

PIANO/ MALLETS

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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

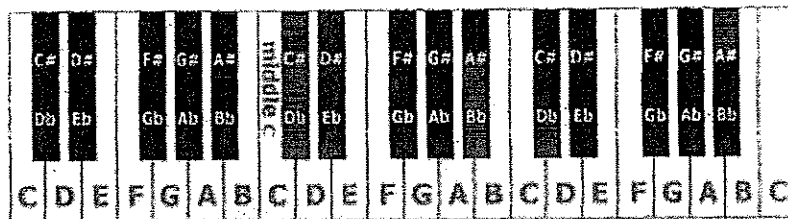
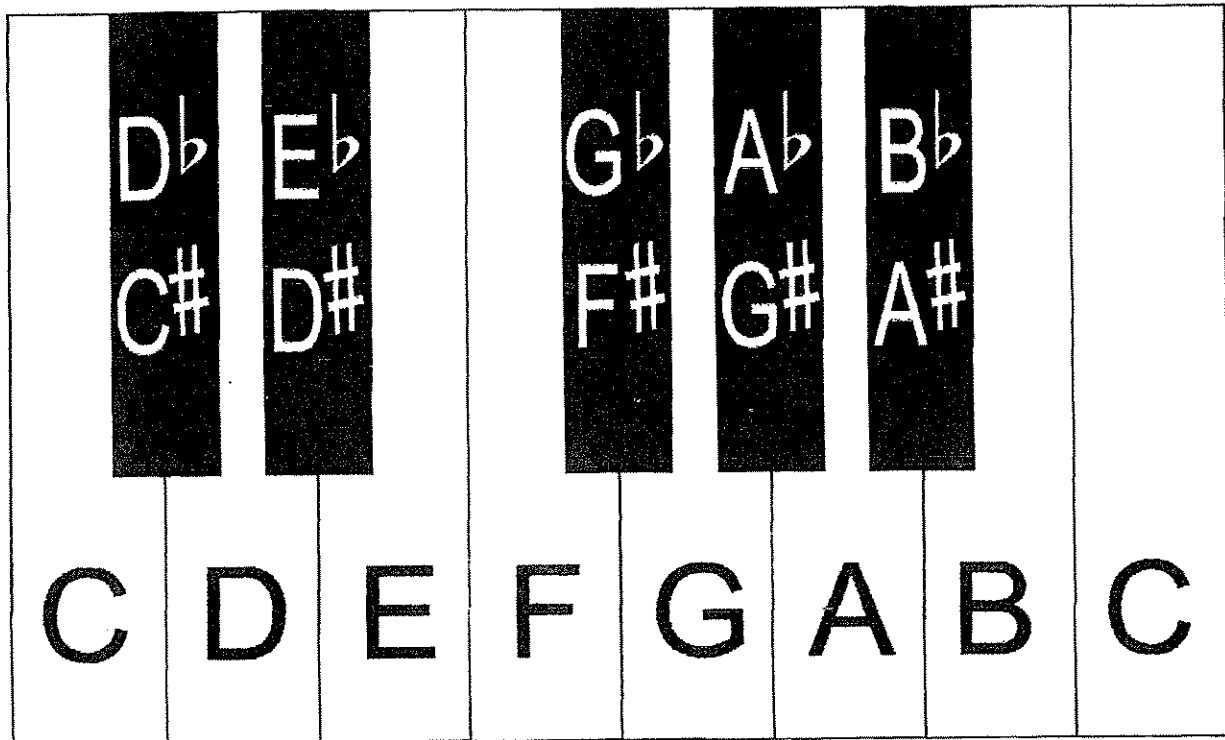
ARTS ALIVE SET LIST (Semester 2)

- 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

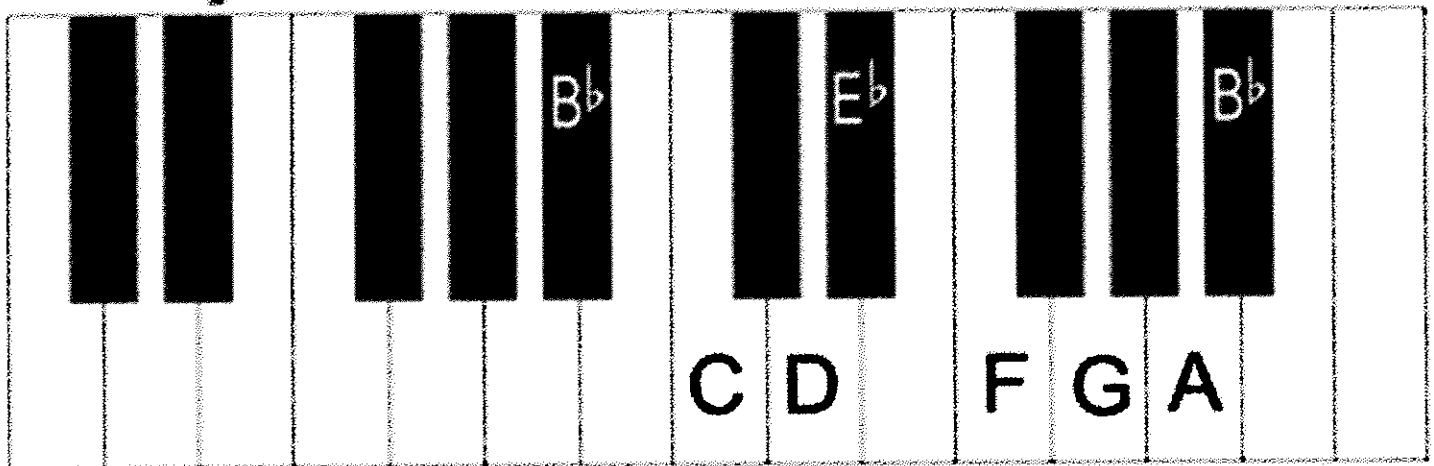
PIANO NOTES CHART



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: Concert Bb scale in 4/4 time. Notes: Bb, C, D, Eb, F*, G, A, Bb, A, G, F*, Eb, D, C, Bb. Fingerings are indicated by numbers 1-4. Below the staff are fingering diagrams for each note, showing which keys are pressed (filled circles) and which are not (open circles).

2. Scale

Musical staff for exercise 2: Concert Bb scale in 4/4 time. Notes: Bb, C, D, Eb, F*, G, A, Bb, A, G, F*, Eb, D, C, Bb.

3. Arpeggio with hints

Musical staff for exercise 3: Bb arpeggio in 4/4 time. Notes: Bb, D, F*, Bb, F*, D, Bb. Fingerings are indicated by numbers 1-4. Below the staff are fingering diagrams for each note.

4. Arpeggio

Musical staff for exercise 4: Bb arpeggio in 4/4 time. Notes: Bb, D, F*, Bb, F*, D, Bb.

5. Draw the notes of the scale.

Empty musical staff for exercise 5: Concert Bb scale in 4/4 time.

6. Draw the notes of the arpeggio.

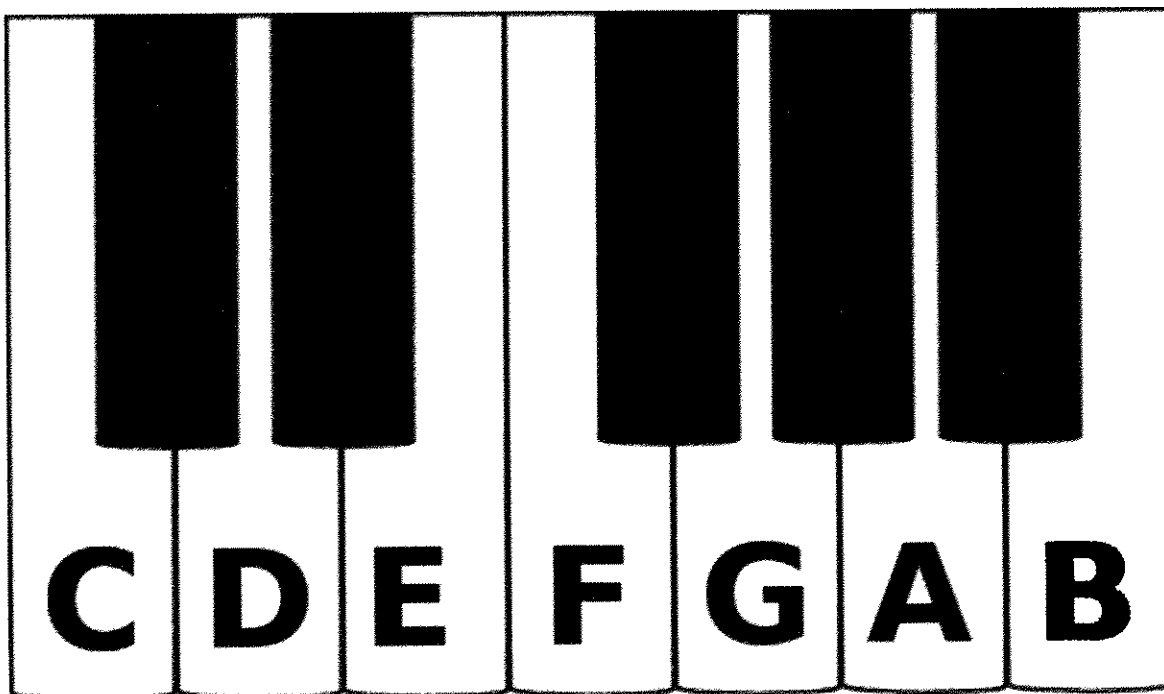
Empty musical staff for exercise 6: Bb arpeggio in 4/4 time.

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

Empty musical staff for exercise 7: Concert Bb scale in 4/4 time.

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 the Concert C scale. 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 with a delta symbol and dots representing finger placement on the keys.

2. Scale

A musical staff in 4/4 time showing the Concert C scale without fingerings. 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 the Concert C arpeggio. The notes are C, E, G, C, G, E, C. Below each note is a finger chart with a delta symbol and dots representing finger placement on the keys.

4. Arpeggio

A musical staff in 4/4 time showing the Concert C arpeggio without fingerings. 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.

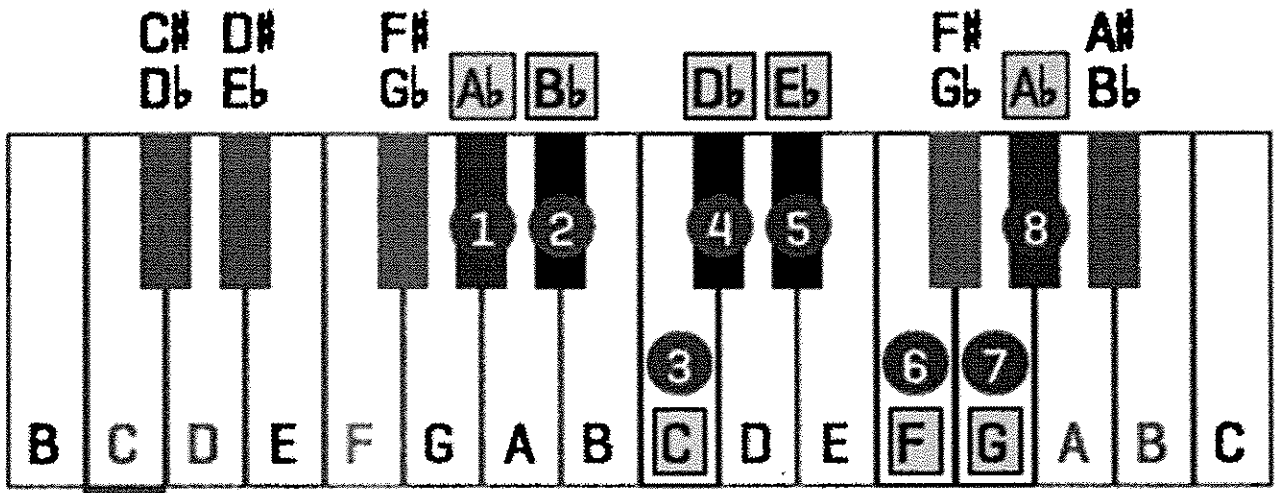
6. Draw the notes of the arpeggio.

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 measures with notes from the scale. The final measure contains a C note.

A-flat major scale



Concert Ab Scale

1. Scale with hints

*Alternate fingering

Ab Bb C Db Eb* F* G Ab G F* Eb* Db C Bb Ab

2. Scale

3. Arpeggio with hints

Ab C Eb* Ab Eb* C Ab

4. Arpeggio

5. Draw the notes of the scale.

6. Draw the notes of the arpeggio.

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

Concert Bb Blues Scale

Number	1	b3	4	b5	5	b7	8
Solfège	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

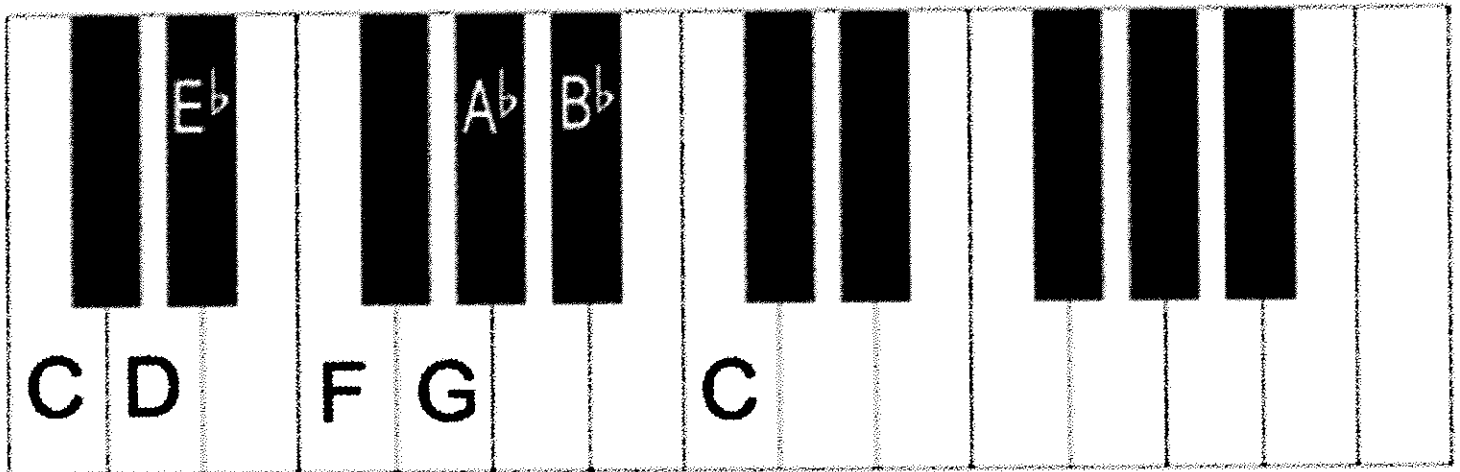
B-flat blues scale

$C\#$ $D\#$ $F\#$ $G\#$ $F\#$
 $D\flat$ $E\flat$ $G\flat$ $A\flat$ $B\flat$ $D\flat$ $E\flat$ $G\flat$ $A\flat$ $B\flat$

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

Blues Scale

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

12 Bar Blues Progression

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

12 Bar Blues Licks

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

2) 4-b3-1

3) 1-b3-4

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

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

6) 1-b3-4-b5-5

Solos

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

2) 4-b3-1

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

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

Walking Bass Line - C Instruments

- (I) Bb D F G Ab G F D
- (I) Bb D F G Ab G F D
- (IV) Eb G Bb C Db C Bb G
- (I) Bb D F G Ab G F D
- (V) F A C D
- (IV') Eb G Bb C
- (I) Bb D F G Ab G F D

Walking Bass Line - Bb Instruments

- (I) C E G A Bb A G E
- (I) C E G A Bb A G E
- (IV) F A C D Eb D C A
- (I) C E G A Bb A G E
- (V) G B D E
- (IV') F A C D
- (I) C E G A Bb A G E

Walking Bass Line - Eb Instruments

- (I) G B D E F E D B
- (I) G B D E F E D B
- (IV) C E G A Bb A G E
- (I) G B D E F E D B
- (V) D F# A B
- (IV') C E G A
- (I) G B D E F E D B

ADVANCED MUSIC

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

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

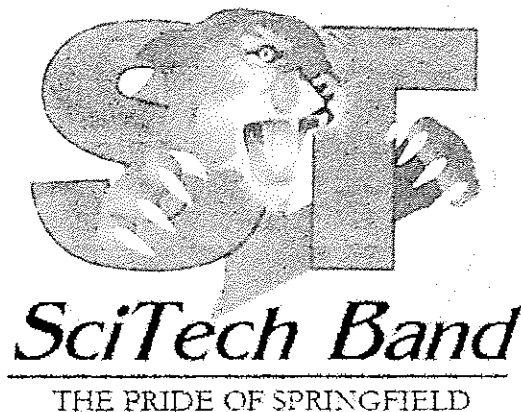
- Symphonic Band play prepared solo for “Symphonic Band”
- Extra points for playing “Concert Band/Jazz Band” solo
- Extra points for playing a prepared solo from Essential Elements book 1, 2, 3, or a new song from the binder

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			

Audition Prepared Solo - Symphonic Band

Piano

Variations on Auld Lang Syne

arr. Bernice

Moderato

Piano

mf

B \flat F B \flat E \flat

Pno.

B \flat F E \flat B \flat B \flat F

p

Pno.

B \flat E \flat B \flat F E \flat B \flat

f

Audition Prepared Solo - ADVANCED BAND

Piano

Variations on Auld Lang Syne

arr. Bernice

Moderato

Piano

mf

Chords: Eb, Bb, Eb, Ab

Pno.

Chords: Eb, Bb, Ab, Eb, Bb

p

Swing! ♩ = ♩³

Pno.

Chords: Eb, Ab, Eb, Bb, Ab, Eb

f

10. Pno.

Chords: Bb, Eb, Ab, Eb, Bb, Ab

Pno.

Chord: Eb

ANGELS WE HAVE HEARD ON HIGH

Traditional French Carol

Soprano

Mallets / Piano

Handwritten chord markings for the Soprano part: Eb, Eb, Ab, Eb, Bb, Eb, Eb Bb, Eb, Ab, Eb, Bb, *Intro Eb, Eb, Bb, Eb.

Alto

Handwritten chord markings for the Alto part: Eb, Ab, Eb, Bb, *Intro Eb, Eb, Bb, Eb.

Tenor

Handwritten chord markings for the Tenor part: Eb, Ab, Eb, Bb, *Intro Eb, Eb, Bb, Eb.

Bass

Handwritten chord markings for the Bass part: Eb, Ab, Eb, Bb, *Intro Eb, Eb, Bb, Eb.

Birdland

PIANO

Music by JOSEF ZAWINUL
Arranged by MICHAEL SWEENEY

FAST ROCK

Musical notation for measures 1-4. The piece is in 4/4 time with a key signature of one flat (B-flat). The bass clef contains the melody, starting with a forte (f) dynamic. Measure 1 starts with a bass clef and a 4/4 time signature. Measures 1-4 contain a sequence of notes: G2, F2, E2, D2, C2, B1, A1, G1. There are accents (>) over measures 2, 3, and 4. Measure 4 ends with a fermata.

Musical notation for measures 5-8. The melody continues in the bass clef. Measure 5 starts with a bass clef. Measures 5-8 contain a sequence of notes: F1, E1, D1, C1, B0, A0, G0, F0. There is a mezzo-forte (mf) dynamic marking at the end of measure 8. Measure 8 ends with a fermata.

9

Musical notation for measures 9-12. The melody continues in the bass clef. Measure 9 starts with a bass clef. Measures 9-12 contain a sequence of notes: E0, D0, C0, B0, A0, G0, F0, E0. There are accents (>) over measures 10, 11, and 12. Measure 12 ends with a fermata.

Musical notation for measures 13-16. The melody continues in the bass clef. Measure 13 starts with a bass clef. Measures 13-16 contain a sequence of notes: D0, C0, B0, A0, G0, F0, E0, D0. There are accents (>) over measures 14, 15, and 16. Measure 16 ends with a fermata.

08121581

riano

17

Musical notation for measures 17-20. The piece is in G major (one sharp) and 3/4 time. The right hand has whole rests. The left hand plays a descending eighth-note line: G4, F4, E4, D4, C4, B3, A3, G3. Accents (>) are placed above measures 18, 19, and 20.

Musical notation for measures 21-24. The right hand has whole rests. The left hand continues the descending eighth-note line: F3, E3, D3, C3, B2, A2, G2. Measure 24 ends with a dynamic marking of *f* (forte) and a fermata over the final note.

25

Musical notation for measures 25-28. The right hand plays a rhythmic accompaniment of eighth-note chords: G4-B4, F4-A4, E4-G4, D4-F4, C4-E4, B3-D4, A3-C4, G3-B3. The left hand plays a descending eighth-note line: G4, F4, E4, D4, C4, B3, A3, G3. Accents (>) are placed above measures 26, 27, and 28.

Musical notation for measures 29-32. The right hand continues with eighth-note chords: G4-B4, F4-A4, E4-G4, D4-F4, C4-E4, B3-D4, A3-C4, G3-B3. The left hand continues the descending eighth-note line: F3, E3, D3, C3, B2, A2, G2. Accents (>) are placed above measures 29, 30, 31, and 32.

33

Musical notation for measures 33-36. The right hand plays eighth-note chords: G4-B4, F4-A4, E4-G4, D4-F4, C4-E4, B3-D4, A3-C4, G3-B3. The left hand plays a descending eighth-note line: F3, E3, D3, C3, B2, A2, G2. A dynamic marking of *mf* (mezzo-forte) is present in measure 33. Accents (>) are placed above measures 34, 35, and 36.

