PIANO/ MALLETS

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SciTech Band Calendar

Song Demos

Scale Demos

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56. Warm Ups (UMASS BAND)
57. We Know What You Whisper
58. Blank Staff Paper
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60. Essential Elements Method Book
61. Note Map/Fingering Chart

What to practice first...

WINTERFEST SET LIST (Semester 1)

1) Cadence
2) The Tempest
3) Get Down On It
4) We Know What You Whisper
5) Angels We Have Heard On High
6) Santa Claus Is Comin' To Town
7) Optional Additions or C Minor Groove
8) Sponsor Song

INTERMISSION

9) Canon Remix- (Combined Bands)
10) My Way (Small Ensemble)
11) 12 Bar Blues

ARTS ALIVE SET LIST (Semester 2)

1) Cadence
2) La Copa De La Vida
3) Optional Additions
4) Optional Additions
5) Sponsor Song

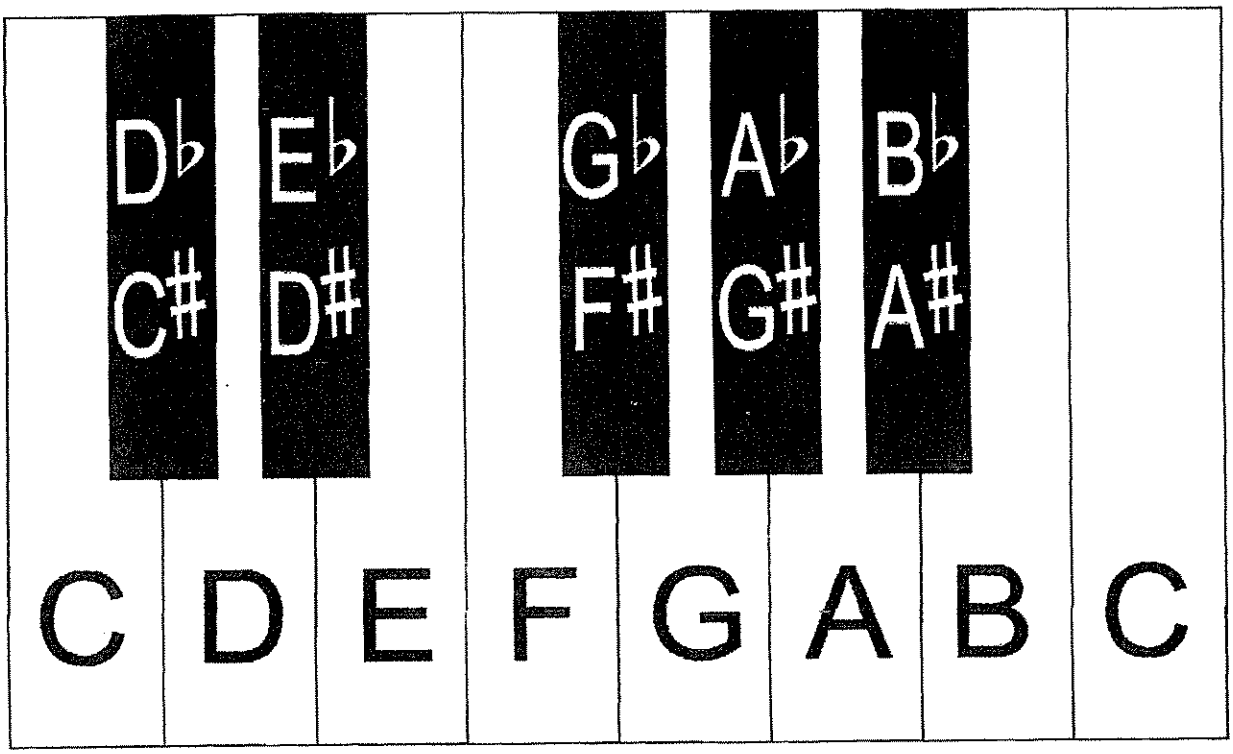
INTERMISSION (Combined Bands)

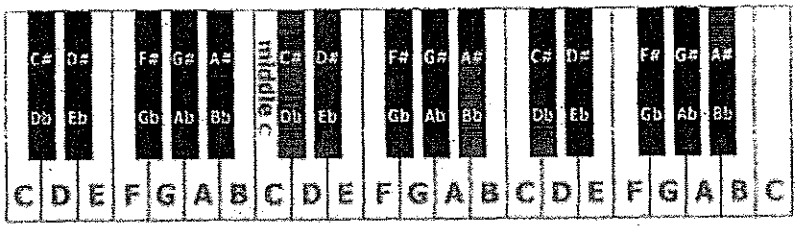
6) The Tempest
7) Get Down On It
8) Crazy Jam (C Minor Groove)
9) We Know What You Whisper
10) Original Student Composition
11) 12 Bar Blues

Graduation - **Pomp & Circumstance**

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

PIANO NOTES CHART

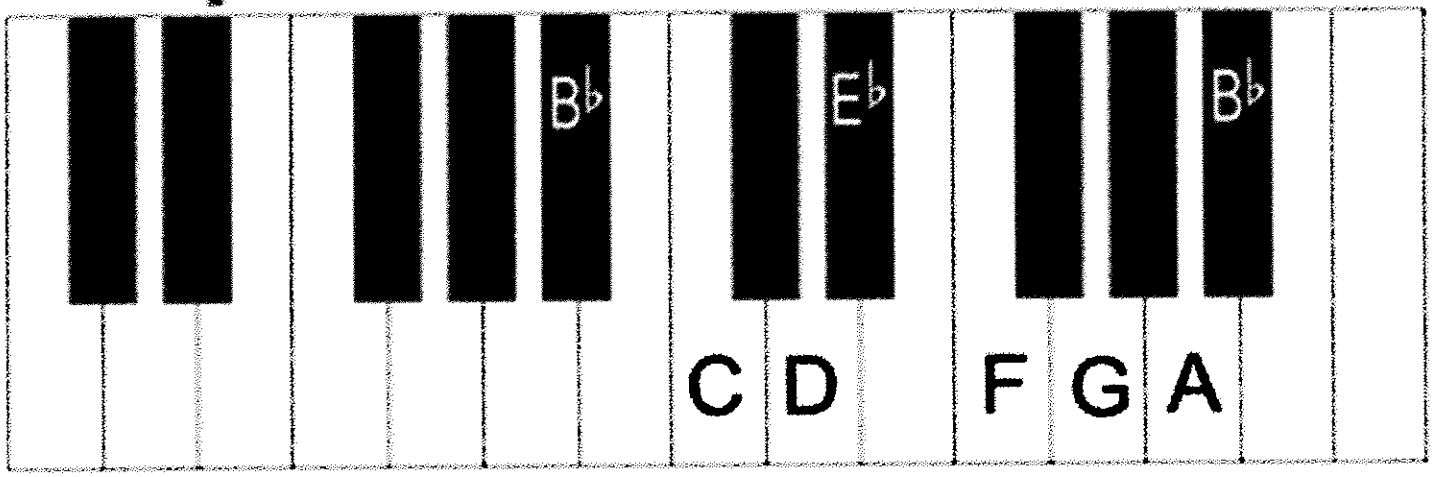




Concert Bb Major Scale

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

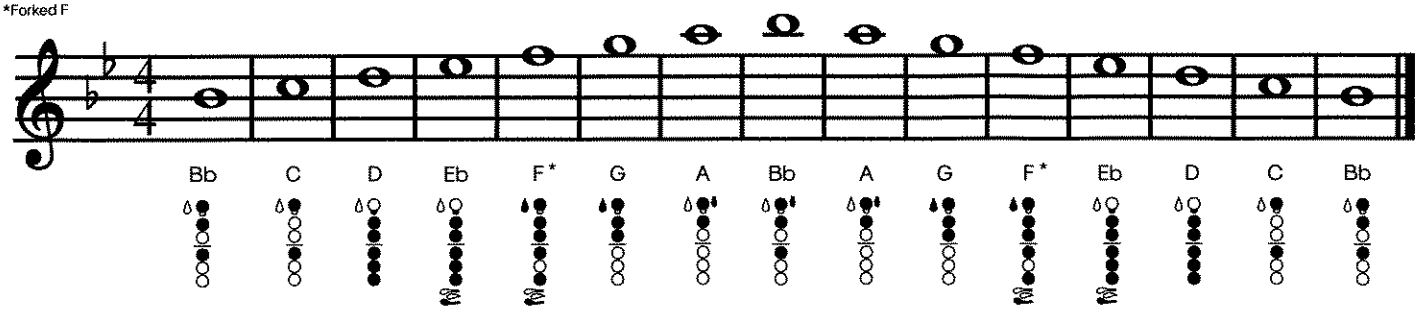


Oboe

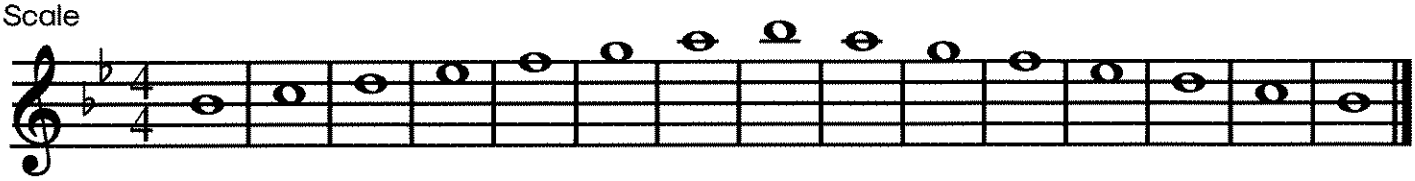
Concert Bb Scale

1. Scale with hints

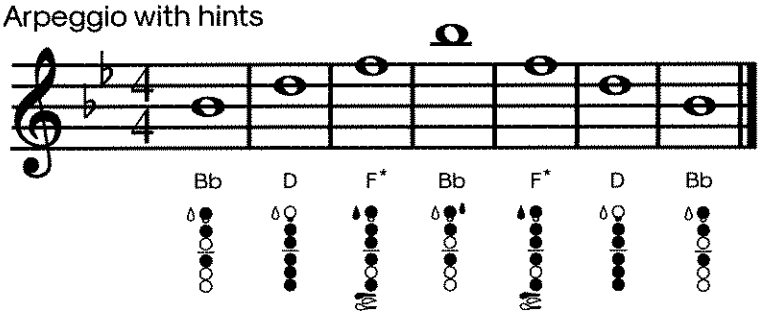
*Forked F



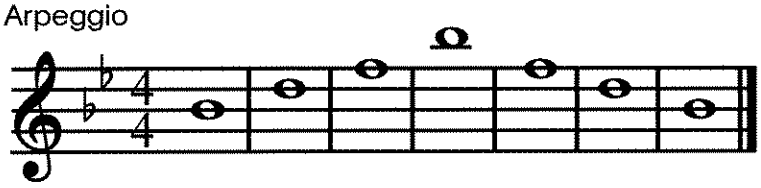
2. Scale



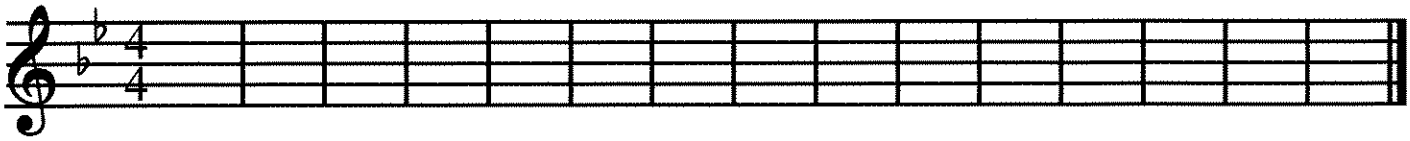
3. Arpeggio with hints



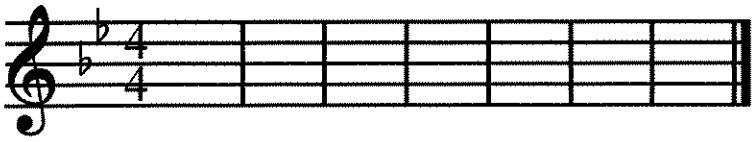
4. Arpeggio



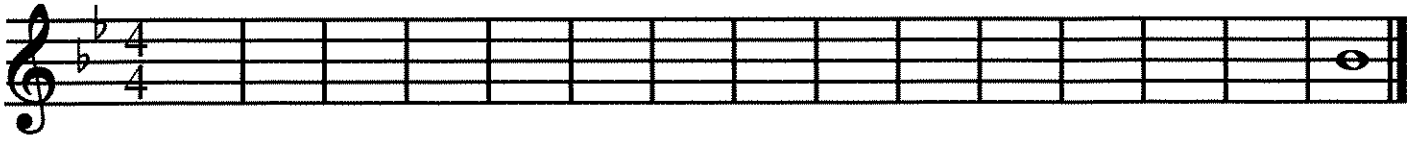
5. Draw the notes of the scale.



6. Draw the notes of the arpeggio.



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



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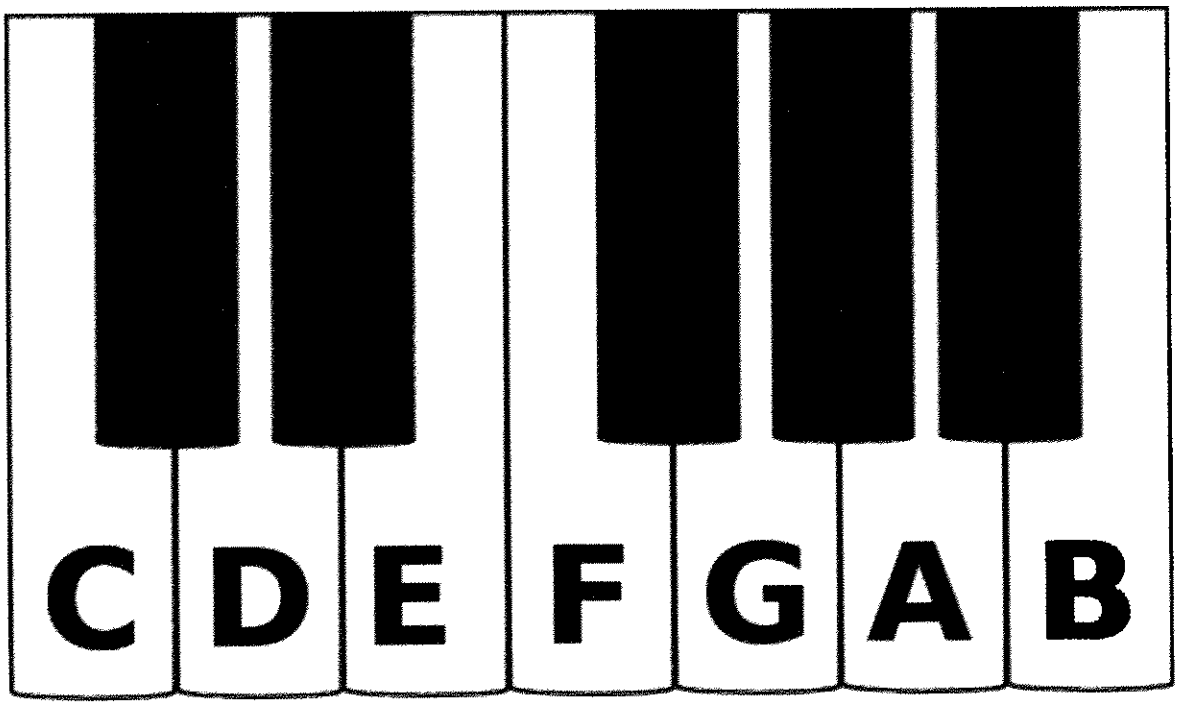
Concert C Major Scale

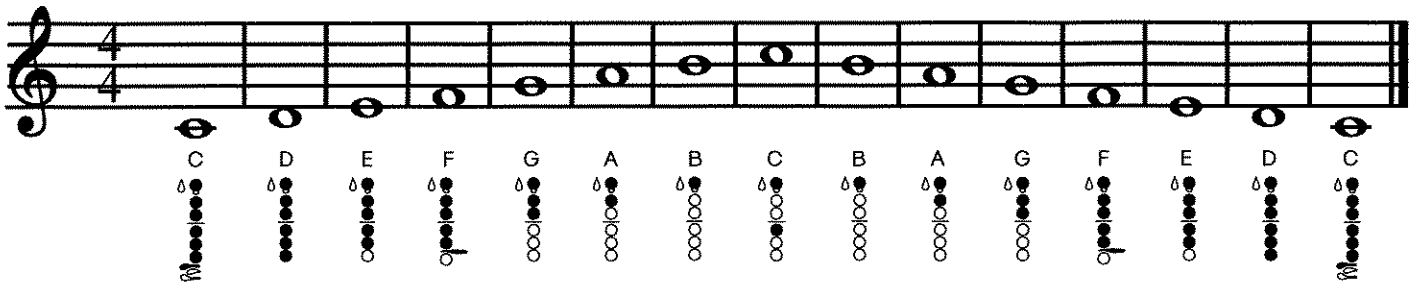
Number	1	2	3	4	5	6	7	8
Solfege	Do	Re	Mi	Fa	Sol	La	Ti	Do
C Instruments (Flute, Trombone, Baritone)	C	D	E	F	G	A	B	C
Bb Instruments (Trumpet, Tenor Sax Clarinet)	D	E	F#	G	A	B	C#	D
Eb Instruments (Alto Sax)	A	B	C#	D	E	F#	G#	A



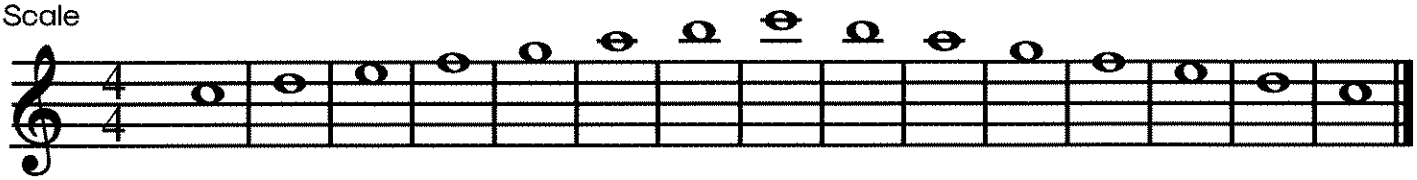
Oboe

Concert C Scale

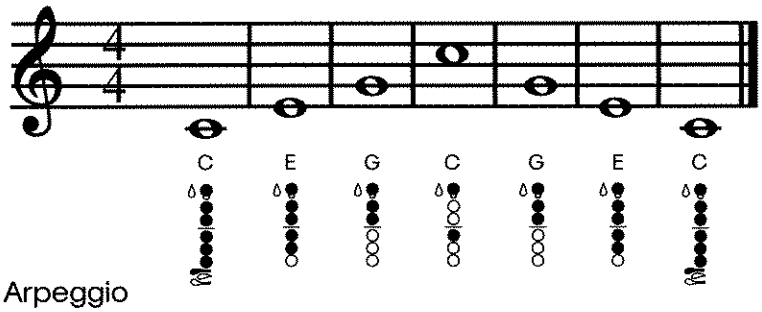
1. Scale with hints



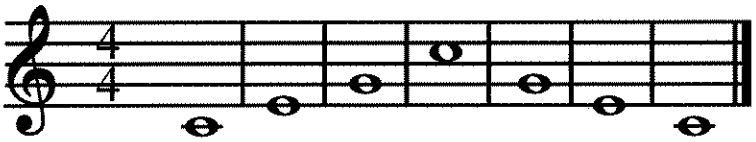
2. Scale



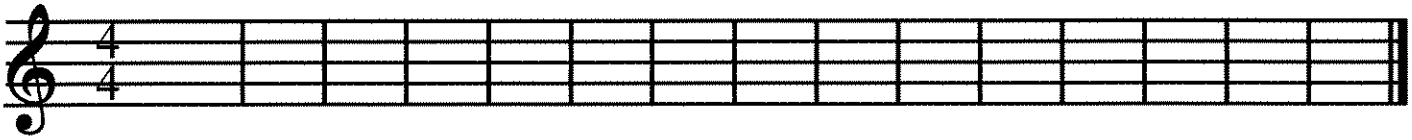
3. Arpeggio with hints



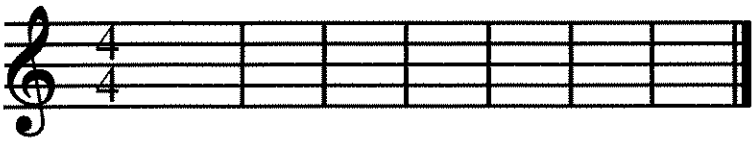
4. Arpeggio



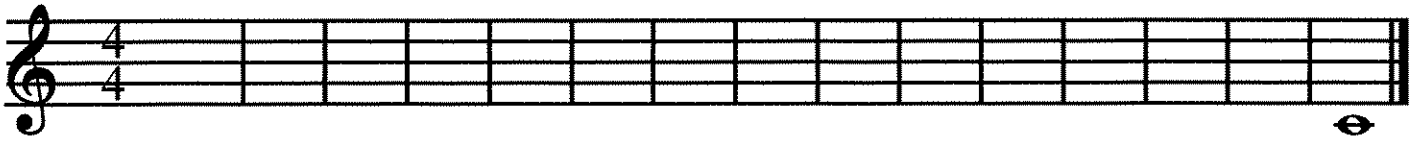
5. Draw the notes of the scale.



6. Draw the notes of the arpeggio.



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



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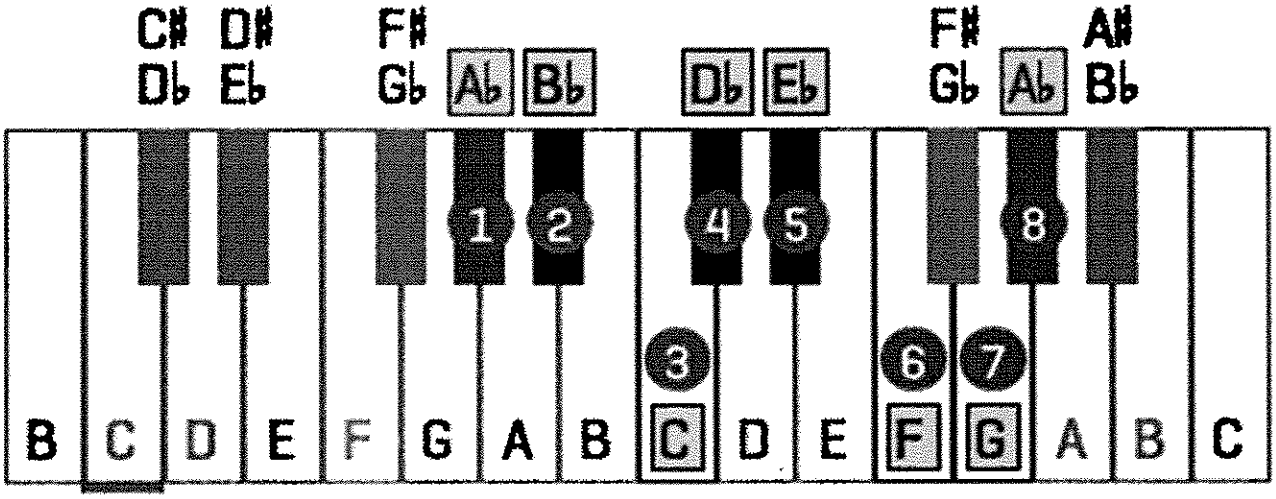
A-flat major scale

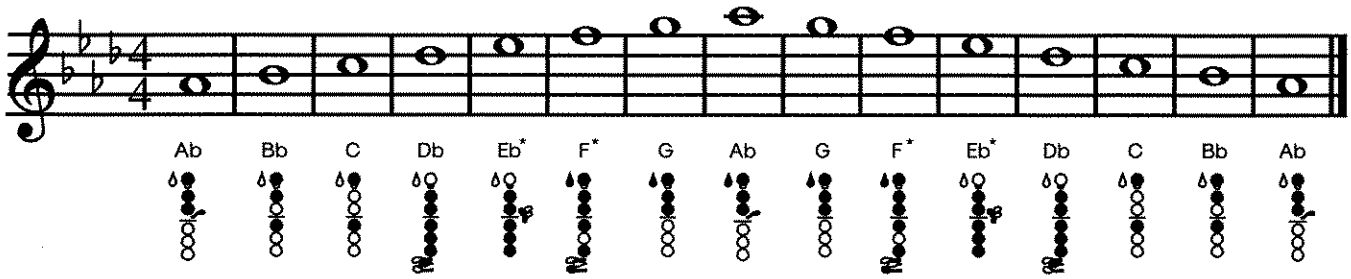


Oboe

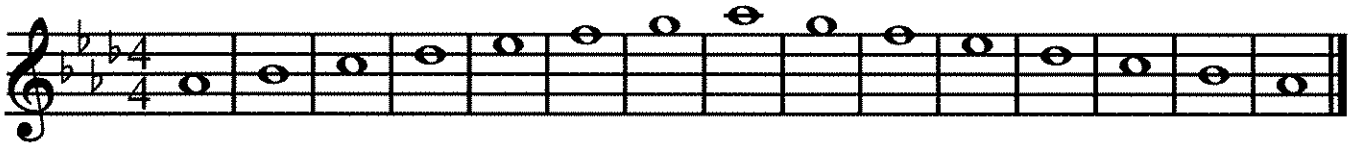
Concert Ab Scale

1. Scale with hints

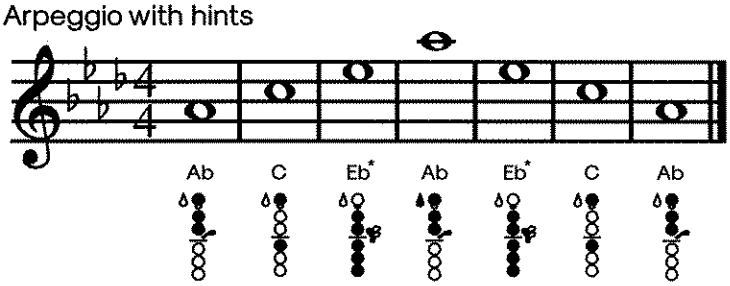
*Alternate fingering



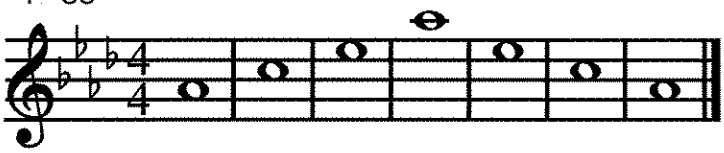
2. Scale



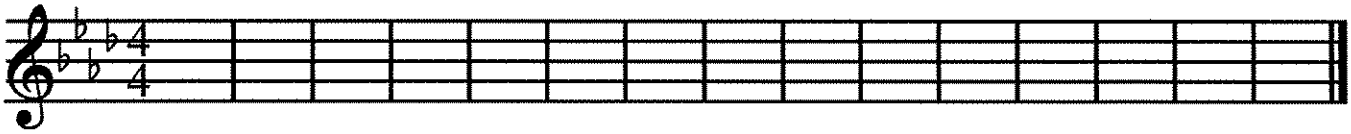
3. Arpeggio with hints



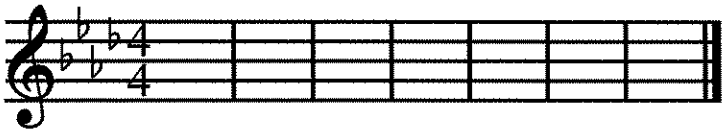
4. Arpeggio



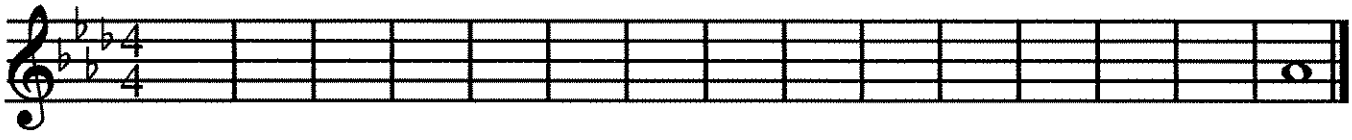
5. Draw the notes of the scale.



6. Draw the notes of the arpeggio.



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



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Concert Bb Blues Scale

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

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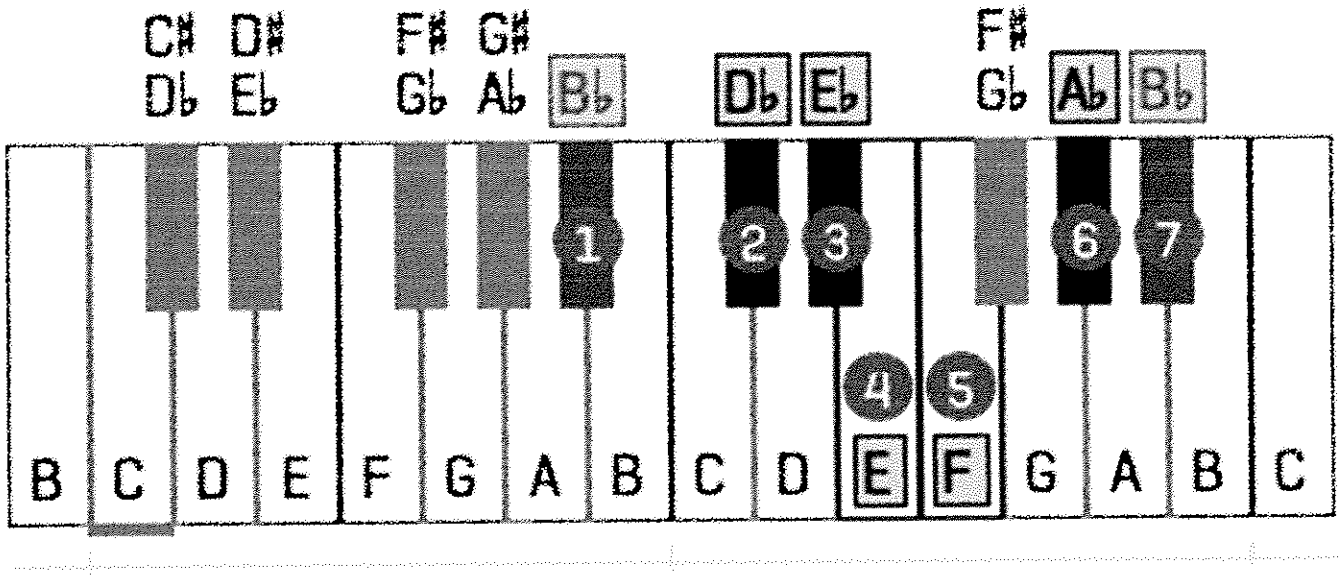
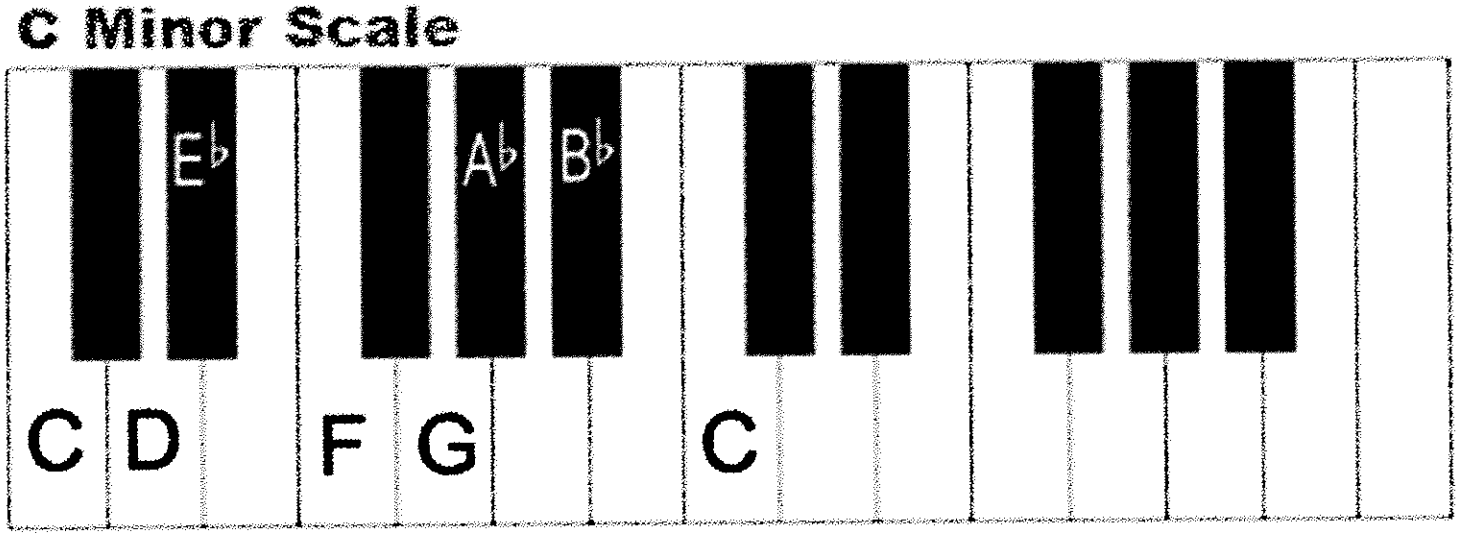
B-flat blues scale



Concert C Minor Scale

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



SCI-TECH BAND / MTM MASTER PRACTICE CHECKLIST

FIRST 5 NOTES

☐ Do ☐ Re ☐ Mi ☐ Fa ☐ So ☐ *La* ☐ *Ti* ☐ *Do*

MAJOR SCALES

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

NATURAL MINOR SCALES

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

HARMONIC MINOR SCALES

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

BLUES SCALES

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

CHROMATIC SCALES

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

SUETA RHYTHM CHARTS

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

RHYHTHM CHARTS (in Band Handbook)

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

FUNDAMENTAL RHYTHMS

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

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

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

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

Lesson: ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10 ☐ 11 ☐ 12 ☐ 13 ☐ 14 ☐ 15 ☐ 16 ☐
17 ☐ 18 ☐ 19 ☐ 20 ☐ 21 ☐ 22 ☐ 23 ☐ 24 ☐ 25 ☐ 26 ☐ 27 ☐ 28 ☐ 29 ☐ 30 ☐ 31 ☐ 32 ☐
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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
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☐ 177 ☐ 178 ☐ 179 ☐ 180 ☐ 181 ☐ 182 ☐ 183 ☐ 184 ☐ 185 ☐ 186 ☐ 187 ☐ 188 ☐ 189
☐ 190 ☐ 191 ☐ 192 ☐ 193 ☐ 194 ☐ 195

☐ Pg. 38-39 – Rhythm Studies

OTHER

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

Scale Checklist

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

Scale Assignments

Concert & Jazz Band

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

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

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

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

Symphonic Band

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

QUARTER 2
Bb Blues

QUARTER 3
Bb Chromatic (1 Octave)
C Major

QUARTER 4
C Minor

*Scale assignments subject to change

SciTech Band Groove Chart

-Chord Progressions For Improv-

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

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

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

-Chord progressions can be used in any key

Holiday Solos – Duets – Trios – Quartets

SOLOS (1+people)

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

DUETS

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

SOLOS, DUETS, TRIOS, QUARTETS

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

CIRCLE YOUR CHOICE ABOVE

Names:_____

Instruments:_____

12 BAR BLUES

Blues Scale

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

12 Bar Blues Progression

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

12 Bar Blues Licks

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

2) 4-b3-1

3) 1-b3-4

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

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

6) 1-b3-4-b5-5

Solos

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

2) 4-b3-1

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

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

Walking Bass Line - C Instruments

(I) Bb D F G Ab G F D

(I) Bb D F G Ab G F D

(IV) Eb G Bb C Db C Bb G

(I) Bb D F G Ab G F D

(V) F A C D

(IV') Eb G Bb C

(I) Bb D F G Ab G F D

Walking Bass Line - Bb Instruments

(I) C E G A Bb A G E

(I) C E G A Bb A G E

(IV) F A C D Eb D C A

(I) C E G A Bb A G E

(V) G B D E

(IV') F A C D

(I) C E G A Bb A G E

Walking Bass Line - Eb Instruments

(I) G B D E F E D B

(I) G B D E F E D B

(IV) C E G A Bb A G E

(I) G B D E F E D B

(V) D F# A B

(IV') C E G A

(I) G B D E F E D B

ADVANCED MUSIC

1. Fantasie for Flute and Piano, Gabriel Faure

2. Concerto in G for Flute, Wolfgang Amadeus Mozart

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

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

5. Rapsodie for Orchestra and Tenor Saxophone, Claude Debussy

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

7. Trumpet Concerto in Eb, Franz Joseph Haydn

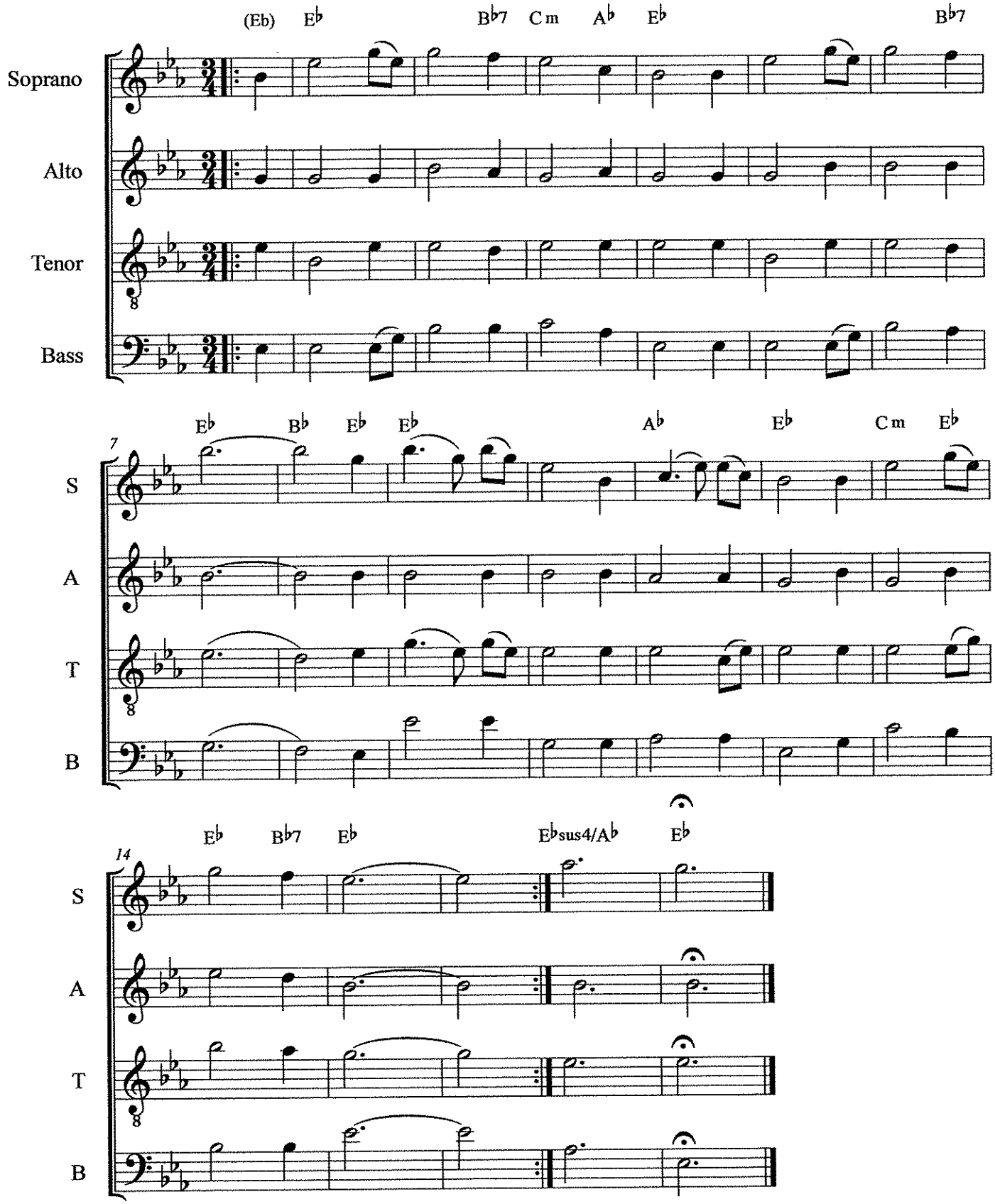
8. Concerto for Trombone and Piano, Rimsky-Korsakov

9. Concerto for Bass Tuba, Ralph Vaughan Williams

CONCERT PITCH SCORE

Amazing Grace

John Newton
Traditional
arr. R. Rodriguez & Bernice



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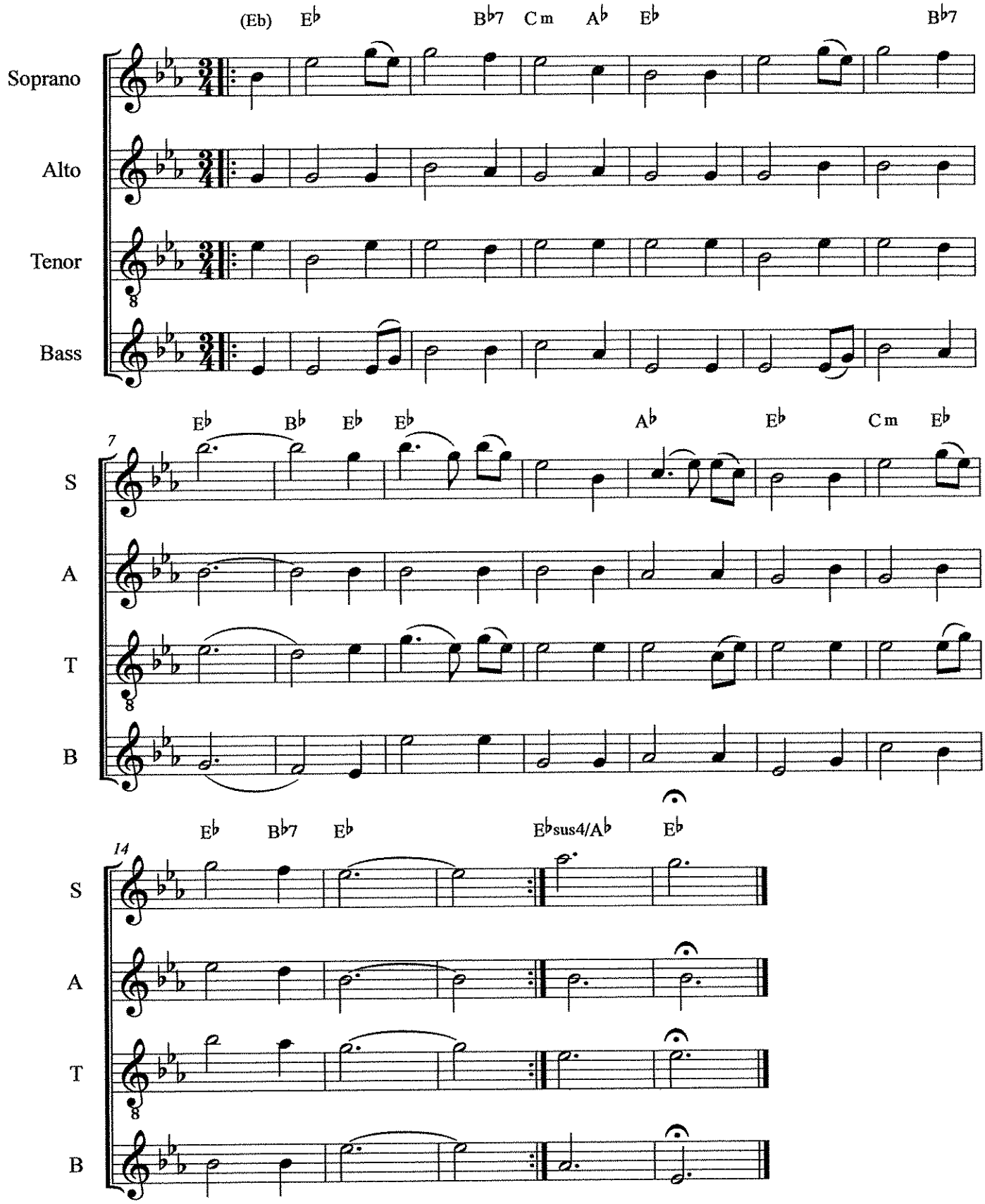
C INSTRUMENTS

Amazing Grace

John Newton
Traditional
arr. R. Rodriguez & Bernice



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SciTech Band Audition

SYMPHONIC BAND AUDITION REQUIREMENTS

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

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

CONCERT BAND & JAZZ BAND AUDITION REQUIREMENTS

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

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

SciTech Band
THE PRIDE OF SPRINGFIELD

SYMPHONIC BAND AUDITION SCALE LIST

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

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

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

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

SciTech Band

THE PRIDE OF SPRINGFIELD

AUDITION SCORE SHEET

(or Test Score Sheet)

Name:_____

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

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

COMMENTS_____

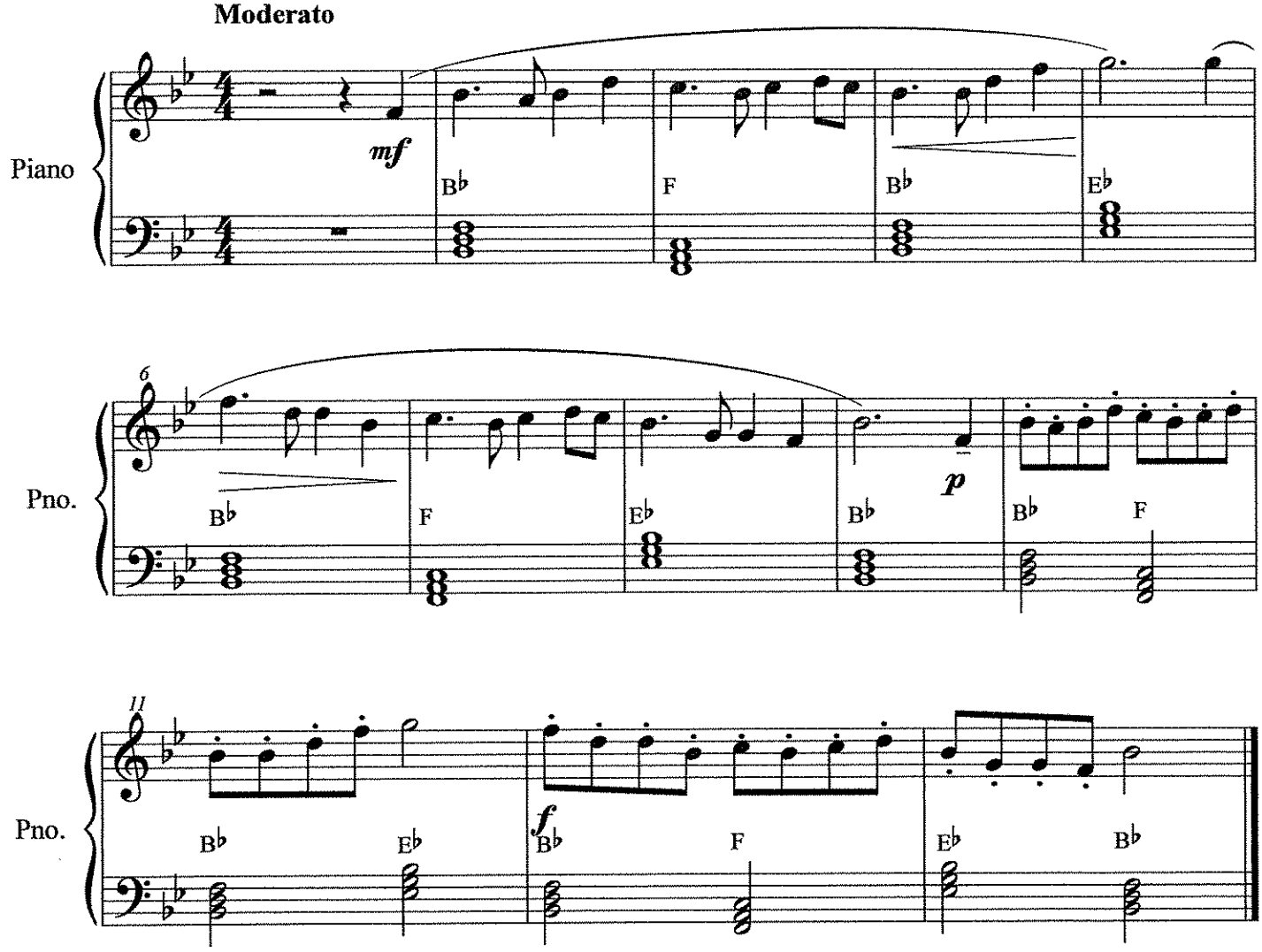
Piano

Audition Prepared Solo - Symphonic Band

Variations on Auld Lang Syne

arr. Bernice

Moderato



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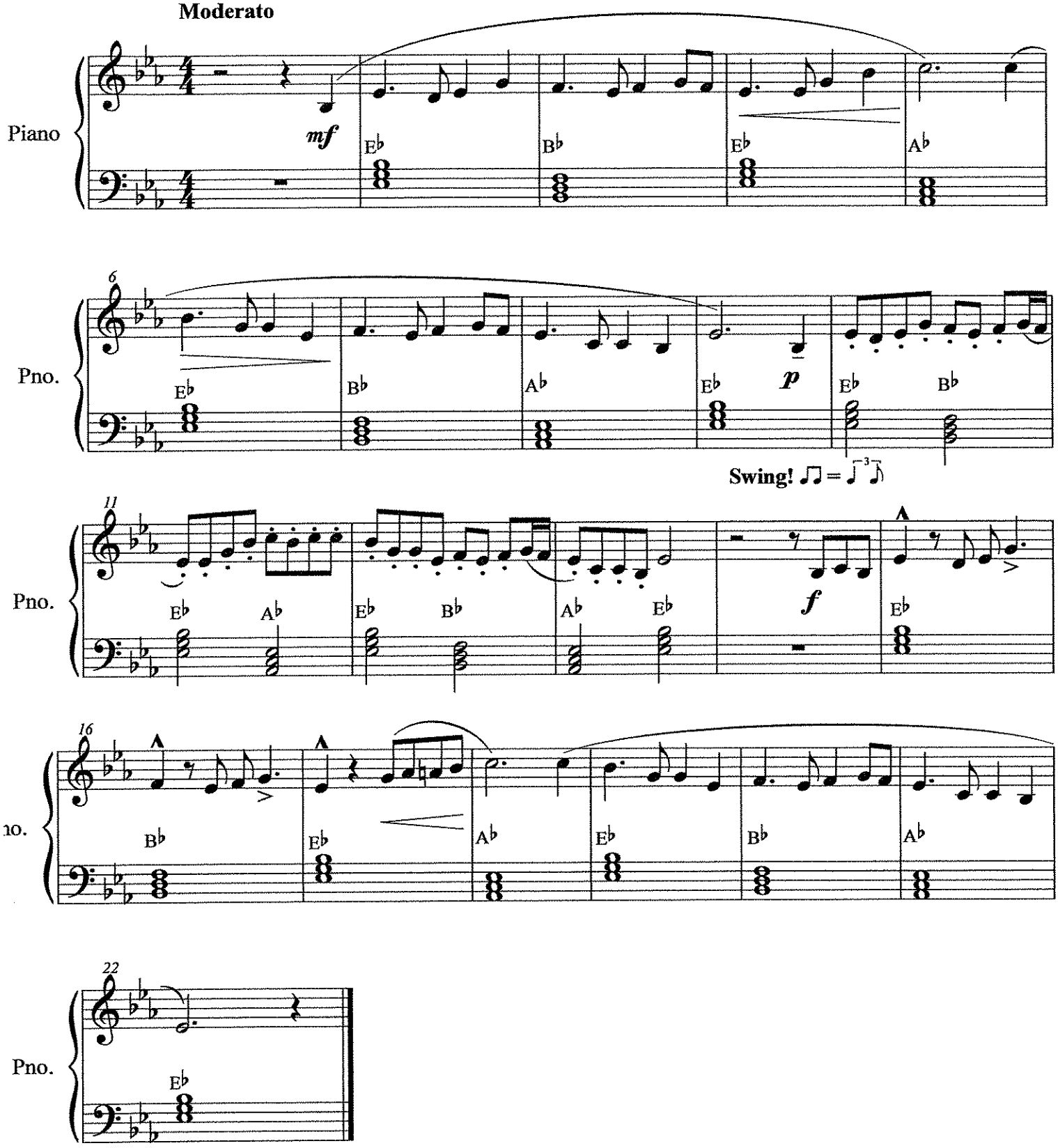
Audition Prepared Solo - ADVANCED BAND

Piano

Variations on Auld Lang Syne

arr. Bernice

Moderato



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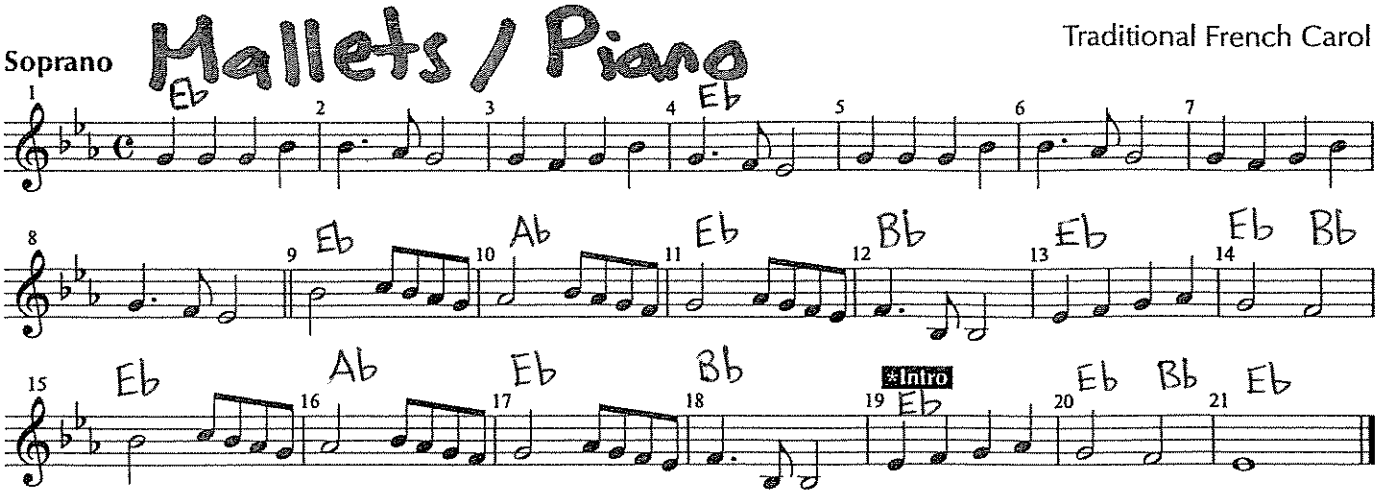
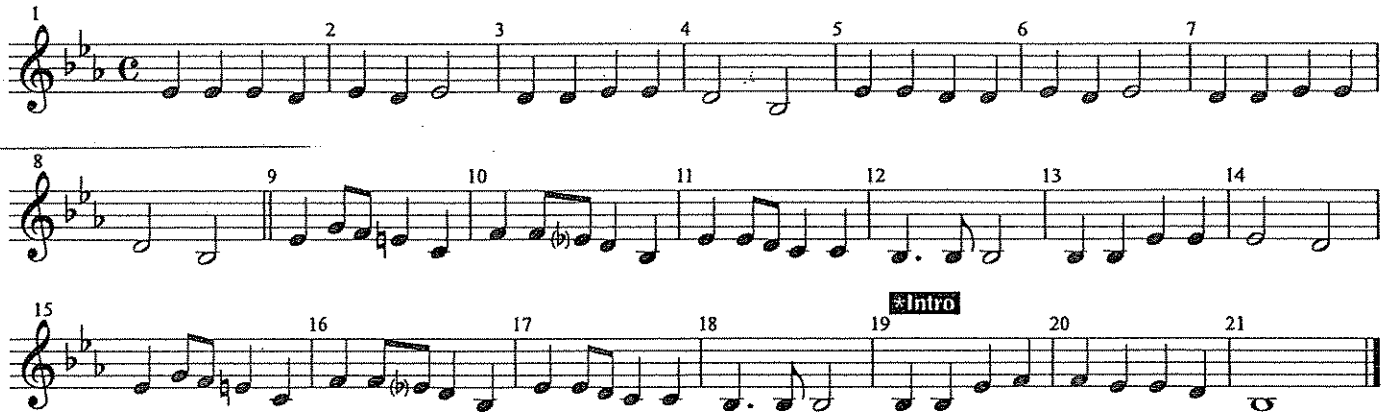
Angels We Have Heard on High

