

**FLUTE**



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## What to practice first...

### WINTERFEST SET LIST (Semester 1)

- 1) The Tempest
  - 2) Funkytown
  - 3) La Vida Es Un Carnival
  - 4) Angels We Have Heard On High
  - 5) Santa Claus Is Comin' To Town
  - 6) Symphony
  - 7) I Just Died In Your Arms Tonight (Sponsor Song)
- INTERMISSION
- 8) Canon Remix- (Combined Bands)
  - 9) My Way (Small Ensemble)
  - 10) 12 Bar Blues

### ARTS ALIVE SET LIST (Semester 2)

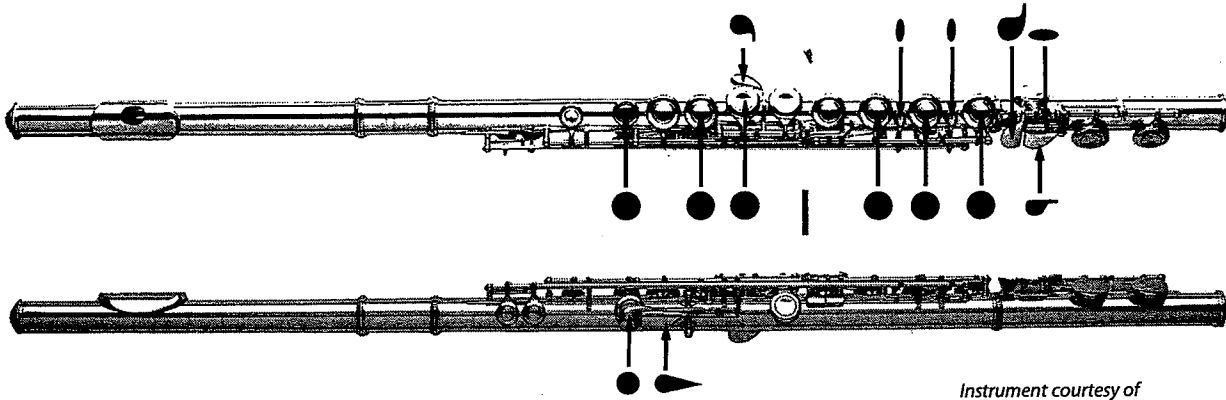
- 1) Optional Additions
  - 2) Optional Additions
  - 3) Optional Additions
  - 4) I Just Died In Your Arms Tonight (Sponsor Song)
- INTERMISSION (Combined Bands)
- 5) The Tempest
  - 6) Funkytown
  - 7) Crazy Jam VII (C Minor Groove)
  - 8) La Vida Es Un Carnival
  - 9) Original Student Composition
  - 10) Symphony
  - 11) 12 Bar Blues

### Graduation - Pomp & Circumstance

**Optional Additions:** (a) Original Student Compositions, (b) Amazing Grace, (c) Blues By Five, (d) Cold Duck Time, (e) It Is Well, (f) Over The Rainbow, (g) Swallowtail Jig, (h) Tenor Madness, (i) You Are Good, (j) Birdland

# 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**

(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 $\flat$**

**B**

or  
(Thumb)

**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 $\flat$**



# B $\flat$ Concert Scale - Fingering Chart

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

Fute/Mallets

Clarinet

Alto Sax

# SCI-TECH BAND 2019-2020 CALENDAR

DRAFT UPDATED 6-6-19

~ August 2019 ~						
Sun	Mon	Tue	Wed	Thu	Fri	Sat
				1	2 Younglife Camp Info Meeting 4:00-7:00pm	3
4 Younglife Camp @ Saranac, NY	5 Younglife Camp @ Saranac, NY	6 Younglife Camp @ Saranac, NY	7 Younglife Camp @ Saranac, NY	8 Younglife Camp @ Saranac, NY	9 Younglife Camp @ Saranac, NY	10
11	12	13	14	15	16	17
c18	19 Teachers' First Day ETA: 4:00pm	20 ETA: 4:00pm	21 ETA: 4:00pm	22 ETA: 4:00pm	23 ETA: 4:00pm	24
25	26 First Day of School -Charlotte Oullette Begins Student Teaching (UMASS) ETA: 5:00pm	27 Open Practice @ 2:30-3:30pm ETA: 5:00pm	28 Leadership Meeting #1 @ Band Room 2:30-3:30pm ETA: 5:00pm	29 Open Practice @ 2:30-3:30pm ETA: 5:00pm	30 Open Practice @ 2:30-3:30pm ETA: Late Younglife Campaigners Friday Night Chillfest #1 @ The Bernice's 5:00-8:00pm (60 Fairfield Street; Springfield, MA 01108)	31

**Notes:** (1) SciTech New Student Step Up Day (Was Wed, July 26)  
 (2) TBD - 2019-2020 Community Music School of Springfield Private Lesson Schedule & Performance Collaborations  
 (3) TBD - 2019-2020 SciTech Band Documentary Road Show Series  
 (4) TBD - 2019-2020 Younglife Committee Meetings (Bernice Only)

## \*BOLD PERFORMANCES ARE MANDATORY

\*PERFORMANCES MAY BE ADDED & CURRENT PERFORMANCES ARE SUBJECT TO CHANGE

TBD = To Be Determined



~ September 2019 ~

Sun	Mon	Tue	Wed	Thu	Fri	Sat
<b>1</b>	<b>2</b> No School	<b>3</b> Extended Day For Teachers 2:35-3:35pm Kindergarten Begins	<b>4</b> MTM Mentor Training Session #1 @ Band Room 2:30-3:15pm (Leadership Team Only) ETA: 5:00pm	<b>5</b> Road Crew Load Truck & Reset Band Room w/ Spare Equipment. 2:30-4:00pm  Pick Up Truck @ 7:00am ETA: 5:00pm	<b>6</b> Basketball Hall of Fame Enshrinement Ceremony Performance @ Court Square (Across From Mass Mutual Center) Meet @ Court Square @ 5pm Meet in the band room @ 2:30pm if you need a ride. Perform 6:30-7:00pm during stroll. <b>MANDATORY for Advanced Band</b> ETA: Late	<b>7</b>
<b>8</b>	<b>9</b> Road Crew Unload Truck & Reset Band Room 2:30-4:00pm Return Truck After School ETA: 5:00pm	<b>10</b> Open Practice @ 2:30-3:30pm Instrument Inventory Check #1 @ 2:30-5:00pm ETA: 6:00pm	<b>11</b> MTM Mentor Training Session #2 @ Band Room 2:30-3:30pm (Leadership Team Only) ETA: 5:00pm	<b>12</b> Younglife Film Shoot #1 @ Band Room 2:30-4:30pm ETA: 5:30pm	<b>13</b> Open Practice @ 2:30-3:30pm Road Crew Load Van For Band Cookout After School ETA: 5:00pm	<b>14</b> Band Family Cookout @ Mr. Bernice's House 1:00-3:00pm *Family Members Invited! *Free 60 Fairfield Street, Springfield, MA 01108 (Near Forest Park Middle School) Raindate 9/21
<b>15</b>	<b>16</b> Leadership Team Meeting #2 @ Band Room 2:30-3:30pm -Road Crew Load Truck & Reset Band Room w/ Spare Equipment. 3:30-4:00pm Pick Up Truck @ 7:00am ETA: 5:00pm	<b>17</b> Extended Day For Teachers 2:35-3:35pm Zanetti MTM Open House Small Ensemble Performance @ Zanetti - Select MTM Student Mentors Meet @ 2:30pm; Perform 5:00-8:00pm ETA: Late	<b>18</b> MTM #1 @ Band Room 2:30-4:00pm Road Crew Unload Truck & Reset Band Room 4:00-4:30pm Return Truck After School ETA: 5:00pm	<b>19</b> Open Practice @ 2:30-3:30pm ETA: 5:00pm	<b>20</b> Younglife Club #1 @ Band Room 2:30-4:00pm ETA: 6:00pm	<b>21</b>
<b>22</b>	<b>23</b> Open Practice @ 2:30-3:30pm Instrument Inventory Check #2 @ 2:30-5:00pm Move Unused To Back Room ETA: 6:00pm	<b>24</b> Open Practice @ 2:30-3:30pm ETA: 5:00pm	<b>25</b> MTM #2 @ Band Room 2:30-4:00pm ETA: 5:00pm	<b>26</b> Band Fun Night 1 - Band Movie Night @ Band Room 2:30-4:30pm ETA: 6:00pm	<b>27</b> Open Practice @ 2:30-3:30pm Younglife Campaigners Friday Night Chillfest #2 @ The Bernice's 5:00-8:00pm (60 Fairfield Street; Springfield, MA 01108) ETA: 5:00pm	<b>28</b>

**29** Leadership Team Meeting #3 @ Band Room 2:30-3:30pm  
PAB: 3:15pm - R  
ETA: 5:00pm

**Notes:**  
 (1) TBD - Puerto Rican Parade Small Ensemble Performance outside Springfield Schools Central Office (1550 Main Street, Springfield, MA 01103) Meet @ 10am - Was Sat 9/7  
 (2) TBD - Classical High Open House Small Ensemble Performance @ 2:00-5:00pm Meet @ 1:00pm (Classical High Condominiums 235 State St; Springfield, MA 01103) - Was Sat. 8/31  
 (3) TBD - Road Crew Load Truck For Classical High Small Ensemble Performance 2:30-3:30pm - Was Fri. 8/30  
 (4) TBD - Younglife Leader Weekend @ Saranac Lake, NY

**~ October 2019 ~**

Sun	Mon	Tue	Wed	Thu	Fri	Sat
		<b>1</b> Extended Day For Teachers 2:35-3:35pm <b>TBD - Full School Open House (Cafe) Meet in band room @ 4:30pm; Perform 5:15-6:05pm; Road Crew set up after school @ 2:30pm &amp; break down after show; MANDATORY for Advanced Band</b> ETA: Late	<b>2</b> MTM #3 @ Band Room 2:30-4:00pm  ETA: 5:00pm	<b>3</b> Load Truck, & Reset Band Room 2:30-4:00pm  Pick Up Truck @ 7:00am ETA: 5:00pm	<b>4</b> Northampton Jazz Festival - Meet @ 12:52pm in band room - Perform @ 5:00-6:00pm <b>MANDATORY FOR ADVANCED BAND</b>  Road Crew Unload Truck After Performance, Put Equipment in 106, & Return Truck  ETA: Late	<b>5</b>
<b>6</b>	<b>7</b> Leadership Team Meeting #4 @ Band Room 2:30-3:30pm & Reset Band Room  Instrument Inventory Check #3 @ 2:30-5:00pm Move Unused To Back Room ETA: 6:00pm	<b>8</b> Zanetti MTM #1 @ Zanetti Gym 3:00-4:00pm  ETA: 5:00pm	<b>9</b> MTM #4 @ Band Room 2:30-4:00pm	<b>10</b> TBD - Band Leader Bowling @ AMF Lanes (291 Burnett Rd, Chicopee, MA 01020) 2:30-5:30pm  ETA: 5:00pm	<b>11</b> Band Fun Night 2 - Band Movie Night @ Band Room 2:30-4:30pm  ETA: Late	<b>12</b>
<b>13</b>	<b>14</b> No School	<b>15</b> Extended Day For Teachers 2:35-3:35pm  Zanetti MTM #2 @ Zanetti Gym 3:00-4:00pm  ETA: 5:00pm	<b>16</b> MTM #5 @ Band Room 2:30-4:00pm  ETA: 5:00pm	<b>17</b> Multiband Pops Concert Field Trip @ UMASS 8:00am-1:30pm (Meet in band room @ 7:45am)  ETA: 5:30pm	<b>18</b> Younglife Club #2 @ Band Room 2:30-4:00pm  ETA: 6:00pm	<b>19</b>
<b>20</b>	<b>21</b> Leadership Team Meeting #5 @ Band Room 2:30-3:30pm  Load Truck, & Reset Band Room 3:30-4:30pm  ETA: 5:00pm	<b>22</b> Zanetti MTM #3 @ Zanetti Gym 3:00-4:00pm  Road Crew Set Up @ Zanetti After School 4:00-5:00pm  ETA: 5:00pm	<b>23</b> MTM #6 @ Band Room 2:30-3:30pm  ETA: 5:00pm	<b>24</b> Trip to visit the UMASS Minuteman Marching Band @ UMASS 4:40-6:10 (Meet @ 2:30pm in band room) - Return to SciTech by 7:45pm  ETA: Late	<b>25</b> Zanetti Elementary School Career Day Performance - Meet @ 7:45am in band room - Perform @ 9:00am <b>MANDATORY FOR ADVANCED BAND</b>  Unload Truck, Reset Band Room, & Return Truck During School ETA: 5:00pm	<b>26</b>
<b>27</b>	<b>28</b> Instrument Inventory Check #4 @ 2:30-5:00pm Move Unused To Back Room ETA: 6:00pm	<b>29</b> Zanetti MTM #4 @ Zanetti Gym 3:00-4:00pm  ETA: 5:00pm	<b>30</b> MTM #7 @ Band Room 2:30-4:00pm  ETA: 5:00pm	<b>31</b> No Practice  ETA: 5:00pm		

**Notes:** (1) TBD - SciTech Middle School Road Shows @ Chestnut, Duggan, Forest Park, Kennedy, Kiley, Van Sickle, STEM Middle, South End Middle, Conservatory, Zanetti  
 (2) Pick Up Truck @ 7:00am; Road Crew Load Truck for Northampton Performance & Reset Band Room for Friday & Monday's Rehearsal 2:30-3:30pm - Was Thu 10/17  
 (3) Live Art Magazine #6 Performance @ Northampton 7:30pm - Academy of Music Theater (274 Main Street, Northampton, MA 01060) Meet in band room @ 2:30pm; **MANDATORY** for Advanced Band Road Crew Unload Truck & Reset Band Room After School 2:30-4:00pm; Return Truck After School - Was Fri 10/18

~ November 2019 ~

Sun	Mon	Tue	Wed	Thu	Fri	Sat
					<b>1</b> Younglife Campaigners Friday Night Chillfest #3 @ The Bernice's 5:00-8:00pm (60 Fairfield Street, Springfield, MA 01108) ETA: Late	<b>2</b> TBD - JMASS BAND DAY @ JMASS
<b>3</b>	<b>4</b> Leadership Team Meeting #6 @ Band Room 2:30-3:30pm ETA: 5:00pm	<b>5</b> No School - Teacher Day ETA: 4:00pm	<b>6</b> MTM #8 @ Band Room 2:30-4:00pm ETA: 5:00pm	<b>7</b> Open Practice @ 2:30-3:30pm ETA: 5:00pm	<b>8</b> Open Practice @ 2:30-3:30pm ETA: 5:00pm	<b>9</b>
<b>10</b>	<b>11</b> No School	<b>12</b> Extended Day For Teachers 2:35-3:35pm Zanetti MTM #5 @ Zanetti Gym 3:00-4:00pm ETA: 5:00pm	<b>13</b> MTM #9 @ Band Room 2:30-4:00pm ETA: 5:00pm	<b>14</b> Band Fun Night 3 - Band Movie Night @ Band Room 2:30-4:30pm ETA: Late	<b>15</b> Open Practice @ 2:30-3:30pm ETA: 5:00pm	<b>16</b>
<b>17</b>	<b>18</b> Leadership Team Meeting #7 @ Band Room 2:30-3:30pm Instrument Inventory Check #5 @ 2:30-5:00pm ETA: 6:00pm	<b>19</b> Zanetti MTM #6 @ Zanetti Gym 3:00-4:00pm ETA: 5:00pm	<b>20</b> MTM #10 @ Band Room 2:30-4:00pm ETA: 5:00pm	<b>21</b> Open Practice @ 2:30-3:30pm ETA: 5:00pm	<b>22</b> Younglife Club #3 @ Band Room 2:30-4:00pm ETA: 5:30pm	<b>23</b>
<b>24</b>	<b>25</b> Open Practice @ 2:30-3:30pm ETA: 5:00pm	<b>26</b> Road Crew Load Truck For Quadrangle Lighting Ceremony After School 2:30-5:00pm @ Springfield Museum Pick Up Truck @ 7:00am ETA: 5:30pm	<b>27</b> No School	<b>28</b> No School	<b>29</b> No School <b>Springfield Quadrangle Lighting Ceremony @ Springfield Museum/Quadrangle Dr. Seuss Museum (21 Edwards Street, Springfield, MA 01103) Band Meet @ 4:00pm -MANDATORY for Advanced Band</b> -Road Crew Meet @ 2:00pm -Perform @ 5:00-6:30pm -Road Crew Load Truck After @ 6:30pm ETA: Late	<b>30</b>

**Notes:** (1) TBD - SciTech Middle School Road Shows @ Chestnut, Duggan, Forest Park, Kennedy, Kiley, Van Sickle, STEM Middle, South End Middle, Conservatory, Zanetti  
 (2) TBD - High School Choice Night @ Location TBD - Meet in Band Room @ 2:30pm (Leadership Team) ETA: Late  
 (3) TBD - Performance with Zanetti Elementary School Chorus  
 (4) TBD - Younglife Fall Weekend (Was 16, 17, 18)  
 (5) TBD - SPS Sports Hall of Fame Induction Ceremony @ Central High School 5:00pm; Road Crew Meet @ 12:00pm; Band Arrive @ 4:30pm; Perform @ 5:15-8:30pm MANDATORY for Advanced Band  
 (6) Road Crew Load Truck & Reset Band Room w/ Spare Equipment 2:30-4:00pm (Springfield Thunderbirds Game); Pickup Truck @ 7:00am - Was Thu 11/1  
 (7) TBD - Springfield Thunderbirds Game @ Mass Mutual Center (1277 Main Street Springfield, MA 01103) Meet in the band room @ 4:15pm (dinner & bus ride) or Meet @ Mass Mutual @ 5:30pm. Perform 6:00-10:00pm. MANDATORY for Advanced Band - Was Fri 11/2  
 (8) TBD - Road Crew Unload Truck & Reset Band Room 2:30-4:00pm - Was Mon 11/5  
 (9) TBD - Younglife Banquet - Chez Josef (176 Shoemaker Ln, Agawam, MA 01001) 5:30pm-8:45pm; Select Students Meet @ 2:30pm - Was Wed 11/6

~ December 2019 ~

Sun	Mon	Tue	Wed	Thu	Fri	Sat
<b>1</b>	<b>2</b> Leadership Team Active Meeting #8 & Leader Road Crew Unload Truck & Reset Band Room After School 2:30-4:00pm Return Truck After School ETA: 5:00pm	<b>3</b> Extended Day For Teachers 2:35-3:35pm Zanetti MTM #6 @ Zanetti Gym 3:00-4:00pm ETA: 5:00pm	<b>4</b> MTM #11 @ Band Room 2:30-4:00pm ETA: 5:00pm	<b>5</b> Open Practice @ 2:30-3:30pm ETA: 5:00pm	<b>6</b> Open Practice @ 2:30-3:30pm Younglife Campaigners Friday Night Chillfest #4 @ The Bernice's 5:00-8:00pm (60 Fairfield Street; Springfield, MA 01108) ETA: Late	<b>7</b>
<b>8</b>	<b>9</b> Open Practice @ 2:30-3:30pm Prep Equipment For Winterfest (put neatly in band room) ETA: 5:00pm	<b>10</b> Road Crew Load Truck For Winterfest After School @ 2:30-4:00pm Pick Up Truck @ 7:00am	<b>11</b> Road Crew Set Up For Winterfest After School @ Chestnut Middle School 2:30-5:30pm Extreme Road Crew 8:00-10:00pm ETA: Late	<b>12</b> Winterfest Dress Rehearsal Field Trip @ Chestnut Middle School 7:35-12:30pm <b>13<sup>th</sup> Annual Winterfest Concert @ Chestnut Middle School 7:00pm (Arrive @ 6:00pm)</b> 355 Plainfield Street; Springfield, MA 01107 <b>MANDATORY FOR ALL</b> Road Crew Move All Band Equipment From Front & Back Hallway In Auditorium After Concert ETA: Late	<b>13</b> Road Crew Break Down For Winterfest (Field Trip For Leaders Only) @ Chestnut 7:35-12:00pm Instrument Inventory Check #6 During School Day Play all instruments from back room & check for repairs Return Truck After School ETA: 5:00pm	<b>14</b>
<b>15</b>	<b>16</b> Band Auditions Prep/Video & Watch Winterfest Video Leadership Team Meeting #9 @ Band Room 2:30-3:30pm ETA: 5:00pm	<b>17</b> Extended Day For Teachers 2:35-3:35pm Band Auditions Prep/Video & Watch Winterfest Video Zanetti MTM #8 - Pizza Party @ Zanetti Gym 3:00-4:00pm ETA: 5:00pm	<b>18</b> Band Auditions Prep/Video & Early Auditions Instrument Inventory Finalize 2:30-4:30pm ETA: 5:00pm	<b>19</b> Band Auditions Prep/Video & Early Auditions ETA: 6:00pm	<b>20</b> Half Day Band Auditions Prep/Video ETA: 3:00pm	<b>21</b>

**Notes:** (1) TBD - Small Ensemble Performance For Court Square Lighting Ceremony 4:30-6:00pm - Was Tues. 12/3  
 (2) TBD - Pickup Truck @ 7:00am Road Crew Load Truck for Classical Performance & Reset Band Room for Monday's Rehearsal 2:30-4:00pm - Was Friday 11/30  
 (3) TBD - A "Classical Holiday" Concert @ Classical Condominiums, 3:00-5:00pm (235 State St. Springfield, MA 01103) Leadership Road Crew Meet @ 12:00pm MANDATORY for Advanced Band  
 ETA: Late - Was Sunday 12/1  
 (4) TBD - Leadership Team Active Meeting #8 & Leader Road Crew Unload Truck & Reset Band Room After School 2:30-4:00pm; Return Truck After School - Was Monday 12/2  
 (5) TBD - Westfield Professor Ed Orgilli Visits the SciTech Band - Was Mon 12/16  
 (6) TBD - Pinsky Railroad Holiday Party Small Ensemble Performance @ Chez Josef (176 Shoemaker Ln, Agawam, MA 01001) Meet @ 2:30pm in Band Room. Perform @ Cocktail Hour 6:00-7:00pm and Dinner 7:30-8:30pm - Was Friday 12/13  
 (7) TBD - Younglife Club #4 (Younglife & Hugs Dinner) @ Cafeteria 2:30-4:00pm

**\*BOLD PERFORMANCES ARE MANDATORY - PERFORMANCES MAY BE ADDED & CURRENT PERFORMANCES ARE SUBJECT TO CHANGE** TBD = To Be Determined

