

GUITAR

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What to practice first...

WINTERFEST SET LIST (Semester 1)

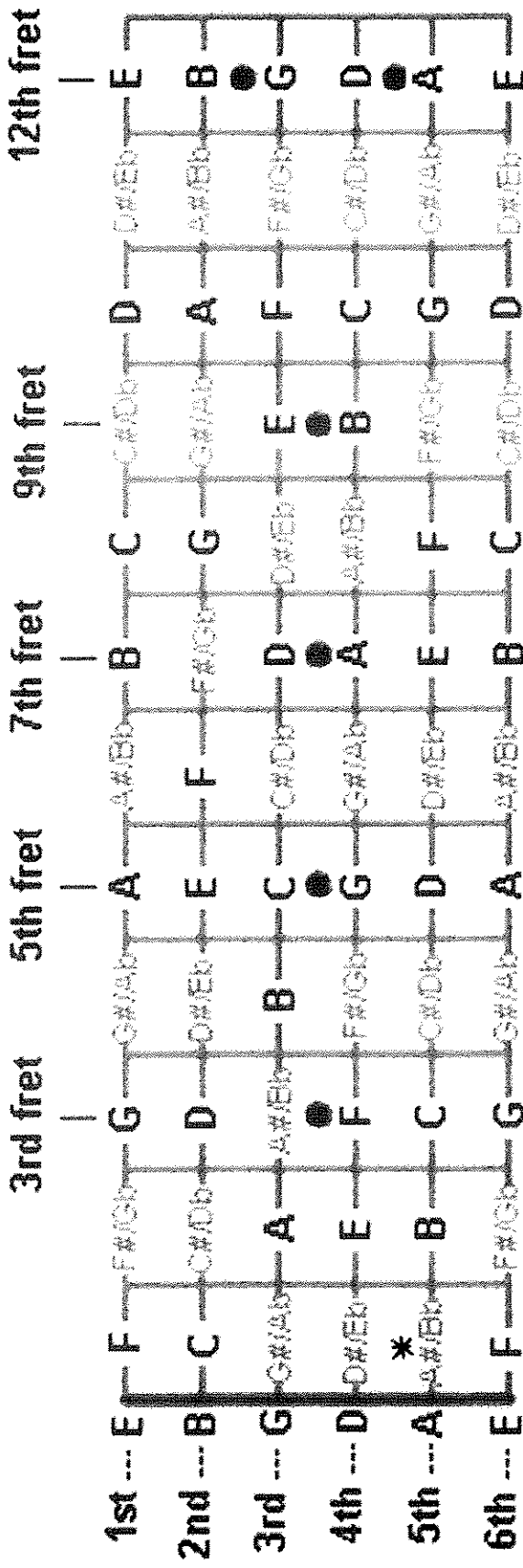
- 1) Cadence + Marching Drumline Feature
 - 2) The Tempest
 - 3) Smells Like Teen Spirit
 - 4) Danza Kuduro
 - 5) Angels We Have Heard On High
 - 6) Santa Claus Is Comin' To Town
 - 7) Optional Additions or C Minor Groove
 - 8) Sponsor Song
- INTERMISSION
- 9) Canon Remix (Combined Bands)
 - 10) My Way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

ARTS ALIVE SET LIST (Semester 2)

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

Graduation - Pomp & Circumstance

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



THE NOTES OF THE GUITAR

Concert Bb Major Scale

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

GUITAR

The guitar notation shows the Bb major scale in treble clef, 4/4 time. The notes are: Bb, C, D, Eb, F, G, A, Bb. The tablature below the staff indicates the fret numbers for each note: 1, 3, 0, 1, 6, 0, 2, 3, 2, 6, 3, 1, 0, 3, 1.

BASS GUITAR

The bass guitar notation shows the Bb major scale in bass clef. The notes are: Bb, C, D, Eb, F, G, A, Bb. The tablature below the staff indicates the fret numbers for each note: 1, 3, 0, 1, 3, 0, 2, 3, 2, 0, 3, 1, 0, 3, 1.

Concert Bb Scale

1. Scale with hints

*Forked F

Musical staff for exercise 1 showing the Bb scale with fingerings and fingering diagrams below.

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

2. Scale

Musical staff for exercise 2 showing the Bb scale without fingerings.

3. Arpeggio with hints

Musical staff for exercise 3 showing the Bb arpeggio with fingerings and fingering diagrams below.

Bb	D	F*	Bb	F*	D	Bb

4. Arpeggio

Musical staff for exercise 4 showing the Bb arpeggio without fingerings.

5. Draw the notes of the scale.

Blank musical staff for exercise 5.

6. Draw the notes of the arpeggio.

Blank musical staff for exercise 6.

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

Blank musical staff for exercise 7 with a final note in the last measure.

Concert C Major Scale

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

GUITAR

Musical notation for guitar showing the C major scale in treble clef. The scale is written on a single staff with fret numbers below the notes: 3, 0, 2, 3, 0, 2, 0, 1, 0, 2, 0, 3, 2, 0, 3.

BASS GUITAR

Musical notation for bass guitar showing the C major scale in bass clef. The scale is written on a single staff with fret numbers below the notes: 3, 0, 2, 3, 0, 1, 3, 4, 3, 1, 0, 3, 2, 0, 3.

Concert C Scale

1. Scale with hints

A musical staff in 4/4 time showing the Concert C scale. The notes are C, D, E, F, G, A, B, C, B, A, G, F, E, D, C. Below each note is a finger chart with a delta symbol and circles representing finger positions for the right and left hands.

2. Scale

A musical staff in 4/4 time showing the Concert C scale without fingerings. The notes are C, D, E, F, G, A, B, C, B, A, G, F, E, D, C.

3. Arpeggio with hints

A musical staff in 4/4 time showing the Concert C arpeggio. The notes are C, E, G, C, G, E, C. Below each note is a finger chart with a delta symbol and circles representing finger positions for the right and left hands.

4. Arpeggio

A musical staff in 4/4 time showing the Concert C arpeggio without fingerings. The notes are C, E, G, C, G, E, C.

5. Draw the notes of the scale.

A blank musical staff in 4/4 time for drawing the notes of the scale.

6. Draw the notes of the arpeggio.

A blank musical staff in 4/4 time for drawing the notes of the arpeggio.

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

A blank musical staff in 4/4 time for filling in measures with notes from the scale. A single note 'C' is written in the final measure.

Concert Bb Blues Scale

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

Bb Major Blues Scale

GUITAR

BASS GUITAR

Concert C Minor Scale

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

GUITAR

The guitar notation shows the C natural minor scale in treble clef. The scale is written as a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4. The guitar tablature below indicates the fretting for each note: 3 (C4), 0 (D4), 1 (E4), 3 (F4), 0 (G4), 1 (A4), 3 (B4), 1 (A4), 0 (G4), 3 (F4), 1 (E4), 0 (D4), 3 (C4).

BASS GUITAR

C Natural Minor Scale

The bass guitar notation shows the C natural minor scale in bass clef. The scale is written as a sequence of eighth notes: C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. The notation includes a key signature of one flat and a common time signature.

SCI-TECH BAND / MTM MASTER PRACTICE CHECKLIST

FIRST 5 NOTES

Do Re Mi Fa So La Ti Do

MAJOR SCALES

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

NATURAL MINOR SCALES

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

HARMONIC MINOR SCALES

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

BLUES SCALES

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

CHROMATIC SCALES

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

SUETA RHYTHM CHARTS

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

RHYTHM CHARTS (in Band Handbook)

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

FUNDAMENTAL RHYTHMS

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

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

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

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

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

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

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

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

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

ESSENTIAL ELEMENTS, BOOK 1

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

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

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

Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 2

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

Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 3

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

Pg. 38-39 – Rhythm Studies

OTHER

Band Repertoire Solo Repertoire Chamber Ensemble Repertoire Improvisation

SCALE CHECKLIST

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

SCALE ASSIGNMENTS

CONCERT & JAZZ BAND

QUARTER 1

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

QUARTER 2

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

QUARTER 3

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

QUARTER 4

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

SYMPHONIC BAND

QUARTER 1

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

QUARTER 2

Bb Blues

QUARTER 3

Bb Chromatic (1 Octave)
C Major

QUARTER 4

C Minor

*Scale assignments subject to change

SCITECH BAND GROOVE CHART

-CHORD PROGRESSIONS FOR IMPROV-

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

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

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

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

-Chord progressions can be used in any key

Holiday Solos – Duets – Trios – Quartets

SOLOS (1+people)

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

DUETS

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

SOLOS, DUETS, TRIOS, QUARTETS

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

CIRCLE YOUR CHOICE ABOVE

Names: _____

Instruments: _____

12 BAR BLUES

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

12 Bar Blues Progression

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

12 Bar Blues Licks

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

2) 4-b3-1

3) 1-b3-4

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

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

6) 1-b3-4-b5-5

Solos

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

2) 4-b3-1

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

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

Walking Bass Line - C Instruments

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

Walking Bass Line - B \flat Instruments

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

Walking Bass Line - E \flat Instruments

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

ADVANCED MUSIC

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

Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(Eb) Eb Bb7 Cm Ab Eb Bb7

Soprano

Alto

Tenor

Bass

7 Eb Bb Eb Eb Ab Eb Cm Eb

S

A

T

B

14 Eb Bb7 Eb Eb/sus4/Ab Eb

S

A

T

B

C INSTRUMENTS

Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(Eb) Eb Bb7 Cm Ab Eb Bb7

Soprano

Alto

Tenor

Bass

7 Eb Bb Eb Eb Ab Eb Cm Eb

S

A

T

B

14 Eb Bb7 Eb Eb sus4/Ab Eb

S

A

T

B

SciTech Band Audition

SYMPHONIC BAND AUDITION REQUIREMENTS

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

Additional Instructions

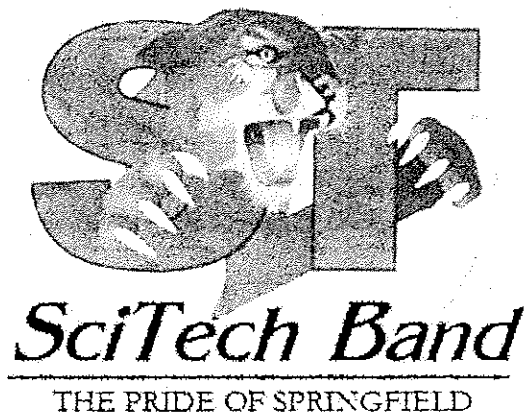
- Symphonic Band play prepared solo for “Symphonic Band”
- Extra points for playing “Concert Band/Jazz Band” solo
- Extra points for playing a prepared solo from Essential Elements book 1, 2, 3, or a new song from the binder

CONCERT BAND & JAZZ BAND AUDITION REQUIREMENTS

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

Additional Instructions

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



SYMPHONIC BAND AUDITION SCALE LIST

Instrument Key

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

Bb Instruments: Clarinet Trumpet, Tenor Sax

Eb Instruments: Alto Sax, Baritone Sax

Concert Bb Major Scale

C Instruments: Bb C D Eb F G A Bb

Bb Instruments: C D E F G A B C

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

Concert Bb Blues Scale

C Instruments: Bb Db Eb E F Ab Bb

Bb Instruments: C Eb F Gb G Bb C

Eb Instruments: G Bb C Db D F G

Concert Bb Chromatic Scale

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

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

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



SciTech Band

THE PRIDE OF SPRINGFIELD

AUDITION SCORE SHEET

(or Test Score Sheet)

Name: _____

I am auditioning for Concert Band Jazz Band

Stomp Percussion Ensemble Other _____

Please check all that apply.

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

Audition Prepared Solo - Symphonic Band

Piano

Variations on Auld Lang Syne

arr. Bernice

Moderato

Piano

mf

B \flat F B \flat E \flat

Pno.

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

p

Pno.

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

f

Audition Prepared Solo - ADVANCED BAND

Piano

Variations on Auld Lang Syne

arr. Bernice

Moderato

Piano

mf

Chords: Eb, Bb, Eb, Ab

Pno.

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

p

Swing! ♩ = ♩³

Pno.

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

f

10.

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

Pno.

Chord: Eb

ANGELS WE HAVE HEARD ON HIGH

Guitar / Mallets

Traditional French Carol

Soprano

1 *Either octave*

2 3 4 5 6 7

8 9 10 11 12 13 14

15 ***Intro**

16 17 18 19 20 21

Alto

1

2 3 4 5 6 7

8 9 10 11 12 13 14

15 ***Intro**

16 17 18 19 20 21

Tenor

1

2 3 4 5 6 7

8 9 10 11 12 13 14

15 ***Intro**

16 17 18 19 20 21

Bass

1

2 3 4 5 6 7

8 9 10 11 12 13 14

15 ***Intro**

16 17 18 19 20 21

Birdland

GUITAR

Music by JOSEF ZAWINUL
Arranged by MICHAEL SWEENEY

FAST ROCK (♩=152-160)
(N.C.)

Handwritten annotations in the score include circled measure numbers: 9, 17, 25, 33, 42, and 50. A '7' chord symbol is written above measure 25. The piece concludes with a final chord in measures 42-48.

