PERCUSSION

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SciTech Band Calendar

Song Demos

Scale Demos

Instrument Demos

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& More…

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40. La Copa De La Vida
41. My Way
42. Over The Rainbow
43. Pep Band Music
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54. Tempest, The
55. Tenor Madness
56. Warm Ups (UMASS BAND)
57. We Know What You Whisper
58. Blank Staff Paper
59. Twinkle Twinkle Note Test
60. Essential Elements Method Book
61. Note Map/Fingering Chart

What to practice first...

WINTERFEST SET LIST (Semester 1)

1) Cadence
2) The Tempest
3) Get Down On It
4) We Know What You Whisper
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
2) La Copa De La Vida
3) Optional Additions
4) Optional Additions
5) Sponsor Song

INTERMISSION (Combined Bands)

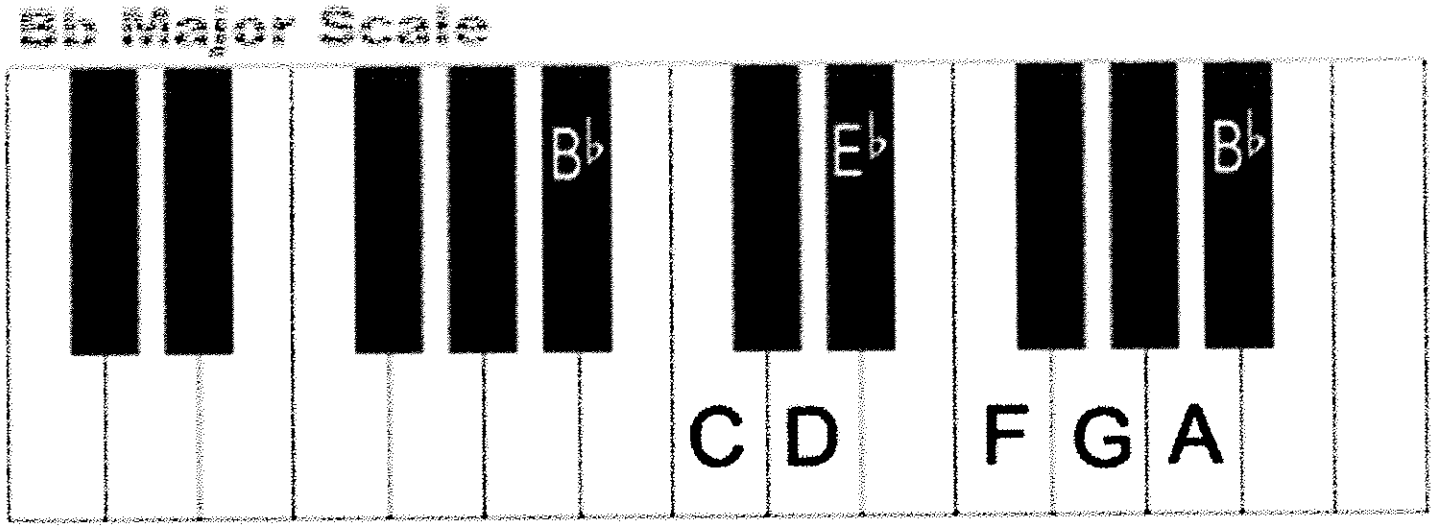
6) The Tempest
7) Get Down On It
8) Crazy Jam (C Minor Groove)
9) We Know What You Whisper
10) Original Student Composition
11) 12 Bar Blues

Graduation - **Pomp & Circumstance**

Optional Additions: (a) Original Student Compositions, (b) Amazing Grace, (c) Birdland, (d) Carol Of The Buckets, (e) Chained To The Rhythm, (f) Chameleon, (g) Feeling Good, (h) It Don't Mean A Thing, (i) It Is Well, (j) Over The Rainbow, (k) Runaway Baby, (l) Take On Me, (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

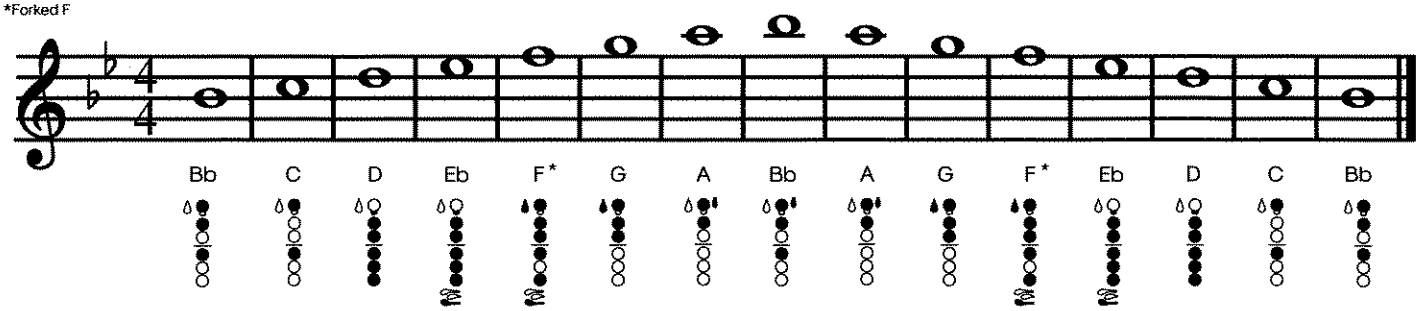


Oboe

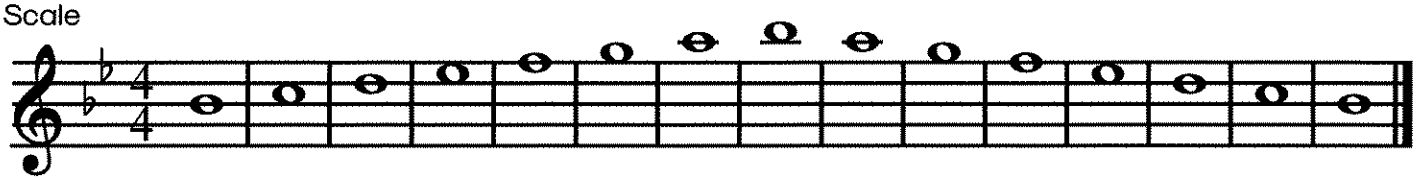
Concert Bb Scale

1. Scale with hints

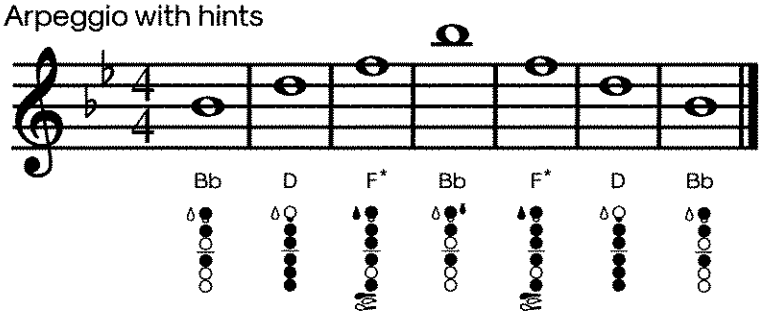
*Forked F



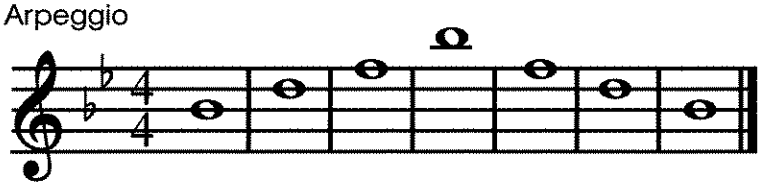
2. Scale



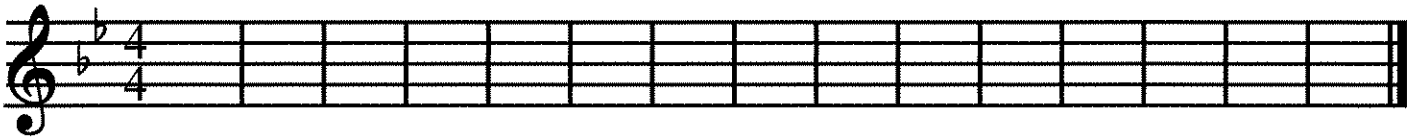
3. Arpeggio with hints



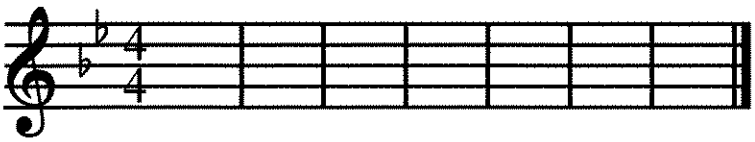
4. Arpeggio



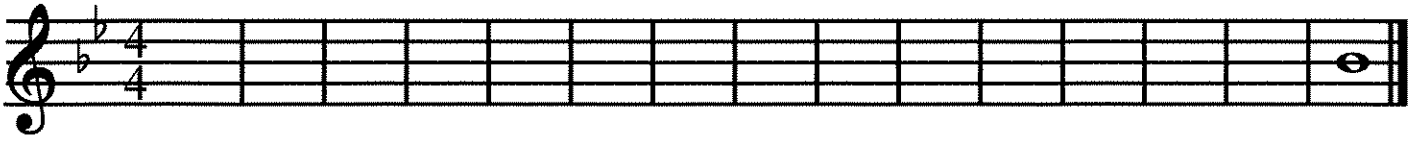
5. Draw the notes of the scale.



6. Draw the notes of the arpeggio.



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



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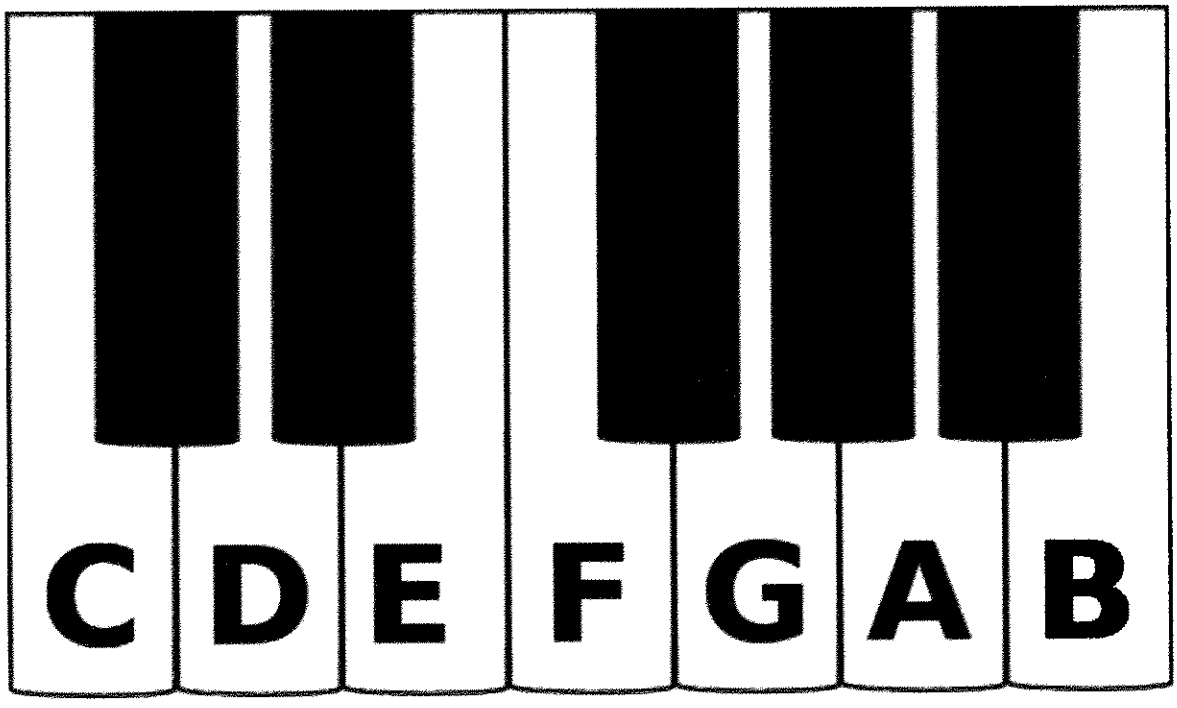
Concert C Major Scale

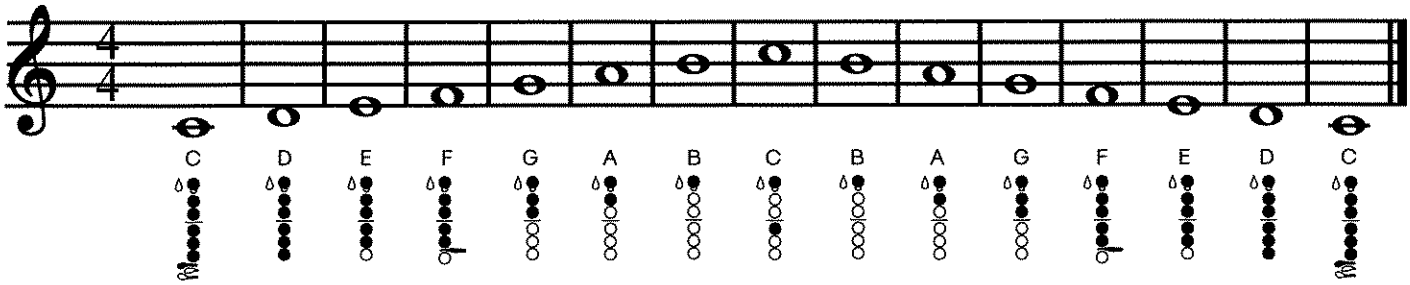
Number	1	2	3	4	5	6	7	8
Solfege	Do	Re	Mi	Fa	Sol	La	Ti	Do
C Instruments (Flute, Trombone, Baritone)	C	D	E	F	G	A	B	C
Bb Instruments (Trumpet, Tenor Sax Clarinet)	D	E	F#	G	A	B	C#	D
Eb Instruments (Alto Sax)	A	B	C#	D	E	F#	G#	A



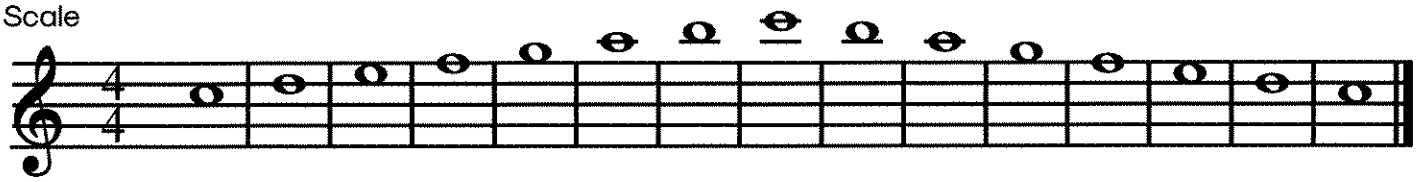
Oboe

Concert C Scale

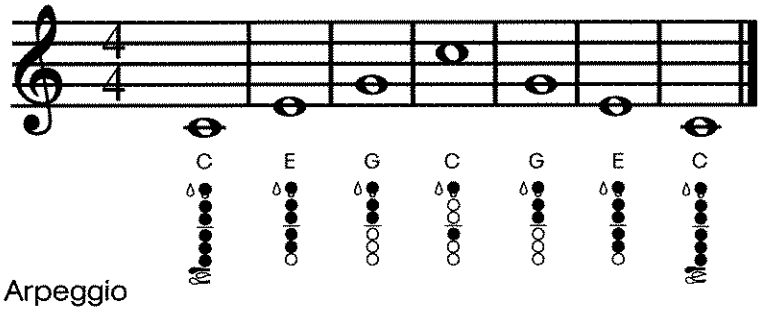
1. Scale with hints



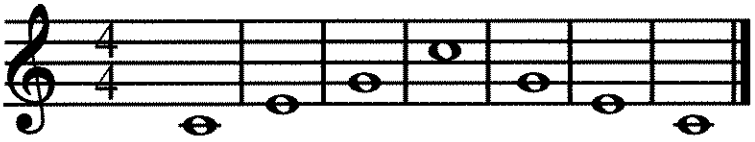
2. Scale



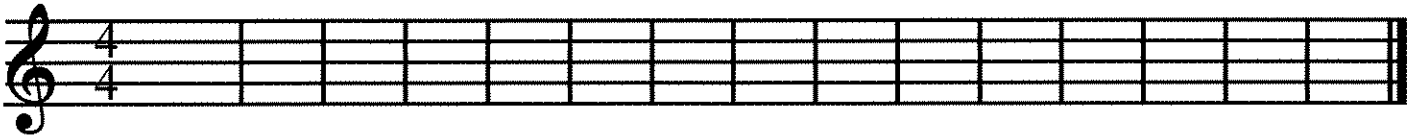
3. Arpeggio with hints



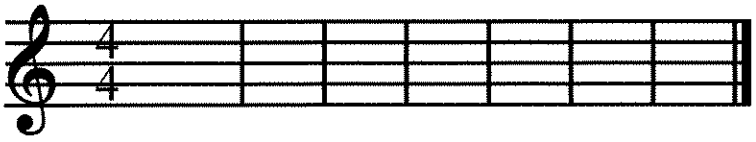
4. Arpeggio



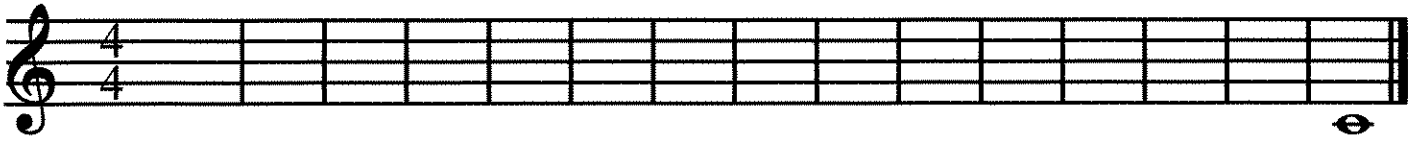
5. Draw the notes of the scale.



6. Draw the notes of the arpeggio.



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



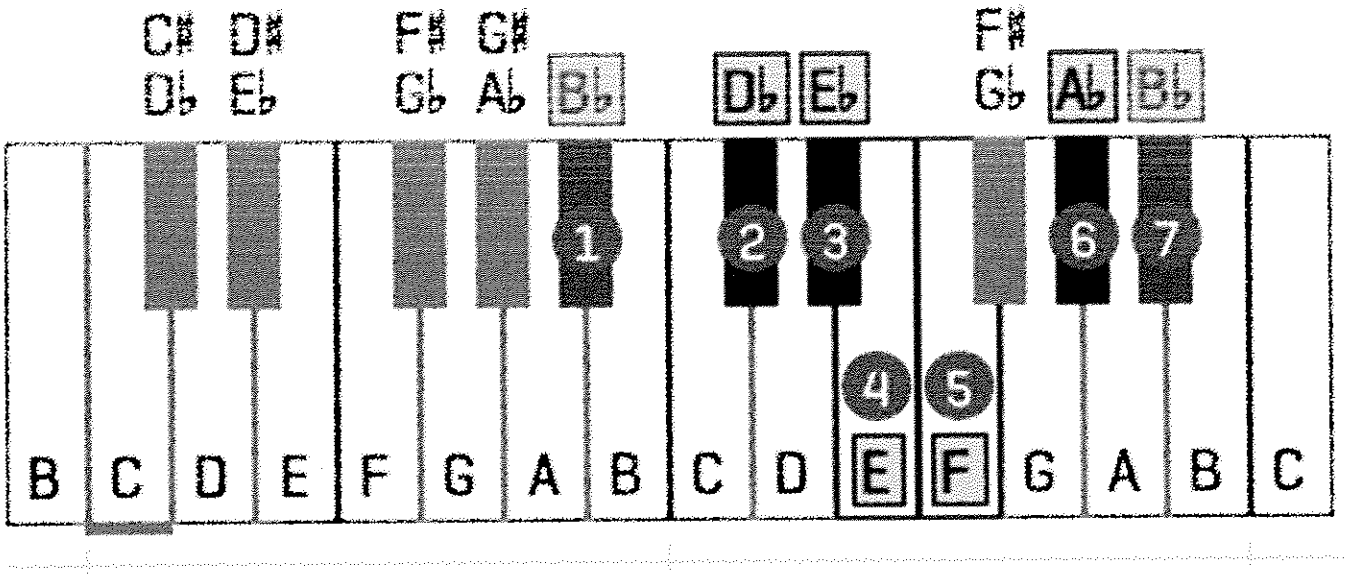
© SillyOMusic

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

basicmusictheory.com

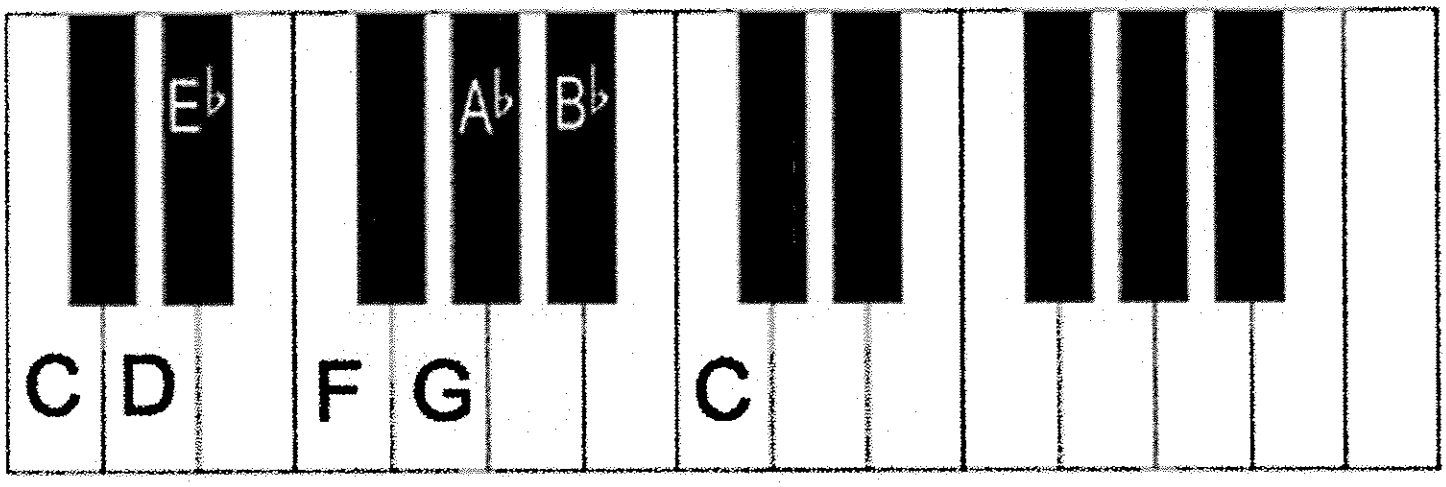
B-flat blues scale



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
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☐ 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
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☐ 67 ☐ 68 ☐ 69 ☐ 70 ☐ 71 ☐ 72 ☐ 73 ☐ 74 ☐ 75 ☐ 76 ☐ 77 ☐ 78 ☐ 79 ☐ 80 ☐ 81 ☐ 82
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☐ 99 ☐ 100 ☐ 101 ☐ 102 ☐ 103 ☐ 104 ☐ 105 ☐ 106 ☐ 107 ☐ 108 ☐ 109 ☐ 110 ☐ 111
☐ 112 ☐ 113 ☐ 114 ☐ 115 ☐ 116 ☐ 117 ☐ 118 ☐ 119 ☐ 120 ☐ 121 ☐ 122 ☐ 123 ☐ 124
☐ 125 ☐ 126 ☐ 127 ☐ 128 ☐ 129 ☐ 130 ☐ 131 ☐ 132 ☐ 133 ☐ 134 ☐ 135 ☐ 136 ☐ 137
☐ 138 ☐ 129 ☐ 140 ☐ 141 ☐ 142 ☐ 143 ☐ 144 ☐ 145 ☐ 146 ☐ 147 ☐ 148 ☐ 149 ☐ 150
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☐ 177 ☐ 178 ☐ 179 ☐ 180 ☐ 181 ☐ 182 ☐ 183 ☐ 184 ☐ 185 ☐ 186 ☐ 187 ☐ 188 ☐ 189
☐ 190 ☐ 191 ☐ 192 ☐ 193 ☐ 194 ☐ 195 ☐ 196 ☐ 197 ☐ 198 ☐ 199

☐ Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 3

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

☐ Pg. 38-39 – Rhythm Studies

OTHER

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

Scale Checklist

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

Scale Assignments

Concert & Jazz Band

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

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

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

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

Symphonic Band

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

QUARTER 2
Bb Blues

QUARTER 3
Bb Chromatic (1 Octave)
C Major

QUARTER 4
C Minor

*Scale assignments subject to change

SciTech Band Groove Chart

-Chord Progressions For Improv-

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

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

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

-Chord progressions can be used in any key

Holiday Solos – Duets – Trios – Quartets

SOLOS (1+people)

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

DUETS

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

SOLOS, DUETS, TRIOS, QUARTETS

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

CIRCLE YOUR CHOICE ABOVE

Names:_____

Instruments:_____

12 BAR BLUES

Blues Scale

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

12 Bar Blues Progression

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

12 Bar Blues Licks

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

2) 4-b3-1

3) 1-b3-4

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

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

6) 1-b3-4-b5-5

Solos

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

2) 4-b3-1

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

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

Walking Bass Line - C Instruments

(I) Bb D F G Ab G F D

(I) Bb D F G Ab G F D

(IV) Eb G Bb C Db C Bb G

(I) Bb D F G Ab G F D

(V) F A C D

(IV') Eb G Bb C

(I) Bb D F G Ab G F D

Walking Bass Line - Bb Instruments

(I) C E G A Bb A G E

(I) C E G A Bb A G E

(IV) F A C D Eb D C A

(I) C E G A Bb A G E

(V) G B D E

(IV') F A C D

(I) C E G A Bb A G E

Walking Bass Line - Eb Instruments

(I) G B D E F E D B

(I) G B D E F E D B

(IV) C E G A Bb A G E

(I) G B D E F E D B

(V) D F# A B

(IV') C E G A

(I) G B D E F E D B

ADVANCED MUSIC

1. Fantasie for Flute and Piano, Gabriel Faure

2. Concerto in G for Flute, Wolfgang Amadeus Mozart

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

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

5. Rapsodie for Orchestra and Tenor Saxophone, Claude Debussy

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

7. Trumpet Concerto in Eb, Franz Joseph Haydn

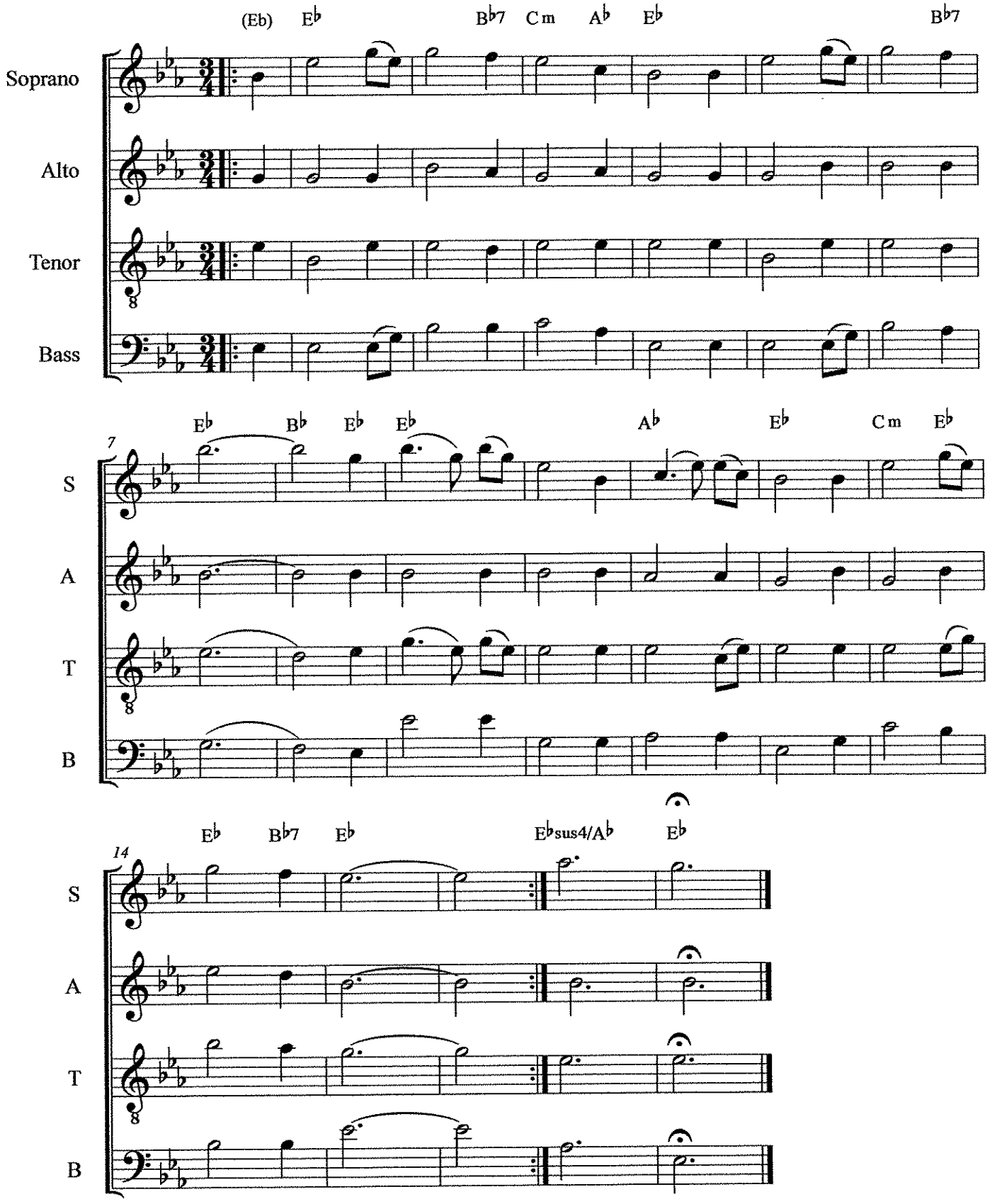
8. Concerto for Trombone and Piano, Rimsky-Korsakov

9. Concerto for Bass Tuba, Ralph Vaughan Williams

CONCERT PITCH SCORE

Amazing Grace

John Newton
Traditional
arr. R. Rodriguez & Bernice



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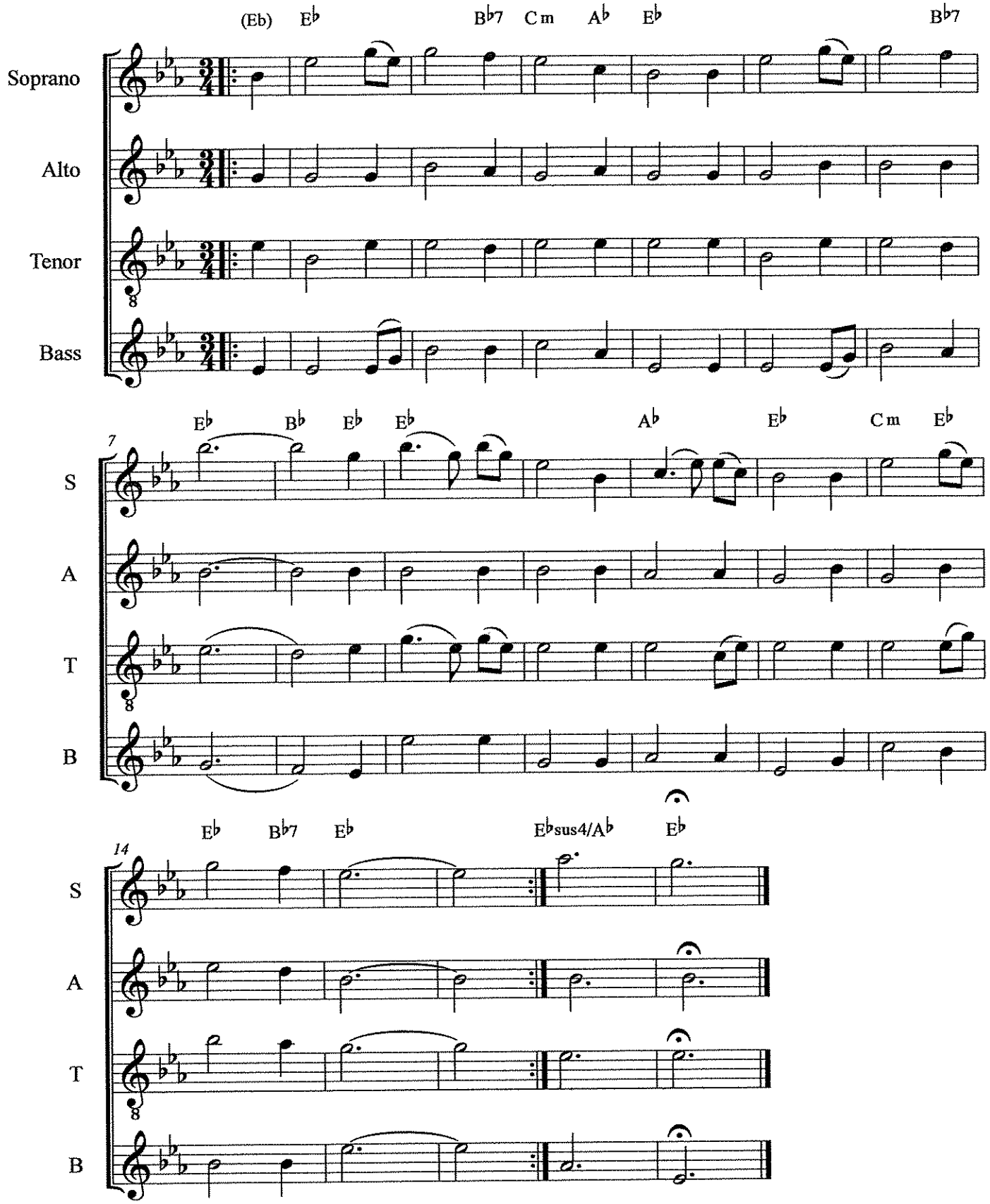
C INSTRUMENTS

Amazing Grace

John Newton
Traditional
arr. R. Rodriguez & Bernice



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SciTech Band Audition

SYMPHONIC BAND AUDITION REQUIREMENTS

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

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

CONCERT BAND & JAZZ BAND AUDITION REQUIREMENTS

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

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

SciTech Band
THE PRIDE OF SPRINGFIELD

SYMPHONIC BAND AUDITION SCALE LIST

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

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

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

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

SciTech Band

THE PRIDE OF SPRINGFIELD

AUDITION SCORE SHEET

(or Test Score Sheet)

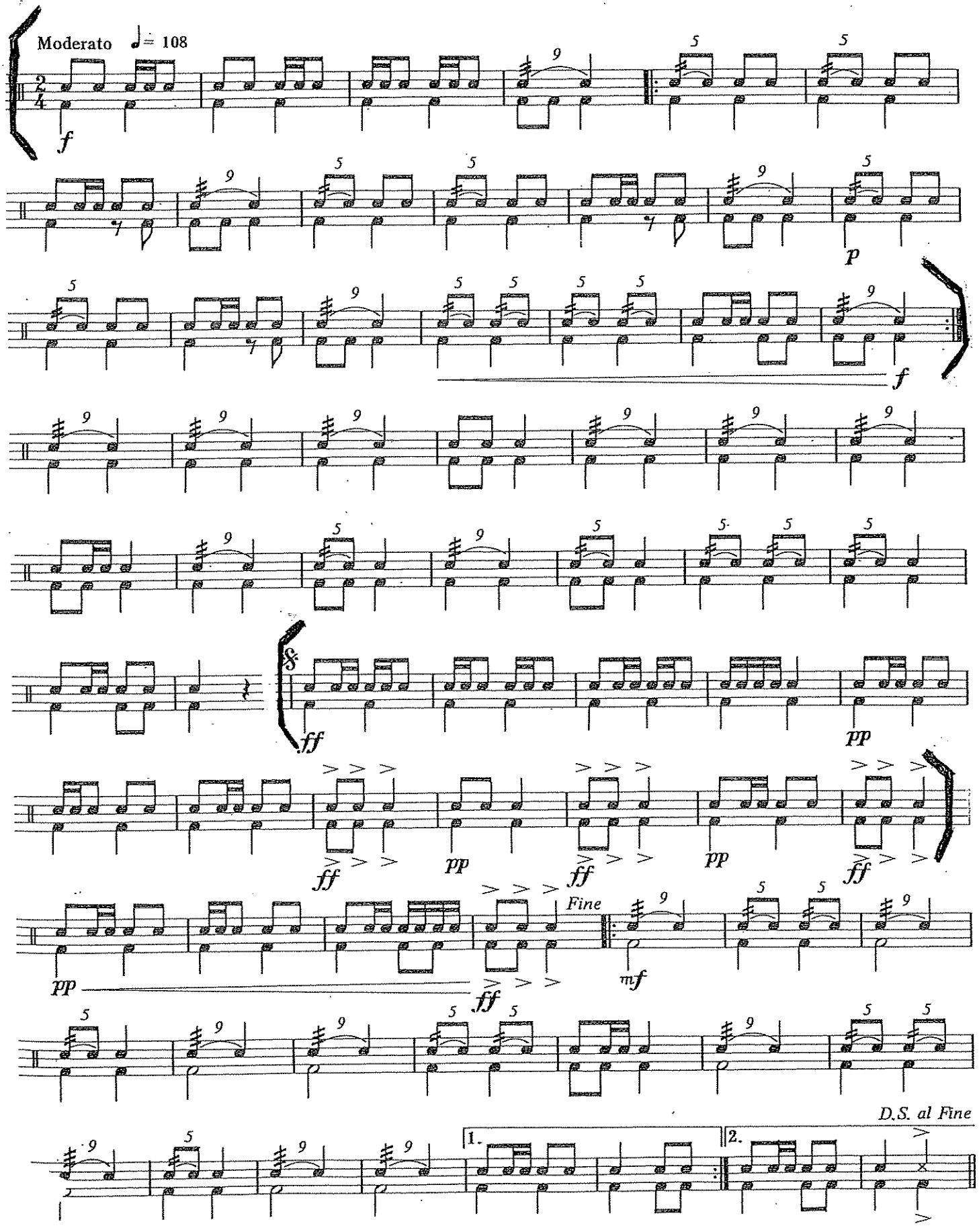
Name:_____

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

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

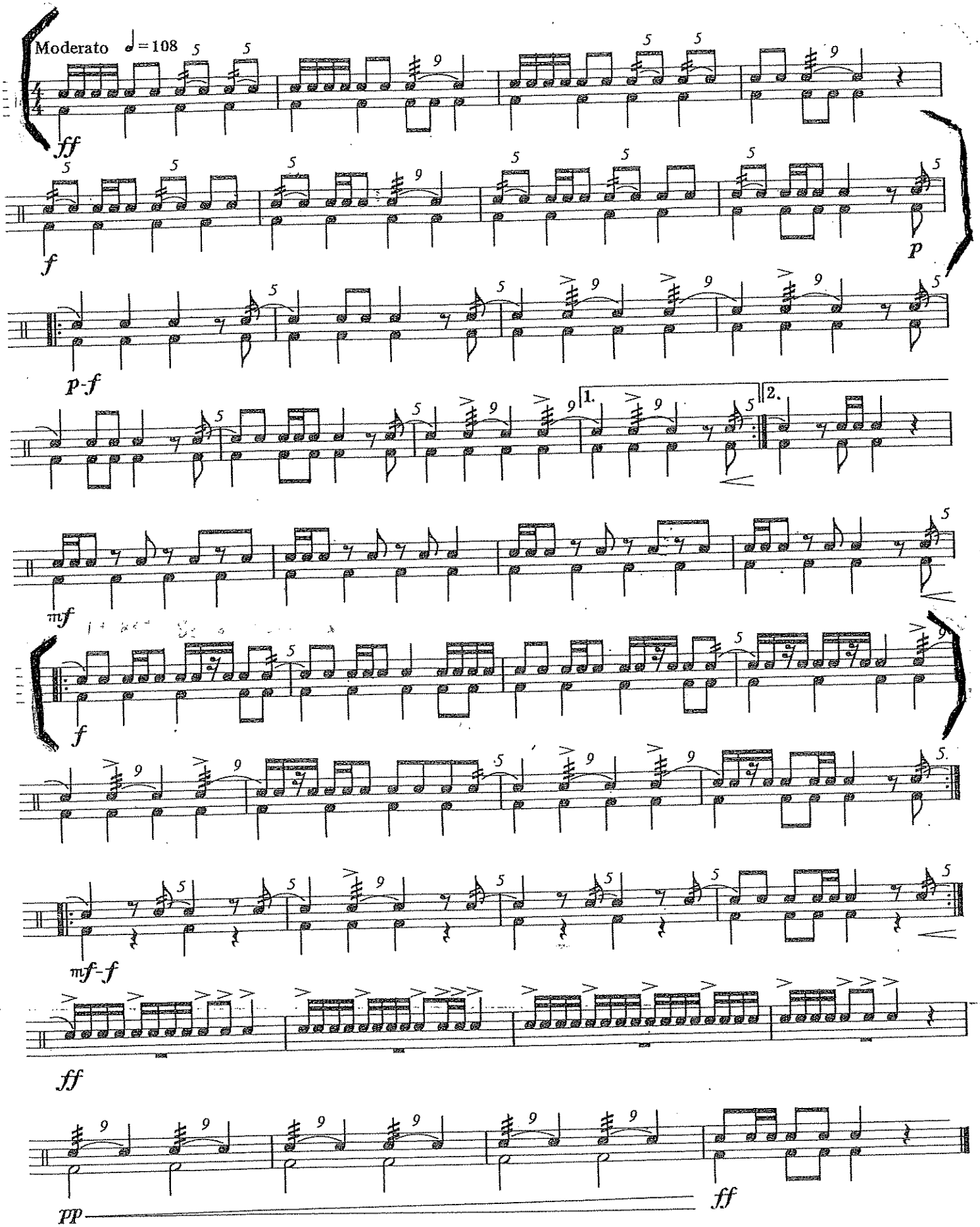
cussion

SOLO #11



Percussion

SOLO #12

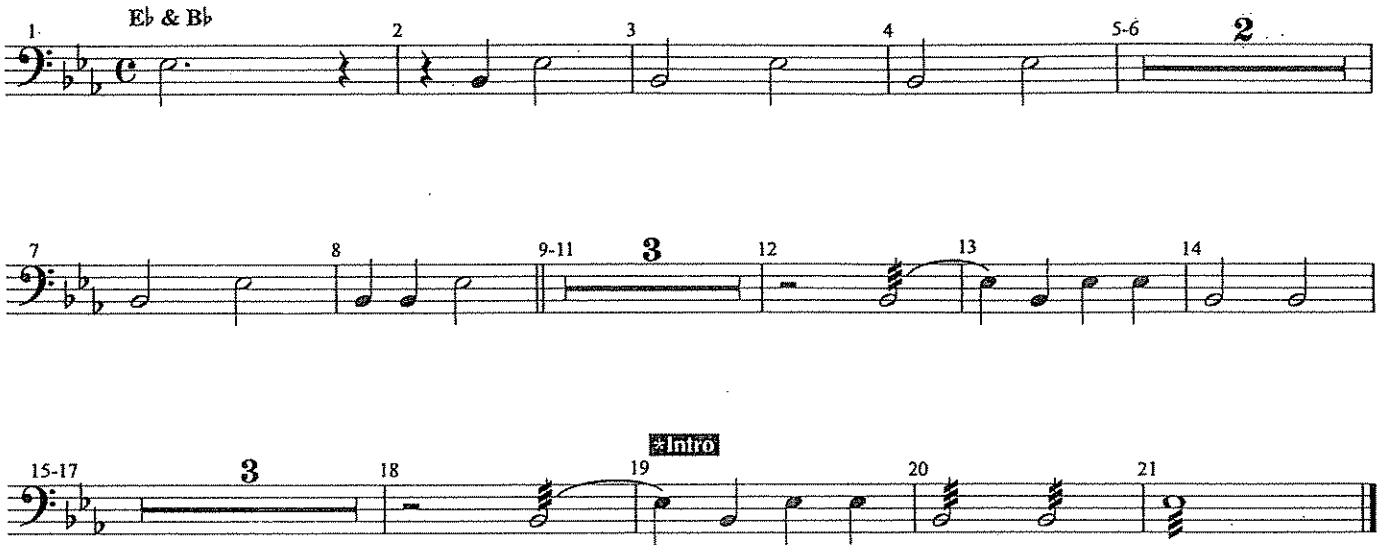


Angels We Have Heard on High

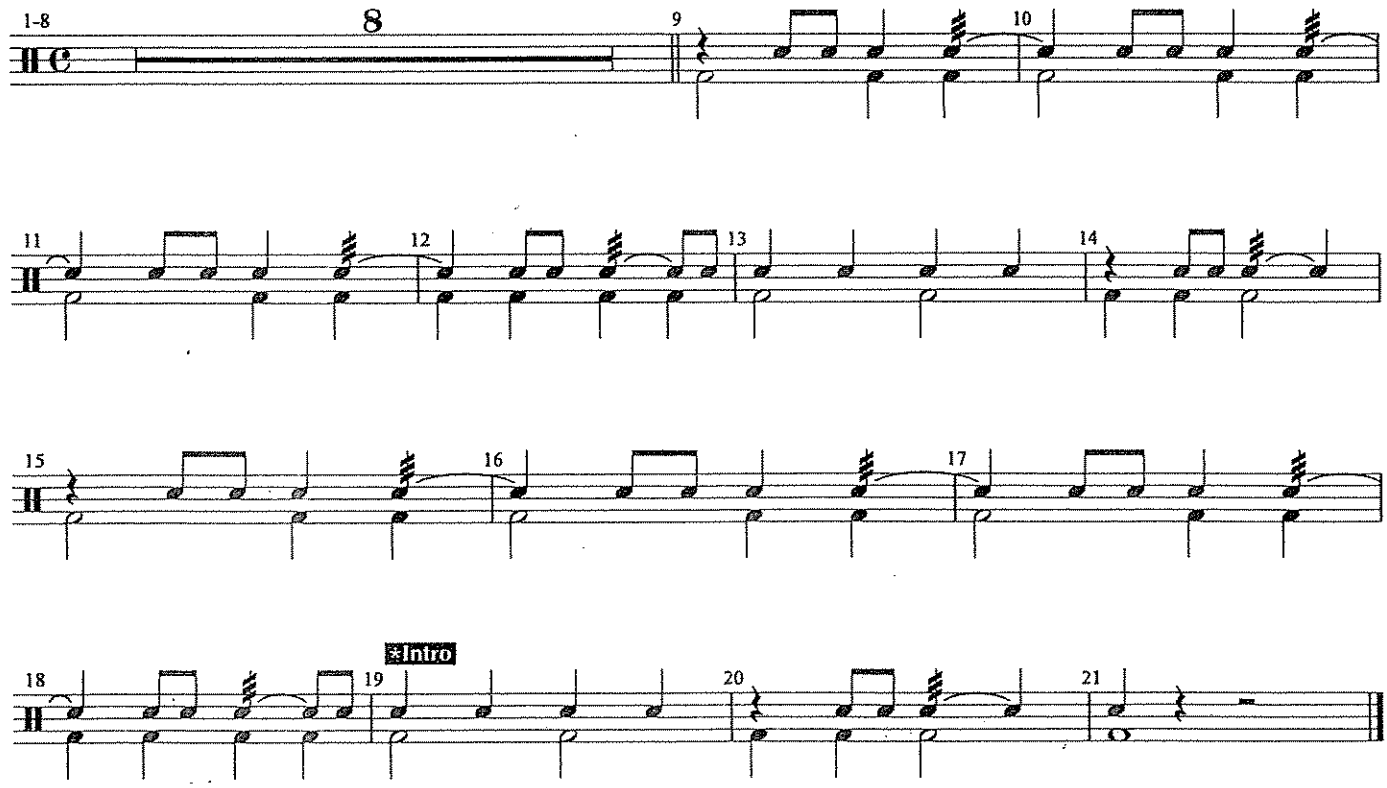
Traditional French Carol

Percussion

Timpani



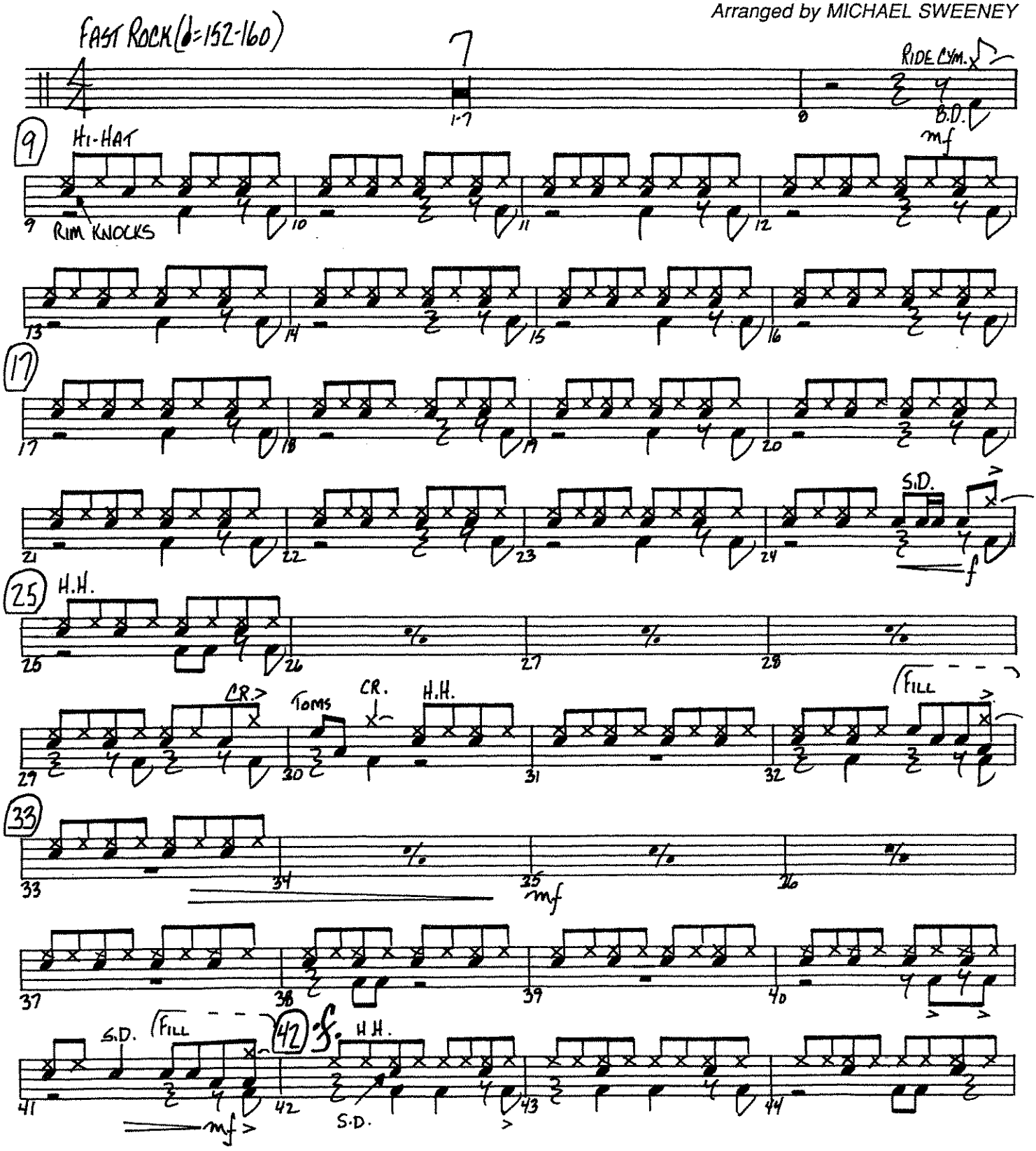
Snare Drum
Bass Drum



Birdland

DRUMS

Music by JOSEF ZAWINUL
Arranged by MICHAEL SWEENEY



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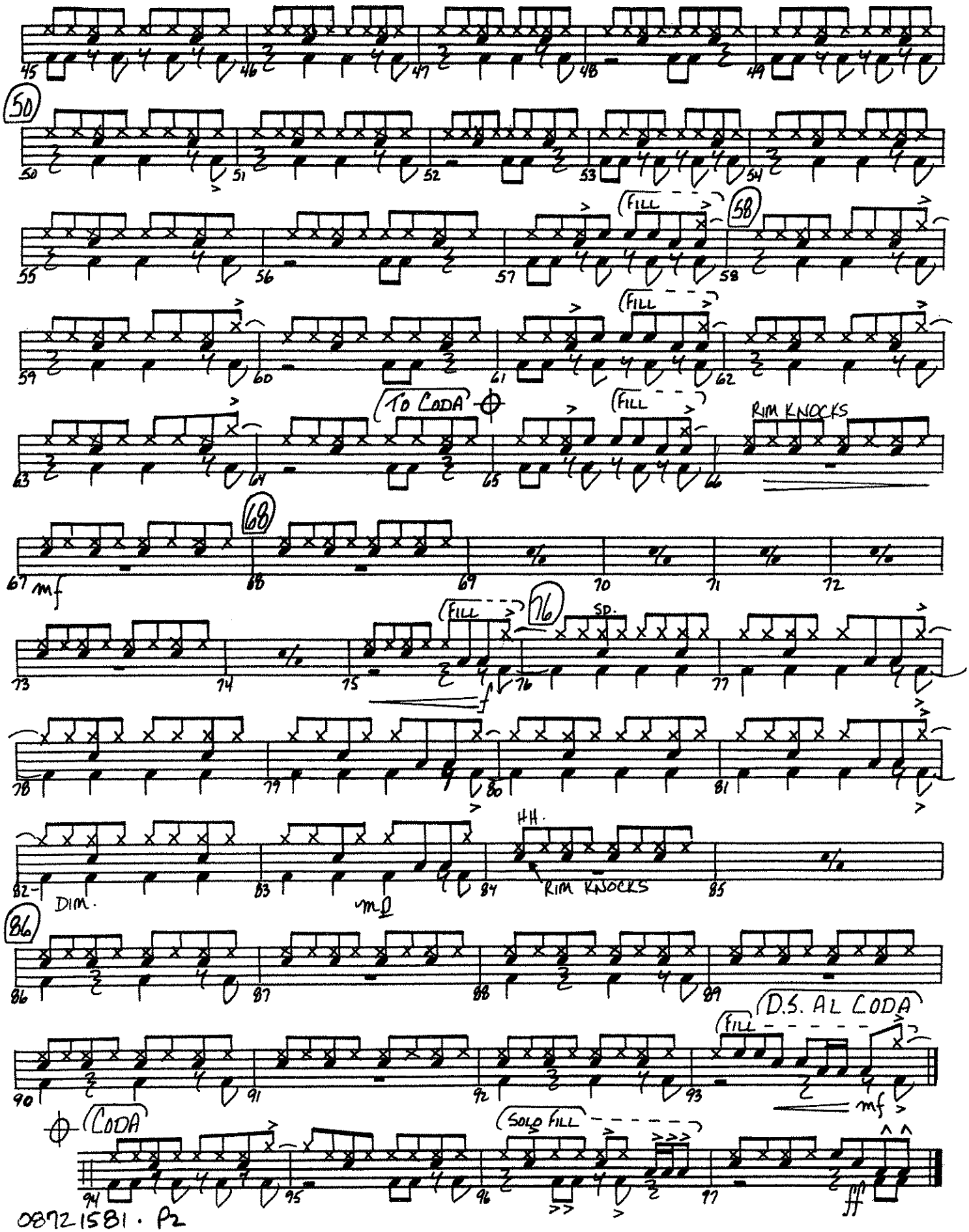
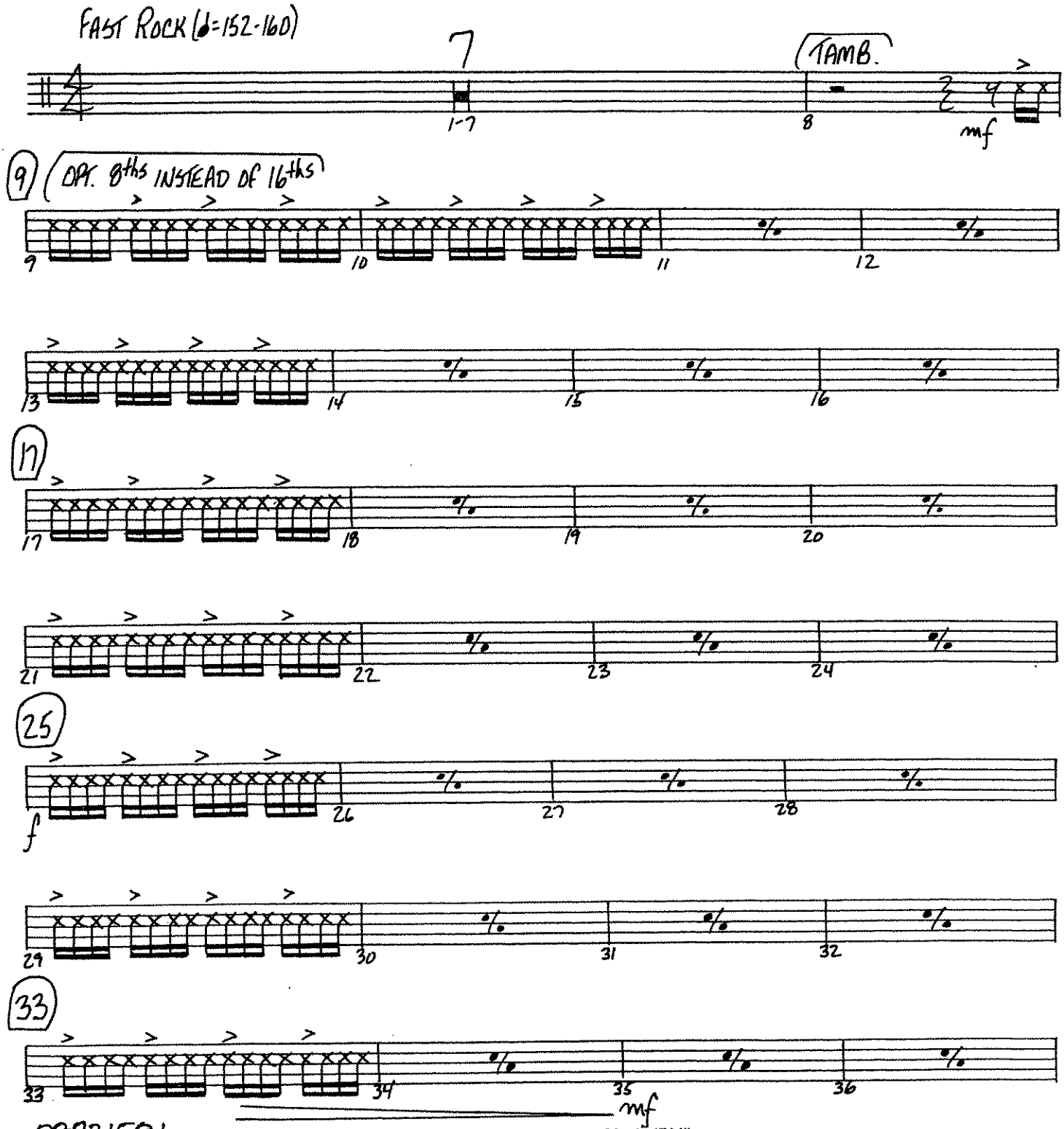

50
FILL
58
FILL
FILL
TO CODA
RIM KNOCKS
68
mf
FILL
76
SP.
f
DIM.
mp
HH.
RIM KNOCKS
86
D.S. AL CODA
FILL
mf
CODA
SOLO FILL
ff

Birdland

AUXILIARY PERCUSSION

Music by JOSEF ZAWINUL
Arranged by MICHAEL SWEENEY



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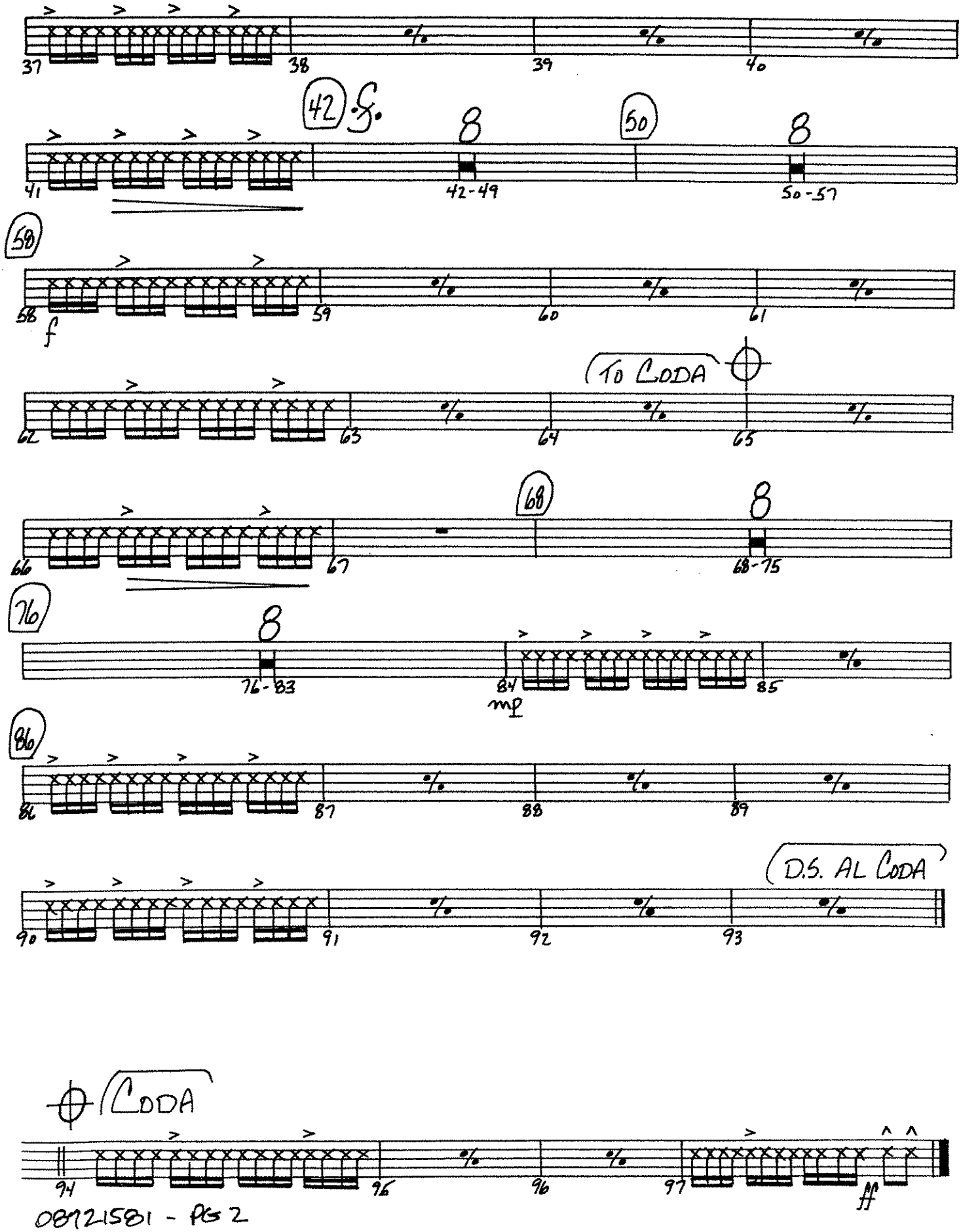
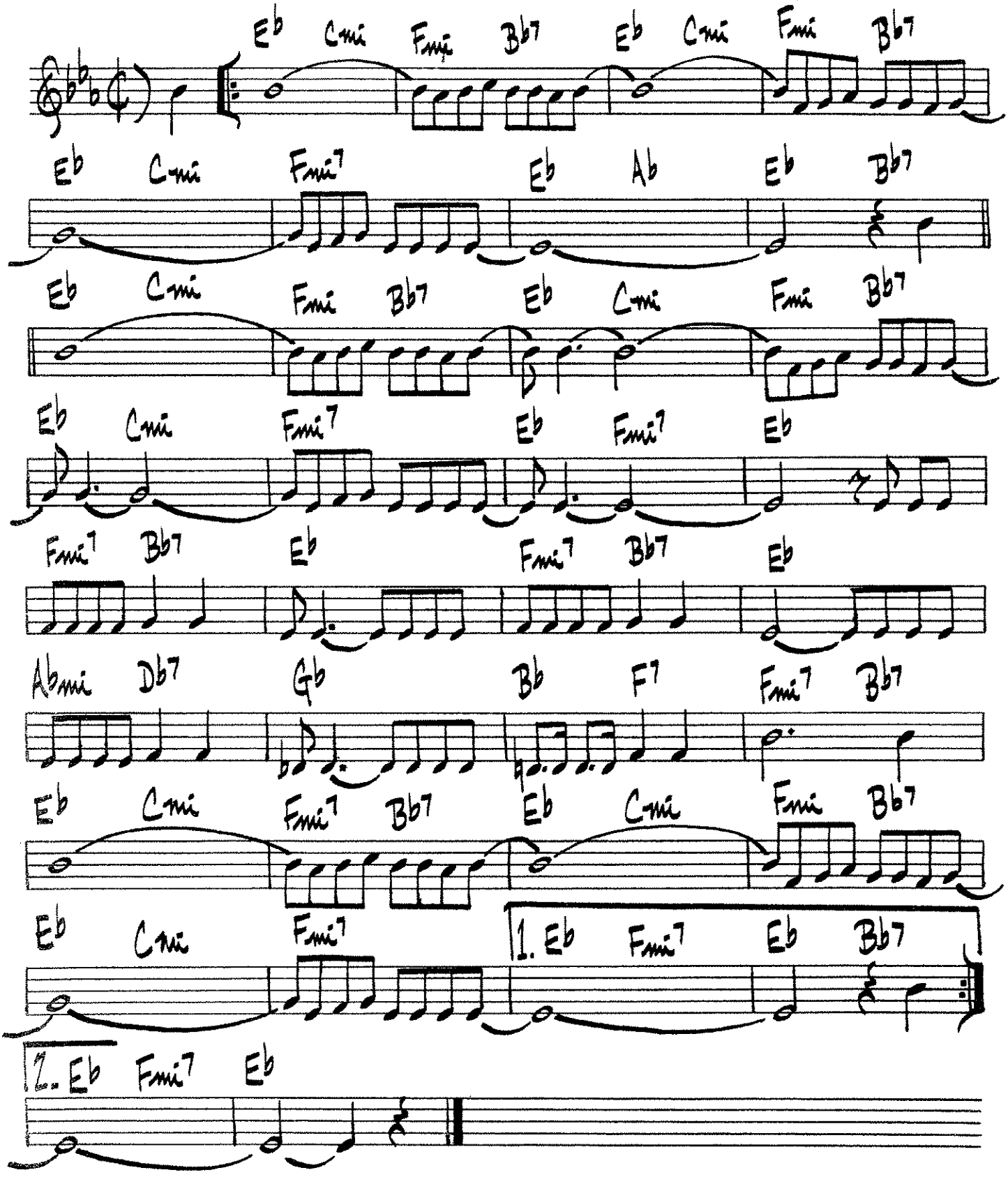

37
38
39
40
42 S.
8
41
42-49
50
8
50-57
58
58
f
59
60
61
To Coda
62
63
64
65
68
8
66
67
68-75
76
8
76-83
84
mp
85
86
86
87
88
89
D.S. al Coda
90
91
92
93
Coda
94
96
96
97
ff

