PERCUSSION

Go to scitechband.org

SciTech Band Calendar
Song Demos
Scale Demos
Instrument Demos
Digital Music Packets
Teaching Channel
Leader Application
Help Request
& More…

Table of Contents

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

What to practice first...

WINTERFEST SET LIST (Semester 1)

1) Cadence
2) The Tempest
3) Blinding Lights
4) Let's Groove
5) Angels We Have Heard On High
6) Santa Claus Is Comin' To Town
7) Optional Additions or C Minor Groove
8) Careless Whisper (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
2) Suavemente
3) Optional Additions
4) Optional Additions
5) Careless Whisper (Sponsor Song)
INTERMISSION (Combined Bands)
6) The Tempest
7) Blinding Lights
8) Crazy Jam (C Minor Groove)
9) Let's Groove
10) Original Student Composition
11) 12 Bar Blues
Graduation - **Pomp & Circumstance**

Optional Additions: (a) Original Student Compositions, (b) Amazing Grace, (b) Birdland, (c) Blues By Five, (d) Carol Of The Buckets, (e) Chained To The Rhythm, (f) Cold Duck Time, (g) Chameleon, (h) Don't Stop Believin', (i) Feeling Good, (j) It Don't Mean A Thing, (k) It Is Well, (l) Over The Rainbow, (m) Tenor Madness

Concert Bb Major Scale

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

Oboe

Concert Bb Scale

1. Scale with hints

*Forked F

2. Scale

3. Arpeggio with hints

4. Arpeggio

5. Draw the notes of the scale.

6. Draw the notes of the arpeggio.

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

© SillyOMusic

Concert C Major Scale

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

Oboe

Concert C Scale

1. Scale with hints

2. Scale

3. Arpeggio with hints

4. Arpeggio

5. Draw the notes of the scale.

6. Draw the notes of the arpeggio.

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

© SillyOMusic

Concert Bb Blues Scale

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

Concert C Minor Scale

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

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

RHYHTHM CHARTS (in Band Handbook)

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

FUNDAMENTAL RHYTHMS

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

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

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

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

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

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

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

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

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

ESSENTIAL ELEMENTS, BOOK 1

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

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

☐ Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 2

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

☐ Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 3

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

☐ Pg. 38-39 – Rhythm Studies

OTHER

☐ Band Repertoire ☐ Solo Repertoire ☐ Chamber Ensemble Repertoire ☐ Improvisation

SCALE CHECKLIST

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

Scale Assignments

Concert & Jazz Band

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

QUARTER 2
Eb Major
D#/Eb Minor
F Major
F Minor
Ab Major
G# Minor
G Major
G Minor

QUARTER 3
D Major
D Minor
C#/Db Major
C# Minor
E Major
E Minor
F Blues

QUARTER 4
F#/Gb Major
F# Minor
A Major
A Minor
B Major
B Minor

Symphonic Band

QUARTER 1
First Note – Concert Bb (Do)
First 5 Notes – Do-Re-Mi-Fa-So
Bb Major – Do-Re-Mi-Fa-So-La-Ti-Do

QUARTER 2
Bb Blues

QUARTER 3
Bb Chromatic (1 Octave)
C Major

QUARTER 4
C Minor

*Scale assignments subject to change

SciTech Band Groove Chart

-Chord Progressions For Improv-

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

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

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

-Chord progressions can be used in any key

Holiday Solos – Duets – Trios – Quartets

SOLOS (1+people)

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

DUETS

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

SOLOS, DUETS, TRIOS, QUARTETS

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

CIRCLE YOUR CHOICE ABOVE

Names:_____

Instruments:_____

12 BAR BLUES

Blues Scale

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

12 Bar Blues Progression

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

12 Bar Blues Licks

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

2) 4-b3-1

3) 1-b3-4

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

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

6) 1-b3-4-b5-5

Solos

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

2) 4-b3-1

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

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

Walking Bass Line - C Instruments

(I) Bb D F G Ab G F D

(I) Bb D F G Ab G F D

(IV) Eb G Bb C Db C Bb G

(I) Bb D F G Ab G F D

(V) F A C D

(IV') Eb G Bb C

(I) Bb D F G Ab G F D

Walking Bass Line - Bb Instruments

(I) C E G A Bb A G E

(I) C E G A Bb A G E

(IV) F A C D Eb D C A

(I) C E G A Bb A G E

(V) G B D E

(IV') F A C D

(I) C E G A Bb A G E

Walking Bass Line - Eb Instruments

(I) G B D E F E D B

(I) G B D E F E D B

(IV) C E G A Bb A G E

(I) G B D E F E D B

(V) D F# A B

(IV') C E G A

(I) G B D E F E D B

ADVANCED MUSIC

1. Fantasie for Flute and Piano, Gabriel Faure

2. Concerto in G for Flute, Wolfgang Amadeus Mozart

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

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

5. Rapsodie for Orchestra and Tenor Saxophone, Claude Debussy

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

7. Trumpet Concerto in Eb, Franz Joseph Haydn

8. Concerto for Trombone and Piano, Rimsky-Korsakov

9. Concerto for Bass Tuba, Ralph Vaughan Williams

CONCERT PITCH SCORE

Amazing Grace

John Newton
Traditional
arr. R. Rodriguez & Bernice

©

C INSTRUMENTS

Amazing Grace

John Newton
Traditional
arr. R. Rodriguez & Bernice

©

SciTech Band Audition

SYMPHONIC BAND AUDITION REQUIREMENTS

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

Additional Instructions

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

CONCERT BAND & JAZZ BAND AUDITION REQUIREMENTS

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

Additional Instructions

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

SciTech Band

THE PRIDE OF SPRINGFIELD

SYMPHONIC BAND AUDITION SCALE LIST

Instrument Key
C Instruments: Flute, Trombone, Baritone, Tuba, Piano, Mallets
Bb Instruments: Clarinet Trumpet, Tenor Sax
Eb Instruments: Alto Sax, Baritone Sax

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

Concert Bb Blues Scale
C Instruments: Bb Db Eb E F Ab Bb
Bb Instruments: C Eb F Gb G Bb C
Eb Instruments: G Bb C Db D F G

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

SciTech Band

THE PRIDE OF SPRINGFIELD

AUDITION SCORE SHEET

(or Test Score Sheet)

Name:_____

I am auditioning for ☐ Concert Band ☐ Jazz Band
☐ Stomp Percussion Ensemble ☐ Other_____
Please check all that apply.

