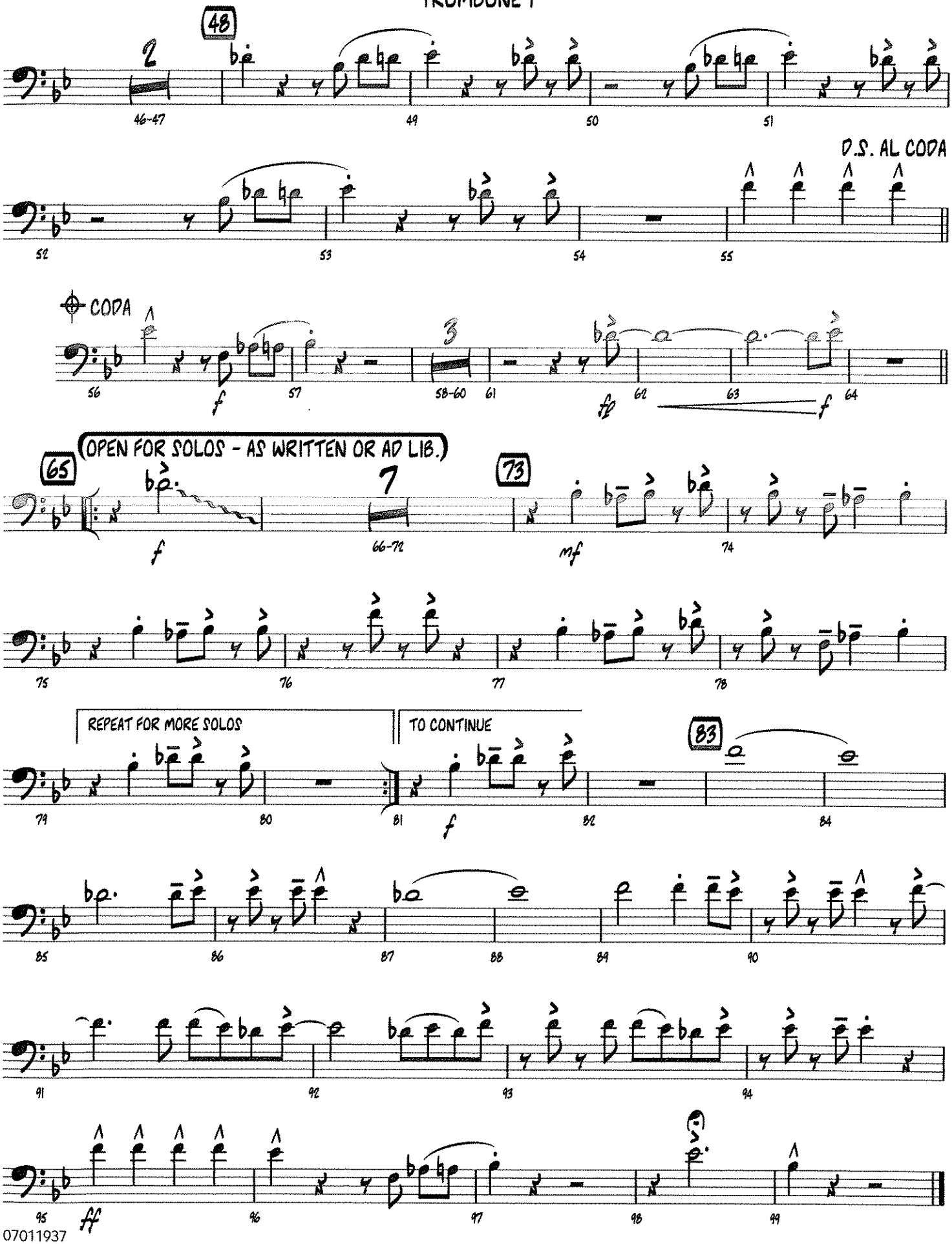
TROMBONE 1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OPEN FOR SOLOS - AS WRITTEN OR AD LIB.)
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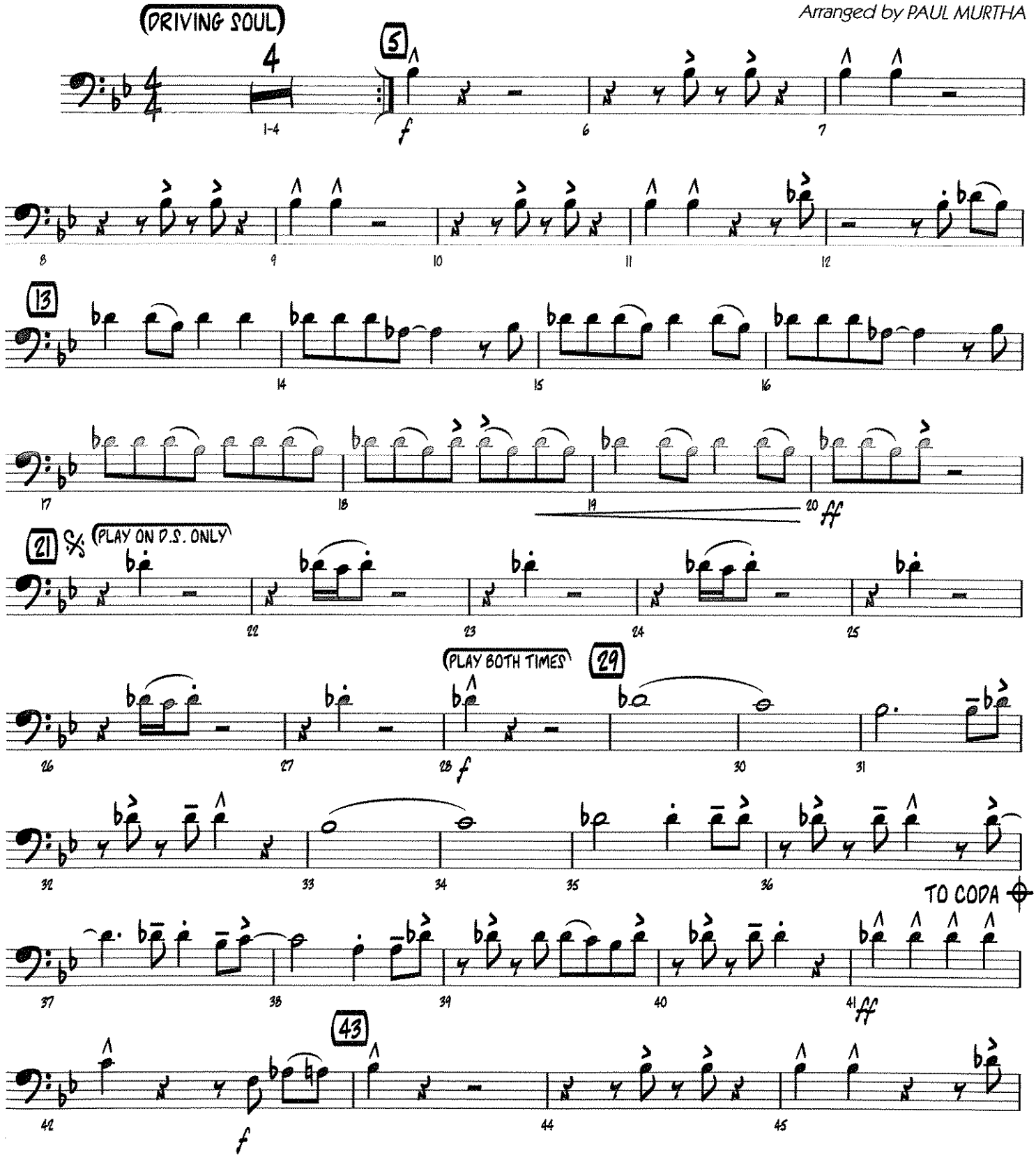
Recorded by BRUNO MARS

RUNAWAY BABY

TROMBONE 2

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



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TROMBONE 2

2

48

46-47 49 50 51

D.S. AL CODA

52 53 54 55

CODA

56 57 58-60 61 62 63 64

3

f *fp* *f*

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

65 $B^{b}m1^{7}$ $E^{b}13$ $B^{b}m1^{7}$ $E^{b}13$

66 67 68

$B^{b}m1^{7}$ $E^{b}13$ $B^{b}m1^{7}$ $E^{b}13$

69 70 71 72

73 $B^{b}m1^{7}$ $E^{b}13$ $B^{b}m1^{7}$ $E^{b}13$

74 75 76

REPEAT FOR MORE SOLOS

TO CONTINUE

$B^{b}m1^{7}$ $E^{b}13$ $B^{b}m1^{7}$ $E^{b}13$ $B^{b}m1^{7}$

77 78 79 80 81 82

83

f

84 85 86 87 88

89 90 91 92 93

94 95 96 97 98 99

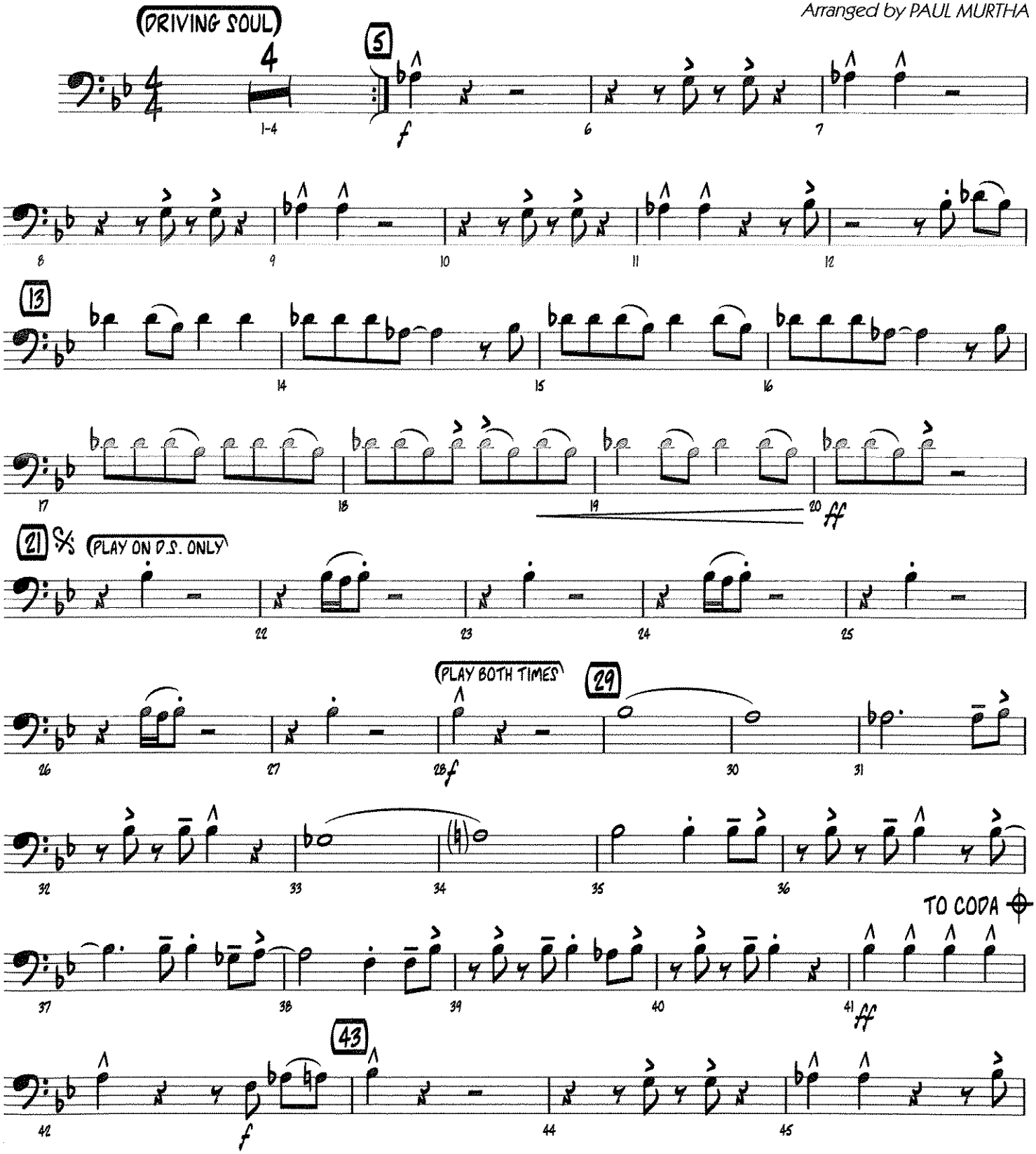
ff

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



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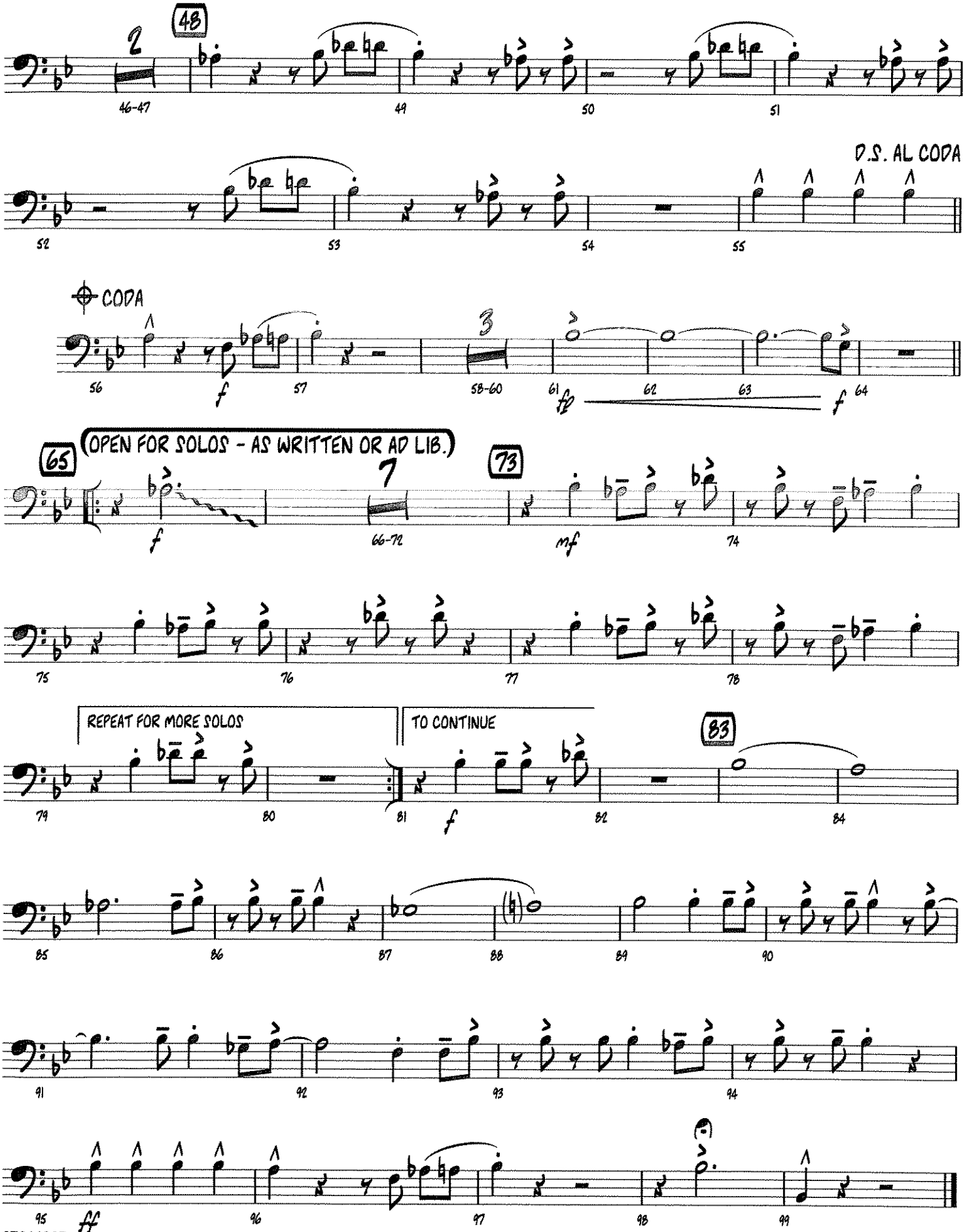
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REPEAT FOR MORE SOLOS
TO CONTINUE
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ff
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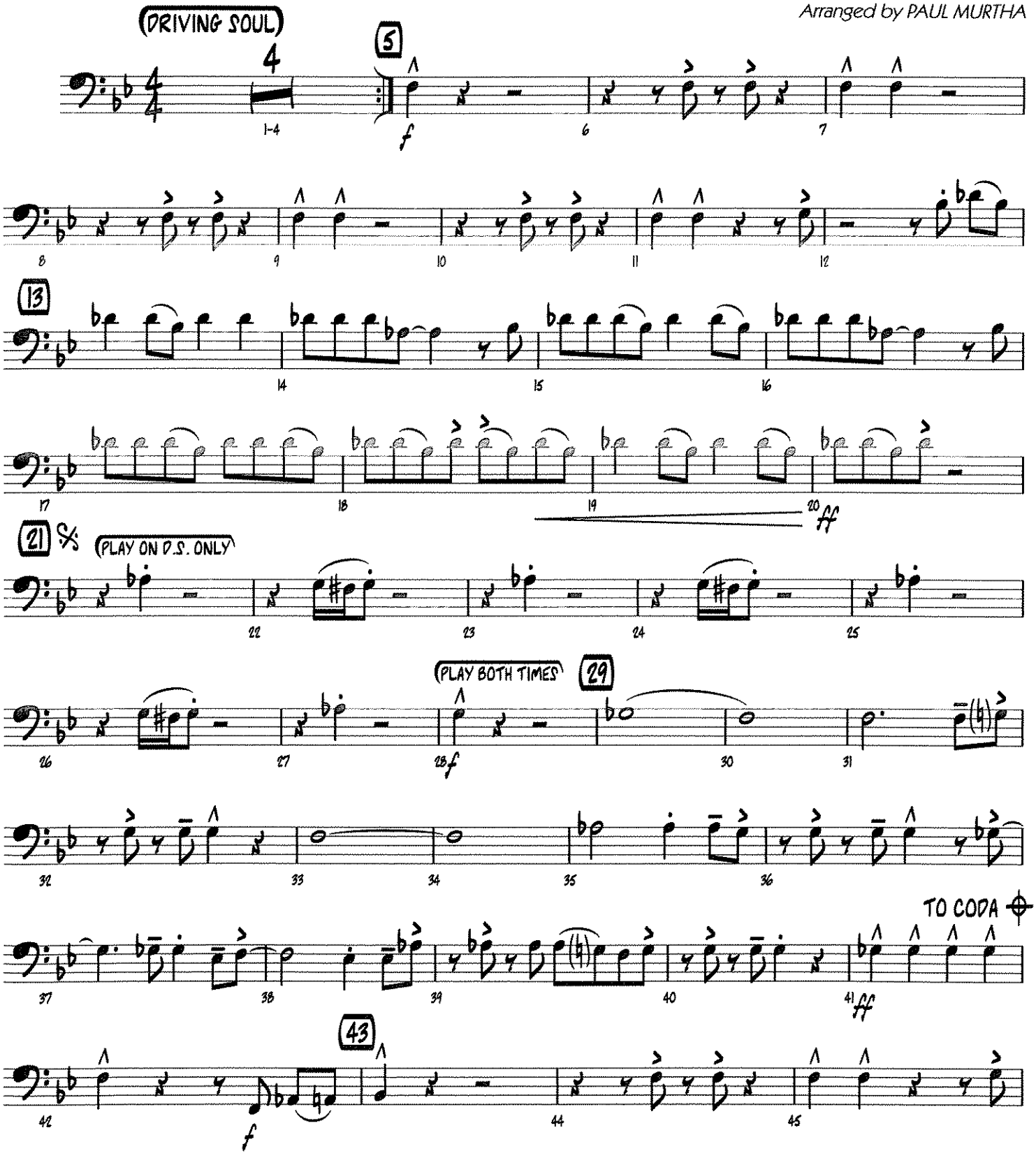
97
98
99

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



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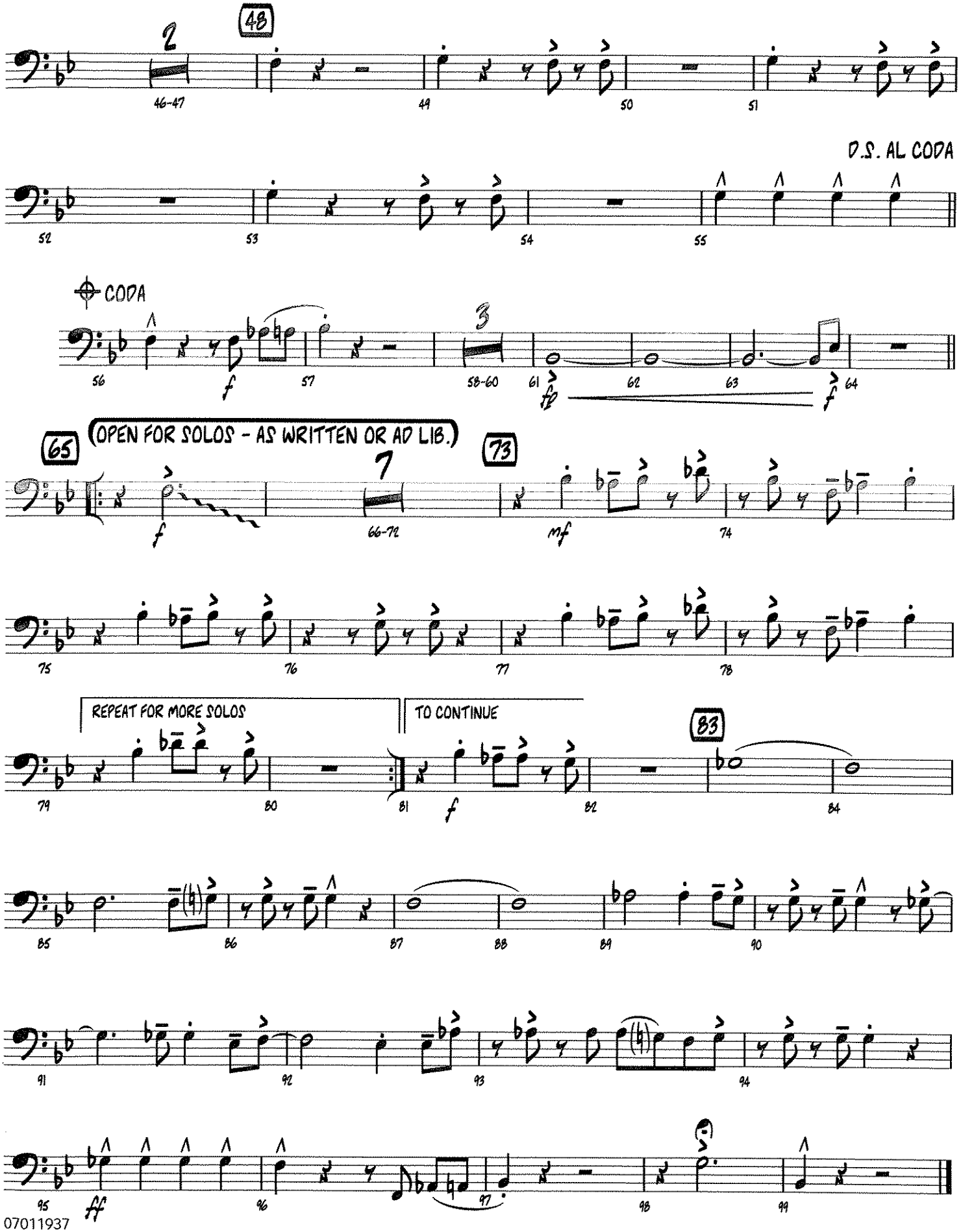
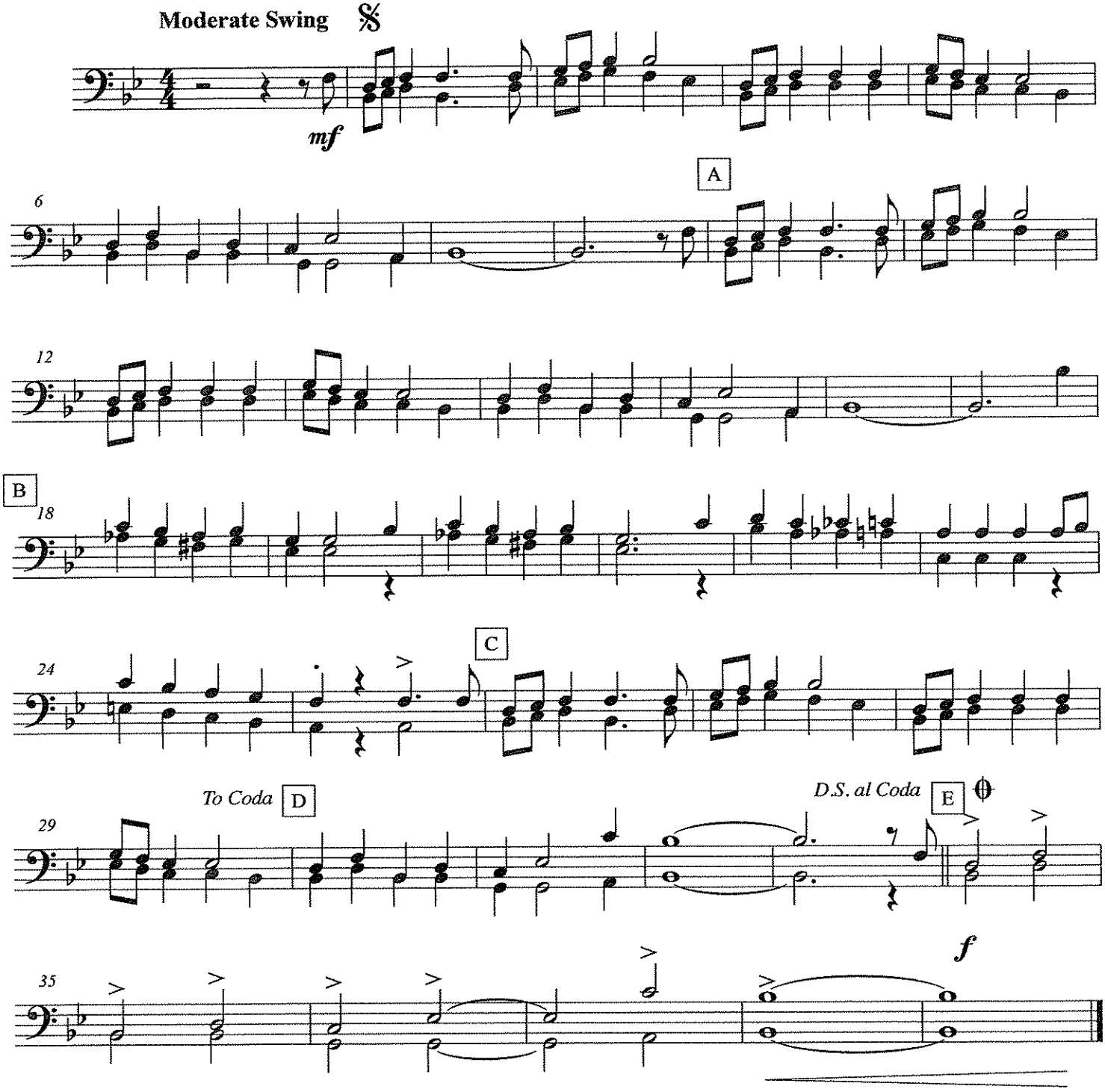
TROMBONE 4


