

# PERCUSSION

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55. Uptown Funk
56. Warm Ups (UMASS BAND)
57. Blank Staff Paper
58. Twinkle Twinkle Note Test
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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)

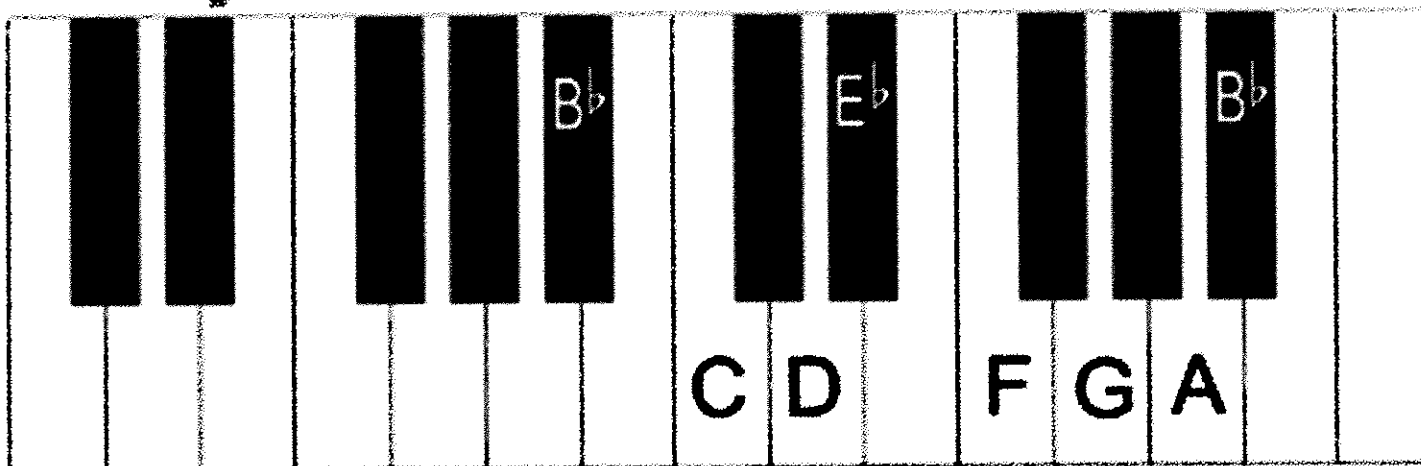
- 1) Cadence + Marching Drumline Feature
  - 2) Uptown Funk
  - 3) Optional Additions
  - 4) Optional Additions
  - 5) Sponsor Song
  - INTERMISSION (Combined Bands)
  - 6) The Tempest
  - 7) Smells Like Teen Spirit
  - 8) Crazy Jam (C Minor Groove)
  - 9) Danza Kuduro
  - 10) Original Student Composition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

# Concert Bb Major Scale

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

## Bb Major Scale



# Concert Bb Scale

## 1. Scale with hints

\*Forked F

Musical staff for exercise 1 showing the Bb scale with notes and fingerings. The notes are: Bb, C, D, Eb, F\*, G, A, Bb, A, G, F\*, Eb, D, C, Bb. Fingerings are indicated by black dots (finger down) and white circles (finger up) on the staff lines.

## 2. Scale

Musical staff for exercise 2 showing the Bb scale without notes, intended for independent practice.

## 3. Arpeggio with hints

Musical staff for exercise 3 showing the Bb arpeggio with notes and fingerings. The notes are: Bb, D, F\*, Bb, F\*, D, Bb. Fingerings are indicated by black dots and white circles.

## 4. Arpeggio

Musical staff for exercise 4 showing the Bb arpeggio without notes, intended for independent practice.

## 5. Draw the notes of the scale.

Blank musical staff for exercise 5, intended for drawing the notes of the scale.

## 6. Draw the notes of the arpeggio.

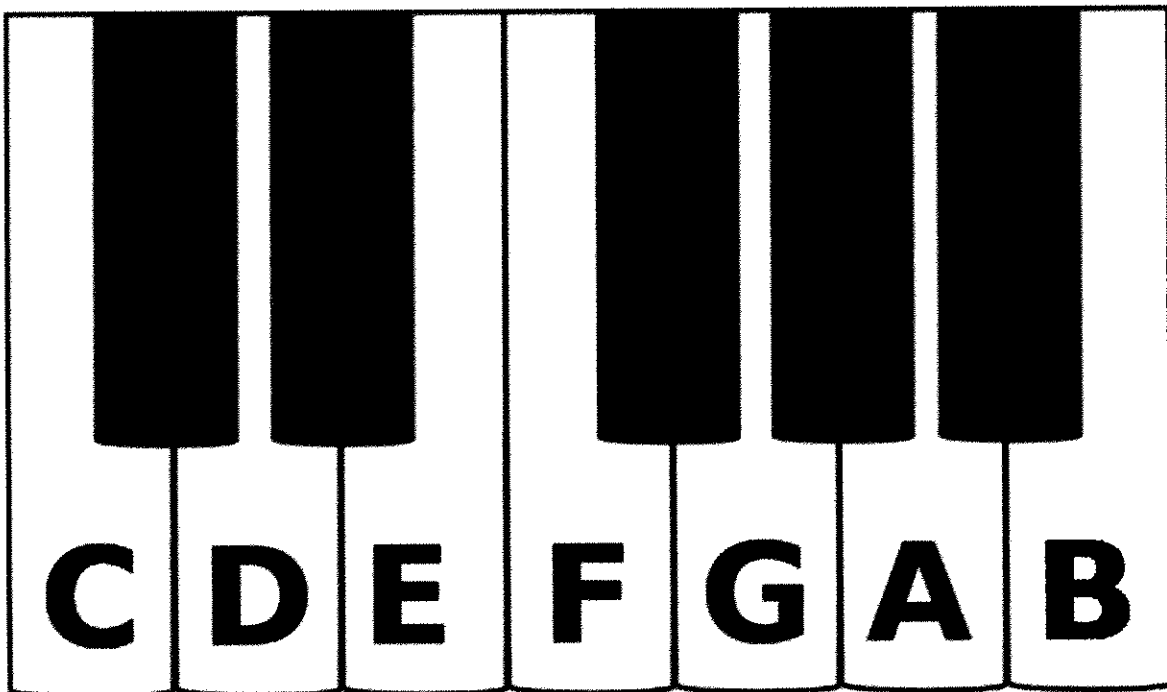
Blank musical staff for exercise 6, intended for drawing the notes of the arpeggio.

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

Blank musical staff for exercise 7, intended for filling in measures with notes from the scale in any order.

# Concert C Major Scale

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



# Concert C Scale

1. Scale with hints

A musical staff in 4/4 time with a treble clef. The notes of the Concert C scale are written: C, D, E, F, G, A, B, C, B, A, G, F, E, D, C. Below each note is a finger chart showing the fingerings for that note on the oboe.

2. Scale

A musical staff in 4/4 time with a treble clef. The notes of the Concert C scale are written: C, D, E, F, G, A, B, C, B, A, G, F, E, D, C.

3. Arpeggio with hints

A musical staff in 4/4 time with a treble clef. The notes of the Concert C arpeggio are written: C, E, G, C, G, E, C. Below each note is a finger chart showing the fingerings for that note on the oboe.

4. Arpeggio

A musical staff in 4/4 time with a treble clef. The notes of the Concert C arpeggio are written: C, E, G, C, G, E, C.

5. Draw the notes of the scale.

A blank musical staff in 4/4 time with a treble clef, intended for drawing the notes of the scale.

6. Draw the notes of the arpeggio.

A blank musical staff in 4/4 time with a treble clef, intended for drawing the notes of the arpeggio.

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

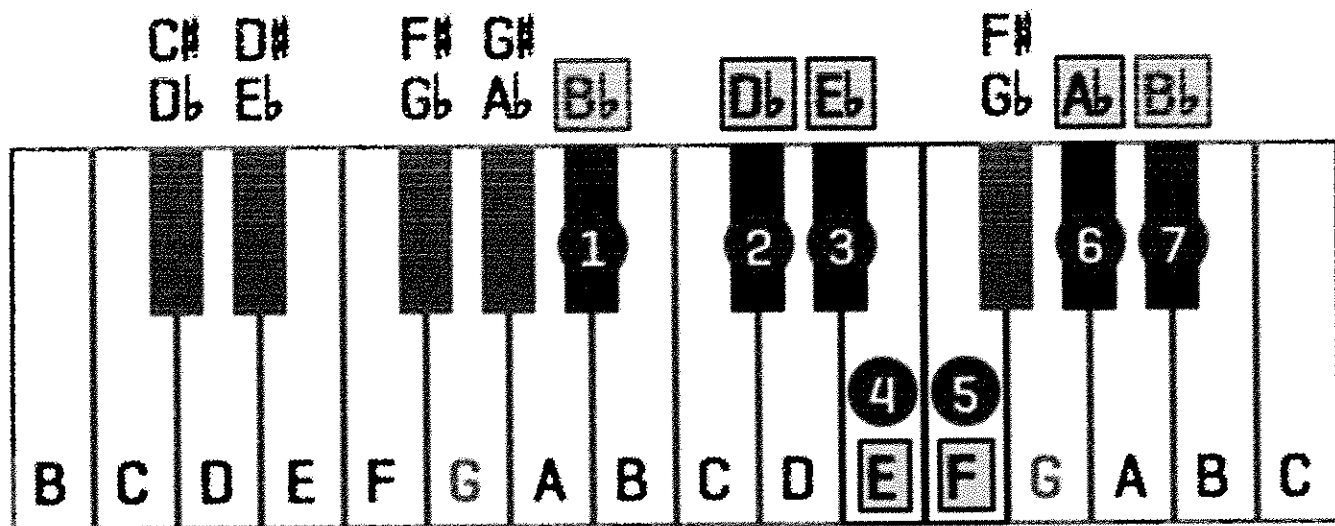
A blank musical staff in 4/4 time with a treble clef, intended for filling in measures with notes from the scale. A single note (C) is written in the final measure.

# Concert Bb Blues Scale

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

## B-flat blues scale

basicmusictheory.com

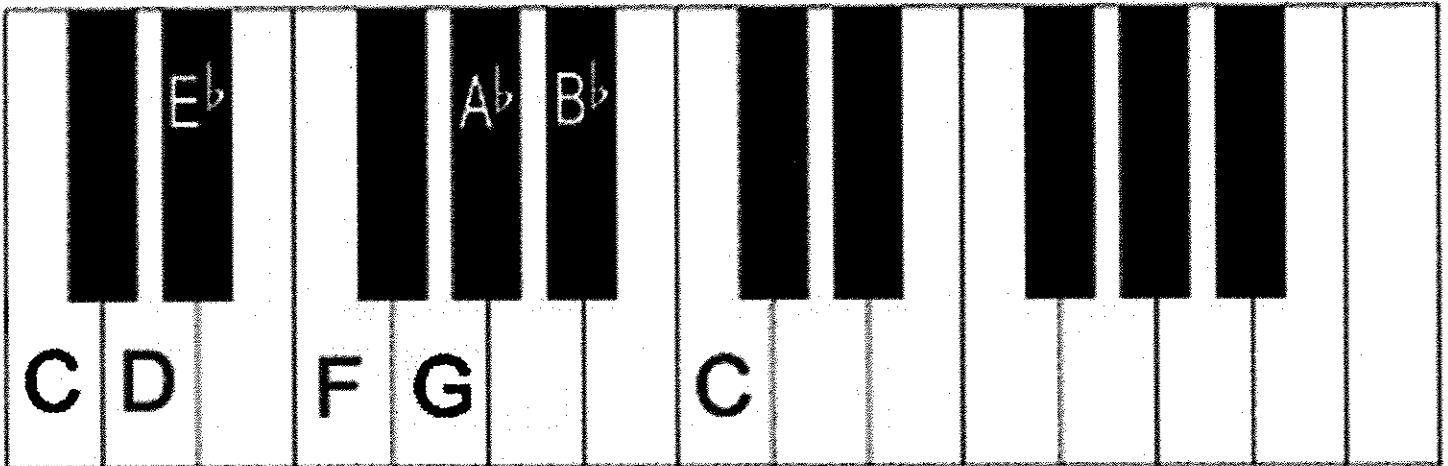




# Concert C Minor Scale

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	E $\flat$	F	G	A $\flat$	B $\flat$	C
B $\flat$ Instruments (Trumpet, Tenor Sax, Clarinet)	D	E	F	G	A	B $\flat$	C	D
E $\flat$ Instruments (Alto Sax)	A	B	C	D	E	F	G	A

## C 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

## RHYTHM CHARTS (in Band Handbook)

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

## FUNDAMENTAL RHYTHMS

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

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

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

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

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

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

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

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

Essential Rudiments p. 82:  Single Stroke Rudiments  Roll Rudiments

Paradiddle Rudiments  Flam Rudiments  Drag Rudiments

**ESSENTIAL ELEMENTS, BOOK 1**

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

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

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

Pg. 42-43 – Rhythm Studies

**ESSENTIAL ELEMENTS, BOOK 2**

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

Pg. 42-43 – Rhythm Studies

**ESSENTIAL ELEMENTS, BOOK 3**

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

Pg. 38-39 – Rhythm Studies

**OTHER**

Band Repertoire  Solo Repertoire  Chamber Ensemble Repertoire  Improvisation

# SCALE CHECKLIST

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

# SCALE ASSIGNMENTS

## CONCERT & JAZZ BAND

### QUARTER 1

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

### QUARTER 2

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

### QUARTER 3

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

### QUARTER 4

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

## SYMPHONIC BAND

### QUARTER 1

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

### QUARTER 2

Bb Blues

### QUARTER 3

Bb Chromatic (1 Octave)  
C Major

### QUARTER 4

C Minor

\*Scale assignments subject to change

# SCITECH BAND GROOVE CHART

## -CHORD PROGRESSIONS FOR IMPROV-

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

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

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

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

-Chord progressions can be used in any key

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

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

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

## **DUETS**

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

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

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

## **CIRCLE YOUR CHOICE ABOVE**

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

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

# 12 BAR BLUES

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

## 12 Bar Blues Progression

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

## 12 Bar Blues Licks

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

2) 4-b3-1

3) 1-b3-4

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

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

6) 1-b3-4-b5-5

Solos

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

2) 4-b3-1

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

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



## Walking Bass Line - C Instruments

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

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

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

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

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



## ADVANCED MUSIC

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

# Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(Eb) Eb Bb7 Cm Ab Eb Bb7

Soprano

Alto

Tenor

Bass

7 Eb Bb Eb Eb Ab Eb Cm Eb

S

A

T

B

14 Eb Bb7 Eb Eb/sus4/Ab Eb

S

A

T

B

C INSTRUMENTS

# Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(Eb) Eb Bb7 Cm Ab Eb Bb7

Soprano

Alto

Tenor

Bass

7 Eb Bb Eb Eb Ab Eb Cm Eb

S

A

T

B

14 Eb Bb7 Eb Eb/sus4/Ab Eb

S

A

T

B

# *SciTech Band Audition*

## **SYMPHONIC BAND AUDITION REQUIREMENTS**

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

### **Additional Instructions**

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

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

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

### **Additional Instructions**

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



# SYMPHONIC BAND AUDITION SCALE LIST

## **Instrument Key**

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

Bb Instruments: Clarinet Trumpet, Tenor Sax

Eb Instruments: Alto Sax, Baritone Sax

## **Concert Bb Major Scale**

C Instruments: Bb C D Eb F G A Bb

Bb Instruments: C D E F G A B C

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

## **Concert Bb Blues Scale**

C Instruments: Bb Db Eb E F Ab Bb

Bb Instruments: C Eb F Gb G Bb C

Eb Instruments: G Bb C Db D F G

## **Concert Bb Chromatic Scale**

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

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

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



**SciTech Band**

THE PRIDE OF SPRINGFIELD

# AUDITION SCORE SHEET

(or Test Score Sheet)

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

I am auditioning for  Concert Band  Jazz Band  
 Stomp Percussion Ensemble  Other \_\_\_\_\_

Please check all that apply.

