

PERCUSSION

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57. We Know What You Whisper
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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

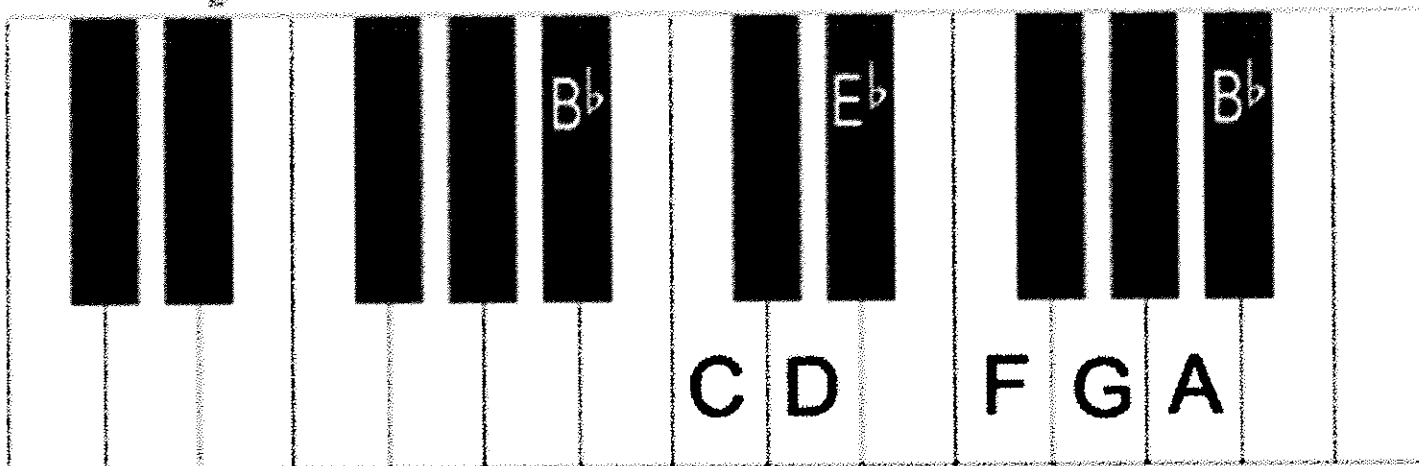
Graduation - **Pomp & Circumstance**

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

Bb Major Scale



Concert Bb Scale

1. Scale with hints

*Forked F

Musical staff for exercise 1 showing a Bb scale in 4/4 time. The notes are: Bb, C, D, Eb, F*, G, A, Bb, A, G, F*, Eb, D, C, Bb. Below the staff are fingering diagrams for each note, with a delta symbol indicating the starting finger.

2. Scale

Musical staff for exercise 2 showing a Bb scale in 4/4 time. The notes are: Bb, C, D, Eb, F*, G, A, Bb, A, G, F*, Eb, D, C, Bb.

3. Arpeggio with hints

Musical staff for exercise 3 showing an arpeggio in 4/4 time. The notes are: Bb, D, F*, Bb, F*, D, Bb. Below the staff are fingering diagrams for each note, with a delta symbol indicating the starting finger.

4. Arpeggio

Musical staff for exercise 4 showing an arpeggio in 4/4 time. The notes are: Bb, D, F*, Bb, F*, D, Bb.

5. Draw the notes of the scale.

Blank musical staff for drawing the notes of the scale. The staff is in 4/4 time with a key signature of two flats.

6. Draw the notes of the arpeggio.

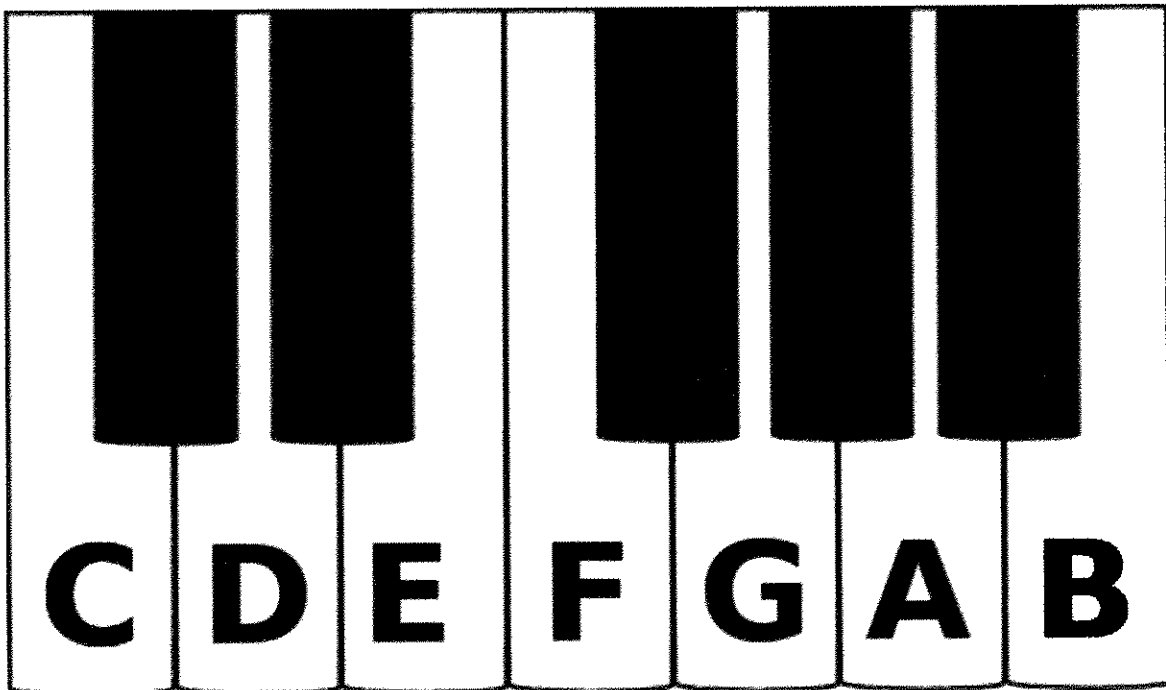
Blank musical staff for drawing the notes of the arpeggio. The staff is in 4/4 time with a key signature of two flats.

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

Blank musical staff for filling in notes from the scale. The staff is in 4/4 time with a key signature of two flats. The final measure contains a Bb note.

Concert C Major Scale

Number	1	2	3	4	5	6	7	8
Solfège	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



Concert C Scale

1. Scale with hints

A musical staff in 4/4 time showing a scale with notes and fingerings. The notes are C, D, E, F, G, A, B, C, B, A, G, F, E, D, C. Below each note is a finger chart showing the placement of fingers on the keys.

2. Scale

A musical staff in 4/4 time showing a scale with notes. The notes are C, D, E, F, G, A, B, C, B, A, G, F, E, D, C.

3. Arpeggio with hints

A musical staff in 4/4 time showing an arpeggio with notes and fingerings. The notes are C, E, G, C, G, E, C. Below each note is a finger chart showing the placement of fingers on the keys.

4. Arpeggio

A musical staff in 4/4 time showing an arpeggio with notes. The notes are C, E, G, C, G, E, C.

5. Draw the notes of the scale.

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

6. Draw the notes of the arpeggio.

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

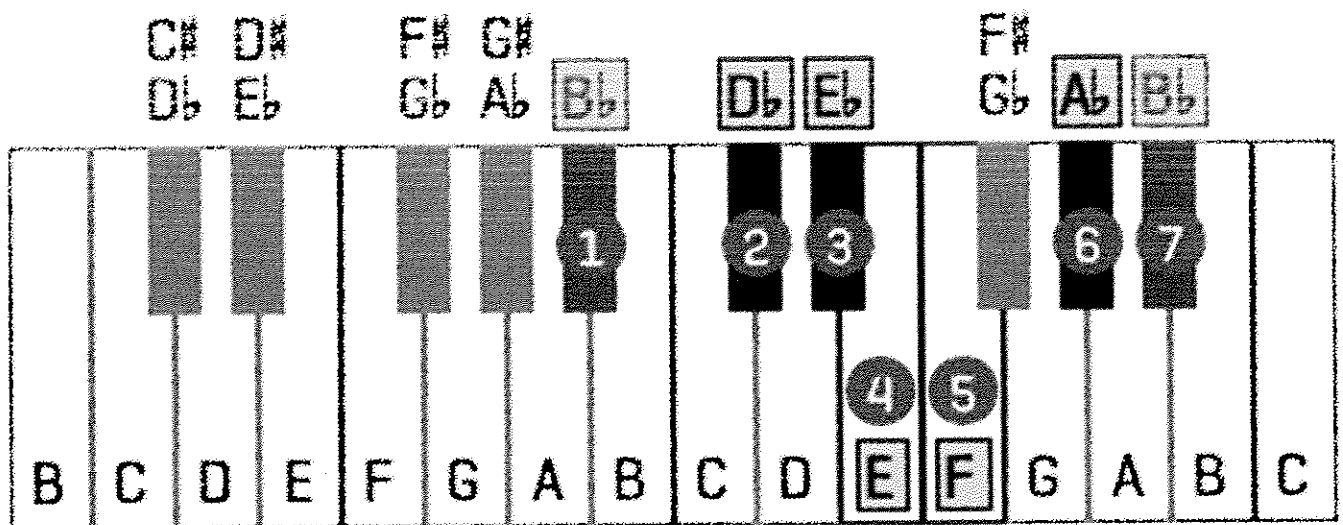
7. Fill-in the measures with notes from the scale in any order.

A blank musical staff in 4/4 time for filling in the measures with notes from the scale in any order. The final measure contains a whole note C.

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

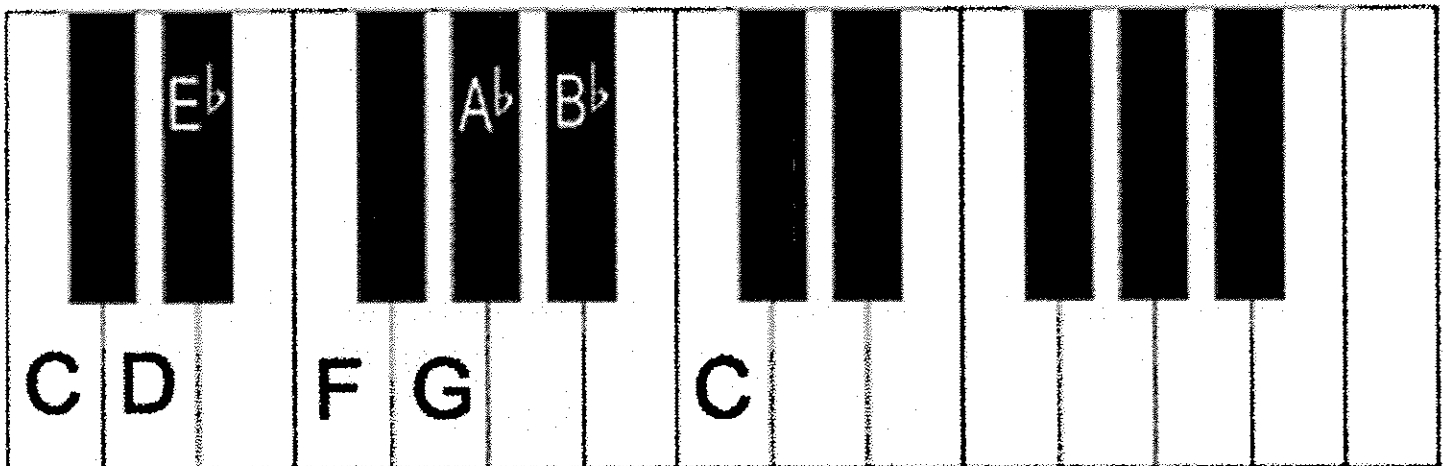
B-flat blues scale



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	E _b	F	G	A _b	B _b	C
^{B_b} Instruments (Trumpet, Tenor Sax Clarinet)	D	E	F	G	A	B _b	C	D
^{E_b} Instruments (Alto Sax)	A	B	C	D	E	F	G	A

C Minor Scale



SCI-TECH BAND / MTM MASTER PRACTICE CHECKLIST

FIRST 5 NOTES

Do Re Mi Fa So La Ti Do

MAJOR SCALES

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

NATURAL MINOR SCALES

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

HARMONIC MINOR SCALES

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

BLUES SCALES

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

CHROMATIC SCALES

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

SUETA RHYTHM CHARTS

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

RHYTHM CHARTS (in Band Handbook)

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

FUNDAMENTAL RHYTHMS

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

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

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

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

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

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

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

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

Essential Rudiments p. 82: Single Stroke Rudiments Roll Rudiments

Paradiddle Rudiments Flam Rudiments Drag Rudiments

ESSENTIAL ELEMENTS, BOOK 1

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

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

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

Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 2

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

Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 3

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

Pg. 38-39 – Rhythm Studies

OTHER

Band Repertoire Solo Repertoire Chamber Ensemble Repertoire Improvisation

SCALE CHECKLIST

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

SCALE ASSIGNMENTS

CONCERT & JAZZ BAND

QUARTER 1

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

QUARTER 2

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

QUARTER 3

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

QUARTER 4

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

SYMPHONIC BAND

QUARTER 1

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

QUARTER 2

Bb Blues

QUARTER 3

Bb Chromatic (1 Octave)
C Major

QUARTER 4

C Minor

*Scale assignments subject to change

SCITECH BAND GROOVE CHART

-CHORD PROGRESSIONS FOR IMPROV-

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

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

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

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

-Chord progressions can be used in any key

Holiday Solos – Duets – Trios – Quartets

SOLOS (1+people)

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

DUETS

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

SOLOS, DUETS, TRIOS, QUARTETS

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

CIRCLE YOUR CHOICE ABOVE

Names: _____

Instruments: _____

12 BAR BLUES

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

12 Bar Blues Progression

Chords: I I IV I V IV I

Measures: 2 2 2 2 1 1 2

12 Bar Blues Licks

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

2) 4-b3-1

3) 1-b3-4

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

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

6) 1-b3-4-b5-5

Solos

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

2) 4-b3-1

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

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

Walking Bass Line - C Instruments

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

Walking Bass Line - B \flat Instruments

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

Walking Bass Line - E \flat Instruments

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

ADVANCED MUSIC

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

Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(Eb) Eb Bb7 Cm Ab Eb Bb7

Soprano

Alto

Tenor

Bass

7 Eb Bb Eb Eb Ab Eb Cm Eb

S

A

T

B

14 Eb Bb7 Eb Eb/sus4/Ab Eb

S

A

T

B

C INSTRUMENTS

Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(Eb) Eb Bb7 Cm Ab Eb Bb7

Soprano

Alto

Tenor

Bass

7 Eb Bb Eb Eb Ab Eb Cm Eb

S

A

T

B

14 Eb Bb7 Eb Eb/sus4/Ab Eb

S

A

T

B

SciTech Band Audition

SYMPHONIC BAND AUDITION REQUIREMENTS

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

Additional Instructions

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

CONCERT BAND & JAZZ BAND AUDITION REQUIREMENTS

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

Additional Instructions

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



SYMPHONIC BAND AUDITION SCALE LIST

Instrument Key

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

Bb Instruments: Clarinet Trumpet, Tenor Sax

Eb Instruments: Alto Sax, Baritone Sax

Concert Bb Major Scale

C Instruments: Bb C D Eb F G A Bb

Bb Instruments: C D E F G A B C

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

Concert Bb Blues Scale

C Instruments: Bb Db Eb E F Ab Bb

Bb Instruments: C Eb F Gb G Bb C

Eb Instruments: G Bb C Db D F G

Concert Bb Chromatic Scale

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

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

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



SciTech Band

THE PRIDE OF SPRINGFIELD

AUDITION SCORE SHEET

(or Test Score Sheet)

Name: _____

I am auditioning for Concert Band Jazz Band
 Stomp Percussion Ensemble Other _____

Please check all that apply.

