

**BASS
CLARINET**

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57. We Know What You Whisper
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What to practice first...

WINTERFEST SET LIST (Semester 1)

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

ARTS ALIVE SET LIST (Semester 2)

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

Graduation - Pomp & Circumstance

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

FINGERING CHART

B \flat BASS CLARINET

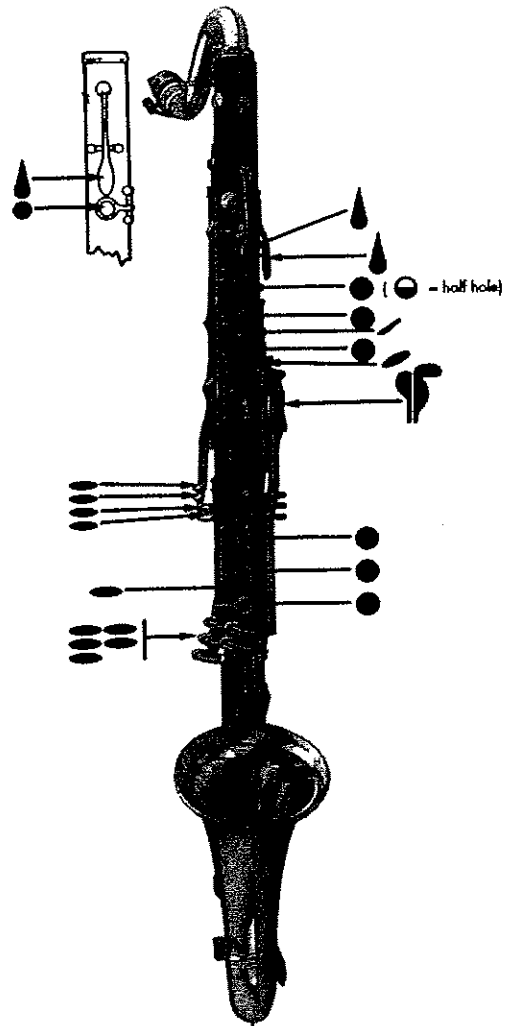
Instrument Care Reminders

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.



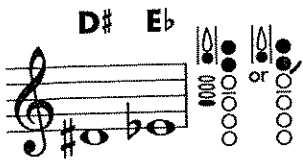
*Instrument courtesy of
Yamaha Corporation of America,
Band and Orchestral Division*

<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>

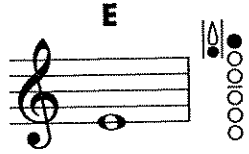
FINGERING CHART

B \flat BASS CLARINET

D \sharp E \flat



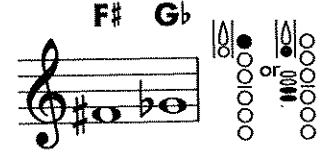
E



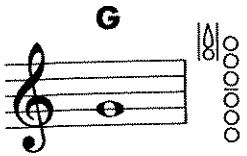
F



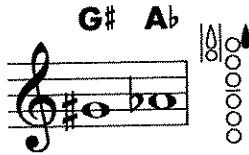
F \sharp G \flat



G



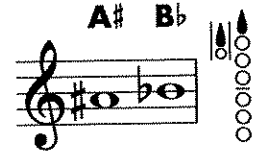
G \sharp A \flat



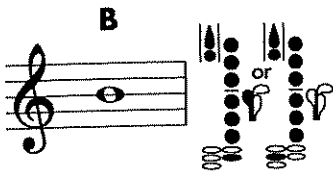
A



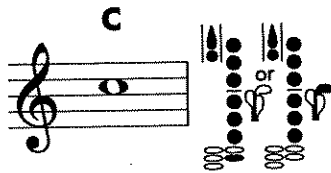
A \sharp B \flat



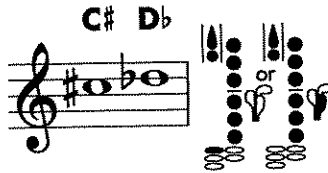
B



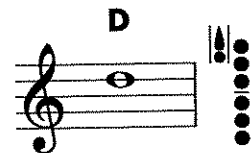
C



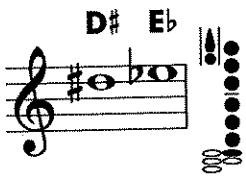
C \sharp D \flat



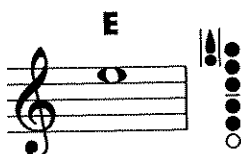
D



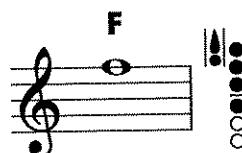
D \sharp E \flat



E




F



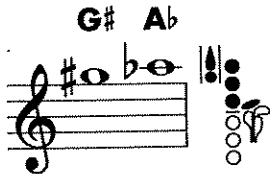
F \sharp G \flat



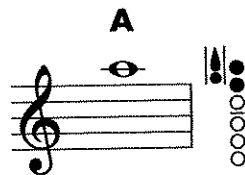
G



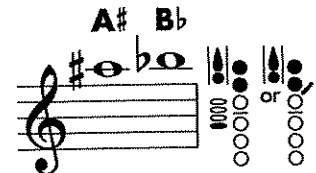
G \sharp A \flat



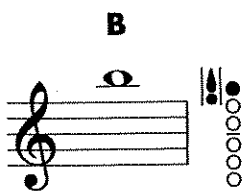
A



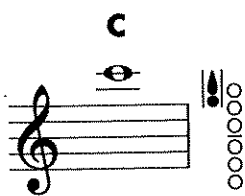
A \sharp B \flat



B



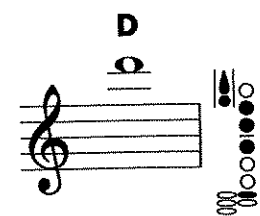
C



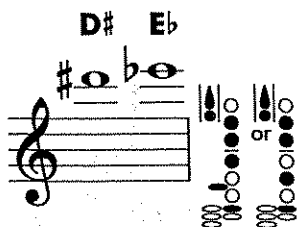
C \sharp D \flat



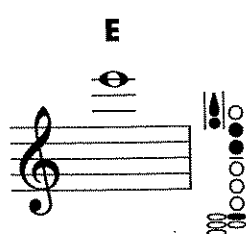
D



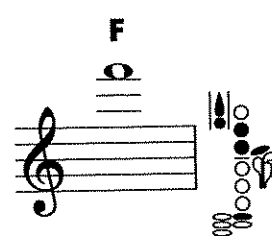
D \sharp E \flat




E



F

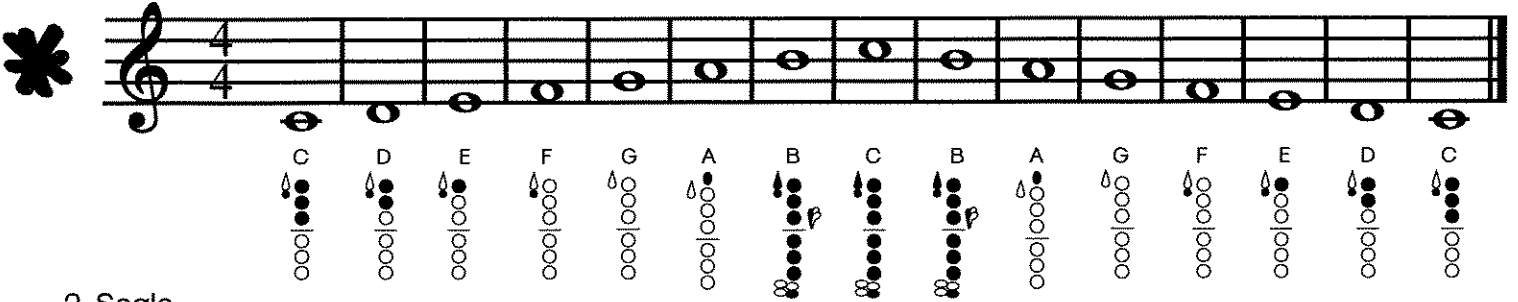


F \sharp G \flat



Concert Bb Scale

1. Scale with hints



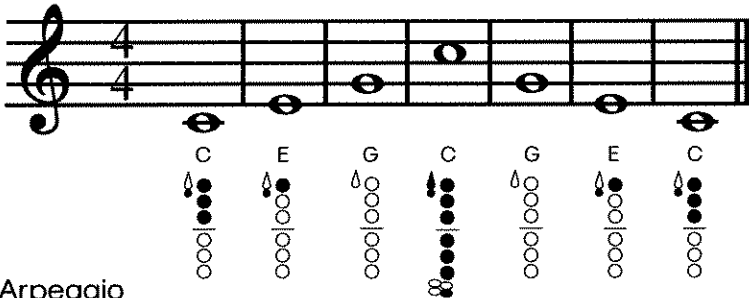
A musical staff in 4/4 time showing the Concert Bb scale. The notes are C, D, E, F, G, A, B, C, B, A, G, F, E, D, C. Below each note is a diagram of the clarinet keys with black dots indicating which keys to press for that note. A decorative flower icon is on the left.

2. Scale



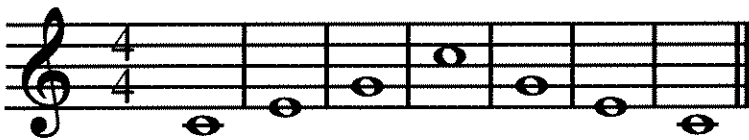
A musical staff in 4/4 time showing the Concert Bb scale with notes C, D, E, F, G, A, B, C, B, A, G, F, E, D, C.

3. Arpeggio with hints



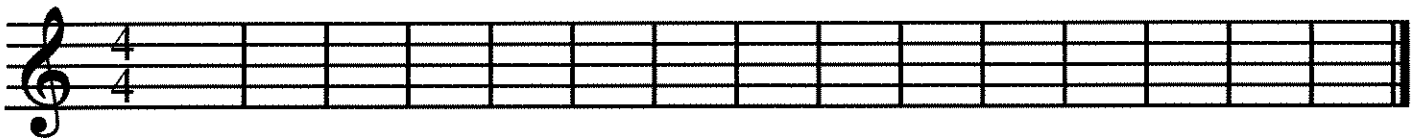
A musical staff in 4/4 time showing the arpeggio with notes C, E, G, C, G, E, C. Below each note is a diagram of the clarinet keys with black dots indicating which keys to press for that note.

4. Arpeggio



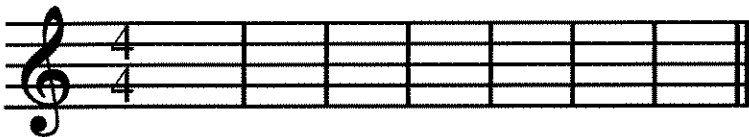
A musical staff in 4/4 time showing the arpeggio with notes C, E, G, C, G, E, C.

5. Draw the notes of the scale.



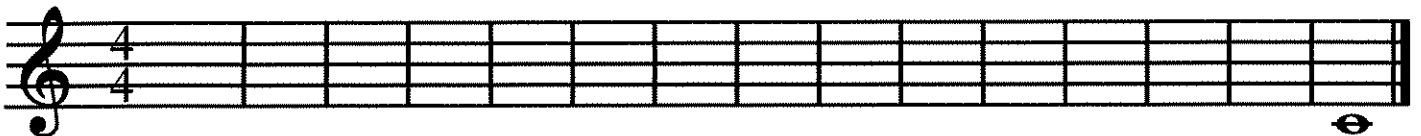
An empty musical staff in 4/4 time for drawing the notes of the scale.

6. Draw the notes of the arpeggio.



An empty musical staff in 4/4 time for drawing the notes of the arpeggio.

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



An empty musical staff in 4/4 time for fill-in, with a C note provided at the end of the staff.

Concert Bb Scale

BRASS

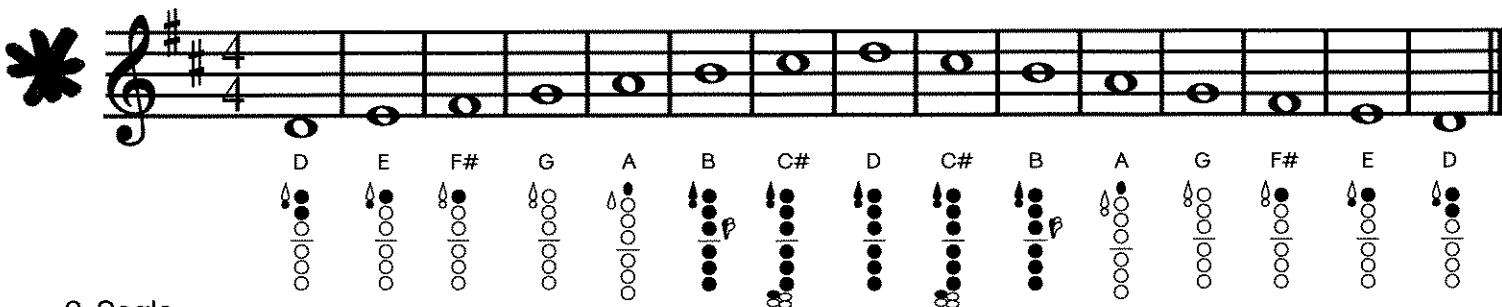
Trumpet		C	D	E	F	G	A	B	C
F Horn		F	G	A	Bb	C	D	E	F
<small>*Lower octave</small>									
Trombone		Bb	C	D	Eb	F	G	A	Bb
Baritone		1	6	4	3	1	4	2	1
Tuba		Bb	C	D	Eb	F	G	A	Bb

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>									

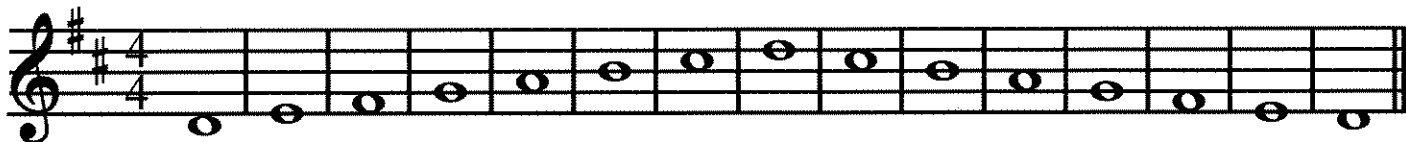
Concert C Scale

1. Scale with hints



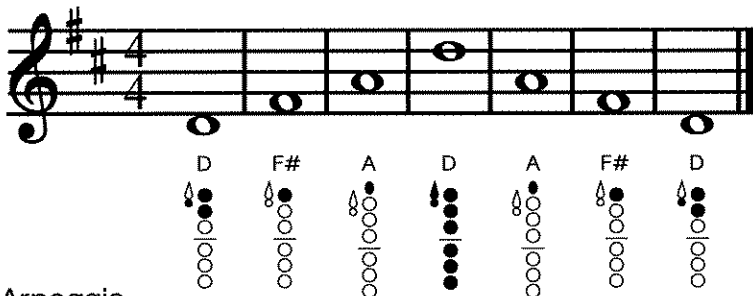
A musical staff in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The staff contains 15 notes: D, E, F#, G, A, B, C#, D, C#, B, A, G, F#, E, D. Below each note is a diagram of the clarinet keys with black dots indicating the fingers to be used for that note.

