

BARITONE

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42. It Is Well
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What to practice first...

WINTERFEST SET LIST (Semester 1)

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

ARTS ALIVE SET LIST (Semester 2)

- 1) Cadence
- 2) Suavemente
- 3) Optional Additions
- 4) Optional Additions
- 5) Careless Whisper (Sponsor Song)
- INTERMISSION (Combined Bands)
- 6) The Tempest
- 7) Blinding Lights
- 8) Crazy Jam (C Minor Groove)
- 9) Let's Groove
- 10) Original Student Composition
- 11) 12 Bar Blues
- Graduation - **Pomp & Circumstance**

Optional Additions: (a) Original Student Compositions, (b) Amazing Grace, (b) Birdland, (c) Blues By Five, (d) Carol Of The Buckets, (e) Chained To The Rhythm, (f) Cold Duck Time, (g) Chameleon, (h) Don't Stop Believin', (i) Feeling Good, (j) It Don't Mean A Thing, (k) It Is Well, (l) Over The Rainbow, (m) Tenor Madness

FINGERING CHART

BARITONE B.C.

Instrument Care Reminders

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

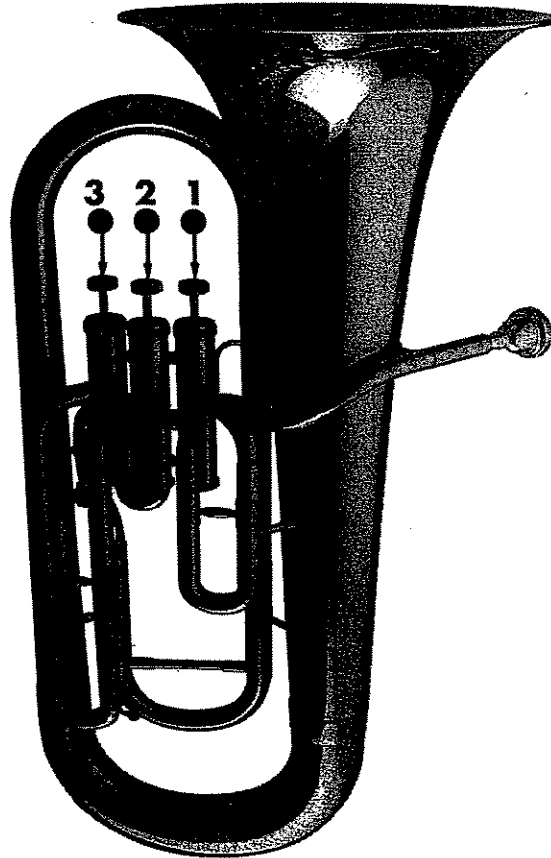
- Use the water key to empty water from the instrument. Blow air through it.
- Remove the mouthpiece. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Wipe off the instrument with a clean soft cloth. Return the instrument to its case.

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

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

Be sure to grease the slides regularly. Your director will recommend special slide grease and valve oil, and we'll 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



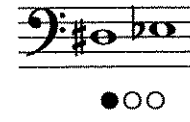
C# Db



D




D# Eb



E



F



F# Gb




G



G# Ab




A




A# Bb



B




C



C# Db




D



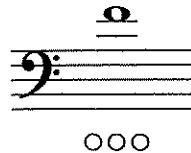
D# Eb



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.

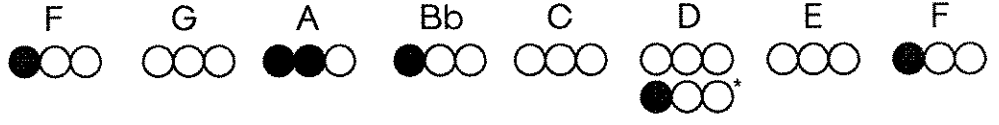
Concert Bb Scale

BRASS

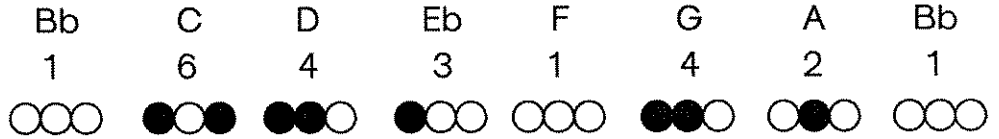
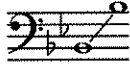
Trumpet



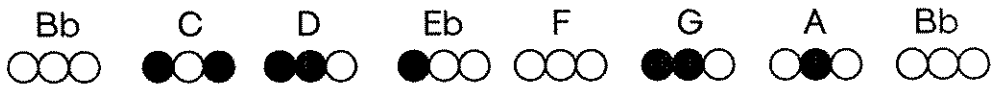
F Horn
*Lower octave



 Trombone
Baritone



Tuba

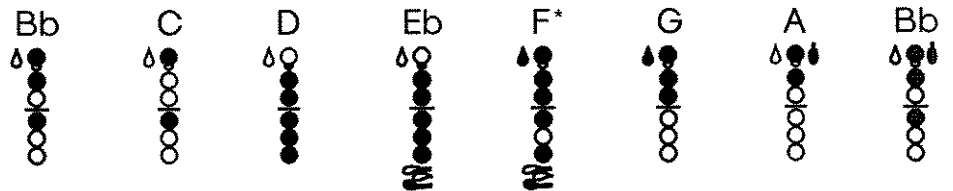


WOODWINDS

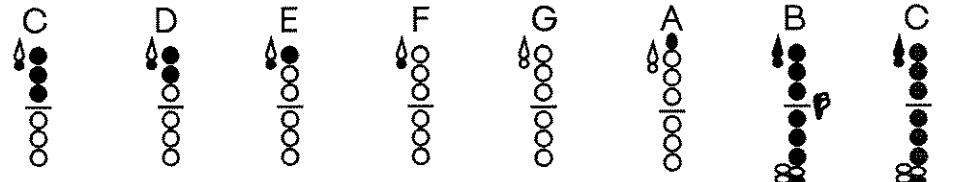
Flute



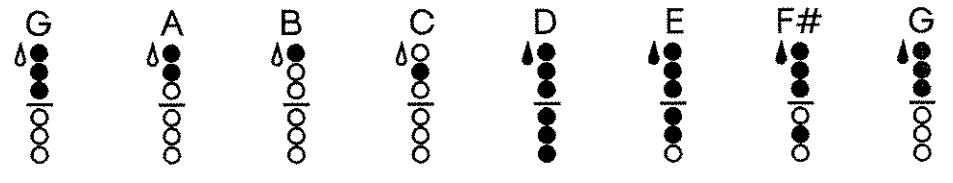
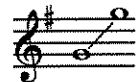
Oboe
*Forked F



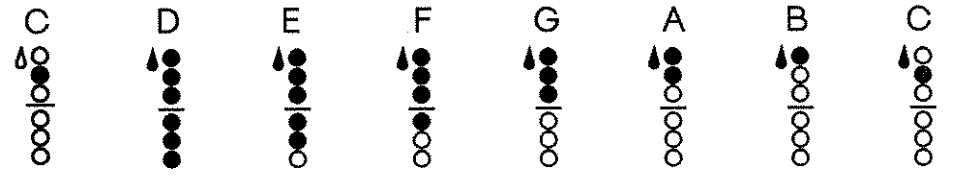
Clarinet



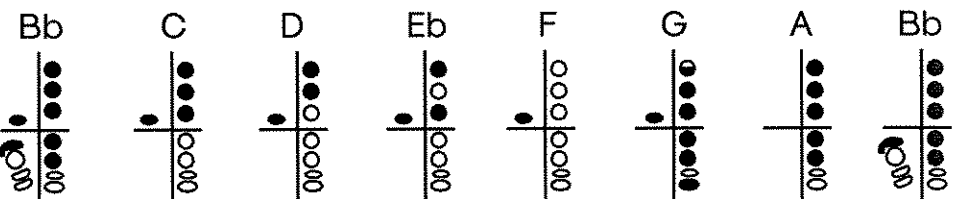
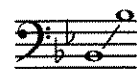
Alto/Bari Sax



Tenor Sax

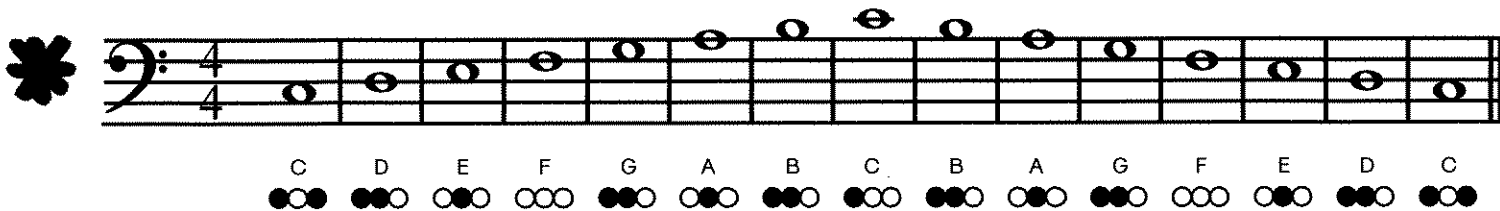


Bassoon
● = whisper key



Concert C Scale

1. Scale with hints



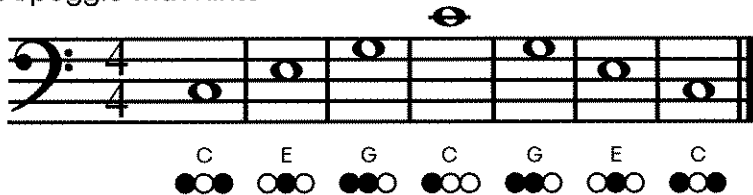
A musical staff in bass clef with a 4/4 time signature. It contains 14 measures of music. The notes are: C2, D2, E2, F2, G2, A2, B2, C3, B2, A2, G2, F2, E2, D2, C2. Below the staff, there are fingerings for each note: C (1, 2), D (2, 3), E (3, 4), F (4, 5), G (1, 2), A (2, 3), B (3, 4), C (4, 5), B (1,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

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.


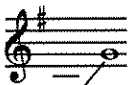



7. Fill-in the measures with notes from the scale in any order.





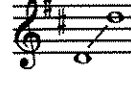
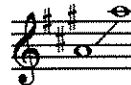

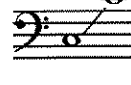
An empty musical staff in bass clef with a 4/4 time signature, consisting of 14 measures. The final note in the 14th measure is C2.

Concert C Scale

BRASS

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

WOODWINDS

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

Concert Ab Scale

1. Scale with hints

A musical staff in bass clef, key of Ab major (two flats), and 4/4 time. The scale is written across 14 measures. The notes are: Ab, Bb, C, Db, Eb, F, G, Ab, G, F, Eb, Db, C, Bb, Ab. Below the staff, fingerings are indicated by black dots (1) and white circles (0) for each note.

2. Scale

A musical staff in bass clef, key of Ab major, and 4/4 time, identical to exercise 1 but without the notes.

3. Arpeggio with hints

A musical staff in bass clef, key of Ab major, and 4/4 time. The arpeggio is written across 7 measures. The notes are: Ab, C, Eb, Ab, Eb, C, Ab. Below the staff, fingerings are indicated by black dots (1) and white circles (0) for each note.

4. Arpeggio

A musical staff in bass clef, key of Ab major, and 4/4 time, identical to exercise 3 but without the notes.

5. Draw the notes of the scale.

An empty musical staff in bass clef, key of Ab major, and 4/4 time, with 14 measures.

6. Draw the notes of the arpeggio.

An empty musical staff in bass clef, key of Ab major, and 4/4 time, with 7 measures.

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

An empty musical staff in bass clef, key of Ab major, and 4/4 time, with 14 measures. The final note in the 14th measure is a whole note Ab.

Concert Ab Scale

BRASS

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

WOODWINDS

Flute		Ab	Bb	C	Db	Eb	F	G	Ab
Oboe		Ab	Bb	C	Db	Eb*	F*	G	Ab
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

Concert Bb Blues Scale

Number	1	b3	4	b5	5	b7	8
Solfège	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
Solfège	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') E \flat G B \flat C
- (I) B \flat D F G A \flat G F D

Walking Bass Line - B \flat Instruments

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

Walking Bass Line - E \flat Instruments

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

ADVANCED MUSIC

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

TROMBONE

CONCERTO
FOR TROMBONE AND PIANO

RIMSKY-KORSAKOV (1844-1908)

Allegro vivace

1

f 3

6 A 1

f 3

B

cresc. 3 3 3 *ff*

C *p*

D 1

f 3

6

TROMBONE

E 1

f

cresc.

ff

G Andante cantabile

P espressivo

H

f

pp p

cresc.

sf *p*

stringendo

f ad libitum

p

p cresc.

TROMBONE

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

K Allegro *sf* *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

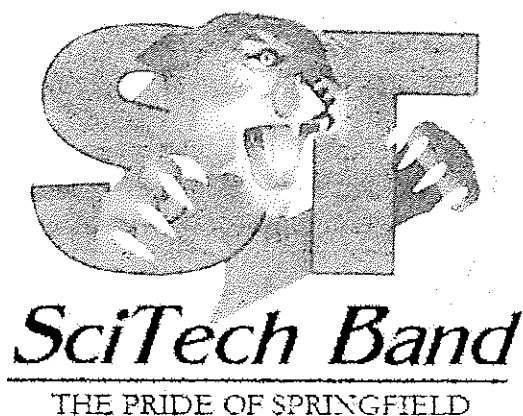
- Symphonic Band play prepared solo for “Symphonic Band”
- Extra points for playing “Concert Band/Jazz Band” solo
- Extra points for playing a prepared solo from Essential Elements book 1, 2, 3, or a new song from the binder

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 is written on three staves in bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The first staff begins with a whole rest followed by a series of eighth and quarter notes, marked *mf*. The second staff continues the melody with a slur over the first six measures and a *p* dynamic marking. The third staff features a series of eighth notes and a final *f* dynamic marking.

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, marked *p*, and includes a 'Swing!' instruction with a triplet symbol (three eighth notes beamed together). The third staff features a more rhythmic, eighth-note pattern, marked *f*. The fourth staff returns to a melodic line with accents, marked *f*. The fifth staff concludes the piece with a final note on G2 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 (C). Measures 1-7 are quarter notes, measures 8-14 are eighth notes with slurs, and measures 15-21 are eighth notes with slurs. A box labeled '*Intro' is placed above measure 19.

Alto

Musical notation for Alto, measures 1-21. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). Measures 1-7 are quarter notes, measures 8-14 are eighth notes with slurs, and measures 15-21 are eighth notes with slurs. A box labeled '*Intro' is placed above measure 19.

Tenor

Musical notation for Tenor, measures 1-21. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). Measures 1-7 are quarter notes, measures 8-14 are eighth notes with slurs, and measures 15-21 are eighth notes with slurs. A box labeled '*Intro' is placed above measure 19.

Bass

Musical notation for Bass, measures 1-21. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). Measures 1-7 are quarter notes, measures 8-14 are eighth notes with slurs, and measures 15-21 are eighth notes with slurs. A box labeled '*Intro' is placed above measure 19.

Birdland

TROMBONE 1

Music by JOSEF ZAWINUL
Arranged by MICHAEL SWEENEY

FAST ROCK (♩ = 152-160)

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

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Trombone 1

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

53 54 55 56

57 **58** f 58 59 60

61 62 63 64 (To CODA)

65 66 67 68 **68** mf

69 70 71 72

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

78 Dim. 79 mp ff 80 81 mp ff

82 Dim. 83 mp 84 86 **86** 86-93 8 DS. AL CODA

94 CODA 95 ff 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 presented in a single system with seven staves. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked "FAST ROCK" with a metronome range of 152-160. The score includes several handwritten annotations: a circled "4" above the first staff, a circled "9" above the second staff, a circled "17" above the third staff, a circled "25" above the fifth staff, and a circled "33" above the sixth staff. Performance markings include dynamics such as *f*, *mf*, and *f*, and articulation like accents and slurs. Measure numbers 4, 5, 7, 8, 9-15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, and 40 are indicated. The score concludes with a circled "37" and the number "40" at the end of the seventh staff.

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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)** 76 Dim. 77 mp ff

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

82 **(86)** 83 mp 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 seven staves. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The tempo is marked "FAST ROCK" with a quarter note equal to 152-160 beats per minute. The score includes several handwritten annotations: a circled "4" above the first staff, a circled "9" above the second staff, a circled "17" above the third staff, a circled "25" above the fifth staff, and a circled "33" above the sixth staff. Performance markings include dynamics such as *f*, *mf*, and *f*, and articulation marks like accents and slurs. Measure numbers 4, 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

42 *f* 8 50

41 42-49 50 51 52 *mf*

53 54 55 56 *mf*

58

57 58 59 60 *f*

(TO CODA) ⊕

61 62 63 64 *f*

68

65 66 67 68 *mf*

69 70 71 72 *mf*

76

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

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

86 8 (D.S. ALL CODA)

82 83 84 85 Dim. *mp* 86-93

⊕ (CODA)

94 95 96 97 *ff*

Birdland

TROMBONE 4

Music by JOSEF ZAWINUL

Arranged by MICHAEL SWEENEY

FAST ROCK (♩ = 152-160)

The musical score for Trombone 4 of "Birdland" is written in bass clef with a key signature of one flat (B-flat) 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, each with handwritten annotations. The first staff begins with a circled "4" above the staff and a "1-4" below the first measure. The second staff has a circled "9" above the staff and "9-15" below the first measure. The third staff has a circled "17" above the staff and "18" below the first measure. The fourth staff has a circled "25" above the staff and "26" below the first measure. The fifth staff has a circled "29" above the staff and "30" below the first measure. The sixth staff has a circled "33" above the staff and "34" below the first measure. The seventh staff has a circled "37" above the staff and "38" below the first measure. The eighth staff has a circled "40" above the staff and "40" below the first measure. Performance markings include dynamics such as *f*, *mf*, and *f*, and various articulations like accents (>), slurs, and breath marks (^). The score ends with a double bar line and a circled "40" above the staff.

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Trombone 4

41 **42** *ff* 8 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

69 70 71 72

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

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

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

⊕ (CODA) 94 95 *ff* 96 97 *ff* OB 721581 · P2

Melody (B.C.)

Blinding Lights

arr. Bernice

As Recorded by The Weekend

With Energy ♩ = 170

A

B

8 4

f

16

solo/soli
mp

C

21

25

29

D

tutti

mf

33

E

38

f

43

To Coda 4th Time

F

1. 2. 7

G

54

solo/soli

mp

59

Musical staff 59, bass clef, key signature of three flats. The staff contains a melodic line with a slur over measures 59-62 and a fermata over measure 62.

H \oplus Coda

63 *solo/soli*
mf

Musical staff 63, bass clef, key signature of three flats. The staff contains a melodic line starting with a rest, followed by a slur over measures 63-66. The dynamic marking *mf* is present.

67

Musical staff 67, bass clef, key signature of three flats. The staff contains a melodic line with a slur over measures 67-70.

71 *tutti* **I**
f

Musical staff 71, bass clef, key signature of three flats. The staff contains a melodic line with a slur over measures 71-75. The dynamic marking *f* is present. A box labeled 'I' is above measure 71.

76 **J**
ff

Musical staff 76, bass clef, key signature of three flats. The staff contains a melodic line with a slur over measures 76-80. The dynamic marking *ff* is present. A box labeled 'J' is above measure 76.

81

Musical staff 81, bass clef, key signature of three flats. The staff contains a melodic line with slurs over measures 81-84.

85 **K**
1. 2.
mp

Musical staff 85, bass clef, key signature of three flats. The staff contains a melodic line with slurs over measures 85-88. A first ending bracket labeled '1.' covers measures 85-87, and a second ending bracket labeled '2.' covers measures 88-89. The dynamic marking *mp* is present. A box labeled 'K' is above measure 85.