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

SOLO #11

Moderato ♩ = 108

f

p

f

ff

pp

pp

ff

pp

pp

mf

ff

Fine

D.S. al Fine

1. 2.

Percussion

SOLO #12

Moderato ♩ = 108

ff

f

P

P-f

mf

f

mf-f

ff

pp

ff

ANGELS WE HAVE HEARD ON HIGH

Traditional French Carol

Percussion

Timpani

1. Eb & Bb

2

3

3

Intro

Snare Drum Bass Drum

8

Intro

Birdland

DRUMS

Music by JOSEF ZAWINUL
Arranged by MICHAEL SWEENEY

FAST ROCK (♩=152-160)

7

RIDE CYM.

The drum score is written on a grand staff with a treble clef and a 7/4 time signature. It consists of several systems of staves. The first system includes a snare drum line with a '7' above it, a hi-hat line with a circled '9', and a rim knock line. The second system continues the hi-hat and rim knock patterns. The third system includes a snare drum line with a circled '17' and a snare drum line with a circled '25'. The fourth system includes a snare drum line with a circled '33' and a snare drum line with a circled '42'. The score includes various drum notations such as 'H.H.', 'RIM KNOCKS', 'CR.', 'Toms', 'S.D.', and 'Fill'. Dynamics like 'mf' and 'f' are indicated. The score ends at measure 44.

087215B1

Drums

45 46 47 48 49

50 51 52 53 54

55 56 57 58

59 60 61 62

63 64 65 66

67 mf 68 69 70 71 72

73 74 75 76 77

78 79 80 81

82- DIM. 83 md 84 HH RIM KNOCKS 85

86 87 88 89

90 91 92 93

94 CODA 95 96 97

08921581 · P2

Birdland

AUXILIARY PERCUSSION

Music by JOSEF ZAWINUL

Arranged by MICHAEL SWEENEY

FAST ROCK (♩=152-160)

7
8 TAMB.
mf

9 (OPT. 8ths INSTEAD OF 16ths)

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

25 26 27 28
f

29 30 31 32

33 34 35 36
mf

08121581

Auxiliary Percussion

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

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

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

Musical staff 4: Measures 62-65. Measures 62-63 contain a rhythmic pattern of eighth notes with accents. Measures 64-65 are rests with a fermata. A circled "TO CODA" with a Coda symbol is written above measure 65.

Musical staff 5: Measures 66-75. Measures 66-67 contain a rhythmic pattern of eighth notes with accents. Measure 68 is marked with a circled "68". Measures 68-75 are rests with a fermata.

Musical staff 6: Measures 76-85. Measure 76 is marked with a circled "76". Measures 76-83 are rests with a fermata. Measures 84-85 contain a rhythmic pattern of eighth notes with accents. A dynamic marking of *mp* is written below measure 84.

Musical staff 7: Measures 86-89. Measures 86-87 contain a rhythmic pattern of eighth notes with accents. Measures 88-89 are rests with a fermata.

Musical staff 8: Measures 90-93. Measures 90-91 contain a rhythmic pattern of eighth notes with accents. Measures 92-93 are rests with a fermata. A circled "D.S. AL CODA" is written above measure 93.

⊕ CODA

Musical staff 9: Measures 94-97. Measures 94-96 contain a rhythmic pattern of eighth notes with accents. Measures 97-98 are rests with a fermata. A dynamic marking of *ff* is written below measure 97.

C

BLUE MOON

Handwritten musical score for the song "Blue Moon" in C major. The score consists of ten staves of music, each with chord annotations written above the notes. The key signature is one flat (Bb), and the time signature is common time (C). The music is written in a single melodic line with various rhythmic patterns and phrasing. The chords are: Eb, Cmi, Fmi, Bb7, Eb, Cmi, Fmi, Bb7, Eb, Cmi, Fmi7, Eb, Ab, Eb, 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, Eb, Bb7, Eb, Fmi7, Eb.

Snare Drum

Canon Remix

Pachelbel / Arr. Bernice

On rim

p

5

6

12

13

18

21

24

29

30

37

42

45

46

49

2
52

53

Musical staff with notes and rests. The first three measures contain eighth notes with accents. The remaining measures contain rests. A dynamic marking *p* is present below the staff.

57

61

Musical staff consisting of a series of rests.

63

Musical staff consisting of a series of rests. A hairpin symbol is located at the end of the staff.

69

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

77

75

Musical staff with notes and rests. The first two measures contain quarter notes with accents. The remaining measures contain eighth notes with accents. A dynamic marking *f* is present below the staff.

79

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

83

82

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

Bass Drum

Canon Remix

Pachelbel / Arr. Bernice

5

6 *p*

12 13

18 21

24 29 *f*

30

36 37 *f*

42 45

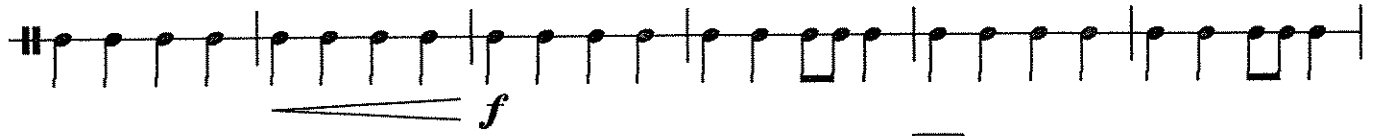
48 53

61 8

p

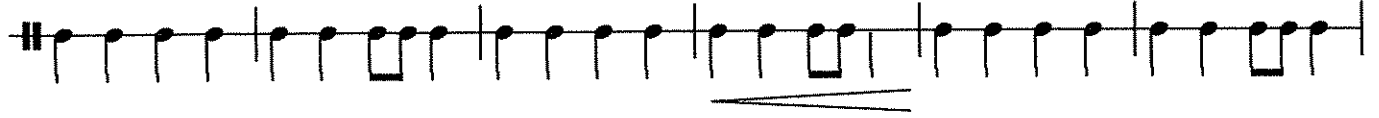
2
67

69



73

77



79

83



85



Timpani

Canon Remix

Pachelbel / Arr. Bernice

11 13 6

mp *mf*

21 21 29 6 6

mf *mf*

37 37 45 6 6

mf *mf*

53 53 61 69 8 6 6

mf *f*

76 77 83 5

f *f*

Chimes

Canon Remix

Pachelbel / Arr. Bernice

The image shows two staves of musical notation. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It contains six measures of music, each with a single half note. The notes are G4, F4, E4, D4, C4, and B3. A dynamic marking of *f* is placed below the first measure. A box containing the number 5 is positioned above the first measure, and a box containing 39 is above the sixth measure. The bottom staff also begins with a treble clef, a key signature of one flat, and a 4/4 time signature. It contains two measures of music, each with a single half note. The notes are G4 and F4. A dynamic marking of *f* is placed below the first measure. A box containing 45 is above the first measure, a box containing 53 is above the second measure, a box containing 8 is above the first measure, and a box containing 33 is above the second measure.

Percussion 1 - Suspended Cymbal

Canon Remix

Pachelbel / Arr. Bernice

5

6

p *mf*

12

13

21

6

6

p *mf* *p* *mf* *p*

29

29

37

45

6

6

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

46

53

61

6

7

7

p

Choke

69

69

77

f

82

83

p

Drum Set

Canon Remix

Pachelbel / Arr. Bernice

4 5 8 13 8 21
hi hat
mf

22

25

28 29

31

34

37

40

43 45

46

2
49

[Title]

52

53

16

69

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



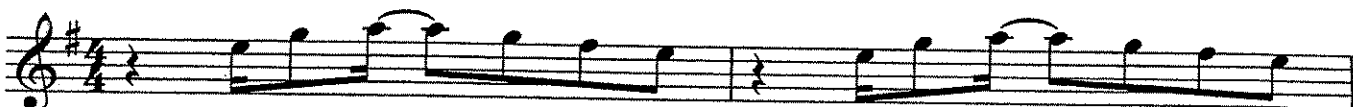
D F G F E D D F G F E D

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

optional 8va

Soli

mp

6

12

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

f

B 24

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

E 37 *rit.*

Chained To The Rhythm

Drum Set

As Recorded by Katy Perry

arr. Bernice

Groovy ♩ = 103-105

Optional 4 bar vamp

Drum set notation for 'Chained To The Rhythm' in 4/4 time. The notation is presented on a grand staff with a snare drum line on top and a bass drum line on the bottom. The piece begins with a *mf* dynamic and a tempo of 103-105. The first system (measures 1-2) features a snare drum pattern of eighth notes and a bass drum pattern of quarter notes. The second system (measures 3-4) includes a 'Fill last time only (with vamp)' instruction and a box labeled 'A' above the final measure. The third system (measures 5-6) continues the main pattern. The fourth system (measures 7-8) includes a box labeled 'B' above the first measure. The fifth system (measures 9-10) continues the main pattern. The sixth system (measures 11-12) includes two 'Fill' instructions above the first and second measures, and a box labeled 'C' above the third measure. The seventh system (measures 13-14) features a snare drum pattern with accents (>) and a *mf* dynamic. The eighth system (measures 15-16) includes a 'Fill' instruction above the final measure. The notation concludes with a double bar line and a final note on the bass drum line.

18 **D** $\text{\textcircled{S}}$

f

21 **E**

24 **F** Fill

27 **G**

30

To Coda (2nd Time)

33 **H** **I** Fill

mp

37 **J**

42 **K** *D.S. $\text{\textcircled{S}}$ al Coda* Fill

cresc.

Chained To The Rhythm

Drum Set, p. 3

L \oplus Coda

47

M

52

Continue 2 & 4
on snare & high hat...

Fill

N

56

59

ff

O

62

Fill

P

65

Q

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)

A

3

B

9

3

1.

2.

C

2

mf

f

f

f

17

D

E

3

3

mf

f

f

F

G

H

To Coda (2nd Time)

2

4

f

I

J

K

4

4

3

D.S. al Coda

mf

L

M

N

3

4

mf

f

ff

57

O

P

3

3

2

ff

Q

67

3

>>>>

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

7

11

1. Drum Set Fill 2. Drum Set Fill C

1. Drum Set Fill 2. Drum Set Fill

15

D

2

Drum Set Fill

mf *f*

20

E

20

24

F

Drum Set Fill

24

28

G

28

To Coda (2nd Time) H

I

J

32

Drum Set Fill

4 4

Floor Tom & Hand Drum, p. 2 Chained To The Rhythm

K

43

D.S. % al Coda

Drum Set Fill

Musical staff for measure 43, starting with a dynamic marking of *mp cresc.* The staff contains a series of rhythmic patterns for floor tom and hand drum, ending with a drum set fill. A hairpin symbol is present below the staff.

L ⊕ Coda

47

M

Musical staff for measure 47, starting with a dynamic marking of *mf*. The staff contains rhythmic patterns for floor tom and hand drum.

52

Musical staff for measure 52, showing rhythmic patterns for floor tom and hand drum.

55

Drum Set Fill

N

Musical staff for measure 55, starting with a dynamic marking of *ff*. The staff contains rhythmic patterns for floor tom and hand drum, including a drum set fill. A hairpin symbol is present below the staff.

58

O

Musical staff for measure 58, showing rhythmic patterns for floor tom and hand drum.

62

Drum Set Fill

P

Musical staff for measure 62, starting with a dynamic marking of *ff*. The staff contains rhythmic patterns for floor tom and hand drum, including a drum set fill. A hairpin symbol is present below the staff.

66

Q

Musical staff for measure 66, showing rhythmic patterns for floor tom and hand drum.

70

Musical staff for measure 70, showing rhythmic patterns for floor tom and hand drum, ending with a drum set fill. A hairpin symbol is present below the staff.

Chained To The Rhythm

As Recorded by Katy Perry

arr. Bernice

Suspended Cymbal
Hand Clap

Groovy ♩ = 103-105
Optional 4 bar vamp

A

4 Hand Clap

B

9

Suspended Cymbal 1. 2.

C

14

2 Suspended Cymbal

D

mp f Hand Clap

20

E

Suspended Cymbal

F

G

25

30

To Coda (2nd Time)

H

Suspended Cymbal

I 35 4 4 J K Suspended Cymbal

46 *D.S. al Coda* *mp* *cresc.*

L \oplus Coda M

47

mf

52 Suspended Cymbal N

57 O

62 Suspended Cymbal P

Q 67 choke

Chained To The Rhythm

As Recorded by Katy Perry

arr. Bernice

Shaker

Groovy ♩ = 103-105

Optional 4 bar vamp

A

4

4

f

7

B

9

11

1.

13

2.

C

3

D



18

f

20

E

22

24



F

26



G

28



30



To Coda (2nd Time) **H**

32



I

35

J

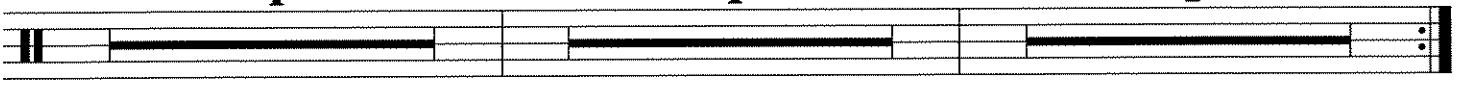
K

D.S. % al Coda

4

4

4



L

\oplus *Coda*

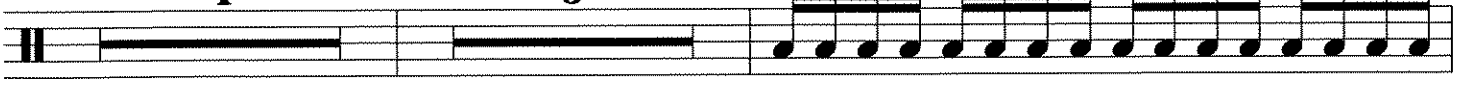
M

N

47

4

5



ff

57



O

59



61



P

63



65



Q

67



69



71



Chameleon Bass Line

Score

The musical score consists of five staves, each representing a different instrument or voice part. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score is divided into two measures by a double bar line with repeat dots at both ends. The first measure contains a quarter note followed by an eighth note, and the second measure contains a quarter note followed by an eighth note. The notes are as follows:

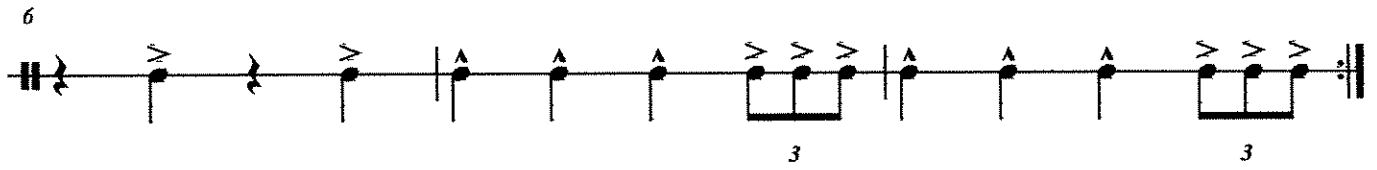
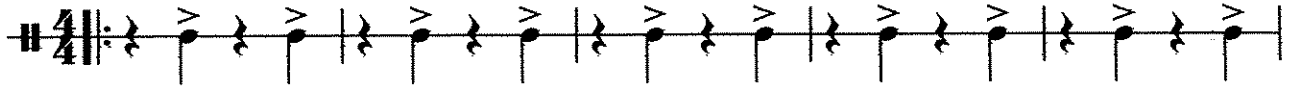
- C:** G4, A4, Bb4, C5, Bb4, A4, G4.
- Bb:** G4, A4, Bb4, C5, Bb4, A4, G4.
- Eb:** G4, A4, Bb4, C5, Bb4, A4, G4.
- Bass Clef High:** G3, A3, Bb3, C4, Bb3, A3, G3.
- Bass Clef Low:** G3, A3, Bb3, C4, Bb3, A3, G3.

