GUITAR

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Song Demos

Scale Demos

Instrument Demos

Digital Music Packets

Teaching Channel

Leader Application

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30. Feeling Good
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34. Heart & Soul
35. Holding Out For A Hero (Sponsor Song)
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38. It Is Well
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40. Legend of Super Mortal Tetris, The
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53. Tempest, The
54. Tenor Madness
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57. Blank Staff Paper
58. Twinkle Twinkle Note Test
59. Essential Elements Method Book
60. Note Map/Fingering Chart

What to practice first...

WINTERFEST SET LIST (Semester 1)

1) Cadence + Marching Drumline Feature
2) The Tempest
3) Smells Like Teen Spirit
4) Danza Kuduro
5) Angels We Have Heard On High
6) Santa Claus Is Comin' To Town
7) Optional Additions or C Minor Groove
8) Sponsor Song

INTERMISSION

9) Canon Remix (Combined Bands)
10) My Way (Small Ensemble)
11) 12 Bar Blues

ARTS ALIVE SET LIST (Semester 2)

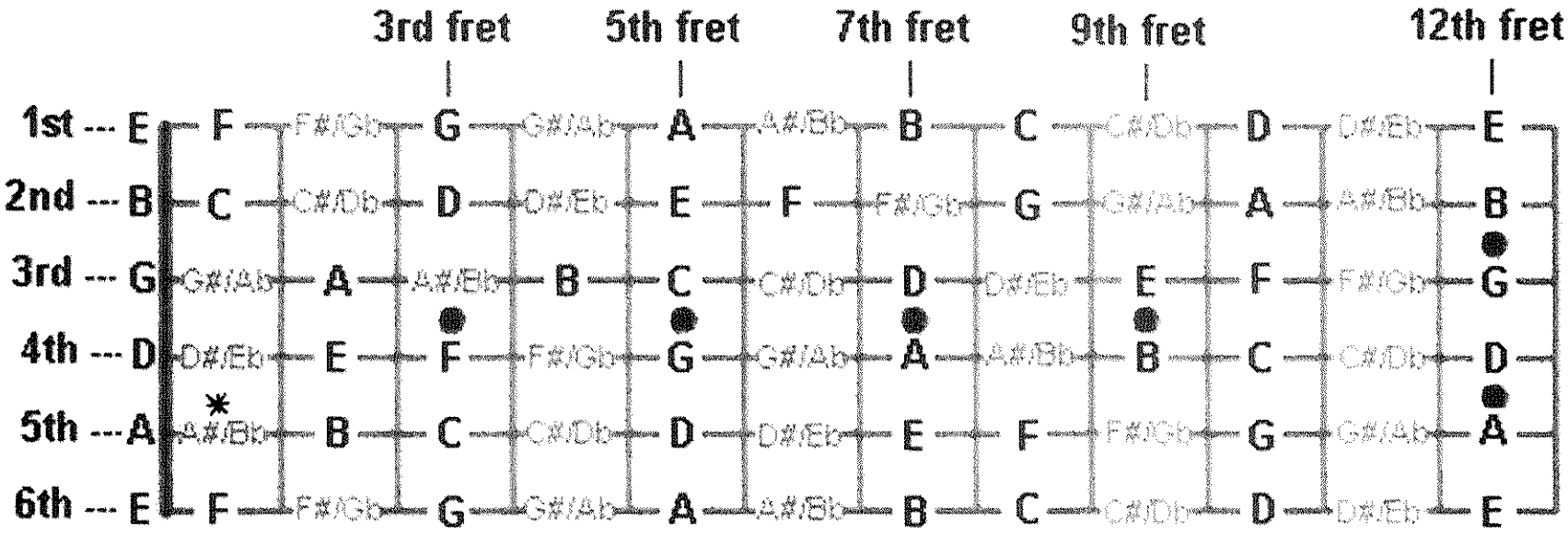
1) Cadence + Marching Drumline Feature
2) Uptown Funk
3) Optional Additions
4) Optional Additions
5) Sponsor Song

INTERMISSION (Combined Bands)

6) The Tempest
7) Smells Like Teen Spirit
8) Crazy Jam (C Minor Groove)
9) Danza Kuduro
10) Original Student Composition
11) 12 Bar Blues

Graduation - **Pomp & Circumstance**

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

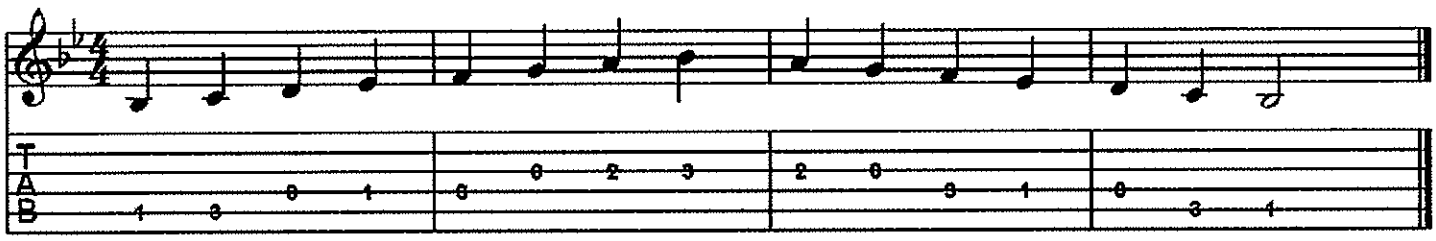


THE NOTES OF THE GUITAR

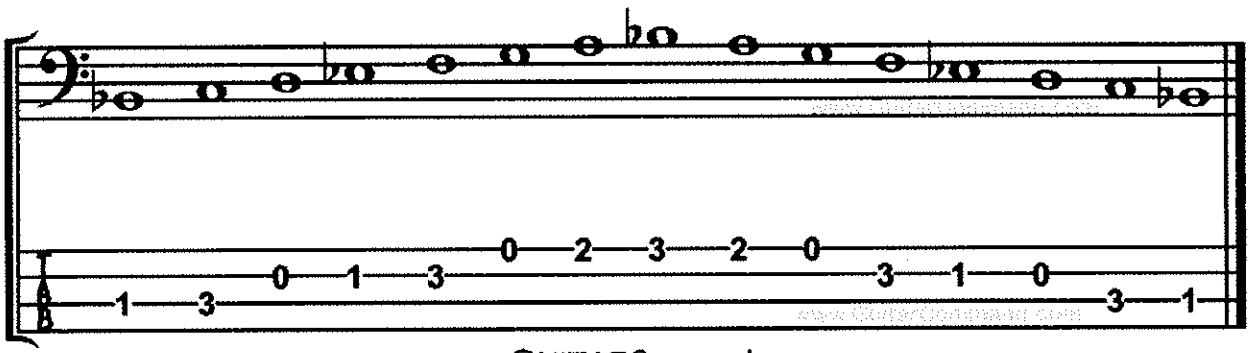
Concert Bb Major Scale

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



Bass Guitar

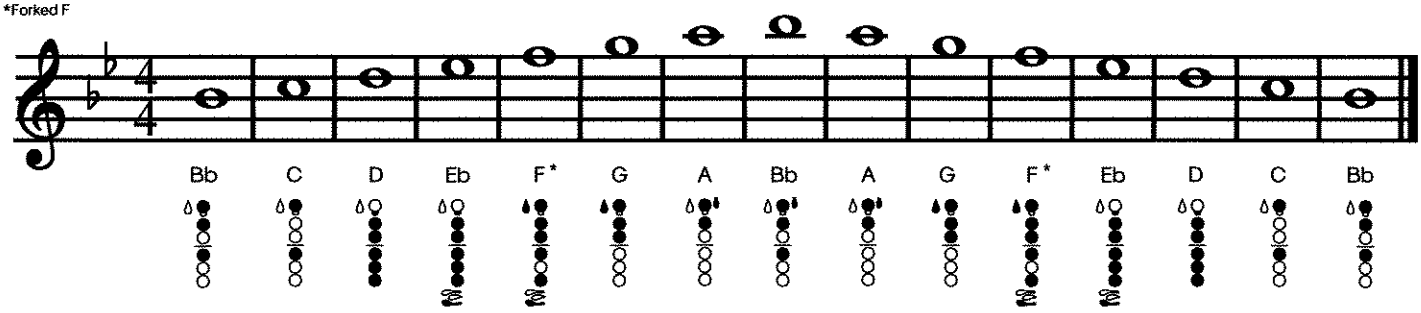


Oboe

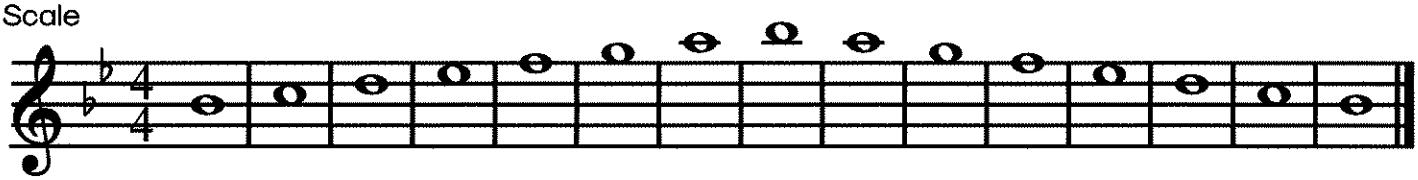
Concert Bb Scale

1. Scale with hints

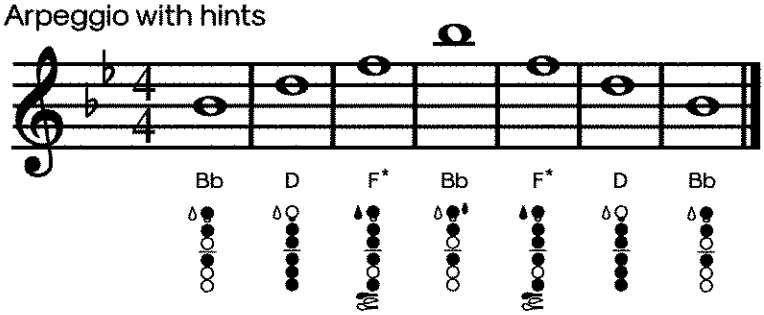
*Forked F



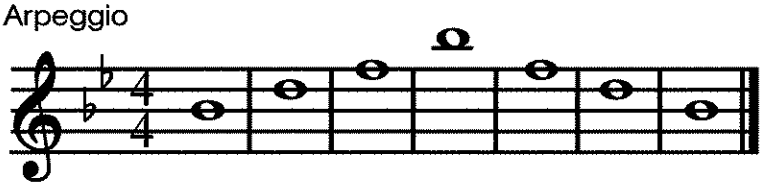
2. Scale



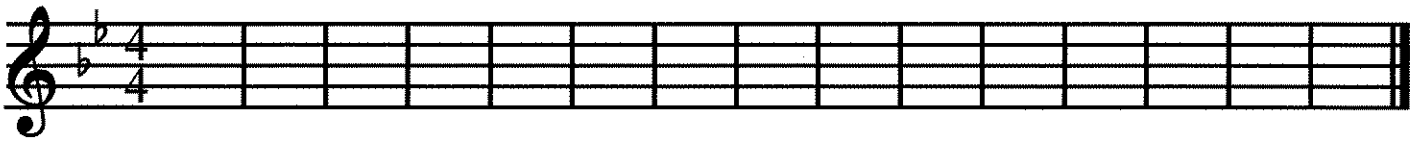
3. Arpeggio with hints



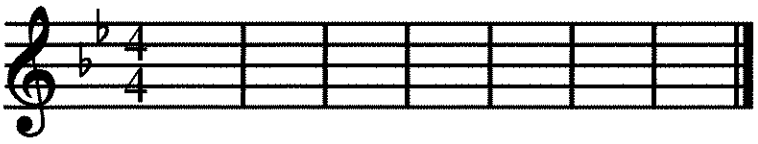
4. Arpeggio



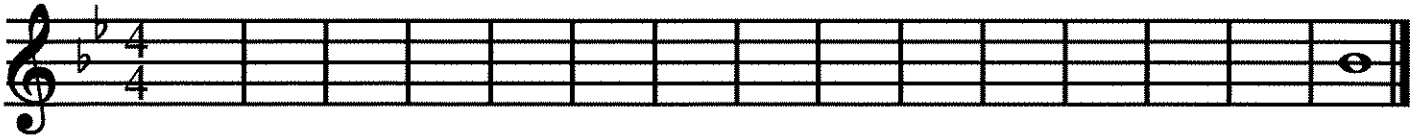
5. Draw the notes of the scale.



6. Draw the notes of the arpeggio.



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



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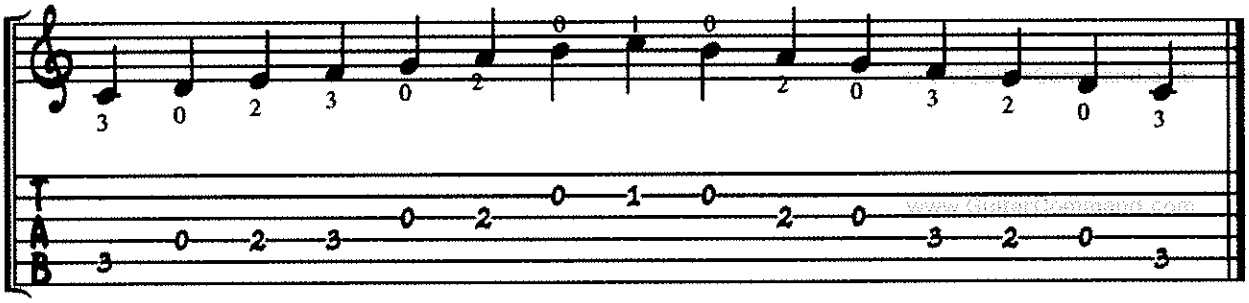
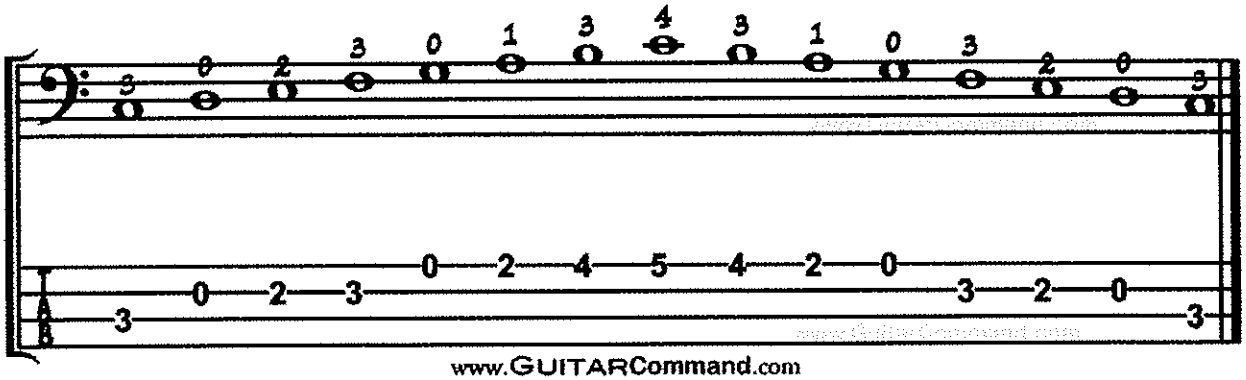
Concert C Major Scale

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



Bass Guitar



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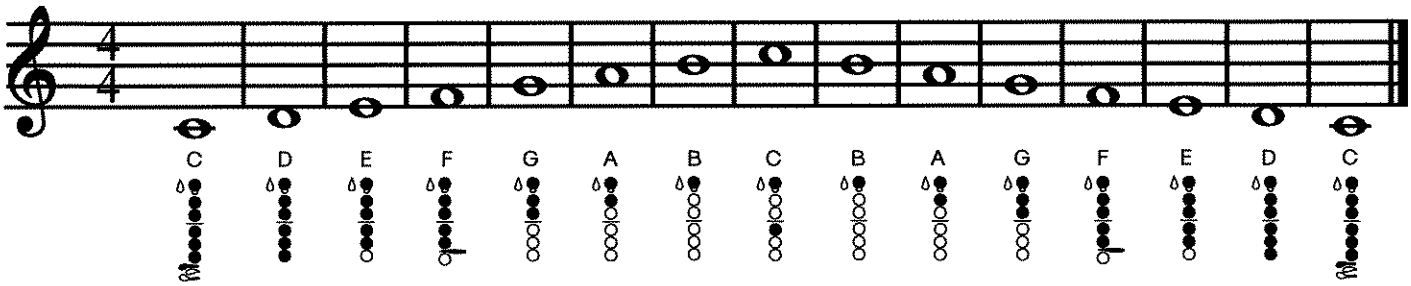
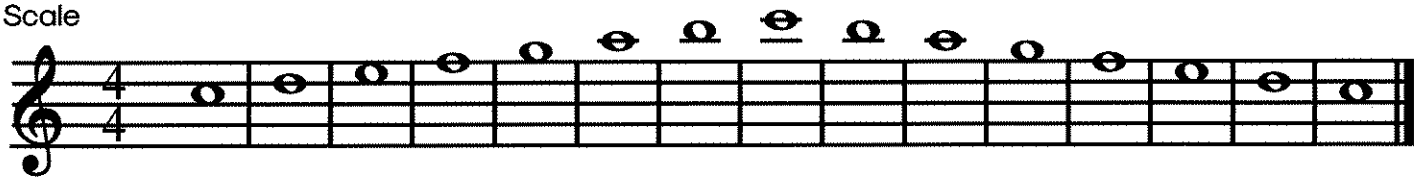
Oboe

Concert C Scale

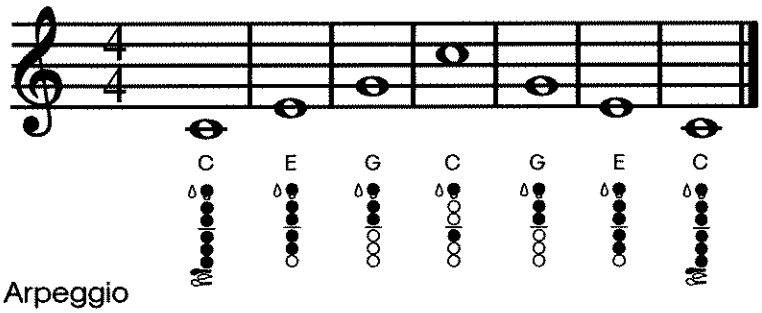
1. Scale with hints



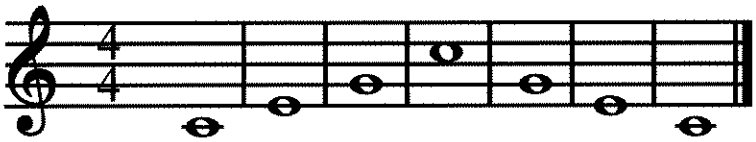
2. Scale



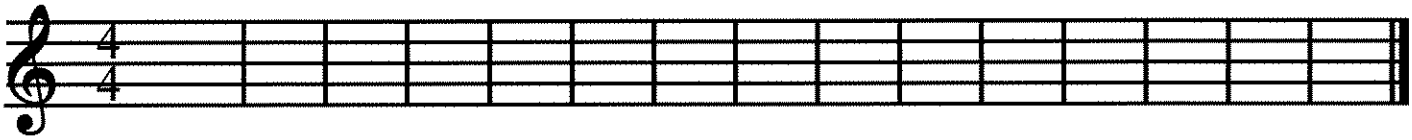
3. Arpeggio with hints



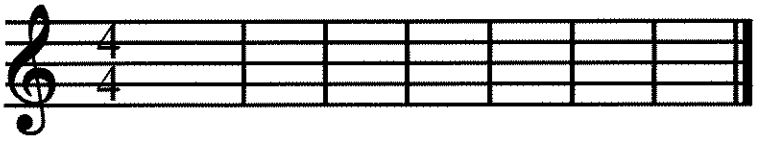
4. Arpeggio



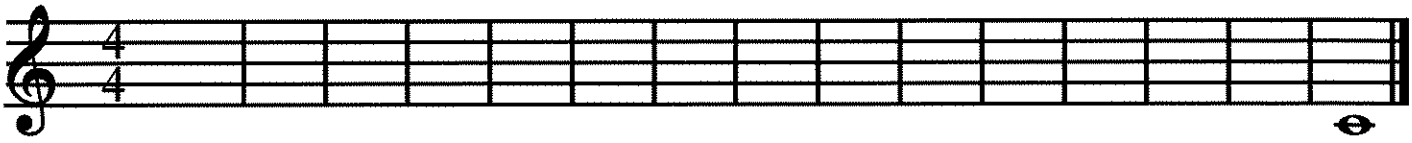
5. Draw the notes of the scale.



6. Draw the notes of the arpeggio.



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



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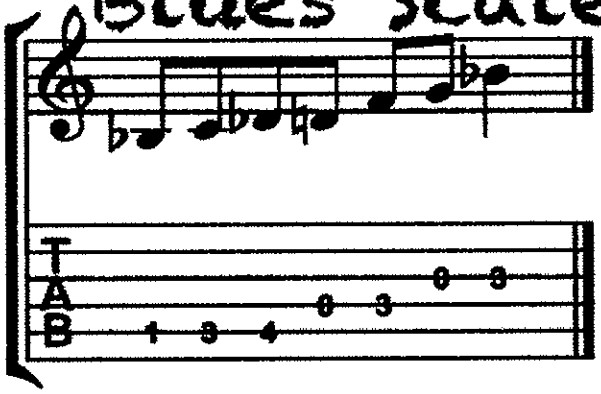
Concert Bb Blues Scale

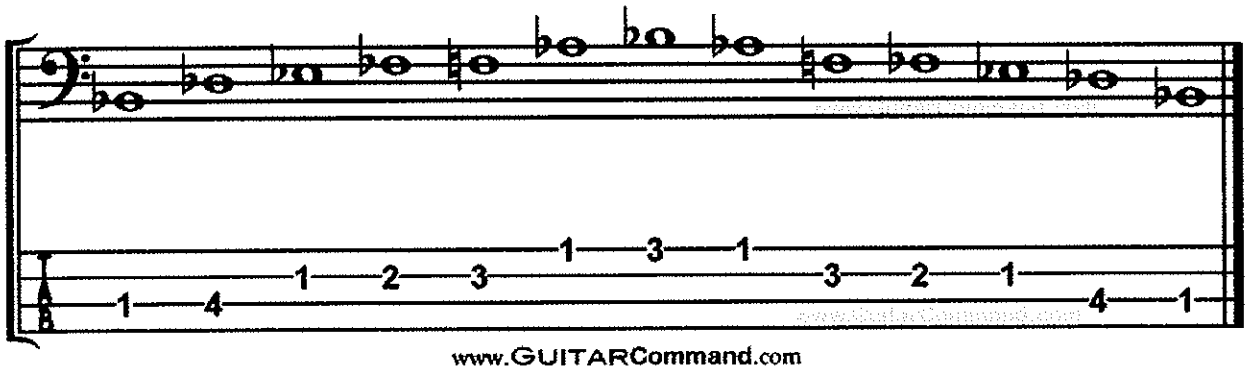
Number	1	b3	4	b5	5	b7	8
Solfege	Do	Me	Fa	Se	Sol	Te	Do
C Instruments (Flute, Trombone, Baritone)	Bb	Db	Eb	E	F	Ab	Bb
Bb Instruments (Trumpet, Tenor Sax Clarinet)	C	Eb	F	F#	G	Bb	C
Eb Instruments (Alto Sax)	G	Bb	C	C#	D	F	G

Bb Major Blues Scale

GUITAR



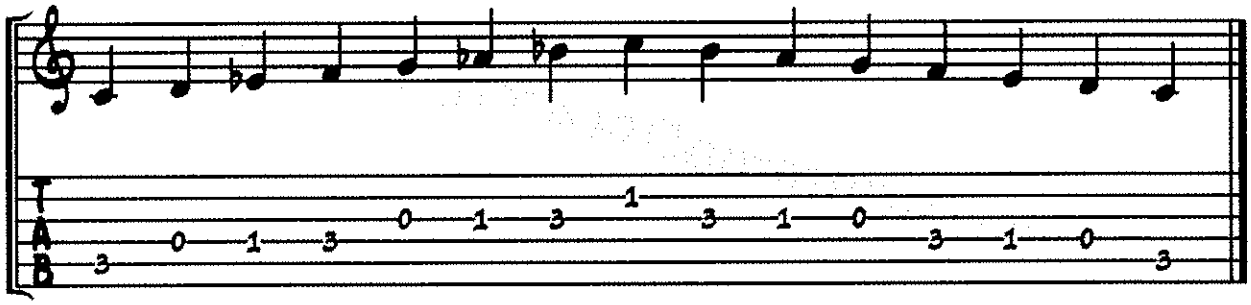
BASS GUITAR



Concert C Minor Scale

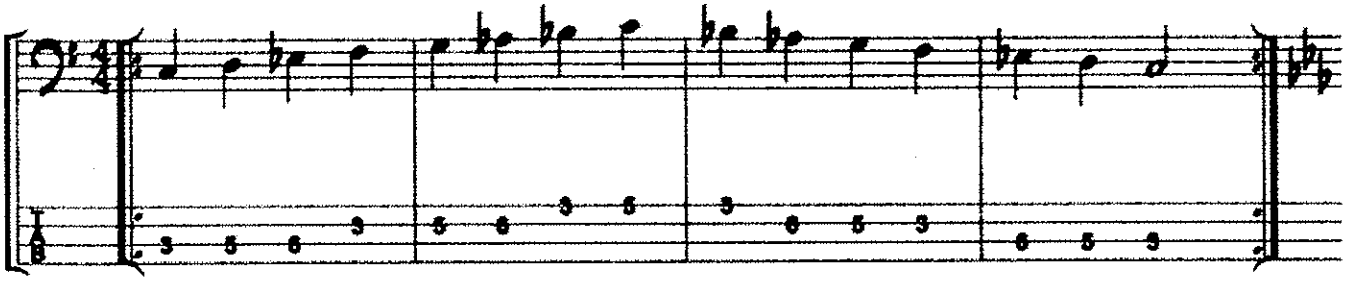
Number	1	2	3	4	5	6	7	8
Solfege	Do	Re	Me	Fa	Sol	Le	Te	Do
C Instruments (Flute, Trombone, Baritone)	C	D	Eb	F	G	Ab	Bb	C
Bb Instruments (Trumpet, Tenor Sax Clarinet)	D	E	F	G	A	Bb	C	D
Eb Instruments (Alto Sax)	A	B	C	D	E	F	G	A

Guitar



Bass Guitar

C Natural Minor Scale



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

RHYHTHM 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
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☐ 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

Blues Scale

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

12 Bar Blues Progression

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

12 Bar Blues Licks

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

2) 4-b3-1

3) 1-b3-4

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

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

6) 1-b3-4-b5-5

Solos

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

2) 4-b3-1

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

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

Walking Bass Line - C Instruments

(I) Bb D F G Ab G F D

(I) Bb D F G Ab G F D

(IV) Eb G Bb C Db C Bb G

(I) Bb D F G Ab G F D

(V) F A C D

(IV') Eb G Bb C

(I) Bb D F G Ab G F D

Walking Bass Line - Bb Instruments

(I) C E G A Bb A G E

(I) C E G A Bb A G E

(IV) F A C D Eb D C A

(I) C E G A Bb A G E

(V) G B D E

(IV') F A C D

(I) C E G A Bb A G E

Walking Bass Line - Eb Instruments

(I) G B D E F E D B

(I) G B D E F E D B

(IV) C E G A Bb A G E

(I) G B D E F E D B

(V) D F# A B

(IV') C E G A

(I) G B D E F E D B

ADVANCED MUSIC

1. Fantasie for Flute and Piano, Gabriel Faure

2. Concerto in G for Flute, Wolfgang Amadeus Mozart

3. Sonate for Clarinet and Piano, Camille Saint-Saens

4. Sonata in G Minor for Alto Saxophone, Henri Eccles

5. Rapsodie for Orchestra and Tenor Saxophone, Claude Debussy

6. Trumpet Concerto for Bb Trumpet and Piano, Johann Nepomuk Hummel

7. Trumpet Concerto in Eb, Franz Joseph Haydn

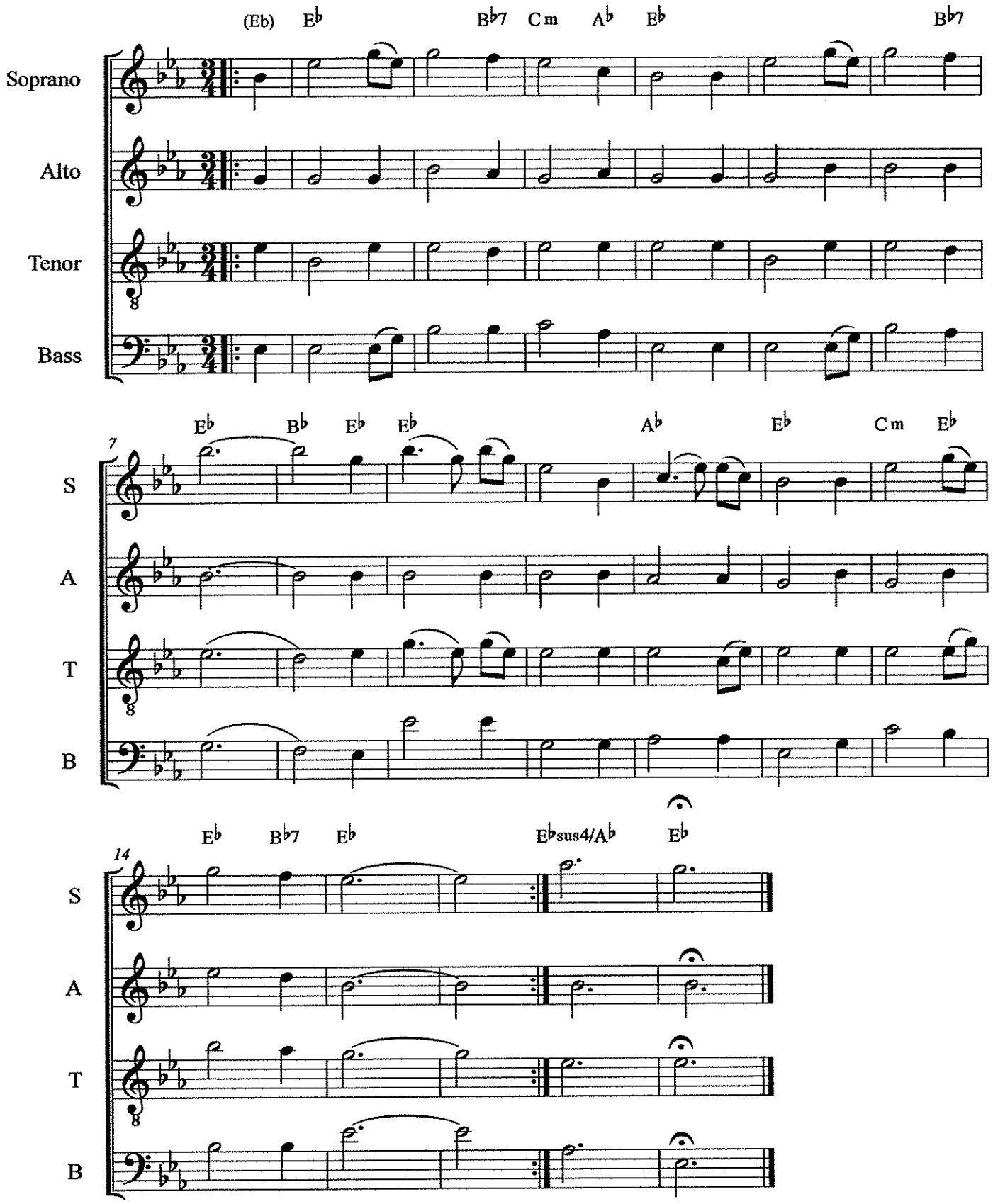
8. Concerto for Trombone and Piano, Rimsky-Korsakov

9. Concerto for Bass Tuba, Ralph Vaughan Williams

CONCERT PITCH SCORE

Amazing Grace

John Newton
Traditional
arr. R. Rodriguez & Bernice



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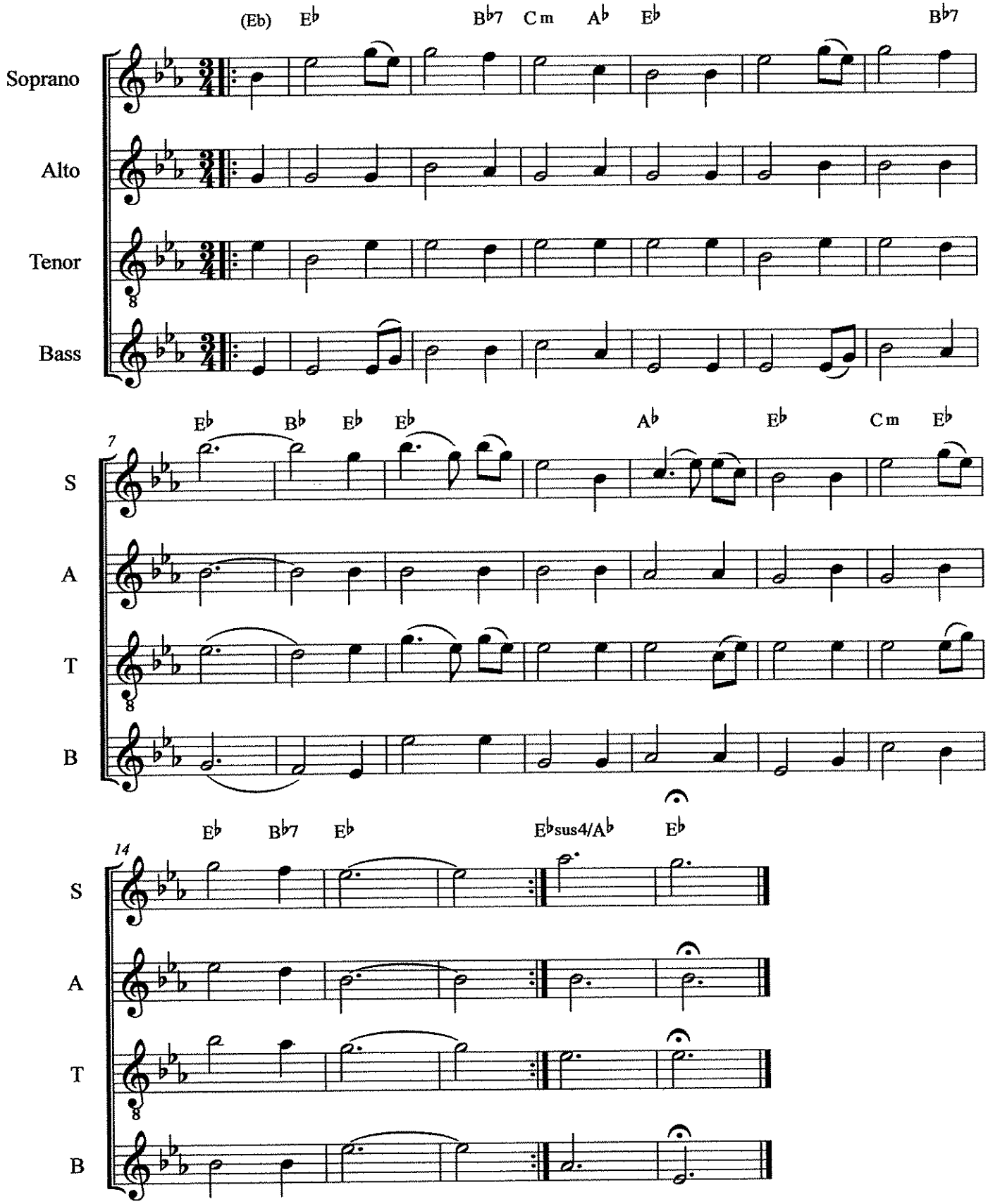
C INSTRUMENTS

Amazing Grace

John Newton
Traditional
arr. R. Rodriguez & Bernice



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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

SciTech Band

THE PRIDE OF SPRINGFIELD

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	• Indicates a mastery level, exceeding expectations. • Student rarely needs assistance with demanding tasks, is self-motivated, and produces consistently high-quality work.	• Reaches expected (or proficient) level for this task. • Student produces quality work and occasionally needs assistance with demanding tasks.	• Indicates a developing level for this task. • Student produces required work with teacher direction and support.	• 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**_____			

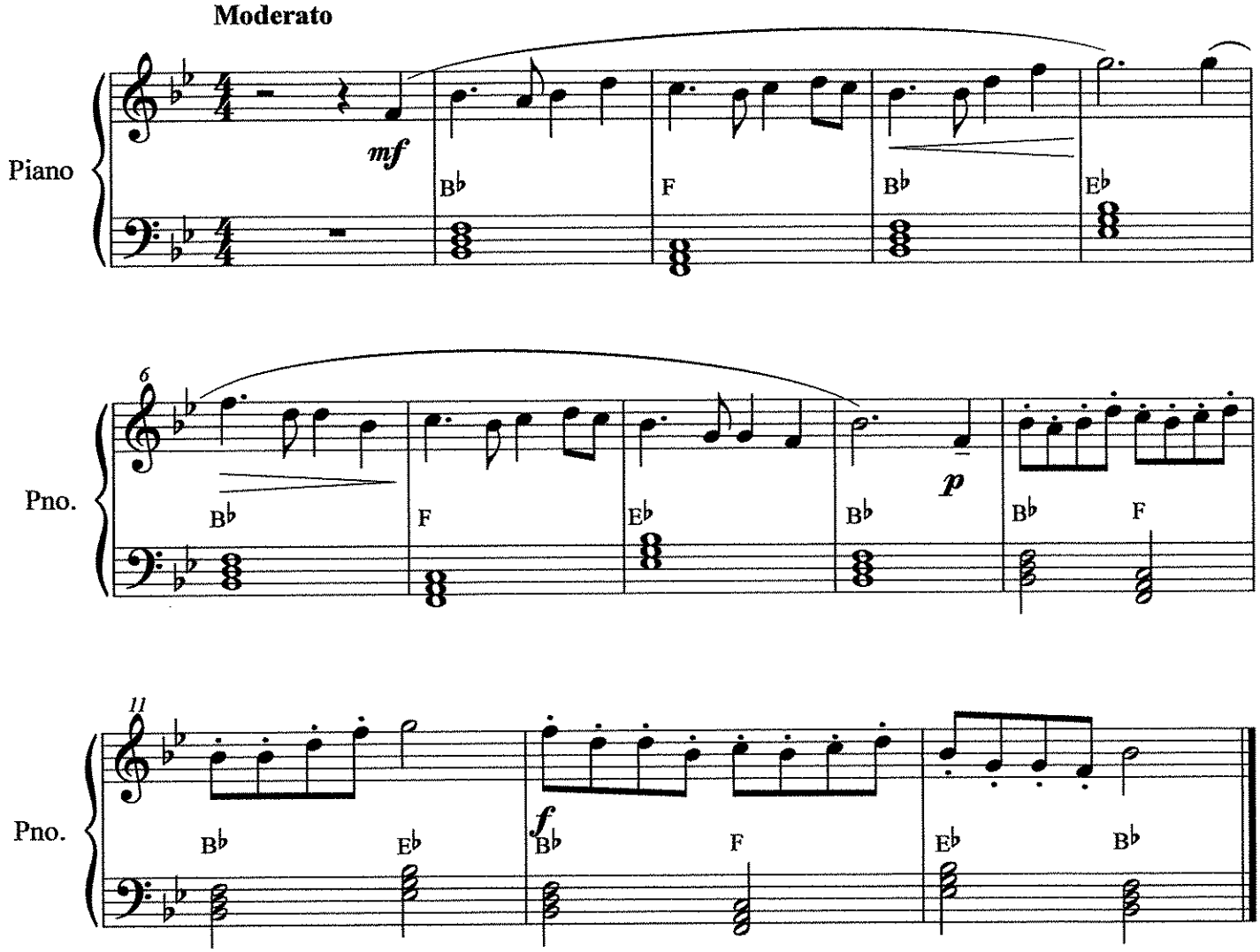
Piano

Audition Prepared Solo - Symphonic Band

Variations on Auld Lang Syne

arr. Bernice

Moderato



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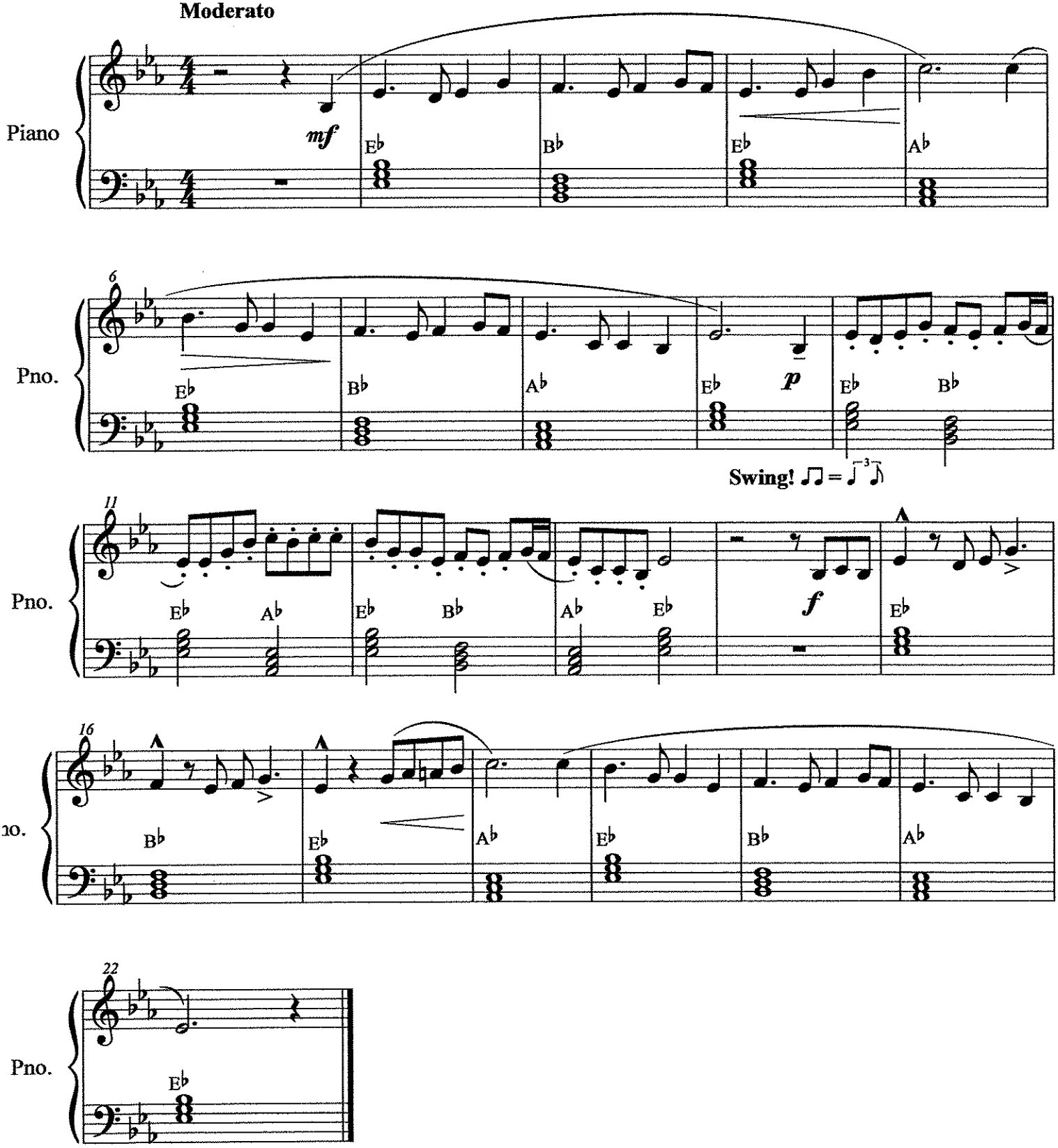
Audition Prepared Solo - ADVANCED BAND

Piano

Variations on Auld Lang Syne

arr. Bernice

Moderato



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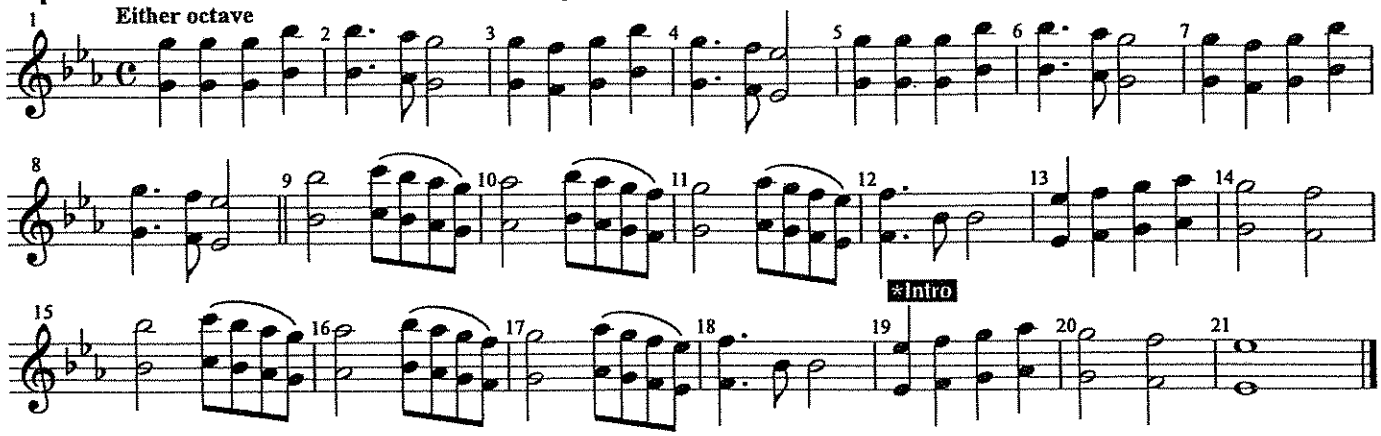
Angels We Have Heard on High

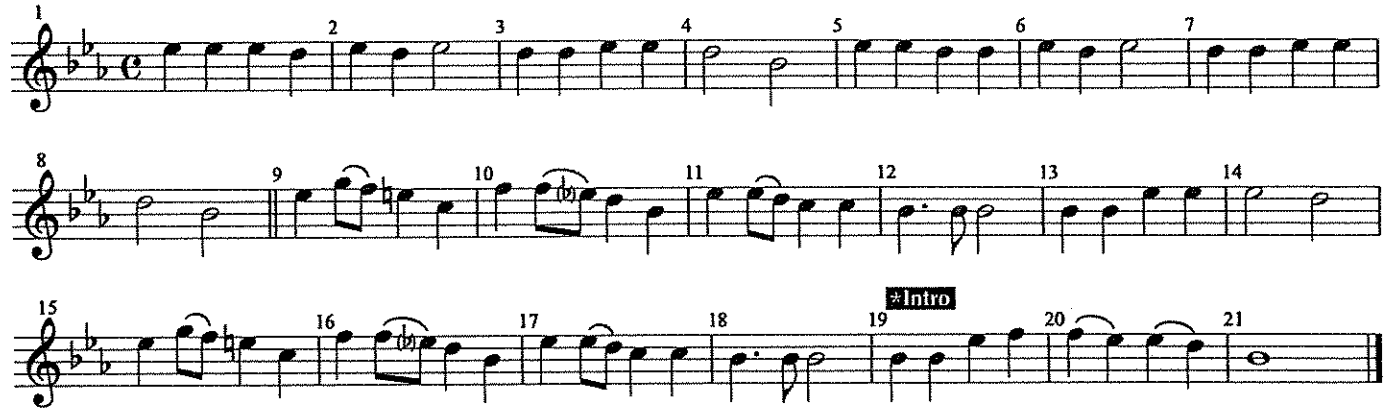
Guitar / Mallets

Traditional French Carol

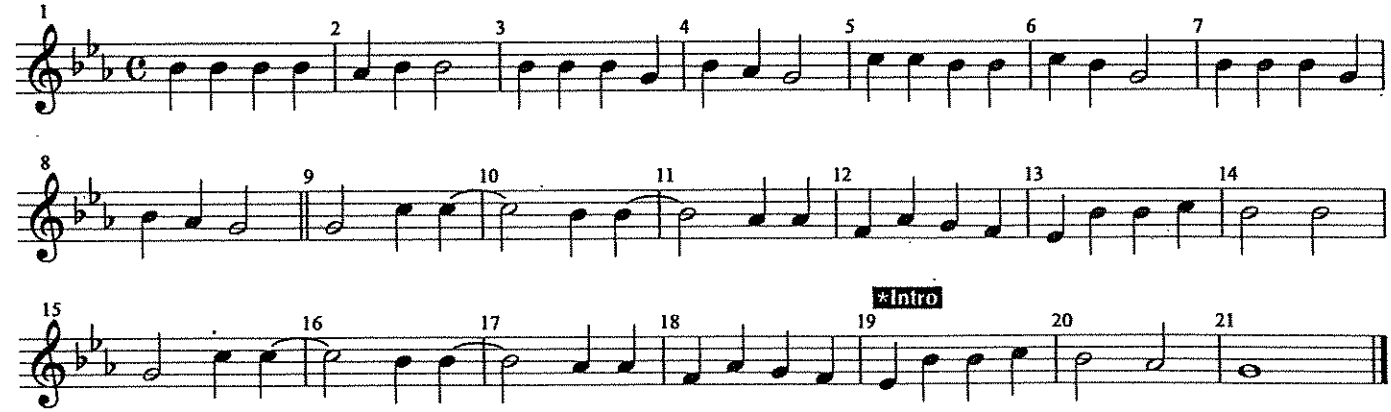
Soprano



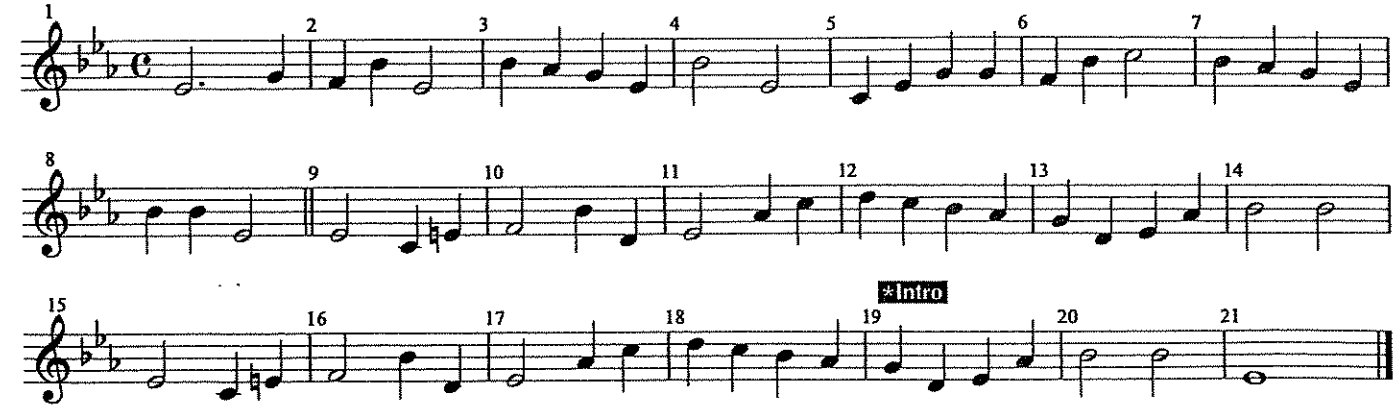
Alto



Tenor



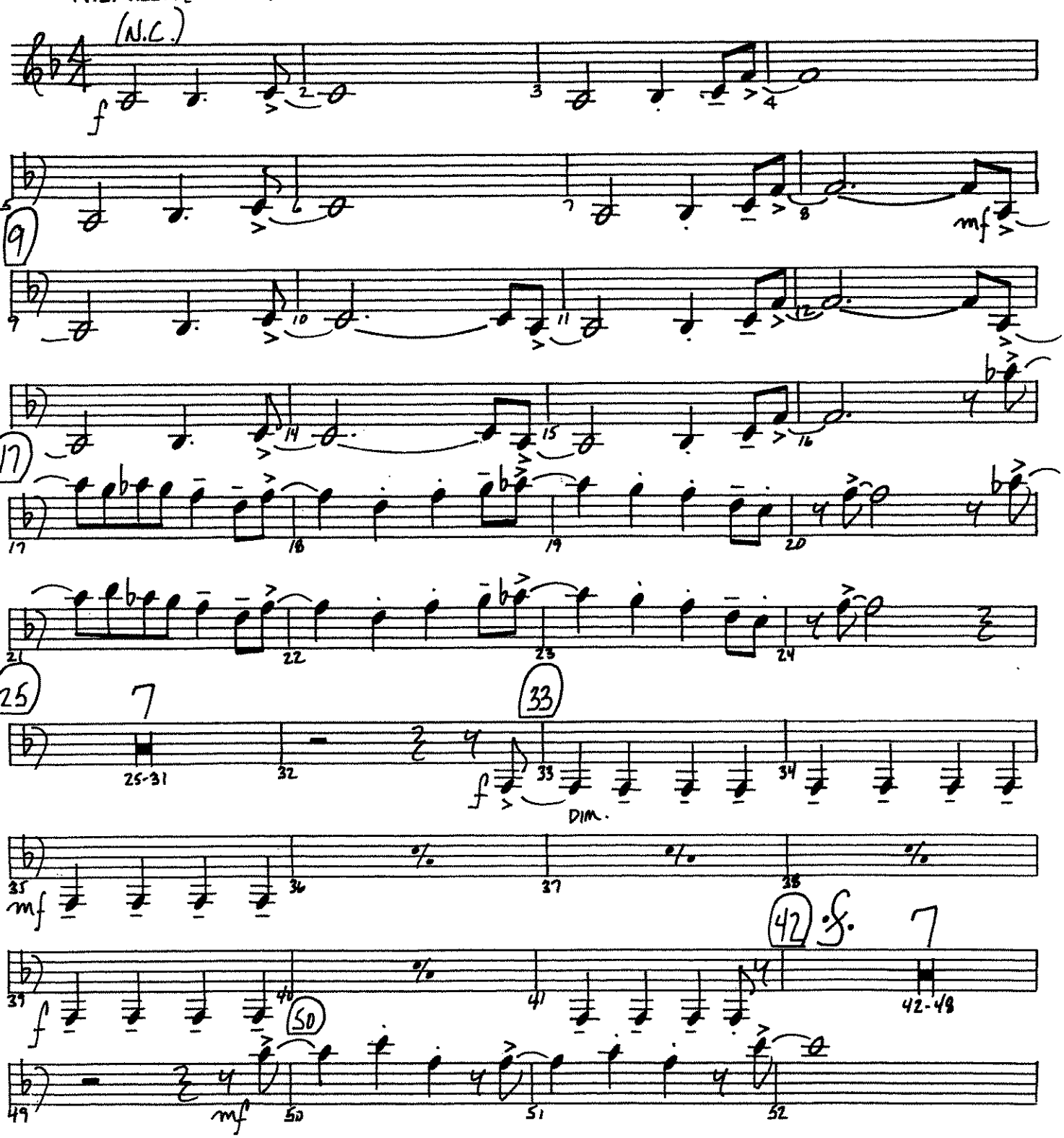
Bass



Birdland

GUITAR

Music by JOSEF ZAWINUL
Arranged by MICHAEL SWEENEY



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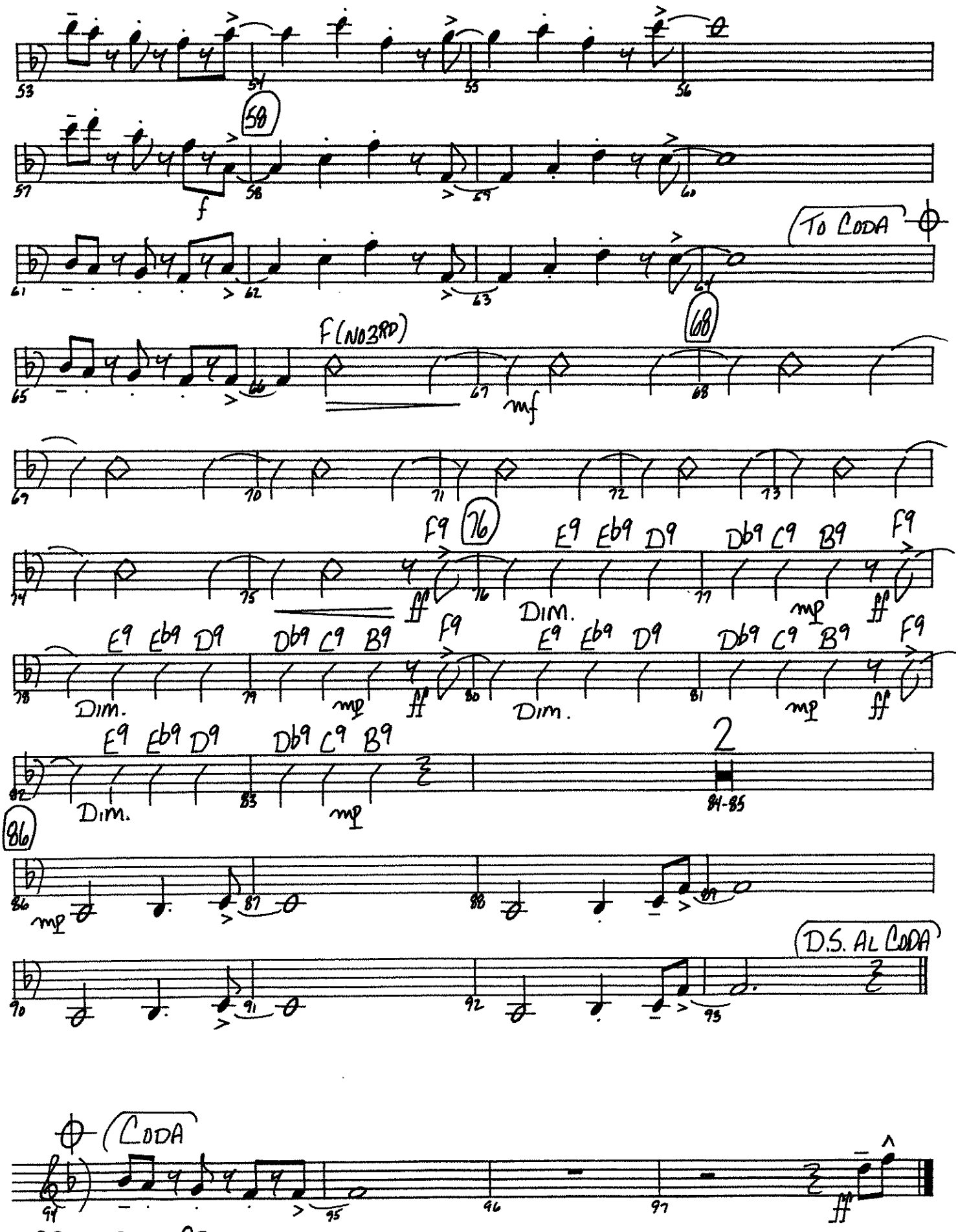
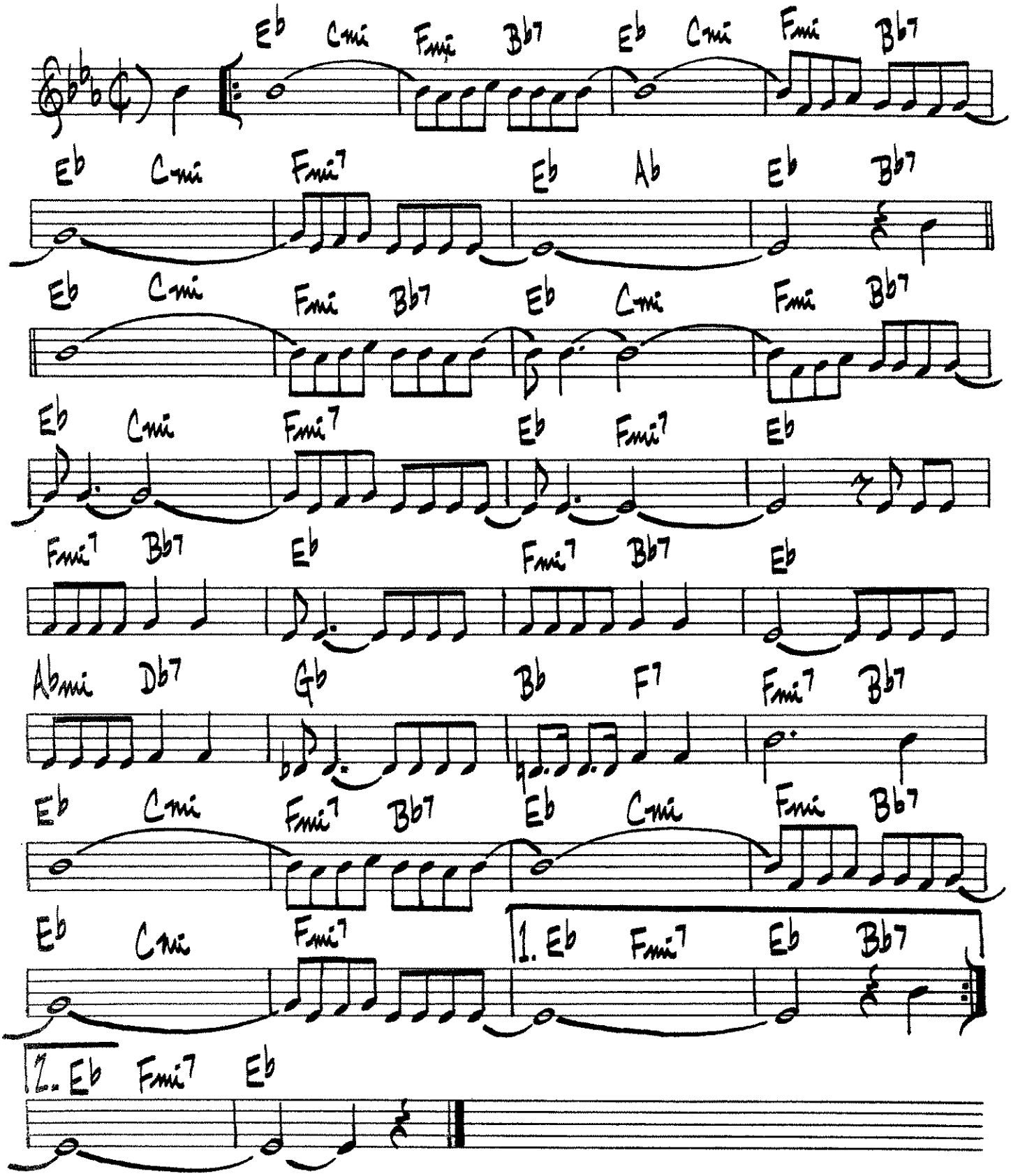