Piano

Musical score for measures 37-40. The score is written for piano in G major, 4/4 time. The right hand features a melodic line with grace notes and slurs, while the left hand provides a steady bass line. Measure numbers 37, 38, 39, and 40 are indicated below the staff.

Musical score for measures 41-44. A handwritten circled number "42" with a flourish is written above the staff. The right hand has rests in measures 41-43, with a final chord in measure 44. The left hand continues with a melodic line. Dynamics include *mf* and accents (>). Measure numbers 41, 42, 43, and 44 are indicated below the staff.

Musical score for measures 45-48. The right hand has rests in measures 45-48. The left hand features a continuous melodic line with slurs and accents. Measure numbers 45, 46, 47, and 48 are indicated below the staff.

Musical score for measures 49-52. A handwritten circled number "50" is written above the staff. The right hand has rests in measures 49-51, with a final chord in measure 52. The left hand continues with a melodic line. Measure numbers 49, 50, 51, and 52 are indicated below the staff.

Musical score for measures 53-56. The right hand features a melodic line with slurs and accents. The left hand provides a bass line with slurs and accents. Measure numbers 53, 54, 55, and 56 are indicated below the staff. The text "nam. isari. 02" is written at the bottom left.

Piano

(58)

Musical notation for measures 57-60. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). Measure 57 starts with a forte (f) dynamic. The notation includes various chords and melodic lines with accents and slurs. Measure numbers 57, 58, 59, and 60 are indicated below the bass staff.

(To CODA) ⊕

Musical notation for measures 61-64. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat. Measure numbers 61, 62, 63, and 64 are indicated below the bass staff.

Musical notation for measures 65-68. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat. Measure 66 has a mezzo-forte (mf) dynamic. Measure numbers 65, 66, 67, and 68 are indicated below the bass staff.

Musical notation for measures 69-72. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat. Measure numbers 69, 70, 71, and 72 are indicated below the bass staff.

FA (76) EA EbA DA

Musical notation for measures 73-76. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat. Measure 76 has a forte (ff) dynamic and a DIM. (diminuendo) instruction. Measure numbers 73, 74, 75, and 76 are indicated below the bass staff.

Db9 C9 B9 F#9 E9 Eb9 **Piano** D9 Db9 C9 B9 F#9 E9 Eb9 D9

mp ff DIM. mp ff DIM.

77 78 79 80

Db9 C9 B9 F#9 E9 Eb9 D9 Db9 C9 B9

mp ff DIM. mp

81 82 83 84-85

86

mp

86 87 88 89

(D.S. AL CODA)

mf

90 91 92 93

⊕ CODA

ff

94 95 96 97

08721581 · P5

Birdland

BASS

Music by JOSEF ZAWINUL
Arranged by MICHAEL SWEENEY

FAST ROCK (♩ = 152-160)

The image shows a bass line for the song "Birdland". It consists of ten staves of music in 7/8 time. The key signature has one flat (B-flat). The tempo is marked "FAST ROCK" with a quarter note equal to 152-160 beats per minute. The music is written in bass clef. The first staff starts with a dynamic marking of *f* and includes a circled number 1. The second staff has a circled number 9 and a dynamic marking of *mf*. The third staff has a circled number 17. The fourth staff has a circled number 25. The fifth staff has a circled number 33. The sixth staff has a circled number 42 and a dynamic marking of *f*. The seventh staff has a circled number 42 and a dynamic marking of *mf*. The eighth staff has a circled number 42 and a dynamic marking of *f*. The ninth staff has a circled number 42 and a dynamic marking of *mf*. The tenth staff has a circled number 42 and a dynamic marking of *f*. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some handwritten annotations, such as "9", "17", "25", "33", "42", and "42", which likely refer to specific measures or techniques.

08921581

Bass

Handwritten musical score for Bass, measures 47-97. The score includes various musical notations such as notes, rests, dynamics (mf, ff, Dim.), and performance instructions like "(To CODA)", "(D.S. AL CODA)", and "(CODA)". Measure numbers are circled at intervals: 50, 58, 68, 76, 86.

C

BLUE MOON

Handwritten musical score for the song "Blue Moon". The score is written on ten staves. The key signature is C major (one sharp, F#), and the time signature is common time (C). The music consists of a single melodic line with various chords indicated above the notes. 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.

Synthesizer

Canon Remix

Pachelbel / Arr. Bernice

Musical notation for measures 1-5. The piece is in 4/4 time with a key signature of two flats (Bb and Eb). Measure 1 contains a whole rest in both staves. Measure 2 is marked with a box containing the number '5' and the chord Bb. Measure 3 is marked with the chord F. Measure 4 is marked with the chord Gm. Measure 5 is marked with the chord Dm. Measure 6 is marked with the chord Eb. The dynamic marking *mp* is placed above the bass staff in measure 2. The number '4' is written above the first measure of both staves.

Musical notation for measures 10-13. Measure 10 is marked with the chord Bb. Measure 11 is marked with the chord Eb. Measure 12 is marked with the chord F. Measure 13 is marked with a box containing the number '13'. The notation shows chords in the treble staff and single notes in the bass staff.

Musical notation for measures 17-21. Measure 17 is marked with a box containing the number '17'. Measure 21 is marked with a box containing the number '21'. The notation shows chords in the treble staff and single notes in the bass staff. There are fermatas in the bass staff for measures 20 and 21.

Musical notation for measures 24-28. Measure 24 is marked with a box containing the number '24'. Measure 28 is marked with a box containing the number '21'. The notation shows chords in the treble staff and single notes in the bass staff. There are fermatas in the bass staff for measures 27 and 28.

Musical notation for measures 31-35. Measure 31 is marked with a box containing the number '31'. Measure 35 is marked with a box containing the number '21'. The notation shows chords in the treble staff and single notes in the bass staff. There are fermatas in the bass staff for measures 34 and 35.

Canon Remix / Piano

2
38

Musical notation for measures 38-44. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats (B-flat and E-flat). The music features a series of chords in the right hand and single notes in the left hand. A fermata is placed over the final measure (44).

45

45

Musical notation for measures 45-51. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. A dynamic marking of *f* (forte) is present at the beginning. The music features a series of chords in the right hand and single notes in the left hand.

52

53

61

Musical notation for measures 52-60. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. A dynamic marking of *mf* (mezzo-forte) is present. A repeat sign is used for measures 53-60. The music features a series of chords in the right hand and single notes in the left hand.

66

61

Musical notation for measures 66-72. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. The music features a series of chords in the right hand and single notes in the left hand.

73

77

Musical notation for measures 73-79. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. The music features a series of chords in the right hand and single notes in the left hand.

80

83

Musical notation for measures 80-86. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. The music features a series of chords in the right hand and single notes in the left hand. A fermata is placed over the final measure (86).

Mallets

Canon Remix

Pachelbel / Arr. Bernice

4

5

mp

10

13

mf

15

19

21

23

27

29

32

37

42

45

f

47

2 ⁵³ [53] 8 [61] [Title]

mf

65 [69]

mf

70

mf

75 [77]

mf

80 [83]

mf

85

mf

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



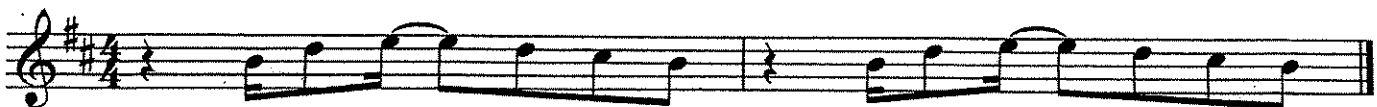
E G A G F# E E G A G F# E

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

Musical staff 1: Treble clef, key signature of two flats, 4/4 time. Measures 1-5. Dynamics: *mp*. Marking: optional 8va, Soli.

Musical staff 2: Treble clef, key signature of two flats, 4/4 time. Measures 6-11.

Musical staff 3: Treble clef, key signature of two flats, 4/4 time. Measures 12-17. Measure 18 starts with *rit.* and a 2/4 time signature change. Measure 19 starts with a repeat sign and *a tempo - Repeat 4x*. Dynamics: *f*.

Musical staff 4: Treble clef, key signature of two flats, 4/4 time. Measures 20-23. Measure 24 starts with a repeat sign and *Repeat 3x*. Dynamics: *f*.

Musical staff 5: Treble clef, key signature of two flats, 4/4 time. Measures 25-30. Measure 31 starts with a repeat sign and *Repeat 3x*. Dynamics: *mf*, *f*.

Musical staff 6: Treble clef, key signature of two flats, 4/4 time. Measures 32-36. Measure 37 starts with a repeat sign and *Repeat 3x*. Dynamics: *f*.

Carol of The Bells

Bass Line - C
-Flute

Quartet Version

arr. Turgeon & Bernice

The musical score consists of five systems of music, each on a single staff in treble clef with a key signature of two flats (B-flat and E-flat). The time signature is 4/4.

- System 1:** Measures 1-7. Dynamics: *mp*.
- System 2:** Measures 8-14. Dynamics: *rit.*. Includes a boxed section marker **A** at the end of the system with the instruction *a tempo - Repeat 4x*.
- System 3:** Measures 15-21. Dynamics: *f*. Includes a boxed section marker **B** at the beginning of the system.
- System 4:** Measures 22-30. Dynamics: *f*. Includes a boxed section marker **C** at the beginning of the system and a boxed section marker **D** with the instruction *Repeat 3x* at the end of the system.
- System 5:** Measures 31-40. Dynamics: *mf*. Includes a boxed section marker **E** at the beginning of the system and the instruction *rit.* above the staff.

Carol of The Bells

Bass Line - Bass Clef (High)
-Trombone / Baritone

Quartet Version

arr. Turgeon & Bernice

The musical score is written on a single staff with a bass clef and a key signature of one flat (B-flat). It consists of five systems of music. The first system starts with a whole rest followed by six measures of half notes, all beamed together. The second system starts at measure 8 with a half note, followed by a quarter note, and then a half note with a sharp sign. The third system starts at measure 15 with a half note, followed by a quarter note, and then a half note with a sharp sign. It includes a first ending bracket labeled 'A' and a dynamic marking of 'f'. The fourth system starts at measure 22 with a half note, followed by a quarter note, and then a half note. It includes a second ending bracket labeled 'B'. The fifth system starts at measure 31 with a half note, followed by a quarter note, and then a half note. It includes a third ending bracket labeled 'C', a dynamic marking of 'mf', and a fourth ending bracket labeled 'D' with the instruction 'Repeat 3x'. The sixth system starts at measure 40 with a half note, followed by a quarter note, and then a half note. It includes a dynamic marking of 'rit.' and a final ending bracket labeled 'E'.

mp

8

rit. [A] *a tempo - Repeat 4x*

15 *f*

[B]

22

[C] [D] *Repeat 3x*

31 *mf* *f*

[E] 40 *rit.*

Piano
Strings
Synth

Chained To The Rhythm

As Recorded by Katy Perry

arr. Bernice

Groovy ♩ = 103-105

Optional 4 bar vamp

8^{vb} A m G/A A m G/A A m G/A

mf

4 A m G/A **A** Add STRINGS & SYNTH A m G/A A m G/A

mf *f*

7 F/D A m/D F/D A m/D **B** F A m/F

f

10 F A m/F C **1.** E m

13 **2.** E m **C** F D m C(add9) A m E m

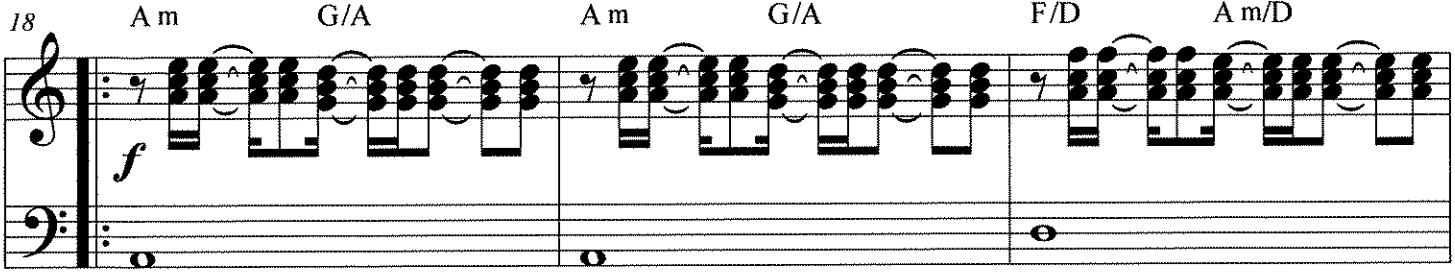
mf *mf* 8^{vb} *mf*

Chained To The Rhythm

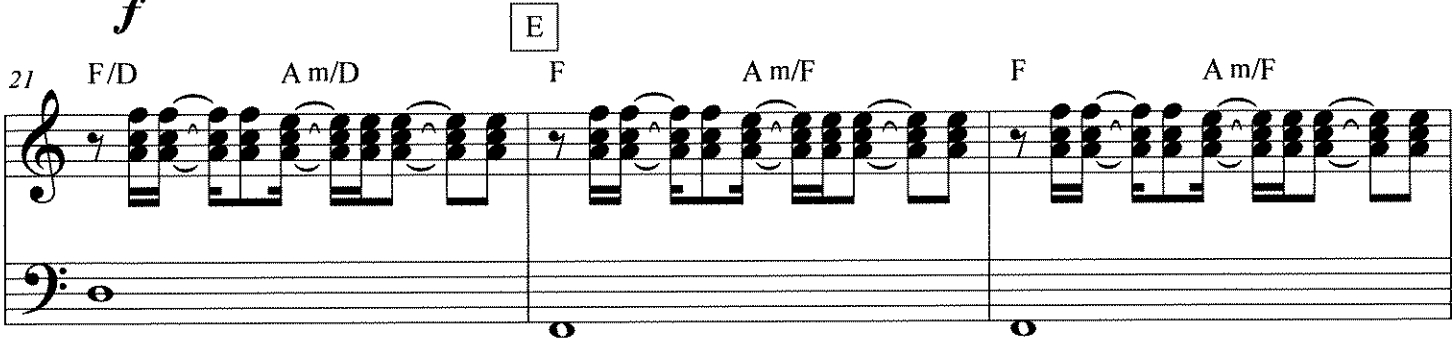
Piano, Strings, & Synth, p. 2

D 

18 *f* A m G/A A m G/A F/D A m/D



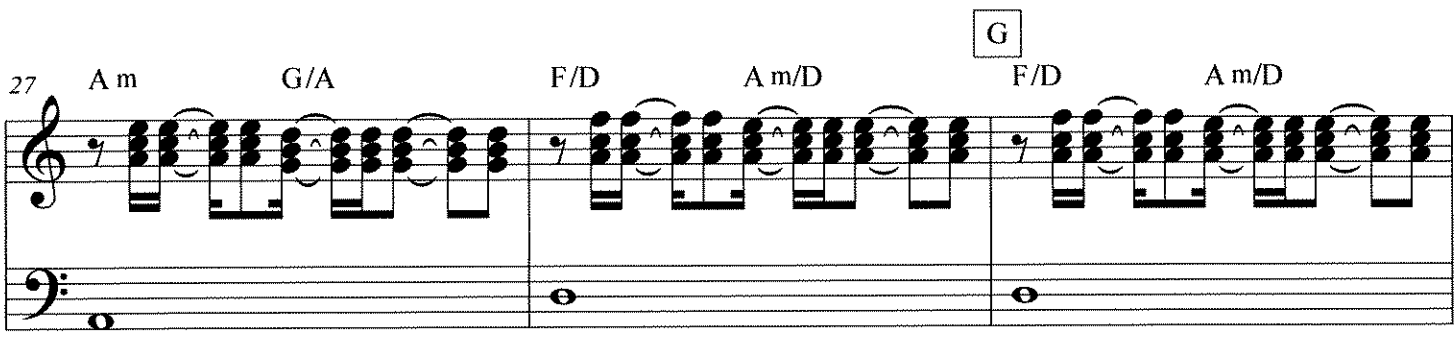
21 *f* F/D A m/D **E** F A m/F F A m/F



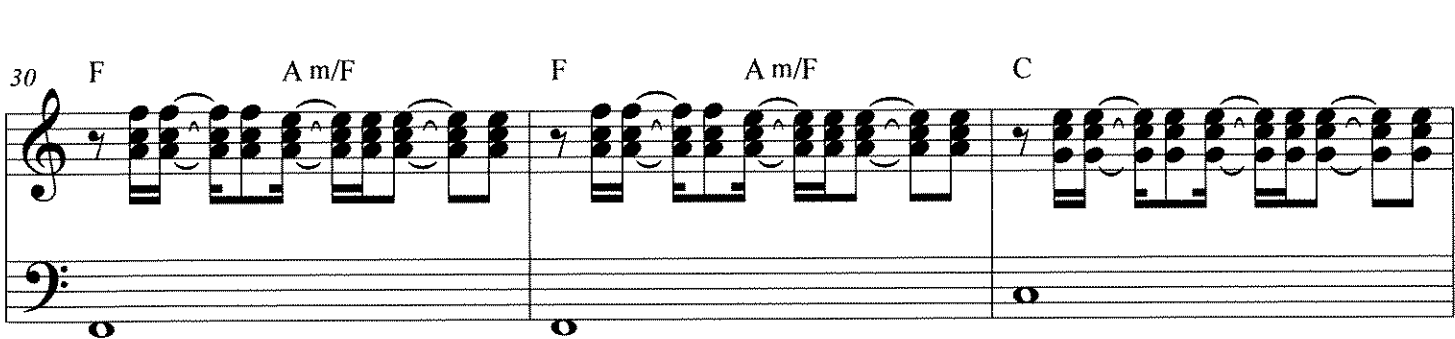
24 C Em **F** A m G/A



27 A m G/A F/D A m/D **G** F/D A m/D



30 F A m/F F A m/F C



To Coda (2nd Time) H

I

33 Em Am G/A

36 Am G/A F/D Am/D F/D Am/D

J

39 F Am/F F Am/F C

K

42 Em F Dm C(add9) Am Em

D.S. % al Coda

L

\oplus Coda

M

47 Dm Em F G Am G Dm Em F G Am

N

Chained To The Rhythm

Piano, Strings, & Synth, p. 4

54

G

A m

G/A

A m

G/A

ff

ff

O

58

F/D

A m/D

F/D

A m/D

F

A m/F

61

F

A m/F

C

E m

P

64

A m

G/A

A m

G/A

F/D

A m/D

Q

67

F/D

A m/D

F

A m/F

F

A m/F

70

C

G

A m

Chained To The Rhythm

Chord Chart

As Recorded by Katy Perry

arr. Bernice

Groovy ♩ = 103-105

Optional 4 bar vamp

The musical score is written in 4/4 time with a tempo of 103-105 bpm. It features a consistent rhythmic pattern of eighth notes with beams, often with a grace note on the first eighth of each beat. The chords are indicated above the staff, and dynamics like *mf* and *f* are placed below. The score is divided into systems of four bars each, with bar numbers 1, 3, 6, 9, 12, 16, and 20 marking the start of new systems. A 'B' section is marked at bar 9, and a 'D' section at bar 16. A repeat sign with first and second endings is used at bar 12. A double bar line with a repeat sign is used at bar 16. A 'C' section is marked at bar 12, and an 'E' section at bar 20.

1. *mf* A m G/A A m G/A

3. A m G/A A m G/A **A** A m G/A *f*

6. A m G/A F/D A m/D F/D A m/D

B 9. F A m/F F A m/F C

12. 1. **C** Em F D m C(add9) 2. Em

16. **D** *f* A m Em A m G/A A m G/A

20. **E** F/D A m/D F/D A m/D F A m/F

23 F A m/F C E m

[F] 26 A m G/A A m G/A F/D A m/D

[G] 29 F/D A m/D F A m/F F A m/F

32 C E m *To Coda (2nd Time)* [H]

[I] 35 A m G/A A m G/A F/D A m/D *mp*

[J] 38 F/D A m/D F A m/F F A m/F

[K] 41 C E m F D m C(add9)

45 A m E m *D.S. % al Coda*

Chained To The Rhythm

Bass Guitar (TREBLE CLEF)

As Recorded by Katy Perry
notes (not chords)

arr. Bernice

Groovy ♩ = 103-105

Optional 4 bar vamp

8^{vb} *mf*

-First 5 notes of each measure essential / others optional notes (not chords)

3 *f*

A

6

C

B 9

C

12 *mf*

1. G/E F E | 2. G/E F E **C**

16 *f*

D $\frac{3}{4}$

20

E

Bass Guitar (TREBLE CLEF), p. 2 Chained To The Rhythm

23 F F F F F F F E C C C C C C C E E E E G/E F E

[F] 26 A A A A A A G A A A A A A G C D D D D D C D

[G] 29 D D D D D D D F F F F F F F F F F F F E

To Coda (2nd Time)

32 C C C C C C C E E E E E G/E F E [H]

[I] 35 A A A A A A G A A A A A A G C D D D D D C D

mp

38 D D D D D D D F F F F F F F F F F F E

[J]

41 C C C C C C C E E E E E G/E F E [K] F D C

45 A E

D.S. al Coda

Chained To The Rhythm

Bass Guitar (BASS CLEF)

As Recorded by Katy Perry

arr. Bernice

notes (not chords)

Groovy ♩ = 103-105

Optional 4 bar vamp

A A A A A G A A A A A G A

Musical staff for measures 1-2 in bass clef, 4/4 time. Notes are quarter notes with stems pointing down. Measure 1: A, A, quarter rest, quarter rest. Measure 2: A, A, A, quarter rest. Measure 3: G, quarter rest, quarter rest. Measure 4: A, A, quarter rest, quarter rest. Measure 5: A, A, A, quarter rest. Measure 6: G, A, quarter rest, quarter rest.

mf -First 5 notes of each measure essential / others optional notes (not chords)

3 A A A A A G A A A A A G A A A A G

Musical staff for measures 3-4. Measure 3: A, A, A, A, A, quarter rest. Measure 4: G, A, A, A, A, quarter rest. Measure 5: G, A, quarter rest, quarter rest. Measure 6: A, A, A, quarter rest. Measure 7: A, A, A, quarter rest. Measure 8: G, quarter rest, quarter rest.

f

6 A A A A A G C D D D D D C D D D D D

Musical staff for measures 5-6. Measure 5: A, A, A, A, A, quarter rest. Measure 6: G, C, D, D, D, quarter rest. Measure 7: D, D, D, quarter rest, quarter rest. Measure 8: C, D, D, D, quarter rest. Measure 9: D, D, D, quarter rest, quarter rest. Measure 10: D, D, D, quarter rest, quarter rest.