C

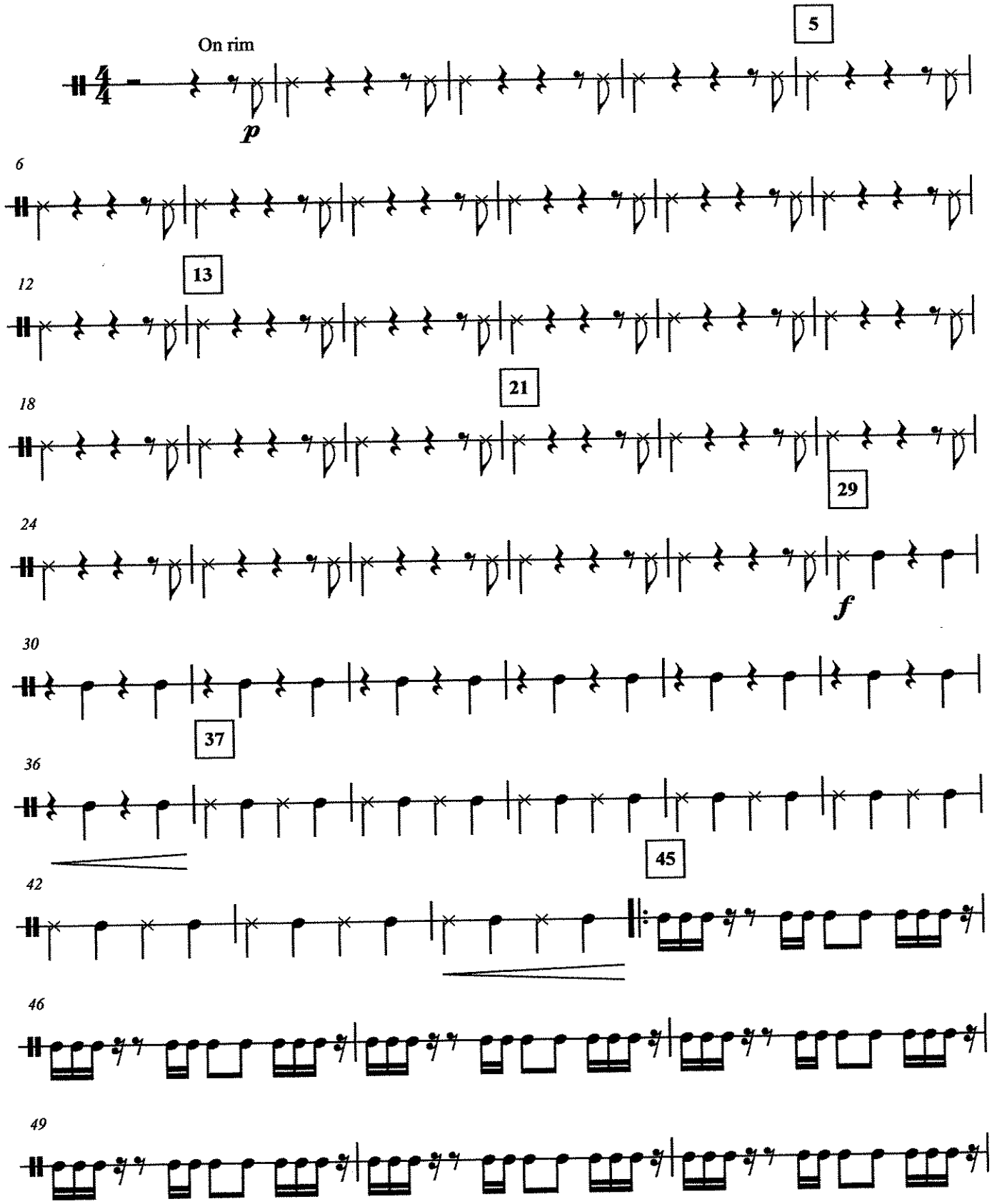
BLUE MOON


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

Snare Drum

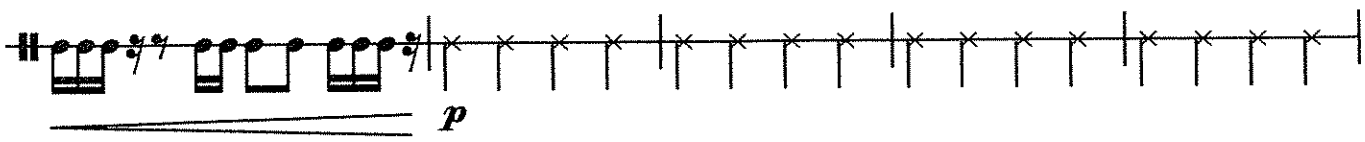
Canon Remix

Pachelbel /Arr. Bernice

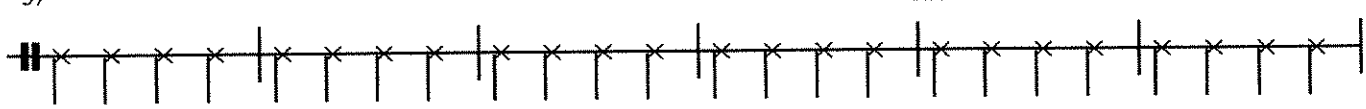


2007

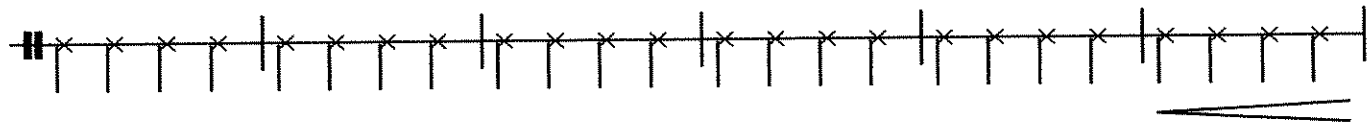
52 53



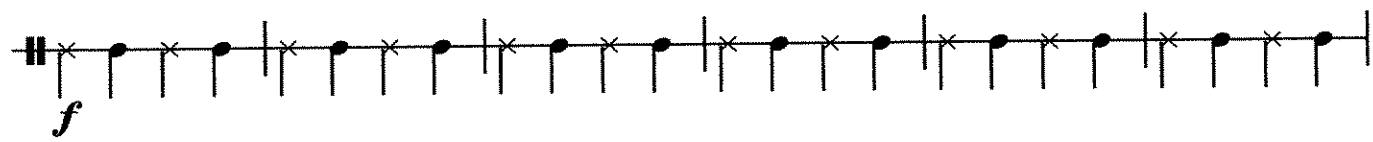
57 61



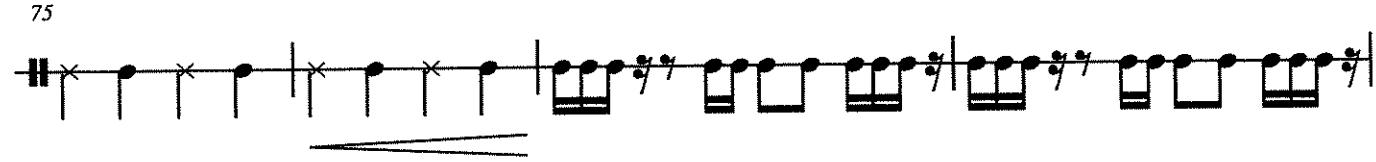
63



69 69



75 77



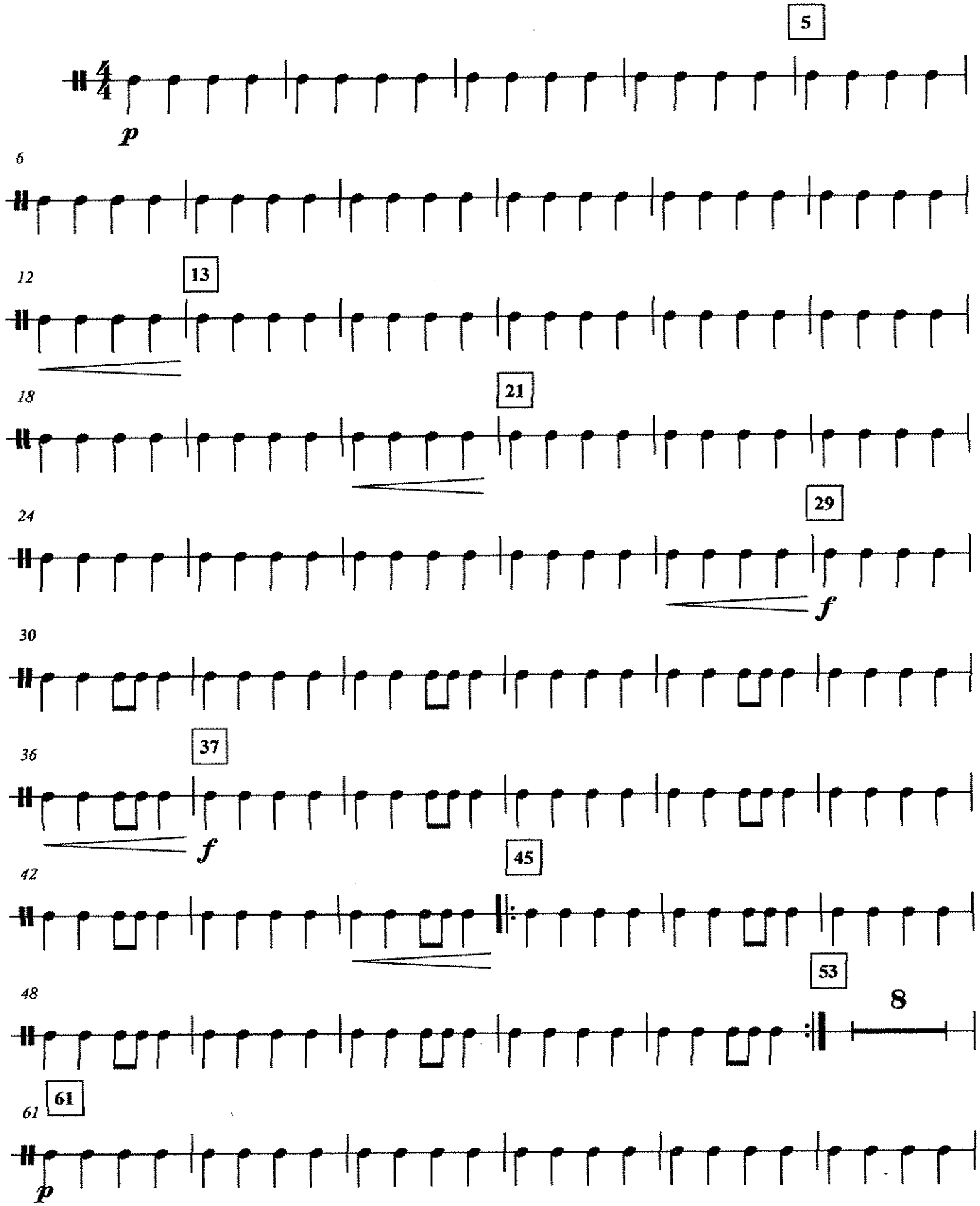
79

82 83

Bass Drum

Canon Remix

Pachelbel /Arr. Bernice



67

69

f

73

77

79

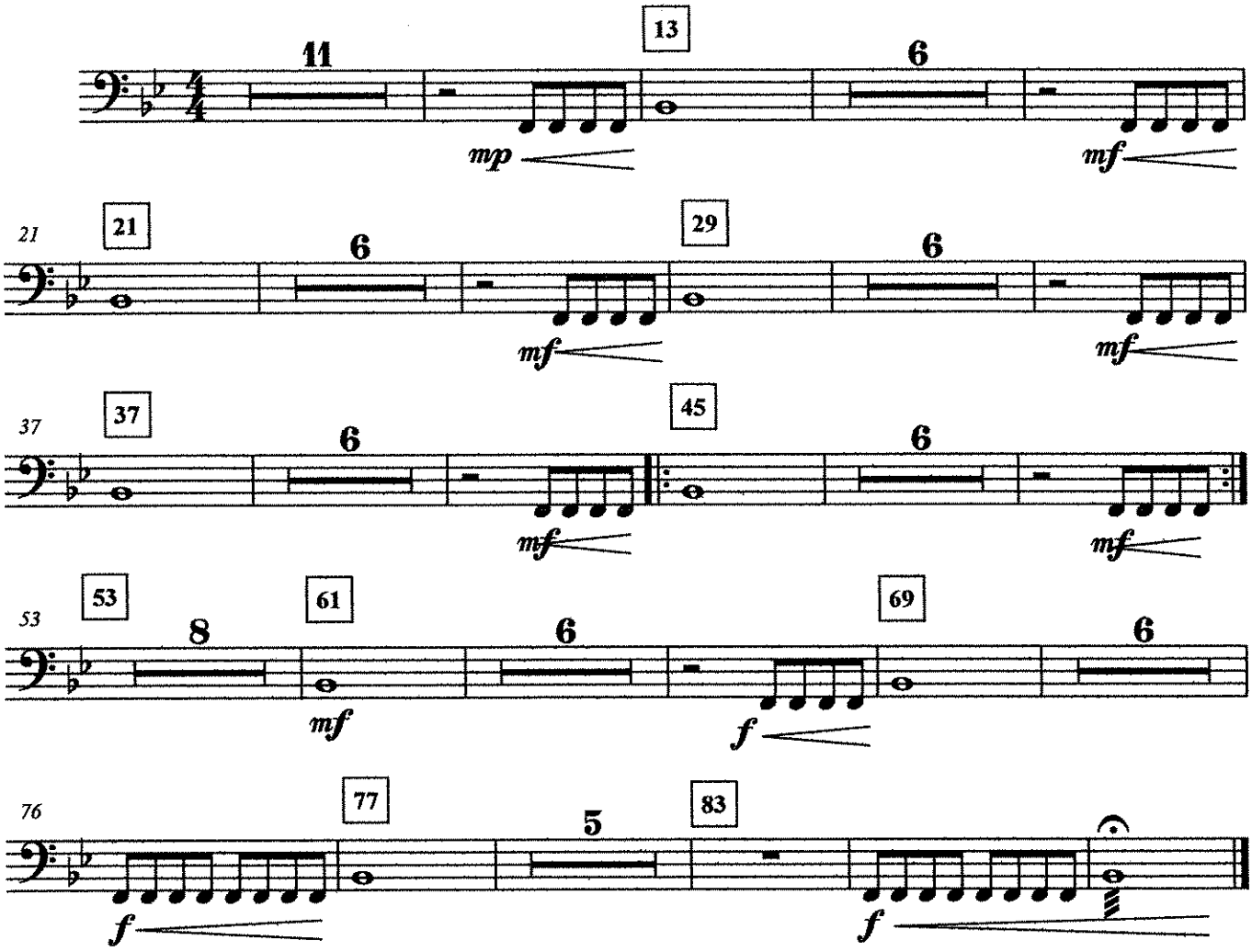
83

85

Timpani

Canon Remix

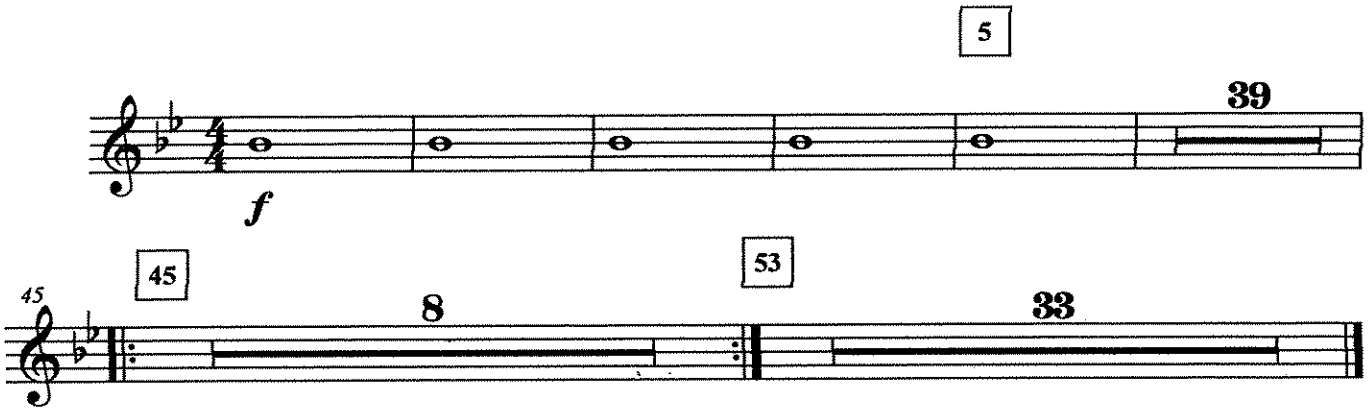
Pachelbel /Arr. Bernice



Chimes

Canon Remix

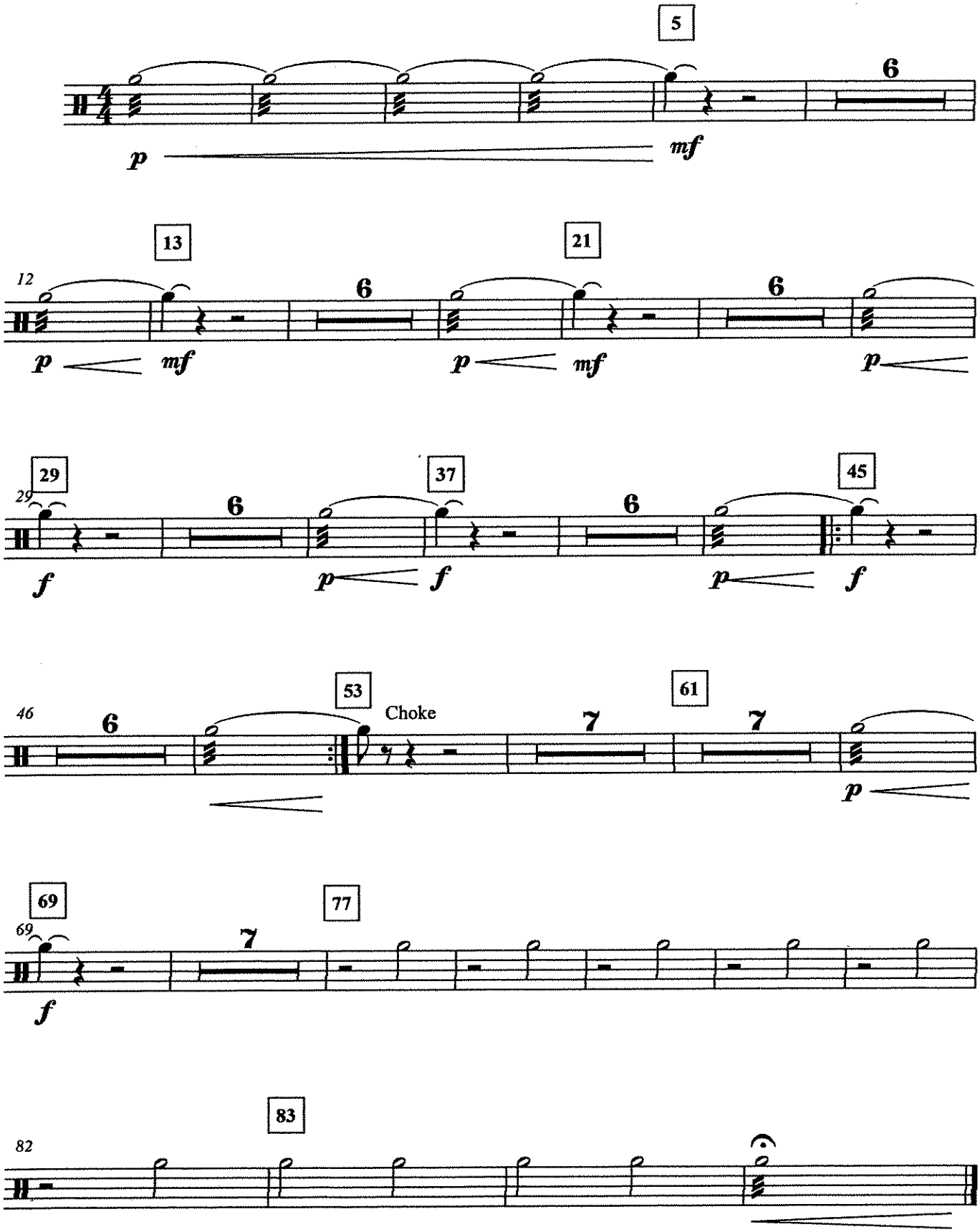
Pachelbel /Arr. Bernice



Percussion 1 - Suspended Cymbal

Canon Remix

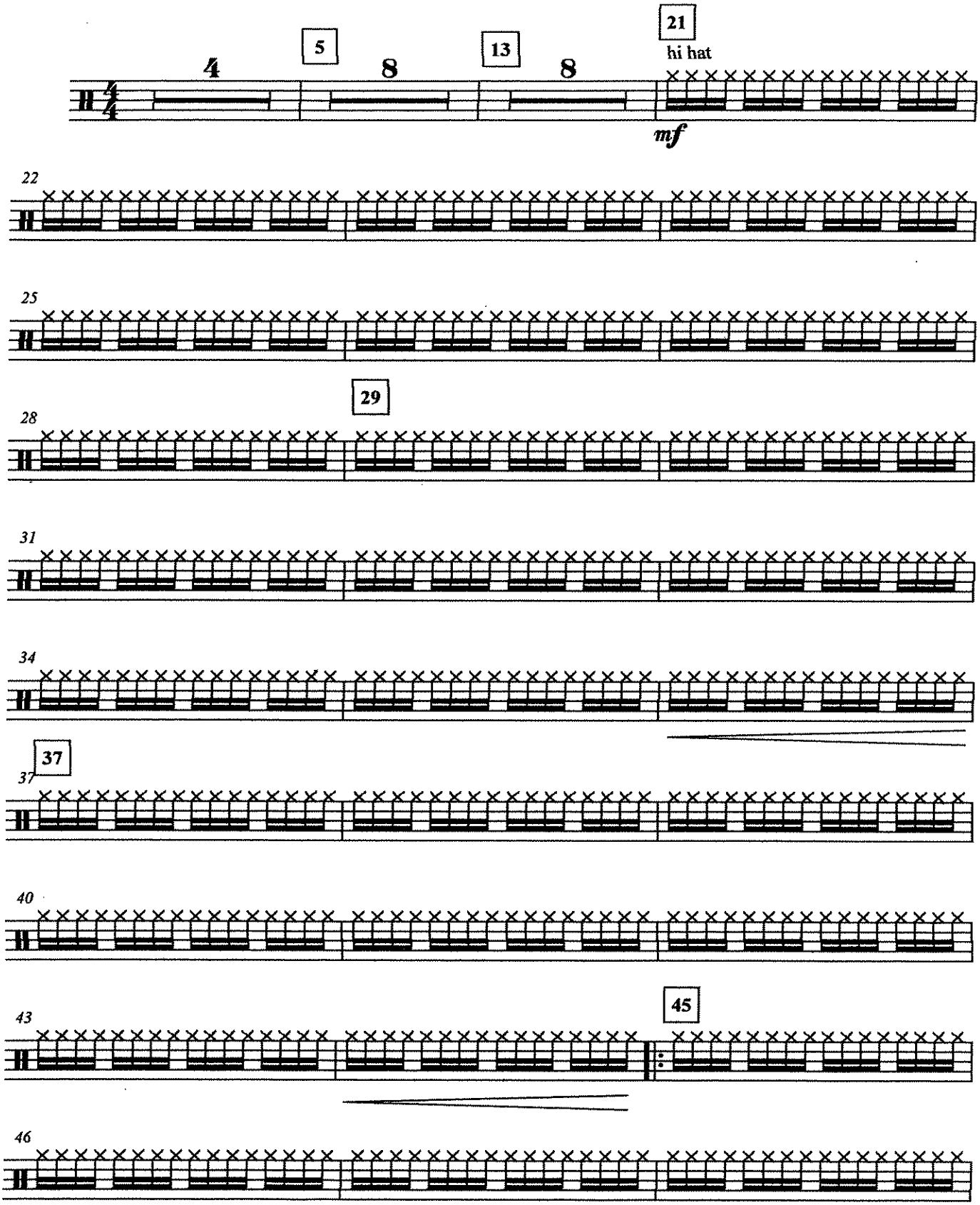
Pachelbel /Arr. Bernice

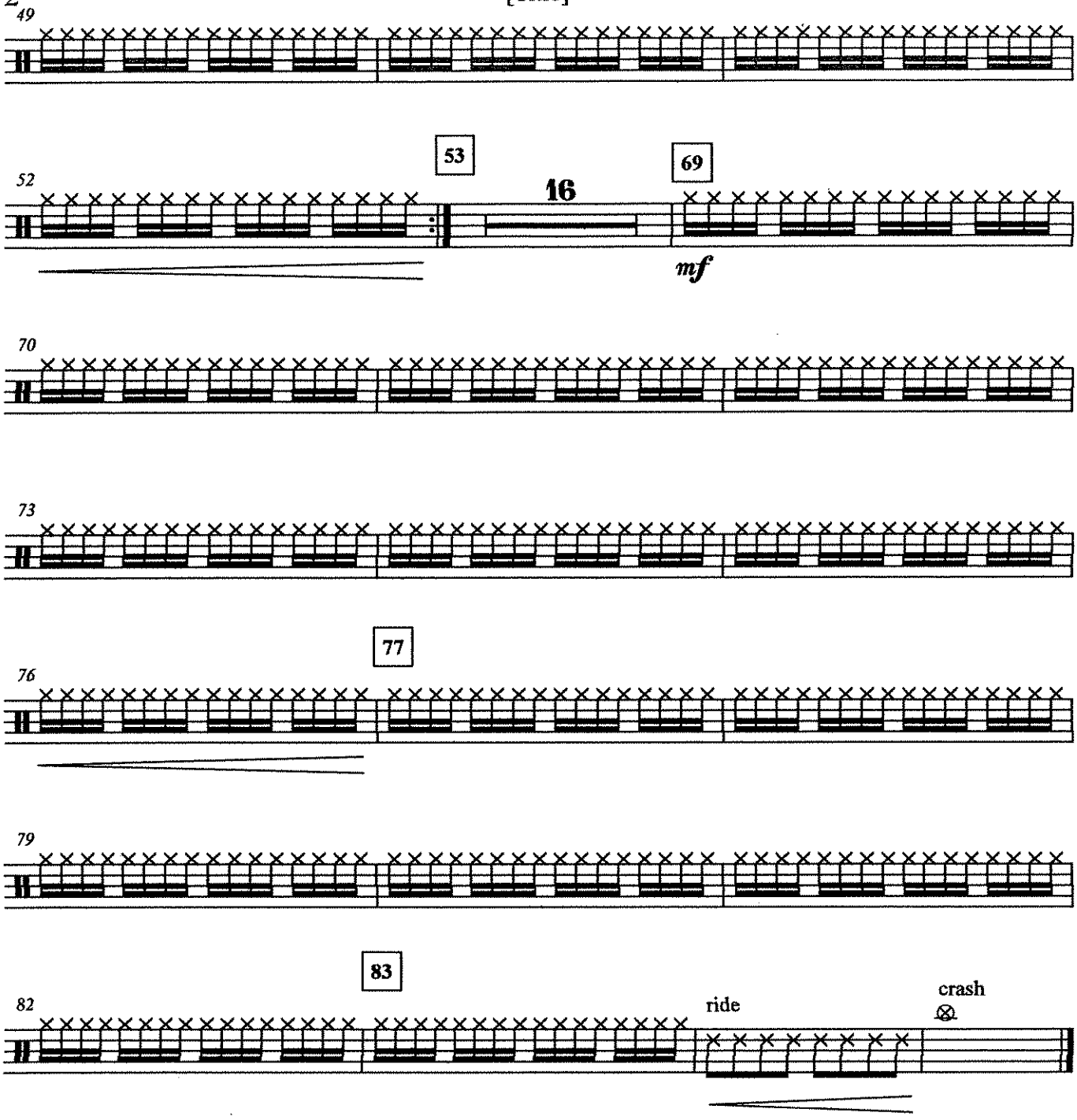


Drum Set

Canon Remix

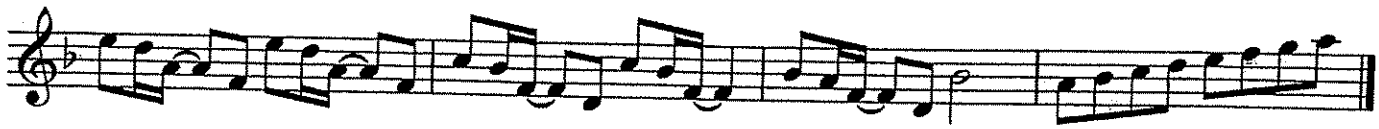
Pachelbel /Arr. Bernice



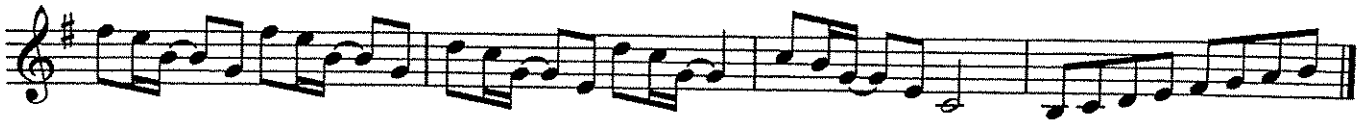

49
52
53
16
69
mf
70
73
77
76
79
83
82
ride
crash

Careless Whisper – Melody

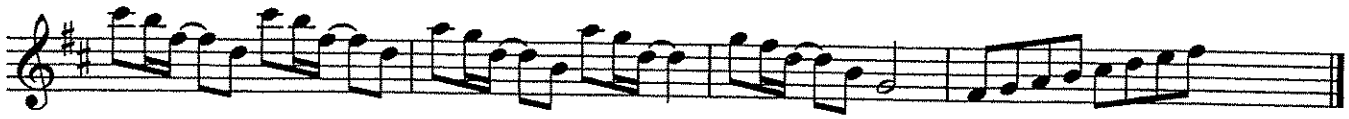
Melody C – Flute



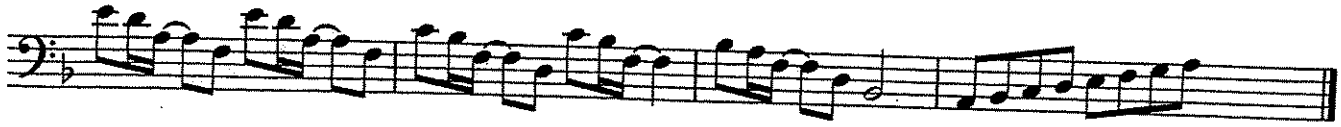
Melody Bb – Trumpet, Clarinet, Tenor Sax



Melody Eb – Alto Sax, Bari Sax



Melody Bass Clef – Trombone, Baritone



Piano – Chords

Dm, Gm, Bb, Am

Lyrics

You really gotta sponsor us,

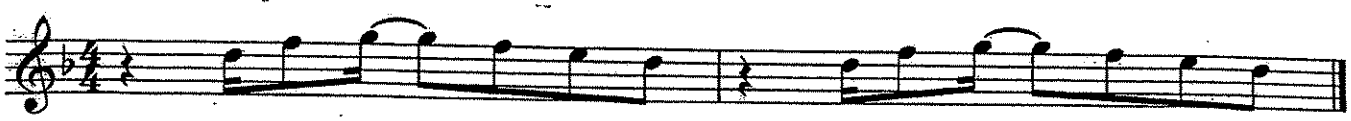
All of the SciTech Band.

We really need your money now,

Just lend us a hand

Careless Whisper – Horn Lick

Horn Lick C – Flute



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

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

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

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

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

Horn Lick Eb – Alto Sax, Bari Sax

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

Horn Lick Bass Clef – Trombone, Baritone

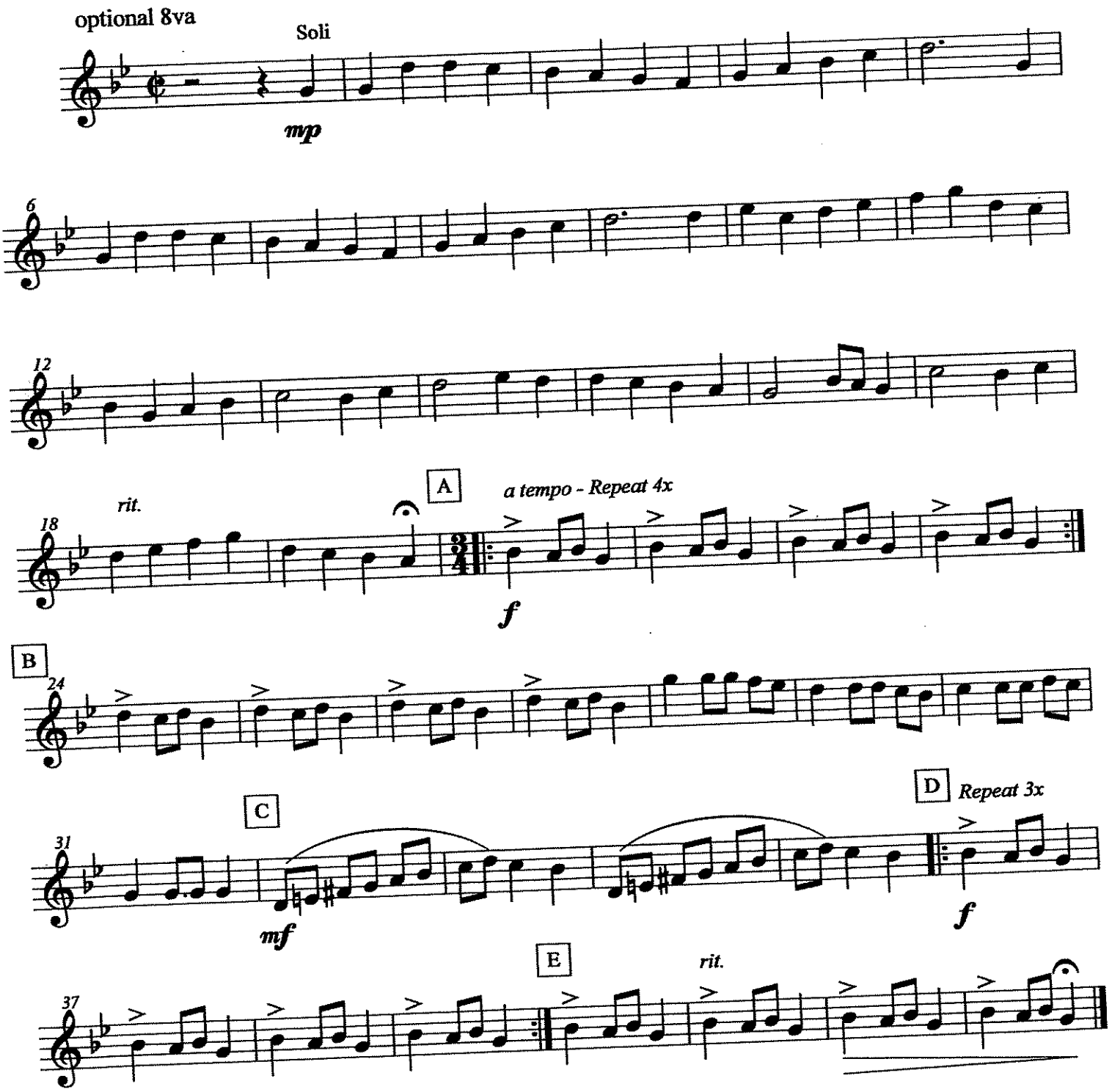
D F G F E D D F G F E D

Carol of The Bells

Melody - C
-Flute

Quartet Version

arr. Turgeon & Bernice



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Chained To The Rhythm

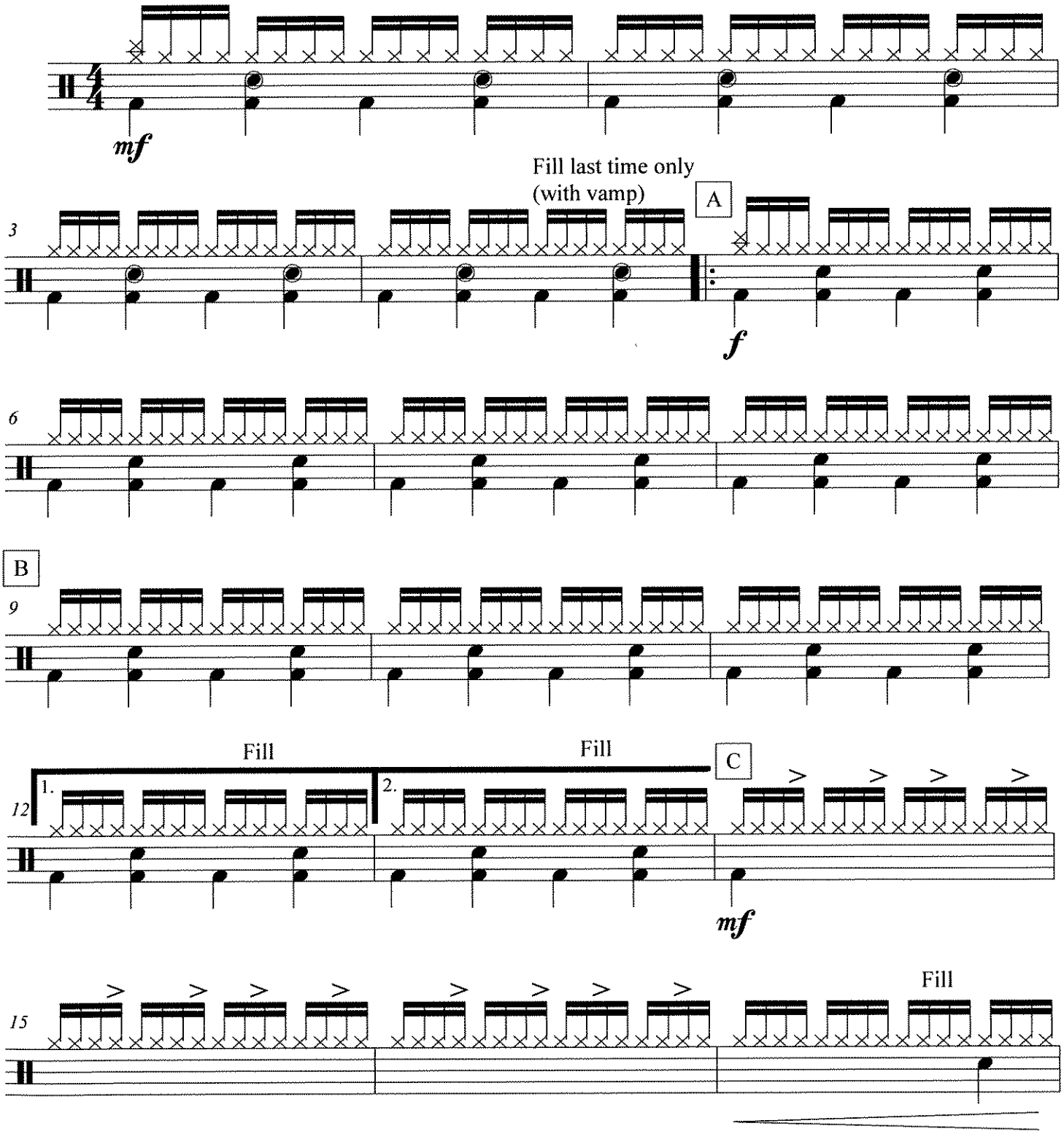
As Recorded by Katy Perry

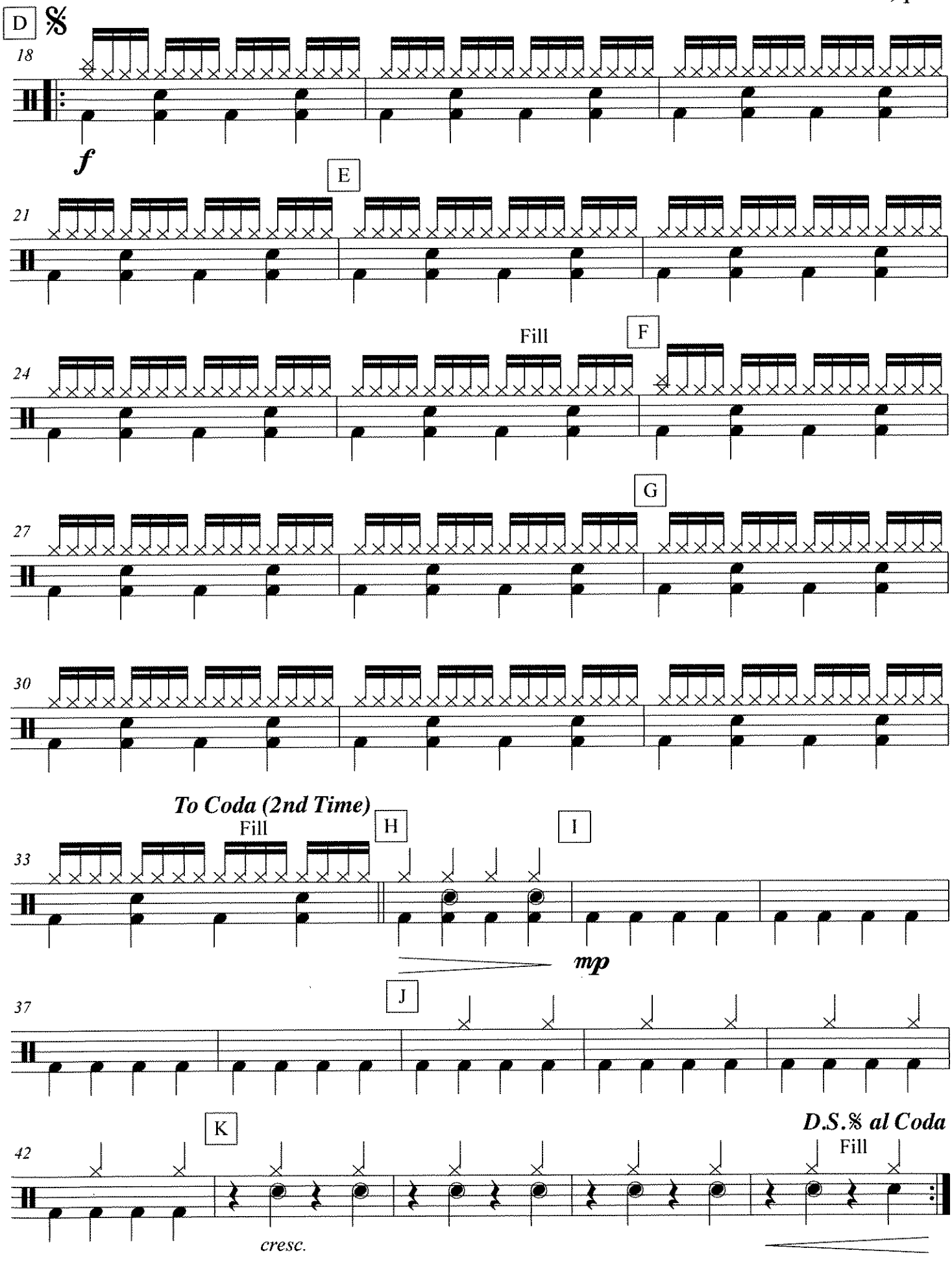
arr. Bernice

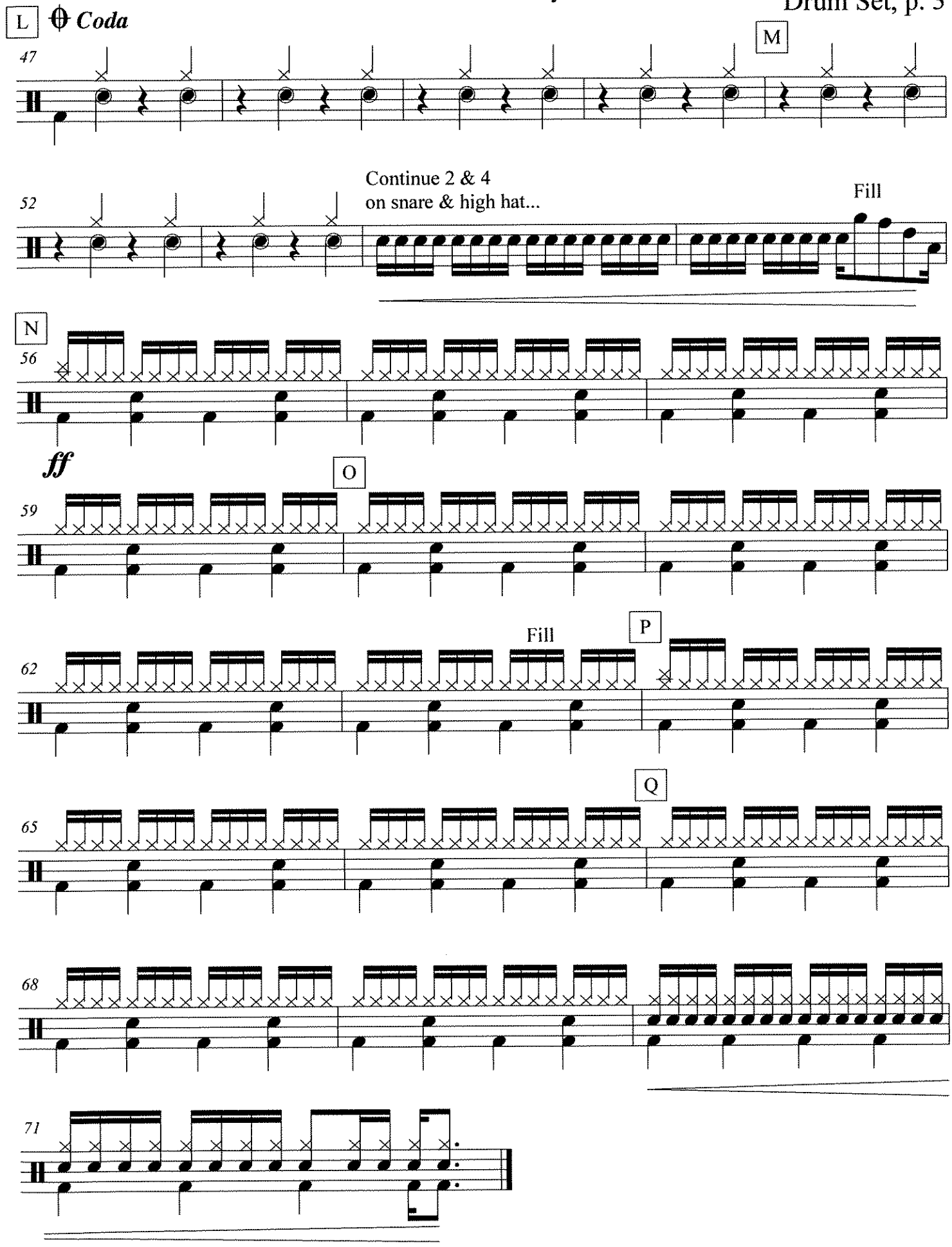
Drum Set

Groovy ♩ = 103-105

Optional 4 bar vamp




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


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

Chained To The Rhythm

As Recorded by Katy Perry

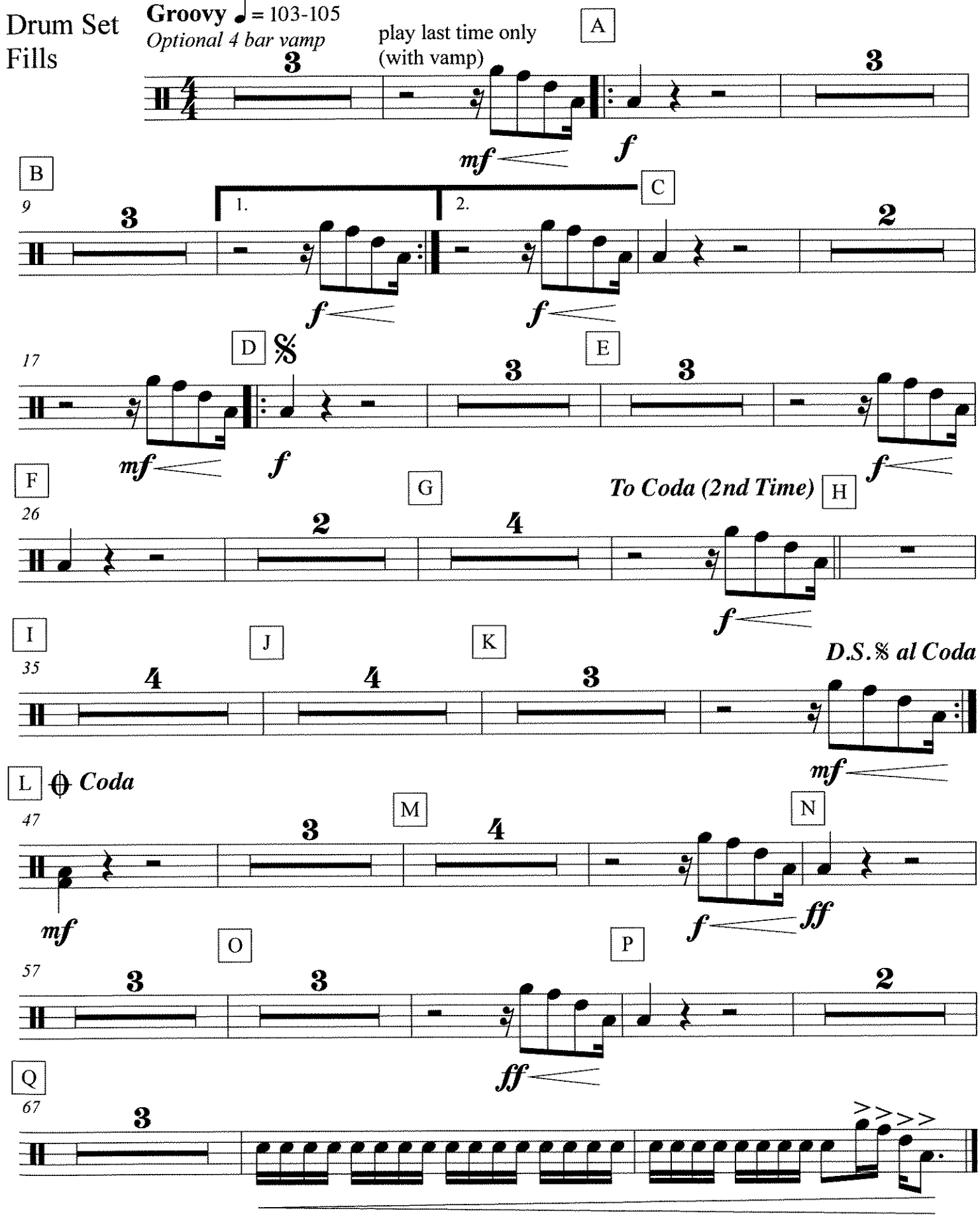
arr. Bernice

Drum Set
Fills

Groovy ♩ = 103-105

Optional 4 bar vamp

play last time only
(with vamp)



Chained To The Rhythm

As Recorded by Katy Perry

arr. Bernice

Floor Tom & Hand Drum

Groovy ♩ = 103-105

Optional 4 bar vamp

play last time only
(with vamp)

A

3

Drum Set Fill

mf *f*

7

B

11

1. Drum Set Fill 2. Drum Set Fill

C

15

2

Drum Set Fill

D 𝄋

mf *f*

20

E

F

24

Drum Set Fill

28

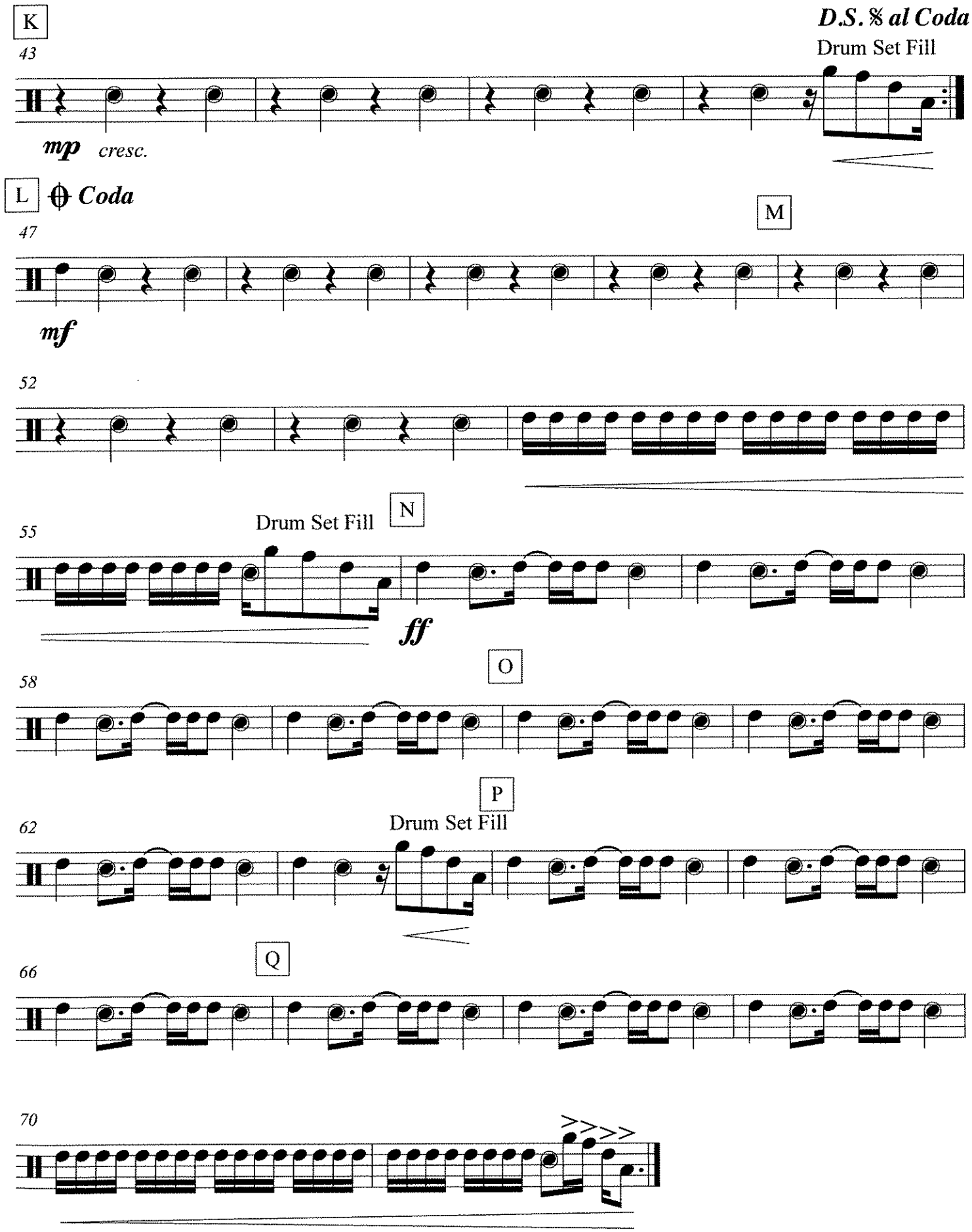
G

To Coda (2nd Time) H I J

32

Drum Set Fill

4 4


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

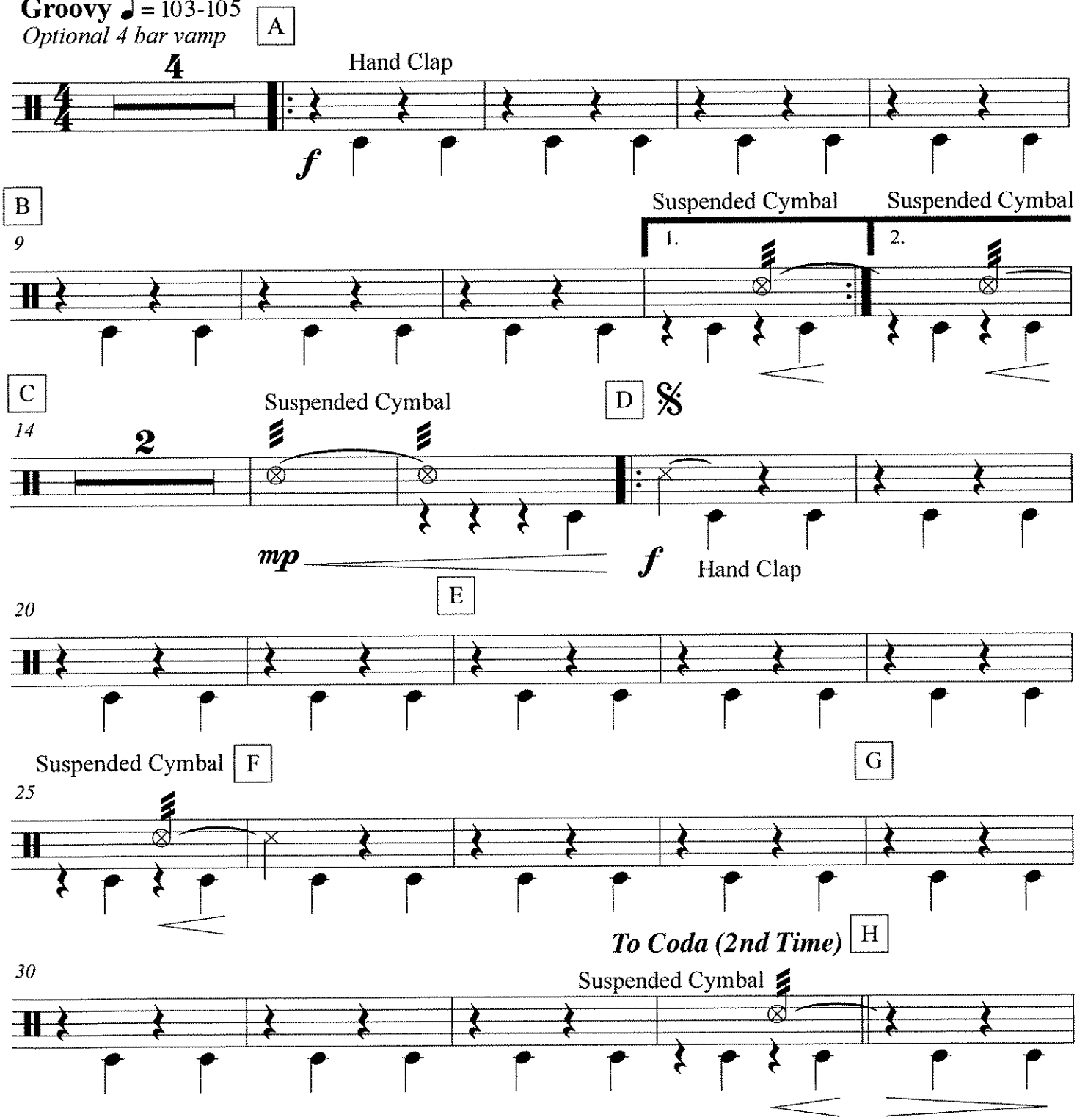
Chained To The Rhythm

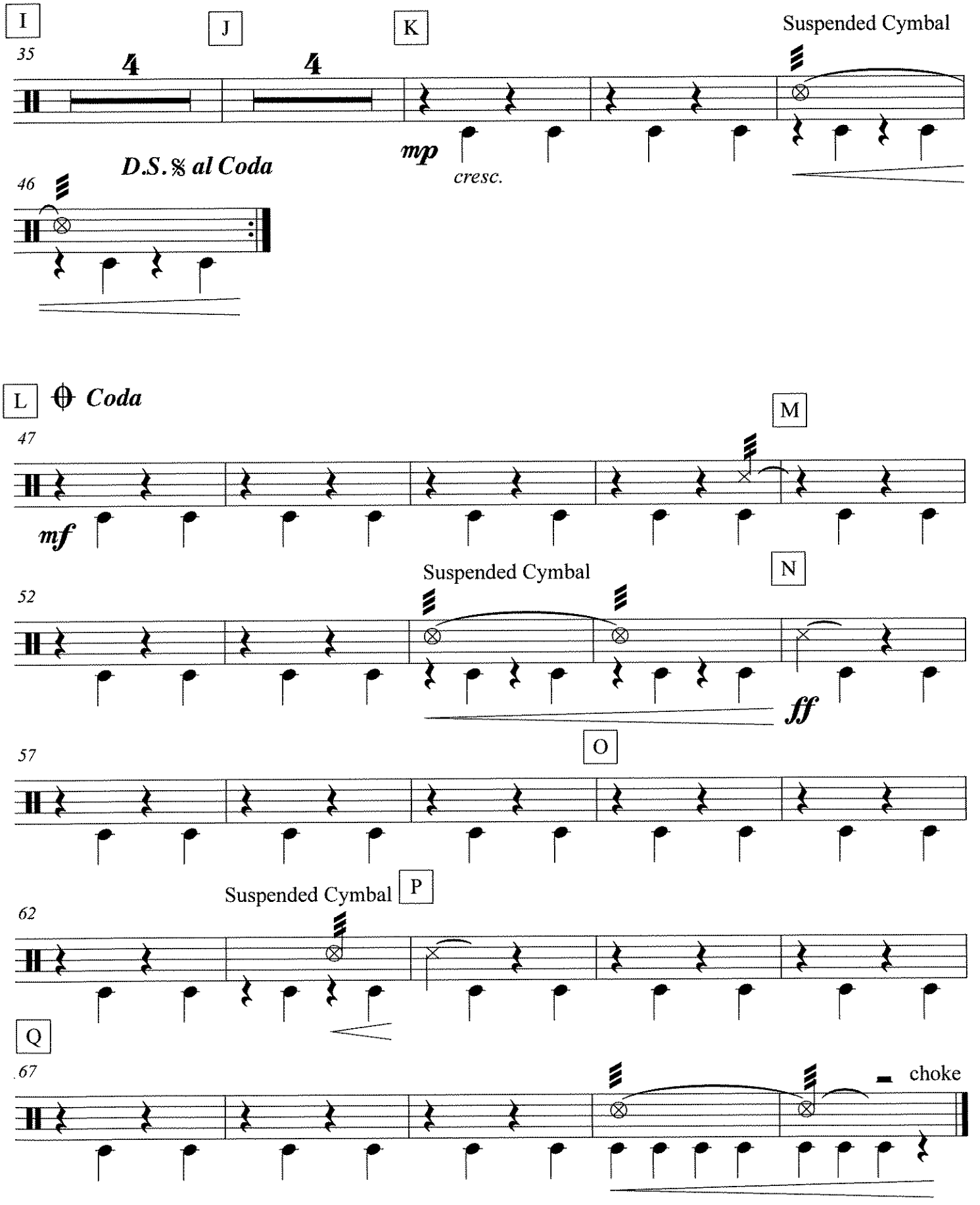
As Recorded by Katy Perry

arr. Bernice

Suspended Cymbal
Hand Clap

Groovy ♩ = 103-105
Optional 4 bar vamp




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

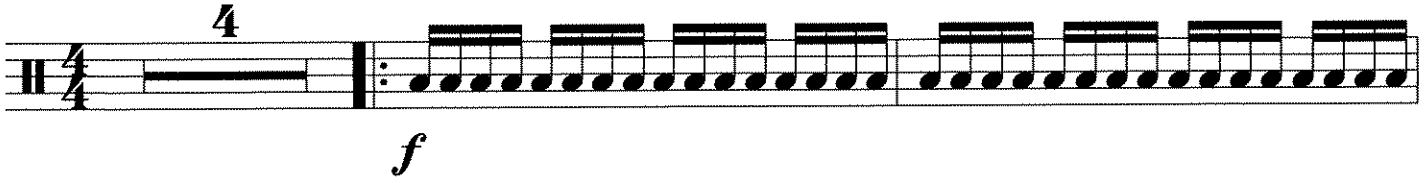
arr. Bernice

Shaker

Groovy ♩ = 103-105

Optional 4 bar vamp

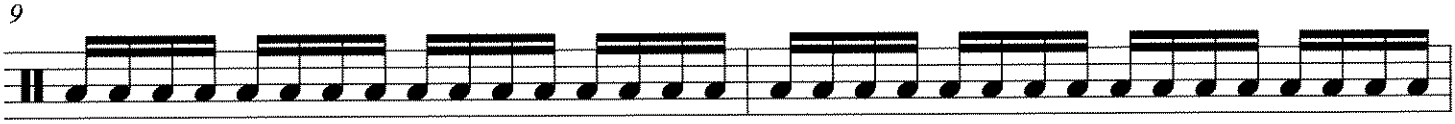
A



7

B

9



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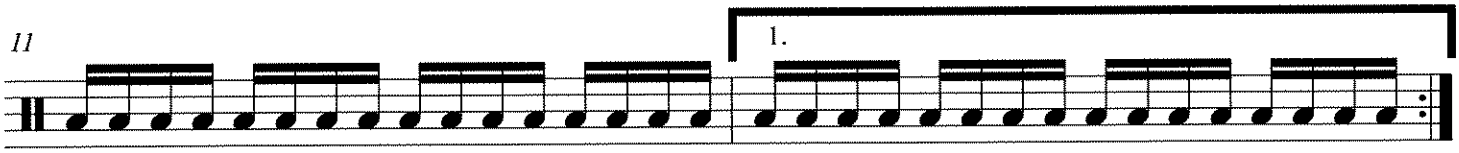
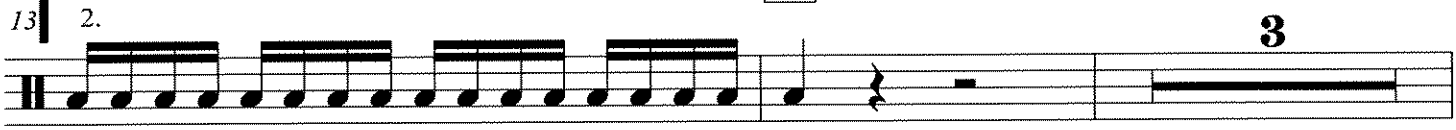


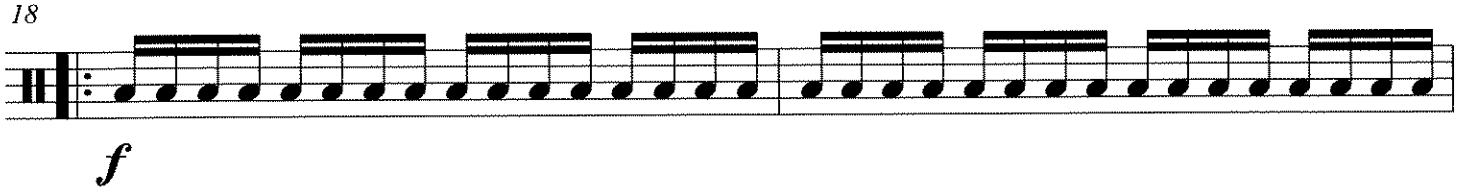
C

13



D 𝄋

18

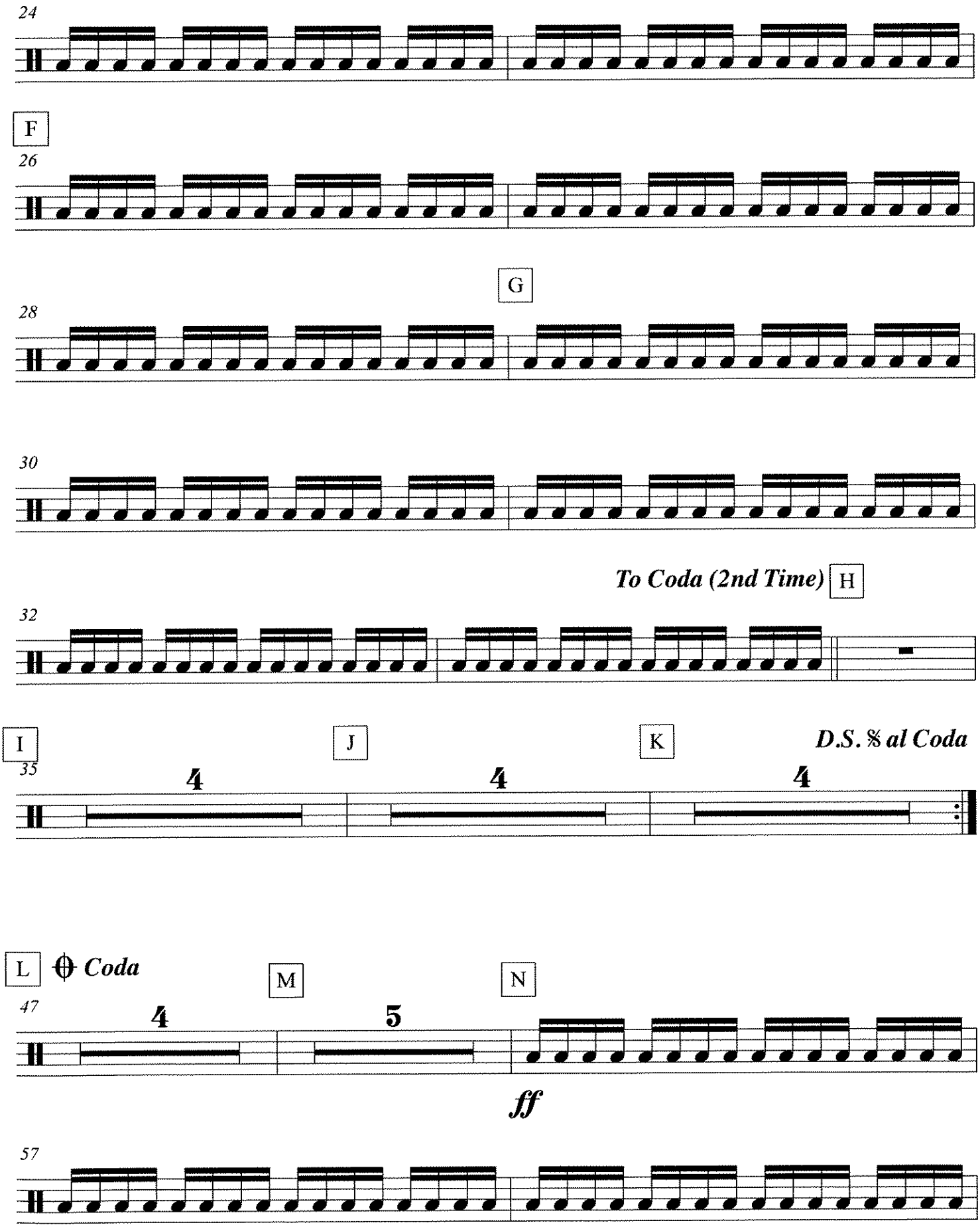


20

E

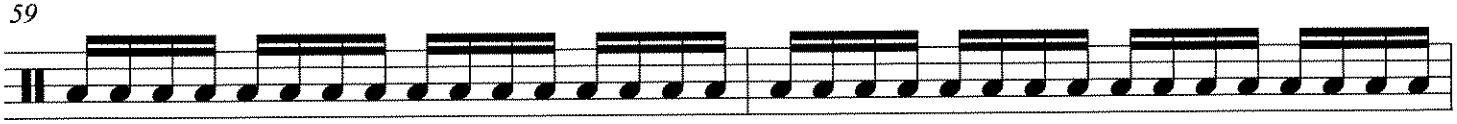
22

Chained To The Rhythm



O

59



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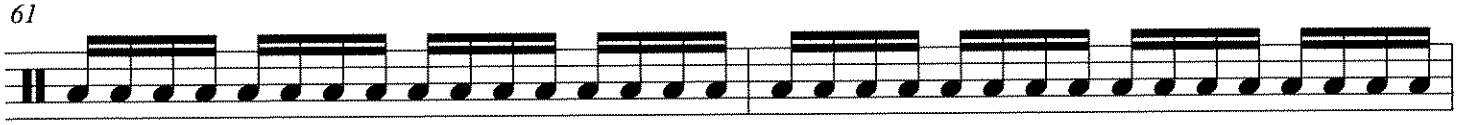
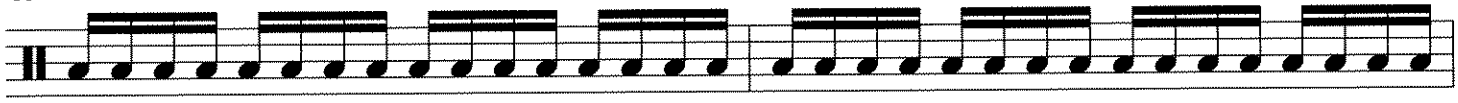


P

63



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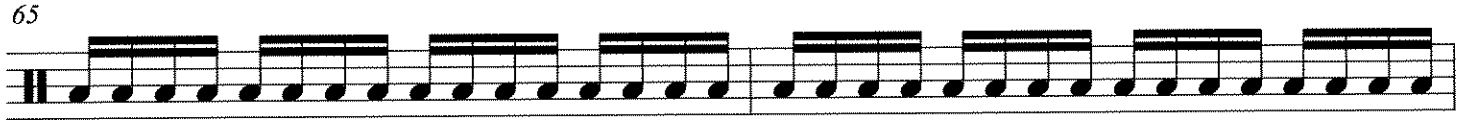
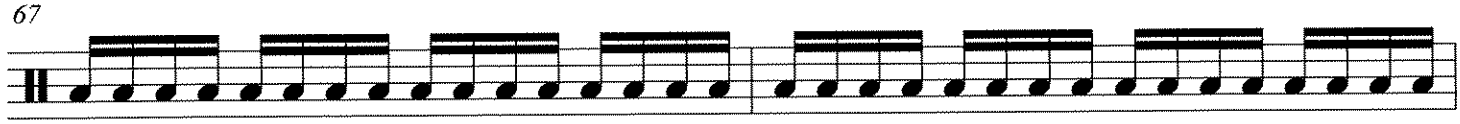


Q

67



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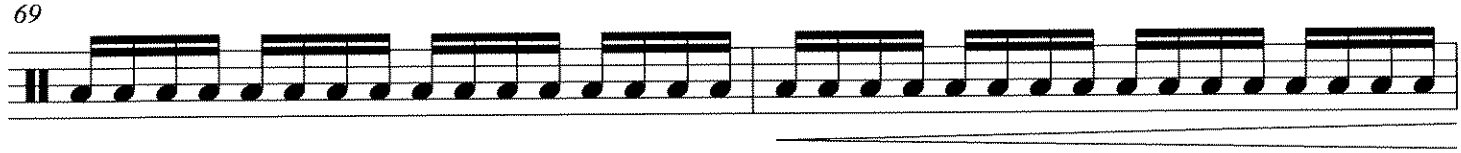

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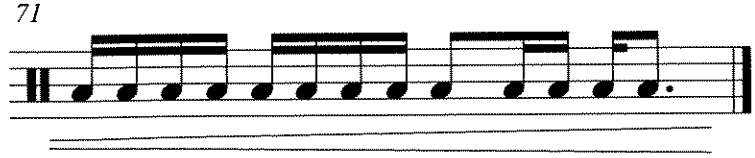


Chained To The Rhythm

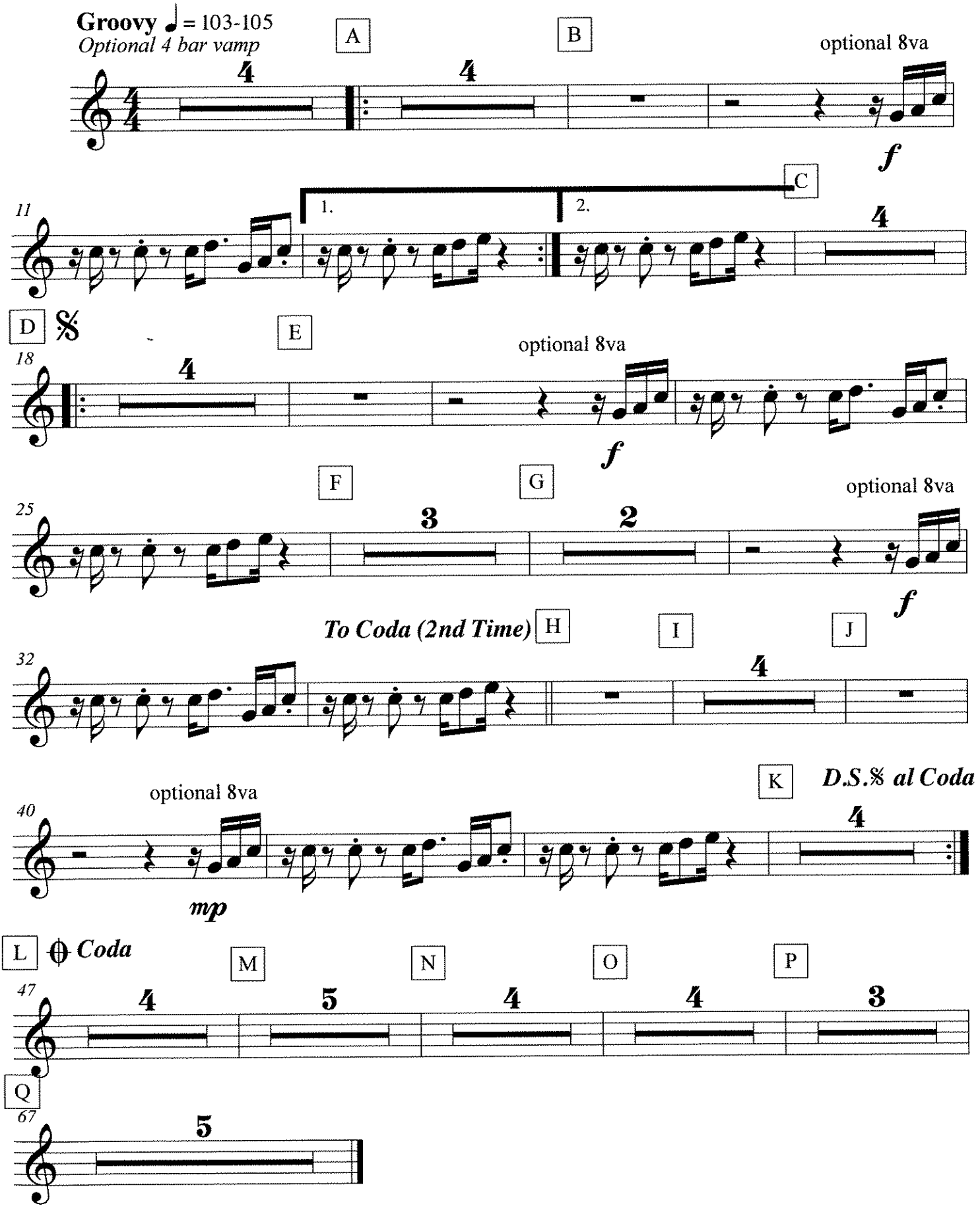
Mallets

As Recorded by Katy Perry

arr. Bernice

Groovy ♩ = 103-105

Optional 4 bar vamp

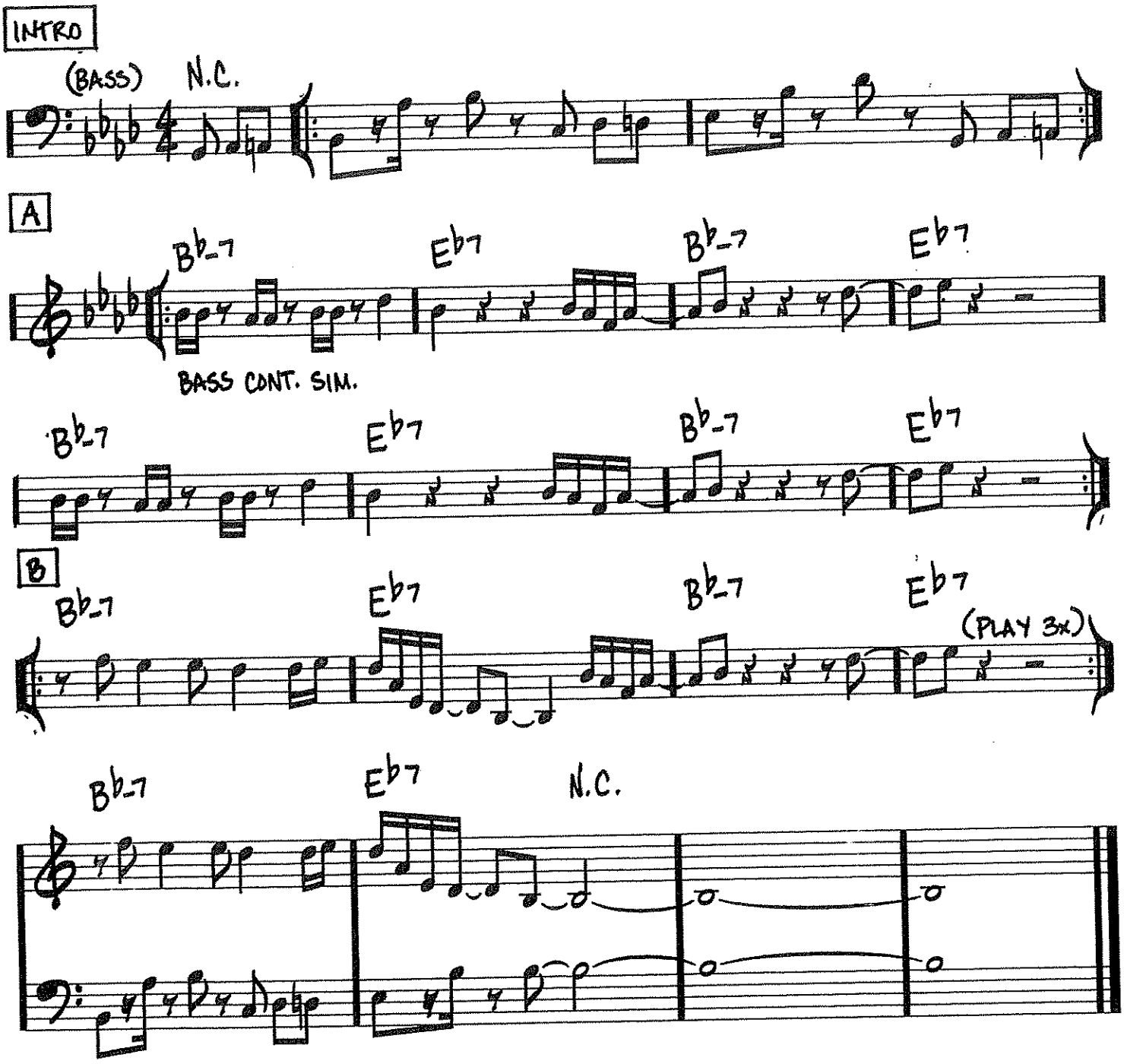


C

CHAMELEON

(MED. FUNK)

