

**BASS
CLARINET**

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Scale Demos

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41. My Way
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54. Tenor Madness
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57. Blank Staff Paper
58. Twinkle Twinkle Note Test
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What to practice first...

WINTERFEST SET LIST (Semester 1)

- 1) Cadence + Marching Drumline Feature
 - 2) The Tempest
 - 3) Smells Like Teen Spirit
 - 4) Danza Kuduro
 - 5) Angels We Have Heard On High
 - 6) Santa Claus Is Comin' To Town
 - 7) Optional Additions or C Minor Groove
 - 8) Sponsor Song
- INTERMISSION
- 9) Canon Remix (Combined Bands)
 - 10) My Way (Small Ensemble)
 - 11) 12 Bar Blues

ARTS ALIVE SET LIST (Semester 2)

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

Graduation - Pomp & Circumstance

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

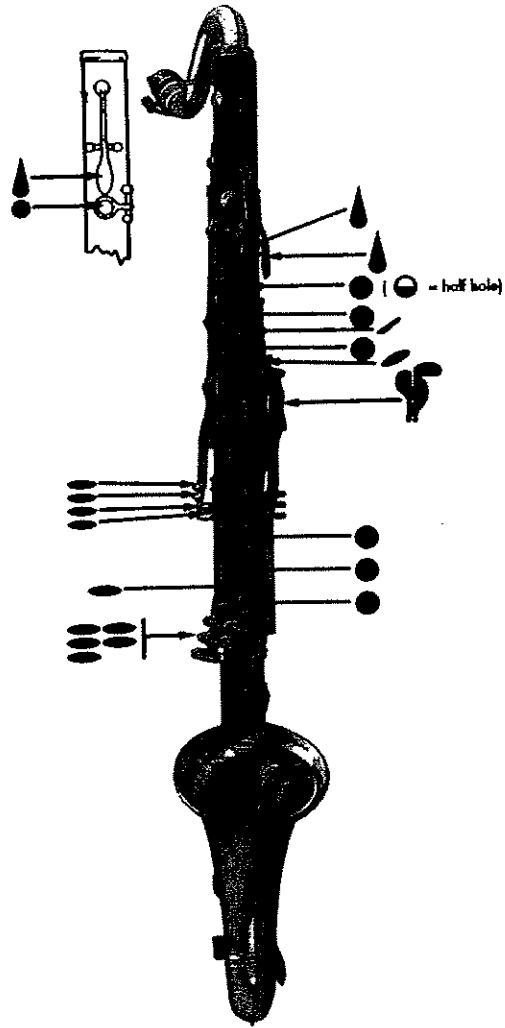
Instrument Care Reminders

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

- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Remove the neck and bell, and shake out excess moisture. Return them to the case.
- Drop a weighted chamois or cotton swab into the body of the instrument and pull it out the top end.
- If the body of your bass clarinet has two sections, gently twist them apart. Return the body section(s) to the case.
- As you put each piece back in the case, check to be sure they are dry.
- Your case is designed to hold only specific objects. If you try to force anything else into the case, it may damage your instrument.

- = Open
- = Pressed down

Alternate fingerings are used in certain situations to allow for smoother technique. These are shown to the right of the more common fingerings.



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

<p>D\sharp E\flat</p>	<p>E</p>	<p>F</p>	<p>F\sharp G\flat</p>
<p>G</p>	<p>G\sharp A\flat</p>	<p>A</p>	<p>A\sharp B\flat</p>
<p>B</p>	<p>C</p>	<p>C\sharp D\flat</p>	<p>D</p>

FINGERING CHART

B \flat BASS CLARINET

D \sharp E \flat

E

F

F \sharp G \flat

G

G \sharp A \flat

A

A \sharp B \flat

B

C

C \sharp D \flat

D

D \sharp E \flat

E

F

F \sharp G \flat

G

G \sharp A \flat

A

A \sharp B \flat

B

C

C \sharp D \flat

D

D \sharp E \flat

E

F

F \sharp G \flat

Concert Bb Scale

1. Scale with hints

1. Scale with hints

2. Scale

2. Scale

3. Arpeggio with hints

3. Arpeggio with hints

4. Arpeggio

4. Arpeggio

5. Draw the notes of the scale.

5. Draw the notes of the scale.

6. Draw the notes of the arpeggio.

6. Draw the notes of the arpeggio.

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

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

Concert Bb Scale

BRASS

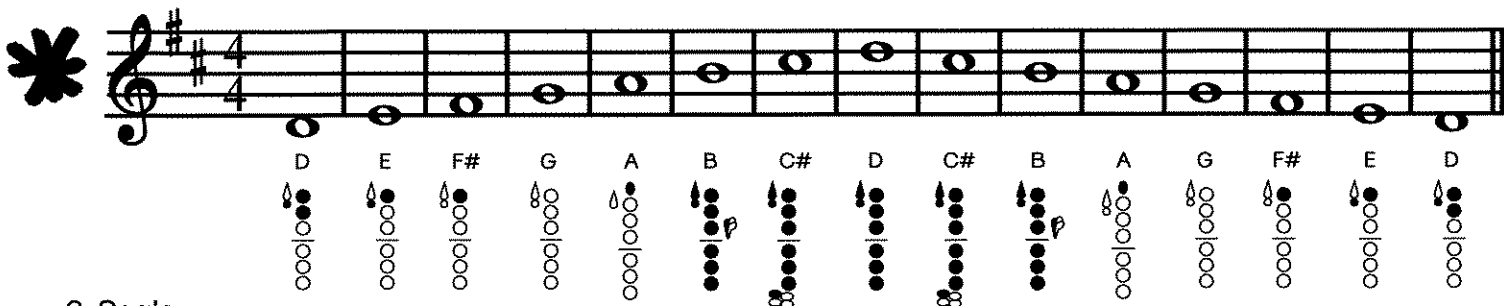
Trumpet		C	D	E	F	G	A	B	C
F Horn		F	G	A	Bb	C	D	E	F
<small>*Lower octave</small>									
Trombone		Bb	C	D	Eb	F	G	A	Bb
Baritone		1	6	4	3	1	4	2	1
Tuba		Bb	C	D	Eb	F	G	A	Bb

WOODWINDS

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

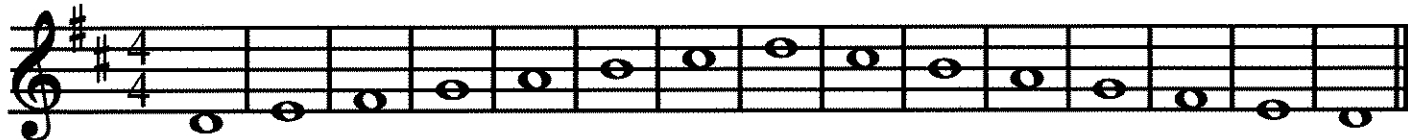
Concert C Scale

1. Scale with hints



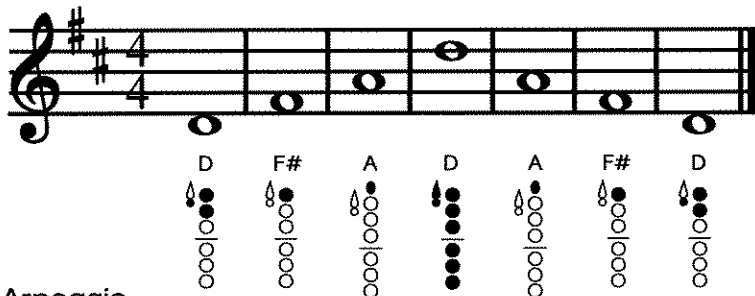
A musical staff in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The notes of the Concert C scale are written: D, E, F#, G, A, B, C#, D, C#, B, A, G, F#, E, D. Below each note is a diagram showing the fingerings for that note on the clarinet keys.

2. Scale



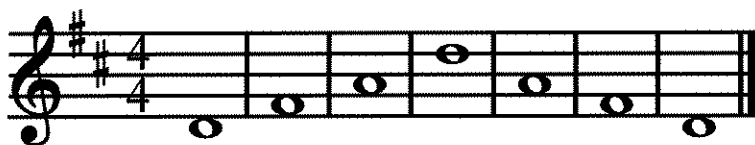
A musical staff in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The notes of the Concert C scale are written: D, E, F#, G, A, B, C#, D, C#, B, A, G, F#, E, D.

3. Arpeggio with hints



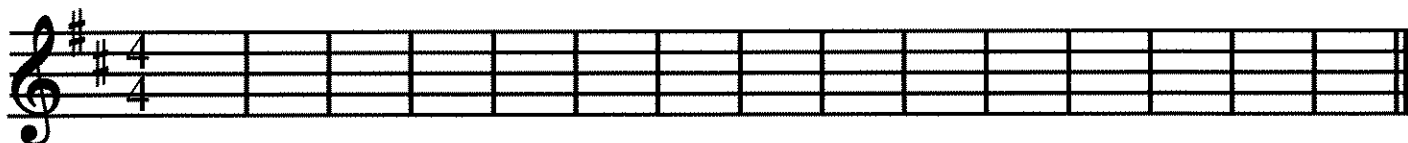
A musical staff in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The notes of the Concert C arpeggio are written: D, F#, A, D, A, F#, D. Below each note is a diagram showing the fingerings for that note on the clarinet keys.

4. Arpeggio



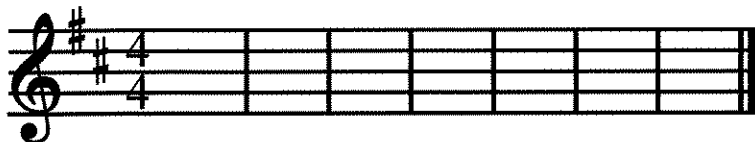
A musical staff in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The notes of the Concert C arpeggio are written: D, F#, A, D, A, F#, D.

5. Draw the notes of the scale.



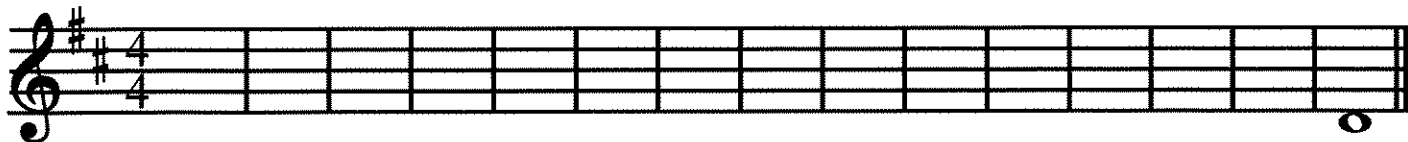
A blank musical staff in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature, intended for drawing the notes of the Concert C scale.

6. Draw the notes of the arpeggio.



A blank musical staff in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature, intended for drawing the notes of the Concert C arpeggio.

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



A blank musical staff in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature, intended for filling in measures with notes from the Concert C scale in any order.

Concert C Scale

BRASS

Trumpet		D	E	F#	G	A	B	C#	D
F Horn		G	A	B	C	D	E	F#	G
Trombone Baritone		C	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

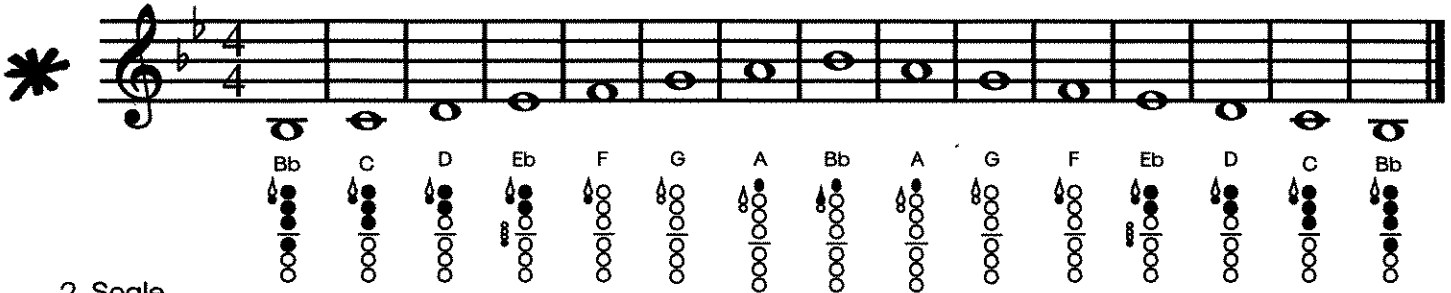
Flute		C	D	E	F	G	A	B	C
Oboe		C	D	E	F	G	A	B	C
Clarinet		D	E	F#	G	A	B*	C#*	D
Alto/Bari Sax		A	B	C#	D	E	F#	G#	A
Tenor Sax		D	E	F#	G	A	B	C#	D
Bassoon		C	D	E	F	G	A	B	C