Snare Drum

Cheer # 1

arr. Bernice

Watch Conductor
Slow-Fast



Quad Toms

Cheer # 1

arr. Bernice

Watch Conductor
Slow-Fast



Eye Of The Tiger

For Zanetti

Flute
Piano

Musical staff for Flute/Piano in 4/4 time, key of B-flat major. Notes: A, A G, A, A G, A, A G, F.

Clarinet
Trumpet
(LOW)

Musical staff for Clarinet/Trumpet (LOW) in 4/4 time, key of B-flat major. Notes: B, B A, B, B A, B, B A, G.

Clarinet
Trumpet
(HIGH)

Musical staff for Clarinet/Trumpet (HIGH) in 4/4 time, key of B-flat major. Notes: B, B A, B, B A, B, B A, G.

Alto Sax

Musical staff for Alto Sax in 4/4 time, key of B-flat major. Notes: F#, F# E, F#, F# E, F#, F# E, D.

Trombone

Musical staff for Trombone in 4/4 time, key of B-flat major. Notes: A2, A2 G4, A2, A2 G4, A2, A2 G4, F1.

Piano: Am G F

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

FEELING GOOD ROAD MAP

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

Feeling Good

(Bb Minor)

Swing Time

Flute
Piano

Clarinet
Trumpet
(LOW)

Clarinet
Tenor Sax
Trumpet
(HIGH)

Alto Sax

Trombone
Euphonium
(HIGH)

Trombone
Euphonium
Tuba
(LOW)

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

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

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

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

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

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

Tenor Sax:
Octave Key HIGH
No Octave Key LOW

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

Piano: Bbm (8th note triplets)

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

Feeling Good

Swing Time

(HORN LICK+)

NOTE 8 ON CUE
BEAT 4

Bb ___ Db Eb E Eb E Eb E Eb Db Bb Ab Bb ___ Bb ___

Flute
Piano

Musical staff for Flute/Piano. The staff shows a melodic line in 4/4 time with a key signature of two flats. It features eighth-note triplets and quarter notes. The notes correspond to the chord symbols above: Bb, Db, Eb, E, Eb, E, Eb, E, Eb, Db, Bb, Ab, Bb, Bb.

C ___ Eb F F# F F# F F# F Eb C Bb C ___ C ___

Clarinet
Trumpet
(LOW)

Musical staff for Clarinet Trumpet (LOW). The staff shows a melodic line in 4/4 time with a key signature of two flats. It features eighth-note triplets and quarter notes. The notes correspond to the chord symbols above: C, Eb, F, F#, F, F#, F, F#, F, Eb, C, Bb, C, C.

C ___ Eb F F# F F# F F# F Eb C Bb C ___ C ___

Clarinet
Tenor Sax
Trumpet
(HIGH)

Musical staff for Clarinet Tenor Sax Trumpet (HIGH). The staff shows a melodic line in 4/4 time with a key signature of two flats. It features eighth-note triplets and quarter notes. The notes correspond to the chord symbols above: C, Eb, F, F#, F, F#, F, F#, F, Eb, C, Bb, C, C.

G ___ Bb C C# C C# C C# C Bb G F G ___ G ___

Alto Sax

Musical staff for Alto Sax. The staff shows a melodic line in 4/4 time with a key signature of one sharp. It features eighth-note triplets and quarter notes. The notes correspond to the chord symbols above: G, Bb, C, C#, C, C#, C, C#, C, Bb, G, F, G, G.

Bb ___ Db Eb E Eb E Eb E Eb Db Bb Ab Bb ___ Bb ___

Trombone
Euphonium

Musical staff for Trombone Euphonium. The staff shows a melodic line in 4/4 time with a key signature of two flats. It features eighth-note triplets and quarter notes. The notes correspond to the chord symbols above: Bb, Db, Eb, E, Eb, E, Eb, E, Eb, Db, Bb, Ab, Bb, Bb.

Horn Lick:

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

Opening "And I'm Feeling Good":

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

1 & b3 Background Harmony Hits

Feeling Good

(NASTY LICK - Bb Minor)

Swing Time

Flute
Piano

Clarinet
Trumpet
(LOW)

Clarinet
Tenor Sax
Trumpet
(HIGH)

Alto Sax

Trombone
Euphonium

Tuba

Chord symbols for Flute/Piano: Bb Db Bb Eb Db Bb Bb Db E Eb Db Bb

Chord symbols for Clarinet/Trumpet (LOW): C Eb C F Eb C C Eb F# F Eb C

Chord symbols for Clarinet/Tenor Sax/Trumpet (HIGH): C Eb C F Eb C C Eb F# F Eb C

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

Chord symbols for Trombone/Euphonium: Bb Db Bb Eb Db Bb Bb Db E Eb Db Bb

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

Alto Sax: Octave Key HIGH
No Octave Key LOW

Piano: Bbm (2 Beats Hold)

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

Drum Set

First Five Note Exercises

A

Staff A: A five-measure exercise in 4/4 time. The notes are G4, A4, B4, C5, D5. The rhythm is quarter, eighth, eighth, quarter, quarter, quarter, eighth, eighth, quarter, quarter, quarter, eighth, eighth, quarter, quarter.

6 **B**

Staff B: A five-measure exercise in 4/4 time. The notes are G4, A4, B4, C5, D5. The rhythm is quarter, eighth, eighth, quarter, quarter, quarter, eighth, eighth, quarter, quarter, quarter, eighth, eighth, quarter, quarter.

11 **C**

Staff C: A five-measure exercise in 4/4 time. The notes are G4, A4, B4, C5, D5. The rhythm is quarter, eighth, eighth, quarter, quarter, quarter, eighth, eighth, quarter, quarter, quarter, eighth, eighth, quarter, quarter.

14 **D**

Staff D: A five-measure exercise in 4/4 time. The notes are G4, A4, B4, C5, D5. The rhythm is quarter, eighth, eighth, quarter, quarter, quarter, eighth, eighth, quarter, quarter, quarter, eighth, eighth, quarter, quarter.

Get Down On It

As Recorded by Kool & The Gang
arr. Bernice

Funk Beat ♩ = 112

The score is written for a drum set in 4/4 time with a tempo of 112 beats per minute. It consists of eight systems of two staves each. The top staff of each system contains rhythmic notation for the snare and cymbals, with 'x' marks indicating cymbal hits. The bottom staff contains the bass drum part. Dynamics are indicated by *f* (forte) and *mf* (mezzo-forte). Section markers A through H are placed in boxes above the notation. A double bar line with repeat dots is used at the end of section C. The instruction "To Coda Last Time" is written above the notation for section G.

A *f* *mf*

A 5 **B**

10 **C** *f*

14 **D**

18 **E**

22 **F**

To Coda Last Time **G**

27 **H**

31

Drum Set, p. 2

Get Down On It

35 I

mf

39 J

44

K \ominus Coda

45 L

mp

51 M

N
57

62 O REPEAT 4X *mp*

ff

66 1, 2, 3. 4. *fff*

Get Down On It

Funk Beat ♩ = 112

A

mf

6

mf

12

f

16

f

20

f

F 25

f

To Coda Last Time G

30

f

34

mf

39

mf

J

K \oplus Coda

L

M

N

45

4

4

4

4



mp

62

O REPEAT 4X



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

Hand Clap Tambourine

A

6 *f* *mf*

Musical staff 1: Hand Clap and Tambourine part, measures 1-6. Includes dynamics *f* and *mf*.

B

Tambourine

Musical staff 2: Tambourine part, measures 7-11.

Hand Clap

C

D

12 *f*

Musical staff 3: Hand Clap and Tambourine part, measures 12-17. Includes dynamic *f*.

E

18

Musical staff 4: Hand Clap and Tambourine part, measures 18-23.

F

To Coda Last Time

G

24

Musical staff 5: Hand Clap and Tambourine part, measures 24-29. Includes "To Coda Last Time" instruction.

H

30

Musical staff 6: Hand Clap and Tambourine part, measures 30-35.

I

J

36 *mf*

Musical staff 7: Hand Clap and Tambourine part, measures 36-41. Includes dynamic *mf*.

42

Musical staff 8: Hand Clap and Tambourine part, measures 42-48. Includes a double bar line and repeat sign.

K \oplus Coda

45

L

Musical staff for measures 45-50. The staff contains a sequence of eighth notes with stems pointing up and down, alternating in pairs. The notes are on the second line of the staff.

mp

51

M

Musical staff for measures 51-56. The staff contains a sequence of eighth notes with stems pointing up and down, alternating in pairs. The notes are on the second line of the staff.

N

57

Musical staff for measures 57-62. Measures 57-61 contain eighth notes with stems pointing up and down, alternating in pairs. Measure 62 contains a sixteenth-note triplet. The notes are on the second line of the staff.

mp

O REPEAT 4X

63

1, 2, 3.

4.

Musical staff for measures 63-67. Measures 63-67 contain eighth notes with stems pointing up and down, alternating in pairs. The notes are on the second line of the staff.

ff

fff

Musical staff for measure 68. The staff contains a single eighth note with a stem pointing up, followed by a quarter rest. The notes are on the second line of the staff.

68

Get Down On It

As Recorded by Kool & The Gang
arr. Bernice

Suspended Cymbal
Snare & Bass Build Up

Funk Beat ♩ = 112

A 4 4 B 3

mp *f*

14 D 4 E 4 F 3 G

To Coda Last Time

mp *f*

30 H 4 I 4 J 3

mp

K Coda L 4 M 4 N 4

mp

O REPEAT 4X

63 2 1, 2, 3. 4.

ff *f* *fff*

Get Down On It

Funk Beat ♩ = 112

A B C D E

1 4 4 4 4 4 4 4 4

F To Coda Last Time

G H I J

25 4 4 4 4 4

K Coda

L M N O REPEAT 4x
play 3rd & 4th time only

45 4 4 4 6

*ff*³

64

3 3 3

1, 2, 3.

67

4.

fff

GNE SONG (Great New Emergence)

HORN LICK

C: E D C

Bb: F# E D

Eb: C# B A

LAST NOTE

C: A

Bb: B

Eb: F

PIANO CHORDS:

Am G Dm F

?

Piano

Piano



Pno.



1) Name _____

2) Write in note names...

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

4) Play the piece...

142



(MED.)

HEART AND SOUL

-HOAGY CARMICHAEL/
FRANK LEISSER

Handwritten musical score for guitar, featuring a treble clef and a key signature of one flat (Bb). The score consists of seven staves of music with corresponding chord diagrams written above the notes. The chords are: F, D-7, G-7, C7, Fmaj7, D-7, G-7, C7, A-7, D-7, G-7, C7, F, D-7, G-7, C7, F, G-7, C7, Fmaj7, C-7, F7, Bbmaj7, A7, D7, G7, C7, F7, Bb7, A7, Bbmaj7, A7, D7, G7, C7, F7, Bb7, C7, F, D-7, G-7, C7, Fmaj7, D-7, G-7, C7, A-7, D-7, G-7, C7, A7#5, D7, G-7, C7, F, (D-7, G-7, C7).

Holding Out For A Hero

SPONSOR SONG

arr. Bernice

The musical score is arranged in several systems. The first system contains four melodic parts: Melody C, Melody Bb, Melody Eb, and Melody (B.C.). Each part includes the lyrics: "We need your mon - ey! So c ome on_ and spon_ sor the Sci_ Tech Band". The second system contains four horn lick parts: Horn Lick 1 C, Horn Lick 1 Bb, Horn Lick 1 Eb, and Horn Lick 1 (B.C.). Each part includes a sequence of notes: C (A G A C C A G A), Bb (B A B D D B A B), Eb (F# E F# A A F# E F#), and B.C. (A G A C C A G A). The third system contains four more horn lick parts: Horn Lick 2 C, Horn Lick 2 Bb, Horn Lick 2 Eb, and Horn Lick 2 (B.C.). Each part includes a sequence of notes: C (C B A G G A A), Bb (D C# B A A B B), Eb (A G# F# E E F# F#), and B.C. (C B A G G A A). The fourth system contains a Bass Synth part and a Piano part. The Bass Synth part includes the lyrics and the notes: "We need your money! So come on and sponsor the SciTech Band!". The Piano part includes the lyrics and the notes: "We need your cash, or else we'll shut down and never play music again...".

Melody C
We need your mon - ey! So c ome on_ and spon_ sor the Sci_ Tech Band

Melody Bb
We need your mon - ey! So c ome on_ and spon_ sor the Sci_ Tech Band

Melody Eb
We need your mon - ey! So c ome on_ and spon_ sor the Sci_ Tech Band

Melody (B.C.)
We need your mon - ey! So c ome on_ and spon_ sor the Sci_ Tech Band

Horn Lick 1 C
A G A C C A G A

Horn Lick 1 Bb
B A B D D B A B

Horn Lick 1 Eb
F# E F# A A F# E F#

Horn Lick 1 (B.C.)
A G A C C A G A

Horn Lick 2 C
C B A G G A A

Horn Lick 2 Bb
D C# B A A B B

Horn Lick 2 Eb
A G# F# E E F# F#

Horn Lick 2 (B.C.)
C B A G G A A

Bass Synth
We need your money! So come on and sponsor the SciTech Band!

Piano
Optional Opening Chords
Am - G - F - Esus4 - E
Optional Syncopated Rhythm on Cue

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

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

5

M. C

M. B \flat

M. Eb

M. (B.C)

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

HL. 1 C

HL. 1 B \flat

HL. 1 Eb

HL. 1 (B.C)

HL. 2 C

HL. 2 B \flat

HL. 2 Eb

HL. 2 (B.C)

Bass

Piano

F C G

It Is Well

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

Piano

With Expression

Melody

Bass

Chords

mf *espress.*

Bb F Bb G

mp

Melody

Bass

Chords

C F Bb Eb Cm F

Melody

Bass

Chords

Bb Fsus4 F Bb F

Piano, p. 2

It Is Well

19

mp f

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

mf

25

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

32

Cm C7 F Gm7 F Bb Eb Bb F Bb

38

F Bb Eb Fsus4 F Bb

It Is Well

With Expression

Stagger Breathe *mf mp mf f*

S. phrasing for solo only

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

Second system of musical notation, starting at measure 8. It continues the vocal parts from the first system, maintaining the same phrasing and dynamics.

Lower notes for solo only

Third system of musical notation, starting at measure 15. This system is specifically marked for solo performance with lower notes. It features a more complex melodic line for the Soprano part, with slurs and dynamic markings.

C Instruments - Low

It Is Well

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

With Expression

Stagger Breathe *mf mp mf f*

S. phrasing for solo only

First system of musical notation for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The music is in 4/4 time with a key signature of two flats (B-flat and E-flat). The Soprano part features a melodic line with a long slur over the first six measures and a shorter slur over the last two measures. The Alto, Tenor, and Bass parts provide harmonic support. The word "legato" is written below the Soprano, Alto, and Bass staves. A repeat sign is present at the beginning of the system.

Second system of musical notation, starting at measure 8. It continues the vocal parts from the first system. The Soprano part has a long slur covering measures 8 through 14. The Alto, Tenor, and Bass parts continue their respective parts.

Third system of musical notation, starting at measure 15. A label "Lower notes for solo only" is placed above the Soprano staff. The Soprano part has a long slur covering measures 15 through 21. The Alto, Tenor, and Bass parts continue. The system concludes with a double bar line and repeat dots.

I Just Died In Your Arms Tonight

SPONSOR SONG

arr. Bernice

PIANO (Bass Clef)

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

4 4 8 1. 4 2.