2
48
46-47
49
50
51
D.S. AL CODA
52
53
54
55
CODA
3
56
f
57
58-60
61
fp
62
63
f
64
65
OPEN FOR SOLOS - AS WRITTEN OR AD LIB.
7
73
f
66-72
mf
74
75
76
77
78
REPEAT FOR MORE SOLOS
TO CONTINUE
83
79
80
81
f
82
84
85
86
87
88
89
90
91
92
93
94
95
ff
96
97
98
99

Santa Claus Is Comin' To Town

Melody - Bass Clef

Coots & Gillespie
arr. Bernice



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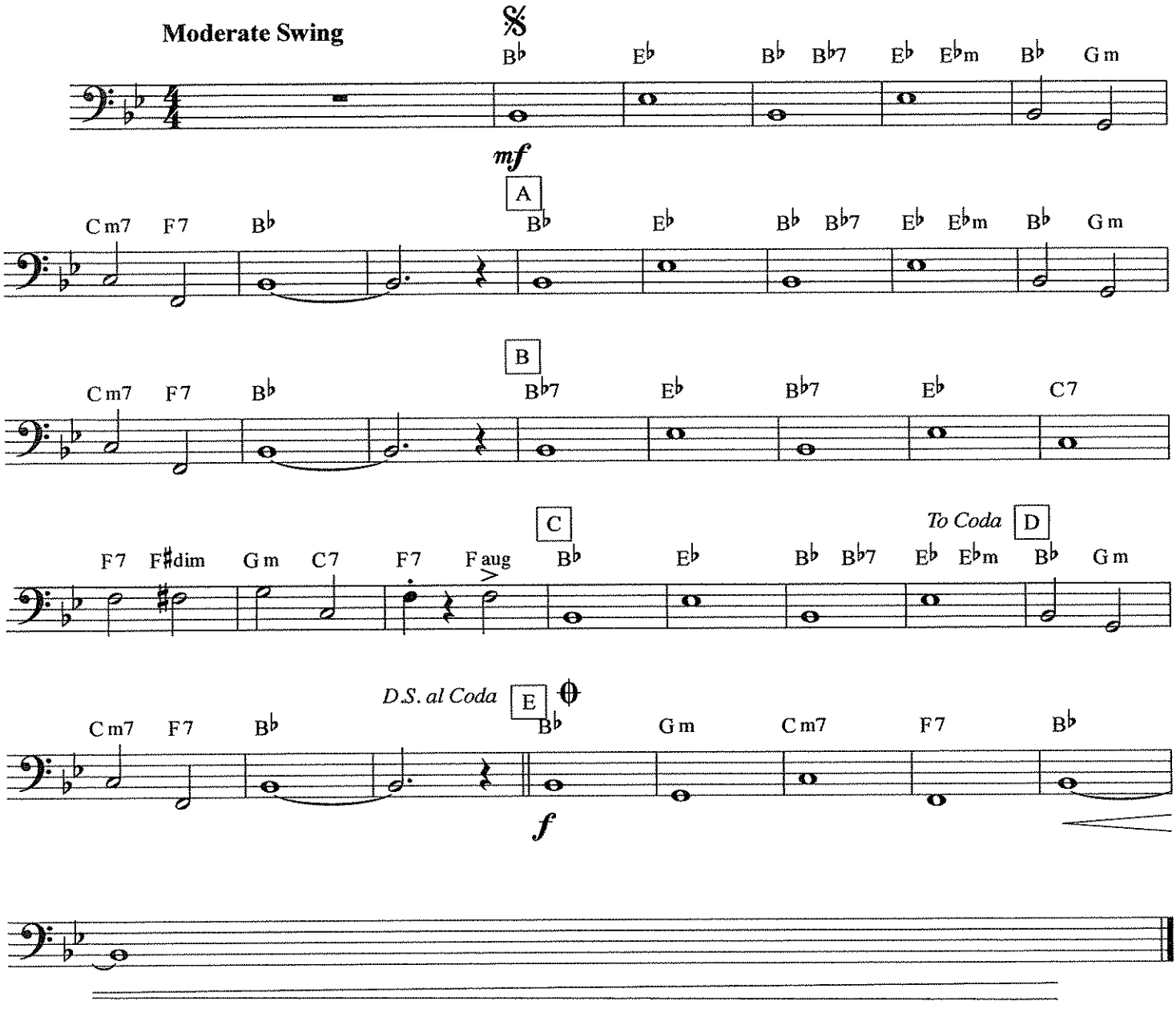
Santa Claus Is Comin' To Town

Bass Line - Bass Clef

Coots & Gillespie
arr. Bernice



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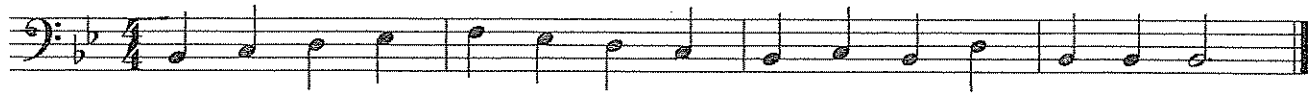
7:

Sight Reading Exercises

1



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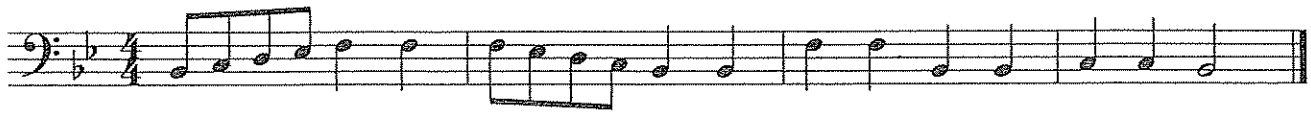

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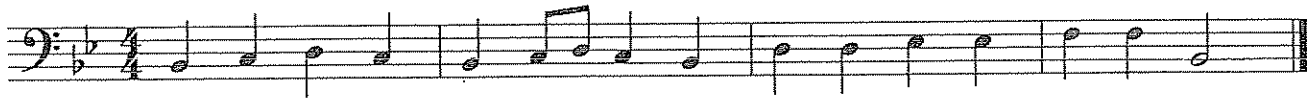

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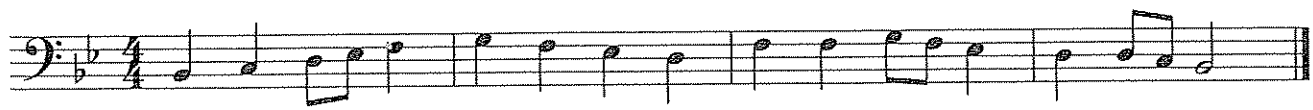

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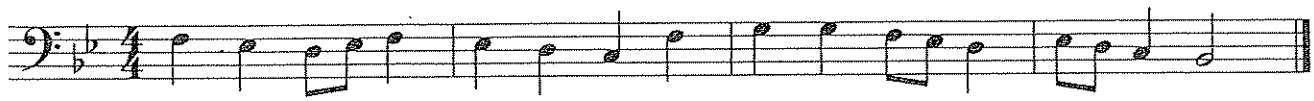

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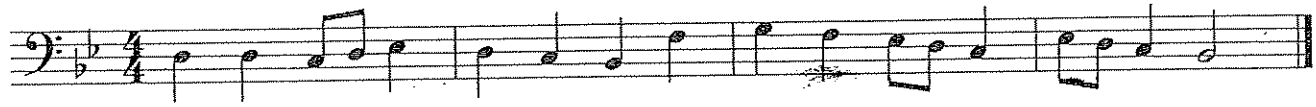


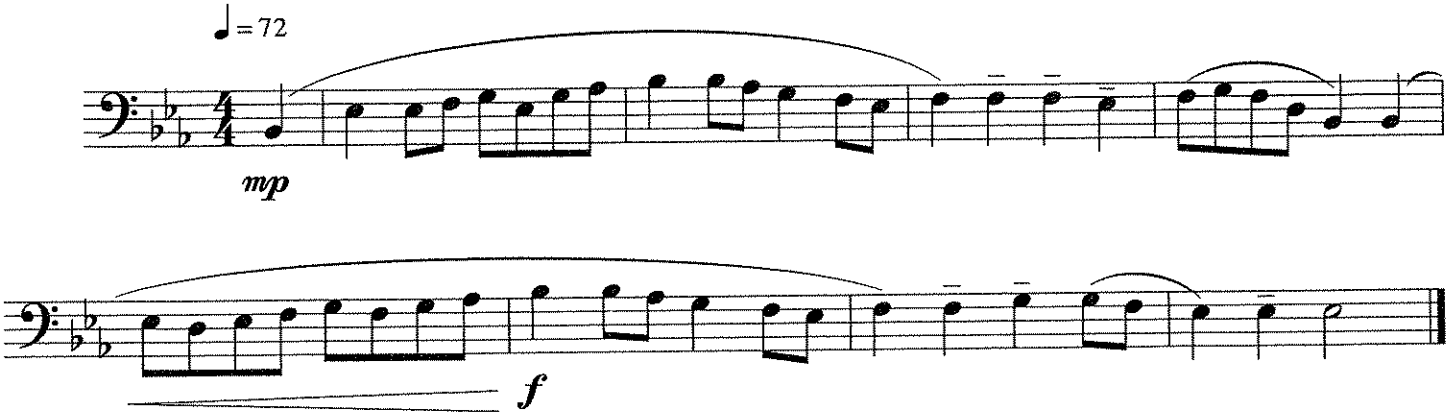
9

Trombone/Baritone (B.C.)

Simple Gifts

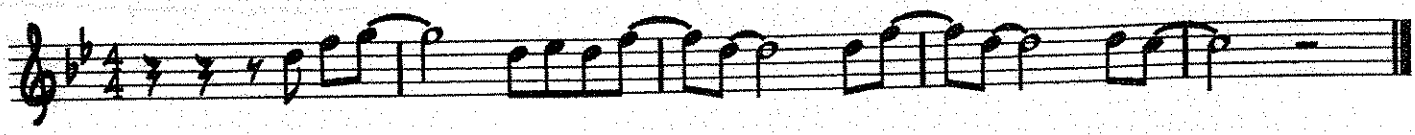
from Appalachian Spring

Traditional
Aaron Copland (1900-1990)

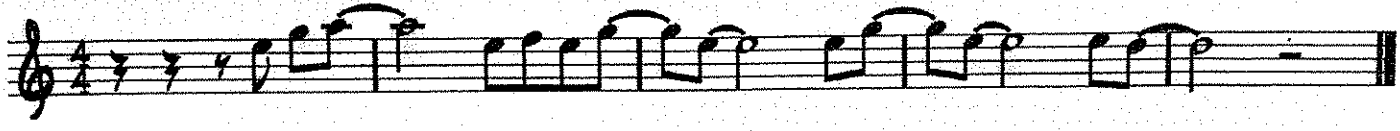


Sponsor Song 2017 - Melody

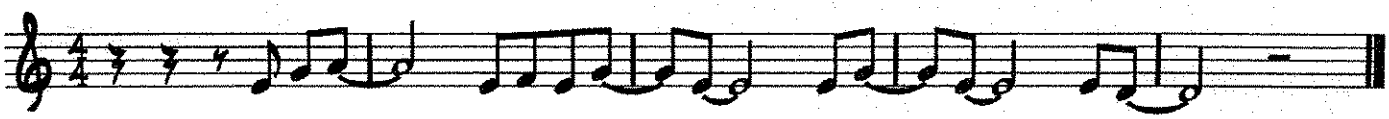
C Instruments (Treble)



B-Flat Instruments (High)

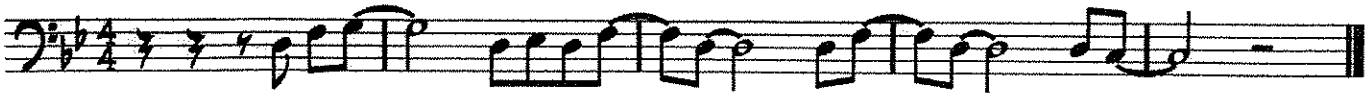


B-Flat Instruments (Low)

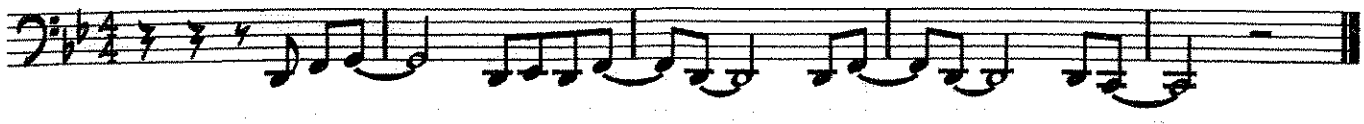


E-Flat Instruments

C Instruments (Bass)



Tuba



Lyrics

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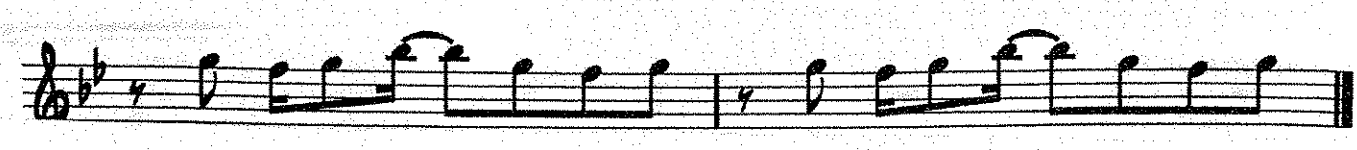
Show us love, come be a sponsor, a sponsor, right now.

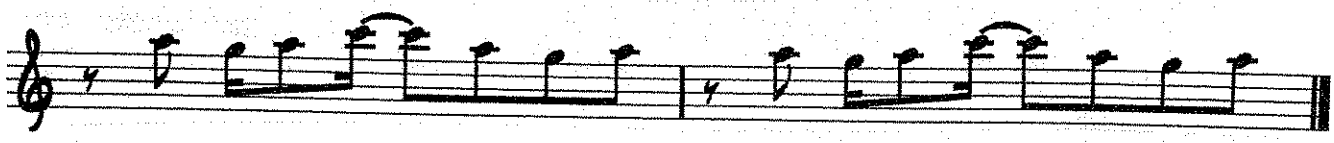
Sponsor Song 2017 - Horn Lick

C Instruments (Treble)



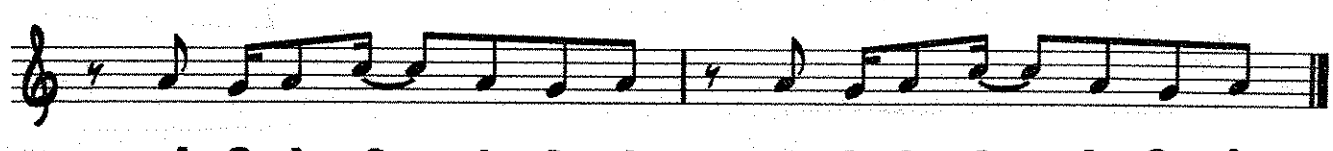
G F G Bb G F G G F G Bb G F G

B-Flat Instruments (High)



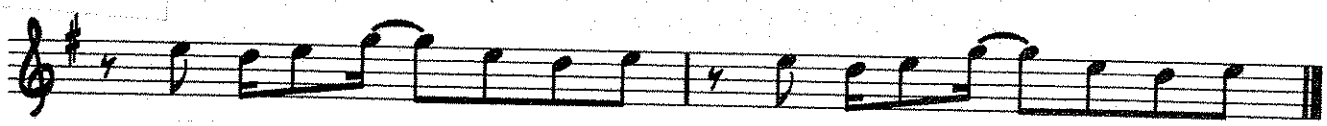
A G A C A G A A G A C A G A

B-Flat Instruments (Low)



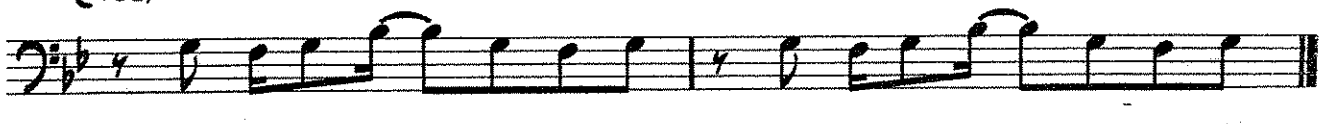
A G A C A G A A G A C A G A

E-Flat Instruments



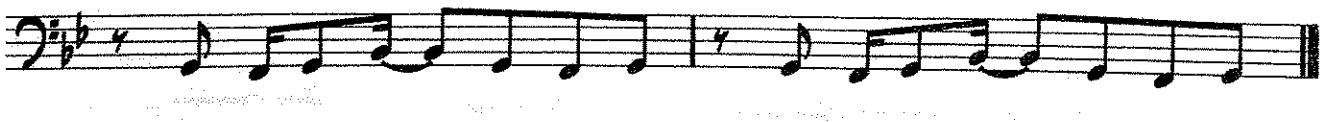
E D E G E D E E D E G E D E

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

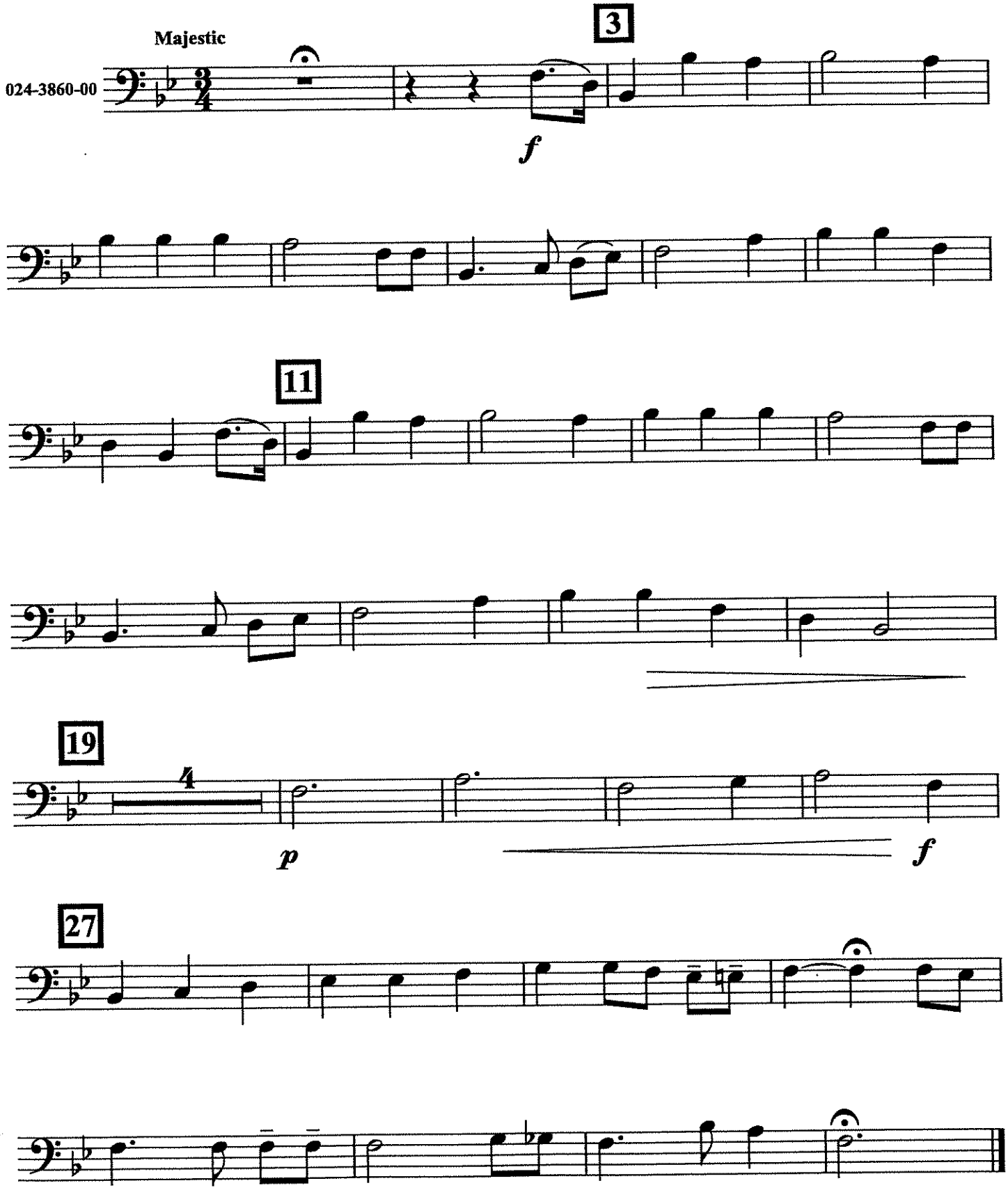
THE STAR SPANGLED BANNER

Trombone

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

Majestic

024-3860-00



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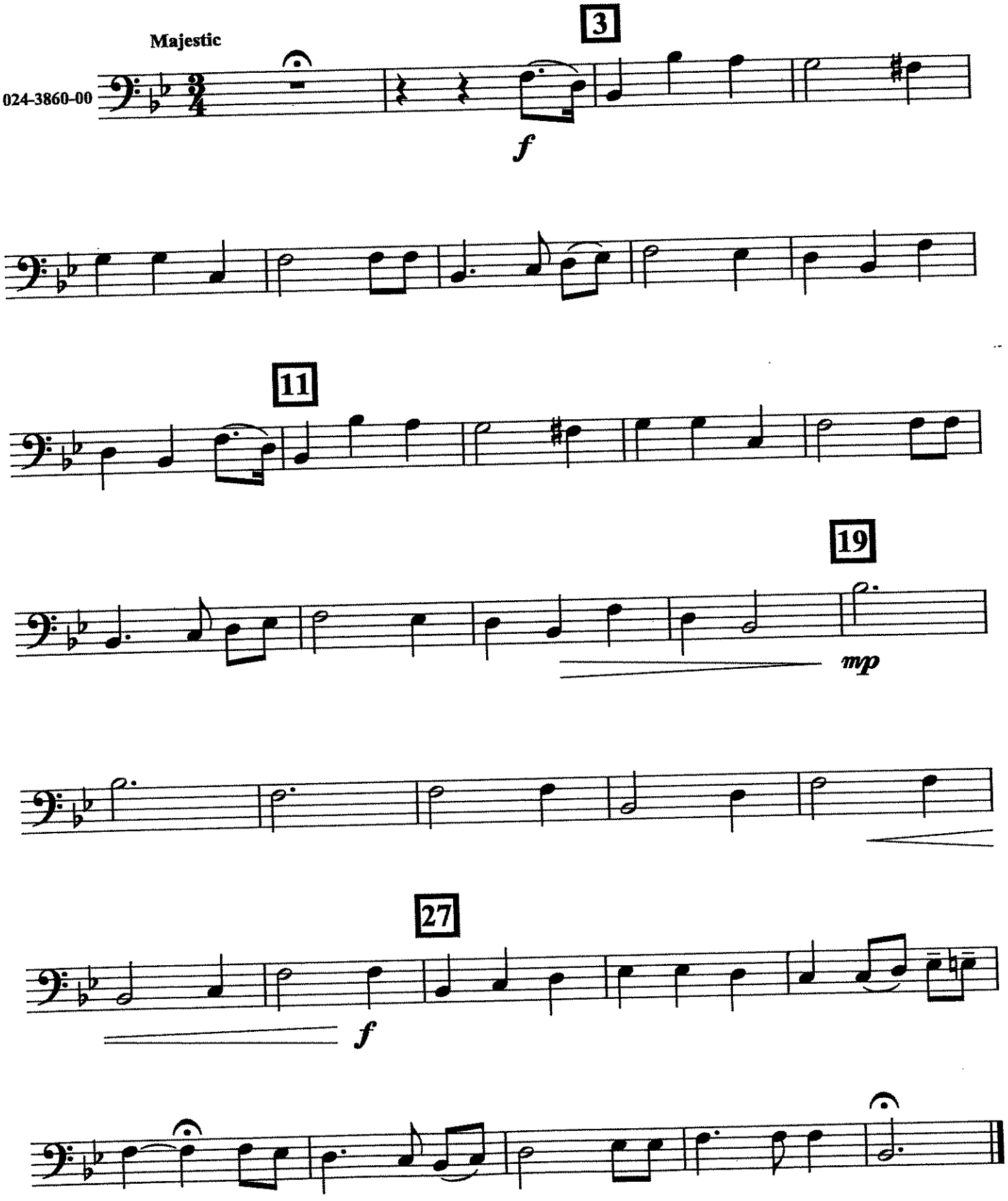
THE STAR SPANGLED BANNER

Baritone B.C.

arr. by Robert W. Smith
(ASCAP)

Majestic

024-3860-00



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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

