

BARITONE

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SciTech Band Calendar

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Scale Demos

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57. Blank Staff Paper
58. Twinkle Twinkle Note Test
59. Essential Elements Method Book
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What to practice first...

WINTERFEST SET LIST (Semester 1)

- 1) Cadence + Marching Drumline Feature
- 2) The Tempest
- 3) Smells Like Teen Spirit
- 4) Danza Kuduro
- 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 + Marching Drumline Feature
- 2) Uptown Funk
- 3) Optional Additions
- 4) Optional Additions
- 5) Sponsor Song
- INTERMISSION (Combined Bands)
- 6) The Tempest
- 7) Smells Like Teen Spirit
- 8) Crazy Jam (C Minor Groove)
- 9) Danza Kuduro
- 10) Original Student Composition
- 11) 12 Bar Blues

Graduation - **Pomp & Circumstance**

Optional Additions: (a) Original Student Compositions, (b) Amazing Grace, (c) Birdland, (d) Candy Rain, (e) Carol of the Buckets, (f) Chameleon, (g) Feeling Good, (h) It Don't Mean A Thing, (i) It Is Well, (j) The Legend of Super Mortal Tetris, (k) Runaway Baby, (l) Take On Me, (m) Tenor Madness, etc.

FINGERING CHART

BARITONE B.C.

Instrument Care Reminders

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

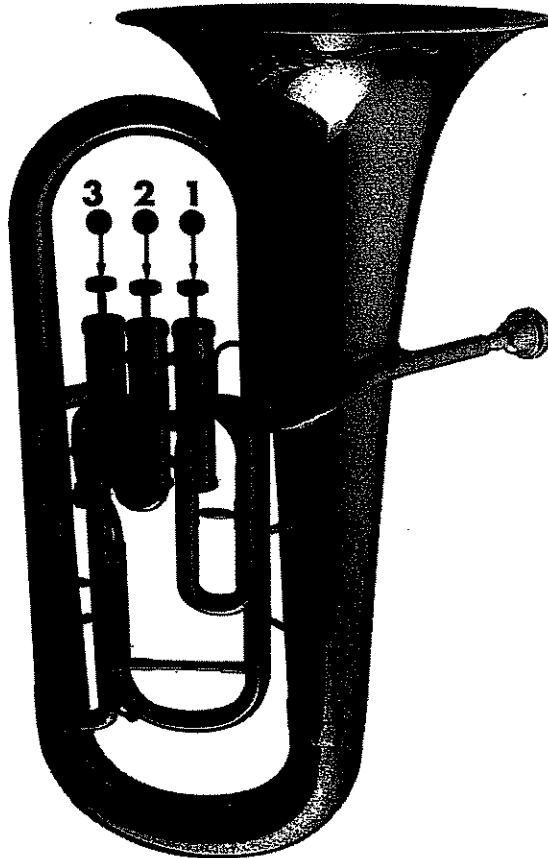
- Use the water key to empty water from the instrument. Blow air through it.
- Remove the mouthpiece. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Wipe off the instrument with a clean soft cloth. Return the instrument to its case.

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

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

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

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



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

- = Open
- = Pressed down

E

F

F# Gb

G

G# Ab

A

A# Bb

B

FINGERING CHART

BARITONE B.C.

C

● ○ ○

C# Db

○ ● ●

D

● ● ○

D# Eb

● ○ ○

E

○ ● ○

F

○ ○ ●

F# Gb

○ ● ●

G

● ● ○

G# Ab

● ○ ○

A

○ ● ○

A# Bb

○ ○ ●

B

● ● ○

C

● ○ ○

C# Db

○ ● ●

D

○ ○ ○

D# Eb

● ○ ○

E

○ ● ○

F

○ ○ ○

F# Gb

○ ● ●

Concert Bb Scale

1. Scale with hints



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

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

2. Scale

3. Arpeggio with hints

Bb D F Bb F D Bb

○○○ ●●○ ○○○ ○○○ ○○○ ●●○ ○○○

4. Arpeggio

5. Draw the notes of the scale.

6. Draw the notes of the arpeggio.

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

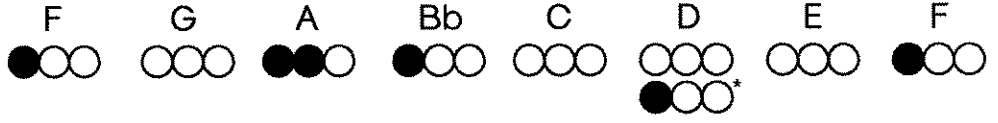
Concert Bb Scale

BRASS

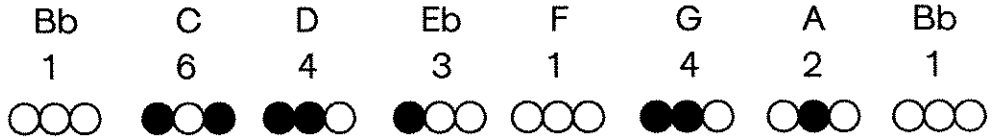
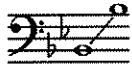
Trumpet



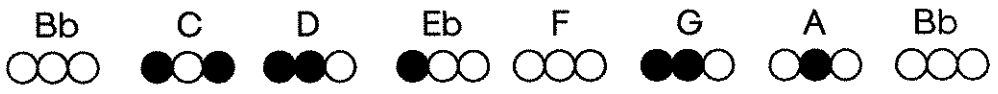
F Horn
*Lower octave



 Trombone
Baritone

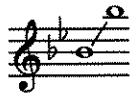


Tuba



WOODWINDS

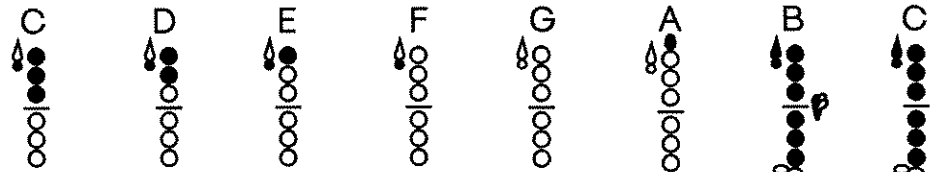
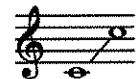
Flute



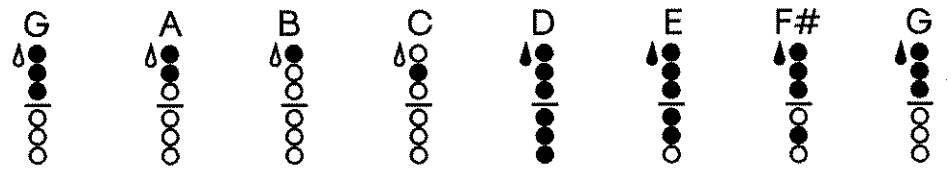
Oboe
*Forked F



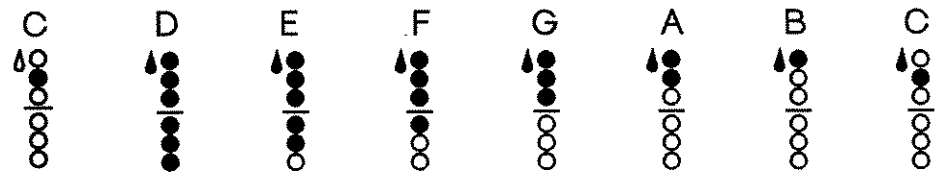
Clarinet



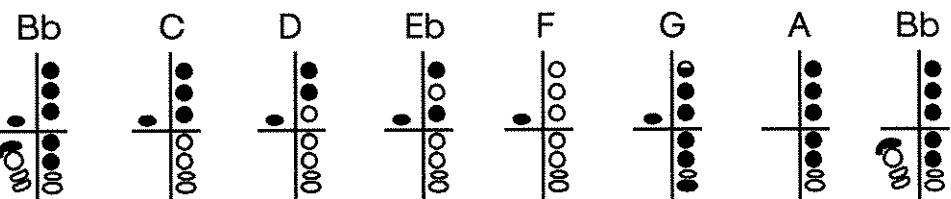
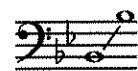
Alto/Bari Sax



Tenor Sax

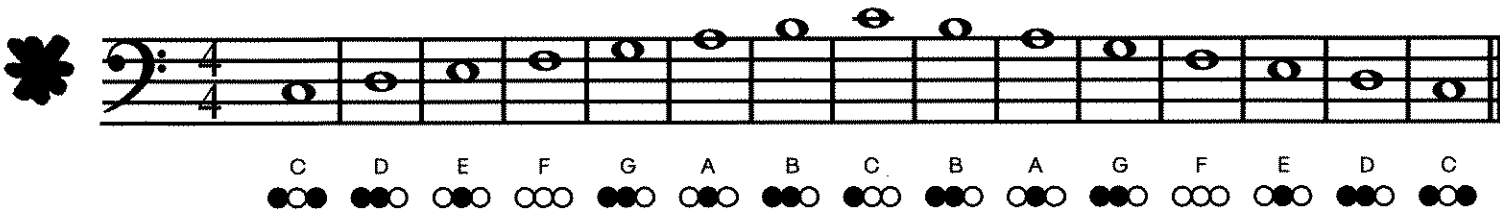


Bassoon
● = whisper key



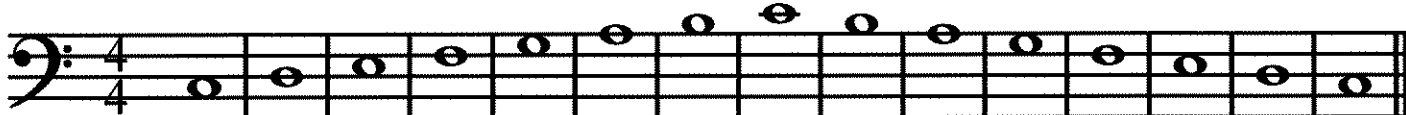
Concert C Scale

1. Scale with hints



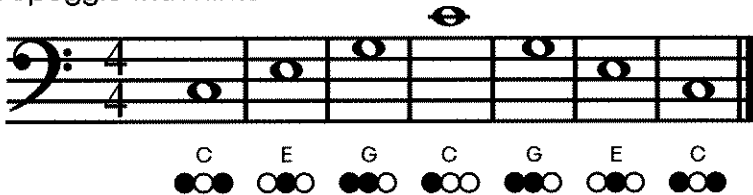
A musical staff in bass clef with a 4/4 time signature. It contains 14 measures of music. The notes are: C2, D2, E2, F2, G2, A2, B2, C3, B2, A2, G2, F2, E2, D2, C2. Below the staff, there are fingerings for each note: C (1, 2), D (2, 3), E (3, 4), F (4, 5), G (1, 2), A (2, 3), B (3, 4), C (4, 5), B (1, 2), A (2, 3), G (3, 4), F (4, 5), E (1, 2), D (2, 3), C (3, 4). A flower icon is on the left.

2. Scale



A musical staff in bass clef with a 4/4 time signature. It contains 14 measures of music with notes: C2, D2, E2, F2, G2, A2, B2, C3, B2, A2, G2, F2, E2, D2, C2.

3. Arpeggio with hints



A musical staff in bass clef with a 4/4 time signature. It contains 7 measures of music with notes: C2, E2, G2, C3, G2, E2, C2. Below the staff, there are fingerings for each note: C (1, 2), E (3, 4), G (4, 5), C (1, 2), G (3, 4), E (4, 5), C (1, 2).

4. Arpeggio



A musical staff in bass clef with a 4/4 time signature. It contains 7 measures of music with notes: C2, E2, G2, C3, G2, E2, C2.

5. Draw the notes of the scale.



An empty musical staff in bass clef with a 4/4 time signature, consisting of 14 measures.

6. Draw the notes of the arpeggio.



An empty musical staff in bass clef with a 4/4 time signature, consisting of 7 measures.

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



An empty musical staff in bass clef with a 4/4 time signature, consisting of 14 measures. The final note in the 14th measure is C2.

Concert C Scale

BRASS

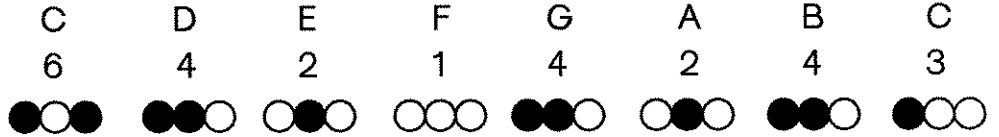
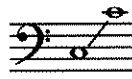
Trumpet



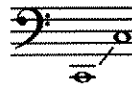
F Horn



 Trombone
Baritone



Tuba

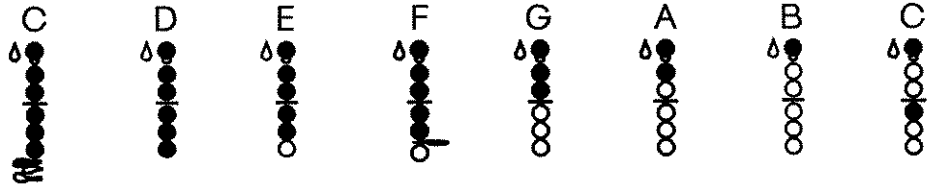
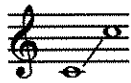


WOODWINDS

Flute

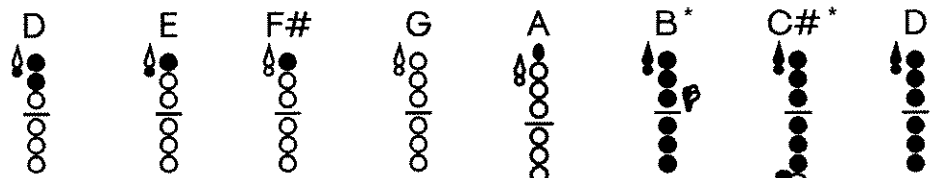


Oboe

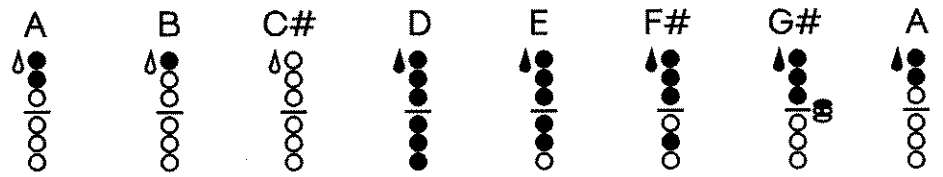
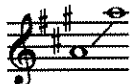


Clarinet

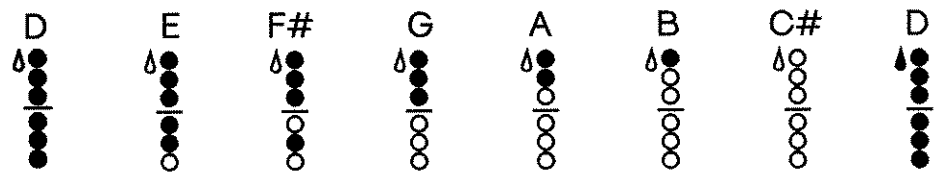
*Alternate fingering



Alto/Bari Sax

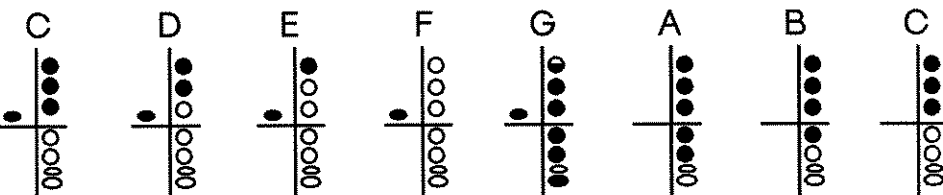


Tenor Sax



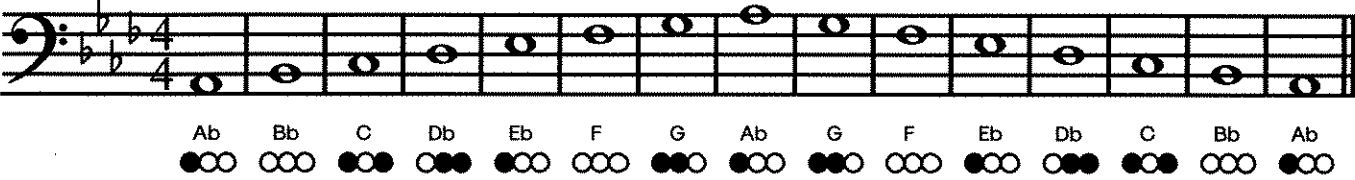
Bassoon

● = whisper key



Concert Ab Scale

1. Scale with hints

* 

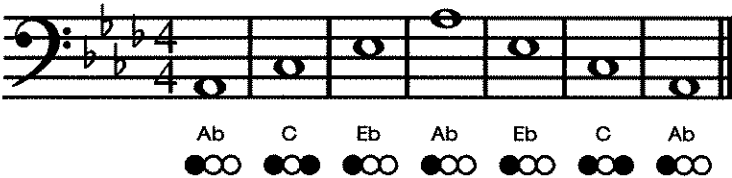
 Musical staff showing the Ab scale in bass clef, 4/4 time. The notes are: Ab, Bb, C, Db, Eb, F, G, Ab, G, F, Eb, Db, C, Bb, Ab. Below the staff are fingering diagrams for each note, represented by two circles with a dot in the first circle indicating the finger number.