Traditional French Carol

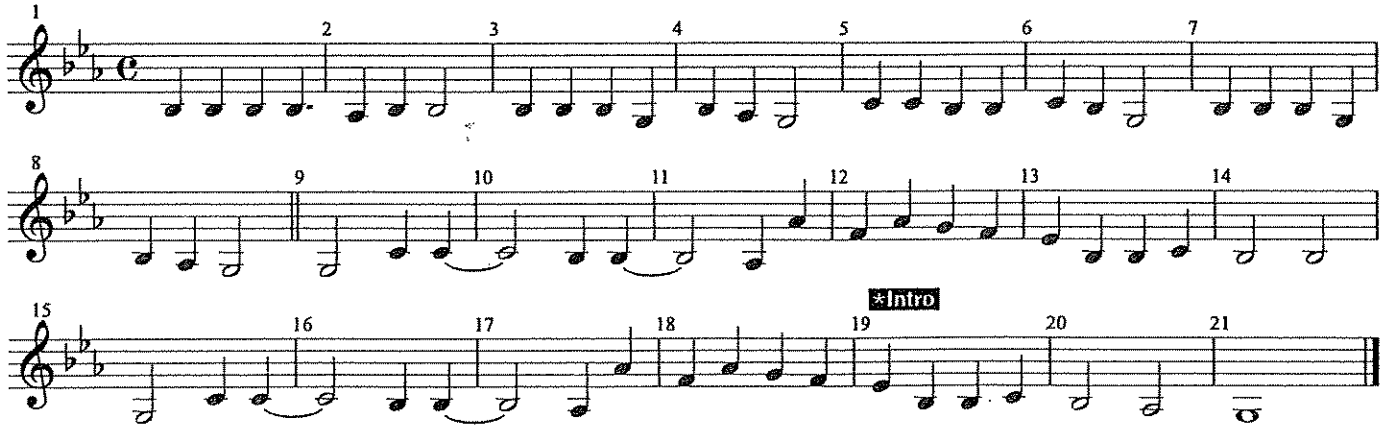
Soprano Mallets / Piano



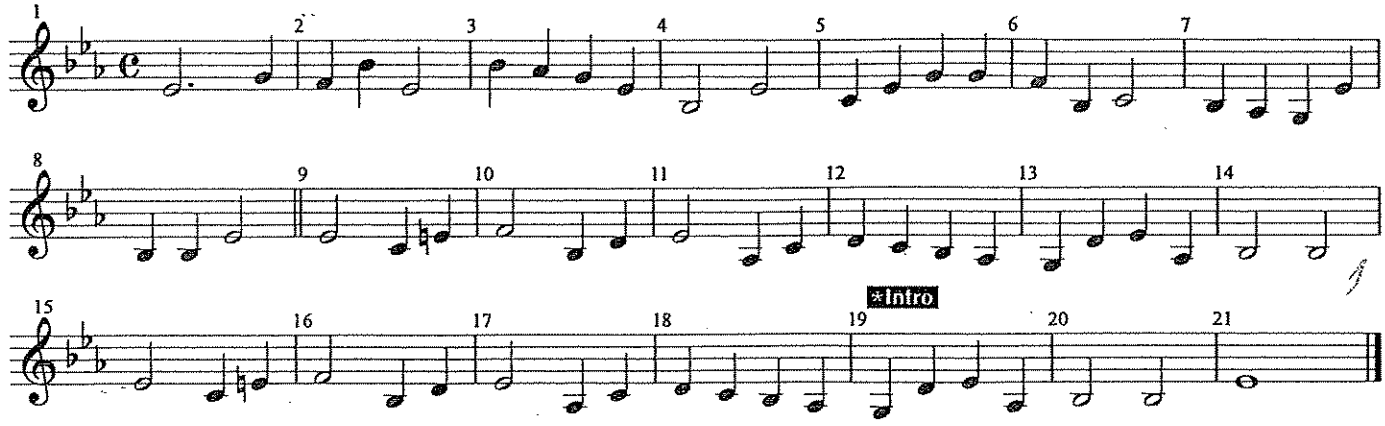
Alto



Tenor



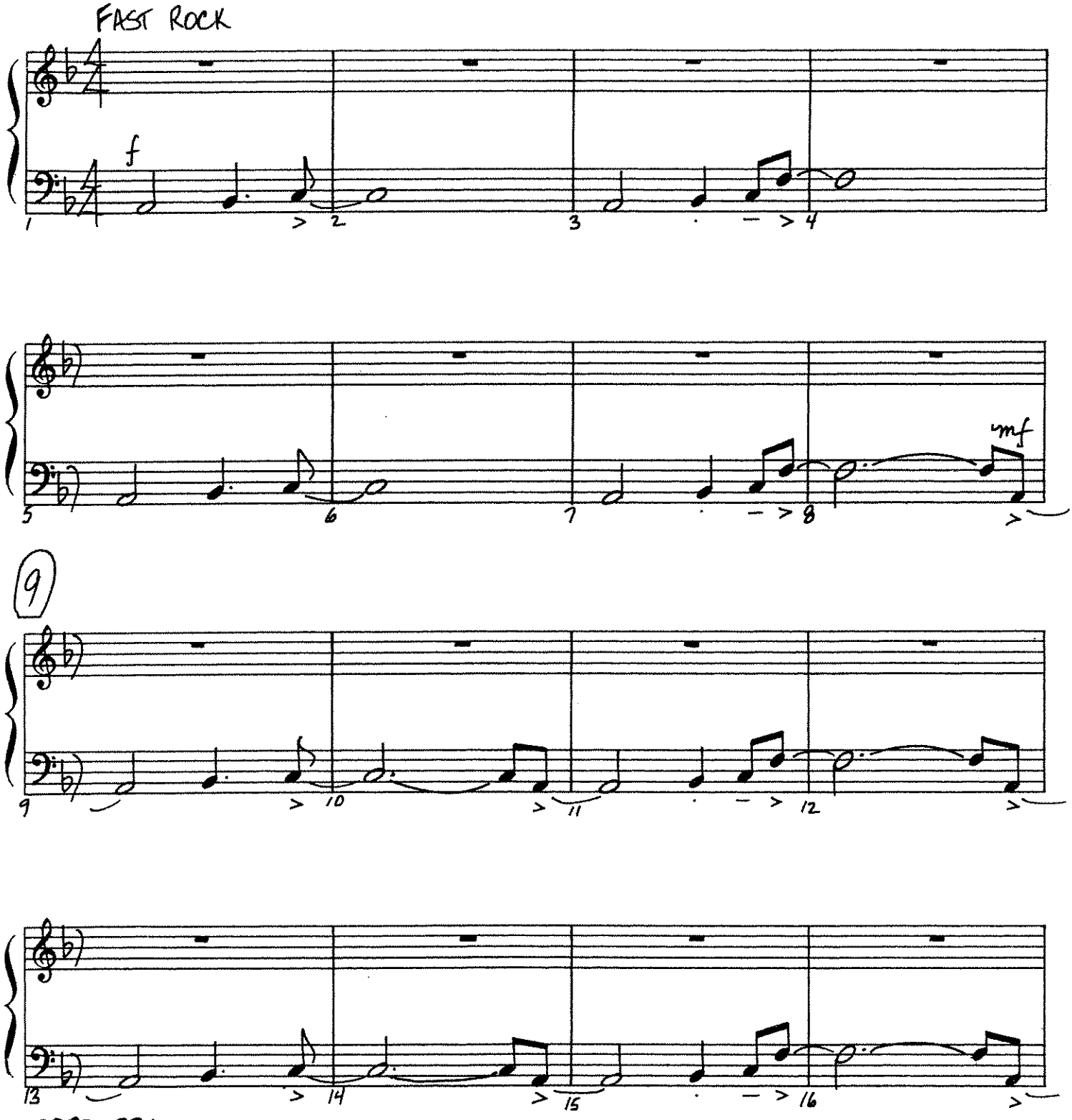
Bass



Birdland

PIANO

Music by JOSEF ZAWINUL
Arranged by MICHAEL SWEENEY



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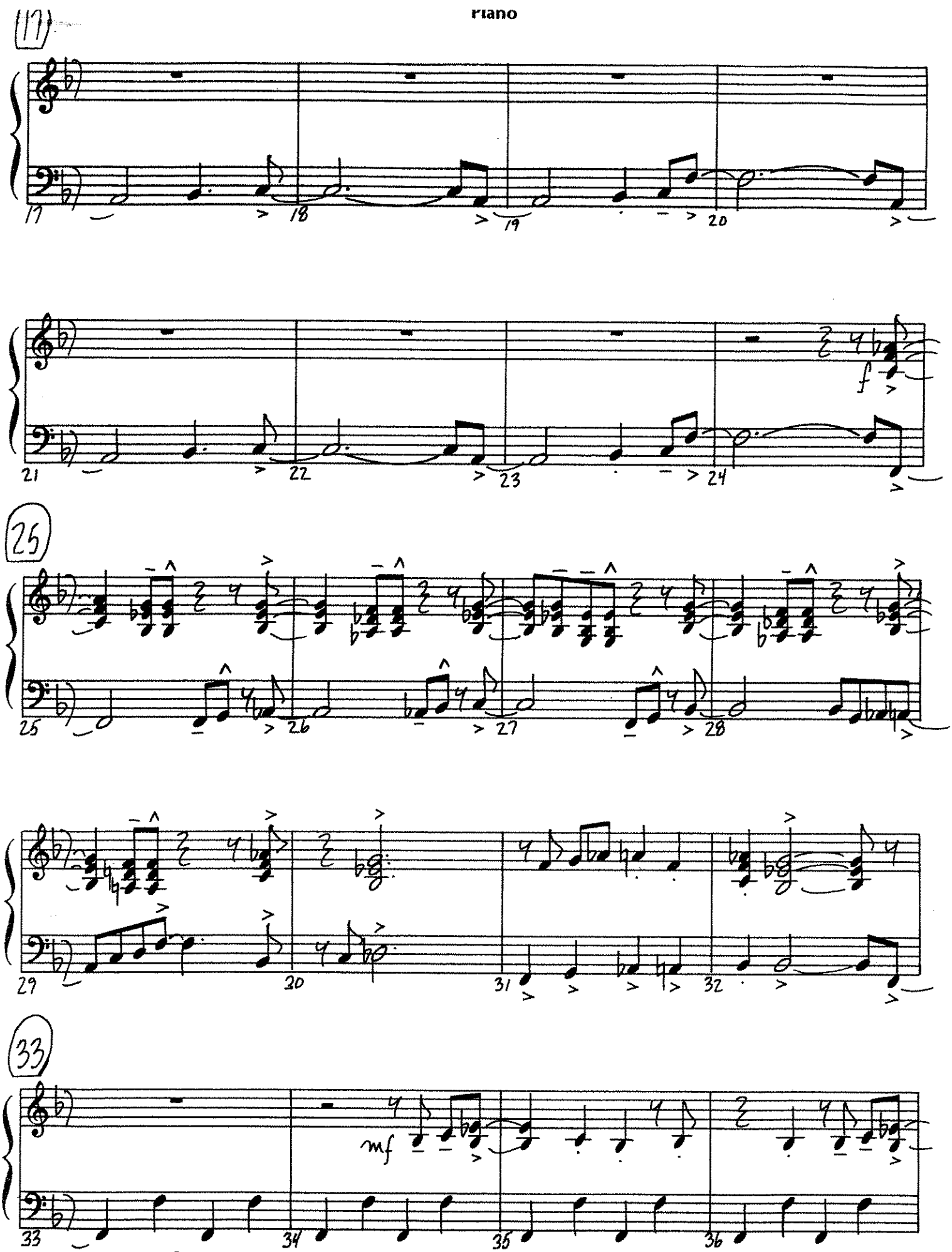
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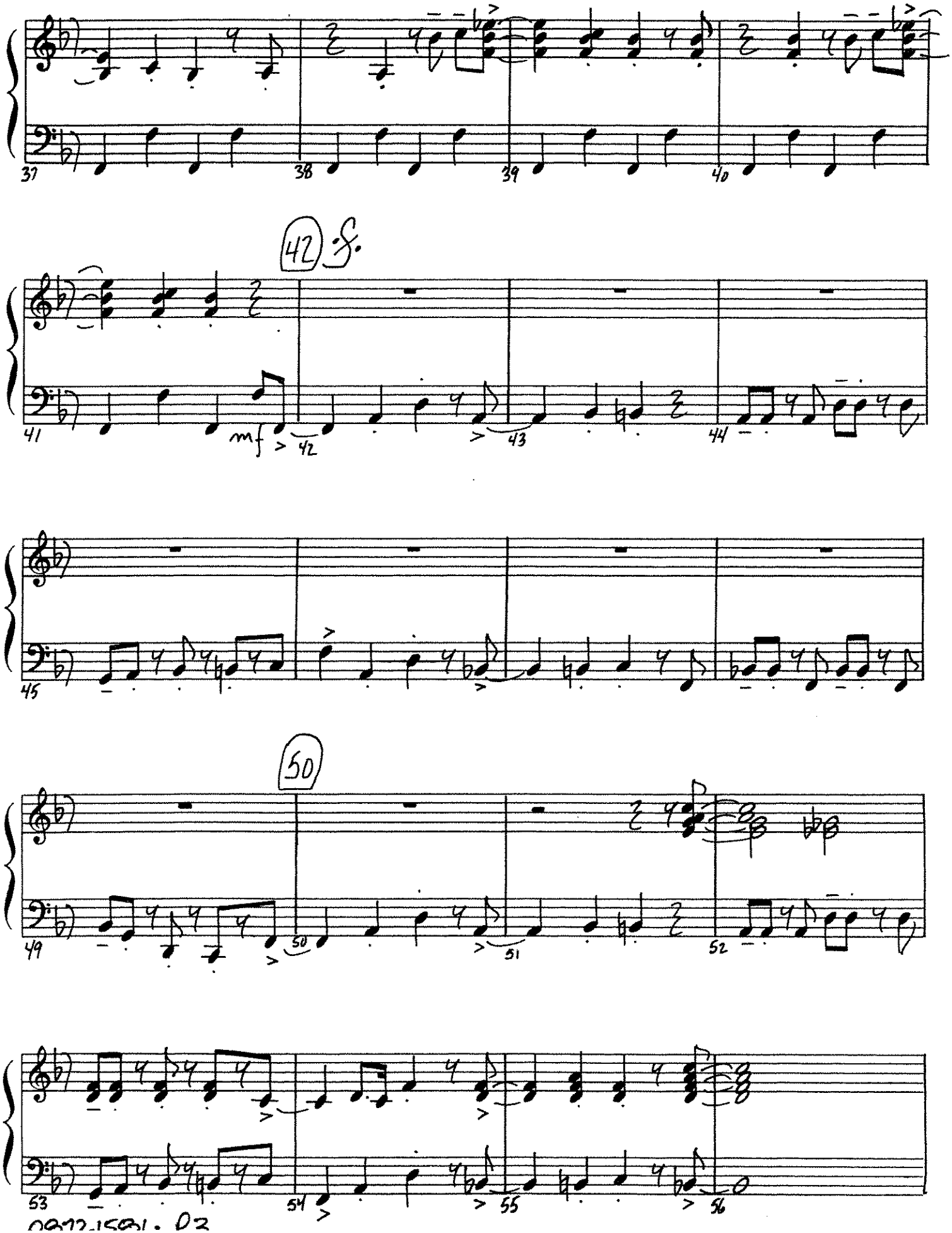
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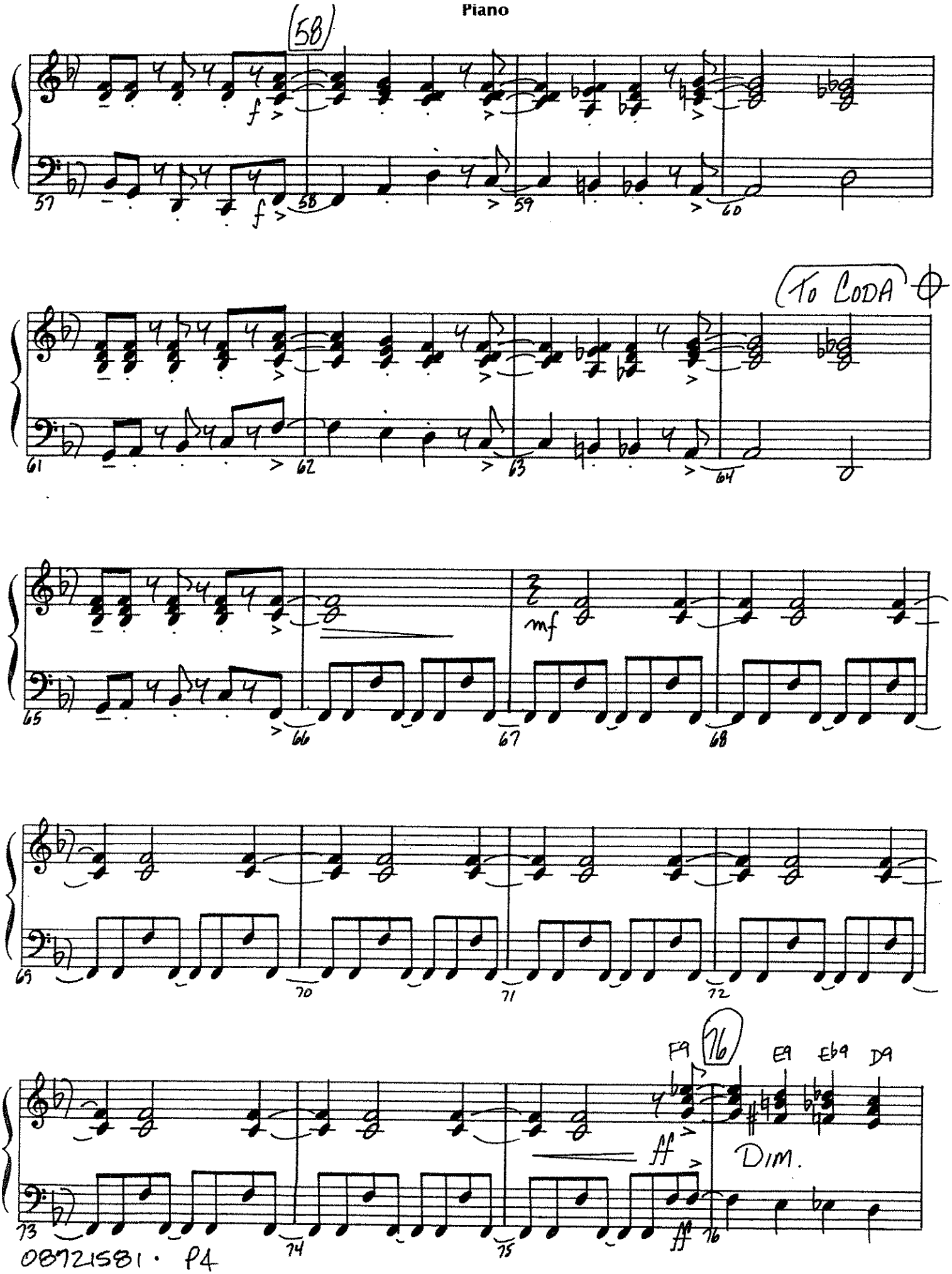
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To Coda
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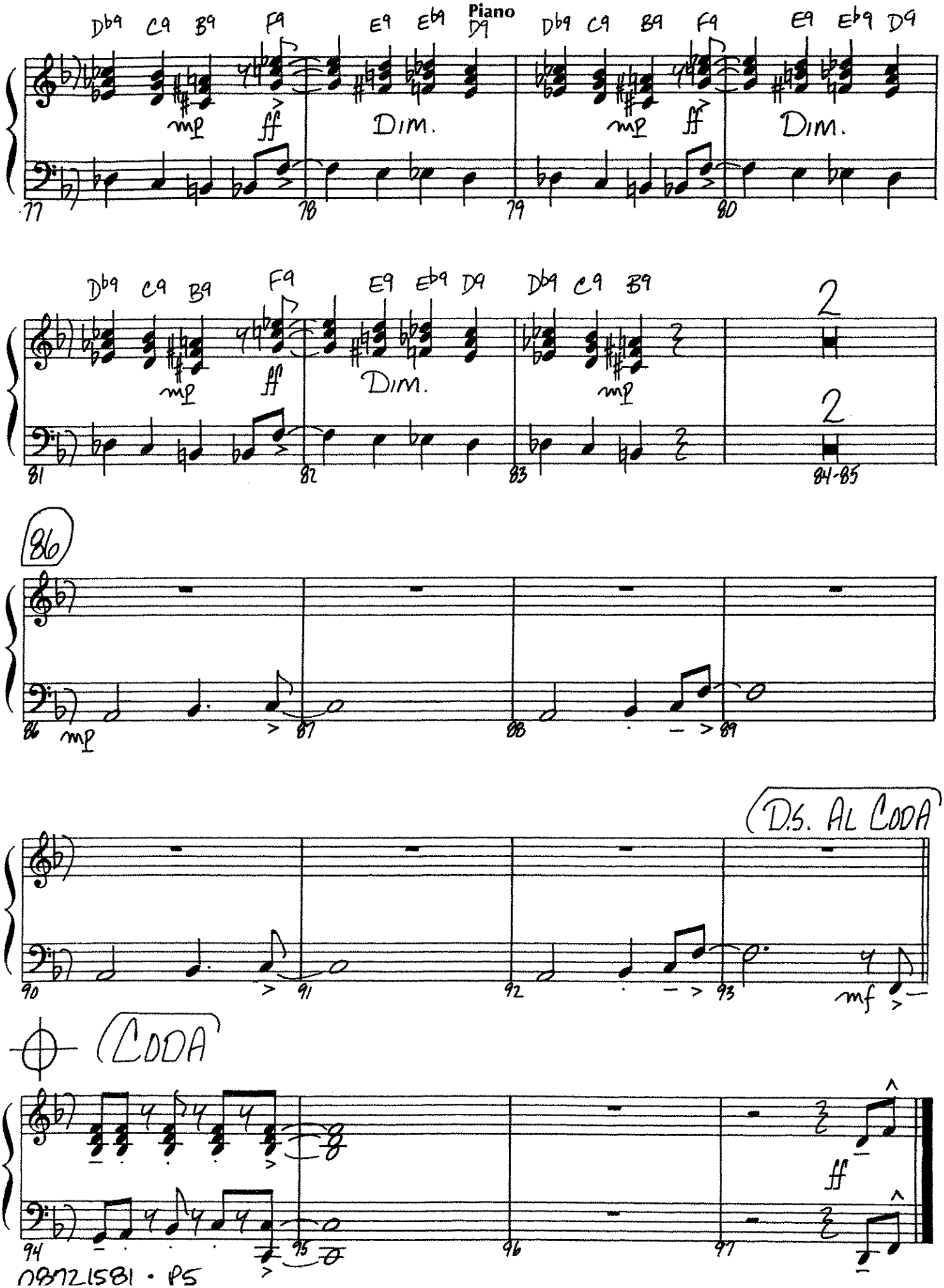
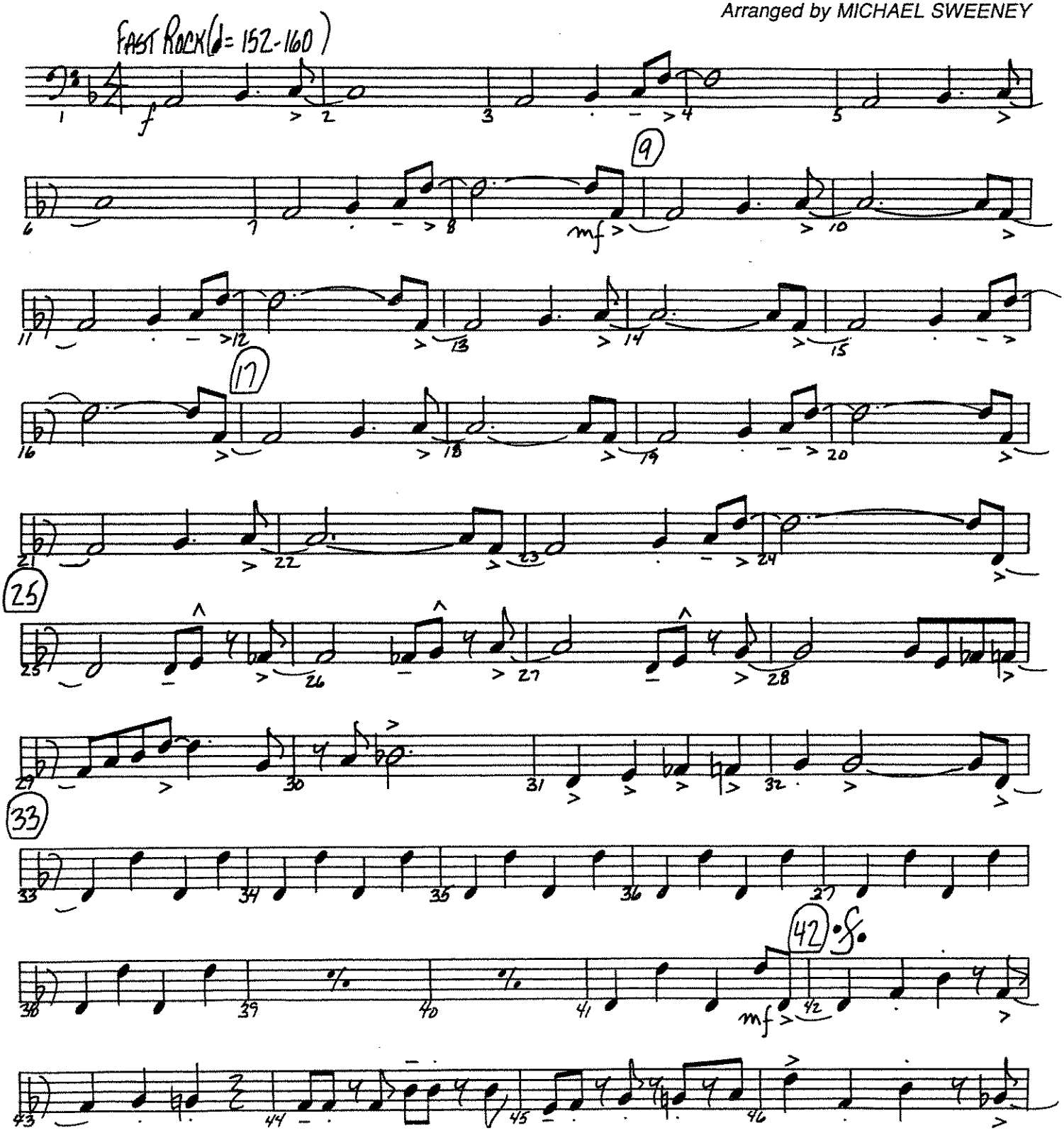
69
70
71
72
F9
16
E9
Eb9
D9
ff
Dim.
73
74
75
16


Piano
Db9 C9 B9 F9 E9 Eb9 D9
Db9 C9 B9 F9 E9 Eb9 D9
mp ff Dim.
mp ff Dim.
77 78 79 80
Db9 C9 B9 F9 E9 Eb9 D9 Db9 C9 B9
mp ff Dim. mp
2 2
81 82 83 84-85
86
mp
86 87 88 89
(D.S. AL CODA)
90 91 92 93
mf
CODA
ff
94 95 96 97

Birdland

BASS

Music by JOSEF ZAWINUL
Arranged by MICHAEL SWEENEY



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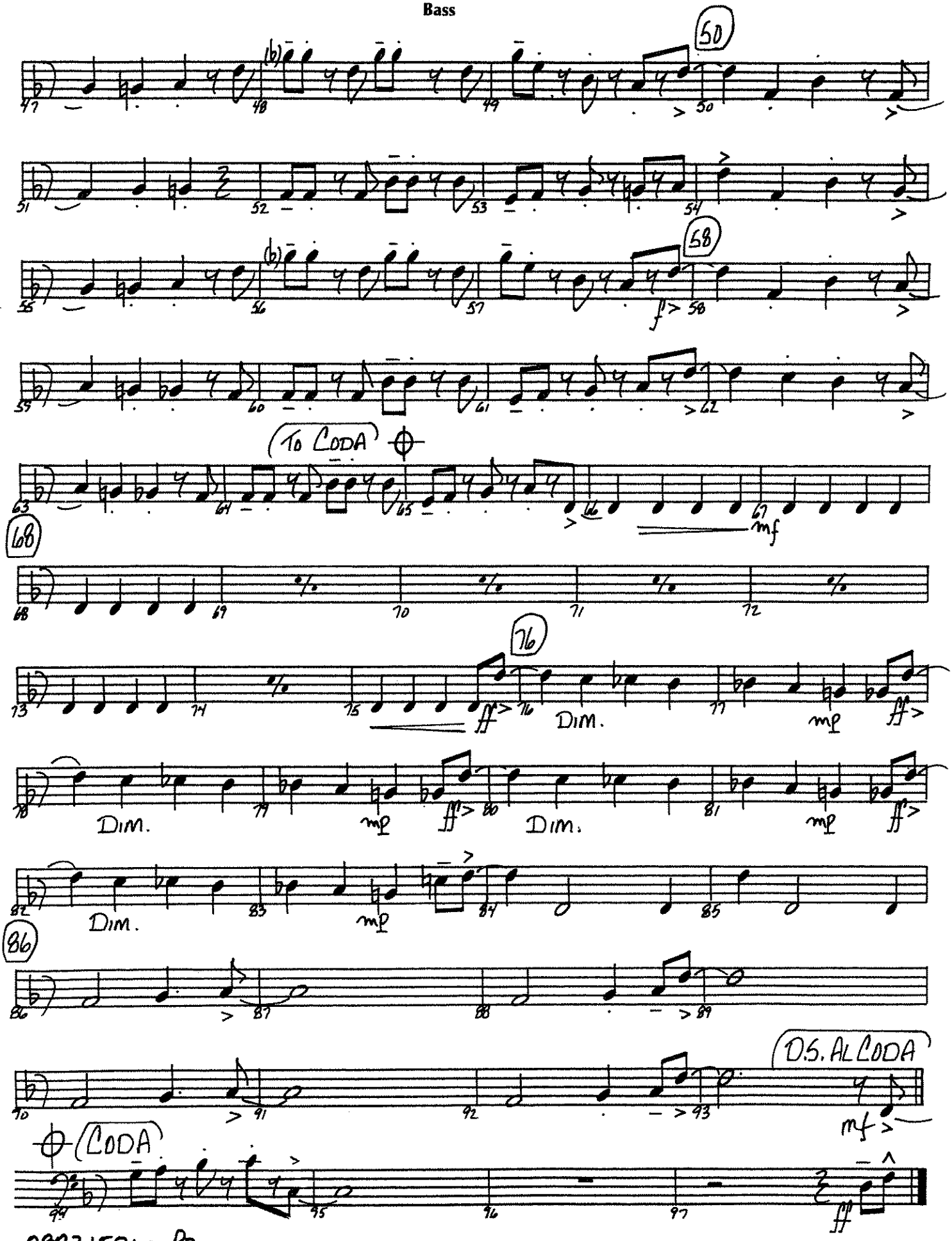
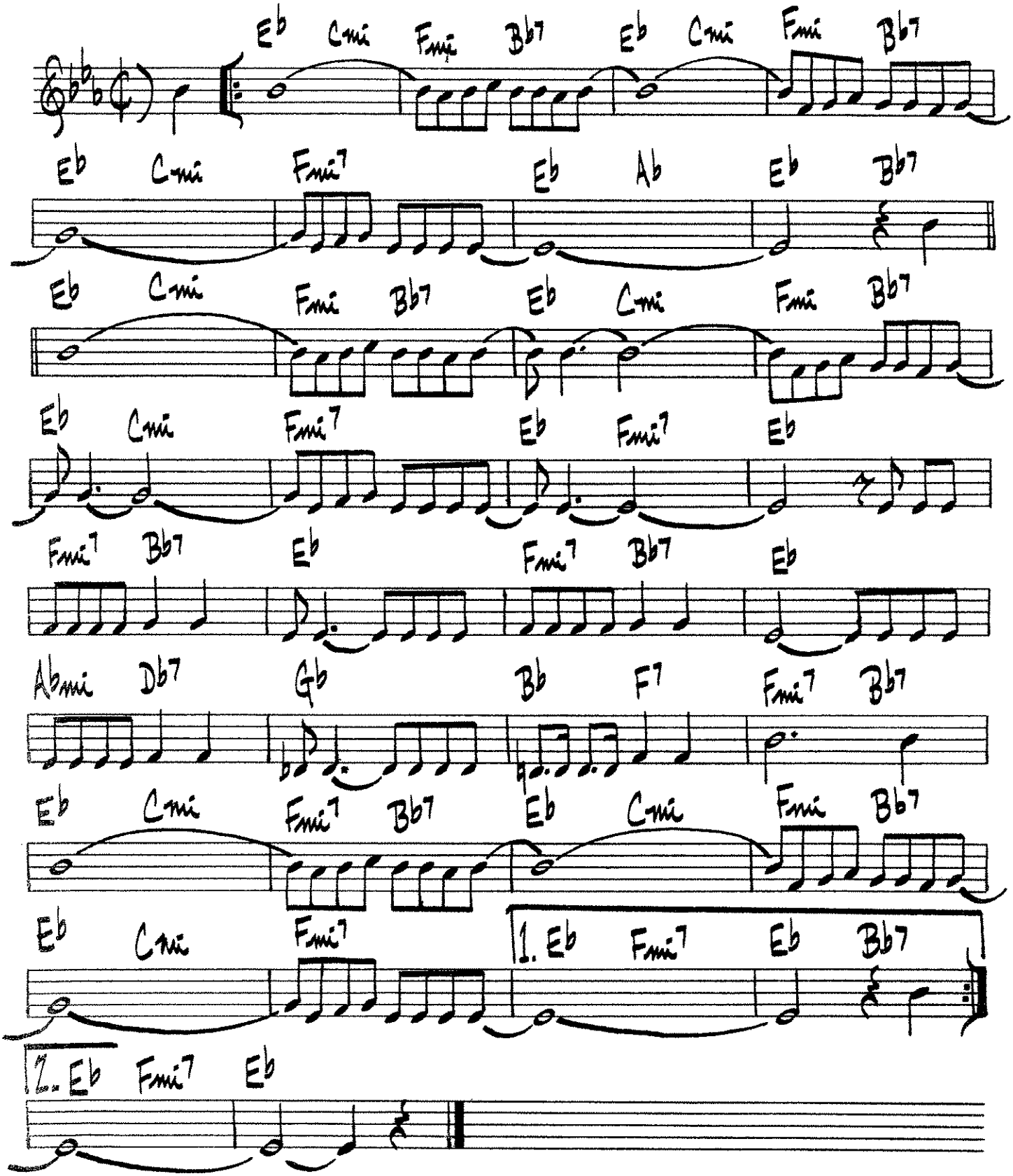

50
58
To Coda
68
76
Dim.
Dim.
Dim.
Dim.
86
D.S. al Coda
Coda

C

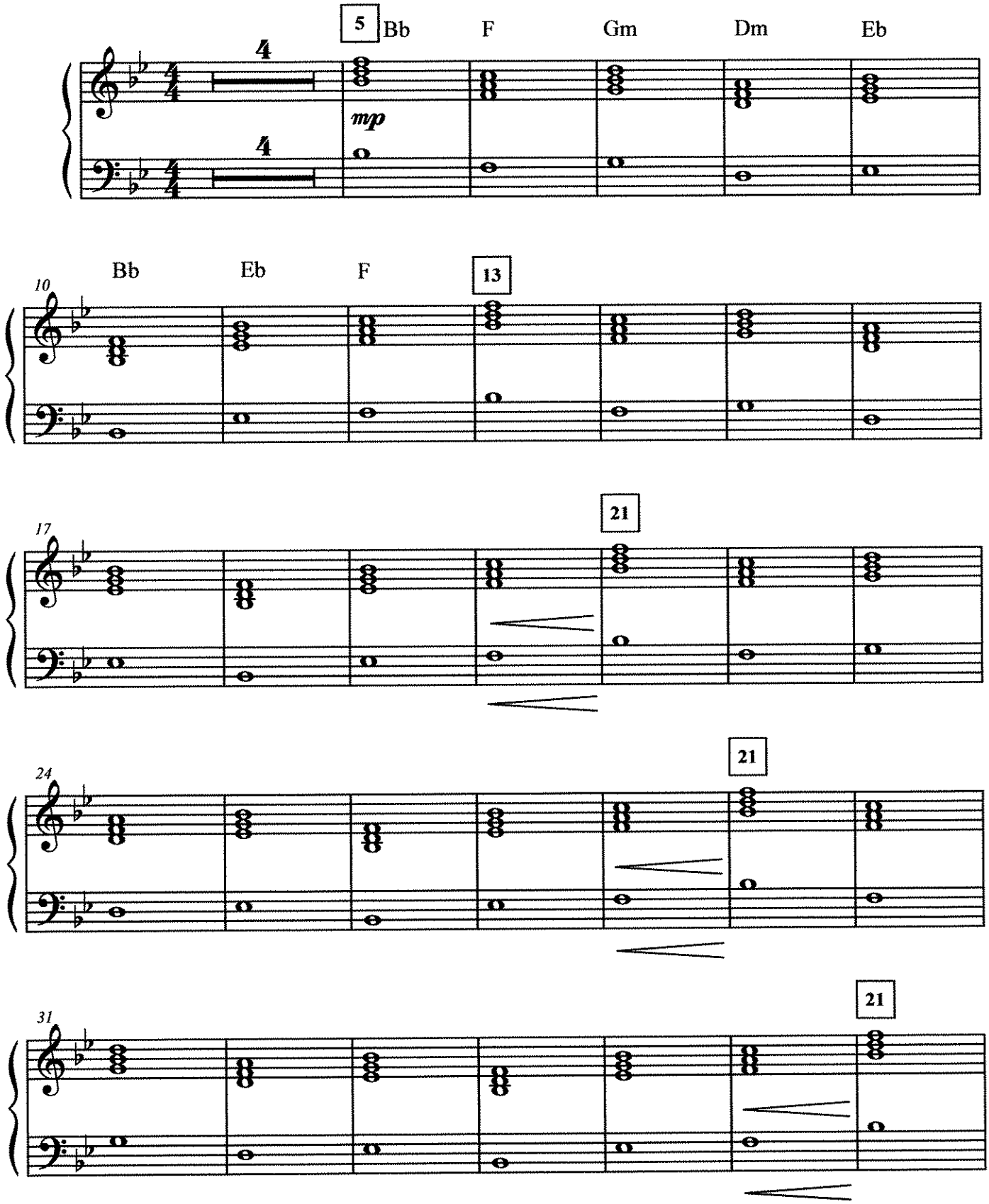
BLUE MOON


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

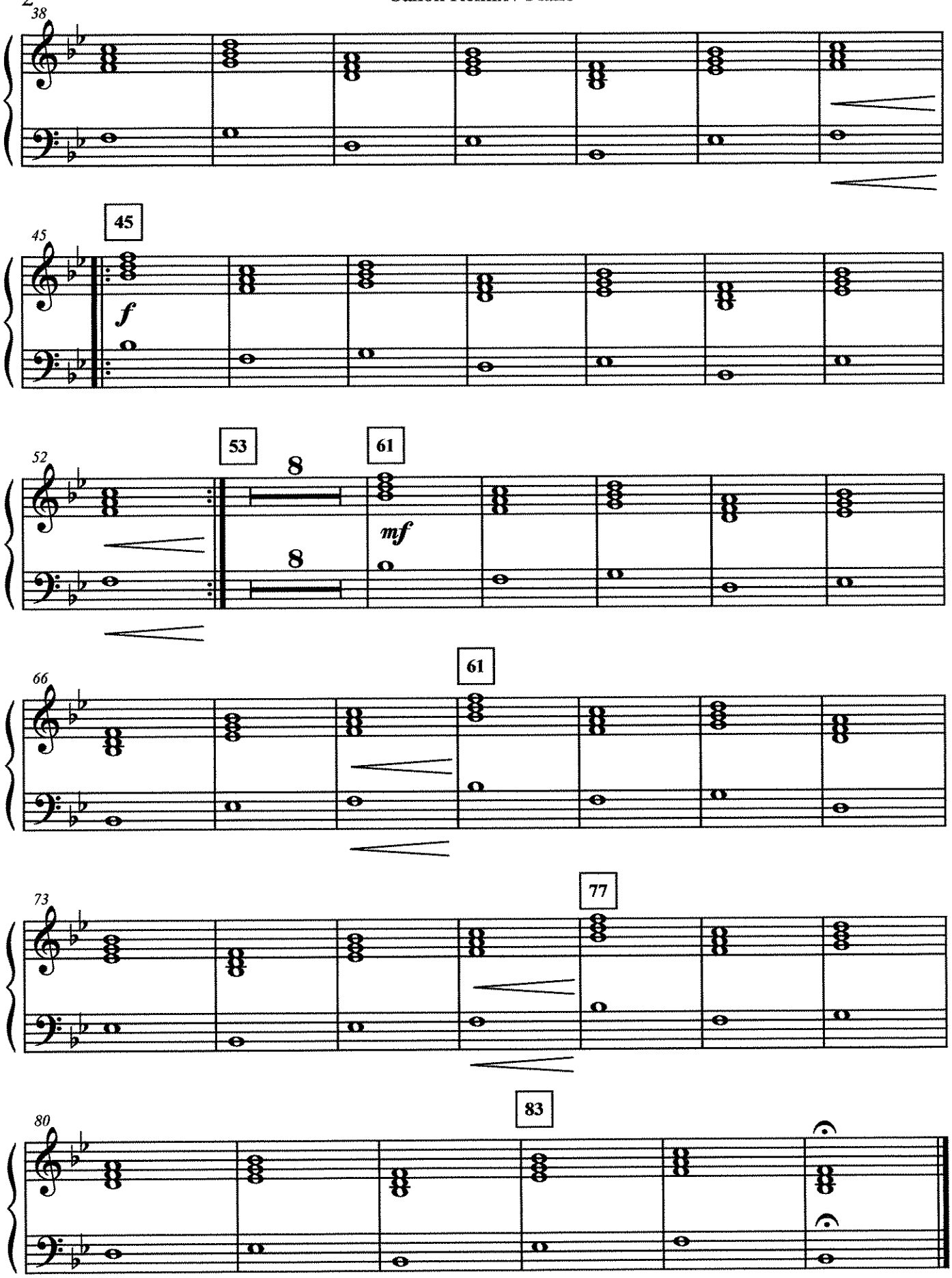
Synthesizer

Canon Remix

Pachelbel /Arr. Bernice



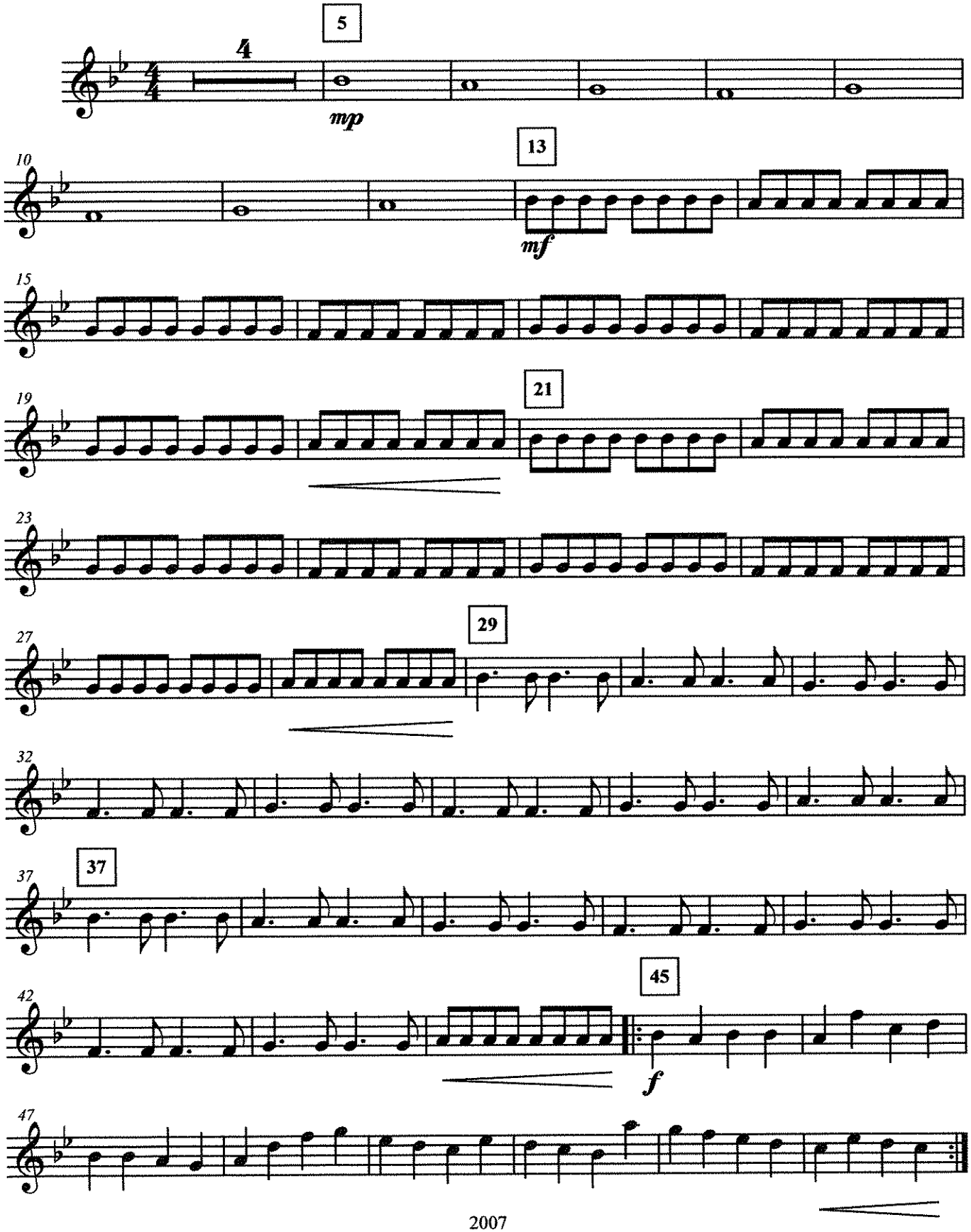
2007


38
45
45
f
52
53
8
8
61
mf
66
61
73
77
80
83

Mallets

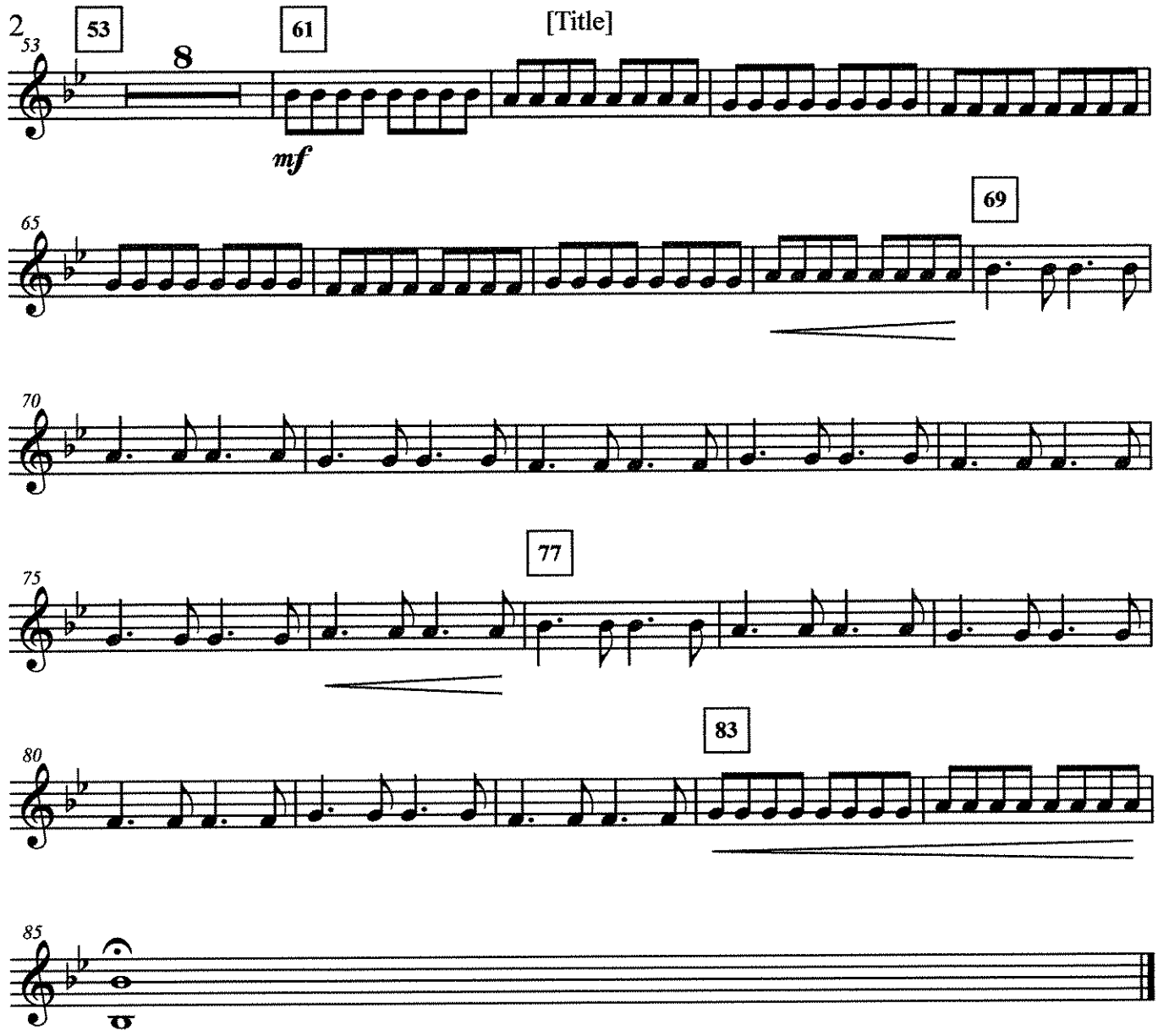
Canon Remix

Pachelbel /Arr. Bernice



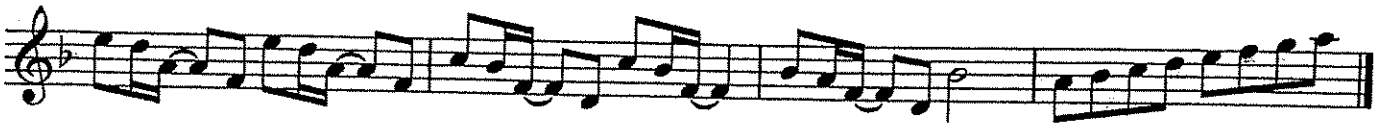
2007

[Title]

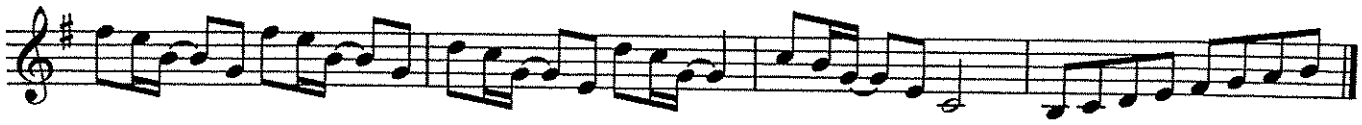


Careless Whisper – Melody

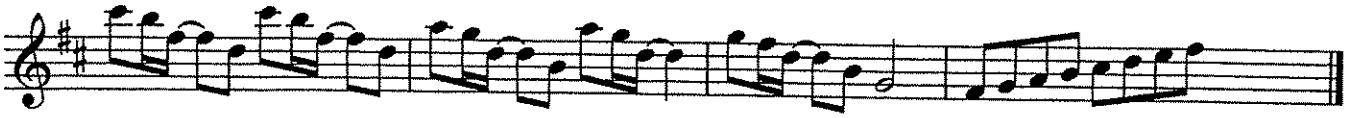
Melody C – Flute



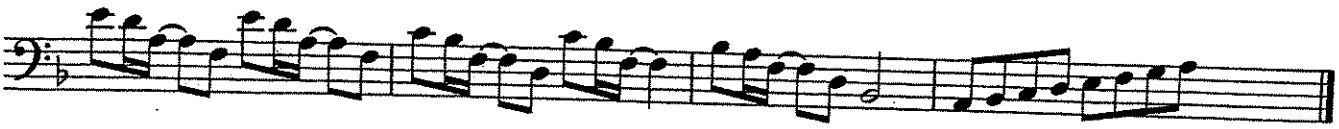
Melody Bb – Trumpet, Clarinet, Tenor Sax



Melody Eb – Alto Sax, Bari Sax



Melody Bass Clef – Trombone, Baritone



Piano – Chords

Dm, Gm, Bb, Am

Lyrics

You really gotta sponsor us,

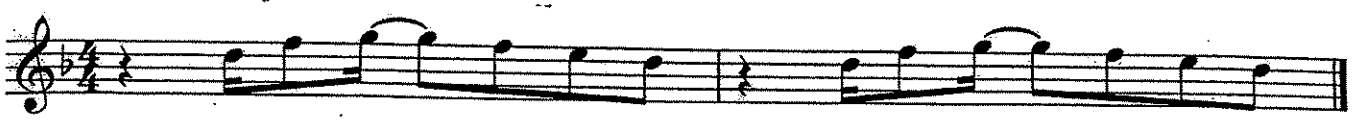
All of the SciTech Band.

We really need your money now,

Just lend us a hand

Careless Whisper – Horn Lick

Horn Lick C – Flute

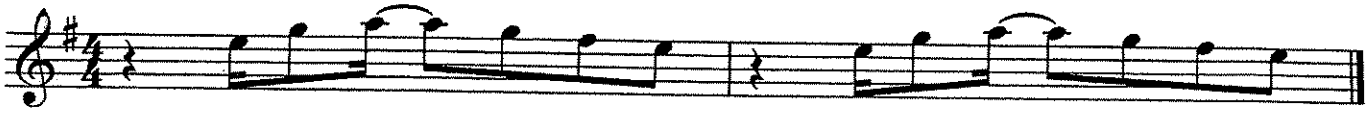


D F G F E D D F G F E D

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

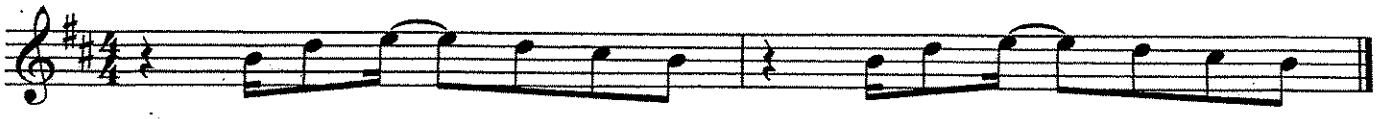
E G A G F# E E G A G F# E

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



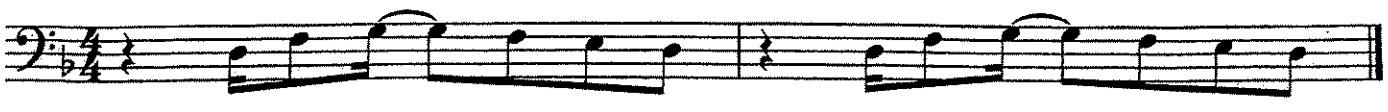
E G A G F# E E G A G F# E

Horn Lick Eb – Alto Sax, Bari Sax



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

Horn Lick Bass Clef – Trombone, Baritone



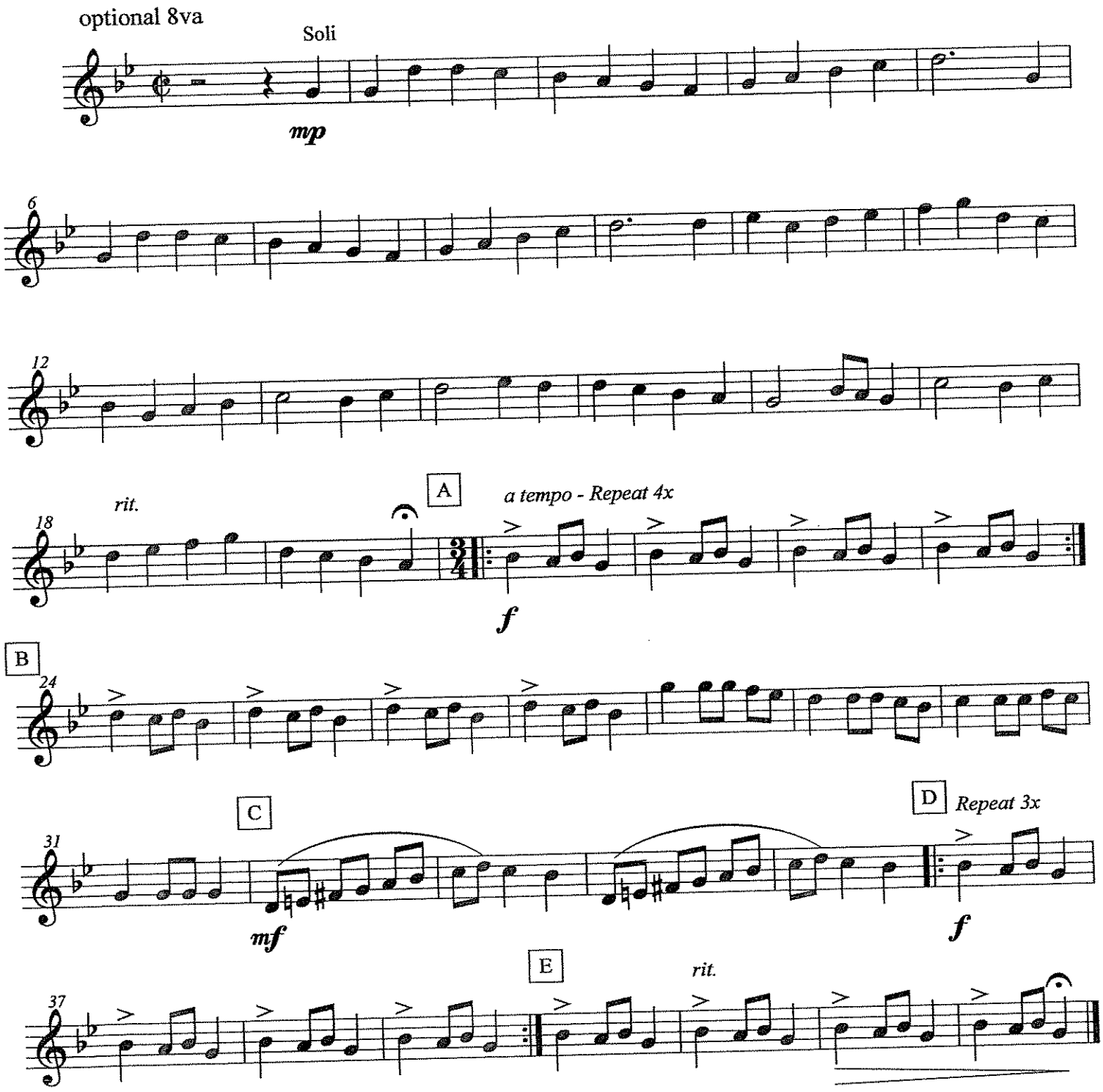
D F G F E D D F G F E D

Carol of The Bells

Melody - C
-Flute

Quartet Version

arr. Turgeon & Bernice



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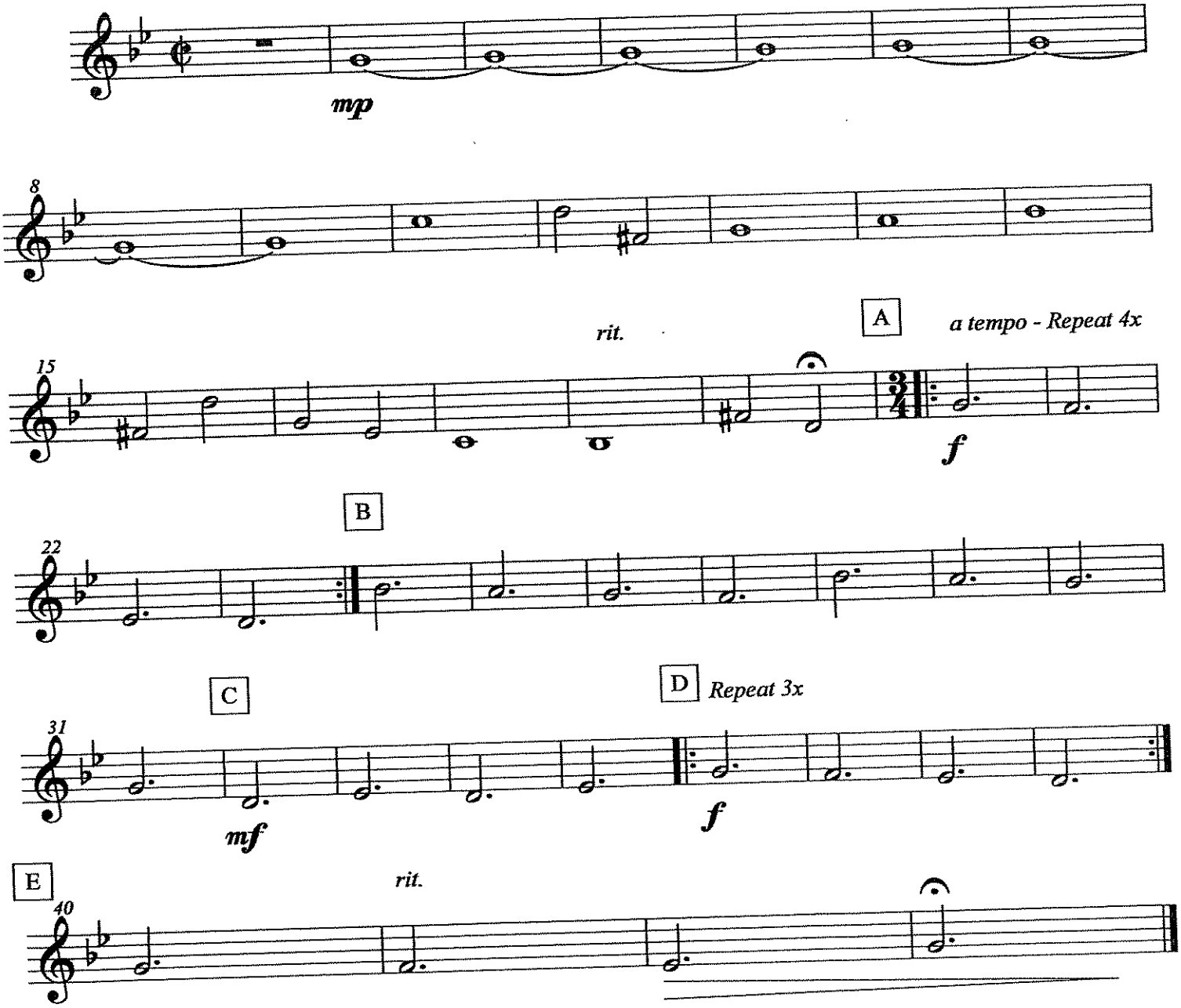
Carol of The Bells

Bass Line - C
-Flute

Quartet Version

arr. Turgeon & Bernice



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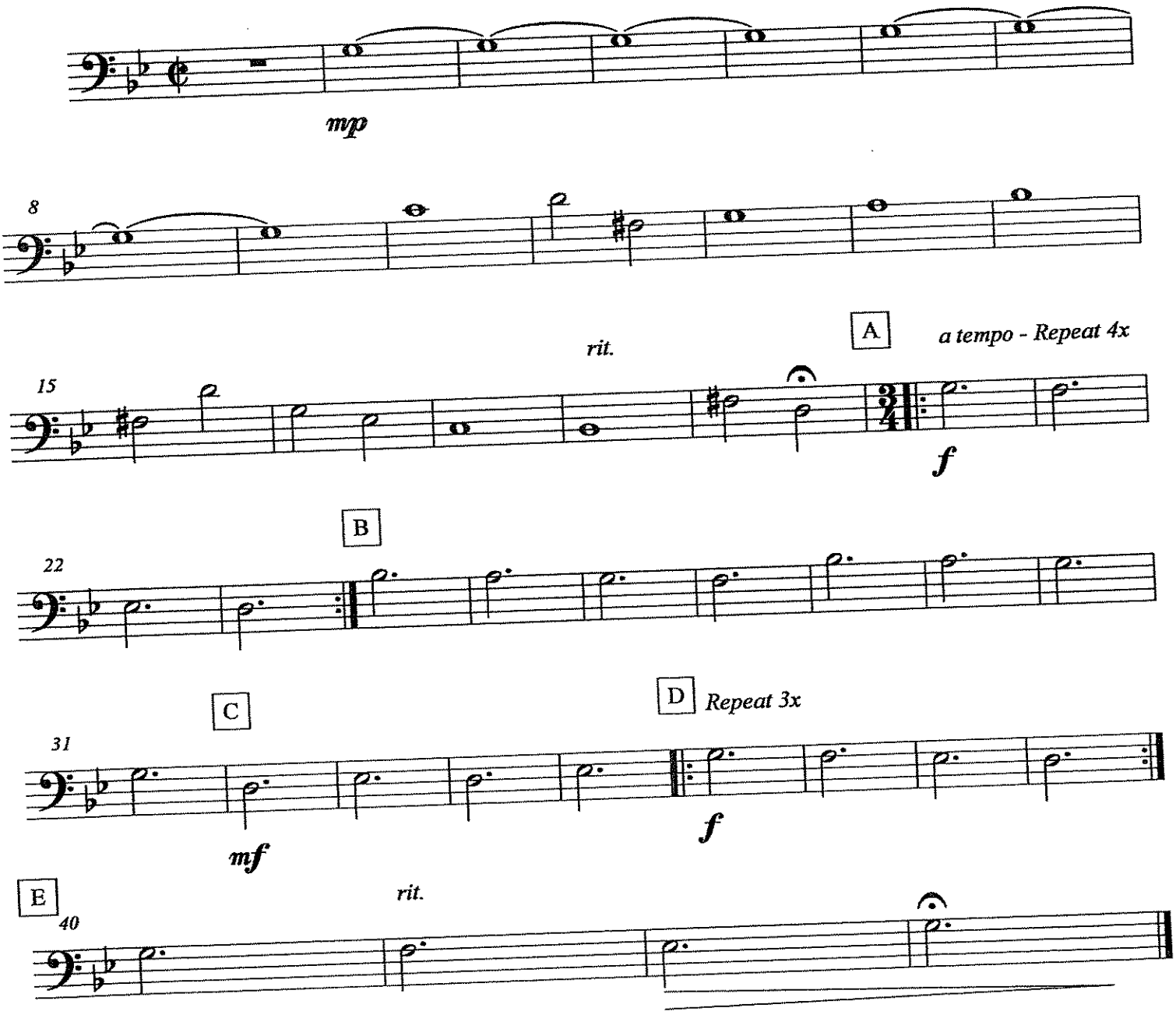
Carol of The Bells

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

Quartet Version

arr. Turgeon & Bernice



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Piano
Strings
Synth

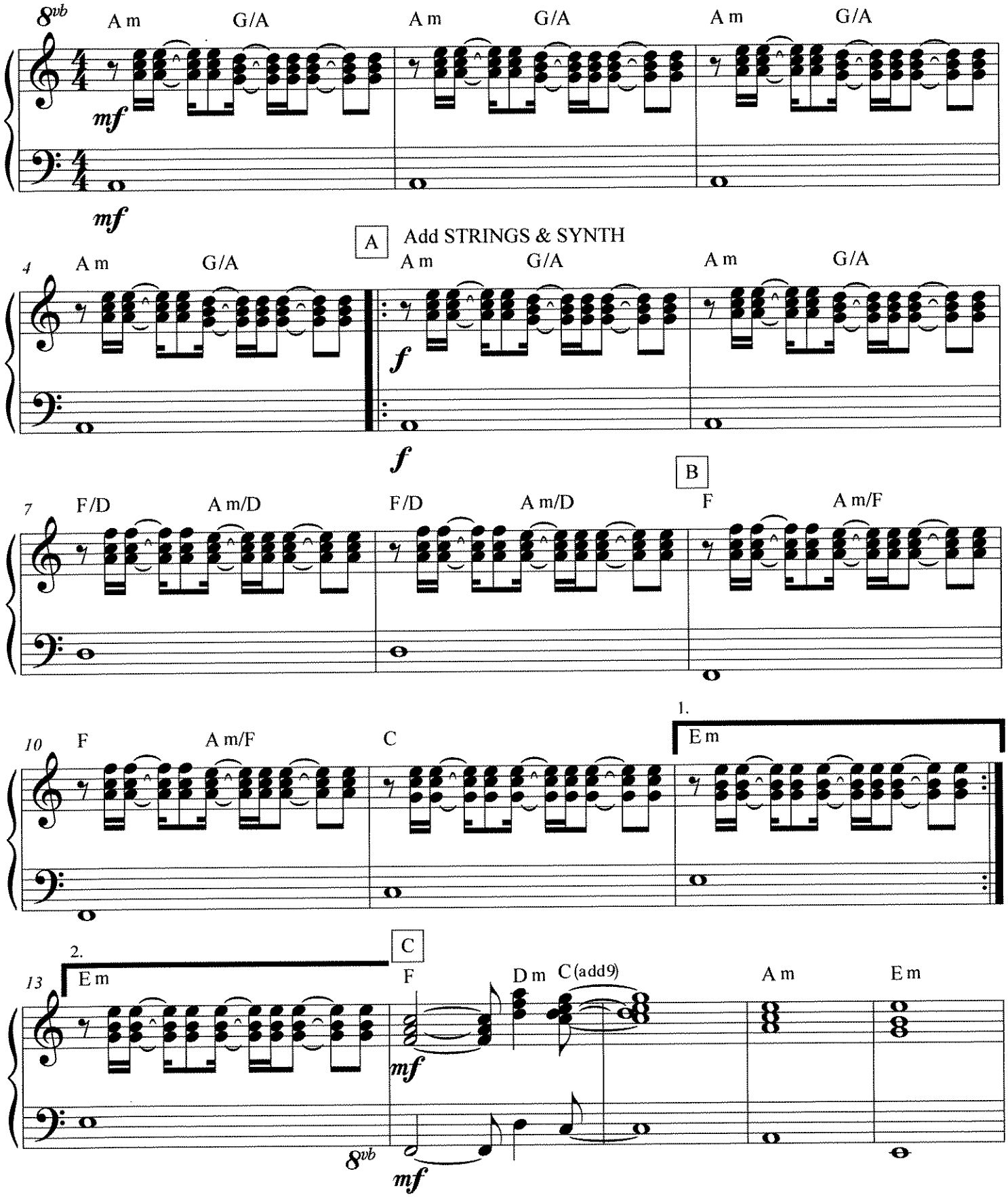
Chained To The Rhythm

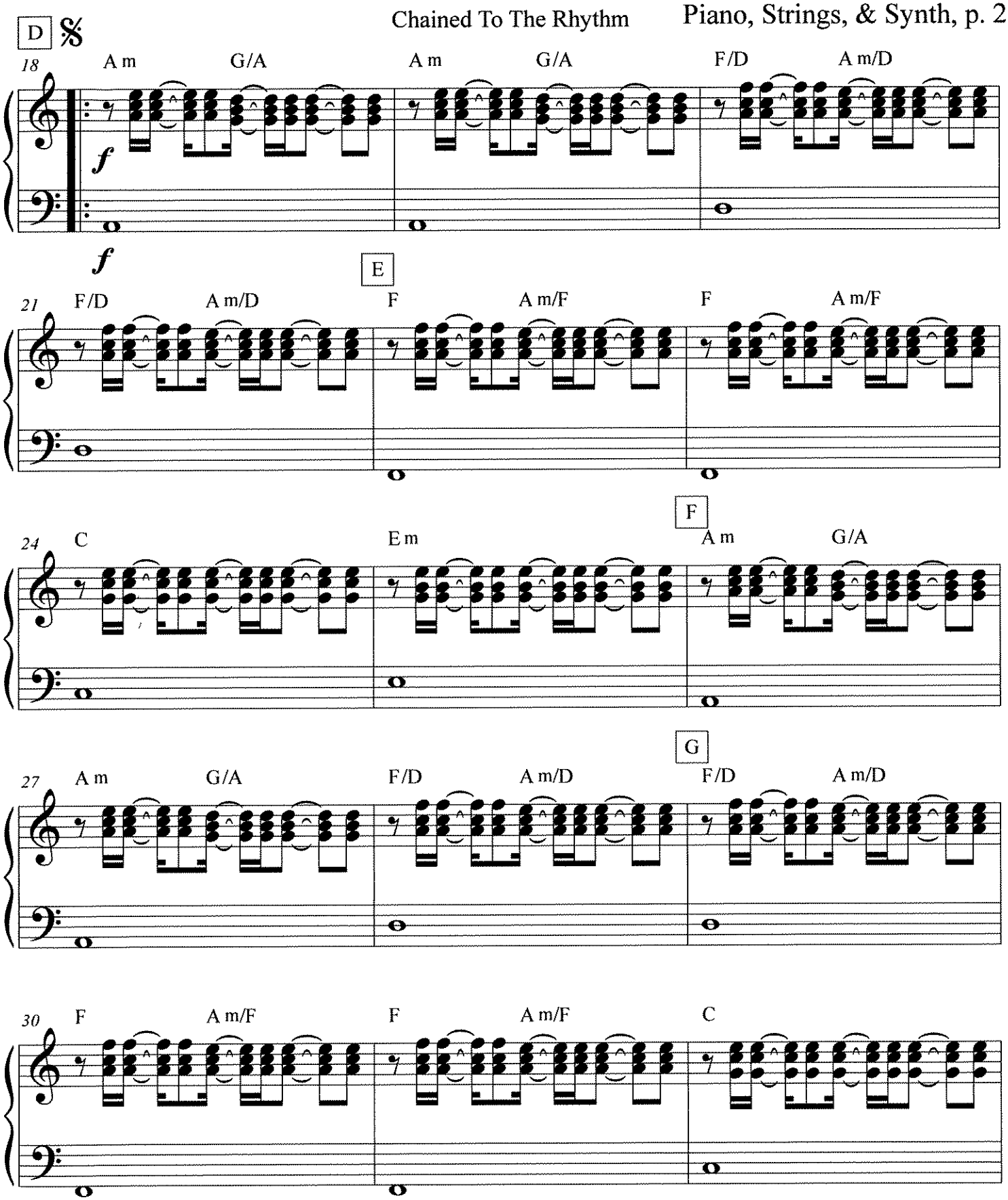
As Recorded by Katy Perry

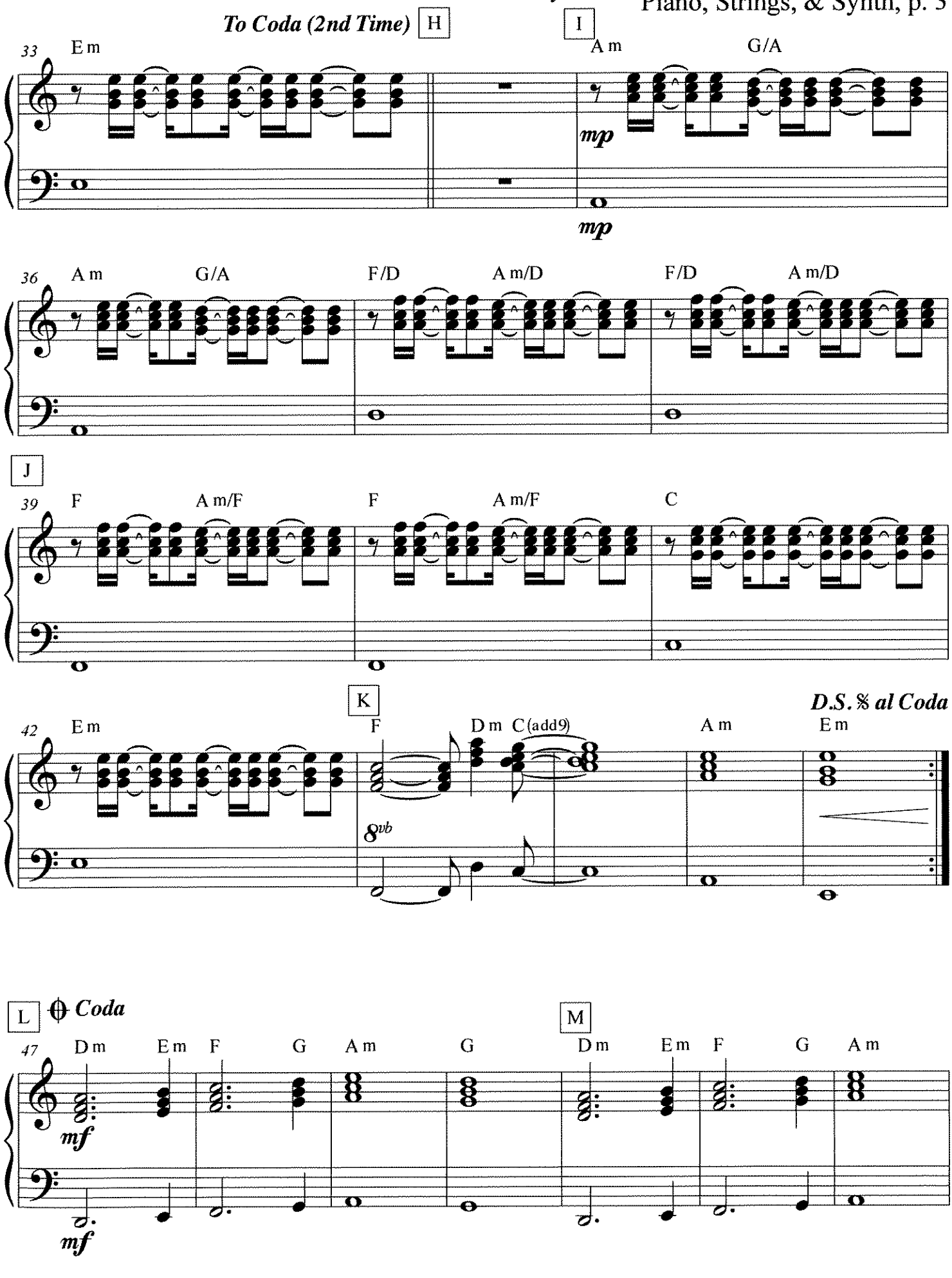
arr. Bernice

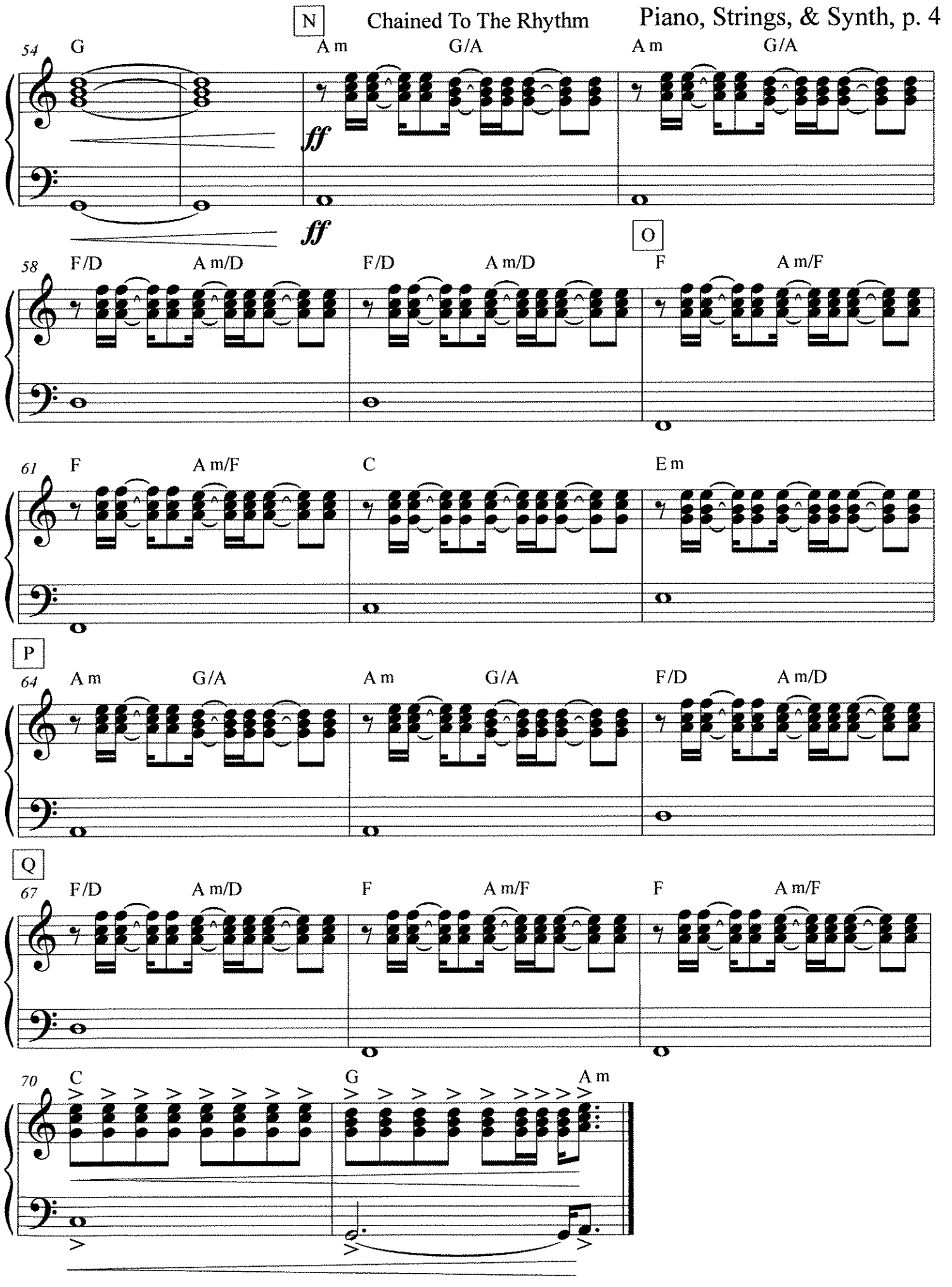
Groovy ♩ = 103-105

Optional 4 bar vamp




D
18
A m
G/A
A m
G/A
F/D
A m/D
f
f
E
21
F/D
A m/D
F
A m/F
F
A m/F
F
24
C
E m
A m
G/A
G
27
A m
G/A
F/D
A m/D
F/D
A m/D
30
F
A m/F
F
A m/F
C


