

# BASS GUITAR

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## What to practice first...

### WINTERFEST SET LIST (Semester 1)

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

### ARTS ALIVE SET LIST (Semester 2)

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

### Graduation - **Pomp & Circumstance**

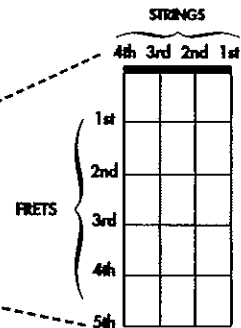
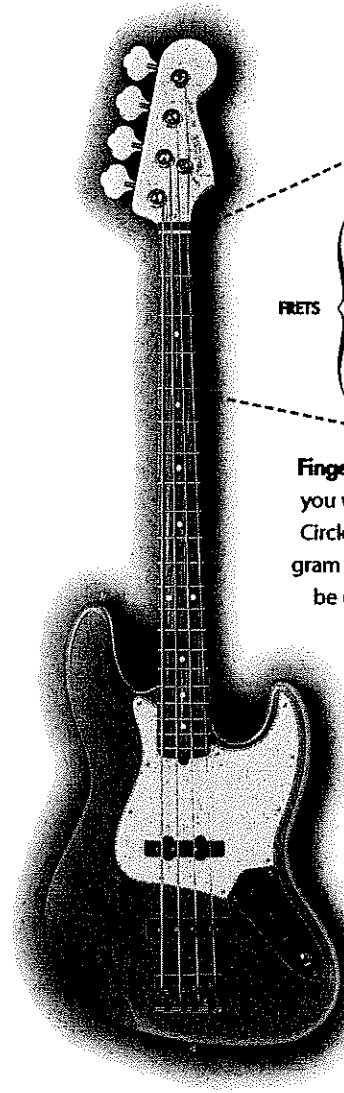
**Optional Additions:** (a) Original Student Compositions, (b) Amazing Grace, (c) Birdland, (d) Candy Rain, (e) Carol of the Buckets, (f) Chameleon, (g) Feeling Good, (h) It Don't Mean A Thing, (i) It Is Well, (j) The Legend of Super Mortal Tetris, (k) Runaway Baby, (l) Take On Me, (m) Tenor Madness,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

# FINGERING CHART

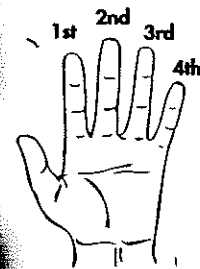
## ELECTRIC BASS

### Instrument Care Reminders

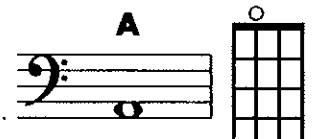
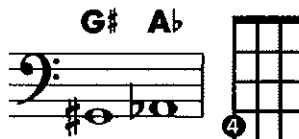
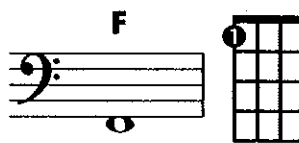
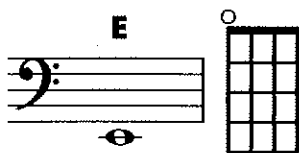
- Be sure your amplifier is turned off before plugging-in or unplugging the audio cable connecting it to your instrument.
- When unplugging a cable, hold it by the plug (not by the wire).
- After playing, wipe off the instrument and strings with a clean soft cloth. Return the instrument to its case.
- Close all the latches on your case when the instrument is inside.
- Keep all 4 strings in tune (at normal tension) to prevent warping of the neck.
- Your case is designed to hold only specific objects. If you force anything else into the case, it may damage your instrument.



Fingerboard diagrams show you where to play the notes. Circles are drawn on the diagram to indicate the fingers to be used to play the notes.



Think of your fingers as being numbered 1 through 4.



# FINGERING CHART

## ELECTRIC BASS

**\***  
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**

# Concert Bb Major Scale

Number	1	2	3	4	5	6	7	8
Solfege	Do	Re	Mi	Fa	Sol	La	Ti	Do
<sup>C</sup> Instruments (Flute, Trombone, Baritone)	Bb	C	D	Eb	F	G	A	Bb
<sup>Bb</sup> Instruments (Trumpet, Tenor Sax Clarinet)	C	D	E	F	G	A	B	C
<sup>Eb</sup> Instruments (Alto Sax)	G	A	B	C	D	E	F#	G

## GUITAR

1 2 0 1 3 0 2 3 2 0 3 1 0 3 1

## BASS GUITAR

1 3 0 1 3 0 2 3 2 0 3 1 0 3 1

# Concert Bb Scale

1. Scale with hints

● = whisper key

2. Scale

3. Arpeggio with hints

4. Arpeggio

5. Draw the notes of the scale.

6. Draw the notes of the arpeggio.

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

# Concert C Major Scale

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

## GUITAR

Musical notation for guitar showing the C major scale in treble clef. The scale is written across two staves. The top staff shows the notes with fret numbers: 3, 0, 2, 3, 0, 2, 0, 2, 0, 2, 0, 3, 2, 0, 3. The bottom staff shows the fret numbers for the strings: 3, 0, 2, 3, 0, 2, 0, 1, 0, 2, 0, 3, 2, 0, 3.

## BASS GUITAR

Musical notation for bass guitar showing the C major scale in bass clef. The scale is written across two staves. The top staff shows the notes with fret numbers: 3, 0, 2, 3, 0, 1, 3, 4, 3, 1, 0, 3, 2, 0, 3. The bottom staff shows the fret numbers for the strings: 3, 0, 2, 3, 0, 2, 4, 5, 4, 2, 0, 3, 2, 0, 3.



# Concert C Scale

## 1. Scale with hints

• = whisper key

Musical staff in bass clef, 4/4 time. The scale is written as a sequence of notes: C, D, E, F, G, A, B, C, B, A, G, F, E, D, C. Below each note is a diagram of the bassoon keys with black dots indicating fingerings. A small black dot above the C notes indicates the use of the whisper key.

## 2. Scale

Musical staff in bass clef, 4/4 time. The scale is written as a sequence of notes: C, D, E, F, G, A, B, C, B, A, G, F, E, D, C. Below each note is a diagram of the bassoon keys with black dots indicating fingerings.

## 3. Arpeggio with hints

Musical staff in bass clef, 4/4 time. The arpeggio is written as a sequence of notes: C, E, G, C, G, E, C. Below each note is a diagram of the bassoon keys with black dots indicating fingerings. A small black dot above the C notes indicates the use of the whisper key.

## 4. Arpeggio

Musical staff in bass clef, 4/4 time. The arpeggio is written as a sequence of notes: C, E, G, C, G, E, C. Below each note is a diagram of the bassoon keys with black dots indicating fingerings.

## 5. Draw the notes of the scale.

Empty musical staff in bass clef, 4/4 time, consisting of 16 measures.

## 6. Draw the notes of the arpeggio.

Empty musical staff in bass clef, 4/4 time, consisting of 8 measures.

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

Empty musical staff in bass clef, 4/4 time, consisting of 16 measures.



# Concert Bb Blues Scale

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

**Bb Major Blues Scale**

**GUITAR**

**BASS GUITAR**

# Concert C Minor Scale

Number	1	2	3	4	5	6	7	8
Solfège	Do	Re	Me	Fa	Sol	Le	Te	Do
<sup>C</sup> Instruments (Flute, Trombone, Baritone)	C	D	E <sup>b</sup>	F	G	A <sup>b</sup>	B <sup>b</sup>	C
<sup>B<sup>b</sup></sup> Instruments (Trumpet, Tenor Sax Clarinet)	D	E	F	G	A	B <sup>b</sup>	C	D
<sup>E<sup>b</sup></sup> Instruments (Alto Sax)	A	B	C	D	E	F	G	A

## GUITAR

The guitar notation shows the C natural minor scale on a treble clef staff. The notes are C4, D4, E<sup>b</sup>4, F4, G4, A<sup>b</sup>4, B<sup>b</sup>4, C5. The tablature below indicates the fretting for each note: C (0), D (1), E<sup>b</sup> (3), F (0), G (1), A<sup>b</sup> (3), B<sup>b</sup> (1), C (0), D (3), E<sup>b</sup> (1), F (0), G (3).

## BASS GUITAR

C Natural Minor Scale

The bass guitar notation shows the C natural minor scale on a bass clef staff. The notes are C3, D3, E<sup>b</sup>3, F3, G3, A<sup>b</sup>3, B<sup>b</sup>3, C4. The tablature below indicates the fretting for each note: C (0), D (1), E<sup>b</sup> (3), F (0), G (1), A<sup>b</sup> (3), B<sup>b</sup> (1), C (0), D (3), E<sup>b</sup> (1), F (0), G (3).

# 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)
<b>Bb</b>						
<b>B</b>						
<b>C</b>						
<b>C#/Db</b>						
<b>D</b>						
<b>D#/Eb</b>						
<b>E</b>						
<b>F</b>						
<b>F#/Gb</b>						
<b>G</b>						
<b>G#/Ab</b>						
<b>A</b>						

# SCALE ASSIGNMENTS

## CONCERT & JAZZ BAND

### QUARTER 1

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

### QUARTER 2

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

### QUARTER 3

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

### QUARTER 4

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

## SYMPHONIC BAND

### QUARTER 1

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

### QUARTER 2

Bb Blues

### QUARTER 3

Bb Chromatic (1 Octave)  
C Major

### QUARTER 4

C Minor

\*Scale assignments subject to change

# SCITECH BAND GROOVE CHART

## -CHORD PROGRESSIONS FOR IMPROV-

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

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

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

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

-Chord progressions can be used in any key



# **Holiday Solos – Duets – Trios – Quartets**

## **SOLOS (1+people)**

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

## **DUETS**

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

## **SOLOS, DUETS, TRIOS, QUARTETS**

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

## **CIRCLE YOUR CHOICE ABOVE**

**Names:** \_\_\_\_\_

**Instruments:** \_\_\_\_\_

# 12 BAR BLUES

## Blues Scale

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

## 12 Bar Blues Progression

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

## 12 Bar Blues Licks

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

2) 4-b3-1

3) 1-b3-4

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

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

6) 1-b3-4-b5-5

### Solos

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

2) 4-b3-1

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

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

## Walking Bass Line - C Instruments

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

## Walking Bass Line - B $\flat$ Instruments

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

## Walking Bass Line - E $\flat$ Instruments

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

## ADVANCED MUSIC

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

CONCERT PITCH SCORE

# Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(Eb) Eb Bb7 Cm Ab Eb Bb7

Soprano

Alto

Tenor

Bass

7 Eb Bb Eb Eb Ab Eb Cm Eb

S

A

T

B

14 Eb Bb7 Eb Eb sus4/Ab Eb

S

A

T

B

C INSTRUMENTS

# Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(Eb) Eb Bb7 Cm Ab Eb Bb7

Soprano

Alto

Tenor

Bass

7 Eb Bb Eb Eb Ab Eb Cm Eb

S

A

T

B

14 Eb Bb7 Eb Eb sus4/Ab Eb

S

A

T

B

BASS CLEF INSTRUMENTS

# Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(Eb) Eb Bb7 Cm Ab Eb Bb7

Soprano

Alto

Tenor

Bass

7

S

A

T

B

Eb Bb Eb Eb Ab Eb Cm Eb

14

S

A

T

B

Eb Bb7 Eb Eb/sus4/Ab Eb

# *SciTech Band Audition*

## **SYMPHONIC BAND AUDITION REQUIREMENTS**

- 1) Concert B<sup>b</sup> Major Scale (One Octave, Memorized) – See p. 43 in Band Handbook
- 2) B<sup>b</sup> Blues Scale (Memorized) – See p. 46 in Band Handbook
- 3) Concert B<sup>b</sup> 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**

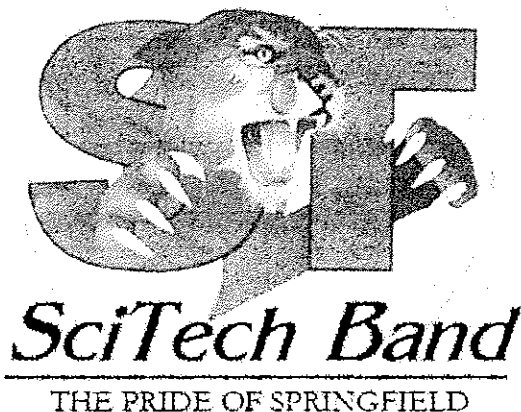
- Symphonic Band play prepared solo for “Symphonic Band”
- Extra points for playing “Concert Band/Jazz Band” solo
- Extra points for playing a prepared solo from Essential Elements book 1, 2, 3, or a new song from the binder

## **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<sup>b</sup> Blues Scale (Memorized) – See p. 46 in Band Handbook
- 3) Concert B<sup>b</sup> 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
<b>DESCRIPTION OF LEVELS</b>	<ul style="list-style-type: none"> <li>Indicates a mastery level, exceeding expectations.</li> <li>Student rarely needs assistance with demanding tasks, is self-motivated, and produces consistently high-quality work.</li> </ul>	<ul style="list-style-type: none"> <li>Reaches expected (or proficient) level for this task.</li> <li>Student produces quality work and occasionally needs assistance with demanding tasks.</li> </ul>	<ul style="list-style-type: none"> <li>Indicates a developing level for this task.</li> <li>Student produces required work with teacher direction and support.</li> </ul>	<ul style="list-style-type: none"> <li>Indicates an emerging level for this task.</li> <li>Student requires constant teacher direction, support, and assistance.</li> </ul>
<b>GRADING</b> (if applicable)	A (100-90)	B (89-80)	C (79-70)	D (69-60)
<b>TONE QUALITY</b> (4 Points)				
<b>RHYTHMIC ACCURACY</b> (4 Points)				
<b>NOTE ACCURACY</b> (4 Points)				
<b>DYNAMICS</b> (4 Points)				
<b>ARTICULATION</b> (4 Points)				
<b>INTONATION</b> (4 Points)				
<b>EXPRESSION</b> (4 Points)				
<b>SIGHT-READING</b> (4 Points)				
<b>PERCUSSION TECHNIQUE</b> -Posture for Wind Players- (4 Points)				
<b>TOTAL POINTS</b> 36 Points Possible	<b>COMMENTS</b>			
	_____			
	_____			
	_____			

# Audition Prepared Solo - Symphonic Band

Piano

## Variations on Auld Lang Syne

arr. Bernice

Moderato

Piano

*mf*

B $\flat$  F B $\flat$  E $\flat$

Pno.

B $\flat$  F E $\flat$  B $\flat$  B $\flat$  F

*p*

Pno.

B $\flat$  E $\flat$  B $\flat$  F E $\flat$  B $\flat$

*f*

# Audition Prepared Solo - ADVANCED BAND

Piano

Variations on Auld Lang Syne

arr. Bernice

Moderato

Piano

*mf*

Chords: Eb, Bb, Eb, Ab

Pno.

Chords: Eb, Bb, Ab, Eb, Eb, Bb

*p* *mf*

Swing! ♩ = ♩<sup>3</sup>

Pno.

Chords: Eb, Ab, Eb, Bb, Ab, Eb

*f*

Pno.

Chords: Bb, Eb, Ab, Eb, Bb, Ab

Pno.