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



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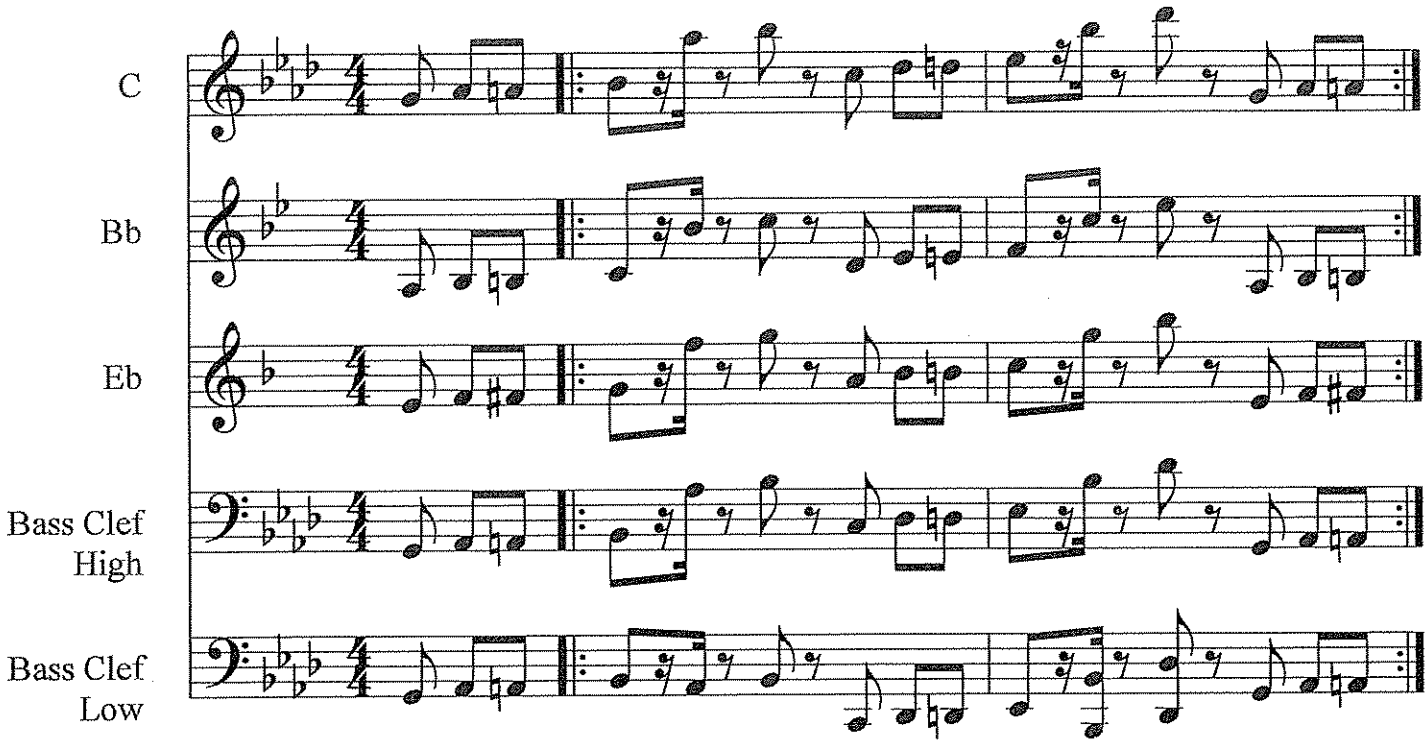
Chameleon Bass Line

Score



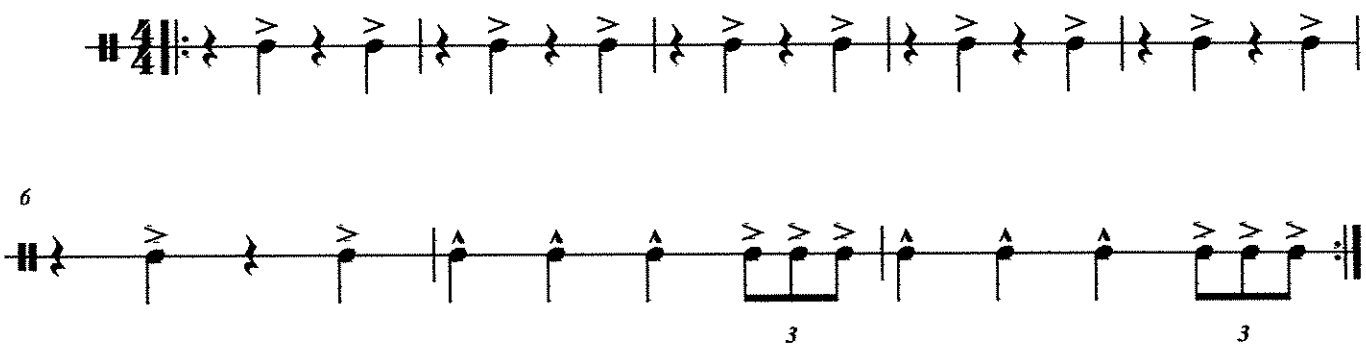
©

Snare Drum

Cheer # 1

arr. Bernice

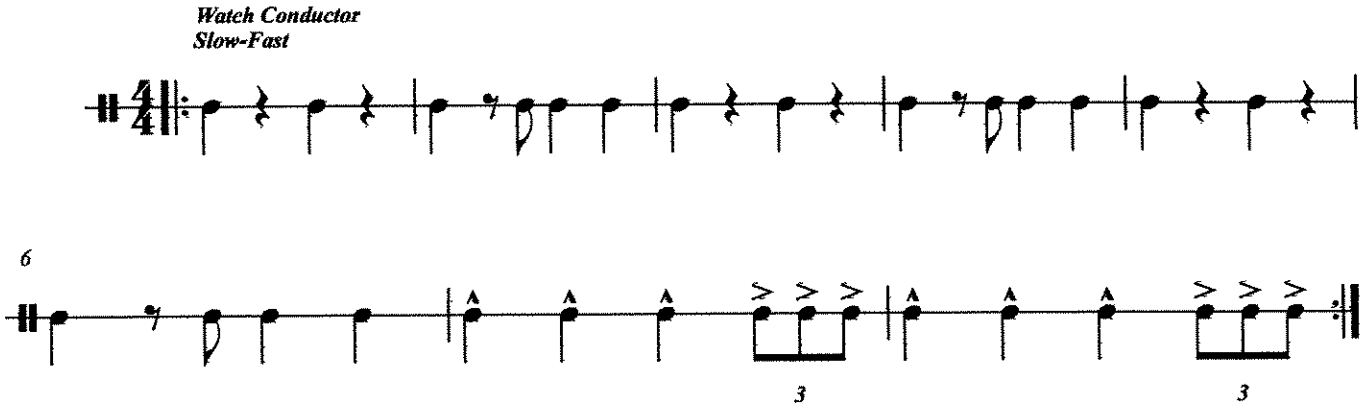
Watch Conductor
Slow-Fast



Bass Drum

Cheer # 1

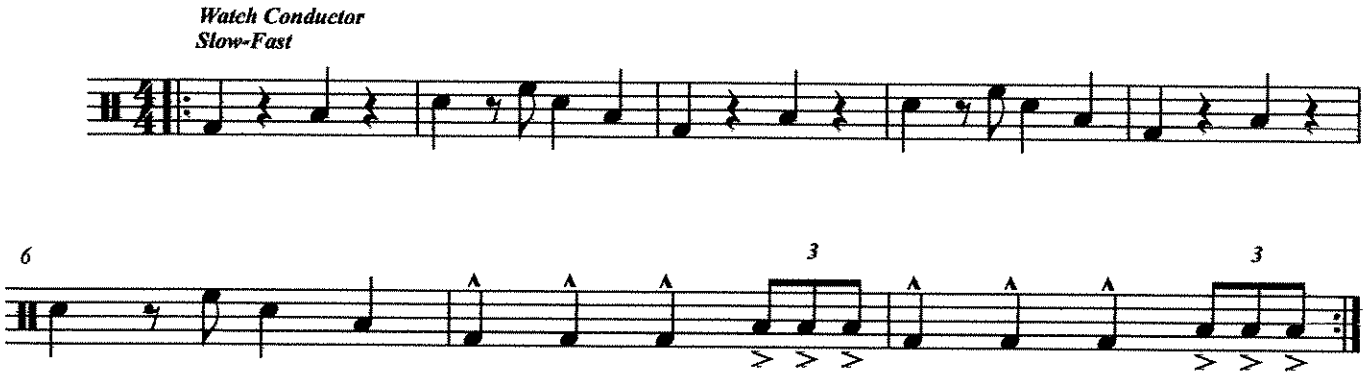
arr. Bernice



Quad Toms

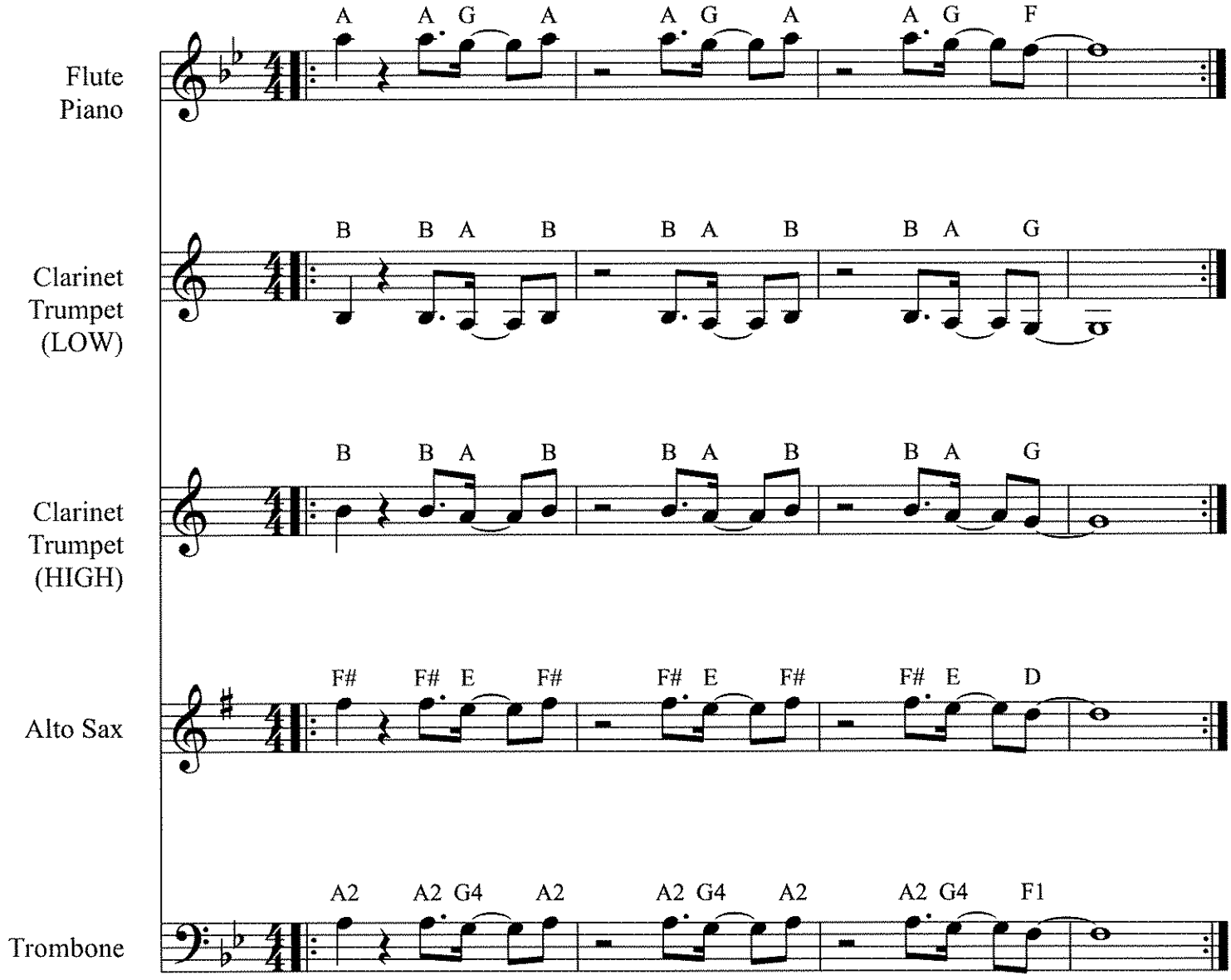
Cheer # 1

arr. Bernice



Eye Of The Tiger

For Zanetti



Piano: Am G F

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

FEELING GOOD ROAD MAP

1) INSTRUMENTAL SOLO (optional)

2) VOCAL SOLO

3) HIT 4X

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

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

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

7) SOLO SECTION (optional)

8) HORN LICK 2X

9) RHYTHM SECTION 2X WITH BUILD UP

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

11) BACKGROUNDS (loud *f*)

    -Low Brass play HIT (optional)

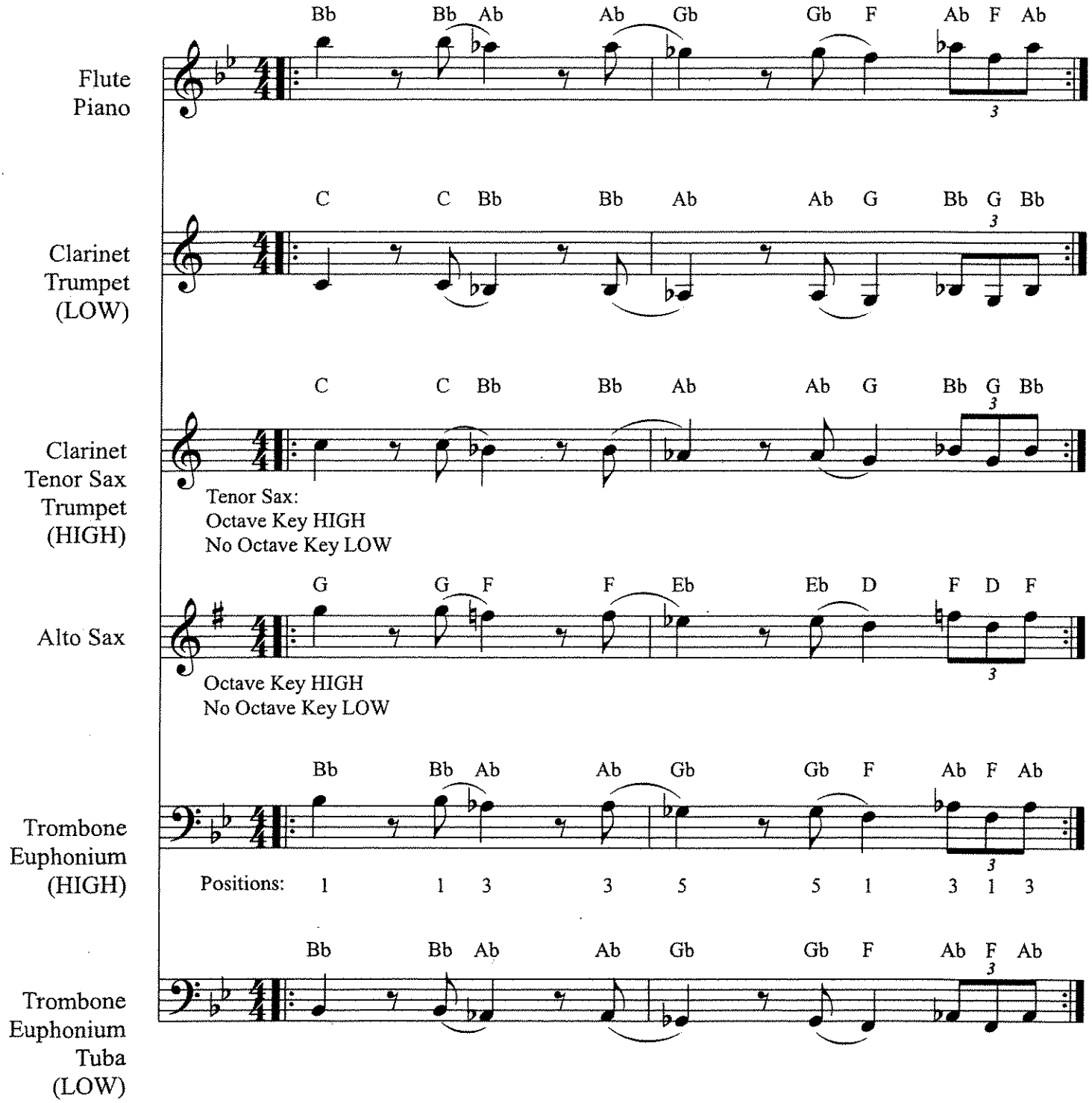
    -POP LAST NOTE (on beat 1)

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

Feeling Good

(Bb Minor)

Swing Time



Piano: Bbm (8th note triplets)

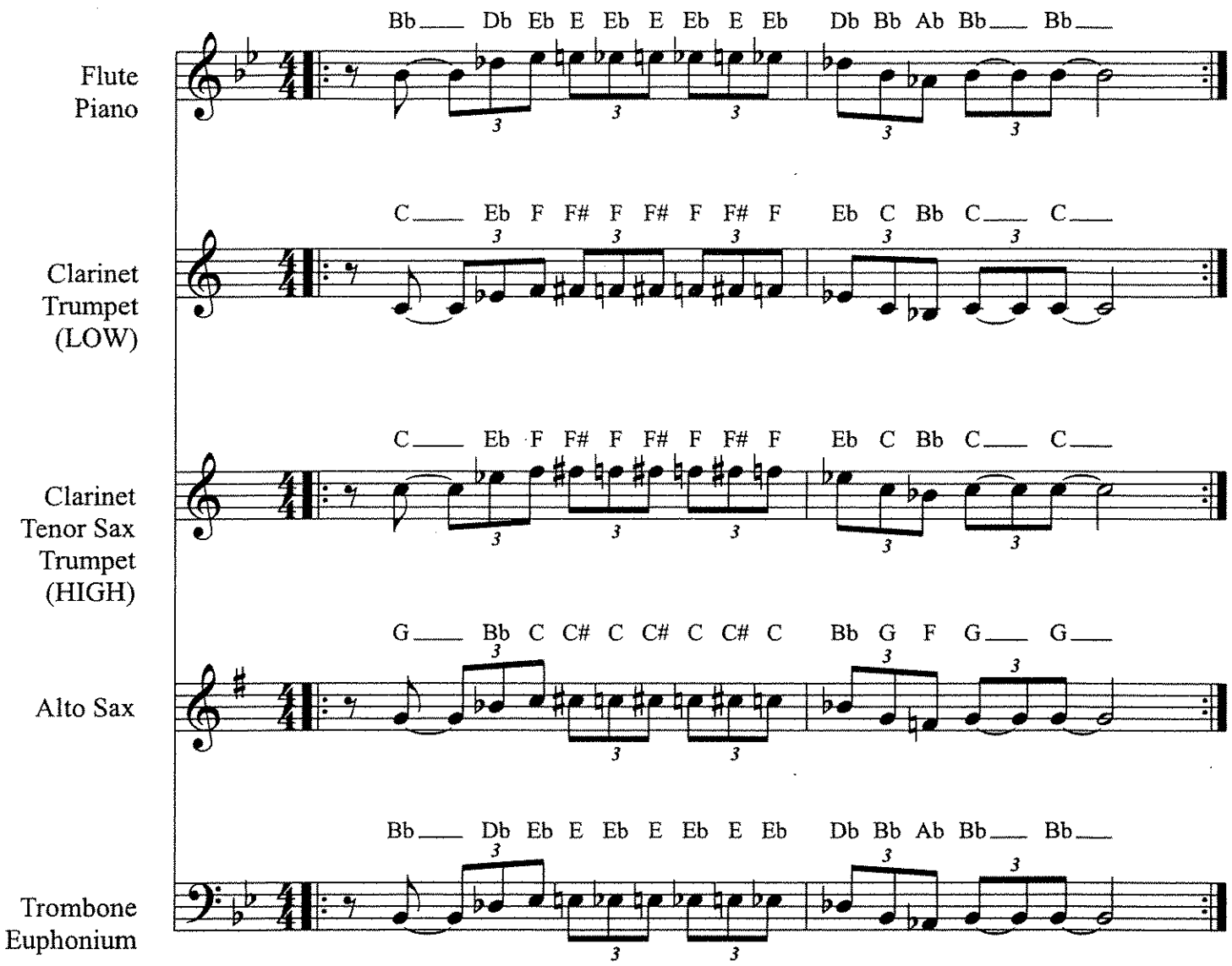
Bass Line Lick: Bb Ab Gb F (Ab F Ab)

Feeling Good

(HORN LICK+)

Swing Time

NOTE 8 ON CUE
BEAT 4



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

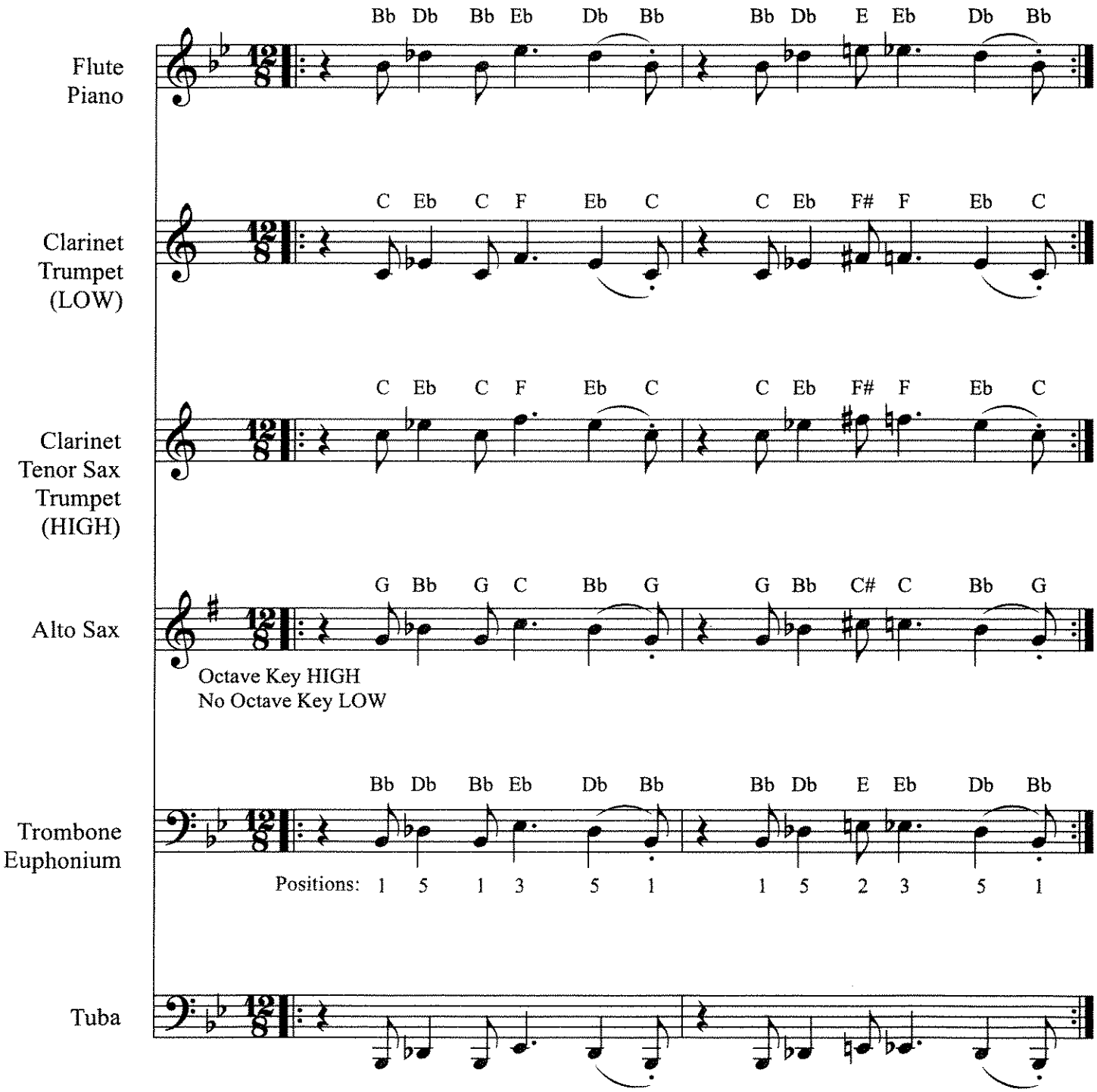
Opening "And I'm Feeling Good":
1-1-4-b3-1----1

1 & b3 Background Harmony Hits

Feeling Good

(NASTY LICK - Bb Minor)

Swing Time



Piano: Bbm (2 Beats Hold)

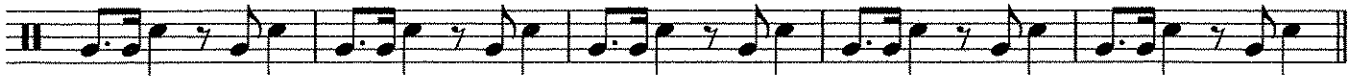
Bass Line Lick: Bb Ab Gb F (2 Beats Hold)

Drum Set

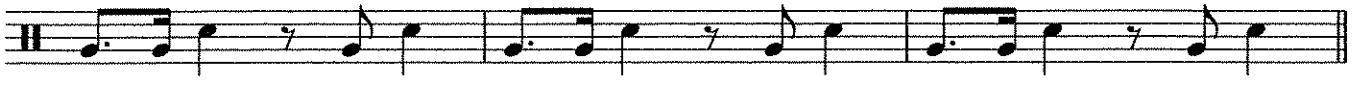
First Five Note Exercises

A

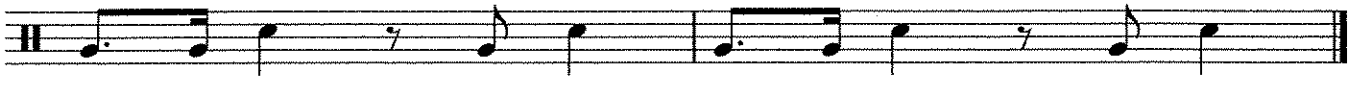
6 **B**



11 **C**



14 **D**

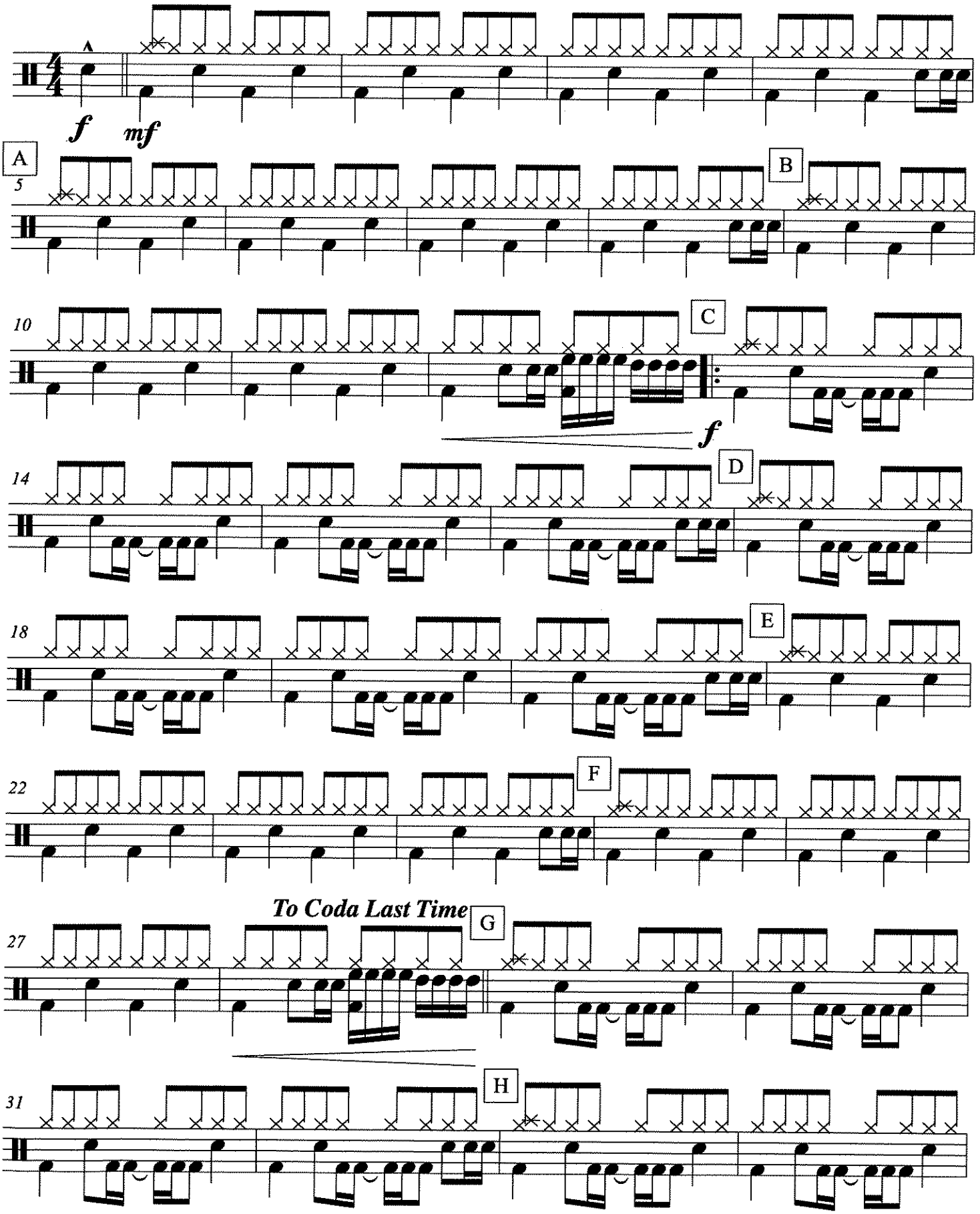


Drum Set

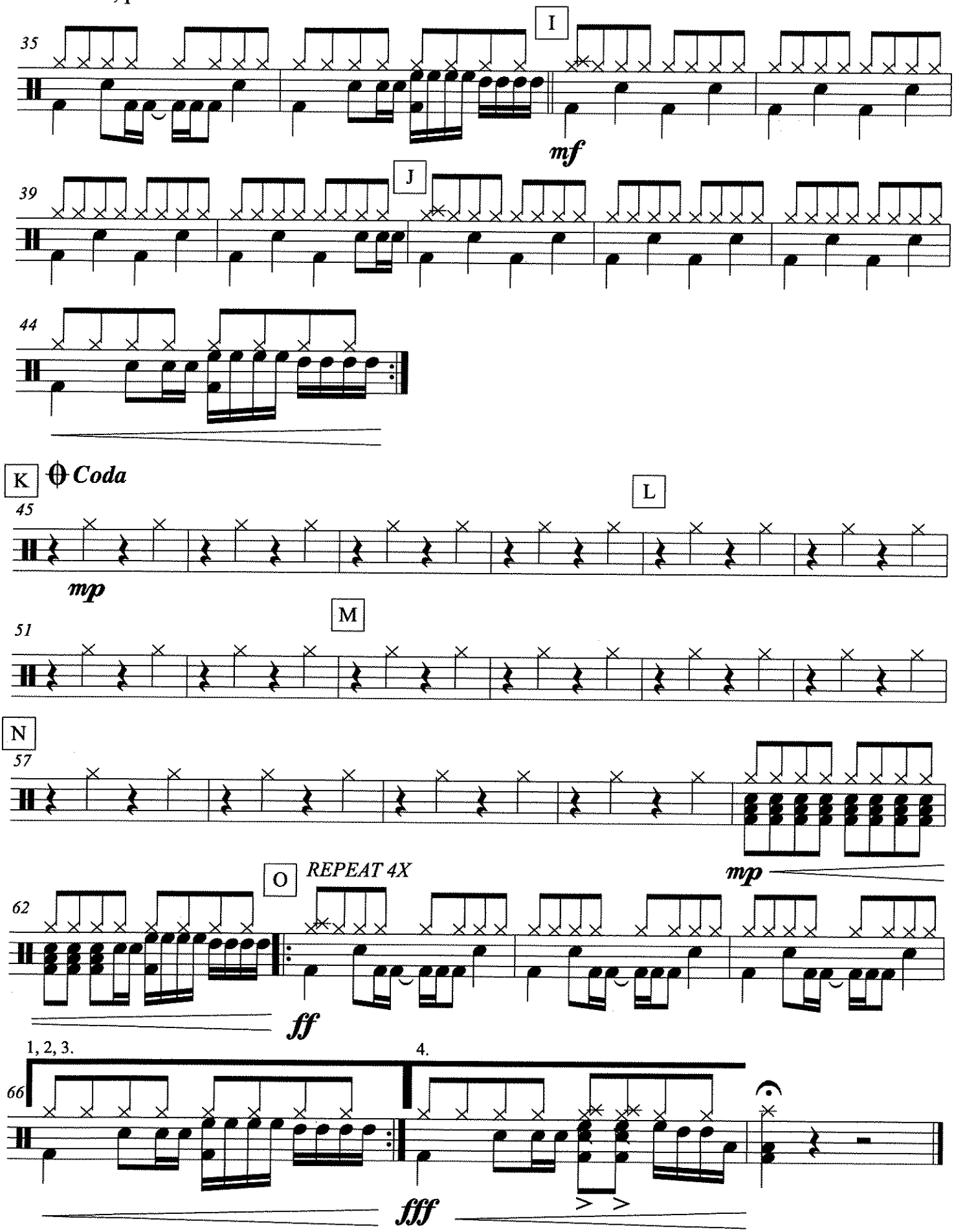
Get Down On It

As Recorded by Kool & The Gang
arr. Bernice

Funk Beat ♩ = 112



Get Down On It

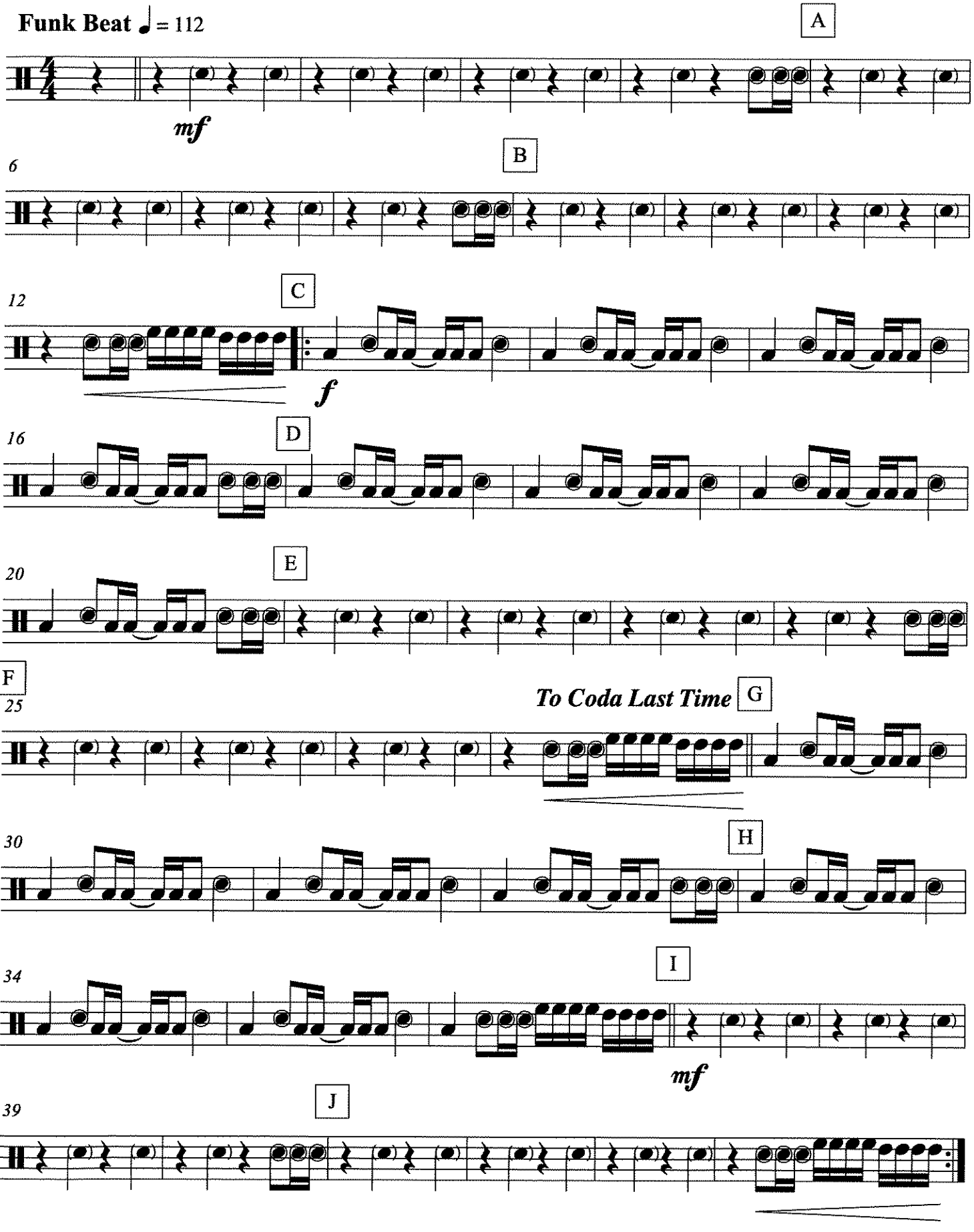


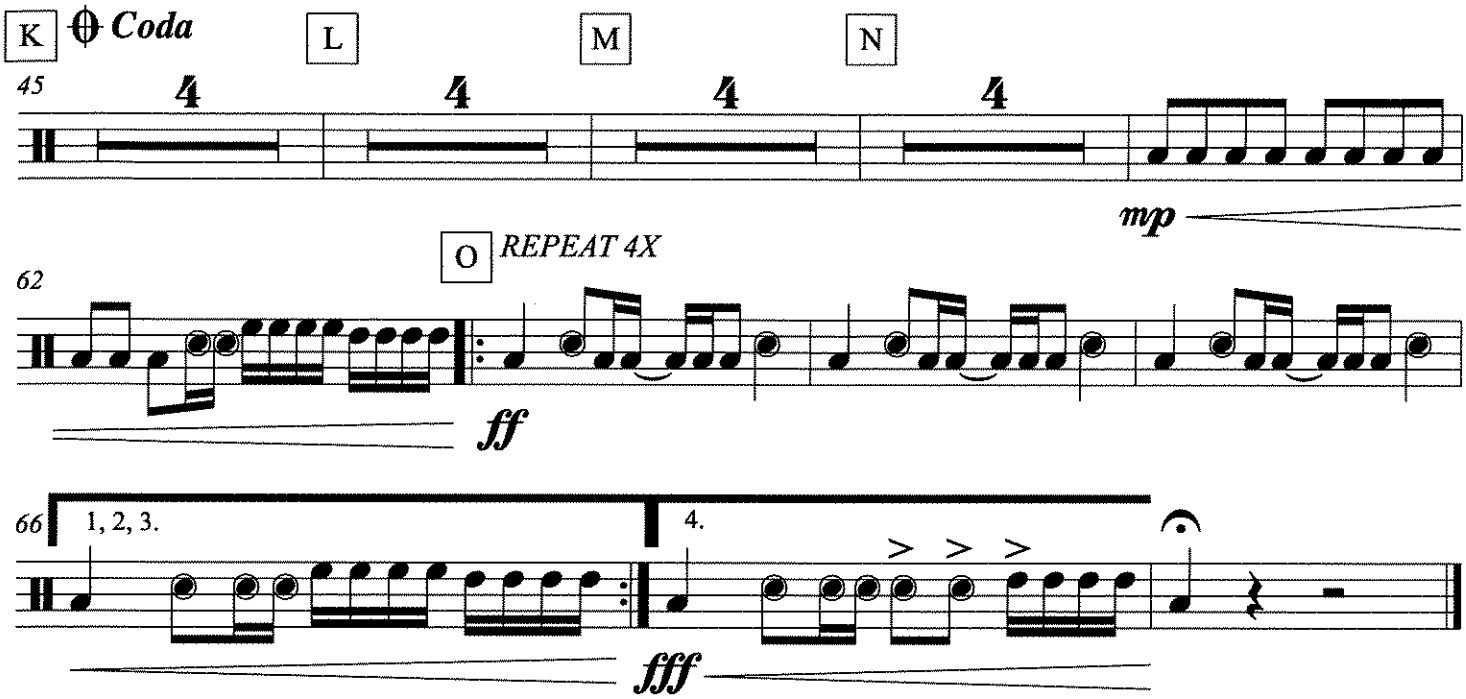
Floor Tom

Get Down On It

As Recorded by Kool & The Gang
arr. Bernice

Funk Beat ♩ = 112




K
Coda
L
M
N
45
4
4
4
4
mp
O
REPEAT 4X
62
ff
66
1, 2, 3.
4.
fff

Tambourine
Hand Clap

Get Down On It

As Recorded by Kool & The Gang
arr. Bernice

Funk Beat ♩ = 112

A

Hand Clap Tambourine

f *mf*

B

6

Tambourine

Hand Clap

C

D

12

f

E

18

F

To Coda Last Time

G

24

H

30

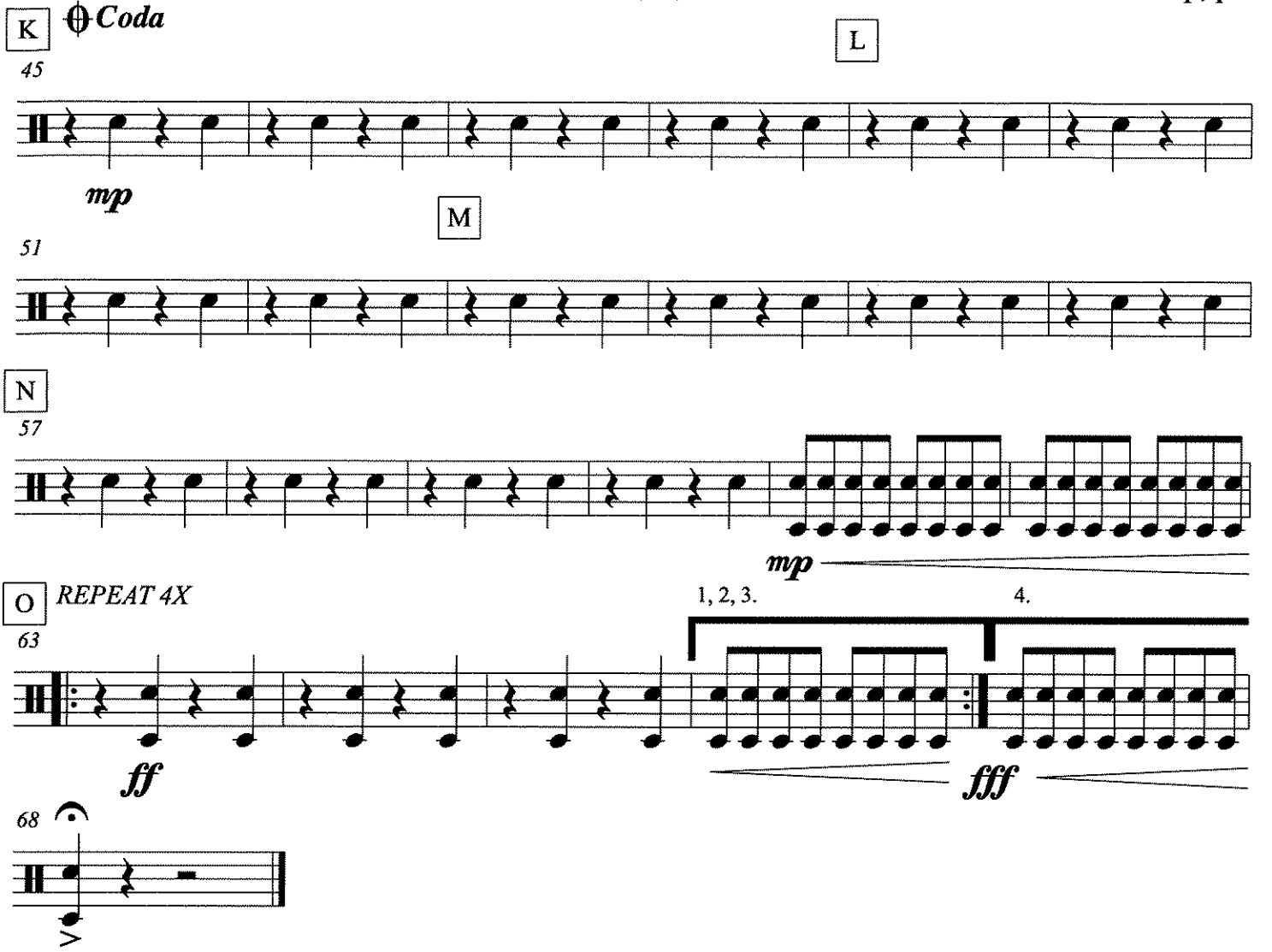
I

J

36

mf

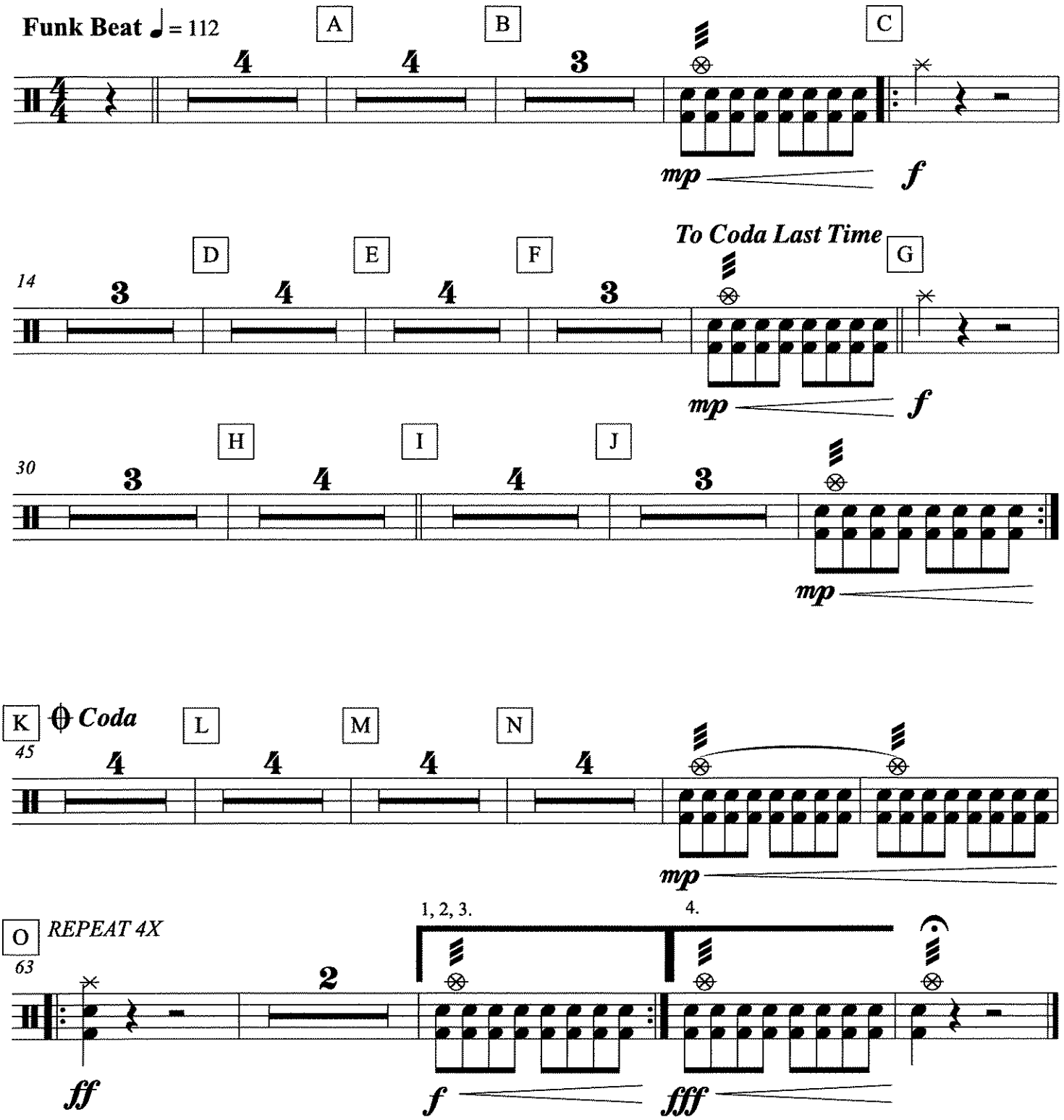
42


K
Coda
45
L
mp
M
51
N
57
mp
O
REPEAT 4X
1, 2, 3.
4.
63
ff
fff
68

Get Down On It

As Recorded by Kool & The Gang
arr. Bernice

Suspended Cymbal
Snare & Bass Build Up

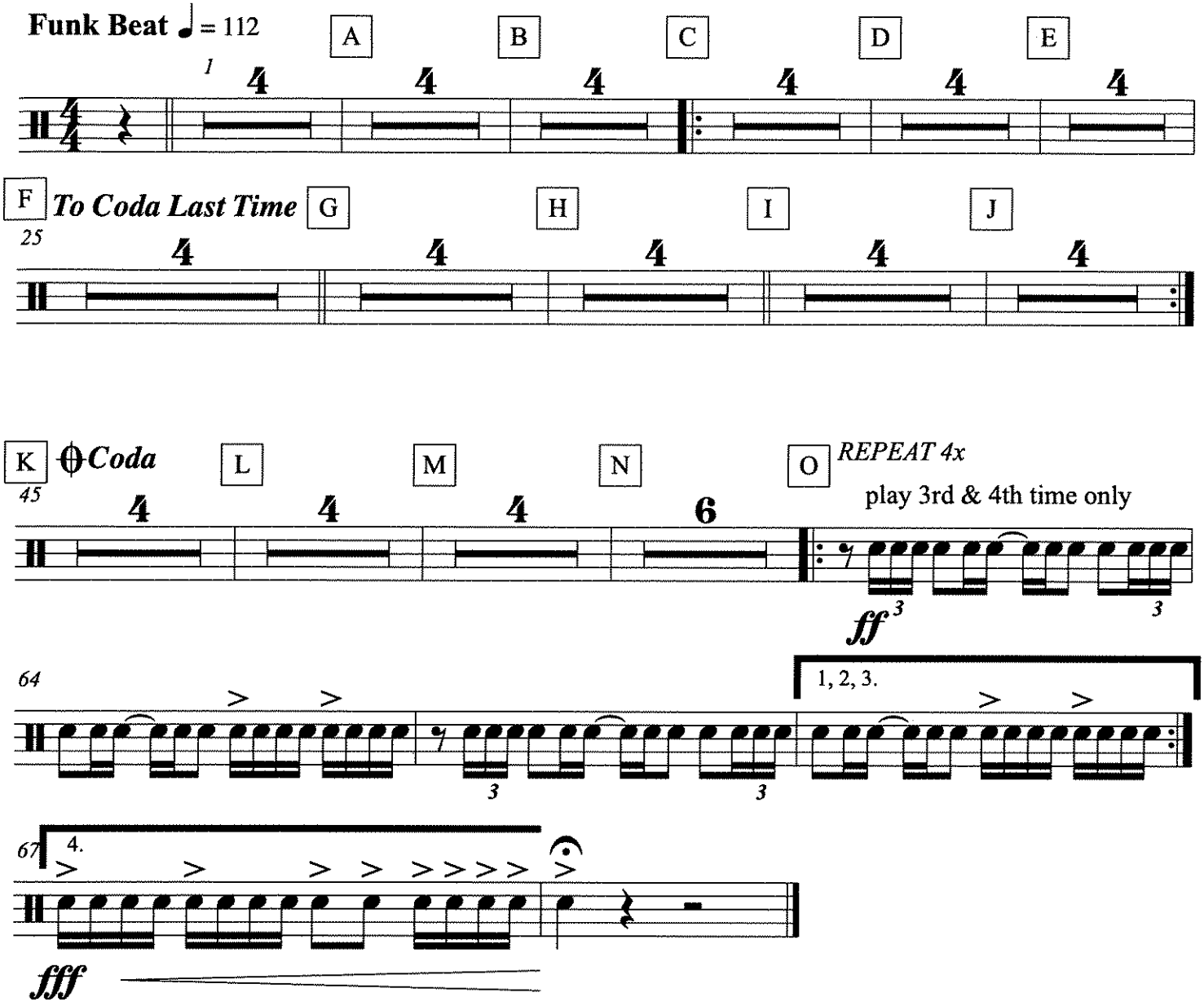


Marching Snare

Get Down On It

As Recorded by Kool & The Gang

arr. Bernice



GNE SONG (Great New Emergence)

HORN LICK

C: E D C

Bb: F# E D

Eb: C# B A

LAST NOTE

C: A

Bb: B

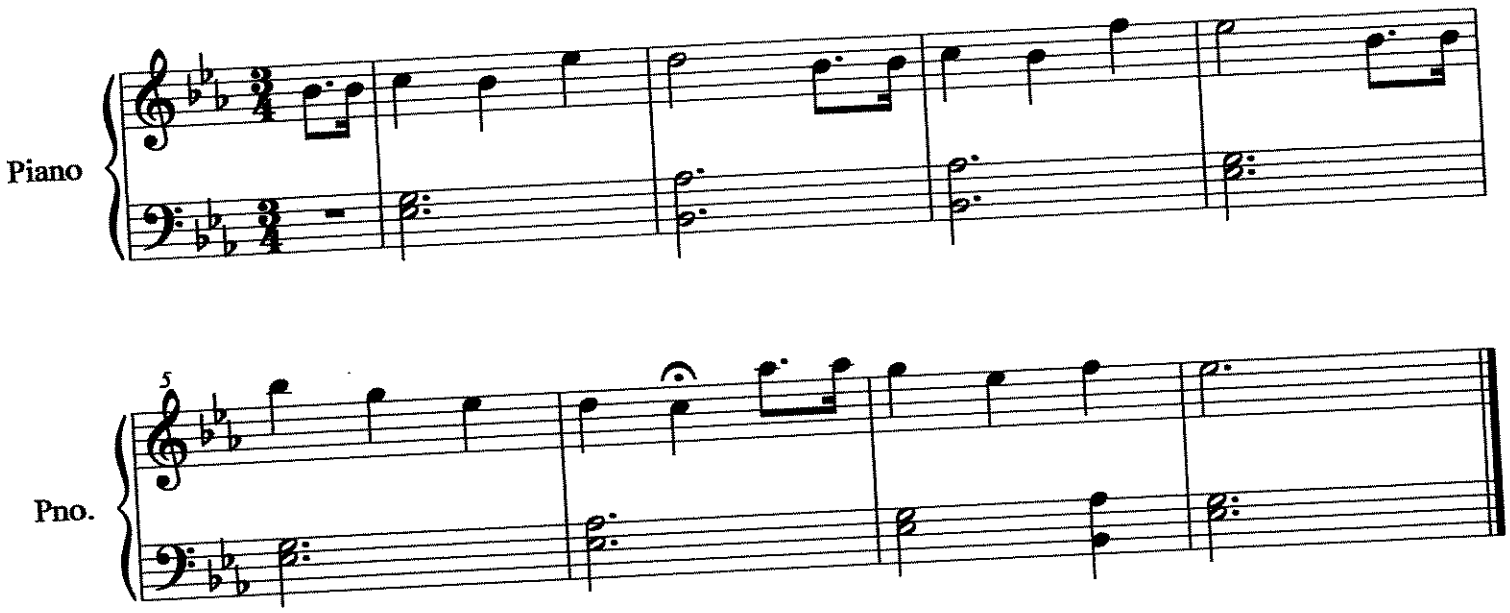
Eb: F

PIANO CHORDS:

Am G Dm F

?

Piano



1) Name_____

2) Write in note names...

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

4) Play the piece...

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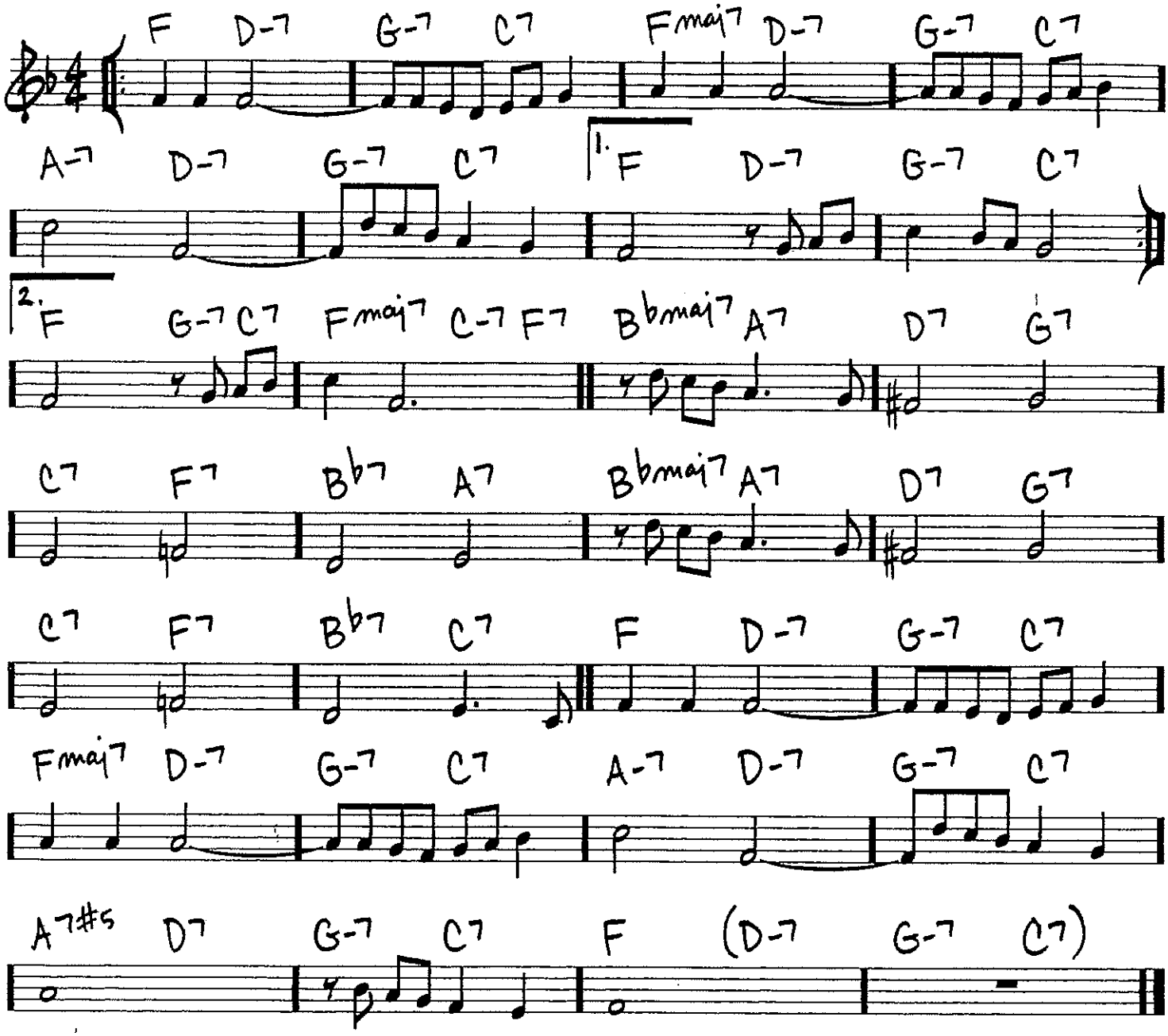
142 C

(MED.)

HEART AND SOUL

-HOAGY CARMICHAEL/
FRANK LOESSER



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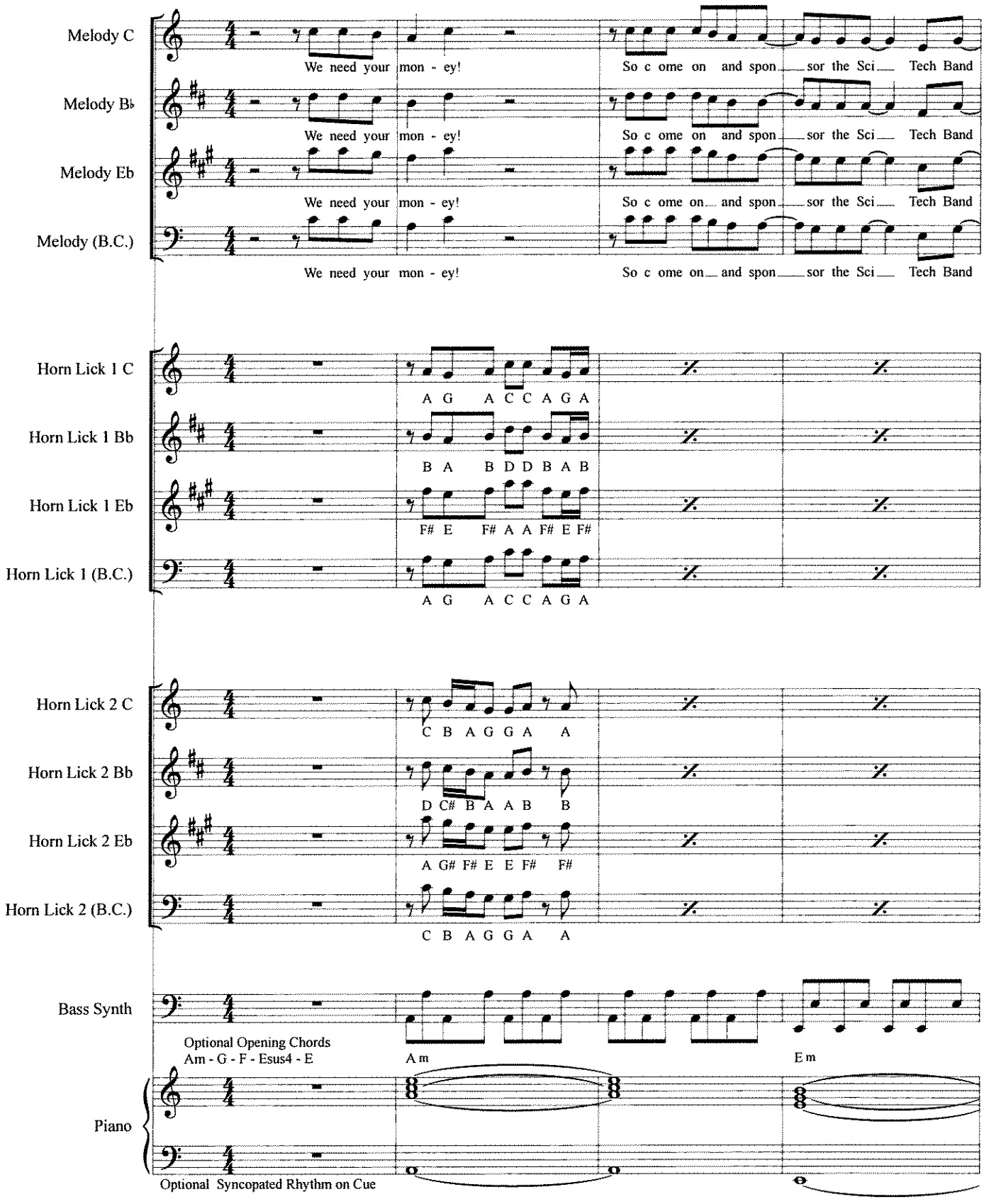
Holding Out For A Hero

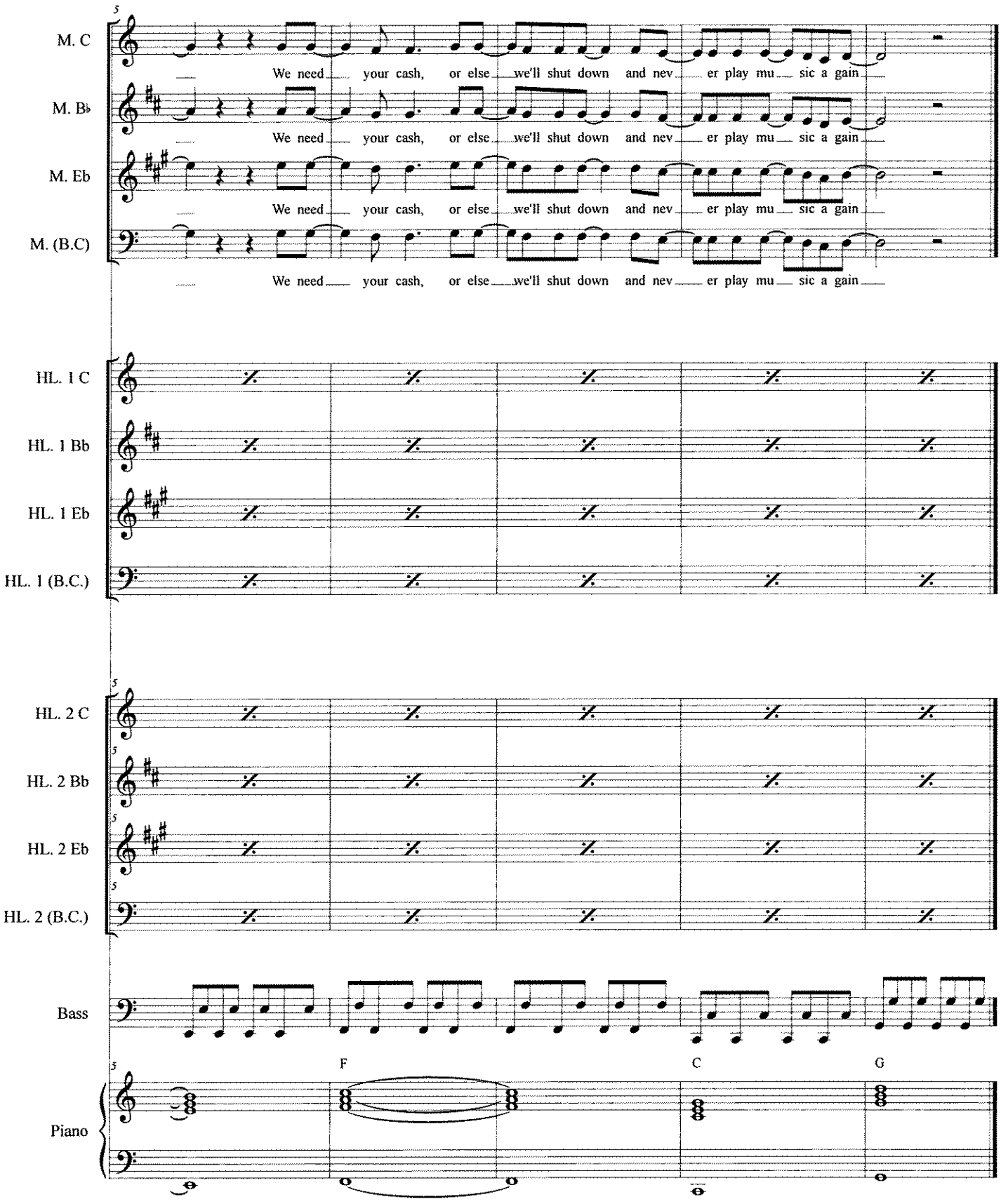
SPONSOR SONG

arr. Bernice



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

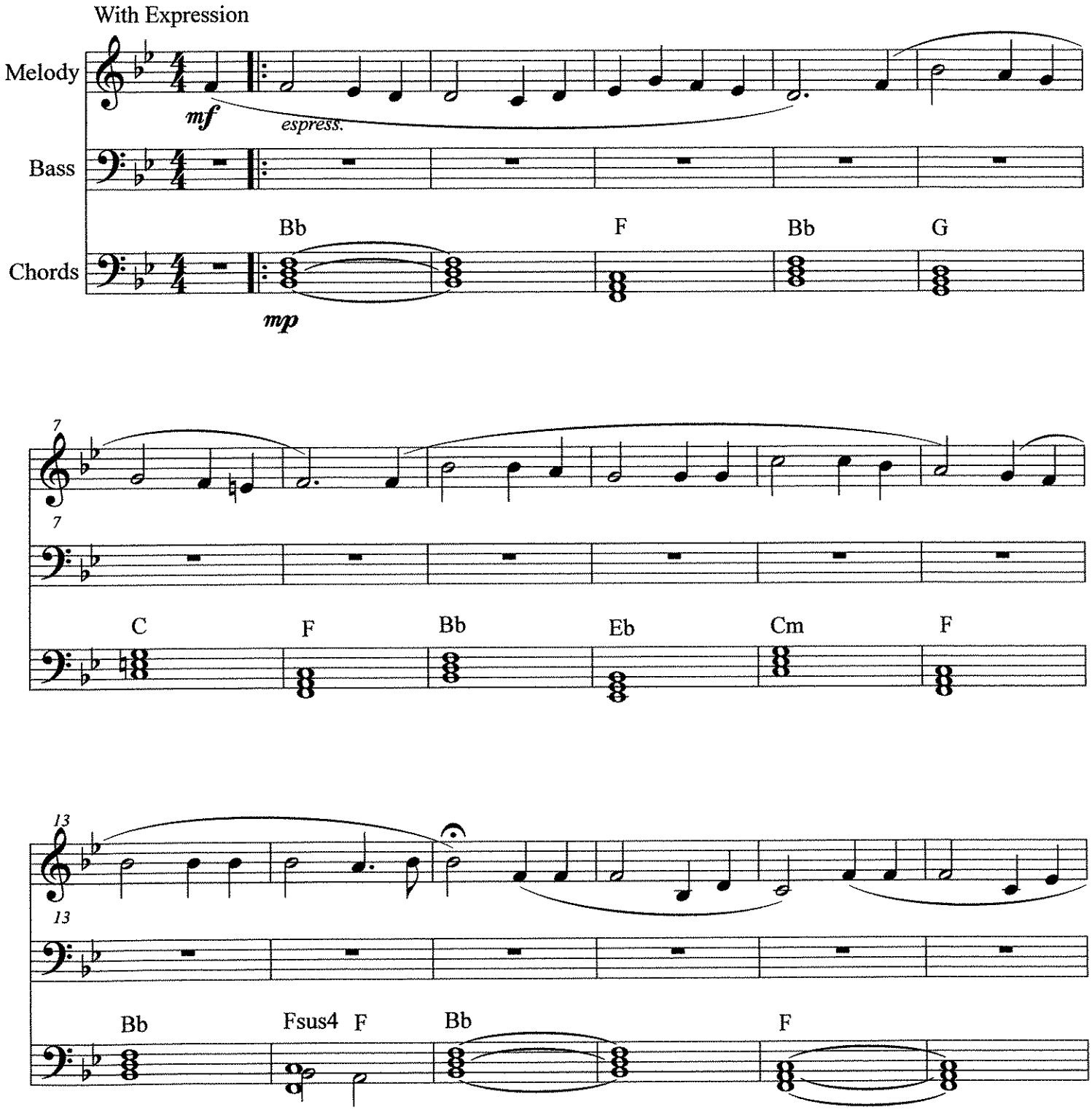
Holding Out For A Hero (Sponsor Song), p. 2



It Is Well

Piano

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



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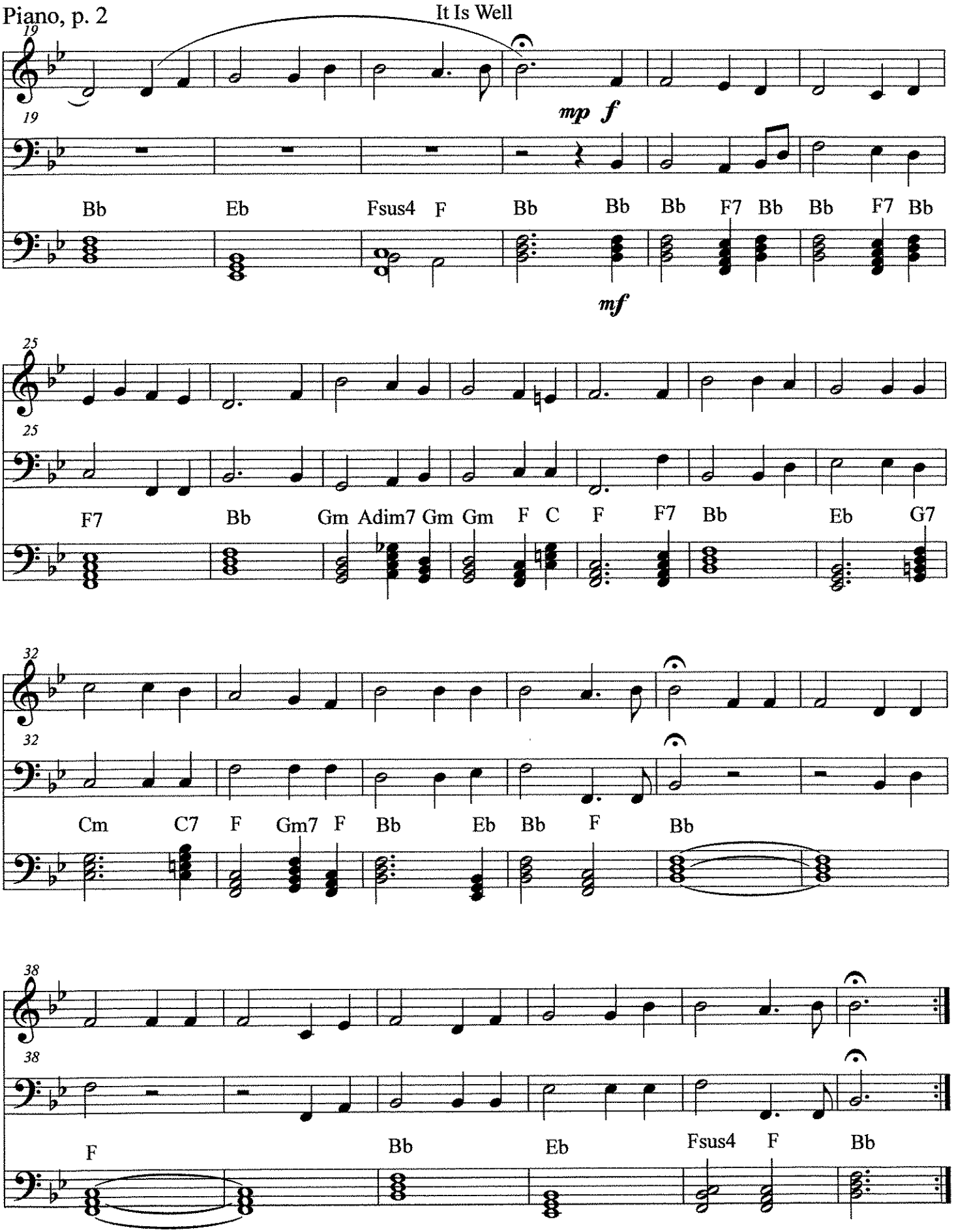