Clarinet
*Alternate fingering

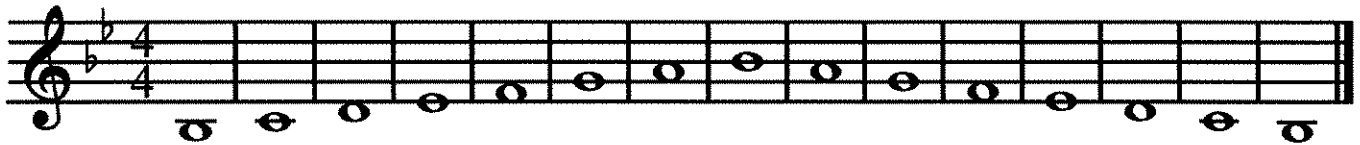
● = whisper key

Concert Ab Scale

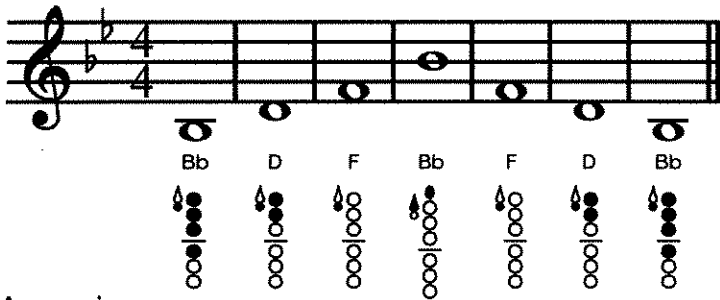
1. Scale with hints

* 

2. Scale



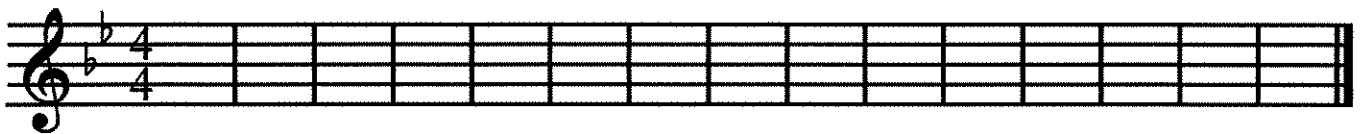
3. Arpeggio with hints



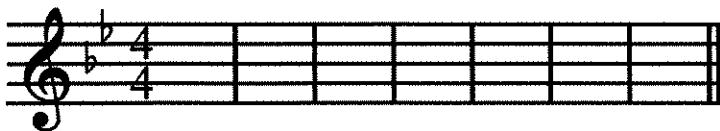
4. Arpeggio



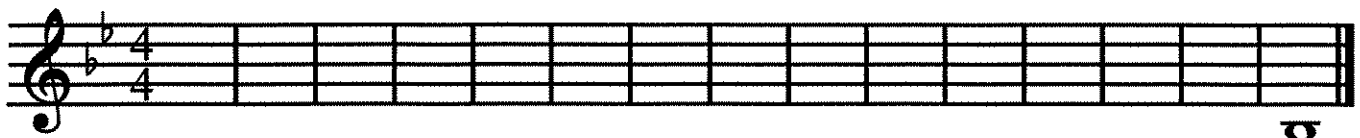
5. Draw the notes of the scale.



6. Draw the notes of the arpeggio.



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



Concert Ab Scale

BRASS

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

WOODWINDS

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

Concert Bb Blues Scale

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

Concert C Minor Scale

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

SCI-TECH BAND / MTM MASTER PRACTICE CHECKLIST

FIRST 5 NOTES

Do Re Mi Fa So La Ti Do

MAJOR SCALES

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

NATURAL MINOR SCALES

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

HARMONIC MINOR SCALES

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

BLUES SCALES

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

CHROMATIC SCALES

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

SUETA RHYTHM CHARTS

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

RHYTHM CHARTS (in Band Handbook)

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

FUNDAMENTAL RHYTHMS

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

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

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

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

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

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

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

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

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

ESSENTIAL ELEMENTS, BOOK 1

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

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

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

Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 2

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

Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 3

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

Pg. 38-39 – Rhythm Studies

OTHER

Band Repertoire Solo Repertoire Chamber Ensemble Repertoire Improvisation

SCALE CHECKLIST

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

SCALE ASSIGNMENTS

CONCERT & JAZZ BAND

QUARTER 1

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

QUARTER 2

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

QUARTER 3

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

QUARTER 4

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

SYMPHONIC BAND

QUARTER 1

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

QUARTER 2

Bb Blues

QUARTER 3

Bb Chromatic (1 Octave)
C Major

QUARTER 4

C Minor

*Scale assignments subject to change

SCITECH BAND GROOVE CHART

-CHORD PROGRESSIONS FOR IMPROV-

Scale	C	D	E	F	G	A	B
Number	1	2	3	4	5	6	7
Major	I	ii	iii	IV	V	vi	vi°
Minor	i	ii°	III	iv	v	VI	VII

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

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

Number	Groove	Example in C Major/C Minor/Bb Blues	Scale	Write In New Key
1	i-III-VII-iv	Cm-Eb-Bb-Fm	Minor	
2	i-iv-ii°-V	Cm-Fm-Ddim-G	Minor	
3	i-iv-VI-V 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°-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

		1	b3	4	b5	5	b7	8
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

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

Amazing Grace

John Newton
Traditional
arr. R. Rodriguez & Bernice

(F) F C7 Dm B^b F C7

Soprano

Alto

Tenor

Bass

7 F C F F B^b F Dm F

S

A

T

B

14 F C7 F F sus4/B^b F

S

A

T

B

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

Clarinet in B \flat
& Bass Clarinet

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score consists of three staves of music in 4/4 time, marked Moderato. The first staff begins with a rest followed by a series of eighth notes, with a dynamic marking of *mf* and a hairpin crescendo. The second staff continues the melodic line with a dynamic marking of *p* and a hairpin decrescendo. The third staff features a more rhythmic pattern of eighth notes, starting with a dynamic marking of *f* and ending with a double bar line.

Audition Prepared Solo - ADVANCED BAND

Clarinet in B \flat
Bass Clarinet

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score consists of four staves of music in 4/4 time, written in the key of B-flat major. The first staff begins with a *mf* dynamic marking and a long slur over the first six measures. The second staff features a *p* dynamic marking and a 'Swing!' instruction with a triplet symbol. The third staff starts with a *f* dynamic marking and includes accents over several notes. The fourth staff concludes the piece with a final slur and a double bar line.

ANGELS WE HAVE HEARD ON HIGH

Clarinet / Bass Clarinet

Traditional French Carol

Soprano

Musical notation for the Soprano part, measures 1 through 21. The key signature is one flat (Bb) and the time signature is common time (C). The melody consists of quarter and eighth notes, with some slurs and ties. Measure 19 is marked with a box containing the word "Intro".

Alto

Musical notation for the Alto part, measures 1 through 21. The key signature is one flat (Bb) and the time signature is common time (C). The melody consists of quarter and eighth notes, with some slurs and ties. Measure 19 is marked with a box containing the word "Intro".

Tenor

Musical notation for the Tenor part, measures 1 through 21. The key signature is one flat (Bb) and the time signature is common time (C). The melody consists of quarter and eighth notes, with some slurs and ties. Measure 19 is marked with a box containing the word "Intro".

Bass

Musical notation for the Bass part, measures 1 through 21. The key signature is one flat (Bb) and the time signature is common time (C). The melody consists of quarter and eighth notes, with some slurs and ties. Measure 19 is marked with a box containing the word "Intro".

Clarinet in B \flat
DOUBLES ALTO SAX 1

Birdland

Music by Josef Zawinul
Arranged by Michael Sweeney

$\text{♩} = 152$

9

7
mf

12

17

25

22

27

33

32
mf

42 §

38
mf

43

50

49

Musical staff 49-53: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth and quarter notes with various articulations like accents and slurs.

58

54

Musical staff 54-58: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth and quarter notes with various articulations like accents and slurs.

59

Musical staff 59-63: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth and quarter notes with various articulations like accents and slurs.

68

76

64 To Coda ⊕

Musical staff 64-76: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth and quarter notes with various articulations like accents and slurs. A double bar line is present at measure 64. A fermata is placed over measures 70-71. The dynamic marking *ff* is at the end of the staff.

77

Musical staff 77-81: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth and quarter notes with various articulations like accents and slurs. The dynamic marking *dim.* is at the end of the staff.

82

Musical staff 82-91: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth and quarter notes with various articulations like accents and slurs. The dynamic marking *mp* is at the beginning, and *mf* is later. A fermata is placed over measures 86-87. The word "Solo" is written above the staff.

92 D.C. al Coda

Musical staff 92-93: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth and quarter notes with various articulations like accents and slurs.

94 ⊕ Coda

Musical staff 94-98: Treble clef, key signature of one sharp (F#). The staff contains a sequence of eighth and quarter notes with various articulations like accents and slurs. The dynamic marking *fp* is at the beginning, and *ff* is later. A fermata is placed over measures 94-95. The word "Coda" is written above the staff.

Bb

BLUE MOON

Handwritten musical score for "Blue Moon" in Bb major, 4/4 time. The score consists of ten staves of music with various chords and melodic lines.

Staff 1: *F Dmi Gmi C7 F Dmi Gmi C7*

Staff 2: *F Dmi Gmi7 F Bb F C7*

Staff 3: *F Dmi Gmi C7 F Dmi7 Gmi C7*

Staff 4: *F Dmi Gmi7 F Gmi7 F*

Staff 5: *Gmi7 C7 F Gmi7 C7 F*

Staff 6: *Bbmi7 Eb7 Ab C G7 Gmi7 C7*

Staff 7: *F Dmi Gmi7 C7 F Dmi Gmi C7*

Staff 8: *F Dmi Gmi7 1. F Gmi7 F C7*

Staff 9: *2. F Gmi7 F*

Clarinet in B \flat

Canon Remix

Pachelbel / Arr. Bernice

4

5

mf

13

11

19

21

27

29

34

37

41

45

48

53

8

61

mf

69

69

76

77

83

Baritone (T.C.) / Bass Clarinet Canon Remix

BASS
LINE

Pachelbel / Arr. Bernice

The musical score is written for Baritone (T.C.) or Bass Clarinet in 4/4 time. It consists of ten staves of music, each starting with a measure number in a box. The notes are primarily quarter notes and half notes, with some rests. Dynamics include *mf*, *f*, and *mf*. There are several slurs and hairpins indicating phrasing and volume changes. The score ends with a double bar line and repeat dots.

Measure numbers in boxes: 4, 5, 8, 13, 21, 29, 37, 45, 53, 61, 69, 77, 83.

Dynamics: *mf*, *f*, *mf*.

Careless Whisper – Melody

Melody C – Flute



Melody Bb – Trumpet, Clarinet, Tenor Sax



Melody Eb – Alto Sax, Bari Sax



Melody Bass Clef – Trombone, Baritone



Piano – Chords

Dm, Gm, Bb, Am

Lyrics

You really gotta sponsor us,

All of the SciTech Band.

We really need your money now,

Just lend us a hand

Careless Whisper – Horn Lick

Horn Lick C – Flute



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

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



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

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



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

Horn Lick Eb – Alto Sax, Bari Sax



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

Horn Lick Bass Clef – Trombone, Baritone



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

Bass Line - Bb
-Clarinet
-Bass Clarinet
-Trumpet
-Tenor Sax

Carol of The Bells

Quartet Version

arr. Turgeon & Bernice

The musical score is written on a single treble clef staff in 4/4 time. It consists of seven lines of music. The first line begins with a *mp* dynamic and features a melodic line with a descending eighth-note pattern. The second line includes a *rit.* marking and a measure with a fermata. The third line contains a key signature change to one sharp (F#) and a time signature change to 3/4, marked with a **f** dynamic. The fourth line contains a repeat sign. The fifth line is marked with a **C** in a box. The sixth line contains a **D** in a box with the instruction "Repeat 3x" and a **E** in a box, with a **f** dynamic. The seventh line begins with a *rit.* marking and ends with a fermata. The score is arranged for Bass Line - Bb, Clarinet, Bass Clarinet, Trumpet, and Tenor Sax.

Melody - Bb
-Trumpet
-Clarinet
-Tenor Sax

Carol of The Bells

Quartet Version

arr. Turgeon & Bernice

The musical score is written in treble clef with a key signature of two flats (Bb) and a common time signature (C). It begins with a *Soli* instruction and a *mp* dynamic marking. The first three staves show a melodic line with a half note rest at the beginning. The fourth staff starts with a *rit.* marking, followed by a boxed section labeled 'A' which is marked *a tempo - Repeat 4x* and *f*. The fifth staff is a boxed section labeled 'B' with accents over the notes. The sixth staff contains a boxed section labeled 'C' marked *mf*, followed by a boxed section labeled 'D' marked *f* and *Repeat 3x*. The seventh staff is a boxed section labeled 'E' marked *rit.* and ends with a fermata.

B♭

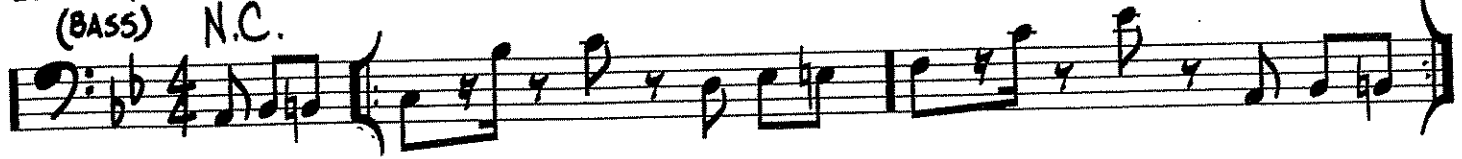
CHAMELEON

- HERBIE HANCOCK / 79
PAUL JACKSON /
HARVEY MASON / BENNIE MAUPIN

(MED. FUNK)

INTRO

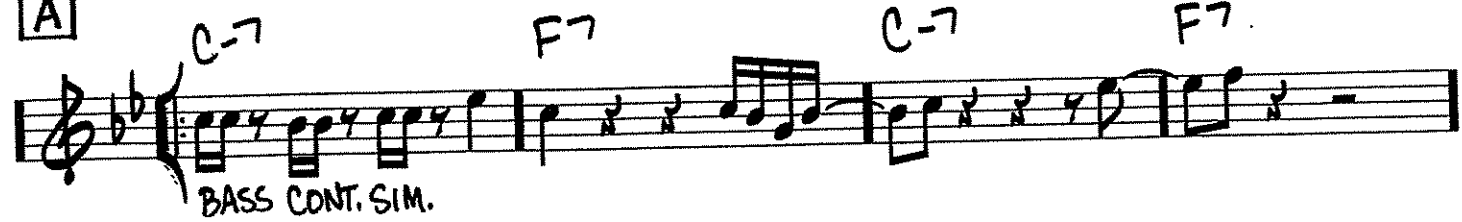
(BASS) N.C.