C _____

D *Repeat 4x*

23

C _____ Bb _____ G _____ C _____ C _____ Bb _____

E *Solos*

29

G _____ C _____ C _____ Bb _____ G _____

F

34

C _____ C _____ Bb _____ G _____ C _____ C _____

G *Horn Statues / Drum Solo*

40

Bb _____ G _____ C _____ C _____ Bb _____ G _____

H

46

C _____ C _____ Bb _____ G _____ C _____

51

1. 2.

C _____ Bb _____ G _____ G _____ C _____

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

Rhythm

IT DON'T MEAN A THING

(If It Ain't Got That Swing)

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

MODERATELY FAST

The musical score is arranged in three systems, each with three staves: piano (top), trumpet (middle), and bass (bottom). The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked 'MODERATELY FAST'. The score includes various musical notations such as slurs, accents, and dynamic markings. Chord symbols are placed above the piano and trumpet staves. Measure numbers 1 through 12 are indicated at the bottom of the score.

Chord symbols for the piano part:

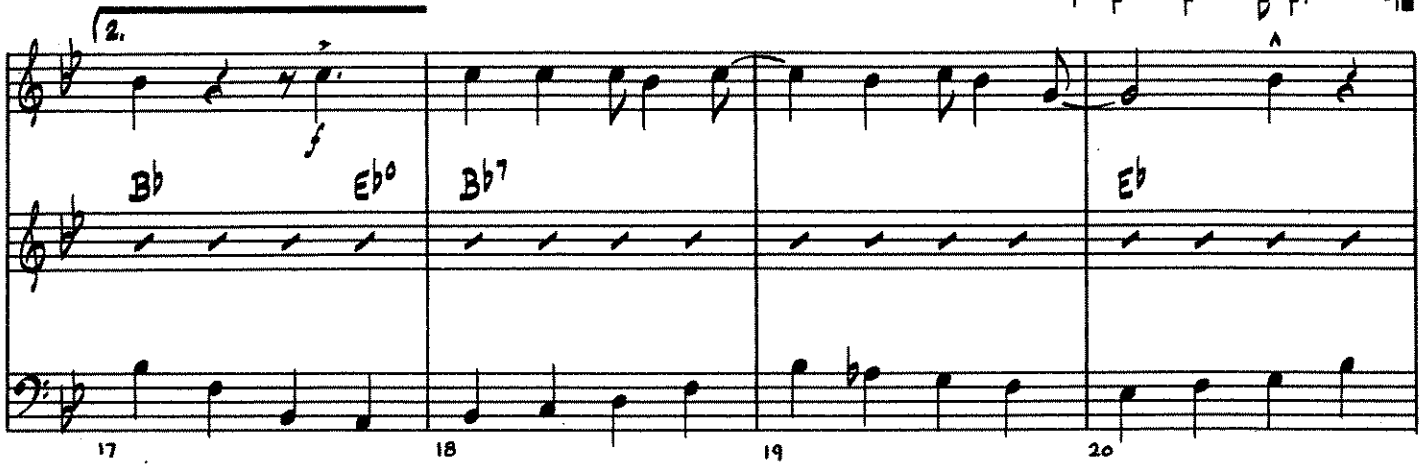
- Measures 1-2: f C^7
- Measures 3-4: $E^b m 6$
- Measures 5-6: B^b G^m
- Measures 7-8: C^7 F^7_{sus} B^b (C^7) (F^7) (B^b) (D^7) mf
- Measures 9-10: G^m
- Measures 11-12: $E^b 7$ D^7 G^m

It Don't Mean A Thing - Rhythm

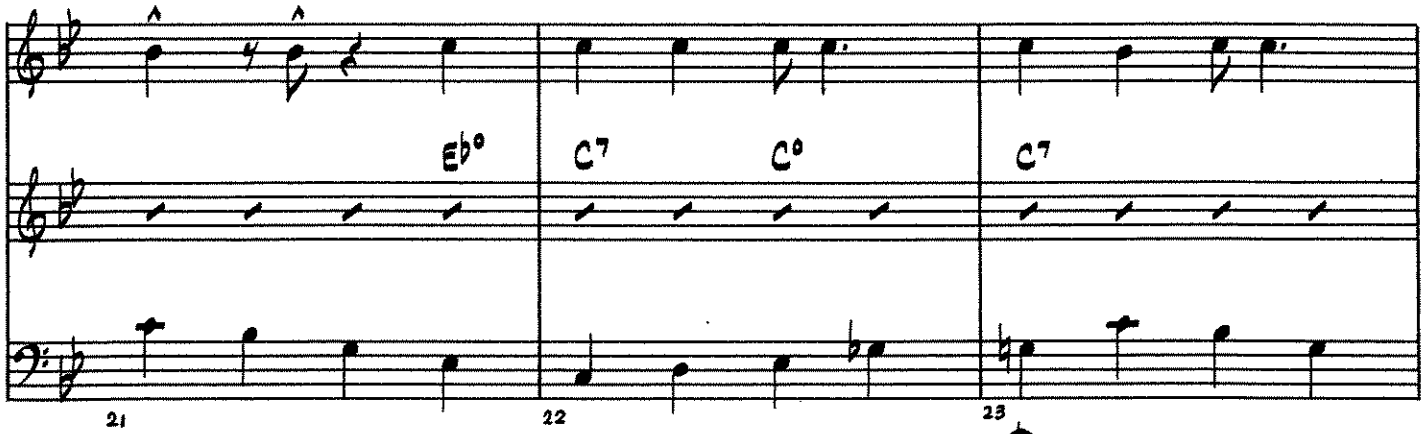
To Coda  1.



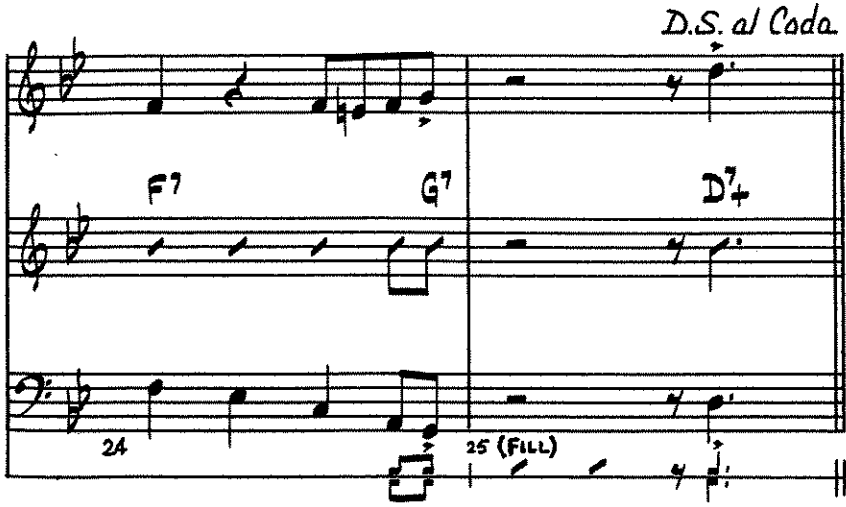
Musical notation for measures 13-16. The system consists of three staves: Treble, Chords, and Bass. Measure 13 has a C7 chord. Measure 14 has C7+5 and C7 chords. Measure 15 has Ebm6 and C7 chords. Measure 16 has a Bb chord. A first ending bracket spans measures 13-16.



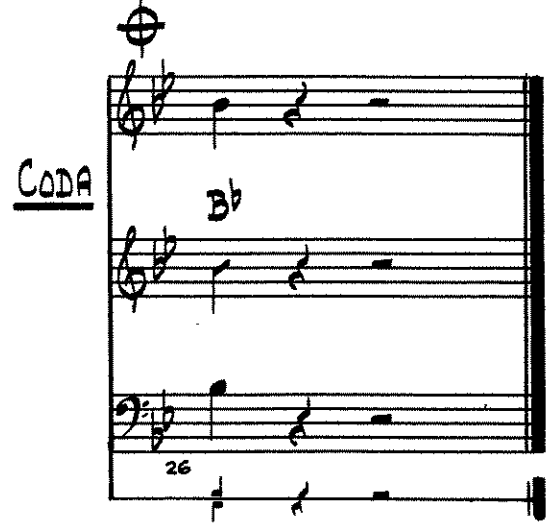
Musical notation for measures 17-20. The system consists of three staves: Treble, Chords, and Bass. Measure 17 has a Bb chord. Measure 18 has Eb0 and Bb7 chords. Measure 19 has a Bb7 chord. Measure 20 has an Eb chord. A second ending bracket spans measures 17-20.



Musical notation for measures 21-23. The system consists of three staves: Treble, Chords, and Bass. Measure 21 has an Eb0 chord. Measure 22 has C7 and C0 chords. Measure 23 has a C7 chord.



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



Musical notation for the Coda, measure 26. The system consists of three staves: Treble, Chords, and Bass. The word "CODA" is written above the staff. A Coda symbol is above measure 26. The chord for measure 26 is Bb.

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)

The musical score is written on a single staff with a treble clef and a 4/4 time signature. It consists of several measures of music, each marked with an asterisk (*) above the staff, indicating specific drum hits. The score is divided into sections labeled A through F. Section A starts with a dynamic marking of *ff*. Section E has a dynamic marking of *mp*. Section F begins with a dynamic marking of *mf* and a symbol resembling a crossed-out infinity sign. The score concludes with a *cresc.* marking and a Coda symbol (⊕) with the instruction "To Coda (On 3rd Time)".

cresc.

G

H

Musical staff G, starting with an asterisk (*) and ending with an asterisk (*). The staff contains a series of rhythmic patterns for a drum set.

f

I

Solos (begin 2nd time)

Musical staff I, starting with a repeat sign and ending with an asterisk (*). The staff contains a series of rhythmic patterns for a drum set.

J

Musical staff J, starting with a repeat sign and ending with an asterisk (*). The staff contains a series of rhythmic patterns for a drum set.

D.S. al Coda

Musical staff with first and second endings, labeled 1. and 2. The staff contains a series of rhythmic patterns for a drum set.

K

\oplus Coda

Musical staff K, starting with a repeat sign and ending with an asterisk (*). The staff contains a series of rhythmic patterns for a drum set.

ff

L

Musical staff L, starting with a repeat sign and ending with an asterisk (*). The staff contains a series of rhythmic patterns for a drum set.

M

Musical staff M, starting with a repeat sign and ending with an asterisk (*). The staff contains a series of rhythmic patterns for a drum set.

on rim

Musical staff with the instruction "on rim" and accents (>) under the notes. The staff contains a series of rhythmic patterns for a drum set.

Snare Drum

La Copa De La Vida

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

The Cup of Life
As Recorded by Ricky Martin

Samba (♩ = 120)

A



ff

B

6



C

12



D
18

E



mp

24



F §
30



mf

36

To Coda (On 3rd Time) ⊕ G



cresc.

f

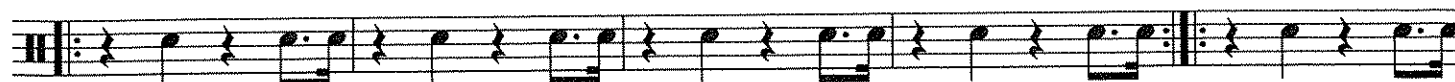
H

42



I Solos (begin 2nd time)

J



D.S. al Coda

53



1.

2.

Snare Drum, p. 2

La Copa De La Vida

K \oplus *Coda*
57

57 *ff*

62 1. 2. L

67 M

72 > > >

Bass Drum

La Copa De La Vida

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

The Cup of Life
As Recorded by Ricky Martin

Samba (♩ = 120)

ff

A

B

C

D

E

mp

F

§

mf

To Coda (On 3rd Time) ⊕

cresc.

G

H

Musical staff G, starting with a dynamic marking *f*. The staff contains a sequence of eighth and sixteenth notes.

I Solos (begin 2nd time)

Musical staff I, featuring a repeat sign and a first ending bracket.

J

Musical staff J, featuring a repeat sign and a first ending bracket.

D.S. al Coda

Musical staff with first and second endings, labeled 1. and 2. respectively.

K ⊕ Coda

Musical staff K, starting with a Coda symbol (⊕) and a repeat sign.

L

Musical staff L, featuring a first and second ending bracket.

M

Musical staff M, with the instruction "on rim" above the staff.

Musical staff with accents (>) under the notes.

Tom Drums

La Copa De La Vida

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

The Cup of Life
As Recorded by Ricky Martin

Samba (♩ = 120)



A



B



C



D

add 16th notes on beat 4
(2nd time only)



add 16th notes on beat 4
(2nd time only)

E



mp



F %



mf



To Coda (On 3rd Time) ⊕ G



f



I Solos (begin 2nd time)



J



D.S. al Coda



K Φ Coda



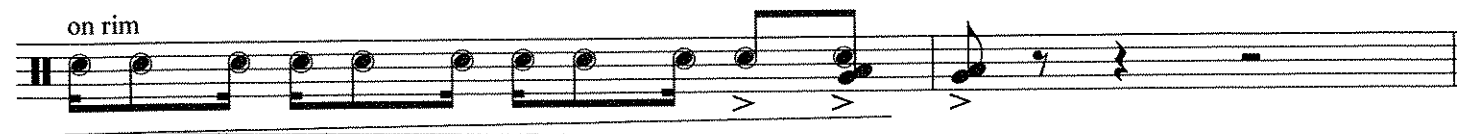
ff



M



on rim



Bongo Drums

La Copa De La Vida

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

The Cup of Life

As Recorded by Ricky Martin

Samba (♩ = 120)

The musical score is written on a single staff in 4/4 time. It begins with a key signature of one sharp (F#) and a tempo of 120 beats per minute. The piece is marked with a forte dynamic (*ff*) at the start. The score is divided into sections labeled A through G. Section A starts at measure 5 and continues through measure 17. Section B begins at measure 9. Section C starts at measure 13. Section D begins at measure 17, with a note to 'add 16th notes on beat 4 (2nd time only)'. Section E starts at measure 17, with a note to 'add 16th notes on beat 4 2(2nd time only)'. The dynamic changes to mezzo-piano (*mp*) at measure 25. Section F begins at measure 29, marked with a section symbol (§) and a mezzo-forte (*mf*) dynamic. Section G starts at measure 37, marked with a coda symbol (⊕) and the instruction 'To Coda (On 3rd Time)'. The score concludes with a crescendo (*cresc.*) leading to a final forte (*f*) dynamic.

Bongo Drums, p. 2

La Copa De La Vida

41 H

45 I Solos (begin 2nd time)

49 J

D.S. al Coda

53

K \oplus Coda

57 *ff*

61

L 65 2.

69 M

72

Conga Drums

La Copa De La Vida

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

The Cup of Life

As Recorded by Ricky Martin

Samba (♩ = 120)

The musical score is written for Conga Drums in 4/4 time, with a tempo of 120 beats per minute. It consists of several staves of music, each starting with a double bar line and a repeat sign. The notation includes quarter notes, eighth notes, and sixteenth notes, often with accents. Dynamic markings include *ff* (fortissimo), *mp* (mezzo-piano), and *mf* (mezzo-forte). Section markers A, B, C, D, E, and F are placed in boxes above the staves. Section F includes a symbol resembling a crossed hammer and sickle. A specific instruction 'add 16th notes on beat 4 (2nd time only)' is written above the staff for section E. The score concludes with a double bar line and repeat sign.

Conga Drums, p. 2

La Copa De La Vida

First staff of music with rhythmic notation.

To Coda (On 3rd Time) \oplus

Second staff of music with rhythmic notation. *cresc.*

G

Third staff of music with rhythmic notation.

f

H

Fourth staff of music with rhythmic notation.

I Solos (begin 2nd time)

Fifth staff of music with rhythmic notation and repeat sign.

Sixth staff of music with rhythmic notation.

J

Seventh staff of music with rhythmic notation and repeat sign.

D.S. al Coda

Eighth staff of music with rhythmic notation, first and second endings.

