

FLUTE

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Song Demos

Scale Demos

Instrument Demos

Digital Music Packets

Teaching Channel

Leader Application

Help Request

& More...

Table of Contents

1. Note Map/Fingering Chart
2. Concert Bb Major Scale Chart
3. Concert C Major Scale Chart
4. Concert Ab Major Scale Chart
5. Concert Bb Blues Scale
6. Concert C Minor Scale Chart
7. Practice Checklist
8. Scale Checklist
9. Scale Assignments
10. SciTech Band Groove Chart
11. Holiday Solo Options
12. 12 Bar Blues
13. Advanced College Audition Solo Repertoire
14. Amazing Grace
15. Audition Instructions
16. Audition Scale List
17. Audition Score Sheet
18. Audition Prepared Solo – Symphonic Band
19. Audition Prepared Solo – Advanced Band
20. Angels We Have Heard On High
21. Birdland
22. Blue Moon
23. Canon Remix
24. Careless Whisper (Sponsor Song)
25. Carol Of The Bells
26. Chameleon
27. Cheer # 1
28. Danza Kuduro
29. Eye Of The Tiger
30. Feeling Good
31. First 5 Note Exercise
32. GNE Song (Great New Emergence)
33. Happy Birthday (?)
34. Heart & Soul
35. Holding Out For A Hero (Sponsor Song)
36. I Just Died In Your Arms Tonight (Sponsor Song)
37. It Don't Mean A Thing
38. It Is Well
39. La Luz Que Me Alumbra
40. Legend of Super Mortal Tetris, The
41. My Way
42. Pep Band Music
43. Pomp & Circumstance (Two Ceremonial Marches)
44. Runaway Baby
45. Santa Claus Is Comin' To Town
46. Sight Reading Exercises
47. Simple Gifts (District Determined Measure)
48. Smells Like Teen Spirit
49. Sponsor Song (What Is Love)
50. Star Spangled Banner
51. Swallowtail Jig
52. Take On Me
53. Tempest, The
54. Tenor Madness
55. Uptown Funk
56. Warm Ups (UMASS BAND)
57. Blank Staff Paper
58. Twinkle Twinkle Note Test
59. Essential Elements Method Book
60. Note Map/Fingering Chart

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

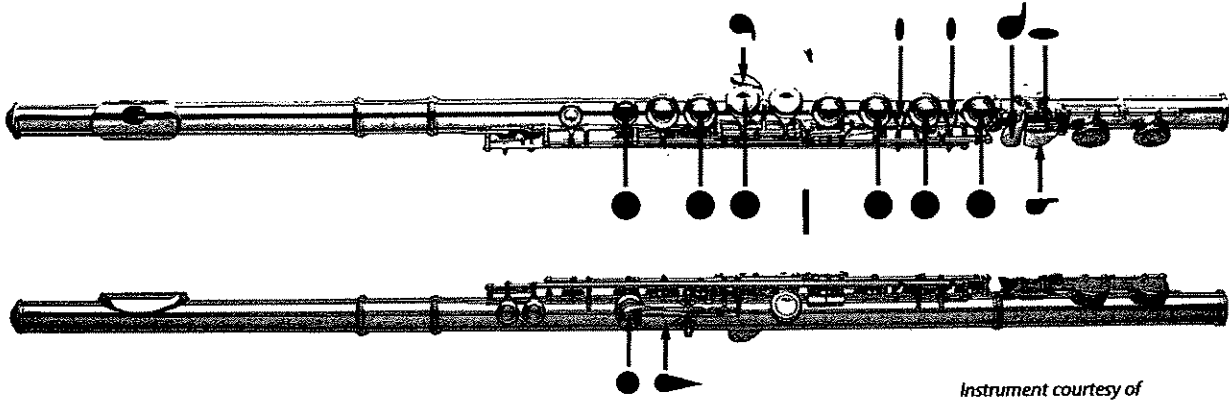
ARTS ALIVE SET LIST (Semester 2)

- 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

FLUTE



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

- = Open
- = Pressed down

The most common fingering appears first when two fingerings are shown.

Instrument Care Reminders

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

- Carefully remove the head joint and shake any water out.
- Put a clean soft cloth on the end of your cleaning rod and swab out the head joint.
- Twist the middle and foot joints apart and draw the cleaning rod through each joint.
- Carefully wipe the outside of each section to keep the finish clean.

C

C# Db

D

D# Eb

E

F

F# Gb

G

G# Ab

A

A# Bb

or
●○○○○○ (Thumb)

B

FINGERING CHART

FLUTE

C

C# D \flat

D

D# E \flat

E

F

F# G \flat

G

G# A \flat

A

A# B \flat

or (Thumb)

B

C

C# D \flat

D

D# E \flat

E

F

F# G \flat

G

G# A \flat

A

A# B \flat

or (Thumb)

B

C

Concert Bb Scale

1. Scale with hints

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

2. Scale

3. Arpeggio with hints

Bb D F Bb F D Bb

4. Arpeggio

5. Draw the notes of the scale.

6. Draw the notes of the arpeggio.

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

Concert Bb Scale

BRASS

Trumpet		C	D	E	F	G	A	B	C
F Horn		F	G	A	Bb	C	D	E	F
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
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

● = whisper key

Concert C Scale

1. Scale with hints

C D E F G A B C B A G F E D C

2. Scale

3. Arpeggio with hints

C E G C G E C

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

Concert Ab Scale

1. Scale with hints

Ab Bb C Db Eb F G Ab G F Eb Db C Bb Ab

2. Scale

3. Arpeggio with hints

Ab C Eb Ab Eb C Ab

4. Arpeggio

5. Draw the notes of the scale.

6. Draw the notes of the arpeggio.

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

Concert Ab Scale

BRASS

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

WOODWINDS

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

Concert Bb Blues Scale

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

Concert C Minor Scale

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

SCI-TECH BAND / MTM MASTER PRACTICE CHECKLIST

FIRST 5 NOTES

Do Re Mi Fa So La Ti Do

MAJOR SCALES

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

NATURAL MINOR SCALES

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

HARMONIC MINOR SCALES

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

BLUES SCALES

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

CHROMATIC SCALES

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

SUETA RHYTHM CHARTS

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

RHYTHM CHARTS (in Band Handbook)

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

FUNDAMENTAL RHYTHMS

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

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

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

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

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

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

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

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

Essential Rudiments p. 82: Single Stroke Rudiments Roll Rudiments

Paradiddle Rudiments Flam Rudiments Drag Rudiments

ESSENTIAL ELEMENTS, BOOK 1

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

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

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

Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 2

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

Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 3

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

Pg. 38-39 – Rhythm Studies

OTHER

Band Repertoire Solo Repertoire Chamber Ensemble Repertoire Improvisation

SCALE CHECKLIST

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

SCALE ASSIGNMENTS

CONCERT & JAZZ BAND

QUARTER 1

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

QUARTER 2

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

QUARTER 3

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

QUARTER 4

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

SYMPHONIC BAND

QUARTER 1

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

QUARTER 2

Bb Blues

QUARTER 3

Bb Chromatic (1 Octave)
C Major

QUARTER 4

C Minor

*Scale assignments subject to change

SCITECH BAND GROOVE CHART

-CHORD PROGRESSIONS FOR IMPROV-

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

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

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

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

-Chord progressions can be used in any key

Holiday Solos – Duets – Trios – Quartets

SOLOS (1+people)

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

DUETS

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

SOLOS, DUETS, TRIOS, QUARTETS

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

CIRCLE YOUR CHOICE ABOVE

Names: _____

Instruments: _____

12 BAR BLUES

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

12 Bar Blues Progression

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

12 Bar Blues Licks

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

2) 4-b3-1

3) 1-b3-4

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

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

6) 1-b3-4-b5-5

Solos

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

2) 4-b3-1

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

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

Walking Bass Line - C Instruments

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

Walking Bass Line - B \flat Instruments

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

Walking Bass Line - E \flat Instruments

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

ADVANCED MUSIC

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

Flûte

À Monsieur Paul Taffanel

Fantaisie

pour flûte et piano
Op. 79 (1898)

Gabriel FAURÉ
(1845-1924)

Andantino ♩ = 50

p dolce

5

9

f

13

17

espressivo
(mp)

21

(mf)

Musical score for flute, measures 25-36. The score is written in treble clef with a key signature of one sharp (F#). The time signature is 2/4. The piece is in a key of D major. The score consists of six staves of music. Measure 25 starts with a dynamic marking of *f*. Measure 28 has a dynamic marking of *p*. Measure 33 has dynamic markings of *f* and *mf*. Measure 36 has dynamic markings of *f* and *p*. The music features various melodic lines, including slurs, ties, and trills. The final measure (36) ends with a 2/4 time signature change.

40 Allegro $\text{♩} = 144$
12

57 *dim.* *p*

62 *sf*

68 *f* 2

74 *p* *f* 2

80 *p* *mf*

86 3 3

92

96

102

107 *cresc.*

111 *f* *8va*

115 *(mp) espressivo*

121

128

134 *mf* *mf*

Detailed description: This page of a musical score for flute contains eight staves of music, numbered 96 to 134. The notation includes various rhythmic values, slurs, and articulation marks. Measure 96 features a triplet of eighth notes. Measure 107 is marked with a crescendo. Measure 111 includes a forte dynamic and an octave sign. Measure 115 is marked mezzo-piano and expressive. Measure 134 features two mezzo-forte dynamics. The score is written in a single system on a grand staff.

140 *espressivo*
p

Musical staff 140-145: Treble clef, key signature of one flat. Measures 140-145 contain a melodic line with slurs and accents. Measure 144 has a dynamic marking of *p*. Measure 145 has a dynamic marking of *espressivo*.

146 *mf*

Musical staff 146-151: Treble clef, key signature of one flat. Measures 146-151 contain a melodic line with slurs and accents. Measure 151 has a dynamic marking of *mf*.

152

Musical staff 152-155: Treble clef, key signature of one flat. Measures 152-155 contain a melodic line with slurs and accents.

156 *f*

Musical staff 156-159: Treble clef, key signature of one flat. Measures 156-159 contain a melodic line with slurs and accents. Measure 159 has a dynamic marking of *f*.

160 *p*

Musical staff 160-167: Treble clef, key signature of one flat. Measure 160 has a dynamic marking of *p*. Measures 160-167 contain a melodic line with slurs and accents.

168

Musical staff 168-171: Treble clef, key signature of one flat. Measures 168-171 contain a melodic line with slurs and accents.

172 *f* *f*

Musical staff 172-176: Treble clef, key signature of one flat. Measures 172-176 contain a melodic line with slurs and accents. Measure 172 has a dynamic marking of *f*. Measure 176 has a dynamic marking of *f*.

177 *2*

Musical staff 177-180: Treble clef, key signature of one flat. Measures 177-180 contain a melodic line with slurs and accents. Measure 180 has a dynamic marking of *2*.

Flûte

G. Fauré - Fantaisie pour flûte et piano Op. 78

6

183

meno f

Musical staff 183-188: Treble clef, 3/4 time signature. Measures 183-188. Dynamics: *meno f*. Features a melodic line with slurs and a sharp sign in measure 185.

189

leggiro

Musical staff 189-193: Treble clef, 3/4 time signature. Measures 189-193. Dynamics: *leggiro*. Features a melodic line with slurs and a sharp sign in measure 192.

194

Musical staff 194-197: Treble clef, 3/4 time signature. Measures 194-197. Features a melodic line with slurs and a sharp sign in measure 195.

198

Musical staff 198-201: Treble clef, 3/4 time signature. Measures 198-201. Features a melodic line with slurs and a sharp sign in measure 199.

202

cresc.

Musical staff 202-204: Treble clef, 3/4 time signature. Measures 202-204. Dynamics: *cresc.* Features a melodic line with slurs and a sharp sign in measure 203.

205

leggiro
f *p*

Musical staff 205-209: Treble clef, 3/4 time signature. Measures 205-209. Dynamics: *leggiro*, *f*, *p*. Features a melodic line with slurs and a sharp sign in measure 206.

210

p

Musical staff 210-214: Treble clef, 3/4 time signature. Measures 210-214. Dynamics: *p*. Features a melodic line with slurs and a sharp sign in measure 211.

215

mf

Musical staff 215-218: Treble clef, 3/4 time signature. Measures 215-218. Dynamics: *mf*. Features a melodic line with slurs and a sharp sign in measure 216.

Flûte

G. Fauré - *Fantaisie pour flûte et piano* Op. 78

7

219 *f*

223 *f*

227

230 *mf*

236

240 *f*

244 *ff*

248

Detailed description: This page of a musical score for flute contains eight staves of music, numbered 219 to 248. The music is written in treble clef with a key signature of one sharp (F#). It features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Dynamic markings include *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). Performance instructions such as slurs, accents, and breath marks are present throughout. A double bar line with a '2' above it appears in measure 230, indicating a second ending. Fingerings are indicated by numbers 1-5 below notes. The score concludes with a final measure in 248.