53
54
55
56
58
57
f
58
59
60
TO CODA
61
62
63
64
F (NO 3RD)
68
65
66
67
mf
68
69
70
71
72
73
F9
76
E9 Eb9 D9
Db9 C9 B9
F9
74
75
ff
76
DIM.
77
mp
ff
E9 Eb9 D9
Db9 C9 B9
F9
78
DIM.
79
mp
ff
80
E9 Eb9 D9
Db9 C9 B9
F9
DIM.
81
mp
ff
E9 Eb9 D9
Db9 C9 B9
2
82
DIM.
83
mp
84-85
86
86
mp
87
88
89
D.S. AL CODA
90
91
92
93
CODA
94
95
96
97

C

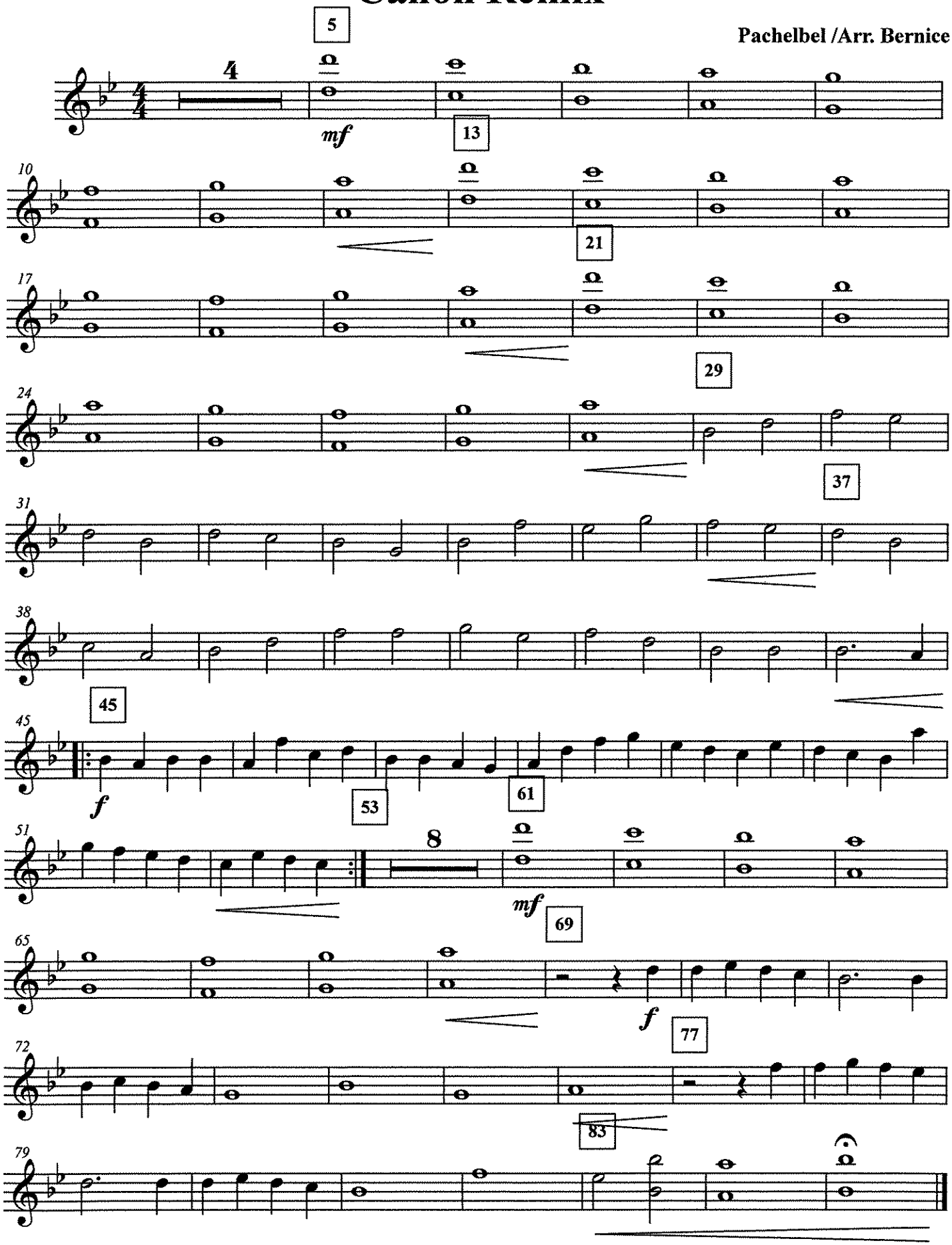
BLUE MOON


Eb Cmi Fmi Bb7 Eb Cmi Fmi Bb7
Eb Cmi Fmi7 Eb Ab Eb Bb7
Eb Cmi Fmi Bb7 Eb Cmi Fmi Bb7
Eb Cmi Fmi7 Eb Fmi7 Eb
Fmi7 Bb7 Eb Fmi7 Bb7 Eb
Abmi Db7 Gb Bb F7 Fmi7 Bb7
Eb Cmi Fmi7 Bb7 Eb Cmi Fmi Bb7
Eb Cmi Fmi7 1. Eb Fmi7 Eb Bb7
2. Eb Fmi7 Eb

Flute

Canon Remix

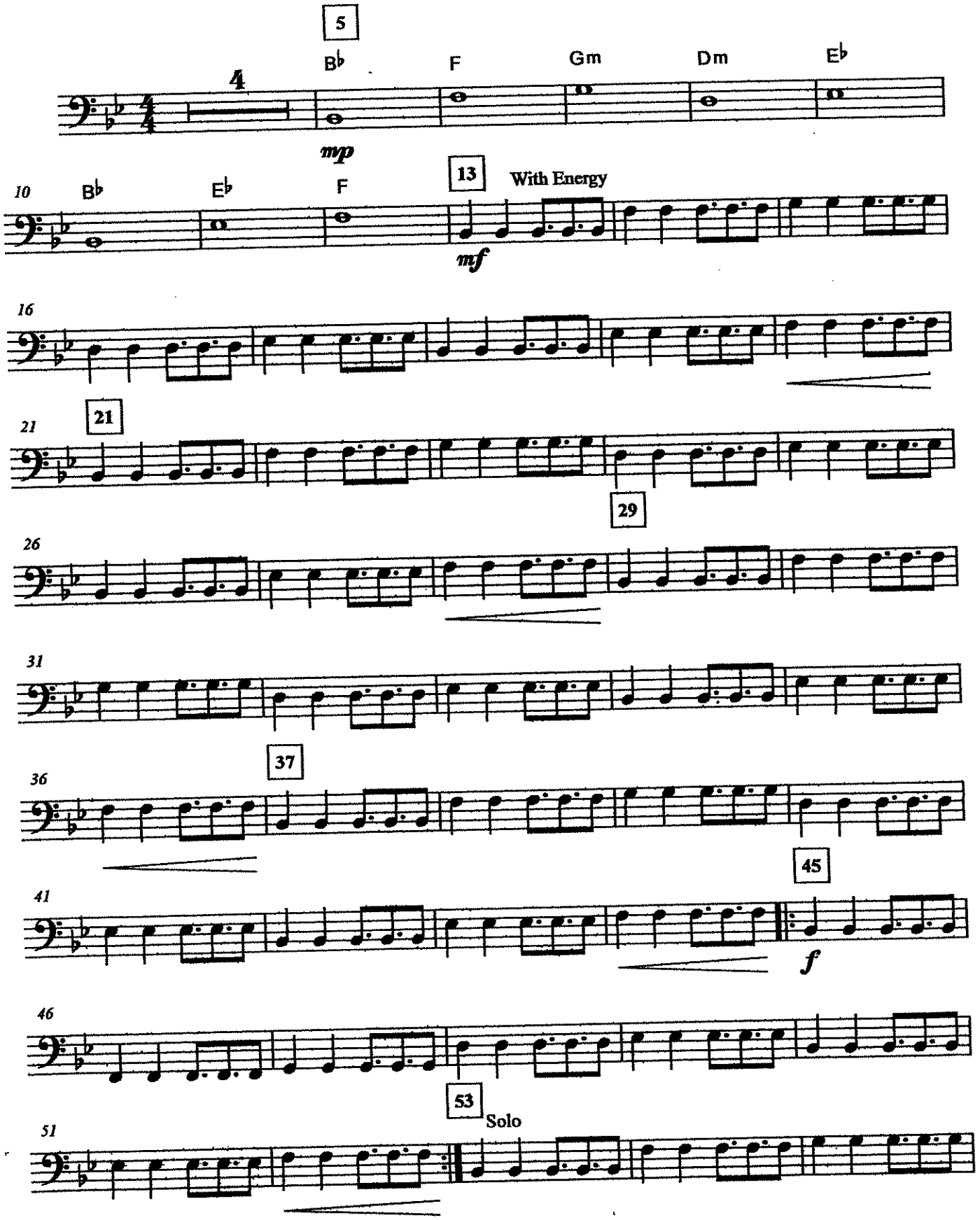
Pachelbel /Arr. Bernice



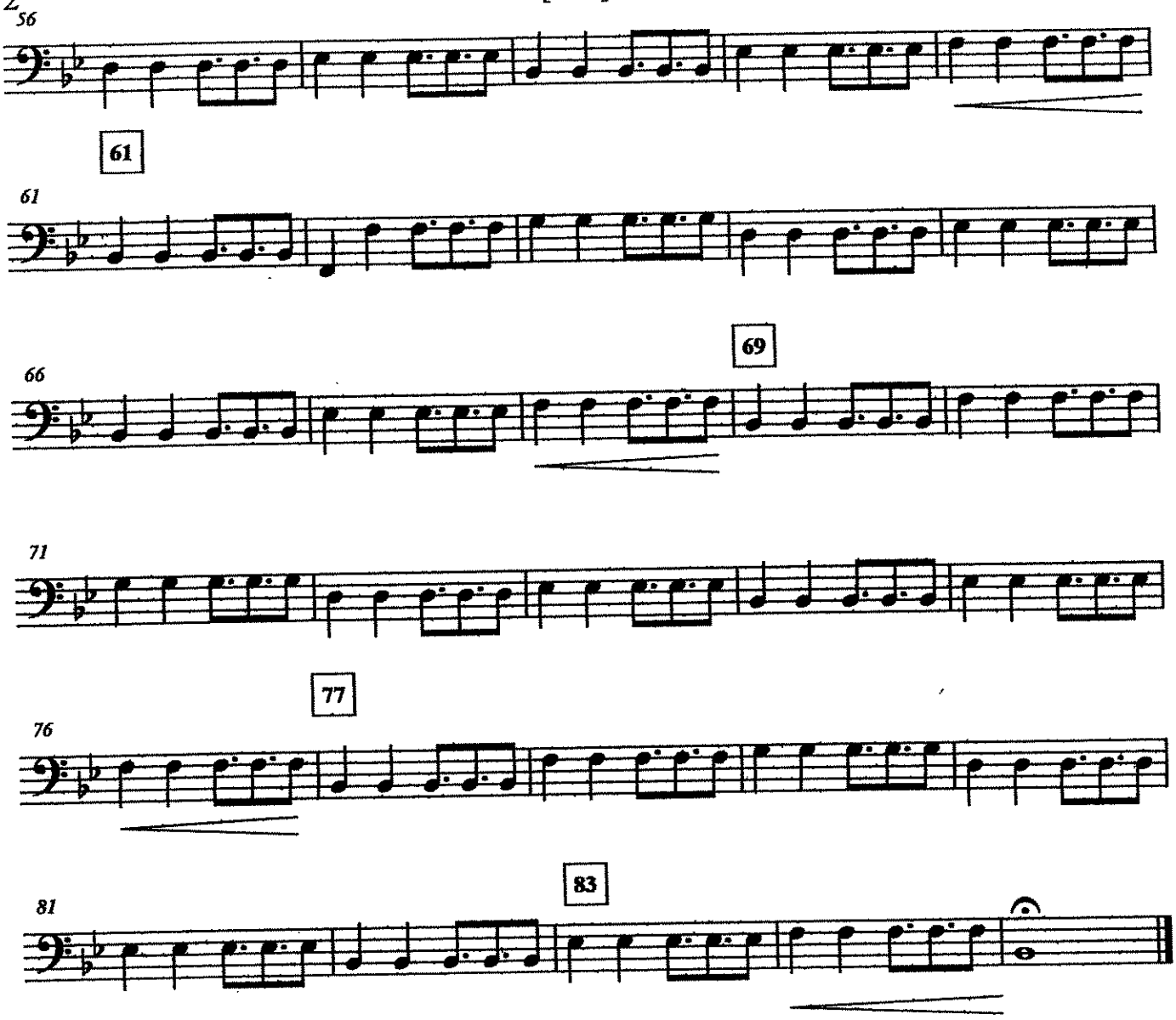
Bass Guitar

Canon Remix

Pachelbel /Arr. Bernice

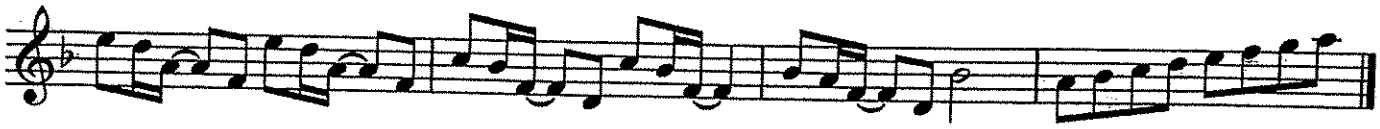


[Title]

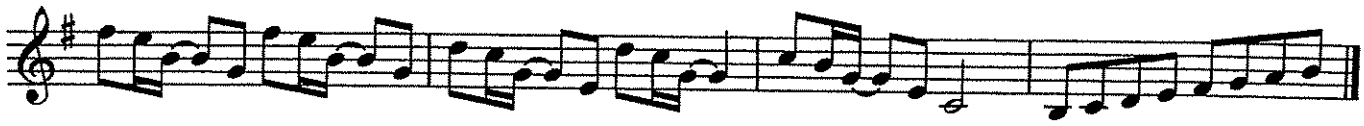


Careless Whisper – Melody

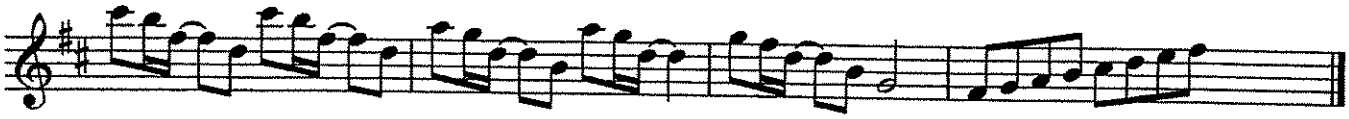
Melody C – Flute



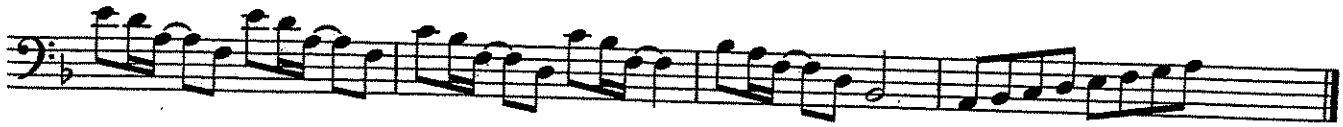
Melody Bb – Trumpet, Clarinet, Tenor Sax



Melody Eb – Alto Sax, Bari Sax



Melody Bass Clef – Trombone, Baritone



Piano – Chords

Dm, Gm, Bb, Am

Lyrics

You really gotta sponsor us,

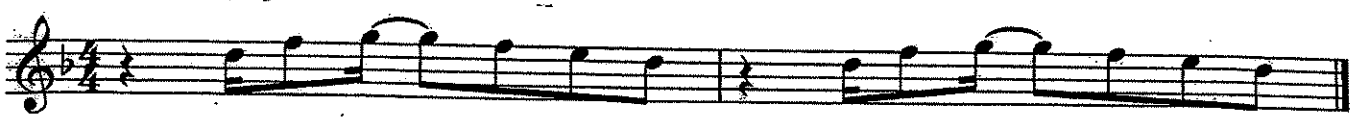
All of the SciTech Band.

We really need your money now,

Just lend us a hand

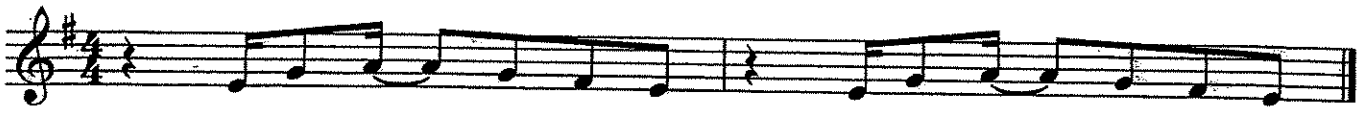
Careless Whisper – Horn Lick

Horn Lick C – Flute



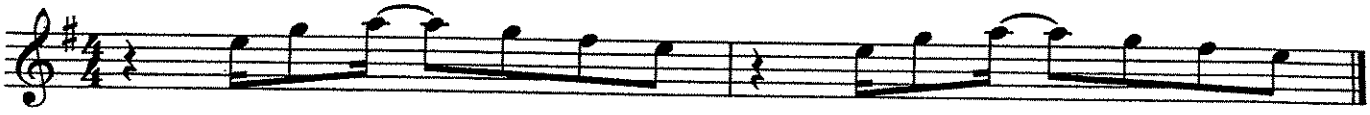
D F G F E D D F G F E D

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

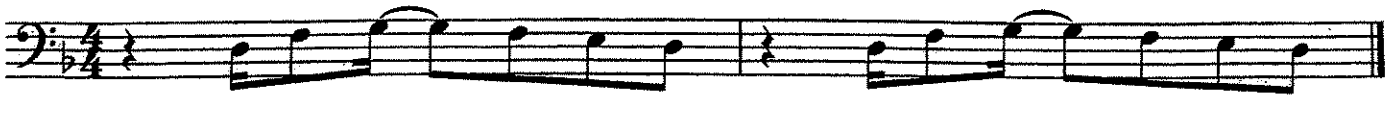


E G A G F# E E G A G F# E

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



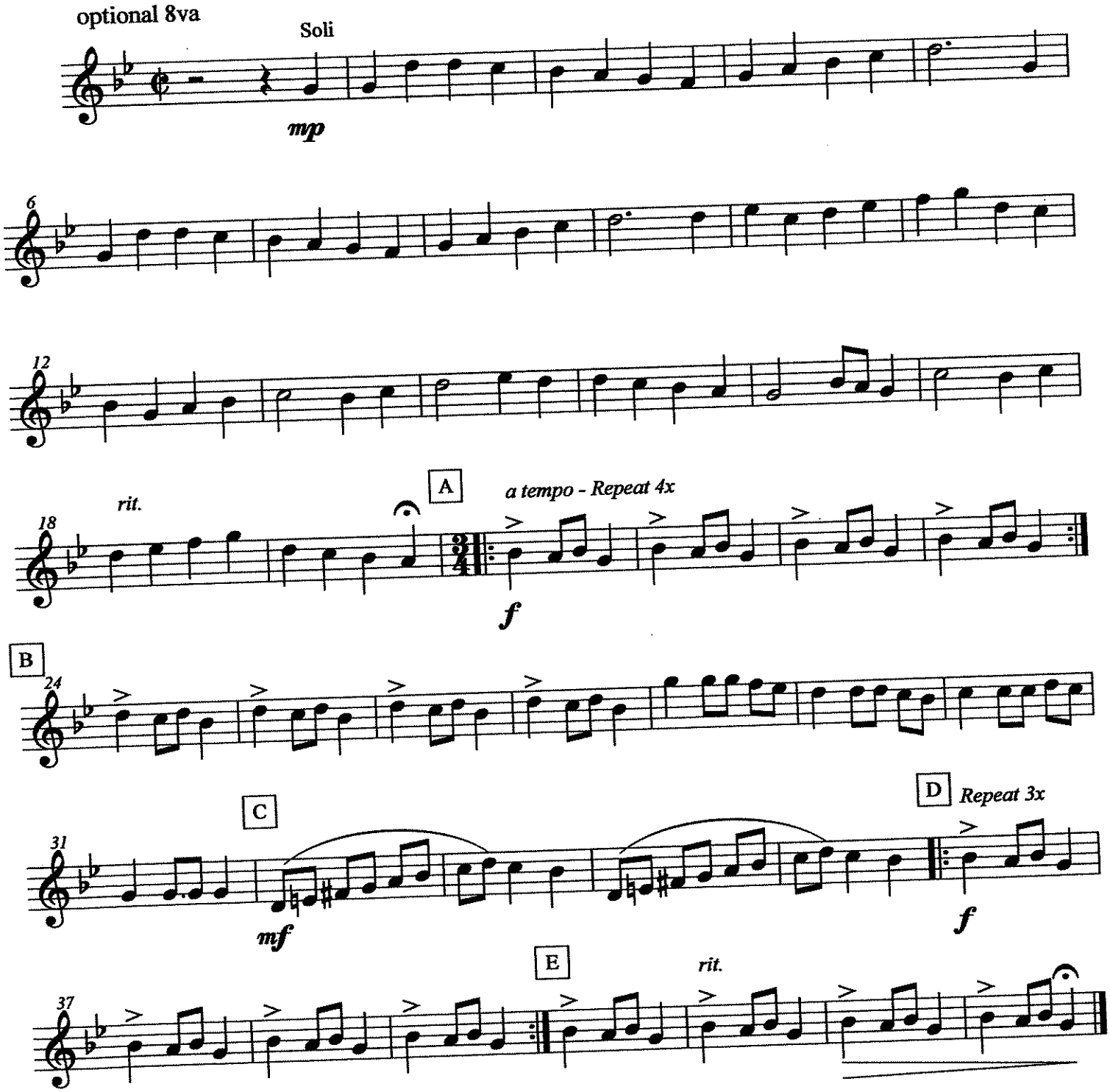
D F G F E D D F G F E D

Carol of The Bells

Melody - C
-Flute

Quartet Version

arr. Turgeon & Bernice



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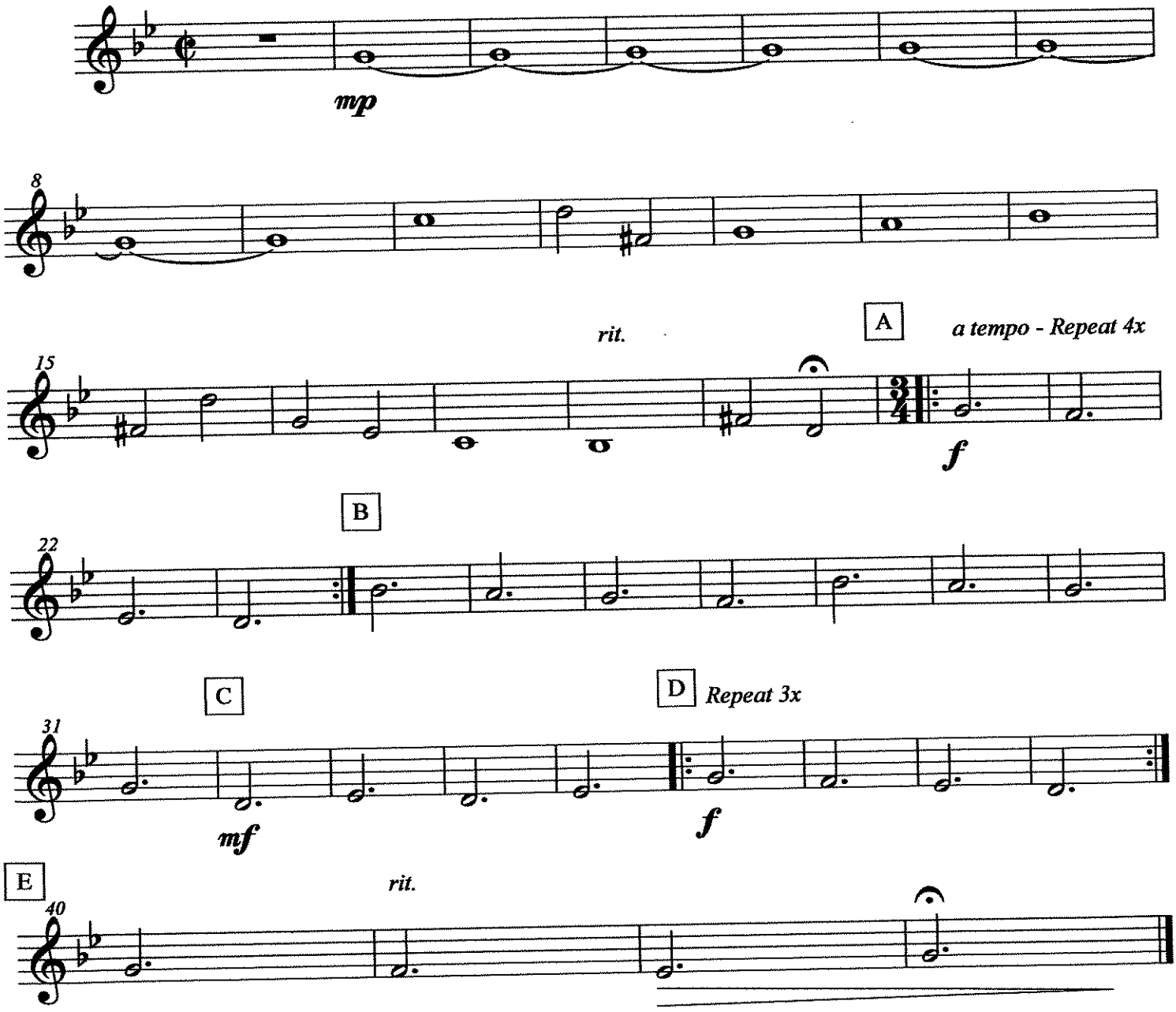
Carol of The Bells

Bass Line - C
-Flute

Quartet Version

arr. Turgeon & Bernice



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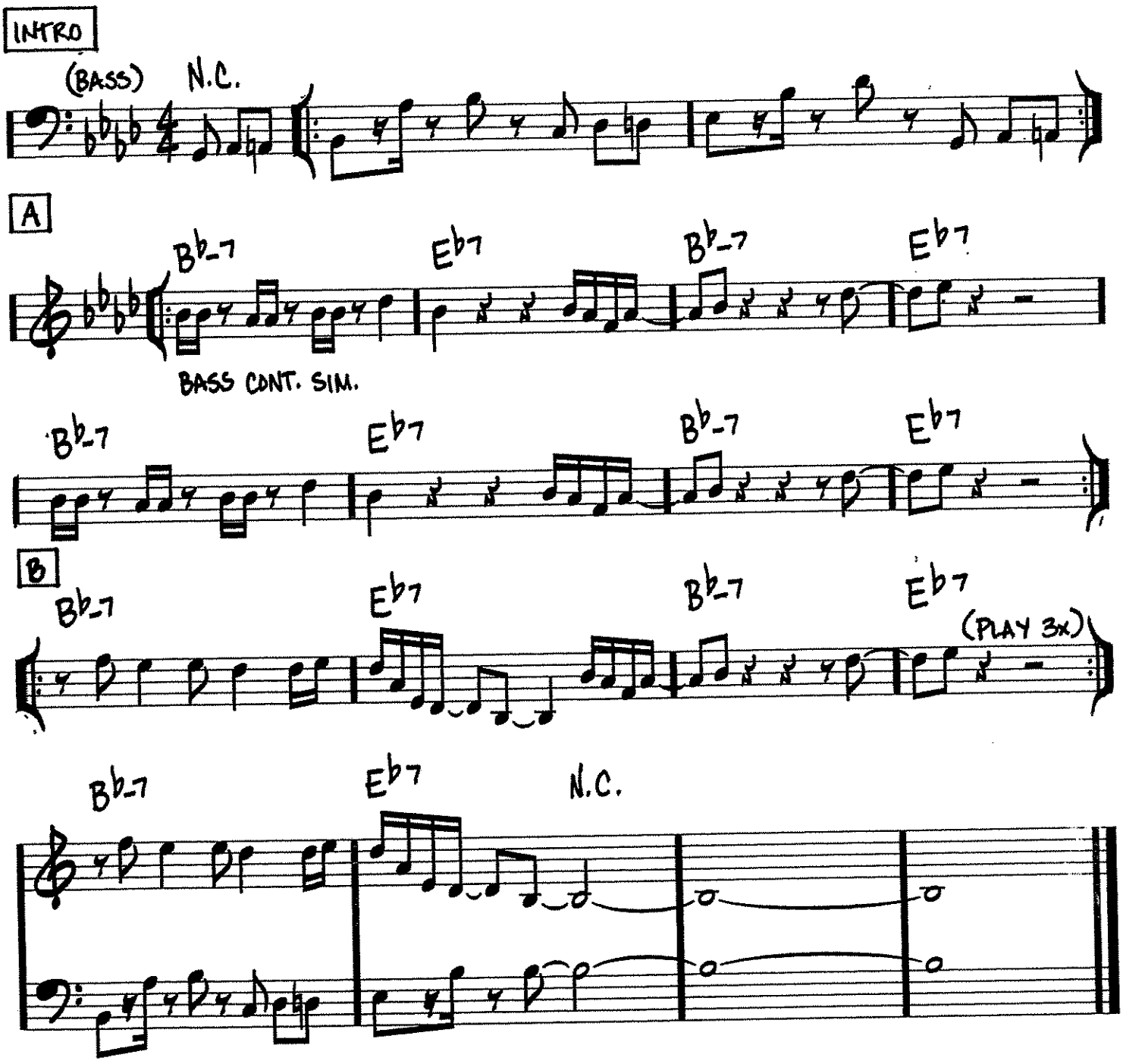
C

(MED. FUNK)

CHAMELEON

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



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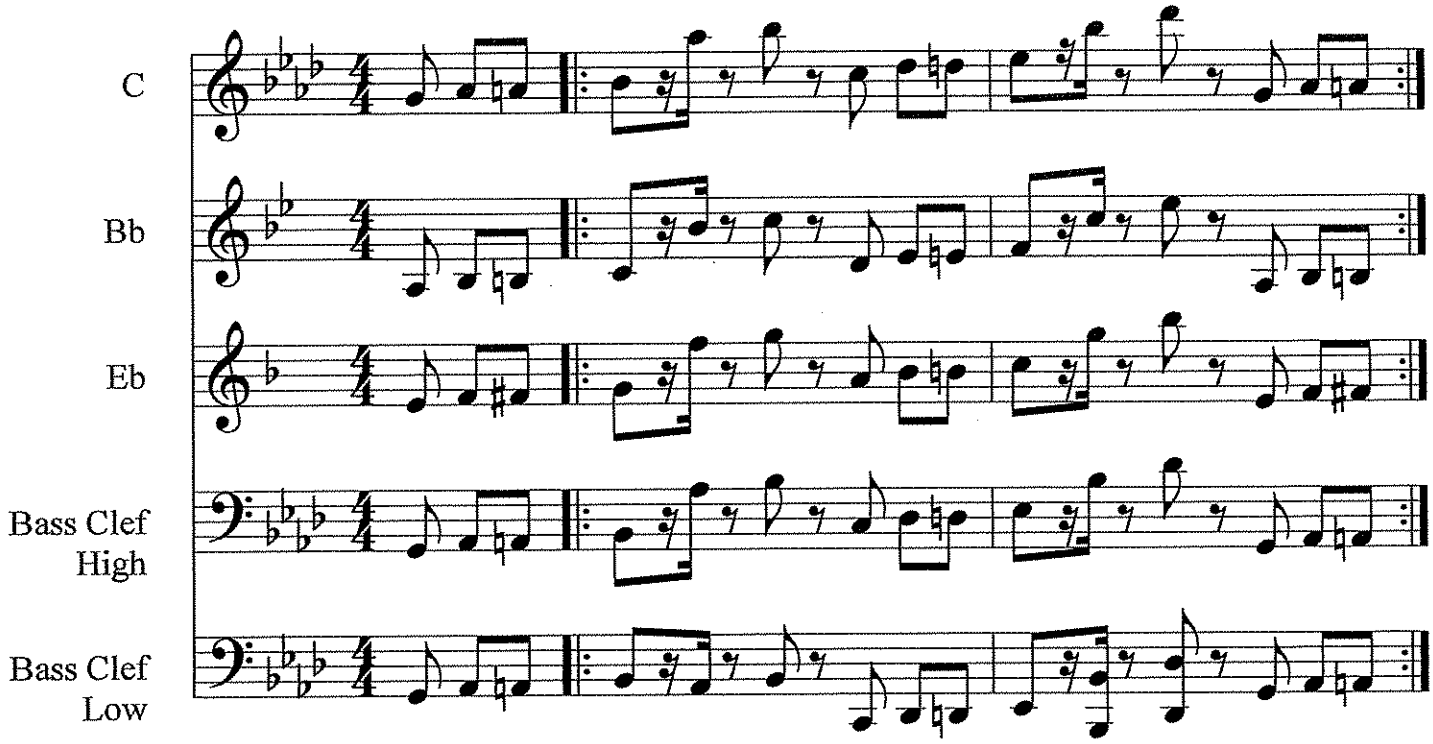
Chameleon Bass Line