9 F F F F F F F F F F E C C C C C C

Musical staff for measures 7-8. Measure 7: F, F, F, quarter rest, quarter rest. Measure 8: F, F, F, quarter rest, quarter rest. Measure 9: F, E, quarter rest, quarter rest. Measure 10: C, C, quarter rest, quarter rest. Measure 11: C, C, C, quarter rest, quarter rest. Measure 12: C, quarter rest, quarter rest.

12 1. E E E E G/E F E 2. E E E E G/E F E C

Musical staff for measures 9-10. Measure 9: E, E, quarter rest, quarter rest. Measure 10: E, E, quarter rest, quarter rest. Measure 11: G/E, F, E, quarter rest. Measure 12: E, E, quarter rest, quarter rest. Measure 13: E, E, quarter rest, quarter rest. Measure 14: G/E, F, E, quarter rest. Measure 15: F, quarter rest, quarter rest. Measure 16: D, C, quarter rest, quarter rest.

mf

16 A E A A A A A G A A A A A G C

Musical staff for measures 11-12. Measure 11: A, quarter rest, quarter rest. Measure 12: E, quarter rest, quarter rest. Measure 13: A, A, quarter rest, quarter rest. Measure 14: A, A, A, quarter rest, quarter rest. Measure 15: G, A, A, quarter rest, quarter rest. Measure 16: A, A, A, quarter rest, quarter rest. Measure 17: G, C, quarter rest, quarter rest.

f

20 D D D D D C D D D D D D E F F F F F

Musical staff for measures 13-14. Measure 13: D, D, quarter rest, quarter rest. Measure 14: D, D, D, quarter rest, quarter rest. Measure 15: C, D, quarter rest, quarter rest. Measure 16: D, D, quarter rest, quarter rest. Measure 17: D, D, D, quarter rest, quarter rest. Measure 18: D, quarter rest, quarter rest. Measure 19: E, F, F, quarter rest, quarter rest. Measure 20: F, F, F, quarter rest, quarter rest.

Bass Guitar (BASS CLEF), p. 2 Chained To The Rhythm

23 F F F F F FE C C C C C C E E E E G/E F E E

[F] 26 A A A A A G A A A A A G C D D D D D C D

[G] 29 D D D D D D FF FF F FF FF F FE

To Coda (2nd Time) [H] 32 C C C C C C E E E E G/E F E E

[I] 35 A A A A A G A A A A A G C D D D D D C D

mp

[J] 38 D D D D D D FF FF F FF FF F FE

[K] 41 C C C C C C E E E E G/E F E E F D C

45 A E

D.S. al Coda

Bass Guitar (BASS CLEF), p. 3 Chained To The Rhythm

L \ominus Coda

M

47 D E F G A G D E F G A

Musical staff for measures 47-53. The staff is in bass clef. Measures 47-53 contain a sequence of notes: D, E, F, G, A, G, D, E, F, G, A. The notes are mostly quarter notes, with some half notes. The dynamics are marked as *mf*.

mf

N

54 G A A A A A G A A A A A G^C

Musical staff for measures 54-57. The staff is in bass clef. Measures 54-57 contain a sequence of notes: G, A, A, A, A, A, G, A, A, A, A, A, G. The notes are mostly eighth notes, with some quarter notes. The dynamics are marked as *ff*.

ff

O

58 D D D D D C^D D D D D D D F F F F F

Musical staff for measures 58-60. The staff is in bass clef. Measures 58-60 contain a sequence of notes: D, D, D, D, D, C, D, D, D, D, D, D, F, F, F, F, F. The notes are mostly eighth notes, with some quarter notes. The dynamics are marked as *ff*.

61 F F F F F F E C C C C C C E E E E G/E F E E

Musical staff for measures 61-63. The staff is in bass clef. Measures 61-63 contain a sequence of notes: F, F, F, F, F, F, E, C, C, C, C, C, C, E, E, E, E, G/E, F, E, E. The notes are mostly eighth notes, with some quarter notes. The dynamics are marked as *ff*.

P

64 A A A A A G A A A A A G^C D D D D D C^D

Musical staff for measures 64-66. The staff is in bass clef. Measures 64-66 contain a sequence of notes: A, A, A, A, A, G, A, A, A, A, A, G, D, D, D, D, D, C. The notes are mostly eighth notes, with some quarter notes. The dynamics are marked as *ff*.

Q

67 D D D D D D F F F F F F F F F F E

Musical staff for measures 67-69. The staff is in bass clef. Measures 67-69 contain a sequence of notes: D, D, D, D, D, D, F, F, F, F, F, F, F, F, F, F, E. The notes are mostly eighth notes, with some quarter notes. The dynamics are marked as *ff*.

70 C C C C C C C C G G G G G G G A

Musical staff for measures 70-71. The staff is in bass clef. Measures 70-71 contain a sequence of notes: C, C, C, C, C, C, C, C, G, G, G, G, G, G, G, A. The notes are mostly eighth notes, with some quarter notes. The dynamics are marked as *ff*.

> > > > > > > >

Chained To The Rhythm

Guitar

As Recorded by Katy Perry

arr. Bernice

Groovy ♩ = 103-105
Optional 4 bar vamp

The sheet music is written in 4/4 time. It begins with a 4-measure vamp. The first system (measures 2-5) is marked with a box 'A' and contains chords Am, G/A, Am, and G/A. The second system (measures 6-9) is marked with a box 'B' and contains chords F/D, Am/D, F/D, Am/D, F, and Am/F. The third system (measures 10-12) is marked with a box 'C' and contains chords F, Am/F, and C. The fourth system (measures 13-16) is marked with a box 'C' and contains a sequence of notes: C C C C C C C C C C D C C C D C. The fifth system (measures 17-18) is marked with a box 'D' and contains a sequence of notes: B B B B B B B B B B B B B B. The sixth system (measures 19-22) is marked with a box 'A' and contains chords Am, G/A, F/D, Am/D, F/D, and Am/D. The score includes dynamic markings such as f, mf, and mf Notes (no chords).

Chained To The Rhythm

Guitar, p. 2

E

22 F A m/F F A m/F C

25 E m F A m G/A A m G/A

28 F/D A m/D G F/D A m/D F A m/F

31 F A m/F C E m *To Coda (2nd Time)*

34 H I A m G/A A m G/A

mp

37 F/D A m/D F/D A m/D J F A m/F

40 F A m/F C E m

Chained To The Rhythm

Guitar, p. 4

62 C Em P Am G/A

65 Am G/A F/D Q Am/D F/D Am/D

68 F Am/F F Am/F

71 G Am

Chained To The Rhythm

As Recorded by Katy Perry

arr. Bernice

Melody C

Groovy ♩ = 103-105

Optional 4 bar vamp

3

on cue

A

off -2

f

7

B

11

1.

2.

C

14

soli

off -2

off -4

mf

D

18

tutti

f

E

21

3

F

25

3

3

Melody C, p. 2

Chained To The Rhythm

28 G

31 *To Coda (2nd Time)* H

I 35 *off -2*

J 39

42 K *soli* *off -2*

46 *D.S. % al Coda*
off -4

L \ominus Coda

47 solo/soli
mf

50

53

N

56 tutti
ff

59

P

63 off -3

3

Top Notes Melody
Bottom Harmony

Q

67 off -3

off -3

Chained To The Rhythm

Mallets

As Recorded by Katy Perry

arr. Bernice

Groovy ♩ = 103-105
Optional 4 bar vamp

A

B

optional 8va

11

1.

2.

C

4

D

E

optional 8va

25

F

G

optional 8va

To Coda (2nd Time)

H

I

J

Chained To The Rhythm

As Recorded by Katy Perry

arr. Bernice

Countermelody C Solo Part C

Groovy ♩ = 103-105
Optional 4 bar vamp

The musical score is written in treble clef with a 4/4 time signature. It consists of several systems of music, each with a section marker in a box:

- System 1:** Starts with a 4-measure rest, followed by a repeat sign and a 3-measure rest. Section marker **A** is above the first measure. Section marker **B** is above the first measure of the melodic phrase. Dynamics include *f*.
- System 2:** Starts at measure 10. Section marker **1.** is above the first measure of the melodic phrase.
- System 3:** Starts at measure 13. Section marker **2.** is above the first measure of the melodic phrase. Section markers **C**, **D**, and **E** are above the 4-measure rests. Section marker **D** is followed by a double bar line and a repeat sign.
- System 4:** Starts at measure 26. Section markers **F**, **G**, **H**, and **I** are above the 3-measure rests. Section marker **H** is followed by the text "To Coda (2nd Time)". Dynamics include *mp*.
- System 5:** Starts at measure 39. Section marker **J** is above the first measure of the melodic phrase.
- System 6:** Starts at measure 42. Section marker **K** is above the first measure of the melodic phrase. Section marker **K** is followed by the text "D.S. al Coda" and a 4-measure rest.

C

CHAMELEON

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

(MED. FUNK)

INTRO

(BASS) N.C.

A

B \flat -7 E \flat 7 B \flat -7 E \flat 7

BASS CONT. SIM.

B \flat -7 E \flat 7 B \flat -7 E \flat 7

B

B \flat -7 E \flat 7 B \flat -7 E \flat 7 (PLAY 3x)

B \flat -7 E \flat 7 N.C.

Chameleon Bass Line

Score

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

- C:** Treble clef. The melody starts with a quarter note G4, followed by eighth notes A4 and Bb4. The second measure contains a quarter rest, a quarter note G4, and a quarter note F4. The third measure has a quarter note E4, a quarter note D4, and a quarter note C4. The fourth measure has a quarter note Bb4, a quarter note A4, and a quarter note G4. The piece ends with a double bar line and repeat dots.
- Bb:** Treble clef. The melody starts with a quarter note G4, followed by eighth notes A4 and Bb4. The second measure contains a quarter rest, a quarter note G4, and a quarter note F4. The third measure has a quarter note E4, a quarter note D4, and a quarter note C4. The fourth measure has a quarter note Bb4, a quarter note A4, and a quarter note G4. The piece ends with a double bar line and repeat dots.
- Eb:** Treble clef. The melody starts with a quarter note G4, followed by eighth notes A4 and Bb4. The second measure contains a quarter rest, a quarter note G4, and a quarter note F4. The third measure has a quarter note E4, a quarter note D4, and a quarter note C4. The fourth measure has a quarter note Bb4, a quarter note A4, and a quarter note G4. The piece ends with a double bar line and repeat dots.
- Bass Clef High:** Bass clef. The melody starts with a quarter note G3, followed by eighth notes A3 and Bb3. The second measure contains a quarter rest, a quarter note G3, and a quarter note F3. The third measure has a quarter note E3, a quarter note D3, and a quarter note C3. The fourth measure has a quarter note Bb3, a quarter note A3, and a quarter note G3. The piece ends with a double bar line and repeat dots.
- Bass Clef Low:** Bass clef. The melody starts with a quarter note G2, followed by eighth notes A2 and Bb2. The second measure contains a quarter rest, a quarter note G2, and a quarter note F2. The third measure has a quarter note E2, a quarter note D2, and a quarter note C2. The fourth measure has a quarter note Bb2, a quarter note A2, and a quarter note G2. The piece ends with a double bar line and repeat dots.

Mallets

Cheer # 1

arr. Bernice

Watch Conductor
Slow-Fast

5

Synthesizer

Cheer # 1

arr. Bernice

Watch Conductor
Slow-Fast

The first system of musical notation consists of two staves, Treble and Bass clef, with a brace on the left. The key signature has two flats (Bb and Eb) and the time signature is 4/4. The music begins with a double bar line. The melody in the Treble clef starts with a quarter note G4, followed by quarter notes A4, Bb4, and A4. The Bass clef accompaniment starts with a quarter note G3, followed by quarter notes A3, Bb3, and A3. The piece features a 'Slow-Fast' tempo change indicated by a fermata over the first measure of each staff. The melody includes slurs and accents (>) over the notes.

The second system of musical notation continues from the first system, starting with a measure number '5' above the Treble clef staff. The melody in the Treble clef continues with quarter notes G4, A4, Bb4, and A4. The Bass clef accompaniment continues with quarter notes G3, A3, Bb3, and A3. The piece features a 'Slow-Fast' tempo change indicated by a fermata over the first measure of each staff. The melody includes slurs and accents (>) over the notes. The system concludes with a double bar line.

Eye Of The Tiger

For Zanetti

Flute
Piano

A A G A A G A A G F

Musical staff for Flute/Piano in 4/4 time, key of B-flat major. The melody consists of eighth notes: A, A, G, A, A, G, A, A, G, F.

Clarinet
Trumpet
(LOW)

B B A B B A B B A G

Musical staff for Clarinet/Trumpet (LOW) in 4/4 time, key of B-flat major. The melody consists of eighth notes: B, B, A, B, B, A, B, B, A, G.

Clarinet
Trumpet
(HIGH)

B B A B B A B B A G

Musical staff for Clarinet/Trumpet (HIGH) in 4/4 time, key of B-flat major. The melody consists of eighth notes: B, B, A, B, B, A, B, B, A, G.

Alto Sax

F# F# E F# F# E F# F# E D

Musical staff for Alto Sax in 4/4 time, key of B-flat major. The melody consists of eighth notes: F#, F#, E, F#, F#, E, F#, F#, E, D.

Trombone

A2 A2 G4 A2 A2 G4 A2 A2 G4 F1

Musical staff for Trombone in 4/4 time, key of B-flat major. The melody consists of eighth 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

Octave Key HIGH
No Octave Key LOW

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

Piano: Bbm (8th note triplets)

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

Feeling Good

Swing Time

(HORN LICK+)

NOTE 8 ON CUE
BEAT 4

The musical score is written in 4/4 time and consists of five staves. The key signature has one flat (Bb). The horn lick is marked with a '7' and a '3' (triplets). The opening for 'And I'm Feeling Good' is marked with a '7' and a '1'.

Flute Piano: Bb, Db, Eb, E, Eb, E, Eb, E, Eb, Db, Bb, Ab, Bb, Bb.

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

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

Alto Sax: G, Bb, C, C#, C, C#, C, C#, C, Bb, G, F, G, G.

Trombone Euphonium: 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
Octave Key HIGH
No Octave Key LOW

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

Piano: Bbm (2 Beats Hold)

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

Flute & Piano

Feeling Good

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

$\text{♩} = 60$

Words and Music by Leslie Bricusse & Anthony Newley

Slowly, Freely

$B\flat m$ $B\flat m/A\flat$ $G\flat maj7$ $B\flat m/F$ $F7$ $B\flat m$ $B\flat m/A\flat$

Birds fly-ing high, you know how I feel. Sun in the sky,

$G\flat maj7$ $B\flat m/F$ F $B\flat m$ $B\flat m/A\flat$

You know— how I feel. Breeze drift-ing on by, _____

$Gm7(b5)$ $G\flat maj7$ $G\flat maj13$ $E\flat m11$ $Cm7(b5)$

You know how I feel. It's a new dawn, it's a new day, it's a new life—

$F7$

for— me— and I'm feel-ing— good.

FEELING GOOD

FROM THE ROAR OF THE GREASEPAINT—THE SMELL OF THE CROWD

WORDS AND MUSIC BY
LESLIE BRICUSSE AND ANTHONY NEWLEY

SLOWLY, FREELY

$B^b m$ $G^b m a j 7$ B^b / F $F 7$ $B^b m$ $B^b m / A b$
 $C m$ $C m / B b$ $A b M A J 7$ $C m / G$ $G 7$ $C m$ $C m / B b$

BIRDS FLY-ING HIGH, YOU KNOW HOW I FEEL. SUN IN THE SKY,

$G^b m a j 7$ $B^b m / F$ F $B^b m$ $B^b m / A b$
 $A b M A J 7$ $C m / G$ G $C m$ $C m / B b$

YOU KNOW HOW I FEEL. BREEZE DRIFT-ING ON BY,

$C m 7 (b 5)$ $G^b m a j 7$ $G^b m a j 1 3$ $E^b m 1 1$
 $A m 7 (b 5)$ $A b M A J 7$ $A b M A J 1 3$ $F m 1 1$

YOU KNOW HOW I FEEL. IT'S A NEW DAWN, IT'S A NEW DAY, IT'S A

$C m 7 (b 5)$ $F 7$
 $D m 7 (b 5)$ $G 7$

NEW LIFE FOR ME, AND I'M FEEL-ING GOOD.

MODERATELY SLOW, IN 4
 $B^b m$ $B^b m / A b$ $G^b m a j 7$ $B^b m / F$ $B^b m$ $B^b m / A b$ $G^b m a j 7$ $F 7 \# 5$
 $C m$ $C m / B b$ $A b M A J 7$ $C m / G$ $C m$ $C m / B b$ $A b M A J 7$ $G 7 \# 5$

I'M FEEL-ING GOOD.

$B^b m$ $B^b m / A b$ $G^b m a j 7$ $B^b m / F$ F
 $C m$ $C m / B b$ $A b M A J 7$ $C m / G$ G

FISH IN THE SEA, YOU KNOW HOW I FEEL.
DRAG-ON-FLY OUT IN THE SUN, YOU KNOW WHAT I MEAN, DON'T YOU KNOW..

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2 $B^b m$ CM $B^b m/A^b$ CM/B^b $G^b maj 7$ $AbMAJ7$ $F 7sus$ $G7sus$ G

RIV-ER RUN-NING FREE,
BUT-TER-FLIES ALL HAV-ING FUN,
YOU KNOW HOW I FEEL.
YOU KNOW WHAT I MEAN.

$B^b m$ CM $B^b m/F$ CM/B^b $G^b m 7(b5)$ $AM7(b5)$ $G^b maj 7$ $AbMAJ7$

BLOS-SOM ON A TREE,
SLEEP IN PEACE WHEN DAY IS DONE:
YOU KNOW HOW I FEEL. IT'S A
THAT'S WHAT I MEAN, AND THIS

$B^b m/F$ CM/G $E^b m 7$ $Fm7$ $D^b maj 9$ $E^b MAJ9$ $C^b m 7(b5)$ $Dm7(b5)$

NEW DAWN, IT'S A NEW DAY,
OLD WORLD IS A NEW WORLD AND A BOLD WORLD
FOR ME FOR

1. $E^b m$ Fm $F 7\#5$ $G7\#5$ $B^b m$ CM $B^b m(\#5)$ $CM(\#5)$ $B^b m 6$ $CM6$ $B^b m(\#5)$ $CM(\#5)$ 2. $B^b m$ CM $B^b m/A^b$ CM/B^b

AND I'M FEEL - ING GOOD.
ME.

$G^b maj 7$ $AbMAJ7$ $F 7\#5$ $G7\#5$ $B^b m$ CM $B^b m/A^b$ CM/B^b $G^b maj 7$ $AbMAJ7$ $F 7\#5$ $G7\#5$ $C\#m$ $C\#m/B$ $AMAJ7$ $C\#m/G\#$ $C\#m$ $C\#m/B$ $AMAJ7$ $C\#m/G\#$

AND I'M FEEL - ING GOOD.
ME.

$C\#m$ $C\#m/B$ $A\#m7(b5)$ $AMAJ7$ $C\#m/G\#$ $F\#9$ $D\#m7(b5)$ $G\#13$ $A13$ $A\#13$ $B13$ $C13$ $C\#13$

STARS, WHEN YOU SHINE,
YOU KNOW HOW I FEEL.

Dm Dm/C $B^b MAJ7$ $A7\#5$

STARS, WHEN YOU SHINE,
YOU KNOW HOW I FEEL.

DM DM/C B \flat MAJ7 A7 \sharp 5 DM DM/C

SCENT OF THE PINES, YOU KNOW HOW I FEEL. OH, FREE-DOM IS A-MINE, AND

B \flat M7(b5) B \flat MAJ7 DM DM/C B \flat M7(b5) B \flat MAJ7

I KNOW HOW I FEEL. IT'S A NEW DAWN, IT'S A NEW DAY, IT'S A NEW LIFE. IT'S A

DM/A G \flat M7 FMAJ9 E \flat M7(b5) A7(b9)

NEW DAWN, IT'S A NEW DAY, IT'S A NEW LIFE. IT'S A

DM DM/C B \flat M7(b5) B \flat MAJ7 G \flat M6 A7 \sharp 5

NEW DAWN, IT'S A NEW DAY, IT'S A NEW LIFE, IT'S A NEW LIFE FOR ME AND I'M

N.C. DM DM/C B \flat MAJ7 DM/A

FEEL - ING GOOD. I'M FEEL-ING GOOD.

DM DM/C B \flat MAJ7 DM/A DM DM/C

I FEEL SO GOOD.

B \flat MAJ7 DM/A DM DM/C B \flat MAJ7 A7 DM9

I FEEL SO GOOD.

Piano

First Five Note Exercises

5 **A** B \flat Cm Dm E \flat F

Musical notation for exercise 5, measures 1-5. Treble clef, 4/4 time, key signature of two flats. Chords: B \flat , Cm, Dm, E \flat , F. Bass line: B \flat , C, D, E \flat , F.