90 *rit.*

Musical staff 90, bass clef, key signature of three flats. The staff contains a melodic line with a slur over measures 90-94. The dynamic marking *rit.* is present.

95

Musical staff 95, bass clef, key signature of three flats. The staff contains a final melodic line with a fermata over the final note.

Blinding Lights

arr. Bernice

Counter melody (B.C.)

As Recorded by The Weekend

With Energy $\text{♩} = 170$

8 A B C 1.

29 2. D E To Coda 4th Time 1. 2.

F G D.S. al Coda 47 8 7

H Coda 63 2 mf

68 2 8 I J ff

81 1.

88 2. K 7

Bass Line (B.C.) *Blinding Lights*

arr. Bernice

As Recorded by The Weekend

With Energy ♩ = 170

A

B

8

mf f

Musical staff for measures 8-13. Measure 8 is a whole rest. Measures 9-13 contain a melodic line starting with a half note G2, followed by quarter notes A2, B2, C3, and D3. Dynamics range from mezzo-forte (mf) to forte (f).

14

Musical staff for measures 14-19. Measures 14-15 feature eighth-note patterns. Measures 16-19 continue the melodic line with dynamics ranging from mezzo-forte (mf) to forte (f).

C

20

mp

Musical staff for measures 20-24. Measure 20 is a whole rest. Measures 21-24 contain a melodic line starting with a half note G2, followed by quarter notes A2, B2, and C3. Dynamics range from mezzo-piano (mp).

25

1. 2.

Musical staff for measures 25-29. Measures 25-26 are a whole rest. Measures 27-29 contain a melodic line starting with a half note G2, followed by quarter notes A2, B2, and C3. First and second endings are indicated.

D %

30

mf

Musical staff for measures 30-35. Measures 30-31 are a whole rest. Measures 32-35 contain a melodic line starting with a half note G2, followed by quarter notes A2, B2, and C3. Dynamics range from mezzo-forte (mf).

E

36

f

Musical staff for measures 36-41. Measures 36-37 are a whole rest. Measures 38-41 contain a melodic line starting with a half note G2, followed by quarter notes A2, B2, and C3. Dynamics range from forte (f).

To Coda 4th Time

42

1. 2.

Musical staff for measures 42-46. Measures 42-43 are a whole rest. Measures 44-46 contain a melodic line starting with a half note G2, followed by quarter notes A2, B2, and C3. First and second endings are indicated.

F

47

f

Musical staff for measures 47-52. Measures 47-48 are a whole rest. Measures 49-52 contain a melodic line starting with a half note G2, followed by quarter notes A2, B2, and C3. Dynamics range from forte (f).

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

G

53

Musical staff 53-58: Bass line starting with a G chord box above. The staff contains a series of notes with accents and a dynamic marking of *mp*.

D.S. % al Coda

59

Musical staff 59-62: Bass line with a long note and a dynamic marking of *mf*.

H Φ Coda

63

Musical staff 63-68: Bass line with a dynamic marking of *mf* and a box labeled 'I' above.

69

Musical staff 69-73: Bass line with a dynamic marking of *f* and a box labeled 'I' above.

74

Musical staff 74-79: Bass line with accents and a dynamic marking of *ff*.

J

80

Musical staff 80-85: Bass line with a dynamic marking of *ff* and a box labeled 'K' above.

86

Musical staff 86-94: Bass line with first and second endings, a dynamic marking of *rit.*, and a box labeled 'K' above.

95

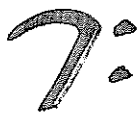
Musical staff 95: Bass line ending with a dynamic marking of *mp*.

B.C.

BLUE MOON

31.

The image shows a handwritten musical score for the piece "Blue Moon". The score is written on ten staves. The key signature is C major (one sharp, F#), and the time signature is common time (C). The music consists of a single melodic line with various chords indicated above the notes. The chords are: 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.



Blues By Five

Red Garland

B^b7
 E^b7 B^b7
 F⁷ B^b7 F⁷

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Blues By Five is a 12-bar blues where sections of the motivic melody are transposed to match the chord changes. This was originally played with a medium-swing feel.

For your use



Supplemental Material - Blues By Five

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

B ^b 7			E ^b 7			F7			B ^b 7			E ^b 7			F7		
3	b7	1	b7	3	1	b7	3	1	9	b7	3	13	3	b7	5	3	b7

Useful Scales

B^b Blues Scale

1 b3 4 b5 5 b7 1

Sample Bass Line

B ^b 7																							
E ^b 7						B ^b 7																	
F7						B ^b 7												F7					

Trombone

Canon Remix

Pachelbel / Arr. Bernice

4 5 8 13

mf

17 21

24 29

31 37

38

45

f

52 53 8 61

mf

66 69

f

73 77

80 83

* 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 77 *f*

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 21 29

26

31

36 37 45

41

f

46

51 53 Solo

2
56

[Title]



61

61

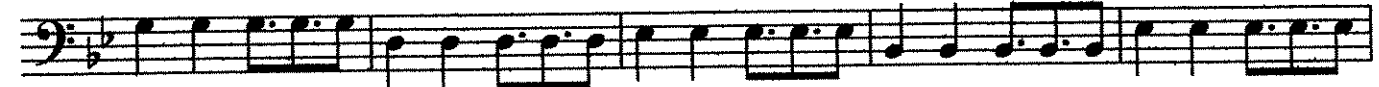


69

66

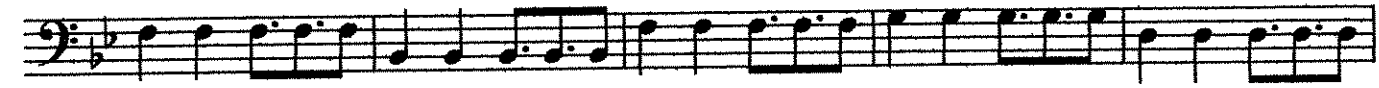


71



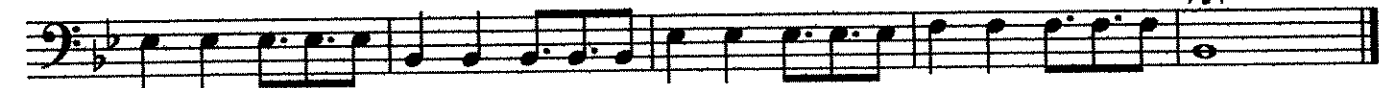
77

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



Musical notation for Horn Lick C – Flute, showing a melodic line in treble clef with a key signature of one flat and a 4/4 time signature. The melody consists of two phrases, each starting with a quarter rest followed by a quarter note, then a half note, and ending with a quarter note. The notes are D, F, G, F, E, D.

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

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



Musical notation for Horn Lick Bb (Low), showing a melodic line in treble clef with a key signature of two flats and a 4/4 time signature. The melody consists of two phrases, each starting with a quarter rest followed by a quarter note, then a half note, and ending with a quarter note. The notes are E, G, A, G, F#, E.

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

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



Musical notation for Horn Lick Bb (High), showing a melodic line in treble clef with a key signature of two flats and a 4/4 time signature. The melody consists of two phrases, each starting with a quarter rest followed by a quarter note, then a half note, and ending with a quarter note. The notes are E, G, A, G, F#, E.

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

Horn Lick Eb – Alto Sax, Bari Sax



Musical notation for Horn Lick Eb, showing a melodic line in treble clef with a key signature of three flats and a 4/4 time signature. The melody consists of two phrases, each starting with a quarter rest followed by a quarter note, then a half note, and ending with a quarter note. The notes are B, D, E, D, C#, B.

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

Horn Lick Bass Clef – Trombone, Baritone



Musical notation for Horn Lick Bass Clef, showing a melodic line in bass clef with a key signature of one flat and a 4/4 time signature. The melody consists of two phrases, each starting with a quarter rest followed by a quarter note, then a half note, and ending with a quarter note. The notes are D, F, G, F, E, D.

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

mf

D *Repeat 3x*

f

37

E

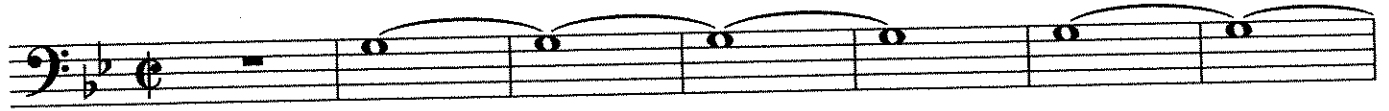
rit.

Carol of The Bells

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

Quartet Version

arr. Turgeon & Bernice



mp

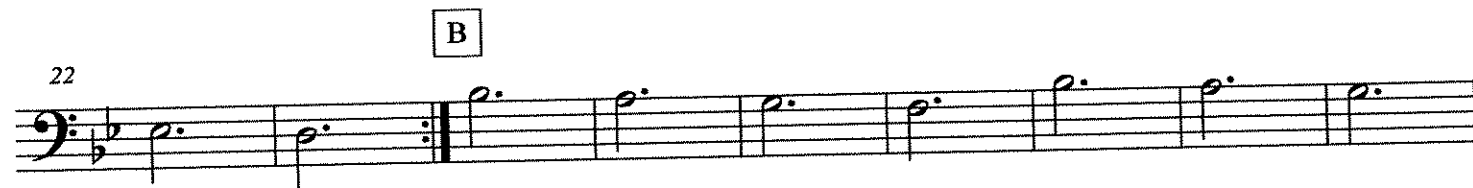


rit.

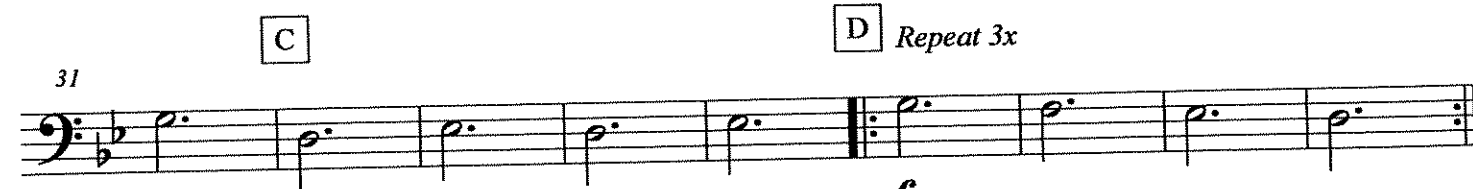
A

a tempo - Repeat 4x

f



B

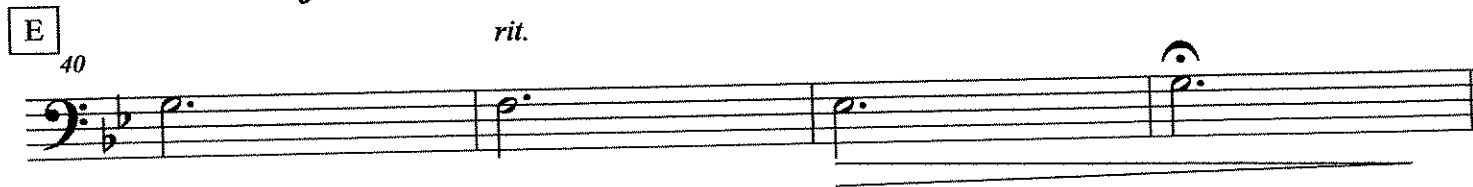


C

D

Repeat 3x

f



E

rit.

Chained To The Rhythm

As Recorded by Katy Perry

arr. Bernice

Melody (B.C.)

Groovy ♩ = 103-105

Optional 4 bar vamp

3

A

on cue

off -2

f

7

B

11

1.

2.

C

14

soli

off -2

off -4

mf

D

18

tutti

f

E

21

3

F

25

3

3

Melody (B.C.), p. 2

Chained To The Rhythm

28 G

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

36 off -2 J

40

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

L \ominus Coda

47

solo/soli
optional 8va

Musical staff L, measures 47-49. Bass clef, 7/8 time signature. Measure 47 starts with a fermata over a quarter note. Measure 48 has a *mf* dynamic marking. The staff contains eighth and sixteenth notes with various articulations.

50

M

Musical staff M, measures 50-52. Bass clef, 7/8 time signature. Measure 50 has accents (>) under the first three eighth notes. The staff features eighth and sixteenth notes with slurs and ties.

53

Musical staff O, measures 53-55. Bass clef, 7/8 time signature. Measure 55 has two triplet markings (3) over eighth notes. The staff contains eighth and sixteenth notes with slurs.

N

56

tutti

Musical staff N, measures 56-58. Bass clef, 7/8 time signature. Measure 56 has a *ff* dynamic marking. The staff features eighth and sixteenth notes with slurs.

59

O

Musical staff O, measures 59-61. Bass clef, 7/8 time signature. Measure 61 has a triplet marking (3) over eighth notes. The staff contains eighth and sixteenth notes with slurs.

63

P

off -3

Musical staff P, measures 63-65. Bass clef, 7/8 time signature. Measure 63 has a triplet marking (3) over eighth notes. Measures 64 and 65 have 'off -3' markings above the staff. The staff features eighth and sixteenth notes with slurs.

Top Notes Melody
Bottom Harmony

Q

67

off -3

off -3

Musical staff Q, measures 67-69. Bass clef, 7/8 time signature. Measures 67 and 68 have 'off -3' markings above the staff. Measure 69 has accents (>) under the eighth notes. The staff features eighth and sixteenth notes with slurs.

Chained To The Rhythm

As Recorded by Katy Perry

arr. Bernice

Counter melody (B.C.)

Solo Part (B.C.)

Groovy ♩ = 103-105

Optional 4 bar vamp

The musical score is written in bass clef with a 4/4 time signature. It consists of several measures grouped into sections labeled A through K. Section A (measures 1-3) includes a 4-measure vamp and a 3-measure vamp. Section B (measures 4-6) features a melodic line starting with a forte (*f*) dynamic. Section C (measures 7-8) is a 2-measure vamp. Section D (measures 9-10) is a 4-measure vamp. Section E (measures 11-12) is a 4-measure vamp. Section F (measures 13-14) is a 3-measure vamp. Section G (measures 15-16) is a 5-measure vamp. Section H (measures 17-18) is a 3-measure vamp. Section I (measures 19-20) is a 3-measure vamp. Section J (measures 21-22) is a 3-measure vamp. Section K (measures 23-24) is a 4-measure vamp. The score includes various musical notations such as slurs, ties, and dynamic markings. A 'To Coda (2nd Time)' instruction is placed above measures 15-16. A 'D.S. al Coda' instruction is placed above measures 23-24. Measure numbers 10, 13, 26, 39, and 42 are indicated at the start of their respective lines.

L \oplus Coda

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

58 **O**

62 **P**

Q 67 optional 8va **3**

71 Top Note Harmony

Chained To The Rhythm

As Recorded by Katy Perry

arr. Bernice

Bass Line (B.C.)

Groovy ♩ = 103-105

Optional 4 bar vamp

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

3

A

f

6

B

9

12

C

mf

16

D %

f

20

E

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

Chained To The Rhythm

23



F

26



G

29



To Coda (2nd Time) H

32



I

35



mp

J

38



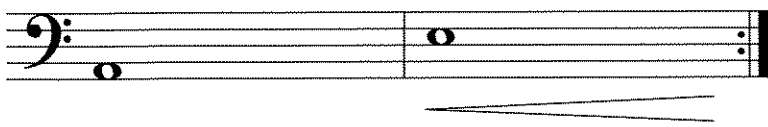
K

41



D.S. al Coda

45



L \oplus Coda

M

47

47 *mf*

N

54

54 *ff*

O

58

61

P

64

Q

67

70

7: Bass clef

(MED. FUNK)

CHAMELEON

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

INTRO

(BASS) N.C.



Musical notation for the Intro, featuring a bass clef, a key signature of two flats (Bb and Eb), and a 4/4 time signature. The melody consists of eighth and quarter notes.

A

Bb-7 Eb7 Bb-7 Eb7



Musical notation for Section A, featuring a bass clef and a key signature of two flats. The melody consists of eighth and quarter notes.

BASS CONT. SIM.

Bb-7 Eb7 Bb-7 Eb7



Musical notation for the continuation of Section A, featuring a bass clef and a key signature of two flats. The melody consists of eighth and quarter notes.

B

Bb-7 Eb7 Bb-7 Eb7



Musical notation for Section B, featuring a bass clef and a key signature of two flats. The melody consists of eighth and quarter notes. A repeat sign is present at the end with the instruction "(PLAY 3X)".

Bb-7 Eb7 N.C.



Musical notation for the continuation of Section B, featuring a bass clef and a key signature of two flats. The melody consists of eighth and quarter notes. The section concludes with a double bar line.

Chameleon Bass Line

Score

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

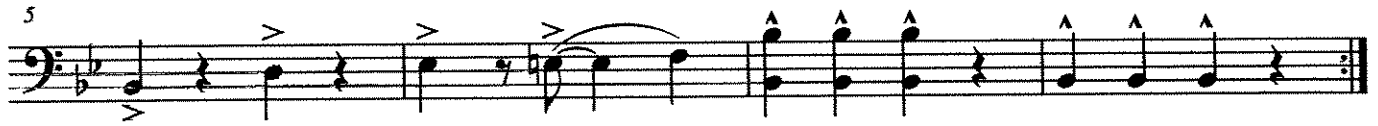
- C:** Treble clef. The melody starts on G4, moving to A4, Bb4, and C5 in the first measure. The second measure contains a repeat sign followed by G4, A4, Bb4, and C5. The third measure contains G4, A4, Bb4, and C5. The fourth measure contains G4, A4, Bb4, and C5.
- Bb:** Treble clef. The melody starts on F4, moving to G4, A4, and Bb4 in the first measure. The second measure contains a repeat sign followed by F4, G4, A4, and Bb4. The third measure contains F4, G4, A4, and Bb4. The fourth measure contains F4, G4, A4, and Bb4.
- Eb:** Treble clef. The melody starts on E4, moving to F4, G4, and Ab4 in the first measure. The second measure contains a repeat sign followed by E4, F4, G4, and Ab4. The third measure contains E4, F4, G4, and Ab4. The fourth measure contains E4, F4, G4, and Ab4.
- Bass Clef High:** Bass clef. The melody starts on G3, moving to A3, Bb3, and C4 in the first measure. The second measure contains a repeat sign followed by G3, A3, Bb3, and C4. The third measure contains G3, A3, Bb3, and C4. The fourth measure contains G3, A3, Bb3, and C4.
- Bass Clef Low:** Bass clef. The melody starts on F2, moving to G2, Ab2, and Bb2 in the first measure. The second measure contains a repeat sign followed by F2, G2, Ab2, and Bb2. The third measure contains F2, G2, Ab2, and Bb2. The fourth measure contains F2, G2, Ab2, and Bb2.

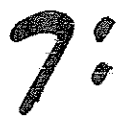
Trombone

Cheer # 1

arr. Bernice

Watch Conductor
Slow-Fast





Cold Duck Time

Eddie Harris

F7 B \flat 7 F7
 B \flat 7 F7 B \flat 7 F7
 B \flat 7 D \flat MA7 E \flat MA7 F7

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Cold Duck Time has a 12-bar form, but it does not use the typical 12-bar blues chord progression. It was originally played with a straight-eighth feel.