2. Scale



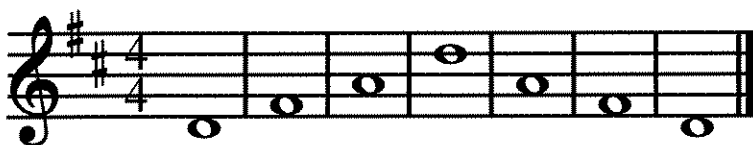
A musical staff in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The staff contains 15 notes: D, E, F#, G, A, B, C#, D, C#, B, A, G, F#, E, D.

3. Arpeggio with hints



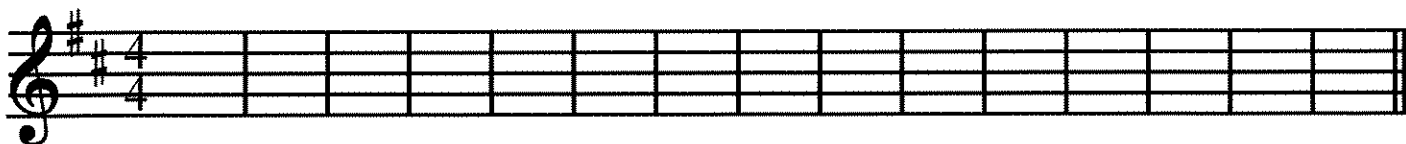
A musical staff in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The staff contains 7 notes: D, F#, A, D, A, F#, D. Below each note is a diagram of the clarinet keys with black dots indicating the fingers to be used for that note.

4. Arpeggio



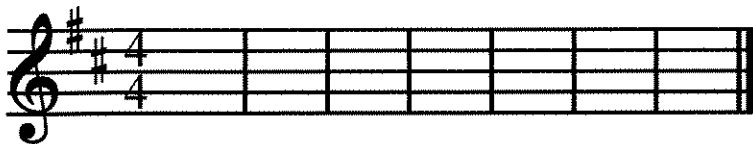
A musical staff in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The staff contains 7 notes: D, F#, A, D, A, F#, D.

5. Draw the notes of the scale.



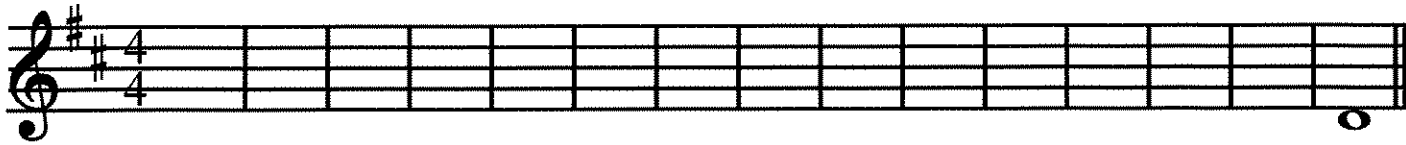
A blank musical staff in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The staff is empty for the student to draw the notes of the scale.

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. The staff is empty for the student to draw the notes of the 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. The staff is empty for the student to fill in notes from the scale in any order.

Concert C Scale

BRASS

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

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

2. Scale

3. Arpeggio with hints

Bb D F Bb F D Bb

4. Arpeggio

5. Draw the notes of the scale.

6. Draw the notes of the arpeggio.

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

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

Concert Bb Blues Scale

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

Concert C Minor Scale

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

SCI-TECH BAND / MTM MASTER PRACTICE CHECKLIST

FIRST 5 NOTES

Do Re Mi Fa So La Ti Do

MAJOR SCALES

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

NATURAL MINOR SCALES

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

HARMONIC MINOR SCALES

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

BLUES SCALES

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

CHROMATIC SCALES

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

SUETA RHYTHM CHARTS

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

RHYTHM CHARTS (in Band Handbook)

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

FUNDAMENTAL RHYTHMS

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

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

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

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

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

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

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

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

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

ESSENTIAL ELEMENTS, BOOK 1

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

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

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

Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 2

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

Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 3

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

Pg. 38-39 – Rhythm Studies

OTHER

Band Repertoire Solo Repertoire Chamber Ensemble Repertoire Improvisation

SCALE CHECKLIST

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

SCALE ASSIGNMENTS

CONCERT & JAZZ BAND

QUARTER 1

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

QUARTER 2

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

QUARTER 3

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

QUARTER 4

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

SYMPHONIC BAND

QUARTER 1

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

QUARTER 2

Bb Blues

QUARTER 3

Bb Chromatic (1 Octave)
C Major

QUARTER 4

C Minor

*Scale assignments subject to change

SCITECH BAND GROOVE CHART

-CHORD PROGRESSIONS FOR IMPROV-

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

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

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

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

-Chord progressions can be used in any key

Holiday Solos – Duets – Trios – Quartets

SOLOS (1+people)

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

DUETS

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

SOLOS, DUETS, TRIOS, QUARTETS

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

CIRCLE YOUR CHOICE ABOVE

Names: _____

Instruments: _____

12 BAR BLUES

Blues Scale

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

12 Bar Blues Progression

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

12 Bar Blues Licks

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

2) 4-b3-1

3) 1-b3-4

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

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

6) 1-b3-4-b5-5

Solos

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

2) 4-b3-1

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

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

Walking Bass Line - C Instruments

- (I) Bb D F G Ab G F D
- (I) Bb D F G Ab G F D
- (IV) Eb G Bb C Db C Bb G
- (I) Bb D F G Ab G F D
- (V) F A C D
- (IV') Eb G Bb C
- (I) Bb D F G Ab G F D

Walking Bass Line - Bb Instruments

- (I) C E G A Bb A G E
- (I) C E G A Bb A G E
- (IV) F A C D Eb D C A
- (I) C E G A Bb A G E
- (V) G B D E
- (IV') F A C D
- (I) C E G A Bb A G E

Walking Bass Line - Eb Instruments

- (I) G B D E F E D B
- (I) G B D E F E D B
- (IV) C E G A Bb A G E
- (I) G B D E F E D B
- (V) D F# A B
- (IV') C E G A
- (I) G B D E F E D B

ADVANCED MUSIC

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

Bb INSTRUMENTS
-LOW

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

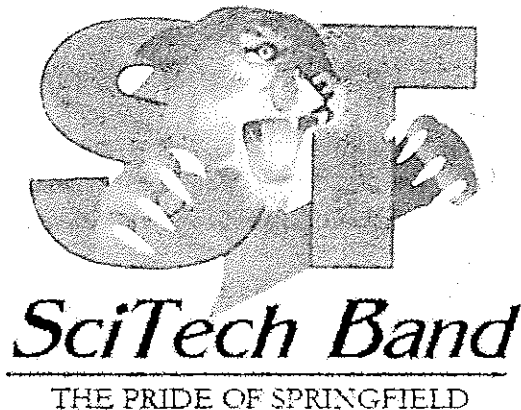
- Symphonic Band play prepared solo for “Symphonic Band”
- Extra points for playing “Concert Band/Jazz Band” solo
- Extra points for playing a prepared solo from Essential Elements book 1, 2, 3, or a new song from the binder

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. The first staff begins with a treble clef and a 4/4 time signature. It starts with a whole rest, followed by a series of eighth and quarter notes. A dynamic marking of *mf* is placed below the first few notes. The second staff continues the melody with similar rhythmic patterns, ending with a dynamic marking of *p*. The third staff features a more rhythmic, eighth-note pattern, with a dynamic marking of *f* placed below the first few notes. The piece concludes 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 and a long slur over the first six measures. The second staff continues with a slur and includes a *p* dynamic marking and a 'Swing!' instruction with a triplet symbol. The third staff features a *f* dynamic and accents. 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 notation is on a single treble clef staff in a key signature of one flat (B-flat) and common time (C). Measures 1-7 are quarter notes, measures 8-14 are eighth notes, and measures 15-21 are eighth notes. An 'Intro' box is placed above measure 19.

Alto

Musical notation for the Alto part, measures 1 through 21. The notation is on a single treble clef staff in a key signature of one flat (B-flat) and common time (C). Measures 1-7 are quarter notes, measures 8-14 are eighth notes, and measures 15-21 are eighth notes. An 'Intro' box is placed above measure 19.

Tenor

Musical notation for the Tenor part, measures 1 through 21. The notation is on a single treble clef staff in a key signature of one flat (B-flat) and common time (C). Measures 1-7 are quarter notes, measures 8-14 are eighth notes, and measures 15-21 are eighth notes. An 'Intro' box is placed above measure 19.

Bass

Musical notation for the Bass part, measures 1 through 21. The notation is on a single treble clef staff in a key signature of one flat (B-flat) and common time (C). Measures 1-7 are quarter notes, measures 8-14 are eighth notes, and measures 15-21 are eighth notes. An 'Intro' box is placed above measure 19.

Clarinet in B \flat
DOUBLES ALTO SAX 1

Birdland

Music by Josef Zawinul
Arranged by Michael Sweeney

$\text{♩} = 152$

9

mf

25

33

42 §

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.

To Coda \oplus

68

76

64

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 fermata is placed over measures 74-76. The dynamic marking *ff* is present 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 present 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. A fermata is placed over measures 87-91. The dynamic markings *mp* and *mf* are present.

Solo

92

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. The dynamic marking *mp* is present.

D.C. al Coda

94

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. A fermata is placed over measures 97-98. The dynamic markings *fp* and *ff* are present.

\oplus Coda

Bb

31.

BLUE MOON

The musical score is written in Bb major and 4/4 time. It consists of ten staves of music. The first staff begins with a treble clef and a common time signature. The melody is primarily composed of eighth and sixteenth notes, often beamed together. Chords are indicated by letters above the staff, such as F, Dmi, Gmi, C7, F, Bb, and Eb7. The second staff continues the melody with similar rhythmic patterns. The third staff introduces a new melodic line. The fourth staff features a sequence of chords: Gmi7, C7, F, Gmi7, C7, and F. The fifth staff contains the chords Bbmi7, Eb7, Ab, C, G7, and Gmi7, C7. The sixth staff returns to the F, Dmi, Gmi, C7 chord sequence. The seventh staff has F, Dmi, Gmi7, F, Gmi7, F, and C7. The eighth staff is a first ending marked with a '1.' and contains F, Gmi7, F, and C7. The ninth staff is a second ending marked with a '2.' and contains F, Gmi7, and F. The score concludes with a double bar line.

Clarinet in B \flat

Canon Remix

Pachelbel / Arr. Bernice

4

5

mf

11

13

19

21

27

29

34

37

41

45

f

48

53

61

mf

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 on the final staff.

Staff 1: Measure 4, 5, 8, 13. Dynamics: *mf*.

Staff 2: Measure 17, 21.

Staff 3: Measure 24, 29.

Staff 4: Measure 31, 37.

Staff 5: Measure 38, 45.

Staff 6: Measure 45, 53, 61. Dynamics: *f*.

Staff 7: Measure 52, 61, 69. Dynamics: *mf*.

Staff 8: Measure 66, 77. Dynamics: *f*.

Staff 9: Measure 73, 83.

Staff 10: Measure 80.

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

mp

rit. **A** *a tempo - Repeat 4x*

f

B

C **D** *Repeat 3x* **E**

mf *f*

rit.

Melody - Bb
-Trumpet
-Clarinet
-Tenor Sax

Carol of The Bells

Quartet Version

arr. Turgeon & Bernice

Soli
mp

rit. **A** *a tempo - Repeat 4x*
f

B

C *mf* **D** *Repeat 3x* *f*

E *rit.*

Chained To The Rhythm

As Recorded by Katy Perry

arr. Bernice

Melody B \flat (LOW)

Groovy $\text{♩} = 103-105$

Optional 4 bar vamp

3

on cue **A** off -2

f

7

B

10

1.

13

2.

C soli off -2

mf

16

off -4 **D** C tutti

f

19

E

22

3

25 F

Musical staff 25-27: Treble clef, key signature of two sharps (F# and C#). Measure 25 starts with a triplet of eighth notes. Measures 26 and 27 contain eighth-note patterns with slurs and accents.

28 G

Musical staff 28-30: Treble clef, key signature of two sharps. Measure 28 starts with a triplet of eighth notes. Measures 29 and 30 contain eighth-note patterns with slurs and accents.

31 *To Coda (2nd Time)* H

Musical staff 31-34: Treble clef, key signature of two sharps. Measure 31 starts with a triplet of eighth notes. Measures 32 and 33 contain eighth-note patterns with slurs and accents. Measure 34 ends with a *mp* dynamic marking.

I

35 *off -2*

Musical staff 35-38: Treble clef, key signature of two sharps. Measure 35 starts with a half note. Measures 36 and 37 contain eighth-note patterns with slurs and accents. Measure 38 ends with a half note.

J

39

Musical staff 39-41: Treble clef, key signature of two sharps. Measure 39 starts with a half note. Measures 40 and 41 contain eighth-note patterns with slurs and accents.

K

42 *soli* *off -2*

Musical staff 42-44: Treble clef, key signature of two sharps. Measure 42 starts with a half note. Measures 43 and 44 contain eighth-note patterns with slurs and accents.

45 *D.S. % al Coda*
off -4

Musical staff 45-46: Treble clef, key signature of two sharps. Measure 45 starts with a half note. Measure 46 contains eighth-note patterns with slurs and accents, ending with a double bar line and repeat dots.

47 solo/soli
mf

50

53

55 *ff* tutti

58

61 *P* Top Notes Melody
Bottom Harmony

65 off-3

69 off-3

Chained To The Rhythm

As Recorded by Katy Perry

arr. Bernice

Melody B \flat (HIGH)

Groovy ♩ = 103-105

Optional 4 bar vamp

3

A

on cue

off -2

f

7

B

10

1.

13

2.