CATEGORY	MASTERY 4	PROFICIENT 3	DEVELOPING 2	EMERGING 1
DESCRIPTION OF LEVELS	• Indicates a mastery level, exceeding expectations. • Student rarely needs assistance with demanding tasks, is self-motivated, and produces consistently high-quality work.	• Reaches expected (or proficient) level for this task. • Student produces quality work and occasionally needs assistance with demanding tasks.	• Indicates a developing level for this task. • Student produces required work with teacher direction and support.	• Indicates an emerging level for this task. • Student requires constant teacher direction, support, and assistance.
GRADING (if applicable)	A (100-90)	B (89-80)	C (79-70)	D (69-60)
TONE QUALITY (4 Points)				
RHYTHMIC ACCURACY (4 Points)				
NOTE ACCURACY (4 Points)				
DYNAMICS (4 Points)				
ARTICULATION (4 Points)				
INTONATION (4 Points)				
EXPRESSION (4 Points)				
SIGHT-READING (4 Points)				
PERCUSSION TECHNIQUE -Posture for Wind Players- (4 Points)				
TOTAL POINTS 36 Points Possible	COMMENTS_____			

cussion

SOLO #11

Percussion

SOLO #12

Angels We Have Heard on High

Traditional French Carol

Percussion

Timpani

Snare Drum
Bass Drum

Birdland

DRUMS

Music by JOSEF ZAWINUL
Arranged by MICHAEL SWEENEY

08721581

© 1977 & 1978 Mulatto Music (BMI)
This Arrangement © 1990 Mulatto Music (BMI)
International Copyright Secured All Rights Reserved

50
(FILL)
58
(FILL)
(TO CODA)
(FILL)
RIM KNOCKS
68
mf
(FILL)
76
SD.
f
HH.
RIM KNOCKS
DIM.
mp
86
(D.S. AL CODA)
(FILL)
mf
(CODA)
(SOLO FILL)
ff

Birdland

AUXILIARY PERCUSSION

Music by JOSEF ZAWINUL
Arranged by MICHAEL SWEENEY

08721581

© 1977 & 1978 Mulatto Music (BMI)
This Arrangement © 1990 Mulatto Music (BMI)
International Copyright Secured All Rights Reserved

Auxiliary Percussion

08721581 - PG 2

Drum Set
(Straight)

Blinding Lights

arr. Bernice

As Recorded by The Weekend

Drum Set (Straight), p. 2

Blinding Lights

H
Coda
63
mf
67
I
71
f
75
p
J
79
ff
83
1.
2.
K
87
mp
91
rit.
mp

Drum Set
(Syncopated)

Blinding Lights

arr. Bernice

As Recorded by The Weekend

With Energy ♩ = 170

optional opening high hat

Blinding Lights

H
Coda
63
mf
67
I
71
f
75
p
J
79
ff
83
1.
2.
K
87
6

Floor Tom

Blinding Lights

As Recorded by The Weekend

arr. Bernice

Blinding Lights

Suspended Cymbal
Hand Drum
Shaker

Blinding Lights

As Recorded by The Weekend

arr. Bernice

51
G
55
7
D.S. 𝄋 al Coda
H
Coda
63
mf
I
68
f
73
J
78
ff
83
1.
88
2.
K
5
mp

Hand Clap

Blinding Lights

As Recorded by The Weekend

arr. Bernice

C

BLUE MOON

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

C

Blues By Five

Red Garland

©1965 Prestige Music Co. Used by Permission.

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

For your use

Supplemental Material - Blues By Five

Sample Piano Voicings

Basic 3-note voicings Rootless voicings

Useful scales

B♭ Blues Scale

Sample Bass Line

Guitar Voicings

Snare Drum

Canon Remix

Pachelbel /Arr. Bernice

2007

52
53
p
57
61
63
69
69
f
75
77
79
82
83

Bass Drum

Canon Remix

Pachelbel /Arr. Bernice

67
69
f
73
77
79
83
85

Timpani

Canon Remix

Pachelbel /Arr. Bernice

Chimes

Canon Remix

Pachelbel /Arr. Bernice

Percussion 1 - Suspended Cymbal

Canon Remix

Pachelbel /Arr. Bernice

Drum Set

Canon Remix

Pachelbel /Arr. Bernice

[Title]

Careless Whisper – Melody

Melody C – Flute

Melody Bb – Trumpet, Clarinet, Tenor Sax

Melody Eb – Alto Sax, Bari Sax

Melody Bass Clef – Trombone, Baritone

Piano – Chords

Dm, Gm, Bb, Am

Lyrics

You really gotta sponsor us,

All of the SciTech Band.

We really need your money now,

Just lend us a hand

Careless Whisper – Horn Lick

Horn Lick C – Flute

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

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

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

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

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

Horn Lick Eb – Alto Sax, Bari Sax

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

Horn Lick Bass Clef – Trombone, Baritone

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

Carol of The Bells

Melody - C
-Flute

Quartet Version

arr. Turgeon & Bernice

©2011

Chained To The Rhythm

As Recorded by Katy Perry

arr. Bernice

Drum Set

D
18
f
E
21
Fill
F
24
G
27
30
To Coda (2nd Time)
Fill
H
I
33
mp
J
37
K
42
D.S.𝄋 al Coda
Fill
cresc.

L
Coda
47
M
52
Continue 2 & 4
on snare & high hat...
Fill
N
56
ff
O
59
62
Fill
P
65
Q
68
71

Chained To The Rhythm

As Recorded by Katy Perry

arr. Bernice

Drum Set Fills

Chained To The Rhythm

As Recorded by Katy Perry

arr. Bernice

Floor Tom & Hand Drum

K
43
D.S. 𝄋 al Coda
Drum Set Fill
mp cresc.
L
Coda
47
M
mf
52
55
Drum Set Fill
N
ff
58
O
62
P
Drum Set Fill
66
Q
70

Chained To The Rhythm

As Recorded by Katy Perry

arr. Bernice

Suspended Cymbal
Hand Clap

I
J
K
Suspended Cymbal
35
4
4
mp
cresc.
D.S. 𝄋 al Coda
46
L
Coda
M
47
mf
Suspended Cymbal
N
52
ff
O
57
Suspended Cymbal
P
62
Q
67
choke

Chained To The Rhythm

As Recorded by Katy Perry

arr. Bernice

Shaker

Groovy ♩ = 103-105

Optional 4 bar vamp

Chained To The Rhythm

O

59

61

P

63

65

Q

67

69

71

Chained To The Rhythm

Mallets

As Recorded by Katy Perry

arr. Bernice

C

(MED. FUNK)

CHAMELEON

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

Copyright © 1973 (Renewed) by Hancock Music (BMI)

Chameleon Bass Line

Score

©

Snare Drum

Cheer # 1

arr. Bernice

Bass Drum

Cheer # 1

arr. Bernice

Quad Toms

Cheer # 1

arr. Bernice

Cold Duck Time

Eddie Harris

©1969 Hargrove Music Corp. Copyright Renewed and Assigned to Seventh House Ltd. All Rights Reserved. Used by Permission.