6 **B** F E \flat /G Dm/F Cm/E \flat B \flat /D

Musical notation for exercise 6, measures 6-10. Treble clef, 4/4 time, key signature of two flats. Chords: F, E \flat /G, Dm/F, Cm/E \flat , B \flat /D. Bass line: F, G, F, E, D.

11 **C** B \flat F/A B \flat **D**

Musical notation for exercise 11, measures 11-15. Treble clef, 4/4 time, key signature of two flats. Chords: B \flat , F/A, B \flat , **D**. Bass line: B \flat , A, G, F, E. Treble line: B \flat , A, G, F, E.

Get Down On It

As Recorded by Kool & The Gang
arr. Bernice

Funk Beat ♩ = 112

A

B

4 4

4 4 Double in Octaves 8vb

mf D A Bb C G A D A Bb C

C

13

D m7 A m7 G m7 G m7 A m7 D m7 A m7 B^b/C B^b/C B^b/C

f *8vb f*

D

17

D m7 A m7 G m7 G m7 A m7 D m7 A m7 B^b/C B^b/C B^b/C

E

21

D m7 A m7 G m7 G m7 A m7 D m7 A m7 B^b/C B^b/C B^b/C

F

25

D m7 A m7 G m7 G m7 A m7 D m7 A m7 B^b/C B^b/C B^b/C

To Coda Last Time

Get Down On It

G

29 D m7 A m7 G m7 G m7 A m7 D m7 A m7 B^b/C B^b/C B^b/C

H

33 D m7 A m7 G m7 G m7 A m7 D m7 A m7 B^b/C B^b/C B^b/C

I

37

Double in Octaves 8vb

D A B^b C G A D A B^b C D A B^b C G A

mf

J

43

D A B^b C

K

Coda

45 D m7 A m7 G m7 G m7 A m7 D m7 A m7 B^b/C B^b/C B^b/C

mp

mp

Get Down On It

Piano 1, p. 3

L

49 D m7 A m7 G m7 G m7 A m7 D m7 A m7 B^b/C B^b/C B^b/C

M

53 D m7 A m7 G m7 G m7 A m7 D m7 A m7 B^b/C B^b/C B^b/C

N

57 D m7 A m7 G m7 G m7 A m7 D m7 A m7 B^b/C B^b/C B^b/C

O REPEAT 4X

61 B^b/C D m7 A m7 G m7 G m7 A m7

65 D m7 A m7 B^b/C 1, 2, 3. B^b/C B^b/C 4. B^b/C B^b/C D5

Get Down On It

As Recorded by Kool & The Gang
arr. Bernice

Funk Beat ♩ = 112

A B

4 4 Double in Octaves 8vb
mf D A Bb C G A D A Bb

C

12 *f* Dm7 Am7 Gm7 Gm7 Am7 Dm7 Am7 Bb/C Bb/C Bb/C

D

E

17 Dm7 Am7 Gm7 Gm7 Am7 Dm7 Am7 Bb/C Bb/C Bb/C Dm7 Am7 Gm7

F

22 Gm7 Am7 Dm7 Am7 Bb/C Bb/C Bb/C Dm7 Am7 Gm7 Gm7 Am7

To Coda Last Time G

27 Dm7 Am7 Bb/C Bb/C Bb/C Dm7 Am7 Gm7 Gm7 Am7 Dm7 Am7 Bb/C

H

32

B \flat /C B \flat /C D m7 A m7 G m7 G m7 A m7 D m7 A m7 B \flat /C B \flat /C B \flat /C

I

37

Double in Octaves 8vb

D A B \flat C G A D A B \flat C D A B \flat C G A

mf

J

43

D A B \flat C

Get Down On It

K $\text{\textcircled{C}}$ Coda

L

45 D m7 A m7 G m7 G m7 A m7 D m7 A m7 B \flat /C B \flat /C B \flat /C D m7 A m7 G m7

M

50 G m7 A m7 D m7 A m7 B \flat /C B \flat /C B \flat /C D m7 A m7 G m7 G m7 A m7

N

55 D m7 A m7 B \flat /C B \flat /C B \flat /C D m7 A m7 G m7 G m7 A m7 D m7 A m7 B \flat /C

O REPEAT 4X

60 B \flat /C B \flat /C B \flat /C D m7 A m7 G m7 G m7 A m7

65 D m7 A m7 B \flat /C 1, 2, 3. B \flat /C B \flat /C 4. B \flat /C B \flat /C D5

Get Down On It

As Recorded by Kool & The Gang
arr. Bernice

Funk Beat ♩ = 112

1 Dm7 B^b/C Dm7

mf Ḍ C̣ Ạ C̣ C̣ Ḍ Ḍ C̣ Ạ C̣ C̣ Ḍ Ḍ C̣ Ạ C̣ C̣ Ḍ similitie...

4 B^b/C A Dm7 B^b/C Dm7

8 B^b/C A Dm7 B^b/C Dm7

12 B^b/C Dm7 A m7 G m7 G m7 A m7 Dm7 A m7 B^b/C B^b/C B^b/C

f

17 Dm7 A m7 G m7 G m7 A m7 Dm7 A m7 B^b/C B^b/C B^b/C Dm7 A m7 G m7

22 G m7 A m7 Dm7 A m7 B^b/C B^b/C B^b/C Dm7 A m7 G m7 G m7 A m7

To Coda Last Time G

27 Dm7 A m7 B^b/C B^b/C B^b/C Dm7 A m7 G m7 G m7 A m7 Dm7 A m7 B^b/C

32 B^b/C B^b/C Dm7 A m7 G m7 G m7 A m7 Dm7 A m7 B^b/C B^b/C B^b/C

I
37 Dm7 B^b/C Dm7 B^b/C

J
41 Dm7 B^b/C Dm7 B^b/C

K \oplus Coda **L**
45 Dm7 Am7 Gm7 Gm7 Am7 Dm7 Am7 B^b/C B^b/C B^b/C Dm7 Am7 Gm7

M
50 Gm7 Am7 Dm7 Am7 B^b/C B^b/C B^b/C Dm7 Am7 Gm7 Gm7 Am7

N
55 Dm7 Am7 B^b/C B^b/C B^b/C Dm7 Am7 Gm7 Gm7 Am7 Dm7 Am7 B^b/C

O REPEAT 4X
60 B^b/C B^b/C B^b/C Dm7 Am7 Gm7 Gm7 Am7

65 Dm7 Am7 B^b/C 1, 2, 3. B^b/C B^b/C 4. B^b/C B^b/C D5

I

37 *mf*



J

41



K \oplus Coda

45 *mp*



L

49



M

53



N

57



O REPEAT 4x

61 B^b/C *ff*



65 1, 2, 3. 4. *fff* D5



Get Down On It

Funk Beat ♩ = 112

D m7 B \flat /C D m7 B \flat /C

A 5 *mf* D C A C C D D C A C C D similie...

D m7 B \flat /C D m7 B \flat /C

B 9 D m7 B \flat /C D m7 B \flat /C

C 13 *f*

D 17 *f*

E 21 *f*

F 25 *To Coda Last Time*

G 29 *To Coda Last Time*

H 33 *To Coda Last Time*

I

37

mf

J

41

K

Coda

45

mp

L

49

M

53

N

57

O REPEAT 4x

61

B^b/C

ff

C

65

1, 2, 3.

4.

D5

fff

D5

Guitar

Get Down On It

As Recorded by Kool & The Gang
arr. Bernice

Funk Beat ♩ = 112

2 *mf* D m7 B^b/C A D m7

6 B^b/C D m7 B^b/C B D m7 B^b/C

11 D m7 B^b/C C D m7 A m7 G m7 G m7 A m7

15 D m7 A m7 B^b/C B^b/C B^b/C D D m7 A m7 G m7 G m7 A m7

19 D m7 A m7 B^b/C B^b/C B^b/C D m7 A m7 G m7 G m7 A m7

23 D m7 A m7 B^b/C B^b/C B^b/C D m7 A m7 G m7 G m7 A m7

27 *To Coda Last Time* G D m7 A m7 B^b/C B^b/C B^b/C D m7 A m7 G m7 G m7 A m7

31 D m7 A m7 B^b/C B^b/C B^b/C D m7 A m7 G m7 G m7 A m7

35 D m7 A m7 B^b/C B^b/C B^b/C D m7 B^b/C *mf*

Get Down On It

39 *D m7* *B^b/C* **J** *D m7* *B^b/C*

43 *D m7* *B^b/C*

K Φ Coda

45 *D m7* *A m7* *G m7* *G m7 A m7* *D m7* *A m7* *B^b/C* *B^b/C B^b/C*

mp

49 *D m7* *A m7* *G m7* *G m7 A m7* *D m7* *A m7* *B^b/C* *B^b/C B^b/C*

53 *D m7* *A m7* *G m7* *G m7 A m7* *D m7* *A m7* *B^b/C* *B^b/C B^b/C*

57 *D m7* *A m7* *G m7* *G m7 A m7* *D m7* *A m7* *B^b/C* *B^b/C B^b/C*

61 *B^b/C* **O** REPEAT 4X *D m7* *A m7* *G m7* *G m7 A m7*

ff

65 *D m7* *A m7* *B^b/C* 1, 2, 3. *B^b/C B^b/C* 4. *B^b/C B^b/C* *D5*

fff

Get Down On It

Funk Beat ♩ = 112

A

4 3 optional 8va f

B

9 3 Hits f C f

15 D

Play Hits (optional) on Beats 3&4

19 E

22 off -2

F

25 off -2 optional

To Coda Last Time

G

28 f

Get Down On It

Melody C, p. 2

32 H

Play Hits (optional)
on Beats 3&4

Musical staff 32-35: Treble clef, key signature of one flat. Measures 32-35 contain eighth-note patterns with accents. Measure 34 has a boxed 'H' above it.

36 I J

optional 8va

f

Musical staff 36-39: Treble clef, key signature of one flat. Measures 36-39 contain eighth-note patterns with accents. Measure 37 has a boxed 'I' above it. Measure 38 has a boxed 'J' above it. Measure 38 also has 'optional 8va' written above and 'f' below. There are triplets in measures 37 and 39.

44

f

Musical staff 44-45: Treble clef, key signature of one flat. Measures 44-45 contain eighth-note patterns with accents. Measure 45 has 'f' below it.

K Coda L M

45 *mf*

solo/soli

Musical staff 45-48: Treble clef, key signature of one flat. Measures 45-48 contain rests and eighth-note patterns. Measure 45 has a boxed 'K' above it. Measure 46 has a boxed 'L' above it. Measure 47 has a boxed 'M' above it. Measure 47 has 'solo/soli' above it and 'mf' below it. There are triplets in measures 45 and 46.

54

Musical staff 54-56: Treble clef, key signature of one flat. Measures 54-56 contain eighth-note patterns with accents.

N

57

Musical staff 57-59: Treble clef, key signature of one flat. Measures 57-59 contain eighth-note patterns with accents.

60 *mp* *ff*

tutti

O REPEAT 4X

Musical staff 60-64: Treble clef, key signature of one flat. Measures 60-64 contain eighth-note patterns with accents. Measure 60 has 'tutti' above it. Measure 60 has 'mp' below it. Measure 61 has 'ff' below it. Measure 61 has a boxed 'O' above it with 'REPEAT 4X' to its right. There are triplets in measures 61-64.

65 *fff*

1, 2, 3. 4.

Musical staff 65-68: Treble clef, key signature of one flat. Measures 65-68 contain eighth-note patterns with accents. Measure 65 has 'fff' below it. There are first and second endings in measures 65-68.

Get Down On It

As Recorded by Kool & The Gang
arr. Bernice

Countermelody C

Funk Beat ♩ = 112

A

Say

3

What you gon-na do? You wan-na get down?

Detailed description: This block shows the first staff of music, starting at measure 3. It features a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The music begins with a triplet of eighth notes. The lyrics "What you gon-na do?" and "You wan-na get down?" are written below the staff.

6

Tell me What you gon-na do? Do you wan-na get down?

Detailed description: This block shows the second staff of music, starting at measure 6. It continues the melody with eighth and quarter notes. The lyrics "Tell me What you gon-na do?" and "Do you wan-na get down?" are written below the staff.

B

8

What you gon-na do? You wan-na get down?

Detailed description: This block shows the third staff of music, starting at measure 8. The melody continues with eighth notes. The lyrics "What you gon-na do?" and "You wan-na get down?" are written below the staff.

10

What you gon-na do? You wan-na get down? Tell me

Detailed description: This block shows the fourth staff of music, starting at measure 10. The melody continues with eighth notes. The lyrics "What you gon-na do?", "You wan-na get down?", and "Tell me" are written below the staff.

C

play 2nd time only
play hits both times

13

f

Detailed description: This block shows the fifth staff of music, starting at measure 13. It features a double bar line with repeat dots, indicating a first and second ending. The music is marked with a forte (*f*) dynamic. The melody consists of eighth notes with slurs.

D

16

Hits optional 8va

Detailed description: This block shows the sixth staff of music, starting at measure 16. The melody continues with eighth notes. The instruction "Hits optional 8va" is written below the staff, with arrows pointing to specific notes.

E

20

play both times... *f*

Detailed description: This block shows the seventh staff of music, starting at measure 20. It features a double bar line with repeat dots and a second ending bracket. The music is marked with a forte (*f*) dynamic. The instruction "play both times..." is written below the staff.

F **To Coda Last Time** **G**

25

f

30

f

H

33

Hits optional 8va

I **J**

37

Get your back up off the wall —

42

Dance Come On — Get your back up off the wall — Dance Come On —

K **Coda** **L** **M** **N** **O** REPEAT 4X

45

64

1, 2, 3. 4. *ff*

68

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

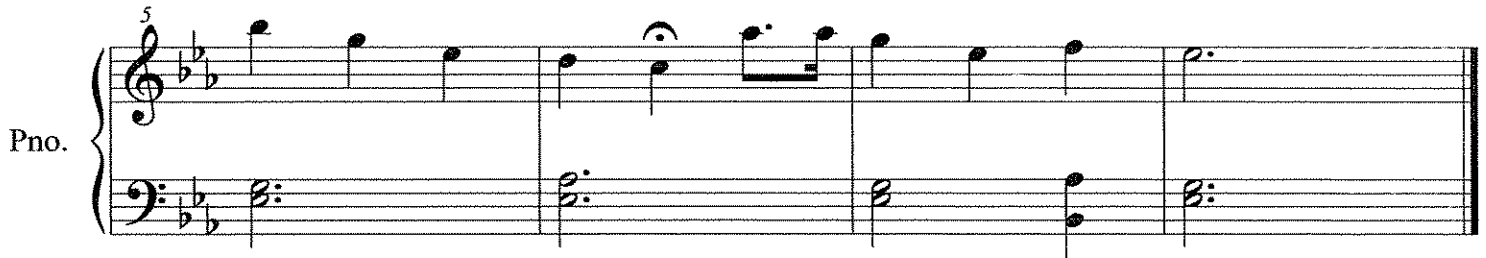
?

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 LOESSER

Handwritten musical score for guitar, featuring a treble clef and a 4/4 time signature. The score consists of seven staves of music with various chords and melodic lines. The chords are written above the notes.

Staff 1: F D-7 G-7 C7 Fmaj7 D-7 G-7 C7

Staff 2: A-7 D-7 G-7 C7 | F D-7 G-7 C7

Staff 3: 2. F G-7 C7 Fmaj7 C-7 F7 Bbmaj7 A7 D7 G7

Staff 4: C7 F7 Bb7 A7 Bbmaj7 A7 D7 G7

Staff 5: C7 F7 Bb7 C7 F D-7 G-7 C7

Staff 6: Fmaj7 D-7 G-7 C7 A-7 D-7 G-7 C7

Staff 7: 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 four systems. The first system contains the vocal melody for four parts: Melody C, Melody B \flat , Melody E \flat , and Melody (B.C.). The lyrics are: "We need your mon - ey! So c ome on and spon sor the Sci Tech Band". The second system contains four horn licks: Horn Lick 1 C, Horn Lick 1 B \flat , Horn Lick 1 E \flat , and Horn Lick 1 (B.C.). The notes for these licks are: C: A G A C C A G A; B \flat : B A B D D B A B; E \flat : F# E F# A A F# E F#; B.C.: A G A C C A G A. The third system contains four more horn licks: Horn Lick 2 C, Horn Lick 2 B \flat , Horn Lick 2 E \flat , and Horn Lick 2 (B.C.). The notes are: C: C B A G G A A; B \flat : D C# B A A B B; E \flat : A G# F# E E F# F#; B.C.: C B A G G A A. The fourth system contains the Bass Synth and Piano parts. The Bass Synth part includes "Optional Opening Chords" Am - G - F - Esus4 - E, Am, and Em. The Piano part includes an "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
We need your cash, or else we'll shut down and never play music again

M. B♭
We need your cash, or else we'll shut down and never play music again

M. E♭
We need your cash, or else we'll shut down and never play music again

M. (B.C.)
We need your cash, or else we'll shut down and never play music again

HL. 1 C

HL. 1 B♭

HL. 1 E♭

HL. 1 (B.C.)

HL. 2 C

HL. 2 B♭

HL. 2 E♭

HL. 2 (B.C.)

Bass

Piano

F C G

I Just Died In Your Arms Tonight

SPONSOR SONG

arr. Bernice

CHOIR SYNTH

With Passion $\text{♩} = 112$

Cm F sus4 F m F sus2 B^bsus2 B^b G m/B^b G m

A
5 Cm F sus4 F m F sus2 B^bsus2 B^b G m/B^b G m

Repeat 4x (Play-Sing-Sing-Play)
B
9 Cm F sus4 F m F sus2 B^bsus2 B^b G m/B^b G m

13 Cm F sus4 F m F sus2 B^bsus2 B^b G m/B^b G m

17 1. Cm F sus4 F m F sus2 B^bsus2 B^b G m/B^b G m 2. Cm 4 Tweets

C
22 Horn Sway $\text{♩} = 136$
Cm F sus4 F m F sus2 B^bsus2 B^b G m/B^b G m

Repeat 4x
D
26 Cm F sus4 F m F sus2 B^bsus2 B^b G m/B^b G m

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

I Just Died In Your Arms Tonight

Solos

E
30 Cm F sus4 F m F sus2 B^b sus2 B^b G m/B^b G m

F
34 Cm F sus4 F m F sus2 B^b sus2 B^b G m/B^b G m

38 Cm F sus4 F m F sus2 B^b sus2 B^b G m/B^b G m **G** Horn Statues / Drum Solo Cm

43 F sus4 B^b sus2 G m/B^b **H** Cm F sus4 F m F sus2

48 B^b sus2 B^b G m/B^b G m Cm F sus4 F m F sus2

52 B^b sus2 B^b 1. G m/B^b G m 2. G m/B^b G m Cm

I Just Died In Your Arms Tonight

SPONSOR SONG

arr. Bernice

PIANO (Bass Clef)

With Passion ♩ = 112

A **B** Repeat 4x (Play-Sing-Sing-Play) **C** 4 Tweets Horn Sway ♩ = 136

23

D Repeat 4x

29

E Solos

F 34

G Horn Statues / Drum Solo

40

H 46

51

1. 2.

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

I Just Died In Your Arms Tonight

SPONSOR SONG

arr. Bernice

Strings (TREBLE CLEF)

With Passion ♩ = 112

A

3

G C D Eb F Eb D C Bb C D Eb

B Repeat 4x (Play-Sing-Sing-Play)

8

D C Bb C Bb G C Bb

16

1. G C D Eb F Eb D C Bb C D Eb D C Bb

4 Tweets **C** Horn Sway ♩ = 136 **D** Repeat 4x

21

2. C C Bb G C Bb

E Solos

29

G C D Eb F Eb D C Bb C D Eb D C Bb

F

34

C Bb G C Bb G

G Horn Statues / Drum Solo **H**

42

C C Bb G C

48

1. 2. Bb G 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...

I Just Died In Your Arms Tonight

SPONSOR SONG

arr. Bernice

Strings (BASS CLEF)

With Passion ♩ = 112

3 A

G C D Eb F Eb D C Bb C D Eb

Detailed description: Musical staff in bass clef, 4/4 time. Measure 3 has a whole rest. Measures 4-7 contain eighth-note runs. Chords are indicated below the staff.

8 B Repeat 4x (Play-Sing-Sing-Play)

D C Bb C Bb G C Bb

Detailed description: Musical staff in bass clef, 4/4 time. Measure 8 has eighth-note runs. Measures 9-15 contain whole notes. Chords are indicated below the staff.

16 1.

G C D Eb F Eb D C Bb C D Eb D C Bb

Detailed description: Musical staff in bass clef, 4/4 time. Measures 16-20 contain eighth-note runs. Chords are indicated below the staff.

21 4 Tweets C Horn Sway ♩ = 136 D Repeat 4x

C C Bb G C Bb

Detailed description: Musical staff in bass clef, 4/4 time. Measure 21 has a half note. Measures 22-28 contain whole notes. Chords are indicated below the staff.

29 E Solos

G C D Eb F Eb D C Bb C D Eb D C Bb

Detailed description: Musical staff in bass clef, 4/4 time. Measures 29-33 contain eighth-note runs. Chords are indicated below the staff.

F 34

C Bb G C Bb G

Detailed description: Musical staff in bass clef, 4/4 time. Measures 34-39 contain whole notes. Chords are indicated below the staff.

G 42 Horn Statues / Drum Solo H

C C Bb G C

Detailed description: Musical staff in bass clef, 4/4 time. Measures 42-47 contain eighth notes. Chords are indicated below the staff.

48 1. 2.