08721581

Guitar

53 *f* 54 55 56

57 *f* 58 59 60

61 62 63

65 *f* (NO 3RD) *mf* 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

(CODA) 98 99 100

C

BLUE MOON

Handwritten musical score for the song "Blue Moon". The score is written on a grand staff (treble and bass clefs) in a key signature of two flats (Bb and Eb) and a 4/4 time signature. The music consists of a single melodic line with various chordal accompaniments. The chords are written above the notes. The score is divided into two systems by a double bar line. The first system contains 10 staves of music, and the second system contains 2 staves. The chords are as follows:

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

Flute

Canon Remix

Pachelbel / Arr. Bernice

4

5

mf

10

13

17

21

24

29

31

37

38

45

45

f

51

53

61

65

69

72

77

79

83

Bass Guitar

Canon Remix

Pachelbel / Arr. Bernice

5

4

B \flat F Gm Dm E \flat

10 B \flat E \flat F **13** With Energy *mp*

mf

16

21 **21**

26 **29**

31

36 **37**

41 **45** *f*

46

51 **53** Solo

Detailed description of the sheet music: The score is written for bass guitar in a single system with ten staves. The key signature has two flats (B-flat major), and the time signature is 4/4. The first staff begins with a measure rest of 4 measures, followed by a whole note chord progression: B-flat, F, Gm, Dm, E-flat. The second staff starts at measure 10 with a whole note chord progression: B-flat, E-flat, F. From measure 13, the music becomes more rhythmic with eighth notes and sixteenth notes. Performance markings include *mp* (mezzo-piano) at measure 10, *mf* (mezzo-forte) at measure 13, and *f* (forte) at measure 45. A 'Solo' instruction is placed above measure 53. Boxed measure numbers (5, 13, 21, 29, 37, 45, 53) indicate specific points in the piece. Slurs and hairpins are used to indicate phrasing and dynamics throughout the piece.

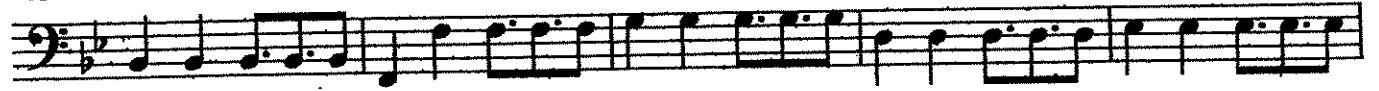
2
56

[Title]



61

61

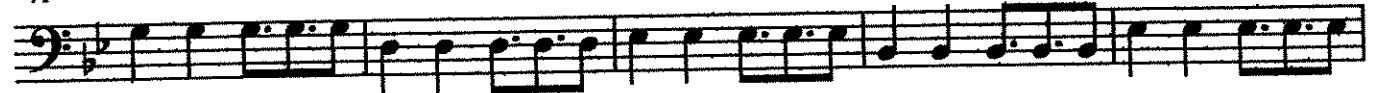


69

66

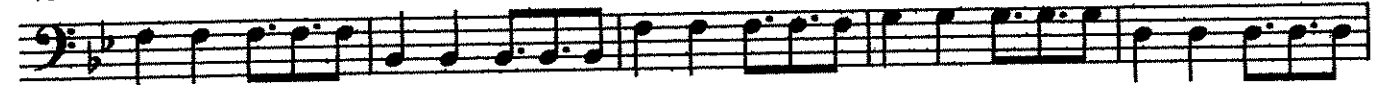


71



77

76



83

81



Careless Whisper – Melody

Melody C – Flute



Melody Bb – Trumpet, Clarinet, Tenor Sax



Melody Eb – Alto Sax, Bari Sax



Melody Bass Clef – Trombone, Baritone



Piano – Chords

Dm, Gm, Bb, Am

Lyrics

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

Careless Whisper – Horn Lick

Horn Lick C – Flute



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



Carol of The Bells

Bass Line - C
-Flute

Quartet Version

arr. Turgeon & Bernice

mp

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

f

B

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

E *rit.*

Chameleon Bass Line

Score

The musical score for "Chameleon Bass Line" consists of five staves, all in 4/4 time and a key signature of three flats (B-flat, E-flat, A-flat). The notation is as follows:

- C:** Treble clef. The melody starts with a quarter note G4, followed by eighth notes A4 and Bb4. The second measure contains a quarter rest, a quarter note G4, and a quarter note F4. The third measure contains a quarter note E4, a quarter note D4, and a quarter note C4. The fourth measure contains a quarter note Bb3, a quarter note A3, and a quarter note G3. The piece ends with a double bar line and repeat dots.
- Bb:** Treble clef. The melody starts with a quarter note G4, followed by eighth notes A4 and Bb4. The second measure contains a quarter rest, a quarter note G4, and a quarter note F4. The third measure contains a quarter note E4, a quarter note D4, and a quarter note C4. The fourth measure contains a quarter note Bb3, a quarter note A3, and a quarter note G3. The piece ends with a double bar line and repeat dots.
- Eb:** Treble clef. The melody starts with a quarter note G4, followed by eighth notes A4 and Bb4. The second measure contains a quarter rest, a quarter note G4, and a quarter note F4. The third measure contains a quarter note E4, a quarter note D4, and a quarter note C4. The fourth measure contains a quarter note Bb3, a quarter note A3, and a quarter note G3. The piece ends with a double bar line and repeat dots.
- Bass Clef High:** Bass clef. The melody starts with a quarter note G4, followed by eighth notes A4 and Bb4. The second measure contains a quarter rest, a quarter note G4, and a quarter note F4. The third measure contains a quarter note E4, a quarter note D4, and a quarter note C4. The fourth measure contains a quarter note Bb3, a quarter note A3, and a quarter note G3. The piece ends with a double bar line and repeat dots.
- Bass Clef Low:** Bass clef. The melody starts with a quarter note G4, followed by eighth notes A4 and Bb4. The second measure contains a quarter rest, a quarter note G4, and a quarter note F4. The third measure contains a quarter note E4, a quarter note D4, and a quarter note C4. The fourth measure contains a quarter note Bb3, a quarter note A3, and a quarter note G3. The piece ends with a double bar line and repeat dots.

Mallets

Cheer # 1

arr. Bernice

Watch Conductor
Slow-Fast

5

Chord Chart

Danza Kuduro

As Recorded by
Don Omar & Lucenzo

arr. Bernice

Slow ♩ = 63

A m F C G A m F C

mp

Double Time

8 G A ♩ = 126 B C A m F C G

f

21 A m F C G D A m F C G

29 A m F C G E A m F C G

37 A m F C G F $\%$ A m F C G

f

45 A m F C G G 8 H 7 To Coda \oplus

I Solo Section
65 -Drum Feature On Cue 7

D.S. $\%$ al Coda

Danza Kuduro

Chord Chart, p. 2

J \oplus Coda

K

73 7 G Am F C G

f *ff*

85 Am F C 1. G 2. G

Melody C

Danza Kuduro

As Recorded by
Don Omar & Lucenzo
arr. Bernice

Slow ♩ = 63 play 2nd time only
Duet

1 *mp*

5 **A** ♩ = 126
4

9 **B** 4 **C** optional 8va
13 *f*

21

17 **D**
25

29

25 **E**
33

36 3 3

Melody C, p. 2

F 

Danza Kuduro

40



f

44



48

G solo/soli
optional 8va



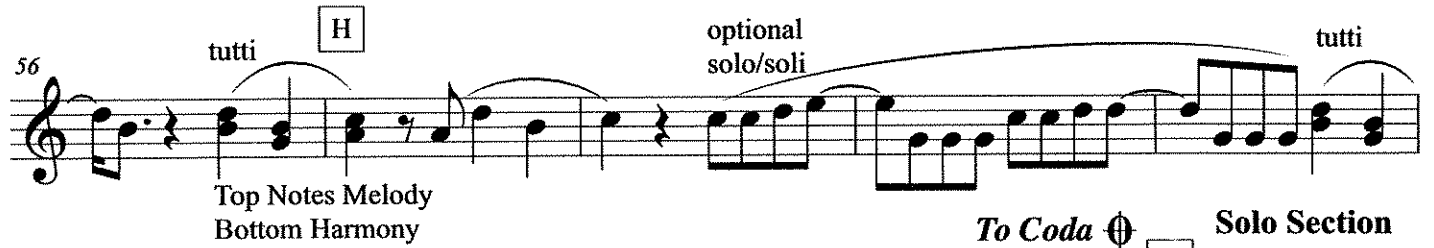
52



56


tutti H optional solo/soli tutti

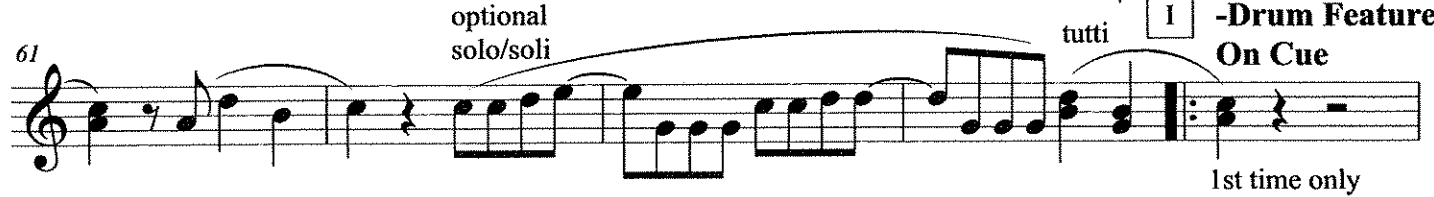
Top Notes Melody
Bottom Harmony



61

optional solo/soli tutti I

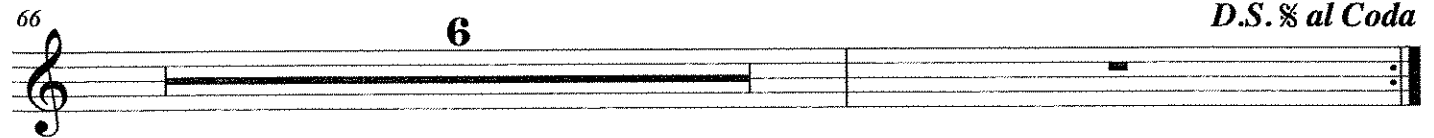
To Coda  Solo Section
-Drum Feature
On Cue





1st time only

66

6



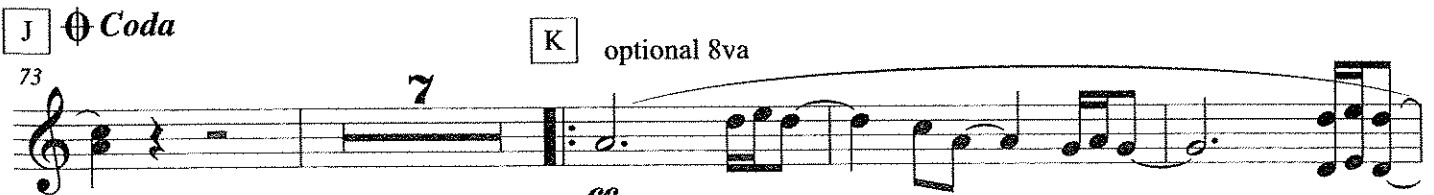
D.S.  al Coda

J  Coda

73

K optional 8va

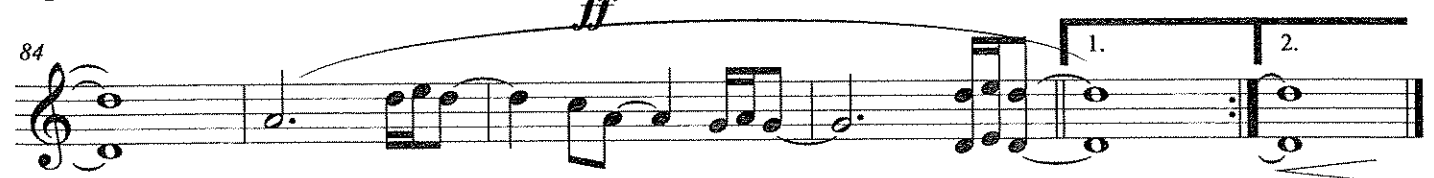
7



ff

84

1. 2.



Counter melody C

Danza Kuduro

As Recorded by
Don Omar & Lucenzo

arr. Bernice

Slow ♩ = 63

Double Time

A ♩ = 126

Solo Section

-Drum Feature

To Coda ⊕

On Cue

D.S. % al Coda

J ⊕ Coda

K

optional 8va

Accordian
Horn Lick C
OPTIONAL

Danza Kuduro

As Recorded by
Don Omar & Lucenzo
arr. Bernice

Slow ♩ = 63

A Double Time ♩ = 126

The musical score is written in treble clef with a 4/4 time signature. It consists of several systems of music:

- System 1:** Starts with a repeat sign and a 4-measure rest, followed by another 4-measure rest. Then, it enters section **A** in double time (♩ = 126), marked *f* (forte). The music features a rhythmic pattern of eighth notes and chords.
- System 2:** Continues the double-time section with section **B**.
- System 3:** Continues the double-time section with sections **C**, **D**, and **E**. Section **E** consists of three 8-measure rests.
- System 4:** Section **F** (measure 41) is marked with a double bar line and a repeat sign. It consists of an 8-measure rest, followed by section **G** (8-measure rest), section **H** (7-measure rest), and ends with a Coda symbol (⊕). The instruction "To Coda" is written above the final measure.
- System 5:** Section **I** (measure 65) is the "Solo Section - Drum Feature On Cue". It consists of a 7-measure rest, followed by a Coda symbol (⊕). The instruction "D.S. al Coda" is written above the final measure.

The Coda section (measures 73-76) is marked with a Coda symbol (⊕) and section **J** (measure 73). It consists of an 8-measure rest, followed by section **K** (7-measure rest), and then two first endings (1. and 2.) each consisting of a 2-measure rest.

Eye Of The Tiger

For Zanetti

Flute
Piano

A A G A A G A A G F

Detailed description: This staff is for Flute and Piano. It features a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody consists of eighth notes with slurs, starting on A4 and ending on F4. The notes are: A, A, G, A, A, G, A, A, G, F.

Clarinet
Trumpet
(LOW)

B B A B B A B B A G

Detailed description: This staff is for Clarinet and Trumpet (LOW). It features a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody consists of eighth notes with slurs, starting on B4 and ending on G4. The notes are: B, B, A, B, B, A, B, B, A, G.

Clarinet
Trumpet
(HIGH)

B B A B B A B B A G

Detailed description: This staff is for Clarinet and Trumpet (HIGH). It features a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody consists of eighth notes with slurs, starting on B4 and ending on G4. The notes are: B, B, A, B, B, A, B, B, A, G.