2. Scale



Musical staff showing the Ab scale in bass clef, 4/4 time. The notes are: Ab, Bb, C, Db, Eb, F, G, Ab, G, F, Eb, Db, C, Bb, Ab.

3. Arpeggio with hints



Musical staff showing the Ab arpeggio in bass clef, 4/4 time. The notes are: Ab, C, Eb, Ab, Eb, C, Ab. Below the staff are fingering diagrams for each note.

4. Arpeggio



Musical staff showing the Ab arpeggio in bass clef, 4/4 time. The notes are: Ab, C, Eb, Ab, Eb, C, Ab.

5. Draw the notes of the scale.



Empty musical staff in bass clef, 4/4 time, for drawing the notes of the scale.

6. Draw the notes of the arpeggio.



Empty musical staff in bass clef, 4/4 time, for drawing the notes of the arpeggio.

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



Empty musical staff in bass clef, 4/4 time, for fill-in exercise. The first measure contains the Ab note.

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
Tuba		Ab	Bb	C	Db	Eb	F	G	Ab

WOODWINDS

Flute		Ab	Bb	C	Db	Eb	F	G	Ab
Oboe		Ab	Bb	C	Db	Eb*	F*	G	Ab
Clarinet		Bb	C	D	Eb	F	G	A	Bb
Alto/Bari Sax		F	G	A	Bb*	C	D	E	F
Tenor Sax		Bb*	C	D	Eb	F	G	A	Bb*
Bassoon		Ab	Bb	C	Db	Eb	F	G	Ab

*Alternate fingering

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

*Bis

● = whisper key

Concert Bb Blues Scale

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

Concert C Minor Scale

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

SCI-TECH BAND / MTM MASTER PRACTICE CHECKLIST

FIRST 5 NOTES

Do Re Mi Fa So La Ti Do

MAJOR SCALES

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

NATURAL MINOR SCALES

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

HARMONIC MINOR SCALES

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

BLUES SCALES

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

CHROMATIC SCALES

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

SUETA RHYTHM CHARTS

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

RHYTHM CHARTS (in Band Handbook)

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

FUNDAMENTAL RHYTHMS

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

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

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

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

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

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

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

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

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

ESSENTIAL ELEMENTS, BOOK 1

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

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

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

Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 2

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

Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 3

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

Pg. 38-39 – Rhythm Studies

OTHER

Band Repertoire Solo Repertoire Chamber Ensemble Repertoire Improvisation

SCALE CHECKLIST

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

SCALE ASSIGNMENTS

CONCERT & JAZZ BAND

QUARTER 1

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

QUARTER 2

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

QUARTER 3

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

QUARTER 4

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

SYMPHONIC BAND

QUARTER 1

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

QUARTER 2

Bb Blues

QUARTER 3

Bb Chromatic (1 Octave)
C Major

QUARTER 4

C Minor

*Scale assignments subject to change

SCITECH BAND GROOVE CHART

-CHORD PROGRESSIONS FOR IMPROV-

Scale	C	D	E	F	G	A	B
Number	1	2	3	4	5	6	7
Major	I	ii	iii	IV	V	vi	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) B \flat D F G A \flat G F D
- (I) B \flat D F G A \flat G F D
- (IV) E \flat G B \flat C D \flat C B \flat G
- (I) B \flat D F G A \flat G F D
- (V) F A C D
- (IV \prime) E \flat G B \flat C
- (I) B \flat D F G A \flat G F D

Walking Bass Line - B \flat Instruments

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

Walking Bass Line - E \flat Instruments

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

ADVANCED MUSIC

1. Fantasie for Flute and Piano, Gabriel Faure
2. Concerto in G for Flute, Wolfgang Amadeus Mozart
3. Sonate for Clarinet and Piano, Camille Saint-Saens
4. Sonata in G Minor for Alto Saxophone, Henri Eccles
5. Rapsodie for Orchestra and Tenor Saxophone, Claude Debussy
6. Trumpet Concerto for Bb Trumpet and Piano, Johann Nepomuk Hummel
7. Trumpet Concerto in Eb, Franz Joseph Haydn
8. Concerto for Trombone and Piano, Rimsky-Korsakov
9. Concerto for Bass Tuba, Ralph Vaughan Williams

TROMBONE

CONCERTO
FOR TROMBONE AND PIANO

RIMSKY-KORSAKOV (1844-1908)

Allegro vivace

1

f 3

6 A 1

f 3

B

cresc. *ff*

C *p*

D 1

f 3

6

TROMBONE

E 1

f

cresc.

ff

1

G Andante cantabile

p espressivo

f

pp p

cresc.

stringendo

Kadenz

f ad libitum

p

p cresc.

TROMBONE

f *pp* *f* *p* *riten.*

K Allegro *f* *f* *mf* L Allegretto *mf*

mf staccato

N 6

7 *mf*

5 *p*

4

Q *mf staccatissimo*

f

R 2

TROMBONE

mf p cresc.

f

3 S

6 T f

U Tempo poco meno mosso p

cresc. riten. Vivace 3

BASS CLEF INSTRUMENTS

Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(Eb) Eb Bb7 Cm Ab Eb Bb7

Soprano

Alto

Tenor

Bass

7

S

A

T

B

Eb Bb Eb Eb Ab Eb Cm Eb

14

S

A

T

B

Eb Bb7 Eb Eb/sus4/Ab Eb

SciTech Band Audition

SYMPHONIC BAND AUDITION REQUIREMENTS

- 1) Concert B^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



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	<ul style="list-style-type: none"> Indicates a mastery level, exceeding expectations. Student rarely needs assistance with demanding tasks, is self-motivated, and produces consistently high-quality work. 	<ul style="list-style-type: none"> Reaches expected (or proficient) level for this task. Student produces quality work and occasionally needs assistance with demanding tasks. 	<ul style="list-style-type: none"> Indicates a developing level for this task. Student produces required work with teacher direction and support. 	<ul style="list-style-type: none"> 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

Moderato

The musical score consists of three staves of music in bass clef, 4/4 time, and B-flat major. The first staff begins with a whole rest followed by a melodic line starting on G2, marked *mf*. The second staff continues the melody, marked *p*. The third staff features a rhythmic accompaniment of eighth notes, marked *f*. The piece concludes with a double bar line.

Audition Prepared Solo - ADVANCED BAND

Trombone/Baritone

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It consists of five staves of music. The first staff begins with a rest followed by a melodic line starting on G2, marked *mf*. The second staff continues the melody with a slur over the first four measures and a crescendo hairpin, then a *p* dynamic marking and a 'Swing!' instruction with a triplet symbol. The third staff features a more rhythmic, eighth-note pattern, marked *f*. The fourth staff returns to a melodic line with slurs and accents, marked with a hairpin. The fifth staff concludes the piece with a final melodic phrase and a double bar line.

ANGELS WE HAVE HEARD ON HIGH

Soprano Trombone / Baritone

Traditional French Carol

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

Alto

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

Tenor

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

Bass

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

Birdland

TROMBONE 1

Music by JOSEF ZAWINUL
Arranged by MICHAEL SWEENEY

FAST ROCK (♩ = 152-160)

4

Musical score for Trombone 1, measures 1-40. The score is written in 4/4 time with a key signature of one flat (B-flat). It includes various musical notations such as notes, rests, slurs, and dynamics. Handwritten annotations include circled measure numbers (4, 9, 17, 25, 33) and other markings like '1-4', '5 f', '6', '7', '9-15', '16', 'mf', 'f', and 'mf'. The score is divided into systems of staves.

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Trombone 1

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

53 54 55 56

57 **58** 59 60 *f*

61 62 63 64 (To CODA)

65 66 67 **68** *mf*

69 70 71 72

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

78 79 80 81 *mp* *ff*

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

(CODA) 94 *ff* 95 96 97 *ff*

Birdland

TROMBONE 2

Music by JOSEF ZAWINUL
Arranged by MICHAEL SWEENEY

FAST ROCK (♩ = 152-160)

The musical score for Trombone 2 of "Birdland" is written in bass clef with a key signature of one flat (B-flat) and a 7/4 time signature. The tempo is marked "FAST ROCK" with a quarter note equal to 152-160 beats per minute. The score consists of ten staves of music, with various performance markings and handwritten annotations:

- Staff 1:** Starts with a 4-measure rest, then a quarter note on B-flat (marked "1-4"), followed by a half note on G (marked "5 f"), and a quarter note on F (marked "> 6").
- Staff 2:** Features a quarter note on E (marked "7"), a quarter note on D (marked "8"), a quarter rest (marked "9"), a quarter note on C (marked "7"), a quarter rest (marked "9-15"), a quarter note on B-flat (marked "16"), and a quarter note on A (marked "mf").
- Staff 3:** A melodic line starting at measure 17, marked with a circled "17". It includes slurs, accents, and a flat sign over the eighth note in measure 18.
- Staff 4:** Continues the melodic line from measure 21 to 24, marked with a circled "21". It includes slurs, accents, and a flat sign over the eighth note in measure 23.
- Staff 5:** Continues the melodic line from measure 25 to 28, marked with a circled "25". It includes slurs, accents, and a flat sign over the eighth note in measure 27.
- Staff 6:** Continues the melodic line from measure 29 to 32, marked with a circled "29". It includes slurs, accents, and a flat sign over the eighth note in measure 31.
- Staff 7:** Continues the melodic line from measure 33 to 36, marked with a circled "33". It includes slurs, accents, and a flat sign over the eighth note in measure 35.
- Staff 8:** Continues the melodic line from measure 37 to 40, marked with a circled "37". It includes slurs, accents, and a flat sign over the eighth note in measure 39.

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Trombone 2

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

53 54 55 56

(58) 57 58 59 60

61 62 63 64 **(To CODA)** Φ

65 66 67 *mf* **(68)** 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 **(86)** *mp* 83 84 85 **(D.S. AL CODA)** 86-93

Φ **(CODA)** 94 *ff* 95 96 97 *ff*

Birdland

TROMBONE 3

Music by JOSEF ZAWINUL
Arranged by MICHAEL SWEENEY

FAST ROCK (♩ = 152-160)

The musical score for Trombone 3 of "Birdland" is presented in a single system with eight staves. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked "FAST ROCK" with a quarter note equal to 152-160 beats per minute. The score includes several handwritten annotations: a circled "4" above the first staff, a circled "9" above the second staff, a circled "17" above the third staff, a circled "25" above the fifth staff, and a circled "33" above the seventh staff. Performance markings include dynamics such as *f*, *mf*, and *f*, and various articulations like accents and slurs. Measure numbers 1-4, 5, 6, 7, 8, 9-15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, and 40 are indicated throughout the score.

08921581

Trombone 3

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

53 > 54 55 56

57 **58** *f* 59 60

61 62 63 64 (TO CODA) $\text{\textcircled{C}}$

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

69 70 71 72

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

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

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

$\text{\textcircled{C}}$ (CODA) 94 *ff* 95 96 97 *ff*

Birdland

TROMBONE 4

Music by JOSEF ZAWINUL
Arranged by MICHAEL SWEENEY

FAST ROCK (♩ = 152-160)

The musical score for Trombone 4 of "Birdland" is written in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked "FAST ROCK" with a quarter note equal to 152-160 beats per minute. The score consists of eight staves of music, with various performance markings and handwritten annotations. The first staff begins with a dynamic marking of *f* and includes a circled "4" above the first measure. The second staff has a circled "9" above the first measure and a circled "7" above the eighth measure, with a dynamic marking of *mf*. The third staff starts with a circled "17" above the first measure. The fourth staff has a circled "25" above the first measure and a dynamic marking of *f* at the end. The fifth staff has a circled "25" above the first measure. The sixth staff has a circled "33" above the first measure and a dynamic marking of *mf*. The seventh staff has a circled "33" above the first measure and a dynamic marking of *f*. The eighth staff has a circled "33" above the first measure and a dynamic marking of *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

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Trombone 4

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

53 > 54 55 > 56

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

61 > 62 > 63 > 64 (TO CODA) ⊕

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

69 70 71 72

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

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

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

⊕ (CODA) 94 OB 21581 - P2 *ff* > 95 96 97 *ff*

B.C.

BLUE MOON

31.

Handwritten musical score for "Blue Moon" by Billie Holiday. The score consists of ten staves of music, each with handwritten chord progressions. The key signature is B-flat major (two flats) and the time signature is common time (C). The chords are written in a shorthand notation: Eb, Cmi, Fmi, Bb7, E, Cmi, Fmi, Bb7, Eb, Cmi, Fmi7, Eb, Ab, Eb, Bb7, Eb, Cmi, Fmi, Bb7, Eb, Cmi, Fmi7, Eb, Fmi7, Eb, Fmi7, Bb7, Eb, Fmi7, Bb7, Eb, Abmi7, Db7, Gb, Bb, F7, Fmi7, Bb7, Eb, Cmi, Fmi7, Bb7, Eb, Cmi, Fmi, Bb7, Eb, Cmi, Fmi7, Bb7, 1. Eb, Fmi7, Eb, Bb7, 2. Eb, Fmi7, Eb.

Trombone

Canon Remix

Pachelbel / Arr. Bernice

4 5 8 13

17 21

24 29

31 37

38

45

52 53 8 61

66 69

73 77

80 83

mf

f

f

* Read in Bass clef 7:
Alto Sax.

MELODY

Canon Remix

Pachelbel / Arr. Bernice

7: *mf*

4 5 8 13

17 21

24 29

31 37

38

45 *f*

51 53 61 69 *f* 77

71

78 83

85

Bass Guitar

Canon Remix

Pachelbel / Arr. Bernice

5

4

B \flat F Gm Dm E \flat

10 B \flat E \flat F

13 With Energy

mp

mf

16

21

29

26

31

37

45

41

f

46

53 Solo

51

Detailed description: This is a bass guitar sheet music for a 'Canon Remix' of Pachelbel's Canon. The music is written in bass clef with a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. The score consists of ten staves of music. The first staff starts at measure 4 and includes a boxed measure number '5' above it. Chord symbols B-flat, F, Gm, Dm, and E-flat are written above the staff. The second staff starts at measure 10 and includes a boxed measure number '13' above it, with the instruction 'With Energy' and a dynamic marking of 'mf'. The third staff starts at measure 16. The fourth staff starts at measure 21 and includes a boxed measure number '21' above it. The fifth staff starts at measure 26 and includes a boxed measure number '29' above it. The sixth staff starts at measure 31. The seventh staff starts at measure 36 and includes a boxed measure number '37' above it. The eighth staff starts at measure 41 and includes a boxed measure number '45' above it, with a dynamic marking of 'f'. The ninth staff starts at measure 46. The tenth staff starts at measure 51 and includes a boxed measure number '53' above it, with the instruction 'Solo'. The music features a mix of quarter notes, eighth notes, and sixteenth notes, with some passages marked with hairpins for dynamics.