~ January 2020 ~

Sun	Mon	Tue	Wed	Thu	Fri	Sat
			<b>1</b> No School	<b>2</b> Band Auditions Open Practice @ 2:30-3:30pm  ETA: 5:00pm	<b>3</b> Band Auditions Younglife Campaigners Friday Night Chillfest #5 @ The Bernice's 5:00-8:00pm (60 Fairfield Street; Springfield, MA 01108)  ETA: Late	<b>4</b>
<b>5</b>	<b>6</b> No School – Teacher Day  ETA: 4:00pm	<b>7</b> Band Auditions Zanetti MTM #9 @ Zanetti Gym 3:00-4:00pm  ETA: 5:00pm	<b>8</b> Band Auditions TBD - MTM #12 @ Band Room 2:30-4:00pm (or) Band Fun Night 4 @ Band Room 2:30-4:30pm  ETA: 5:30pm	<b>9</b> Band Auditions  TBD - High School Choice Night @ 5:00-7:00pm Central - Meet in Band Room @ 2:30pm (Mandatory for Leadership Team)  ETA: Late	<b>10</b> Open Practice @ 2:30-3:30pm          ETA: 5:00pm	<b>11</b>
<b>12</b>	<b>13</b> Band Auditions  Leadership Team Meeting #10 @ Band Room 2:30-3:30pm Instrument Inventory Check #7 @ 2:30-5:00pm Move Unused To Back Room  ETA: 6:00pm	<b>14</b> Band Auditions Extended Day For Teachers 2:35-3:35pm  Zanetti MTM #10 @ Zanetti Gym 3:00-4:00pm  ETA: 5:00pm	<b>15</b> Band Auditions Final Day MTM #13 @ Band Room 2:30-4:00pm  ETA: 5:00pm	<b>16</b> Audition Results Posted Band Auditions (if necessary)  Open Practice @ 2:30-3:30pm  ETA: 5:00pm	<b>17</b> Audition Results Posted Band Auditions (if necessary)  Open Practice @ 2:30-3:30pm  ETA: 5:00pm	<b>18</b>
<b>19</b>	<b>20</b> No School  ETA: 6:00pm	<b>21</b> Zanetti MTM #11 @ Zanetti Gym 3:00-4:00pm  ETA: 5:00pm	<b>22</b> MTM #14 @ Band Room 2:30-4:00pm  ETA: 5:00pm	<b>23</b> Open Practice @ 2:30-3:30pm  ETA: 5:00pm	<b>24</b> Younglife Club #5 @ Band Room 2:30-4:00pm  ETA: 6:00pm	<b>25</b>
<b>26</b>	<b>27</b> Leadership Team Meeting #11 @ Band Room 2:30-3:30pm  ETA: 5:00pm	<b>28</b> Zanetti MTM #12 @ Zanetti Gym 3:00-4:00pm  ETA: 5:00pm	<b>29</b> MTM #15 @ Band Room 2:30-4:00pm  Music Selection Party – Open To All  ETA: 5:00pm	<b>30</b> Open Practice @ 2:30-3:30pm  ETA: 5:00pm	<b>31</b> Younglife Campaigners Friday Night Chillfest #6 @ The Bernice's 5:00-8:00pm (60 Fairfield Street; Springfield, MA 01108)  ETA: Late	

**Notes:** (1) TBD - The Brianna Fund Benefit Concert @ Evangelical Covenant Church (96 Plumtree Road, Springfield, MA 01118) – was Saturday, January 11<sup>th</sup> or Sunday, January 12<sup>th</sup>  
 (2) TBD – AP Night – was 1/22  
 (3) TBD – Martin Luther King Day Celebration @ Mass Mutual Center 11:00am-1:00pm (1277 Main St., Springfield, MA 01103) – Stage Crew & Mentors/Leaders/Volunteers; Meet @ 10:00am-1:30pm – Was Mon 1/20  
 (4) TBD – Band Fun Night (if there is no Danny Ray Event) – Thu 1/9  
 (5) TBD - Prep Equipment For Danny Ray Event (put neatly in band room) – Was Mon 1/6  
 (6) TBD - Danny Ray Show @ Old First Church (50 Elm Street, Springfield, MA 01103) - Road Crew Meet @ 3pm @ Old First Church (PVT) - Advanced Band Arrive @ 5:00pm for free dinner. Symphonic Band Arrive by 6:00pm. Perform 6:30-7:00pm. Free Illusionist Show Following Performance-Free Admission for Band & Younglife Students -All Are Welcome!-Optional for Band Members-Pick Up Truck @ 7am-Load Truck During Day Was Thu 1/9  
 (7) TBD - Road Crew Unload Truck & Reset Band Room 8:00-11:00am; Return Truck During Lunch @ 12pm - Was Fri 1/10

**\*BOLD PERFORMANCES ARE MANDATORY - PERFORMANCES MAY BE ADDED & CURRENT PERFORMANCES ARE SUBJECT TO CHANGE** TBD = To Be Determined

~ February 2020 ~

Sun	Mon	Tue	Wed	Thu	Fri	Sat
						<b>1</b>
<b>2</b>	<b>3</b> Leadership Team Meeting #12 @ Band Room 2:30-3:00pm Instrument Inventory Check #8 @ 2:30-5:00pm ETA: 6:00pm	<b>4</b> Extended Day For Teachers 2:35-3:35pm Zanetti MTM #13 @ Zanetti Gym 3:00-4:00pm ETA: 5:00pm	<b>5</b> MTM #16 @ Band Room 2:30-4:00pm ETA: 5:00pm	<b>6</b> Open Practice @ 2:30-3:30pm ETA: 5:00pm	<b>7</b> Open Practice @ 2:30-3:30pm ETA: 5:00pm	<b>8</b> Bernice Arrange Piece #1
<b>9</b> Bernice Arrange Piece #1	<b>10</b> Open Practice @ 2:30-3:30pm ETA: 5:00pm	<b>11</b> Zanetti MTM #14 @ Zanetti Gym 3:00-4:00pm ETA: 5:00pm	<b>12</b> MTM #17 @ Band Room 2:30-4:00pm ETA: 5:00pm	<b>13</b> Band Fun Night 4 - Band Movie Night @ Band Room 2:30-4:30pm ETA: 6:00pm	<b>14</b> Rehearsal For UMass Honor Band @ SciTech 2:30-4:00pm MANDATORY FOR SELECTED MEMBERS ETA: 5:00pm	<b>15</b> UMass Honor Band @ UMass Fine Arts Center (Meet @ SciTech 5:15am) MANDATORY FOR SELECTED MEMBERS ETA: Late
<b>16</b>	<b>17</b> No School ETA: 5:00pm	<b>18</b> No School ETA: 5:00pm	<b>19</b> No School ETA: 5:00pm	<b>20</b> No School ETA: 5:00pm	<b>21</b> No School ETA: 5:00pm	<b>22</b>
<b>23</b>	<b>24</b> Leadership Team Meeting #13 @ Band Room 2:30-3:30pm ETA 5:00pm	<b>25</b> TBD - Extended Day For Teachers 2:35-3:35pm Zanetti MTM #15 @ Zanetti Gym 3:00-4:00pm ETA: 5:00pm	<b>26</b> MTM #18 @ Band Room 2:30-3:30pm – Solo & Improvisation Prep for Holyoke Mall Performance & Road Show Prep ETA: 5:00pm	<b>27</b> Instrument Inventory Check (Back Room Only) 2:30-4:00pm MMEA All State Conference - Younglife Campaigners Friday Night Chillfest #7 @ The Bernice's 5:00-8:00pm (60 Fairfield Street; Springfield, MA 01108) ETA: Late	<b>28</b> MMEA All State Conference - World Trade Center, Boston, MA (For Teachers) Younglife Campaigners Friday Night Chillfest #7 @ The Bernice's 5:00-8:00pm (60 Fairfield Street; Springfield, MA 01108) ETA: Late	<b>29</b> MMEA All State Conference - World Trade Center, Boston, MA (For Teachers)

**Notes:**

- (1) TBD - Small Ensemble Performance for The Pioneer Valley Project (Select Students) @ Cedar's (375 Island Pond Rd, Springfield, MA 01118) Meet @ 4:00pm, Event 5-9pm, Perform Set 1: 5:00-6:10pm (Social Hour), Perform Set 2: 6:30-7:30pm (Dinner)
- (2) TBD - Road Crew Set Up For Project Purple @ 3:00pm Basketball Pep Band @ 7pm @ SciTech Gym 3:00pm; ETA: Late
- (3) TBD - SPS Youth Art Month Small Ensemble Performance @ Eastfield Mall @ 5:00-6:00pm; Meet in band room @ 2:30pm (MANDATORY FOR LEADERS)

**\*BOLD PERFORMANCES ARE MANDATORY**

\*PERFORMANCES MAY BE ADDED & CURRENT PERFORMANCES ARE SUBJECT TO CHANGE

TBD = To Be Determined

~ March 2020 ~

Sun	Mon	Tue	Wed	Thu	Fri	Sat
<b>1</b>	<b>2</b> We Want You Letters Distributed Instrument Inventory Check 2:30-4:00pm (Instrument Closet Only) ETA: 5:00pm	<b>3</b> Extended Day For Teachers 2:35-3:35pm Zanetti MTM #16 @ Zanetti Gym 3:00-4:00pm ETA: 5:00pm	<b>4</b> Final SciTech MTM #19 @ Band Room 2:30-4:00pm – Solo & Improvisation Prep for Holyoke Mall Performance & Road Show Prep ETA: 5:00pm	<b>5</b> Pick Up Truck @ 7am Leadership Team Road Crew Loads Truck For Friday & Sunday Performance & Reset Band Room 2:30-3:30pm ETA: 5:00pm	<b>6</b> Holyoke Mall Performance – ALL Band Members Welcome! <b>MANDATORY FOR LEADERS.</b> Meet After School in the Band Room @2:30pm. Set Up, Free Time, Perform, Return by 8:00pm. Pizza included! ETA: Late	<b>7</b>
<b>8</b> A "Classical Spring" Concert @ Classical Condominiums - Meet @ 1:00pm, Perform 2:00-3:00pm (235 State St; Springfield, MA 01103) Leadership Road Crew Meet @ 11:00am <b>MANDATORY</b> for Advanced Band ETA: Late	<b>9</b> Leadership Team Meeting #14 @ Band Room 2:30-3:00pm & Reset Band Room 3:00-4:30pm ETA: 5:00pm	<b>10</b> Zanetti MTM #17 @ Zanetti Gym 3:00-4:00pm Return Truck @ 7am ETA: 5:00pm	<b>11</b> Open Practice @ 2:30-3:30pm ETA: 5:00pm	<b>12</b> Younglife Club #6 @ Band Room 2:30-4:00pm WIN \$100.00! ETA: 6:00pm	<b>13</b> No School – Teacher Day ETA: 5:00pm	<b>14</b>
<b>15</b>	<b>16</b> Open Practice @ 2:30-3:30pm ETA: 5:00pm	<b>17</b> Extended Day For Teachers 2:35-3:35pm Zanetti MTM #18 @ Zanetti Gym 3:00-4:00pm ETA: 5:00pm	<b>18</b> New Leadership Team Info Session @ 2:30-4:00pm Leadership Letters of Intent Distributed to New Candidates ETA: 5:00pm	<b>19</b> 2020-2021 Leadership Letters of Intent Distributed (Letters Due Thursday, April 9, 2020) Band Fun Night 4 – Jengaship Championship @ Band Room 2:30-4:30pm TBD - Meet the Musicians Special Event & Dinner @ Springfield Symphony 4:30-7:30pm ETA: Late	<b>20</b> Open Practice @ 2:30-3:30pm ETA: 5:00pm	<b>21</b>
<b>22</b>	<b>23</b> Leadership Team Meeting #15 & Inventory @ Band Room 2:30-3:30pm ETA: 5:00pm	<b>24</b> Zanetti MTM #19 @ Zanetti Gym 3:00-4:00pm ETA: 5:00pm	<b>25</b> Open Practice & Trombone Horn Move Practice for SciTech Band Day @ 2:30-3:30pm ETA: 5:00pm	<b>26</b> Open Practice @ 2:30-3:30pm ETA: 5:00pm	<b>27</b> Open Practice @ 2:30-3:30pm ETA: 5:00pm	<b>28</b>
<b>29</b>	<b>30</b> Open Practice @ 2:30-3:30pm ETA: 5:00pm	<b>31</b> Extended Day For Teachers 2:35-3:35pm Zanetti MTM #20 @ Zanetti Gym 3:00-4:00pm ETA: 5:00pm	<b>Notes</b> (1) TBD - UMASS Music Education Students visit Jazz Band – Was on Tues 3/3 Thurs. 3/5 (Combined Advanced Band Rehearsal)			

**\*BOLD PERFORMANCES ARE MANDATORY**  
**\*PERFORMANCES MAY BE ADDED & CURRENT PERFORMANCES ARE SUBJECT TO CHANGE**  
 TBD = To Be Determined

~ April 2020 ~

Sun	Mon	Tue	Wed	Thu	Fri	Sat
			<b>1</b> Open Practice @ 2:30-3:30pm ETA: 5:00pm	<b>2</b> Open Practice @ 2:30-3:30pm ETA: 5:00pm	<b>3</b> Open Practice @ 2:30-3:30pm ETA: 5:00pm	<b>4</b>
<b>5</b>	<b>6</b> Leadership Team Meeting #16 @ Band Room 2:30-3:30pm  ETA: 5:00pm	<b>7</b> Road Crew Load Truck For SciTech Band Day @ 2:30-4:30pm  TBD - Potential 5th Annual SciTech Band Date  Pick Up Truck @ 7:00am ETA: 5:00pm	<b>8</b> TBD - 5th Annual SciTech Band Day @ Basketball Hall of Fame (1000 Hall of Fame Ave, Springfield, MA 01105); 6:00-7:30pm; Meet In Band Room @ 2:25pm <b>MANDATORY FOR ALL</b> Road Crew Meet After 1st Lunch in Band Room ETA: Late	<b>9</b> Final Leadership Letters of Intent Due  Reset Band Room During Day, Organize Band Room & TBD - Return Truck During School @ 2:30-3:30pm  Instrument Inventory #10 During Day @ 2:30-3:30pm ETA: 5:00pm	<b>10</b> No School	<b>11</b>
<b>12</b>	<b>13</b> No School	<b>14</b> No School	<b>15</b> No School	<b>16</b> No School	<b>17</b> No School	<b>18</b>
<b>19</b>	<b>20</b> New Student Outreach Calling Party @ Band Room 3:30-6:00pm  ETA: 7:00pm	<b>21</b> Extended Day For Teachers 2:35-3:35pm  Zanetti MTM #21 @ Zanetti Gym 3:00-4:00pm  ETA: 5:00pm	<b>22</b> Open Practice @ 2:30-3:30pm  ETA: 5:00pm	<b>23</b> Open Practice @ 2:30-3:30pm  ETA: 5:00	<b>24</b> Younglife Campaigners Friday Night Chillfest #8 @ The Bernice's 5:00-8:00pm (60 Fairfield Street, Springfield, MA 01108)  ETA: Late	<b>25</b>
<b>26</b>	<b>27</b> 2020-2021 Leadership Team Interviews After School 2:30-6:00pm  ETA: Late	<b>28</b> Extended Day For Teachers 2:35-3:35pm  Zanetti MTM #22 @ Zanetti Gym 3:00-4:00pm  ETA: 5:00pm	<b>29</b> Drum Major Auditions 2:30-4:00pm  ETA: 5:00pm	<b>30</b> Open Practice @ 2:30-3:30pm  Massachusetts All State Lions Band - Holiday Inn Boston-Dedham Hotel & Conference Center (55 Ariadne Rd/Dedham MA 02026) 7am  ETA: 5:00pm		

**Notes:** (1) TBD - Middle School Scheduling & Recruiting Visits  
 (2) TBD - Young@Heart Performance; Meet @ SciTech Sports Complex @ 10:00am; Road Crew Meet @ SciTech @ 7:00am; Perform @ 3:00pm - John M. Greene Hall (60 Elm Street, Northampton, MA 01060) MANDATORY for Advanced Band - Was Sun. 4/19  
 (3) TBD - Young@Heart In-School Library Rehearsal #1 9:10-12:20 (Periods 2-3) / TBD - Young@Heart In-School Library Rehearsal #2 9:10-12:20 (Periods 2-3)  
 (4) TBD - Zanetti PTO Performance 6:30-6:40pm - Zanetti Mentors - Mentors after school - Was Fri 4/3  
 (5) Massachusetts All State Lions Band - Holiday Inn Boston-Dedham Hotel & Conference Center (55 Ariadne Rd/Dedham MA 02026) 7am - Was Thu 4/30  
 (6) Massachusetts All State Lions Band - Holiday Inn Mansfield (31 Hampshire St/Mansfield MA 02048) Performance @ 2:00pm - Was Sat 5/2

**\*BOLD PERFORMANCES ARE MANDATORY - PERFORMANCES MAY BE ADDED & CURRENT PERFORMANCES ARE SUBJECT TO CHANGE** TBD = To Be Determine



~ May 2020 ~

Sun	Mon	Tue	Wed	Thu	Fri	Sat
<b>3</b>	<b>4</b> Final Leadership Meeting #17 @ Band Room 2:30-3:15pm ETA: 5:00pm	<b>5</b> Open Practice @ 2:30-3:30pm Pick Up Truck @ 7:00am ETA: 5:00pm	<b>6</b> Road Crew Set Up For ArtsAlive After School @ Chestnut Middle School 2:30-5:30pm Extreme Road Crew 8:00-10:00pm ETA: Late	<b>7</b> ArtsAlive Dress Rehearsal Field Trip @ Chestnut Middle School 7:35-12:30pm <b>14<sup>th</sup> Annual ArtsAlive Concert @ Chestnut Middle School 7:00pm (Arrive @ 6:00pm)</b> 355 Plainfield Street; Springfield, MA 01107 <b>MANDATORY FOR ALL</b> Road Crew Move All Band Equipment From Lobby & Cafeteria To Auditorium After ArtsAlive ETA: Late	<b>8</b> Road Crew Break Down For ArtsAlive (Field Trip For Leaders Only) @ Chestnut 7:35-12:00pm Load Truck for Pancake Breakfast ETA: 5:00pm	<b>9</b> World's Largest Pancake Breakfast @ Downton Springfield 7:00am-10:00am - Meet on the Corner of Falcon's Way & Main Street (on the side of the Mass Mutual Center) Band Meet @ 7:00am <b>MANDATORY FOR ALL</b> Road Crew meet @ 5:00am Road Crew Load Truck After Performance ETA: 12:00pm
<b>10</b>	<b>11</b> Reset Band Room During Day & Return Truck During/After School -Instrument Inventory Check #11 During School ETA: 5:00pm	<b>12</b> Extended Day For Teachers 2:35-3:35pm Drop Off Truck @ 7:00am ETA: 5:00pm	<b>13</b> Final Outreach MTM @ Gerena Elementary School 2:30-6:00pm; Meet @ 2:30 in the band room ETA: 5:00pm	<b>14</b> TBD - Music is Power (Music Production Outreach Event) 5:00-7:00pm @ Library Road Crew set up for event @ 2:30pm ETA: Late	<b>15</b> New 2020-2021 Leadership Team Posted -Final Younglife Club #7 @ Bounce House 2:30-4:00pm -ETA: 5:00pm (Potential Date Pending Weather) ETA: 6:00pm	<b>16</b>
<b>17</b>	<b>18</b> Instrument Inventory Check #11 (Finalize) @ 2:30-4:30pm TBD-New President & Vice President meeting @ Costco, Prep for Leader Meeting #1 ETA: Late	<b>19</b> Gerena Elementary School Band Concert - Small Ensemble Performance; Meet @ 2:30pm in the band room. (Perform @ 6:00pm) <b>MANDATORY FOR LEADERS</b> Pick Up Truck @ 7:00am ETA: Late	<b>20</b> Road Crew Set Up For Class Day After School 2:30-5:30pm @ SciTech Gym ETA: 6:00pm	<b>21</b> Class Day Dress Rehearsal Field Trip @ SciTech Gym <b>Last Period Meet @ 12:49pm</b> Final Full Band Rehearsal <b>MANDATORY FOR ALL</b> ETA: 5:00pm	<b>22</b> Class Day @ SciTech Gym 7:30am <b>MANDATORY FOR ALL</b> New Leaders Break Down After Class Day -New Team Leadership Barbeque @ Mr. Bernice's House 3:00-6:00pm <b>MANDATORY FOR NEW LEADERS (ETA: Late)</b> 60 Fairfield Street; Springfield, MA 01108 (Near Forest Park Middle School)	<b>23</b>
<b>24</b>	<b>25</b> No School	<b>26</b> Open Practice & Next Year Prep @ 2:30-3:30pm ETA: 5:00pm	<b>27</b> Open Practice & Next Year Prep @ 2:30-3:30pm ETA: 5:00pm	<b>28</b> Open Practice & Next Year Prep @ 2:30-3:30pm ETA: 5:00pm	<b>29</b> Open Practice & Next Year Prep @ 2:30-3:30pm ETA: 5:00pm	<b>30</b>
<b>31</b>	<b>Notes:</b> (1) TBD - AP Music EXAM 8:00am - Was Mon. 5/13. (2) TBD - Prom (3) TBD - New England Public Radio Arts & Humanities Award Performance @ Log Cabin 500 Easthampton Rd, Holyoke, MA 01040 5:30-9:30pm (Tuesday, May 5 <sup>th</sup> ) <b>MANDATORY - ALL</b> (4) TBD - Road Crew Set Up For International Fair After School 2:30-5:00pm @ SciTech Gym (Thursday) (5) TBD - International Fair @ SciTech Gym 5:00-7:00pm; Meet In Band Room @ 4:45pm; Perform @ 7:30pm <b>MANDATORY FOR ALL</b> Road Crew Break Down & Set Up Band Room After Fair @ 8:00-9:00pm					

\*BOLD PERFORMANCES ARE MANDATORY - PERFORMANCES MAY BE ADDED & CURRENT PERFORMANCES ARE SUBJECT TO CHANGE

TBD = To Be Determined

~ June 2020 ~

Sun	Mon	Tue	Wed	Thu	Fri	Sat
	<b>1</b> Next Year Prep 2:30-3:30pm ETA: 5:00pm	<b>2</b> Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	<b>3</b> Next Year Prep 2:30-3:30pm ETA: 5:00pm	<b>4</b> Next Year Prep 2:30-3:30pm ETA: 5:00pm	<b>5</b> Road Crew Set Up For Band Banquet After School 2:30-4:00pm @ SciTech Cafeteria -Annual Band Family Banquet @ SciTech Cafeteria 6:00pm Road Crew Break Down After Band Banquet @ SciTech Cafeteria 9:00pm Next Year Prep 2:30-3:30pm ETA: Late	<b>6</b>
<b>7</b>	<b>8</b> Next Year Prep 2:30-3:30pm ETA: 5:00pm	<b>9</b> Next Year Prep 2:30-3:30pm ETA: 5:00pm	<b>10</b> Pick Up Truck @ 7:00am Load truck for graduation during school day. ETA: 5:00pm	<b>11</b> Leadership Road Crew Field Trip For Graduation Set Up @ Symphony Hall 7:35am-12:00pm <b>Graduation @ Symphony Hall 6:00pm (Meet in Band Room @ 2:30pm or Arrive @ Symphony Hall @ 3:45pm) - 34 Court Street; Springfield, MA 01103</b> <b>MANDATORY FOR ALL</b> Road Crew Break Down After Graduation (Put All Equipment in Loading Dock) @ Symphony Hall 8:00pm ETA: Late	<b>12</b> Leadership Road Crew Field Trip For Graduation Break Down @ Symphony Hall 7:35am-12:00pm Reset Band Room For 2020-2021 Final Instrument Inventory Check #12 During School Day & After School 2:30-4:30pm Return Truck After School ETA: 5:00pm	<b>13</b>
<b>14</b>	<b>15</b> Next Year Prep 2:30-3:30pm ETA: 5:00pm	<b>16</b> Next Year Prep 2:30-3:30pm ETA: 5:00pm	<b>17</b> Next Year Prep 2:30-3:30pm ETA: 5:00pm	<b>18</b> TBD - Zanetti Showcase Small Ensemble Performance @ Zanetti (2 <sup>nd</sup> to last day of school); Meet @ 7:45am in Band Room; Perform @ 9:15am & @ 1:45pm for Step Up Day <b>MANDATORY FOR NEW LEADERS</b> -Collect Zanetti Instruments ETA: 5:00pm	<b>19</b> Last Day of School (Half Day) ETA: 5:00pm	<b>20</b>
<b>21</b>	<b>22</b> ETA: 5:00pm	<b>23</b> ETA: 5:00pm	<b>24</b> ETA: 5:00pm	<b>25</b> ETA: 5:00pm	<b>26</b>	<b>27</b>

**Notes:** (1) TBD - Road Crew Load Truck for Forest Park Performance During School Day, Pick Up Truck @ 7:00am - Wednesday, June 3<sup>rd</sup>  
 (2) TBD - Road Crew Meet @ 2:30pm in Band Room, Concert in the Park Performance Series @ Forest Park Amphitheater, Meet @ 6:30pm; Perform 6:30-7:45pm MANDATORY FOR ALL, Road Crew load truck after performance.  
 (3) TBD - Road Crew Unload Truck & Reset Band Room During School Day, Return Truck After School - Friday, June 5<sup>th</sup>

**\*BOLD PERFORMANCES ARE MANDATORY - PERFORMANCES MAY BE ADDED & CURRENT PERFORMANCES ARE SUBJECT TO CHANGE** TBD = To Be Determined

# 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 <sup>o</sup>
Minor	i	ii <sup>o</sup>	III	iv	v	VI	VII

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

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

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

-Chord progressions can be used in any key

# SMART MUSIC

## HOW TO LOGIN TO SMART MUSIC

- 1) Open Smart Music
- 2) Click "Create Login"
- 3) Complete Login Information & Click Next
- 4) Complete Contact Information & Click Next
- 5) Click "Student"
- 6) Click "Add School"
  - Choose "Springfield Science & Tech Hs"
  - If the school does not appear, expand the mile range
- 7) Select how many years you have been performing & your instrument
- 8) Under "Classes", click "Enroll in a class..."
- 9) Concert Band & Jazz Band Students Choose "Concert & Jazz Band"  
Symphonic Band Students Choose "Symphonic Band"
- 10) You are ready to use Smart Music

## HOW TO USE SMART MUSIC

- 1) Login & make sure the microphone is connected
- 2) Click on your class to access specific playing assignments (or)
- 3) Click the playlist(s) to access all class music
  - Repertoire playlists contain music recordings that you can listen to and/or play along with
  - Smart Music playlists include specific recordings that allow you to access the sheet music as well (make sure you choose your instrument at the top)
  - You can click "My Part" if you want to play along with your part and/or adjust the tempo if you wish
  - For certain Smart Files, make sure you click off "Follow Me" off before playing along
- 4) Click "Find Music" to find thousands of other solos, exercises, method books, jazz improvisation exercises, sight-reading exercises, and band selections.
- 5) Have fun & practice hard!