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





# Percussion

## SOLO #12

Moderato  $\text{♩} = 108$

*ff*

*f*

*p*

*p-f*

*mf*

*f*

*mf-f*

*pp*

*ff*

# ANGELS WE HAVE HEARD ON HIGH

## Percussion

Traditional French Carol

### Timpani

1. Eb & Bb

2 3 4 5-6 2

7 8 9-11 3 12 13 14

15-17 3 18 19 Intro 20 21

### Snare Drum Bass Drum

1-8 8 9 10

11 12 13 14

15 16 17

18 Intro 19 20 21

# Birdland

DRUMS

Music by JOSEF ZAWINUL

Arranged by MICHAEL SWEENEY

FAST ROCK (♩=152-160)

7

RIDE CYM.

B.D.

mf

9

Hi-HAT

9 RIM KNOCKS

17

S.D.

25

H.H.

CR. >

TOMS

CR.

H.H.

(FILL)

33

mf

42

H.H.

S.D. (FILL)

S.D.

08721581

Drums

45 46 47 48 49

(50) 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) 86 87 88 89

90 91 92 93

94 95 96 97

mf

md

ff

DIM.

HH.

RIM KNOCKS

FILL

TO CODA

D.S. AL CODA

SOLD FILL

CODA

# Birdland

## AUXILIARY PERCUSSION

Music by JOSEF ZAWINUL  
Arranged by MICHAEL SWEENEY

FAST ROCK ( $\text{♩} = 152-160$ )

7  
1-7  
8  
mf

9) (OP. 8ths INSTEAD OF 16ths)

9 10 11 12

13 14 15 16

17

17 18 19 20

21 22 23 24

25

f 25 26 27 28

29 30 31 32

33

mf 33 34 35 36

08721581

Auxiliary Percussion

Musical staff 1: Measures 37-40. Measures 37-38 contain a rhythmic pattern of eighth notes with accents. Measures 39 and 40 contain rests with a fermata.

Musical staff 2: Measures 41-57. Measures 41-49 contain a rhythmic pattern of eighth notes with accents. Measure 42 is circled and labeled "42 S.". Measures 42-49 and 50-57 contain rests with a fermata. A circled "8" is written above the rests.

Musical staff 3: Measures 58-61. Measure 58 is circled and labeled "58". Measure 58 starts with a dynamic marking "f". Measures 58-59 contain a rhythmic pattern of eighth notes with accents. Measures 60 and 61 contain rests with a fermata.

Musical staff 4: Measures 62-65. Measures 62-63 contain a rhythmic pattern of eighth notes with accents. Measures 64 and 65 contain rests with a fermata. A circled "8" is written above the rests. A circled "C" with a slash is written above the staff, with the text "TO CODA" written next to it.

Musical staff 5: Measures 66-75. Measures 66-67 contain a rhythmic pattern of eighth notes with accents. Measures 68-75 contain rests with a fermata. A circled "8" is written above the rests. A circled "68" is written above the staff.

Musical staff 6: Measures 76-85. Measures 76-83 contain rests with a fermata. A circled "8" is written above the rests. A circled "76" is written above the staff. Measures 84-85 contain a rhythmic pattern of eighth notes with accents. A dynamic marking "mp" is written below the staff.

Musical staff 7: Measures 86-89. Measures 86-87 contain a rhythmic pattern of eighth notes with accents. Measures 88 and 89 contain rests with a fermata. A circled "86" is written above the staff.

Musical staff 8: Measures 90-93. Measures 90-91 contain a rhythmic pattern of eighth notes with accents. Measures 92 and 93 contain rests with a fermata. A circled "86" is written above the staff. A circled "C" with a slash is written above the staff, with the text "D.S. AL CODA" written next to it.

⊕ CODA

Musical staff 9: Measures 94-97. Measures 94-96 contain a rhythmic pattern of eighth notes with accents. Measures 97 contains a rhythmic pattern of eighth notes with accents. A dynamic marking "ff" is written below the staff.

C

# BLUE MOON

Handwritten musical score for the song "Blue Moon". The score is written on ten staves. The first staff begins with a treble clef, a key signature of two flats (Bb and Eb), and a common time signature (C). The music is written in a style typical of a guitar or piano accompaniment, with chords indicated above the notes. The chords are: Eb, Cmi, Fmi, Bb7, Eb, Cmi, Fmi, Bb7. The second staff continues with: Eb, Cmi, Fmi7, Eb, Ab, Eb, Bb7. The third staff: Eb, Cmi, Fmi, Bb7, Eb, Cmi, Fmi, Bb7. The fourth staff: Eb, Cmi, Fmi7, Eb, Fmi7, Eb. The fifth staff: Fmi7, Bb7, Eb, Fmi7, Bb7, Eb. The sixth staff: Abmi, Db7, Gb, Bb, F7, Fmi7, Bb7. The seventh staff: Eb, Cmi, Fmi7, Bb7, Eb, Cmi, Fmi, Bb7. The eighth staff: Eb, Cmi, Fmi7, 1. Eb, Fmi7, Eb, Bb7. The ninth staff: 2. Eb, Fmi7, Eb. The final staff shows the end of the piece with a double bar line.



# Percussion 1 - Suspended Cymbal

## Canon Remix

Pachelbel / Arr. Bernice

The musical score is written for a suspended cymbal in 4/4 time. It consists of six staves of music, each starting with a measure rest and a box containing a measure number. The first staff begins at measure 5 and ends at measure 12, with a dynamic marking of *p* at the start and *mf* at the end. The second staff begins at measure 13 and ends at measure 28, with dynamic markings of *p* and *mf* at the start and *p* at the end. The third staff begins at measure 29 and ends at measure 45, with dynamic markings of *f* at the start and *p* and *f* at the end. The fourth staff begins at measure 46 and ends at measure 68, with a dynamic marking of *p* at the end and a 'Choke' instruction at measure 53. The fifth staff begins at measure 69 and ends at measure 81, with a dynamic marking of *f* at the start. The sixth staff begins at measure 82 and ends at measure 83, with a dynamic marking of *p* at the end. The score includes various rhythmic patterns, including sixteenth notes, eighth notes, and quarter notes, often beamed together. Some measures contain rests or specific rhythmic figures indicated by the number '6' or '7' above the staff.

# Snare Drum

## Canon Remix

Pachelbel / Arr. Bernice

On rim

5

*p*

6

12

13

18

21

24

29

30

37

42

45

46

49

2  
52

53

Musical staff with notes and rests. A dynamic marking *p* is present below the staff. A double line is drawn under the first few notes.

57

61

Musical staff with notes and rests.

63

Musical staff with notes and rests. A double line is drawn under the final notes of the staff.

69

Musical staff with notes and rests. A dynamic marking *f* is present below the staff.

77

75

Musical staff with notes and rests. A dynamic marking *f* is present below the staff. A double line is drawn under the first few notes.

79

Musical staff with notes and rests.

83

82

Musical staff with notes and rests. A double line is drawn under the final notes of the staff.

# Bass Drum

# Canon Remix

Pachelbel / Arr. Bernice

5

$\frac{4}{4}$

*p*

6

12

13

18

21

24

29

*f*

30

36

37

42

45

48

53

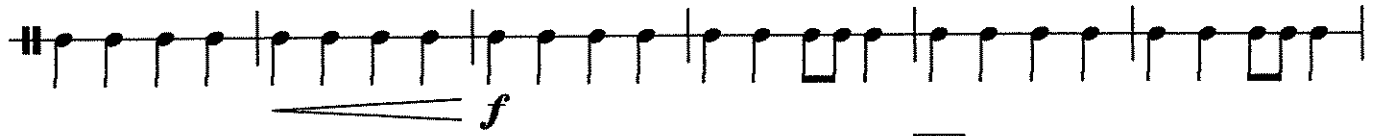
8

61

*p*

2  
67

69



73

77



79

83



85



# Drum Set

## Canon Remix

Pachelbel / Arr. Bernice

4      5      8      13      8      21  
hi hat  
*mf*

22

25

28      29

31

34

37

40

43      45

46

2  
49

[Title]

A musical staff containing a series of rhythmic notations represented by 'x' marks. A double bar line is positioned at the beginning of the staff.

52

53

16

69

A musical staff with rhythmic notations. A double bar line is present. A measure contains a long horizontal line, indicating a sustained note or a specific rhythmic value.

*mf*

70

A musical staff with rhythmic notations represented by 'x' marks.

73

A musical staff with rhythmic notations represented by 'x' marks.

77

76

A musical staff with rhythmic notations represented by 'x' marks.

79

A musical staff with rhythmic notations represented by 'x' marks.

83

82

ride

crash



A musical staff with rhythmic notations. It includes a 'ride' symbol (a series of 'x' marks) and a 'crash' symbol (a circle with an 'X' inside).

# Timpani

## Canon Remix

Pachelbel / Arr. Bernice

The musical score for Timpani is written in bass clef, 4/4 time, with a key signature of one flat. It consists of five staves of music, each starting with a measure number in a box. The dynamics are indicated by *mp*, *mf*, and *f*.

Staff 1: Starts at measure 11. Features a half note rest, followed by a quarter note G2, a quarter note F2, a quarter note E2, and a quarter note D2. Dynamics: *mp* (measures 11-12), *mf* (measures 13-14).

Staff 2: Starts at measure 21. Features a half note rest, followed by a quarter note G2, a quarter note F2, a quarter note E2, and a quarter note D2. Dynamics: *mf* (measures 21-22), *mf* (measures 29-30).

Staff 3: Starts at measure 37. Features a half note rest, followed by a quarter note G2, a quarter note F2, a quarter note E2, and a quarter note D2. Dynamics: *mf* (measures 37-38), *mf* (measures 45-46).

Staff 4: Starts at measure 53. Features a half note rest, followed by a quarter note G2, a quarter note F2, a quarter note E2, and a quarter note D2. Dynamics: *mf* (measures 53-54), *f* (measures 69-70).

Staff 5: Starts at measure 76. Features a half note rest, followed by a quarter note G2, a quarter note F2, a quarter note E2, and a quarter note D2. Dynamics: *f* (measures 76-77), *f* (measures 83-84).



# Chimes

## Canon Remix

Pachelbel / Arr. Bernice

The musical score consists of two staves of music in 4/4 time, with a key signature of one flat (B-flat). The first staff begins with a treble clef, a 4/4 time signature, and a dynamic marking of *f*. It contains six measures: the first five measures each contain a single half note (G4, A4, Bb4, C5, Bb4), and the sixth measure contains a whole note (G4). A box containing the number 5 is positioned above the first measure, and a box containing the number 39 is positioned above the sixth measure. The second staff begins with a treble clef and a 4/4 time signature. It contains two measures, each with a whole note (G4). A box containing the number 45 is positioned above the first measure, a box containing the number 53 is positioned above the second measure, and a box containing the number 88 is positioned above the second measure. The number 8 is positioned below the first measure. The score concludes with a double bar line.

# Careless Whisper – Melody

**Melody C – Flute**



**Melody Bb – Trumpet, Clarinet, Tenor Sax**



**Melody Eb – Alto Sax, Bari Sax**



**Melody Bass Clef – Trombone, Baritone**



**Piano – Chords**

**Dm, Gm, Bb, Am**

*Lyrics*

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

# Careless Whisper – Horn Lick

## Horn Lick C – Flute



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

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



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

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



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

## Horn Lick Eb – Alto Sax, Bari Sax



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

## Horn Lick Bass Clef – Trombone, Baritone



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



# Carol of The Bells

Melody - C  
-Flute

Quartet Version

arr. Turgeon & Bernice

optional 8va

Soli

*mp*

6

12

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

*f*

**B** 24

**C** 31 *mf* **D** *Repeat 3x* *f*

**E** 37 *rit.*



# Chameleon Bass Line

Score

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

- C:** Treble clef. The melody starts on G4, moves to A4, then Bb4. The second measure is a repeat of the first. The third measure has a quarter rest, followed by a quarter note G4, a quarter note F4, and a quarter note E4. The fourth measure has a quarter rest, followed by a quarter note D4, a quarter note C4, and a quarter note Bb3.
- Bb:** Treble clef. The melody starts on Bb3, moves to C4, then D4. The second measure is a repeat of the first. The third measure has a quarter rest, followed by a quarter note C4, a quarter note Bb3, and a quarter note A3. The fourth measure has a quarter rest, followed by a quarter note G3, a quarter note F3, and a quarter note E3.
- Eb:** Treble clef. The melody starts on C4, moves to D4, then Eb4. The second measure is a repeat of the first. The third measure has a quarter rest, followed by a quarter note D4, a quarter note C4, and a quarter note Bb3. The fourth measure has a quarter rest, followed by a quarter note A3, a quarter note G3, and a quarter note F3.
- Bass Clef High:** Bass clef. The melody starts on G3, moves to A3, then Bb3. The second measure is a repeat of the first. The third measure has a quarter rest, followed by a quarter note G3, a quarter note F3, and a quarter note E3. The fourth measure has a quarter rest, followed by a quarter note D3, a quarter note C3, and a quarter note Bb2.
- Bass Clef Low:** Bass clef. The melody starts on Bb2, moves to C3, then D3. The second measure is a repeat of the first. The third measure has a quarter rest, followed by a quarter note C3, a quarter note Bb2, and a quarter note A2. The fourth measure has a quarter rest, followed by a quarter note G2, a quarter note F2, and a quarter note E2.









# Quad Toms

## Cheer # 1

arr. Bernice

*Watch Conductor*  
*Slow-Fast*



Drum Set

# Danza Kuduro

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

Slow ♩ = 63

**A** Double Time ♩ = 126

cymbal "sprinkles" 4

12 **B** Closed High Hat... *f*

16 **C**

20 *f*

24 **D**

28

32 **E**

36



Danza Kuduro

Drum Set, p. 2

40 F

*f*

44

48 G

52

56 H

60

64 I ⊕

**To Coda** **Solo Section**  
**-Drum Feature On Cue**

Bass Drum  
 Quarter Only &  
 Cymbal "Sprinkles"  
 Until Drum Feature

69 **2nd Time - On Cue Only (Drum Feature)** **D.S. % al Coda**



Danza Kuduro

Drum Set, p. 3

**Coda**

J

73

Musical notation for measure 73, featuring a bass line of eighth notes and a drum set line with a single 'x' mark above the first eighth note.

*f*

78

Musical notation for measure 78, featuring a complex drum set pattern with multiple 'x' marks and a bass line. A box labeled 'K' is positioned above the drum set line.

*ff*

82

Musical notation for measure 82, featuring a complex drum set pattern with multiple 'x' marks and a bass line.

86

Musical notation for measure 86, featuring a complex drum set pattern with multiple 'x' marks and a bass line. The notation includes first and second endings, labeled '1.' and '2.' respectively.

Snare Drum  
Bass Drum

# Danza Kuduro

As Recorded by  
Don Omar & Lucenzo  
arr. Bernice

Slow ♩ = 63

**A** Double Time ♩ = 126

4 4

12 **B** *f*

17 **C** *f*

22 **D**

27

32 **E**

37 **F** *f*

42

47 **G**



52

H

57

To Coda  $\oplus$  I Solo Section  
-Drum Feature On Cue

62

Bass Drum  
Quarters Only

2nd Time - On Cue Only (Drum Feature)

67

72

*D.S. al Coda*

J  $\oplus$  Coda

73

*f*

K

79

*ff*

84

89

2.