Chord: Eb

# Audition Prepared Solo - Symphonic Band

Trombone & Baritone

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score consists of three staves of music in bass clef, 4/4 time, and a key signature of two flats (B-flat and E-flat). The first staff begins with a whole rest followed by a melodic line starting on G2, moving up stepwise to D4, then down to G3, and ending on D3. A dynamic marking of *mf* is placed below the first note. A hairpin crescendo is shown above the staff. The second staff continues the melodic line, moving up to G4, then down to D4, and ending on G3. A dynamic marking of *p* is placed below the final note. A hairpin decrescendo is shown above the staff. The third staff features a rhythmic accompaniment of eighth notes, starting on G2 and moving up to D4, then down to G3, and ending on D3. A dynamic marking of *f* is placed below the first note. The piece concludes with a double bar line.

# Audition Prepared Solo - ADVANCED BAND

Trombone/Baritone

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score is written for Trombone/Baritone in a bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It consists of five staves of music. The first staff begins with a *mf* dynamic and a slur over the first six measures. The second staff continues with a slur over the first six measures and a *p* dynamic. The third staff features a *f* dynamic and includes a triplet of eighth notes with the instruction "Swing! ♩ = ♩<sup>3</sup>♩". The fourth staff continues with a slur over the first six measures. The fifth staff concludes the piece with a final cadence.

# ANGELS WE HAVE HEARD ON HIGH

Traditional French Carol

## Soprano Bass Guitar

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

\*Intro

## Alto

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

\*Intro

## Tenor

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

\*Intro

## Bass

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

\*Intro

# Birdland

BASS

Music by JOSEF ZAWINUL  
Arranged by MICHAEL SWEENEY

FAST ROCK (♩ = 152-160)

Musical score for Bass part of Birdland, measures 1-46. The score is written in bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. The tempo is marked 'FAST ROCK' with a quarter note equal to 152-160 beats per minute. The score includes various musical notations such as dynamics (f, mf, sf), accents (>), slurs, and fingerings. Circled measure numbers (9, 17, 25, 33, 42) indicate specific points of interest. The piece concludes with a double bar line at measure 46.

08721581



Bass

Handwritten musical notation for Bass, measures 47-50. Includes a circled measure number 50 and a dynamic marking  $f >$ .

Handwritten musical notation for Bass, measures 51-54. Includes a circled measure number 54 and a dynamic marking  $f >$ .

Handwritten musical notation for Bass, measures 55-58. Includes a circled measure number 58 and a dynamic marking  $f >$ .

Handwritten musical notation for Bass, measures 59-62. Includes a circled measure number 62 and a dynamic marking  $f >$ .

Handwritten musical notation for Bass, measures 63-67. Includes a circled measure number 63, a circled measure number 67, and a dynamic marking  $mf$ . A circled annotation "(10 CODA)" with a circle symbol is written above the staff.

Handwritten musical notation for Bass, measures 68-72. Includes a circled measure number 68 and a dynamic marking  $mf$ .

Handwritten musical notation for Bass, measures 73-76. Includes a circled measure number 76, dynamic markings  $ff >$ ,  $Dim.$ , and  $mp$ .

Handwritten musical notation for Bass, measures 77-81. Includes dynamic markings  $Dim.$ ,  $mp$ ,  $ff >$ , and  $Dim.$ .

Handwritten musical notation for Bass, measures 82-85. Includes a circled measure number 82, dynamic markings  $Dim.$ , and  $mp$ .

Handwritten musical notation for Bass, measures 86-89. Includes a circled measure number 86 and a dynamic marking  $mp$ .

Handwritten musical notation for Bass, measures 90-93. Includes a circled measure number 90, a circled annotation "(D.S. AL CODA)", and a dynamic marking  $mf >$ .

Handwritten musical notation for Bass, measures 94-97. Includes a circled measure number 94, a circled annotation "(CODA)", and a dynamic marking  $ff$ .

# B.C.

## BLUE MOON

31.

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

Staff 1: Eb Cm7 Fmi7 Bb7 E Cm7 Fmi7 Bb7

Staff 2: Eb Cm7 Fmi7 Eb Ab Eb Bb7

Staff 3: Eb Cm7 Fmi7 Bb7 Eb Cm7 Fmi7 Bb7

Staff 4: Eb Cm7 Fmi7 Eb Fmi7 Eb

Staff 5: Fmi7 Bb7 Eb Fmi7 Bb7 Eb

Staff 6: Abmi7 Db7 Gb Bb F7 Fmi7 Bb7

Staff 7: Eb Cm7 Fmi7 Bb7 Eb Cm7 Fmi7 Bb7

Staff 8: Eb Cm7 Fmi7 Bb7 1. Eb Fmi7 Eb Bb7

Staff 9: 2. Eb Fmi7 Eb

# Trombone

## Canon Remix

Pachelbel / Arr. Bernice

4 5 8 13

*mf*

17 21

24 29

31 37

38

45 45

*f*

52 53 61 8

*mf*

66 69

*f*

73 77

80 83

...

# Bass Guitar

## Canon Remix

Pachelbel / Arr. Bernice

5

4

B $\flat$  F Gm Dm E $\flat$

10 B $\flat$  E $\flat$  F

13 With Energy

*mp*

*mf*

16

21

29

26

31

37

41

45

*f*

46

53 Solo

51

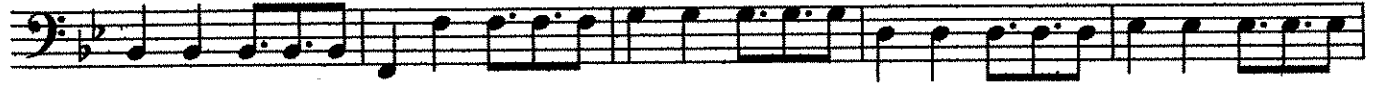
2  
56

[Title]



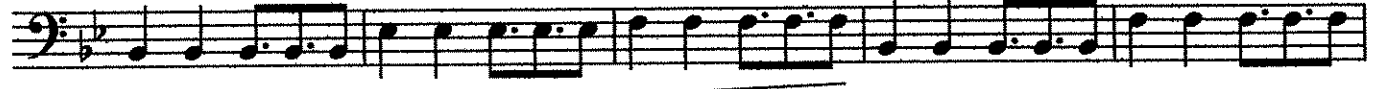
61

61

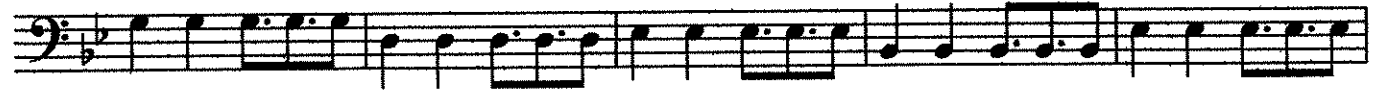


69

66

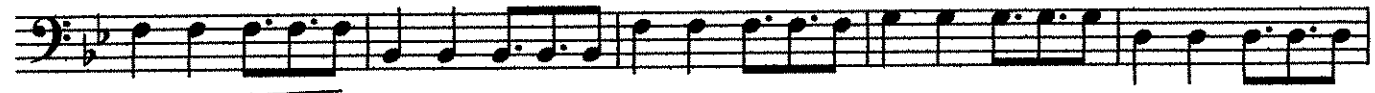


71



77

76



83

81



# Careless Whisper – Melody

**Melody C – Flute**



**Melody Bb – Trumpet, Clarinet, Tenor Sax**



**Melody Eb – Alto Sax, Bari Sax**



**Melody Bass Clef – Trombone, Baritone**



**Piano – Chords**

**Dm, Gm, Bb, Am**

*Lyrics*

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

# Careless Whisper – Horn Lick


## Horn Lick C – Flute



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

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

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



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

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

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



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

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

## Horn Lick Eb – Alto Sax, Bari Sax



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

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

## Horn Lick Bass Clef – Trombone, Baritone



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

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

# Carol of The Bells

Melody - Bass Clef  
-Trombone / Baritone

Quartet Version

arr. Turgeon & Brenice

*Soli*  
*mp*

6

12

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

**B** 24

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

37 **E** *rit.*

The musical score is written on a single bass clef staff. It begins with a key signature of one flat (Bb) and a common time signature (C). The piece is marked 'Soli' and 'mp' (mezzo-piano). The melody consists of eighth and quarter notes. Measure 18 features a 'rit.' (ritardando) and a boxed section 'A' with a 3/4 time signature, marked 'a tempo - Repeat 4x' and 'f' (forte). Section 'B' starts at measure 24. Section 'C' starts at measure 31, marked 'mf' (mezzo-forte), and includes a slur over two measures. Section 'D' is a repeat of the last measure of section C, marked 'Repeat 3x' and 'f'. Section 'E' starts at measure 37, marked 'rit.' (ritardando), and ends with a fermata. The score concludes with a double bar line and a repeat sign.



# Carol of The Bells

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

Quartet Version

arr. Turgeon & Bernice

The musical score is written on a single staff with a bass clef and a key signature of one flat (B-flat). It consists of five systems of music. The first system starts with a whole rest followed by six half notes: G2, F2, E2, D2, C2, and B1, all beamed together. The second system begins at measure 8 with a half note G2, followed by a half note F2, a half note E2, a half note D2, a half note C2, and a half note B1. The third system starts at measure 15 with a half note G2, a half note F2, a half note E2, a half note D2, a half note C2, and a half note B1. At measure 21, there is a section labeled 'A' in a box, which is a half note G2, followed by a half note F2, a half note E2, and a half note D2. This section is marked 'a tempo - Repeat 4x'. The fourth system starts at measure 22 with a half note G2, a half note F2, a half note E2, a half note D2, a half note C2, and a half note B1. At measure 31, there is a section labeled 'C' in a box, which is a half note G2, followed by a half note F2, a half note E2, and a half note D2. This section is marked 'mf' and 'Repeat 3x'. The fifth system starts at measure 40 with a half note G2, a half note F2, a half note E2, and a half note D2. This section is marked 'rit.' and ends with a half note G2.

C

# CHAMELEON

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

(MED. FUNK)

## INTRO

(BASS) N.C.

Bass line for the intro, starting with a double bar line and a repeat sign. The notation is in bass clef, 4/4 time, and B-flat major. It consists of a sequence of eighth and quarter notes.

## A

Guitar line for section A, starting with a double bar line and a repeat sign. The notation is in treble clef, 4/4 time, and B-flat major. It features eighth and quarter notes. Chords Bb-7, Eb7, Bb-7, and Eb7 are written above the staff.

BASS CONT. SIM.

Bass line for section A, continuing from the intro. The notation is in bass clef, 4/4 time, and B-flat major. It features eighth and quarter notes. Chords Bb-7, Eb7, Bb-7, and Eb7 are written above the staff.

## B

Guitar line for section B, starting with a double bar line and a repeat sign. The notation is in treble clef, 4/4 time, and B-flat major. It features eighth and quarter notes. Chords Bb-7, Eb7, Bb-7, and Eb7 are written above the staff. The phrase "(PLAY 3x)" is written at the end of the line.

Bass line for section B, starting with a double bar line and a repeat sign. The notation is in bass clef, 4/4 time, and B-flat major. It features eighth and quarter notes. Chords Bb-7, Eb7, and N.C. are written above the staff.

# Chameleon Bass Line

Score

The musical score consists of five staves, each with a different clef and key signature. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The notation includes eighth and sixteenth notes, rests, and repeat signs. The staves are labeled as follows:

- C**: Treble clef, C-clef on the first line.
- Bb**: Treble clef, B-flat-clef on the second line.
- Eb**: Treble clef, E-flat-clef on the third line.
- Bass Clef High**: Bass clef, positioned high on the staff.
- Bass Clef Low**: Bass clef, positioned low on the staff.

The music is written in a style that suggests a bass line, with frequent use of eighth and sixteenth notes and rests, indicating a rhythmic pattern. The piece concludes with a double bar line and repeat dots on each staff.



# Bass Guitar

## Cheer # 1

arr. Bernice

*Watch Conductor*  
*Slow-Fast*

5

Bass Guitar  
TREBLE CLEF  
8vb Slow ♩ = 63

# Danza Kuduro

As Recorded by  
Don Omar & Lucenzo  
arr. Bernice

Double Time

**A** ♩ = 126

Am F C G simile... **4** **4**

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

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

22 **D**

26

30 **E**

34

38 **F** **§**

42

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

46 G

Musical staff 46-49: Treble clef, 4/4 time signature. Measures 46-49 contain a rhythmic pattern of eighth and sixteenth notes with rests. A box labeled 'G' is positioned above measure 49.

50

Musical staff 50-53: Treble clef, 4/4 time signature. Measures 50-53 continue the rhythmic pattern from the previous staff.

54 H

Musical staff 54-57: Treble clef, 4/4 time signature. Measures 54-57 continue the rhythmic pattern. A box labeled 'H' is positioned above measure 57.

58

Musical staff 58-61: Treble clef, 4/4 time signature. Measures 58-61 continue the rhythmic pattern.

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

Musical staff 62-65: Treble clef, 4/4 time signature. Measures 62-65 continue the rhythmic pattern. A double bar line with repeat dots is at the end of measure 65. A box labeled 'I' is positioned above measure 65. The dynamic marking *mf* is below measure 65.

66

Musical staff 66-69: Treble clef, 4/4 time signature. Measures 66-69 continue the rhythmic pattern.

70 *D.S.% al Coda*

Musical staff 70-72: Treble clef, 4/4 time signature. Measures 70-72 continue the rhythmic pattern. A double bar line with repeat dots is at the end of measure 72.

J  $\oplus$  *Coda* K

73 G

Musical staff 73-82: Treble clef, 4/4 time signature. Measure 73 starts with a whole rest. Measures 74-82 contain a rhythmic pattern. A box labeled 'J' is above measure 73, and a box labeled 'K' is above measure 82. A box labeled 'G' is above measure 74. The dynamic marking *f* is below measure 74, and *ff* is below measure 82. A hairpin crescendo is between measures 74 and 82.

83

Musical staff 83-87: Treble clef, 4/4 time signature. Measures 83-87 continue the rhythmic pattern.

88

Musical staff 88-91: Treble clef, 4/4 time signature. Measures 88-91 show two first endings. The first ending (1.) is a four-measure phrase that repeats. The second ending (2.) is a four-measure phrase that concludes the section. A hairpin crescendo is below the first ending.