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

For your use

Supplemental Material - Cold Duck Time

Sample Piano Voicings

Basic 3-note voicings | Rootless voicings

Useful scales

Sample Bass Line

Guitar Voicings

Featured in the Twentieth Century Fox Television Series GLEE

DON'T STOP BELIEVIN'

Aux. Percussion
Tambourine

Words and Music by STEVE PERRY,
NEAL SCHON and JONATHAN CAIN
Arranged by PAUL MURTHA

Copyright © 1981 Lacey Boulevard Music (BMI) and Weed-High Nightmare Music (BMI)
This arrangement Copyright © 2010 Lacey Boulevard Music (BMI) and Weed-High Nightmare Music (BMI)
All Rights for Weed-High Nightmare Music Administered by Wixen Music Publishing Inc.
International Copyright Secured All Rights Reserved

Featured in the Twentieth Century Fox Television Series GLEE

DON'T STOP BELIEVIN'

Drums

Words and Music by STEVE PERRY,
NEAL SCHON and JONATHAN CAIN
Arranged by PAUL MURTHA

Copyright © 1981 Lacey Boulevard Music (BMI) and Weed-High Nightmare Music (BMI)
This arrangement Copyright © 2010 Lacey Boulevard Music (BMI) and Weed-High Nightmare Music (BMI)
All Rights for Weed-High Nightmare Music Administered by Wixen Music Publishing Inc.
International Copyright Secured All Rights Reserved

Drums
41
Ride
45
53
Hi-Hat
Toms
Toms
69
1.
2.

Eye Of The Tiger

For Zanetti

Piano: Am G F

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

FEELING GOOD ROAD MAP

1) INSTRUMENTAL SOLO (optional)

2) VOCAL SOLO

3) HIT 4X

4) RHYTHM SECTION 2X (soft *p*)

5) FAST OPENING 2X (soft *p*) - "Birds Flying High" Small Group

6) RHYTHM SECTION 2X (soft *p*)

7) SOLO SECTION (optional)

8) HORN LICK 2X

9) RHYTHM SECTION 2X WITH BUILD UP

10) NASTY LICK 2X (loud *f*) – Piano hold notes

11) BACKGROUNDS (loud *f*)

    -Low Brass play HIT (optional)

    -POP LAST NOTE (on beat 1)

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

Feeling Good

(Bb Minor)

Swing Time

Piano: Bbm (8th note triplets)

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

Feeling Good

Swing Time

(HORN LICK+)

NOTE 8 ON CUE
BEAT 4

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

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

1 & b3 Background Harmony Hits

Feeling Good

(NASTY LICK - Bb Minor)

Swing Time

Piano: Bbm (2 Beats Hold)

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

Drum Set

First Five Note Exercises

GNE SONG (Great New Emergence)

HORN LICK

C: E D C

Bb: F# E D

Eb: C# B A

LAST NOTE

C: A

Bb: B

Eb: F

PIANO CHORDS:

Am G Dm F

?

Piano

1) Name_____

2) Write in note names...

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

4) Play the piece...

©2011

142 C

(MED.)

HEART AND SOUL

-HOAGY CARMICHAEL / FRANK LOESSER

Copyright © 1938 (Renewed 1965) by Famous Music LLC

Holding Out For A Hero

SPONSOR SONG

arr. Bernice

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

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

It Is Well

Piano

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

©2011

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

S
A
T
B

legato

8

Lower notes for solo only

15

©2011

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

©2011

I Just Died In Your Arms Tonight

SPONSOR SONG

arr. Bernice

PIANO (Bass Clef)

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

Copyright ©1932 by Mills Music, Inc., Copyright Renewed 1960
Mills Music, Inc., c/o Filmtrax Copyright Holdings Inc.
International Copyright Secured Made In U. S. A. All Rights Reserved

It Don't Mean A Thing - Rhythm

Drum Set

Let's Groove

As Recorded by Earth, Wind, & Fire

arr. Bernice

28
32
E
36
REPEAT 3x
40

F
Coda
41
mf
45
REPEAT 3x
G
49
f

H
53
57
60
I
High Hat on 2&4 2nd Time w/ Build Up
ff
63
play build up both times
Optional - Add Floor Tom Rhythm
67
J
fff
70
74

Snare & Bass Drum

Let's Groove

As Recorded by Earth, Wind, & Fire

arr. Bernice

Dance Groove ♩ = 125

F
Coda
41
mf
46
G
f
50
REPEAT 3x
H
54
I
59
Rim on 2&4 2nd Time w/ Build Up
ff
63
play build up both times
68
J
fff
72
76

Floor Tom

Let's Groove

As Recorded by Earth, Wind, & Fire

arr. Bernice

Dance Groove ♩ = 125

F
Coda
41
mf
G
REPEAT 3x
46
f
H
51
56
I
Rim on 2&4 2nd Time w/ Build Up
60
ff
64
play build up both times
J
68
fff
71
74

Hand Clap

Let's Groove

As Recorded by Earth, Wind, & Fire

arr. Bernice

Dance Groove ♩ = 125

F
Coda
41
mf
G
REPEAT 3x
46
f
51
H
56
I
60
ff
65
J
play build up both times
69
fff
74

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
Tenors
Bass Dr.
Cymbals
fff
fff/mp
cres.
Two Plate Roll

Rhythm

OVER THE RAINBOW

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

Copyright ©1938, 1939 (Renewed 1966,1967) METRO-GOLDWYN-MAYER INC.
All Rights Controlled by LEO FEIST, INC.
All Rights of LEO FEIST, INC. Assigned to SBK CATALOGUE PARTNERSHIP
All Rights Administered by SBK FEIST CATALOG INC.
International Copyright Secured Made In U. S. A. All Rights Reserved

Over The Rainbow - Rhythm

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

Pomp and Circumstance March No. 3

Percussion 1
Snare Drum, Bass Drum, Crash Cymbal, Suspended Cymbal

EDWARD ELGAR, Op. 39
Arranged by James Swearingen

YBS 54

Two Ceremonial Marches

Percussion 2
Timpani

1. Processional

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39
Arranged by James Swearingen

2. Recessional

Triumphal March from "Aida"

$4.00

GIUSEPPE VERDI
Arranged by James Swearingen

Copyright © 1990 by Carl Fischer, Inc.