La Copa De La Vida

Conga Drums, p. 3

K \oplus *Coda*

The musical score consists of seven staves of rhythmic notation. The first staff begins with a double bar line and a repeat sign, followed by the dynamic marking *ff*. The notation is primarily composed of eighth and sixteenth notes with stems pointing up and down, indicating specific rhythmic patterns. A box labeled 'L' is placed above the third staff, and a box labeled 'M' is placed above the fourth staff. The third staff includes first and second endings, marked '1.' and '2.' respectively. The final staff concludes with a double bar line and a repeat sign, and includes some notes with accents (>).

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

ff A

B

C

D

E

mp

Cowbell, Snare Rim, & Shaker, p. 2 La Copa De La Vida

The musical score is organized into ten systems, each consisting of two staves. The top staff of each system contains rhythmic notation with accents (>) and 'x' marks above the staff. The bottom staff contains notes with stems. The music is in 2/4 time. Dynamics include *mf*, *f*, and *cresc.*. Performance instructions include "To Coda (On 3rd Time)", "Solos (begin 2nd time)", and markers G, H, and I.

F

mf

To Coda (On 3rd Time) ⊕

G *cresc.*

H

f

I Solos (begin 2nd time)

J

La Copa De La Vida Cowbell, Snare Rim, & Shaker, p. 3

Musical notation for section J, featuring cowbell, snare rim, and shaker patterns. The notation consists of two staves. The top staff shows cowbell patterns with 'x' marks for cowbell hits and '>' for accents. The bottom staff shows snare rim and shaker patterns with dots for hits. A double bar line with repeat dots is present. The instruction *D.S. al Coda* is written at the end of the section.

K

\emptyset Coda

Musical notation for section K, featuring cowbell, snare rim, and shaker patterns. The notation consists of six staves. The top staff shows cowbell patterns with 'x' marks for cowbell hits and '>' for accents. The bottom staff shows snare rim and shaker patterns with dots for hits. A double bar line with repeat dots is present. The instruction *ff* is written at the beginning of the section. A box labeled 'L' is placed above the fourth staff, and a box labeled 'M' is placed below the fifth staff. The section concludes with a Coda symbol and a final musical phrase.

Timbales

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)

A

B *ff*

C

D **E** add 16th notes on beat 4 (2nd time only)

F *mp*

G *To Coda (On 3rd Time)*

H *cresc.*

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

K **L** *Coda*

M

D.S. al Coda

Agogo Bells

La Copa De La Vida

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

The Cup of Life
As Recorded by Ricky Martin

Samba (♩ = 120)

The musical score is written for Agogo Bells in 4/4 time, with a tempo of 120 beats per minute. It consists of 40 measures, divided into eight systems of five measures each. The score is marked with various dynamics and includes several labeled sections (A through G). Section A starts at measure 5 with a fortissimo (ff) dynamic. Section B is at measure 9, Section C at measure 13, Section D at measure 17, and Section E at measure 21. Section F is at measure 29 and is marked with a repeat sign and a section symbol. Section G is at measure 37 and is marked 'To Coda (On 3rd Time)'. The score concludes with a crescendo (cresc.) leading to a fortissimo (f) dynamic at the final measure.

A *ff*

5

9 B

13 C

17 D

21 E

25 *mp*

29 F §

33 *mf*

37 G To Coda (On 3rd Time) ⊕

cresc. *f*

Agogo Bells. p. 2

La Copa De La Vida

H



I Solos (begin 2nd time)

45



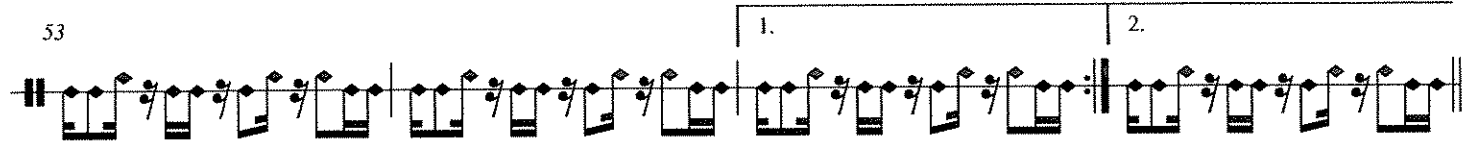
J

49



D.S. al Coda

53

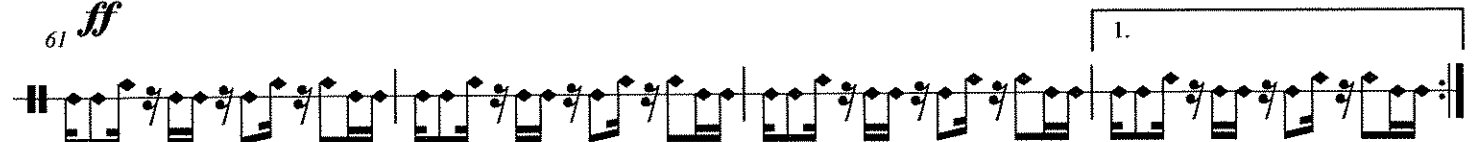


K ⊕ Coda

57



61 **ff**



L

652.



M

69



72



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

Snare
Toms
Tenors
Bass
Dr.
Cymbals

1 8 8 8 7

fff

6 6 8 6

fff/mp

fff/mp

fff/mp

11 11 11 11

cres. ff fff

cres. ff fff

cres. ff fff

Two Plate Roll

cres. ff fff

Rhythm

OVER THE RAINBOW

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

(SLOWLY)

Musical notation for measures 1-3. The score is in 3/4 time with a key signature of two flats (Bb and Eb). The tempo is marked 'SLOWLY'. The first staff is the melody, the second is the piano accompaniment, and the third is the bass line. Chords are indicated below the piano staff.

Measures 1-3:
 Chords: Eb (mf), Cm, Gm, Eb7, Ab, Abmaj7, Ab7

Musical notation for measures 4-7. The score continues with the same instrumentation. A 'To Coda' symbol is present at the end of measure 7.

Measures 4-7:
 Chords: Gm7, Eb, Gm7, Eo, Ab6, Abm6, Eb, C9, F7, Fm, Bb7

Musical notation for measures 8-10. The score includes a first ending (1.) and a second ending (2.).

Measures 8-10:
 Chords: Eb, Fm7, Bb7, Eb, Eb6, Eb

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Over the Rainbow - Rhythm

Musical notation for measures 11-13. The system consists of three staves: Treble, Chords, and Bass. Measure 11 has chords Fm7 and Bb7. Measure 12 has chord Eb6. Measure 13 has chords Ama7, A°, and Bb7 *ff*.

Musical notation for measures 14-16. The system consists of three staves: Treble, Chords, and Bass. Measure 14 has chords Eb, Eb6, and Eb. Measure 15 has chord C°. Measure 16 has chords Fm6 and C°.

Musical notation for measure 17. The system consists of three staves: Treble, Chords, and Bass. Measure 17 has chords Fm7, Bb9, and Bb9. The instruction *ff* is written above the first staff. Above the system is the instruction *D.C. al Coda*.

Musical notation for measures 18-19. The system consists of three staves: Treble, Chords, and Bass. Measure 18 has chord Eb. Measure 19 has chord Fm7. The instruction *ritard.* is written above the first staff and below the third staff. The word CODA is written to the left of the system.

Musical notation for measures 20-22. The system consists of three staves: Treble, Chords, and Bass. Measure 20 has chords Bb7 and E7. Measure 21 has chords Eb, Fm7/Bb, and Bb7. Measure 22 has chord Ebma7.

PEP BAND CHEERS

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

Imperial March Mi Mi Mi Do So Mi Do So Mi

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

Mari Bros Mi Mi Mi Do Mi So So

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

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

Get Ready For This So So So Do Do Re Re

So So So Te Te Do Do

So So So Do Do Re Re

So So So Te Te Do Re

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

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

More...

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

C Minor Groove: (C Minor)

Antonio Groove: Do Te Le So (Bb Blues)

Harmony: So Fa Me Re

12 Bar Groove: (Bb Blues)

Two Ceremonial Marches

1. Processional

Percussion 1

Snare Drum, Bass Drum,
Crash Cymbal, Suspended Cymbal

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

Maestoso

Snare Drum

Bass Drum

Crash Cym.

Suspended Cymbal

YBS 54

f

rit.

A Andante

B

8 6

8 6

Sus.Cym. (yarn mallets) *p*

C

25

mf

mf *lv.*

D

32

f

E

39

mf

f *lv.*

Sus.Cym.

1.

2. *rit.*

49

f

Sus.Cym. *f*

3

Two Ceremonial Marches

Percussion 2
Timpani

1. Processional

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39
Arranged by James Swearingen

Maestoso
Tune F & Bb

YBS 54

f

rit.

8

A Andante 8

B 7

C 7

33 **D** 8

E 4

1. 4

2. *rit.* 4

f

2. Recessional

Triumphal March from "Aida"

\$4.00

GIUSEPPE VERDI
Arranged by James Swearingen

Moderato
(med. hard mallets)

YBS 54

f

A 11

B Marcato *f*

17 2

26 **C** 3

mf

f

32 **D** 1. 3

38 2. 3

3 3 3 3

A 3 **A**

Recorded by BRUNO MARS
RUNAWAY BABY

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

DRUMS

(DRIVING SOUL)

(CR.) (FLOOR TOM)

(H.H. W/FOOT)

(FILL)

(5) (SPLASHY H.H.) (RIDE)

(13) (TOMS)

(21) *f*

(29) *ff*

(43) *f*

TO CODA

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DRUMS

(BELL OF RIDE (IF NO AUX.))

48

Musical notation for measures 47-50. Measure 47 starts with a dynamic marking of *mf*. The notation includes various rhythmic values and rests, with some notes marked with an 'x' to indicate a bell of ride.

D.S. AL CODA

Musical notation for measures 51-55. Measure 55 ends with a double bar line and repeat dots, indicating the end of the section.

⊕ CODA

Musical notation for measures 56-60. Measure 58 has a dynamic marking of *f*. The notation includes various rhythmic values and rests.

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

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

Musical notation for measures 65-72. Measure 65 is boxed and labeled '65'. Measure 66 has a dynamic marking of *mf*. Measure 67 has a handwritten note '(AD LIB. "PUNKY")'. Measures 68, 70, and 72 are marked with a '2' and a slash, indicating a two-measure rest.

Musical notation for measures 73-78. Measure 73 is boxed and labeled '73'. Measures 76 and 78 are marked with a '2' and a slash, indicating a two-measure rest.

REPEAT FOR MORE SOLOS

TO CONTINUE

Musical notation for measures 79-82. Measure 82 has a dynamic marking of *f*. Measure 82 is marked with a '2' and a slash, indicating a two-measure rest. A dashed line labeled '(FILL)' spans from measure 82 to the end of the line.

Musical notation for measures 83-94. Measure 83 is boxed and labeled '83'. Measures 86, 88, 90, 92, and 94 are marked with a '2' and a slash, indicating a two-measure rest.

Musical notation for measures 95-99. Measure 95 has a dynamic marking of *ff*. Measure 99 is marked with a '2' and a slash, indicating a two-measure rest. A dashed line labeled '(SOLO FILL)' spans from measure 99 to the end of the line.

Recorded by BRUNO MARS
RUNAWAY BABY

AUX. PERCUSSION
 TAMBOURINE, VIBRASLAP, TRIANGLE

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

(DRIVING SOUL)

4 4 5 8 13 8

1-4 5-12 13-20

(21)

(TAMBOURINE)

f

22 23 24 25 26 27 28

(29)

30 31 32 33 34 35 36

(37)

37 38 39 40 41 42

TO CODA

ff

(43)

(VIBRASLAP)

f

44-46 47 f

(TRIANGLE)

(48)

(TAMB.)

49 50 51

52 53 54-55

2 D.S. AL CODA

AUX. PERCUSSION

⊕ CODA

Musical staff 56-64. Measure 56 starts with a dynamic marking f and a wedge-shaped accent. Measures 57-64 contain various rhythmic patterns including eighth notes, quarter notes, and rests, with a '4' above measure 60 and a '3' above measure 64.

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

Musical staff 65-70. Measure 65 starts with a dynamic marking mf . Measures 66-70 contain rhythmic patterns with a '4' above measure 68.

Musical staff 71-76. Measure 71 starts with a dynamic marking f . Measures 72-76 contain rhythmic patterns with a '3' above measure 73 and a '4' above measure 76.

REPEAT FOR MORE SOLOS

TO CONTINUE

Musical staff 77-82. Measure 77 starts with a dynamic marking f . Measures 78-82 contain rhythmic patterns with a '3' above measure 80 and a '4' above measure 82.

83

Musical staff 83-88. Measure 83 starts with a dynamic marking f . Measures 84-88 contain rhythmic patterns with a '4' above measure 86.

Musical staff 89-94. Measure 89 starts with a dynamic marking f . Measures 90-94 contain rhythmic patterns with a '3' above measure 91 and a '12' above measure 94.

Musical staff 95-99. Measure 95 starts with a dynamic marking ff . Measures 96-99 contain rhythmic patterns with a '4' above measure 97 and a '3' above measure 99.

Santa Claus Is Comin' To Town

Melody - C

Coots & Gillespie
arr. Bernice

Moderate Swing $\frac{4}{4}$

mf

6

12

18

24

29

36

f

A

B

C

To Coda D

D.S. al Coda E

Santa Claus Is Comin' To Town

C Bass Line

Coots & Gillespie
arr. Bernice

Moderate Swing



B \flat

E \flat

B \flat

B \flat 7

E \flat

E \flat m

B \flat

Gm

mf

A

B \flat

E \flat

B \flat

B \flat 7

E \flat

E \flat m

B \flat

Gm

7 Cm7 F7 B \flat

B

B \flat 7

E \flat

B \flat 7

E \flat

C7

15 Cm7 F7 B \flat

C

B \flat

E \flat

B \flat 7

E \flat

E \flat m

B \flat

Gm

23 F7 F \sharp dim Gm C7 F7 F^{aug}

To Coda D

D.S. al Coda

E

B \flat

Gm

Cm7

F7

B \flat

31 Cm7 F7 B \flat

f


39

C

Sight Reading Exercises

1 

2 

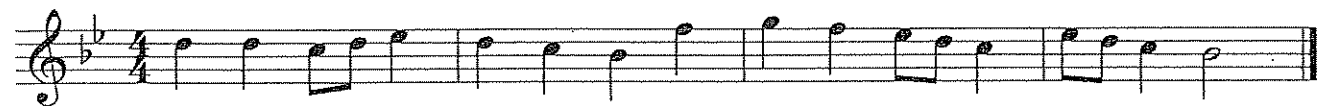
3 


4 

5 

6 

7 

8 

9 

Snare Drum
BEGINNING

Simple Gifts

from *Appalachian Spring*

Traditional
Aaron Copland (1900-1990)

♩ = 72

4/4

mp

The first staff of music is in 4/4 time. It begins with a double bar line and a key signature of one sharp (F#). The tempo is marked as ♩ = 72. The music starts with a quarter note on G4, followed by a quarter note on A4. The next measure contains a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. This is followed by a quarter note on G4, then a quarter note on A4. The next measure contains a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. This is followed by a quarter note on G4, then a quarter note on A4. The next measure contains a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. This is followed by a quarter note on G4, then a quarter note on A4. The final measure contains a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The staff ends with a double bar line. A dynamic marking of *mp* is placed below the first measure. A hairpin crescendo symbol is placed below the final measure.

6

4/4

f

The second staff of music is in 4/4 time. It begins with a double bar line and a key signature of one sharp (F#). The music starts with a quarter note on G4, followed by a quarter note on A4. The next measure contains a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. This is followed by a quarter note on G4, then a quarter note on A4. The next measure contains a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. This is followed by a quarter note on G4, then a quarter note on A4. The next measure contains a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. This is followed by a quarter note on G4, then a quarter note on A4. The final measure contains a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The staff ends with a double bar line. A dynamic marking of *f* is placed below the first measure.