Bb G C Bb G G C

Detailed description: Musical staff in bass clef, 4/4 time. Measures 48-52 contain whole notes. Chords are indicated below the staff.

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

Rhythm

IT DON'T MEAN A THING

(If It Ain't Got That Swing)

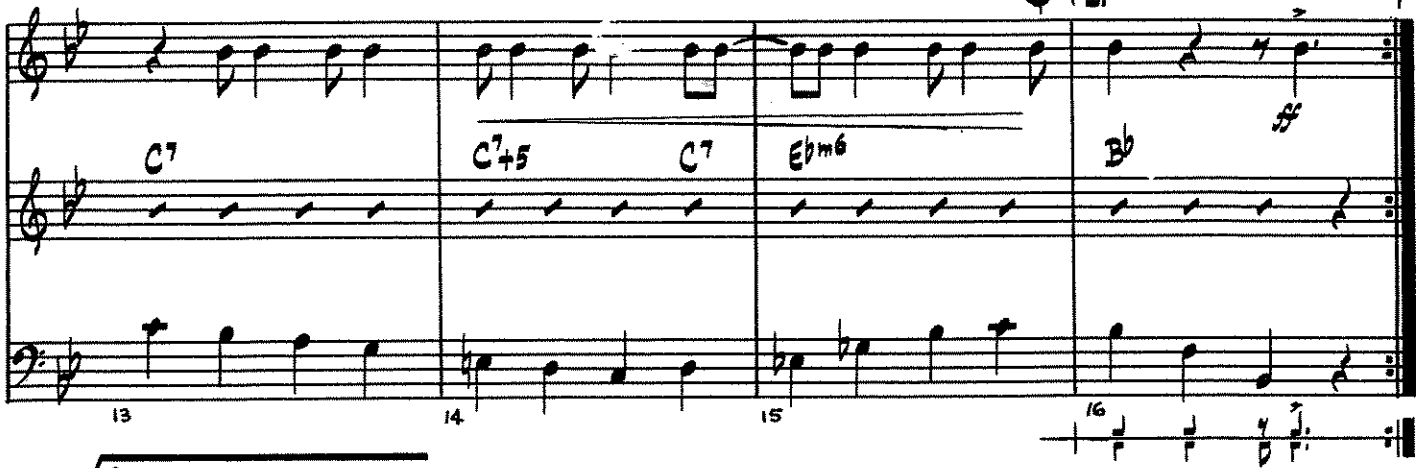
Words and Music by
IRVING MILLS and
DUKE ELLINGTON
Arranged by JACK BULLOCK

MODERATELY FAST

The musical score is arranged in three systems, each with three staves (treble, guitar, and bass clef). 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 accents (^), slurs, and dynamic markings (f, mf). Chord symbols are provided for the guitar part, including C7, Ebm6, Bb, Gm, C7, F7sus, Bb, (C7), (F7), (Bb), (D7), Gm, Eb7, D7, and Gm. Measure numbers 1 through 12 are indicated at the bottom of the score.

It Don't Mean A Thing - Rhythm

To Coda  1.



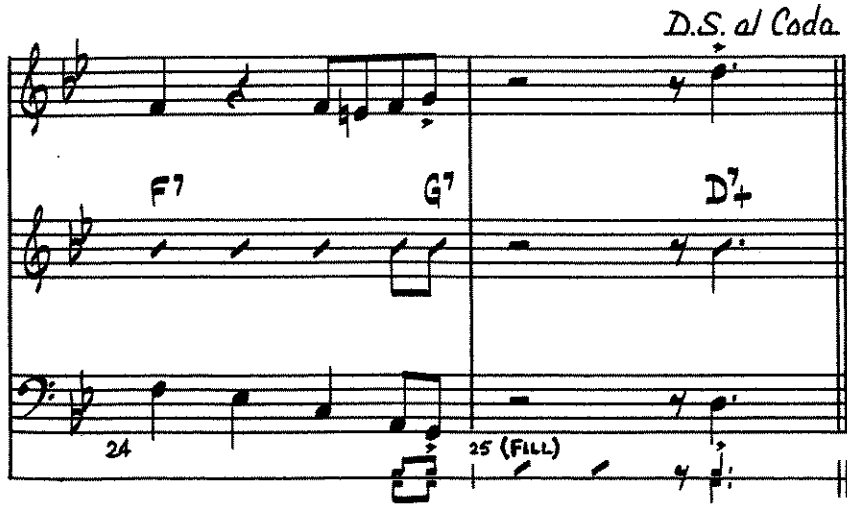
Musical notation for measures 13-16. The system consists of three staves: Treble, Chords, and Bass. Measure 13 has a C7 chord. Measure 14 has C7+5 and C7 chords. Measure 15 has Ebm6 and C7 chords. Measure 16 has a Bb chord. A first ending bracket spans measures 13-16.



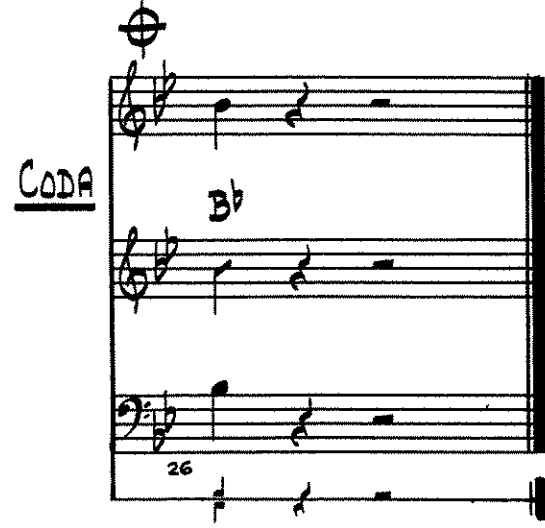
Musical notation for measures 17-20. The system consists of three staves: Treble, Chords, and Bass. Measure 17 has a Bb chord. Measure 18 has Eb0 and Bb7 chords. Measure 19 has a Bb7 chord. Measure 20 has an Eb chord. A second ending bracket spans measures 17-20.



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 first staff. A Coda symbol is above measure 26. The chord is Bb.

It Is Well

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

Piano

With Expression

Melody

Piano, p. 2

It Is Well

19

mp f

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

mf

25

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

32

Cm C7 F Gm7 F Bb Eb Bb F Bb

38

F Bb Eb Fsus4 F Bb

C Instruments - Treble Clef

It Is Well

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

With Expression

Stagger Breathe *mf mp mf f*

S. phrasing for solo only

First system of musical notation for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The key signature is one flat (Bb) and the time signature is 4/4. The music begins with a double bar line and a repeat sign. The Soprano part features a melodic line with a slur and the instruction 'legato'. The other parts provide harmonic support with sustained notes and moving lines.

Second system of musical notation, starting at measure 8. It continues the vocal and instrumental parts from the first system, maintaining the same key signature and time signature.

Lower notes for solo only

Third system of musical notation, starting at measure 15. This system includes a section for 'Lower notes for solo only' in the Soprano part, indicated by a slur and a fermata. The other parts continue their accompaniment.

C Instruments - Low

It Is Well

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

With Expression

Stagger Breathe *mf mp mf f*

S. phrasing for solo only

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

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

Third system of musical notation, starting at measure 15. It includes the instruction "Lower notes for solo only" above the Soprano part. The system concludes with repeat signs at the end of each vocal line.

Piano

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

4 4

ff

(E) (G) (F) (Ab) (G) (Bb) (Ab) (Bb) (Ab)

B C

9

(G) (E) C (F) Db (G) Eb Db C Cm Fm/C Cm

ff

16 D E

16 Cm Fm/C Fm/C Cm D Cm play D-E 1st time only Fm/C Cm Cm Fm/C Fm/C Cm E Cm

mp

23

23 Cm Cm Cm

mp

F

30 F G7 Cm

mf

mf

32 Fm Cm

34 G7 Cm

36 Fm G

38 G G To Coda (On 3rd Time) ⊕ G Cm glissando f f

41 Fm/C Cm Cm Fm/C Fm/C Cm H Cm Fm/C Cm Cm Fm/C Fm/C Cm

La Copa De La Vida

Piano, p. 3

Solos (begin 2nd time)

I G7 Cm G7 Cm J G7 optional bass line 8vb

48 optional bass line 8vb

f play 2nd & 3rd time only

Cm G7 Cm Cm D.S. al Coda

53

1. 2.

♩ Coda

K Cm Fm/C Cm Cm Fm/C Fm/C Cm Cm Fm/C Cm Cm

57

ff

L Fm/C Fm/C Cm Fm/C Fm/C Cm (E) (G) (F) (Ab) (G) (Bb) (Ab) (Bb) (Ab)

64

1. 2.

(G) (E) M C (F) Db (G) Eb Db C

69

Strings

La Copa De La Vida

The Cup of Life
As Recorded by Ricky Martin

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

Samba (♩ = 120)

A

B

C

D

E

4 5 4 4 4 Cm mp

mp

F

23 Cm Cm Cm G7 Cm mf

mf

To Coda (On 3rd Time) ⊕

32 Fm Cm G7 Cm Fm G G G mf

G

H

I

J

D.S. al Coda

40 4 4 4 3 1. 2.

Solos (begin 2nd time)

K

⊕ Coda

L

M

57 7 1. 2. 5 5

Chord Chart

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 C

D E

play D-E 1st time only F G7 Cm

To Coda (On 3rd Time) G Cm

H I J

Solos (begin 2nd time)

optional bass line
play 2nd & 3rd time only J G7 optional bass line

D.S. al Coda

\oplus Coda

K 57 *ff* Cm Fm/C Cm Cm Fm/C Fm/C Cm Cm Fm/C Cm

L 63 Cm Fm/C Fm/C Cm Fm/C Fm/C Cm (E) (G) (F) (Ab) (G) (Bb) (Ab) (Bb)(Ab)

M 69 (G) (E) C (F) D \flat (G) E \flat D \flat C

Bass Guitar
TREBLE CLEF

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** C D^b E^b D^b C

C Cm Fm/C Cm Cm Fm/C Fm/C Cm *ff*

D Cm Fm/C Cm Cm Fm/C Fm/C Cm

E Cm Cm Cm *mp*

F ~~G7~~ Cm *mf*

Cm Fm Cm G7

Cm Fm G G

To Coda (On 3rd Time) **G** Cm Fm/C Cm Cm *f*

Bass Guitar (TREBLE CLEF), p. 2 La Copa De La Vida

F m/C F m/C C m H C m F m/C C m C m F m/C F m/C C m

Solos (begin 2nd time)

I G7 optional C m G7 C m

f play 2nd & 3rd time only

J G7 optional C m G7 C m Cm Cm *D.S. al Coda*

Coda

K C m F m/C C m C m F m/C F m/C C m

ff

C m F m/C C m C m L F m/C F m/C C m F m/C F m/C C m

M C D^b E^b D^b C

4 *ff*

Bass Guitar
BASS CLEF

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 C D^b E^b D^b C

The musical score is written in bass clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. It begins with a Samba tempo of 120 beats per minute. The first staff shows a melodic line with a 4-measure phrase and a 5-measure phrase, marked with accents and a fortissimo (ff) dynamic. Subsequent staves (C, D, E, F) provide harmonic accompaniment with various chords and rhythmic patterns. Chord changes are indicated by letters above the staff. A double bar line with a repeat sign is used at the end of the F section. The score concludes with a 'To Coda (On 3rd Time)' section marked with a circled C and a fortissimo (f) dynamic.

C Cm Fm/C Cm Cm Fm/C Fm/C Cm

D Cm Fm/C Cm Cm Fm/C Fm/C Cm

E Cm Cm Cm

F Cm G7 $\text{\textcircled{F}}$ $\text{\textcircled{G7}}$ $\text{\textcircled{F}}$ $\text{\textcircled{G7}}$ mf

Cm Fm Cm G7

Cm Fm G G

To Coda (On 3rd Time) $\text{\textcircled{C}}$ G Cm Fm/C Cm Cm

f

Fm/C Fm/C Cm **H** Cm Fm/C Cm Cm Fm/C Fm/C Cm

Solos (begin 2nd time)

I G7 optional Cm G7 Cm
f play 2nd & 3rd time only

J G7 optional Cm G7 Cm Cm *D.S. al Coda*
1. 2.

Coda

K Cm Fm/C Cm Cm Fm/C Fm/C Cm
ff

Cm Fm/C Cm Cm Fm/C Fm/C Cm Fm/C Fm/C Cm
L

M C Db Eb Db C
4 *ff*

Melody C

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

ff

B C

D

E

mp

F $\%$

mf

G

To Coda (On 3rd Time) \oplus

f

41 H

46 I Solos (begin 2nd time)
G7 optional bass line Cm
f play 2nd & 3rd time only

50 J
G7 Cm G7 Cm optional bass line

54 G7 Cm Cm *D.S. al Coda*

1. 2.

K Φ Coda
57 *ff*

61 1.

65 L *ff*

2.

70 M

La Copa De La Vida

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

Counter melody C

The Cup of Life
As Recorded by Ricky Martin

Samba (♩ = 120)

A B C D

E

F

To Coda (On 3rd Time) G H I Solos (begin 2nd time)

J

K Coda

L M

Mallets

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] [B] [C] [D] play D-E 1st time only

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...

Piano
(STRINGS)

My Way

Don Costa
trans. Jerannchris Rivera-Heredia

The musical score is written in bass clef, 3/4 time, and B-flat major. It consists of four staves of music. The first staff begins with a whole rest, followed by a half note Bb, a half note Eb, and a whole note G. The second staff starts with a half note Eb, a half note Bb, a half note Eb, a half note Ab, a half note Db, and a whole note Bb. The third staff begins with a half note Bb, a half note Bb, a half note Eb, followed by a triplet of Bb, Bb, and A, then a half note Ab, a triplet of Eb, Eb, and Eb, a half note Ab, a half note Db, and a whole note Gb. The fourth staff starts with a half note Eb, a half note Eb, a triplet of Eb, Eb, and Eb, a half note E, and a whole note Ab. Dynamics include *p*, *f*, *fp*, and *f*. Articulations include accents and slurs. Section markers 'A' and 'B' are present.

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 4/4 time with a key signature of two flats (Bb and Eb). Measure 1 starts with a mezzo-forte (mf) dynamic. The first staff shows the melody, the second staff shows the chord progression, and the third staff shows the bass line. Measure numbers 1, 2, and 3 are indicated below the bass line.

Chord progression for measures 1-3:
 Measure 1: Eb (mf)
 Measure 2: Cm, Gm
 Measure 3: Eb7, Ab, Abmaj7, Ab7

Musical notation for measures 4-7. Measure 7 is marked "To Coda" with a Coda symbol. The first staff shows the melody, the second staff shows the chord progression, and the third staff shows the bass line. Measure numbers 4, 5, 6, and 7 are indicated below the bass line.

Chord progression for measures 4-7:
 Measure 4: Gm7, Eb, Gm7, Eo
 Measure 5: Ab6, Abm6
 Measure 6: Eb, C9
 Measure 7: F7, Fm, Bb7

Musical notation for measures 8-10. Measure 8 has a first ending (1.) and measure 9 has a second ending (2.). Measure 10 is the final measure. The first staff shows the melody, the second staff shows the chord progression, and the third staff shows the bass line. Measure numbers 8, 9, and 10 are indicated below the bass line.

Chord progression for measures 8-10:
 Measure 8: Eb, Fm7, Bb7 (f)
 Measure 9: Eb (f)
 Measure 10: Eb, Eb6, Eb

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Over The Rainbow - Rhythm

Musical notation for measures 11-13. Measure 11: Treble clef, Fm7, Bb7. Measure 12: Eb6. Measure 13: Amaj7, A°, Bb7^{ff}. Bass clef accompaniment is present in all measures.

Musical notation for measures 14-16. Measure 14: Eb, Eb6, Eb. Measure 15: C°. Measure 16: Fm6, C°. Bass clef accompaniment is present in all measures.

Musical notation for measure 17. Treble clef, *D.C. al Coda*, *ff* Fm7, Bb7⁹, Bb7⁹. Bass clef accompaniment is present.

Musical notation for measures 18-19. Measure 18: Eb, *mf*. Measure 19: *ritard.* Fm7, *ritard.* Bass clef accompaniment is present.

Musical notation for measures 20-22. Measure 20: Bb7, E7. Measure 21: Eb, Fm7/Bb, Bb7. Measure 22: Ebmaj7. Bass clef accompaniment is present.

OVER THE RAINBOW



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

(SLOWLY)

The musical score is arranged in three systems, each with three staves (treble, alto, and bass clefs). The key signature is one flat (B-flat major). The tempo is marked '(SLOWLY)'. The first system (measures 1-3) starts with a mezzo-forte (mf) dynamic. The second system (measures 4-7) ends with a 'To Coda' symbol. The third system (measures 8-10) features a first ending (marked '1.' and '2.') and a forte (f) dynamic. Measure numbers 1 through 10 are indicated below the staves.

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Rainbow - C

Musical notation for measures 11, 12, and 13. The score consists of three staves. Measure 11 features a treble clef with a series of eighth notes. Measure 12 shows a continuation of the melody with some rests. Measure 13 includes a dynamic marking of *f* and a fermata over the final note.

Musical notation for measures 14, 15, and 16. The score consists of three staves. Measure 14 continues the melodic line. Measure 15 shows a change in the bass line. Measure 16 concludes with a sharp sign in the bass line.

Musical notation for measure 17. The score consists of three staves. The measure is marked with *ff* and includes the instruction *D.C. al Coda*. The notation includes a double bar line and a repeat sign.

CODA

Musical notation for measures 18 and 19. The score consists of three staves. Measure 18 begins with a dynamic marking of *mf*. Measure 19 includes the instruction *ritard.* and a dynamic marking of *mf*.

Musical notation for measures 20, 21, and 22. The score consists of three staves. Measure 20 features a treble clef with a series of eighth notes. Measure 21 shows a continuation of the melody. Measure 22 concludes with a double bar line and a fermata over the final note.

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

Tuba

1. Processional

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

YBS 54

Maestoso

f

rit.

7

Andante

mf

13

simile

20

27

simile

34

41

mf

48

2. rit.

f

For keyboard

2

Two Ceremonial Marches

1. Processional

Flute

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

YBS 54

Maestoso

f

Andante

mf

f

mf

div.

f

mf

div.

mf

div.

f

Handwritten notes above the staff include: F Eb F Bb Ab, Ab Ab Ab Ab, (Bb-F-Bb), Bb, A Bb C, G, F, Eb, D, Eb F C, D, Eb F G C, F, Bb, Bb A G F, G A, A Bb C, G, F, Eb D Eb F C, C F Eb D, Eb D C, A Ab, Eb D C Bb, F F F G A, Bb Eb D C Bb Bb Bb Bb C, C, D, (Bb-F-Bb).

Handwritten markings include: [A], [B], [C], [D], [E], [F], [G], [H], [I], [J], [K], [L], [M], [N], [O], [P], [Q], [R], [S], [T], [U], [V], [W], [X], [Y], [Z].

Handwritten markings include: rit., unis., div., mf, f.

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Recorded by BRUNO MARS
RUNAWAY BABY

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

PIANO

(DRIVING SOUL)

4

(B-3 ORGAN (GM 19)) (SOUNDS BVA)

5 $B^b m 7$ $E^b 13$ $B^b m 7$ $E^b 13$

9 $B^b m 7$ $E^b 13$ $B^b m 7$ $E^b 13$

13 $B^b m 7$ $E^b 13$ $B^b m 7$ $E^b 13$

17 $B^b m 7$ $E^b 13$ $B^b m 7$ $E^b 13$

21 $B^b m 7$ $E^b 13$ $B^b m 7$ $E^b 13$

25 $B^b m 7$ $E^b 13$ $B^b m 7$ $E^b 13$

29 $G^b m A^7$ F^7 $B^b m 7$ $E^b 13$ $G^b m A^7$

30 31 32 33

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07011937

Runaway Baby - 1

PIANO

Musical notation for measures 34-37. Chords: F7, B^bMi7, E^b13, G^bMA7, F7.

Musical notation for measures 38-42. Chords: B^bMi7, E^b13, G^bMA7, TO CODA, F7. Includes dynamic marking *ff*.

Musical notation for measures 43-47. Chords: B^bMi7, E^b13, B^bMi7, E^b13. Includes dynamic marking *f* and a repeat sign for measures 46-47.

Musical notation for measures 48-51. Chords: B^bMi7, E^b13, B^bMi7, E^b13, B^bMi7.

Musical notation for measures 52-55. Chords: E^b13, B^bMi7, E^b13. Includes instruction *D.S. AL CODA*.

Musical notation for measures 56-59. Chords: CODA, B^bMi7, E^b13, B^bMi7. Includes dynamic marking *f*.

Musical notation for measures 60-64. Chords: E^b13, B^bMi7, E^b13, B^bMi7, E^b13. Includes dynamic marking *ff*.

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

65 $B^b m1^7$ $E^b 13$ $B^b m1^7$ $E^b 13$

66 67 68

mf

Detailed description: This staff contains measures 65 through 68. It begins with a double bar line and a first ending bracket. Measure 65 features a $B^b m1^7$ chord with an accent (^) and a dynamic marking of *mf*. Measures 66 and 67 contain eighth-note patterns with $E^b 13$ chords. Measure 68 continues the eighth-note pattern with $B^b m1^7$ and $E^b 13$ chords.

69 $B^b m1^7$ $E^b 13$ $B^b m1^7$ $E^b 13$

70 71 72

Detailed description: This staff contains measures 69 through 72. It follows the same rhythmic and harmonic pattern as the previous staff, with $B^b m1^7$ chords in measures 69 and 71, and $E^b 13$ chords in measures 70 and 72.