Alto Sax

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

Detailed description: This staff is for Alto Saxophone. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth notes with slurs, starting on F#4 and ending on D4. The notes are: F#, F#, E, F#, F#, E, F#, F#, E, D.

Trombone

A2 A2 G4 A2 A2 G4 A2 A2 G4 F1

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

Piano: Am G F

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

FEELING GOOD ROAD MAP

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

Feeling Good

(Bb Minor)

Swing Time

Flute
Piano

Clarinet
Trumpet
(LOW)

Clarinet
Tenor Sax
Trumpet
(HIGH)

Alto Sax

Trombone
Euphonium
(HIGH)

Trombone
Euphonium
Tuba
(LOW)

Chord progressions for Flute/Piano, Clarinet/Trumpet (LOW), Clarinet/Tenor Sax/Trumpet (HIGH), and Trombone/Euphonium (HIGH) are: Bb, Bb Ab, Ab Gb, Gb F, Ab F Ab.

Chord progressions for Clarinet/Trumpet (LOW) and Trombone/Euphonium (HIGH) are: C, C Bb, Bb Ab, Ab G, Bb G Bb.

Chord progressions for Clarinet/Tenor Sax/Trumpet (HIGH) and Trombone/Euphonium (HIGH) are: C, C Bb, Bb Ab, Ab G, Bb G Bb.

Chord progressions for Alto Sax are: G, G F, F Eb, Eb D, F D F.

Chord progressions for Trombone/Euphonium (HIGH) and Trombone/Euphonium/Tuba (LOW) are: Bb, Bb Ab, Ab Gb, Gb F, Ab F Ab.

Positions for Trombone/Euphonium (HIGH): 1, 1 3, 3 5, 5 1, 3 1 3.

Piano: Bbm (8th note triplets)
Bass Line Lick: Bb Ab Gb F (Ab F Ab)

Feeling Good

Swing Time

(HORN LICK+)

NOTE 8 ON CUE
BEAT 4

Flute Piano

Clarinet Trumpet (LOW)

Clarinet Tenor Sax Trumpet (HIGH)

Alto Sax

Trombone Euphonium

Horn Lick:

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

Opening "And I'm Feeling Good":

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

1 & b3 Background Harmony Hits

Feeling Good

(NASTY LICK - Bb Minor)

Swing Time

Flute
Piano

Clarinet
Trumpet
(LOW)

Clarinet
Tenor Sax
Trumpet
(HIGH)

Alto Sax

Trombone
Euphonium

Tuba

The musical score is written for a jazz ensemble. It consists of six staves, each representing a different instrument. The key signature is Bb minor (two flats) and the time signature is 12/8. The score includes a piano introduction with a 2-beat hold. The instruments and their parts are: Flute/Piano, Clarinet/Trumpet (LOW), Clarinet/Tenor Sax/Trumpet (HIGH), Alto Sax, Trombone/Euphonium, and Tuba. The Alto Sax part includes a note for 'Octave Key HIGH' and 'No Octave Key LOW'. The Trombone/Euphonium part includes fingering positions: 1 5 1 3 5 1 1 5 2 3 5 1.

Chord progressions for Flute/Piano and Trombone/Euphonium: Bb Db Bb Eb Db Bb Bb Db E Eb Db Bb

Chord progressions for Clarinet/Trumpet (LOW) and Clarinet/Tenor Sax/Trumpet (HIGH): C Eb C F Eb C C Eb F# F Eb C

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

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

Piano: Bbm (2 Beats Hold)

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

Flute & Piano

Feeling Good

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

♩ = 60

Words and Music by Leslie Bricusse & Anthony Newley

Slowly, Freely

B♭m B♭m/A♭ G♭maj7 B♭m/F F7 B♭m B♭m/A♭

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

G♭maj7 B♭m/F F B♭m B♭m/A♭

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

Gm7(b5) G♭maj7 G♭maj13 E♭m11 Cm7(b5)

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

F7

for__ me___ and I'm feel_ing_____ good.

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


?

Piano

Piano



Pno.



1) Name _____

2) Write in note names...

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

4) Play the piece...

142
(MED.)

HEART AND SOUL

-HOAGY CARMICHAEL/
FRANK LOESSER

F D-7 G-7 C7 Fmaj7 D-7 G-7 C7
A-7 D-7 G-7 C7 |^{1.} F D-7 G-7 C7
^{2.} F G-7 C7 Fmaj7 C-7 F7 Bbmaj7 A7 D7 G7
C7 F7 Bb7 A7 Bbmaj7 A7 D7 G7
C7 F7 Bb7 C7 F D-7 G-7 C7
Fmaj7 D-7 G-7 C7 A-7 D-7 G-7 C7
A7#5 D7 G-7 C7 F (D-7 G-7 C7)

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

5

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

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

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

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

Bass

Piano

F C G

I Just Died In Your Arms Tonight

SPONSOR SONG

arr. Bernice

CHOIR SYNTH

With Passion ♩ = 112


Cm F sus4 F m F sus2 B^b sus2 B^b G m/B^b G m



A
5 Cm F sus4 F m F sus2 B^b sus2 B^b G m/B^b G m




Repeat 4x (Play-Sing-Sing-Play)
B
9 Cm F sus4 F m F sus2 B^b sus2 B^b G m/B^b G m



13 Cm F sus4 F m F sus2 B^b sus2 B^b G m/B^b G m




17 1. Cm F sus4 F m F sus2 B^b sus2 B^b G m/B^b G m 2. Cm 4 Tweets



C
22 Horn Sway ♩ = 136 Cm F sus4 F m F sus2 B^b sus2 B^b G m/B^b G m



Repeat 4x
D
26 Cm F sus4 F m F sus2 B^b sus2 B^b G m/B^b G m



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

Solos

E
30 Cm F sus4 F m F sus2 B^b sus2 B^b G m/B^b G m

F
34 Cm F sus4 F m F sus2 B^b sus2 B^b G m/B^b G m

38 Cm F sus4 F m F sus2 B^b sus2 B^b G m/B^b G m **G** Horn Statues / Drum Solo Cm

43 F sus4 B^b sus2 G m/B^b **H** Cm F sus4 F m F sus2

48 B^b sus2 B^b G m/B^b G m Cm F sus4 F m F sus2

52 B^b sus2 B^b 1. G m/B^b G m 2. G m/B^b G m Cm

I Just Died In Your Arms Tonight

SPONSOR SONG

arr. Bernice

MELODY C

With Passion ♩ = 112

A

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

We just need your

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

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

4 Tweets C Horn Sway

D Repeat 4x

♩ = 136

G F G G F G G F G Ab G

E Solos

F

We just need your

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

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 treble clef, a key signature of two flats, and a 3/4 time signature. It features a triplet of eighth notes, followed by a repeat sign and a box containing the letter 'H'. The second staff begins at measure 49 and continues the melodic line. The third staff begins at measure 53 and includes first and second endings, indicated by '1.' and '2.' above the staff. The piece concludes with a final whole note chord.

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

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

I Just Died In Your Arms Tonight

SPONSOR SONG

arr. Bernice

Strings (TREBLE CLEF)

With Passion ♩ = 112

A

3

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

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

8

D C Bb C Bb G C Bb

C Horn Sway ♩ = 136

16

1. G C D Eb F Eb D C Bb C D Eb D C Bb

4 Tweets

D Repeat 4x

21

2. C C Bb G C Bb

E Solos

29

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

F

34

C Bb G C Bb G

G Horn Statues / Drum Solo

42

C C Bb G C

H

48

1. 2. Bb G C Bb G G C

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

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

Rhythm

IT DON'T MEAN A THING

(If It Ain't Got That Swing)

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

MODERATELY FAST

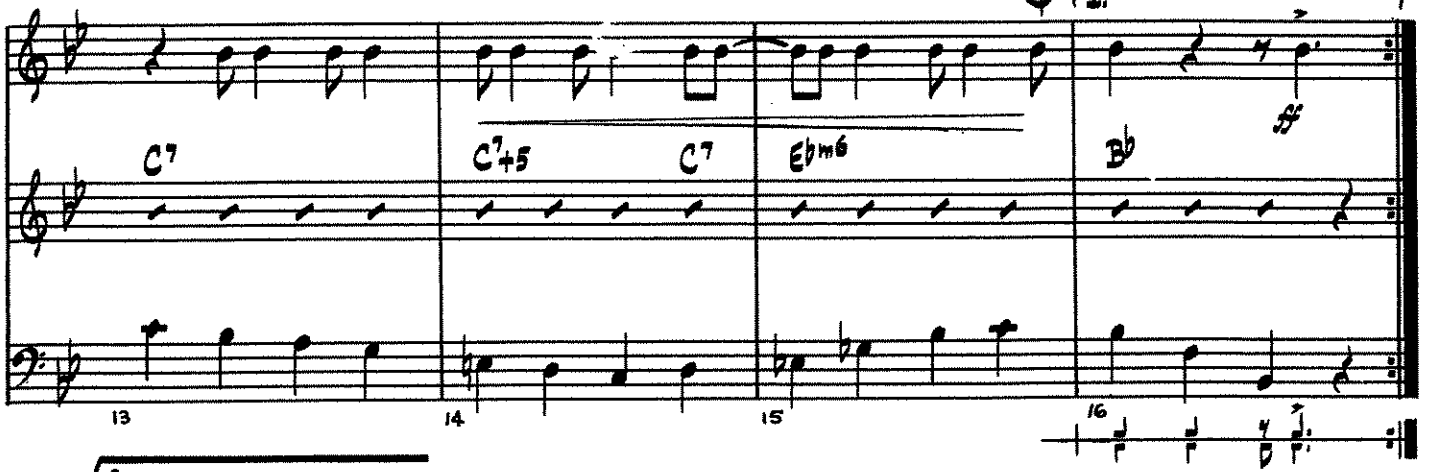
The musical score is arranged in three systems, each with three staves (treble, guitar, and bass clefs). The key signature is B-flat major (two flats) and the time signature is common time (C). The tempo is marked 'MODERATELY FAST'. The score includes various musical notations such as slurs, accents,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

Chord symbols: f C7, Ebm6, Bb, Gm, C7, F7sus, Bb, (C7), (F7), (Bb), (D7), Gm, Eb7, D7, Gm.

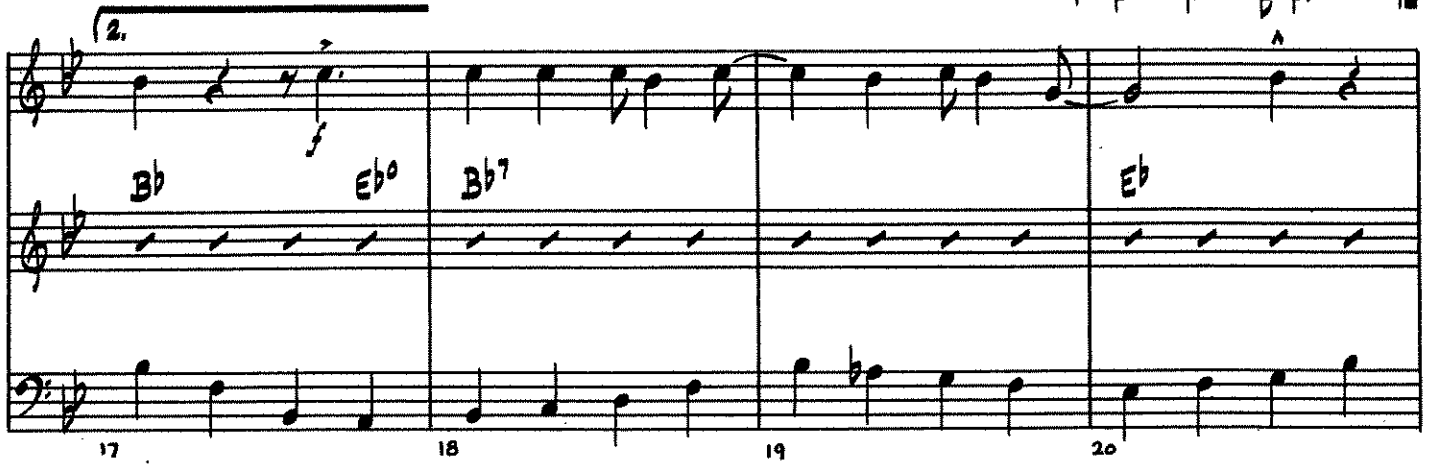
Measure numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12.

It Don't Mean A Thing - Rhythm

To Coda  1.



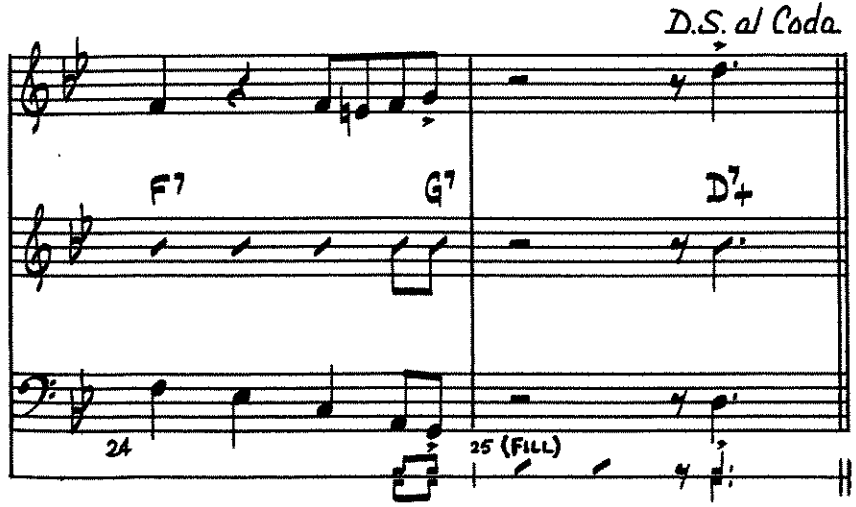
Musical notation for measures 13-16. The system consists of three staves: treble, guitar, and bass. Measure 13 has a C7 chord. Measure 14 has C7+5 and C7 chords. Measure 15 has Ebm6 and Bb chords. Measure 16 has a Bb chord. A first ending bracket spans measures 13-16.



