

**CLARINET**

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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.

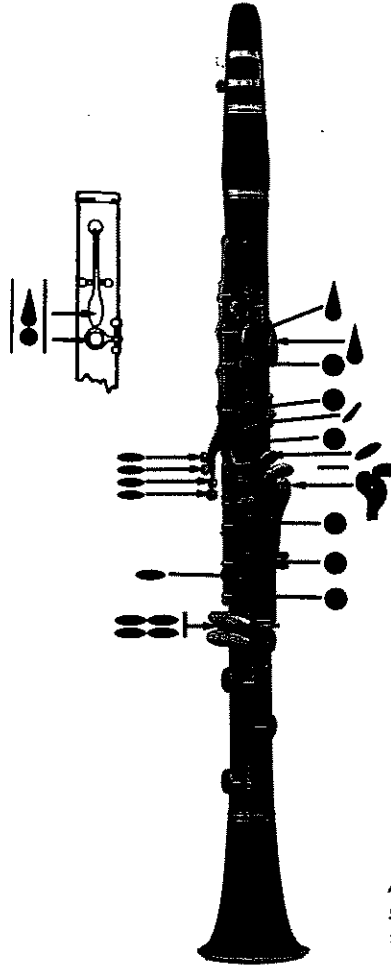
# FINGERING CHART

## B $\flat$ CLARINET

### Instrument Care Reminders

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

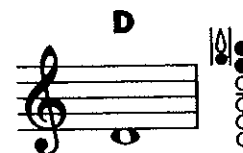
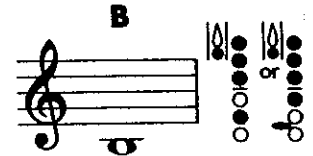
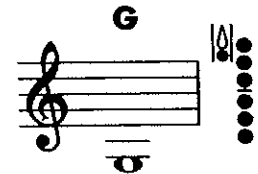
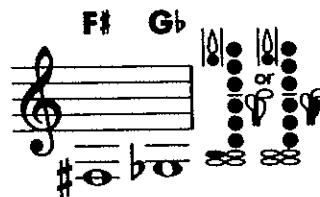
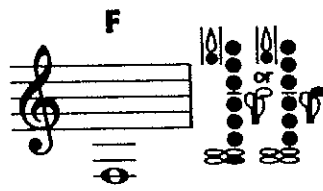
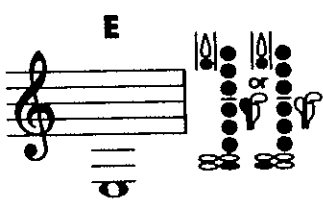
- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Drop a weighted chamois or cotton swab into the bell and pull it out through the barrel.
- Carefully twist off the barrel and dry off any additional moisture. Place it in the case.
- Gently twist the upper and lower sections apart, with the bell still attached. Place the upper section in the case.
- Remove the bell and place the bell and lower section back into the case.
- As you put each piece back in the case, check to be sure they are dry.
- Your case is designed to hold only specific objects. If you try to force anything else into the case, it may damage your instrument.



○ = Open  
● = Pressed down

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

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



# FINGERING CHART

## B $\flat$ CLARINET

**E**

**F**

**F# G $\flat$**

**G**

**G# A $\flat$**

**A**

**A# B $\flat$**

**B**

**C**

**C# D $\flat$**

**D**

**D# E $\flat$**

**E**

**F**

**F# G $\flat$**

**G**

**G# A $\flat$**

**A**

**A# B $\flat$**

**B**

**C**

**C# D $\flat$**

**D**

**D# E $\flat$**

**E**

**F**

**F# G $\flat$**

**G**

# Concert Bb Scale

## 1. Scale with hints

A musical staff in 4/4 time showing the Concert Bb scale. The notes are C, D, E, F, G, A, B, C, B, A, G, F, E, D, C. Below each note is a fingering diagram for the clarinet, with fingers 1-4 represented by black dots and finger 5 by a white dot. A starburst icon is on the left.

## 2. Scale

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

## 3. Arpeggio with hints

A musical staff in 4/4 time showing the arpeggio notes: C, E, G, C, G, E, C. Below each note is a fingering diagram for the clarinet.

## 4. Arpeggio

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

## 5. Draw the notes of the scale.

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

## 6. Draw the notes of the arpeggio.

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

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

An empty musical staff in 4/4 time for filling in notes from the scale. A single note is drawn at the end of the staff.

# Concert Bb Scale

## BRASS

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

## WOODWINDS

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

# Concert C Scale

1. Scale with hints

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 Scale

## BRASS

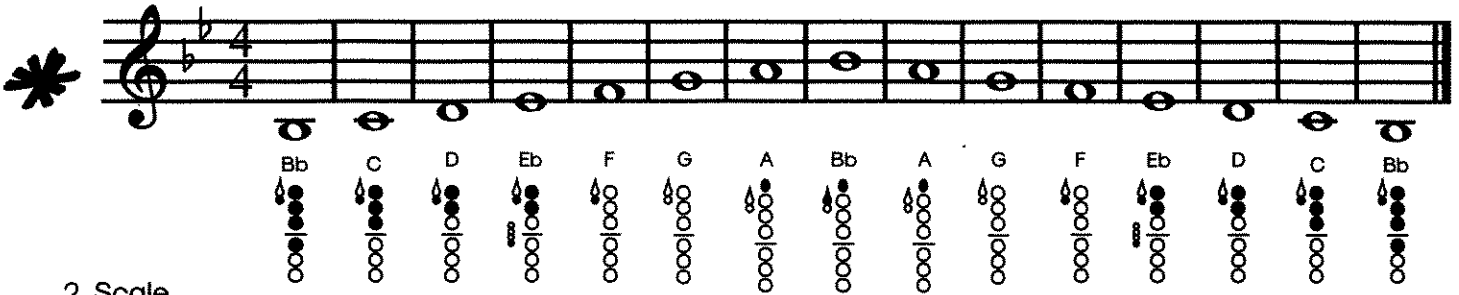
Trumpet		D	E	F#	G	A	B	C#	D
F Horn		G	A	B	C	D	E	F#	G
Trombone Baritone		C	D	E	F	G	A	B	C
		6	4	2	1	4	2	4	3
Tuba		C	D	E	F	G	A	B	C

## WOODWINDS

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

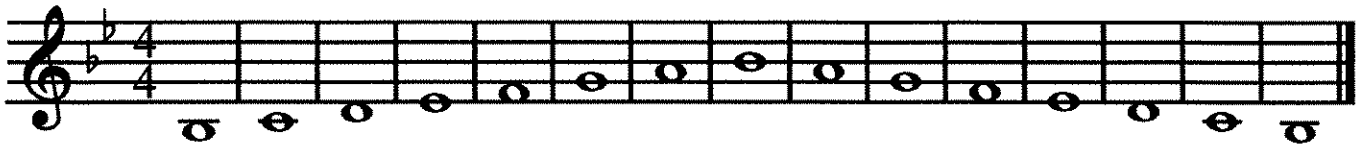
# Concert Ab Scale

1. Scale with hints



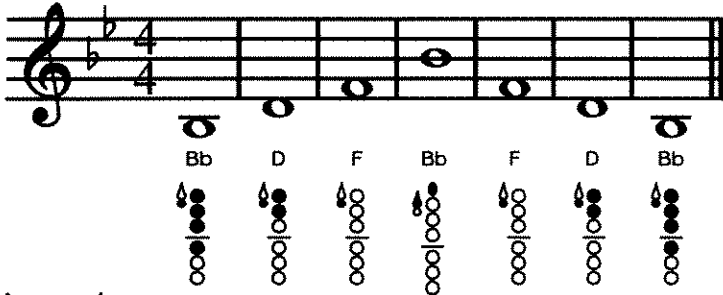
A musical staff in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The staff contains a scale starting on Bb. Below the staff, each note is accompanied by a finger chart showing which fingers (1-5) are used on the keys. The notes and their fingerings are: Bb (1, 2, 3, 4), C (1, 2, 3, 4), D (1, 2, 3, 4), Eb (1, 2, 3, 4), F (1, 2, 3, 4), G (1, 2, 3, 4), A (1, 2, 3, 4), Bb (1, 2, 3, 4), A (1, 2, 3, 4), G (1, 2, 3, 4), F (1, 2, 3, 4), Eb (1, 2, 3, 4), D (1, 2, 3, 4), C (1, 2, 3, 4), Bb (1, 2, 3, 4).

2. Scale



A musical staff in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The staff contains a scale starting on Bb, identical to exercise 1 but without fingerings.

3. Arpeggio with hints



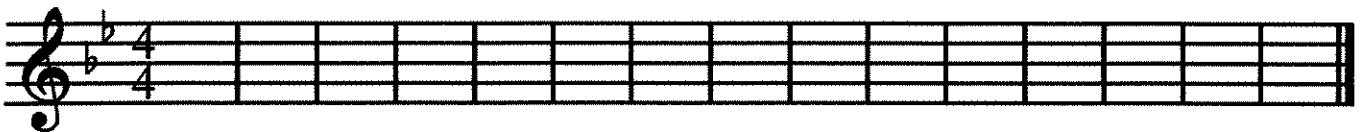
A musical staff in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The staff contains an arpeggio starting on Bb. Below the staff, each note is accompanied by a finger chart. The notes and their fingerings are: Bb (1, 2, 3, 4), D (1, 2, 3, 4), F (1, 2, 3, 4), Bb (1, 2, 3, 4), F (1, 2, 3, 4), D (1, 2, 3, 4), Bb (1, 2, 3, 4).

4. Arpeggio



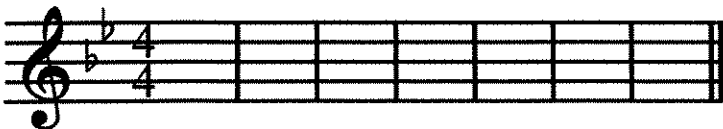
A musical staff in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The staff contains an arpeggio starting on Bb, identical to exercise 3 but without fingerings.

5. Draw the notes of the scale.



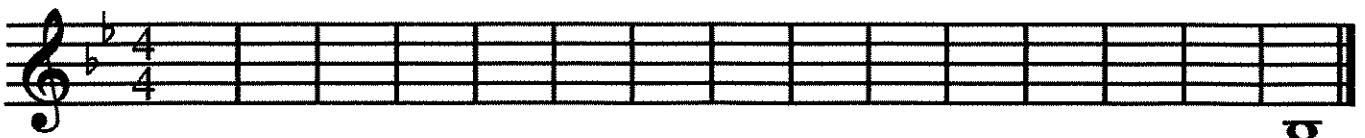
A blank musical staff in treble clef with a key signature of one flat (Bb) and a 4/4 time signature, intended for drawing the notes of the scale.

6. Draw the notes of the arpeggio.



A blank musical staff in treble clef with a key signature of one flat (Bb) and a 4/4 time signature, intended for drawing the notes of the arpeggio.

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



A blank musical staff in treble clef with a key signature of one flat (Bb) and a 4/4 time signature, intended for filling in measures with notes from the scale in any order.

# Concert Ab Scale

## BRASS

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

## WOODWINDS

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

# Concert Bb Blues Scale

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

# Concert C Minor Scale

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

# SCI-TECH BAND / MTM MASTER PRACTICE CHECKLIST

## FIRST 5 NOTES

Do  Re  Mi  Fa  So  La  Ti  Do

## MAJOR SCALES

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

## NATURAL MINOR SCALES

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

## HARMONIC MINOR SCALES

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

## BLUES SCALES

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

## CHROMATIC SCALES

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

## SUETA RHYTHM CHARTS

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

## RHYTHM CHARTS (in Band Handbook)

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

## FUNDAMENTAL RHYTHMS

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

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

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

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

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

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

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

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

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

**ESSENTIAL ELEMENTS, BOOK 1**

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

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

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

Pg. 42-43 – Rhythm Studies

**ESSENTIAL ELEMENTS, BOOK 2**

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

Pg. 42-43 – Rhythm Studies

**ESSENTIAL ELEMENTS, BOOK 3**

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

Pg. 38-39 – Rhythm Studies

**OTHER**

Band Repertoire  Solo Repertoire  Chamber Ensemble Repertoire  Improvisation

# SCALE CHECKLIST

KEY	MAJOR	MINOR	HARMONIC MINOR	BLUES	CHROMATIC (1 Octave)	CHROMATIC (2 Octaves)
<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 <sup>o</sup>
Minor	i	ii <sup>o</sup>	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 <sup>o</sup> -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 <sup>o</sup> -I	Dm-Am-Bdim-C	Major	
24	ii-V-I-I	Cm-F-Bb-Bb	Blues	
25	ii-v-i-i	Cm-Fm-Bbm-Bbm	Blues	

-Chord progressions can be used in any key



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

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

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

## **DUETS**

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

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

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

## **CIRCLE YOUR CHOICE ABOVE**

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

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

# 12 BAR BLUES

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

## 12 Bar Blues Progression

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

## 12 Bar Blues Licks

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

2) 4-b3-1

3) 1-b3-4

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

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

6) 1-b3-4-b5-5

Solos

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

2) 4-b3-1

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

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

## **Walking Bass Line - C Instruments**

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

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

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

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

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



## ADVANCED MUSIC

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

# SONATE

pour Clarinette avec accomp<sup>t</sup> de Piano

CLARINETTE en SI<sup>b</sup>

C. SAINT-SAËNS

Op. 167

à Monsieur Auguste PÉRIER  
Professeur au Conservatoire de Musique de Paris

## I

Allegretto

The musical score is written for a Clarinet in B-flat. It begins with a treble clef, a key signature of one flat (B-flat), and a 12/8 time signature. The tempo is marked 'Allegretto'. The score consists of ten staves of music. The first staff starts with a piano (*p*) dynamic. The second staff continues the melody. The third staff includes a crescendo (*cresc.*) and mezzo-forte (*mf*) dynamic. The fourth staff features a decrescendo (*dim.*) and piano (*p*) dynamic. The fifth staff has a decrescendo (*dim.*). The sixth staff includes a piano (*p*) dynamic and a second ending bracket. The seventh staff has a decrescendo (*dim.*) and mezzo-forte (*mf*) dynamic. The eighth staff has a forte (*f*) dynamic. The ninth and tenth staves continue the piece with various dynamics and articulations.