## HOW TO COMPLETE ASSIGNMENTS

- 1) Click on your assignment
- 2) You can click "My Part" if you want to play along with your part and/or adjust the tempo if you wish
- 3) Click "Start Take" and record
- 4) When complete, click "Submit"



# **Holiday Solos - Duets - Trios - Quartets**

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

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

## **DUETS**

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

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

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

## **CIRCLE YOUR CHOICE ABOVE**

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

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

# 12 BAR BLUES

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

## 12 Bar Blues Progression

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

## 12 Bar Blues Licks

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

2) 4-b3-1

3) 1-b3-4

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

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

6) 1-b3-4-b5-5

Solos

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

2) 4-b3-1

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

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

## Walking Bass Line - C Instruments

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

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

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

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

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

## ADVANCED MUSIC

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

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)*

25 *f*

28 *p*

31

32

33 *f* *tr* *mf* *tr* *tr*

36 *f* *p*

Detailed description: This page of a musical score for flute contains six staves of music, numbered 25 through 36. The music is written in treble clef with a key signature of one sharp (F#).  
- Staff 25: Starts with a dynamic marking of *f* (forte). It features a series of eighth notes with slurs, followed by a half note.  
- Staff 28: Starts with a dynamic marking of *p* (piano). It continues with eighth notes and slurs.  
- Staff 31: Features a series of eighth notes with slurs, including some beamed sixteenth notes.  
- Staff 32: Continues with eighth notes and slurs.  
- Staff 33: Includes dynamic markings *f*, *tr* (trill), and *mf* (mezzo-forte). It features a trill on the first measure, followed by eighth notes and slurs.  
- Staff 36: Starts with a dynamic marking of *f*, then transitions to *p* (piano) towards the end of the staff. It includes a trill and ends with a 2/4 time signature.

40 *Allegro*  $\text{♩} = 144$   
12

57 *dim.* *p*

62 *sf*

68 *f* 2

74 *p* *f* 2

80 *p* *mf*

86 3 3

92

Detailed description of the musical score: The score is for a flute part in 2/4 time, marked 'Allegro' with a tempo of 144 beats per minute. It begins at measure 40 with a forte (*f*) dynamic. The first system (measures 40-56) includes a 12-measure rest. The second system (measures 57-61) features a *dim.* (diminuendo) marking and a piano (*p*) dynamic. The third system (measures 62-67) ends with a fortissimo (*sf*) dynamic. The fourth system (measures 68-73) is marked *f* and includes a 2-measure rest. The fifth system (measures 74-79) starts with a piano (*p*) dynamic and ends with a fortissimo (*f*) dynamic and a 2-measure rest. The sixth system (measures 80-85) begins with a piano (*p*) dynamic and ends with a mezzo-forte (*mf*) dynamic. The seventh system (measures 86-91) contains two triplet markings (3). The eighth system (measures 92-97) continues the melodic line.

96



102



107



111



115



121



128



134





140 *espressivo*  
*p*

146 *mf*

152

156 *f*

160 *p*

168

172 *f* *f*

177 *2*

Detailed description: This page of a musical score for flute, measures 140 to 177, is written in treble clef. It features various musical notations including slurs, accents, and dynamic markings. Measure 140 starts with a slur over a series of eighth notes, followed by a dynamic marking of *p* and the instruction *espressivo*. Measure 146 has a dynamic marking of *mf*. Measure 156 has a dynamic marking of *f*. Measure 160 begins with a four-measure rest marked with a '4' and a dynamic marking of *p*. Measure 172 has two dynamic markings of *f*. Measure 177 ends with a two-measure rest marked with a '2'. The key signature has one sharp (F#).

183 *meno f*

189 *leggiero*

194

198

202 *cresc.*

205 *f p* *leggiero*

210 *p*

215 *mf*

# Flûte

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

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 (v) are present. Technical challenges are indicated by fingering numbers (5) and a double bar line with a '2' above it. The score concludes with a final measure at 248.

Allegro maestoso

**A** Solo

30

35

40

44 Tutti **B** Solo

49

53

57 Tutti 2 Solo

62

65

70

74 **C** Tutti 3

Flauto solo

81 Solo

Musical staff 81-84: Flute solo, treble clef, key signature of one sharp (F#). The staff contains a series of eighth and sixteenth notes with various articulations including slurs and trills.

85

Musical staff 85-88: Continuation of the flute solo with slurs and trills.

89

Musical staff 89-92: Flute solo, treble clef, key signature of one sharp. Includes a trill, a box labeled 'D', the word 'Tutti', a fermata with the number '11', and the word 'Solo'.

104

Musical staff 104-107: Flute solo, treble clef, key signature of one sharp. Includes the word 'Tutti', a fermata, and the word 'Solo'.

110

Musical staff 110-113: Flute solo, treble clef, key signature of one sharp. Includes the word 'Tutti', a box labeled 'E', a fermata with the number '2', and the word 'Solo'.

115

Musical staff 115-118: Flute solo, treble clef, key signature of one sharp. Includes the word 'Tutti', a fermata, and the word 'Solo'.

121

Musical staff 121-124: Flute solo, treble clef, key signature of one sharp. The staff contains a series of eighth and sixteenth notes with slurs.

124

Musical staff 124-127: Flute solo, treble clef, key signature of one sharp. Includes trills and slurs.

128

Musical staff 128-131: Flute solo, treble clef, key signature of one sharp. Includes trills and slurs.

131

Musical staff 131-134: Flute solo, treble clef, key signature of one sharp. Includes trills and slurs.

134

Musical staff 134-137: Flute solo, treble clef, key signature of one sharp. Includes trills and slurs.

Flauto solo

138

143

148

154

158

162

167

171

175

180

183

Flauto solo

188 *tr*

Musical staff 188-192: Treble clef, key signature of one sharp (F#). Measure 188 starts with a 7-measure rest. The staff contains eighth-note patterns with slurs and trills. Measure 192 features a trill.

193 **H** Tutti 3 Solo *tr*

Musical staff 193-200: Treble clef, key signature of one sharp. Measure 193 has a 3-measure rest. Measure 194 contains a trill. Measure 195 has a 3-measure rest. Measure 196 has a 7-measure rest. Measure 197 has a 7-measure rest. Measure 198 has a 7-measure rest. Measure 199 has a 7-measure rest. Measure 200 has a 7-measure rest.

201

Musical staff 201-203: Treble clef, key signature of one sharp. Measure 201 has a 7-measure rest. Measure 202 has a 7-measure rest. Measure 203 has a 7-measure rest.

204 *tr*

Musical staff 204-207: Treble clef, key signature of one sharp. Measure 204 has a 7-measure rest. Measure 205 has a 7-measure rest. Measure 206 has a 7-measure rest. Measure 207 has a 7-measure rest.

208 *tr* Tutti 5 Solo *tr* Tutti 3

Musical staff 208-215: Treble clef, key signature of one sharp. Measure 208 has a 5-measure rest. Measure 209 has a 5-measure rest. Measure 210 has a 5-measure rest. Measure 211 has a 5-measure rest. Measure 212 has a 5-measure rest. Measure 213 has a 5-measure rest. Measure 214 has a 5-measure rest. Measure 215 has a 5-measure rest.

1 Adagio non troppo Solo **I**

Musical staff 1-9: Treble clef, key signature of one sharp, common time. Measure 1 has a 9-measure rest. Measure 2 has a 9-measure rest. Measure 3 has a 9-measure rest. Measure 4 has a 9-measure rest. Measure 5 has a 9-measure rest. Measure 6 has a 9-measure rest. Measure 7 has a 9-measure rest. Measure 8 has a 9-measure rest. Measure 9 has a 9-measure rest.

13

Musical staff 13-15: Treble clef, key signature of one sharp. Measure 13 has a 7-measure rest. Measure 14 has a 7-measure rest. Measure 15 has a 7-measure rest.

16 *tr*

Musical staff 16-18: Treble clef, key signature of one sharp. Measure 16 has a 7-measure rest. Measure 17 has a 7-measure rest. Measure 18 has a 7-measure rest.

19 *tr*

Musical staff 19-21: Treble clef, key signature of one sharp. Measure 19 has a 7-measure rest. Measure 20 has a 7-measure rest. Measure 21 has a 7-measure rest.

22 *tr*

Musical staff 22-24: Treble clef, key signature of one sharp. Measure 22 has a 7-measure rest. Measure 23 has a 7-measure rest. Measure 24 has a 7-measure rest.

24 

26 

30 

33 

36 

40 

44 

47 

50 

53 

60 



Rondo. Tempo di Menuetto

Flauto solo

1 Solo

7 Tutti **M** Solo tr

38

42 tr

49

56 Tutti **N** Solo

62 Tutti 3

70 Solo

76 tr

80 **O** Tutti Solo

85 (4)

90 Tutti  
11

107 **P** Solo

114

Fl. 119 tr

125 tr  
*f p f p*

131 **Q** tr

136 *f p*

142

149 **R**  
*fp fp*

155

Flauto solo

160 *f*

Musical staff 160-164: Treble clef, key signature of one sharp (F#). The staff contains a series of eighth-note triplets, starting with a quarter rest. The dynamics are marked *f* (forte) at the end of the staff.

165

Musical staff 165-170: Treble clef, key signature of one sharp. The staff contains eighth-note triplets and trills (tr) over eighth notes.

171 *Tutti* **S** Solo

Musical staff 171-181: Treble clef, key signature of one sharp. The staff contains eighth-note triplets and a sixteenth-note sextuplet (6). The dynamics are marked *Tutti* and *Solo*. A trill (tr) is present at the end of the staff.

182

Musical staff 182-187: Treble clef, key signature of one sharp. The staff contains sixteenth-note runs and eighth-note triplets.

188

Musical staff 188-192: Treble clef, key signature of one sharp. The staff contains eighth-note runs and trills (tr).

193 *Tutti* *Solo* *Tutti*

Musical staff 193-199: Treble clef, key signature of one sharp. The staff contains eighth-note runs and trills. Dynamics are marked *Tutti*, *Solo*, and *Tutti*.

200 *Tutti*

Musical staff 200-205: Treble clef, key signature of one sharp. The staff contains eighth-note runs and trills. Dynamics are marked *Tutti*.

206 *Solo*

Musical staff 206-210: Treble clef, key signature of one sharp. The staff contains eighth-note runs. Dynamics are marked *Solo*.

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

Musical staff 211-219: Treble clef, key signature of one sharp. The staff contains eighth-note runs and trills. Dynamics are marked *Tutti* and *Solo*. A trill (tr) is present at the end of the staff.

220

Musical staff 220-224: Treble clef, key signature of one sharp. The staff contains eighth-note runs and trills (tr).

225

Musical staff 225-229: Treble clef, key signature of one sharp. The staff contains eighth-note runs and trills (tr).

230 Flauto solo Tutti

Musical staff 230: Flute solo with triplets and tutti marking.

235 Solo U f

Musical staff 235: Flute solo with trills and forte marking.

241

Musical staff 241: Flute solo with slurs and triplets.

246 Tutti 5

Musical staff 246: Flute tutti with triplets and a five-measure rest.

256 Solo V

Musical staff 256: Flute solo with slurs and a dynamic marking.

260 f

Musical staff 260: Flute solo with trills and forte marking.

266

Musical staff 266: Flute solo with slurs.

269

Musical staff 269: Flute solo with trills.

273 Tutti

Musical staff 273: Flute tutti with trills.

278 13

Musical staff 278: Flute solo with a long rest.

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 Ebsus4/Ab Eb

S

A

T

B

# *SciTech Band Audition*

## **SYMPHONIC BAND AUDITION REQUIREMENTS**

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

### **Additional Instructions**

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

## **CONCERT BAND & JAZZ BAND AUDITION REQUIREMENTS**

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

### **Additional Instructions**

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



# SYMPHONIC BAND AUDITION SCALE LIST

## **Instrument Key**

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

Bb Instruments: Clarinet Trumpet, Tenor Sax

Eb Instruments: Alto Sax, Baritone Sax

## **Concert Bb Major Scale**

C Instruments: Bb C D Eb F G A Bb

Bb Instruments: C D E F G A B C

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

## **Concert Bb Blues Scale**

C Instruments: Bb Db Eb E F Ab Bb

Bb Instruments: C Eb F Gb G Bb C

Eb Instruments: G Bb C Db D F G

## **Concert Bb Chromatic Scale**

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

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

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



**SciTech Band**

THE PRIDE OF SPRINGFIELD

# AUDITION SCORE SHEET

(or Test Score Sheet)

Name: \_\_\_\_\_

I am auditioning for  Concert Band  Jazz Band

Stomp Percussion Ensemble  Other \_\_\_\_\_

Please check all that apply.

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



# Audition Prepared Solo - Symphonic Band

Flute

## Variations on Auld Lang Syne

arr. Bernice

Moderato

*mf*

*p*

*f*

# Audition Prepared Solo - ADVANCED BAND

Flute

Variations on Auld Lang Syne

arr. Bernice

Moderato

*mf*

*p*

*f*

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

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

$\text{♩} = 152$

7

9

*mf*

12

17

22

25

27

32

33

*mf*

38

42

*mf*

43

49 50

Musical staff 49-53: Treble clef, key signature of two flats, 4/4 time. Measures 49-53 contain eighth-note patterns with accents and slurs. A box containing the number 50 is positioned above measure 50.

54 58

Musical staff 54-58: Treble clef, key signature of two flats, 4/4 time. Measures 54-58 contain eighth-note patterns with accents and slurs. A box containing the number 58 is positioned above measure 58.

59 To Coda

Musical staff 59-64: Treble clef, key signature of two flats, 4/4 time. Measures 59-64 contain eighth-note patterns with accents and slurs. The text "To Coda" is written above the end of the staff.

65 68 76

Musical staff 65-77: Treble clef, key signature of two flats, 4/4 time. Measures 65-77 contain eighth-note patterns with accents and slurs. A box containing the number 68 is above measure 68, and a box containing the number 76 is above measure 76. A fermata is placed over measure 76. A dynamic marking of *ff* is below measure 76.

78 dim.

Musical staff 78-82: Treble clef, key signature of two flats, 4/4 time. Measures 78-82 contain eighth-note patterns with accents and slurs. A dynamic marking of *dim.* is below measure 82.

83 Solo

Musical staff 83-87: Treble clef, key signature of two flats, 4/4 time. Measures 83-87 contain eighth-note patterns with accents and slurs. A box containing the number 5 is above measure 85. A dynamic marking of *mp* is below measure 83, and a dynamic marking of *mf* is below measure 85. The text "Solo" is written above measure 85.

92 D.S. al Coda

Musical staff 92-93: Treble clef, key signature of two flats, 4/4 time. Measures 92-93 contain eighth-note patterns with accents and slurs. The text "D.S. al Coda" is written above measure 92.

94 Coda

Musical staff 94-98: Treble clef, key signature of two flats, 4/4 time. Measures 94-98 contain eighth-note patterns with accents and slurs. A dynamic marking of *fp* is below measure 94, and a dynamic marking of *ff* is below measure 98. The text "Coda" is written above measure 94.

C

# BLUE MOON

Handwritten musical score for the song "Blue Moon". The score is written in C major and consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (Bb), and a common time signature (C). The music is written in a melodic style with various chordal accompaniments. The chords are written above the notes. The score includes a repeat sign at the end of the first staff and a double bar line at the end of the second staff. The final staff ends with a double bar line and repeat dots.

Chords and notes for each staff:

- Staff 1: Eb Cm Fmi Bb7 Eb Cm Fmi Bb7
- Staff 2: Eb Cm Fmi7 Eb Ab Eb Bb7
- Staff 3: Eb Cm Fmi Bb7 Eb Cm Fmi Bb7
- Staff 4: Eb Cm Fmi7 Eb Fmi7 Eb
- Staff 5: Fmi7 Bb7 Eb Fmi7 Bb7 Eb
- Staff 6: Abmi Db7 Gb Bb F7 Fmi7 Bb7
- Staff 7: Eb Cm Fmi7 Bb7 Eb Cm Fmi Bb7
- Staff 8: Eb Cm Fmi7 Eb Bb7
- Staff 9: Eb Fmi7 Eb



# Blues By Five

Red Garland

The musical score consists of three staves of music in 4/4 time, key of B-flat major. The first staff begins with a treble clef and a key signature of one flat. The melody starts with a quarter note G4, followed by a repeat sign. The second staff continues the melody with a dotted quarter note G4, a quarter note A4, and a quarter note B4. The third staff concludes the piece with a quarter note G4, a quarter note F4, and a quarter note E4. Chord changes are indicated above the staff: Bb7 at the start of the first staff, Eb7 at the start of the second staff, Bb7 above the second measure of the second staff, F7 at the start of the third staff, Bb7 above the fourth measure of the third staff, and F7 above the fifth measure of the third staff.

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Blues By Five is a 12-bar blues where sections of the motivic melody are transposed to match the chord changes. This was originally played with a medium-swing feel.

For your use

Four blank musical staves are provided for practice, each consisting of five horizontal lines.



# Supplemental Material - Blues By Five

## Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

$B^{\flat 7}$	$E^{\flat 7}$	$F^7$	$B^{\flat 7}$	$E^{\flat 7}$	$F^7$
---------------	---------------	-------	---------------	---------------	-------

3	$b7$	$b7$	9	13	5
$b7$	3	3	$b7$	3	3
1	1	1	3	$b7$	$b7$

## Useful scales

$B^{\flat}$  Blues Scale

1    $b3$    4    $b5$    5    $b7$    1

## Sample Bass Line

$B^{\flat 7}$

1 3 4 #4 5 4 3 2 1 5 6  $b7$  1 3 6 5

$E^{\flat 7}$   $B^{\flat 7}$

1 3 5 3 3 1  $b7$  6  $b6$  1 2 3 2 1  $b7$  6  $b6$

$F^7$   $B^{\flat 7}$   $F^7$

1 3 5 1  $b7$  6 5  $b5$  1 3 4 #4 1  $b7$  6 5

## Guitar Voicings

$B^{\flat 7}$	$E^{\flat 7}$	$F^7$	$F^7$	$F^7$
---------------	---------------	-------	-------	-------

6fr.   4fr.   6fr.   6fr.   6fr.



# Flute

## Canon Remix

Pachelbel / Arr. Bernice

5

4

*mf*

13

10

21

17

29

24

37

31

38

45

*f*

53

61

51

8

*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, Em, 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



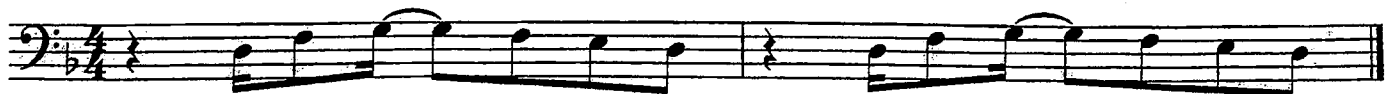
E G A G F# E E G A G F# E

## 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 rit. f

# Carol of The Bells

## Quartet Version

arr. Turgeon & Bernice

Bass Line - C  
-Flute

The musical score is written on a single treble clef staff with a key signature of two flats (B-flat and E-flat) and a common time signature. The piece consists of several measures with various dynamics and performance instructions:

- Measures 1-7: *mp* (mezzo-piano)
- Measure 8: *rit.* (ritardando)
- Measures 9-14: **A** *a tempo - Repeat 4x*
- Measures 15-21: *f* (forte)
- Measures 22-28: **B**
- Measures 29-30: **C**
- Measures 31-36: *mf* (mezzo-forte), **D** *Repeat 3x*, *f* (forte)
- Measures 37-40: **E**, *rit.* (ritardando)

C

# CHAMELEON

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

(MED. PUNK)

**INTRO**

(BASS) N.C.

**A**

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

BASS CONT. SIM.

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

**B**

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

B $\flat$ -7 Eb7 N.C.