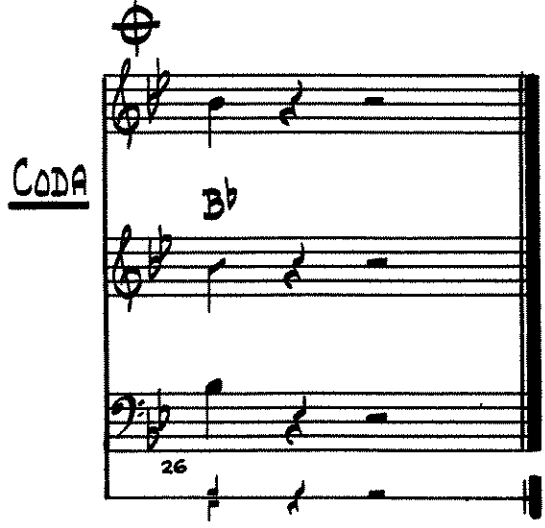
Musical notation for measures 17-20. The system consists of three staves. Measure 17 has a Bb chord. Measure 18 has Eb0 and Bb7 chords. Measure 19 has an Eb chord. Measure 20 has an Eb chord. A second ending bracket spans measures 17-20.



Musical notation for measures 21-23. The system consists of three staves. Measure 21 has an Eb0 chord. Measure 22 has C7 and C0 chords. Measure 23 has a C7 chord. Accents (^) are placed over notes in measures 21 and 22.



Musical notation for measures 24-25. The system consists of three staves. Measure 24 has F7 and G7 chords. Measure 25 has a D7+ chord. Above measure 25 is the instruction "D.S. al Coda".



Musical notation for the Coda, measure 26. The system consists of three staves. Above the system is the instruction "CODA" and a Coda symbol. The measure contains a Bb chord.

It Is Well

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

Piano

With Expression

Melody

mf *espress.*

Bb F Bb G

mp

Melody

7

7

C F Bb Eb Cm F

Melody

13

13

Bb Fsus4 F Bb F

Piano, p. 2

It Is Well

19

mp f

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

mf

25

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

32

Cm C7 F Gm7 F Bb Eb Bb F Bb

38

F Bb Eb Fsus4 F Bb

It Is Well

With Expression

Stagger Breathe ***mf mp mf f***

S. phrasing for solo only

legato

legato

legato

legato

8

Lower notes for solo only

15

C Instruments - Low

It Is Well

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

With Expression

Stagger Breathe *mf mp mf f*

S. phrasing for solo only

First system of musical notation for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The key signature is two flats (B-flat and E-flat) and the time signature is 4/4. The music begins with a repeat sign. The Soprano and Alto parts are marked with a slur and the word "legato". The Tenor and Bass parts also have "legato" markings. The system concludes with a double bar line.

Second system of musical notation, starting at measure 8. It continues the vocal and instrumental parts from the first system. The Soprano part features a long, sweeping slur across several measures. The system ends with a double bar line.

Third system of musical notation, starting at measure 15. It includes the instruction "Lower notes for solo only" above the Soprano staff. The Soprano part has a slur over a series of notes. The system concludes with a double bar line.

LA LUZ QUE ME ALUMBRA

THE LIGHT THAT SHINES ON ME
Original SciTech Band Student Composition

ROAD MAP

Piano Intro

Add Solo

Add Cymbal “Sprinkles”

Add Drum Build Up w/8th Notes

Band Hits

Lick #1 (Brass + Woodwinds)

Lick #2

Solo Section

Add Lick #3 Soli

Add Full Band Lick 3 (optional)

Add Drum Build Up w/8th Notes

Drum Solo (Piano Hits Every 4 beats)

Band Hits

Lick #1A

Add Lick #3

Last Note

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

Hits: EE EE EE

Lick #1: E F E

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

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

Bb INSTRUMENTS: CLARINET, TRUMPET, TENOR SAX

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

Lick #1: F# G F#

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

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

Eb INSTRUMENTS: ALTO SAX

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

Lick #1: C# D C#

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

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

PIANO & GUITAR

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

Piano Bass: A G F E (Whole Notes)

Chords: Am Am Am E

Am = A C E E = E G# B

The Legend of Super Mortal Tetris

Chord Chart

arr. Bernice

Each note cued

A TETRIS (♩ = 140)

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

B Cm Fm Eb G Cm G Cm G Cm

C

D Fm Eb G Cm Cm G Cm G Cm

E

F

G MARIO (♩ = 100) **H** roots only (no chords)

G Cm G 5 Eb G BbAb Eb Ab Eb G BbAb Db D *mf*

I MORTAL KOMBAT (♩ = 126) **J**

Eb G BbAb Eb Ab Eb B Db Eb (Cm) (Eb) (Bb) (Ab) (Cm)

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

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

Eb Bb Ab 4 Bb5 *mf*

O Faster (♩ = 120) **P**

Ab5(add9) Ab5 Gb F sus4 F Bb(root) Bb(root) Bb(root) Ab Gb *f*

Chord Chart, p. 2

The Legend of Super Mortal Tetris

68

Q

R

F sus4 F B^b(root) A^badd9 G^b G^badd6 D^bsus4 D^b Bsus2 B B^bm B^bm7 C Cmaj7

76

S

T

F B^b(root) A^badd9 G^b G^b7 F7 B^bdim7/E F7 B^bdim7/E F7

85

U

B B^bm B^bm7 C Cmaj7 F B^b5

The Legend of Super Mortal Tetris

Melody C
& Mallets

arr. Bernice

Each note cued

A TETRIS (♩ = 140)

f *fp*

B

C

D **E**

F

G MARIO (♩ = 100)

mf

H

MORTAL KOMBAT

I (♩ = 126) **J**

4 **3**

Melody C, p. 2
& Mallets

The Legend of Super Mortal Tetris

YELL! K L YELL! 2nd time only

4 3

Spon sor the band! Spon sor the band!

Detailed description: This staff contains measures 45 to 53. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The melody starts with a dotted quarter note followed by eighth notes. Measures 48 and 49 are marked with a '4' and a '3' respectively, indicating a four-measure rest and a three-measure rest. The staff ends with a double bar line and repeat dots.

M

54 *f*

Detailed description: This staff contains measures 54 to 56. It starts with a treble clef, a key signature of two flats, and a common time signature. The melody is a continuous eighth-note pattern. A dynamic marking of *f* (forte) is placed below the first measure. The staff ends with a double bar line and repeat dots.

N ZELDA (♩ = 80)

57 *mf*

Faster

Detailed description: This staff contains measures 57 to 61. It starts with a treble clef, a key signature of two flats, and a common time signature. The melody features a mix of eighth and sixteenth notes. A dynamic marking of *mf* (mezzo-forte) is placed below the first measure. A tempo marking 'Faster' is placed above the staff. The staff ends with a double bar line and repeat dots.

O (♩ = 120) P

62 *f*

2

Detailed description: This staff contains measures 62 to 65. It starts with a treble clef, a key signature of two flats, and a common time signature. The melody consists of eighth notes and rests. A dynamic marking of *f* (forte) is placed below the first measure. A tempo marking '(♩ = 120)' is placed above the staff. A '2' is written above the first measure, indicating a two-measure rest. The staff ends with a double bar line and repeat dots.

Q R

69 3 3

Detailed description: This staff contains measures 66 to 73. It starts with a treble clef, a key signature of two flats, and a common time signature. The melody is a continuous eighth-note pattern. The staff ends with a double bar line and repeat dots.

S

74

Detailed description: This staff contains measures 74 to 77. It starts with a treble clef, a key signature of two flats, and a common time signature. The melody is a continuous eighth-note pattern. The staff ends with a double bar line and repeat dots.

T

78 3

Detailed description: This staff contains measures 78 to 83. It starts with a treble clef, a key signature of two flats, and a common time signature. The melody is a continuous eighth-note pattern. The staff ends with a double bar line and repeat dots.

U

84

Detailed description: This staff contains measures 84 to 88. It starts with a treble clef, a key signature of two flats, and a common time signature. The melody is a continuous eighth-note pattern. The staff ends 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
(LOW)

My Way

Don Costa
trans. Jerannchris Rivera-Heredia

p

A

6

12

optional 8va

f

B

24

fp *f*

PEP BAND CHEERS

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

Imperial March Mi Mi Mi Do So Mi Do So Mi

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

Mari Bros Mi Mi Mi Do Mi So So

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

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

Get Ready For This So So So Do Do Re Re

So So So Te Te Do Do

So So So Do Do Re Re

So So So Te Te Do Re

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

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

More...

Suavemente: Groove (Cm – G – G – Cm)

C Minor Groove: (C Minor)

Antonio Groove: Do Te Le So (Bb Blues)

Harmony: So Fa Me Re

12 Bar Groove: (Bb Blues)

For keyboard

2

Two Ceremonial Marches

1. Processional

Flute

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

YBS 54

Maestoso

F Eb F Bb Ab

Ab Ab Ab Ab rit. Bb Bb C C

7

D (Bb-F-Bb) Bb

A *Andante* A Bb C G F Eb

mf

14

D Eb F C D Eb F G C F Bb

B

22

Bb A G F G A Bb A Bb C G F

C

29

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

D

37

Eb *div.* Eb D C > D A Ab **E** G A Bb C

f *mf* *unis.*

43

F Bb 1. Bb Eb D C Bb F F F G A

div. *unis.*

49

Bb Eb D C Bb Bb Bb Bb C D (Bb-F-Bb)

2. rit. *div.* *unis.*

f

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Recorded by BRUNO MARS
RUNAWAY BABY

GUITAR

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

(DRIVING SOUL)

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GUITAR

(29) G^bMA^7 F^7 B^bmi^7 E^b13 G^bMA^7

F^7 B^bmi^7 E^b13 G^bMA^7 F^7 B^bmi^7

(B^bmi^7) E^b13 G^bMA^7 TO CODA F^7

(43) B^bmi^7 E^b13 B^bmi^7 E^b13 2

(48) B^bmi^7 E^b13 B^bmi^7 E^b13 B^bmi^7

E^b13 B^bmi^7 E^b13 D.S. AL CODA

♠ CODA F^7 B^bmi^7 E^b13 B^bmi^7 E^b13

B^bmi^7 E^b13 B^bmi^7 E^b13

GUITAR

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

B^bM1⁷ E^b13 (AD LIB "FUNKY") B^bM1⁷ E^b13

B^bM1⁷ E^b13 B^bM1⁷ E^b13

(73) B^bM1⁷ E^b13 B^bM1⁷ E^b13

B^bM1⁷ E^b13 REPEAT FOR MORE SOLOS B^bM1⁷ E^b13 TO CONTINUE B^bM1⁷ E^b13

(83) G^bMA⁷ F⁷ B^bM1⁷ E^b13

G^bMA⁷ F⁷ B^bM1⁷ E^b13 G^bMA⁷

(G^bMA⁷) F⁷ B^bM1⁷ E^b13

G^bMA⁷ F⁷ E^b13

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

D.S. al Coda

E



Cm7

F7

B \flat

B \flat

Gm

Cm7

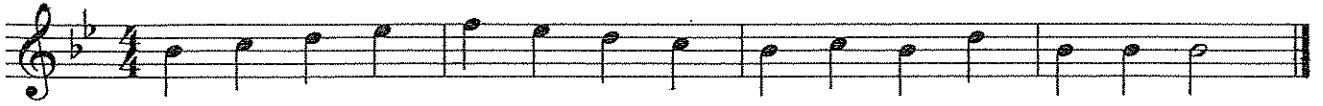
F7

B \flat

f

C

Sight Reading Exercises


1 

2 


3 

4 

5 

6 

7 

8 

9 

Guitar

Simple Gifts

from *Appalachian Spring*

Traditional
Aaron Copland (1900-1990)

$\text{♩} = 72$

mp

f

The musical score consists of two staves of music. The first staff begins with a tempo marking of quarter note = 72. The music is in 4/4 time and features a key signature of two flats (B-flat and E-flat). The melody is characterized by a series of eighth-note patterns, often beamed together, and is frequently held under a long slur. The first staff is marked with a mezzo-piano (*mp*) dynamic. The second staff, which begins with a measure rest and a fingering of 5, is marked with a forte (*f*) dynamic. The piece concludes with a double bar line.

Piano

Simple Gifts

from *Appalachian Spring*

Traditional
Aaron Copland (1900-1990)

♩ = 72

mp

f

E♭ *Gm* *Fm* *B♭7*

E♭ *Gm* *Fm* *B♭7* *E♭* *A♭* *E♭*

Smeļs Like Teen Spirit

Power Chords

The musical score is written for electric guitar in 4/4 time, featuring a consistent eighth-note power chord pattern. The key signature has three flats (F major/D minor). The score is divided into several systems:

- System 1 (Measures 1-2):** Chords Fm, Bb, G, Ab, Db, C. Dynamic marking: *mf*.
- System 2 (Measures 3-4):** Chords Bb, G, Ab, Db, C. Dynamic marking: *f*. Measure 4 contains a boxed section labeled **A**.
- System 3 (Measures 5-8):** Continuation of the eighth-note pattern.
- System 4 (Measures 9-11):** Continuation of the eighth-note pattern.
- System 5 (Measures 12-15):** Measure 12 contains a boxed section labeled **B**. Measures 13-15 contain boxed sections labeled **C**, **D**, and **D** respectively. Measure 13 has a '4' below it, and measures 14-15 have an '8' below them.
- System 6 (Measures 16-22):** Continuation of the eighth-note pattern. Measure 16 contains a boxed section labeled **E** with a repeat sign.
- System 7 (Measures 23-35):** Chords Fm, Bb, G, Ab, Db, C, etc... Dynamic marking: *f*.
- System 8 (Measures 36-38):** Continuation of the eighth-note pattern.
- System 9 (Measures 39-41):** Continuation of the eighth-note pattern.