Score

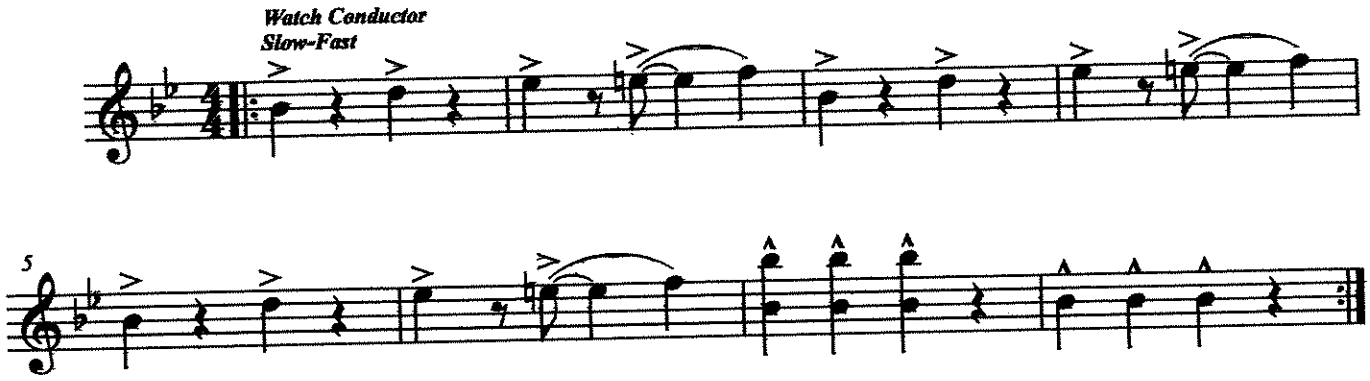


©

Mallets

Cheer # 1

arr. Bernice

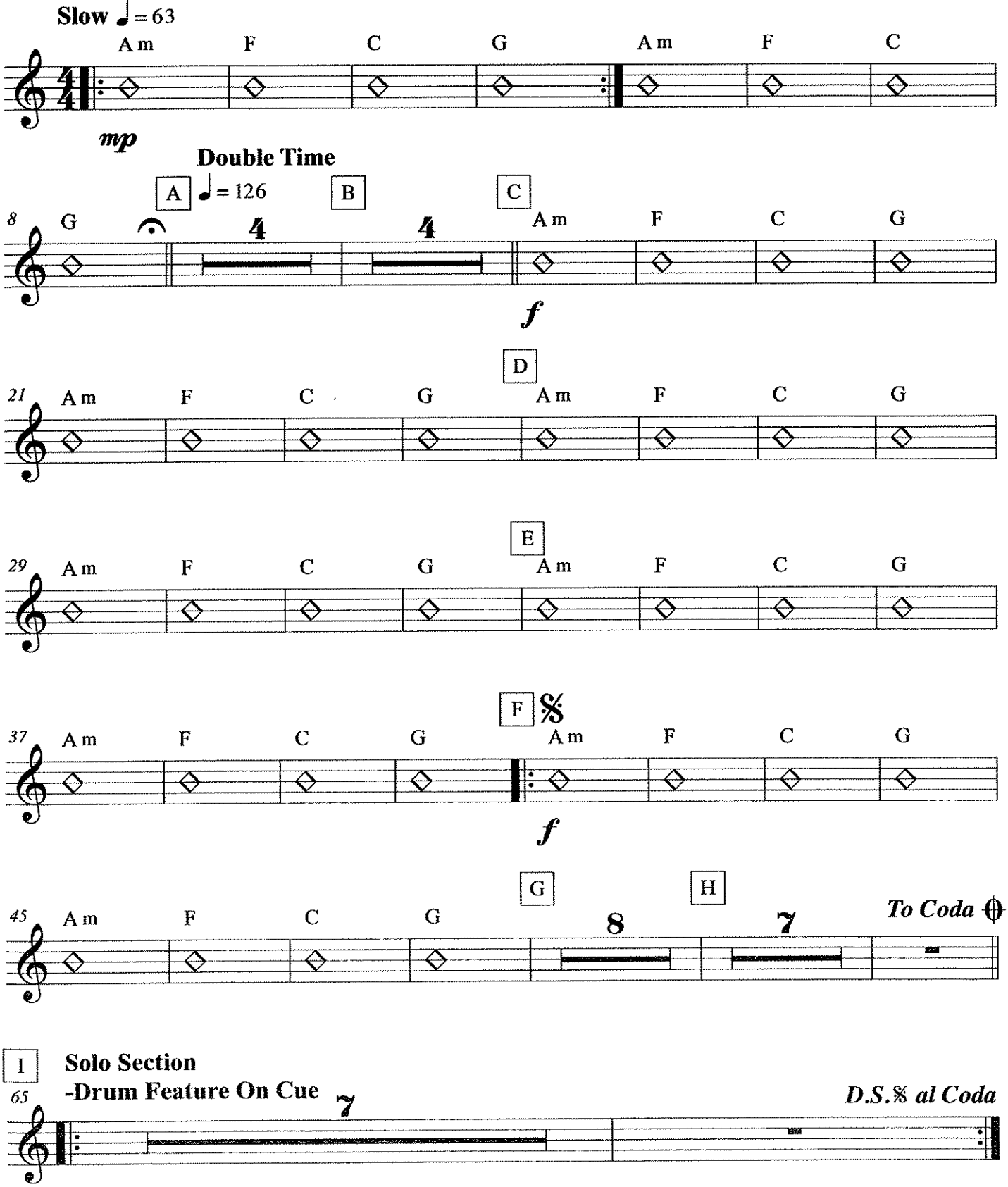


Chord Chart

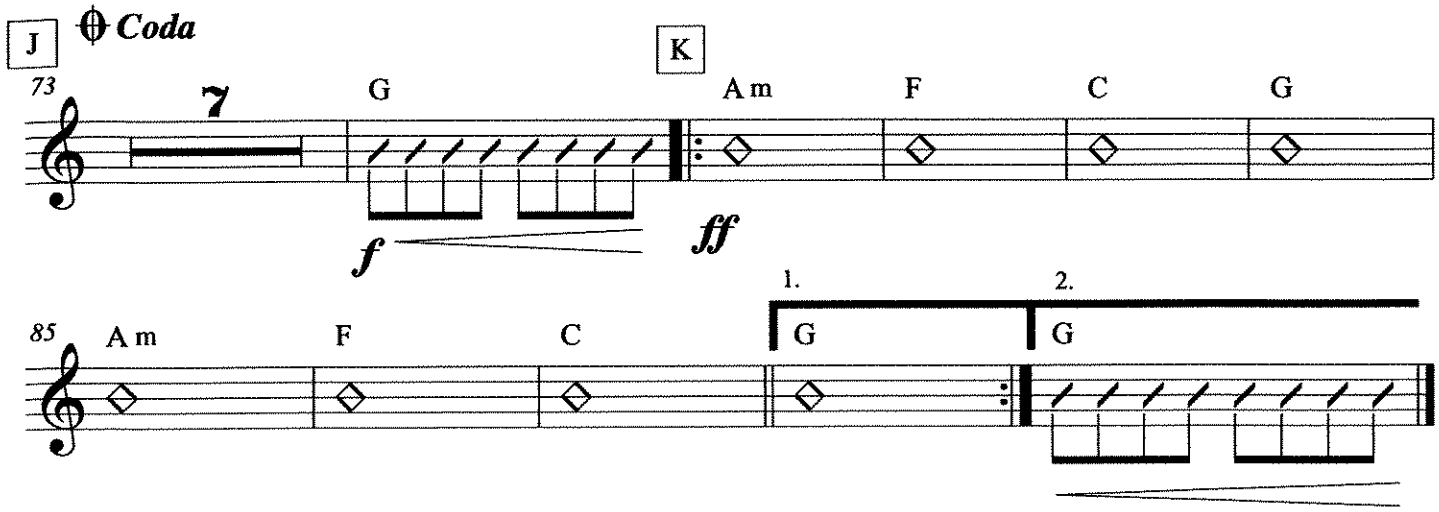
Danza Kuduro

As Recorded by
Don Omar & Lucenzo

arr. Bernice



Chord Chart, p. 2

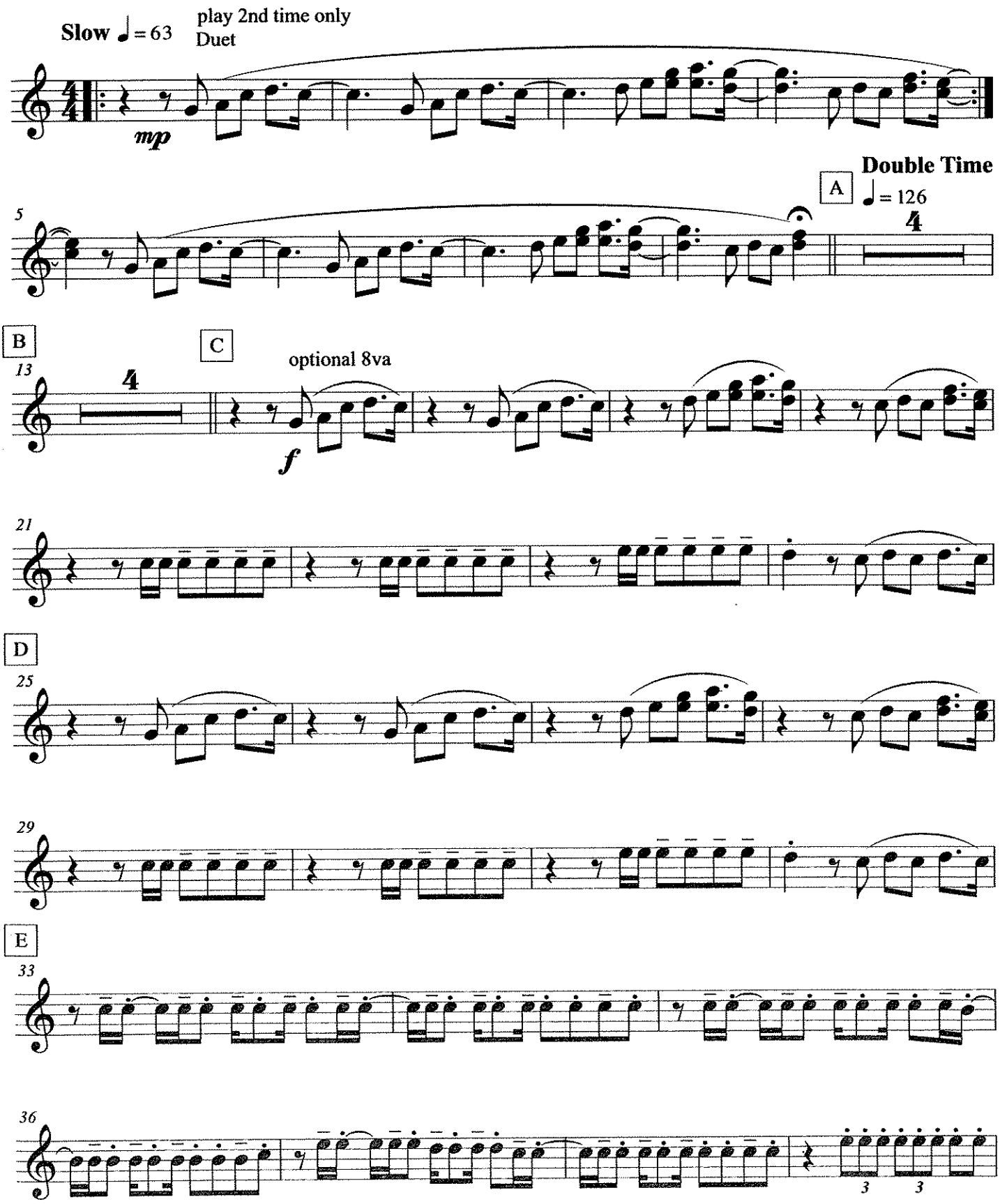


Melody C

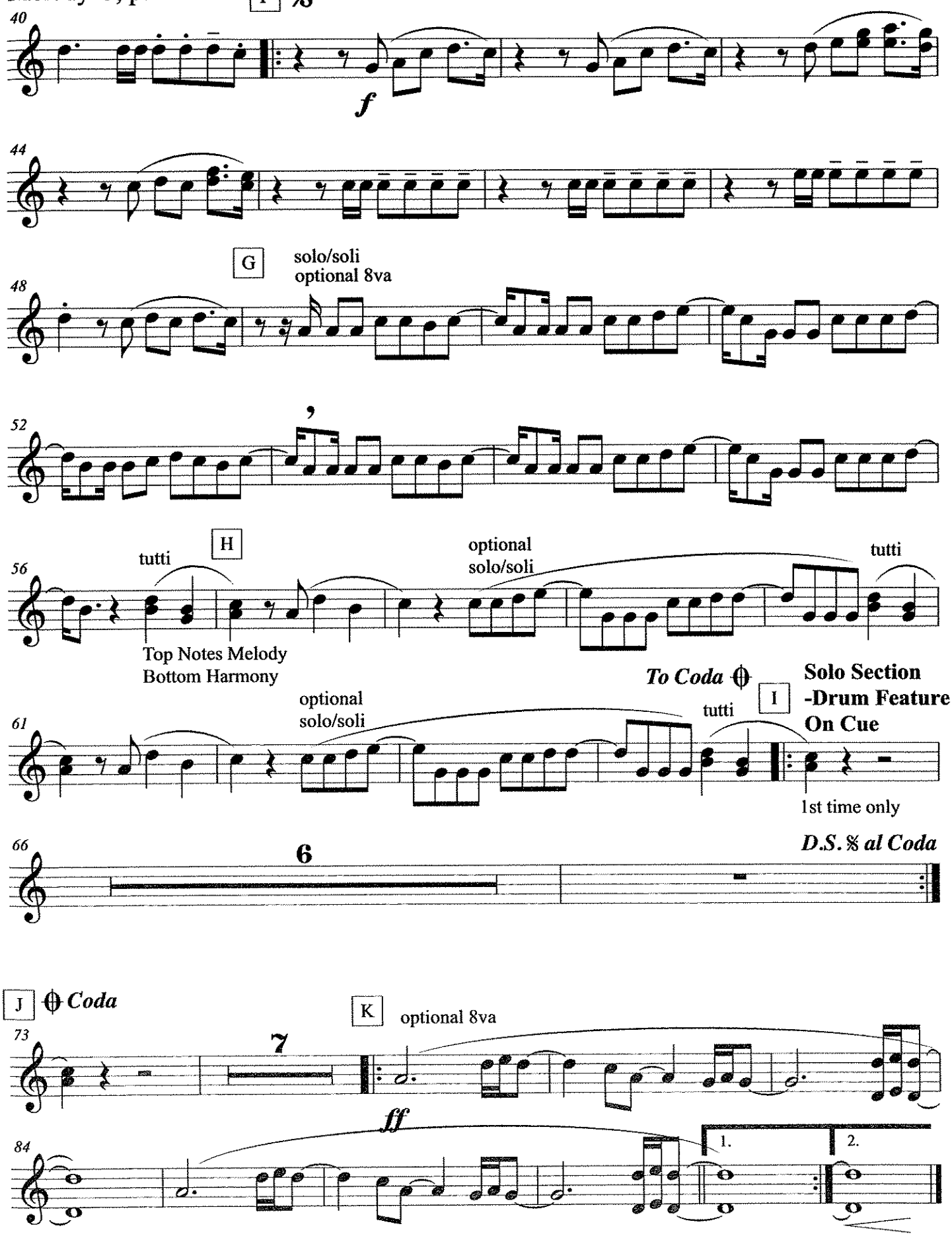
Danza Kuduro

As Recorded by
Don Omar & Lucenzo

arr. Bernice



Danza Kuduro

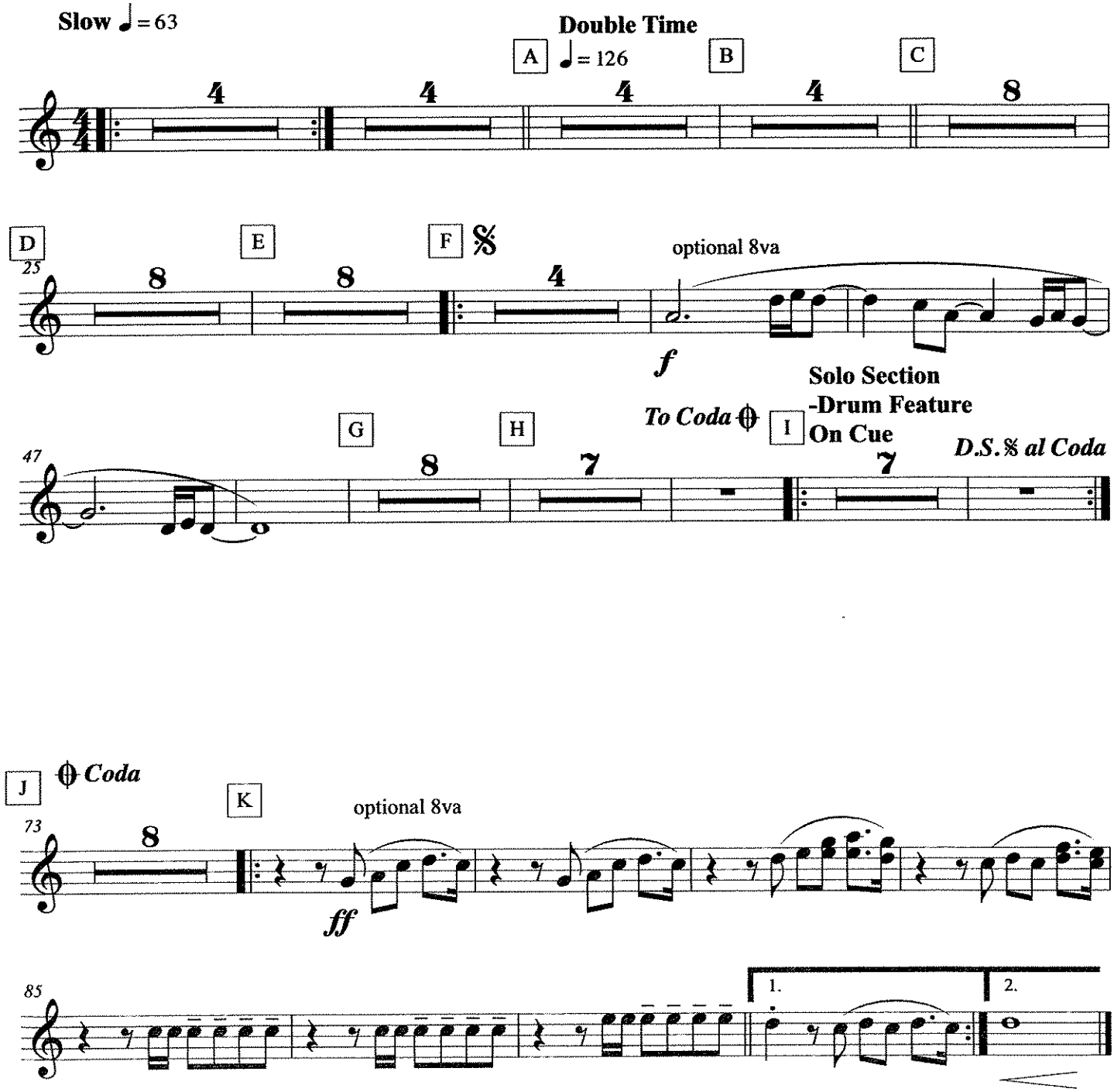


Countermelody C

Danza Kuduro

As Recorded by
Don Omar & Lucenzo

arr. Bernice

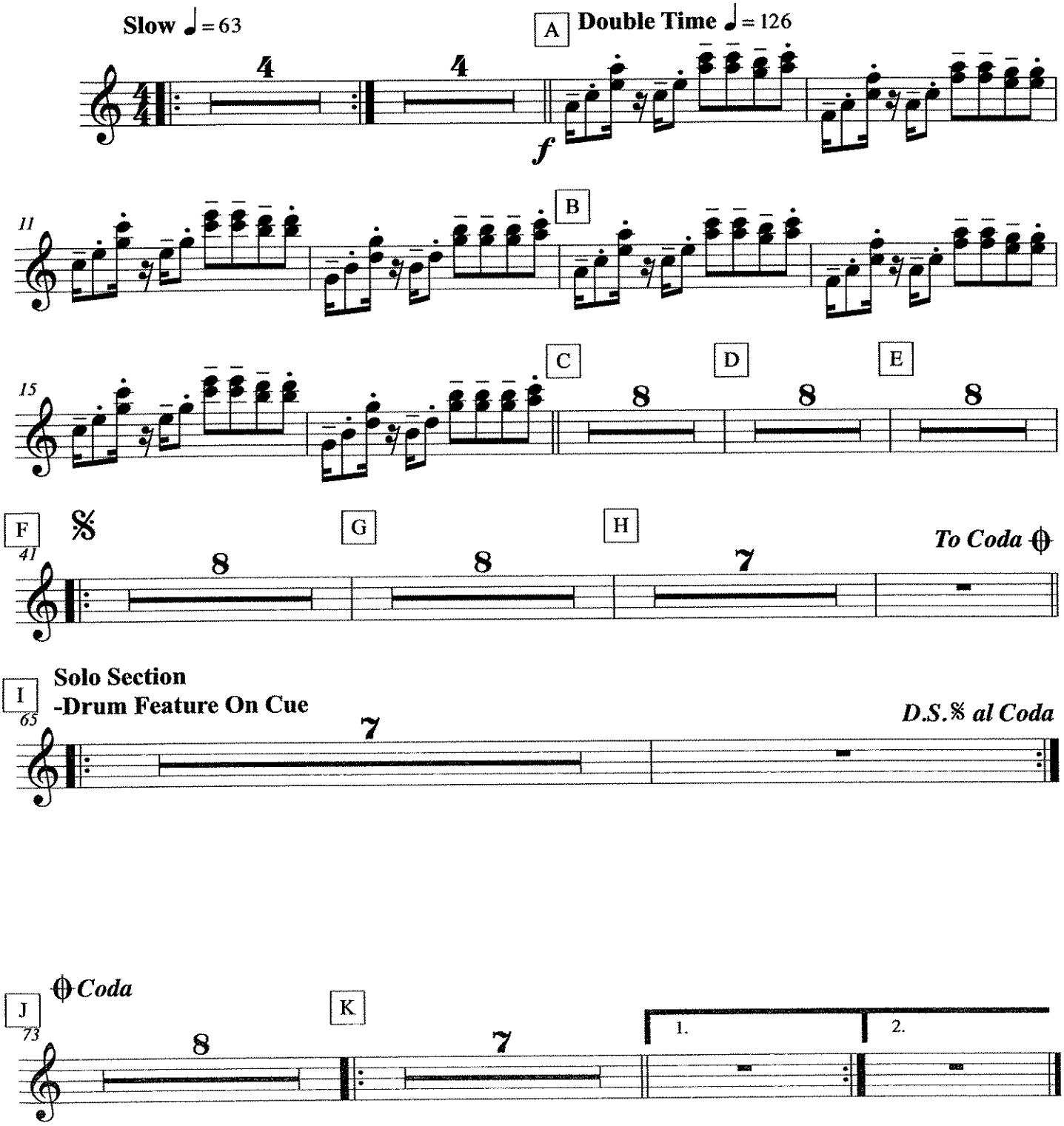


Accordian
Horn Lick C
OPTIONAL

Danza Kuduro

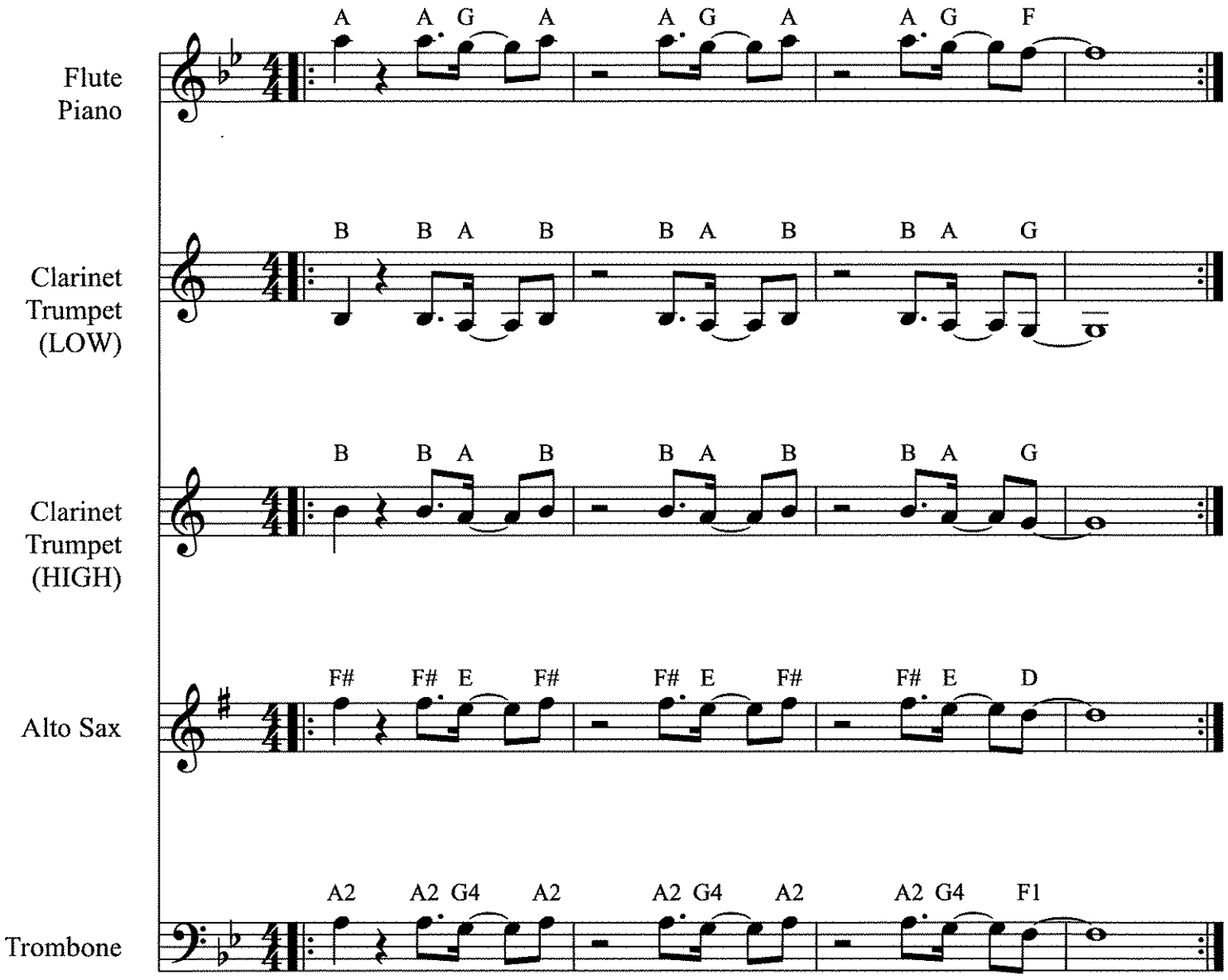
As Recorded by
Don Omar & Lucenzo

arr. Bernice



Eye Of The Tiger

For Zanetti



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)

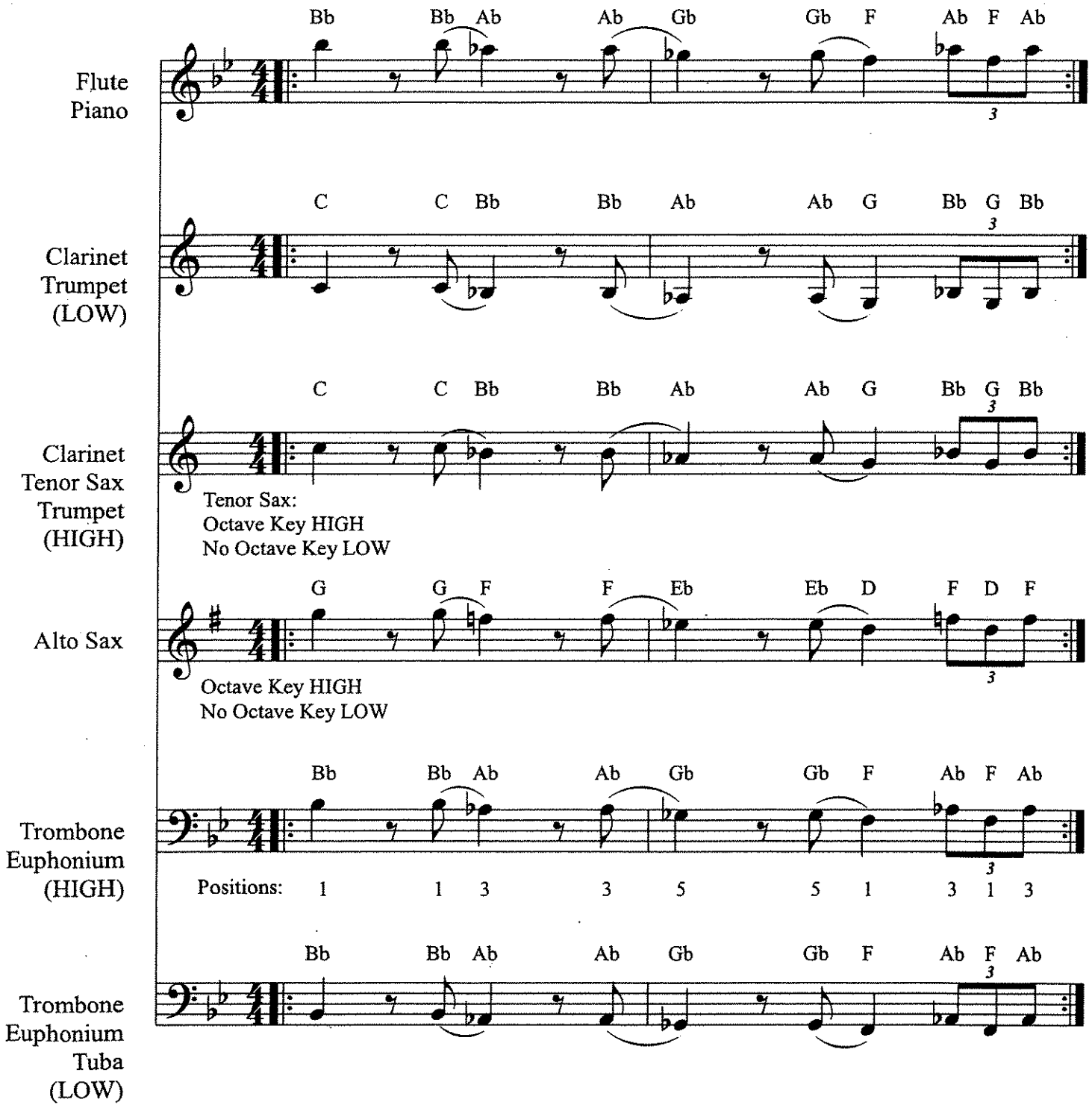
    -POP LAST NOTE (on beat 1)

12) "And I'm Feeling Good" Ending (soft *p*)

Feeling Good

(Bb Minor)

Swing Time



Piano: Bbm (8th note triplets)

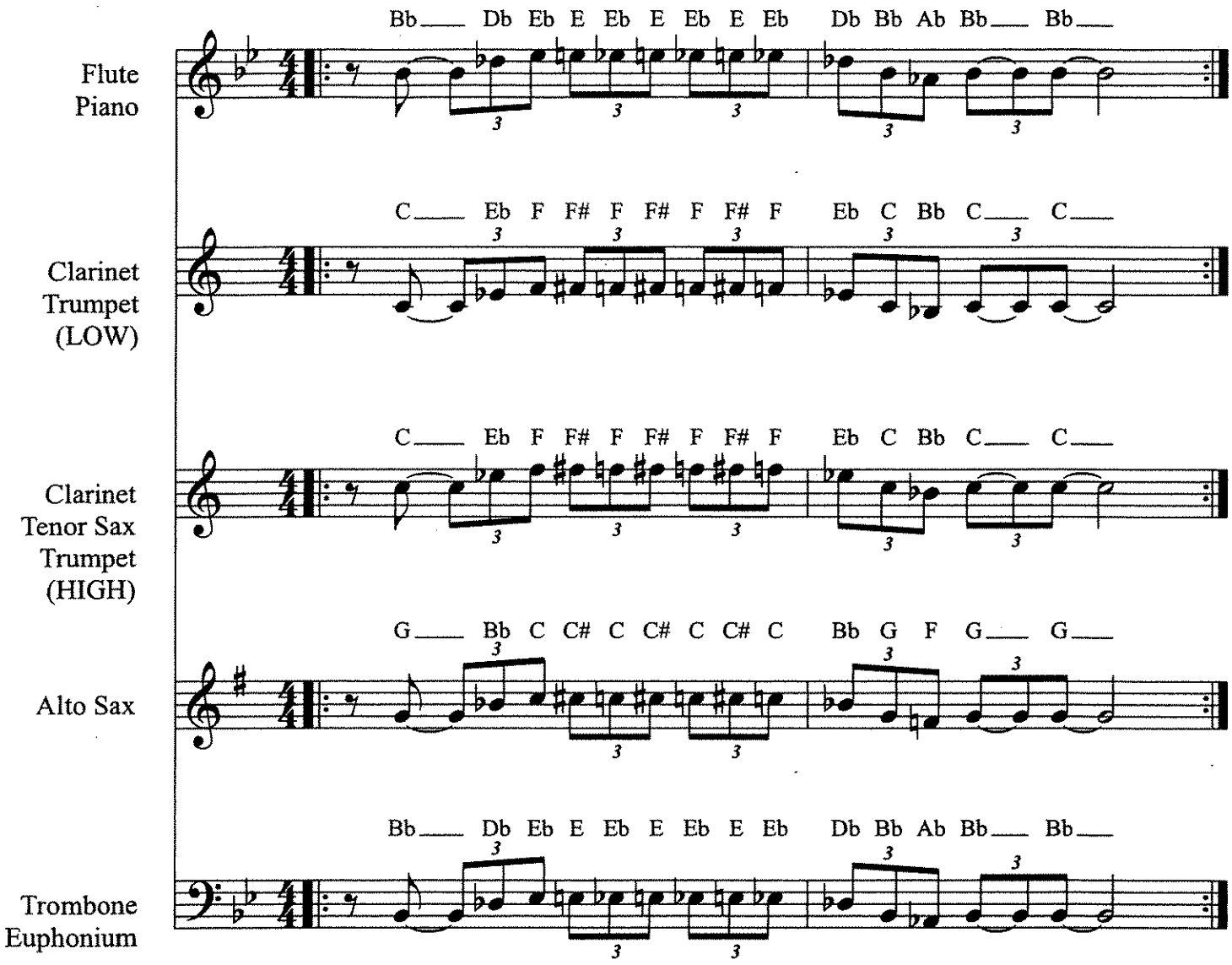
Bass Line Lick: Bb Ab Gb F (Ab F Ab)

Feeling Good

(HORN LICK+)

Swing Time

NOTE 8 ON CUE
BEAT 4



Horn Lick:
1-b3-4-b5-4-b5-4-b5-4-b3-1-b7(low)-1-1

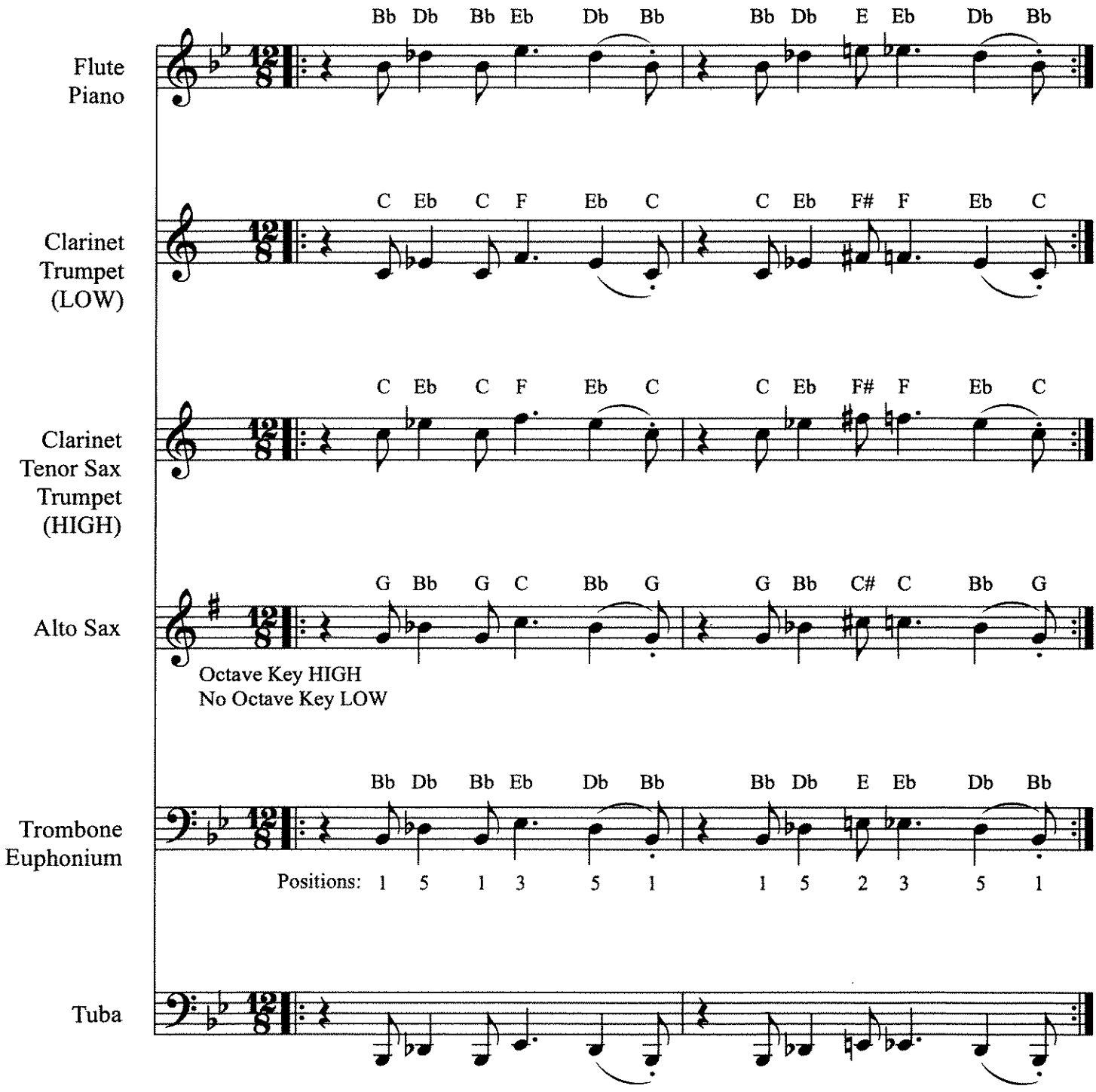
Opening "And I'm Feeling Good":
1-1-4-b3-1----1

1 & b3 Background Harmony Hits

Feeling Good

(NASTY LICK - Bb Minor)

Swing Time



Piano: Bbm (2 Beats Hold)

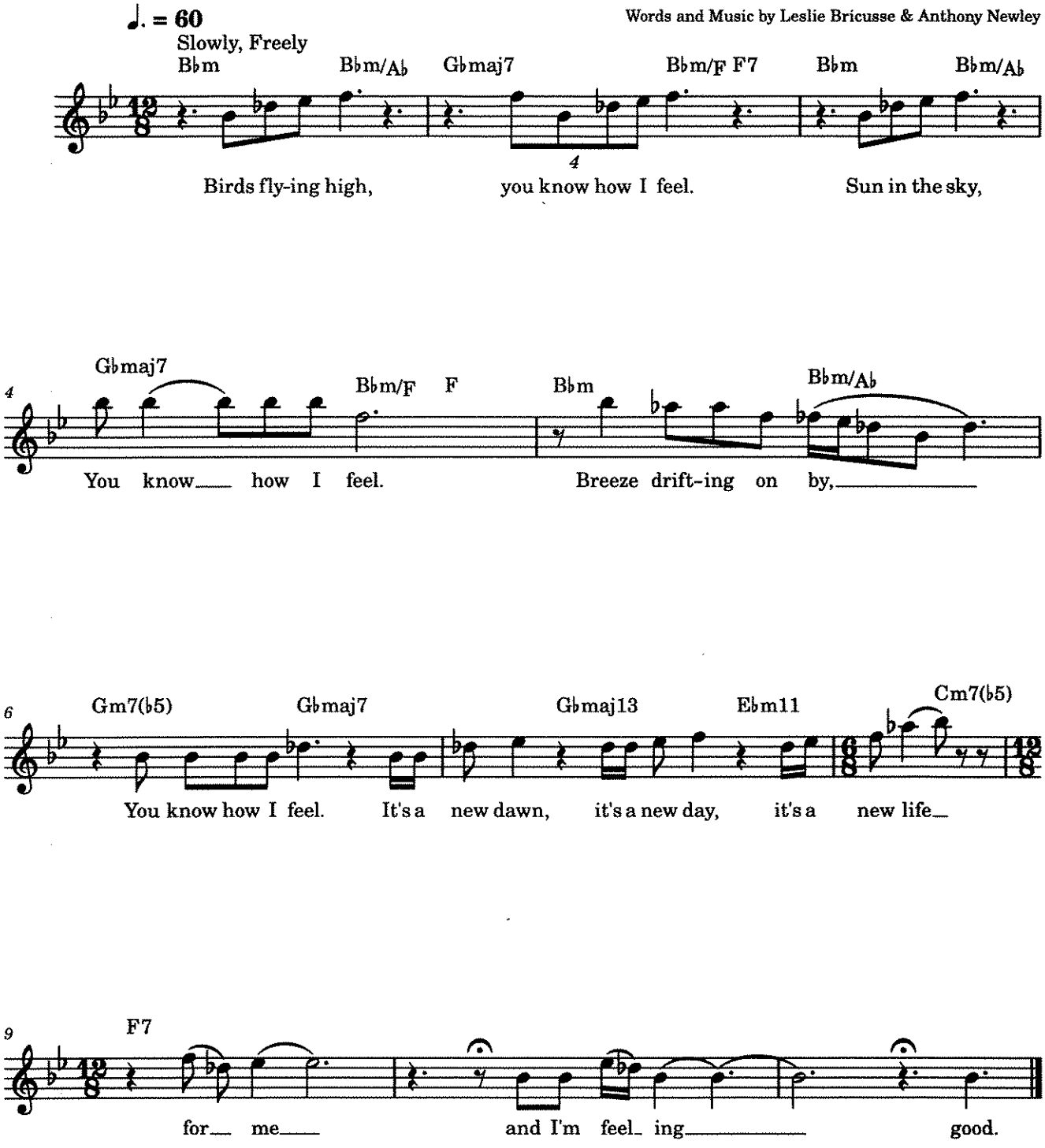
Bass Line Lick: Bb Ab Gb F (2 Beats Hold)

Flute & Piano

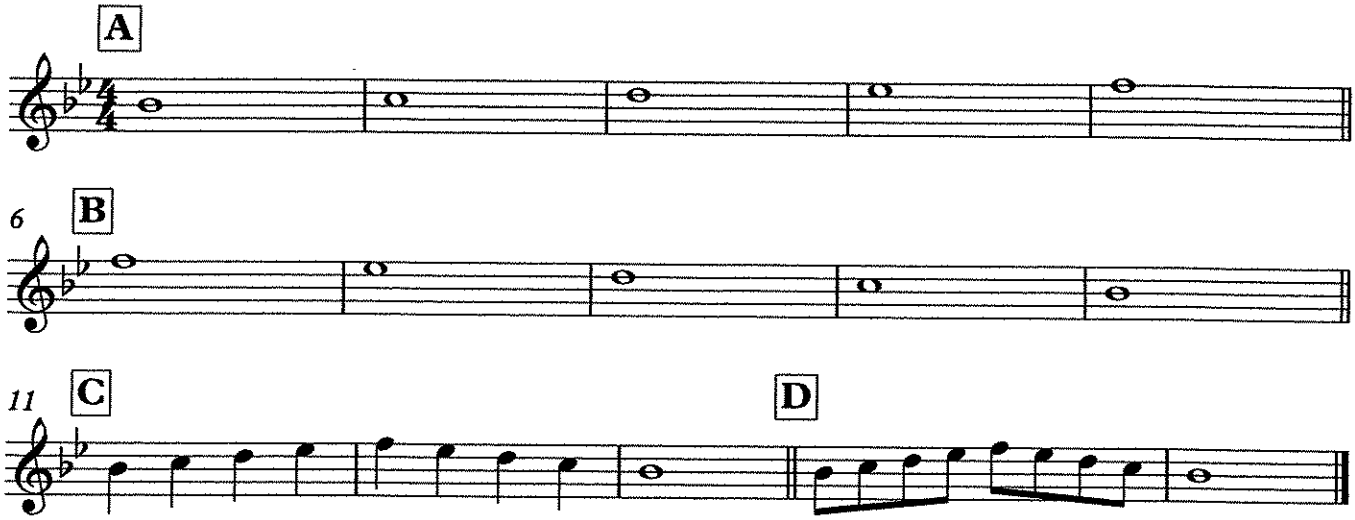
Feeling Good

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

Words and Music by Leslie Bricusse & Anthony Newley



C Instruments (Treble) First Five Note Exercises



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

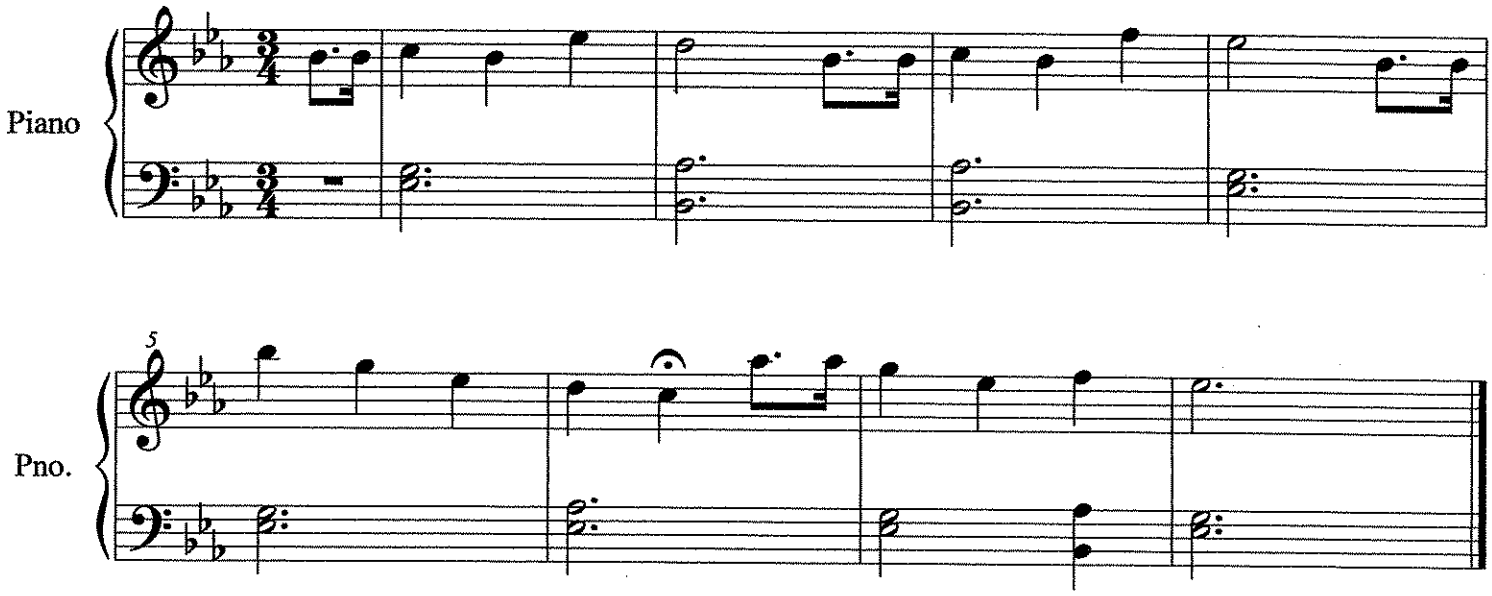
Eb: F

PIANO CHORDS:

Am G Dm F

Piano

?



1) Name_____

2) Write in note names...

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

4) Play the piece...

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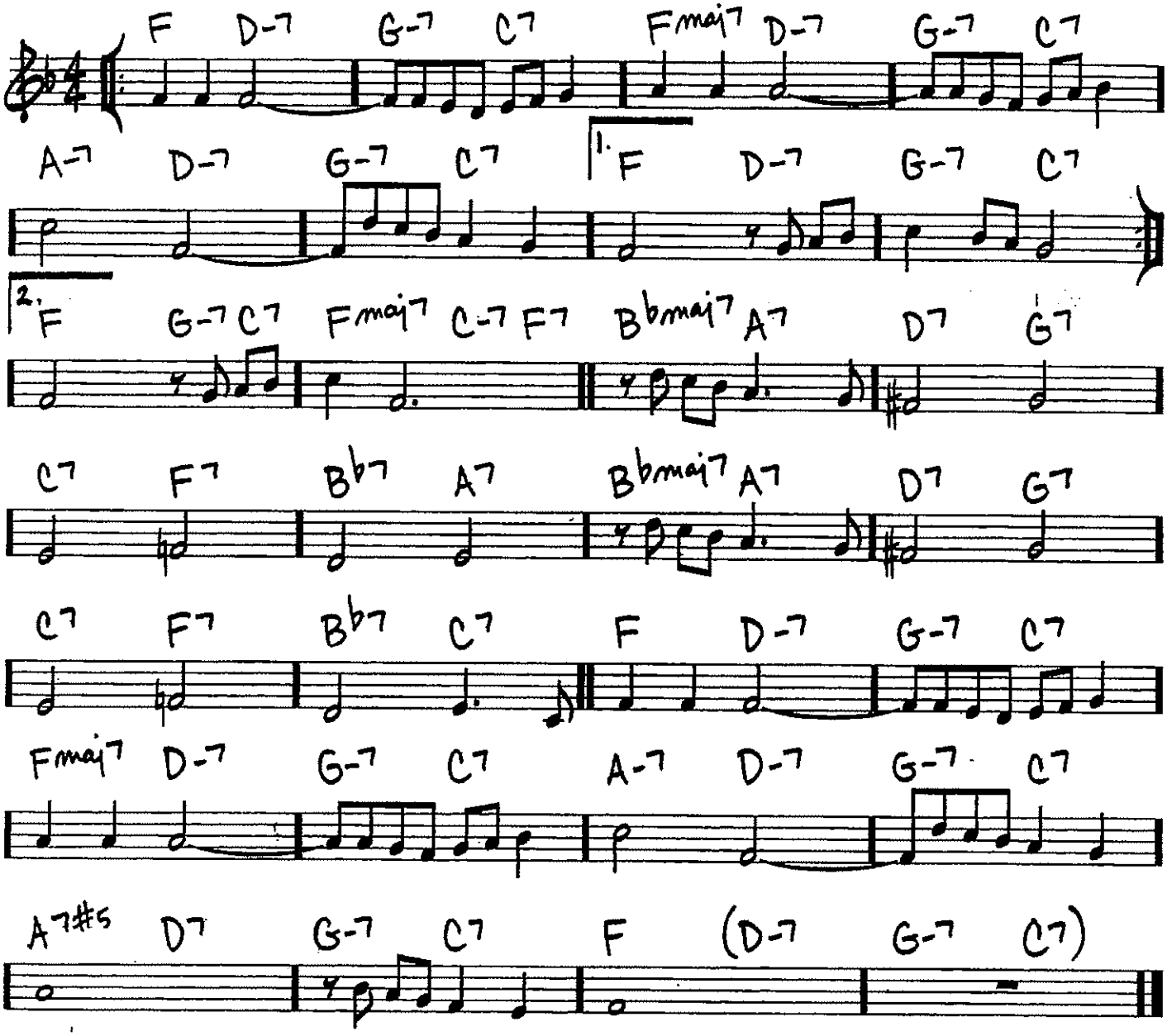
142 C

(MED.)

HEART AND SOUL

-HOAGY CARMICHAEL/
FRANK LOESSER



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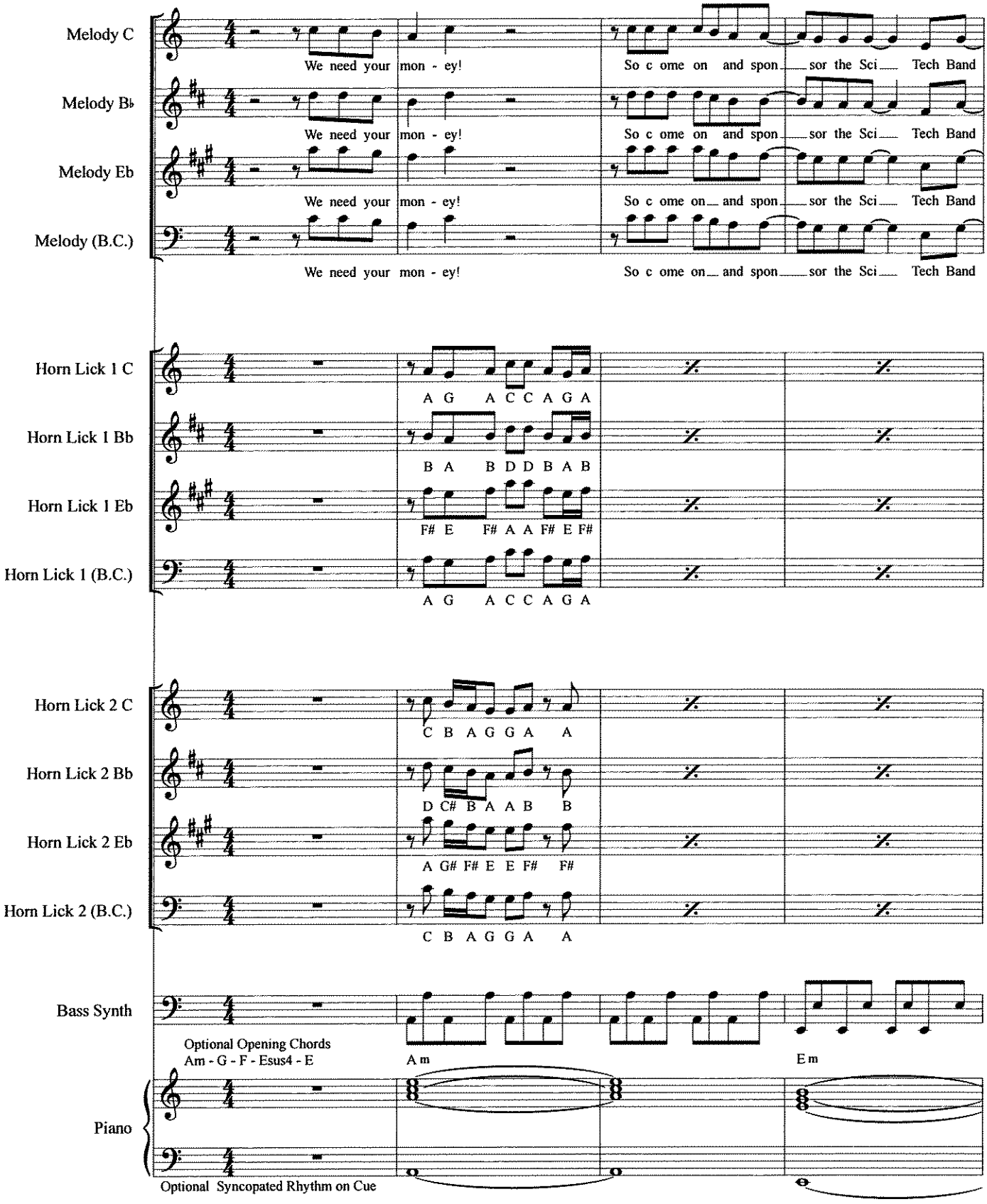
Holding Out For A Hero

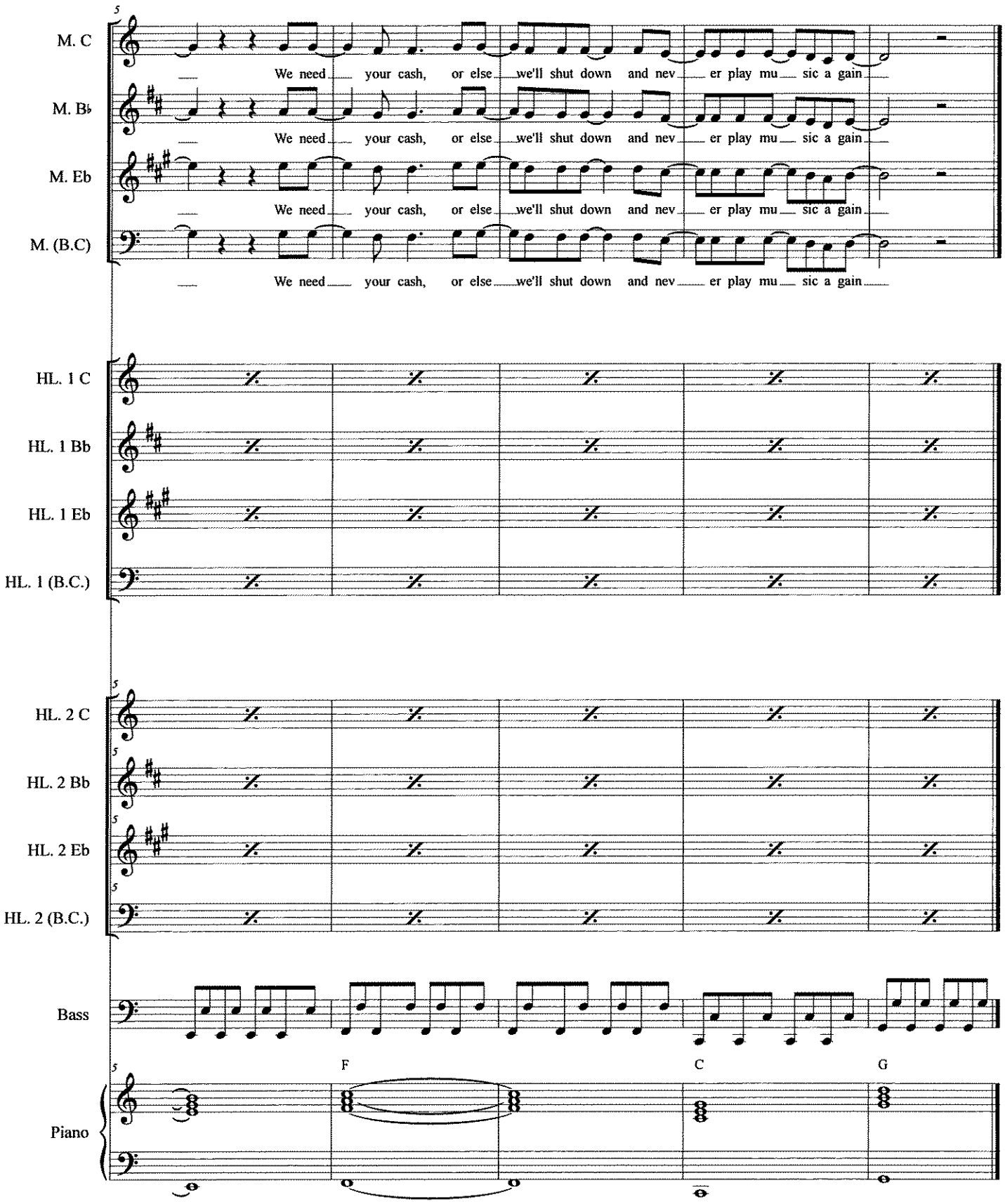
SPONSOR SONG

arr. Bernice



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

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



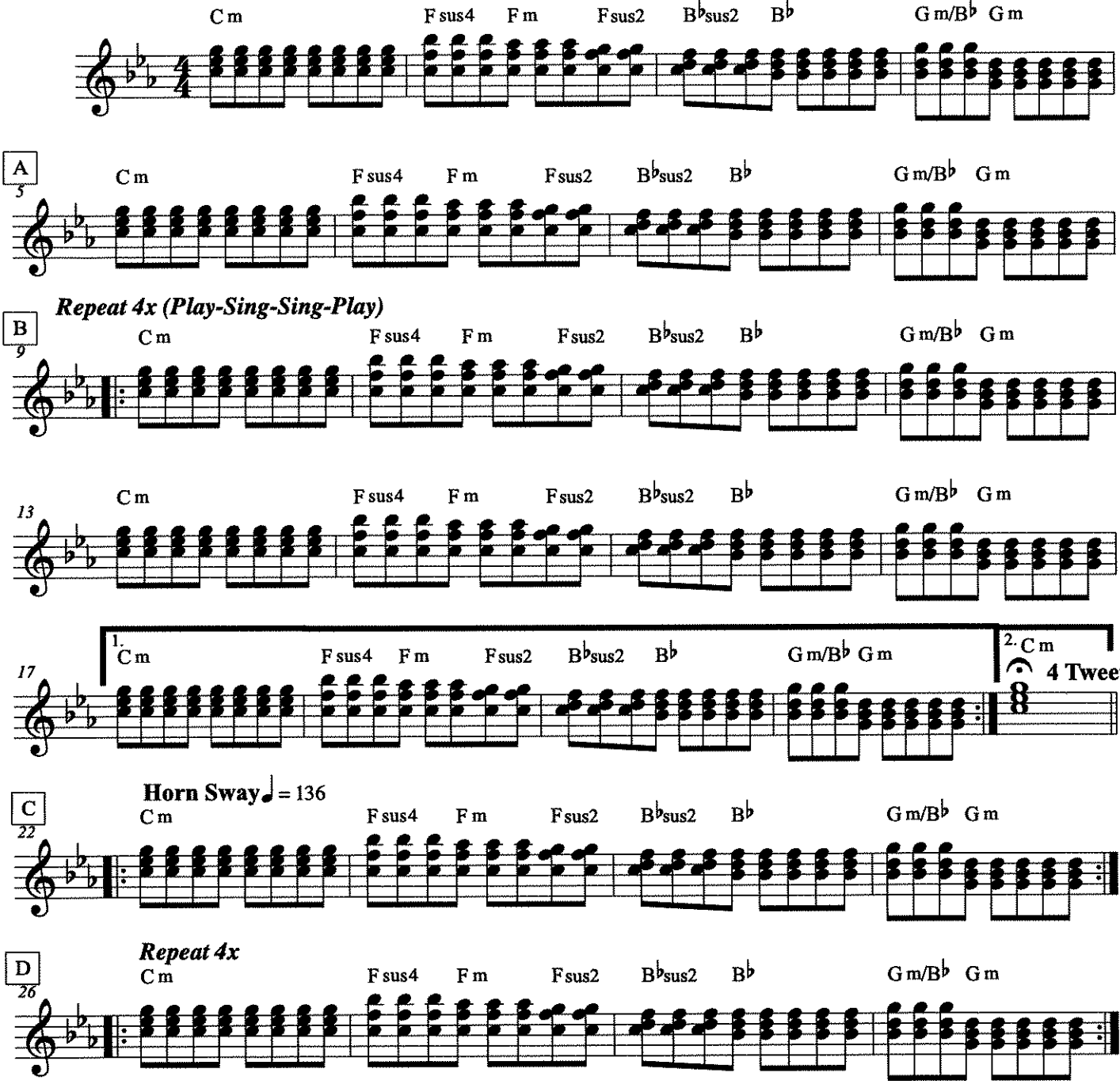
I Just Died In Your Arms Tonight

SPONSOR SONG

arr. Bernice

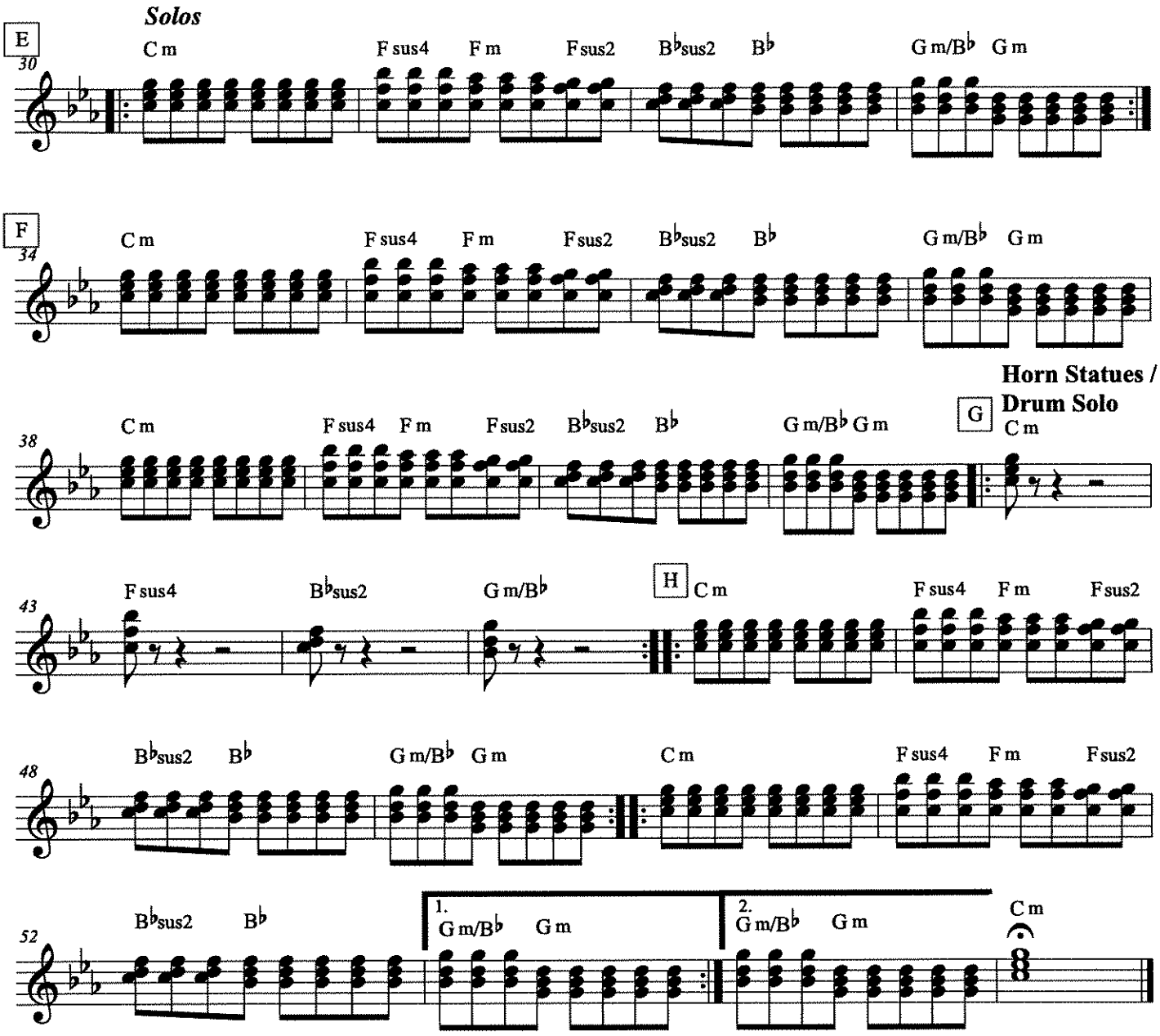
CHOIR SYNTH

With Passion ♩ = 112



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...