A

C-7 F7 C-7 F7

BASS CONT. SIM.

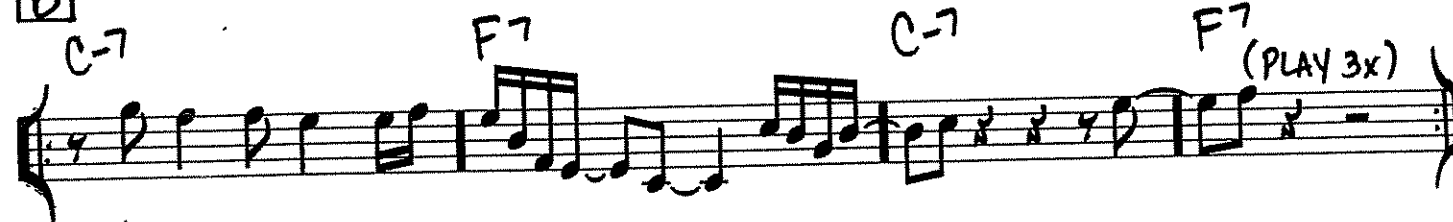


C-7 F7 C-7 F7

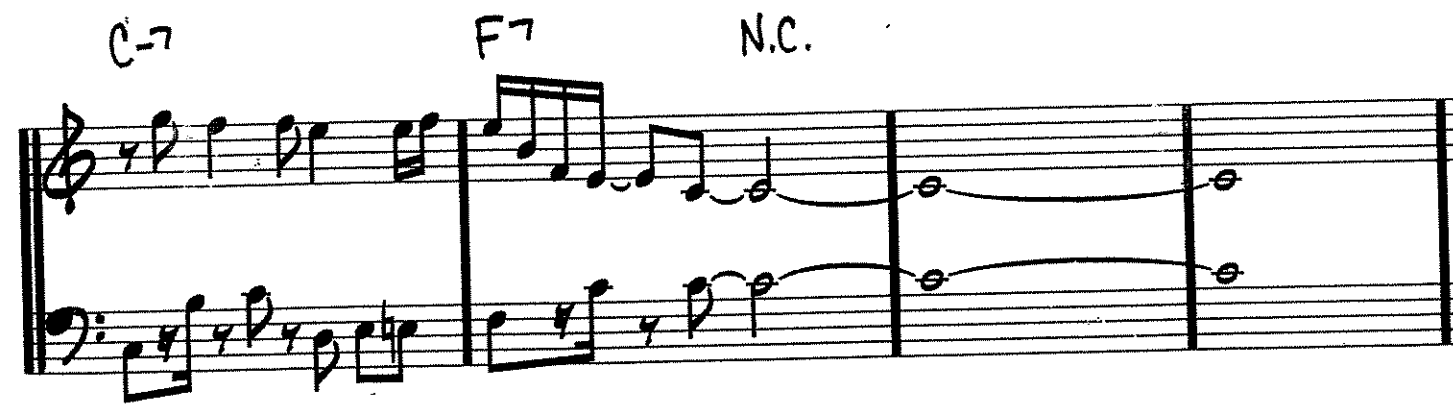


B

C-7 F7 C-7 F7 (PLAY 3x)



C-7 F7 N.C.



Chameleon Bass Line

Score

The musical score consists of five staves, each with a different clef and key signature. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The music is organized into two measures per staff, with repeat signs at the beginning and end of each measure. The notes are as follows:

- C (Clef):** Treble clef. Measure 1: G4, A4, Bb4. Measure 2: Bb4, A4, G4.
- Bb (Clef):** Treble clef. Measure 1: F4, G4, A4. Measure 2: Bb4, A4, G4.
- Eb (Clef):** Treble clef. Measure 1: D4, E4, F4. Measure 2: G4, F4, E4.
- Bass Clef High:** Bass clef. Measure 1: G3, F3, E3. Measure 2: D3, C3, B2.
- Bass Clef Low:** Bass clef. Measure 1: G2, F2, E2. Measure 2: D2, C2, B1.

Bass Clarinet

Cheer # 1

arr. Bernice

Watch Conductor
Slow-Fast

5

Melody Bb (LOW)

Danza Kuduro

As Recorded by
Don Omar & Lucenzo
arr. Bernice

Slow ♩ = 63

play 2nd time only
Duet

mp

A **Double Time** **B** **C**

♩ = 126 **4** **4** optional 8va

f

D

E

F §

f

Danza Kuduro

Melody Bb (LOW), p. 2

42

Musical staff 42-45: Treble clef, key signature of two sharps (F# and C#), 4/4 time. Measures 42-45 contain a melodic line with eighth and quarter notes, some beamed together. A box labeled 'G' is placed above the staff at the end of measure 45.

46

Musical staff 46-49: Treble clef, key signature of two sharps. Measures 46-49 continue the melodic line. A box labeled 'G' is placed above the staff at the end of measure 49, with the text 'solo/soli optional 8va' to its right.

50

Musical staff 50-53: Treble clef, key signature of two sharps. Measures 50-53 continue the melodic line with eighth notes.

54

Musical staff 54-57: Treble clef, key signature of two sharps. Measures 54-57 continue the melodic line. A box labeled 'H' is placed above the staff at the end of measure 57, with the text 'tutti' to its right.

58

Musical staff 58-62: Treble clef, key signature of two sharps. Measures 58-62 continue the melodic line. A box labeled 'H' is placed above the staff at the end of measure 62, with the text 'tutti' to its right. Below the staff, the text 'optional solo/soli' is written under measures 58-60, and 'optional solo/soli' is written under measures 61-62.

63

Musical staff 63-66: Treble clef, key signature of two sharps. Measures 63-66 continue the melodic line. A box labeled 'I' is placed above the staff at the end of measure 63, with the text 'Solo Section -Drum Feature On Cue' to its right. Below the staff, the text 'To Coda' is written above measure 63, 'tutti' is written below measure 63, and '6' is written below measure 66. The text 'D.S. % al Coda' is written to the right of the staff.

73

Musical staff 73-83: Treble clef, key signature of two sharps. Measures 73-83 continue the melodic line. A box labeled 'J' is placed above the staff at the beginning of measure 73, with the text 'Coda' to its right. A box labeled 'K' is placed above the staff at the end of measure 83, with the text 'ff' below it. A fermata is placed over measures 73-83.

84

Musical staff 84-87: Treble clef, key signature of two sharps. Measures 84-87 continue the melodic line. A box labeled 'K' is placed above the staff at the end of measure 87. Below the staff, the text '1.' and '2.' are written above measures 86 and 87 respectively, indicating first and second endings.

Countermelody Bb
LOW

Danza Kuduro

As Recorded by
Don Omar & Lucenzo
arr. Bernice

Slow ♩ = 63

Double Time

A ♩ = 126

B

C

Musical staff with measures 1-10. Measure numbers 4, 4, 4, 4, 8 are written above the staff. The staff contains whole notes and rests.

Musical staff with measures 11-16. Measure numbers 8, 8, 4 are written above the staff. Section marker D is at measure 11, E at 12, F at 13. A fermata is over measure 13. A dynamic marking *f* is below measure 14. The staff contains whole notes and a melodic phrase starting at measure 14.

Musical staff with measures 17-20. Measure numbers 8, 7 are written above the staff. Section marker G is at measure 17, H at 18. A dynamic marking *f* is below measure 17. The staff contains whole notes and a melodic phrase starting at measure 17. The section ends with a Coda symbol.

Musical staff with measures 21-24. Section marker I is at measure 21. Text: Solo Section -Drum Feature On Cue 7. A dynamic marking *f* is below measure 21. The staff contains whole notes and rests. Text: D.S. al Coda is at the end of the staff.

Musical staff with measures 25-28. Section marker J is at measure 25, K at 26. Text: Coda is next to section marker J. Measure number 8 is written above the staff. A dynamic marking *ff* is below measure 25. The staff contains whole notes and a melodic phrase starting at measure 25.

Musical staff with measures 29-32. The staff contains whole notes and a melodic phrase starting at measure 29.

Musical staff with measures 33-36. Measure number 88 is written above the staff. First ending (1.) is marked above measures 33-35. Second ending (2.) is marked above measures 35-36. The staff contains whole notes and a melodic phrase starting at measure 33.

Accordian
Horn Lick Bb (LOW)
OPTIONAL

Danza Kuduro

As Recorded by
Don Omar & Lucenzo
arr. Bernice

Slow ♩ = 63

A Double Time ♩ = 126

4 4 *f*

B

C 8

D **E** **F** **G** **H** 8 8 8 8 7 *To Coda* ⊕

I Solo Section
-Drum Feature On Cue 7 *D.S. al Coda* ⊕

J ⊕ Coda **K** 8 7 1. 2.

Eye Of The Tiger

For Zanetti

Flute
Piano

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

Clarinet
Trumpet
(LOW)

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

Clarinet
Trumpet
(HIGH)

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

Alto Sax

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

Trombone

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

Piano: Am G F

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

FEELING GOOD ROAD MAP

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

Feeling Good

(Bb Minor)

Swing Time

Flute
Piano

Clarinet
Trumpet
(LOW)

Clarinet
Tenor Sax
Trumpet
(HIGH)
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

Trombone
Euphonium
Tuba
(LOW)

Piano: Bbm (8th note triplets)

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

Feeling Good

Swing Time

(HORN LICK+)

NOTE 8 ON CUE
BEAT 4

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

Flute
Piano

Musical staff for Flute/Piano in 4/4 time. The melody consists of eighth notes with triplet markings. The notes are: Bb, Db, Eb, E, Eb, E, Eb, E, Eb, Db, Bb, Ab, Bb, Bb.

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

Clarinet
Trumpet
(LOW)

Musical staff for Clarinet/Trumpet (LOW) in 4/4 time. The melody consists of eighth notes with triplet markings. The notes are: C, Eb, F, F#, F, F#, F, F#, F, Eb, C, Bb, C, C.

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

Clarinet
Tenor Sax
Trumpet
(HIGH)

Musical staff for Clarinet/Tenor Sax/Trumpet (HIGH) in 4/4 time. The melody consists of eighth notes with triplet markings. The notes are: C, Eb, F, F#, F, F#, F, F#, F, Eb, C, Bb, C, C.

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

Alto Sax

Musical staff for Alto Sax in 4/4 time. The melody consists of eighth notes with triplet markings. The notes are: G, Bb, C, C#, C, C#, C, C#, C, Bb, G, F, G, G.

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

Trombone
Euphonium

Musical staff for Trombone/Euphonium in 4/4 time. The melody consists of eighth notes with triplet markings. The notes are: 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

The musical score is written for a jazz ensemble. It consists of six staves. The top five staves are for woodwinds and brass: Flute/Piano, Clarinet Trumpet (LOW), Clarinet Tenor Sax Trumpet (HIGH), Alto Sax, and Trombone/Euphonium. The bottom staff is for Tuba. The key signature is Bb minor (two flats) and the time signature is 12/8. The score includes a 'Nasty Lick' section. Above the Flute/Piano staff, the notes Bb, Db, Bb, Eb, Db, Bb, Bb, Db, E, Eb, Db, Bb are written. Above the Clarinet Trumpet (LOW) and Clarinet Tenor Sax Trumpet (HIGH) staves, the notes C, Eb, C, F, Eb, C, C, Eb, F#, F, Eb, C are written. Above the Alto Sax staff, the notes G, Bb, G, C, Bb, G, G, Bb, C#, C, Bb, G are written. Above the Trombone/Euphonium staff, the notes Bb, Db, Bb, Eb, Db, Bb, Bb, Db, E, Eb, Db, Bb are written. Below the Trombone/Euphonium staff, the positions 1 5 1 3 5 1 1 5 2 3 5 1 are indicated. The piano part is indicated by 'Piano' above the Flute/Piano staff and 'Piano: Bbm (2 Beats Hold)' below the score. The bass line lick is indicated by 'Bass Line Lick: Bb Ab Gb F (2 Beats Hold)' below the score.

Piano: Bbm (2 Beats Hold)

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

Clarinet
Trumpet
(LOW)

Feeling Good

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

Words and Music by Leslie Bricusse & Anthony Newley

♩ = 60

Slowly, Freely

Cm Cm/B \flat Abmaj7 Cm/G G7 Cm Cm/B \flat

Birds fly-ing high, you know how I feel. Sun in the sky,

4 Abmaj7 Cm/G G Cm Cm/B \flat

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

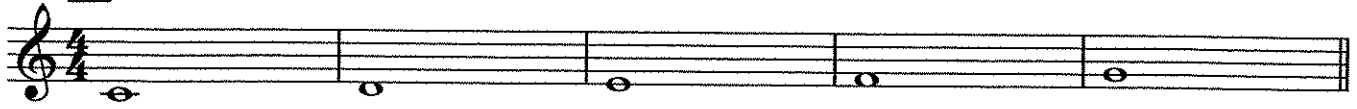
6 Am7(b5) Abmaj7 Abmaj13 Fm11 Dm7(b5)

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

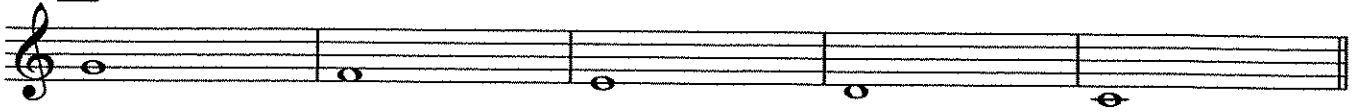
9 G7

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

Trumpet / Clarinet / Bass Clarinet

?