CLARINETTE

*sempre f*

*dim. espressivo* *p*

*cresc.*

*f* *Poco rit.* *pp* **2** *a Tempo*

*dim.*

*cresc.* *mf*

*dim.*

*p*

*pp*

*sempre pp*

1

II

Allegro animato

*p*

*legg.*

*cresc.*

*f*

*1*

*p*

*3*

*cresc.*

*mf*

*p*

*3*

CLARINETTE

The musical score for Clarinet on page 5 consists of 12 staves of music. The key signature is one flat (B-flat) and the time signature is 4/4. The score includes various dynamics and articulations:

- Staff 1: Standard notation with slurs and ties.
- Staff 2: Dynamics *cresc.* and *mf*.
- Staff 3: First ending bracket with a '2' in a box and a '1' below it.
- Staff 4: Dynamic *p*.
- Staff 5: Standard notation with slurs.
- Staff 6: Standard notation with slurs.
- Staff 7: Standard notation with slurs.
- Staff 8: Standard notation with slurs.
- Staff 9: Dynamics *cresc.* and *f*.
- Staff 10: First ending bracket with a '1' below it, and a triplet of eighth notes marked with a '3' below it. The dynamic *p* is indicated.
- Staff 11: Standard notation with slurs.
- Staff 12: Dynamics *pp*.

III

Lento

*f sempre*

1

7

CLAR.

Piano

*pp*

*pp sempre*

*sempre pp*

*pp*

*ppp*

8

segue

Detailed description: This is a page of a musical score for Clarinet, movement III. The tempo is marked 'Lento'. The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. A first ending bracket labeled '1' covers the first measure. The dynamic marking '*f sempre*' is placed below the first staff. The second staff continues the melodic line. The third and fourth staves show further development of the melody with various articulations. The fifth staff includes dynamic markings '*v*' and '*vol.*'. The sixth staff starts with a measure rest for 7 measures, followed by a first ending bracket labeled '1'. The dynamic marking 'Piano' and '*pp*' are present. The seventh staff continues with '*pp sempre*'. The eighth staff has the marking '*sempre pp*'. The ninth staff has '*pp*' and '*ppp*' markings. The tenth staff ends with a measure rest for 8 measures, followed by a double bar line and the word 'segue'.

IV

Molto allegro

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It starts with a triplet of eighth notes marked with a '3' above the notes and a 'p' (piano) dynamic below. The music is characterized by rapid sixteenth-note passages, often grouped in pairs or triplets and connected by long, sweeping slurs. The second staff continues this melodic line. The third staff introduces a 'b' (basso) dynamic marking. The fourth staff features a 'p' marking. The fifth staff has a 'cresc.' (crescendo) marking. The sixth staff includes a 'mf' (mezzo-forte) marking and a triplet of eighth notes. The seventh staff has a 'f' (forte) marking and another triplet. The eighth staff is marked with a '1' in a box and a 'p' marking. The ninth staff has a 'mf' marking and a 'drum' (drum roll) symbol. The tenth staff concludes with a 'mf' marking and a 'V. S.' (Vincenzo Scacchi) signature.

CLARINETTE

*dr*

*f*

*sf*

*passionato*

*ff*

*p*

*Poco riten.*

*a Tempo*

*dim.*

*mf*

CLARINETTE

First musical staff in treble clef. It begins with a dynamic marking of *tr* (trill) and a *cresc.* (crescendo) instruction. The melody consists of a series of eighth and sixteenth notes, mostly in the upper register.

Second musical staff in treble clef. It starts with a *f* (forte) dynamic and a *p subito* (piano subito) instruction. A box containing the number '3' is placed above the first measure. The staff includes a *tr* (trill) marking and a *2.* (second ending) marking.

Third musical staff in treble clef. It features a *cresc.* (crescendo) instruction followed by a *f* (forte) dynamic. The melody is characterized by slurs and a *tr* (trill) marking.

Fourth musical staff in treble clef. It begins with a *dim.* (diminuendo) instruction, followed by a *p cresc.* (piano crescendo) instruction. The staff contains slurs and a *tr* (trill) marking.

Fifth musical staff in treble clef. It features a *ff* (fortissimo) dynamic marking. The melody is highly active with many slurs and a *tr* (trill) marking.

Sixth musical staff in treble clef. It includes two *tr* (trill) markings and a *dim. poco a poco* (diminuendo poco a poco) instruction. The staff contains slurs and a *b* (flat) marking.

Seventh musical staff in treble clef. It starts with a *p* (piano) dynamic marking. The melody is composed of eighth and sixteenth notes with slurs.

Eighth musical staff in treble clef. It begins with a *sempre p* (sempre piano) instruction, followed by a *legg.* (leggiero) instruction. The staff contains slurs and a *b* (flat) marking.

Ninth musical staff in treble clef. It features a *tr* (trill) marking and a *b* (flat) marking. The melody is highly active with many slurs.

Tenth musical staff in treble clef. It concludes with a *1* (first ending) marking. The staff contains slurs and a *b* (flat) marking.

Bb INSTRUMENTS  
-LOW

# Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(F) F C7 Dm B<sup>b</sup> F C7

Soprano

Alto

Tenor

Bass

7 F C F F B<sup>b</sup> F Dm F

S

A

T

B

14 F C7 F F sus4/B<sup>b</sup> F

S

A

T

B



Bb INSTRUMENTS  
-HIGH

# Amazing Grace

John Newton  
Traditional  
arr. R. Rodriguez & Bernice

(F) F C7 Dm B $\flat$  F C7

Soprano

Alto

Tenor

Bass

7 F C F F B $\flat$  F Dm F

S

A

T

B

14 F C7 F F sus4/B $\flat$  F

S

A

T

B

# *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**

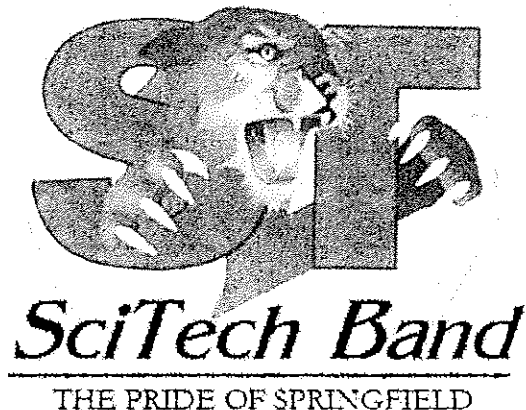
- Symphonic Band play prepared solo for “Symphonic Band”
- Extra points for playing “Concert Band/Jazz Band” solo
- Extra points for playing a prepared solo from Essential Elements book 1, 2, 3, or a new song from the binder

## **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

Clarinet in B $\flat$   
& Bass Clarinet

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score consists of three staves of music in 4/4 time. The first staff begins with a treble clef and a 4/4 time signature. It starts with a whole rest, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A dynamic marking of *mf* is placed below the first note. A slur covers the entire line. The second staff continues the melody with eighth notes: B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. A dynamic marking of *p* is placed below the final note. The third staff features a series of eighth notes: C2, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A dynamic marking of *f* is placed below the first note. The piece concludes with a double bar line.

# Audition Prepared Solo - ADVANCED BAND

Clarinet in Bb  
Bass Clarinet

## Variations on Auld Lang Syne

arr. Bernice

Moderato

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

# ANGELS WE HAVE HEARD ON HIGH

## Clarinet / Bass Clarinet

Traditional French Carol

### Soprano

Musical notation for the Soprano part, measures 1 through 21. The notation is on a single treble clef staff in G major (one sharp) and 4/4 time. Measures 1-7 are the first line, 8-14 the second, and 15-21 the third. An 'Intro' box is placed above measure 19.

### Alto

Musical notation for the Alto part, measures 1 through 21. The notation is on a single treble clef staff in G major (one sharp) and 4/4 time. Measures 1-7 are the first line, 8-14 the second, and 15-21 the third. An 'Intro' box is placed above measure 19.

### Tenor

Musical notation for the Tenor part, measures 1 through 21. The notation is on a single treble clef staff in G major (one sharp) and 4/4 time. Measures 1-7 are the first line, 8-14 the second, and 15-21 the third. An 'Intro' box is placed above measure 19.

### Bass

Musical notation for the Bass part, measures 1 through 21. The notation is on a single treble clef staff in G major (one sharp) and 4/4 time. Measures 1-7 are the first line, 8-14 the second, and 15-21 the third. An 'Intro' box is placed above measure 19.

Clarinet in B $\flat$   
DOUBLES ALTO SAX 1

# Birdland

Music by Josef Zawinul  
Arranged by Michael Sweeney

$\text{♩} = 152$

9

7

*mf*

12

17

25

22

27

33

32

*mf*

42 %

38

*mf*

43



50

49

Musical staff 49-53: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with eighth and quarter notes, including slurs and accents. Measure 53 ends with a double bar line.

58

54

Musical staff 54-58: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with eighth and quarter notes, including slurs and accents. Measure 58 ends with a double bar line.

59

Musical staff 59-63: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with eighth and quarter notes, including slurs and accents. Measure 63 ends with a double bar line.

To Coda ⊕

68

76

64

Musical staff 64-76: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with eighth and quarter notes, including slurs and accents. Measure 64 starts with a double bar line. Measure 76 ends with a double bar line. Dynamics include *ff*.

77

Musical staff 77-81: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with eighth and quarter notes, including slurs and accents. Measure 81 ends with a double bar line. Dynamics include *dim.*

82

Musical staff 82-91: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with eighth and quarter notes, including slurs and accents. Measure 82 starts with a double bar line. Measure 91 ends with a double bar line. Dynamics include *mp*, *mf*, and *Solo*.

D.C. al Coda

⊕ Coda

92

Musical staff 92-93: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with eighth and quarter notes, including slurs and accents. Measure 92 starts with a double bar line. Measure 93 ends with a double bar line. Dynamics include *fp* and *ff*.

94

Musical staff 94-98: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with eighth and quarter notes, including slurs and accents. Measure 94 starts with a double bar line. Measure 98 ends with a double bar line. Dynamics include *fp* and *ff*.

Bb

BLUE MOON

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

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

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

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

Staff 4: *F Dmi Gmi7 F Gmi7 F*

Staff 5: *Gmi7 C7 F Gmi7 C7 F*

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

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

Staff 8: *F Dmi Gmi7 | F Gmi7 F C7*

Staff 9: *2. F Gmi7 F*

# Clarinet in B $\flat$

## Canon Remix

Pachelbel / Arr. Bernice

4 5

11 13 *mf*

19 21

27 29

34 37

41 45 *f*

48 53 8

61 69 *mf*

69 77 *f*

83



# Careless Whisper – Horn Lick

## Horn Lick C – Flute



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

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



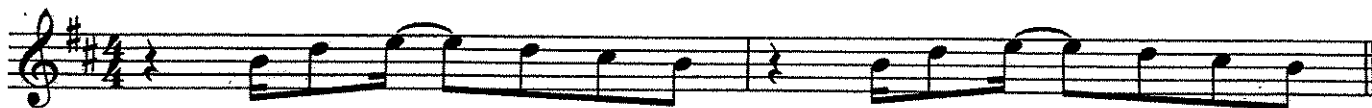
E G A G F# E E G A G F# E

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



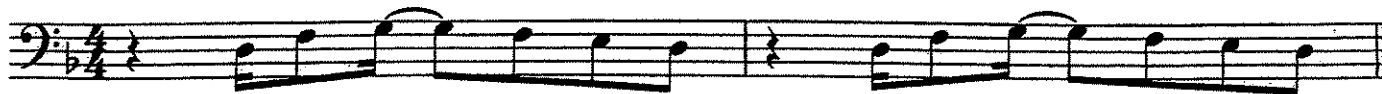
E G A G F# E E G A G F# E

## Horn Lick Eb – Alto Sax, Bari Sax



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

## Horn Lick Bass Clef – Trombone, Baritone



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

Melody - Bb  
-Trumpet  
-Clarinet  
-Tenor Sax

# Carol of The Bells

Quartet Version

arr. Turgeon & Bernice

The musical score is written on a single treble clef staff in 4/4 time. It begins with a *Soli* instruction and a *mp* dynamic marking. The melody consists of a series of eighth notes, with a dotted quarter note at the end of the first line. The second and third lines continue the eighth-note pattern. The fourth line starts with a *rit.* marking, followed by a boxed section labeled 'A' which changes to 3/4 time and features a *f* dynamic and a 'Repeat 4x' instruction. The fifth line continues the 3/4 time pattern with a *f* dynamic. The sixth line starts with a boxed section labeled 'B' and continues the eighth-note pattern. The seventh line features a boxed section labeled 'C' with a *mf* dynamic, followed by a boxed section labeled 'D' with a *f* dynamic and a 'Repeat 3x' instruction. The eighth line starts with a boxed section labeled 'E' and ends with a *rit.* marking and a fermata over the final note.

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

# Carol of The Bells

Quartet Version

arr. Turgeon & Bernice

The musical score is written on a single treble clef staff in 4/4 time. It begins with a rest for the first measure, followed by a series of half notes: G4, A4, B4, C5, B4, A4, G4. The first measure is marked *mp*. The second measure contains a half note G4 with a fermata. The third measure contains a half note A4 with a fermata. The fourth measure contains a half note B4 with a fermata. The fifth measure contains a half note C5 with a fermata. The sixth measure contains a half note B4 with a fermata. The seventh measure contains a half note A4 with a fermata. The eighth measure contains a half note G4 with a fermata. The score then moves to a new section marked *rit.* and **A** *a tempo - Repeat 4x*. This section starts with a half note G4 with a fermata, followed by a half note A4 with a fermata, then a half note B4 with a fermata, then a half note C5 with a fermata, then a half note B4 with a fermata, then a half note A4 with a fermata, then a half note G4 with a fermata, and finally a half note G4 with a fermata. The key signature changes to one sharp (F#) and the time signature changes to 3/4. The section is marked *f*. The score then moves to a new section marked **B**. This section starts with a half note G4 with a fermata, followed by a half note A4 with a fermata, then a half note B4 with a fermata, then a half note C5 with a fermata, then a half note B4 with a fermata, then a half note A4 with a fermata, then a half note G4 with a fermata, and finally a half note G4 with a fermata. The score then moves to a new section marked **C**. This section starts with a half note G4 with a fermata, followed by a half note A4 with a fermata, then a half note B4 with a fermata, then a half note C5 with a fermata, then a half note B4 with a fermata, then a half note A4 with a fermata, then a half note G4 with a fermata, and finally a half note G4 with a fermata. The section is marked *mf*. The score then moves to a new section marked **D** *Repeat 3x*. This section starts with a half note G4 with a fermata, followed by a half note A4 with a fermata, then a half note B4 with a fermata, then a half note C5 with a fermata, then a half note B4 with a fermata, then a half note A4 with a fermata, then a half note G4 with a fermata, and finally a half note G4 with a fermata. The section is marked *f*. The score then moves to a new section marked **E**. This section starts with a half note G4 with a fermata, followed by a half note A4 with a fermata, then a half note B4 with a fermata, then a half note C5 with a fermata, then a half note B4 with a fermata, then a half note A4 with a fermata, then a half note G4 with a fermata, and finally a half note G4 with a fermata. The section is marked *rit.*

# Bb

# CHAMELEON

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

(MED. FUNK)

## INTRO

(BASS) N.C.