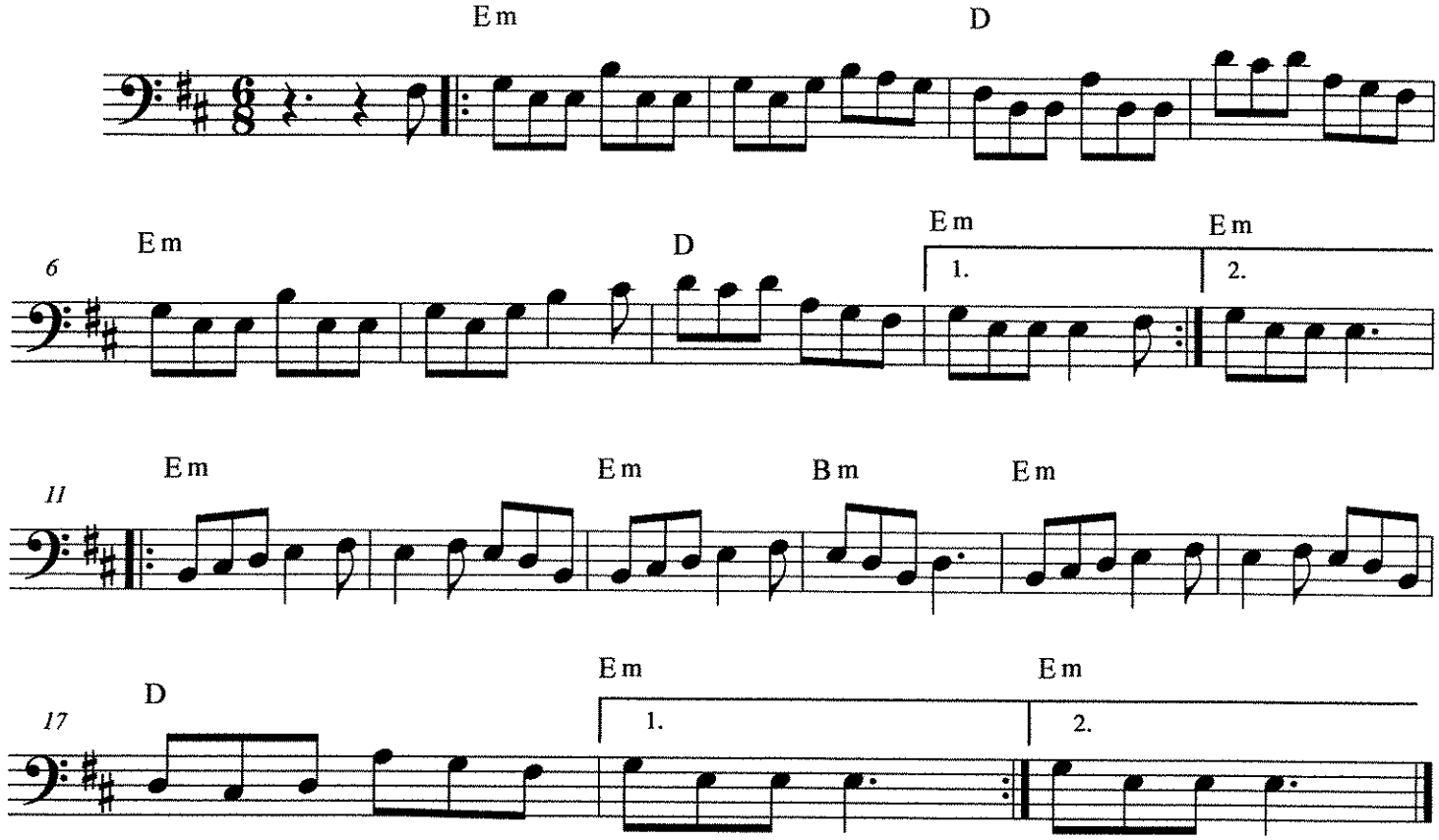
Bass Line: E B B A

Chords: G Bm Am

BASS CLEF LOW (D MAJOR)

The Swallowtail Jig

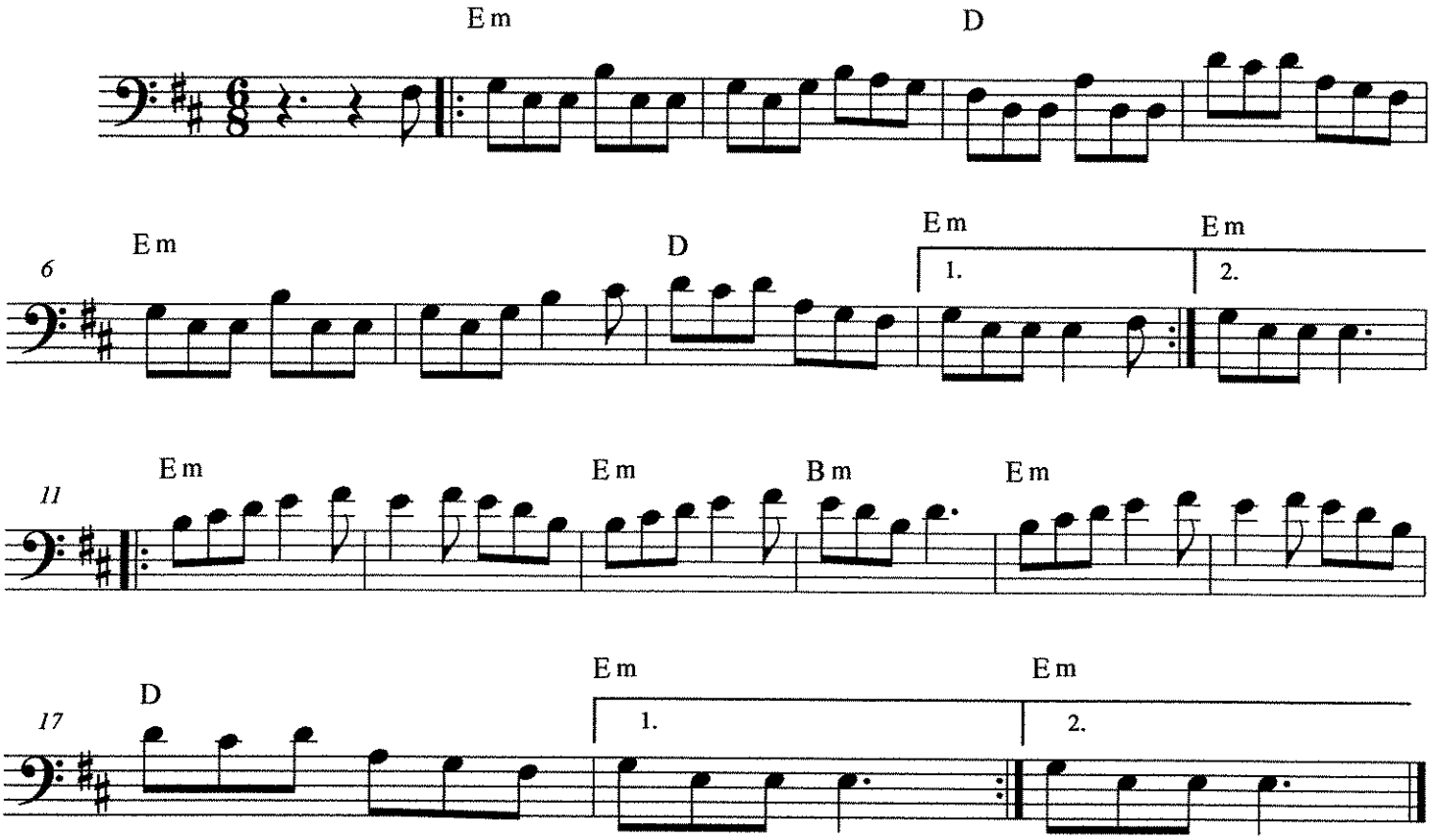
Traditional Irish
arr. Bernice



BASS CLEF HIGH (D MAJOR)

The Swallowtail Jig

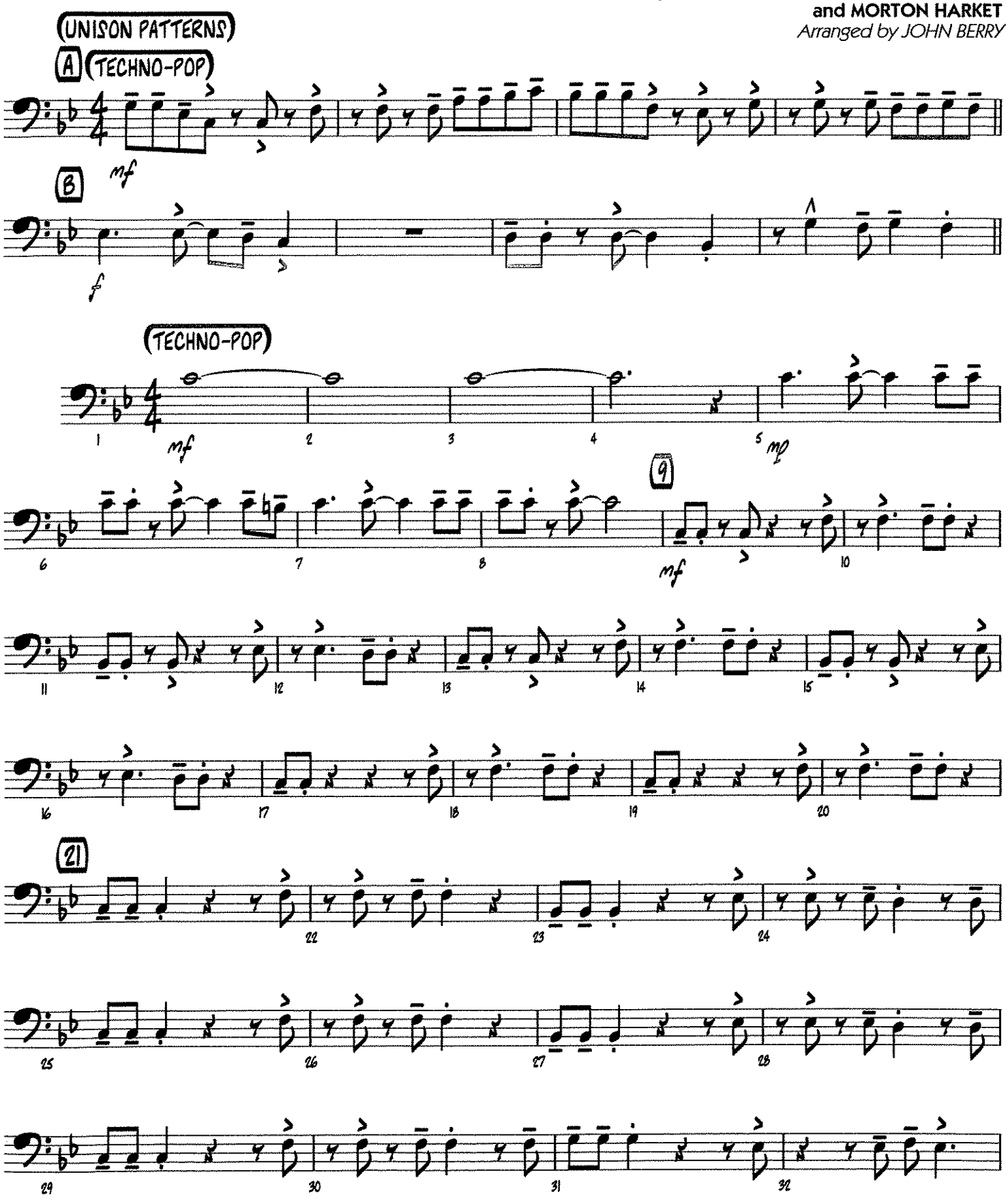
Traditional Irish
arr. Bernice



TAKE ON ME

BASS

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



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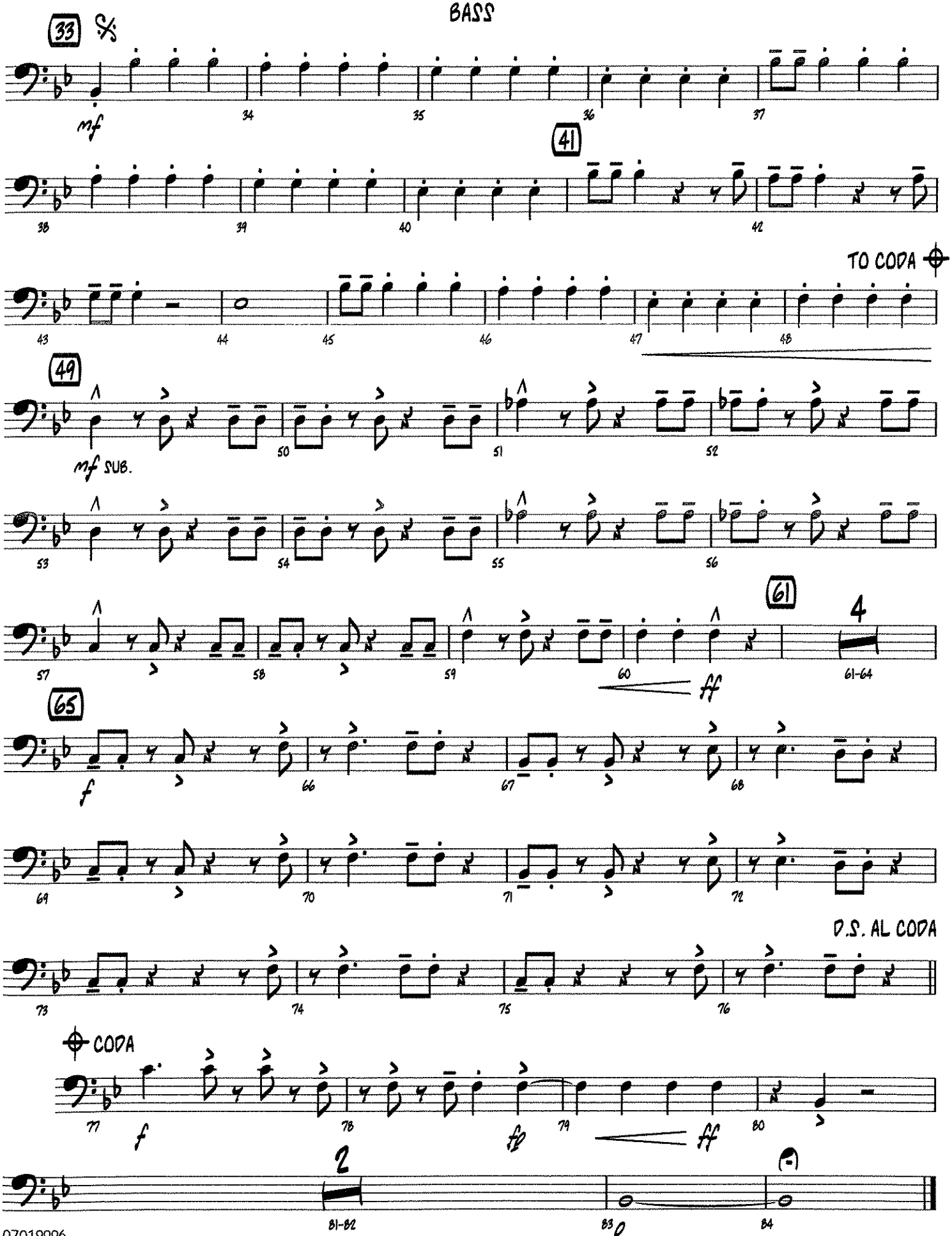
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TO CODA
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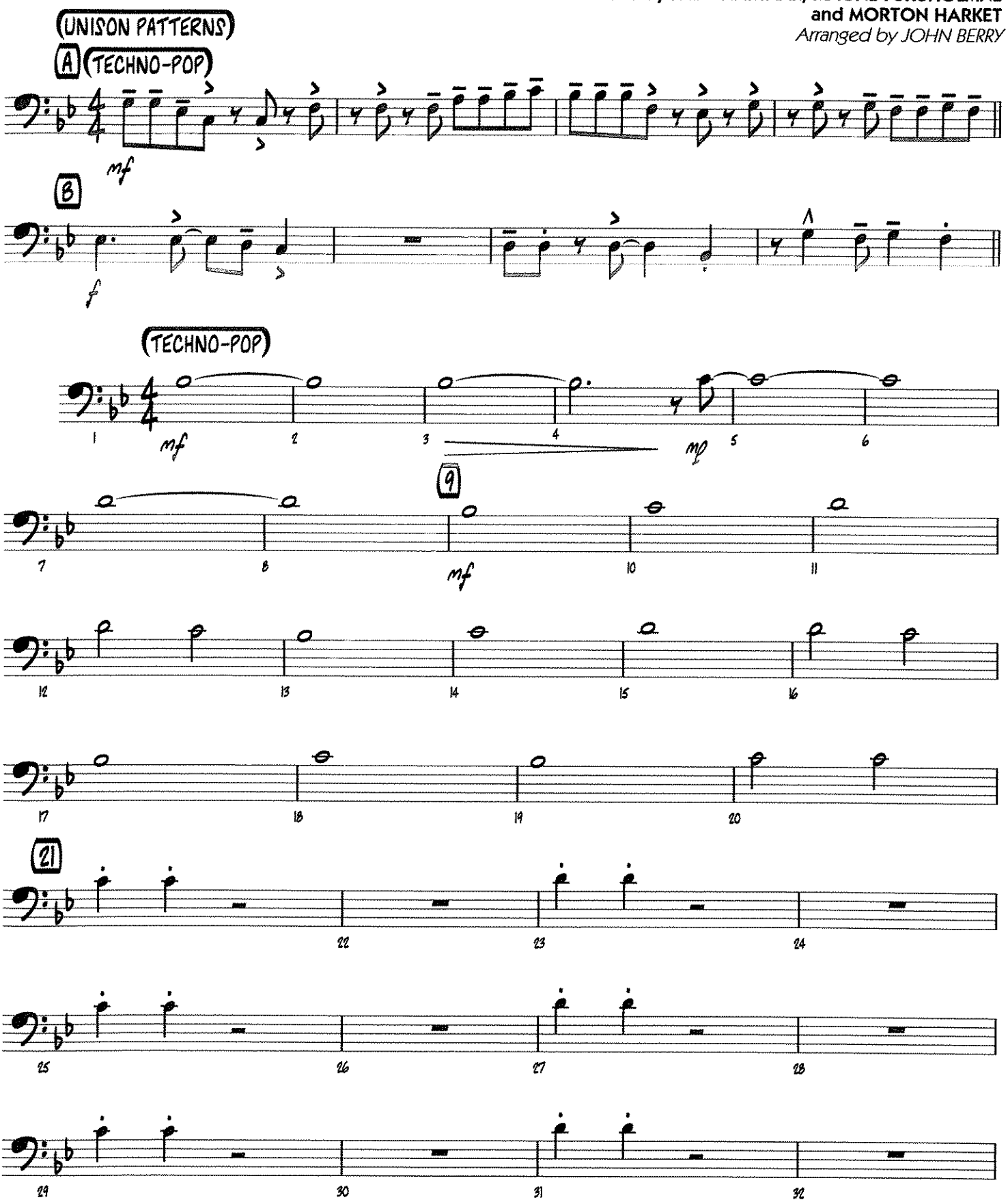
mf SUB.
61
4
61-64
ff
65
f
D.S. AL CODA
CODA
f
fp
ff
2
81-82
83
84

TAKE ON ME

TROMBONE 1

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



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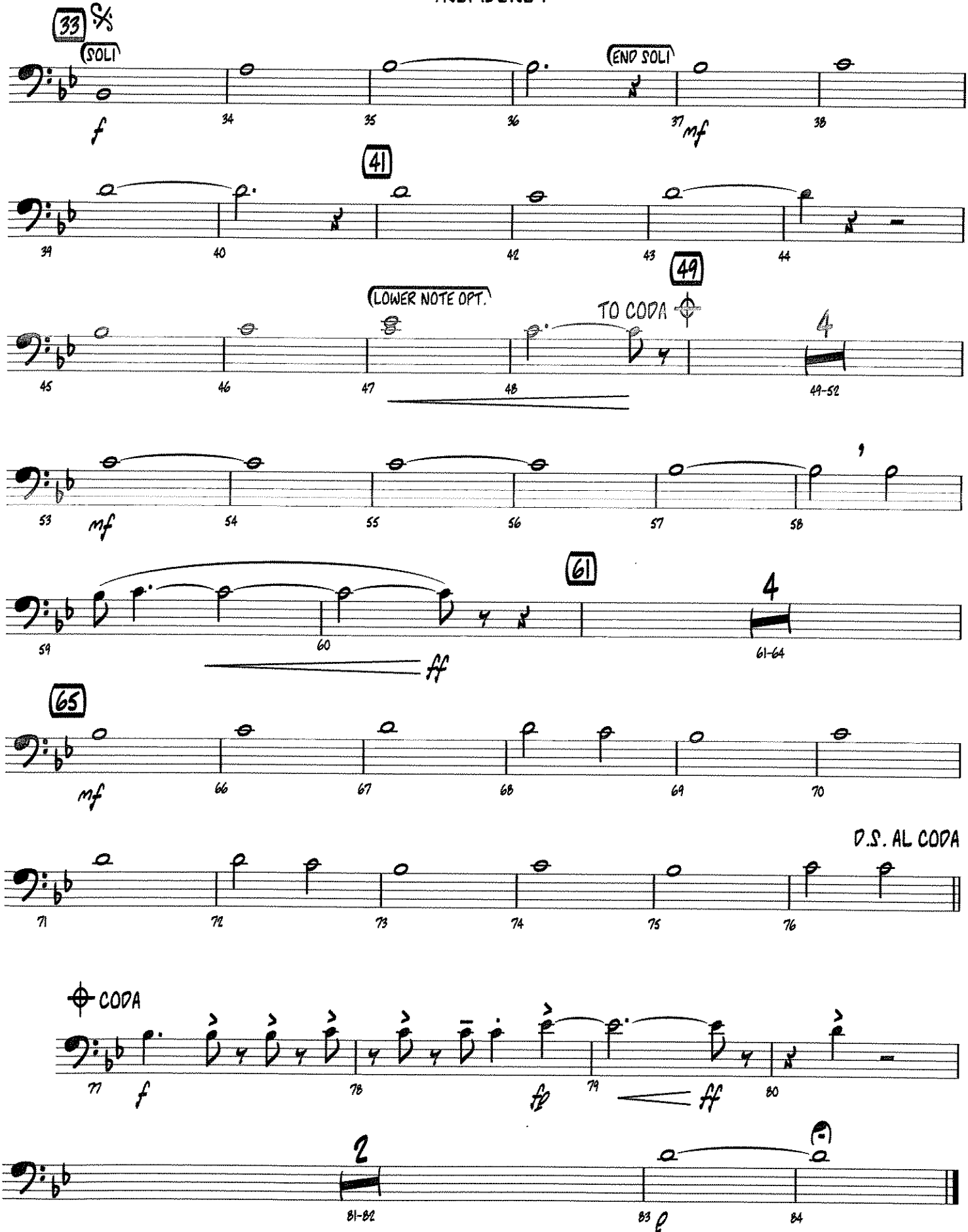
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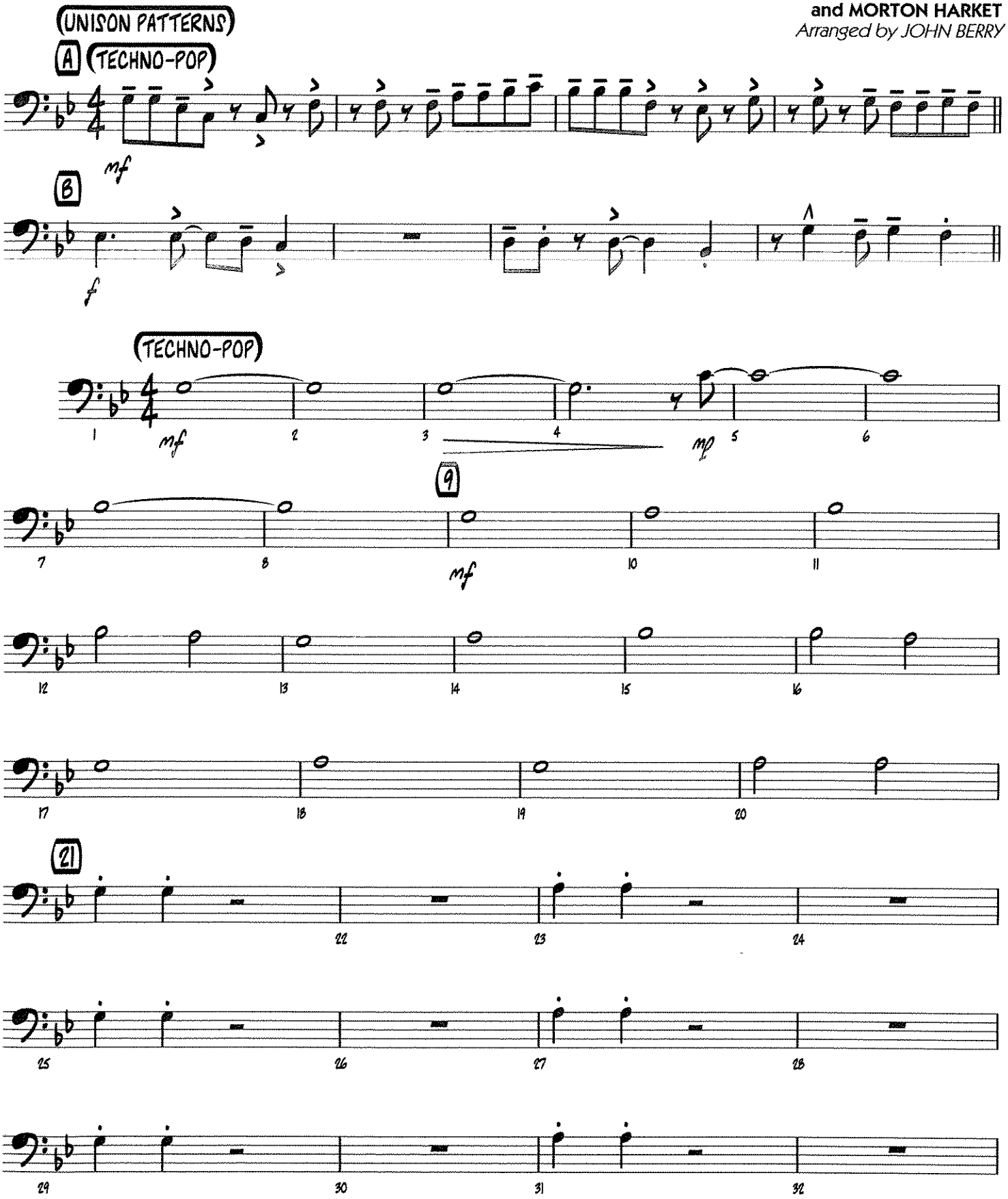
SOLI
END SOLI
f
mf
41
49
LOWER NOTE OPT.
TO CODA
4
mf
61
ff
65
mf
D.S. AL CODA
CODA
f
fp
ff
2
p