1) Name _____

2) Write in note names...

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

4) Play the piece...

142

Bb

(Med.)

HEART AND SOUL

-HAGY CARMICHAEL
FRANK LESSER

Handwritten musical score for guitar in B-flat major, 4/4 time. The score consists of eight staves of music with various chords and melodic lines.

Staff 1: G E-7 A-7 D7 Gmaj7 E-7 A-7 D7

Staff 2: B-7 E-7 A-7 D7 | G E-7 A-7 D7

Staff 3: G A-7 D7 Gmaj7 D-7 G7 Cmaj7 B7 E7 A7

Staff 4: D7 G7 C7 B7 Cmaj7 B7 E7 A7

Staff 5: D7 G7 C7 D7 G E-7 A-7 D7

Staff 6: Gmaj7 E-7 A-7 D7 B-7 E-7 A-7 D7

Staff 7: B7#5 E7 A-7 D7 G (E-7 A-7 D7)

Holding Out For A Hero SPONSOR SONG arr. Bernice

Melody C

Melody B \flat

Melody E \flat

Melody (B.C.)

Horn Lick 1 C

Horn Lick 1 B \flat

Horn Lick 1 E \flat

Horn Lick 1 (B.C.)

Horn Lick 2 C

Horn Lick 2 B \flat

Horn Lick 2 E \flat

Horn Lick 2 (B.C.)

Bass Synth

Piano

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

Optional Syncopated Rhythm on Cue

The musical score is arranged in systems. The first system contains four vocal lines (Melody C, B \flat , E \flat , and B.C.) with lyrics: "We need your mon - ey! So c ome on and spon sor the Sci Tech Band". The second system contains four horn lick lines (Horn Lick 1 C, B \flat , E \flat , and B.C.) with chord diagrams: A G A C C A G A, B A B D D B A B, F# E F# A A F# E F#, and A G A C C A G A. The third system contains four more horn lick lines (Horn Lick 2 C, B \flat , E \flat , and B.C.) with chord diagrams: C B A G G A A, D C# B A A B B, and A G# F# E E F# F#. The fourth system contains a Bass Synth line and a Piano line. The piano part includes optional opening chords (Am - G - F - Esus4 - E) and an optional syncopated rhythm on cue. The piano part features sustained chords (Am and Em) and a syncopated bass line.

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

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

5

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

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

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

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

HL. 1 C

HL. 1 Bb

HL. 1 Eb

HL. 1 (B.C.)

HL. 2 C

HL. 2 Bb

HL. 2 Eb

HL. 2 (B.C.)

Bass

Piano

F C G

I Just Died In Your Arms Tonight

SPONSOR SONG

arr. Bernice

MELODY Bb LOW

With Passion ♩ = 112

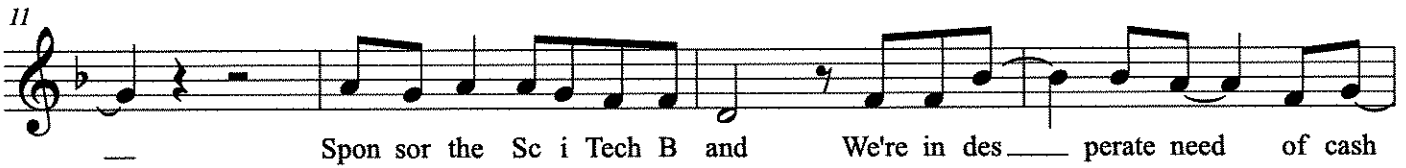
A

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



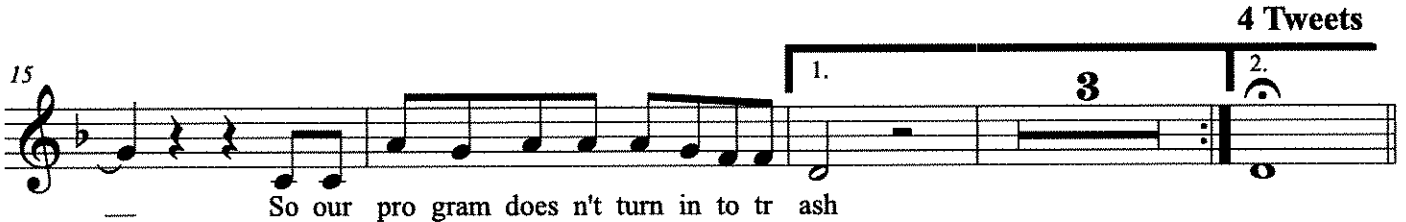
We just need your mon ey to night

11



Spon sor the Sc i Tech B and We're in des perate need of cash

15



So our pro gram does n't turn in to tr ash

C Horn Sway

♩ = 136

D Repeat 4x

22



A G A A G A A G A Bb A

E Solos

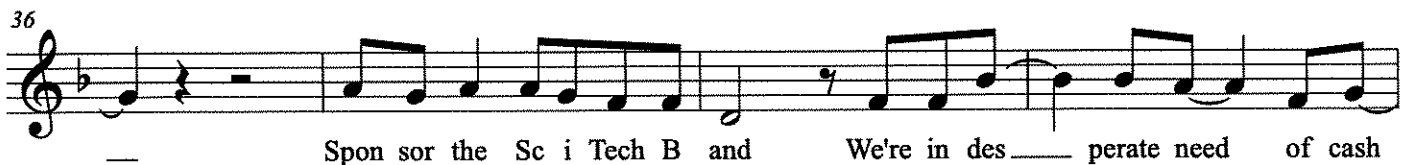
F

29



We just need your mon ey to night

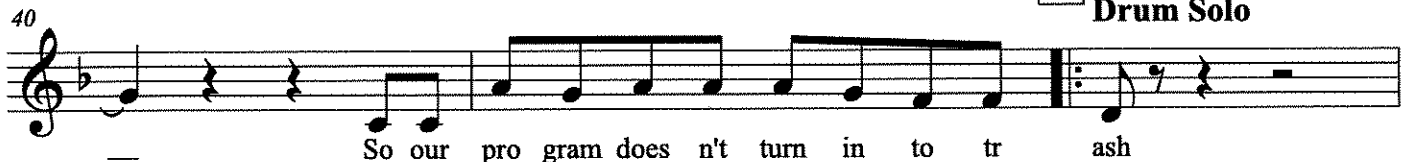
36



Spon sor the Sc i Tech B and We're in des perate need of cash

G Horn Statues /
Drum Solo

40



So our pro gram does n't turn in to tr ash

43 H

49

53

1. 2.

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

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

Bb

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 written for three staves in treble clef, with a key signature of two flats (Bb) and a common time signature (C). 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. Measures 9-12 are marked with a mezzo-forte (mf) dynamic. The score includes various musical notations such as eighth notes, quarter notes, and rests, along with articulation marks like accents and slurs. Measure numbers 1 through 12 are indicated at the bottom of the staves.

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NON + MEAN A TING - 50

To Coda ⊕ 1.

Musical notation for measures 13-16. Measure 13 starts with a treble clef and a key signature of one sharp (F#). Measures 14-16 continue with the same key signature. The notation includes various rhythmic values and dynamics such as *ff* (fortissimo) in measure 16.

Musical notation for measures 17-20. Measure 17 begins with a dynamic marking of *f* (forte). The notation includes various rhythmic values and dynamics such as *f* and *ff*.

Musical notation for measures 21-23. Measure 21 starts with a treble clef and a key signature of one sharp (F#). Measures 22-23 continue with the same key signature. The notation includes various rhythmic values and dynamics such as *f* and *ff*.

D.S. al Coda

Musical notation for measures 24-25. Measure 24 starts with a treble clef and a key signature of one sharp (F#). Measure 25 continues with the same key signature. The notation includes various rhythmic values and dynamics such as *f* and *ff*.

CODA

Musical notation for the Coda section, starting at measure 26. It features a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values and dynamics such as *f* and *ff*.

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

9

16

Lower notes for solo only

LA LUZ QUE ME ALUMBRA

THE LIGHT THAT SHINES ON ME
Original SciTech Band Student Composition

ROAD MAP

Piano Intro

Add Solo

Add Cymbal “Sprinkles”

Add Drum Build Up w/8th Notes

Band Hits

Lick #1 (Brass + Woodwinds)

Lick #2

Solo Section

Add Lick #3 Soli

Add Full Band Lick 3 (optional)

Add Drum Build Up w/8th Notes

Drum Solo (Piano Hits Every 4 beats)

Band Hits

Lick #1A

Add Lick #3

Last Note

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

Hits: EE EE EE

Lick #1: E F E

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

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

Bb INSTRUMENTS: CLARINET, TRUMPET, TENOR SAX

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

Lick #1: F# G F#

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

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

Eb INSTRUMENTS: ALTO SAX

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

Lick #1: C# D C#

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

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

PIANO & GUITAR

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

Piano Bass: A G F E (Whole Notes)

Chords: Am Am Am E

Am = A C E E = E G# B

The Legend of Super Mortal Tetris

Melody Bb
LOW PART

arr. Bernice

Each note cued

A TETRIS (♩ = 140)

B

C

D

E

F

G MARIO (♩ = 100)

MORTAL KOMBAT

I (♩ = 126)

J

YELL!

K

Spon sor the band!

L **M**
50 **3** **YELL! 2nd time only**
Spon sor the band! *f*

N **ZELDA** (♩ = 80) *mf*

O **Faster** (♩ = 120) **P**
61 **2** *f*

Q **R**

S **T**

U

83

89

The Legend of Super Mortal Tetris

arr. Bernice

Counter melody 1 B \flat
LOW PART

A TETRIS (♩ = 140)

Each note cued

Musical staff A: TETRIS (♩ = 140). Treble clef, 4/4 time, key of B \flat . Starts with a forte (f) dynamic and ends with a fortissimo piano (fp) dynamic. Includes accents and a repeat sign.

B

Musical staff B: Treble clef, 4/4 time, key of B \flat . Continuation of the TETRIS melody.

C

Musical staff C: Treble clef, 4/4 time, key of B \flat . Continuation of the TETRIS melody.

D

E

Musical staff D: Treble clef, 4/4 time, key of B \flat . Continuation of the TETRIS melody.

F

Musical staff F: Treble clef, 4/4 time, key of B \flat . Continuation of the TETRIS melody.

G MARIO (♩ = 100)

Musical staff G: MARIO (♩ = 100). Treble clef, 4/4 time, key of B \flat . Features a triplet of eighth notes.

H

Musical staff H: Treble clef, 4/4 time, key of B \flat . Continuation of the MARIO melody.

MORTAL KOMBAT

I (♩ = 126)

J

Musical staff I: MORTAL KOMBAT (♩ = 126). Treble clef, 4/4 time, key of B \flat . Features a triplet of eighth notes and rests.

45 YELL! K L Don't Play 2nd Time (Tacet)

Spon sor the band! *mf*

Detailed description: This staff contains measures 45 to 53. It begins with a treble clef and a key signature of two flats. Measures 45-47 feature a melody with eighth notes and rests, with 'X' marks above some notes. Measure 48 has a whole rest. Measures 49-51 are marked with a '4' above the staff, indicating a four-measure rest. Measure 52 has a whole note chord, and measure 53 has a whole note chord. The dynamic *mf* is indicated below measure 52.

M N ZELDA (♩ = 80)

mf

Detailed description: This staff contains measures 54 to 62. It starts with a treble clef and a key signature of two flats. Measures 54-56 are marked with a '4' above the staff, indicating a four-measure rest. Measures 57-62 contain a melody of eighth notes, with a dynamic of *mf* indicated below measure 60.

Faster
O (♩ = 120) P Q

Detailed description: This staff contains measures 63 to 69. It begins with a treble clef and a key signature of two flats. Measure 63 has a whole rest. Measure 64 is marked with a '2' above the staff, indicating a two-measure rest. Measures 65-69 feature a fast melody of eighth notes, with a dynamic of *mf* indicated below measure 65.

R

Detailed description: This staff contains measures 70 to 74. It starts with a treble clef and a key signature of two flats. Measures 70-74 feature a fast melody of eighth notes, with triplets indicated by a '3' below the notes in measures 72 and 74.

S

Detailed description: This staff contains measures 75 to 78. It begins with a treble clef and a key signature of one flat. Measures 75-78 feature a fast melody of eighth notes, with a triplet indicated by a '3' below the notes in measure 78.

T U

Detailed description: This staff contains measures 79 to 85. It starts with a treble clef and a key signature of one flat. Measures 79-85 feature a melody of eighth notes.

86

Detailed description: This staff contains measures 86 to 92. It begins with a treble clef and a key signature of one flat. Measures 86-92 feature a melody of eighth notes, ending with a whole note chord in measure 92.

The Legend of Super Mortal Tetris

Bass Line 1 Bb
Countermelody 2 Bb
LOW PART

arr. Bernice

Each note cued
Bass Line 1

A TETRIS (♩ = 140)

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of ten staves of music, each with a lettered section marker in a box. The first staff is labeled 'Bass Line 1' and includes dynamic markings *f* and *fp*. The second staff is labeled 'B'. The third staff is labeled 'C'. The fourth staff is labeled 'D'. The fifth staff is labeled 'E'. The sixth staff is labeled 'F'. The seventh staff is labeled 'G' and 'H' and includes the tempo marking 'MARIO (♩ = 100)'. The eighth staff is labeled 'I' and 'J' and includes the tempo marking 'MORTAL KOMBAT (♩ = 126)'. The ninth staff is labeled 'K' and 'L' and includes the tempo marking 'YELL!'. The tenth staff includes the lyrics 'Spon sor the band!' and features rests of 4, 3, 4, and 4 measures. The score uses various musical notations including eighth notes, quarter notes, and rests.