For your use

Supplemental Material - Cold Duck Time

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

F^7	B^b7	$D^b_{MA}7$	$E^b_{MA}7$	F^7	B^b7	$D^b_{MA}7$	$E^b_{MA}7$
-------	--------	-------------	-------------	-------	--------	-------------	-------------

b7	3	3	3	5	9	7	7
3	b7	7	7	3	b7	5	5
1	1	1	1	b7	3	3	3

Useful Scales

F Blues Scale

D^b Major

$(D^b_{MA}7)$

E^b Major

$(E^b_{MA}7)$

1 b3 4 b5 5 b7 1 1 2 3 4 5 6 7 1 1 2 3 4 5 6 7 1

Sample Bass Line

1 5 1 5 b7 1 1 1 b7 1 5 1 5 b7 1 1 1 b7

$D^b_{MA}7$ $E^b_{MA}7$ F^7

1 1 1 1 1 1 1 1 1 1 1 1 1 5 b7 1

Featured in the Twentieth Century Fox Television Series GLEE

DON'T STOP BELIEVIN'

TROMBONE 1

Words and Music by STEVE PERRY,
NEAL SCHON and JONATHAN CAIN
Arranged by PAUL MURTHA

(Rock)

The musical score is written for Trombone 1 in a 4/4 time signature. It begins with a key signature of one flat (Bb) and a tempo/style marking of '(Rock)'. The score is divided into measures, with some measures grouped together. Measure 1-8 is a whole rest. Measure 9-15 is a whole rest. Measure 16 is a whole rest. Measure 17 is a quarter note G2. Measure 18-20 is a whole rest. Measure 21 is a half note G2. Measure 22 is a whole rest. Measure 23 is a half note G2. Measure 24 is a half note G2. Measure 25 is a quarter note G2. Measure 26 is a quarter note G2. Measure 27 is a quarter note G2. Measure 28 is a quarter note G2. Measure 29 is a quarter note G2. Measure 30 is a quarter note G2. Measure 31 is a quarter note G2. Measure 32 is a quarter note G2. Measure 33 is a quarter note G2. Measure 34 is a quarter note G2. Measure 35 is a quarter note G2. Measure 36 is a quarter note G2. Measure 37 is a quarter note G2. Measure 38 is a quarter note G2. Measure 39 is a quarter note G2. Measure 40 is a quarter note G2.

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TROMBONE 1

41

Musical staff for measures 41-44. The staff is in bass clef with a key signature of one flat. Measures 41, 42, 43, and 44 contain eighth-note patterns with slurs.

45

Musical staff for measures 45-52. Measure 45 starts with a fermata. Measures 46-50 are marked with a fermata and a double bar line. Measure 51 has a dynamic marking of *mf*. Measures 52-53 contain eighth-note patterns with slurs.

53

Musical staff for measures 53-57. Measures 53-57 contain eighth-note patterns with slurs and accents.

Musical staff for measures 58-61. Measures 58-59 contain eighth-note patterns with slurs and accents. Measures 60-61 contain eighth-note patterns with slurs.

Musical staff for measures 62-66. Measures 62-66 contain eighth-note patterns with slurs and accents.

69

Musical staff for measures 67-70. Measures 67-68 contain eighth-note patterns with slurs and accents. Measure 69 has a dynamic marking of *mf*. Measures 70-71 contain eighth-note patterns with slurs.

Musical staff for measures 71-74. Measures 71-74 contain eighth-note patterns with slurs.

Musical staff for measures 75-79. Measures 75-76 are marked with a first ending bracket and the text "(BELL TONES)". Measures 77-78 are marked with a second ending bracket and the text "(BELL TONES)". Measure 79 ends with a double bar line and a dynamic marking of *ff*.

Featured in the Twentieth Century Fox Television Series GLEE

DON'T STOP BELIEVIN'

TROMBONE 2

Words and Music by STEVE PERRY,
NEAL SCHON and JONATHAN CAIN
Arranged by PAUL MURTHA

The musical score is written for Trombone 2 in a bass clef with a key signature of one flat (Bb) and a 4/4 time signature. It begins with a circled 'Rock' marking. The score is divided into systems, with measure numbers 1-8, 9-15, 16, 17, 18-20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, and 40. The notation includes various dynamics such as *mf*, *f*, and *p*, as well as articulation marks like accents and slurs. A circled '8' is placed above the first staff, and circled numbers 9, 17, 25, and 33 are placed above their respective systems. The score concludes with a circled '33' at the end of the final system.

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Don't Stop Believin' - 1

TROMBONE 2

41

Musical staff for measures 41-44. The staff is in bass clef with a key signature of one flat. Measures 41, 42, 43, and 44 contain eighth-note patterns with slurs and accents.

45

Musical staff for measures 45-52. Measure 45 starts with a fermata. Measure 46-50 is a whole rest. Measure 51 has a *mf* dynamic marking. Measures 51-52 contain eighth-note patterns with slurs and accents.

53

Musical staff for measures 53-57. Measures 53-57 contain eighth-note patterns with slurs and accents.

Musical staff for measures 58-61. Measures 58-59 contain eighth-note patterns with slurs and accents. Measures 60-61 contain eighth-note patterns with slurs and accents.

Musical staff for measures 62-66. Measures 62-66 contain eighth-note patterns with slurs and accents.

69

Musical staff for measures 67-70. Measures 67-68 contain eighth-note patterns with slurs and accents. Measure 69 has a repeat sign. Measures 69-70 contain eighth-note patterns with slurs and accents.

Musical staff for measures 71-74. Measures 71-74 contain eighth-note patterns with slurs and accents.

Musical staff for measures 75-79. Measure 75 is the first ending, marked '1.' and 'BELL TONES'. Measure 76 is the second ending, marked '2.' and 'BELL TONES'. Measure 77 has a repeat sign. Measures 77-78 contain eighth-note patterns with slurs and accents. Measure 79 ends with a double bar line and a *ff* dynamic marking.

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DON'T STOP BELIEVIN'

TROMBONE 3

Words and Music by STEVE PERRY,
NEAL SCHON and JONATHAN CAIN
Arranged by PAUL MURTHA

(Rock)

1-8

9 7 17 3

9-15 16 17 18-20

21 22 23 24

25 26 27 28

29 30 31 32

33 34 35 36

37 38 39 40

Detailed description: This is a musical score for Trombone 3, arranged by Paul Murtha. The score is in bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. It begins with a circled '9' and a '7' chord, followed by a circled '17' and a '3' chord. The first line of music includes a circled '(Rock)' and a circled '8' with a bar line. The second line includes circled '9', '7', '17', and '3' with bar lines. The third line includes circled '21', '22', '23', and '24' with bar lines. The fourth line includes circled '25', '26', '27', and '28' with bar lines. The fifth line includes circled '29', '30', '31', and '32' with bar lines. The sixth line includes circled '33', '34', '35', and '36' with bar lines. The seventh line includes circled '37', '38', '39', and '40' with bar lines. The score includes various musical notations such as slurs, accents, and dynamic markings like 'mf' and 'p'.

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TROMBONE 3

41

Musical staff 41: Bass clef, key signature of one flat. Measures 41-44. Notes: 41 (Bb), 42 (C), 43 (D), 44 (E). Dynamics: *p*.

45

Musical staff 45: Bass clef, key signature of one flat. Measures 45-52. Notes: 45 (Bb), 46-50 (Bb), 51 (C), 52 (D). Dynamics: *mf*. Includes a fermata over measure 50.

53

Musical staff 53: Bass clef, key signature of one flat. Measures 53-57. Notes: 53 (Bb), 54 (C), 55 (D), 56 (E), 57 (F). Dynamics: *f*. Includes accents over notes.

Musical staff 58: Bass clef, key signature of one flat. Measures 58-61. Notes: 58 (Bb), 59 (C), 60 (D), 61 (E). Dynamics: *f*. Includes accents over notes.

Musical staff 62: Bass clef, key signature of one flat. Measures 62-66. Notes: 62 (Bb), 63 (C), 64 (D), 65 (E), 66 (F). Dynamics: *f*. Includes accents over notes.

69

Musical staff 69: Bass clef, key signature of one flat. Measures 67-70. Notes: 67 (Bb), 68 (C), 69 (D), 70 (E). Dynamics: *f*. Includes accents over notes.

Musical staff 71: Bass clef, key signature of one flat. Measures 71-74. Notes: 71 (Bb), 72 (C), 73 (D), 74 (E). Dynamics: *f*. Includes accents over notes.

Musical staff 75: Bass clef, key signature of one flat. Measures 75-79. Notes: 75 (Bb), 76 (C), 77 (D), 78 (E), 79 (F). Dynamics: *ff*. Includes accents over notes. Section labeled "BELL TONES".

Featured in the Twentieth Century Fox Television Series GLEE

DON'T STOP BELIEVIN'

TROMBONE 4

Words and Music by STEVE PERRY,
NEAL SCHON and JONATHAN CAIN
Arranged by PAUL MURTHA

(Rock)

The musical score is written for Trombone 4 in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of seven staves of music. The first staff shows a whole rest for measures 1-8, with a circled '8' above the staff. The second staff shows a whole rest for measures 9-15, with a circled '7' above the staff. The third staff begins at measure 16 with a circled '17' above the staff. It contains musical notation for measures 16-24, including dynamics like *f*, *p*, *mf*, and *ff*, and a circled '5' above the staff. The fourth staff begins at measure 25 with a circled '25' above the staff. The fifth staff begins at measure 29 with a circled '29' above the staff. The sixth staff begins at measure 33 with a circled '33' above the staff. The seventh staff begins at measure 37 with a circled '37' above the staff. The score ends at measure 40.

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TROMBONE 4

41

Musical staff for measures 41-44. Measure 41 starts with a bass clef and a key signature of one flat. The melody consists of eighth and quarter notes. Measure 42 continues the eighth-note pattern. Measure 43 features a quarter-note rest followed by eighth notes. Measure 44 continues with eighth notes.

45

Musical staff for measures 45-52. Measure 45 has a quarter note followed by a quarter rest. Measure 46-50 is a whole rest. Measure 51 starts with a half note and a dynamic marking of *mf*. Measure 52 continues with eighth notes.

53

Musical staff for measures 53-57. Measures 53-57 feature a rhythmic pattern of eighth notes with accents (>) and a dynamic marking of *f* at the beginning.

Musical staff for measures 58-61. Measures 58-61 continue the rhythmic pattern of eighth notes with accents (>).

Musical staff for measures 62-66. Measures 62-66 continue the rhythmic pattern of eighth notes with accents (>).

69

Musical staff for measures 67-70. Measure 67 has a quarter note with an accent (>). Measure 68 has a quarter note with an accent (>). Measure 69 has a quarter note with an accent (>). Measure 70 has a quarter note with an accent (>).

Musical staff for measures 71-75. Measures 71-75 feature a rhythmic pattern of eighth notes with accents (>).

Musical staff for measures 75-79. Measure 75 has a quarter note with an accent (>). Measure 76 has a quarter note with an accent (>). Measure 77 has a quarter note with an accent (>). Measure 78 has a quarter note with an accent (>). Measure 79 has a quarter note with an accent (>) and a dynamic marking of *ff*.

Don't Stop Believin'

BASS CLEF
(Doubles Alto Sax)

arr. Murtha

Rock

9

SOLO

8
mf

13

17

18

23

25

f

28

33
33

38

41

45

4
mf

47

BASS CLEF (Doubles Alto Sax), p. 2 Don't Stop Believin'

53

52

f

57

63

69

69

74

ff

Eye Of The Tiger

For Zanetti

Flute
Piano

A A G A A G A A G F

Detailed description: This staff is for Flute and Piano. It features a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody consists of quarter notes: A, A, G, A, A, G, A, A, G, F. The notes are grouped into pairs with slurs: (A, A), (G, A), (A, G), (A, A), (G, A), (A, G), (F).

Clarinet
Trumpet
(LOW)

B B A B B A B B A G

Detailed description: This staff is for Clarinet and Trumpet (LOW). It features a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody consists of quarter notes: B, B, A, B, B, A, B, B, A, G. The notes are grouped into pairs with slurs: (B, B), (A, B), (B, A), (B, B), (A, B), (B, A), (G).

Clarinet
Trumpet
(HIGH)

B B A B B A B B A G

Detailed description: This staff is for Clarinet and Trumpet (HIGH). It features a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody consists of quarter notes: B, B, A, B, B, A, B, B, A, G. The notes are grouped into pairs with slurs: (B, B), (A, B), (B, A), (B, B), (A, B), (B, A), (G).

Alto Sax

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

Detailed description: This staff is for Alto Saxophone. It features a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody consists of quarter notes: F#, F#, E, F#, F#, E, F#, F#, E, D. The notes are grouped into pairs with slurs: (F#, F#), (E, F#), (F#, E), (F#, F#), (E, F#), (F#, E), (D).

Trombone

A2 A2 G4 A2 A2 G4 A2 A2 G4 F1

Detailed description: This staff is for Trombone. It features a bass clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody consists of quarter notes: A2, A2, G4, A2, A2, G4, A2, A2, G4, F1. The notes are grouped into pairs with slurs: (A2, A2), (G4, A2), (A2, A2), (G4, A2), (A2, A2), (G4, A2), (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 progressions for each part:

- Flute/Piano: Bb, Bb Ab, Ab Gb, Gb F, Ab F Ab
- Clarinet/Trumpet (LOW): C, C Bb, Bb Ab, Ab G, Bb G Bb
- Clarinet/Tenor Sax/Trumpet (HIGH): C, C Bb, Bb Ab, Ab G, Bb G Bb
- Alto Sax: G, G F, F Eb, Eb D, F D F
- Trombone/Euphonium (HIGH): Bb, Bb Ab, Ab Gb, Gb F, Ab F Ab
- 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

Trombone/Euphonium (HIGH) Positions: 1, 1 3, 3 5, 5 1, 3 1 3

Piano: Bbm (8th note triplets)

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

Feeling Good

Swing Time

(HORN LICK+)

NOTE 8 ON CUE
BEAT 4

Flute Piano

Clarinet Trumpet (LOW)

Clarinet Tenor Sax Trumpet (HIGH)

Alto Sax

Trombone Euphonium

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

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

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

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

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

Horn Lick:

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

Opening "And I'm Feeling Good":

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

1 & b3 Background Harmony Hits

Feeling Good

(NASTY LICK - Bb Minor)

Swing Time

Flute Piano

Clarinet Trumpet (LOW)

Clarinet Tenor Sax Trumpet (HIGH)

Alto Sax

Trombone Euphonium

Tuba

Chord symbols for Flute Piano, Clarinet Trumpet (LOW), Clarinet Tenor Sax Trumpet (HIGH), and Trombone Euphonium: Bb Db Bb Eb Db Bb Bb Db E Eb Db Bb

Chord symbols for Clarinet Trumpet (LOW) and 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

Alto Sax instructions: Octave Key HIGH, No Octave Key LOW

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

Piano: Bbm (2 Beats Hold)

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

Trombone
Euphonium

Feeling Good

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

♩ = 60

Slowly, Freely

Words and Music by Leslie Bricusse & Anthony Newley

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,

4

You know— how I feel. Breeze drift-ing on by,

6

You know how I feel. It's a new dawn, it's a new day, it's a

8

new life— for— me— and I'm feel-ing— good.

A



6

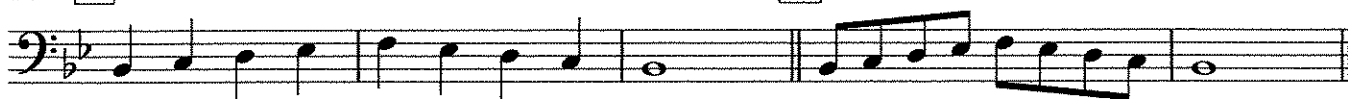
B



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 / Trombone / Baritone

?



1) Name _____

2) Write in note names...

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

4) Play the piece...

?

Piano

1) Name _____

2) Write in note names...

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

4) Play the piece...

142

7:

(MED.)

HEART AND SOUL

-HOAGY CARMICHAEL/
FRANK IDESSER

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

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

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

C7 F7 Bb7 A7 Bbmaj7 A7 D7 G7

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

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

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

Holding Out For A Hero SPONSOR SONG

arr. Bernice

Melody C

Melody B \flat

Melody E \flat

Melody (B.C.)

We need your mon - ey! So c ome on_ and spon_ sor the Sci_ Tech Band

Horn Lick 1 C

Horn Lick 1 B \flat

Horn Lick 1 E \flat

Horn Lick 1 (B.C.)

A G A C C A G A

B A B D D B A B

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

A G A C C A G A

Horn Lick 2 C

Horn Lick 2 B \flat

Horn Lick 2 E \flat

Horn Lick 2 (B.C.)

C B A G G A A

D C# B A A B B

A G# F# E E F# F#

C B A G G A A

Bass Synth

Piano

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

Optional Syncopated Rhythm on Cue

A m

E m

**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 \flat
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 \flat
HL. 1 Eb
HL. 1 (B.C.)

HL. 2 C
HL. 2 B \flat
HL. 2 Eb
HL. 2 (B.C.)

Bass

Piano

F C G

I Just Died In Your Arms Tonight

SPONSOR SONG

arr. Bernice

MELODY (B.C.)

With Passion $\text{♩} = 112$

A

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

We just need your

10

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

14

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

18

4 Tweets C Horn Sway

D Repeat 4x

$\text{♩} = 136$

G F G G F G G F G Ab G

28

E Solos

F

We just need your

35

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

39

G Horn Statues /
Drum Solo

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

43 H

Musical notation for measures 43-48. Measure 43 is a whole rest with a '3' above it. Measures 44-48 contain a repeating eighth-note pattern: G2, A2, B2, G2, F2, E2, D2, C2. The first two measures of this pattern are marked with a '3' above them. A box containing the letter 'H' is positioned above measure 44. The notation includes a repeat sign at the start of measure 44 and a double bar line at the end of measure 48.

49

Musical notation for measures 49-52. Measures 49-50 contain a repeating eighth-note pattern: G2, A2, B2, G2, F2, E2, D2, C2. Measures 51-52 contain a repeating eighth-note pattern: G2, A2, B2, G2, F2, E2, D2, C2. The notation includes a repeat sign at the start of measure 49 and a double bar line at the end of measure 52.

53

Musical notation for measures 53-56. Measures 53-54 contain a repeating eighth-note pattern: G2, A2, B2, G2, F2, E2, D2, C2. Measures 55-56 contain a repeating eighth-note pattern: G2, A2, B2, G2, F2, E2, D2, C2. The notation includes a first ending bracket over measures 53-54, a second ending bracket over measures 55-56, a repeat sign at the start of measure 53, and a double bar line at the end of measure 56.

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 * Read in
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, with a key signature of one flat (B-flat major). The tempo is marked 'MODERATELY FAST'. The score consists of 12 measures. Measures 1-4 are marked with a forte 'f' dynamic. Measures 5-8 are marked with a mezzo-forte 'mf' dynamic. Measure 9 is marked with a forte 'f' dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings. There are also handwritten annotations: 'E_b' and 'E_b' above measures 7 and 8 respectively, and a '3' above measure 7. The score is numbered 7 through 12 at the bottom of each staff.

Don + Mean A Thing - ED

To Coda

Musical notation for measures 13-16. Measure 13 starts with a first ending bracket. Measures 14 and 15 are marked with a double bar line. Measure 16 is marked with a first ending bracket and a fortissimo (ff) dynamic marking.

Musical notation for measures 17-20. Measure 17 starts with a second ending bracket and a forte (f) dynamic marking. Measures 18 and 19 are marked with a double bar line. Measure 20 is marked with a first ending bracket and a forte (f) dynamic marking.

Musical notation for measures 21-23. Measure 21 starts with a first ending bracket. Measures 22 and 23 are marked with a double bar line.

Musical notation for measures 24-25. Measure 24 has an E4 dynamic marking. Measure 25 has a D.S. al Coda marking. A double bar line is present between measures 24 and 25.