C

soli

off -2

mf

16

D

off -4

tutti

f

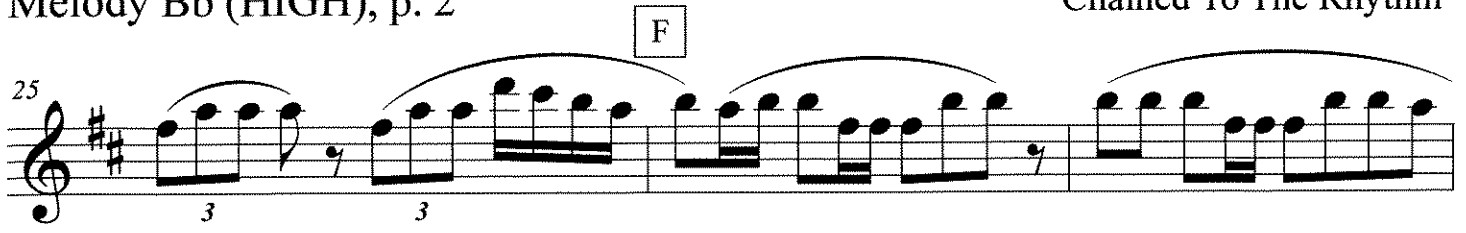
19

E

22

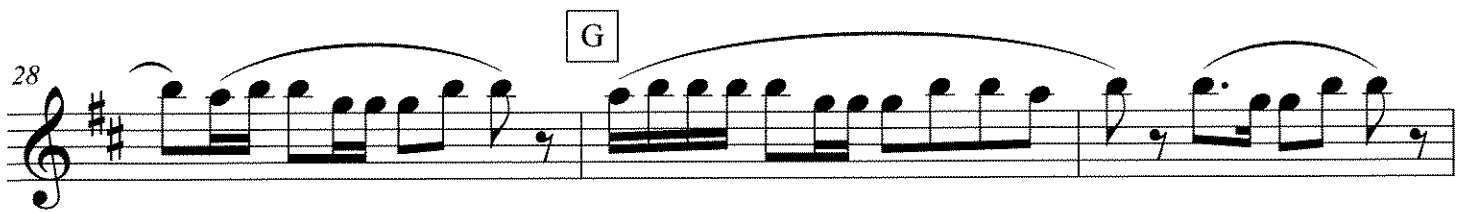
3

25 F



Musical staff 25-27: Treble clef, key signature of two sharps (F# and C#). Measure 25 starts with a triplet of eighth notes. Measures 26 and 27 contain eighth-note runs with slurs. A box labeled 'F' is positioned above measure 26.

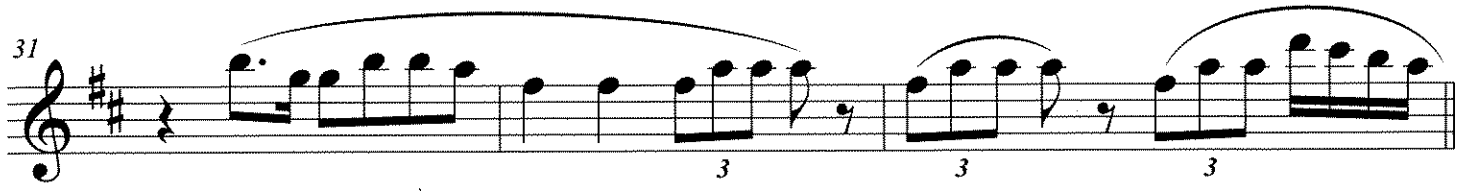
28 G



Musical staff 28-30: Treble clef, key signature of two sharps. Measure 28 starts with a triplet of eighth notes. Measures 29 and 30 contain eighth-note runs with slurs. A box labeled 'G' is positioned above measure 29.

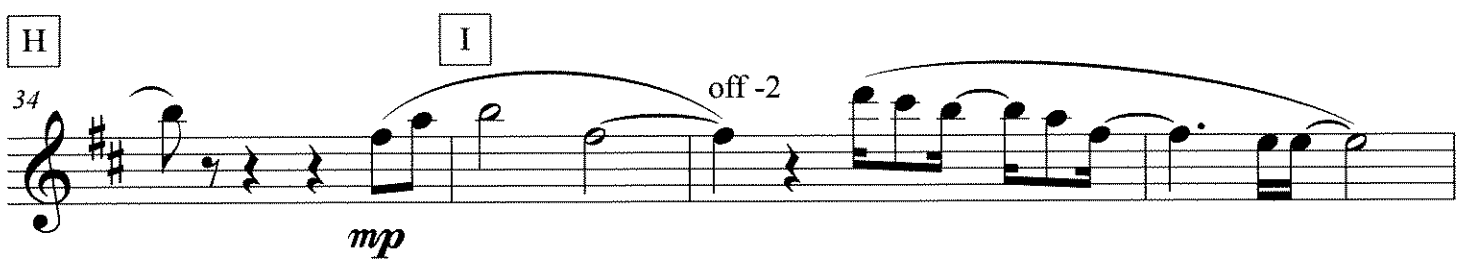
To Coda (2nd Time)

31



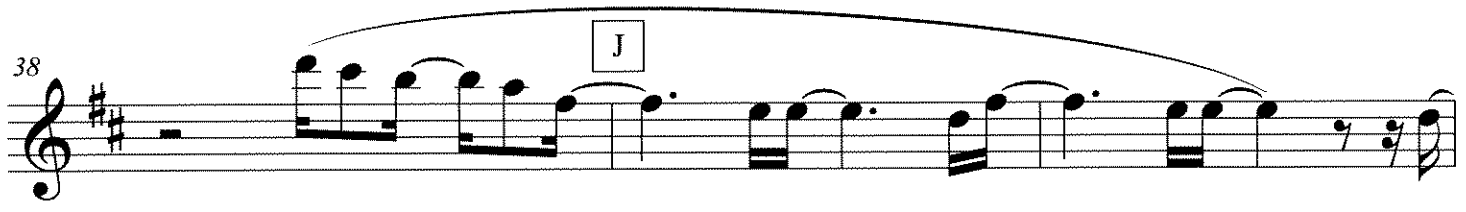
Musical staff 31-33: Treble clef, key signature of two sharps. Measure 31 starts with a triplet of eighth notes. Measures 32 and 33 contain eighth-note runs with slurs. A box labeled 'H' is positioned to the left of measure 34.

H I *mp* *off -2*



Musical staff 34-37: Treble clef, key signature of two sharps. Measure 34 starts with a triplet of eighth notes. Measures 35 and 36 contain eighth-note runs with slurs. A box labeled 'I' is positioned above measure 35. The dynamic *mp* is written below measure 34. The instruction *off -2* is written above measure 36.

38 J



Musical staff 38-40: Treble clef, key signature of two sharps. Measure 38 starts with a triplet of eighth notes. Measures 39 and 40 contain eighth-note runs with slurs. A box labeled 'J' is positioned above measure 39.

41 K *soli*



Musical staff 41-43: Treble clef, key signature of two sharps. Measure 41 starts with a triplet of eighth notes. Measures 42 and 43 contain eighth-note runs with slurs. A box labeled 'K' is positioned above measure 42. The instruction *soli* is written above measure 43.

44 *off -2* *D.S. % al Coda* *off -4*



Musical staff 44-46: Treble clef, key signature of two sharps. Measure 44 starts with a triplet of eighth notes. Measures 45 and 46 contain eighth-note runs with slurs. The instruction *off -2* is written above measure 44. The instruction *D.S. % al Coda* is written above measure 45. The instruction *off -4* is written above measure 46. A double bar line with repeat dots is at the end of measure 46.

47 *solo/soli*
mf

Musical staff 47-49: Treble clef, key signature of two sharps (F# and C#). Staff 47 starts with a quarter rest followed by a quarter note G4. Staff 48 and 49 contain eighth-note patterns with slurs and accents.

50

Musical staff 50: Treble clef, key signature of two sharps. Staff 50 contains eighth-note patterns with slurs and accents. A box labeled 'M' is positioned above the staff.

53

Musical staff 53-55: Treble clef, key signature of two sharps. Staff 53 and 54 contain eighth-note patterns with slurs. Staff 55 contains eighth-note patterns with slurs and triplets. A box labeled 'N' is positioned above the staff.

56 *tutti*
ff

Musical staff 56-58: Treble clef, key signature of two sharps. Staff 56 starts with a quarter rest followed by a quarter note G4. Staff 57 and 58 contain eighth-note patterns with slurs. A box labeled 'O' is positioned above the staff.

59

Musical staff 59-61: Treble clef, key signature of two sharps. Staff 59 and 60 contain eighth-note patterns with slurs. Staff 61 contains eighth-note patterns with slurs and a quarter rest. A box labeled 'P' is positioned above the staff.

62 *Top Notes Melody*
Bottom Harmony

Musical staff 62-65: Treble clef, key signature of two sharps. Staff 62 and 63 contain eighth-note patterns with slurs and triplets. Staff 64 and 65 contain chords with slurs and triplets. A box labeled 'Q' is positioned above the staff.

66 *off -3*

Musical staff 66-69: Treble clef, key signature of two sharps. Staff 66 and 67 contain chords with slurs and triplets. Staff 68 and 69 contain eighth-note patterns with slurs and triplets. A box labeled 'R' is positioned above the staff.

70

Musical staff 70: Treble clef, key signature of two sharps. Staff 70 contains a chord followed by eighth-note patterns with slurs and triplets.

Chained To The Rhythm

As Recorded by Katy Perry

arr. Bernice

Countermelody Bb

Solo Part Bb

LOW

Groovy ♩ = 103-105

Optional 4 bar vamp

A

Musical staff A: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. It begins with a 4-measure rest, followed by a repeat sign and a 3-measure rest. The staff concludes with a quarter rest, an eighth note, and a quarter note, marked with a forte *f* dynamic.

B

Musical staff B: Treble clef, key signature of two sharps, 4/4 time signature. It starts at measure 9 with a quarter note, followed by eighth notes, and ends with a quarter note and an eighth note. A slur covers the final two measures.

Musical staff C: Treble clef, key signature of two sharps, 4/4 time signature. It features two first endings (1. and 2.) with slurs, followed by a 4-measure rest. A box labeled 'C' is positioned at the end of the staff.

Musical staff D: Treble clef, key signature of two sharps, 4/4 time signature. It begins with a double bar line and a repeat sign, followed by four 4-measure rests, a 3-measure rest, and a 5-measure rest. A box labeled 'D' is at the start, and boxes labeled 'E', 'F', 'G', and 'H' are placed above the rests. The text 'To Coda (2nd Time)' is written above the 5-measure rest.

Musical staff I: Treble clef, key signature of two sharps, 4/4 time signature. It starts at measure 35 with a 3-measure rest, followed by a quarter rest, an eighth note, and a quarter note. A slur covers the final two measures, marked with a mezzo-piano *mp* dynamic. A box labeled 'I' is at the start, and a box labeled 'J' is above the first note.

Musical staff K: Treble clef, key signature of two sharps, 4/4 time signature. It starts at measure 41 with a slur over eighth notes, followed by a quarter note and an eighth note. A 4-measure rest follows, ending with a double bar line. A box labeled 'K' is at the start, and the text 'D.S. al Coda' is written above the rest.

L \oplus Coda

M

N

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

Musical staff 47-56: Treble clef, key signature of two sharps (F# and C#). Measure 47 starts with a whole rest, followed by a triplet of eighth notes. Measure 48 has a whole rest. Measure 49 has a quarter note followed by a quarter rest. Measure 50 has a quarter note followed by a quarter rest. Measure 51 has a quarter note followed by a quarter rest. Measure 52 has a quarter note followed by a quarter rest. Measure 53 has a quarter note followed by a quarter rest. Measure 54 has a quarter note followed by a quarter rest. Measure 55 has a quarter note followed by a quarter rest. Measure 56 has a quarter note followed by a quarter rest. Dynamics: *mf* (measures 49-52), *ff* (measures 53-56). Performance markings: **3** (triplet), **5** (fingering), solo line (measures 53-56).

O

57 **P**

Musical staff 57-60: Treble clef, key signature of two sharps. Measure 57 has a quarter note followed by a quarter rest. Measure 58 has a quarter note followed by a quarter rest. Measure 59 has a quarter note followed by a quarter rest. Measure 60 has a quarter note followed by a quarter rest. Performance marking: **P** (piano).

61 **3**

Musical staff 61-64: Treble clef, key signature of two sharps. Measure 61 has a quarter note followed by a quarter rest. Measure 62 has a quarter note followed by a quarter rest. Measure 63 has a quarter note followed by a quarter rest. Measure 64 has a quarter note followed by a quarter rest. Performance marking: **3** (triplet).

Q

65 **Q**

Musical staff 65-67: Treble clef, key signature of two sharps. Measure 65 has a quarter note followed by a quarter rest. Measure 66 has a quarter note followed by a quarter rest. Measure 67 has a quarter note followed by a quarter rest. Performance marking: **Q** (quarter note).

optional 8va

Top Note
Harmony

68 **3**

Musical staff 68-71: Treble clef, key signature of two sharps. Measure 68 has a quarter note followed by a quarter rest. Measure 69 has a quarter note followed by a quarter rest. Measure 70 has a quarter note followed by a quarter rest. Measure 71 has a quarter note followed by a quarter rest. Performance markings: optional 8va (measures 70-71), Top Note Harmony (measures 70-71), **3** (triplet).

Chained To The Rhythm

As Recorded by Katy Perry

arr. Bernice

Bass Line Bb (LOW)

Groovy ♩ = 103-105

Optional 4 bar vamp

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

3

A

5

f

B

7

10

13

C

2.

mf

D

18

f

Bass Line Bb (LOW), p. 2 Chained To The Rhythm

20 E



Musical staff 20-22: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a rhythmic bass line with eighth and sixteenth notes. A boxed letter 'E' is positioned above the staff at the end of the line.

23



Musical staff 23-25: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a rhythmic bass line with eighth and sixteenth notes.

F 26



Musical staff 26-27: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a rhythmic bass line with eighth and sixteenth notes. A boxed letter 'F' is positioned to the left of the staff at the beginning.

28 G



Musical staff 28-30: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a rhythmic bass line with eighth and sixteenth notes. A boxed letter 'G' is positioned below the staff in the middle.

31 To Coda (2nd Time)



Musical staff 31-33: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a rhythmic bass line with eighth and sixteenth notes. The text 'To Coda (2nd Time)' is written above the staff on the right side.

H 34 I



Musical staff 34-36: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a rhythmic bass line with eighth and sixteenth notes. A boxed letter 'H' is to the left and 'I' is to the right. The dynamic marking 'mp' is written below the staff.

37 J



Musical staff 37-39: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a rhythmic bass line with eighth and sixteenth notes. A boxed letter 'J' is positioned above the staff on the right.

40



Musical staff 40-42: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a rhythmic bass line with eighth and sixteenth notes.

K 43 D.S. % al Coda



Musical staff 43-45: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a few notes, including a long note with a fermata. A boxed letter 'K' is to the left and 'D.S. % al Coda' is to the right.

Chained To The Rhythm Bass Line Bb (LOW), p. 3

L $\text{\textcircled{C}}$ Coda

M

47

mf

Musical staff 47-52: Treble clef, key signature of two sharps (F# and C#). Measure 47 starts with a half note G4. The staff contains a series of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The notes from G4 to C5 are beamed together. Dynamics: *mf*.

N

53

ff

Musical staff 53-56: Treble clef, key signature of two sharps. Measure 53 starts with a half note G4. Measure 54 contains a whole note chord G4-B4-D5. Measure 55 contains a whole note chord G4-B4-D5. Measure 56 contains eighth notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: *ff*.

57

Musical staff 57-58: Treble clef, key signature of two sharps. Measure 57 contains eighth notes: G4, A4, B4, C5, B4, A4, G4. Measure 58 contains eighth notes: F#4, E4, D4, C4, B3, A3, G3.