M **N** ZELDA (♩ = 80) **O** Faster (♩ = 120)

Countermelody 1

mf *f*

P **Q** **R** **S** **T** **U**

The Legend of Super Mortal Tetris

Bass Line 2 Bb
LOW PART

arr. Bernice

Each note cued

A TETRIS (♩ = 140)

The musical score is written in a single treble clef staff with a key signature of one flat (Bb) and a 4/4 time signature. It consists of ten measures of music, each with a measure number and a boxed letter label. Measure 1 starts with a dynamic marking of *f*. Measure 5 has a dynamic marking of *fp*. Measure 26 has a dynamic marking of *mf*. Measure 35 has a dynamic marking of *f*. The score includes repeat signs and first/second endings. Measure 26 includes a measure rest of 5 measures. Measure 35 includes measure rests of 4 and 3 measures.

6

11

16

21

26

35

B

C

D

E

F

G MARIO (♩ = 100) **H**

5

mf

MORTAL KOMBAT

I (♩ = 126) **J**

4 3

45 YELL! [K] [L] Don't Play 2nd Time (Tacet)

Spon sor the band! *mf*

4

Detailed description: This staff contains measures 45 to 53. It begins with a treble clef and a key signature of two flats. Measures 45-47 feature a melody with eighth notes and a slur. Measures 48-50 are marked with a '4' and a thick black bar, indicating a four-measure rest. Measure 51 starts with a repeat sign and a half note. Measures 52-53 continue with a half-note bass line. A dynamic marking of *mf* is placed below measure 51. A 'Tacet' instruction is written above measure 53.

[M] [N] ZELDA (♩ = 80) *mf*

4

Detailed description: This staff contains measures 54 to 62. It starts with a treble clef and a key signature of two flats. Measures 54-56 are marked with a '4' and a thick black bar. Measure 57 begins with a repeat sign and a half note. The melody continues with eighth notes and quarter notes. A dynamic marking of *mf* is placed below measure 57. A hairpin crescendo is shown above measures 61-62.

[O] Faster (♩ = 120) [P] [Q] *f*

Detailed description: This staff contains measures 63 to 71. It starts with a treble clef and a key signature of two flats. The tempo is marked 'Faster' with a quarter note equal to 120. The music consists of a steady bass line of half notes. A dynamic marking of *f* is placed below measure 63. A hairpin crescendo is shown above measures 70-71.

[R] [S]

Detailed description: This staff contains measures 72 to 79. It starts with a treble clef and a key signature of two flats. The melody consists of half notes and quarter notes. A hairpin crescendo is shown above measures 78-79.

[T] [U]

Detailed description: This staff contains measures 80 to 87. It starts with a treble clef and a key signature of two flats. The melody consists of half notes and quarter notes. A hairpin crescendo is shown above measures 86-87.

[V]

Detailed description: This staff contains measures 88 to 95. It starts with a treble clef and a key signature of two flats. The melody consists of quarter notes and a half note. A hairpin crescendo is shown above measures 94-95.

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...

My Way

Don Costa
trans. Jerannchris Rivera-Heredia

p

A

6

12

B

f

24

fp *f*

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)

Two Ceremonial Marches

1. Processional

1st Clarinet

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

YBS 54

Maestoso

f

rit.

div.

7

A **Andante**

unis.

mf

13

B

20

C

27

D

34

div.

f

41

E *unis.*

mf

1. *div.*

unis.

3

48

1. *rit.*

div.

unis.

f

3

div.

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Two Ceremonial Marches

Bass Clarinet

1. Processional

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

YBS 54

Maestoso *f* *rit.*

7 **A** **Andante** *mf*

13 *simile **B***

20 **C**

27 *simile **D***

34 *f*

41 **E** *mf* 1.

48 2. *rit.* *f*

Runaway Baby

Bb Melody (LOW)
(Doubles Alto)

Bruno Mars
arr. Murtha

Driving Soul

5

4 6 8

f *f*

21

21

29

25

31

36

To Coda

43

40 4

ff *f*

48

48

D.S. al Coda

52

ff *f*

65 OPEN FOR SOLOS

56 \oplus Coda

6

fp *f*

67

72

73

77

1. 2.

82

83

88

93

99

Santa Claus Is Comin' To Town

Melody - Bb

Coots & Gillespie
arr. Bernice

Moderate Swing ♩

The musical score is written in 4/4 time with a key signature of one flat (Bb). It begins with a *mf* dynamic marking. The score is divided into sections labeled A, B, C, D, and E. Section A (measures 1-5) features a melodic line with eighth-note patterns. Section B (measures 6-11) continues the melody with a long note at the end. Section C (measures 12-17) shows a more rhythmic pattern. Section D (measures 18-23) includes a key signature change to two flats (Bb) and a *f* dynamic marking. Section E (measures 24-36) features a *D.S. al Coda* instruction and a final melodic phrase. The score concludes with a Coda section (measures 37-40) consisting of a few sustained notes.

Santa Claus Is Comin' To Town

Bb Bass Line (Low)

Coots & Gillespie
arr. Bernice

Moderate Swing



C F C C7 F Fm C Am

A

C F C C7 F Fm C Am

B

C7 F C7 F D7

C

To Coda D

G7 G#dim Am D7 G7 Gaug C F C C7 F Fm C Am

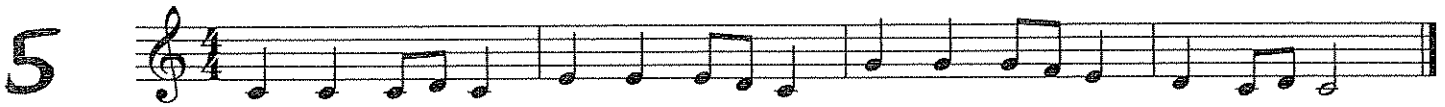
D.S. al Coda

E

C Am Dm7 G7 C

Bb-Low

Sight Reading Exercises



Bass Clarinet

Simple Gifts

from *Appalachian Spring*

Traditional
Aaron Copland (1900-1990)

$\text{♩} = 72$

mp

f

Smells Like Teen Spirit

4 **A**
f

8 *f*

12 **B** *f* **C** *mp*

20

24 **D** *mf*

29 **E** *f* %

34

39 To Coda on 3rd Time

44 **F** **G** SOLO OR SOLI *f*

51

2

H

56



61

I



67

J



72



76

K



81

D.S. al Coda



L

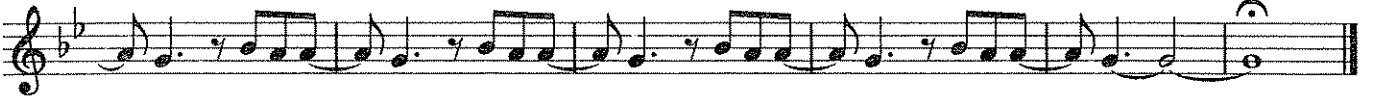


85



90

rit.



Smeļs Like Teen Spirit

The musical score is written in treble clef, B-flat major (two flats), and 4/4 time. It consists of six systems of music, each starting with a measure number and a section label in a box:

- System 1:** Measure 4, Section **A**. Starts with a whole rest, followed by a series of eighth notes. Dynamics: *f*.
- System 2:** Measure 7. Continues the eighth-note pattern.
- System 3:** Measure 10. Continues the eighth-note pattern.
- System 4:** Measure 13, Section **B**. Starts with a repeat sign, followed by quarter notes. Dynamics: *mf*. Section **C** is indicated above the measure.
- System 5:** Measure 19. Continues the quarter-note pattern. Dynamics: *mp*.
- System 6:** Measure 25, Section **D**. Continues the quarter-note pattern. Dynamics: *mf*.
- System 7:** Measure 31, Section **E**. Continues the quarter-note pattern. Dynamics: *mf*. Section **E** is marked with a repeat sign and the number 11. The system ends with a double bar line and a repeat sign. Text: "To Coda on 3rd Time".
- System 8:** Measure 45, Section **F**. Continues the quarter-note pattern. Dynamics: *mf*. Section **F** is marked with a repeat sign and the number 11. The system ends with a double bar line and a repeat sign.

2

48

G

8

H

8

I

4

69

J

4

K

mp

78

84

D.S. al Coda



L

85

4

f

ff

95

Smells Like Teen Spirit

4 **A**

8 *f*

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

27 *mf*

33 **E** § *f*

37

41 To Coda on 3rd Time

45 **F**

49 **G** *f*

53

2

H

57

61

65

I

J

K

4

8

82

D.S. al Coda

L

85

89

rit.

93

(rit.)

Sponsor Song 2017 - Melody

C INSTRUMENTS (TREBLE)



B-FLAT INSTRUMENTS (HIGH)



B-FLAT INSTRUMENTS (LOW)



E-FLAT INSTRUMENTS



C INSTRUMENTS (BASS)



TUBA



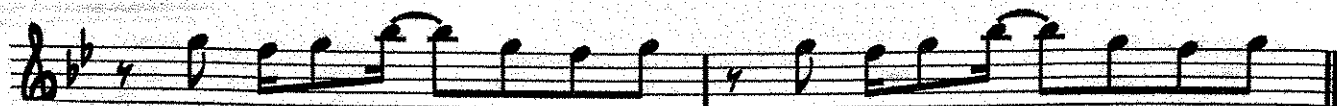
Lyrics

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



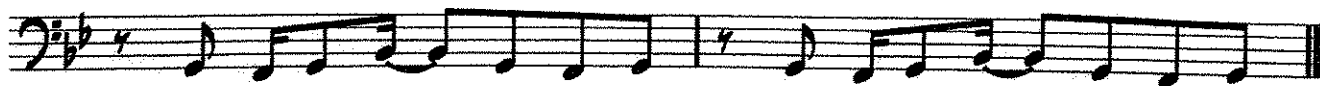
E D E G E D E E D E G E D E

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

B♭ Bass Clarinet

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

11

19

mp *f*

27

The musical score is written for B♭ Bass Clarinet in 3/4 time. It consists of six staves of music. The first staff begins with a treble clef and a 3/4 time signature. The tempo/style marking is 'Majestic'. A measure rest is followed by a quarter note G4, a quarter note A4, and a quarter note B4. A fermata is placed over the G4 note. A box containing the number '3' is positioned above the staff. The dynamic marking *f* is placed below the staff. The second staff continues the melody with eighth and quarter notes. The third staff begins with a measure rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A box containing the number '11' is positioned above the staff. The fourth staff continues the melody, ending with a triplet of eighth notes G4, A4, and B4. A box containing the number '19' is positioned above the staff. The fifth staff begins with a measure rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The dynamic marking *mp* is placed below the staff. The sixth staff continues the melody, ending with a quarter note G4. A box containing the number '27' is positioned above the staff. The seventh staff continues the melody, ending with a quarter note G4.

Bb PART LOW (D MAJOR) **The Swallowtail Jig**

Traditional Irish
arr. Bernice

Musical score for "The Swallowtail Jig" in D major, Bb part low. The score consists of four staves of music in treble clef with a key signature of two sharps (F# and C#). The time signature is 6/8. The first staff starts with a treble clef, a key signature of two sharps, and a 6/8 time signature. It begins with a whole rest followed by a quarter note G4, then a repeat sign. The melody continues with eighth notes. Chords F#m and E are indicated above the staff. The second staff starts at measure 6 and includes first and second endings. Chords F#m, E, F#m, F#m, and F#m are indicated. The third staff starts at measure 12 and includes chords F#m, C#m, F#m, and E. The fourth staff starts at measure 18 and includes first and second endings with chord F#m.

TAKE ON ME

CLARINET I

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

(UNISON PATTERNS)

(A) (TECHNO-POP)

mf

(B)

f

(TECHNO-POP)

(SOLO)

mf

mp

(9)

f

mf

(21)

(SOLO)

f

f

CLARINET I

29 30 31 32

33-35 36 37 38-39

33

40 41 42 43 44

41

45 46 47 48 49 44-52

TO CODA

53 54 55 56

57 58 59 60

61-64 65-69 70 71 70

61

65

72 73 74 75 76

D.S. AL CODA

77 78 79 80

CODA

81 82 83 84

TAKE ON ME

CLARINET 2

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

(UNISON PATTERNS)

(A) (TECHNO-POP)

Musical staff for section A, measures 1-8. It features a rhythmic melody in 4/4 time with eighth and quarter notes. Dynamics include *mf* and accents.

(B)

Musical staff for section B, measures 9-13. It features a melodic line with a dynamic of *f* and accents.

(TECHNO-POP)

Musical staff for section C, measures 14-15. It features a long note with a dynamic of *mf* and a hairpin crescendo.

Musical staff for section D, measures 16-18. It features a long note with a dynamic of *mp*.

(9)

Musical staff for section E, measures 19-21. It features a melodic line with a dynamic of *f* and accents.

Musical staff for section F, measures 22-24. It features a melodic line with a dynamic of *mf*.

(21)

(SOLO)

Musical staff for section G, measures 25-27. It features a melodic line with a dynamic of *f* and accents.

Musical staff for section H, measures 28-30. It features a melodic line with accents.

CLARINET 2

Musical staff 1: Measures 29-32. Includes dynamic markings *f* and *mf*.

Musical staff 2: Measure 33 (circled), marked with a treble clef and a 3/4 time signature. Includes dynamic markings *f* and *mf*. Measure 38-39 is marked with a 2/4 time signature.

Musical staff 3: Measure 40 (circled), marked with a treble clef and a 4/4 time signature. Includes dynamic markings *f* and *mf*. Measure 49 (circled) is marked with a treble clef and a 4/4 time signature.

Musical staff 4: Measures 45-52. Includes dynamic markings *f* and *mf*. Measure 49 (circled) is marked with a treble clef and a 4/4 time signature. The text "TO CODA" is written above the staff.

Musical staff 5: Measures 53-56. Includes dynamic markings *mf* and *f*.