CODA

Musical notation for measure 26, which is the Coda section. It consists of a single measure with a Coda symbol at the end.

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, piano, and bass clefs). The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked 'MODERATELY FAST'. The score includes various musical notations such as slurs, accents, and dynamic markings like 'f' (forte) and 'mf' (mezzo-forte). Chord symbols are placed above the piano and bass staves to indicate harmonic structure.

System 1 (Measures 1-4):
 Treble: f C^7 $Ebm6$
 Bass: 1, 2, 3, 4

System 2 (Measures 5-8):
 Treble: Bb Gm C^7 F^7_{sus} Bb (C^7) (F^7) (Bb) (D^7) mf
 Bass: 5, 6, 7, 8

System 3 (Measures 9-12):
 Treble: Gm $Eb7$ D^7 Gm
 Bass: 9, 10, 11, 12

It Don't Mean A Thing - Rhythm

To Coda  1.

Musical notation for measures 13-16. The system consists of three staves: Treble, Chords, and Bass. Measure 13 has a C7 chord. Measure 14 has C7+5 and C7 chords. Measure 15 has Ebm6 and C7 chords. Measure 16 has a Bb chord. A first ending bracket spans measures 13-16.

Musical notation for measures 17-20. The system consists of three staves: Treble, Chords, and Bass. Measure 17 has a Bb chord. Measure 18 has Eb0 and Bb7 chords. Measure 19 has a Bb7 chord. Measure 20 has an Eb chord. A second ending bracket spans measures 17-20.

Musical notation for measures 21-23. The system consists of three staves: Treble, Chords, and Bass. Measure 21 has an Eb0 chord. Measure 22 has C7 and C0 chords. Measure 23 has a C7 chord.

D.S. al Coda

Musical notation for measures 24-25. The system consists of three staves: Treble, Chords, and Bass. Measure 24 has F7 and G7 chords. Measure 25 has a D7+ chord. Measure 25 is labeled as a fill.

CODA

Musical notation for the Coda, measure 26. The system consists of three staves: Treble, Chords, and Bass. The chord is Bb.

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

legato

legato

legato

legato

8

Lower notes for solo only

15

Melody (B.C.)

Let's Groove

arr. Bernice

As Recorded by Earth, Wind, & Fire

Dance Groove ♩ = 125

3 **A** soli **2** tutti

mp *f*

B 9

14 **C** tutti

mf

19

23 Top Notes Harmony Bottom Melody **D** solo/soli

mp

27

31 **E**

36

40 *REPEAT 3x*

F \ominus Coda

41 *solo/soli*
mf

44 *tutti*
cresc. *sfz*

48 **G** *REPEAT 3x*
f

52 **H**

57 **I**
ff

62

66 *Top Notes Harmony*
Bottom Melody **J**
fff

70

74 *Top Notes Harmony*
Bottom Melody

Counter melody (B.C.) **Let's Groove**

arr. Bernice

As Recorded by Earth, Wind, & Fire

Dance Groove ♩ = 125

3 *soli* **A** **B** 3 *mp* *f*

10 *8va*

14 **C** 7

To Coda 3rd Time **D**

24 **E** *Harmony* *mp*

35

40 play 2nd time only optional 8va **REPEAT 3x**

F $\text{\textcircled{F}}$ Coda

41 *mf*

Musical staff 41: Bass clef, key signature of two flats. Starts with a quarter rest, followed by eighth notes. A fermata is placed over a quarter note. A '2' above the staff indicates a second ending.

46 **G**

Musical staff 46: Bass clef, key signature of two flats. Continues with eighth notes and a fermata. A '2' above the staff indicates a second ending.

H 53 optional 8vb *f*

Musical staff 53: Bass clef, key signature of two flats. Features eighth notes with accents and a '7' below the staff. An 'optional 8vb' label is present.

57

Musical staff 57: Bass clef, key signature of two flats. Continues with eighth notes and accents.

I optional 8va *ff* Top Melody Middle Melody

Musical staff 61: Bass clef, key signature of two flats. Features eighth notes with accents and a '7' below the staff. Labels 'Top Melody' and 'Middle Melody' are above the staff.

65 *fff* Top Melody Middle Melody **J**

Musical staff 65: Bass clef, key signature of two flats. Continues with eighth notes and accents. Labels 'Top Melody' and 'Middle Melody' are above the staff.

70 Top Melody Middle Melody

Musical staff 70: Bass clef, key signature of two flats. Continues with eighth notes and accents. Labels 'Top Melody' and 'Middle Melody' are above the staff.

75 Top Melody

Musical staff 75: Bass clef, key signature of two flats. Ends with eighth notes and accents. Label 'Top Melody' is above the staff.

Bass Line (B.C.)

Let's Groove

arr. Bernice

As Recorded by Earth, Wind, & Fire

Dance Groove ♩ = 125

A

B

Musical staff for measures 1-6. Measures 1-2 are marked with a '4' above the staff. Measures 3-4 are marked with a '4' above the staff. Measures 5-6 are marked with 'Repeat...' above the staff. The staff contains a bass line in 4/4 time with a key signature of three flats.

C

To Coda 3rd Time *f*

D

E

Musical staff for measures 7-10. Measure 7 is marked with a '6' above the staff. Measure 8 is marked with a '7' above the staff. Measure 9 is marked with an '8' above the staff. Measure 10 is marked with an '8' above the staff. The staff contains a bass line in 4/4 time with a key signature of three flats.

F \oplus Coda

Musical staff for measures 11-14. Measure 11 is marked with '11' above the staff. The staff contains a bass line in 4/4 time with a key signature of three flats. The dynamic marking *mf* is placed below the staff.

Musical staff for measures 15-18. Measure 15 is marked with '45' above the staff. The staff contains a bass line in 4/4 time with a key signature of three flats. The final two measures (17-18) have accents (>) above the notes.

G

H

I

Musical staff for measures 19-22. Measure 19 is marked with '49' above the staff. Measures 19-20 are marked with a '2' above the staff. Measures 21-22 are marked with an '8' above the staff. The staff contains a bass line in 4/4 time with a key signature of three flats.

J

8

Musical staff for measure 23. Measure 23 is marked with '69' above the staff. The staff contains a bass line in 4/4 time with a key signature of three flats.

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

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It consists of four staves of music. The first staff begins with a whole rest followed by a half note G2, then a half note F2, and a half note E2, all beamed together. The second staff starts at measure 8 with a half note D2, then a half note C2, and a half note B1, all beamed together. A dynamic marking of *p* is placed above the first measure of this staff. A box labeled 'A' is placed above the first measure. The third staff starts at measure 16 with a half note G2, then a half note F2, and a half note E2, all beamed together. A dynamic marking of *f* is placed below the first measure. A box labeled 'B' is placed above the first measure. The fourth staff starts at measure 22 with a half note D2, then a half note C2, and a half note B1, all beamed together. A dynamic marking of *fp* is placed below the first measure, and a dynamic marking of *f* is placed below the last measure. The score includes various musical notations such as slurs, accents, and triplets.

My Way

Don Costa
trans. Jerannchris Rivera-Heredia

p

8

A

16

B

f

23

fp *ff*

OVER THE RAINBOW

Bass clef

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

(SLOWLY)

mf

mf

mf

2

3

4

5

6

7

1.

2.

8

9

10

f

f

f

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Over The Rainbow - Bass Clef

Musical notation for measures 11, 12, and 13. The music is written in bass clef with a key signature of two flats (Bb and Eb). Measure 11 starts with a dynamic of *f*. Measure 12 has a dynamic of *f*. Measure 13 has a dynamic of *f*. The notation includes eighth notes, quarter notes, and half notes with slurs and ties.

Musical notation for measures 14, 15, and 16. The music is written in bass clef with a key signature of two flats. Measure 14 starts with a dynamic of *f*. Measure 15 has a dynamic of *f*. Measure 16 has a dynamic of *f*. The notation includes eighth notes, quarter notes, and half notes with slurs and ties.

Musical notation for measures 17, 18, and 19. Measure 17 has a dynamic of *ff*. Measure 18 has a dynamic of *ff*. Measure 19 has a dynamic of *ff*. The notation includes eighth notes, quarter notes, and half notes with slurs and ties. Above measure 18, there is a marking "D.C. al Coda".

Musical notation for measures 18 and 19. Measure 18 has a dynamic of *mf*. Measure 19 has a dynamic of *mf* and a marking "ritard.". The notation includes quarter notes and half notes.

Musical notation for measures 20, 21, and 22. Measure 20 has a dynamic of *mf*. Measure 21 has a dynamic of *mf*. Measure 22 has a dynamic of *mf* and a marking "ritard.". The notation includes quarter notes and half notes.

Rhythm

OVER THE RAINBOW

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

(SLOWLY)

Measures 1-3. Treble clef, key signature of two flats. Chords: *mf* Eb, Cm, Gm, Eb7, Ab, Abmaj7, Ab7.

Measures 4-7. Treble clef, key signature of two flats. Chords: Gm7, Eb, Gm7, Eo, Ab6, Abm6, Eb, C9, F7, Fm, Bb7. *To Coda* symbol at the end of measure 7.

Measures 8-10. Treble clef, key signature of two flats. Chords: Eb, *f* Fm7, Bb7, Eb, Eb6, Eb. First ending (1.) and second ending (2.) are indicated.

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OVER THE RAINBOW - Rhythm

Musical notation for measures 11-13. The system consists of three staves: Treble, Chords, and Bass. Measure 11 has a treble staff with eighth notes, a chord staff with Fm7 and Bb7, and a bass staff with quarter notes. Measure 12 has a treble staff with a half note, a chord staff with Eb6, and a bass staff with quarter notes. Measure 13 has a treble staff with a half note and a quarter note, a chord staff with Ama7, A°, and Bb7, and a bass staff with quarter notes.

Musical notation for measures 14-16. The system consists of three staves: Treble, Chords, and Bass. Measure 14 has a treble staff with eighth notes, a chord staff with Eb, Eb6, and Eb, and a bass staff with quarter notes. Measure 15 has a treble staff with eighth notes, a chord staff with C°, and a bass staff with quarter notes. Measure 16 has a treble staff with eighth notes, a chord staff with Fm6 and C°, and a bass staff with quarter notes.

Musical notation for measure 17. The system consists of three staves: Treble, Chords, and Bass. The treble staff has a half note and a quarter note. The chord staff has Fm7, Bb7, and Bb9. The bass staff has quarter notes. Above the treble staff is the instruction "D.C. al Coda".

Musical notation for measures 18-19. The system consists of three staves: Treble, Chords, and Bass. Measure 18 has a treble staff with a half note, a chord staff with Eb, and a bass staff with quarter notes. Measure 19 has a treble staff with eighth notes, a chord staff with Fm7, and a bass staff with quarter notes. The word "CODA" is written to the left of measure 18. The word "ritard." is written above the treble staff and below the bass staff in measure 19.

Musical notation for measures 20-22. The system consists of three staves: Treble, Chords, and Bass. Measure 20 has a treble staff with eighth notes, a chord staff with Bb7 and E7, and a bass staff with quarter notes. Measure 21 has a treble staff with a half note, a chord staff with Eb, Fm7/Bb, and Bb7, and a bass staff with quarter notes. Measure 22 has a treble staff with a half note, a chord staff with Ebma7, and a bass staff with quarter notes.

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:** Starts with a whole rest. The first measure is marked with a box 'A' and the number '8'. The second measure is marked with a box 'B' and the number '8'. The third measure is marked with a box 'C' and the number '6'. The system ends with a melodic phrase.
- System 2:** Continues the melody with various note values and rests. A box 'D' is placed above the second measure.
- System 3:** Features a first ending section. A box 'E' is above the first measure. The first ending is marked '1.' and the second ending is marked '2.'. The word 'rit.' (ritardando) is written above the final measure of the first ending.
- System 4:** Continues the melody with accents (>) over several notes. A box '3' is placed below the first measure.
- System 5:** The final system, ending with a double bar line.

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

rit.

7

A Andante

mf

14

simile

B

21

C

28

simile

D

36

f

mf

E

42

1.

49

2. rit.

f

Two Ceremonial Marches

1. Processional

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

2nd Trombone
Baritone B.C.
Bassoon

YBS 54

Maestoso

rit.

7

A Andante

mf

13

simile

B

19

C

27

simile

D

34

f

41

E

mf

1.

48

2. rit.

f

Santa Claus Is Comin' To Town

Melody - Bass Clef

Coots & Gillespie
arr. Bernice

Moderate Swing S

mf

6

12

18

24

29

35

A

B

C

D

E

To Coda

D.S. al Coda

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

To Coda

D

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

D.S. al Coda

E



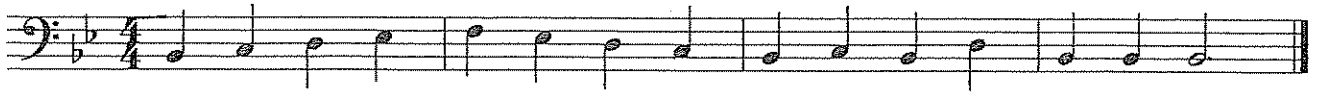
Cm7 F7 B \flat B \flat Gm Cm7 F7 B \flat

f

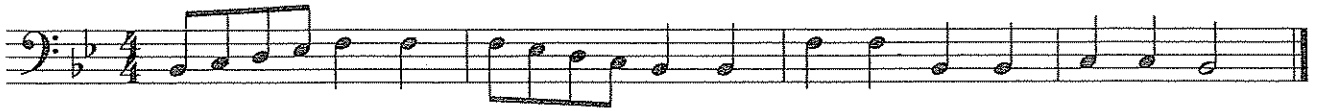
7:

Sight Reading Exercises

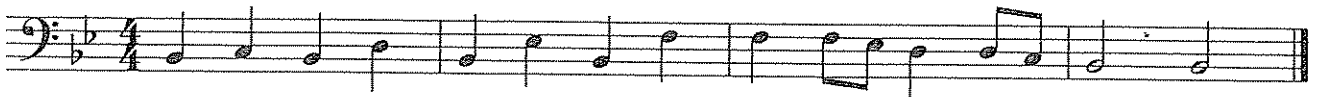
1



2



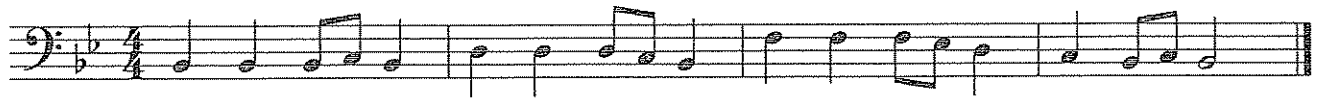
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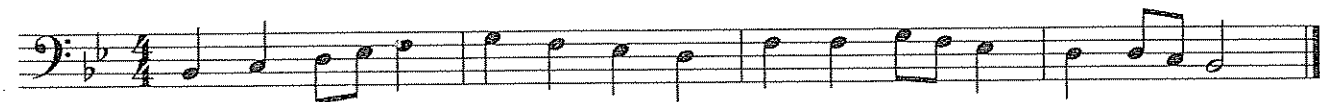
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5



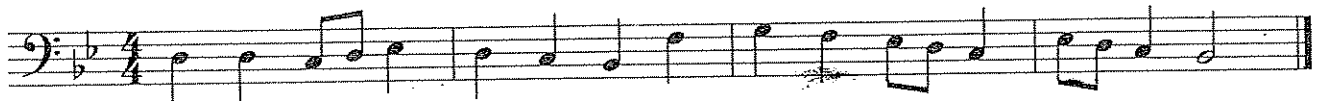
6



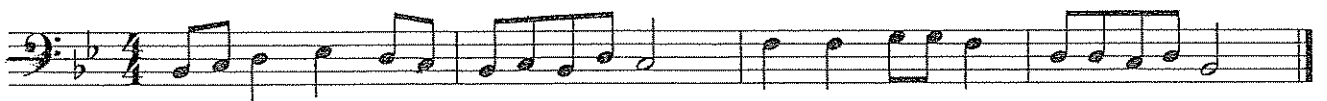
7



8



9



Trombone/Baritone (B.C.)

Simple Gifts

from Appalachian Spring

Traditional
Aaron Copland (1900-1990)

♩ = 72

mp

f

Sponsor Song 2017 - Melody

C INSTRUMENTS (TREBLE)



B-FLAT INSTRUMENTS (HIGH)



B-FLAT INSTRUMENTS (LOW)



E-FLAT INSTRUMENTS



C INSTRUMENTS (BASS)



TUBA



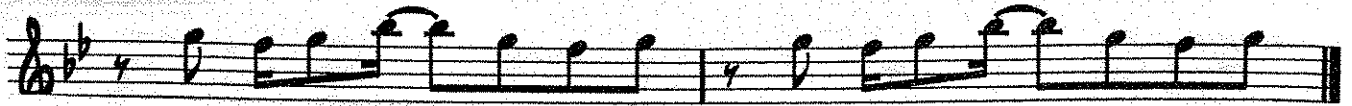
Lyrics

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

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

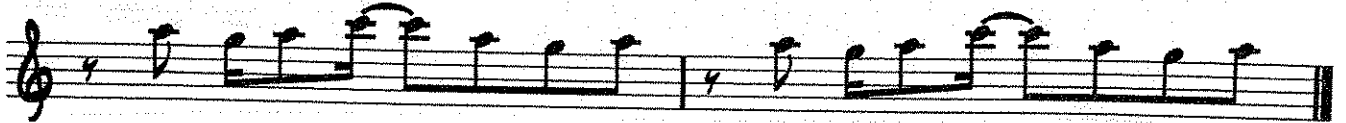
Sponsor Song 2017 - Horn Lick

C INSTRUMENTS (TREBLE)



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

B-FLAT INSTRUMENTS (HIGH)



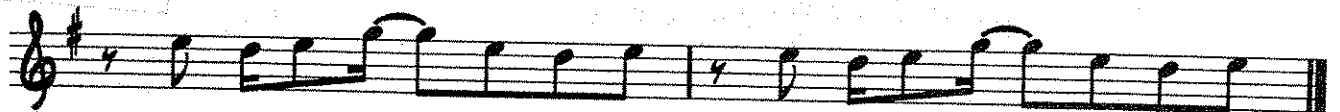
A G A C A G A A G A C A G A

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

11

19

p *f*

27

The musical score is written for Trombone in bass clef, 3/4 time, and B-flat major. It consists of seven staves of music. The first staff begins with a 'Majestic' tempo marking and a dynamic of *f*. A boxed measure number '3' is placed above the third measure. The second staff continues the melody. The third staff has a boxed measure number '11' above the first measure. The fourth staff continues the melody. The fifth staff has a boxed measure number '19' above the first measure, which is the start of a four-measure rest. The dynamic changes to *p* during the rest and returns to *f* at the end of the staff. The sixth staff has a boxed measure number '27' above the first measure. The seventh staff concludes the piece with a final double bar line.

THE STAR SPANGLED BANNER

Clarinet B.C.