## A

## B



# Chameleon Bass Line

Score

The musical score for "Chameleon Bass Line" is presented in five staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The score is divided into two measures by a double bar line with repeat dots at both ends. The first measure contains a quarter note followed by an eighth note, and the second measure contains a quarter note followed by an eighth note. The staves are labeled as follows:

- C:** Treble clef, starting on middle C.
- Bb:** Treble clef, one octave below middle C.
- Eb:** Treble clef, two octaves below middle C.
- Bass Clef High:** Bass clef, one octave below middle C.
- Bass Clef Low:** Bass clef, two octaves below middle C.

The notation includes various note values (quarter and eighth notes), rests, and repeat signs. The bass clef staves (High and Low) feature a consistent rhythmic pattern of quarter and eighth notes, while the treble clef staves (C, Bb, Eb) feature a more melodic line with some rests.



# Clarinet in B $\flat$

## Cheer # 1

arr. Bernice

*Watch Conductor*  
*Slow-Fast*



optional *g<sup>va</sup>*



Melody Bb (LOW)

# Danza Kuduro

As Recorded by  
Don Omar & Lucenzo  
arr. Bernice

Slow ♩ = 63

play 2nd time only  
Duet

mp

5

**A** **Double Time** **B** **C** optional 8va

9 ♩ = 126 4 4 f

20

**D**

24

28

**E**

32

35

**F**

38 3 3 f

Danza Kuduro

Melody Bb (LOW), p. 2

42

Musical staff 42-45: Treble clef, key signature of two sharps (F# and C#), 4/4 time. Measures 42-45 contain a melodic line with eighth and quarter notes, some beamed together. Measure 45 ends with a fermata.

G solo/soli optional 8va

46

Musical staff 46-49: Treble clef, key signature of two sharps. Measures 46-49 continue the melodic line with eighth and quarter notes.

50

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

54

Musical staff 54-57: Treble clef, key signature of two sharps. Measures 54-57 continue the melodic line. Measure 57 ends with a fermata.

58

Musical staff 58-62: Treble clef, key signature of two sharps. Measures 58-62 continue the melodic line. Measure 62 ends with a fermata.

To Coda  $\oplus$  I Solo Section  
 tutti -Drum Feature On Cue 6 D.S. % al Coda

63

Musical staff 63-66: Treble clef, key signature of two sharps. Measures 63-66 continue the melodic line. Measure 66 ends with a fermata. A bracket labeled '6' spans measures 64-66.

1st time only

J  $\oplus$  Coda

73

Musical staff 73-77: Treble clef, key signature of two sharps. Measures 73-77 continue the melodic line. Measure 77 ends with a fermata. A bracket labeled '7' spans measures 74-77. The dynamic marking **ff** is present.

84

Musical staff 84-87: Treble clef, key signature of two sharps. Measures 84-87 continue the melodic line. Measure 87 ends with a fermata. A bracket labeled '1.' spans measures 85-87, and a bracket labeled '2.' spans measures 86-87.

Melody Bb (HIGH)

# Danza Kuduro

As Recorded by  
Don Omar & Lucenzo  
arr. Bernice

Slow ♩ = 63  
play 2nd time only  
Duet

*mp*

*mp*

Double Time  
A ♩ = 126  
4

**B**  
13 4 **C**  
*f*

**D**  
25  
*f*

**E**  
33  
*f*

**F** ♯  
40  
*f*

Danza Kuduro

Melody Bb (HIGH), p. 2

44

Musical staff 44-47: Treble clef, key signature of two sharps (F# and C#), 4/4 time. Measures 44-47 contain a melodic line with eighth and sixteenth notes, some beamed together. Measure 44 starts with a quarter rest.

48

G

solo/soli

Musical staff 48-51: Treble clef, key signature of two sharps. Measure 48 has a boxed 'G' above it. Measures 48-51 feature a melodic line with eighth notes, some beamed together. Measure 48 starts with a quarter rest. The instruction 'solo/soli' is written above the staff.

52

Musical staff 52-55: Treble clef, key signature of two sharps. Measures 52-55 contain a melodic line with eighth notes, some beamed together. Measure 52 starts with a quarter rest.

56

H

tutti

optional solo/soli

tutti

Top Notes Melody  
Bottom Harmony

Musical staff 56-60: Treble clef, key signature of two sharps. Measure 56 has a boxed 'H' above it. Measures 56-60 feature a melodic line with eighth notes, some beamed together. Measure 56 starts with a quarter rest. The instruction 'tutti' is written above the staff. Below the staff, the text 'Top Notes Melody' and 'Bottom Harmony' is written. The instruction 'optional solo/soli' is written above the staff.

61

optional solo/soli

tutti

To Coda ⊕ I

Solo Section  
-Drum Feature  
On Cue

1st time only

Musical staff 61-65: Treble clef, key signature of two sharps. Measure 61 has a boxed 'I' above it. Measures 61-65 feature a melodic line with eighth notes, some beamed together. Measure 61 starts with a quarter rest. The instruction 'optional solo/soli' is written above the staff. The instruction 'tutti' is written above the staff. The instruction 'To Coda ⊕ I' is written above the staff. The instruction 'Solo Section -Drum Feature On Cue' is written to the right of the staff. The instruction '1st time only' is written below the staff.

66

6

D.S. % al Coda

Musical staff 66-69: Treble clef, key signature of two sharps. Measure 66 has a boxed '6' above it. Measures 66-69 contain a melodic line with eighth notes, some beamed together. Measure 66 starts with a quarter rest. The instruction 'D.S. % al Coda' is written to the right of the staff.

J ⊕ Coda

73

K

7

ff

Musical staff 73-77: Treble clef, key signature of two sharps. Measure 73 has a boxed 'J' above it. Measure 73 starts with a quarter rest. Measure 74 has a boxed 'K' above it. Measures 73-77 feature a melodic line with eighth notes, some beamed together. Measure 73 starts with a quarter rest. The instruction 'Coda' is written to the right of the staff. The instruction 'ff' is written below the staff.

84

1. 2.

Musical staff 84-87: Treble clef, key signature of two sharps. Measure 84 has a boxed '1.' above it. Measures 84-87 feature a melodic line with eighth notes, some beamed together. Measure 84 starts with a quarter rest. The instruction '1. 2.' is written above the staff.

Counter melody Bb  
LOW

# Danza Kuduro

As Recorded by  
Don Omar & Lucenzo  
arr. Bernice

Slow ♩ = 63

Double Time

A ♩ = 126

B

C

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. Measures 1-5. Measure numbers 4, 4, 4, 4, 8 are written above the staff.

Musical staff 2: Treble clef, key signature of two sharps, 4/4 time signature. Measures 6-10. Measure numbers 8, 8, 4 are written above the staff. Measure 10 contains a fermata symbol. Dynamics include *f*.

Musical staff 3: Treble clef, key signature of two sharps, 4/4 time signature. Measures 11-15. Measure numbers 8, 7 are written above the staff. Measure 15 ends with a Coda symbol. Dynamics include *f*. Section label: **To Coda**.

Musical staff 4: Treble clef, key signature of two sharps, 4/4 time signature. Measures 16-20. Measure numbers 7 are written above the staff. Section label: **Solo Section -Drum Feature On Cue**. Dynamics include *f*. Section label: **D.S. al Coda**.

Musical staff 5: Treble clef, key signature of two sharps, 4/4 time signature. Measures 21-25. Measure numbers 8 are written above the staff. Section label: **Coda**. Dynamics include *ff*.

Musical staff 6: Treble clef, key signature of two sharps, 4/4 time signature. Measures 26-30. Measure numbers 84 are written above the staff.

Musical staff 7: Treble clef, key signature of two sharps, 4/4 time signature. Measures 31-35. Measure numbers 88 are written above the staff. First ending (1.) and second ending (2.) are indicated.



Accordian  
Horn Lick Bb (LOW)  
OPTIONAL

# Danza Kuduro

As Recorded by  
Don Omar & Lucenzo  
*arr. Bernice*

Slow ♩ = 63

**A** Double Time ♩ = 126

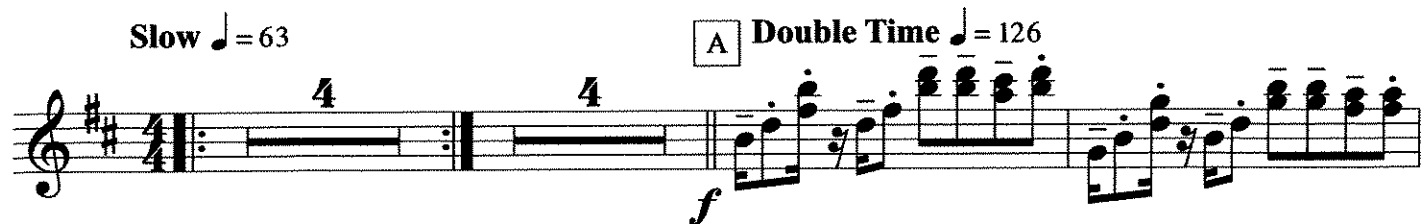
Accordian  
Horn Lick Bb (HIGH)  
OPTIONAL

# Danza Kuduro

As Recorded by  
Don Omar & Lucenzo  
*arr. Bernice*

Slow ♩ = 63

**A** Double Time ♩ = 126



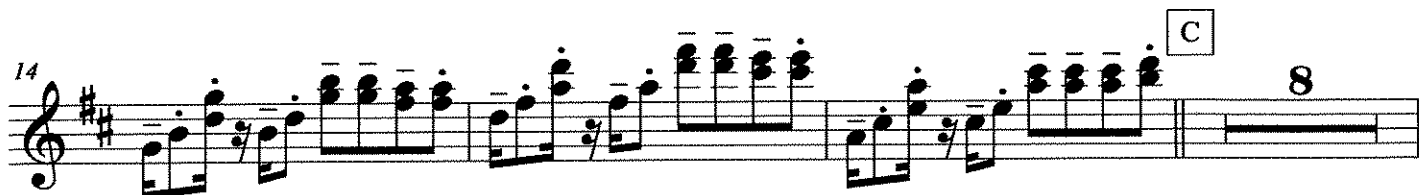
11

**B**



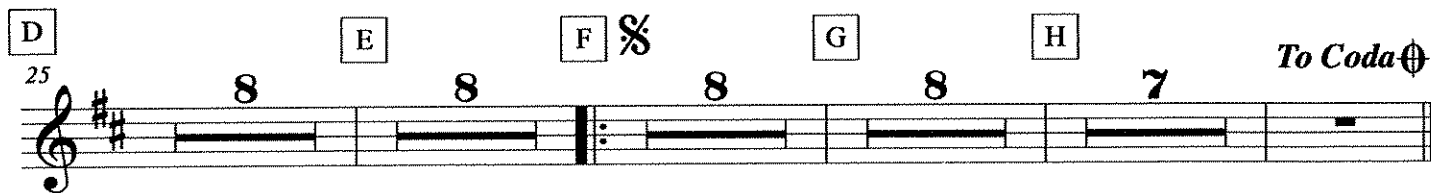
14

**C**



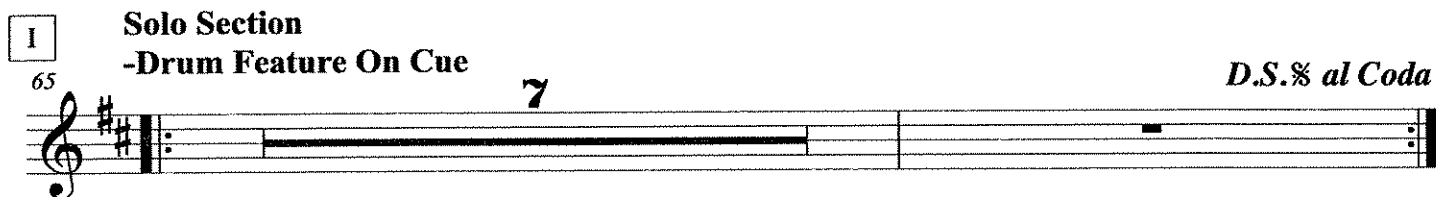
**D** **E** **F** **G** **H**

25 8 8 8 8 7 To Coda ⊕



**I** Solo Section  
-Drum Feature On Cue

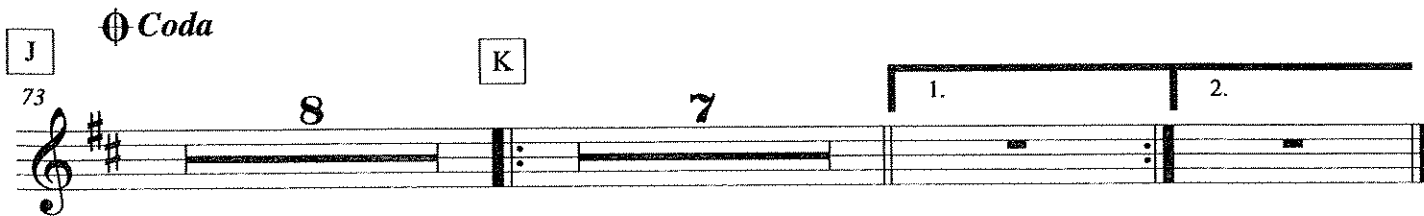
65 7 D.S. al Coda



**J** ⊕ Coda

**K**

73 8 7 1. 2.