73 $B^b m1^7$ $E^b 13$ $B^b m1^7$ $E^b 13$ $B^b m1^7$ $E^b 13$

74 75 76 77

Detailed description: This staff contains measures 73 through 77. It continues the eighth-note pattern with alternating $B^b m1^7$ and $E^b 13$ chords.

78 $E^b 13$ $B^b m1^7$ $E^b 13$ $B^b m1^7$ $E^b 13$

79 80 81

REPEAT FOR MORE SOLOS TO CONTINUE

Detailed description: This staff contains measures 78 through 81. It includes a section labeled "REPEAT FOR MORE SOLOS" and "TO CONTINUE". The chords are $E^b 13$ and $B^b m1^7$.

83 $G^b m A^7$ F^7 $B^b m1^7$ $E^b 13$

84 85 86

f

Detailed description: This staff contains measures 83 through 86. It features block chords: $G^b m A^7$ (measure 83), F^7 (measure 84), $B^b m1^7$ (measure 85), and $E^b 13$ (measure 86). A dynamic marking of *f* is present.

87 $G^b m A^7$ F^7 $B^b m1^7$ $E^b 13$ $G^b m A^7$

88 89 90

Detailed description: This staff contains measures 87 through 90. It continues the block chord sequence: $G^b m A^7$ (87), F^7 (88), $B^b m1^7$ (89), $E^b 13$ (90), and $G^b m A^7$ (90).

91 F^7 $B^b m1^7$ $E^b 13$

92 93 94

Detailed description: This staff contains measures 91 through 94. It features eighth-note patterns with F^7 (91), $B^b m1^7$ (92), and $E^b 13$ (93) chords.

95 $G^b m A^7$ F^7 $E^b 13$

96 97 98 99

Detailed description: This staff contains measures 95 through 99. It features block chords: $G^b m A^7$ (95), F^7 (96), and $E^b 13$ (98). The piece concludes with a final chord in measure 99.

Recorded by BRUNO MARS
RUNAWAY BABY

BASS

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

(DRIVING SOUL)

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BASS

Handwritten musical score for the bass line of 'Runaway Baby - 2'. The score is written in bass clef with a key signature of two flats (Bb and Eb). It consists of ten staves of music, each with chord symbols and measure numbers. The chords used are GbMA7, F7, BbmI7, Eb13, and GbMA7. Measure numbers range from 29 to 64. The score includes dynamic markings such as accents (^), accents with 'f' (f), and accents with 'ff' (ff). There are also performance instructions like 'TO CODA' and 'D.S. AL CODA'. The score ends with a double bar line at measure 64.

29 G^bMA⁷ F⁷ B^bmI⁷ E^b13

30 31 32

33 G^bMA⁷ F⁷ B^bmI⁷ E^b13 G^bMA⁷

34 35 36

37 F⁷ B^bmI⁷ E^b13 G^bMA⁷ TO CODA

38 39 40 41 ff

42 F⁷ B^bmI⁷ E^b13 B^bmI⁷ E^b13

43 44 45

46-47 48 B^bmI⁷ E^b13 B^bmI⁷ E^b13 B^bmI⁷ E^b13

49 50 51

52 E^b13 B^bmI⁷ E^b13 D.S. AL CODA

53 54 55

56 CODA F⁷ B^bmI⁷ E^b13 B^bmI⁷ E^b13

57 58 59

60 B^bmI⁷ E^b13 B^bmI⁷ E^b13

61 62 63 64

BASS

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

65 $B^b M1^7$ $E^b 13$ $B^b M1^7$ $E^b 13$

mf

66 67 68

Detailed description: Musical staff 65-68. Bass clef, key signature of two flats. Measure 65 starts with a circled '65' and a $B^b M1^7$ chord. The melody consists of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1. Measure 66 has an $E^b 13$ chord. Measure 67 has a $B^b M1^7$ chord. Measure 68 has an $E^b 13$ chord. The dynamic is marked 'mf'.

69 $B^b M1^7$ $E^b 13$ $B^b M1^7$ $E^b 13$

69 70 71 72

Detailed description: Musical staff 69-72. Bass clef, key signature of two flats. Measure 69 starts with a $B^b M1^7$ chord. The melody consists of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1. Measure 70 has an $E^b 13$ chord. Measure 71 has a $B^b M1^7$ chord. Measure 72 has an $E^b 13$ chord.

73 $B^b M1^7$ $E^b 13$ $B^b M1^7$ $E^b 13$

74 75 76

Detailed description: Musical staff 73-76. Bass clef, key signature of two flats. Measure 73 starts with a $B^b M1^7$ chord. The melody consists of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1. Measure 74 has an $E^b 13$ chord. Measure 75 has a $B^b M1^7$ chord. Measure 76 has an $E^b 13$ chord.

77 $B^b M1^7$ $E^b 13$ $B^b M1^7$ $E^b 13$

77 78 79 80

REPEAT FOR MORE SOLOS

Detailed description: Musical staff 77-80. Bass clef, key signature of two flats. Measure 77 starts with a $B^b M1^7$ chord. The melody consists of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1. Measure 78 has an $E^b 13$ chord. Measure 79 has a $B^b M1^7$ chord. Measure 80 has an $E^b 13$ chord. A box labeled 'REPEAT FOR MORE SOLOS' encloses measures 77-80.

81 $B^b M1^7$ $E^b 13$ 83 $G^b M A^7$ F^7 $B^b M1^7$ $E^b 13$

81 82 84 85

f

TO CONTINUE

Detailed description: Musical staff 81-85. Bass clef, key signature of two flats. Measure 81 starts with a circled '81' and a $B^b M1^7$ chord. The melody consists of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1. Measure 82 has an $E^b 13$ chord. Measure 83 starts with a circled '83' and a $G^b M A^7$ chord. The melody consists of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1. Measure 84 has an F^7 chord. Measure 85 has a $B^b M1^7$ chord. The dynamic is marked 'f'. A box labeled 'TO CONTINUE' encloses measures 81-82.

86 $G^b M A^7$ F^7 $B^b M1^7$ $E^b 13$

86 87 88 89

Detailed description: Musical staff 86-89. Bass clef, key signature of two flats. Measure 86 has a $G^b M A^7$ chord. The melody consists of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1. Measure 87 has an F^7 chord. Measure 88 has a $B^b M1^7$ chord. Measure 89 has an $E^b 13$ chord.

90 $G^b M A^7$ F^7 $B^b M1^7$ $E^b 13$

90 91 92 93

Detailed description: Musical staff 90-93. Bass clef, key signature of two flats. Measure 90 has a $G^b M A^7$ chord. The melody consists of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1. Measure 91 has an F^7 chord. Measure 92 has a $B^b M1^7$ chord. Measure 93 has an $E^b 13$ chord.

94 $G^b M A^7$ F^7 $E^b 13$

94 95 96 97 98 99

ff

Detailed description: Musical staff 94-99. Bass clef, key signature of two flats. Measure 94 has a $G^b M A^7$ chord. The melody consists of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1. Measure 95 has an F^7 chord. Measure 96 has a $E^b 13$ chord. Measure 97 has a $G^b M A^7$ chord. Measure 98 has an F^7 chord. Measure 99 has a $E^b 13$ chord. The dynamic is marked 'ff'.

Santa Claus Is Comin' To Town

Synthesizer

Coots & Gillespie
arr. Bernice

Moderate Swing 



mf B \flat E \flat B \flat B \flat 7 E \flat E \flat m

mf

A

B \flat Gm Cm7 F7 B \flat B \flat E \flat

B \flat B \flat 7 E \flat E \flat m B \flat Gm Cm7 F7 B \flat

B

B \flat 7 E \flat B \flat 7 E \flat C7 F7 F \sharp dim

24

G m C7 F7 F aug B \flat E \flat B \flat B \flat 7

29

To Coda

E \flat E \flat m B \flat Gm Cm7 F7 B \flat B \flat Gm

D.S. al Coda

f

36

Cm7 F7 B \flat

f

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

A

B \flat

E \flat

B \flat

B \flat 7

E \flat

E \flat m

B \flat

Gm

B

B \flat 7

E \flat

B \flat 7

E \flat

C7

C

B \flat

E \flat

B \flat

B \flat 7

E \flat

E \flat m

B \flat

Gm

To Coda

D

D.S. al Coda

E

B \flat

Gm

Cm7

F7

B \flat

C

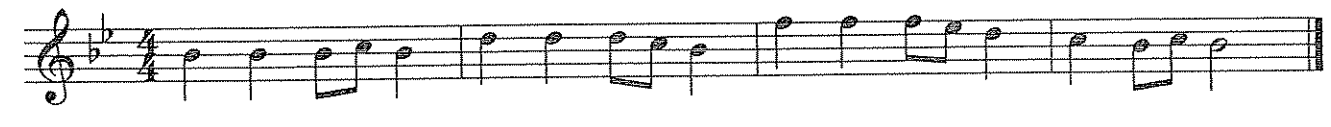
Sight Reading Exercises

1 

2 

3 

4 

5 

6 

7 

8 

9 

Piano

Simple Gifts

from *Appalachian Spring*

Traditional
Aaron Copland (1900-1990)

♩ = 72

mp

f

E♭ *Gm* *Fm* *B♭7*

E♭ *Gm* *Fm* *B♭7* *E♭* *A♭* *E♭*

Mallets

Simple Gifts

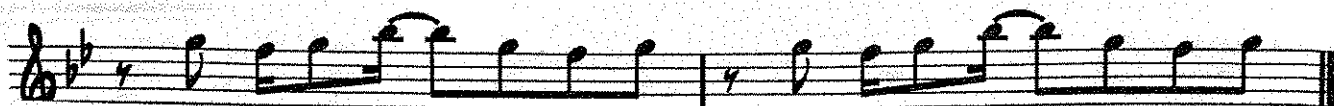
from *Appalachian Spring*

Traditional
Aaron Copland (1900-1990)

The image shows a musical score for the piece 'Simple Gifts' from 'Appalachian Spring' by Aaron Copland. It consists of two staves of music. The top staff begins with a tempo marking of quarter note = 72 (♩ = 72) and a dynamic marking of *mp* (mezzo-piano). The bottom staff begins with a dynamic marking of *f* (forte). Both staves are in 4/4 time and feature a melody of eighth notes with a long slur over the first six measures. The key signature has two flats (B-flat and E-flat).

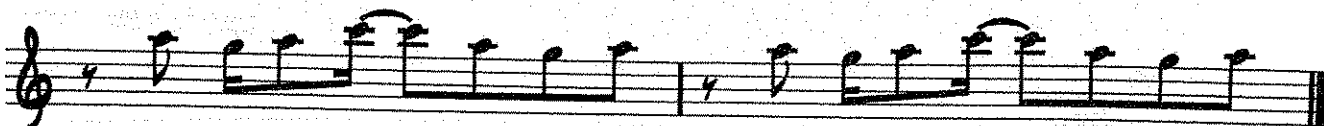
Sponsor Song 2017 - Horn Lick

C INSTRUMENTS (TREBLE)



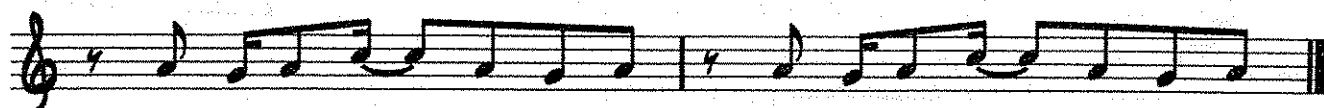
G F G Bb G F G G F G Bb G F G

B-FLAT INSTRUMENTS (HIGH)



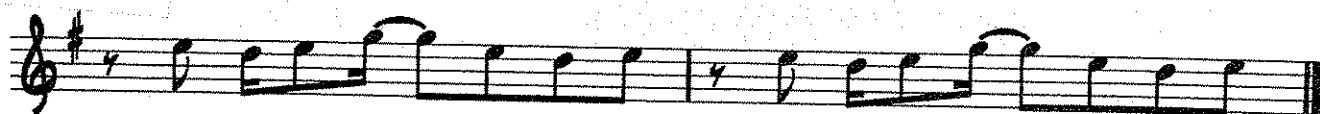
A G A C A G A A G A C A G A

B-FLAT INSTRUMENTS (LOW)



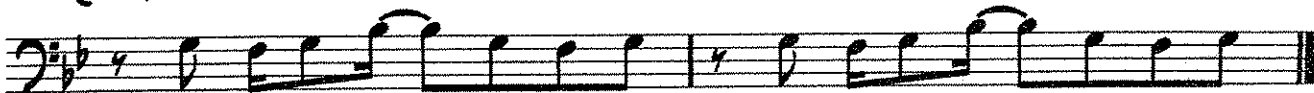
A G A C A G A A G A C A G A

E-FLAT INSTRUMENTS



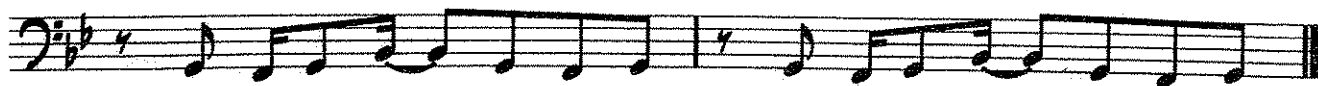
E D E G E D E E D E G E D E

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

Piano/Keyboard
(Optional)

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

11

19

mp

27

f

THE STAR SPANGLED BANNER

Tuba

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

11

19

7

27

f

The musical score is written for Tuba in bass clef, 3/4 time, and B-flat major. It consists of six staves of music. The first staff begins with a treble clef and a 3/4 time signature. The tempo/mood is marked 'Majestic'. A measure rest is followed by a half note G2, then a quarter rest, another quarter rest, and a quarter note G2. A dynamic marking of *f* is placed below the first G2. A boxed measure number '3' is above the first G2. The second staff continues with a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, a quarter note G1, a quarter note F1, a quarter note E1, a quarter note D1, a quarter note C1, a quarter note B0, and a quarter note A0. The third staff begins with a boxed measure number '11' above the first measure, which contains a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, a quarter note G1, a quarter note F1, a quarter note E1, a quarter note D1, a quarter note C1, a quarter note B0, and a quarter note A0. The fourth staff begins with a boxed measure number '19' above the first measure, which contains a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, a quarter note G1, a quarter note F1, a quarter note E1, a quarter note D1, a quarter note C1, a quarter note B0, and a quarter note A0. A fermata is placed over the final measure of this staff, with a '7' above it. The fifth staff begins with a boxed measure number '27' above the first measure, which contains a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, a quarter note G1, a quarter note F1, a quarter note E1, a quarter note D1, a quarter note C1, a quarter note B0, and a quarter note A0. A dynamic marking of *f* is placed below the first G2. The sixth staff continues with a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, a quarter note G1, a quarter note F1, a quarter note E1, a quarter note D1, a quarter note C1, a quarter note B0, and a quarter note A0. A fermata is placed over the final measure of this staff.

THE STAR SPANGLED BANNER

Bells

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

11

19

27

f

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



Em

D

Em

1.



Em

Em

Em

Bm

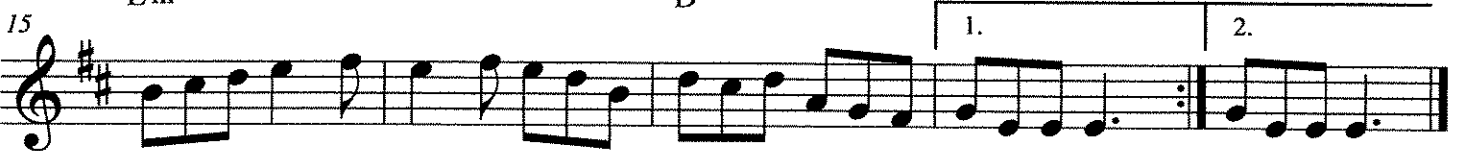


Em

D

Em

Em



TAKE ON ME

PIANO

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)

(B)

(TECHNO-POP)

(9)

PIANO

(21) Cmi7 F7

Bb EbMA7 Dmi7 Cmi7 F7 Bb

EbMA7 Dmi7 Cmi7 F7 Gmi7 EbMA7

(33) mf

(41)

f TO CODA

PIANO

49

(W/SAXES)

mf SUB. $\hat{\wedge}$

50 51 52 53

54 55 56 57 58

61 65 Cmi7 F Bb

ff $\hat{\wedge}$ mf

59 60 61-64 66 67

E^bMA7 Dmi7 Cmi7 F Bb E^bMA7 Dmi7

68 69 70 71 72

Cmi7 F Cmi7 F D.S. AL CODA CODA Cmi7 F

73 74 75 76 77

E^b/F Bb2

ff $\hat{\wedge}$ ff

78 79 80 81-82 83 84

TAKE ON ME

BASS

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)

(B) *mf*

(TECHNO-POP)

(21)

BASS

33

Musical staff 1: Bass clef, key signature of two flats, starting with *mf*. Measures 33-37.

41

Musical staff 2: Bass clef, key signature of two flats. Measures 38-42.

TO CODA

Musical staff 3: Bass clef, key signature of two flats. Measures 43-48.

49

Musical staff 4: Bass clef, key signature of two flats, starting with *mf SUB.* and accents. Measures 49-52.

Musical staff 5: Bass clef, key signature of two flats, continuing with accents. Measures 53-56.

61

Musical staff 6: Bass clef, key signature of two flats, ending with a 4-measure rest. Measures 57-64. Includes *ff* dynamic.

65

Musical staff 7: Bass clef, key signature of two flats, starting with *f* and accents. Measures 65-68.

Musical staff 8: Bass clef, key signature of two flats, continuing with accents. Measures 69-72.

D.S. AL CODA

Musical staff 9: Bass clef, key signature of two flats. Measures 73-76.

CODA

Musical staff 10: Bass clef, key signature of two flats, starting with *f* and accents. Measures 77-80.

2

Musical staff 11: Bass clef, key signature of two flats, ending with a 2-measure rest. Measures 81-84.

THE TEMPEST

Robert W. Smith

Piano

1 *mp* *f*

8 **9**

14 **18** *ff*

19 *sim.*

24 Continue Ostinato
Until m. 44

30

36

41 *ff* *sim.*

46 Continue Ostinato
Until m. 59

52

58

64

69

75

390

(MED. UP)

TENOR MADNESS

-SONNY ROLLINS

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

E \flat 7 B \flat 7 G7#9

C-7 F7 B \flat 7

UMass Band Warm Ups

Trans. Ms. Lueth

Michael Klesch

$\text{♩} = 120$
Chromatics

Musical notation for the first section, 'Chromatics'. It consists of two staves (treble and bass clef) in 4/4 time. The melody in the treble clef is a chromatic scale starting on G4 and ending on G5. The bass clef accompaniment consists of a steady eighth-note pattern in the left hand, with a chromatic line in the right hand.

12 9 Count Tones

Musical notation for the second section, '9 Count Tones', measures 12-23. The treble clef features a series of chords, each held for two measures, with a chromatic progression. The bass clef provides a simple accompaniment of quarter notes.

24

Musical notation for the second section, '9 Count Tones', measures 24-33. This section continues the chordal progression from the previous section, with the treble clef playing chords and the bass clef playing a steady accompaniment.

34 Slurred 8ths to F

Musical notation for the third section, 'Slurred 8ths to F', measures 34-41. The treble clef features a slurred eighth-note pattern that moves chromatically down to F4. The bass clef accompaniment consists of quarter notes.

42

Musical notation for the third section, 'Slurred 8ths to F', measures 42-51. This section continues the slurred eighth-note pattern in the treble clef, with the bass clef providing a steady accompaniment.

UMass Band Warm Ups

49 Slur 2 Tongue 2

57

65

72

78 Two Note / Slurred 16ths

82

UMass Band Warm Ups

86

Musical notation for measures 86-89. The piece is in B-flat major (two flats) and 4/4 time. Measures 86-87 feature a complex sixteenth-note pattern in the right hand, while the left hand plays a simple eighth-note accompaniment. Measures 88-89 continue the right-hand pattern with some chromatic alterations.

90

Musical notation for measures 90-92. Measures 90-91 continue the sixteenth-note pattern from the previous system. Measure 92 concludes the system with a whole note chord in both hands, consisting of a triad in the right hand and a dyad in the left hand.

93

3 Note / Slurred 3rds

Musical notation for measures 93-98. The annotation "3 Note / Slurred 3rds" is placed above the first measure. The right hand plays a sequence of slurred triplets of eighth notes, while the left hand provides a steady eighth-note accompaniment.

99

Musical notation for measures 99-104. This system continues the triplet pattern from the previous system, with the right hand playing slurred triplets and the left hand playing eighth notes.

105

Musical notation for measures 105-107. Measures 105-106 continue the triplet pattern. Measure 107 concludes the system with a whole note chord in both hands, similar to the one in measure 92.

4 Note / Crazy 16ths

UMass Band Warm Ups

108

Musical notation for measures 108-110. The piece is in B-flat major (two flats) and 4/4 time. The right hand features a complex melodic line with sixteenth-note runs and slurs. The left hand provides a steady accompaniment with quarter and eighth notes.

111

Musical notation for measures 111-113. The right hand continues with intricate sixteenth-note patterns, including some chromaticism. The left hand maintains a consistent rhythmic accompaniment.

114

Musical notation for measures 114-117. The right hand's melodic line becomes more active with frequent sixteenth-note runs. The left hand accompaniment remains steady.

118

Musical notation for measures 118-120. The right hand features a series of slurred sixteenth-note passages. The left hand continues with its accompaniment.

121

Musical notation for measures 121-122. The piece concludes with a final melodic phrase in the right hand and a sustained chord in the left hand.