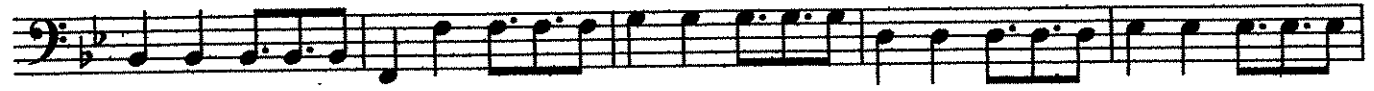
2
56

[Title]



61

61



69

66

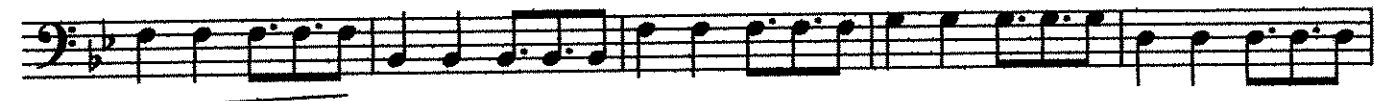


71



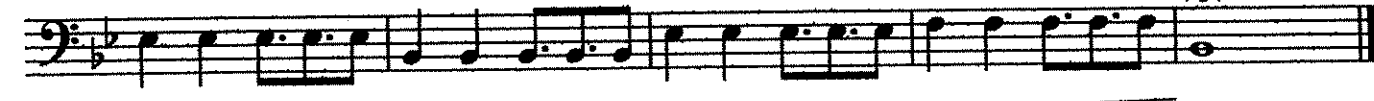
77

76



83

81





Careless Whisper – Melody

Melody C – Flute



Melody Bb – Trumpet, Clarinet, Tenor Sax



Melody Eb – Alto Sax, Bari Sax



Melody Bass Clef – Trombone, Baritone



Piano – Chords

Dm, Gm, Bb, Am

Lyrics

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

Careless Whisper – Horn Lick

Horn Lick C – Flute



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

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



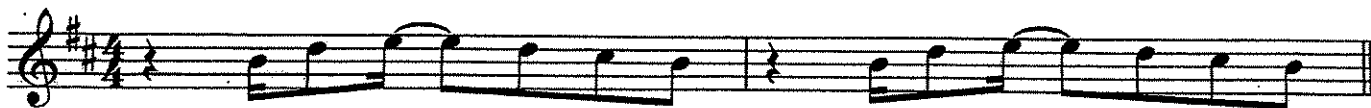
E G A G F# E E G A G F# E

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



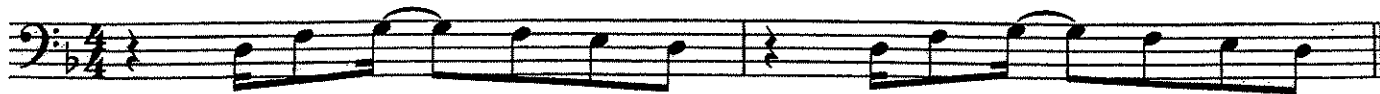
E G A G F# E E G A G F# E

Horn Lick Eb – Alto Sax, Bari Sax



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

Horn Lick Bass Clef – Trombone, Baritone



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

Carol of The Bells

Melody - Bass Clef
-Trombone / Baritone

Quartet Version

arr. Turgeon & Brenice

Soli

mp

6

12

18

rit.

A

a tempo - Repeat 4x

f

B

24

C

31

D

Repeat 3x

mf

f

37

E

rit.

Carol of The Bells

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

Quartet Version

arr. Turgeon & Bernice

mp

8

15

rit. [A] a tempo - Repeat 4x

f

[B]

22

[C] [D] Repeat 3x

31

mf f

[E]

40

rit.

7: Bass clef

79

(MED. PUNK)

CHAMELEON

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

INTRO

(BASS) N.C.

A

B \flat -7 Eb7 B \flat -7 Eb7

B \flat -7 Eb7 B \flat -7 Eb7

B

B \flat -7 Eb7 B \flat -7 Eb7

B \flat -7 Eb7 N.C.

Chameleon Bass Line

Score

The musical score for "Chameleon Bass Line" is presented in five staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The score is divided into two measures by a repeat sign. The first measure contains a quarter note followed by an eighth note pair. The second measure contains a quarter note followed by an eighth note pair, with a repeat sign at the end of the piece.

C

Bb

Eb

Bass Clef High

Bass Clef Low

Trombone

Cheer # 1

arr. Bernice

Watch Conductor
Slow-Fast



Melody (B.C.)

Danza Kuduro

As Recorded by
Don Omar & Lucenzo
arr. Bernice

Slow ♩ = 63
play 2nd time only
Duet

mp

5

Double Time
A ♩ = 126
4

B 13 4 C optional 8va

f

21

D 25

29

E 33

36

F %

40

f

Danza Kuduro

Melody (B.C.), p. 2

44

48

G solo/soli optional 8va

52

56

tutti H optional solo/soli tutti

Top Notes Melody
Bottom Harmony

61

optional solo/soli To Coda \oplus I tutti Solo Section -Drum Feature On Cue

1st time only

66

6 D.S. % al Coda

J \oplus Coda K

73

7

ff

84

1. 2.

Counter melody
(B.C.)

Danza Kuduro

As Recorded by
Don Omar & Lucenzo
arr. Bernice

Slow ♩ = 63

Double Time

A ♩ = 126

4 4 4 4 8

D 25 8 E 8 F % 4

47 G 8 H 7 To Coda ⊕

I Solo Section
65 -Drum Feature On Cue 7 D.S. % al Coda

⊕ Coda J 73 8 K ff

85 1. 2.

Accordian
Horn Lick (B.C.)
OPTIONAL

Danza Kuduro

As Recorded by
Don Omar & Lucenzo
arr. Bernice

Slow ♩ = 63

A Double Time ♩ = 126

4 4

11

14

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

25 8 8 8 8

H

57 7

To Coda ⊕

I Solo Section
-Drum Feature On Cue

65 7

D.S. % al Coda

⊕ Coda

J **K**

73 8 7

1. 2.

Bass Guitar
TREBLE CLEF
8vb Slow ♩ = 63

Danza Kuduro

As Recorded by
Don Omar & Lucenzo
arr. Bernice

Double Time

A ♩ = 126

Am F C G simile... 4 4

B 13 Am F C G C A E A A C

18 F C F F G C G C E G G B D G Ab simile...

22 D

26

30 E

34

38 F % f

42

Bass Guitar (TREBLE CLEF), p. 2 Danza Kuduro

46 G



Musical staff 46-49: Treble clef, 4/4 time. Measures 46-49. Chord G is indicated above measure 48.

50



Musical staff 50-53: Treble clef, 4/4 time. Measures 50-53.

54 H



Musical staff 54-57: Treble clef, 4/4 time. Measures 54-57. Chord H is indicated above measure 56.

58



Musical staff 58-61: Treble clef, 4/4 time. Measures 58-61.

62 *To Coda* \oplus I **Solo Section**
-Drum Feature On Cue



Musical staff 62-65: Treble clef, 4/4 time. Measures 62-65. Measure 64 contains a double bar line with repeat dots. Dynamic *mf* is written below measure 64.

66



Musical staff 66-69: Treble clef, 4/4 time. Measures 66-69.

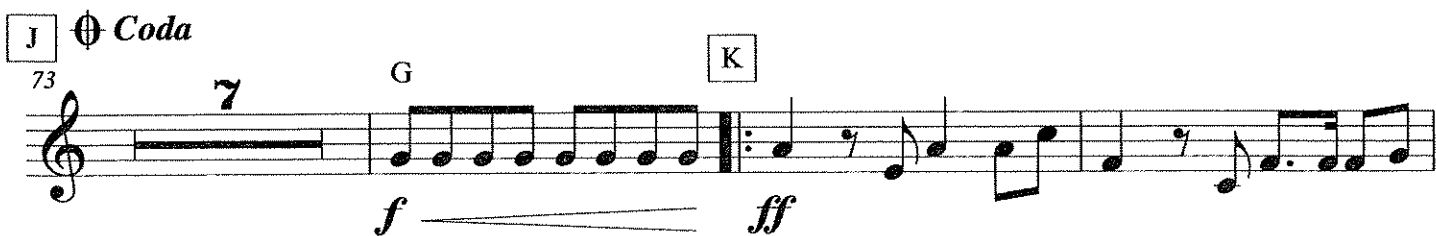
70 *D.S. al Coda*



Musical staff 70-72: Treble clef, 4/4 time. Measures 70-72. Measure 72 ends with a double bar line and repeat dots.

J \oplus *Coda* K

73 *f* *ff*



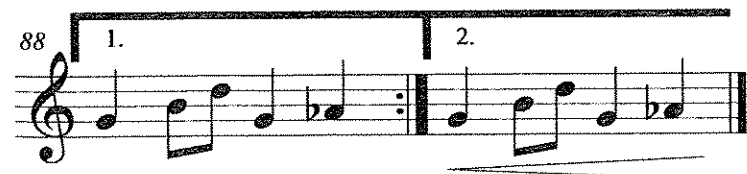
Musical staff 73-82: Treble clef, 4/4 time. Measures 73-82. Measure 73 has a 7-finger barre. Chord G is indicated above measure 74. Measure 74 has a double bar line with repeat dots. Dynamic *f* is written below measure 74, and *ff* is written below measure 75.

83



Musical staff 83-87: Treble clef, 4/4 time. Measures 83-87.

88 1. 2.



Musical staff 88-91: Treble clef, 4/4 time. Measures 88-91. Measure 88 has a first ending bracket. Measure 89 has a second ending bracket. Measure 90 has a double bar line with repeat dots.

Eye Of The Tiger

For Zanetti

Flute
Piano

A A G A A G A A G F

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

Clarinet
Trumpet
(LOW)

B B A B B A B B A G

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

Clarinet
Trumpet
(HIGH)

B B A B B A B B A G

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

Alto Sax

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

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

Trombone

A2 A2 G4 A2 A2 G4 A2 A2 G4 F1

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

Piano: Am G F

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

FEELING GOOD ROAD MAP

- 1) INSTRUMENTAL SOLO (optional)
- 2) VOCAL SOLO
- 3) HIT 4X
- 4) RHYTHM SECTION 2X (soft *p*)
- 5) FAST OPENING 2X (soft *p*) - "Birds Flying High" Small Group
- 6) RHYTHM SECTION 2X (soft *p*)
- 7) SOLO SECTION (optional)
- 8) HORN LICK 2X
- 9) RHYTHM SECTION 2X WITH BUILD UP
- 10) NASTY LICK 2X (loud *f*) – Piano hold notes
- 11) BACKGROUNDS (loud *f*)
 - Low Brass play HIT (optional)
 - POP LAST NOTE (on beat 1)
- 12) "And I'm Feeling Good" Ending (soft *p*)

Feeling Good

(Bb Minor)

Swing Time

Flute
Piano

Clarinet
Trumpet
(LOW)

Clarinet
Tenor Sax
Trumpet
(HIGH)

Alto Sax

Trombone
Euphonium
(HIGH)

Trombone
Euphonium
Tuba
(LOW)

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

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

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

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

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

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

Tenor Sax:
Octave Key HIGH
No Octave Key LOW

Alto Sax:
Octave Key HIGH
No Octave Key LOW

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

Piano: Bbm (8th note triplets)

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

Feeling Good

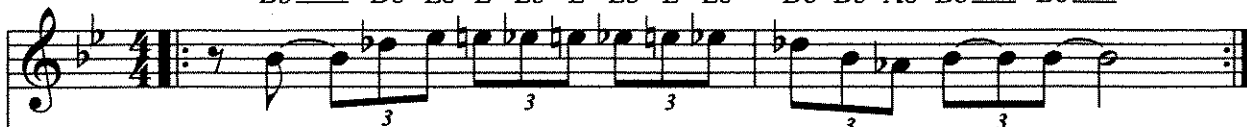
Swing Time

(HORN LICK+)

NOTE 8 ON CUE
BEAT 4

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

Flute
Piano



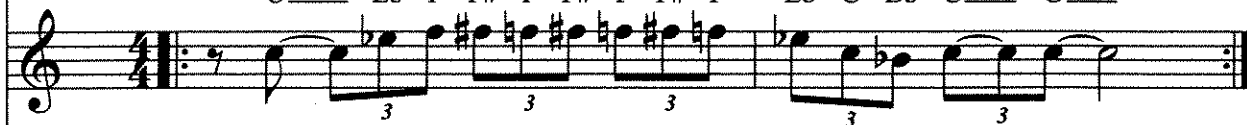
C — Eb F F# F F# F F# F Eb C Bb C — C —

Clarinet
Trumpet
(LOW)



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

Clarinet
Tenor Sax
Trumpet
(HIGH)



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

Alto Sax



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

Trombone
Euphonium



Horn Lick:

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

Opening "And I'm Feeling Good":

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

1 & b3 Background Harmony Hits

Feeling Good

(NASTY LICK - Bb Minor)

Swing Time

Flute Piano

Clarinet Trumpet (LOW)

Clarinet Tenor Sax Trumpet (HIGH)

Alto Sax

Trombone Euphonium

Tuba

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

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

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

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

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

Alto Sax: Octave Key HIGH, No Octave Key LOW

Trombone Euphonium: Positions: 1 5 1 3 5 1 1 5 2 3 5 1

Piano: Bbm (2 Beats Hold)

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

Trombone
Euphonium

Feeling Good

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

$\text{♩} = 60$

Words and Music by Leslie Bricusse & Anthony Newley

Slowly, Freely

B♭m

B♭m/A♭

G♭maj7

B♭m/F F7

B♭m

B♭m/A♭

Birds fly-ing high,

you know how I feel.

Sun in the sky,

You know how I feel.

Breeze drift-ing on by,

You know how I feel.

It's a new dawn,

it's a new day,

it's a

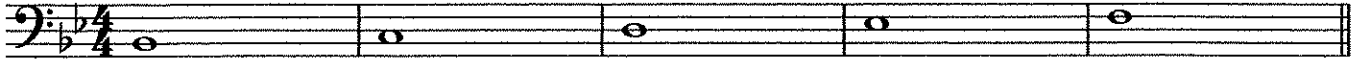
new life

for me

and I'm feel-ing

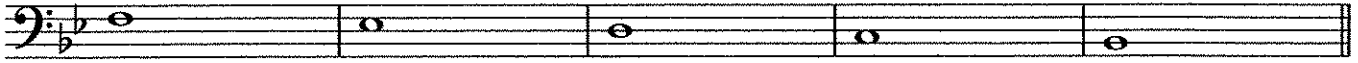
good.

A



6

B



11

C

D



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

Cornet / Baritone

?



1) Name _____

2) Write in note names...

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

4) Play the piece...

142
(MED.)

HEART AND SOUL

-HOAGY CARNICHAEL/
FRANK LEISSER

Handwritten musical score for 'Heart and Soul' in bass clef, 4/4 time. The score consists of seven staves of music with various chords and melodic lines. The chords are: F, D-7, G-7, C7, Fmaj7, D-7, G-7, C7, A-7, D-7, G-7, C7, F, D-7, G-7, C7, F, G-7, C7, Fmaj7, C7, F7, Bbmaj7, A7, D7, G7, C7, F7, Bb7, A7, Bbmaj7, A7, D7, G7, C7, F7, Bb7, C7, F, D-7, G-7, C7, Fmaj7, D-7, G-7, C7, A-7, D-7, G-7, C7, A7#5, D7, G-7, C7, F, (D-7, G-7, C7).

Holding Out For A Hero

SPONSOR SONG

arr. Bernice

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

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

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

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

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

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

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

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

Horn Lick 2 C
C B A G G A A

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

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

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

Bass Synth

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

Piano
Optional Syncopated Rhythm on Cue

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

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

5

M. C
M. B♭
M. Eb
M. (B.C.)

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

HL. 1 C
HL. 1 B♭
HL. 1 Eb
HL. 1 (B.C.)

HL. 2 C
HL. 2 B♭
HL. 2 Eb
HL. 2 (B.C.)

Bass

Piano

F C G

Musical score for bass clef, measures 43-53. Measure 43 starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. A '3' indicates a triplet of eighth notes. A box containing the letter 'H' is positioned above the staff. The score consists of three staves of music. The first staff (measures 43-48) features a triplet of eighth notes followed by a repeat sign and a series of eighth notes with accents. The second staff (measures 49-52) continues the eighth-note pattern with accents. The third staff (measures 53-53) shows a first ending bracket over measures 53-54, followed by a second ending bracket over measures 55-56, which concludes with a whole note chord.

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...

IT DON'T MEAN A THING

(If It Ain't Got That Swing)

E_b * Readin
Bass Clef

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

MODERATELY FAST

The musical score is written for three staves in 4/4 time. The key signature is E-flat major (one flat). The tempo is marked 'MODERATELY FAST'. The score is numbered 1 through 12. The first staff begins with a treble clef and a key signature change to E-flat major. The music features a mix of eighth and quarter notes, with some measures containing beamed eighth notes. Dynamics include *f* (forte) and *mf* (mezzo-forte). There are several accents (^) and slurs. A key signature change to E-flat major is indicated by a double bar line and a key signature change symbol at measure 7. The score ends at measure 12.

Don + Near A Thing - ED

To Coda

Musical notation for measures 13-16. The score consists of three staves. Measure 13 is marked with a first ending bracket. Measures 14 and 15 are marked with a second ending bracket. Measure 16 is marked with a first ending bracket and a fortissimo (ff) dynamic marking.

Musical notation for measures 17-20. The score consists of three staves. Measure 17 is marked with a first ending bracket and a forte (f) dynamic marking. Measures 18 and 19 are marked with a second ending bracket. Measure 20 is marked with a first ending bracket and a forte (f) dynamic marking.

Musical notation for measures 21-23. The score consists of three staves. Measure 21 is marked with a first ending bracket. Measures 22 and 23 are marked with a second ending bracket.

Musical notation for measures 24-25. The score consists of three staves. Measure 24 is marked with a first ending bracket and a forte (f) dynamic marking. Measure 25 is marked with a first ending bracket and a forte (f) dynamic marking.