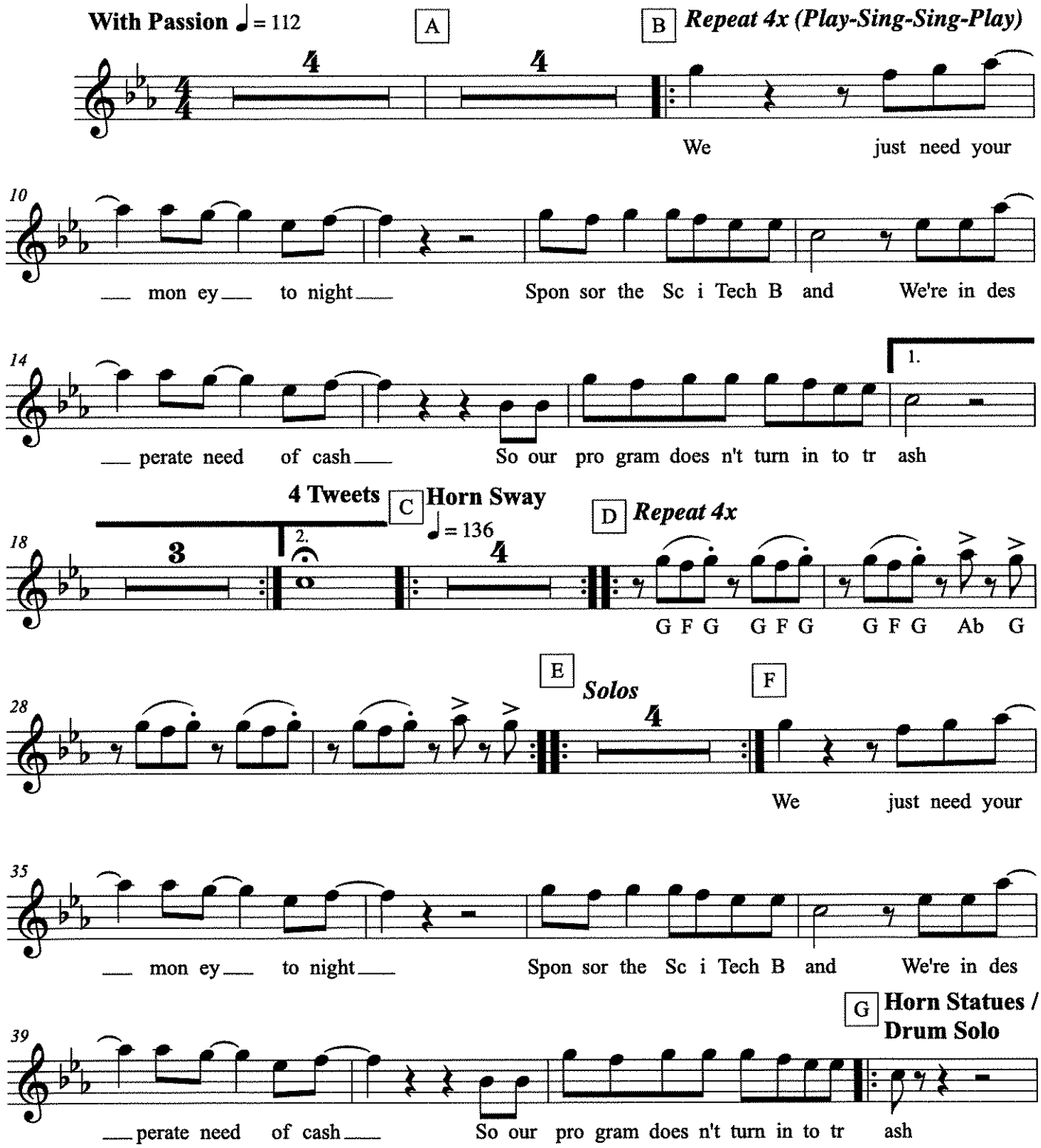

Solos
E
30
C m
F sus4
F m
F sus2
B♭sus2
B♭
G m/B♭
G m
F
34
C m
F sus4
F m
F sus2
B♭sus2
B♭
G m/B♭
G m
Horn Statues /
Drum Solo
G
38
C m
F sus4
F m
F sus2
B♭sus2
B♭
G m/B♭
G m
C m
43
F sus4
B♭sus2
G m/B♭
H
C m
F sus4
F m
F sus2
48
B♭sus2
B♭
G m/B♭
G m
C m
F sus4
F m
F sus2
52
B♭sus2
B♭
1.
G m/B♭
G m
2.
G m/B♭
G m
C m

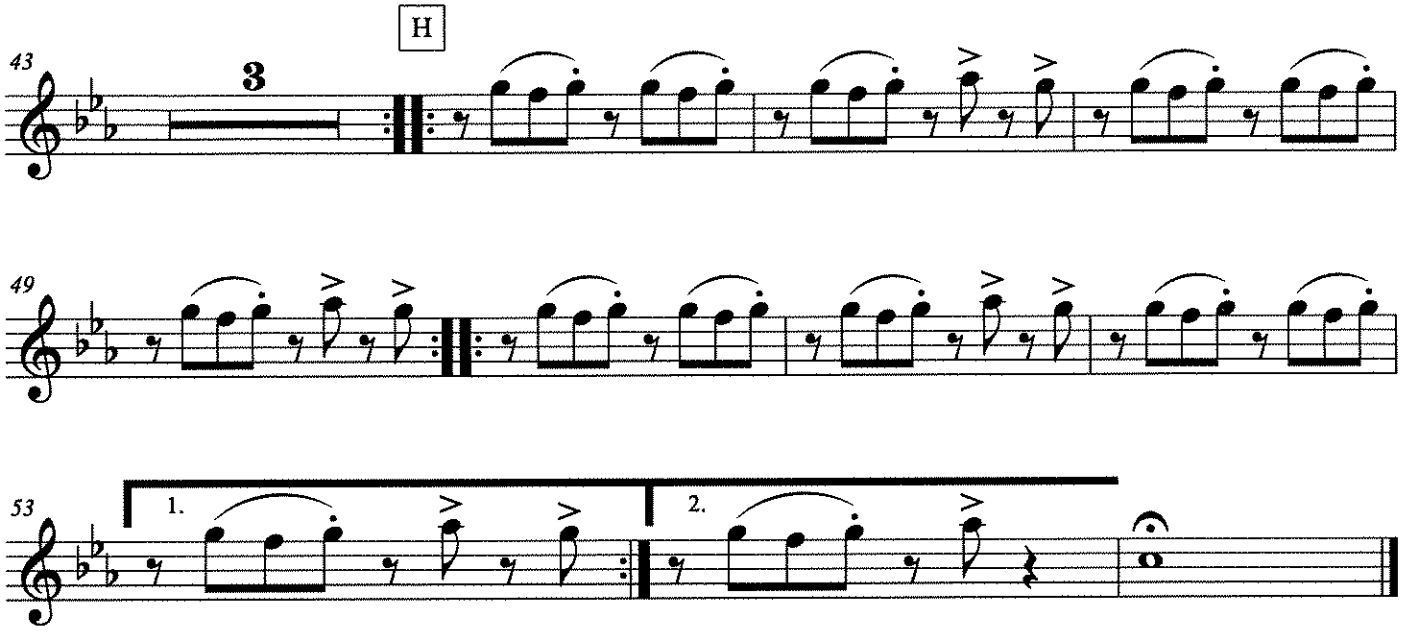
I Just Died In Your Arms Tonight

SPONSOR SONG

arr. Bernice

MELODY C





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

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

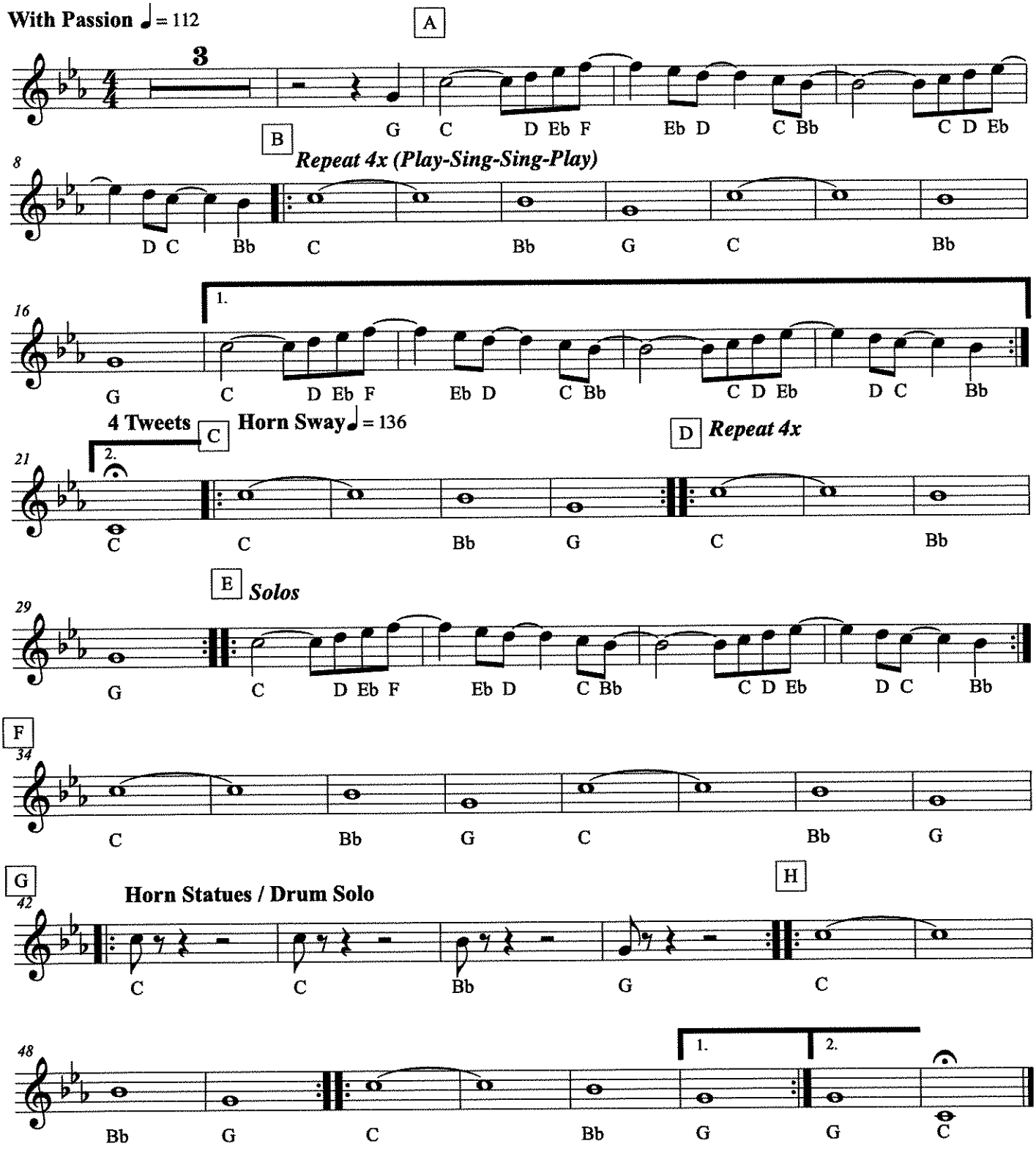
I Just Died In Your Arms Tonight

SPONSOR SONG

arr. Bernice

Strings (TREBLE CLEF)

With Passion ♩ = 112

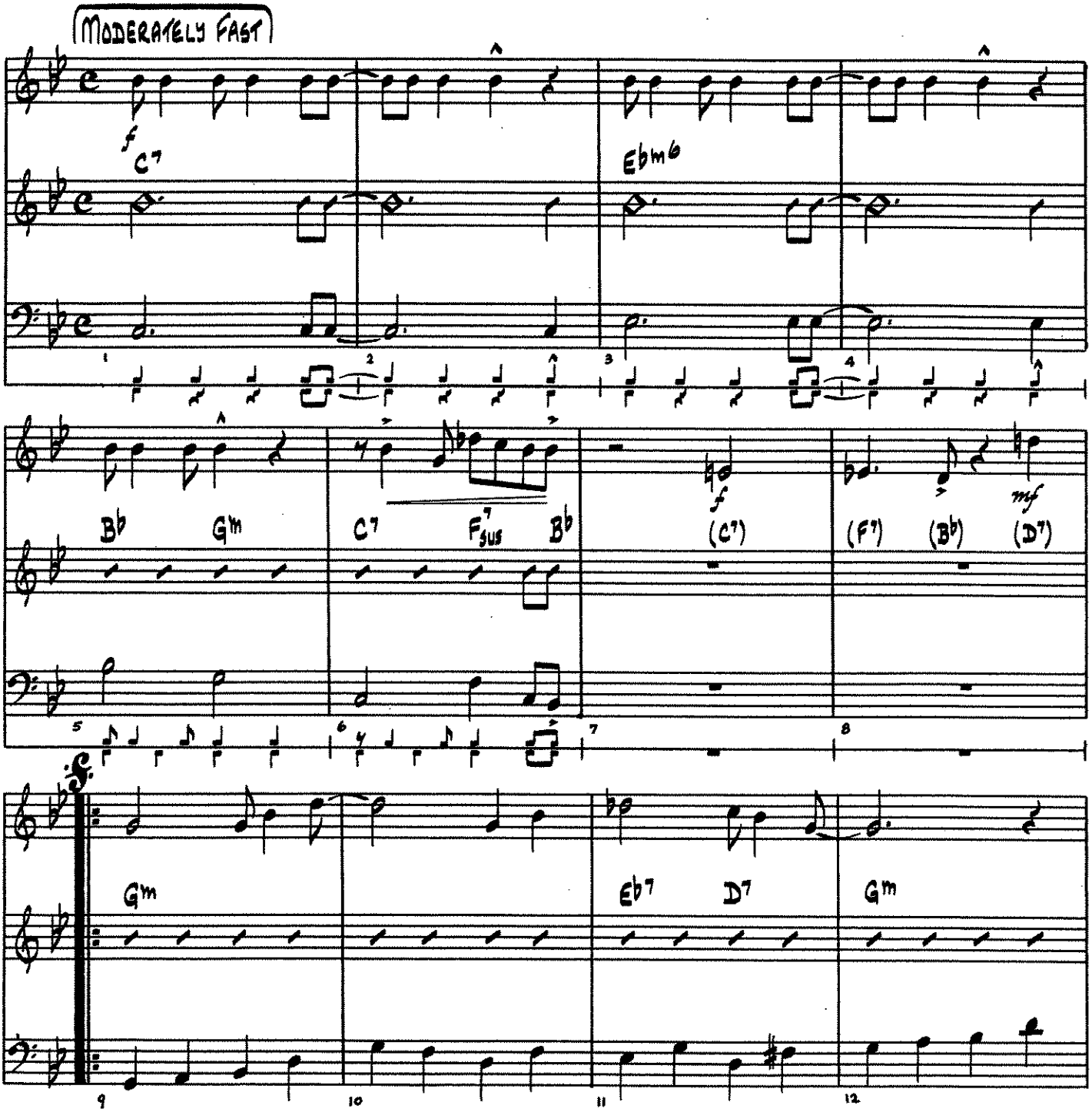


We just need your money tonight! Sponsor the SciTech Band!
We're in desperate need of cash, so our program doesn't turn into trash...

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



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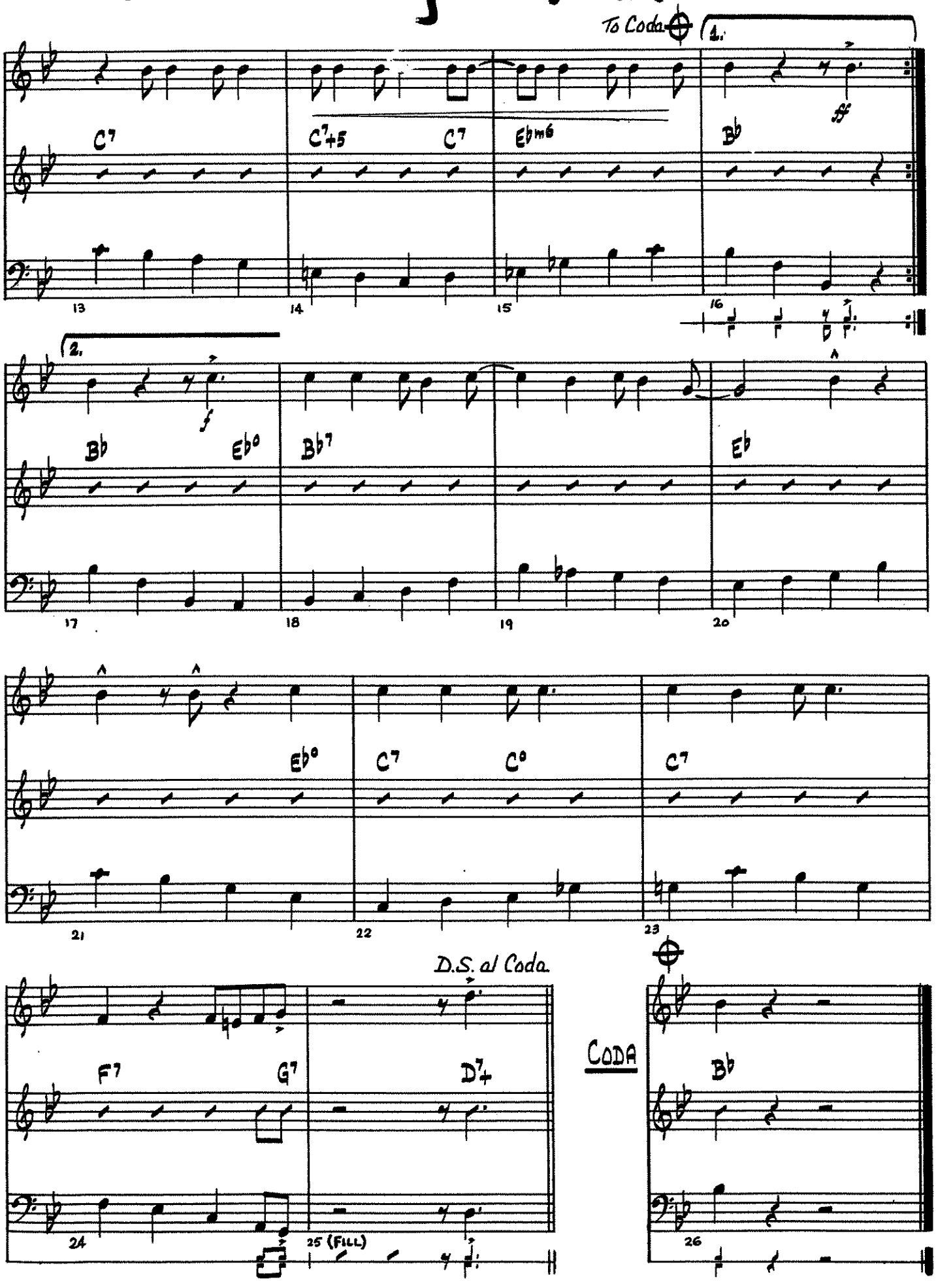
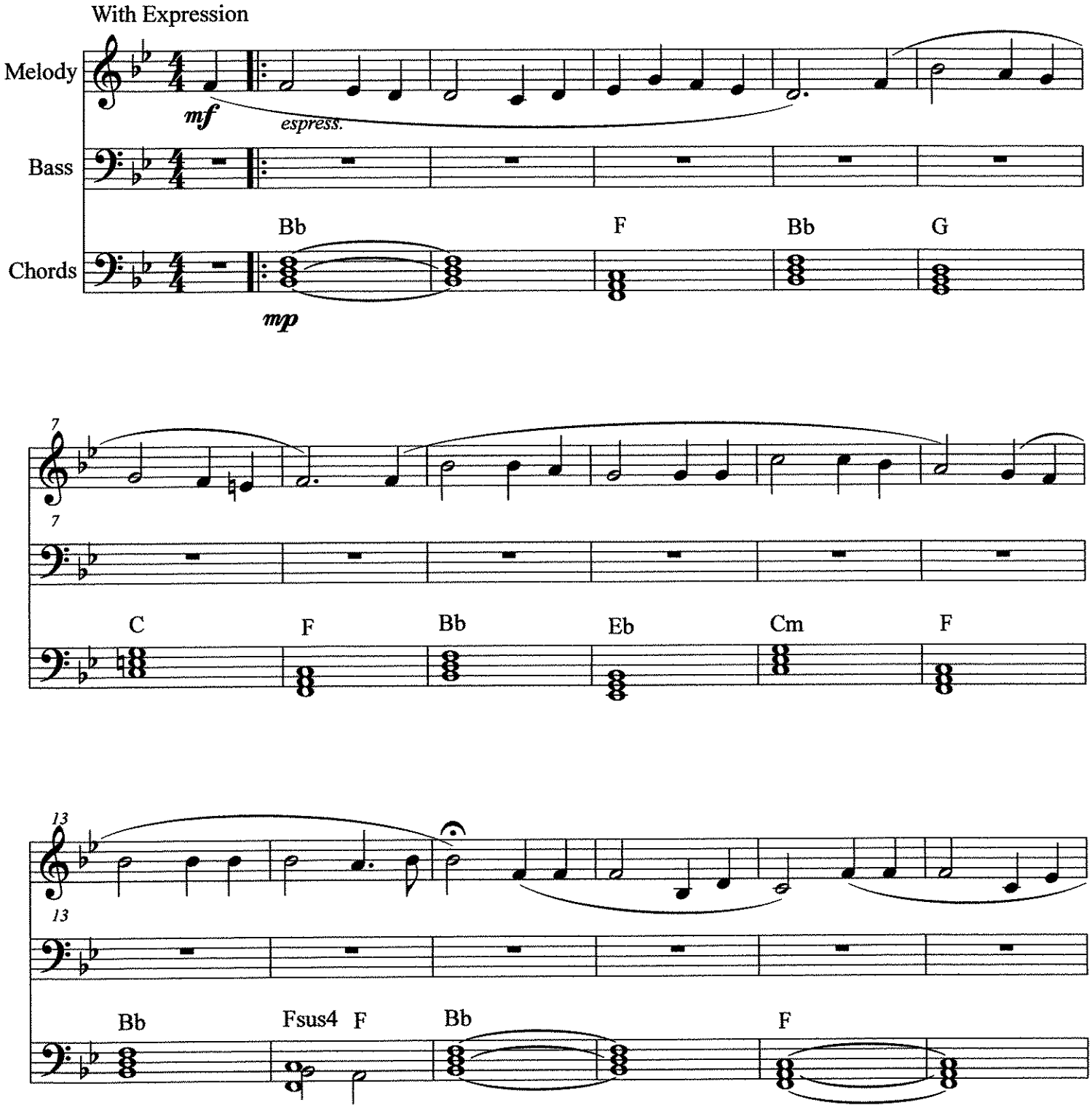
It Don't Mean A Thing -Rhythm



It Is Well

Piano

Horatio G. Spafford, 1873
Philip P. Bliss, 1876
arr. Bernice



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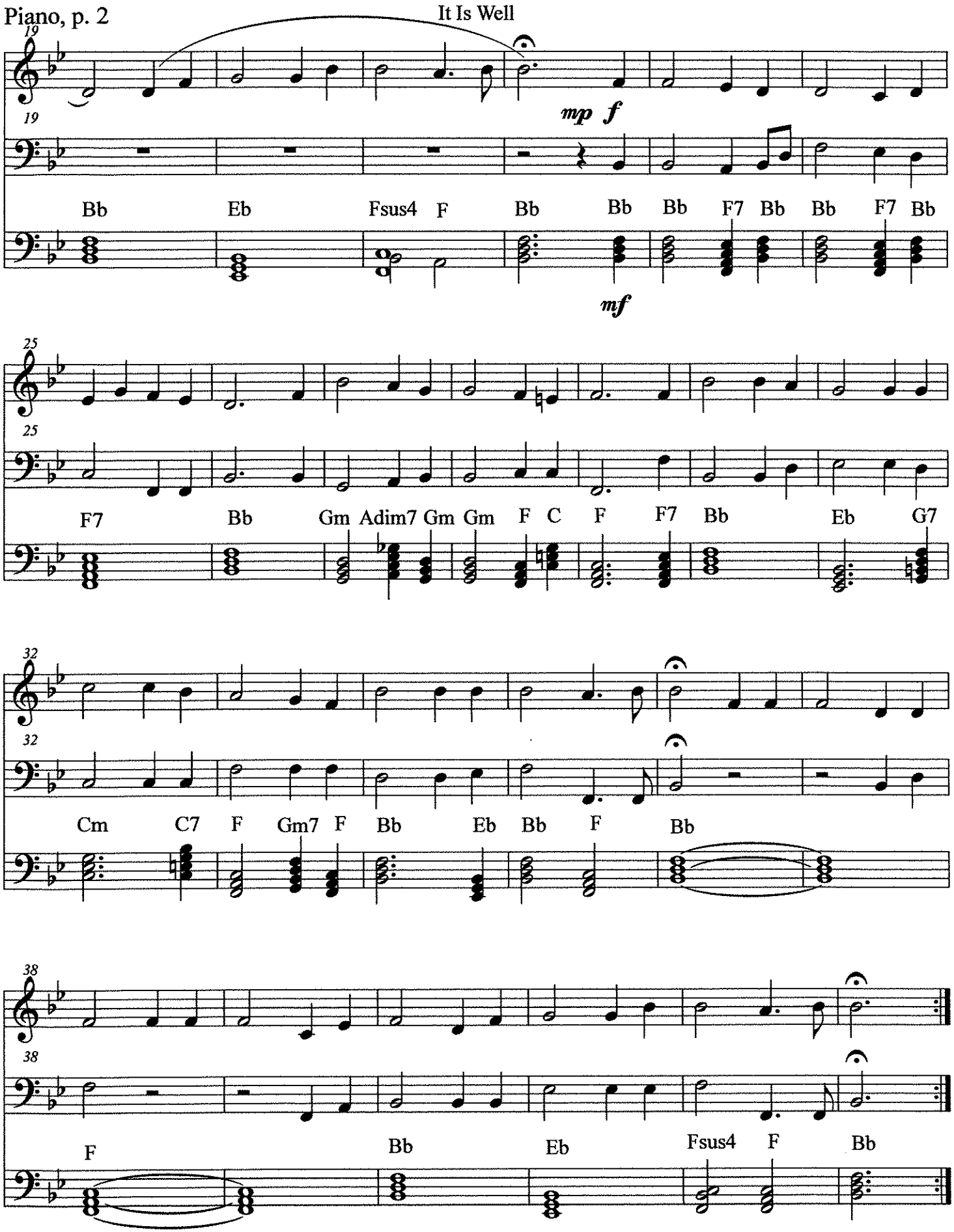

It Is Well
19
mp f
Bb Eb Fsus4 F Bb Bb Bb F7 Bb Bb F7 Bb
mf
25
F7 Bb Gm Adim7 Gm Gm F C F F7 Bb Eb G7
32
Cm C7 F Gm7 F Bb Eb Bb F Bb
38
F Bb Eb Fsus4 F Bb

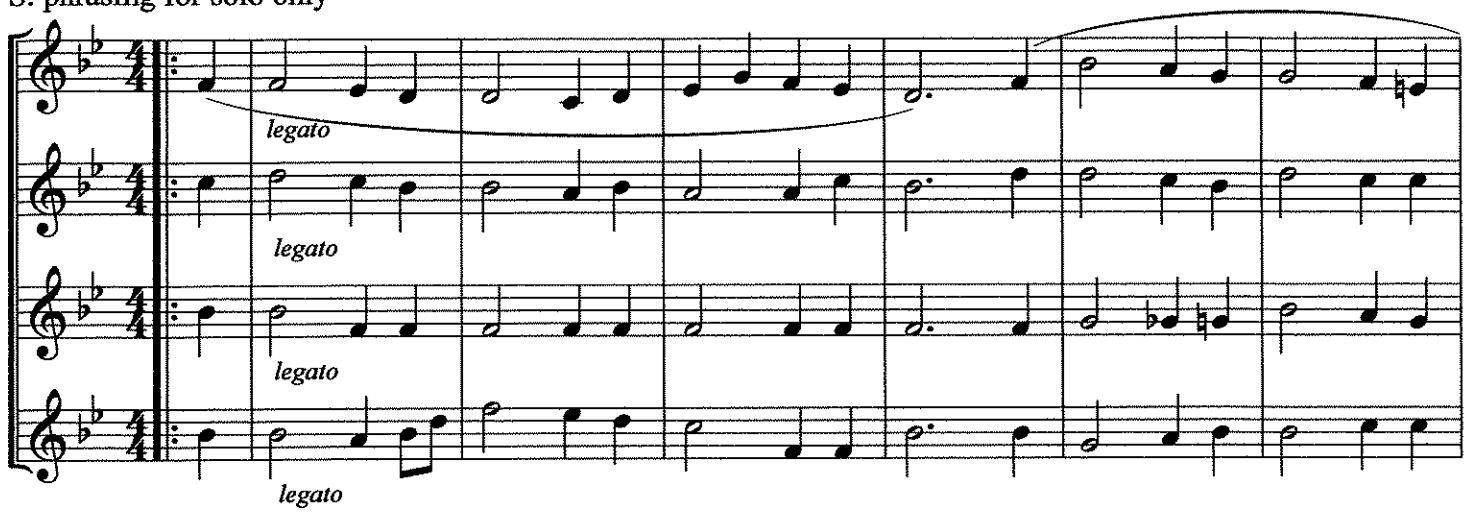
C Instruments - Treble Clef

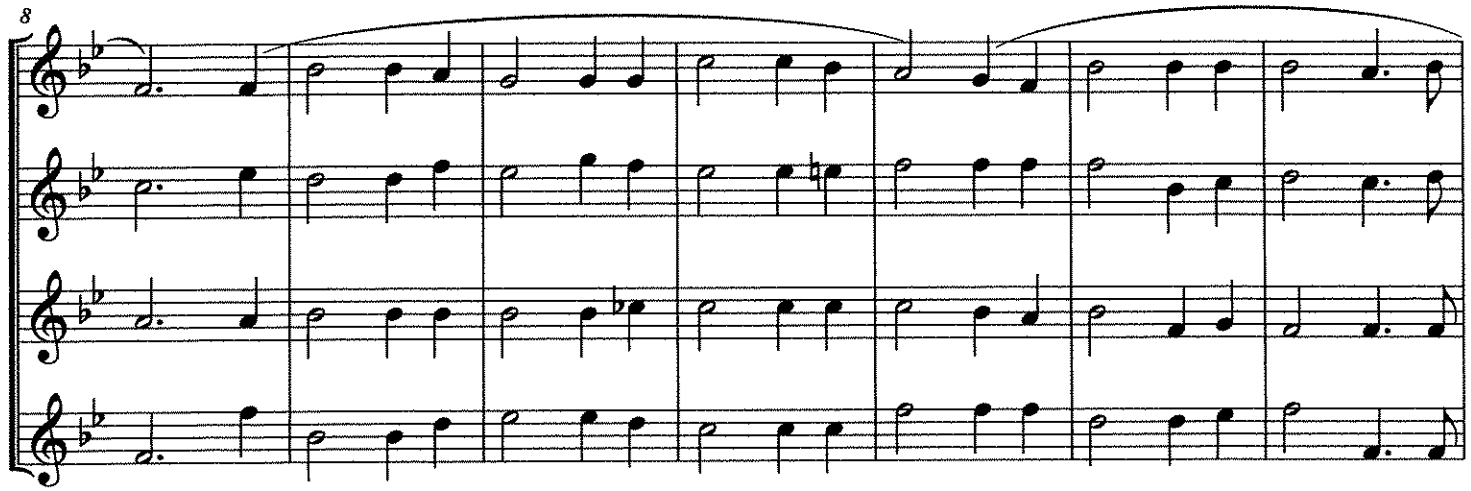
It Is Well

Horatio G. Spafford, 1873
Philip P. Bliss, 1876
arr. Bernice

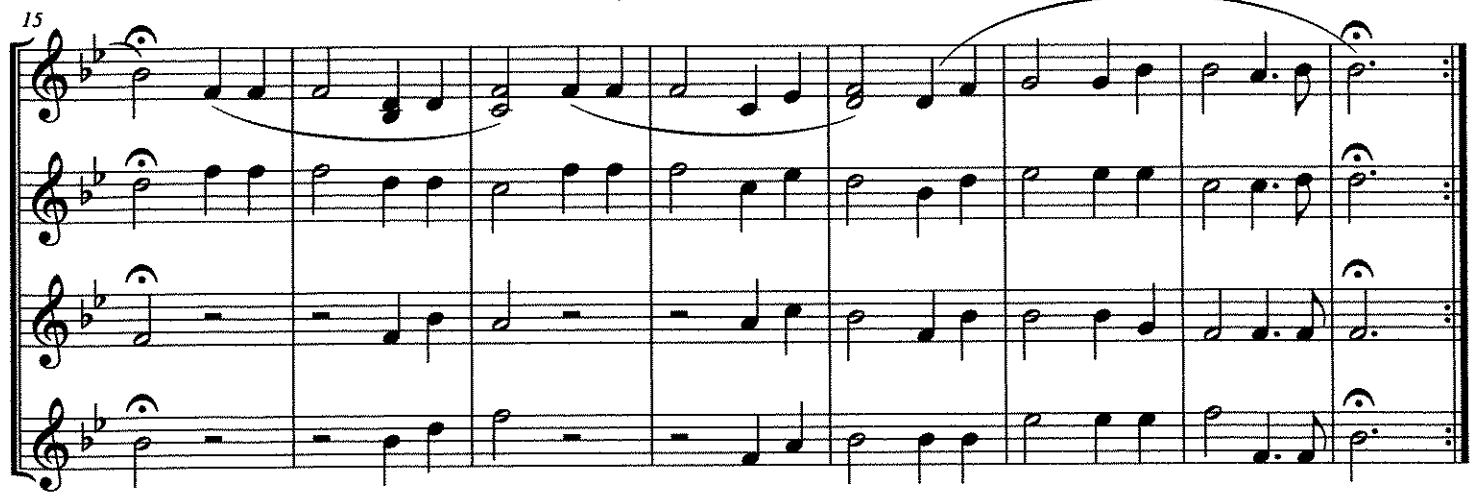
With Expression
Stagger Breathe ***mf mp mf f***

S. phrasing for solo only





Lower notes for solo only



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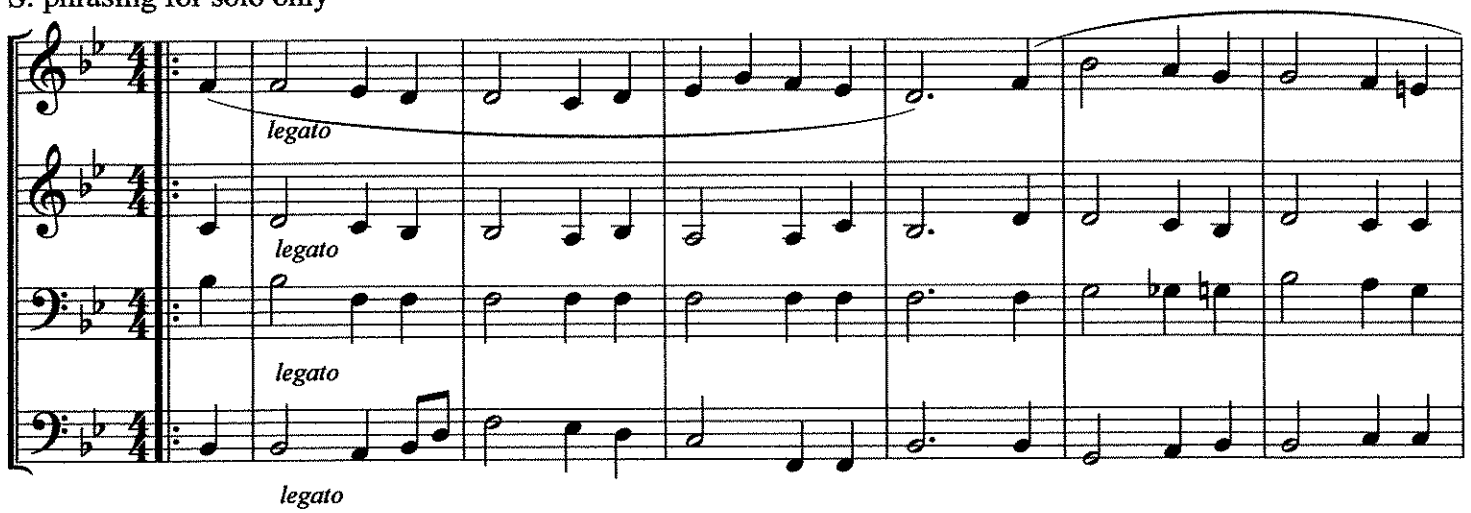
C Instruments - Low

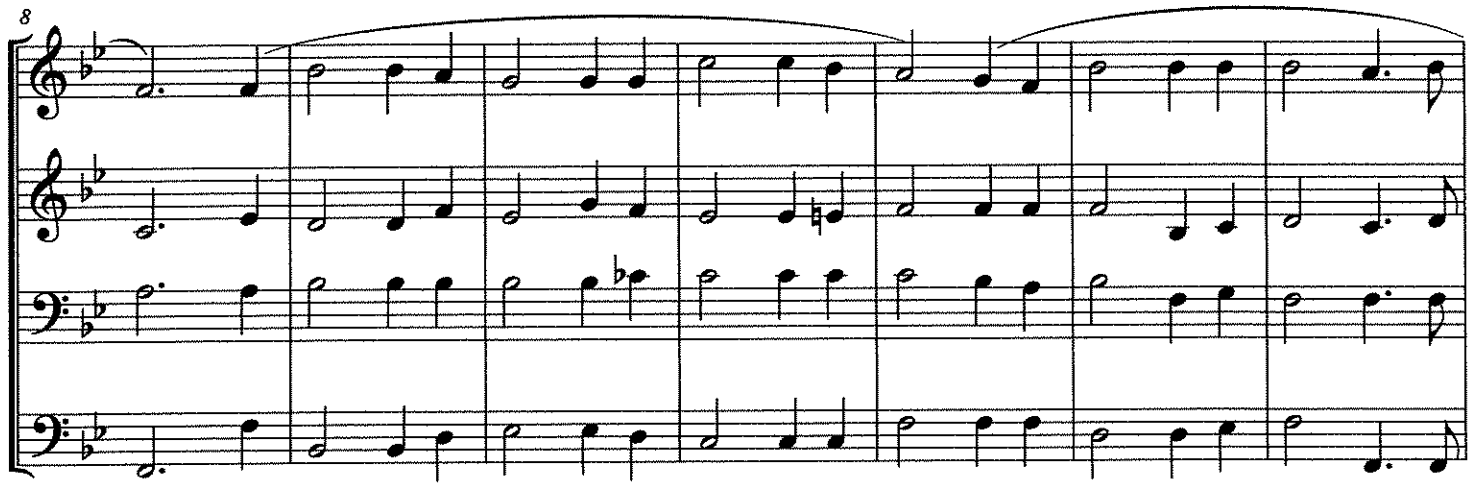
It Is Well

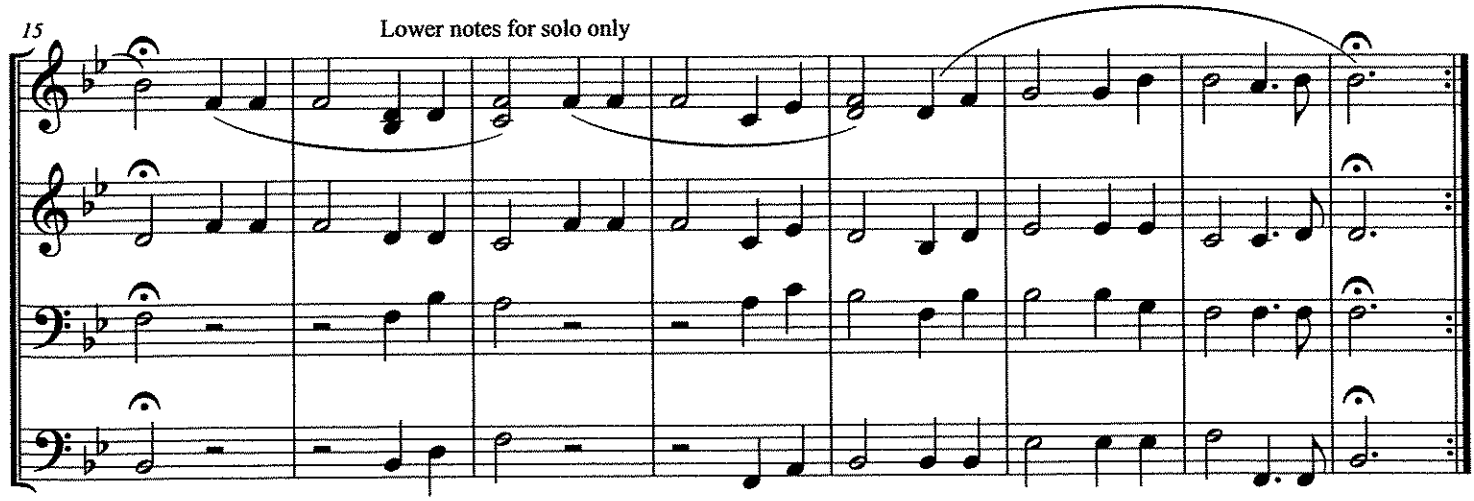
Horatio G. Spafford, 1873
Philip P. Bliss, 1876
arr. Bernice

With Expression
Stagger Breathe ***mf mp mf f***

S. phrasing for solo only







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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)

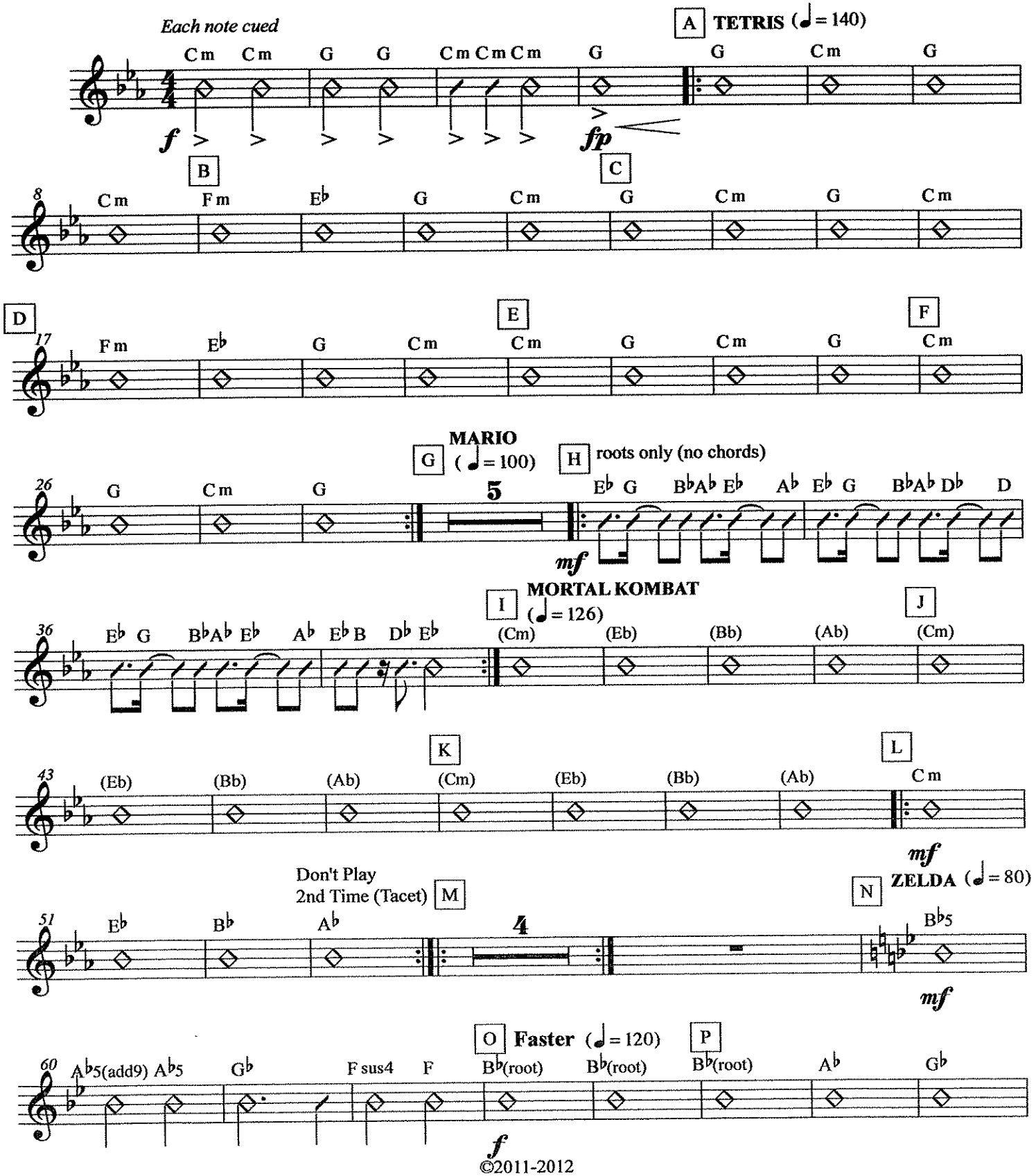
Chords: Am Am Am E

Am = A C E E = E G# B

The Legend of Super Mortal Tetris

Chord Chart

arr. Bernice



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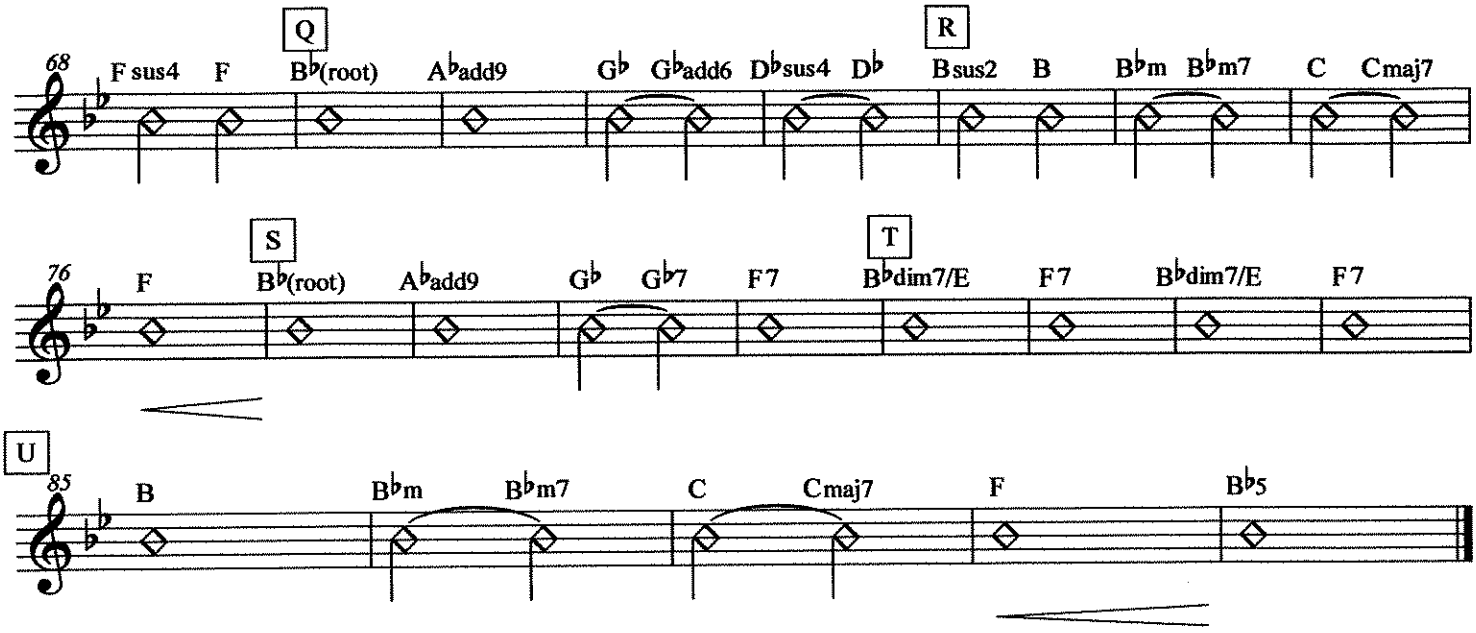
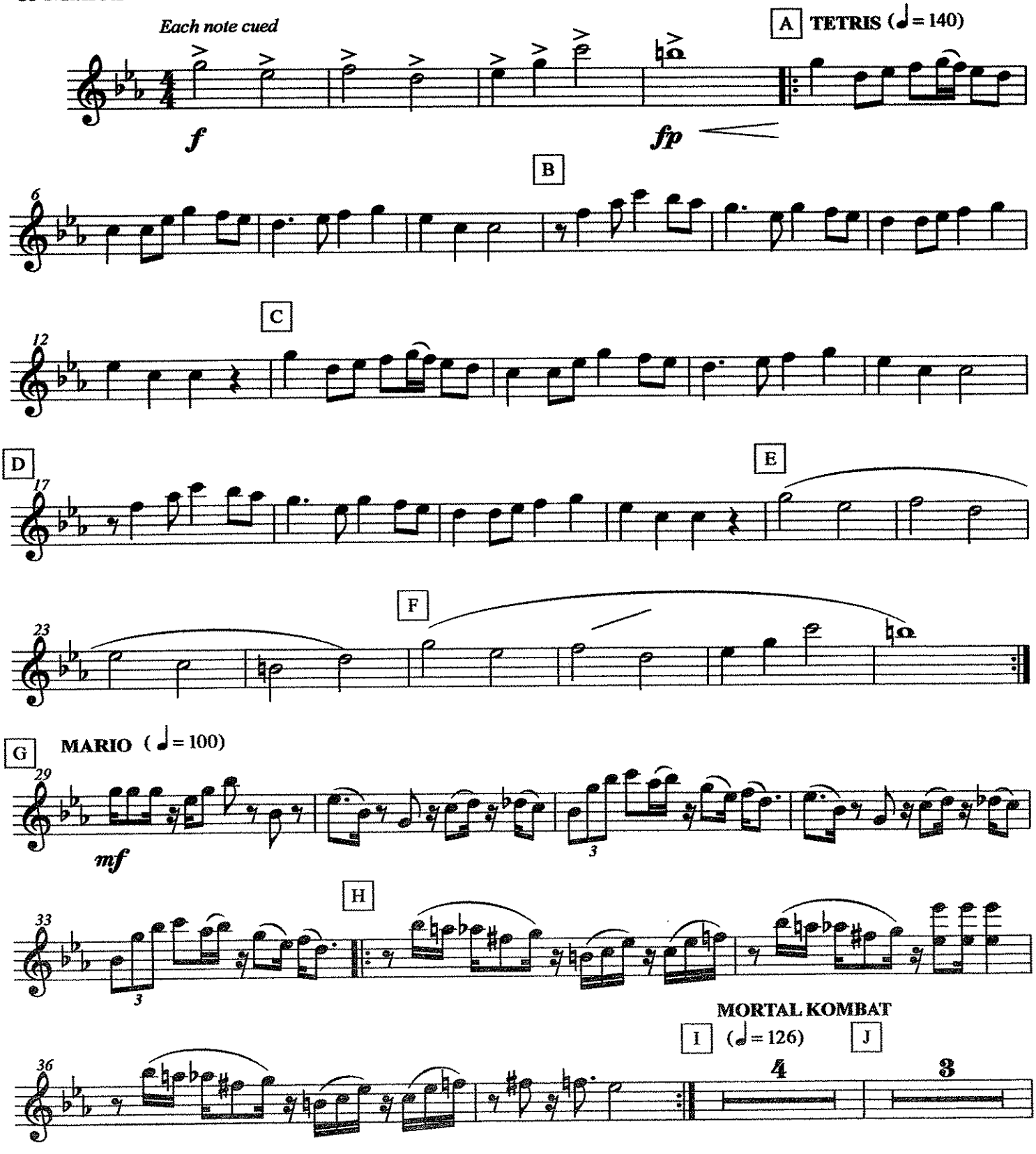
The Legend of Super Mortal Tetris



The Legend of Super Mortal Tetris

Melody C
& Mallets

arr. Bernice



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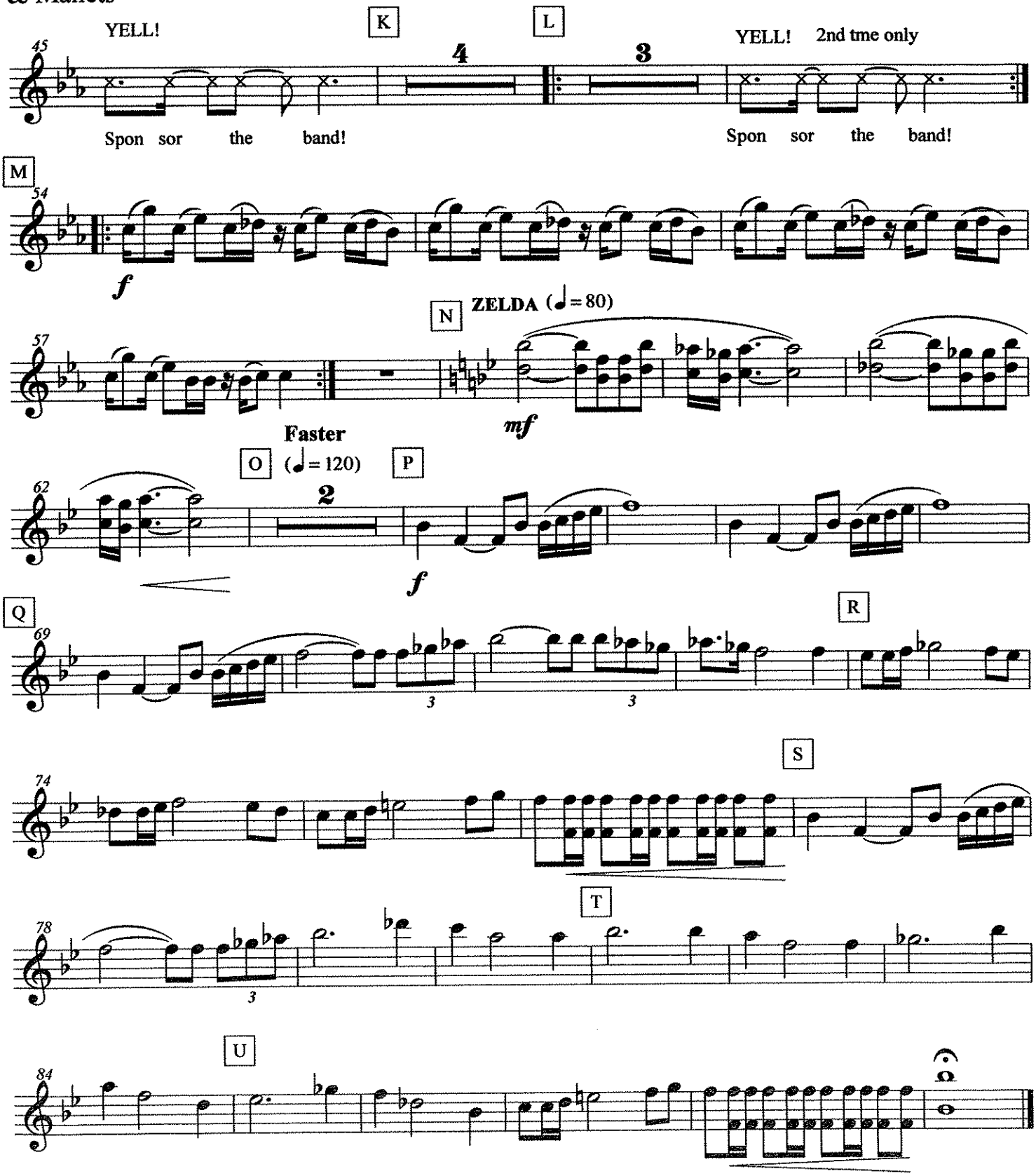
The Legend of Super Mortal Tetris



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,

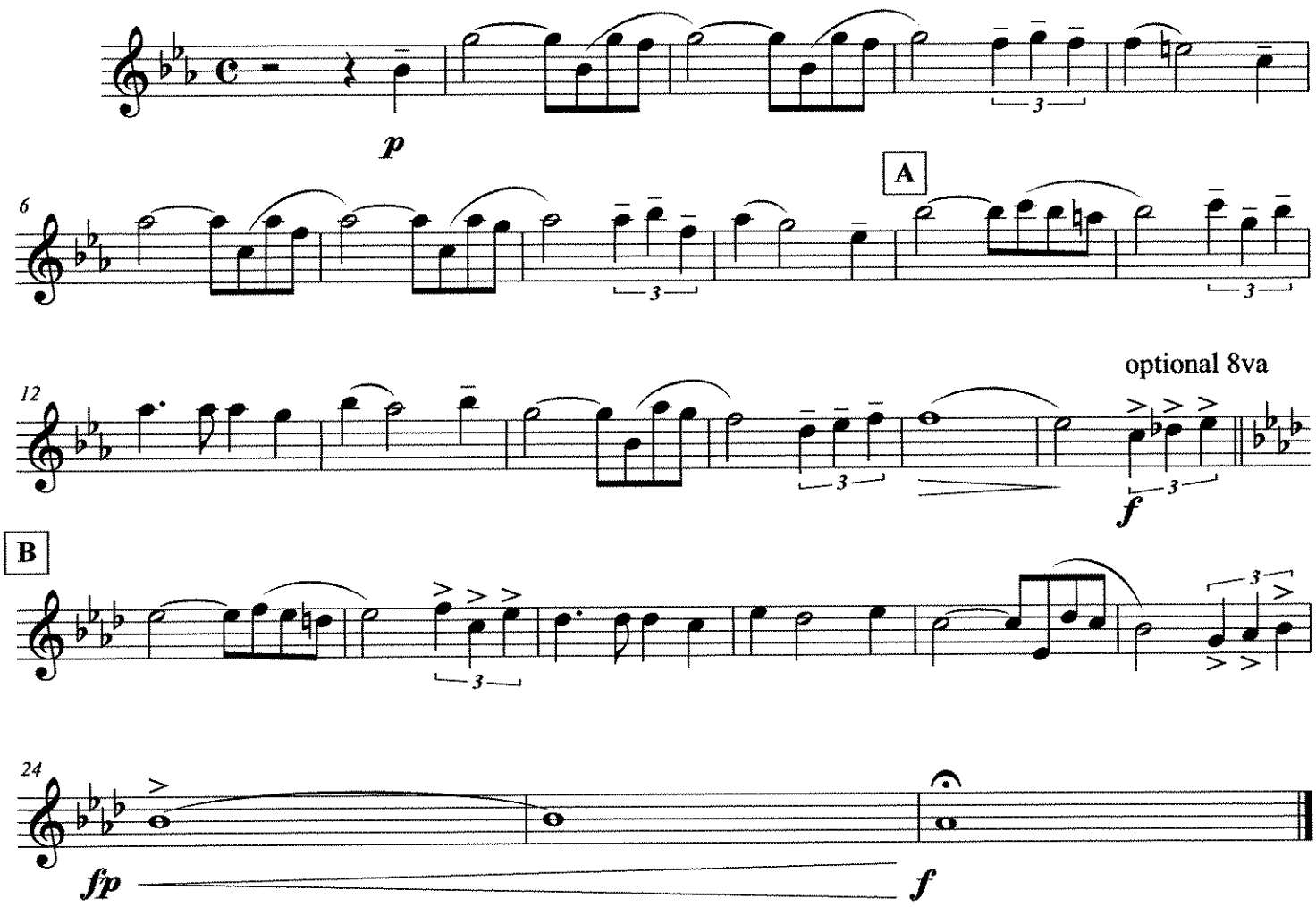
And more much more than this,

I did it my way...