It Is Well
19
mp f
Bb Eb Fsus4 F Bb Bb Bb F7 Bb Bb F7 Bb
mf
25
F7 Bb Gm Adim7 Gm Gm F C F F7 Bb Eb G7
32
Cm C7 F Gm7 F Bb Eb Bb F Bb
38
F Bb Eb Fsus4 F Bb

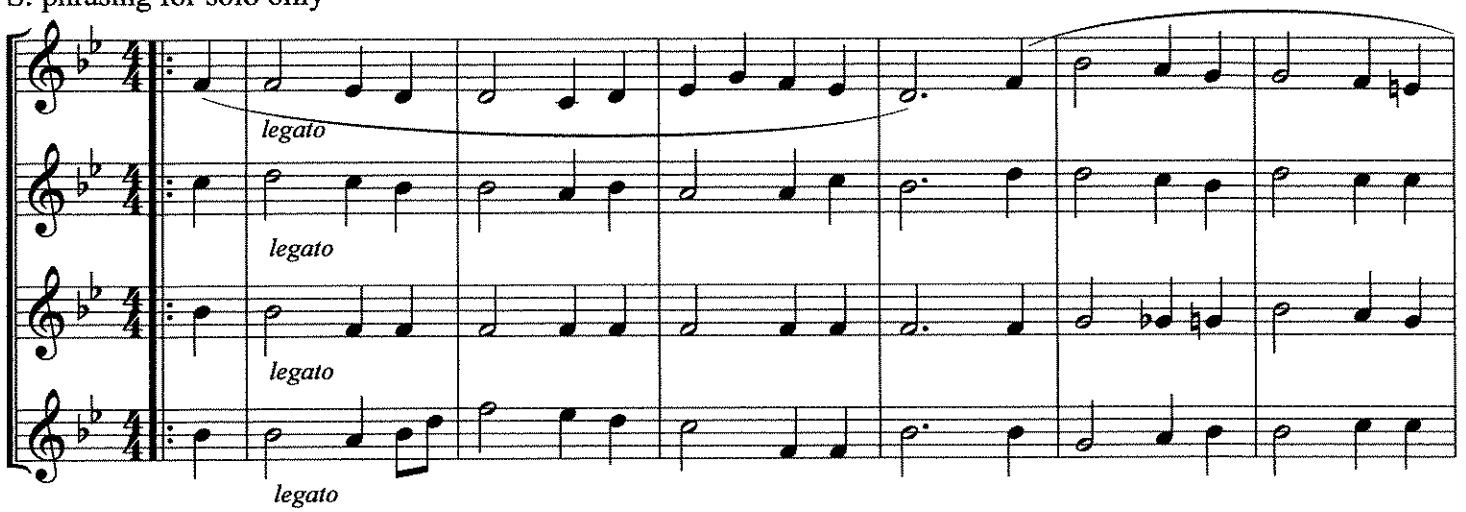
C Instruments - Treble Clef

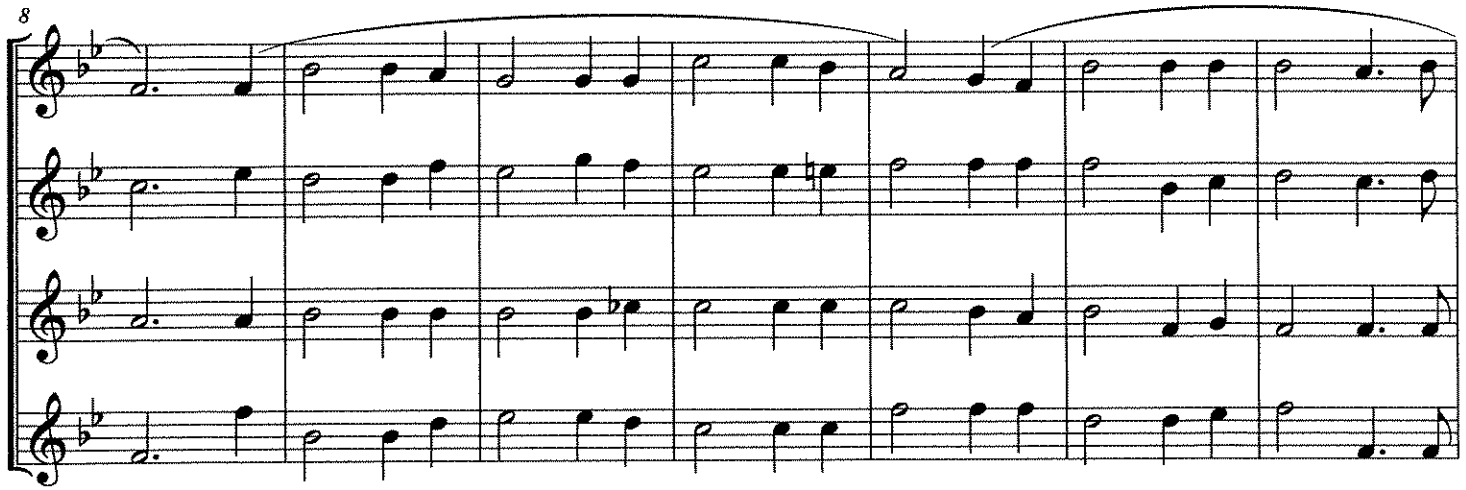
It Is Well

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

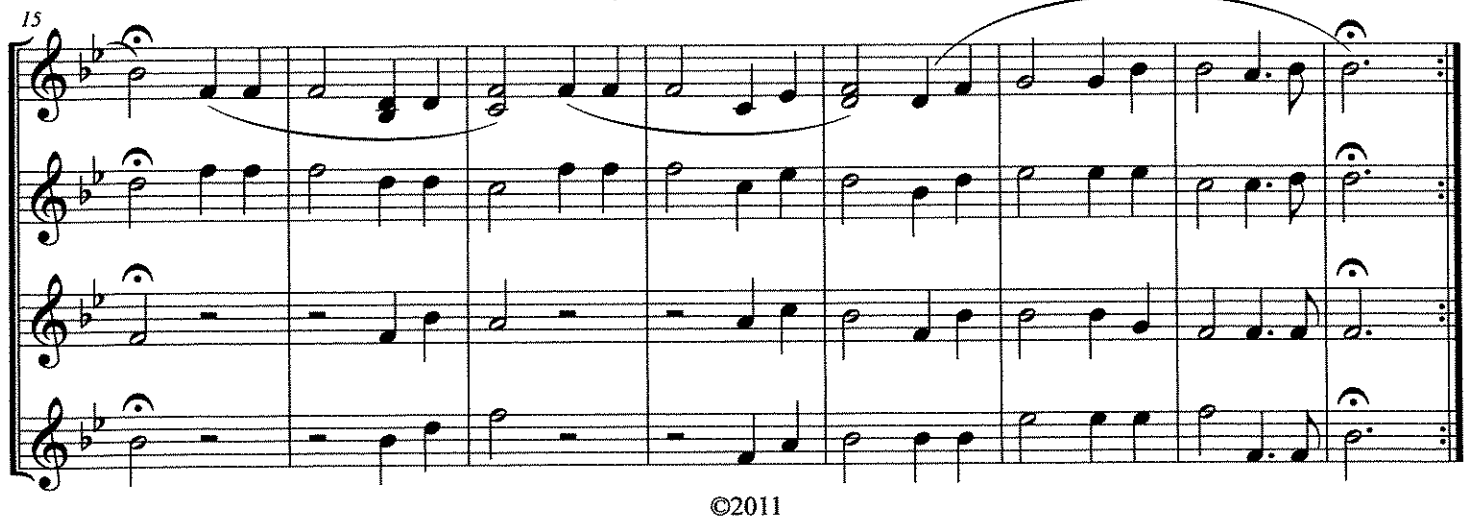
With Expression
Stagger Breathe ***mf mp mf f***

S. phrasing for solo only





Lower notes for solo only



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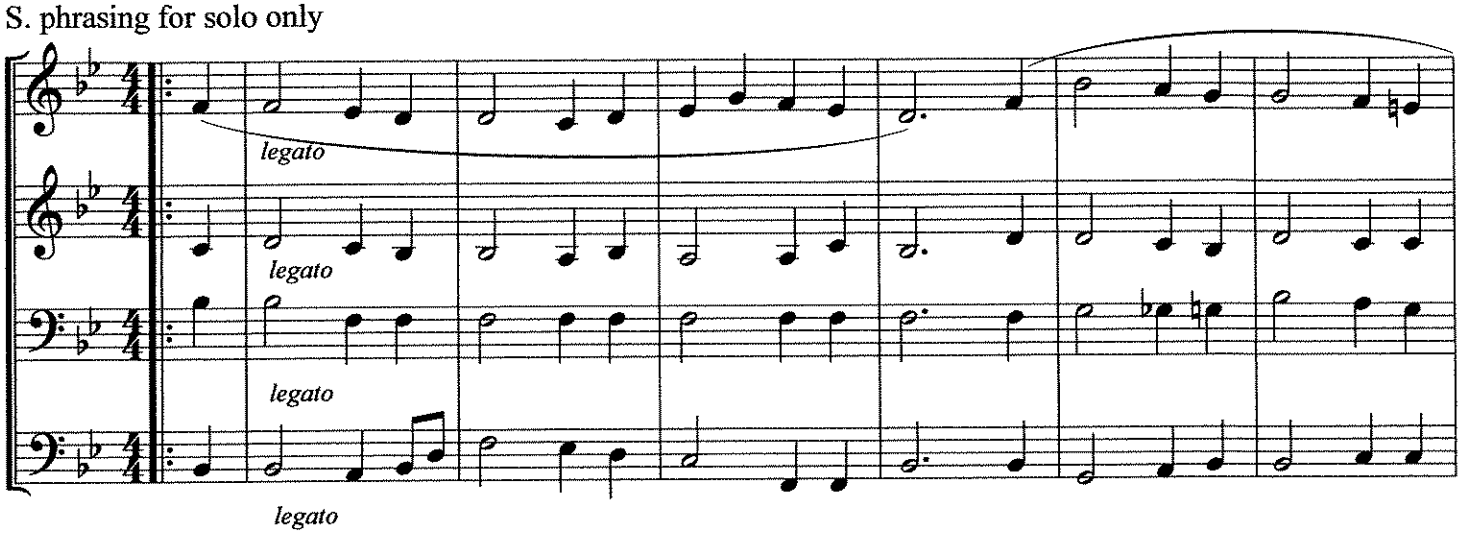
C Instruments - Low

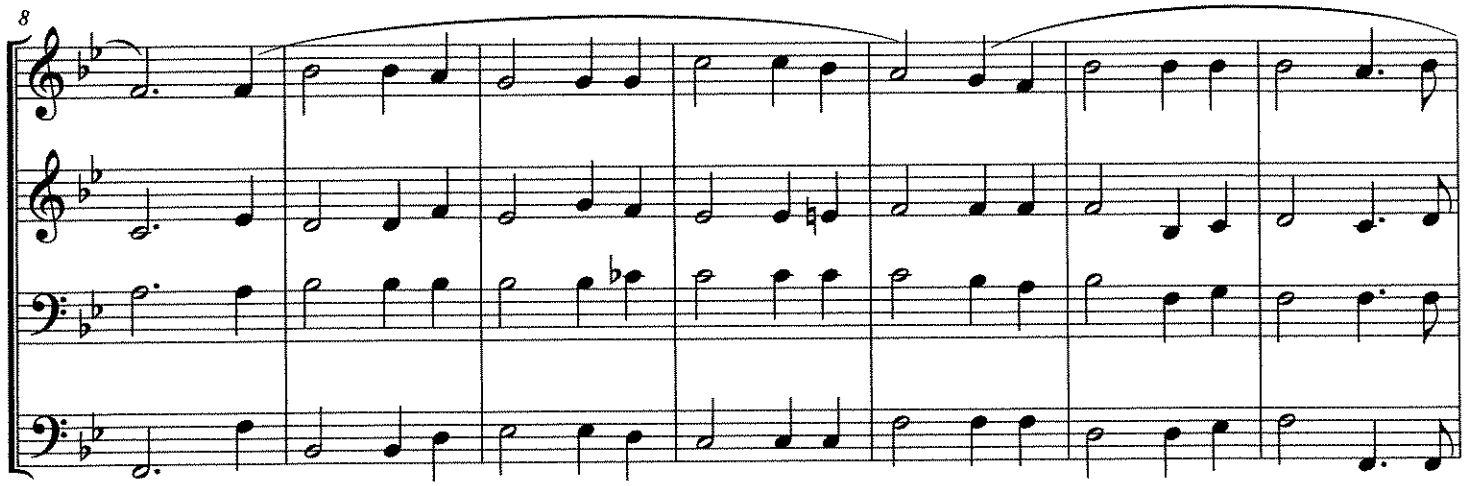
It Is Well

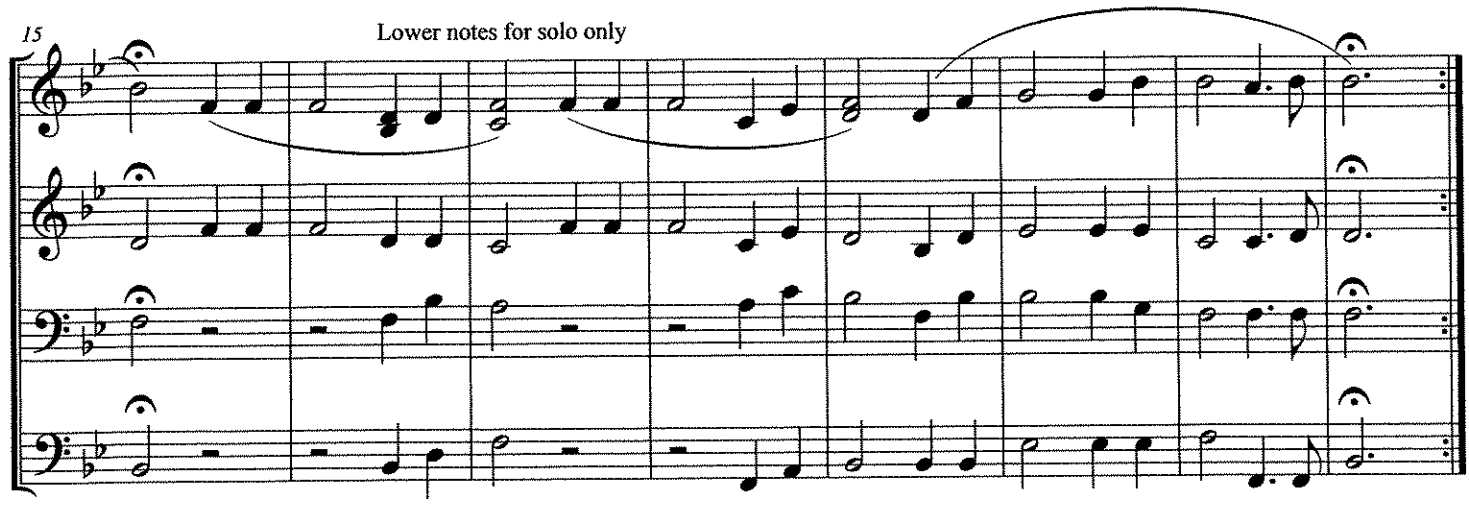
Horatio G. Spafford, 1873
Philip P. Bliss, 1876
arr. Bernice

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

S. phrasing for solo only







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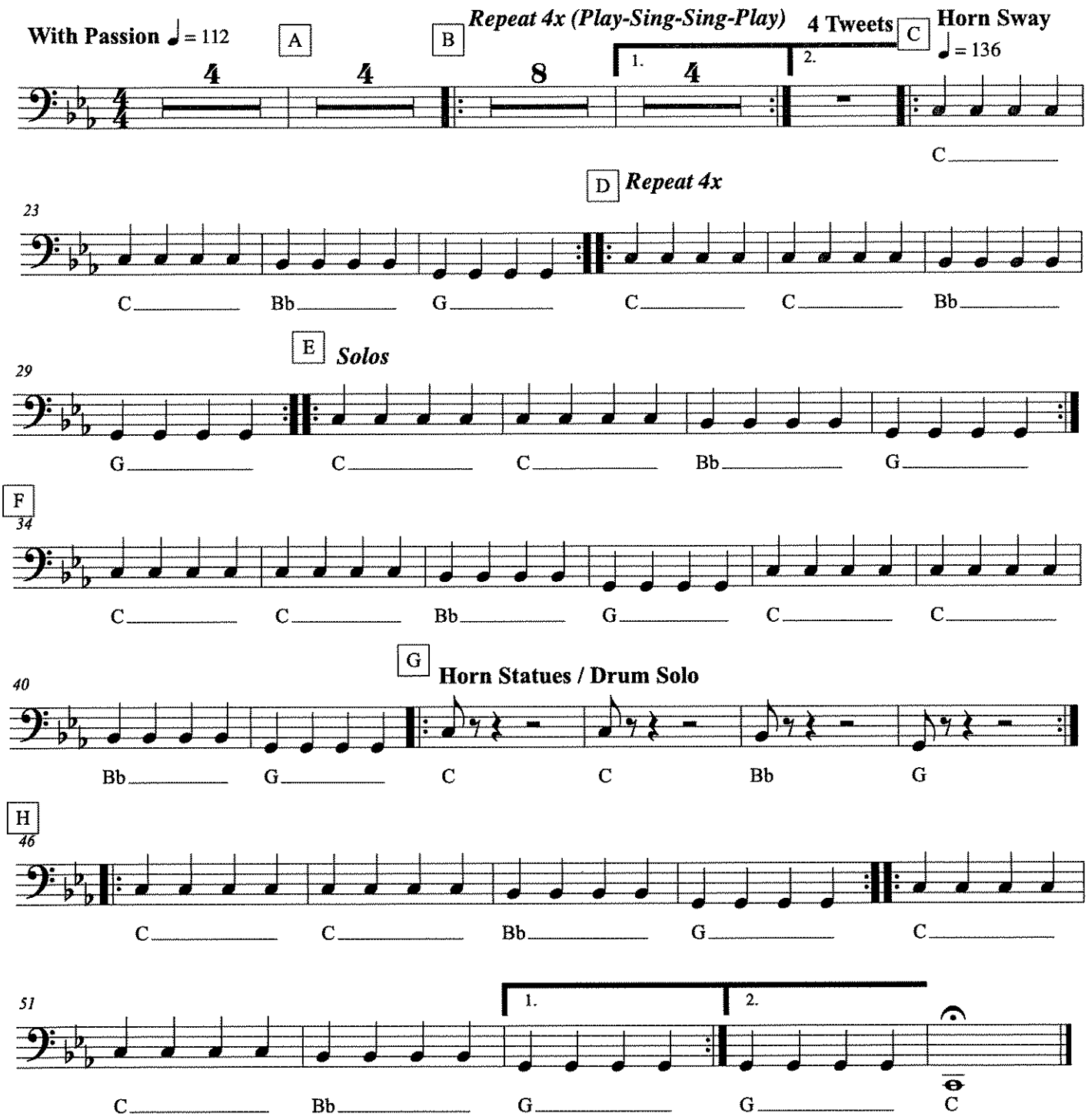
I Just Died In Your Arms Tonight

SPONSOR SONG

arr. Bernice

PIANO (Bass Clef)



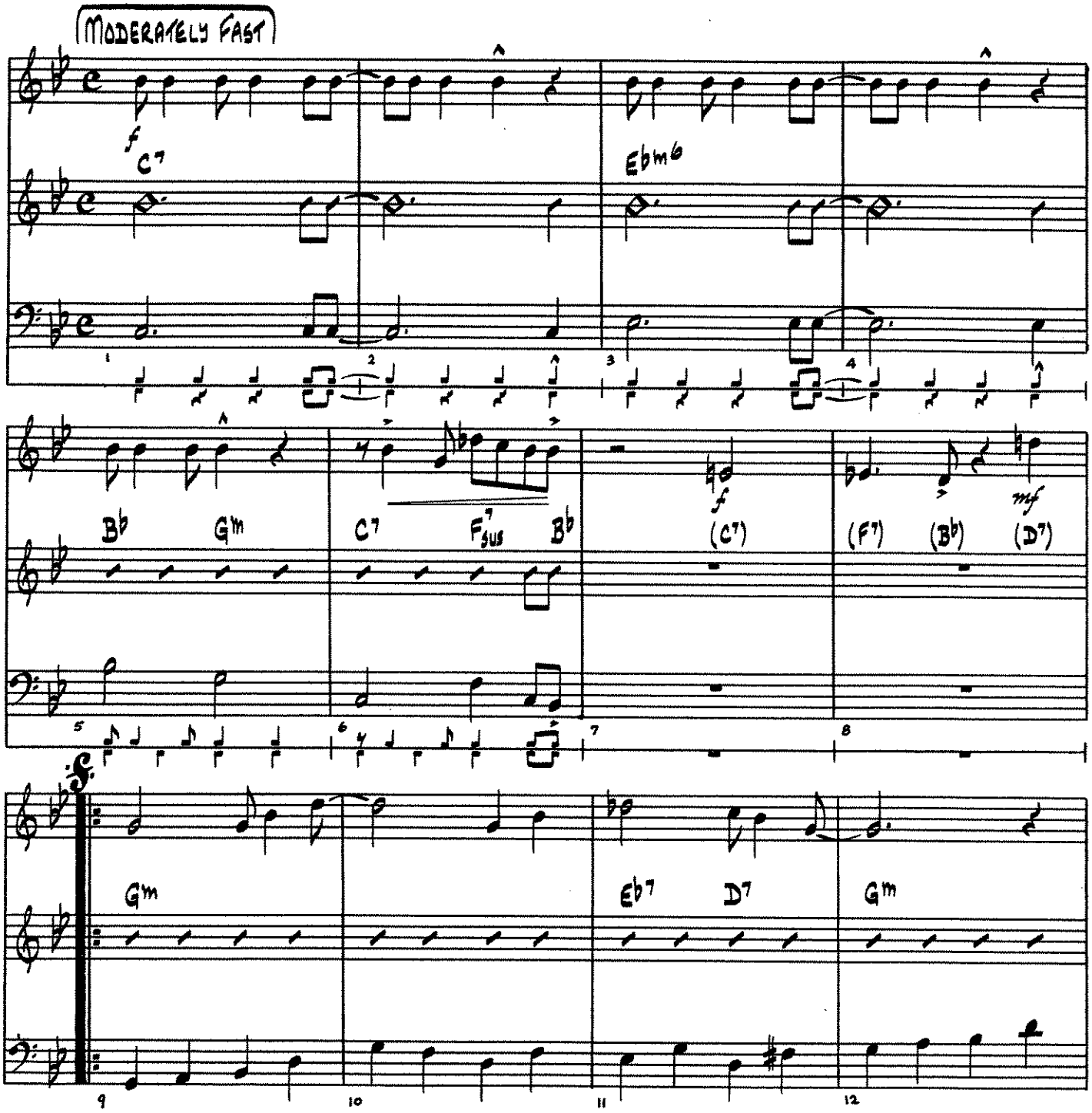
We just need your money tonight! Sponsor the SciTech Band!
We're in desperate need of cash, so our program doesn't turn into trash...

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



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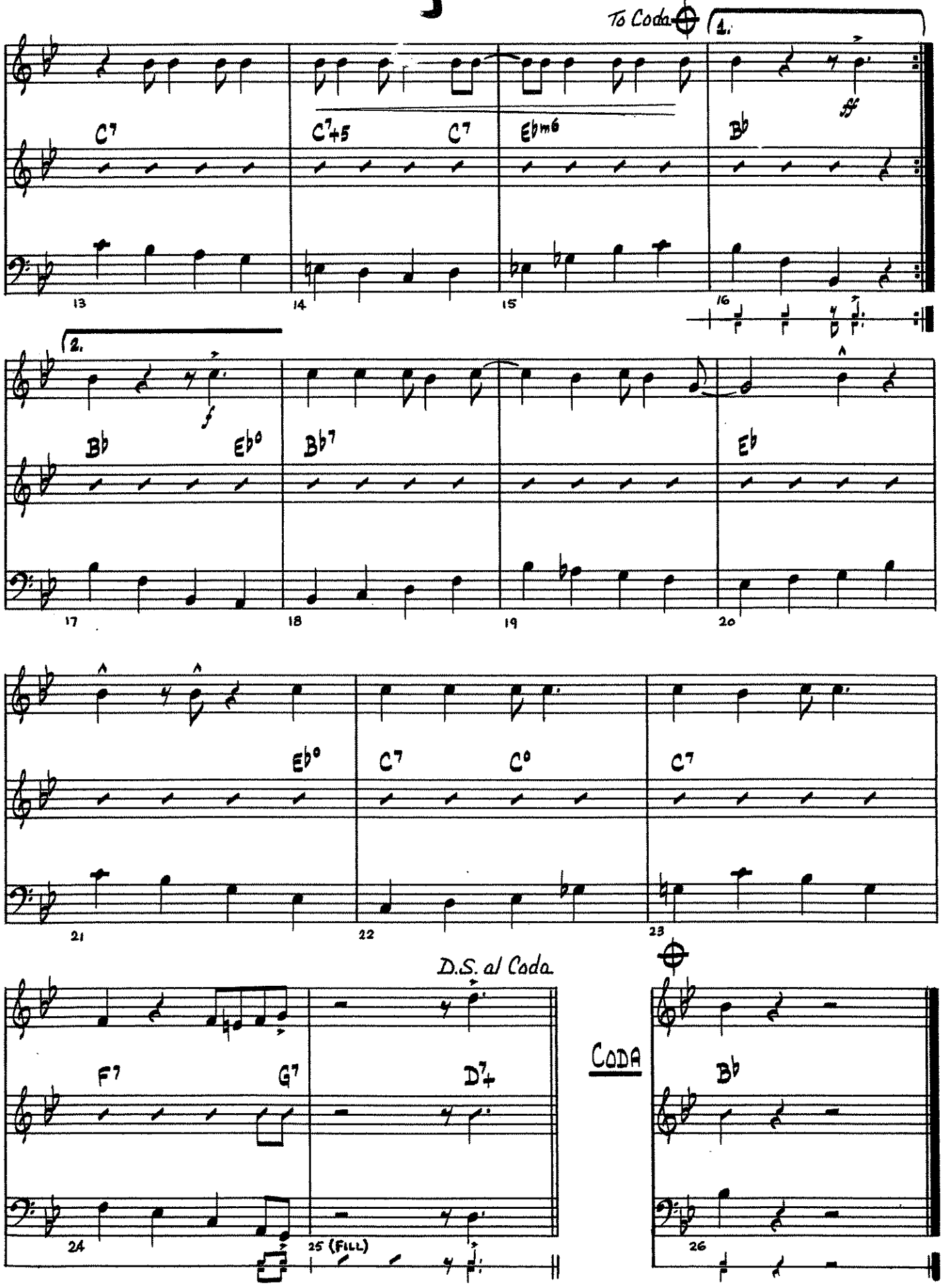
It Don't Mean A Thing - Khythm



Drum Set

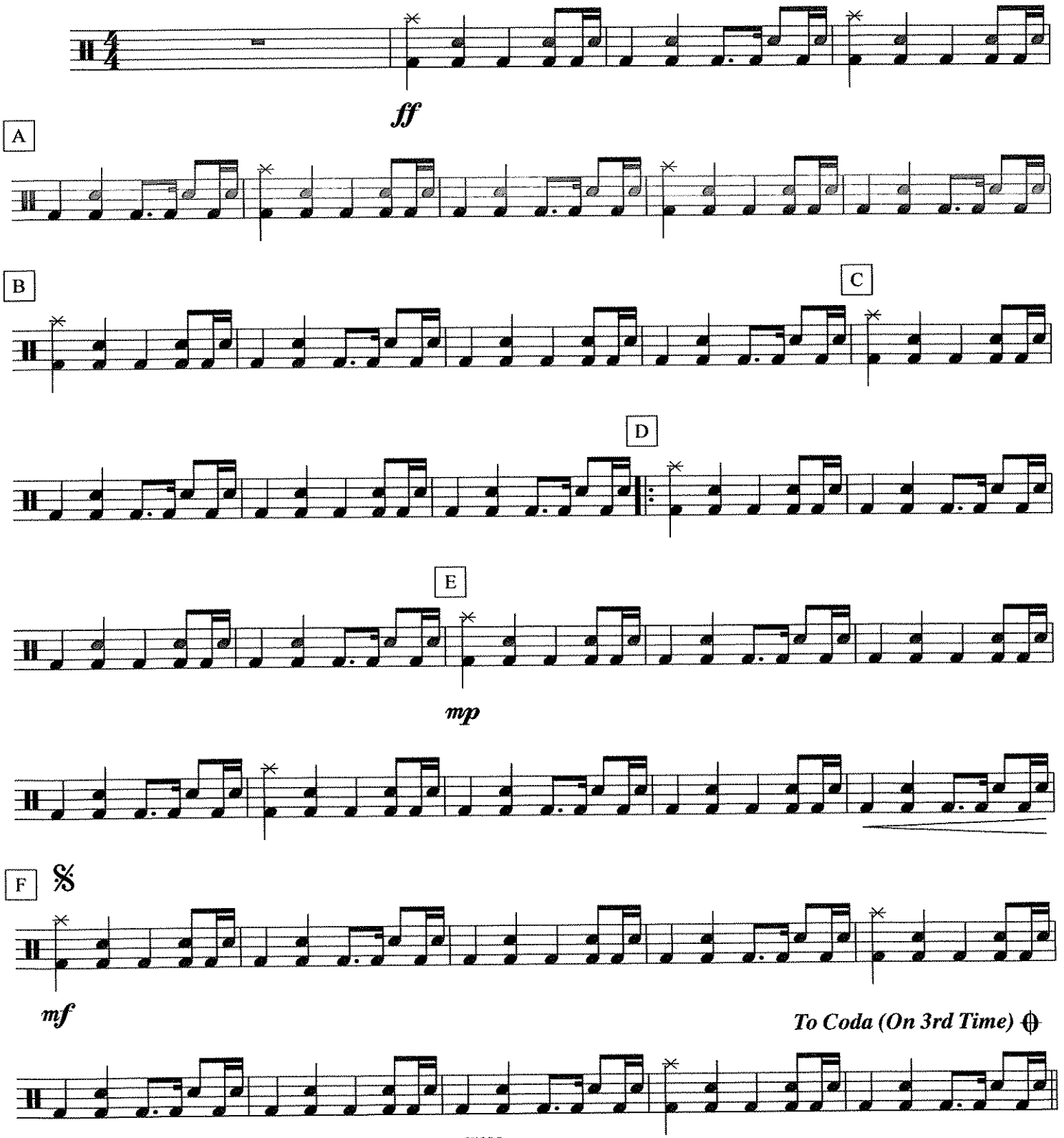
La Copa De La Vida

The Cup of Life

As Recorded by Ricky Martin

Desmond Child,
Robi Rosa,
& Luis Gomes Escolar
arr. Bernice

Samba (♩ = 120)



2014

La Copa De La Vida

G

H

f

Solos (begin 2nd time)

I

J

D.S. al Coda

1.

2.

K

Coda

ff

L

1.

2.

M

on rim

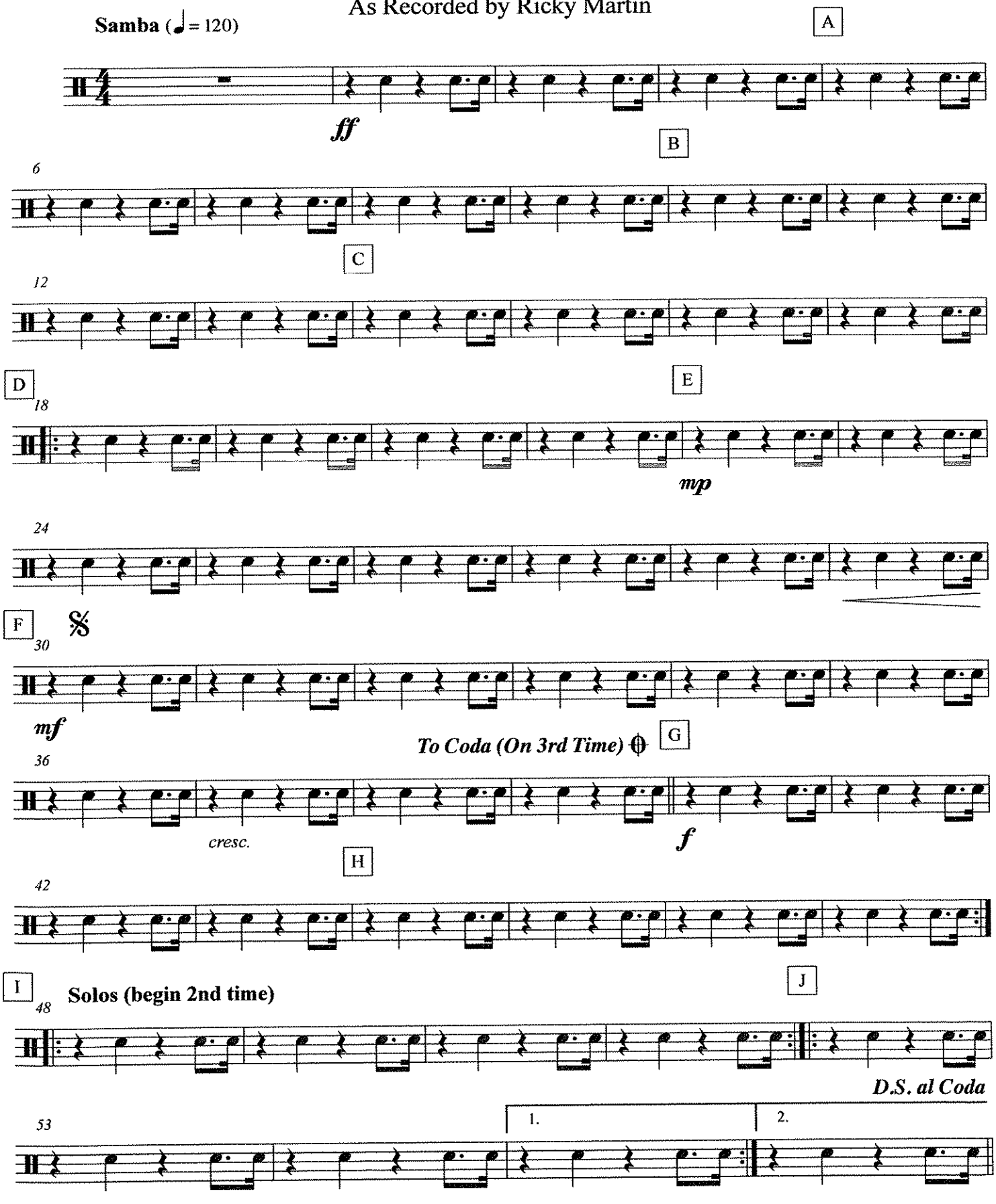
Snare Drum

La Copa De La Vida

The Cup of Life
As Recorded by Ricky Martin

Desmond Child,
Robi Rosa,
& Luis Gomes Escolar
arr. Bernice

Samba (♩ = 120)



La Copa De La Vida

K

Coda

57

ff

L

62

1.

2.

M

67

72

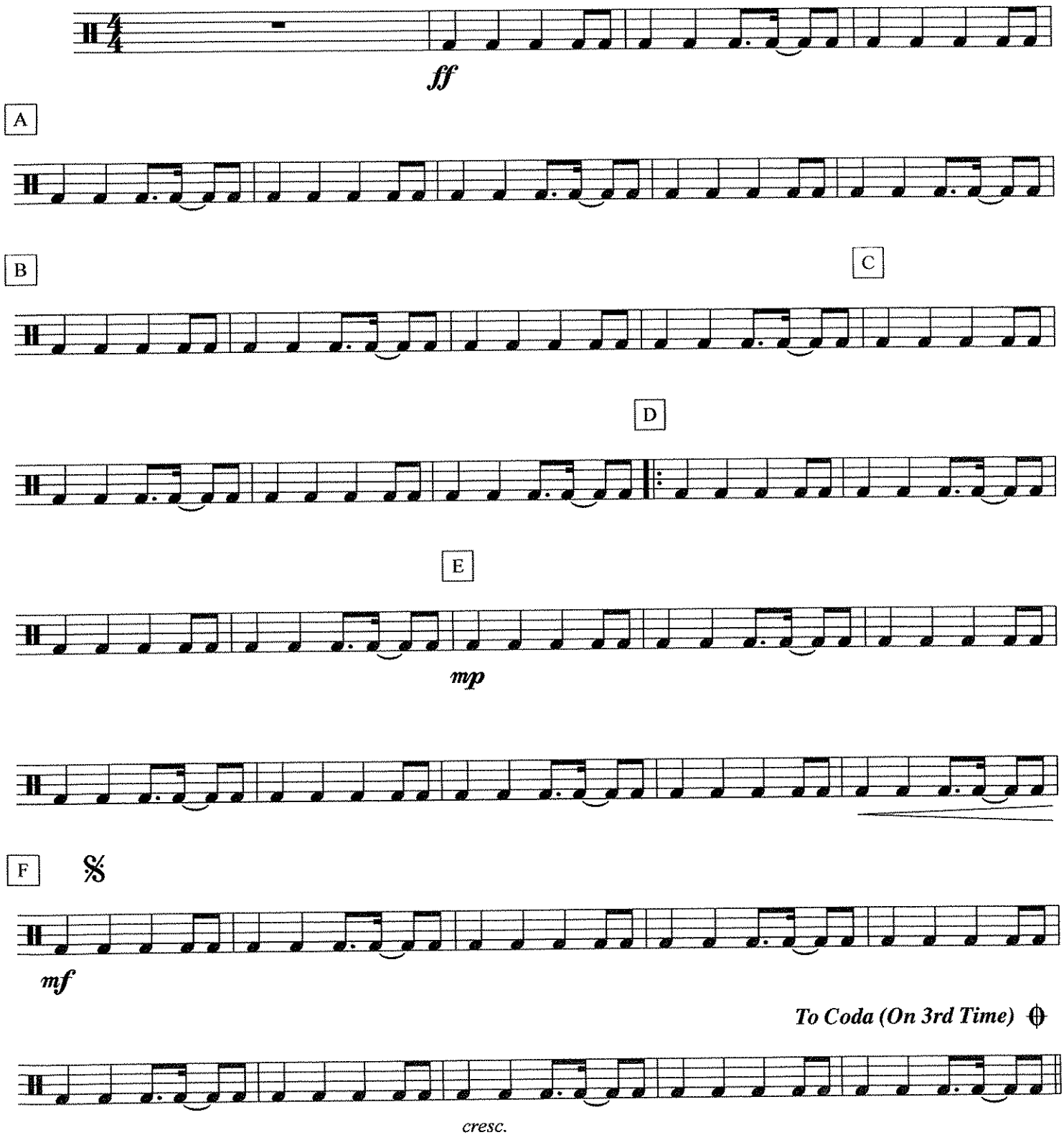
Bass Drum

La Copa De La Vida

The Cup of Life
As Recorded by Ricky Martin

Desmond Child,
Robi Rosa,
& Luis Gomes Escolar
arr. Bernice

Samba (♩= 120)



La Copa De La Vida

G

H

f

I **Solos (begin 2nd time)**

J

D.S. al Coda

1. 2.

K *Coda*

L

1. 2.

M

on rim

Tom Drums

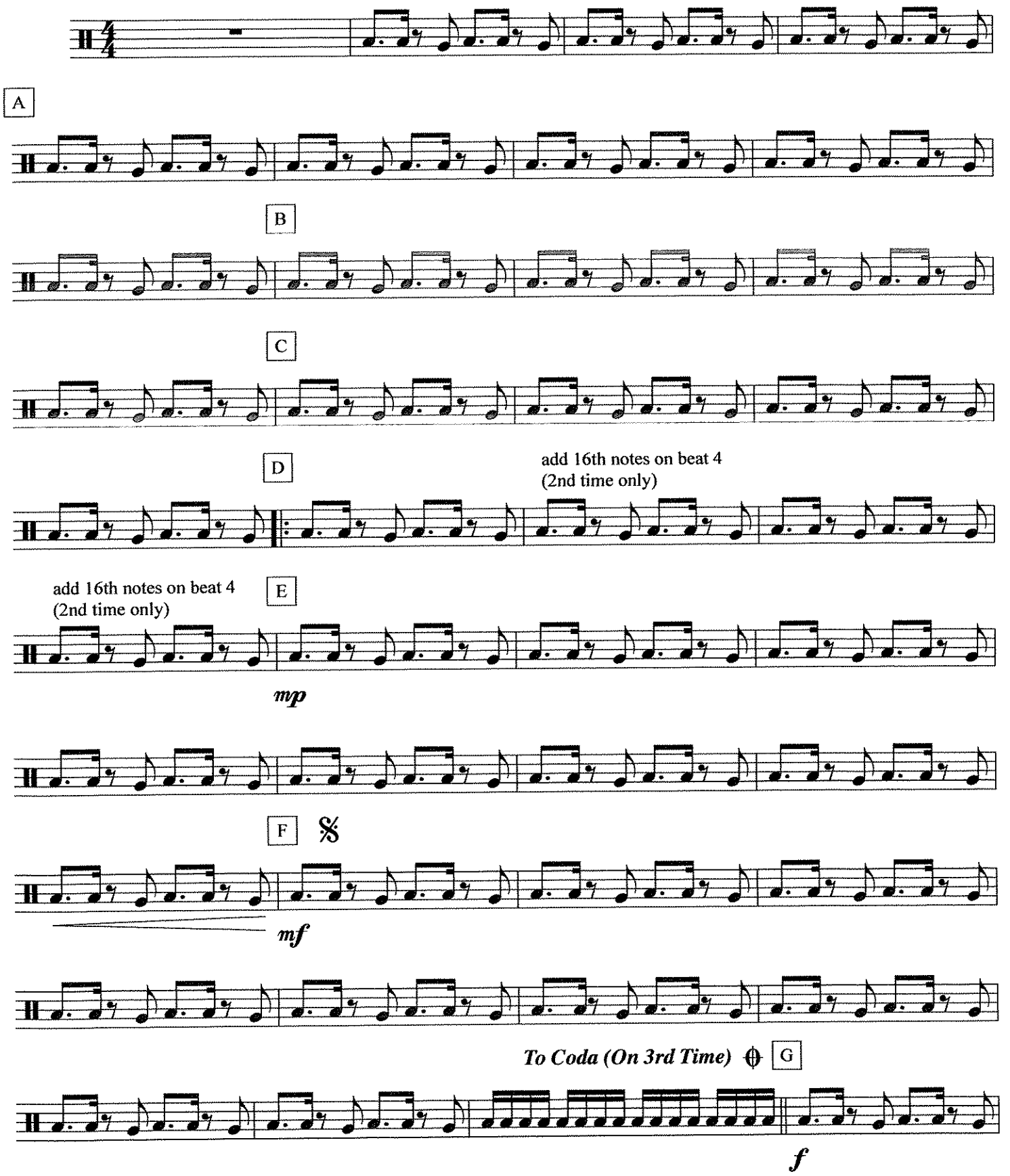
La Copa De La Vida

The Cup of Life

As Recorded by Ricky Martin

Desmond Child,
Robi Rosa,
& Luis Gomes Escolar
arr. Bernice

Samba (♩ = 120)



La Copa De La Vida

H

I **Solos (begin 2nd time)**

J

D.S. al Coda

1.

2.

K *Coda*

ff

1.

L

2.

M

on rim

Bongo Drums

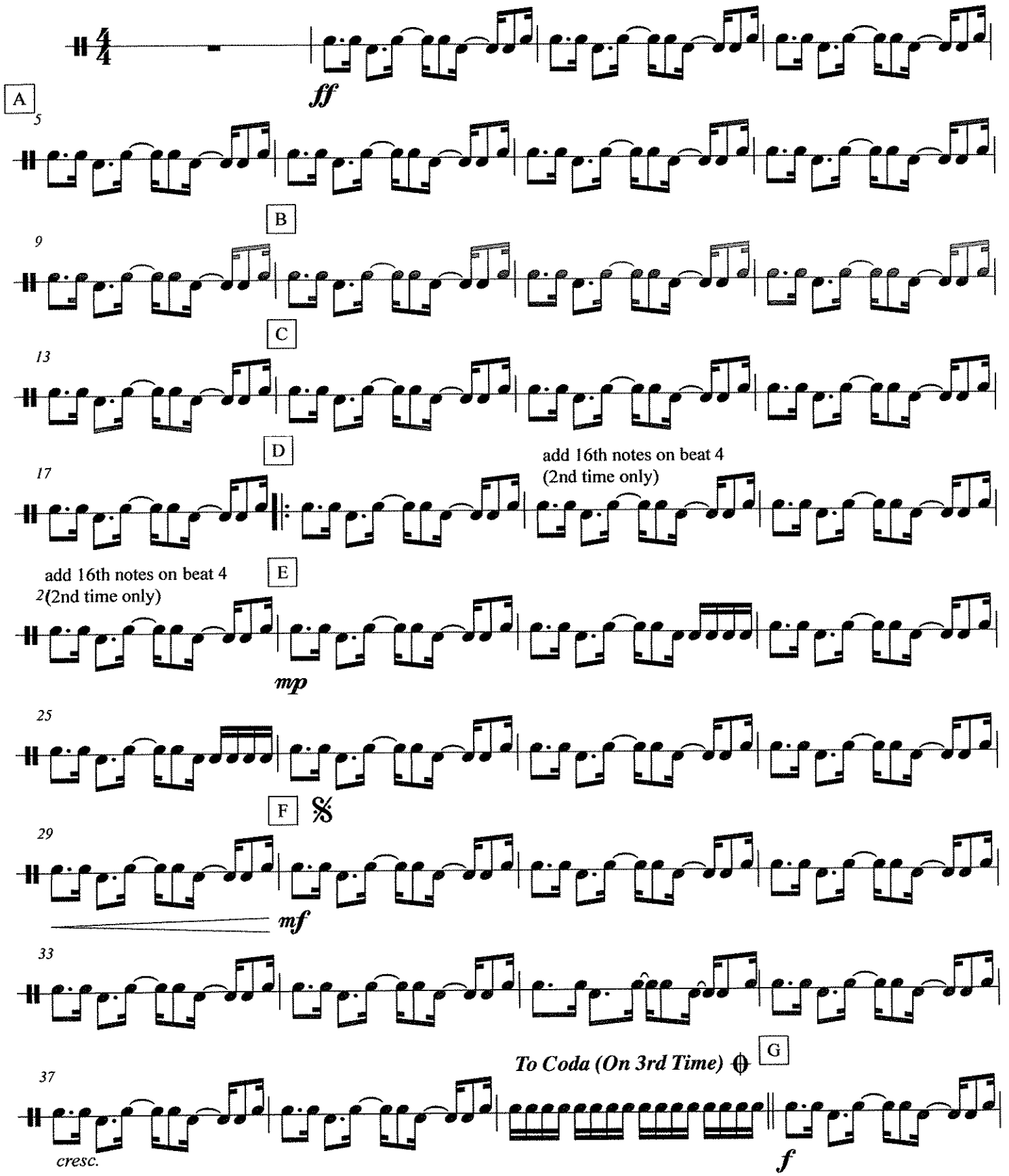
La Copa De La Vida

The Cup of Life

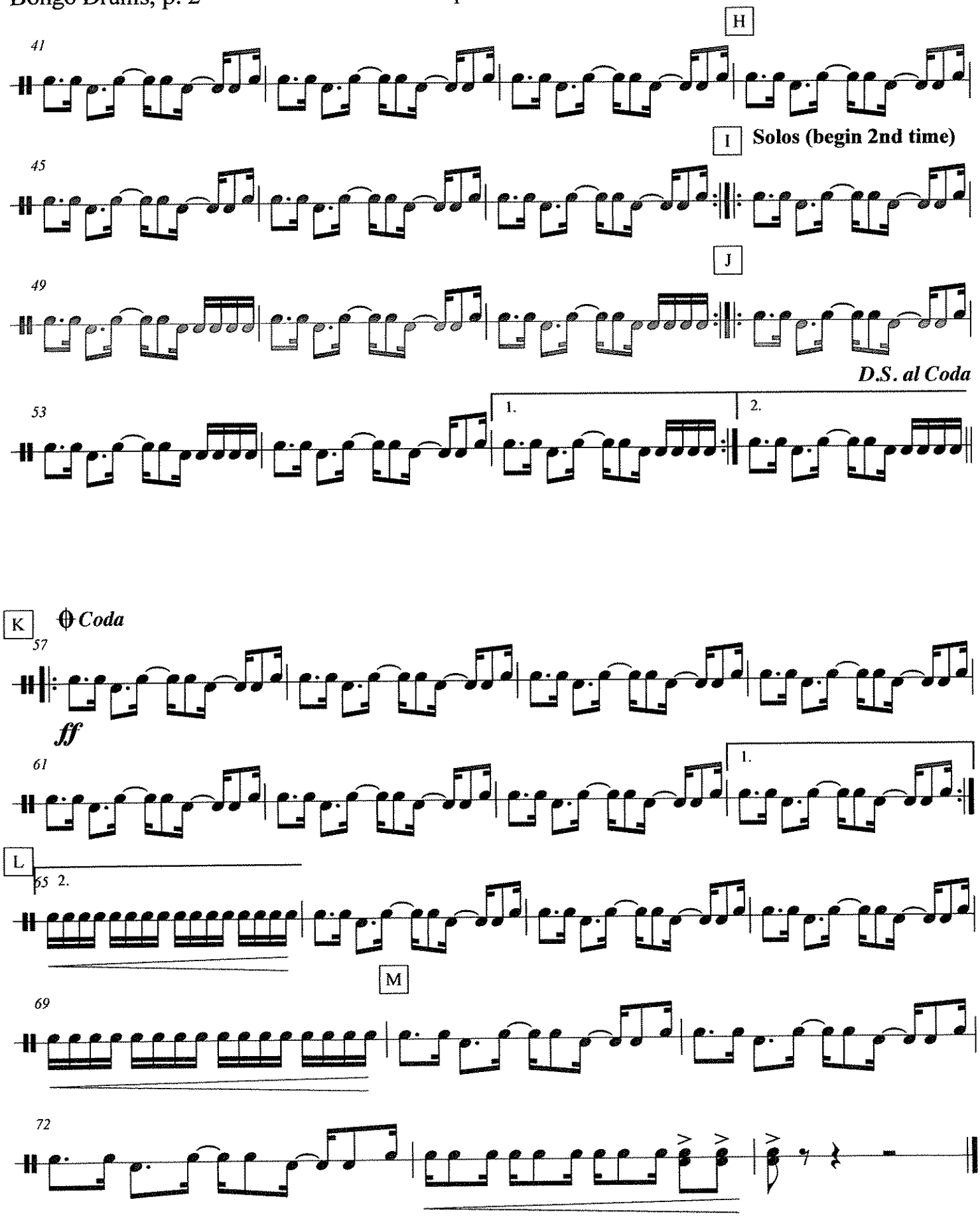
As Recorded by Ricky Martin

Desmond Child,
Robi Rosa,
& Luis Gomes Escolar
arr. Bernice

Samba (♩ = 120)



La Copa De La Vida



Conga Drums

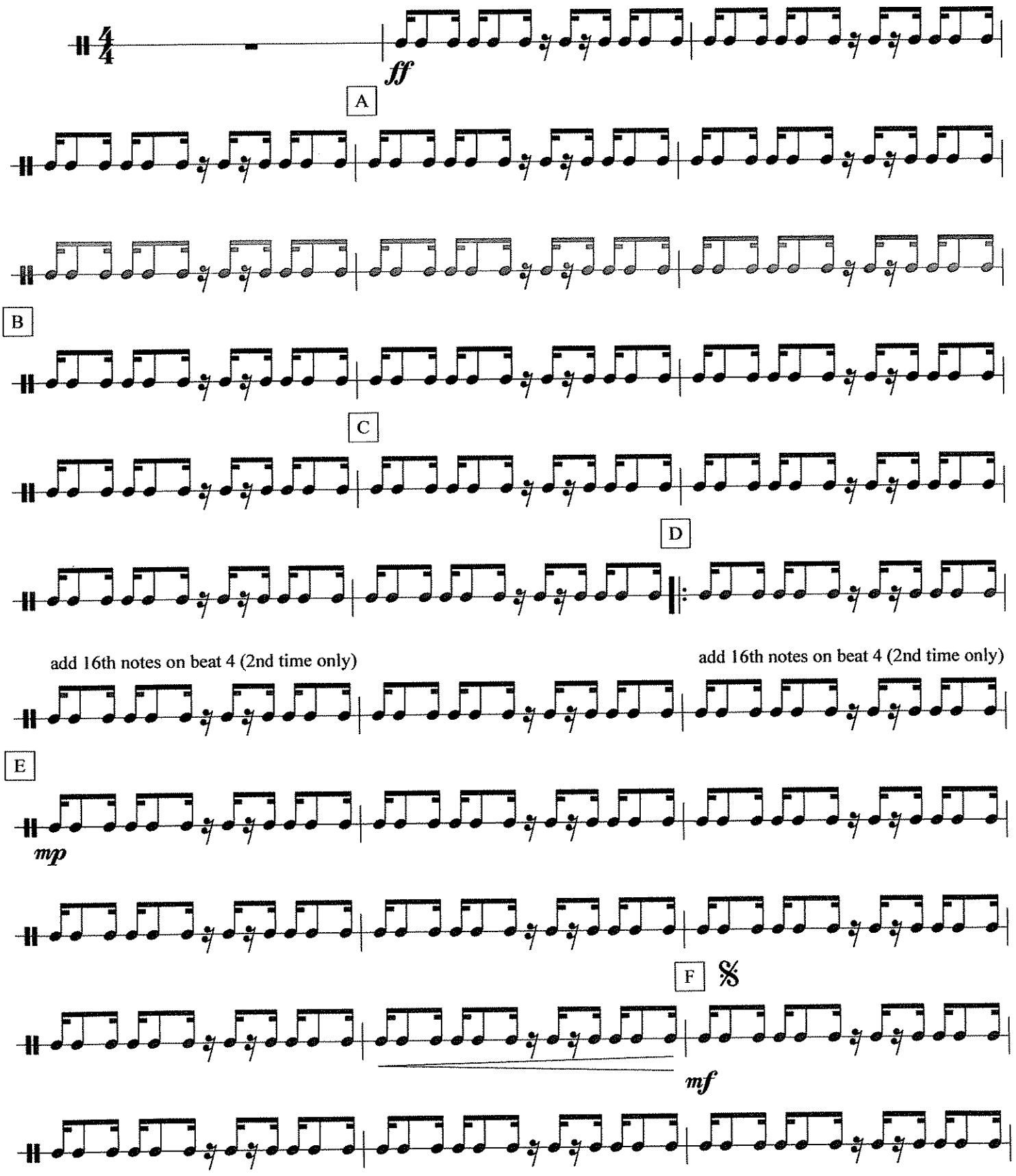
La Copa De La Vida

The Cup of Life

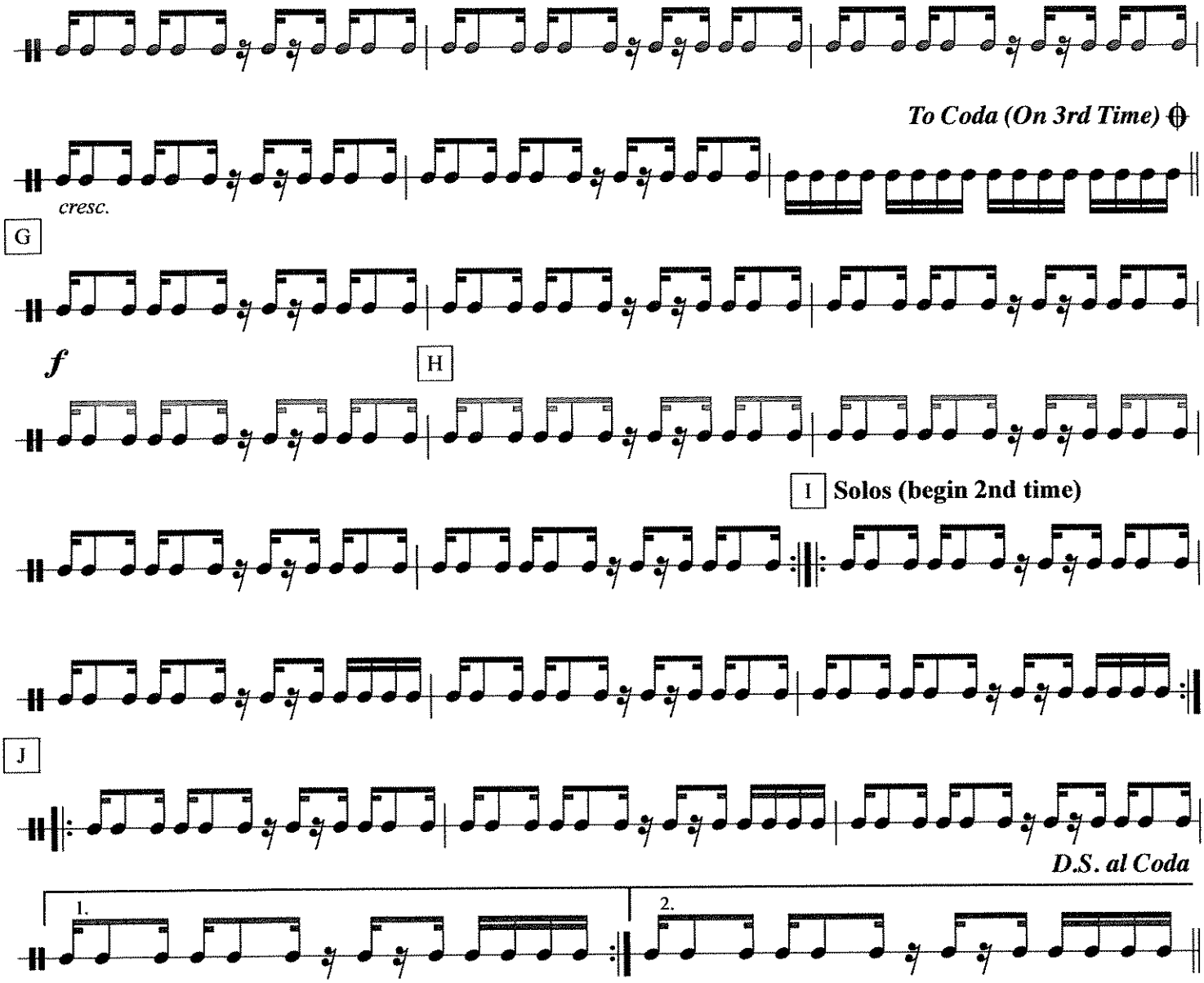
As Recorded by Ricky Martin

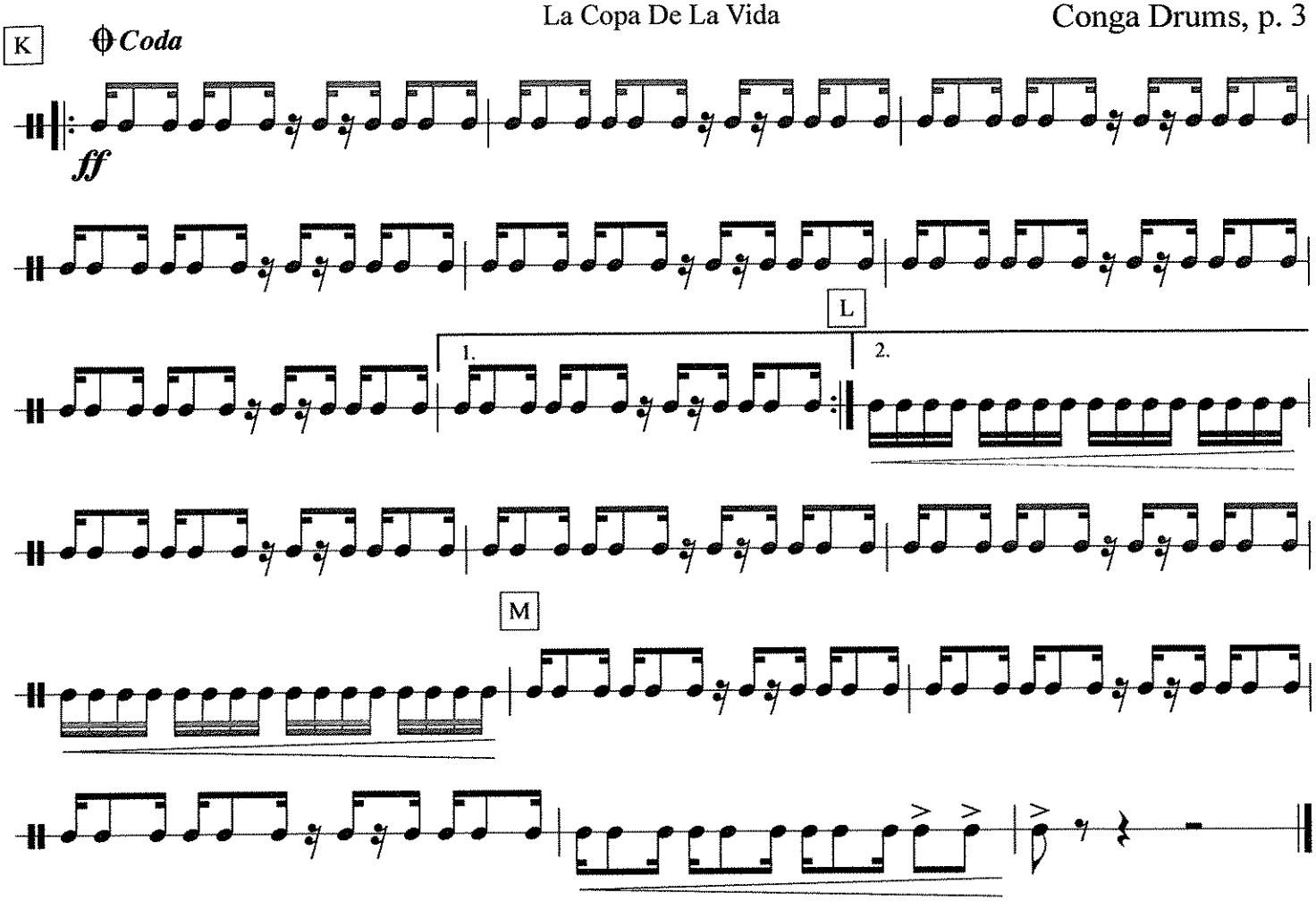
Desmond Child,
Robi Rosa,
& Luis Gomes Escolar
arr. Bernice

Samba (♩ = 120)



La Copa De La Vida




K
Coda
ff
L
1.
2.
M

Cowbell
Snare Rim
Shaker

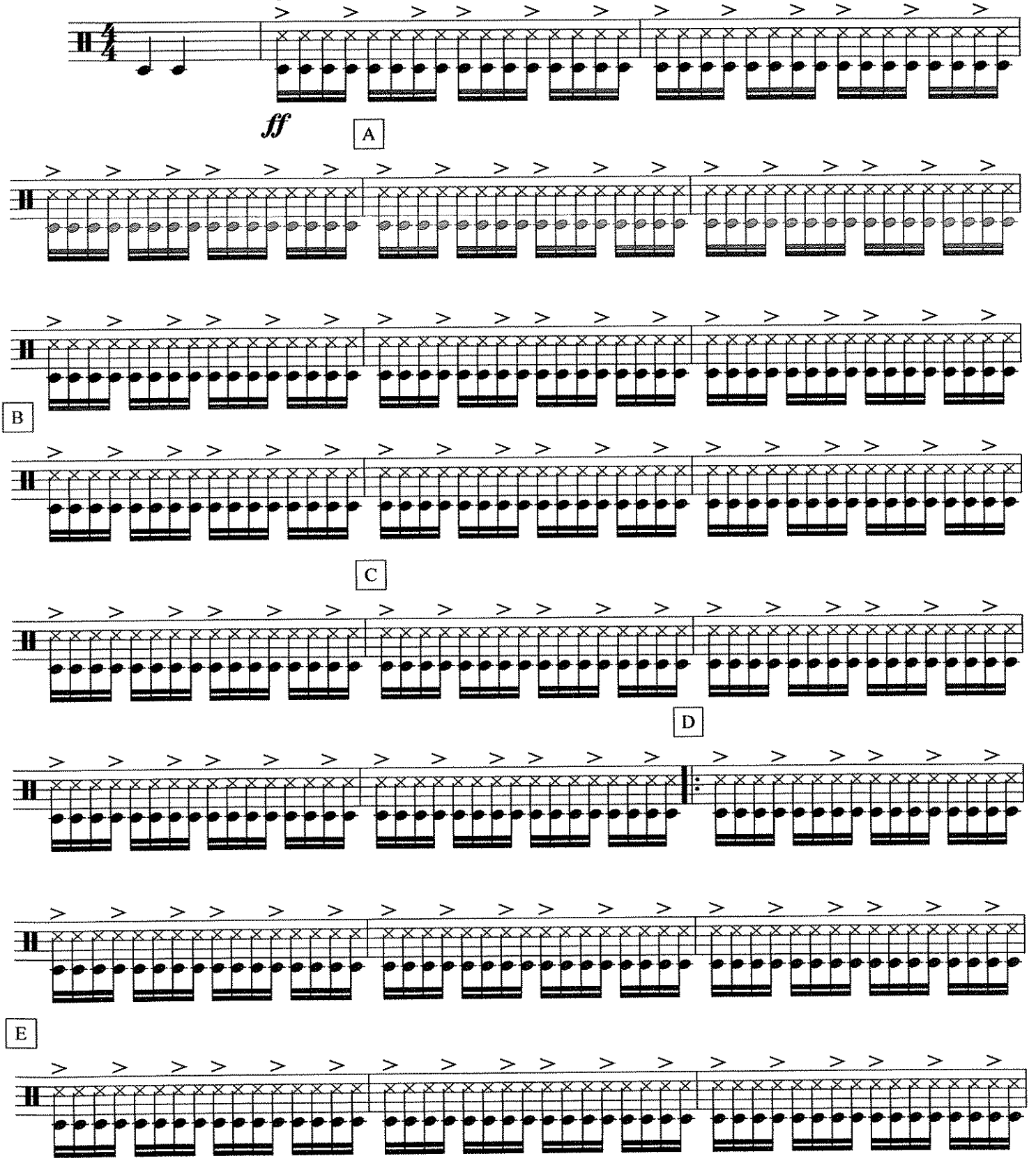
La Copa De La Vida

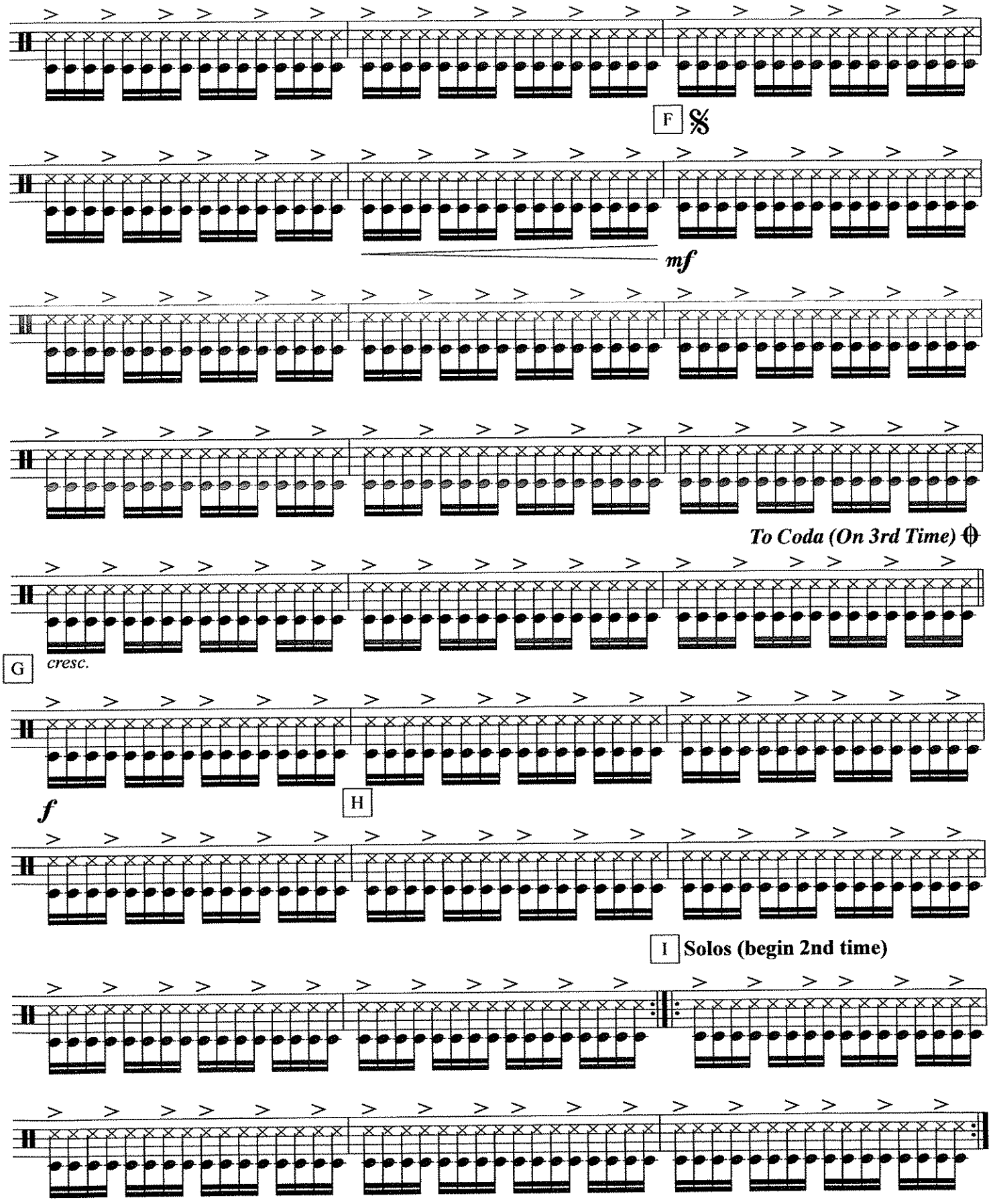
The Cup of Life
As Recorded by Ricky Martin

Desmond Child,
Robi Rosa,
& Luis Gomes Escolar
arr. Bernice

Samba (♩ = 120)

optional cowbell on every beat




F
mf
To Coda (On 3rd Time)
G
cresc.
f
H
I
Solos (begin 2nd time)

J

D.S. al Coda

1.

2.

K

Coda

ff

L

1.

2.