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

11

19

mp

27

f

The musical score is written for Clarinet B.C. in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). The tempo/style is marked 'Majestic'. The score consists of seven staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. It features a half note G2 with a fermata, followed by a quarter rest, a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, and a quarter note B1. A dynamic marking of *f* is placed below the first measure. A boxed measure number '3' is above the first measure. The second staff continues with a quarter note B1, a quarter note A1, a quarter note G1, a quarter note F1, a quarter note E1, a quarter note D1, a quarter note C1, and a quarter note B0. The third staff begins with a quarter note B0, a quarter note A0, a quarter note G0, a quarter note F0, a quarter note E0, a quarter note D0, a quarter note C0, and a quarter note B0. A boxed measure number '11' is above the first measure. The fourth staff continues with a quarter note B0, a quarter note A0, a quarter note G0, a quarter note F0, a quarter note E0, a quarter note D0, a quarter note C0, and a quarter note B0. A boxed measure number '19' is above the first measure. The fifth staff begins with a quarter note B0, a quarter note A0, a quarter note G0, a quarter note F0, a quarter note E0, a quarter note D0, a quarter note C0, and a quarter note B0. A dynamic marking of *mp* is placed below the first measure. The sixth staff continues with a quarter note B0, a quarter note A0, a quarter note G0, a quarter note F0, a quarter note E0, a quarter note D0, a quarter note C0, and a quarter note B0. A boxed measure number '27' is above the first measure. The seventh staff begins with a quarter note B0, a quarter note A0, a quarter note G0, a quarter note F0, a quarter note E0, a quarter note D0, a quarter note C0, and a quarter note B0. A dynamic marking of *f* is placed below the first measure. The score concludes with a final half note G2 with a fermata.

STUDENT GROOVE ROAD MAP

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

HORN LICK

C Instruments: E—B B A

Bb Instruments: F#—C# C# B

Eb Instruments: C#—G# G# F#

SMOOTH LICK

C Instruments: E—D E

Bb Instruments: F#—E F#

Eb Instruments: C#—B C#

HIT

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

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

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

PIANO GROOVE

Bass Line: E B B A

Chords: G Bm Am

Melody (Bass Clef) - HIGH

Suavemente

As Recorded by Elvis Crespo

Elvis Crespo
arr. Bernice

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 begins with a *mf* dynamic and a *solo/soli* instruction. The melody consists of eighth and quarter notes, often grouped in triplets. Section markers A, B, C, D, and E are placed in boxes above the staff. Dynamics change to *f* in section A. The score includes various musical ornaments such as slurs, ties, and accents. The piece concludes with two first and second endings.

Melody (Bass Clef) - HIGH, p. 2

Suavemente

F 40 **3** 1. 2. **G** optional solo *f* 3

47 3

51 **H** REPEAT 3x **3** 1, 2. 3. **I** optional solo *f*

59 3

63 **J** REPEAT 3x **3** 1, 2.

70 3. **K** 3 *f* 3

74 **L** 3

78 **M** 3 *f* 3

82 3

86 **N** REPEAT 4x optional solo 2 1, 2, 3. 4.

Detailed description: This musical score is for a bass clef melody in a high register. It consists of nine staves of music. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo/mood is 'Suavemente'. The score includes various musical notations: triplets (marked with a '3' and a bracket), dynamics (marked with 'f' for fortissimo), and performance instructions such as 'optional solo' (marked with letters G, I, N) and 'REPEAT 3x' (marked with H, J). The music is divided into measures, with measure numbers 40, 47, 51, 59, 63, 70, 74, 78, 82, and 86 indicated. The notation includes eighth and sixteenth notes, rests, and slurs. The score concludes with a final measure marked with a fermata and an accent (>).

Countermelody 1 (Bass Clef)
HIGH

Suavemente

As Recorded by Elvis Crespo

Elvis Crespo
arr. Bernice

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat). It begins with a 4/4 time signature and a repeat sign. The first measure is a triplet of whole notes. The score is divided into sections A through F, each marked with a boxed letter. Section A (measures 1-7) includes a first and second ending. Section B (measures 8-11) features a melodic line with eighth notes and a dynamic marking of *mf*. Section C (measures 12-15) continues the melodic development. Section D (measures 16-18) includes a triplet of eighth notes. Section E (measures 19-21) features a melodic line with eighth notes and a dynamic marking of *mf*. Section F (measures 22-40) includes a first and second ending. The score concludes with a final measure.

G

Suavemente

Countermelody 1 (Bass Clef) - HIGH, p. 2

45

Musical staff 45-49: Bass clef, 7/8 time signature. Measures 45-49 feature a series of chords with eighth-note patterns. Measure 49 ends with a repeat sign.

H REPEAT 3x

50

Musical staff 50-53: Bass clef. Measures 50-53 continue the chordal pattern. Measure 53 ends with a repeat sign. *mf* dynamic marking appears above measure 53.

54

Musical staff 54-57: Bass clef. Measures 54-57 feature eighth-note runs. Measure 57 ends with a repeat sign. First and second endings are marked above the staff.

I

58

Musical staff 58-62: Bass clef. Measures 58-62 feature a series of chords with eighth-note patterns. Measure 62 ends with a repeat sign.

J REPEAT 3x

63

Musical staff 63-66: Bass clef. Measures 63-66 continue the chordal pattern. Measure 66 ends with a repeat sign. *mf* dynamic marking appears below measure 66.

67

Musical staff 67-70: Bass clef. Measures 67-70 feature eighth-note runs. Measure 70 ends with a repeat sign. First and second endings are marked above the staff.

K

71

Musical staff 71-74: Bass clef. Measure 71 starts with a triplet of eighth notes. Measures 72-74 feature eighth-note runs. Measure 74 ends with a repeat sign. *mf* dynamic marking appears below measure 71.

L

M

78

Musical staff 78-81: Bass clef. Measures 78-81 feature eighth-note runs. Measure 81 ends with a repeat sign.

82

Musical staff 82-85: Bass clef. Measures 82-85 feature eighth-note runs. Measure 85 ends with a repeat sign.

N REPEAT 4x

86

Musical staff 86-89: Bass clef. Measures 86-89 feature eighth-note runs. Measure 89 ends with a repeat sign.

89

Musical staff 89-92: Bass clef. Measures 89-92 feature eighth-note runs. Measure 92 ends with a repeat sign. First, second, and third endings are marked above the staff. *f* dynamic marking appears above measure 89.

Counter melody (Bass Clef)
HIGH

Suavemente

As Recorded by Elvis Crespo

Elvis Crespo
arr. Bernice

3 1. 2. 7 **A**

14 **B**

19 **C** 4

27 **D** **E** 6

38 1. 2. **F** 16th notes optional

42 **G** 1. 2.

46

51 **H** REPEAT 3x play 2nd & 3rd time only

16th notes optional

Counter melody 2 (Bass Clef) HIGH, p. 2 Suavemente

55

I

59

J REPEAT 3x
play 2nd & 3rd time only

64

f

K

68

play 1st time

L

3

f

75

M

3

f

81

N REPEAT 4x
play 3rd & 4th time only

85

89

O

Bass Line (Bass Clef)
HIGH

Suavemente

As Recorded by Elvis Crespo

Elvis Crespo
arr. Bernice

3

1. 2.

A

f

B

C

D

E

1. 2.

F

G

Bass Line (Bass Clef) HIGH, p. 2

Suavemente

H REPEAT 3x

First line of music in bass clef, key of B-flat major. It begins with a quarter rest, followed by a quarter note G2, a quarter note F2, and a quarter note E2. This is followed by a quarter note D2, a quarter note C2, and a quarter note B1. The line ends with a repeat sign.

Second line of music in bass clef. It continues from the previous line with a quarter note A1, a quarter note G1, and a quarter note F1. This is followed by a quarter note E1, a quarter note D1, and a quarter note C1. The line then splits into two endings: '1, 2.' and '3.'. The first ending leads back to the beginning of the line, and the second ending leads to the next line.

Third line of music in bass clef. It begins with a quarter note B1, a quarter note A1, and a quarter note G1. This is followed by a quarter note F1, a quarter note E1, and a quarter note D1. The line ends with a quarter note C1 and a quarter note B1.

J REPEAT 3x

Fourth line of music in bass clef. It begins with a quarter note A1, a quarter note G1, and a quarter note F1. This is followed by a quarter note E1, a quarter note D1, and a quarter note C1. The line ends with a repeat sign and a first ending labeled '1, 2.'.

Fifth line of music in bass clef. It begins with a quarter note B1, a quarter note A1, and a quarter note G1. This is followed by a quarter note F1, a quarter note E1, and a quarter note D1. The line ends with a quarter note C1 and a quarter note B1. A first ending labeled '3.' is shown above the line.

Sixth line of music in bass clef. It begins with a quarter note A1, a quarter note G1, and a quarter note F1. This is followed by a quarter note E1, a quarter note D1, and a quarter note C1. The line ends with a quarter note B1 and a quarter note A1.

N REPEAT 4x

Seventh line of music in bass clef. It begins with a quarter note G1, a quarter note F1, and a quarter note E1. This is followed by a quarter note D1, a quarter note C1, and a quarter note B1. The line ends with a quarter note A1 and a quarter note G1. There are accents (>) above the notes G1, F1, E1, D1, and C1.

Eighth line of music in bass clef. It begins with a quarter note F1, a quarter note E1, and a quarter note D1. This is followed by a quarter note C1, a quarter note B1, and a quarter note A1. The line then splits into two endings: '1, 2, 3.' and '4.'. The first ending leads back to the beginning of the line, and the second ending leads to the next line. There are accents (>) above the notes F1, E1, D1, C1, B1, and A1.

BASS CLEF LOW (D MAJOR)

The Swallowtail Jig

Traditional Irish
arr. Bernice

Em

D



6

Em

D

Em

Em



11

Em

Em

Bm

Em

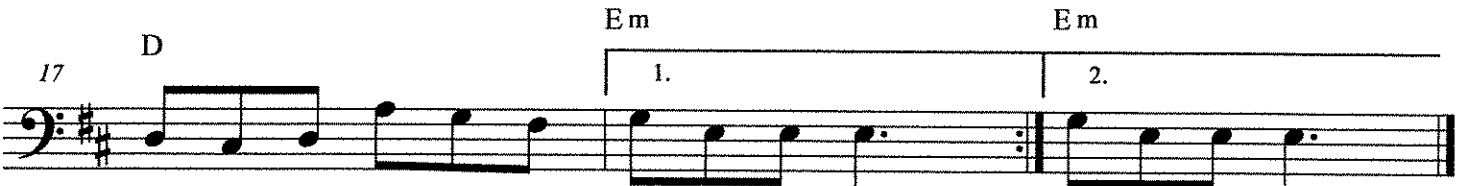


17

D

Em

Em



BASS CLEF HIGH (D MAJOR)

The Swallowtail Jig

Traditional Irish
arr. Bernice

The musical score is written in bass clef high (D major) and consists of four staves of music. The key signature has two sharps (F# and C#), and the time signature is 6/8. The score includes various chords and first/second endings.

Staff 1: Chords: Em, D. The music begins with a double bar line and a repeat sign, followed by a series of eighth notes.

Staff 2: Chords: Em, D, Em, Em. The music starts at measure 6. It features a first ending (1.) and a second ending (2.) marked with a repeat sign and a double bar line.

Staff 3: Chords: Em, Em, Bm, Em. The music starts at measure 11. It consists of eighth notes and quarter notes.

Staff 4: Chords: D, Em, Em. The music starts at measure 17. It features a first ending (1.) and a second ending (2.) marked with a repeat sign and a double bar line.

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

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

49 50 51 52 53 54 55

56 57 58 59 60 61 62 *f* 63

64 65 66 67 68 69 70 71 *mf*

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

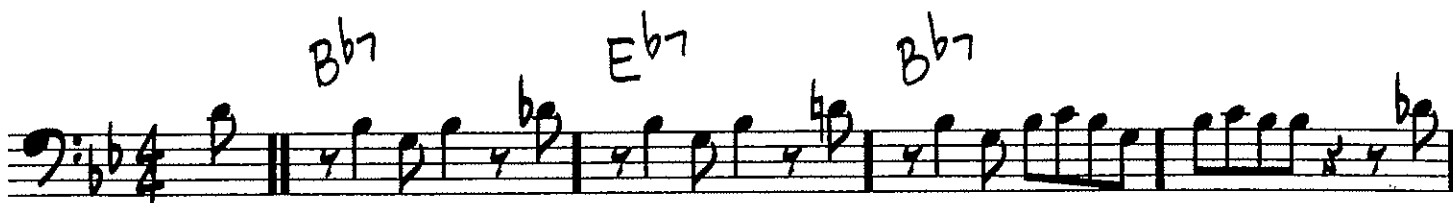
Dass Cley
390

(MED. UP)

TENOR MADNESS

-SONNY ROLLINS

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



Handwritten musical notation on a single staff in bass clef, 4/4 time. The key signature has two flats (Bb and Eb). The melody consists of quarter and eighth notes. Handwritten chord symbols B \flat 7, E \flat 7, and B \flat 7 are written above the staff.

E \flat 7 B \flat 7 G7#9



Handwritten musical notation on a single staff in bass clef, 4/4 time. Handwritten chord symbols E \flat 7, B \flat 7, and G7#9 are written above the staff.

C-7 F7 B \flat 7



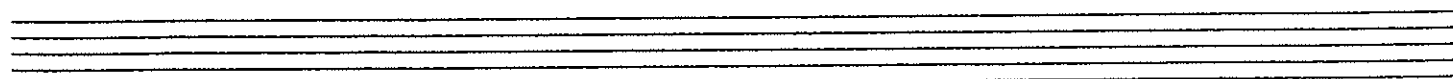
Handwritten musical notation on a single staff in bass clef, 4/4 time. Handwritten chord symbols C-7, F7, and B \flat 7 are written above the staff.



Empty musical staff.



Empty musical staff.



Empty musical staff.

Trombone 1

Warm-ups

arr. Klesch

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

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

F, Low Bb / Slurred 8th notes to F

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

Trombone 1

2 Note / Slurred 16ths to F

78

85

3 Note / Slurred 3rds

93

100

4 Note / Crazy 16ths

108

115

The image contains ten blank musical staves, each consisting of five horizontal lines, arranged vertically down the page. These staves are intended for musical notation.

Trombone / Baritone

Name _____

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

1. A MOZART MELODY

Adaptation

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

2. ESSENTIAL ELEMENTS QUIZ

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



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

BARITONE B.C. BOOK 1

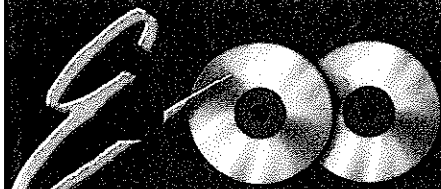
ESSENTIAL ELEMENTS[®] 2000 PLUS DVD

COMPREHENSIVE BAND METHOD



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

 **HAL•LEONARD®**



INCLUDES PLAY-ALONG
CD & DVD



THE BASICS

Posture

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

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

Breathing & Airstream

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

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

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

Producing The Essential Tone

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

BUZZING

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

MOUTHPIECE PLACEMENT

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

Taking Care Of Your Instrument

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

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

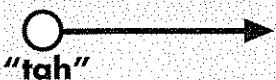
Baritone valves occasionally need oiling. To oil your baritone valves:

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

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

MOUTHPIECE WORKOUT

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



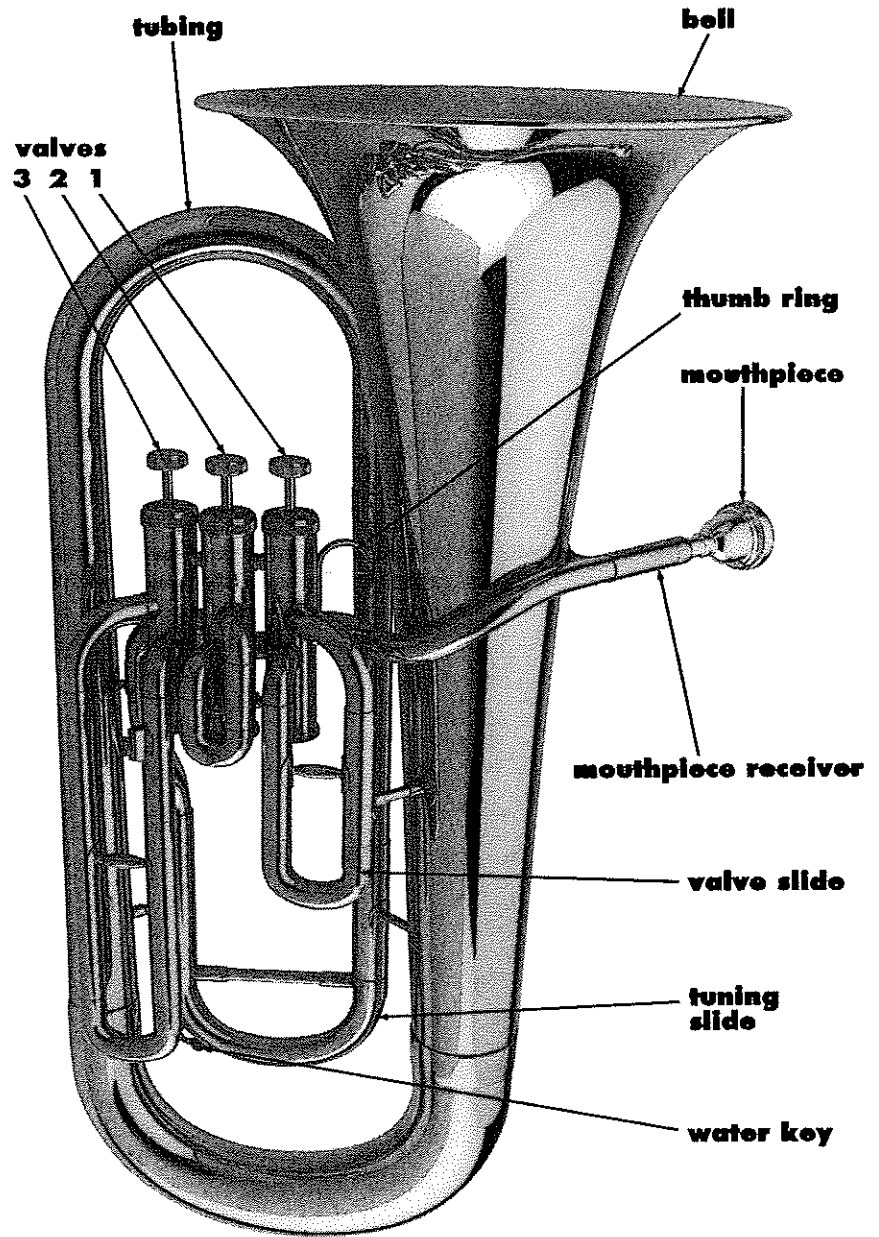
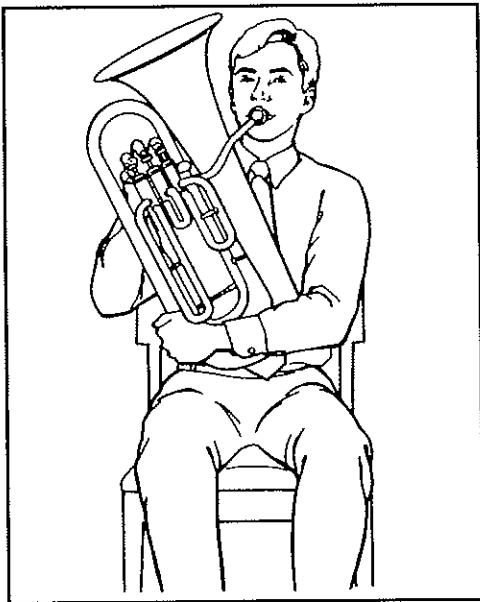
REST



REST

Getting It Together

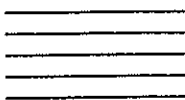
- Step 1** Rest the baritone across your lap so the bell faces upward and the mouthpiece receiver points toward you.
- Step 2** Carefully twist the mouthpiece to the right into the mouthpiece receiver.
- Step 3** Place your right thumb in the thumb ring. Rest your fingertips on top of the valves, keeping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



READING MUSIC

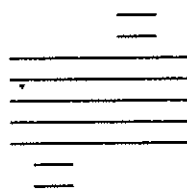
Identify and draw each of these symbols:

Music Staff



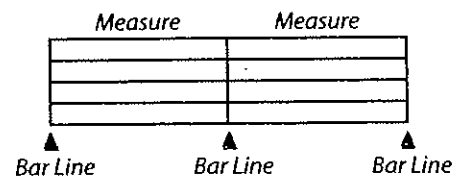
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

Ledger Lines



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

Measures & Bar Lines



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

Long Tone



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

1. THE FIRST NOTE

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

F

○ ○ ○
1 2 3

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

The Beat

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

One beat = 1 &
↓ ↑

Notes And Rests

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

Quarter Note = 1 beat
 Quarter Rest = 1 silent beat

2. COUNT AND PLAY

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

3. A NEW NOTE

Look for the fingering diagram under each new note.