To Coda (2nd Time)
H
I
33
E m
A m
G/A
mp
mp
36
A m
G/A
F/D
A m/D
F/D
A m/D
J
39
F
A m/F
F
A m/F
C
K
D.S. 𝄋 al Coda
42
E m
F
D m
C (add9)
A m
E m
8vb
L
Coda
M
47
D m
E m
F
G
A m
G
D m
E m
F
G
A m
mf
mf


N
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

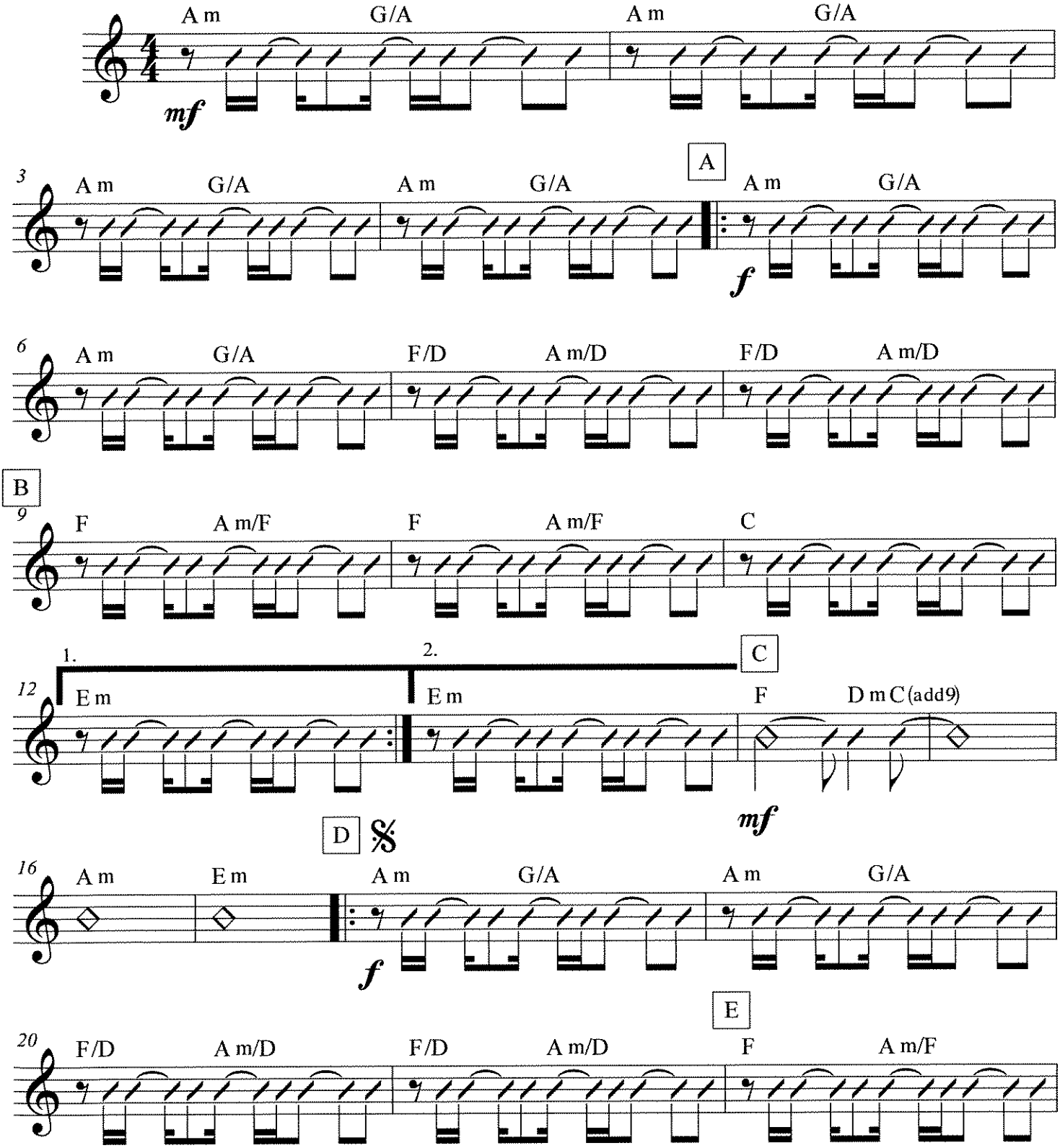
Chord Chart

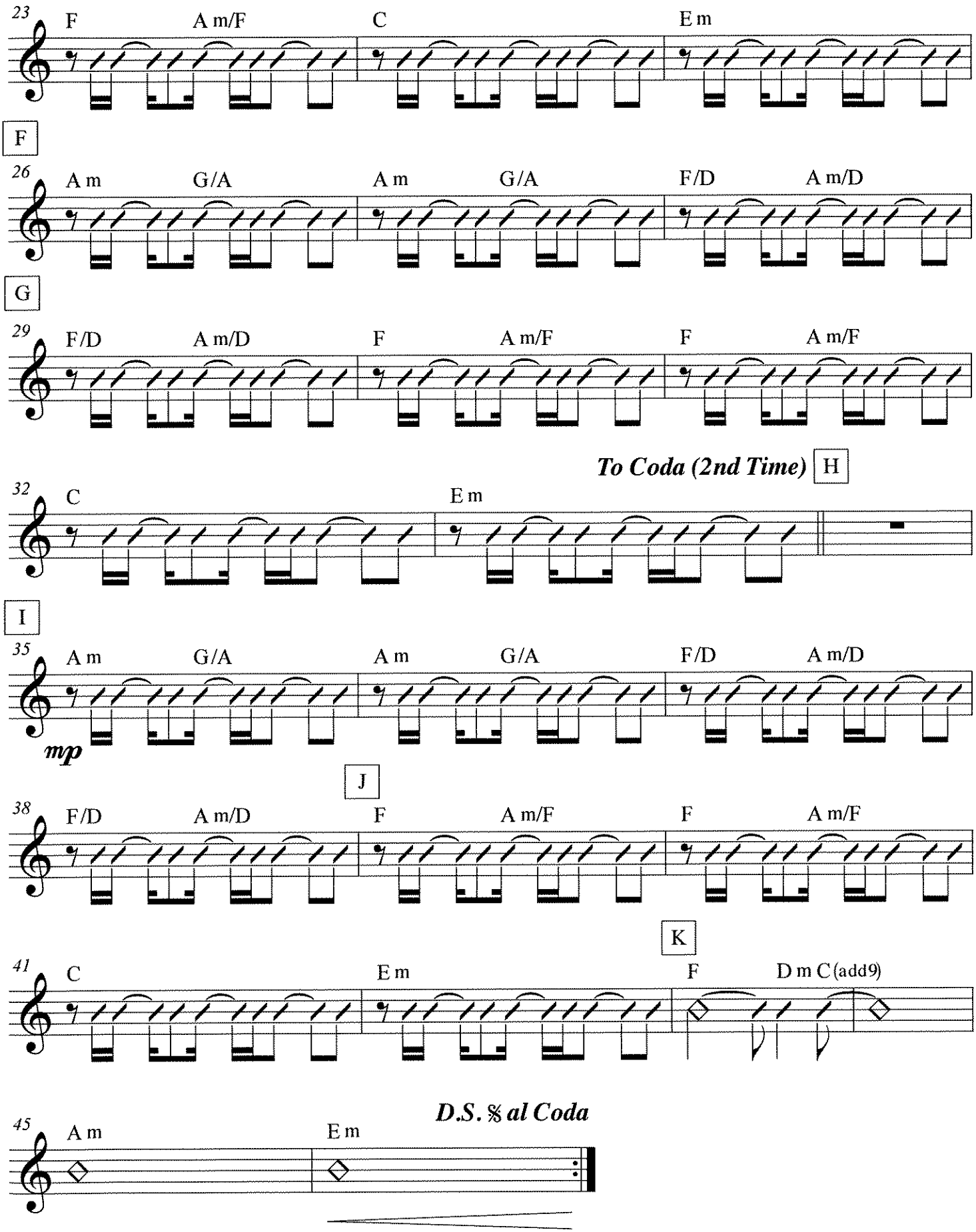
As Recorded by Katy Perry

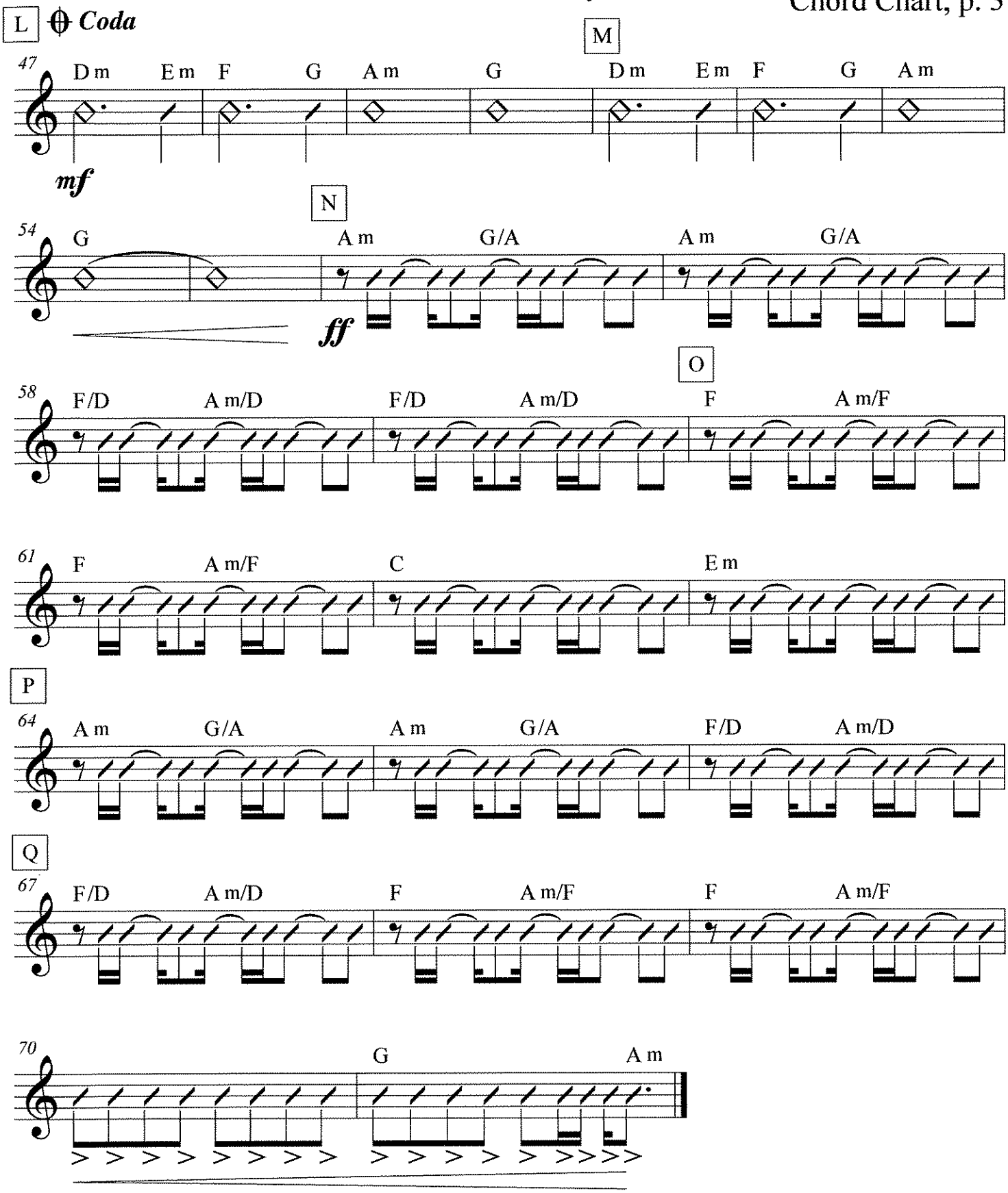
arr. Bernice

Groovy ♩ = 103-105

Optional 4 bar vamp




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
To Coda (2nd Time)
H
32
C
E m
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)
D.S. 𝄋 al Coda
45
A m
E m


L
Coda
M
47
D m
E m
F
G
A m
G
D m
E m
F
G
A m
mf
N
54
G
A m
G/A
A m
G/A
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
G
A m

Chained To The Rhythm

As Recorded by Katy Perry

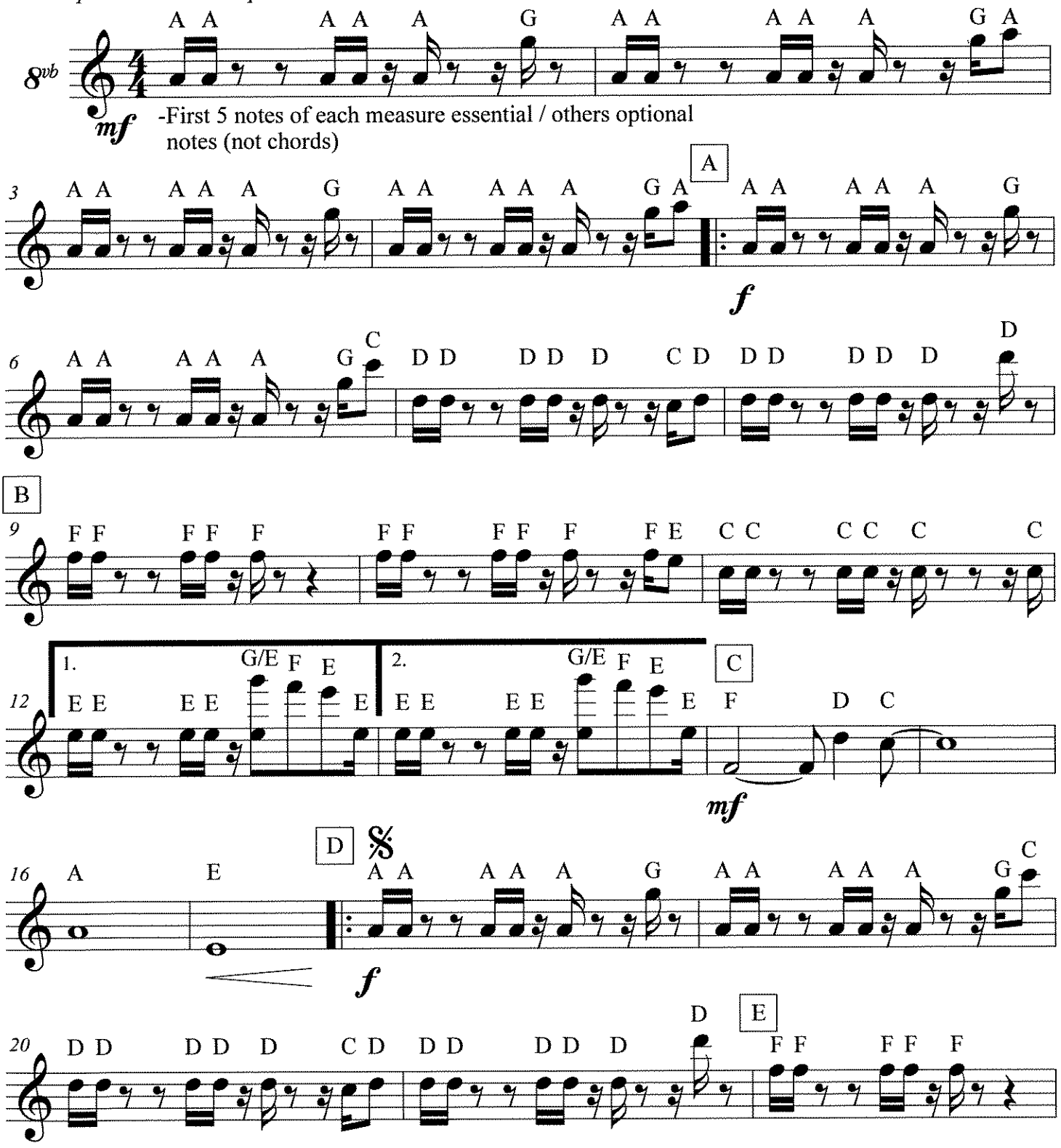
arr. Bernice

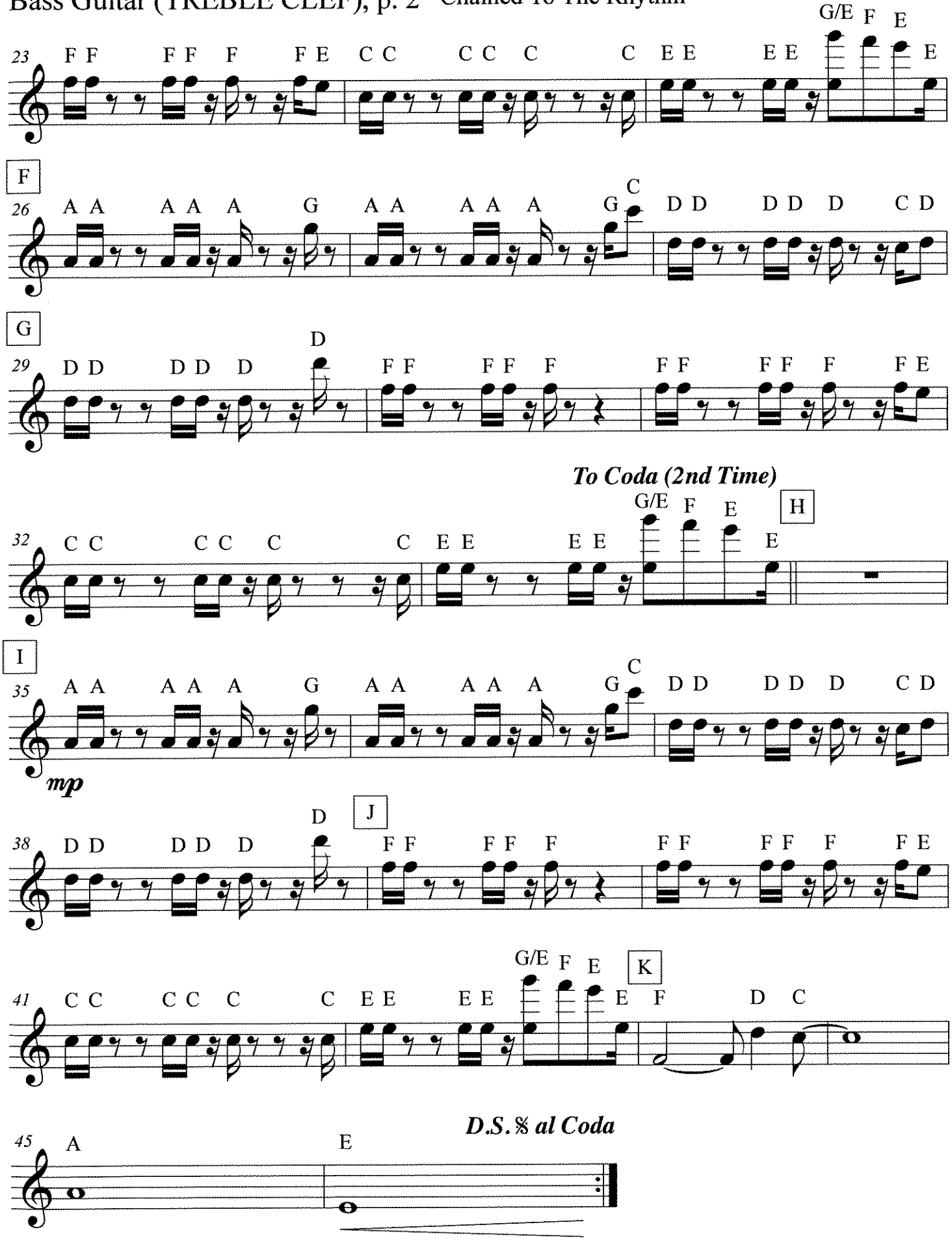
Bass Guitar (TREBLE CLEF)

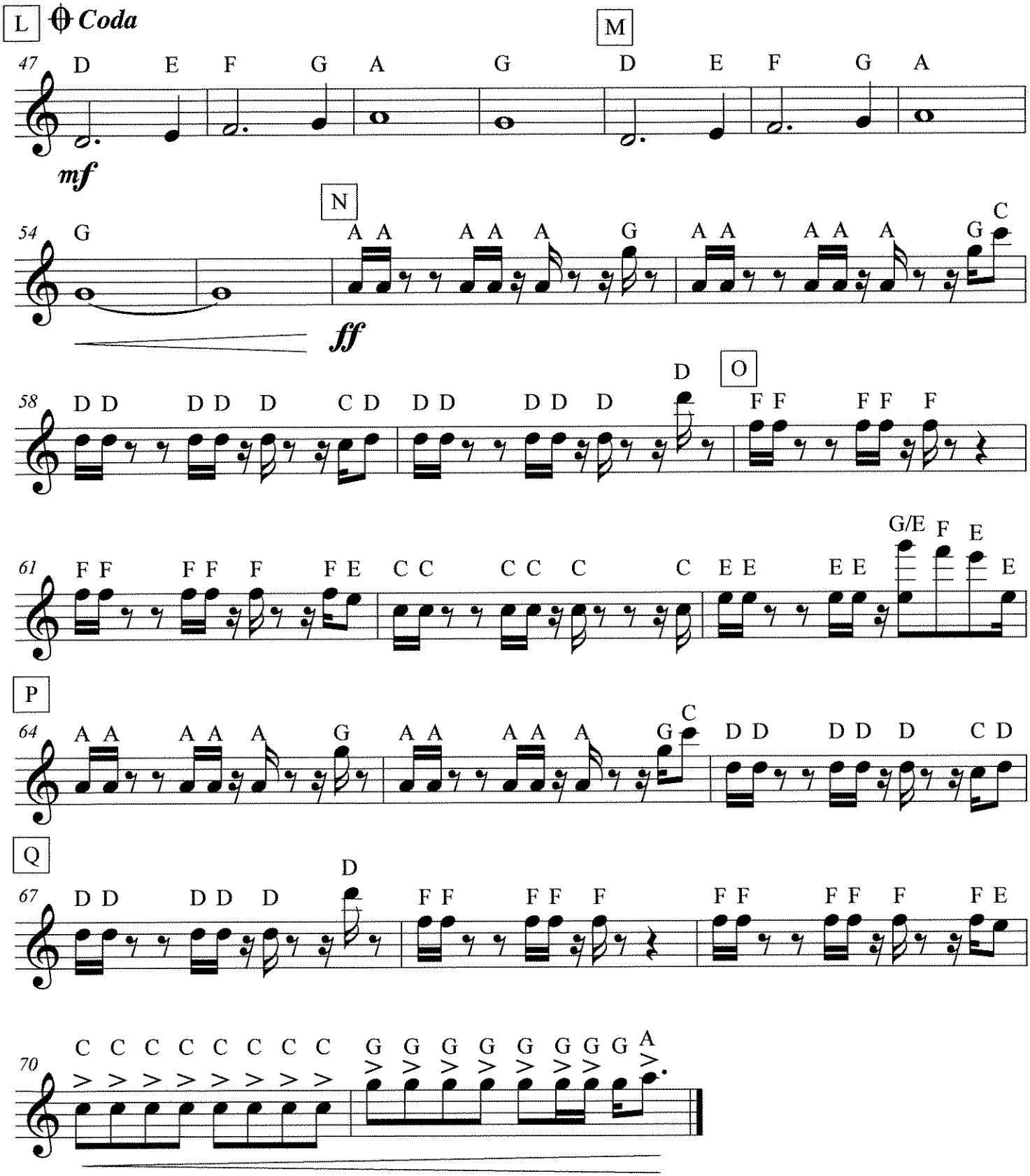
notes (not chords)

Groovy ♩ = 103-105

Optional 4 bar vamp




23
F F F F F F E 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 F F F F F F F F F F F E
To Coda (2nd Time)
32
C C C C C C E E E E G/E F E E H
I
35
A A A A A G A A A A A G C D D D D D C D
mp
38
D D D D D D J F F F F F F F F F F E
41
C C C C C C E E E E G/E F E E K F D C
D.S. 𝄋 al Coda
45
A E


L
Coda
M
47
D E F G A G D E F G A
mf
N
54
G A A A A A G A A A A A G C
ff
58
D D D D D C D D D D D D O F F F F F
61
F F F F F F E C C C C C C E E E E G/E F E E
P
64
A A A A A G A A A A A G C D D D D D C D
Q
67
D D D D D D F F F F F F F F F F F E
70
C C C C C C C C G G G G G G G G A

Chained To The Rhythm

As Recorded by Katy Perry

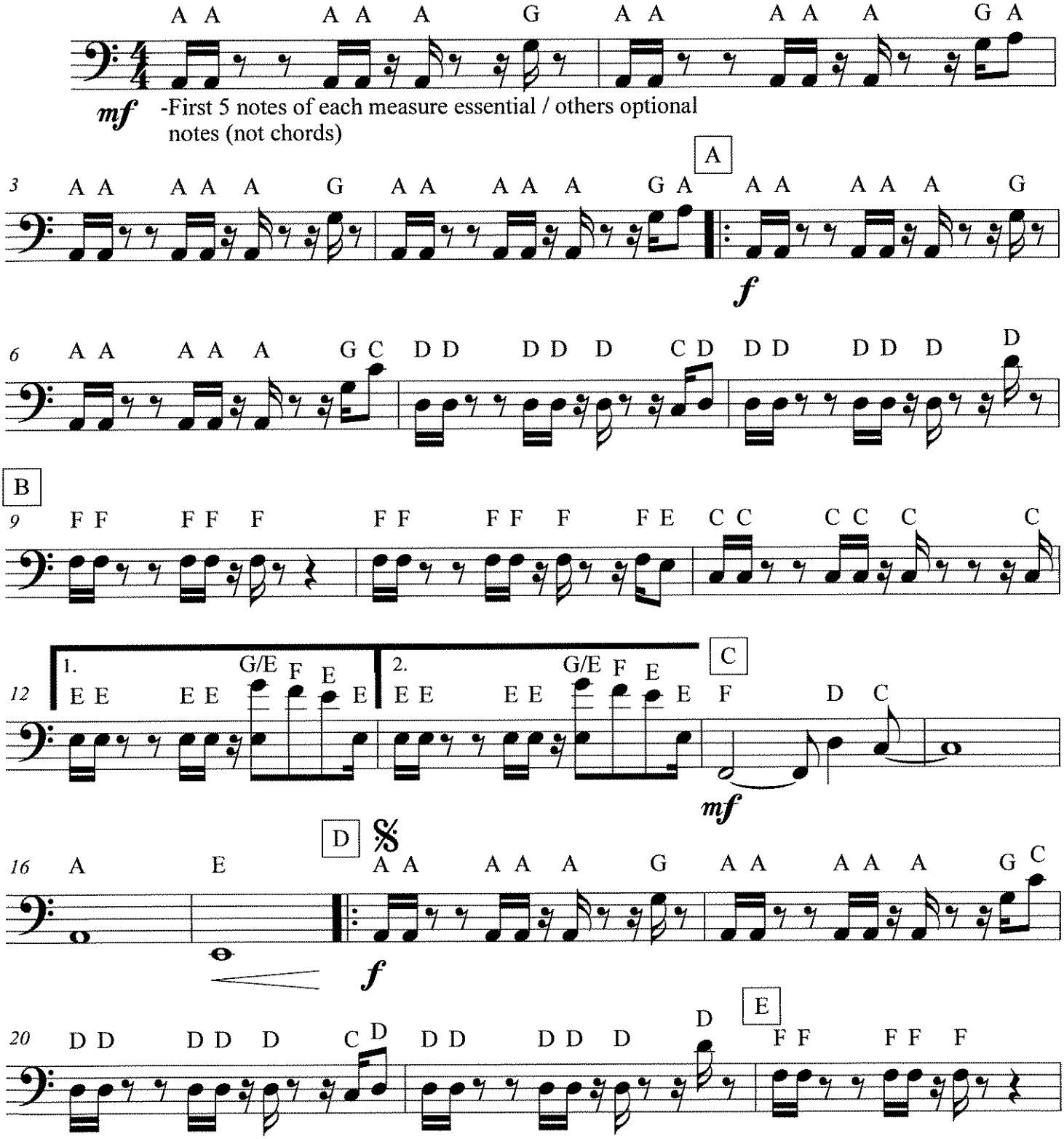
arr. Bernice

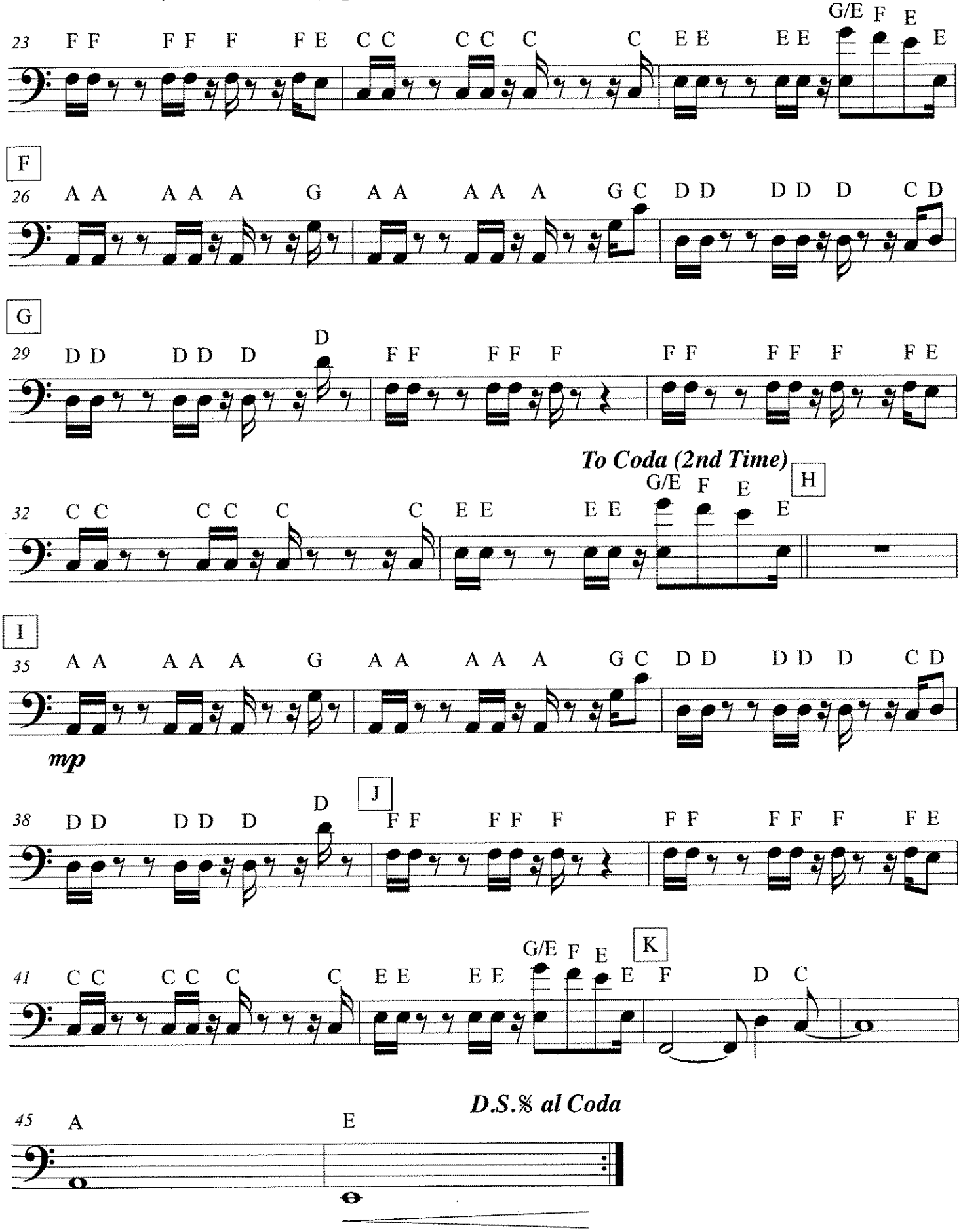
Bass Guitar (BASS CLEF)

notes (not chords)

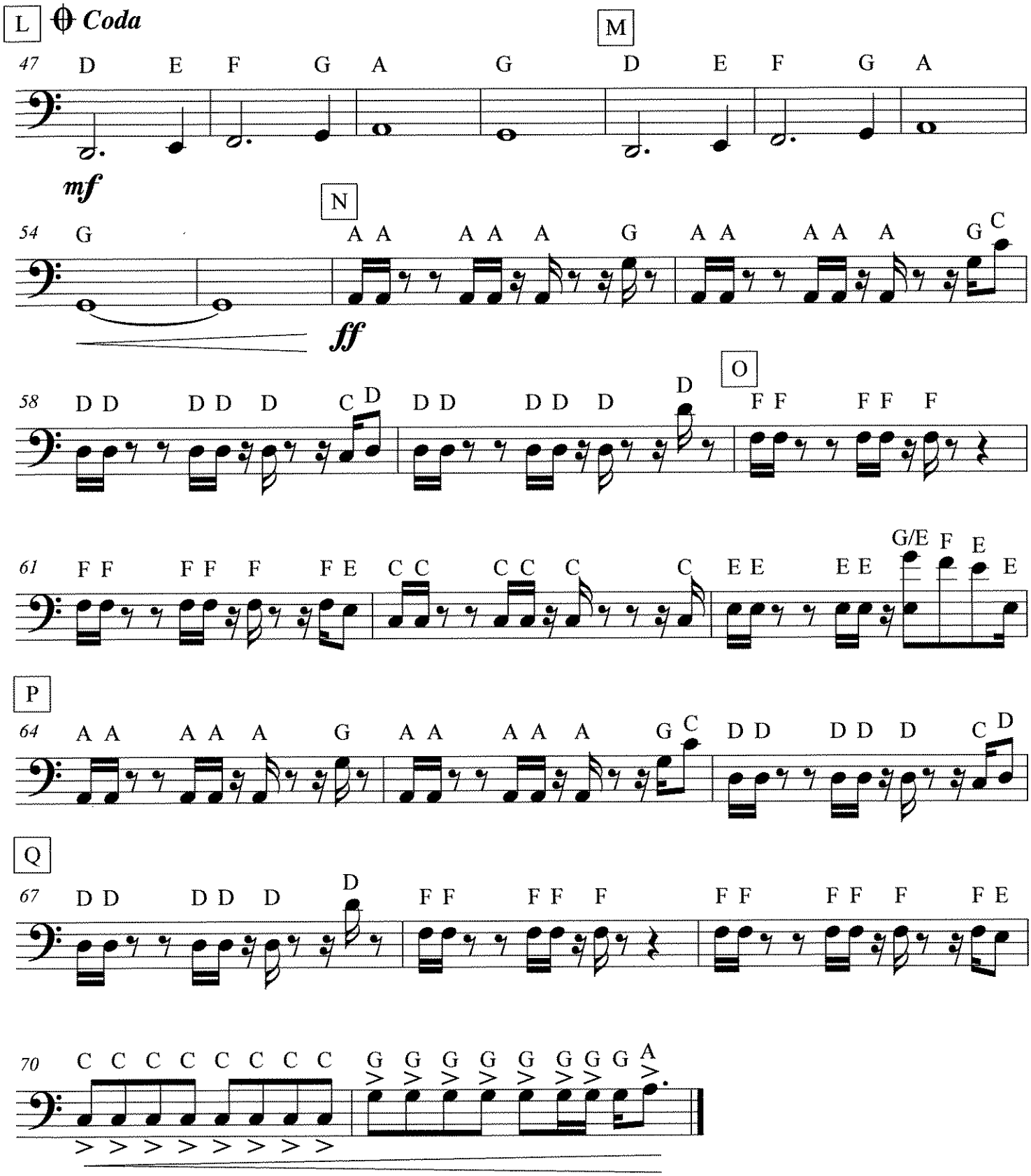
Groovy ♩ = 103-105

Optional 4 bar vamp




23
F F F F F F E 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 F F F F F F F F F F
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 F F F F F F F F F F
K
41
C C C C C C E E E E G/E F E E F D C
D.S.% al Coda
45
A E

Chained To The Rhythm



Chained To The Rhythm

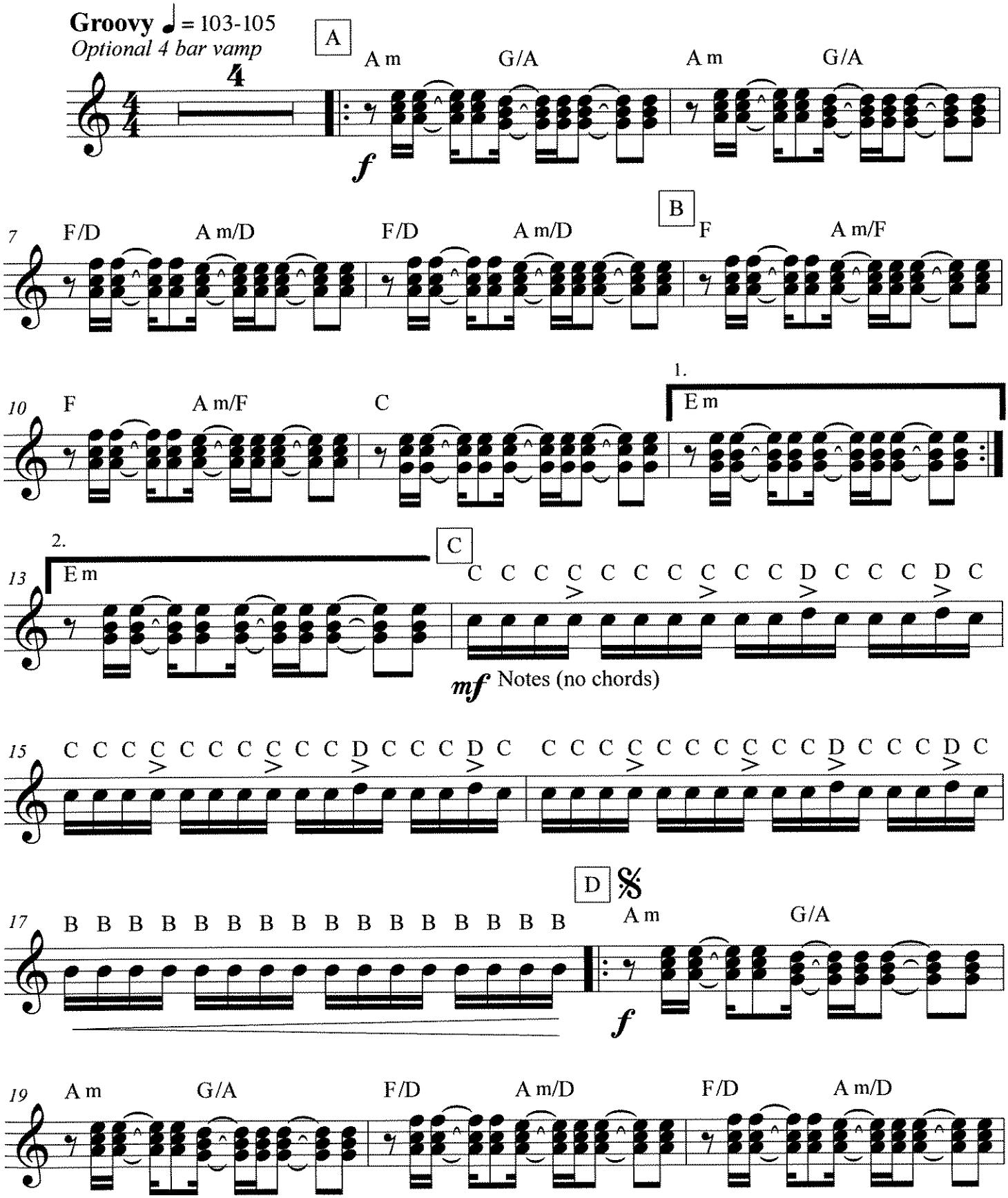
As Recorded by Katy Perry

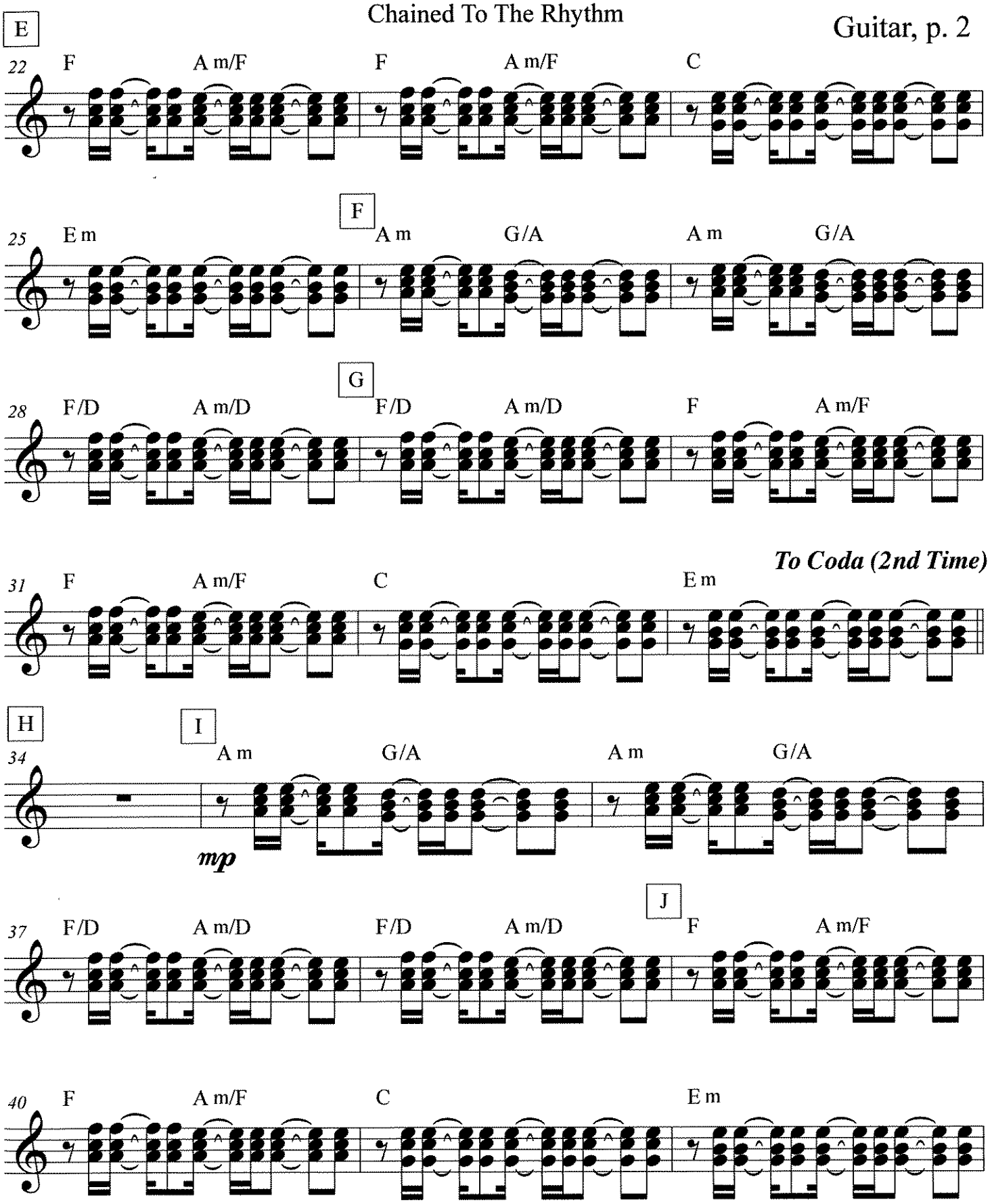
arr. Bernice

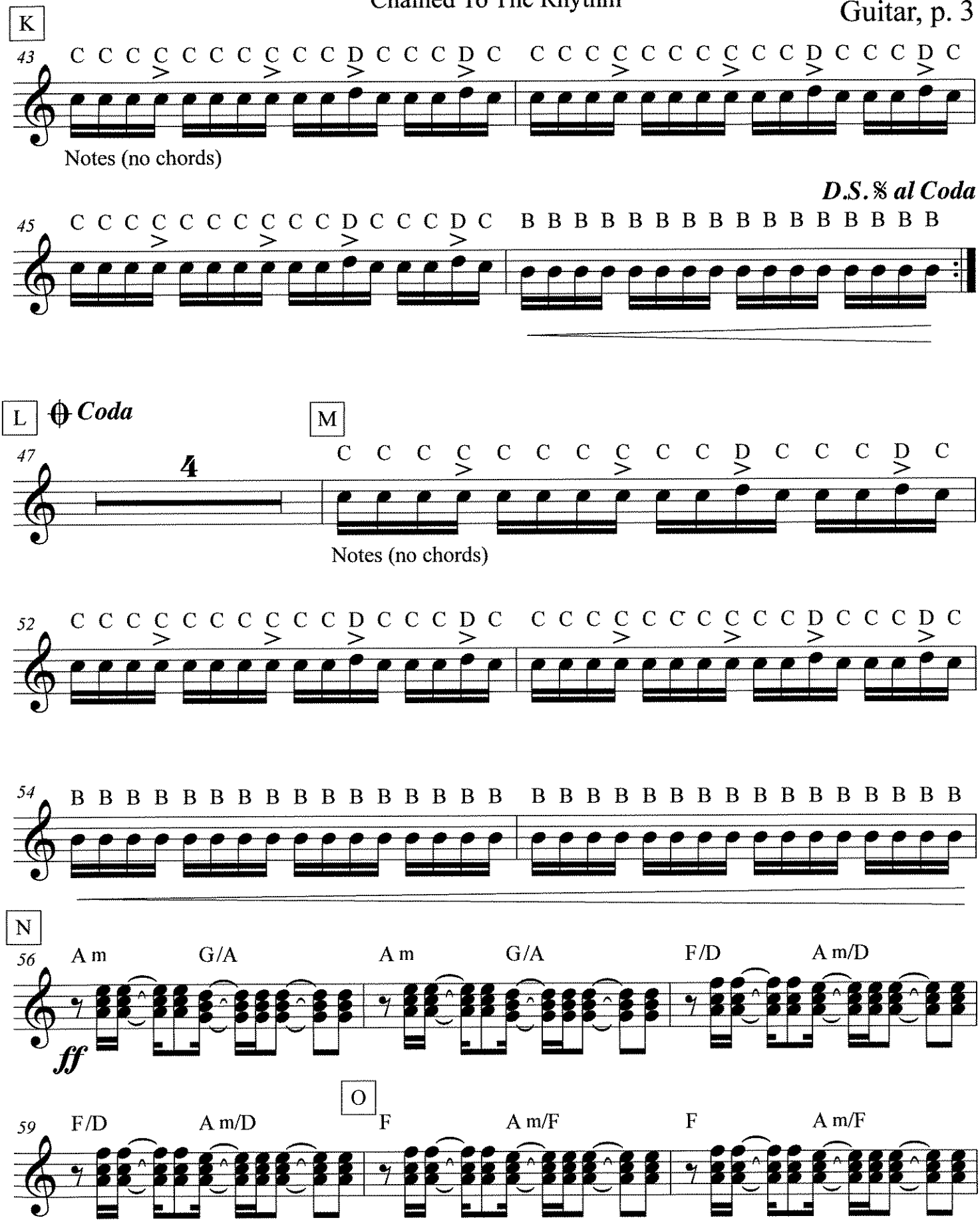
Guitar

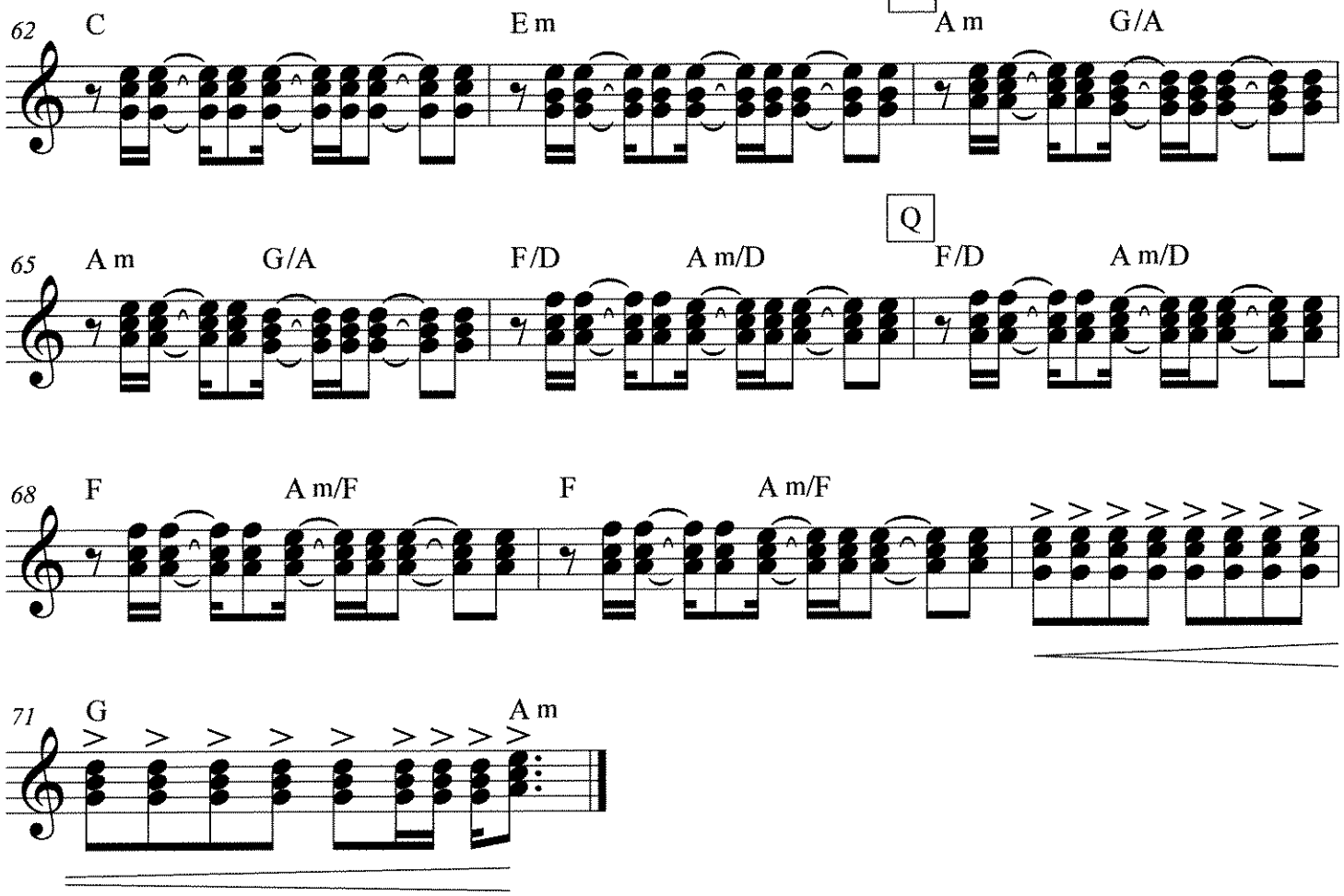
Groovy ♩ = 103-105

Optional 4 bar vamp




E
22
F
A m/F
F
A m/F
C
F
25
E m
A m
G/A
A m
G/A
G
28
F/D
A m/D
F/D
A m/D
F
A m/F
To Coda (2nd Time)
31
F
A m/F
C
E m
H
I
34
A m
G/A
A m
G/A
mp
J
37
F/D
A m/D
F/D
A m/D
F
A m/F
40
F
A m/F
C
E m


K
43
C C C C C C C C C C C D C C C D C C C C C C C C C C C D C C C D C
Notes (no chords)
D.S. 𝄋 al Coda
45
C C C C C C C C C C C D C C C D C B B B B B B B B B B B B B B B B
L
Coda
M
47
4
C C C C C C C C C C C D C C C D C
Notes (no chords)
52
C C C C C C C C C C C D C C C D C C C C C C C C C C C D C C C D C
54
B B B B B B B B B B B B B B B B B B B B B B B B B B B B B B B B B
N
56
A m
G/A
A m
G/A
F/D
A m/D
ff
O
59
F/D
A m/D
F
A m/F
F
A m/F


62
C
E m
P
A m
G/A
65
A m
G/A
F/D
A m/D
Q
F/D
A m/D
68
F
A m/F
F
A m/F
71
G
A m

Chained To The Rhythm

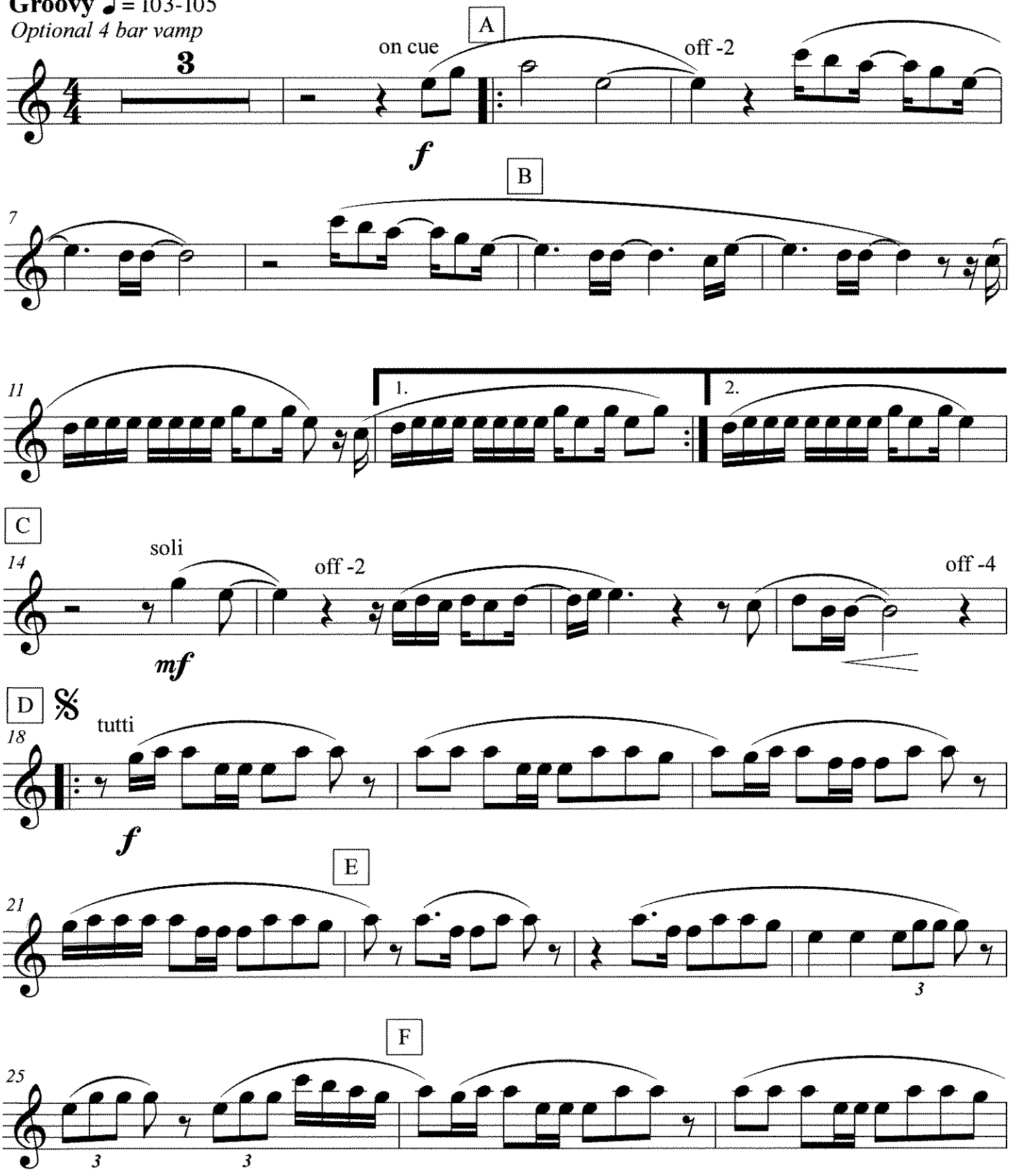
As Recorded by Katy Perry

arr. Bernice

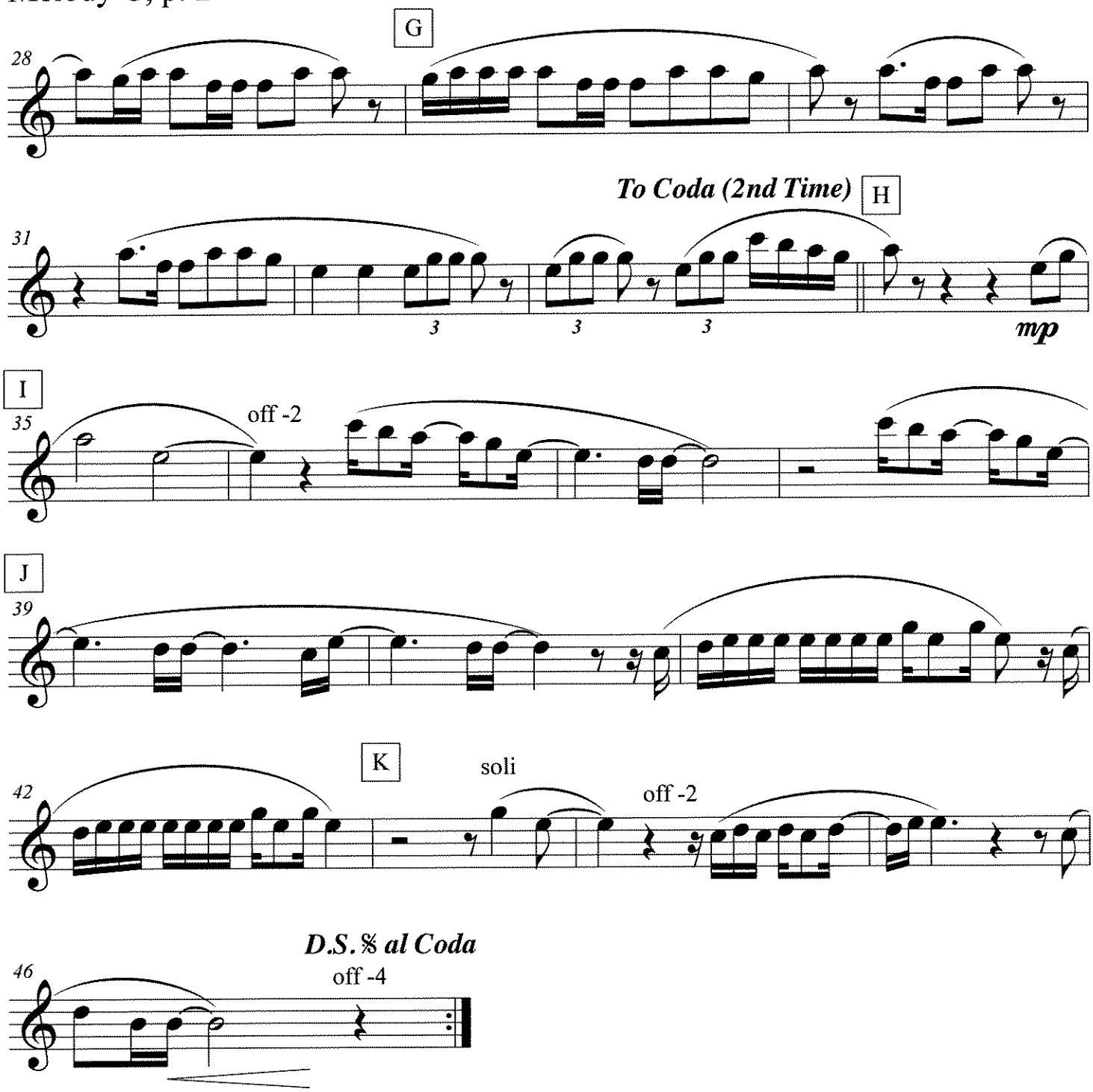
Melody C

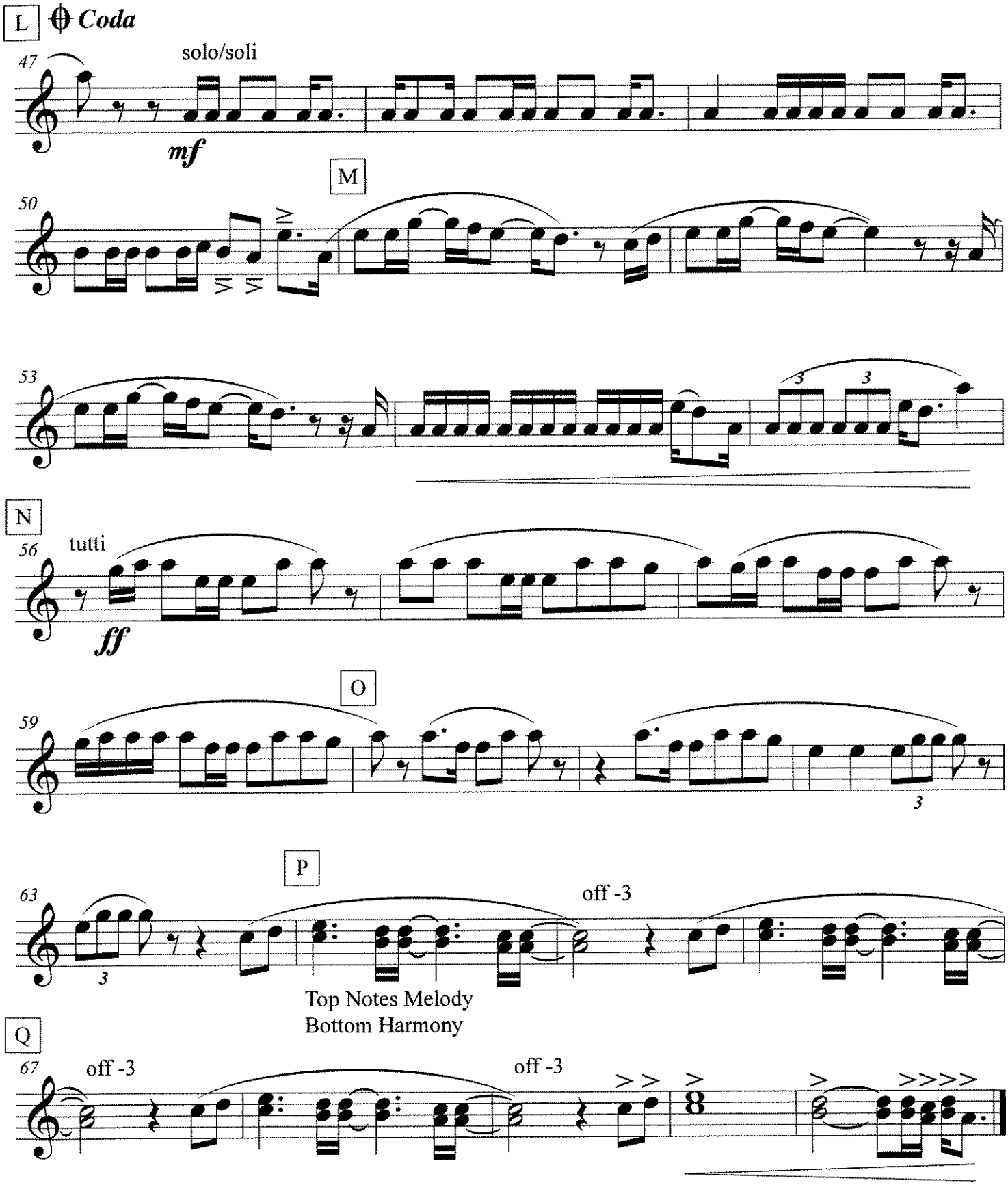
Groovy ♩ = 103-105

Optional 4 bar vamp



Chained To The Rhythm



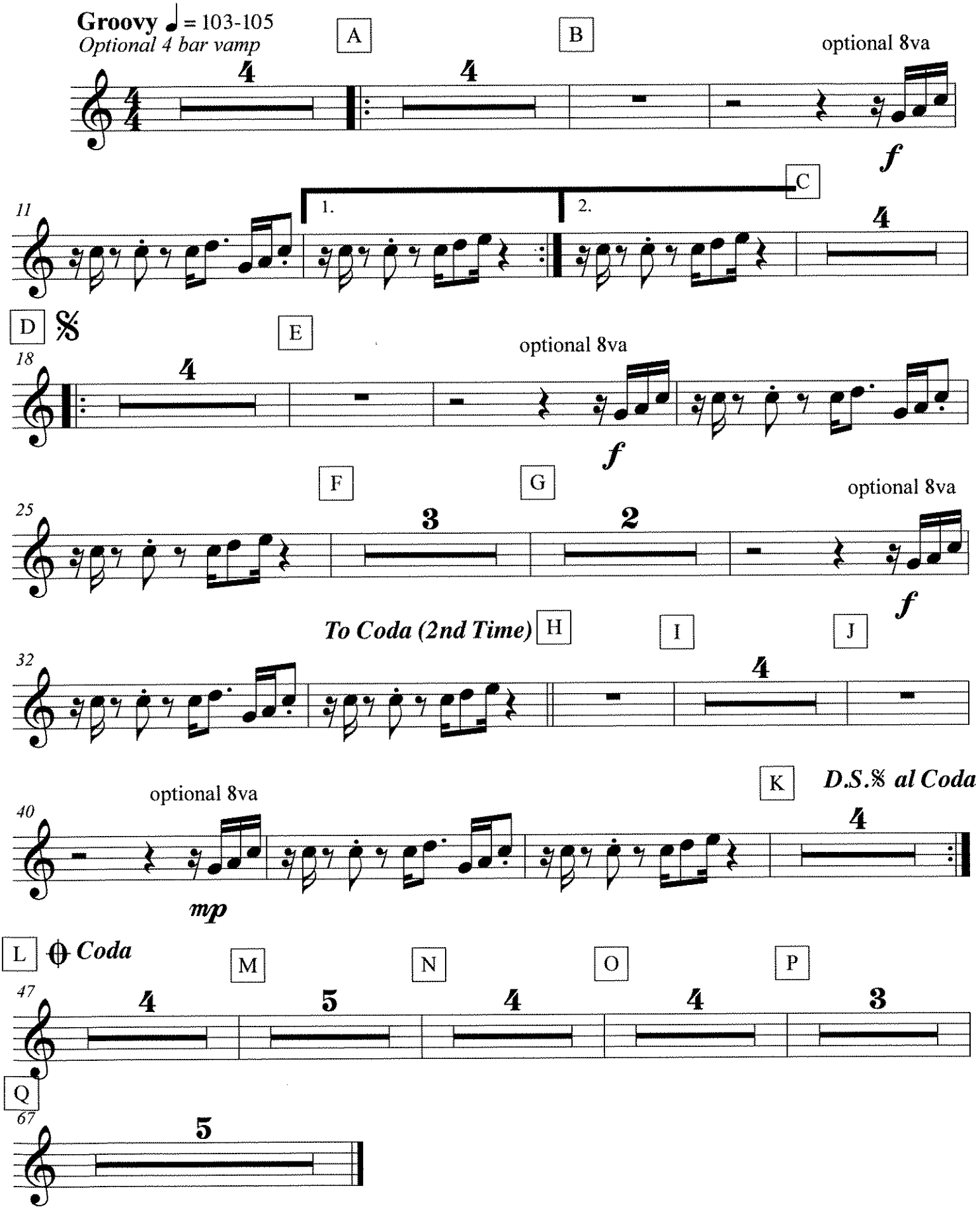

L
Coda
47
solo/soli
mf
M
50
53
3
3
N
56
tutti
ff
O
59
3
P
63
3
off -3
Top Notes Melody
Bottom Harmony
Q
67
off -3
off -3
8