Congas  
Bongos

# Danza Kuduro

As Recorded by  
Don Omar & Lucenzo  
arr. Bernice

Slow ♩ = 63

Double Time ♩ = 126

The musical score is written on a single staff in 4/4 time. It begins with a key signature of one sharp (F#) and a common time signature of 4/4. The piece is divided into two main sections: a slow section (♩ = 63) and a double time section (♩ = 126). The slow section consists of two measures, each marked with a '4' above the staff. The double time section follows, starting with a repeat sign and a '4' above the staff. The score is divided into seven measures, each marked with a letter in a box (A through G) above the staff. Measure A is the first measure of the double time section. Measure B is the second measure. Measure C is the third measure, marked with a *mf* dynamic. Measure D is the fourth measure, marked with a *f* dynamic. Measure E is the fifth measure. Measure F is the sixth measure, marked with a *f* dynamic and a symbol resembling a crossed hammer and sickle. Measure G is the seventh measure. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also dynamic markings (*mf*, *f*) and a *mf* marking in the double time section. The piece ends with a double bar line.

Danza Kuduro

Congas & Bongos, p. 2

55

H

60

To Coda ⊕

65

Solo Section -Drum Feature On Cue

I

4

71

D.S. %al Coda

J

⊕ Coda

73

4

79

K

82

simile 1st time... 2nd time only

86

89

2.

Floor Tom

# Danza Kuduro

As Recorded by  
Don Omar & Lucenzo  
arr. Bernice

Slow ♩ = 63

Double Time

A ♩ = 126

4 4 4 4 8 8

E 33 8 F 8 G 8 H 7 To Coda I Solo Section -Drum Feature On Cue 4

69 2nd Time - On Cue Only (Drum Feature)

*mp*

71 *D.S. al Coda*

J 73 4 *mp*

79 4 K

85 2nd Time Only *f*

88 1. 2.

Suspended Cymbal &  
Crash Cymbal

# Danza Kuduro

As Recorded by  
Don Omar & Lucenzo  
arr. Bernice

Slow ♩ = 63

Double Time ♩ = 126

4 4 A 2 B

14 2 C 2

22 mf f 2 f

30 2 D 2 f

38 2 E 2 f

46 2 F 2 f

54 2 G 2 f

62 2 H 2 f

62 2 I Solo Section To Coda -Drum Feature On Cue 6 2nd Time / On Cue Only D.S. al Coda

J Coda 73 6 2nd Time / On Cue Only K 2

85 f f ff 1. 2.

# Eye Of The Tiger

For Zanetti

The musical score is arranged in five staves, each with a specific instrument label on the left. The key signature is one flat (Bb) and the time signature is 4/4. The score consists of three measures of music, each ending with a double bar line and repeat dots. The notes and rests are as follows:

- Flute Piano:** Treble clef. Notes: A (quarter), A (quarter), G (quarter), A (quarter), A (quarter), G (quarter), A (quarter), A (quarter), G (quarter), F (quarter).
- Clarinet Trumpet (LOW):** Treble clef. Notes: B (quarter), B (quarter), A (quarter), B (quarter), B (quarter), A (quarter), B (quarter), B (quarter), A (quarter), G (quarter).
- Clarinet Trumpet (HIGH):** Treble clef. Notes: B (quarter), B (quarter), A (quarter), B (quarter), B (quarter), A (quarter), B (quarter), B (quarter), A (quarter), G (quarter).
- Alto Sax:** Treble clef. Notes: F# (quarter), F# (quarter), E (quarter), F# (quarter), F# (quarter), E (quarter), F# (quarter), F# (quarter), E (quarter), D (quarter).
- Trombone:** Bass clef. Notes: A2 (quarter), A2 (quarter), G4 (quarter), A2 (quarter), A2 (quarter), G4 (quarter), A2 (quarter), A2 (quarter), G4 (quarter), F1 (quarter).

Piano: Am G F

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

# FEELING GOOD ROAD MAP

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

# Feeling Good

(Bb Minor)

Swing Time

Flute  
Piano

Clarinet  
Trumpet  
(LOW)

Clarinet  
Tenor Sax  
Trumpet  
(HIGH)

Alto Sax

Trombone  
Euphonium  
(HIGH)

Trombone  
Euphonium  
Tuba  
(LOW)

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

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

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

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

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

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

Tenor Sax:  
Octave Key HIGH  
No Octave Key LOW

Alto Sax:  
Octave Key HIGH  
No Octave Key LOW

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

Piano: Bbm (8th note triplets)

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



# Feeling Good

Swing Time

## (HORN LICK+)

NOTE 8 ON CUE  
BEAT 4

The musical score is written for five instruments: Flute Piano, Clarinet Trumpet (LOW), Clarinet Tenor Sax Trumpet (HIGH), Alto Sax, and Trombone Euphonium. The key signature is B-flat major (two flats) and the time signature is 4/4. The score is divided into two systems. The first system contains the horn lick, and the second system contains the opening for "And I'm Feeling Good".

**Flute Piano:** Bb, Db, Eb, E, Eb, E, Eb, E, Eb, Db, Bb, Ab, Bb, Bb. (Notes 3, 3, 3, 3, 3)

**Clarinet Trumpet (LOW):** C, Eb, F, F#, F, F#, F, F#, F, Eb, C, Bb, C, C. (Notes 3, 3, 3, 3)

**Clarinet Tenor Sax Trumpet (HIGH):** C, Eb, F, F#, F, F#, F, F#, F, Eb, C, Bb, C, C. (Notes 3, 3, 3, 3)

**Alto Sax:** G, Bb, C, C#, C, C#, C, C#, C, Bb, G, F, G, G. (Notes 3, 3, 3)

**Trombone Euphonium:** Bb, Db, Eb, E, Eb, E, Eb, E, Eb, Db, Bb, Ab, Bb, Bb. (Notes 3, 3, 3)

Horn Lick:

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

Opening "And I'm Feeling Good":

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

1 & b3 Background Harmony Hits

# Feeling Good

(NASTY LICK - Bb Minor)

Swing Time

The musical score is written for a 12/8 time signature. The key signature is Bb minor. The instruments and their parts are as follows:

- Flute Piano:** Notes: Bb, Db, Bb, Eb, Db, Bb, Bb, Db, E, Eb, Db, Bb.
- Clarinet Trumpet (LOW):** Notes: C, Eb, C, F, Eb, C, C, Eb, F#, F, Eb, C.
- Clarinet Tenor Sax Trumpet (HIGH):** Notes: C, Eb, C, F, Eb, C, C, Eb, F#, F, Eb, C.
- Alto Sax:** Notes: G, Bb, G, C, Bb, G, G, Bb, C#, C, Bb, G. Includes instruction: "Octave Key HIGH, No Octave Key LOW".
- Trombone Euphonium:** Notes: Bb, Db, Bb, Eb, Db, Bb, Bb, Db, E, Eb, Db, Bb. Includes instruction: "Positions: 1 5 1 3 5 1 1 5 2 3 5 1".
- Tuba:** Notes: Bb, Ab, Gb, F, Bb, Ab, Gb, F.

Piano: Bbm (2 Beats Hold)

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



# **GNE SONG (Great New Emergence)**

## **HORN LICK**

**C: E D C**

**Bb: F# E D**

**Eb: C# B A**

## **LAST NOTE**

**C: A**

**Bb: B**

**Eb: F**

### **PIANO CHORDS:**

**Am G Dm F**

?

Piano

Piano

Musical score for Piano, measures 1-4. The piece is in 3/4 time and B-flat major. The melody in the right hand starts on G4, moving up stepwise to D5. The bass line in the left hand consists of chords: G2-B2-D2 (m1), G2-B2-D2 (m2), G2-B2-D2 (m3), and G2-B2-D2 (m4).

Pno.

Musical score for Piano, measures 5-8. The melody in the right hand starts on E5, moving up stepwise to B5. The bass line in the left hand consists of chords: G2-B2-D2 (m5), G2-B2-D2 (m6), G2-B2-D2 (m7), and G2-B2-D2 (m8).

1) Name \_\_\_\_\_

2) Write in note names...

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

4) Play the piece...



142  
(MED.)



# HEART AND SOUL

-HOAGY CARMICHAEL/  
FRANK LOESSER

Handwritten musical score for guitar, featuring a treble clef and a key signature of one flat (Bb). The score consists of seven staves of music with corresponding chord diagrams written above the notes.

**Staff 1:** Chords: F, D-7, G-7, C7, Fmaj7, D-7, G-7, C7.

**Staff 2:** Chords: A-7, D-7, G-7, C7, F, D-7, G-7, C7.

**Staff 3:** Chords: F, G-7, C7, Fmaj7, C-7, F7, Bbmaj7, A7, D7, G7.

**Staff 4:** Chords: C7, F7, Bb7, A7, Bbmaj7, A7, D7, G7.

**Staff 5:** Chords: C7, F7, Bb7, C7, F, D-7, G-7, C7.

**Staff 6:** Chords: Fmaj7, D-7, G-7, C7, A-7, D-7, G-7, C7.

**Staff 7:** Chords: A7#5, D7, G-7, C7, F, (D-7, G-7, C7).

# Holding Out For A Hero SPONSOR SONG

*arr. Bernice*

Melody C

Melody B $\flat$

Melody E $\flat$

Melody (B.C.)

We need your mon - ey! So c ome on\_ and spon\_\_\_\_sor the Sci\_\_\_\_ Tech Band

Horn Lick 1 C

Horn Lick 1 B $\flat$

Horn Lick 1 E $\flat$

Horn Lick 1 (B.C.)

A G A C C A G A

B A B D D B A B

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

A G A C C A G A

Horn Lick 2 C

Horn Lick 2 B $\flat$

Horn Lick 2 E $\flat$

Horn Lick 2 (B.C.)

C B A G G A A

D C# B A A B B

A G# F# E E F# F#

C B A G G A A

Bass Synth

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

A m

E m

Piano

Optional Syncopated Rhythm on Cue

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



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

5

M. C  
M. B♭  
M. Eb  
M. (B.C.)

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

HL. 1 C  
HL. 1 B♭  
HL. 1 Eb  
HL. 1 (B.C.)

HL. 2 C  
HL. 2 B♭  
HL. 2 Eb  
HL. 2 (B.C.)

Bass

Piano

F C G

# It Is Well

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

Piano

With Expression

Melody

*mf* *espress.*

Bb F Bb G

Chords

*mp*

Detailed description: This system contains the first six measures of the piece. The melody is written in a treble clef with a key signature of two flats and a 4/4 time signature. It begins with a first ending bracket over measures 1-2, followed by a long slur over measures 3-6. The bass line is in a bass clef and consists of whole rests. The chord line is in a bass clef and shows chords for measures 1-6: Bb, F, Bb, and G.

7

7

C F Bb Eb Cm F

Detailed description: This system contains measures 7-12. The melody continues with a long slur over measures 7-12. The bass line remains whole rests. The chord line shows chords for measures 7-12: C, F, Bb, Eb, Cm, and F.

13

13

Bb Fsus4 F Bb F

Detailed description: This system contains measures 13-16. The melody has a slur over measures 13-14 and another slur over measures 15-16. The bass line has whole rests. The chord line shows chords for measures 13-16: Bb, Fsus4 F, Bb, and F.

Piano, p. 2

It Is Well

19

*mp f*

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

*mf*

25

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

32

Cm C7 F Gm7 F Bb Eb Bb F Bb

38

F Bb Eb Fsus4 F Bb

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

First system of musical notation for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The music is in 4/4 time with a key signature of two flats (B-flat and E-flat). The Soprano part features a melodic line with a slur and the instruction *legato*. The other parts provide harmonic support with similar *legato* markings.

Second system of musical notation, starting at measure 8. It continues the vocal parts from the first system, maintaining the *legato* phrasing and harmonic structure.

Lower notes for solo only

Third system of musical notation, starting at measure 15. This system includes a section for 'Lower notes for solo only', where the Soprano part has a melodic line with a slur and the instruction *legato*. The other parts continue their harmonic accompaniment.

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

S  
A  
T  
B

legato

legato

legato

legato

S  
A  
T  
B

S  
A  
T  
B

Lower notes for solo only



# I Just Died In Your Arms Tonight

SPONSOR SONG

arr. Bernice

PIANO (Bass Clef)

With Passion  $\text{♩} = 112$  A B *Repeat 4x (Play-Sing-Sing-Play)* 4 Tweets C Horn Sway  $\text{♩} = 136$

4 4 8 1. 4 2.

23 D *Repeat 4x*

29 E *Solos*

34 F

40 G *Horn Statues / Drum Solo*

46 H

51 1. 2.

C Bb G C C Bb G C C Bb G C C Bb G C

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

# Rhythm

# IT DON'T MEAN A THING

(If It Ain't Got That Swing)

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

MODERATELY FAST

The musical score is arranged in three systems, each with three staves: Treble Clef (Melody), Treble Clef (Piano/Guitar), and Bass Clef (Bass). The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked 'MODERATELY FAST'. The score includes various musical notations such as slurs, accents, and dynamic markings like *f*, *mf*, and *fz*. Chord symbols are placed above the piano/guitar staff, and measure numbers 1 through 12 are indicated at the bottom of the page.


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

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




# It Don't Mean A Thing - Rhythm

To Coda  4.



Musical notation for measures 13-16. Measure 13: Treble clef, C7 chord. Measure 14: Treble clef, C7+5 and C7 chords. Measure 15: Treble clef, Ebm6 chord. Measure 16: Treble clef, Bb and F# chords. Bass clef accompaniment is present in all measures.



Musical notation for measures 17-20. Measure 17: Treble clef, Bb chord. Measure 18: Treble clef, Eb0 and Bb7 chords. Measure 19: Treble clef, Eb chord. Measure 20: Treble clef, Eb chord. Bass clef accompaniment is present in all measures.



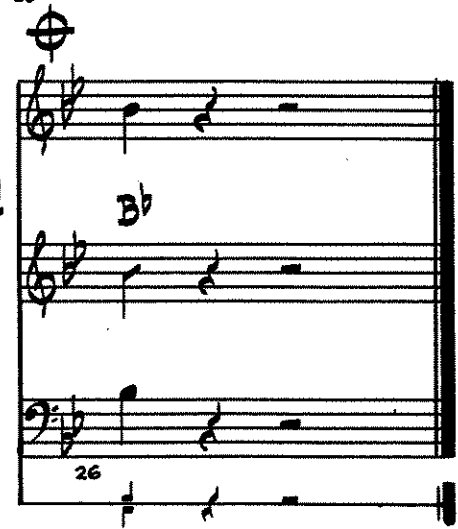
Musical notation for measures 21-23. Measure 21: Treble clef, Eb0 chord. Measure 22: Treble clef, C7 and C0 chords. Measure 23: Treble clef, C7 chord. Bass clef accompaniment is present in all measures.



Musical notation for measures 24-25. Measure 24: Treble clef, F7 and G7 chords. Measure 25: Treble clef, D7+ chord. Bass clef accompaniment is present in both measures. Measure 25 is labeled as a fill.

D.S. al Coda

CODA



Musical notation for the Coda, measure 26. Treble clef, Bb chord. Bass clef accompaniment is present.