# Chameleon Bass Line

Score

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

- C**: Treble clef, C major key signature.
- Bb**: Treble clef, Bb major key signature.
- Eb**: Treble clef, Eb major key signature.
- Bass Clef High**: Bass clef, Bb major key signature.
- Bass Clef Low**: Bass clef, Eb major key signature.

The music is written in a style that suggests a bass line for a chameleon, with a focus on rhythmic patterns and melodic movement across the different registers.





# Flute

## Cheer # 1

arr. Bernice

Watch Conductor  
Slow-Fast

optional *8va*

5



# Cold Duck Time

Eddie Harris

F7                      B $\flat$ 7                      F7  
 B $\flat$ 7                      F7                      B $\flat$ 7                      F7  
 B $\flat$ 7                      D $\flat$ MA7                      E $\flat$ MA7                      F7

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Cold Duck Time has a 12-bar form, but it does not use the typical 12-bar blues chord progression. It was originally played with a straight-eighth feel.

For your use



# Supplemental Material - Cold Duck Time

## Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

F<sup>7</sup> B<sup>b7</sup> D<sup>bMA7</sup> E<sup>bMA7</sup> F<sup>7</sup> B<sup>b7</sup> D<sup>bMA7</sup> E<sup>bMA7</sup>

The chart shows two rows of piano voicings. The first row contains four basic 3-note voicings: F7 (F, Ab, C), Bb7 (Bb, D, F), DbMA7 (Db, F, Ab), and EbMA7 (Eb, G, Bb). The second row contains four rootless voicings: F7 (C, Eb, G), Bb7 (F, Ab, Bb), DbMA7 (F, Ab, Bb), and EbMA7 (G, Bb, Db).

b7	3	3	b3	5	9	7	7
3	b7	7	7	3	b7	5	5
1	1	1	1	b7	3	3	3

## Useful scales

F Blues Scale

D<sup>b</sup> Major

(D<sup>bMA7</sup>)

E<sup>b</sup> Major

(E<sup>bMA7</sup>)

The scales are written on a single staff. The F Blues Scale is: F, Ab, Bb, C, D, Eb, F. The D<sup>b</sup> Major scale is: D<sup>b</sup>, E<sup>b</sup>, F, G, A, B, C. The (D<sup>bMA7</sup>) scale is: D<sup>b</sup>, F, Ab, Bb. The E<sup>b</sup> Major scale is: E<sup>b</sup>, F, G, A, B, C. The (E<sup>bMA7</sup>) scale is: E<sup>b</sup>, G, Bb, C. Fingerings are indicated below each note.

## Sample Bass Line

The bass line consists of two staves. The first staff shows a sequence of chords: F<sup>7</sup>, B<sup>b7</sup>, F<sup>7</sup>, B<sup>b7</sup>. The second staff shows: D<sup>bMA7</sup>, E<sup>bMA7</sup>, F<sup>7</sup>. Fingerings are indicated below the notes.

## Guitar Voicings

Four guitar chord diagrams are shown. F<sup>7</sup> (6fr): x02321. B<sup>b7</sup> (6fr): x02321. D<sup>bMA7</sup> (4fr): x02321. E<sup>bMA7</sup> (6fr): x02321.

# Don't Stop Belevin'

C PART  
(Doubles Alto Sax)

arr. Murtha

Rock

8

9

SOLO

*mf*

13

17

18

23

25

*f*

28

33

34

40

41

45

*mf*

49

53

*f*

C PART (Doubles Alto Sax), p. 2

Don't Stop Believin'

54

59

65

69

71

77

2.

*ff*

C Instruments (Treble)

First Five Note Exercises

**A**

Staff A: Treble clef, 4/4 time signature. Five measures of whole notes: G4, A4, Bb4, C5, D5.

6 **B**

Staff B: Treble clef, 4/4 time signature. Five measures of whole notes: E4, F4, G4, A4, Bb4.

11 **C** **D**

Staff C and D: Treble clef, 4/4 time signature. Measures 11-15: eighth notes (G4, A4, Bb4, C5, D5, C5, Bb4, A4, G4). Measure 16: whole note (G4). Measure 17: eighth notes (G4, A4, Bb4, C5, D5, C5, Bb4, A4, G4). Measure 18: whole note (G4).

↑ 8va

# Forever Young

Measure 1 guitar only

C Trumpet

3 2 3 4 5 6 7 8

9 10 11 12 13 14 15 16 17 18 19

Melody C

# Funkytown

As Recorded by Lipps Inc  
arr. Bernice

Energy & Fun ♩ = 124

A

optional 8va

B

C

D

Bottom Notes Melody  
Top Notes Harmony

E

Bottom Notes Melody  
Top Notes Harmony

Repeat 3x / Optional Solos on Cue

F

Bottom Notes Melody  
Top Notes Harmony

G

H

I

To Coda (2nd Time)

J



Melody C, p. 2

Funkytown

**K** Violin Synth/  
Alt. Section

34

38

horn hits

**L**

solo/soli

41

horn hits

**ff** Bottom Notes Melody  
Top Notes Harmony

solo/soli

horn hits

solo/soli

44

horn hits

solo/soli

**M**

47

*D.C. al Coda*

**N**  $\oplus$  Coda

51

**fff**

**O**

55

59

optional notes on cue

Bass Line C

# Funkytown

As Recorded by Lipps Inc  
arr. Bernice

Energy & Fun ♩ = 124  
play alternating notes

The musical score is written in 4/4 time with a tempo of 124 beats per minute. It consists of ten staves of music, each starting with a measure number (1, 5, 9, 13, 17, 21, 25, 30). The notes are primarily eighth notes, often beamed in pairs. Chord symbols are placed above the staff at various points: C, A, B, C, D, G, E, G, F, Em, Dm, optional 8va, F, C, G, F, Em, Dm, H, C, I, J, and simile... The dynamic marking *mf* appears at the beginning, and *f* appears at the end of the piece. A repeat sign is used at measure 21, with the instruction "Repeat 3x / Optional Solos on Cue". The piece concludes with the instruction "To Coda (2nd Time)".

Bass Line C, p. 2

Funkytown

34 K

simile...

38 L

*ff*

43

M 47 *D.C. al Coda*

simile...

N  $\oplus$  *Coda*

51

*fff*

O 55

59



# **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 LOESSER

Handwritten musical score for guitar in 4/4 time, featuring a melody line and a bass line with chords. The key signature has one flat (Bb).

**Chord Progressions:**

- Line 1: F D-7 G-7 C7 Fmaj7 D-7 G-7 C7
- Line 2: A-7 D-7 G-7 C7 | F D-7 G-7 C7
- Line 3: 2. F G-7 C7 Fmaj7 C-7 F7 Bbmaj7 A7 D7 G7
- Line 4: C7 F7 Bb7 A7 Bbmaj7 A7 D7 G7
- Line 5: C7 F7 Bb7 C7 F D-7 G-7 C7
- Line 6: Fmaj7 D-7 G-7 C7 A-7 D-7 G-7 C7
- Line 7: A7#5 D7 G-7 C7 F (D-7 G-7 C7)

The score includes a first ending bracket over the second line and a second ending bracket over the third line. The piece concludes with a double bar line at the end of the seventh line.

# Holding Out For A Hero SPONSOR SONG

*arr. Bernice*

The musical score is arranged in systems. The first system contains four melody lines (C, Bb, Eb, and B.C.) with lyrics: "We need your mon - ey! So c ome on\_ and spon\_\_\_\_sor the Sci\_\_\_\_ Tech Band". The second system contains four horn lick lines (C, Bb, Eb, and B.C.) with notes: A G A C C A G A, B A B D D B A B, F# E F# A A F# E F#, and A G A C C A G A. The third system contains four more horn lick lines (C, Bb, Eb, and B.C.) with notes: C B A G G A A, D C# B A A B B, A G# F# E E F# F#, and C B A G G A A. The fourth system contains a Bass Synth line and a Piano line. The Bass Synth line has optional opening chords: Am - G - F - Esus4 - E, Am, and Em. The Piano line has an optional syncopated rhythm on cue.

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



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

5

M. C

M. B $\flat$

M. E $\flat$

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 E $\flat$

HL. 1 (B.C.)

HL. 2 C

HL. 2 B $\flat$

HL. 2 E $\flat$

HL. 2 (B.C.)

Bass

Piano

F C G

# I Just Died In Your Arms Tonight

## SPONSOR SONG

arr. Bernice

### MELODY C

With Passion ♩ = 112

A

B

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

4 4

We just need your

10

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

14

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

1.

18

4 Tweets C Horn Sway D Repeat 4x

3 2. 4 4 4 4

G F G G F G G F G Ab G

28

E Solos F

4

We just need your

35

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

39

G Horn Statues / Drum Solo

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

I Just Died In Your Arms Tonight

Melody C, p. 2

Musical score for the piece "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) and a 3/4 time signature. It consists of three staves of music. The first staff begins at measure 43 with a triplet of eighth notes, followed by a repeat sign and a box containing the letter 'H'. The second staff begins at measure 49. The third staff begins at measure 53 and features a first ending bracket over measures 53-54 and a second ending bracket over measures 55-56. The music is characterized by eighth-note patterns with slurs and accents.

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

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

# IT DON'T MEAN A THING

(If It Ain't Got That Swing)

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

MODERATELY FAST

The musical score is arranged in three systems, each with three staves (treble, alto, and bass clefs). The first system (measures 1-4) features a melody in the treble clef with a dynamic marking of *f*. The second system (measures 5-8) continues the melody and includes dynamic markings of *f* and *mf*. The third system (measures 9-12) begins with a double bar line and a repeat sign, followed by a key signature change to one flat (B-flat major/F minor) and a dynamic marking of *f*. The score includes various musical notations such as eighth notes, quarter notes, and rests.

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# Don't Mean A Thing - C

To Coda

Musical notation for measures 13-16. The score consists of three staves. Measure 13 begins with a first ending bracket. Measures 14 and 15 contain complex rhythmic patterns with many beamed notes. Measure 16 ends with a fermata and a double fermata symbol. Dynamics include *ff* in measures 14, 15, and 16.

Musical notation for measures 17-20. The score consists of three staves. Measure 17 begins with a second ending bracket. Measures 18 and 19 contain complex rhythmic patterns with many beamed notes. Measure 20 ends with a fermata. Dynamics include *f* in measures 17, 18, and 19.

Musical notation for measures 21-23. The score consists of three staves. Measures 21 and 22 contain complex rhythmic patterns with many beamed notes. Measure 23 ends with a fermata. Dynamics include *f* in measures 21 and 22.

Musical notation for measures 24-25. The score consists of three staves. Measure 24 contains complex rhythmic patterns with many beamed notes. Measure 25 ends with a fermata. Dynamics include *f* in measure 24.

*D.S. al Coda*

CODA

Musical notation for measure 26. The score consists of three staves. Measure 26 contains complex rhythmic patterns with many beamed notes. Measure 26 ends with a fermata.



Flute

# It Is Well

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

With Expression

Stagger Breathe *mf mp mf f*

S. phrasing for solo only

Soprano (S), Alto (A), Tenor (T), Bass (B) parts, measures 1-7. The score is in 4/4 time with a key signature of two flats. The Soprano part has a melodic line with a slur over measures 1-7. The Alto, Tenor, and Bass parts provide harmonic support. The word "legato" is written above the Soprano staff in measures 2, 3, and 4.

Soprano (S), Alto (A), Tenor (T), Bass (B) parts, measures 8-14. The Soprano part continues the melodic line with a slur over measures 8-14. The Alto, Tenor, and Bass parts continue their harmonic support.

Soprano (S), Alto (A), Tenor (T), Bass (B) parts, measures 15-21. The Soprano part has a melodic line with a slur over measures 15-21. The Alto, Tenor, and Bass parts continue their harmonic support. The text "Lower notes for solo only" is written above the Soprano staff in measure 15.

# La Vida Es Un Carnival

Flute / Violin

As Recorded By Celia Cruz

Victor Daniel  
arr. Bernice

Fast - With Energy

A

*f* *mf*

Musical notation for measures 1-5. The key signature is B-flat major (two flats). The time signature is common time (C). The first four measures feature a rhythmic pattern of eighth notes with accents (^) above them. The fifth measure is a repeat sign. The dynamic *f* is below the first measure, and *mf* is below the fifth measure.

Musical notation for measures 6-10. Measures 6-8 continue the eighth-note rhythmic pattern with accents. Measures 9-10 are a continuation of the melody.

B C *mf*

Musical notation for measures 11-15. Measure 11 starts with a new melodic line. Measures 12-14 are a continuation of this line. Measure 15 is a repeat sign. A dynamic *mf* is below the end of the section. Section markers B and C are above the first and fourth measures respectively.

Musical notation for measures 16-20. This section features a continuous eighth-note rhythmic pattern with accents.

D Repeat 4x

Musical notation for measures 21-26. Measures 21-23 are a continuation of the eighth-note pattern. Measures 24-26 feature a melodic line with a long slur over measures 24-25. A dynamic *f* is below the end of the section. Section marker D is above measure 21.

E *Go To Measure 5*

Musical notation for measures 27-31. Measures 27-31 feature a melodic line with a long slur over measures 27-30. A dynamic *f* is below the end of the section. Section marker E is above measure 27, and the instruction "Go To Measure 5" is written above the slur.

Musical notation for measures 32-36. This section returns to the eighth-note rhythmic pattern with accents.

F *f*

Musical notation for measures 37-41. Measures 37-41 continue the eighth-note rhythmic pattern with accents. A dynamic *f* is below the end of the section. Section marker F is above measure 37.

G *mp*

Musical notation for measures 42-46. Measures 42-46 feature a melodic line with a long slur over measures 42-45. A dynamic *mp* is below the end of the section. Section marker G is above measure 42.



48 H

*mf*

Detailed description: Musical staff 48-53. Measure 48 starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The melody begins with a quarter rest, followed by quarter notes G4, A4, B-flat4, and C5. A repeat sign follows. The second ending consists of quarter notes D5, E5, F5, and G5.

54 I

*f*

Detailed description: Musical staff 54-59. Measure 54 starts with a treble clef, a key signature of two flats, and a common time signature. The melody begins with a quarter rest, followed by quarter notes G4, A4, B-flat4, and C5. A repeat sign follows. The second ending consists of quarter notes D5, E5, F5, and G5.

60 J

Detailed description: Musical staff 60-64. Measure 60 starts with a treble clef, a key signature of two flats, and a common time signature. The melody begins with a quarter rest, followed by quarter notes G4, A4, B-flat4, and C5. A repeat sign follows. The second ending consists of quarter notes D5, E5, F5, and G5.

65 K **Open For Solos**  
Cm G7 *Fuera!* Cm *Fuera!*

Detailed description: Musical staff 65-70. Measure 65 starts with a treble clef, a key signature of two flats, and a common time signature. The melody begins with a quarter rest, followed by quarter notes G4, A4, B-flat4, and C5. A repeat sign follows. The second ending consists of quarter notes D5, E5, F5, and G5.

71 L **Repeat 4x**  
G7 *Fuera!* 1. Cm *Fuera!* 2. bass

*mf* *f*

Detailed description: Musical staff 71-77. Measure 71 starts with a treble clef, a key signature of two flats, and a common time signature. The melody begins with a quarter rest, followed by quarter notes G4, A4, B-flat4, and C5. A repeat sign follows. The second ending consists of quarter notes D5, E5, F5, and G5.

78 M

treble bass treble *ff*

Detailed description: Musical staff 78-82. Measure 78 starts with a treble clef, a key signature of two flats, and a common time signature. The melody begins with a quarter rest, followed by quarter notes G4, A4, B-flat4, and C5. A repeat sign follows. The second ending consists of quarter notes D5, E5, F5, and G5.

83 N

Detailed description: Musical staff 83-87. Measure 83 starts with a treble clef, a key signature of two flats, and a common time signature. The melody begins with a quarter rest, followed by quarter notes G4, A4, B-flat4, and C5. A repeat sign follows. The second ending consists of quarter notes D5, E5, F5, and G5.

88

Detailed description: Musical staff 88-92. Measure 88 starts with a treble clef, a key signature of two flats, and a common time signature. The melody begins with a quarter rest, followed by quarter notes G4, A4, B-flat4, and C5. A repeat sign follows. The second ending consists of quarter notes D5, E5, F5, and G5.

93 O

*fff*

Detailed description: Musical staff 93-98. Measure 93 starts with a treble clef, a key signature of two flats, and a common time signature. The melody begins with a quarter rest, followed by quarter notes G4, A4, B-flat4, and C5. A repeat sign follows. The second ending consists of quarter notes D5, E5, F5, and G5.

# La Vida Es Un Carnival

Melody (C Instruments)

As Recorded By Celia Cruz

Victor Daniel  
arr. Bernice

Fast - With Energy

The musical score is written in treble clef with a key signature of two flats (Bb and Eb) and a 2/4 time signature. It consists of seven staves of music. The first staff begins with a dynamic marking of *f* and includes a first ending bracket labeled 'A'. The second staff continues the melody. The third staff features a second ending bracket labeled 'B' and a third ending bracket labeled 'C', with a dynamic marking of *mf*. The fourth staff continues the melody. The fifth staff is marked 'D' and 'Repeat 4x'. The sixth staff is marked 'E' and 'Go To Measure 5'. The seventh staff begins with a dynamic marking of *f* and ends with a dynamic marking of *mp* and a bracket labeled 'G'. The score includes various musical notations such as accents, slurs, and repeat signs.

44

Musical staff 44-49: Treble clef, key signature of two flats. Measures 44-49 show a melodic line with slurs and rests.

50

H

*mf*

Musical staff 50-55: Treble clef. Measure 50 starts with a box labeled 'H'. Measures 50-55 show a melodic line with slurs and rests. Dynamic marking *mf* is present.

56

I

*f*

Musical staff 56-60: Treble clef. Measure 56 starts with a box labeled 'I'. Measures 56-60 show a melodic line with slurs and rests. Dynamic marking *f* is present.

61

J

Musical staff 61-65: Treble clef. Measure 61 starts with a box labeled 'J'. Measures 61-65 show a melodic line with slurs and rests.

66

K Open For Solos

Cm G7 Fuera! Cm Fuera! G7 Fuera!

Musical staff 66-72: Treble clef. Measure 66 starts with a box labeled 'K'. Measures 66-72 show a melodic line with slurs and rests. Chord markings Cm, G7, and the word Fuera! are present.

73

L Repeat 4x

1. Cm Fuera! 2.

*mf* *f*

bass treble

Musical staff 73-78: Treble clef. Measure 73 starts with a box labeled 'L'. Measures 73-78 show a melodic line with slurs and rests. Dynamic markings *mf* and *f* are present. Chord marking Cm and the word Fuera! are present. Performance directions 'bass' and 'treble' are indicated.

79

M

*ff*

bass treble

Musical staff 79-83: Treble clef. Measure 79 starts with a box labeled 'M'. Measures 79-83 show a melodic line with slurs and rests. Dynamic marking *ff* is present. Performance directions 'bass' and 'treble' are indicated.

84

N

Musical staff 84-88: Treble clef. Measure 84 starts with a box labeled 'N'. Measures 84-88 show a melodic line with slurs and rests.

89

O

*fff*

Musical staff 89-94: Treble clef. Measure 89 starts with a box labeled 'O'. Measures 89-94 show a melodic line with slurs and rests. Dynamic marking *fff* is present.

# La Vida Es Un Carnival

Counter melody - C Instruments *As Recorded By Celia Cruz*

Victor Daniel  
arr. Bernice

Quarter note  
2nd time only

Fast - With Energy

A

*f*

B C 2nd time only

*mf*

D Repeat 4x

*mf*

E Quarter note  
2nd time only

Go To Measure 5

*mf*

F

*f*

G

*mp*

48 H

54 I

60 J

65 K **Open For Solos**  
Cm G7 Fuera! Cm Fuera!

71 L **Repeat 4x**  
G7 Fuera! 1. Cm Fuera! 2. bass

78 M

83 N Quarter note  
2nd time only

89 O

*mf* *f* *ff* *fff*

# La Vida Es Un Carnival

Bass Line (Treble Clef / C)

As Recorded By Celia Cruz

Victor Daniel  
arr. Bernice

Fast - With Energy

The musical score is written in treble clef with a key signature of two flats (Bb and Eb) and a common time signature (C). It consists of ten staves of music. The first staff begins with a **Gm7 b13** chord and a dynamic marking of **f**. The second staff starts at measure 5 with a **Cm** chord and a dynamic marking of **mf**. The third staff starts at measure 10 and includes a **B** section with a **Cm6** chord. The fourth staff starts at measure 15 with a **Cm** chord and a dynamic marking of **mf**. The fifth staff starts at measure 20 with a **G7** chord and includes a **D** section labeled "Repeat 4x" with a **Cm** chord. The sixth staff starts at measure 25 with an **Ab** chord and a **G7** chord. The seventh staff starts at measure 30 with a **Cm** chord and includes a **E** section labeled "Go To Measure 5". The eighth staff starts at measure 35 with an **Ab** chord and a **Gm7 b13** chord. The ninth staff starts at measure 40 with a **Cm** chord and a **G7** chord, ending with a dynamic marking of **mp**. The score includes various musical notations such as slurs, accents, and repeat signs.

Bass Line (Treble Clef / C), p. 2

La Vida Es Un Carnival

45 Cm G7 Cm

Musical staff 45-50: Treble clef, key signature of two flats (Bb, Eb). The staff contains a bass line with eighth notes and dotted eighth notes. Chords Cm and G7 are indicated above the staff.

51 Cm G7 Cm G7

**H**

*mf*

Musical staff 51-56: Treble clef, key signature of two flats. The staff contains a bass line with eighth notes and dotted eighth notes. Chords Cm and G7 are indicated above the staff. A box labeled 'H' is at the beginning. The dynamic *mf* is written below the staff.

57 Cm I Cm G7 Cm

**I**

*f*

Musical staff 57-62: Treble clef, key signature of two flats. The staff contains a bass line with eighth notes and dotted eighth notes. Chords Cm and G7 are indicated above the staff. A box labeled 'I' is above the staff. The dynamic *f* is written below the staff.

63 Cm G7 Cm

**J** **K** Open For Solos Cm G7

Musical staff 63-68: Treble clef, key signature of two flats. The staff contains a bass line with eighth notes and dotted eighth notes. Chords Cm and G7 are indicated above the staff. A box labeled 'J' is at the beginning, and a box labeled 'K' contains the text 'Open For Solos'.

69 Cm G7 1. Cm

Musical staff 69-74: Treble clef, key signature of two flats. The staff contains a bass line with eighth notes and dotted eighth notes. Chords Cm and G7 are indicated above the staff. A first ending bracket labeled '1.' is shown above the staff.

75 2G7 Cm L Repeat 4x Cm G7 Cm

Musical staff 75-80: Treble clef, key signature of two flats. The staff contains a bass line with eighth notes and dotted eighth notes. Chords 2G7, Cm, and G7 are indicated above the staff. A box labeled 'L' contains the text 'Repeat 4x'.

81 Gm7 b13 N Cm

**M** **N**

*ff*

Musical staff 81-85: Treble clef, key signature of two flats. The staff contains a bass line with eighth notes and dotted eighth notes. Chords Gm7 b13 and Cm are indicated above the staff. A box labeled 'M' is at the beginning, and a box labeled 'N' is above the staff. The dynamic *ff* is written below the staff.