# Eye Of The Tiger

For Zanetti

Flute  
Piano

A A G A A G A A G F

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

Clarinet  
Trumpet  
(LOW)

B B A B B A B B A G

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

Clarinet  
Trumpet  
(HIGH)

B B A B B A B B A G

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

Alto Sax

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

Detailed description: This staff is for Alto Sax. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and quarter notes with slurs. The notes are F#, F#, E, F#, F#, E, F#, F#, E, D.

Trombone

A2 A2 G4 A2 A2 G4 A2 A2 G4 F1

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

Piano: Am G F

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

# FEELING GOOD ROAD MAP

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

# Feeling Good

(Bb Minor)

Swing Time

Flute  
Piano

Chords: Bb, Bb Ab, Ab Gb, Gb F, Ab F Ab

3

Clarinet  
Trumpet  
(LOW)

Chords: C, C Bb, Bb Ab, Ab G, Bb G Bb

3

Clarinet  
Tenor Sax  
Trumpet  
(HIGH)

Chords: C, C Bb, Bb Ab, Ab G, Bb G Bb

3

Tenor Sax:  
Octave Key HIGH  
No Octave Key LOW

Alto Sax

Chords: G, G F, F Eb, Eb D, F D F

3

Octave Key HIGH  
No Octave Key LOW

Trombone  
Euphonium  
(HIGH)

Chords: Bb, Bb Ab, Ab Gb, Gb F, Ab F Ab

3

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

Trombone  
Euphonium  
Tuba  
(LOW)

Chords: Bb, Bb Ab, Ab Gb, Gb F, Ab F Ab

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

The musical score is written for five instruments: Flute Piano, Clarinet Trumpet (LOW), Clarinet Tenor Sax Trumpet (HIGH), Alto Sax, and Trombone Euphonium. The key signature is B-flat major (two flats) and the time signature is 4/4. The score consists of five staves, each with a treble clef (except for the Trombone Euphonium which has a bass clef). The Flute Piano and Trombone Euphonium parts use the same melodic line, while the other three instruments play a different line. The horn lick is indicated by a '7' above the first measure of each staff. The opening sequence is indicated by a '7' above the first measure of each staff. The notes for the horn lick are: Bb, Db, Eb, E, Eb, E, Eb, E, Eb, Db, Bb, Ab, Bb, Bb. The notes for the opening sequence are: C, Eb, F, F#, F, F#, F, F#, F, Eb, C, Bb, C, C. The notes for the other three instruments are: C, Eb, F, F#, F, F#, F, F#, F, Eb, C, Bb, C, C. The notes for the Alto Sax are: G, Bb, C, C#, C, C#, C, C#, C, Bb, G, F, G, G. The notes for the Trombone Euphonium are: Bb, Db, Eb, E, Eb, E, Eb, E, Eb, Db, Bb, Ab, Bb, Bb.

Horn Lick:

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

Opening "And I'm Feeling Good":

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

1 & b3 Background Harmony Hits

# Feeling Good

(NASTY LICK - Bb Minor)

Swing Time

The musical score is written for a jazz ensemble in 12/8 time, Bb minor. It consists of six staves:

- 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, 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)

Clarinet  
Trumpet  
(LOW)

# Feeling Good

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

Words and Music by Leslie Bricusse & Anthony Newley

♩ = 60

Slowly, Freely

Cm Cm/B♭ Abmaj7 Cm/G G7 Cm Cm/B♭

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

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

4 Abmaj7 Cm/G G Cm Cm/B♭

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

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

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

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

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

9 G7

for me and I'm feel-ing good.

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



Bb Instruments (Low)

First Five Note Exercises

**A**

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

6 **B**

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

11 **C** **D**

Exercise C: Treble clef, 4/4 time signature. Five measures of quarter notes: C2, D2, E2, F2, G2.

Exercise D: Treble clef, 4/4 time signature. Five measures of quarter notes: G2, A2, B2, C3, D3.

# **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**





142 **Bb**  
(Med.)

# HEART AND SOUL

- HOAGY CARMICHAEL  
FRANK LESSER

Handwritten musical score for "Heart and Soul" in Bb major, 4/4 time. The score consists of seven staves of music with various chords and melodic lines. The chords are written above the notes.

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

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

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

Staff 4: D7 G7 C7 B7 Cmaj7 B7 E7 A7

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

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

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

# Holding Out For A Hero SPONSOR SONG

*arr. Bernice*

The musical score is arranged in systems. The first system contains four vocal parts: 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 parts: Horn Lick 1 C, Horn Lick 1 B $\flat$ , Horn Lick 1 E $\flat$ , and Horn Lick 1 (B.C.). The notes for these licks 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 parts: Horn Lick 2 C, Horn Lick 2 B $\flat$ , Horn Lick 2 E $\flat$ , and Horn Lick 2 (B.C.). The notes for these licks 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 Bass Synth and Piano parts. The Bass Synth part has a rhythmic pattern. The Piano part includes "Optional Opening Chords" (Am - G - F - Esus4 - E) and "Optional Syncopated Rhythm on Cue". Chords Am and Em are indicated above the piano staff.

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

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

5

M. C  
M. B $\flat$   
M. Eb  
M. (B.C.)

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

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

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

Bass

Piano

F C G

# I Just Died In Your Arms Tonight

## SPONSOR SONG

arr. Bernice

MELODY Bb LOW

With Passion ♩ = 112

**A**

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

Musical notation for measures 1-10. It features a treble clef, a key signature of two flats (Bb), and a 4/4 time signature. The melody consists of two measures of whole notes, each with a '4' above it, followed by a repeat sign. The lyrics are: "We just need your \_\_\_ mon ey \_\_\_ to night".

11

Musical notation for measures 11-14. The melody continues with quarter and eighth notes. The lyrics are: "Spon sor the Sc i Tech B and We're in des \_\_\_ perate need of cash".

15

Musical notation for measures 15-18. It includes first and second endings. The lyrics are: "So our pro gram does n't turn in to tr ash".

**C** Horn Sway ♩ = 136

**D** Repeat 4x

22

Musical notation for measures 22-28. It features a treble clef, a key signature of two flats, and a 4/4 time signature. The melody consists of eighth notes. The lyrics are: "A G A A G A A G A Bb A".

**E** Solos **F**

29

Musical notation for measures 29-35. It features a treble clef, a key signature of two flats, and a 4/4 time signature. The melody consists of eighth notes. The lyrics are: "We just need your \_\_\_ mon ey \_\_\_ to night".

36

Musical notation for measures 36-39. The melody continues with quarter and eighth notes. The lyrics are: "Spon sor the Sc i Tech B and We're in des \_\_\_ perate need of cash".

**G** Horn Statues / Drum Solo

40

Musical notation for measures 40-43. The melody continues with quarter and eighth notes. The lyrics are: "So our pro gram does n't turn in to tr ash".



Musical score for the song "I Just Died In Your Arms Tonight" in B-flat major. The score is written on a single treble clef staff with a key signature of one flat (B-flat). It consists of three systems of music. The first system starts at measure 43 and includes a triplet of eighth notes, a repeat sign, and a box containing the letter 'H'. The second system starts at measure 49 and continues the melodic line. The third system starts at measure 53 and features two first and second endings, with the first ending leading to a final whole note chord.

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

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

# I Just Died In Your Arms Tonight

## SPONSOR SONG

arr. Bernice

MELODY Bb HIGH

With Passion ♩ = 112

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

We just need your

10

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

14

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

18

4 Tweets **C** Horn Sway **D** Repeat 4x

♩ = 136

A G A A G A A G A Bb A

28

**E** Solos **F**

We just need your

35

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

39

**G** Horn Statues / Drum Solo

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

Musical score for the song "I Just Died In Your Arms Tonight" (Melody Bb (HIGH), p. 2). The score is written in treble clef with a key signature of one flat (Bb). It consists of three staves of music. The first staff starts at measure 43 and includes a triplet of eighth notes and a box labeled 'H'. The second staff starts at measure 49. The third staff starts at measure 53 and includes first and second endings. The music features eighth and sixteenth notes with slurs and accents.

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

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

# IT DON'T MEAN A THING

(If It Ain't Got That Swing)

# Bb

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

MODERATELY FAST

The musical score is arranged in three systems, each with three staves (treble, alto, and bass clefs). The first system (measures 1-4) features a melody in the treble clef and accompaniment in the alto and bass clefs. The second system (measures 5-8) continues the melody and accompaniment, with some dynamics like *f* and *mf* indicated. The third system (measures 9-12) concludes the piece with a final cadence. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

# Don't Mean A Thing - Bb

To Coda.  1.



Musical notation for measures 13-16. The first system contains measures 13, 14, and 15. The second system contains measure 16. The notation includes treble clefs, a key signature of two flats (Bb), and a 4/4 time signature. Dynamics include *ff* (fortissimo) in measure 16. Measure numbers 13, 14, 15, and 16 are indicated below the staves.



Musical notation for measures 17-20. The first system contains measures 17 and 18. The second system contains measures 19 and 20. Dynamics include *f* (forte) and *ff* (fortissimo). Measure numbers 17, 18, 19, and 20 are indicated below the staves.



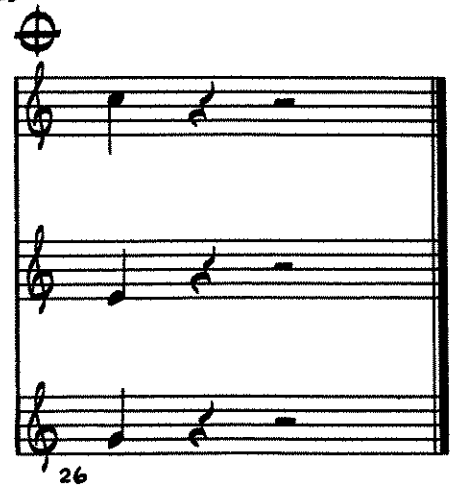
Musical notation for measures 21-23. The first system contains measures 21 and 22. The second system contains measure 23. Measure numbers 21, 22, and 23 are indicated below the staves.

*D.S. al Coda*



Musical notation for measures 24-25. The first system contains measure 24. The second system contains measure 25. Measure numbers 24 and 25 are indicated below the staves.

CODA



Musical notation for the Coda section, starting at measure 26. It consists of three staves of music. Measure number 26 is indicated below the first staff.



Clarinet/Trumpet

# 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 Soprano (S), Alto (A), Tenor (T), and Bass (B) staves, measures 1-8. The score is in 4/4 time. The Soprano part is marked *legato*. The music features a melodic line for the Soprano part with a 'legato' marking. The other parts provide harmonic support.

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) staves, measures 9-15. The Soprano part continues with a melodic line. The other parts provide harmonic support.

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) staves, measures 16-22. The Soprano part features a melodic line with a 'Lower notes for solo only' marking. The other parts provide harmonic support.

# **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

Melody Bb  
LOW PART

arr. Bernice

Each note cued

A TETRIS (♩ = 140)

B

C

D

E

F

G MARIO (♩ = 100)

MORTAL KOMBAT

I (♩ = 126)

J

YELL!

K

Spon sor the band!

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

**N** ZELDA (♩ = 80) *mf*

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

**R** **3** **3**

**S** **T**

**U** **3**

**83**

**89**

# The Legend of Super Mortal Tetris

Melody Bb  
HIGH PART  
-optional 8vb

arr. Bernice

Each note cued

**A** TETRIS (♩ = 140)

*f* *fp*

**B**

**C** **D**

**E**

**F** **G** MARIO (♩ = 100)

*mf*

**H**

**I** (♩ = 126) **J** **K**

MORTAL KOMBAT

YELL!

4 3 4

The musical score is written in treble clef with a key signature of two flats (Bb) and a 4/4 time signature. It consists of several systems of music. The first system starts with a dynamic marking of *f* and includes the instruction 'Each note cued'. It features a sequence of notes with accents and a fermata over a sharp sign. Section A, titled 'TETRIS', has a tempo marking of ♩ = 140 and begins with a repeat sign. Section B follows. Section C starts at measure 13, and Section D is a short phrase. Section E is a long phrase with a slur. Section F is another long phrase with a slur, and Section G, titled 'MARIO', has a tempo marking of ♩ = 100 and a dynamic marking of *mf*. Section H starts at measure 34 and features complex rhythmic patterns with triplets and slurs. Section I, titled 'MORTAL KOMBAT', has a tempo marking of ♩ = 126 and includes measures with 4 and 3 measures of rests. Section J is a short phrase, and Section K is another short phrase. The score concludes with the lyrics 'Spon sor the band!' and a final 4-measure rest.

**L** 50 **3** YELL! 2nd time only **M**

Spon sor the band! *f*

**N** ZELDA (♩ = 80) *mf*

**O** Faster (♩ = 120) **P** *f*

**Q**

**R**

**S** 77 **T**

**U** 83

88

# The Legend of Super Mortal Tetris

Counter melody 1 B $\flat$   
LOW PART

arr. Bernice

**A** TETRIS (♩ = 140)

Each note cued



**B**



**C**



**D**

**E**



**F**



**G** MARIO (♩ = 100)



**H**



MORTAL KOMBAT

**I** (♩ = 126)

**J**



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

Spon sor the band! *mf*

Detailed description: This staff contains measures 45 to 53. It begins with a treble clef and a key signature of one flat. Measures 45-47 feature a melody with eighth notes and rests, with 'X' marks above some notes. Measure 48 has a whole rest. Measures 49-51 are marked with a '4' above the staff, indicating a four-measure rest. Measure 52 features a chordal accompaniment with a *mf* dynamic. Measure 53 ends with a double bar line and repeat dots.

M N ZELDA (♩ = 80) *mf*

Detailed description: This staff contains measures 54 to 62. It starts with a treble clef and a key signature of one flat. Measures 54-56 are marked with a '4' above the staff, indicating a four-measure rest. Measures 57-62 contain a melodic line with eighth notes and a *mf* dynamic. The staff ends with a double bar line and repeat dots.

O Faster (♩ = 120) P Q

Detailed description: This staff contains measures 63 to 69. It begins with a treble clef and a key signature of one flat. Measures 63-65 are marked with a '2' above the staff, indicating a two-measure rest. Measures 66-69 feature a melodic line with eighth notes and a *mf* dynamic. The staff ends with a double bar line and repeat dots.