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



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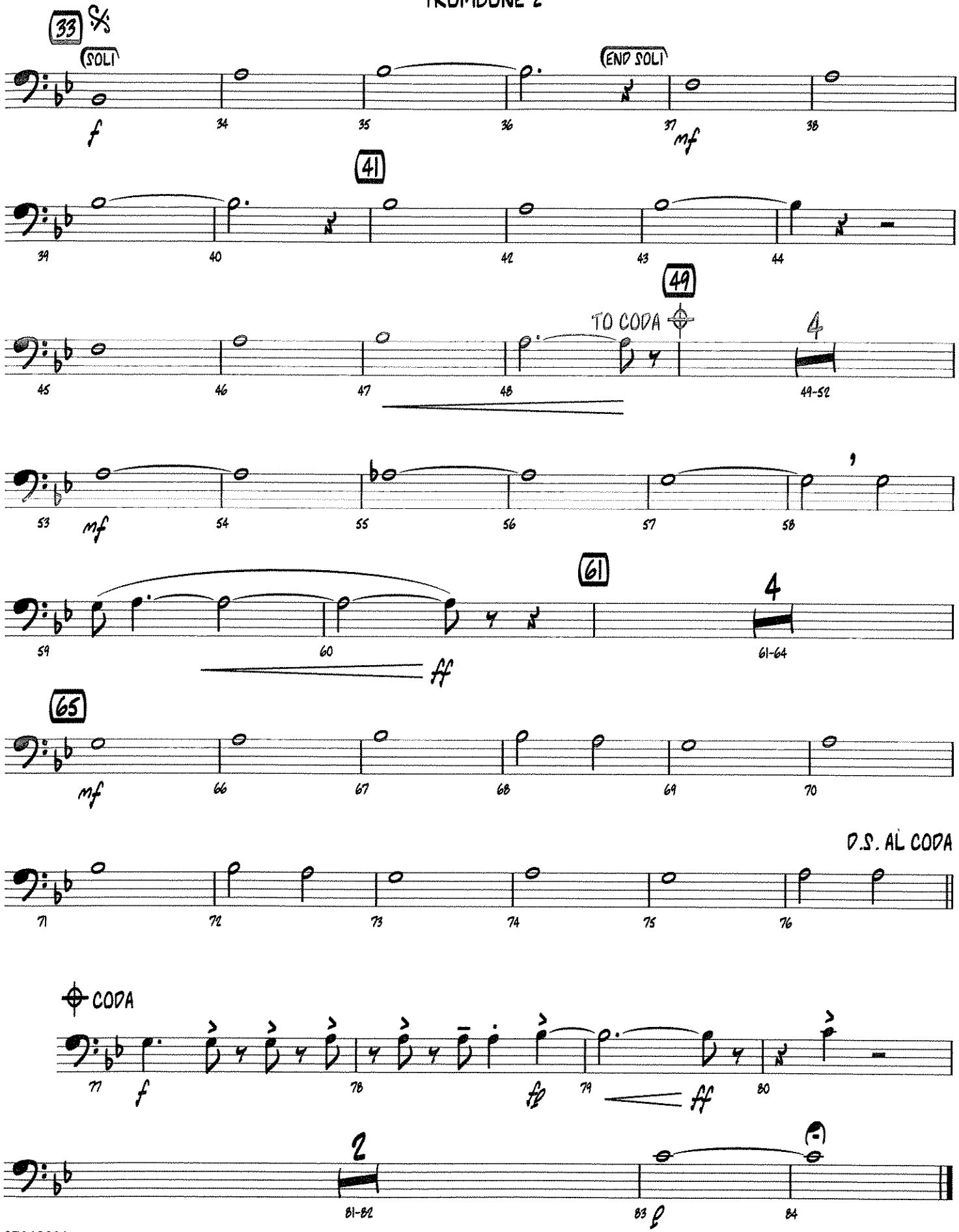
TROMBONE 2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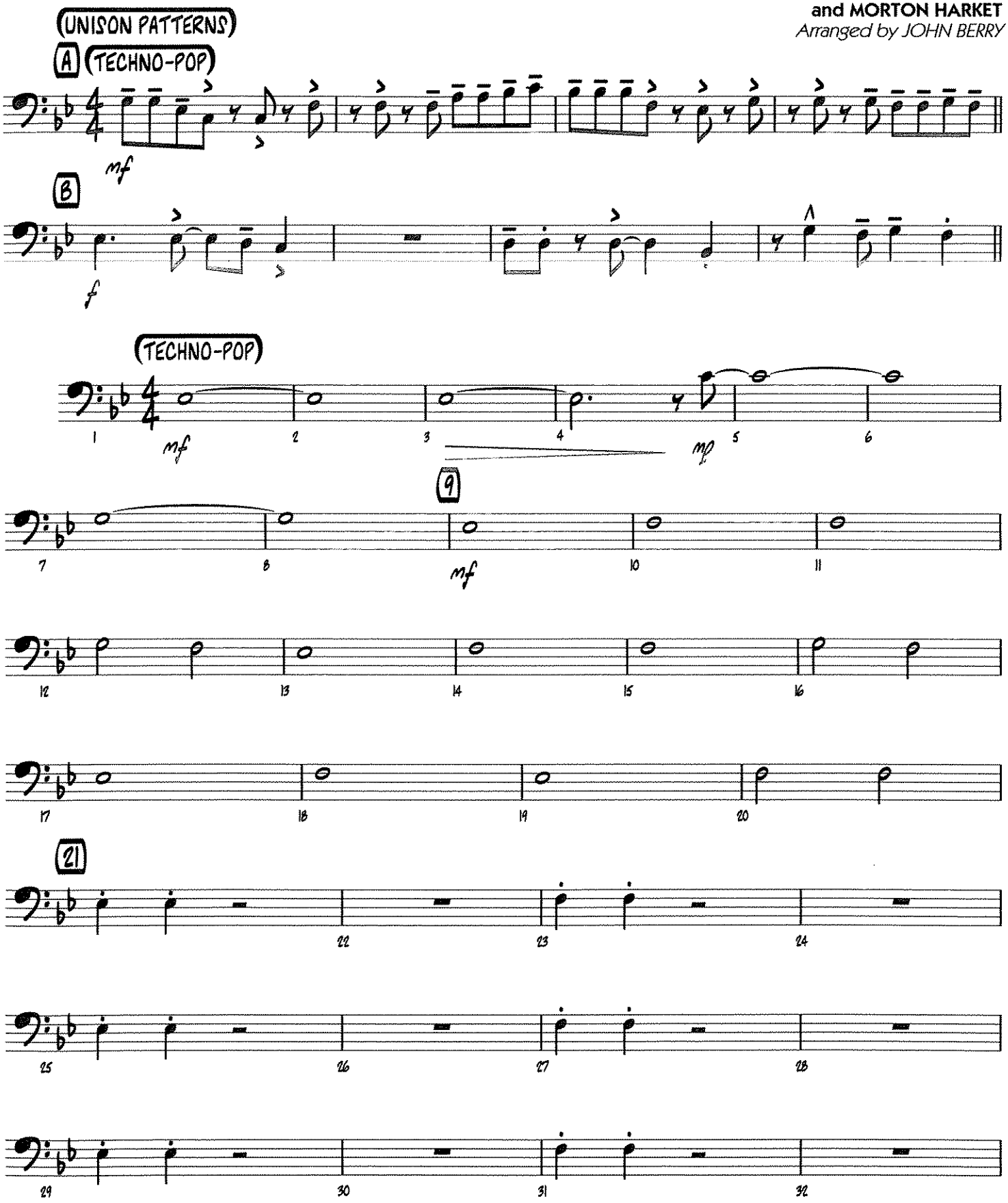
SOLI
END SOLI
f
mf
41
49
TO CODA
4
mf
61
4
ff
65
mf
D.S. AL CODA
CODA
f
fp
ff
2
f

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



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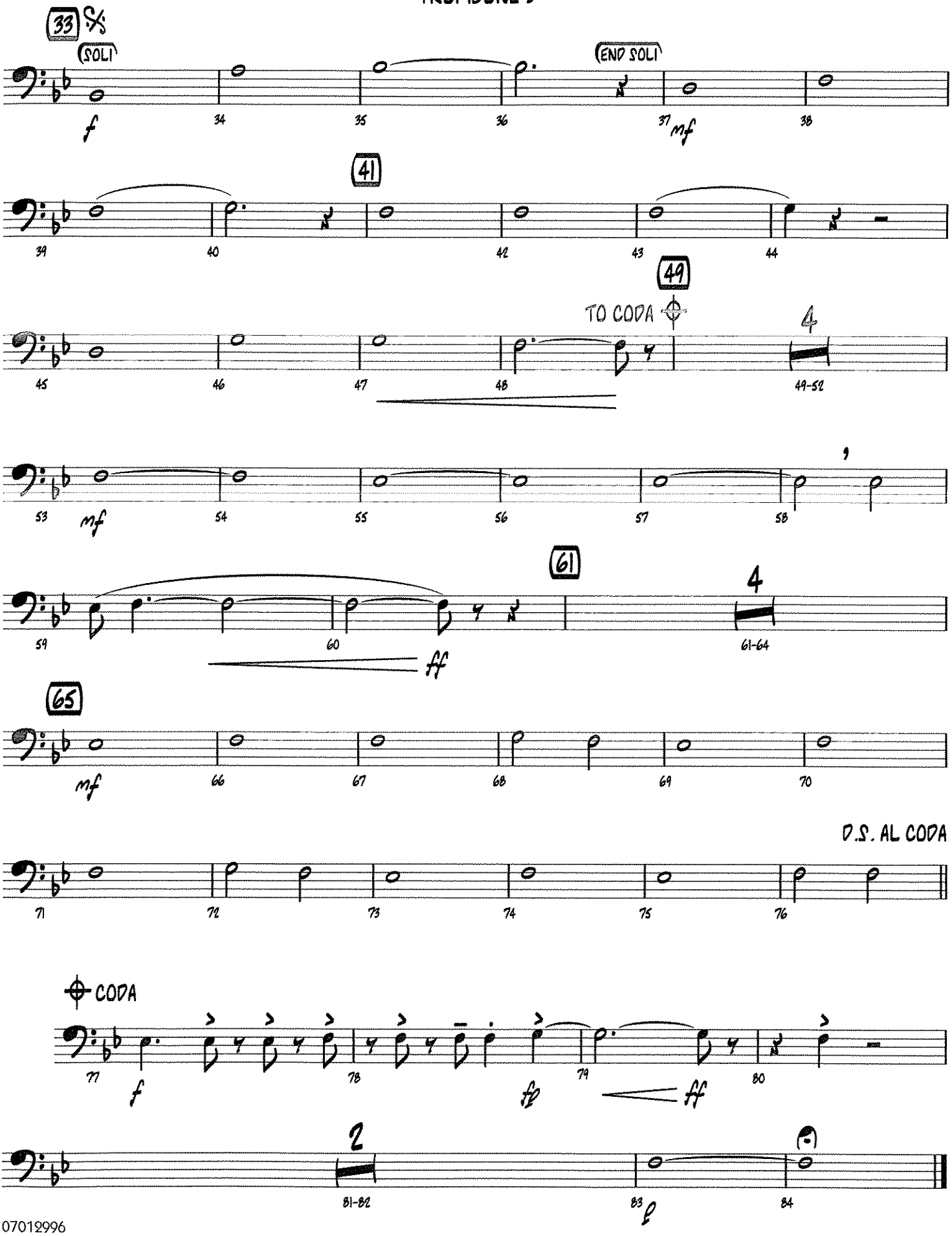
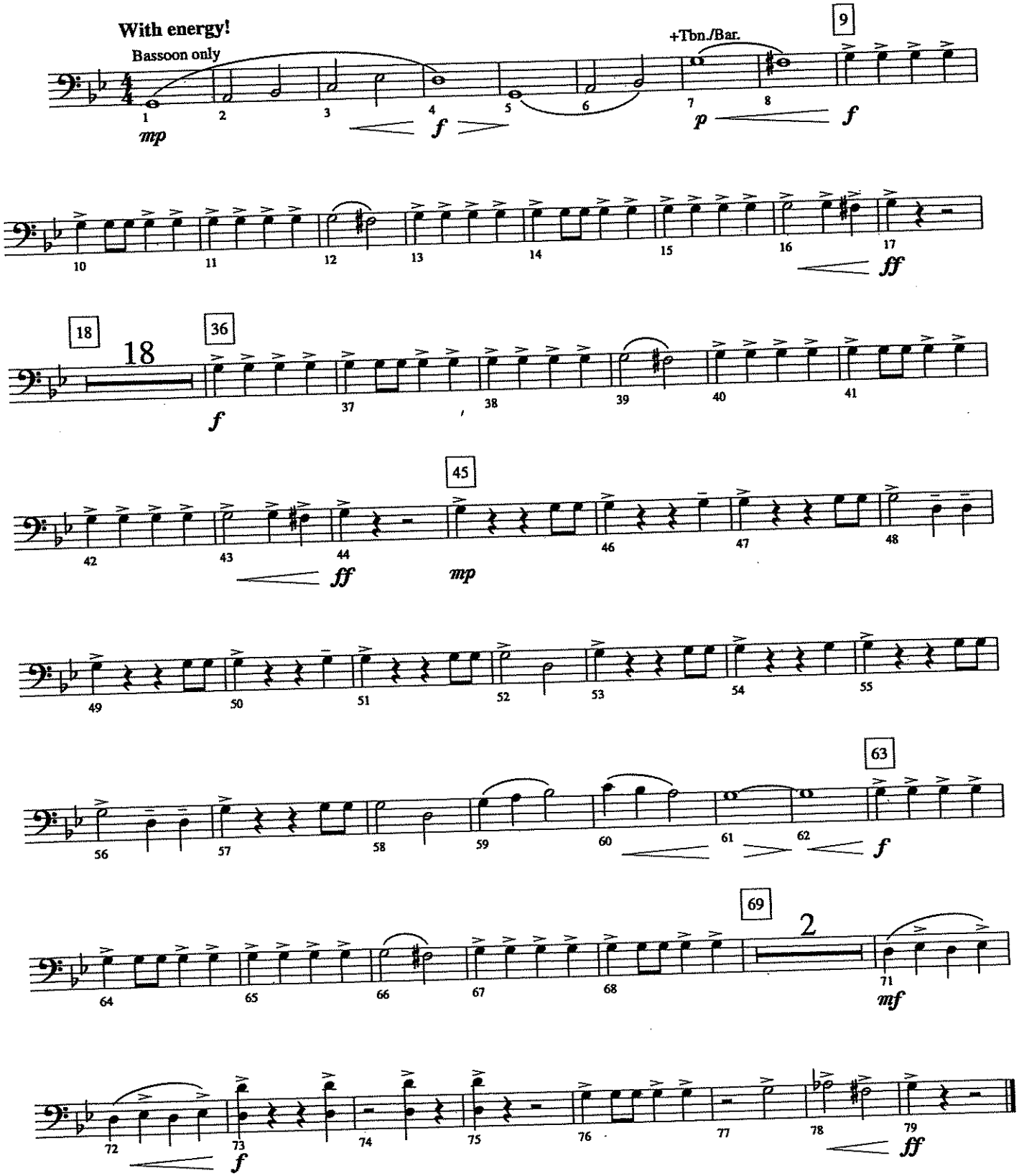
TROMBONE 3



THE TEMPEST

TROMBONE/BARITONE/
BASSOON

ROBERT W. SMITH



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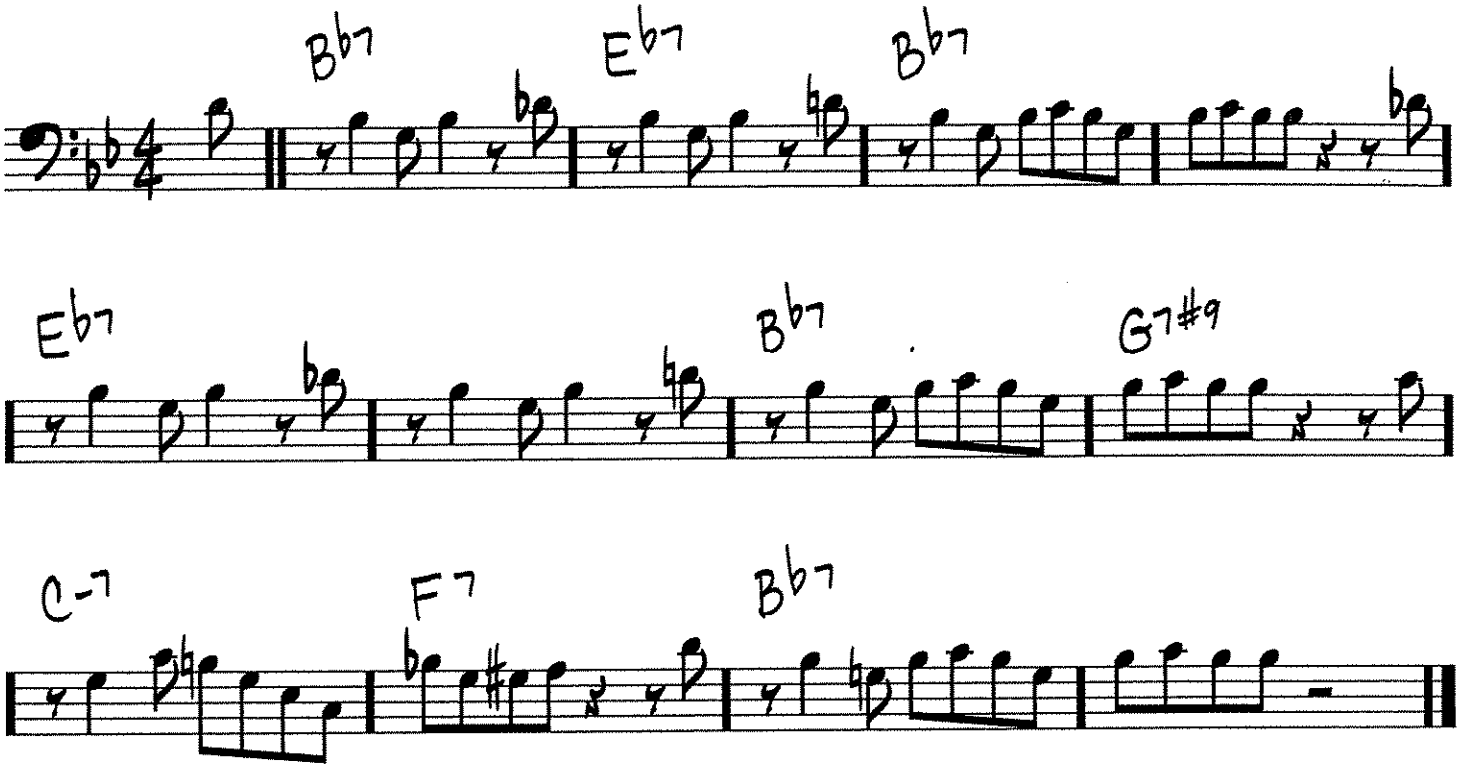
(MED. UP)

TENOR MADNESS

-SONNY ROLLINS



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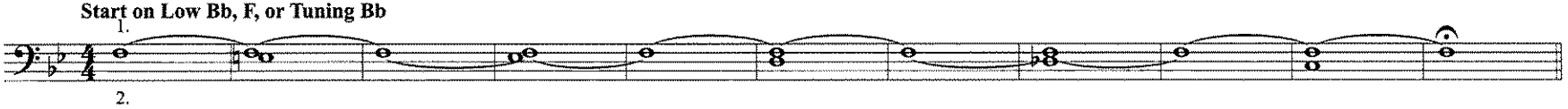
Trombone 1

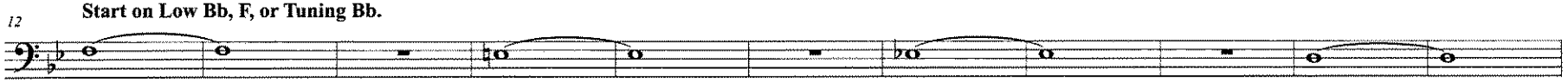
Warm-ups

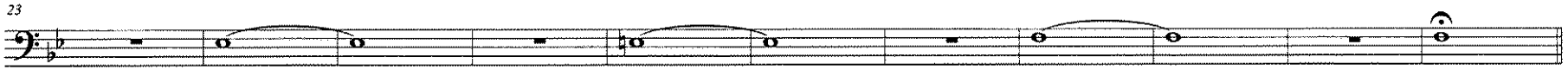
arr. Klesch

Chromatics with relative pitch
Start on Low Bb, F, or Tuning Bb

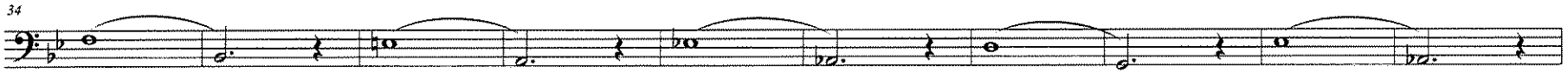


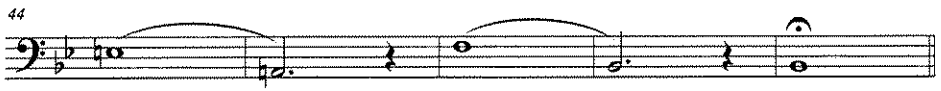
9 Count Tones
Start on Low Bb, F, or Tuning Bb.



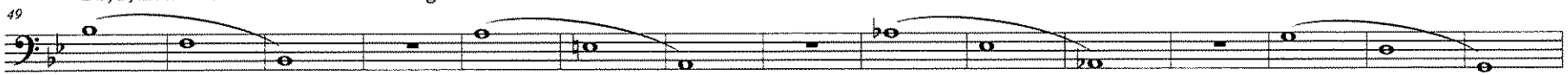


F, Low Bb / Slurred 8th notes to F





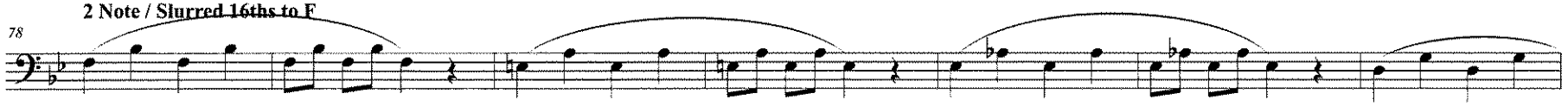
Bb, F, Low Bb / One Octave Slur 2 Tongue 2



Trombone 1

2 Note / Slurred 16ths to F

78



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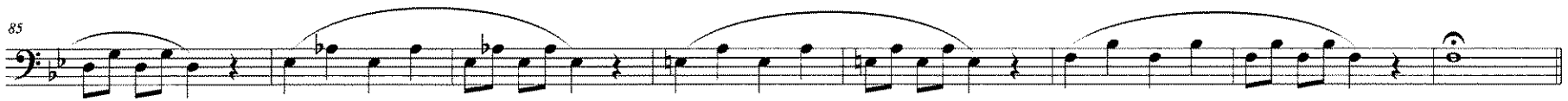
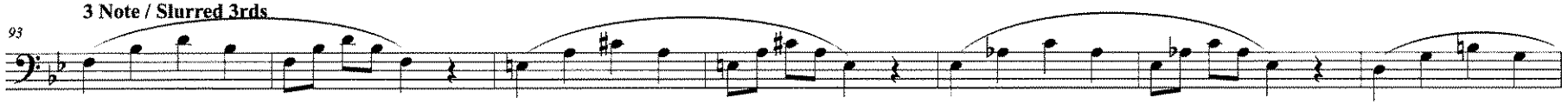


3 Note / Slurred 3rds

93



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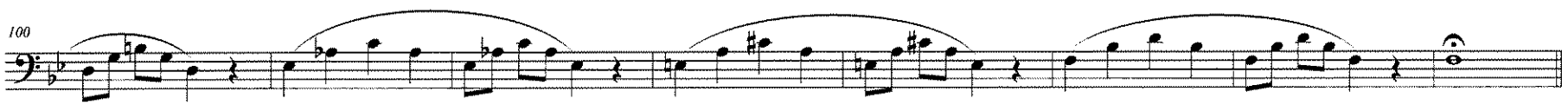
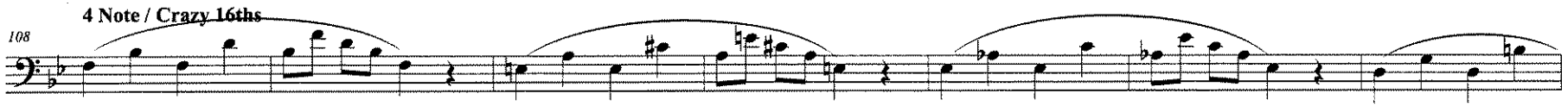
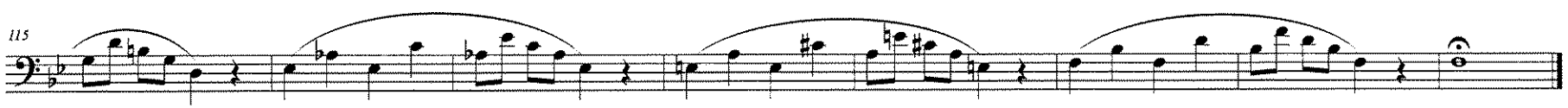


4 Note / Crazy 16ths

108



115

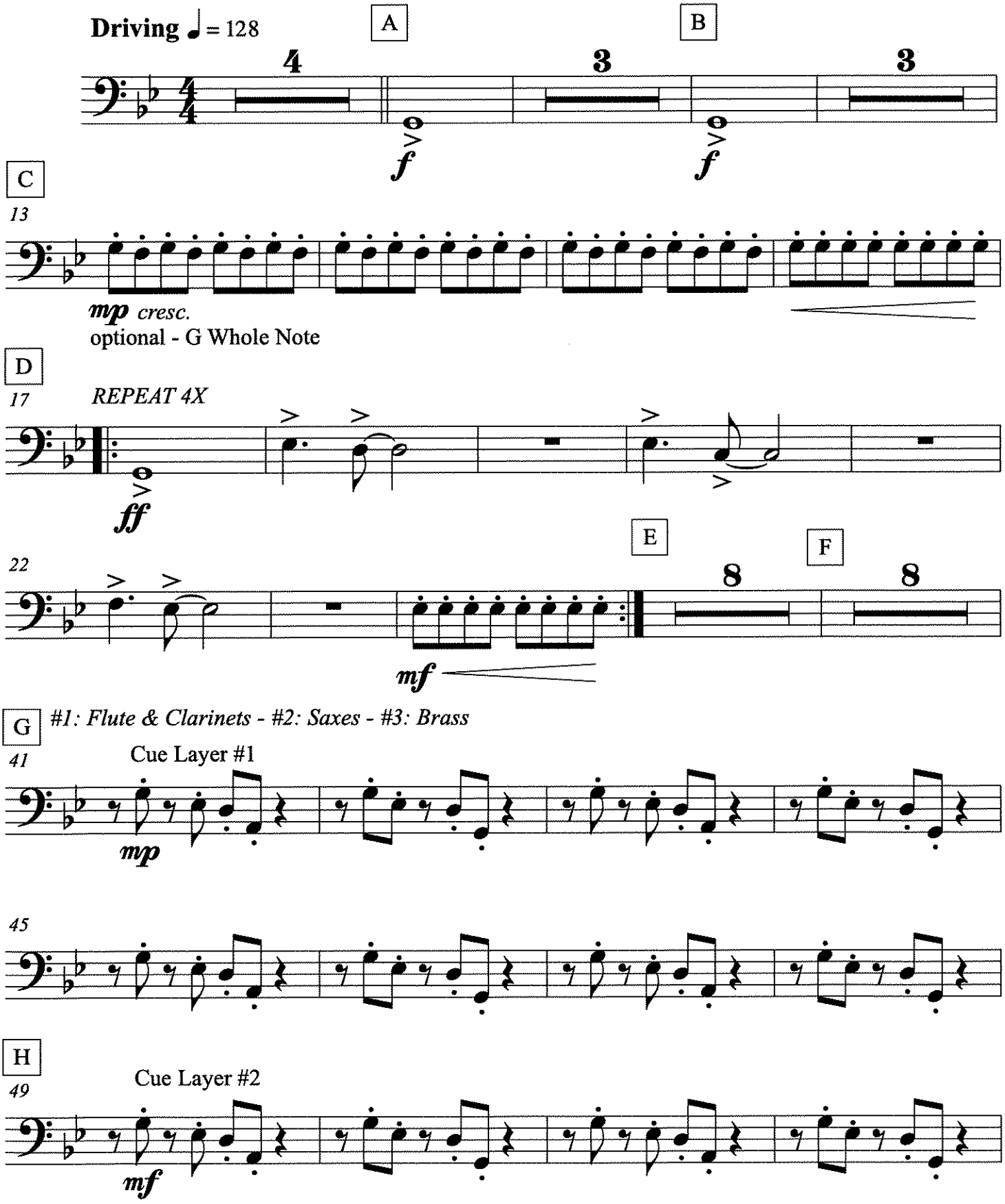


We Know What You Whisper

Wakanda Forever

Ludwig Goransson
arr. Bernice

Melody (B.C.)