Snare Drum
INTERMEDIATE/
ADVANCED

Simple Gifts

from *Appalachian Spring*

Traditional
Aaron Copland (1900-1990)

♩ = 72

The first staff of music is in 4/4 time and begins with a dynamic marking of *mp*. It features a series of eighth-note patterns with slanted stems, characteristic of the piece's signature sound. The notation includes a double bar line at the end of the first measure, followed by several measures of eighth-note groups, and ends with a final double bar line.

The second staff of music begins with a measure rest marked with the number 5, indicating a five-measure rest. It features a dynamic marking of *f* and includes accents (>) over the notes. The notation continues with eighth-note patterns and ends with a final double bar line.

Sponsor Song 2017 - Melody

C INSTRUMENTS (TREBLE)



B-FLAT INSTRUMENTS (HIGH)



B-FLAT INSTRUMENTS (LOW)



E-FLAT INSTRUMENTS



C INSTRUMENTS (BASS)



TUBA



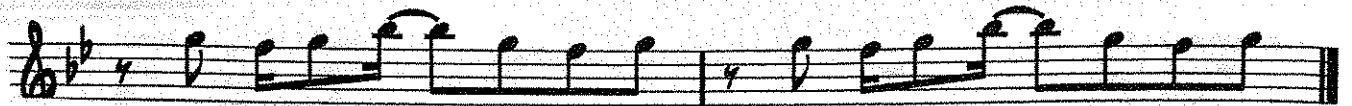
Lyrics

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

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

Sponsor Song 2017 - Horn Lick

C INSTRUMENTS (TREBLE)



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

B-FLAT INSTRUMENTS (HIGH)



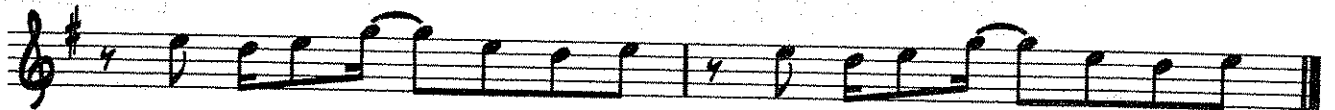
A G A C A G A A G A C A G A

B-FLAT INSTRUMENTS (LOW)



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

E-FLAT INSTRUMENTS



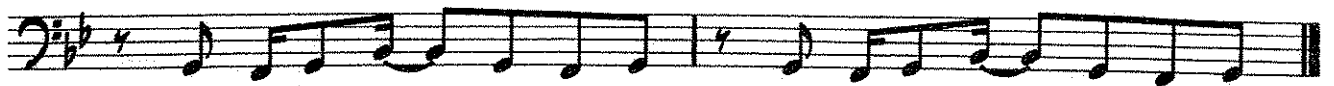
E D E G E D E E D E G E D E

C INSTRUMENTS (BASS)



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

TUBA



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

Chords

Gm, Bb, Dm, F

THE STAR SPANGLED BANNER

Percussion 1
Snare Drum, Bass Drum

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f *mp*

Detailed description: This block contains the first five measures of the percussion part. It is written on a grand staff with a treble clef and a 3/4 time signature. The music consists of a steady eighth-note pattern on the snare and bass drums. A dynamic marking of *f* (forte) is at the beginning, and *mp* (mezzo-piano) is at the end. A box with the number 3 is placed above the third measure. A fermata is placed over the first measure.

11

Detailed description: This block contains measures 6 through 10. The notation continues the eighth-note pattern from the previous section. A box with the number 11 is placed above the eleventh measure.

Detailed description: This block contains measures 11 through 15. The notation continues the eighth-note pattern. A fermata is placed over the final measure of this section.

19

27

6

pp *mf*

Detailed description: This block contains measures 16 through 26. It begins with a dynamic marking of *pp* (pianissimo) and a fermata over the first measure. A box with the number 19 is above the first measure. A six-measure rest is indicated by a horizontal line with the number 6 below it. A dynamic marking of *mf* (mezzo-forte) is at the start of measure 22. A box with the number 27 is above the twenty-seventh measure.

Detailed description: This block contains measures 27 through 31. The notation continues the eighth-note pattern. A fermata is placed over the final measure.

THE STAR SPANGLED BANNER

Percussion 2
Crash Cymbals,
Suspended Cymbal

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

Cr. Cyms.

Sus. Cym. *p* *f*

2

11

19

27

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

f *pp* *mp* *pp*

mp *p* *f*

p *f*

THE STAR SPANGLED BANNER

Timpani

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

11

19

p

27

f

The musical score is written for Timpani in 3/4 time, featuring a key signature of two flats (B-flat and E-flat). The score is divided into five systems of music. The first system begins with the tempo marking 'Majestic' and includes a first ending bracket labeled '3' with a fermata. The second system continues the melody. The third system features a second ending bracket labeled '11'. The fourth system includes a third ending bracket labeled '19' with a dynamic marking of 'p' (piano) and a hairpin crescendo. The fifth system includes a fourth ending bracket labeled '27' with a dynamic marking of 'f' (forte) and a hairpin crescendo. The final system concludes the piece with a double bar line.

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

Em D

5 Em D Em 1.

10 Em Em Em Bm 2.

15 Em D Em Em 1. 2.

TAKE ON ME

DRUMS

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

(UNISON PATTERNS)

(A) (TECHNO-POP)

(CR.) (H.H.) +

(B) mf

(TECHNO-POP)

(9) (CR.) (H.H.) +

(21)

(33) ✂

DRUMS

(41)

39 40 42 43 44

Detailed description: This block contains the first system of drum notation, measures 39 through 44. It features a snare drum line with various rhythmic patterns, including eighth and sixteenth notes, and rests. A circled measure number '41' is placed above the staff. Measure 40 has a repeat sign. Measure 44 ends with a double bar line.

45 46 47 48

TO CODA ⊕

Detailed description: This block contains the second system of drum notation, measures 45 through 48. It continues the snare drum patterns from the previous system. Measure 48 ends with a double bar line and the instruction 'TO CODA' with a circled cross symbol.

(49)

50 51 52 53 54

mf SUB.

Detailed description: This block contains the third system of drum notation, measures 50 through 54. It features a snare drum line with a consistent rhythmic pattern. Measure 54 ends with a double bar line and a circled measure number '49'. The instruction '*mf* SUB.' is written below the staff.

55 56 57 58 59 60

ff

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

(61)

62 63 64

mf SUB.

Detailed description: This block contains the fifth system of drum notation, measures 62 through 64. It features a snare drum line with a consistent rhythmic pattern. Measure 64 ends with a double bar line and a circled measure number '61'. The instruction '*mf* SUB.' is written below the staff.

(65)

66 67 68

Detailed description: This block contains the sixth system of drum notation, measures 66 through 68. It features a snare drum line with a consistent rhythmic pattern. Measure 68 ends with a double bar line and a circled measure number '65'.

69 70 71 72 73 74 75 76

D.S. AL CODA

Detailed description: This block contains the seventh system of drum notation, measures 69 through 76. It features a snare drum line with a consistent rhythmic pattern. Measure 76 ends with a double bar line and the instruction 'D.S. AL CODA'. There are circled measure numbers '65' above measures 72, 74, and 76.

⊕ CODA

77 78 79 80

f *mp* *ff*

(TOMS)

Detailed description: This block contains the eighth system of drum notation, measures 77 through 80. It features a snare drum line with a consistent rhythmic pattern. Measure 80 ends with a double bar line. The instruction 'CODA' with a circled cross symbol is written above the staff. The instruction '(TOMS)' is written above the staff in measure 79. Dynamics '*f*', '*mp*', and '*ff*' are indicated below the staff.

(RIDE)

81 82 83 84

(FILL)

Detailed description: This block contains the ninth system of drum notation, measures 81 through 84. It features a snare drum line with a consistent rhythmic pattern. Measure 84 ends with a double bar line. The instruction '(RIDE)' is written above the staff in measure 81. The instruction '(FILL)' with a circled cross symbol is written above the staff in measure 84.

TAKE ON ME

AUX. PERCUSSION
CONGAS, TAMBOURINE, SHAKER

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

(UNISON PATTERNS)

(A) (TECHNO-POP)

(TAMBOURINE)

mf

(B)

(TAMB.)

f

(TECHNO-POP)

(CONGAS)

mf

mp

(9) (TAMBOURINE)

mf

f

(21)

mf

f

(B)

mf

f

AUX. PERCUSSION

33

SHAKER

Musical staff for measures 33-40. Measure 33 starts with a shaker pattern. Measures 34-40 contain various rhythmic patterns. Above measure 36 is a circled '4', and above measure 40 is a circled '8'. The dynamic *mf* is written below measure 33.

41

TO CODA

Musical staff for measures 41-48. Measures 41-48 contain rhythmic patterns. Above measure 44 is a circled '4', and above measure 48 is a circled '8'. A double bar line is at the end of measure 48.

49

TAMB.

Musical staff for measures 49-60. Measure 49 has a circled '7' above it. Measure 56 has a circled '7' above it. Measures 49-55 are marked with a thick black bar. Measures 56-60 contain rhythmic patterns. Above measure 60 is a circled '4'. The dynamic *mf* is written below measure 56, and *ff* is written below measure 60 with a wedge-shaped crescendo line.

61

65

Musical staff for measures 61-68. Measures 61-68 contain rhythmic patterns. Above measure 64 is a circled '4', and above measure 68 is a circled '4'. The dynamic *mf SUB.* is written below measure 61.

D.S. AL CODA
12

Musical staff for measures 69-76. Measures 69-76 contain rhythmic patterns. Above measure 72 is a circled '8'. The dynamic *f* is written below measure 69.

CODA

Musical staff for measures 77-84. Measures 77-84 contain rhythmic patterns. Above measure 81-83 is a circled '3'. The dynamic *f* is written below measure 77, *mf* below measure 79, *f* below measure 80, and *ff* below measure 80. A double bar line is at the end of measure 84.

THE TEMPEST

PERCUSSION I
(Snare Drum, Bass Drum, Triangle)

ROBERT W. SMITH

With energy!

6 7 opt. Snare roll 8 9 10 11 12 13

14 15 16 17 18 Triangle 19 20 21 22 23

24 25 26 27 28 29 30 31 32

33 34 35 opt. Snare roll 36 37 38 39 40 41 42

43 44 45 Snares off 46 47 48

49 50 51 52 53

54 55 56 57 58

59 Snares on 60 61 62 opt. Snare roll 63 64 65 66 67 68

69 70 71 72 73 74 75 76 77 78 opt. Snare roll 79

pp *f* *p* *f* *p* *ff* *mf* *p* *f* *p* *f* *p* *f* *mp* *ff*

cresc. poco a poco

THE TEMPEST

PERCUSSION II
(Wind Chimes, Suspended Cymbal,
Tambourine)

ROBERT W. SMITH

With energy!

2

Wind chimes

Susp. Cym.

9

18

Tambourine

36

To Susp. Cym.

45

Tambourine

63

Susp. Cym.

69

no ring

2

2

2

pp

f

p

f

p

f

mp

mf

f

p

f

p

f

mp

ff

THE TEMPEST

TIMPANI

ROBERT W. SMITH

With energy!

Musical score for Timpani, measures 1-79. The score is written in bass clef with a key signature of two flats and a 4/4 time signature. It includes dynamic markings such as *pp*, *f*, *ff*, *p*, *mp*, and *cresc. poco a poco*. Measure numbers 1, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 78, and 79 are indicated. The score is divided into systems, with measure numbers 18, 36, 45, 63, and 69 marking the beginning of new systems. The piece concludes with a double bar line at measure 79.

390

(MED. UP)

TENOR MADNESS

-SONNY ROLLINS

Handwritten musical notation for the first system, including notes and chords:

Chords: B \flat 7, E \flat 7, B \flat 7, E \flat 7, B \flat 7, G7#9, C-7, F7, B \flat 7

Empty musical staff

Empty musical staff

Empty musical staff

We Know What You Whisper

Drum Set

Wakanda Forever

Ludwig Goransson
arr. Bernice

Driving ♩ = 128

The score is written for a drum set in 4/4 time with a tempo of 128 beats per minute. It consists of five main sections labeled A through D, each with two staves: a top staff for cymbals and a bottom staff for the drum kit. Section A (measures 5-9) features a steady cymbal pattern and a bass drum pattern, with a triplet of snare hits in measure 9. Section B (measures 10-12) continues the cymbal pattern and adds a snare line. Section C (measures 13-14) features a cymbal pattern and a bass drum line that begins with a crescendo. Section D (measures 17-18) is marked 'REPEAT 4X' and features a cymbal pattern and a bass drum line with a forte dynamic. The score includes various musical notations such as accents (>), dynamics (mp, f, ff, cresc.), and a triplet (3).

A
5 *mp*

B
f 3

C
13 *cresc.*

D REPEAT 4X
17 *ff*

19

We Know What You Whisper

Drum Set, p. 2

21

Musical notation for measures 21-22. The top staff shows a drum set pattern of eighth notes with 'x' marks. The bottom staff shows a bass line with eighth notes and quarter notes.

23

Musical notation for measures 23-25. The top staff shows a drum set pattern of eighth notes with 'x' marks. The bottom staff shows a bass line with eighth notes and quarter notes. A box labeled 'E' is above measure 25. The dynamic *pp* is written below measure 25.

26

Musical notation for measures 26-30. The top staff shows a drum set pattern of eighth notes with 'x' marks. The bottom staff is empty.

31

Musical notation for measures 31-35. The top staff shows a drum set pattern of eighth notes with 'x' marks. The bottom staff is empty. A box labeled 'F' is above measure 31. The dynamic *p* is written below measure 31.

36

Musical notation for measures 36-40. The top staff shows a drum set pattern of eighth notes with 'x' marks. The bottom staff is empty.

G

41

Musical notation for measures 41-45. The top staff shows a drum set pattern of eighth notes with 'x' marks. The bottom staff is empty. A box labeled 'G' is above measure 41. The dynamic *mp* is written below measure 41.

46

Musical notation for measures 46-50. The top staff shows a drum set pattern of eighth notes with 'x' marks. The bottom staff is empty. A box labeled 'H' is above measure 46. The dynamic *mf* is written below measure 46.

51

Musical notation for measures 51-55. The top staff shows a drum set pattern of eighth notes with 'x' marks. The bottom staff is empty.

We Know What You Whisper

Drum Set, p. 3

56 I

59

61

63 Crazy Fill

FLAGS

REPEAT 4X

J 65

67

69

We Know What You Whisper

Drum Set, p. 4

71

Musical notation for measures 71-72. The top staff shows a series of eighth-note patterns with 'x' marks above them. The bottom staff shows a melodic line with eighth notes and a final triplet of eighth notes.

73

73

fff

Musical notation for measure 73. The top staff shows a triplet of eighth notes with an accent (>) and a cross (x) above each note. The bottom staff shows a triplet of eighth notes with an accent (>) above each note. The dynamic marking *fff* is written below the first triplet.

We Know What You Whisper

Wakanda Forever

Ludwig Goransson
arr. Bernice

Snare Drum

Bass Drum

Driving ♩ = 128

A

Musical notation for section A, measures 1-7. It features a 4/4 time signature, a 3-measure rest, a triplet of eighth notes, and a 2-measure rest. Dynamics include 'f' and accents.

B

Musical notation for section B, measures 8-12. It consists of a continuous eighth-note pattern with a triplet at the beginning. Dynamics include 'f' and accents.

C

Musical notation for section C, measures 13-16. It features a continuous eighth-note pattern with a crescendo marking and a final triplet. Dynamics include 'cresc.' and 'f'.