Chained To The Rhythm

Mallets

As Recorded by Katy Perry

arr. Bernice

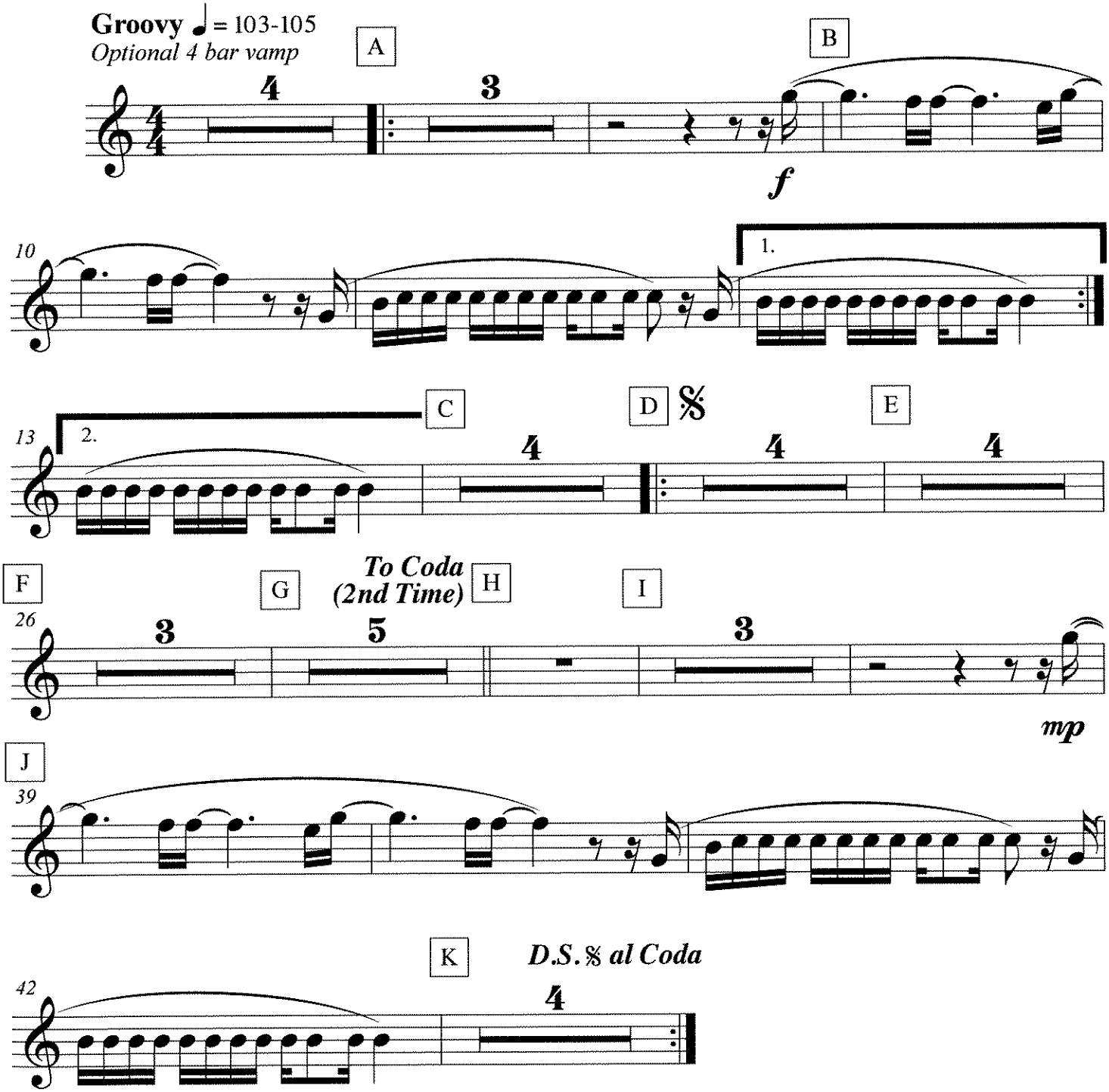


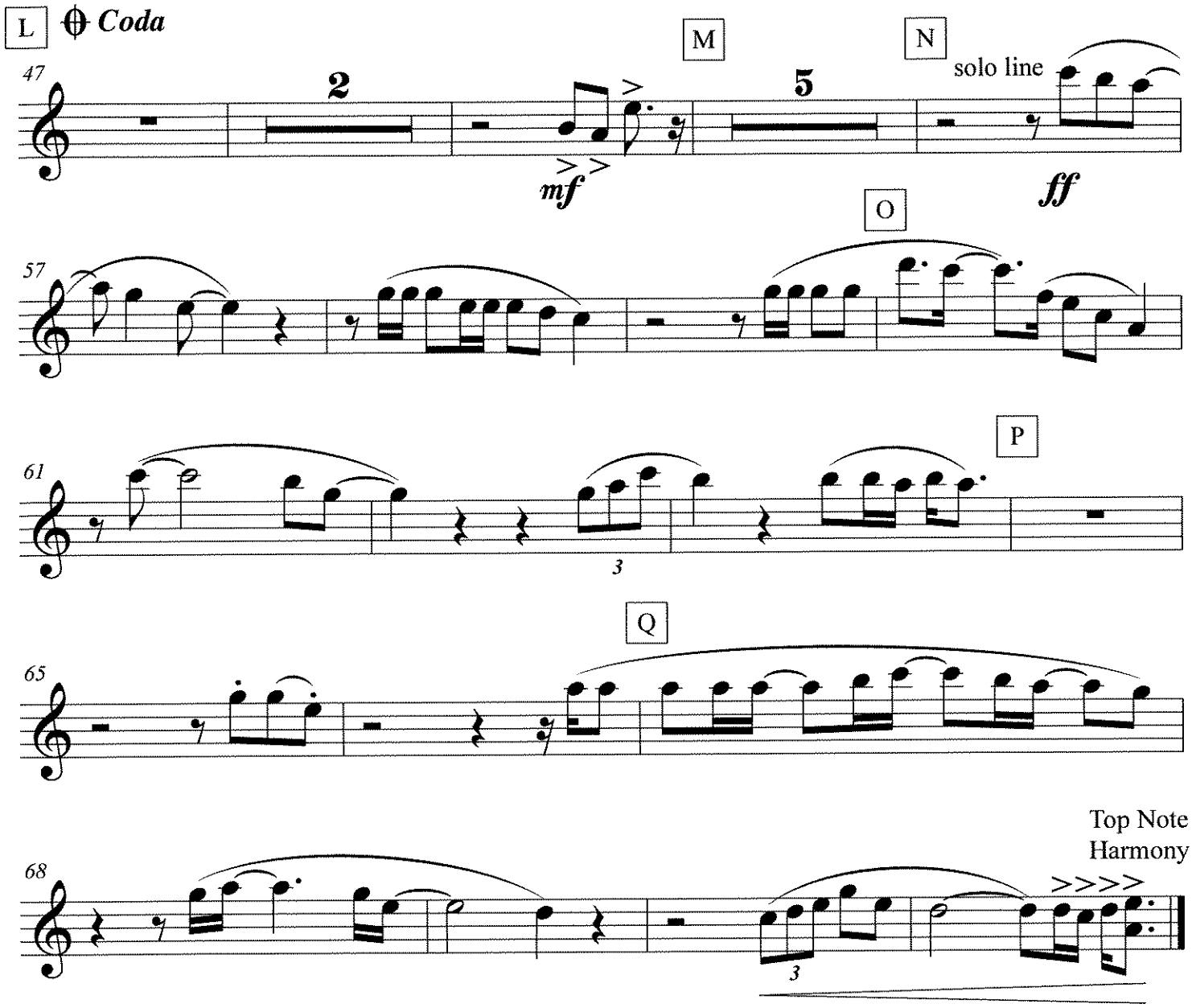
Chained To The Rhythm

As Recorded by Katy Perry

arr. Bernice

Countermelody C
Solo Part C




L
Coda
M
N
solo line
47
2
5
mf
ff
O
57
P
61
3
Q
65
Top Note
Harmony
68
3

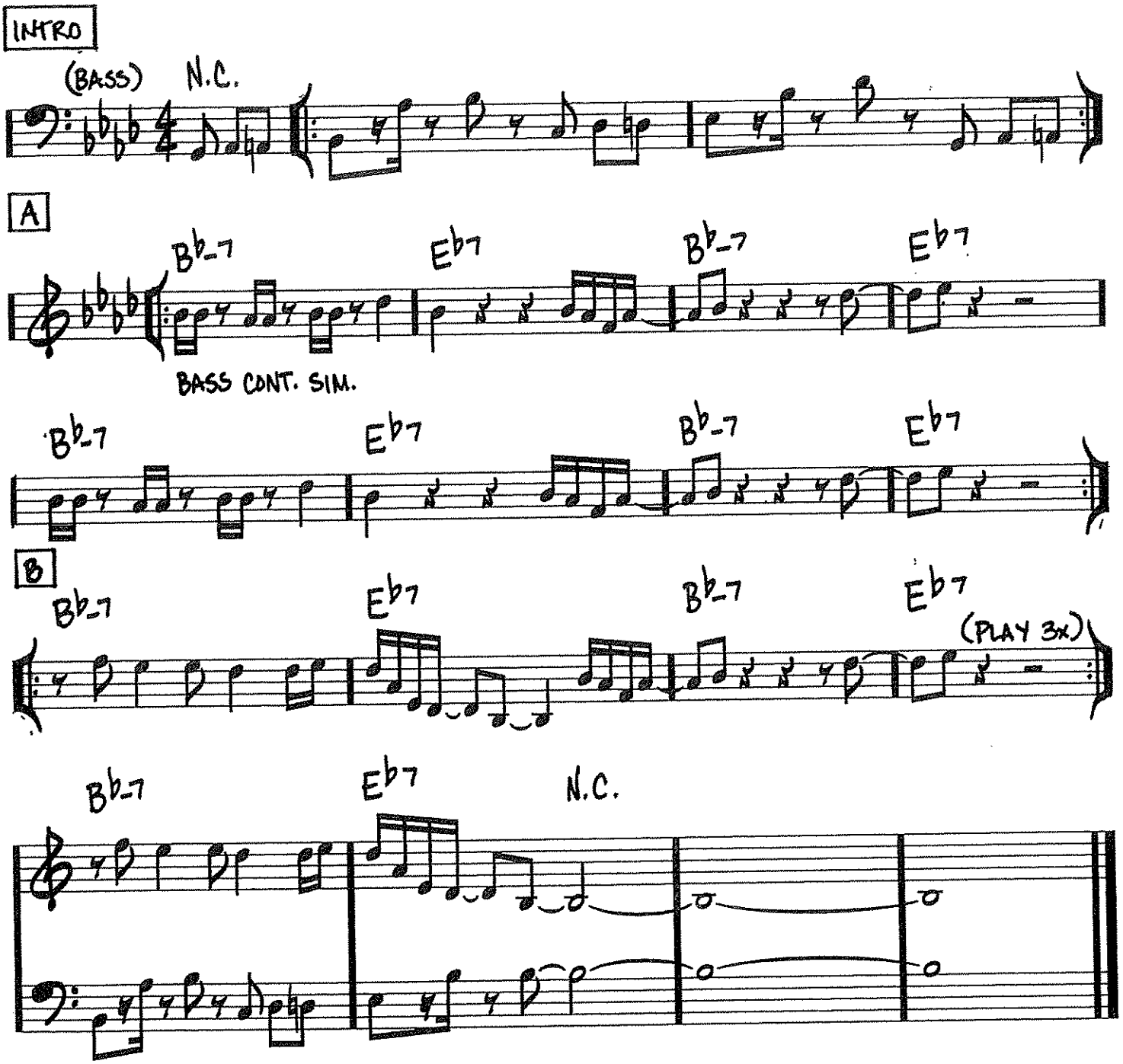
C

79

CHAMELEON

(MED. FUNK)

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



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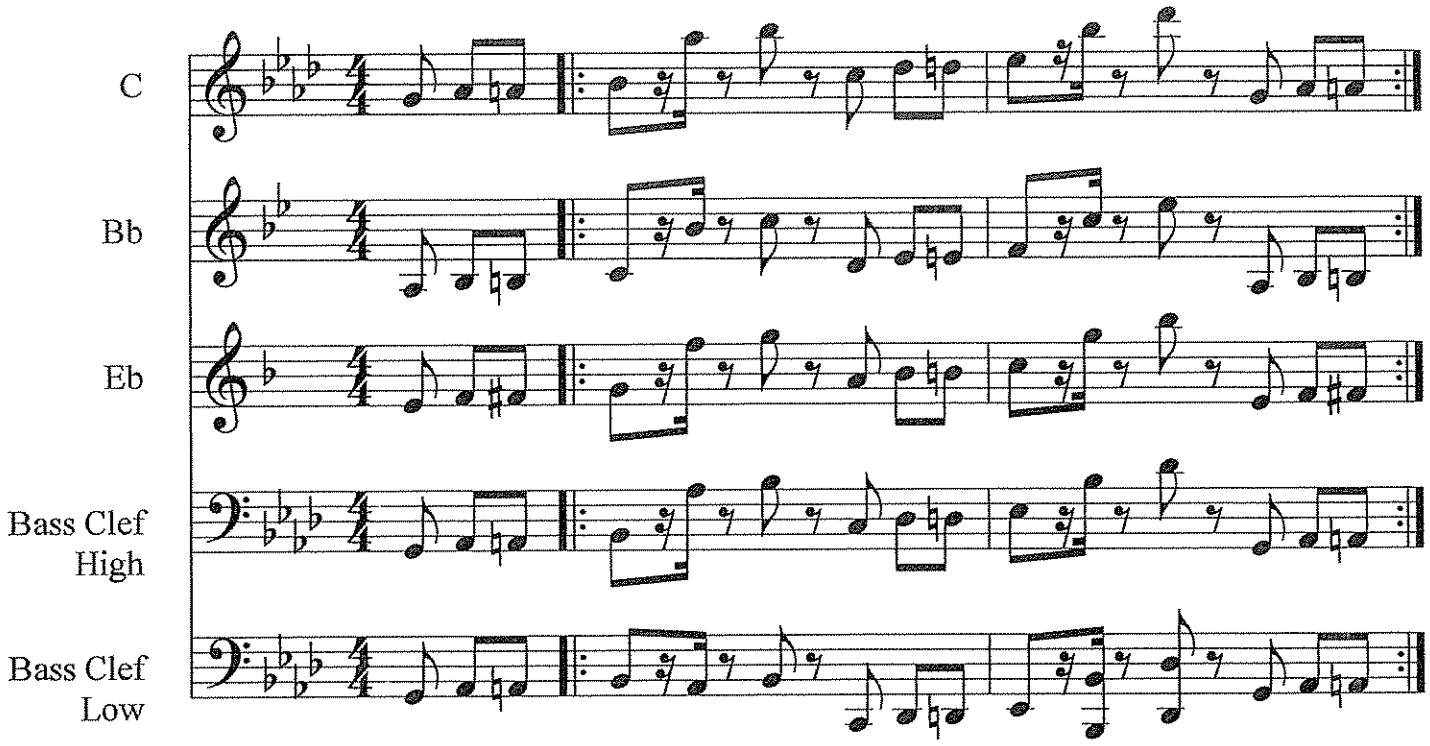
Chameleon Bass Line

Score

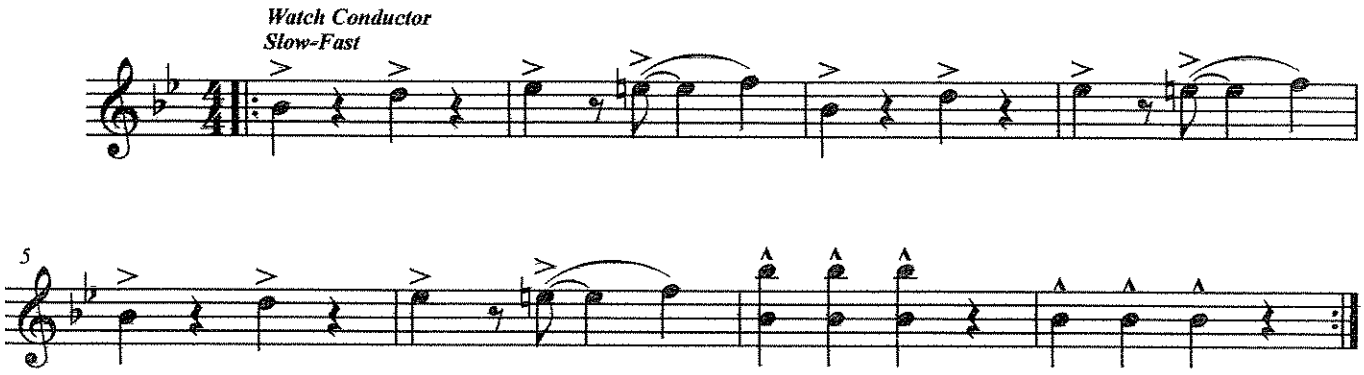


©

Mallets

Cheer # 1

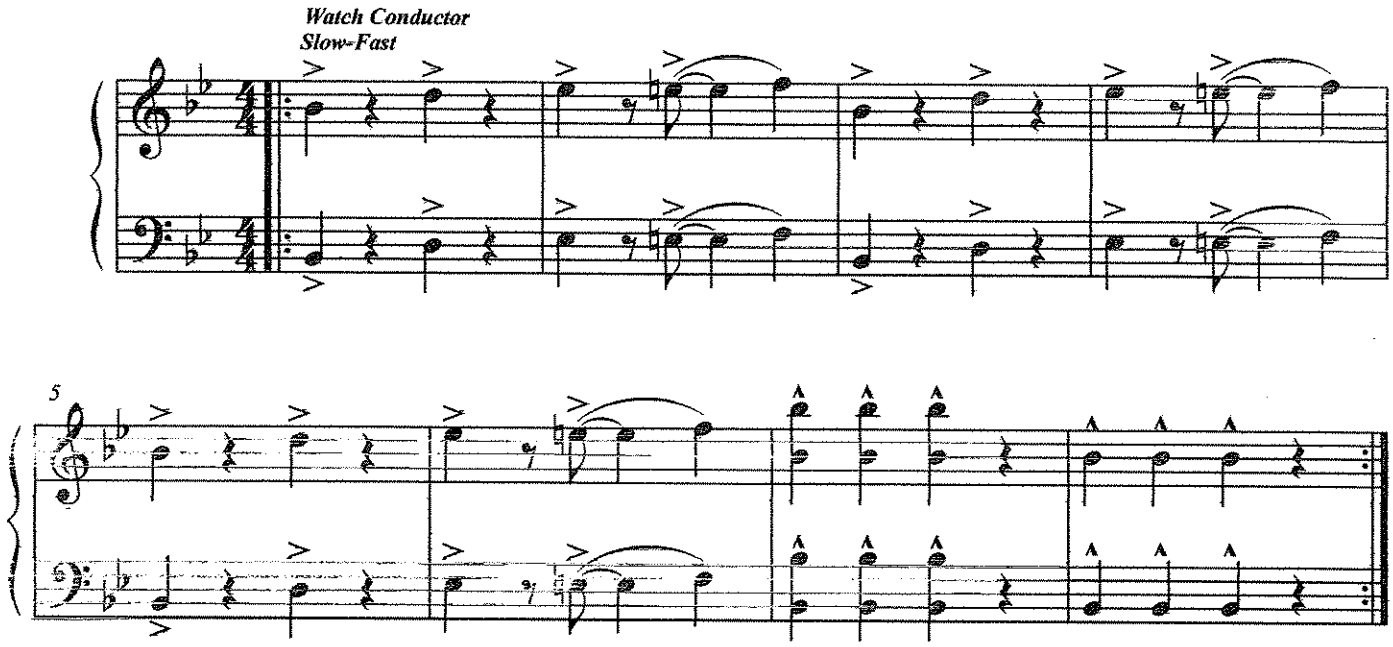
arr. Bernice



Synthesizer

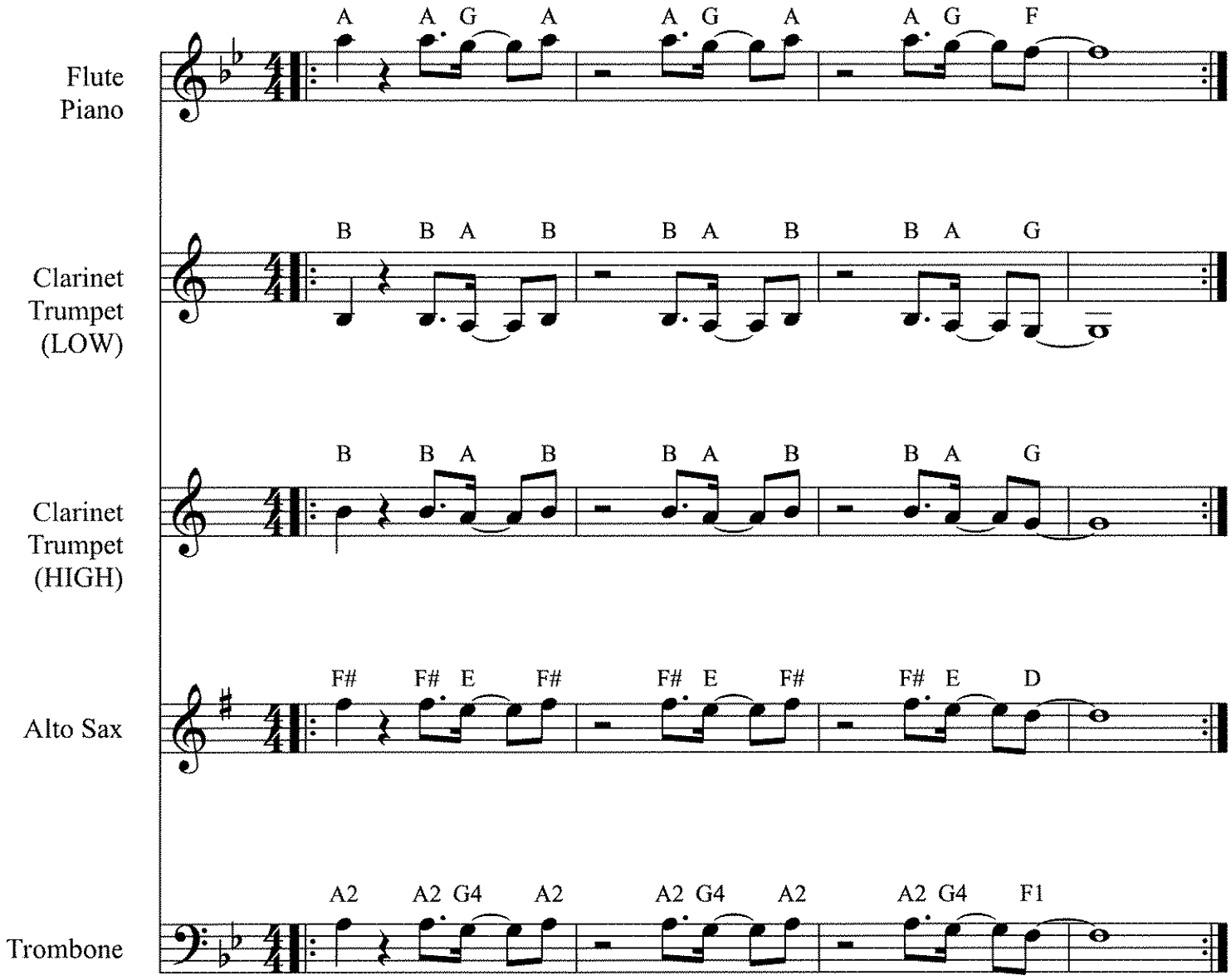
Cheer # 1

arr. Bernice



Eye Of The Tiger

For Zanetti



Piano: Am G F

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

FEELING GOOD ROAD MAP

1) INSTRUMENTAL SOLO (optional)

2) VOCAL SOLO

3) HIT 4X

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

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

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

7) SOLO SECTION (optional)

8) HORN LICK 2X

9) RHYTHM SECTION 2X WITH BUILD UP

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

11) BACKGROUNDS (loud *f*)

    -Low Brass play HIT (optional)

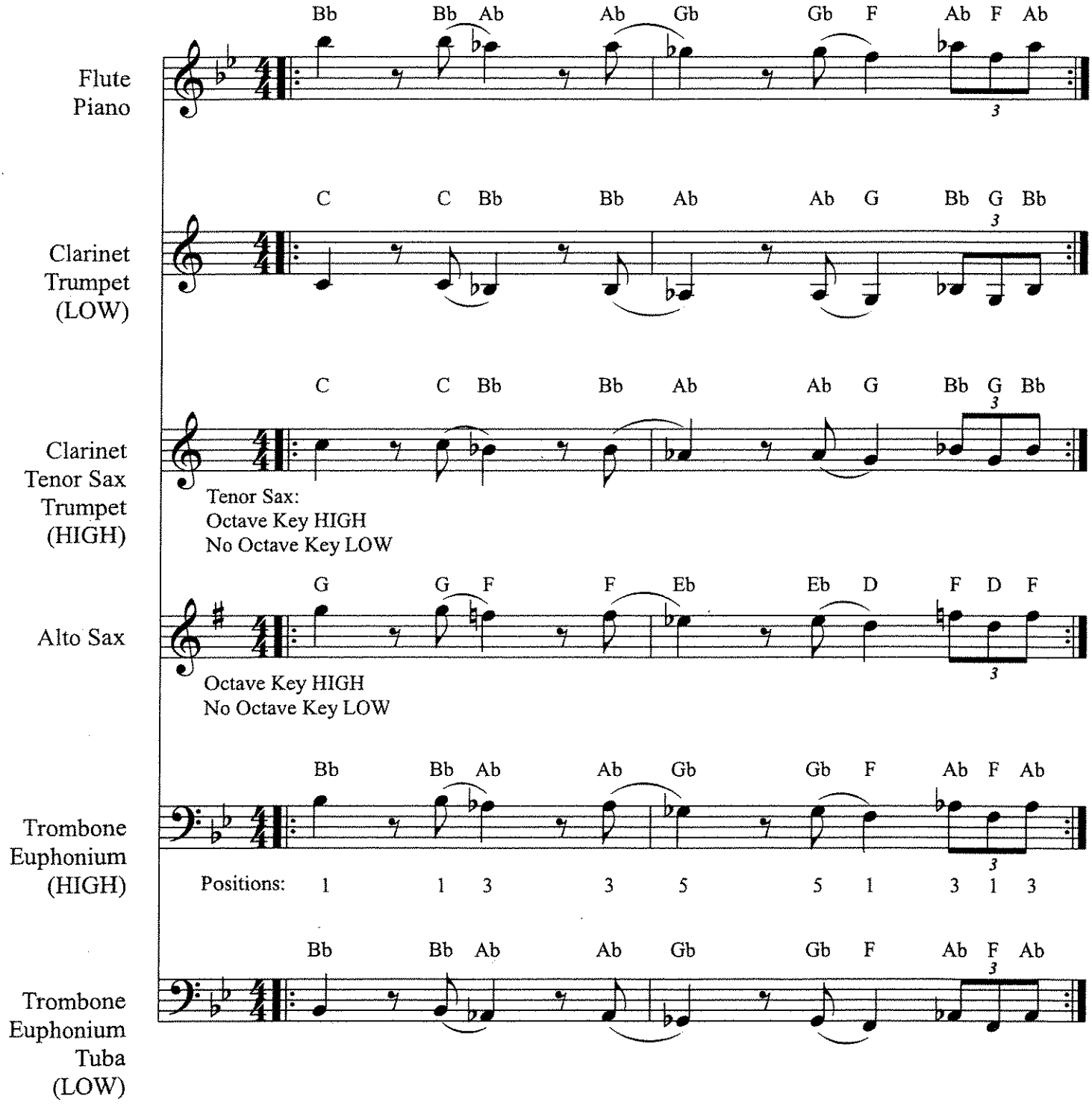
    -POP LAST NOTE (on beat 1)

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

Feeling Good

(Bb Minor)

Swing Time



Piano: Bbm (8th note triplets)

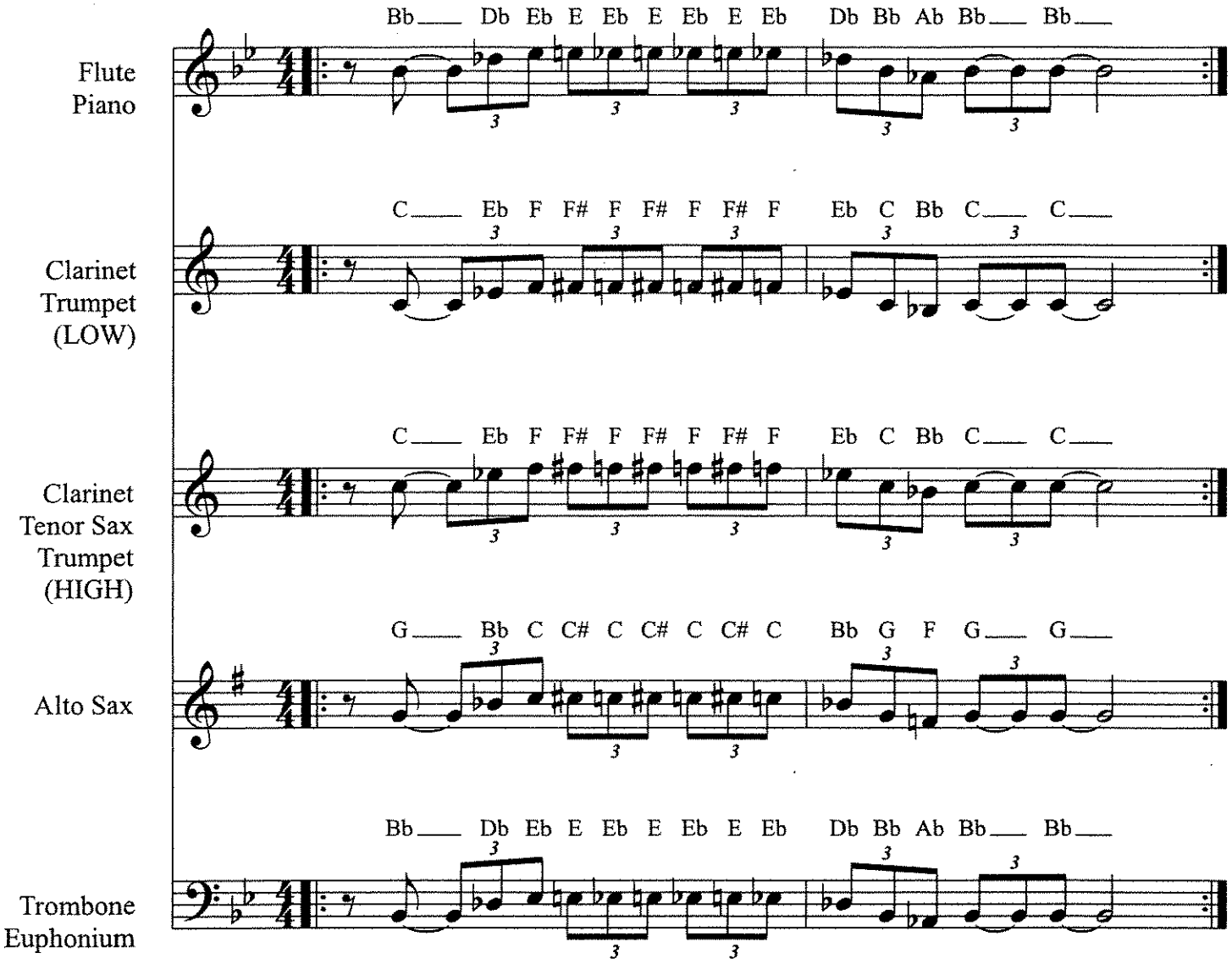
Bass Line Lick: Bb Ab Gb F (Ab F Ab)

Feeling Good

(HORN LICK+)

Swing Time

NOTE 8 ON CUE
BEAT 4



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

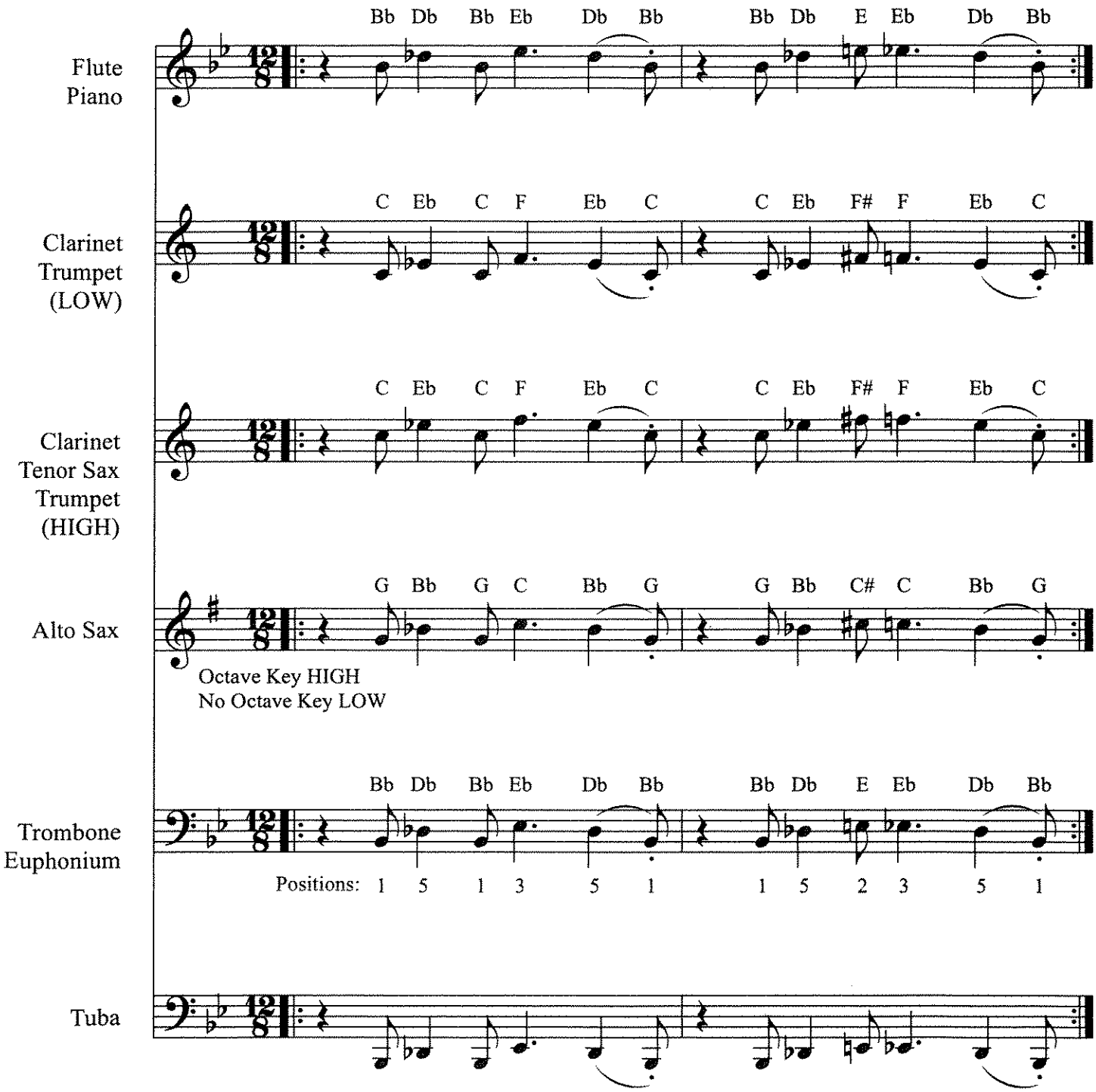
Opening "And I'm Feeling Good":
1-1-4-b3-1----1

1 & b3 Background Harmony Hits

Feeling Good

(NASTY LICK - Bb Minor)

Swing Time



Piano: Bbm (2 Beats Hold)

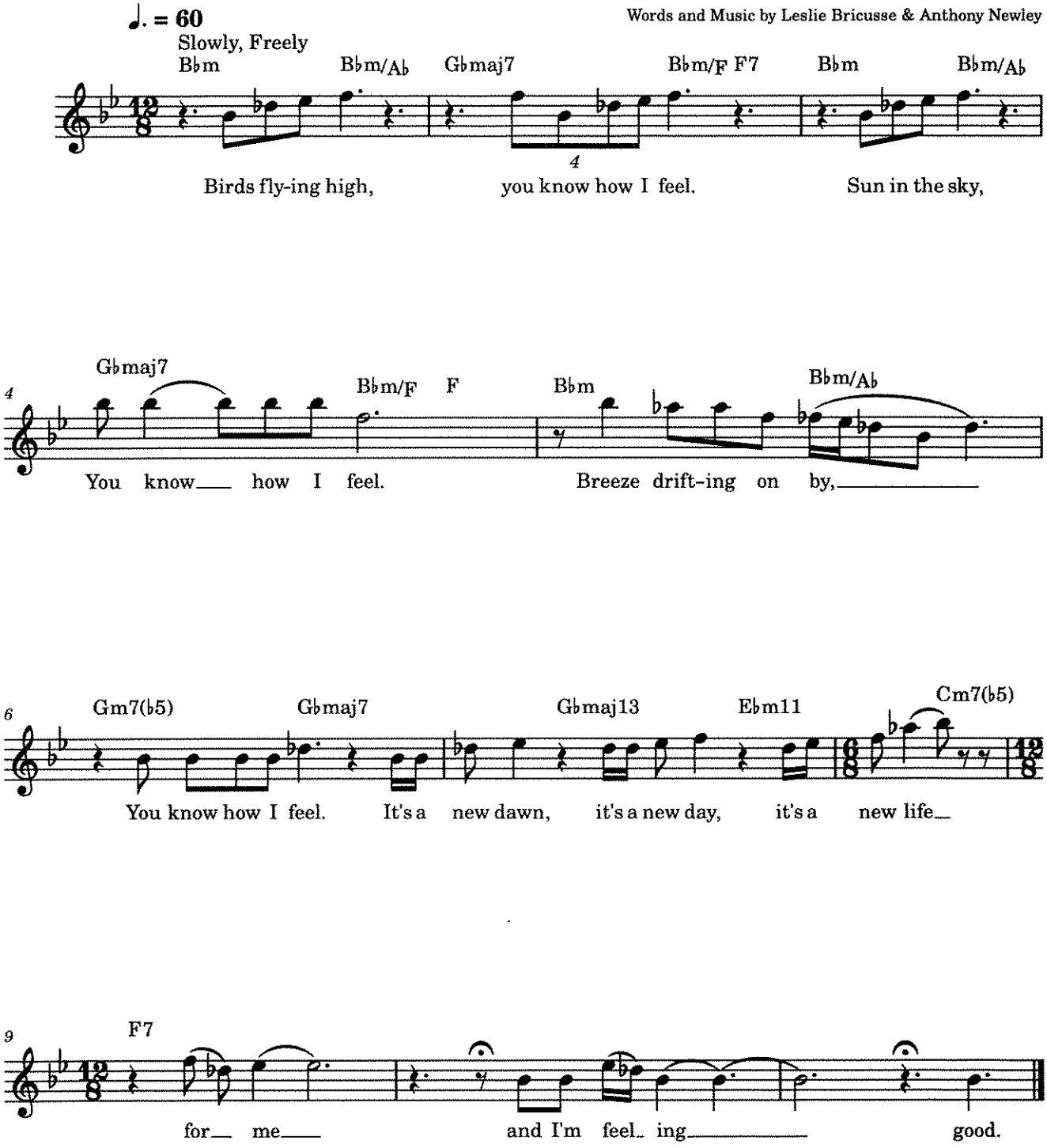
Bass Line Lick: Bb Ab Gb F (2 Beats Hold)

Flute & Piano

Feeling Good

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

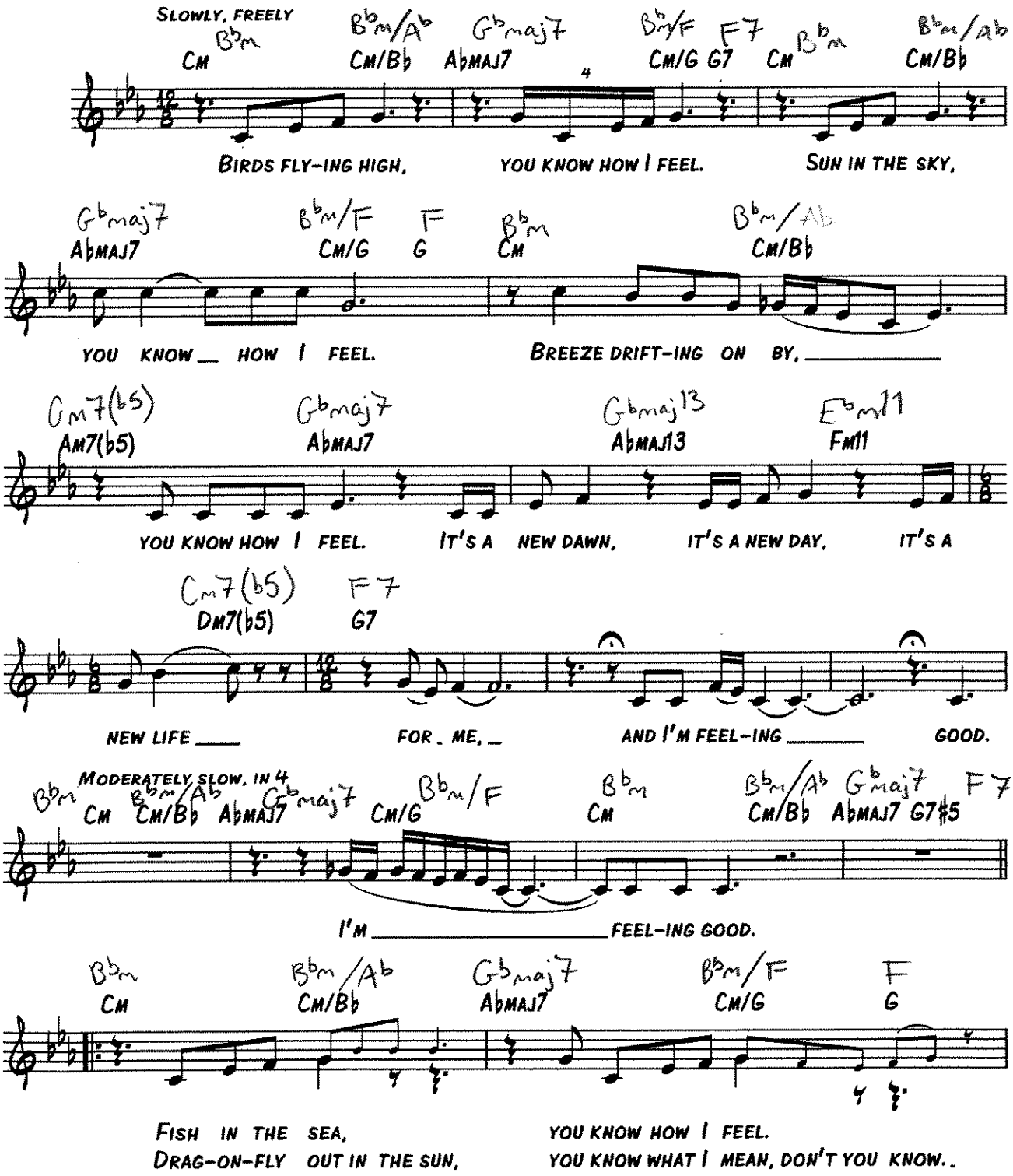
Words and Music by Leslie Bricusse & Anthony Newley



FEELING GOOD

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

WORDS AND MUSIC BY
LESLIE BRICUSSE AND ANTHONY NEWLEY



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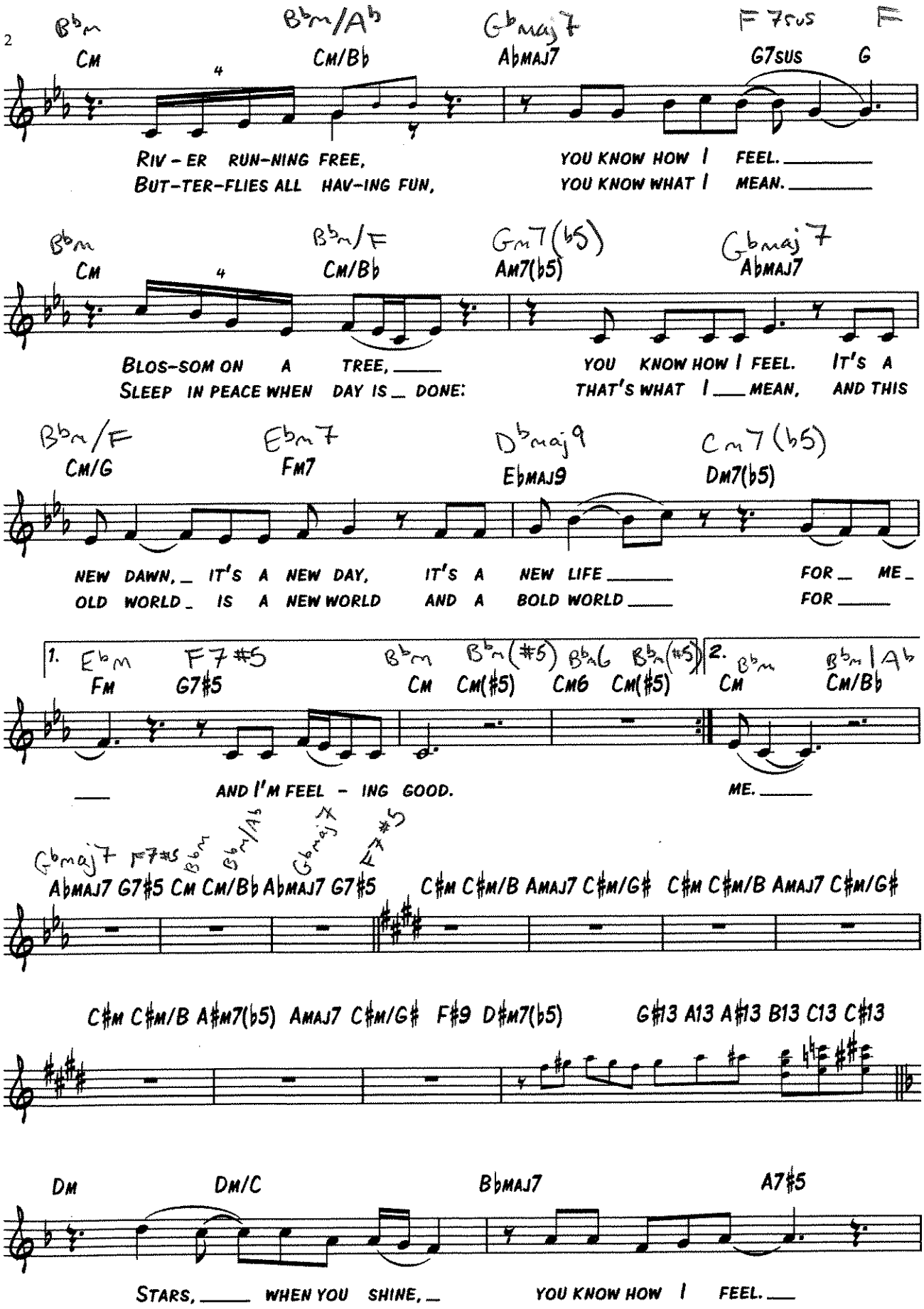

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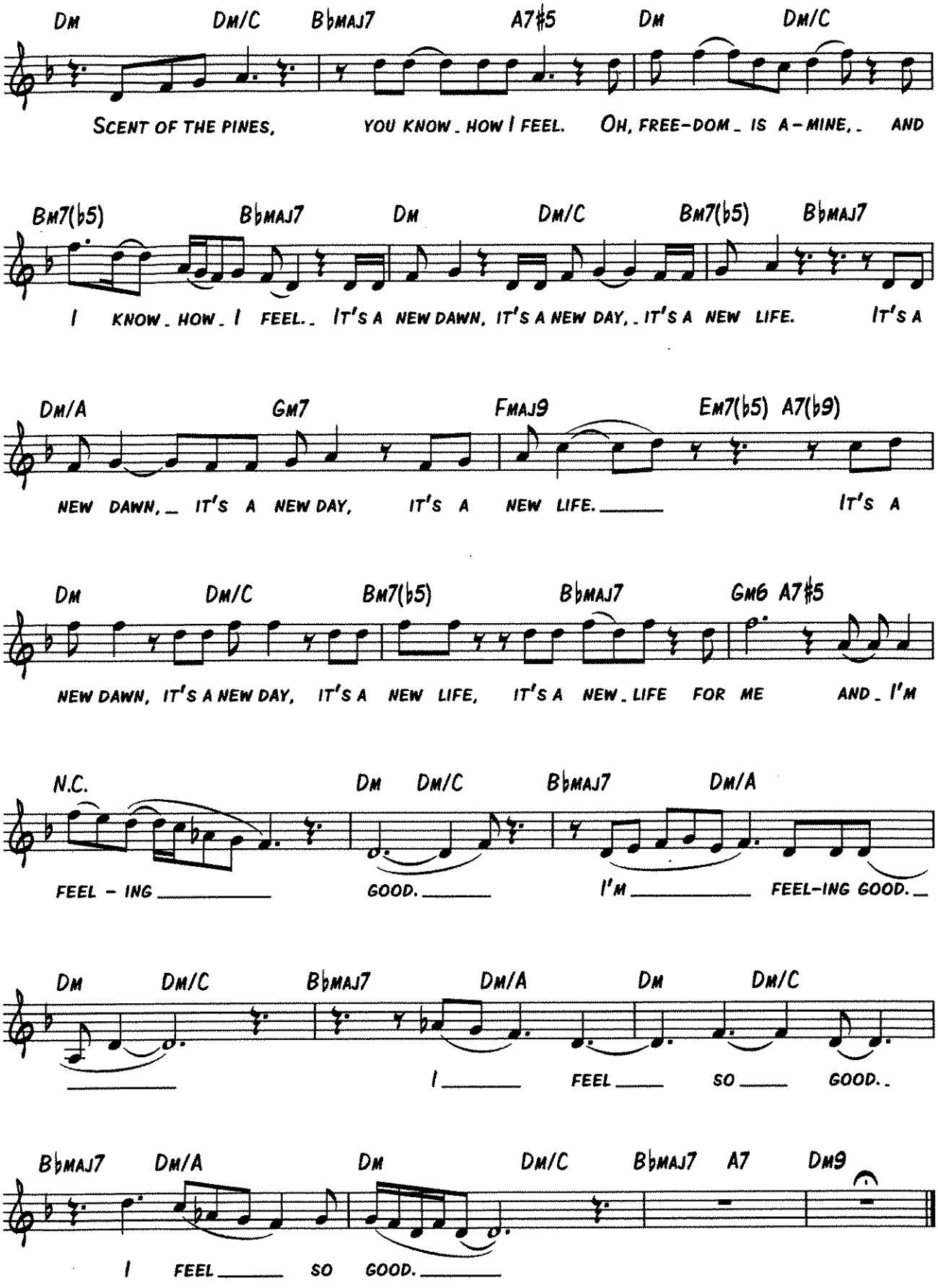

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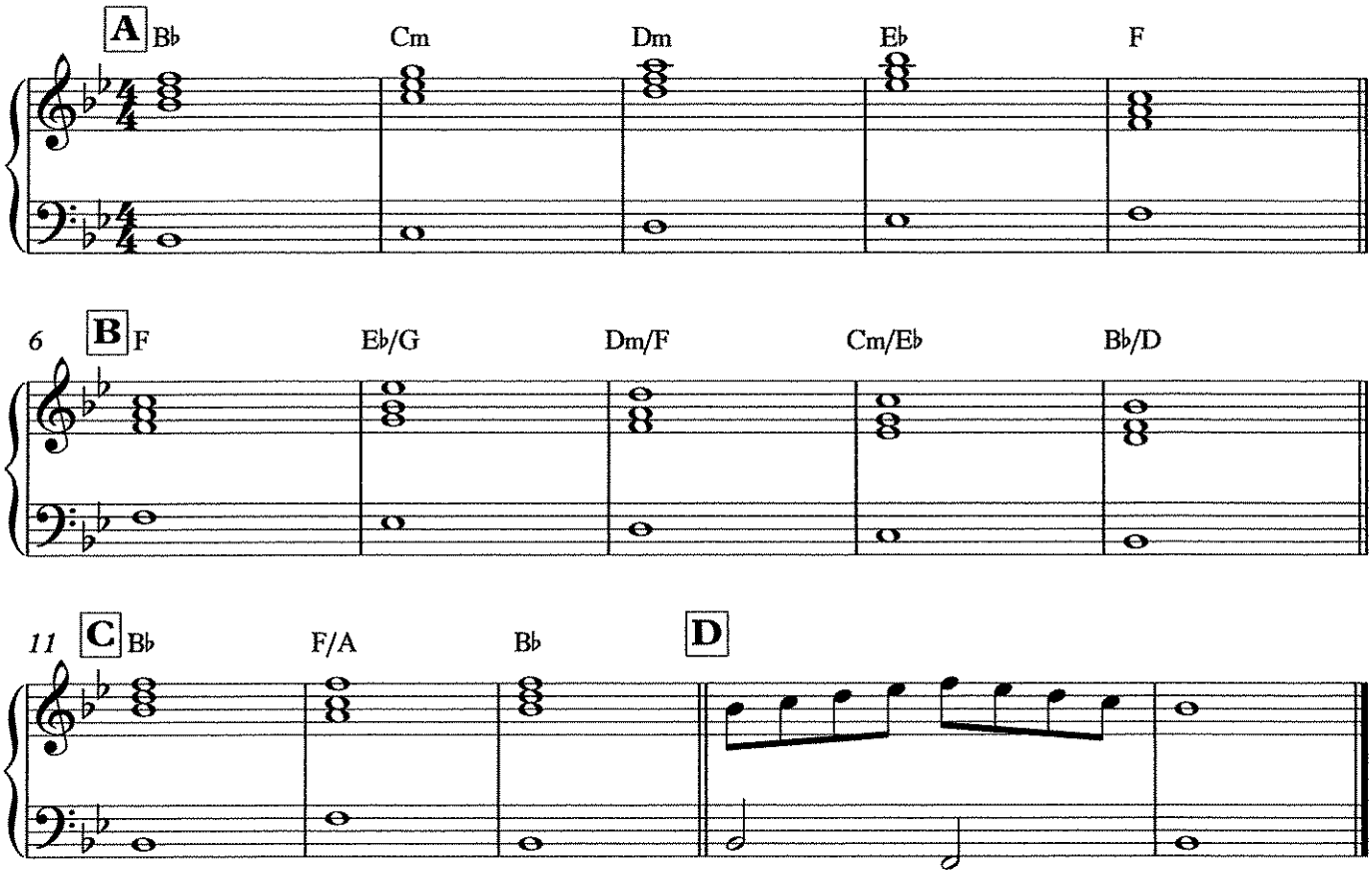
Piano

First Five Note Exercises



Piano 1

Get Down On It

As Recorded by Kool & The Gang

arr. Bernice

Funk Beat ♩ = 112

A

B

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♭/C B♭/C B♭/C

f

8vb

f

D

17

D m7 A m7 G m7 G m7 A m7 D m7 A m7 B♭/C B♭/C B♭/C

E

21

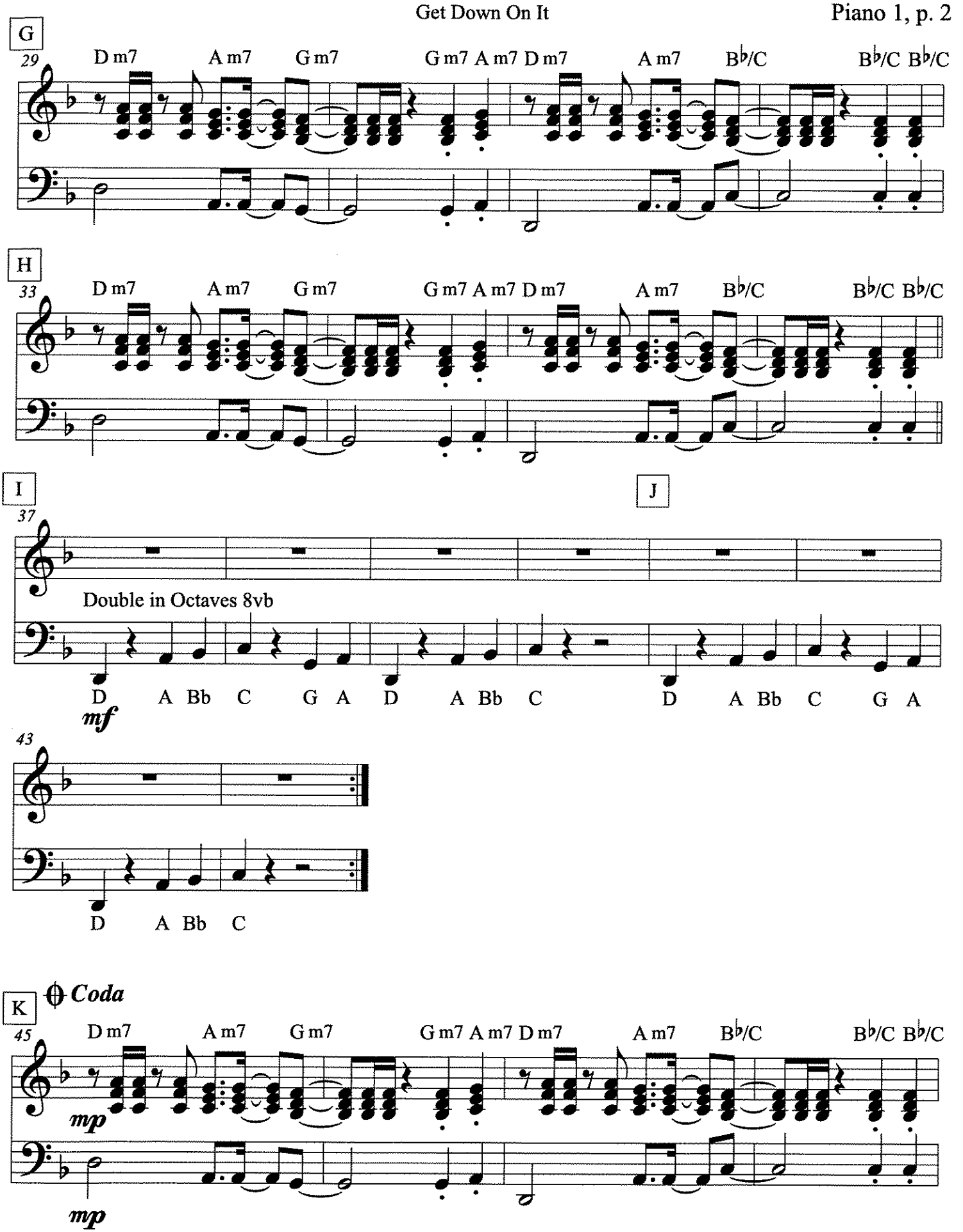
D m7 A m7 G m7 G m7 A m7 D m7 A m7 B♭/C B♭/C B♭/C