Melody (B.C.), p. 2

53

I

57

Cue Layer #3

f

61

J

65

FLAGS
REPEAT 4X

ff

70

mf

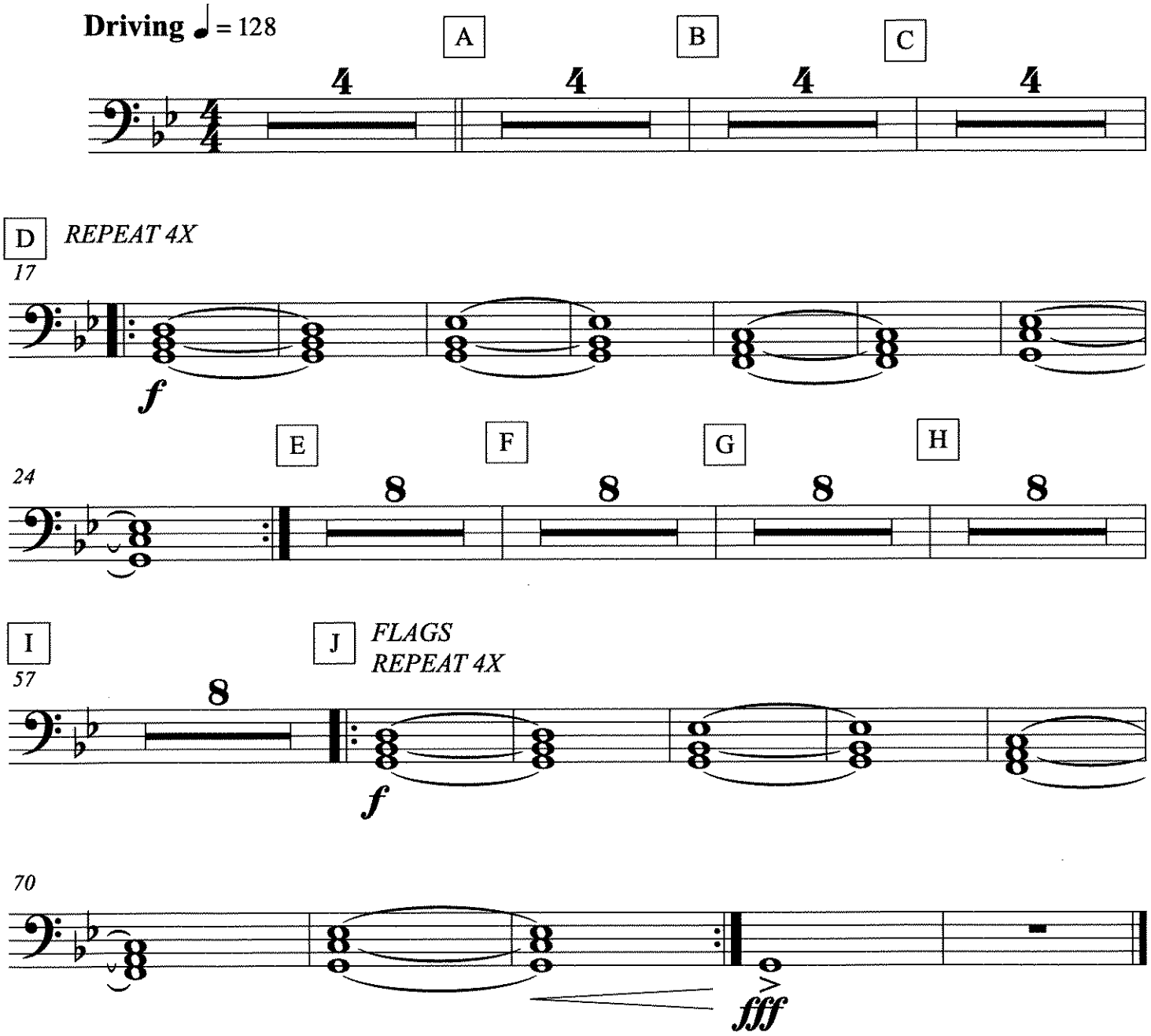
fff

We Know What You Whisper

Wakanda Forever

Countermelody (B.C.)

Ludwig Goransson
arr. Bernice



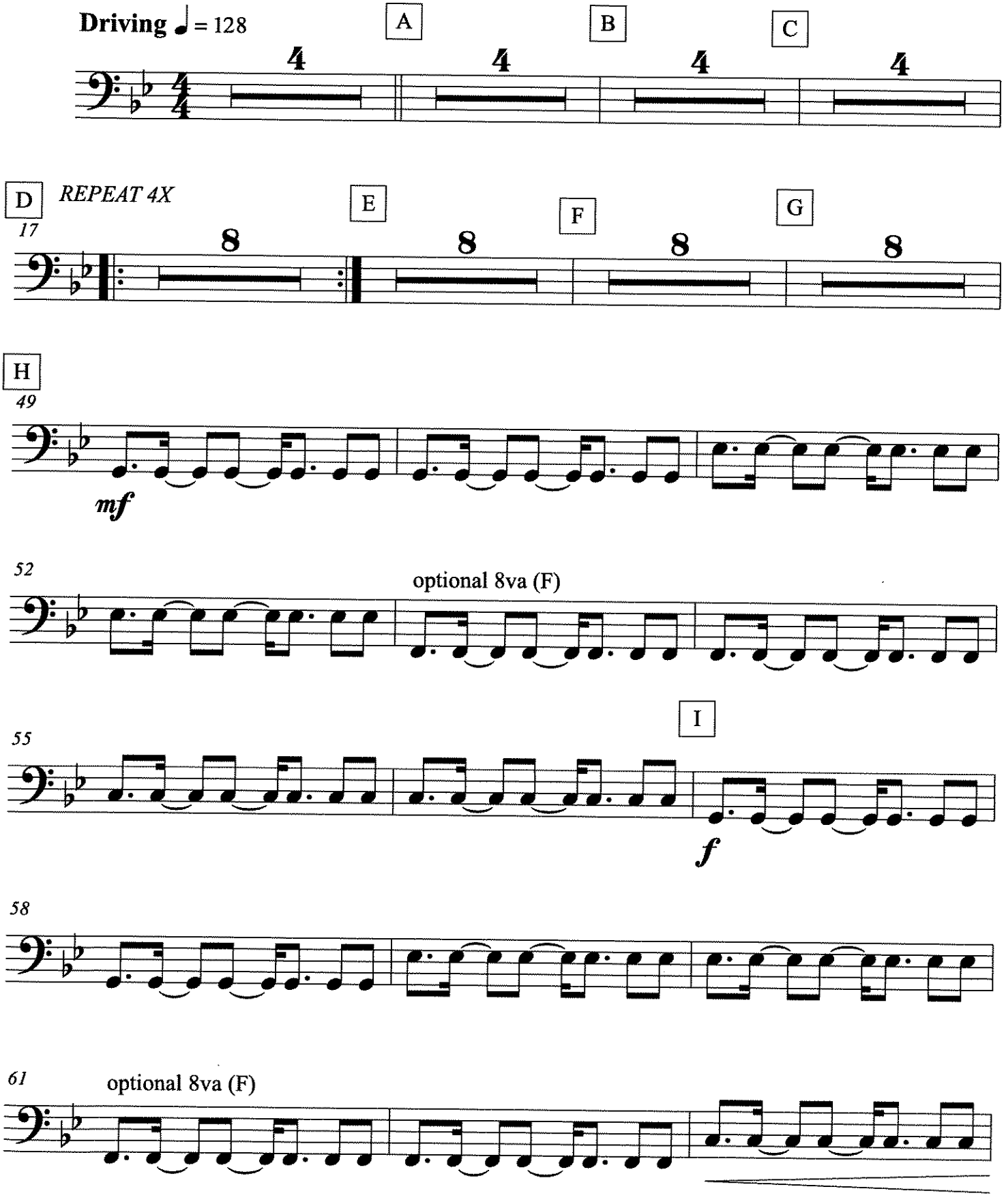
We Know What You Whisper

Bass Line (B.C.)

Wakanda Forever

Ludwig Goransson

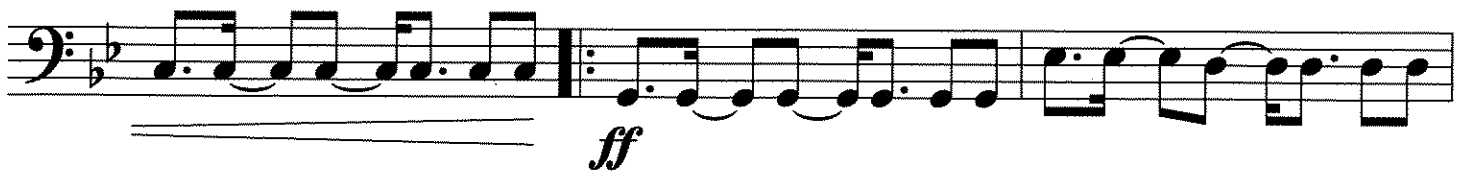
arr. Bernice



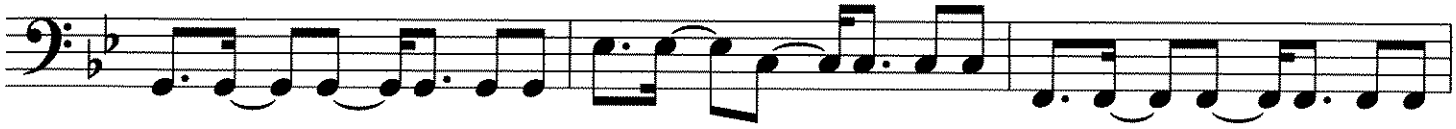
We Know What You Whisper

J *FLAGS*
REPEAT 4X

64



67



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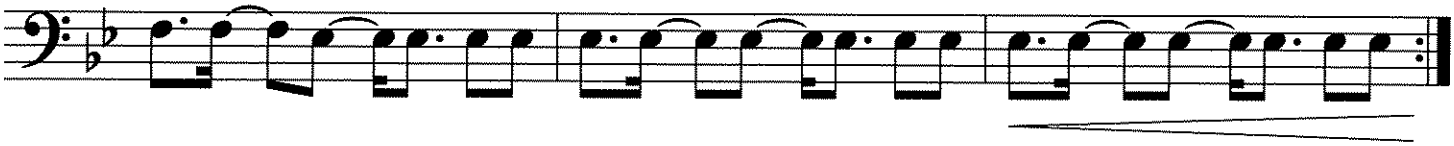
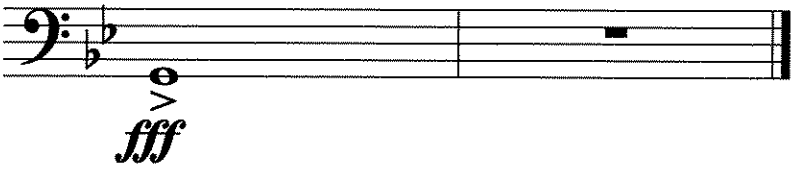


73

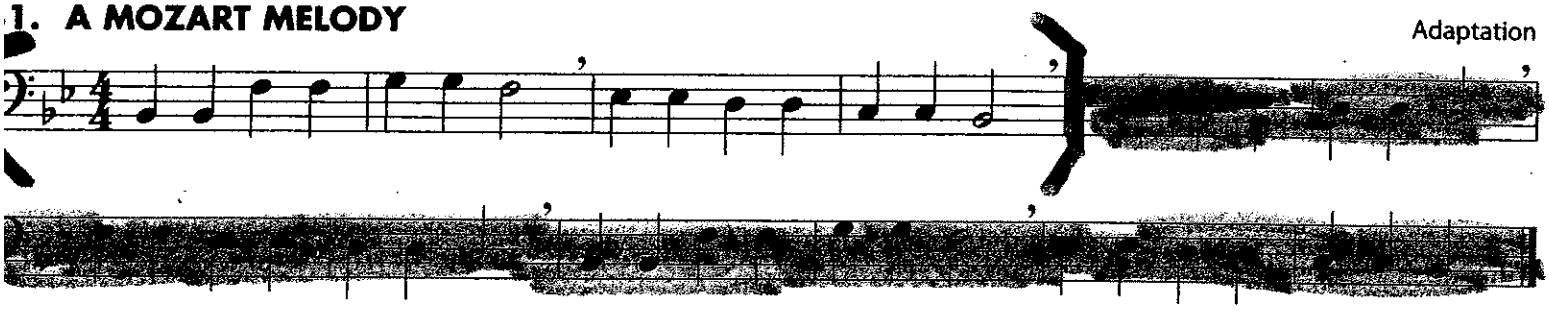


Trombone / Baritone

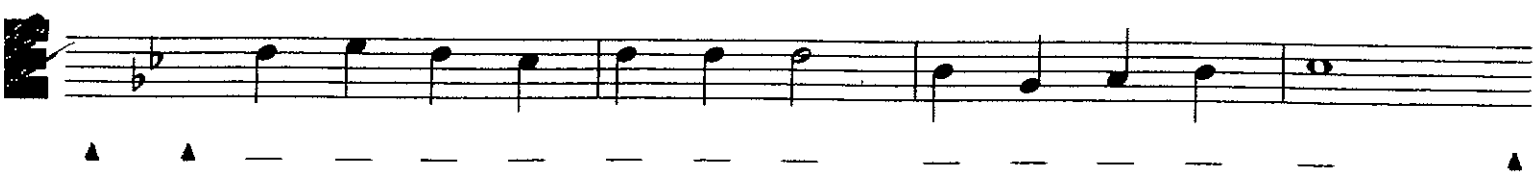
Name _____

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

1. A MOZART MELODY Adaptation



2. ESSENTIAL ELEMENTS QUIZ *Draw these symbols where they belong and write in the note names before you play:*



BARITONE B.C. BOOK 1

ESSENTIAL ELEMENTS® 2000 PLUS DVD

COMPREHENSIVE BAND METHOD

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

HAL•LEONARD®

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

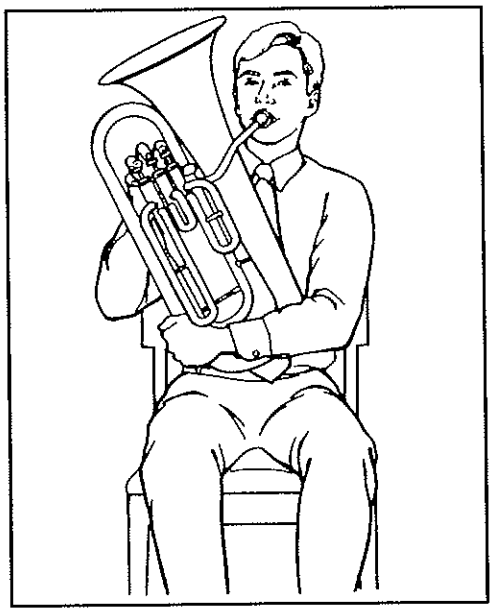
Step 1 Rest the baritone across your lap so the bell faces upward and the mouthpiece receiver points toward you.

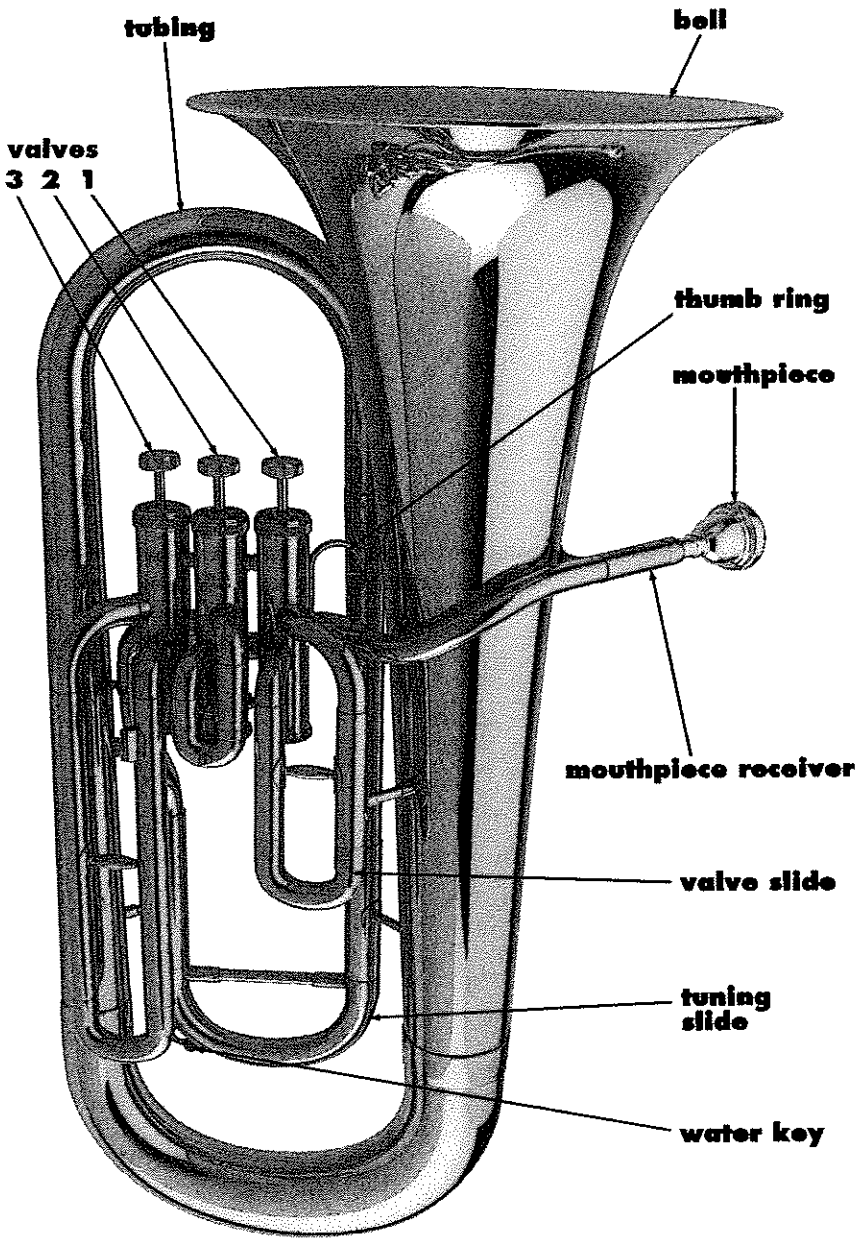
Step 2 Carefully twist the mouthpiece to the right into the mouthpiece receiver.

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:

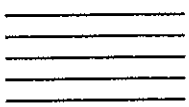




READING MUSIC

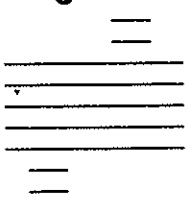
Identify and draw each of these symbols:

Music Staff



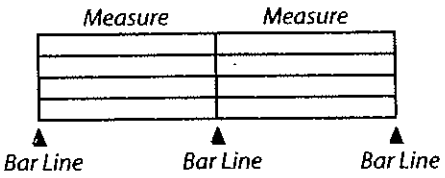
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

Ledger Lines



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

Measures & Bar Lines



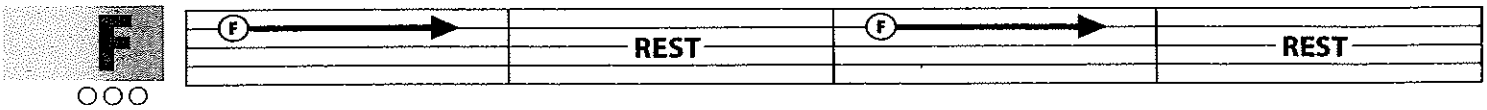
Bar lines divide the music staff into **measures**.

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.



○○○
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 &
↓ ↑

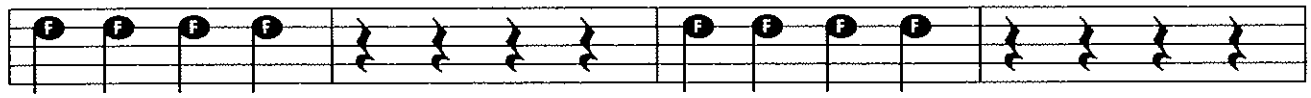
Notes And Rests

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**

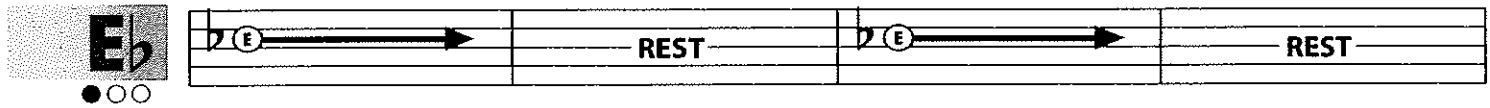
2. COUNT AND PLAY



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

3. A NEW NOTE

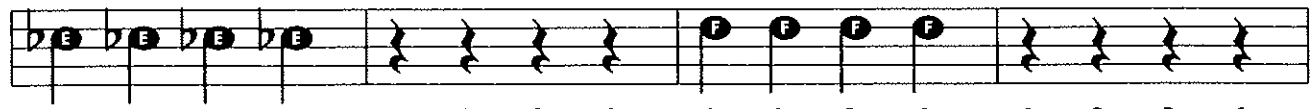
Look for the fingering diagram under each new note.



●○○

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

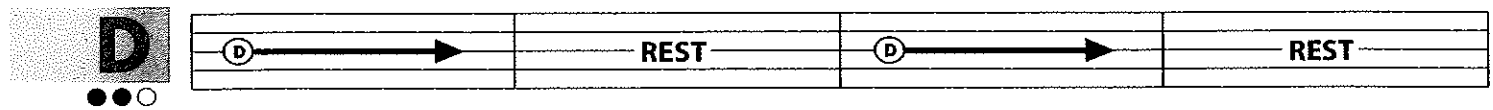
4. TWO'S A TEAM



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

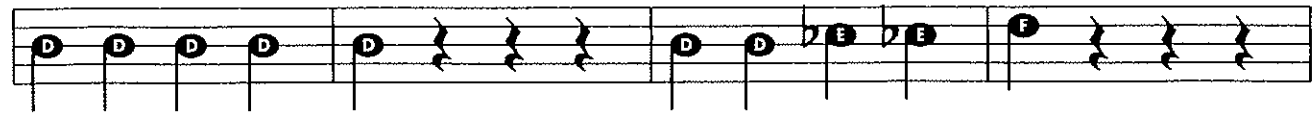
5. HEADING DOWN

Practice long tones on each new note.

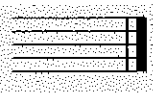


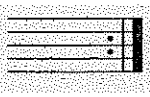
●●○

6. MOVING ON UP



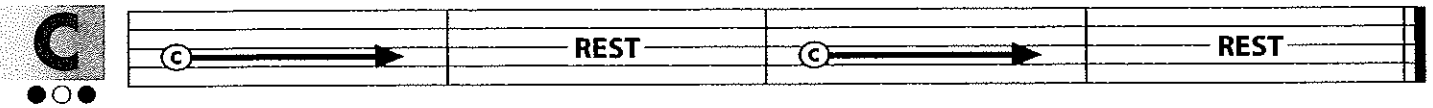
Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Double Bar  indicates the end of a piece of music.