To Coda on
3rd Time

42

45

F Fm E Fm Gb Db Fm E Fm Bb Ab Gb

47 etc.....

49

G Fm Bb G Ab Db C etc.....

f

52

55

H

58

61

64

I Fm **J**

70

6 K 8 D.S. al Coda



L

85

Ab Db C Fm Bb G Ab Db C

f *ff*

88

Fm Bb G Ab Db C Fm Bb G

91

Ab Db C Fm Bb G Ab Db C

rit.

94

(rit.)

Fm

Lead Guitar

As Recorded by Nirvana

Arr. Walsh

Smells Like Teen Spirit

4 **A** 8 **B**

16 **C**

22 **D**

27

32 **E** % To Coda on 11 3rd Time **F** 4 **G** SOLO OR SOLI

50

54 **H**

mf

mf

mf

mf

f

58

62

I

67

J

4

77

K

82

D.S. al Coda

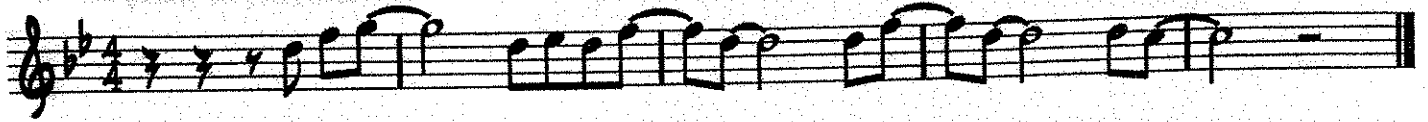
85

L

8

Sponsor Song 2017 - Melody

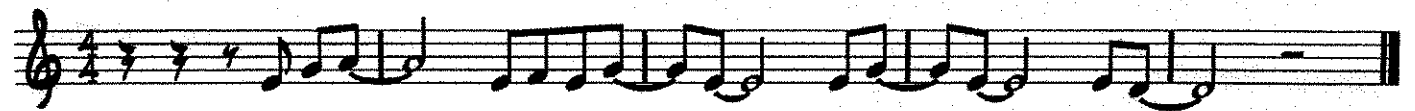
C INSTRUMENTS (TREBLE)



B-FLAT INSTRUMENTS (HIGH)



B-FLAT INSTRUMENTS (LOW)



E-FLAT INSTRUMENTS



C INSTRUMENTS (BASS)



TUBA



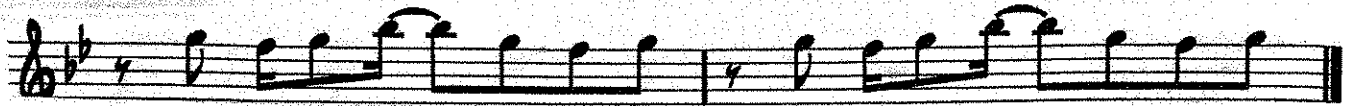
Lyrics

SciTech Band! We need your money, your money right now.

Show us love, come be a sponsor, a sponsor, right now.

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)



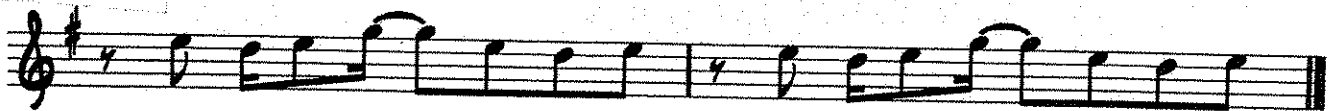
A G A C A G A A G A C A G A

B-FLAT INSTRUMENTS (LOW)



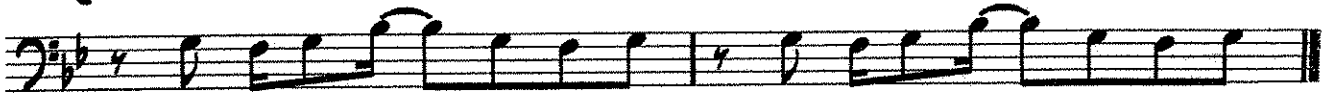
A G A C A G A A G A C A G A

E-FLAT INSTRUMENTS



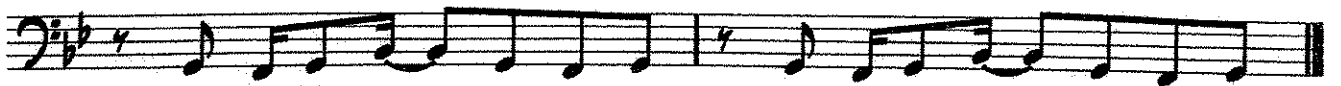
E D E G E D E E D E G E D E

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

11

19

f

mp

27

(opt.)

THE STAR SPANGLED BANNER

Oboe

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

11

19

mp

27

f

The musical score is written for Oboe in 3/4 time, featuring a key signature of two flats (B-flat and E-flat). The tempo and mood are marked 'Majestic'. The score consists of seven staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. It includes a dynamic marking of *f* and a measure number **3** in a box. The second staff continues the melody. The third staff starts with measure number **11** in a box. The fourth staff includes measure number **19** in a box and a dynamic marking of *mp*. The fifth staff continues the melody. The sixth staff starts with measure number **27** in a box and a dynamic marking of *f*. The seventh staff concludes the piece with a double bar line.

THE STAR SPANGLED BANNER

Trombone

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

11

19

p *f*

27

The musical score is written for Trombone in bass clef, 3/4 time, and B-flat major. It consists of six staves of music. The first staff begins with a 'Majestic' tempo marking and a dynamic of *f*. A measure rest is indicated by a circled '3' above the staff. The second staff continues the melody. The third staff has a measure rest indicated by a circled '11'. The fourth staff continues the melody. The fifth staff has a measure rest indicated by a circled '19' and a dynamic of *p*, followed by a crescendo to *f*. The sixth staff has a measure rest indicated by a circled '27' and continues the melody.

THE STAR SPANGLED BANNER

Baritone B.C.

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

11

19

mp

27

f

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

THE STAR SPANGLED BANNER

arr. by Robert W. Smith
(ASCAP)

Bells

024-3860-00

Majestic

3

11

19

27

7

f

C PART (D MAJOR)

The Swallowtail Jig

Traditional Irish
arr. Bernice

Em D

5 Em D Em 1.

10 Em Em Em Bm 2.

15 Em D Em Em 1. 2.

TAKE ON ME

GUITAR

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

(UNISON PATTERNS)

(A) (TECHNO-POP)

mf

(B)

f

(TECHNO-POP)

Cmi7
mf
mp

Cmi7 F7 Bb EbMA7 Dmi7 Cmi7 F7
mf

Bb EbMA7 Dmi7 Cmi7 F7 Cmi7 F7

(OPT. PLAY WHOLE OR HALF NOTES CHORDS)

Cmi7 F7 Bb EbMA7 Dmi7
22 23 24

Cmi7 F7 Bb EbMA7 Dmi7
25 26 27 28

Cmi7 F7 Gmi7 EbMA7
29 30 31 32

GUITAR

33 $\frac{5}{4}$
B \flat

F/A Gm1 \flat 7 E \flat MA \flat 7 B \flat F/A

Musical staff 1: Treble clef, key signature of two flats. Notes: B \flat (mf), F/A (34), Gm1 \flat 7 (35), E \flat MA \flat 7 (36), B \flat (37), F/A (38).

Gm1 \flat 7 E \flat MA \flat 7 41 B \flat F/A Gm1 \flat 7

Musical staff 2: Treble clef, key signature of two flats. Notes: Gm1 \flat 7 (39), E \flat MA \flat 7 (40), B \flat (41), F/A (42), Gm1 \flat 7 (43).

TO CODA \oplus

Musical staff 3: Treble clef, key signature of two flats. Notes: f (44), > (45), > (46), > (47), > (48), 4.

49

4

Musical staff 4: Treble clef, key signature of two flats. Notes: 49-52 (4), mf (53), 54.

Musical staff 5: Treble clef, key signature of two flats. Notes: 55, 56, 57, 58, 59, 60, F, ^, ff.

61

4

Musical staff 6: Treble clef, key signature of two flats. Notes: 61-64 (4).

65 CMI \flat 7 F B \flat E \flat MA \flat 7 DMI \flat 7 CMI \flat 7 F

Musical staff 7: Treble clef, key signature of two flats. Notes: mf (65), F (66), B \flat (67), E \flat MA \flat 7 (68), DMI \flat 7 (69), CMI \flat 7 (70), F (71).

B \flat E \flat MA \flat 7 DMI \flat 7 CMI \flat 7 F CMI \flat 7 F D.S. AL CODA

Musical staff 8: Treble clef, key signature of two flats. Notes: B \flat (71), E \flat MA \flat 7 (72), DMI \flat 7 (73), CMI \flat 7 (74), F (75), CMI \flat 7 (76), F (77).

\oplus CODA CMI \flat 7

F E \flat /F

B \flat e

Musical staff 9: Treble clef, key signature of two flats. Notes: f (77), > (78), > (79), > (80), ff.

3

Musical staff 10: Treble clef, key signature of two flats. Notes: 81-83 (3), 84.

THE TEMPEST

Robert W. Smith

Piano

1

mp *f*

8

9

14

18

19

sim. *ff*

Continue Ostinato
Until m. 44

24

30

36

41

ff *sim.*

Continue Ostinato
Until m. 59

46

52

58

64

69

75

THE TEMPEST

MALLET PERCUSSION I
(Bells)

ROBERT W. SMITH

With energy!

8

Bells

1 10 11 12 13 14 15 16

f *mp* *f* *mp*

18

17 19 20 21 22 23

ff *mf*

24 25 26 27 28 29 30

36

31 32 33 34 35 37

f

45

38 39 40 41 42 43 44 46

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

47 48 49 50 51 52 53

54 55 56 57 58 59

63

3

60 64 65 66 67 68

f *mp* *f*

69

2

71 72 73 74 75 76 77 78 79

mf *f* *ff*

THE TEMPEST

MALLET PERCUSSION II
(Xylophone)

ROBERT W. SMITH

With energy!

9 Xylo. w/rubber mallets

1 8 9 10 11 12 13 14 15

f *mp* *f*

16 17 18 19 20 21 22

mp *ff* *mf*

23 24 25 26 27 28 29

30 31 32 33 34 35 36

f

37 38 39 40 41 42 43 44

mp *f* *mp* *ff*

45 46 47 48 49 50 51

mf

52 53 54 55 56 57 58 59

60 63 64 65 66 67 68 69

3 *f* *mp* *f* *p*
cresc. poco a poco

70 71 72 73 74 75 76 77 78 79

f *ff*

390

(MED. UP)

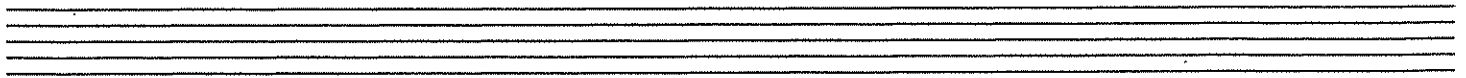
TENOR MADNESS

-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



Coda

50 **M** G7 Dm7 G7 Dm7 G7 **N** Dm7 G7 Dm7 **L** G7

59 **O** G7 Dm7 G7 Dm7 *mf*

63 **P** G7 Dm7 G7

66 **Q** Dm7 G7 *f*

70 **R** Dm7 G7 Dm7 G7 *f*

S 76 Dm7 G7 Dm7 G7

T 80 *ff* Dm7 G7 Dm7 G7

U 84 Dm7 G7 Dm7 G7

V 88 Dm7 G7 Dm7

91 *fff* Dm7

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice

Funk ♩ = 116

The score is written in 4/4 time with a key signature of one flat (Bb). It consists of six systems of music, each with a treble clef staff and a chord chart above it. The first system (measures 1-6) includes a rhythmic pattern of eighth notes with accents and a dynamic marking of *f*. The second system (measures 7-15) includes a dynamic marking of *mp*. The third system (measures 16-24) includes a dynamic marking of *mf*. The fourth system (measures 25-33) includes a dynamic marking of *p*. The fifth system (measures 34-41) includes a dynamic marking of *f* and a double bar line with repeat dots. The sixth system (measures 42-49) includes a dynamic marking of *mp*. The score concludes with the instruction *D.S. al Coda*.

Chord Chart:

- System 1 (Measures 1-6): Dm7, Dm7, Dm7, G7, Dm7, G7, Dm7
- System 2 (Measures 7-15): G7, Dm7, G7, Dm7, G7, Dm7, G7, Dm7, G7
- System 3 (Measures 16-24): Dm7, G7, Dm7, G7, Dm7, G7, Dm7, G7, Dm7
- System 4 (Measures 25-33): G7, Dm7, G7, Dm7, G7, Dm7, G7, Dm7
- System 5 (Measures 34-41): Dm7, G7, Dm7, G7, Dm7, G7, Dm7, G7, Dm7, G7, G7
- System 6 (Measures 42-49): Dm7, G7, Dm7, G7, Dm7, G7, Dm7, G7

Section Markers: A, B, C, D, E, F, G, H, I, J, K, L

Dynamic Markings: *f*, *mp*, *mf*, *p*

Other Markings: *To Coda*, *D.S. al Coda*

Coda

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

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

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

77 G7 Dm7 G7 T Dm7 G7 Dm7 U Dm7 G7

86 Dm7 G7 V Dm7 G7 Dm7 Dm7

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice

Melody C

Funk ♩ = 116

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

- Measure 1:** Starts with a **f** dynamic. Features a series of eighth notes with accents. Measure 4 contains a **4** (quadruple) rest.
- Measure 2:** Labeled **A**. Features a **4** (quadruple) rest.
- Measure 3:** Labeled **B**. Features a **mp** dynamic.
- Measure 9:** Labeled **C**. Features a **f** dynamic.
- Measure 10:** Labeled **D**. Features a **mf** dynamic.
- Measure 13:** Labeled **D**. Features a **mf** dynamic.
- Measure 17:** Labeled **E**. Features a repeat sign.
- Measure 21:** Labeled **F**.
- Measure 25:** Labeled **G**. Includes the instruction "optional top notes" with an accent (>) over a note.
- Measure 29:** Labeled **H**.
- Measure 33:** Labeled **I**. Features a **f** dynamic. Measure 34 contains a **3** (triple) rest.
- Measure 35:** Labeled **J**. Features a **f** dynamic.
- Measure 39:** Labeled **K**. Features a **f** dynamic. Includes the instruction "To Coda" with a Coda symbol.
- Measure 43:** Labeled **L**. Features a **mf** dynamic.
- Measure 47:** Labeled **L**. Features a **mf** dynamic.