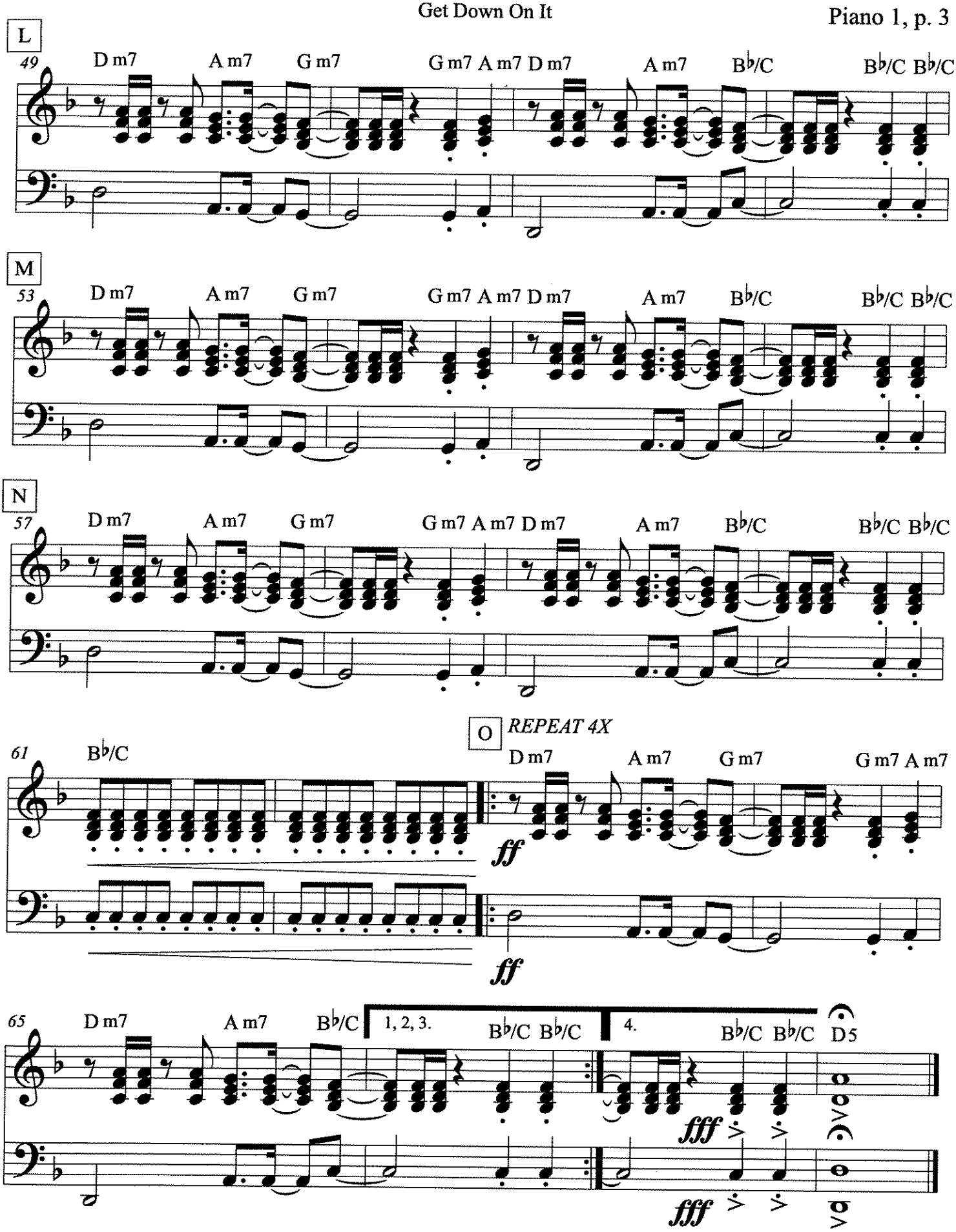
F

25

To Coda Last Time

D m7 A m7 G m7 G m7 A m7 D m7 A m7 B♭/C B♭/C B♭/C


G
29
D m7
A m7
G m7
G m7 A m7 D m7
A m7
B♭/C
B♭/C B♭/C
H
33
D m7
A m7
G m7
G m7 A m7 D m7
A m7
B♭/C
B♭/C B♭/C
I
37
J
Double in Octaves 8vb
D A Bb C G A D A Bb C D A Bb C G A
mf
43
D A Bb C
K
Coda
45
D m7
A m7
G m7
G m7 A m7 D m7
A m7
B♭/C
B♭/C B♭/C
mp
mp

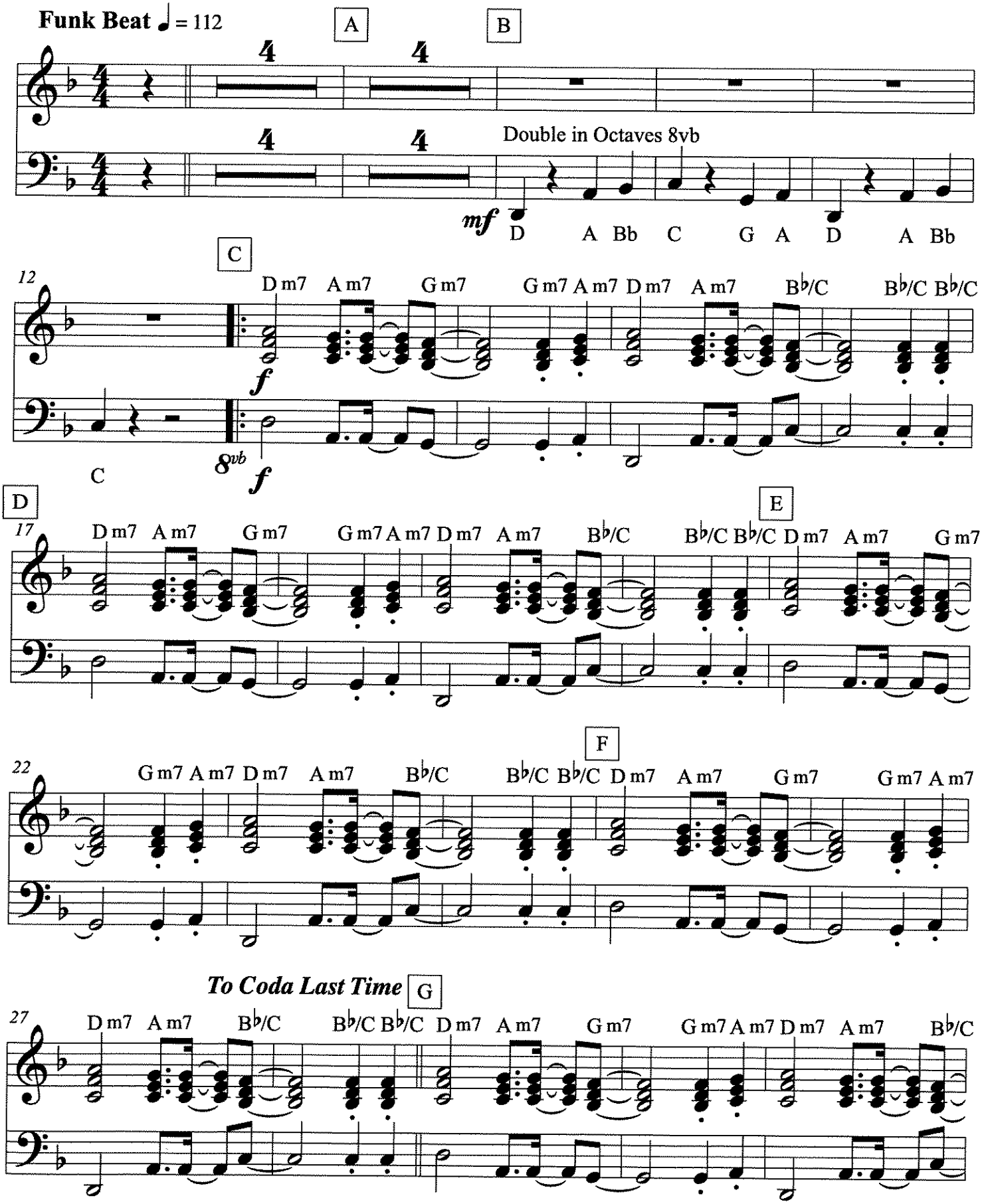

L
49
D m7
A m7
G m7
G m7 A m7 D m7
A m7
B♭/C
B♭/C B♭/C
M
53
D m7
A m7
G m7
G m7 A m7 D m7
A m7
B♭/C
B♭/C B♭/C
N
57
D m7
A m7
G m7
G m7 A m7 D m7
A m7
B♭/C
B♭/C B♭/C
O
REPEAT 4X
61
B♭/C
D m7
A m7
G m7
G m7 A m7
ff
ff
65
D m7
A m7
B♭/C
1, 2, 3.
B♭/C B♭/C
4.
B♭/C B♭/C
D5
fff
fff

Piano 2

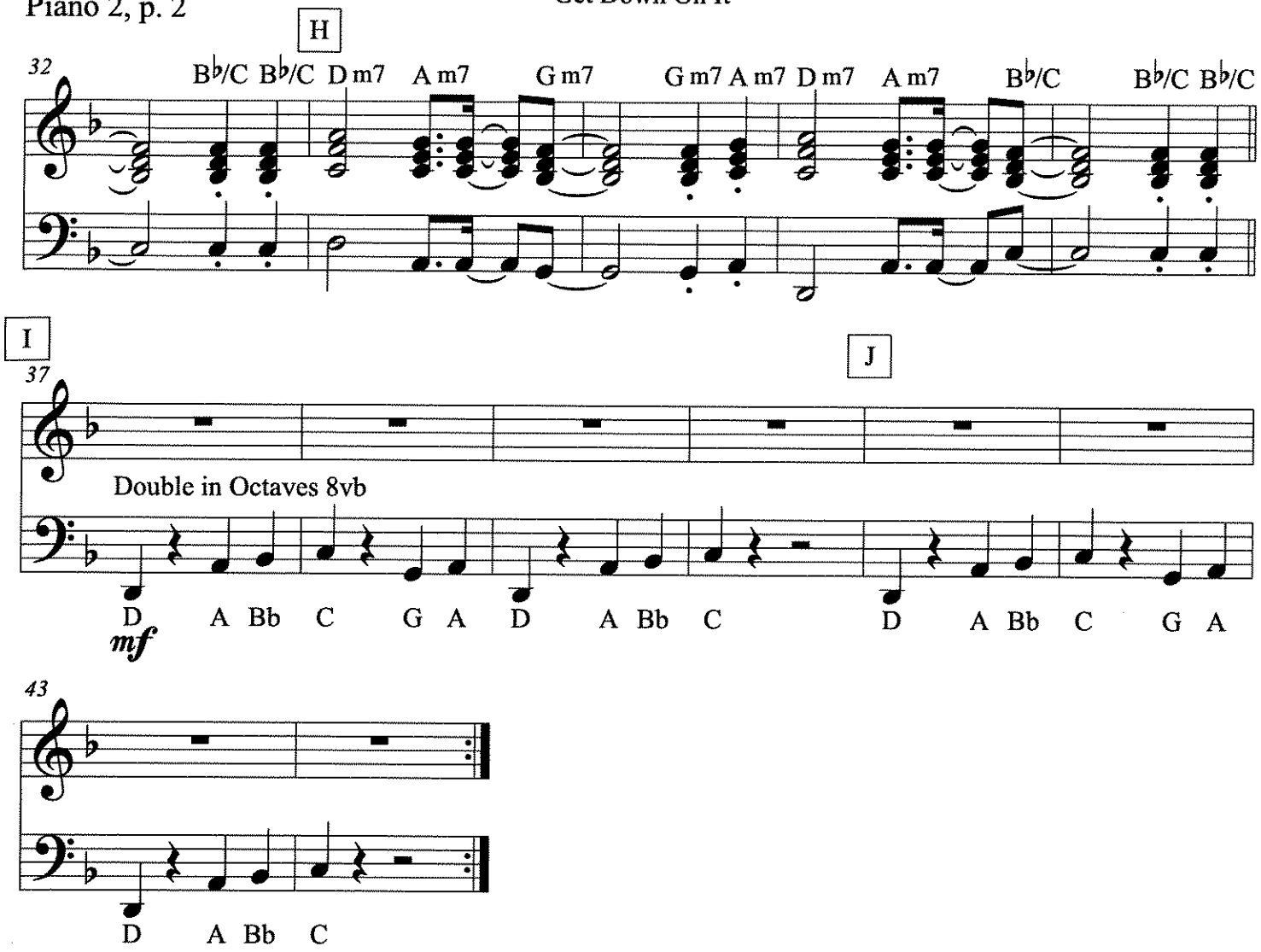
Get Down On It

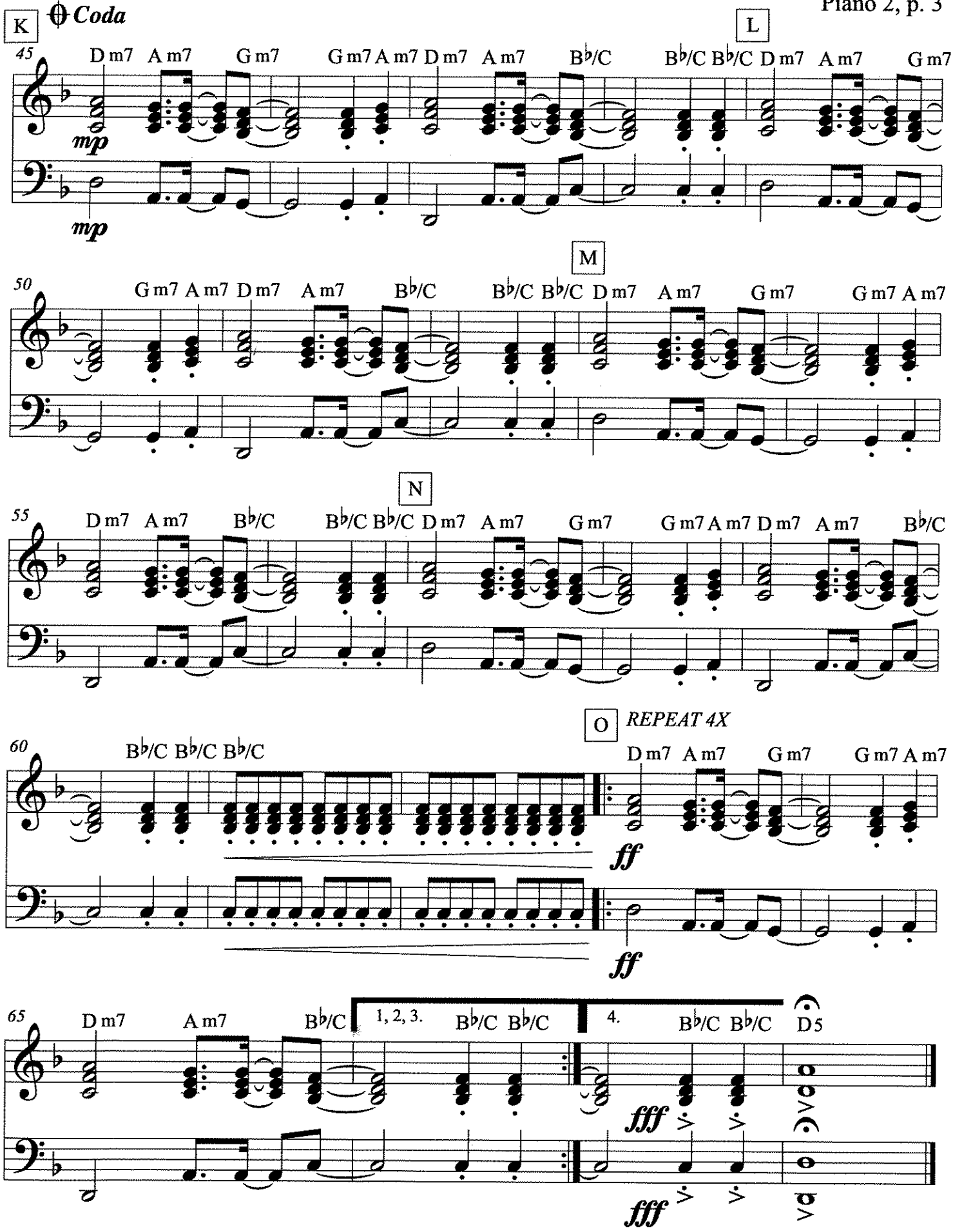
As Recorded by Kool & The Gang

arr. Bernice



Get Down On It




K
Coda
L
45
D m7 A m7 G m7 G m7 A m7 D m7 A m7 B♭/C B♭/C B♭/C D m7 A m7 G m7
mp
mp
M
50
G m7 A m7 D m7 A m7 B♭/C B♭/C B♭/C D m7 A m7 G m7 G m7 A m7
N
55
D m7 A m7 B♭/C B♭/C B♭/C D m7 A m7 G m7 G m7 A m7 D m7 A m7 B♭/C
O
REPEAT 4X
60
B♭/C B♭/C B♭/C D m7 A m7 G m7 G m7 A m7
ff
ff
65
D m7 A m7 B♭/C 1, 2, 3. B♭/C B♭/C 4. B♭/C B♭/C D5
fff
fff

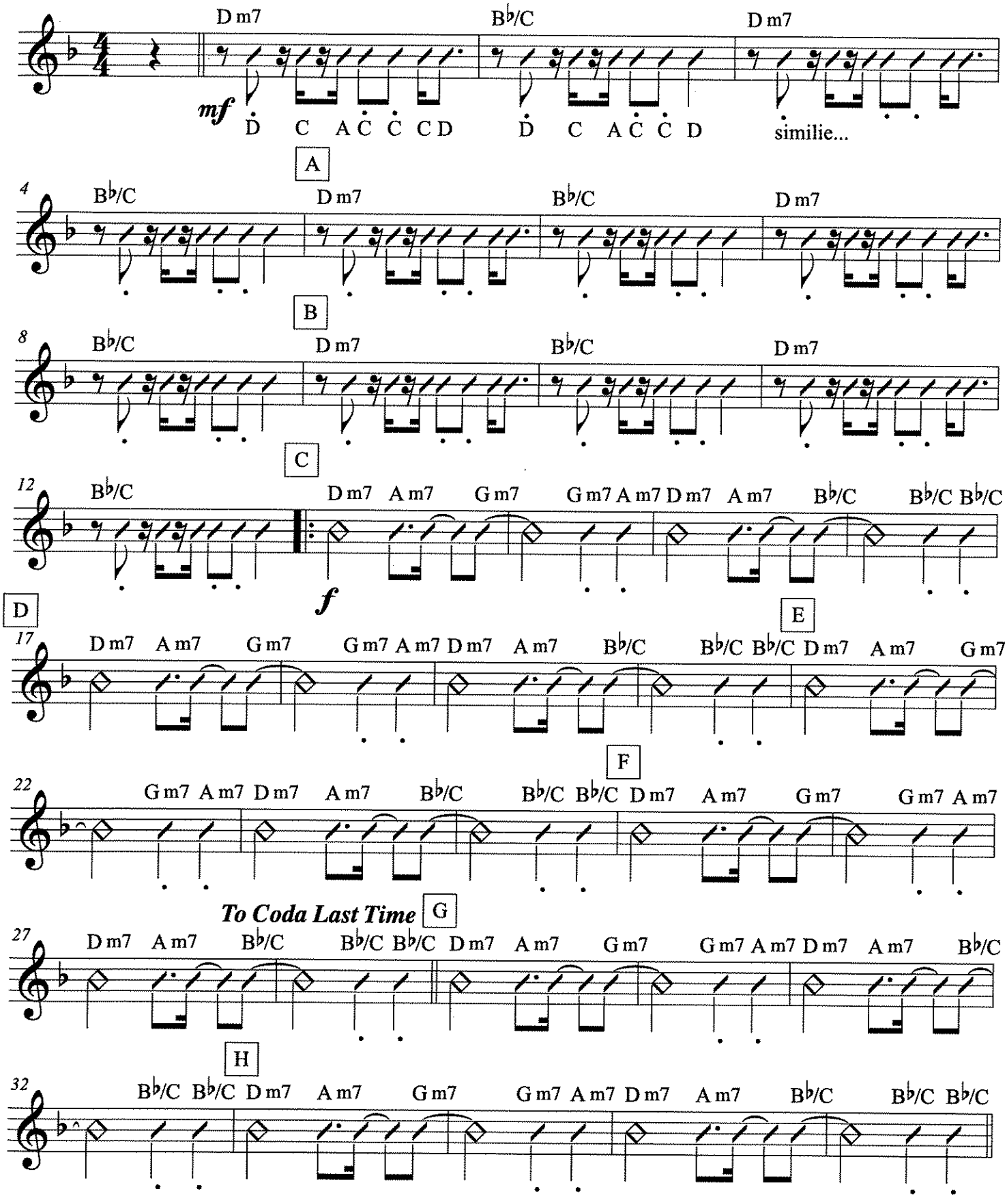
Chord Chart

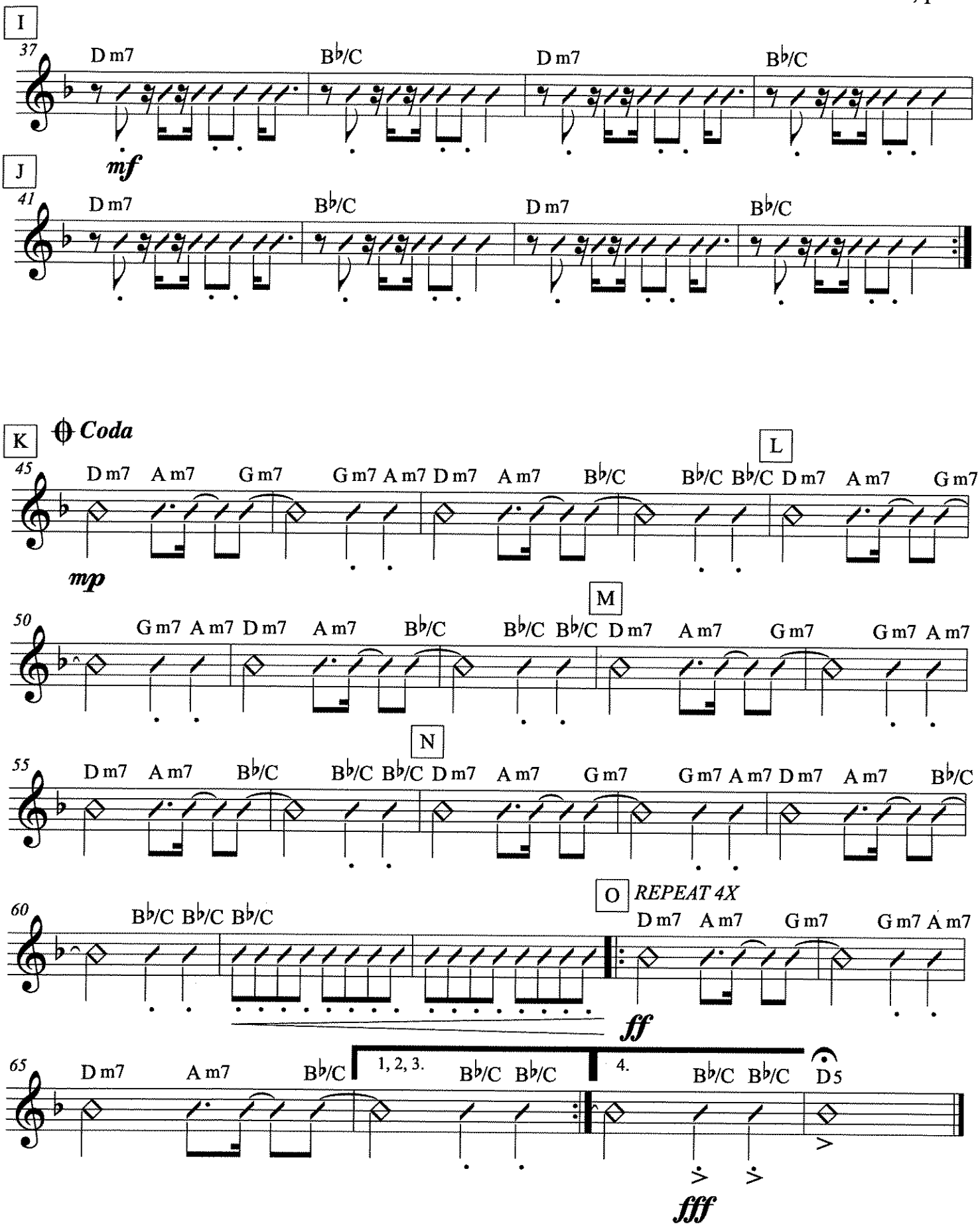
Get Down On It

As Recorded by Kool & The Gang

arr. Bernice

Funk Beat ♩ = 112



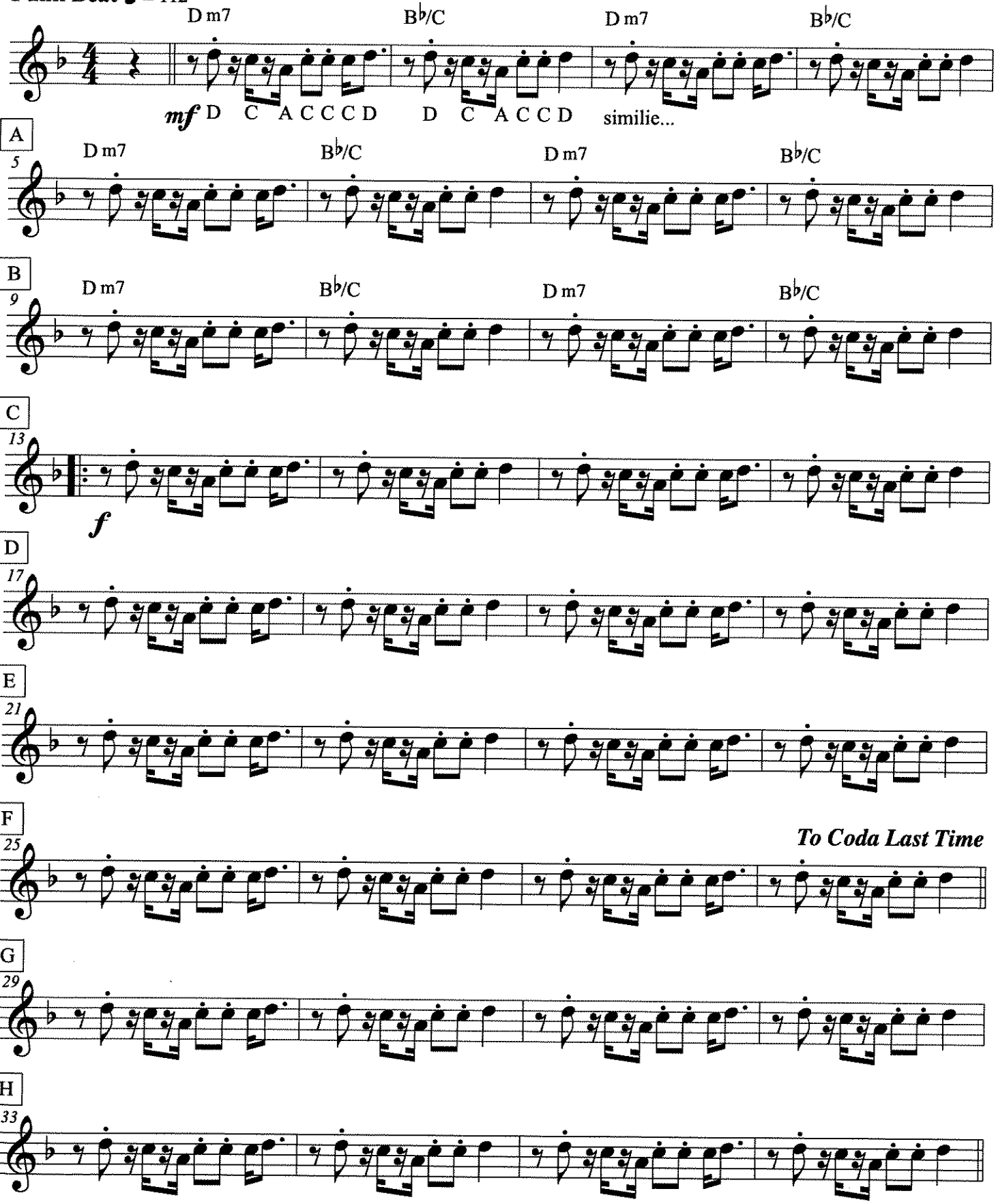

I
37
D m7
B♭/C
D m7
B♭/C
mf
J
41
D m7
B♭/C
D m7
B♭/C
K
Coda
45
D m7 A m7 G m7 G m7 A m7 D m7 A m7 B♭/C
L
B♭/C B♭/C D m7 A m7 G m7
mp
M
50
G m7 A m7 D m7 A m7 B♭/C
B♭/C B♭/C D m7 A m7 G m7 G m7 A m7
N
55
D m7 A m7 B♭/C B♭/C B♭/C D m7 A m7 G m7 G m7 A m7 D m7 A m7 B♭/C
O
REPEAT 4X
60
B♭/C B♭/C B♭/C
D m7 A m7 G m7 G m7 A m7
ff
65
D m7 A m7 B♭/C
1, 2, 3.
B♭/C B♭/C
4.
B♭/C B♭/C
D5
fff

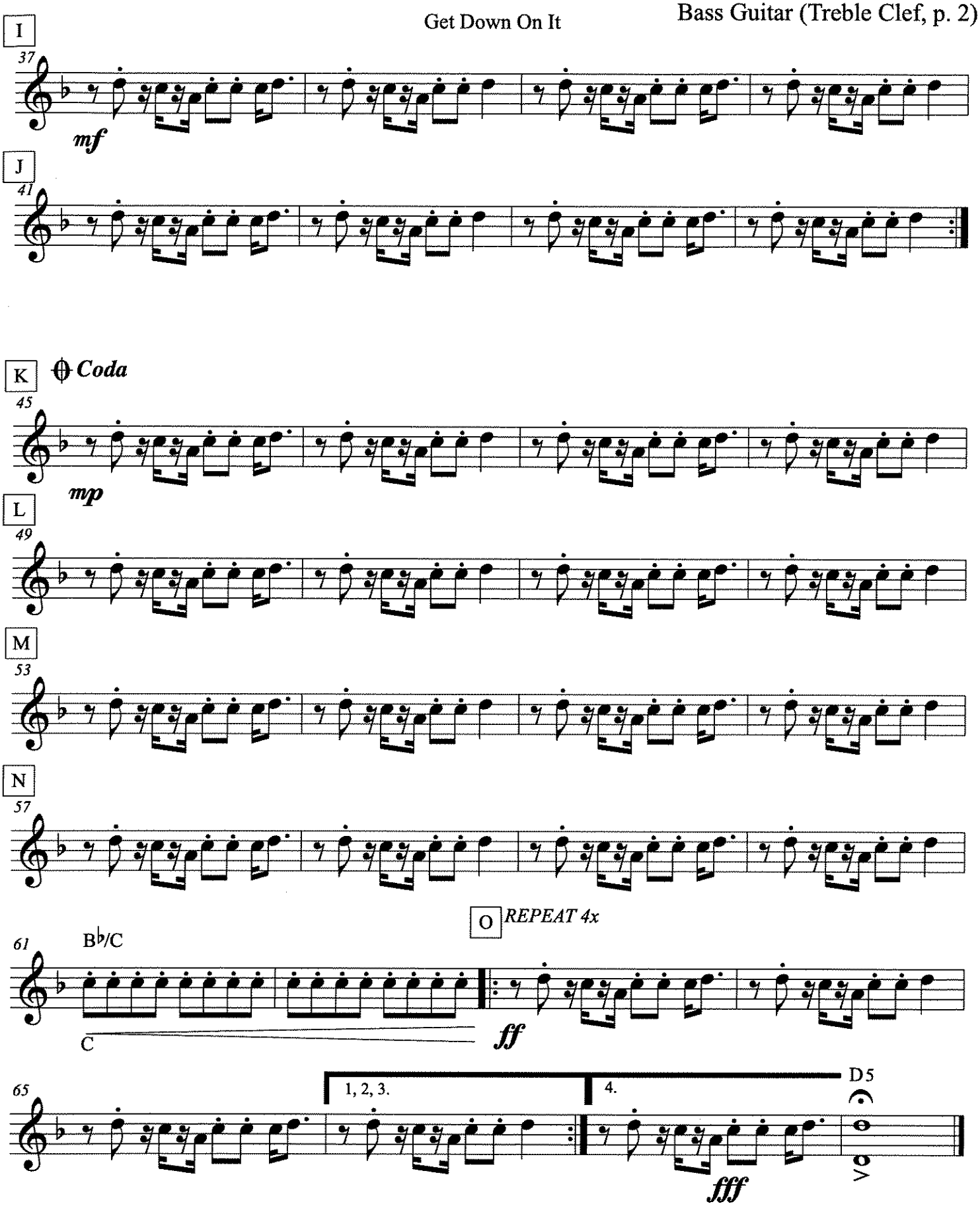
Bass Guitar
(Treble Clef)
Play 8vb

Get Down On It

As Recorded by Kool & The Gang
arr. Bernice

Funk Beat ♩ = 112




I
37
mf
J
41
K
Coda
45
mp
L
49
M
53
N
57
O
REPEAT 4x
61
B♭/C
C
ff
65
1, 2, 3.
4.
D5
fff

Bass Guitar
(Bass Clef)

Get Down On It

As Recorded by Kool & The Gang
arr. Bernice

Funk Beat ♩ = 112

D m7 B♭/C D m7 B♭/C

mf D C A C C C D D C A C C D similie...

A
5
D m7 B♭/C D m7 B♭/C

B
9
D m7 B♭/C D m7 B♭/C

C
13
f

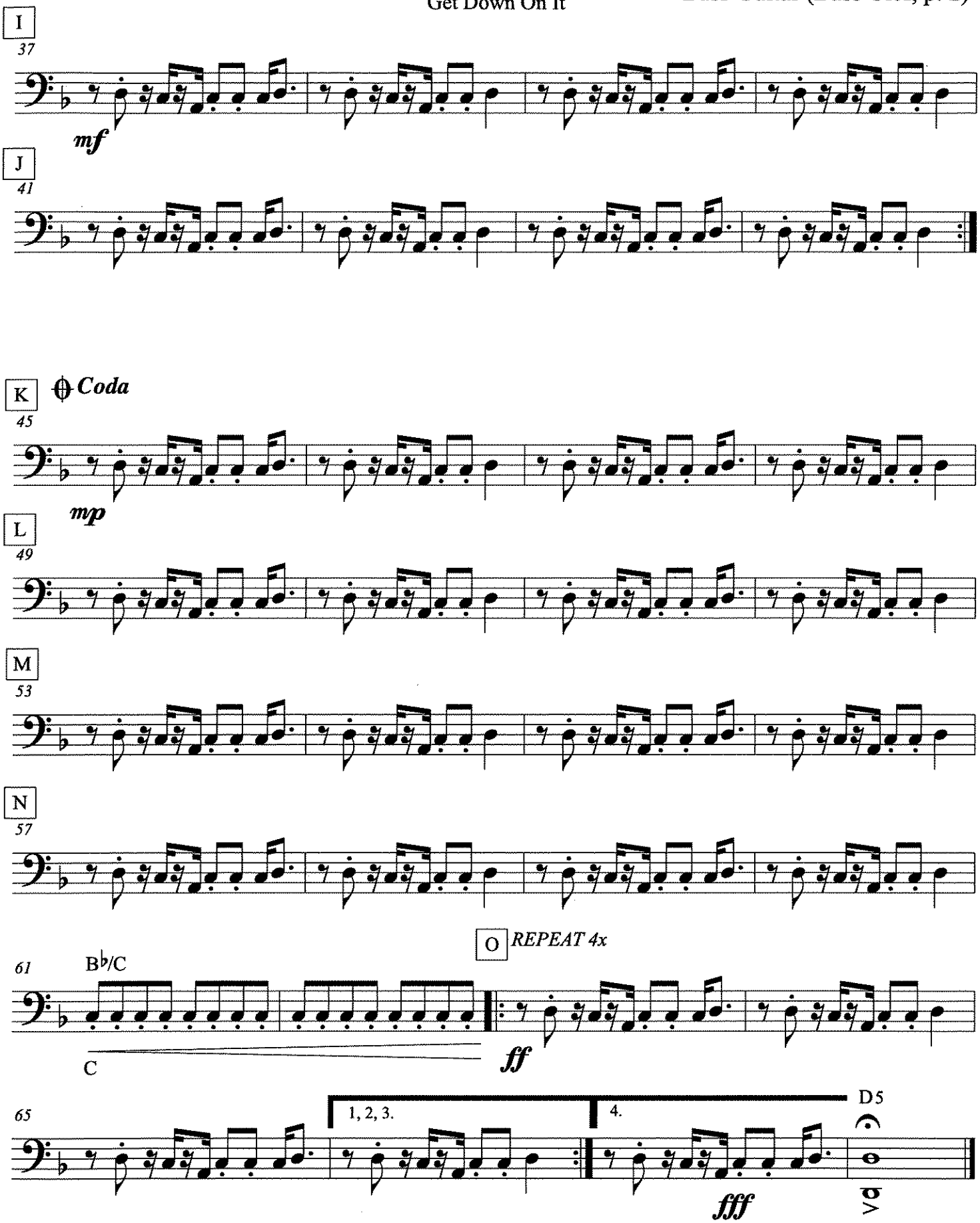
D
17

E
21

F
25
To Coda Last Time

G
29

H
33


I
37
mf
J
41
K
Coda
45
mp
L
49
M
53
N
57
O
REPEAT 4x
61
B♭/C
C
ff
65
1, 2, 3.
4.
D5
fff

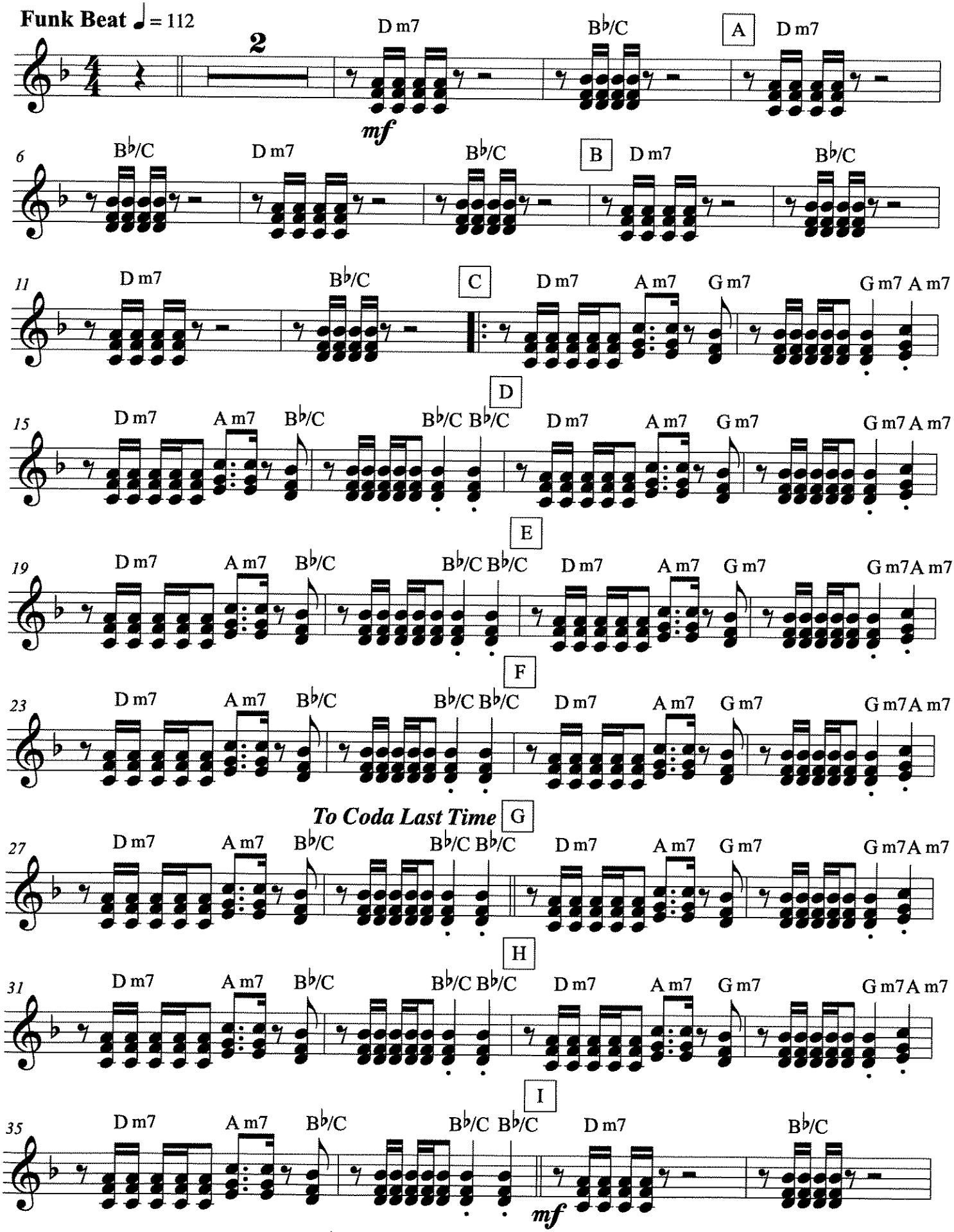
Guitar

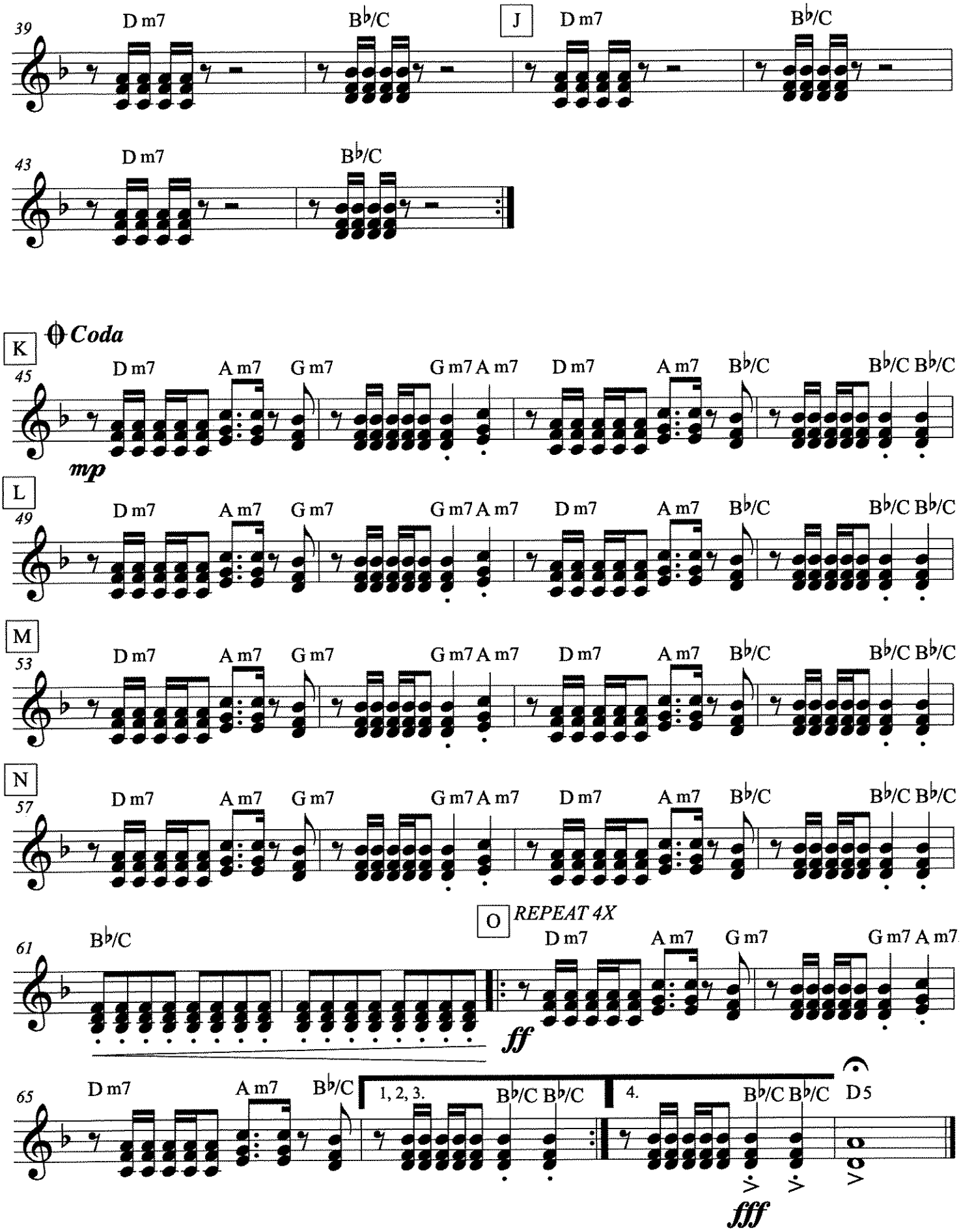
Get Down On It

As Recorded by Kool & The Gang

arr. Bernice

Funk Beat ♩ = 112



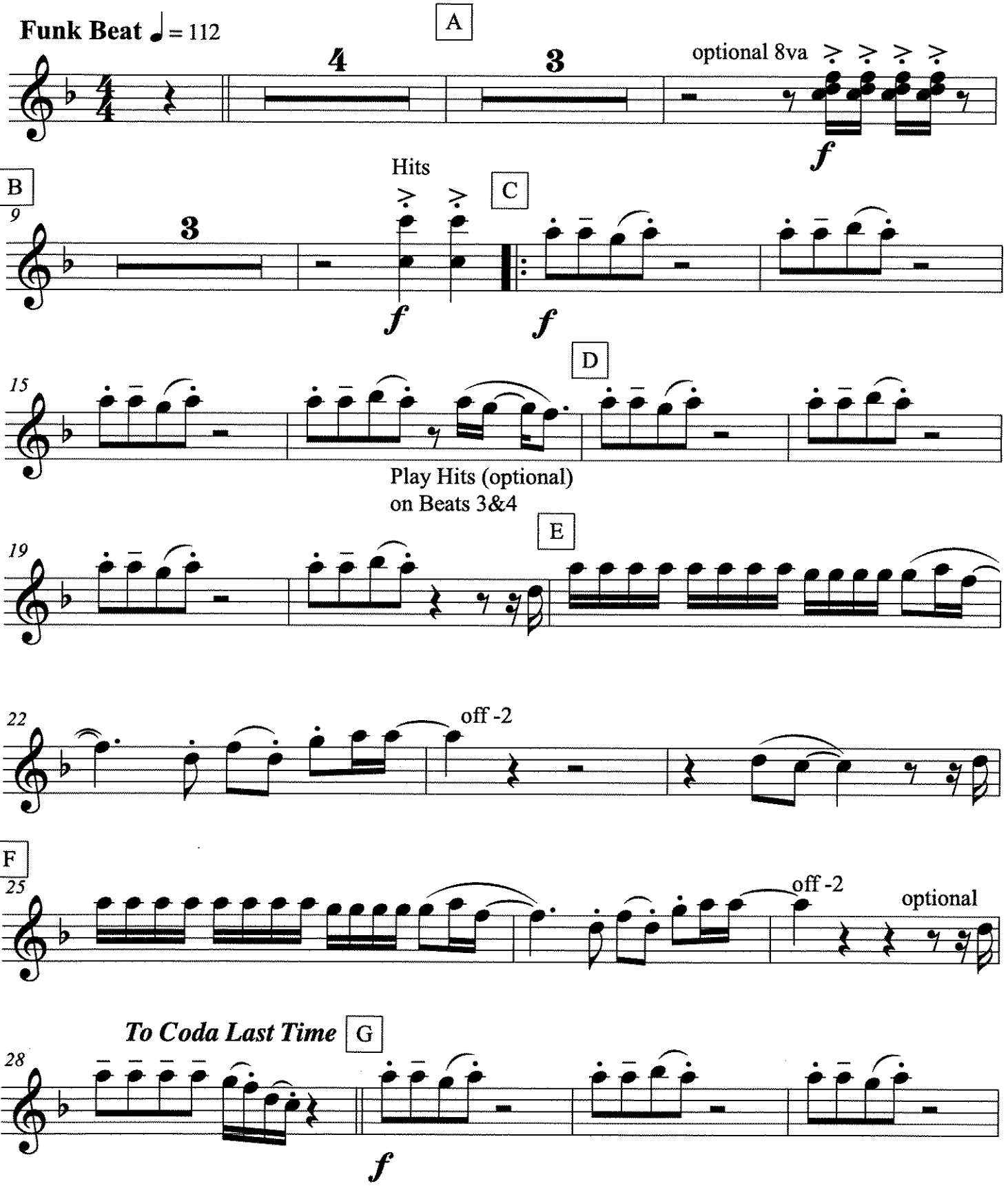

39
D m7
B♭/C
J
D m7
B♭/C
43
D m7
B♭/C
K
Coda
45
D m7
A m7
G m7
G m7 A m7
D m7
A m7
B♭/C
B♭/C B♭/C
mp
L
49
D m7
A m7
G m7
G m7 A m7
D m7
A m7
B♭/C
B♭/C B♭/C
M
53
D m7
A m7
G m7
G m7 A m7
D m7
A m7
B♭/C
B♭/C B♭/C
N
57
D m7
A m7
G m7
G m7 A m7
D m7
A m7
B♭/C
B♭/C B♭/C
61
B♭/C
O
REPEAT 4X
D m7
A m7
G m7
G m7 A m7
ff
65
D m7
A m7
B♭/C
1, 2, 3.
B♭/C B♭/C
4.
B♭/C B♭/C
D5
fff

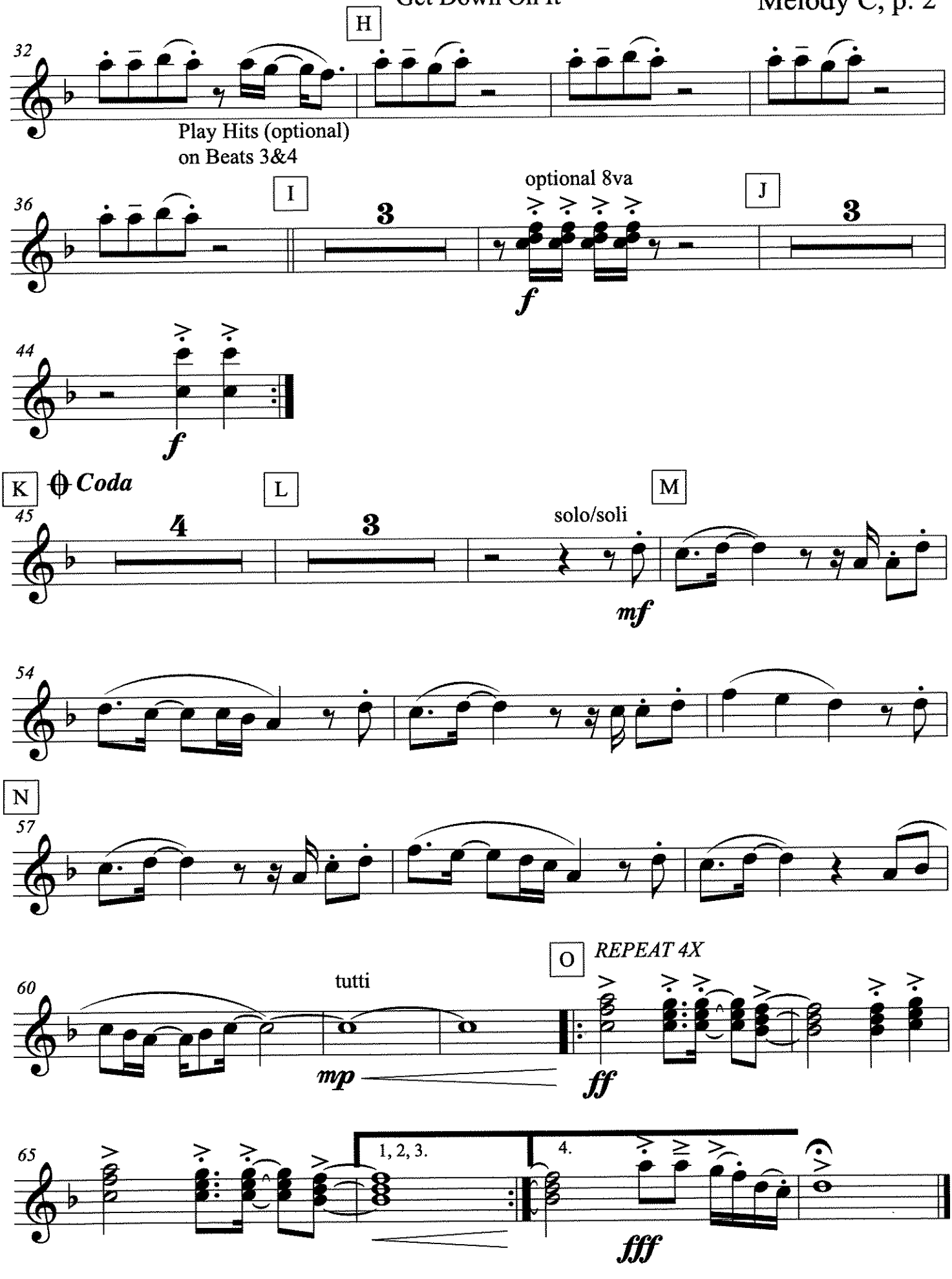
Melody C

Get Down On It

As Recorded by Kool & The Gang

arr. Bernice




H
32
Play Hits (optional)
on Beats 3&4
I
36
3
optional 8va
f
J
3
44
f
K
Coda
L
45
4
3
M
solo/soli
mf
54
N
57
O
REPEAT 4X
60
tutti
mp
ff
65
1, 2, 3.
4.
fff

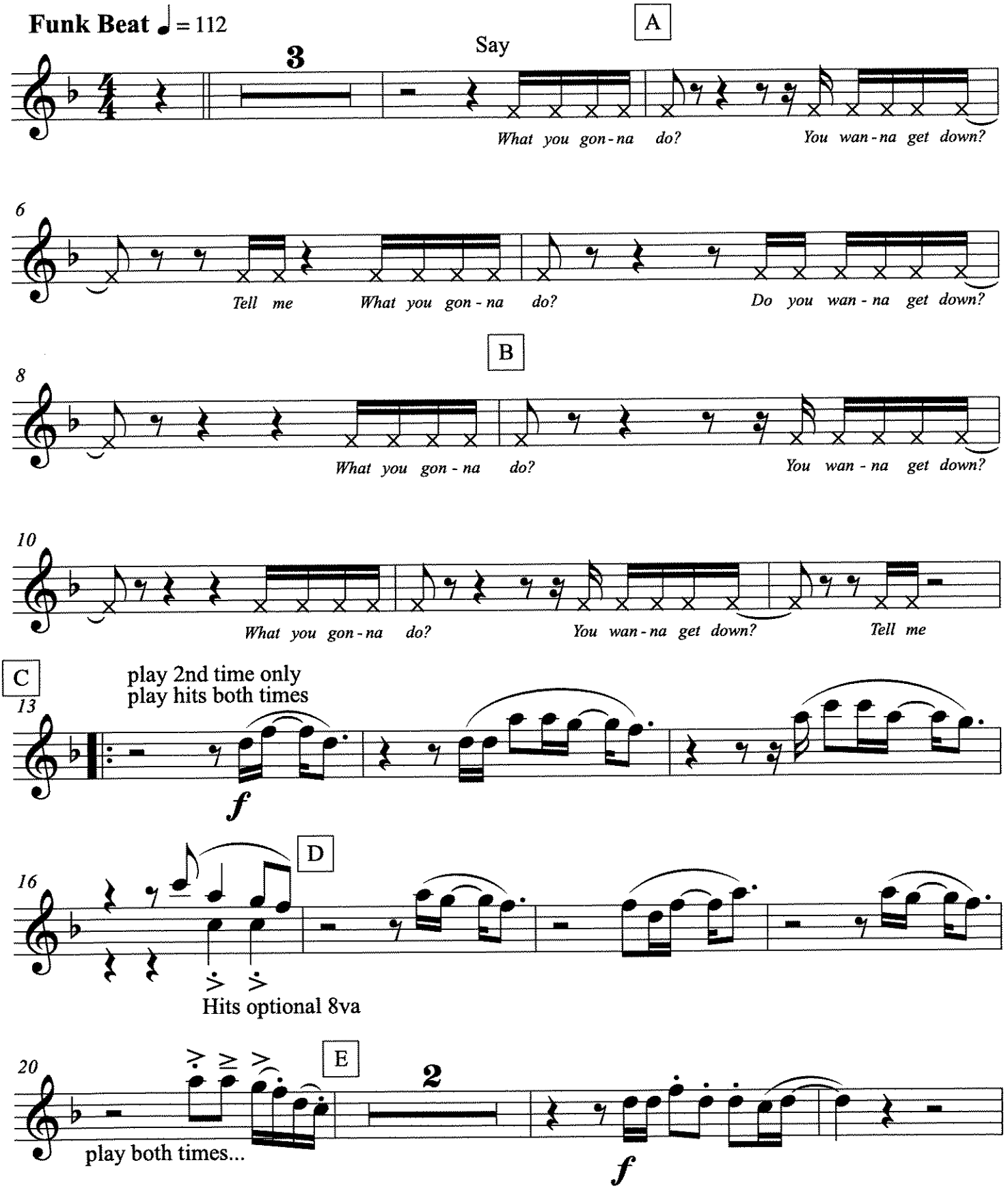
Get Down On It

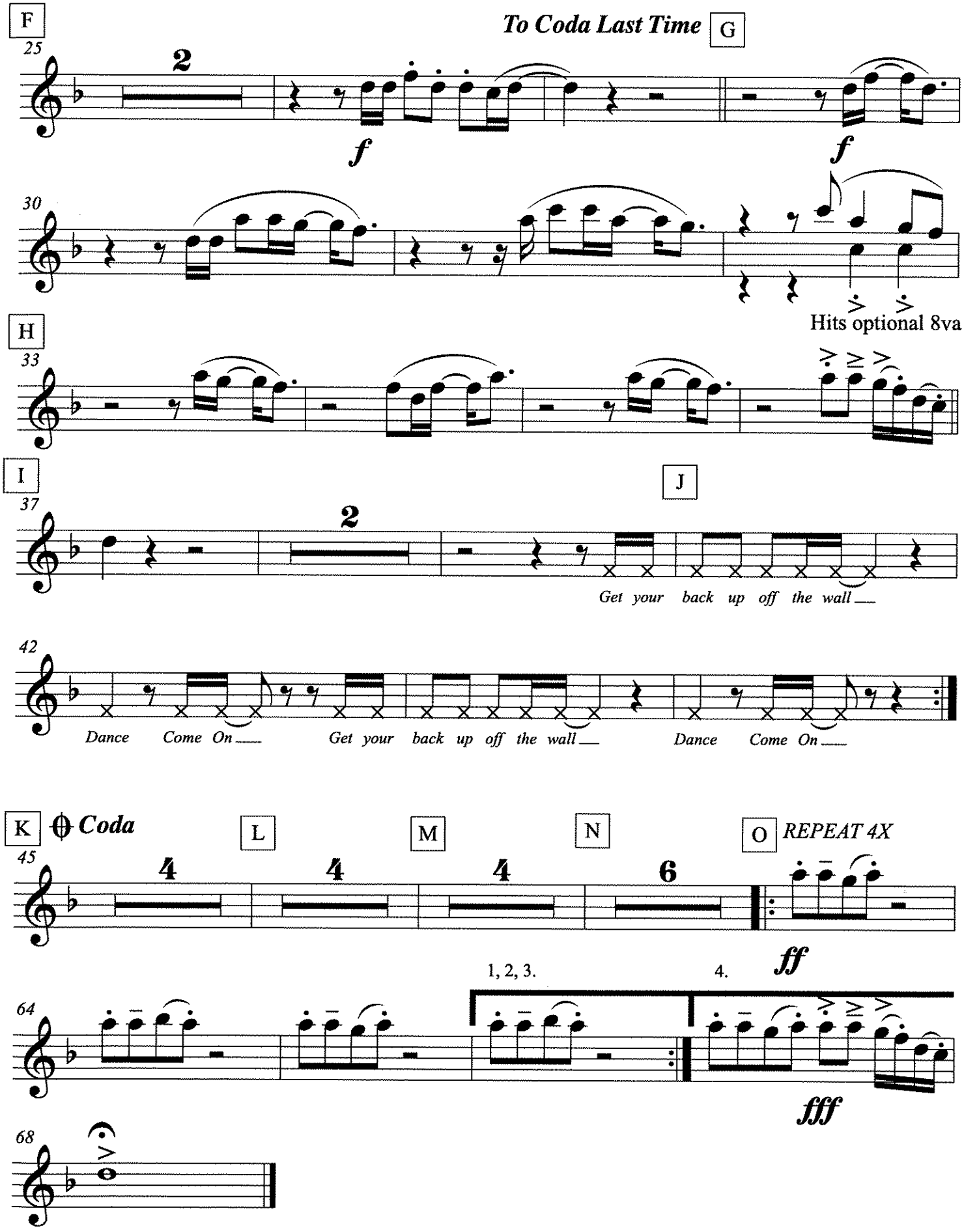
As Recorded by Kool & The Gang

arr. Bernice

Countermelody C

Funk Beat ♩ = 112




F
25
2
f
To Coda Last Time
G
f
30
Hits optional 8va
H
33
I
37
2
J
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
4
4
4
6
ff
1, 2, 3.
4.
64
fff
68

GNE SONG (Great New Emergence)

HORN LICK

C: E D C

Bb: F# E D

Eb: C# B A

LAST NOTE

C: A

Bb: B

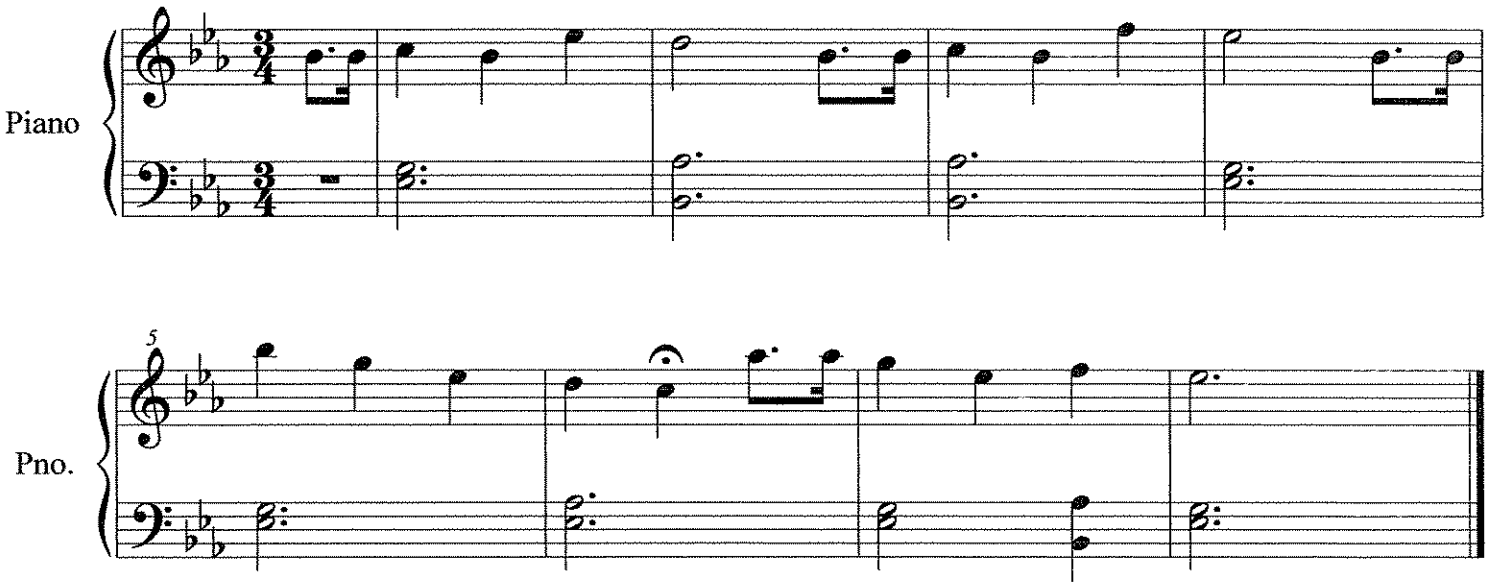
Eb: F

PIANO CHORDS:

Am G Dm F

Piano

?



1) Name_____

2) Write in note names...

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

4) Play the piece...