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

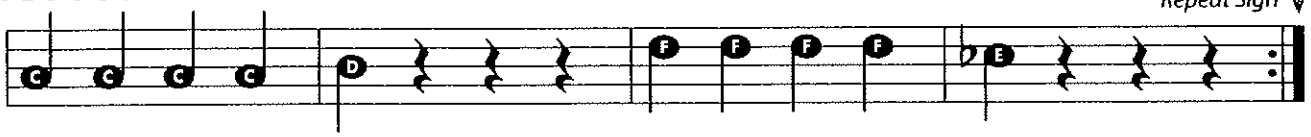
7. THE LONG HAUL

Double Bar



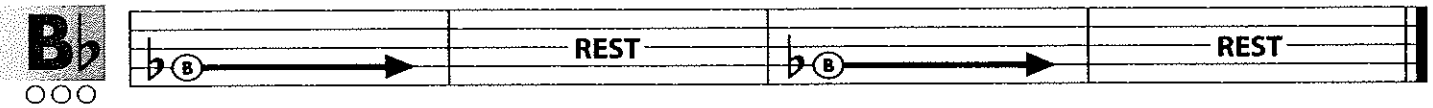
8. FOUR BY FOUR

Repeat Sign

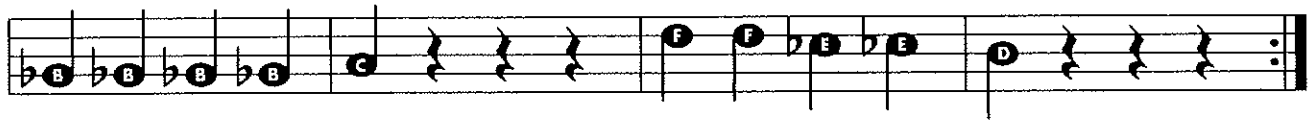


Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

9. TOUCHDOWN



10. THE FAB FIVE



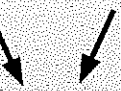
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

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.

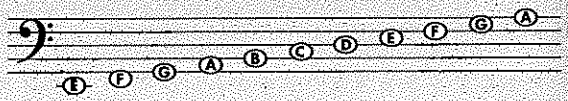


= **4 beats** per measure

= **Quarter** note gets one beat

Note Names

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



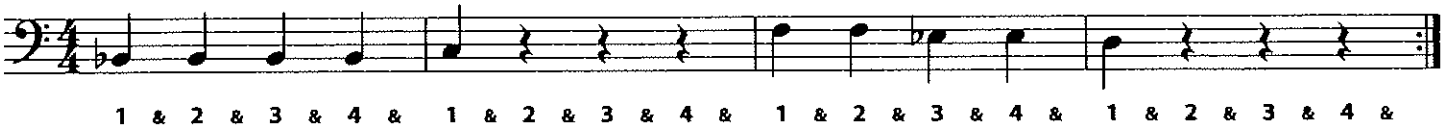
Sharp ♯ raises the note and remains in effect for the entire measure.

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

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

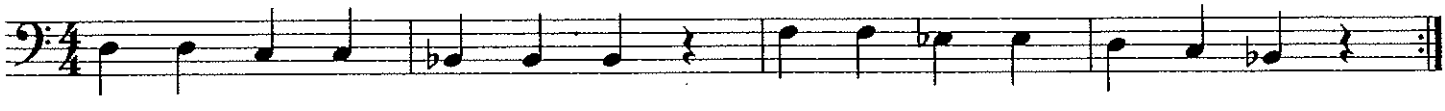
THEORY

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

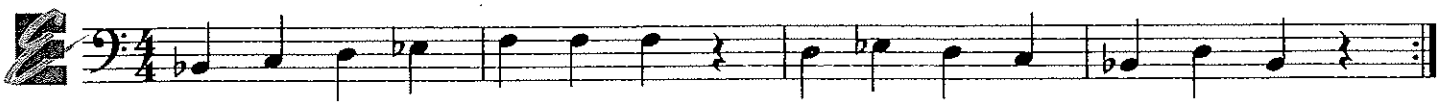


1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

12. FIRST FLIGHT



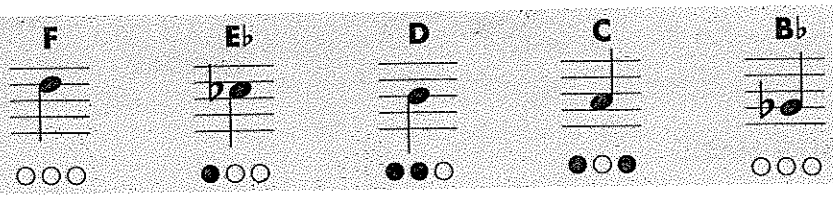
13. ESSENTIAL ELEMENTS QUIZ *Fill in the remaining note names before playing.*



B♭ C D

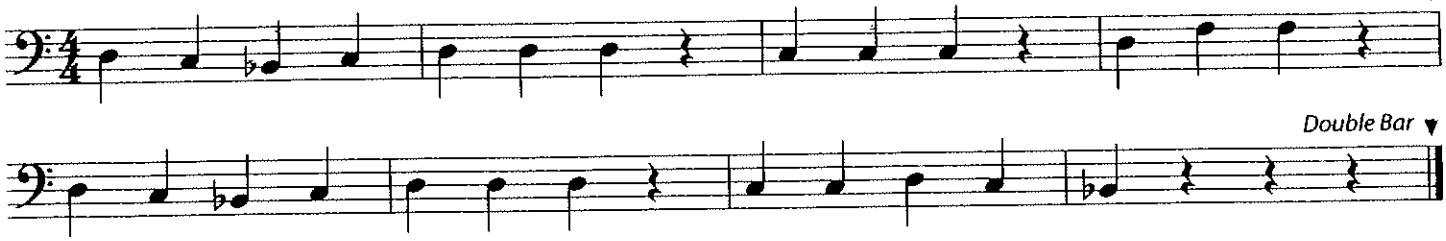
Notes In Review

Memorize the fingerings for the notes you've learned:



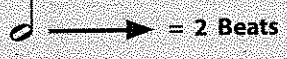
14. ROLLING ALONG

Go to the next line.



Double Bar

Half Note



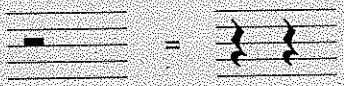
= 2 Beats

1 & 2 &

Half Rest

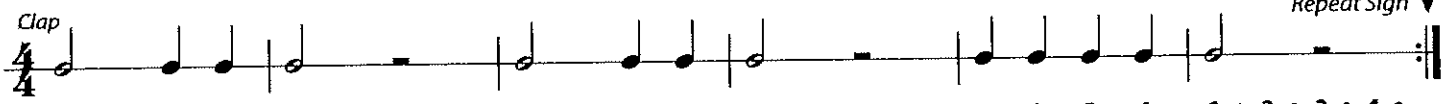
= 2 Silent Beats

1 & 2 &



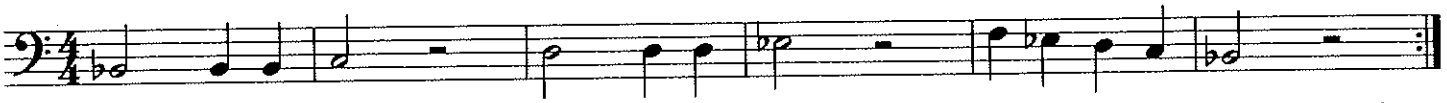
15. RHYTHM RAP *Clap the rhythm while counting and tapping.*

Repeat Sign



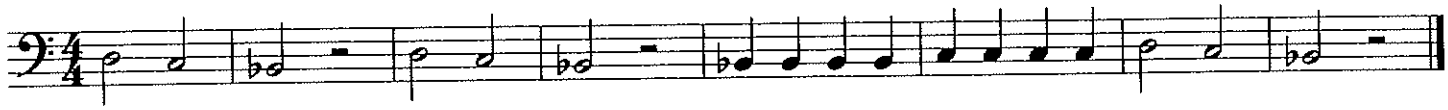
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

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.*

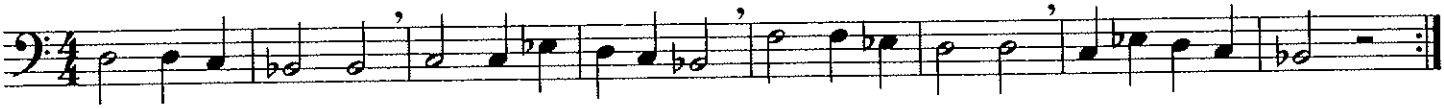


Breath Mark

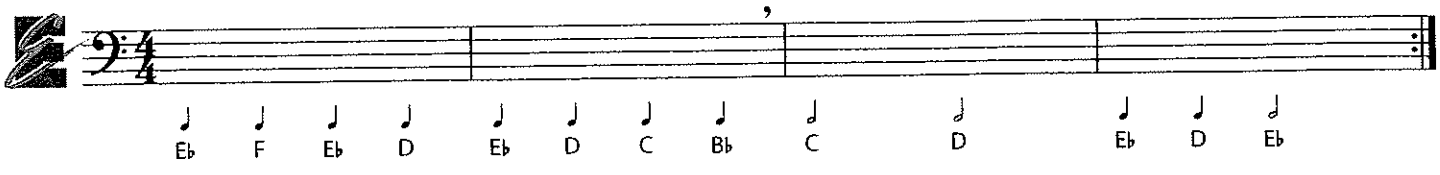
Take a deep breath through your mouth after you play a full-length note.

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♭ F E♭ D E♭ D C B♭ C D E♭ D E♭

Whole Note = 4 Beats

1 & 2 & 3 & 4 &

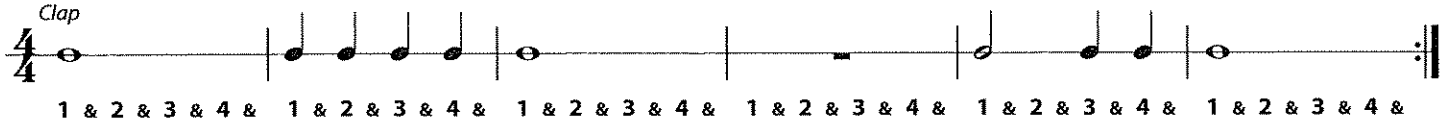
Whole Rest = A Whole Measure of Silent Beats

1 & 2 & 3 & 4 &

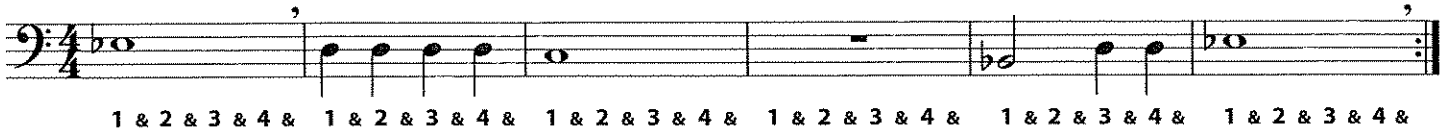
Whole Rest hangs from a staff line.

Half Rest sits on a staff line.

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

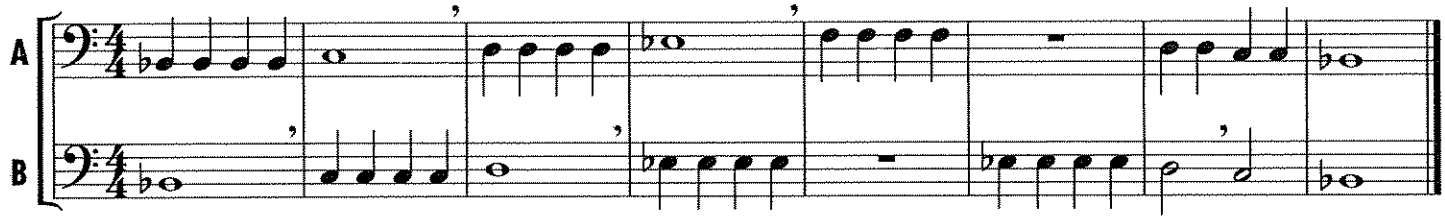


21. THE WHOLE THING

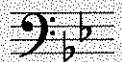


Duet A composition with two different parts, played together.

22. SPLIT DECISION – Duet



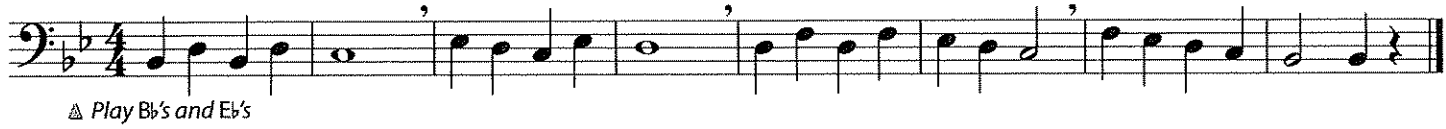
Key Signature



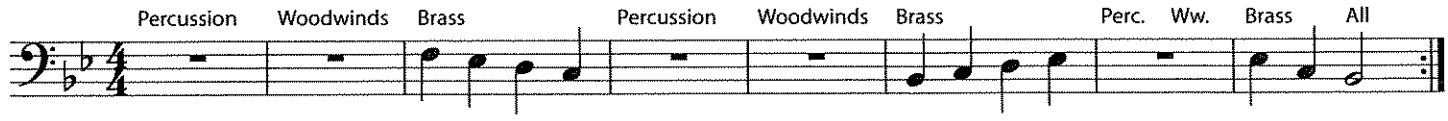
The **Key Signature** tells us which notes to play with sharps (♯) or flats (♭) throughout the music. Your Key Signature indicates the *Key of* B♭ – play all B's and E's as flats.

THEORY

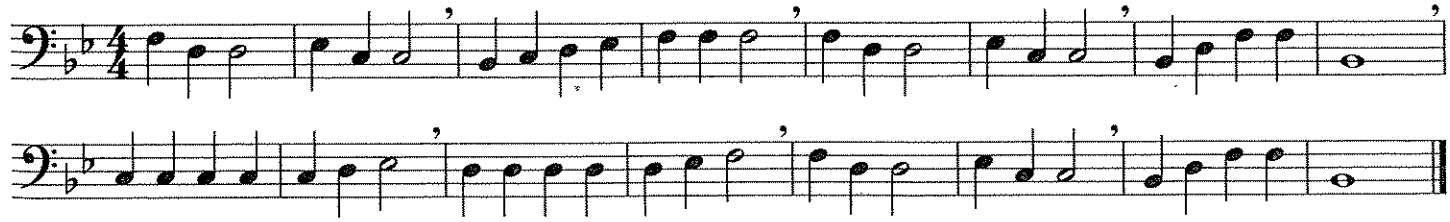
23. MARCH STEPS



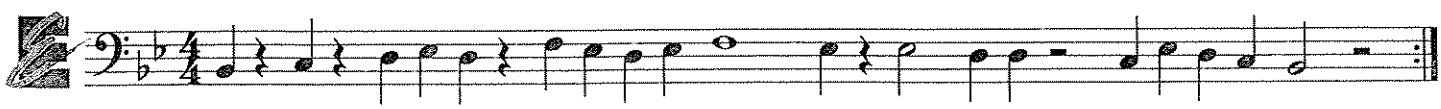
24. LISTEN TO OUR SECTIONS



25. LIGHTLY ROW



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

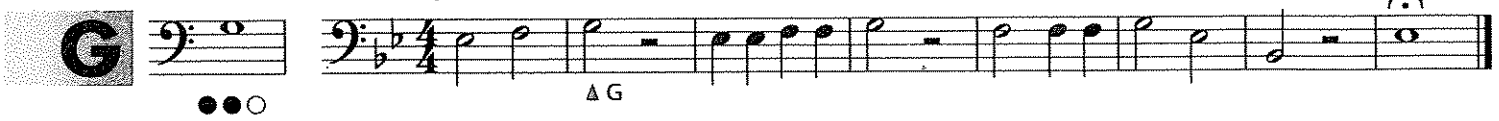


Fermata 𝄐 Hold the note (or rest) longer than normal.

27. REACHING HIGHER – New Note

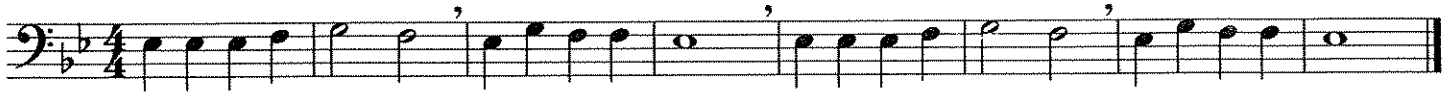
Practice long tones on each new note.

Fermata

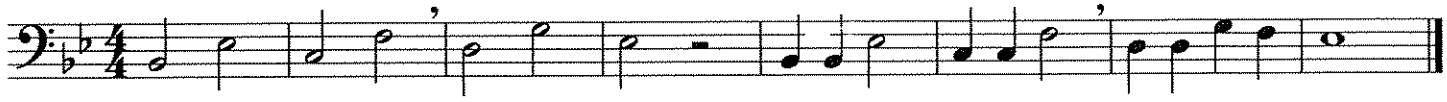


28. AU CLAIRE DE LA LUNE

French Folk Song



29. REMIX

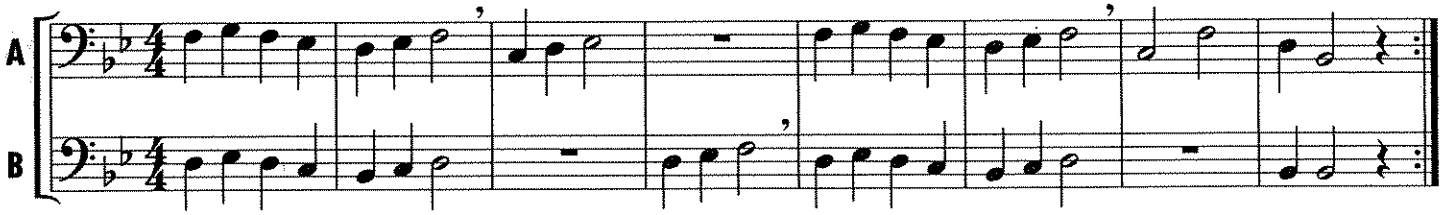


THEORY

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

30. LONDON BRIDGE – Duet

English Folk Song

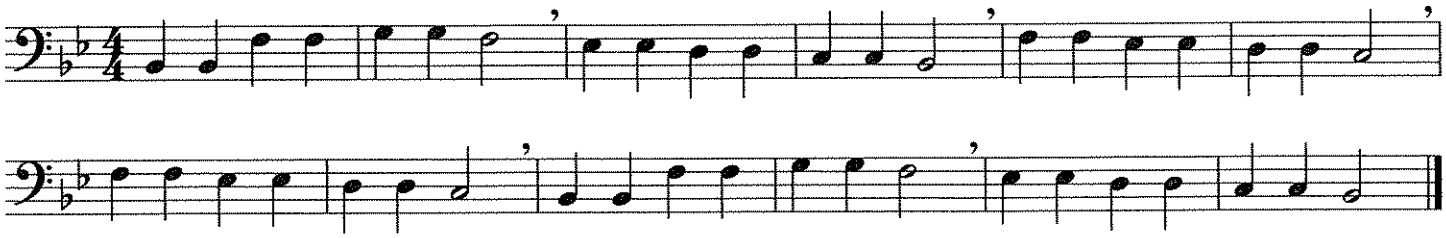


HISTORY

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

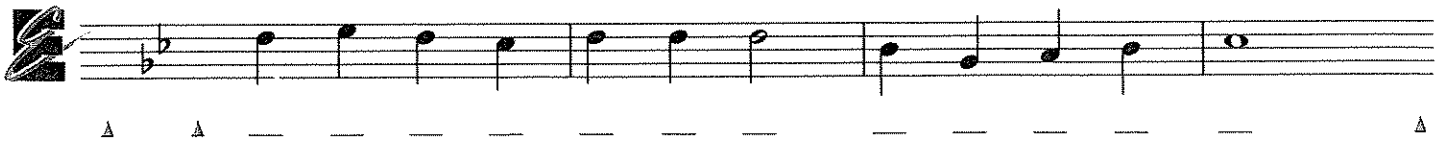
31. A MOZART MELODY

Adaptation

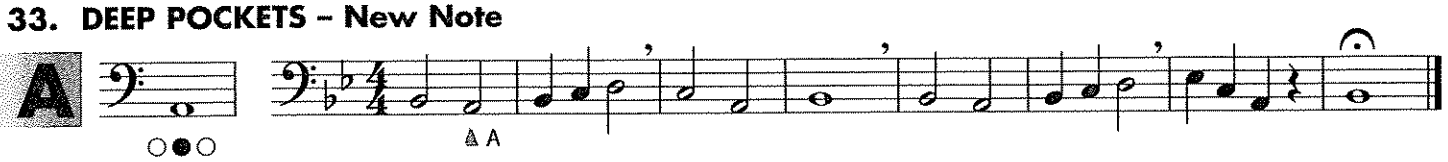


32. ESSENTIAL ELEMENTS QUIZ

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

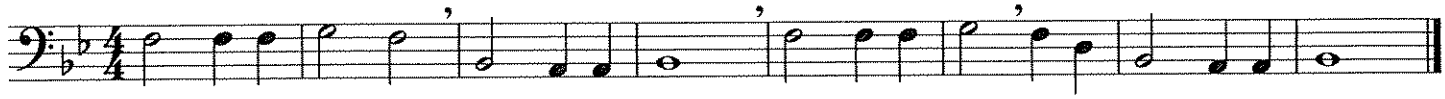


33. DEEP POCKETS – New Note



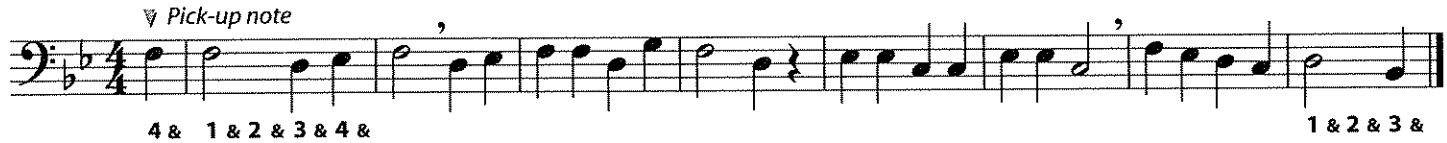
34. DOODLE ALL DAY

35. JUMP ROPE



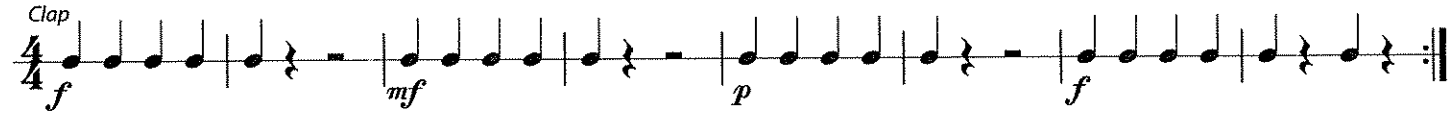
Pick-Up Notes One or more notes that come before the first *full* measure. The beats of Pick-Up Notes are subtracted from the last measure.

36. A-TISKET, A-TASKET



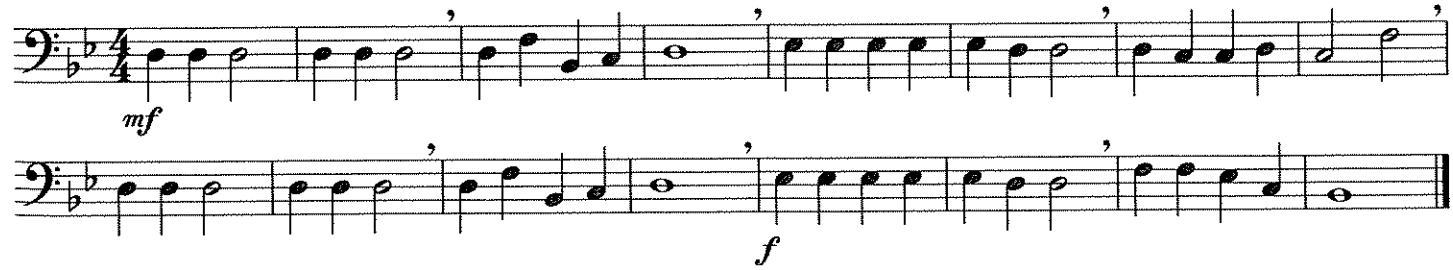
Dynamics *f* – *forte* (play loudly) *mf* – *mezzo forte* (play moderately loud) *p* – *piano* (play softly)
Remember to use full breath support to control your tone at all dynamic levels.

37. LOUD AND SOFT



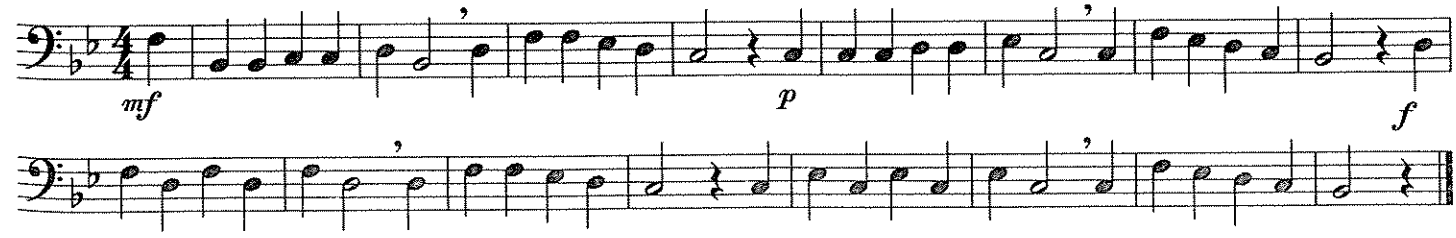
38. JINGLE BELLS *Also practice new music on your mouthpiece only.*

J. S. Pierpont



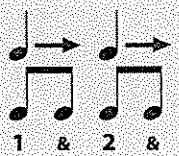
39. MY DREYDL *Use full breath support at all dynamic levels.*

Traditional Hanukkah Song

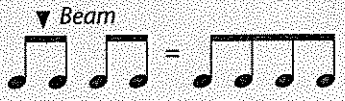


Eighth Notes

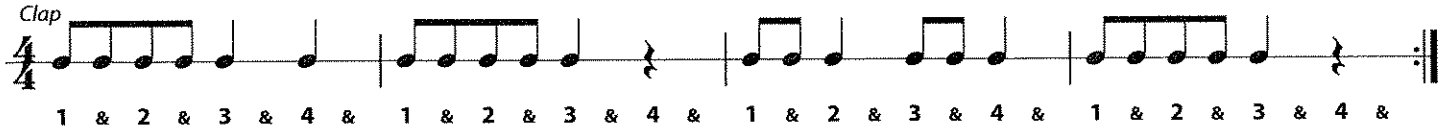
Each Eighth Note = 1/2 Beat
2 Eighth Notes = 1 Beat
Play on down and up taps.