FLUTE
(LOW)

My Way

Don Costa
trans. Jerannchris Rivera-Heredia



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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

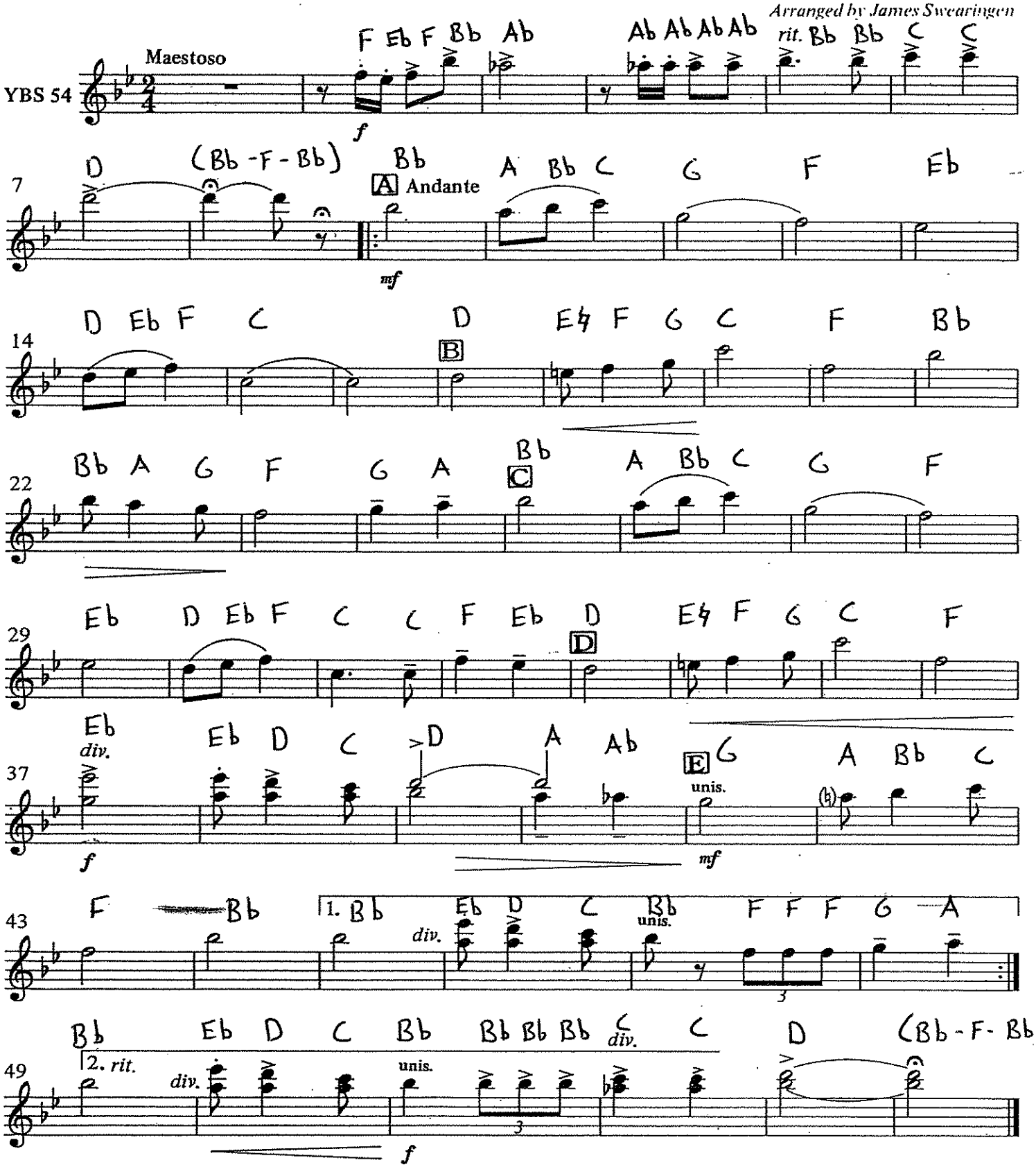
Two Ceremonial Marches

1. Processional

Pomp and Circumstance March No. 3

Flute

EDWARD ELGAR, Op. 39
Arranged by James Swearingen



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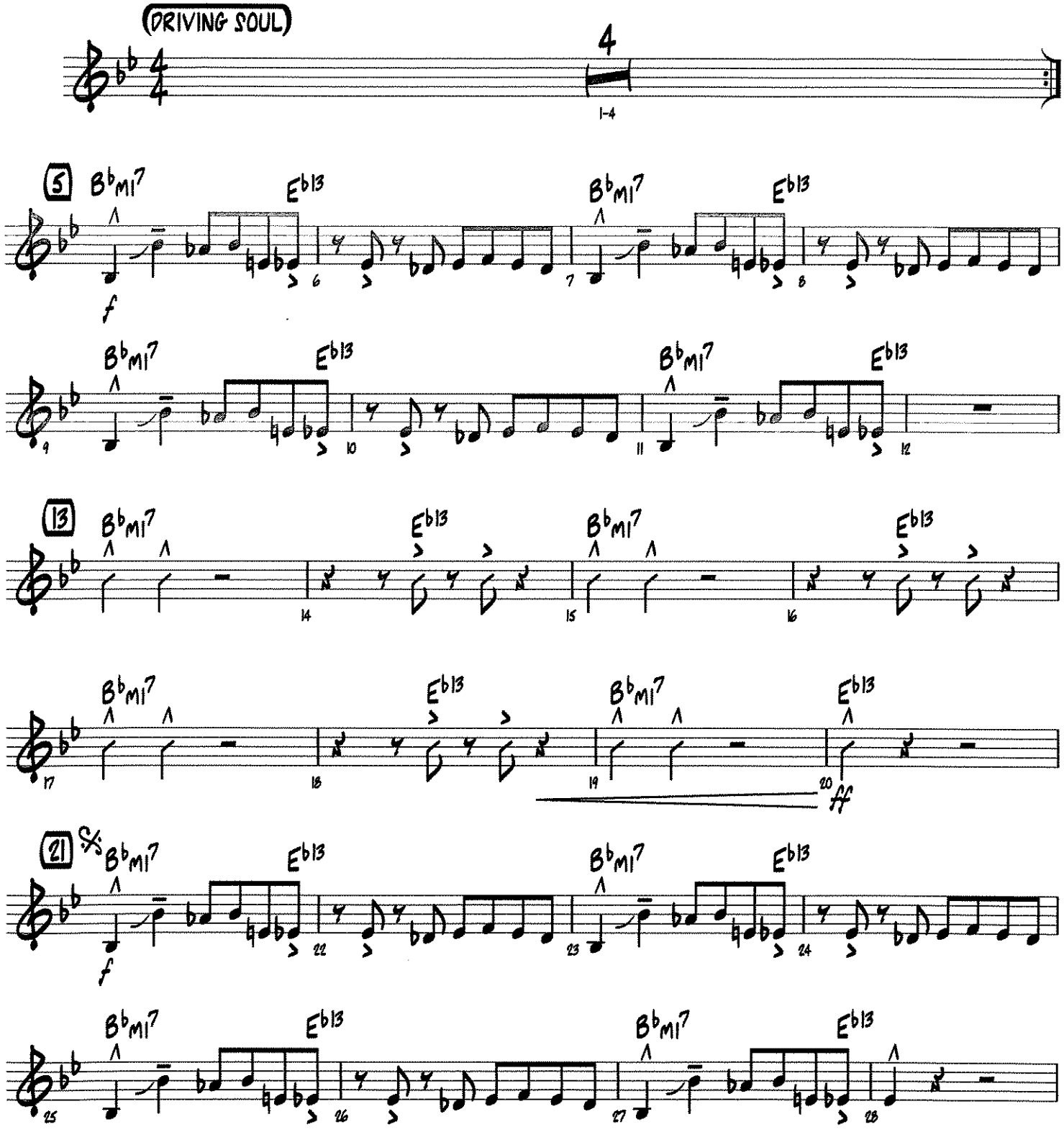
Recorded by BRUNO MARS

RUNAWAY BABY

GUITAR

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



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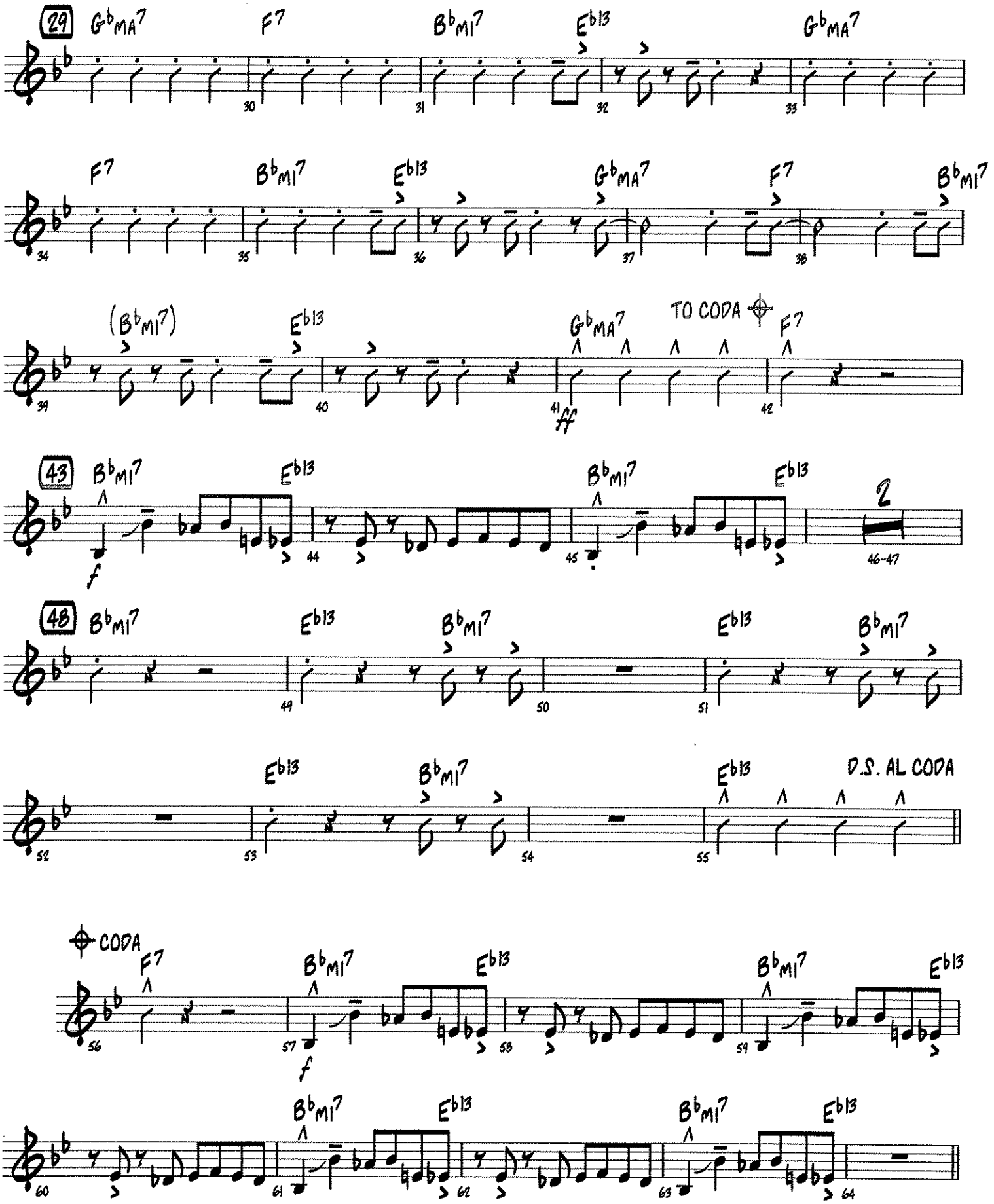
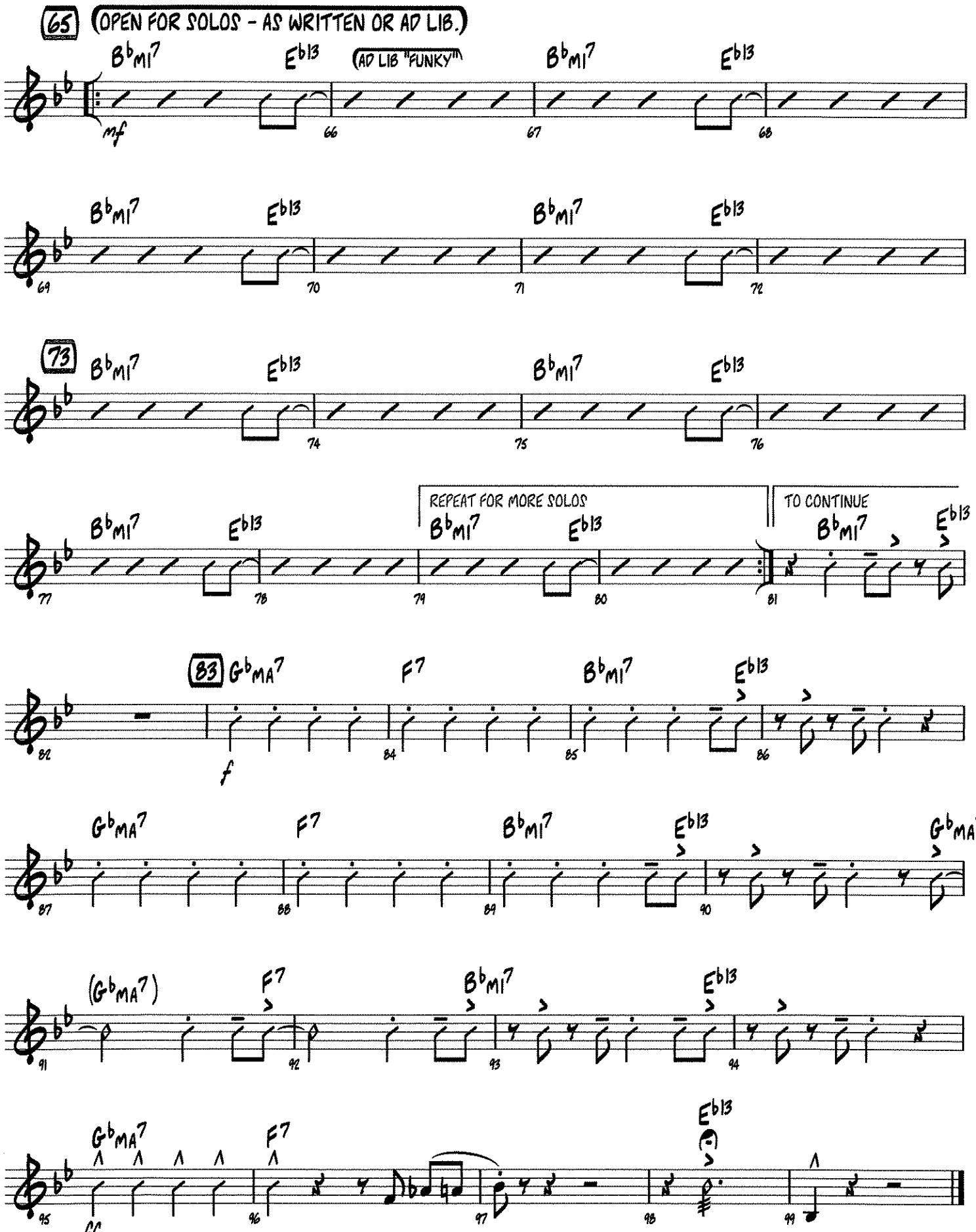
GUITAR

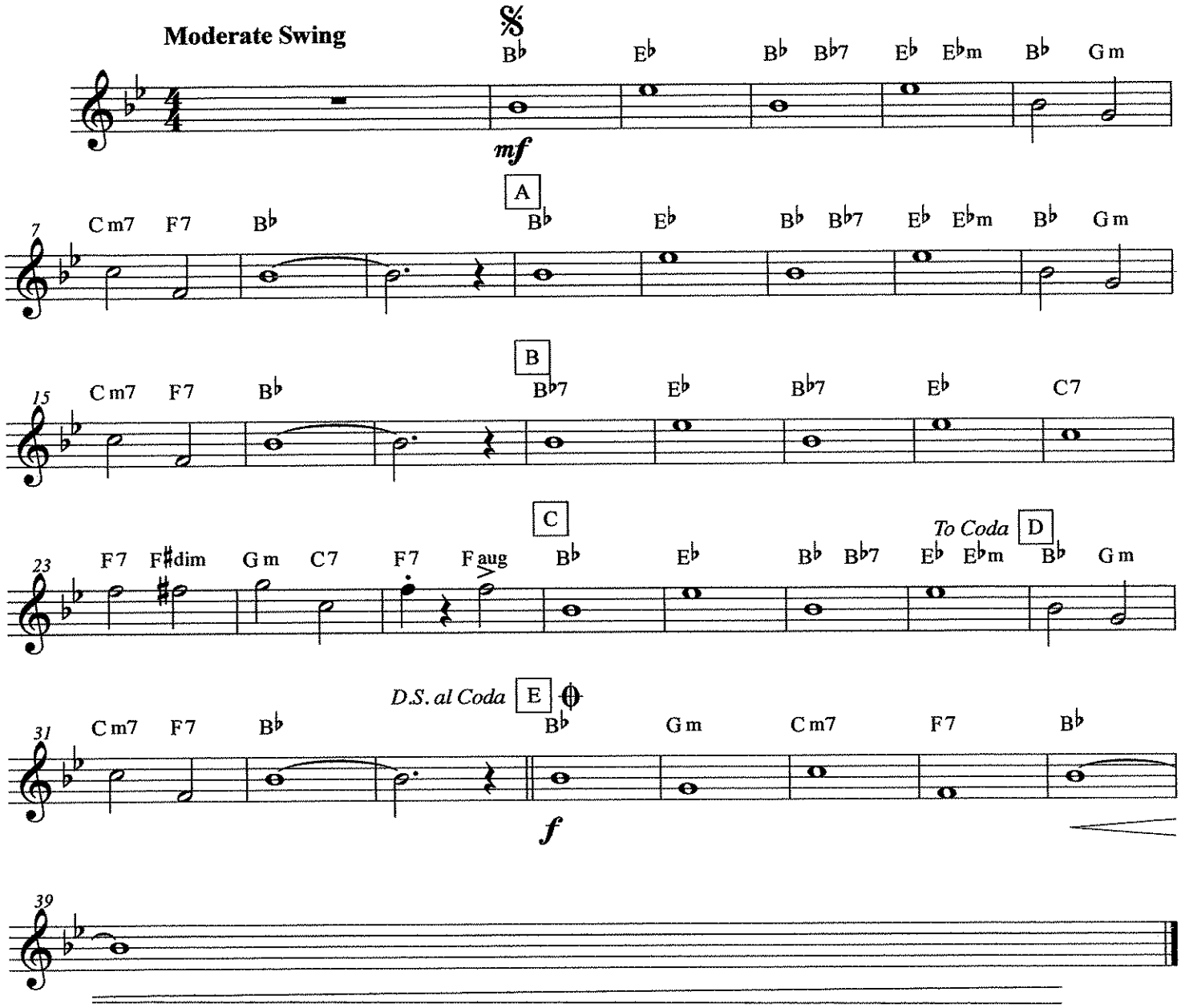

29
Gb MA7
F7
Bb MI7
Eb 13
Gb MA7
F7
Bb MI7
Eb 13
Gb MA7
F7
Bb MI7
(Bb MI7)
Eb 13
Gb MA7
TO CODA
F7
ff
43
Bb MI7
Eb 13
Bb MI7
Eb 13
2
46-47
48
Bb MI7
Eb 13
Bb MI7
Eb 13
Bb MI7
Eb 13
D.S. AL CODA
CODA
F7
Bb MI7
Eb 13
Bb MI7
Eb 13
Bb MI7
Eb 13
Bb MI7
Eb 13


65
(OPEN FOR SOLOS - AS WRITTEN OR AD LIB.)
Bb MI7
Eb13
(AD LIB "FUNKY")
mf
66
67
68
69
70
71
72
73
74
75
76
REPEAT FOR MORE SOLOS
TO CONTINUE
77
78
79
80
81
83
GbMA7
F7
82
f
84
85
86
87
88
89
90
(GbMA7)
91
92
93
94
95
ff
96
97
98
99

Santa Claus Is Comin' To Town

C Bass Line

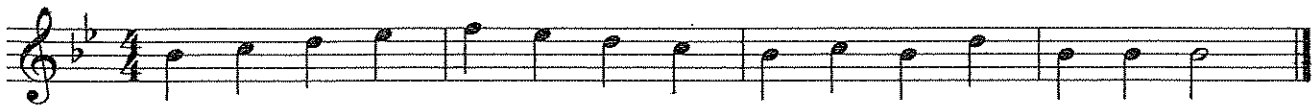
Coots & Gillespie
arr. Bernice



C

Sight Reading Exercises

1



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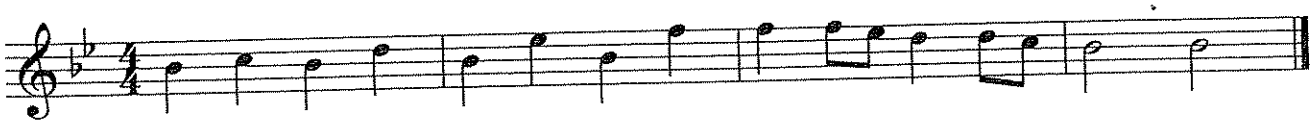

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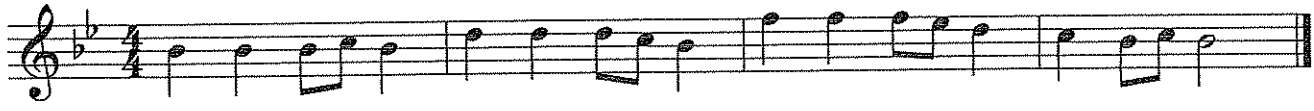

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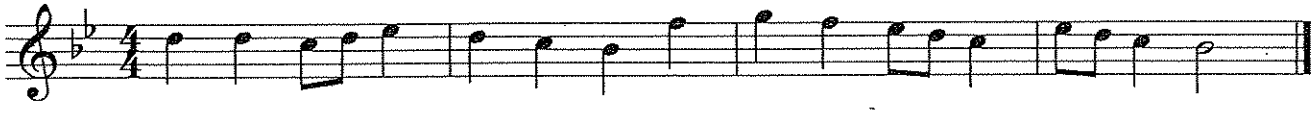
7

8



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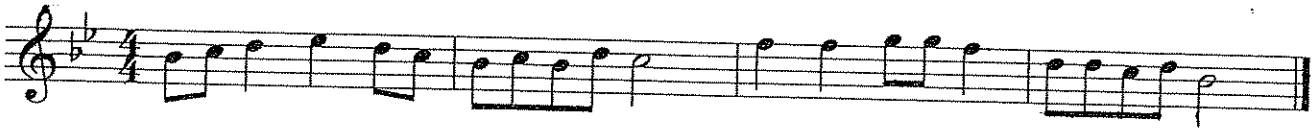
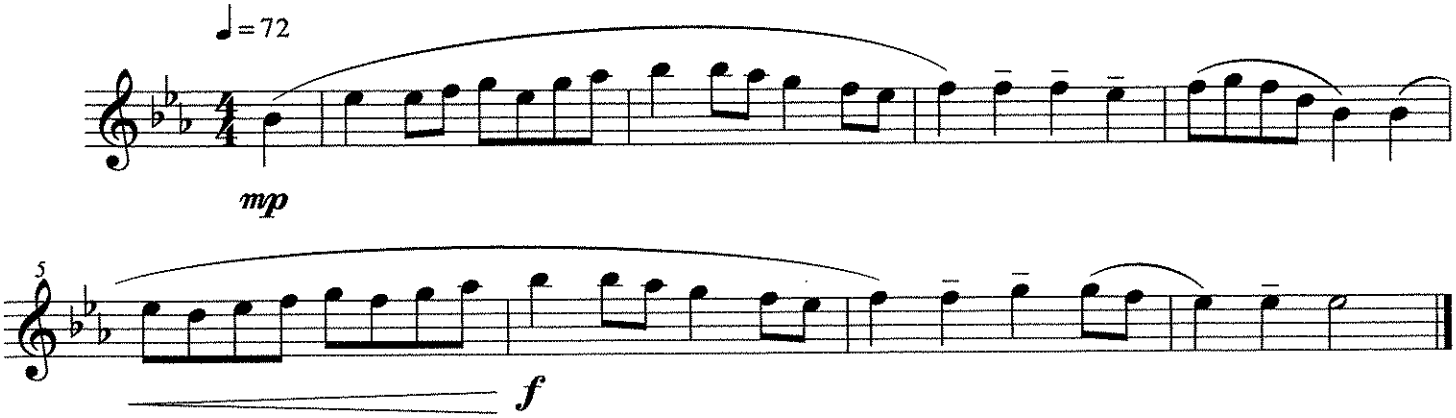


Guitar

Simple Gifts

from Appalachian Spring

Traditional
Aaron Copland (1900-1990)

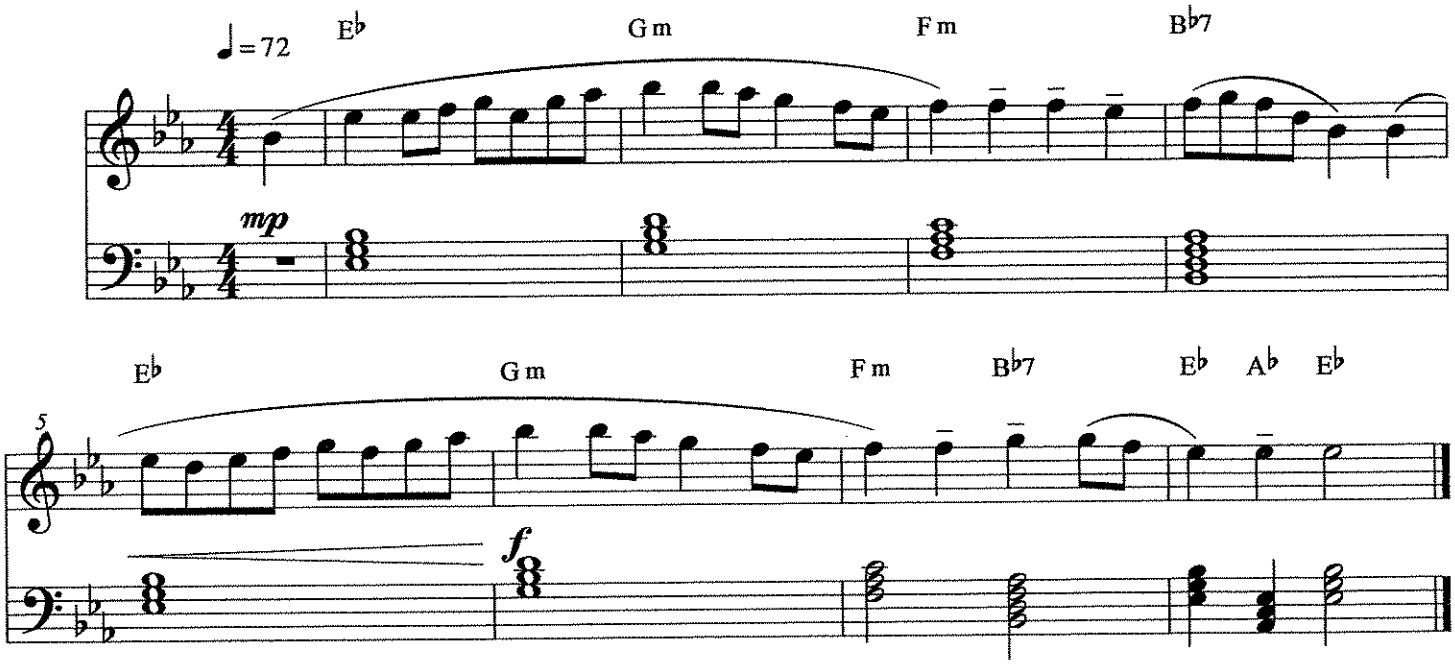


Piano

Simple Gifts

from Appalachian Spring

Traditional
Aaron Copland (1900-1990)



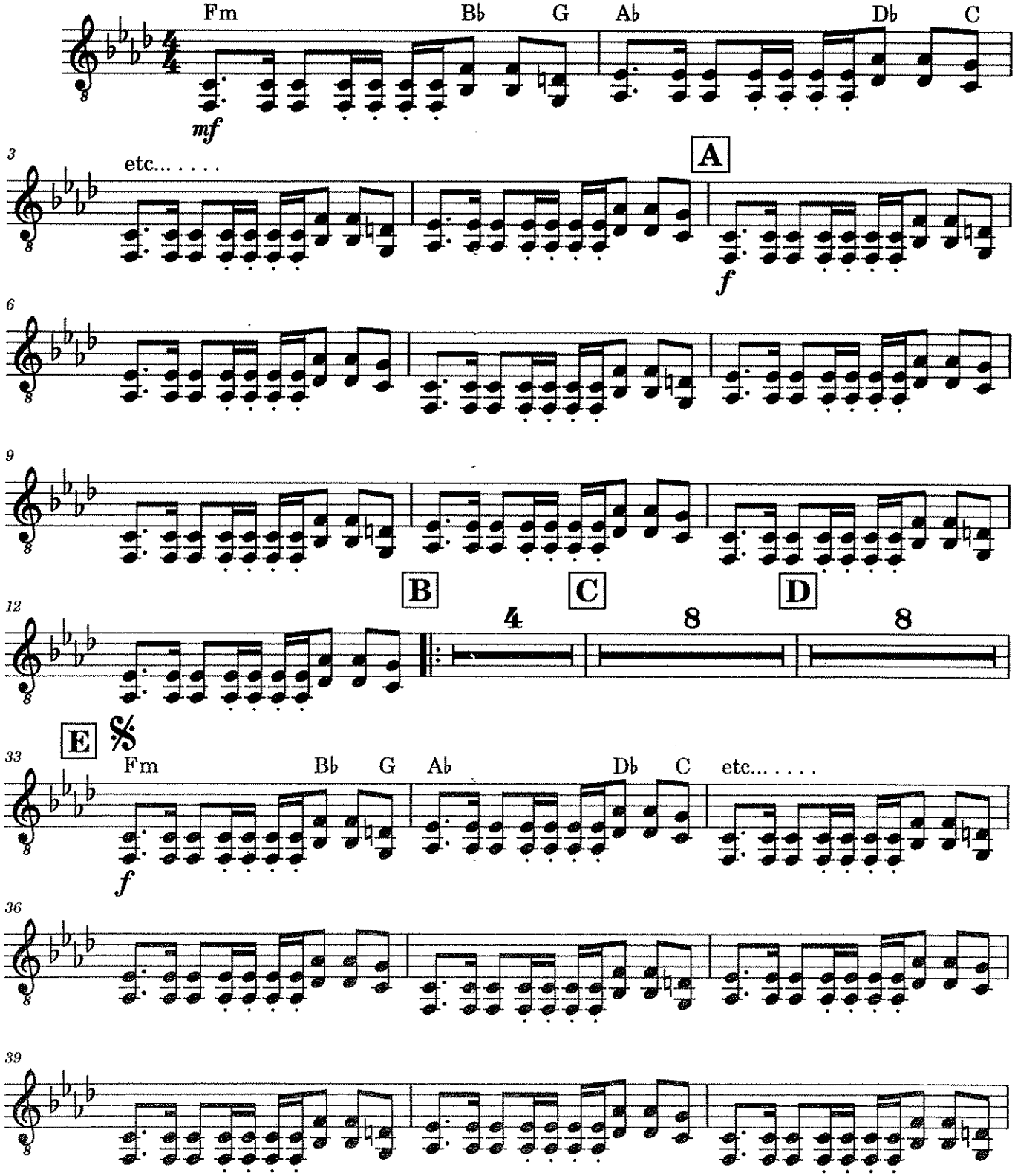
Electric Guitar

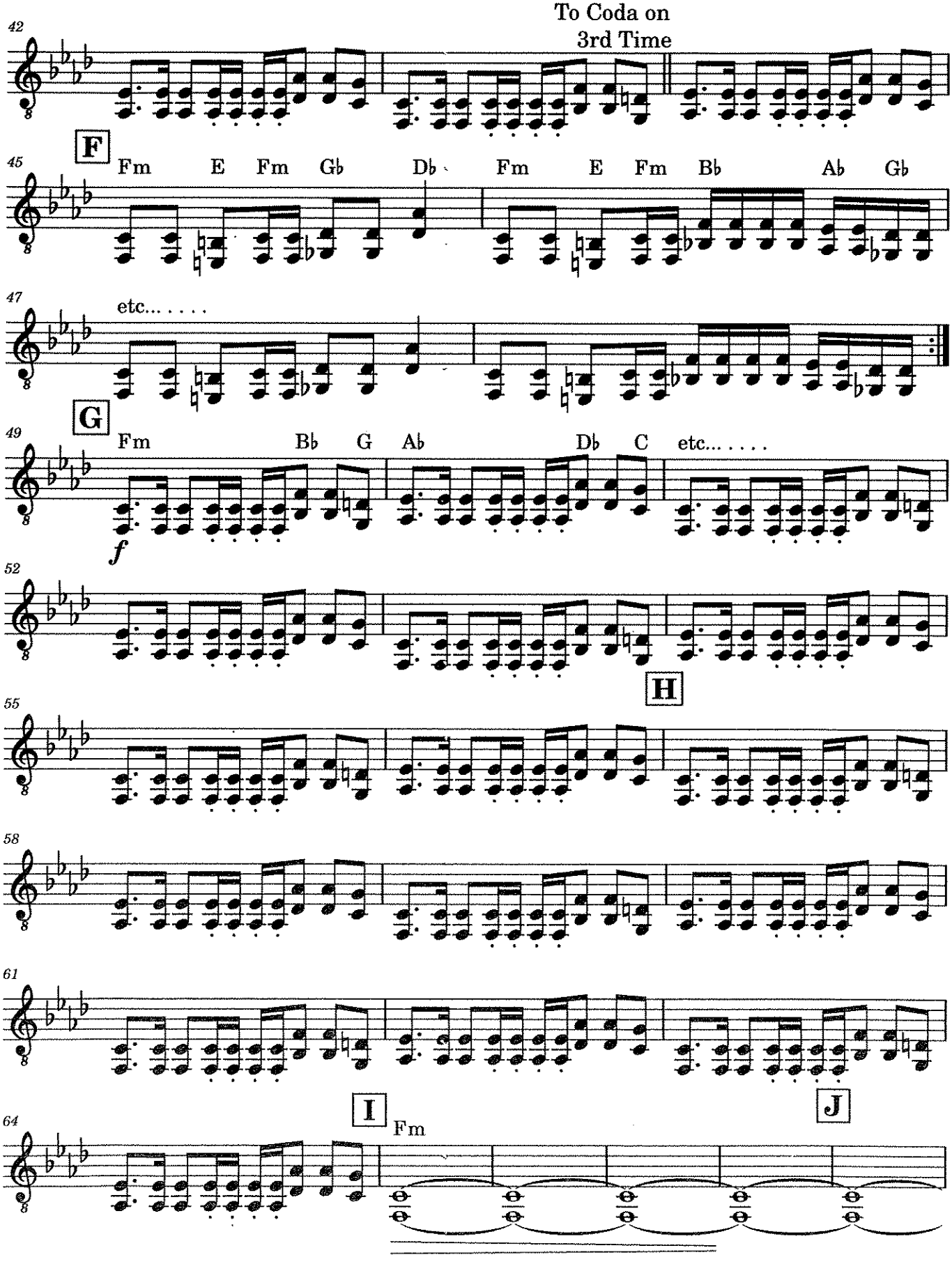
As Recorded by Nirvana

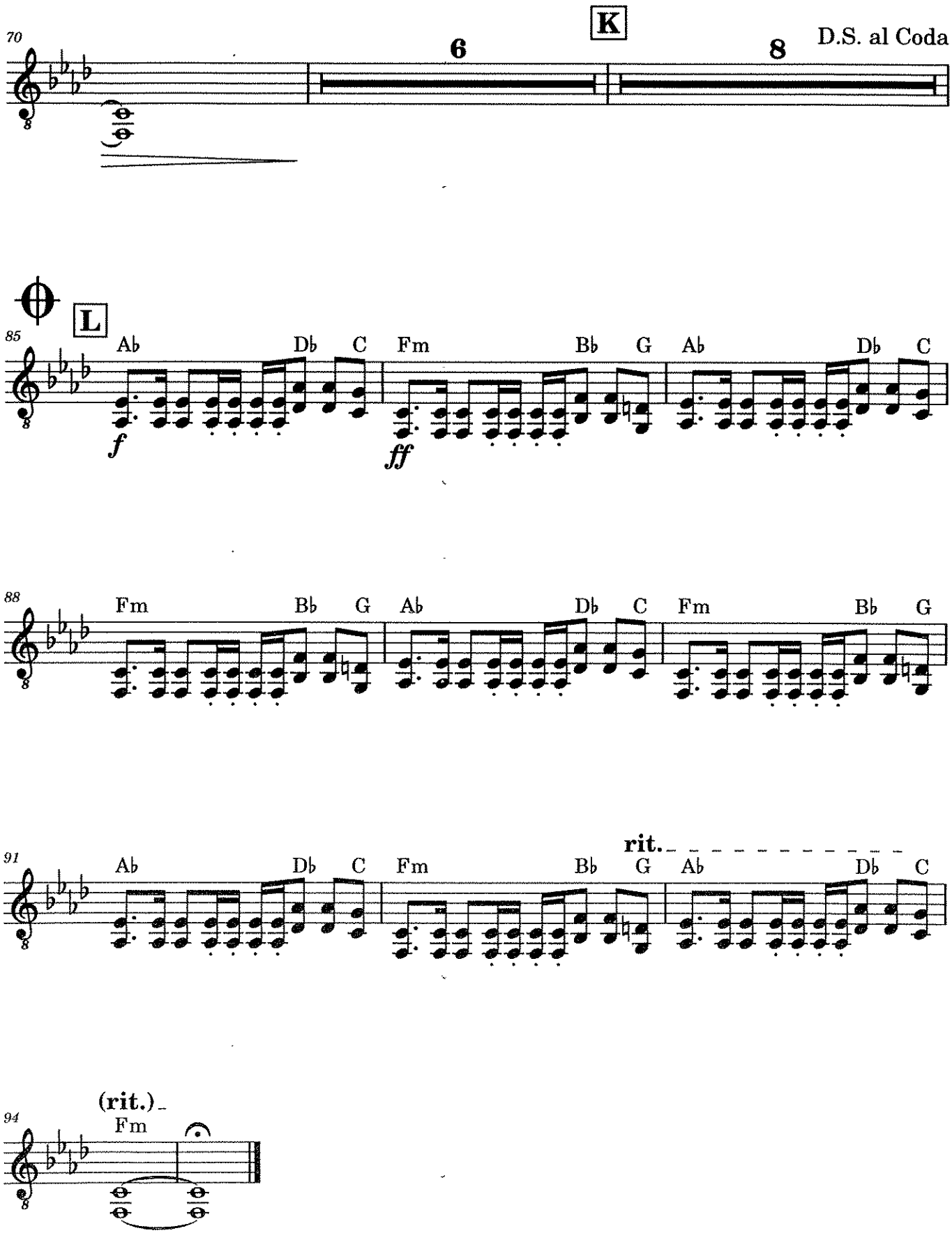
Arr. Walsh

Smells Like Teen Spirit

Power Chords




To Coda on
3rd Time
42
F
45
Fm E Fm Gb Db Fm E Fm Bb Ab Gb
47
etc.....
G
49
Fm Bb G Ab Db C etc.....
f
52
H
55
58
61
I
Fm
J
64

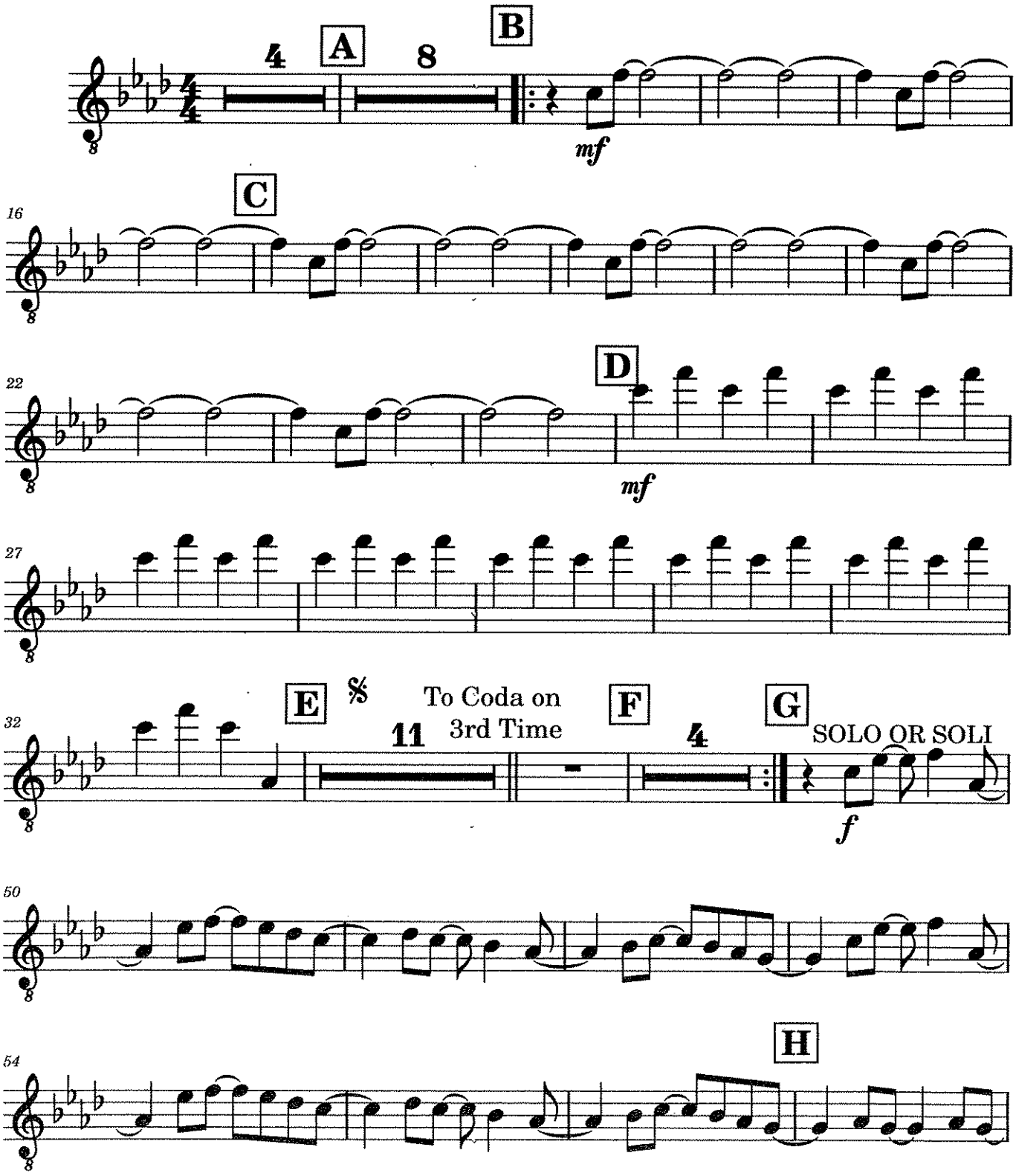

70
K
6
8
D.S. al Coda
L
85
Ab
Db
C
Fm
Bb
G
Ab
Db
C
f
ff
88
Fm
Bb
G
Ab
Db
C
Fm
Bb
G
91
Ab
Db
C
Fm
Bb
rit.
G
Ab
Db
C
94
(rit.)
Fm

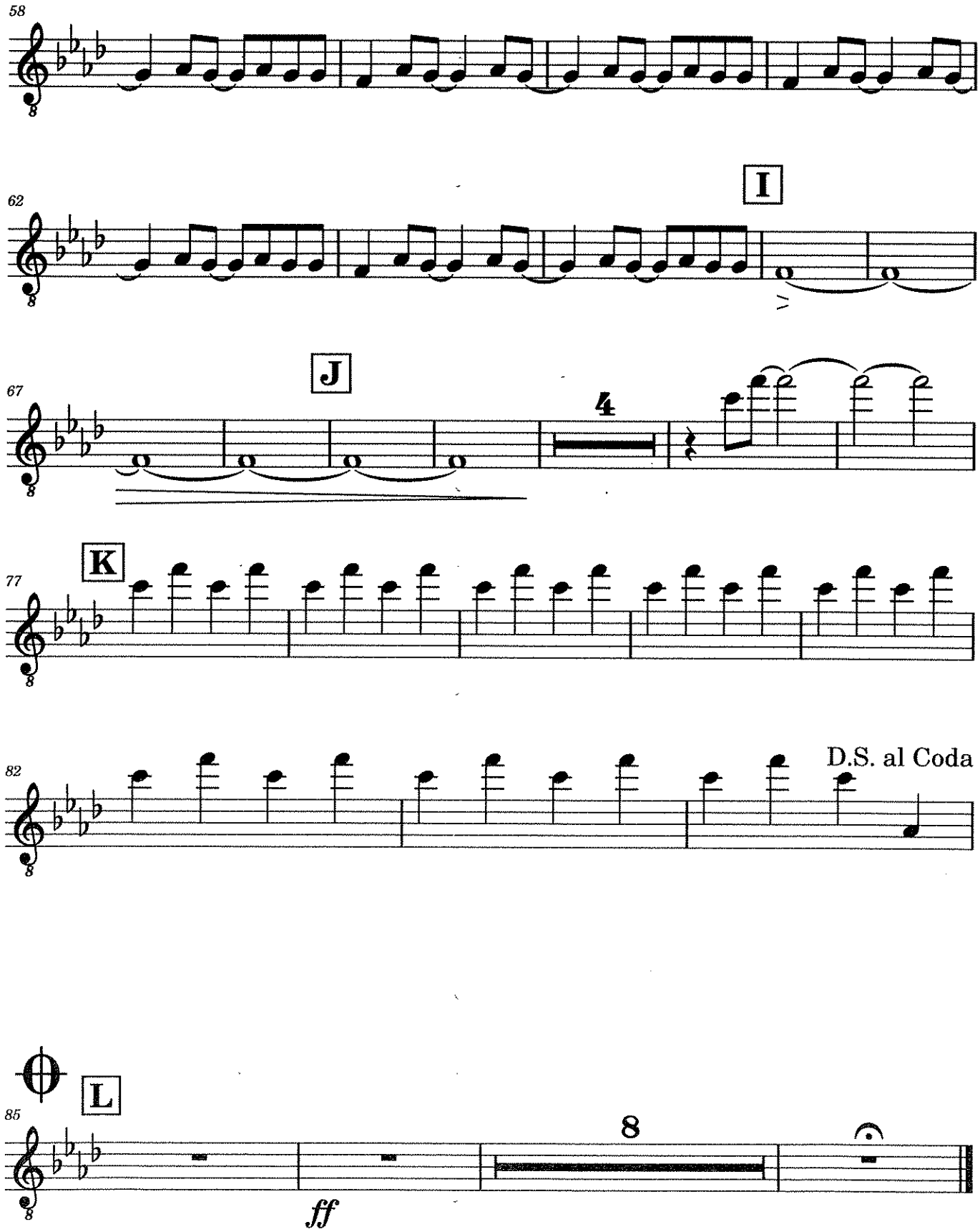
Lead Guitar

As Recorded by Nirvana

Arr. Walsh

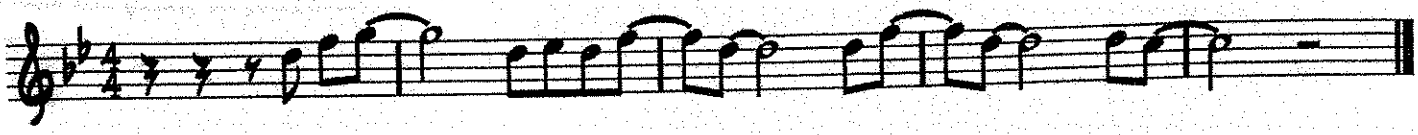
Smells Like Teen Spirit



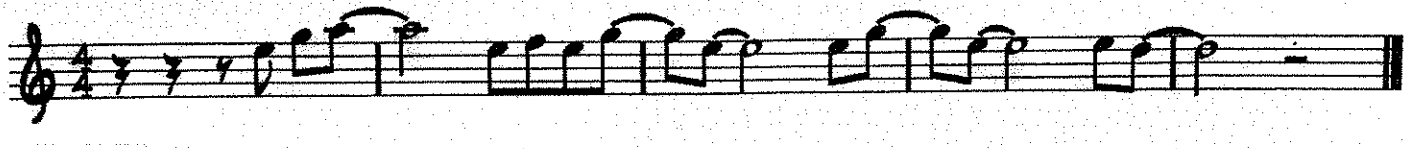

58
62
I
67
J
4
77
K
82
D.S. al Coda
L
85
8
ff

Sponsor Song 2017 - Melody

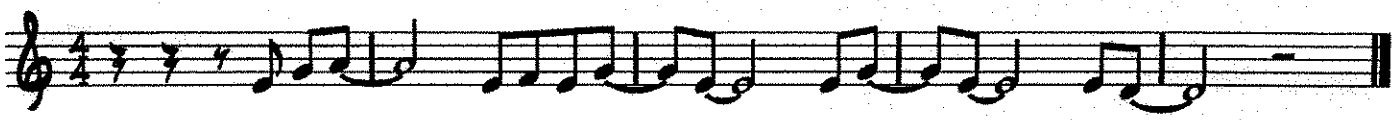
C Instruments (Treble)



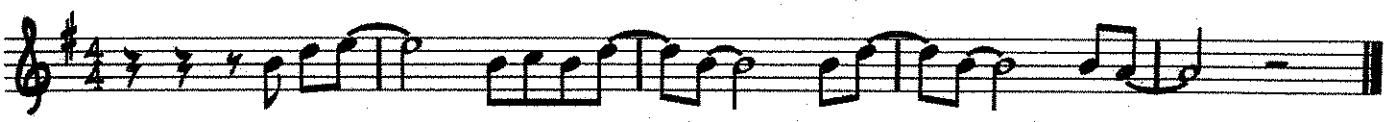
B-Flat Instruments (High)



B-Flat Instruments (Low)

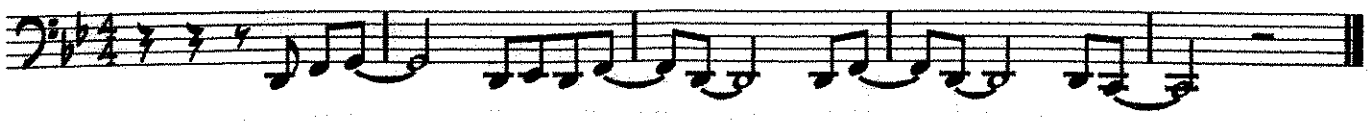


E-Flat Instruments



C Instruments (Bass)

Tuba



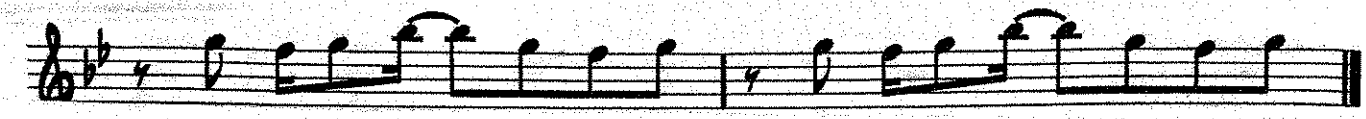
Lyrics

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

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

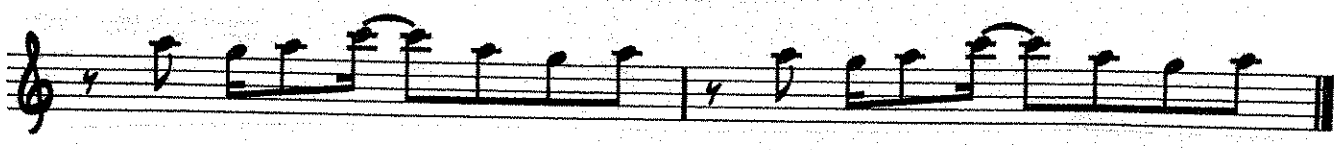
Sponsor Song 2017 - Horn Lick

C Instruments (Treble)



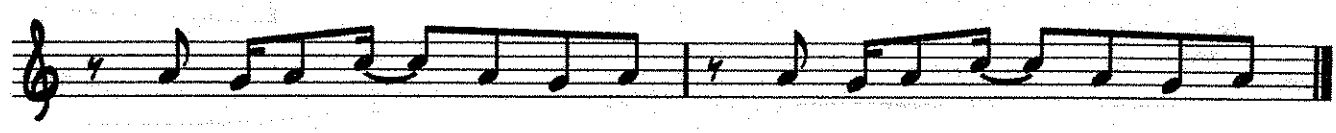
G F G Bb G F G G F G Bb G F G

B-Flat Instruments (High)



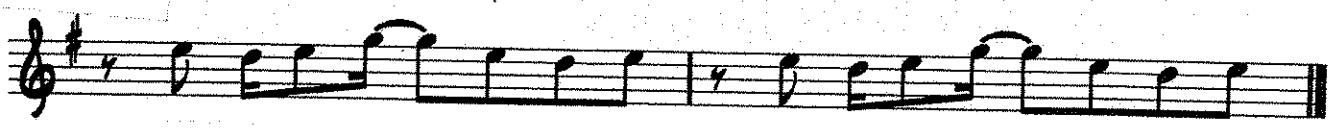
A G A C A G A A G A C A G A

B-Flat Instruments (Low)



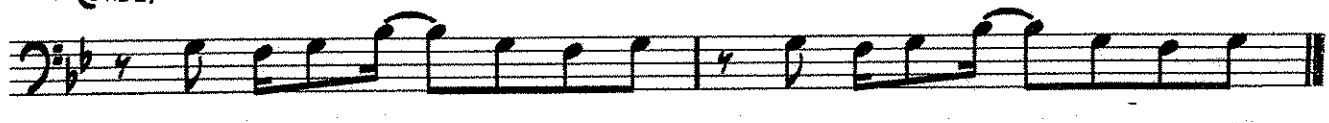
A G A C A G A A G A C A G A

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

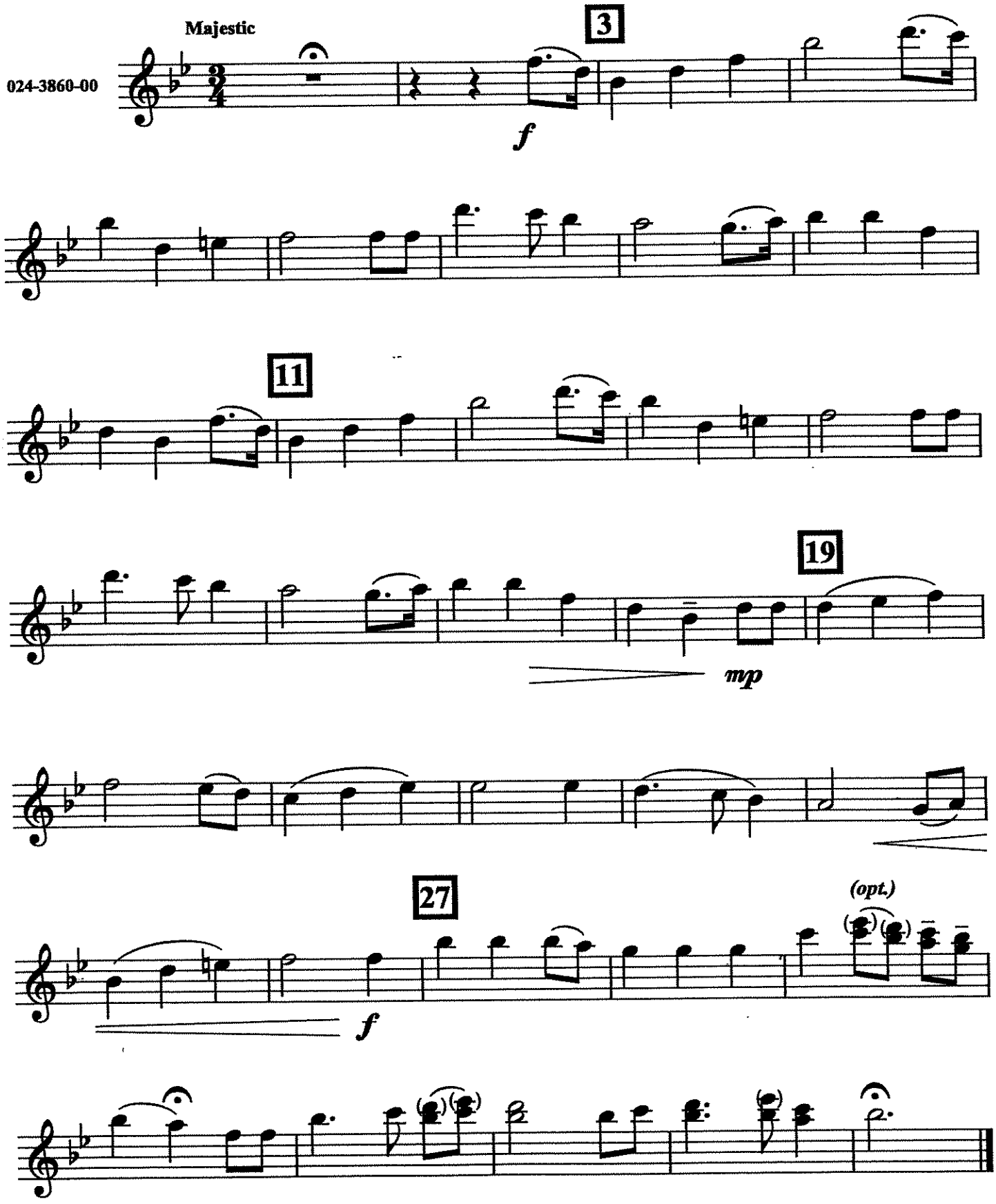
Gm, Bb, Dm, F

THE STAR SPANGLED BANNER

Flute

arr. by **Robert W. Smith**
(ASCAP)

024-3860-00



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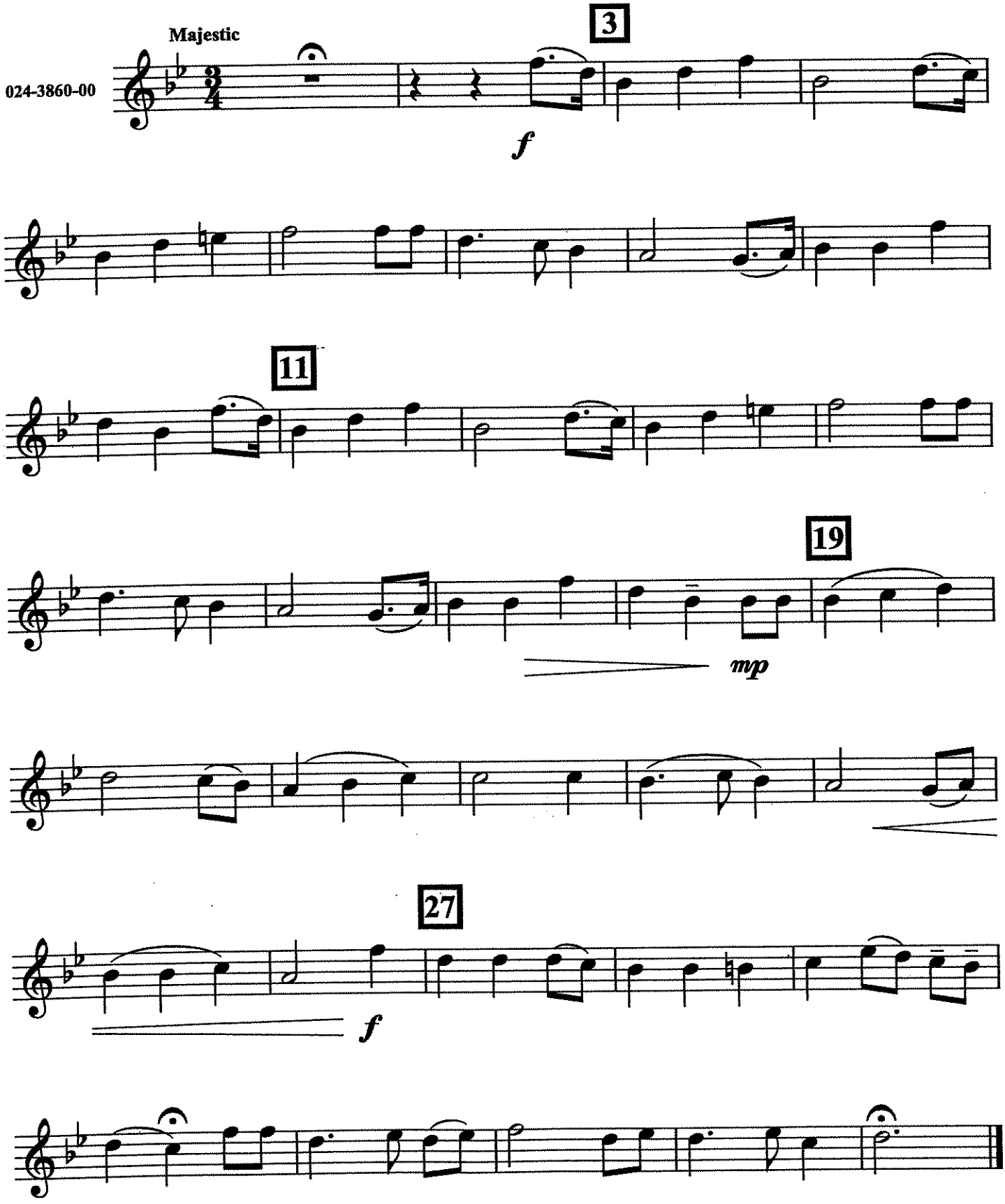
THE STAR SPANGLED BANNER