D

REPEAT 4X

Musical notation for section D, measures 17-20. It features a continuous eighth-note pattern with a repeat sign and a fortissimo marking.

21

Musical notation for section D continuation, measures 21-24. It features a continuous eighth-note pattern with a repeat sign.

E

F

G

H

I

Musical notation for section E-I, measures 25-57. It features four 8-measure rests followed by a final eighth-note pattern. Dynamics include 'f'.

58

Musical notation for section I continuation, measures 58-61. It features a continuous eighth-note pattern.

We Know What You Whisper

Snare Drum & Bass Drum, p. 2

J *FLAGS*
REPEAT 4X

63

ff

66

70

fff

74

We Know What You Whisper

Wakanda Forever

Ludwig Goransson
arr. Bernice

Floor Tom

Driving ♩ = 128
optional rim quarter notes

Musical notation for measures 1-14. Measure 1 has a 3-measure rest. Measure 2 has a 2-measure rest. Measure 3 has a triplet of quarter notes with accents. Measure 4 has a quarter note with an accent. Measure 5 has a 2-measure rest. Measure 6 has a 2-measure rest. Measure 7 has a triplet of quarter notes with accents. Measure 8 has a quarter note with an accent. Measure 9 has a 2-measure rest. Measure 10 has a 2-measure rest. Measure 11 has a 2-measure rest. Measure 12 has a 2-measure rest. Measure 13 has a 2-measure rest. Measure 14 has a 2-measure rest. Dynamics include *f* and *cresc.* (crescendo).

D REPEAT 4X

Musical notation for measures 17-20. Measure 17 has a repeat sign. Measures 17-20 consist of a continuous eighth-note pattern with accents. Dynamics include *ff* (fortissimo).

Musical notation for measures 23-30. Measures 23-30 consist of a continuous eighth-note pattern with accents. Measure 29 has a 2-measure rest. Measure 30 has a 2-measure rest. Dynamics include *mp* (mezzo-piano).

Musical notation for measures 41-44. Measure 41 has an 8-measure rest. Measure 42 has an 8-measure rest. Measure 43 has a 6-measure rest. Measure 44 has a continuous eighth-note pattern with accents. Dynamics include *mp* (mezzo-piano).

We Know What You Whisper

Floor Tom, p. 2

J *FLAGS*
REPEAT 4X

64

ff

67

70

73

fff

We Know What You Whisper

Wakanda Forever

Ludwig Goransson

arr. Bernice

African Drums

Taiko Drums

Driving ♩ = 128

A

B

16

D REPEAT 4X

20

24

E 8 F 8 G 8 H 8

I

J FLAGS REPEAT 4X

68

72

We Know What You Whisper

Wakanda Forever

Suspended
Cymbal

Ludwig Goransson
arr. Bernice

Driving ♩ = 128

A

B

C

4 4 4 4

mp

D REPEAT 4X

E

15

7 8

ff

F

G

H

I

33

8 8 8 6

mp

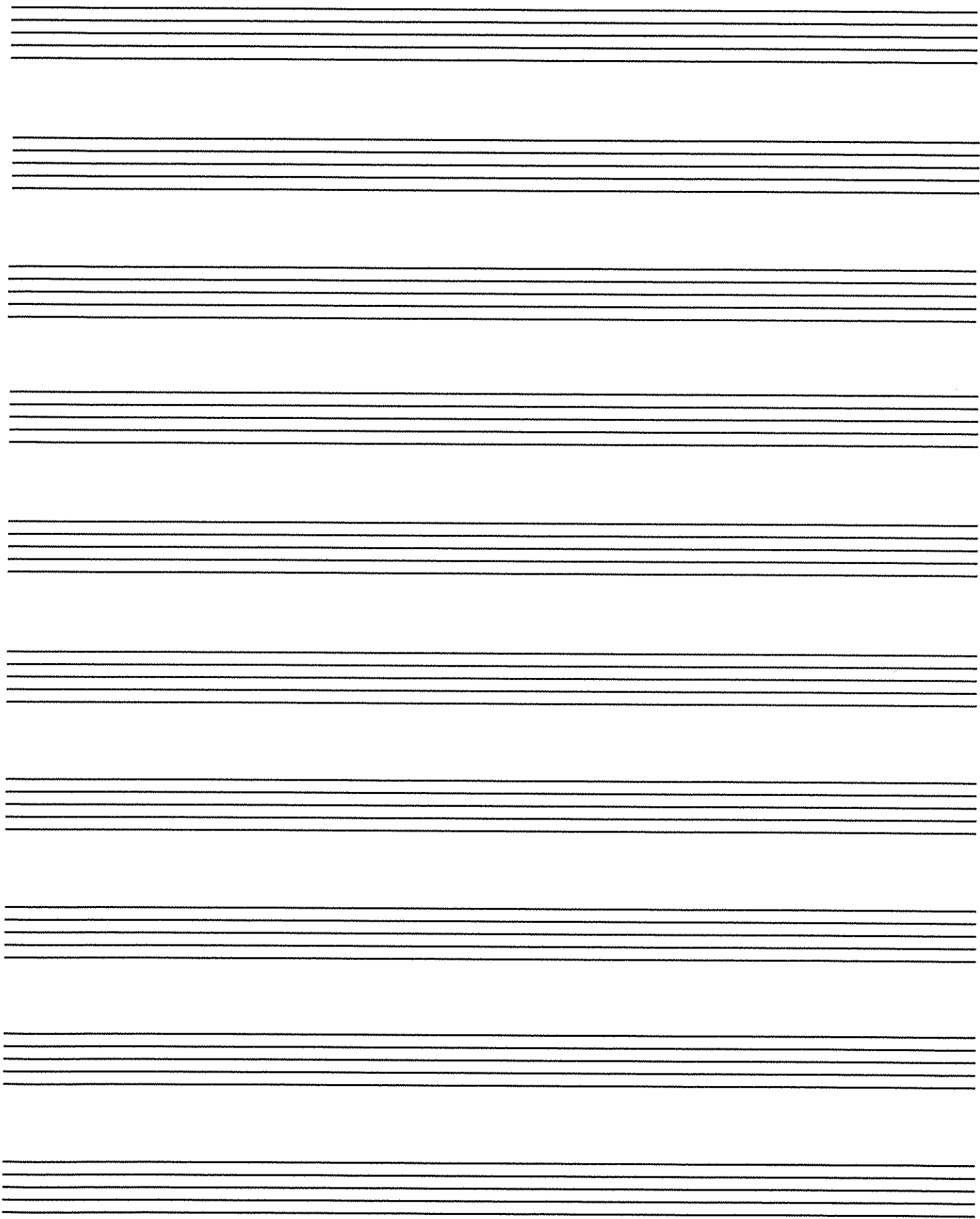
J

FLAGS
REPEAT 4X

65

7

ff *fff*



Flute

Name _____

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

1. A MOZART MELODY

Adaptation

2. ESSENTIAL ELEMENTS QUIZ

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

Includes Keyboard Percussion

ESSENTIAL ELEMENTS 2000 PLUS DVD

COMPREHENSIVE BAND METHOD

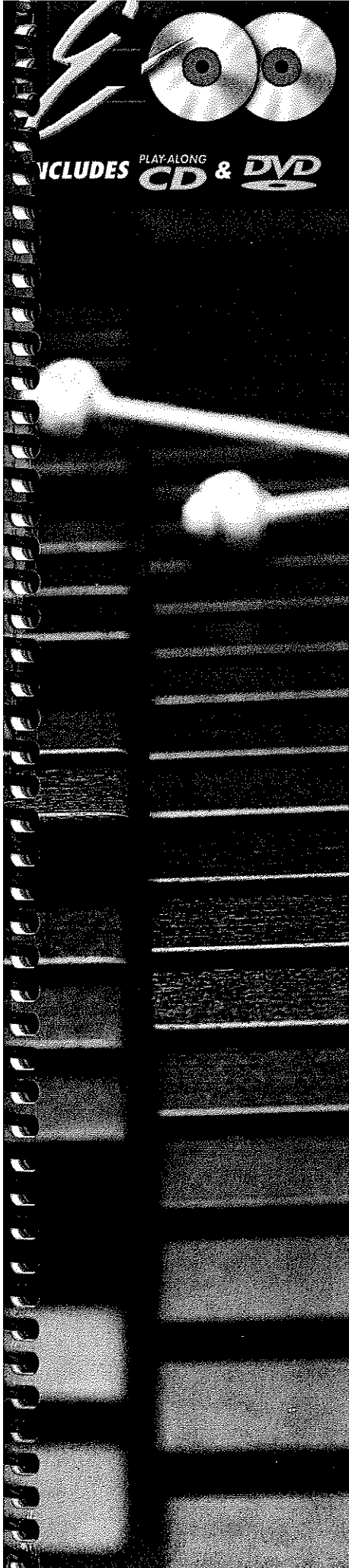
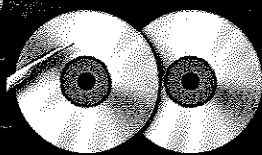


**TIM LAUTZENHEISER
JOHN HIGGINS
CHARLES MENGHINI
PAUL LAVENDER
TOM C. RHODES
DON BIRSCHENK**

Percussion consultant and editor
WILL RAPP

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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

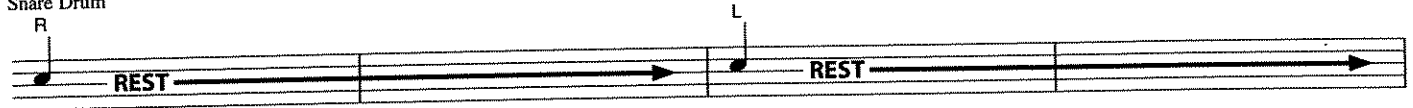
Notes tell us how high or low to play by their placement on a line or space of the music staff, and how long to play by their shape. **Rests** tell us to count silent beats.

 **Quarter Note** = 1 beat

 **Quarter Rest** = 1 silent beat

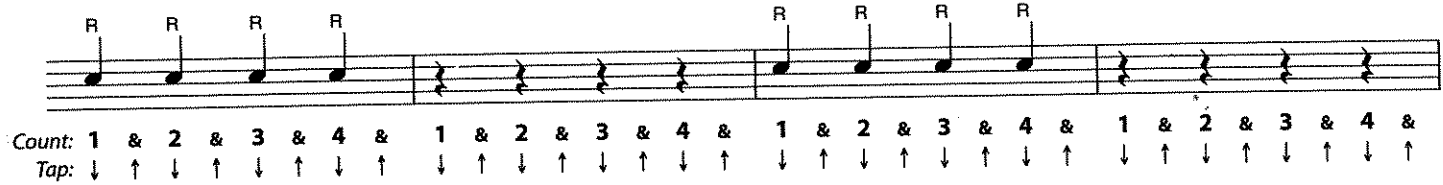
1. THE FIRST NOTE *Play your quarter note as the band plays their long tone.*

Snare Drum

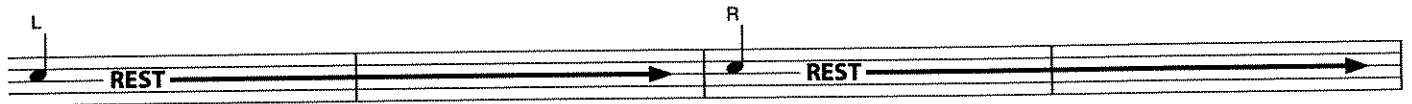


△ Start with right-hand stick

2. COUNT AND PLAY



3. A NEW NOTE

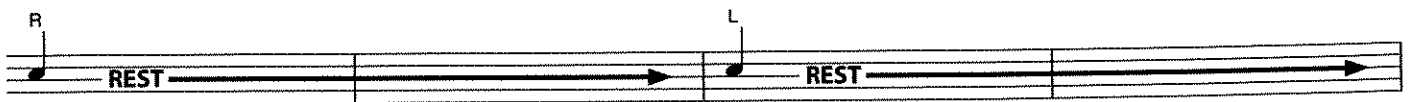


△ Play sticking as marked.

4. TWO'S A TEAM



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








6. MOVING ON UP



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




Percussion Clef

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

Treble Clef



-  Bells
-  Xylophone
-  Marimba
-  Vibraphone
- Chimes

Bass Clef

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

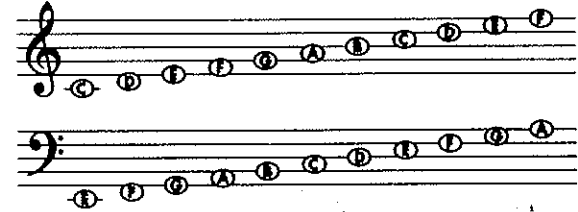
Time Signature

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

-  = 4 beats per measure
-  = Quarter note gets one beat

Note Names

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



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

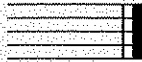
Keyboard Percussion

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

The diagram shows a keyboard percussion instrument with two rows of keys. The top row is labeled with double sharps and flats: G# / A, A# / B, C# / D, D# / E, F# / G, G# / A, A# / B, C# / D, D# / E, F# / G, G# / A, A# / B. The bottom row is labeled with natural notes: G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C. Lines connect the notes on the musical staff to the corresponding keys on the instrument.

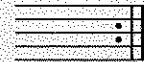


Double Bar



indicates the end of a piece of music.

Repeat Sign



Without stopping, play once again from the beginning.

7. THE LONG HAUL

Musical notation for 'THE LONG HAUL' on a single staff. It consists of two measures. The first measure starts with a right-hand (R) note on the first line, followed by a rest. The second measure starts with a left-hand (L) note on the first line, followed by a rest. A double bar line is at the end of the second measure.

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

Musical notation for 'FOUR BY FOUR' on a single staff. It consists of three measures. The first measure has notes: R (first line), L (second line), R (third line), L (fourth line). The second measure has notes: R (first line), L (second line), R (third line), L (fourth line). The third measure has notes: R (first line), L (second line), R (third line), L (fourth line). A repeat sign is at the end of the third measure.

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

9. TOUCHDOWN

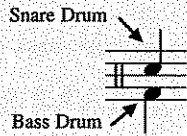
Musical notation for 'TOUCHDOWN' on a single staff. It consists of two measures. The first measure starts with a left-hand (L) note on the first line, followed by a rest. The second measure starts with a right-hand (R) note on the first line, followed by a rest. A double bar line is at the end of the second measure.

10. THE FAB FIVE *Right Hand Lead*

Musical notation for 'THE FAB FIVE' on a single staff. It consists of three measures. The first measure has notes: R (first line), L (second line), R (third line), L (fourth line). The second measure has notes: R (first line), L (second line), R (third line), L (fourth line). The third measure has notes: R (first line), L (second line), R (third line), L (fourth line). A repeat sign is at the end of the third measure.

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.*

Musical notation for 'READING THE NOTES' on two staves. The top staff is for Snare Drum (S.D.) and the bottom staff is for Bass Drum (B.D.). The S.D. staff has notes: R (first line), L (second line), R (third line), L (fourth line). The B.D. staff has notes: R (first line), L (second line), R (third line), L (fourth line). A repeat sign is at the end of the third measure.

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

12. FIRST FLIGHT

Musical notation for 'FIRST FLIGHT' on two staves. The top staff is for Snare Drum (S.D.) and the bottom staff is for Bass Drum (B.D.). The S.D. staff has notes: R (first line), L (second line), R (third line), L (fourth line). The B.D. staff has notes: R (first line), L (second line), R (third line), L (fourth line). A repeat sign is at the end of the third measure.