Santa Claus Is Comin' To Town

Melody - C

Coots & Gillespie
arr. Bernice

©2011

Santa Claus Is Comin' To Town

C Bass Line

Coots & Gillespie
arr. Bernice

©2011

C

Sight Reading Exercises

1

2

3

4

5

6

7

8

9

Snare Drum
BEGINNING

Simple Gifts

from Appalachian Spring

Traditional
Aaron Copland (1900-1990)

Snare Drum
INTERMEDIATE/
ADVANCED

Simple Gifts

from Appalachian Spring

Traditional
Aaron Copland (1900-1990)

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)

©2009 Birch Island Music Press (ASCAP), P. O. Box 680, Oskaloosa, Iowa 52577 USA
International Copyright Secured. All Rights reserved. Printed in U. S. A.

THE STAR SPANGLED BANNER

Percussion 2
Crash Cymbals,
Suspened Cymbal

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

© 2009 Birch Island Music Press (ASCAP), P. O. Box 680, Oskaloosa, Iowa 52577 USA
International Copyright Secured. All Rights reserved. Printed in U. S. A.

THE STAR SPANGLED BANNER

Timpani

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

© 2009 Birch Island Music Press (ASCAP), P. O. Box 680, Oskaloosa, Iowa 52577 USA
International Copyright Secured. All Rights reserved. Printed in U. S. A.

STUDENT GROOVE ROAD MAP

1) Groove 4x (soft *p)*

2) Groove 4x + Clapping

3) Groove 4x + Small Ensemble Horn Lick

4) Groove 4x + Small Ensemble Horn Lick
+ Smooth Lick + Build Up Last 2

5) Hit 4x (loud *f)*

6) Solo Section (soft *p)*

7) Groove 4x + Smooth Lick + Build Up Last 2

8) Drum Solo 8x (loud *f)*
Staccato (short) Piano Notes

9) Hit 4x

10) Ending Hold

HORN LICK

C Instruments: E—B B A

Bb Instruments: F#—C# C# B

Eb Instruments: C#—G# G# F#

SMOOTH LICK

C Instruments: E—D E

Bb Instruments: F#—E F#

Eb Instruments: C#—B C#

HIT

C Instruments: B-B-B-B-B B-B A-B

Bb Instruments: C#-C#-C#-C#-C# C#-C# B-C#

Eb Instruments: G#-G#-G#-G#-G# G#-G# F#-G#

PIANO GROOVE

Bass Line: E B B A

Chords: G Bm Am

Bass Drum & Crash Cymbal

Suavemente

As Recorded by Elvis Crespo

Elvis Crespo
arr. Bernice

©2011-2012

Bass Drum & Crash Cymbal, p. 2

Suavemente

Hand Drum

Suavemente

As Recorded by Elvis Crespo

Elvis Crespo
arr. Bernice

©2011-2012

Suavemente

RR L R RL R RR L R RL R RR L R RL R RR L R RL R
1.
2.
F
RR L R RL R RR L R RL R RR L R RL R RR L R RL R
1.
G
2.
RR L R RL R RR L R RL R RR L R RL R RR L R RL R
RR L R RL R RR L R RL R RR L R RL R RR L R RL R
H
REPEAT 3x
RR L R RL R RR L R RL R RR L R RL R RR L R RL R
I
1, 2.
3.
RR L R RL R RR L R RL R RR L R RL R RR L R RL R
RR L R RL R RR L R RL R RR L R RL R RR L R RL R
J
REPEAT 3x
RR L R RL R RR L R RL R RR L R RL R RR L R RL R

Suavemente
K
RR L R RL R RR L R RL R RR L R RL R RR L R RL R
1, 2.
3.
L
RR L R RL R RR L R RL R RR L R RL R RR L R RL R
M
RR L R RL R RR L R RL R RR L R RL R RR L R RL R
RR L R RL R RR L R RL R RR L R RL R RR L R RL R
N
REPEAT 4x
RR L R RL R RR L R RL R RR L R RL R RR L R RL R
RR L R RL R RR L R RL R RR L R RL R
1, 2, 3.
4.

Shaker

Suavemente

As Recorded by Elvis Crespo

Elvis Crespo
arr. Bernice

©2011-2012

Suavemente
F
38
41
G
44
47
50
H
REPEAT 3x
53
56
I
59
62
J
REPEAT 3x
65
68

Suavemente

C PART (D MAJOR)

The Swallowtail Jig

Traditional Irish
arr. Bernice

THE TEMPEST

PERCUSSION I
(Snare Drum, Bass Drum, Triangle)

ROBERT W. SMITH

BD9561

© 1995 BELWIN-MILLS PUBLISHING CORP. (ASCAP)
All Rights Administered by WARNER BROS. PUBLICATIONS INC.
All Rights Reserved including Public Performance for Profit

THE TEMPEST

PERCUSSION II
(Wind Chimes, Suspended Cymbal, Tambourine)

ROBERT W. SMITH

BD9561

© 1995 BELWIN-MILLS PUBLISHING CORP. (ASCAP)
All Rights Administered by WARNER BROS. PUBLICATIONS INC.
All Rights Reserved including Public Performance for Profit

THE TEMPEST

TIMPANI

ROBERT W. SMITH

BD9561

© 1995 BELWIN-MILLS PUBLISHING CORP. (ASCAP)
All Rights Administered by WARNER BROS. PUBLICATIONS INC.
All Rights Reserved including Public Performance for Profit

390

(MED. UP)

TENOR MADNESS

-SONNY ROLLINS

Copyright © 1956, 1980 Prestige Music
Copyright Renewed

Flute

Name _____

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

PERCUSSION BOOK 1
Includes Keyboard Percussion

ESSENTIAL ELEMENTS 2000 PLUS DVD

COMPREHENSIVE BAND METHOD

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

Percussion consultant and editor
WILL RAPP

HAL•LEONARD® CORPORATION

The Beat

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

One beat = 1 &
↓ ↑

Notes And Rests

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

♩ **Quarter Note = 1 beat**

𝄽 **Quarter Rest = 1 silent beat**

1. THE FIRST NOTE *Play your quarter note as the band plays their long tone.*

▲ *Start with right-hand stick*

2. COUNT AND PLAY

3. A NEW NOTE

▲ *Play sticking as marked.*

4. TWO'S A TEAM

5. HEADING DOWN *Always stand straight and tall with your shoulders relaxed.*

6. MOVING ON UP

THEORY

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.