D.S. al Coda

CODA

Musical notation for measure 26. The score consists of three staves. Measure 26 is marked with a first ending bracket and a forte (f) dynamic marking.

Rhythm

IT DON'T MEAN A THING

(If It Ain't Got That Swing)

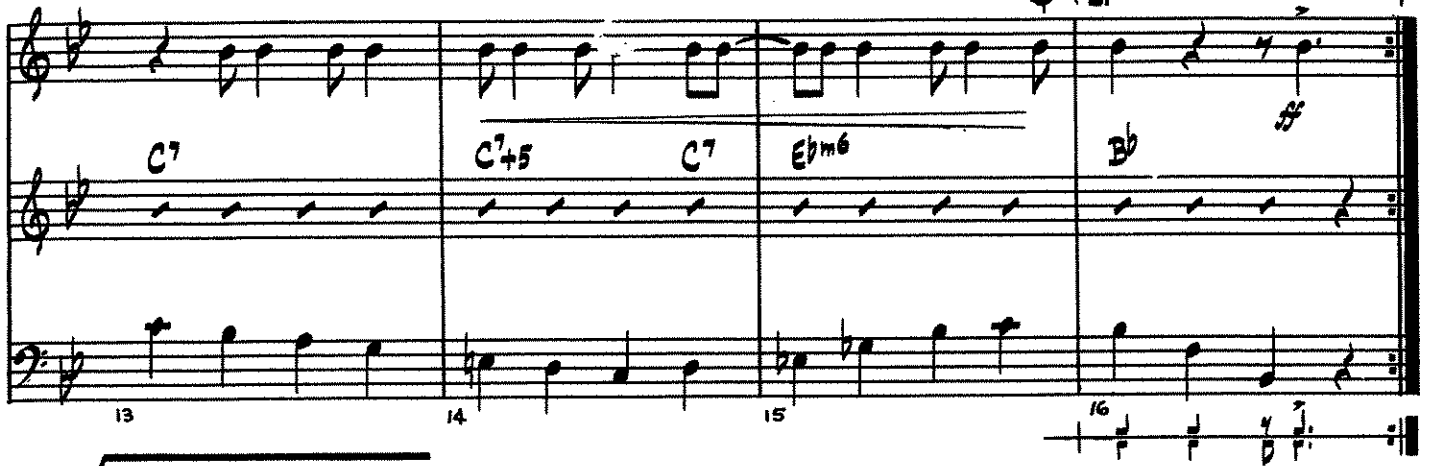
Words and Music by
IRVING MILLS and
DUKE ELLINGTON
Arranged by JACK BULLOCK

MODERATELY FAST

The musical score is arranged in three systems, each with three staves (treble, guitar, and bass clefs). The key signature is B-flat major (two flats). The tempo is marked 'MODERATELY FAST'. Measure numbers 1 through 12 are indicated at the bottom of the staves. Chord symbols are placed above the guitar staff. The first system (measures 1-4) features a piano melody with accents and a bass line with eighth-note patterns. The second system (measures 5-8) continues the piano melody and includes a guitar part with various chords. The third system (measures 9-12) shows the piano melody concluding and the guitar part with a final chord.

It Don't Mean A Thing - Rhythm

To Coda  1.



Musical notation for measures 13-16. Measure 13: Treble clef, C7 chord. Measure 14: Treble clef, C7+5 and C7 chords. Measure 15: Treble clef, Ebm6 chord. Measure 16: Treble clef, Bb chord. Bass clef accompaniment is present in all measures.



Musical notation for measures 17-20. Measure 17: Treble clef, Bb chord. Measure 18: Treble clef, Eb0 and Bb7 chords. Measure 19: Treble clef, Eb chord. Measure 20: Treble clef, Eb chord. Bass clef accompaniment is present in all measures.

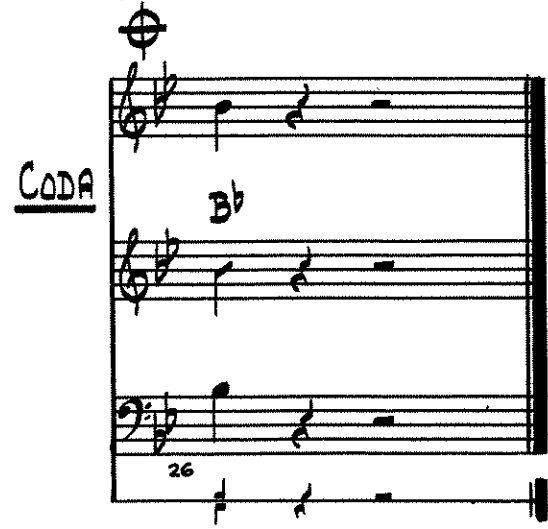


Musical notation for measures 21-23. Measure 21: Treble clef, Eb0 chord. Measure 22: Treble clef, C7 and C0 chords. Measure 23: Treble clef, C7 chord. Bass clef accompaniment is present in all measures.



Musical notation for measures 24-25. Measure 24: Treble clef, F7 and G7 chords. Measure 25: Treble clef, D7+ chord. Bass clef accompaniment is present in both measures. Measure 25 is labeled as a fill.

D.S. al Coda



CODA section. Treble clef, Bb chord. Bass clef accompaniment is present. The section ends with a double bar line.

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

Musical score for Trombone/Baritone, measures 1-7. The score includes four vocal staves (Soprano, Alto, Tenor, Bass) and one instrument staff. The instrument staff has the word "legato" written below it. The vocal staves have "S. phrasing for solo only" written above them. The music is in 4/4 time and B-flat major.

Musical score for Trombone/Baritone, measures 8-14. The score includes four vocal staves (Soprano, Alto, Tenor, Bass) and one instrument staff. The music continues from the previous system.

Musical score for Trombone/Baritone, measures 15-21. The score includes four vocal staves (Soprano, Alto, Tenor, Bass) and one instrument staff. The instrument staff has the text "Lower notes for solo only" written above it. The music continues from the previous system.

LA LUZ QUE ME ALUMBRA

THE LIGHT THAT SHINES ON ME
Original SciTech Band Student Composition

ROAD MAP

Piano Intro

Add Solo

Add Cymbal “Sprinkles”

Add Drum Build Up w/8th Notes

Band Hits

Lick #1 (Brass + Woodwinds)

Lick #2

Solo Section

Add Lick #3 Soli

Add Full Band Lick 3 (optional)

Add Drum Build Up w/8th Notes

Drum Solo (Piano Hits Every 4 beats)

Band Hits

Lick #1A

Add Lick #3

Last Note

C INSTRUMENTS: FLUTE, TROMBONE, EUPHONIUM, GUITAR, PIANO

Hits: EE EE EE

Lick #1: E F E

Lick #2: AA AA AA AA x3 E(Hold)

Lick #3: E C B A G E E C B A G A Ab

Bb INSTRUMENTS: CLARINET, TRUMPET, TENOR SAX

Hits: F#F# F#F# F#F#

Lick #1: F# G F#

Lick #2: BB BB BB BB x3 F#(Hold)

Lick #3: F# D C# B A F# F# D C# B A B Bb

Eb INSTRUMENTS: ALTO SAX

Hits: C#C# C#C# C#C#

Lick #1: C# D C#

Lick #2: F#F# F#F# F#F# F#F# x3 C#(Hold)

Lick #3: C# A G# F# E C# C# A G# F# E F# F

PIANO & GUITAR

Piano Top: C B A E (16th Notes)

Piano Bass: A G F E (Whole Notes)

Chords: Am Am Am E

Am = A C E E = E G# B

The Legend of Super Mortal Tetris

Melody (Bass Clef)

arr. Bernice

Each note cued

A TETRIS (♩ = 140)

6

12

17

23

29

33

36

MORTAL KOMBAT
I (♩ = 126) J

45 YELL! K L YELL! 2nd time only

Musical staff 45-53: Bass clef, key signature of two flats. Measure 45 starts with 'YELL!'. Measures 46-47 contain a 4-measure rest. Measure 48 contains a 3-measure rest. Measures 49-53 repeat the 'YELL!' phrase. A double bar line with repeat dots is at the end of measure 53.

Spon sor the band!

Spon sor the band!

M 54 *f* N ZELDA (♩ = 80)

Musical staff 54-56: Bass clef, key signature of two flats. Measure 54 starts with a box 'M' and a measure rest. Measures 55-56 contain a fast, rhythmic melody. Dynamics include *f* and *mf*. A box 'N' is placed above measure 56 with 'ZELDA (♩ = 80)'.

57 *f* *mf*

Musical staff 57-61: Bass clef, key signature of two flats. Measure 57 starts with a measure rest. Measures 58-61 contain a melody with slurs. Dynamics include *f* and *mf*.

Faster

O (♩ = 120)

P

62 *f*

Musical staff 62-68: Bass clef, key signature of two flats. Measure 62 starts with a box 'O' and a 2-measure rest. Measures 63-68 contain a fast, rhythmic melody. Dynamics include *f*. A box 'P' is placed above measure 63.

Q 69 R

Musical staff 69-73: Bass clef, key signature of two flats. Measure 69 starts with a box 'Q'. Measures 70-73 contain a melody with slurs and triplets. A box 'R' is placed above measure 73.

74 S

Musical staff 74-77: Bass clef, key signature of two flats. Measure 74 starts with a measure rest. Measures 75-77 contain a fast, rhythmic melody. A box 'S' is placed above measure 77.

78 T

Musical staff 78-83: Bass clef, key signature of two flats. Measure 78 starts with a measure rest. Measures 79-83 contain a melody with slurs and triplets. A box 'T' is placed above measure 83.

84 U

Musical staff 84-88: Bass clef, key signature of two flats. Measure 84 starts with a measure rest. Measures 85-88 contain a fast, rhythmic melody. A box 'U' is placed above measure 84.

The Legend of Super Mortal Tetris

Countermelody 1 (Bass Clef)

arr. Bernice

Each note cued

A TETRIS (♩ = 140)

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It consists of nine staves of music, each representing a different section:

- Staff 1:** Section A, TETRIS (♩ = 140). Starts with a dynamic marking of *f* and includes accents (>) over several notes. Ends with a dynamic marking of *fp* and a hairpin.
- Staff 2:** Section B, starting at measure 7.
- Staff 3:** Section C, starting at measure 12.
- Staff 4:** Section D, starting at measure 17, and Section E, ending at measure 21.
- Staff 5:** Section F, starting at measure 22, featuring a long slur over the entire staff.
- Staff 6:** Section G, MARIO (♩ = 100), starting at measure 29. Includes a triplet of eighth notes at measure 31.
- Staff 7:** Section H, starting at measure 32, featuring a triplet of eighth notes at measure 34.
- Staff 8:** Section I, MORTAL KOMBAT (♩ = 126), starting at measure 35. Includes a triplet of eighth notes at measure 37 and a 4-measure rest at the end.

Countermelody 1 (Bass Clef), p. 2

The Legend of Super Mortal Tetris

J 42 **YELL!** **K** **L**

Don't Play 2nd Time (Tacet) **M** **N** **ZELDA** (♩ = 80) *mf*

O **Faster** (♩ = 120) **P**

Q 69

R 73

S 77 **T**

U 82

88

The Legend of Super Mortal Tetris

arr. Bernice

Bass Line 1 (Bass Clef) &
Countermelody 2 (Bass Clef)

Each note cued
Bass Line 1

A TETRIS (♩ = 140)

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It consists of seven staves of music. The first staff begins with a dynamic marking of *f* and includes accents (>) over several notes. A *fp* marking is present at the end of the first staff. The score is divided into sections labeled A through L. Section A is titled 'TETRIS' with a tempo of ♩ = 140. Section G is titled 'MARIO' with a tempo of ♩ = 100. Section I is titled 'MORTAL KOMBAT' with a tempo of ♩ = 126. Section J includes the instruction 'YELL!'. The score includes various musical notations such as slurs, accents, and dynamic markings. Measure numbers 6, 11, 16, 21, and 26 are indicated at the start of their respective staves. Section L ends with a double bar line and repeat dots.

Spon sor the band!

M 54 **N** ZELDA (♩ = 80) Countermelody 1

O Faster (♩ = 120) **P**

Q 69 **R**

S 76 **T**

U 83

The Legend of Super Mortal Tetris

Bass Line 2 (Bass Clef)

arr. Bernice

Each note cued

A TETRIS (♩ = 140)

B

C

D

E

F MARIO (♩ = 100)

G

H MORTAL KOMBAT (♩ = 126)

I

J YELL!

K

L Spon sor the band!

M ©2011-2012

Bass Line 2 (Bass Clef), p. 2

The Legend of Super Mortal Tetris

Don't Play
2nd Time (Tacet) N

O ZELDA (♩ = 80)

4

mf

P Faster (♩ = 120) Q

R

f

S

T

f

U

V

f

The Legend of Super Mortal Tetris

Bass Guitar
(Bass Clef)

arr. Bernice

Each note cued
Cm Cm G G Cm Cm Cm G

TETRIS (♩ = 140)

The musical score is written for Bass Guitar in bass clef, 4/4 time. It consists of ten systems of music, each with a key signature of one flat (Bb) and a common time signature of 4/4. The score includes various dynamics such as *f*, *fp*, and *mf*, and articulation marks like accents (>) and slurs. Chord diagrams are provided above the notes, with some chords in boxes (A, B, C, D, E, F, G, H, I, J). The score is divided into sections: 'TETRIS' (♩ = 140), 'MARIO' (♩ = 100), and 'MORTAL KOMBAT' (♩ = 126). The 'MARIO' section includes a '5' indicating a fifth fret and the instruction 'mf roots only (no chords)'. The 'MORTAL KOMBAT' section includes a 'J' in a box and a '(Cm)' chord diagram.

Bass Guitar (Bass Clef), p. 2

The Legend of Super Mortal Tetris

(Bb) (Ab) **K** (Cm) (Eb)

(Bb) (Ab) **L** (Cm) (Eb)

(Bb) (Ab) **M** (Cm) (Eb)

(Bb) (Ab) **N** ZELDA (♩ = 80) Bb5

Faster (♩ = 120) *mf* Bb - F Bb

Ab(add9) Ab5 Gb F sus4 (F) **O** Bb(root) Bb(root) **P** Bb(root) Ab

Ab Eb Ab Gb Db Gb F C F *f*

Gb F sus4 (F) **Q** Bb(root) Ab(add9) Gb(Gbadd6) Db sus4 (Db) **R** B sus2 (B) Bbm(Bbm7)

C (Cmaj7) F **S** Bb(root) Ab(add9) Gb (Gb7) F7 **T** Bbdim7/E F7

G A

Bbdim7/E F7 **U** B Bbm (Bbm7) C (Cmaj7) F Bb5

G A

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

6

13

19

25

A

B

f

fp

ff

My Way

Don Costa
trans. Jerannchris Rivera-Heredia

8 *p* A

16 *f* B

22 *fp* *f*

My Way

Don Costa
trans. Jerannchris Rivera-Heredia

p

A

8

B

16

f

23

fp *ff*

PEP BAND CHEERS

Superman So So Do So So Do So Do / So So Do So So Mi Re Re

Imperial March Mi Mi Mi Do So Mi Do So Mi

Iron Man Mi So So La La Do Ti Do Ti Do Ti So So La La (Repeat)

Mari Bros Mi Mi Mi Do Mi So So

Malaguena Mi Mi Mi Mi Fa Fa Fa Fa So Fa (Repeat)

Harmony Ti Ti Ti Ti Do Do Do Do Re Do (Repeat)

Get Ready For This So So So Do Do Re Re

So So So Te Te Do Do

So So So Do Do Re Re

So So So Te Te Do Re

Eye of The Tiger So So Fa So So Fa So So Fa Me (Repeat)

Harmony Te Te La Te Te La Te Te La So (Repeat)

More...

Suavemente: Groove (Cm - G - G - Cm)

C Minor Groove: (C Minor)

Antonio Groove: Do Te Le So (Bb Blues)

Harmony: So Fa Me Re

12 Bar Groove: (Bb Blues)

Pomp & Circumstance (MELODY)

Trombone

[Arranger]

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

- System 1:** Features rehearsal marks **A**, **B**, and **C**. Above the staff, the numbers 8, 8, and 6 are placed over the first three measures, indicating the number of measures for each section. The music begins with a whole rest followed by a series of eighth and quarter notes.
- System 2:** Features rehearsal mark **D**. The music continues with a mix of eighth and quarter notes, including some beamed eighth notes.
- System 3:** Features rehearsal mark **E**. It includes a first ending bracket labeled "1." and a second ending labeled "2." with a *rit.* (ritardando) instruction. The piece concludes with a double bar line.
- System 4:** Continues the melodic line with various note values and rests, ending with a double bar line.
- System 5:** A final system containing a triplet of eighth notes and a final sustained chord.