M

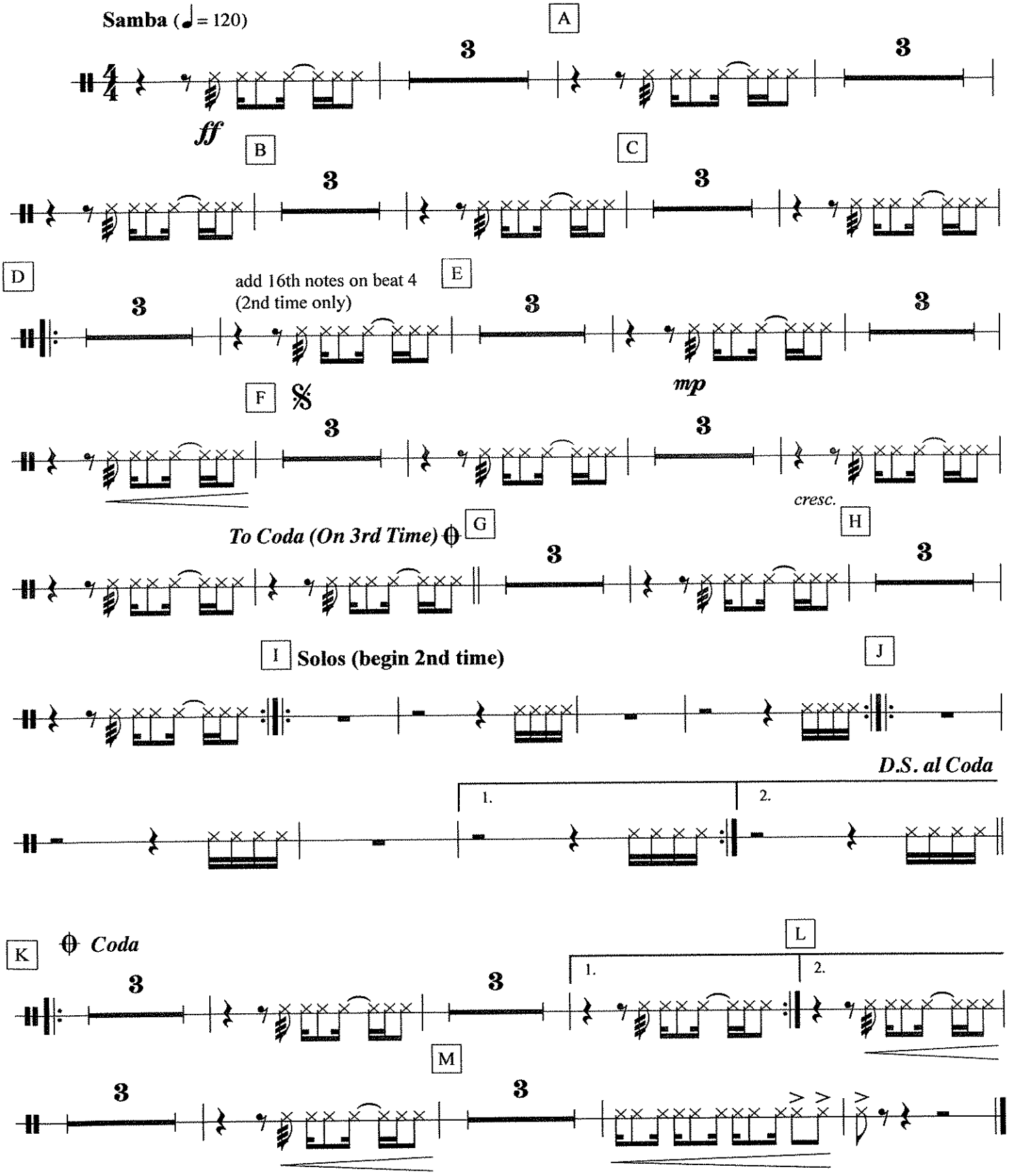
Timbales

La Copa De La Vida

The Cup of Life

As Recorded by Ricky Martin

Desmond Child,
Robi Rosa,
& Luis Gomes Escolar
arr. Bernice



Agogo Bells

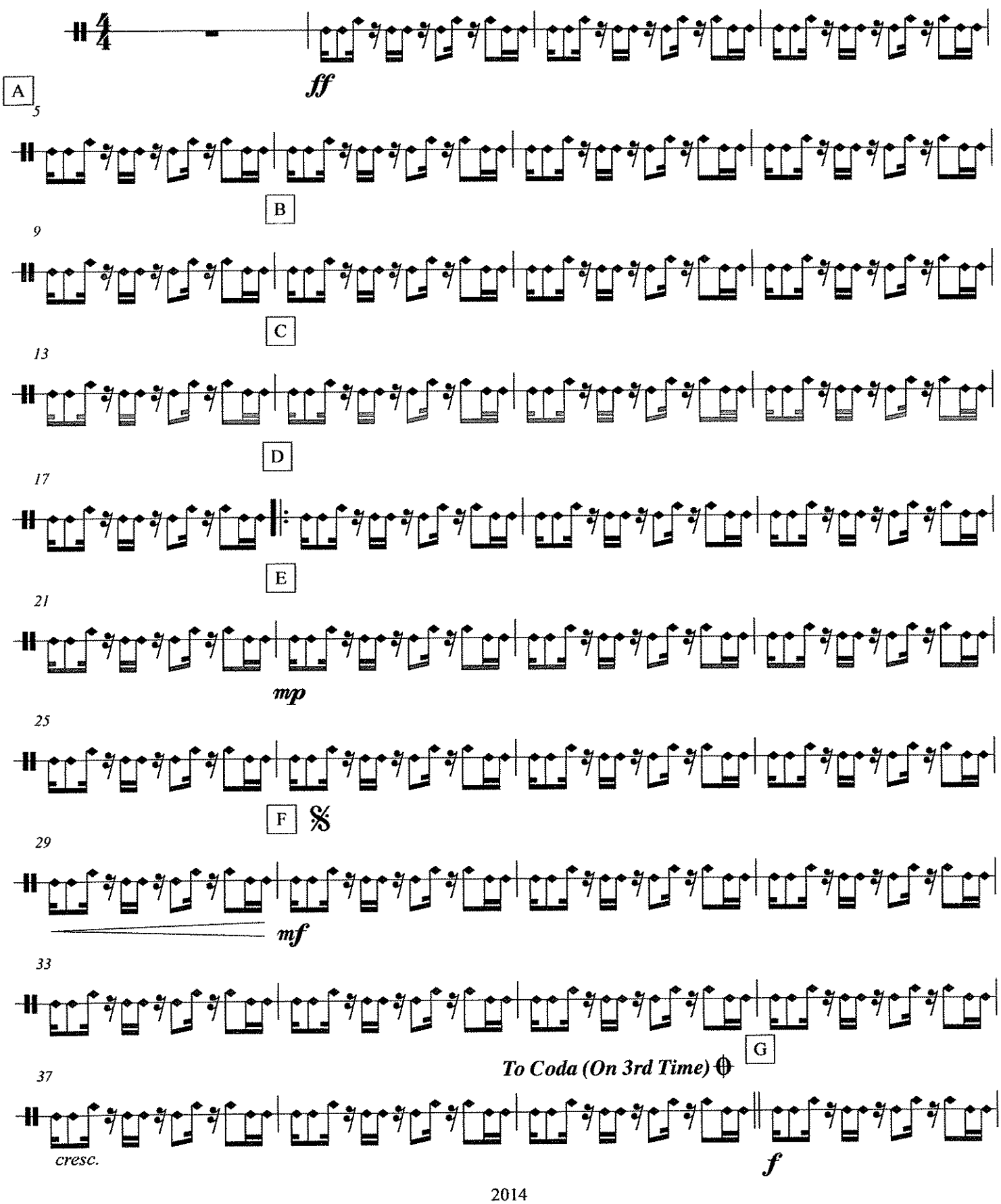
La Copa De La Vida

The Cup of Life

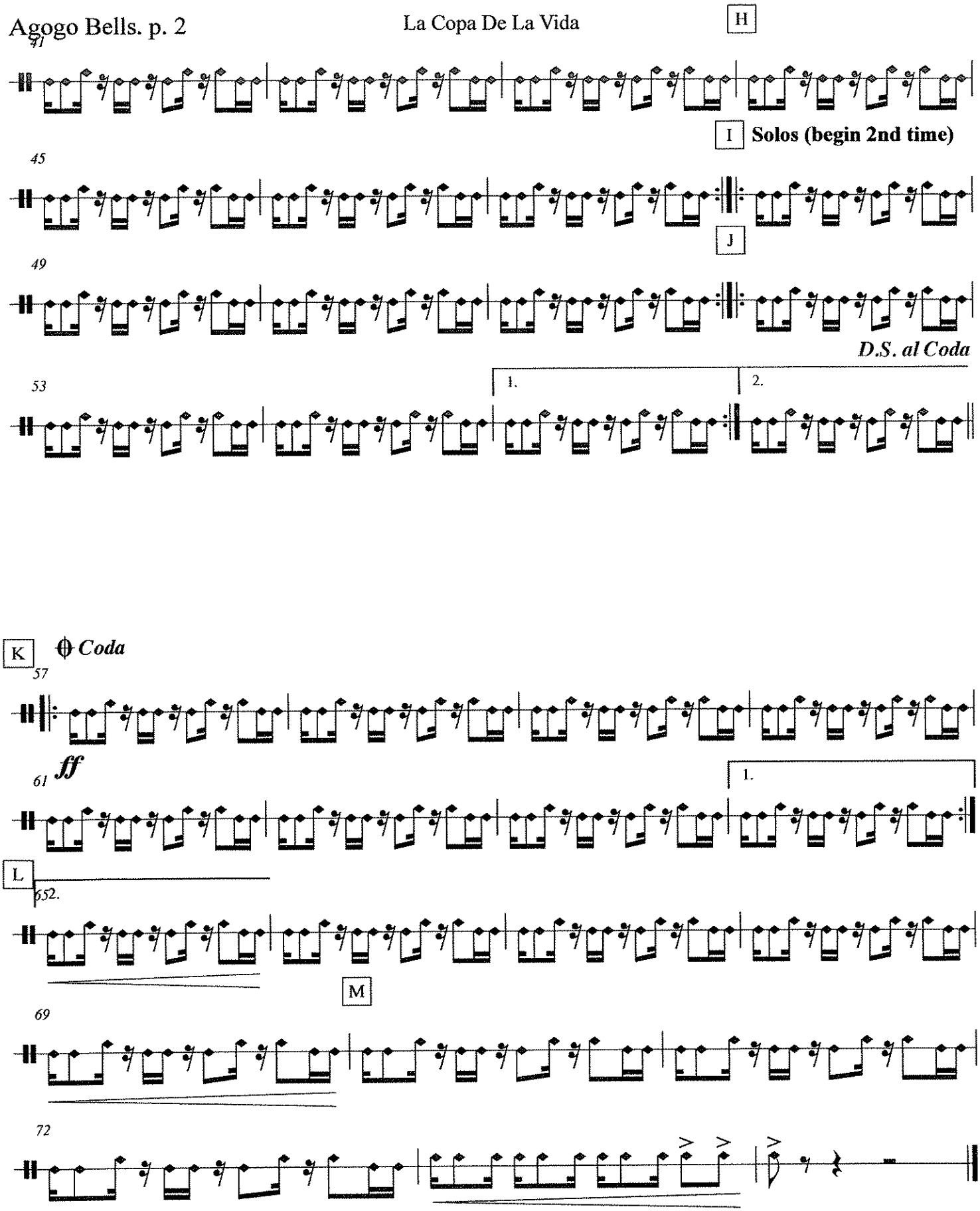
As Recorded by Ricky Martin

Desmond Child,
Robi Rosa,
& Luis Gomes Escolar
arr. Bernice

Samba (♩ = 120)



La Copa De La Vida



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,

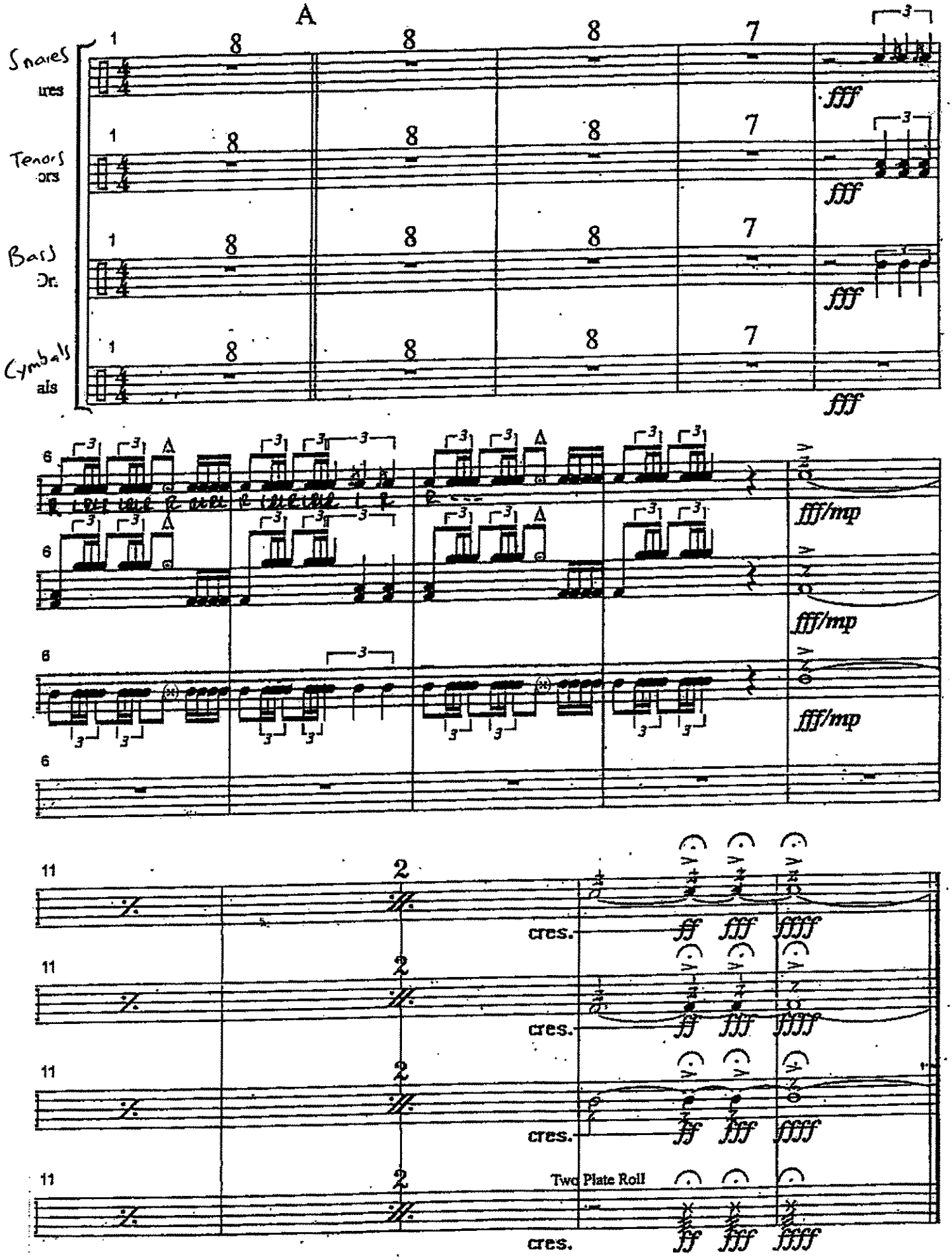
I've lived a life that's full,

I traveled each and every highway,

And more much more than this,

I did it my way...

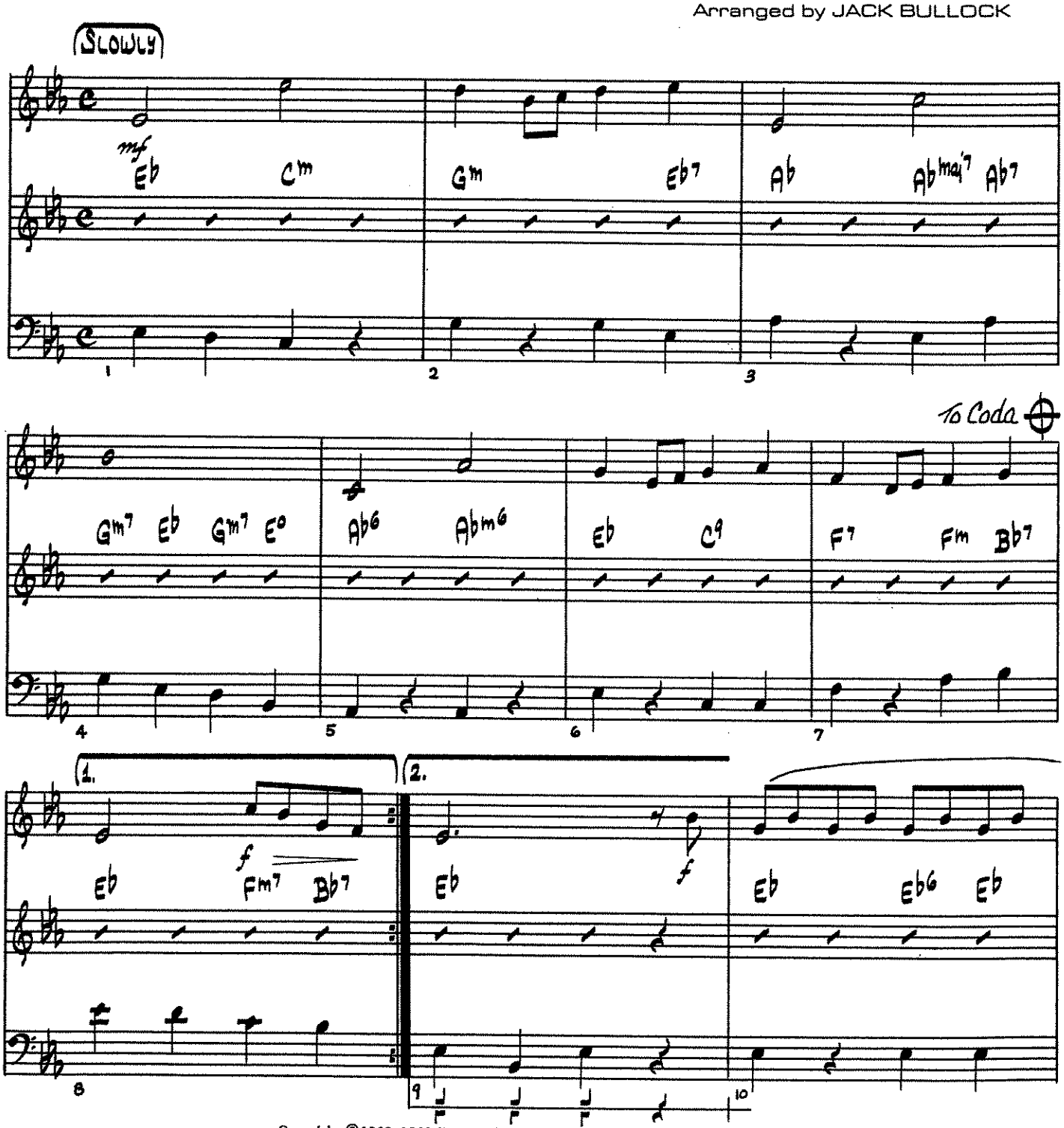
My Way


A
Snares
ures
Tenors
ors
Bass
Dr.
Cymbals
als
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



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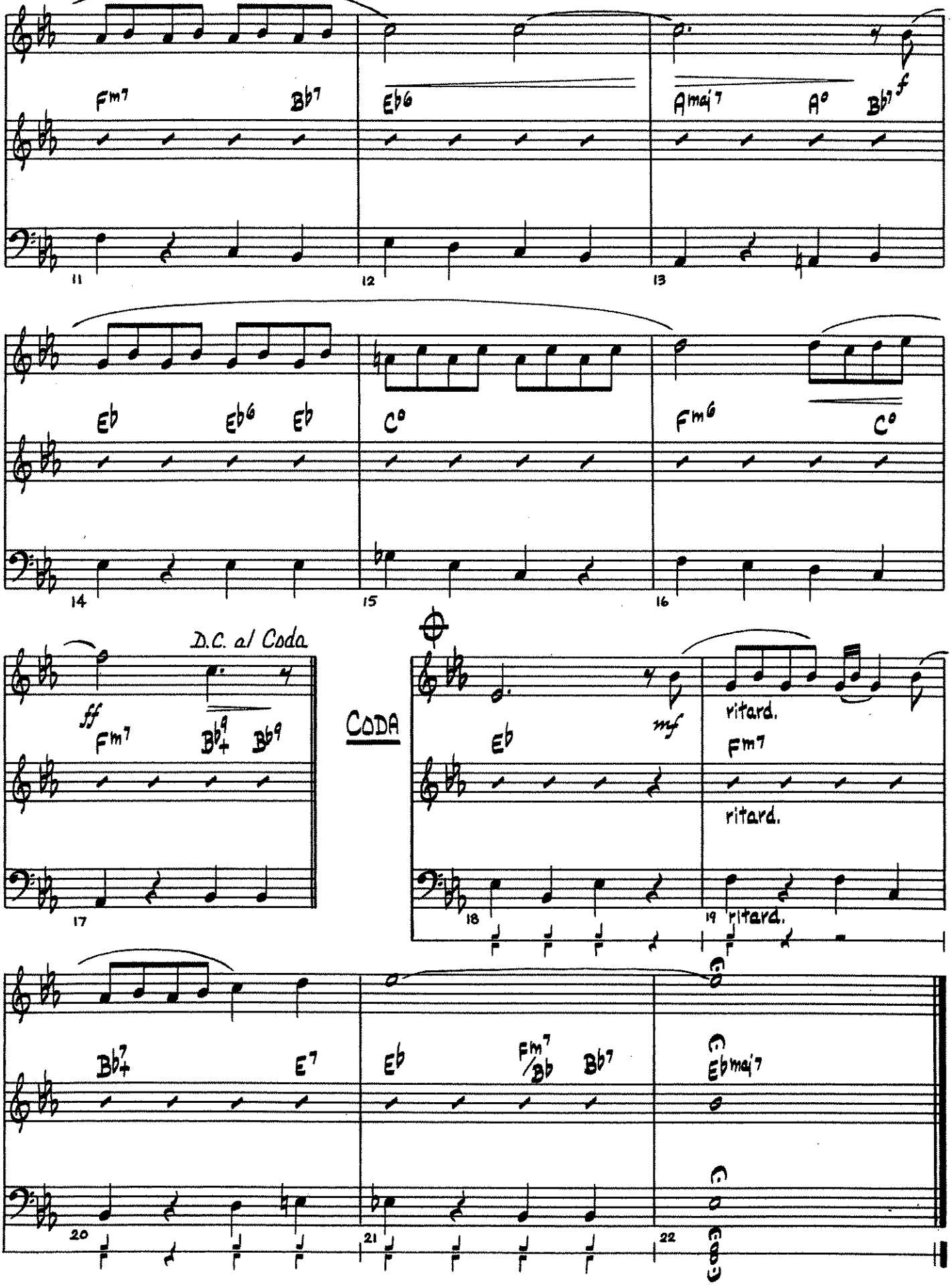

Fm7
Bb7
Eb6
Amaj7
A°
Bb7
f
11
12
13
Eb
Eb6
Eb
C°
Fm6
C°
14
15
16
D.C. al Coda
ff
Fm7
Bb9
Bb9
17
CODA
Eb
mf
ritard.
Fm7
ritard.
18
19
ritard.
Bb7
E7
Eb
Fm7
/Bb
Bb7
Ebmaj7
20
21
22

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)

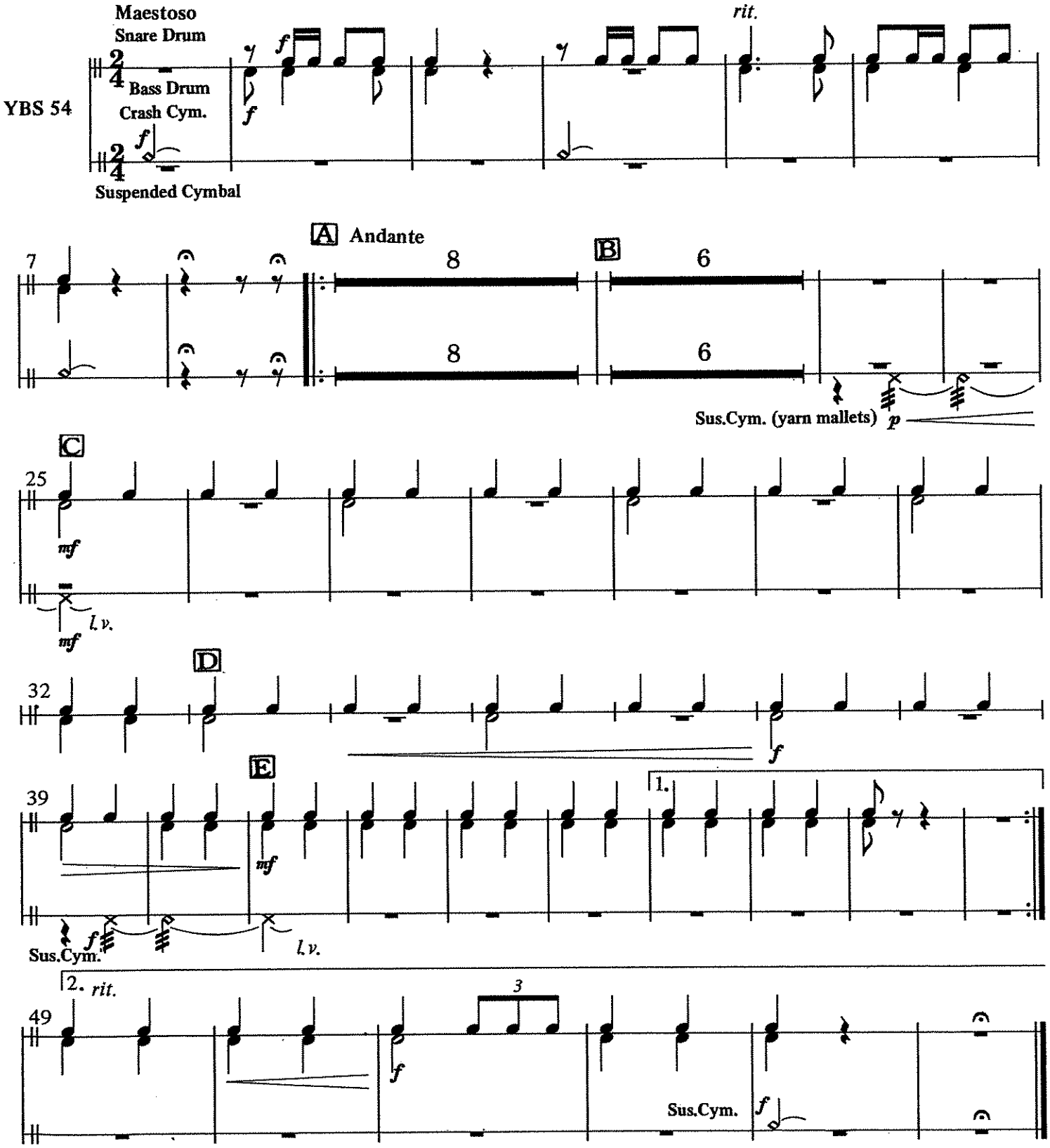
Two Ceremonial Marches

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



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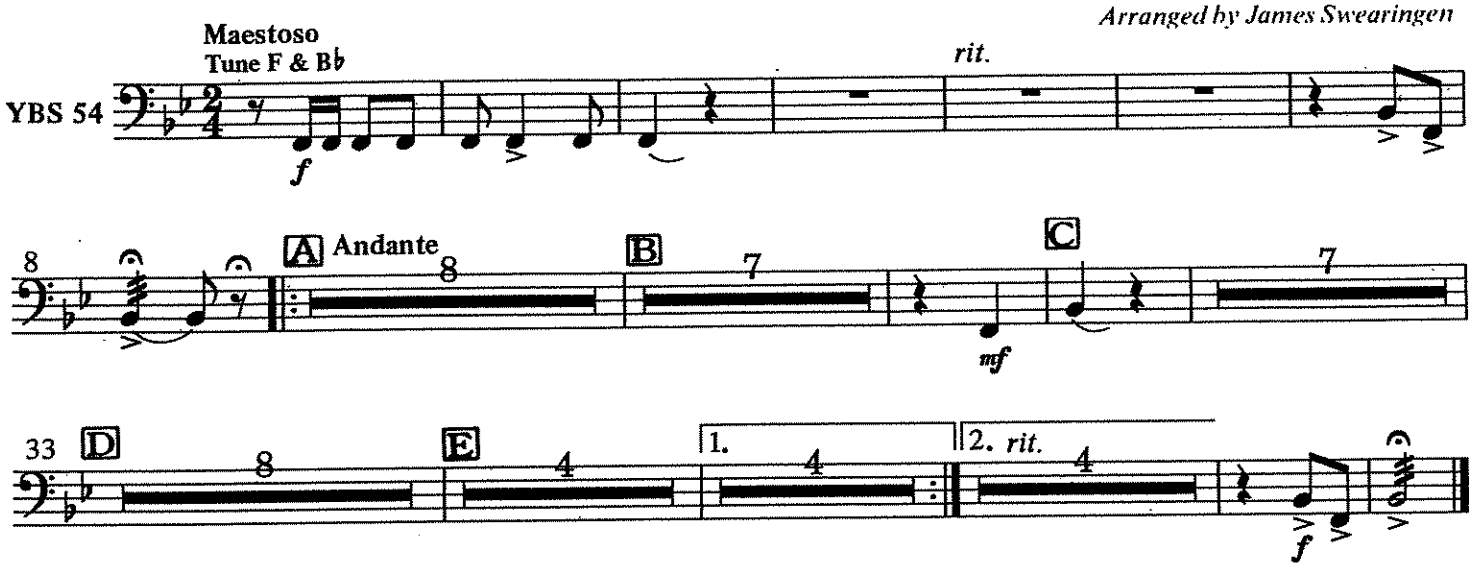
Two Ceremonial Marches

Percussion 2
Timpani

1. Processional

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39
Arranged by James Swearingen

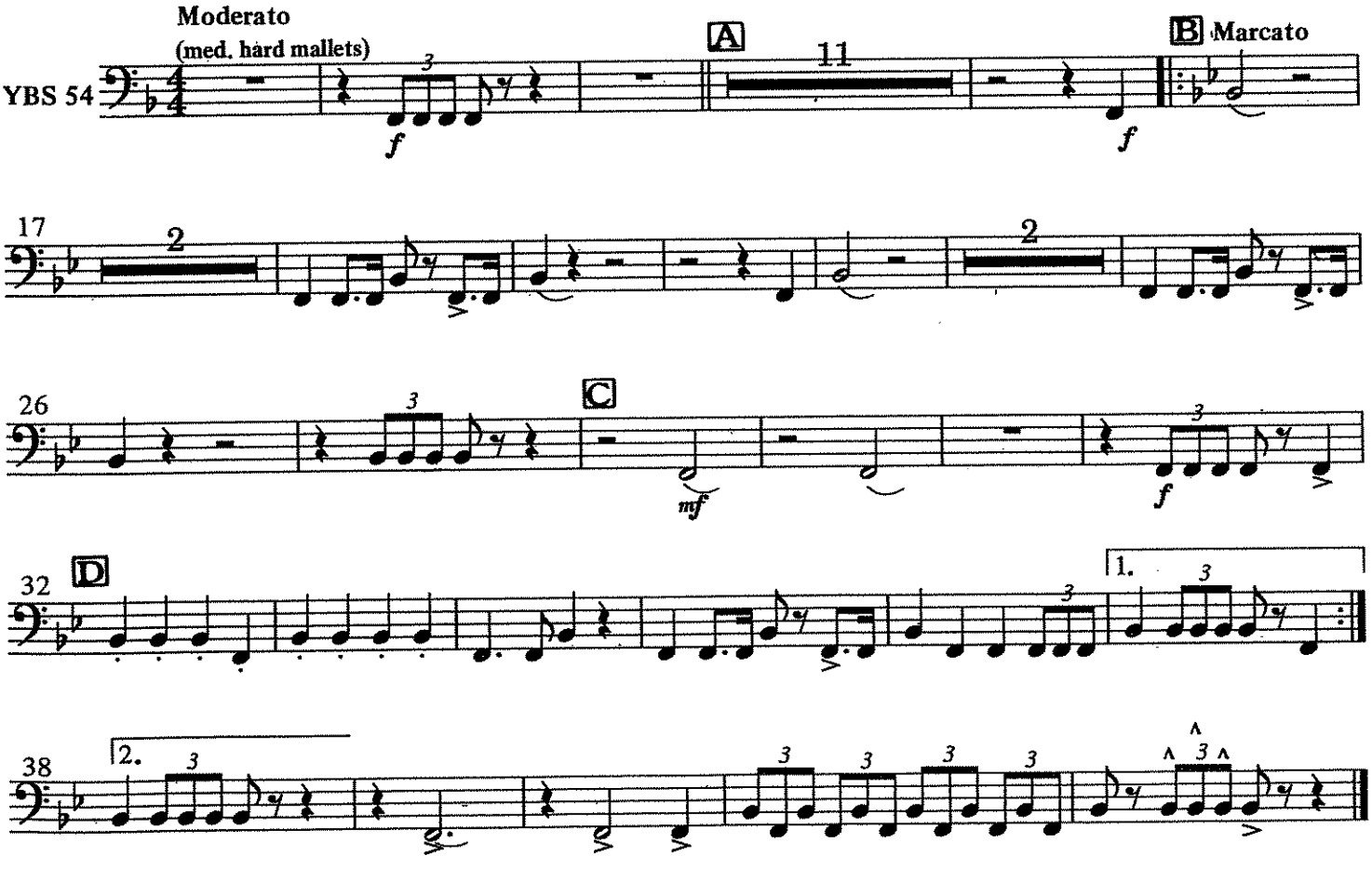


2. Recessional

Triumphal March from "Aida"

$4.00

GIUSEPPE VERDI
Arranged by James Swearingen



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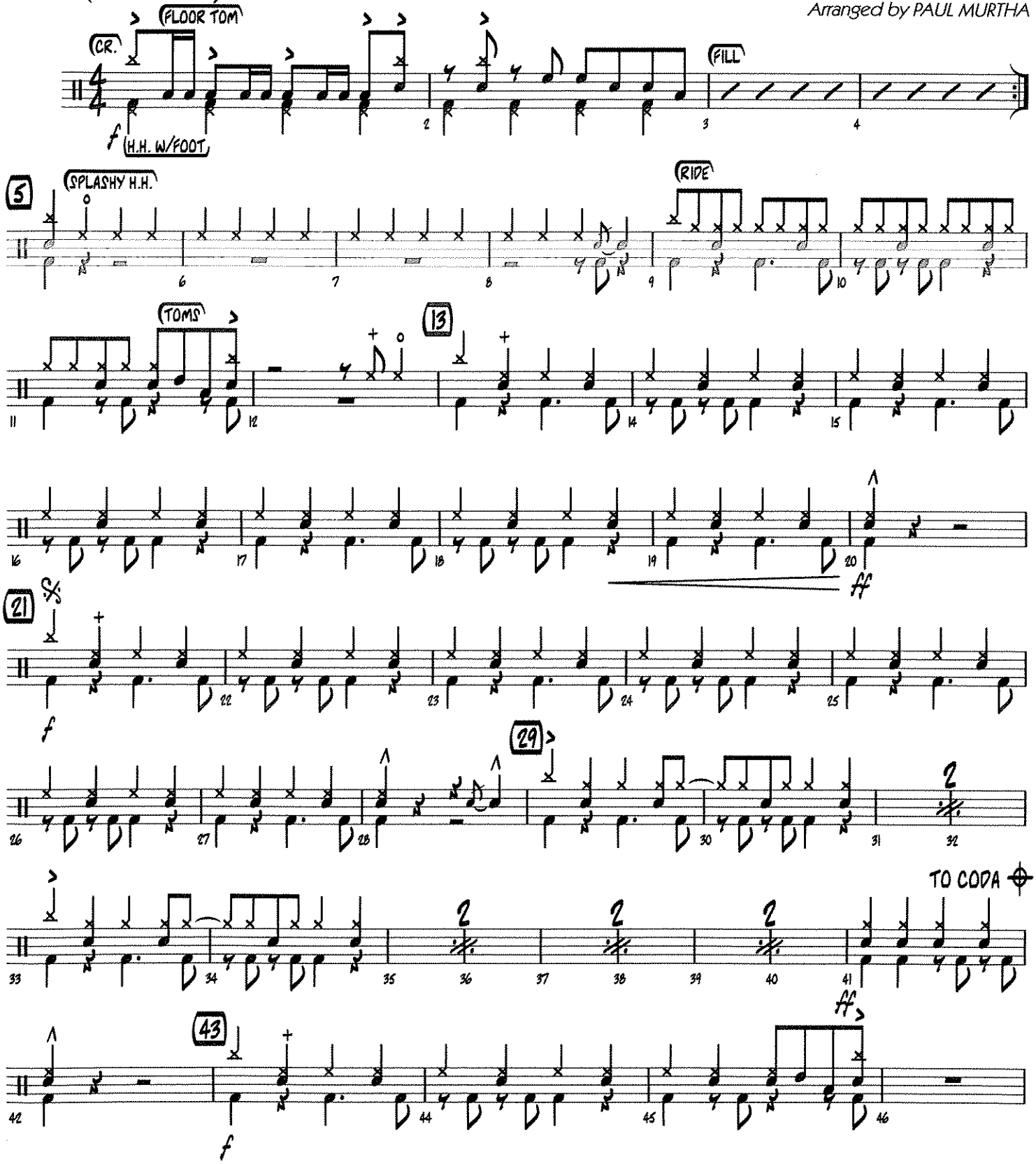
Recorded by BRUNO MARS

RUNAWAY BABY

DRUMS

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



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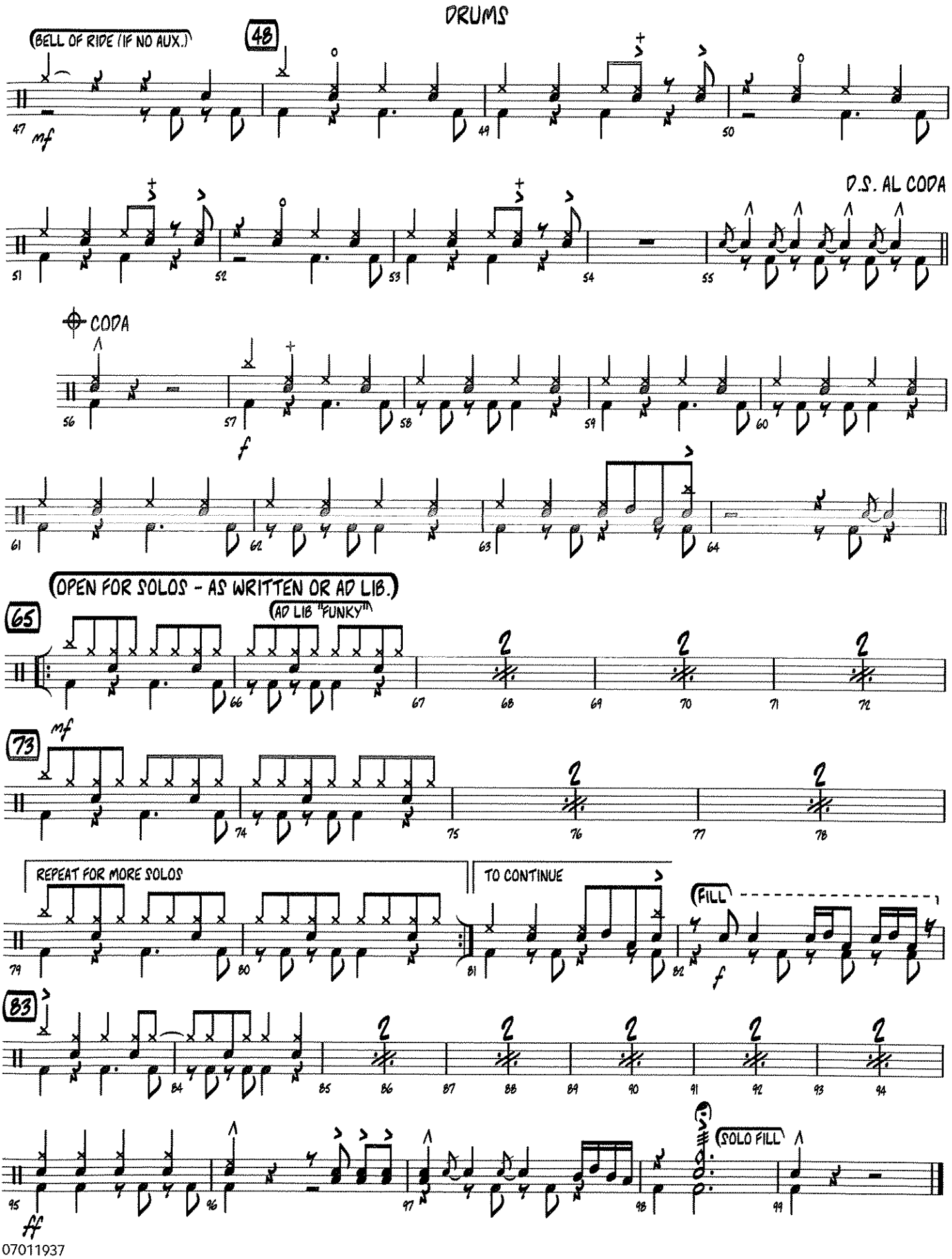
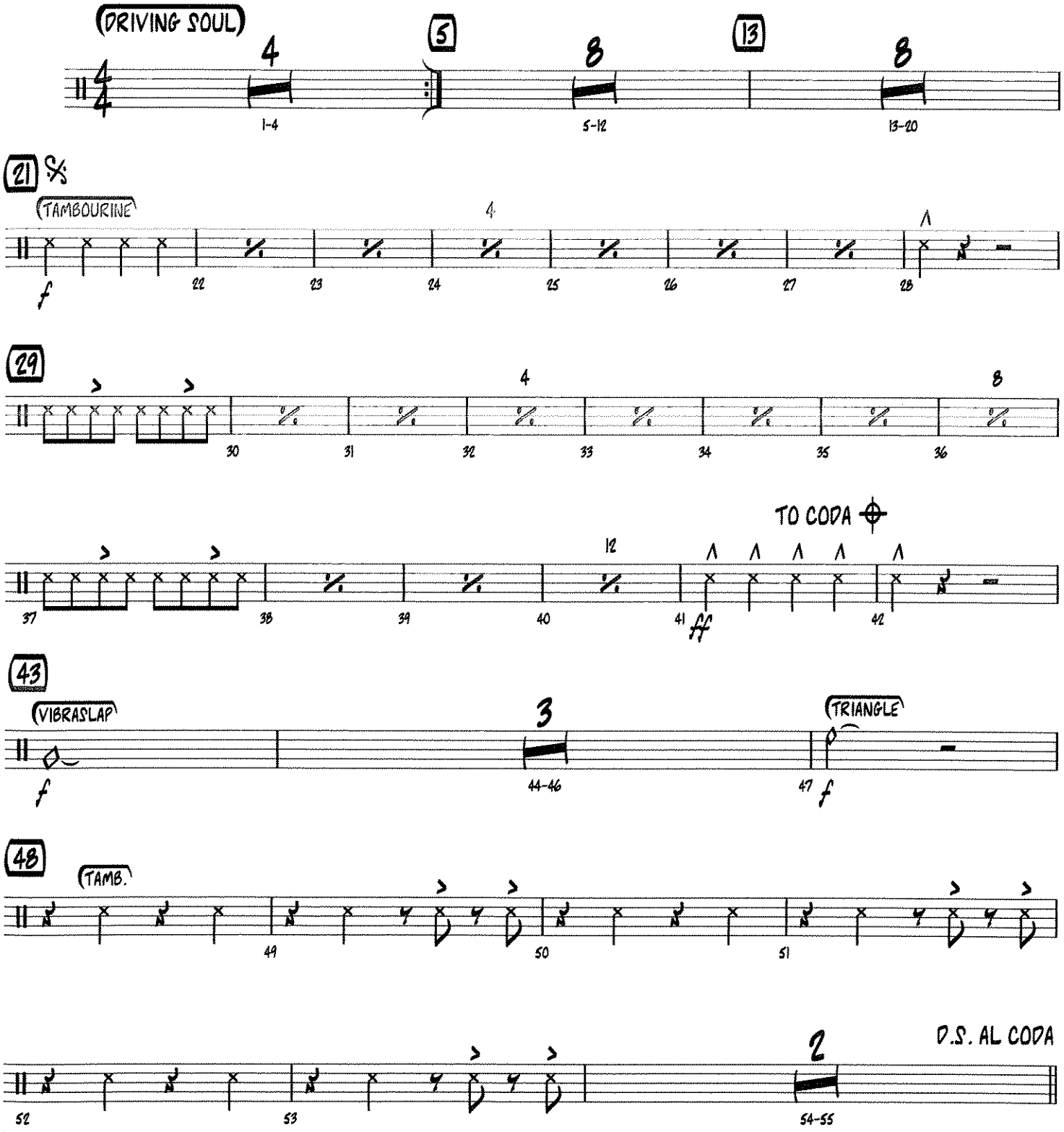

DRUMS
BELL OF RIDE (IF NO AUX.)
48
mf
D.S. AL CODA
CODA
f
OPEN FOR SOLOS - AS WRITTEN OR AD LIB.
65
AD LIB "FUNKY"
73
mf
REPEAT FOR MORE SOLOS
TO CONTINUE
FILL
f
83
SOLO FILL
ff

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



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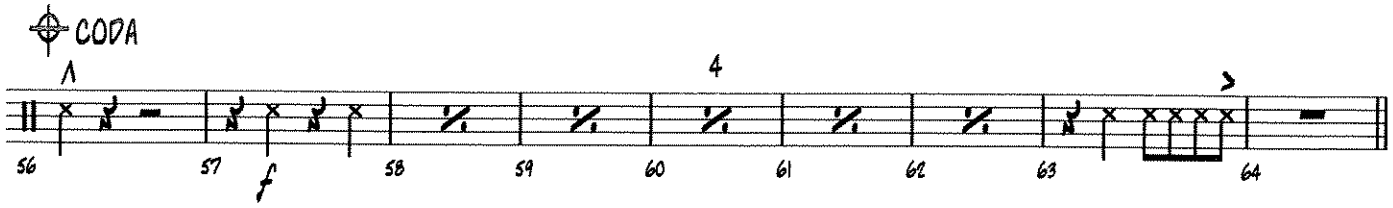
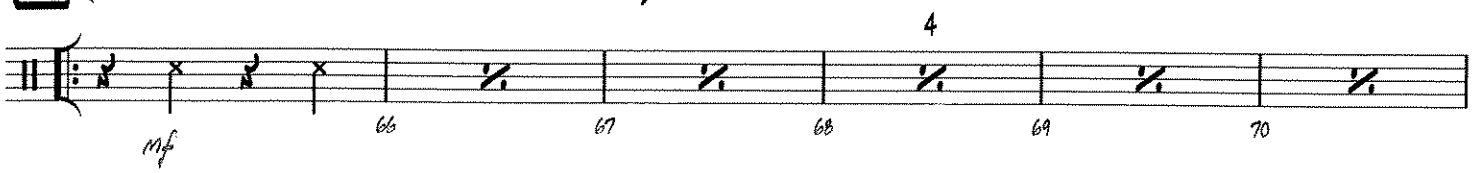
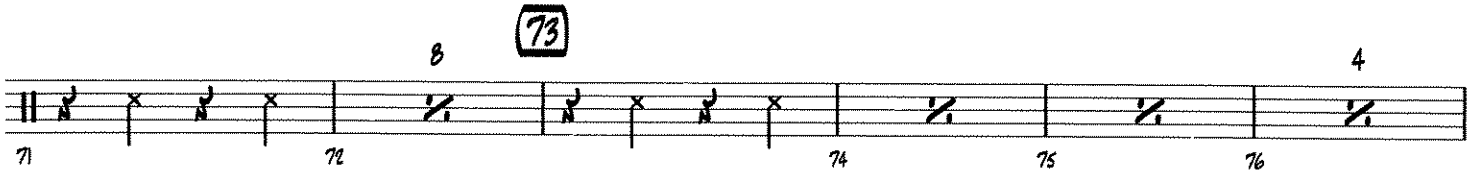
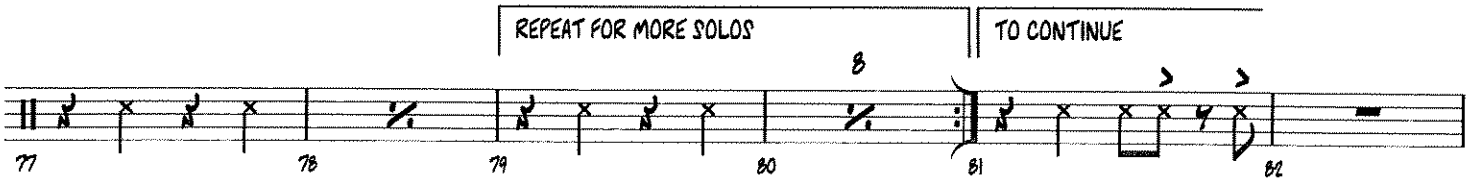
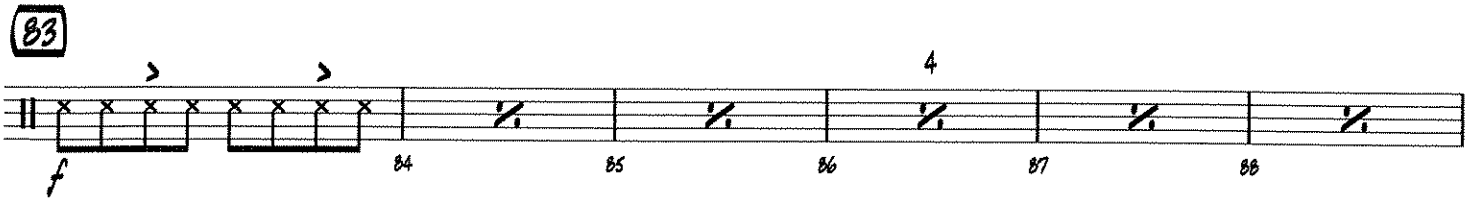
AUX. PERCUSSION

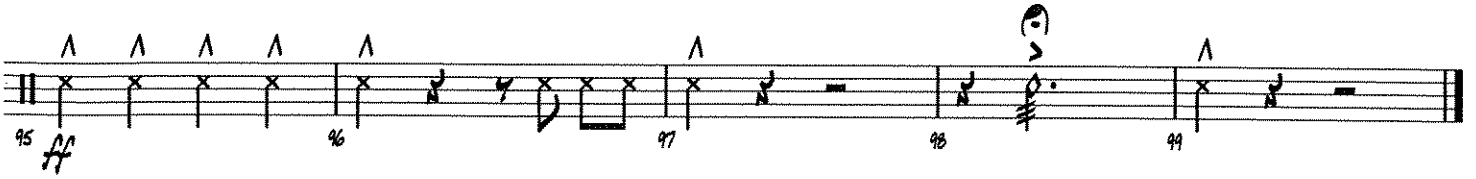








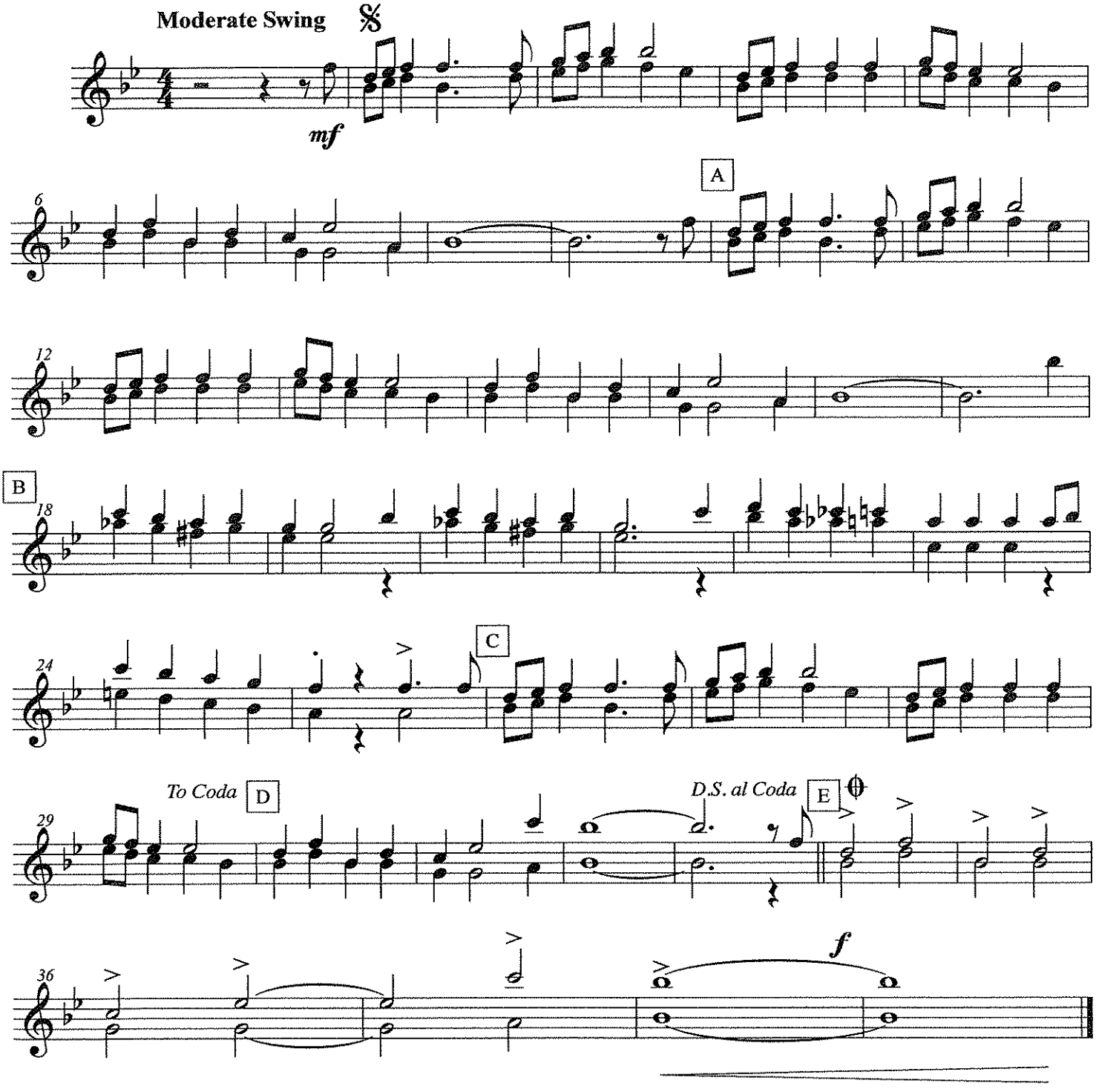




Santa Claus Is Comin' To Town

Melody - C

Coots & Gillespie
arr. Bernice



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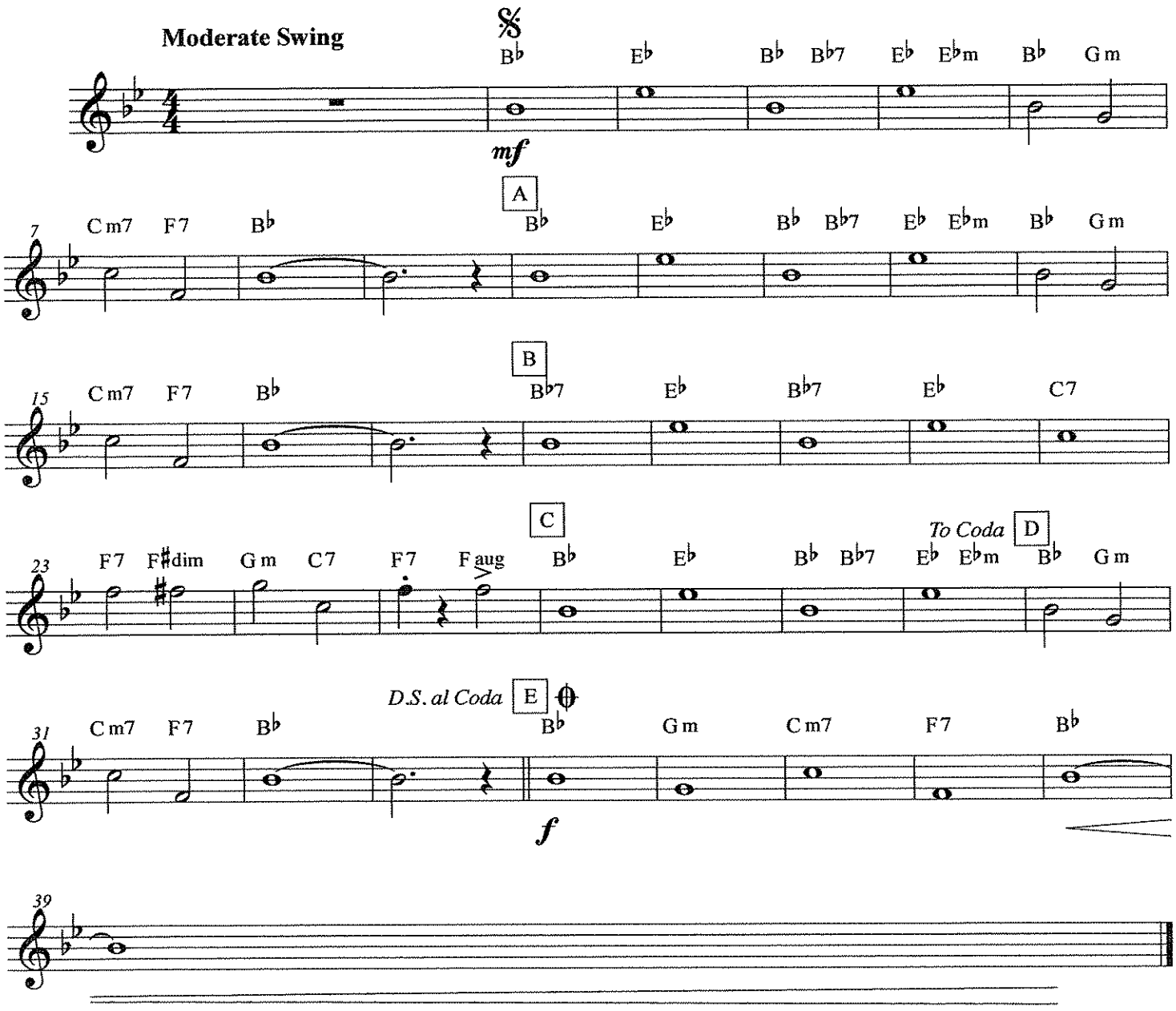
Santa Claus Is Comin' To Town

C Bass Line

Coots & Gillespie
arr. Bernice

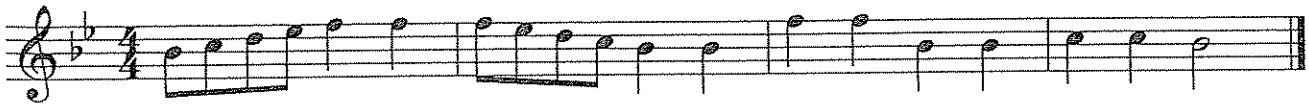


C

Sight Reading Exercises

1

2



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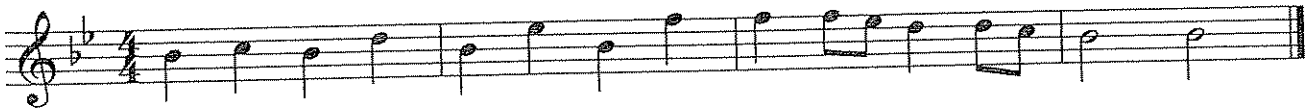

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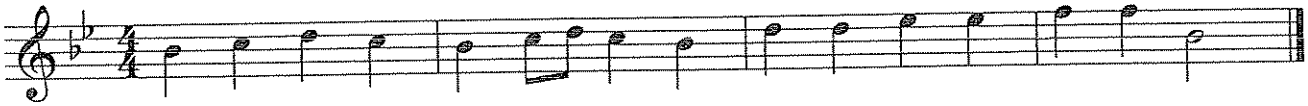

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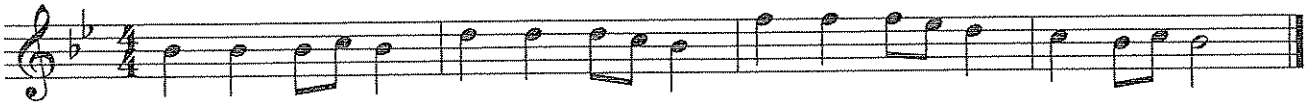

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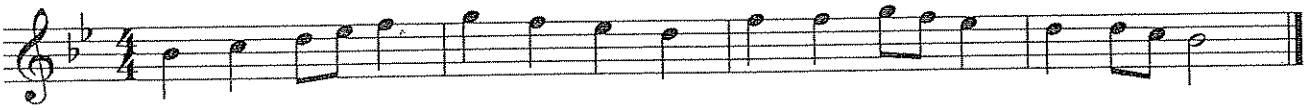

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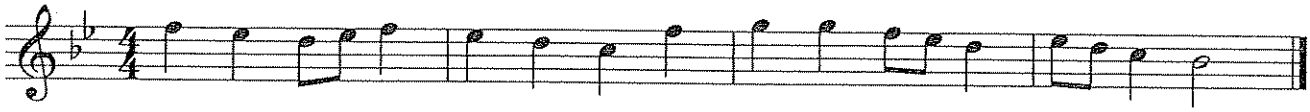

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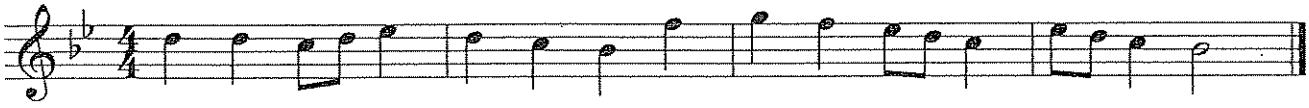

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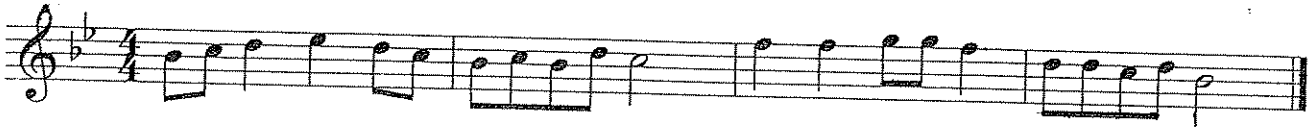
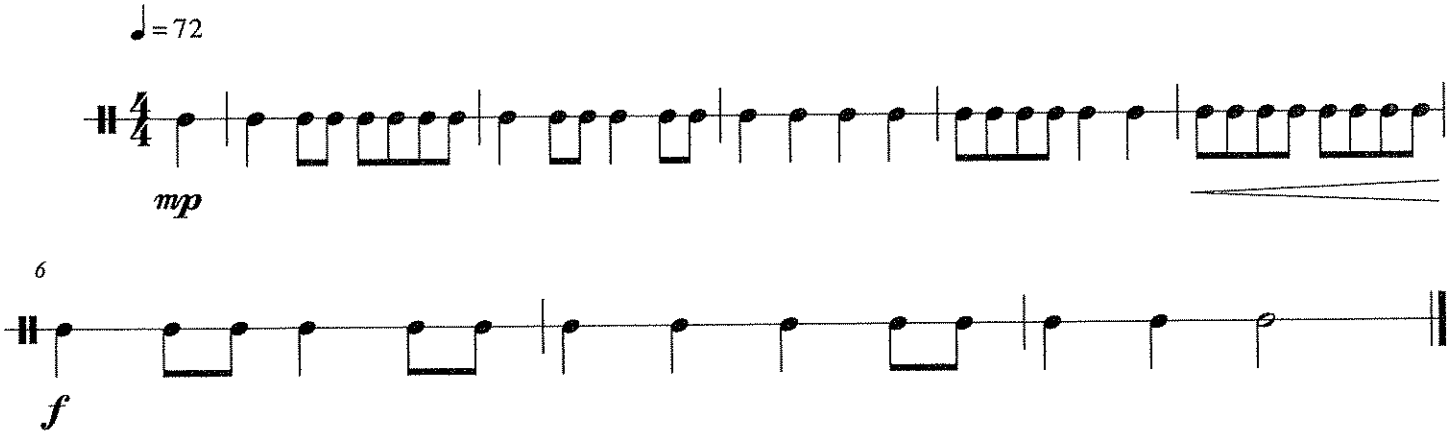


Snare Drum
BEGINNING

Simple Gifts

from Appalachian Spring

Traditional
Aaron Copland (1900-1990)

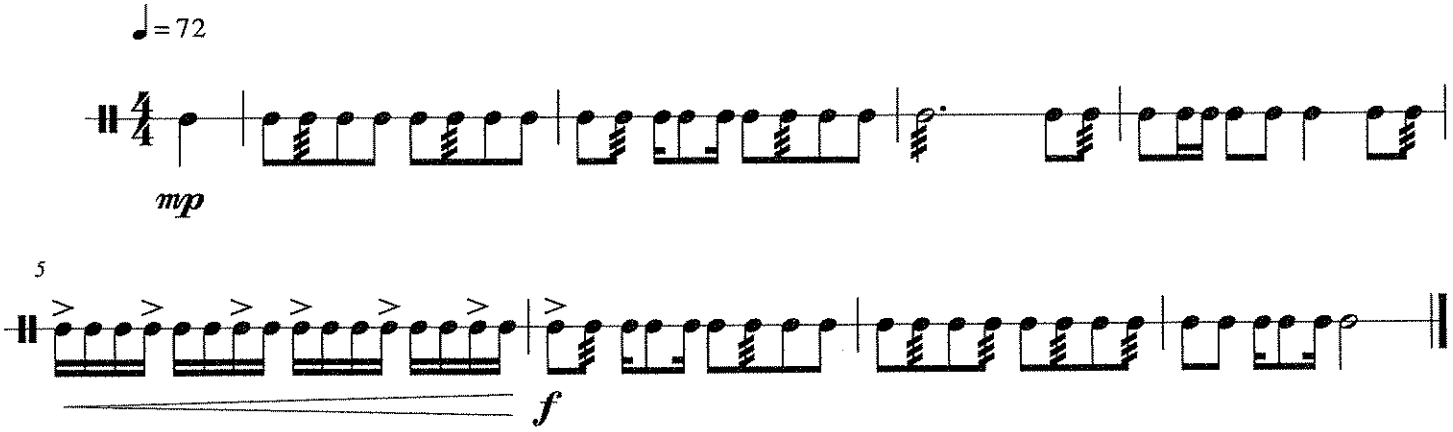


Snare Drum
INTERMEDIATE/
ADVANCED

Simple Gifts

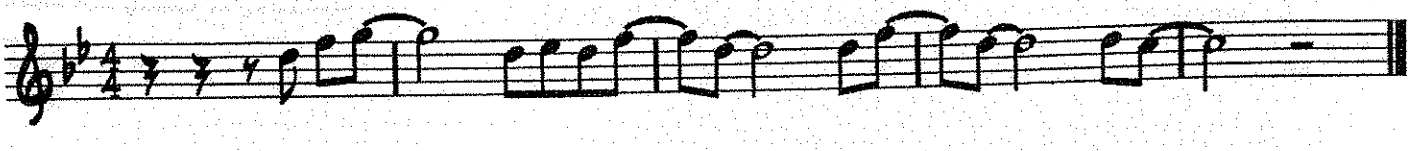
from Appalachian Spring

Traditional
Aaron Copland (1900-1990)

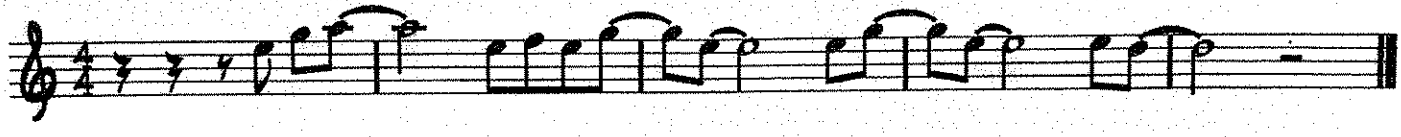


Sponsor Song 2017 - Melody

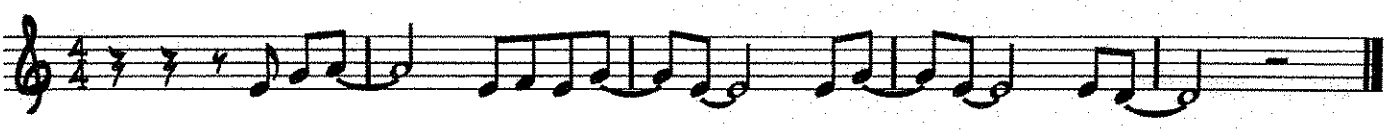
C Instruments (Treble)



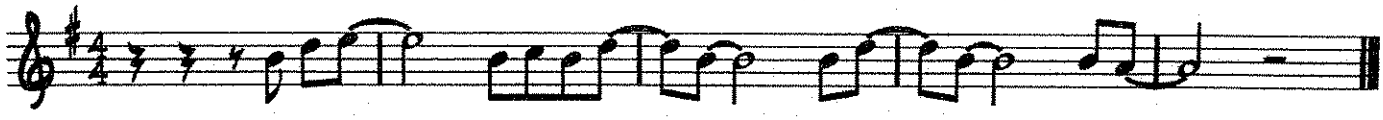
B-Flat Instruments (High)



B-Flat Instruments (Low)

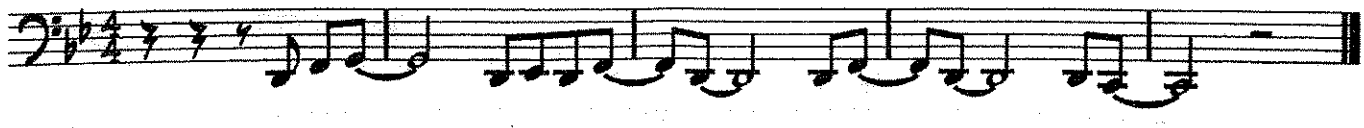


E-Flat Instruments



C Instruments (Bass)

Tuba



Lyrics

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

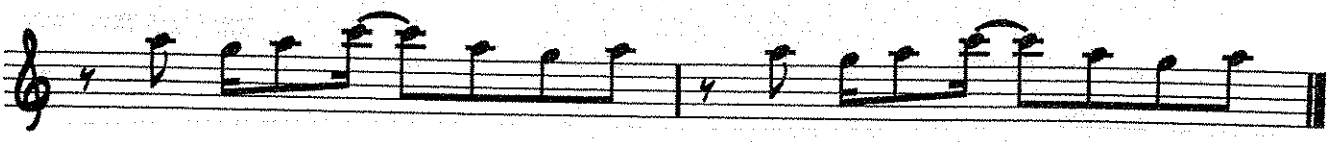
Show us love, come be a sponsor, a sponsor, right now.