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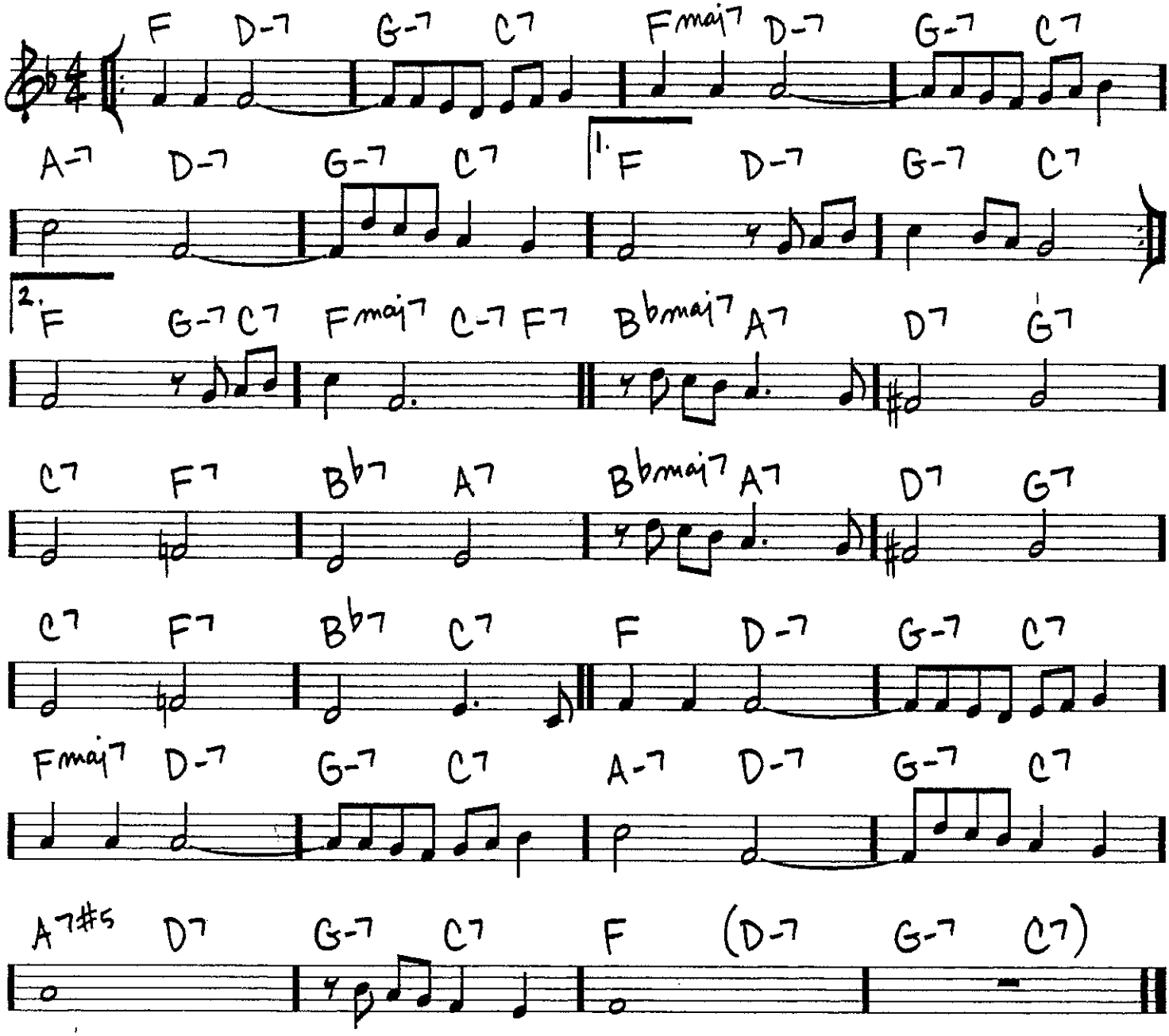
142 C

(MED.)

HEART AND SOUL

-HOAGY CARMICHAEL/
FRANK LOESSER



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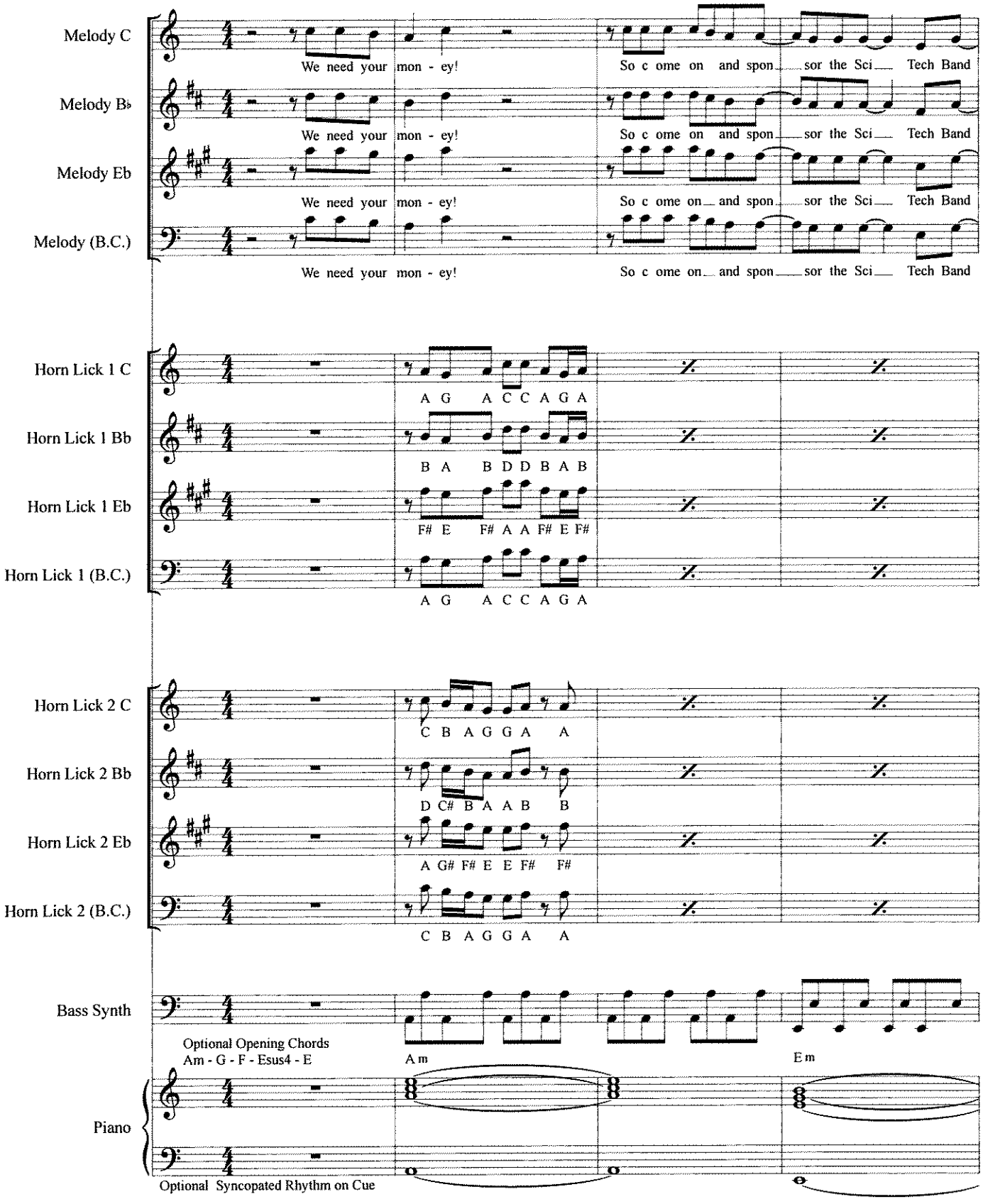
Holding Out For A Hero

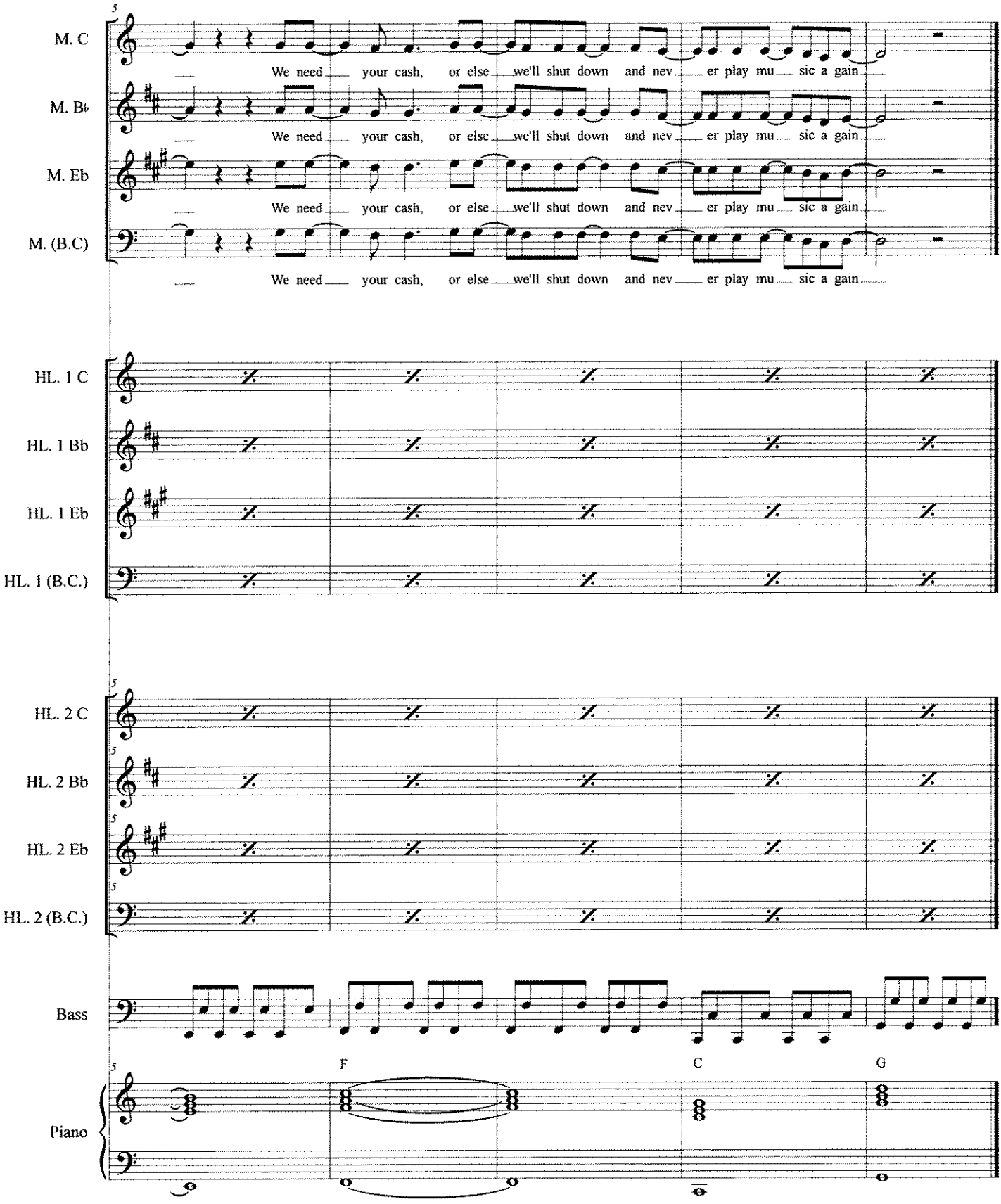
SPONSOR SONG

arr. Bernice



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

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



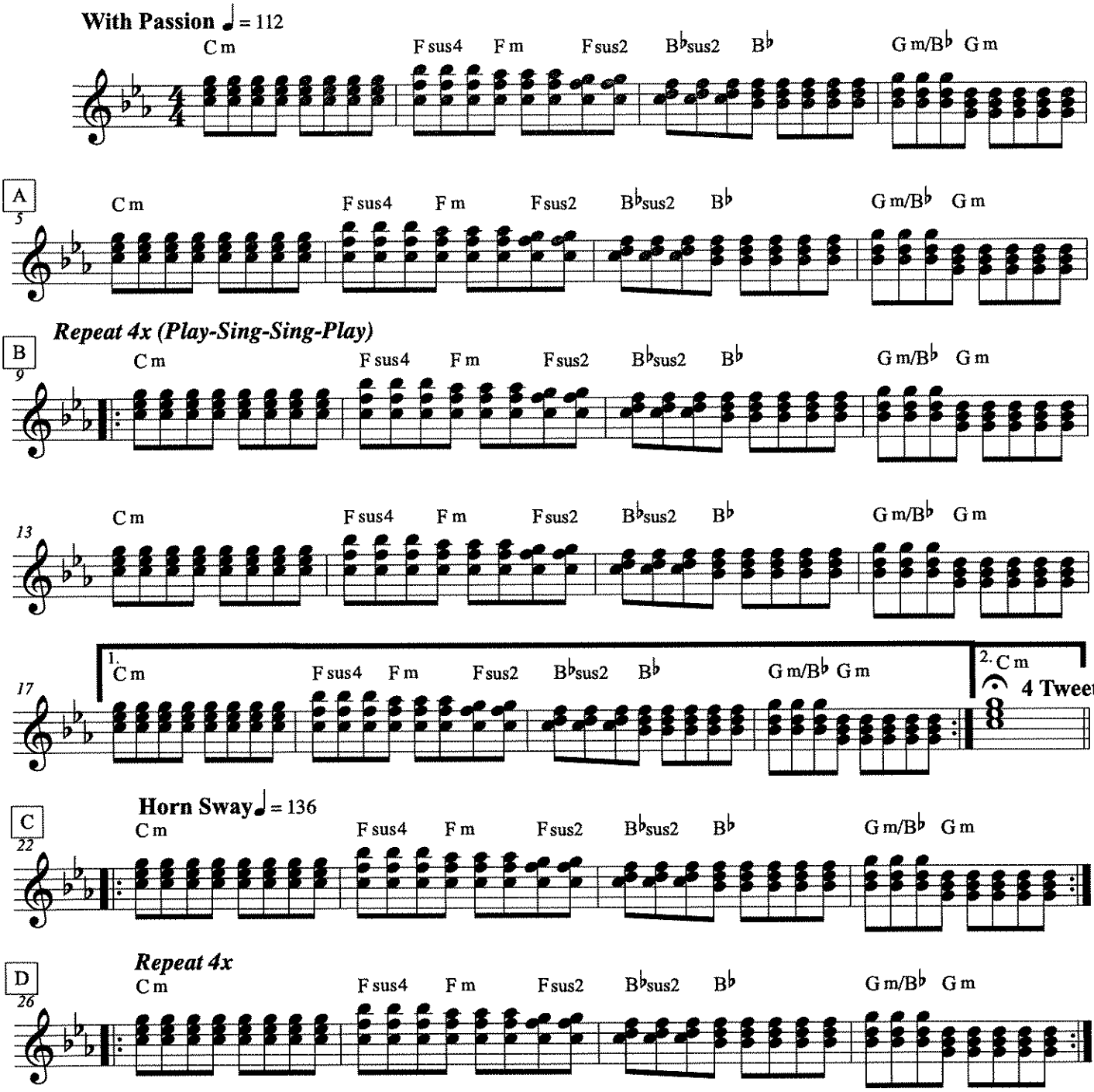
I Just Died In Your Arms Tonight

SPONSOR SONG

arr. Bernice

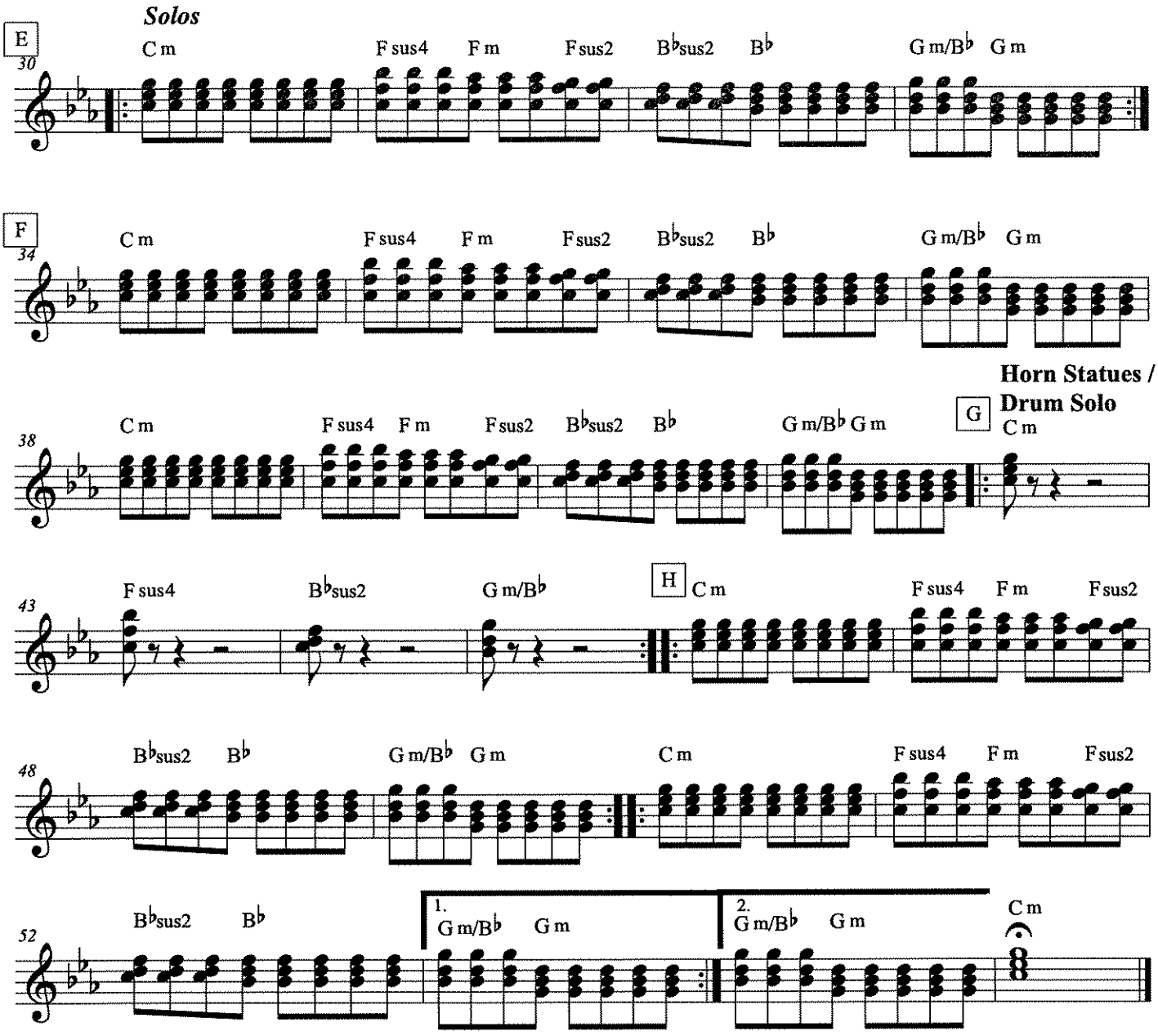
CHOIR SYNTH

With Passion ♩ = 112



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...

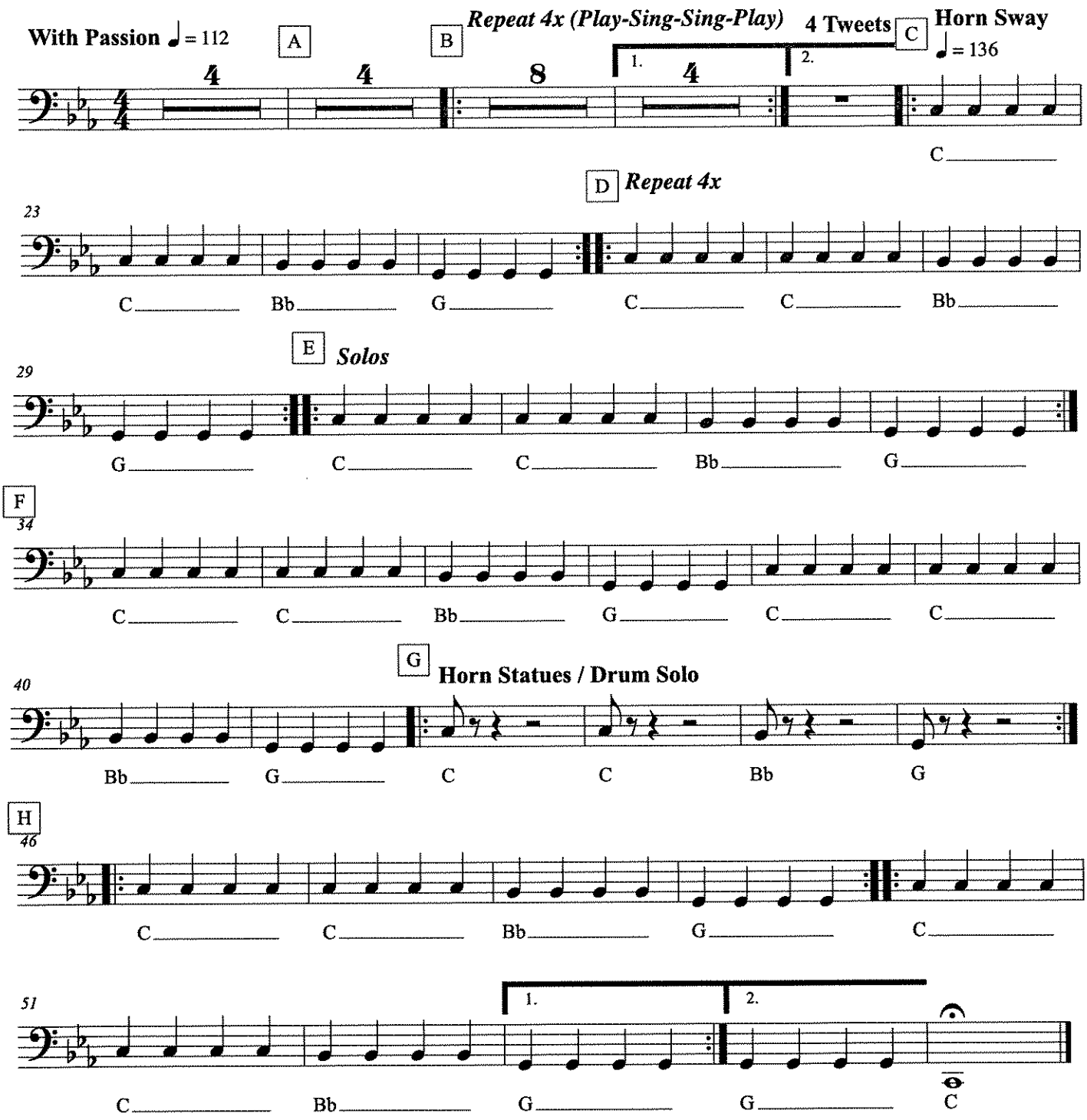

Solos
E
30
C m
F sus4
F m
F sus2
B♭sus2
B♭
G m/B♭
G m
F
34
C m
F sus4
F m
F sus2
B♭sus2
B♭
G m/B♭
G m
Horn Statues /
Drum Solo
G
38
C m
F sus4
F m
F sus2
B♭sus2
B♭
G m/B♭
G m
C m
43
F sus4
B♭sus2
G m/B♭
H
C m
F sus4
F m
F sus2
48
B♭sus2
B♭
G m/B♭
G m
C m
F sus4
F m
F sus2
52
B♭sus2
B♭
1.
G m/B♭
G m
2.
G m/B♭
G m
C m

I Just Died In Your Arms Tonight

SPONSOR SONG

arr. Bernice

PIANO (Bass Clef)



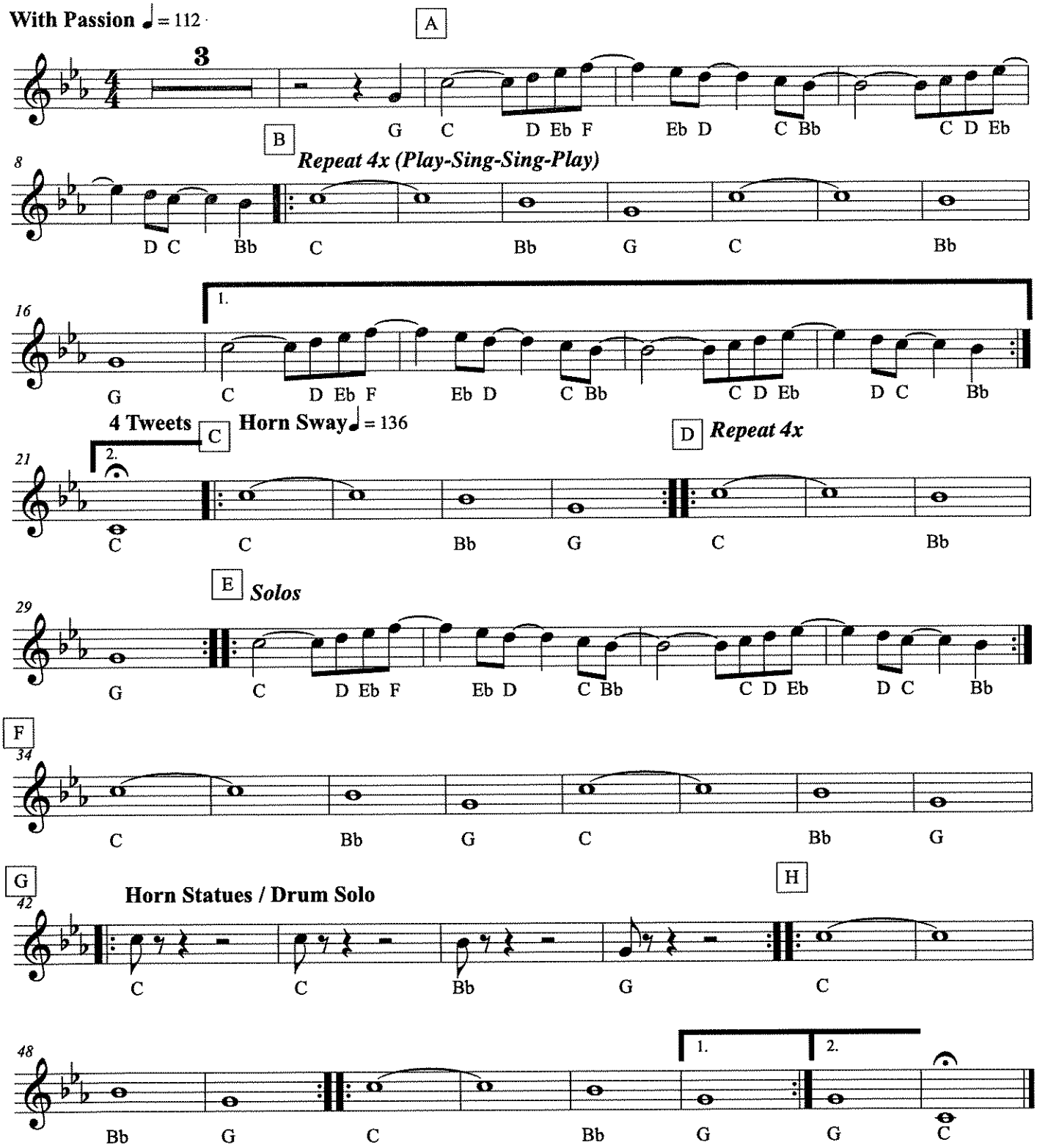
We just need your money tonight! Sponsor the SciTech Band!
We're in desperate need of cash, so our program doesn't turn into trash...

I Just Died In Your Arms Tonight

SPONSOR SONG

Strings (TREBLE CLEF)

arr. Bernice



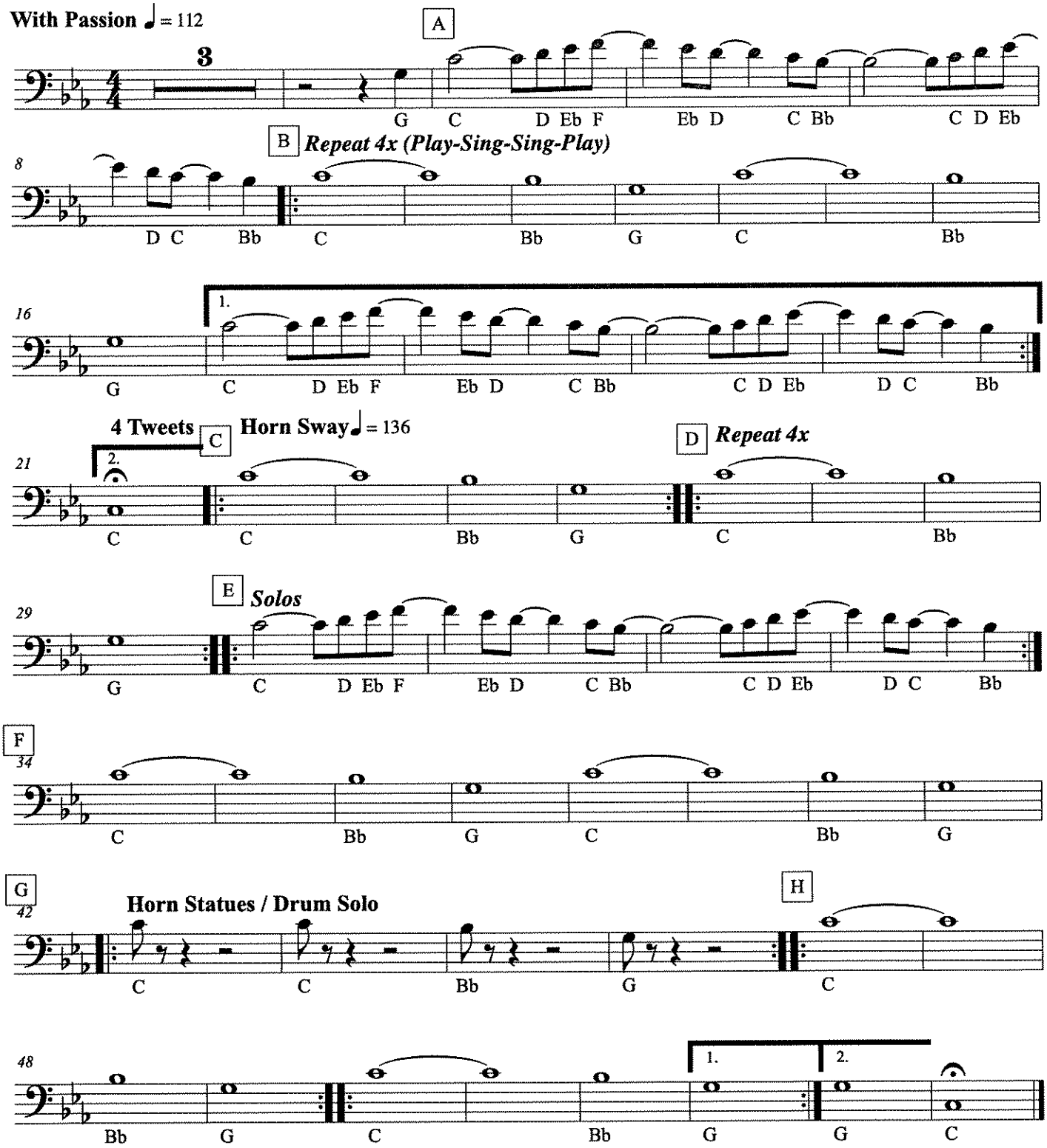
We just need your money tonight! Sponsor the SciTech Band!
We're in desperate need of cash, so our program doesn't turn into trash...

I Just Died In Your Arms Tonight

SPONSOR SONG

Strings (BASS CLEF)

arr. Bernice



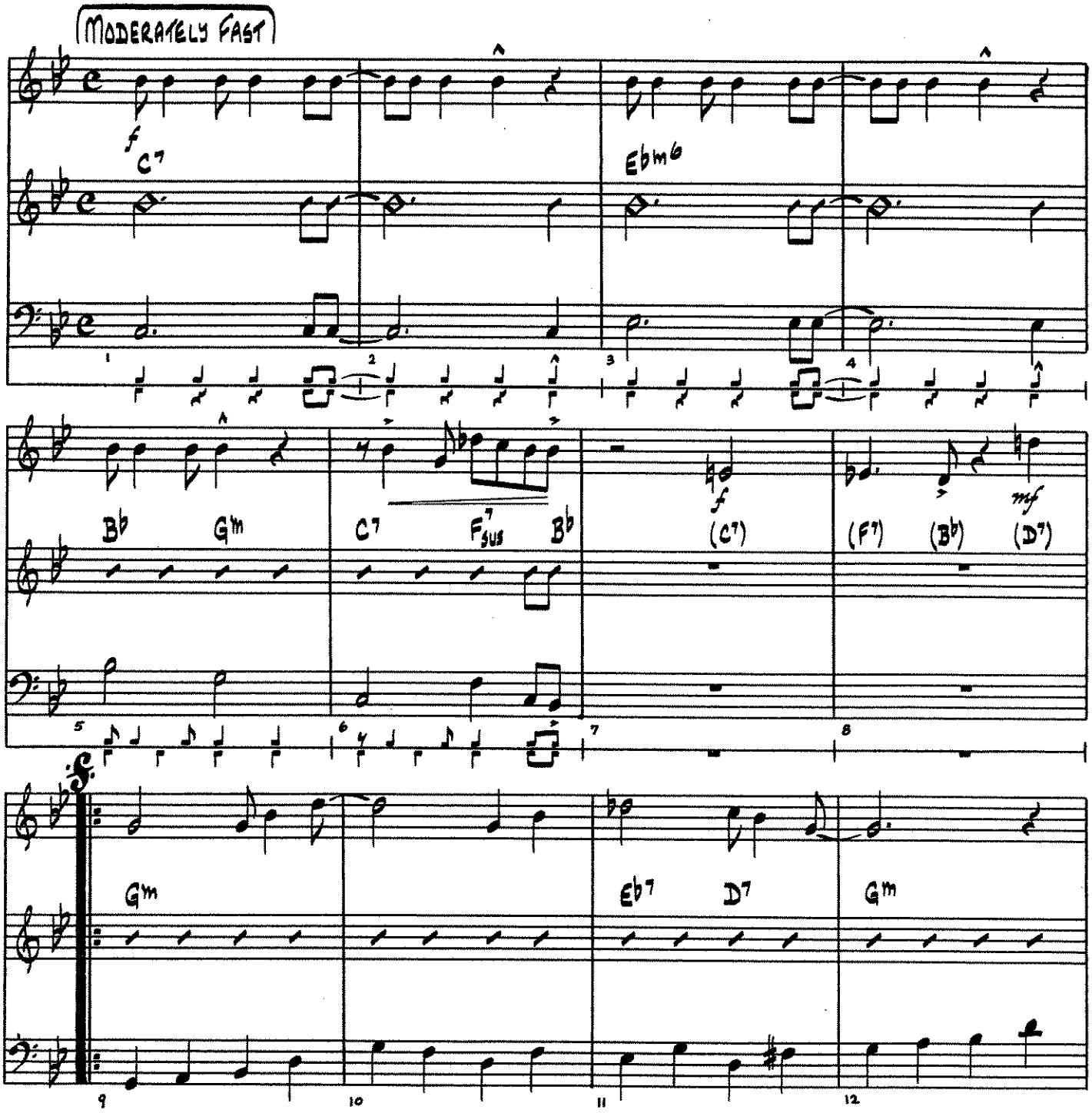
We just need your money tonight! Sponsor the SciTech Band!
We're in desperate need of cash, so our program doesn't turn into trash...

Rhythm

IT DON'T MEAN A THING

(If It Ain't Got That Swing)

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



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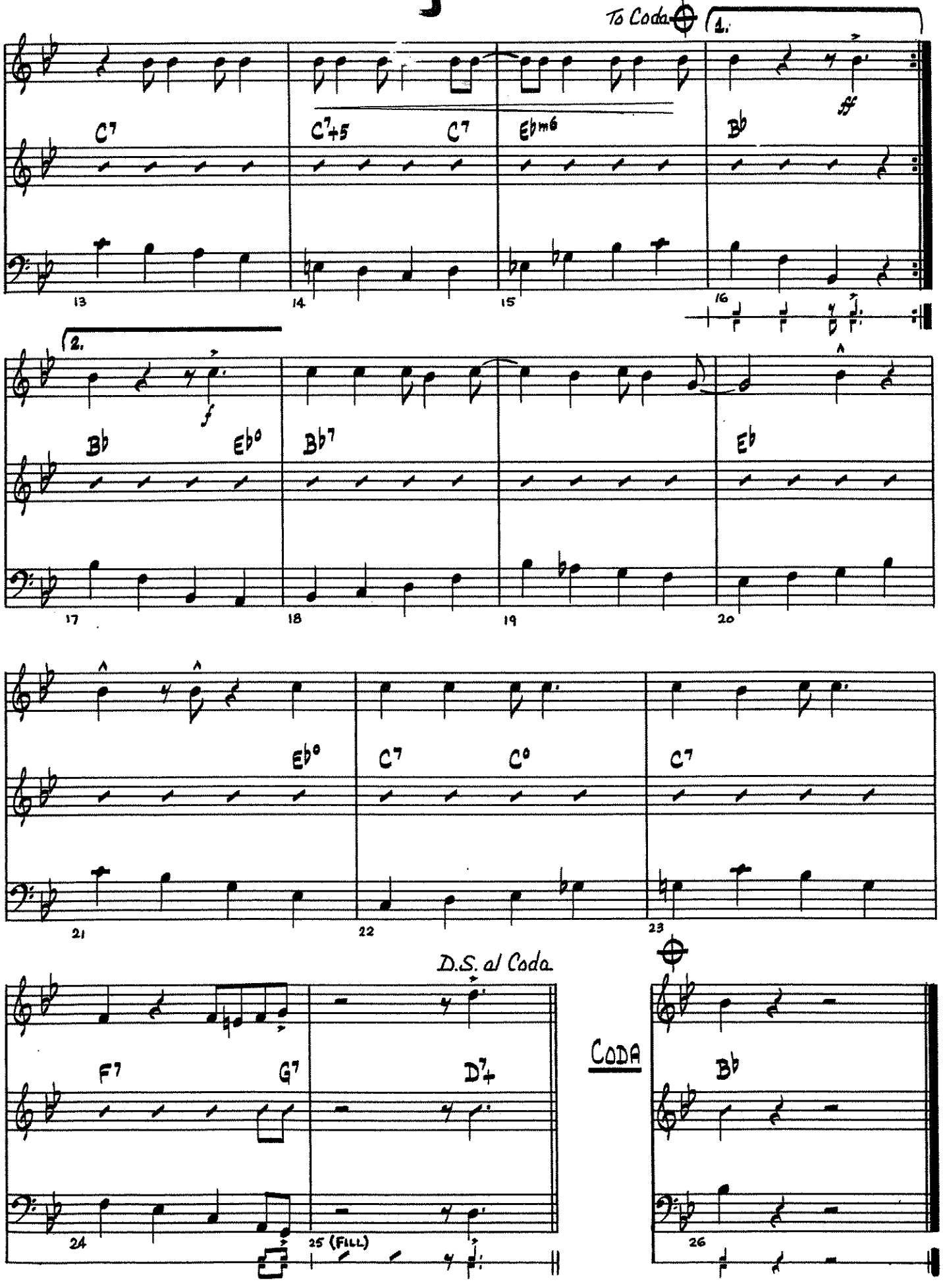
It Don't Mean A Thing -Rhythm

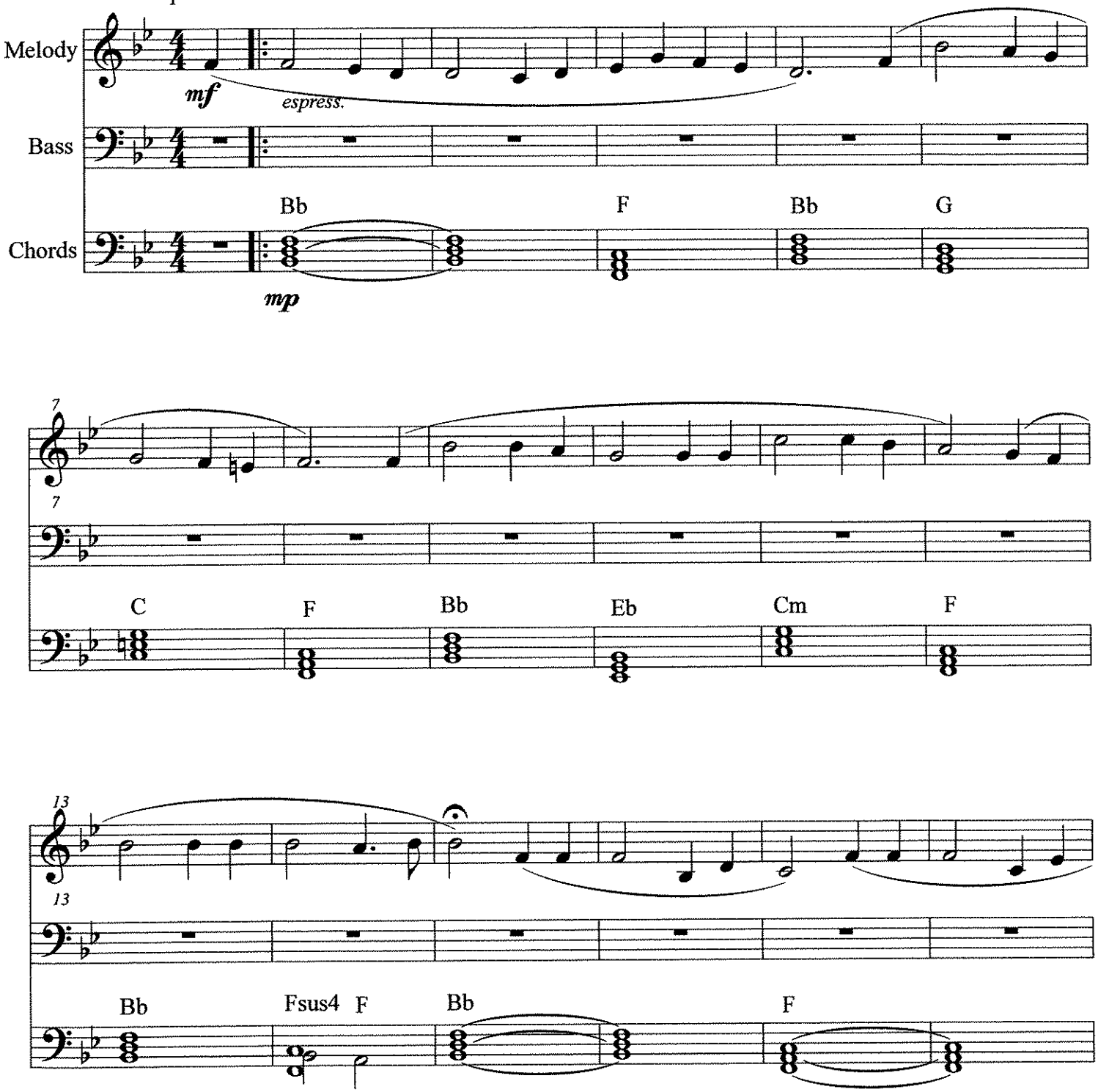


It Is Well

Piano

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

With Expression



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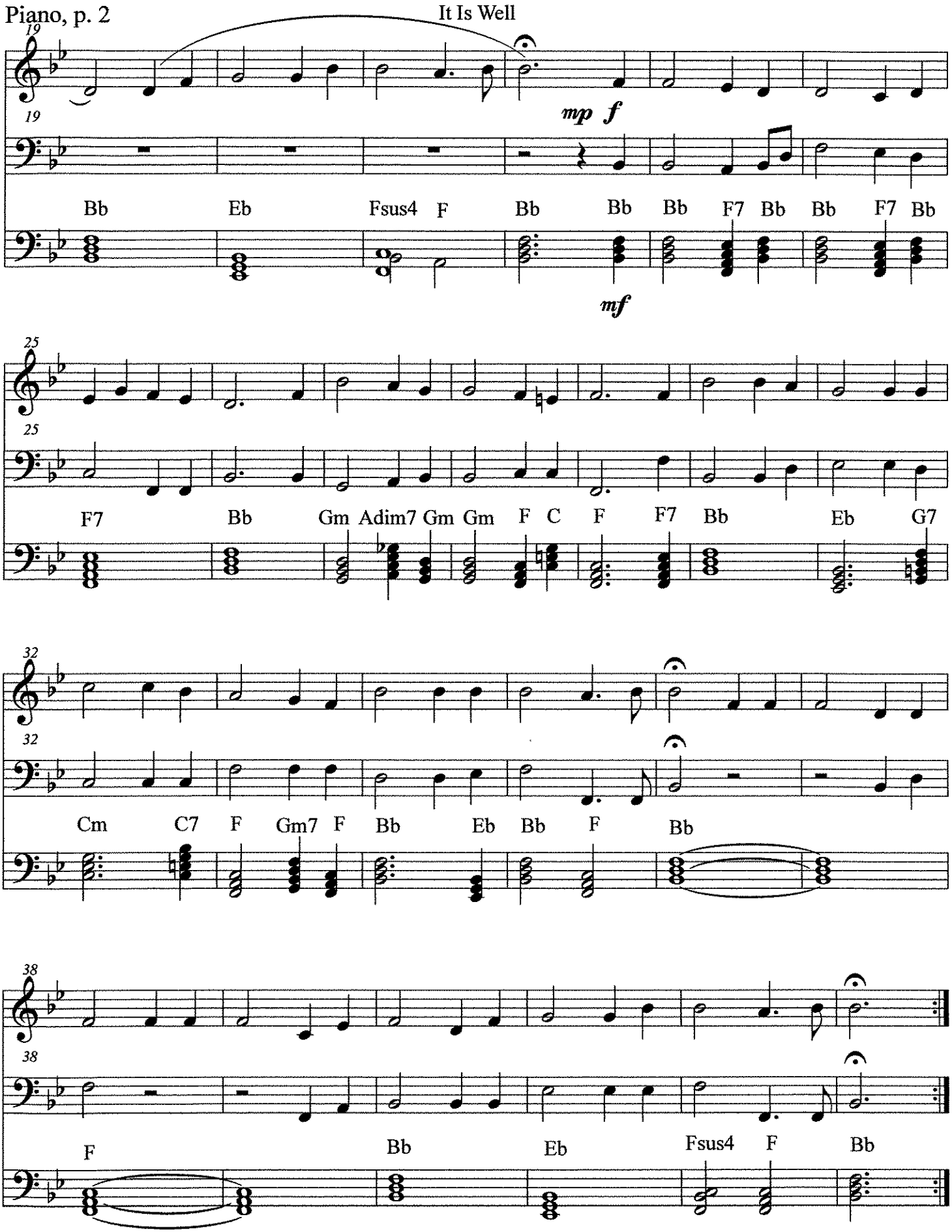

It Is Well
19
mp f
Bb Eb Fsus4 F Bb Bb Bb F7 Bb Bb F7 Bb
mf
25
F7 Bb Gm Adim7 Gm Gm F C F F7 Bb Eb G7
32
Cm C7 F Gm7 F Bb Eb Bb F Bb
38
F Bb Eb Fsus4 F Bb

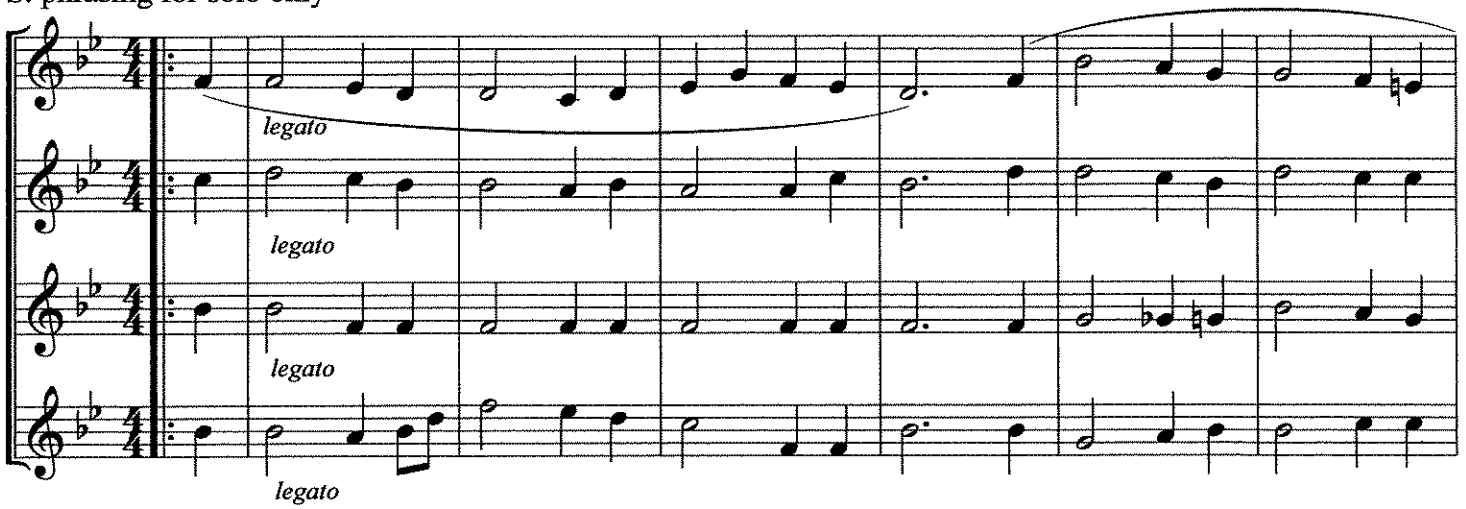
C Instruments - Treble Clef

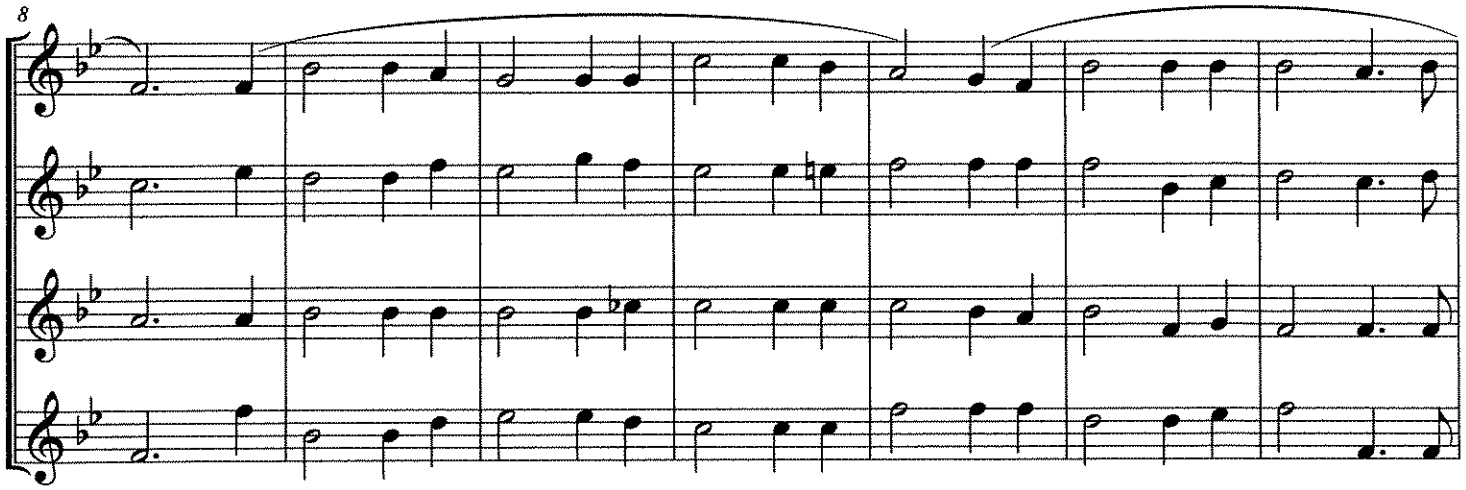
It Is Well

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

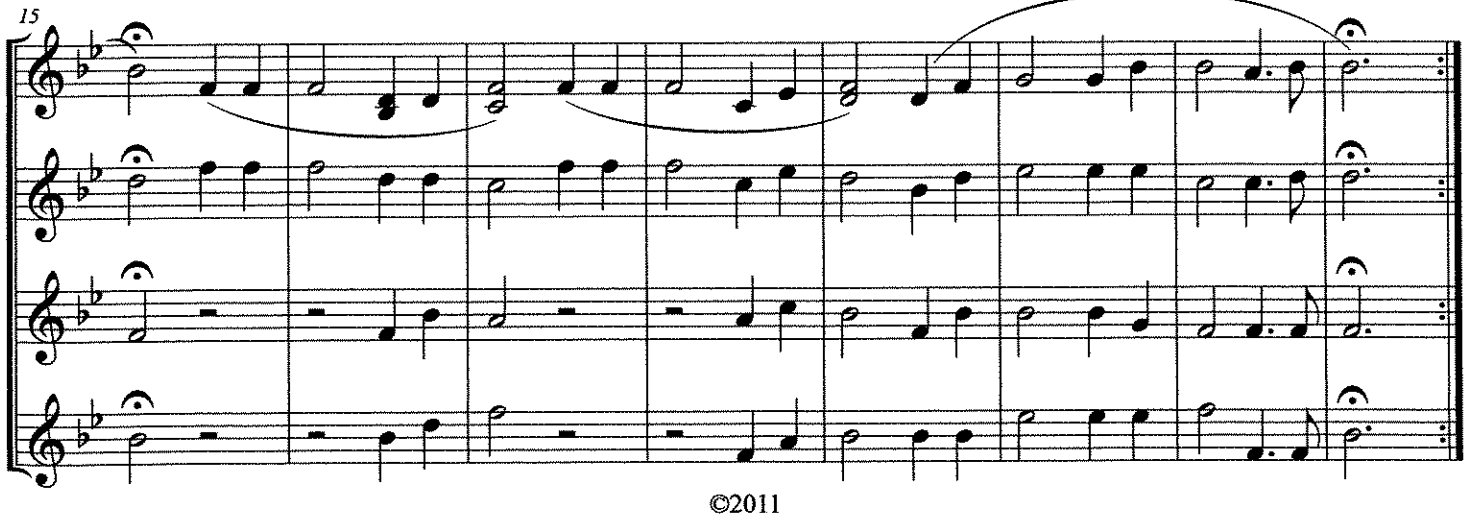
With Expression
Stagger Breathe ***mf mp mf f***

S. phrasing for solo only





Lower notes for solo only



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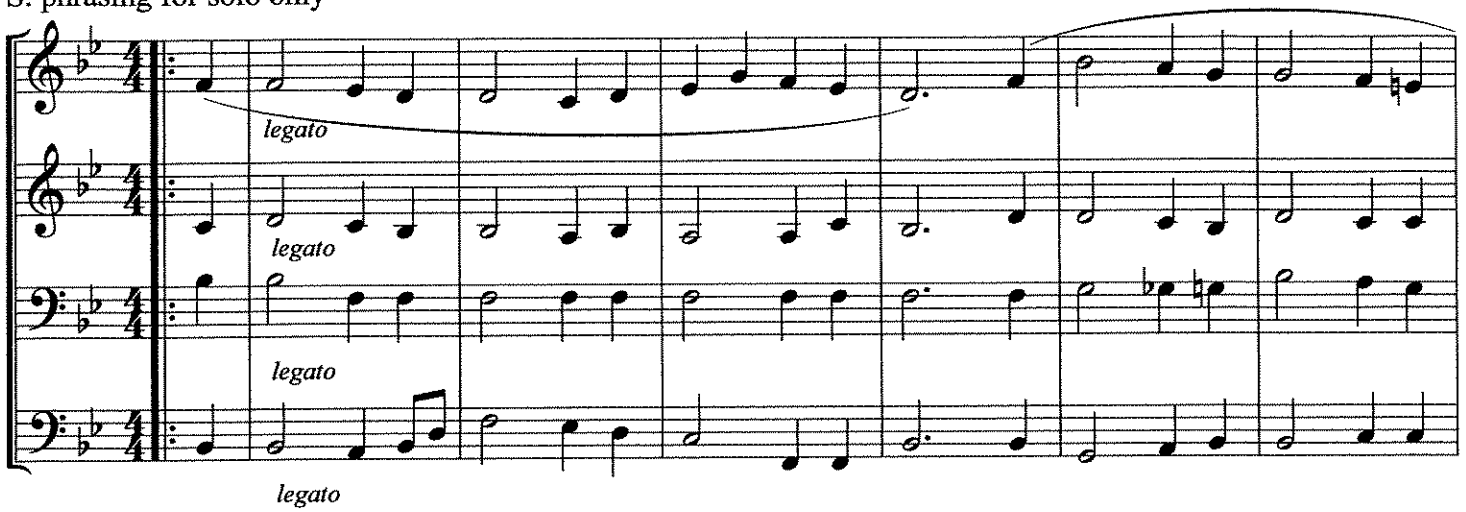
C Instruments - Low

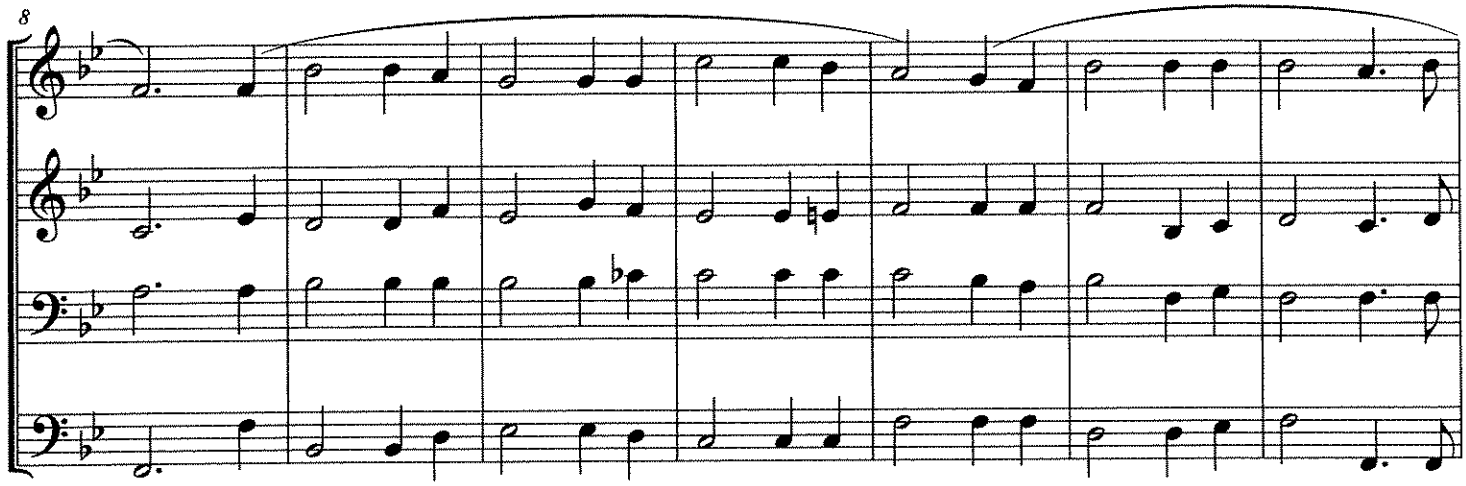
It Is Well

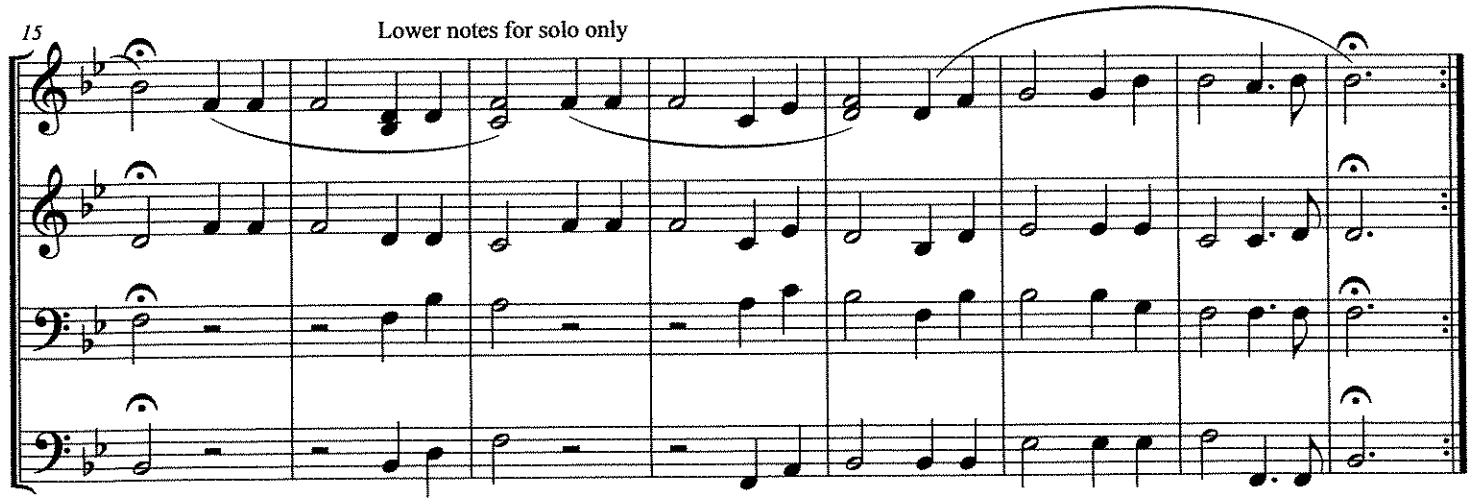
Horatio G. Spafford, 1873
Philip P. Bliss, 1876
arr. Bernice