# **LA LUZ QUE ME ALUMBRA**

***THE LIGHT THAT SHINES ON ME***  
***Original SciTech Band Student Composition***

## **ROAD MAP**

**Piano Intro**

**Add Solo**

**Add Cymbal "Sprinkles"**

**Add Drum Build Up w/8<sup>th</sup> Notes**

**Band Hits**

**Lick #1 (Brass + Woodwinds)**

**Lick #2**

**Solo Section**

**Add Lick #3 Soli**

**Add Full Band Lick 3 (optional)**

**Add Drum Build Up w/8<sup>th</sup> Notes**

**Drum Solo (Piano Hits Every 4 beats)**

**Band Hits**

**Lick #1A**

**Add Lick #3**

**Last Note**

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

Hits: EE EE EE

Lick #1: E F E

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

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

## **Bb INSTRUMENTS: CLARINET, TRUMPET, TENOR SAX**

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

Lick #1: F# G F#

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

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

## **Eb INSTRUMENTS: ALTO SAX**

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

Lick #1: C# D C#

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

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

## **PIANO & GUITAR**

Piano Top: C B A E (16<sup>th</sup> Notes)

Piano Bass: A G F E (Whole Notes)

Chords: Am Am Am E

Am = A C E E = E G# B

# The Legend of Super Mortal Tetris

Drum Set (Bass Drum, Snare Drum, High Hat, Crash Cymbals)

arr. Bernice

Each note cued

**A TETRIS** (♩ = 140)

*f* *fp*

**B**

**C** **D**

**E**

**F** **G MARIO** (♩ = 100) **H**

*mf*

**I MORTAL KOMBAT** (♩ = 126)

*mp*

**J** **K** **L**

*mp* *f*

Drum Set, p. 2

The Legend of Super Mortal Tetris

Don't Play  
2nd Time (Tacet)

++o ++o ++o ++o ++o ++o ++o ++o ++o ++o ++o ++o ++o M + + o ++o ++o ++o ++o

++o ++o ++o ++o ++o ++o ++o ++o ++o ++o ++o ++o N ZELDA (♩=80) 4

O Faster (♩=120) P

Q R

S

T U

# The Legend of Super Mortal Tetris

Snare Drum  
w/ High Hat

arr. Bernice

Each note cued

**A** TETRIS (♩ = 140)  
Rim (or) Closed High Hat

4

*f*

**B**

8

**C**

**D**

13

**E**

18

**F**

23

MORTAL KOMBAT

**G** MARIO (♩ = 100) **H** **I** (♩ = 126) **J** **K**

28

5 4 4 4 4

**L**

**M**

**N**

ZELDA (♩ = 80)

**O**

Faster (♩ = 120)

50

4 4 4

*f*

**P**

64

Snare Drum w/ High Hat, p. 2 The Legend of Super Mortal Tetris

Q

67

70

R

73

S

76

T

79

82

U

85

88

# The Legend of Super Mortal Tetris

Synth Drum

arr. Bernice

Each note cued

**TETRIS** (♩ = 140)

A B C D

**MARIO** (♩ = 100)

**MORTAL KOMBAT**

E F G H I J

**ZELDA** (♩ = 80)

**Faster** (♩ = 120)

K L M N O P

**Q R S T U**



# The Legend of Super Mortal Tetris

Timpani  
F, Bb

arr. Bernice

Each note cued

**TETRIS** (♩ = 140)

**MARIO** (♩ = 100)

**MORTAL KOMBAT**

**YELL!**

Spon sor the band!

**ZELDA** (♩ = 80)

**Faster** (♩ = 120)

optional roll

The musical score is written for Timpani in a bass clef with a key signature of two flats (Bb, F). It consists of several systems of music, each representing a different game theme. The themes are labeled with letters A through U. The tempo and time signature for each theme are indicated above the staff. The score includes various rhythmic patterns, including quarter notes, eighth notes, and rests. Dynamic markings such as *mf* and *f* are used to indicate volume changes. The score also includes performance instructions like "optional roll" and "YELL!".

Measures 21, 45, 58, 65, 78, 88 are marked at the beginning of their respective systems.

## **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...

# My Way

A

Snares  
Cres.

Tenors  
Cres.

Bar.  
Dr.

Cymbals  
Cres.

1 8 8 8 7

fff

fff

fff

fff

fff

8 6 6 6

fff/mp

fff/mp

fff/mp

fff/mp

11 11 11 11

cres. ff ff fff

cres. ff ff fff

cres. ff ff fff

Two Plate Roll

cres. ff ff fff



## **PEP BAND CHEERS**

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

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

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

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

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

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

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

So So So Te Te Do Do

So So So Do Do Re Re

So So So Te Te Do Re

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

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

### **More...**

Suavemente: Groove (Cm - G - G - Cm )

C Minor Groove: (C Minor)

Antonio Groove: Do Te Le So (Bb Blues)

Harmony: So Fa Me Re

12 Bar Groove: (Bb Blues)

# Two Ceremonial Marches

## 1. Processional

### Percussion 1

Snare Drum, Bass Drum,  
Crash Cymbal, Suspended Cymbal

*Pomp and Circumstance March No. 3*

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

Maestoso  
Snare Drum

YBS 54

Bass Drum

Crash Cym.

Suspended Cymbal

*f*

*rit.*

**A** Andante

**B**

8 6

8 6

Sus.Cym. (yarn mallets) *p*

**C**

25

*mf*

*mf* l.v.

**D**

32

*f*

**E**

39

*mf*

Sus.Cym. *f* l.v.

1.

2. *rit.*

49

*f*

Sus.Cym. *f*

3

# Two Ceremonial Marches

Percussion 2  
Timpani

## 1. Processional

*Pomp and Circumstance March No. 3*

EDWARD ELGAR, Op. 39  
Arranged by James Swearingen

Maestoso  
Tune F & B $\flat$

YBS 54

8

A Andante

B 7

C 7

mf

33 D 8 E 4 1. 4 2. rit. 4

f

## 2. Recessional

*Triumphal March from "Aida"*

GIUSEPPE VERDI  
Arranged by James Swearingen

Moderato  
(med. hard mallets)

YBS 54

17 2

A 11 B Marcato

f

26 3 C

32 D 1. 3

38 2. 3 A 3 A

\$4.00

Recorded by BRUNO MARS  
**RUNAWAY BABY**

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

DRUMS

(DRIVING SOUL)

(CR.) (FLOOR TOM)

(H.H. W/FOOT)

(FILL)

5 (SPLASHY H.H.) (RIDE)

(TOMS)

13

21

29

TO CODA

43

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DRUMS

(BELL OF RIDE (IF NO AUX.))

48

Musical notation for measures 47-50. Measure 47 starts with a dynamic marking of *mf*. The notation includes various rhythmic values and accents.

D.S. AL CODA

Musical notation for measures 51-55. Measure 55 ends with a double bar line and repeat dots.

⊕ CODA

Musical notation for measures 56-60. Measure 57 has a dynamic marking of *f*. Measure 60 ends with a double bar line and repeat dots.

Musical notation for measures 61-64. Measure 64 ends with a double bar line and repeat dots.

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

Musical notation for measures 65-72. Measure 65 is boxed. Measure 66 has a dynamic marking of *mf*. Measure 67 has a text annotation "(AD LIB 'PUNKY')". Measures 68, 70, and 72 are marked with a "2" and a slash through a bar line.

Musical notation for measures 73-78. Measure 73 is boxed and has a dynamic marking of *mf*. Measures 76 and 78 are marked with a "2" and a slash through a bar line.

REPEAT FOR MORE SOLOS

TO CONTINUE

Musical notation for measures 79-82. Measure 82 has a dynamic marking of *f*. Measure 82 includes a "FILL" annotation with a dashed line.

Musical notation for measures 83-93. Measure 83 is boxed. Measures 86, 88, 90, 92, and 93 are marked with a "2" and a slash through a bar line.

SOLO FILL

Musical notation for measures 94-99. Measure 94 has a dynamic marking of *ff*. Measure 99 ends with a double bar line and repeat dots.

Recorded by BRUNO MARS  
**RUNAWAY BABY**

AUX. PERCUSSION  
 TAMBOURINE, VIBRASLAP, TRIANGLE

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

(DRIVING SOUL)

(21) Sx  
 (TAMBOURINE)

(29)

TO CODA ⊕

(43)  
 (VIBRASLAP) (TRIANGLE)

(48)  
 (TAMB.)

(52) (53) (54-55) 2 D.S. AL CODA

# AUX. PERCUSSION

⊕ CODA

Musical staff 56-64. Measure 56 starts with a Coda symbol and an accent (^). Measure 57 has a dynamic marking of *f*. Measure 60 has a '4' above it. Measure 64 has an accent (>).

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

Musical staff 65-70. Measure 65 starts with a repeat sign and a dynamic marking of *mf*. Measure 68 has a '4' above it.

**73**

Musical staff 71-76. Measure 73 has a 'B' above it. Measure 76 has a '4' above it.

REPEAT FOR MORE SOLOS

TO CONTINUE

Musical staff 77-82. Measure 81 has a 'B' above it. Measure 82 has an accent (>).

**83**

Musical staff 83-88. Measure 83 starts with a dynamic marking of *f*. Measure 86 has a '4' above it.

Musical staff 89-94. Measure 89 has an accent (>). Measure 90 has an accent (>). Measure 91 has a 'B' above it. Measure 94 has a '12' above it.

Musical staff 95-99. Measure 95 has a dynamic marking of *ff*. Measure 96 has an accent (^). Measure 97 has an accent (^). Measure 98 has an accent (^) and a fermata. Measure 99 has an accent (^).

# Santa Claus Is Comin' To Town

Melody - C

Coots & Gillespie  
arr. Bernice

Moderate Swing



The musical score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It begins with a *mf* dynamic marking. The score is divided into measures 1 through 36. Measure 1 contains a whole rest. Measure 2 starts with a quarter rest followed by a quarter note. Measure 3 contains a half note. Measure 4 contains a quarter note. Measure 5 contains a quarter note. Measure 6 contains a quarter note. Measure 7 contains a quarter note. Measure 8 contains a quarter note. Measure 9 contains a quarter note. Measure 10 contains a quarter note. Measure 11 contains a quarter note. Measure 12 contains a quarter note. Measure 13 contains a quarter note. Measure 14 contains a quarter note. Measure 15 contains a quarter note. Measure 16 contains a quarter note. Measure 17 contains a quarter note. Measure 18 contains a quarter note. Measure 19 contains a quarter note. Measure 20 contains a quarter note. Measure 21 contains a quarter note. Measure 22 contains a quarter note. Measure 23 contains a quarter note. Measure 24 contains a quarter note. Measure 25 contains a quarter note. Measure 26 contains a quarter note. Measure 27 contains a quarter note. Measure 28 contains a quarter note. Measure 29 contains a quarter note. Measure 30 contains a quarter note. Measure 31 contains a quarter note. Measure 32 contains a quarter note. Measure 33 contains a quarter note. Measure 34 contains a quarter note. Measure 35 contains a quarter note. Measure 36 contains a quarter note. The score includes several dynamic markings: *mf* at the beginning, *f* at the end, and *f* above the final measure. It also features several articulation marks, including accents (>) and slurs. The score is divided into sections labeled A, B, C, D, and E. Section A is marked with a box containing 'A' above measure 10. Section B is marked with a box containing 'B' above measure 18. Section C is marked with a box containing 'C' above measure 24. Section D is marked with a box containing 'D' above measure 29. Section E is marked with a box containing 'E' above measure 31. The score includes the instruction 'To Coda' above measure 29 and 'D.S. al Coda' above measure 31. The score ends with a double bar line and a repeat sign.

# Santa Claus Is Comin' To Town

C Bass Line

Coots & Gillespie  
arr. Bernice

Moderate Swing



B $\flat$

E $\flat$

B $\flat$

B $\flat$ 7

E $\flat$

E $\flat$ m

B $\flat$

Gm

*mf*

A

B $\flat$

E $\flat$

B $\flat$

B $\flat$ 7

E $\flat$

E $\flat$ m

B $\flat$

Gm

B

B $\flat$ 7

E $\flat$

B $\flat$ 7

E $\flat$

C7

C

B $\flat$

E $\flat$

B $\flat$

B $\flat$ 7

E $\flat$

E $\flat$ m

B $\flat$

Gm

To Coda

D

*D.S. al Coda*

E

B $\flat$

*f*



C

# Sight Reading Exercises

1





Snare Drum  
INTERMEDIATE/  
ADVANCED

# Simple Gifts

from *Appalachian Spring*

Traditional  
Aaron Copland (1900-1990)

♩ = 72

The first staff of music is in 4/4 time and begins with a dynamic marking of *mp*. It features a series of eighth-note patterns with slurs and accents, characteristic of the piece's folk style.

The second staff of music starts with a measure rest labeled '5' and a dynamic marking of *f*. It continues with eighth-note patterns, including a triplet of eighth notes with an accent, and concludes with a double bar line.