E_b

● ○ ○
A

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

4. TWO'S A TEAM

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

5. HEADING DOWN

Practice long tones on each new note.

D

● ● ○

6. MOVING ON UP

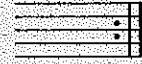
Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Double Bar



indicates the end of a piece of music.

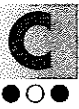
Repeat Sign



Without stopping, play once again from the beginning.

7. THE LONG HAUL

Double Bar ▾



8. FOUR BY FOUR

Repeat Sign ▾

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

9. TOUCHDOWN



10. THE FAB FIVE

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

Bass Clef

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



Time Signature

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



= 4 beats per measure
= Quarter note gets one beat

Note Names

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

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

Notes In Review

Memorize the fingerings for the notes you've learned:

F

E \flat

D

C

B \flat

14. ROLLING ALONG

Go to the next line. ▾

Double Bar ▾

Half Note

Half Rest

15. RHYTHM RAP

Clap the rhythm while counting and tapping.

Repeat Sign ▾

16. THE HALF COUNTS

17. HOT CROSS BUNS

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

Breath Mark



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

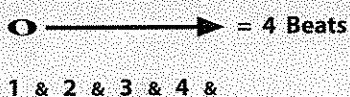
18. GO TELL AUNT RHODIE

American Folk Song

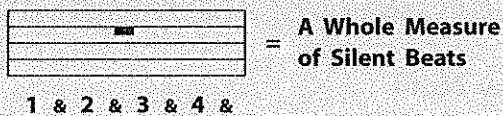
19. ESSENTIAL ELEMENTS QUIZ

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

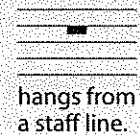
Whole Note



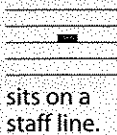
Whole Rest



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

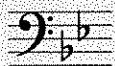
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

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 B \flat* – play all B's and E's as flats.

THEORY

23. MARCH STEPS

▲ Play B \flat 's and E \flat '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.

Fermata



Hold the note (or rest) longer than normal.

27. REACHING HIGHER - New Note

Practice long tones on each new note.

Fermata ▼

G

28. AU CLAIRE DE LA LUNE

French Folk Song

29. REMIX

THEORY

Harmony

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

30. LONDON BRIDGE - Duet

English Folk Song

A

HISTORY

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

31. A MOZART MELODY

Adaptation

32. ESSENTIAL ELEMENTS QUIZ

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



33. DEEP POCKETS – New Note

A 

34. DOODLE ALL DAY



35. JUMP ROPE



Pick-Up Notes

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

36. A-TISKET, A-TASKET

▽ Pick-up note

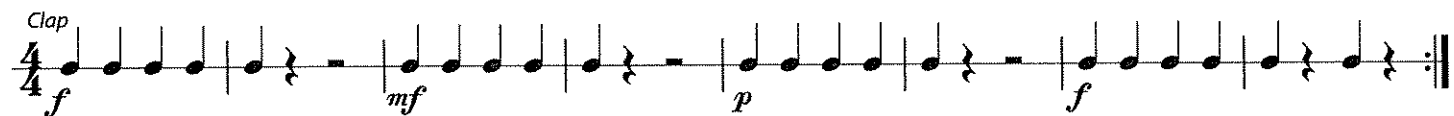


Dynamics

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

37. LOUD AND SOFT

Clap



38. JINGLE BELLS

Also practice new music on your mouthpiece only.

J. S. Pierpont



39. MY DREYDL

Use full breath support at all dynamic levels.

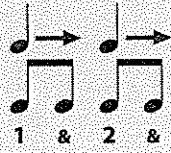
Traditional Hanukkah Song



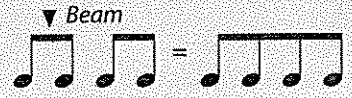
Eighth Notes



Each Eighth Note = 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

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

44. OH, SUSANNA

Stephen Collins Foster

HISTORY

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

45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

Gioacchino Rossini

PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

ONE BUILDER

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

RHYTHM ETUDE

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

RHYTHM RAP

Musical notation for 'RHYTHM RAP' in bass clef, 4/4 time, key of B-flat. It includes a 'Clap' instruction at the start and a 'Stomp!' instruction at the end.

CHORALE

Musical notation for 'CHORALE' in bass clef, 4/4 time, key of B-flat. The tempo is marked 'Andante'. Dynamics include *p*, *mf*, and *p* with hairpins.

53. AURA LEE - Duet or Band Arrangement

(Part A = Melody, Part B = Harmony)

George R. Poulton

Musical notation for 'AURA LEE' (Parts A and B) in bass clef, 4/4 time, key of B-flat. The tempo is 'Andante'. Part A is the melody and Part B is the harmony. Dynamics include *mf* and *p* with hairpins.

Musical notation for 'AURA LEE' (Parts A and B) in bass clef, 4/4 time, key of B-flat. Dynamics include *mf*, *f*, and *p* with hairpins.

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

Moderato

French Folk Song

Musical notation for 'FRÈRE JACQUES' in bass clef, 2/4 time, key of B-flat. The tempo is 'Moderato'. It features two parts, A and B, with starting points ① and ②. Dynamics include *mf* and *f*.

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 clef part of 'When the Saints Go Marching In'. It is in 4/4 time and B-flat major. The tempo is marked 'Allegro'. The score consists of three staves. The first staff begins with a rest for three measures, indicated by a box labeled '3' and the text 'Measure number'. The music starts at measure 4 with a mezzo-forte (*mf*) dynamic. The second staff features a crescendo leading to a forte (*f*) dynamic. The third staff continues the piece, ending 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

p

This musical score is for the bass clef part of 'Old MacDonald Had a Band'. It is in 4/4 time and B-flat major. The tempo is marked 'Allegro'. The score consists of three staves. The first staff begins with a mezzo-forte (*mf*) dynamic. The second staff has a first ending that ends with a double bar line and a repeat sign. A box labeled '9' is placed above the staff. Below the staff, there is a crescendo leading to a forte (*f*) dynamic, followed by a decrescendo leading to a piano (*p*) dynamic. The text '2nd time go on to meas. 13 ▼' is written above the staff. The third staff begins with a box labeled '13' and continues with a forte (*f*) dynamic, ending 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 clef part of 'Ode to Joy' from Beethoven's Symphony No. 9. It is in 4/4 time and B-flat major. The tempo is marked 'Moderato'. The score consists of three staves. The first staff begins with a mezzo-forte (*mf*) dynamic. The second staff has a first ending that ends with a double bar line and a repeat sign. A box labeled '9' is placed above the staff. Below the staff, there is a decrescendo leading to a piano (*p*) dynamic, followed by a crescendo leading to a forte (*f*) dynamic. A box labeled '13' is placed above the staff. The third staff continues the piece, ending with a double bar line.

58. HARD ROCK BLUES – Encore

John Higgins

Allegro

f

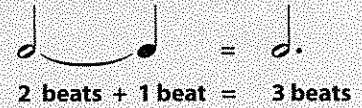
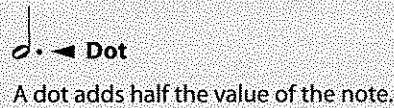
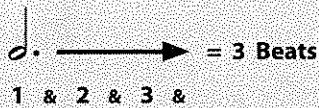
This musical score is for the bass clef part of 'Hard Rock Blues'. It is in 4/4 time and B-flat major. The tempo is marked 'Allegro'. The score consists of two staves. The first staff begins with a forte (*f*) dynamic. The second staff continues the piece, ending with a double bar line.

Tie

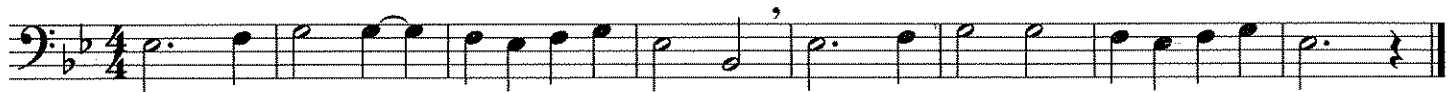
A curved line connecting notes of the same pitch. Play one note for the combined counts of the tied notes.

**59. FIT TO BE TIED****60. ALOUETTE**

French-Canadian Folk Song

**Dotted Half Note****61. ALOUETTE - THE SEQUEL**

French-Canadian Folk Song

**HISTORY**

American composer **Stephen Collins Foster** (1826–1864) was born near Pittsburgh, PA. He has become the most recognized song writer of his time for works such as "Oh Susanna," which became popular during the California Gold Rush of 1849. Among his most well-known songs are "My Old Kentucky Home" and "Camptown Races."

62. CAMPTOWN RACES

Allegro

Stephen Collins Foster

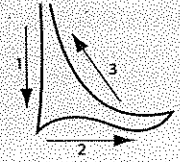
**63. NEW DIRECTIONS****64. THE NOBLES** Always use a full airstream. Keep fingers on top of the valves, arched naturally.**65. ESSENTIAL ELEMENTS QUIZ**

3 Time Signature

 = 3 beats per measure
 = Quarter note gets one beat

Conducting

Practice conducting this three-beat pattern.



THEORY

66. RHYTHM RAP

Clap

67. THREE BEAT JAM

68. BARCAROLLE

Moderato

Jacques Offenbach

Norwegian composer **Edvard Grieg** (1843–1907) wrote *Peer Gynt Suite* for a play by Henrik Ibsen in 1875, the year before the telephone was invented by Alexander Graham Bell. "Morning" is a melody from *Peer Gynt Suite*. Music used in plays, or in films and television, is called **incidental music**.

HISTORY

69. MORNING (from Peer Gynt)

Andante

Edvard Grieg

Accent



Emphasize the note.

70. ACCENT YOUR TALENT

Clap

Latin American music has its roots in the African, Native American, Spanish and Portuguese cultures. This diverse music features lively accompaniments by drums and other percussion instruments such as maracas and claves. Music from Latin America continues to influence jazz, classical and popular styles of music. "Chiapanecas" is a popular children's dance and game song.

HISTORY

71. MEXICAN CLAPPING SONG ("Chiapanecas")

Latin American Folk Song

72. ESSENTIAL CREATIVITY

Compose your own music for measures 3 and 4 using this rhythm:

THEORY

Accidental

Any sharp, flat or natural sign which appears in the music without being in the key signature is called an **accidental**.

Flat \flat

A flat sign lowers the pitch of a note by a half-step. The note A-flat sounds a half-step below A, and all A's become A-flats for the rest of the measure where they occur.

73. HOT MUFFINS - New Note



▲ A \flat ▲ Flat applies to all A's in measure.

74. COSSACK DANCE

Allegro

f ▼ A \flat

75. BASIC BLUES - New Note



▼ A \flat Flat applies to all A's in measure.

THEORY

New Key Signature

This Key Signature indicates the Key of E \flat - play all B's as B-flats, all E's as E-flats, and all A's as A-flats.

1st & 2nd Endings

Play through the 1st Ending. Then play the repeated section of music, **skipping** the 1st Ending and playing the 2nd Ending.

76. HIGH FLYING

Moderato

mf ▼ A \flat

1. 2.

2nd time →

HISTORY

Japanese folk music actually has its origins in ancient China. "Sakura, Sakura" was performed on instruments such as the **koto**, a 13-string instrument that is more than 4000 years old, and the **shakuhachi** or bamboo flute. The unique sound of this ancient Japanese melody results from the pentatonic (or five-note) sequence used in this tonal system.

77. SAKURA, SAKURA - Band Arrangement

Japanese Folk Song
Arr. by John Higgins

Andante

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

78. UP ON A HOUSETOP

Allegro

Check Key Signature *mf* *f*

1. 2.

Detailed description: This block contains the musical score for 'Up on a Housetop'. It is written in bass clef, 4/4 time, and B-flat major. The tempo is 'Allegro'. The score consists of two staves. The first staff has a first ending (1.) and a second ending (2.). Dynamic markings include *mf* and *f*. There are also accents (>) and a 'Check Key Signature' instruction.

79. JOLLY OLD ST. NICK - Duet

Moderato

A *mf* B *mf*

1. 2.

Detailed description: This block contains the musical score for 'Jolly Old St. Nick - Duet'. It is written in bass clef, 2/4 time, and B-flat major. The tempo is 'Moderato'. The score is for two parts, A and B. Both parts have a first ending (1.) and a second ending (2.). Dynamic marking is *mf*.

See page 9 for additional holiday music, MY DREYDL and JINGLE BELLS.

80. THE BIG AIRSTREAM - New Note

B \flat

○○○ Δ B \flat

Detailed description: This block contains the musical score for 'The Big Airstream'. It is written in bass clef, 4/4 time, and B-flat major. The score consists of a single staff. There are three circles (○○○) and a triangle with a B-flat symbol (Δ B \flat) below the staff.

81. WALTZ THEME (THE MERRY WIDOW WALTZ)

Moderato Franz Lehar

mf *f* *f*

Detailed description: This block contains the musical score for 'Waltz Theme (The Merry Widow Waltz)'. It is written in bass clef, 3/4 time, and B-flat major. The tempo is 'Moderato'. The score consists of two staves. The composer is Franz Lehar. Dynamic markings include *mf* and *f*.

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82. AIR TIME

Detailed description: This block contains the musical score for 'Air Time'. It is written in bass clef, 4/4 time, and B-flat major. The score consists of a single staff.

83. DOWN BY THE STATION

Allegro

mf

Detailed description: This block contains the musical score for 'Down by the Station'. It is written in bass clef, 2/4 time, and B-flat major. The tempo is 'Allegro'. The score consists of a single staff. Dynamic marking is *mf*.

84. ESSENTIAL ELEMENTS QUIZ

Moderato

mf *f* *p*

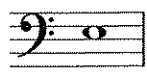
Detailed description: This block contains the musical score for 'Essential Elements Quiz'. It is written in bass clef, 3/4 time, and B-flat major. The tempo is 'Moderato'. The score consists of a single staff. Dynamic markings include *mf*, *f*, and *p*.

85. ESSENTIAL CREATIVITY Using these notes, improvise your own rhythms:

Detailed description: This block contains the musical score for 'Essential Creativity'. It is written in bass clef, 4/4 time, and B-flat major. The score consists of a single staff with a treble clef icon at the beginning.

Natural

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

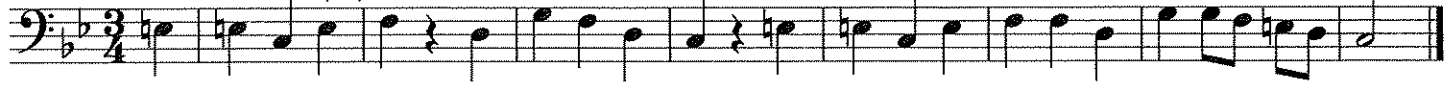
92. RAZOR'S EDGE - New Note**E**

○○○

**93. THE MUSIC BOX**

Moderato

▽ Eb

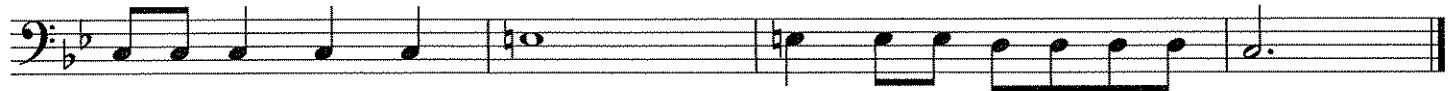
*p*

African-American spirituals originated in the 1700's, midway through the period of slavery in the United States. One of the largest categories of true American folk music, these primarily religious songs were sung and passed on for generations without being written down. The first collection of spirituals was published in 1867, four years after The Emancipation Proclamation was signed into law.

94. EZEKIEL SAW THE WHEEL

Allegro

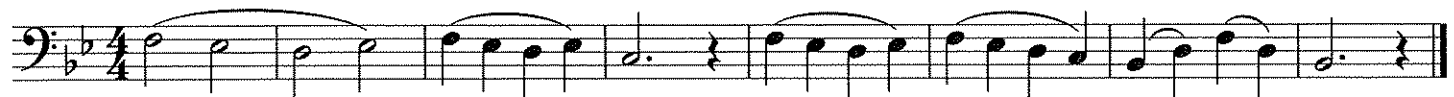
African-American Spiritual

*f***Slur**

A curved line which connects notes of different pitch. Tongue only the first note in a slur.

95. SMOOTH OPERATOR

△ Slur 2 notes - tongue only the first.

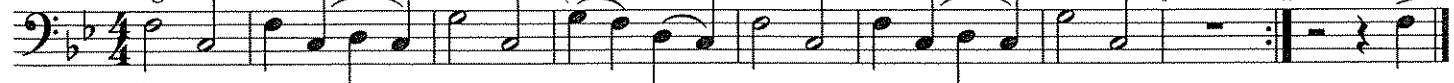
96. GLIDING ALONG

△ Slur 4 notes - tongue only the first.

Ragtime is an American music style that was popular from the 1890's until the time of World War I. This early form of jazz brought fame to pianists like "Jelly Roll" Morton and Scott Joplin, who wrote "The Entertainer" and "Maple Leaf Rag." Surprisingly, the style was incorporated into some orchestral music by Igor Stravinsky and Claude Debussy. The trombones now learn to play a *glissando*, a technique used in ragtime and other styles of music.

97. TROMBONE RAG

Allegro

*f***98. ESSENTIAL ELEMENTS QUIZ**

Andante

Fine

D.C. al Fine

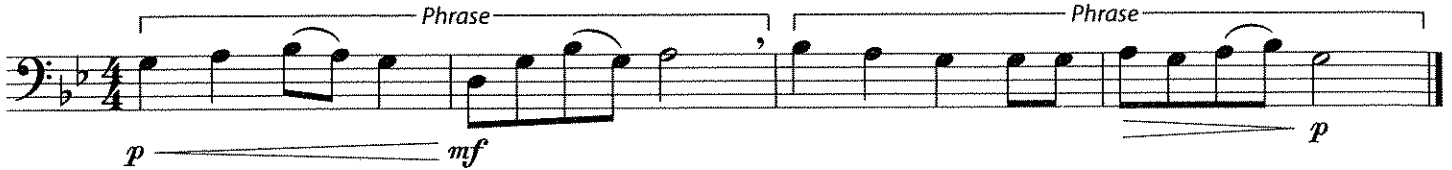
*p*

99. TAKE THE LEAD - New Note

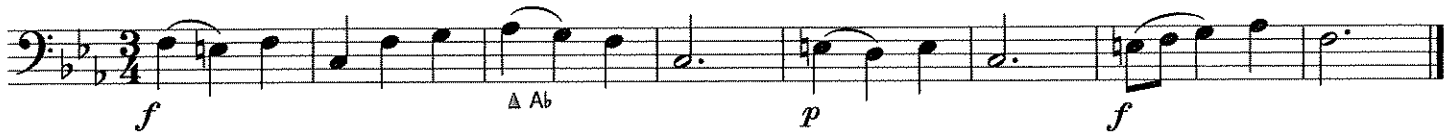
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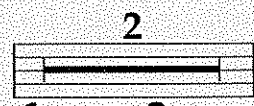
THEORY **Phrase** A musical "sentence" which is often 2 or 4 measures long. Try to play a **phrase** in one breath.