Oboe

arr. by **Robert W. Smith**
(ASCAP)



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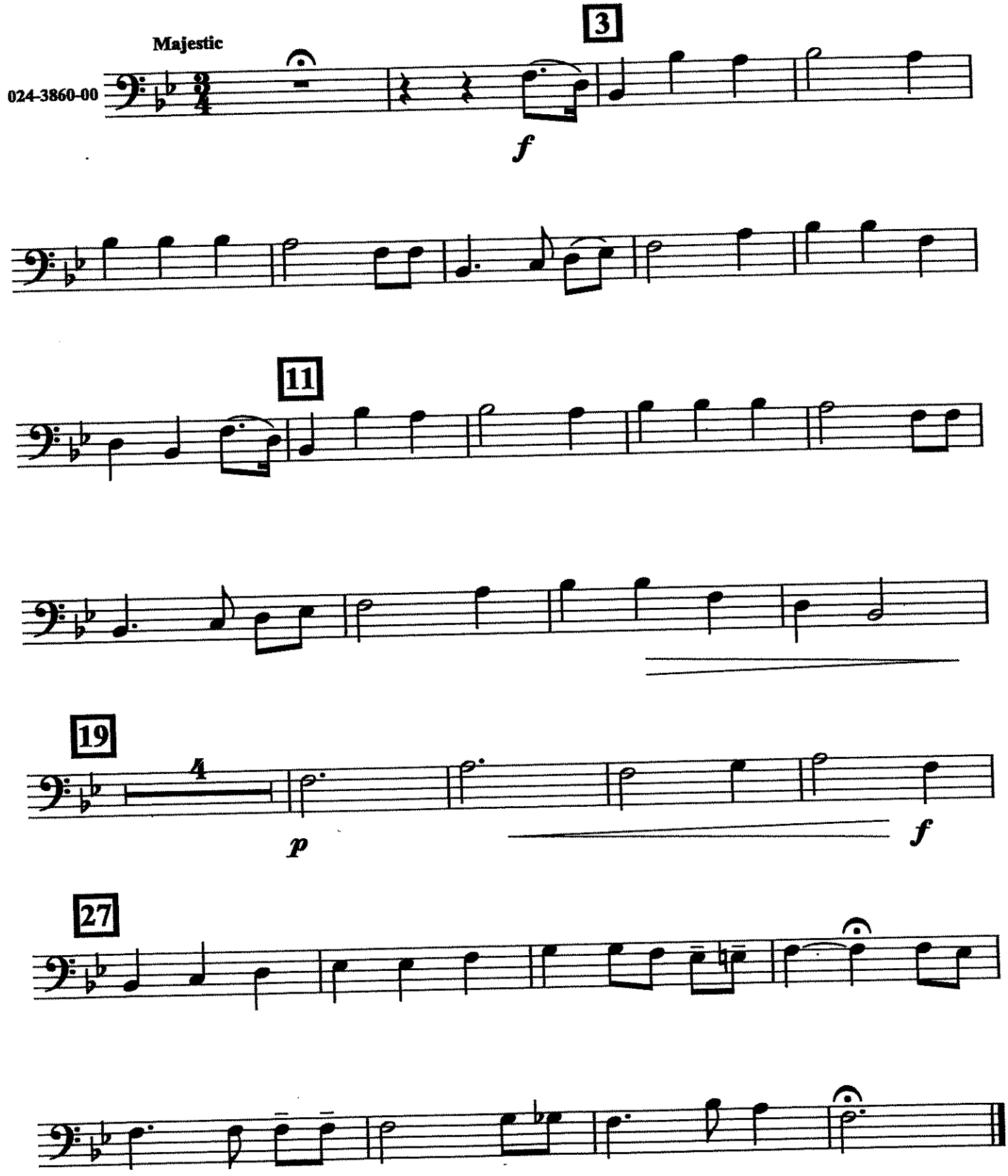
THE STAR SPANGLED BANNER

Trombone

arr. by **Robert W. Smith**
(ASCAP)



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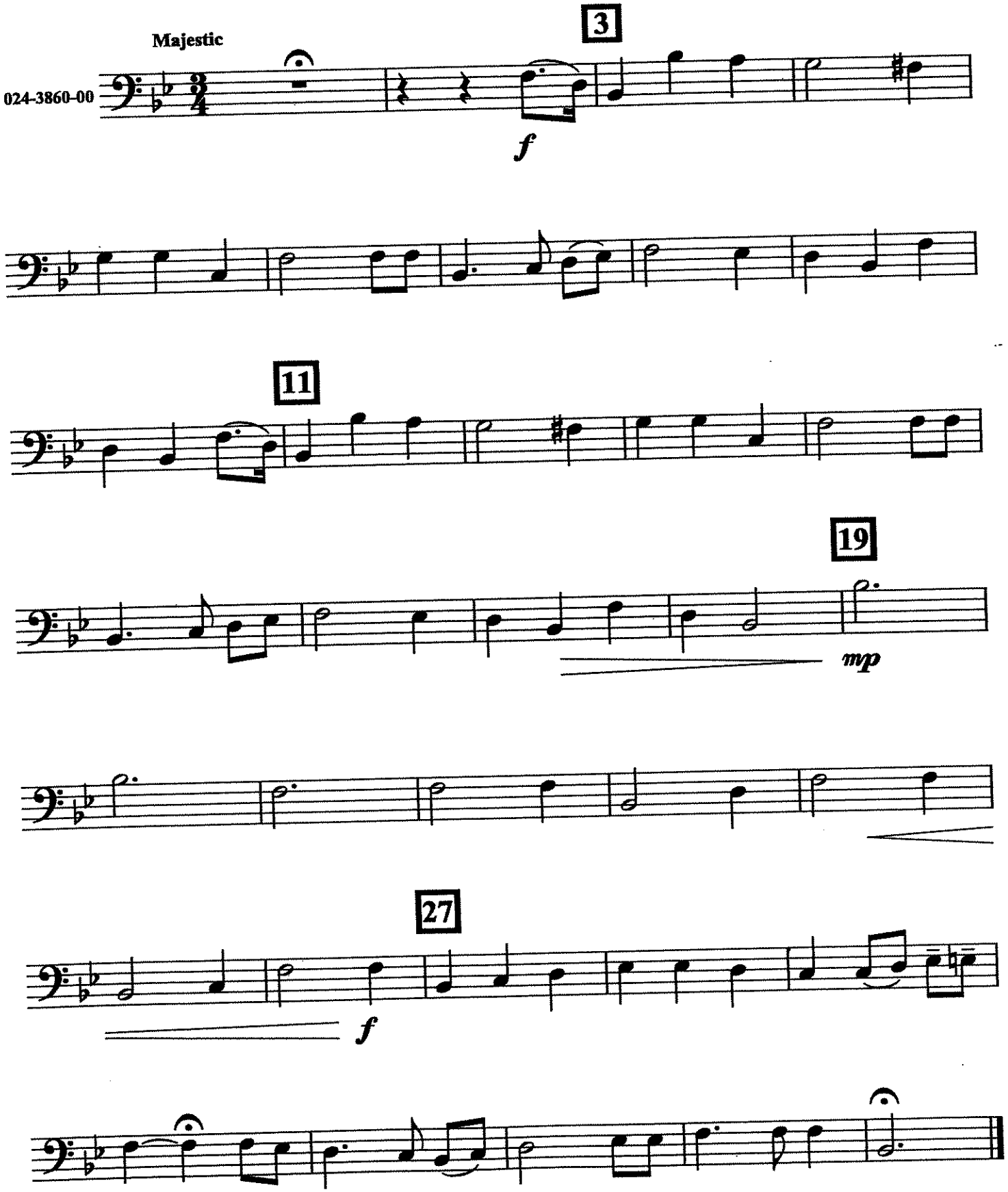
THE STAR SPANGLED BANNER

Baritone B.C.

arr. by **Robert W. Smith**
(ASCAP)



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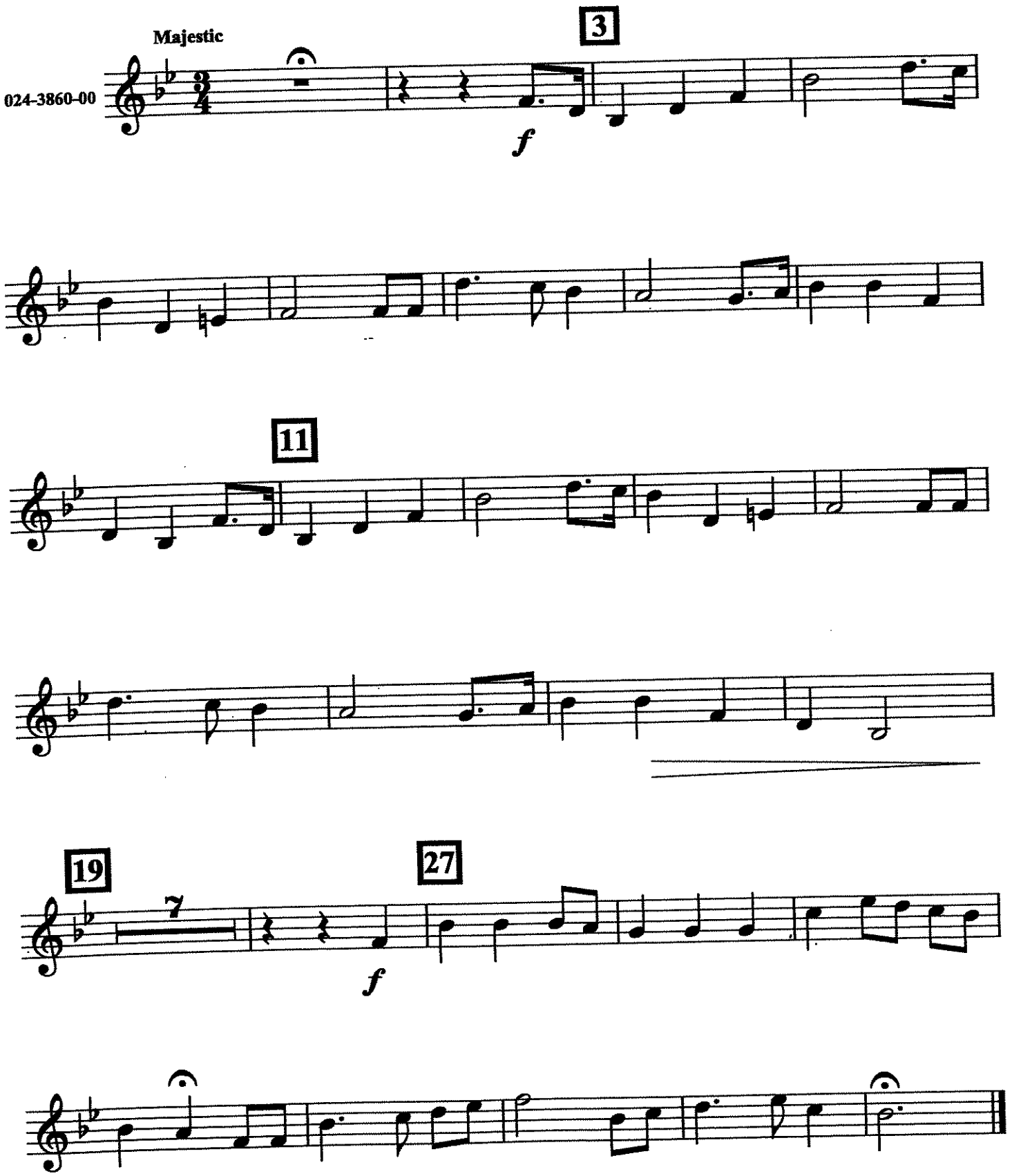
THE STAR SPANGLED BANNER

arr. by Robert W. Smith
(ASCAP)

Bells



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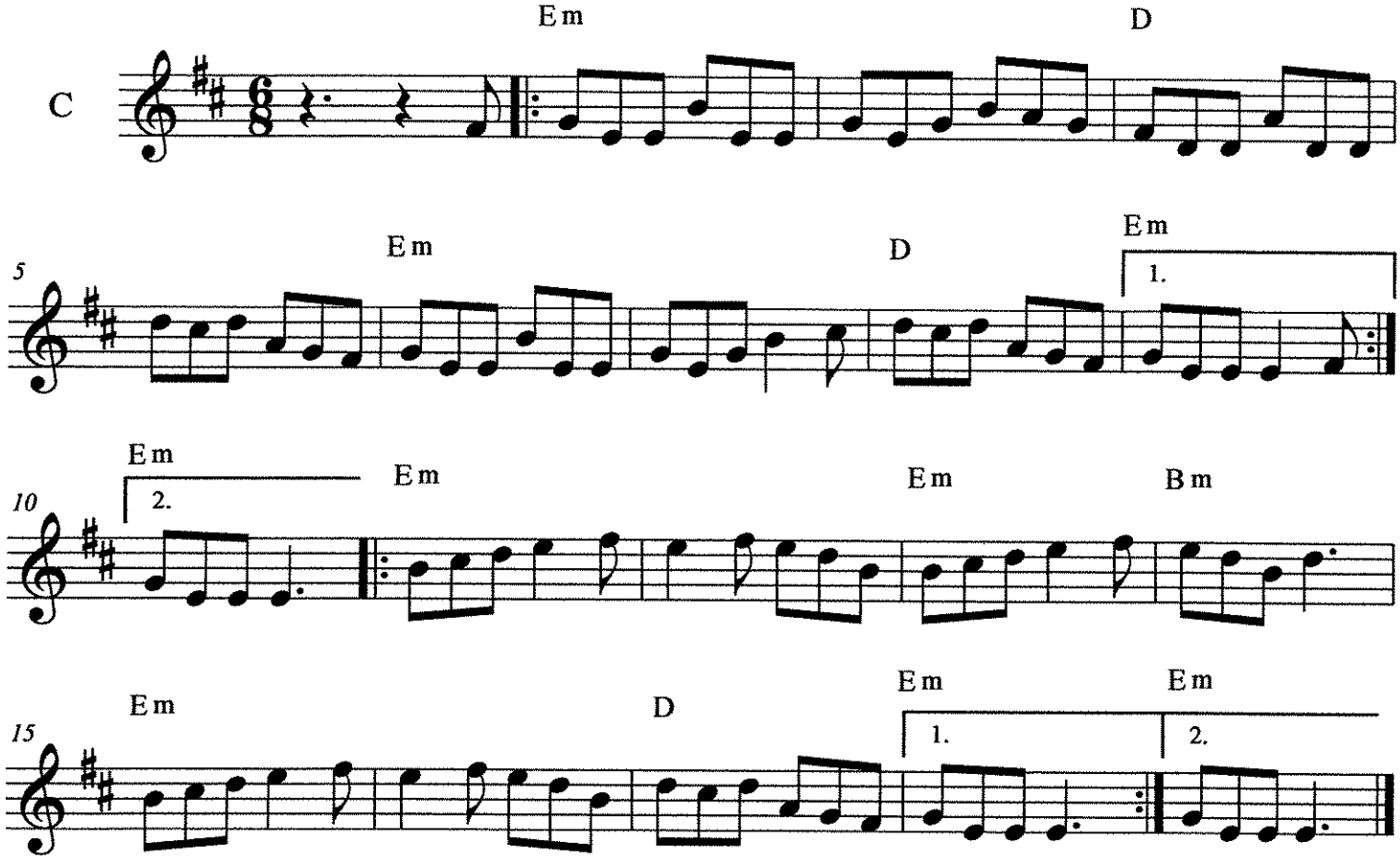
C PART (D MAJOR)

The Swallowtail Jig

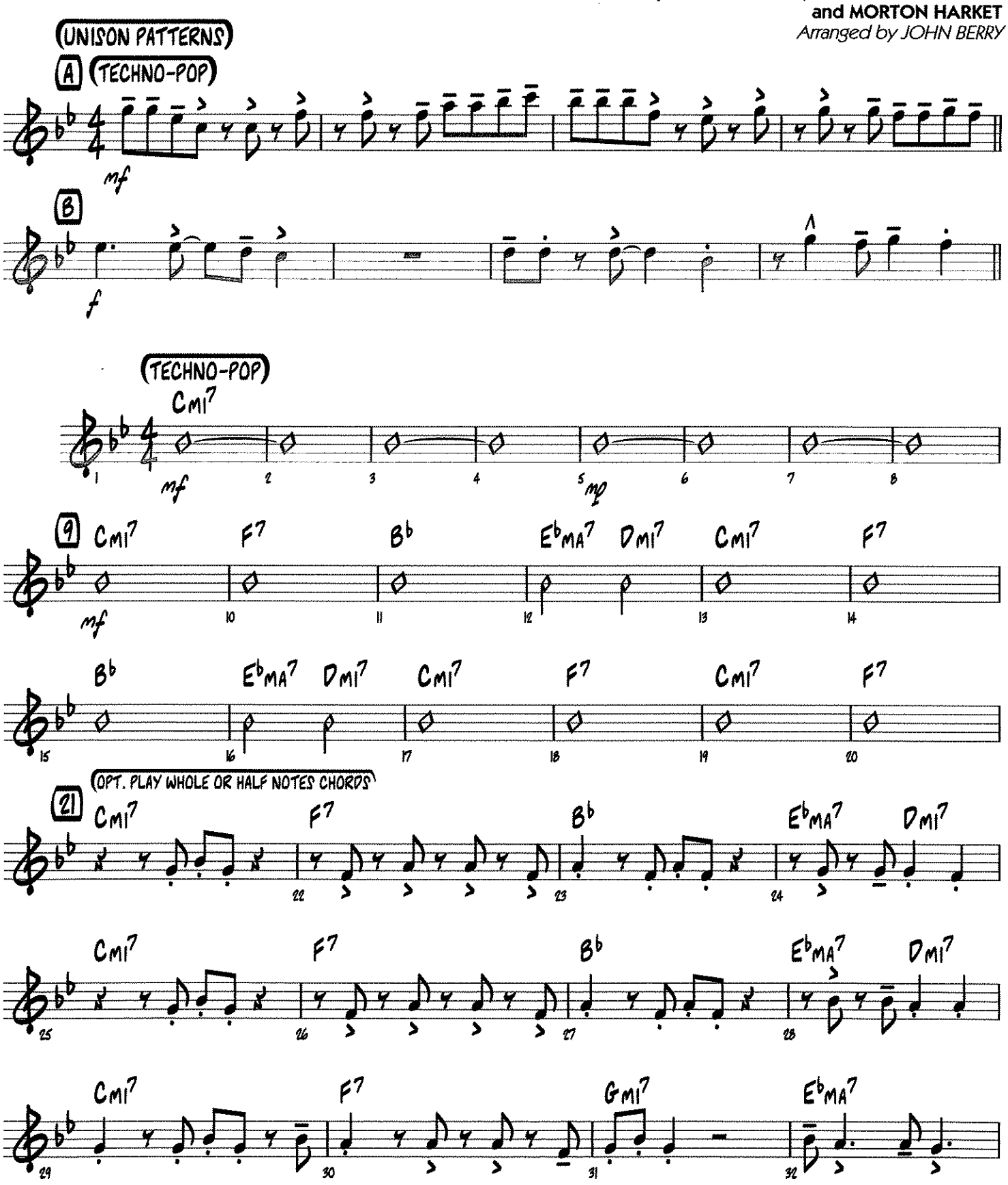
Traditional Irish
arr. Bernice



TAKE ON ME

GUITAR

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



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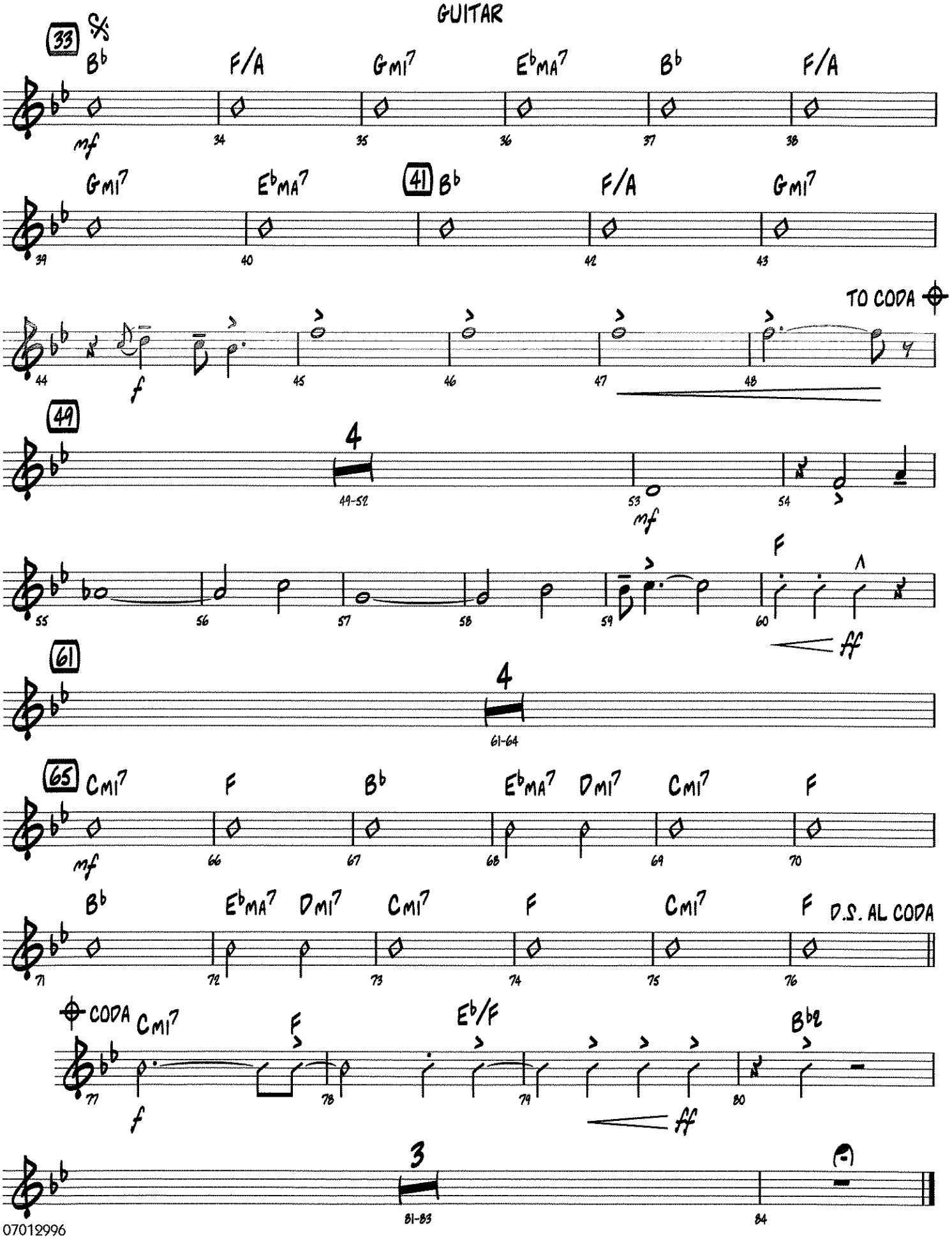
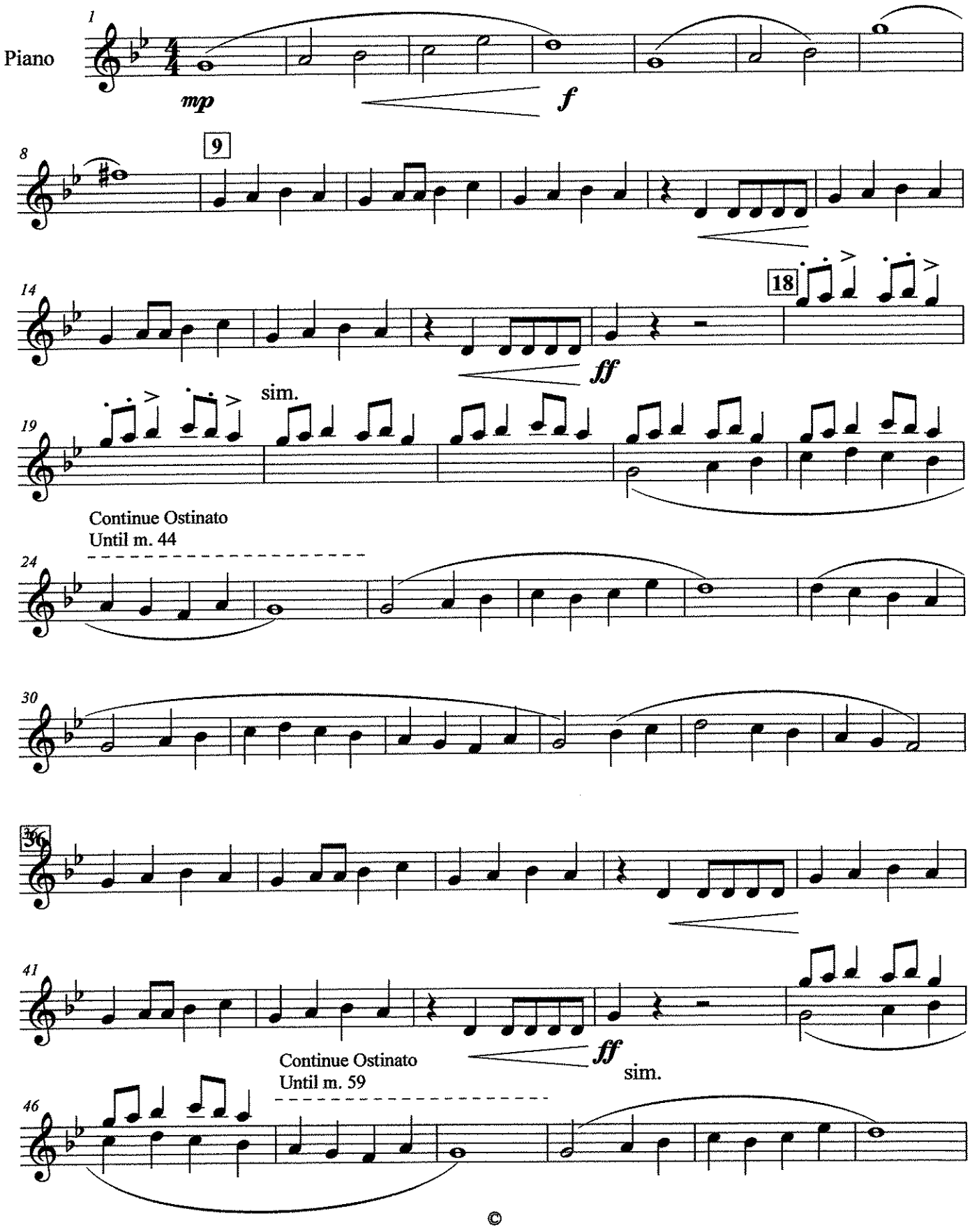
GUITAR


33
%
B♭
F/A
Gmi7
E♭MA7
B♭
F/A
mf
34
35
36
37
38
Gmi7
E♭MA7
41
B♭
F/A
Gmi7
39
40
42
43
TO CODA
44
f
45
46
47
48
49
4
49-52
53
mf
54
55
56
57
58
59
F
60
ff
61
4
61-64
65
Cmi7
F
B♭
E♭MA7
Dmi7
Cmi7
F
mf
66
67
68
69
70
B♭
E♭MA7
Dmi7
Cmi7
F
Cmi7
F
D.S. AL CODA
71
72
73
74
75
76
CODA
Cmi7
F
E♭/F
B♭2
77
f
78
79
ff
80
3
81-83
84

THE TEMPEST

Robert W. Smith



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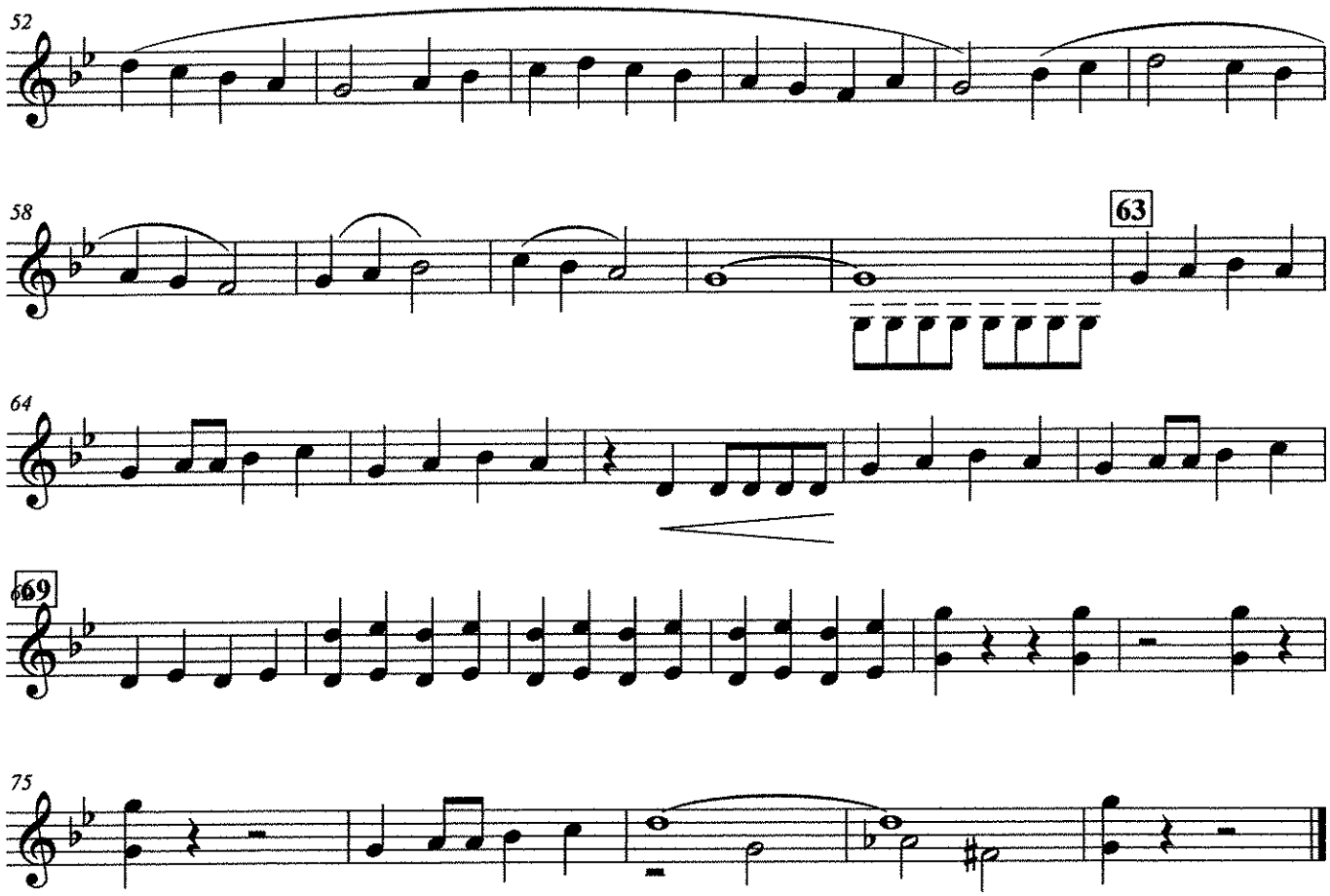
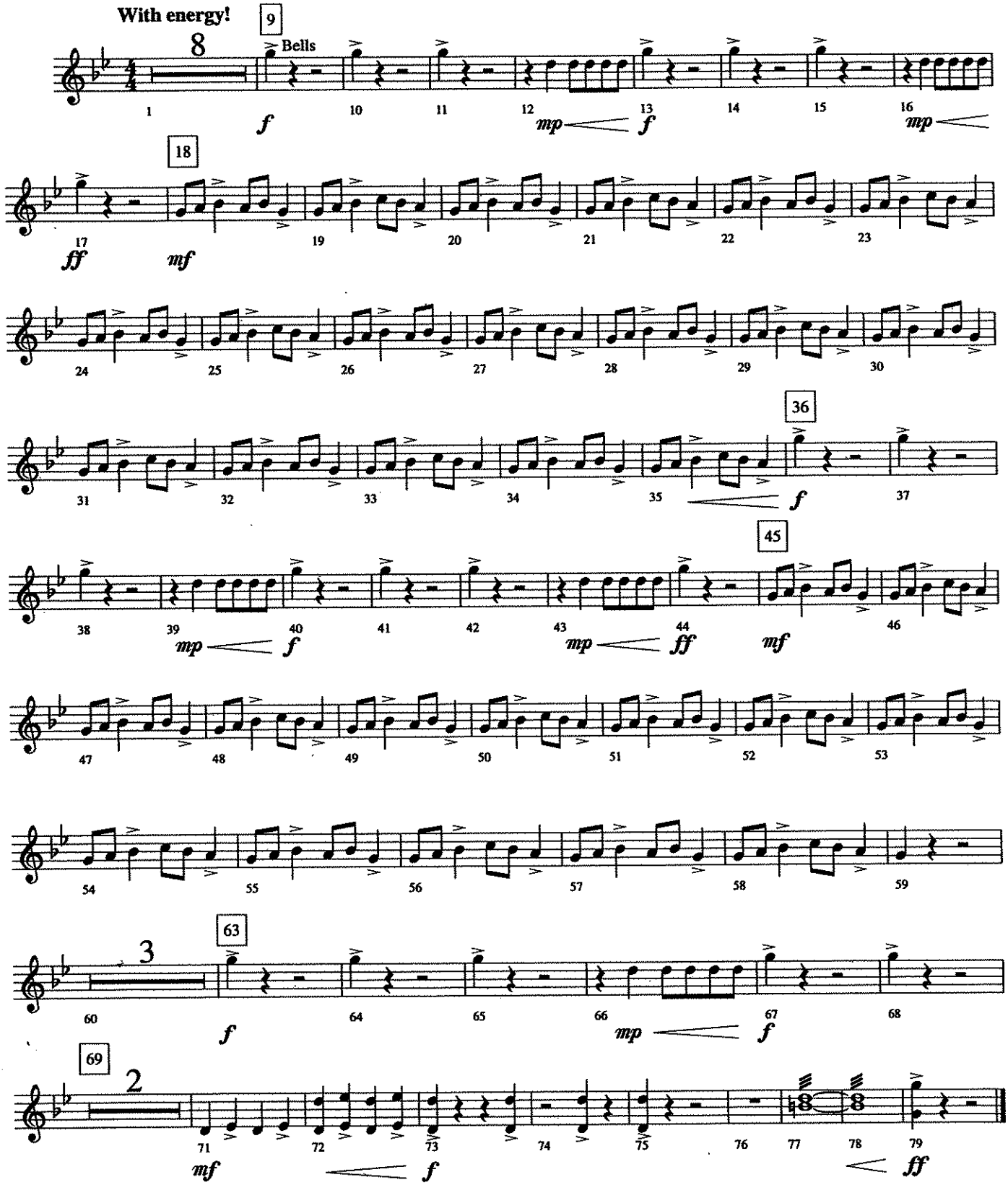

52
58
63
64
69
75

THE TEMPEST

MALLET PERCUSSION I
(Bells)

ROBERT W. SMITH



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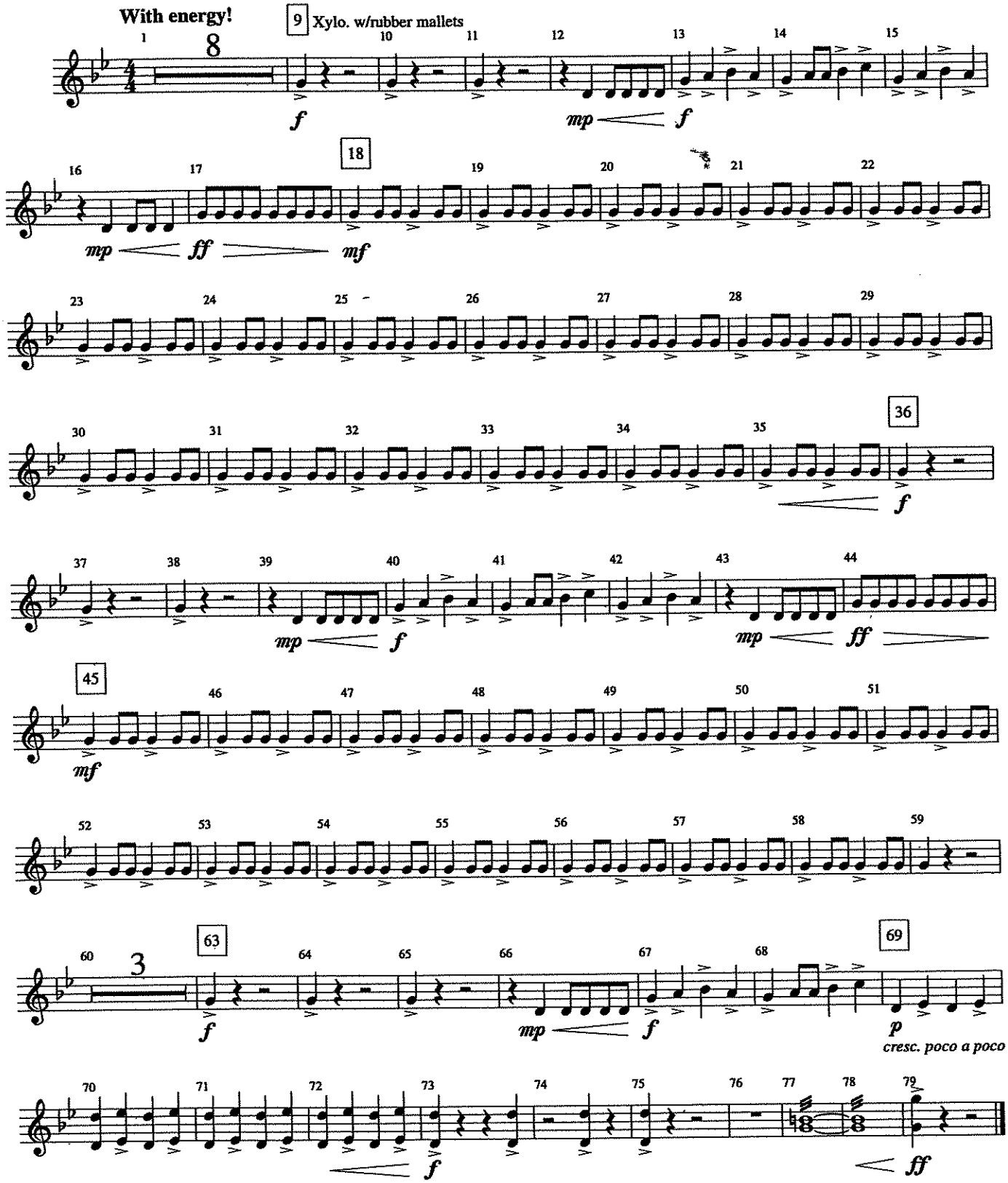
THE TEMPEST

MALLET PERCUSSION II
(Xylophone)

ROBERT W. SMITH



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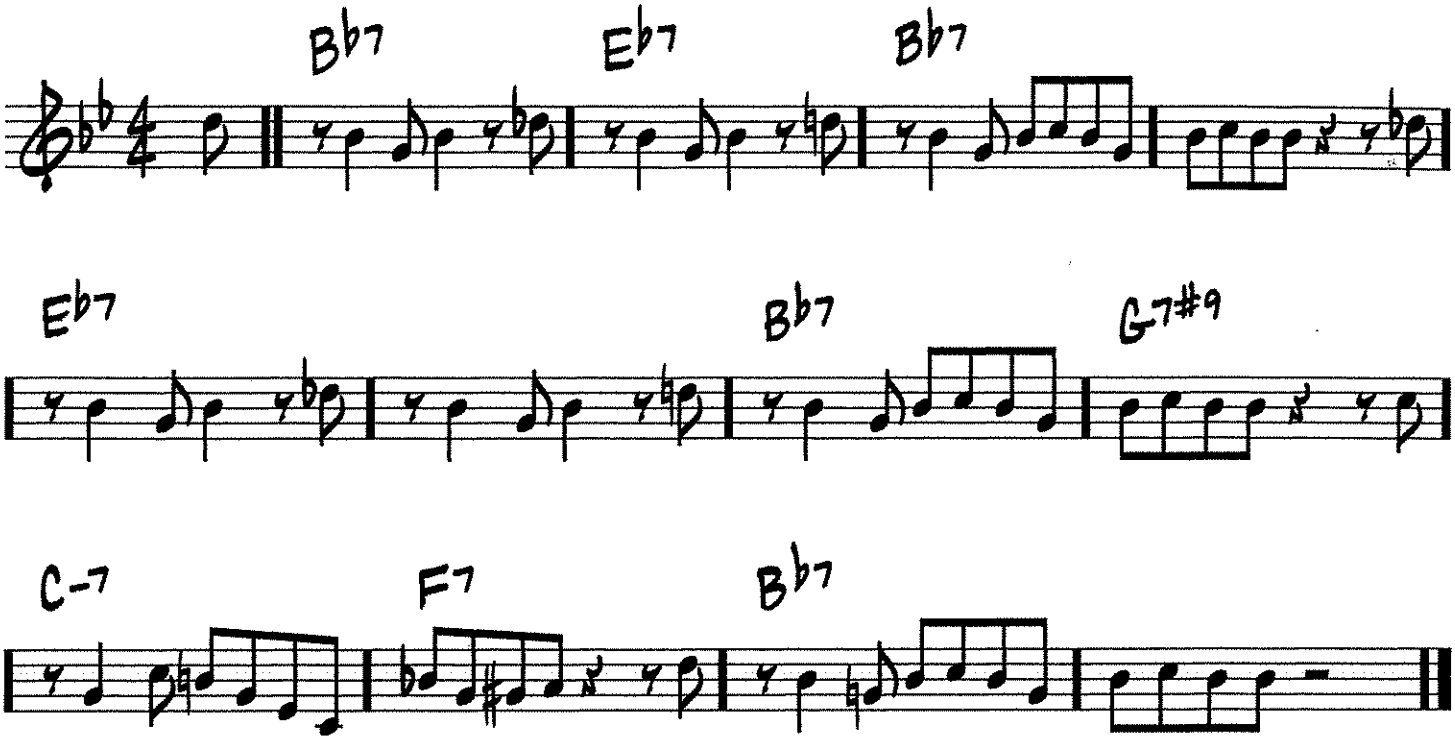
390

(MED. UP)

TENOR MADNESS

-SONNY ROLLINS



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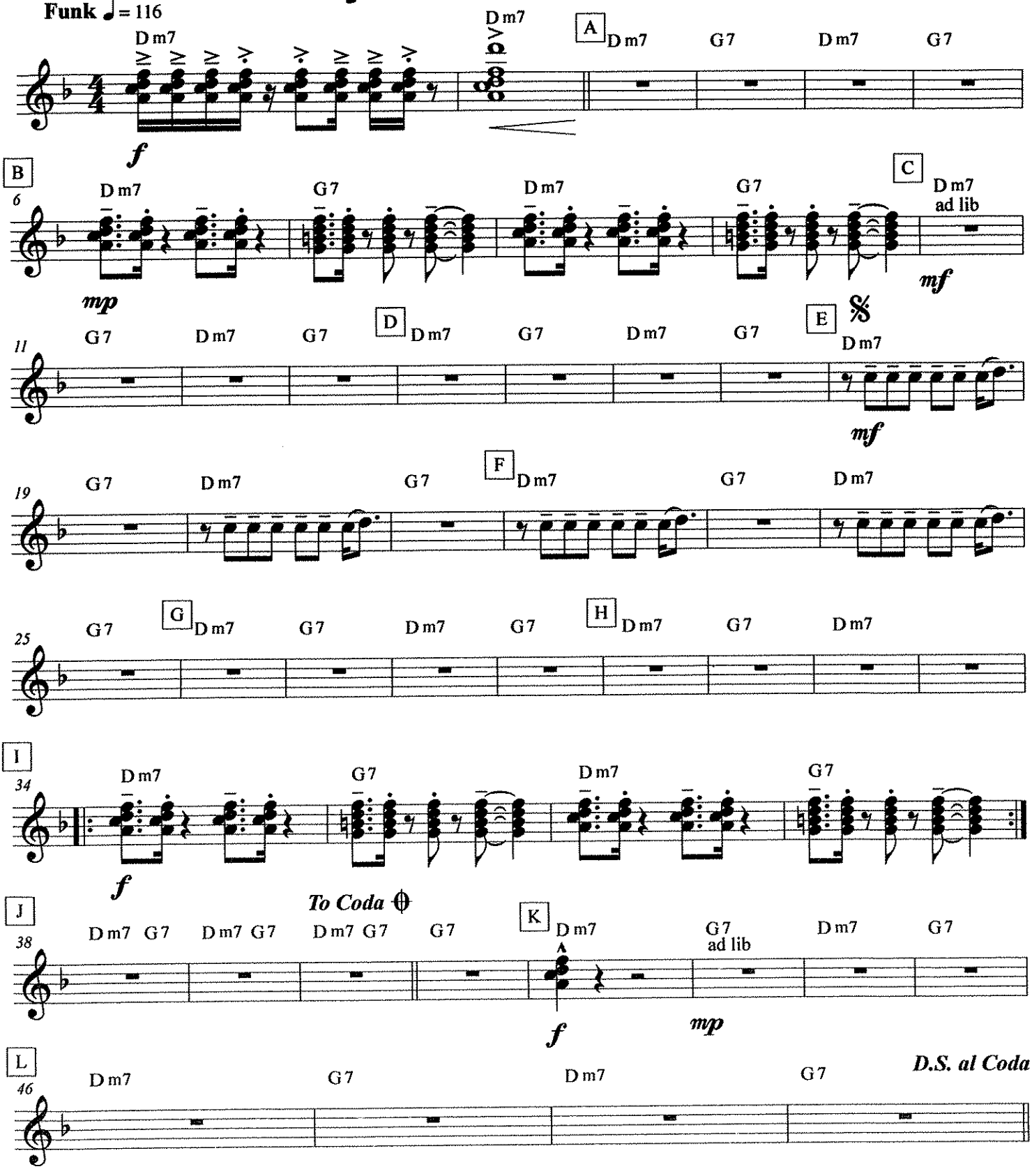
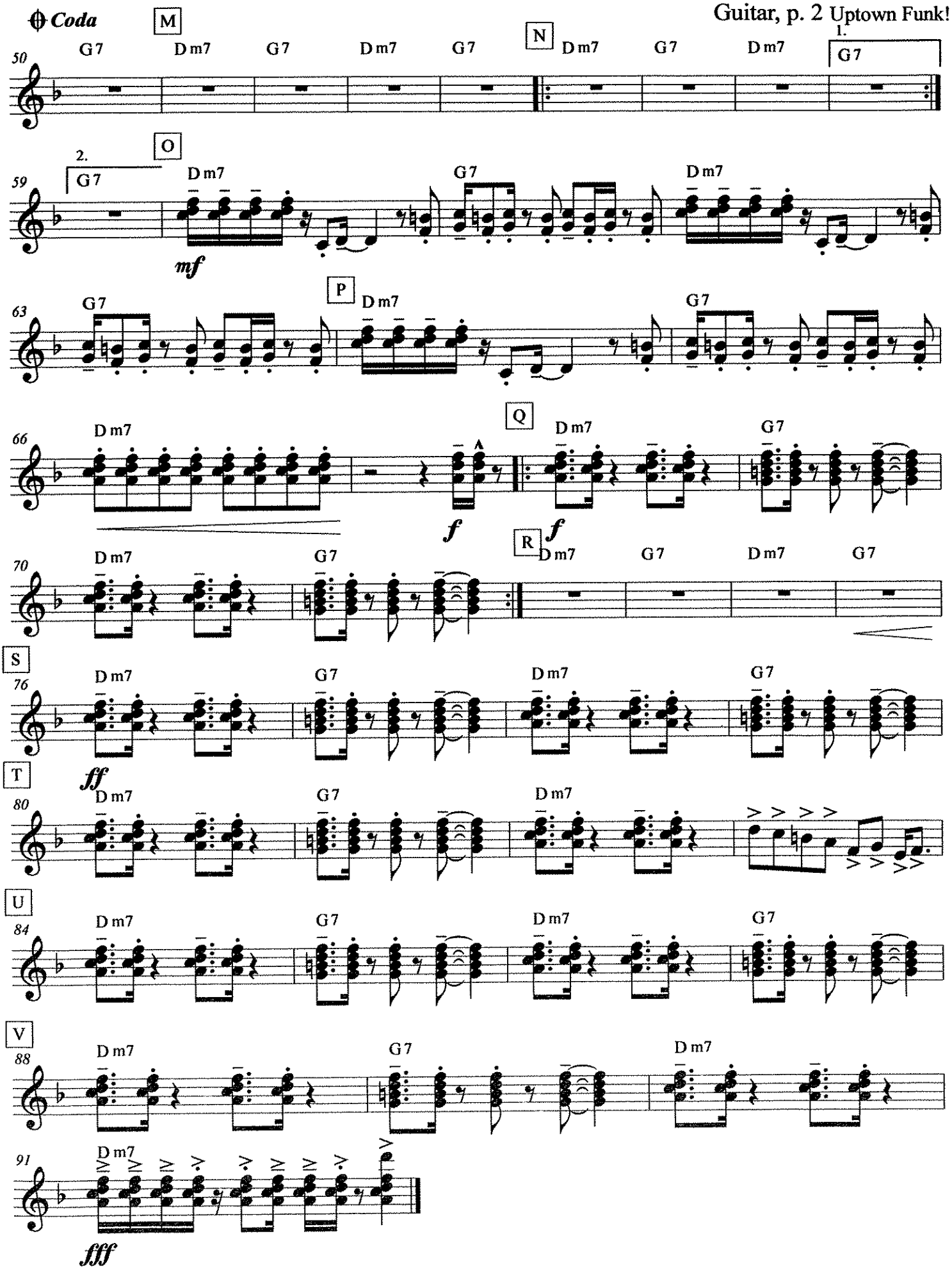
Guitar