THEORY

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

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

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.*

9. TOUCHDOWN

10. THE FAB FIVE Right Hand Lead

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.

Half Note

1 & 2 &

Half Rest

1 & 2 &

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

Repeat Sign

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.*

17. HOT CROSS BUNS

18. GO TELL AUNT RHODIE

American Folk Song

19. ESSENTIAL ELEMENTS QUIZ

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

Whole Note

= 4 Beats

1 & 2 & 3 & 4 &

Whole Rest

= A Whole Measure of Silent Beats

1 & 2 & 3 & 4 &

Whole Rest — hangs from a staff line.

Half Rest — sits on a staff line.

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

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:

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 (♯) or flats (♭) throughout the music. When playing keyboard percussion, this key signature indicates the *Key of* B♭ – play all B's as B-flats, and E's as E-flats.

THEORY

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

THEORY

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

HISTORY

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

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

32. ESSENTIAL ELEMENTS QUIZ

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

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

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

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.*

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

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

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.*

Multiple Bounce Eighth Notes

Connect so the bounces sound even and consistent.

41. EIGHTH NOTE JAM

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

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

HISTORY

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

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

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

John Philip Sousa

Use a slower motion on half note crashes.

Reproduced by Permission of Boosey & Hawkes Music Publishers Ltd.

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

Dynamics

Crescendo (gradually louder)

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

50. CLAP THE DYNAMICS

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

PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

TONE BUILDER

RHYTHM ETUDE

RHYTHM RAP

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

Remember: start softly to make an effective crescendo.

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

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

French Folk Song

PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN – Band Arrangement

Arr. by John Higgins

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

After repeating, go on to next page

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

Ludwig van Beethoven
Arr. by John Higgins

58. HARD ROCK BLUES – Encore

John Higgins

Tie

Pitched Percussion
(Keyboards and Timpani)

= **2 Beats**

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

Other Percussion
(S.D., B.D., Tamb., Cym., etc.)

= **2 Beats**

A curved line connecting two notes on the same staff line or space. Play one note for the combined counts of the tied notes.

59. FIT TO BE TIED

60. ALOUETTE

French-Canadian Folk Song

Dotted Half Note

= **3 Beats**

1 & 2 & 3 &

Dot

A dot adds half the value of the note.

2 beats + 1 beat = 3 beats

61. ALOUETTE – THE SEQUEL

French-Canadian Folk Song

HISTORY

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

62. CAMPTOWN RACES *Practice Flam Taps in this exercise.*

Stephen Collins Foster

63. NEW DIRECTIONS

64. THE NOBLES

65. ESSENTIAL ELEMENTS QUIZ

THEORY

3/4 Time Signature

= **3 beats** per measure
= **Quarter** note gets one beat

Conducting

Practice conducting this three-beat pattern.

66. RHYTHM RAP

Rudiment

Double Paradiddle

67. THREE BEAT JAM

68. BARCAROLLE

Jacques Offenbach

HISTORY

Norwegian composer **Edvard Grieg** (1843–1907) wrote *Peer Gynt Suite* for a play by Henrik Ibsen in 1875, the year before the telephone was invented by Alexander Graham Bell. "Morning" is a melody from *Peer Gynt Suite*. Music used in plays, or in films and television, is called **incidental music**.

Rudiment

Flam Accent

After you play a flam, play two strokes, always with the high hand. This will keep your hands properly positioned.

69. MORNING (from Peer Gynt)

Edvard Grieg

Accent Emphasize the note.

70. ACCENT YOUR TALENT

Latin American music has its roots in the African, Native American, Spanish and Portuguese cultures. This diverse music features lively accompaniments by drums and other percussion instruments such as maracas and claves. Music from Latin America continues to influence jazz, classical and popular styles of music. "Chiapanecas" is a popular children's dance and game song.

HISTORY

Maracas Hold maracas by the handles. Use a short, precise wrist motion to shake maracas. Maintain a steady tempo.

Claves Cup your left hand to form a resonating chamber. Hold the lower pitched clave in your left hand. Use the clave in your right hand to strike the center of the left clave.

Rim Shot

Place tip of left stick on center of drum. Rest stick on rim and hold firmly. Strike with right stick about 1/3 away from tip of left stick. **R.S.** is the abbreviation for rim shot.

71. MEXICAN CLAPPING SONG ("Chiapanecas")

Latin American Folk Song

72. ESSENTIAL CREATIVITY

Compose your own melody for measures 3 and 4 using this rhythm:

This percussion part can be played to accompany a band member's melody.

73. HOT MUFFINS

74. COSSACK DANCE

75. BASIC BLUES

THEORY

Key Signature

The **Key Signature** tells us which notes to play with sharps or flats throughout the music. For keyboard percussion, this Key Signature indicates the *Key of F* – play all B's as B-flats.

1st & 2nd Endings

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

76. HIGH FLYING

HISTORY

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

Snare Drum

Turning the snares off can create an effective, dark sound, similar to a tom-tom.

77. SAKURA, SAKURA – Band Arrangement

Japanese Folk Song
Arr. by John Higgins

Sleigh Bells

Sleigh bells are usually shaken on the rhythm indicated. However, handle-mounted sleigh bells can be tapped gently in time with the fist by holding the instrument perpendicular to the floor.

78. UP ON A HOUSETOP

79. JOLLY OLD ST. NICK *Remember to emphasize the accented notes.*

80. THE BIG AIRSTREAM

81. WALTZ THEME (THE MERRY WIDOW WALTZ)

© Glocken Verlag Ltd., London
Reproduced by Permission

Sixteenth Notes

Each Sixteenth Note = 1/4 Beat
4 Sixteenth Notes = 1 Beat

Special Percussion Exercise

82. AIR TIME *Count carefully and maintain a steady tempo.*

83. DOWN BY THE STATION

84. ESSENTIAL ELEMENTS QUIZ

85. ESSENTIAL CREATIVITY *Improvise your own part for measures 3–8 using these rhythms:* ♩, ♫, ♬

86. TONE BUILDER

87. RHYTHM BUILDER

88. TECHNIQUE TRAX

89. CHORALE *(Adapted from Cantata 147)*

Johann Sebastian Bach

THEORY

Theme and Variations

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

90. VARIATIONS ON A FAMILIAR THEME

D.C. al Fine

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

Eighth Note
Two Sixteenths

91. BANANA BOAT SONG

92. RAZOR'S EDGE

93. THE MUSIC BOX

HISTORY

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

94. EZEKIEL SAW THE WHEEL

African-American Spiritual

95. SMOOTH OPERATOR

96. GLIDING ALONG *Practice "Doubling" in this exercise.*

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

HISTORY

97. TROMBONE RAG

98. ESSENTIAL ELEMENTS QUIZ

99. TAKE THE LEAD *Practice Right Hand Lead in this exercise.*

THEORY

Phrase A musical "sentence" which is often 2 or 4 measures long. Percussionists should match the dynamics of the band.