Musical staff 6: Measures 57-60. Includes dynamic markings *f* and *ff*.

Musical staff 7: Measures 61-64 (circled), 65 (circled), and 70-71. Includes dynamic markings *f* and *ff*.

Musical staff 8: Measures 72-76. Includes dynamic markings *mf* and *f*. The text "D.S. AL CODA" is written above the staff.

Musical staff 9: Measures 77-80. Includes dynamic markings *f* and *ff*. The text "CODA" is written above the staff.

Musical staff 10: Measures 81-84. Includes dynamic markings *f* and *ff*.

THE TEMPEST

B \flat BASS CLARINET

ROBERT W. SMITH

With energy!

1 2 3 4 5 6 7 8 9 10
mp *f*

11 12 13 14 15 16 17 18 12 30
mp *ff* *mp*

31 32 33 34 35 36 37 38 39 40
f *mp*

41 42 43 44 45 46 47 48
ff *mp*

49 50 51 52 53 54 55

56 57 58 59 60 61 62 63 64
f

65 66 67 68 69 3 72 73
mp *mf* *f*

74 75 76 77 78 79
ff

THE TEMPEST

ROBERT W. SMITH

B \flat CLARINETS

With energy!

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

mp *f* *f* *ff* *mf* *f* *ff* *p* *cresc. poco a poco* *ff*

390 Uv

(MED. UP)

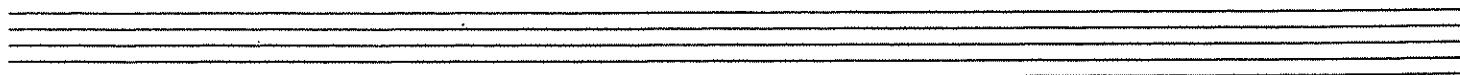
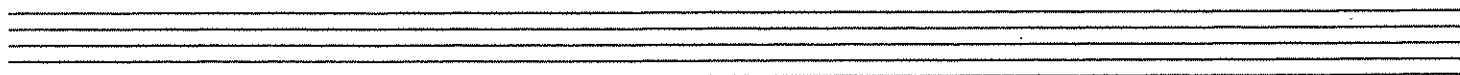
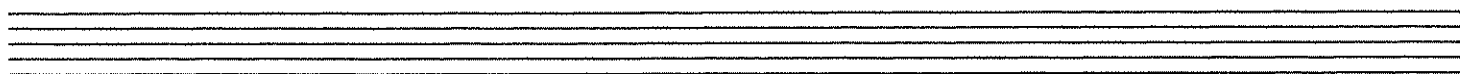
TENOR MADNESS

-SONNY ROLLINS

C7 F7 C7

F7 C7 A7#9

D-7 G7 C7



Uptown Funk!

Funk $\text{♩} = 116$

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of 12 sections labeled A through L, with measure numbers 9, 13, 17, 21, 25, 29, 33, 39, 43, and 47 marked at the beginning of their respective staves. Section A (measures 1-8) features a 4-measure rest and a *mp* dynamic. Section B (measures 9-12) is marked *f*. Section C (measures 13-16) is marked *mf*. Section D (measures 17-20) continues the *mf* dynamic. Section E (measures 21-24) is marked with a repeat sign. Section F (measures 25-28) continues the *mf* dynamic. Section G (measures 29-32) includes the instruction "optional top notes" and is marked *f*. Section H (measures 33-36) is marked *f*. Section I (measures 37-40) features a 3-measure rest and is marked *f*. Section J (measures 41-44) is marked *f*. Section K (measures 45-48) is marked *mf*. Section L (measures 49-52) is marked *mf*. The score concludes with the instruction "D.S. al Coda" at the end of the final staff.

D.S. al Coda

♩ Coda

Uptown Funk!

Melody Bb LOW, p. 2

M

50

f *mp*

N

55

1. 2.

O

60

mf

P

64

f

Q

68

3 *f*

R

S

74

ff

T

79

U

84

V

89

fff

Countermelody Bb
LOW

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice

Funk ♩ = 116

A 4 B 3 C

11 D 3 E 4 F mf

23 G f

H 30 I f

37 J To Coda

K 41 L 3 4 D.S. al Coda

Uptown Funk!

Coda

50 **M** **N** **O** **P**

67 **Q**

R 72

S 76 **T**

81 **U**

86 **V**

90 **fff**

Bass Line Bb
LOW

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice

Funk ♩ = 116

A

B

4
mp

C

D

E

⌘

10
mf

F

G

19
p

H

I

28
mf *f*

J

To Coda ⌘

K

37
f *mp*

L

D.S. al Coda

45

Uptown Funk!

Bass Line Bb LOW, p. 2

Coda M N

50 1.

f *mp*

O P

59 2.

mf

Q R

68 *f*

S T U

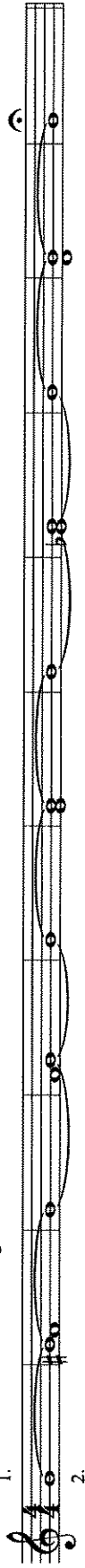
76 *ff*

V

85 *fff*

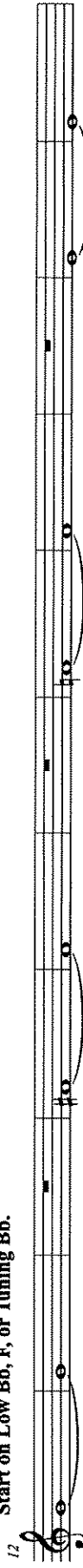
Chromatics with relative pitch
Start on Low B \flat , F, or Tuning B \flat

1
2.

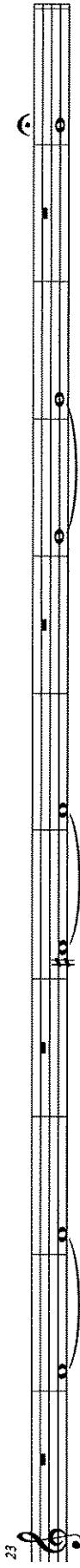


9 Count Tones
Start on Low B \flat , F, or Tuning B \flat .

12

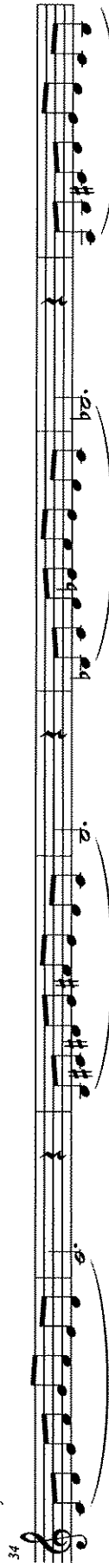


23



F, Low B \flat / Slurred 8th notes to F

34

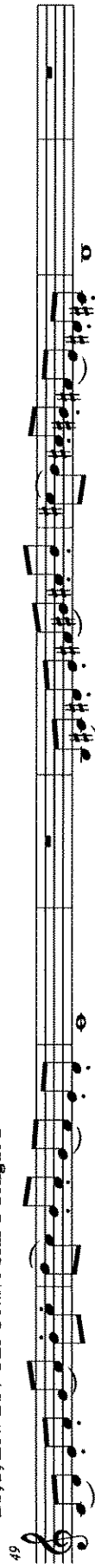


B \flat , F, Low B \flat / One Octave Slur 2 Tongue 2

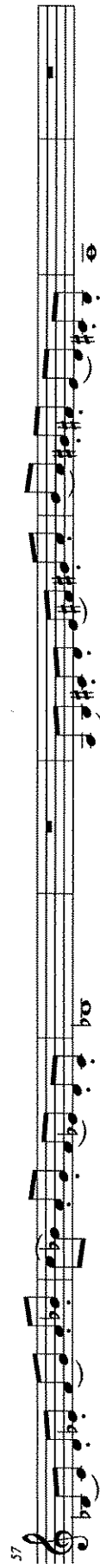
41



49



57



Clarinet in B \flat 2

68

Musical staff 68-72: Treble clef, key signature of two flats. Measures 68-72 contain a sequence of eighth notes with slurs and ties, starting on G \flat and moving up to D \sharp .

73

Musical staff 73-77: Treble clef, key signature of two flats. Measures 73-77 contain a sequence of eighth notes with slurs and ties, starting on D \sharp and moving up to G \flat .

2 Note / Slurred 16ths to F

78

Musical staff 78-83: Treble clef, key signature of two flats. Measures 78-83 contain a sequence of eighth notes with slurs and ties, starting on F and moving up to D \sharp .

84

Musical staff 84-89: Treble clef, key signature of two flats. Measures 84-89 contain a sequence of eighth notes with slurs and ties, starting on D \sharp and moving up to G \flat .

90

Musical staff 90-95: Treble clef, key signature of two flats. Measures 90-95 contain a sequence of eighth notes with slurs and ties, starting on G \flat and moving up to D \sharp .

3 Note / Slurred 3rds

96

Musical staff 96-101: Treble clef, key signature of two flats. Measures 96-101 contain a sequence of eighth notes with slurs and ties, starting on D \sharp and moving up to G \flat .

99

Musical staff 99-104: Treble clef, key signature of two flats. Measures 99-104 contain a sequence of eighth notes with slurs and ties, starting on G \flat and moving up to D \sharp .

105

Musical staff 105-109: Treble clef, key signature of two flats. Measures 105-109 contain a sequence of eighth notes with slurs and ties, starting on D \sharp and moving up to G \flat .

Clarinet in B \flat 2

4 Note / Crazy 16ths

The musical score consists of three systems, each with two staves. The first system begins at measure 108 and contains two staves of music. The second system begins at measure 113 and also contains two staves. The third system begins at measure 118 and contains two staves. The music is written in treble clef and features a variety of note values, including eighth and sixteenth notes, as well as rests. The key signature is one flat (B-flat major or D minor). The exercises are characterized by rapid sixteenth-note passages and are grouped by large, sweeping slurs.

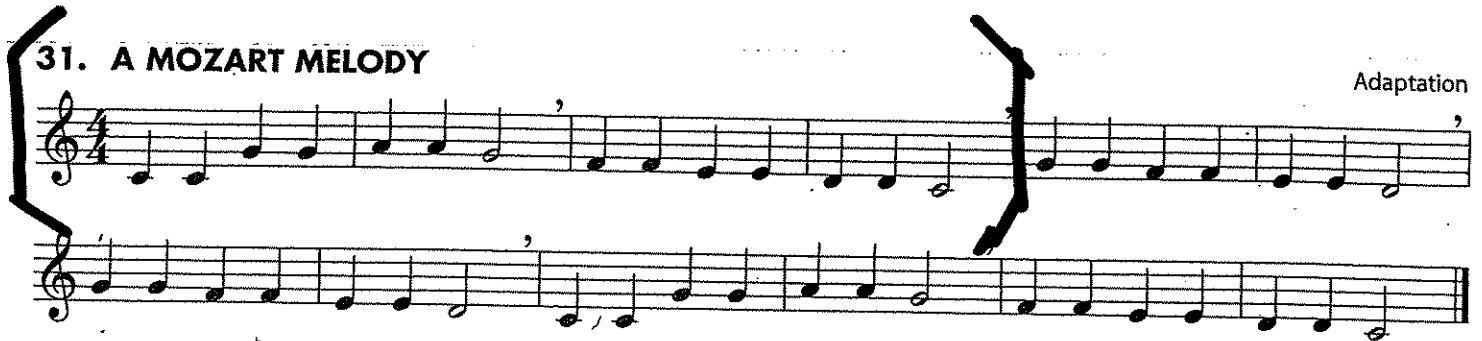
The image contains ten blank musical staves, each consisting of five horizontal lines, arranged vertically down the page. These staves are intended for musical notation.

Clarinet

Name _____

- Write the note names for # 31, measures 1-4

31. A MOZART MELODY Adaptation



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

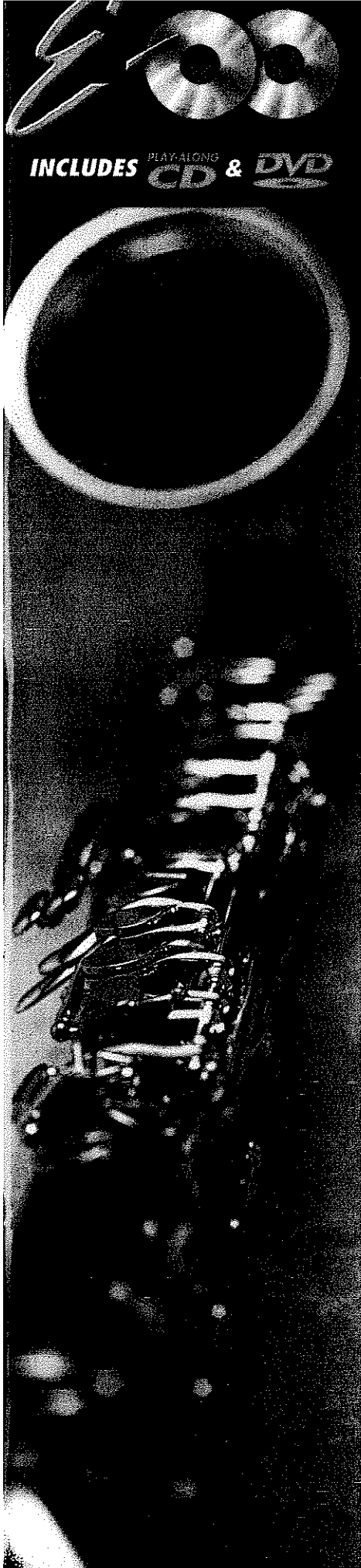


ESSENTIAL ELEMENTS[®] 2000 PLUS DVD

COMPREHENSIVE BAND METHOD



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



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 "too" 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

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:

REED PLACEMENT

- Put the thin end of the reed in your mouth to moisten it thoroughly.
- Looking at the flat side of the mouthpiece, the ligature screws extend to your right. Slide the ligature up with your thumb.
- Place the flat side of the reed against the mouthpiece under the ligature.
- Lower the ligature and position the reed so that only a hairline of the mouthpiece can be seen above the reed.
- Gently tighten the ligature screws.