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

S. phrasing for solo only







©2011

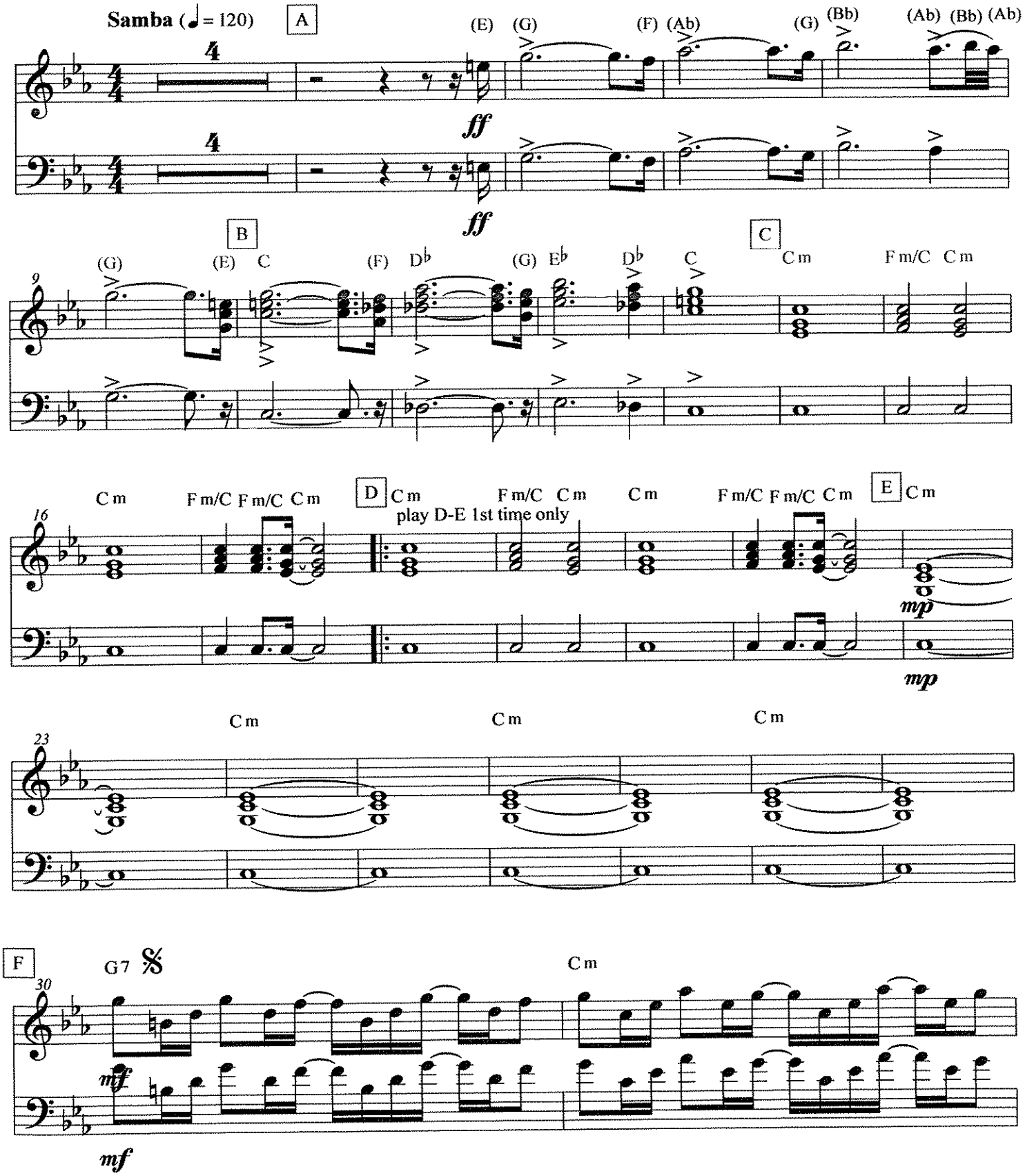
Piano

La Copa De La Vida

The Cup of Life

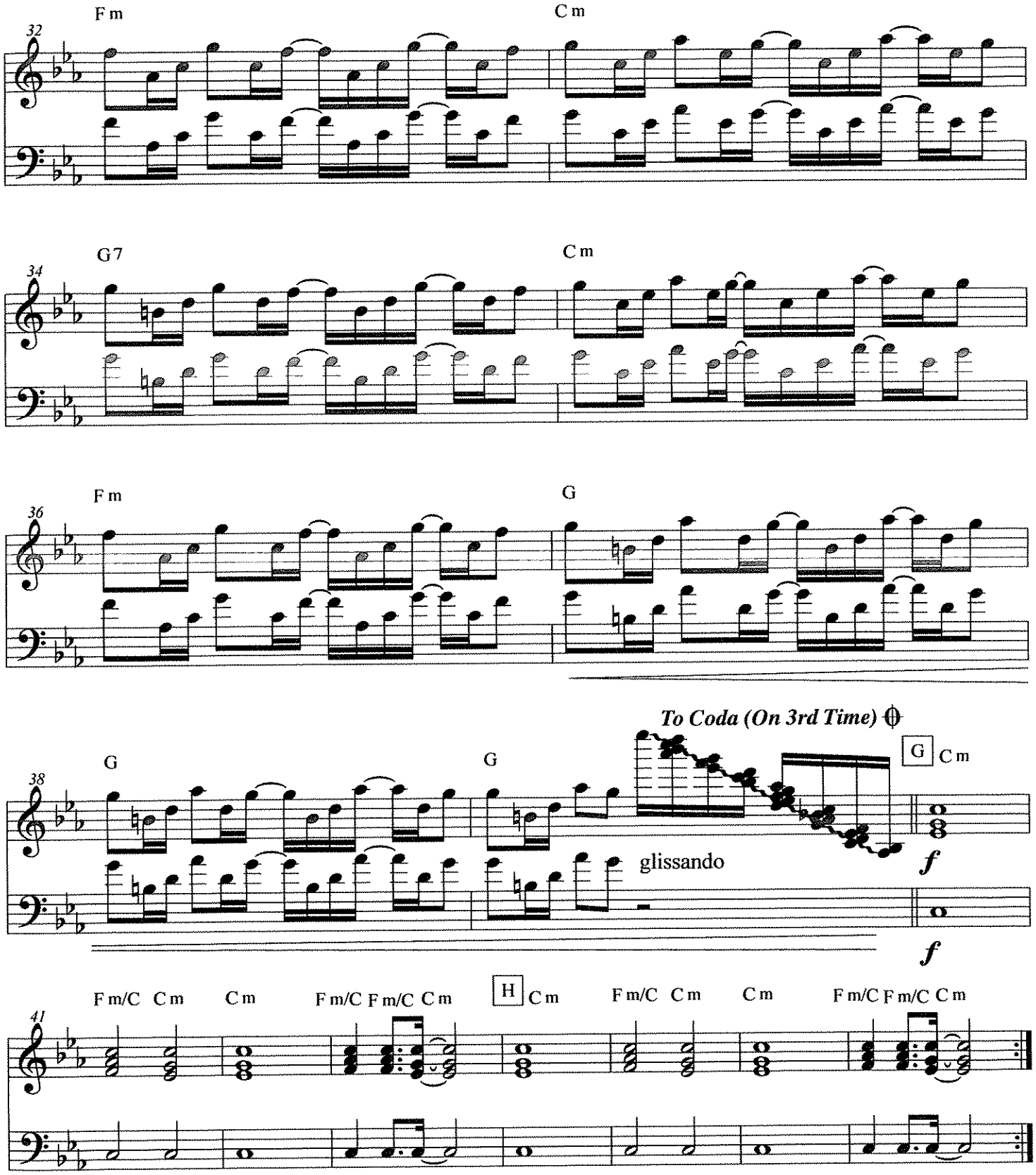
As Recorded by Ricky Martin

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

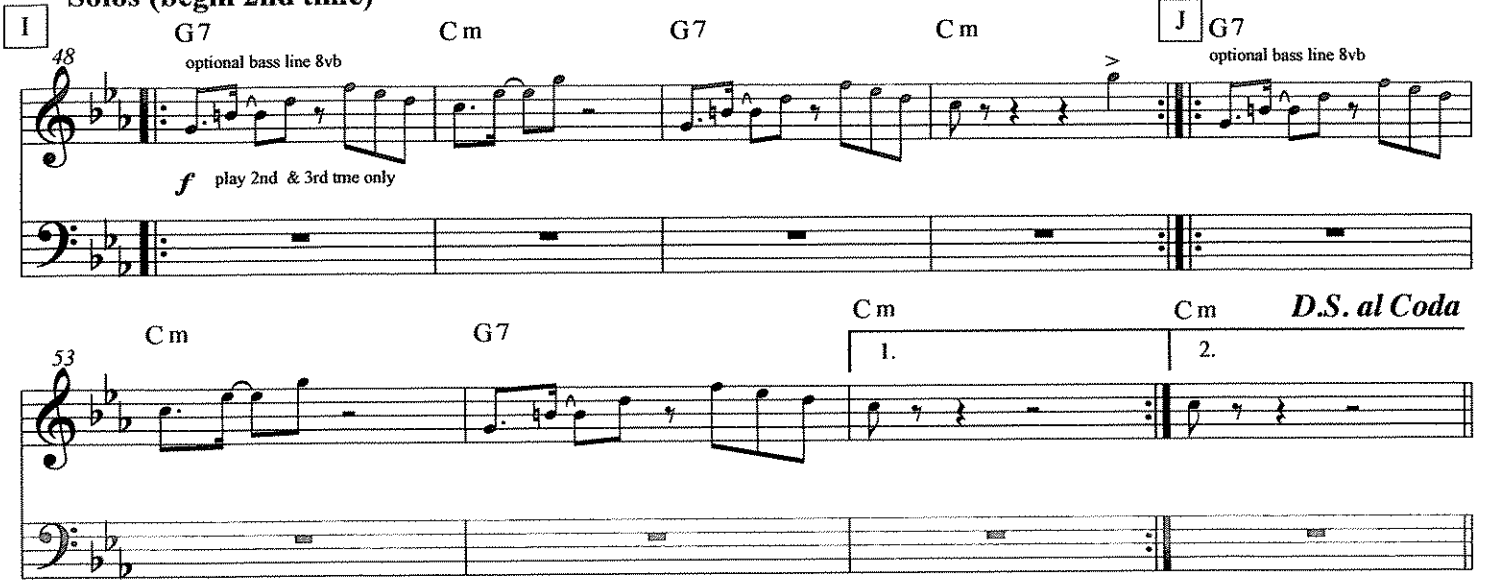


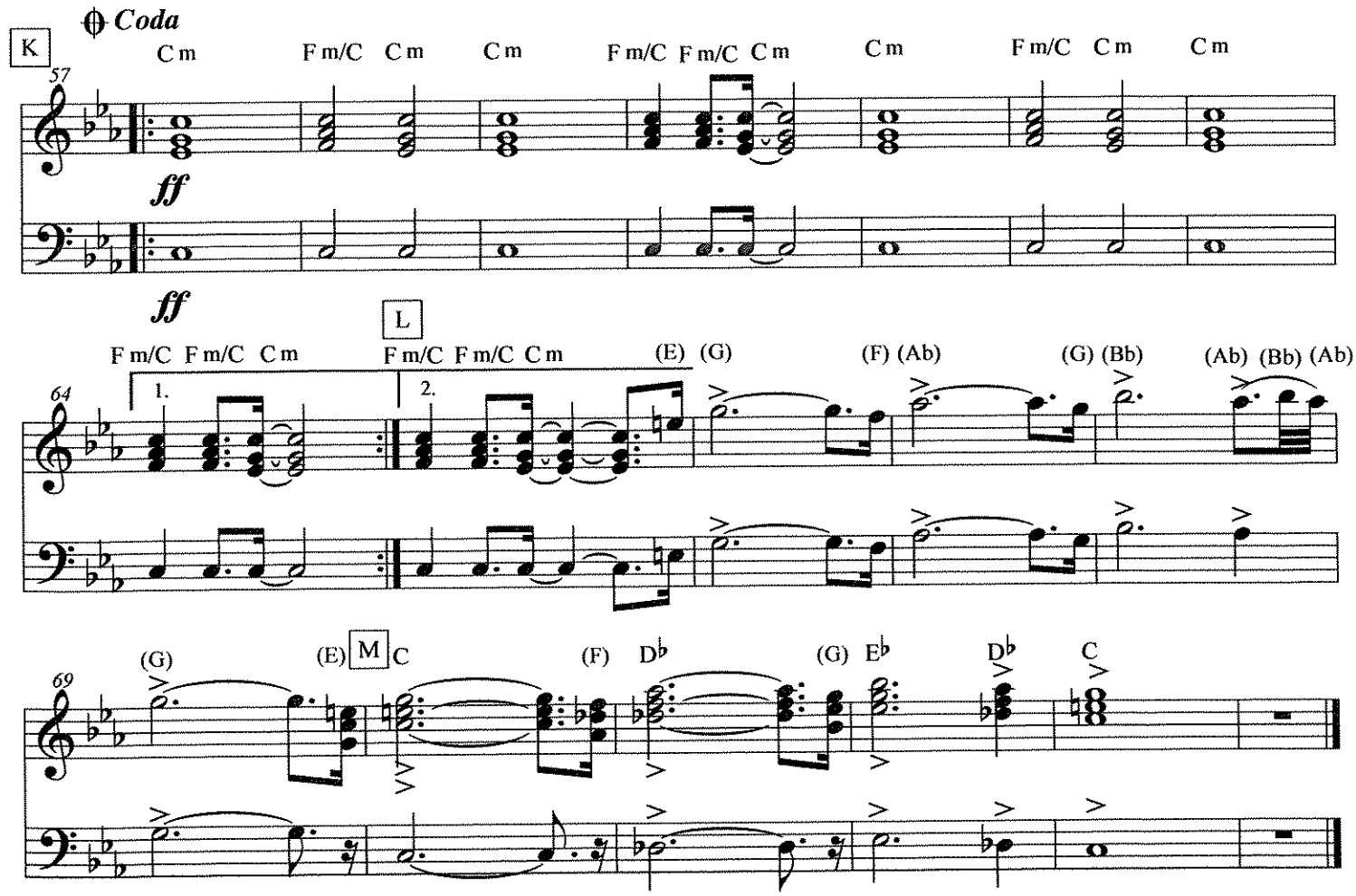
2014

La Copa De La Vida



Solos (begin 2nd time)





Strings

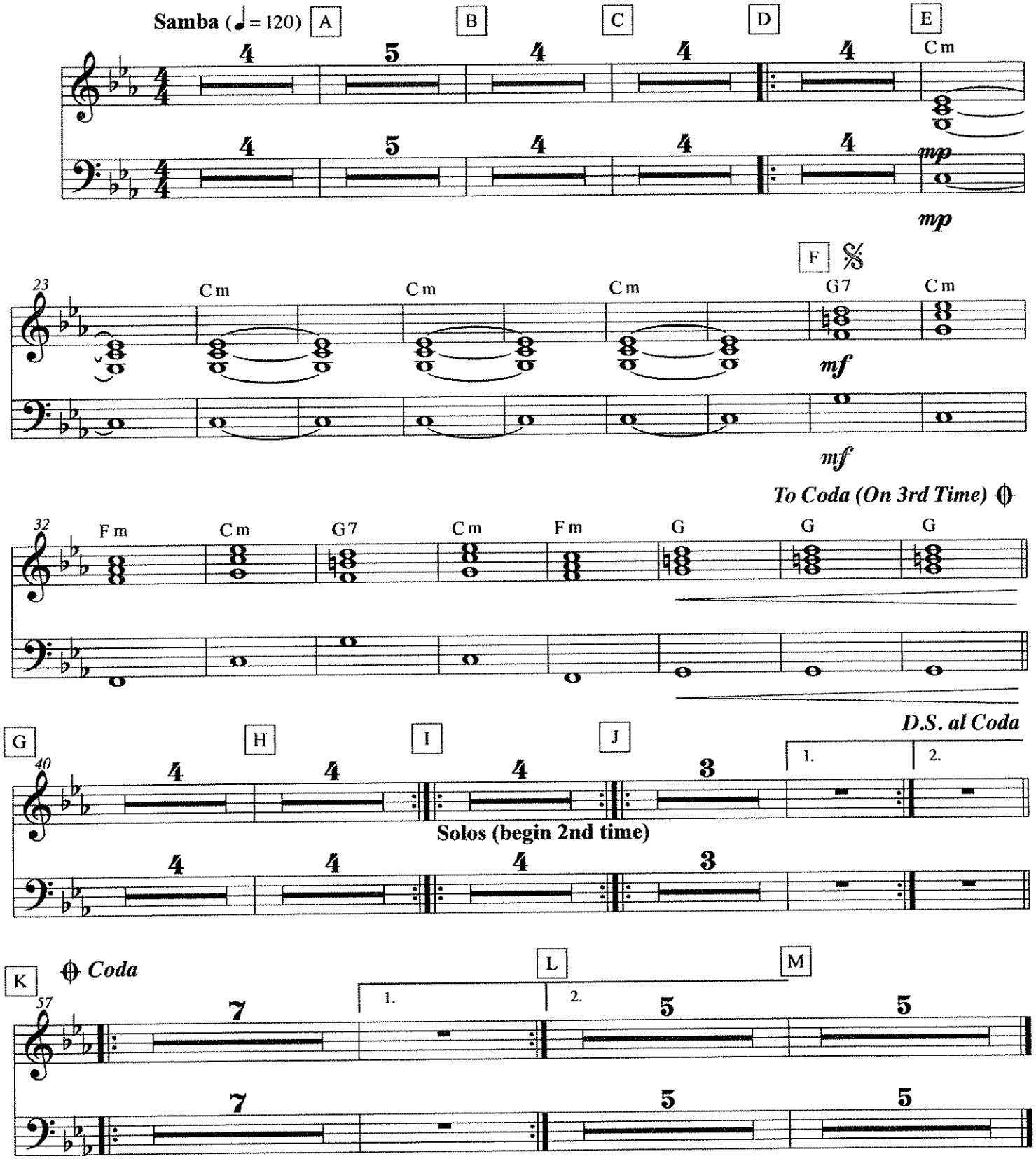
La Copa De La Vida

The Cup of Life

As Recorded by Ricky Martin

Desmond Child,
Robi Rosa,
& Luis Gomes Escolar

arr. Bernice



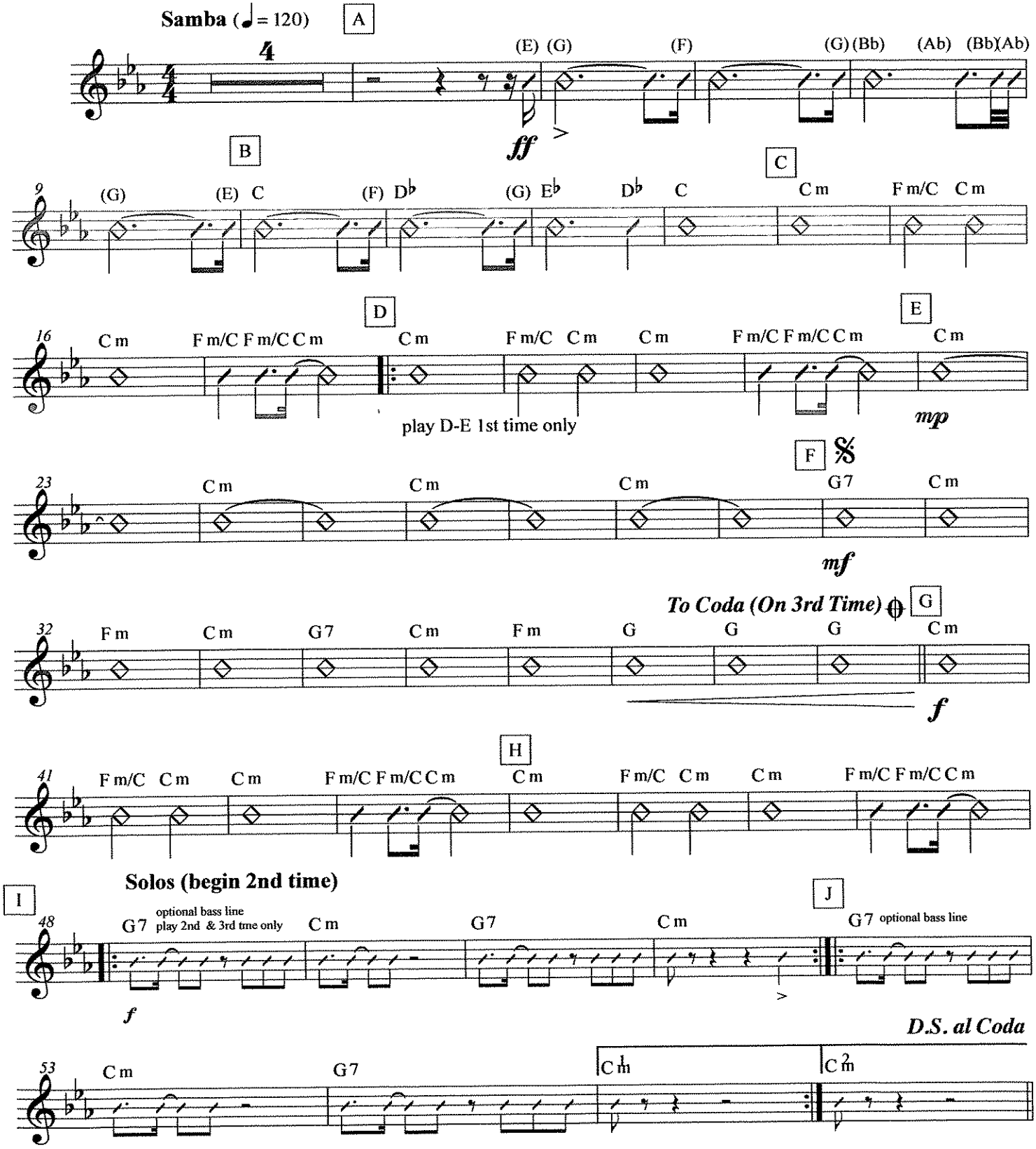
Chord Chart

La Copa De La Vida

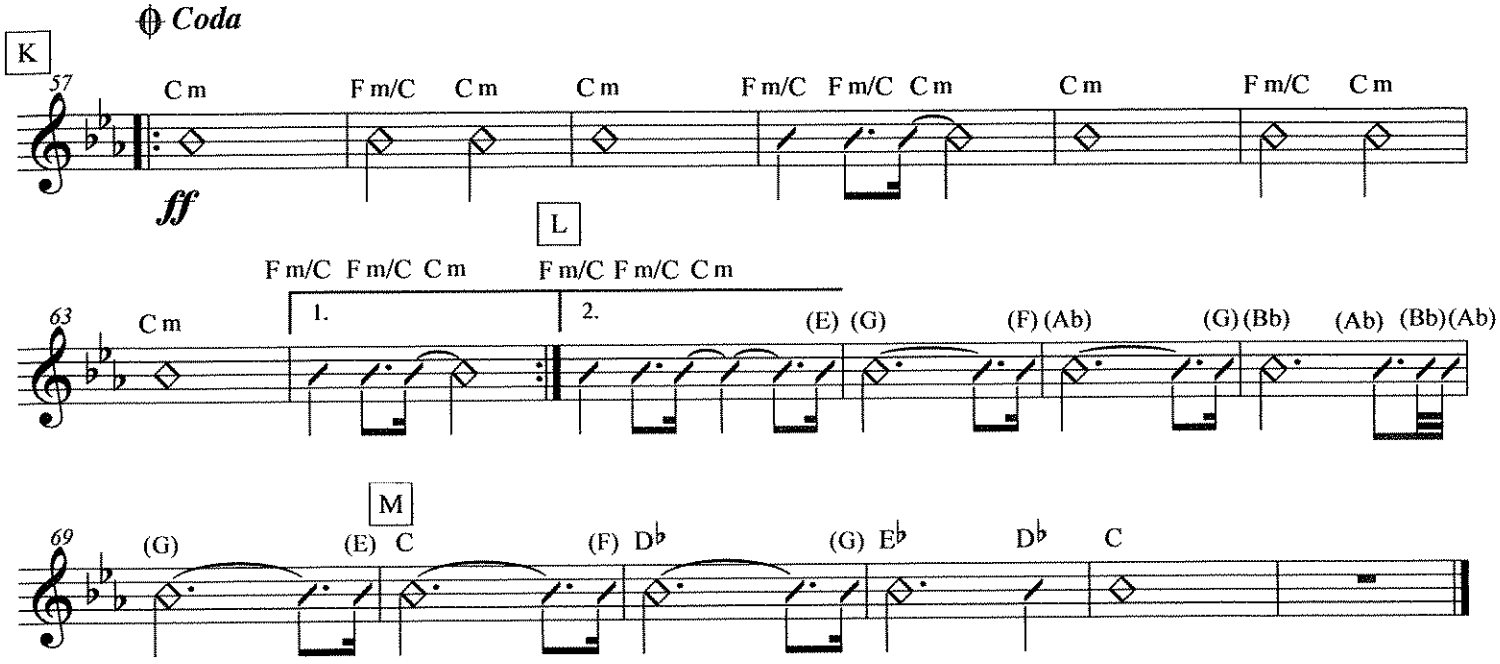
The Cup of Life

As Recorded by Ricky Martin

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



La Copa De La Vida

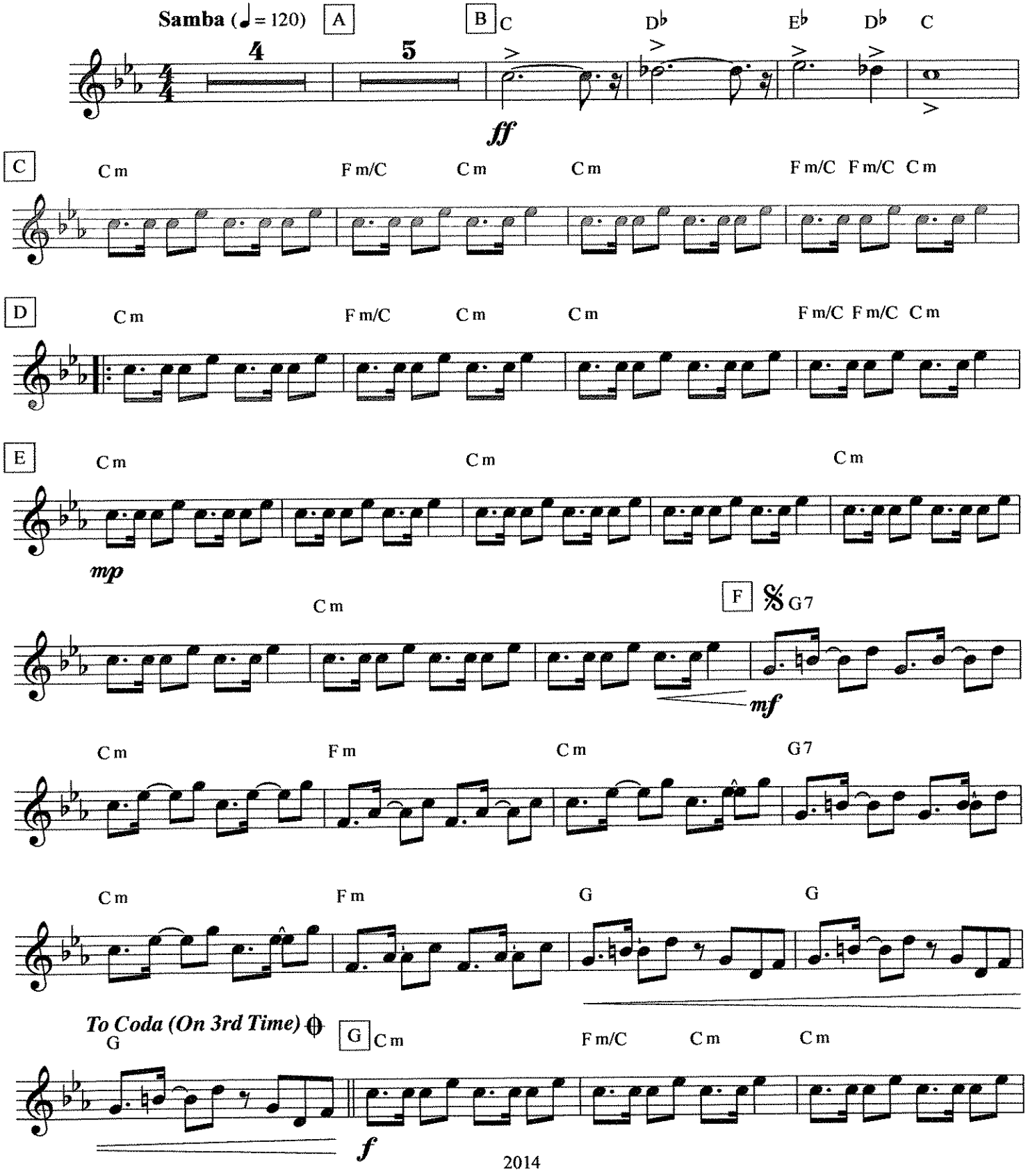


Bass Guitar
TREBLE CLEF

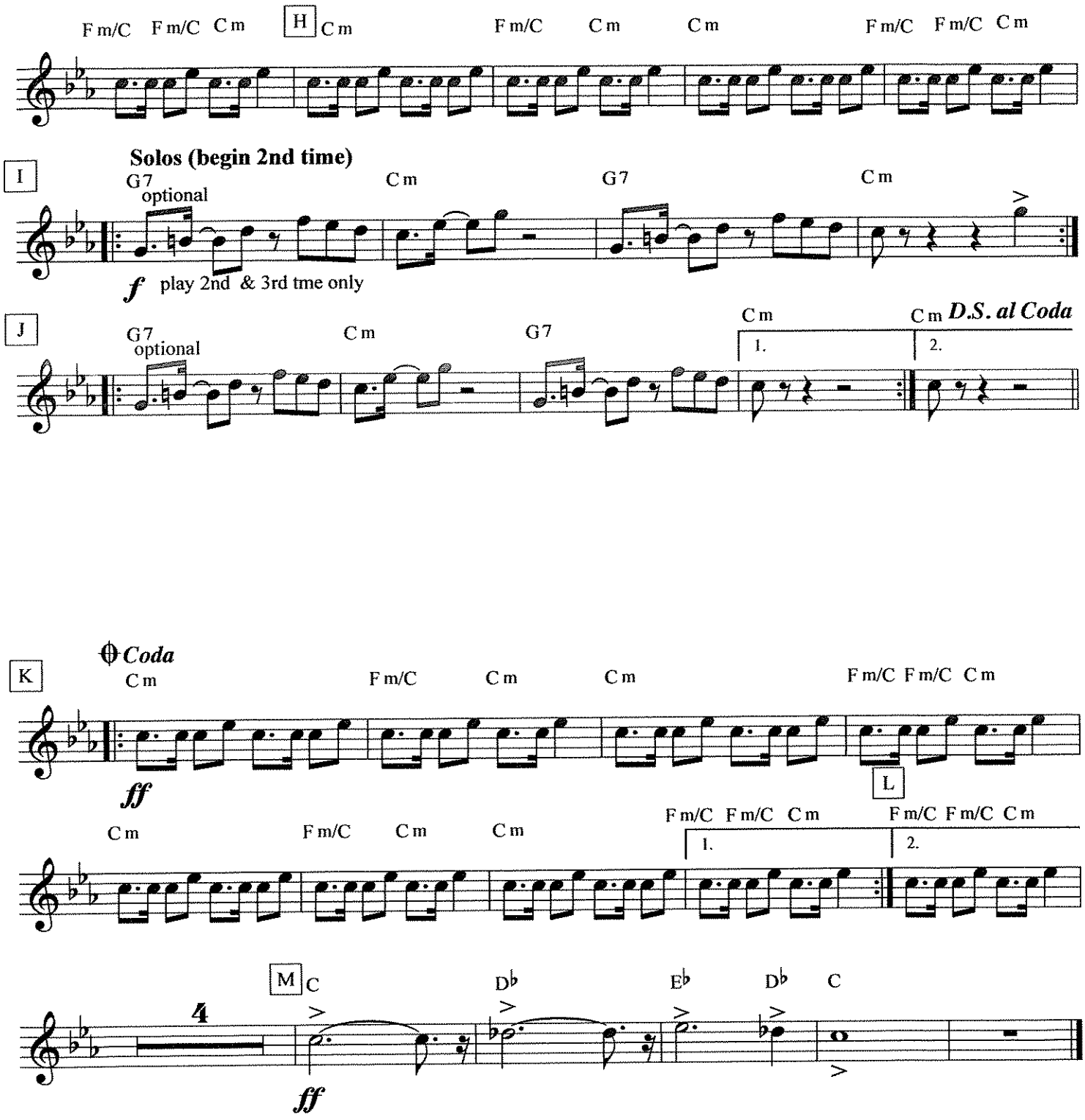
La Copa De La Vida

The Cup of Life
As Recorded by Ricky Martin

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



2014

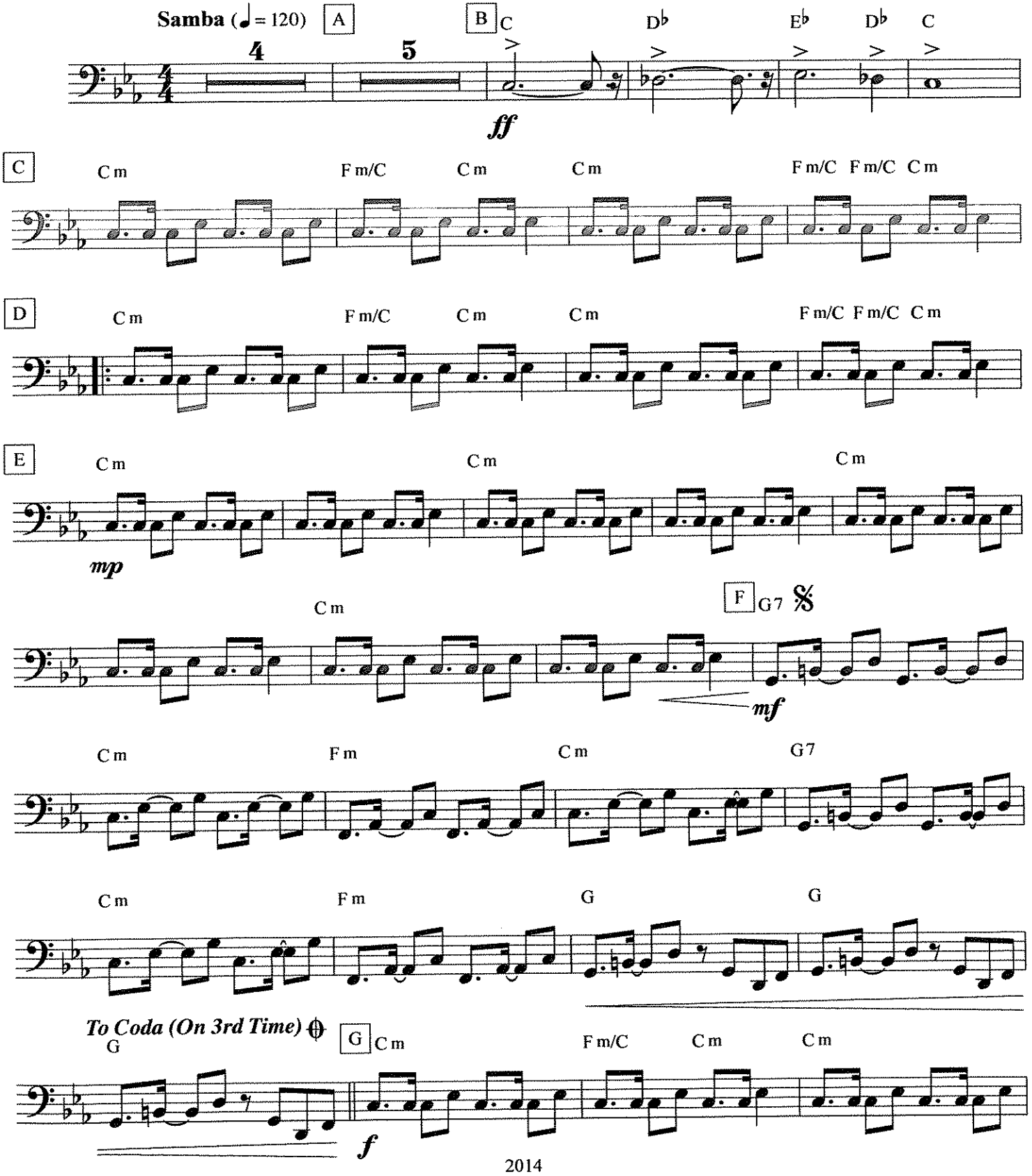

F m/C F m/C C m
H
C m
F m/C C m C m
F m/C F m/C C m
I
Solos (begin 2nd time)
G7
optional
C m
G7
C m
f play 2nd & 3rd tme only
J
G7
optional
C m
G7
C m
C m
1.
2.
D.S. al Coda
K
Coda
C m
F m/C C m C m
F m/C F m/C C m
ff
L
C m
F m/C C m C m
F m/C F m/C C m
1.
2.
F m/C F m/C C m
M
C
D♭
E♭
D♭
C
4
ff

Bass Guitar
BASS CLEF

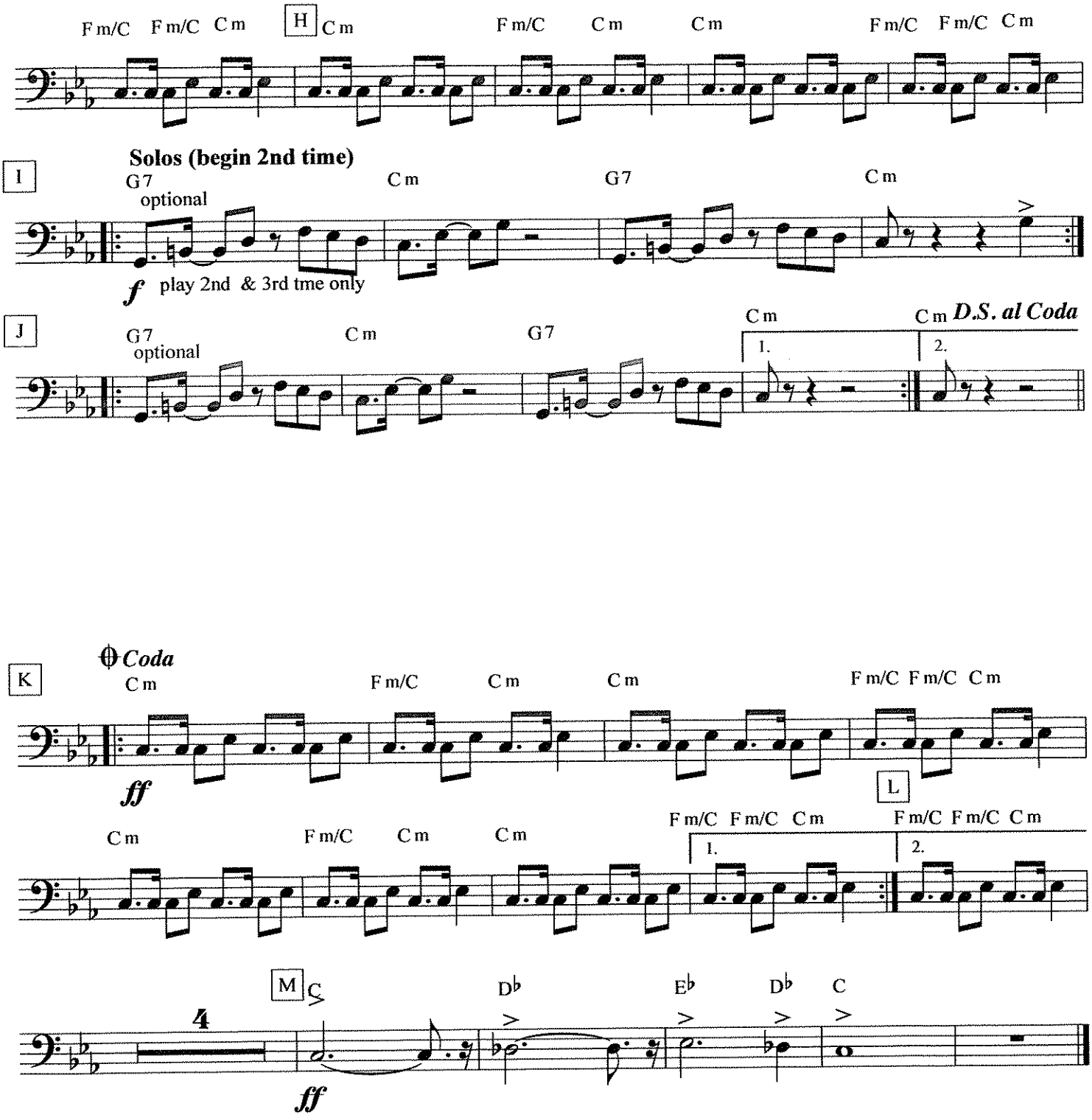
La Copa De La Vida

The Cup of Life
As Recorded by Ricky Martin

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



2014


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
I
Solos (begin 2nd time)
G7
optional
C m
G7
C m
f play 2nd & 3rd tme only
J
G7
optional
C m
G7
C m
C m
1.
2.
D.S. al Coda
K
Coda
C m
F m/C C m
C m
F m/C F m/C C m
ff
L
C m
F m/C C m
C m
F m/C F m/C C m
1.
2.
M
D♭
E♭
D♭
C
4
ff

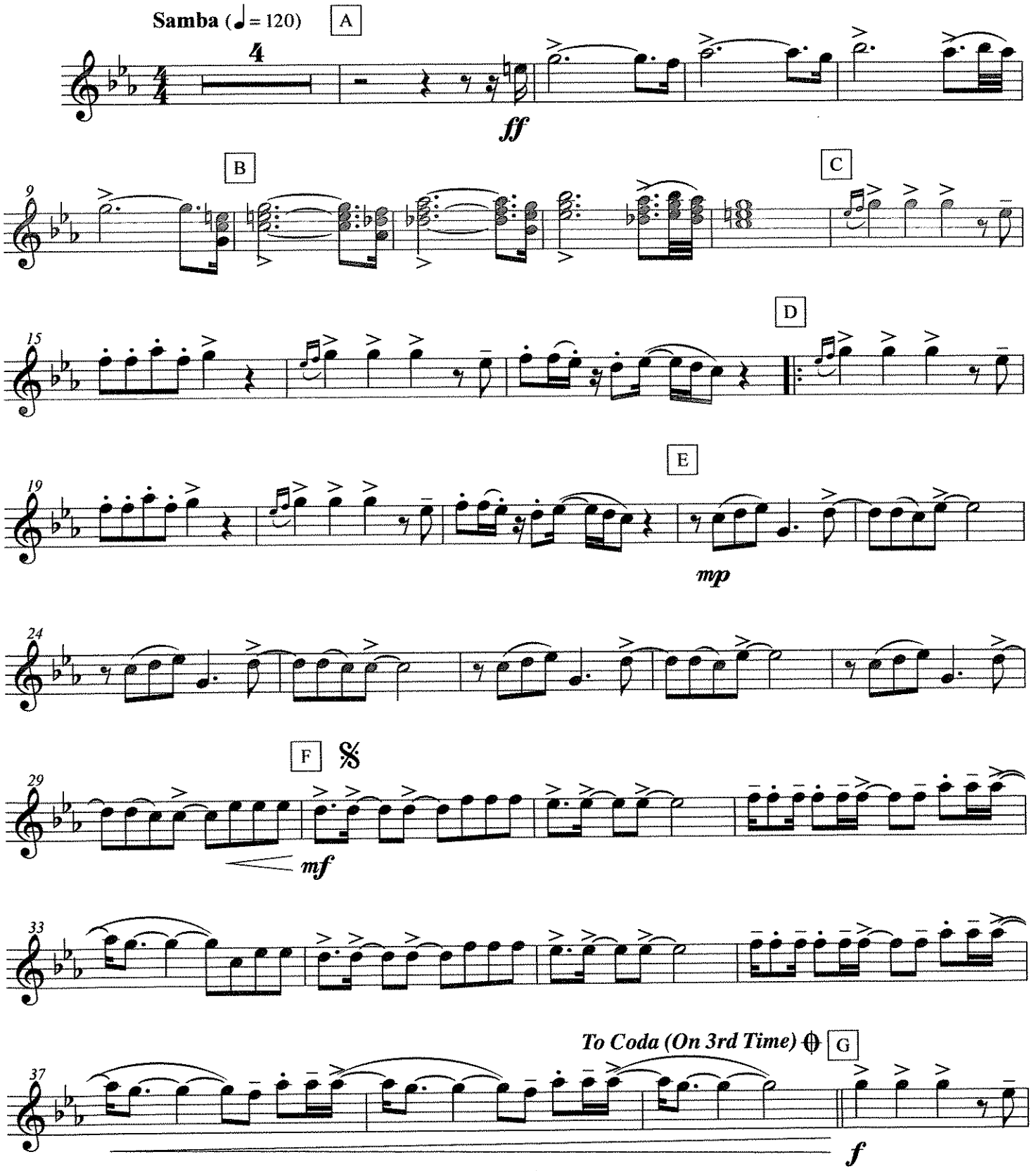
Melody C

La Copa De La Vida

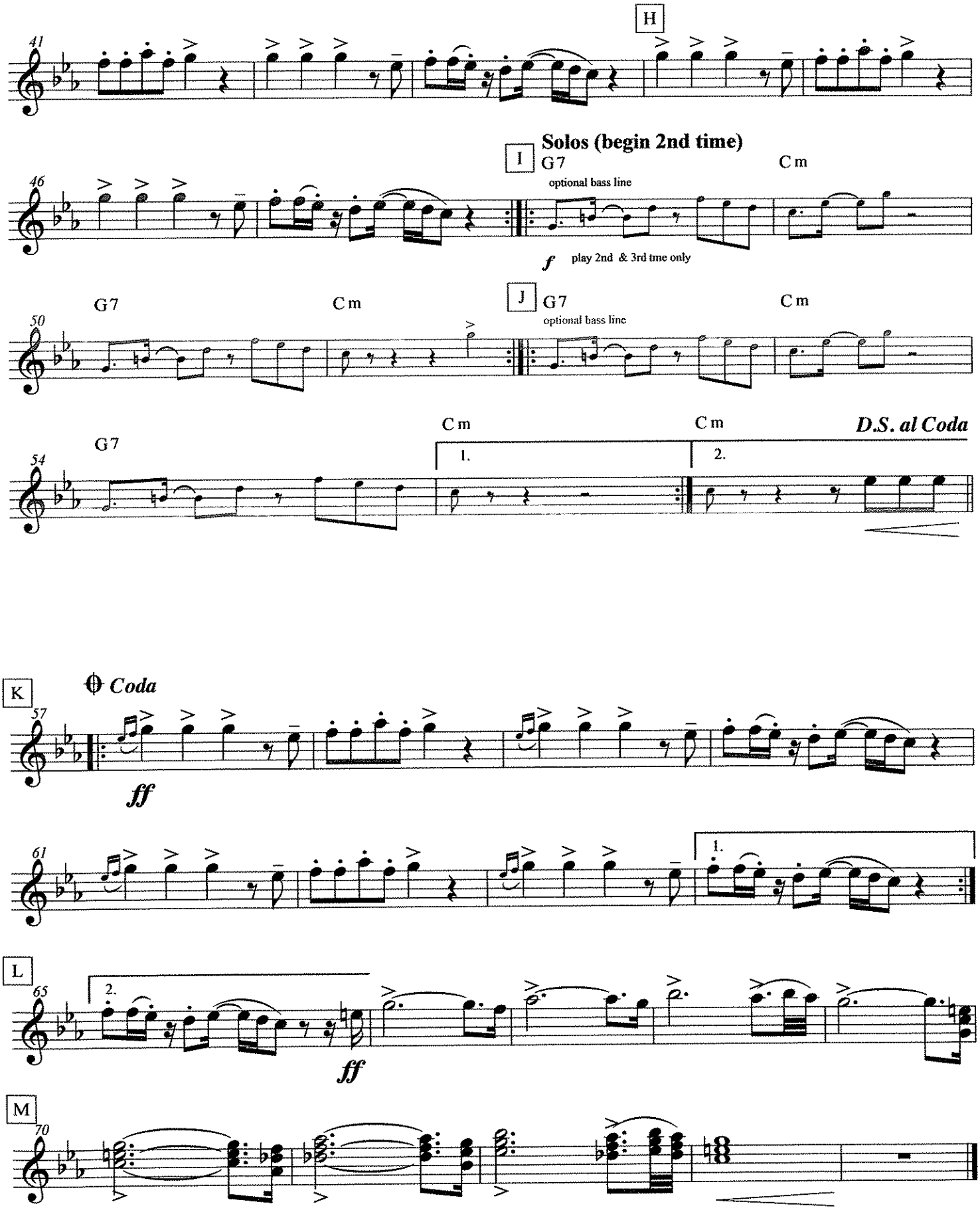
The Cup of Life

As Recorded by Ricky Martin

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



2014


H
41
I
Solos (begin 2nd time)
G7
optional bass line
Cm
46
f
play 2nd & 3rd tme only
J
G7
optional bass line
Cm
50
G7
Cm
54
G7
Cm
1.
Cm
2.
D.S. al Coda
K
Coda
57
ff
61
1.
L
65
2.
ff
M
70

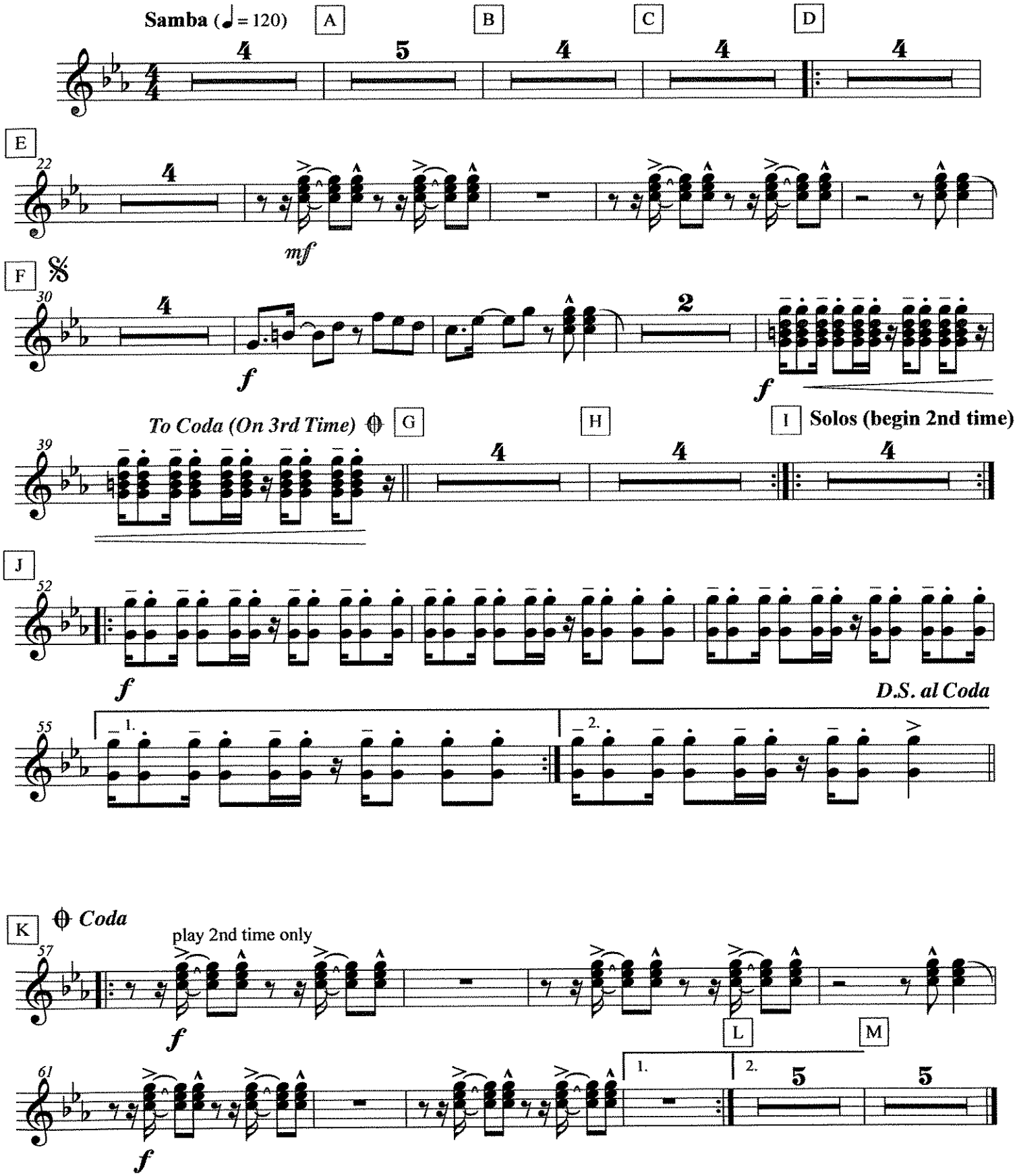
La Copa De La Vida

Countermelody C

The Cup of Life

As Recorded by Ricky Martin

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



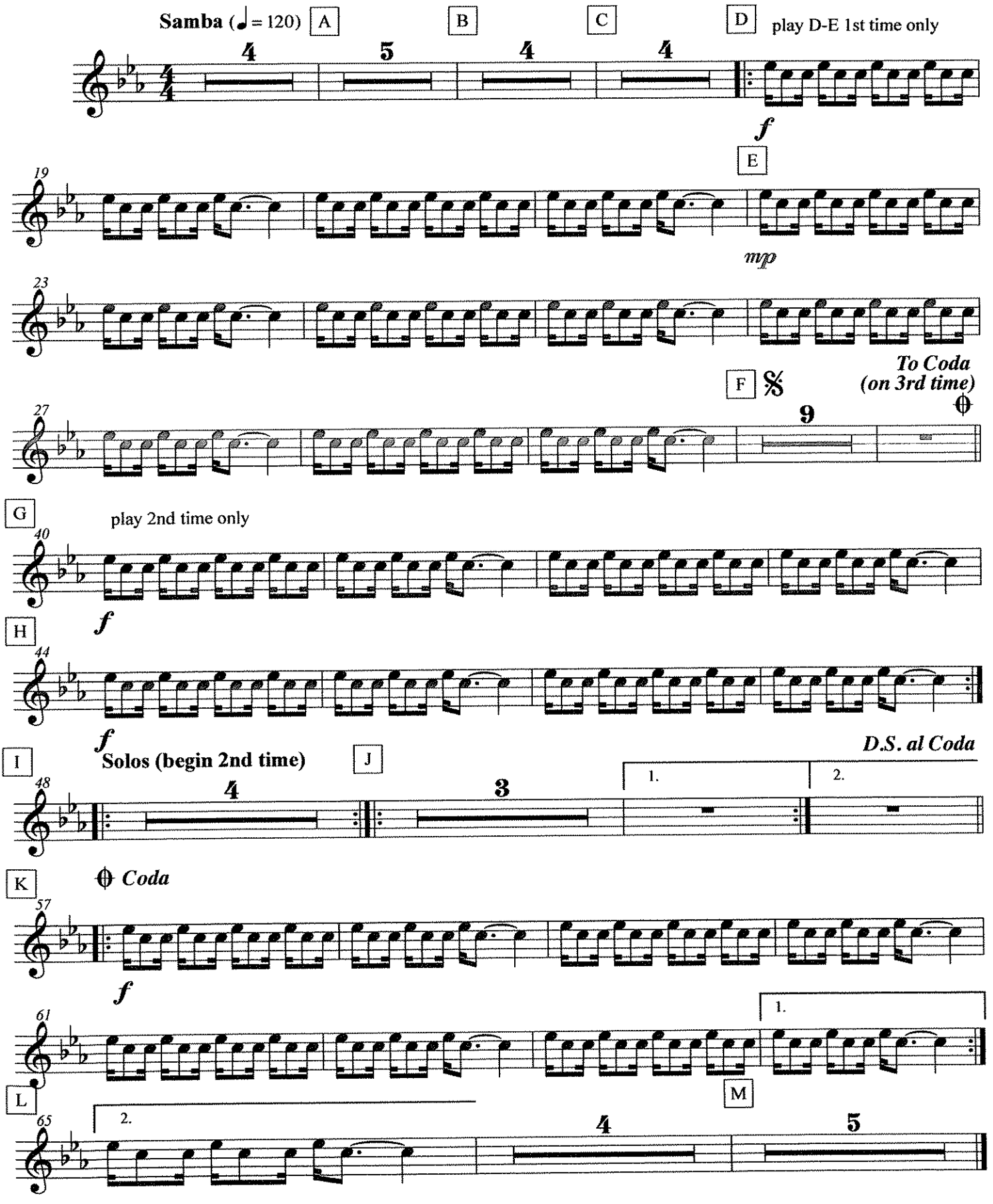
Mallets

La Copa De La Vida

The Cup of Life

As Recorded by Ricky Martin

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



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,

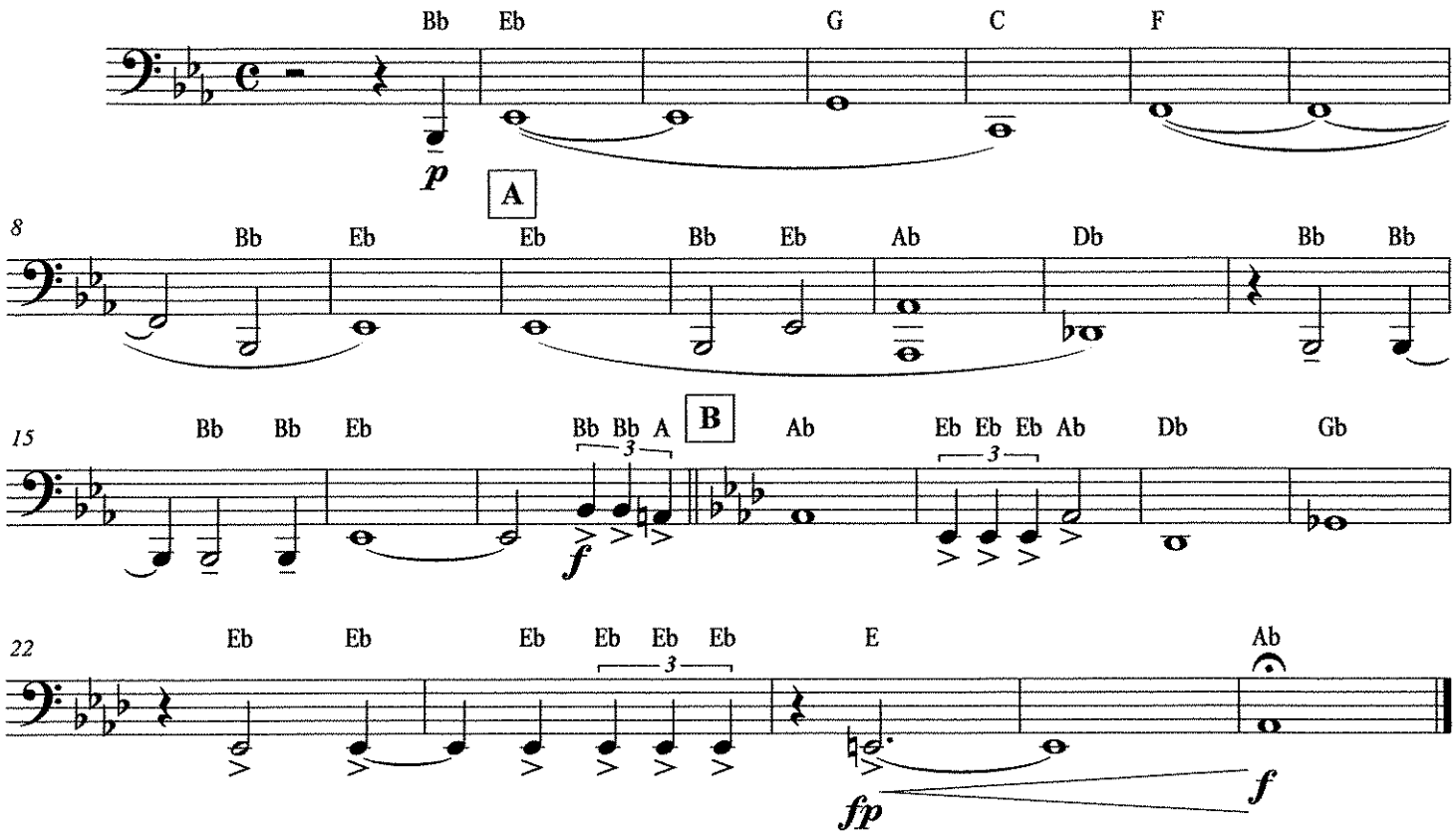
And more much more than this,

I did it my way...

Piano
(STRINGS)

My Way

Don Costa
trans. Jerannchris Rivera-Heredia

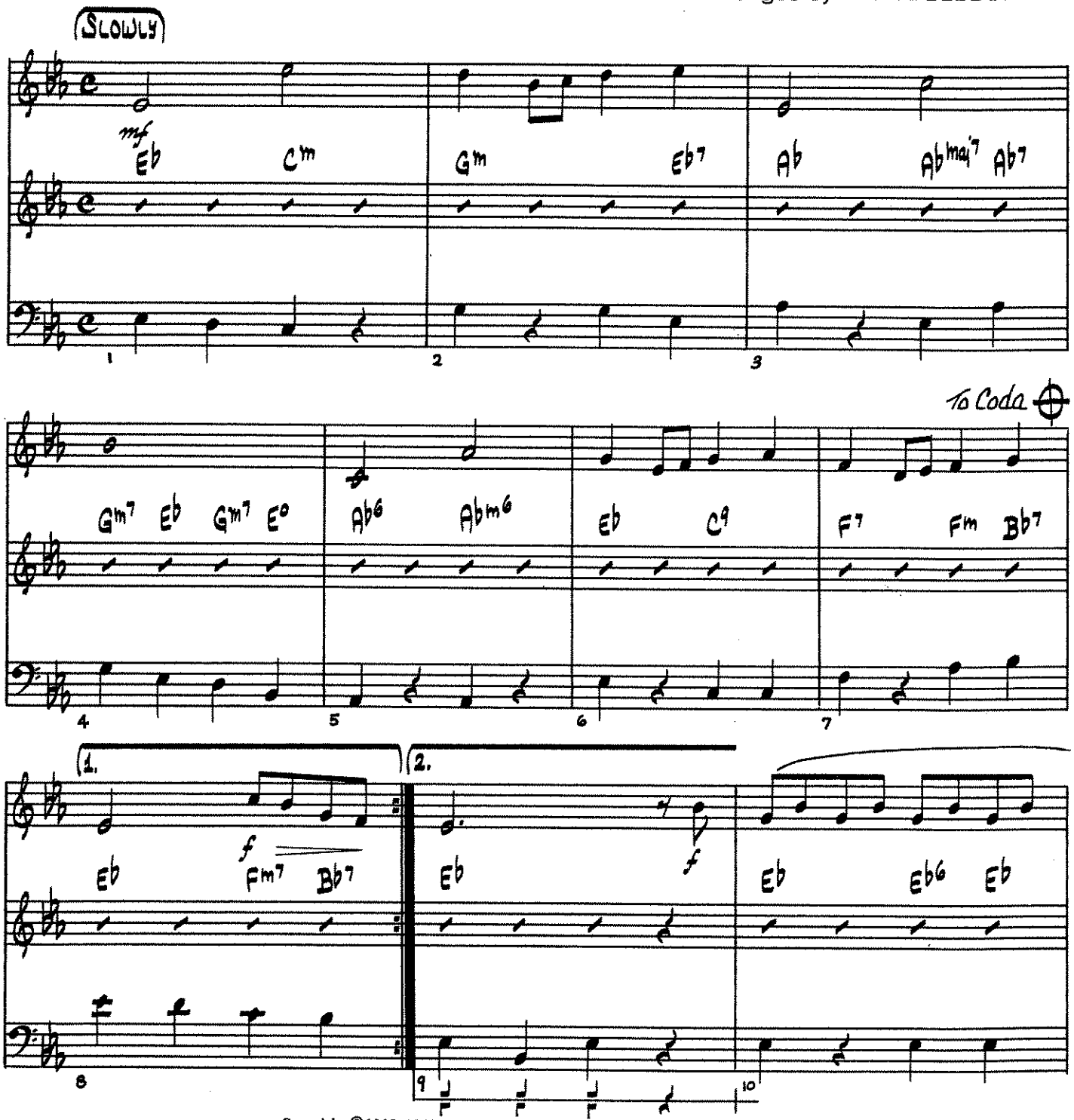


©

Rhythm

OVER THE RAINBOW

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



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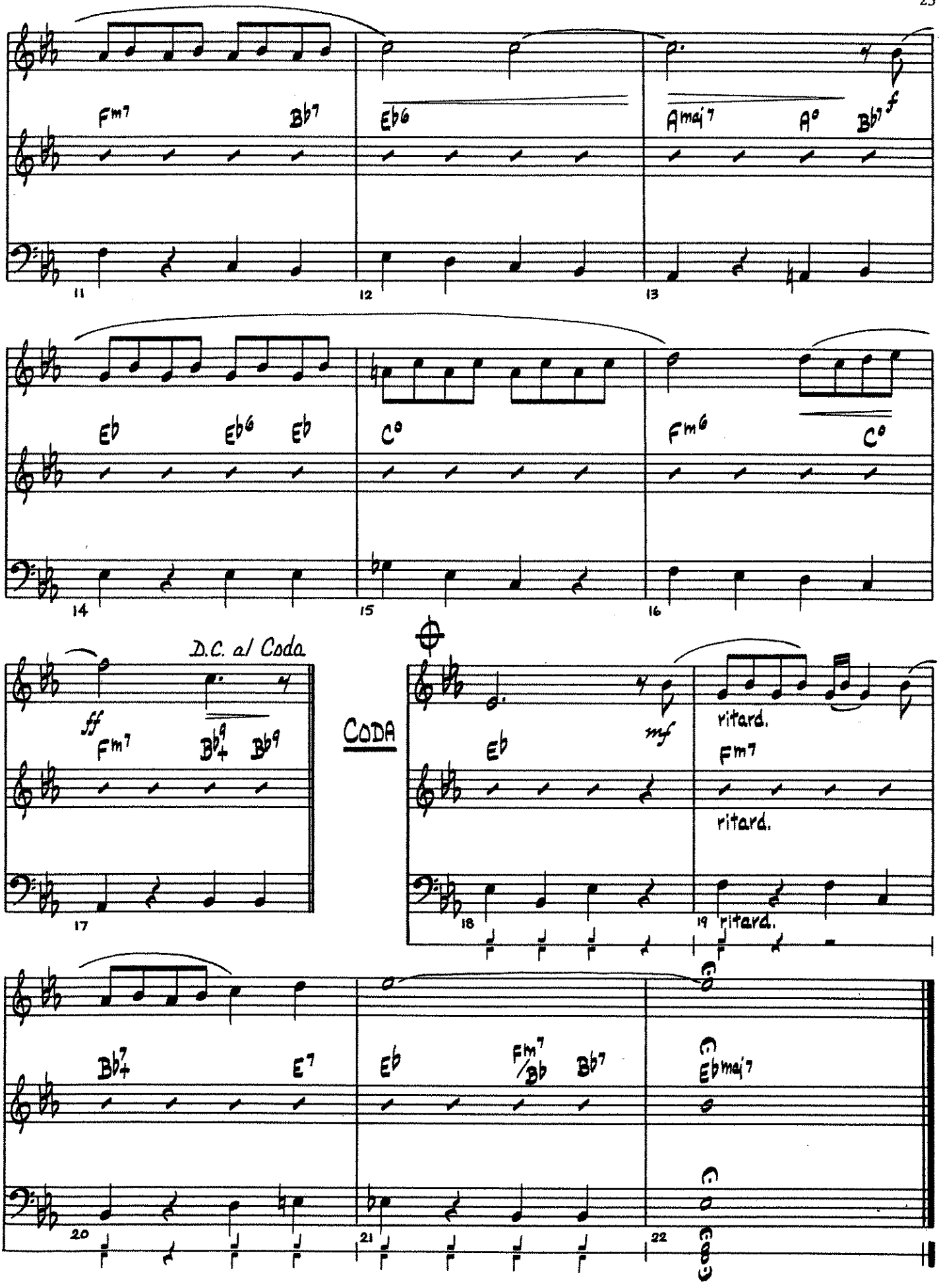
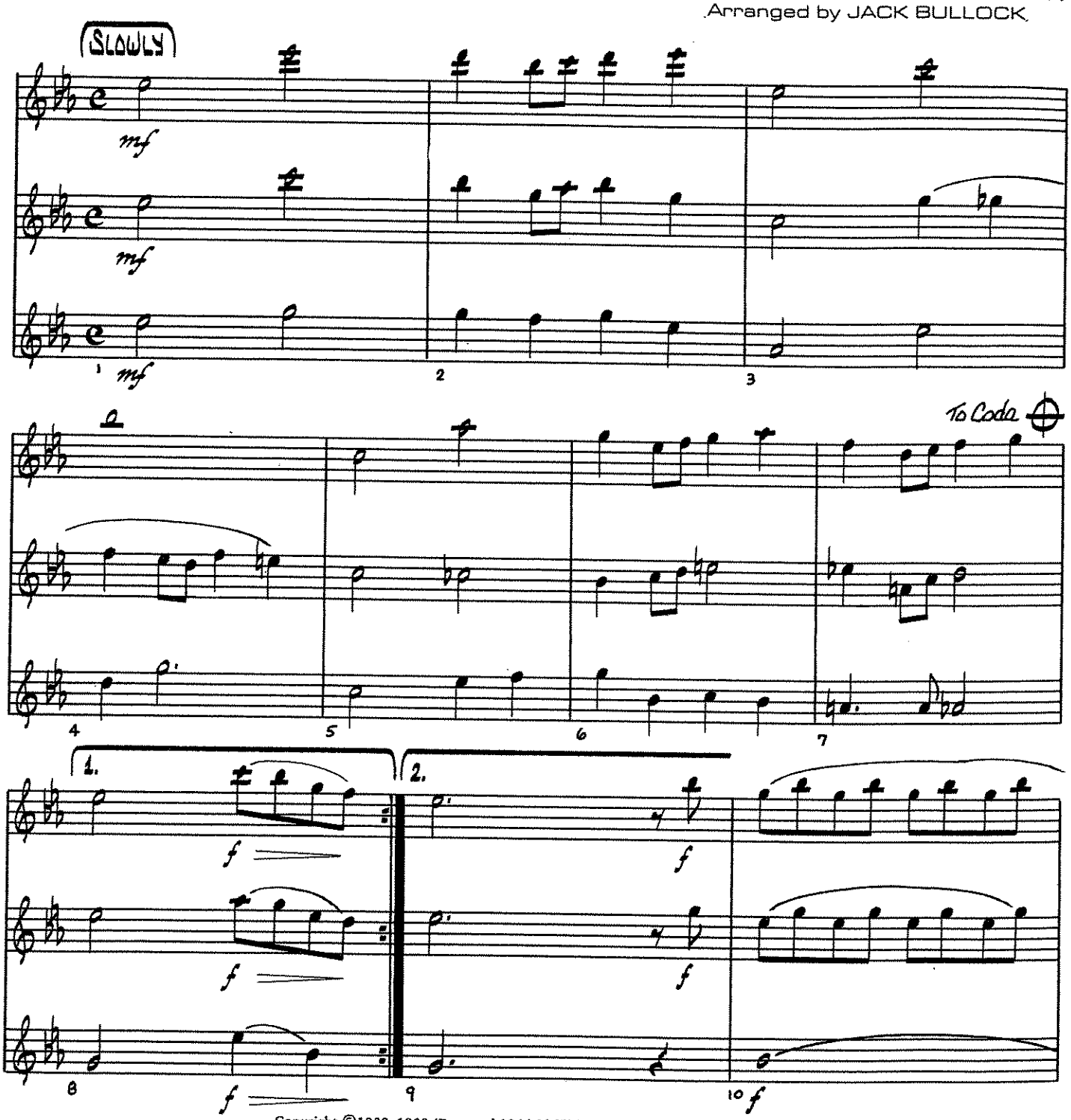
Over The Rainbow - Rhythm