We Know What You Whisper

Piano
Strings

Wakanda Forever

Ludwig Goransson
arr. Bernice

Driving ♩ = 128

A **B**

G(only) G(only)

Double 8vb

C **D** REPEAT 4X

13 G(only) Gm Eb/Bb

ff (G) (Eb) (D)

20 F Cm/G

(Eb) (C) (F) (Eb) (Eb)

mf

E **F**

25 Gm Eb/Bb F

p

We Know What You Whisper

Piano & Strings, p. 2

38

Cm/G

G

G m

E \flat

mp

45

F

Cm

H

G m

E \flat

mf

52

F

Cm

I

G m

f

59

E \flat

F

Cm

We Know What You Whisper

Piano & Strings, p. 3

FLAGS
REPEAT 4X

J

65

G m G m/E \flat G m/D E \flat /G

ff

68

E \flat E \flat /C F F F/E \flat

ff

71

C m/E \flat G (only)

Double 8vb

fff

We Know What You Whisper

Wakanda Forever

Chord Chart

Ludwig Goransson

arr. Bernice

Driving ♩ = 128

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of five systems of music, each with a chord chart above the piano notation. The piano notation uses diamond-shaped notes with stems, often beamed together in groups of 4, 3, or 8. Dynamics include *f*, *ff*, *mp*, and *p*. Repeated sections are marked with double bar lines and repeat signs.

System 1: Chord chart shows A and B. Piano notation starts with a 4-measure rest, followed by a 3-measure rest, and another 3-measure rest. Dynamics are *f*.

System 2: Chord chart shows C, D, and Eb/Bb. Piano notation starts with a 3-measure rest, followed by a 4-measure rest, and another 4-measure rest. Dynamics are *f* and *ff*. Section D is marked "REPEAT 4X".

System 3: Chord chart shows E and F. Piano notation starts with a 4-measure rest, followed by a 4-measure rest, and another 4-measure rest. Dynamics are *p*.

System 4: Chord chart shows G. Piano notation starts with a 4-measure rest, followed by a 4-measure rest, and another 4-measure rest. Dynamics are *mp*.

System 5: Chord chart shows H, I, and J. Piano notation starts with a 4-measure rest, followed by a 4-measure rest, and another 4-measure rest. Dynamics are *ff*. Section J is marked "FLAGS REPEAT 4X".

We Know What You Whisper

Chord Chart, p. 2

66 G m/E \flat G m/D E \flat /G E \flat E \flat /C

69 F F F/E \flat C m/E \flat

72 G (only)

We Know What You Whisper

Wakanda Forever

Ludwig Goransson

arr. Bernice

Bass Guitar (Treble Clef)

Synth Lead

Synth Brass

(Play 8vb)

Driving ♩ = 128
Double 8vb

A G(only) **B** G(only)

C 13 G(only) **D** REPEAT 4X (G) (Eb) (D)

20 (Eb) (C) (F) (Eb) (Eb)

E 25 **F** **G** Gm **H** Gm

45 **F** Cm **H** Gm

50 Eb

53 **F** Cm

We Know What You Whisper

Bass Guitar, Synth Lead, Synth Brass (Treble Clef). p. 2

56 I G m *f*

59 E \flat F

62 C m

J *FLAGS*
REPEAT 4X
65 G m G m/E \flat G m/D E \flat /G *ff*

68 E \flat E \flat /C F F F/E \flat

71 C m/E \flat G (only) *fff*

We Know What You Whisper

Wakanda Forever

Ludwig Goransson
arr. Bernice

Bass Guitar (Bass Clef)

Synth Lead

Synth Brass

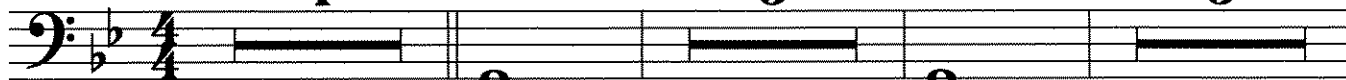
Driving ♩ = 128
Double 8vb

A

G(only)

B

G(only)



C

13

G(only)

3

D

REPEAT 4X

(G)

(Eb)

(D)



20

(Eb)

(C)

(F)

(Eb)

(Eb)



E

25

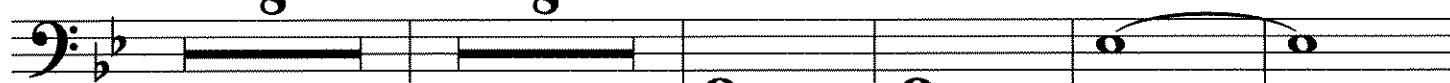
F

G

G m

mf

Eb



45

F

C m

H

G m



50

Eb



53

F

C m



We Know What You Whisper

Bass Guitar, Synth Lead, Synth Brass (Bass Clef). p. 2

56 I G m *f*

59 E \flat F

62 C m

J *FLAGS*
REPEAT 4X
65 G m G m/E \flat G m/D E \flat /G *ff*

68 E \flat E \flat /C F F F/E \flat

71 C m/E \flat G (only) *fff*

We Know What You Whisper

Wakanda Forever

Ludwig Goransson

arr. Bernice

Melody C

Driving ♩ = 128

A

B

Musical notation for section A and B. Section A consists of a 4-measure rest followed by a quarter note G4 with an accent and a forte (f) dynamic. Section B consists of a 3-measure rest followed by a quarter note G4 with an accent and a forte (f) dynamic.

C

Musical notation for section C, starting at measure 13. It features a continuous eighth-note pattern in the right hand. The dynamic is marked *mp cresc.* with a crescendo hairpin. An optional instruction reads "optional - G Whole Note" with a long horizontal line below the staff.

D

REPEAT 4X

Musical notation for section D, starting at measure 17. It features a sequence of notes with accents and a fortissimo (ff) dynamic. The notation includes a repeat sign and a fermata over the final note.

E

F

Musical notation for sections E and F, starting at measure 22. Section E is a 4-measure rest followed by a quarter note G4 with an accent and a mezzo-forte (mf) dynamic. Section F is an 8-measure rest followed by a quarter note G4 with an accent and a mezzo-forte (mf) dynamic.

G

#1: Flute & Clarinets - #2: Saxes - #3: Brass

Cue Layer #1

Musical notation for section G, starting at measure 41. It features a sequence of eighth notes with accents and a mezzo-piano (mp) dynamic.

H

Cue Layer #2

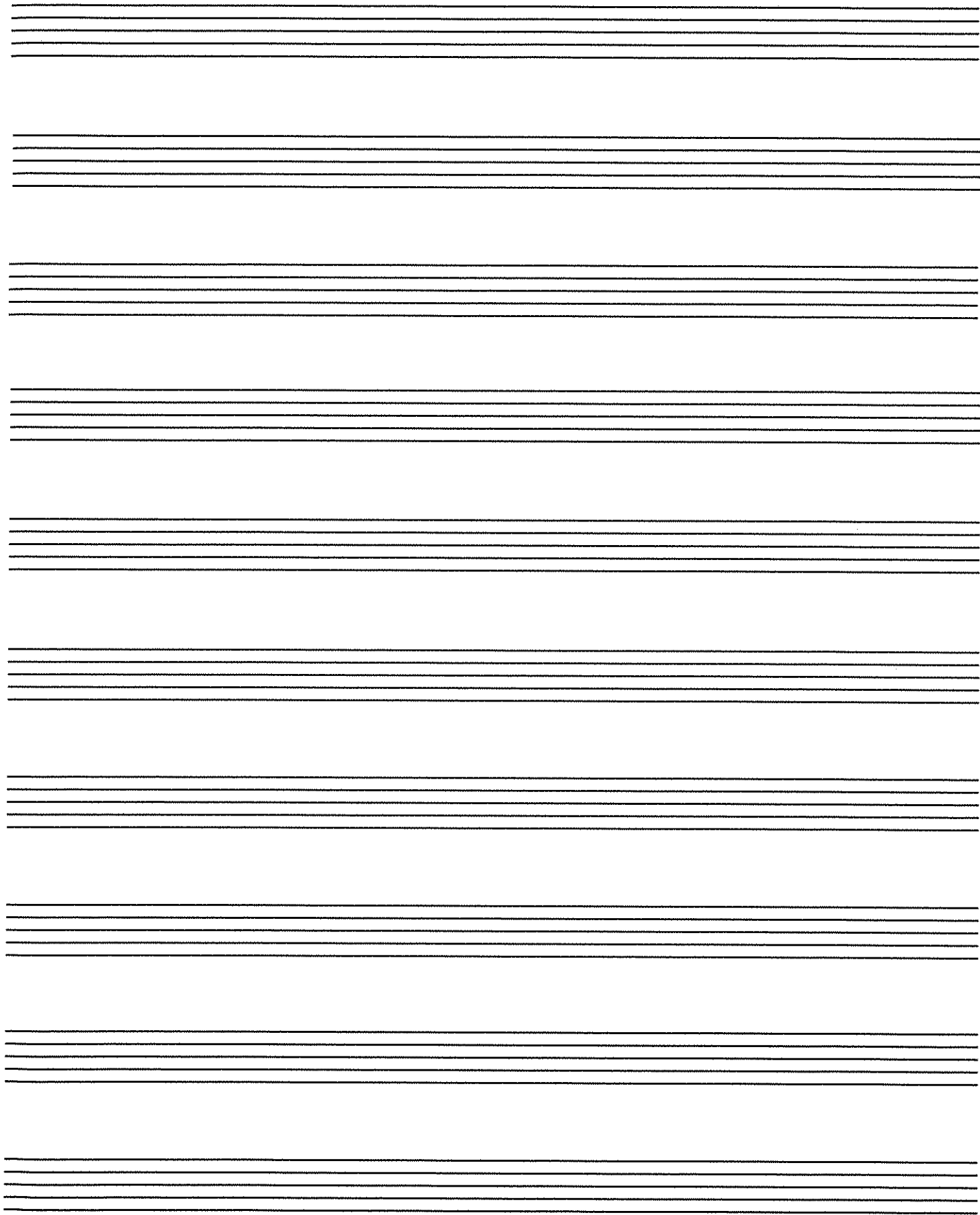
Musical notation for section H, starting at measure 49. It features a sequence of eighth notes with accents and a mezzo-forte (mf) dynamic.

We Know What You Whisper

Melody C, p. 2

53

Musical staff 53-56: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. The staff contains a sequence of eighth notes with stems pointing up, followed by quarter notes with stems pointing down. The notes are: G4, Ab4, Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5, C6, D6, Eb6, F6, G6, Ab6, Bb6, C7, D7, Eb7, F7, G7, Ab7, Bb7, C8, D8, Eb8, F8, G8, Ab8, Bb8, C9, D9, Eb9, F9, G9, Ab9, Bb9, C10, D10, Eb10, F10, G10, Ab10, Bb10, C11, D11, Eb11, F11, G11, Ab11, Bb11, C12, D12, Eb12, F12, G12, Ab12, Bb12, C13, D13, Eb13, F13, G13, Ab13, Bb13, C14, D14, Eb14, F14, G14, Ab14, Bb14, C15, D15, Eb15, F15, G15, Ab15, Bb15, C16, D16, Eb16, F16, G16, Ab16, Bb16, C17, D17, Eb17, F17, G17, Ab17, Bb17, C18, D18, Eb18, F18, G18, Ab18, Bb18, C19, D19, Eb19, F19, G19, Ab19, Bb19, C20, D20, Eb20, F20, G20, Ab20, Bb20, C21, D21, Eb21, F21, G21, Ab21, Bb21, C22, D22, Eb22, F22, G22, Ab22, Bb22, C23, D23, Eb23, F23, G23, Ab23, Bb23, C24, D24, Eb24, F24, G24, Ab24, Bb24, C25, D25, Eb25, F25, G25, Ab25, Bb25, C26, D26, Eb26, F26, G26, Ab26, Bb26, C27, D27, Eb27, F27, G27, Ab27, Bb27, C28, D28, Eb28, F28, G28, Ab28, Bb28, C29, D29, Eb29, F29, G29, Ab29, Bb29, C30, D30, Eb30, F30, G30, Ab30, Bb30, C31, D31, Eb31, F31, G31, Ab31, Bb31, C32, D32, Eb32, F32, G32, Ab32, Bb32, C33, D33, Eb33, F33, G33, Ab33, Bb33, C34, D34, Eb34, F34, G34, Ab34, Bb34, C35, D35, Eb35, F35, G35, Ab35, Bb35, C36, D36, Eb36, F36, G36, Ab36, Bb36, C37, D37, Eb37, F37, G37, Ab37, Bb37, C38, D38, Eb38, F38, G38, Ab38, Bb38, C39, D39, Eb39, F39, G39, Ab39, Bb39, C40, D40, Eb40, F40, G40, Ab40, Bb40, C41, D41, Eb41, F41, G41, Ab41, Bb41, C42, D42, Eb42, F42, G42, Ab42, Bb42, C43, D43, Eb43, F43, G43, Ab43, Bb43, C44, D44, Eb44, F44, G44, Ab44, Bb44, C45, D45, Eb45, F45, G45, Ab45, Bb45, C46, D46, Eb46, F46, G46, Ab46, Bb46, C47, D47, Eb47, F47, G47, Ab47, Bb47, C48, D48, Eb48, F48, G48, Ab48, Bb48, C49, D49, Eb49, F49, G49, Ab49, Bb49, C50, D50, Eb50, F50, G50, Ab50, Bb50, C51, D51, Eb51, F51, G51, Ab51, Bb51, C52, D52, Eb52, F52, G52, Ab52, Bb52, C53, D53, Eb53, F53, G53, Ab53, Bb53, C54, D54, Eb54, F54, G54, Ab54, Bb54, C55, D55, Eb55, F55, G55, Ab55, Bb55, C56, D56, Eb56, F56, G56, Ab56, Bb56, C57, D57, Eb57, F57, G57, 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Flute

Name _____

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

31. A MOZART MELODY

Adaptation

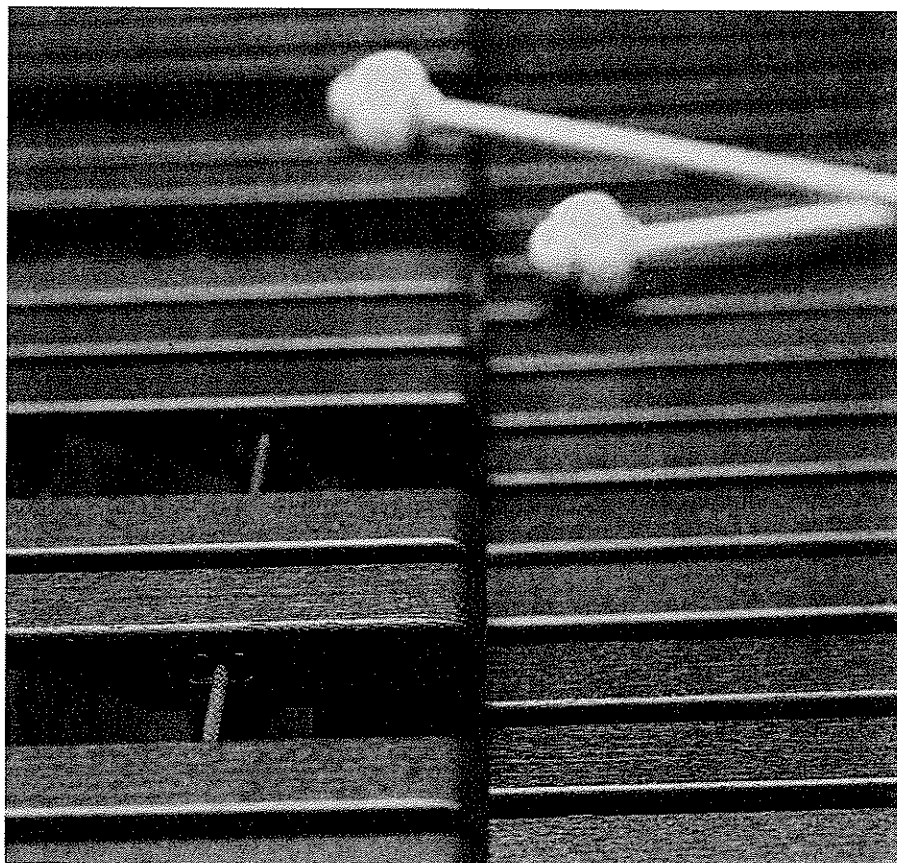
32. ESSENTIAL ELEMENTS QUIZ

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

KEYBOARD PERCUSSION BOOK 1

ESSENTIAL ELEMENTS 2000

COMPREHENSIVE BAND METHOD



TIM LAUTZENHEISER
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 **HAL • LEONARD™**

THE BASICS

Posture

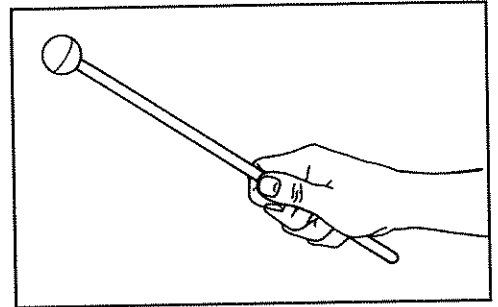
Stand near your instrument, and always keep your:

- Spine straight and tall
- Shoulders back and relaxed
- Feet flat on the floor

Matched Grip (A Natural Stick Position)

Every percussion instrument requiring sticks or mallets can be played with this basic grip. Both sticks or mallets are held exactly the same "matched" way.

- Place the mallets in front of you with the heads pointing forward.
- Extend your right hand as if shaking hands with someone.
- Pick up the right mallet with your thumb and index finger about 1/3 from the end of the stick.
- The curve of your index finger's top knuckle and the thumb hold the mallet in place.
- Gently curve your other fingerings around the mallet.
- Check to be sure the mallet is cradled in the palm of your hand.
- Turn your hand palm-down to a comfortable resting position as shown:
- Follow the same procedure for your left hand.



Practice & Performance Position

- Stand in front of a flat surface about waist high.
- Place the heads of the sticks on the surface. Make sure that your wrists are not turned in or out.
- The mallets should create the outline of a slice of pie as you look at them.
- When playing your instrument, hold mallets 6-8 inches from the surface. Using your wrist, throw the mallet near the center of one key. Pull the sound out of the keys by bringing the mallet up after the strike.

Sticking Work-Outs (Legato Stroke)

R = Right hand mallet

L = Left hand mallet

Find the largest key at the left end of the instrument. Play the following work-out keeping an even pulse. Start with your mallet in the up position. The down/up arrows indicate the speed of the mallet when playing *legato strokes*.

● = Strike near the center of the key.

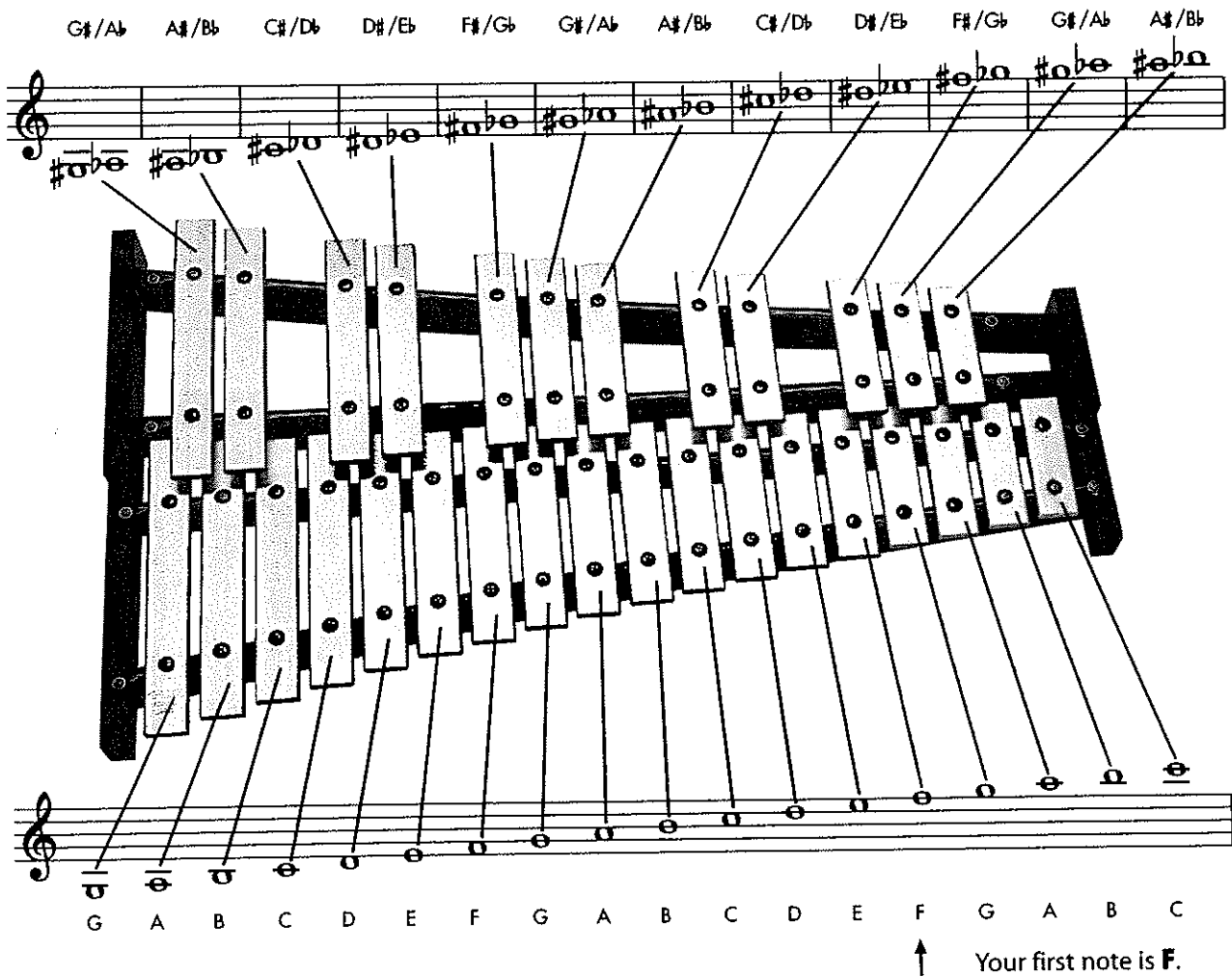


Taking Care of Your Instruments

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

Getting It Together

- Step 1** Stand in a comfortable position near the instrument. The raised keys should be pointing away from you.
- Step 2** If you are playing orchestra bells, set the instrument on a table or stand about waist high. The larger keys should be on the left.
- Step 3** Adjust the music stand to about eye level. This enables you to easily read the music and watch your teacher.
- Step 4** Hold the mallets as described on page 2.
- Step 5** The sequence of keys for all keyboard percussion instruments is the same as the piano. Notice that the sequence is in alphabetical order from A–G. This diagram of orchestra bells will help you find **F**. Ask your teacher to help you play **F** if you are playing a different keyboard percussion instrument.