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

Musical notation for 'ESSENTIAL ELEMENTS QUIZ' on three staves. The top staff is a treble clef with a key signature of one flat (Bb). The middle staff is for Snare Drum (S.D.) and the bottom staff is for Bass Drum (B.D.). The S.D. staff has notes: Bb (first line), C (second line), D (third line), L (fourth line), R (third line), L (second line), R (first line), R (first line), L (second line), R (third line), L (fourth line), R (third line). The B.D. staff has notes: R (first line), L (second line), R (third line), L (fourth line), R (third line), L (second line), R (first line), R (first line), L (second line), R (third line), L (fourth line), R (third line). A repeat sign is at the end of the third measure.

14. ROLLING ALONG

Go to the next line.

The notation consists of two staves. The top staff is labeled 'S.D.' and the bottom staff is labeled 'B.D.'. Both are in 4/4 time. The music features a continuous rolling pattern of eighth notes. Above the notes, 'R' and 'L' are written to indicate right and left hand strokes. The piece concludes with a double bar line and the instruction 'Double Bar'.

Half Note

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

Half Rest

A half rest is shown on a staff with a horizontal line, labeled '= 2 Silent Beats'. Below it, the counting '1 & 2 &' is written.

A diagram showing a half rest followed by a half note, with an equals sign and a staff showing the combined duration of two full beats.

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

Repeat Sign

The notation is on a single staff in 4/4 time, marked 'Clap'. It consists of six measures of half notes, each followed by a half rest. Below the staff, the counting '1 & 2 & 3 & 4 &' is written for each measure. The piece ends with a repeat sign.

Alternate Sticking

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

Bass Drum

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

16. THE HALF COUNTS *Practice Alternate Sticking as marked.*

The notation is on two staves in 4/4 time. The top staff has half notes with 'R' and 'L' markings above them. The bottom staff has half notes with rests. The piece concludes with a double bar line.

17. HOT CROSS BUNS

Musical notation for 'Hot Cross Buns' in 4/4 time. The piece consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The melody is written on the upper line, and the bass line is on the lower line. Fingerings are indicated by 'R' and 'L' above the notes. The piece ends with a double bar line.

18. GO TELL AUNT RHODIE

American Folk Song

Musical notation for 'Go Tell Aunt Rhodie' in 4/4 time. The piece consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The melody is written on the upper line, and the bass line is on the lower line. Fingerings are indicated by 'L' and 'R' above the notes. The piece ends with a double bar line.

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



Musical notation for the 'Essential Elements Quiz' in 4/4 time. The piece consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The melody is written on the upper line, and the bass line is on the lower line. Fingerings are indicated by 'R' and 'L' above the notes. The piece ends with a double bar line.

Below the melody line, the following note names and rhythms are provided for the student to draw the notes on the staff before playing:

Eb (quarter), F (quarter), Eb (quarter), D (quarter), Eb (quarter), D (quarter), C (quarter), Bb (quarter), C (quarter), D (quarter), Eb (quarter), D (quarter), Eb (quarter)

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.

Clap

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

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:

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

Special Percussion Exercise

(JJJJJJJJ) (JJJJJJJJ) (JJJJJJJJ) etc.

Keep counting and maintain a steady tempo.

21. THE WHOLE THING

Practice this exercise with Alternate Sticking.

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

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.

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

Key Signature



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

23. MARCH STEPS

24. LISTEN TO OUR SECTIONS

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

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

Fermata



Hold the note (or rest) longer than normal.

Rudiments

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

Flam



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

Right Hand Flam



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

Left Hand Flam



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

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

27. REACHING HIGHER

28. AU CLAIRE DE LA LUNE

French Folk Song

29. REMIX



Harmony

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

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

English Folk Song

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

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

Triangle

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

31. A MOZART MELODY

Adaptation

Musical score for 'A Mozart Melody' in 4/4 time. The score is arranged for three parts: S.D. (Solo Drum), B.D. (Bass Drum), and Triangle. The S.D. part features a melodic line with eighth and quarter notes. The B.D. part provides a rhythmic accompaniment with chords and rests. The Triangle part uses 'x' marks to indicate where to hit the triangle.

32. ESSENTIAL ELEMENTS QUIZ

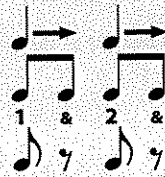
Draw these symbols where they belong and write in the note names before you play:

Three musical symbols: a repeat sign (two vertical lines), a double bar line with repeat dots (two vertical lines with dots), and a 4/4 time signature with a treble clef.

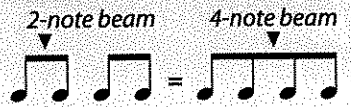
Musical score for the 'Essential Elements Quiz' in 4/4 time. The score is arranged for S.D. (Solo Drum) and Triangle. The S.D. part contains a melody with quarter and eighth notes. The Triangle part contains 'x' marks indicating where to hit the triangle. A logo is visible in the bottom left corner.

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**

Clap

f *mf* *p* *f*

38. JINGLE BELLS

J. S. Pierpont

mf *f*

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

Traditional Hanukkah Song

mf *p* *f*


continue

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

Clap

Multiple Bounce Eighth Notes

Special Percussion Exercise

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

p

Wood Block

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

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

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

Wd. Blk. is the abbreviation for wood block.

44. OH, SUSANNA

Stephen Collins Foster

Musical score for "Oh, Susanna" by Stephen Collins Foster. The score is in 4/4 time and features three parts: S.D. (Snare Drum), B.D. (Bass Drum), and Wood Block. The S.D. part consists of a continuous eighth-note pattern. The B.D. part plays a simple bass line. The Wood Block part provides a rhythmic accompaniment with a mix of eighth and quarter notes. The score is divided into two systems, each with four measures.

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

HISTORY

Crash Cymbals

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

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

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

Choke = muffle (or stop) the sound immediately.

Cr. Cym. is the abbreviation for crash cymbals.


45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

Gioacchino Rossini

Musical score for "Essential Elements Quiz — William Tell" by Gioacchino Rossini. The score is in 4/4 time and features three parts: S.D. (Snare Drum), B.D. (Bass Drum), and Cr. Cym. (Crash Cymbal). The S.D. part plays a rhythmic pattern of eighth notes. The B.D. part plays a simple bass line. The Cr. Cym. part provides a rhythmic accompaniment with a mix of eighth and quarter notes. The score is divided into two systems, each with four measures. A logo is visible on the left side of the page.

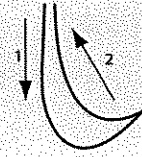
THEORY

2/4 Time Signature

 = 2 beats per measure
 = Quarter note gets one beat

Conducting

Practice conducting this two-beat pattern.



46. RHYTHM RAP

Clap

Rudiment

Flam Tap



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

Solo

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

47. TWO BY TWO

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

Tempo Markings

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

48. HIGH SCHOOL CADETS – March

Allegro

John Philip Sousa

Use a slower motion on half note crashes.

Tambourine

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

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

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

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

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

Use a motion similar to knocking on a door.

49. HEY, HO! NOBODY'S HOME

Moderato
S.D.

B.D.
mf

Tambourine
mf

The score consists of two systems. The first system has three staves: S.D. (top), B.D. (middle), and Tambourine (bottom). The S.D. part is in 2/4 time and features a melody of eighth notes. The B.D. part provides a harmonic accompaniment with chords and single notes. The Tambourine part uses 'x' marks to indicate strikes, with dynamics ranging from *mf* to *f*. The second system continues the same parts for another 8 measures.

Dynamics

Crescendo (gradually louder)

Decrescendo or *Diminuendo* (gradually softer)

50. CLAP THE DYNAMICS

Clap

The score is a single staff in 4/4 time. It consists of a sequence of claps represented by quarter notes. The dynamics are indicated by a *p* (piano) marking at the beginning, a *f* (forte) marking in the middle, and another *p* marking at the end. The tempo is moderate.

Suspended Cymbal Roll

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

51. PLAY THE DYNAMICS

S.D.

B.D.

Sus. Cym.

The score consists of three staves: S.D. (top), B.D. (middle), and Sus. Cym. (bottom). The S.D. part is in 4/4 time and features a melody of eighth notes. The B.D. part provides a harmonic accompaniment with chords and single notes. The Sus. Cym. part uses diamond symbols to indicate strikes, with dynamics ranging from *p* to *f*. The tempo is moderate.

PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

STONE BUILDER

Two staves of music in 4/4 time. The first staff features a melody of eighth notes and quarter notes, while the second staff provides a harmonic accompaniment with chords and rests.

RHYTHM ETUDE

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

RHYTHM RAP

Three staves of music in 4/4 time. The top staff is labeled 'Clap' and contains a rhythmic pattern. The middle staff is labeled 'S.D.' and 'B.D.' with a dynamic marking of *mf*. The bottom staff is labeled 'Tambourine' with a dynamic marking of *mf*. A 'Stomp!' instruction is placed above the second staff.

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

Let Ring

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

CHORALE

Andante
Sus. Cym.

Two staves of music in 4/4 time. The first staff starts with a dynamic marking of *p* and a crescendo line leading to a dynamic marking of *mf*. The second staff starts with a dynamic marking of *p* and a crescendo line leading to a dynamic marking of *p*. A triangle symbol is used in the first staff, and a triangle with a curved line is used in the second staff.

Remember: start softly to make an effective crescendo.

Let the sound continue.

Triangle

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

53. AURA LEE - Duet or Band Arrangement

George R. Poulton

Musical score for 'Aura Lee' in 4/4 time. The score consists of three staves. The first staff is for Suspended Cymbal (Sus. Cym.) and Triangle. The second staff is for another instrument, likely a snare drum. The third staff is for a third instrument, possibly a tom-tom. Dynamics include *p*, *mf*, and *f*. The Triangle part has a specific notation with a 'Tri.' label and a *p* dynamic.

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

French Folk Song

Musical score for 'Frère Jacques' in 2/4 time, marked 'Moderato'. The score is a round for two groups, A and B. Group A starts at measure 1, and Group B starts at measure 2. The score features three parts: S.D. (Snare Drum) with a circled 1, B.D. (Bass Drum) with a circled 2, and Wood Block. Dynamics include *mf* and *f*. The score is presented in two systems of staves.

PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN - Band Arrangement

Arr. by John Higgins

3 ← Measure number

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

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

11

p *f*

mf

19

f *mf* *f*

Choke Choke

Sus. Cym. with Sticks

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

56. OLD MACDONALD HAD A BAND - Section Feature

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

mf *mf*

9

f *p* *f*

Sus. Cym. Wood Block

After repeating, go on to next page

13

f

f

Choke

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

Ludwig van Beethoven
Arr. by John Higgins

Moderato
S.D.

B.D.

mf

mf

Triangle (Remember: Fundamental or overtones - your choice)

9

13

p

Sus. Cym.
with yarn mallets

p

f

f

mf

f

58. HARD ROCK BLUES - Encore

John Higgins

Allegro
S.D.

B.D.

f

mf

f

mf

f

mf

Sus. Cym. with sticks

f

Tambourine

f

mf

f

(Solo)

(Solo)

RUBANK® RUDIMENTAL STUDIES

and accompaniment for Full Band Scale and Arpeggio Studies

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

R L R R L R L L L > R L R R L > R L L L > R L R R L > R L L L

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

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

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

L R L R L R L L L > R L R L R R L R L R L L L R L R L R L R R L R L R L R L L L R L R L R R

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

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

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

L R L R R L R L L R

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

L R L R R L R L L R

RUBANK® RUDIMENTAL STUDIES

and accompaniment for Full Band Scale and Arpeggio Studies

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

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

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

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

RHYTHM STUDIES

1 2 3 4

4/4

5 6 7 8

4/4

9 10 11 12

4/4

13 14 15 16

4/4

17 18 19 20

4/4

21 22 23 24

4/4

25 26 27 28

4/4

29 30 31 32

4/4

33 34 35 36

4/4

RHYTHM STUDIES

37 38 39 40

4/4

41 42 43 44

4/4

45 46 47 48

4/4

49 50 51 52

4/4

53 54 55 56

4/4

57 58 59 60

3/4

61 62 63 64

3/4

65 66 67 68

2/4

69 70 71 72

2/4

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

1. Question 2. Answer 3. Question 4. Answer

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

1. Question 2. Answer

3. Question 4. Answer

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

A C

B D

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.

1. Question 2. Answer

3. Question 4. Answer

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

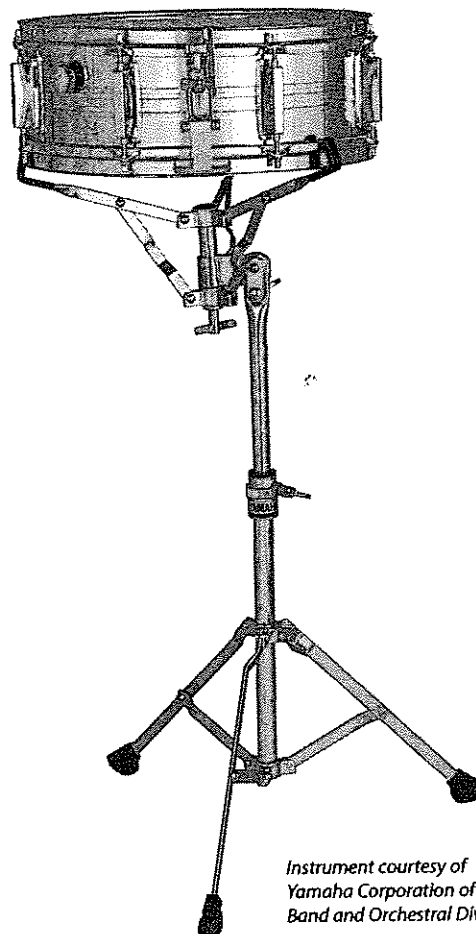
SNARE DRUM INTERNATIONAL DRUM RUDIMENTS

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



3. Single Stroke Seven



2. Single Stroke Four



B. MULTIPLE BOUNCE ROLL RUDIMENTS

4. Multiple Bounce Roll



5. Triple Stroke Roll



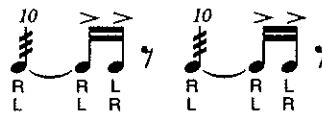
SNARE DRUM INTERNATIONAL DRUM RUDIMENTS

C. DOUBLE STROKE OPEN ROLL RUDIMENTS

6. Double Stroke Open Roll



11. Ten Stroke Roll



7. Five Stroke Roll



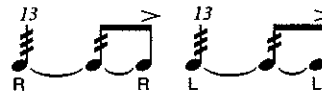
12. Eleven Stroke Roll



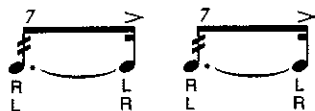
8. Six Stroke Roll



13. Thirteen Stroke Roll



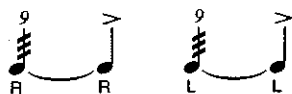
9. Seven Stroke Roll



14. Fifteen Stroke Roll



10. Nine Stroke Roll



15. Seventeen Stroke Roll



II. DIDDLE RUDIMENTS

16. Single Paradiddle



18. Triple Paradiddle



17. Double Paradiddle



19. Single Paradiddle-Diddle



SNARE DRUM INTERNATIONAL DRUM RUDIMENTS

III. FLAM RUDIMENTS

20. Flam



25. Single Flamed Mill



21. Flam Accent



26. Flam Paradiddle-Diddle



22. Flam Tap



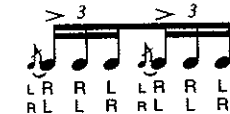
27. Pataflafla



23. Flamacue



28. Siwss Army Triplet



24. Flam Paradiddle



29. Inverted Flam Tap



30. Flam Drag



IV. DRAG RUDIMENTS

31. Drag



36. Drag Paradiddle #1



32. Single Drag Tap



37. Drag Paradiddle #2



33. Double Drag Tap



38. Single Ratamacue



34. Lesson 25



39. Double Ratamacue



35. Single Dragadiddle



40. Triple Ratamacue