EMBOUCHURE

- Moisten your lips and roll the lower lip over your bottom teeth.
- Firm the corners of your mouth like a slightly puckered smile.
- Stretch your chin downward.
- Place the mouthpiece on your lower lip so that the reed extends about 3/4 inch into your mouth. Place upper teeth on top of the mouthpiece.
- Close your mouth around the mouthpiece. Keep the corners of the mouth firm and the chin pointing downward.

Taking Care Of Your Instrument

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

- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Remove the neck and bell, and shake out excess moisture. Return them to the case.
- Drop a weighted chamois or cotton swab into the body of the instrument and pull it out the top end.
- If the body of your bass clarinet has two sections, gently twist them apart. Return the body section(s) to the case.
- As you put each piece back in the case, check to be sure they are dry.
- Your case is designed to hold only specific objects. If you try to force anything else into the case, it may damage your instrument.

MOUTHPIECE WORKOUT

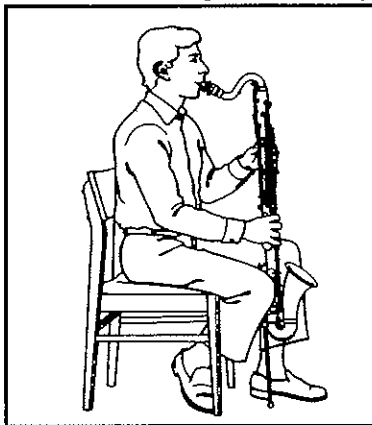
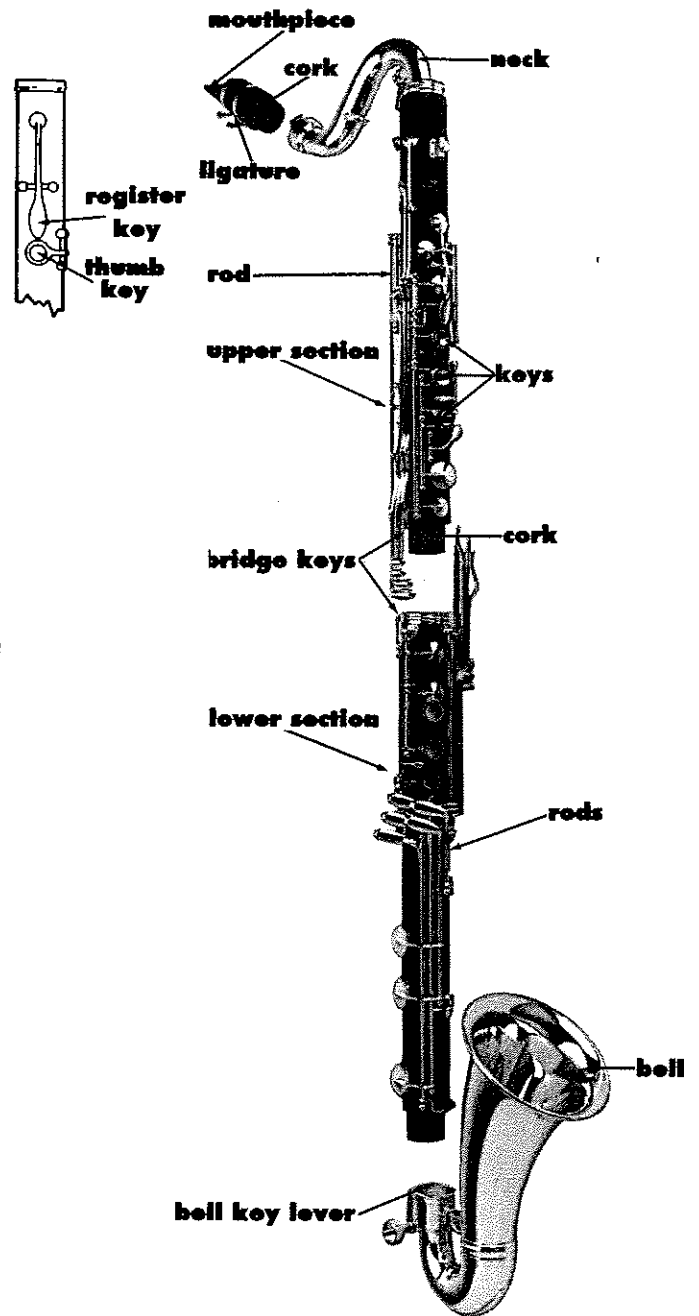
Form your embouchure around the mouthpiece, and take a deep breath without raising your shoulders. Whisper "too" and gradually exhale your full airstream. Strive for an even tone.



Getting It Together

If you just played the MOUTHPIECE WORKOUT, begin by carefully removing the reed. Otherwise, take the reed from its case.

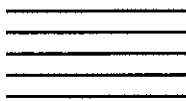
- Step 1** Put the thin end of the reed into your mouth to moisten it thoroughly while assembling your instrument. If needed, rub a small amount of cork grease on all corks. Clean hands.
- Step 2** (If your instrument has one body section, skip to Step 3.) Hold the upper section in your left hand. Press your fingers on the round keys. The bridge keys **must** be raised. Grasp the lower section with your right hand, and press your fingers on the round keys. Gently twist upper and lower sections together. The upper section's bridge key must be directly over the lower section's bridge key. Be careful not to bend any keys or rods.
- Step 3** Press the key on the bell to lift the lever, and twist the bell onto the cork of the lower section. Point the bell forward in line with the round keys.
- Step 4** Insert the end pin on the back of the bell. Tighten the screw and lower the instrument to the ground. If you use a neck strap, put it on.
- Step 5** Twist the mouthpiece into the neck. Place the reed on the mouthpiece (see page 2).
- Step 6** Twist the smaller end of the neck into the body section and align with the register key. Tighten the neck screw.



Step 7
Adjust to a comfortable playing position centered in front of your body. Rest your left thumb across the thumb key. Place your right thumb under the thumb rest. Your fingers should curve naturally. Hold the instrument as shown at left:

READING MUSIC

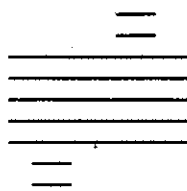
Music Staff



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

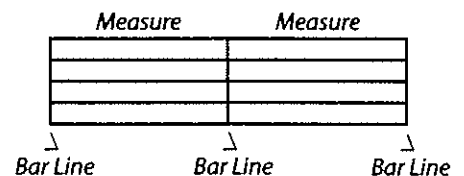
Identify and draw each of these symbols:

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.

"G" is played **open**. Keep your fingers relaxed and curved above the tone holes.

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 with each new note.

△ The black circles tell you which tone holes to cover or keys to press. "F" is played with the **left thumb**.

4. TWO'S A TEAM


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

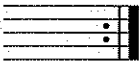
5. HEADING DOWN

Practice long tones on each new note.

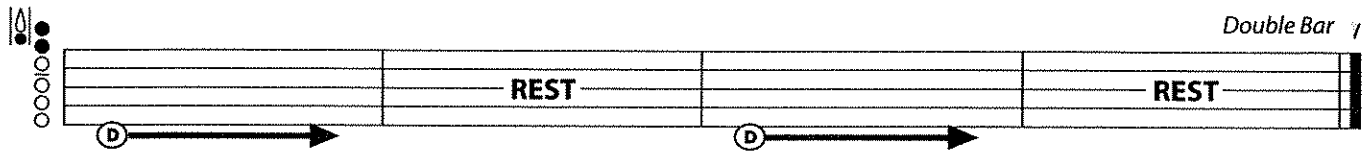
6. MOVING ON UP

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

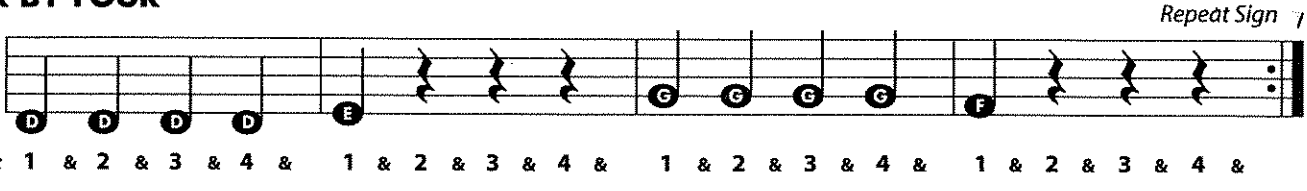
Double Bar  indicates the end of a piece of music.

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

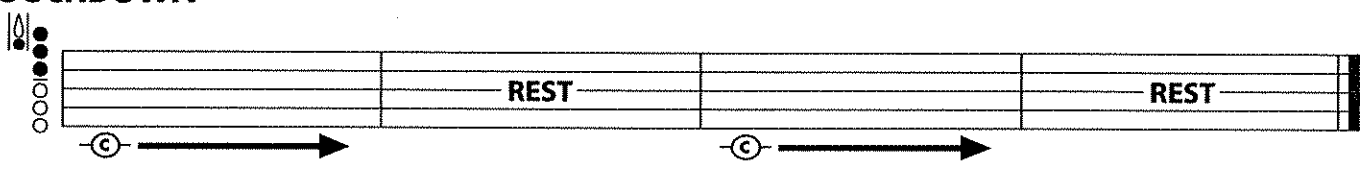
7. THE LONG HAUL

D 

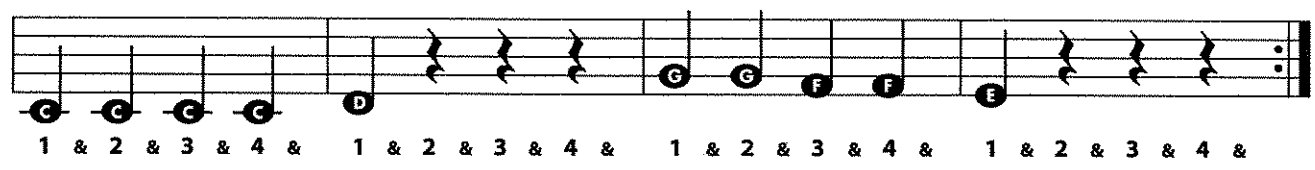
8. FOUR BY FOUR





9. TOUCHDOWN

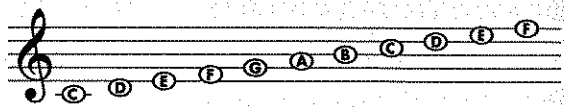
C 

10. THE FAB FIVE



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

Time Signature indicates how many beats per measure and what kind of note gets one beat.
 = 4 beats per measure
 = Quarter note gets one beat

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


THEORY

- Sharp** # raises the note and remains in effect for the entire measure.
- Flat** 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.

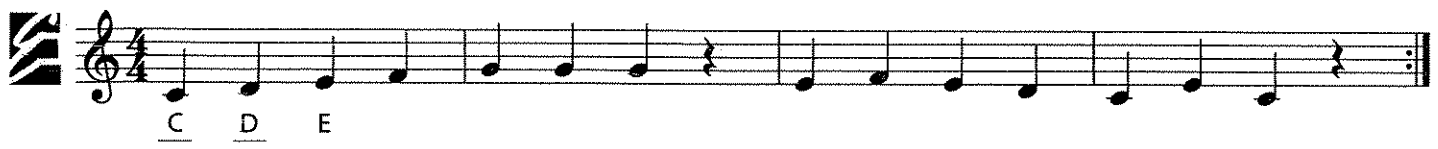
11. READING THE NOTES *Compare this to exercise 10, THE FAB FIVE.*



12. FIRST FLIGHT

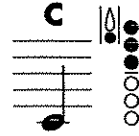
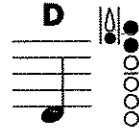
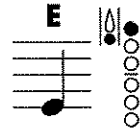
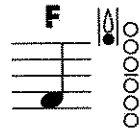
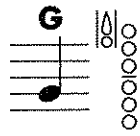


13. ESSENTIAL ELEMENTS QUIZ *Fill in the remaining note names before playing.*



Notes In Review

Memorize the fingerings for the notes you've learned:



14. ROLLING ALONG

Go to the next line. /

Double Bar /

Half Note

1 & 2 &

Half Rest

1 & 2 &

15. RHYTHM RAP

Clap the rhythm while counting and tapping.

Clap

Repeat Sign /

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

16. THE HALF COUNTS

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

17. HOT CROSS BUNS

Check your embouchure and hand position.

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.

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

Whole Note



1 & 2 & 3 & 4 &

Whole Rest



1 & 2 & 3 & 4 &

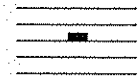
= A Whole Measure of Silent Beats

Whole Rest



hangs from a staff line.

Half Rest



sits on a staff line.

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 &

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 &

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 (\sharp) or flats (\flat) throughout the music. Your Key Signature indicates the *Key of C* (no sharps or flats).

THEORY

23. MARCH STEPS

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.

A *Fermata γ*

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 **B**

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

B 

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.