Allegro maestoso

30 **A** Solo

35

40 *tr*

44 Tutti **B** Solo

49

53

57 Tutti 2 Solo

62

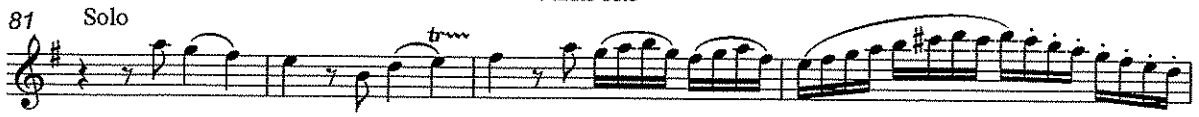
65 *tr*

70 *tr*

74 **C** Tutti 3

Flauto solo

81 Solo



85



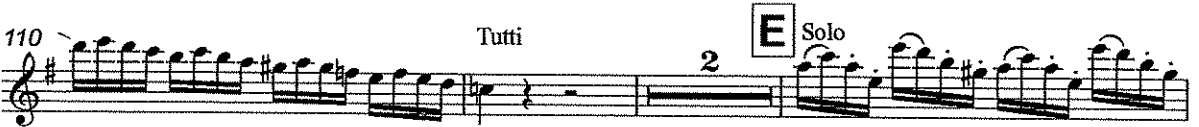
89 **D** Tutti Solo



104 Tutti Solo



110 **E** Tutti Solo



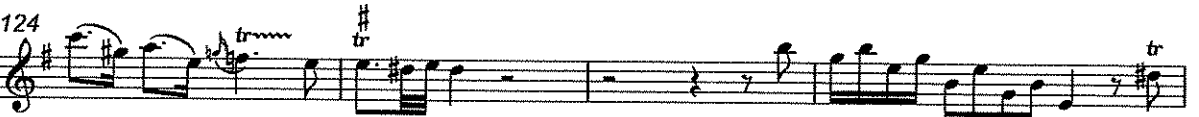
115 Tutti Solo



121



124



128



131



134



Flauto solo

138

143

148

154

158

162

167

171

175

180

183

Flauto solo

188

Musical staff 188: Flute solo. The staff contains a series of eighth notes with trills and slurs, starting with a treble clef and a key signature of one sharp (F#).

193

Musical staff 193: Flute solo. The staff contains eighth notes with slurs and trills. A box containing the letter 'H' is positioned above the staff. Dynamics markings include 'Tutti' and 'Solo'. A '3' indicates a triplet. A trill symbol 'tr' is present at the end of the staff.

201

Musical staff 201: Flute solo. The staff contains a continuous line of eighth notes with slurs.

204

Musical staff 204: Flute solo. The staff contains eighth notes with trills and slurs.

208

Musical staff 208: Flute solo. The staff contains eighth notes with trills and slurs. Dynamics markings include 'Tutti' and 'Solo'. A '5' indicates a quintuplet. A trill symbol 'tr' is present. The staff ends with a double bar line and a key signature change to two sharps (F# and C#).

1 Adagio non troppo

Musical staff 1: Flute solo. The staff contains eighth notes with slurs. Dynamics markings include 'Solo'. A box containing the letter 'I' is positioned above the staff. A '9' indicates a nonuplet.

13

Musical staff 13: Flute solo. The staff contains eighth notes with slurs and a triplet '3' at the end.

16

Musical staff 16: Flute solo. The staff contains eighth notes with trills and slurs.

19

Musical staff 19: Flute solo. The staff contains eighth notes with trills and slurs.

22


Musical staff 22: Flute solo. The staff contains eighth notes with trills and slurs.

24



26

J Tutti Solo



30



33



36

K Tutti Solo



40

Solo tr tr



44



47

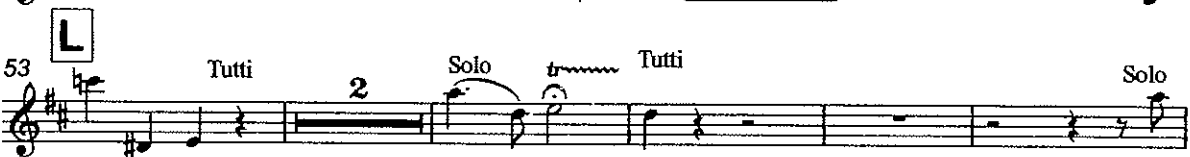


50



53

L Tutti 2 Solo tr Tutti Solo



60



Rondo. Tempo di Menuetto

Flauto solo

1 Solo

7 Tutti **M** Solo

38

42 tr

49

56 Tutti **N** Solo

62 Tutti 3

73 Solo

76 tr

80 **O** Tutti Solo

85

90 *Tutti* 11

107 **P** Solo

114

119 Fl. *tr*

125 *f p f p*

131 **Q** *tr*

136 *f p*

142

149 *fp fp* **R**

155

Flauto solo

160 *f*

Musical staff 160-165: Treble clef, key signature of one sharp (F#). Measures 160-165 contain eighth-note triplets and a dynamic marking of *f*.

165

Musical staff 165-171: Treble clef, key signature of one sharp (F#). Measures 165-171 contain eighth-note triplets and trills, with a dynamic marking of *f*.

171 *Tutti* **S** Solo

Musical staff 171-182: Treble clef, key signature of one sharp (F#). Measures 171-182 contain eighth-note patterns, a sixteenth-note rest, and a trill. Includes a box with the letter 'S' and the word 'Solo'.

182

Musical staff 182-188: Treble clef, key signature of one sharp (F#). Measures 182-188 contain eighth-note patterns and trills.

188

Musical staff 188-193: Treble clef, key signature of one sharp (F#). Measures 188-193 contain eighth-note patterns and trills.

193 *Tutti* *Solo* *Tutti*

Musical staff 193-200: Treble clef, key signature of one sharp (F#). Measures 193-200 contain eighth-note patterns and trills, with dynamic markings of *Tutti*, *Solo*, and *Tutti*.

200 *Tutti*

Musical staff 200-206: Treble clef, key signature of one sharp (F#). Measures 200-206 contain eighth-note patterns and trills, with a dynamic marking of *Tutti*.

206 *Solo*

Musical staff 206-211: Treble clef, key signature of one sharp (F#). Measures 206-211 contain eighth-note patterns and trills, with a dynamic marking of *Solo*.

211 **T** *Tutti* *Solo*

Musical staff 211-220: Treble clef, key signature of one sharp (F#). Measures 211-220 contain eighth-note patterns and trills, with a box containing the letter 'T' and dynamic markings of *Tutti* and *Solo*.

220

Musical staff 220-225: Treble clef, key signature of one sharp (F#). Measures 220-225 contain eighth-note patterns and trills.

225

Musical staff 225-230: Treble clef, key signature of one sharp (F#). Measures 225-230 contain eighth-note patterns and trills.

C INSTRUMENTS

Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(Eb) Eb Bb7 Cm Ab Eb Bb7

Soprano

Alto

Tenor

Bass

7 Eb Bb Eb Eb Ab Eb Cm Eb

S

A

T

B

14 Eb Bb7 Eb Eb sus4/Ab Eb

S

A

T

B

SciTech Band Audition

SYMPHONIC BAND AUDITION REQUIREMENTS

- 1) Concert B^b Major Scale (One Octave, Memorized) – See p. 43 in Band Handbook
- 2) B^b Blues Scale (Memorized) – See p. 46 in Band Handbook
- 3) Concert B^b Chromatic Scale (One Octave, Memorized) – See Fingering Chart
- 4) Prepared Piece (Variations on Auld Lang Syne for Wind Players)*
(Solo 11 for Percussionists)
- 5) Sight-Reading
- 6) Interview

Additional Instructions

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

CONCERT BAND & JAZZ BAND AUDITION REQUIREMENTS

- 1) One scale selected randomly; district style - See p. 43/44 in Band Handbook
(Bb Major, C Major, or C Minor)
- 2) B^b Blues Scale (Memorized) – See p. 46 in Band Handbook
- 3) Concert B^b Chromatic Scale (One Octave, Memorized) – See Fingering Chart
- 4) Prepared Piece (Variations on Auld Lang Syne for Wind Players)*
(Solo 11 and/or Solo 12 for Percussionists)
- 5) Sight-Reading
- 6) Interview

Additional Instructions

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



SYMPHONIC BAND AUDITION SCALE LIST

Instrument Key

C Instruments: Flute, Trombone, Baritone, Tuba, Piano, Mallets

Bb Instruments: Clarinet Trumpet, Tenor Sax

Eb Instruments: Alto Sax, Baritone Sax

Concert Bb Major Scale

C Instruments: Bb C D Eb F G A Bb

Bb Instruments: C D E F G A B C

Eb Instruments: G A B C D E F# G

Concert Bb Blues Scale

C Instruments: Bb Db Eb E F Ab Bb

Bb Instruments: C Eb F Gb G Bb C

Eb Instruments: G Bb C Db D F G

Concert Bb Chromatic Scale

C Instruments: Bb B C C# D D# E F F# G G# A Bb

Bb Instruments: C C# D D# E F F# G G# A Bb B C

Eb Instruments: G G# A Bb B C C# D D# E F F# G



SciTech Band
THE PRIDE OF SPRINGFIELD

AUDITION SCORE SHEET

(or Test Score Sheet)

Name: _____

I am auditioning for Concert Band Jazz Band
 Stomp Percussion Ensemble Other _____

Please check all that apply.

CATEGORY	MASTERY 4	PROFICIENT 3	DEVELOPING 2	EMERGING 1
DESCRIPTION OF LEVELS	<ul style="list-style-type: none"> Indicates a mastery level, exceeding expectations. Student rarely needs assistance with demanding tasks, is self-motivated, and produces consistently high-quality work. 	<ul style="list-style-type: none"> Reaches expected (or proficient) level for this task. Student produces quality work and occasionally needs assistance with demanding tasks. 	<ul style="list-style-type: none"> Indicates a developing level for this task. Student produces required work with teacher direction and support. 	<ul style="list-style-type: none"> Indicates an emerging level for this task. Student requires constant teacher direction, support, and assistance.
GRADING (if applicable)	A (100-90)	B (89-80)	C (79-70)	D (69-60)
TONE QUALITY (4 Points)				
RHYTHMIC ACCURACY (4 Points)				
NOTE ACCURACY (4 Points)				
DYNAMICS (4 Points)				
ARTICULATION (4 Points)				
INTONATION (4 Points)				
EXPRESSION (4 Points)				
SIGHT-READING (4 Points)				
PERCUSSION TECHNIQUE -Posture for Wind Players- (4 Points)				
TOTAL POINTS 36 Points Possible	COMMENTS _____ _____ _____			

Audition Prepared Solo - Symphonic Band

Flute

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score is written for a flute in 4/4 time, with a key signature of one flat (Bb). It consists of three staves of music. The first staff begins with a whole rest followed by a quarter rest, then a melody starting on G4. The second staff continues the melody, ending with a series of eighth notes. The third staff continues with a series of eighth notes and ends with a double bar line. Dynamics include *mf* (mezzo-forte), *p* (piano), and *f* (forte). The tempo is marked *Moderato*.

Audition Prepared Solo - ADVANCED BAND

Flute

Variations on Auld Lang Syne

arr. Bernice

Moderato

mf

p

Swing! $\text{♪♪} = \text{♪}^3\text{♪}$

f

7

12

17

ANGELS WE HAVE HEARD ON HIGH

Traditional French Carol

Flute

Soprano

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21

***Intro**

Alto

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21

***Intro**

Tenor

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21

***Intro**

Bass

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21

***Intro**

Flute
DOUBLES ALTO SAX 1

Birdland

Music by Josef Zawinul
Arranged by Michael Sweeney

$\text{♩} = 152$

Musical score for Flute/Alto Sax 1 part of "Birdland". The score is in 4/4 time with a tempo of 152 beats per minute. The key signature has one flat (B-flat). The piece is marked *mf* (mezzo-forte). The score consists of eight staves of music, with measure numbers 7, 9, 12, 17, 22, 25, 27, 32, 33, 38, 42, and 43 indicated. The music features a complex, rhythmic melody with many slurs and accents. A repeat sign is present at measure 42.

50

Musical staff 49-53. Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with various articulations like accents and slurs.

58

Musical staff 54-57. Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with various articulations like accents and slurs.

To Coda

Musical staff 59-64. Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with various articulations like accents and slurs.

68

76

Musical staff 65-77. Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with various articulations like accents and slurs. A fermata is placed over a note at measure 76. A dynamic marking of *ff* is present below the staff.

Musical staff 78-82. Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with various articulations like accents and slurs. A dynamic marking of *dim.* is present below the staff.

Musical staff 83-87. Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with various articulations like accents and slurs. A dynamic marking of *mp* is present below the staff. A fermata is placed over a note at measure 87. A dynamic marking of *mf* is present below the staff. The word "Solo" is written above the staff.