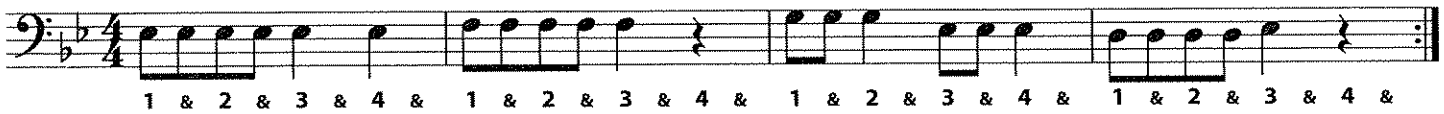
Two or more Eighth Notes have a *beam* across the stems.



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

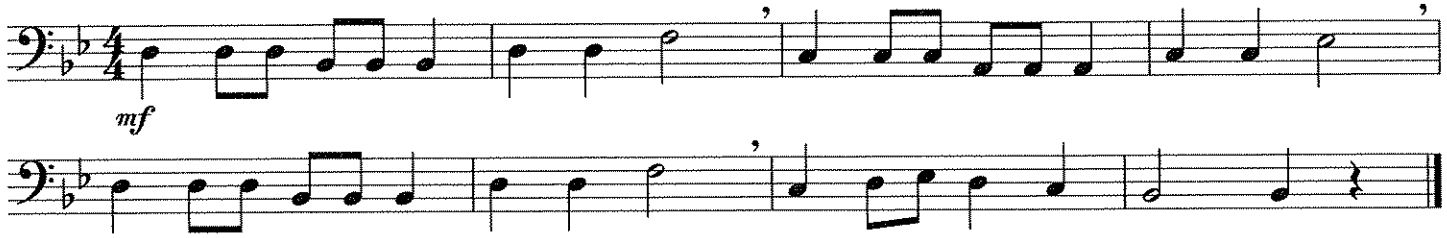


41. EIGHTH NOTE JAM

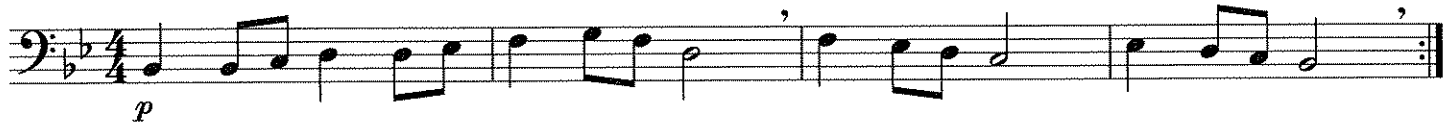


42. SKIP TO MY LOU

American Folk Song

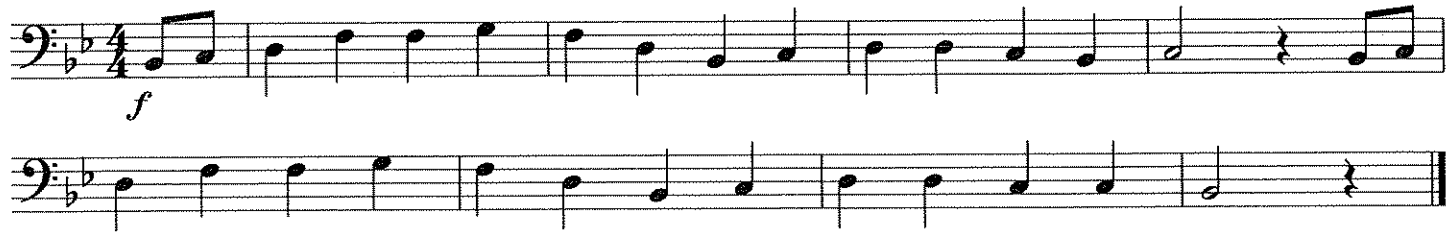


43. LONG, LONG AGO *Good posture improves your sound. Always sit straight and tall.*



44. OH, SUSANNA

Stephen Collins Foster

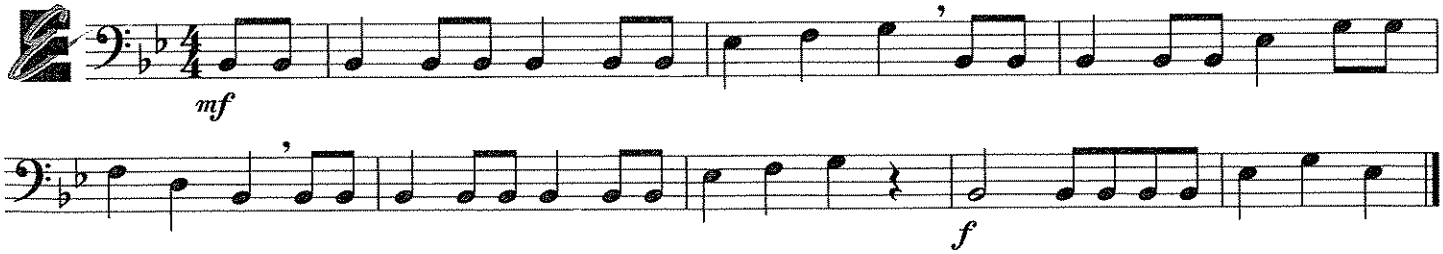


HISTORY

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

45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

Gioacchino Rossini

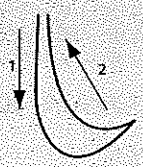


$\frac{2}{4}$ Time Signature

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

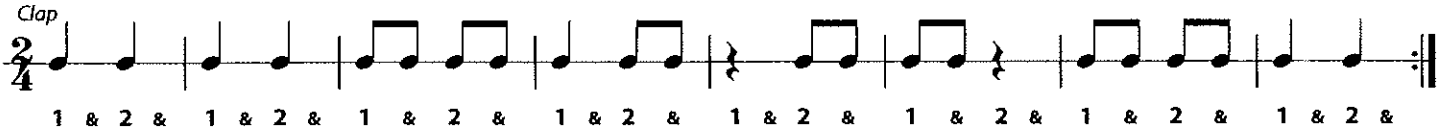
Conducting

Practice conducting this two-beat pattern.

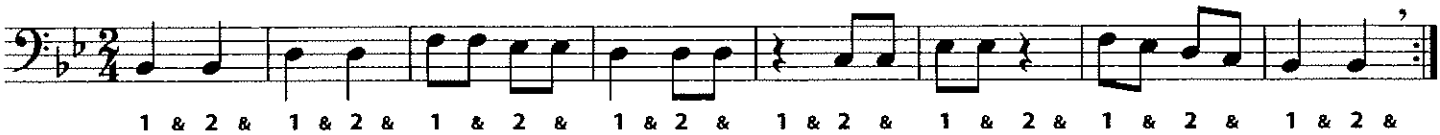


THEORY

46. RHYTHM RAP



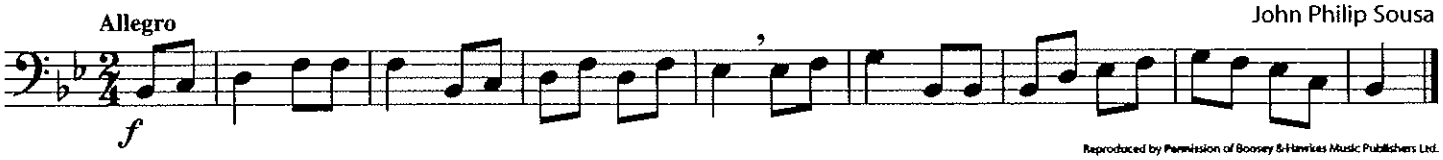
47. TWO BY TWO



Tempo Markings

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

48. HIGH SCHOOL CADETS – March



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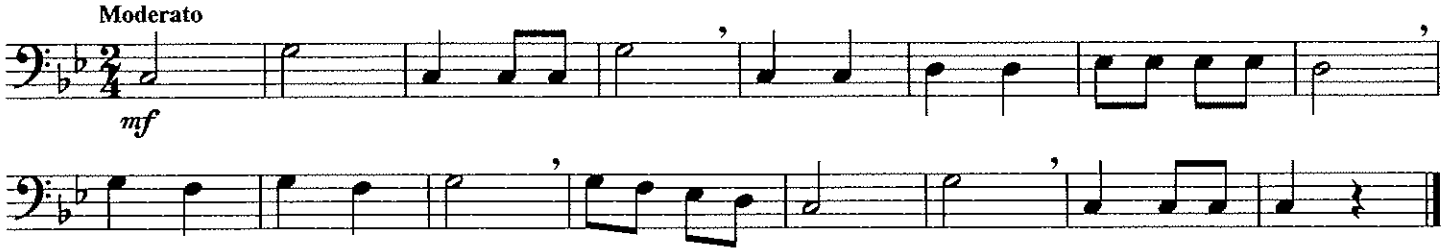
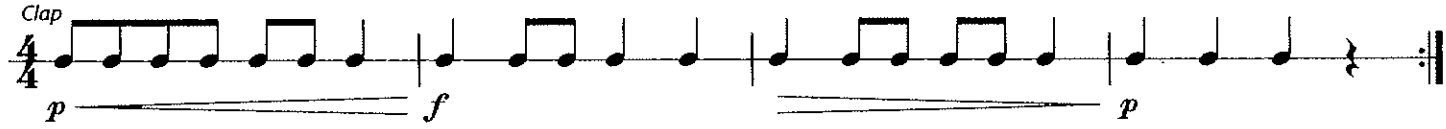
49. HEY, HO! NOBODY'S HOME



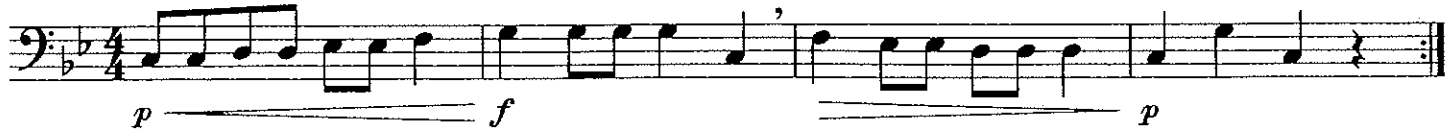
Dynamics

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

50. CLAP THE DYNAMICS



51. PLAY THE DYNAMICS

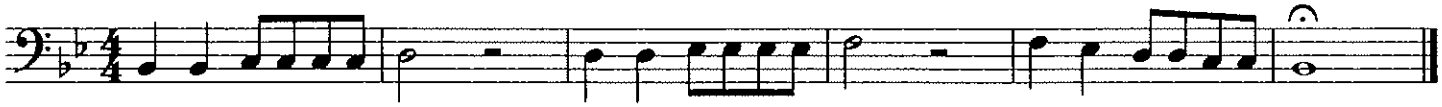


PERFORMANCE SPOTLIGHT

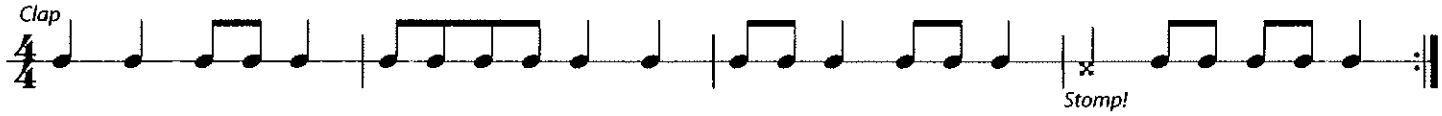
52. PERFORMANCE WARM-UPS

ONE BUILDER

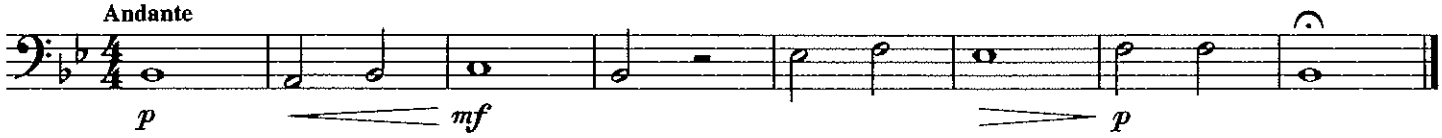
RHYTHM ETUDE



RHYTHM RAP



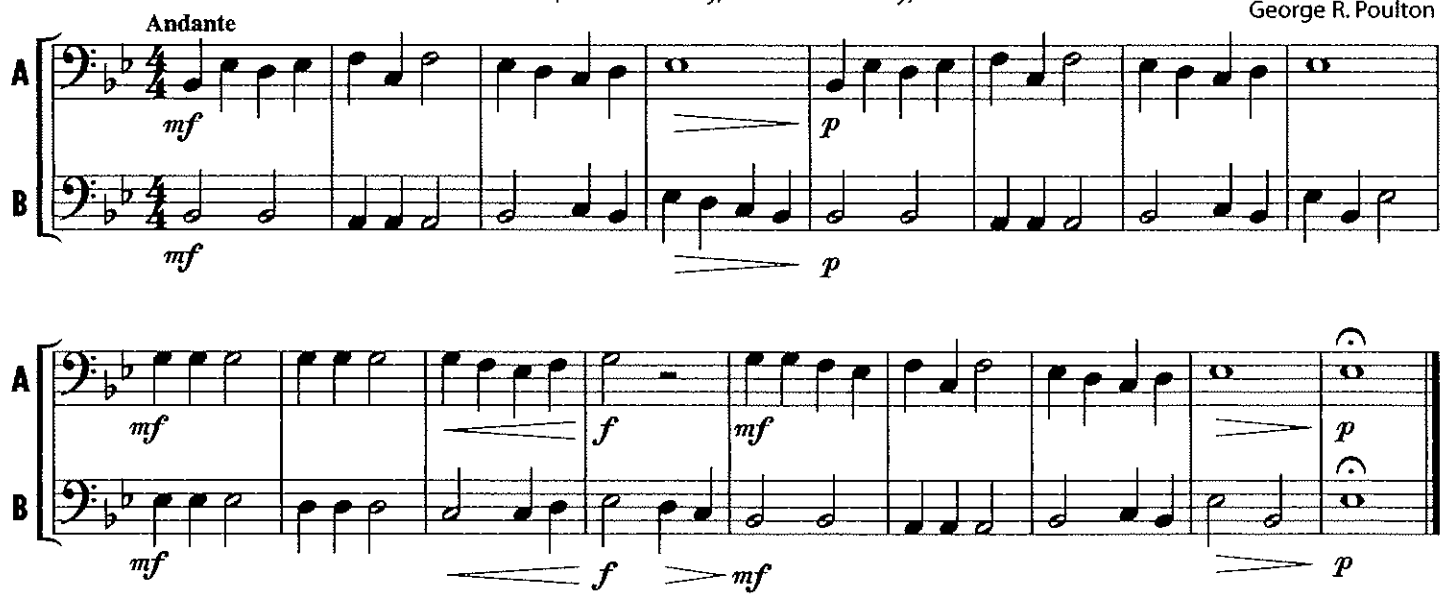
CHORALE



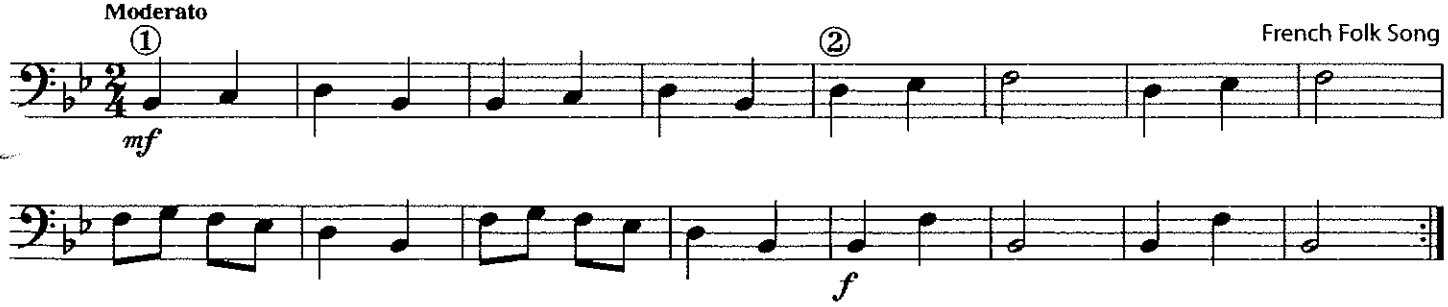
53. AURA LEE – Duet or Band Arrangement

(Part A = Melody, Part B = Harmony)

George R. Poulton



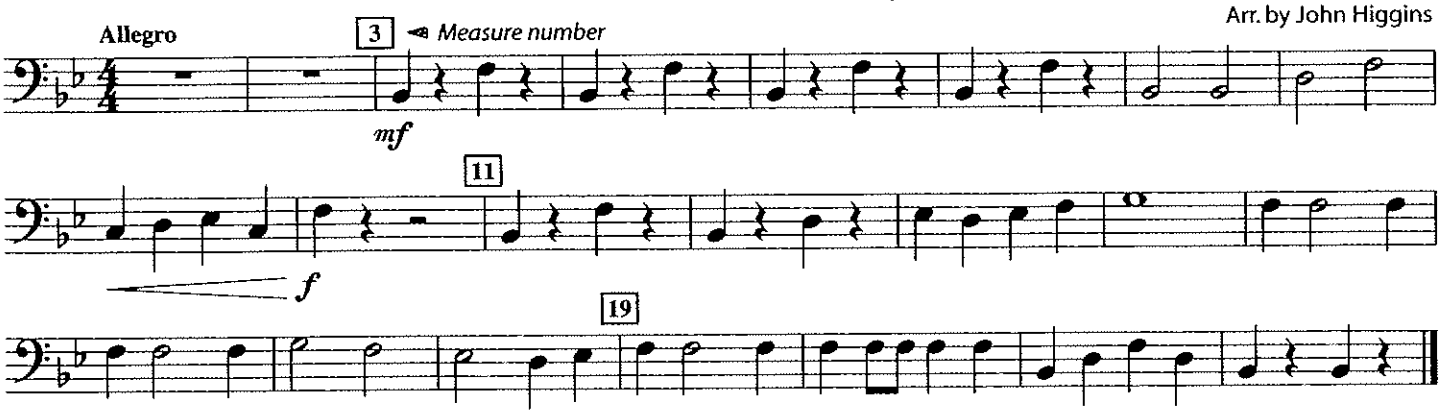
54. FRÈRE JACQUES – Round *(When group A reaches ②, group B begins at ①)*



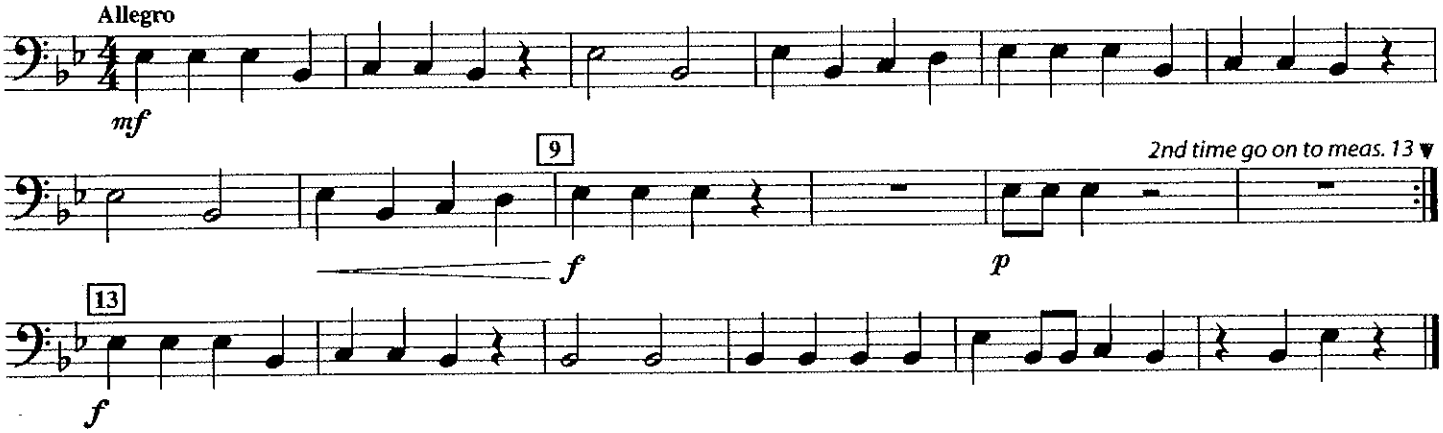
PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN – Band Arrangement

Arr. by John Higgins

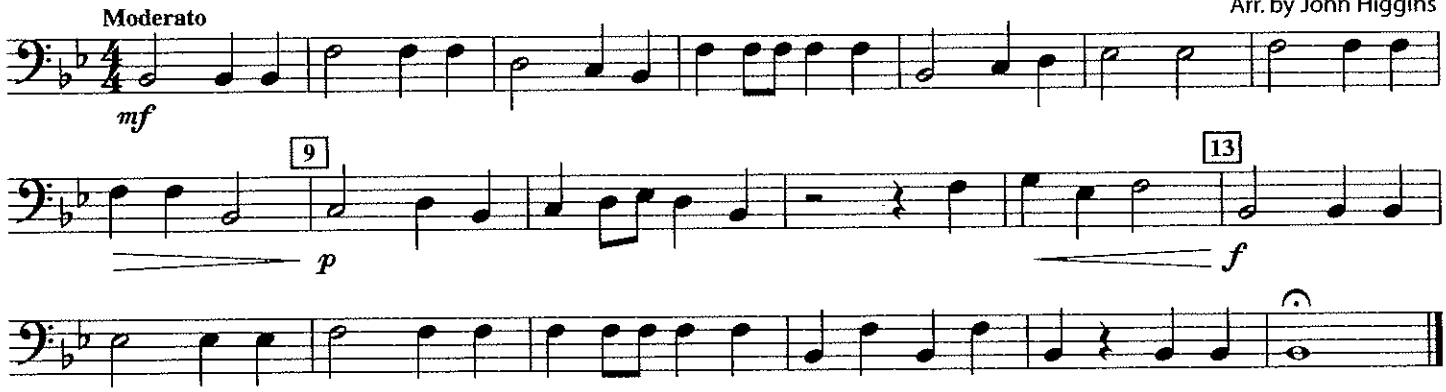


56. OLD MACDONALD HAD A BAND – Section Feature



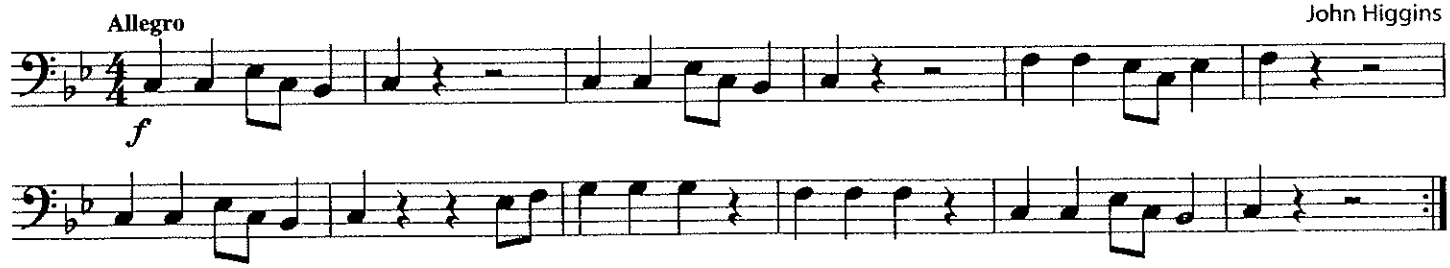
57. ODE TO JOY (from Symphony No. 9)