86 Ab

Musical staff 86-90: Treble clef, key signature of two flats. The staff contains a bass line with eighth notes and dotted eighth notes. The chord Ab is indicated above the staff.

91 N.C. Cm

**O**

*fff*

Musical staff 91-95: Treble clef, key signature of two flats. The staff contains a bass line with eighth notes and dotted eighth notes. Chords N.C. and Cm are indicated above the staff. A box labeled 'O' is above the staff. The dynamic *fff* is written below the staff.

# LARGO

From NEW WORLD SYMPHONY

FLUTE

ANTONIN DVORÁK  
Arranged by JOHNNIE VINSON

The musical score is written for a single flute part in 4/4 time, marked "Largo". The key signature has two flats (B-flat and E-flat). The score is divided into eight systems, each containing one or more staves of music. The first staff begins with a 4-measure rest, followed by a half note B-flat, a quarter note G, and a half note F. Dynamics range from *mp* to *f*. The second staff starts with a 9-measure rest, followed by an 8-measure rest, and then a melodic line starting on G. The third staff continues the melodic line with a 25-measure rest. The fourth staff has a 35-measure rest. The fifth staff continues the melodic line. The sixth staff has a 43-measure rest. The seventh staff has a 47-measure rest, with tempo markings *rit.* and *a tempo*. The eighth staff has a 57-measure rest and ends with a fermata. Dynamics include *mf*, *p*, and *rit.*



# MOVE THE JOY

arr. Bernice

**A** **B**

Flute

Clarinet in B $\flat$

Bass Clarinet

Alto Sax.

Tenor Sax.

Baritone Sax.

Trumpet in B $\flat$  1

Trombone

Baritone (T.C.)

Tuba

Timpani

Mallets 1

Snare

Bass Drum 1

Bass Drum 2

Suspended Cymbal

Synthesizer 1

2nd Time Only

*f*

*mp*

*mf*

# Flute

# Winter Fest

Traditional / Arr. Bernice

## Gloria In Excelsis Deo

♩ = 82

Majestically

The musical score is written for a flute in the key of B-flat major and 4/4 time. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 4/4 time signature. The tempo is marked 'Majestically' with a quarter note equal to 82 beats per minute. The first measure is marked with a forte (*f*) dynamic and a breath mark. The second staff starts at measure 6, with a tempo change to 120 (♩ = 120) and a 4-measure rest. Measures 10, 14, and 18 are marked with box numbers. The third staff starts at measure 20, with a 4-measure rest at measure 22. The fourth staff starts at measure 25, with a 4-measure rest at measure 28, labeled 'Ode To Joy', and another 4-measure rest at measure 32. The fifth staff starts at measure 33, with a 4-measure rest at measure 36, marked with a mezzo-forte (*mf*) dynamic. The sixth staff starts at measure 39, with a 4-measure rest at measure 40, marked with a forte (*f*) dynamic. The seventh staff starts at measure 45, with a 4-measure rest at measure 48. The eighth staff starts at measure 51, with a 4-measure rest at measure 52, and a series of sixteenth-note runs starting at measure 56. The ninth staff starts at measure 57, with a 4-measure rest at measure 58, and a final measure with a fermata. The score concludes with a double bar line and repeat dots.

## 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 for Flute, titled "My Way" by Don Costa, transcribed by Jerannchris Rivera-Heredia, is presented in five staves. The key signature is B-flat major (two flats) and the time signature is 4/4. The score begins with a dynamic marking of *p* (piano) and includes several triplet markings. Section A is marked with a box labeled "A" above the staff. Section B is marked with a box labeled "B" above the staff. The score concludes with a dynamic marking of *fp* (fortissimo piano) and a final *f* (forte) marking. The piece features various articulations, including accents and slurs, and ends with a fermata over a whole note.

FLUTE  
(LOW)

# My Way

Don Costa  
trans. Jerannchris Rivera-Heredia

The musical score is written for a low flute in 4/4 time, featuring a key signature of two flats (B-flat and E-flat). The piece begins with a piano (*p*) dynamic. The first staff (measures 1-5) contains a melodic line with slurs and a triplet of eighth notes. The second staff (measures 6-11) continues the melody, marked with a box 'A' above measure 9. The third staff (measures 12-17) includes an 'optional 8va' instruction above measure 15 and a forte (*f*) dynamic marking below measure 16. The fourth staff (measures 18-23) is marked with a box 'B' above measure 18 and features slurs, accents, and triplets. The fifth staff (measures 24-25) concludes with a dynamic range from *fp* to *f* and a fermata over the final note.

# OVER THE RAINBOW

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

**(SLOWLY)**

The musical score is arranged in three systems, each with three staves (treble, alto, and bass clefs). The key signature is two flats (B-flat major/D minor) and the time signature is common time (C). The score includes dynamic markings such as *mf* and *f*, and performance instructions like **(SLOWLY)** and *To Coda*. The score is divided into measures 1 through 10, with a first ending (1.) and second ending (2.) starting at measure 8. Measure 10 concludes with a *f* dynamic marking.

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# Rainbow - C

Musical notation for measures 11, 12, and 13. Measure 11 features a treble clef with a series of eighth notes. Measure 12 shows a bass clef with a whole note. Measure 13 includes a treble clef with a whole note and a dynamic marking of *f*.

Musical notation for measures 14, 15, and 16. Measure 14 has a treble clef with eighth notes. Measure 15 features a bass clef with eighth notes. Measure 16 includes a treble clef with a whole note and a dynamic marking of *f*.

Musical notation for measure 17, marked *ff*. It includes a treble clef with a whole note and a dynamic marking of *ff*. The instruction *D.C. al Coda* is written above the staff.

Musical notation for measure 18, marked *mf* and *ritard.*. It includes a treble clef with a whole note and a dynamic marking of *mf*. The instruction *CODA* is written to the left of the staff.

Musical notation for measures 20, 21, and 22. Measure 20 has a treble clef with eighth notes. Measure 21 features a bass clef with a whole note. Measure 22 includes a treble clef with a whole note and a dynamic marking of *mf* *ritard.*

## **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

2

## 1. Processional

Flute

*Pomp and Circumstance March No. 3*

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

*rit.*

YBS 54

Maestoso

*f*

7

**A** Andante

*mf*

14

**B**

22

**C**

29

**D**

37

*div.*

*f*

**E**

*unis.*

*mf*

43

1.

*div.*

*unis.*

3

49

2. *rit.*

*div.*

*unis.*

*f*

# Santa Claus Is Comin' To Town

Melody - C

Coots & Gillespie  
arr. Bernice

Moderate Swing



*mf*

6 **A**

12

**B** 18

24 **C**

To Coda **D** *D.S. al Coda* **E**

36 *f*

# 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*

A

Cm7

F7

B $\flat$

B $\flat$

E $\flat$

B $\flat$

B $\flat$ 7

E $\flat$

E $\flat$ m

B $\flat$

Gm

B

Cm7

F7

B $\flat$

B $\flat$ 7

E $\flat$

B $\flat$ 7

E $\flat$

C7

C

F7

F $\sharp$ dim

Gm

C7

F7

Faug

B $\flat$

E $\flat$

B $\flat$

B $\flat$ 7

E $\flat$

E $\flat$ m

B $\flat$

Gm

To Coda

D

D.S. al Coda

E



Cm7

F7

B $\flat$

B $\flat$

Gm

Cm7

F7

B $\flat$

*f*

C

# Sight Reading Exercises

1 

2 

3 

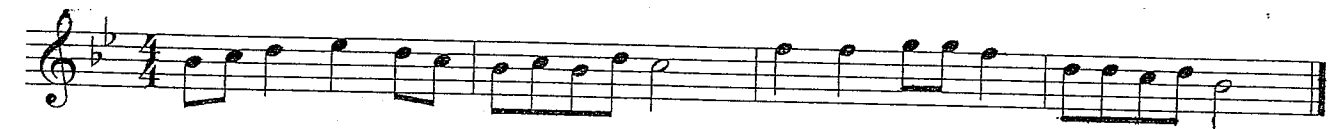
4 

5 

6 

7 

8 

9 

Flute

# Simple Gifts

from *Appalachian Spring*

Traditional  
Aaron Copland (1900-1990)

♩ = 72



*mp*



*f*

# Sponsor Song 2017 - Melody

## C INSTRUMENTS (TREBLE)



## B-FLAT INSTRUMENTS (HIGH)



## B-FLAT INSTRUMENTS (LOW)



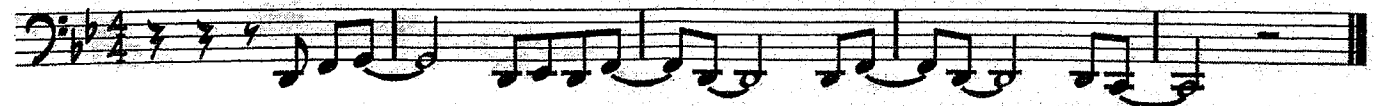
## E-FLAT INSTRUMENTS



## C INSTRUMENTS (BASS)



## TUBA



## Lyrics

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# Sponsor Song 2017 - Horn Lick

## C INSTRUMENTS (TREBLE)



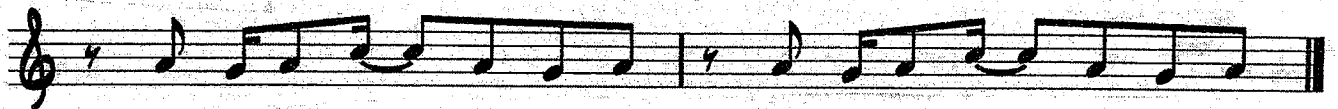
G F G Bb G F G G F G Bb G F G

## 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

The musical score is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It consists of four staves of music. The first staff begins with a common time signature 'C' and contains the first measure. The second staff starts at measure 5. The third staff starts at measure 10. The fourth staff starts at measure 15. Chords are indicated above the notes: Em and D in the first staff; Em and D in the second staff; Em, Em, Em, and Bm in the third staff; and Em, D, Em, and Em in the fourth staff. First and second endings are marked with '1.' and '2.' above the notes.

Melody C

# Symphony

As Recorded by Clean Bandit  
arr. Bernice

Expressive ♩ = 124

The musical score is written in treble clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. It consists of seven sections, each with a lettered label in a box above the staff:

- Section A:** Starts at measure 4. Includes a dynamic marking of *mp* and the instruction "off-3".
- Section B:** Starts at measure 8. Includes the instruction "simile".
- Section C:** Starts at measure 12.
- Section D:** Starts at measure 16.
- Section E:** Starts at measure 20. Includes a dynamic marking of *mf* with a hairpin indicating a crescendo.
- Section F:** Starts at measure 23.
- Section G:** Starts at measure 26. Includes the instruction "optional 8va" and a dynamic marking of *f* with a hairpin indicating a crescendo.

Symphony

**H** Melody C, p. 2

30

Musical staff 30-33: Treble clef, key signature of two flats, 4/4 time. Measures 30-33 contain a melodic line with a long slur over measures 31-33. Measure 30 has a whole rest. Measure 31 starts with a quarter rest followed by eighth notes. Measure 32 has eighth notes. Measure 33 has quarter notes. Accents are placed over the eighth notes in measures 31 and 32.

34

Musical staff 34-37: Treble clef, key signature of two flats, 4/4 time. Measures 34-37 contain a melodic line with a long slur over measures 35-37. Measure 34 has a whole rest. Measure 35 starts with a quarter rest followed by eighth notes. Measure 36 has eighth notes. Measure 37 has quarter notes. Accents are placed over the eighth notes in measures 35 and 36. A repeat sign is at the end of measure 37. **ff** dynamic marking is below measure 37.

38

Musical staff 38-40: Treble clef, key signature of two flats, 4/4 time. Measures 38-40 contain a melodic line with a long slur over measures 39-40. Measure 38 has a whole rest. Measure 39 starts with a quarter rest followed by eighth notes. Measure 40 has quarter notes. Accents are placed over the eighth notes in measure 39. A first ending bracket is over measures 39-40.

41

Musical staff 41-44: Treble clef, key signature of two flats, 4/4 time. Measures 41-44 contain a melodic line with a long slur over measures 42-44. Measure 41 has a whole rest. Measure 42 starts with a quarter rest followed by eighth notes. Measure 43 has eighth notes. Measure 44 has quarter notes. Accents are placed over the eighth notes in measures 42 and 43. A second ending bracket is over measures 42-44. **solo/soli** marking is above measure 42. **tutti** marking is above measure 44. **mp** dynamic marking is below measure 44.

45

Musical staff 45-48: Treble clef, key signature of two flats, 4/4 time. Measures 45-48 contain a melodic line with a long slur over measures 46-48. Measure 45 has a whole rest. Measure 46 starts with a quarter rest followed by eighth notes. Measure 47 has eighth notes. Measure 48 has quarter notes. Accents are placed over the eighth notes in measures 46 and 47.

49

Musical staff 49-52: Treble clef, key signature of two flats, 4/4 time. Measures 49-52 contain a melodic line with a long slur over measures 50-52. Measure 49 has a whole rest. Measure 50 starts with a quarter rest followed by eighth notes. Measure 51 has eighth notes. Measure 52 has quarter notes. Accents are placed over the eighth notes in measures 50 and 51.

53

Musical staff 53-56: Treble clef, key signature of two flats, 4/4 time. Measures 53-56 contain a melodic line with a long slur over measures 54-56. Measure 53 has a whole rest. Measure 54 starts with a quarter rest followed by eighth notes. Measure 55 has eighth notes. Measure 56 has quarter notes. Accents are placed over the eighth notes in measures 54 and 55.

57

Musical staff 57-60: Treble clef, key signature of two flats, 4/4 time. Measures 57-60 contain a melodic line with a long slur over measures 58-60. Measure 57 has a whole rest. Measure 58 starts with a quarter rest followed by eighth notes. Measure 59 has eighth notes. Measure 60 has quarter notes. Accents are placed over the eighth notes in measures 58 and 59. **mf** dynamic marking is below measure 60.

61

P

64

Q

optional 8va

68

*f*

R

72

solo/soli

S

76

solo/soli

*mp*

80

1. 2. tutti

*mp* *mf* *cresc.*

T

84

U

87

Symphony

Melody C, p. 4

**V** optional 8va  
91 *f*

**W**  
95

**X** horn feature  
99 *ff*

102 *cresc. (2nd time only)* **Y**

105 **1.**

108 *fff* **Z**

Counter melody C

# Symphony

As Recorded by Clean Bandit  
arr. Bernice

Expressive ♩ = 124

The musical score consists of seven staves of music in 4/4 time, marked 'Expressive' with a tempo of 124. The key signature has two flats (B-flat and E-flat). The score is divided into sections labeled A through P:

- Section A:** Measures 21-25, consisting of five whole notes, each with a '4' above it.
- Section B:** Measures 26-27, consisting of two whole notes, each with a '4' above it.
- Section C:** Measures 28-32, consisting of five measures of chords with accents and slurs.
- Section D:** Measure 33, a whole note with a '3' above it.
- Section E:** Measures 34-38, consisting of four measures of chords with accents and slurs.
- Section F:** Measures 39-43, consisting of five measures of eighth notes with accents and slurs. It includes first and second endings.
- Section G:** Measure 44, a whole note with a '2' above it.
- Section H:** Measures 45-49, consisting of five measures of chords with accents and slurs.
- Section I:** Measures 50-54, consisting of five measures of eighth notes with accents and slurs.
- Section J:** Measures 55-59, consisting of five measures of eighth notes with accents and slurs.
- Section K:** Measures 60-63, consisting of four measures of eighth notes with accents and slurs.
- Section L:** Measures 64-67, consisting of four measures of eighth notes with accents and slurs.

Dynamics include *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), and *mp* (mezzo-piano). The score also features various articulations such as accents, slurs, and hairpins.

Countermelody C, p. 2

Symphony

68 **Q** *f* **R** *f* **S** 78 *mp* *mf* *cresc.* **T** 84 **U** 88 *f* **V** **W** 95 *f* *ff* **X** horn feature (BASS LINE) 101 104 *cresc. (2nd time only)* **Y** 107 *fff* **Z**

# THE TEMPEST

C FLUTE

ROBERT W. SMITH

With energy!

4

1 5. 6 7 8 10 11 12

*mp* *f* *mp*

9

13 14 15 16 17 18 19

div. *tr* *ff* *mf*

20 21 22 23 24 25

26 27 28 29 30 31

32 33 34 35 36 37 38

*f*

39 40 41 42 43 44

div. *tr* *ff*

*mp*

45

opt. 8va

46 47 48 49 50 51 52

*mf*

53 54 55 56 57 58 59 60 61 62

63

loco

64 65 66 67 68 69

*f* *mp* *3*

72 73 74 75 76 77 78 79

*mf* *f* *ff*



390

(MED. UP)

# TENOR MADNESS

-SONNY ROLLINS

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

E $\flat$ 7      B $\flat$ 7      G7#9

C-7      F7      B $\flat$ 7



Warm-ups - Pg.2

Flute

64

71

78

2 Note / Slurred 16ths to F

83

88

93

3 Note / Slurred 3rds

100

108

4 Note / Crazy 16ths



Warm-ups - Pg.3

Flute

112

Musical staff for measures 112-115. It contains a sequence of eighth-note patterns with various accidentals (flats and sharps) and rests. A large oval bracket spans the entire staff.

116

Musical staff for measures 116-119. It continues the sequence of eighth-note patterns with various accidentals and rests. A large oval bracket spans the entire staff.

120

Musical staff for measures 120-123. It contains eighth-note patterns with various accidentals and rests. A large oval bracket spans the entire staff.

# You Are Good

Melody C  
HIGH

As Recorded by Israel Houghton

arr. Bernice

Driving ♩ = 132

A

B top melody

C

D

E

To Coda  
(On Last/3rd Time) Ⓞ

F

skip to G 2nd time

1. Repeat To Verse

G

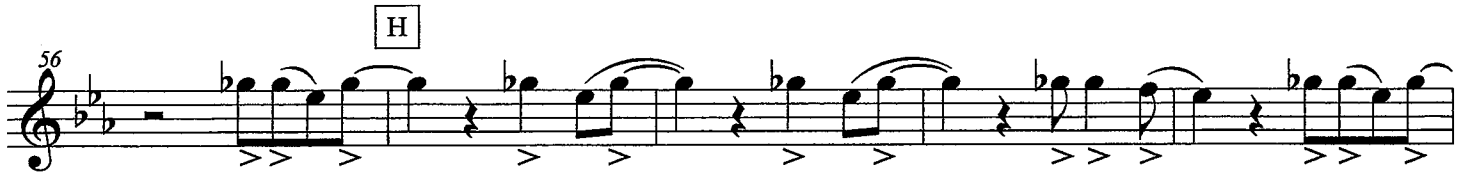
2. To Bridge  
call & response  
w/ bass line