# Smells Like Teen Spirit

3

A

6

f

9

12

B

mf

C

15

19

23

D

27

mf

**E**

**♩**

31

34

37

40

To Coda on  
3rd Time

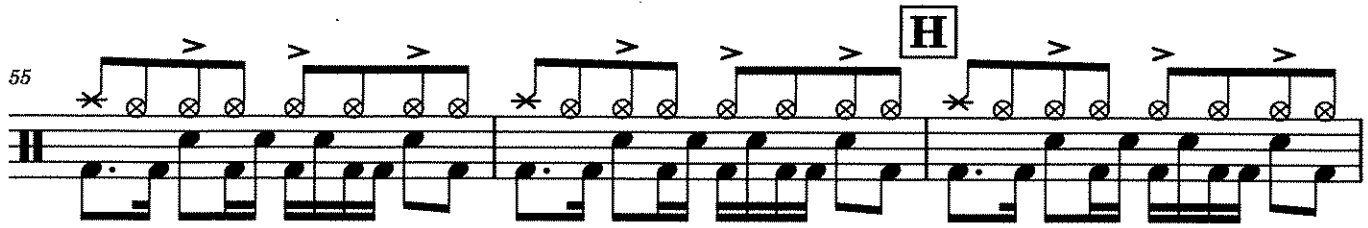
43

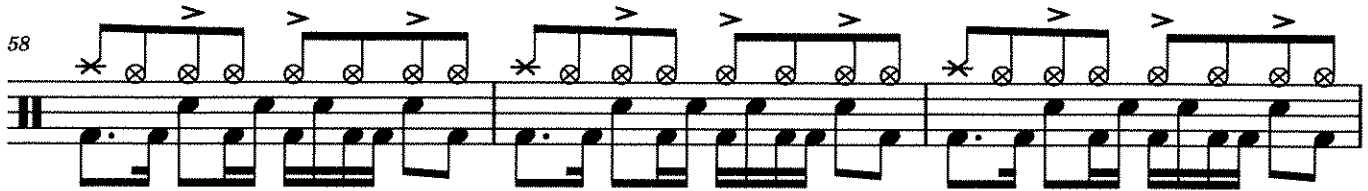
46

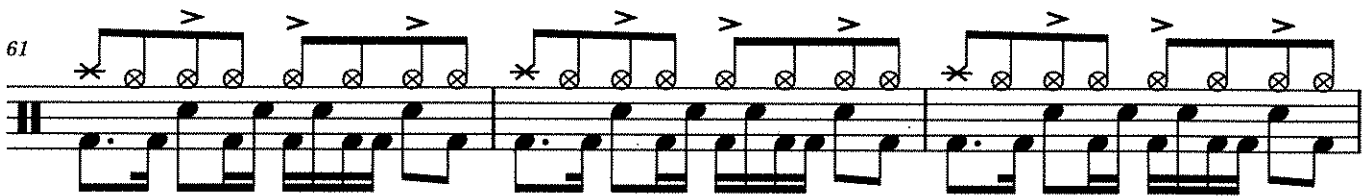
**G**

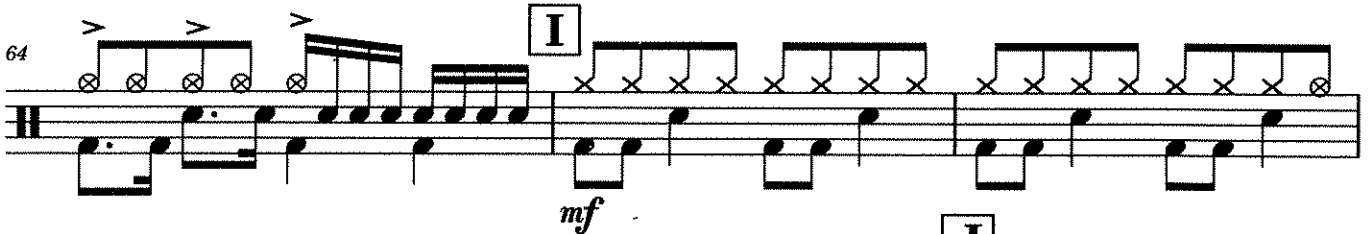
49

52

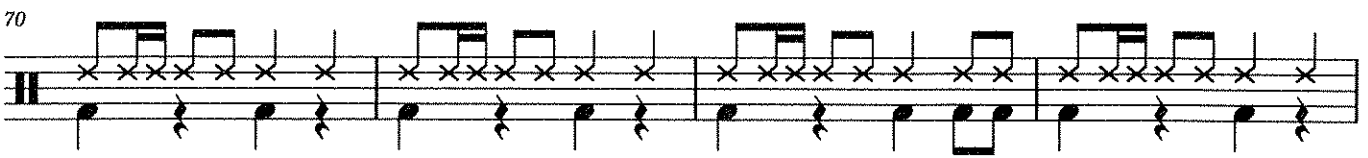
55 

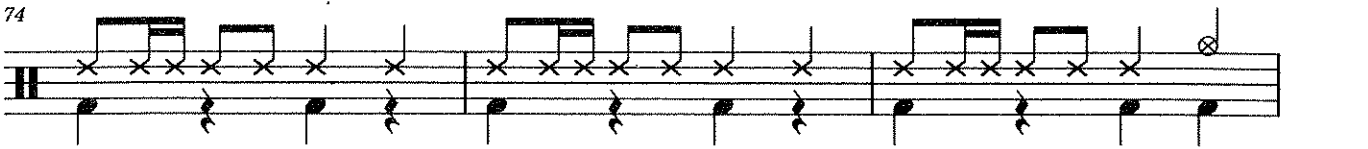
58 

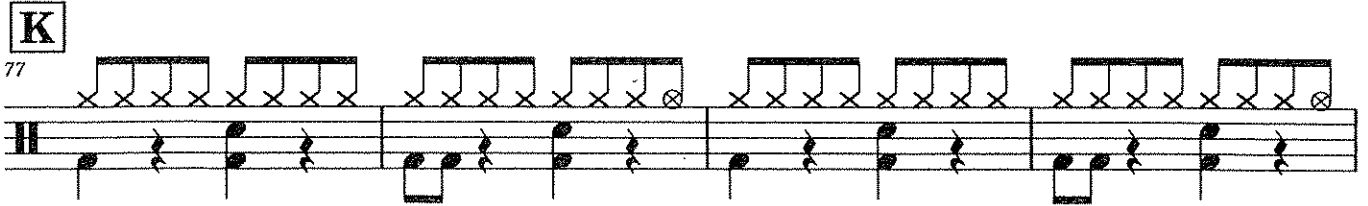
61 

64 

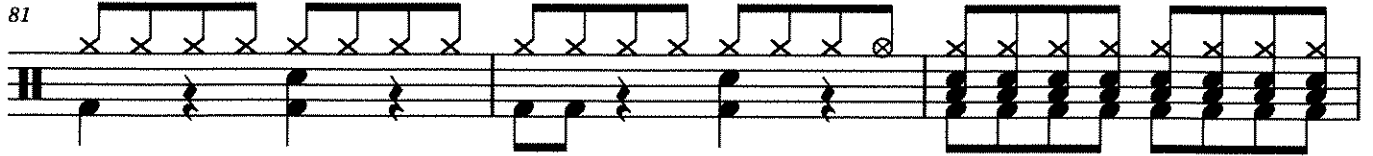
67 

70 

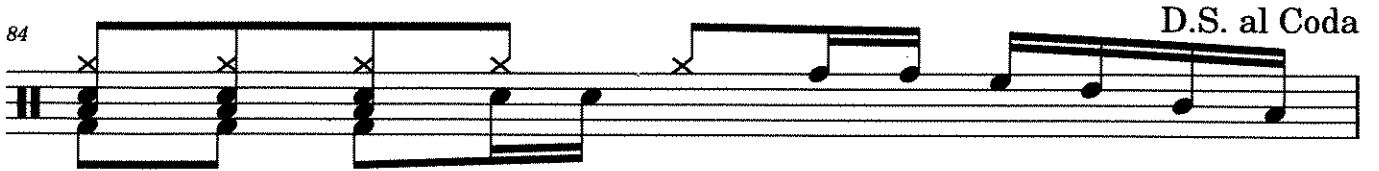
74 

**K**  
77 

81



84

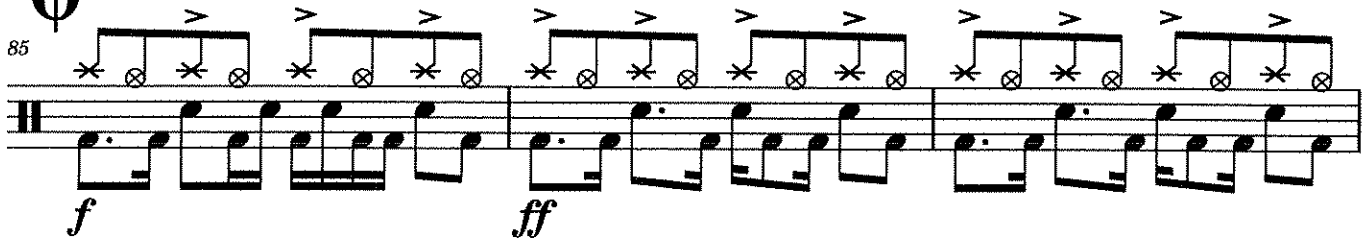


D.S. al Coda

**L**

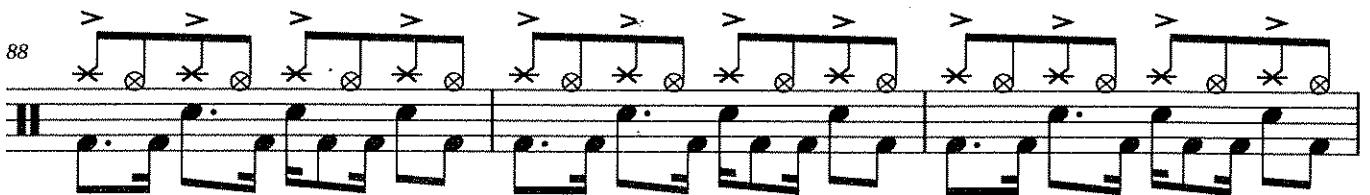


85

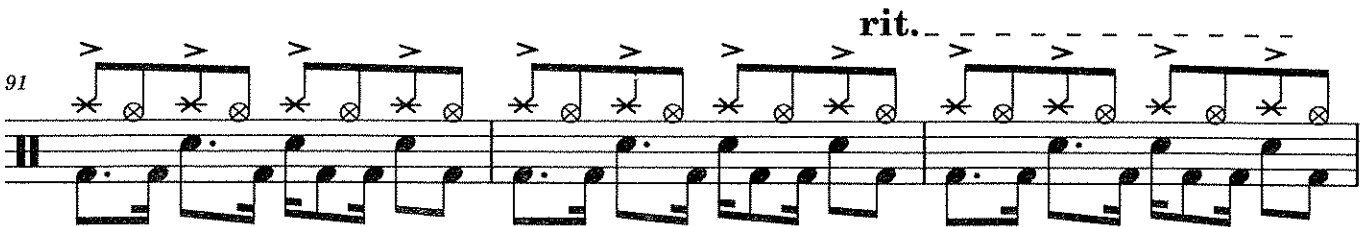


*f* *ff*

88



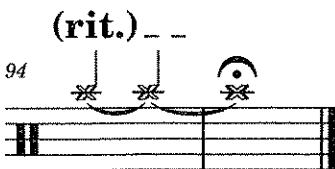
91



rit.---

(rit.) --

94



Floor Tom

As Recorded by Nirvana  
Arr. Walsh

# Smells Like Teen Spirit

4 **A**  
*f*

8

11 **B**  
*mf*

15 **C**

20

25 **D**  
*mf*

30 **E** §  
*f*

34

37

Detailed description: This is a musical score for a floor tom drum part in 4/4 time. The score is divided into five sections labeled A through E. Section A (measures 4-7) is marked with a forte (*f*) dynamic. Section B (measures 11-14) is marked with a mezzo-forte (*mf*) dynamic and includes a repeat sign. Section C (measures 15-19) is a simple eighth-note pattern. Section D (measures 25-29) is also marked with a mezzo-forte (*mf*) dynamic. Section E (measures 30-33) is marked with a forte (*f*) dynamic and ends with a double bar line and a section symbol (§). The notation uses a single bass staff with a drum clef (II) and includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes.

2

40



To Coda on  
3rd Time

**F**

43



46



**G**

49



*f*

52



55

**H**



58



61



**I**

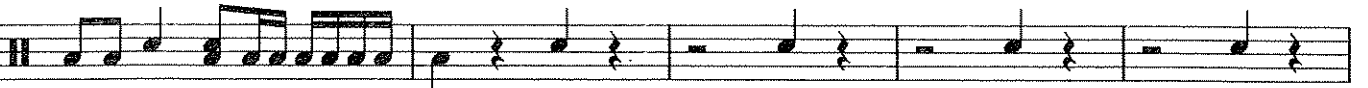
64



*mf*

**J**

68



*mp*

73

K



80



84

D.S. al Coda



L



85



*f*

*ff*

88

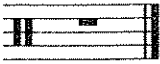


91

rit.



95





Suspended Cymbal

As Recorded by Nirvana  
Arr. Walsh

# Smells Like Teen Spirit

**A** **B** **C** **D** **E**  $\%$  To Coda on 3rd Time

4/4 4 8 4 8 8 11

**F** **G** **H** **I** **J**

45

4 8 8 4 3

**K** D.S. al Coda

74

2 7

**L**

85

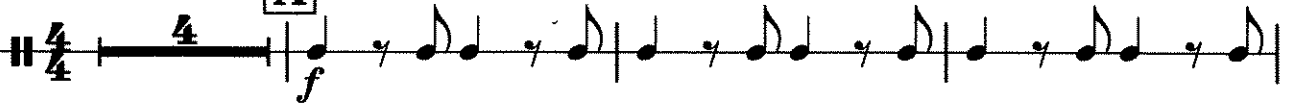
f ff 6

Bass Drum


As Recorded by Nirvana  
Arr. Walsh

# Smejis Like Teen Spirit


4/4 **A**  
*f*



8




12 **B**  
*mf*



**C**  
17



22 **D**  
*mf*



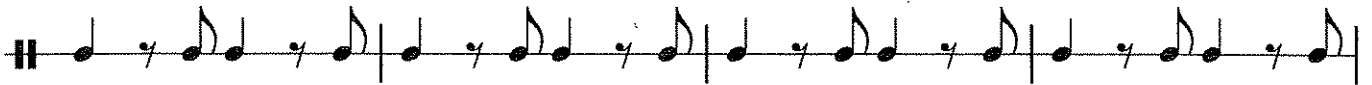
27




31 **E** %  
*f*



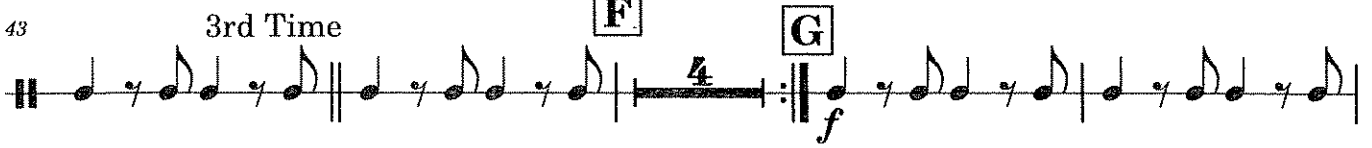
35



39

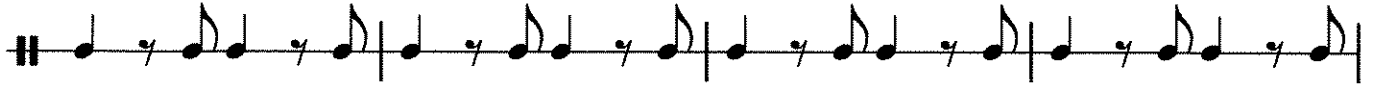


To Coda on 3rd Time  
43 **F** **G**  
*f*



2

51



55



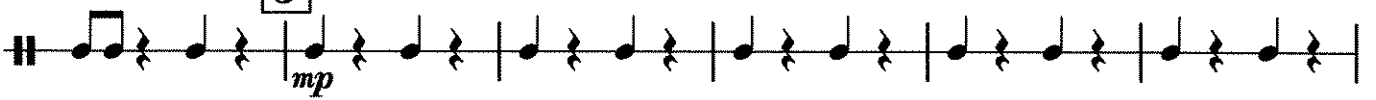
59



63



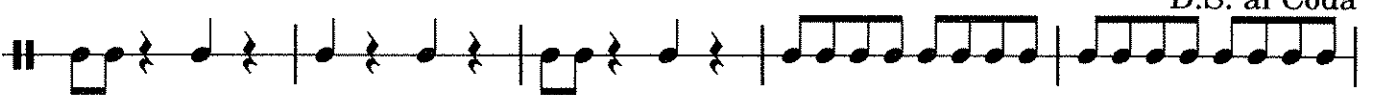
68



74



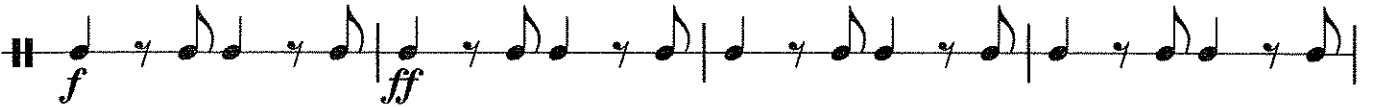
80



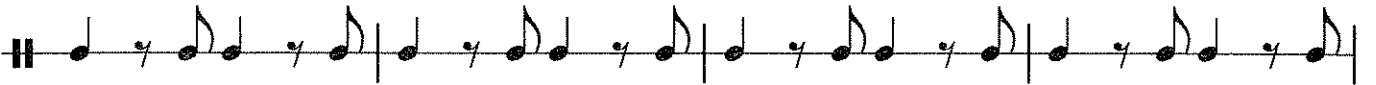
**L**



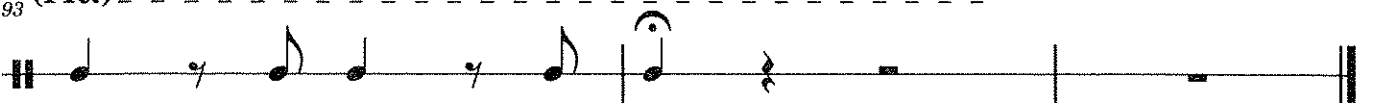
85



89



93



# Sponsor Song 2017 - Melody

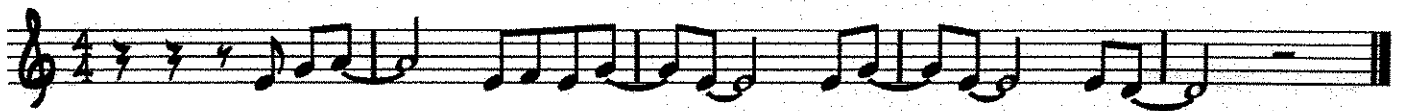
## C INSTRUMENTS (TREBLE)