Chord Chart

# Danza Kuduro

As Recorded by  
Don Omar & Lucenzo

arr. Bernice

Slow ♩ = 63

Am F C G Am F C

*mp*

Double Time

8 G A ♩ = 126 B C Am F C G

*f*

21 Am F C G D Am F C G

29 Am F C G E Am F C G

37 Am F C G F  $\text{\$}$  Am F C G

*f*

45 Am F C G G H 8 7 To Coda  $\text{\oplus}$

I Solo Section  
65 -Drum Feature On Cue 7

*D.S.  $\text{\$}$  al Coda*



Danza Kuduro

Chord Chart, p. 2

**J**  $\oplus$  Coda

**K**

73 **7** G Am F C G

85 Am F C 1. G 2. G

# Eye Of The Tiger

For Zanetti

Flute  
Piano

A A G A A G A A G F

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

Clarinet  
Trumpet  
(LOW)

B B A B B A B B A G

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

Clarinet  
Trumpet  
(HIGH)

B B A B B A B B A G

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

Alto Sax

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

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

Trombone

A2 A2 G4 A2 A2 G4 A2 A2 G4 F1

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

Piano: Am G F

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

# FEELING GOOD ROAD MAP

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

# Feeling Good

(Bb Minor)

Swing Time

Flute  
Piano

Clarinet  
Trumpet  
(LOW)

Clarinet  
Tenor Sax  
Trumpet  
(HIGH)

Alto Sax

Trombone  
Euphonium  
(HIGH)

Trombone  
Euphonium  
Tuba  
(LOW)

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

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

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

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

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

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

Tenor Sax:  
Octave Key HIGH  
No Octave Key LOW

Alto Sax:  
Octave Key HIGH  
No Octave Key LOW

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

Piano: Bbm (8th note triplets)

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

# Feeling Good

Swing Time

## (HORN LICK+)

NOTE 8 ON CUE  
BEAT 4

Flute  
Piano

Clarinet  
Trumpet  
(LOW)

Clarinet  
Tenor Sax  
Trumpet  
(HIGH)

Alto Sax

Trombone  
Euphonium

Horn Lick:

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

Opening "And I'm Feeling Good":

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

1 & b3 Background Harmony Hits

# Feeling Good

(NASTY LICK - Bb Minor)

Swing Time

The musical score is written for a 12/8 time signature. The key signature is Bb minor. The score consists of six staves, each with a specific instrument or part:

- Flute Piano:** Treble clef. Notes: Bb, Db, Bb, Eb, Db, Bb, Bb, Db, E, Eb, Db, Bb.
- Clarinet Trumpet (LOW):** Treble clef. Notes: C, Eb, C, F, Eb, C, C, Eb, F#, F, Eb, C.
- Clarinet Tenor Sax Trumpet (HIGH):** Treble clef. Notes: C, Eb, C, F, Eb, C, C, Eb, F#, F, Eb, C.
- Alto Sax:** Treble clef, key signature of G major. Notes: G, Bb, G, C, Bb, G, G, Bb, C#, C, Bb, G. Includes instruction: "Octave Key HIGH, No Octave Key LOW".
- Trombone Euphonium:** Bass clef. Notes: Bb, Db, Bb, Eb, Db, Bb, Bb, Db, E, Eb, Db, Bb. Includes instruction: "Positions: 1 5 1 3 5 1 1 5 2 3 5 1".
- Tuba:** Bass clef. Notes: Bb, Ab, Gb, F, Bb, Ab, Gb, F, Bb, Ab, Gb, F.

Piano: Bbm (2 Beats Hold)

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

Trombone  
Euphonium

# Feeling Good

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

♩ = 60

Slowly, Freely

Words and Music by Leslie Bricusse & Anthony Newley

B♭m

B♭m/A♭

G♭maj7

B♭m/F F7

B♭m

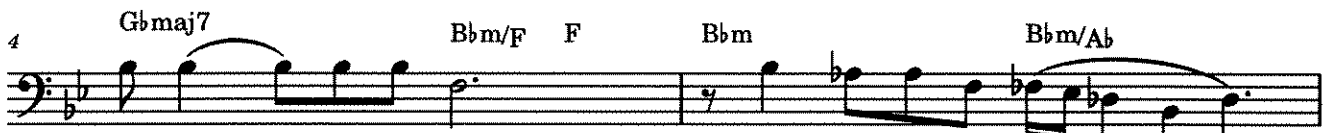
B♭m/A♭



Birds fly-ing high,

you know how I feel.

Sun in the sky,



You know— how I feel.

Breeze drift-ing on by,\_\_\_\_\_

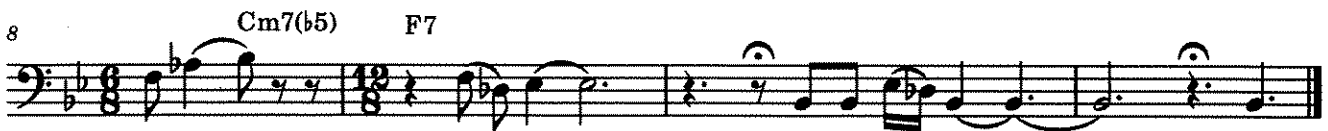


You know how I feel.

It's a new dawn,

it's a new day,

it's a



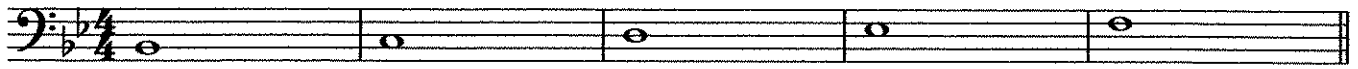
new life—

for\_ me—

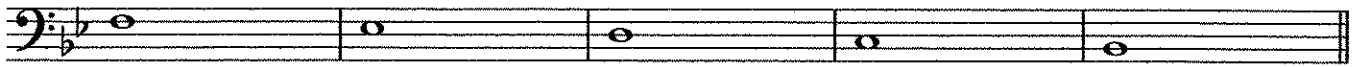
and I'm feel\_ing\_\_\_\_\_

good.

**A**

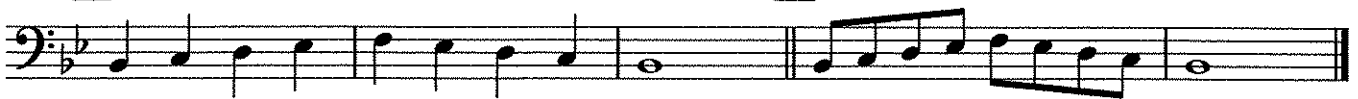


6 **B**



11 **C**

**D**





# **GNE SONG (Great New Emergence)**

## **HORN LICK**

**C: E D C**

**Bb: F# E D**

**Eb: C# B A**

## **LAST NOTE**

**C: A**

**Bb: B**

**Eb: F**

### **PIANO CHORDS:**

**Am G Dm F**

Trombone / Baritone

?



1) Name \_\_\_\_\_

2) Write in note names...

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

4) Play the piece...

?

Piano

Piano

Pno.

1) Name \_\_\_\_\_

2) Write in note names...

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

4) Play the piece...



142  
(MED.)

# HEART AND SOUL

-HOAGY CARMICHAEL/  
FRANK DESSER

Handwritten musical score for the song "Heart and Soul" in bass clef, 4/4 time. The score consists of eight staves of music with various chords and melodic lines. The chords are written above the notes. The first staff starts with a repeat sign and a double bar line. The second staff ends with a repeat sign. The third staff begins with a "2." marking, indicating a second ending. The score includes various chords such as F, D-7, G-7, C7, Fmaj7, D-7, G-7, C7, A-7, D-7, G-7, C7, F, D-7, G-7, C7, F, G-7, C7, Fmaj7, C7, F7, Bbmaj7, A7, D7, G7, C7, F7, Bb7, A7, Bbmaj7, A7, D7, G7, C7, F7, Bb7, C7, F, D-7, G-7, C7, Fmaj7, D-7, G-7, C7, A-7, D-7, G-7, C7, A7#5, D7, G-7, C7, F, (D-7 G-7 C7).

# Holding Out For A Hero SPONSOR SONG

*arr. Bernice*

The musical score is arranged in systems. The first system contains four melodic staves: Melody C, Melody B $\flat$ , Melody E $\flat$ , and Melody (B.C.). The lyrics are: "We need your mon - ey! So c ome on and spon...sor the Sci... Tech Band".

The second system contains four horn lick staves: Horn Lick 1 C, Horn Lick 1 B $\flat$ , Horn Lick 1 E $\flat$ , and Horn Lick 1 (B.C.). The notes are: C: A G A C C A G A; B $\flat$ : B A B D D B A B; E $\flat$ : F# E F# A A F# E F#; B.C.: A G A C C A G A.

The third system contains four horn lick staves: Horn Lick 2 C, Horn Lick 2 B $\flat$ , Horn Lick 2 E $\flat$ , and Horn Lick 2 (B.C.). The notes are: C: C B A G G A A; B $\flat$ : D C# B A A B B; E $\flat$ : A G# F# E E F# F#; B.C.: C B A G G A A.

The fourth system contains a Bass Synth staff and a Piano staff. The Bass Synth part has optional opening chords: Am - G - F - Esus4 - E. The Piano part has an optional syncopated rhythm on cue.

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

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

5

M. C

M. B $\flat$

M. Eb

M. (B.C.)

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

HL. 1 C

HL. 1 B $\flat$

HL. 1 Eb

HL. 1 (B.C.)

HL. 2 C

HL. 2 B $\flat$

HL. 2 Eb

HL. 2 (B.C.)

Bass

Piano

F C G

# I Just Died In Your Arms Tonight

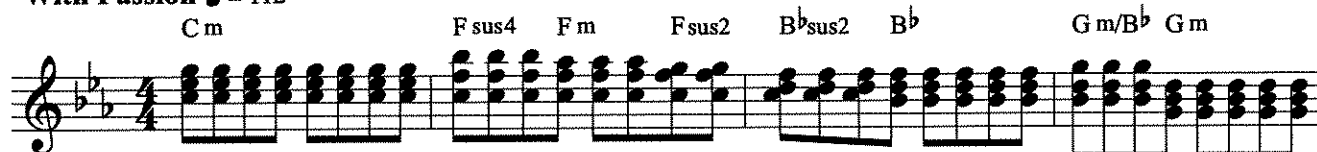
SPONSOR SONG

arr. Bernice

CHOIR SYNTH

With Passion  $\text{♩} = 112$

Cm F sus4 F m F sus2 B<sup>b</sup>sus2 B<sup>b</sup> G m/B<sup>b</sup> G m

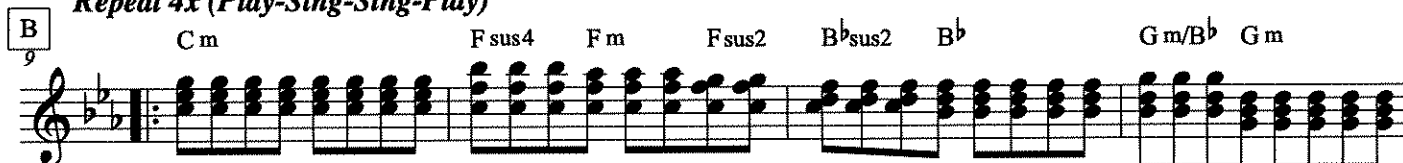


A  
5 Cm F sus4 F m F sus2 B<sup>b</sup>sus2 B<sup>b</sup> G m/B<sup>b</sup> G m



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

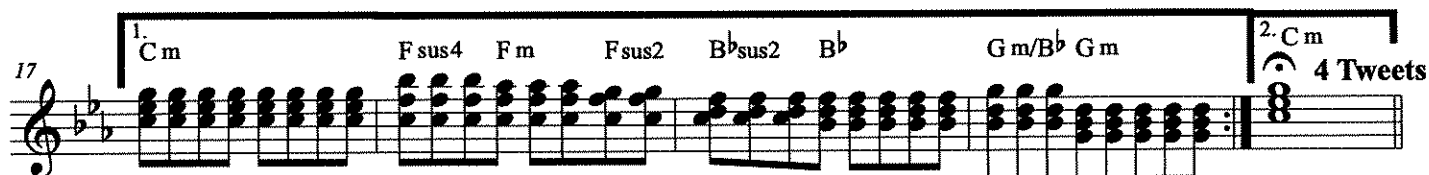
B  
9 Cm F sus4 F m F sus2 B<sup>b</sup>sus2 B<sup>b</sup> G m/B<sup>b</sup> G m



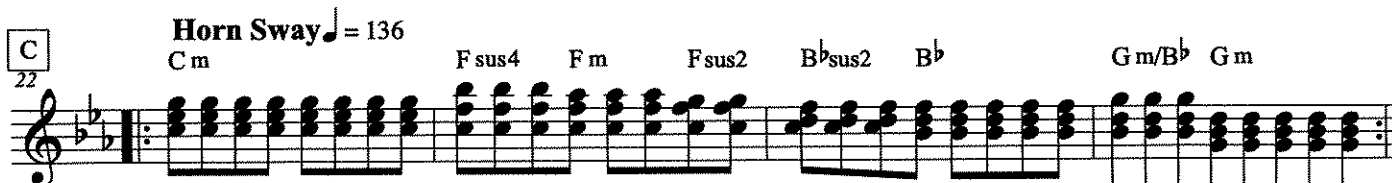
13 Cm F sus4 F m F sus2 B<sup>b</sup>sus2 B<sup>b</sup> G m/B<sup>b</sup> G m



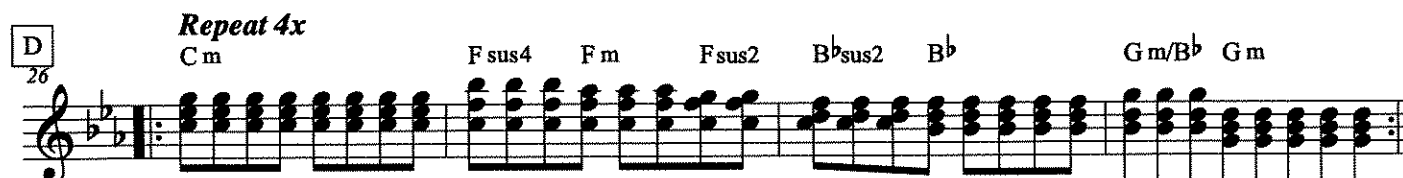
17 Cm F sus4 F m F sus2 B<sup>b</sup>sus2 B<sup>b</sup> G m/B<sup>b</sup> G m 2. Cm 4 Tweets



C  
22 Horn Sway  $\text{♩} = 136$  Cm F sus4 F m F sus2 B<sup>b</sup>sus2 B<sup>b</sup> G m/B<sup>b</sup> G m



D  
26 Repeat 4x Cm F sus4 F m F sus2 B<sup>b</sup>sus2 B<sup>b</sup> G m/B<sup>b</sup> G m



**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...**



*Solos*

**E**  
30 Cm F sus4 F m F sus2 B<sup>b</sup> sus2 B<sup>b</sup> G m/B<sup>b</sup> G m

**F**  
34 Cm F sus4 F m F sus2 B<sup>b</sup> sus2 B<sup>b</sup> G m/B<sup>b</sup> G m

38 Cm F sus4 F m F sus2 B<sup>b</sup> sus2 B<sup>b</sup> G m/B<sup>b</sup> G m **G** Horn Statues / Drum Solo Cm

43 F sus4 B<sup>b</sup> sus2 G m/B<sup>b</sup> **H** Cm F sus4 F m F sus2

48 B<sup>b</sup> sus2 B<sup>b</sup> G m/B<sup>b</sup> G m Cm F sus4 F m F sus2

52 B<sup>b</sup> sus2 B<sup>b</sup> 1. G m/B<sup>b</sup> G m 2. G m/B<sup>b</sup> G m Cm

# I Just Died In Your Arms Tonight

SPONSOR SONG

arr. Bernice

PIANO (Bass Clef)

With Passion ♩ = 112

**A** **B** Repeat 4x (Play-Sing-Sing-Play) 4 Tweets **C** Horn Sway ♩ = 136

23

**D** Repeat 4x

29

**E** Solos

**F** 34

40

**G** Horn Statues / Drum Solo

**H** 46

51

1. 2.

**We just need your money tonight! Sponsor the SciTech Band!  
We're in desperate need of cash, so our program doesn't turn into trash...**

# I Just Died In Your Arms Tonight

## SPONSOR SONG

arr. Bernice

Strings (BASS CLEF)

With Passion ♩ = 112

**A**

3

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

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

8

D C Bb C Bb G C Bb

**C**

16

1.

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

**D** Repeat 4x

21

2.

C C Bb G C Bb

**E** Solos

29

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

**F**

34

C Bb G C Bb G

**G** Horn Statues / Drum Solo

42

C C Bb G C

**H**

48

1. 2.