R

Detailed description: This staff contains measures 70 to 74. It starts with a treble clef and a key signature of one flat. Measures 70-74 feature a melodic line with eighth notes and triplets, with a *mf* dynamic. The staff ends with a double bar line and repeat dots.

S

Detailed description: This staff contains measures 75 to 78. It begins with a treble clef and a key signature of one flat. Measures 75-78 feature a melodic line with eighth notes and triplets, with a *mf* dynamic. The staff ends with a double bar line and repeat dots.

T U

Detailed description: This staff contains measures 79 to 85. It starts with a treble clef and a key signature of one flat. Measures 79-85 feature a melodic line with eighth notes and triplets, with a *mf* dynamic. The staff ends with a double bar line and repeat dots.

86

Detailed description: This staff contains measures 86 to 92. It begins with a treble clef and a key signature of one flat. Measures 86-92 feature a melodic line with eighth notes and triplets, with a *mf* dynamic. The staff ends with a double bar line and repeat dots.

# The Legend of Super Mortal Tetris

arr. Bernice

Countermelody 1 B $\flat$   
HIGH PART

Each note cued

**A** TETRIS (♩ = 140)

*f* *fp*

**B**

**C**

**D** **E**

**F**

**G** MARIO (♩ = 100)

**H**

**I** MORTAL KOMBAT (♩ = 126) **J**

4 3

Detailed description: The musical score is written for a high part in 4/4 time with a key signature of one flat (B-flat). It consists of ten staves of music. Staff 1 (measures 1-6) is marked 'f' and 'fp' and includes the instruction 'Each note cued'. It features a sequence of notes with accents and a repeat sign. Staff 2 (measures 7-11) continues the melody. Staff 3 (measures 12-16) includes a measure with a whole rest. Staff 4 (measures 17-21) contains eighth-note patterns. Staff 5 (measures 22-28) features a long phrase with a slur and a repeat sign. Staff 6 (measures 29-32) is marked 'MARIO (♩ = 100)' and contains a triplet of eighth notes. Staff 7 (measures 33-35) continues with eighth-note patterns and a triplet. Staff 8 (measures 36-40) is marked 'MORTAL KOMBAT (♩ = 126)' and includes a triplet and a measure with a whole rest. Staff 9 (measures 41-45) concludes with a triplet and a measure with a whole rest.



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

[M] 54 [N] ZELDA (♩ = 80) *mf*

[O] Faster (♩ = 120) [P] [Q]

[R]

[S]

[T] [U]

86

# The Legend of Super Mortal Tetris

Bass Line 1 Bb  
Countermelody 2 Bb  
LOW PART

arr. Bernice

Each note cued  
Bass Line 1

A TETRIS (♩ = 140)

The musical score is written in 4/4 time with a key signature of two flats (Bb). It consists of two staves: Bass Line 1 (left) and Countermelody 2 (right). The score is divided into several sections, each marked with a letter in a box:

- Section A:** TETRIS (♩ = 140). Features a bass line starting with a forte (*f*) dynamic and a countermelody. Dynamics include *f* and *fp*.
- Section B:** Continuation of the Tetris theme.
- Section C:** Continuation of the Tetris theme.
- Section D:** Continuation of the Tetris theme.
- Section E:** Continuation of the Tetris theme.
- Section F:** Continuation of the Tetris theme.
- Section G:** MARIO (♩ = 100). Features a bass line with a forte (*f*) dynamic and a countermelody. Dynamics include *f* and *fp*.
- Section H:** Continuation of the Mario theme.
- Section I:** MORTAL KOMBAT (♩ = 126). Features a bass line with a forte (*f*) dynamic and a countermelody. Dynamics include *f* and *fp*.
- Section J:** Continuation of the Mortal Kombat theme.
- Section K:** YELL! (Lyrics: Spon sor the band!).
- Section L:** Continuation of the Mortal Kombat theme.

The score includes various musical notations such as notes, rests, dynamics (*f*, *fp*), and articulation marks. It also features repeat signs and first/second endings. The lyrics "Spon sor the band!" are written below the final section.

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

Countermelody 1

*mf* *f*

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

# The Legend of Super Mortal Tetris

Bass Line 2 Bb  
LOW PART

arr. Bernice

A TETRIS (♩ = 140)

Each note cued

Musical staff 1: TETRIS section, measures 1-5. Includes dynamics *f* and *fp*.

B

Musical staff 2: TETRIS section, measures 6-10.

C

Musical staff 3: TETRIS section, measures 11-15.

D

Musical staff 4: TETRIS section, measures 16-20.

E

F

Musical staff 5: TETRIS section, measures 21-25.

G MARIO (♩ = 100)

H

Musical staff 6: MARIO section, measures 26-30. Includes dynamics *mf*.

MORTAL KOMBAT

I (♩ = 126)

J

Musical staff 7: MORTAL KOMBAT section, measures 31-35. Includes time signatures 4 and 3.

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

Spon sor the band! *mf*

4

Detailed description: This staff contains measures 45 to 53. It begins with a treble clef and a key signature of two flats. Measures 45-47 contain a melodic line with lyrics 'Spon sor the band!'. Measures 48-50 are a whole rest, with a '4' above the staff. Measures 51-53 are a whole note chord, with a 'Don't Play 2nd Time (Tacet)' instruction above. A boxed 'K' is above measure 48 and a boxed 'L' is above measure 51. The dynamic *mf* is below measure 51.

[M] [N] ZELDA (♩ = 80) *mf*

4

Detailed description: This staff contains measures 54 to 62. It starts with a treble clef and a key signature of two flats. Measures 54-56 are a whole rest, with a '4' above the staff. Measures 57-62 contain a melodic line. A boxed 'M' is above measure 54 and a boxed 'N' is above measure 57. The tempo marking '(♩ = 80)' and dynamic *mf* are above measure 57. A hairpin crescendo is shown from measure 57 to 62.

[O] Faster (♩ = 120) [P] [Q] *f*

Detailed description: This staff contains measures 63 to 71. It starts with a treble clef and a key signature of two flats. Measures 63-71 contain a bass line of whole notes. A boxed 'O' is above measure 63 and a boxed 'P' is above measure 66. The tempo marking '(♩ = 120)' and dynamic *f* are above measure 63. A hairpin crescendo is shown from measure 63 to 71.

[R] [S]

Detailed description: This staff contains measures 72 to 79. It starts with a treble clef and a key signature of two flats. Measures 72-79 contain a bass line of whole notes. A boxed 'R' is above measure 72 and a boxed 'S' is above measure 75. A hairpin crescendo is shown from measure 72 to 79.

[T] [U]

Detailed description: This staff contains measures 80 to 87. It starts with a treble clef and a key signature of two flats. Measures 80-87 contain a bass line of whole notes. A boxed 'T' is above measure 80 and a boxed 'U' is above measure 84. A hairpin crescendo is shown from measure 80 to 87.

Detailed description: This staff contains measures 88 to 95. It starts with a treble clef and a key signature of two flats. Measures 88-95 contain a bass line of whole notes. A hairpin crescendo is shown from measure 88 to 95.

## **My Way**

And now the end is near,  
And so I face the final curtain,  
My friends I'll say it clear,  
I'll state my case of which I'm certain,  
I've lived a life that's full,  
I traveled each and every highway,  
And more much more than this,  
I did it my way...

Clarinet in B $\flat$  1

# My Way

Don Costa  
trans. Jerannchris Rivera-Heredia

*p*

**A**

*f*

**B**

*fp* *f*





## **PEP BAND CHEERS**

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

**Imperial March** Mi Mi Mi Do So Mi Do So Mi

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

**Mari Bros** Mi Mi Mi Do Mi So So

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

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

**Get Ready For This** So So So Do Do Re Re

So So So Te Te Do Do

So So So Do Do Re Re

So So So Te Te Do Re

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

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

### **More...**

Suavemente: Groove (Cm – G – G – Cm )

C Minor Groove: (C Minor)

Antonio Groove: Do Te Le So (Bb Blues)

Harmony: So Fa Me Re

12 Bar Groove: (Bb Blues)

# Two Ceremonial Marches

## 1. Processional

1st Clarinet

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

YBS 54

Maestoso

*f*

7

**A** Andante

unis.

*mf*

13

**B**

20

**C**

27

**D**

34

*div.*

*f*

41

**E** unis.

*mf*

1.

*div.*

unis.

3

48

1.

2. rit.

*div.*

unis.

*f*

3

*div.*

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56  $\oplus$  Coda 65 OPEN FOR SOLOS

67

72 73

77

1. 2.

82 83

*f*

88

93

*ff*

99

# Santa Claus Is Comin' To Town

Melody - Bb

Coots & Gillespie  
arr. Bernice

Moderate Swing



The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of seven staves of music. The first staff begins with a *mf* dynamic marking. Section A is marked with a box 'A' at measure 5. Section B is marked with a box 'B' at measure 17. Section C is marked with a box 'C' at measure 23. Section D is marked with a box 'D' at measure 29. Section E is marked with a box 'E' at measure 31, with the instruction *D.S. al Coda* above it. The score concludes with a Coda symbol at the end of the final staff.

# Santa Claus Is Comin' To Town

Bb Bass Line (Low)

Coots & Gillespie  
arr. Bernice

Moderate Swing



C F C C7 F Fm C Am



*mf*

7 Dm7 G7 C C F C C7 F Fm C Am



15 Dm7 G7 C C7 F C7 F D7



To Coda



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

*D.S. al Coda*

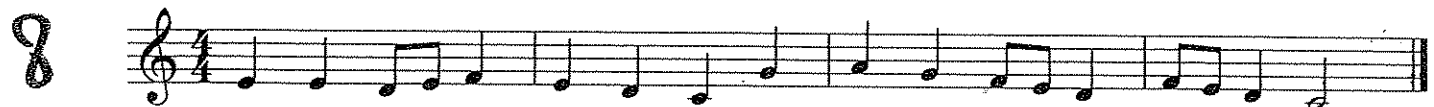


31 Dm7 G7 C C Am Dm7 G7 C

39

# Bb-Low

## Sight Reading Exercises





Bb - High

## Sight Reading Exercises

1

2

3

4

5

6

7

8

9



Clarinet in B $\flat$

# Simple Gifts

from *Appalachian Spring*

Traditional  
Aaron Copland (1900-1990)

$\text{♩} = 72$

*mp*

*f*

Melody Bb (LOW)

As Recorded by Nirvana

Arr. Walsh

# Smejis Like Teen Spirit

4 **A**  
*f*

8 *f*

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

20

24 **D**  
*mf*

29 **E**  $\%$   
*f*

34

39 To Coda on 3rd Time

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

51

2

56 **H**

Musical staff 56-60: Treble clef, key signature of two flats (B-flat and E-flat). The staff contains a melodic line starting with a quarter rest, followed by eighth and sixteenth notes. A box labeled 'H' is positioned above the staff.

61 **I**

Musical staff 61-66: Treble clef, key signature of two flats. The staff contains a melodic line with eighth and sixteenth notes. A box labeled 'I' is positioned above the staff.

67 **J**

Musical staff 67-71: Treble clef, key signature of two flats. The staff contains a melodic line with eighth and sixteenth notes. A box labeled 'J' is positioned above the staff. The dynamic marking 'mp' is written below the staff.

72

Musical staff 72-75: Treble clef, key signature of two flats. The staff contains a melodic line with eighth and sixteenth notes.

76 **K**

Musical staff 76-80: Treble clef, key signature of two flats. The staff contains a melodic line with eighth and sixteenth notes. A box labeled 'K' is positioned above the staff.

81 **D.S. al Coda**

Musical staff 81-84: Treble clef, key signature of two flats. The staff contains a melodic line with eighth and sixteenth notes. The instruction 'D.S. al Coda' is written above the staff.

**L**



85 **f ff**

Musical staff 85-89: Treble clef, key signature of two flats. The staff contains a melodic line with eighth and sixteenth notes. The dynamic markings 'f' and 'ff' are written below the staff.

90 **rit.**

Musical staff 90-94: Treble clef, key signature of two flats. The staff contains a melodic line with eighth and sixteenth notes. The instruction 'rit.' is written above the staff.

Melody Bb (HIGH)

As Recorded by Nirvana  
Arr. Walsh

# Smejis Like Teen Spirit

**A**

4

*f*

8

*f*

**B**

**C**

12

4

*mp*

20

**D**

25

*mf*

**E** §

30

*f*

35

40

To Coda on 3rd Time

**F**

**G**

46

SOLO OR SOLI

*f*

52

2

57 **H**

62 **I**

68 **J**

*mp*

73 **K**

78

83 **D.S. al Coda**

**L**

85

*f* *ff*

90 **rit.**

# Smells Like Teen Spirit

4 **A**

*f*

7

10

13 **B** **C**

*mf* *mp*

19

25 **D**

*mf*

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

45 **F**

> >



2

48

Musical staff 48-57. Measure 48 starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The staff contains a sequence of eighth notes. Above the staff, there are three boxed letters: G, H, and I. Below the staff, there are three measures with a double bar line and the number 8 above them, indicating an 8-measure rest. The final measure of this section has a 4 above it, indicating a 4-measure rest.

69

Musical staff 69-77. Measure 69 starts with a treble clef, a key signature of two flats, and a common time signature. Above the staff, there are two boxed letters: J and K. Below the staff, there is a 4 above the first measure, indicating a 4-measure rest. The staff contains a sequence of notes, including a half note, followed by a series of eighth notes. The dynamic marking *mp* is placed below the staff.

78

Musical staff 78-83. Measure 78 starts with a treble clef, a key signature of two flats, and a common time signature. The staff contains a sequence of eighth notes.

84

Musical staff 84-85. Measure 84 starts with a treble clef, a key signature of two flats, and a common time signature. The staff contains a sequence of notes. The dynamic marking *f* is placed below the staff. The instruction "D.S. al Coda" is written to the right of the staff.

85

Musical staff 85-94. Measure 85 starts with a treble clef, a key signature of two flats, and a common time signature. Above the staff, there is a boxed letter L. Below the staff, there is a 4 above the first measure, indicating a 4-measure rest. The staff contains a sequence of notes, including a half note, followed by a series of eighth notes. The dynamic markings *f* and *ff* are placed below the staff.