## 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)



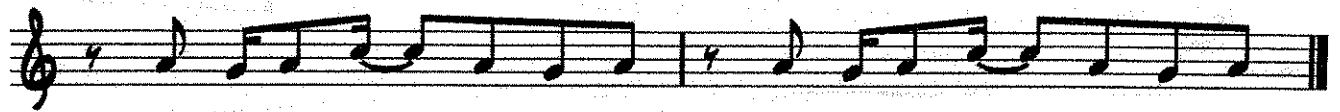
G F G Bb G F G G F G Bb G F G

## B-FLAT INSTRUMENTS (HIGH)



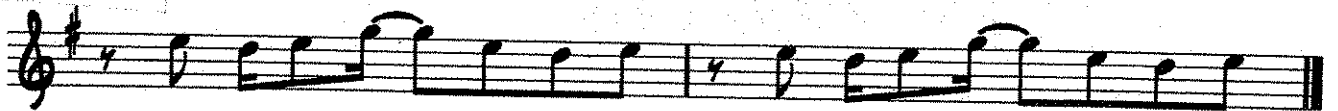
A G A C A G A A G A C A G A

## B-FLAT INSTRUMENTS (LOW)



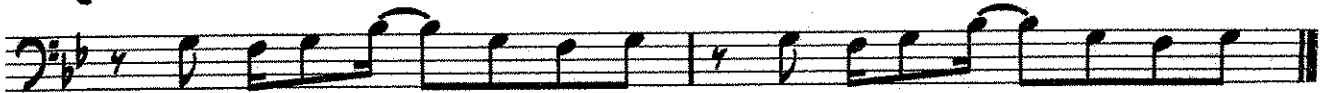
A G A C A G A A G A C A G A

## E-FLAT INSTRUMENTS



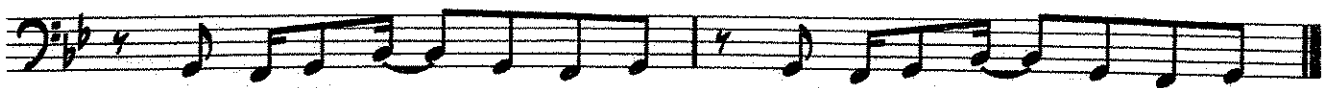
E D E G E D E E D E G E D E

## 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

Percussion 1  
Snare Drum, Bass Drum

arr. by Robert W. Smith  
(ASCAP)

024-3860-00

Majestic

**3**

*f* *mp*

**11**

**19** **27**

*pp* *mf*

6

# THE STAR SPANGLED BANNER

Percussion 2  
Crash Cymbals,  
Suspended Cymbal

arr. by Robert W. Smith  
(ASCAP)

024-3860-00

Majestic

3

Sus. Cym. *p* *f*

Cr. Cyms.

11

19

27





# THE STAR SPANGLED BANNER

Timpani

arr. by Robert W. Smith  
(ASCAP)

024-3860-00

Majestic

**3**

*f*

**11**

*p*

**19**

*p*

**27**

*f*



C PART (D MAJOR)

# The Swallowtail Jig

Traditional Irish  
arr. Bernice

The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of four staves of music. The first staff begins with a common time signature 'C' and a treble clef. The second staff starts with a measure number '5'. The third staff starts with a measure number '10'. The fourth staff starts with a measure number '15'. Chord symbols are placed above the notes: Em, D, Em, D, Em, Em, Bm, Em, D, Em, Em. First and second endings are indicated by brackets and numbers '1.' and '2.' above the notes.

# TAKE ON ME

DRUMS

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

## (UNISON PATTERNS)

### (A) (TECHNO-POP)

Musical notation for section A, measures 1-8. The notation is on a single staff with a 4/4 time signature. It features a drum pattern with 'CR.' (cymbal) and 'H.H.' (hi-hat) markings. The pattern consists of a steady eighth-note rhythm with occasional accents.

Musical notation for section B, measures 9-16. The notation is on a single staff with a 4/4 time signature. It features a drum pattern with dynamics markings 'mf' and 'f'. The pattern continues with a steady eighth-note rhythm.

### (TECHNO-POP)

Musical notation for section 9, measures 17-24. The notation is on a single staff with a 4/4 time signature. It features a drum pattern with dynamics markings 'mf' and 'mp'. The pattern continues with a steady eighth-note rhythm.

Musical notation for section 21, measures 25-32. The notation is on a single staff with a 4/4 time signature. It features a drum pattern with dynamics marking 'mf' and two-measure rests indicated by a '2' over a double bar line.

Musical notation for section 21, measures 33-40. The notation is on a single staff with a 4/4 time signature. It features a drum pattern with dynamics marking 'mf' and two-measure rests indicated by a '2' over a double bar line.

Musical notation for section 21, measures 41-48. The notation is on a single staff with a 4/4 time signature. It features a drum pattern with dynamics marking 'mf' and two-measure rests indicated by a '2' over a double bar line.

Musical notation for section 33, measures 49-56. The notation is on a single staff with a 4/4 time signature. It features a drum pattern with dynamics marking 'mf' and two-measure rests indicated by a '2' over a double bar line.

DRUMS

41

39 40 42 43 44

Detailed description: This block contains the first system of drum notation, measures 39 to 44. It features a snare drum line with various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure 41 is circled. There are repeat signs in measures 40 and 42.

45 46 47 48

TO CODA

Detailed description: This block contains the second system of drum notation, measures 45 to 48. It continues the snare drum patterns. Measure 48 ends with a Coda symbol. There are repeat signs in measures 45 and 47.

49

49 50 51 52 53 54

*mf* SUB.

Detailed description: This block contains the third system of drum notation, measures 49 to 54. It features a snare drum line with a consistent rhythmic pattern. Measure 49 is circled. Measure 54 ends with a double bar line and a 2/4 time signature change. The dynamic marking *mf* SUB. is present.

55 56 57 58 59 60

*ff*

Detailed description: This block contains the fourth system of drum notation, measures 55 to 60. It continues the snare drum patterns. Measure 60 ends with a double bar line and a *ff* dynamic marking.

61

61 62 63 64

*mf* SUB.

Detailed description: This block contains the fifth system of drum notation, measures 61 to 64. It features a snare drum line with a consistent rhythmic pattern. Measure 61 is circled. The dynamic marking *mf* SUB. is present.

65

65 66 67 68

Detailed description: This block contains the sixth system of drum notation, measures 65 to 68. It features a snare drum line with a consistent rhythmic pattern. Measure 65 is circled.

69 70 71 72 73 74 75 76

D.S. AL CODA

Detailed description: This block contains the seventh system of drum notation, measures 69 to 76. It features a snare drum line with a consistent rhythmic pattern. Measures 72, 74, and 76 end with a double bar line and a 2/4 time signature change. The instruction D.S. AL CODA is present.

CODA

77 78 79 80

*f* *mp* *ff*

(TOMS)

Detailed description: This block contains the eighth system of drum notation, measures 77 to 80. It features a snare drum line with a consistent rhythmic pattern. Measure 77 is circled. Measure 79 is marked with a Coda symbol. Measure 79 has a (TOMS) marking above it. Dynamic markings *f*, *mp*, and *ff* are present.

(RIDE)

81 82 83 84

(FILL)

Detailed description: This block contains the ninth system of drum notation, measures 81 to 84. It features a snare drum line with a consistent rhythmic pattern. Measure 81 is circled. Measure 84 ends with a double bar line and a (FILL) marking. A large bass drum symbol is at the bottom.

# TAKE ON ME

AUX. PERCUSSION  
CONGAS, TAMBOURINE, SHAKER

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

## (UNISON PATTERNS)

### (A) (TECHNO-POP)

(TAMBOURINE)

Musical staff for Tambourine part A, measures 1-4. The staff shows a 4/4 time signature and a dynamic marking of *mf*. The pattern consists of quarter notes on the first and third lines of the staff, with rests on the second and fourth lines. Measure 4 contains a double bar line with a slash, indicating a repeat.

### (B)

(TAMB.)

Musical staff for Tambourine part B, measures 5-8. The staff shows a 4/4 time signature and a dynamic marking of *f*. The pattern consists of quarter notes on the first and third lines of the staff, with rests on the second and fourth lines. Measure 8 contains a double bar line with a slash, indicating a repeat.

### (TECHNO-POP)

(CONGAS)

Musical staff for Congas part, measures 9-16. The staff shows a 4/4 time signature and a dynamic marking of *mf*. The pattern consists of eighth notes on the first and third lines of the staff, with rests on the second and fourth lines. Measure 16 contains a double bar line with a slash, indicating a repeat.

### (9)

(TAMBOURINE)

Musical staff for Tambourine part 9, measures 17-24. The staff shows a 4/4 time signature and a dynamic marking of *mf*. The pattern consists of quarter notes on the first and third lines of the staff, with rests on the second and fourth lines. Measure 24 contains a double bar line with a slash, indicating a repeat.

### (21)

Musical staff for Tambourine part 21, measures 25-32. The staff shows a 4/4 time signature and a dynamic marking of *mf*. The pattern consists of quarter notes on the first and third lines of the staff, with rests on the second and fourth lines. Measure 32 contains a double bar line with a slash, indicating a repeat.

Musical staff for Tambourine part 8, measures 33-40. The staff shows a 4/4 time signature and a dynamic marking of *mf*. The pattern consists of quarter notes on the first and third lines of the staff, with rests on the second and fourth lines. Measure 40 contains a double bar line with a slash, indicating a repeat.

AUX. PERCUSSION

33 ✂

(SHAKER)

mf

34 35 36 37 38 39 40

41

TO CODA ⊕

42 43 44 45 46 47 48

49

(TAMB.)

49-55 56 57 58 59 60

mf ff

61

65

mf SUB.

62 63 64 65 66 67 68

D.S. AL CODA  
12

69 70 71 72 73 74 75 76

⊕ CODA

77 78 79 80 81-83 84

f mf f ff

# THE TEMPEST

PERCUSSION I  
(Snare Drum, Bass Drum, Triangle)

ROBERT W. SMITH

**With energy!**

Measures 1-79 are shown in 4/4 time. The score includes the following performance instructions and dynamics:

- Measures 1-6: *pp* to *f*
- Measure 7: *pp*
- Measures 8-13: *f*
- Measures 14-17: *p* to *ff*
- Measures 18-32: *mf*
- Measure 35: *p* to *f*
- Measures 36-42: *p* to *f*
- Measures 43-44: *p* to *ff*
- Measures 45-48: *mf*
- Measures 49-58: *mf*
- Measures 59-61: *p* to *f*
- Measures 62-68: *p* to *f*
- Measures 69-76: *p* *cresc. poco a poco* to *f*
- Measures 77-79: *mp* to *ff*



# THE TEMPEST

PERCUSSION II  
(Wind Chimes, Suspended Cymbal,  
Tambourine)

ROBERT W. SMITH

**With energy!**

9

Wind chimes

Susp. Cym.

18

Tambourine

36

To Susp. Cym.

45

Tambourine

63

Susp. Cym.

69

no ring

Measure numbers: 1, 2, 3, 4, 5, 7, 8, 10, 11, 12, 13, 14, 15, 16, 17, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 37, 38, 39, 40, 41, 42, 43, 44, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 62, 64, 65, 66, 67, 68, 71, 72, 73, 74, 75, 76, 78, 79.

Dynamics:  $pp$ ,  $p$ ,  $f$ ,  $mp$ ,  $mf$ ,  $ff$ .

# THE TEMPEST

TIMPANI

ROBERT W. SMITH

With energy!

Musical score for Timpani, measures 1-79. The score is written in bass clef with a 4/4 time signature. It includes dynamic markings such as *pp*, *f*, *p*, *ff*, *mp*, and *cresc. poco a poco*. Measure numbers 1, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 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, 78, and 79 are indicated. A first ending bracket covers measures 76-78, and a second ending bracket covers measures 78-79. The score concludes with a double bar line at measure 79.

390

(MED. UP)

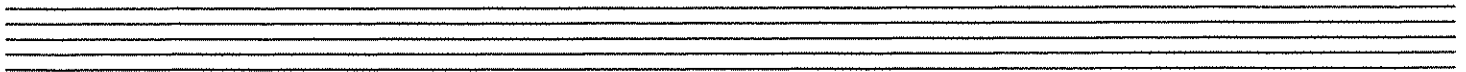
# TENOR MADNESS

-SONNY ROLLINS

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

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

C-7      F7      B $\flat$ 7



Drum Set

# Uptown Funk!

As Recorded by Bruno Mars  
arr. Bernice

Funk ♩ = 116

5

**A**

*f* *mp*

5

**B**

**C**

*mf*

11

**D**

*mf*

16

**E** %

*mf*

21

**F**

*mf*

26

**G**

**H**

*f*

32

**I**

*f*

36

**J**

*f*

Uptown Funk!  
Drum Set, p. 2

To Coda ⊕

K

40

*mp*

L

D.S. al Coda

45

⊕ Coda

M

N

50

*f* *mp*

O

56

*mf*

P

61

Q

66



71 R

74 S

78 T

82 U

86 V

90 *fff*





50

Musical staff 50-55: Snare and bass drum notation. Staff 50 starts with a dynamic marking of *f* and a hairpin crescendo leading to *mp* at measure 55. The notation consists of eighth and sixteenth notes on the snare and bass lines.

56

1. 2. O

Musical staff 56-60: Snare and bass drum notation. Staff 56 includes first and second endings. A dynamic marking of *mf* is present at the end of the staff. A box labeled 'O' is positioned above the staff.

61

P

*mf*

Musical staff 61-65: Snare and bass drum notation. A box labeled 'P' is positioned above the staff.

66

Q

Musical staff 66-70: Snare and bass drum notation. A box labeled 'Q' is positioned above the staff.

71

R

Musical staff 71-74: Snare and bass drum notation. Staff 71 features a complex snare pattern with eighth notes and sixteenth notes. A box labeled 'R' is positioned above the staff.

75

S

Musical staff 75-78: Snare and bass drum notation. A box labeled 'S' is positioned above the staff.

79

*ff*

T

Musical staff 79-82: Snare and bass drum notation. A dynamic marking of *ff* is present. A box labeled 'T' is positioned above the staff.

83

U

Musical staff 83-86: Snare and bass drum notation. A box labeled 'U' is positioned above the staff.

87

V

Musical staff 87-90: Snare and bass drum notation. A box labeled 'V' is positioned above the staff.

91

Musical staff 91: Snare and bass drum notation. The staff ends with a dynamic marking of *fff* and several accents (>) over the notes.



Uptown Funk!

Tambourine, p. 2

**Coda**

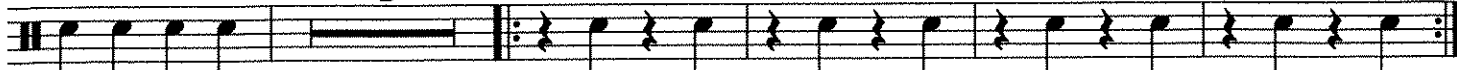
50

M

N

1.