Bb G C Bb G G C

**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...**



# I Just Died In Your Arms Tonight

## SPONSOR SONG

arr. Bernice

Strings (TREBLE CLEF)

With Passion ♩ = 112

**A**

3

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

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

8

D C Bb C Bb G C Bb

16

1.

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

4 Tweets **C** Horn Sway ♩ = 136 **D** Repeat 4x

21

2.

C C Bb G C Bb

**E** Solos

29

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

**F**

34

C Bb G C Bb G

**G** Horn Statues / Drum Solo **H**

42

C C Bb G C

48

1. 2.

Bb G C Bb G G C

**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...**

# I Just Died In Your Arms Tonight

## SPONSOR SONG

arr. Bernice

MELODY (B.C.)

With Passion  $\text{♩} = 112$

**A**

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

4 4

We just need your

10

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

14

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

18

4 Tweets Horn Sway

$\text{♩} = 136$

**D** Repeat 4x

3 4

G F G G F G G F G Ab G

28

**E** Solos **F**

4

We just need your

35

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

39

**G** Horn Statues / Drum Solo

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

43 H

49

53

1. 2.

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

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

# Rhythm

# IT DON'T MEAN A THING

(If It Ain't Got That Swing)

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

MODERATELY FAST

The musical score is arranged in three systems, each with three staves (treble, guitar, and bass clefs). The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked 'MODERATELY FAST'. The score includes various musical notations such as slurs, accents, and dynamic markings like 'f' and 'mf'. Chord symbols are placed above the guitar staff, and measure numbers 1 through 12 are indicated at the bottom of the page.

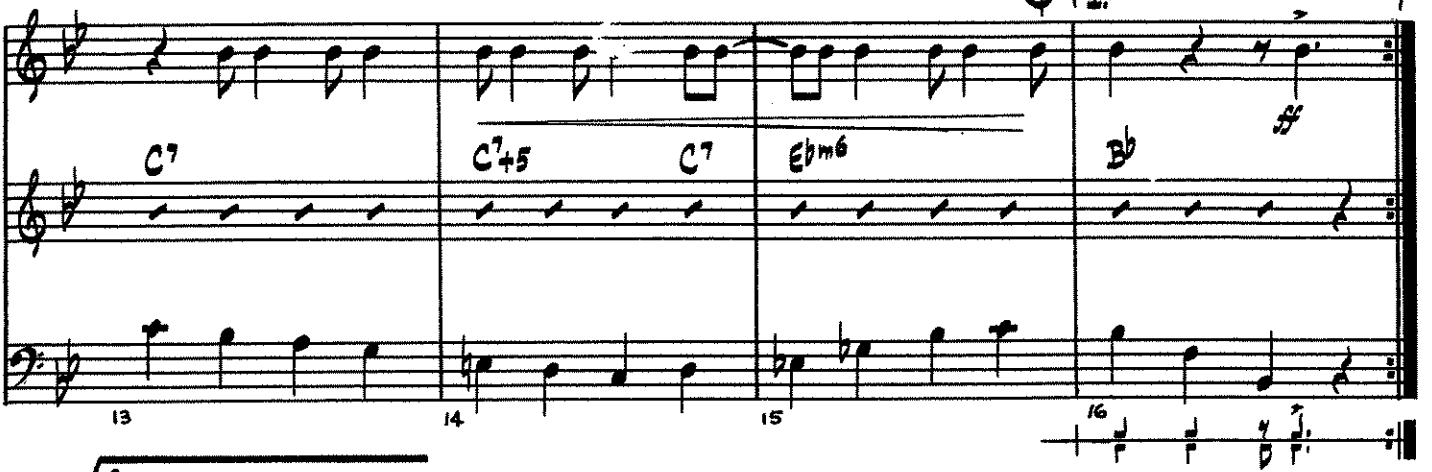
Chord symbols:  $C^7$ ,  $Ebm6$ ,  $Bb$ ,  $Gm$ ,  $C^7$ ,  $F^7_{sus}$ ,  $Bb$ ,  $(C^7)$ ,  $(F^7)$ ,  $(Bb)$ ,  $(D^7)$ ,  $Gm$ ,  $Eb^7$ ,  $D^7$ ,  $Gm$ .

Measure numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12.

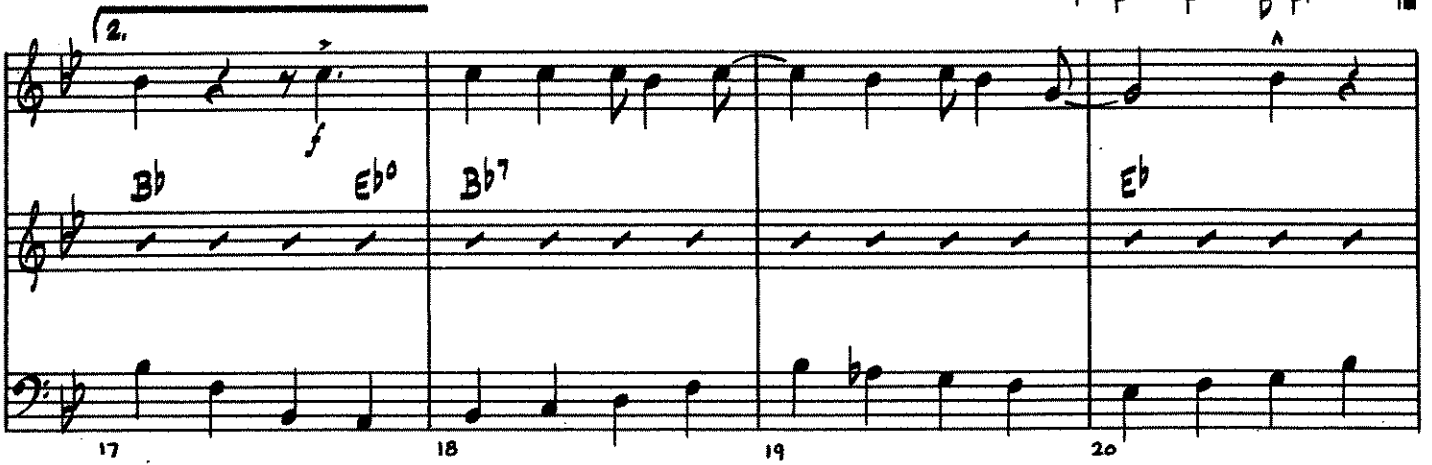


# It Don't Mean A Thing - Rhythm

To Coda  1.



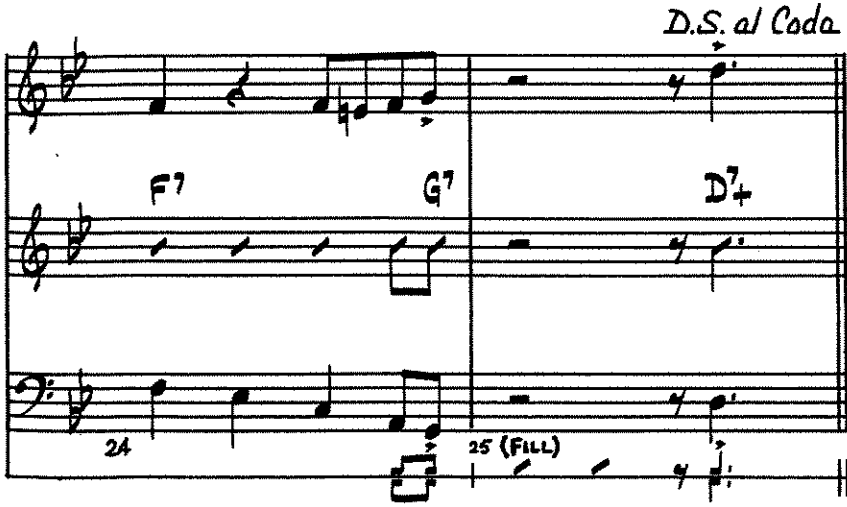
Musical notation for measures 13-16. Measure 13: Treble clef, C7 chord, notes G4, A4, B4, C5. Bass clef, notes F3, G3, A3, B3. Measure 14: Treble clef, C7+5 chord, notes G4, A4, B4, C5. Bass clef, notes F3, G3, A3, B3. Measure 15: Treble clef, C7 chord, notes G4, A4, B4, C5. Bass clef, notes F3, G3, A3, B3. Measure 16: Treble clef, Eb chord, notes G4, A4, B4, C5. Bass clef, notes F3, G3, A3, B3. A first ending bracket spans measures 13-16.



Musical notation for measures 17-20. Measure 17: Treble clef, Bb chord, notes G4, A4, B4, C5. Bass clef, notes F3, G3, A3, B3. Measure 18: Treble clef, Eb0 chord, notes G4, A4, B4, C5. Bass clef, notes F3, G3, A3, B3. Measure 19: Treble clef, Bb7 chord, notes G4, A4, B4, C5. Bass clef, notes F3, G3, A3, B3. Measure 20: Treble clef, Eb chord, notes G4, A4, B4, C5. Bass clef, notes F3, G3, A3, B3. A second ending bracket spans measures 17-20.

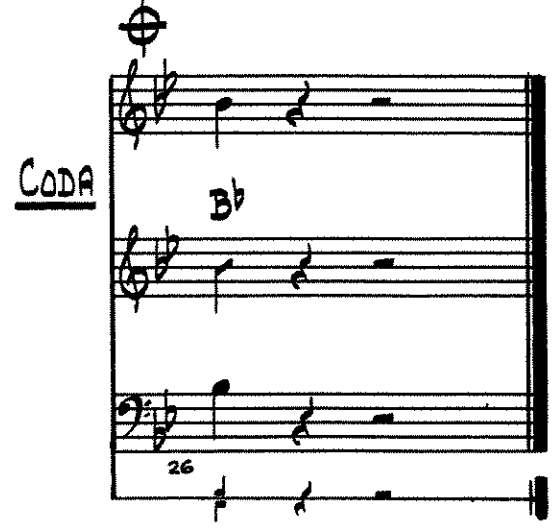


Musical notation for measures 21-23. Measure 21: Treble clef, Eb0 chord, notes G4, A4, B4, C5. Bass clef, notes F3, G3, A3, B3. Measure 22: Treble clef, C7 chord, notes G4, A4, B4, C5. Bass clef, notes F3, G3, A3, B3. Measure 23: Treble clef, C0 chord, notes G4, A4, B4, C5. Bass clef, notes F3, G3, A3, B3.



Musical notation for measures 24-25. Measure 24: Treble clef, F7 chord, notes G4, A4, B4, C5. Bass clef, notes F3, G3, A3, B3. Measure 25: Treble clef, G7 chord, notes G4, A4, B4, C5. Bass clef, notes F3, G3, A3, B3. Measure 25 is labeled "(FILL)".

D.S. al Coda



Musical notation for the Coda. Measure 26: Treble clef, Bb chord, notes G4, A4, B4, C5. Bass clef, notes F3, G3, A3, B3. The word "CODA" is written above the staff.

# It Is Well

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

Piano

With Expression

Melody

Bass

Chords

*mf* *espress.*

Bb F Bb G

*mp*

Melody

Bass

Chords

C F Bb Eb Cm F

Melody

Bass

Chords

Bb F sus4 F Bb F

Piano, p. 2

It Is Well

19

19

*mp f*

Bb Eb Fsus4 F Bb Bb Bb F7 Bb Bb F7 Bb

*mf*

25

25

F7 Bb Gm Adim7 Gm Gm F C F F7 Bb Eb G7

32

32

Cm C7 F Gm7 F Bb Eb Bb F Bb

38

38

F Bb Eb Fsus4 F Bb

C Instruments - Treble Clef

# 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

First system of musical notation for C Instruments (Soprano, Alto, Tenor, Bass) in 4/4 time. The key signature has two flats (B-flat and E-flat). The music is marked *legato* in all parts. The Soprano part features a melodic line with a slur over the first two measures and a fermata over the final note. The other parts provide harmonic support with chords and moving lines.

Second system of musical notation, starting at measure 8. It continues the vocal and instrumental parts from the first system. The Soprano part has a slur over measures 8-10 and a fermata over the final note. The instrumental parts continue their accompaniment.

Lower notes for solo only

Third system of musical notation, starting at measure 15. This system is specifically for lower notes. The Soprano part has a slur over measures 15-17 and a fermata over the final note. The other parts continue with their accompaniment, including some rests for the Tenor and Bass parts.

C Instruments - Low

# 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 C Instruments - Low, measures 1-7. The score includes vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B), and piano accompaniment. The piano part is marked "legato". The key signature is B-flat major (two flats) and the time signature is 4/4. The music features a melodic line in the vocal parts and a supporting bass line in the piano.

Musical score for C Instruments - Low, measures 8-14. The score includes vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B), and piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The music continues with the melodic line in the vocal parts and the supporting bass line in the piano.

Musical score for C Instruments - Low, measures 15-21. The score includes vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B), and piano accompaniment. The piano part is marked "Lower notes for solo only". The key signature is B-flat major (two flats) and the time signature is 4/4. The music concludes with the melodic line in the vocal parts and the supporting bass line in the piano.

# **LA LUZ QUE ME ALUMBRA**

***THE LIGHT THAT SHINES ON ME***  
***Original SciTech Band Student Composition***

## **ROAD MAP**

**Piano Intro**

**Add Solo**

**Add Cymbal “Sprinkles”**

**Add Drum Build Up w/8<sup>th</sup> Notes**

**Band Hits**

**Lick #1 (Brass + Woodwinds)**

**Lick #2**

**Solo Section**

**Add Lick #3 Soli**

**Add Full Band Lick 3 (optional)**

**Add Drum Build Up w/8<sup>th</sup> Notes**

**Drum Solo (Piano Hits Every 4 beats)**

**Band Hits**

**Lick #1A**

**Add Lick #3**

**Last Note**

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

Hits: EE EE EE

Lick #1: E F E

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

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

## **Bb INSTRUMENTS: CLARINET, TRUMPET, TENOR SAX**

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

Lick #1: F# G F#

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

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

## **Eb INSTRUMENTS: ALTO SAX**

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

Lick #1: C# D C#

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

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

## **PIANO & GUITAR**

Piano Top: C B A E (16<sup>th</sup> Notes)

Piano Bass: A G F E (Whole Notes)

Chords: Am Am Am E

Am = A C E E = E G# B

# The Legend of Super Mortal Tetris

Bass Guitar  
(Bass Clef)

arr. Bernice

Each note cued  
Cm Cm G G Cm Cm Cm G

TETRIS (♩ = 140)

A

Cm G Cm B Fm Eb

G Cm C G Cm G

Cm D Fm Eb G Cm

E Cm G Cm G F Cm

G Cm G G MARIO (♩ = 100) H Eb G BbAb Eb Ab

Eb G BbAb Db D Eb G BbAb Eb Ab Eb B Db Eb I (Cm) (Eb) MORTAL KOMBAT (♩ = 126)

(Bb) (Ab) J (Cm) (Eb)



Bass Guitar (Bass Clef), p. 2

The Legend of Super Mortal Tetris

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

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

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

(Bb) (Ab) **N** ZELDA (♩ = 80) B<sup>b</sup>5

**Faster** (♩ = 120) *mf* B<sup>b</sup> - F B<sup>b</sup>

A<sup>b</sup>(add9) A<sup>b</sup>5 G<sup>b</sup> F sus4 (F) **O** B<sup>b</sup>(root) B<sup>b</sup>(root) **P** B<sup>b</sup>(root) A<sup>b</sup>