95

Musical staff 95-96. Measure 95 starts with a treble clef, a key signature of two flats, and a common time signature. The staff contains a sequence of notes, including a half note, followed by a series of eighth notes. The staff ends with a double bar line.

# Smejis Like Teen Spirit

The musical score is written in treble clef with a key signature of two flats (Bb) and a 4/4 time signature. It consists of seven staves of music, each starting with a measure number. The first staff begins with a 4-measure rest followed by a boxed 'A' and a dynamic marking of *f*. The second staff starts at measure 7. The third staff starts at measure 10. The fourth staff starts at measure 13, featuring a boxed 'B' at the beginning, a boxed 'C' later, and dynamic markings of *mf* and *mp*. The fifth staff starts at measure 19. The sixth staff starts at measure 25, with a boxed 'D' and a dynamic marking of *mf*. The seventh staff starts at measure 31, with a boxed 'E' and a repeat sign, followed by the instruction '11 To Coda on 3rd Time'. The eighth staff starts at measure 45, with a boxed 'F' and dynamic markings of *mf* and *mp*.



# Smells Like Teen Spirit

4 **A**

8 *f*

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

27 *mf*

33 **E** 

37 *f*

41 To Coda on 3rd Time

45 **F**

49 **G**

53 *f*

2

**H**

57



61



65

**I**

**J**

**K**

4

8



82

D.S. al Coda



**L**



85



89

rit.



93

(rit.)





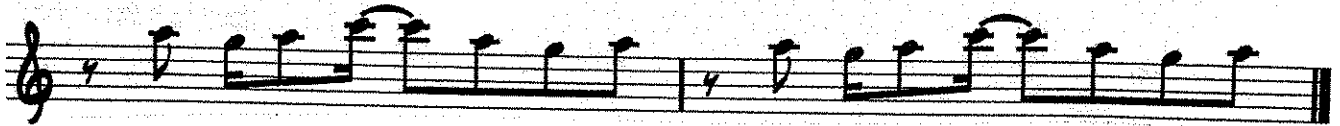
# Sponsor Song 2017 - Horn Lick

## C INSTRUMENTS (TREBLE)



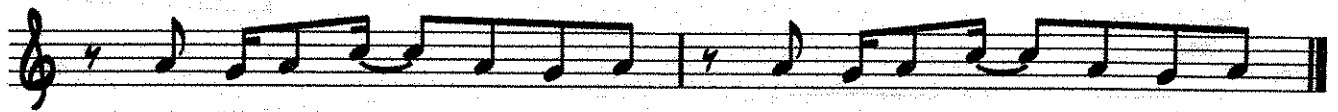
G F G Bb G F G G F G Bb G F G

## B-FLAT INSTRUMENTS (HIGH)



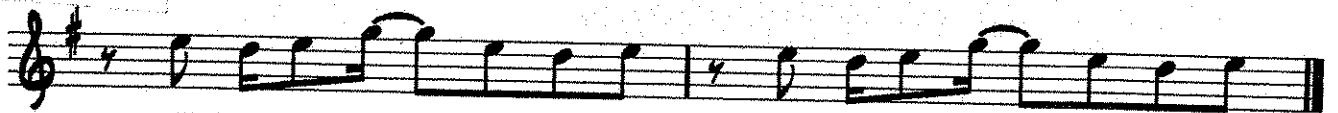
A G A C A G A A G A C A G A

## B-FLAT INSTRUMENTS (LOW)



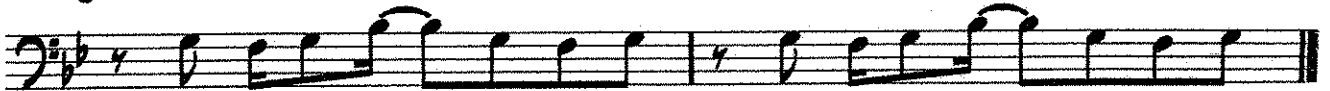
A G A C A G A A G A C A G A

## E-FLAT INSTRUMENTS



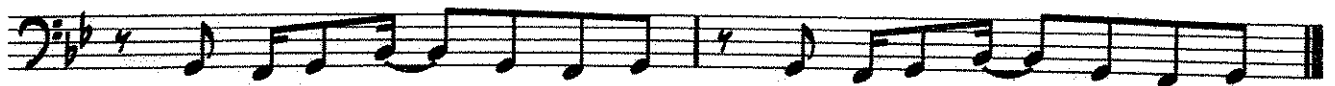
E D E G E D E E D E G E D E

## 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

1st B $\flat$  Clarinet

arr. by Robert W. Smith  
(ASCAP)

024-3860-00

Majestic

3

*f*

11

19

*mp*

27

*f*



# THE STAR SPANGLED BANNER

2nd B $\flat$  Clarinet

arr. by Robert W. Smith  
(ASCAP)

024-3860-00

Majestic

**3**

*f*

**11**

**19**

*mp*

**27**

*f*

Bb PART LOW (D MAJOR)

# The Swallowtail Jig

Traditional Irish  
arr. Bernice

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

- Staff 1: Measures 1-5. Chords: F#m (measures 1-2), E (measures 3-5).
- Staff 2: Measures 6-11. Chords: F#m (measures 6-7), E (measures 8-9), F#m (measures 10-11). Includes first and second endings for measures 10-11.
- Staff 3: Measures 12-17. Chords: F#m (measures 12-13), C#m (measures 14-15), F#m (measures 16-17), E (measures 18-19).
- Staff 4: Measures 18-19. Chords: F#m (measures 18-19). Includes first and second endings for measures 18-19.

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

Traditional Irish  
arr. Bernice

The musical score is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 6/8 time signature. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A repeat sign follows. The second staff continues the melody with eighth notes and quarter notes. It features a first ending (marked '1.') and a second ending (marked '2.'). The third staff continues the melody with eighth notes and quarter notes. The fourth staff concludes the piece with a first ending (marked '1.') and a second ending (marked '2.').

Chord markings above the staff are: F#m, E, F#m, E, F#m, F#m, F#m, F#m, C#m, F#m, E, F#m, F#m.

# TAKE ON ME

CLARINET I

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

(UNISON PATTERNS)

(A) (TECHNO-POP)

1 2 3 4

(B)

5 6 7 8

(TECHNO-POP)

(SOLO)

9 10 11 12

13 14 15 16

(9)

17 18 19 20

21 22 23 24

(21)

(SOLO)

25 26 27 28

29 30 31 32

CLARINET I

29 30 31 32

33-35 36 *f* 37 38-39

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

45 46 47 48 49-52

53 *mf* 54 55 56

57 *f* 58 59 60 *ff*

61 64 65 69 70 71 *f*

72 *mf* 73 74 75 76

77 *f* 78 79 80

81 82 83 84

TO CODA

D.S. AL CODA

CODA

# TAKE ON ME

CLARINET 2

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

(UNISON PATTERNS)

(A) (TECHNO-POP)

mf

(B)

f

(TECHNO-POP)

mf

mp

(9)

f

mf

(21)

(SOLO)

f

mf

CLARINET 2

29 30 31 32

33 34 35 36 37 38-39

33 3

36 *f*

37

38-39 2

40 41 42 43 44

40 *f*

41

42 *mf*

43

44 *f*

49

45 46 47 48 49-52

45

46

47

48

49-52 4

TO CODA

53 54 55 56

53 *mf*

54

55

56

57 58 59 60

57 *f*

58

59

60 *ff*

61 62 63 64 65 66 67 68 69 70 71

61 4

65 5

61

65

70

71

*f*

72 73 74 75 76

72 *mf*

73

74

75

76

D.S. AL CODA

77 78 79 80

77 *f*

78

79

80

*f*

81 82 83 84

81

82

83 *ff*

84

# THE TEMPEST

B $\flat$  CLARINETS

ROBERT W. SMITH

With energy!

1 2 3 4 5 6 7 8 9 10 11

12 13 14 15 16 17 18 19

20 21 22 23 24 25 26

27 28 29 30 31 32 33

34 35 36 37 38 39 40 41

42 43 44 45 46 47 48

49 50 51 52 53 54 55

56 57 58 59 60 61 62 63 64

65 66 67 68 69 70 71 72

73 74 75 76 77 78 79

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



# THE TEMPEST

B $\flat$  TENOR SAXOPHONE  
(BARITONE T.C.)

ROBERT W. SMITH

With energy!

4

T. Sax. only ----- + Bar.

5 6 7 8 10 11

*mp* *p* *f*

12 13 14 15 16 17

*ff*

18 4

T. Sax. only

22 23 24 25 26 27 28 29

*mf*

30 31 32 33 34 35 36

*f* tutti

38 39 40 41 42 43 44 45

*ff* *mp*

46 47 48 49 50 51 52 53

54 55 56 57 58 59 60 61 62

63

64 65 66 67 68 69

*f* 2

71 72 73 74 75 76 77 78 79

*mf* *f* *ff*





Melody B $\flat$  - LOW  
Funk  $\text{♩} = 116$

# Uptown Funk!

As Recorded by Bruno Mars  
arr. Bernice

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of 12 sections labeled A through L, with measure numbers 9, 13, 17, 21, 25, 29, 33, 39, 43, and 47 marking the beginning of sections C, D, E, F, G, H, I, K, and L respectively.

- Section A:** Measures 1-8. Includes a 4-measure rest. Dynamics: *f* and *mp*.
- Section B:** Measures 9-12. Dynamics: *mp*.
- Section C:** Measures 13-16. Dynamics: *mf*.
- Section D:** Measures 17-20. Dynamics: *mf*.
- Section E:** Measures 21-24. Includes a repeat sign.
- Section F:** Measures 25-28. Dynamics: *mf*.
- Section G:** Measures 29-32. Includes the instruction "optional top notes". Dynamics: *mf*.
- Section H:** Measures 33-36. Dynamics: *mf*.
- Section I:** Measures 37-40. Includes a 3-measure rest. Dynamics: *f*.
- Section J:** Measures 41-44. Dynamics: *f*.
- Section K:** Measures 45-48. Includes the instruction "To Coda" with a Coda symbol. Dynamics: *f*.
- Section L:** Measures 49-52. Dynamics: *mf*.

The score concludes with the instruction "D.S. al Coda" at the end of section L.

♠ Coda

Uptown Funk!

Melody Bb LOW, p. 2

M

50

*f* *mp*

N

55

1. 2.

O

60

*mf*

P

64

*f*

Q

68

3 *f*

R

S

74

*ff*

T

79

*ff*

U

V

84

*ff*

89

*fff*

# Uptown Funk!

Funk  $\text{♩} = 116$

5 **A** 4 **B**

*f* *mp*

9 **C**

*mf*

13 **D**

17 **E**  $\text{♩}$

21 **F**

25 **G** optional top notes

29 **H**

33 **I** 3 **J**

*f* *f*

39 **K** *To Coda*  $\text{♩}$  *mf*

43 **L**

47 *D.S. al Coda*



Counter melody Bb  
LOW

# Uptown Funk!

As Recorded by Bruno Mars  
arr. Bernice

Funk ♩ = 116

A 4 B 3 C

11 D E 3/4 F

23 G mf f

30 H I f

37 J To Coda ⊕

41 K L D.S. al Coda

3 4



Uptown Funk!

**Coda**

50 **M** **N** 4 3 1. 2. **O** 4 3 **P**

67 **Q**

72 **R**

76 **S** **T**

81 **U**

86 **V**

90 **fff**

Countermelody Bb  
HIGH

# Uptown Funk!

As Recorded by Bruno Mars  
arr. Bernice

Funk ♩ = 116

The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Funk ♩ = 116'. The music is divided into measures, with some measures containing rests. Chords are indicated by letters in boxes: A, B, C, D, E, F, G, H, I, J, K, L. Dynamics include *f* (forte) and *mf* (mezzo-forte). Articulations include accents (>) and slurs (^). The score includes a 'To Coda' section starting at measure 37 and a 'D.S. al Coda' instruction at the end.

Measures 1-10: Chords A, B, C. Dynamics: *f*.

Measures 11-22: Chords D, E, F. Dynamics: *mf*.

Measures 23-29: Chord G. Dynamics: *f*.

Measures 30-36: Chords H, I. Dynamics: *f*.

Measures 37-40: Chord J. *To Coda* section.

Measures 41-44: Chords K, L. Dynamics: *f*. *D.S. al Coda*.

Uptown Funk!

Coda

50 M N O P

Musical staff 50-66: Treble clef, key signature of one sharp (F#). Measures 50-66. Above the staff are boxes labeled M, N, O, and P. Measure 50 has a 4-measure rest. Measure 51 has a 3-measure rest. Measure 52 has a first ending bracket (1.) over 4 measures. Measure 53 has a second ending bracket (2.) over 3 measures. Measure 54 has a 4-measure rest. Measure 55 has a 3-measure rest. Measure 56 has a 4-measure rest. Measure 57 has a 3-measure rest.

67 Q

Musical staff 67-71: Treble clef, key signature of one sharp (F#). Measures 67-71. Above the staff is a box labeled Q. Measure 67 starts with a dynamic marking *f*. The staff contains complex rhythmic patterns with many beamed notes and accents.

72 R

Musical staff 72-75: Treble clef, key signature of one sharp (F#). Measures 72-75. Above the staff is a box labeled R. The staff contains complex rhythmic patterns with many beamed notes and accents.

76 S T

Musical staff 76-80: Treble clef, key signature of one sharp (F#). Measures 76-80. Above the staff are boxes labeled S and T. The staff contains complex rhythmic patterns with many beamed notes and accents.

81 U

Musical staff 81-85: Treble clef, key signature of one sharp (F#). Measures 81-85. Above the staff is a box labeled U. The staff contains complex rhythmic patterns with many beamed notes and accents. A dynamic marking *fp* is present.

86 V

Musical staff 86-89: Treble clef, key signature of one sharp (F#). Measures 86-89. Above the staff is a box labeled V. The staff contains complex rhythmic patterns with many beamed notes and accents.

90 fff

Musical staff 90-94: Treble clef, key signature of one sharp (F#). Measures 90-94. Above the staff is a dynamic marking *fff*. The staff contains complex rhythmic patterns with many beamed notes and accents.