O

59

Musical staff 59-61: Treble clef, key signature of two sharps. Measure 59 contains eighth notes: G4, A4, B4, C5, B4, A4, G4. Measure 60 contains eighth notes: F#4, E4, D4, C4, B3, A3, G3. Measure 61 contains eighth notes: G4, A4, B4, C5, B4, A4, G4.

P

62

Musical staff 62-64: Treble clef, key signature of two sharps. Measure 62 contains eighth notes: G4, A4, B4, C5, B4, A4, G4. Measure 63 contains eighth notes: F#4, E4, D4, C4, B3, A3, G3. Measure 64 contains eighth notes: G4, A4, B4, C5, B4, A4, G4.

65

Musical staff 65-66: Treble clef, key signature of two sharps. Measure 65 contains eighth notes: G4, A4, B4, C5, B4, A4, G4. Measure 66 contains eighth notes: F#4, E4, D4, C4, B3, A3, G3.

Q

67

Musical staff 67-69: Treble clef, key signature of two sharps. Measure 67 contains eighth notes: G4, A4, B4, C5, B4, A4, G4. Measure 68 contains eighth notes: F#4, E4, D4, C4, B3, A3, G3. Measure 69 contains eighth notes: G4, A4, B4, C5, B4, A4, G4.

70

Musical staff 70-71: Treble clef, key signature of two sharps. Measure 70 contains eighth notes: G4, A4, B4, C5, B4, A4, G4. Measure 71 contains eighth notes: F#4, E4, D4, C4, B3, A3, G3. The staff ends with a double bar line.

Bb

CHAMELEON

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

(MED. FUNK)

INTRO

(BASS) N.C.

A

B

Chameleon Bass Line

Score

The musical score for "Chameleon Bass Line" 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 score is divided into two measures by a double bar line with repeat dots at both ends. The notes and rests are as follows:

- C (Clef):** Treble clef. Measure 1: G4, A4, Bb4. Measure 2: Bb4, A4, G4, F4, E4, D4, C4.
- Bb (Clef):** Treble clef. Measure 1: G4, A4, Bb4. Measure 2: Bb4, A4, G4, F4, E4, D4, C4.
- Eb (Clef):** Treble clef. Measure 1: G4, A4, Bb4. Measure 2: Bb4, A4, G4, F4, E4, D4, C4.
- Bass Clef High:** Bass clef. Measure 1: G4, A4, Bb4. Measure 2: Bb4, A4, G4, F4, E4, D4, C4.
- Bass Clef Low:** Bass clef. Measure 1: G4, A4, Bb4. Measure 2: Bb4, A4, G4, F4, E4, D4, C4.

Bass Clarinet

Cheer # 1

arr. Bernice

Watch Conductor
Slow-Fast

The musical score is written for Bass Clarinet in 4/4 time. It consists of two staves of music. The first staff contains measures 1 through 4. The second staff begins with a measure rest labeled '5' and contains measures 5 through 8. The key signature has one sharp (F#). The music features a variety of rhythmic patterns, including quarter notes, eighth notes, and sixteenth notes. There are several slurs and accents throughout the piece. The first staff ends with a double bar line, and the second staff ends with a double bar line and a final key signature change to one sharp.

Eye Of The Tiger

For Zanetti

The musical score is arranged in five staves, each with a specific instrument label on the left. The key signature is one flat (Bb) and the time signature is 4/4. The score consists of a single melodic line for each instrument, with notes beamed in groups of two or four. Above each staff, the notes are labeled with their corresponding letter names. The Flute/Piano staff starts with a treble clef and a key signature of one flat. The Clarinet/Trumpet (LOW) and Clarinet/Trumpet (HIGH) staves also use a treble clef and one flat key signature. The Alto Sax staff uses a treble clef and a key signature of one sharp (F#). The Trombone staff uses a bass clef and a key signature of one flat. Each staff begins with a repeat sign and ends with a double bar line and repeat dots.

Flute
Piano

Clarinet
Trumpet
(LOW)

Clarinet
Trumpet
(HIGH)

Alto Sax

Trombone

Piano: Am G F

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

FEELING GOOD ROAD MAP

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

Feeling Good

(Bb Minor)

Swing Time

Flute
Piano

Clarinet
Trumpet
(LOW)

Clarinet
Tenor Sax
Trumpet
(HIGH)

Alto Sax

Trombone
Euphonium
(HIGH)

Trombone
Euphonium
Tuba
(LOW)

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

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

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

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

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

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

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

Tenor Sax:
Octave Key HIGH
No Octave Key LOW

Alto Sax:
Octave Key HIGH
No Octave Key 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

Flute Piano

Clarinet Trumpet (LOW)

Clarinet Tenor Sax Trumpet (HIGH)

Alto Sax

Trombone Euphonium

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

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

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

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

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

Horn Lick:

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

Opening "And I'm Feeling Good":

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

1 & b3 Background Harmony Hits

Feeling Good

(NASTY LICK - Bb Minor)

Swing Time

Flute
Piano

Clarinet
Trumpet
(LOW)

Clarinet
Tenor Sax
Trumpet
(HIGH)

Alto Sax

Trombone
Euphonium

Tuba

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

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

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

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

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

Positions: 1 5 1 3 5 1 1 5 2 3 5 1

Octave Key HIGH
No Octave Key LOW

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,

Detailed description: This block contains the first three measures of the musical score. The staff is in treble clef with a 12/8 time signature. The melody consists of eighth and quarter notes. Chord symbols Cm, Cm/B \flat , Abmaj7, Cm/G G7, Cm, and Cm/B \flat are placed above the staff. The lyrics 'Birds fly-ing high, you know how I feel. Sun in the sky,' are written below the staff.

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

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

Detailed description: This block contains measures 4 and 5. The staff continues the melody with a slur over measures 4 and 5. Chord symbols Abmaj7, Cm/G G, Cm, and Cm/B \flat are placed above the staff. The lyrics 'You know how I feel. Breeze drift-ing on by,' are written below the staff.

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...

Detailed description: This block contains measures 6, 7, and 8. The staff continues the melody. Chord symbols Am7(b5), Abmaj7, Abmaj13, Fm11, and Dm7(b5) are placed above the staff. The lyrics 'You know how I feel. It's a new dawn, it's a new day, it's a new life...' are written below the staff.

9 G7

for me and I'm feel-ing good.

Detailed description: This block contains measures 9, 10, and 11. The staff continues the melody. Chord symbol G7 is placed above the staff. The lyrics 'for me and I'm feel-ing good.' are written below the staff.

A

Staff A: Treble clef, 4/4 time signature. Five measures of whole notes: G2, F2, E2, D2, C2.

6 **B**

Staff B: Treble clef, 4/4 time signature. Five measures of whole notes: B1, A1, G1, F1, E1.

11 **C** **D**

Staff C: Treble clef, 4/4 time signature. Five measures of quarter notes: A2, B2, C3, D3, E3. Sixth measure: whole note G2.

Staff D: Treble clef, 4/4 time signature. Five measures of quarter notes: F2, E2, D2, C2, B1. Sixth measure: whole note A1.

Melody Bb
LOW

Get Down On It

As Recorded by Kool & The Gang
arr. Bernice

Funk Beat ♩ = 112

A

Musical staff A, measures 1-4. Measure 1 has a 4-measure rest. Measure 2 has a 3-measure rest. Measure 3 has a 4-measure rest. Measure 4 contains a rhythmic pattern of eighth notes with accents and a forte (f) dynamic marking.

B

Musical staff B, measures 5-8. Measure 5 has a 3-measure rest. Measure 6 has a forte (f) dynamic marking and an accent (>) over a note. Measure 7 has a forte (f) dynamic marking. Measure 8 has a forte (f) dynamic marking. A repeat sign is present at the end of the staff.

15

Play Hits (optional)
on Beats 3&4

Musical staff C, measures 9-14. Measure 9 has a forte (f) dynamic marking. Measure 10 has a forte (f) dynamic marking. Measure 11 has a forte (f) dynamic marking. Measure 12 has a forte (f) dynamic marking. Measure 13 has a forte (f) dynamic marking. Measure 14 has a forte (f) dynamic marking.

19

Musical staff D, measures 15-18. Measure 15 has a forte (f) dynamic marking. Measure 16 has a forte (f) dynamic marking. Measure 17 has a forte (f) dynamic marking. Measure 18 has a forte (f) dynamic marking.

22

off -2

Musical staff E, measures 19-22. Measure 19 has a forte (f) dynamic marking. Measure 20 has a forte (f) dynamic marking. Measure 21 has a forte (f) dynamic marking. Measure 22 has a forte (f) dynamic marking.

F

Musical staff F, measures 23-26. Measure 23 has a forte (f) dynamic marking. Measure 24 has a forte (f) dynamic marking. Measure 25 has a forte (f) dynamic marking. Measure 26 has a forte (f) dynamic marking.

27

off -2

optional

To Coda Last Time

G

Musical staff G, measures 27-30. Measure 27 has a forte (f) dynamic marking. Measure 28 has a forte (f) dynamic marking. Measure 29 has a forte (f) dynamic marking. Measure 30 has a forte (f) dynamic marking.

Get Down On It

Melody Bb (LOW), p. 2

Play Hits (optional)
on Beats 3&4

H

31

35

J

41

K

Coda

L

M

45

54

N

57

60

tutti

O REPEAT 4X

64

Get Down On It

As Recorded by Kool & The Gang

arr. Bernice

Countermelody Bb (LOW)

Funk Beat ♩ = 112

A

3 Say

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

6

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

B

8

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

10

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

C play 2nd time only
play hits both times

13

f

D

16

Hits optional 8va

E

20

play both times... *f*

F *To Coda Last Time* **G**

25 **2**

Musical staff 25-30: Treble clef, key signature of one sharp (F#). Measure 25 starts with a whole rest followed by a '2' above the staff. Measures 26-30 contain a melodic line with eighth notes and sixteenth notes, marked with a forte 'f' dynamic. There are slurs and accents throughout.

30

Musical staff 30-33: Continuation of the melodic line from staff 25. Measure 30 has a slur. Measure 31 has a slur. Measure 32 has a slur. Measure 33 has a slur and an accent. The text 'Hits optional 8va' is written above the staff with two upward-pointing arrows.

H

33

Musical staff 33-37: Continuation of the melodic line. Measures 33-36 have slurs. Measure 37 has a slur and an accent. The text 'Hits optional 8va' is written above the staff with two upward-pointing arrows.

I **J**

37 **2**

Musical staff 37-42: Treble clef, key signature of one sharp (F#). Measure 37 starts with a whole rest followed by a '2' above the staff. Measures 38-42 contain a rhythmic pattern of eighth notes marked with 'x' symbols. The text 'Get your back up off the wall' is written below the staff.

42

Musical staff 42-45: Continuation of the rhythmic pattern from staff 37. Measures 42-45 contain eighth notes marked with 'x' symbols. The text 'Dance Come On' and 'Get your back up off the wall' is written below the staff.

K **Coda** **L** **M** **N** **O** REPEAT 4X

45 **4** **4** **4** **6**

Musical staff 45-63: Treble clef, key signature of one sharp (F#). Measures 45-63 contain a rhythmic pattern of eighth notes. Measures 45-48 are marked with a '4' above the staff. Measure 49 is marked with a '6' above the staff. Measure 63 has a double bar line and a repeat sign. The text '1, 2, 3.' and '4. ff' is written below the staff.

64

Musical staff 64-68: Treble clef, key signature of one sharp (F#). Measures 64-68 contain a melodic line with eighth notes and sixteenth notes. Measure 64 has a slur. Measure 65 has a slur. Measure 66 has a slur. Measure 67 has a slur. Measure 68 has a slur and an accent. The text 'fff' is written below the staff.

68

Musical staff 68-70: Treble clef, key signature of one sharp (F#). Measures 68-70 contain a melodic line with eighth notes and sixteenth notes. Measure 68 has a slur. Measure 69 has a slur. Measure 70 has a slur and an accent.

Bass Line Bb
LOW

Get Down On It

As Recorded by Kool & The Gang
arr. Bernice

Funk Beat ♩ = 112

A B

4 4

12

17

22

27

To Coda Last Time

32

37

43

Get Down On It

Bass Line Bb (LOW), p. 2

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

45

mp

O *REPEAT 4X*

63

ff 1, 2, 3. 4. *fff*

GNE SONG (Great New Emergence)

HORN LICK

C: E D C

Bb: F# E D

Eb: C# B A

LAST NOTE

C: A

Bb: B

Eb: F

PIANO CHORDS:

Am G Dm F

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

- HOAGY CARMICHAEL
FRANK LESSER

Chord progression for the first staff: G E-7 A-7 D7 Gmaj7 E-7 A-7 D7

Chord progression for the second staff: B-7 E-7 A-7 D7 G E-7 A-7 D7

Chord progression for the third staff: G A-7 D7 Gmaj7 D-7 G7 Cmaj7 B7 E7 A7

Chord progression for the fourth staff: D7 G7 C7 B7 Cmaj7 B7 E7 A7

Chord progression for the fifth staff: D7 G7 C7 D7 G E-7 A-7 D7

Chord progression for the sixth staff: Gmaj7 E-7 A-7 D7 B-7 E-7 A-7 D7

Chord progression for the seventh staff: B7#5 E7 A-7 D7 G (E-7 A-7 D7)

Holding Out For A Hero SPONSOR SONG arr. Bernice

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

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

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

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

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

Horn Lick 1 B \flat
 B A B D D B A B

Horn Lick 1 E \flat
 F \sharp E F \sharp A A F \sharp E F \sharp

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

Horn Lick 2 C
 C B A G G A A

Horn Lick 2 B \flat
 D C \sharp B A A B B

Horn Lick 2 E \flat
 A G \sharp F \sharp E E F \sharp F \sharp

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

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

Piano
 Optional Syncopated Rhythm on Cue

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

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

5

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

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

M. 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 B \flat
%

HL. 1 Eb
%

HL. 1 (B.C.)
%

HL. 2 C
%

HL. 2 B \flat
%

HL. 2 Eb
%

HL. 2 (B.C.)
%

Bass

Piano
F C G

I Just Died In Your Arms Tonight

SPONSOR SONG

arr. Bernice

MELODY Bb LOW

With Passion ♩ = 112

A

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

Musical notation for measures 5-10. Measure 5 has a 4-measure rest. Measure 6 has a 4-measure rest. Measure 7 starts with a repeat sign. The melody consists of quarter and eighth notes. Lyrics: We just need your mon ey to night

Musical notation for measures 11-14. Measure 11 has a 4-measure rest. The melody continues with quarter and eighth notes. Lyrics: Spon sor the Sc i Tech B and We're in des perate need of cash

Musical notation for measures 15-18. Measure 15 has a 4-measure rest. Measure 16 has a first ending bracket over 3 measures. Measure 17 has a second ending bracket over 2 measures. Lyrics: So our pro gram does n't turn in to tr ash

C Horn Sway

♩ = 136

D Repeat 4x

Musical notation for measures 22-28. Measure 22 has a 4-measure rest. Measure 23 has a repeat sign. The melody consists of eighth notes. Lyrics: A G A A G A A G A Bb A

E Solos

F

Musical notation for measures 29-35. Measure 29 has a 4-measure rest. Measure 30 has a repeat sign. The melody continues with quarter and eighth notes. Lyrics: We just need your mon ey to night

Musical notation for measures 36-39. Measure 36 has a 4-measure rest. The melody continues with quarter and eighth notes. Lyrics: Spon sor the Sc i Tech B and We're in des perate need of cash

G Horn Statues /
Drum Solo

Musical notation for measures 40-43. Measure 40 has a 4-measure rest. Measure 41 has a repeat sign. The melody continues with quarter and eighth notes. Lyrics: So our pro gram does n't turn in to tr ash

Musical score for the song "I Just Died In Your Arms Tonight" in B-flat major, featuring a melody for a low instrument. The score is divided into three systems:

- System 1 (Measures 43-48):** Starts with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. Measure 43 contains a whole rest with a "3" above it, indicating a triplet. A box containing the letter "H" is positioned above the staff. The melody begins in measure 44 with a quarter note G4, followed by eighth notes A4, Bb4, and A4. The piece concludes with a double bar line.
- System 2 (Measures 49-52):** Continues the melody with eighth notes G4, A4, Bb4, and A4. It features a repeat sign in measure 50 and ends with a double bar line.
- System 3 (Measures 53-54):** Shows two first endings. The first ending (marked "1.") spans measures 53 and 54, ending with a quarter note G4. The second ending (marked "2.") also spans measures 53 and 54, ending with a quarter note G4. A final double bar line is at the end of the system.