Ludwig van Beethoven
Arr. by John Higgins

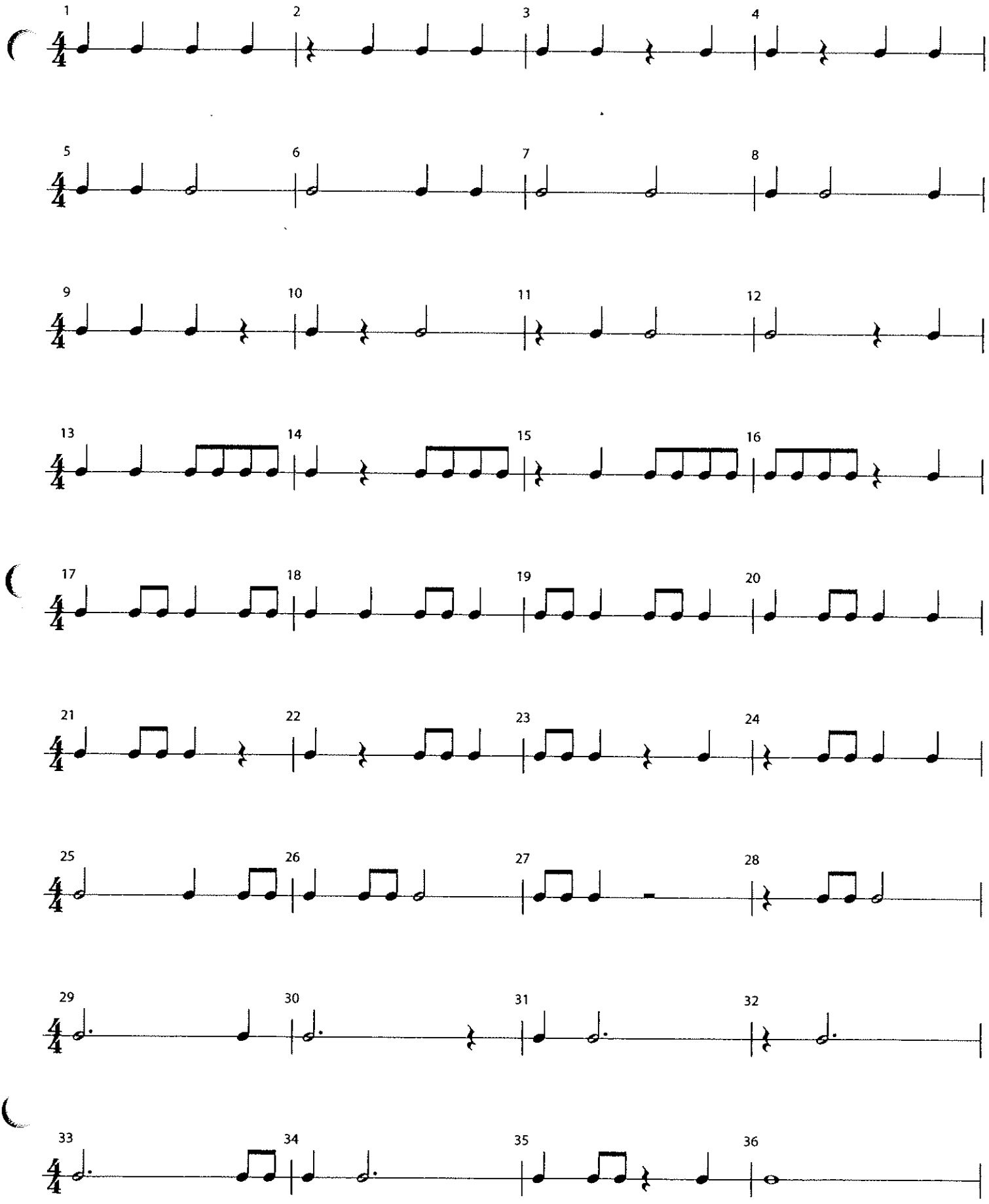


58. HARD ROCK BLUES – Encore

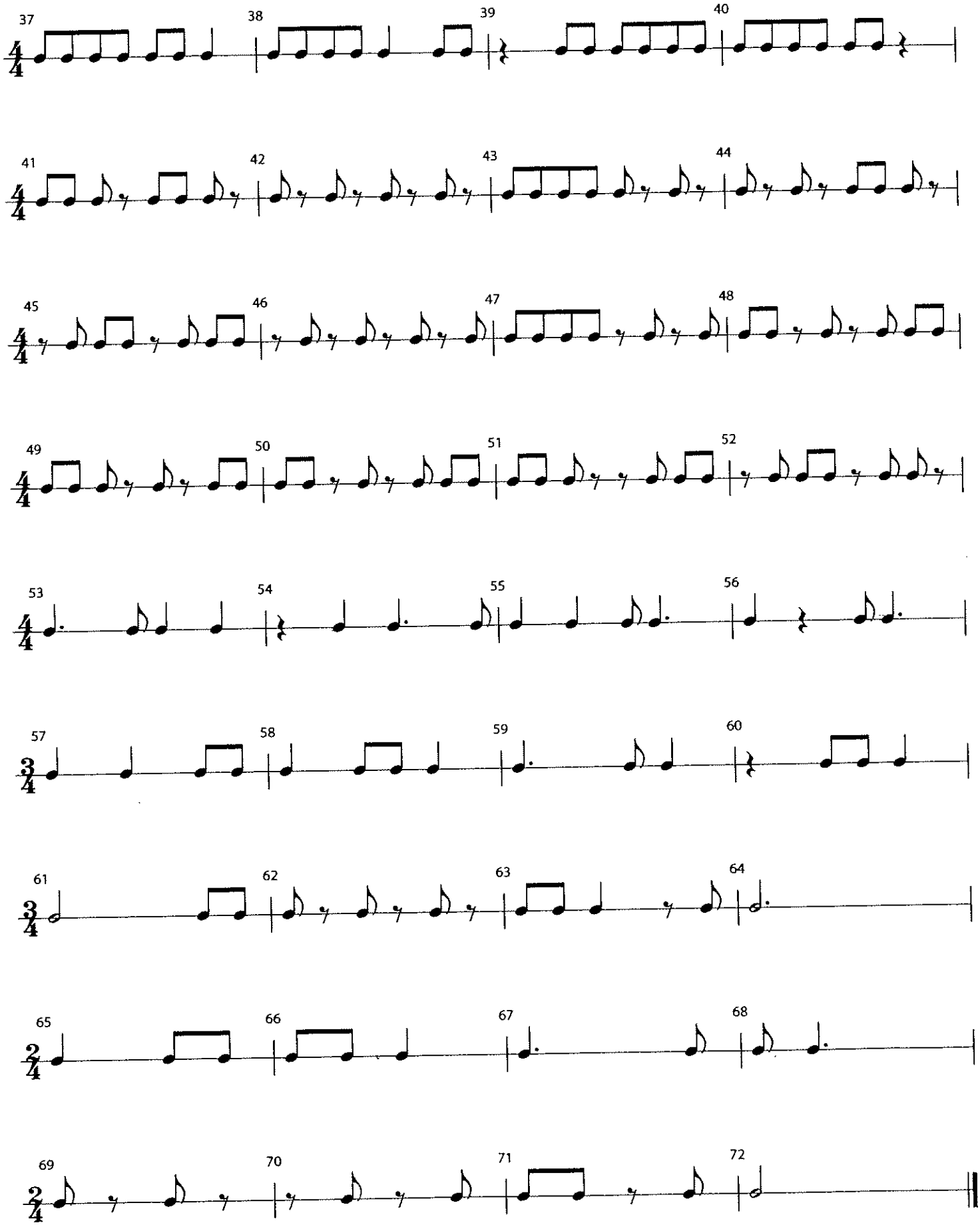
John Higgins



RHYTHM STUDIES



RHYTHM STUDIES



CREATING MUSIC

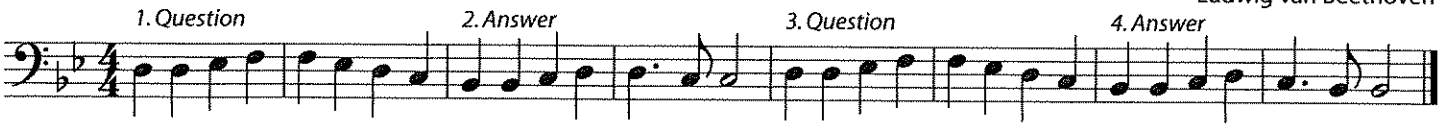
THEORY

Composition

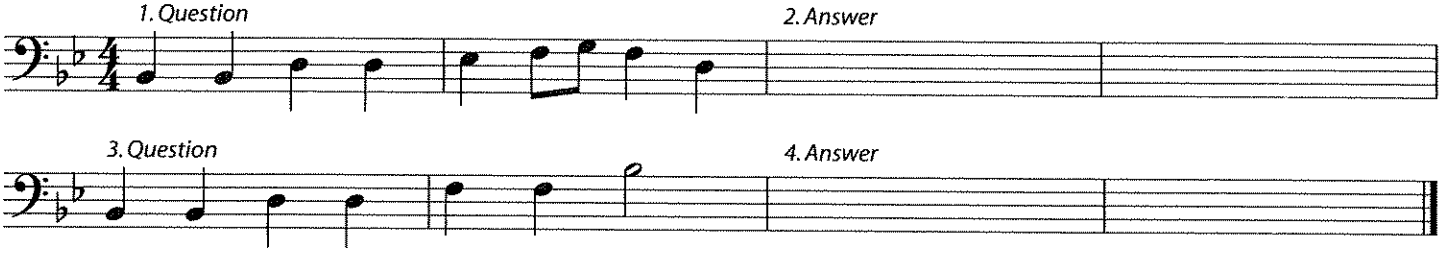
Composition is the art of writing original music. A composer often begins by creating a melody made up of individual **phrases**, like short musical "sentences." Some melodies have phrases that seem to answer or respond to "question" phrases, as in Beethoven's *Ode To Joy*. Play this melody and listen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

1. ODE TO JOY

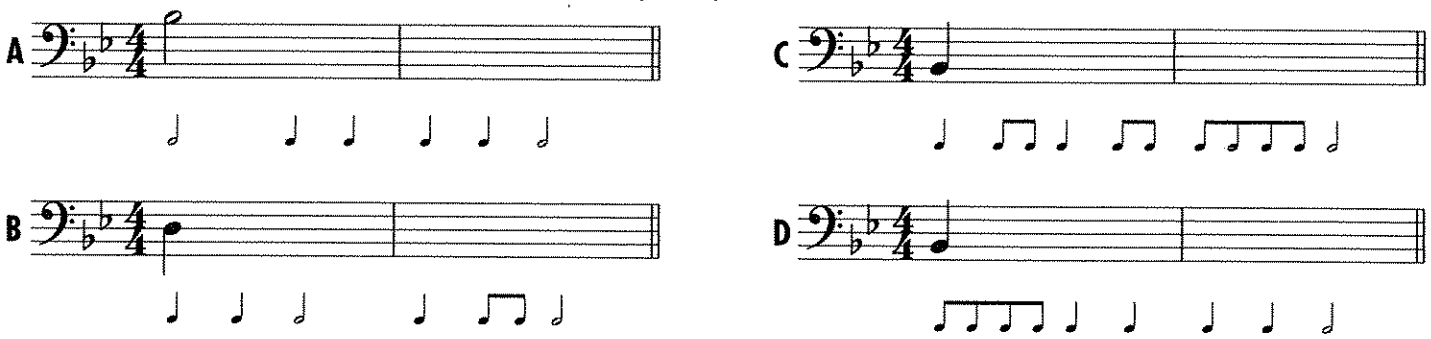
Ludwig van Beethoven



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

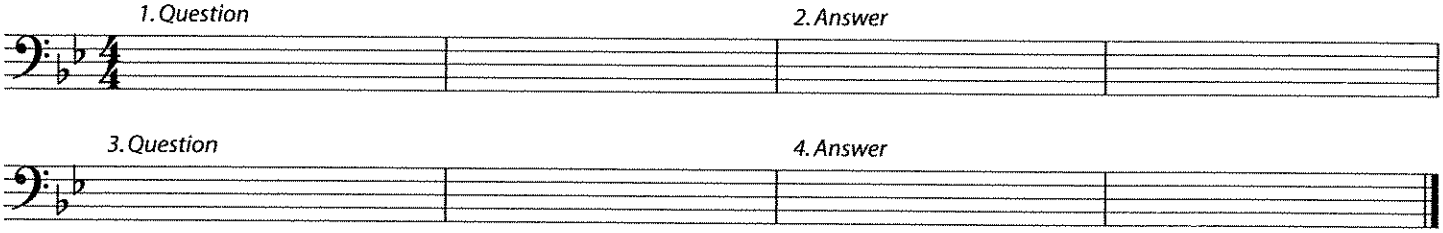


3. PHRASE BUILDERS *Write 4 different phrases using the rhythms below each staff.*



4. YOU NAME IT: _____

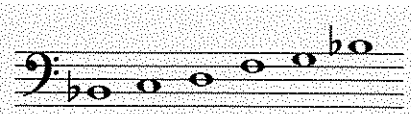
Pick phrase A, B, C, or D from above, and write it as the "Question" for phrases 1 and 3 below. Then write 2 different "Answers" for phrases 2 and 4.



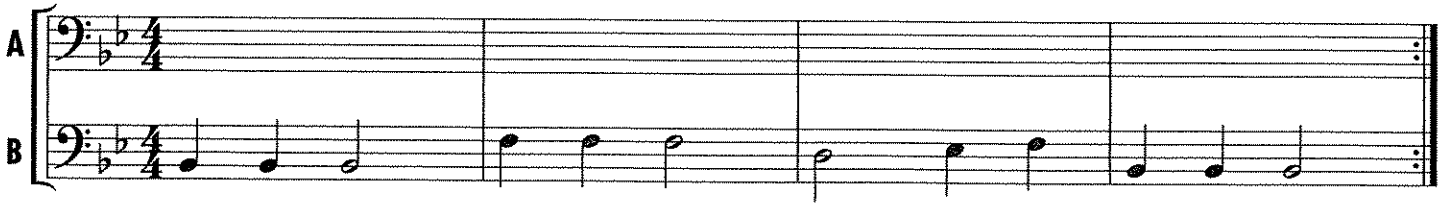
THEORY

Improvisation

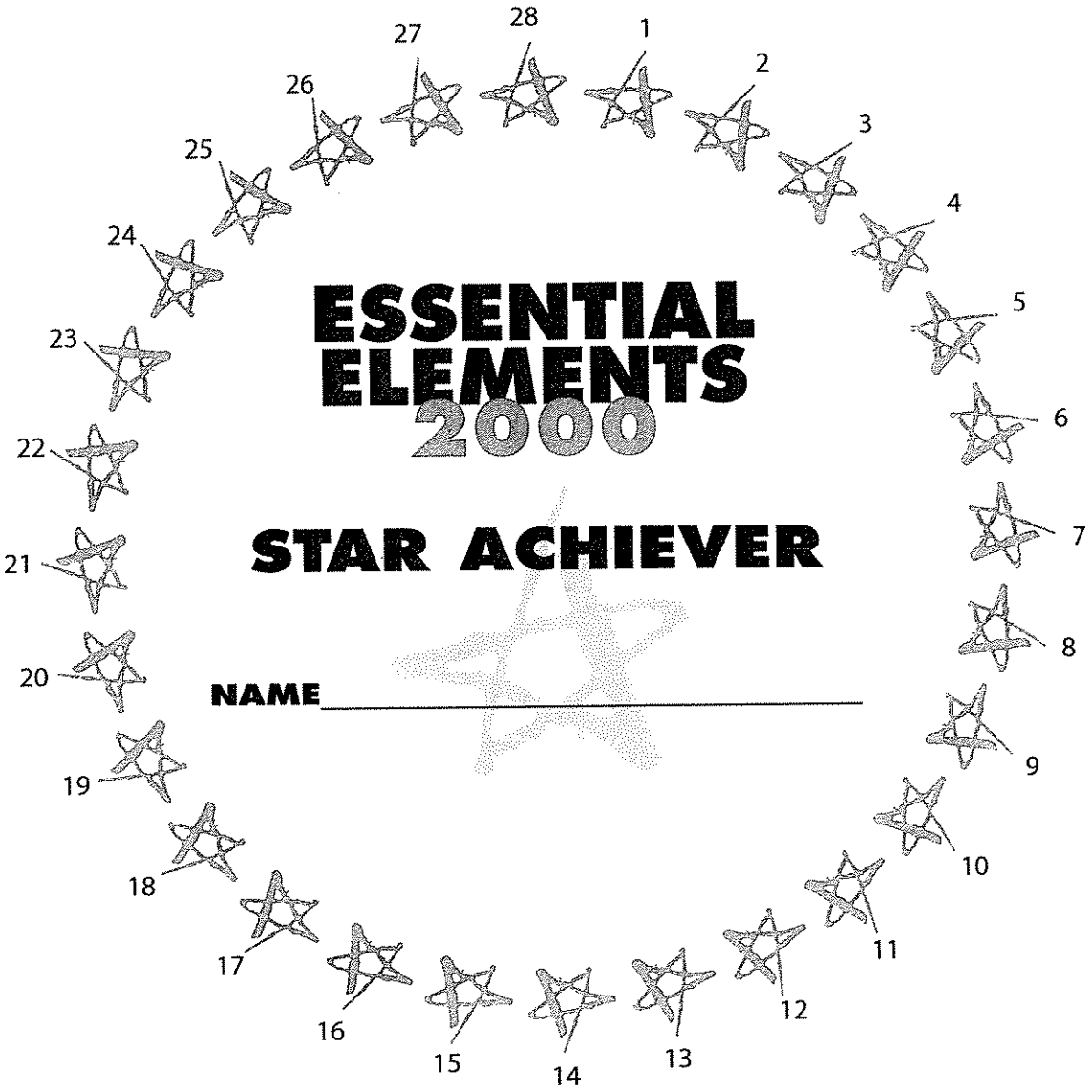
Improvisation is the art of freely creating your own melody *as you play*. Use these notes to play your own melody (Line A), to go with the accompaniment (Line B).



5. INSTANT MELODY



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



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

MUSIC — AN ESSENTIAL ELEMENT OF LIFE

FINGERING CHART

BARITONE B.C.

Instrument Care Reminders

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

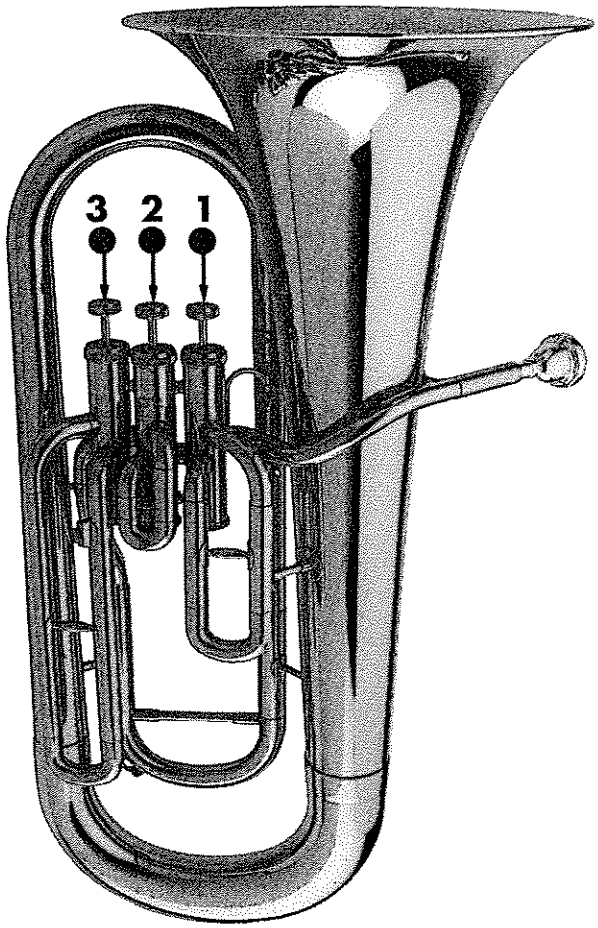
- Remove the mouthpiece and wipe it clean. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Use the water key to empty water from the instrument. Blow air through it.
- Wipe off the instrument with a clean soft cloth. Return the instrument to its case.

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.

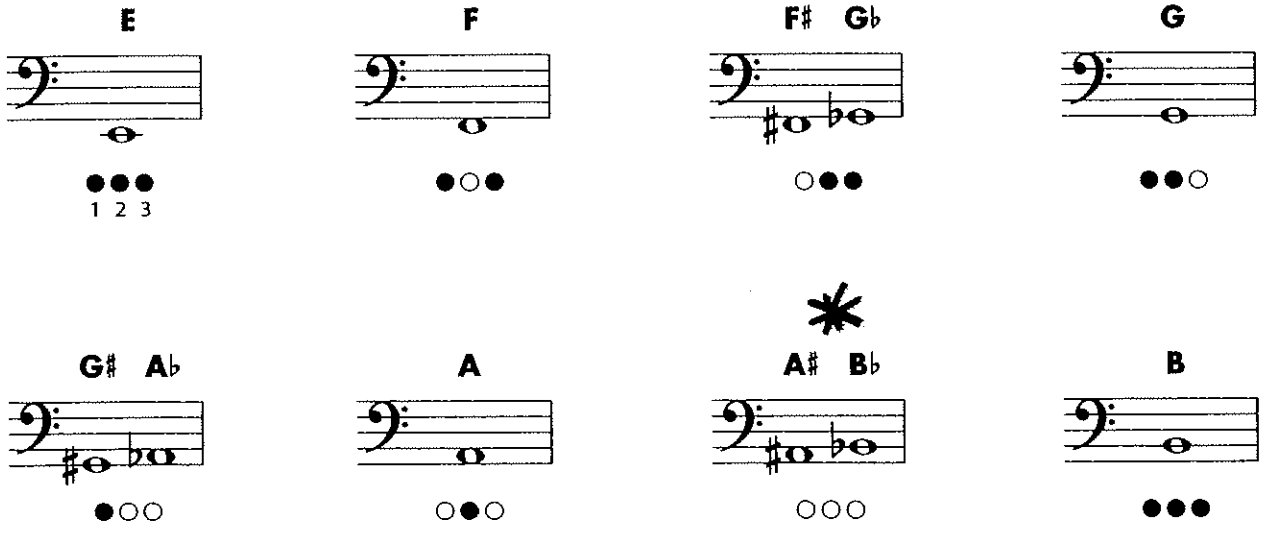
Be sure to grease the slides regularly. Your director will recommend special slide grease and valve oil, and will help you apply them when necessary.

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.



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

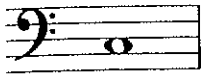
○ = Open
● = Pressed down



FINGERING CHART

BARITONE B.C.

C



●○●

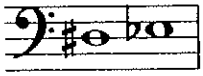
C♯ D♭

○●●

D

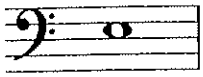
●●○

D♯ E♭



●○○

E

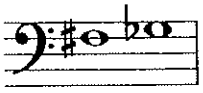


○●○

F

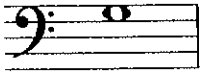
○○○

F♯ G♭



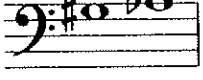
○●●

G



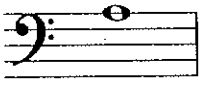
●●○

G♯ A♭



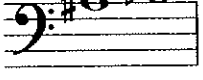
●○○

A



○●○

A♯ B♭

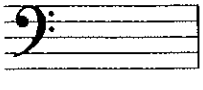


○○○

B

●●○

C

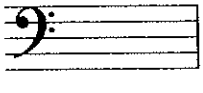


●○○

C♯ D♭

○●○

D

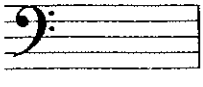


○○○

D♯ E♭

●○○

E

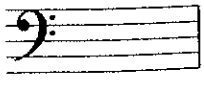


○●○

F

○○○

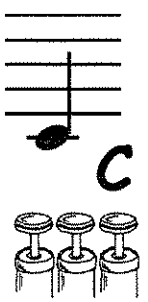
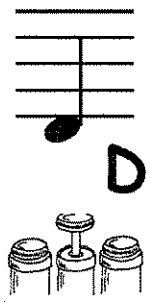
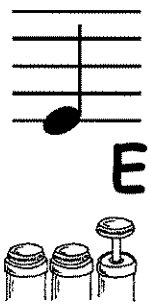
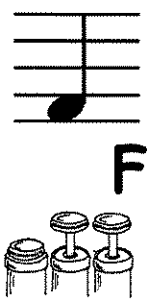
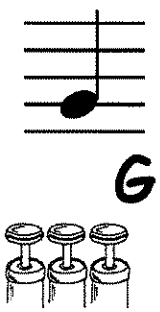
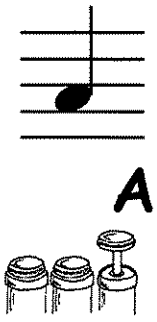
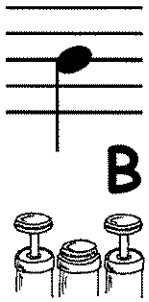
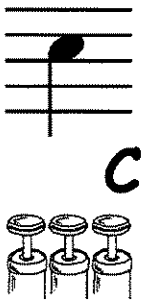
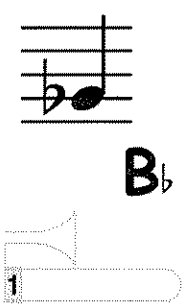
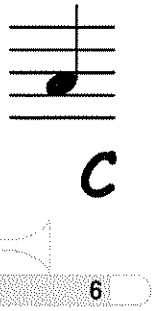
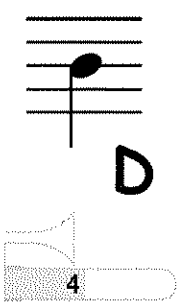
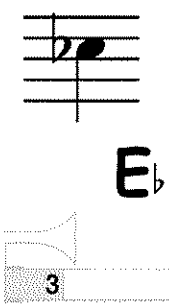
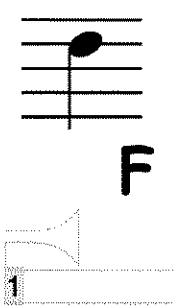
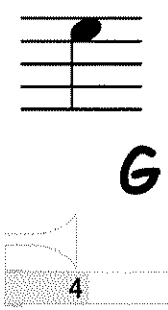
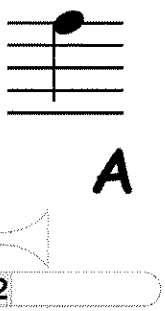
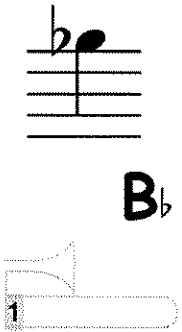
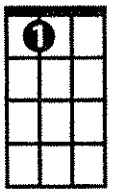
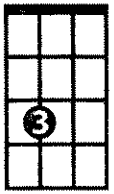
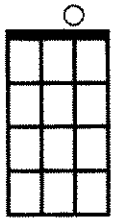
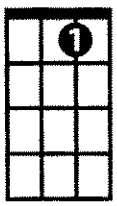
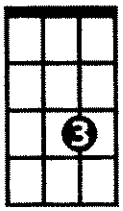
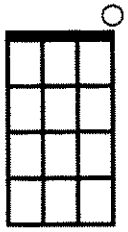
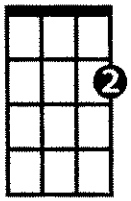
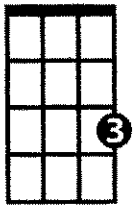
F♯ G♭



○●●

B♭ Concert Scale - Fingering Chart

Baritone B.C.

	B♭/"Do"	C/"Re"	D/"Mi"	E♭/"Fa"	F/"So"	G/"La"	A/"Ti"	B♭/"Do"
Trumpet	 C	 D	 E	 F	 G	 A	 B	 C
Trombone	 B♭	 C	 D	 E♭	 F	 G	 A	 B♭
Electric Bass	 B♭	 C	 D	 E♭	 F	 G	 A	 B♭