D.S. al Coda

⊕ Coda

Musical staff 92-93. Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with various articulations like accents and slurs.

Musical staff 94-97. Treble clef, key signature of one flat. The staff contains a sequence of eighth and sixteenth notes with various articulations like accents and slurs. A dynamic marking of *fp* is present below the staff. A dynamic marking of *ff* is present below the staff.

C

BLUE MOON

Handwritten musical score for the song "Blue Moon". The score is written on ten staves in a treble clef with a key signature of one flat (Bb) and a common time signature (C). The music is written in a style typical of a guitar or piano accompaniment, with many notes beamed together in eighth and sixteenth notes. Above the staves, handwritten chord symbols are provided for each measure. The chords include Eb, Cmi, Fmi, Bb7, Ab, Fmi7, and Bb7. The score concludes with a double bar line and repeat signs.

Chord symbols written above the staves:

Staff 1: Eb Cmi Fmi Bb7 Eb Cmi Fmi Bb7

Staff 2: Eb Cmi Fmi7 Eb Ab Eb Bb7

Staff 3: Eb Cmi Fmi Bb7 Eb Cmi Fmi Bb7

Staff 4: Eb Cmi Fmi7 Eb Fmi7 Eb

Staff 5: Fmi7 Bb7 Eb Fmi7 Bb7 Eb

Staff 6: Abmi Db7 Gb Bb F7 Fmi7 Bb7

Staff 7: Eb Cmi Fmi7 Bb7 Eb Cmi Fmi Bb7

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

Staff 9: 2. Eb Fmi7 Eb

Flute

Canon Remix

Pachelbel / Arr. Bernice

5

4

mf

13

10

21

17

29

24

37

31

38

45

f

53

61

51

mf

69

65

f

77

72

83

79

Careless Whisper – Melody

Melody C – Flute



Melody Bb – Trumpet, Clarinet, Tenor Sax



Melody Eb – Alto Sax, Bari Sax



Melody Bass Clef – Trombone, Baritone



Piano – Chords

Dm, Gm, Bb, Am

Lyrics

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

Careless Whisper – Horn Lick

Horn Lick C – Flute



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

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



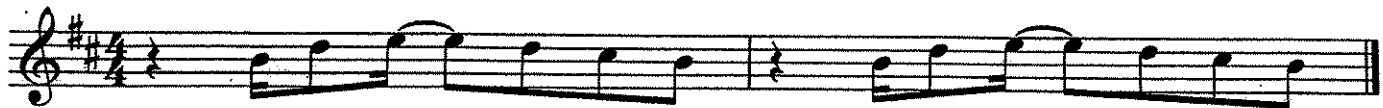
E G A G F# E E G A G F# E

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



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

Horn Lick Eb – Alto Sax, Bari Sax



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

Horn Lick Bass Clef – Trombone, Baritone



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

Carol of The Bells

Melody - C
-Flute

Quartet Version

arr. Turgeon & Bernice

optional 8va

Soli

mp

6

12

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

B 24

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

E 37 *f* *rit.*

Carol of The Bells

Bass Line - C
-Flute

Quartet Version

arr. Turgeon & Bernice

The musical score is written on a single treble clef staff in the key of B-flat major (two flats) and 4/4 time. It consists of six lines of music. The first line starts with a treble clef, a key signature of two flats, and a common time signature. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The dynamic marking *mp* is placed below the staff. The second line starts with a measure rest for 8 measures, then contains the notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The dynamic marking *rit.* is placed below the staff. The third line starts with a measure rest for 15 measures, then contains the notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The dynamic marking *f* is placed below the staff. A box labeled 'A' is placed above the staff, followed by the text *a tempo - Repeat 4x*. The fourth line starts with a measure rest for 22 measures, then contains the notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). A box labeled 'B' is placed above the staff. The fifth line starts with a measure rest for 31 measures, then contains the notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The dynamic marking *mf* is placed below the staff. A box labeled 'C' is placed above the staff, followed by a box labeled 'D' and the text *Repeat 3x*. The sixth line starts with a measure rest for 40 measures, then contains the notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The dynamic marking *rit.* is placed below the staff. A box labeled 'E' is placed above the staff.

C

CHAMELEON

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

(MED. FUNK)

INTRO

(BASS) N.C.

Bass line for the Intro section in 4/4 time, starting with a non-chordal (N.C.) figure.

A

B \flat -7 Eb7 B \flat -7 Eb7

Musical staff for section A, treble clef, with chords B \flat -7, Eb7, B \flat -7, Eb7.

BASS CONT. SIM.

B \flat -7 Eb7 B \flat -7 Eb7

Musical staff for section A, bass clef, with chords B \flat -7, Eb7, B \flat -7, Eb7.

B

B \flat -7 Eb7 B \flat -7 Eb7 (PLAY 3x)

Musical staff for section B, treble clef, with chords B \flat -7, Eb7, B \flat -7, Eb7 and a "PLAY 3x" instruction.

B \flat -7 Eb7 N.C.

Musical staff for section B, bass clef, with chords B \flat -7, Eb7, and a non-chordal (N.C.) section.

Chameleon Bass Line

Score

The musical score for "Chameleon Bass Line" consists of five staves, each with a different clef and key signature. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score is divided into two measures by a repeat sign. 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 notes are as follows:

- C (Clef):** G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.
- Bb (Clef):** F4, G4, A4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3.
- Eb (Clef):** D4, E4, F4, Gb4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3.
- Bass Clef High:** G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3.
- Bass Clef Low:** G2, A2, B2, C3, B2, A2, G2, F2, E2, D2, C2.

Flute

Cheer # 1

arr. Bernice

Watch Conductor
Slow-Fast

optional *g^{zza}*

5

Melody C

Danza Kuduro

As Recorded by
Don Omar & Lucenzo
arr. Bernice

Slow ♩ = 63 play 2nd time only
Duet

mp

5

A ♩ = 126
4

B 13

4 **C** optional 8va

21

D 25

29

E 33

36

3 3

Melody C, p. 2

F 

Danza Kuduro

40 

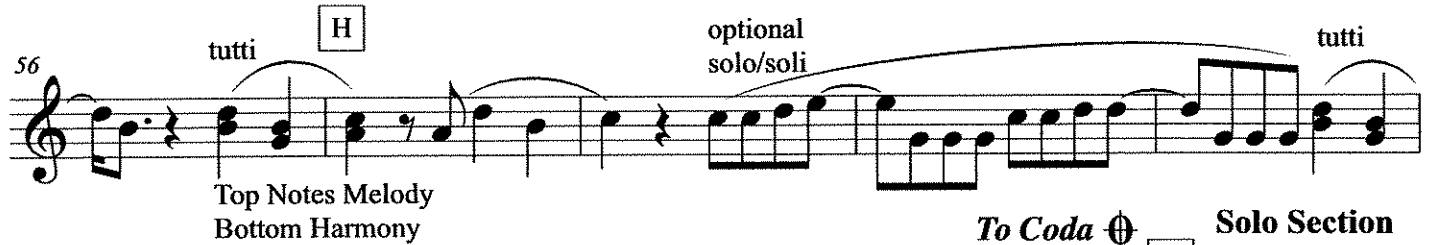
f

44 

48 

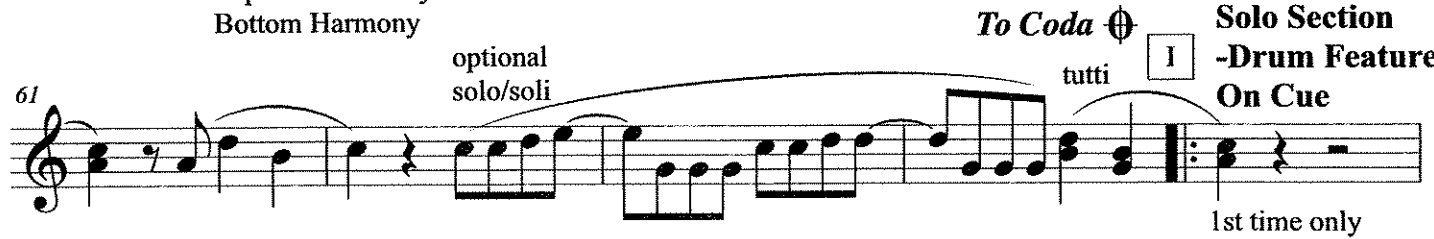
G solo/soli
optional 8va

52 


56 

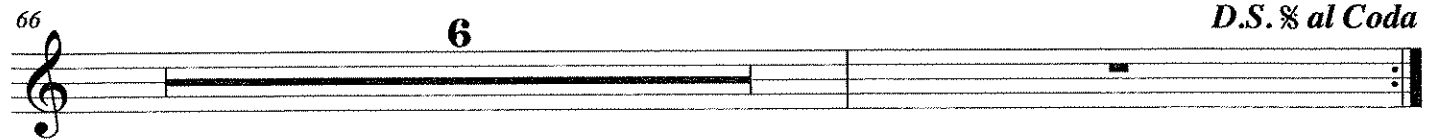
tutti H optional solo/soli tutti

Top Notes Melody
Bottom Harmony


61 


optional solo/soli tutti I

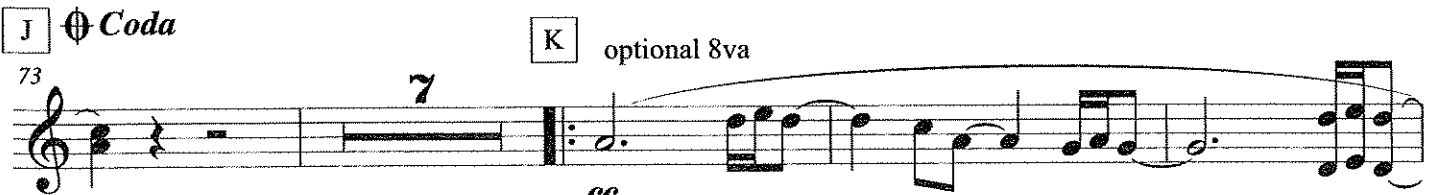
To Coda  Solo Section
-Drum Feature
On Cue

66 

6

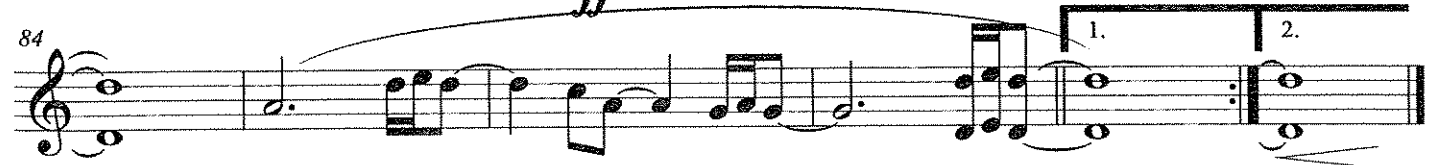
1st time only
D.S.  al Coda

J  Coda

73 

K optional 8va

ff

84 

1. 2.

Counter melody C

Danza Kuduro

As Recorded by
Don Omar & Lucenzo
arr. Bernice

Slow ♩ = 63

Double Time

A ♩ = 126

B

C

f
Solo Section
-Drum Feature
On Cue
D.S. al Coda

To Coda ⊕

Accordian
Horn Lick C
OPTIONAL

Danza Kuduro

As Recorded by
Don Omar & Lucenzo
arr. Bernice

Slow ♩ = 63

A Double Time ♩ = 126

Solo Section
I -Drum Feature On Cue

J Coda

Eye Of The Tiger

For Zanetti

Flute
Piano

A A G A A G A A G F

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

Clarinet
Trumpet
(LOW)

B B A B B A B B A G

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

Clarinet
Trumpet
(HIGH)

B B A B B A B B A G

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

Alto Sax

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

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

Trombone

A2 A2 G4 A2 A2 G4 A2 A2 G4 F1

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

Piano: Am G F

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

FEELING GOOD ROAD MAP

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

Feeling Good

(Bb Minor)

Swing Time

Flute
Piano

Clarinet
Trumpet
(LOW)

Clarinet
Tenor Sax
Trumpet
(HIGH)

Alto Sax

Trombone
Euphonium
(HIGH)

Trombone
Euphonium
Tuba
(LOW)

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

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

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

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

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

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

Tenor Sax:
Octave Key HIGH
No Octave Key LOW

Alto Sax:
Octave Key HIGH
No Octave Key LOW

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

Piano: Bbm (8th note triplets)

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

Feeling Good

Swing Time

(HORN LICK+)

NOTE 8 ON CUE
BEAT 4

Flute Piano

Clarinet Trumpet (LOW)

Clarinet Tenor Sax Trumpet (HIGH)

Alto Sax

Trombone Euphonium

Horn Lick:

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

Opening "And I'm Feeling Good":

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

1 & b3 Background Harmony Hits

Feeling Good

(NASTY LICK - Bb Minor)

Swing Time

Flute Piano

Clarinet Trumpet (LOW)

Clarinet Tenor Sax Trumpet (HIGH)

Alto Sax

Trombone Euphonium

Tuba

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

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

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

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

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

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

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

Piano: Bbm (2 Beats Hold)

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

Flute & Piano

Feeling Good

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

$\text{♩} = 60$

Words and Music by Leslie Bricusse & Anthony Newley

Slowly, Freely

B♭m B♭m/A♭ G♭maj7 B♭m/F F7 B♭m B♭m/A♭

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

G♭maj7 B♭m/F F B♭m B♭m/A♭

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

Gm7(b5) G♭maj7 G♭maj13 E♭m11 Cm7(b5)

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

F7

for__ me__ and I'm feel_ing_____ good.