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

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

IT DON'T MEAN A THING

(If It Ain't Got That Swing)

Bb

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

MODERATELY FAST

The musical score is arranged in three systems, each with three staves. The first system (measures 1-4) features a piano introduction with a forte (*f*) dynamic. The second system (measures 5-8) includes a key signature change to B-flat major and dynamic markings of *f* and *mf*. The third system (measures 9-12) continues the melody and accompaniment. The score includes various musical notations such as eighth notes, quarter notes, and rests, along with performance instructions like accents and dynamic changes.

Don't Mean A Thing - Bb

To Coda 



Musical notation for measures 13-16. Measure 13 starts with a treble clef and a key signature of one flat. Measures 14-15 are marked with a first ending bracket. Measure 16 features a dynamic marking of *ff*.



Musical notation for measures 17-20. Measure 17 starts with a second ending bracket. Measures 17-18 have a dynamic marking of *f*. Measure 20 has a dynamic marking of *ff*.




Musical notation for measures 21-23. Measure 21 has a dynamic marking of *f*. Measure 23 has a dynamic marking of *ff*.

D.S. al Coda



Musical notation for measures 24-25. Measure 24 has a dynamic marking of *f*. Measure 25 has a dynamic marking of *ff*.

CODA



Musical notation for the Coda section, starting with a Coda symbol and measure 26.

Bass Clarinet
optional 8vb for solo

It Is Well

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

With Expression

Stagger Breathe mf mp mf f

S. phrasing for solo only

Musical score for Bass Clarinet, Soprano, Alto, Tenor, and Bass, measures 1-8. The score is in 4/4 time and features a 'legato' instruction for all parts. The Soprano part has a long slur over measures 1-8. The Bass Clarinet part has a slur over measures 1-4.

Musical score for Bass Clarinet, Soprano, Alto, Tenor, and Bass, measures 9-15. The Soprano part has a long slur over measures 9-15. The Bass Clarinet part has a slur over measures 9-15.

Musical score for Bass Clarinet, Soprano, Alto, Tenor, and Bass, measures 16-22. The Soprano part has a long slur over measures 16-22. The Bass Clarinet part has a slur over measures 16-22. The text "Lower notes for solo only" is written above the Soprano staff.

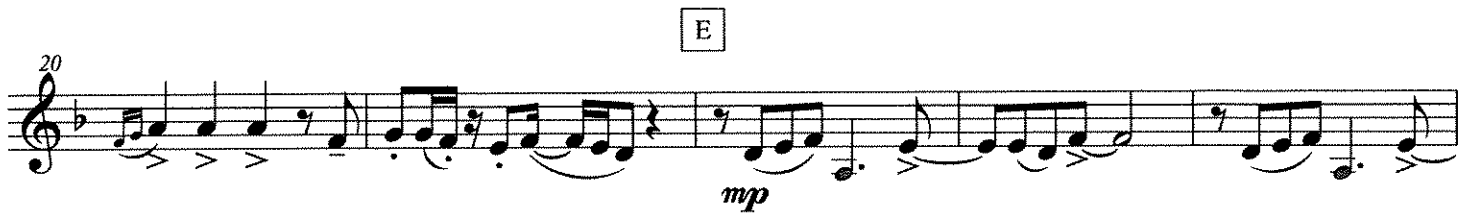
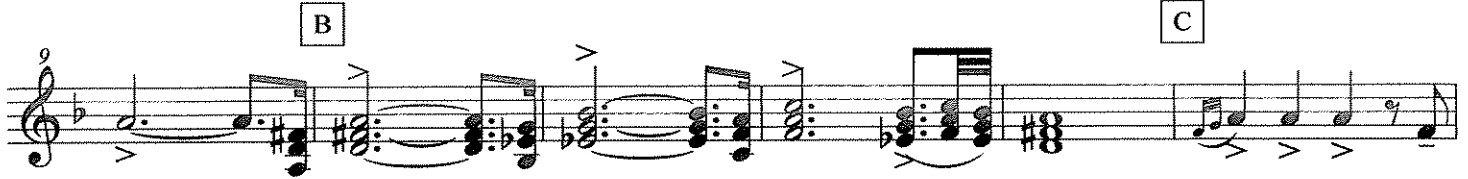
Melody B \flat
LOW

La Copa De La Vida

The Cup of Life
As Recorded by Ricky Martin

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

Samba ($\text{♩} = 120$) [A]



To Coda (On 3rd Time) [G]



H

Musical staff H, measures 43-51. Treble clef, key signature of two flats. The staff contains a melodic line with eighth and sixteenth notes, including slurs and accents. Measure 43 starts with a treble clef and a key signature change to two flats.

Solos (begin 2nd time)

I

48 optional bass line

A7 D m A7 D m

Musical staff I, measures 48-51. Treble clef, key signature of two flats. This staff provides an optional bass line for the solo section. It includes a repeat sign and a first ending bracket. A note in measure 48 is marked with a sharp sign. A note in measure 51 is marked with an accent (>). The text "optional bass line" and "play 2nd & 3rd time only" are written below the staff.

J

52 optional bass line

A7 D m A7 D m D.S. al Coda

1. 2.

Musical staff J, measures 52-56. Treble clef, key signature of two flats. This staff provides an optional bass line for the solo section. It includes a repeat sign and a first ending bracket. A note in measure 52 is marked with a sharp sign. The text "optional bass line" is written below the staff. The first ending bracket contains two endings, labeled "1." and "2.". The text "D.S. al Coda" is written above the staff at the end of the section.

K

57 \oplus Coda

ff

Musical staff K, measures 57-60. Treble clef, key signature of two flats. This staff contains the beginning of the Coda section. It starts with a double bar line and a Coda symbol. The music features a melodic line with eighth notes and slurs. The dynamic marking "ff" is written below the staff.

61

1.

Musical staff, measures 61-64. Treble clef, key signature of two flats. This staff continues the Coda section. It includes a first ending bracket labeled "1.". The music features a melodic line with eighth notes and slurs.

L

65 2.

ff

Musical staff L, measures 65-69. Treble clef, key signature of two flats. This staff continues the Coda section. It includes a first ending bracket labeled "2.". The music features a melodic line with eighth notes and slurs. The dynamic marking "ff" is written below the staff.

M

70

Musical staff M, measures 70-74. Treble clef, key signature of two flats. This staff concludes the Coda section. It features a series of chords and a final melodic phrase. The music ends with a double bar line.

La Copa De La Vida

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

Countermelody Bb
LOW

The Cup of Life
As Recorded by Ricky Martin

Samba (♩ = 120) **A** **B** **C** **D**

E 22

F 30

mf *f*

G 39 **H** **I** Solos (begin 2nd time)

J 52

f *D.S. al Coda*

1. 2.

K Coda 57 play 2nd time only

L **M**

1. 2. 5 5

Bass Line Bb
LOW

La Copa De La Vida

The Cup of Life
As Recorded by Ricky Martin

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

Samba (♩ = 120)

A

B

Musical staff 1: Samba (♩ = 120). Measures 1-5. Includes dynamic markings *ff* and accents.

C 14 D play D-E 1st time only

Musical staff 2: Measures 14-18. Includes dynamic marking *mp*.

E

Musical staff 3: Measures 19-23. Includes dynamic marking *mp*.

Musical staff 4: Measures 24-28.

F %

Musical staff 5: Measures 29-32. Includes dynamic marking *mf*.

Musical staff 6: Measures 33-36.

To Coda (On 3rd Time) ⊕ G

Musical staff 7: Measures 37-40. Includes dynamic marking *f*.

H

Musical staff 8: Measures 41-44.

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

Musical staff 46-49. Treble clef, key signature of one flat. Measure 46 starts with a treble clef and a key signature change to one flat. The staff contains a sequence of eighth notes. A repeat sign is present at the end of measure 49.

Musical staff 50-53. Treble clef, key signature of one flat. Measure 50 starts with a treble clef and a key signature change to one flat. The staff contains a sequence of eighth notes. A dynamic marking *f* is placed above measure 51. A repeat sign is present at the end of measure 53.

D.S. al Coda

Musical staff 54-56. Treble clef, key signature of one flat. Measure 54 starts with a treble clef and a key signature change to one flat. The staff contains a sequence of eighth notes. A first ending bracket labeled '1.' spans measures 55 and 56. A second ending bracket labeled '2.' spans measures 57 and 58.

K \diamond Coda

Musical staff 57-61. Treble clef, key signature of one flat. Measure 57 starts with a treble clef and a key signature change to one flat. The staff contains a sequence of eighth notes. A dynamic marking *ff* is placed below measure 57. A repeat sign is present at the end of measure 61.

Musical staff 62-69. Treble clef, key signature of one flat. Measure 62 starts with a treble clef and a key signature change to one flat. The staff contains a sequence of eighth notes. A first ending bracket labeled '1.' spans measures 63 and 64. A second ending bracket labeled '2.' spans measures 65 and 66. A final ending bracket labeled '4' spans measures 67 and 68. A dynamic marking *ff* is placed below measure 62. A repeat sign is present at the end of measure 69.

Musical staff 70-74. Treble clef, key signature of one flat. Measure 70 starts with a treble clef and a key signature change to one flat. The staff contains a sequence of eighth notes. A dynamic marking *ff* is placed below measure 70. A repeat sign is present at the end of measure 74.

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...

Clarinet in B \flat 1

My Way

Don Costa
trans. Jerannchris Rivera-Heredia

p

A

6

12

B

f

24

fp

f

OVER THE RAINBOW

Bb

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

(SLOWLY)

mf

mf

mf

1 2 3

To Coda

4 5 6 7

1. 2.

f f f f

8 9 10

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Over The Rainbow - Bb

Musical notation for measures 11-13. Measure 11 features a treble clef with a melodic line of eighth notes. Measure 12 shows a bass clef with a single note. Measure 13 features a treble clef with a melodic line of eighth notes. A dynamic marking of *f* is present at the end of measure 13.

Musical notation for measures 14-16. Measure 14 features a treble clef with a melodic line of eighth notes and a dynamic marking of *f*. Measure 15 shows a bass clef with a melodic line of eighth notes. Measure 16 features a treble clef with a melodic line of eighth notes.

Musical notation for measures 17-19, labeled "D.C. al Coda". Measure 17 features a treble clef with a melodic line of eighth notes and a dynamic marking of *ff*. Measure 18 shows a bass clef with a melodic line of eighth notes and a dynamic marking of *ff*. Measure 19 features a treble clef with a melodic line of eighth notes and a dynamic marking of *ff*.

CODA

Musical notation for measures 18-19, labeled "CODA". Measure 18 features a treble clef with a melodic line of eighth notes and a dynamic marking of *mf*. Measure 19 shows a bass clef with a melodic line of eighth notes and a dynamic marking of *mf*. A *ritard.* marking is present at the end of measure 19.

Musical notation for measures 20-22. Measure 20 features a treble clef with a melodic line of eighth notes. Measure 21 shows a bass clef with a melodic line of eighth notes. Measure 22 features a treble clef with a melodic line of eighth notes.

PEP BAND CHEERS

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

Imperial March Mi Mi Mi Do So Mi Do So Mi

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

Mari Bros Mi Mi Mi Do Mi So So

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

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

Get Ready For This So So So Do Do Re Re

So So So Te Te Do Do

So So So Do Do Re Re

So So So Te Te Do Re

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

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

More...

Suavemente: Groove (Cm – G – G – Cm)

C Minor Groove: (C Minor)

Antonio Groove: Do Te Le So (Bb Blues)

Harmony: So Fa Me Re

12 Bar Groove: (Bb Blues)

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

A **Andante**
unis.
mf

B

C

D

div.
f

E unis.
mf

1. *div.* unis. 3

div.
1. 2. *rit.* *div.* unis. *f* 3

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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** 1.

48 2. *rit.* *f*

Runaway Baby

Bb Melody (LOW)
(Doubles Alto)

Bruno Mars
arr. Murtha

Driving Soul

5

Musical notation for measures 4-8. Measure 4 is a whole rest. Measure 5 is a whole rest. Measure 6 begins with a forte (*f*) dynamic and contains a melodic phrase. Measure 7 continues the phrase. Measure 8 is a whole rest. Measure 9 begins with a forte (*f*) dynamic and contains a melodic phrase.

21

Musical notation for measures 21-24. Measure 21 is a whole rest. Measure 22 begins with a melodic phrase. Measure 23 continues the phrase. Measure 24 is a whole rest.

29

Musical notation for measures 25-28. Measure 25 is a whole rest. Measure 26 begins with a melodic phrase. Measure 27 continues the phrase. Measure 28 is a whole rest.

Musical notation for measures 31-35. Measure 31 is a whole rest. Measure 32 begins with a melodic phrase. Measure 33 continues the phrase. Measure 34 is a whole rest. Measure 35 is a whole rest.

Musical notation for measures 36-39. Measure 36 is a whole rest. Measure 37 begins with a melodic phrase. Measure 38 continues the phrase. Measure 39 is a whole rest.

To Coda

43

Musical notation for measures 40-42. Measure 40 is a whole rest. Measure 41 begins with a melodic phrase. Measure 42 is a whole rest.

48

Musical notation for measures 48-51. Measure 48 is a whole rest. Measure 49 begins with a melodic phrase. Measure 50 continues the phrase. Measure 51 is a whole rest.