100. THE COLD WIND

101. PHRASEOLOGY

THEORY

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

1-2-3-4 **2**-2-3-4

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

102. SATIN LATIN *Practice Double Sticking in this exercise.*

Go on to next page

HISTORY

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

103. MINUET

Moderato

Johann Sebastian Bach

104. ESSENTIAL CREATIVITY

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

105. NATURALLY Right Hand Lead

HISTORY

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

THEORY

One Measure Repeat

Repeat the previous measure.

106. MARCH MILITAIRE *Practice "Doubling" in this exercise.*

107. THE FLAT ZONE

108. ON TOP OF OLD SMOKEY

American Folk Song

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

HISTORY

109. BOTTOM BASS BOOGIE

Dotted Quarter & Eighth Notes

A **dot** adds half the value of the quarter note.

110. RHYTHM RAP

111. THE DOT ALWAYS COUNTS

Closed Roll

Subdivide each into 4 equal strokes, and connect the multiple bounces as smoothly as possible. Closed rolls fill each beat with a buzzing sound.

112. ALL THROUGH THE NIGHT

113. SEA CHANTY

English Folk Song

114. SCARBOROUGH FAIR

English Folk Song

115. RHYTHM RAP

116. THE TURNAROUND

117. ESSENTIAL ELEMENTS QUIZ – AULD LANG SYNE

Scottish Folk Song

PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

You can perform this snare drum solo with a piano accompaniment. Play it for the band, the school or your family. The theme in the piano part is a well-known melody from a set of orchestral works called **Hungarian Dances**, by the German composer **Johannes Brahms** (1833–1897). Many of Brahms' works include dance and folk styles he learned from touring Europe as a young man.

118. HUNGARIAN DANCE NO. 5 – Snare Drum Solo

Johannes Brahms
Arr. by Will Rapp

*Hit sticks together.

118. HUNGARIAN DANCE NO. 5 – Piano Accompaniment

Johannes Brahms
Arr. by Will Rapp

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

Snare Drum

The following exercises will help you develop important skills.
Follow the written sticking very carefully to help build your snare drum technique.

119. GRENADILLA GORILLA JUMP No. 1

120. JUMPIN' UP AND DOWN

121. GRENADILLA GORILLA JUMP No. 2

122. JUMPIN' FOR JOY

123. GRENADILLA GORILLA JUMP No. 3

124. JUMPIN' JACKS

Interval

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

THEORY

125. ESSENTIAL ELEMENTS QUIZ

A quiz on intervals appears in the keyboard section (page 24).

126. GRENADILLA GORILLA JUMP No. 4 *Practice Alternate Sticking as marked.*

127. THREE IS THE COUNT

128. GRENADILLA GORILLA JUMP No. 5

Closed Roll Subdivide each into 2 equal strokes, and connect the multiple bounces as smoothly as possible.

129. TECHNIQUE TRAX

130. CROSSING OVER

Trio A **trio** is a composition with three parts played together.

131. KUM BAH YAH *This percussion part can accompany a trio of players or the full band.*

African Folk Song

Repeat Signs

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

132. MICHAEL ROW THE BOAT ASHORE

Flam accents can also apply to eighth notes.

African-American Spiritual

133. AUSTRIAN WALTZ

Austrian Folk Song

134. BOTANY BAY

Australian Folk Song

𝐂 Time Signature

= **Common Time**
(Same as $\frac{4}{4}$)

Conducting

Practice conducting this four-beat pattern.

135. TECHNIQUE TRAX

Practice at all dynamic levels.

136. FINLANDIA

Jean Sibelius

© Breitkopf & Haertel, Wiesbaden - Leipzig

137. ESSENTIAL CREATIVITY

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

138. EASY GORILLA JUMPS

139. TECHNIQUE TRAX

140. MORE TECHNIQUE TRAX

141. GERMAN FOLK SONG

142. THE SAINTS GO MARCHIN' AGAIN

James Black and Katherine Purvis

143. LOWLAND GORILLA WALK

Two Measure Repeat

Repeat the previous two measures.

THEORY

144. SMOOTH SAILING

145. MORE GORILLA JUMPS

146. FULL COVERAGE

THEORY

Scale

A **scale** is a sequence of notes in ascending or descending order. Like a musical "ladder," each step is the next consecutive note in the key. See exercise 147 in the keyboard section.

Extended Roll

Subdivide each beat into 4 equal strokes and connect the multiple bounces as smoothly as possible. Extended rolls are closed rolls which fill all beats with a buzzing sound.

147. CONCERT B♭ SCALE

THEORY

Chord & Arpeggio

When two or more notes are played together, they form a **chord** or **harmony**. See exercise 148 in the keyboard section.

148. IN HARMONY

149. SCALE AND ARPEGGIO

HISTORY

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

150. THEME FROM "SURPRISE SYMPHONY"

Franz Josef Haydn

151. ESSENTIAL ELEMENTS QUIZ – THE STREETS OF LAREDO

American Folk Song

PERFORMANCE SPOTLIGHT

152. SCHOOL SPIRIT – Band Arrangement

W.T. Purdy
Arr. by John Higgins

Soli

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

153. CARNIVAL OF VENICE – Band Arrangement

Julius Benedict
Arr. by John Higgins

*In some printed music, cymbals appear with the bass drum.

154. RANGE AND FLEXIBILITY BUILDER

Rudiment

Triple Paradiddle

155. TECHNIQUE TRAX *Emphasize the accents.*

156. CHORALE

Johann Sebastian Bach

HISTORY

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

157. HATIKVAH

Israeli National Anthem

158. RHYTHM RAP

159. EIGHTH NOTE MARCH *Practice "Doubling" and Paradiddles.*

160. MINUET

Johann Sebastian Bach

161. RHYTHM RAP

162. EIGHTH NOTES OFF THE BEAT

Cowbell Hold the open end of the cowbell away from you, and play on the front edge of the open end with a stick.