Sponsor Song 2017 - Horn Lick

C Instruments (Treble)

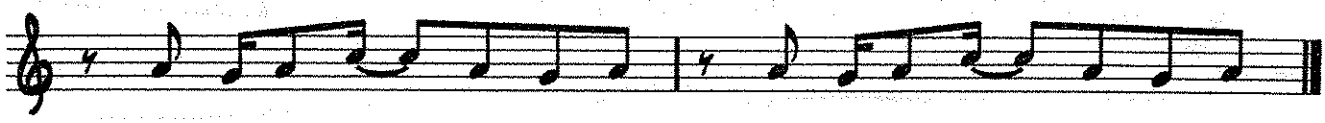
G F G Bb G F G G F G Bb G F G

B-Flat Instruments (High)



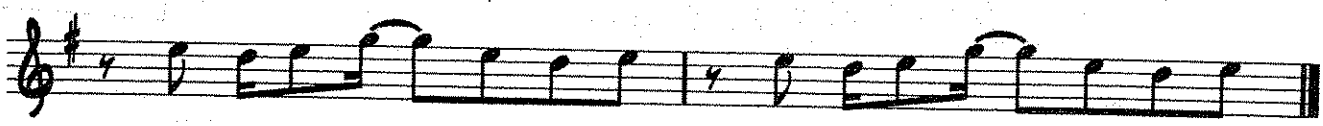
A G A C A G A A G A C A G A

B-Flat Instruments (Low)



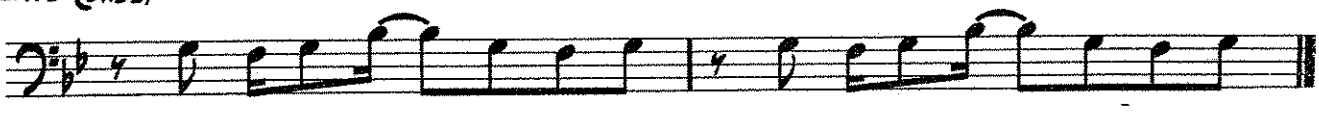
A G A C A G A A G A C A G A

E-Flat Instruments



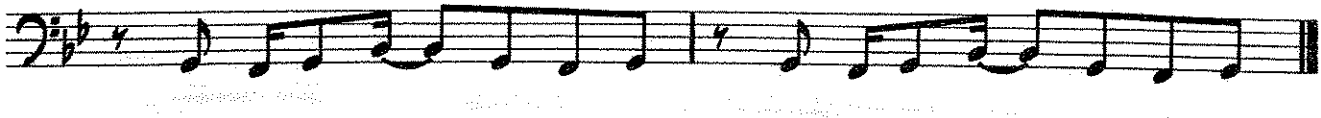
E D E G E D E E D E G E D E

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

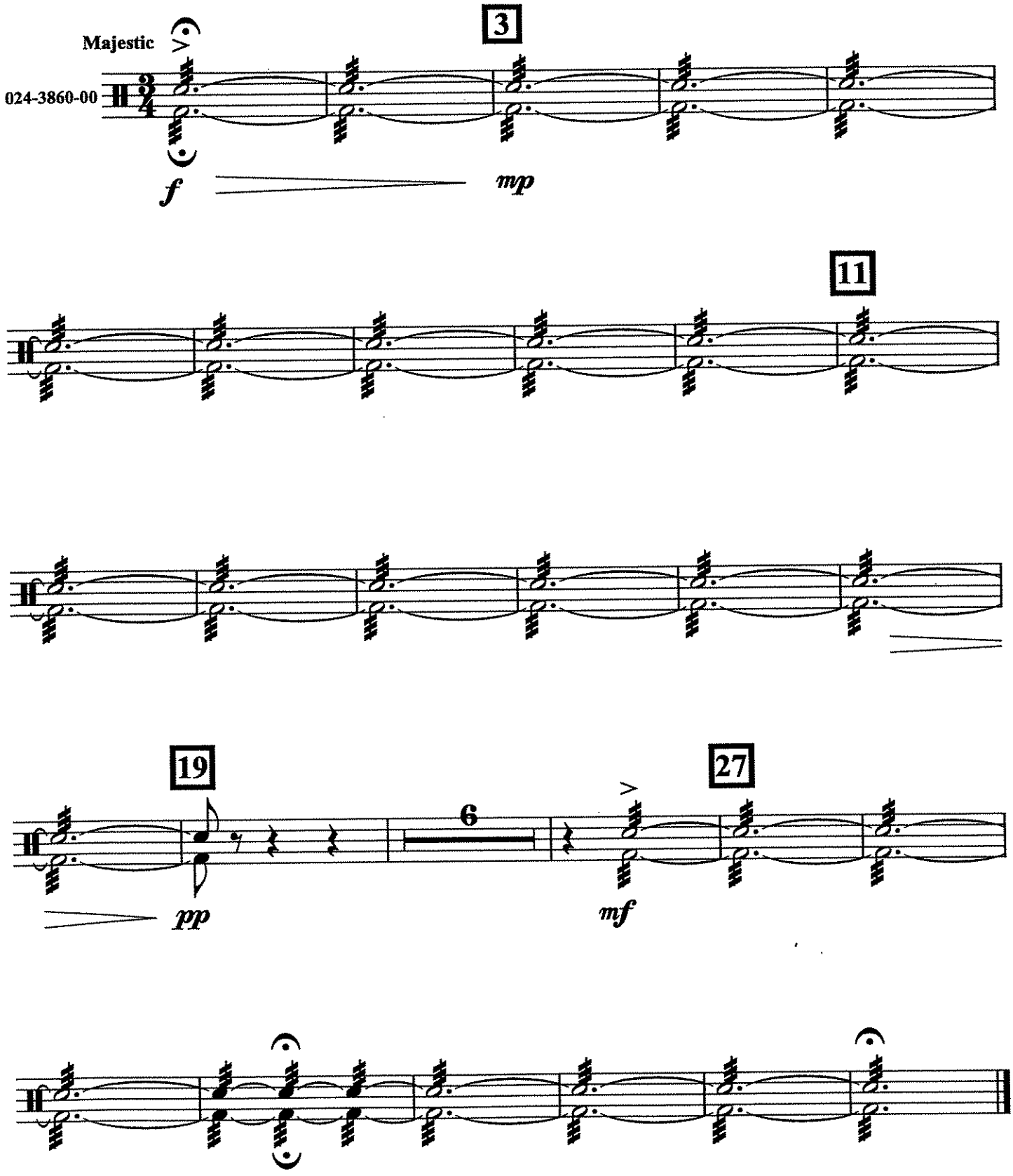
Chords

Gm, Bb, Dm, F

THE STAR SPANGLED BANNER

Percussion 1
Snare Drum, Bass Drum

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



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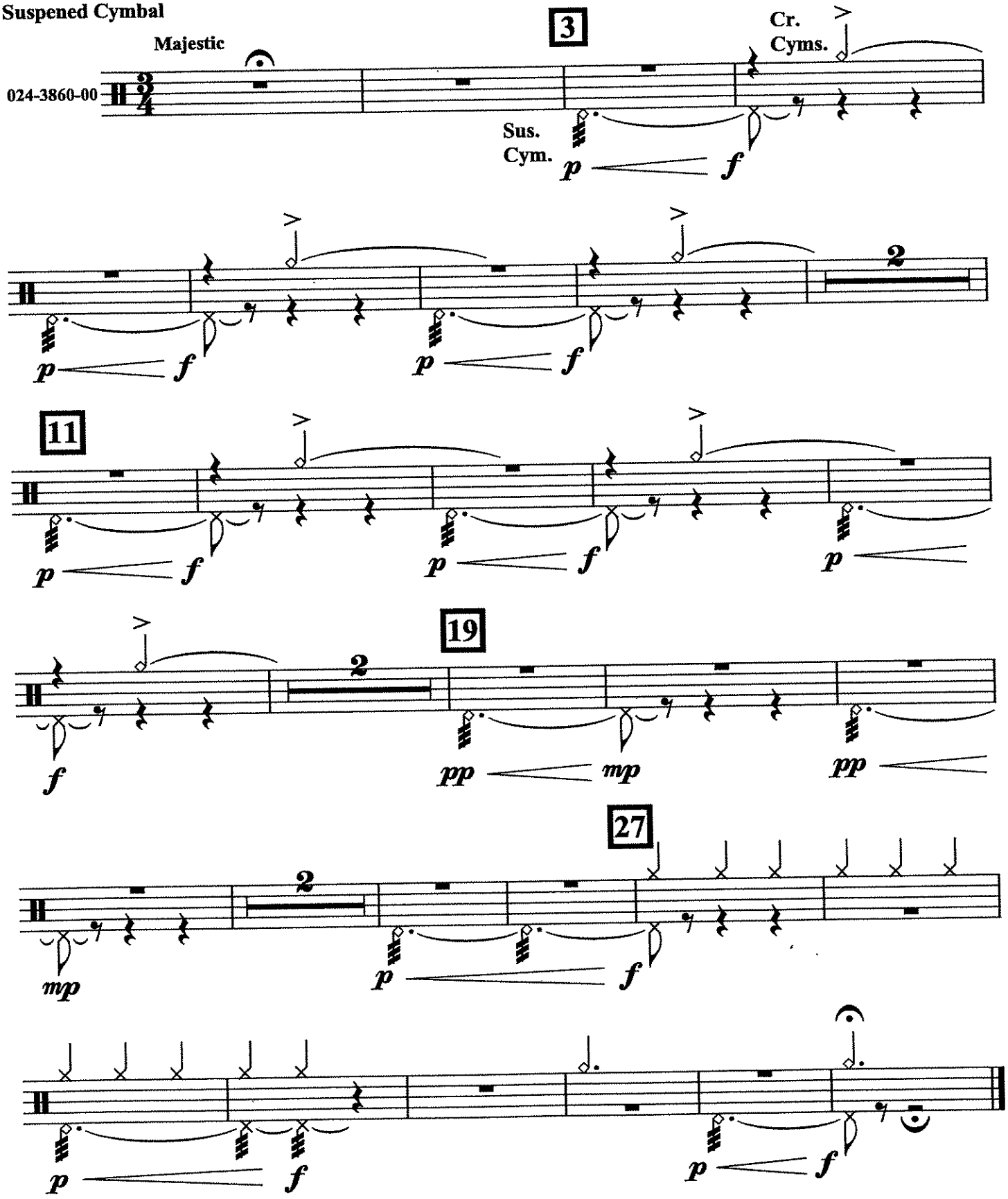
THE STAR SPANGLED BANNER

Percussion 2
Crash Cymbals,
Suspened Cymbal

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



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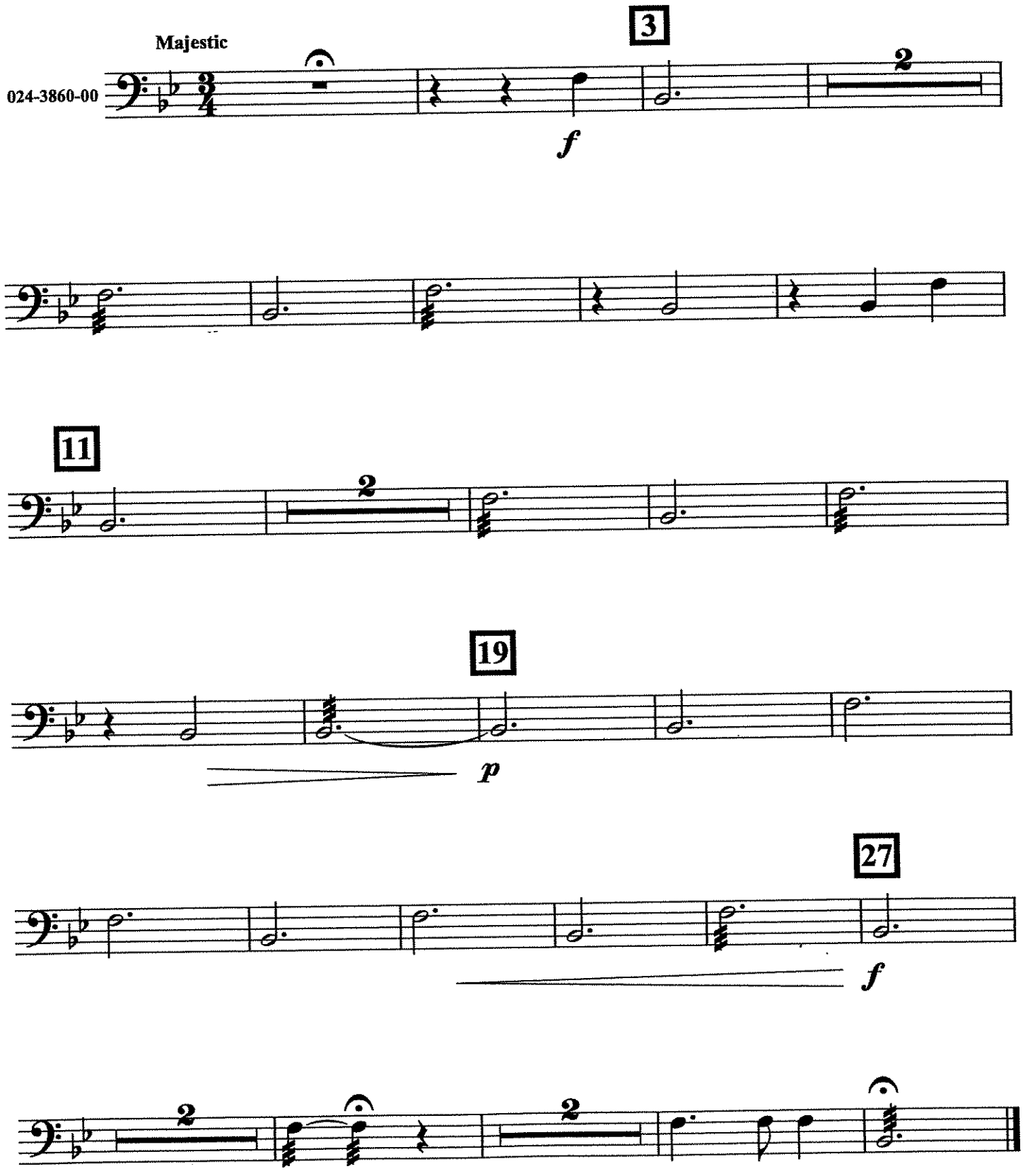
THE STAR SPANGLED BANNER

Timpani

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



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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

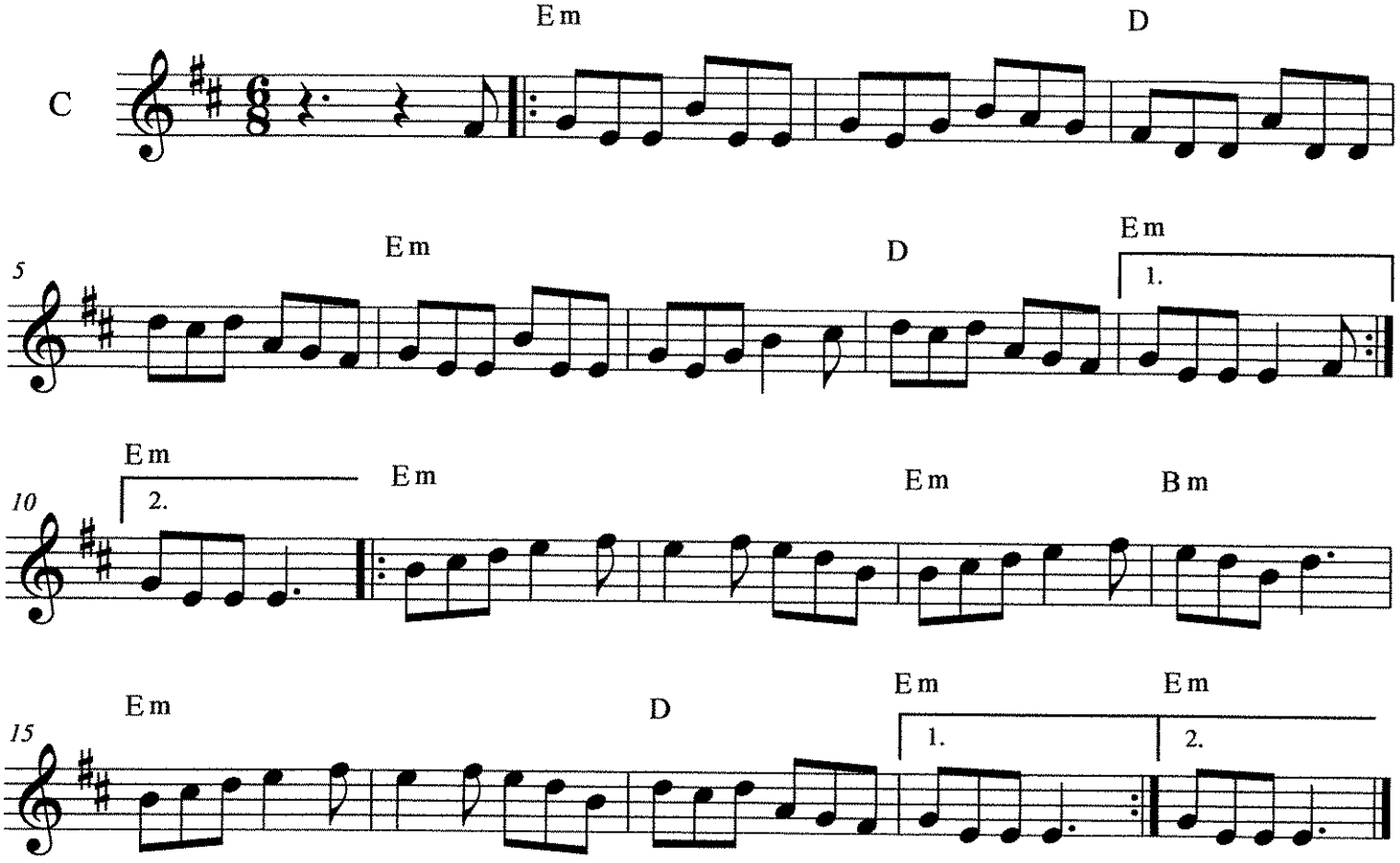
Bass Line: E B B A

Chords: G Bm Am

C PART (D MAJOR)

The Swallowtail Jig

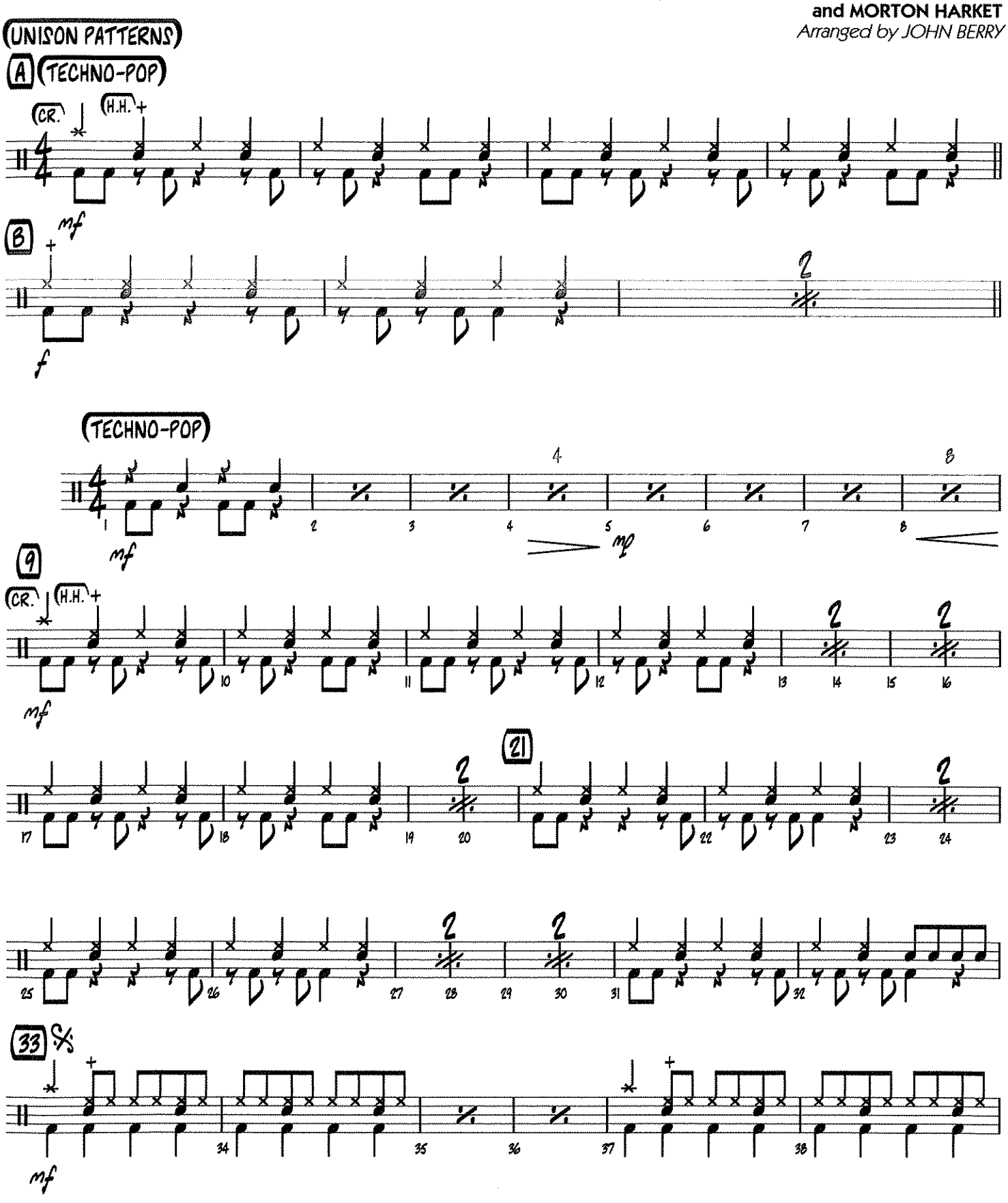
Traditional Irish
arr. Bernice



TAKE ON ME

DRUMS

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



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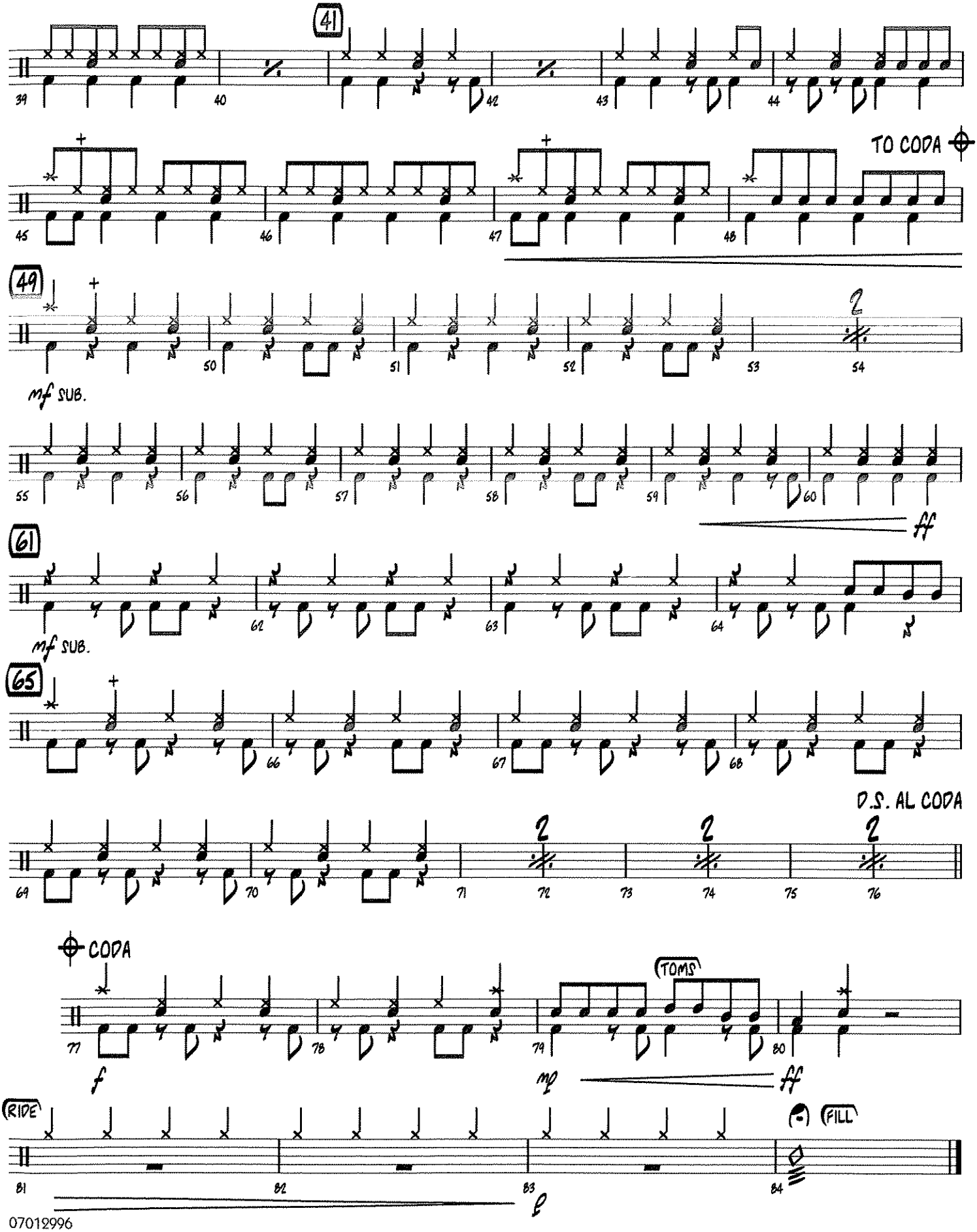
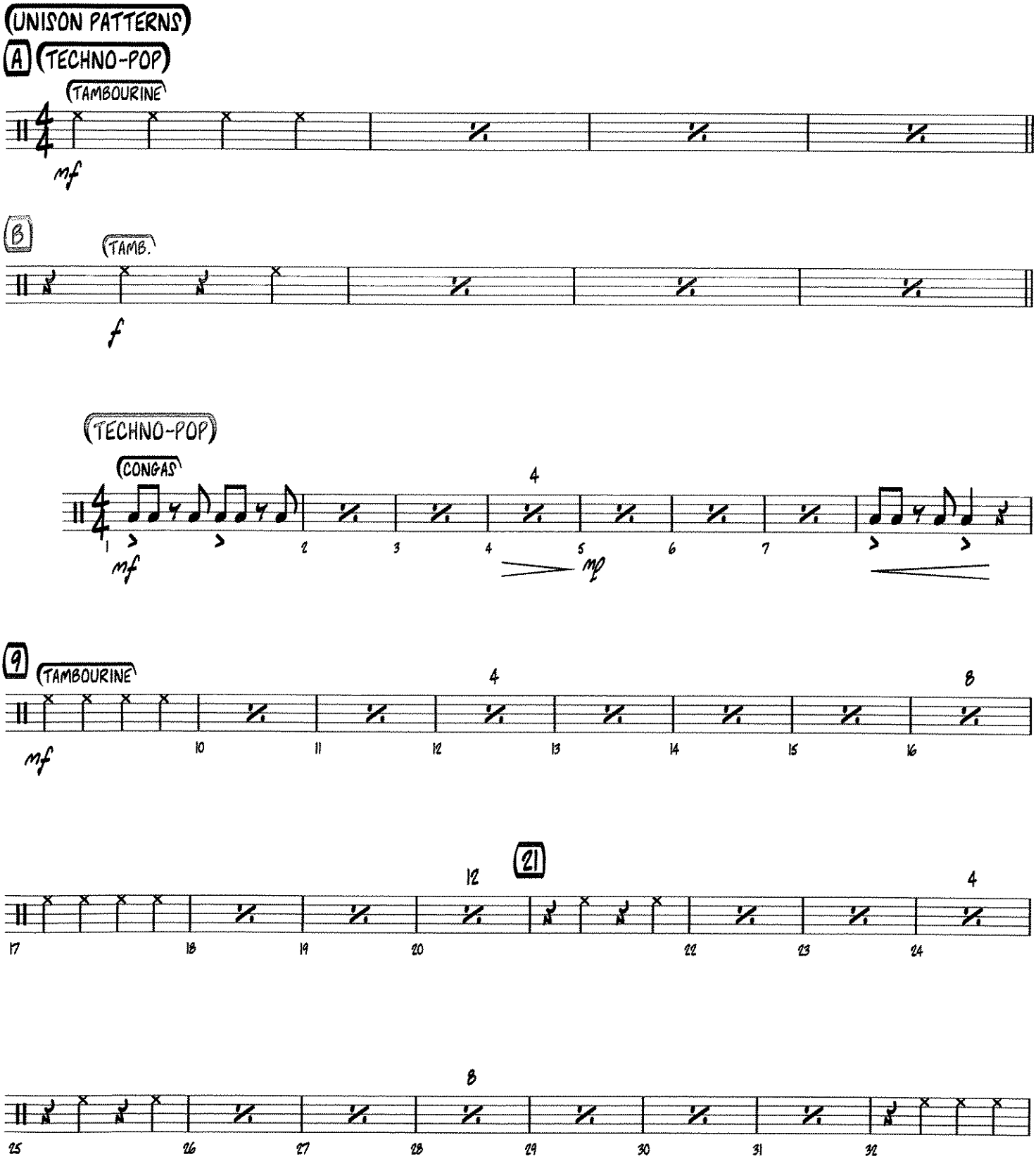
DRUMS



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



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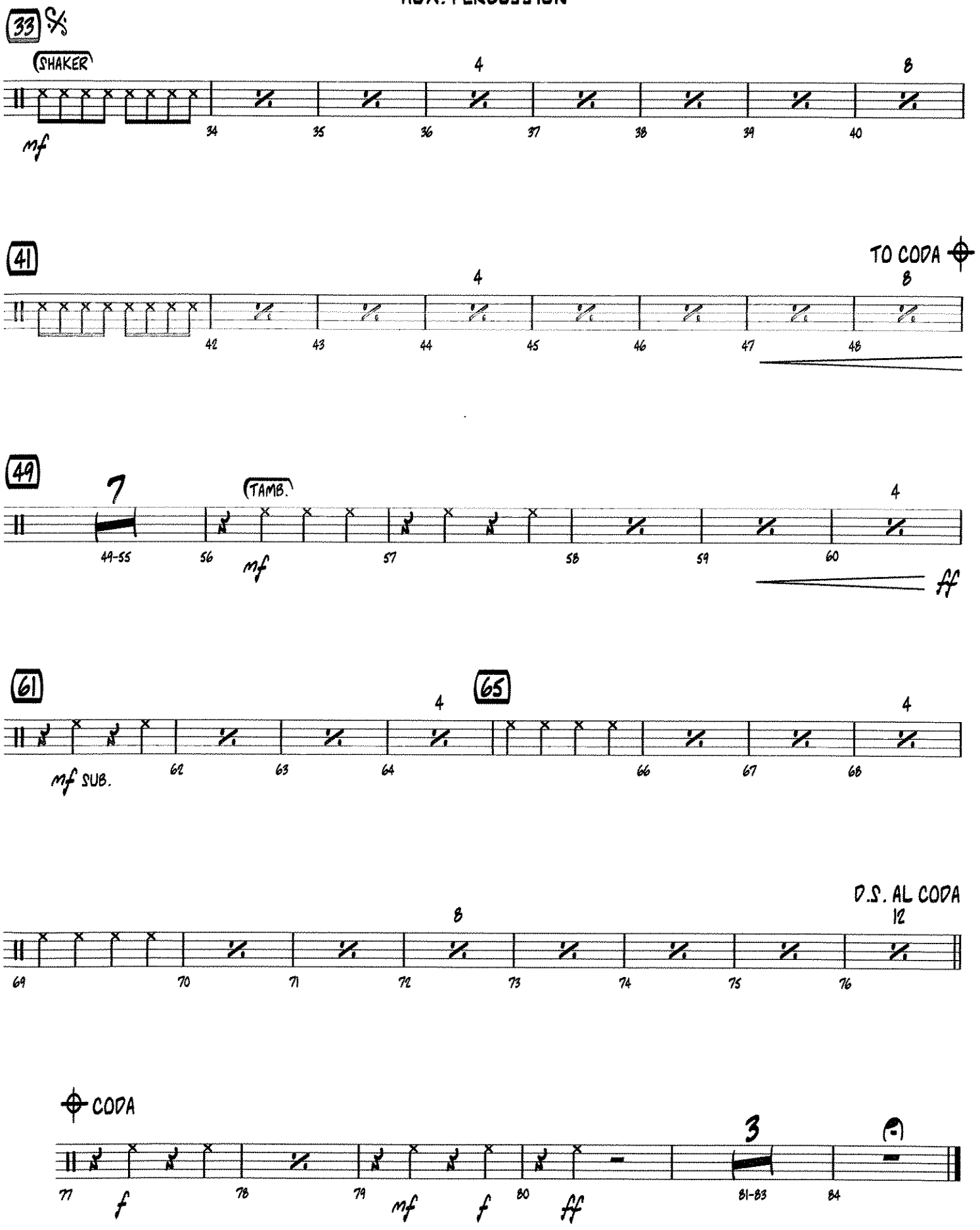
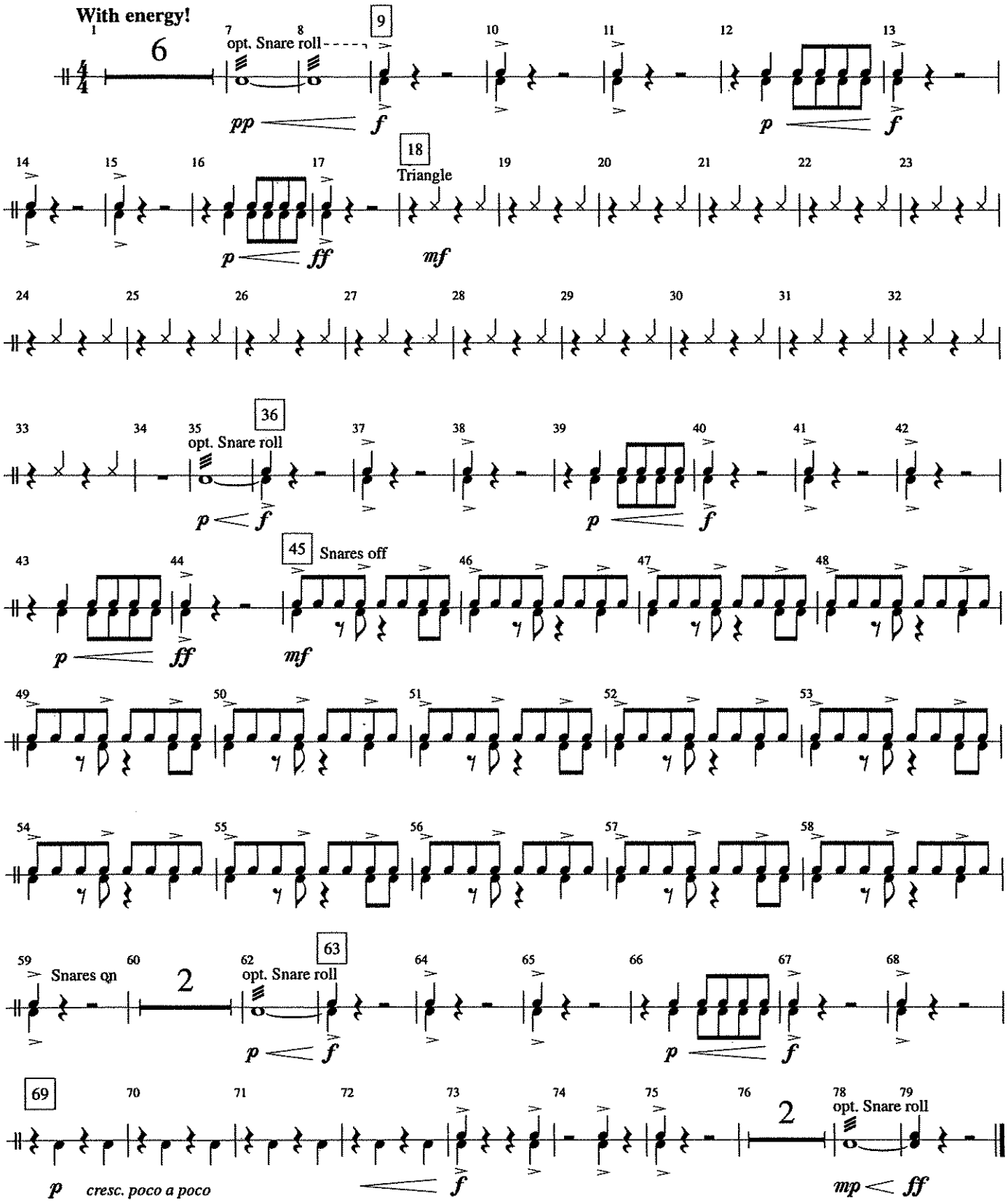
AUX. PERCUSSION



THE TEMPEST

PERCUSSION I
(Snare Drum, Bass Drum, Triangle)

ROBERT W. SMITH



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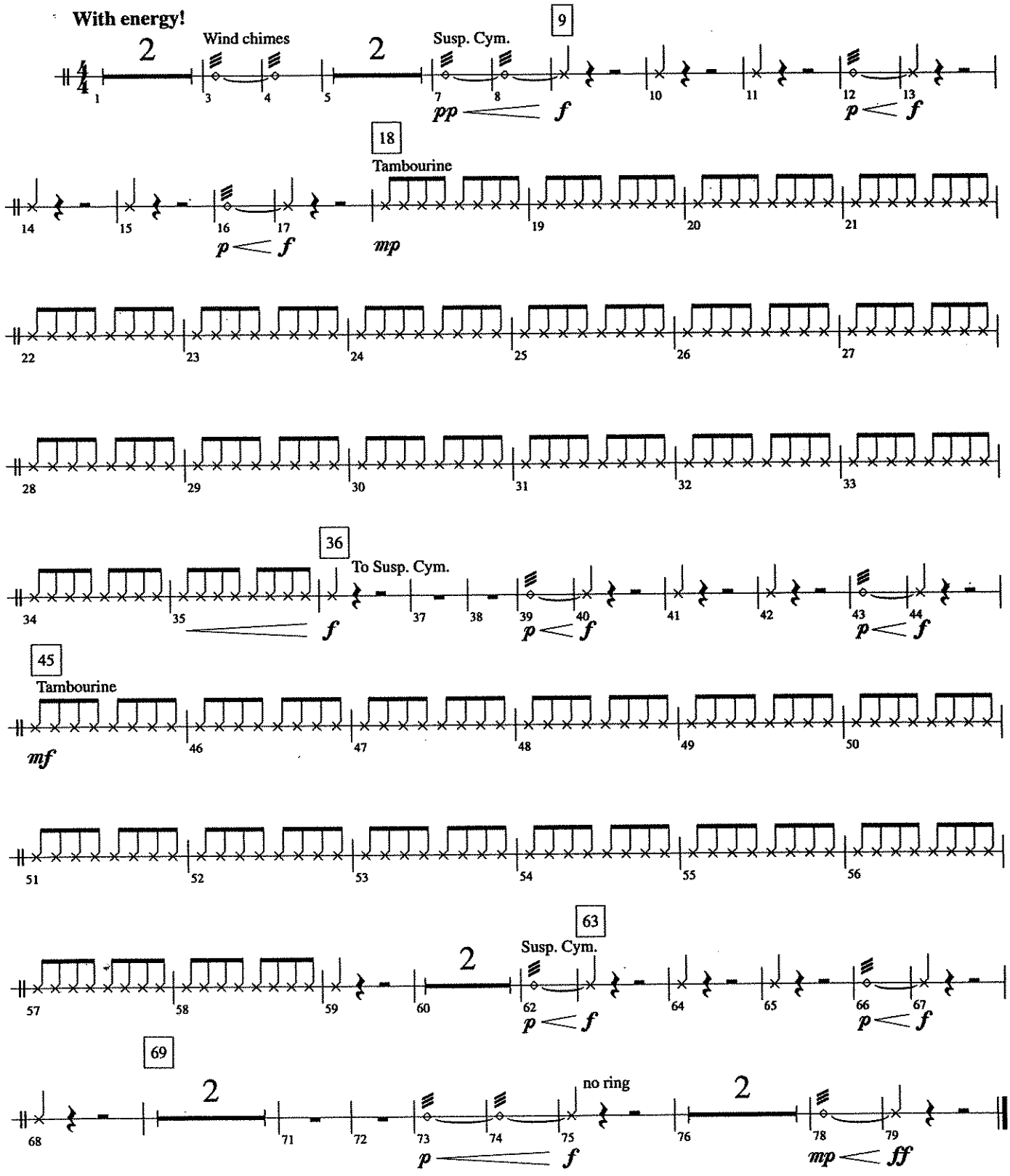
THE TEMPEST

PERCUSSION II
(Wind Chimes, Suspended Cymbal, Tambourine)

ROBERT W. SMITH



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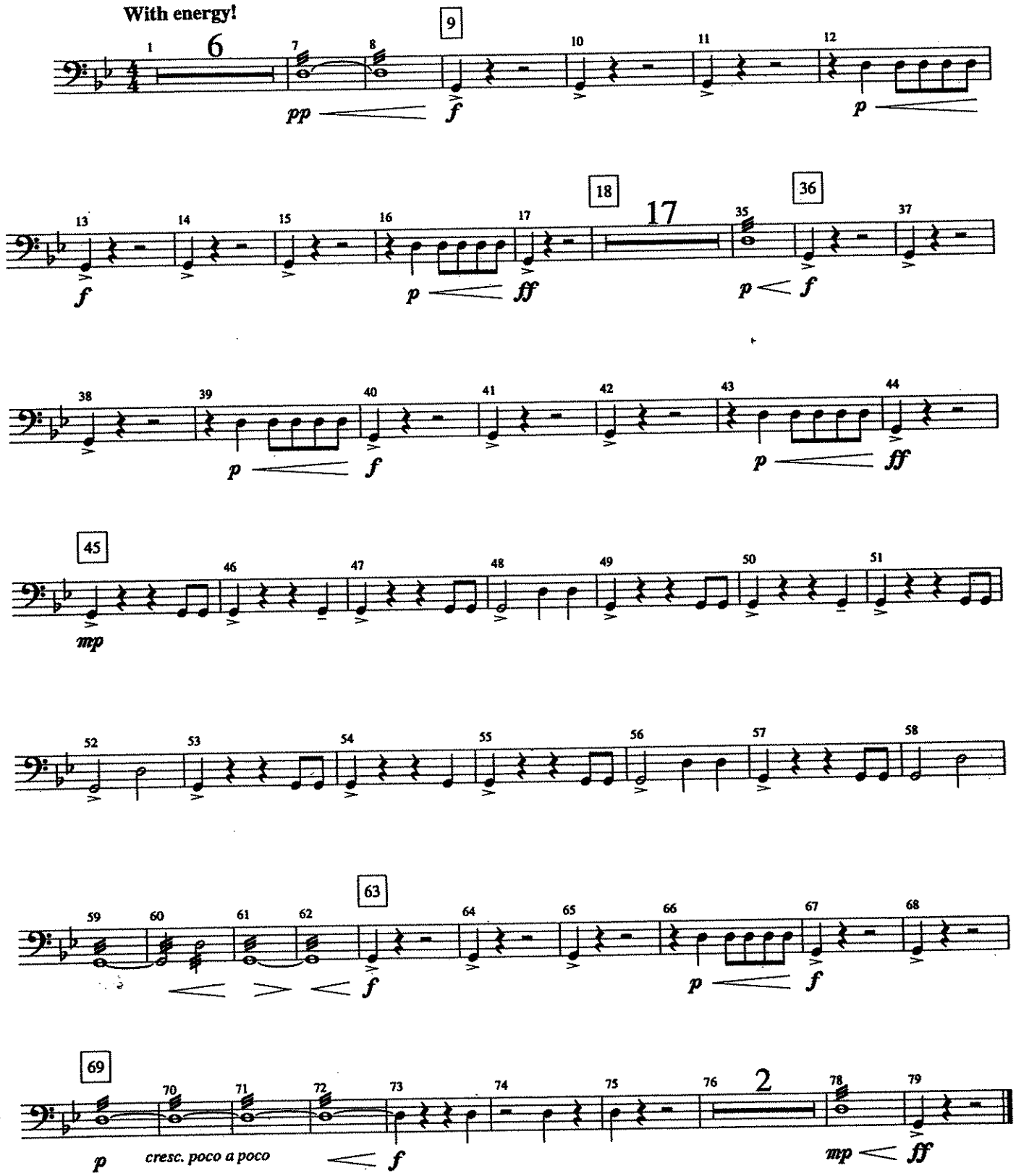
THE TEMPEST

TIMPANI

ROBERT W. SMITH



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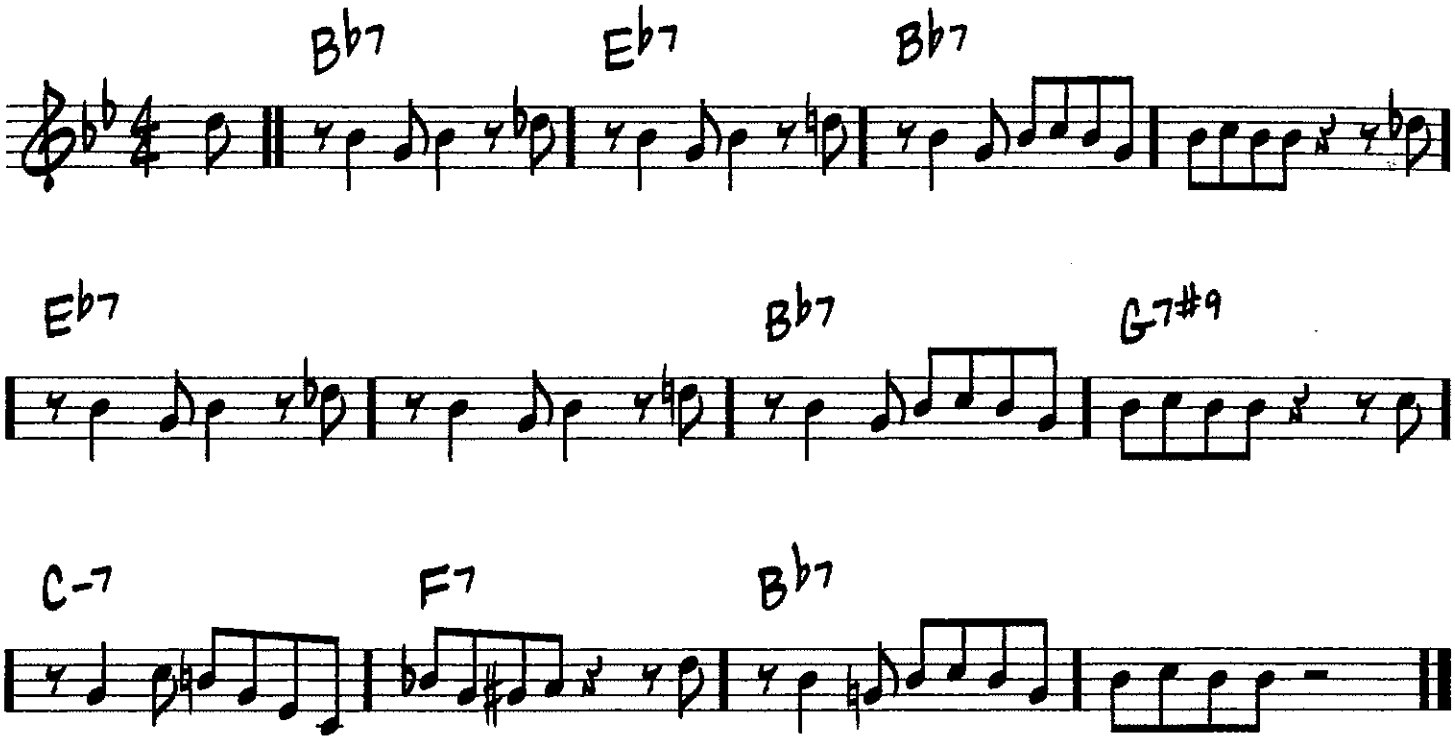
390

(MED. UP)

TENOR MADNESS

-SONNY ROLLINS



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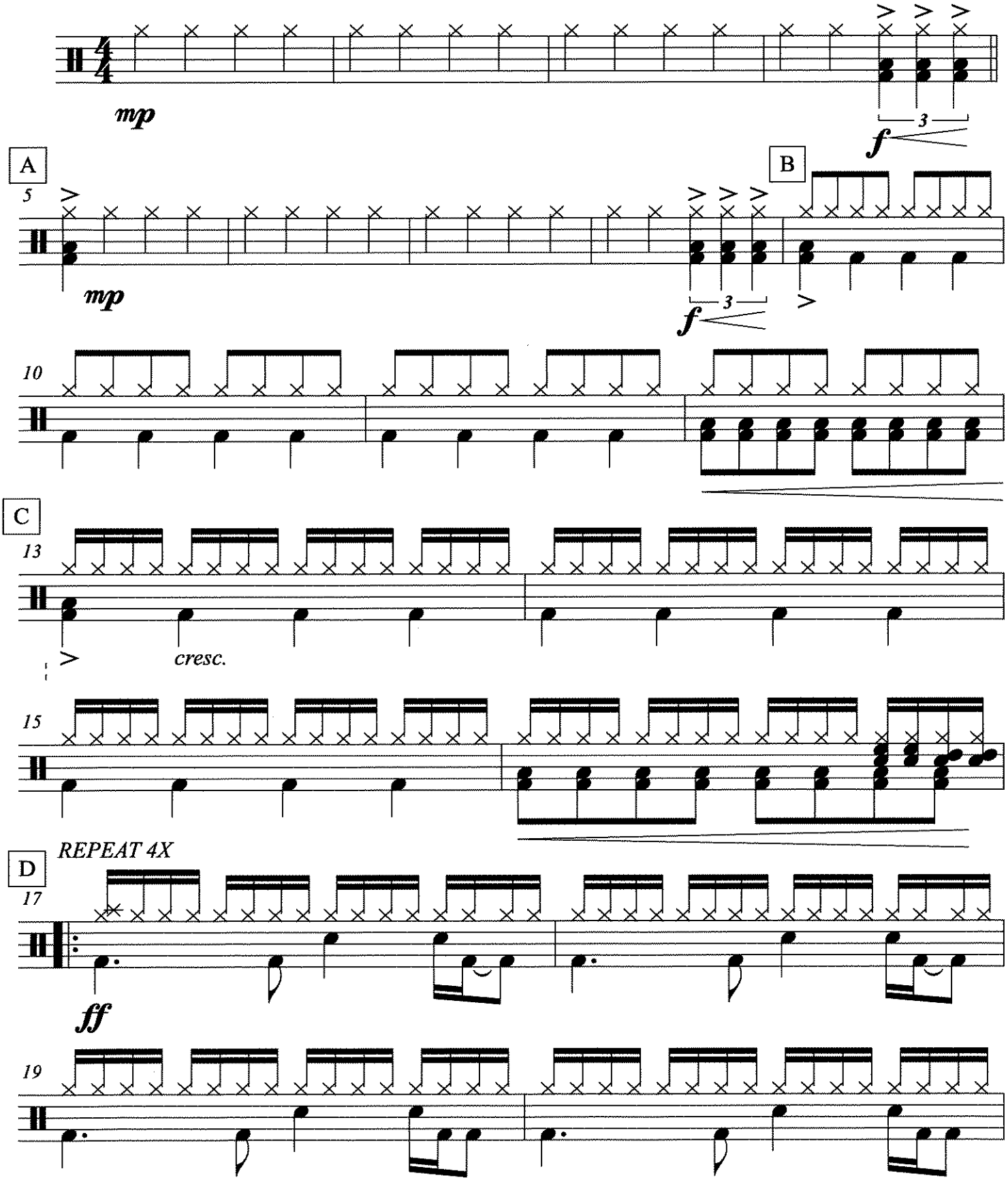
We Know What You Whisper