D.S. al Coda

Musical notation for measures 52-55. Measure 52 is a whole rest. Measure 53 begins with a melodic phrase. Measure 54 continues the phrase. Measure 55 is a whole rest.

⊕ Coda 65 OPEN FOR SOLOS

56 **6** *fp* *f*

67

72 **73**

77 1. 2.

82 **83** *f*

88

93 *ff*

99

Santa Claus Is Comin' To Town

Melody - Bb

Coots & Gillespie
arr. Bernice

Moderate Swing



mf

A

6

12

B

18

C

To Coda

24

D.S. al Coda

D

E

30

f

37

Santa Claus Is Comin' To Town

Bb Bass Line (Low)

Coots & Gillespie
arr. Bernice

Moderate Swing



C F C C7 F Fm C Am

mf

A

C F C C7 F Fm C Am

B

C

To Coda

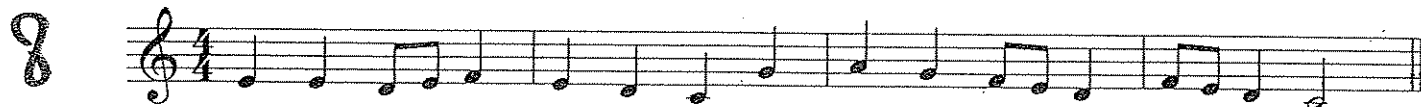
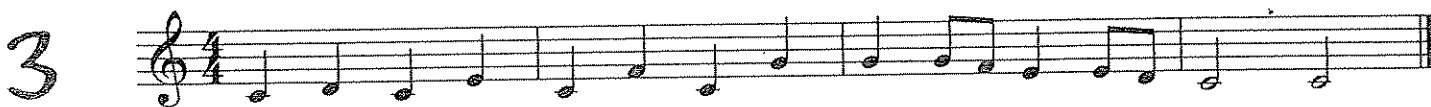
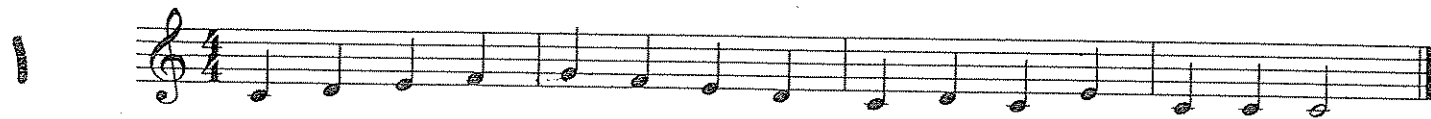
D

D.S. al Coda

E

Bb-Low

Sight Reading Exercises



Bass Clarinet

Simple Gifts

from *Appalachian Spring*

Traditional
Aaron Copland (1900-1990)

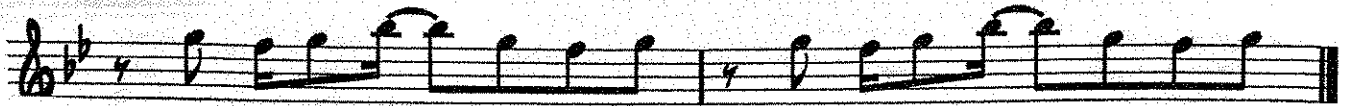
$\text{♩} = 72$

mp

f

Sponsor Song 2017 - Horn Lick

C INSTRUMENTS (TREBLE)



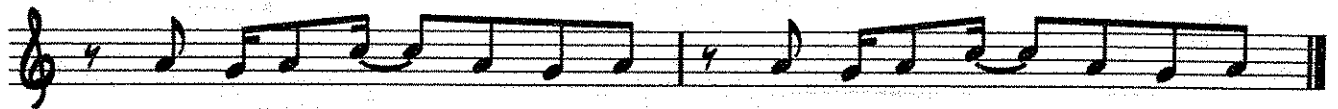
G F G Bb G F G G F G Bb G F G

B-FLAT INSTRUMENTS (HIGH)



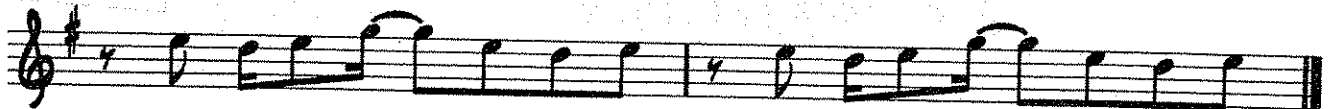
A G A C A G A A G A C A G A

B-FLAT INSTRUMENTS (LOW)



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

E-FLAT INSTRUMENTS



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

C INSTRUMENTS (BASS)



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

TUBA



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

Chords

Gm, Bb, Dm, F

THE STAR SPANGLED BANNER

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 Bb Bass Clarinet in 3/4 time. It consists of six staves of music. The first staff begins with a treble clef, a 3/4 time signature, and the word 'Majestic'. The first measure contains a whole note G4 with a fermata. The second measure contains two rests. The third measure contains a quarter note G4, a quarter note F#4, and a quarter note E4, with a dynamic marking of *f* below. A boxed measure number '3' is placed above the staff. The second staff continues the melody with eighth and quarter notes. The third staff begins with a boxed measure number '11'. The fourth staff continues the melody and ends with a triplet of eighth notes (G4, F#4, E4) marked with a '3' above. The fifth staff begins with a boxed measure number '19', starts with a dynamic marking of *mp*, and ends with a dynamic marking of *f*. The sixth staff begins with a boxed measure number '27' and continues the melody. The final measure of the piece is a whole note G4 with a fermata.

STUDENT GROOVE ROAD MAP

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

HORN LICK

C Instruments: E—B B A

Bb Instruments: F#—C# C# B

Eb Instruments: C#—G# G# F#

SMOOTH LICK

C Instruments: E—D E

Bb Instruments: F#—E F#

Eb Instruments: C#—B C#

HIT

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

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

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

PIANO GROOVE

Bass Line: E B B A

Chords: G Bm Am

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

Traditional Irish
arr. Bernice

The musical score is written in bass clef with a key signature of one sharp (F#) and a 6/8 time signature. The melody is as follows:

- Staff 1: Chords F#m and E. Measures 1-4.
- Staff 2: Chords F#m, E, F#m, F#m, F#m. Measures 5-9. Includes first and second endings.
- Staff 3: Chords F#m, C#m, F#m, E. Measures 10-13.
- Staff 4: Chords F#m, F#m. Measures 14-15. Includes first and second endings.

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)

Musical staff for section A, starting at measure 1. The key signature has one sharp (F#) and the time signature is 4/4. The music consists of eighth and sixteenth notes with accents. The dynamic marking is *mf*.

(B)

Musical staff for section B, starting at measure 2. The music features quarter and eighth notes with accents. The dynamic marking is *f*.

(TECHNO-POP)

(SOLO)

Musical staff for section C, starting at measure 3. It features a long note with a slur and a dynamic marking of *mf*. A *(SOLO)* marking is present above the staff.

Musical staff for section D, starting at measure 5. It features a long note with a slur and a dynamic marking of *mp*.

(9)

Musical staff for section E, starting at measure 9. It includes a measure rest for measures 9-13, followed by eighth and sixteenth notes with accents. The dynamic marking is *f*.

Musical staff for section F, starting at measure 16. It features a long note with a slur and a dynamic marking of *mf*.

(21)

(SOLO)

Musical staff for section G, starting at measure 21. It features eighth and sixteenth notes with accents. The dynamic marking is *f*.

Musical staff for section H, starting at measure 25. It features eighth and sixteenth notes with accents.

CLARINET I

29 30 31 32

33-35 36 37 38-39

40 41 42 43 44

45 46 47 48 49-52

53 54 55 56

57 58 59 60

61-64 65-69 70 71

72 73 74 75 76

⊕ CODA

77 78 79 80

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)

mf

(B)

f

(TECHNO-POP)

mf

mp

(9)

f

mf

(21)

(SOLO)

f

CLARINET 2

29 30 31 32

33-35 36 **f** 37 38-39

33

40 **f** 41 42 **mf** 43 44 **f** 49

45 46 47 48 49-52

TO CODA

53 **mf** 54 55 56

57 **f** 58 59 60 **ff**

61 64 65 69 70 71 72

72 **mf** 73 74 75 76

D.S. AL CODA

77 **f** 78 79 80

CODA

81 82 83 84

THE TEMPEST

B \flat BASS CLARINET

ROBERT W. SMITH

With energy!

1 2 3 4 5 6 7 8 9 10

11 12 13 14 15 16 17 18 12 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 3 72 73

74 75 76 77 78 79

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

390 Bb

(MED. UP)

TENOR MADNESS

-SONNY ROLLINS

C7 F7 C7

F7 C7 A7#9

D-7 G7 C7

Clarinet in B \flat 2

65

73

2 Note / Slurred 16ths to F

78

84

90

3 Note / Slurred 3rds

93

99

105

Clarinet in B \flat 2

4 Note / Crazy 16ths

108

113

118

We Know What You Whisper

Wakanda Forever

Melody B \flat
LOW

Ludwig Goransson
arr. Bernice

Driving $\text{♩} = 128$

A

B

Musical notation for section A and B. Section A consists of a 4-measure rest followed by a half note. Section B consists of a 3-measure rest followed by a half note. Dynamics include *f* and *fz*.

C

13

Musical notation for section C, starting at measure 13. It features a series of eighth notes with a *mp cresc.* dynamic and a hairpin crescendo. An annotation reads "optional - A Whole Note".

D

17

REPEAT 4X

Musical notation for section D, starting at measure 17. It features a series of eighth notes with a *ff* dynamic and a hairpin crescendo.

22

Musical notation for section E and F, starting at measure 22. Section E is a 4-measure rest, and section F is an 8-measure rest. Dynamics include *mf* and a hairpin crescendo.

G

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

41

Cue Layer #1

Musical notation for section G, starting at measure 41. It features a series of eighth notes with a *mp* dynamic.

45

Musical notation for section G continuation, starting at measure 45. It features a series of eighth notes with a *mp* dynamic.

H

49

Cue Layer #2

Musical notation for section H, starting at measure 49. It features a series of eighth notes with a *mf* dynamic.

We Know What You Whisper

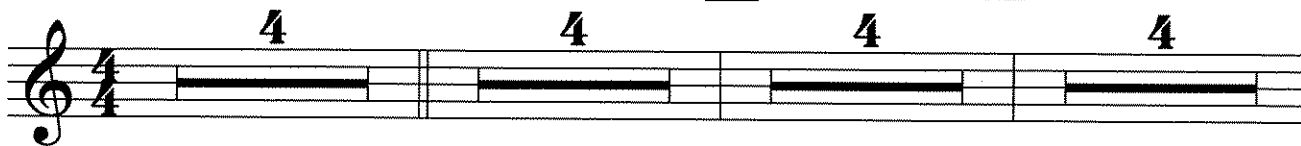
Wakanda Forever

Ludwig Goransson
arr. Bernice

Countermelody Bb
LOW

Driving ♩ = 128

A B C



D REPEAT 4X

17 optional 8va



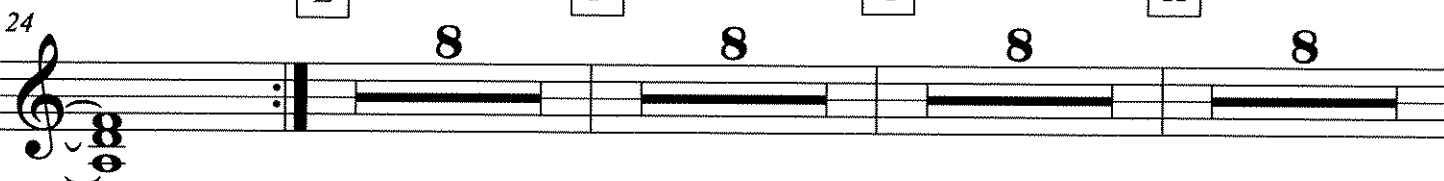
E

F

G

H

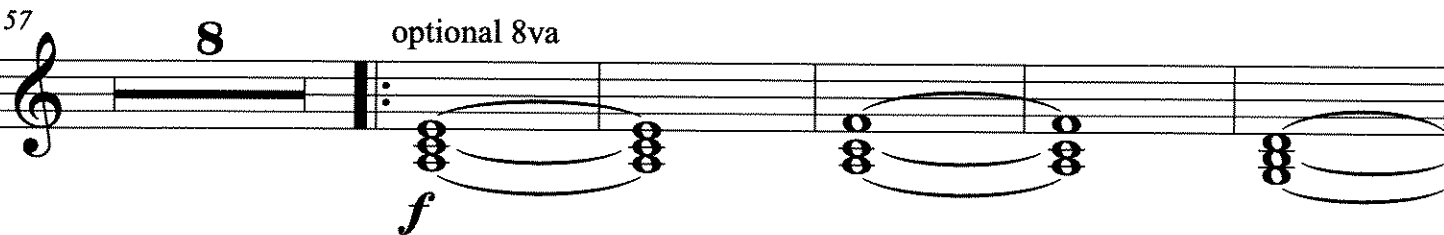
24 8 8 8 8



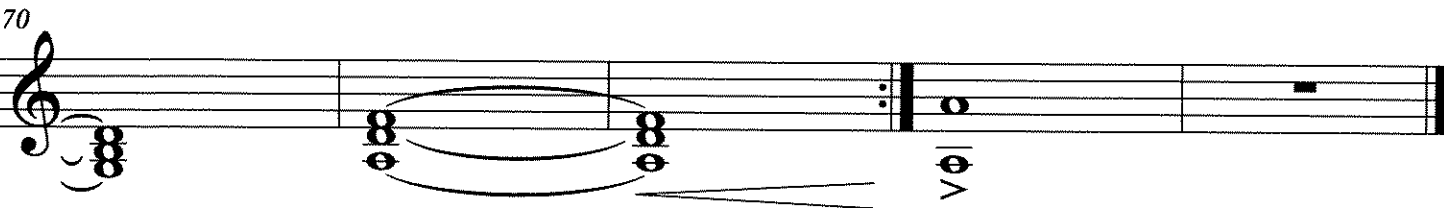
I

J FLAGS
REPEAT 4X
optional 8va

57 8



70



We Know What You Whisper

Wakanda Forever

Bass Line Bb
LOW

Ludwig Goransson
arr. Bernice

Driving ♩ = 128

A

B

C

D

REPEAT 4X

4 4 4 4 8

E

F

G

H

8 8 8 8

mf

50

53

I

56

f

59

62



J

FLAGS
REPEAT 4X

65



ff

68



71



fff

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

Musical notation for 'A MOZART MELODY' in 4/4 time. The melody is written on two staves. A large bracket is drawn over the first four measures of the first staff, indicating the section for which the student should write note names.

32. ESSENTIAL ELEMENTS QUIZ

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



Musical notation for the 'ESSENTIAL ELEMENTS QUIZ'. It shows a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of eight measures. Below the staff, there are two triangles on the left and one on the right, with a dashed line underneath for drawing symbols.