The score concludes with the instruction **D.S. al Coda**.

Uptown Funk!

Melody C, p. 2

♩ Coda

M

50 *f* *mp*

Musical staff 50-54: Treble clef, key signature of one flat. Starts with a dynamic of *f* and a hairpin crescendo leading to *mp*. The melody features eighth notes with accents and a triplet of eighth notes.

N

55

Musical staff 55-59: Treble clef, key signature of one flat. Features a series of eighth-note chords with slurs. Includes first and second endings marked with '1.' and '2.'.

O

60 *mf*

Musical staff 60-63: Treble clef, key signature of one flat. Continues the eighth-note chord pattern with slurs. Dynamic is *mf*.

P

64 *f*

Musical staff 64-67: Treble clef, key signature of one flat. Continues the eighth-note chord pattern with slurs. Dynamic is *f*.

Q

R

68 *f*

Musical staff 68-73: Treble clef, key signature of one flat. Starts with a triplet of eighth notes, followed by eighth-note chords with slurs. Dynamic is *f*.

S

74 *ff*

Musical staff 74-78: Treble clef, key signature of one flat. Continues the eighth-note chord pattern with slurs. Dynamic is *ff*.

T

79

Musical staff 79-83: Treble clef, key signature of one flat. Continues the eighth-note chord pattern with slurs.

U

V

84

Musical staff 84-88: Treble clef, key signature of one flat. Continues the eighth-note chord pattern with slurs.

89

fff

Musical staff 89-92: Treble clef, key signature of one flat. Ends with a series of eighth-note chords with slurs and accents. Dynamic is *fff*.

UMass Band Warm Ups

Trans. Ms. Lueth

Michael Klesch

$\text{♩} = 120$
Chromatics

Musical notation for the first system, labeled "Chromatics". It consists of two staves (treble and bass clef) in 4/4 time. The melody in the treble clef is a chromatic scale starting on G4 and ending on G5. The bass clef accompaniment consists of a steady eighth-note pattern.

12 9 Count Tones

Musical notation for the second system, labeled "9 Count Tones". It consists of two staves. The treble clef features a series of chords, each held for a full measure. The bass clef accompaniment consists of a steady eighth-note pattern.

24

Musical notation for the third system. It consists of two staves. The treble clef features a series of chords, each held for a full measure. The bass clef accompaniment consists of a steady eighth-note pattern.

34 Slurred 8ths to F

Musical notation for the fourth system, labeled "Slurred 8ths to F". It consists of two staves. The treble clef features a series of slurred eighth-note patterns. The bass clef accompaniment consists of a steady eighth-note pattern.

42

Musical notation for the fifth system. It consists of two staves. The treble clef features a series of slurred eighth-note patterns. The bass clef accompaniment consists of a steady eighth-note pattern.

UMass Band Warm Ups

49 Slur 2 Tongue 2

Musical notation for measures 49-56. The treble clef contains a complex melodic line with slurs and tongue marks. The bass clef contains a simple accompaniment with long slurs.

57

Musical notation for measures 57-64. Similar to the previous system, with a complex treble line and simple bass accompaniment.

65

Musical notation for measures 65-71. Similar to the previous system, with a complex treble line and simple bass accompaniment.

72

Musical notation for measures 72-77. Similar to the previous system, with a complex treble line and simple bass accompaniment.

78 Two Note / Slurred 16ths

Musical notation for measures 78-81. The treble clef features slurred 16th notes. The bass clef features a two-note accompaniment.

82

Musical notation for measures 82-87. Similar to the previous system, with a complex treble line and simple bass accompaniment.

UMass Band Warm Ups

86

Musical notation for measures 86-89. The piece is in B-flat major (two flats). The right hand features a complex melodic line with many slurs and ties, including a triplet of eighth notes in measure 86. The left hand provides a steady accompaniment of quarter notes.

90

Musical notation for measures 90-92. The right hand continues with a melodic line, ending with a whole note chord in measure 92. The left hand continues with quarter notes. Measure 92 ends with a double bar line and repeat signs.

93

3 Note / Slurred 3rds

Musical notation for measures 93-98. The right hand features a melodic line with a specific instruction: "3 Note / Slurred 3rds" above the first measure. The left hand continues with quarter notes.

99

Musical notation for measures 99-104. The right hand continues with a melodic line, and the left hand continues with quarter notes.

105

Musical notation for measures 105-107. The right hand continues with a melodic line, ending with a whole note chord in measure 107. The left hand continues with quarter notes. Measure 107 ends with a double bar line and repeat signs.

UMass Band Warm Ups

4 Note / Crazy 16ths

108

Musical notation for measures 108-110. Treble clef with a key signature of two flats. The right hand features a complex 16th-note pattern, while the left hand plays a simpler accompaniment. A fermata is placed over the final note of the right hand in measure 110.

111

Musical notation for measures 111-113. Treble clef with a key signature of two flats. The right hand continues the 16th-note pattern with various accidentals. The left hand provides a steady accompaniment. A fermata is placed over the final note of the right hand in measure 113.

114

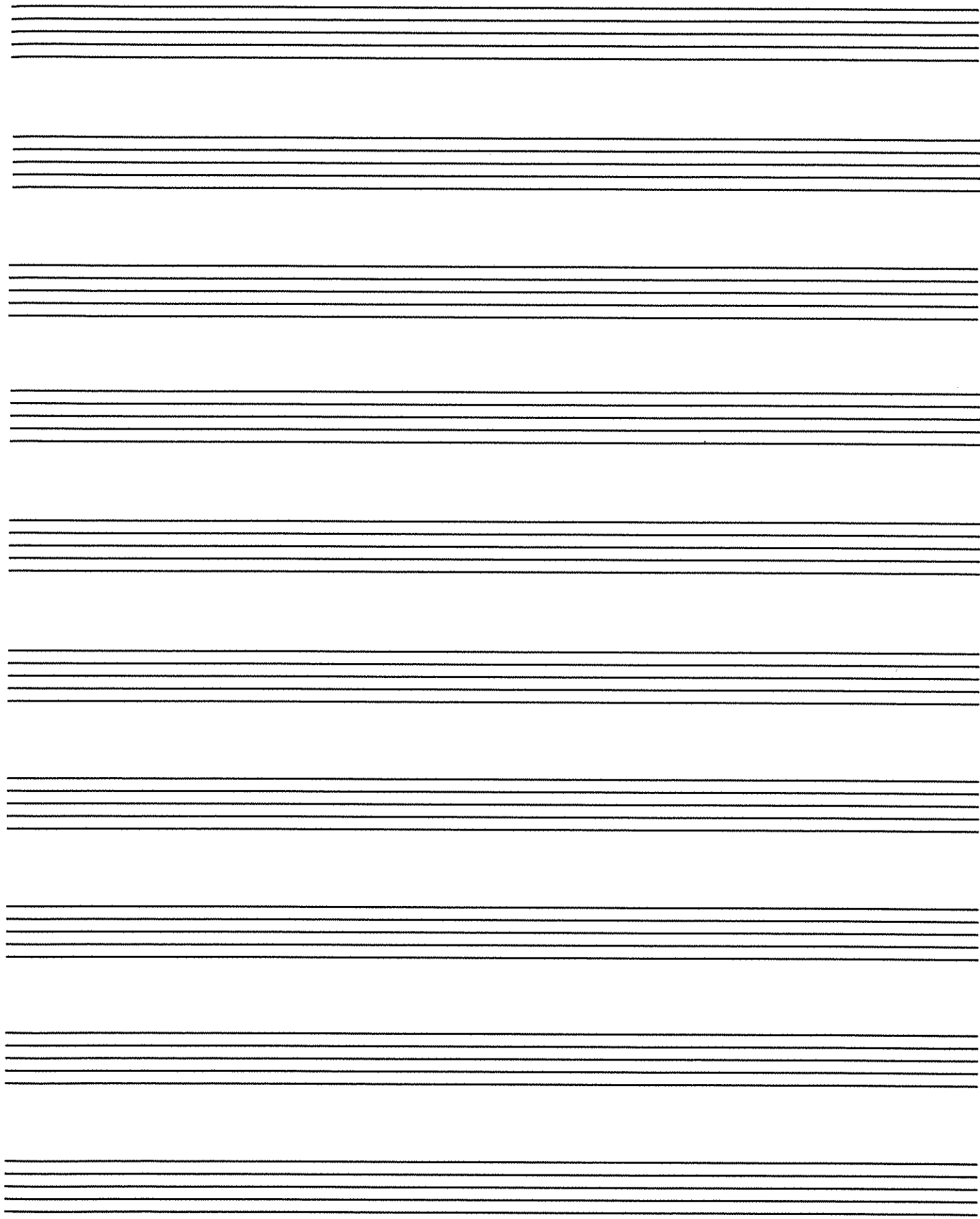
Musical notation for measures 114-117. Treble clef with a key signature of two flats. The right hand continues the 16th-note pattern. The left hand provides a steady accompaniment. A fermata is placed over the final note of the right hand in measure 117.

118

Musical notation for measures 118-120. Treble clef with a key signature of two flats. The right hand continues the 16th-note pattern. The left hand provides a steady accompaniment. A fermata is placed over the final note of the right hand in measure 120.

121

Musical notation for measures 121-122. Treble clef with a key signature of two flats. The right hand plays a few notes before ending with a fermata. The left hand plays a few notes before ending with a fermata. The piece concludes with a double bar line.