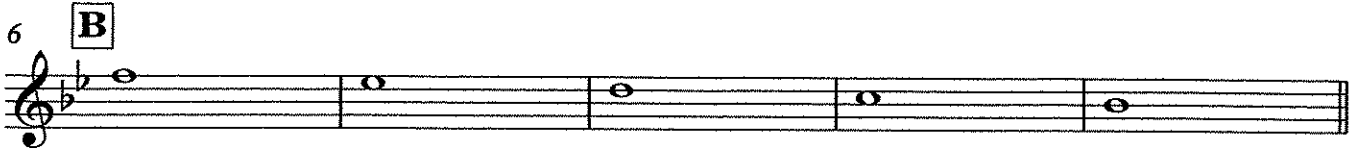
C Instruments (Treble)

First Five Note Exercises

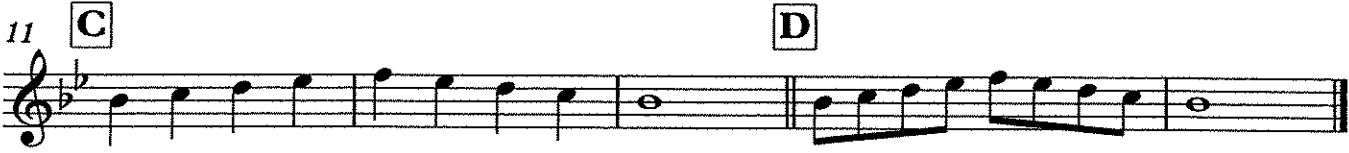
A



6 **B**



11 **C** **D**



GNE SONG (Great New Emergence)

HORN LICK

C: E D C

Bb: F# E D

Eb: C# B A

LAST NOTE

C: A

Bb: B

Eb: F

PIANO CHORDS:

Am G Dm F

Flute

?



1) Name _____

2) Write in note names...

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

4) Play the piece...

142
(MED.)

HEART AND SOUL

-HOAGY CARMICHAEL/
FRANK DESSER

Chords: F, D-7, G-7, C7, Fmaj7, D-7, G-7, C7, A-7, D-7, G-7, C7, F, D-7, G-7, C7, F, G-7, C7, Fmaj7, C-7, F7, Bbmaj7, A7, D7, G7, C7, F7, Bb7, A7, Bbmaj7, A7, D7, G7, C7, F7, Bb7, C7, F, D-7, G-7, C7, Fmaj7, D-7, G-7, C7, A-7, D-7, G-7, C7, A7#5, D7, G-7, C7, F, (D-7, G-7, C7)

Holding Out For A Hero

SPONSOR SONG

arr. Bernice

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

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

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

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

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

Horn Lick 1 Bb
B A B D D B A B

Horn Lick 1 Eb
F# E F# A A F# E F#

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

Horn Lick 2 C
C B A G G A A

Horn Lick 2 Bb
D C# B A A B B

Horn Lick 2 Eb
A G# F# E E F# F#

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

Bass Synth

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

Piano

Optional Syncopated Rhythm on Cue

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

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

5

M. C
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 C

With Passion $\text{♩} = 112$

A

B

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

We just need your

10

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

14

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

18

4 Tweets **C** Horn Sway $\text{♩} = 136$ **D** Repeat 4x

G F G G F G G F G Ab G

28

E Solos **F**

We just need your

35

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

39

G Horn Statues / Drum Solo

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

Musical score for 'I Just Died In Your Arms Tonight' (Melody C, p. 2). The score is written in treble clef with a key signature of two flats (B-flat and E-flat). It consists of three staves of music. The first staff begins at measure 43 and features a triplet of eighth notes followed by a repeat sign and a box containing the letter 'H'. The second staff begins at measure 49 and continues the melodic line. The third staff begins at measure 53 and includes first and second endings, with the first ending leading to a final cadence.

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)

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

MODERATELY FAST

The musical score is arranged in three systems, each with three staves. The first system (measures 1-4) features a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It begins with a forte (f) dynamic. The second system (measures 5-8) continues the melody and includes dynamics of forte (f) and mezzo-forte (mf). The third system (measures 9-12) starts with a repeat sign and a mezzo-forte (mf) dynamic. The score includes various musical notations such as eighth notes, quarter notes, and rests, along with articulation marks like accents and slurs.

Don't Mean A Thing - C

To Coda

Musical notation for measures 13-16. Measure 13 starts with a treble clef and a key signature of one flat. Measures 14-16 continue with a bass clef. The notation includes various rhythmic patterns and dynamics such as *ff*.

Musical notation for measures 17-20. Measure 17 starts with a treble clef and a key signature of one flat. Measures 18-20 continue with a bass clef. The notation includes various rhythmic patterns and dynamics such as *f*.

Musical notation for measures 21-23. Measure 21 starts with a treble clef and a key signature of one flat. Measures 22-23 continue with a bass clef. The notation includes various rhythmic patterns and dynamics such as *f*.

Musical notation for measures 24-25. Measure 24 starts with a treble clef and a key signature of one flat. Measure 25 continues with a bass clef. The notation includes various rhythmic patterns and dynamics such as *f*.

D.S. al Coda

CODA

Musical notation for measure 26. Measure 26 starts with a treble clef and a key signature of one flat. The notation includes various rhythmic patterns and dynamics such as *f*.

It Is Well

Flute

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

With Expression

Stagger Breathe mf mp mf f

S. phrasing for solo only

legato

legato

legato

legato

8

15

Lower notes for solo only

LA LUZ QUE ME ALUMBRA

THE LIGHT THAT SHINES ON ME

Original SciTech Band Student Composition

ROAD MAP

Piano Intro

Add Solo

Add Cymbal "Sprinkles"

Add Drum Build Up w/8th Notes

Band Hits

Lick #1 (Brass + Woodwinds)

Lick #2

Solo Section

Add Lick #3 Soli

Add Full Band Lick 3 (optional)

Add Drum Build Up w/8th Notes

Drum Solo (Piano Hits Every 4 beats)

Band Hits

Lick #1A

Add Lick #3

Last Note

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

Hits: EE EE EE

Lick #1: E F E

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

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

Bb INSTRUMENTS: CLARINET, TRUMPET, TENOR SAX

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

Lick #1: F# G F#

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

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

Eb INSTRUMENTS: ALTO SAX

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

Lick #1: C# D C#

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

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

PIANO & GUITAR

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

Piano Bass: A G F E (Whole Notes)

Chords: Am Am Am E

Am = A C E E = E G# B

The Legend of Super Mortal Tetris

Melody C
& Mallets

arr. Bernice

Each note cued

A TETRIS (♩ = 140)

f *fp*

B

C

D **E**

F

G MARIO (♩ = 100)

mf

H

I (♩ = 126) **J**

MORTAL KOMBAT

4 3

Melody C, p. 2
& Mallets

The Legend of Super Mortal Tetris

YELL! K L YELL! 2nd time only

4 3

Spon sor the band! Spon sor the band!

Detailed description: This musical staff contains measures 45 through 53. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The melody starts with a dotted quarter note followed by eighth notes. Above the staff, there are two boxed letters 'K' and 'L'. Above the staff, there are two large numbers '4' and '3' indicating a four-measure rest and a three-measure rest, respectively. The staff ends with a double bar line and repeat dots. The lyrics 'Spon sor the band!' are written below the staff.

M

f

Detailed description: This musical staff contains measures 54 through 56. It begins with a treble clef, a key signature of two flats, and a common time signature. The melody consists of eighth notes with slurs. A dynamic marking of *f* (forte) is placed below the staff. A boxed letter 'M' is positioned above the staff.

N ZELDA (♩ = 80)

mf

Detailed description: This musical staff contains measures 57 through 61. It begins with a treble clef, a key signature of two flats, and a common time signature. The melody features eighth notes with slurs. A dynamic marking of *mf* (mezzo-forte) is placed below the staff. A boxed letter 'N' is positioned above the staff, followed by the text 'ZELDA (♩ = 80)'. A double bar line is present in measure 59.

Faster O (♩ = 120) P

f

Detailed description: This musical staff contains measures 62 through 68. It begins with a treble clef, a key signature of two flats, and a common time signature. The melody consists of eighth notes with slurs. A dynamic marking of *f* (forte) is placed below the staff. A boxed letter 'O' is positioned above the staff, followed by the text 'Faster (♩ = 120)' and another boxed letter 'P'. A double bar line is present in measure 64.

Q R

3 3

Detailed description: This musical staff contains measures 69 through 73. It begins with a treble clef, a key signature of two flats, and a common time signature. The melody consists of eighth notes with slurs. A boxed letter 'Q' is positioned above the staff, and a boxed letter 'R' is positioned above the staff. There are two triplets indicated by the number '3' below the staff.

S

Detailed description: This musical staff contains measures 74 through 77. It begins with a treble clef, a key signature of two flats, and a common time signature. The melody consists of eighth notes with slurs. A boxed letter 'S' is positioned above the staff.

T

3

Detailed description: This musical staff contains measures 78 through 83. It begins with a treble clef, a key signature of two flats, and a common time signature. The melody consists of eighth notes with slurs. A boxed letter 'T' is positioned above the staff. A triplet is indicated by the number '3' below the staff.

U

Detailed description: This musical staff contains measures 84 through 88. It begins with a treble clef, a key signature of two flats, and a common time signature. The melody consists of eighth notes with slurs. A boxed letter 'U' is positioned above the staff. The staff ends with a double bar line and repeat dots.

The Legend of Super Mortal Tetris

Counter melody 1 C

arr. Bernice

Each note cued

A TETRIS (♩ = 140)

Musical notation for the TETRIS section, measures 1-22. The music is in 4/4 time with a key signature of two flats (B-flat and E-flat). It begins with a dynamic marking of *f* and includes accents (>) over the first six notes. A *fp* (fortissimo piano) marking is placed under the first measure of the second line. The section is divided into measures 1-7 (labeled B), 8-11 (labeled C), 12-16 (labeled D), and 17-22 (labeled E). Measure 22 ends with a double bar line and repeat dots.

Musical notation for the MARIO section, measures 23-31. The music is in 4/4 time with a key signature of two flats. It begins with a dynamic marking of *f* and includes a triplet of eighth notes in measure 29. The section is labeled G and includes the instruction "optional 8va (where necessary)". Measure 31 ends with a double bar line and repeat dots.

Musical notation for the MORTAL KOMBAT section, measures 32-35. The music is in 4/4 time with a key signature of two flats. It begins with a dynamic marking of *f* and includes a triplet of eighth notes in measure 32. The section is labeled H and includes the instruction "optional 8va (where necessary)". Measure 35 ends with a double bar line and repeat dots.

I MORTAL KOMBAT (♩ = 126)
4

Countermelody 1 C, p. 2

The Legend of Super Mortal Tetris

J 42 **YELL!** **K** **L**

M **N** **ZELDA** (♩ = 80) *mf*

Don't Play 2nd Time (Tacet) **M** **N** *mf*

Spon sor the band!

O **P** **Faster** (♩ = 120)

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

The Legend of Super Mortal Tetris

Bass Line 1 C &
Countermelody 2 C

arr. Bernice

Each note cued
Bass Line 1

A TETRIS (♩ = 140)

B

C

D

E **F**

G MARIO (♩ = 100) **H**

I MORTAL KOMBAT (♩ = 126) **J** **K** **L**

YELL!

Spon sor the band!

Detailed description: This is a musical score for a bass line. It consists of ten systems of music, each starting with a measure number and a section label in a box. The key signature is B-flat major (two flats) and the time signature is 4/4. The first system (measures 1-5) is labeled 'A TETRIS (♩ = 140)' and includes dynamics 'f' and 'fp'. The second system (measures 6-10) is labeled 'B'. The third system (measures 11-15) is labeled 'C'. The fourth system (measures 16-20) is labeled 'D'. The fifth system (measures 21-25) is labeled 'E' and 'F'. The sixth system (measures 26-30) is labeled 'G MARIO (♩ = 100)' and 'H'. The seventh system (measures 31-35) is labeled 'I MORTAL KOMBAT (♩ = 126)' and 'J'. The eighth system (measures 36-40) is labeled 'K' and 'L', and includes the lyrics 'YELL!' and 'Spon sor the band!'. The score uses various note values, rests, and articulation marks like accents and slurs.