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

G<sup>b</sup> F sus4 (F) **Q** B<sup>b</sup>(root) A<sup>b</sup>add9 G<sup>b</sup>(Gbadd6) D<sup>b</sup>sus4 (Db) **R** B<sup>b</sup>sus2 (B) B<sup>b</sup>m(Bbm7)

C (Cmaj7) F **S** B<sup>b</sup>(root) A<sup>b</sup>add9 G<sup>b</sup> (Gb7) F7 B<sup>b</sup>dim7/E F7

G A

B<sup>b</sup>dim7/E F7 **U** B B<sup>b</sup>m (Bbm7) C (Cmaj7) F B<sup>b</sup>5

G A

# The Legend of Super Mortal Tetris

Chord Chart

arr. Bernice

Each note cued

**A TETRIS** (♩ = 140)

*f* Cm Cm G G Cm Cm Cm G *fp* G Cm G

**B** Cm **C** Fm Eb G Cm G Cm G Cm

**D** 17 Fm **E** Eb G Cm Cm G Cm G **F** Cm

**G** **MARIO** (♩ = 100) **H** roots only (no chords) 5 Eb G BbAb Eb Ab Eb G BbAb Db D *mf*

**I** **MORTAL KOMBAT** (♩ = 126) **J** (Cm) (Eb) (Bb) (Ab) (Cm)

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

51 *mf* **N** **ZELDA** (♩ = 80) Eb Bb Ab 4 Bb5 *mf*

60 **O** **Faster** (♩ = 120) **P** Ab5(add9) Ab5 Gb F sus4 F Bb(root) Bb(root) Bb(root) Ab Gb *f*

Chord Chart, p. 2

The Legend of Super Mortal Tetris

68 Q R

F sus4 F B<sup>b</sup>(root) A<sup>b</sup>add9 G<sup>b</sup> G<sup>b</sup>add6 D<sup>b</sup>sus4 D<sup>b</sup> Bsus2 B B<sup>b</sup>m B<sup>b</sup>m7 C Cmaj7

76 S T

F B<sup>b</sup>(root) A<sup>b</sup>add9 G<sup>b</sup> G<sup>b</sup>7 F7 B<sup>b</sup>dim7/E F7 B<sup>b</sup>dim7/E F7

85 U

B B<sup>b</sup>m B<sup>b</sup>m7 C Cmaj7 F B<sup>b</sup>5

## **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...

Piano  
(STRINGS)

# My Way

Don Costa  
trans. Jerannchris Rivera-Heredia

8

15

22

*p*

*f*

*fp*

*f*

**A**

**B**

Chords: Bb, Eb, G, C, F, Eb, Bb, Ab, Db, Bb, Bb, Eb, Bb, Bb, A, B, Ab, Eb, Eb, Eb, Ab, Db, Gb, Eb, Eb, Eb, Eb, E, Ab



## **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

*Pomp and Circumstance March No. 3*

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

Tuba

YBS 54

*Maestoso*

*f*

*rit.*

7

*Andante*

*mf*

13

*simile*

20

27

*simile*

34

*f*

41

*mf*

48

*2. rit.*

*f*



For keyboard

2

# Two Ceremonial Marches

## 1. Processional

Flute

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

YBS 54

*Maestoso*

F Eb F Bb Ab Ab Ab Ab rit. Bb Bb C C

7 *f* D (Bb-F-Bb) Bb **A** *Andante* A Bb C G F A Eb

*mf*

14 D Eb F C D Eb F G C F Bb

22 Bb A G F G A Bb **C** A Bb C G F

29 Eb D Eb F C C F Eb D Eb F G C F

37 *div.* Eb D C > D A Ab **E** G A Bb C *unis.* *f* *mf*

43 F Bb 1. Bb *div.* Eb D C Bb *unis.* F F F G A

49 2. *rit.* Bb Eb D C Bb Bb Bb Bb *div.* C D (Bb-F-Bb) *f*

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Recorded by BRUNO MARS  
**RUNAWAY BABY**

BASS

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

(DRIVING SOUL)

4/4 time signature, key signature of two flats (Bb, Eb). A 4-measure rest is indicated with a '4' above the staff and '1-4' below it.

Measures 5-8. Chords: Bbm7, Eb13, Bbm7, Eb13. Dynamics: *f*. Accents are present on the first note of each measure.

Measures 9-12. Chords: Bbm7, Eb13, Bbm7, Eb13. Dynamics: *f*. Accents are present on the first note of each measure.

Measures 13-16. Chords: Bbm7, Eb13, Bbm7, Eb13. Dynamics: *f*. Accents are present on the first note of each measure.

Measures 17-20. Chords: Bbm7, Eb13, Bbm7, Eb13. Dynamics: *ff*. Accents are present on the first note of each measure.

Measures 21-24. Chords: Bbm7, Eb13, Bbm7, Eb13. Dynamics: *f*. Accents are present on the first note of each measure.

Measures 25-28. Chords: Bbm7, Eb13, Bbm7, Eb13. Dynamics: *f*. Accents are present on the first note of each measure.

BASS

(29)  $G^bMA^7$   $F^7$   $B^bMI^7$   $E^b13$

$G^bMA^7$   $F^7$   $B^bMI^7$   $E^b13$   $G^bMA^7$

$F^7$   $B^bMI^7$   $E^b13$   $G^bMA^7$  TO CODA

(43)  $F^7$   $B^bMI^7$   $E^b13$   $B^bMI^7$   $E^b13$

(48)  $B^bMI^7$   $E^b13$   $B^bMI^7$   $E^b13$   $B^bMI^7$

$E^b13$   $B^bMI^7$   $E^b13$   $D.S. AL CODA$

CODA  $F^7$   $B^bMI^7$   $E^b13$   $B^bMI^7$   $E^b13$

$B^bMI^7$   $E^b13$   $B^bMI^7$   $E^b13$



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

65  $B^b m_1^7$   $E^b 13$   $B^b m_1^7$   $E^b 13$

69  $B^b m_1^7$   $E^b 13$   $B^b m_1^7$   $E^b 13$

73  $B^b m_1^7$   $E^b 13$   $B^b m_1^7$   $E^b 13$

77  $B^b m_1^7$   $E^b 13$   $B^b m_1^7$   $E^b 13$

REPEAT FOR MORE SOLOS

TO CONTINUE

81  $B^b m_1^7$   $E^b 13$   $G^b m_1^7$   $F^7$   $B^b m_1^7$   $E^b 13$

82 84 85

86  $G^b m_1^7$   $F^7$   $B^b m_1^7$   $E^b 13$

87 88 89

90  $G^b m_1^7$   $F^7$   $B^b m_1^7$   $E^b 13$

91 92 93

94  $G^b m_1^7$   $F^7$   $E^b 13$

95 96 97 98 99

# Santa Claus Is Comin' To Town

Melody - Bass Clef

Coots & Gillespie  
arr. Bernice

Moderate Swing 



mf

6

12

18

24

29

35

A

B

C

D

E

To Coda

D.S. al Coda

f

# Santa Claus Is Comin' To Town

Bass Line - Bass Clef

Coots & Gillespie  
arr. Bernice

Moderate Swing



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

*mf*

A

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

B

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

C

To Coda

D

F7 F $\sharp$ dim Gm C7 F7 F<sup>aug</sup> B $\flat$  E $\flat$  B $\flat$  B $\flat$ 7 E $\flat$  E $\flat$ m B $\flat$  Gm

*D.S. al Coda*

E



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

*f*





7:

# Sight Reading Exercises

1 

2 

3 

4 

5 

6 

7 

8 

9 

Bass Guitar

# Simple Gifts

from *Appalachian Spring*

Traditional  
Aaron Copland (1900-1990)

$\text{♩} = 72$

*mp*

*f*

Piano

# Simple Gifts

from *Appalachian Spring*

Traditional  
Aaron Copland (1900-1990)

♩ = 72

*mp*

*f*

$E\flat$   $Gm$   $Fm$   $B\flat7$   $E\flat$   $A\flat$   $E\flat$

# Smeļs Like Teen Spirit

4 **A**

8

12 **B**

15 **C**

18

21

24 **D**

27

30

2

33 **E**

*f*

37

41

To Coda on  
3rd Time

45 **F**

49 **G**

*f*

53

57 **H**

61

65 **I**

*mf*

68

**J**

*mp*



71



74



**K**

77



80



83

D.S. al Coda



**L**

85



89

rit.



93

(rit.)







# Sponsor Song 2017 - Horn Lick

## C INSTRUMENTS (TREBLE)



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

## B-FLAT INSTRUMENTS (HIGH)



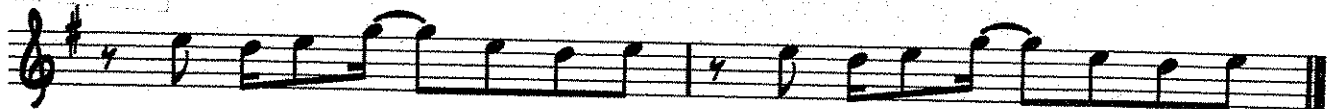
A G A C A G A A G A C A G A

## B-FLAT INSTRUMENTS (LOW)



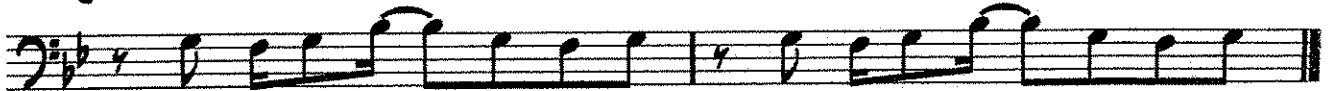
A G A C A G A A G A C A G A

## E-FLAT INSTRUMENTS



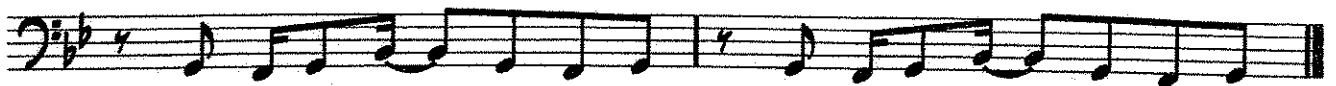
E D E G E D E E D E G E D E

## C INSTRUMENTS (BASS)



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

## TUBA



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

## Chords

Gm, Bb, Dm, F

# THE STAR SPANGLED BANNER

Trombone

arr. by Robert W. Smith  
(ASCAP)

024-3860-00

Majestic

**3**

*f*

**11**

**19**

*p* *f*

**27**

The musical score is written for Trombone in bass clef, 3/4 time, and B-flat major. It consists of six staves of music. The first staff begins with a tempo marking 'Majestic' and a dynamic marking 'f'. A box containing the number '3' is placed above the third measure. The second staff continues the melody. The third staff has a box containing the number '11' above the first measure. The fourth staff continues the melody. The fifth staff has a box containing the number '19' above the first measure, a dynamic marking 'p' below the first measure, and a dynamic marking 'f' below the last measure. The sixth staff has a box containing the number '27' above the first measure. The score concludes with a double bar line at the end of the sixth staff.

# THE STAR SPANGLED BANNER

Baritone B.C.

arr. by Robert W. Smith  
(ASCAP)

024-3860-00

Majestic

3

*f*

11

19

*mp*

27

*f*

The musical score is written for Baritone B.C. in a 3/4 time signature with a key signature of one flat (B-flat). The tempo/style is marked 'Majestic'. The score consists of seven staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. It features a half note G2 with a fermata, followed by a quarter rest, a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, and a quarter note B1. A dynamic marking of *f* is placed below the first measure. A box containing the number '3' is positioned above the first measure. The second staff continues the melody with quarter notes G2, F2, E2, D2, C2, B1, A1, and G1. The third staff starts with a box containing '11' above the first measure, which is a quarter note G2. The fourth staff has a box containing '19' above the first measure, which is a quarter note G2. A dynamic marking of *mp* is placed below the first measure of this staff. The fifth staff continues with quarter notes F2, E2, D2, C2, B1, A1, and G1. The sixth staff has a box containing '27' above the first measure, which is a quarter note G2. A dynamic marking of *f* is placed below the first measure. The seventh staff concludes the piece with a half note G2 with a fermata.



C PART (D MAJOR)

# The Swallowtail Jig

Traditional Irish  
arr. Bernice

The musical score is written for guitar in the C part of 'The Swallowtail Jig'. It is in D major (two sharps) and 6/8 time. The score is divided into four staves, each with a measure number (1, 5, 10, 15) at the beginning. Chords are indicated above the notes. The first staff (measures 1-4) starts with a C-clef and a 6/8 time signature. The second staff (measures 5-8) includes a first ending bracket. The third staff (measures 10-13) includes a second ending bracket. The fourth staff (measures 15-18) includes both first and second ending brackets. The key signature has two sharps (F# and C#).

Chords: Em, D, Em, D, Em, Em, Bm, Em, D, Em, Em.

Measure numbers: 1, 5, 10, 15.

Endings: 1., 2., 1., 2.

# TAKE ON ME

BASS

Music by PAL WAAKTAAR and MAGNE FURUHOLMNE

Words by PAL WAAKTAAR, MAGNE FURUHOLMNE  
and MORTON HARKET

Arranged by JOHN BERRY

(UNISON PATTERNS)

(A) (TECHNO-POP)

(B) *mf*

(TECHNO-POP)

(21)

BASS

33

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

41

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

TO CODA

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

49

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

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

61

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

65

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

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

D.S. AL CODA

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

CODA

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

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

# THE TEMPEST

TROMBONE/BARITONE/  
BASSOON

ROBERT W. SMITH

**With energy!**  
Bassoon only

+Tbn./Bar.

9

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

10 11 12 13 14 15 16 17 *ff*

18 36

18 *f* 37 38 39 40 41

45

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

49 50 51 52 53 54 55

63

56 57 58 59 60 61 62 *f*

69 2

64 65 66 67 68 71 *mf*

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



# THE TEMPEST

TUBA

ROBERT W. SMITH

With energy!

1 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

*p* *f* *mp* *ff* *mp* *f* *mp* *mf* *f*





# Uptown Funk!

As Recorded by Bruno Mars  
arr. Bernice

Funk ♩ = 116

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of six staves of music, each with a corresponding chord chart above it. The chords are indicated by diamond symbols on the staff lines. The score includes various dynamics such as *f*, *mp*, *mf*, and *p*. Section markers A through L are placed above the staves. The piece concludes with a Coda symbol and the instruction "D.S. al Coda".

**Staff 1:** Chords: Dm7, Dm7, Dm7, G7, Dm7, G7, Dm7. Dynamics: *f*, *mp*. Section: A, B.

**Staff 2:** Chords: G7, Dm7, G7, Dm7, G7, Dm7, G7, Dm7, G7. Dynamics: *mp*. Section: C, D.

**Staff 3:** Chords: Dm7, G7, Dm7, G7, Dm7, G7, Dm7, G7, Dm7. Dynamics: *mf*. Section: E, F.

**Staff 4:** Chords: G7, Dm7, G7, Dm7, G7, Dm7, G7, Dm7. Dynamics: *p*, *mf*. Section: G, H.

**Staff 5:** Chords: Dm7, G7, Dm7, G7, Dm7, G7, Dm7, G7, G7. Dynamics: *f*. Section: I, J. Instruction: To Coda.

**Staff 6:** Chords: Dm7, G7, Dm7, G7, Dm7, G7, Dm7, G7. Dynamics: *mp*. Section: K, L. Instruction: D.S. al Coda.

♩ Coda

50 G7 M Dm7 G7 Dm7 G7 N Dm7 G7 Dm7 1. G7

59 2. G7 O Dm7 G7 Dm7 G7 P Dm7 G7 Dm7

68 Q Dm7 G7 Dm7 G7 R Dm7 G7 Dm7 G7 S Dm7

77 G7 Dm7 G7 T Dm7 G7 Dm7 U Dm7 G7

86 Dm7 G7 V Dm7 G7 Dm7 Dm7

Bass Guitar w/ Chords  
BASS CLEF

# Uptown Funk!

As Recorded by Bruno Mars  
arr. Bernice

Funk  $\text{♩} = 116$   
optional 8vb

Musical notation for the first system, including bass clef, 4/4 time signature, and notes with accents. Chords: Dm7, A, Dm7, G7, Dm7. Dynamics: *f*, *mp*.