4



*f*

59

2.

O

P



65

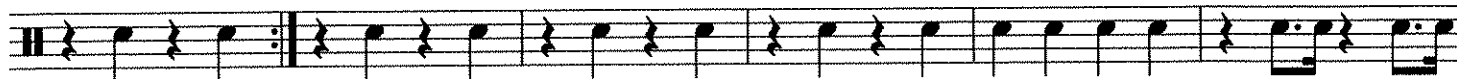
Q



71

R

S



*ff*

77

T



82

U



87

V



*fff*

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

# Flute

Name \_\_\_\_\_

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

## 1. A MOZART MELODY

Adaptation

## 2. ESSENTIAL ELEMENTS QUIZ

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

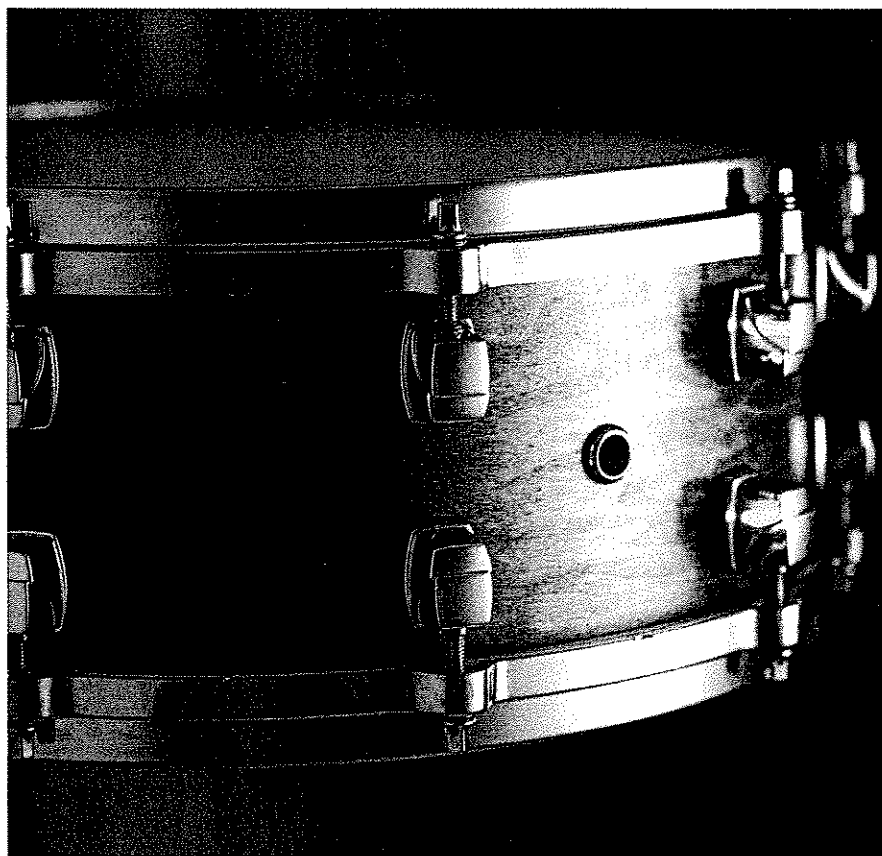




Includes Keyboard Percussion

# ESSENTIAL ELEMENTS 2000 PLUS DVD

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**TIM LAUTZENHEISER  
JOHN HIGGINS  
CHARLES MENGHINI  
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










**Clefs** indicate a new line of music and a set of note names. Percussion instruments use three common clefs:




**Percussion Clef**

-  Snare Drum
-  Bass Drum
-  Cymbals
-  Drum Set
-  Accessory Instruments

**Treble Clef**



-  Bells
-  Xylophone
-  Marimba
-  Vibraphone
-  Chimes

**Bass Clef**

-  Timpani
-  Marimba
-  Older snare drum and bass drum publications often use the bass clef.

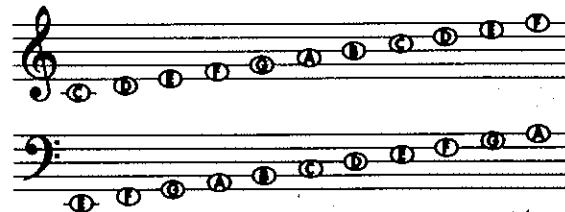
**Time Signature**

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 Clef.



- Sharp** # raises the note and remains in effect for the entire measure.
- Flat** b lowers the note and remains in effect for the entire measure.
- Natural** ♮ cancels a flat (b) or sharp (#) and remains in effect for the entire measure.

**Keyboard Percussion**

This chart will help you play notes on orchestra bells. Practice all exercises with other percussionists using the keyboard percussion section at the end of this book. Switch parts often!



**Double Bar**



indicates the end of a piece of music.

**Repeat Sign**



Without stopping, play once again from the beginning.

**7. THE LONG HAUL**

**8. FOUR BY FOUR** Practice Right Hand Lead as marked.

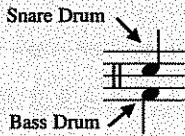
Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

**9. TOUCHDOWN**

**10. THE FAB FIVE** Right Hand Lead

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

**Bass Drum**



The bass drum is one of the most important instruments in band. Hold the bass drum mallet with your right hand (matched grip). Place your left hand on the head opposite the striking surface. Strike the bass drum half-way between the center and the top rim, pulling the sound out of the bass drum. **B.D.** is the abbreviation for bass drum.

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

**12. FIRST FLIGHT**

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

# 14. ROLLING ALONG

Go to the next line. 7

Musical notation for 'Rolling Along' in 4/4 time. The piece is written for Snare Drum (S.D.) and Bass Drum (B.D.). The melody consists of alternating eighth notes between the hands, with the right hand playing the notes on the snare and the left hand playing notes on the bass drum. The notation includes a double bar line at the end of the second line.

## Half Note

A diagram showing a half note on a five-line staff. An arrow points from the note to the text "= 2 Beats". Below the staff, the counting pattern "1 & 2 &" is written.

## Half Rest

A diagram showing a half rest on a five-line staff. Below the staff, the text "= 2 Silent Beats" is written. Underneath, the counting pattern "1 & 2 &" is written.

A diagram showing a half note on a five-line staff with a diagonal slash through it. Below the staff, the text "= 2 Silent Beats" is written. Underneath, the counting pattern "1 & 2 &" is written.

# 15. RHYTHM RAP

Clap the rhythm while counting and tapping.

Repeat Sign 7

Musical notation for 'Rhythm Rap' in 4/4 time. The notation features a sequence of half notes and half rests. Below the staff, the counting pattern "1 & 2 & 3 & 4 &" is repeated for each measure. A repeat sign is at the end of the piece.

## Alternate Sticking

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

## Bass Drum

When playing half notes, use a slower stroke to pull the sound out of the bass drum.

# 16. THE HALF COUNTS

Practice Alternate Sticking as marked.

Musical notation for 'The Half Counts' in 4/4 time. The notation shows a sequence of half notes with alternating sticking patterns (R, L, R, L, R, L, R, L, R, L, R, L, R, L, R, L, R, L, R) marked above the notes. The piece ends with a double bar line.

**17. HOT CROSS BUNS**

Musical notation for 'Hot Cross Buns' in 4/4 time. The piece consists of two staves. The first staff has a treble clef and a key signature of one flat (B-flat). The melody is written on the upper line, and the bass line is on the lower line. Fingerings are indicated by 'R' (Right) and 'L' (Left) above the notes. The melody follows a simple, repetitive pattern: quarter notes on the first and third lines, quarter notes on the second and fourth lines, and quarter notes on the first and third lines again. The bass line consists of quarter notes on the first and second lines, quarter notes on the third and fourth lines, and quarter notes on the first and second lines again.

**18. GO TELL AUNT RHODIE**

American Folk Song

Musical notation for 'Go Tell Aunt Rhodie' in 4/4 time. The piece consists of two staves. The first staff has a treble clef and a key signature of one flat (B-flat). The melody is written on the upper line, and the bass line is on the lower line. Fingerings are indicated by 'L' (Left) and 'R' (Right) above the notes. The melody follows a simple, repetitive pattern: quarter notes on the first and third lines, quarter notes on the second and fourth lines, and quarter notes on the first and third lines again. The bass line consists of quarter notes on the first and second lines, quarter notes on the third and fourth lines, and quarter notes on the first and second lines again.

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

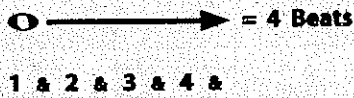


Musical notation for 'Essential Elements Quiz' in 4/4 time. The piece consists of two staves. The first staff has a treble clef and a key signature of one flat (B-flat). The melody is written on the upper line, and the bass line is on the lower line. Fingerings are indicated by 'R' (Right) and 'L' (Left) above the notes. The melody follows a simple, repetitive pattern: quarter notes on the first and third lines, quarter notes on the second and fourth lines, and quarter notes on the first and third lines again. The bass line consists of quarter notes on the first and second lines, quarter notes on the third and fourth lines, and quarter notes on the first and second lines again.

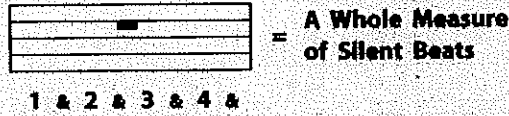
Chord progression (written below the melody line):  
 Eb F Eb D Eb D C Bb C D Eb D Eb

Staff labels: S.D. (Soprano D), B.D. (Bass D)

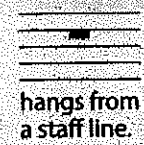
**Whole Note**



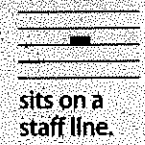
**Whole Rest**



**Whole Rest**



**Half Rest**



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

Clap

**Multiple Bounce**

Multiple bounce sticking is your first step to learning the roll. Simply let the stick bounce freely on the drum head, like this:



**Special Percussion Exercise**

Keep counting and maintain a steady tempo.

**21. THE WHOLE THING** *Practice this exercise with Alternate Sticking.*

**Duet**

A composition with two different parts, played together.

**Bass Drum**

When playing whole notes, use a very slow, long stroke to *pull* the sound out.

**22. SPLIT DECISION - Duet** *Play your percussion part as the brass and woodwinds play their duet parts.*

## Key Signature



The **Key Signature** tells us which notes to play with sharps ( $\sharp$ ) or flats ( $\flat$ ) throughout the music. When playing keyboard percussion, this key signature indicates the *Key of B $\flat$*  – play all B's as B-flats, and E's as E-flats.

### 23. MARCH STEPS

### 24. LISTEN TO OUR SECTIONS

### 25. LIGHTLY ROW *Mark your own sticking before you play.*

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

**Fermata**



Hold the note (or rest) longer than normal.

**Rudiments**

Rudiments are the basic techniques of playing snare drum. You should practice and memorize rudiments to improve your skill. The flam is your first rudiment.

**Flam**



The small note is a grace note. It has no rhythmic value and sounds just ahead of the regular sized, or primary note. The primary note sounds on the beat.

**Right Hand Flam**



Hold the left stick about 2 inches above the drum head. Hold the right stick in the "up" position. Move both sticks at the same speed. The left stick will hit the drum just before the right stick. Let the left stick rebound to the "up" position, and the right stick rebound to the 2 inch position.

**Left Hand Flam**



Hold the right stick about 2 inches above the drum head. Hold the left stick in the "up" position. Move both sticks at the same speed. The right stick will hit the drum just before the left stick. Let the right stick rebound to the "up" position and the left stick rebound to the 2 inch position.

A flam produces a sound that is slightly longer than a regular note (a tap). Listen to the difference between flams and taps.

**27. REACHING HIGHER**

**28. AU CLAIRE DE LA LUNE**

French Folk Song

**29. REMIX**

# Harmony

Two or more notes played together. Each combination forms a *chord*. Listen to the band's harmony while you play.

## 30. LONDON BRIDGE *Mark your own sticking before you play.*

English Folk Song

Musical score for 'London Bridge' in 4/4 time. The score consists of two systems of two staves each. The top staff contains the melody with eighth and quarter notes. The bottom staff contains a harmonic accompaniment with chords and rests. The piece ends with a double bar line and repeat dots.

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."

# Triangle

The triangle should be suspended on a clip and held at eye level. Use a metal triangle beater and hit the triangle opposite the open end. To stop the sound, touch the instrument with your fingers. **Tri.** is the abbreviation for triangle.

## 31. A MOZART MELODY

Adaptation

Musical score for 'A Mozart Melody' in 4/4 time. The score is arranged for three parts: S.D. (Soprano Drums), B.D. (Bass Drums), and Triangle. The S.D. part has a melody with eighth and quarter notes. The B.D. part has a rhythmic accompaniment with chords and rests. The Triangle part has a rhythmic accompaniment with rests and triangle symbols. The score consists of three systems of three staves each.

## 32. ESSENTIAL ELEMENTS QUIZ

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

Two double bar lines, a repeat sign (two vertical lines with dots), a 4/4 time signature, and a treble clef.



Musical score for the 'Essential Elements Quiz' in 4/4 time. The score consists of two systems of three staves each. The top staff is a blank staff with a key signature of one flat and a common time signature. The middle staff is labeled 'S.D.' and contains a melody with eighth and quarter notes. The bottom staff contains a harmonic accompaniment with chords and rests. The piece ends with a double bar line.

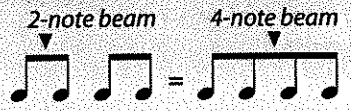


### Eighth Note & Eighth Rest

Each Eighth Note or Rest = 1/2 Beat  
 2 Eighth Notes or Rests = 1 Beat



Eighth Notes groups have a beam.



### 33. DEEP POCKETS

Musical notation for exercise 33, 'DEEP POCKETS', in 4/4 time. The exercise consists of two staves of music. The first staff has a rhythmic pattern of eighth notes and rests, with sticking letters (R, L, R, L, R, L, R, L, R, L, R, L) above the notes. The second staff continues the pattern. Below the first staff, the following counting is provided: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

### 34. DOODLE ALL DAY *Mark the sticking before you play.*

Musical notation for exercise 34, 'DOODLE ALL DAY', in 4/4 time. The exercise consists of two staves of music. The first staff has a rhythmic pattern of eighth notes and rests, with sticking letters (R, L, R, L, R, L, R, L, R, L, R, L) above the notes. The second staff continues the pattern. The notes are marked with 'z' symbols, indicating where to mark the sticking.

### Doubling or Double Sticking

A pattern in which two consecutive notes are played with the same hand (R R L L, R R L L). Double Sticking, or Doubling is an important skill for snare drum.

### 35. JUMP ROPE *Follow the Double Sticking carefully and strive for a consistent sound.*

Musical notation for exercise 35, 'JUMP ROPE', in 4/4 time. The exercise consists of two staves of music. The first staff has a rhythmic pattern of eighth notes and rests, with sticking letters (R, L, L, R, L, L, R, L, L, R, L, L, R, R, L, R, R, L, R, L, L, R, L) above the notes. The second staff continues the pattern. The notes are marked with 'z' symbols, indicating where to mark the sticking.

### 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.

### Rudiment

#### Paradiddle



A snare drum rudiment (see measure 7.)

### 36. A-TISKET, A-TASKET

Musical notation for exercise 36, 'A-TISKET, A-TASKET', in 4/4 time. The exercise consists of two staves of music. The first staff has a rhythmic pattern of eighth notes and rests, with sticking letters (R, L, R, L, R, L, R) above the notes. The second staff continues the pattern. The notes are marked with 'z' symbols, indicating where to mark the sticking. Below the first staff, the following counting is provided: 4 & 1 & 2 & 3 & 4 &. Below the second staff, the following counting is provided: 7 Paradiddles.