Bass Line 1 C & Countermelody 2 C, p. 2

The Legend of Super Mortal Tetris

M 54 4 N ZELDA (♩ = 80) Counter melody 1 *mf*

O Faster (♩ = 120) P

Q 69 3 R

S 76 3 T 3

U 83 3

The Legend of Super Mortal Tetris

Bass Line 2 C

arr. Bernice

Each note cued

A TETRIS (♩ = 140)

The musical score is written in treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It consists of ten staves of music. The first staff begins with a dynamic marking of *f* and includes accents (>) over several notes. A section marker 'A' is placed above the first measure of the second staff. The second staff continues with a dynamic marking of *fp* and a hairpin symbol. A section marker 'B' is placed below the first measure of the third staff. The third staff has a section marker 'C' below it. The fourth staff has a section marker 'D' below it. The fifth staff has a section marker 'E' to its left and a section marker 'F' to its right. The sixth staff has a section marker 'G' above it, with the text 'MARIO (♩ = 100)' next to it. A section marker 'H' is also above it, with the text 'optional 8va' next to it. The seventh staff has a section marker 'I' above it, with the text 'MORTAL KOMBAT (♩ = 126)' next to it. The eighth staff has a section marker 'J' to its left and a section marker 'K' above it. The ninth staff has a section marker 'L' above it. The score includes various musical notations such as eighth notes, quarter notes, and rests. Dynamics include *f*, *fp*, and *mf*. Section markers are enclosed in boxes. Some measures contain fingerings (3, 4, 5) or articulation marks (x).

Spon sor the band!
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mf

Bass Line 2 C, p. 2

The Legend of Super Mortal Tetris

Don't Play 2nd Time (Tacet) M N ZELDA (♩ = 80)

O Faster (♩ = 120) P Q

R S

T U

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...

FLUTE
-ORIGINAL

My Way

Don Costa
trans. Jerannchris Rivera-Heredia

The musical score is written for flute in 4/4 time, key of B-flat major. It consists of five staves of music. The first staff begins with a piano (*p*) dynamic. The second staff is marked with a rehearsal mark 'A'. The third staff begins with a mezzo-forte (*f*) dynamic. The fourth staff is marked with a rehearsal mark 'B'. The fifth staff begins with a fortissimo-piano (*fp*) dynamic and ends with a fortissimo (*f*) dynamic. The score includes various musical notations such as slurs, accents, trills (marked with '3'), and a trill-like flourish at the end of the fifth staff.

FLUTE
(LOW)

My Way

Don Costa
trans. Jerannchris Rivera-Heredia

The musical score is written for a low flute in the key of B-flat major (two flats) and 4/4 time. It consists of five staves of music. The first staff begins with a piano (*p*) dynamic. The second staff contains a first ending marked with a box labeled 'A'. The third staff includes an 'optional 8va' section marked with a box and a forte (*f*) dynamic. The fourth staff contains a second ending marked with a box labeled 'B'. The fifth staff concludes with a fortissimo (*fp*) dynamic and a crescendo leading to a final forte (*f*) dynamic. The score includes various musical notations such as slurs, ties, triplets, and accents.

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

Flute

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

YBS 54

Maestoso

f

7

A Andante

mf

14

B

22

C

29

D

37

div.

f

E

unis.

mf

43

1.

div.

unis.

49

2. *rit.*

div.

unis.

f

Runaway Baby

Bruno Mars
arr. Murtha

Flute

Driving Soul

5

Musical notation for measures 5-8. Measure 5 is a whole rest. Measure 6 is a whole rest. Measure 7 contains a quarter note G4, followed by eighth notes A4, Bb4, A4, G4, and a quarter note F4. Measure 8 contains a quarter note G4, followed by eighth notes A4, Bb4, A4, G4, and a quarter note F4. Dynamics include *f* and *f*.

Musical notation for measures 21-24. Measure 21 is a whole rest. Measure 22 contains eighth notes G4, A4, Bb4, A4, G4, and a quarter note F4. Measure 23 contains eighth notes G4, A4, Bb4, A4, G4, and a quarter note F4. Measure 24 contains eighth notes G4, A4, Bb4, A4, G4, and a quarter note F4. A repeat sign is present at the beginning of measure 21.

Musical notation for measures 25-28. Measure 25 contains eighth notes G4, A4, Bb4, A4, G4, and a quarter note F4. Measure 26 contains eighth notes G4, A4, Bb4, A4, G4, and a quarter note F4. Measure 27 contains eighth notes G4, A4, Bb4, A4, G4, and a quarter note F4. Measure 28 contains eighth notes G4, A4, Bb4, A4, G4, and a quarter note F4.

Musical notation for measures 30-34. Measure 30 contains a half note G4. Measure 31 contains eighth notes A4, Bb4, A4, G4, and a quarter note F4. Measure 32 contains eighth notes A4, Bb4, A4, G4, and a quarter note F4. Measure 33 contains eighth notes A4, Bb4, A4, G4, and a quarter note F4. Measure 34 contains eighth notes A4, Bb4, A4, G4, and a quarter note F4.

Musical notation for measures 35-38. Measure 35 contains eighth notes G4, A4, Bb4, A4, G4, and a quarter note F4. Measure 36 contains eighth notes G4, A4, Bb4, A4, G4, and a quarter note F4. Measure 37 contains eighth notes G4, A4, Bb4, A4, G4, and a quarter note F4. Measure 38 contains eighth notes G4, A4, Bb4, A4, G4, and a quarter note F4.

Musical notation for measures 39-43. Measure 39 contains eighth notes G4, A4, Bb4, A4, G4, and a quarter note F4. Measure 40 contains eighth notes G4, A4, Bb4, A4, G4, and a quarter note F4. Measure 41 contains eighth notes G4, A4, Bb4, A4, G4, and a quarter note F4. Measure 42 contains eighth notes G4, A4, Bb4, A4, G4, and a quarter note F4. Measure 43 contains a whole rest. Dynamics include *ff*.

Musical notation for measures 47-50. Measure 47 contains eighth notes G4, A4, Bb4, A4, G4, and a quarter note F4. Measure 48 contains eighth notes G4, A4, Bb4, A4, G4, and a quarter note F4. Measure 49 contains eighth notes G4, A4, Bb4, A4, G4, and a quarter note F4. Measure 50 contains eighth notes G4, A4, Bb4, A4, G4, and a quarter note F4. Dynamics include *f*.

Musical notation for measures 51-54. Measure 51 contains eighth notes G4, A4, Bb4, A4, G4, and a quarter note F4. Measure 52 contains eighth notes G4, A4, Bb4, A4, G4, and a quarter note F4. Measure 53 contains eighth notes G4, A4, Bb4, A4, G4, and a quarter note F4. Measure 54 contains eighth notes G4, A4, Bb4, A4, G4, and a quarter note F4.

Flute, p. 2

Runaway Baby

D.S. al Coda

55

ff *f*

56

⊕ Coda 65

fp *f*

OPEN FOR SOLOS

66

71

76

81

f

87

92

ff

97

⊕ Coda

Santa Claus Is Comin' To Town

Melody - C

Coots & Gillespie
arr. Bernice

Moderate Swing



The musical score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It begins with a *mf* dynamic marking. The score is divided into several sections marked with letters in boxes: A (measures 6-11), B (measures 18-23), C (measures 24-28), D (measures 29-35), and E (measures 36-40). Section D is labeled "To Coda" and section E is labeled "D.S. al Coda". The score concludes with a *f* dynamic marking and a double bar line.

Santa Claus Is Comin' To Town

C Bass Line

Coots & Gillespie
arr. Bernice

Moderate Swing



B \flat

E \flat

B \flat

B \flat 7

E \flat

E \flat m

B \flat

Gm

mf

7 Cm7 F7 B \flat **A** B \flat E \flat B \flat B \flat 7 E \flat E \flat m B \flat Gm

15 Cm7 F7 B \flat **B** B \flat 7 E \flat B \flat 7 E \flat C7

23 F7 F \sharp dim Gm C7 F7 F^{aug} **C** B \flat E \flat B \flat B \flat 7 E \flat E \flat m **D** B \flat Gm

To Coda


31 Cm7 F7 B \flat D.S. al Coda **E** B \flat Gm Cm7 F7 B \flat

f

39

C

Sight Reading Exercises

1 


2 


3 

4 

5 

6 

7 

8 

9 

Flute

Simple Gifts

from *Appalachian Spring*

Traditional
Aaron Copland (1900-1990)

$\text{♩} = 72$

mp

5

f

Smeÿs Like Teen Spirit

4 **A**
f

8

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

19

23 **D**
mf

28 *f*

33 **E** %

38

To Coda on
3rd Time

43 **F** **G** SOLO OR SOLI
f

50

2

55 **H**

Musical staff 55-60: Treble clef, key signature of three flats (B-flat, E-flat, A-flat). The staff contains a melodic line with eighth and sixteenth notes, some beamed together. A box labeled 'H' is positioned above the staff at measure 55.

60

Musical staff 60-65: Continuation of the melodic line from the previous staff, featuring eighth and sixteenth notes.

65 **I** **J** *mp*

Musical staff 65-71: Treble clef, key signature of three flats. The staff contains a melodic line with eighth notes, some beamed together. A box labeled 'I' is above measure 65, and a box labeled 'J' is above measure 70. A double bar line is present between measures 65 and 70. The dynamic marking *mp* is located below the staff at measure 70.

71

Musical staff 71-75: Continuation of the melodic line, featuring eighth and sixteenth notes.

75 **K**

Musical staff 75-80: Continuation of the melodic line, featuring eighth and sixteenth notes. A box labeled 'K' is above measure 75.

80 *D.S. al Coda*

Musical staff 80-85: Continuation of the melodic line, featuring eighth and sixteenth notes. The instruction *D.S. al Coda* is written above the staff at measure 80.

L 85 *f ff*

Musical staff 85-90: Treble clef, key signature of three flats. The staff contains a melodic line with eighth notes, some beamed together. A box labeled 'L' is above measure 85. The dynamic markings *f* and *ff* are located below the staff at measures 85 and 86 respectively.

90 *rit.*

Musical staff 90-95: Continuation of the melodic line, featuring eighth notes, some beamed together, and a final note with a fermata. The instruction *rit.* is written above the staff at measure 90.

Smejjs Like Teen Spirit

4 **A**

7

10

13 **B** **C**

19

25 **D**

31 **E** § 11 To Coda on 3rd Time

45 **F**

f

mf

mp

mf

v

Detailed description: This is a musical score for a counter melody in 4/4 time, key of E-flat major (three flats). The score is divided into six sections labeled A through F. Section A (measures 4-10) begins with a whole rest followed by a series of eighth notes, marked with a forte (*f*) dynamic. Section B (measures 13-19) features a repeat sign and a melody of quarter notes with slurs, marked mezzo-forte (*mf*). Section C (measures 19-25) continues the melody with slurs, marked mezzo-piano (*mp*). Section D (measures 25-31) consists of a steady eighth-note melody, marked mezzo-forte (*mf*). Section E (measures 31-45) contains a melody of quarter notes, marked with a section symbol (§) and the number 11, with a 'To Coda on 3rd Time' instruction. Section F (measures 45-51) features a melody with slurs and accents (*v*).

2

48

G

8

H

8

I

4

Musical staff 48-56: Treble clef, key signature of three flats (B-flat, E-flat, A-flat). The staff contains a melodic line with eighth and sixteenth notes. A repeat sign is present at measure 51. Above the staff, boxed letters G, H, and I are placed over measures 49, 53, and 55 respectively. Below the staff, the numbers 8, 8, and 4 are placed over measures 49-50, 53-54, and 55 respectively.

69

J

4

K

Musical staff 69-77: Treble clef, key signature of three flats. The staff contains a melodic line with eighth notes and slurs. A dynamic marking *mp* is placed below the staff at measure 70. Above the staff, boxed letters J and K are placed over measures 69 and 75 respectively. Below the staff, the number 4 is placed over measure 69.

78

Musical staff 78-83: Treble clef, key signature of three flats. The staff contains a melodic line consisting of a sequence of eighth notes.

84

D.S. al Coda

Musical staff 84-85: Treble clef, key signature of three flats. The staff contains a melodic line with four quarter notes.

85

L

5

Musical staff 85-90: Treble clef, key signature of three flats. The staff contains a melodic line with eighth notes and slurs. A dynamic marking *ff* is placed below the staff at measure 85. Above the staff, a boxed letter L is placed over measure 85. Below the staff, the number 5 is placed over measure 85.