Musical notation for the second system. Chords: G7, B, Dm7, G7, Dm7, G7. Dynamics: *f*, *mp*.

Musical notation for the third system. Chords: C, Dm7, G7, Dm7, G7, D, Dm7, G7, Dm7, G7.

Musical notation for the fourth system, starting with a repeat sign. Chords: E, Dm7, G7, Dm7, G7, F, Dm7. Dynamics: *mf*.

Musical notation for the fifth system. Chords: G7, Dm7, G7, G, Dm7, G7, Dm7.

Musical notation for the sixth system, including notes with accents. Chords: G7, H, Dm7, G7, Dm7, G7/D. Dynamics: *mf*, *f*.

Musical notation for the seventh system. Chords: I, Dm7, G7, Dm7, G7. Dynamics: *mf*, *f*.

Musical notation for the eighth system, including a repeat sign. Chords: J, Dm7, G7/D, Dm7, G7/D, Dm7, G7/D. Dynamics: *mf*. Marking: *To Coda* with a circled cross symbol.

Musical notation for the ninth system. Chords: K, Dm7, G7, Dm7, G7, L, Dm7, G7.

Musical notation for the tenth system, including a repeat sign. Chords: Dm7, G7. Marking: *D.S. al Coda*. Dynamics: *mf*.

⊕ Coda

G7/D

M Dm7

G7

Dm7

G7

First staff of music with bass clef, notes, and stems.

N

f Dm7

mp G7

Dm7

G7

G7

Second staff of music with first and second endings.

O

Dm7

G7

Dm7

G7

P Dm7

Third staff of music.

mf

G7

Dm7

G7

Q Dm7

Fourth staff of music.

G7

Dm7

G7

R Dm7

f G7/D

Fifth staff of music.

Dm7

G7/D

Dm7

G7/D

G7/D

S Dm7

Sixth staff of music.

G7

Dm7

G7

T Dm7

G7

Seventh staff of music.

Dm7

G7

U Dm7

G7

Dm7

Eighth staff of music.

G7

V Dm7

G7

Dm7

Ninth staff of music.

Dm7

Tenth staff of music, ending with a double bar line.

fff





UMass Band Warm Ups

Slur 2 Tongue 2

49

Musical notation for measures 49-56. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The upper staff contains a melodic line with slurs and accents, featuring a sequence of eighth notes and quarter notes. The lower staff contains a bass line with a long slur spanning the first two measures, followed by quarter notes and half notes.

57

Musical notation for measures 57-64. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The upper staff continues the melodic line with slurs and accents. The lower staff continues the bass line with a long slur and quarter notes.

65

Musical notation for measures 65-71. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The upper staff continues the melodic line with slurs and accents. The lower staff continues the bass line with a long slur and quarter notes.

72

Musical notation for measures 72-77. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The upper staff continues the melodic line with slurs and accents. The lower staff continues the bass line with a long slur and quarter notes.

78

Two Note / Slurred 16ths

Musical notation for measures 78-81. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The upper staff features a melodic line with slurs and accents, including a sequence of slurred 16th notes. The lower staff features a bass line with a long slur and quarter notes.

82

Musical notation for measures 82-85. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The upper staff continues the melodic line with slurs and accents, including a sequence of slurred 16th notes. The lower staff continues the bass line with a long slur and quarter notes.

UMass Band Warm Ups

86

Musical notation for measures 86-89. The piece is in B-flat major (two flats) and 4/4 time. Measures 86-87 feature a complex melodic line in the right hand with many slurs and ties, while the left hand plays a steady eighth-note accompaniment. Measures 88-89 continue this pattern with some rests in the right hand.

90

Musical notation for measures 90-92. Measures 90-91 continue the melodic and accompaniment patterns from the previous system. Measure 92 concludes the system with a whole note chord in the right hand and a whole note chord in the left hand.

93

3 Note / Slurred 3rds

Musical notation for measures 93-98. This system is characterized by the '3 Note / Slurred 3rds' exercise. The right hand plays a sequence of slurred triads (thirds) in a stepwise fashion, while the left hand provides a consistent eighth-note accompaniment.

99

Musical notation for measures 99-104. This system continues the '3 Note / Slurred 3rds' exercise, showing further development of the melodic and accompaniment patterns.

105

Musical notation for measures 105-107. Measures 105-106 continue the exercise, and measure 107 concludes the system with a whole note chord in the right hand and a whole note chord in the left hand.

4 Note / Crazy 16ths

108

Measures 108-110 of the piece. The music is in 2/4 time with a key signature of one flat (B-flat). The right hand features a complex melodic line with sixteenth-note runs and slurs. The left hand provides a steady accompaniment with quarter and eighth notes.

111

Measures 111-113. The right hand continues with intricate sixteenth-note patterns, including some chromaticism. The left hand maintains a consistent rhythmic accompaniment.

114

Measures 114-117. This section features more rapid sixteenth-note passages in the right hand, with some accidentals. The left hand accompaniment remains steady.

118

Measures 118-120. The right hand has a dense texture of sixteenth notes. The left hand accompaniment consists of quarter notes and eighth notes.

121

Measures 121-122. The piece concludes with a final melodic phrase in the right hand and a sustained chord in the left hand.

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

# Flute

Name \_\_\_\_\_

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

## 31 A MOZART MELODY

Adaptation

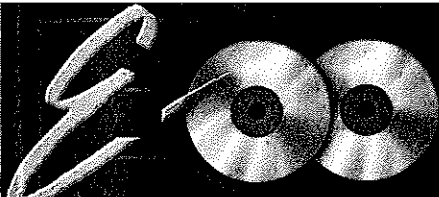
## 2. ESSENTIAL ELEMENTS QUIZ

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





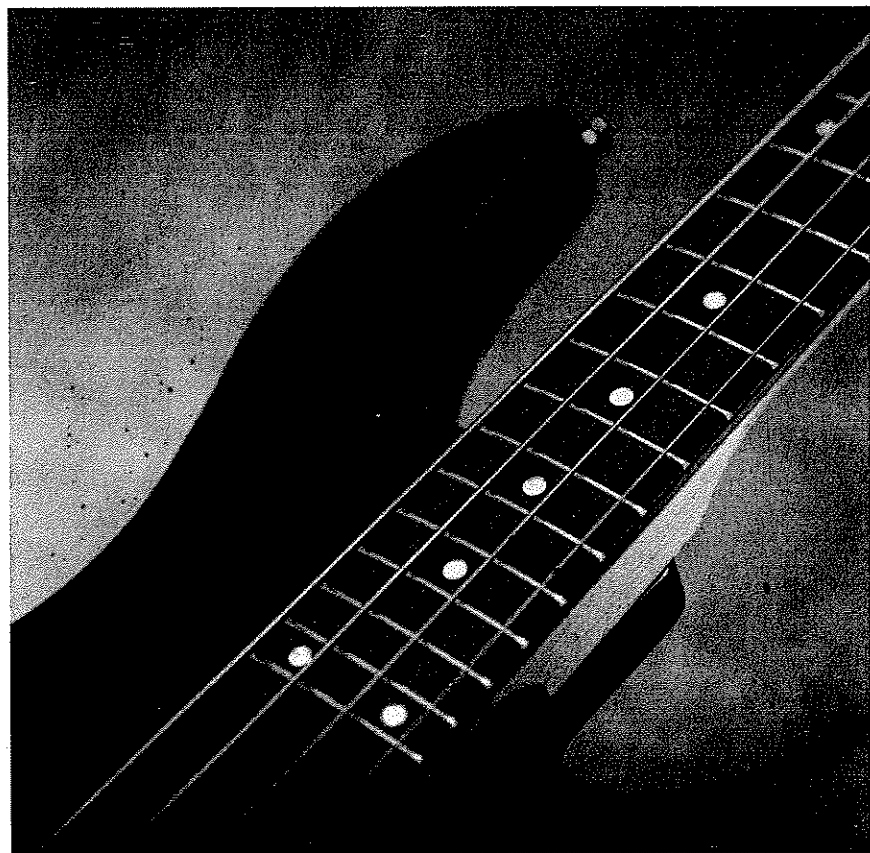
ELECTRIC BASS BOOK 1



INCLUDES PLAY-ALONG  
**CD** & **DVD**

# ESSENTIAL ELEMENTS<sup>®</sup> 2000 PLUS DVD

**COMPREHENSIVE BAND METHOD**



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

 **HAL•LEONARD<sup>®</sup>**  
CORPORATION

# THE BASICS

## Posture

Sit on the edge of your chair (or stand), and always keep your:

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

## Instrument & Left Hand Position

Your instrument should be fully supported by the strap when standing, and rests on top of your right leg when seated. Point the instrument neck slightly upwards. Your left hand helps balance the instrument—place the pad of your left thumb on the back side of the neck and curve the fingers just above the strings.

## Producing The Essential Tone

Good bass players learn to produce a clean sound with a clear start to each tone and an even volume between tones. Except for the 4 open strings, your left hand “selects” a note by pressing down a string just behind a fret, and holding it for the entire length of the note. Your right hand “plays” the note by pulling across the string to start it vibrating.

### STARTING THE TONE

- Rest your thumb on the E (largest) string or on the top edge of the pickup.
- Pull across the G (smallest) string with your index finger so that the finger comes to rest on the next string (D).
- Make the same tone by playing the G string with your middle finger.
- Play 2 tones on each string, with alternating index finger/middle finger.
- Strive for an even volume and clear start to each tone.

### STOPPING THE TONE (DAMPENING)

- Stop a tone by gently touching the string with either hand.
- Fretted tones can also be stopped by lifting the left hand finger which was pressing down the string, but keeping the finger on the string.

## Taking Care Of Your Instrument

- Be sure your amplifier is turned off before plugging-in or unplugging the audio cable connecting it to your instrument.
- When unplugging a cable, hold it by the plug (not by the wire).
- After playing, wipe off the instrument and strings with a clean soft cloth. Return the instrument to its case.
- Close all the latches on your case when the instrument is inside.
- Keep all 4 strings in tune (at normal tension) to prevent warping of the neck.
- Your case is designed to hold only specific objects. If you force anything else into the case, it may damage your instrument.

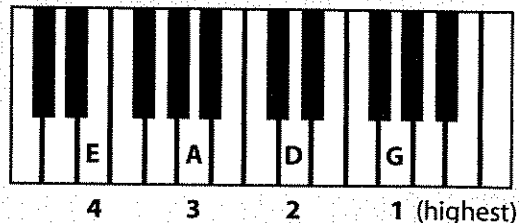
## TUNING THE ELECTRIC BASS

Tuning means setting the correct pitch (higher or lower tone) of each string. This is adjusted by tightening or loosening the tuning keys on the head of the bass.

Your teacher can help you tune to the 4 notes on your CD—found on track 1—or to the notes on a piano:

Note:

String:

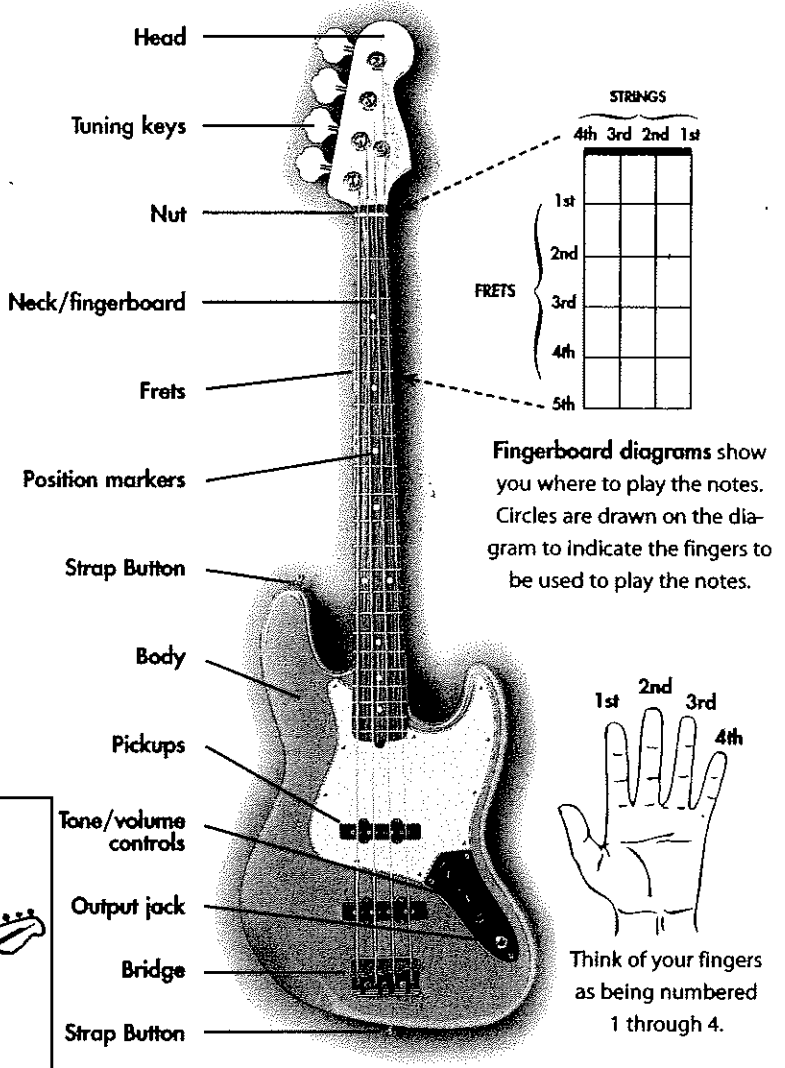
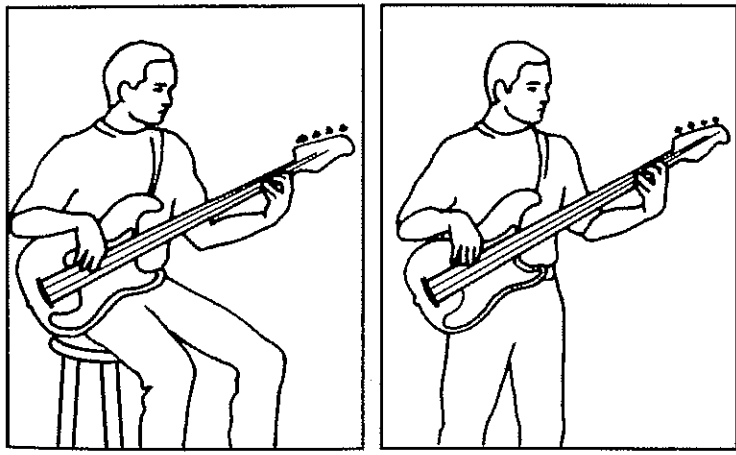


Many bass players use an **Electronic Tuner** which “listens” to each string and indicates whether it is too high or low. You can learn to use **Relative Tuning** by comparing one string with another. After one string is tuned, it is compared with the pitch of the next lower string played with the 5th fret. The two pitches should match exactly.