Two Ceremonial Marches

1st Trombone

1. Processional *Pomp and Circumstance March No. 3*

EDWARD ELGAR, Op. 39
Arranged by James Swearingen

Maestoso

YBS 54

f

7

A Andante

mf

14

simile

B

21

C

28

simile

D

36

f *mf*

E

42

1.

49

2. rit.

f

Recorded by BRUNO MARS
RUNAWAY BABY

BASS

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

(DRIVING SOUL)

4/4 time signature, key signature of two flats (Bb, Eb). A measure rest for 4 measures is indicated above the staff.

Measures 5-8. Chords: Bbm7, Eb13, Bbm7, Eb13. Dynamics: *f*. Accents and slurs are present.

Measures 9-12. Chords: Bbm7, Eb13, Bbm7, Eb13.

Measures 13-16. Chords: Bbm7, Eb13, Bbm7, Eb13.

Measures 17-20. Chords: Bbm7, Eb13, Bbm7, Eb13. Dynamics: *ff*.

Measures 21-24. Chords: Bbm7, Eb13, Bbm7, Eb13. Dynamics: *f*.

Measures 25-28. Chords: Bbm7, Eb13, Bbm7, Eb13.

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BASS

Musical score for Bass, featuring measures 29 through 64. The score is written in bass clef with a key signature of two flats (Bb and Eb). The tempo is 2/4. The score includes various chords and dynamics. Measure numbers are indicated below the staff. Chord symbols are placed above the staff. Dynamics include accents (>), accents (^), and fortissimo (f). The score concludes with a CODA section and a D.S. AL CODA instruction.

Measures 29-32: Chords: G^bMA⁷, F⁷, B^bMi⁷, E^b13. Measure 32 has an accent (>).

Measures 33-36: Chords: G^bMA⁷, F⁷, B^bMi⁷, E^b13. Measure 36 has an accent (>).

Measures 37-41: Chords: F⁷, B^bMi⁷, E^b13, G^bMA⁷. Measure 41 has an accent (^) and fortissimo (ff).

Measures 42-45: Chords: F⁷, B^bMi⁷, E^b13, B^bMi⁷, E^b13. Measure 42 has an accent (^). Measure 45 has an accent (^).

Measures 46-47: Chord: B^bMi⁷. Measure 46 has a '2' above it, indicating a second ending.

Measures 48-51: Chords: B^bMi⁷, E^b13, B^bMi⁷, E^b13, B^bMi⁷. Measure 48 has an accent (^). Measure 51 has an accent (^).

Measures 52-55: Chords: E^b13, B^bMi⁷, E^b13. Measure 55 has an accent (^) and the instruction 'D.S. AL CODA'.

Measures 56-59: Chords: F⁷, B^bMi⁷, E^b13, B^bMi⁷. Measure 56 has an accent (^) and fortissimo (f). Measure 59 has an accent (^).

Measures 60-64: Chords: B^bMi⁷, E^b13, B^bMi⁷, E^b13. Measure 60 has an accent (^). Measure 64 has an accent (^).

BASS

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

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

mf 66 67 68

Musical staff 65-68: Bass clef, key signature of two flats. Measure 65 starts with a circled number 65 and a $B^b M1^7$ chord. The melody consists of eighth notes with accents and slurs. Measure 66 has an $E^b 13$ chord. Measure 67 has a $B^b M1^7$ chord. Measure 68 has an $E^b 13$ chord. The dynamic is marked *mf*.

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

69 70 71 72

Musical staff 69-72: Continuation of the previous staff. Measure 69 has a $B^b M1^7$ chord. Measure 70 has an $E^b 13$ chord. Measure 71 has a $B^b M1^7$ chord. Measure 72 has an $E^b 13$ chord.

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

74 75 76

Musical staff 73-76: Continuation of the previous staff. Measure 73 has a $B^b M1^7$ chord. Measure 74 has an $E^b 13$ chord. Measure 75 has a $B^b M1^7$ chord. Measure 76 has an $E^b 13$ chord.

REPEAT FOR MORE SOLOS

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

77 78 79 80

Musical staff 77-80: Continuation of the previous staff. Measure 77 has a $B^b M1^7$ chord. Measure 78 has an $E^b 13$ chord. Measure 79 has a $B^b M1^7$ chord. Measure 80 has an $E^b 13$ chord. A box labeled "REPEAT FOR MORE SOLOS" is drawn around measures 77-80.

TO CONTINUE

$B^b M1^7$ $E^b 13$ 83 $G^b M A^7$ F^7 $B^b M1^7$ $E^b 13$

81 82 84 85

f

Musical staff 81-85: Continuation of the previous staff. Measure 81 has a $B^b M1^7$ chord. Measure 82 has an $E^b 13$ chord. Measure 83 has a circled number 83 and a $G^b M A^7$ chord. Measure 84 has an F^7 chord. Measure 85 has a $B^b M1^7$ chord. The dynamic is marked *f*.

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

86 87 88 89

Musical staff 86-89: Continuation of the previous staff. Measure 86 has a $G^b M A^7$ chord. Measure 87 has an F^7 chord. Measure 88 has a $B^b M1^7$ chord. Measure 89 has an $E^b 13$ chord.

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

90 91 92 93

Musical staff 90-93: Continuation of the previous staff. Measure 90 has a $G^b M A^7$ chord. Measure 91 has an F^7 chord. Measure 92 has a $B^b M1^7$ chord. Measure 93 has an $E^b 13$ chord.

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

94 95 96 97 98 99

ff

Musical staff 94-99: Continuation of the previous staff. Measure 94 has a $G^b M A^7$ chord. Measure 95 has an F^7 chord. Measure 96 has an $E^b 13$ chord. Measure 97 has a $G^b M A^7$ chord. Measure 98 has an F^7 chord. Measure 99 has an $E^b 13$ chord. The dynamic is marked *ff*.

Recorded by BRUNO MARS
RUNAWAY BABY

TROMBONE I

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

(DRIVING SOUL)

4 4

5

13

21 P.S.

29

43

TO CODA

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07011937

Runaway Baby - 1

TROMBONE I

48

2

46-47 49 50 51

Detailed description: This block contains the first line of music for measures 46-51. It starts with a double bar line and a fermata over measure 46. Measure 47 has a '2' above it. Measures 48-51 contain eighth and quarter notes with various accidentals (flats and naturals) and slurs. Measure 51 ends with a fermata.

52 53 54 55

D.S. AL CODA

Detailed description: This block contains the second line of music for measures 52-55. Measures 52-54 continue the melodic line from the previous line. Measure 55 features four accented quarter notes.

CODA

56 57 58-60 61 62 63 64

f *fp* *f*

Detailed description: This block contains the third line of music for measures 56-64. It begins with a CODA symbol. Measures 56-60 contain eighth and quarter notes. Measures 61-64 feature a triplet of eighth notes (measures 58-60) and a long note with a fermata (measures 62-64). Dynamics include *f*, *fp*, and *f*.

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

65 73

7 74

f *mf*

Detailed description: This block contains the fourth line of music for measures 65-74. Measure 65 has a fermata and a '65' in a box. Measure 66 has a '7' above it. Measures 66-72 are marked with a fermata. Measure 73 has a '73' in a box. Measures 73-74 contain eighth and quarter notes. Dynamics include *f* and *mf*.

75 76 77 78

Detailed description: This block contains the fifth line of music for measures 75-78. It continues the melodic line with eighth and quarter notes.

REPEAT FOR MORE SOLOS TO CONTINUE

79 80 81 82 83 84

f

Detailed description: This block contains the sixth line of music for measures 79-84. Measures 79-80 are marked 'REPEAT FOR MORE SOLOS'. Measures 81-82 are marked 'TO CONTINUE'. Measure 83 has an '83' in a box. Measures 83-84 feature a long note with a fermata. Dynamics include *f*.

85 86 87 88 89 90

Detailed description: This block contains the seventh line of music for measures 85-90. It features eighth and quarter notes with various accidentals and slurs.

91 92 93 94

Detailed description: This block contains the eighth line of music for measures 91-94. It continues the melodic line with eighth and quarter notes.

95 96 97 98 99

ff

Detailed description: This block contains the ninth line of music for measures 95-99. Measures 95-96 feature four accented quarter notes. Measures 97-99 continue the melodic line. Dynamics include *ff*.

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

(DRIVING SOUL)

4
1-4

5

6 7

8 9 10 11 12

13

14 15 16

17 18 19 20 *ff*

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

22 23 24 25

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

32 33 34 35 36 **TO CODA** \oplus

37 38 39 40 41 *ff*

42 43 44 45

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TROMBONE 2

2 **(48)**

46-47 48 49 50 51 D.S. AL CODA

52 53 54 55

CODA

56 f 57 58-60 3 61 ff 62 63 f 64

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

(65)

65 Bbm7 Eb13 66 67 68

69 Bbm7 70 Eb13 71 Bbm7 72 Eb13

(73)

73 Bbm7 74 Eb13 75 Bbm7 76 Eb13

77 Bbm7 78 Eb13 79 Bbm7 80 Eb13 REPEAT FOR MORE SOLOS TO CONTINUE Bbm7 81 82

(83)

83 f 84 85 86 87 88

89 90 91 92 93

83 94 ff 95 96 97 98 99

Recorded by BRUNO MARS
RUNAWAY BABY

TROMBONE 3

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

(DRIVING SOUL)

4
5
13
21 (PLAY ON P.S. ONLY)
29 (PLAY BOTH TIMES)
43

ff
f

TO CODA

TROMBONE 3

2 **48**

46-47 44 50 51

Detailed description: This block contains the first line of music for Trombone 3, measures 46 through 51. It begins with a double bar line and a '2' above it. Measure 46 has a circled '48' above it. The music consists of eighth and quarter notes with various accidentals (flats and naturals) and accents. Measures 49 and 50 have a slur over them. Measure 51 ends with a double bar line.

D.S. AL CODA

52 53 54 55

Detailed description: This block contains the second line of music, measures 52 through 55. Measure 52 starts with a double bar line. Measures 53 and 54 have a slur over them. Measure 55 has four eighth notes, each with an accent (^) above it. The line ends with a double bar line.

♩ CODA

56 f 57 58-60 61 ff 62 63 f 64

Detailed description: This block contains the third line of music, measures 56 through 64. Measure 56 starts with a Coda symbol (a circle with a cross) and an accent (^) above the first note. Measures 56-57 are marked 'f'. Measures 58-60 are marked with a '3' above a slur. Measure 61 is marked 'ff'. Measures 62 and 63 are marked 'f'. Measure 64 ends with a double bar line.

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

f 66-72 mf 74

Detailed description: This block contains the fourth line of music, measures 65 through 74. Measure 65 starts with a circled '65' and a double bar line. A note in measure 65 has a wavy line above it. Measures 65-72 are marked 'f'. Measure 73 has a circled '73' above it and is marked 'mf'. Measure 74 ends with a double bar line.

75 76 77 78

Detailed description: This block contains the fifth line of music, measures 75 through 78. It consists of eighth and quarter notes with various accidentals and accents. The line ends with a double bar line.

REPEAT FOR MORE SOLOS TO CONTINUE **83**

79 80 81 f 82 84

Detailed description: This block contains the sixth line of music, measures 79 through 84. Measures 79-80 are marked 'REPEAT FOR MORE SOLOS'. Measures 81-82 are marked 'TO CONTINUE' and 'f'. Measure 83 has a circled '83' above it. Measure 84 ends with a double bar line.

85 86 87 88 89 90

Detailed description: This block contains the seventh line of music, measures 85 through 90. Measure 88 has a circled '88' above it. The music features eighth and quarter notes with various accidentals and accents. The line ends with a double bar line.

91 92 93 94

Detailed description: This block contains the eighth line of music, measures 91 through 94. It consists of eighth and quarter notes with various accidentals and accents. The line ends with a double bar line.

95 ff 96 97 98 99

Detailed description: This block contains the ninth line of music, measures 95 through 99. Measure 95 is marked 'ff'. Measures 95-96 have four eighth notes, each with an accent (^) above it. Measures 97-98 have a slur over them. Measure 99 ends with a double bar line.

Recorded by BRUNO MARS
RUNAWAY BABY

TROMBONE 4

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

(DRIVING SOUL)

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20 *ff*

21 $\%$ (PLAY ON P.S. ONLY)

22

23

24

25

(PLAY BOTH TIMES) 29

26

27

28 *ff*

30

31

32

33

34

35

36

37

38

39

40

41 *ff*

43

42

44

45

TO CODA \oplus

TROMBONE 4

2 48

46-47 49 50 51

D.S. AL CODA

52 53 54 55

♩ CODA

56 57 58-60 61 62 63 64

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

73

66-72 74

75 76 77 78

REPEAT FOR MORE SOLOS

TO CONTINUE

79 80 81 82 83 84

85 86 87 88 89 90

91 92 93 94

95 96 97 98 99

Santa Claus Is Comin' To Town

Melody - Bass Clef

Coots & Gillespie
arr. Bernice

Moderate Swing 



mf

6

12

18

24

29

35

A

B

C

To Coda

D

D.S. al Coda

E

f

Santa Claus Is Comin' To Town

Bass Line - Bass Clef

Coots & Gillespie
arr. Bernice

Moderate Swing



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

mf

A

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

B

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

C

F7 F \sharp dim Gm C7 F7 F^{aug} B \flat E \flat B \flat B \flat 7 E \flat E \flat m B \flat Gm

To Coda

D

D.S. al Coda

E

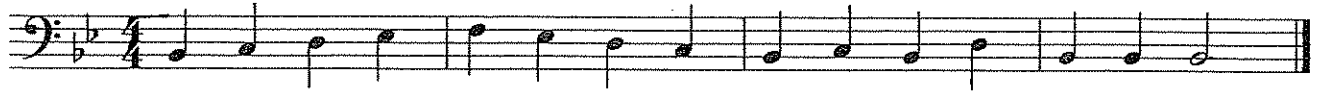
Cm7 F7 B \flat B \flat Gm Cm7 F7 B \flat

f

7:

Sight Reading Exercises

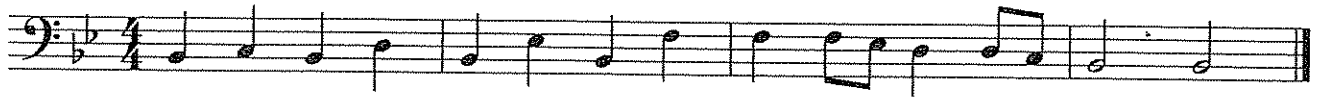
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2



3



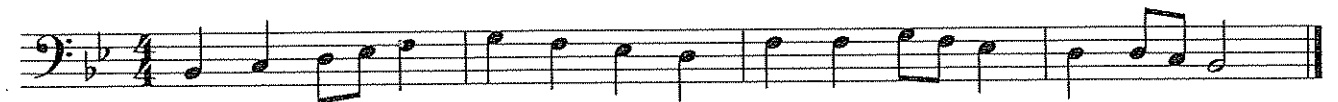
4



5



6



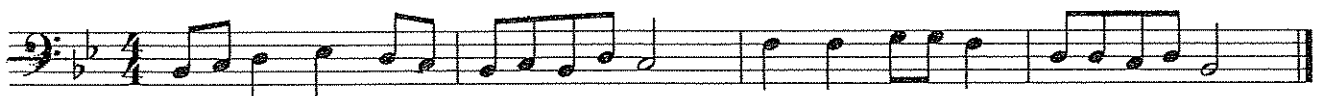
7



8



9



Melody (B.C.)

As Recorded by Nirvana
Arr. Walsh

Smeijts Like Teen Spirit

4 **A**

f

7

10 **B**

4

17 **C**

mp

21

25 **D**

mf

29

f

33 **E**

The musical score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. It consists of five sections labeled A through E. Section A (measures 4-7) begins with a whole rest followed by a quarter rest, then a series of eighth notes. Section B (measures 10-13) features a similar rhythmic pattern with a repeat sign at the end. Section C (measures 17-20) is marked *mp* and features a more complex rhythmic pattern with eighth and sixteenth notes. Section D (measures 25-28) is marked *mf* and consists of a steady eighth-note pattern. Section E (measures 33-36) is marked *f* and continues the eighth-note pattern. Dynamics include *f*, *mp*, and *mf*.

37

To Coda on
3rd Time

F

41

G

SOLO OR SOLI

46

51

H

55

59

I

63

J

68

72

76 K




Musical staff 76-79: Bass clef, key signature of three flats (B-flat, E-flat, A-flat). Measure 76 starts with a quarter rest followed by a quarter note. Measures 77-79 contain eighth-note patterns with slurs.

80



Musical staff 80-83: Bass clef, key signature of three flats. Measures 80-83 contain eighth-note patterns with slurs.