Bass Line C

As Recorded by Nirvana
Arr. Walsh

Smejis Like Teen Spirit

The musical score is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. It consists of nine staves of music, each starting with a measure number. The score is divided into sections labeled A through G. Section A (measures 4-7) begins with a 4-measure rest followed by a melodic line starting on G4. Section B (measures 12-13) is a 4-measure rest. Section C (measures 14-15) is an 8-measure rest. Section D (measures 16-26) is a melodic line starting on G4. Section E (measures 33-36) is a melodic line starting on G4. Section F (measures 45-48) is a melodic line starting on G4. Section G (measures 49-52) is a melodic line starting on G4. Dynamics include *f* (forte) at measures 4, 33, and 49, and *mf* (mezzo-forte) at measure 16. A double bar line with repeat dots appears at the end of measure 13 and at the end of measure 48. The instruction "To Coda on 3rd Time" is placed above the staff at measure 41. The score ends with a double bar line and repeat dots at the end of measure 52.

4 **A**

8

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

27

33 **E** $\text{\textcircled{S}}$

37

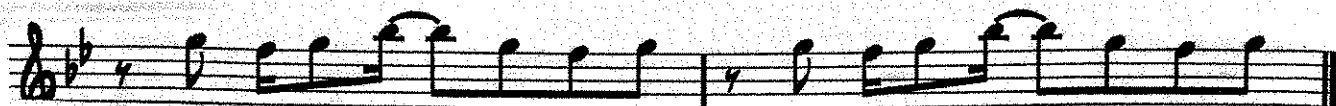
41 To Coda on 3rd Time

45 **F**

49 **G**

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)



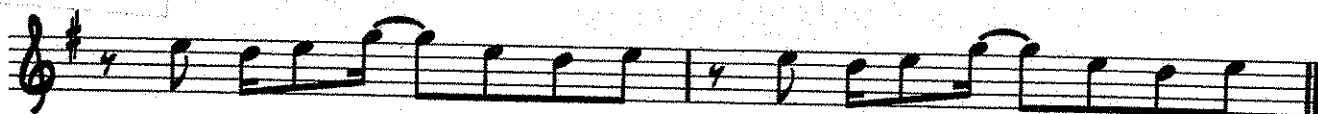
A G A C A G A A G A C A G A

B-FLAT INSTRUMENTS (LOW)



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

E-FLAT INSTRUMENTS



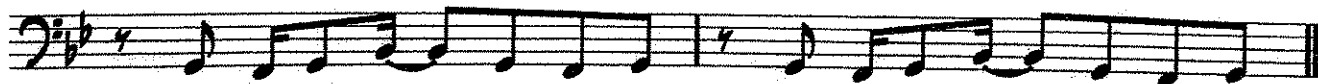
E D E G E D E E D E G E D E

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

Flute

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

11

19

mp

27

(opt.)

f

C PART (D MAJOR)

The Swallowtail Jig

Traditional Irish
arr. Bernice

Em

D



Em

D

Em

1.



Em

Em

Em

Bm

2.



Em

D

Em

Em

1.

2.



TAKE ON ME

FLUTE

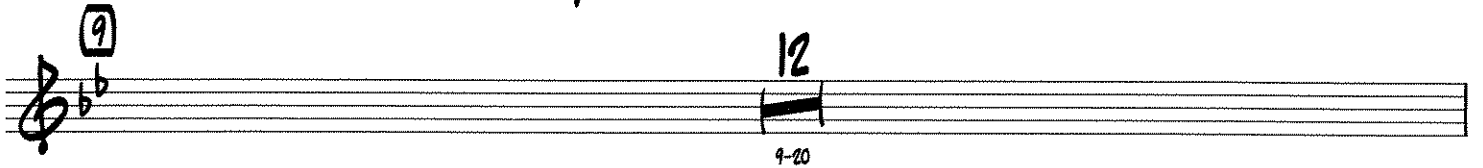
Music by PAL WAAKTAAR and MAGNE FURUHOLMNE
Words by PAL WAAKTAAR, MAGNE FURUHOLMNE
and MORTON HARKET
Arranged by JOHN BERRY

(UNISON PATTERNS)

(A) (TECHNO-POP)



(TECHNO-POP)



(33) ✂



FLUTE

41

49

TO CODA

61

65

D.S. AL CODA

CODA

390

(MED. UP)

TENOR MADNESS

-SONNY ROLLINS

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

The first line of music consists of four measures. The first measure has a whole rest. The second measure contains a quarter note G \flat , a quarter note A \flat , and a quarter note B \flat . The third measure contains a quarter note C \flat , a quarter note D \flat , and a quarter note E \flat . The fourth measure contains a quarter note F \flat , a quarter note G \flat , and a quarter note A \flat .

E \flat 7 B \flat 7 G7 \sharp 9

The second line of music consists of four measures. The first measure contains a quarter note B \flat , a quarter note C \flat , and a quarter note D \flat . The second measure contains a quarter note E \flat , a quarter note F \flat , and a quarter note G \flat . The third measure contains a quarter note A \flat , a quarter note B \flat , and a quarter note C \flat . The fourth measure contains a quarter note D \flat , a quarter note E \flat , and a quarter note F \flat .

C-7 F7 B \flat 7

The third line of music consists of four measures. The first measure contains a quarter note G \flat , a quarter note A \flat , and a quarter note B \flat . The second measure contains a quarter note C \flat , a quarter note D \flat , and a quarter note E \flat . The third measure contains a quarter note F \flat , a quarter note G \flat , and a quarter note A \flat . The fourth measure contains a quarter note B \flat , a quarter note C \flat , and a quarter note D \flat .

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice

Melody C

Funk ♩ = 116

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of 12 measures, each labeled with a letter in a box:

- Measure 1 (A):** Starts with a 4-measure rest, then a quarter note chord. Dynamics: *mp*.
- Measure 2 (B):** Quarter note chord. Dynamics: *mp*.
- Measure 3 (C):** Quarter note chord. Dynamics: *f*.
- Measure 4 (D):** Quarter note chord. Dynamics: *mf*.
- Measure 5 (E):** Quarter note chord. Dynamics: *mf*.
- Measure 6 (F):** Quarter note chord. Dynamics: *mf*.
- Measure 7 (G):** Quarter note chord. Dynamics: *mf*. Includes "optional top notes" with accents.
- Measure 8 (H):** Quarter note chord. Dynamics: *mf*. Includes accents.
- Measure 9 (I):** Quarter note chord. Dynamics: *f*. Includes a 3-measure rest.
- Measure 10 (J):** Quarter note chord. Dynamics: *f*. Includes a 3-measure rest.
- Measure 11 (K):** Quarter note chord. Dynamics: *mf*. Includes accents.
- Measure 12 (L):** Quarter note chord. Dynamics: *mf*.

Additional markings include "To Coda" with a circled cross symbol and "D.S. al Coda" at the end of the score.

Uptown Funk!

Melody C, p. 2

Coda

50 **M**
f *mp*

Musical staff 50-54: Treble clef, key signature of one flat. Measure 50 starts with a forte (*f*) dynamic and a slur over a quarter note G4 and an eighth note A4. Measure 51 has a mezzo-piano (*mp*) dynamic and a slur over a quarter note Bb4 and an eighth note C5. Measure 52 is a whole rest. Measure 53 has a slur over a quarter note D5 and an eighth note E5. Measure 54 has a slur over a quarter note F5 and an eighth note G5. A box labeled 'M' is above measure 51.

55 **N**

Musical staff 55-59: Treble clef. Measure 55 has a slur over a quarter note G4 and an eighth note A4. Measure 56 has a slur over a quarter note Bb4 and an eighth note C5. Measure 57 has a slur over a quarter note D5 and an eighth note E5. Measure 58 has a slur over a quarter note F5 and an eighth note G5. Measure 59 has a slur over a quarter note G5 and an eighth note A5. A box labeled 'N' is above measure 55. A first ending bracket is above measures 58-59, and a second ending bracket is above measures 60-61.

60 **O**
mf

Musical staff 60-63: Treble clef. Measure 60 has a slur over a quarter note G4 and an eighth note A4. Measure 61 has a slur over a quarter note Bb4 and an eighth note C5. Measure 62 has a slur over a quarter note D5 and an eighth note E5. Measure 63 has a slur over a quarter note F5 and an eighth note G5. A box labeled 'O' is above measure 60. The dynamic is mezzo-forte (*mf*).

64 **P**
f

Musical staff 64-67: Treble clef. Measure 64 has a slur over a quarter note G4 and an eighth note A4. Measure 65 has a slur over a quarter note Bb4 and an eighth note C5. Measure 66 has a slur over a quarter note D5 and an eighth note E5. Measure 67 has a slur over a quarter note F5 and an eighth note G5. A box labeled 'P' is above measure 64. The dynamic is forte (*f*).

68 **Q** **R**
f

Musical staff 68-73: Treble clef. Measure 68 has a slur over a quarter note G4 and an eighth note A4. Measure 69 has a slur over a quarter note Bb4 and an eighth note C5. Measure 70 has a slur over a quarter note D5 and an eighth note E5. Measure 71 has a slur over a quarter note F5 and an eighth note G5. Measure 72 has a slur over a quarter note G5 and an eighth note A5. Measure 73 has a slur over a quarter note Bb5 and an eighth note C6. A box labeled 'Q' is above measure 68, and a box labeled 'R' is above measure 71. The dynamic is forte (*f*).

74 **S**
ff

Musical staff 74-78: Treble clef. Measure 74 has a slur over a quarter note G4 and an eighth note A4. Measure 75 has a slur over a quarter note Bb4 and an eighth note C5. Measure 76 has a slur over a quarter note D5 and an eighth note E5. Measure 77 has a slur over a quarter note F5 and an eighth note G5. Measure 78 has a slur over a quarter note G5 and an eighth note A5. A box labeled 'S' is above measure 74. The dynamic is fortissimo (*ff*).

79 **T**

Musical staff 79-83: Treble clef. Measure 79 has a slur over a quarter note G4 and an eighth note A4. Measure 80 has a slur over a quarter note Bb4 and an eighth note C5. Measure 81 has a slur over a quarter note D5 and an eighth note E5. Measure 82 has a slur over a quarter note F5 and an eighth note G5. Measure 83 has a slur over a quarter note G5 and an eighth note A5. A box labeled 'T' is above measure 79.

84 **U** **V**

Musical staff 84-88: Treble clef. Measure 84 has a slur over a quarter note G4 and an eighth note A4. Measure 85 has a slur over a quarter note Bb4 and an eighth note C5. Measure 86 has a slur over a quarter note D5 and an eighth note E5. Measure 87 has a slur over a quarter note F5 and an eighth note G5. Measure 88 has a slur over a quarter note G5 and an eighth note A5. A box labeled 'U' is above measure 84, and a box labeled 'V' is above measure 87.

89 *fff*

Musical staff 89-92: Treble clef. Measure 89 has a slur over a quarter note G4 and an eighth note A4. Measure 90 has a slur over a quarter note Bb4 and an eighth note C5. Measure 91 has a slur over a quarter note D5 and an eighth note E5. Measure 92 has a slur over a quarter note F5 and an eighth note G5. The dynamic is fortississimo (*fff*).

Counter melody C

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice

Funk ♩ = 116

A

B

C

D

E

F

G

H

I

J

To Coda

K

L

D.S. al Coda

Uptown Funk!

Countermelody C, p. 2

♩ Coda

50

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

67

Q

f

R

72

S

76

T

81

U

fp

86

V

91

fff

Bass Line C

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice

Funk ♩ = 116

A

B

C

D

E

F

G

H

I

J

To Coda

K

L

D.S. at Coda

Uptown Funk!