# Getting It Together

- Step 1** Securely attach the strap to the strap buttons, adjusting it so that the bass is at the correct height (approximately waist-high) and playing angle.
- Step 2** With the amplifier off, plug the audio cable into the bass and the amplifier. Turn on the amplifier and set the volume.
- Step 3** LEFT HAND: Place the pad of your left thumb on the back side of the neck. Your fingers should be relaxed and curved, just above the strings.
- Step 4** RIGHT HAND: Rest your right thumb on the E (largest) string or on the top edge of the pickup. Rest the pad of your index finger on the G (smallest) string.
- Step 5** Always sit or stand tall when playing, with feet flat on the floor and with arms and shoulders relaxed. Check your playing position with the illustrations:



## READING MUSIC

Identify and draw each of these symbols:

### Music Staff



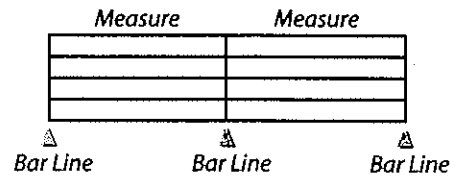
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

### Ledger Lines



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

### Measures & Bar Lines



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

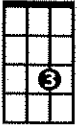
# Long Tone

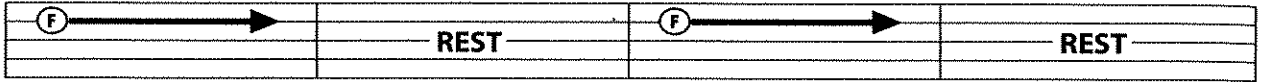


To begin, we'll use a special "Long Tone" note. Hold the tone until your teacher tells you to rest. Practice long tones each day to develop your sound.

## 1. THE FIRST NOTE

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

**F** 



△ To play "F," place your fingers on the string as shown.



## The Beat

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


One beat = 1 &  
↓ ↑

## Notes And Rests

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

 Quarter Note = 1 beat  
 Quarter Rest = 1 silent beat

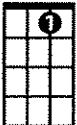
## 2. COUNT AND PLAY




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


## 3. A NEW NOTE

Look for the fingering diagram with each new note. This note is "E<sub>b</sub> (E-flat)."

**E<sub>b</sub>** 



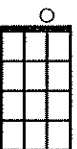
## 4. TWO'S A TEAM




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

## 5. HEADING DOWN

Practice long tones on each new note.

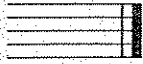
**D** 




## 6. MOVING ON UP



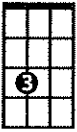
Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

**Double Bar**  indicates the end of a piece of music.

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

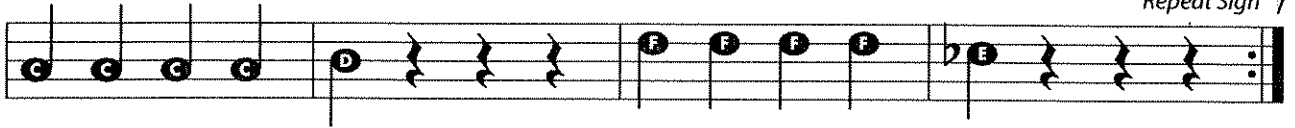
**7. THE LONG HAUL**

Double Bar 7

**C**  

**8. FOUR BY FOUR**

Repeat Sign 7

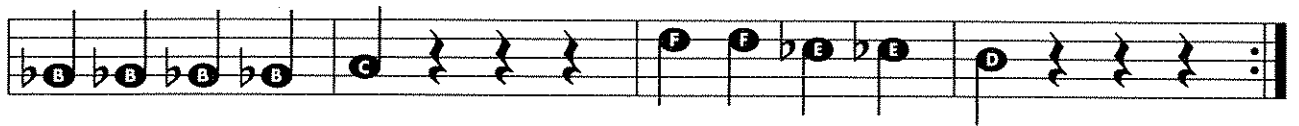


Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

**9. TOUCHDOWN**

**B<sub>b</sub>**  

**10. THE FAB FIVE**




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

**Bass Clef**

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

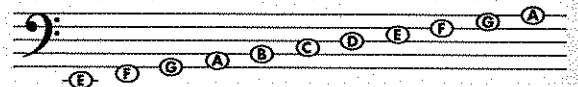
**Time Signature**

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

 = 4 beats per measure  
 = Quarter note gets one beat

**Note Names**

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



**Sharp**

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

**Flat**

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.

THEORY

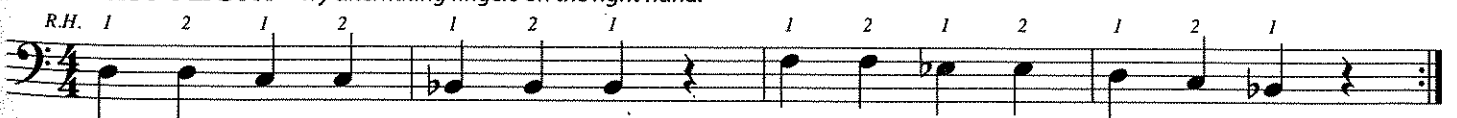
**11. READING THE NOTES** Compare this to exercise 10, THE FAB FIVE.



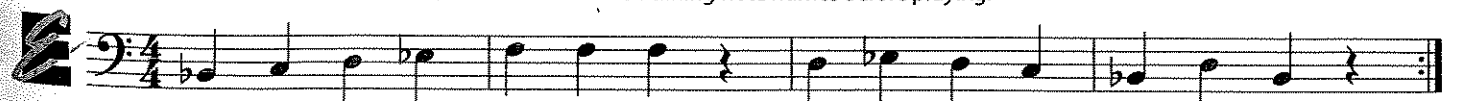
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

**12. FIRST FLIGHT** Try alternating fingers on the right hand.

R.H. 1 2 1 2 1 2 1 2 1 2 1 2 1



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



B<sub>b</sub> C D

### Notes In Review

Memorize the fingerings for the notes you've learned:

Diagram showing fingerings for notes F, Eb, D, C, and Bb on a guitar fretboard. F: 1st fret, 3rd string (3); Eb: 1st fret, 4th string (1); D: 2nd fret, 4th string (open); C: 3rd fret, 5th string (3); Bb: 3rd fret, 6th string (1).

### 14. ROLLING ALONG

Strive for a consistent sound with each note.

Two lines of musical notation in 4/4 time. The first line includes fingerings: R.H. 1 2 1 2 1 2 1 etc. and a 'Go to the next line.' instruction. The second line ends with a 'Double Bar' instruction.

### Half Note

Half note symbol with an arrow pointing right, labeled '= 2 Beats'. Below it is the counting '1 & 2 &'.

### Half Rest

Half rest symbol on a staff, labeled '= 2 Silent Beats'. Below it is the counting '1 & 2 &'.

Two half rest symbols on a staff, with an equals sign and a pair of eighth notes beamed together, illustrating that two half rests equal two eighth notes.

### 15. RHYTHM RAP

Clap the rhythm while counting and tapping.

Musical notation in 4/4 time with a 'Clap' instruction above the first measure and a 'Repeat Sign' at the end. The rhythm consists of quarter notes and half notes.

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

### 16. THE HALF COUNTS

Musical notation in 4/4 time with a key signature of one flat. The exercise focuses on half notes and half rests.

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

### 17. HOT CROSS BUNS

Musical notation in 4/4 time for the exercise 'Hot Cross Buns'.

### 18. GO TELL AUNT RHODIE

American Folk Song

R.H. 1 1 2 1 1 1 1 2 1 2 1 1 1 2 1 1 1 2 1 2 1

Musical notation in 4/4 time for the exercise 'Go Tell Aunt Rhodie'.

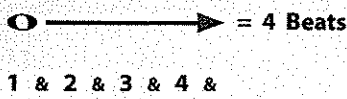
### 19. ESSENTIAL ELEMENTS QUIZ

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

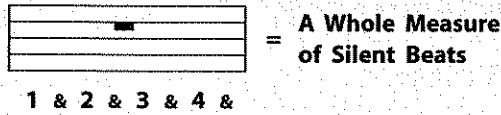
A blank musical staff in 4/4 time for the 'Essential Elements Quiz'.

♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪  
 Eb F Eb D Eb D C Bb C D Eb D Eb

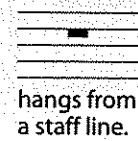
### Whole Note



### Whole Rest



### Whole Rest



### Half Rest



## 20. RHYTHM RAP

Clap the rhythm while counting and tapping.

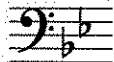
Clap

## 21. THE WHOLE THING

**Duet** A composition with two different parts, played together.

## 22. SPLIT DECISION – Duet

### Key Signature



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

**THEORY**

## 23. MARCH STEPS

R.H. 1 2 1 2 1 1 2 1 2 1 etc.

△ Play Bb's and Eb's

## 24. LISTEN TO OUR SECTIONS

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

## 25. LIGHTLY ROW

## 26. ESSENTIAL ELEMENTS QUIZ

Draw in the bar lines before you play.

**Fermata**



Hold the note (or rest) longer than normal.

**27. REACHING HIGHER – New Note**

Practice long tones on each new note.

Fermata

**G** 

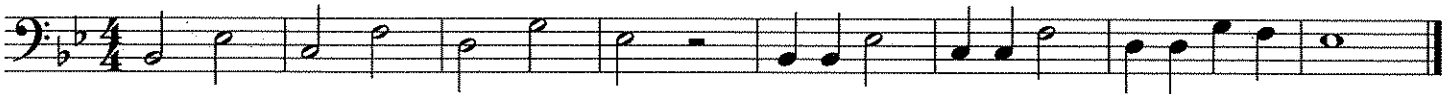


**28. AU CLAIRE DE LA LUNE**

French Folk Song



**29. REMIX**



**THEORY**

**Harmony**

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

**30. LONDON BRIDGE – Duet**

English Folk Song

**A** 

**B** 

**HISTORY**

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

**31. A MOZART MELODY**

Adaptation



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



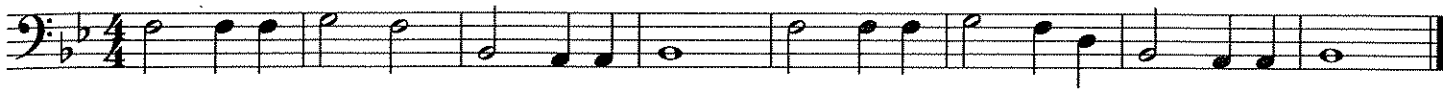

### 33. DEEP POCKETS - New Note

**A**  

### 34. DOODLE ALL DAY



### 35. JUMP ROPE



### Pick-Up Notes

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

### 36. A-TISKET, A-TASKET

*γ* Pick-up note



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



### 38. JINGLE BELLS

Always strive for a constant, even sound.

J. S. Pierpont



### 39. MY DREYDL

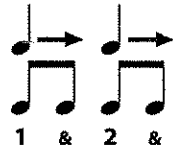
Traditional Hanukkah Song



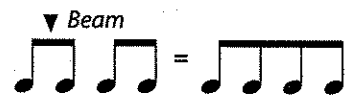
## Eighth Notes



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



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



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

*Clap*

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

### 41. EIGHTH NOTE JAM

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

### 42. SKIP TO MY LOU

American Folk Song

*mf*

### 43. LONG, LONG AGO

*p*

### 44. OH, SUSANNA

Stephen Collins Foster

*f*

## HISTORY

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

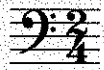
### 45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

Gioacchino Rossini

*mf* *f*

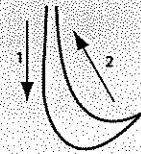


### 2/4 Time Signature

 = 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 & 1 & 2 &

### Tempo Markings

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

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

### 48. HIGH SCHOOL CADETS – March

Allegro



*f*

John Philip Sousa

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### 49. HEY, HO! NOBODY'S HOME – New Note

Moderato



*mf*    Δ G

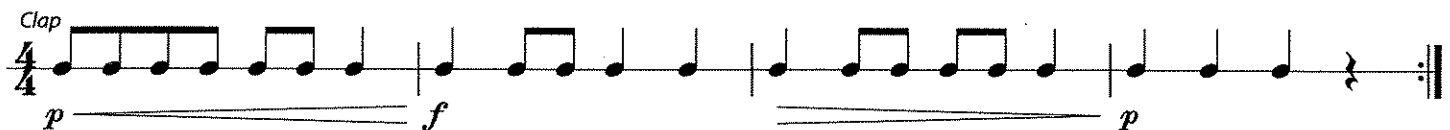
### Dynamics

 **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

### 52.1 TONE BUILDER

Musical notation for the Tone Builder exercise. It consists of a single staff in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. The melody starts with a half note G2, followed by quarter notes G2, A2, Bb2, and C3. There is a whole rest for the next two measures, followed by quarter notes C3, Bb2, A2, and G2. The piece ends with a half note G2.

### 52.2 RHYTHM ETUDE

Musical notation for the Rhythm Etude exercise. It consists of a single staff in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. The melody features eighth-note patterns: G2-A2-Bb2-C3, G2-A2-Bb2-C3, G2-A2-Bb2-C3, and G2-A2-Bb2-C3. There are whole rests in the second and fourth measures. The piece ends with a half note G2.

### 52.3 RHYTHM RAP

Musical notation for the Rhythm Rap exercise. It consists of a single staff in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. The melody is a rhythmic pattern of eighth notes: G2-A2-Bb2-C3, G2-A2-Bb2-C3, G2-A2-Bb2-C3, and G2-A2-Bb2-C3. There is a whole rest in the second measure. The piece ends with a double bar line and repeat dots. Above the first measure is the instruction "Clap" and below the eighth measure is "Stomp!".

### 52.4 CHORALE

Musical notation for the Chorale exercise. It consists of a single staff in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. The melody starts with a half note G2, followed by quarter notes G2, A2, Bb2, and C3. There is a whole rest for the next two measures, followed by quarter notes C3, Bb2, A2, and G2. The piece ends with a half note G2. The tempo is marked "Andante". Dynamics include *p* (piano) at the beginning and end, and *mf* (mezzo-forte) in the middle.

## 53. AURA LEE - Duet or Band Arrangement

(Part A = Melody, Part B = Harmony)

George R. Poulton

Musical notation for the first system of the Aura Lee arrangement. It consists of two staves, A and B, in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked "Andante". Part A (Melody) starts with a half note G2, followed by quarter notes G2, A2, Bb2, and C3. Part B (Harmony) starts with a half note G2, followed by quarter notes G2, A2, Bb2, and C3. Dynamics include *mf* (mezzo-forte) and *p* (piano).

Musical notation for the second system of the Aura Lee arrangement. It consists of two staves, A and B, in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. Part A (Melody) continues with quarter notes C3, Bb2, A2, and G2, followed by a half note G2. Part B (Harmony) continues with quarter notes C3, Bb2, A2, and G2, followed by a half note G2. Dynamics include *mf* (mezzo-forte), *f* (forte), and *p* (piano).

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

Moderato

French Folk Song

Musical notation for the first system of the Frère Jacques arrangement. It consists of a single staff in bass clef with a key signature of one flat (Bb) and a 2/4 time signature. The melody starts with a quarter note G2, followed by quarter notes G2, A2, Bb2, and C3. There are repeat signs at the end of the first and second measures. The tempo is marked "Moderato". The dynamic is *mf* (mezzo-forte). Circled numbers ① and ② indicate the start of the first and second endings.