84 D.S. al Coda



Musical staff 84-85: Bass clef, key signature of three flats. Measure 84 has a quarter rest followed by a quarter note. Measure 85 has a quarter note followed by a half note. A Coda symbol is at the end of the staff.

Φ L

85



Musical staff 85-88: Bass clef, key signature of three flats. Measure 85 starts with a quarter rest followed by a quarter note. Measures 86-88 contain eighth-note patterns with slurs. Dynamics *f* and *ff* are indicated below the staff.

89 rit.



Musical staff 89-92: Bass clef, key signature of three flats. Measures 89-92 contain eighth-note patterns with slurs. The word *rit.* is at the end of the staff.

93 (rit.)



Musical staff 93-95: Bass clef, key signature of three flats. Measure 93 starts with a quarter rest followed by a quarter note. Measures 94-95 contain eighth-note patterns with slurs. A dashed line above the staff indicates a *rit.* section. The staff ends with a double bar line.

Smejis Like Teen Spirit

4 **A**

f

7

10

13 **B** **C**

mf *mp*

19

25 **D**

mf

31 **E** % **11** To Coda on 3rd Time

45 **F**

Detailed description: This is a musical score for a counter melody in bass clef, 4/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). The score is divided into six sections labeled A through F. Section A (measures 4-7) begins with a forte (*f*) dynamic and features a rhythmic pattern of eighth and sixteenth notes. Section B (measures 13-19) starts with a mezzo-forte (*mf*) dynamic and consists of a melodic line with slurs and accents. Section C (measures 19-25) continues the melodic line with a mezzo-piano (*mp*) dynamic. Section D (measures 25-31) is a melodic line with a mezzo-forte (*mf*) dynamic. Section E (measures 31-45) is a melodic line with a mezzo-forte (*mf*) dynamic, ending with a double bar line and a repeat sign. Section F (measures 45-51) is a melodic line with a mezzo-forte (*mf*) dynamic, ending with a double bar line and a repeat sign. The score includes various musical notations such as slurs, accents, and dynamic markings.

Bass Line (B.C.)

As Recorded by Nirvana
Arr. Walsh

Smeÿs Like Teen Spirit

4 **A** *f*

8

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

27

33 **E** *f*

37

41 To Coda on 3rd Time

45 **F**

49 **G** *f*

53

2

57 **H**

Musical staff 57-60: Bass clef, key signature of three flats (B-flat, E-flat, A-flat). The staff contains four measures of music. The first measure has a boxed letter 'H' above it. The music consists of eighth and sixteenth notes with rests.

61

Musical staff 61-64: Bass clef, key signature of three flats. The staff contains four measures of music, continuing the rhythmic pattern of eighth and sixteenth notes with rests.

65 **I** 4 **J** 8 **K**

Musical staff 65-70: Bass clef, key signature of three flats. The staff contains six measures. Measures 65 and 66 are marked with boxed letters 'I' and 'J' and the number '4' below them, indicating a four-measure rest. Measures 67 and 68 are marked with boxed letters 'J' and 'K' and the number '8' below them, indicating an eight-measure rest. Measures 69 and 70 contain musical notation.

81 D.S. al Coda

Musical staff 81-84: Bass clef, key signature of three flats. The staff contains four measures of music. The instruction 'D.S. al Coda' is written at the end of the staff.

85 **L**

Musical staff 85-88: Bass clef, key signature of three flats. The staff contains four measures of music. A circled 'L' is above the first measure. Dynamics *f* and *ff* are written below the first and second measures respectively.

89 rit.

Musical staff 89-92: Bass clef, key signature of three flats. The staff contains four measures of music. The instruction 'rit.' is written at the end of the staff.

93 (rit.)

Musical staff 93-95: Bass clef, key signature of three flats. The staff contains three measures. The first measure is followed by a dashed line. The final measure contains a whole note chord with a fermata above it. The instruction '(rit.)' is written above the first measure.

Sponsor Song 2017 - Melody

C INSTRUMENTS (TREBLE)



B-FLAT INSTRUMENTS (HIGH)



B-FLAT INSTRUMENTS (LOW)



E-FLAT INSTRUMENTS



C INSTRUMENTS (BASS)



TUBA



Lyrics

SciTech Band! We need your money, your money right now.

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

Sponsor Song 2017 - Horn Lick

C INSTRUMENTS (TREBLE)



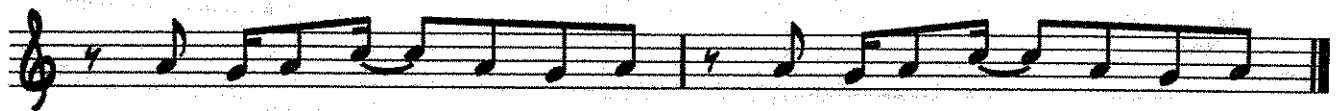
G F G Bb G F G G F G Bb G F G

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



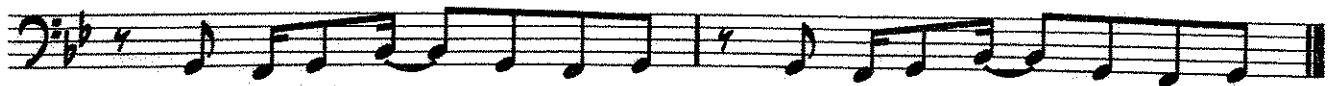
E D E G E D E E D E G E D E

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)

024-3860-00

Majestic

3

f

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

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

11

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

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

19

4

p *f*

Detailed description: This block contains measures 14, 15, 16, 17, and 18. Measure 14 is a whole note G2. Measure 15 is a whole note F2. Measure 16 is a whole note E2. Measure 17 is a whole note D2. Measure 18 is a whole note C2. A dynamic marking of *p* is below measure 14, and *f* is below measure 18. A box containing the number 19 is above measure 14. A '4' is written above measure 14, indicating a four-measure rest.

27

Detailed description: This block contains measures 19, 20, 21, 22, 23, 24, 25, and 26. Measure 19 has quarter notes G2, F2, and E2. Measure 20 has quarter notes D2, C2, and B1. Measure 21 has quarter notes A1, G1, and F1. Measure 22 has quarter notes E1, D1, and C1. Measure 23 has quarter notes B0, A0, and G0. Measure 24 has quarter notes F0, E0, and D0. Measure 25 has quarter notes C0, B0, and A0. Measure 26 has quarter notes G0, F0, and E0.

Detailed description: This block contains measures 27, 28, 29, and 30. Measure 27 has quarter notes D1, C1, and B0. Measure 28 has quarter notes A0, G0, and F0. Measure 29 has quarter notes E0, D0, and C0. Measure 30 has quarter notes B0, A0, and G0.

BASS CLEF LOW (D MAJOR)

The Swallowtail Jig

Traditional Irish
arr. Bernice

The musical score is written in bass clef, D major (two sharps), and 6/8 time. It consists of four staves of music. The first staff begins with a key signature of two sharps and a 6/8 time signature. Above the staff, the chords Em and D are indicated. The second staff starts at measure 6 and includes chords Em, D, Em, and Em. It features a first ending (1.) and a second ending (2.). The third staff starts at measure 11 and includes chords Em, Em, Bm, and Em. The fourth staff starts at measure 17 and includes chords D, Em, and Em. It also features a first ending (1.) and a second ending (2.).

BASS CLEF HIGH (D MAJOR)

The Swallowtail Jig

Traditional Irish
arr. Bernice

Em

D



TAKE ON ME

BASS

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

(UNISON PATTERNS)

(A) (TECHNO-POP)

(B) *mf*

(TECHNO-POP)

(21)

BASS

33

Musical staff 1: Bass clef, key signature of two flats, starting with *mf*. Measures 34, 35, 36, 37.

41

Musical staff 2: Bass clef, key signature of two flats. Measures 38, 39, 40, 42.

TO CODA

Musical staff 3: Bass clef, key signature of two flats. Measures 43, 44, 45, 46, 47, 48.

49

Musical staff 4: Bass clef, key signature of two flats, starting with *mf SUB.* and accents. Measures 50, 51, 52.

Musical staff 5: Bass clef, key signature of two flats, continuing with accents. Measures 53, 54, 55, 56.

61

Musical staff 6: Bass clef, key signature of two flats, starting with a 4-measure rest. Measures 57, 58, 59, 60, 61-64. Dynamics include *ff*.

65

Musical staff 7: Bass clef, key signature of two flats, starting with *f* and accents. Measures 66, 67, 68.

Musical staff 8: Bass clef, key signature of two flats, continuing with accents. Measures 69, 70, 71, 72.

D.S. AL CODA

Musical staff 9: Bass clef, key signature of two flats. Measures 73, 74, 75, 76.

CODA

Musical staff 10: Bass clef, key signature of two flats, starting with *f* and accents. Measures 77, 78, 79, 80.

Musical staff 11: Bass clef, key signature of two flats, ending with a 2-measure rest. Measures 81-82, 83, 84.

TAKE ON ME

TROMBONE I

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

(UNISON PATTERNS)

A (TECHNO-POP)

Musical staff A: Techno-pop unison pattern. The staff is in bass clef, 4/4 time, and B-flat major. It features a rhythmic pattern of eighth and sixteenth notes with accents.

B

mf

Musical staff B: Melodic phrase. The staff is in bass clef, 4/4 time, and B-flat major. It features a melodic line starting with a half note, followed by quarter notes, and ending with a half note. Dynamics include *f* and *mf*.

(TECHNO-POP)

Musical staff 1-6: Techno-pop unison pattern. The staff is in bass clef, 4/4 time, and B-flat major. It features a melodic line with notes 1 through 6. Dynamics include *mf* and *mp*.

Musical staff 7-11: Techno-pop unison pattern. The staff is in bass clef, 4/4 time, and B-flat major. It features a melodic line with notes 7 through 11. Dynamics include *mf*.

Musical staff 12-16: Techno-pop unison pattern. The staff is in bass clef, 4/4 time, and B-flat major. It features a melodic line with notes 12 through 16. Dynamics include *p*.

Musical staff 17-20: Techno-pop unison pattern. The staff is in bass clef, 4/4 time, and B-flat major. It features a melodic line with notes 17 through 20. Dynamics include *p*.

Musical staff 21-24: Techno-pop unison pattern. The staff is in bass clef, 4/4 time, and B-flat major. It features a melodic line with notes 21 through 24. Dynamics include *p*.

Musical staff 25-28: Techno-pop unison pattern. The staff is in bass clef, 4/4 time, and B-flat major. It features a melodic line with notes 25 through 28. Dynamics include *p*.

Musical staff 29-32: Techno-pop unison pattern. The staff is in bass clef, 4/4 time, and B-flat major. It features a melodic line with notes 29 through 32. Dynamics include *p*.

TROMBONE I

33 SOLI
f 34 35 36 37 mf 38
END SOLI

39 40 41 42 43 44

45 46 47 48 49 TO CODA
LOWER NOTE OPT. 4 49-52

53 mf 54 55 56 57 58

59 60 ff 61 64 61-64

65 mf 66 67 68 69 70

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

CODA
77 f 78 79 ff 80

81-82 83 p 84

TAKE ON ME

TROMBONE 2

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

(UNISON PATTERNS)

(A) (TECHNO-POP)

(B) *mf*

(TECHNO-POP)

(9)

(21)

TROMBONE 2

33  **(SOLI)**


(END SOLI)

34 35 36 37 38

41

39 40 42 43 44

49

TO CODA 

45 46 47 48 49-52

53 54 55 56 57 58

61

59 60 61-64

65

66 67 68 69 70

D.S. AL CODA

71 72 73 74 75 76

 CODA

77 78 79 80

2

81-82 83 84

TAKE ON ME

TROMBONE 3

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

(UNISON PATTERNS)

A (TECHNO-POP)

Musical staff A: Techno-pop unison pattern. The staff is in bass clef, 4/4 time, and B-flat major. It features a rhythmic pattern of eighth and sixteenth notes with accents and slurs.

B

mf

Musical staff B: Musical phrase. The staff is in bass clef, 4/4 time, and B-flat major. It starts with a dynamic marking of *f* and includes a phrase with a slur and an accent.

(TECHNO-POP)

Musical staff 1-6: Techno-pop unison pattern. The staff is in bass clef, 4/4 time, and B-flat major. It features a series of notes with dynamic markings *mf* and *mp*, and a slur over the final notes.

9

Musical staff 7-11: Musical phrase. The staff is in bass clef, 4/4 time, and B-flat major. It features a series of notes with a dynamic marking of *mf*.

Musical staff 12-16: Musical phrase. The staff is in bass clef, 4/4 time, and B-flat major. It features a series of notes.

Musical staff 17-20: Musical phrase. The staff is in bass clef, 4/4 time, and B-flat major. It features a series of notes.

21

Musical staff 21-24: Musical phrase. The staff is in bass clef, 4/4 time, and B-flat major. It features a series of notes with rests.

Musical staff 25-28: Musical phrase. The staff is in bass clef, 4/4 time, and B-flat major. It features a series of notes with rests.

Musical staff 29-32: Musical phrase. The staff is in bass clef, 4/4 time, and B-flat major. It features a series of notes with rests.

TROMBONE 3

33  (SOLI) (END SOLI)



34 35 36 37 *mf* 38

41



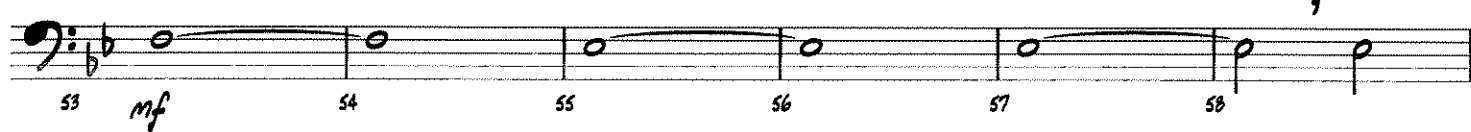
39 40 42 43 44

49  TO CODA 4



45 46 47 48 49-52

53 *mf* 54 55 56 57 58 ¹



61 4



59 60 *ff* 61-64

65




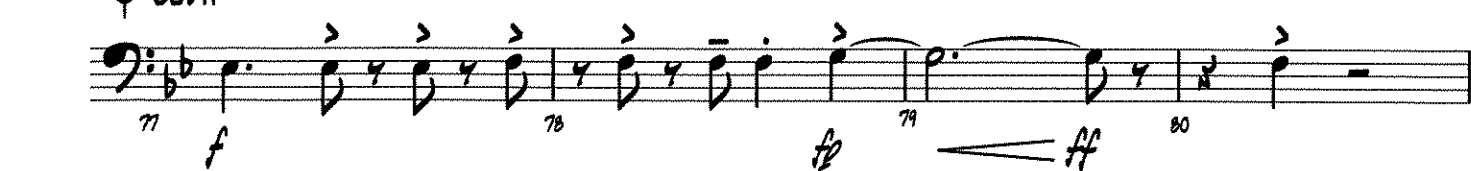
mf 66 67 68 69 70

D.S. AL CODA




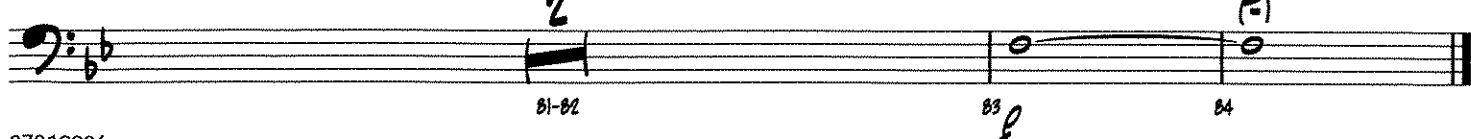
71 72 73 74 75 76

 CODA



77 *f* 78 79 *ff* 80

2 



81-82 *p* 83 84

THE TEMPEST

TROMBONE/BARITONE/
BASSOON

ROBERT W. SMITH

With energy!
Bassoon only

+Tbn./Bar.

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

10 11 12 13 14 15 16 17 *ff*

18 36 *f* 37 38 39 40 41

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

49 50 51 52 53 54 55

63 56 57 58 59 60 61 *f* 62

69 64 65 66 67 68 71 *mf*

72 73 74 75 76 77 78 79 *ff*

Dass Cieg
390

(MED. UP)

TENOR MADNESS

-SONNY ROLLINS

B♭7 E♭7 B♭7

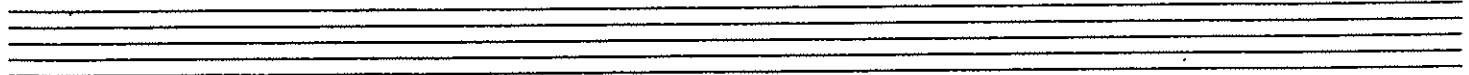
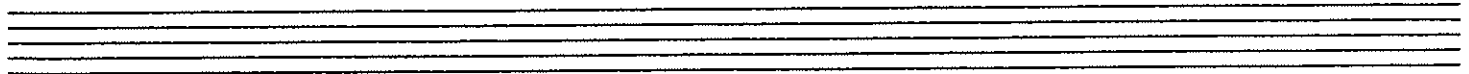
The first staff of music is in bass clef with a key signature of two flats (B♭ and E♭) and a 4/4 time signature. It contains four measures of music. The first measure has a whole note chord B♭7. The second measure has a quarter note G♭, a quarter note A♭, and a quarter note B♭, with a handwritten chord E♭7 above. The third measure has a quarter note G♭, a quarter note A♭, and a quarter note B♭, with a handwritten chord B♭7 above. The fourth measure has a quarter note G♭, a quarter note A♭, and a quarter note B♭, with a handwritten chord B♭7 above.