READING MUSIC

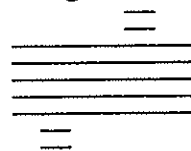
Music Staff



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

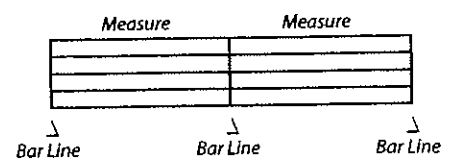
Identify and draw each of these symbols:

Ledger Lines



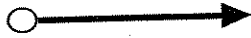
Ledger lines extend the music staff. Notes on ledger lines can be above or below the staff.

Measures & Bar Lines



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

Long Tone



As wind players learn Long Tones, keyboard percussionists use a special Legato Stroke.

1. THE FIRST NOTE

Play a legato stroke for each new note.

F

The Beat

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

One beat = 1 &
↓ ↑

Notes And Rests

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

- Quarter Note = 1 beat
- Quarter Rest = 1 silent beat

Alternate Sticking

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

2. COUNT AND PLAY – Alternate Sticking

3. A NEW NOTE

This note is "Eb (E-flat)."

E_b

4. TWO'S A TEAM

5. HEADING DOWN

D

Double Sticking


A pattern in which two consecutive notes are played with the same hand (RRLL, RRLL). This pattern may begin with either a double right or double left sticking.


6. MOVING ON UP – Double Sticking

Double Bar  indicates the end of a piece of music.


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

7. THE LONG HAUL

Double Bar 

C 

8. FOUR BY FOUR - Alternate Sticking

Repeat Sign 

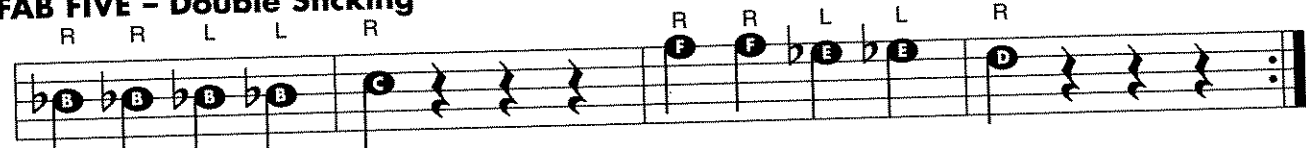


Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

9. TOUCHDOWN

B_b 


10. THE FAB FIVE - Double Sticking



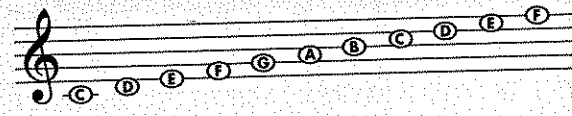
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Treble Clef
(G Clef)
indicates the position of note names on a music staff: Second line is G.

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

 = 4 beats per measure
= Quarter note gets one beat

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



THEORY

- Sharp** # raises the note and remains in effect for the entire measure.
- Flat** 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.

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

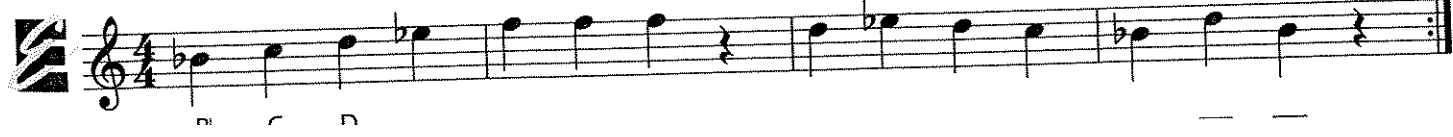


1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

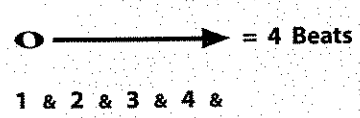
12. FIRST FLIGHT



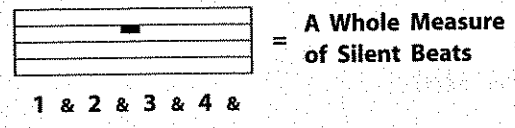
13. ESSENTIAL ELEMENTS QUIZ *Fill in the remaining note names before playing.*



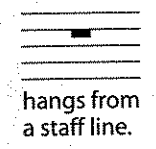
Whole Note



Whole Rest



Whole Rest



Half Rest



20. RHYTHM RAP

Clap the rhythm while counting and tapping.

21. THE WHOLE THING

Duet A composition with two different parts, played together. Practice this duet with a friend or play both parts yourself.

22. SPLIT DECISION - Duet

Key Signature

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

THEORY

Left Hand Lead

A sticking pattern that begins with the left hand and keeps the left hand on strong beats.

23. MARCH STEPS

Left Hand Lead

24. LISTEN TO OUR SECTIONS

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

25. LIGHTLY ROW

Right Hand Lead

26. ESSENTIAL ELEMENTS QUIZ

Draw in the bar lines before you play.

33. DEEP POCKETS – New Note

A Musical notation for 'DEEP POCKETS' in 4/4 time, featuring a new note (A) marked with a triangle symbol.

34. DOODLE ALL DAY Combination Sticking

Musical notation for 'DOODLE ALL DAY' in 4/4 time, featuring combination sticking patterns: R R L L R R L R R L R L R R L L R R L R R L R L.

35. JUMP ROPE

Musical notation for 'JUMP ROPE' in 4/4 time.

Pick-Up Notes

One or more notes that come before the first full measure. The beats of Pick-Up Notes are subtracted from the last measure.

36. A-TISKET, A-TASKET Combination Sticking

Musical notation for 'A-TISKET, A-TASKET' in 4/4 time, featuring a pick-up note and combination sticking patterns: 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 &.

Dynamics

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

37. LOUD AND SOFT

Musical notation for 'LOUD AND SOFT' in 4/4 time, featuring dynamics: Clap, *f*, *mf*, *p*, *f*.

38. JINGLE BELLS

J. S. Pierpont

Musical notation for 'JINGLE BELLS' in 4/4 time, featuring dynamics: *mf*, *f*.

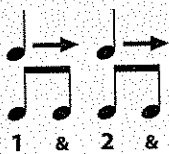
39. MY DREYDL

Traditional Hanukkah Song

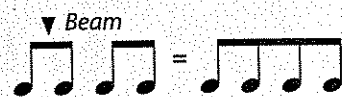
Musical notation for 'MY DREYDL' in 4/4 time, featuring dynamics: *mf*, *p*, *f*.

Eighth Notes

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



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



40. RHYTHM RAP

Clap the rhythm while counting and tapping.

Clap

41. EIGHTH NOTE JAM

42. SKIP TO MY LOU

Alternate Sticking

American Folk Song

43. LONG, LONG AGO

44. OH, SUSANNA

Stephen Collins Foster

HISTORY

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

45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

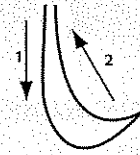
Gioacchino Rossini

2/4 Time Signature

= 2 beats per measure
= Quarter note gets one beat

Conducting

Practice conducting this two-beat pattern.



46. RHYTHM RAP

Clap

1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &

47. TWO BY TWO

1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &

Tempo Markings

Tempo is the speed of music. Tempo markings are usually written above the staff, in Italian.

Allegro – Fast tempo **Moderato** – Medium tempo **Andante** – Slower walking tempo

48. HIGH SCHOOL CADETS – March

John Philip Sousa

Allegro

f

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49. HEY, HO! NOBODY'S HOME – New Note

Moderato

mf Δ G

Dynamics

Crescendo (gradually louder)

Decrescendo or *Diminuendo* (gradually softer)

50. CLAP THE DYNAMICS

Clap

p *f* *p*

51. PLAY THE DYNAMICS

p *f* *p*

PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

TONE BUILDER

RHYTHM ETUDE Combination Sticking

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

RHYTHM RAP

Clap

Stomp!

CHORALE

Andante

p *mf* *p*

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

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

(Part A = Melody, Part B = Harmony)

George R. Poulton

Andante

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

mf *f* *mf* *p*

mf *f* *mf* *p*

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

Melodic Sticking
Moderato

French Folk Song

① L R R L L R R L ② R L R R L R

mf *f*

PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN – Band Arrangement

Arr. by John Higgins

Allegro

3 Measure number

mf

11

19

This musical score is for the band arrangement of 'When the Saints Go Marching In'. It is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro'. The score consists of three staves. The first staff begins with a rest for three measures, then starts with a melody in the fifth measure, marked *mf*. The second staff continues the melody, marked *f* at measure 11. The third staff concludes the piece at measure 19.

56. OLD MACDONALD HAD A BAND – Section Feature

Allegro

mf

9

2nd time go on to meas. 13

13

f

This musical score is for the section feature of 'Old MacDonald Had a Band'. It is in 4/4 time with a key signature of two flats. The tempo is marked 'Allegro'. The score consists of three staves. The first staff begins with a melody marked *mf*. The second staff has a rest for nine measures, then a repeat sign, followed by a melody marked *f*. A note above the second staff indicates '2nd time go on to meas. 13'. The third staff begins at measure 13 with a melody marked *f*.

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

Ludwig van Beethoven
Arr. by John Higgins

Moderato

mf

9

13

f

This musical score is for the section feature of 'Ode to Joy' from Beethoven's Symphony No. 9. It is in 4/4 time with a key signature of two flats. The tempo is marked 'Moderato'. The score consists of three staves. The first staff begins with a melody marked *mf*. The second staff has a rest for nine measures, then a melody marked *f* starting at measure 13. The third staff continues the melody, ending with a fermata over the final note.

58. HARD ROCK BLUES – Encore

John Higgins

Allegro

f

This musical score is for the encore 'Hard Rock Blues'. It is in 4/4 time with a key signature of two flats. The tempo is marked 'Allegro'. The score consists of two staves. The first staff begins with a melody marked *f*. The second staff continues the melody, ending with a repeat sign.

KEYBOARD PERCUSSION INSTRUMENTS

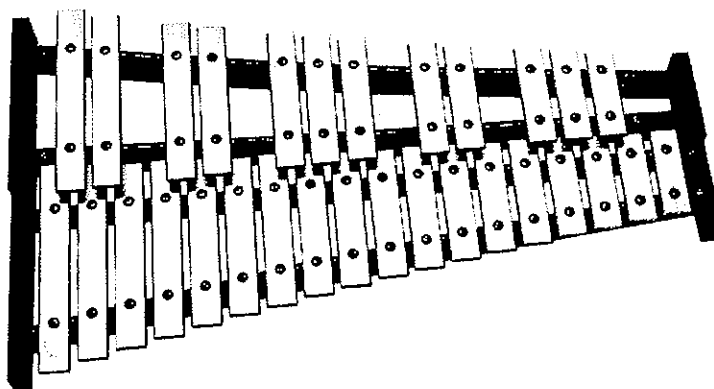
Each keyboard percussion instrument has a unique sound because of the materials used to create the instrument. Ranges may differ with some models of instruments.

Instrument Care Reminders

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

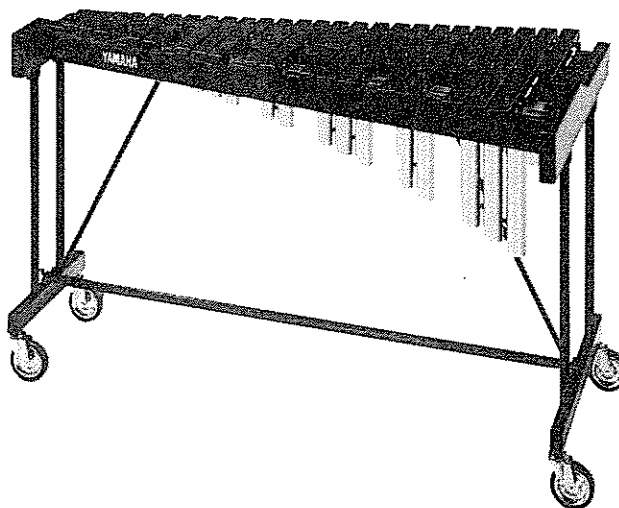
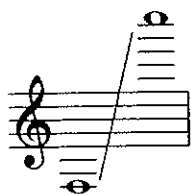
BELLS (Orchestra Bells)

- Bars – metal alloy or steel
- Mallets – lexan (hard plastic), brass or hard rubber
- Range – 2 1/2 octaves
- Sounds 2 octaves higher than written



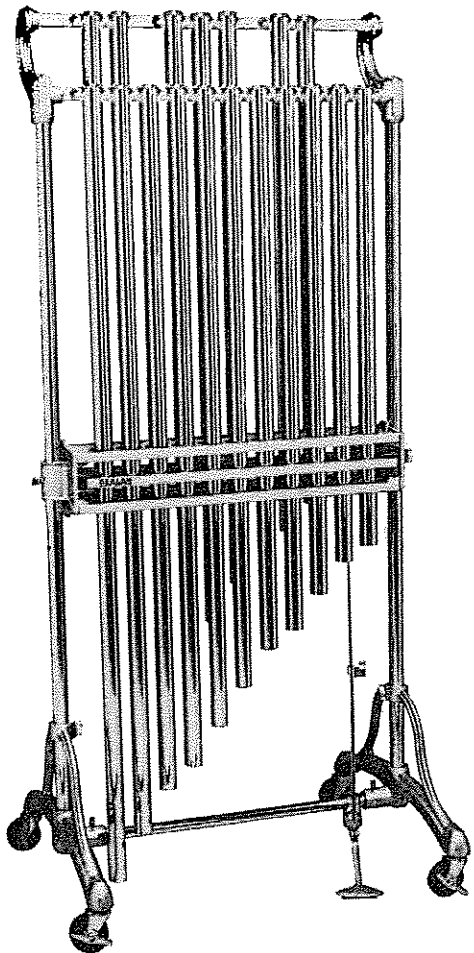
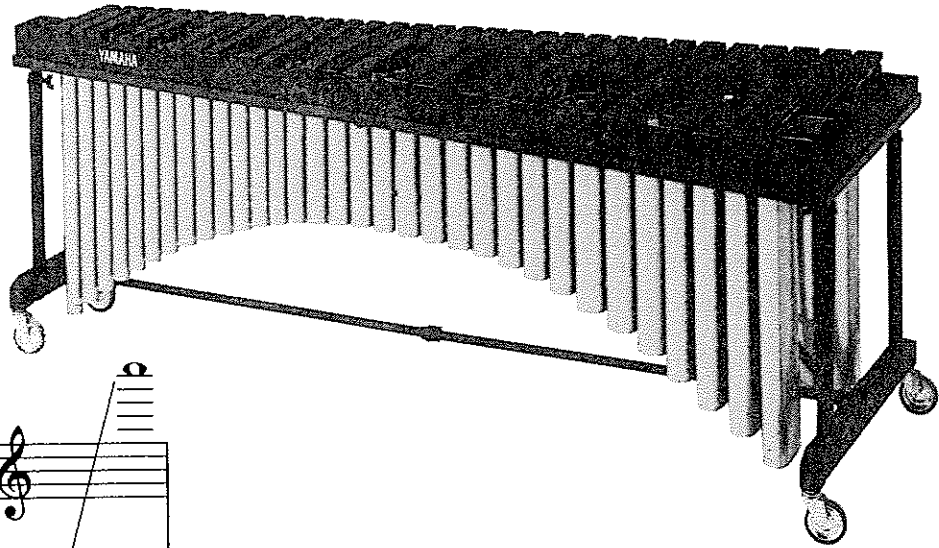
XYLOPHONE

- Bars – wooden or synthetic
- Mallets – hard rubber
- Range – 3 1/2 octaves
- Sounds 1 octave higher than written



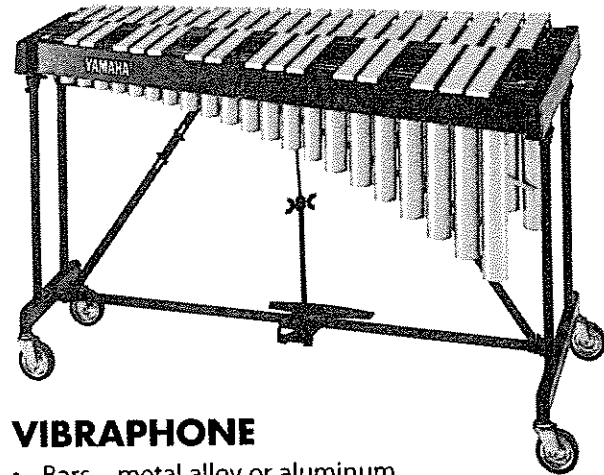
MARIMBA

- Bars – wooden (wider than xylophone bars)
Resonating tube located below each bar
- Mallets – soft to medium rubber or yarn covered
- Range – 4 1/3 octaves (reads bass and treble clefs)
- Sounding pitch is the same as written pitch



CHIMES

- Bars – metal tubes
- Mallets – plastic, rawhide or wooden
- Range – 1 1/2 octaves
- Sounding pitch is the same as written pitch

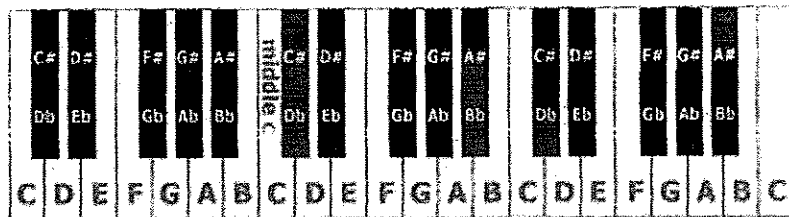
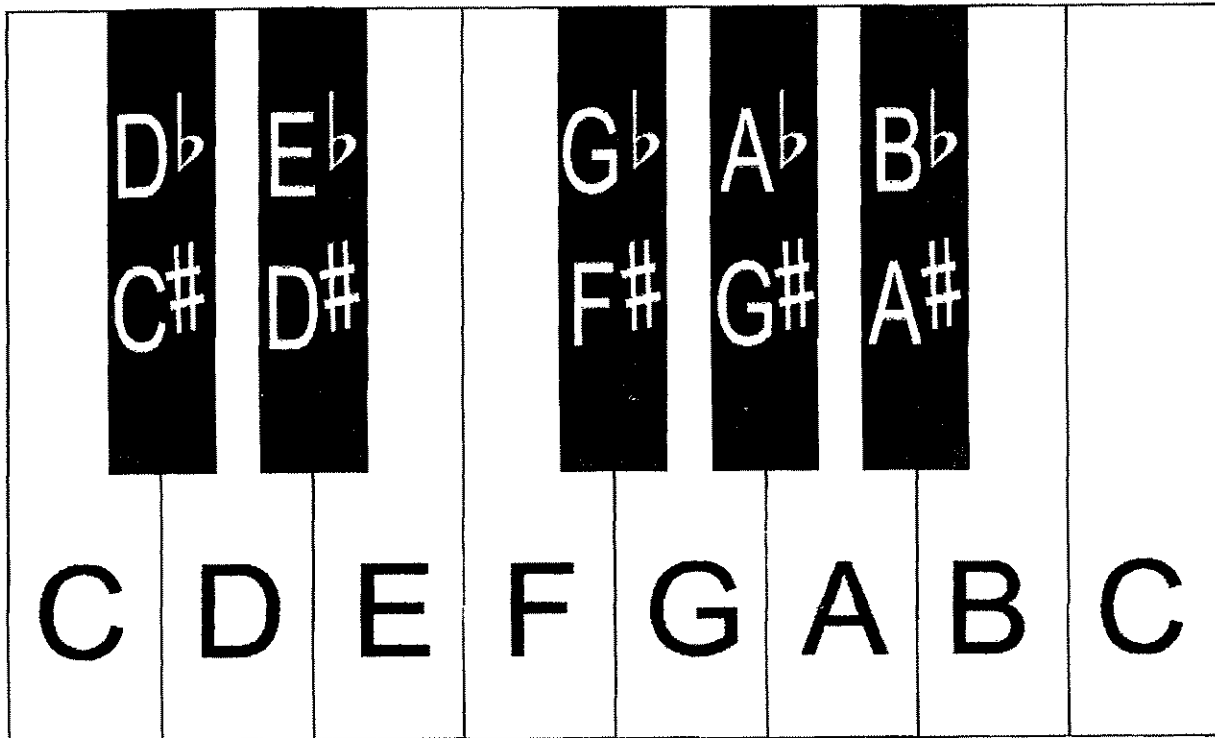


VIBRAPHONE

- Bars – metal alloy or aluminum
Resonating tubes located below each bar
Adjustable electric fans in each resonator create “vibrato” effect
- Mallets – yarn covered
- Range – 3 octaves
- Sounding pitch is the same as written pitch



PIANO NOTES CHART



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