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice

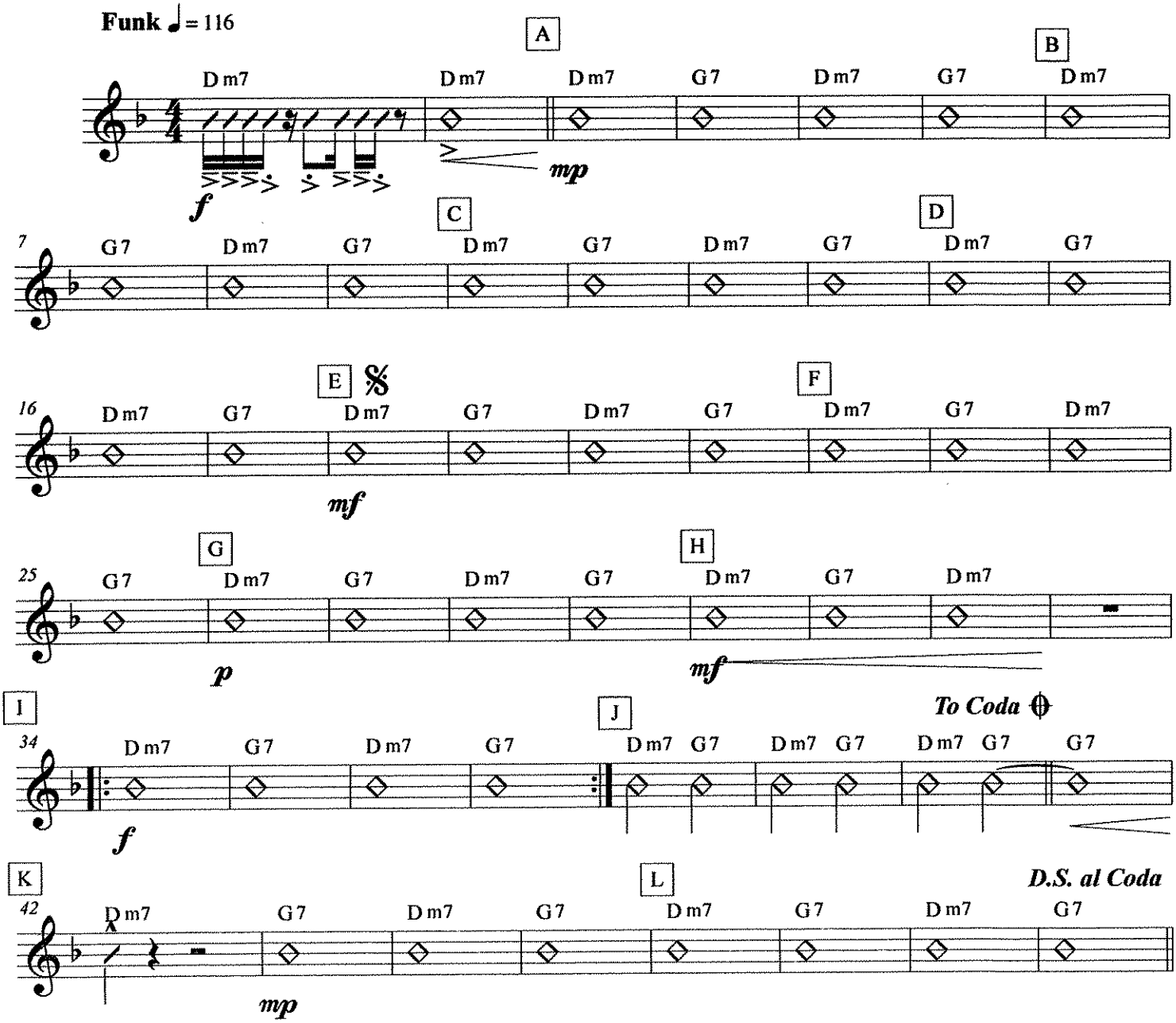


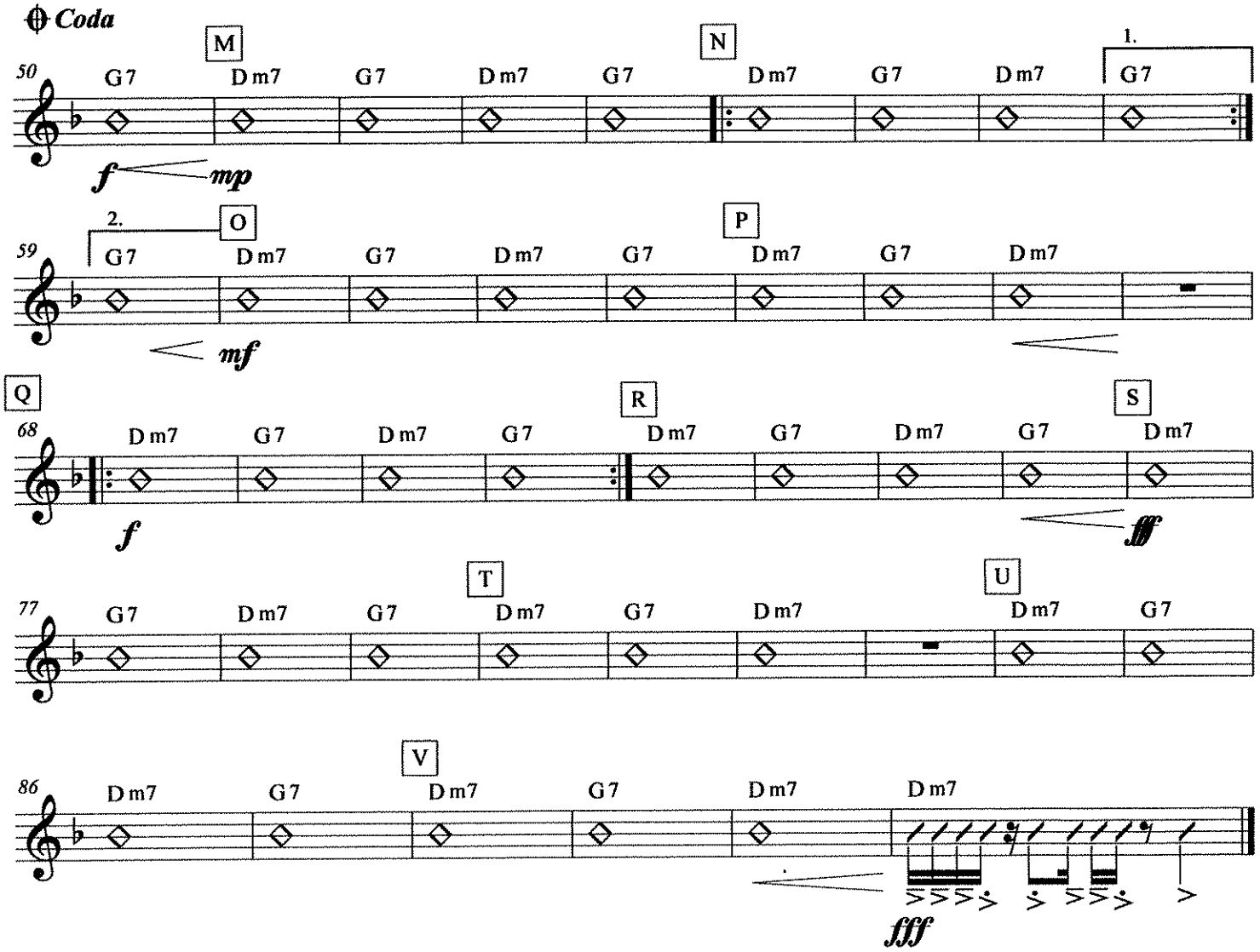

Coda
M
N
O
P
Q
R
S
T
U
V
1.
2.
50
59
63
66
70
76
80
84
88
91
G7
Dm7
mf
f
ff
fff

Chord Chart

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice



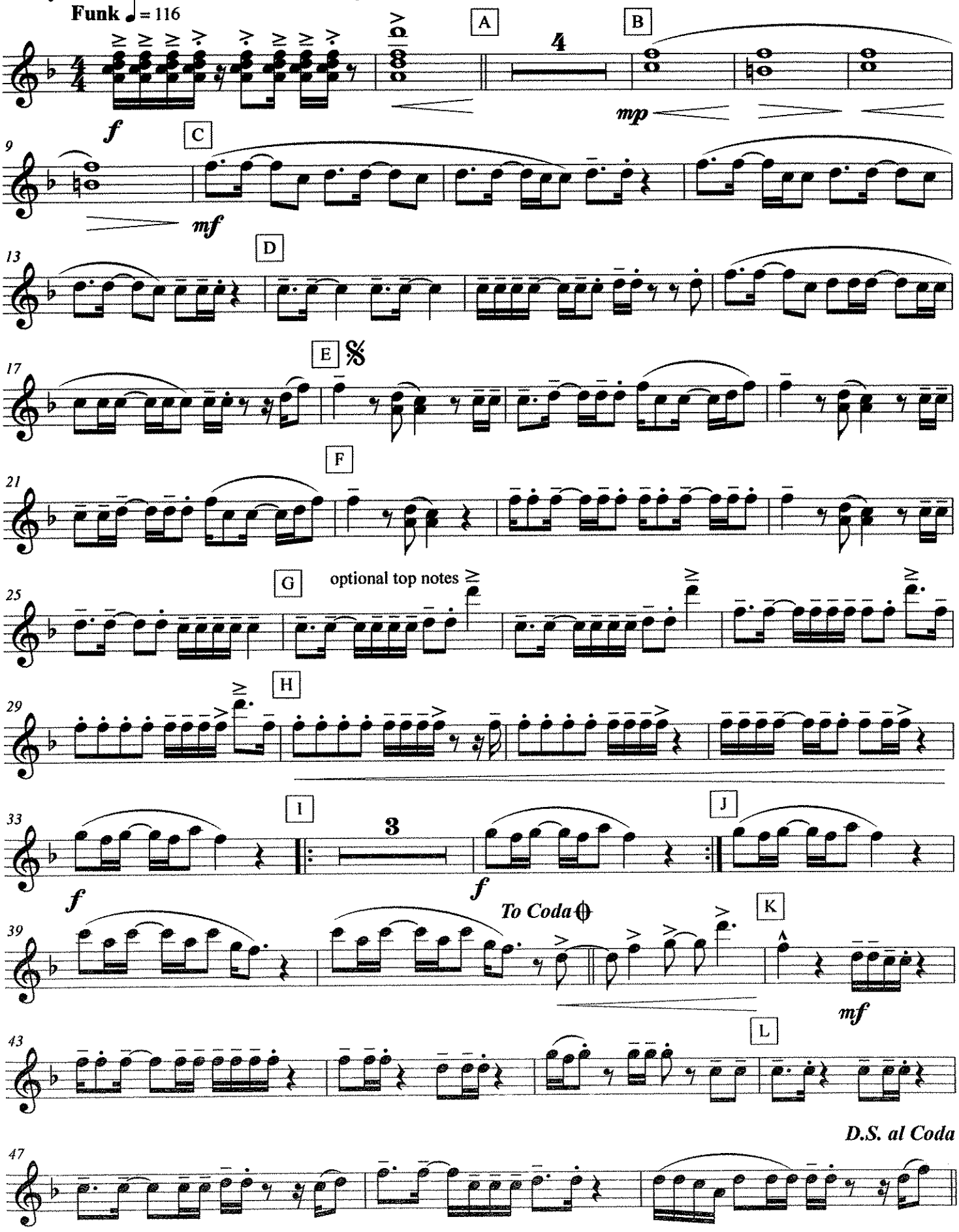

Coda
M
N
1.
50
G7 Dm7 G7 Dm7 G7 Dm7 G7 Dm7 G7
f mp
2.
O
P
59
G7 Dm7 G7 Dm7 G7 Dm7 G7 Dm7
mf
Q
R
S
68
Dm7 G7 Dm7 G7 Dm7 G7 Dm7 G7 Dm7
f fff
T
U
77
G7 Dm7 G7 Dm7 G7 Dm7 Dm7 G7
V
86
Dm7 G7 Dm7 G7 Dm7 Dm7
fff

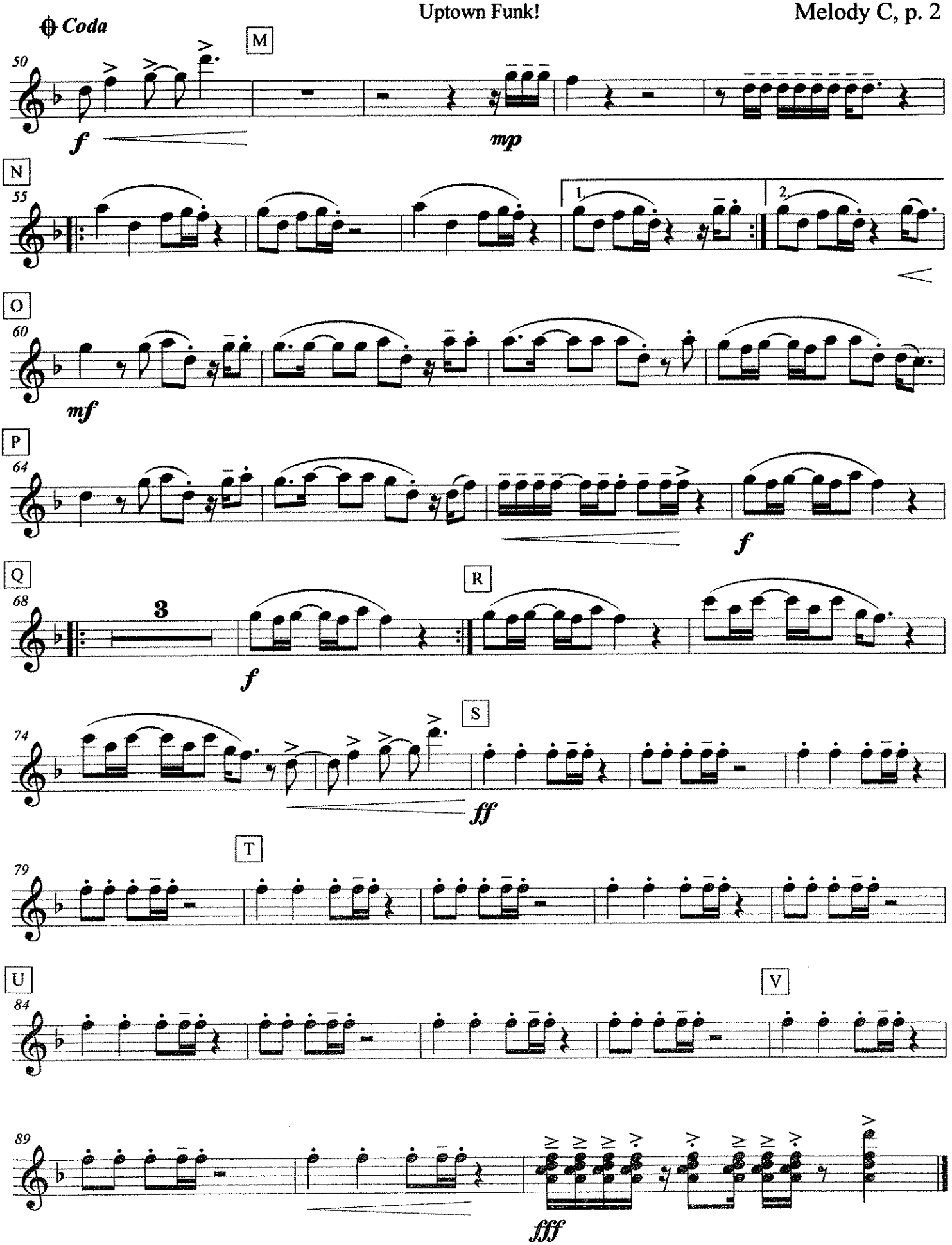
Melody C

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice

Funk ♩ = 116




Coda
M
50
f
mp
N
55
1.
2.
O
60
mf
P
64
f
Q
68
3
f
R
74
S
ff
T
79
U
84
V
89
fff

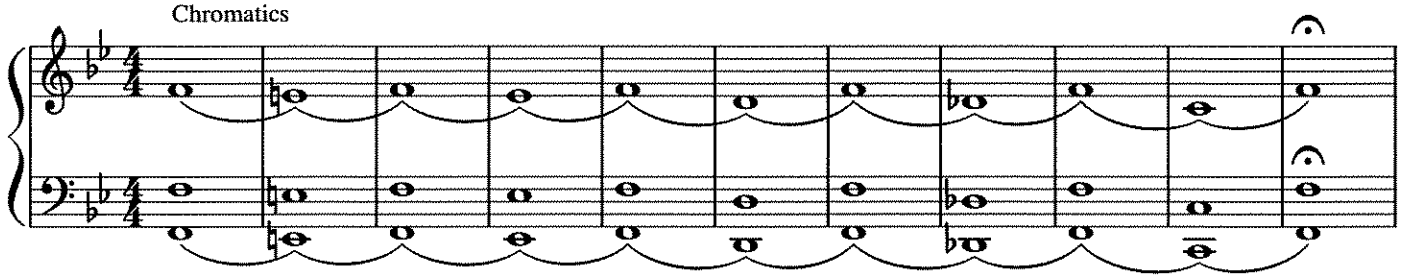
UMass Band Warm Ups

Trans. Ms. Lueth

Michael Klesch

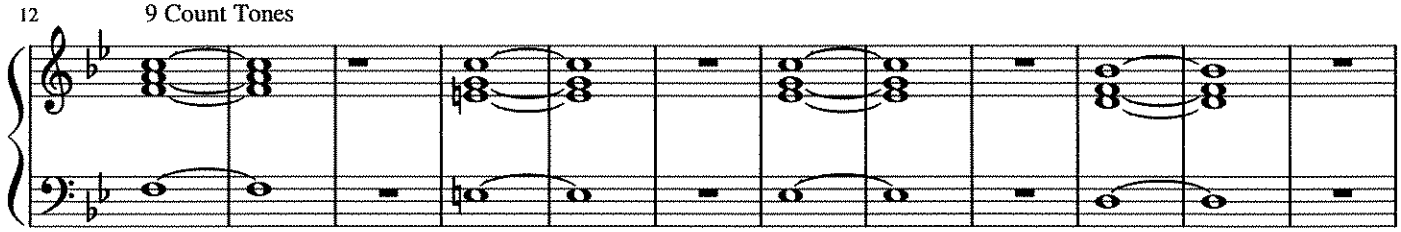
♩ = 120

Chromatics



12

9 Count Tones



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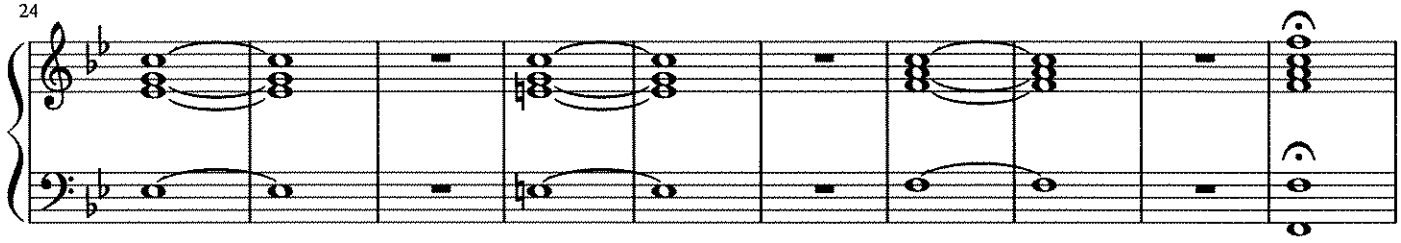
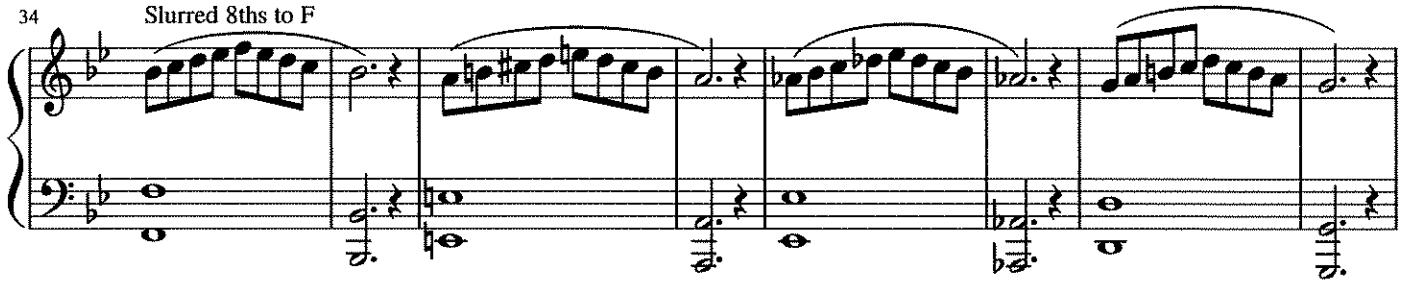


34

Slurred 8ths to F



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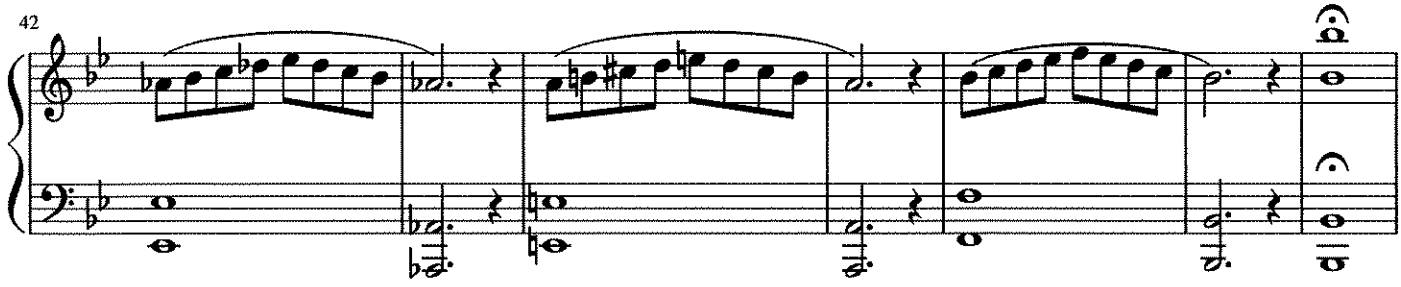
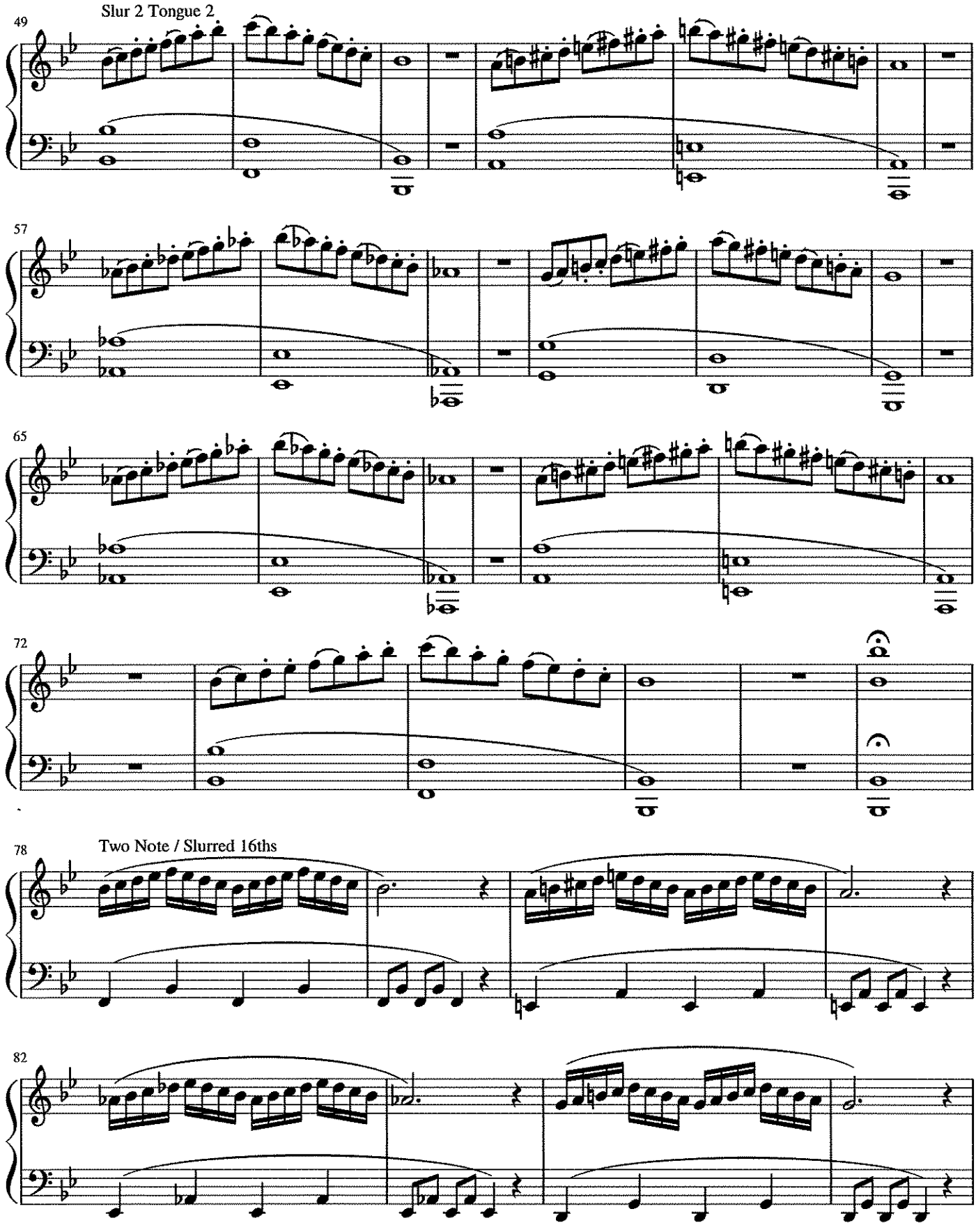
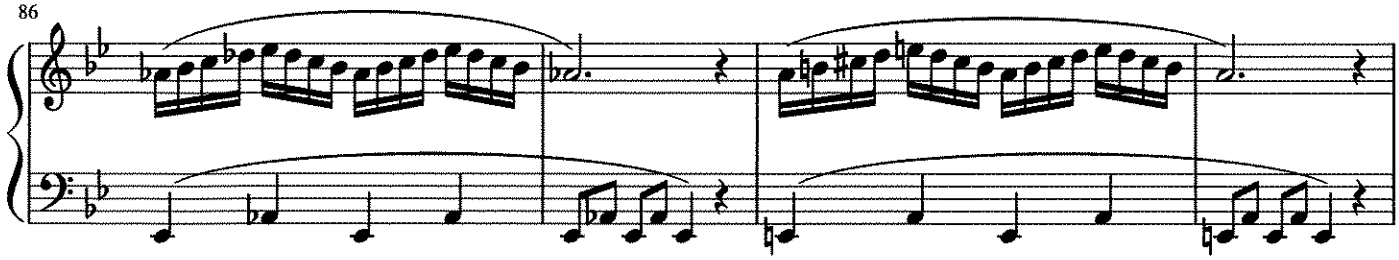



Slur 2 Tongue 2
49
57
65
72
78
Two Note / Slurred 16ths
82

86



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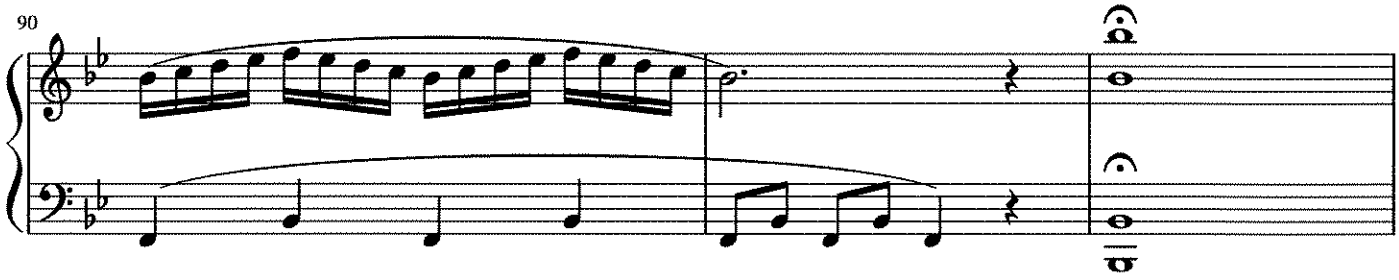
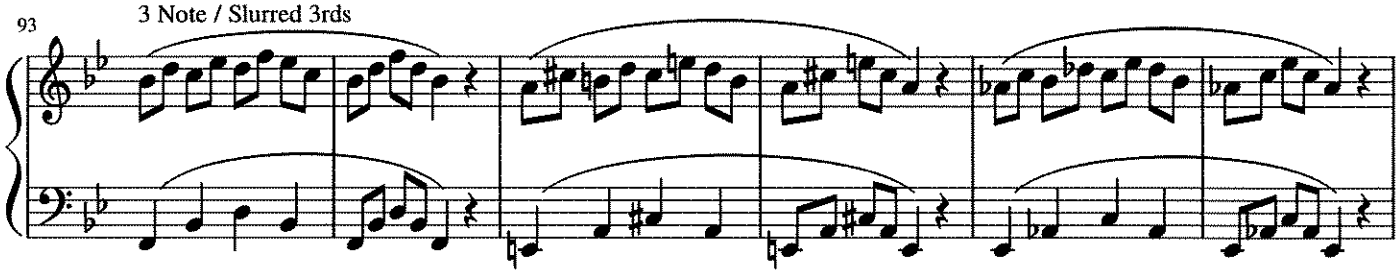


93

3 Note / Slurred 3rds



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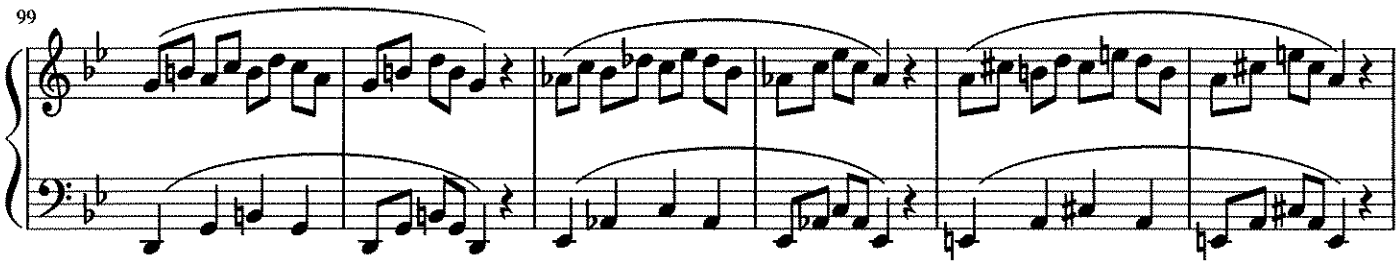

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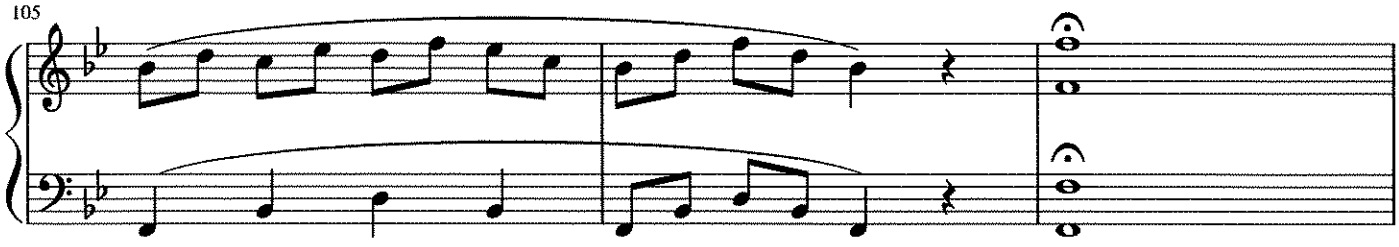
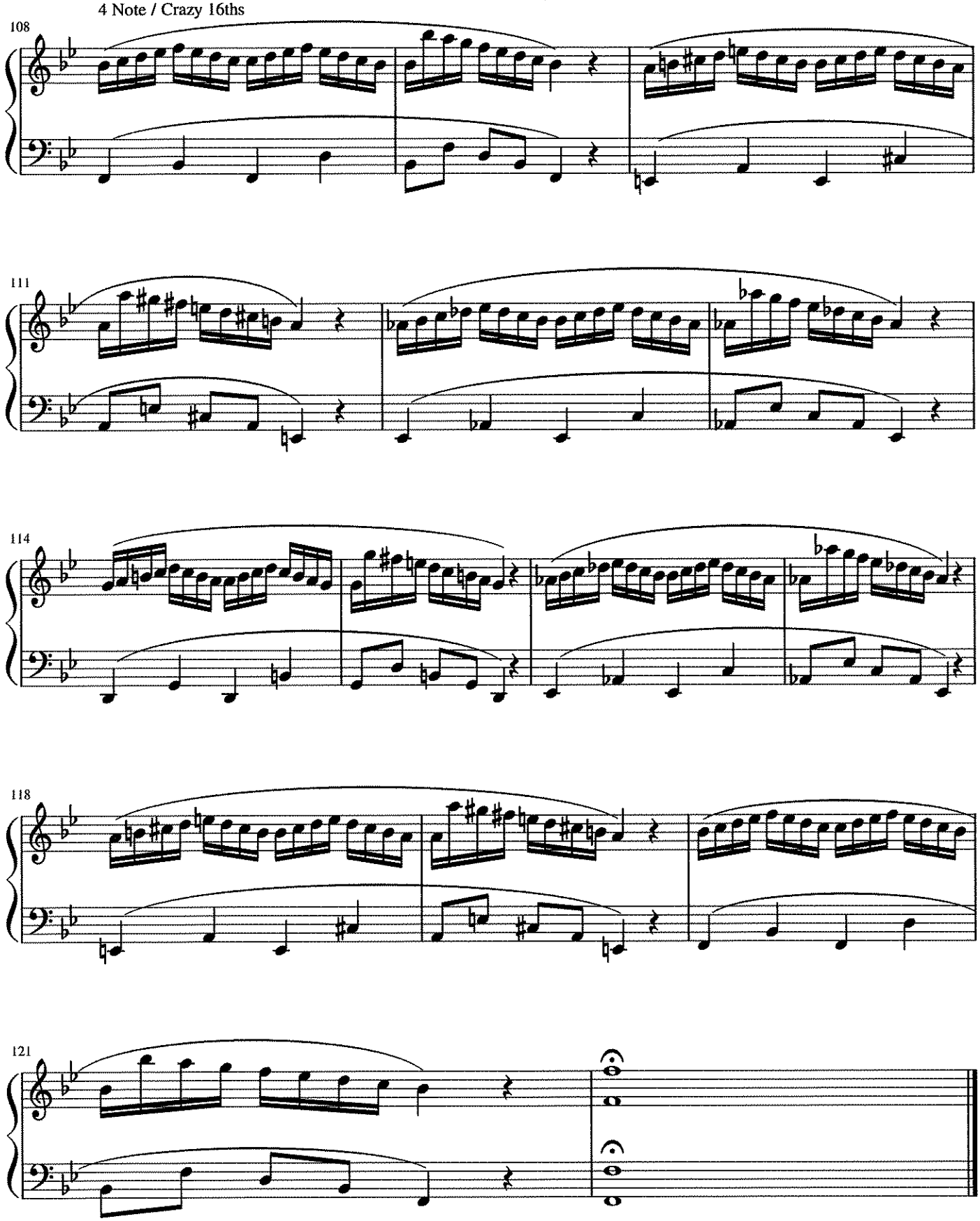


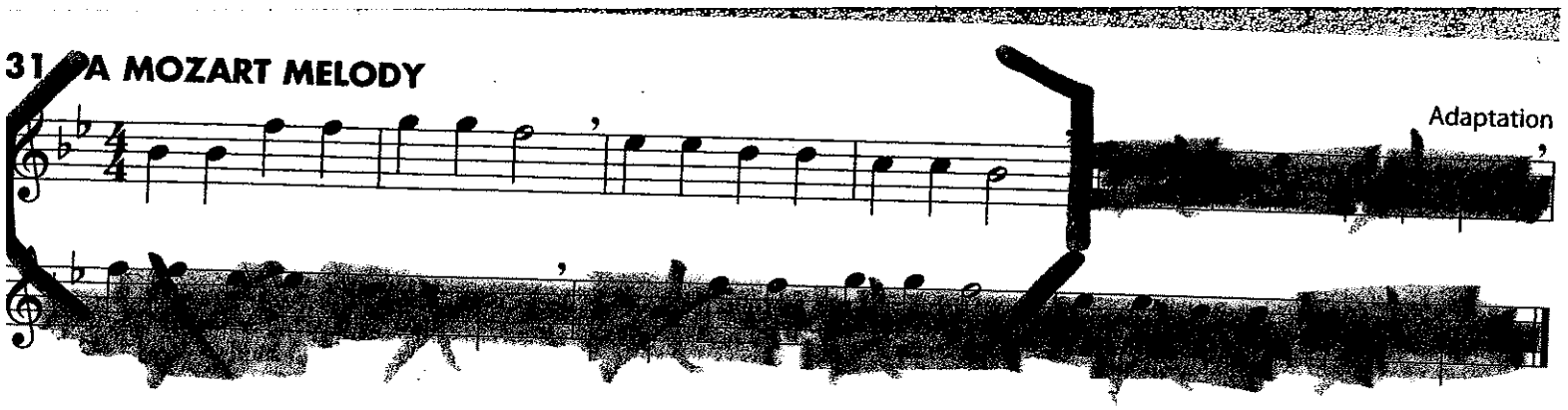
4 Note / Crazy 16ths



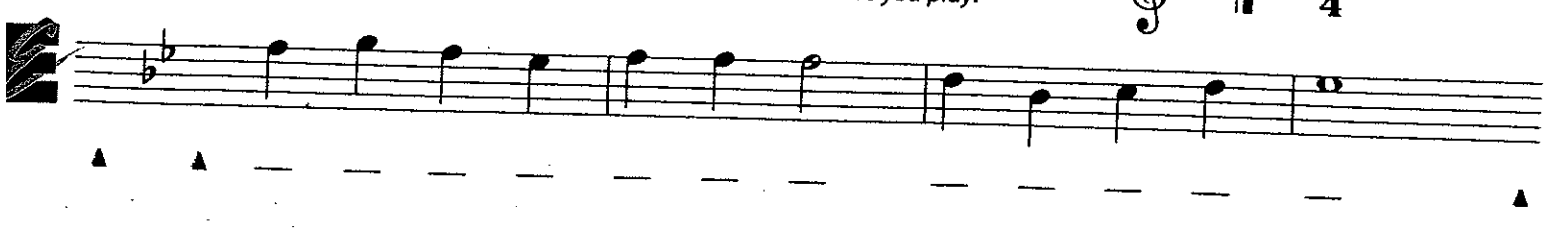
Flute

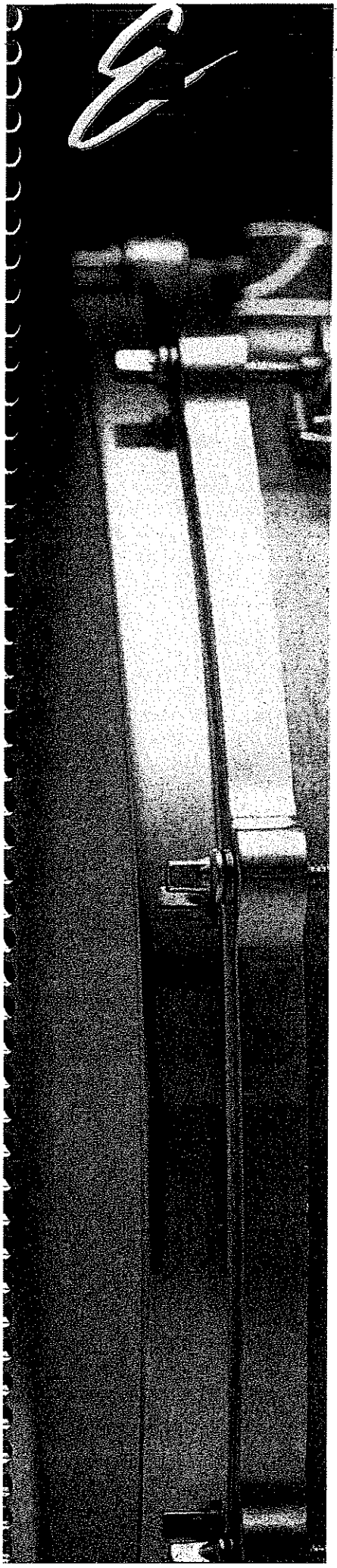
Name _____

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



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

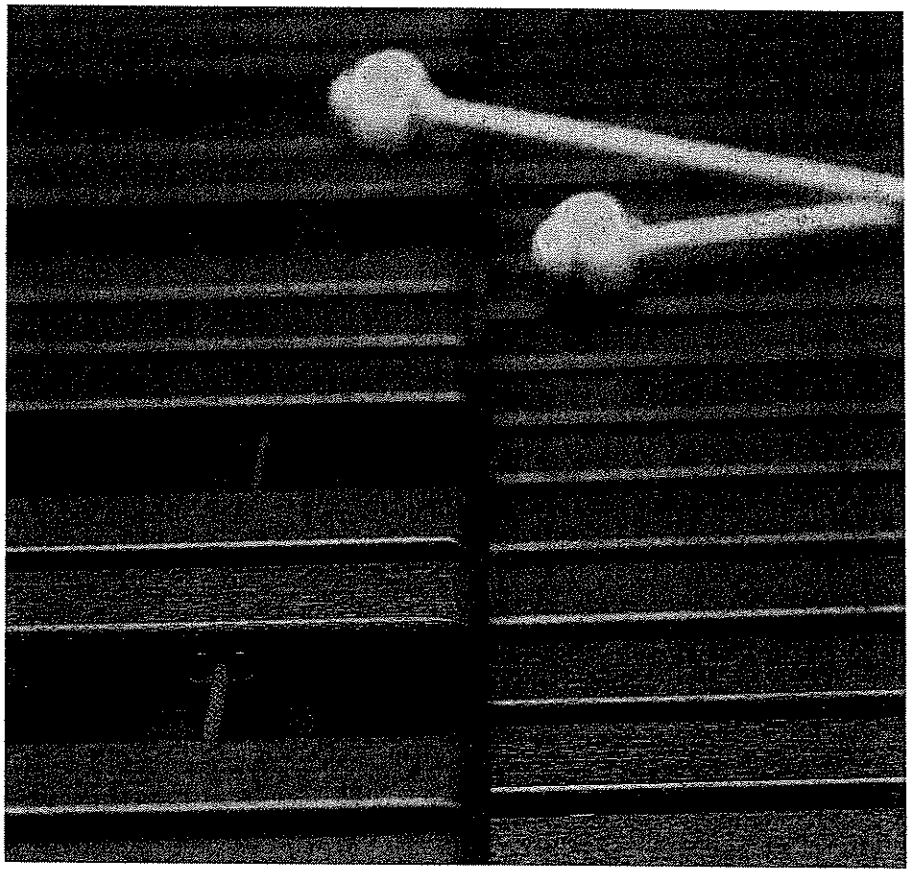




KEYBOARD PERCUSSION BOOK 1

ESSENTIAL ELEMENTS 2000

COMPREHENSIVE BAND METHOD

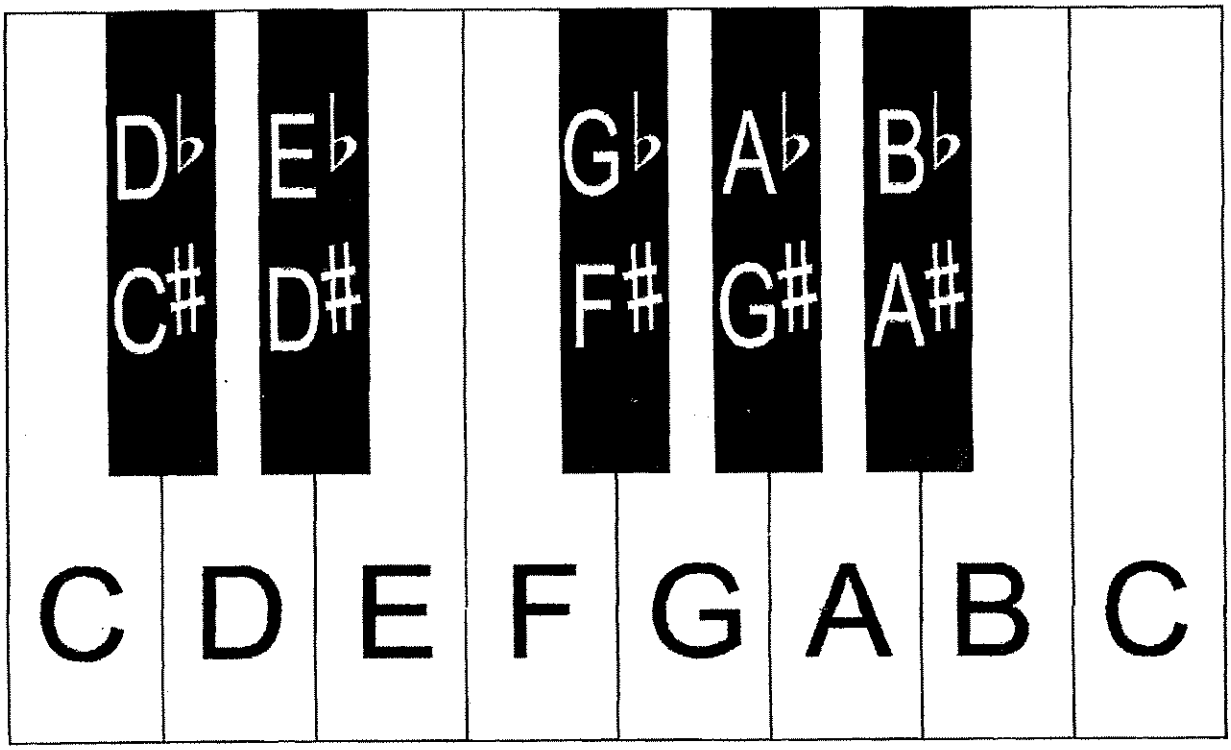


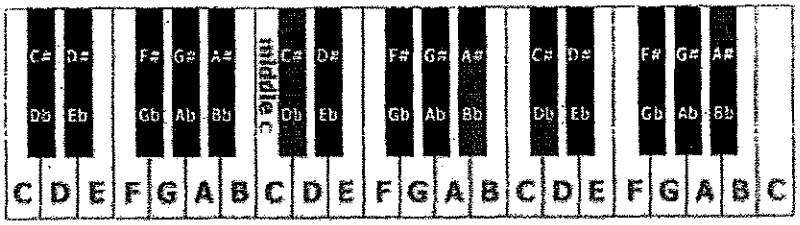
TIM LAUTZENHEISER
JOHN HIGGINS
CHARLES MENGHINI
PAUL LAVENDER
TOM C. RHODES
DON BIERSCHENK

Percussion consultant and editor
WILL RAPP

HAL LEONARD

PIANO NOTES CHART





THE BASICS

Posture

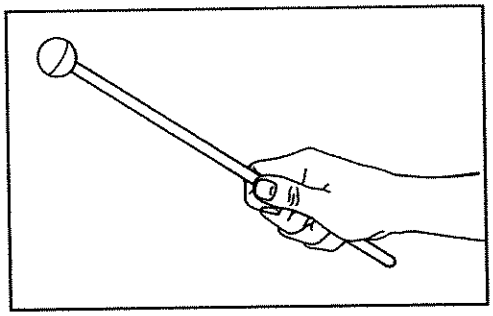
Stand near your instrument, and always keep your:

- 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

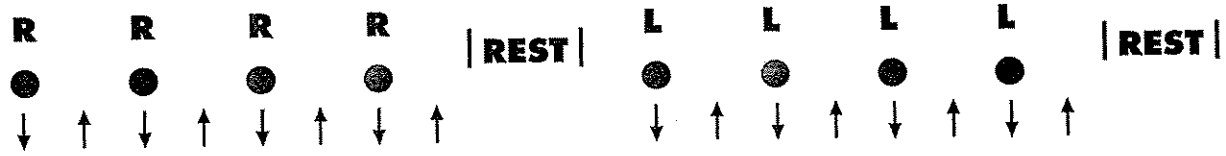
- Cover all percussion instruments when they are not being used.
- Put mallets away in a storage area. Keep the percussion section neat!
- Mallets are the only things which should be placed on your instrument. NEVER put or allow others to put objects on any percussion instrument.

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

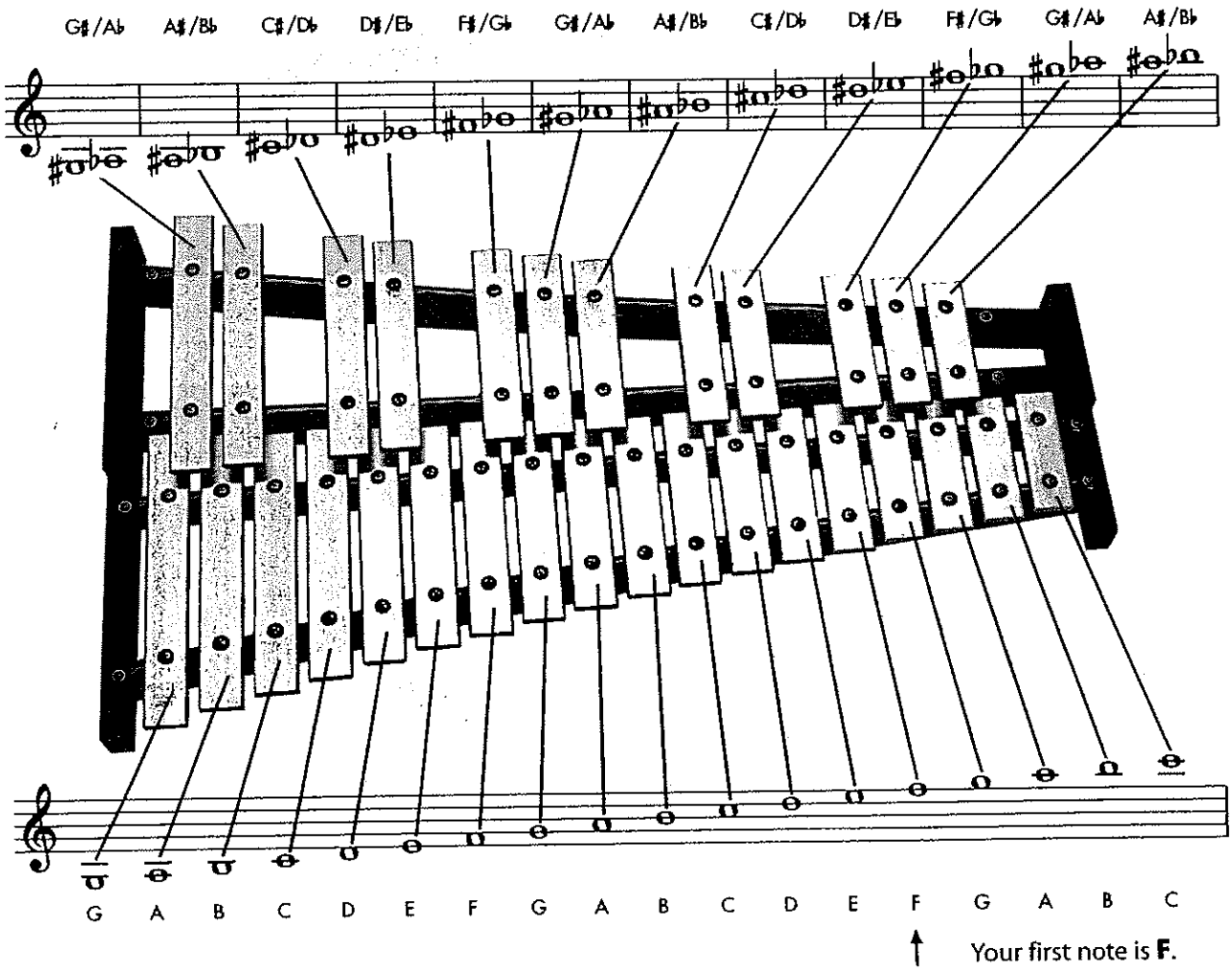
Step 1 Stand in a comfortable position near the instrument. The raised keys should be pointing away from you.

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.

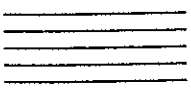
Step 4 Hold the mallets as described on page 2.

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

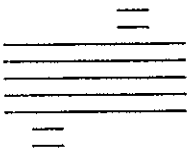
Music Staff



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

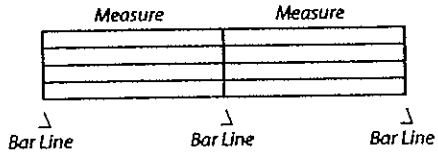
Identify and draw each of these symbols:

Ledger Lines



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

Measures & Bar Lines



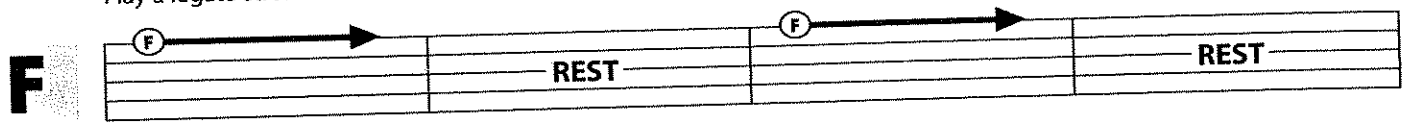
Bar lines divide the music staff into **measures**.

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.



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.

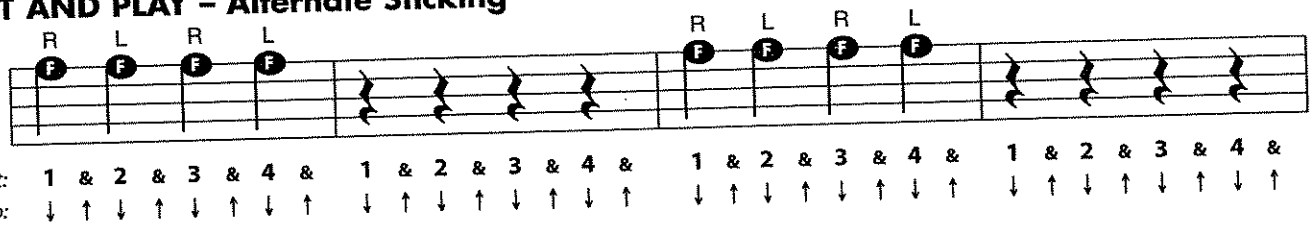
Quarter Note = **1 beat**

Quarter Rest = **1 silent beat**

Alternate Sticking

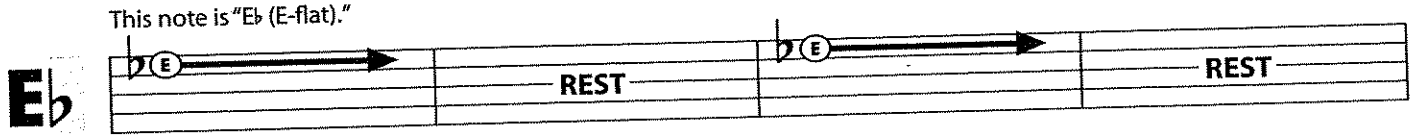
A hand to hand sticking pattern usually beginning with the right hand.

2. COUNT AND PLAY – Alternate Sticking

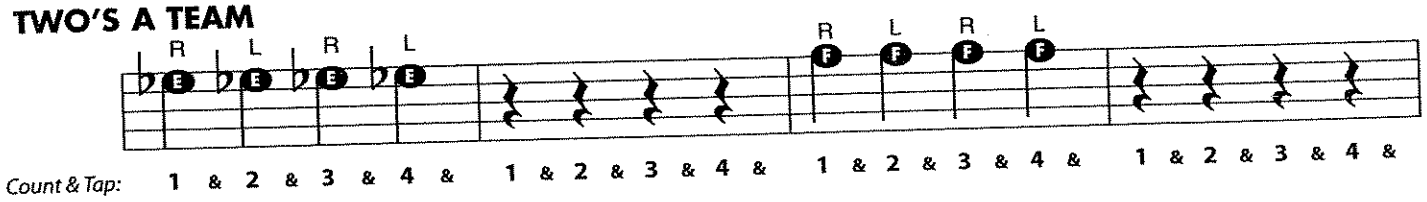


3. A NEW NOTE

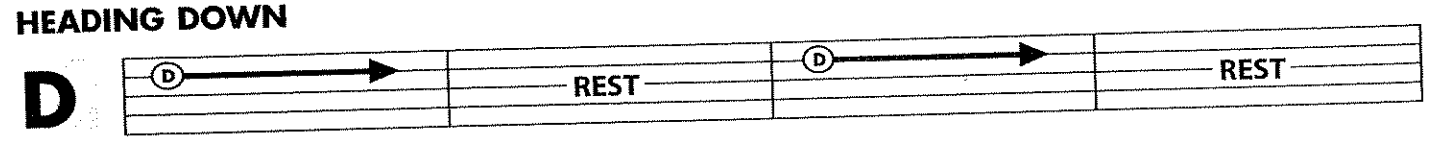
This note is "E♭ (E-flat)."



4. TWO'S A TEAM



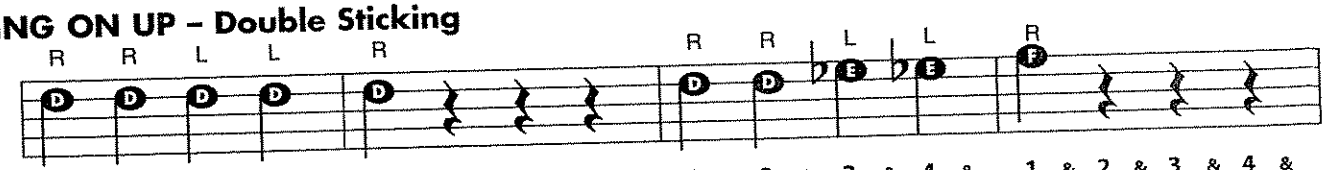
5. HEADING DOWN



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

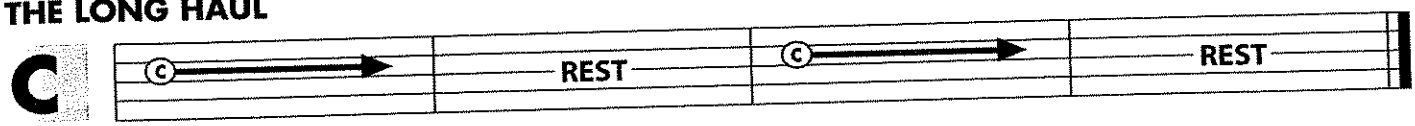


Double Bar indicates the end of a piece of music.

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

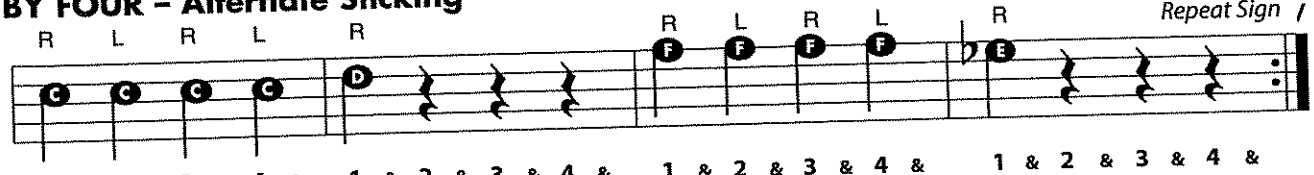
7. THE LONG HAUL

Double Bar



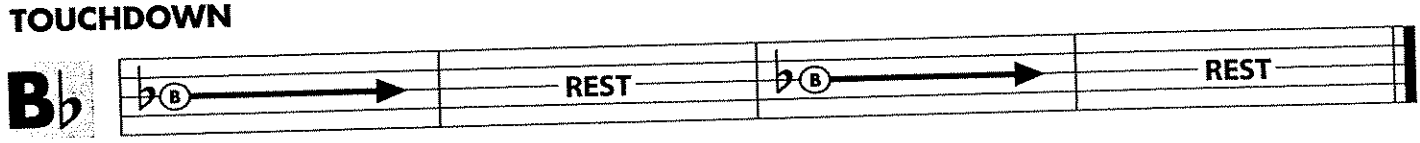
8. FOUR BY FOUR – Alternate Sticking

Repeat Sign

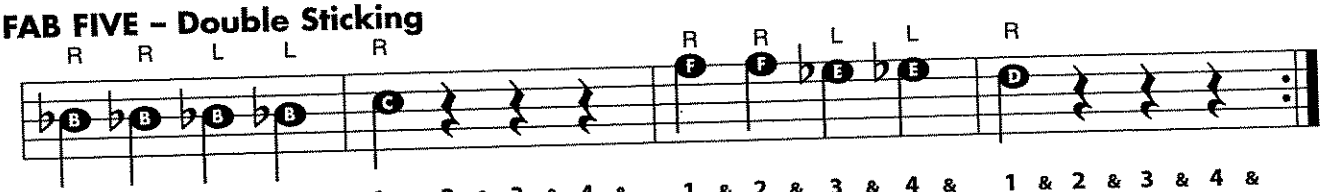


Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & & 3 & 4 &

9. TOUCHDOWN



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.

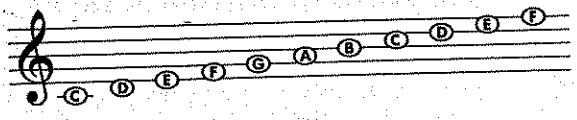
Time Signature

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.



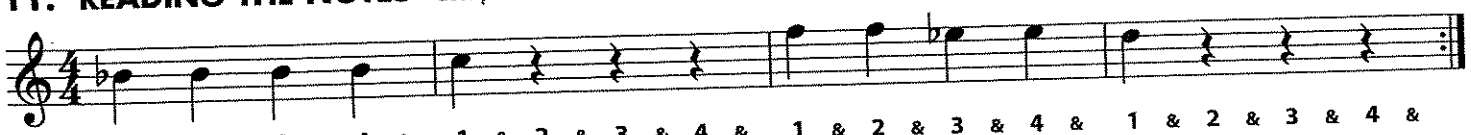
THEORY

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

Flat ♭ lowers the note and remains in effect for the entire measure.