E♭7 B♭7 G7#9

The second staff of music continues the melody. It contains four measures. The first measure has a quarter note G♭, a quarter note A♭, and a quarter note B♭, with a handwritten chord E♭7 above. The second measure has a quarter note G♭, a quarter note A♭, and a quarter note B♭, with a handwritten chord B♭7 above. The third measure has a quarter note G♭, a quarter note A♭, and a quarter note B♭, with a handwritten chord B♭7 above. The fourth measure has a quarter note G♭, a quarter note A♭, and a quarter note B♭, with a handwritten chord G7#9 above.

C-7 F7 B♭7

The third staff of music contains four measures. The first measure has a quarter note G♭, a quarter note A♭, and a quarter note B♭, with a handwritten chord C-7 above. The second measure has a quarter note G♭, a quarter note A♭, and a quarter note B♭, with a handwritten chord F7 above. The third measure has a quarter note G♭, a quarter note A♭, and a quarter note B♭, with a handwritten chord B♭7 above. The fourth measure has a quarter note G♭, a quarter note A♭, and a quarter note B♭, with a handwritten chord B♭7 above.



Uptown Funk!

Funk ♩ = 116

A

B

4

C

10

f

mp

D

14

mf

E

18

§

F

22

G

26

optional top notes

H

29

I

32

3

J

38

f

To Coda ⊕

K

42

L

46

mf

D.S. al Coda

49

Uptown Funk!

Coda

M

50

Musical staff 50-54. Bass clef, key signature of one flat. Measure 50 starts with a forte (*f*) dynamic and a series of eighth notes with accents. Measure 51 has a mezzo-piano (*mp*) dynamic and a triplet of eighth notes. Measure 52 has a whole rest. Measure 53 has a whole rest. Measure 54 has a series of eighth notes.

N

55

Musical staff 55-59. Bass clef, key signature of one flat. Measure 55 has a first ending bracket. Measure 56 has a first ending bracket. Measure 57 has a first ending bracket. Measure 58 has a first ending bracket. Measure 59 has a second ending bracket.

O

60

Musical staff 60-63. Bass clef, key signature of one flat. Measure 60 has a mezzo-forte (*mf*) dynamic and a series of eighth notes. Measure 61 has a series of eighth notes. Measure 62 has a series of eighth notes. Measure 63 has a series of eighth notes.

P

64

Musical staff 64-67. Bass clef, key signature of one flat. Measure 64 has a series of eighth notes. Measure 65 has a series of eighth notes. Measure 66 has a series of eighth notes. Measure 67 has a series of eighth notes with a forte (*f*) dynamic.

Q

68

Musical staff 68-73. Bass clef, key signature of one flat. Measure 68 has a triplet of eighth notes. Measure 69 has a series of eighth notes. Measure 70 has a series of eighth notes. Measure 71 has a series of eighth notes. Measure 72 has a series of eighth notes. Measure 73 has a series of eighth notes.

R

S

74

Musical staff 74-78. Bass clef, key signature of one flat. Measure 74 has a series of eighth notes. Measure 75 has a series of eighth notes with a forte (*ff*) dynamic. Measure 76 has a series of eighth notes. Measure 77 has a series of eighth notes. Measure 78 has a series of eighth notes.

S

T

79

Musical staff 79-83. Bass clef, key signature of one flat. Measure 79 has a series of eighth notes. Measure 80 has a series of eighth notes. Measure 81 has a series of eighth notes. Measure 82 has a series of eighth notes. Measure 83 has a series of eighth notes.

U

84

Musical staff 84-88. Bass clef, key signature of one flat. Measure 84 has a series of eighth notes. Measure 85 has a series of eighth notes. Measure 86 has a series of eighth notes. Measure 87 has a series of eighth notes. Measure 88 has a series of eighth notes.

V

89

Musical staff 89-93. Bass clef, key signature of one flat. Measure 89 has a series of eighth notes. Measure 90 has a series of eighth notes. Measure 91 has a series of eighth notes. Measure 92 has a series of eighth notes with accents. Measure 93 has a series of eighth notes with a fortissimo (*fff*) dynamic.

fff

Uptown Funk!

Countermelody (B.C.), p. 2

Coda

50

M

N

O

P

Musical staff 50-66: Bass clef, key signature of one flat. Measures 50-51 are rests. Measure 52 has a 4-measure rest. Measure 53 has a 3-measure rest. Measures 54-55 are first and second endings. Measure 56 has a 4-measure rest. Measure 57 has a 3-measure rest.

67

Q

Musical staff 67-71: Bass clef, key signature of one flat. Measure 67 has an accent (>) and a dynamic marking *f*. Measures 68-71 contain eighth-note patterns with accents.

72

Musical staff 72-75: Bass clef, key signature of one flat. Measures 72-75 contain eighth-note patterns with accents.

S

76

T

Musical staff 76-80: Bass clef, key signature of one flat. Measures 76-80 contain eighth-note patterns with accents.

81

U

Musical staff 81-85: Bass clef, key signature of one flat. Measure 81 has a dynamic marking *fp*. Measures 81-85 contain eighth-note patterns with accents.

86

V

Musical staff 86-90: Bass clef, key signature of one flat. Measures 86-90 contain eighth-note patterns with accents.

91

Musical staff 91-94: Bass clef, key signature of one flat. Measure 91 has a dynamic marking *fff*. Measures 91-94 contain eighth-note patterns with accents.

Uptown Funk!

Funk ♩ = 116

The musical score is written in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of six staves of music. The first staff begins with a series of sixteenth notes marked with accents (>) and slurs, followed by a four-measure rest. The second staff continues with a steady eighth-note bass line. The third staff shows a change in dynamics to piano (p). The fourth staff features a repeat sign and a dynamic change to forte (f). The fifth staff includes a 'To Coda' instruction with a double bar line and a diamond symbol, followed by a dynamic change to mezzo-forte (mf). The sixth staff concludes with a 'D.S. al Coda' instruction and a double bar line.

Chord markers: A, B, C, D, E, F, G, H, I, J, K, L

Measure numbers: 10, 19, 28, 37, 45

Dynamic markings: *f*, *mp*, *mf*, *p*, *f*, *mf*

Tempo: Funk ♩ = 116

Rehearsal marks: A, B, C, D, E, F, G, H, I, J, K, L

Performance instructions: *f*, *mp*, *mf*, *p*, *f*, *mf*, *To Coda*, *D.S. al Coda*

Uptown Funk!

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

♩ Coda

50 M N 1.

f *mp*

59 O P

mf

68 Q R S

f *ff*

77 T U

ff

86 V

fff

Uptown Funk!

Funk $\text{♩} = 116$
optional 8vb

A

Staff A: Bass clef, 4/4 time. Starts with a forte (*f*) dynamic. Features a series of eighth notes with accents, followed by a half note. Dynamics include *f* and *mp*.

B

Staff B: Continuation of the eighth-note pattern from staff A.

C

D

E Coda

Staff C: Features two triplet eighth notes, followed by quarter notes. Dynamics include *mf*.

F

mf

Staff F: Continuation of the eighth-note pattern.

G

H

Staff G: Continuation of the eighth-note pattern, including a triplet eighth note.

I

mf

Staff I: Continuation of the eighth-note pattern, including a triplet eighth note.

f

J

Staff J: Continuation of the eighth-note pattern, including a triplet eighth note.

To Coda Coda

K

L

Staff K: Continuation of the eighth-note pattern, including a triplet eighth note.

D.S. al Coda

Staff D.S. al Coda: Final staff with a few notes and a fermata.

mf

Coda

M

Musical staff M: Bass clef, 4/4 time signature. Starts with a dynamic marking of *f* (forte) and ends with *mp* (mezzo-piano). The staff contains a series of eighth and sixteenth notes, including some triplets.

N

Musical staff N: Bass clef, 4/4 time signature. Features a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The staff contains eighth and sixteenth notes.

O

P

Musical staff O: Bass clef, 4/4 time signature. Starts with a dynamic marking of *mf* (mezzo-forte). The staff contains eighth and sixteenth notes.

Q

Musical staff Q: Bass clef, 4/4 time signature. Ends with a dynamic marking of *f* (forte). The staff contains eighth and sixteenth notes.

R

Musical staff R: Bass clef, 4/4 time signature. The staff contains eighth and sixteenth notes.

S

Musical staff S: Bass clef, 4/4 time signature. The staff contains eighth and sixteenth notes.

T

Musical staff T: Bass clef, 4/4 time signature. The staff contains eighth and sixteenth notes.

U

Musical staff U: Bass clef, 4/4 time signature. The staff contains eighth and sixteenth notes.

V

Musical staff V: Bass clef, 4/4 time signature. The staff contains eighth and sixteenth notes.

Musical staff V continuation: Bass clef, 4/4 time signature. The staff contains eighth and sixteenth notes.

fff

Trombone 1

2 Note / Slurred 16ths to F

78

85

3 Note / Slurred 3rds

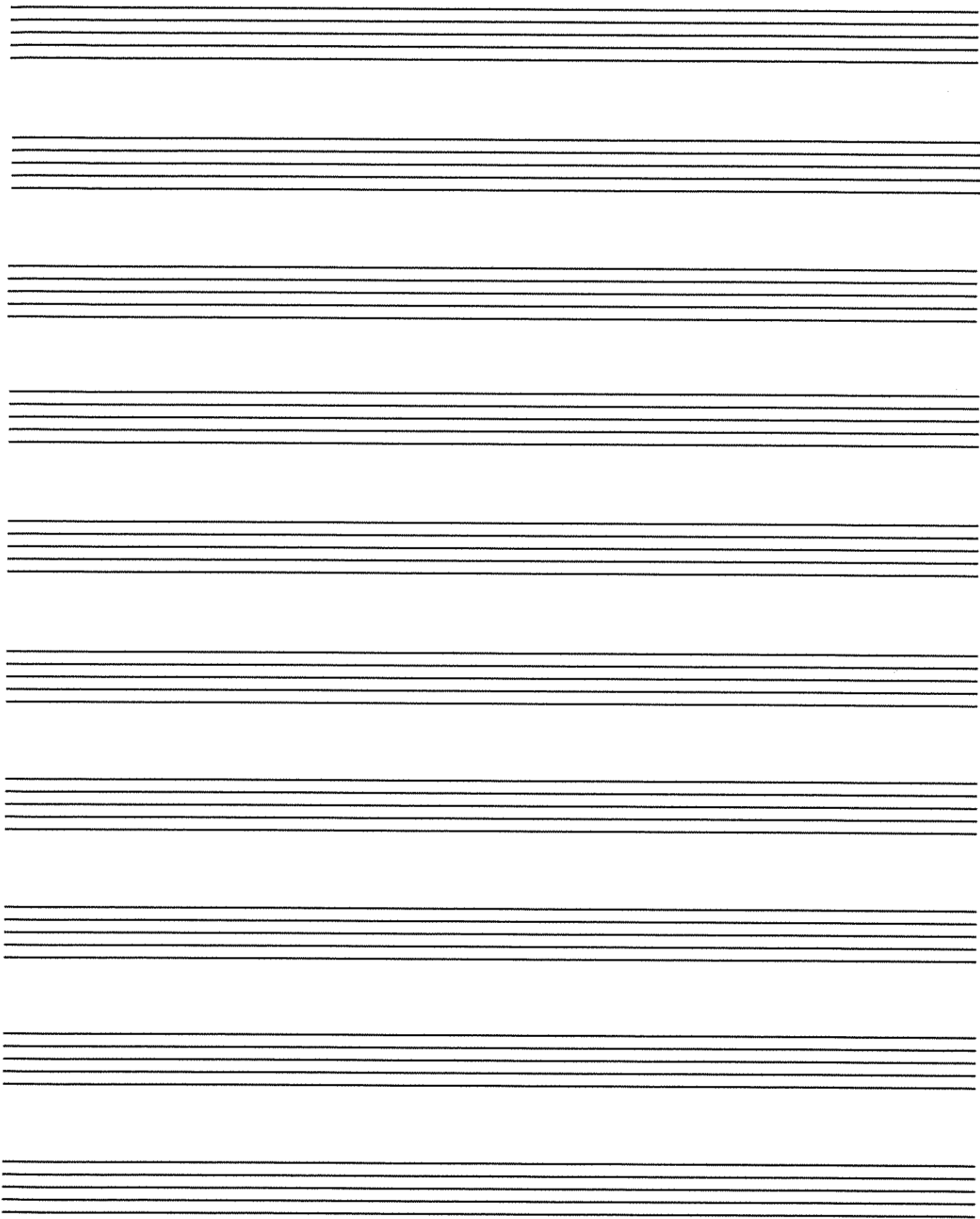
93

100

4 Note / Crazy 16ths

108

115



Trombone / Baritone

Name _____

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

1. A MOZART MELODY

Adaptation

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

2. ESSENTIAL ELEMENTS QUIZ

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



Musical notation for the 'ESSENTIAL ELEMENTS QUIZ' in bass clef, 4/4 time, with a treble clef symbol at the beginning.

BARITONE B.C. BOOK 1

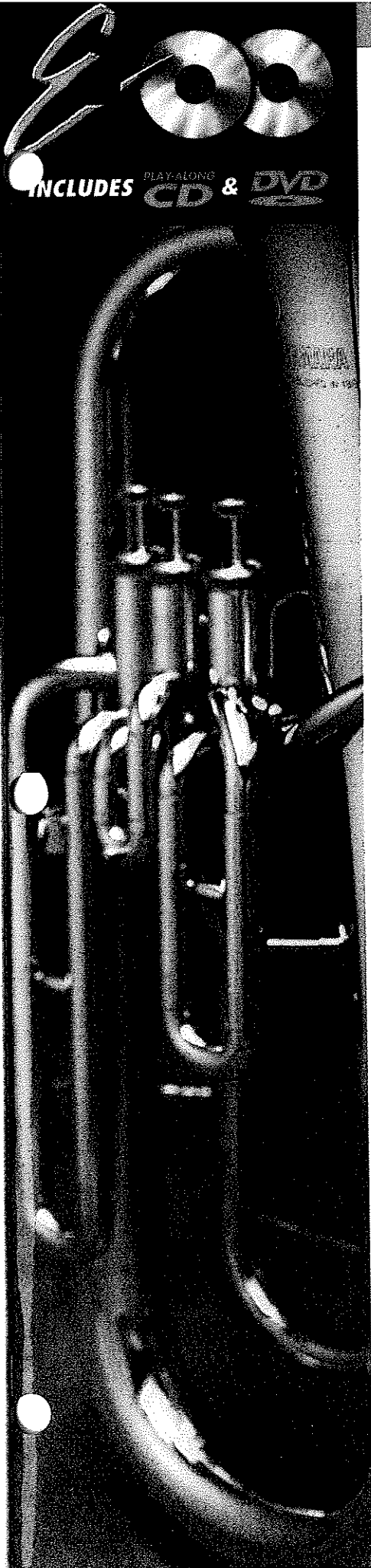
ESSENTIAL ELEMENTS[®] 2000 PLUS DVD

COMPREHENSIVE BAND METHOD



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

 **HAL•LEONARD[®]**



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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.

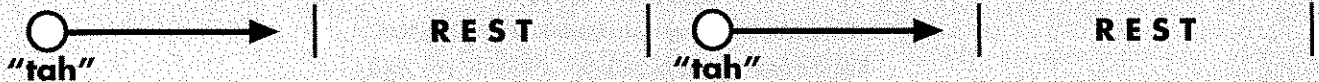
Baritone valves occasionally need oiling. To oil your baritone valves:

- 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.