51



56

H



61

I optional  
optional 8va



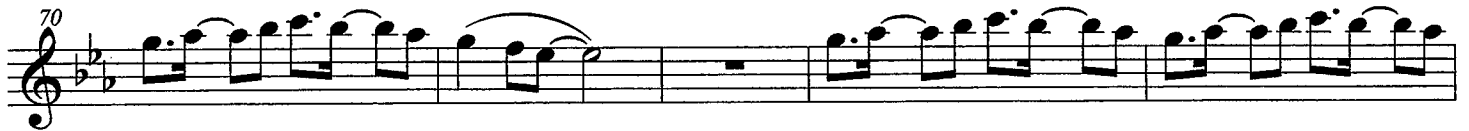
66

J

*mp*



70



75

K



80

*D.S. al Coda*



L ⊕ Coda

85



90

*ff*



# You Are Good

arr. Bernice

Melody C  
LOW & Mallets

As Recorded by Israel Houghton

Driving  $\text{♩} = 132$

A

B

top melody

C

D

E

To Coda  
(On Last/3rd Time)  $\text{Coda symbol}$

F

skip to G 2nd time

G

call & response  
w/ bass line



51



56

H



61

I optional



66

J

mp



70

K



75



80

D.S. al Coda



L ⊕ Coda

85



90

ff





Counter melody C  
optional 8va

# You Are Good

arr. Bernice

As Recorded by Israel Houghton

Driving ♩ = 132

A

B

C

4 4 4 5 *mf*

D

19 2 *mf*

E

25 2 *f*

To Coda  
(On Last/3rd Time) ⊕

32 4 2

F

skip to G  
2nd time

G

H

I

J

41 7 8 8 4 8 *f*

K

D.S. al Coda

77 5 *mf*

L

⊕ Coda

85 9



G

2. To Bridge

H

I

J

8

K

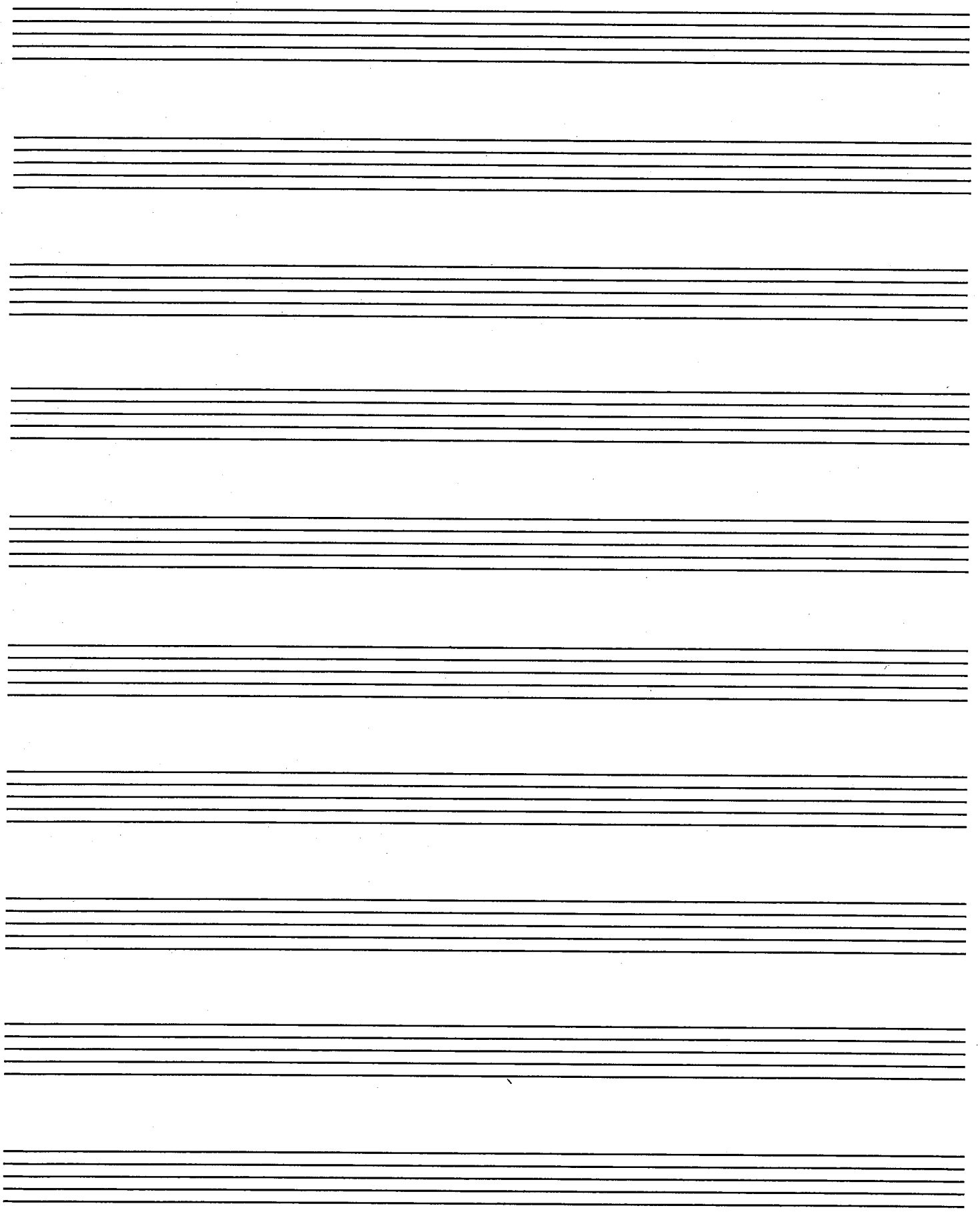
*D.S. al Coda*

*mp* *cresc.*

L

$\oplus$  *Coda*

*ff*



# Flute

Name \_\_\_\_\_

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

## 31 A MOZART MELODY

Adaptation

## 2. ESSENTIAL ELEMENTS QUIZ

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







FLUTE BOOK 1

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

**COMPREHENSIVE BAND METHOD**



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



# 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.

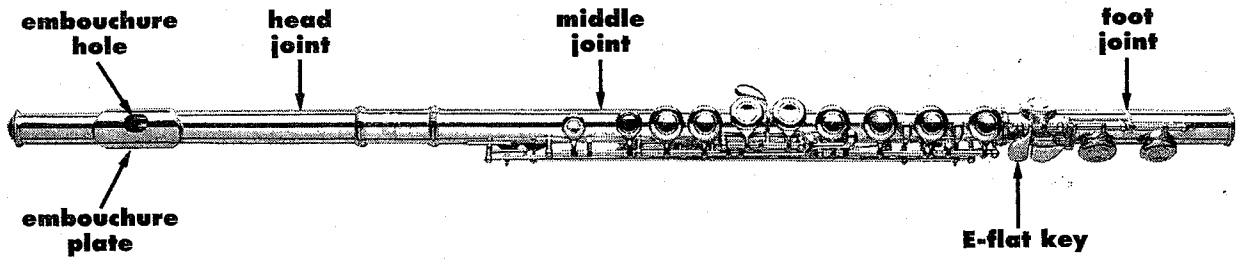


REST

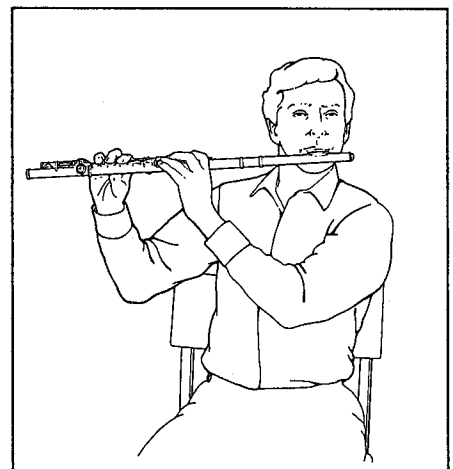
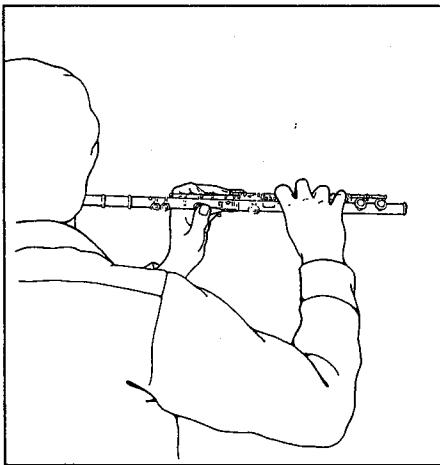


REST

# Getting It Together



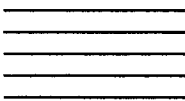
- Step 1** Hold the head joint in your left hand and the middle joint in your right hand. Gently twist and insert the head joint into the middle joint. Make sure that the embouchure hole is directly in line with the middle joint's row of keys.
- Step 2** Hold the assembled middle joint in your left hand 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

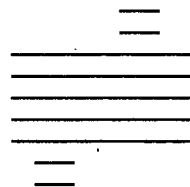
Identify and draw each of these symbols:

### Music Staff



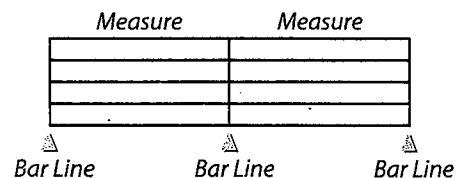
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

### 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.



Musical staff with four measures. Measure 1: Note F with a long tone arrow. Measure 2: REST. Measure 3: Note F with a long tone arrow. Measure 4: 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

Musical staff with 12 measures. Measures 1-4: Note F. Measures 5-8: Quarter rests. Measures 9-12: Note F.

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<sub>b</sub> (E-flat)."



Musical staff with four measures. Measure 1: Note E<sub>b</sub> with a long tone arrow. Measure 2: REST. Measure 3: Note E<sub>b</sub> with a long tone arrow. Measure 4: REST.



## 4. TWO'S A TEAM

Musical staff with 12 measures. Measures 1-4: Note E<sub>b</sub>. Measures 5-8: Quarter rests. Measures 9-12: Note F.

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.



Musical staff with four measures. Measure 1: Note D with a long tone arrow. Measure 2: REST. Measure 3: Note D with a long tone arrow. Measure 4: REST.



## 6. MOVING ON UP


Musical staff with 12 measures. Measures 1-4: Note D. Measures 5-8: Quarter rests. Measures 9-12: Note D, D, E<sub>b</sub>, E<sub>b</sub>.


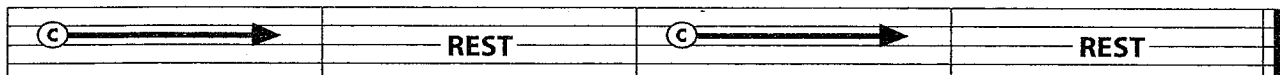


Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

**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 


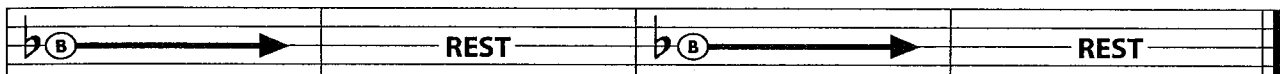


**C**    
 

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

**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.

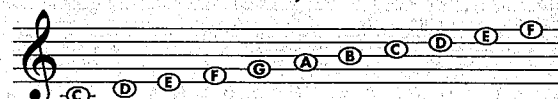
**Time Signature**

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<sub>b</sub> C D

### Notes In Review

Memorize the fingerings for the notes you've learned:

F: 1 2 3 4 5 6 7 8 9 10  
 Eb: 1 2 3 4 5 6 7 8 9 10  
 D: 1 2 3 4 5 6 7 8 9 10  
 C: 1 2 3 4 5 6 7 8 9 10  
 Bb: 1 2 3 4 5 6 7 8 9 10

### 14. ROLLING ALONG

Go to the next line. ▾  
 Double Bar ▾

### Half Note

= 2 Beats  
 1 & 2 &

### Half Rest

= 2 Silent Beats  
 1 & 2 &

### 15. RHYTHM RAP

Clap the rhythm while counting and tapping.

Clap  
 Repeat Sign ▾  
 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

### 16. THE HALF COUNTS

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

### 17. HOT CROSS BUNS

Check your embouchure and hand position.

### Breath Mark

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

### 18. GO TELL AUNT RHODIE

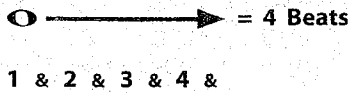
American Folk Song

### 19. ESSENTIAL ELEMENTS QUIZ

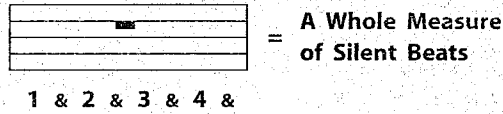
Using the note names and rhythms below, draw your notes on the staff before playing.

Eb F Eb D Eb D C Bb C D Eb D Eb  
 ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

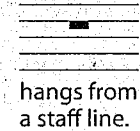
### Whole Note



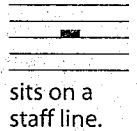
### Whole Rest



### Whole Rest



### Half Rest



## 20. RHYTHM RAP

Clap the rhythm while counting and tapping.

Clap

## 21. THE WHOLE THING

### Duet

A composition with two different parts, played together.

## 22. SPLIT DECISION – Duet

### Key Signature



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

THEORY

## 23. MARCH STEPS

▲ Play B $\flat$ 's and E $\flat$ '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

**G**

## 28. AU CLAIRE DE LA LUNE

French Folk Song

## 29. REMIX

### THEORY

## Harmony

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

## 30. LONDON BRIDGE – Duet

English Folk Song

### HISTORY

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

## 31. A MOZART MELODY

Adaptation

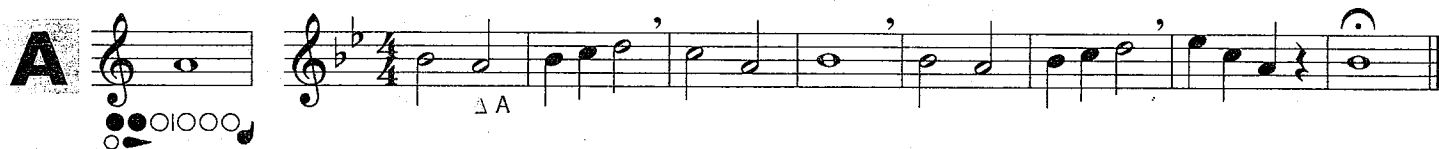
## 32. ESSENTIAL ELEMENTS QUIZ

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

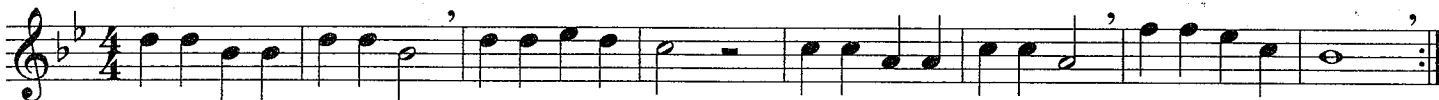




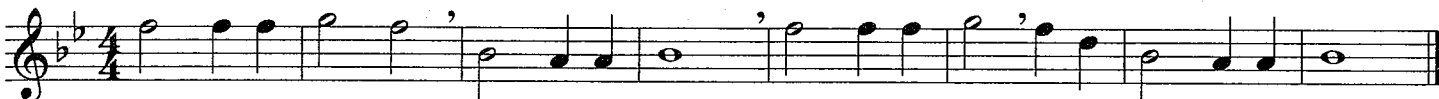
**33. DEEP POCKETS – New Note**

**A** 

**34. DOODLE ALL DAY**



**35. JUMP ROPE**



**Pick-Up Notes**

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

**36. A-TISKET, A-TASKET**

*7 Pick-up note*



**Dynamics**

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

**37. LOUD AND SOFT**

*Clap*



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

J. S. Pierpont



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

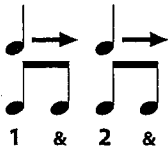
Traditional Hanukkah Song



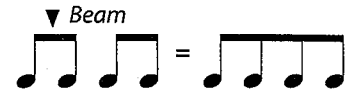
## Eighth Notes



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



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



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

Clap

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

### 41. EIGHTH NOTE JAM

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

### 42. SKIP TO MY LOU

American Folk Song

*mf*

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

*p*

### 44. OH, SUSANNA

Stephen Collins Foster

*f*

#### HISTORY

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

### 45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

Gioacchino Rossini

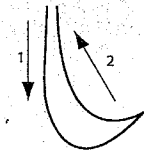
*mf* *f*

### 2/4 Time Signature

= 2 beats per measure  
= Quarter note gets one beat

### Conducting

Practice conducting this two-beat pattern.



### 46. RHYTHM RAP

Clap

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

### 47. TWO BY TWO

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

### Tempo Markings

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

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

### 48. HIGH SCHOOL CADETS – March

Allegro

*f*

John Philip Sousa

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

Moderato

*mf*    Δ G

### Dynamics

*Crescendo* (gradually louder)

*Decrescendo* or *Diminuendo* (gradually softer)

### 50. CLAP THE DYNAMICS

Clap

*p*    *f*    *p*

### 51. PLAY THE DYNAMICS

*m*    *f*    *m*

# PERFORMANCE SPOTLIGHT

## 52. PERFORMANCE WARM-UPS

### TONE BUILDER

Musical notation for Tone Builder exercise in 4/4 time, featuring a sequence of eighth and quarter notes.

### RHYTHM ETUDE

Musical notation for Rhythm Etude exercise in 4/4 time, featuring eighth and quarter notes with rests.

### RHYTHM RAP

Musical notation for Rhythm Rap exercise in 4/4 time, featuring eighth notes and a "Stomp!" instruction.

### CHORALE

Musical notation for Choral exercise in 4/4 time, marked *Andante*, with dynamics *p* and *mf*.

## 53. AURA LEE - Duet or Band Arrangement

(Part A = Melody, Part B = Harmony)

George R. Poulton

Musical notation for the first system of *Aura Lee*, parts A and B, marked *Andante*.

Musical notation for the second system of *Aura Lee*, parts A and B, with dynamics *mf*, *f*, and *p*.

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

Moderato

French Folk Song

Musical notation for the first system of *Frère Jacques*, parts A and B, marked *Moderato*.

# PERFORMANCE SPOTLIGHT

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

Arr. by John Higgins

Allegro

3  $\triangle$  Measure number

*mf*

11

19

This musical score is for a band arrangement of 'When the Saints Go Marching In'. It consists of three staves of music in 4/4 time, marked 'Allegro'. The key signature has two flats (B-flat and E-flat). 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

2nd time go on to meas. 13  $\nabla$

*f*

*p*

13

*f*

This musical score is for a section feature of 'Old MacDonald Had a Band'. It consists of three staves of music in 4/4 time, marked 'Allegro'. The 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 '2nd time go on to meas. 13' instruction is present.

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

Ludwig van Beethoven  
Arr. by John Higgins

Moderato

*mf*

9

*p*

13

*f*

This musical score is for a band arrangement of 'Ode to Joy' from Beethoven's Symphony No. 9. It 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*, *p*, and *f*. Measure numbers 9 and 13 are indicated in boxes.

## 58. HARD ROCK BLUES - Encore

John Higgins

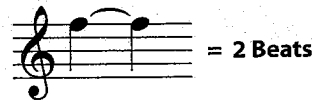
Allegro

*f*

This musical score is for a band arrangement of 'Hard Rock Blues'. It 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*.

**Tie**

A curved line connecting notes of the same pitch. Play one note for the combined counts of the tied notes.



**59. FIT TO BE TIED**

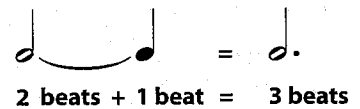
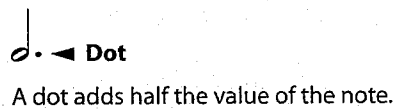
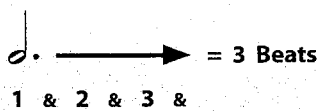


**60. ALOUETTE**

French-Canadian Folk Song



**Dotted Half Note**



**61. ALOUETTE - THE SEQUEL**

French-Canadian Folk Song



**HISTORY**

American composer **Stephen Collins Foster** (1826–1864) was born near Pittsburgh, PA. He has become the most recognized song writer of his time for works such as "Oh Susanna," which became popular during the California Gold Rush of 1849. Among his most well-known songs are "My Old Kentucky Home" and "Camptown Races."

**62. CAMPTOWN RACES**

Stephen Collins Foster



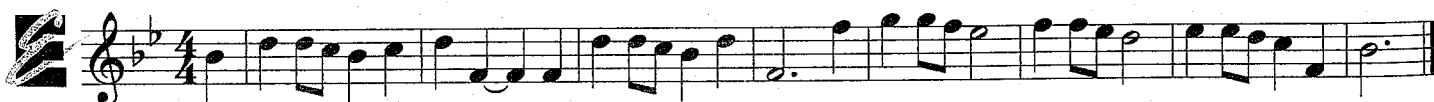
**63. NEW DIRECTIONS - New Note** *To play lower notes, blow softly and direct the airstream lower into the embouchure hole.*



**64. THE NOBLES** *Always use a full airstream. Keep fingers above the keys, curved naturally.*



**65. ESSENTIAL ELEMENTS QUIZ**





## THEORY

**Accidental**

Any sharp, flat or natural sign which appears in the music without being in the key signature is called an **accidental**.

**Flat** ♭

A flat sign lowers the pitch of a note by a half-step. The note A-flat sounds a half-step below A, and all A's become A-flats for the rest of the measure where they occur.

**73. HOT MUFFINS - New Note**

Flat applies to all A's in measure.

♭ A♭

**74. COSSACK DANCE**

Allegro

*f*

♭ A♭

**75. BASIC BLUES - New Note**

Flat applies to all A's in measure.

♭ A♭

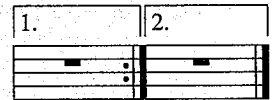
## THEORY

**New Key Signature**

This Key Signature indicates the *Key of E♭* – play all B's as B-flats, all E's as E-flats, and all A's as A-flats.

**1st & 2nd Endings**

Play through the 1st Ending. Then play the repeated section of music, **skipping** the 1st Ending and playing the 2nd Ending.

**76. HIGH FLYING**

Moderato

*mf*

♭ A♭

1.

2.

2nd time →

## HISTORY

**Japanese folk music** actually has its origins in ancient China. "Sakura, Sakura" was performed on instruments such as the **koto**, a 13-string instrument that is more than 4000 years old, and the **shakuhachi** or bamboo flute. The unique sound of this ancient Japanese melody results from the pentatonic (or five-note) sequence used in this tonal system.

**77. SAKURA, SAKURA - Band Arrangement**

Japanese Folk Song  
Arr. by John Higgins

Andante

*mf*

*p*

*mf*

*f*

*p*



**78. UP ON A HOUSETOP**

*Allegro*

1. 2.

mf f

Check Key Signature

Musical notation for 'Up on a Housetop' in 4/4 time, key of Bb. It features two staves of music. The first staff has a first ending and a second ending. Dynamics include mezzo-forte (mf) and forte (f). There are accents and a 'Check Key Signature' instruction.

**79. JOLLY OLD ST. NICK - Duet**

*Moderato*

A 1. 2.

B mf mf

Musical notation for 'Jolly Old St. Nick' in 2/4 time, key of Bb. It is a duet with two parts, A and B. Both parts have first and second endings. Dynamics include mezzo-forte (mf).

See page 9 for additional holiday music, MY DREYDL and JINGLE BELLS.

**80. THE BIG AIRSTREAM - New Note**

Bb

*mf*

$\Delta Bb$

Musical notation for 'The Big Airstream' in 4/4 time, key of Bb. It features a single staff with a 'New Note' section. Dynamics include mezzo-forte (mf).

**81. WALTZ THEME (THE MERRY WIDOW WALTZ)**

*Moderato*

*mf* *f*

*mf* *f*

Franz Lehar

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Musical notation for 'Waltz Theme (The Merry Widow Waltz)' in 3/4 time, key of Bb. It features two staves of music. Dynamics include mezzo-forte (mf) and forte (f). The composer is Franz Lehar.

**82. AIR TIME**

Musical notation for 'Air Time' in 4/4 time, key of Bb. It features a single staff of music.

**83. DOWN BY THE STATION**

*Allegro*

*mf*

Musical notation for 'Down by the Station' in 2/4 time, key of Bb. It features a single staff of music. Dynamics include mezzo-forte (mf).

**84. ESSENTIAL ELEMENTS QUIZ**

*Moderato*

*mf* *f* *p*

Musical notation for 'Essential Elements Quiz' in 3/4 time, key of Bb. It features a single staff of music. Dynamics include mezzo-forte (mf), forte (f), and piano (p).

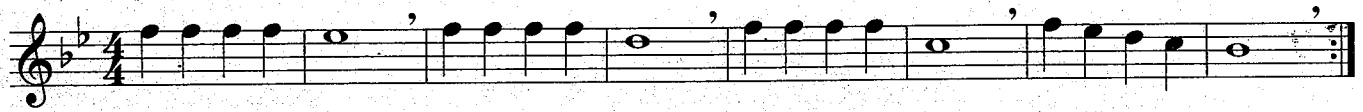
**85. ESSENTIAL CREATIVITY** Using these notes, improvise your own rhythms:

Musical notation for 'Essential Creativity' in 4/4 time, key of Bb. It features a single staff of music with a series of notes for improvisation.

# DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

## 86. TONE BUILDER *Use a steady stream of air.*



## 87. RHYTHM BUILDER



## 88. TECHNIQUE TRAX



## 89. CHORALE *(Adapted from Cantata 147)*

Johann Sebastian Bach



### THEORY

## Theme and Variations

A musical form featuring a **theme**, or primary melody, followed by **variations**, or altered versions of the theme.

## 90. VARIATIONS ON A FAMILIAR THEME



## D.C. al Fine

At the **D.C. al Fine** play again from the beginning, stopping at **Fine** (*fee'- nay*).  
D.C. is the abbreviation for **Da Capo**, or "to the beginning," and **Fine** means "the end."

## 91. BANANA BOAT SONG

Moderato

Caribbean Folk Song

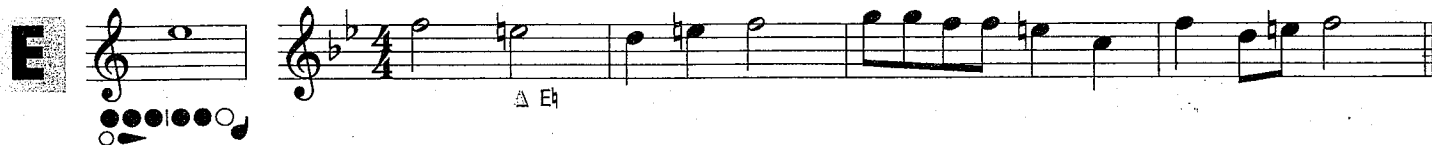


### Natural



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

### 92. RAZOR'S EDGE - New Note

**E** 

### 93. THE MUSIC BOX

Moderato 

**African-American spirituals** originated in the 1700's, midway through the period of slavery in the United States. One of the largest categories of true American folk music, these primarily religious songs were sung and passed on for generations without being written down. The first collection of spirituals was published in 1867, four years after The Emancipation Proclamation was signed into law.