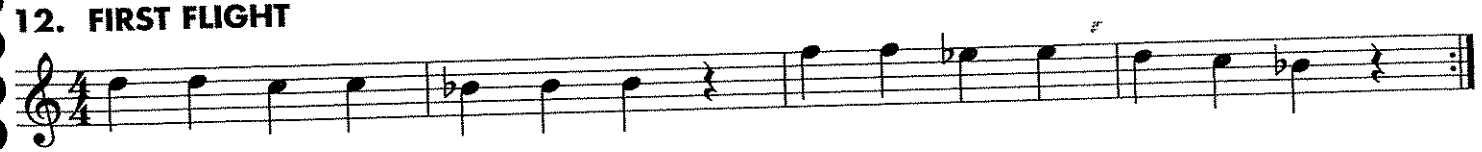
Natural ♮ cancels a flat (♭) or sharp (♯) and remains in effect for the entire measure.

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



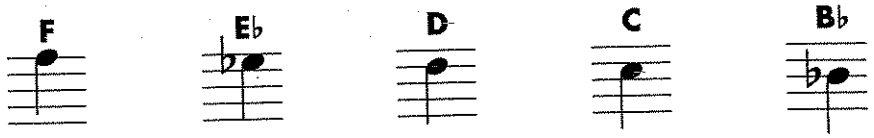
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

12. FIRST FLIGHT

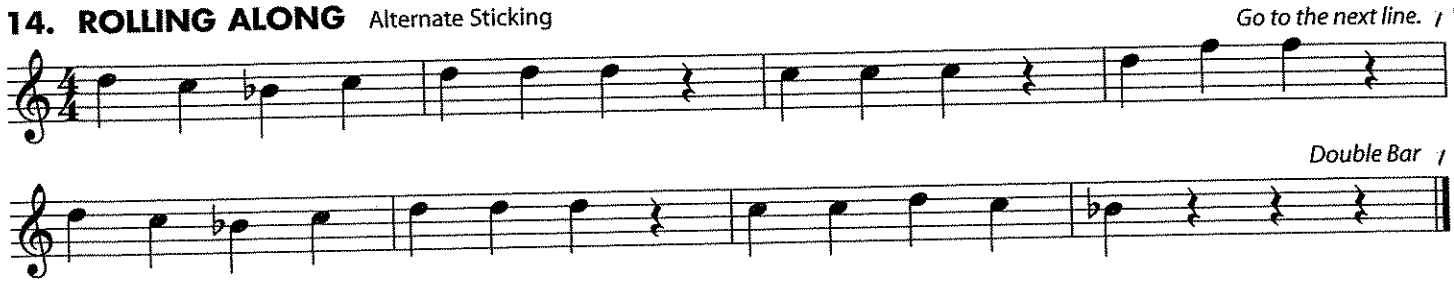


13. ESSENTIAL ELEMENTS QUIZ *Fill in the remaining note names before playing.*

Notes In Review



14. ROLLING ALONG Alternate Sticking



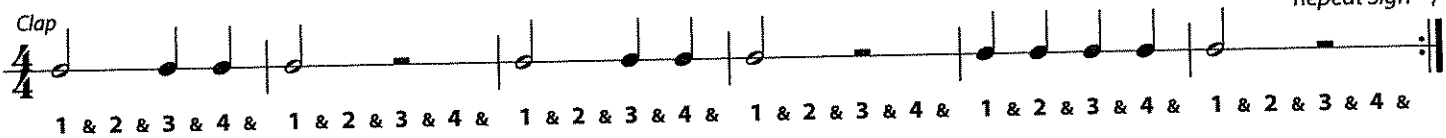
Half Note = 2 Beats

1 & 2 &

Half Rest = 2 Silent Beats

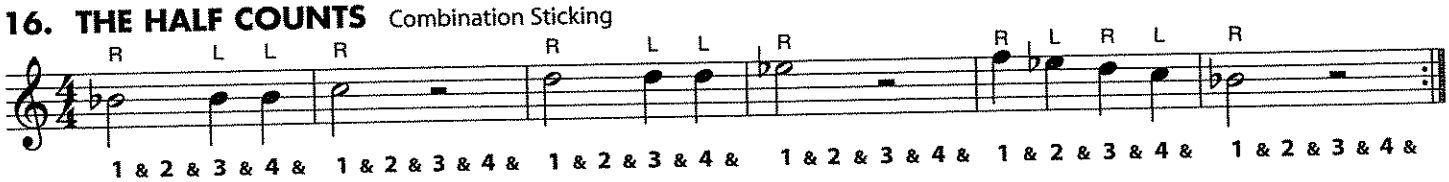
1 & 2 &

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

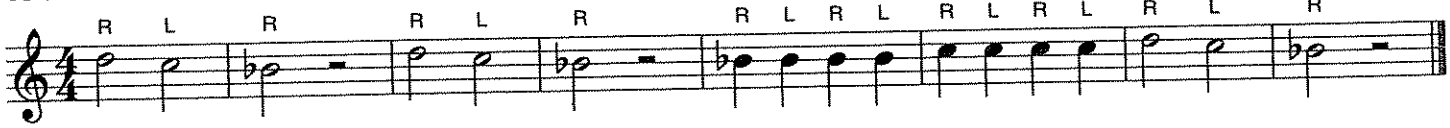


Combination Sticking A sticking pattern that combines both alternate and double sticking.

16. THE HALF COUNTS Combination Sticking



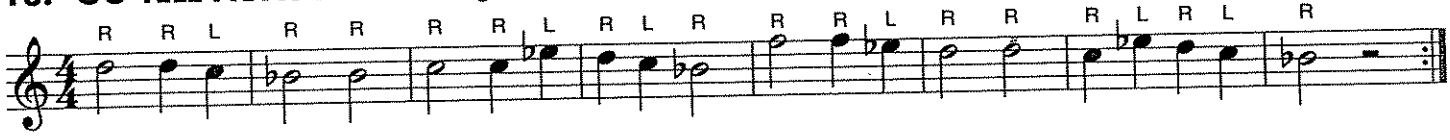
17. HOT CROSS BUNS



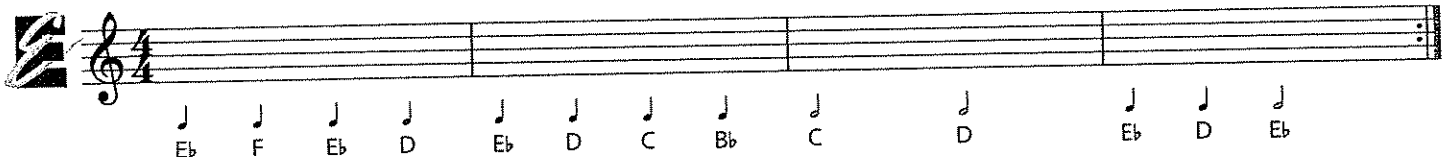
Right Hand Lead A sticking pattern that begins with the right hand and keeps the right hand on strong beats.

18. GO TELL AUNT RHODIE Right Hand Lead

American Folk Song



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



E♭ F E♭ D E♭ D C B♭ C D E♭ D E♭

Whole Note

= 4 Beats

1 & 2 & 3 & 4 &

Whole Rest

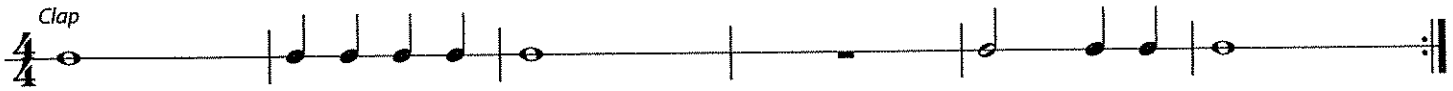
= A Whole Measure of Silent Beats

1 & 2 & 3 & 4 &

Whole Rest hangs from a staff line.

Half Rest sits on a staff line.

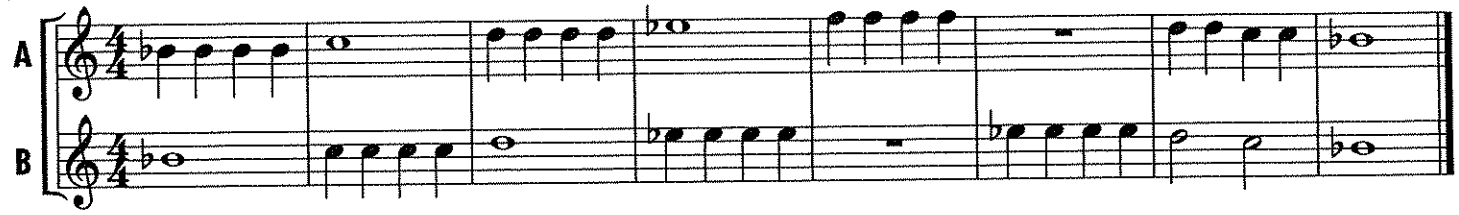
20. RHYTHM RAP *Clap the rhythm while counting and tapping.*



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



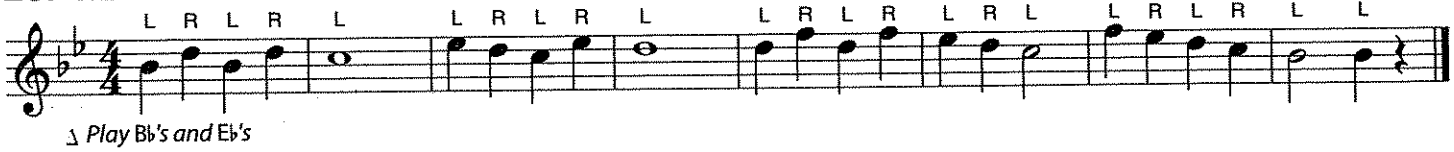
Key Signature

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

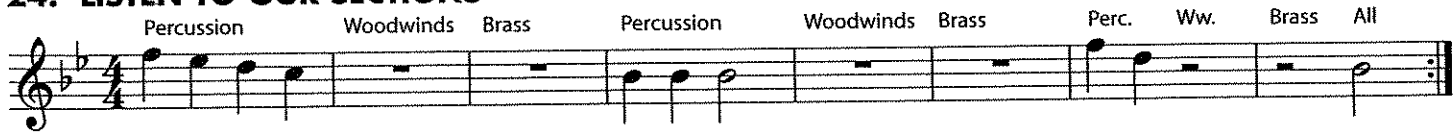
THEORY

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

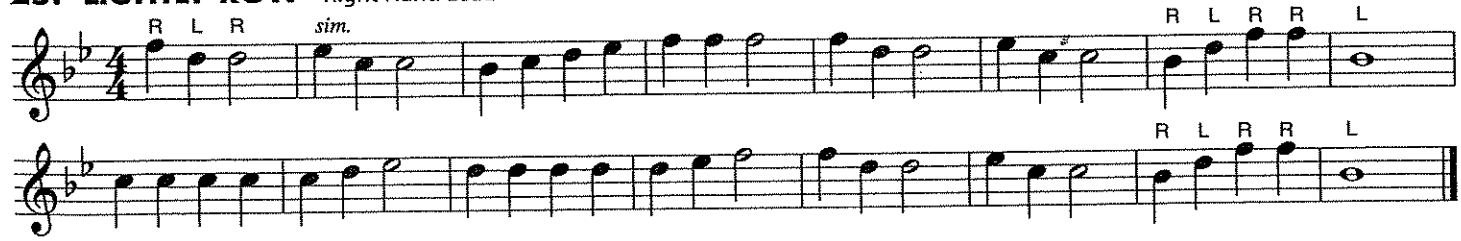


24. LISTEN TO OUR SECTIONS



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

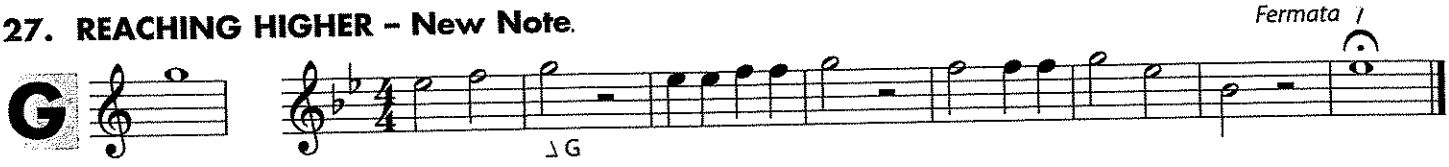
25. LIGHTLY ROW Right Hand Lead



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



28. AU CLAIRE DE LA LUNE Left Hand Lead

French Folk Song

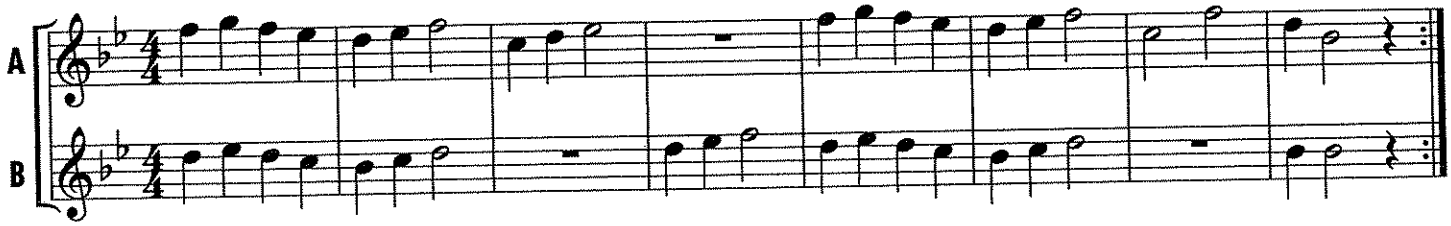
29. REMIX

THEORY

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

30. LONDON BRIDGE – Duet

English Folk Song

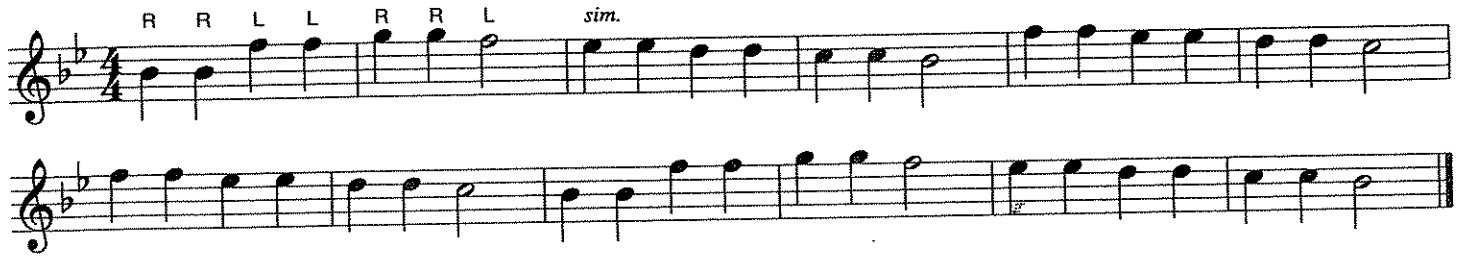


HISTORY

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."

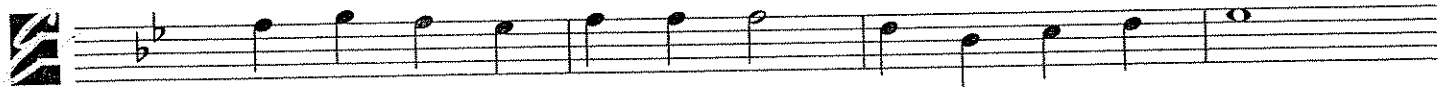
31. A MOZART MELODY Double Sticking

Adaptation

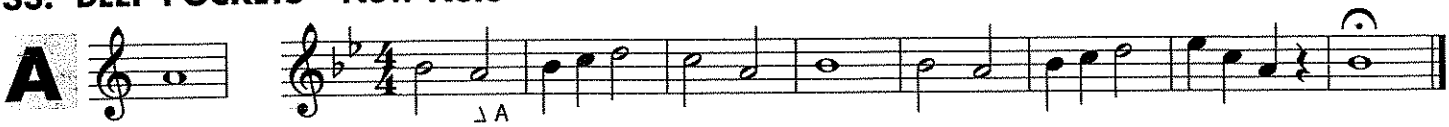


32. ESSENTIAL ELEMENTS QUIZ

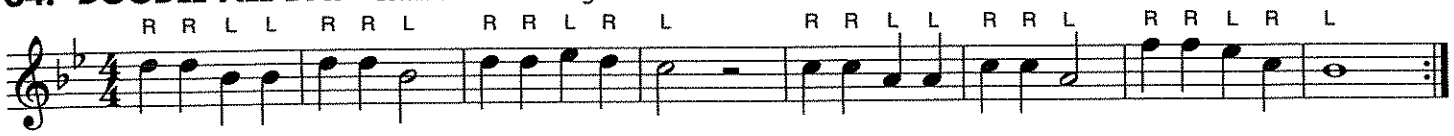
Draw these symbols where they belong and write in the note names before you play:



33. DEEP POCKETS – New Note



34. DOODLE ALL DAY Combination Sticking

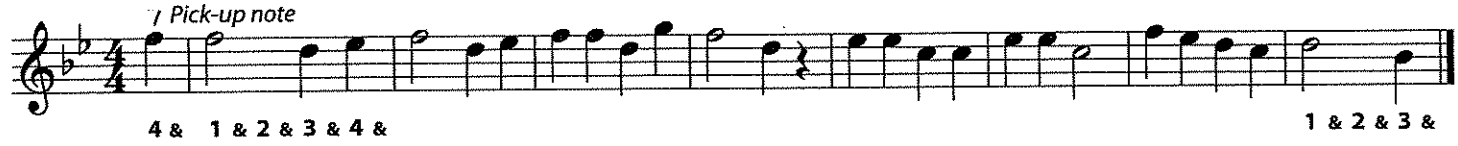


35. JUMP ROPE

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.

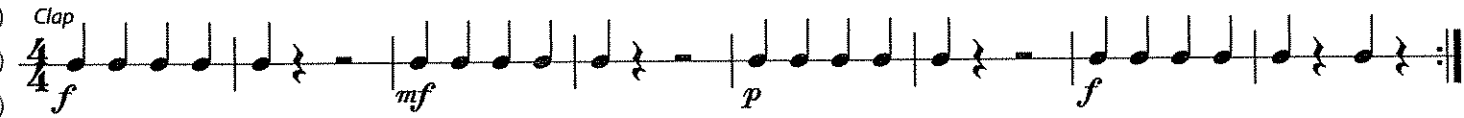
36. A-TISKET, A-TASKET Combination Sticking



Dynamics

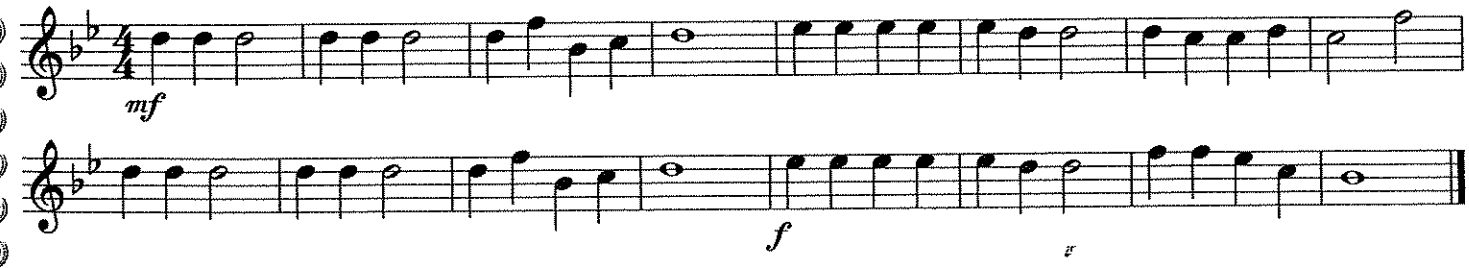
f – *forte* (play loudly) *mf* – *mezzo forte* (play moderately loud) *p* – *piano* (play softly)
The higher you lift the mallet, the louder the note will sound.

37. LOUD AND SOFT



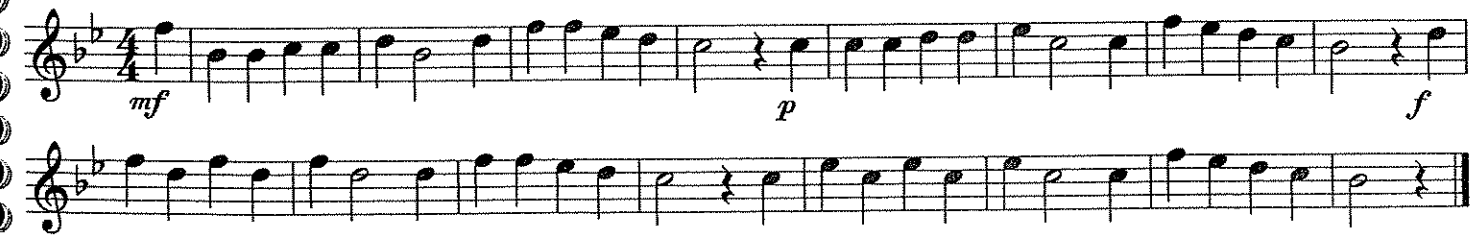
38. JINGLE BELLS

J. S. Pierpont



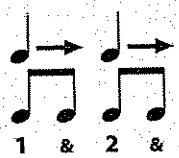
39. MY DREYDL

Traditional Hanukkah Song

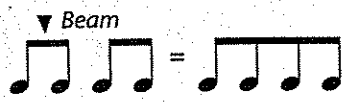


Eighth Notes

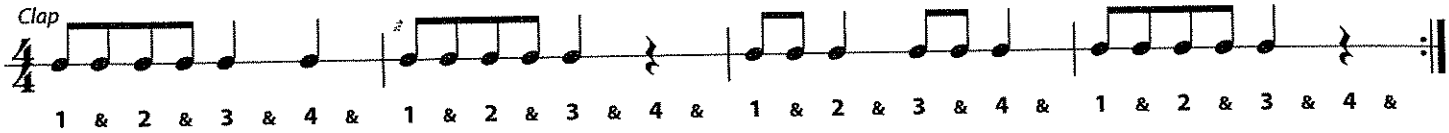
Each Eighth Note = 1/2 Beat
2 Eighth Notes = 1 Beat
Play on down and up taps.



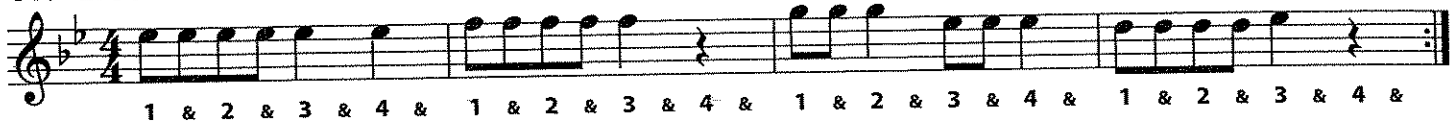
Two or more Eighth Notes have a *beam* across the stems.



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

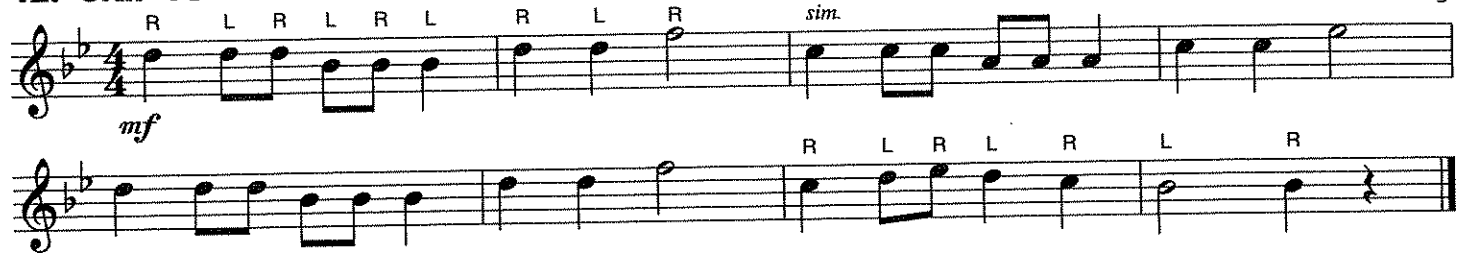


41. EIGHTH NOTE JAM

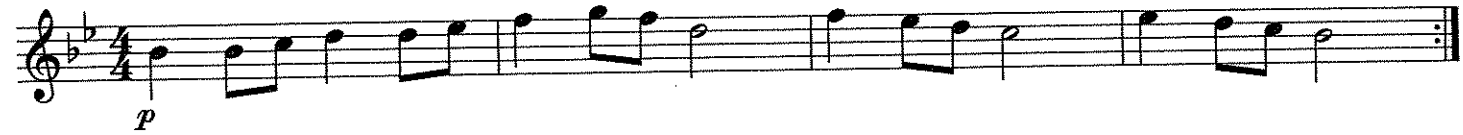


42. SKIP TO MY LOU Alternate Sticking

American Folk Song

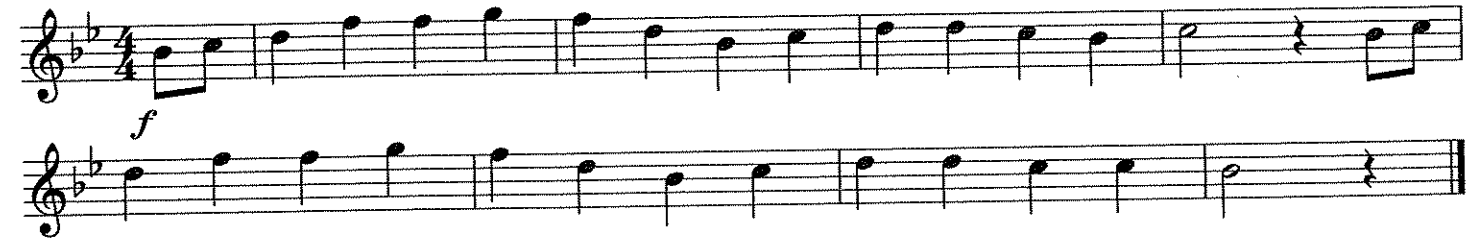


43. LONG, LONG AGO



44. OH, SUSANNA

Stephen Collins Foster

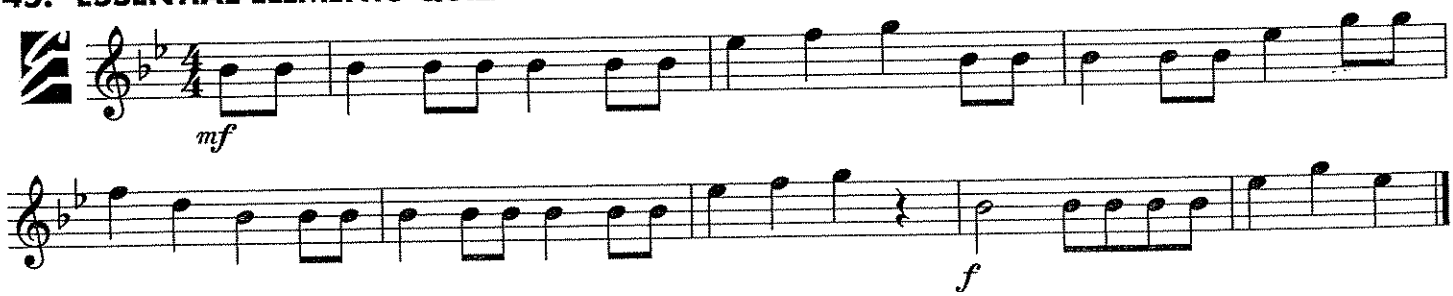


HISTORY

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

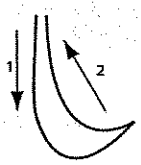


2/4 Time Signature

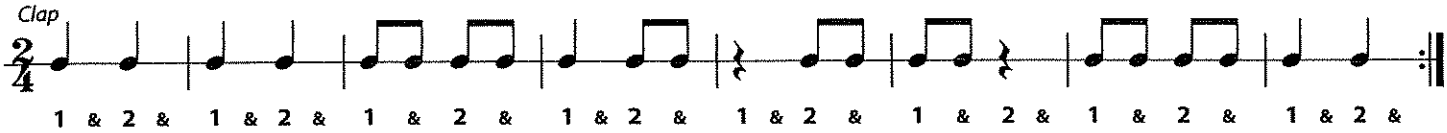
= **2 beats** per measure
= **Quarter** note gets one beat

Conducting

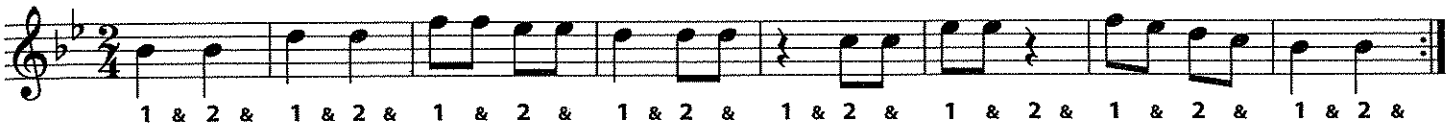
Practice conducting this two-beat pattern.



46. RHYTHM RAP



47. TWO BY TWO

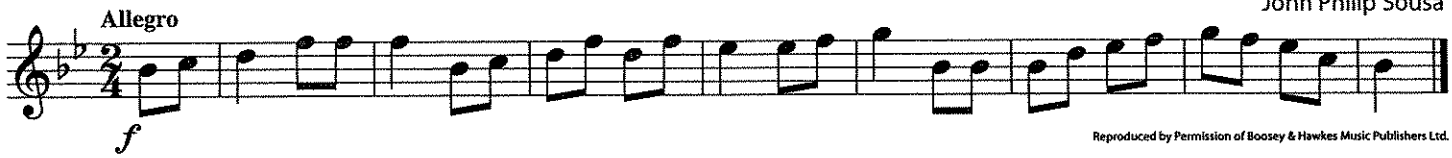


Tempo Markings

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



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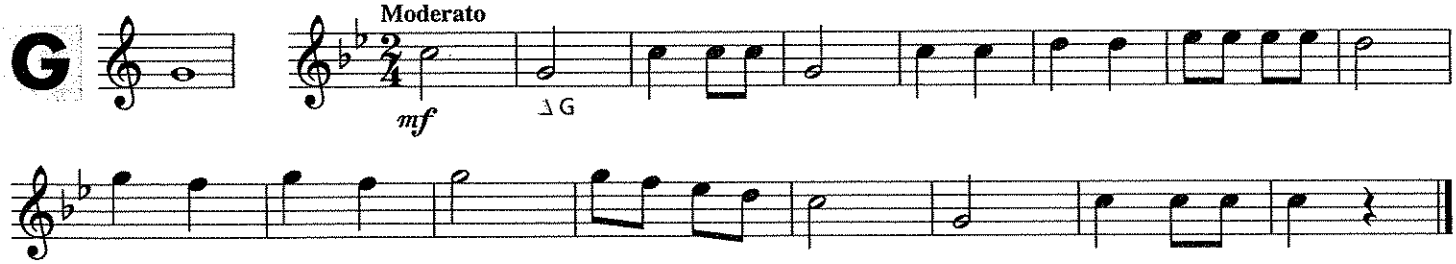
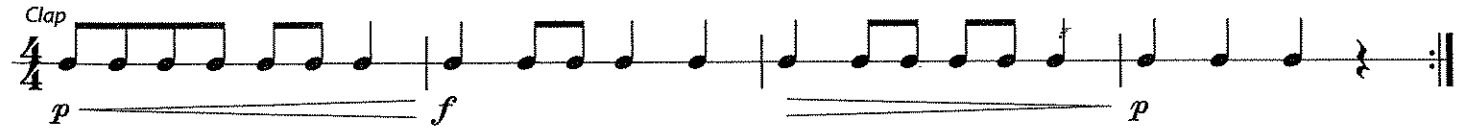
49. HEY, HO! NOBODY'S HOME – New Note



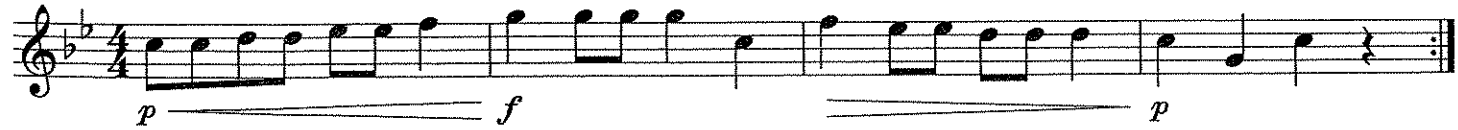
Dynamics

Crescendo (gradually louder) ***Decrescendo*** or ***Diminuendo*** (gradually softer)

50. CLAP THE DYNAMICS



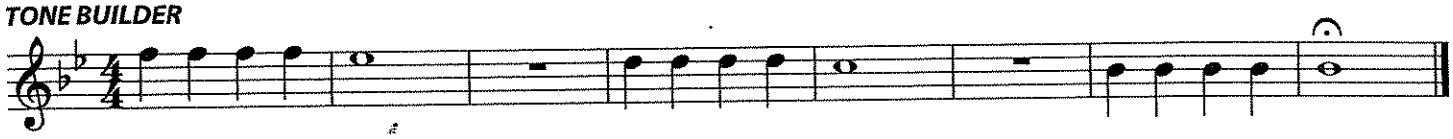
51. PLAY THE DYNAMICS



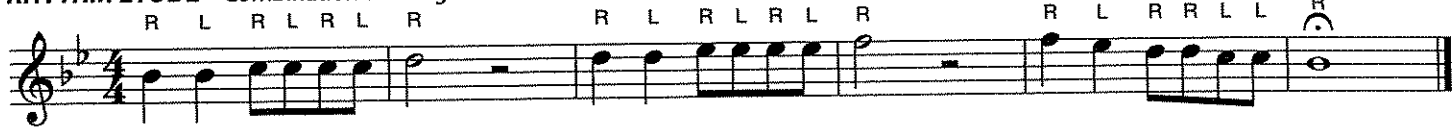
PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

TONE BUILDER



RHYTHM ETUDE Combination Sticking



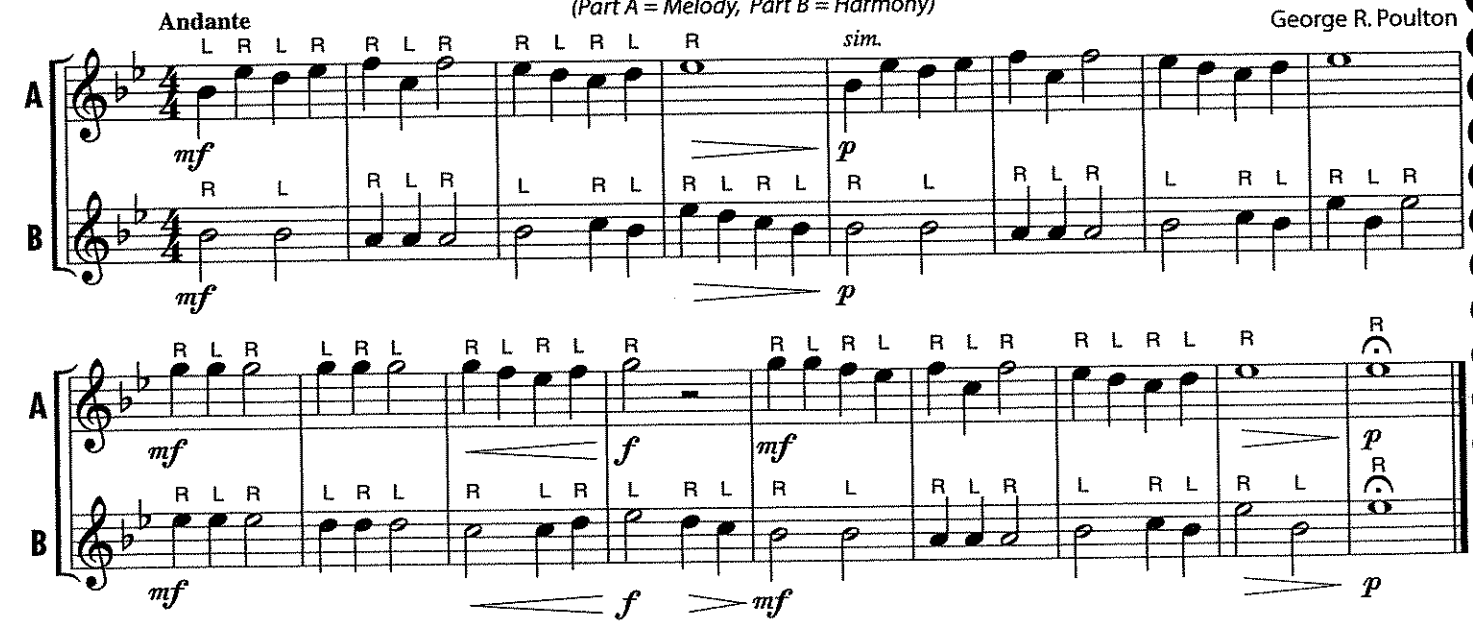
RHYTHM RAP

CHORALE

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

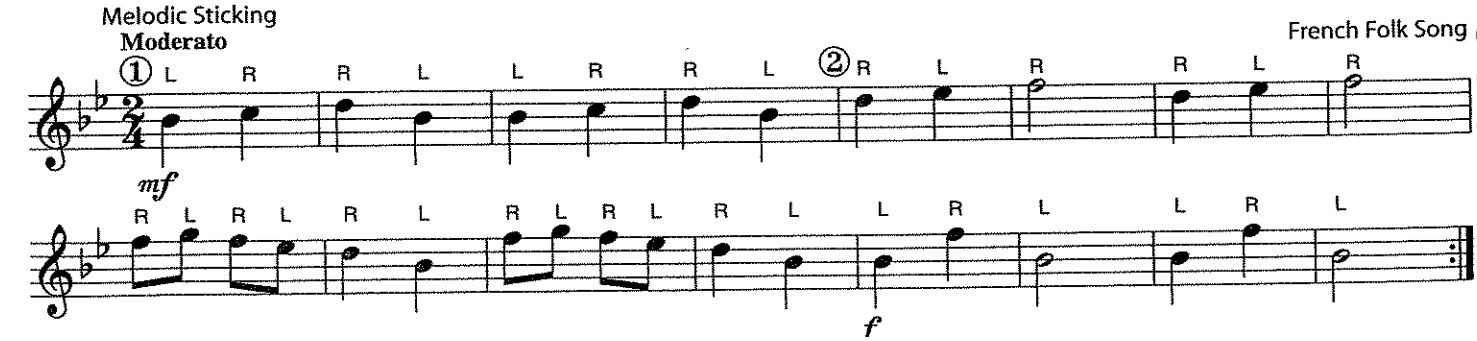
53. AURA LEE – Duet or Band Arrangement Melodic Sticking with Doublings

(Part A = Melody, Part B = Harmony)



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

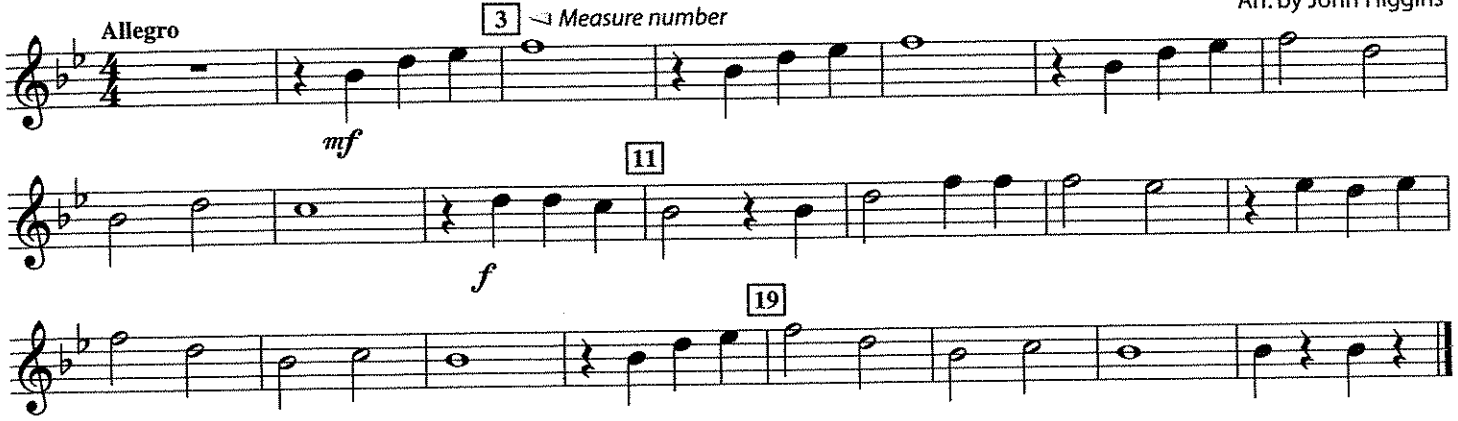
Melodic Sticking



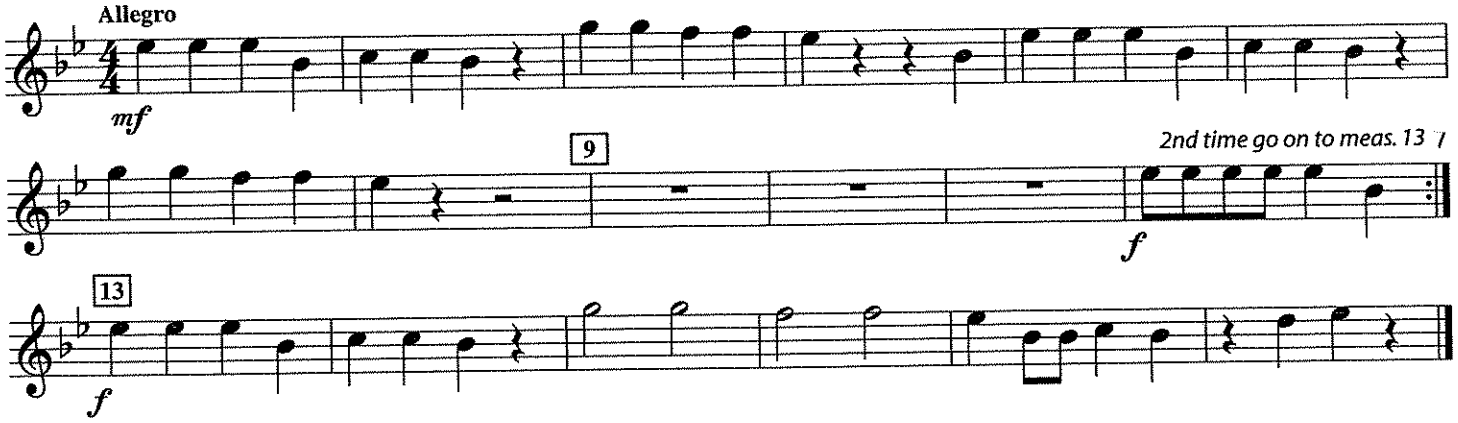
PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN – Band Arrangement

Arr. by John Higgins

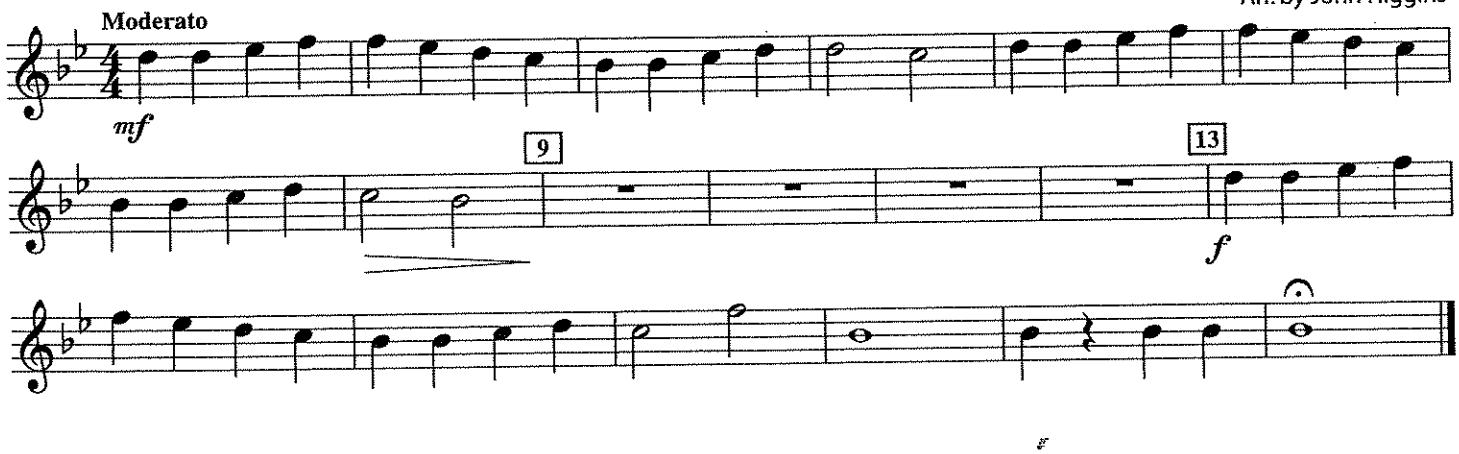


56. OLD MACDONALD HAD A BAND – Section Feature



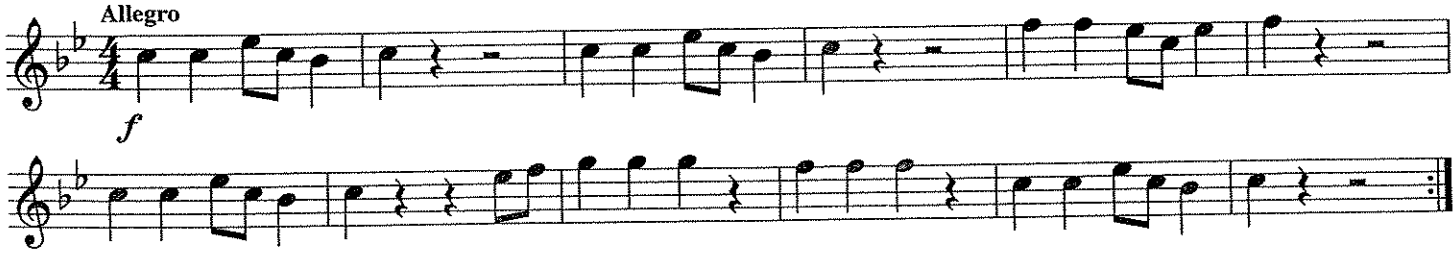
57. ODE TO JOY (from Symphony No. 9)

Ludwig van Beethoven
Arr. by John Higgins

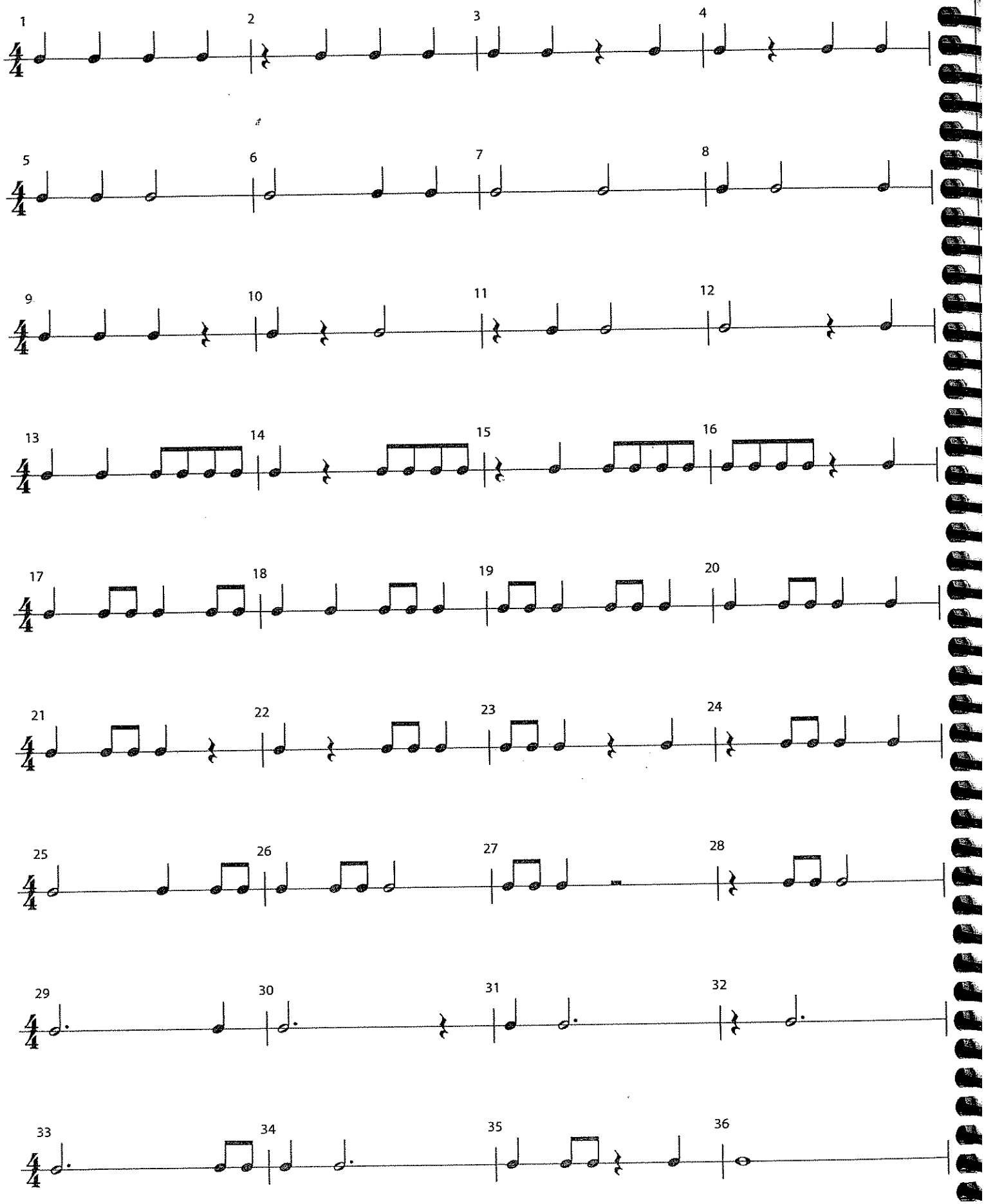


58. HARD ROCK BLUES – Encore

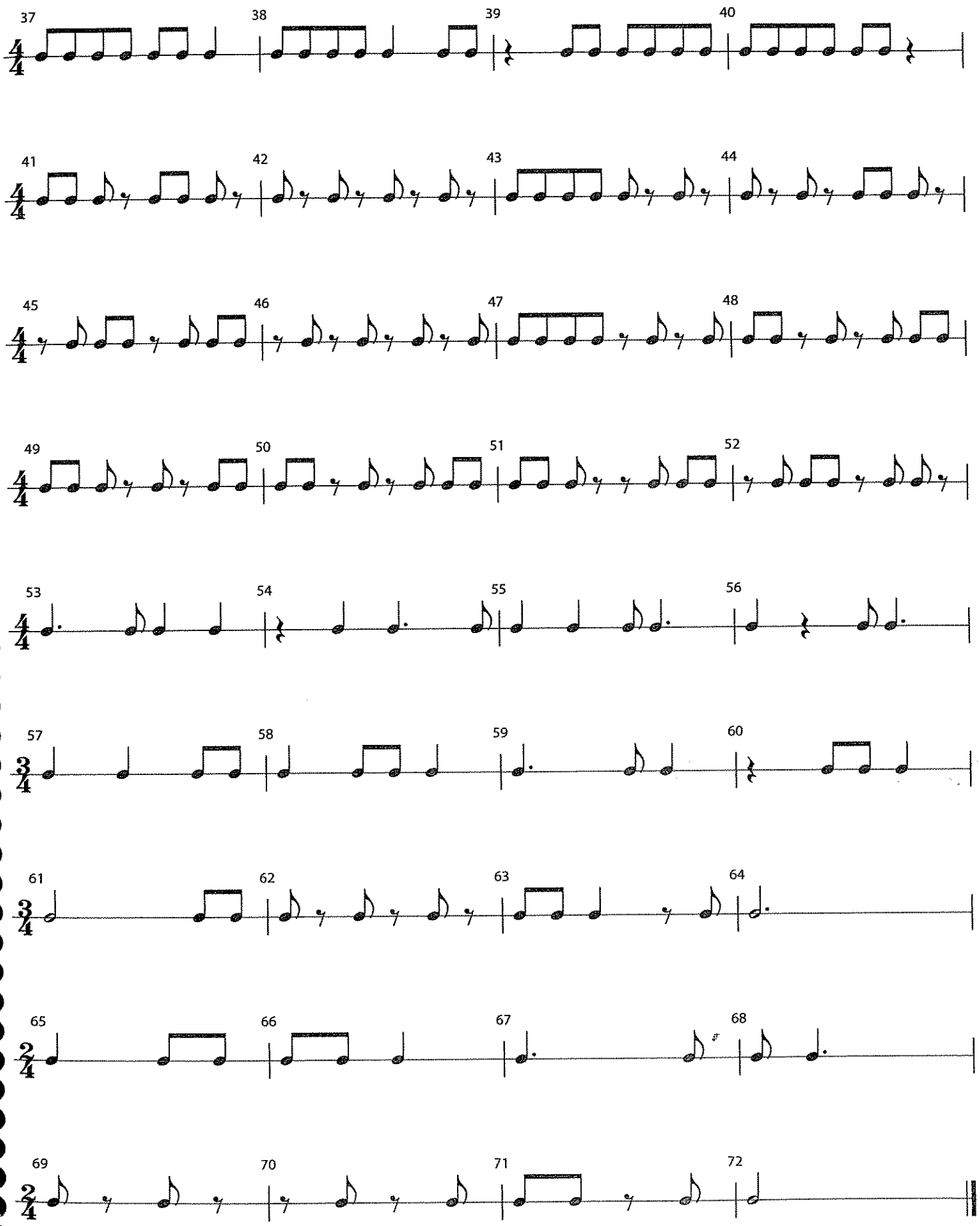
John Higgins

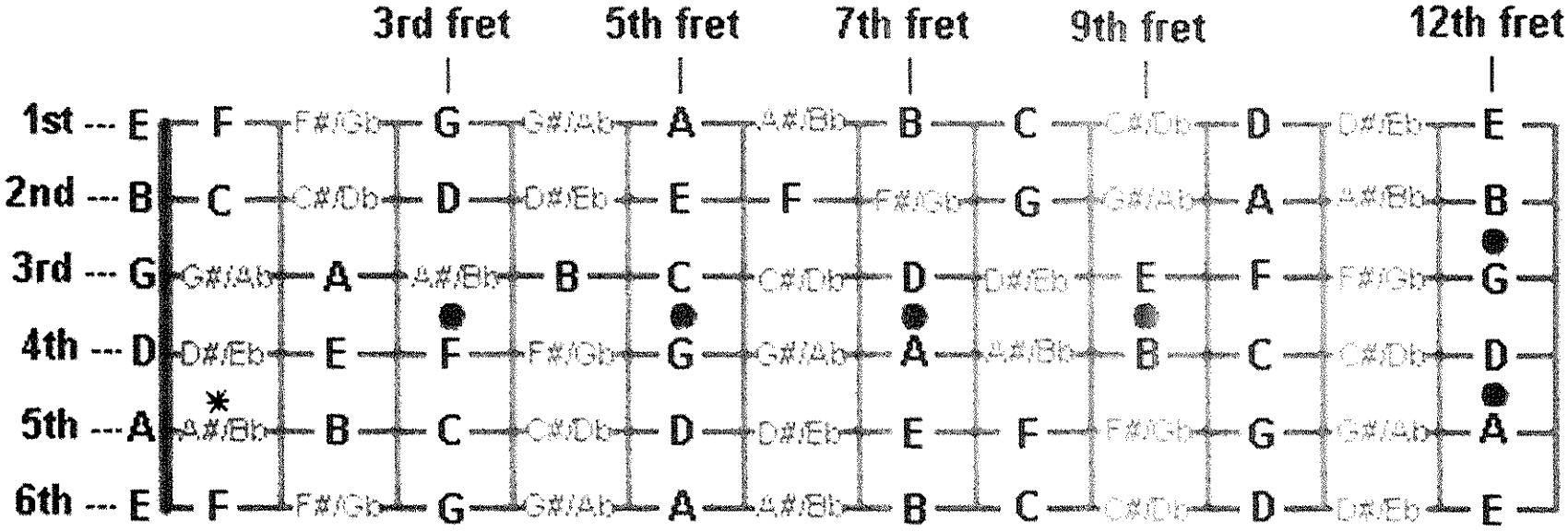


RHYTHM STUDIES



RHYTHM STUDIES





THE NOTES OF THE GUITAR