Wakanda Forever

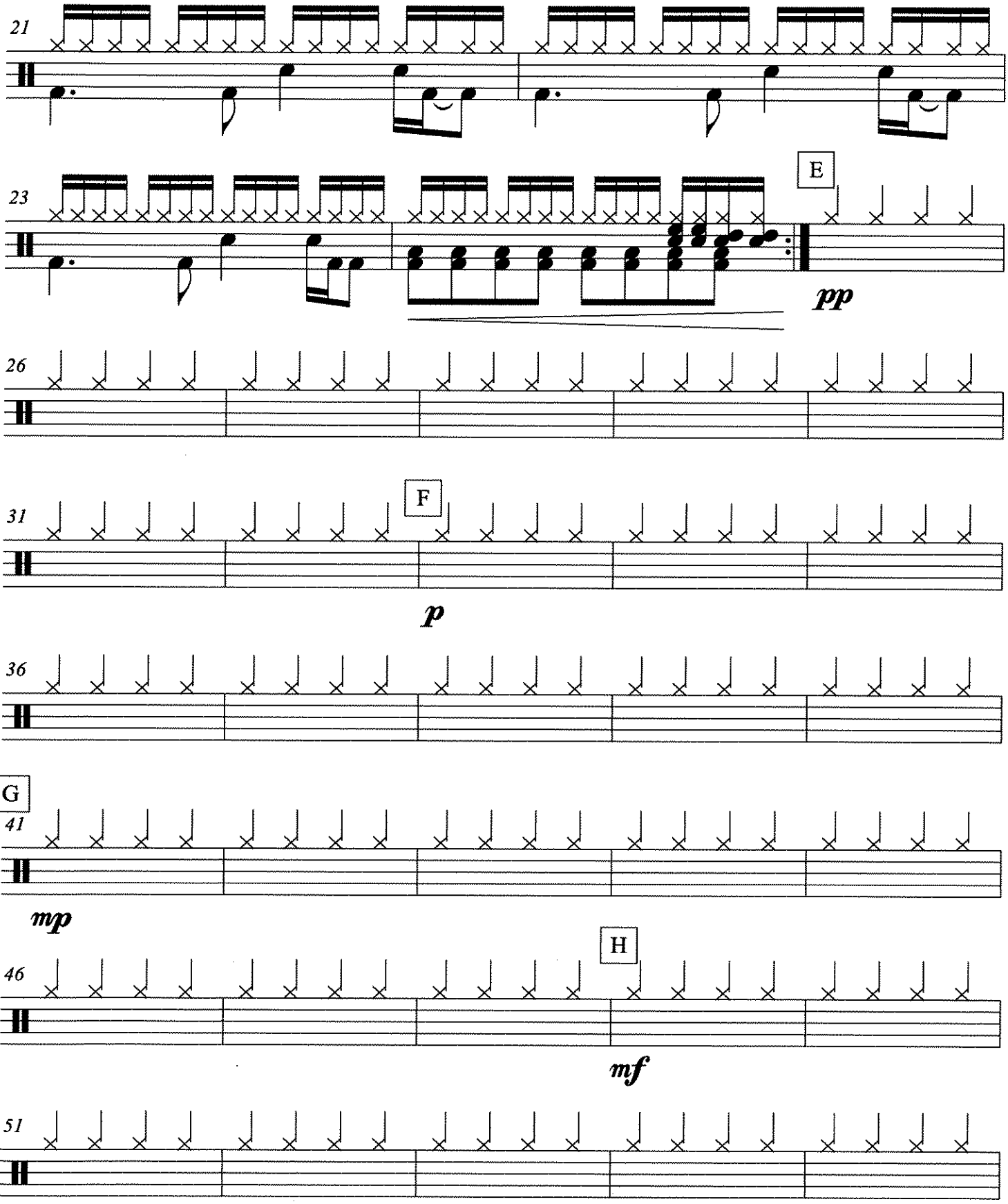
Ludwig Goransson
arr. Bernice

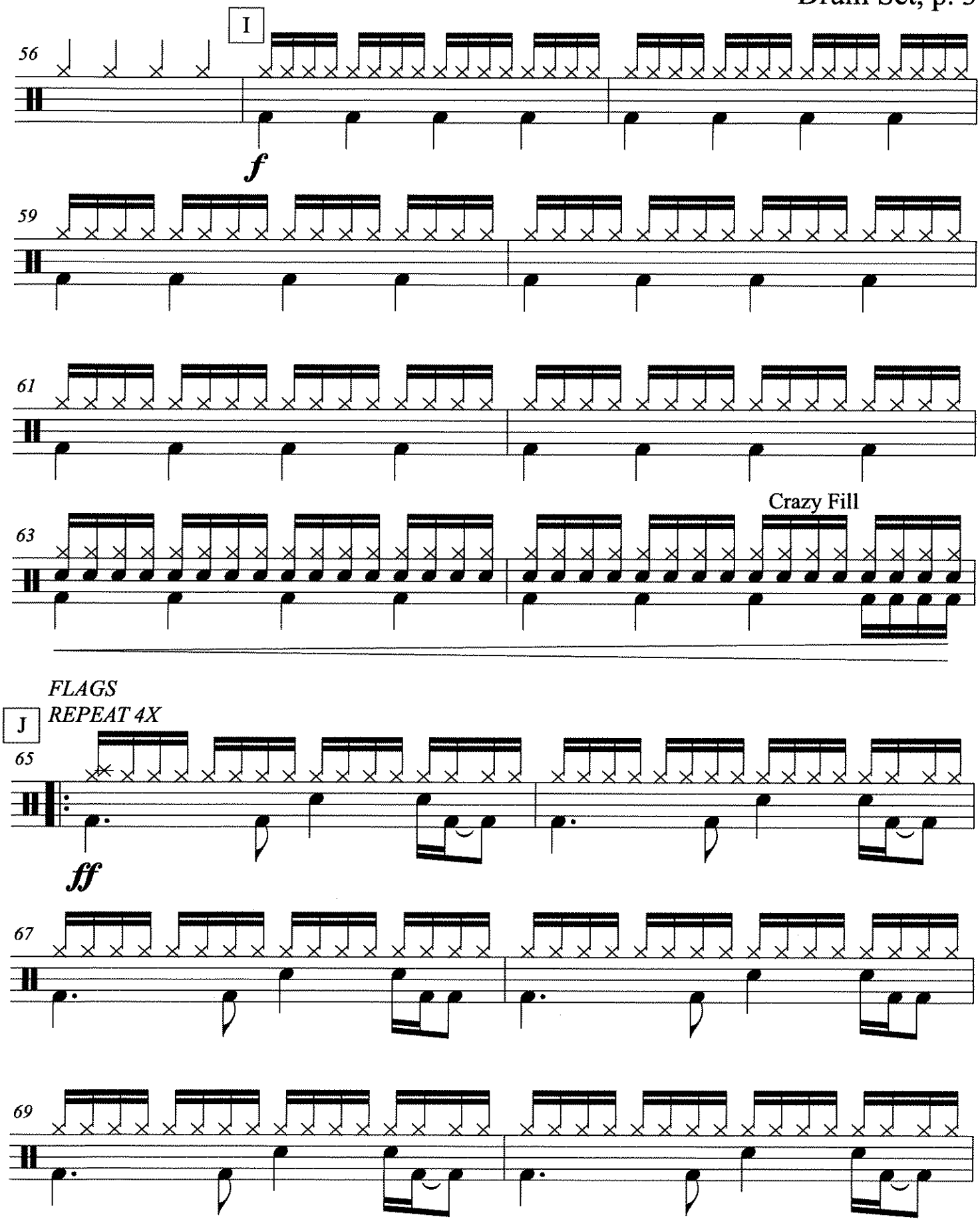
Drum Set

Driving ♩ = 128

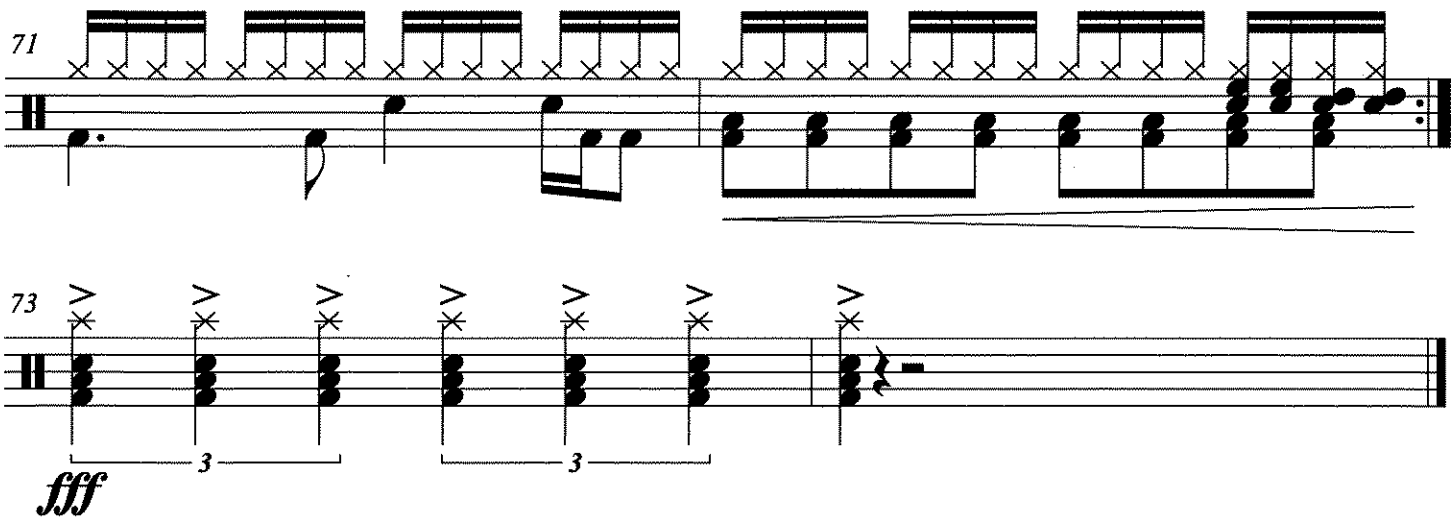


Drum Set, p. 2




I
56
f
59
61
63
Crazy Fill
FLAGS
REPEAT 4X
J
65
ff
67
69

Drum Set, p. 4

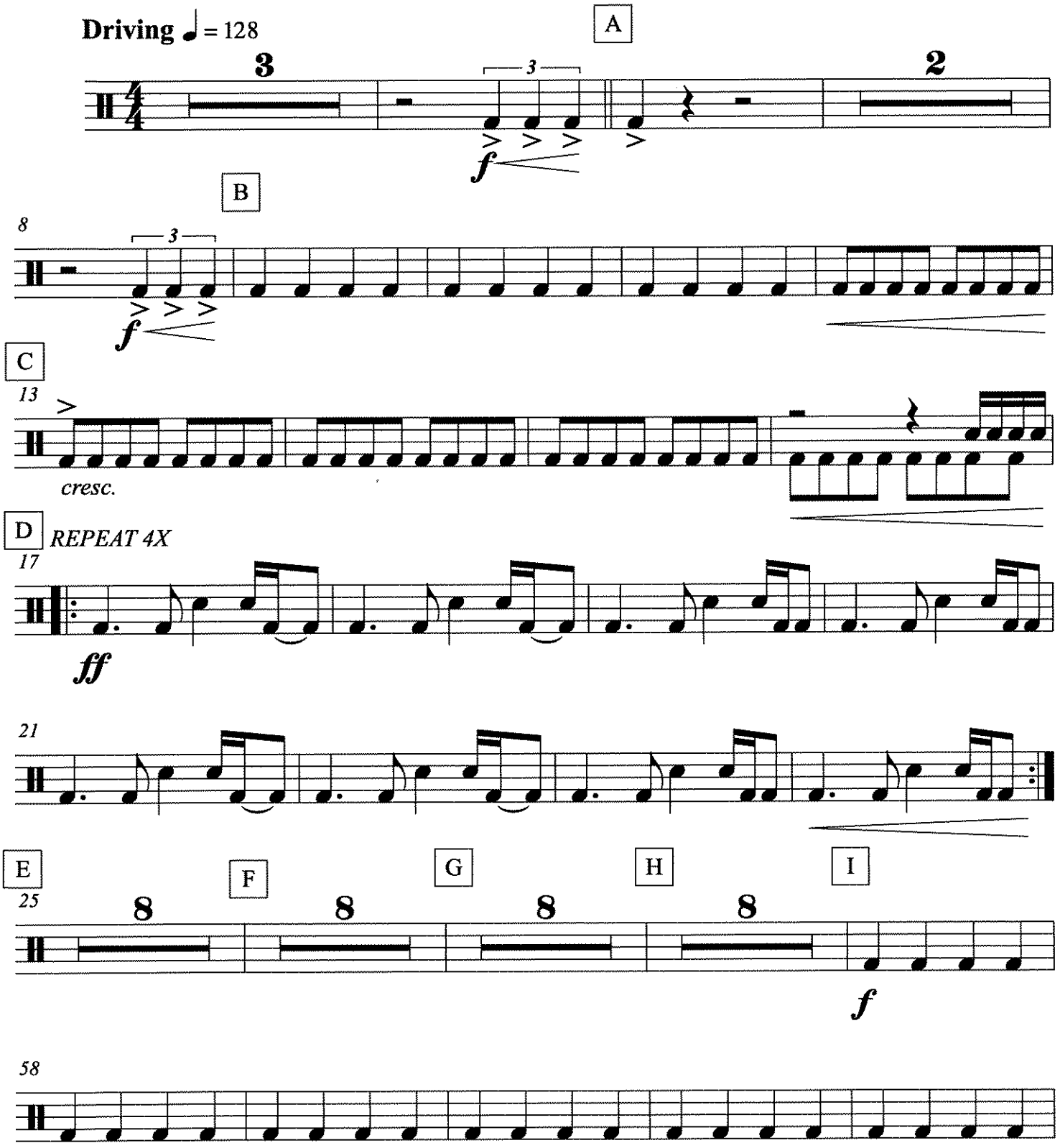


We Know What You Whisper

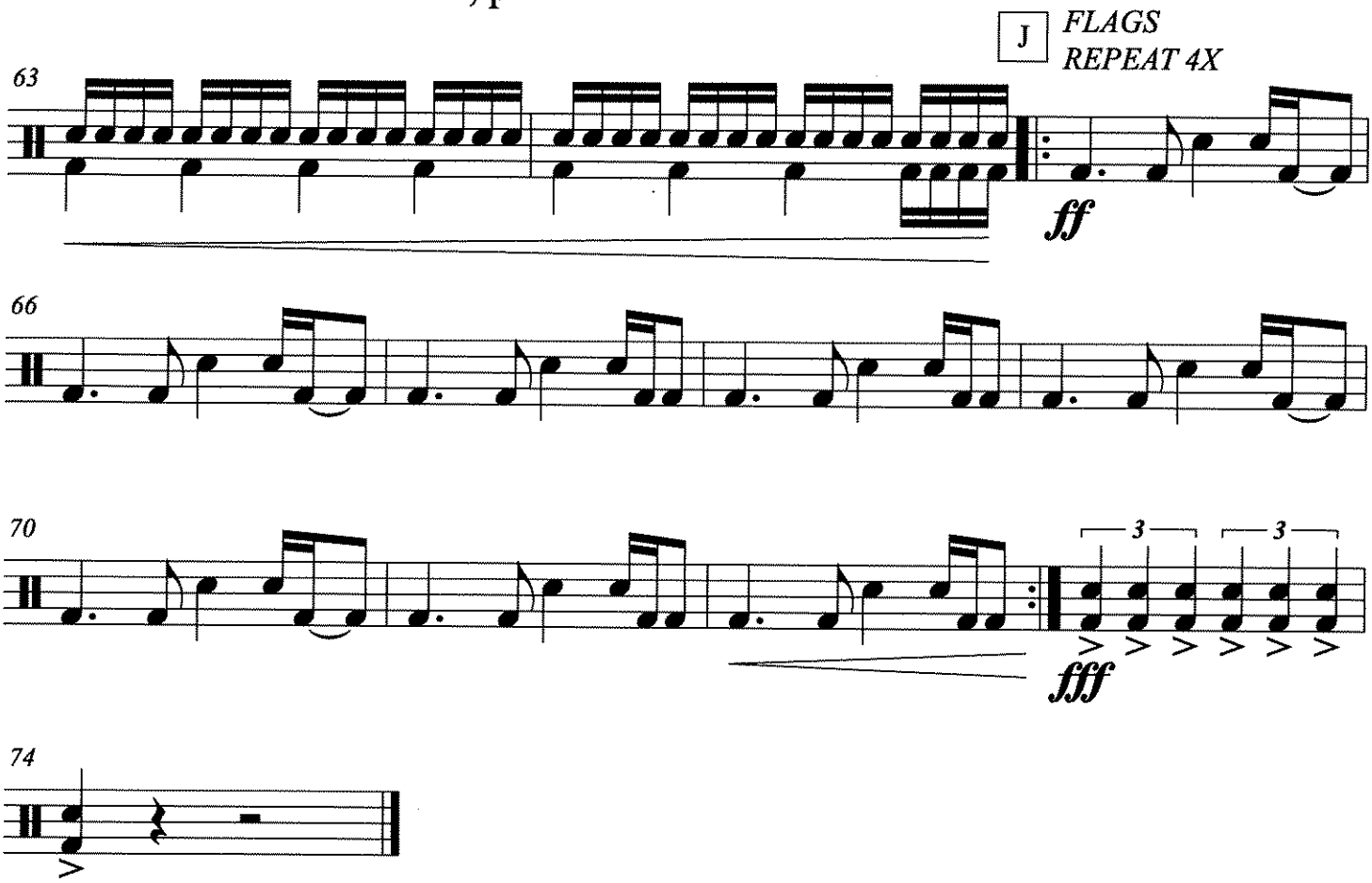
Wakanda Forever

Ludwig Goransson
arr. Bernice

Snare Drum
Bass Drum



Snare Drum & Bass Drum, p. 2



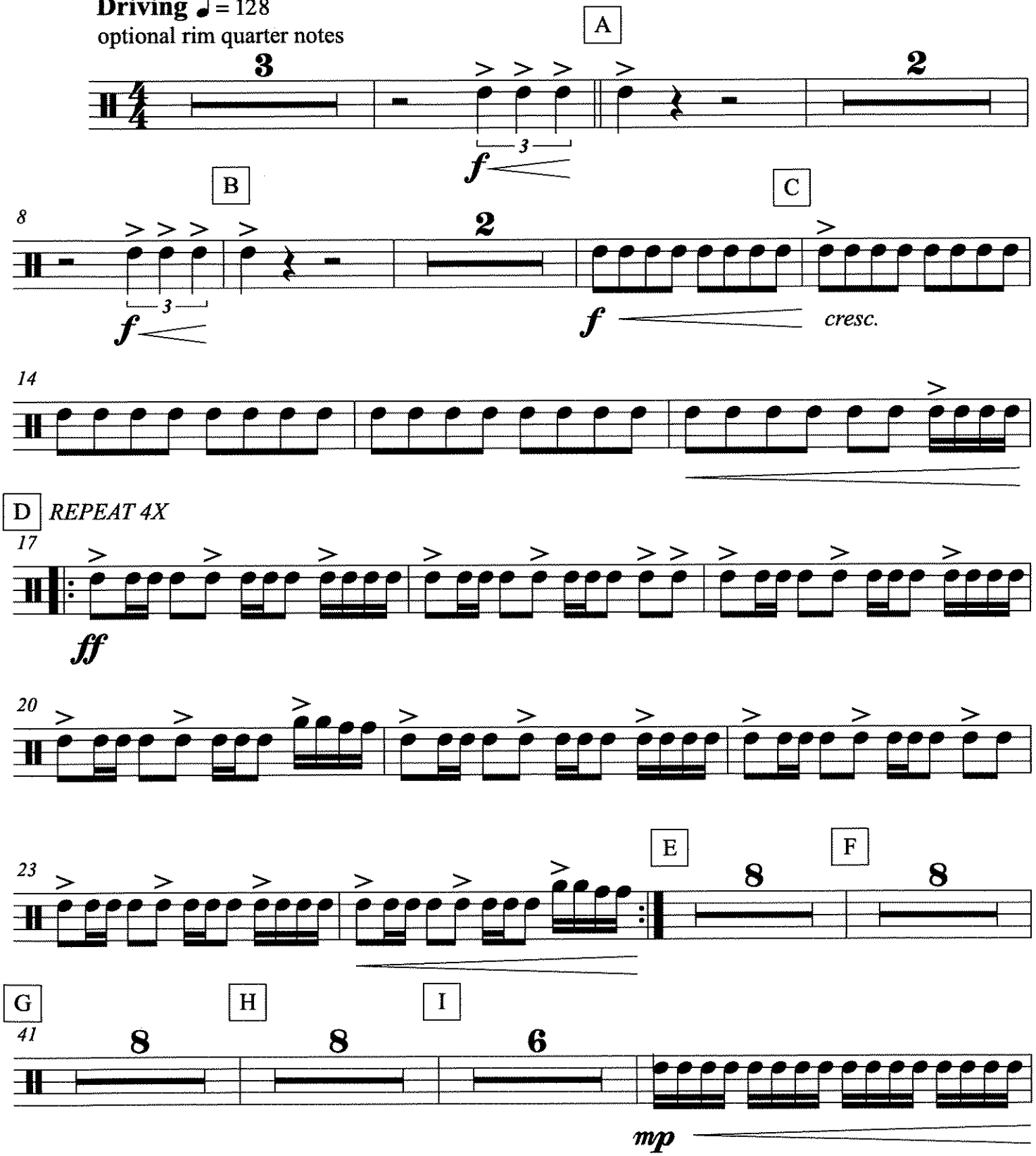
We Know What You Whisper

Wakanda Forever

Floor Tom

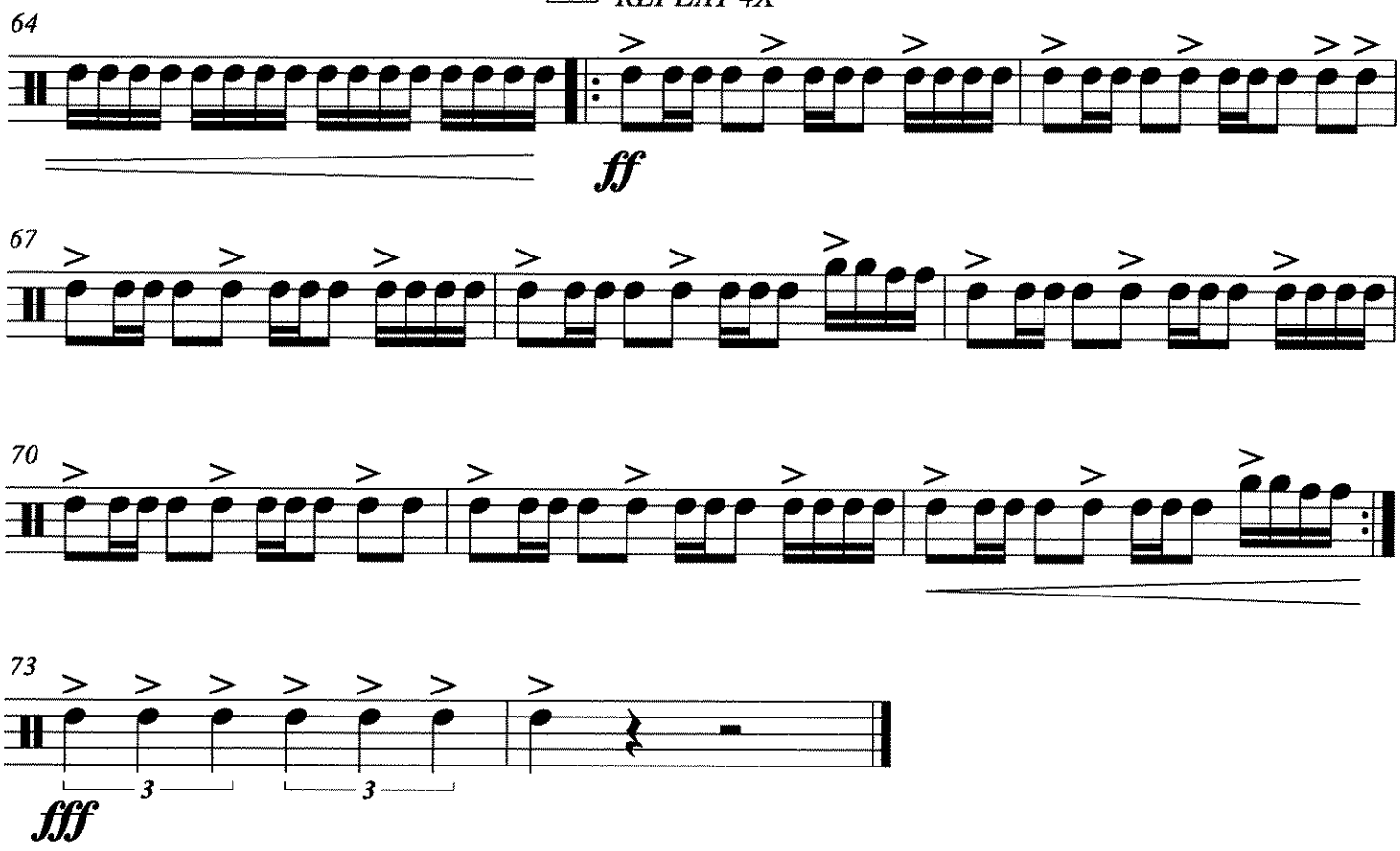
Ludwig Goransson
arr. Bernice

Driving ♩ = 128
optional rim quarter notes



We Know What You Whisper

J *FLAGS*
REPEAT 4X



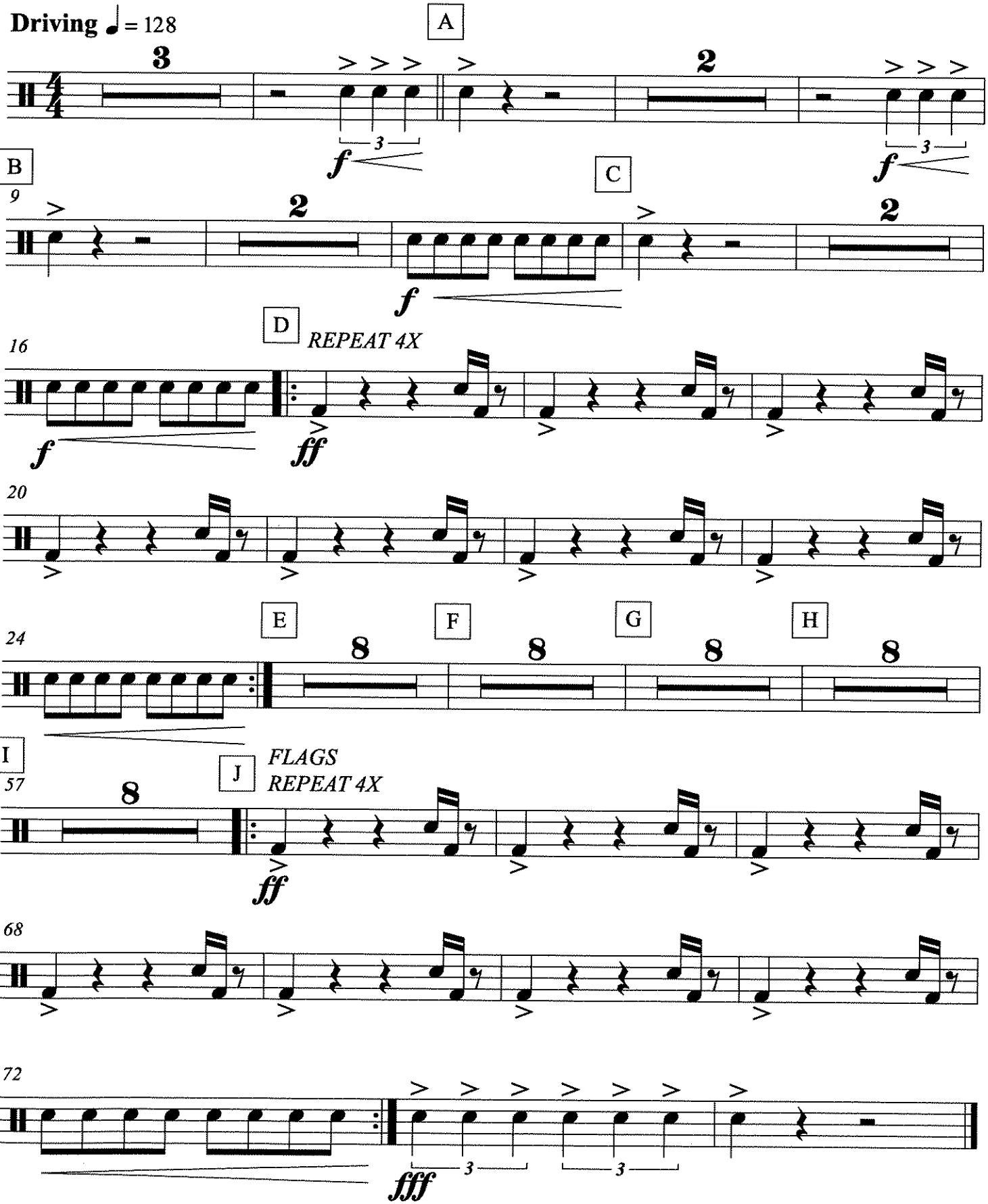
We Know What You Whisper

Wakanda Forever

African Drums
Taiko Drums

Ludwig Goransson
arr. Bernice

Driving ♩ = 128

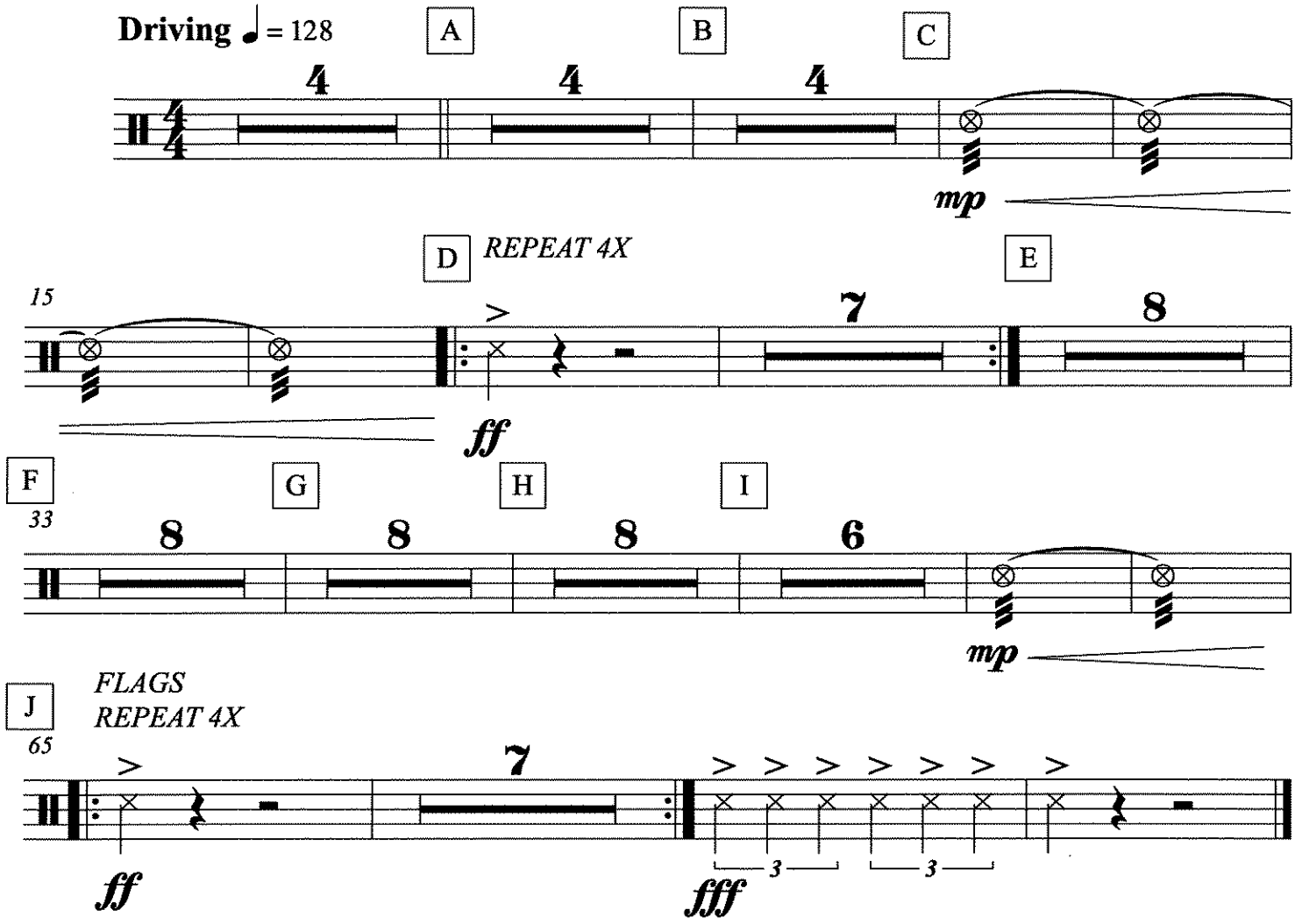


We Know What You Whisper

Wakanda Forever

Suspended Cymbal

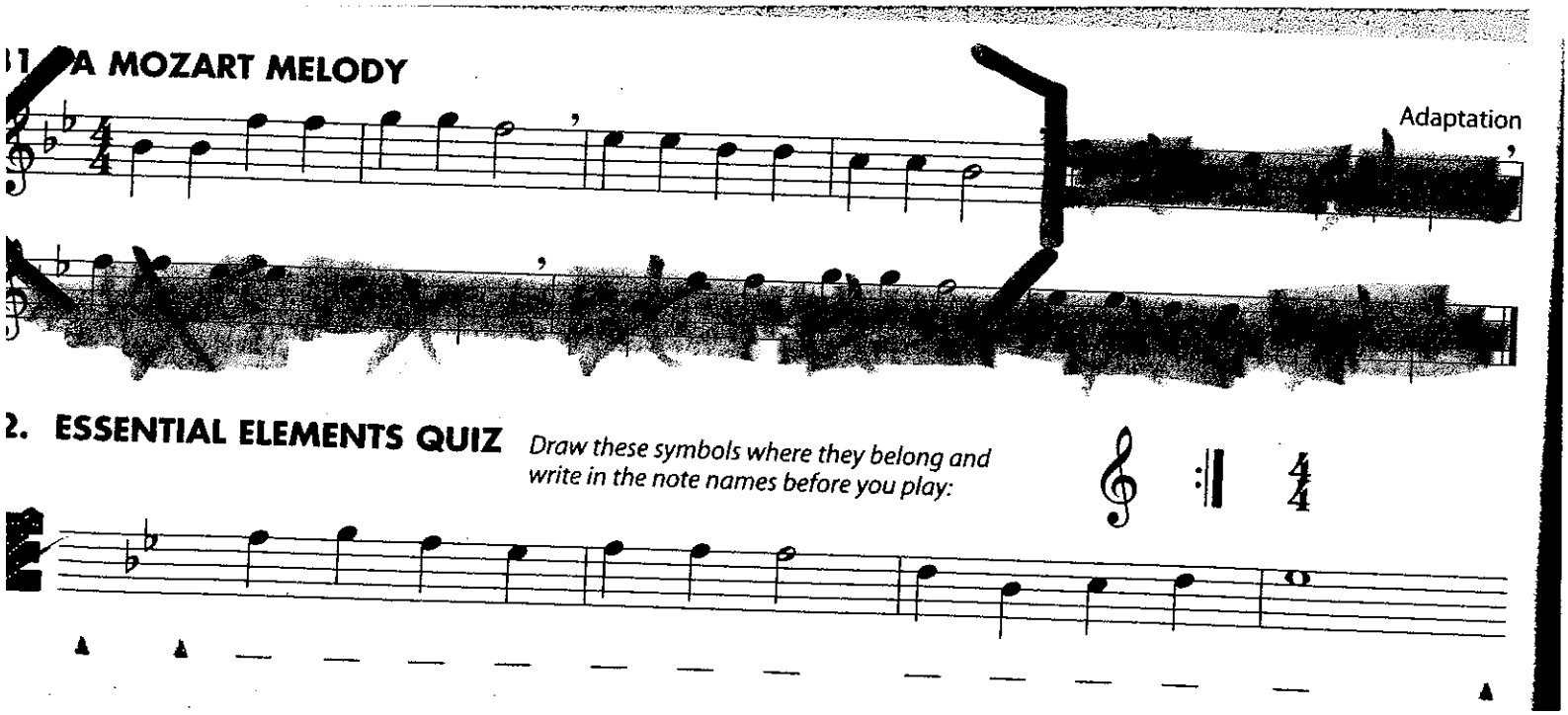
Ludwig Goransson
arr. Bernice

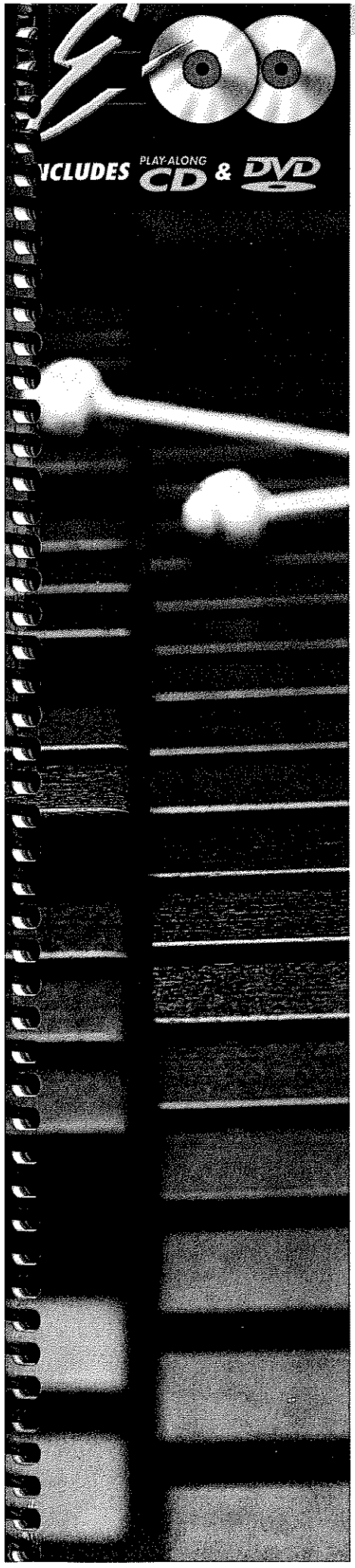


Flute

Name _____

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





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 &
↓ ↑

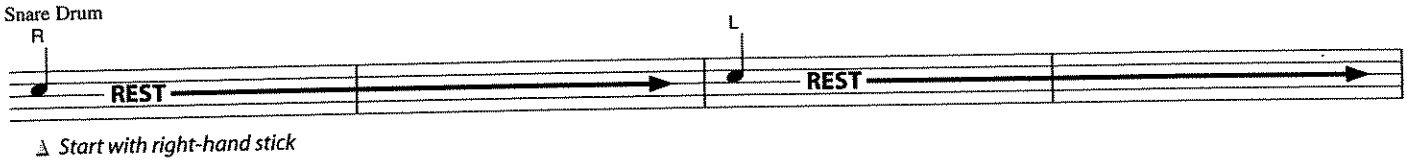
Notes And Rests

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**

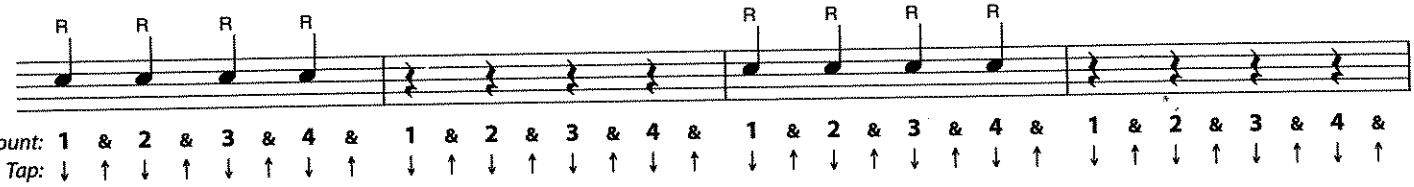
𝄽 **Quarter Rest = 1 silent beat**

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

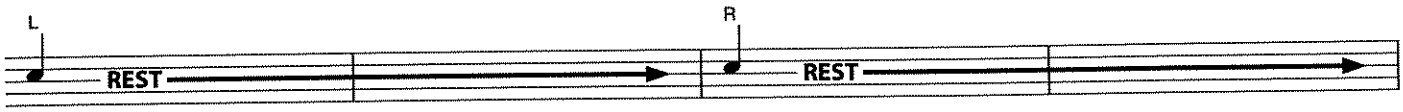


Start with right-hand stick

2. COUNT AND PLAY

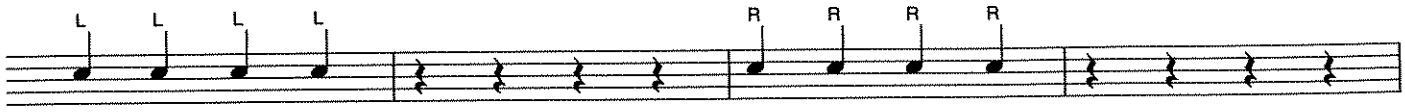


3. A NEW NOTE

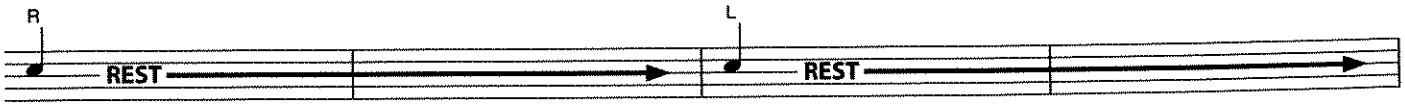


Play sticking as marked.

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

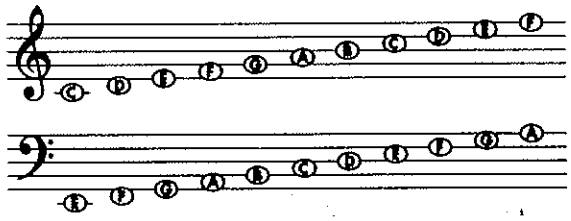
Time Signature

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.



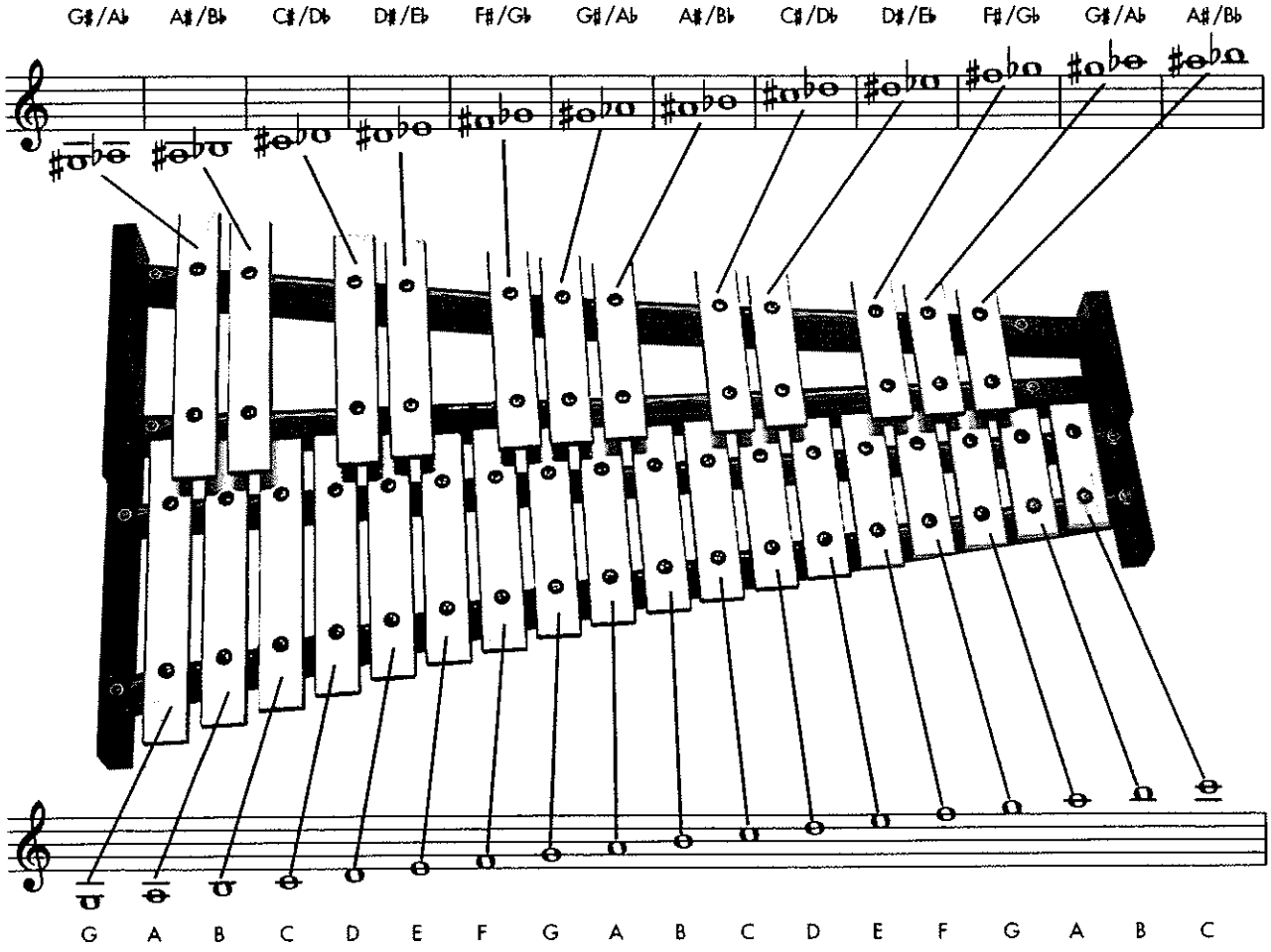
Sharp ♯ raises the note and remains in effect for the entire measure.

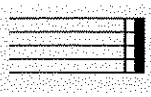
Flat ♭ lowers the note and remains in effect for the entire measure.

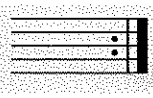
Natural ♮ cancels a flat (♭) or sharp (♯) and remains in effect for the entire measure.

Keyboard Percussion

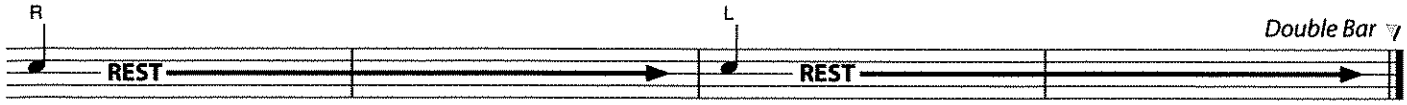
This chart will help you play notes on orchestra bells. Practice all exercises with other percussionists using the keyboard percussion section at the end of this book. Switch parts often!



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.*

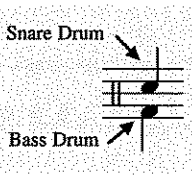
Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

9. TOUCHDOWN

10. THE FAB FIVE Right Hand Lead

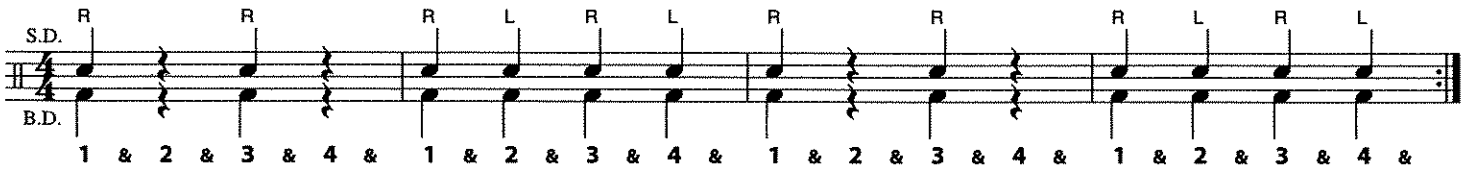
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Bass Drum



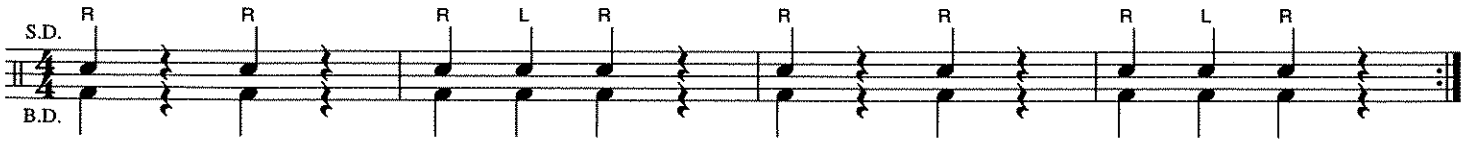
The bass drum is one of the most important instruments in band. Hold the bass drum mallet with your right hand (matched grip). Place your left hand on the head opposite the striking surface. Strike the bass drum half-way between the center and the top rim, pulling the sound out of the bass drum. **B.D.**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

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

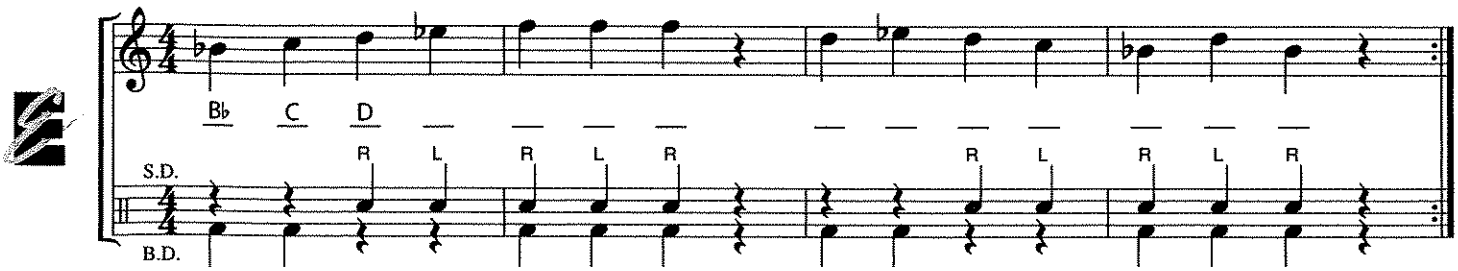


1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

12. FIRST FLIGHT

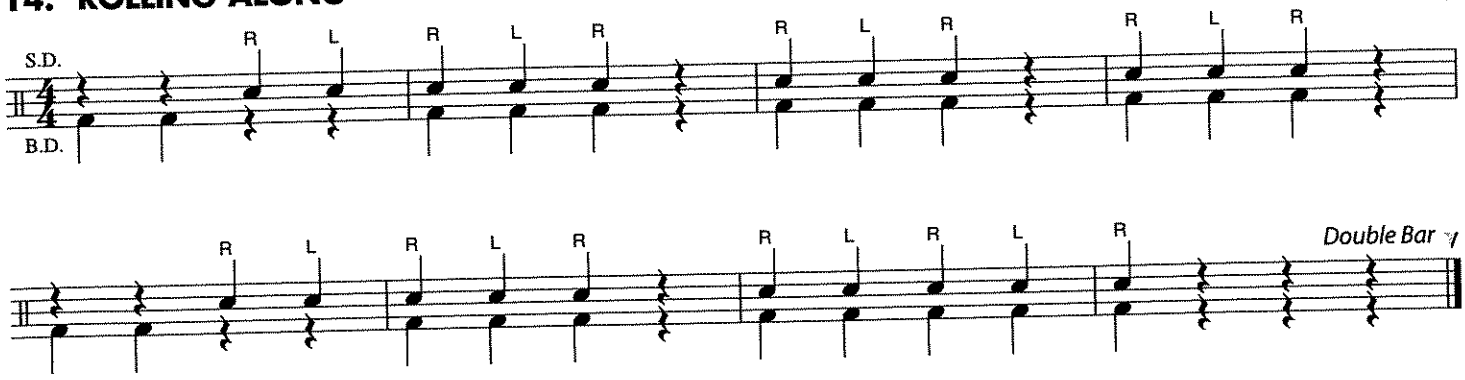


13. ESSENTIAL ELEMENTS QUIZ *Fill in the remaining note names before playing.*



14. ROLLING ALONG

Go to the next line.



Half Note

= 2 Beats

1 & 2 &

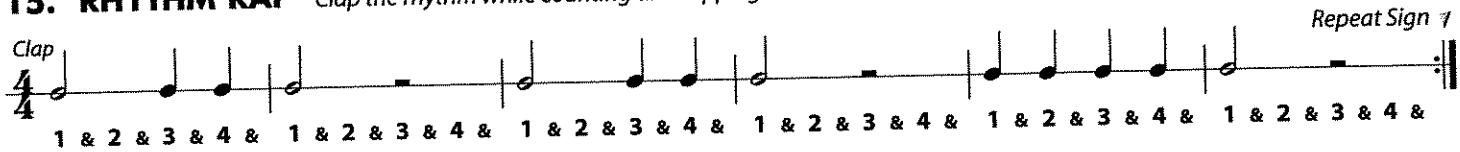
Half Rest

= 2 Silent Beats

1 & 2 &

=

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



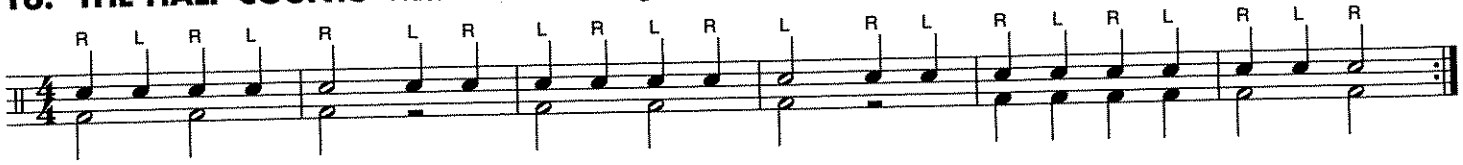
Alternate Sticking

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

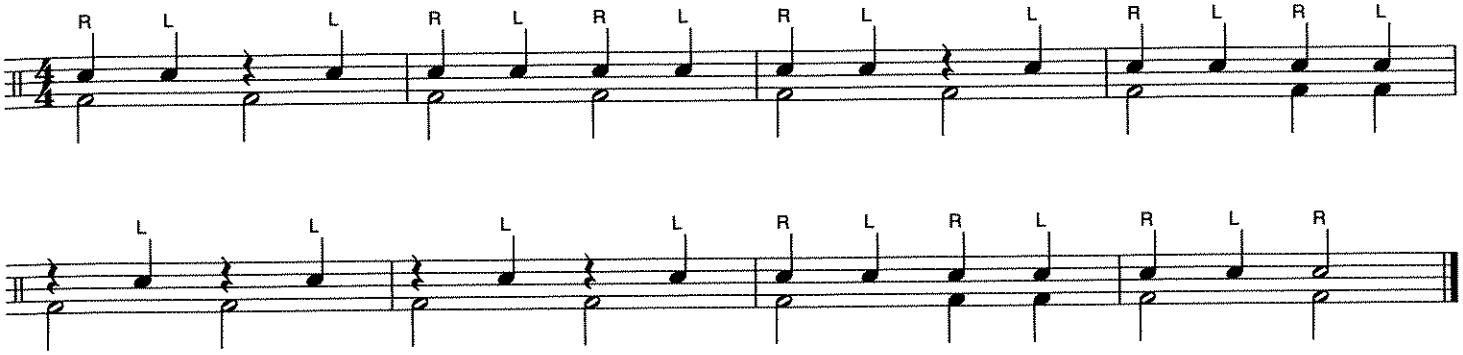
Bass Drum

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.*

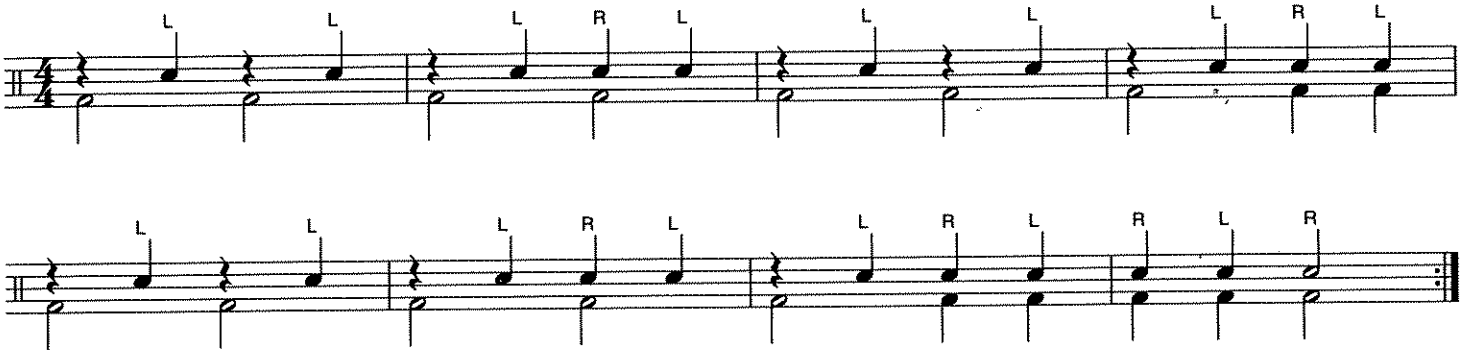


17. HOT CROSS BUNS



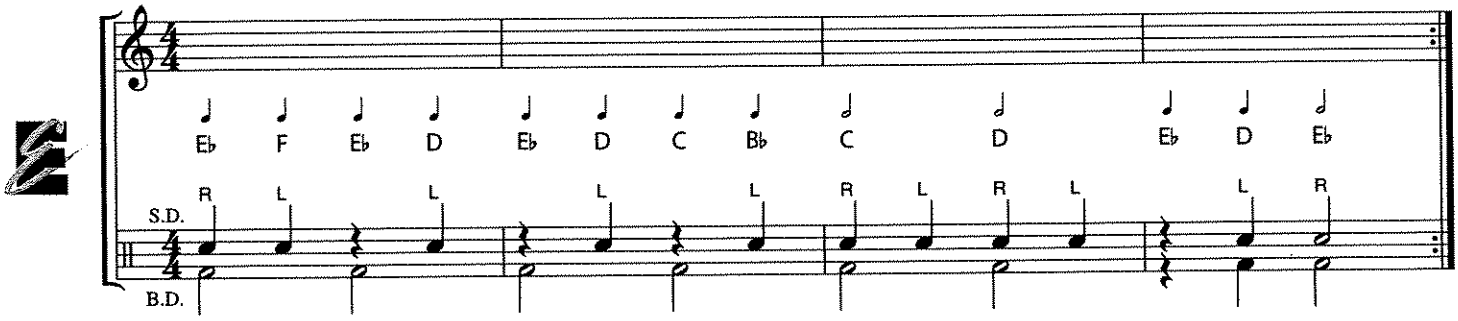
18. GO TELL AUNT RHODIE

American Folk Song



19. ESSENTIAL ELEMENTS QUIZ

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

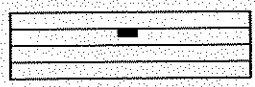


Whole Note

= 4 Beats

1 & 2 & 3 & 4 &

Whole Rest



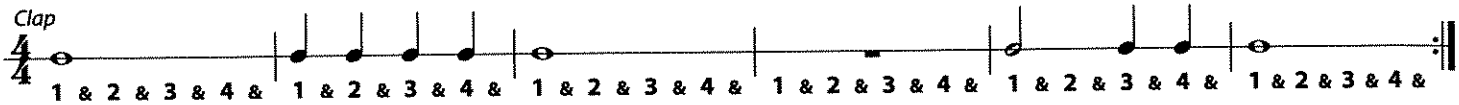
= A Whole Measure of Silent Beats

1 & 2 & 3 & 4 &

Whole Rest — hangs from a staff line.

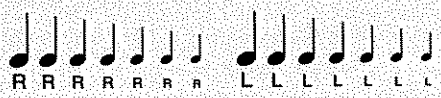
Half Rest — sits on a staff line.

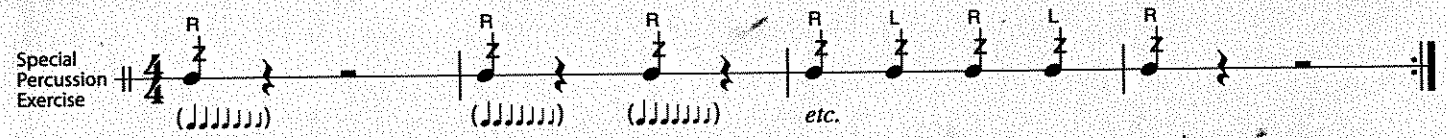
20. RHYTHM RAP *Clap the rhythm while counting and tapping.*



Multiple Bounce

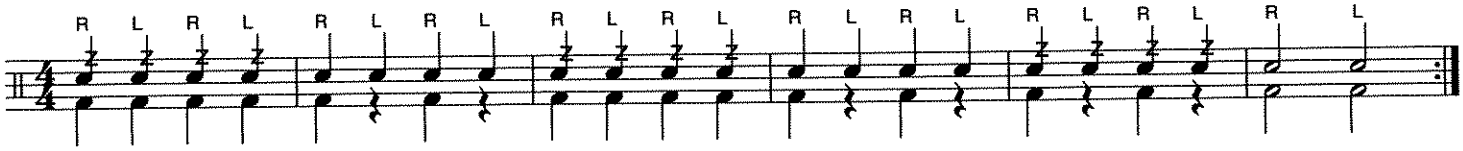
Multiple bounce sticking is your first step to learning the roll. Simply let the stick bounce freely on the drum head, like this:





Keep counting and maintain a steady tempo.

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



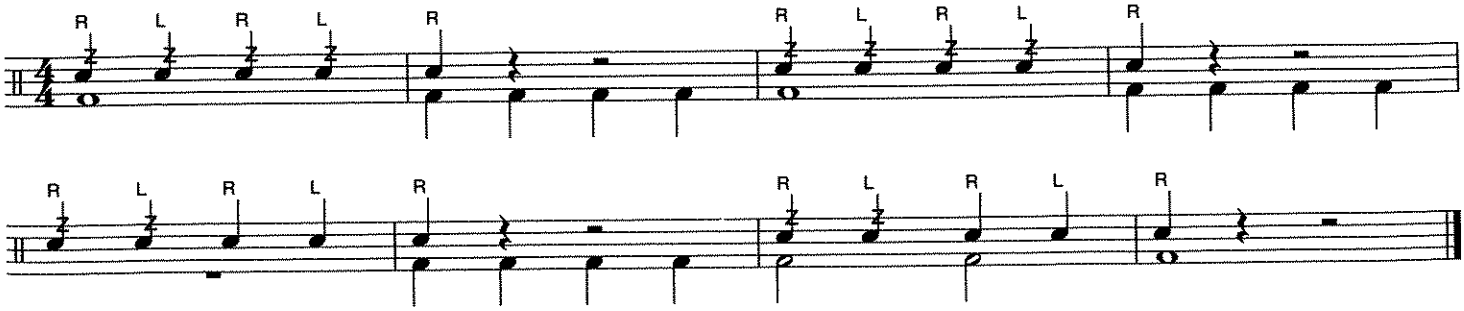
Duet

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.*

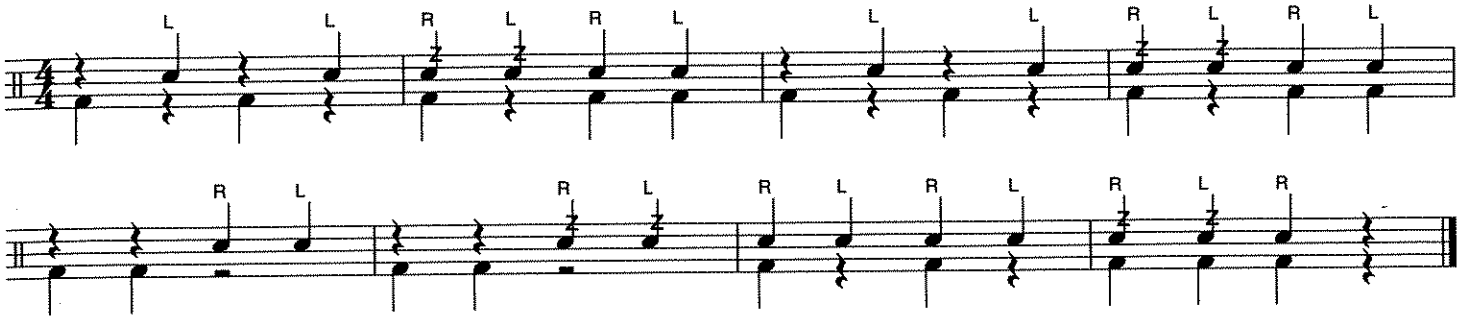


Key Signature

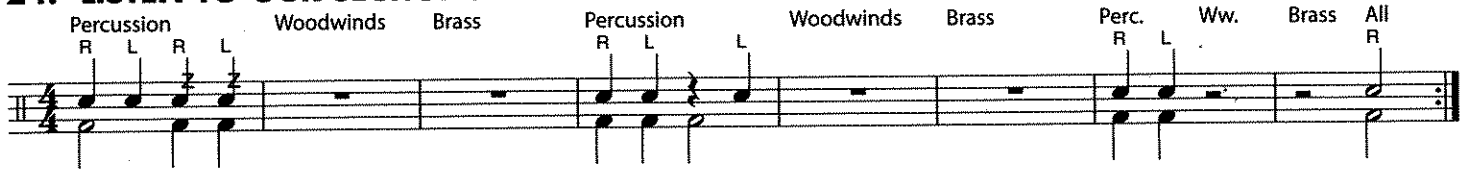
The **Key Signature** tells us which notes to play with sharps (♯) or flats (♭) throughout the music. When playing keyboard percussion, this key signature indicates the *Key of* B♭ – play all B's as B-flats, and E's as E-flats.

THEORY

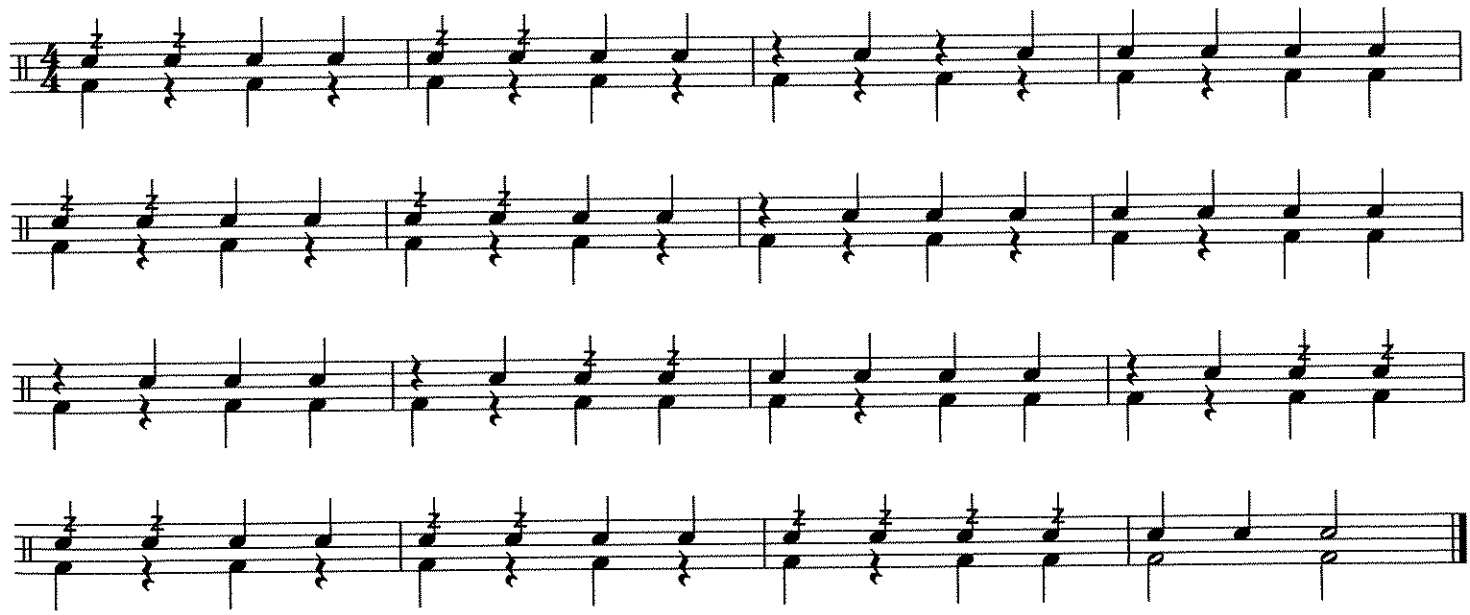
23. MARCH STEPS



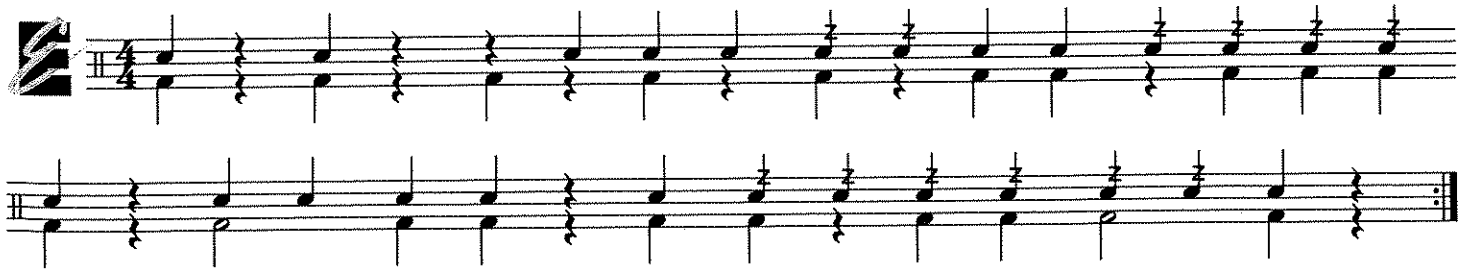
24. LISTEN TO OUR SECTIONS



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

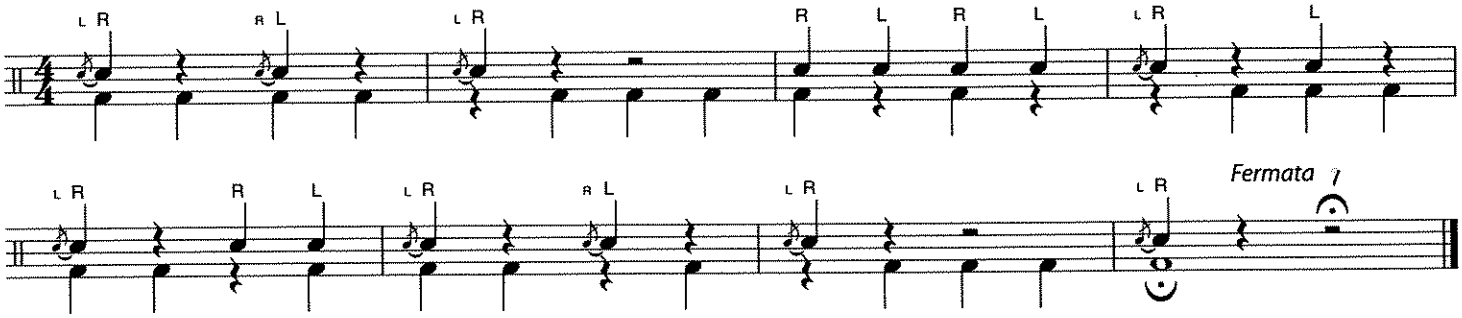
Hold the left stick about 2 inches above the drum head. Hold the right stick in the "up" position. Move both sticks at the same speed. The left stick will hit the drum just before the right stick. Let the left stick rebound to the "up" position, and the right stick rebound to the 2 inch position.

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.

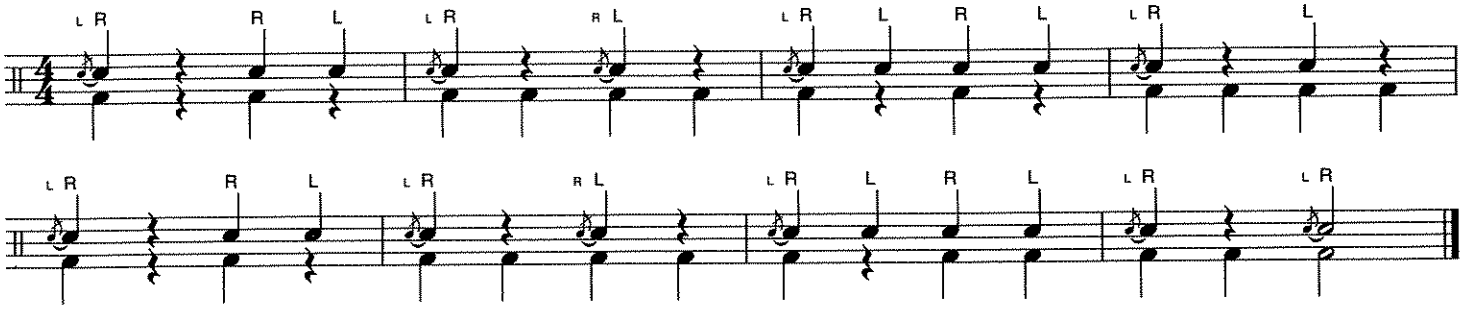
A flam produces a sound that is slightly longer than a regular note (a tap).
Listen to the difference between flams and taps.

27. REACHING HIGHER

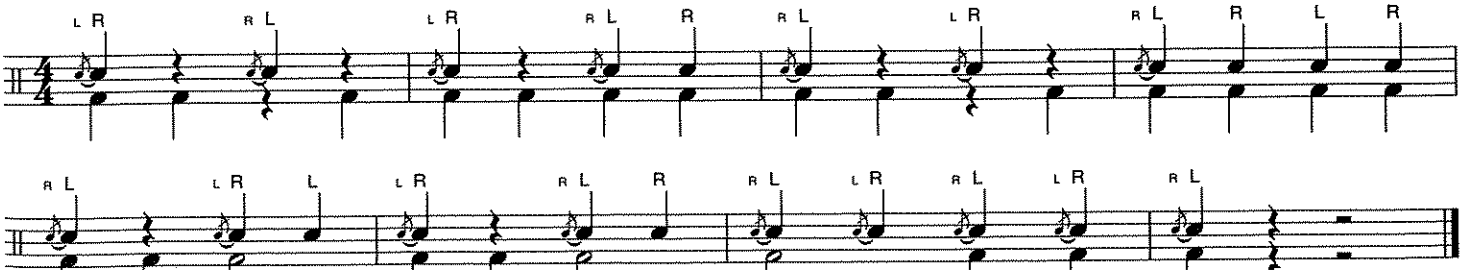


28. AU CLAIRE DE LA LUNE

French Folk Song



29. REMIX



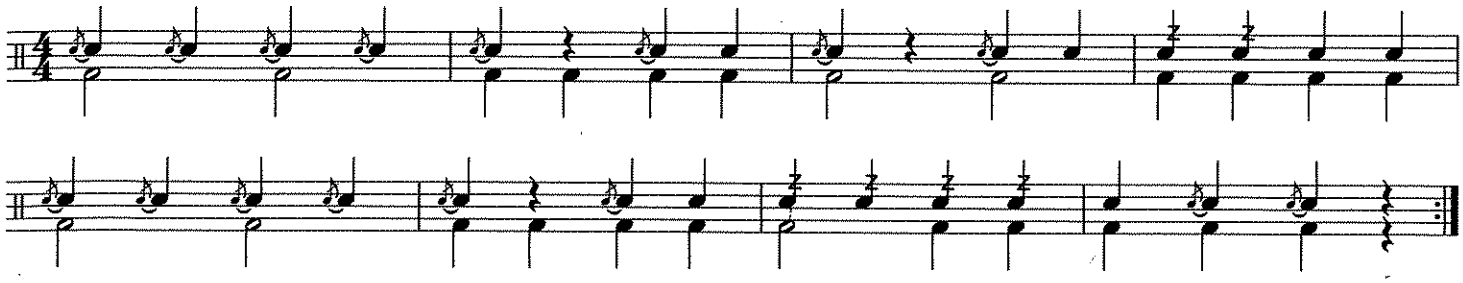
THEORY

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

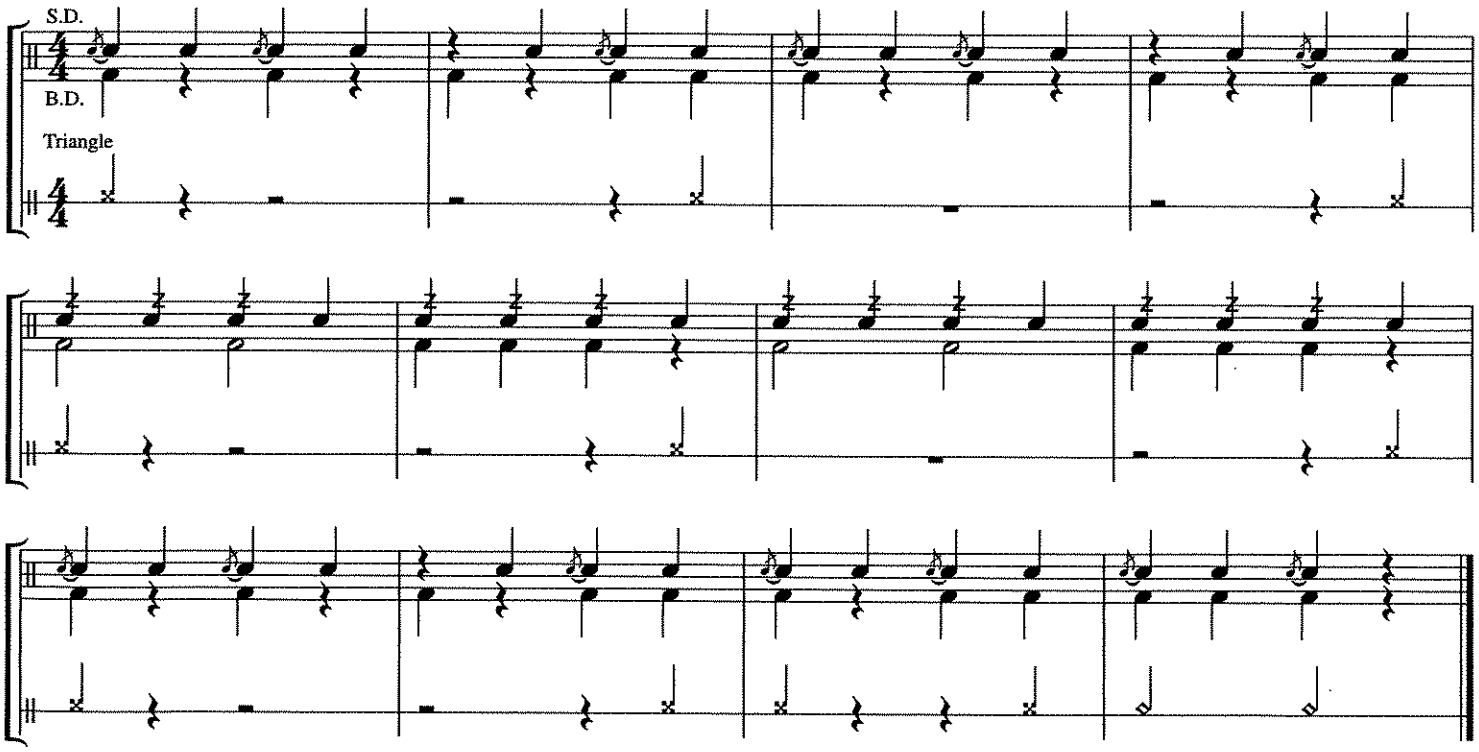
Austrian composer **Wolfgang Amadeus Mozart** (1756–1791) was a child prodigy who started playing professionally at age six, and lived during the time of the American Revolution. Mozart's music is melodic and imaginative. He wrote more than 600 compositions during his short life, including a piano piece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

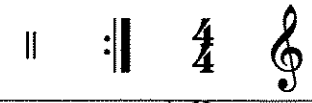
31. A MOZART MELODY

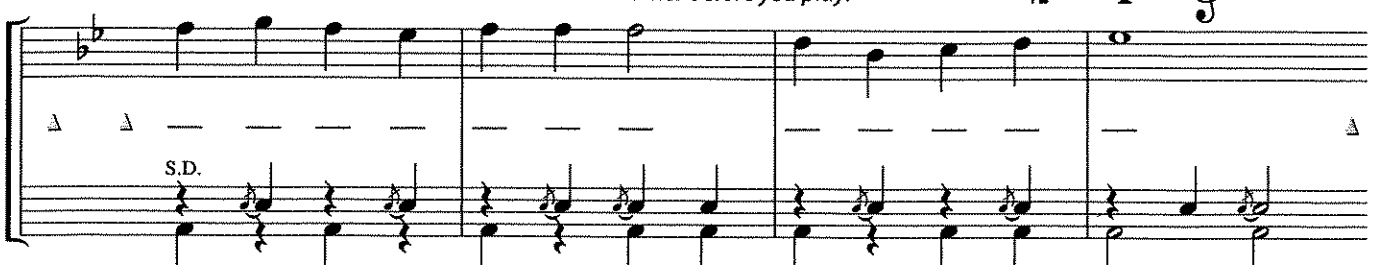
Adaptation



32. ESSENTIAL ELEMENTS QUIZ

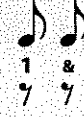
Draw these symbols where they belong and write in the note names before you play:

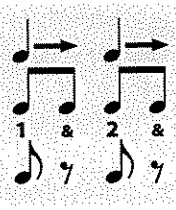




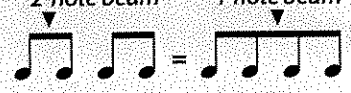
Eighth Note & Eighth Rest

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

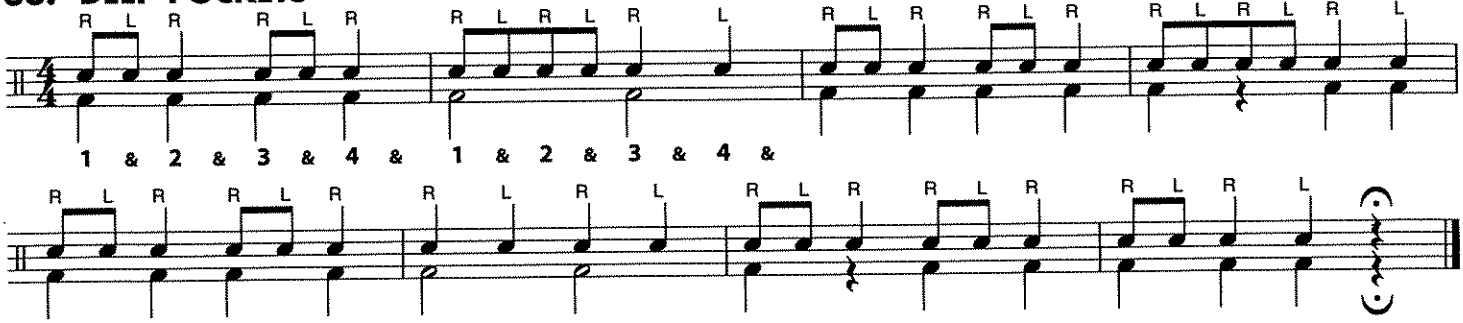




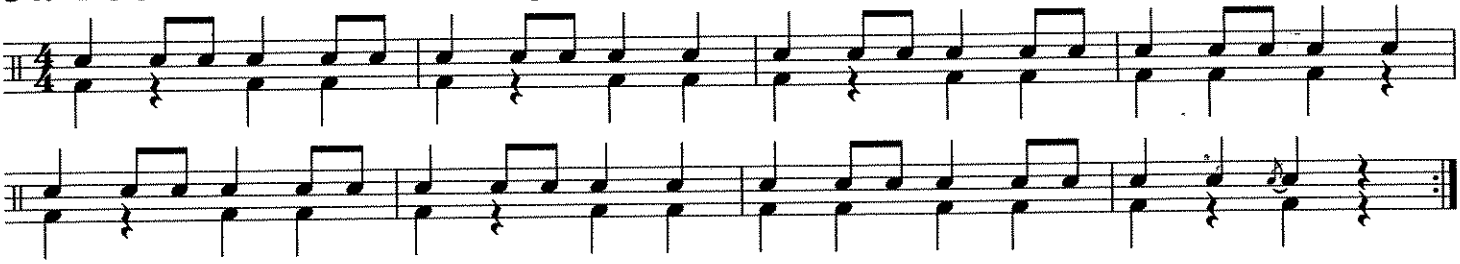
Eighth Notes groups have a *beam*.



33. DEEP POCKETS



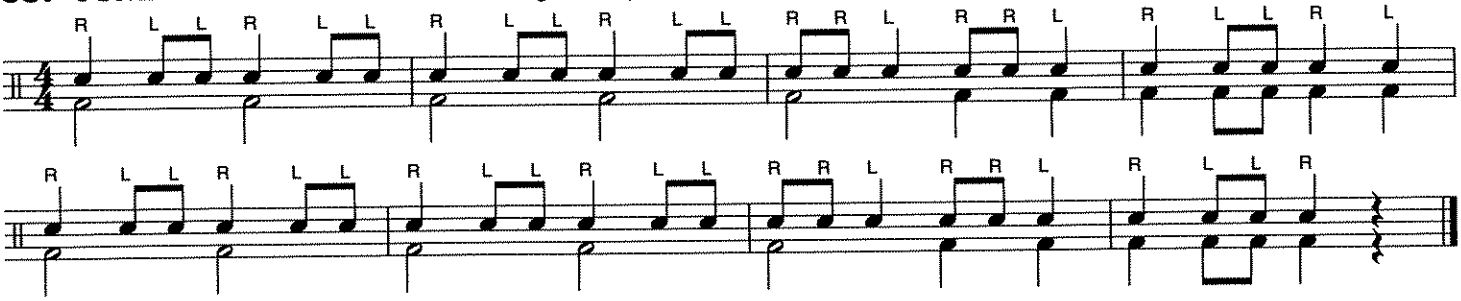
34. DOODLE ALL DAY *Mark the sticking before you play.*



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.*



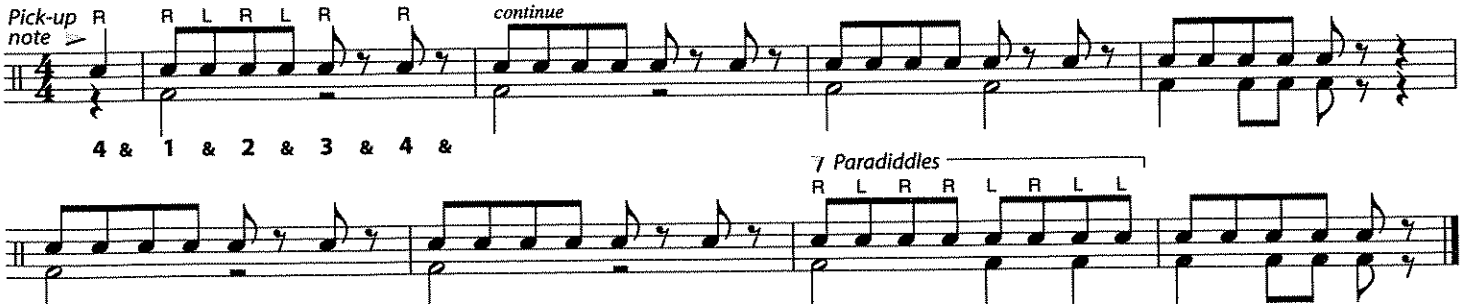
Pick-Up Notes

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

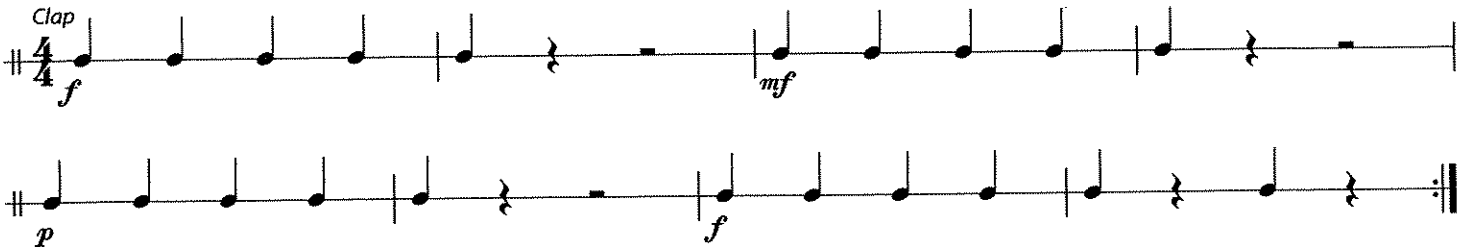
A snare drum rudiment (see measure 7.)

36. A-TISKET, A-TASKET



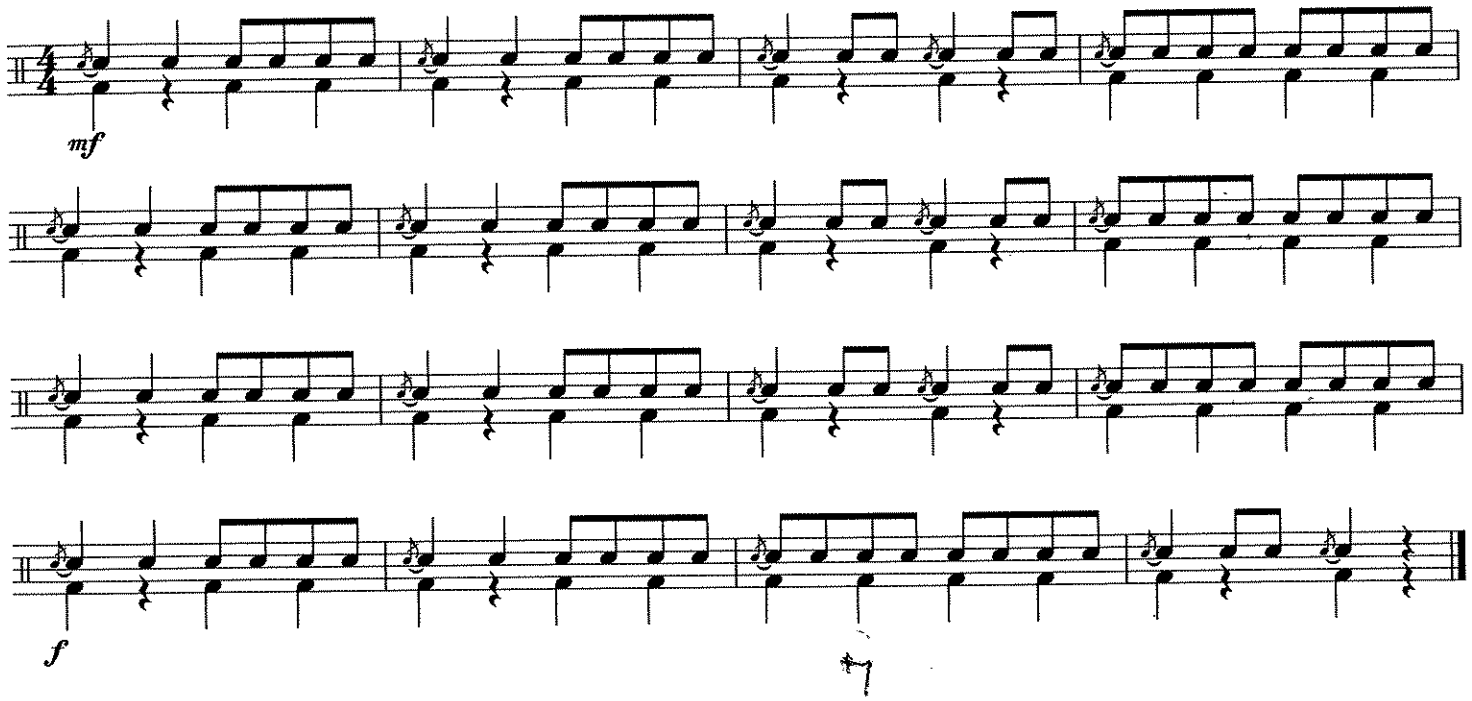
Dynamics *f* – *forte* (play loudly) lift sticks higher *mf* – *mezzo forte* (play moderately loud) normal stick height *p* – *piano* (play softly) bring sticks close to head

37. LOUD AND SOFT



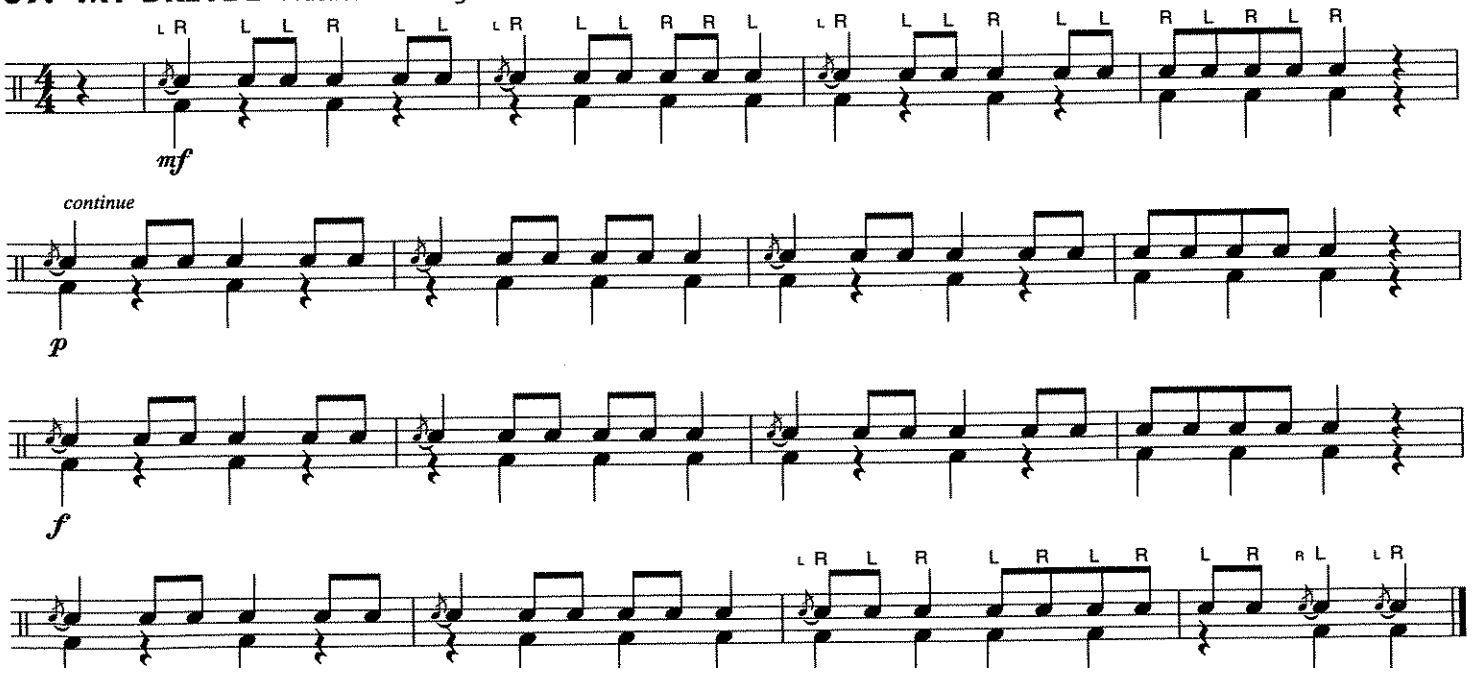
38. JINGLE BELLS

J. S. Pierpont

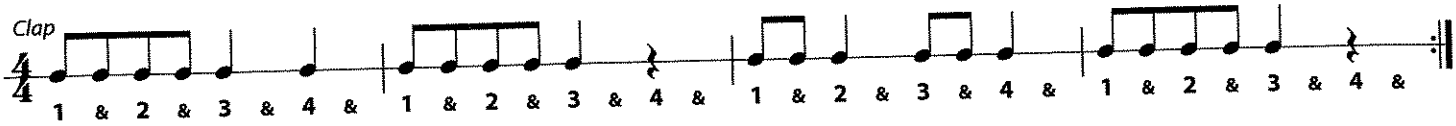


39. MY DREYDL *Practice "Doubling" in this exercise.*

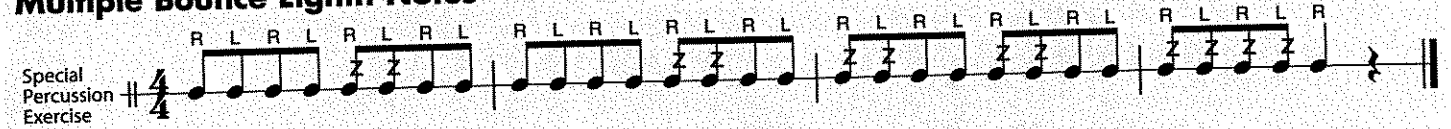
Traditional Hanukkah Song



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

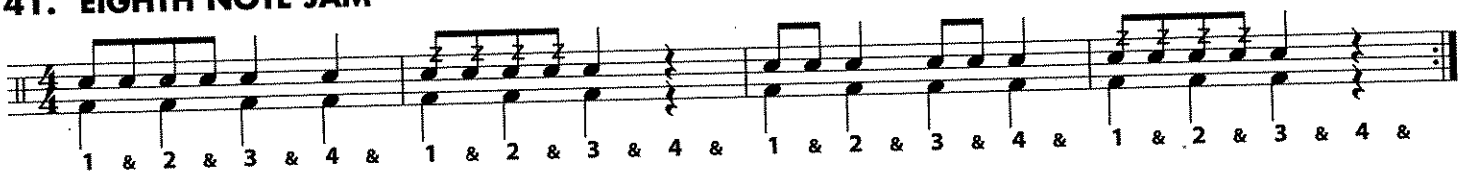


Multiple Bounce Eighth Notes



Connect so the bounces sound even and consistent.

41. EIGHTH NOTE JAM

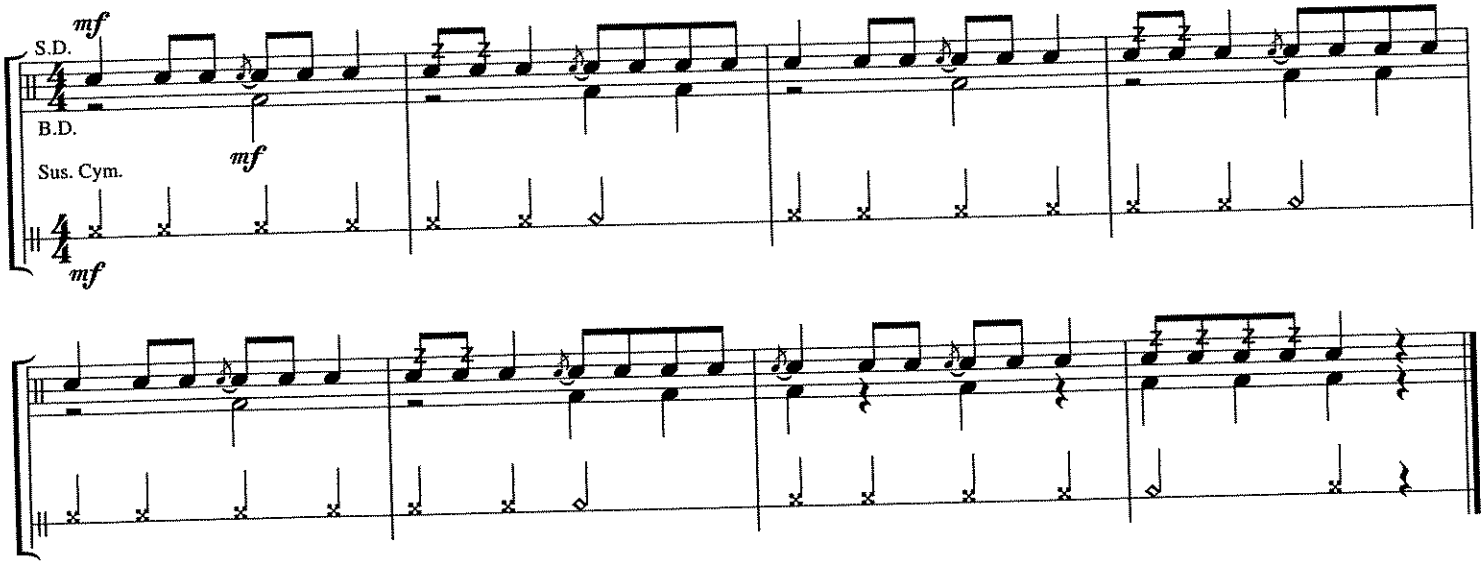


Suspended Cymbal

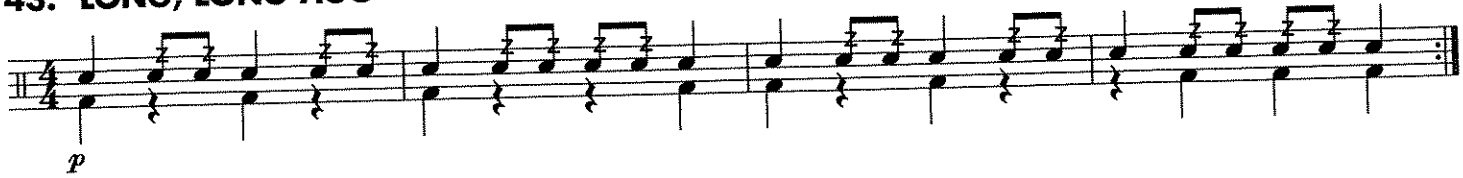
One single cymbal suspended on a stand. Always use yarn mallets, not timpani mallets. **Sus. Cym.** is the abbreviation for suspended cymbal.