Musical notation for the second system of the Frère Jacques arrangement. It consists of a single staff in bass clef with a key signature of one flat (Bb) and a 2/4 time signature. The melody starts with a quarter note G2, followed by quarter notes G2, A2, Bb2, and C3. The dynamic is *f* (forte).

# PERFORMANCE SPOTLIGHT

## 55. WHEN THE SAINTS GO MARCHING IN – Band Arrangement

Arr. by John Higgins

Allegro

3  $\triangleleft$  Measure number

*mf*

11

19

The score consists of three staves of music in bass clef, 4/4 time, and B-flat major. The first staff starts with a whole rest for 2 measures, then begins with a quarter note G2, followed by quarter notes A2, B2, and C3. The second staff continues with quarter notes D3, E3, F3, and G3, then quarter notes A3, B3, and C4. The third staff continues with quarter notes D4, E4, F4, and G4, then quarter notes A4, B4, and C5. Dynamics include *mf* and *f*. Measure numbers 3, 11, and 19 are boxed.

## 56. OLD MACDONALD HAD A BAND – Section Feature

Allegro

*mf*

9

2nd time go on to meas. 13

*f*

*p*

13

*f*

The score consists of three staves of music in bass clef, 4/4 time, and B-flat major. The first staff starts with a quarter note G2, followed by quarter notes A2, B2, and C3. The second staff continues with quarter notes D3, E3, F3, and G3, then quarter notes A3, B3, and C4. The third staff continues with quarter notes D4, E4, F4, and G4, then quarter notes A4, B4, and C5. Dynamics include *mf*, *f*, and *p*. Measure numbers 9 and 13 are boxed. A double bar line with repeat dots is at the end of the second staff, with the instruction '2nd time go on to meas. 13'.

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

Ludwig van Beethoven  
Arr. by John Higgins

Moderato

*mf*

9

13

*p*

*f*

The score consists of three staves of music in bass clef, 4/4 time, and B-flat major. The first staff starts with a quarter note G2, followed by quarter notes A2, B2, and C3. The second staff continues with quarter notes D3, E3, F3, and G3, then quarter notes A3, B3, and C4. The third staff continues with quarter notes D4, E4, F4, and G4, then quarter notes A4, B4, and C5. Dynamics include *mf*, *p*, and *f*. Measure numbers 9 and 13 are boxed.

## 58. HARD ROCK BLUES – Encore

John Higgins

Allegro

*f*

The score consists of two staves of music in bass clef, 4/4 time, and B-flat major. The first staff starts with a quarter note G2, followed by quarter notes A2, B2, and C3. The second staff continues with quarter notes D3, E3, F3, and G3, then quarter notes A3, B3, and C4. The piece ends with a double bar line and repeat dots.

# RHYTHM STUDIES

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

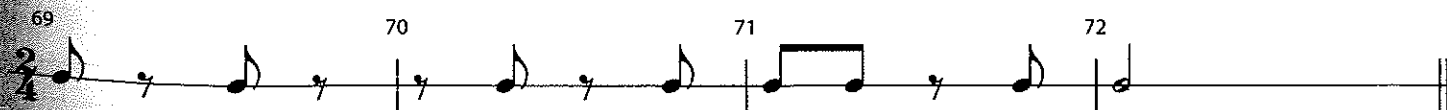
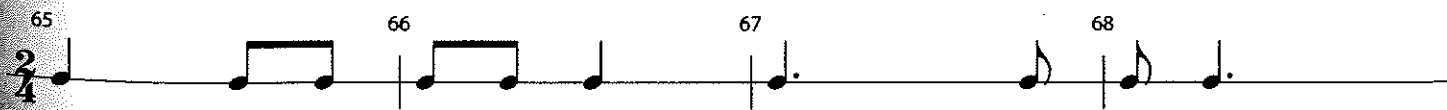
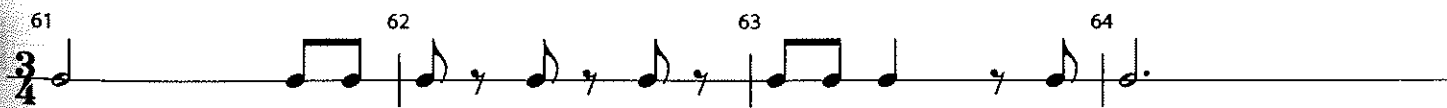
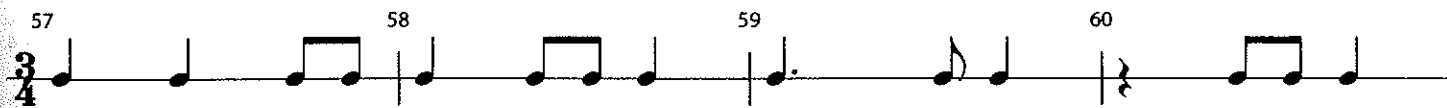
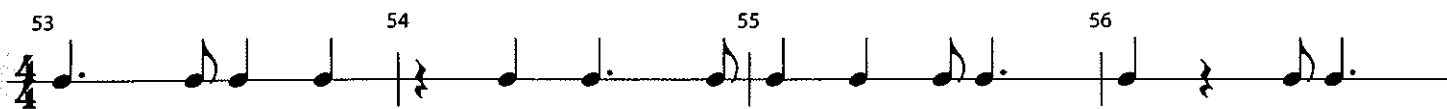
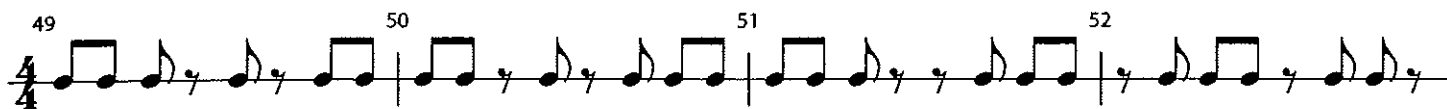
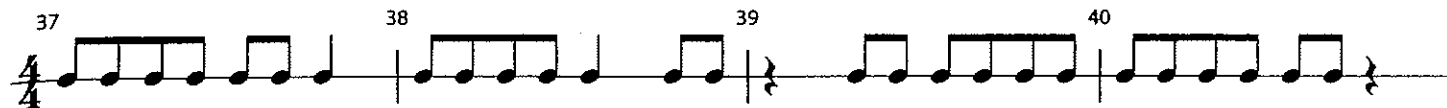
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21 22 23 24

25 26 27 28

29 30 31 32

33 34 35 36

 **RHYTHM STUDIES**

# CREATING MUSIC

THEORY

## Composition

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

### 1. ODE TO JOY

Ludwig van Beethoven

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

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

### 4. YOU NAME IT:

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

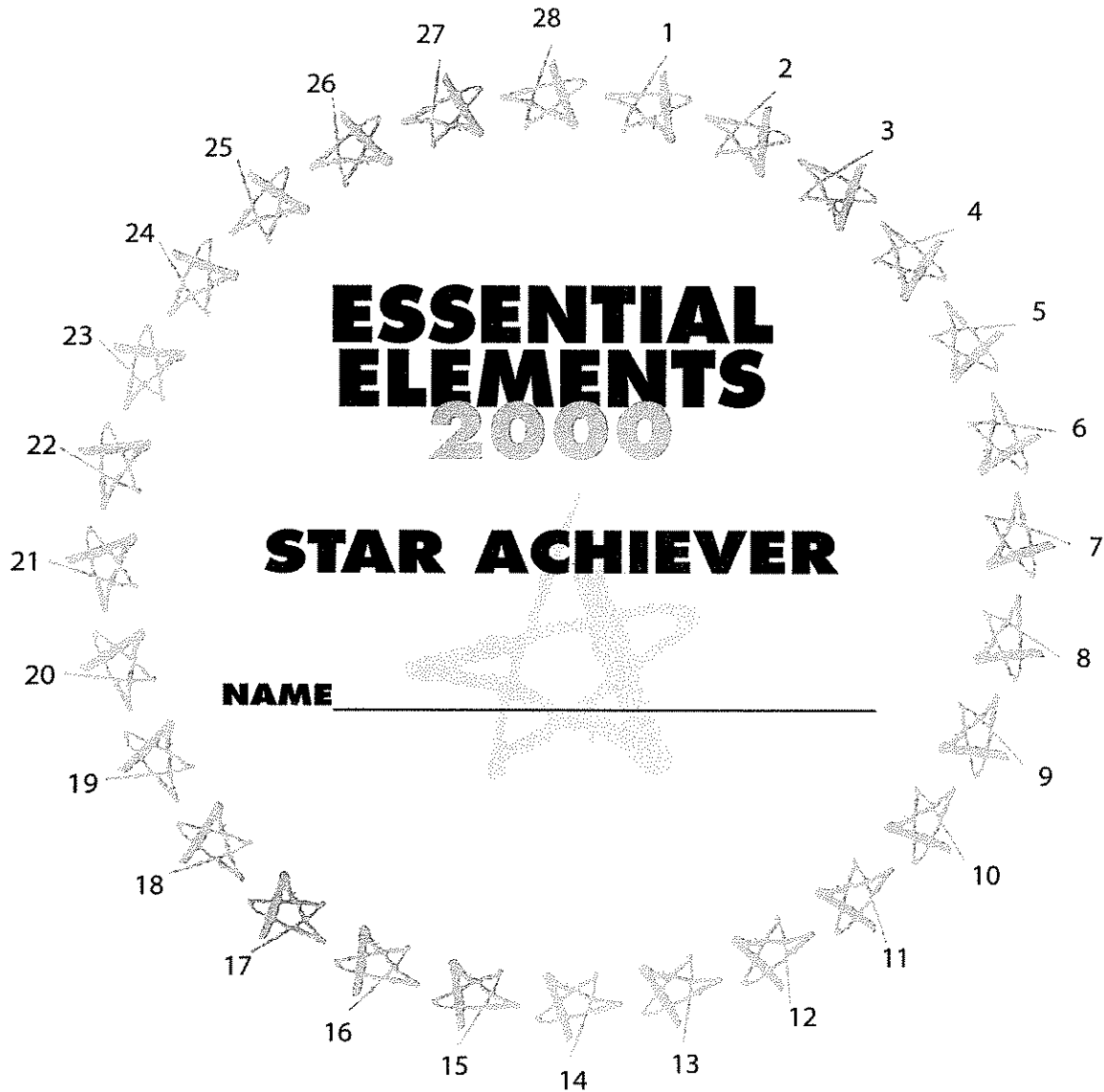
THEORY

## Improvisation

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

### 5. INSTANT MELODY

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



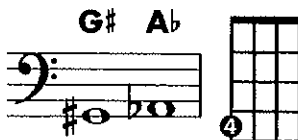
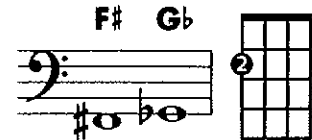
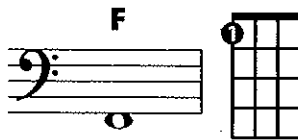
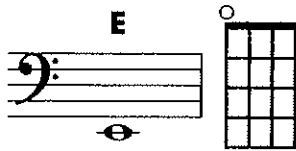
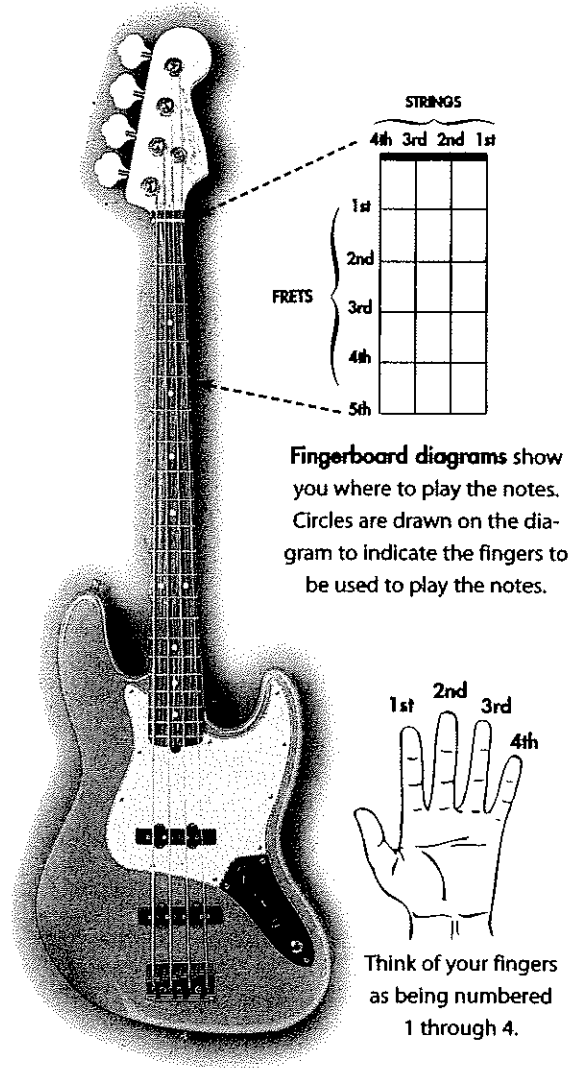
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| 1. Page 2–3, The Basics                    | 15. Page 22, EE Quiz, No. 117              |
| 2. Page 5, EE Quiz, No. 13                 | 16. Page 23, Performance Spotlight         |
| 3. Page 6, EE Quiz, No. 19                 | 17. Page 24, EE Quiz, 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

## ELECTRIC BASS

### Instrument Care Reminders

- Be sure your amplifier is turned off before plugging-in or unplugging the audio cable connecting it to your instrument.
- When unplugging a cable, hold it by the plug (not by the wire).
- After playing, wipe off the instrument and strings with a clean soft cloth. Return the instrument to its case.
- Close all the latches on your case when the instrument is inside.
- Keep all 4 strings in tune (at normal tension) to prevent warping of the neck.
- Your case is designed to hold only specific objects. If you force anything else into the case, it may damage your instrument.





# FINGERING CHART

## ELECTRIC BASS

**\***  
A# Bb

B

C

C# Db

D

D# Eb

E

F

F# Gb

G

G# Ab

A

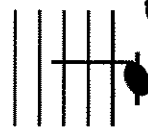
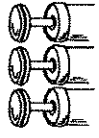
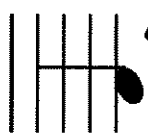
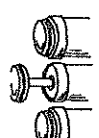
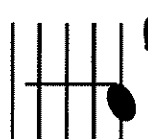
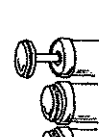
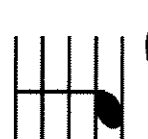
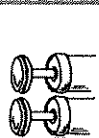

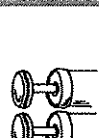

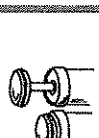

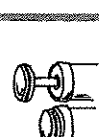

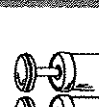

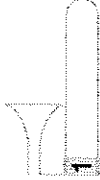

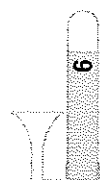

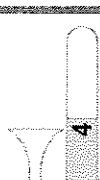










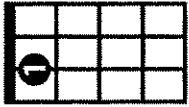
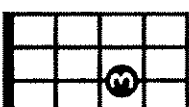

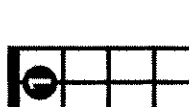


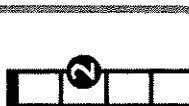


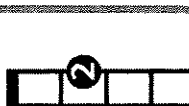


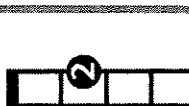
A# Bb

B

C



# B $\flat$ Concert Scale - Fingering Chart

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