Bass Line Bb  
LOW

# Uptown Funk!

As Recorded by Bruno Mars  
arr. Bernice

Funk ♩ = 116

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of six staves of music, each with a lettered section marker (A-L) and dynamic markings. The tempo is marked as Funk ♩ = 116. The score includes various musical notations such as slurs, accents, and repeat signs. The sections are: A (measures 1-4), B (measures 5-8), C (measures 9-12), D (measures 13-16), E (measures 17-18), F (measures 19-22), G (measures 23-26), H (measures 27-30), I (measures 31-34), J (measures 35-36), K (measures 37-40), L (measures 41-44), and a final section (measures 45-48). The score concludes with the instruction "D.S. al Coda".

10

19

28

37

45

A B

C D E

F G

H I

J K

L

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

To Coda

D.S. al Coda

Uptown Funk!

Bass Line Bb LOW, p. 2

**Coda** M N

50 1.

*f* *mp*

59 O P

*mf*

68 Q R

*f*

76 S T U

*ff*

85 V

*fff*

The image shows a musical score for the bass line of 'Uptown Funk!' in B-flat major, 4/4 time. The score is divided into five systems, each starting with a measure number and a lettered measure marker. The first system (measures 50-58) starts with a 'Coda' symbol and a first ending bracket. The second system (measures 59-67) includes a second ending bracket. The third system (measures 68-75) features a repeat sign. The fourth system (measures 76-84) continues the bass line. The fifth system (measures 85-92) concludes with a complex rhythmic pattern marked 'fff'. Dynamics include *f*, *mp*, *mf*, *ff*, and *fff*. The key signature has one sharp (F#) and the bass clef is in B-flat.

Clarinets in B $\flat$  1

Warm-ups

arr. Klesch

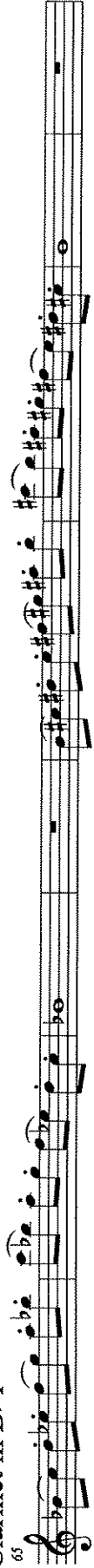
Chromatics with relative pitch  
Start on Low B $\flat$ , F, or Tuning B $\flat$

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

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

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

Clarinet in B $\flat$  1

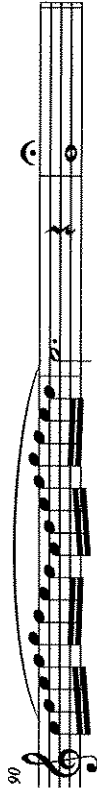
65 

73 

2 Note / Slurred 16ths to F

78 

84 

90 

3 Note / Slurred 3rds

93 

99 

105 

Clarinet in B $\flat$  1

4 Note / Crazy 16ths

108

113

118



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



# Clarinet

Name \_\_\_\_\_

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

31. A MOZART MELODY Adaptation

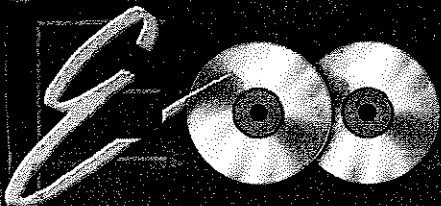


32. ESSENTIAL ELEMENTS QUIZ *Draw these symbols where they belong and write in the note names before you play:*





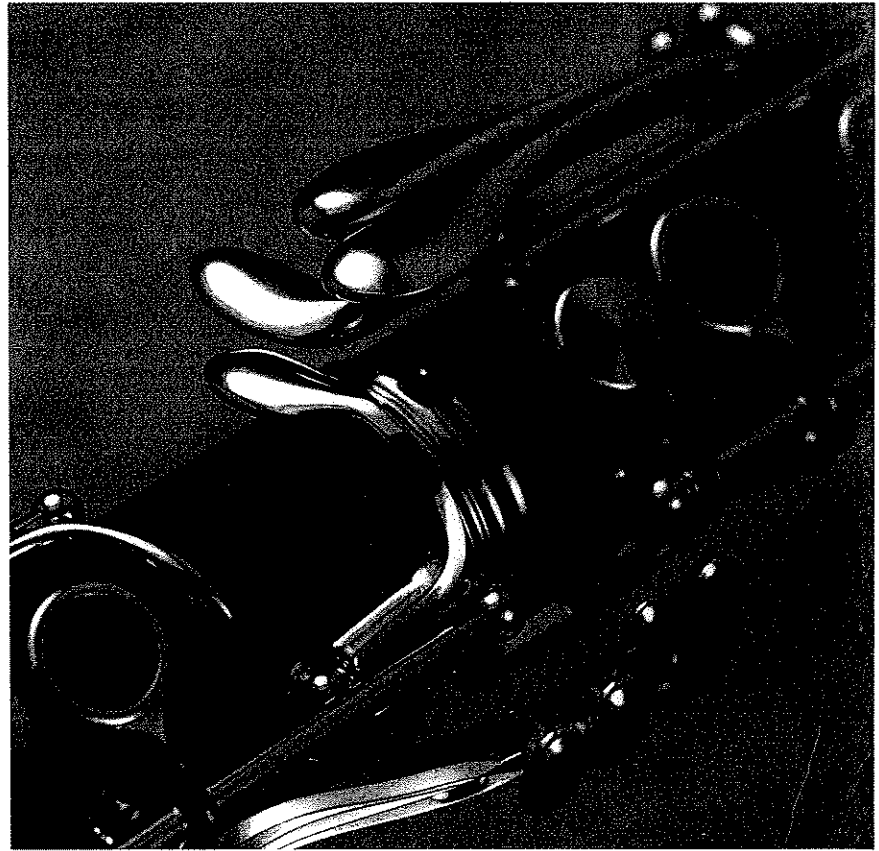
B♭ CLARINET BOOK 1



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

 **HAL•LEONARD<sup>®</sup>**

# THE BASICS

## Posture

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

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

## Breathing & Airstream

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

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

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

## Producing The Essential Tone

Your embouchure (*ahm'-bah-shure*) is your mouth's position on the mouthpiece of the instrument. A good embouchure takes time and effort, so carefully follow these steps for success:

### REED PLACEMENT

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

### EMBOUCHURE

- Moisten your lips and roll the lower lip over your bottom teeth.
- Firm the corners of your mouth like a slightly puckered smile.
- Stretch your chin downward.
- Place the mouthpiece on your lower lip so that the reed extends about 1/2 inch into your mouth. Place upper teeth on top of the mouthpiece.
- Close your mouth around the mouthpiece. Keep the corners of the mouth firm and the chin pointing downward.

## Taking Care Of Your Instrument

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

- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Drop a weighted chamois or cotton swab into the bell and pull it out through the barrel.
- Carefully twist off the barrel and dry off any additional moisture. Place it in the case.
- Gently twist the upper and lower sections apart, with the bell still attached. Place the upper section in the case.
- Remove the bell and place the bell and lower section back into the case.
- As you put each piece back in the case, check to be sure they are dry.
- Your case is designed to hold only specific objects. If you try to force anything else into the case, it may damage your instrument.

## MOUTHPIECE WORKOUT

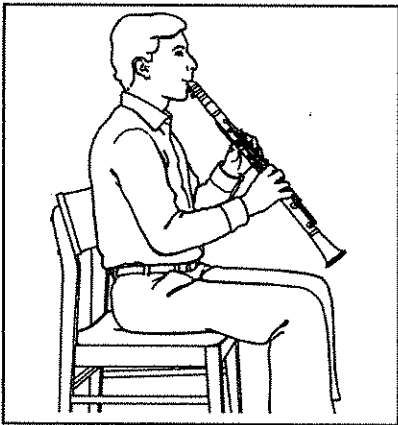
Form your embouchure around the mouthpiece, and take a deep breath without raising your shoulders. Whisper "too" and gradually exhale your full airstream. Strive for an even tone.



## Getting It Together

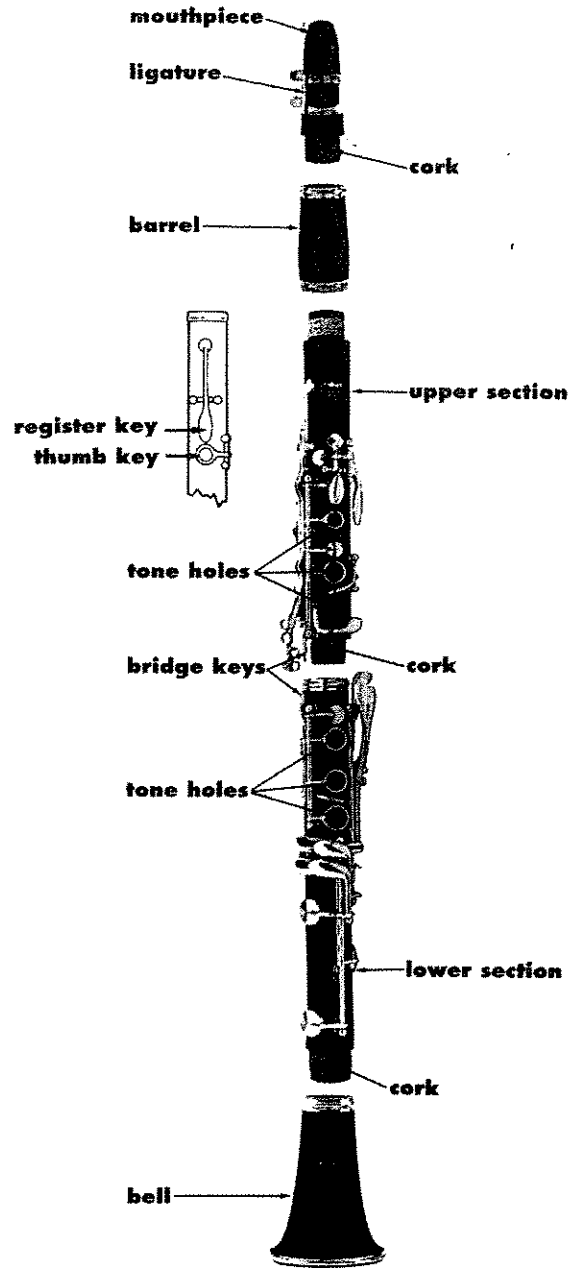
If you just played the MOUTHPIECE WORKOUT, begin by carefully removing the reed. Otherwise, take the reed from its case.

- Step 1** Put the thin end of the reed into your mouth to moisten it thoroughly while assembling your instrument. If needed, rub a small amount of cork grease on all corks. Clean hands.
- Step 2** Hold the lower section in the palm of your left hand, with the key work facing up. Do not put any pressure on the long rod. Pick up the bell with your right hand and gently twist it onto the cork of the lower section.
- Step 3** Hold the upper section in your right hand so you can depress the lower of the two open rings with your second finger. Gently twist the upper section into the lower section. Check that the bridge key on the upper section crosses directly over its connector on the lower section. The tone holes of the two sections should be aligned.
- Step 4** Hold your instrument in your left hand, near the top of the upper section. Pick up the barrel in your right hand and gently twist its larger end onto the top of the upper section.
- Step 5** Twist the mouthpiece into the barrel. The flat side of the mouthpiece should form a straight line with the register key and thumb rest. Place the reed on the mouthpiece (see page 2).



### Step 6

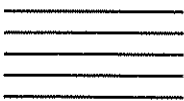
With your right thumb under the thumb rest and left thumb on the thumb key, use the pads of your fingers to cover the tone holes. Your fingers should curve naturally. Bring the clarinet up as shown on the left:



## READING MUSIC

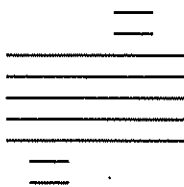
Identify and draw each of these symbols:

### Music Staff



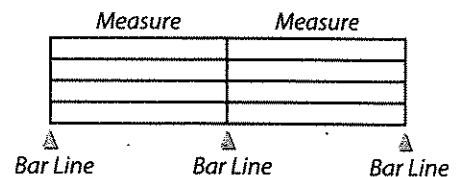
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

### Ledger Lines



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

### Measures & Bar Lines



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

# Long Tone



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

## 1. THE FIRST NOTE

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

**G**

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

### The Beat

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

One beat = 1 &  
 ↓ ↑

### Notes And Rests

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

Quarter Note = 1 beat  
 Quarter Rest = 1 silent beat

## 2. COUNT AND PLAY

## 3. A NEW NOTE

Look for the fingering diagram with each new note.

**F**

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

## 4. TWO'S A TEAM

## 5. HEADING DOWN

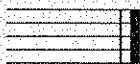
Practice long tones on each new note.

**E**

## 6. MOVING ON UP

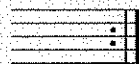


**Double Bar**



indicates the end of a piece of music.

**Repeat Sign**



Without stopping, play once again from the beginning.

**7. THE LONG HAUL**

**D** Double Bar

**8. FOUR BY FOUR**

Repeat Sign

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

**9. TOUCHDOWN**

**C** Double Bar

**10. THE FAB FIVE**

Repeat Sign

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

**Treble Clef**

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

**Time Signature**

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

= 4 beats per measure  
= Quarter note gets one beat

**Note Names**

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

THEORY

**Sharp**

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

**Flat**

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

**Natural**

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

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

Repeat Sign

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

**12. FIRST FLIGHT**

Repeat Sign

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

Repeat Sign

C D E

### Notes In Review

Memorize the fingerings for the notes you've learned:

### 14. ROLLING ALONG

### Half Note

### Half Rest

### 15. RHYTHM RAP

Clap the rhythm while counting and tapping.

### 16. THE HALF COUNTS

### 17. HOT CROSS BUNS

Check your embouchure and hand position.

### Breath Mark



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

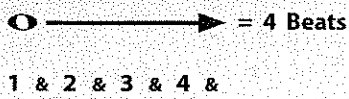
### 18. GO TELL AUNT RHODIE

American Folk Song

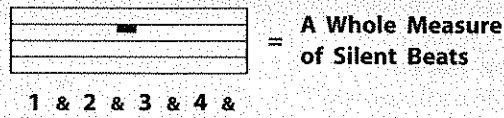
### 19. ESSENTIAL ELEMENTS QUIZ

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

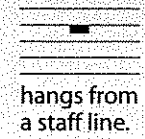
### Whole Note



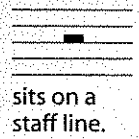
### Whole Rest



### Whole Rest



### Half Rest



## 20. RHYTHM RAP

Clap the rhythm while counting and tapping.