42. SKIP TO MY LOU

American Folk Song



43. LONG, LONG AGO

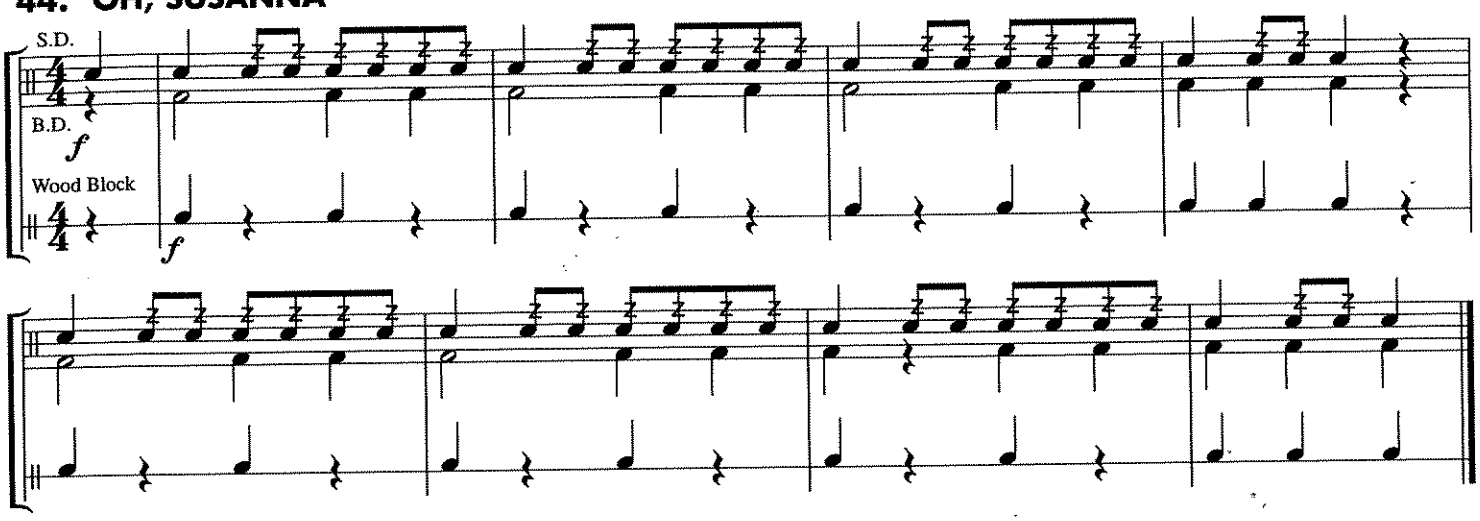


Wood Block

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

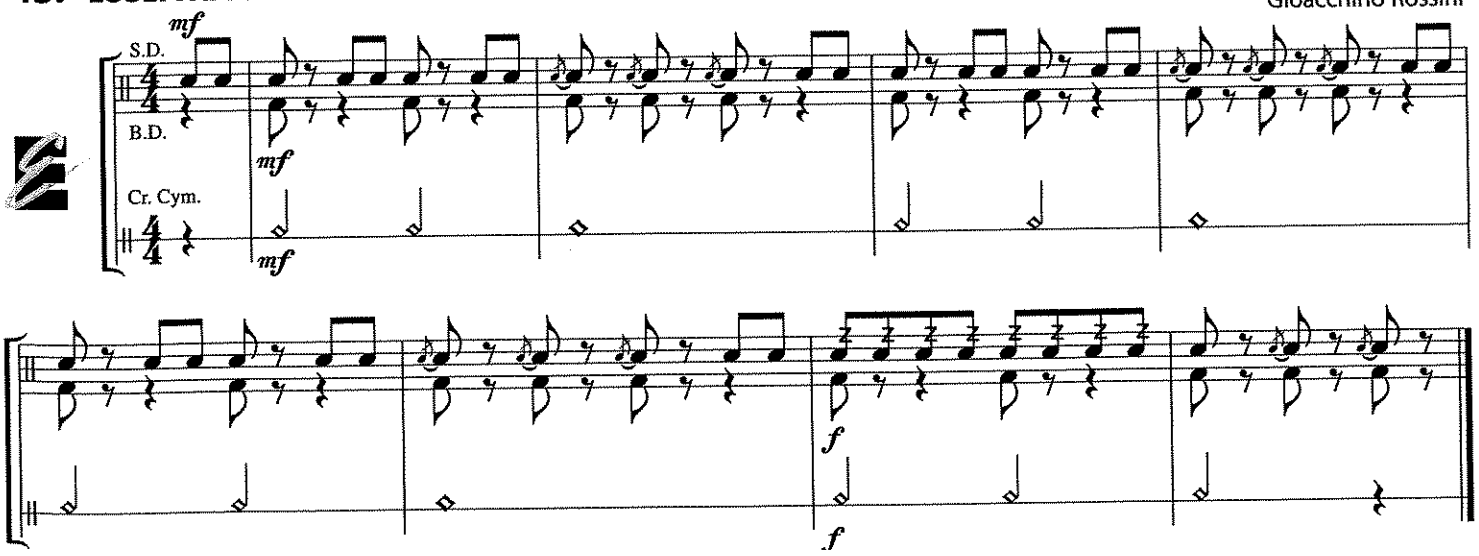
Hold the left cymbal in front of you at a slight angle. Allow the right cymbal to be positioned slightly above and slightly in front of the left cymbal.

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



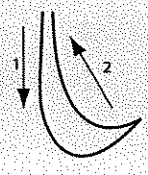
THEORY

2/4 Time Signature

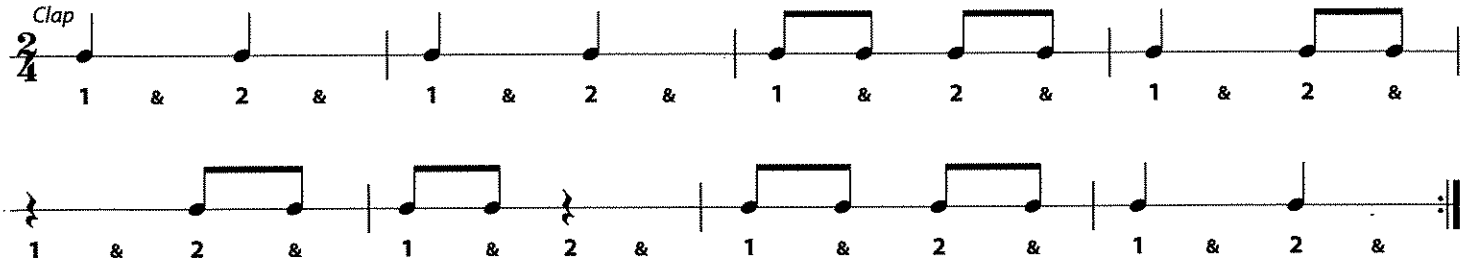
= **2 beats** per measure
= **Quarter** note gets one beat

Conducting

Practice conducting this two-beat pattern.



46. RHYTHM RAP



Rudiment

Flam Tap

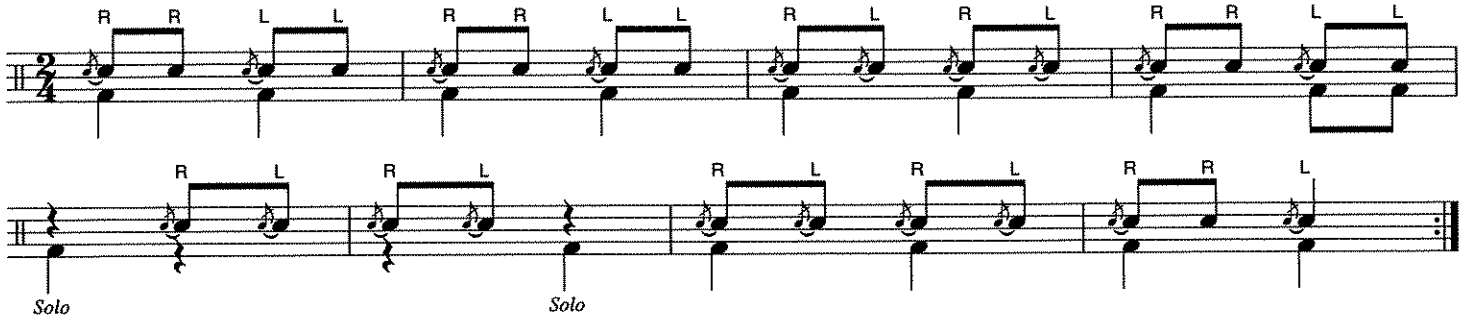
After you play a flam, play a tap, always with the low hand. This will keep your hands correctly positioned for the rest of the exercise. Remember, a tap is played with the stick closest to the drum head.

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.

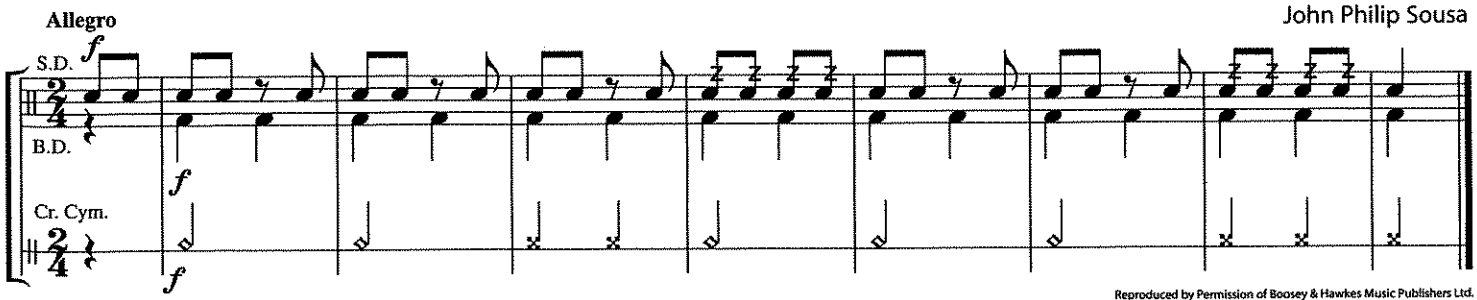


Tempo Markings

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.

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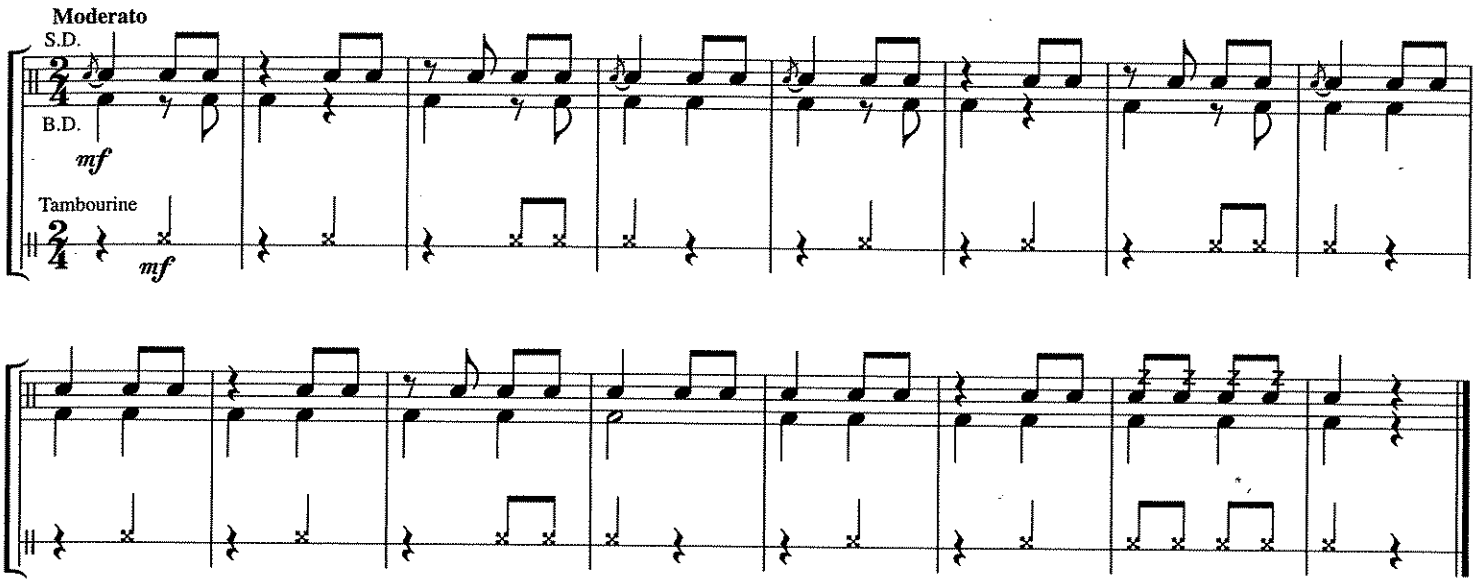
Tambourine

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

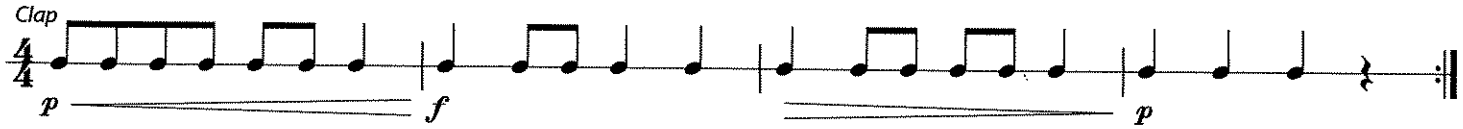


Dynamics

Crescendo (gradually louder)

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

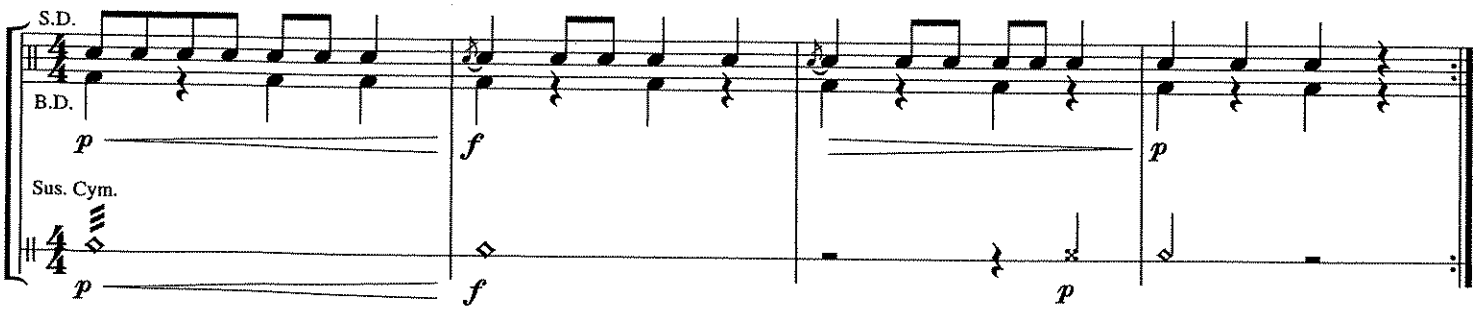
50. CLAP THE DYNAMICS



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.

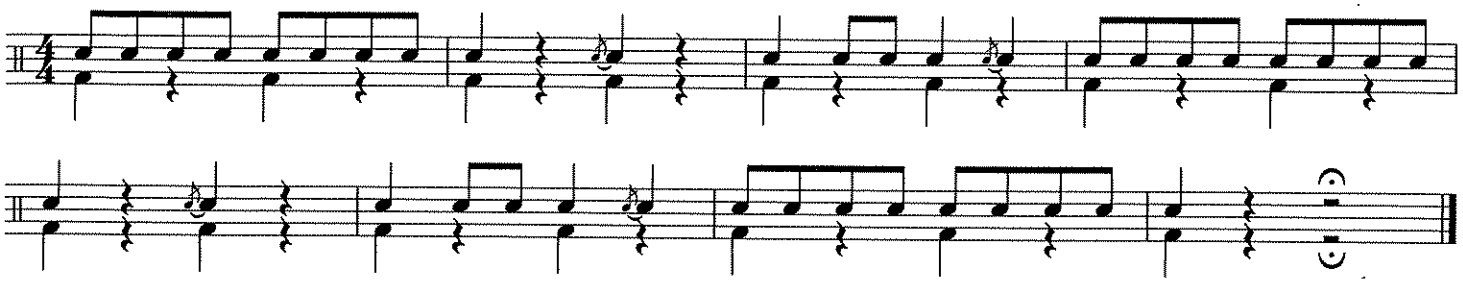
51. PLAY THE DYNAMICS



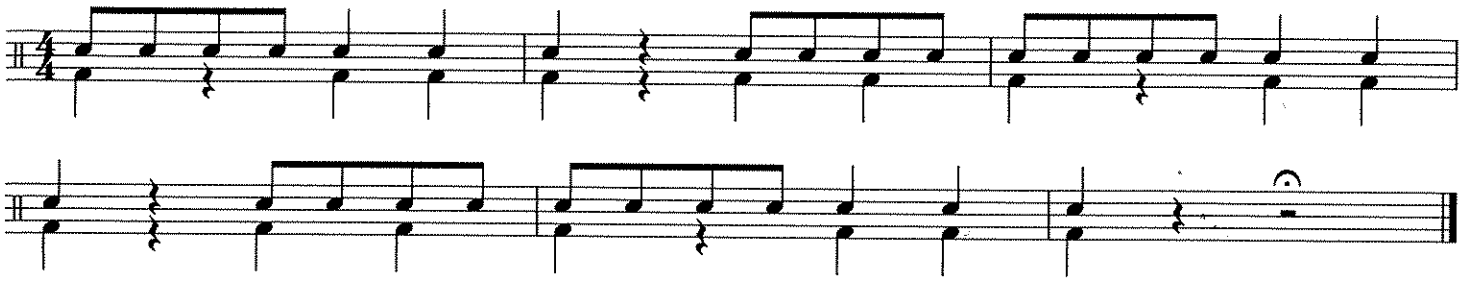
PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

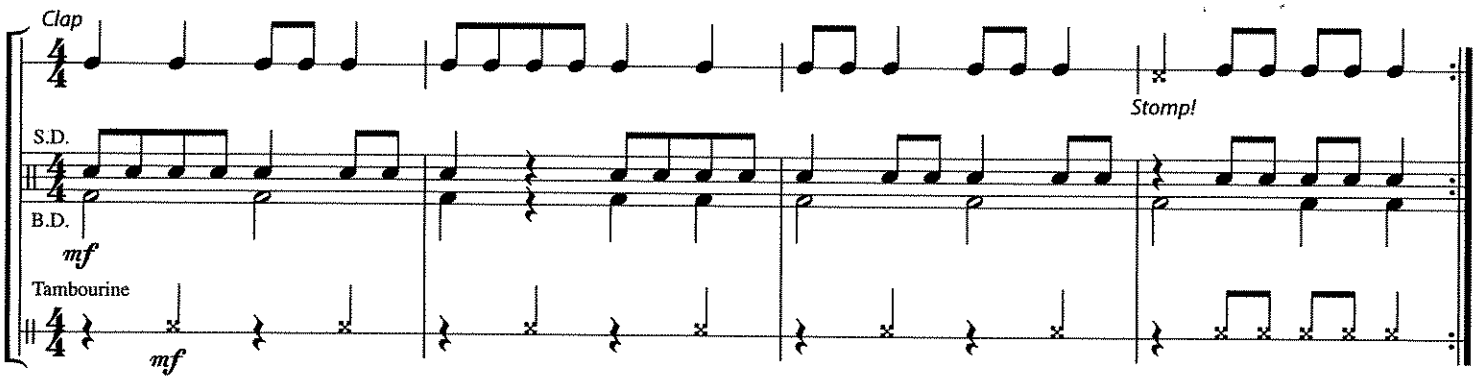
TONE BUILDER



RHYTHM ETUDE



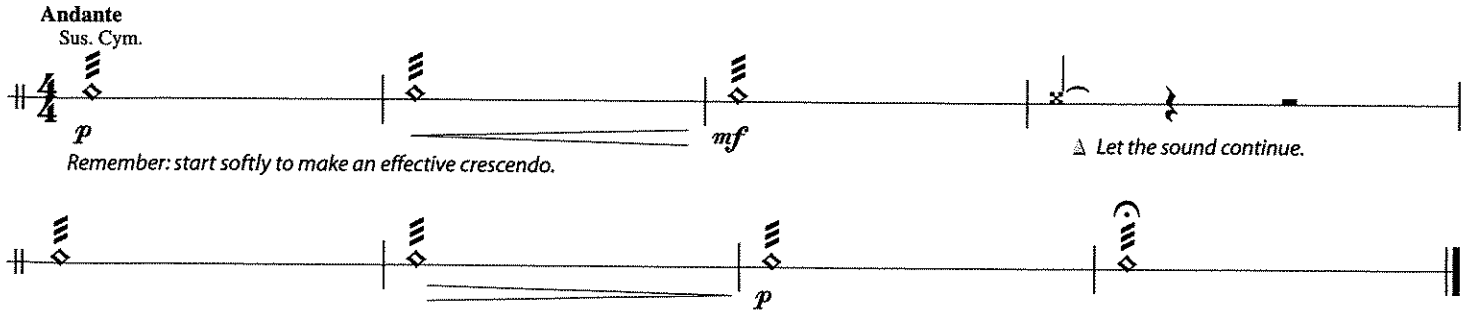
RHYTHM RAP



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



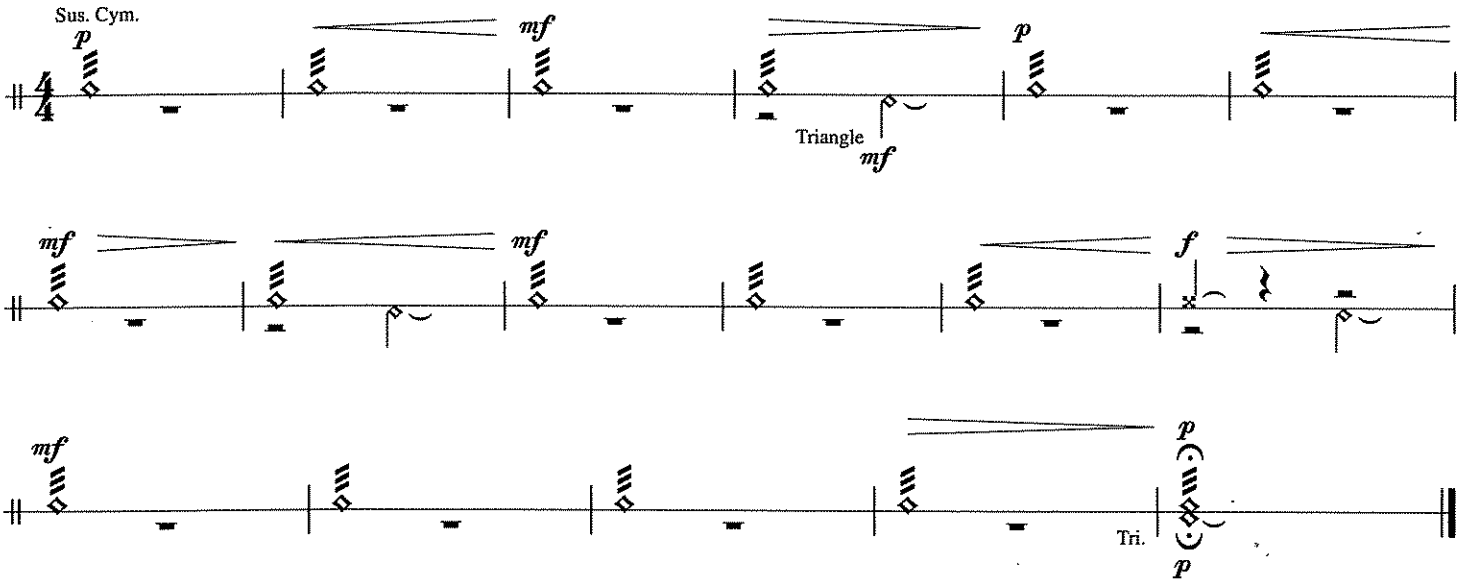
Remember: start softly to make an effective crescendo.

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!

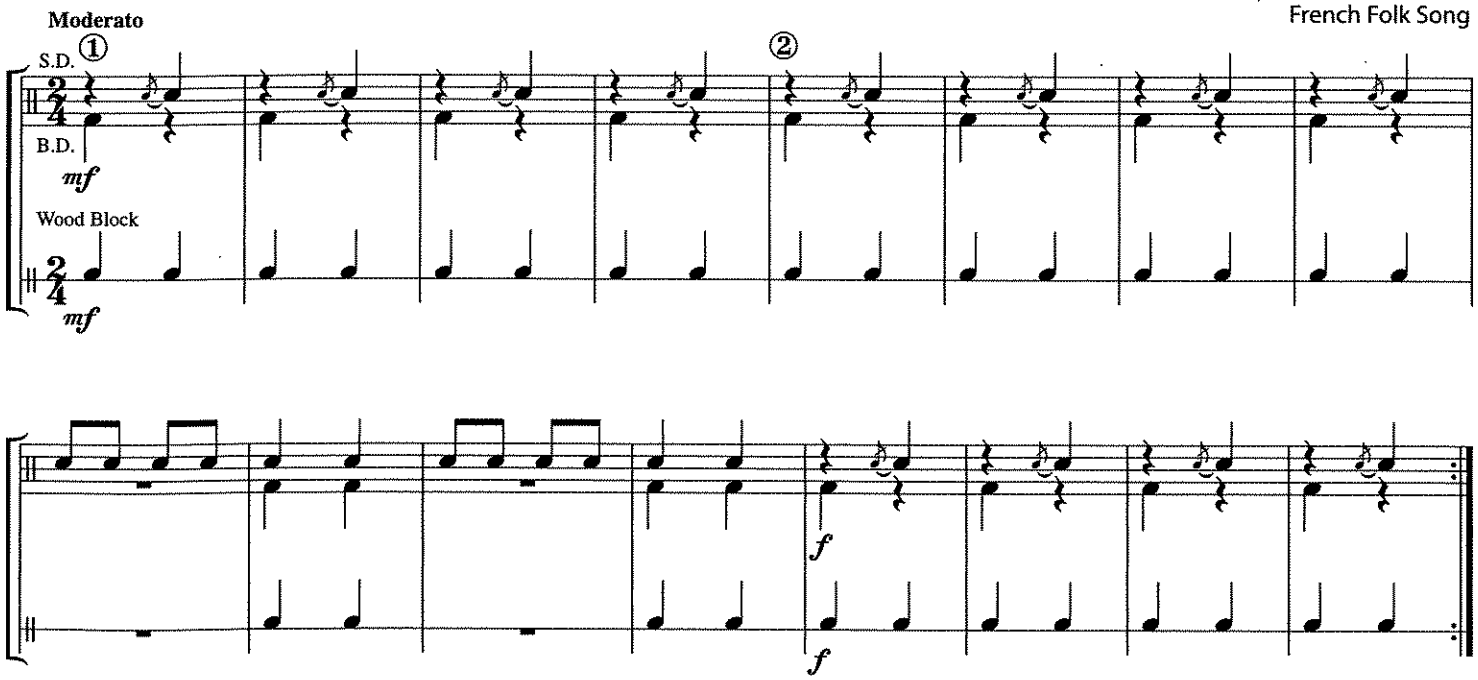
53. AURA LEE – Duet or Band Arrangement

George R. Poulton



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

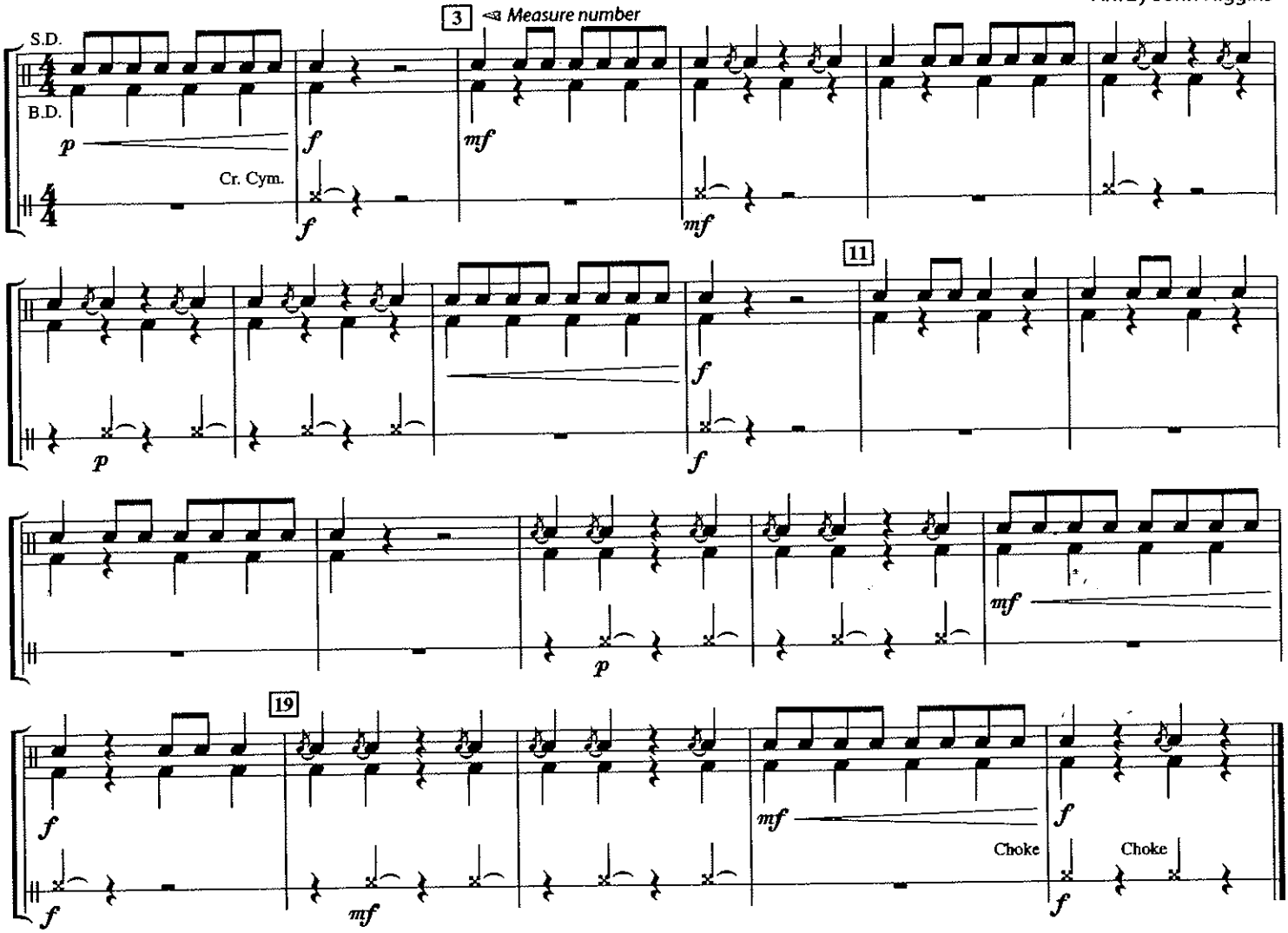
French Folk Song



PERFORMANCE SPOTLIGHT

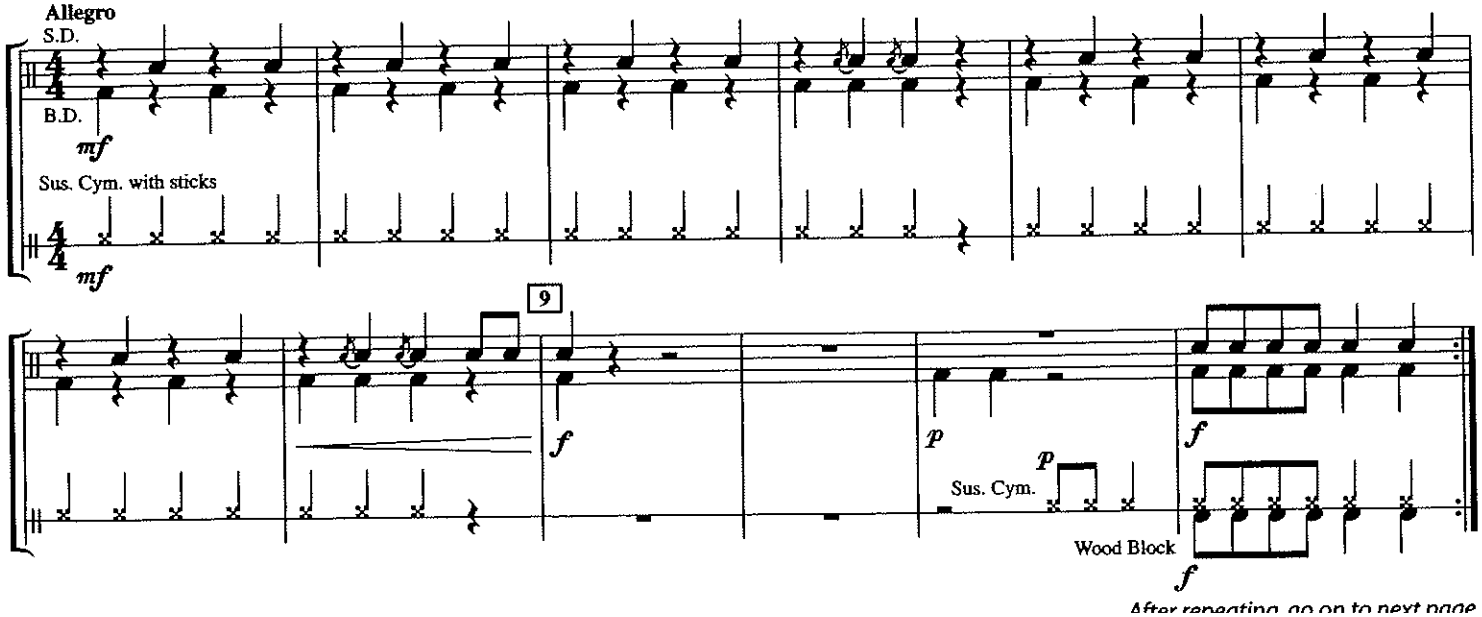
55. WHEN THE SAINTS GO MARCHING IN – Band Arrangement

Arr. by John Higgins

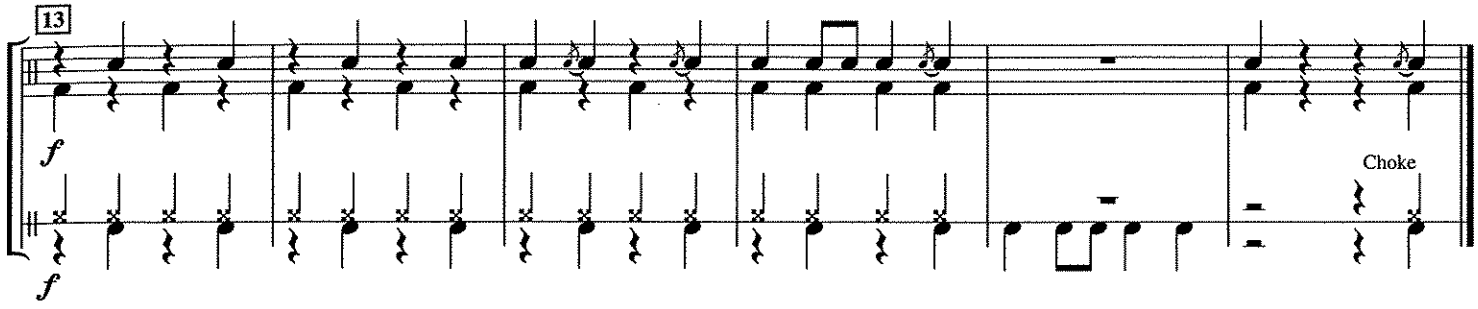


Sus. Cym. with Sticks When playing sus. cym. with sticks, the best sound is usually one third or one half the distance from the edge to the dome.

56. OLD MACDONALD HAD A BAND – Section Feature

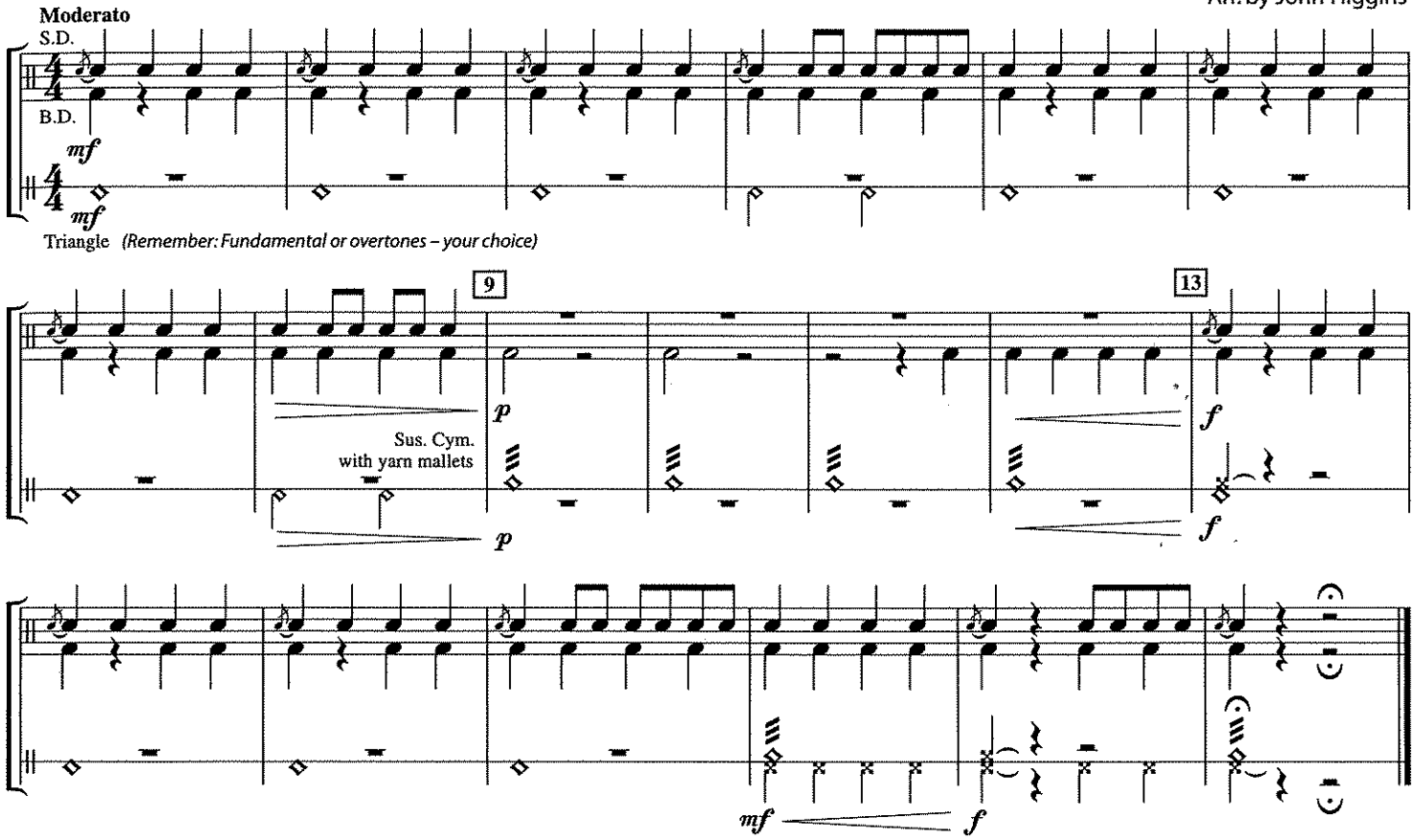


After repeating, go on to next page



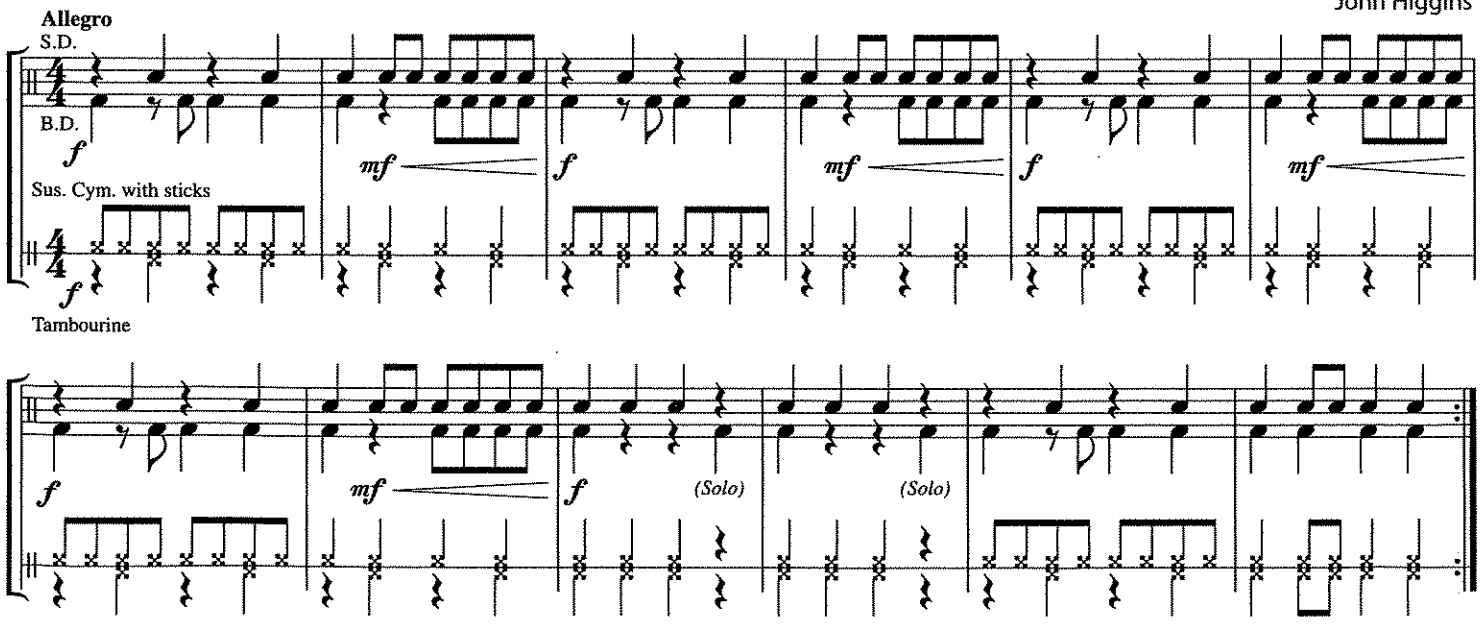
57. ODE TO JOY (from Symphony No. 9)

Ludwig van Beethoven
Arr. by John Higgins



58. HARD ROCK BLUES – Encore

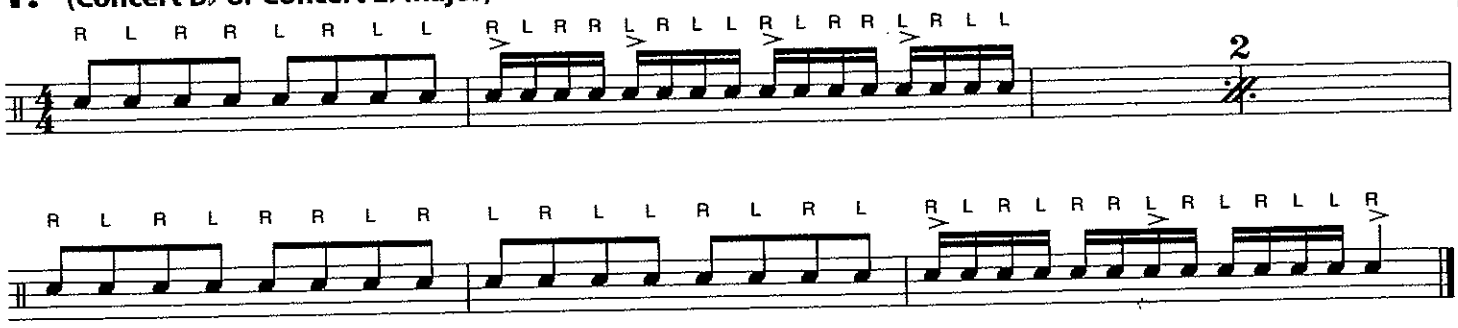
John Higgins



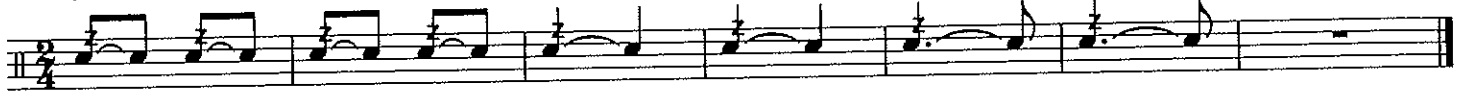
RUBANK® RUDIMENTAL STUDIES

and accompaniment for Full Band Scale and Arpeggio Studies

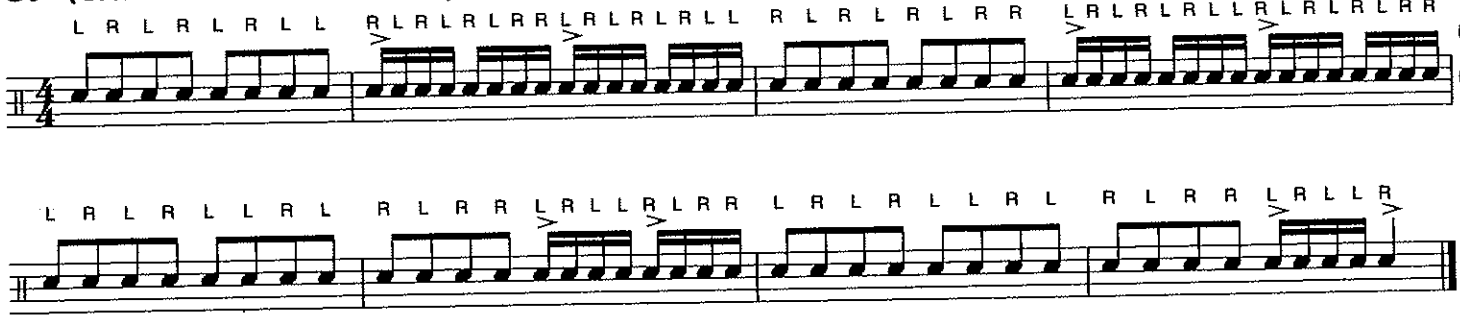
1. (Concert B♭ or Concert E♭ Major)



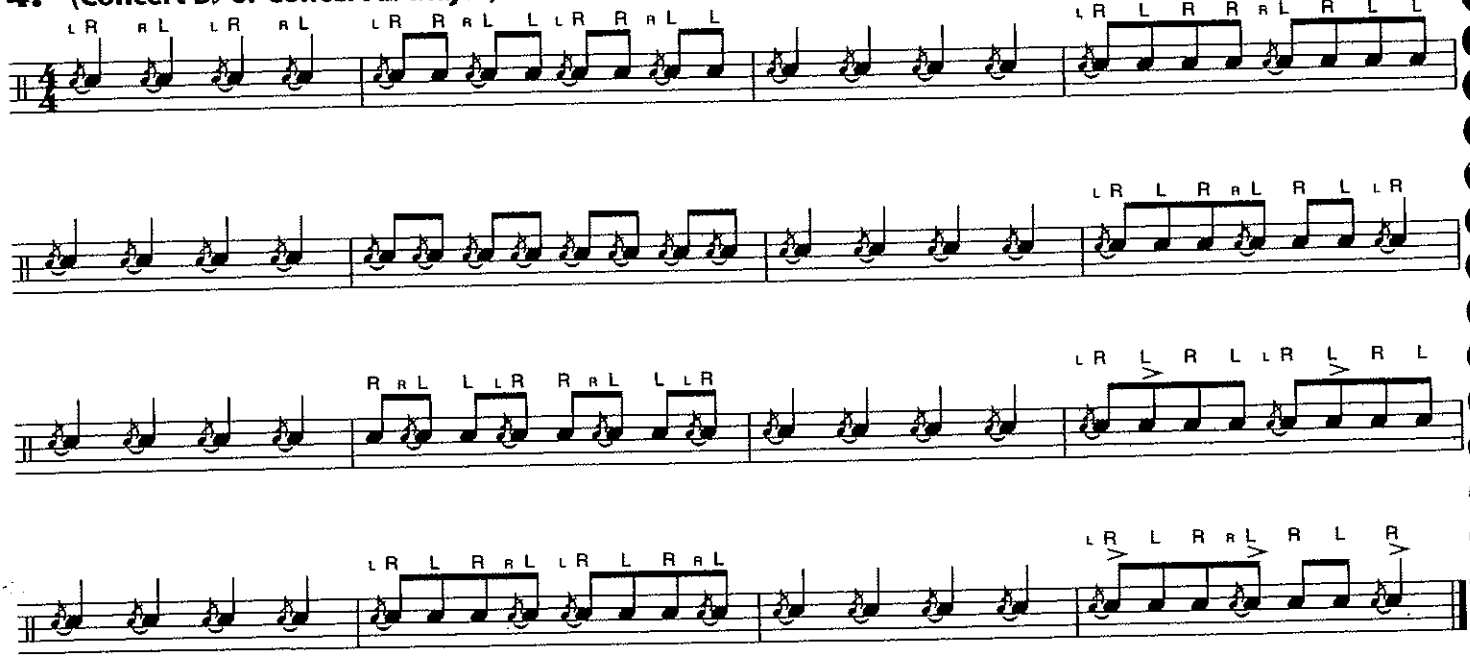
2. (Concert B♭ or Concert E♭ Major)



3. (Concert B♭ or Concert E♭ Major)



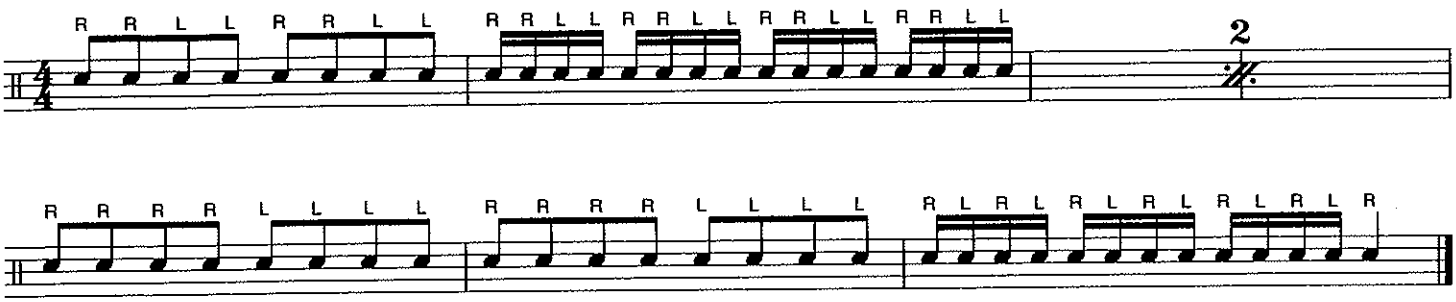
4. (Concert B♭ or Concert E♭ Major)



RUBANK® RUDIMENTAL STUDIES

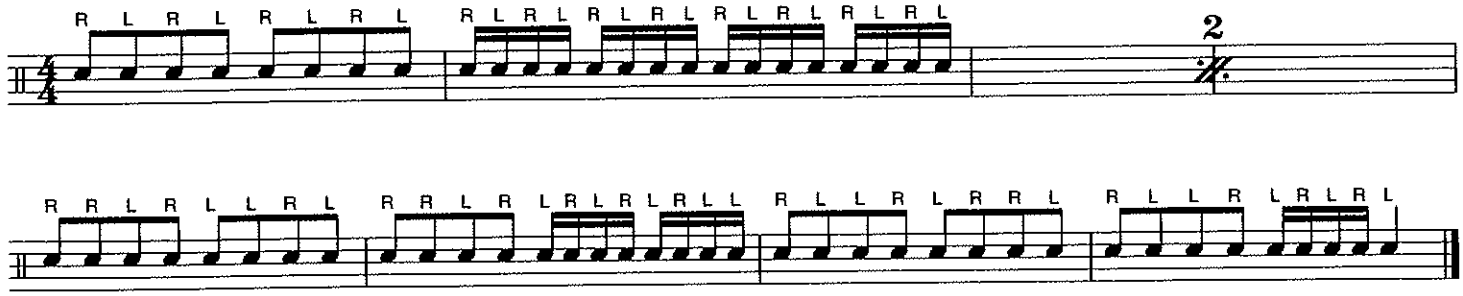
and accompaniment for Full Band Scale and Arpeggio Studies

1. (Concert F or Concert A♭ Major)

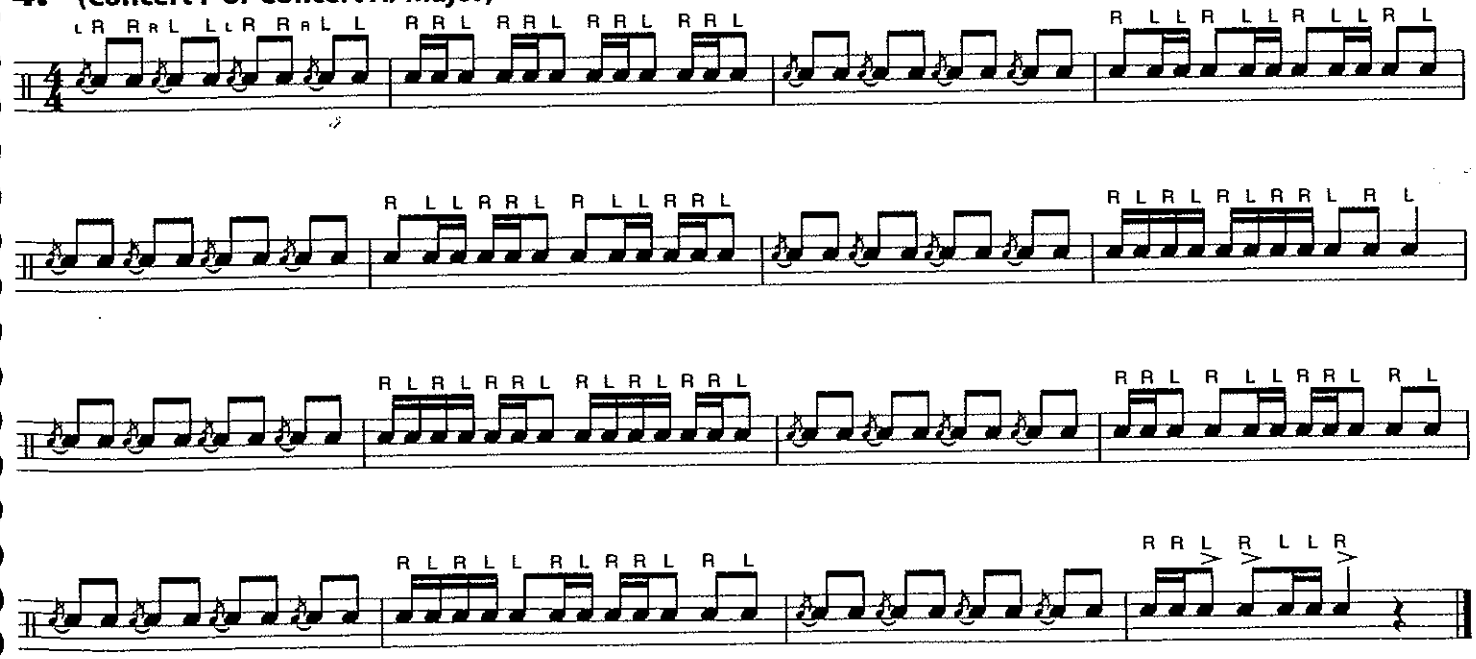


2. (Concert F or Concert A♭ Major)

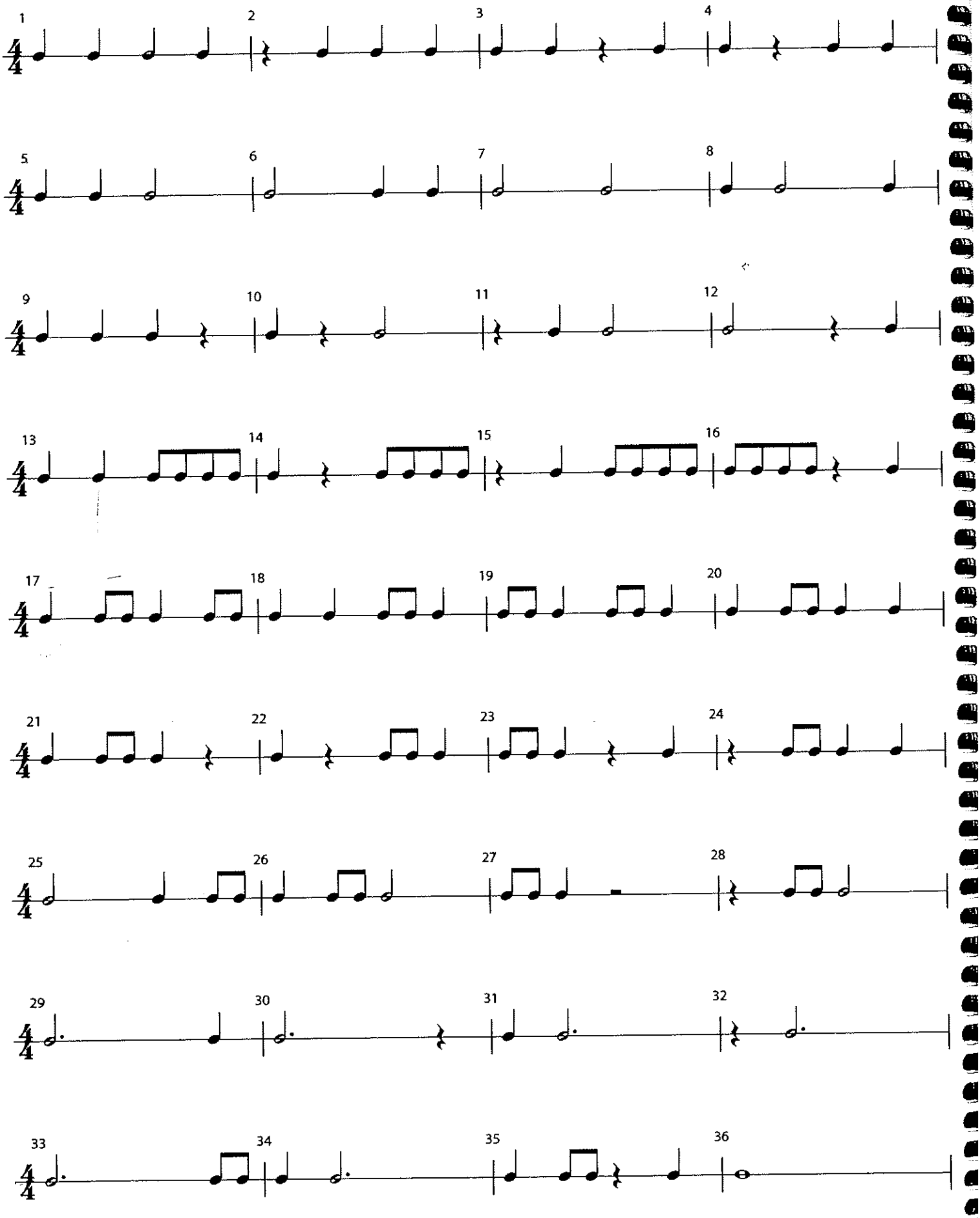
3. (Concert F or Concert A♭ Major)



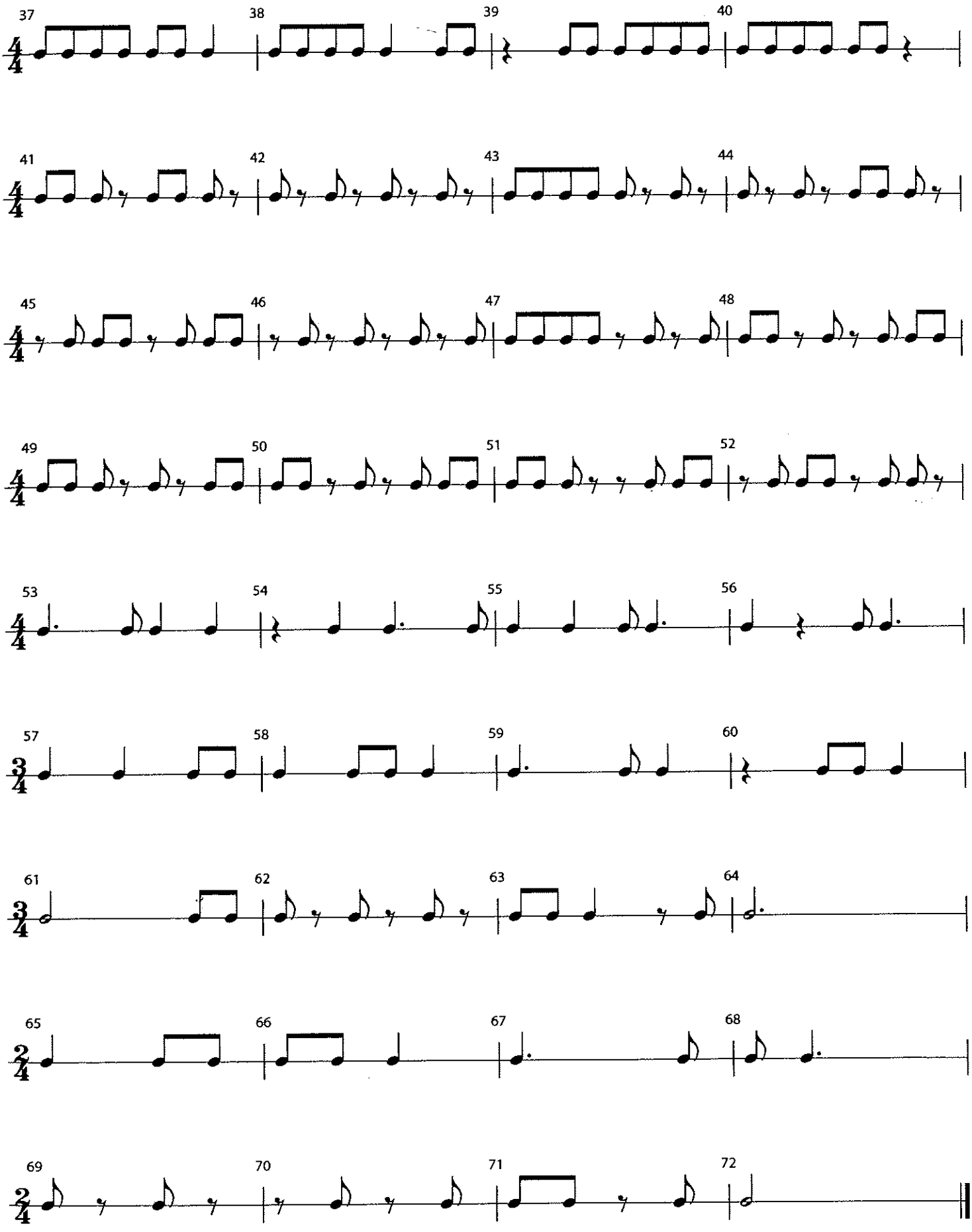
4. (Concert F or Concert A♭ Major)



RHYTHM STUDIES



RHYTHM STUDIES



CREATING MUSIC

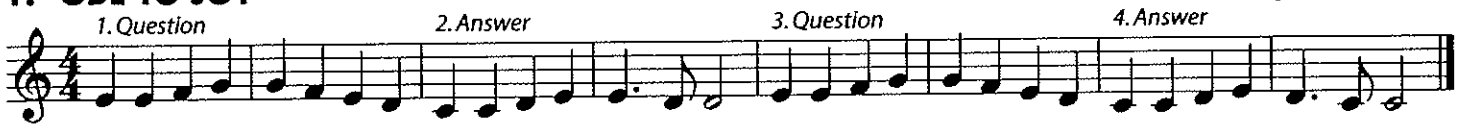
THEORY

Composition

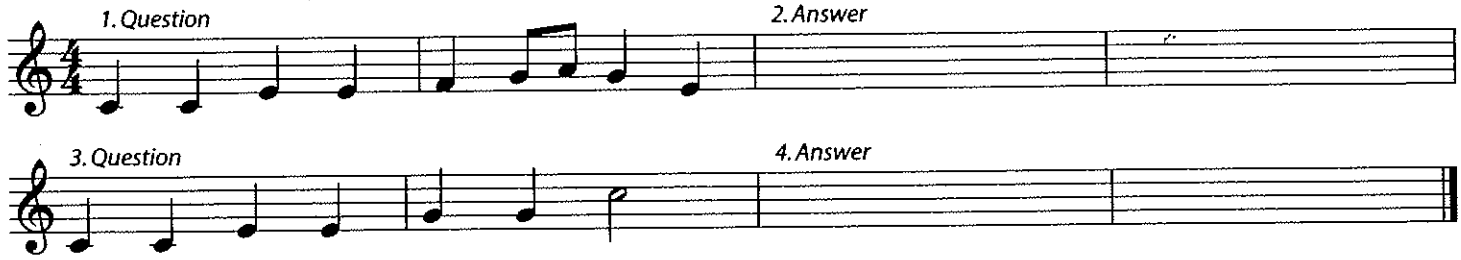
Composition is the art of writing original music. A composer often begins by creating a melody made up of individual **phrases**, like short musical "sentences." Some melodies have phrases that seem to answer or respond to "question" phrases, as in Beethoven's *Ode To Joy*. Play this melody and listen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

1. ODE TO JOY

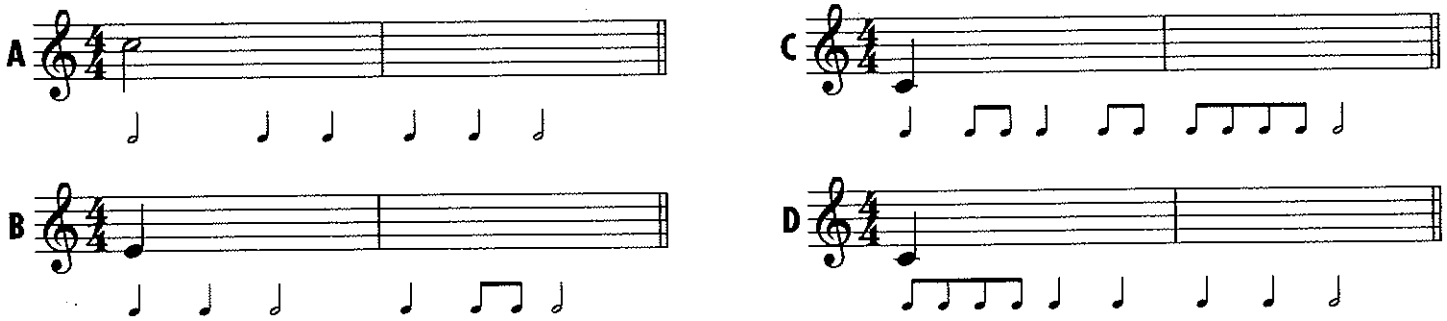
Ludwig van Beethoven



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

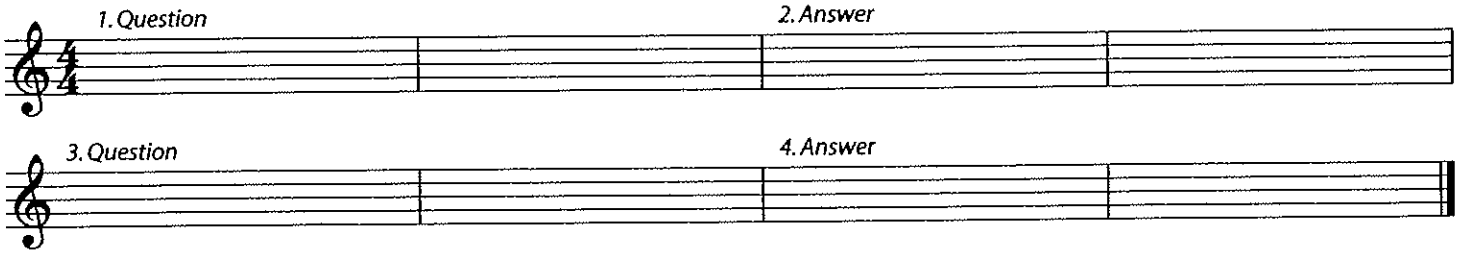


3. PHRASE BUILDERS *Write 4 different phrases using the rhythms below each staff.*



4. YOU NAME IT: _____

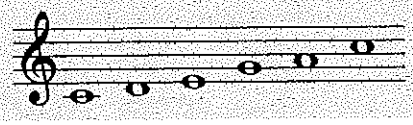
Pick phrase A, B, C, or D from above, and write it as the "Question" for phrases 1 and 3 below. Then write 2 different "Answers" for phrases 2 and 4.



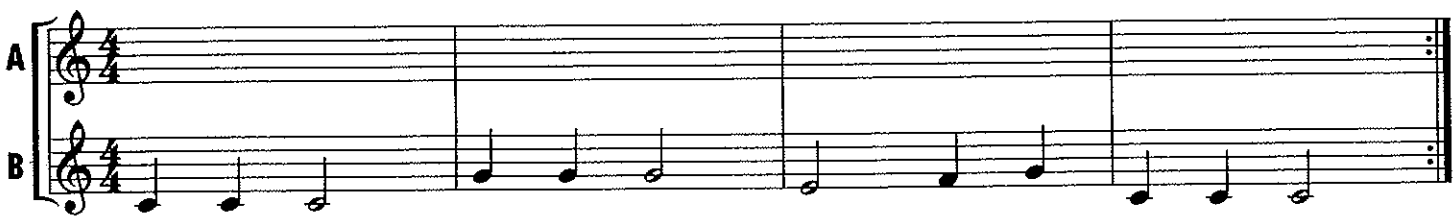
THEORY

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



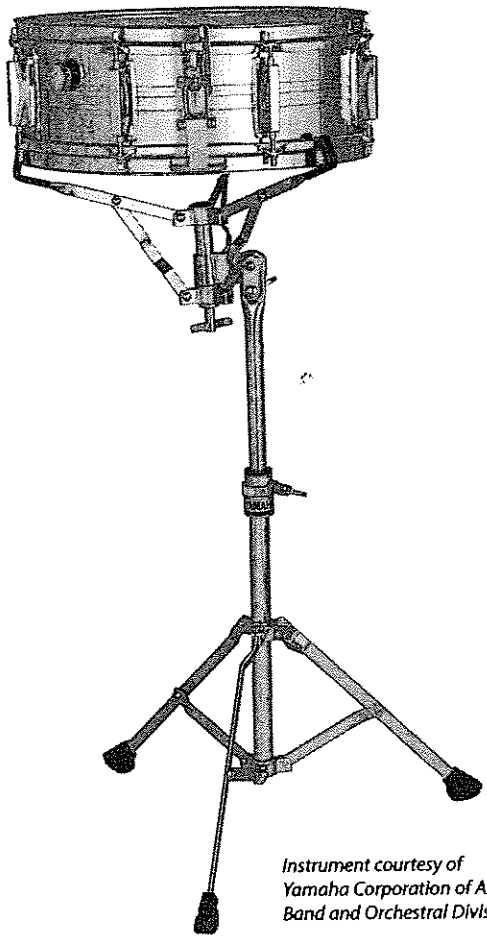
SNARE DRUM INTERNATIONAL DRUM RUDIMENTS

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.



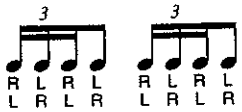
Instrument courtesy of Yamaha Corporation of America, Band and Orchestral Division

I. ROLL RUDIMENTS

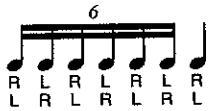
A. SINGLE STROKE RUDIMENTS

1. Single Stroke Roll

2. Single Stroke Four



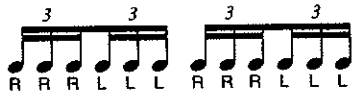
3. Single Stroke Seven



B. MULTIPLE BOUNCE ROLL RUDIMENTS

4. Multiple Bounce Roll

5. Triple Stroke Roll



International Drum Rudiments courtesy of Percussion Arts Society
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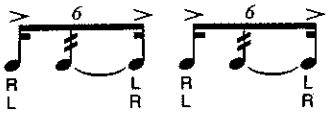
SNARE DRUM INTERNATIONAL DRUM RUDIMENTS

C. DOUBLE STROKE OPEN ROLL RUDIMENTS

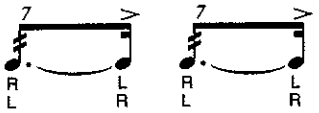
6. Double Stroke Open Roll

7. Five Stroke Roll

8. Six Stroke Roll

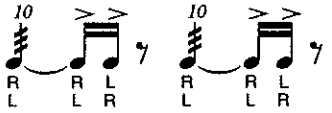


9. Seven Stroke Roll



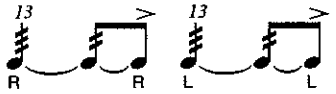
10. Nine Stroke Roll

11. Ten Stroke Roll



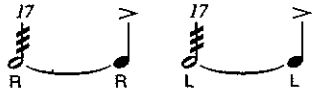
12. Eleven Stroke Roll

13. Thirteen Stroke Roll



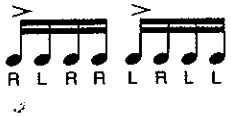
14. Fifteen Stroke Roll

15. Seventeen Stroke Roll



II. DIDDLE RUDIMENTS

16. Single Paradiddle



17. Double Paradiddle

18. Triple Paradiddle

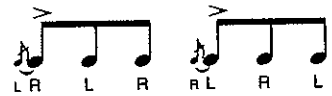
19. Single Paradiddle-Diddle

SNARE DRUM INTERNATIONAL DRUM RUDIMENTS

III. FLAM RUDIMENTS

20. Flam

21. Flam Accent



22. Flam Tap

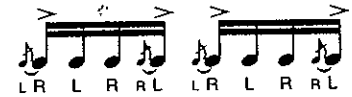
23. Flamacue

24. Flam Paradiddle

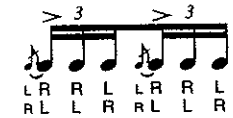
25. Single Flamed Mill

26. Flam Paradiddle-Diddle

27. Pataflafla



28. Siwss Army Triplet



29. Inverted Flam Tap

30. Flam Drag

IV. DRAG RUDIMENTS

31. Drag

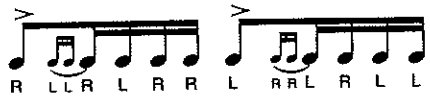
32. Single Drag Tap

33. Double Drag Tap

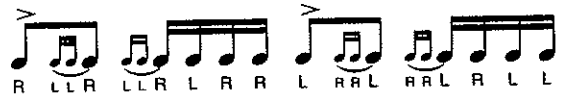
34. Lesson 25

35. Single Dragadiddle

36. Drag Paradiddle #1



37. Drag Paradiddle #2



38. Single Ratamacue

39. Double Ratamacue

40. Triple Ratamacue