Bass Line C, p. 2

Coda M N

50 *f* *mp*

58 1. O P *mf*

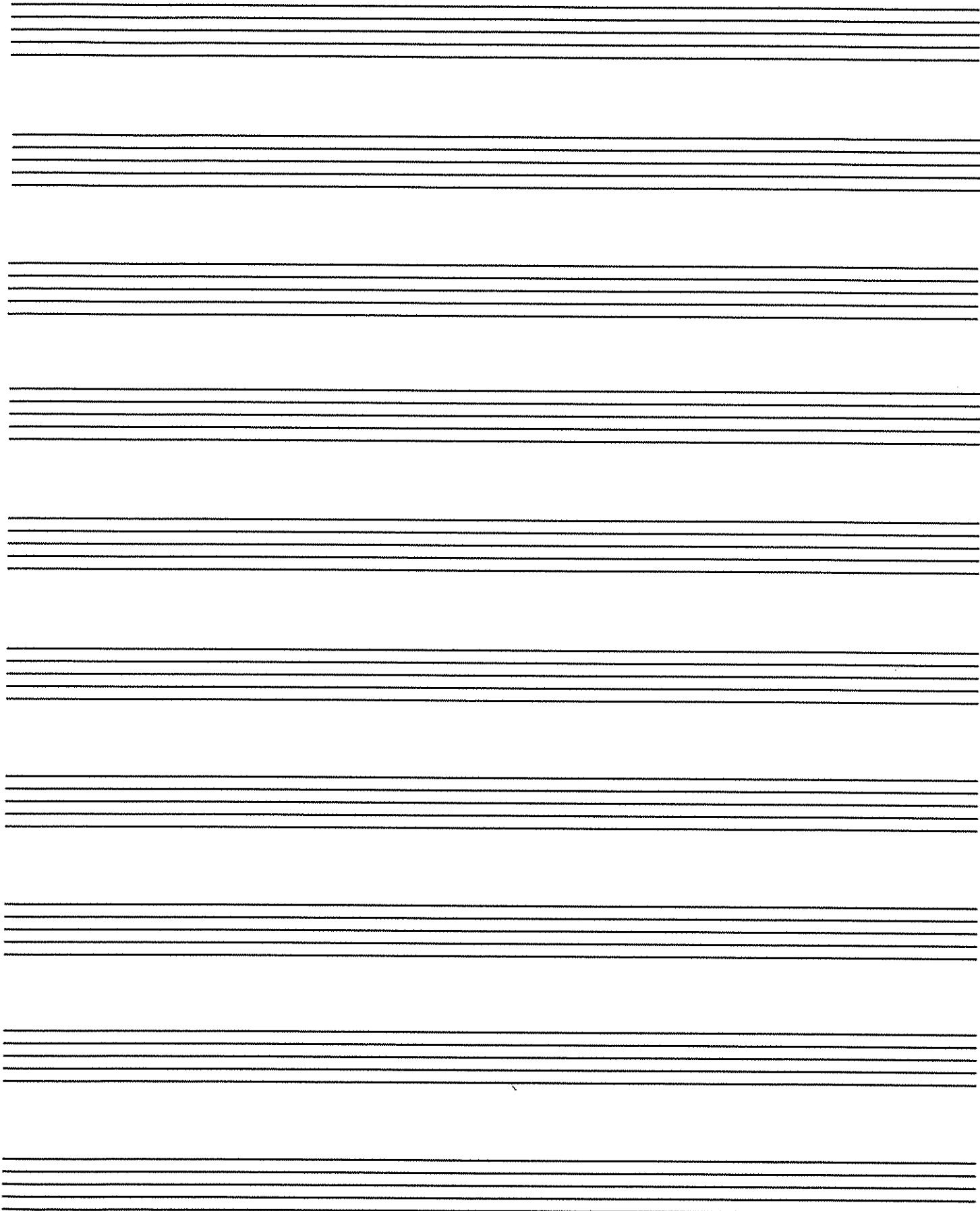
67 Q R *f*

S T U *ff*

76

85 V *fff*

The image shows a musical score for a bass line in G major, 4/4 time. It consists of five staves of music. The first staff starts at measure 50 and ends at measure 57, marked with a Coda symbol and dynamic markings *f* and *mp*. The second staff starts at measure 58 and ends at measure 66, featuring first and second endings and dynamic markings *mf*. The third staff starts at measure 67 and ends at measure 75, marked with dynamic *f*. The fourth staff starts at measure 76 and ends at measure 84, marked with dynamic *ff*. The fifth staff starts at measure 85 and ends at measure 92, marked with dynamic *fff* and includes a complex rhythmic pattern with accents. Measure numbers 50, 58, 67, 76, and 85 are indicated at the start of their respective staves. Section markers M, N, O, P, Q, R, S, T, U, and V are placed above the staves. The Coda symbol is at the beginning of the first staff.



Flute

Name _____

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

1. A MOZART MELODY

Adaptation

2. ESSENTIAL ELEMENTS QUIZ

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



FLUTE BOOK 1

ESSENTIAL ELEMENTS[®] 2000 **PLUS DVD**

COMPREHENSIVE BAND METHOD



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



HAL LEONARD

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

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:

- Hold the closed end of the head joint in your left hand. Cover the open end with the palm of your right hand.
- Rest the embouchure plate on your bottom lip. Center the embouchure hole on the center of your lips. Check by touching the embouchure hole with the tip of your tongue.
- Gently roll the head joint forward so that approximately 1/4 of the embouchure hole is covered by the lower lip.
- Keep upper and lower teeth spaced slightly apart.
- Draw the corners of your mouth straight back and relax your lower lip.
- Make a small opening in the center of your lips. Blow air partly into and partly across the embouchure hole.
- Practice regularly in front of a mirror. Roll the head joint in or out to find the embouchure position that produces your best clear and full tone.

Taking Care Of Your Instrument

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

- Carefully remove the head joint and shake any water out.
- Put a clean soft cloth on the end of your cleaning rod and swab out the head joint.
- Twist the middle and foot joints apart and draw the cleaning rod through each joint.
- Carefully wipe the outside of each section to keep the finish clean.

MOUTHPIECE WORKOUT

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

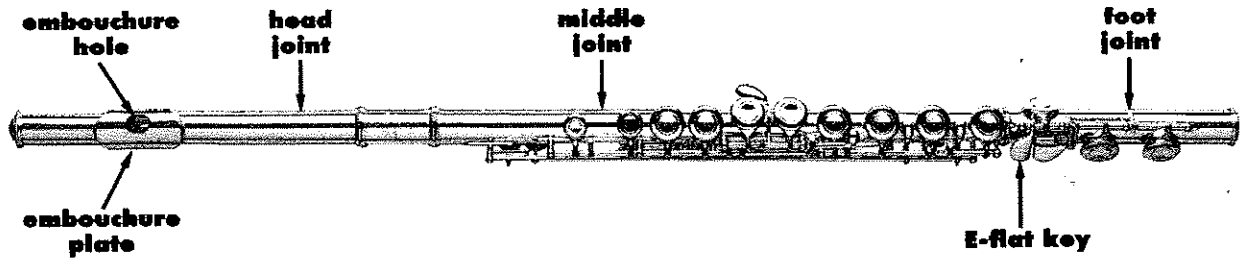


REST

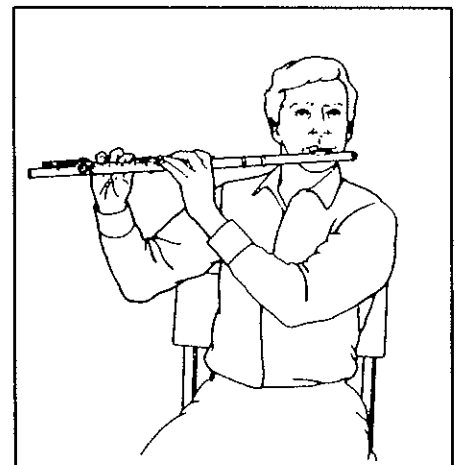
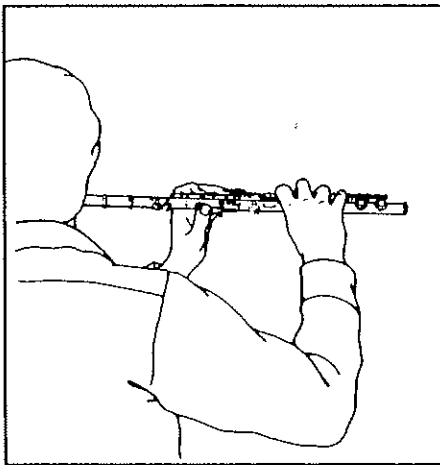


REST

Getting It Together



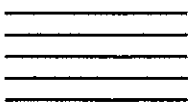
- Step 1** Hold the head joint in your left hand and the middle joint in your right hand. Gently twist and insert the head joint into the middle joint. Make sure that the embouchure hole is directly in line with the middle joint's row of keys.
- Step 2** Hold the assembled middle joint in your left hand and the foot joint in your right hand. Gently twist and insert the middle joint into the foot joint. The embouchure hole, keys of the middle joint and the long rod on the foot joint should all line up.
- Step 3** Rest your left thumb on the underside's long straight key. Keep your wrist straight. Your fingers should arch naturally. Rest your fingertips on the center of the keys.
- Step 4** Place the tip of your right thumb on the flute's underside between your first and second fingers. Arch your fingers and rest them lightly on the keys. Put your little finger on the E-flat key.
- Step 5** Allow the embouchure plate to press lightly against your lower lip. Hold the flute as shown:



READING MUSIC

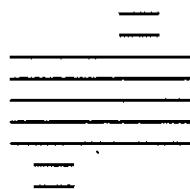
Identify and draw each of these symbols:

Music Staff



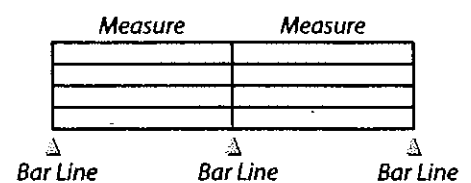
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

Ledger Lines



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

Measures & Bar Lines



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

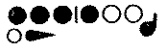
Long Tone



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

1. THE FIRST NOTE

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



▲ To play "F," place your fingers on the keys as shown.

The Beat

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

One beat = 1 &
↓ ↑

Notes And Rests

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

♩ Quarter Note = 1 beat
♩ Quarter Rest = 1 silent beat

2. COUNT AND PLAY

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

Tap: ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

3. A NEW NOTE

Look for the fingering diagram under each new note. This note is "E^b (E-flat)."



4. TWO'S A TEAM

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

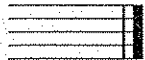
5. HEADING DOWN

Practice long tones on each new note.



6. MOVING ON UP


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


Double Bar  indicates the end of a piece of music.

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

7. THE LONG HAUL

Double Bar

C 



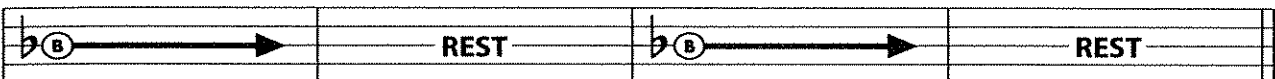
8. FOUR BY FOUR


Repeat Sign



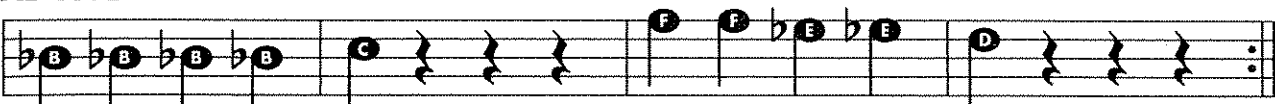
Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

9. TOUCHDOWN

B_b 



10. THE FAB FIVE




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

Treble Clef

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

Time Signature

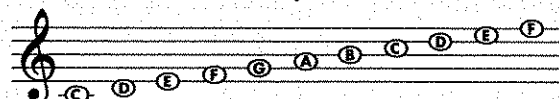
indicates how many beats per measure and what kind of note gets one beat.



= 4 beats per measure
= Quarter note gets one beat

Note Names

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



THEORY

Sharp

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

Flat

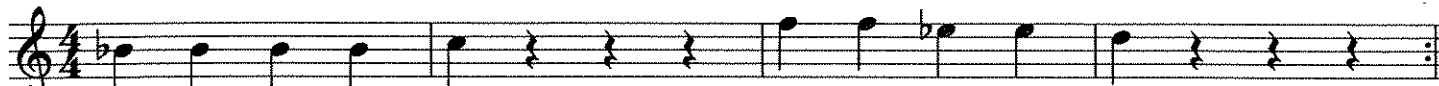
b lowers the note and remains in effect for the entire measure.

Natural

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

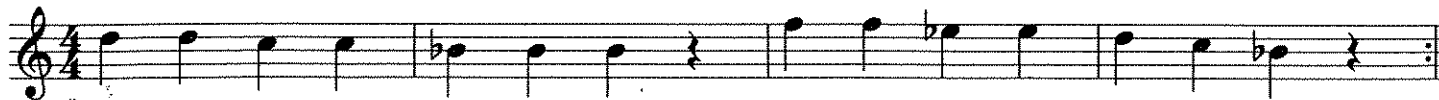
11. READING THE NOTES

Compare this to exercise 10, THE FAB FIVE.




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

12. FIRST FLIGHT



13. ESSENTIAL ELEMENTS QUIZ

Fill in the remaining note names before playing.



B_b C D

Notes In Review

Memorize the fingerings for the notes you've learned:

14. ROLLING ALONG

Half Note

Half Rest

15. RHYTHM RAP

Clap the rhythm while counting and tapping.

16. THE HALF COUNTS

17. HOT CROSS BUNS

Check your embouchure and hand position.

Breath Mark



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

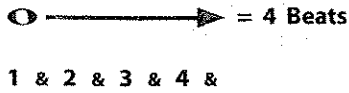
18. GO TELL AUNT RHODIE

American Folk Song

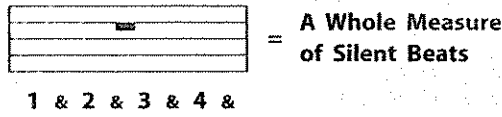
19. ESSENTIAL ELEMENTS QUIZ

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

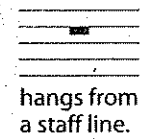
Whole Note



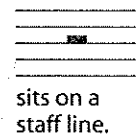
Whole Rest



Whole Rest



Half Rest



20. RHYTHM RAP *Clap the rhythm while counting and tapping.*

Clap

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

21. THE WHOLE THING

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

Duet A composition with two different parts, played together.