Flute

Name _____

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

31. A MOZART MELODY

Adaptation

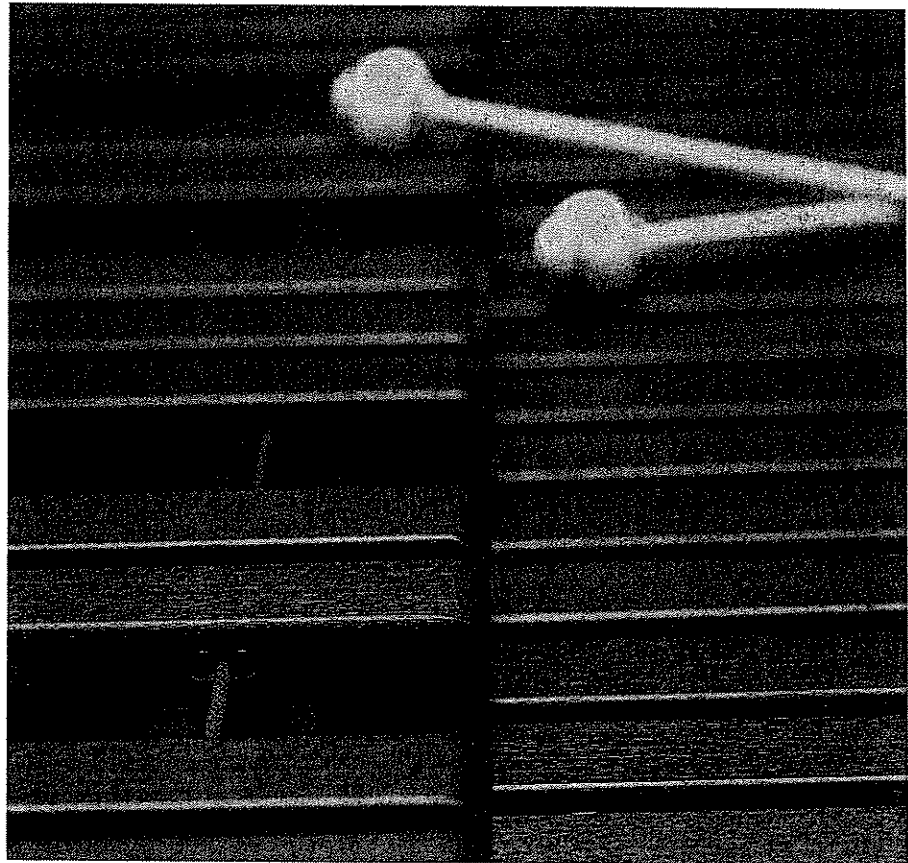
32. ESSENTIAL ELEMENTS QUIZ

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

KEYBOARD PERCUSSION BOOK 1

ESSENTIAL ELEMENTS 2000

COMPREHENSIVE BAND METHOD



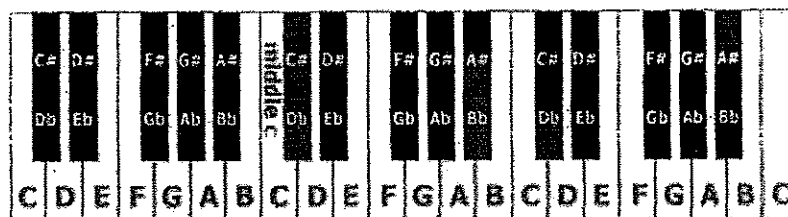
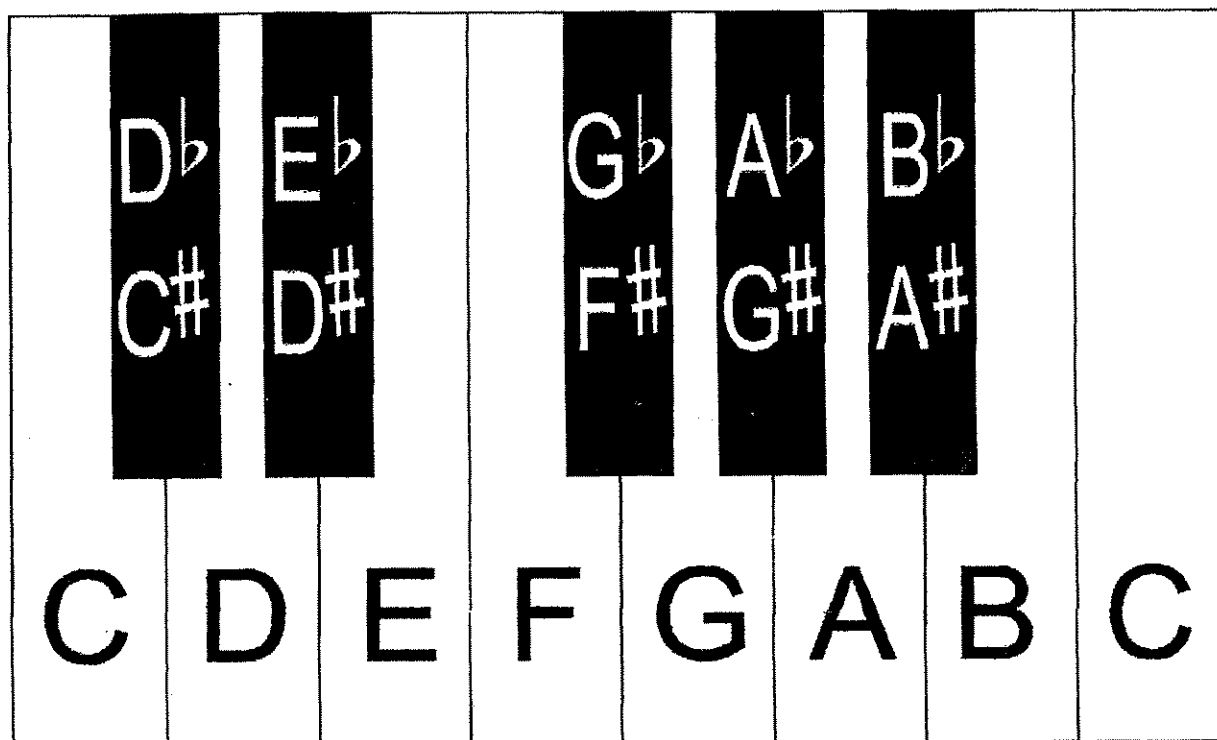
TIM LAUTZENHEISER
JOHN HIGGINS
CHARLES MENGHINI
PAUL LAVENDER
TOM C. RHODES
DON BIRSCHENK

Percussion consultant and editor
WILL RAPP



HAL LEONARD

PIANO NOTES CHART



THE BASICS

Posture

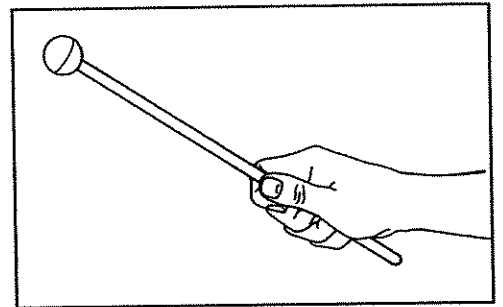
Stand near your instrument, and always keep your:

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

Matched Grip (A Natural Stick Position)

Every percussion instrument requiring sticks or mallets can be played with this basic grip. Both sticks or mallets are held exactly the same "matched" way.

- Place the mallets in front of you with the heads pointing forward.
- Extend your right hand as if shaking hands with someone.
- Pick up the right mallet with your thumb and index finger about 1/3 from the end of the stick.
- The curve of your index finger's top knuckle and the thumb hold the mallet in place.
- Gently curve your other fingerings around the mallet.
- Check to be sure the mallet is cradled in the palm of your hand.
- Turn your hand palm-down to a comfortable resting position as shown:
- Follow the same procedure for your left hand.



Practice & Performance Position

- Stand in front of a flat surface about waist high.
- Place the heads of the sticks on the surface. Make sure that your wrists are not turned in or out.
- The mallets should create the outline of a slice of pie as you look at them.
- When playing your instrument, hold mallets 6-8 inches from the surface. Using your wrist, throw the mallet near the center of one key. Pull the sound out of the keys by bringing the mallet up after the strike:

Taking Care of Your Instruments

- Cover all percussion instruments when they are not being used.
- Put mallets away in a storage area. Keep the percussion section neat!
- Mallets are the only things which should be placed on your instrument. NEVER put or allow others to put objects on any percussion instrument.

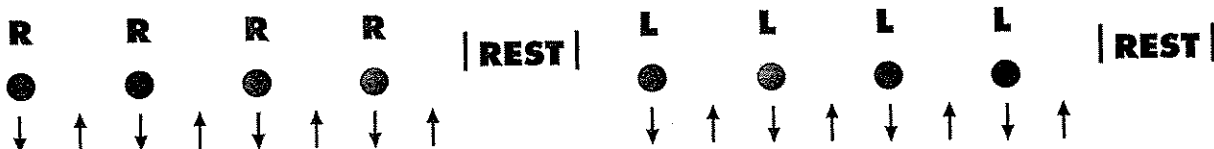
Sticking Work-Outs (Legato Stroke)

R = Right hand mallet

L = Left hand mallet

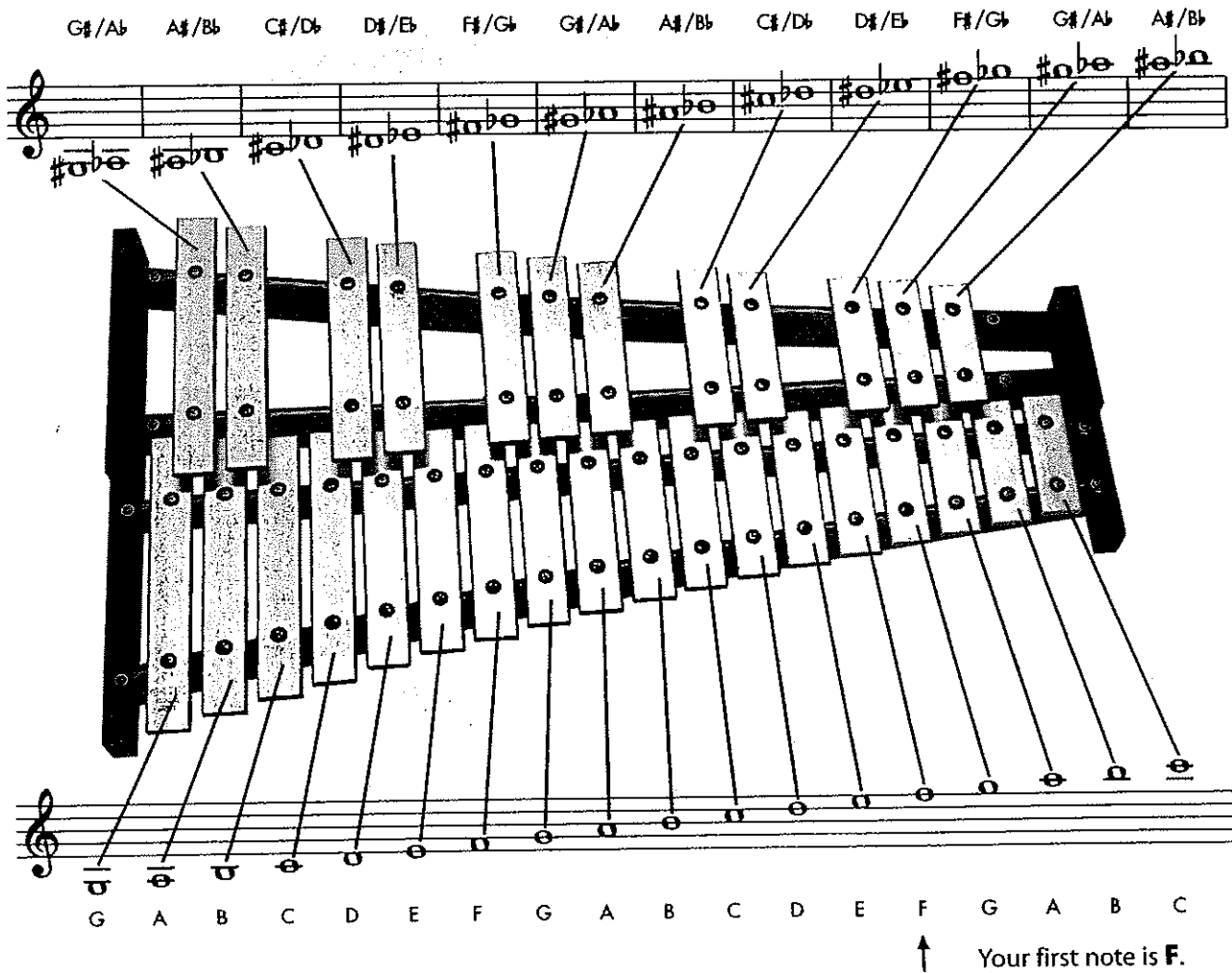
Find the largest key at the left end of the instrument. Play the following work-out keeping an even pulse. Start with your mallet in the up position. The down/up arrows indicate the speed of the mallet when playing *legato strokes*.

● = Strike near the center of the key.



Getting It Together

- Step 1** Stand in a comfortable position near the instrument. The raised keys should be pointing away from you.
- Step 2** If you are playing orchestra bells, set the instrument on a table or stand about waist high. The larger keys should be on the left.
- Step 3** Adjust the music stand to about eye level. This enables you to easily read the music and watch your teacher.
- Step 4** Hold the mallets as described on page 2.
- Step 5** The sequence of keys for all keyboard percussion instruments is the same as the piano. Notice that the sequence is in alphabetical order from A–G. This diagram of orchestra bells will help you find **F**. Ask your teacher to help you play **F** if you are playing a different keyboard percussion instrument.



READING MUSIC

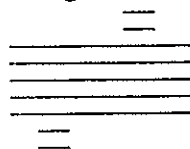
Music Staff



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

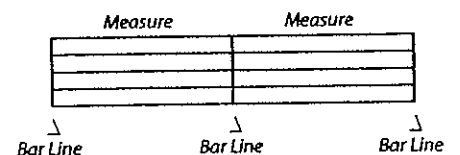
Identify and draw each of these symbols:

Ledger Lines



Ledger lines extend the music staff. Notes on ledger lines can

Measures & Bar Lines



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

Long Tone



As wind players learn Long Tones, keyboard percussionists use a special Legato Stroke.

1. THE FIRST NOTE

Play a legato stroke for each new note.

F

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

Alternate Sticking

A hand to hand sticking pattern usually beginning with the right hand.

2. COUNT AND PLAY - Alternate Sticking

3. A NEW NOTE

This note is "Eb (E-flat)."

E_b

4. TWO'S A TEAM

5. HEADING DOWN

D

Double Sticking

A pattern in which two consecutive notes are played with the same hand (RRLL, RRLL). This pattern may begin with either a double right or double left sticking.

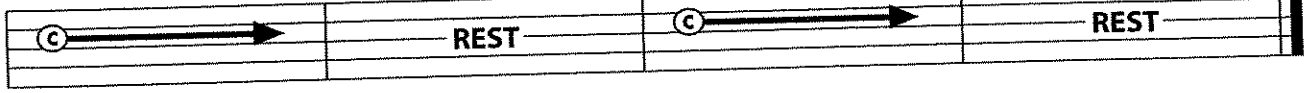
6. MOVING ON UP - Double Sticking

Double Bar  indicates the end of a piece of music.

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

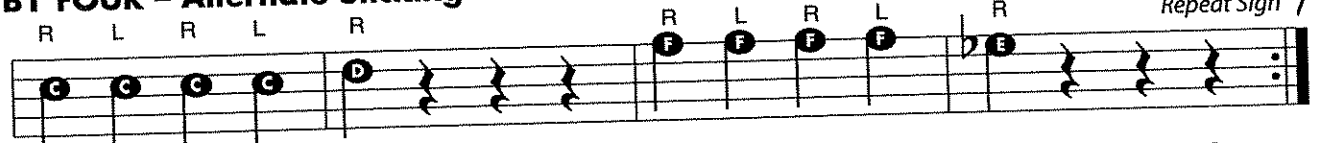
7. THE LONG HAUL

Double Bar 7

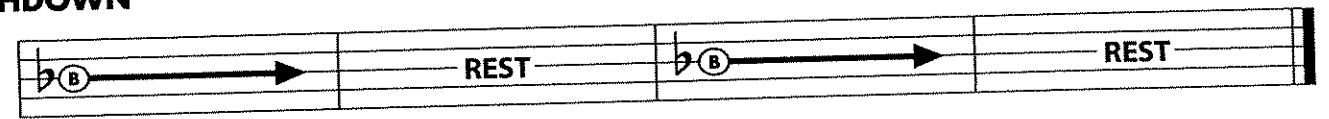
C 

8. FOUR BY FOUR - Alternate Sticking

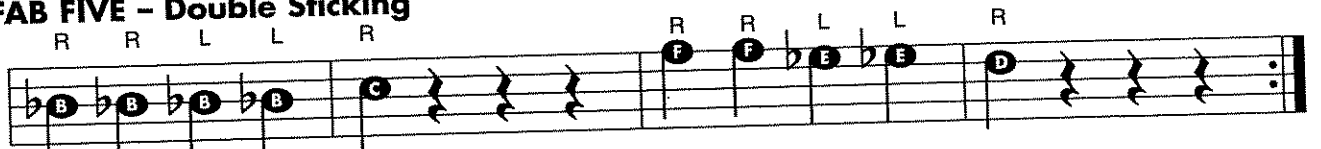
Repeat Sign 1


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

9. TOUCHDOWN

Bb 

10. THE FAB FIVE - Double Sticking

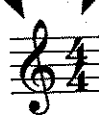

 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Treble Clef

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

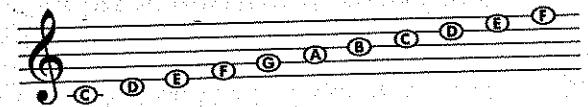
Time Signature

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


 = 4 beats per measure
 = Quarter note gets one beat

Note Names

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



THEORY

Sharp

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

Flat

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

Natural

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

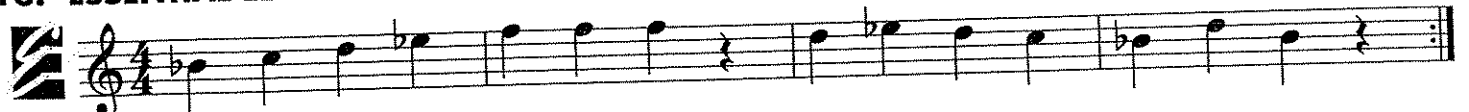
11. READING THE NOTES Compare this to exercise 10, THE FAB FIVE.