163. EIGHTH NOTE SCRAMBLE

164. ESSENTIAL ELEMENTS QUIZ

165. DANCING MELODY

HISTORY

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

166. EL CAPITAN

John Philip Sousa

Reproduced by Permission of Boosey & Hawkes Music Publishers Ltd.

HISTORY

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

167. O CANADA

Calixa Lavallée,
l'Hon. Judge Routhier
and Justice R.S. Weir

Maestoso (Majestically)

168. ESSENTIAL ELEMENTS QUIZ – METER MANIA

Count and clap before playing. Can you conduct this?

THEORY

Enharmonics

Two notes that are written differently, but sound the same (and played with the same fingering) are called **enharmonics**. Your note chart on page 5-A shows the enharmonic notes for keyboard percussion instruments.

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

169. SNAKE CHARMER

170. DARK SHADOWS

171. CLOSE ENCOUNTERS

172. MARCH SLAV

Snare Drum is *tacet* (do not play). An optional timpani part appears on page 33-B.

Timpani

One of the most dramatic instruments in the percussion section, *Timpani* combines the rhythms of percussion with the pitch of other instruments. Use felt timpani mallets. For **March Slav** tune the larger drum to F and the smaller drum to B♭.

172. MARCH SLAV – Timpani

Tune to F and B♭.

Largo

173. NOTES IN DISGUISE

Chromatic Notes

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

THEORY

174. HALF-STEPPIN'

HISTORY

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

Tambourine Shake

Shake the tambourine in your left hand. Stop the shake on the release (tied) note with the fist of your right hand.

175. EGYPTIAN DANCE

Allegro

Camille Saint-Saëns

Snares off

S.D.

B.D.

mf

Tamb. shake

mf

Sleigh Bells

175. EGYPTIAN DANCE – Timpani

Tune the larger drum to A and the smaller drum to E. Watch for accidentals.
Use a light stroke to achieve a dance-like quality in your sound.

Allegro

L R R L R R L R *sim.* 2 2 2

mf

2 2

176. SILVER MOON BOAT

Chinese Folk Song

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

HISTORY

177. THEME FROM SYMPHONY NO. 7

While this part looks easy, it is difficult because it is slow. Strive for an even consistent sound.

Ludwig van Beethoven

177. THEME FROM SYMPHONY NO. 7 – Timpani

Tune to E♭ and A♭.

Ludwig van Beethoven

HISTORY

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

178. CAPRICCIO ITALIEN

Peter Illyich Tchaikovsky

178. CAPRICCIO ITALIEN – Timpani

Use a slow stroke to "pull" the sound out of the timpani. Tune to F and B♭.

Peter Illyich Tchaikovsky

Rudiment

Flamacue

A snare drum rudiment. Emphasize the

179. AMERICAN PATROL

F.W. Meacham

Go on to next page

180. WAYFARING STRANGER

African-American Spiritual

181. ESSENTIAL ELEMENTS QUIZ – RUDIMENT COUNTING CONQUEST

182. AMERICA THE BEAUTIFUL – Band Arrangement

Samuel A. Ward
Arr. by John Higgins

PERFORMANCE SPOTLIGHT

182. AMERICA THE BEAUTIFUL – Band Arrangement

Samuel A. Ward
Arr. by John Higgins

Timpani Roll

Rapidly alternate single strokes as smoothly as possible. For the best sound, play about one third of the way from the edge to the center of the head.

182. AMERICA THE BEAUTIFUL – Band Arrangement

Samuel A. Ward
Arr. by John Higgins

183. LA CUCARACHA – Band Arrangement

Latin American Folk Song
Arr. by John Higgins

183. LA CUCARACHA – Band Arrangement

Latin American Folk Song
Arr. by John Higgins

PERFORMANCE SPOTLIGHT

184. THEME FROM 1812 OVERTURE – Band Arrangement

Peter Illyich Tchaikovsky
Arr. by John Higgins

PERFORMANCE SPOTLIGHT

184. THEME FROM 1812 OVERTURE – Band Arrangement

Peter Illyich Tchaikovsky
Arr. by John Higgins

184. THEME FROM 1812 OVERTURE – Band Arrangement

Peter Illyich Tchaikovsky
Arr. by John Higgins

*Stop sound with fingertips.

PERFORMANCE SPOTLIGHT

Solo for Percussion Ensemble

Performing for an audience is an exciting part of being involved in music. Percussion ensembles provide a unique solo performing opportunity for all members of the percussion section. This percussion ensemble is written for 5 or more players. It is based on the famous "Can-Can" dance from Jacques Offenbach's operetta *Orpheus in the Underworld,* completed in 1858. Your percussion ensemble can perform for the band or at other school and community events.

185. CAN – CAN

Jacques Offenbach
Arr. by Kevin Lepper

185. CAN – CAN

Jacques Offenbach
Arr. by Kevin Lepper

185. CAN – CAN

Jacques Offenbach
Arr. by Kevin Lepper

DUETS

Swing Low, Sweet Chariot and **La Bamba** are written as duets for woodwinds, brass, and keyboard percussion. These percussion parts can accompany two or more players playing the duet parts.

Rudiment Review

Flam Accent (Eighth Notes)

The snare drum rudiment used in measures 11 and 15. Follow the sticking carefully.

186. SWING LOW, SWEET CHARIOT

African-American Spiritual

Rim Knock

Hold left stick with butt end facing out. Place tip of stick about 1/3 away from the rim and *knock* the butt end of the stick on the rim. A rim knock is usually written with an on the snare drum space. The regular notes are played on the drum head with the right hand.

187. LA BAMBA

Mexican Folk Song

Allegro

Rim Knock

S.D.