### 94. EZEKIEL SAW THE WHEEL

African-American Spiritual

Allegro 

### Slur



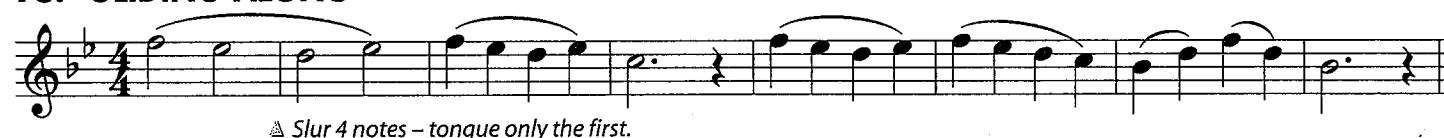
A curved line which connects notes of different pitch. Tongue only the first note in a slur.

### 95. SMOOTH OPERATOR



▲ Slur 2 notes - tongue only the first.

### 96. GLIDING ALONG



▲ Slur 4 notes - tongue only the first.

**Ragtime** is an American music style that was popular from the 1890's until the time of World War I. This early form of jazz brought fame to pianists like "Jelly Roll" Morton and Scott Joplin, who wrote "The Entertainer" and "Maple Leaf Rag." Surprisingly, the style was incorporated into some orchestral music by Igor Stravinsky and Claude Debussy. The trombones now learn to play a *glissando*, a technique used in ragtime and other styles of music.

### 97. TROMBONE RAG

Allegro 

### 98. ESSENTIAL ELEMENTS QUIZ

Andante 

### 99. TAKE THE LEAD - New Note

**A** 

**THEORY**

#### Phrase

A musical "sentence" which is often 2 or 4 measures long. Try to play a **phrase** in one breath.

### 100. THE COLD WIND



### 101. PHRASEOLOGY

Write in the breath mark(s) between the phrases.



**THEORY**

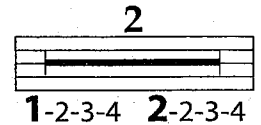
#### New Key Signature

This **Key Signature** indicates the *Key of F* – play all B's as B-flats.



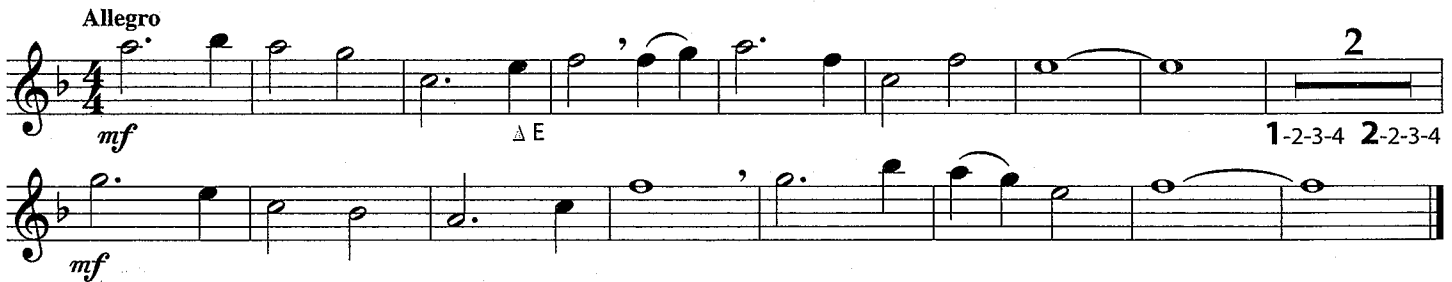
#### Multiple Measure Rest

The number above the staff tells you how many full measures to rest. Count each measure of rest in sequence:



### 102. SATIN LATIN

**Allegro**



**HISTORY**

German composer **Johann Sebastian Bach** (1685–1750) was part of a large family of famous musicians and became the most recognized composer of the Baroque era. Beginning as a choir member, Bach soon became an organist, a teacher, and a prolific composer, writing more than 600 masterworks. This *Minuet*, or dance in 3/4 time, was written as a teaching piece for use with an early form of the piano.

### 103. MINUET - Duet

Johann Sebastian Bach

**Moderato**

**A** 

### 104. ESSENTIAL CREATIVITY

This melody can be played in 3/4 or 4/4. Pencil in either time signature, draw the bar lines and play. Now erase the bar lines and try the other time signature. Do the phrases sound different?



**105. NATURALLY**

Musical notation for 'Naturally' in 2/4 time, key of E-flat major. The melody starts on a treble clef with a key signature of two flats. It features a sequence of eighth notes and quarter notes. There are two triangle symbols with 'E' and 'Eb' below them, indicating specific notes or intervals.

Austrian composer **Franz Peter Schubert** (1797–1828) lived a shorter life than any other great composer, but he created an incredible amount of music: more than 600 art-songs (concert music for voice and accompaniment), ten symphonies, chamber music, operas, choral works and piano pieces. His "March Militaire" was originally a piano duet.

HISTORY

**106. MARCH MILITAIRE – New Note**

Allegro

Franz Schubert

Musical notation for 'March Militaire' in 2/4 time, key of E-flat major. It begins with a large 'E' in a box and a piano roll diagram. The melody is marked 'f' and 'mf'. There is a triangle symbol with 'Eb' below it. The notation includes eighth and sixteenth notes.

**107. THE FLAT ZONE – New Note**

Musical notation for 'The Flat Zone' in 4/4 time, key of D-flat major. It starts with a large 'D' in a box and a piano roll diagram. The melody is marked 'f'. There is a triangle symbol with 'Db' below it. The notation includes quarter and eighth notes.

**108. ON TOP OF OLD SMOKEY**

Allegro

American Folk Song

Musical notation for 'On Top of Old Smokey' in 3/4 time, key of E-flat major. The melody is marked 'f'. The notation includes quarter and eighth notes with some slurs.

**Boogie-woogie** is a style of the **blues**, and it was first recorded by pianist Clarence "Pine Top" Smith in 1928, one year after Charles Lindbergh's solo flight across the Atlantic. A form of jazz, blues music features altered notes and is usually written in 12-measure verses, like "Bottom Bass Boogie."

HISTORY

**109. BOTTOM BASS BOOGIE – Duet**

Allegro

Musical notation for 'Bottom Bass Boogie' in 4/4 time, key of E-flat major. It is a duet with two parts, A and B. Part A is marked 'f' and has accents (>) over several notes. Part B is also marked 'f'. The notation includes eighth and sixteenth notes. There are first and second endings indicated at the end of the piece.

# Dotted Quarter & Eighth Notes

= 2 Beats  
1 & 2 &

A dot adds half the value of the quarter note.

1 & 2 &

A single eighth note has a flag on the stem.

## 110. RHYTHM RAP

Clap

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

## 111. THE DOT ALWAYS COUNTS

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

## 112. ALL THROUGH THE NIGHT

*mf* Fine *p* D.C. al Fine

## 113. SEA CHANTY *Always use a full airstream.*

Moderato English Folk Song

*f* *mf* *f*

## 114. SCARBOROUGH FAIR

Andante English Folk Song

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

## 115. RHYTHM RAP

Clap

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

## 116. THE TURNAROUND

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

## 117. ESSENTIAL ELEMENTS QUIZ - AULD LANG SYNE

Andante Scottish Folk Song

*mf* *f*  $\triangle$  Check Rhythm

# PERFORMANCE SPOTLIGHT

## Solo with Piano Accompaniment

You can perform this solo with or without a piano accompanist. Play it for the band, the school or your family. It is part of **Symphony No. 9 ("From The New World")** by Czech composer **Antonin Dvorák** (1841–1904). He wrote it while visiting America in 1893, and was inspired to include melodies from American folksongs and spirituals. This is the **Largo** (or "very slow tempo") theme.

### 118. THEME FROM "NEW WORLD SYMPHONY"

**Largo** 4 5 ← Measure number Antonin Dvorák

*p* 13 *mf*

21 *p* 29 **Slower** 2 *p*

### Piano Accompaniment

**Largo** 5

*p* *f* *p* 13 *mf* 21 *p* 29 **Slower** *mf* *p*

Great musicians give encouragement to fellow performers. On this page, clarinetists learn their instruments' upper register in the "Grenadilla Gorilla Jumps" (named after the grenadilla wood used to make clarinets). Brass players learn lip slurs, a new warm-up pattern. The success of your band depends on everyone's effort and encouragement.

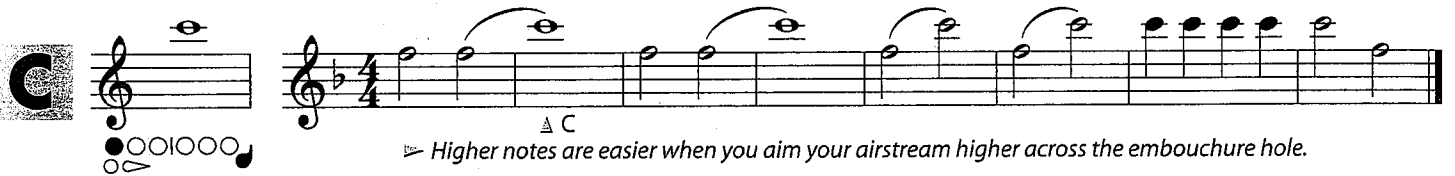
**119. GRENADILLA GORILLA JUMP No. 1**



**120. JUMPIN' UP AND DOWN**



**121. GRENADILLA GORILLA JUMP No. 2 - New Note**



**122. JUMPIN' FOR JOY**



**123. GRENADILLA GORILLA JUMP No. 3**



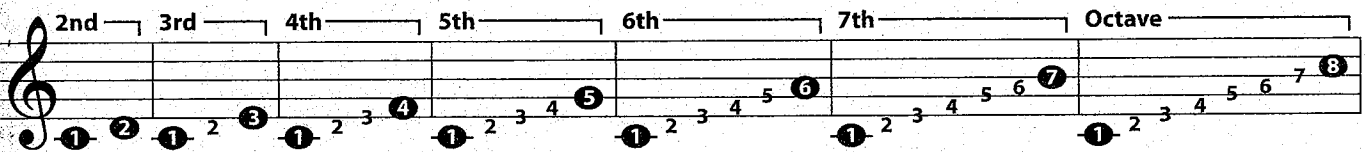
**124. JUMPIN' JACKS**



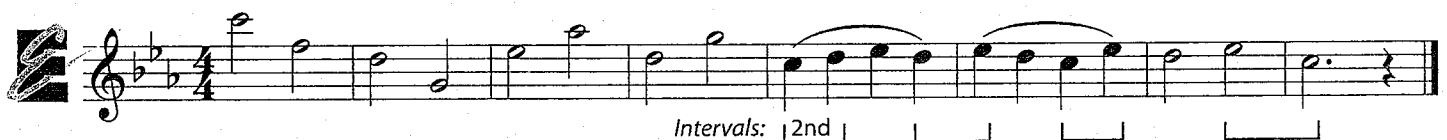
**THEORY**

**Interval**

The distance between two pitches is an **interval**. Starting with "1" on the lower note, count each line and space between the notes. The number of the higher note is the distance of the interval.



**125. ESSENTIAL ELEMENTS QUIZ** Write in the numbers of the intervals, counting up from the lower notes.





126. GRENADILLA GORILLA JUMP No. 4

127. THREE IS THE COUNT

128. GRENADILLA GORILLA JUMP No. 5

129. TECHNIQUE TRAX

130. CROSSING OVER

**Trio**

A **trio** is a composition with three parts played together. Practice this trio with two other players and listen for the 3-part harmony.

131. KUM BAH YAH - Trio *Always check the key signature.*

African Folk Song

# Repeat Signs



Repeat the section of music enclosed by the **repeat signs**.  
 (If 1st and 2nd endings are used, they are played as usual — but go back only to the first repeat sign, not to the beginning.)

## 132. MICHAEL ROW THE BOAT ASHORE

African-American Spiritual

*Andante*  
*mf*

## 133. AUSTRIAN WALTZ

Austrian Folk Song

*Moderato*  
*f*

## 134. BOTANY BAY

Australian Folk Song

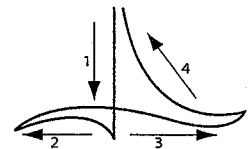
*Allegro*  
*mf* *f*

THEORY

### C Time Signature

### Conducting

Practice conducting this four-beat pattern.



## 135. TECHNIQUE TRAX *Practice at all dynamic levels.*

## 136. FINLANDIA

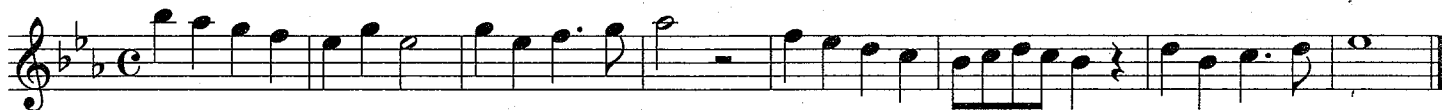
Jean Sibelius

*Andante*  
*p* *mf*

## 137. ESSENTIAL CREATIVITY

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Create your own variations by penciling in a dot and a flag to change the rhythm of any measure from to .

**138. EASY GORILLA JUMPS****139. TECHNIQUE TRAX** *Always check the key signature.***140. MORE TECHNIQUE TRAX****141. GERMAN FOLK SONG****142. THE SAINTS GO MARCHIN' AGAIN****143. LOWLAND GORILLA WALK****144. SMOOTH SAILING****145. MORE GORILLA JUMPS****146. FULL COVERAGE**

## Scale

A **scale** is a sequence of notes in ascending or descending order. Like a musical "ladder," each step is the next consecutive note in the key. This scale is in your Key of B $\flat$  (two flats), so the top and bottom notes are both B $\flat$ 's. The interval between the B $\flat$ 's is an octave.

### 147. CONCERT B $\flat$ SCALE

Scale Steps: 1 2 3 4 5 6 7 8 7 6 5 4 3 2 1

Octave

## Chord & Arpeggio

When two or more notes are played together, they form a **chord** or **harmony**. This B $\flat$  chord is built from the 1st, 3rd and 5th steps of the B $\flat$  scale. The 8th step is the same as the 1st, but it is an octave higher. An **arpeggio** is a "broken" chord whose notes are played individually.

### 148. IN HARMONY

Divide the notes of the chords between band members and play together. Does the arpeggio sound like a chord?

### 149. SCALE AND ARPEGGIO

Austrian composer **Franz Josef Haydn** (1732–1809) wrote 104 symphonies. Many of these works had nicknames and included brilliant, unique effects for their time. His Symphony No. 94 was named "The Surprise Symphony" because the soft second movement included a sudden loud dynamic, intended to wake up an often sleepy audience. Pay special attention to dynamics when you play this famous theme.

### 150. THEME FROM "SURPRISE SYMPHONY"

Franz Josef Haydn

Andante

### 151. ESSENTIAL ELEMENTS QUIZ – THE STREETS OF LAREDO

American Folk Song

Write in the note names before you play.

mf

# PERFORMANCE SPOTLIGHT

## 152. SCHOOL SPIRIT - Band Arrangement

March Style

W.T. Purdy  
Arr. by John Higgins

Musical score for 'School Spirit' in 2/4 time, key of B-flat major. The score consists of four staves of music. Measure numbers 5, 13, 21, and 29 are indicated in boxes. Dynamics include *f* (forte) and *mf* (mezzo-forte). A 'Measure Number' label with an arrow points to measure 5. The piece features a repeat sign at measure 13 and a first/second ending at measure 29.

### Soli

When playing music marked **Soli**, you are part of a group "solo" or group feature. Listen carefully in "Carnival of Venice," and name the instruments that play the **Soli** part at each indicated measure number.

## 153. CARNIVAL OF VENICE - Band Arrangement

Julius Benedict  
Arr. by John Higgins

Musical score for 'Carnival of Venice' in 3/4 time, key of B-flat major. The score consists of six staves of music. The tempo is marked **Allegro**. Dynamics include *mf* (mezzo-forte), *f* (forte), and *p* (piano). A **Soli** section is indicated starting at measure 5. Measure numbers 13, 21, 29, 37, and 45 are indicated in boxes. The score includes rests of 7 measures and 8 measures, and a first ending at measure 37. The piece concludes with the instruction *end Soli*.

## 154. RANGE AND FLEXIBILITY BUILDER

## 155. TECHNIQUE TRAX

## 156. CHORALE

Johann Sebastian Bach



HISTORY

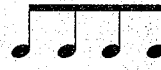
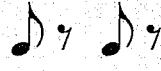
The traditional Hebrew melody "Hatikvah" has been Israel's national anthem since the nation's inception. At the Declaration of State in 1948, it was sung by the gathered assembly during the opening ceremony and played by members of the Palestine Symphony Orchestra at its conclusion.

## 157. HATIKVAH



Israeli National Anthem

### Eighth Note & Eighth Rest

 = 1/2 beat of sound  
 = 1/2 beat of silence

1 & 2 &

1 & 2 &

### 158. RHYTHM RAP

Clap



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

### 159. EIGHTH NOTE MARCH



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

### 160. MINUET

Moderato

Johann Sebastian Bach



*mf*

1. 2.

### 161. RHYTHM RAP

Clap



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

### 162. EIGHTH NOTES OFF THE BEAT



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

### 163. EIGHTH NOTE SCRAMBLE



### 164. ESSENTIAL ELEMENTS QUIZ

Andante



*p* *mf* *f*

**165. DANCING MELODY - New Note**

**G** 

**HISTORY** American composer and conductor **John Philip Sousa** (1854–1932) wrote 136 marches. Known as “The March King,” Sousa wrote *The Stars And Stripes Forever*, *Semper Fidelis*, *The Washington Post* and many other patriotic works. Sousa’s band performed all over the country, and his fame helped boost the popularity of bands in America. Here is a melody from his famous *El Capitan* operetta and march.

**166. EL CAPITAN**

John Philip Sousa

**Allegro**



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**HISTORY** “O Canada,” formerly known as the “National Song,” was first performed during 1880 in French Canada. Robert Stanley Weir translated the English language version in 1908, but it was not adopted as the national anthem of Canada until 1980, one hundred years after its premiere.

**167. O CANADA**

Calixa Lavallee,  
l’Hon. Judge Routhier  
and Justice R.S. Weir

**Maestoso (Majestically)**



**168. ESSENTIAL ELEMENTS QUIZ - METER MANIA** *Count and clap before playing. Can you conduct this?*

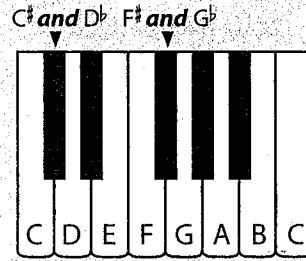




## Enharmonics

Two notes that are written differently, but sound the same (and played with the same fingering) are called **enharmonics**. Your fingering chart on pages 46–47 shows the fingerings for the enharmonic notes on your instrument.

On a piano keyboard, each black key is both a flat and a sharp:



THEORY

### 169. SNAKE CHARMER

Enharmonic notes use the same fingering.

**G<sub>b</sub>/F<sub>#</sub>**

### 170. DARK SHADOWS

### 171. CLOSE ENCOUNTERS

Enharmonic notes use the same fingering.

**D<sub>b</sub>/C<sub>#</sub>**

### 172. MARCH SLAV

Largo

Peter Illyich Tchaikovsky

### 173. NOTES IN DISGUISE

## Chromatic Notes

**Chromatic notes** are altered with sharps, flats and natural signs which are not in the key signature. The smallest distance between two notes is a half-step, and a scale made up of consecutive half-steps is called a **chromatic scale**.

THEORY

### 174. HALF-STEPPIN'

French composer **Camille Saint-Saëns** (1835–1921) wrote music for virtually every medium: operas, suites, symphonies and chamber works. The “Egyptian Dance” is one of the main themes from his famous opera *Samson et Delilah*. The opera was written in the same year that Thomas Edison invented the phonograph—1877.

### 175. EGYPTIAN DANCE *Watch for enharmonics.*

Camille Saint-Saëns

*Allegro*

*mf*

### 176. SILVER MOON BOAT

Chinese Folk Song

*Largo*

*mf*

*f* *p*

*Fine*

D.C. al Fine

German composer **Ludwig van Beethoven** (1770–1827) is considered to be one of the world’s greatest composers, despite becoming completely deaf in 1802. Although he could not hear his music the way we can, he could “hear” it in his mind. As a testament to his greatness, his Symphony No. 9 (p. 13) was performed as the finale to the ceremony celebrating the reunification of Germany in 1990. This is the theme from his Symphony No. 7, second movement.

### 177. THEME FROM SYMPHONY NO. 7 – Duet

Ludwig van Beethoven

*Allegro (moderately fast)*

*p*

*p*

9

*mf*

*mf*

1.

2.

Russian composer **Peter Illyich Tchaikovsky** (1840–1893) wrote six symphonies and hundreds of other works including *The Nutcracker* ballet. He was a master at writing brilliant settings of folk music, and his original melodies are among the most popular of all time. His *1812 Overture* and *Capriccio Italien* were both written in 1880, the year after Thomas Edison developed the practical electric light bulb.

### 178. CAPRICCIO ITALIEN *Always check the key signature.*

Peter Illyich Tchaikovsky

*Allegro*

*f*

### 179. AMERICAN PATROL

F.W. Meacham

*Allegro*

*mf*

### 180. WAYFARING STRANGER

African-American Spiritual

*Andante*

*p*

### 181. ESSENTIAL ELEMENTS QUIZ – SCALE COUNTING CONQUEST

# PERFORMANCE SPOTLIGHT

## 182. AMERICA THE BEAUTIFUL - Band Arrangement

Samuel A. Ward  
Arr. by John Higgins

Maestoso 2 7 Andante 3

*f*

15 *p*

*f* *mf*

25 Maestoso 2 *f*

Detailed description: This musical score is for a band arrangement of 'America the Beautiful'. It is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The piece is divided into two main sections. The first section starts with a 'Maestoso' tempo marking and a '2' measure rest. It begins with a series of eighth notes, marked with accents and a forte (*f*) dynamic. The melody then moves to a half note, marked with a piano (*p*) dynamic. The second section starts at measure 15, marked with a forte (*f*) dynamic, and features a melodic line with accents and a mezzo-forte (*mf*) dynamic. It concludes with a 'Maestoso' tempo marking, a '2' measure rest, and a final forte (*f*) dynamic. A box containing the number '7' and the tempo marking 'Andante' with a '3' below it is located in the upper right corner of the score.

## 183. LA CUCARACHA - Band Arrangement

Latin American Folk Song  
Arr. by John Higgins

Latin Rock

*f* *mf*

5

13 *p*

25 *f*

1. 2.

Detailed description: This musical score is for a band arrangement of 'La Cucaracha'. It is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The piece is marked 'Latin Rock'. It begins with a series of eighth notes, marked with accents and a forte (*f*) dynamic. The melody then moves to a half note, marked with a mezzo-forte (*mf*) dynamic. The second section starts at measure 5, marked with a mezzo-forte (*mf*) dynamic, and features a melodic line with accents. The third section starts at measure 13, marked with a piano (*p*) dynamic, and features a melodic line with accents. The fourth section starts at measure 25, marked with a forte (*f*) dynamic, and features a melodic line with accents. The piece concludes with two first endings, labeled '1.' and '2.', which lead to a final cadence. A box containing the number '5' is located in the upper right corner of the score.