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

12. FIRST FLIGHT



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



Notes In Review

Five musical staves, each showing a single note on a treble clef staff. From left to right: F (first line), Eb (first space), D (second line), C (second space), and Bb (third space).

14. ROLLING ALONG *Alternate Sticking*

Two staves of music in 4/4 time. The first staff contains the first six measures, ending with a repeat sign and the instruction "Go to the next line." The second staff contains the next six measures, ending with a double bar line and the instruction "Double Bar".

Half Note

A half note on a staff with an arrow pointing to the right, labeled "= 2 Beats". Below it is the counting pattern "1 & 2 &".

Half Rest

A half rest on a staff, labeled "= 2 Silent Beats". Below it is the counting pattern "1 & 2 &".

A half note followed by a half rest on a staff, with an equals sign and a diagram showing a half note followed by a half rest.

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

One staff of music in 4/4 time. The first measure is marked "Clap". The staff contains eight measures of music with a repeat sign at the end. Below the staff is the counting pattern "1 & 2 & 3 & 4 &" repeated for each measure.

Combination Sticking

A sticking pattern that combines both alternate and double sticking.

16. THE HALF COUNTS *Combination Sticking*

One staff of music in 4/4 time. The staff contains six measures of music with a repeat sign at the end. Above the staff are sticking patterns: "R L L R", "R L L R", "R L L R", "R L L R", "R L L R", and "R L L R". Below the staff is the counting pattern "1 & 2 & 3 & 4 &" repeated for each measure.

17. HOT CROSS BUNS

One staff of music in 4/4 time. The staff contains six measures of music with a repeat sign at the end. Above the staff are sticking patterns: "R L R", "R L R", "R L R L", "R L R L", "R L R L", and "R L R".

Right Hand Lead

A sticking pattern that begins with the right hand and keeps the right hand on strong beats.

18. GO TELL AUNT RHODIE *Right Hand Lead*

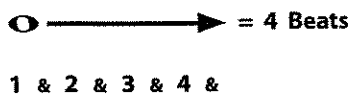
American Folk Song

One staff of music in 4/4 time. The staff contains ten measures of music with a repeat sign at the end. Above the staff are sticking patterns: "R R L", "R R L", "R R L", "R R L", "R R L", "R R L", "R R L", "R R L", "R R L", and "R R L".

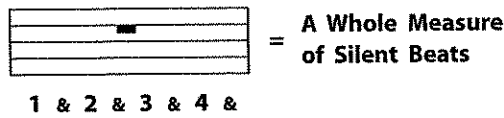
19. ESSENTIAL ELEMENTS QUIZ *Using the note names and rhythms below, draw your notes on the staff before playing.*

A musical staff in 4/4 time. Below the staff are note names and rhythms: Eb, F, Eb, D, Eb, D, C, Bb, C, D, Eb, D, Eb.

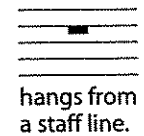
Whole Note



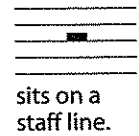
Whole Rest



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. Practice this duet with a friend or play both parts yourself.

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

Left Hand Lead

A sticking pattern that begins with the left hand and keeps the left hand on strong beats.

23. MARCH STEPS

Left Hand Lead

24. LISTEN TO OUR SECTIONS

Simile

(*sim.*) Continue playing in the same style.

25. LIGHTLY ROW

Right Hand Lead

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.

Fermata 1

G

28. AU CLAIRE DE LA LUNE Left Hand Lead

French Folk Song

29. REMIX

THEORY

Harmony

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

30. LONDON BRIDGE – Duet

English Folk Song

A

B

HISTORY

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

31. A MOZART MELODY Double Sticking

Adaptation

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



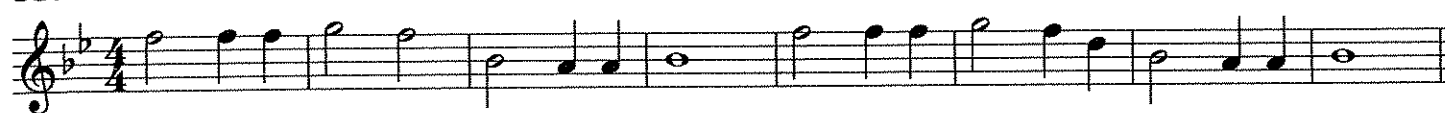
33. DEEP POCKETS – New Note

A 

34. DOODLE ALL DAY Combination Sticking



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 Combination Sticking



Dynamics

f – forte (play loudly) *mf* – mezzo forte (play moderately loud) *p* – piano (play softly)
The higher you lift the mallet, the louder the note will sound.

37. LOUD AND SOFT



38. JINGLE BELLS

J. S. Pierpont



39. MY DREYDL

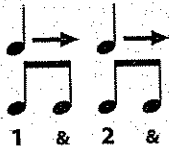
Traditional Hanukkah Song



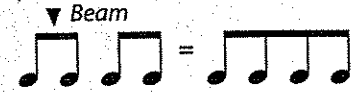
Eighth Notes



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



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



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

Clap

41. EIGHTH NOTE JAM

42. SKIP TO MY LOU *Alternate Sticking*

American Folk Song

43. LONG, LONG AGO

44. OH, SUSANNA

Stephen Collins Foster

HISTORY

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

45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

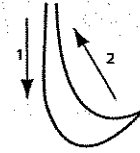
Gioacchino Rossini

2/4 Time Signature

= 2 beats per measure
= Quarter note gets one beat

Conducting

Practice conducting this two-beat pattern.



46. RHYTHM RAP

Clap

47. TWO BY TWO

Tempo Markings

Tempo is the speed of music. Tempo markings are usually written above the staff, in Italian.
Allegro – Fast tempo **Moderato** – Medium tempo **Andante** – Slower walking tempo

48. HIGH SCHOOL CADETS – March

John Philip Sousa

Allegro

f

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49. HEY, HO! NOBODY'S HOME – New Note

Moderato

mf Δ G

Dynamics

Crescendo (gradually louder)

Decrescendo or *Diminuendo* (gradually softer)

50. CLAP THE DYNAMICS

Clap

p *f* *p*

51. PLAY THE DYNAMICS

p *f* *p*

PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

TONE BUILDER

Musical notation for Tone Builder exercise in 4/4 time, featuring a melodic line with a fermata at the end.

RHYTHM ETUDE Combination Sticking

Musical notation for Rhythm Etude with sticking patterns: R L R L R L R, R L R L R L R, R L R R L L R.

RHYTHM RAP

Musical notation for Rhythm Rap in 4/4 time, including a 'Clap' and a 'Stomp!'.

CHORALE

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

Melodic Sticking An approach that combines all the various stickings to create the best performance of the melodic line.

53. AURA LEE – Duet or Band Arrangement

Melodic Sticking with Doublings (Part A = Melody, Part B = Harmony)

George R. Poulton

Musical notation for Aura Lee in 4/4 time, marked 'Andante', with dynamics *mf*, *p*, *sim.*, and *f*. Includes sticking patterns for both parts A and B.

54. FRÈRE JACQUES – Round

Melodic Sticking

Moderato

French Folk Song

Musical notation for Frère Jacques in 2/4 time, marked 'Moderato', with dynamics *mf* and *f*. Includes sticking patterns and circled numbers 1 and 2.

PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN - Band Arrangement

Arr. by John Higgins

Allegro

3 Measure number

mf

11

19

This musical score is for the piece 'When the Saints Go Marching In'. It is arranged by John Higgins and is in 4/4 time with a key signature of one flat (B-flat major). The tempo is marked 'Allegro'. The score consists of three staves of music. The first staff begins with a dynamic marking of *mf* and includes a boxed measure number '3' with an arrow pointing to the start of the first measure. The second staff includes a boxed measure number '11'. The third staff includes a boxed measure number '19'. The piece concludes with a double bar line and repeat dots.

56. OLD MACDONALD HAD A BAND - Section Feature

Allegro

mf

9

13

2nd time go on to meas. 13

f

This musical score is for the piece 'Old MacDonald Had a Band'. It is arranged by John Higgins and is in 4/4 time with a key signature of one flat (B-flat major). The tempo is marked 'Allegro'. The score consists of three staves of music. The first staff begins with a dynamic marking of *mf*. The second staff includes a boxed measure number '9' and a first ending bracket. The text '2nd time go on to meas. 13' is written above the second ending. The third staff begins with a boxed measure number '13' and a dynamic marking of *f*. The piece concludes with a double bar line and repeat dots.

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

Ludwig van Beethoven
Arr. by John Higgins

Moderato

mf

9

13

f

This musical score is for the piece 'Ode to Joy' from Beethoven's Symphony No. 9. It is arranged by John Higgins and is in 4/4 time with a key signature of one flat (B-flat major). The tempo is marked 'Moderato'. The score consists of three staves of music. The first staff begins with a dynamic marking of *mf*. The second staff includes a boxed measure number '9' and a first ending bracket. The third staff begins with a boxed measure number '13' and a dynamic marking of *f*. The piece concludes with a double bar line and repeat dots.

58. HARD ROCK BLUES - Encore

John Higgins

Allegro

f

This musical score is for the piece 'Hard Rock Blues'. It is arranged by John Higgins and is in 4/4 time with a key signature of one flat (B-flat major). The tempo is marked 'Allegro'. The score consists of two staves of music. The first staff begins with a dynamic marking of *f*. The piece concludes with a double bar line and repeat dots.

RHYTHM STUDIES

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

25 26 27 28

29 30 31 32

33 34 35 36



RHYTHM STUDIES

37 38 39 40

4/4

41 42 43 44

4/4

45 46 47 48

4/4

49 50 51 52

4/4

53 54 55 56

4/4

57 58 59 60

3/4

61 62 63 64

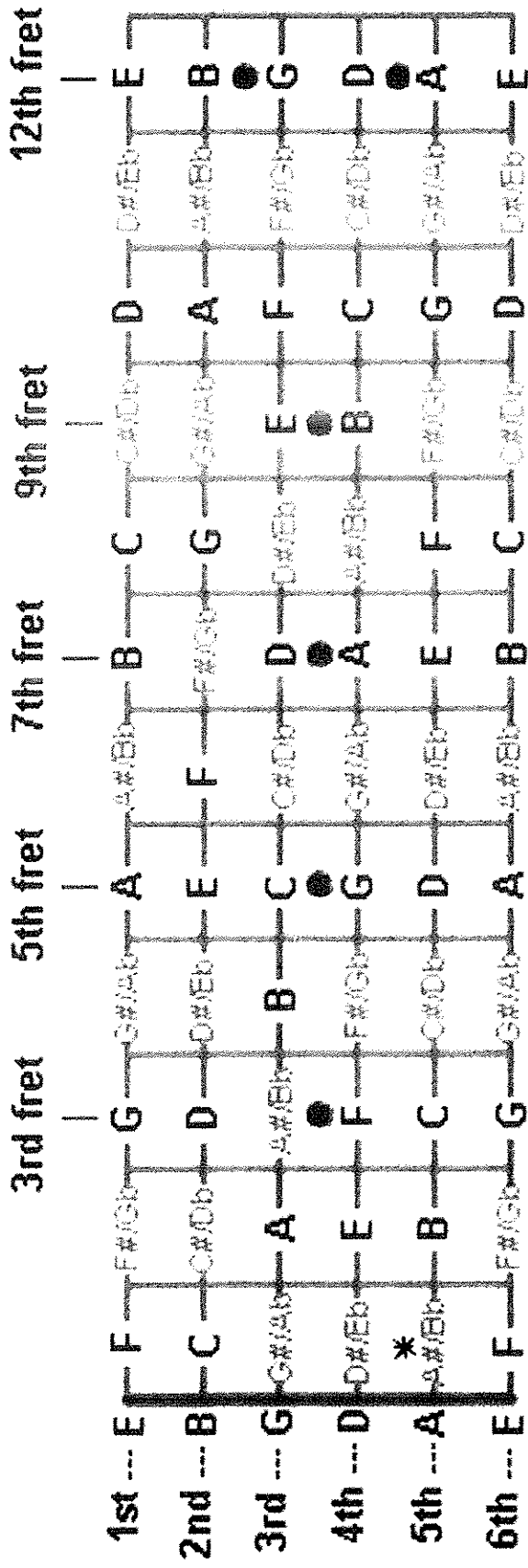
3/4

65 66 67 68

2/4

69 70 71 72

2/4



THE NOTES OF THE GUITAR