B.D.

f

Sus. Cym. dome with stick

f

Claves

2

Fine

2

D.C. al Fine

RUBANK® RUDIMENTAL STUDIES

and accompaniment for Full Band Scale and Arpeggio Studies

1. (Concert B♭ or Concert E♭ Major)

2. (Concert B♭ or Concert E♭ Major)

3. (Concert B♭ or Concert E♭ Major)

4. (Concert B♭ or Concert E♭ Major)

RUBANK® RUDIMENTAL STUDIES

and accompaniment for Full Band Scale and Arpeggio Studies

1. (Concert F or Concert A♭ Major)

2. (Concert F or Concert A♭ Major)

3. (Concert F or Concert A♭ Major)

4. (Concert F or Concert A♭ Major)

RHYTHM STUDIES

RHYTHM STUDIES

CREATING MUSIC

THEORY

Composition

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

1. ODE TO JOY

Ludwig van Beethoven

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

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

4. YOU NAME IT: _____

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

THEORY

Improvisation

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

5. INSTANT MELODY

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

2. Single Stroke Four

3. Single Stroke Seven

B. MULTIPLE BOUNCE ROLL RUDIMENTS

4. Multiple Bounce Roll

5. Triple Stroke Roll

International Drum Rudiments courtesy of Percussion Arts Society
Copyright © 1984

SNARE DRUM INTERNATIONAL DRUM RUDIMENTS

C. DOUBLE STROKE OPEN ROLL RUDIMENTS

6. Double Stroke Open Roll

7. Five Stroke Roll

8. Six Stroke Roll

9. Seven Stroke Roll

10. Nine Stroke Roll

11. Ten Stroke Roll

12. Eleven Stroke Roll

13. Thirteen Stroke Roll

14. Fifteen Stroke Roll

15. Seventeen Stroke Roll

II. DIDDLE RUDIMENTS

16. Single Paradiddle

17. Double Paradiddle

18. Triple Paradiddle

19. Single Paradiddle-Diddle

SNARE DRUM INTERNATIONAL DRUM RUDIMENTS

III. FLAM RUDIMENTS

20. Flam

21. Flam Accent

22. Flam Tap

23. Flamacue

24. Flam Paradiddle

25. Single Flamed Mill

26. Flam Paradiddle-Diddle

27. Pataflafla

28. Siwss Army Triplet

29. Inverted Flam Tap

30. Flam Drag

IV. DRAG RUDIMENTS

31. Drag

32. Single Drag Tap

33. Double Drag Tap

34. Lesson 25

35. Single Dragadiddle

36. Drag Paradiddle #1

37. Drag Paradiddle #2

38. Single Ratamacue

39. Double Ratamacue

40. Triple Ratamacue

REFERENCE INDEX

Definitions (pg.)

Accent 15
Accidental 16
Allegro 11
Andante 11
Arpeggio 28
Bass Clef 5 *(Bass clef inst.)*
Bar Lines 3
Beat 4
Blues 21
Breath Mark 6
Chord 28
Chromatic Notes 33
Chromatic Scale 33
Common Time 26
Crescendo 11
D.C. al Fine 18
Decrescendo 11
Diminuendo 11
Dotted Half Note 14
Dotted Quarter Note 22
Double Bar 5
Duet 7
Dynamics 9
Eighth Note 10
Eighth Rest 31
Embouchure 2 *(Brass & WW's)*
Enharmonics 33
Fermata 8
1st & 2nd Endings 16
Flat 5
Forte (*f*) 9
Half Note 6
Half-step 33
Harmony 8
Interval 24
Key Signature 7
Largo 23
Ledger Lines 3
Measure 3
Mezzo Forte (*mf*) 9
Moderato 11
Multiple Measure Rest 20
Music Staff 3
Natural Sign 5
Notes 4
Phrase 20
Piano (*p*) 9
Pick-Up Notes 9
Quarter Note 4
Ragtime 19
Repeat Sign 5, 26
Rests 4, 6, 7, 31
Round (Canon) 12
Scale 28
Sharp 5
Simile 20 *(Perc.)*, 7 *(Kybd. Perc.)*
Slur 19
Soli 29
Solo 23, 38
Tempo 11
Theme And Variations 18
Tie 14
Time Signature 5
Treble Clef 5 *(Treble clef inst.)*
Trio 25
Whole Note 7

Composers

JOHANN SEBASTIAN BACH
- Chorale (from Cantata 147) 18
- Chorale 30
- Minuet 20
- Minuet 31

LUDWIG VAN BEETHOVEN
- Ode To Joy (from Sym. No. 9) 13
- Theme From Symphony No. 7 34

JOHANNES BRAHMS
- Theme From Sym. No. 1 38 *(Brass & Low WW's)*

ANTONIN DVORÁK
- Theme From "New World Sym." 23

STEPHEN COLLINS FOSTER
- Camptown Races 14
- Oh, Susanna 10

EDVARD GRIEG
- Morning (from Peer Gynt) 15

FRANZ JOSEF HAYDN
- Theme From "Surprise Symphony" 28

FRANZ LEHAR
- Waltz Theme 17

WOLFGANG AMADEUS MOZART
- A Mozart Melody 8
- Eine Kleine Nachtmusik 38 *(High WW's)*

JACQUES OFFENBACH
- Barcarolle 15

GIOACCHINO ROSSINI
- William Tell 10

CAMILLE SAINT-SAËNS
- Egyptian Dance 34

FRANZ SCHUBERT
- March Militaire 21

JEAN SIBELIUS
- Finlandia 26

JOHN PHILIP SOUSA
- El Capitan 32
- High School Cadets 11

PETER ILLYICH TCHAIKOVSKY
- Capriccio Italien 35
- March Slav 33
- 1812 Overture 37

World Music

AFRICAN
- Kum Bah Yah 25

AMERICAN
- American Patrol 35
- America The Beautiful 36
- Aura Lee 12
- Ezekiel Saw The Wheel 19
- Go Tell Aunt Rhodie 6
- Michael Row The Boat Ashore 26
- On Top Of Old Smokey 21
- Skip To My Lou 10
- Swing Low, Sweet Chariot 39
- The Streets Of Laredo 28
- Wayfaring Stranger 35
- When The Saints Go Marching In 13, 27

AUSTRALIAN
- Botany Bay 26

AUSTRIAN
- Austrian Waltz 26

CANADIAN
- Alouette 14
- O Canada 32

CARIBBEAN
- Banana Boat Song 18

CHINESE
- Silver Moon Boat 34

ENGLISH
- London Bridge 8
- Scarborough Fair 22
- Sea Chanty 22

FRENCH
- Au Claire De La Lune 8
- Frère Jacques 12

GERMAN
- German Folk Song 27

ISRAELI
- Hatikva 30

ITALIAN
- Carnival Of Venice 29

JAPANESE
- Sakura, Sakura 16

MEXICAN
- Chiapanecas 15
- La Bamba 39
- La Cucaracha 36

SCOTTISH
- Auld Lang Syne 22

TRADITIONAL HOLIDAY MUSIC
- Jingle Bells 9
- Jolly Old St. Nick 17
- My Dreydl 9
- Up On A Housetop 17