# Dynamics

*f* - forte (play loudly)  
lift sticks higher

*mf* - mezzo forte (play moderately loud)  
normal stick height

*p* - piano (play softly)  
bring sticks close to head

## 37. LOUD AND SOFT

Clap

## 38. JINGLE BELLS

J. S. Pierpont

## 39. MY DREYDL Practice "Doubling" in this exercise.

Traditional Hanukkah Song


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

Clap

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

**Multiple Bounce Eighth Notes**

Special Percussion Exercise

Connect  so the bounces sound even and consistent.

**41. EIGHTH NOTE JAM**

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

**Suspended Cymbal**

One single cymbal suspended on a stand. Always use yarn mallets, not timpani mallets. *Sus. Cym.* is the abbreviation for suspended cymbal.

**42. SKIP TO MY LOU**

American Folk Song

**43. LONG, LONG AGO**

*p*

## Wood Block

Cup your palm to form a resonating chamber under the wood block.

**Curved wood block**—strike on top near the center using a hard rubber mallet or snare drum stick if necessary.

**Flat wood block**—the best sound is toward the edge of the top surface near the side with the open slit. You should use a hard rubber mallet or wooden xylophone mallet. A drumstick does not produce a good sound on a flat wood block.

**Wd. Blk.** is the abbreviation for wood block.

## 44. OH, SUSANNA

Stephen Collins Foster

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.

HISTORY

## Crash Cymbals

Hold the left cymbal in front of you at a slight angle. Allow the right cymbal to be positioned slightly above and slightly in front of the left cymbal.

Learn the basic stroke for a quarter note. Using a glancing stroke (and gravity), allow the right cymbal to drop into the left cymbal and follow through. This same motion is used for half notes, but slower in speed. For whole notes, the same motion is slower than for half notes.

To stop the sound of the cymbals, bring both edges of the plates against your body.

**Choke** = muffle (or stop) the sound immediately.

**Cr. Cym.** is the abbreviation for crash cymbals.

## 45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

Gioacchino Rossini

**THEORY** **2/4 Time Signature**

= 2 beats per measure  
 = Quarter note gets one beat

**Conducting**  
 Practice conducting this two-beat pattern.

**46. RHYTHM RAP**

Clap

**Rudiment**

**Flam Tap**

After you play a flam, play a tap, always with the low hand. This will keep your hands correctly positioned for the rest of the exercise. Remember, a tap is played with the stick closest to the drum head.

**Solo**

In ensemble music, *Solo* marks a passage where one instrument takes a leading part. In the next exercise, the Bass Drum is featured in the places marked *Solo*.

**47. TWO BY TWO**

Be careful to maintain the same tempo when going from flam taps (measures 1 and 2) to the regular flams in measure 3.

**Tempo Markings**

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

**48. HIGH SCHOOL CADETS – March**

**Allegro**

John Philip Sousa

Use a slower motion on half note crashes.

## Tambourine

Hold the tambourine steady in your left hand at a slight upward angle.

Your right hand strikes the head of the instrument according to the written dynamics:

**Soft light sounds** use one or two fingertips near the edge of the head.

**Medium loud sounds** use tips of all fingers one-third of the way from the edge to the center.

**Loud sounds** knuckles on head, half-way between edge and the center.

Use a motion similar to knocking on a door.

### 49. HEY, HO! NOBODY'S HOME

Moderato  
S.D.

B.D.  
*mf*

Tambourine  
*mf*

The score consists of three systems of music. The first system shows the S.D. (Snare Drum) part on a treble clef staff with a 2/4 time signature, playing a rhythmic pattern of eighth notes. The B.D. (Bass Drum) part is on a bass clef staff, playing a simple pattern of quarter notes. The Tambourine part is on a bass clef staff with a 2/4 time signature, using 'x' marks to indicate strikes. The second system continues the S.D. and B.D. parts, while the Tambourine part has some eighth-note patterns. The third system concludes the piece with a double bar line.

## Dynamics

*Crescendo* (gradually louder)

*Decrescendo* or *Diminuendo* (gradually softer)

### 50. CLAP THE DYNAMICS

Clap

*p* *f* *p*

The score is a single line of music in 4/4 time. It consists of a sequence of eighth notes. The first four measures are marked with a piano (*p*) dynamic. The next four measures are marked with a forte (*f*) dynamic. The final four measures are marked with a piano (*p*) dynamic. Slanted lines under the notes indicate the dynamic changes.

## Suspended Cymbal Roll

With yarn mallets on a suspended cymbal, use a rapid series of alternate strokes on the opposite edges of the cymbal (3 o'clock and 9 o'clock). Increase the speed of the roll to build an effective crescendo.

### 51. PLAY THE DYNAMICS

S.D.

B.D.

Sus. Cym.

*p* *f* *p*

The score consists of three systems of music. The S.D. (Snare Drum) part is on a treble clef staff with a 4/4 time signature, playing a rhythmic pattern of eighth notes. The B.D. (Bass Drum) part is on a bass clef staff, playing a simple pattern of quarter notes. The Sus. Cym. (Suspended Cymbal) part is on a bass clef staff with a 4/4 time signature, using diamond symbols to indicate strikes. The dynamics *p*, *f*, and *p* are indicated with slanted lines under the notes.

# PERFORMANCE SPOTLIGHT

## 52. PERFORMANCE WARM-UPS

### STONE BUILDER

Two staves of music in 4/4 time. The first staff features a melody of eighth notes with a descending line in the second half. The second staff provides a harmonic accompaniment with chords and eighth notes.

### RHYTHM ETUDE

Two staves of music in 4/4 time. The first staff contains a rhythmic pattern of eighth notes. The second staff provides a harmonic accompaniment with chords and eighth notes.

### RHYTHM RAP

Four staves of music in 4/4 time. The top staff is labeled 'Clap' and contains a rhythmic pattern. The second staff is labeled 'S.D.' and contains a melody. The third staff is labeled 'B.D.' and contains a harmonic accompaniment. The bottom staff is labeled 'Tambourine' and contains a rhythmic pattern. Dynamics include *mf* and *Stompl*.

Remember: how your hand strikes the tambourine is determined by the dynamics.

### Let Ring

= Let the sound continue to "ring" without stopping. It is a common indication for triangle or cymbals. The same effect is sometimes marked *l.v.* (let vibrate) or *l.r.* (let ring).

### CHORALE

Andante  
Sus. Cym.

Two staves of music in 4/4 time. The first staff shows a crescendo from *p* to *mf* with a 'Let Ring' symbol. The second staff shows a decrescendo from *mf* to *p* with a 'Let Ring' symbol. Dynamics include *p*, *mf*, and *p*.

Remember: start softly to make an effective crescendo.

Let the sound continue.

# Triangle

Striking the side opposite the open end will produce a "fundamental" sound.  
 Striking the bottom leg will produce a sound with more overtones (ringing).  
 Listen to the band and decide which sound works best with music. It's your choice!

## 53. AURA LEE - Duet or Band Arrangement

George R. Poulton

Sus. Cym. *p*

*mf*

Triangle *mf*

*p*

*mf*

*mf*

*f*

*mf*

Tri. *p*

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

French Folk Song

Moderato

S.D. ①

B.D.

*mf*

Wood Block

*mf*

②

*f*

*f*



# PERFORMANCE SPOTLIGHT

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

Arr. by John Higgins

3 ← Measure number

S.D.  
B.D.  
Cr. Cym.

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

11

19

*f* *mf* *f* *f* *f*

Choke Choke

### Sus. Cym. with Sticks

When playing sus. cym. with sticks, the best sound is usually one third or one half the distance from the edge to the dome.

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

Allegro  
S.D.  
B.D.  
Sus. Cym. with sticks

*mf* *mf*

9

*f* *p* *f* *f*

Sus. Cym. Wood Block

13

*f*

*f*

Choke

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

Ludwig van Beethoven  
Arr. by John Higgins

Moderato  
S.D.

B.D.

*mf*

*mf*

Triangle (Remember: Fundamental or overtones – your choice)

9

13

Sus. Cym.  
with yarn mallets

*p*

*p*

*mf*

*f*

### 58. HARD ROCK BLUES – Encore

John Higgins

Allegro  
S.D.

B.D.

*f*

*mf*

*f*

*mf*

*f*

*mf*

Sus. Cym. with sticks

Tambourine

*f*

*mf*

*f*

(Solo)

(Solo)

# RUBANK® RUDIMENTAL STUDIES

and accompaniment for Full Band Scale and Arpeggio Studies

## 1. (Concert B $\flat$ or Concert E $\flat$ Major)

R L R R L R L L L R L R R L R L L R L R R L R L L

R L R L R R L R L R L L L R L R L R L R R L R L L L R

## 2. (Concert B $\flat$ or Concert E $\flat$ Major)

## 3. (Concert B $\flat$ or Concert E $\flat$ Major)

L R L R L R L L L R L R L R L R R L R L L L R L R L R L R R L R L R L R L R R

L R L R L L L R L R R L R L L L R R L R L R L L L R L R L R L R R L R L L L R

## 4. (Concert B $\flat$ or Concert E $\flat$ Major)

L R R L L R R L L R R L L L R L R R L R L L L

L R L R R L R L L R

R R L L L R R R L L L R

L R L R R L R L L R

# RUBANK® RUDIMENTAL STUDIES

and accompaniment for Full Band Scale and Arpeggio Studies

### 1. (Concert F or Concert A $\flat$ Major)

First system of musical notation for exercise 1. It consists of two staves. The top staff has a treble clef and a 4/4 time signature. The bottom staff has a bass clef. Above the notes are rhythmic markings: R R L L R R L L R R L L R R L L R R L L. A double bar line with a '2' above it indicates a second ending.

### 2. (Concert F or Concert A $\flat$ Major)

Single staff of musical notation for exercise 2. It features a treble clef and a 4/4 time signature. The notes are beamed in groups, with some slurs and accents. The exercise concludes with a final quarter rest.

### 3. (Concert F or Concert A $\flat$ Major)

First system of musical notation for exercise 3. It consists of two staves. The top staff has a treble clef and a 4/4 time signature. The bottom staff has a bass clef. Above the notes are rhythmic markings: R L R L R L R L R L R L R L R L R L R L R L R L. A double bar line with a '2' above it indicates a second ending.

### 4. (Concert F or Concert A $\flat$ Major)

Multiple systems of musical notation for exercise 4. It consists of two staves. The top staff has a treble clef and a 4/4 time signature. The bottom staff has a bass clef. Above the notes are rhythmic markings: LR RR L LLR RR L L RR L RR L RR L RR L RR L LLR LLR LLR LLR L. The exercise is divided into several measures with various rhythmic patterns and slurs.

# RHYTHM STUDIES

1 2 3 4

1 2 3 4

5 6 7 8

5 6 7 8

9 10 11 12

9 10 11 12

13 14 15 16

13 14 15 16

17 18 19 20

17 18 19 20

21 22 23 24

21 22 23 24

25 26 27 28

25 26 27 28

29 30 31 32

29 30 31 32

33 34 35 36

33 34 35 36

# RHYTHM STUDIES

37 38 39 40

4/4

41 42 43 44

4/4

45 46 47 48

4/4

49 50 51 52

4/4

53 54 55 56

4/4

57 58 59 60

3/4

61 62 63 64

3/4

65 66 67 68

2/4

69 70 71 72

2/4



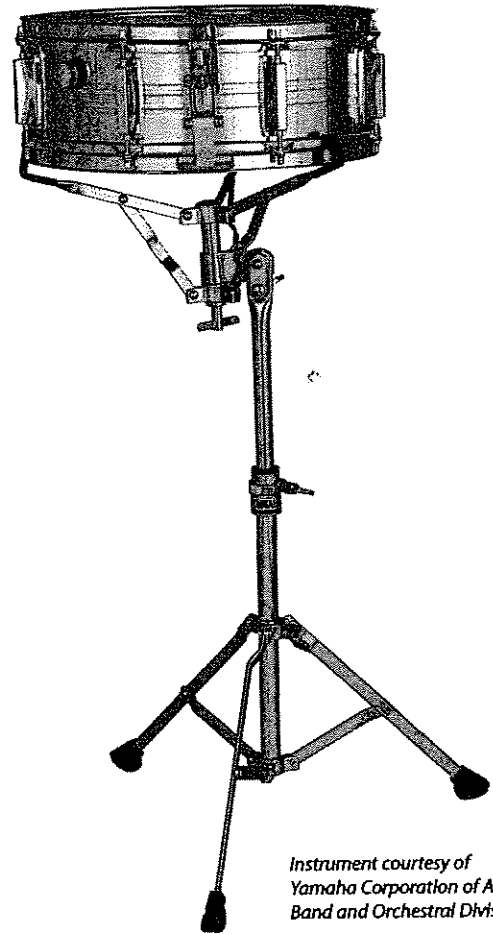
# SNARE DRUM INTERNATIONAL DRUM RUDIMENTS

All rudiments should be practiced: open (slow) to close (fast) and/or at an even moderate march tempo.

## Instrument Care Reminders

Snare drums occasionally need tuning. Ask your teacher to help you tighten each tension rod equally using a drum key.

- Be careful not to over-tighten the head. It will break if the tension is too tight.
- Loosen the snare strainer at the end of each rehearsal.
- Cover all percussion instruments when not in use.
- Put sticks away in a storage area. Keep the percussion section neat!
- Sticks are the only things which should be placed on the snare drum. NEVER put or allow others to put objects on any percussion instrument.



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

## I. ROLL RUDIMENTS

### A. SINGLE STROKE RUDIMENTS

#### 1. Single Stroke Roll



#### 3. Single Stroke Seven



#### 2. Single Stroke Four



### B. MULTIPLE BOUNCE ROLL RUDIMENTS

#### 4. Multiple Bounce Roll



#### 5. Triple Stroke Roll





# SNARE DRUM INTERNATIONAL DRUM RUDIMENTS

## C. DOUBLE STROKE OPEN ROLL RUDIMENTS

### 6. Double Stroke Open Roll



### 11. Ten Stroke Roll



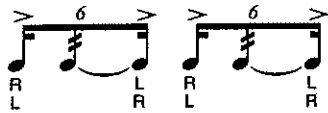
### 7. Five Stroke Roll



### 12. Eleven Stroke Roll



### 8. Six Stroke Roll



### 13. Thirteen Stroke Roll



### 9. Seven Stroke Roll



### 14. Fifteen Stroke Roll



### 10. Nine Stroke Roll



### 15. Seventeen Stroke Roll



## II. DIDDLE RUDIMENTS

### 16. Single Paradiddle



### 18. Triple Paradiddle



### 17. Double Paradiddle



### 19. Single Paradiddle-Diddle



# SNARE DRUM INTERNATIONAL DRUM RUDIMENTS

## III. FLAM RUDIMENTS

20. Flam



25. Single Flamed Mill



21. Flam Accent



26. Flam Paradiddle-Diddle



22. Flam Tap



27. Pataflafla



23. Flamacue



28. Siwss Army Triplet



24. Flam Paradiddle



29. Inverted Flam Tap



30. Flam Drag



## IV. DRAG RUDIMENTS

31. Drag



36. Drag Paradiddle #1



32. Single Drag Tap



37. Drag Paradiddle #2



33. Double Drag Tap



38. Single Ratamacue



34. Lesson 25



39. Double Ratamacue



35. Single Dragadiddle



40. Triple Ratamacue