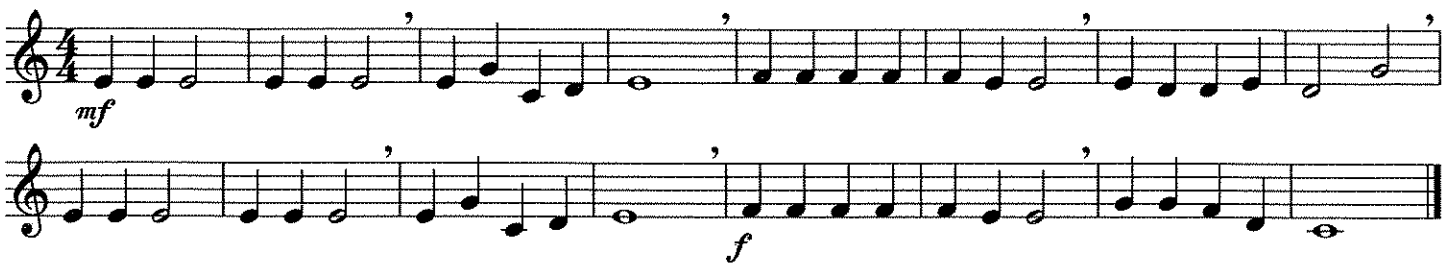
37. LOUD AND SOFT

Clap



38. JINGLE BELLS *Keep your fingers close to the keys, curved naturally.*

J. S. Pierpont



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

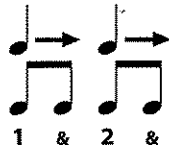
Traditional Hanukkah Song



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

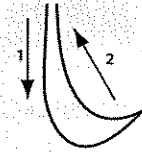
Gioacchino Rossini

2/4 Time Signature

= 2 beats per measure
= Quarter note gets one beat

Conducting

Practice conducting this two-beat pattern.



46. RHYTHM RAP

Clap

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

47. TWO BY TWO

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

Tempo Markings

Tempo is the speed of music. Tempo markings are usually written above the staff, in Italian.

Allegro – Fast tempo **Moderato** – Medium tempo **Andante** – Slower walking tempo

48. HIGH SCHOOL CADETS – March

John Philip Sousa

Allegro

f

Reproduced by Permission of Boosey & Hawkes Music Publishers Ltd.

49. HEY, HO! NOBODY'S HOME – New Note

Moderato

mf Δ A

Dynamics

Crescendo (gradually louder)

Decrescendo or *Diminuendo* (gradually softer)

50. CLAP THE DYNAMICS

Clap

p *f* *p*

51. PLAY THE DYNAMICS

p *f* *p*

PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

1. TONE BUILDER

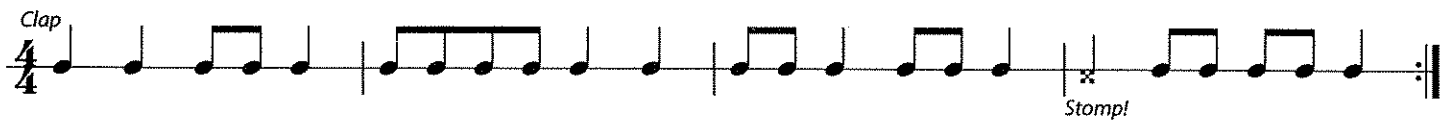


2. RHYTHM ETUDE



3. RHYTHM RAP

Clap



Stomp!

4. CHORALE

Andante



p *mf* *p*

53. AURA LEE – Duet or Band Arrangement


(Part A = Melody, Part B = Harmony)

George R. Poulton

Andante



mf *p*



mf *f* *mf* *p*

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

French Folk Song

Moderato



① ②

mf *f*

PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN - Band Arrangement

Arr. by John Higgins

Allegro

3 ↘ Measure number

mf

11

19

f

This musical score is for the piece 'When the Saints Go Marching In'. It is written in 4/4 time and marked 'Allegro'. The score consists of three staves. The first staff begins with a measure rest followed by a box containing the number '3' and an arrow pointing to the right, labeled 'Measure number'. The music starts with a mezzo-forte (*mf*) dynamic. The second staff features a crescendo leading to a forte (*f*) dynamic, with a box containing the number '11' above it. The third staff continues the piece, with a box containing the number '19' above it.

56. OLD MACDONALD HAD A BAND - Section Feature

Allegro

mf

9

13

f

p

2nd time go on to meas. 13

This musical score is for the piece 'Old MacDonald Had a Band'. It is written in 4/4 time and marked 'Allegro'. The score consists of three staves. The first staff begins with a mezzo-forte (*mf*) dynamic. The second staff features a crescendo leading to a forte (*f*) dynamic, with a box containing the number '9' above it. The music then transitions to a piano (*p*) dynamic. The third staff begins with a box containing the number '13' above it. A double bar line with repeat dots is present at the end of the second staff, with the instruction '2nd time go on to meas. 13' written above it.

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 piece 'Ode to Joy' from Beethoven's Symphony No. 9. It is written in 4/4 time and marked 'Moderato'. The score consists of three staves. The first staff begins with a mezzo-forte (*mf*) dynamic. The second staff features a crescendo leading to a piano (*p*) dynamic, with a box containing the number '9' above it. The music then transitions to a forte (*f*) dynamic, with a box containing the number '13' above it. The third staff continues the piece.

58. HARD ROCK BLUES - Encore

John Higgins

Allegro

f

This musical score is for the piece 'Hard Rock Blues'. It is written in 4/4 time and marked 'Allegro'. The score consists of two staves. The first staff begins with a forte (*f*) dynamic. The second staff continues the piece.

RHYTHM STUDIES

1 2 3 4

4/4

5 6 7 8

4/4

9 10 11 12

4/4

13 14 15 16

4/4

17 18 19 20

4/4

21 22 23 24

4/4

25 26 27 28

4/4

29 30 31 32

4/4

33 34 35 36

4/4

RHYTHM STUDIES

37 38 39 40

4/4

41 42 43 44

4/4

45 46 47 48

4/4

49 50 51 52

4/4

53 54 55 56

4/4

57 58 59 60

3/4

61 62 63 64

3/4

65 66 67 68

2/4

69 70 71 72

2/4

CREATING MUSIC

THEORY

Composition

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

1. ODE TO JOY

Ludwig van Beethoven

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

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

1. Question 2. Answer

3. Question 4. Answer

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

A C

B D

4. YOU NAME IT:

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

1. Question 2. Answer

3. Question 4. Answer

THEORY

Improvisation

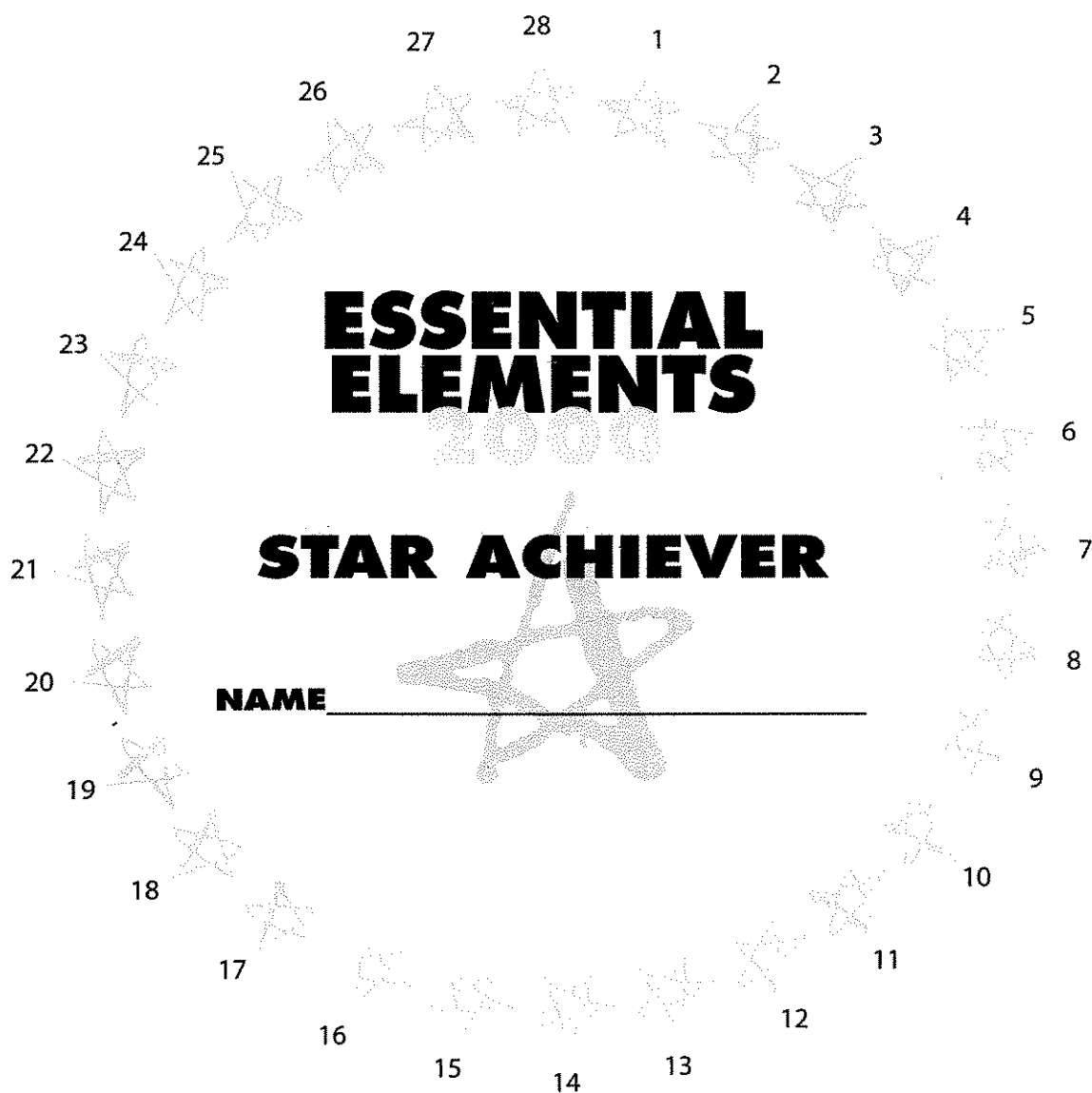
Improvisation is the art of freely creating your own melody *as you play*. Use these notes to play your own melody (Line A), to go with the accompaniment (Line B).

5. INSTANT MELODY

A

B

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

B \flat BASS CLARINET

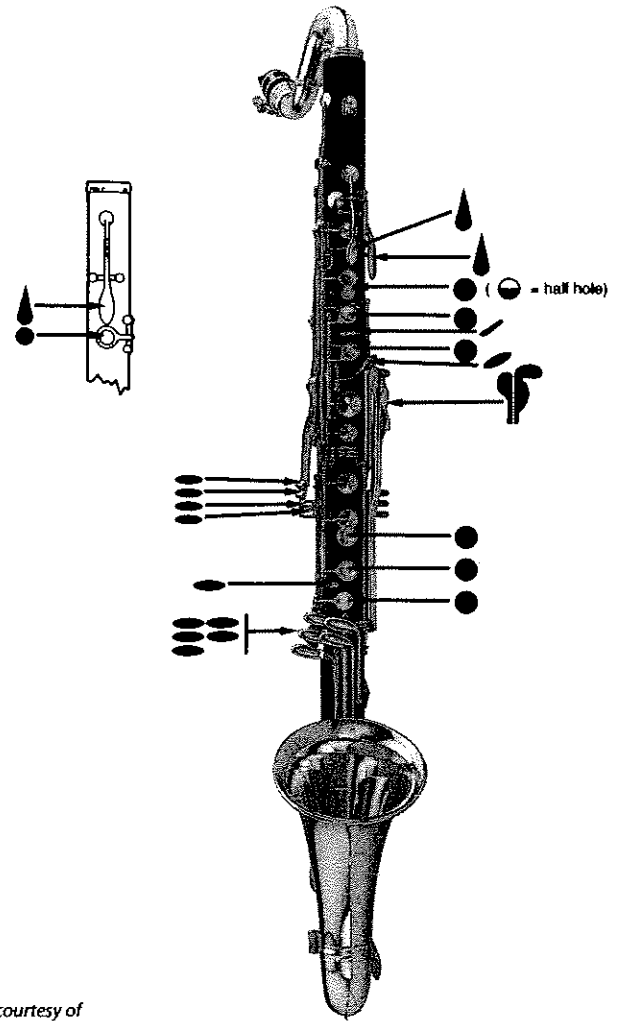
Instrument Care Reminders

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

- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Remove the neck and bell, and shake out excess moisture. Return them to the case.
- Drop a weighted chamois or cotton swab into the body of the instrument and pull it out the top end.
- If the body of your bass clarinet has two sections, gently twist them apart. Return the body section(s) to the case.
- As you put each piece back in the case, check to be sure they are dry.
- Your case is designed to hold only specific objects. If you try to force anything else into the case, it may damage your instrument.

- = Open
- = Pressed down

Alternate fingerings are used in certain situations to allow for smoother technique. These are shown to the right of the more common fingerings.



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

<p>D\sharp E\flat</p>	<p>E</p>	<p>F</p>	<p>F\sharp G\flat</p>
<p>G</p>	<p>G\sharp A\flat</p>	<p>A</p>	<p>A\sharp B\flat</p>
<p>B</p>	<p>C</p>	<p>C\sharp D\flat</p>	<p>D</p>

FINGERING CHART

B \flat BASS CLARINET

D \sharp E \flat

E

F

F \sharp G \flat

G

G \sharp A \flat

A

A \sharp B \flat

B

C

C \sharp D \flat

D

D \sharp E \flat

E

F

F \sharp G \flat

G

G \sharp A \flat

A

A \sharp B \flat

B

C

C \sharp D \flat

D

D \sharp E \flat

E

F

F \sharp 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"
Fute/Mallets								
Clarinet								
Alto Sax								