B \flat BASS CLARINET BOOK 1

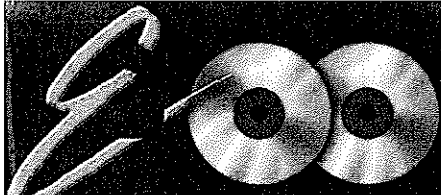
ESSENTIAL ELEMENTS[®] 2000 PLUS DVD

COMPREHENSIVE BAND METHOD

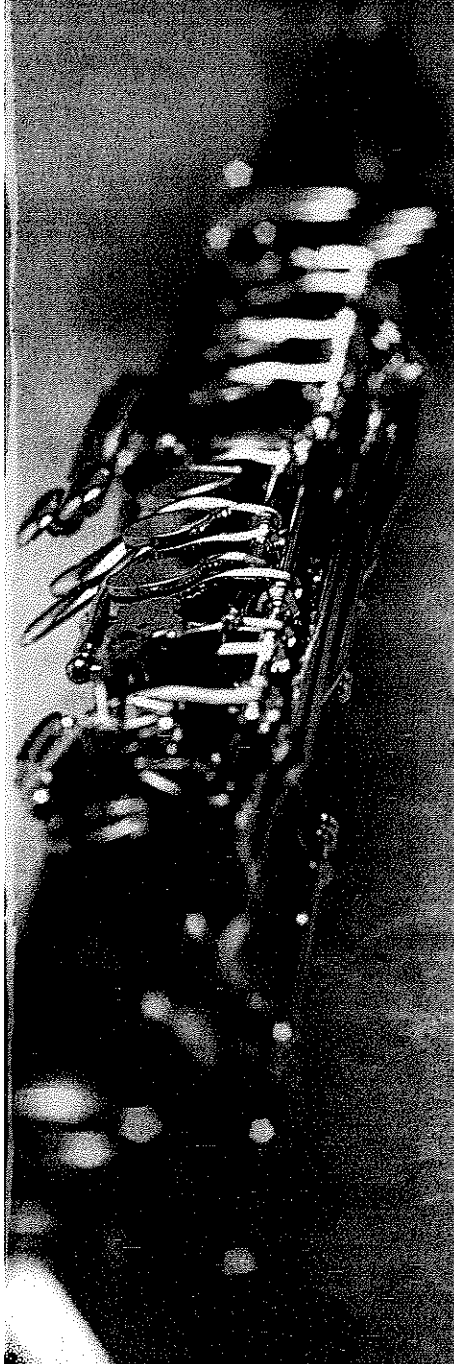


**TIM LAUTZENHEISER
JOHN HIGGINS
CHARLES MENGHINI
PAUL LAVENDER
TOM C. RHODES
DON BIRSCHENK**

 **HAL • LEONARD[®]**



INCLUDES PLAY-ALONG
CD & DVD



THE BASICS

Posture

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

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

Breathing & Airstream

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

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

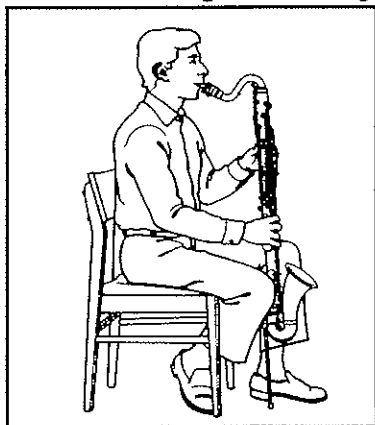
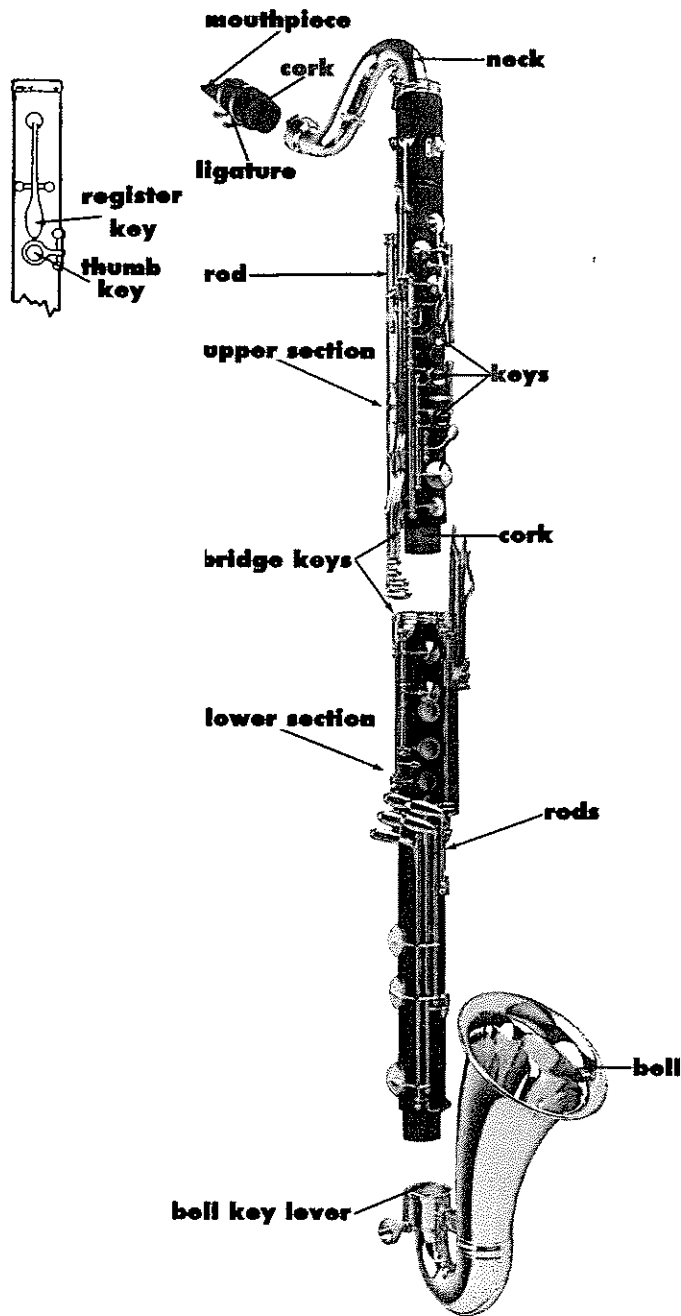
Form your embouchure around the mouthpiece, and take a deep breath without raising your shoulders. Whisper "too" and gradually exhale your full airstream. Strive for an even tone.



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

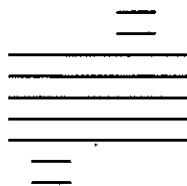
Identify and draw each of these symbols:

Music Staff



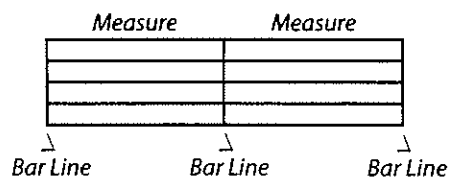
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

Ledger Lines



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

Measures & Bar Lines



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

Long Tone



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

1. THE FIRST NOTE

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

"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

3. A NEW NOTE

Look for the fingering diagram with each new note.

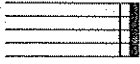
△ The black circles tell you which tone holes to cover or keys to press. "F" is played with the **left thumb**.

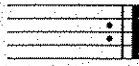
4. TWO'S A TEAM

5. HEADING DOWN

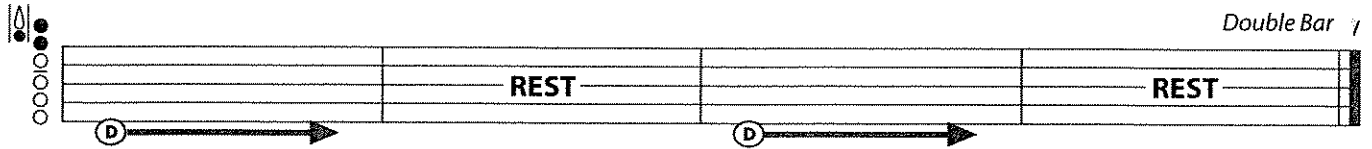
Practice long tones on each new note.

6. MOVING ON UP

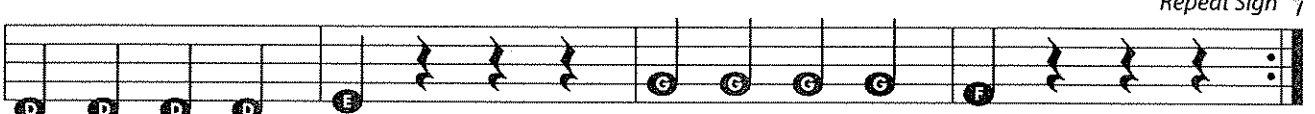
Double Bar  indicates the end of a piece of music.

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

7. THE LONG HAUL

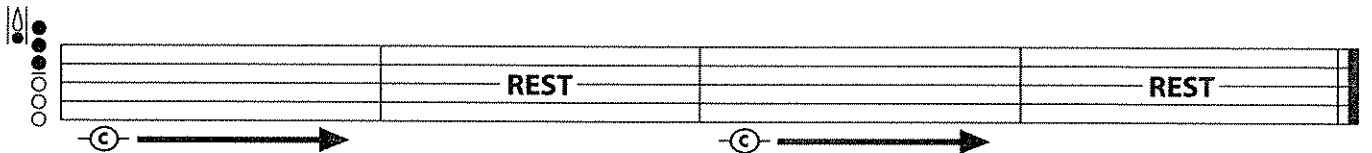
D  Double Bar

8. FOUR BY FOUR


 Repeat Sign

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

9. TOUCHDOWN

C 

10. THE FAB FIVE



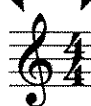
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Treble Clef

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

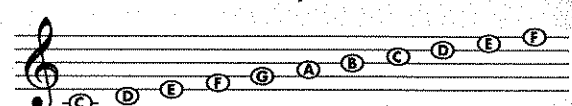
Time Signature

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.

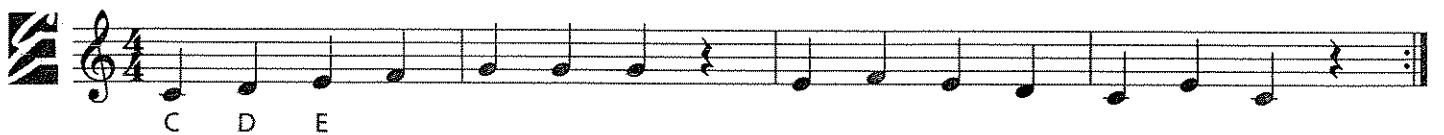


1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

12. FIRST FLIGHT



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



Notes In Review

Memorize the fingerings for the notes you've learned:

14. ROLLING ALONG

Half Note

Half Rest

15. RHYTHM RAP

Clap the rhythm while counting and tapping.

16. THE HALF COUNTS

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.

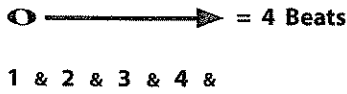
18. GO TELL AUNT RHODIE

American Folk Song

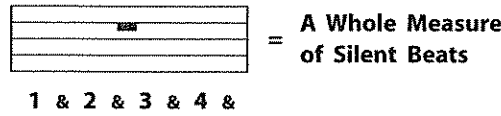
19. ESSENTIAL ELEMENTS QUIZ

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

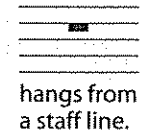
Whole Note



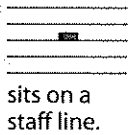
Whole Rest



Whole Rest



Half Rest



20. RHYTHM RAP

Clap the rhythm while counting and tapping.

Clap

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

21. THE WHOLE THING

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

Duet A composition with two different parts, played together.

22. SPLIT DECISION - Duet

Key Signature



The **Key Signature** tells us which notes to play with sharps (#) or flats (b) throughout the music. Your Key Signature indicates the **Key of C** (no sharps or flats).

THEORY

23. MARCH STEPS

24. LISTEN TO OUR SECTIONS

25. LIGHTLY ROW

26. ESSENTIAL ELEMENTS QUIZ

Draw in the bar lines before you play.

33. DEEP POCKETS - New Note

B Musical notation for 'DEEP POCKETS' in 4/4 time. It starts with a key signature of one flat (B-flat) and a common time signature. The melody consists of quarter and eighth notes, ending with a half note. A 'B' in a box is placed at the beginning, and a 'B' with a triangle is placed below the first measure.

34. DOODLE ALL DAY

Musical notation for 'DOODLE ALL DAY' in 4/4 time. The melody is a simple sequence of quarter notes.

35. JUMP ROPE

Musical notation for 'JUMP ROPE' in 4/4 time. The melody consists of quarter notes with a rhythmic pattern.

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

 Musical notation for 'A-TISKET, A-TASKET' in 4/4 time. It features a pick-up note at the beginning. The melody is a sequence of quarter notes.

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

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

 Musical notation for 'LOUD AND SOFT' in 4/4 time. It includes a 'Clap' instruction and dynamic markings: *f*, *mf*, *p*, and *f*.

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

J. S. Pierpont

 Musical notation for 'JINGLE BELLS' in 4/4 time. It consists of two staves of music with dynamic markings *mf* and *f*.

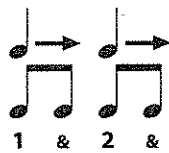
39. MY DREYDL *Use full breath support at all dynamic levels.*

Traditional Hanukkah Song

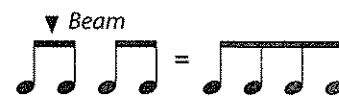
 Musical notation for 'MY DREYDL' in 4/4 time. It consists of two staves of music with dynamic markings *mf*, *p*, and *f*.

Eighth Notes

Each Eighth Note = 1/2 Beat
 2 Eighth Notes = 1 Beat
 1 & 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

41. EIGHTH NOTE JAM

42. SKIP TO MY LOU

American Folk Song

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

44. OH, SUSANNA

Stephen Collins Foster

HISTORY

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

45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

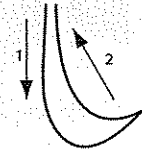
Gioacchino Rossini

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

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49. HEY, HO! NOBODY'S HOME – New Note

A Moderato

mf ΔA

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

TONE BUILDER

RHYTHM ETUDE

RHYTHM RAP

CHORALE

53. AURA LEE - Duet or Band Arrangement

(Part A = Melody, Part B = Harmony)

George R. Poulton

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

French Folk Song

PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN – Band Arrangement

Arr. by John Higgins

Allegro

3 Measure number

mf

11

19

f

This musical score is for a band arrangement of 'When the Saints Go Marching In'. It consists of three staves of music in 4/4 time, marked 'Allegro'. The first staff begins with a measure rest followed by a box containing the number '3' and the text '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'. The third staff continues the piece, with a box containing the number '19'.