# PERFORMANCE SPOTLIGHT

## 184. THEME FROM 1812 OVERTURE - Band Arrangement

Peter Illyich Tchaikovsky  
Arr. by John Higgins

Allegro

The musical score is written on ten staves in 4/4 time with a key signature of two flats (B-flat and E-flat). The piece is marked 'Allegro'. The first staff begins with a dynamic marking of *f* and a fermata over the first measure. The second staff starts with a dynamic marking of *p*, followed by a crescendo to *f*, and then a dynamic marking of *p* at measure 10. The third staff begins with a dynamic marking of *p*. The fourth staff starts with a dynamic marking of *mf* and a fermata at measure 18, followed by a crescendo to *f*. The fifth staff begins with a dynamic marking of *f* and a fermata at measure 26. The sixth staff starts with a dynamic marking of *f*. The seventh staff begins with a dynamic marking of *f* and a fermata at measure 34. The eighth staff starts with a dynamic marking of *f*. The ninth staff begins with a dynamic marking of *f* and a fermata at measure 42. The tenth staff continues the piece with a dynamic marking of *f* and a fermata at the end.

# PERFORMANCE SPOTLIGHT

## Solo with Piano Accompaniment

Performing for an audience is an exciting part of being involved in music. This solo is based on *Serenade in G Major, K. 525*, also known as "Eine Kleine Nachtmusik" ("A Little Night Music"). **Wolfgang Amadeus Mozart** wrote this piece in 1787, the same year the American Constitution was signed into law. You and a piano accompanist can perform this for the band or at other school and community events.

### 185. EINE KLEINE NACHTMUSIK – Solo (Concert Eb version)

Wolfgang Amadeus Mozart  
Arr. by John Higgins

**Allegro**

The score is written for Flute and Piano in 4/4 time, key of E-flat major. It begins with a tempo marking of **Allegro**. The first system shows the Flute part starting with a rest, followed by a melodic line starting at measure 3 with a dynamic of **f**. The Piano part starts with a dynamic of **mf**. The score includes first and second endings for both parts. The Flute part has a dynamic of **p** in the first ending and **f** in the second ending. The Piano part has a dynamic of **mf** in the first ending and **f** in the second ending. The score concludes with a double bar line and repeat signs.

Flute

Piano

3

13

*p* *f*

*mf* *f*

1. 2.

1. 2.

# DUETS

Here is an opportunity to get together with a friend and enjoy playing music. The other player does not have to play the same instrument as you. Try to exactly match each other's rhythm, pitch and tone quality. Eventually, it may begin to sound like the two parts are being played by one person! Later, try switching parts.

## 186. SWING LOW, SWEET CHARIOT - Duet

African-American Spiritual

*Andante*

*p*

*p*

*Fine*

*mf*

*mf*

*D.C. al Fine*

## 187. LA BAMBA - Duet

Mexican Folk Song

*Allegro*

*f*

*f*

*Fine*

*D.C. al Fine*

*p*

*p*

# RUBANK® SCALE AND ARPEGGIO STUDIES

**KEY OF B $\flat$**  *In this key signature, play all B $\flat$ 's and E $\flat$ 's.*

1.



2.



3.



4.



**KEY OF E $\flat$**  *In this key signature, play all B $\flat$ 's, E $\flat$ 's and A $\flat$ 's.*

1.



2.



3.



4.



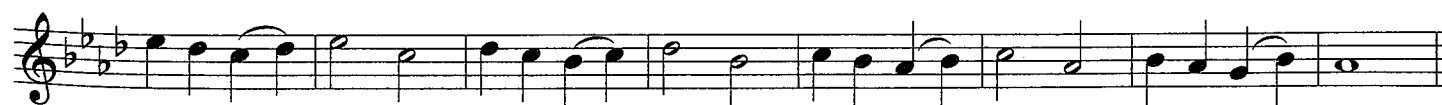


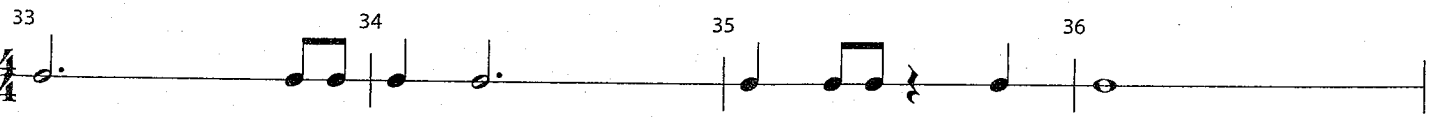
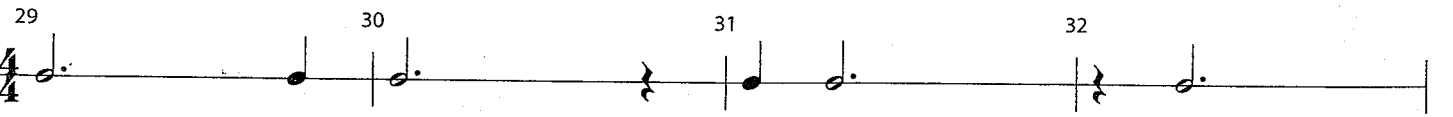
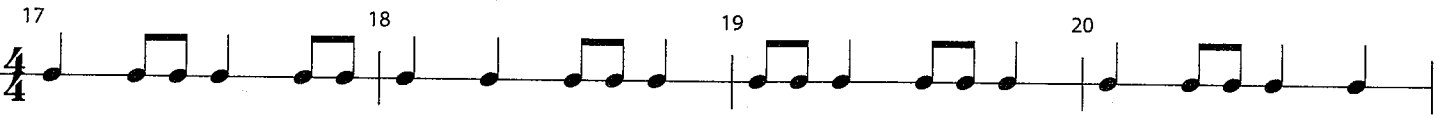
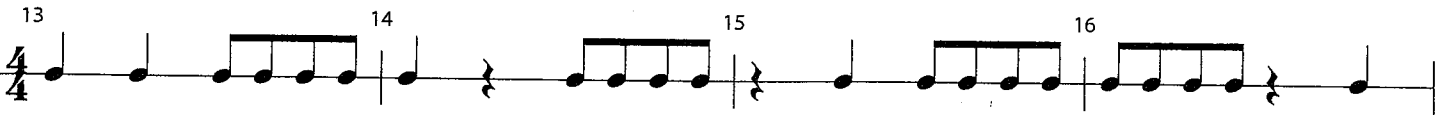
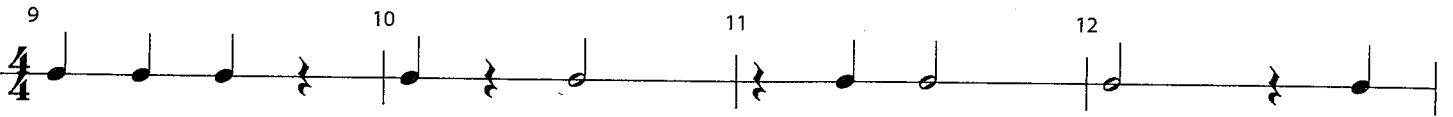
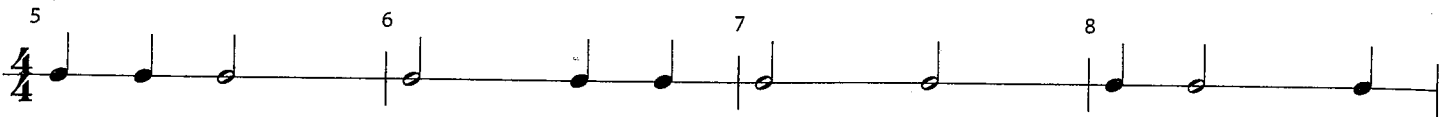
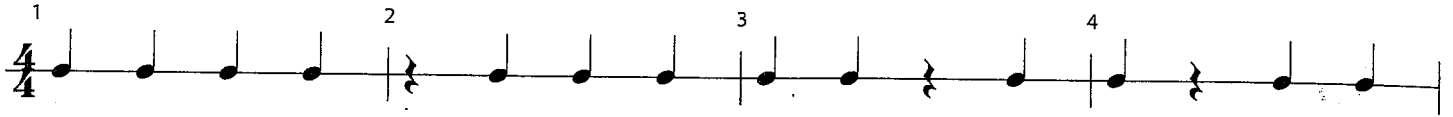
# RUBANK® SCALE AND ARPEGGIO STUDIES

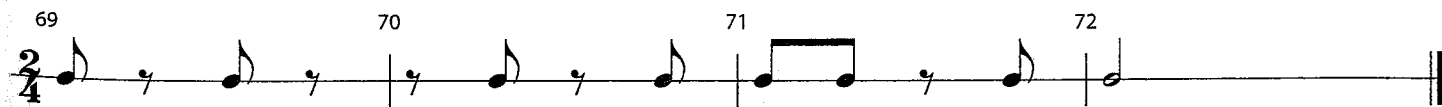
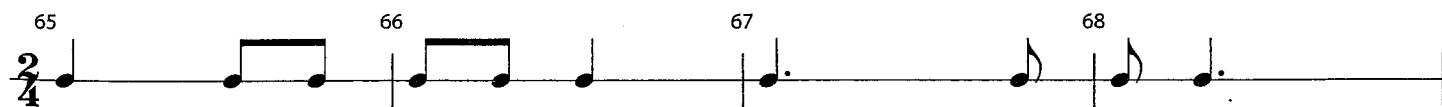
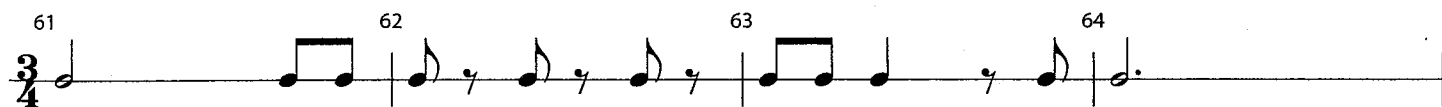
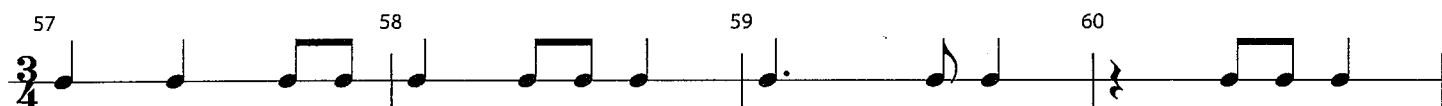
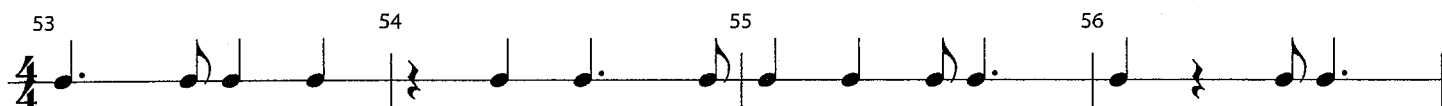
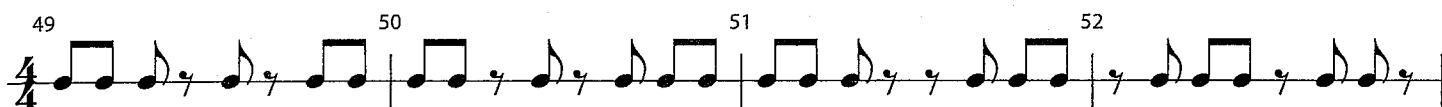
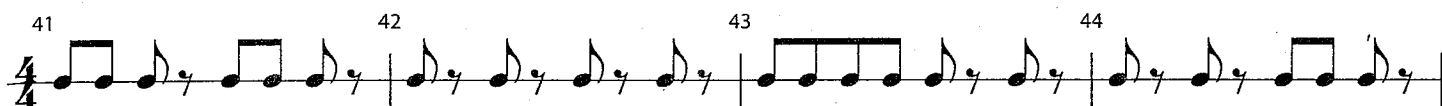
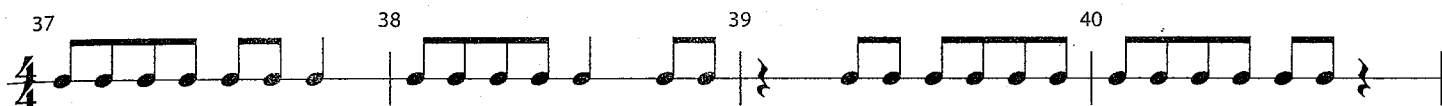
**KEY OF F** *In this key signature, play all Bb's.*



**KEY OF Ab** *In this key signature, play all Bb's, Eb's, Ab's and Db's.*



 **RHYTHM STUDIES**

 **RHYTHM STUDIES**

# CREATING MUSIC

THEORY

## Composition

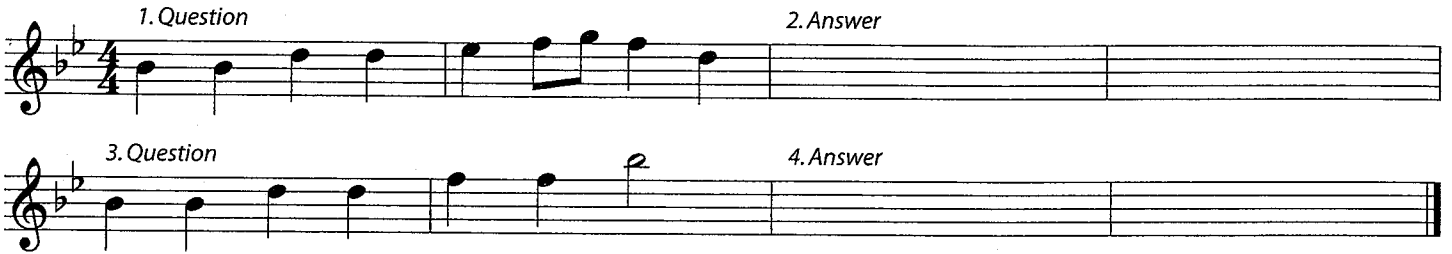
**Composition** is the art of writing original music. A composer often begins by creating a melody made up of individual **phrases**, like short musical "sentences." Some melodies have phrases that seem to answer or respond to "question" phrases, as in Beethoven's *Ode To Joy*. Play this melody and listen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

### 1. ODE TO JOY

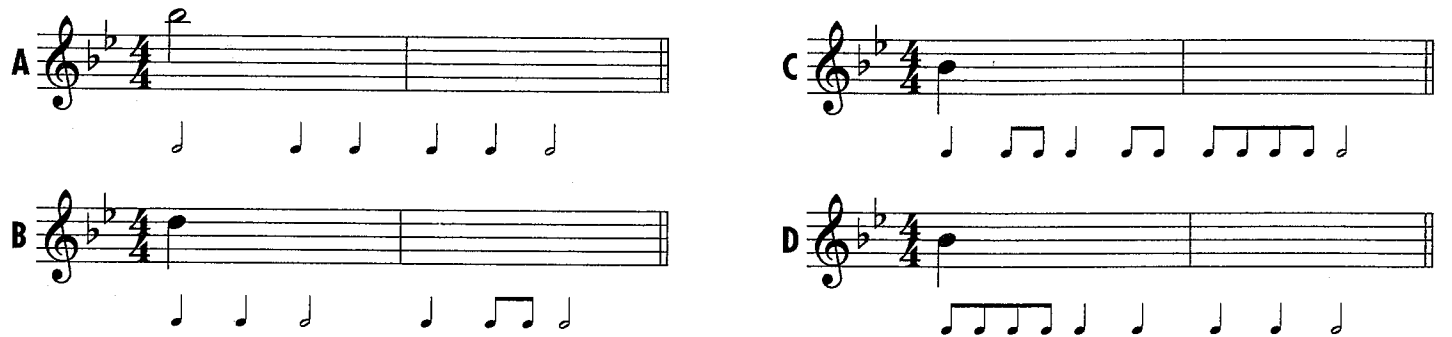
Ludwig van Beethoven



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

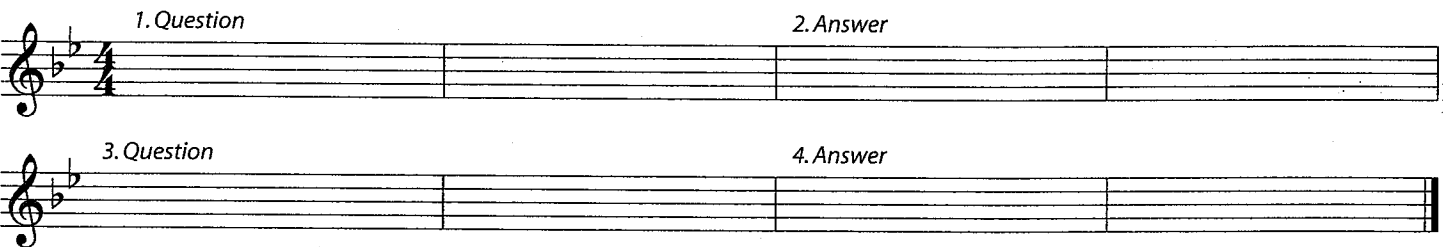


### 3. PHRASE BUILDERS Write 4 different phrases using the rhythms below each staff.



### 4. YOU NAME IT:

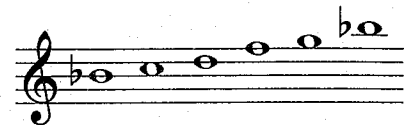
Pick phrase A, B, C, or D from above, and write it as the "Question" for phrases 1 and 3 below. Then write 2 different "Answers" for phrases 2 and 4.




THEORY

## Improvisation

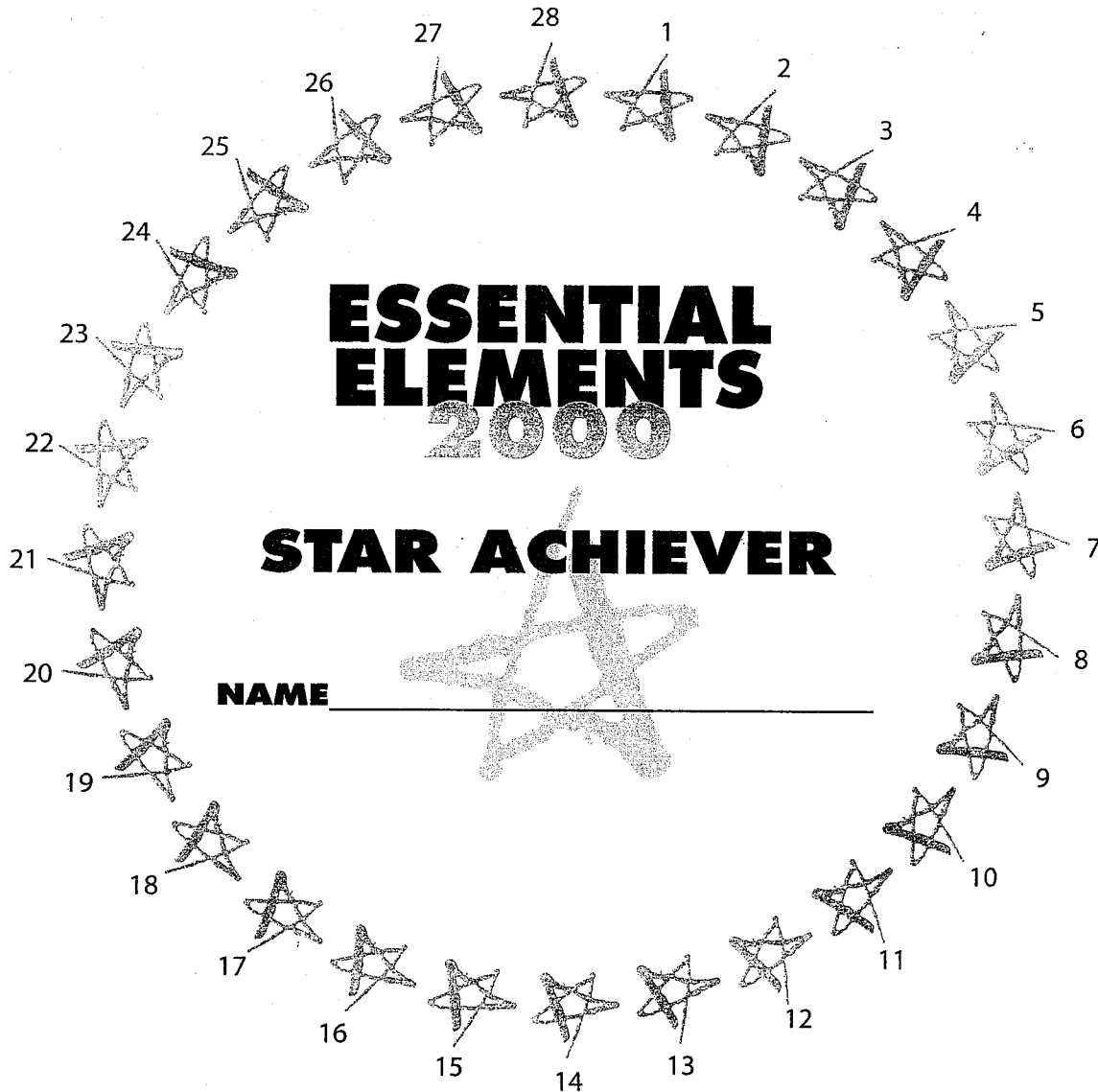
**Improvisation** is the art of freely creating your own melody *as you play*. Use these notes to play your own melody (Line A), to go with the accompaniment (Line B).



### 5. INSTANT MELODY



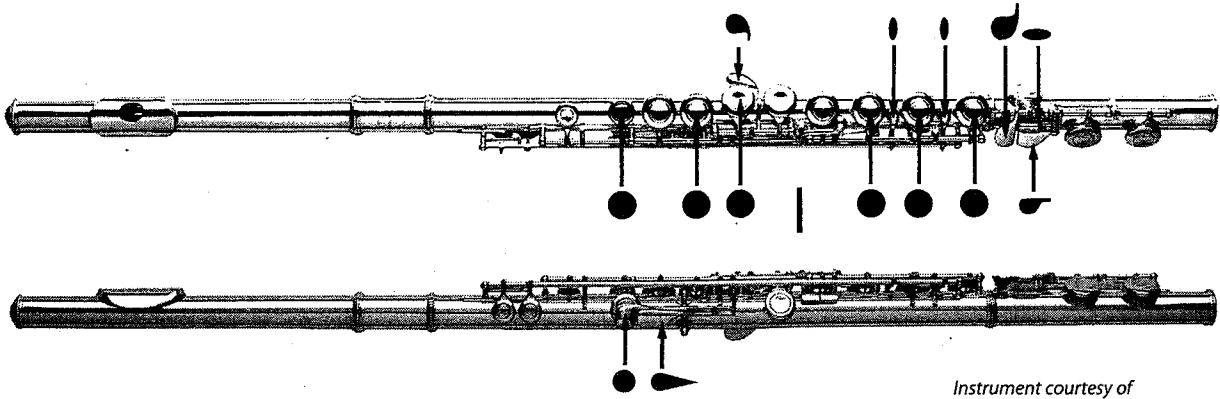
**Y**ou can mark your progress through the book on this page. Fill in the stars as instructed by your band director.



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

# FINGERING CHART

**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**