100. THE COLD WIND



101. PHRASEOLOGY Write in the breath mark(s) between the phrases.



THEORY **New Key Signature** This **Key Signature** indicates the *Key of F* – play all B's as B-flats.  **Multiple Measure Rest** The number above the staff tells you how many full measures to rest. Count each measure of rest in sequence:  1-2-3-4 2-2-3-4

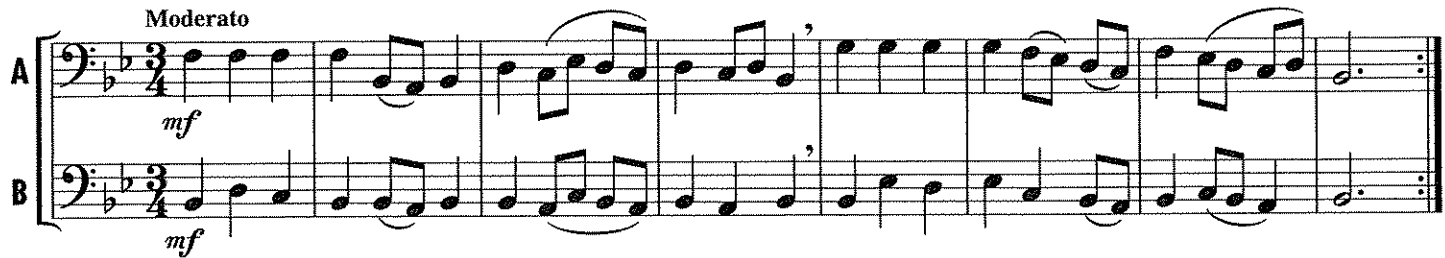
102. SATIN LATIN

Allegro


HISTORY German composer **Johann Sebastian Bach** (1685–1750) was part of a large family of famous musicians and became the most recognized composer of the Baroque era. Beginning as a choir member, Bach soon became an organist, a teacher, and a prolific composer, writing more than 600 masterworks. This *Minuet*, or dance in 3/4 time, was written as a teaching piece for use with an early form of the piano.

103. MINUET - Duet

Johann Sebastian Bach

Moderato


104. ESSENTIAL CREATIVITY This melody can be played in 3/4 or 4/4. Pencil in either time signature, draw the bar lines and play. Now erase the bar lines and try the other time signature. Do the phrases sound different?



105. NATURALLY

Musical notation for 'Naturally' in bass clef, 2/4 time, key of Bb. It features a melodic line with a trill on E4 and a dynamic marking of *f*.

Austrian composer **Franz Peter Schubert** (1797–1828) lived a shorter life than any other great composer, but he created an incredible amount of music: more than 600 art-songs (concert music for voice and accompaniment), ten symphonies, chamber music, operas, choral works and piano pieces. His "March Militaire" was originally a piano duet.

HISTORY

106. MARCH MILITAIRE

Allegro

Franz Schubert

Musical notation for 'March Militaire' in bass clef, 2/4 time, key of Bb. It features a rhythmic melody with dynamic markings of *f* and *mf*.

107. THE FLAT ZONE - New Note

D_b

Diagram showing a bass clef with a flat sign on the second line, representing the note Bb.

○ ● ●

Musical notation for 'The Flat Zone' in bass clef, 4/4 time, key of Bb. It features a simple melodic line with a dynamic marking of *f* and a triangle symbol above a Bb note.

108. ON TOP OF OLD SMOKEY

Allegro

American Folk Song

Musical notation for 'On Top of Old Smokey' in bass clef, 3/4 time, key of Bb. It features a simple melodic line with a dynamic marking of *f*.

Boogie-woogie is a style of the **blues**, and it was first recorded by pianist Clarence "Pine Top" Smith in 1928, one year after Charles Lindbergh's solo flight across the Atlantic. A form of jazz, blues music features altered notes and is usually written in 12-measure verses, like "Bottom Bass Boogie."

HISTORY

109. BOTTOM BASS BOOGIE - Duet

Allegro

Musical notation for 'Bottom Bass Boogie' in bass clef, 4/4 time, key of Bb. It is a duet with two parts, A and B, featuring a rhythmic melody with dynamic markings of *f* and accents.

Musical notation for 'Bottom Bass Boogie' in bass clef, 4/4 time, key of Bb. It is a duet with two parts, A and B, featuring a rhythmic melody with dynamic markings of *f* and accents. The notation includes first and second endings.

Dotted Quarter & Eighth Notes

$\text{Dotted Quarter} + \text{Eighth Note} = 2 \text{ Beats}$
1 & 2 &

A dot adds half the value of the quarter note.

1 & 2 &

A single eighth note has a flag on the stem.

110. RHYTHM RAP

Clap

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

111. THE DOT ALWAYS COUNTS

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

112. ALL THROUGH THE NIGHT

mf Fine *p* D.C. al Fine

113. SEA CHANTY *Always use a full airstream.*

Moderato English Folk Song

f *mf* *f*

114. SCARBOROUGH FAIR

Andante English Folk Song

mf *f* *mf* *p*

115. RHYTHM RAP

Clap

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

116. THE TURNAROUND

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

117. ESSENTIAL ELEMENTS QUIZ - AULD LANG SYNE

Andante Scottish Folk Song

mf *f* ▲ Check Rhythm

PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

You can perform this solo with or without a piano accompanist. Play it for the band, the school or your family. It is part of **Symphony No. 9 ("From The New World")** by Czech composer **Antonin Dvorák** (1841–1904). He wrote it while visiting America in 1893, and was inspired to include melodies from American folksongs and spirituals. This is the **Largo** (or "very slow tempo") theme.

118. THEME FROM "NEW WORLD SYMPHONY"

Antonin Dvorák

Largo 4 5 ← Measure number

Piano Accompaniment

Largo 5

SPECIAL BARITONE EXERCISE – Lip Slurs

Lip Slurs are notes that are slurred without changing valves. Brass players practice these to develop a stronger airstream and embouchure, and to increase range. Add this pattern to your daily Warm-Ups:



Great musicians give encouragement to fellow performers. On this page, clarinetists learn their instruments' upper register in the "Grenadilla Gorilla Jumps" (named after the grenadilla wood used to make clarinets). Brass players learn lip slurs, a new warm-up pattern. The success of your band depends on everyone's effort and encouragement.

119. GRENADILLA GORILLA JUMP No. 1



120. JUMPIN' UP AND DOWN



121. GRENADILLA GORILLA JUMP No. 2



122. JUMPIN' FOR JOY



123. GRENADILLA GORILLA JUMP No. 3



124. JUMPIN' JACKS



Interval The distance between two pitches is an **interval**. Starting with "1" on the lower note, count each line and space between the notes. The number of the higher note is the distance of the interval.

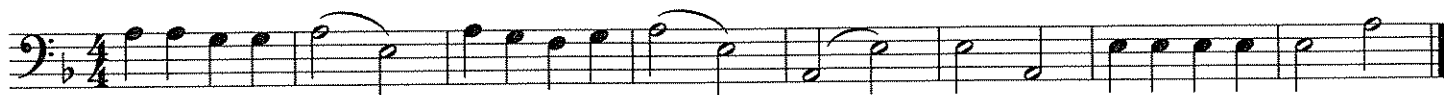
2nd 3rd 4th 5th 6th 7th Octave

125. ESSENTIAL ELEMENTS QUIZ Write in the numbers of the intervals, counting up from the lower notes.



Intervals: [2nd] [] [] []

126. GRENADILLA GORILLA JUMP No. 4



127. THREE IS THE COUNT



128. GRENADILLA GORILLA JUMP No. 5



129. TECHNIQUE TRAX



130. CROSSING OVER - New Note

**Trio**

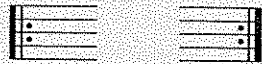
A **trio** is a composition with three parts played together. Practice this trio with two other players and listen for the 3-part harmony.

131. KUM BAH YAH - Trio *Always check the key signature.*

African Folk Song

Moderato

Repeat Signs



Repeat the section of music enclosed by the **repeat signs**.
(If 1st and 2nd endings are used, they are played as usual — but go back only to the first repeat sign, not to the beginning.)

132. MICHAEL ROW THE BOAT ASHORE

Andante

African-American Spiritual

Musical notation for 'Michael Row the Boat Ashore' in bass clef, 4/4 time, key of B-flat major. It starts with a dynamic marking of *mf*. The piece features a first ending and a second ending.

133. AUSTRIAN WALTZ

Moderato

Austrian Folk Song

Musical notation for 'Austrian Waltz' in bass clef, 3/4 time, key of B-flat major. It starts with a dynamic marking of *f*. The piece features a first ending and a second ending.

134. BOTANY BAY

Allegro

Australian Folk Song

Musical notation for 'Botany Bay' in bass clef, 3/4 time, key of B-flat major. It starts with a dynamic marking of *mf* and features a crescendo leading to a dynamic marking of *f*.

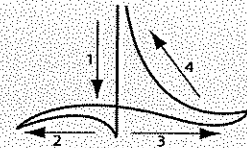
THEORY

C Time Signature

C = Common Time
(Same as $\frac{4}{4}$)

Conducting

Practice conducting this four-beat pattern.



135. TECHNIQUE TRAX *Practice at all dynamic levels.*

Musical notation for 'Technique Trax' in bass clef, common time, key of B-flat major. It consists of a single line of rhythmic exercises.

136. FINLANDIA

Andante

Jean Sibelius

Musical notation for 'Finlandia' in bass clef, common time, key of B-flat major. It starts with a dynamic marking of *p* and features a crescendo leading to a dynamic marking of *mf*. The piece includes first and second endings.

137. ESSENTIAL CREATIVITY

Create your own variations by penciling in a dot and a flag to change the rhythm of any measure from to or .

Musical notation for 'Essential Creativity' in bass clef, 2/4 time, key of B-flat major. It consists of a single line of rhythmic exercises.

138. EASY GORILLA JUMPS

139. TECHNIQUE TRAX *Always check the key signature.*

140. MORE TECHNIQUE TRAX

141. GERMAN FOLK SONG

Moderato

mf

142. THE SAINTS GO MARCHIN' AGAIN

James Black and Katherine Purvis

Allegro

f

143. LOWLAND GORILLA WALK

144. SMOOTH SAILING

145. MORE GORILLA JUMPS

146. FULL COVERAGE

Scale

A **scale** is a sequence of notes in ascending or descending order. Like a musical "ladder," each step is the next consecutive note in the key. This scale is in your Key of B \flat (two flats), so the top and bottom notes are both B \flat 's. The interval between the B \flat 's is an octave.

147. CONCERT B \flat SCALE

Scale Steps: 1 2 3 4 5 6 7 8 7 6 5 4 3 2 1

Octave Octave

Chord & Arpeggio

When two or more notes are played together, they form a **chord** or **harmony**. This B \flat chord is built from the 1st, 3rd and 5th steps of the B \flat scale. The 8th step is the same as the 1st, but it is an octave higher. An **arpeggio** is a "broken" chord whose notes are played individually.

148. IN HARMONY *Divide the notes of the chords between band members and play together. Does the arpeggio sound like a chord?*

Chord Arpeggio Chord Arpeggio

1 3 5 3 1 8 5 3 5 8

149. SCALE AND ARPEGGIO

Scale Arpeggio Scale Arpeggio

Austrian composer **Franz Josef Haydn** (1732–1809) wrote 104 symphonies. Many of these works had nicknames and included brilliant, unique effects for their time. His Symphony No. 94 was named "The Surprise Symphony" because the soft second movement included a sudden loud dynamic, intended to wake up an often sleepy audience. Pay special attention to dynamics when you play this famous theme.

150. THEME FROM "SURPRISE SYMPHONY"

Franz Josef Haydn

Andante

p *f*

p *mf*

151. ESSENTIAL ELEMENTS QUIZ – THE STREETS OF LAREDO

American Folk Song

Write in the note names before you play.

mf

1.

2.

PERFORMANCE SPOTLIGHT

152. SCHOOL SPIRIT - Band Arrangement

W.T. Purdy
Arr. by John Higgins

March Style

5 Measure Number

mf

13

21

29

1.

2.

f

Soli

When playing music marked **Soli**, you are part of a group "solo" or group feature. Listen carefully in "Carnival of Venice," and name the instruments that play the **Soli** part at each indicated measure number.

153. CARNIVAL OF VENICE - Band Arrangement

Julius Benedict
Arr. by John Higgins

Allegro

5 8

mf

f

13

mf

21 7

Soli

f

29

end Soli

37 7

45

p

mf

f

DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

154. RANGE AND FLEXIBILITY BUILDER

155. TECHNIQUE TRAX

156. CHORALE



Johann Sebastian Bach

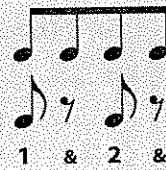
HISTORY The traditional Hebrew melody "Hatikvah" has been Israel's national anthem since the nation's inception. At the Declaration of State in 1948, it was sung by the gathered assembly during the opening ceremony and played by members of the Palestine Symphony Orchestra at its conclusion.

157. HATIKVAH

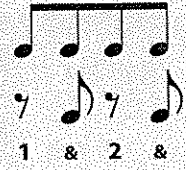
Israeli National Anthem

Eighth Note & Eighth Rest

 = 1/2 beat of sound
 = 1/2 beat of silence



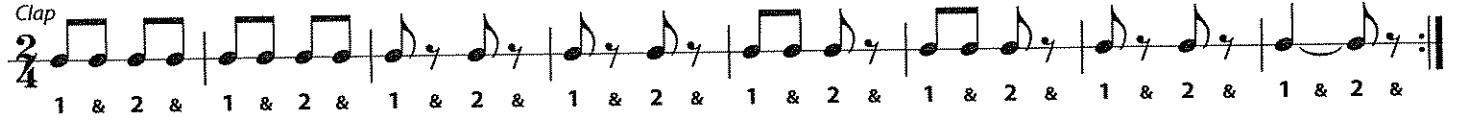
1 & 2 &



1 & 2 &

158. RHYTHM RAP

Clap



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

159. EIGHTH NOTE MARCH



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

160. MINUET

Johann Sebastian Bach


Moderato
mf



1. 2.


161. RHYTHM RAP

Clap



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

162. EIGHTH NOTES OFF THE BEAT



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

163. EIGHTH NOTE SCRAMBLE



164. ESSENTIAL ELEMENTS QUIZ

Andante
p *mf* *f*



165. DANCING MELODY - New Note

G_b 

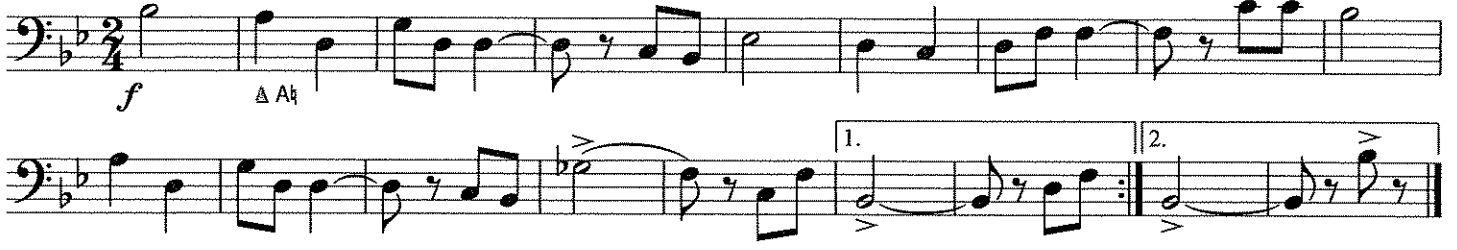
HISTORY

American composer and conductor **John Philip Sousa** (1854–1932) wrote 136 marches. Known as “The March King,” Sousa wrote *The Stars And Stripes Forever*, *Semper Fidelis*, *The Washington Post* and many other patriotic works. Sousa’s band performed all over the country, and his fame helped boost the popularity of bands in America. Here is a melody from his famous *El Capitan* operetta and march.

166. EL CAPITAN

Allegro

John Philip Sousa



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HISTORY

“O Canada,” formerly known as the “National Song,” was first performed during 1880 in French Canada. Robert Stanley Weir translated the English language version in 1908, but it was not adopted as the national anthem of Canada until 1980, one hundred years after its premiere.

167. O CANADA

Maestoso (Majestically)

Calixa Lavallee,
l'Hon. Judge Routhier
and Justice R.S. Weir



168. ESSENTIAL ELEMENTS QUIZ - METER MANIA

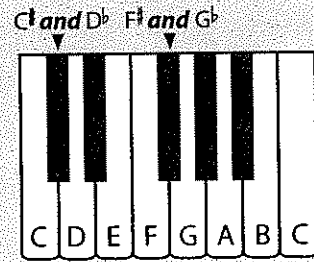
Count and clap before playing. Can you conduct this?



Enharmonics

Two notes that are written differently, but sound the same (and played with the same fingering) are called **enharmonics**. Your fingering chart on pages 46–47 shows the fingerings for the enharmonic notes on your instrument.

On a piano keyboard, each black key is both a flat and a sharp:

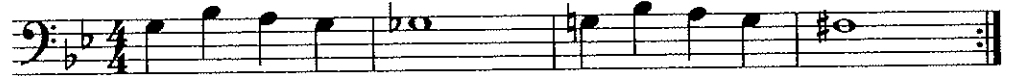


THEORY

169. SNAKE CHARMER

Enharmonic notes use the same fingering.

G^b/F[♯]



△ G^b

△ F[♯]

170. DARK SHADOWS

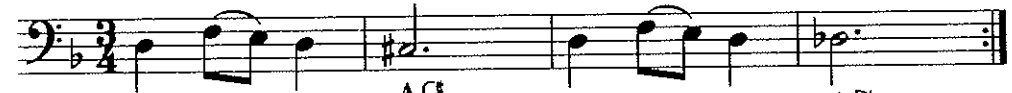


△ Pick-up note

171. CLOSE ENCOUNTERS

Enharmonic notes use the same fingering.

D^b/C[♯]



△ C[♯]

△ D^b

172. MARCH SLAV

Peter Illyich Tchaikovsky



173. NOTES IN DISGUISE



Chromatic Notes

Chromatic notes are altered with sharps, flats and natural signs which are not in the key signature. The smallest distance between two notes is a half-step, and a scale made up of consecutive half-steps is called a **chromatic scale**.

THEORY

174. HALF-STEPPIN'



French composer **Camille Saint-Saëns** (1835–1921) wrote music for virtually every medium: operas, suites, symphonies and chamber works. The “Egyptian Dance” is one of the main themes from his famous opera *Samson et Delilah*. The opera was written in the same year that Thomas Edison invented the phonograph—1877.

175. EGYPTIAN DANCE Watch for enharmonics.

Camille Saint-Saëns

Allegro

176. SILVER MOON BOAT

Chinese Folk Song

Largo

German composer **Ludwig van Beethoven** (1770–1827) is considered to be one of the world's greatest composers, despite becoming completely deaf in 1802. Although he could not hear his music the way we can, he could “hear” it in his mind. As a testament to his greatness, his *Symphony No. 9* (p. 13) was performed as the finale to the ceremony celebrating the reunification of Germany in 1990. This is the theme from his *Symphony No. 7*, second movement.

177. THEME FROM SYMPHONY NO. 7 – Duet

Ludwig van Beethoven

Allegro (moderately fast)

Russian composer **Peter Illyich Tchaikovsky** (1840–1893) wrote six symphonies and hundreds of other works including *The Nutcracker* ballet. He was a master at writing brilliant settings of folk music, and his original melodies are among the most popular of all time. His *1812 Overture* and *Capriccio Italien* were both written in 1880, the year after Thomas Edison developed the practical electric light bulb.