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 a section feature of 'Old MacDonald Had a Band'. It consists of three staves of music in 4/4 time, marked 'Allegro'. The first staff begins with a mezzo-forte (*mf*) dynamic. The second staff has a box containing the number '9' and a first ending bracket. The text '2nd time go on to meas. 13' is written above the staff. The dynamic changes to forte (*f*) and then piano (*p*). The third staff begins with a box containing the number '13' and a forte (*f*) dynamic.

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 a section feature of 'Ode to Joy' from Beethoven's Symphony No. 9. It consists of three staves of music in 4/4 time, marked 'Moderato'. The first staff begins with a mezzo-forte (*mf*) dynamic. The second staff has a box containing the number '9' and a first ending bracket. The dynamic changes to piano (*p*) and then forte (*f*). The third staff has a box containing the number '13' and a forte (*f*) dynamic.

58. HARD ROCK BLUES – Encore

John Higgins

Allegro

f

This musical score is for an encore piece titled 'Hard Rock Blues'. It consists of two staves of music in 4/4 time, marked 'Allegro'. The first staff begins with a forte (*f*) dynamic. The second staff continues the piece and ends with a double bar line and repeat dots.

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

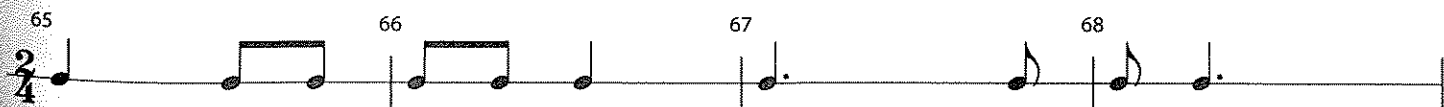
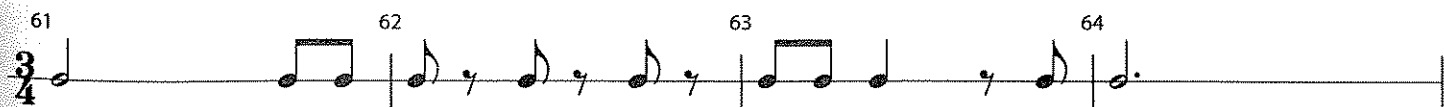
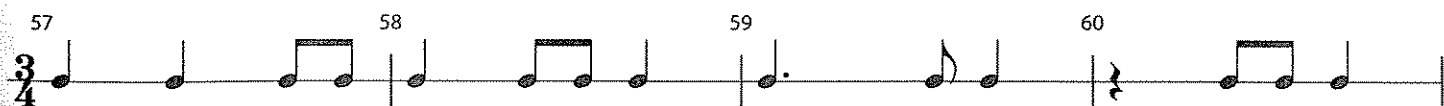
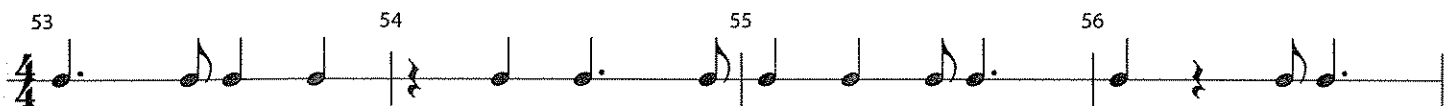
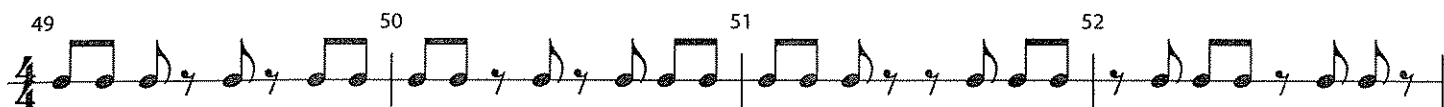
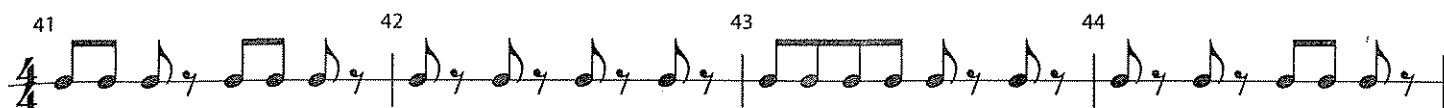
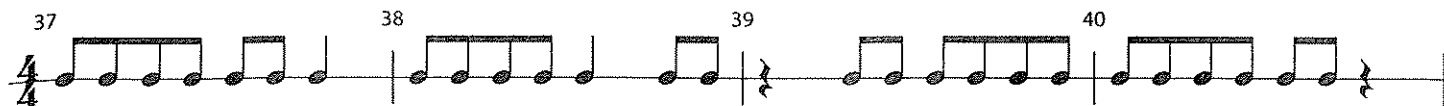
4/4

29 30 31 32

4/4

33 34 35 36

4/4

 **RHYTHM STUDIES**

CREATING MUSIC

THEORY

Composition

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

1. ODE TO JOY

Ludwig van Beethoven

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

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

4. YOU NAME IT:

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

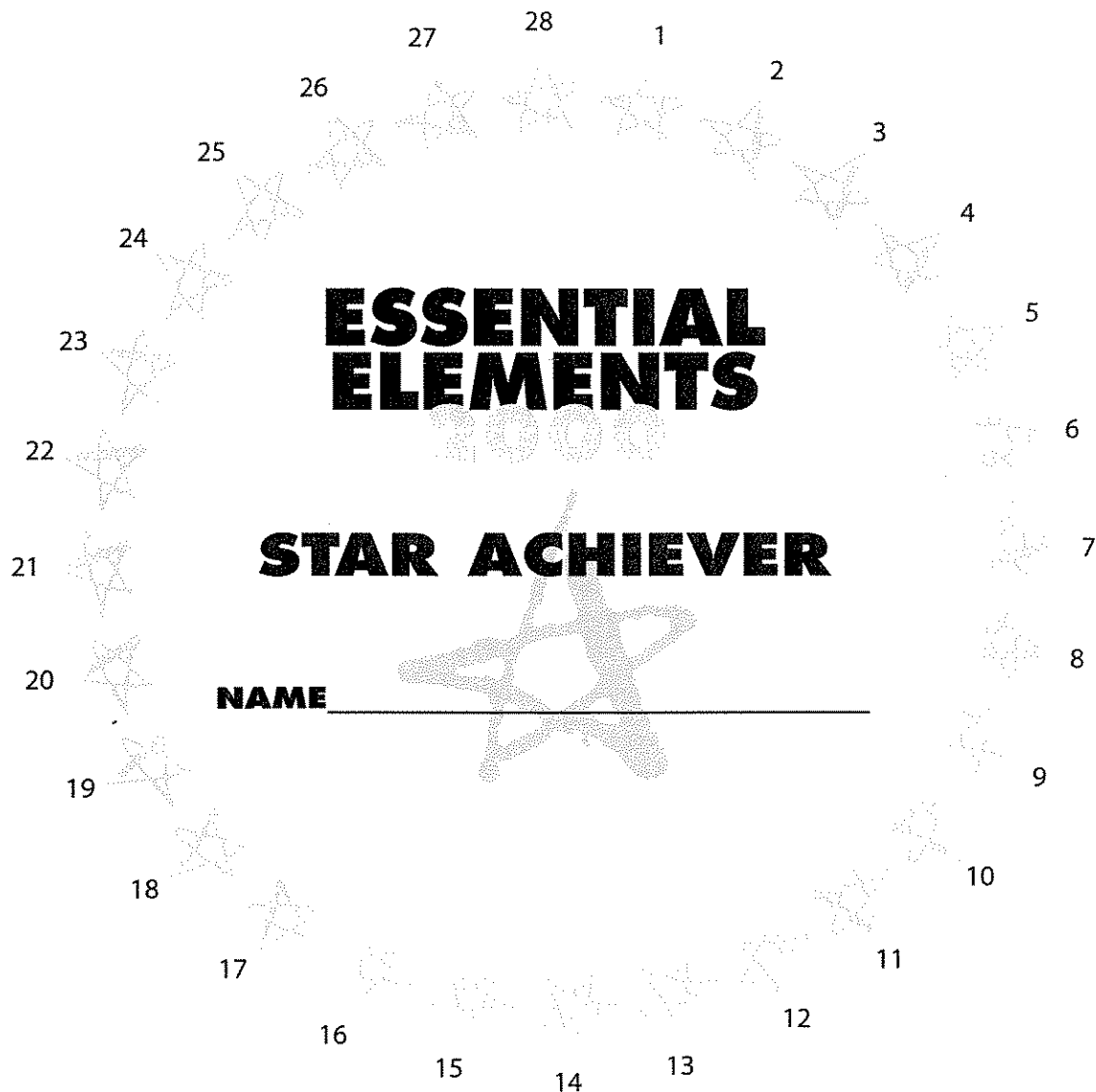
THEORY

Improvisation

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

5. INSTANT MELODY

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



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

FINGERING CHART

B \flat BASS CLARINET

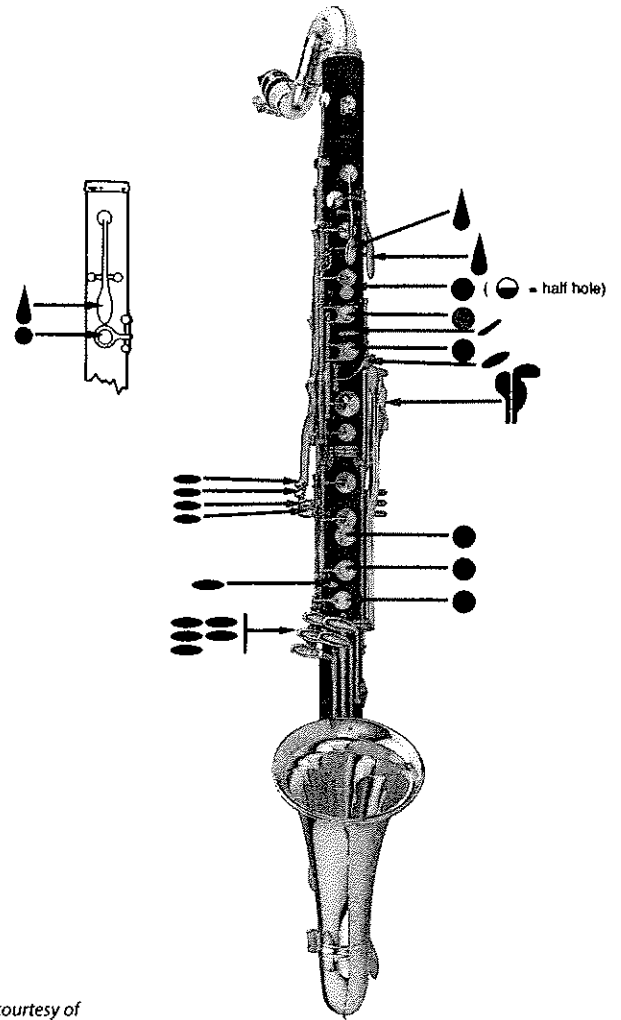
Instrument Care Reminders

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

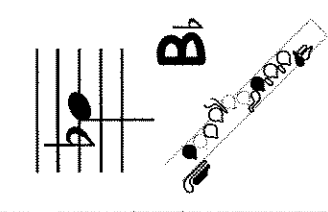
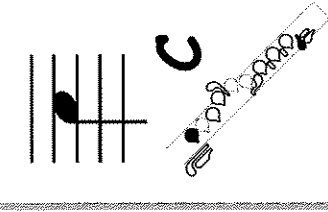
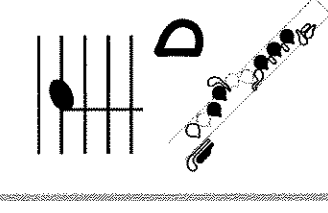
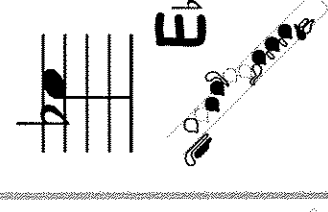
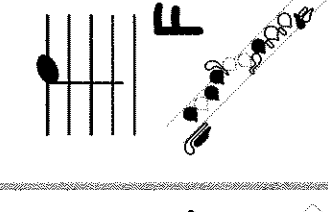
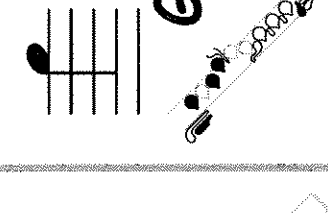
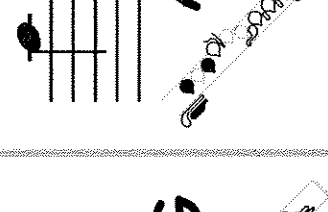
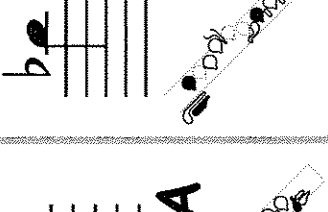
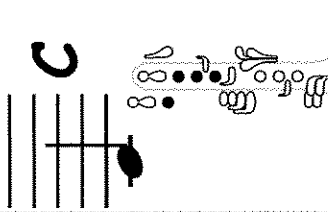
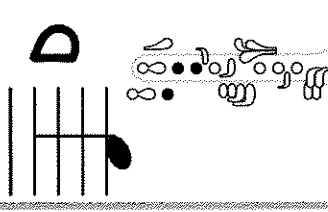
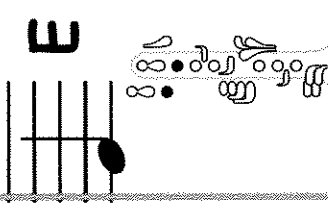
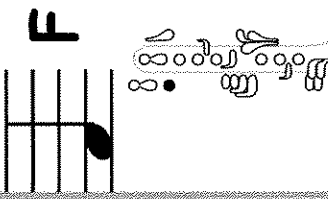
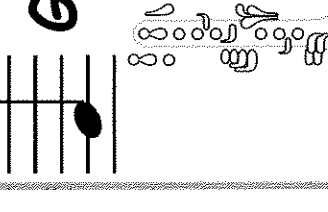
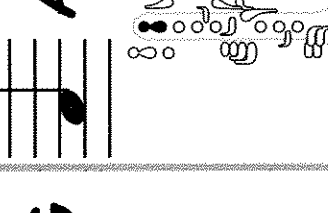
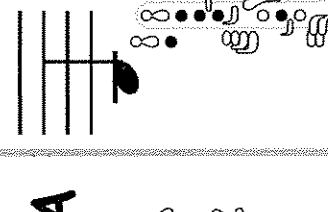
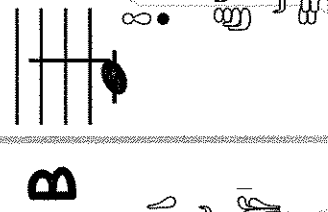
D \sharp E \flat

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	