Clap

## 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 C* (no sharps or flats).

THEORY

## 23. MARCH STEPS

## 24. LISTEN TO OUR SECTIONS

## 25. LIGHTLY ROW

## 26. ESSENTIAL ELEMENTS QUIZ

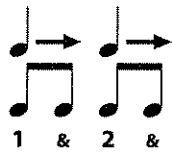
Draw in the bar lines before you play.





## Eighth Notes

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



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



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

Clap

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 *Good posture improves your sound. Always sit straight and tall.*

*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*

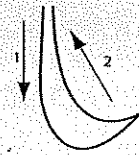
*f*

### 2 Time Signature

2/4 = 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

John Philip Sousa

Allegro

*f*

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

Moderato

*mf*     $\Delta$  A

### Dynamics

*Crescendo* (gradually louder)

*Decrescendo* or *Diminuendo* (gradually softer)

### 50. CLAP THE DYNAMICS

Clap

*p*    *f*    *p*

### 51. PLAY THE DYNAMICS

*p*    *f*    *p*

# PERFORMANCE SPOTLIGHT

## 52. PERFORMANCE WARM-UPS

### TONE BUILDER

### RHYTHM ETUDE

### RHYTHM RAP

### CHORALE

## 53. AURA LEE – Duet or Band Arrangement

(Part A = Melody, Part B = Harmony)

George R. Poulton

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

Moderato

French Folk Song



# PERFORMANCE SPOTLIGHT

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

Arr. by John Higgins

Allegro

3 Measure number

*mf*

11

19

Detailed description: This musical score is for the piece 'When the Saints Go Marching In'. It is written in 4/4 time and marked 'Allegro'. The score consists of three staves. The first staff begins with a rest for three measures, indicated by a box containing the number '3' and an arrow pointing left with the text 'Measure number'. The music starts with a mezzo-forte (*mf*) dynamic. The second staff has a box with the number '11' above it, and the dynamic changes to forte (*f*). The third staff has a box with the number '19' above it. The piece concludes with a double bar line.

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

Allegro

*mf*

9

13

2nd time go on to meas. 13

*f*

*p*

Detailed description: This musical score is for the piece 'Old MacDonald Had a Band'. It is written in 4/4 time and marked 'Allegro'. The score consists of three staves. The first staff begins with a mezzo-forte (*mf*) dynamic. The second staff has a box with the number '9' above it. The music then has a section marked '2nd time go on to meas. 13' with an arrow pointing right. The dynamic changes to forte (*f*) and then piano (*p*). The third staff has a box with the number '13' above it. The piece concludes with a double bar line.

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

Ludwig van Beethoven

Arr. by John Higgins

Moderato

*mf*

9

13

*p*

*f*

Detailed description: This musical score is for the piece 'Ode to Joy' from Beethoven's Symphony No. 9. It is written in 4/4 time and marked 'Moderato'. The score consists of three staves. The first staff begins with a mezzo-forte (*mf*) dynamic. The second staff has a box with the number '9' above it. The dynamic changes to piano (*p*). The third staff has a box with the number '13' above it. The dynamic changes to forte (*f*). The piece concludes with a double bar line.

## 58. HARD ROCK BLUES – Encore

John Higgins

Allegro

*f*

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

# RHYTHM STUDIES

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

25 26 27 28

29 30 31 32

33 34 35 36

# RHYTHM STUDIES

37 38 39 40

4/4

41 42 43 44

4/4

45 46 47 48

4/4

49 50 51 52

4/4

53 54 55 56

4/4

57 58 59 60

3/4

61 62 63 64

3/4

65 66 67 68

2/4

69 70 71 72

2/4

# CREATING MUSIC

THEORY

## Composition

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

### 1. ODE TO JOY

Ludwig van Beethoven

### 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.

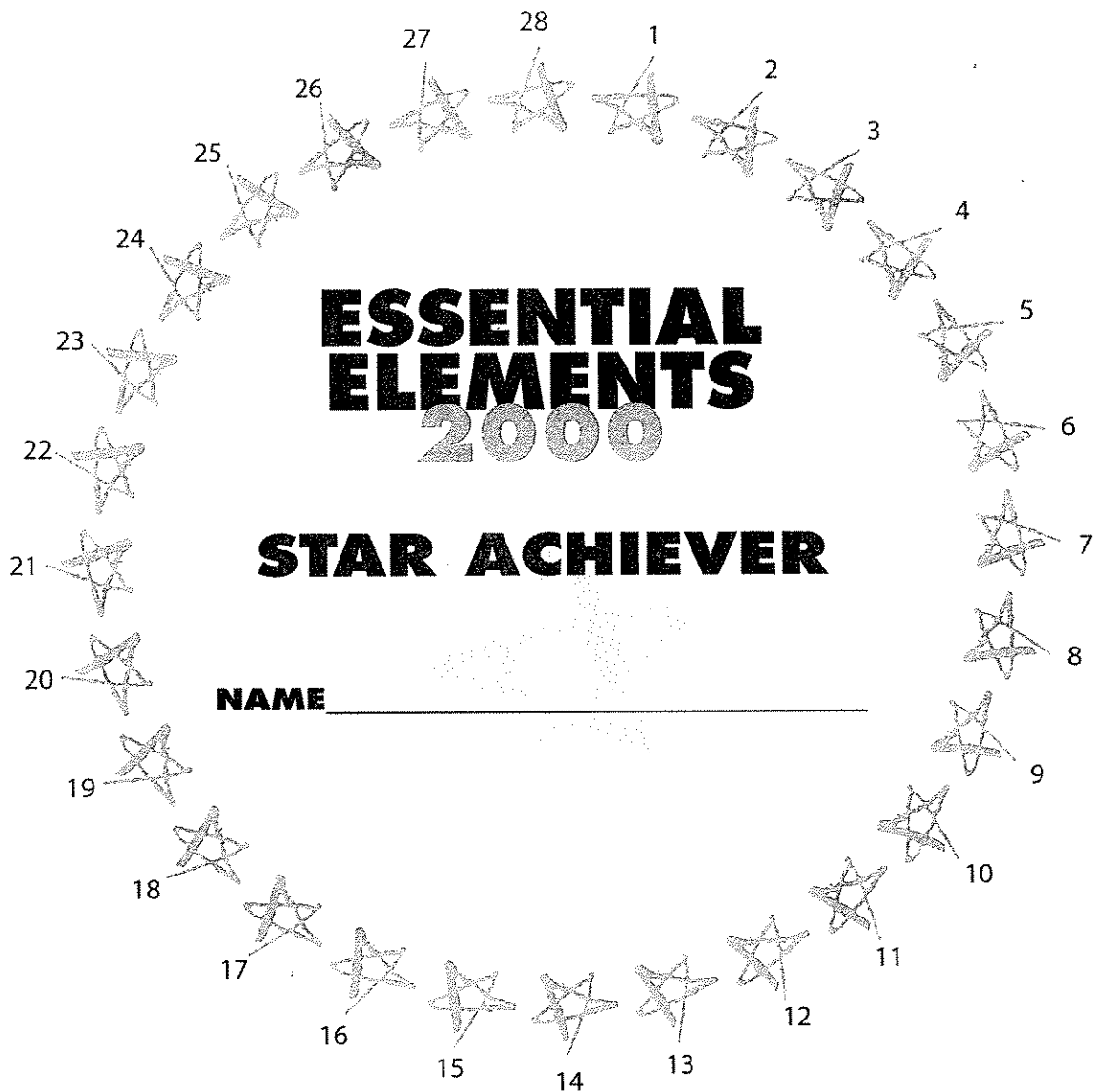
THEORY

## 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.



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

**MUSIC — AN ESSENTIAL ELEMENT OF LIFE**

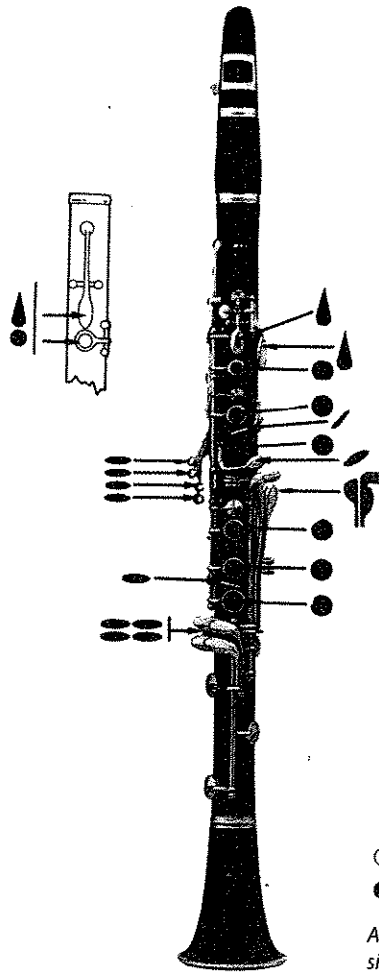
# FINGERING CHART

## B $\flat$ CLARINET

### Instrument Care Reminders

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

- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Drop a weighted chamois or cotton swab into the bell and pull it out through the barrel.
- Carefully twist off the barrel and dry off any additional moisture. Place it in the case.
- Gently twist the upper and lower sections apart, with the bell still attached. Place the upper section in the case.
- Remove the bell and place the bell and lower section back into the case.
- As you put each piece back in the case, check to be sure they are dry.
- Your case is designed to hold only specific objects. If you try to force anything else into the case, it may damage your instrument.



○ = Open  
● = Pressed down

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

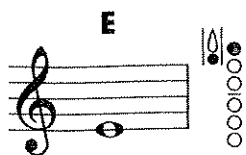
Instrument courtesy of Yamaha Corporation of America, Band and Orchestral Division

<p><b>E</b></p>	<p><b>F</b></p>	<p><b>F# G<math>\flat</math></b></p>	<p><b>G</b></p>
<p><b>G# A<math>\flat</math></b></p>	<p><b>A</b></p>	<p><b>A# B<math>\flat</math></b></p>	<p><b>B</b></p>
<p><b>C</b></p>	<p><b>C# D<math>\flat</math></b></p>	<p><b>D</b></p>	<p><b>D# E<math>\flat</math></b></p>

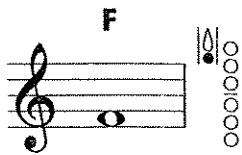
# FINGERING CHART

## B $\flat$ CLARINET

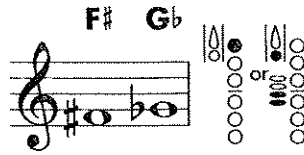
**E**



**F**



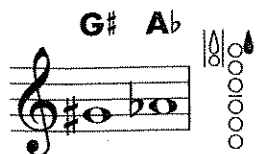
**F# G $\flat$**



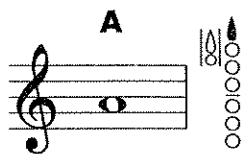
**G**



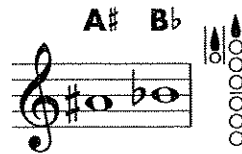
**G# A $\flat$**



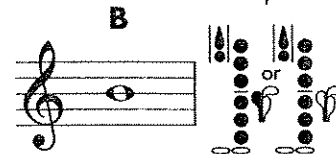
**A**



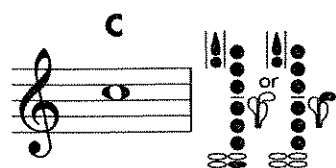
**A# B $\flat$**



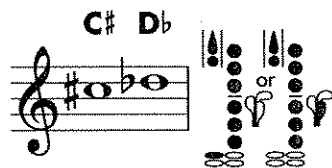
**B**



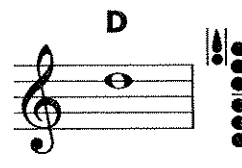
**C**




**C# D $\flat$**



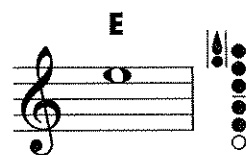
**D**



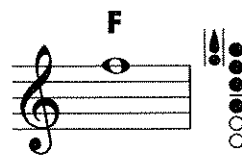
**D# E $\flat$**



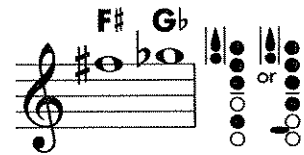
**E**



**F**



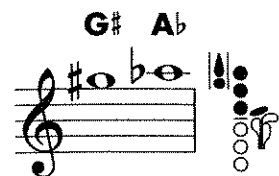
**F# G $\flat$**



**G**



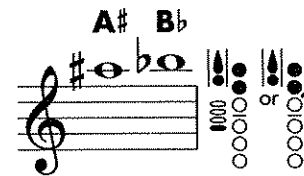
**G# A $\flat$**



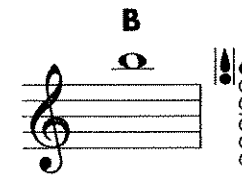
**A**



**A# B $\flat$**



**B**



**C**



**C# D $\flat$**



**D**



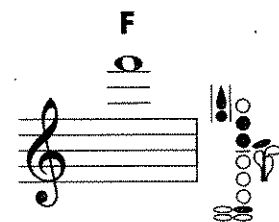
**D# E $\flat$**



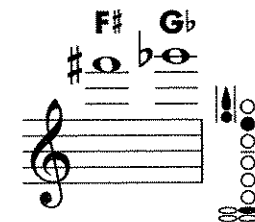
**E**



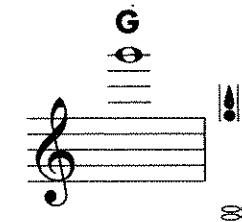
**F**



**F# G $\flat$**



**G**







# B $\flat$ Concert Scale - Fingering Chart

	B $\flat$ /"Do"	C/"Re"	D/"Mi"	E $\flat$ /"Fa"	F/"So"	G/"La"	A/"Ti"	B $\flat$ /"Do"
Fute/Mallets								
Clarinet								
Alto Sax								

Fute/Mallets

Clarinet

Alto Sax