178. CAPRICCIO ITALIEN *Always check the key signature.*

Peter Illyich Tchaikovsky

Allegro

f

179. AMERICAN PATROL

F.W. Meacham

Allegro

mf

180. WAYFARING STRANGER

African-American Spiritual

Andante

p

181. ESSENTIAL ELEMENTS QUIZ - SCALE COUNTING CONQUEST

PERFORMANCE SPOTLIGHT

182. AMERICA THE BEAUTIFUL - Band Arrangement

Samuel A. Ward
Arr. by John Higgins

Musical score for 'America the Beautiful' in bass clef, 4/4 time, key of B-flat major. The score consists of five staves. The first staff is marked 'Maestoso' and 'f'. The second staff is marked '7 Andante' and 'p'. The third staff is marked '15' and 'f'. The fourth staff is marked 'mf' and 'f'. The fifth staff is marked '25 Maestoso' and 'f'. The score includes various musical notations such as accents, slurs, and dynamic markings.

183. LA CUCARACHA - Band Arrangement

Latin American Folk Song
Arr. by John Higgins

Musical score for 'La Cucaracha' in bass clef, 4/4 time, key of B-flat major. The score consists of five staves. The first staff is marked 'Latin Rock' and 'f'. The second staff is marked '5' and 'mf'. The third staff is marked '13' and 'p'. The fourth staff is marked '25' and 'f'. The fifth staff is marked '1.' and '2.' and 'f'. The score includes various musical notations such as accents, slurs, and dynamic markings.

PERFORMANCE SPOTLIGHT

184. THEME FROM 1812 OVERTURE - Band Arrangement

Peter Ilyich Tchaikovsky
Arr. by John Higgins

Allegro

f

10

p ————— *f* ————— *p*

18 4

mf ————— *f*

26

34

42

Detailed description: This is a bassoon part for a band arrangement of the 'Theme from 1812 Overture' by Peter Ilyich Tchaikovsky, arranged by John Higgins. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The tempo is marked 'Allegro'. The piece begins with a forte (*f*) dynamic. The first line contains measures 1 through 9. The second line contains measures 10 through 17, featuring a dynamic shift from piano (*p*) to forte (*f*) and back to piano (*p*). The third line contains measures 18 through 25, with a four-measure rest in measure 18. The fourth line contains measures 26 through 33, marked mezzo-forte (*mf*). The fifth line contains measures 34 through 41. The sixth line contains measures 42 through 49. The seventh line contains measures 50 through 57. The eighth line contains measures 58 through 65. The score includes various musical notations such as slurs, accents, and dynamic markings.

PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

Performing for an audience is an exciting part of being involved in music. This solo is based on *Symphony No. 1* by German composer **Johannes Brahms** (1833–1897). He completed his first symphony in 1876, the same year that the telephone was invented by Alexander Graham Bell. You and a piano accompanist can perform this for the band or at other school and community events.

185. THEME FROM SYMPHONY NO. 1 – Solo (Concert Eb version)

Johannes Brahms
Arr. by John Higgins

Allegro

The musical score is arranged for Baritone B.C. and Piano. It begins with the tempo marking **Allegro**. The Baritone part starts with a rest followed by a melodic line in the Eb instrument. The Piano accompaniment provides harmonic support with chords and moving lines in both hands. Dynamics include *mf* (mezzo-forte), *p* (piano), and *f* (forte). The score includes a first ending and a second ending for the Baritone part, both marked with first and second endings. A box containing the number '3' is placed above the first ending of the Baritone part. The piece concludes with a final cadence in the piano part.

DUETS

Here is an opportunity to get together with a friend and enjoy playing music. The other player does not have to play the same instrument as you. Try to exactly match each other's rhythm, pitch and tone quality. Eventually, it may begin to sound like the two parts are being played by one person! Later, try switching parts.

186. SWING LOW, SWEET CHARIOT – Duet

African-American Spiritual

Andante

p

p

Fine

mf

mf

D.C. al Fine

187. LA BAMBA – Duet

Mexican Folk Song

Allegro

f

f

Fine

D.C. al Fine

p

p

RUBANK® SCALE AND ARPEGGIO STUDIES

KEY OF B \flat *In this key signature, play all B \flat 's and E \flat 's.*



KEY OF E \flat *In this key signature, play all B \flat 's, E \flat 's and A \flat 's.*



RUBANK® SCALE AND ARPEGGIO STUDIES

KEY OF F *In this key signature, play all Bb's.*

1.



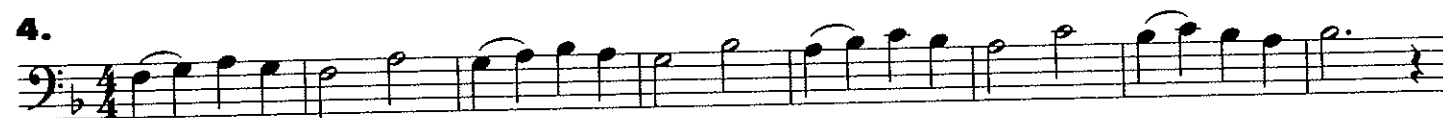
2.



3.



4.



KEY OF Ab *In this key signature, play all Bb's, Eb's, Ab's and Db's.*

1.



2.



3.



4.



RHYTHM STUDIES

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

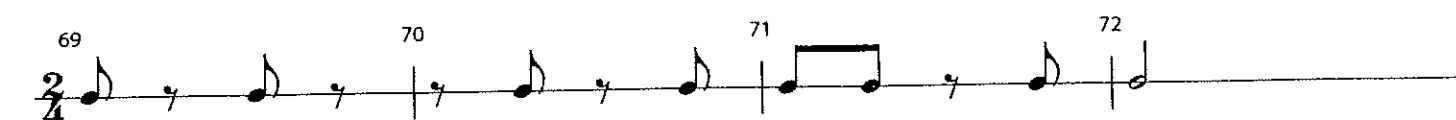
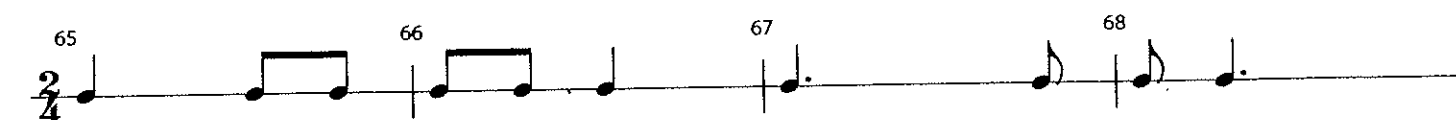
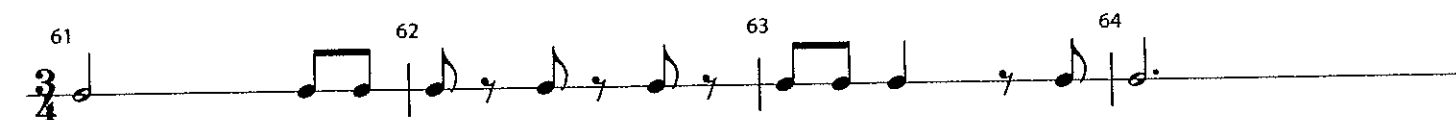
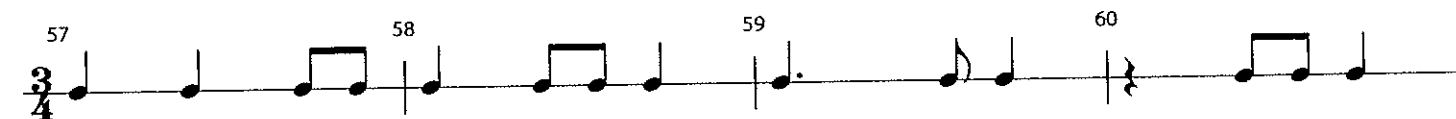
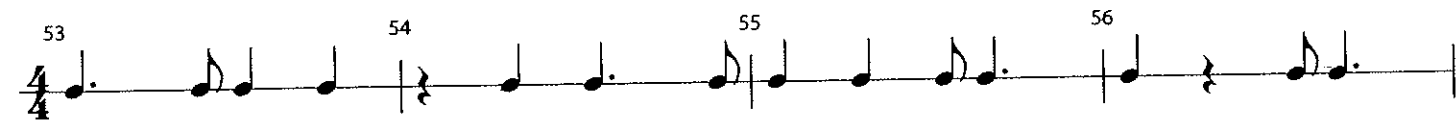
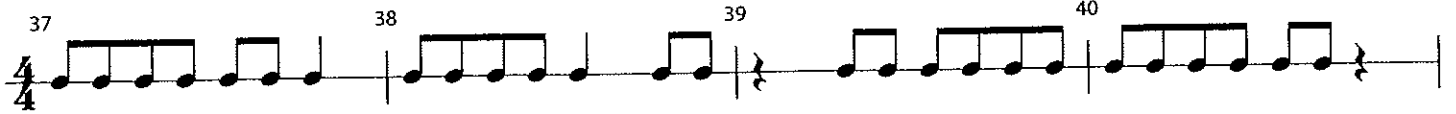
17 18 19 20

21 22 23 24

25 26 27 28

29 30 31 32

33 34 35 36


RHYTHM STUDIES


CREATING MUSIC

THEORY

Composition

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

1. ODE TO JOY

Ludwig van Beethoven

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

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

4. YOU NAME IT:

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

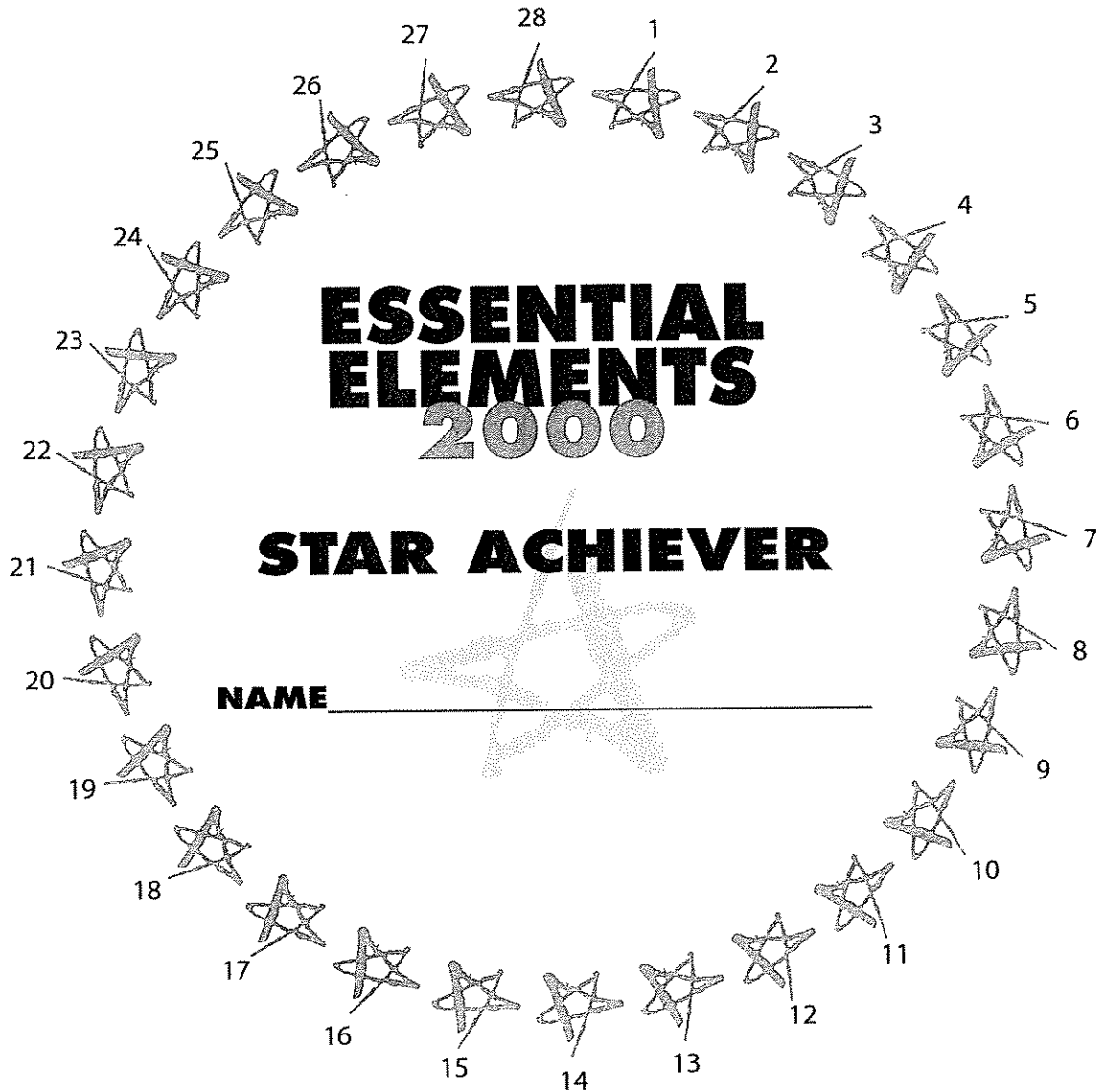
THEORY

Improvisation

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

5. INSTANT MELODY

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



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

FINGERING CHART

BARITONE B.C.

Instrument Care Reminders

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

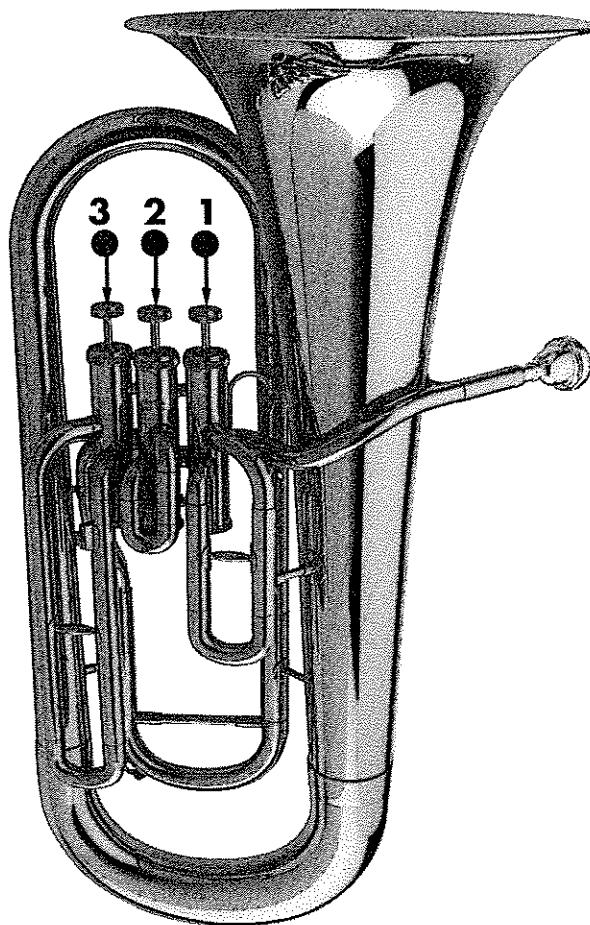
- Remove the mouthpiece and wipe it clean. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Use the water key to empty water from the instrument. Blow air through it.
- Wipe off the instrument with a clean soft cloth. Return the instrument to its case.

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

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

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

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



- = Open
● = Pressed down

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

E

● ● ●
1 2 3

F

● ● ●

F# Gb

● ● ●

G

● ● ●

G# Ab

● ● ●

A

● ● ●

A# Bb

○ ○ ○


B

● ● ●

FINGERING CHART


BARITONE B.C.

C




● ○ ○

C# D \flat



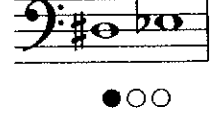
○ ○ ●

D




● ● ○

D# E \flat




● ○ ○

E



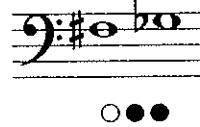
○ ● ○

F




○ ○ ○

F# G \flat



○ ● ●

G




● ● ○

G# A \flat



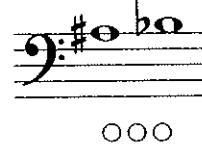
● ○ ○

A




○ ● ○

A# B \flat



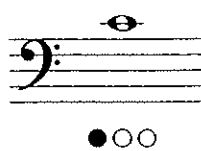
○ ○ ○

B



● ● ○

C



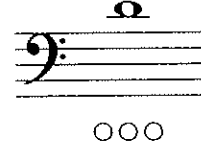
● ○ ○

C# D \flat



○ ○ ●

D



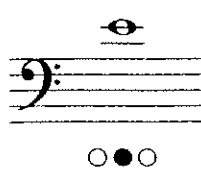
○ ○ ○

D# E \flat




● ○ ○

E



○ ● ○

F



○ ○ ○

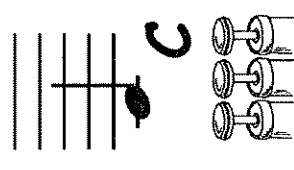
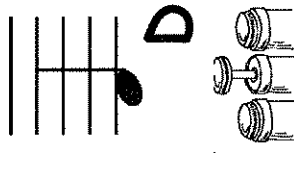
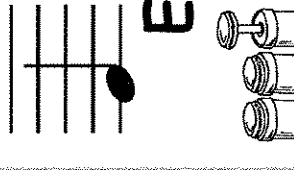
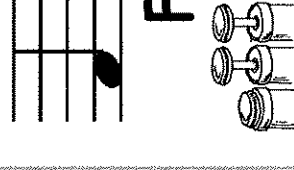
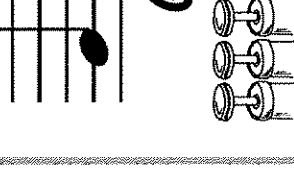
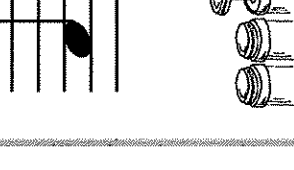
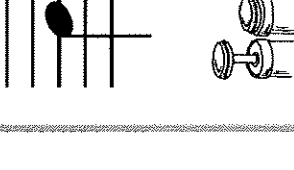
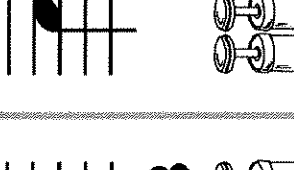
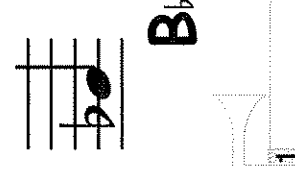
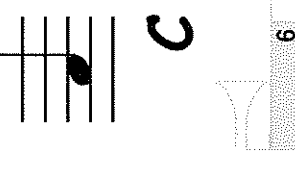
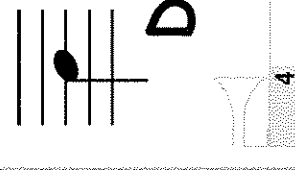

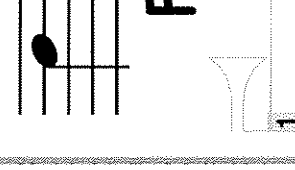

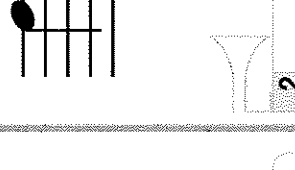

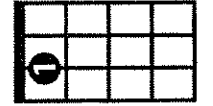




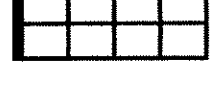


F# G \flat



○ ● ●



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.