22. SPLIT DECISION - Duet

Key Signature



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

THEORY

23. MARCH STEPS

△ Play Bb's and Eb's

24. LISTEN TO OUR SECTIONS

25. LIGHTLY ROW

26. ESSENTIAL ELEMENTS QUIZ *Draw in the bar lines before you play.*

Fermata



Hold the note (or rest) longer than normal.

27. REACHING HIGHER - New Note

Practice long tones on each new note.

Fermata 1

G

28. AU CLAIRE DE LA LUNE

French Folk Song

33. DEEP POCKETS – New Note

A

34. DOODLE ALL DAY

35. JUMP ROPE

Pick-Up Notes

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

36. A-TISKET, A-TASKET

7 Pick-up note

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

Dynamics

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

37. LOUD AND SOFT

Clap

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

J. S. Pierpont

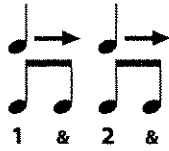
39. MY DREYDL *Use full breath support at all dynamic levels.*

Traditional Hanukkah Song

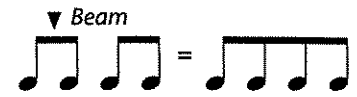
Eighth Notes



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



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



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

Clap

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

41. EIGHTH NOTE JAM

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

42. SKIP TO MY LOU

American Folk Song

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

44. OH, SUSANNA

Stephen Collins Foster

HISTORY

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

45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

Gioacchino Rossini

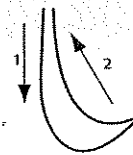
2 Time Signature

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 &

Tempo Markings

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

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

48. HIGH SCHOOL CADETS – March

John Philip Sousa

Allegro

f

Reproduced by Permission of Boosey & Hawkes Music Publishers Ltd.

49. HEY, HO! NOBODY'S HOME – New Note

Moderato

mf Δ G

Dynamics

Crescendo (gradually louder)

Decrescendo or *Diminuendo* (gradually softer)

50. CLAP THE DYNAMICS

Clap

p *f* *p*

51. PLAY THE DYNAMICS

p *f* *p*

PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

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

f

The score consists of three staves of music in 4/4 time, marked 'Allegro'. The key signature has two flats. The first staff begins with a measure rest followed by a half note G4, quarter notes A4 and B4, and a half note C5. The second staff continues with a half note D5, quarter notes E5 and F5, and a half note G5. The third staff continues with a half note A5, quarter notes B5 and C6, and a half note D6. Dynamics include *mf* and *f*. Measure numbers 3, 11, and 19 are indicated in boxes.

56. OLD MACDONALD HAD A BAND – Section Feature

Allegro

mf

9

13

f

p

2nd time go on to meas. 13

The score consists of three staves of music in 4/4 time, marked 'Allegro'. The key signature has two flats. The first staff begins with a half note G4, quarter notes A4 and B4, and a half note C5. The second staff continues with a half note D5, quarter notes E5 and F5, and a half note G5. The third staff continues with a half note A5, quarter notes B5 and C6, and a half note D6. Dynamics include *mf*, *f*, and *p*. Measure numbers 9 and 13 are indicated in boxes. A double bar line with repeat dots is present at the end of the second staff, with the instruction '2nd time go on to meas. 13'.

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

Ludwig van Beethoven
Arr. by John Higgins

Moderato

mf

9

13

f

p

The score consists of three staves of music in 4/4 time, marked 'Moderato'. The key signature has two flats. The first staff begins with a half note G4, quarter notes A4 and B4, and a half note C5. The second staff continues with a half note D5, quarter notes E5 and F5, and a half note G5. The third staff continues with a half note A5, quarter notes B5 and C6, and a half note D6. Dynamics include *mf*, *f*, and *p*. Measure numbers 9 and 13 are indicated in boxes.

58. HARD ROCK BLUES – Encore

John Higgins

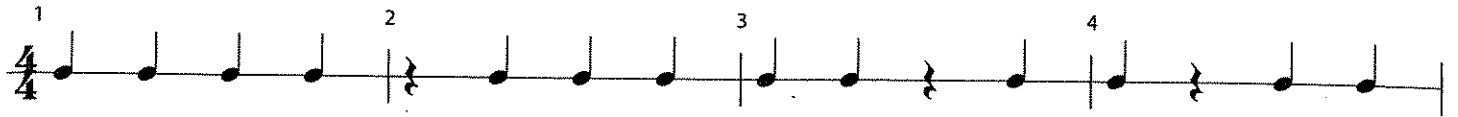
Allegro

f

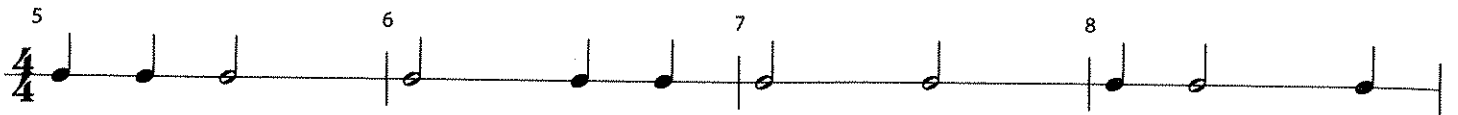
The score consists of two staves of music in 4/4 time, marked 'Allegro'. The key signature has two flats. The first staff begins with a half note G4, quarter notes A4 and B4, and a half note C5. The second staff continues with a half note D5, quarter notes E5 and F5, and a half note G5. Dynamics include *f*.

 **RHYTHM STUDIES**

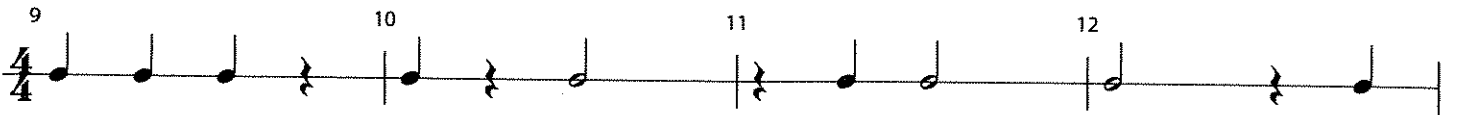
1 2 3 4



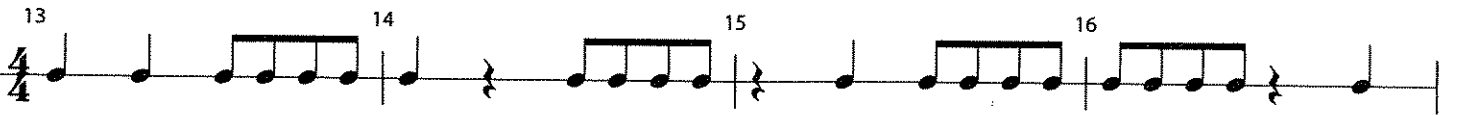
5 6 7 8



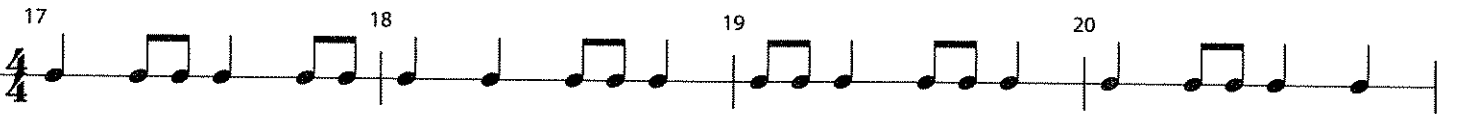
9 10 11 12



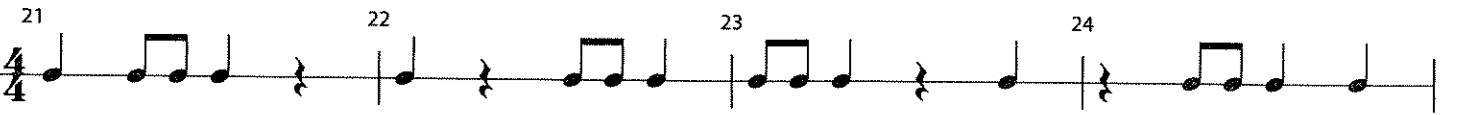
13 14 15 16



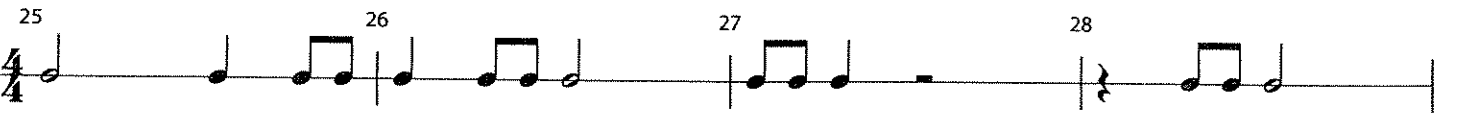
17 18 19 20



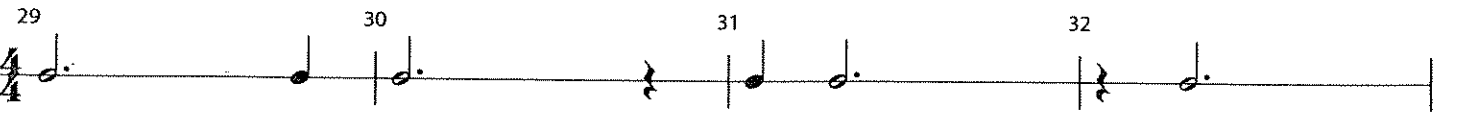
21 22 23 24



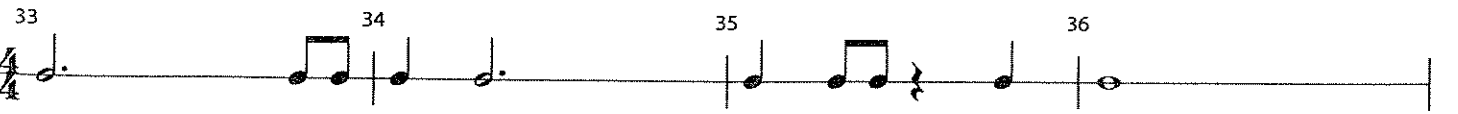
25 26 27 28



29 30 31 32



33 34 35 36



RHYTHM STUDIES

37 38 39 40

41 42 43 44

45 46 47 48

49 50 51 52

53 54 55 56

57 58 59 60

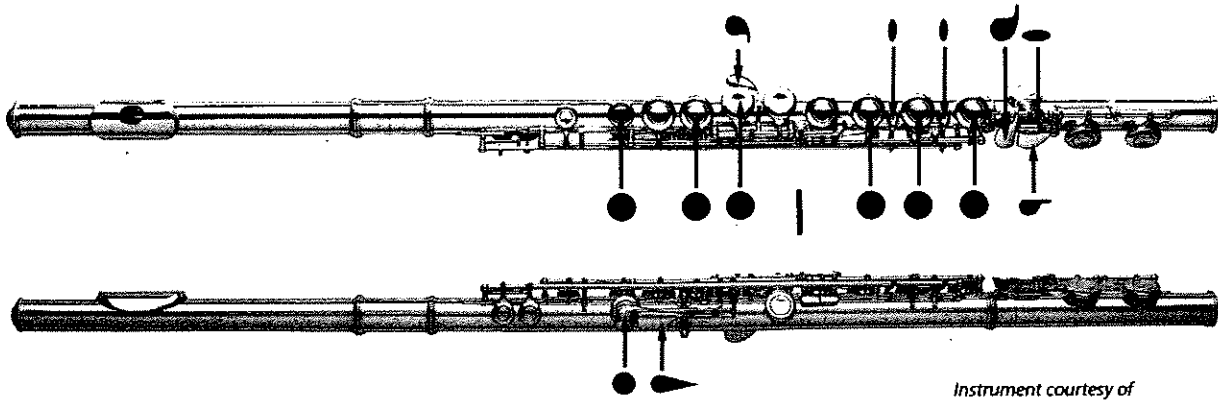
61 62 63 64

65 66 67 68

69 70 71 72

FINGERING CHART

FLUTE



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

- = Open
- = Pressed down

The most common fingering appears first when two fingerings are shown.

Instrument Care Reminders

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

- Carefully remove the head joint and shake any water out.
- Put a clean soft cloth on the end of your cleaning rod and swab out the head joint.
- Twist the middle and foot joints apart and draw the cleaning rod through each joint.
- Carefully wipe the outside of each section to keep the finish clean.

C

C# D \flat

D

D# E \flat

E

F

F# G \flat

G

G# A \flat

A

A# B \flat

B

FINGERING CHART

FLUTE

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

G# A \flat

A

A# B \flat

B

C

B \flat Concert Scale - Fingering Chart

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

Flute/Mallets

Clarinet

Alto Sax