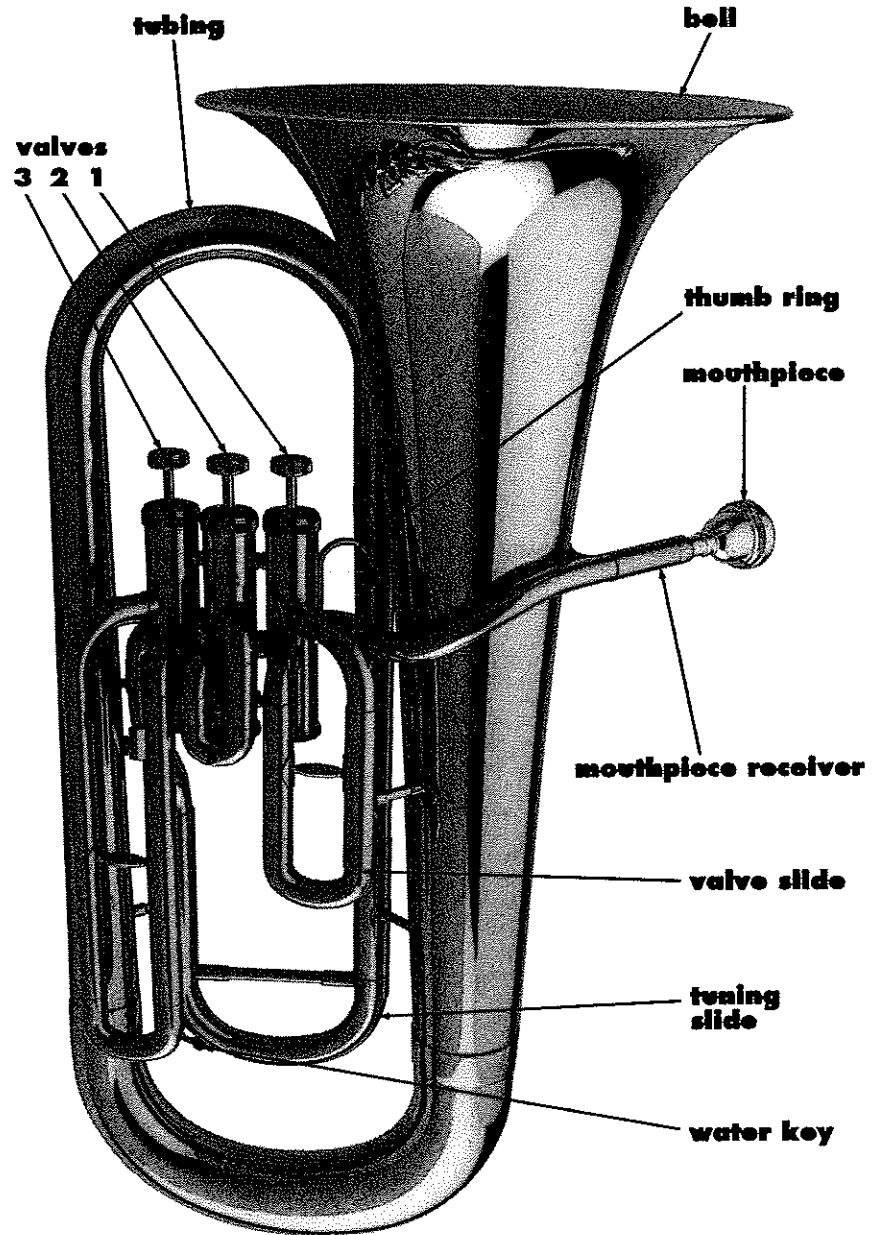
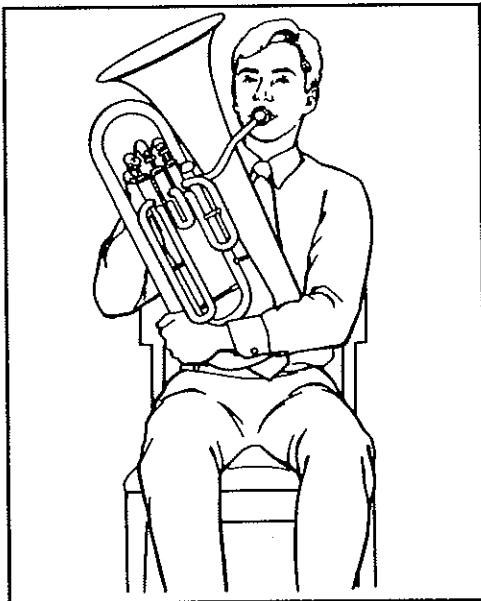
MOUTHPIECE WORKOUT

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

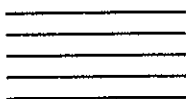
- Step 1** Rest the baritone across your lap so the bell faces upward and the mouthpiece receiver points toward you.
- Step 2** Carefully twist the mouthpiece to the right into the mouthpiece receiver.
- Step 3** Place your right thumb in the thumb ring. Rest your fingertips on top of the valves, keeping 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

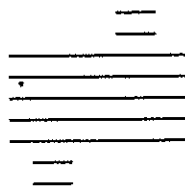
Identify and draw each of these symbols:

Music Staff



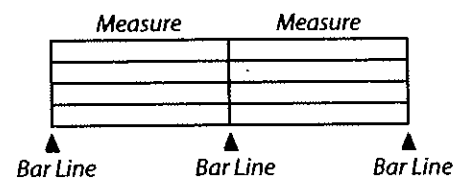
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

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

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

5. HEADING DOWN

Practice long tones on each new note.

●●○

6. MOVING ON UP

Double Bar



indicates the end of a piece of music.

Repeat Sign



Without stopping, play once again from the beginning.

7. THE LONG HAUL

Double Bar ▼



8. FOUR BY FOUR

Repeat Sign ▼

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

9. TOUCHDOWN



10. THE FAB FIVE

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

Bass Clef

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

Time Signature

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

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

Note Names

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

THEORY

Sharp

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

Flat

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

Natural

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

11. READING THE NOTES

Compare this to exercise 10, THE FAB FIVE.

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

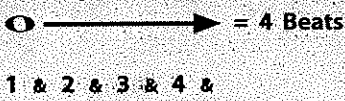
12. FIRST FLIGHT

13. ESSENTIAL ELEMENTS QUIZ

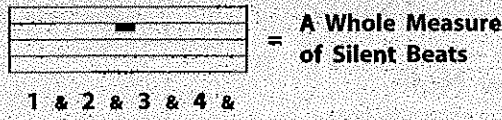
Fill in the remaining note names before playing.

B \flat C D

Whole Note



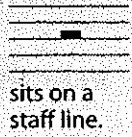
Whole Rest



Whole Rest



Half Rest



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

Clap

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

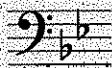
21. THE WHOLE THING

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

Duet A composition with two different parts, played together.

22. SPLIT DECISION - Duet

Key Signature



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

THEORY

23. MARCH STEPS

▲ Play B's and E's

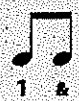
24. LISTEN TO OUR SECTIONS

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

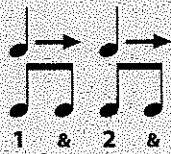
25. LIGHTLY ROW

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

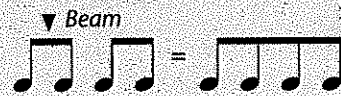
Eighth Notes



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.*

Clap

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

41. EIGHTH NOTE JAM

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

42. SKIP TO MY LOU

American Folk Song

mf

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

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

p

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

44. OH, SUSANNA

Stephen Collins Foster

f

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

HISTORY

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

45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL


Gioacchino Rossini

mf

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

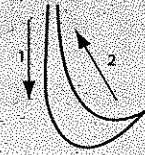
f

2/4 Time Signature

 = 2 beats per measure
= Quarter note gets one beat

Conducting


Practice conducting this two-beat pattern.



THEORY

46. RHYTHM RAP

Clap



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

47. TWO BY TWO



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

Tempo Markings

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

48. HIGH SCHOOL CADETS – March

Allegro



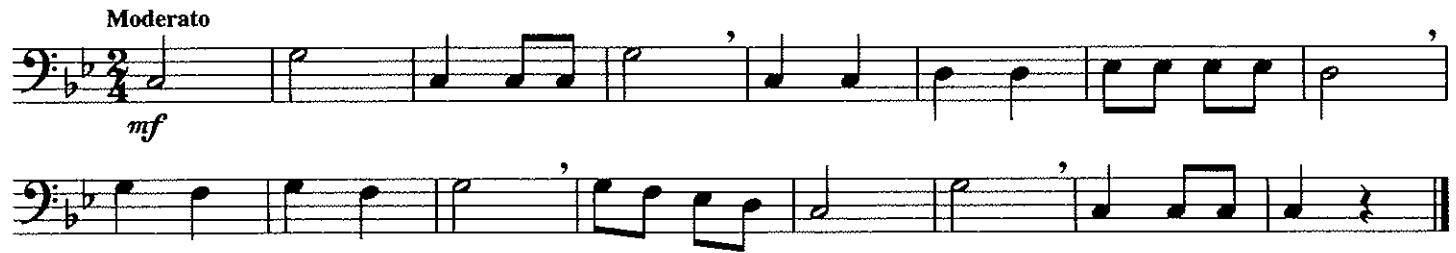
f

John Philip Sousa

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49. HEY, HO! NOBODY'S HOME

Moderato



mf

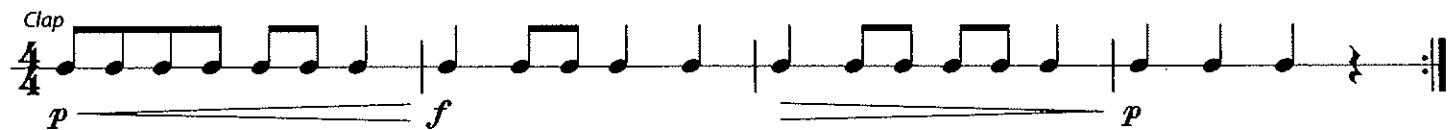
Dynamics

Crescendo (gradually louder)

Decrescendo or *Diminuendo* (gradually softer)

50. CLAP THE DYNAMICS

Clap



p *f* *p*

51. PLAY THE DYNAMICS



p *f* *p*

PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

ONE BUILDER



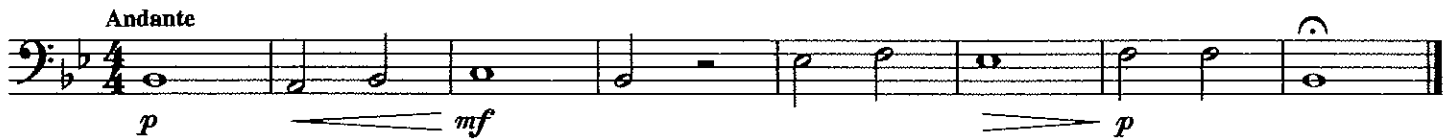
RHYTHM ETUDE



RHYTHM RAP



CHORALE



53. AURA LEE - Duet or Band Arrangement

(Part A = Melody, Part B = Harmony)

George R. Poulton



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

Moderato

French Folk Song



PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN - Band Arrangement

Arr. by John Higgins

Allegro

3 ← Measure number

mf

11

19

This musical score is for the bass line of 'When the Saints Go Marching In'. It is in 4/4 time with a key signature of one flat (B-flat). The tempo is marked 'Allegro'. The score consists of three staves. The first staff begins at measure 3, marked with a box and an arrow pointing left, and includes a dynamic marking of *mf*. The second staff includes a dynamic marking of *f* and a box around measure 11. The third staff includes a box around measure 19. The piece concludes with a double bar line.

56. OLD MACDONALD HAD A BAND - Section Feature

Allegro

mf

9

2nd time go on to meas. 13 ▼

13

f

f

p

This musical score is for the bass line of 'Old MacDonald Had a Band'. It is in 4/4 time with a key signature of one flat (B-flat). The tempo is marked 'Allegro'. The score consists of three staves. The first staff begins with a dynamic marking of *mf*. The second staff includes a box around measure 9, a dynamic marking of *f*, and a first ending bracket with the instruction '2nd time go on to meas. 13'. The third staff includes a box around measure 13 and a dynamic marking of *f*. The piece concludes with a double bar line.

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

Ludwig van Beethoven

Arr. by John Higgins

Moderato

mf

9

13

p

f

This musical score is for the bass line of 'Ode to Joy' from Beethoven's Symphony No. 9. It is in 4/4 time with a key signature of one flat (B-flat). The tempo is marked 'Moderato'. The score consists of three staves. The first staff begins with a dynamic marking of *mf*. The second staff includes a box around measure 9, a dynamic marking of *p*, and a box around measure 13. The third staff includes a dynamic marking of *f*. The piece concludes with a double bar line.

58. HARD ROCK BLUES - Encore

John Higgins

Allegro

f

This musical score is for the bass line of 'Hard Rock Blues'. It is in 4/4 time with a key signature of one flat (B-flat). The tempo is marked 'Allegro'. The score consists of two staves. The first staff begins with a dynamic marking of *f*. The piece concludes with a double bar line.

RHYTHM STUDIES

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

25 26 27 28

29 30 31 32

33 34 35 36

RHYTHM STUDIES

37 38 39 40

4/4

41 42 43 44

4/4

45 46 47 48

4/4

49 50 51 52

4/4

53 54 55 56

4/4

57 58 59 60

3/4

61 62 63 64

3/4

65 66 67 68

2/4

69 70 71 72

2/4

CREATING MUSIC

THEORY

Composition

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

1. ODE TO JOY

Ludwig van Beethoven

1. Question 2. Answer 3. Question 4. Answer

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

1. Question 2. Answer

3. Question 4. Answer

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

A C

B D

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.

1. Question 2. Answer

3. Question 4. Answer

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

MUSIC — AN ESSENTIAL ELEMENT OF LIFE

FINGERING CHART

BARITONE B.C.

Instrument Care Reminders

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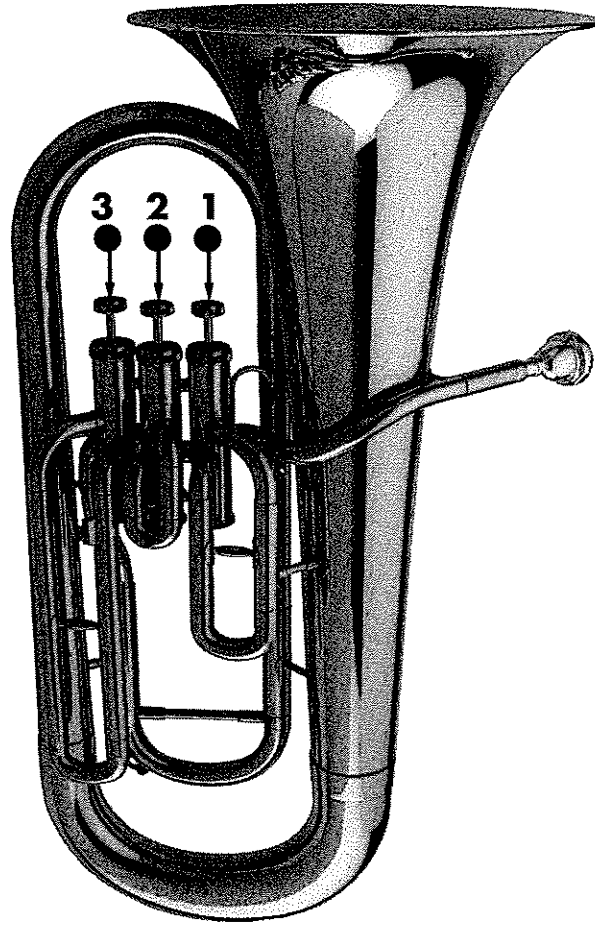
- Remove the mouthpiece and wipe it clean. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Use the water key to empty water from the instrument. Blow air through it.
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Be sure to grease the slides regularly. Your director will recommend special slide grease and valve oil, and will help you apply them when necessary.

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



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

- = Open
● = Pressed down

E

●●●
1 2 3

F

●●

F# Gb

○○○

G

●●○

G# Ab

●○○

A

●●○

A# Bb

○○○

B

●●●

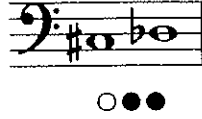
FINGERING CHART

BARITONE B.C.

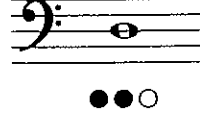
C



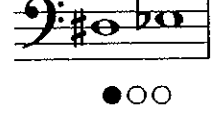
C# D \flat




D



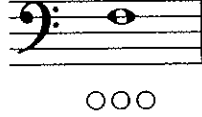
D# E \flat



E



F



F# G \flat




G



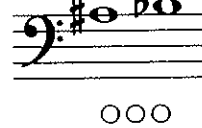
G# A \flat




A



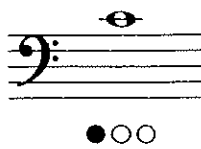
A# B \flat



B




C



C# D \flat



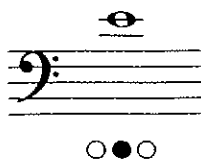
D




D# E \flat



E



F



F# G \flat



B \flat Concert Scale - Fingering Chart

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

Baritone B.C.