C

OVER THE RAINBOW

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



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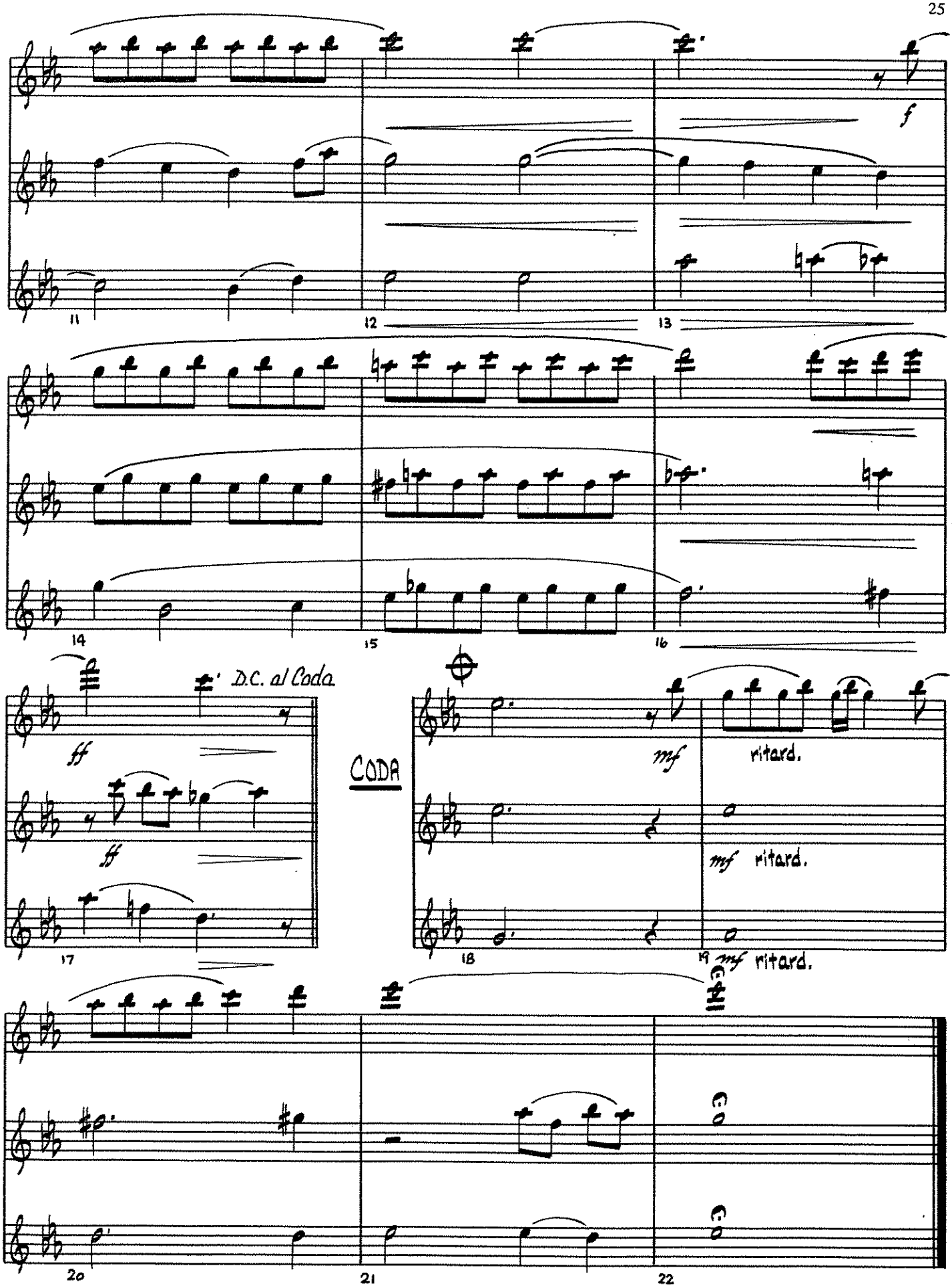
Rainbow - C


f
11
12
13
14
15
16
D.C. al Coda
ff
ff
17
CODA
mf
ritard.
mf ritard.
18
19 mf ritard.
20
21
22

PEP BAND CHEERS

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

Imperial March Mi Mi Mi Do So Mi Do So Mi

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

Mari Bros Mi Mi Mi Do Mi So So

Malaguena Mi Mi Mi Mi Fa Fa Fa Fa So Fa (Repeat)
Harmony Ti Ti Ti Ti Do Do Do Do Re Do (Repeat)

Get Ready For This So So So Do Do Re Re
So So So Te Te Do Do
So So So Do Do Re Re
So So So Te Te Do Re

Eye of The Tiger So So Fa So So Fa So So Fa Me (Repeat)
Harmony Te Te La Te Te La Te Te La So (Repeat)

More...
Suavemente: Groove (Cm – G – G – Cm)
C Minor Groove: (C Minor)
Antonio Groove: Do Te Le So (Bb Blues)
Harmony: So Fa Me Re
12 Bar Groove: (Bb Blues)

Two Ceremonial Marches

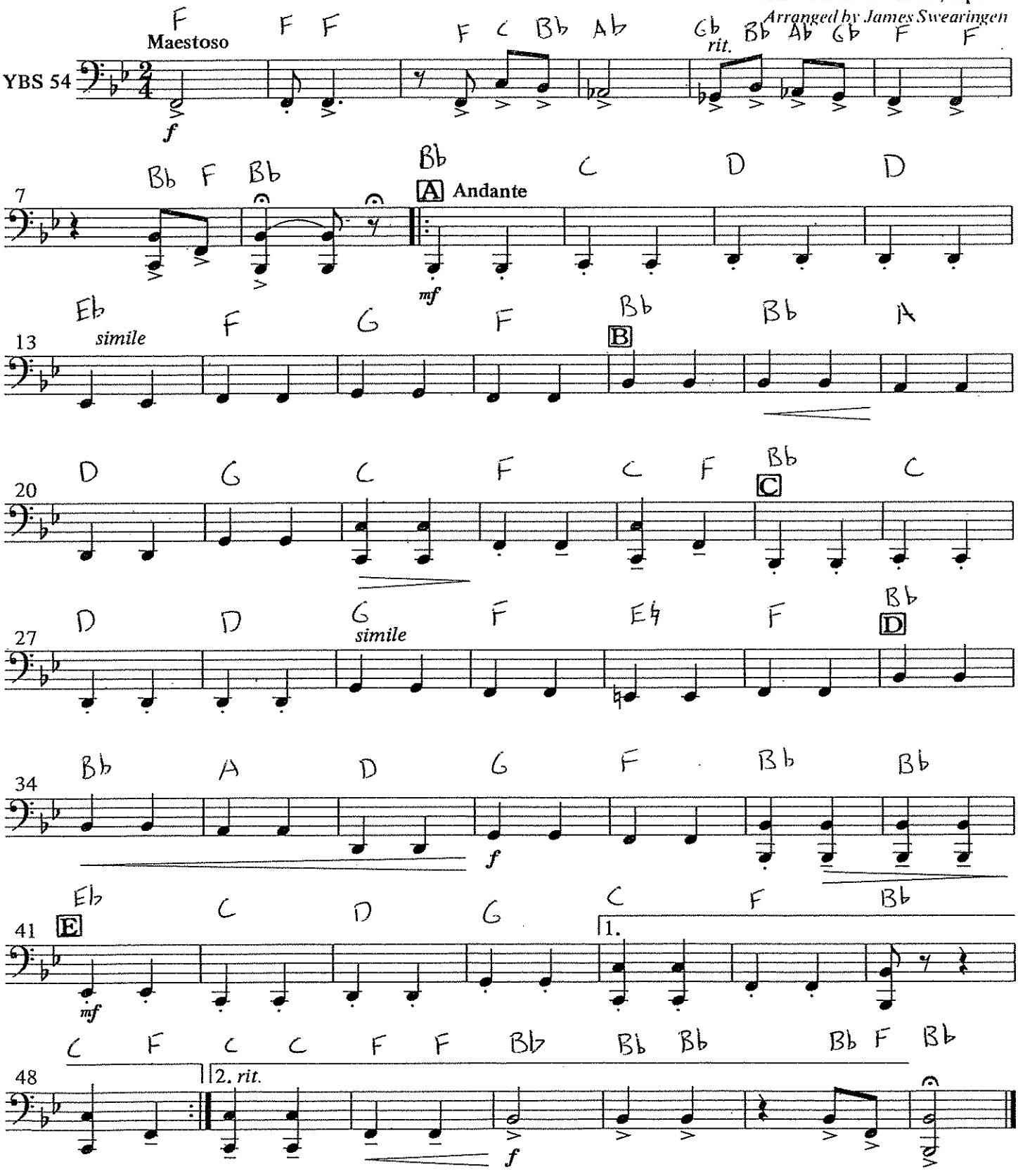
1. Processional

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

Tuba



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For keyboard

Two Ceremonial Marches

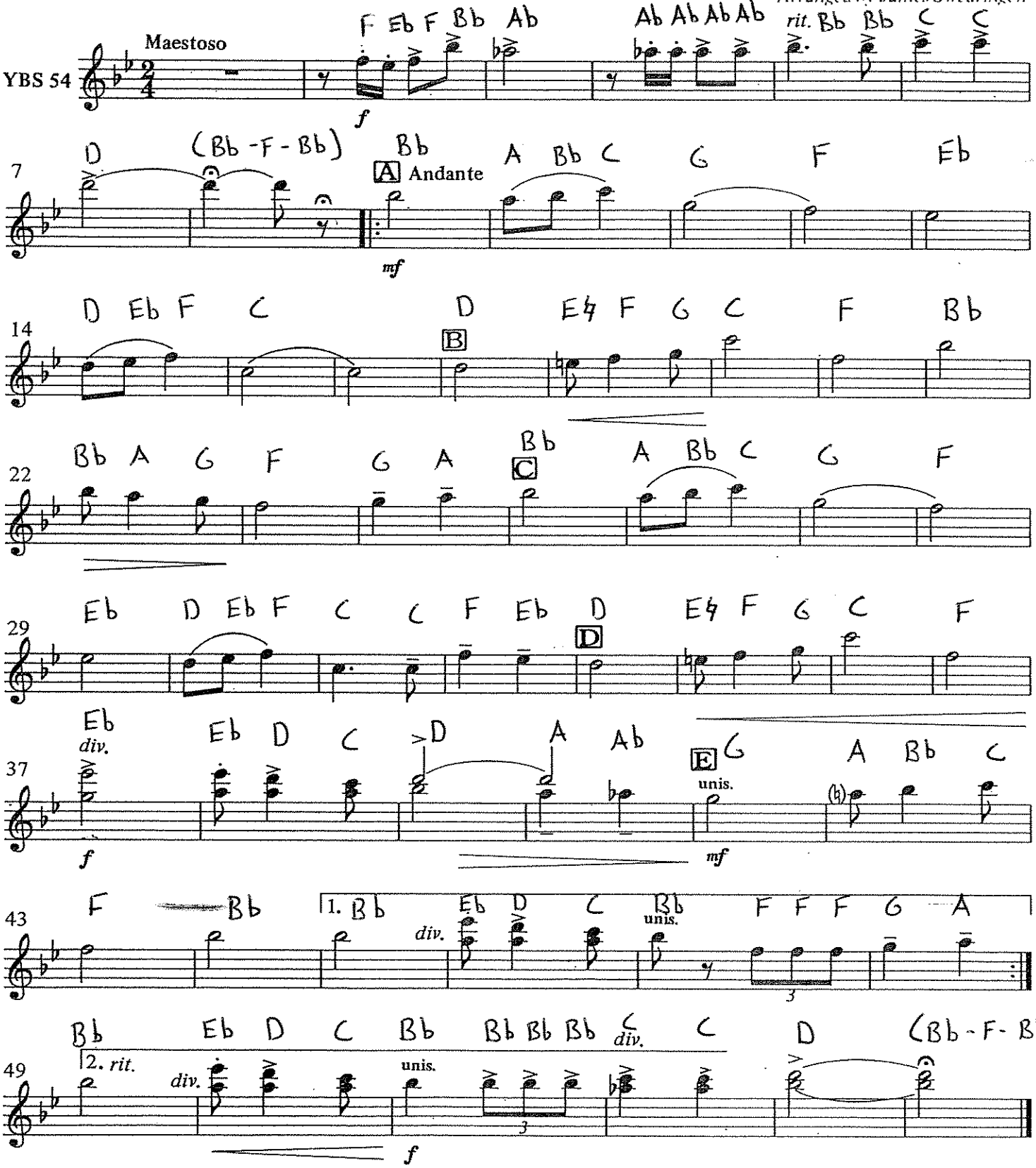
1. Processional

Pomp and Circumstance March No. 3

Flute

EDWARD ELGAR, Op. 39

Arranged by James Swearingen



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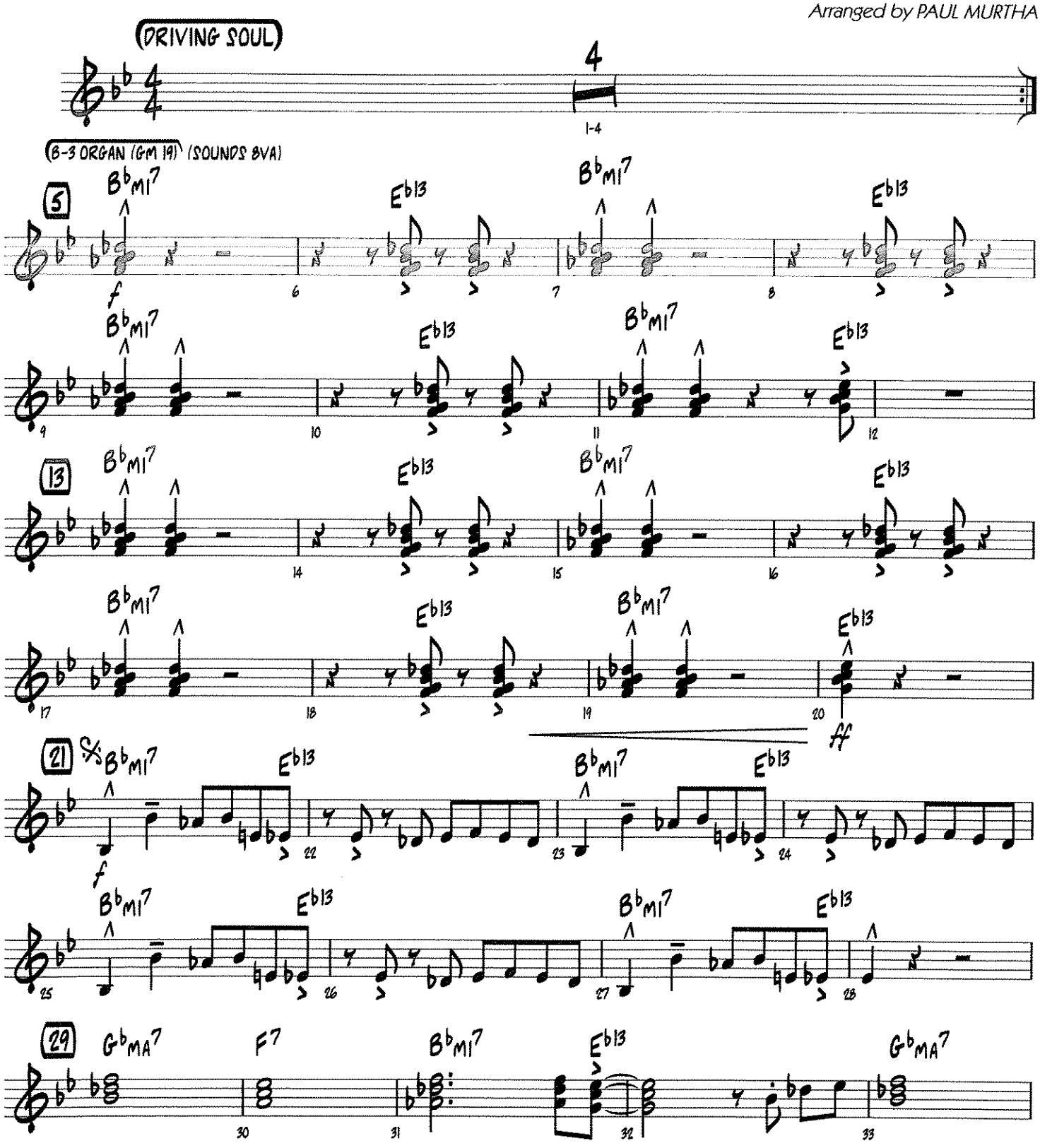
Recorded by BRUNO MARS

RUNAWAY BABY

PIANO

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



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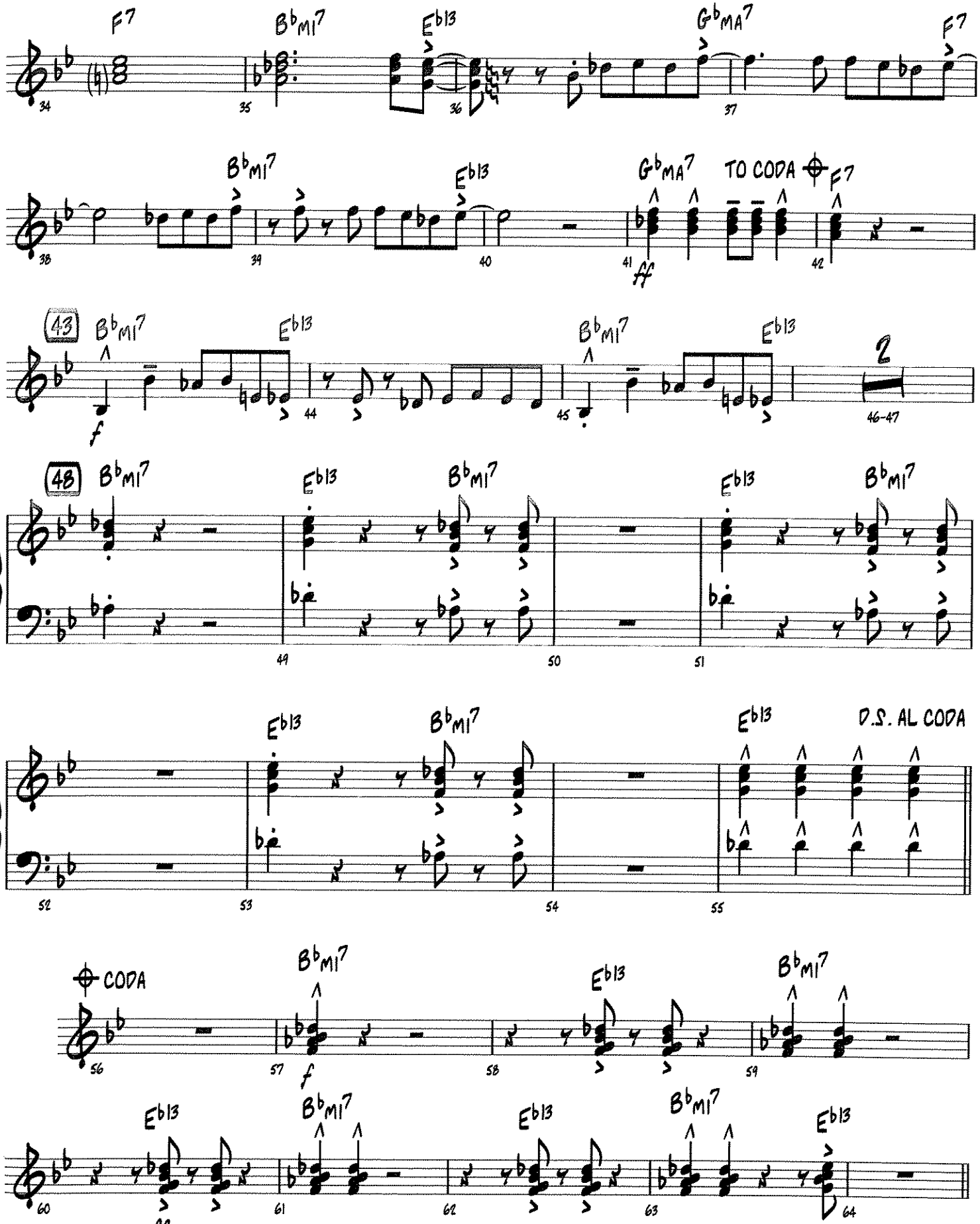
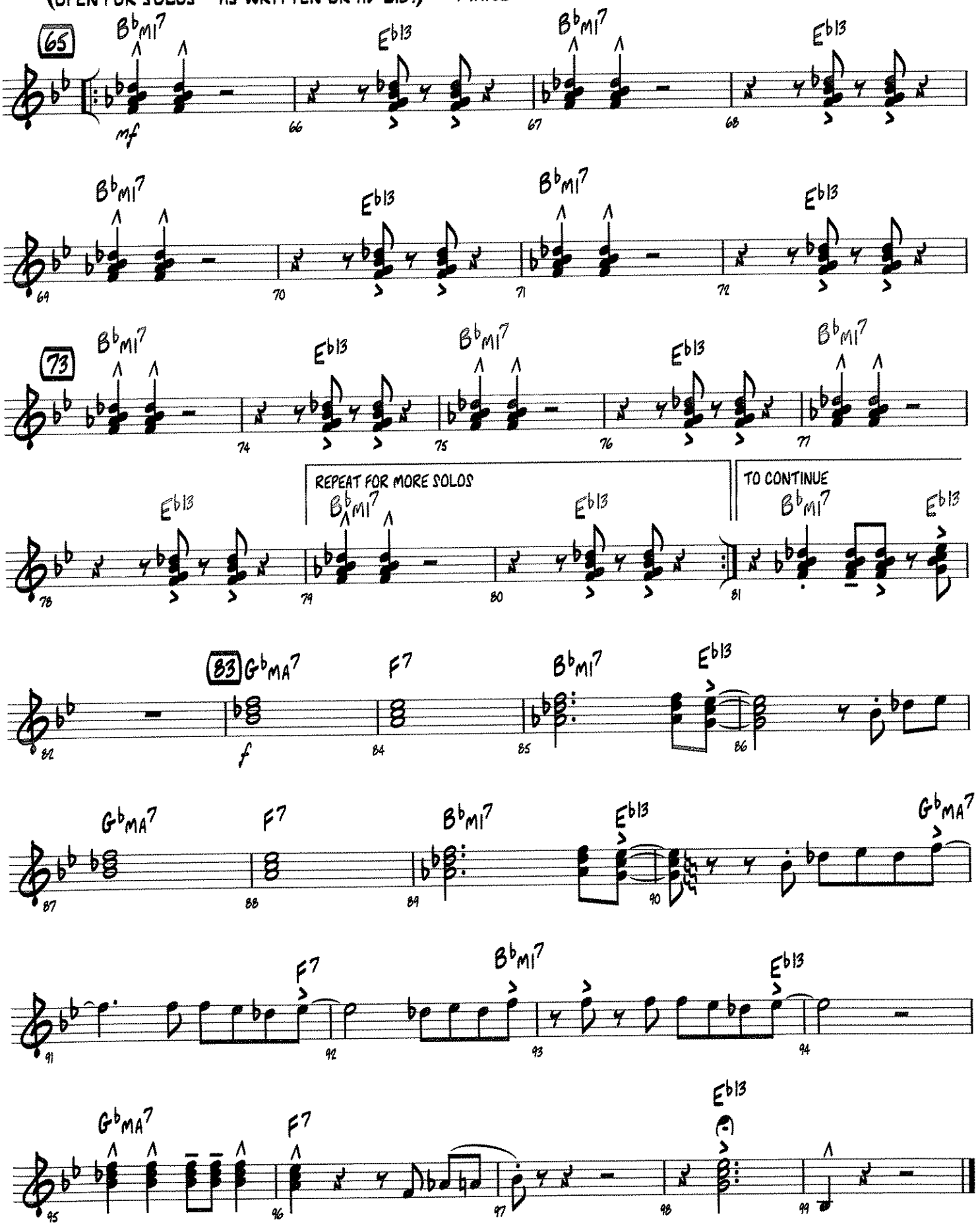
PIANO



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



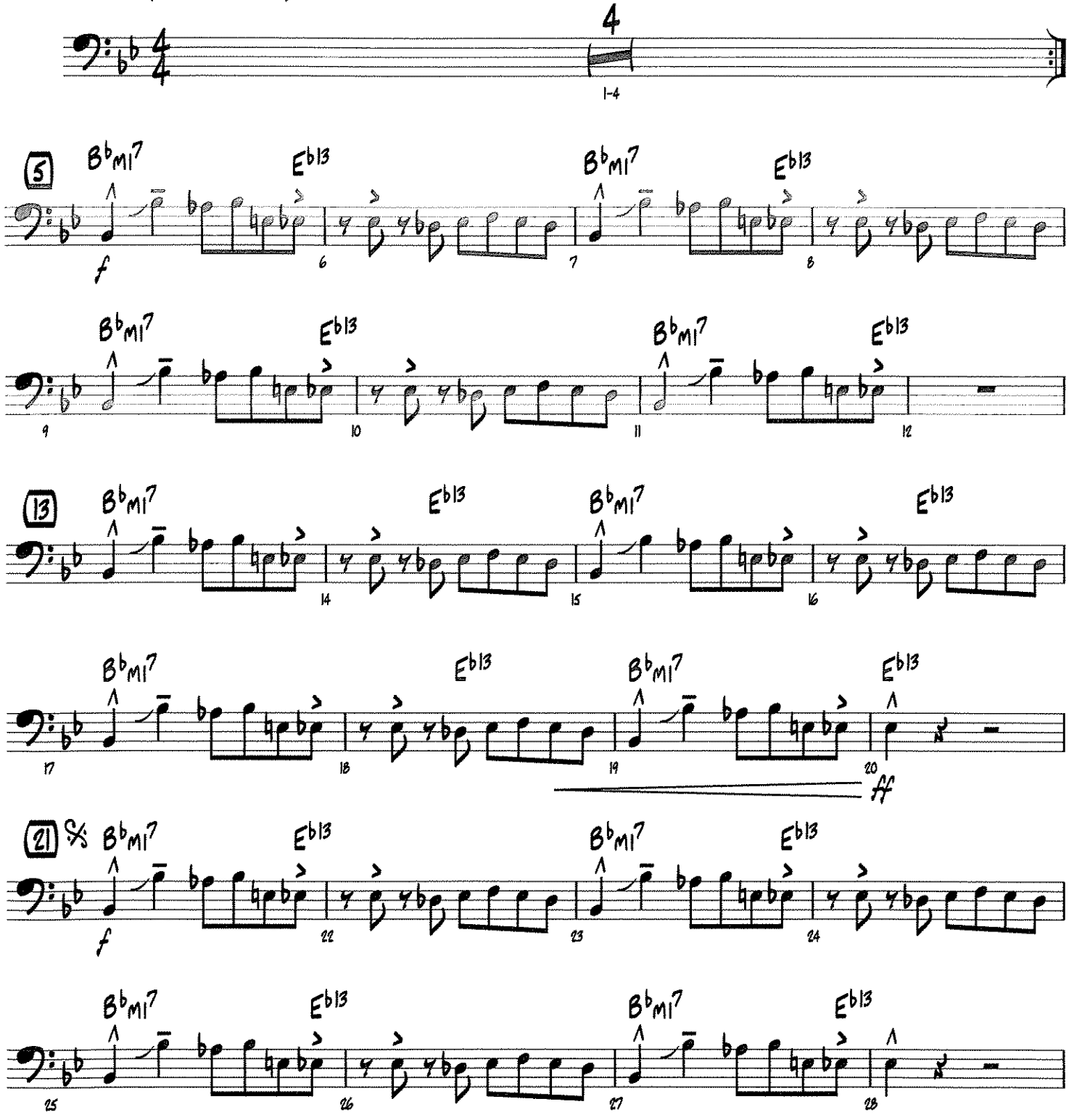
Recorded by BRUNO MARS

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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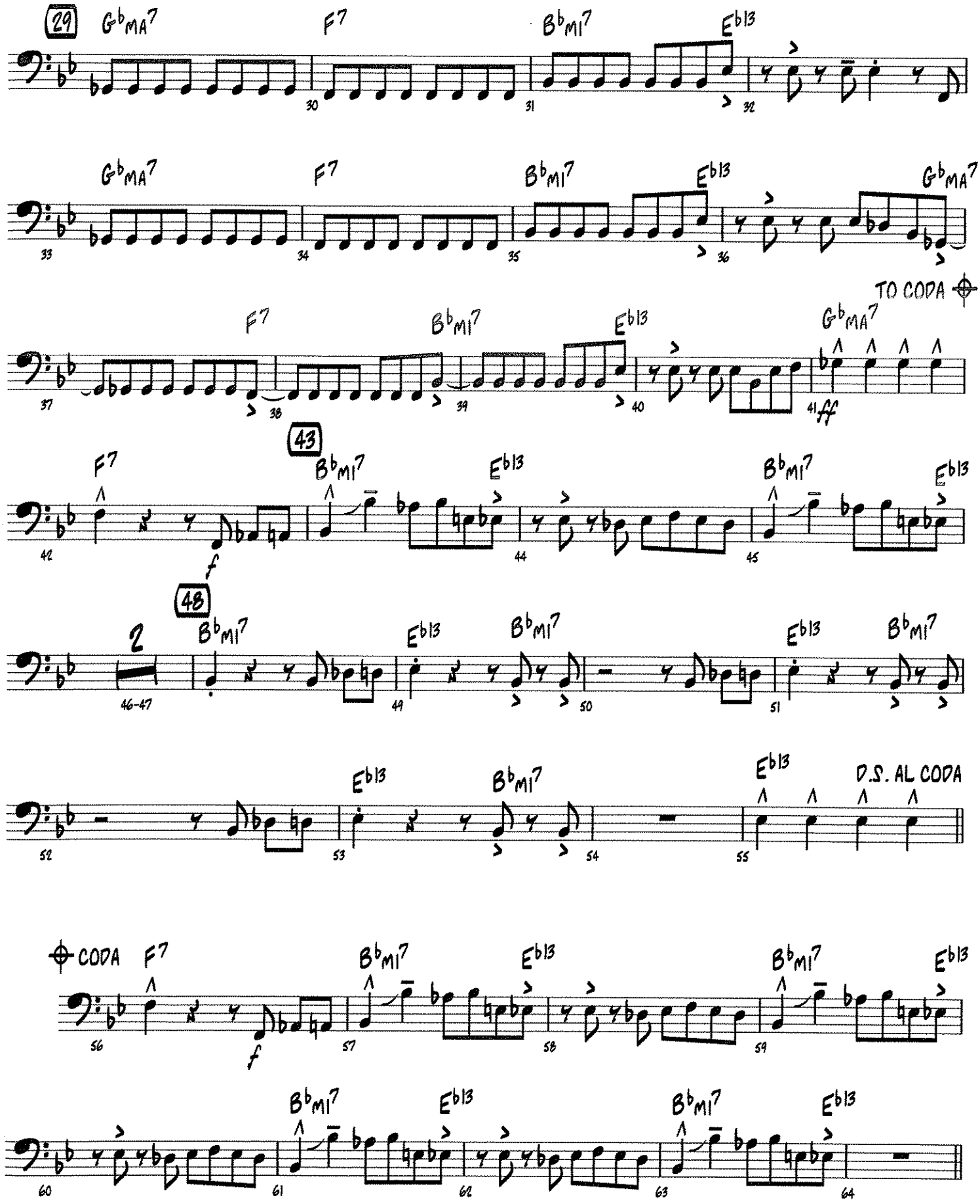
29
Gb MA7
F7
Bb MI7
Eb 13
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31
32
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34
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38
39
40
41
TO CODA
ff
43
42
f
48
2
46-47
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53
54
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D.S. AL CODA
CODA
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64

BASS

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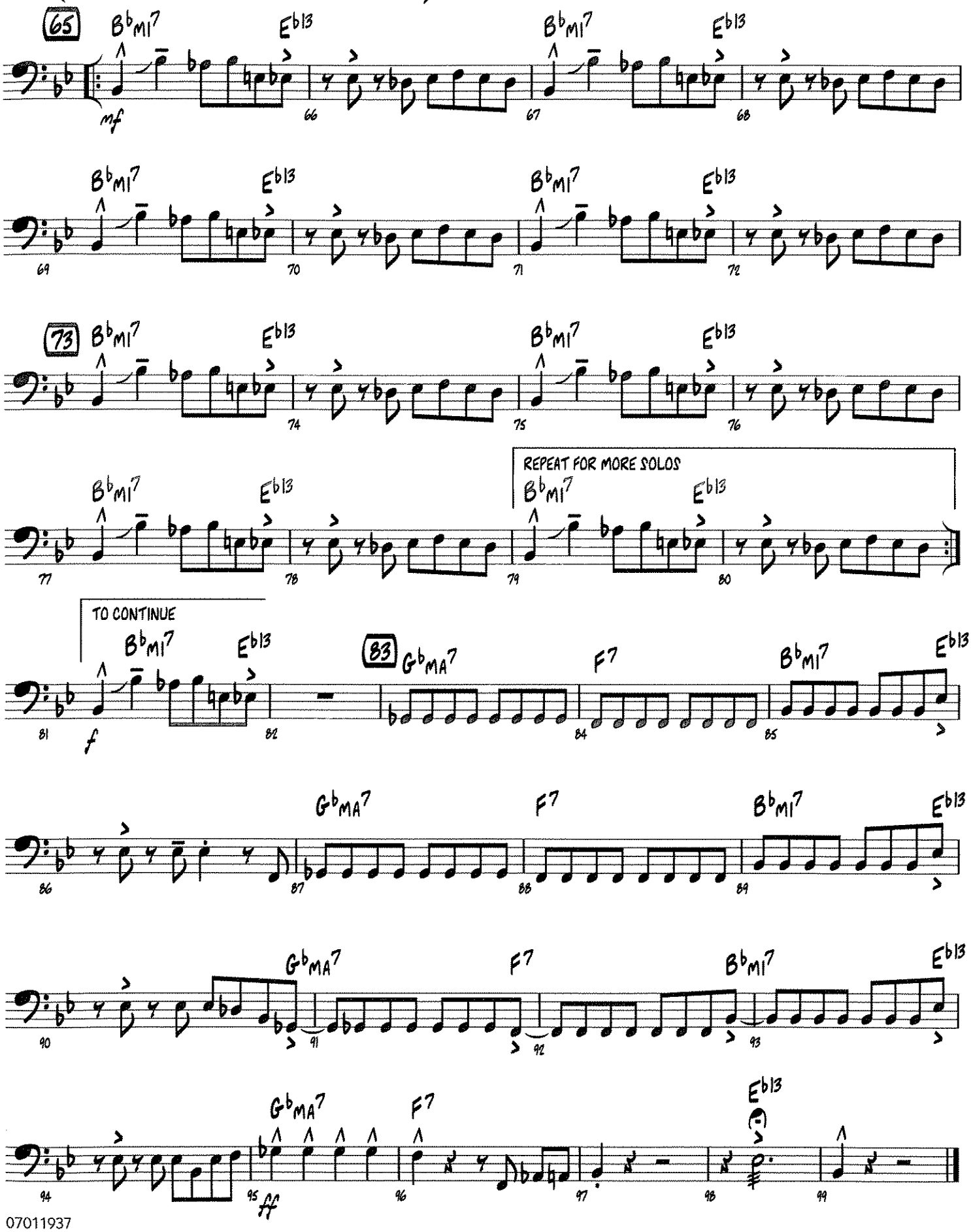
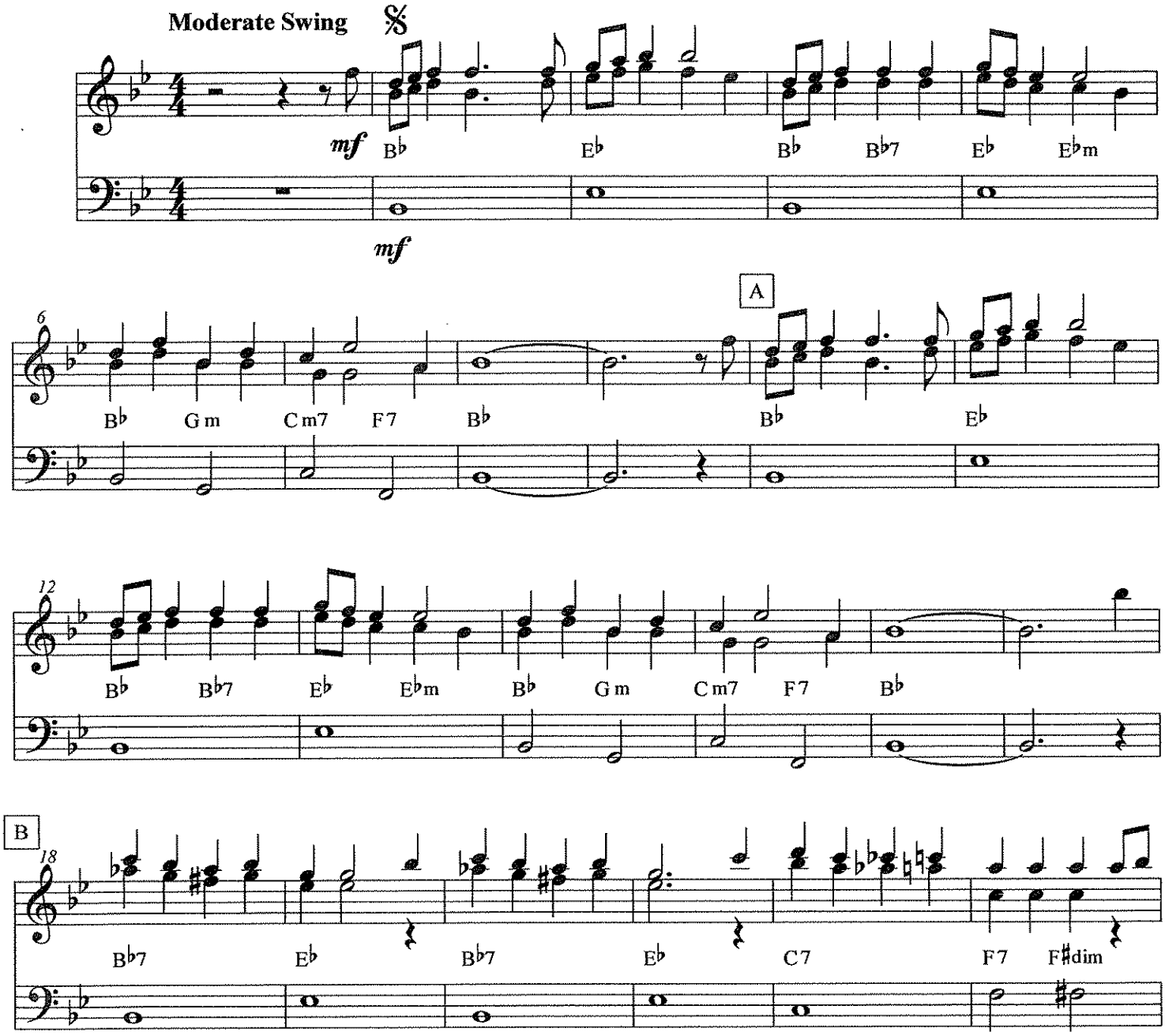


Santa Claus Is Comin' To Town

Synthesizer

Coots & Gillespie
arr. Bernice



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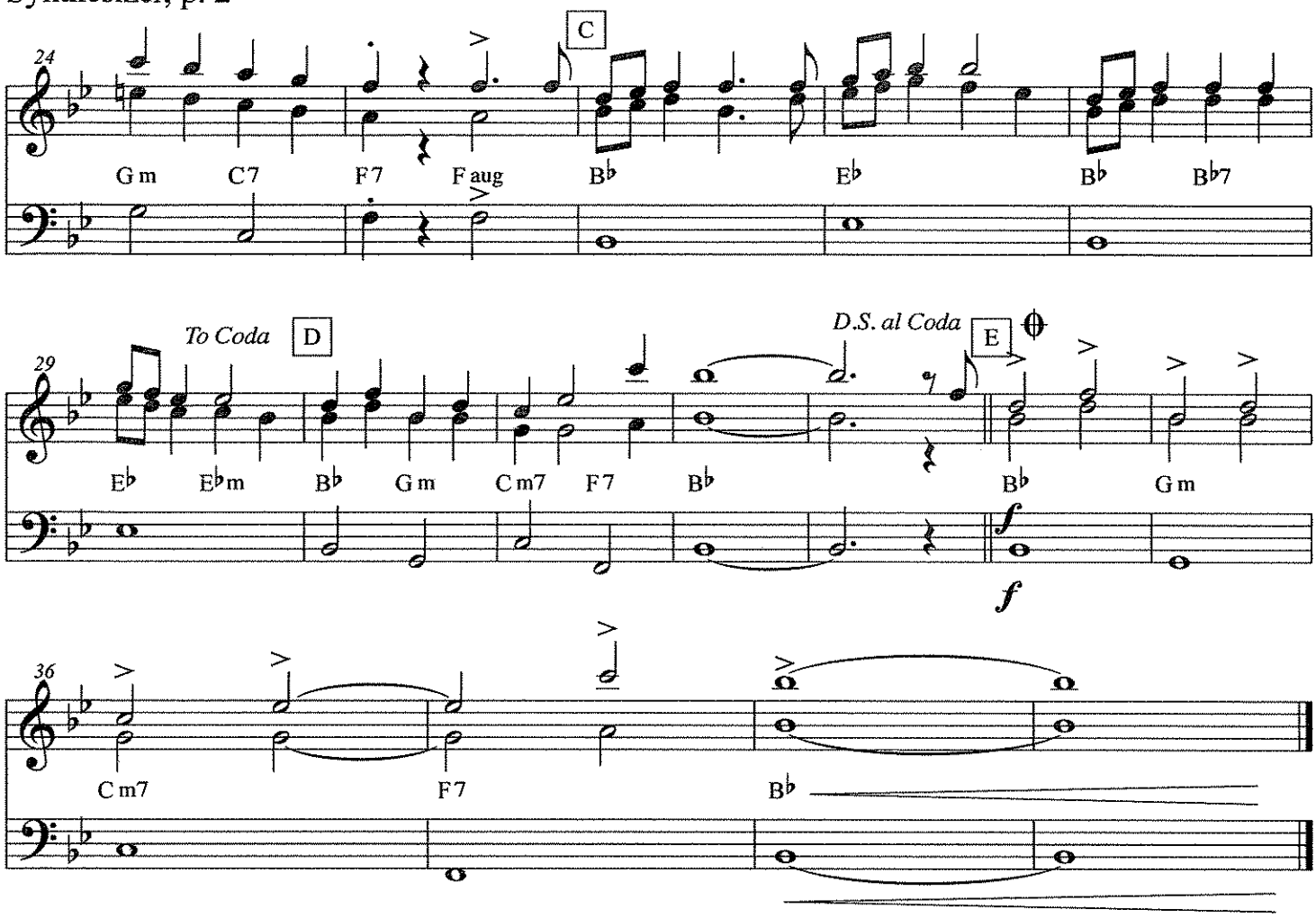
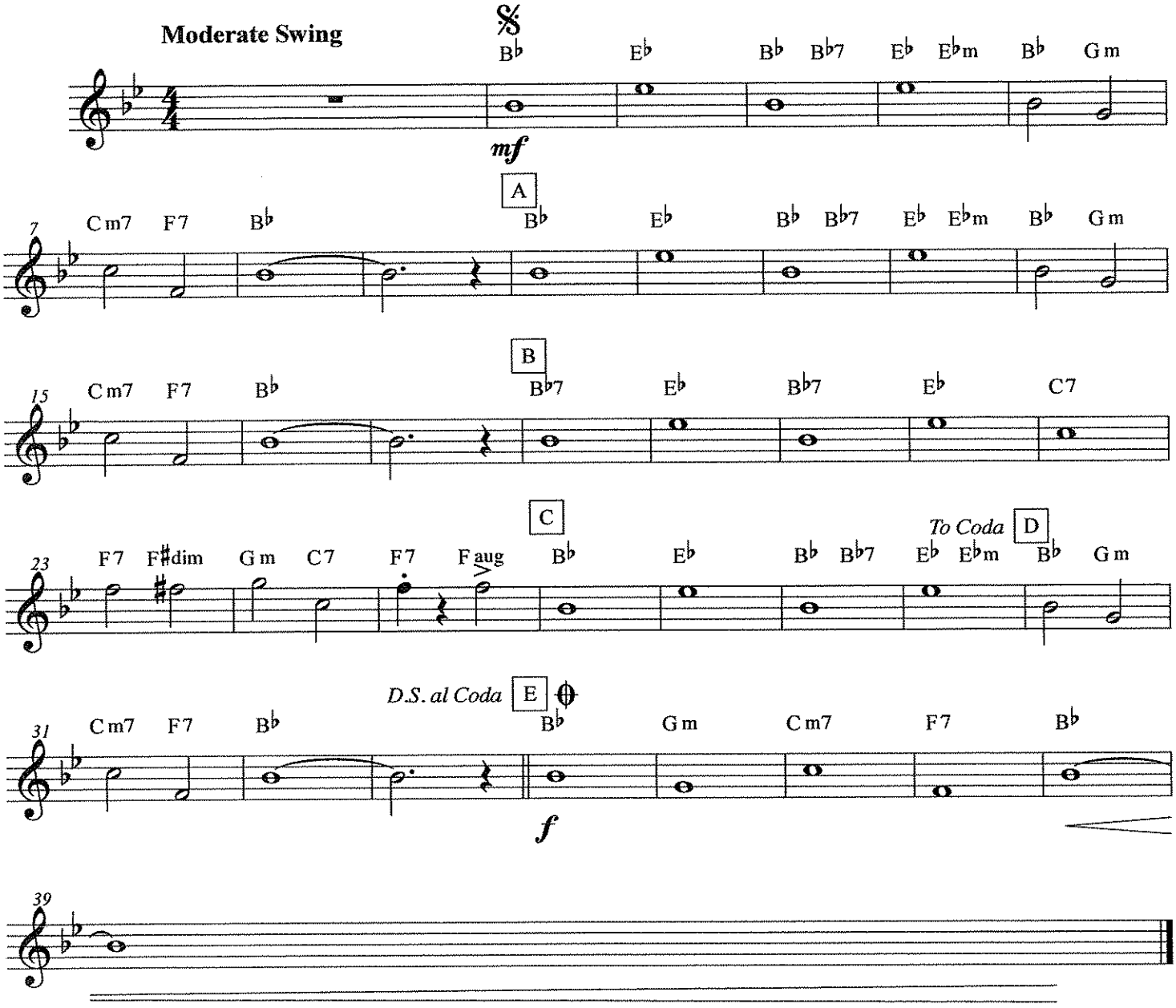
Santa Claus Is Comin' To Town



Santa Claus Is Comin' To Town

C Bass Line

Coots & Gillespie
arr. Bernice

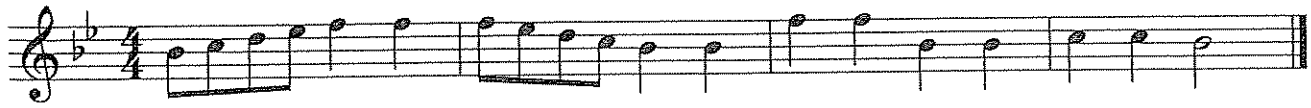


C

Sight Reading Exercises

1

2



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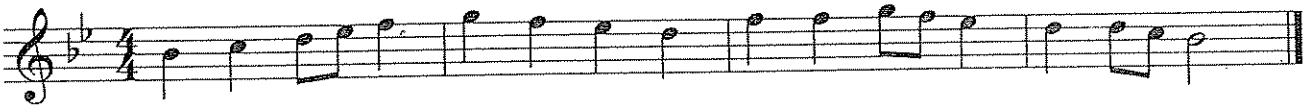

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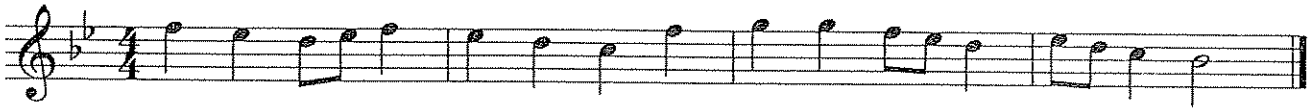

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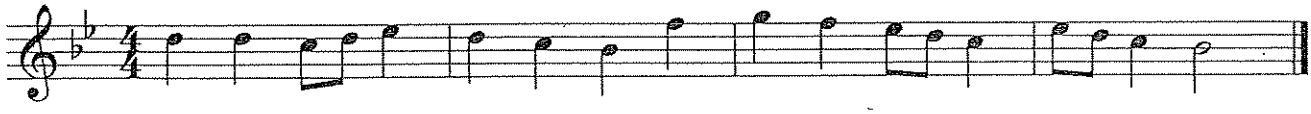

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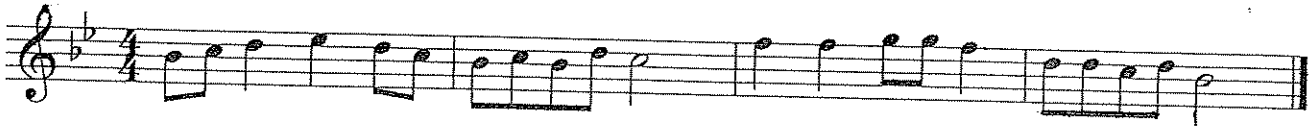
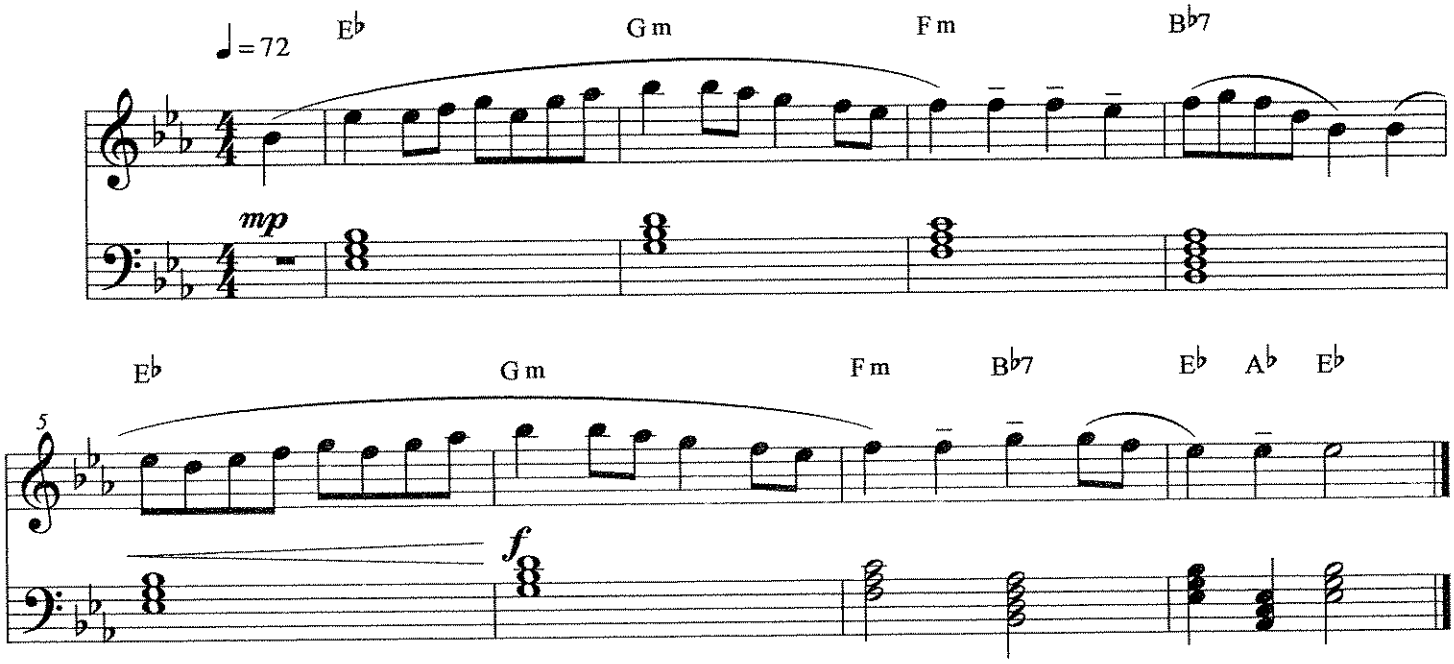


Piano

Simple Gifts

from Appalachian Spring

Traditional
Aaron Copland (1900-1990)

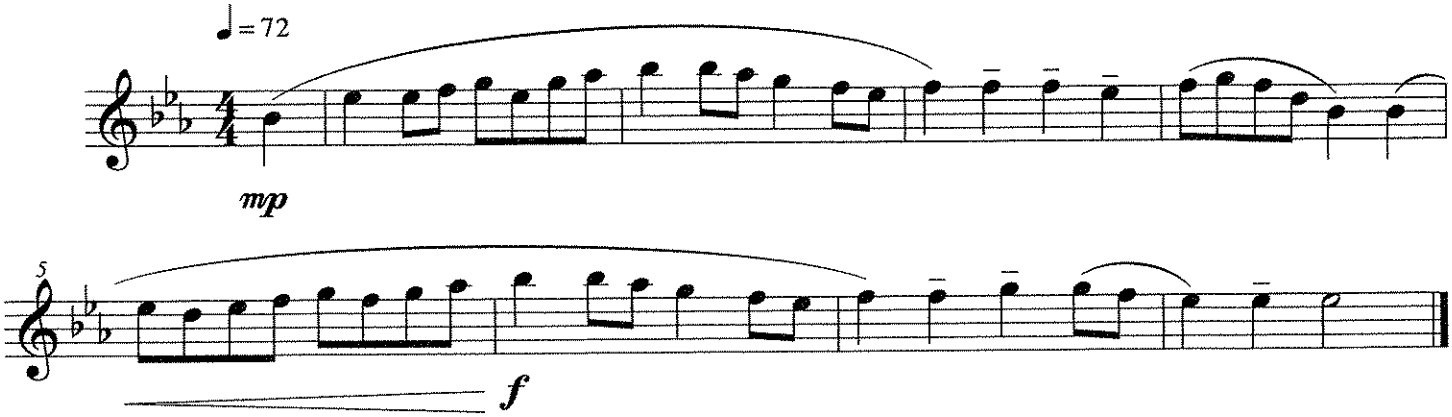


Mallets

Simple Gifts

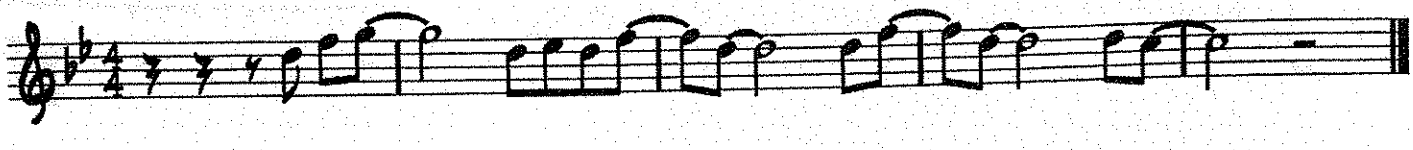
from Appalachian Spring

Traditional
Aaron Copland (1900-1990)

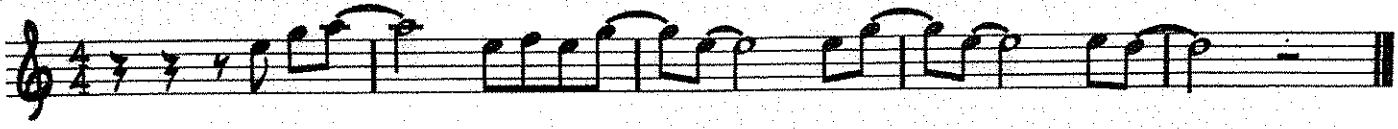


Sponsor Song 2017 - Melody

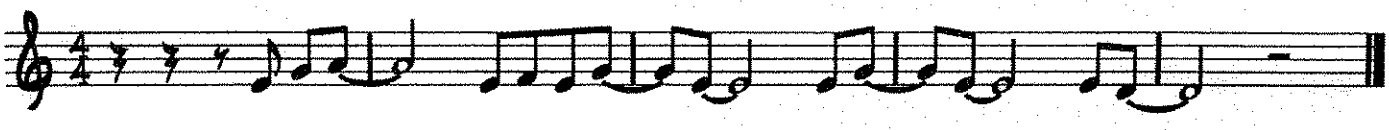
C Instruments (Treble)



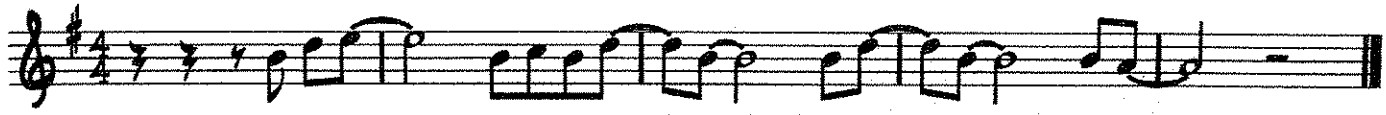
B-Flat Instruments (High)



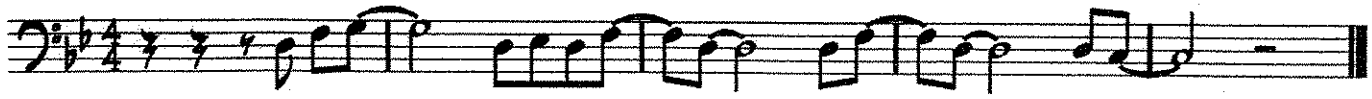
B-Flat Instruments (Low)



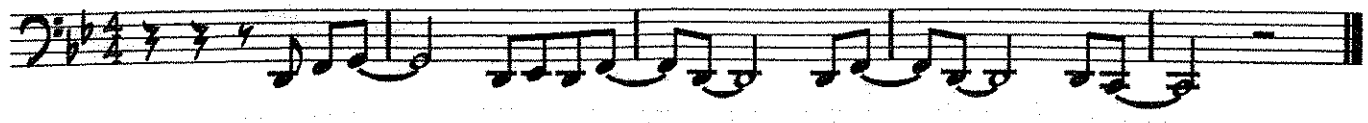
E-Flat Instruments



C Instruments (Bass)



Tuba



Lyrics

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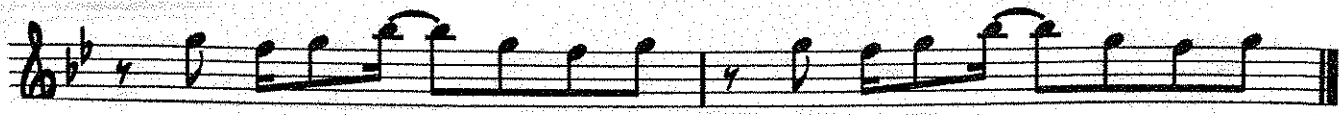
Show us love, come be a sponsor, a sponsor, right now.

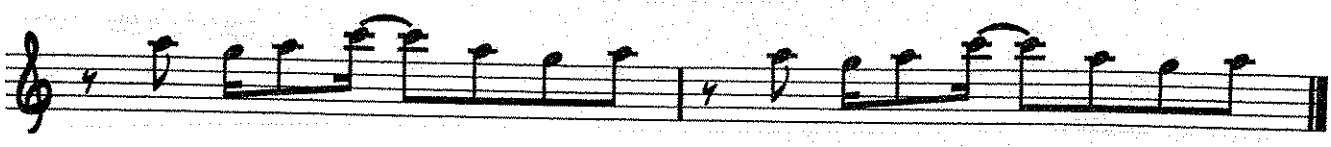
Sponsor Song 2017 - Horn Lick

C Instruments (Treble)



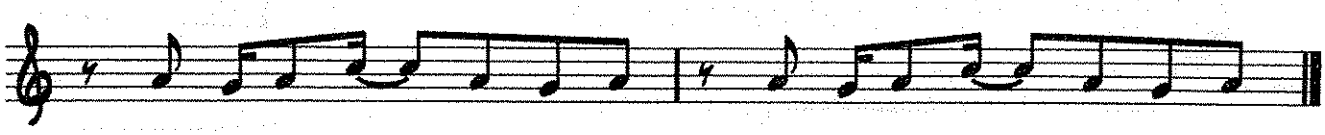
G F G Bb G F G G F G Bb G F G

B-Flat Instruments (High)



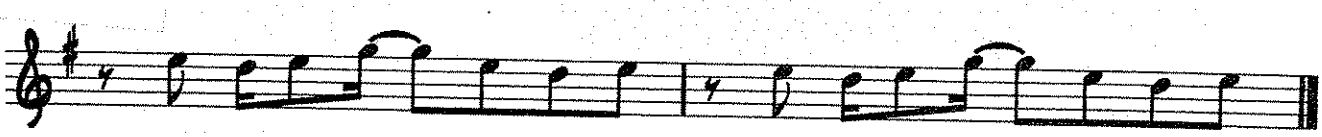
A G A C A G A A G A C A G A

B-Flat Instruments (Low)



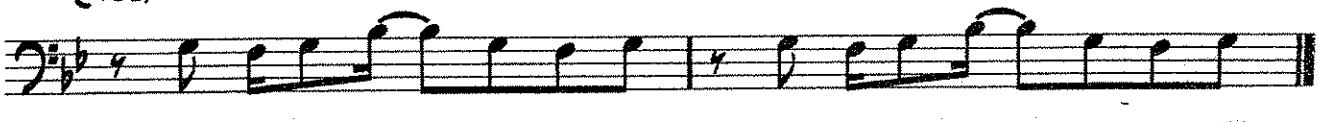
A G A C A G A A G A C A G A

E-Flat Instruments



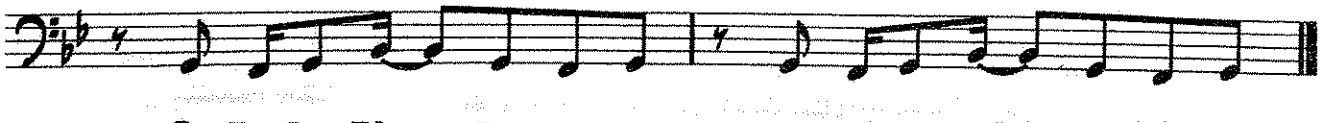
E D E G E D E E D E G E D E

C Instruments (Bass)



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

Tuba



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

Chords

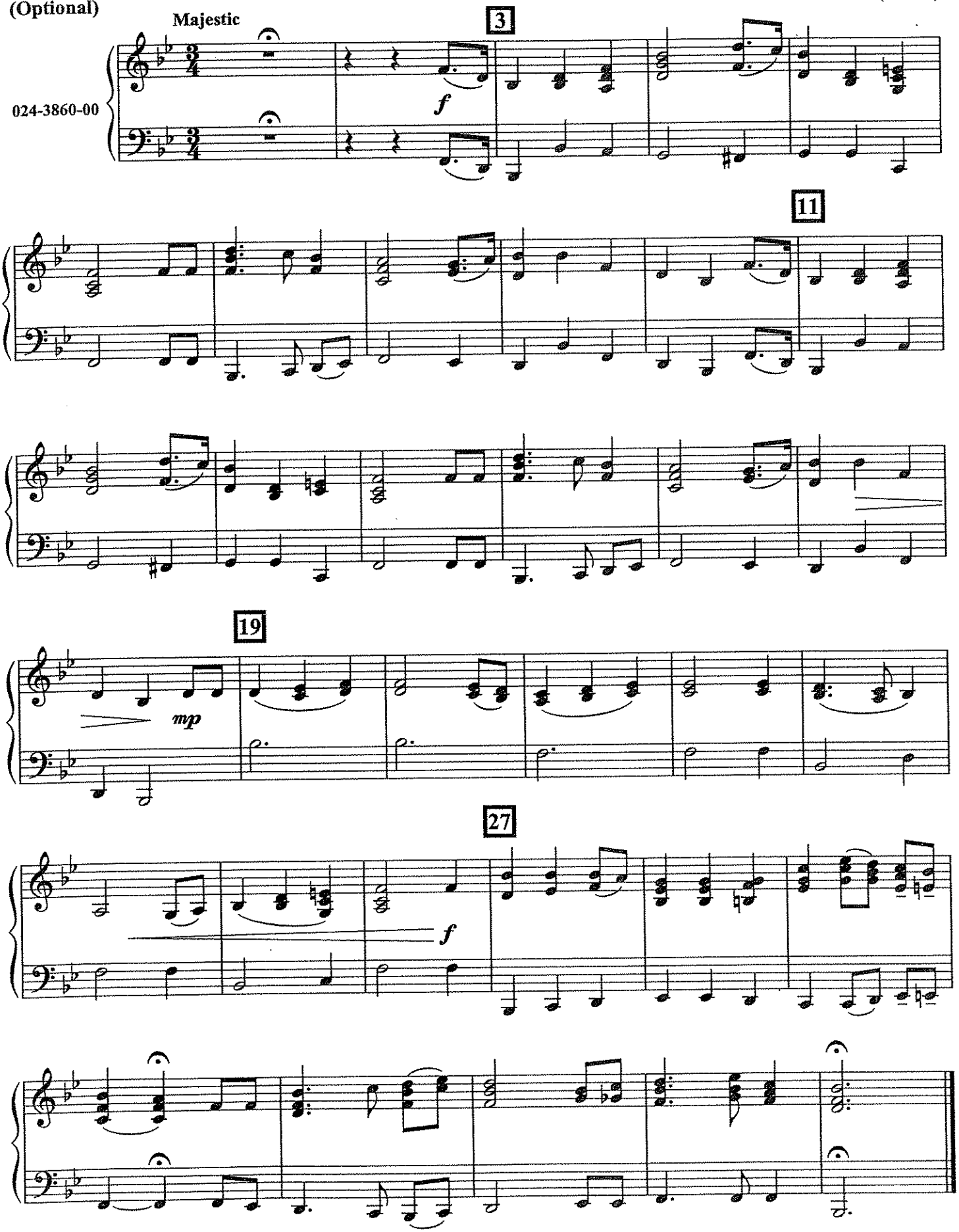
Gm, Bb, Dm, F

THE STAR SPANGLED BANNER

Piano/Keyboard
(Optional)

arr. by Robert W. Smith
(ASCAP)

Majestic



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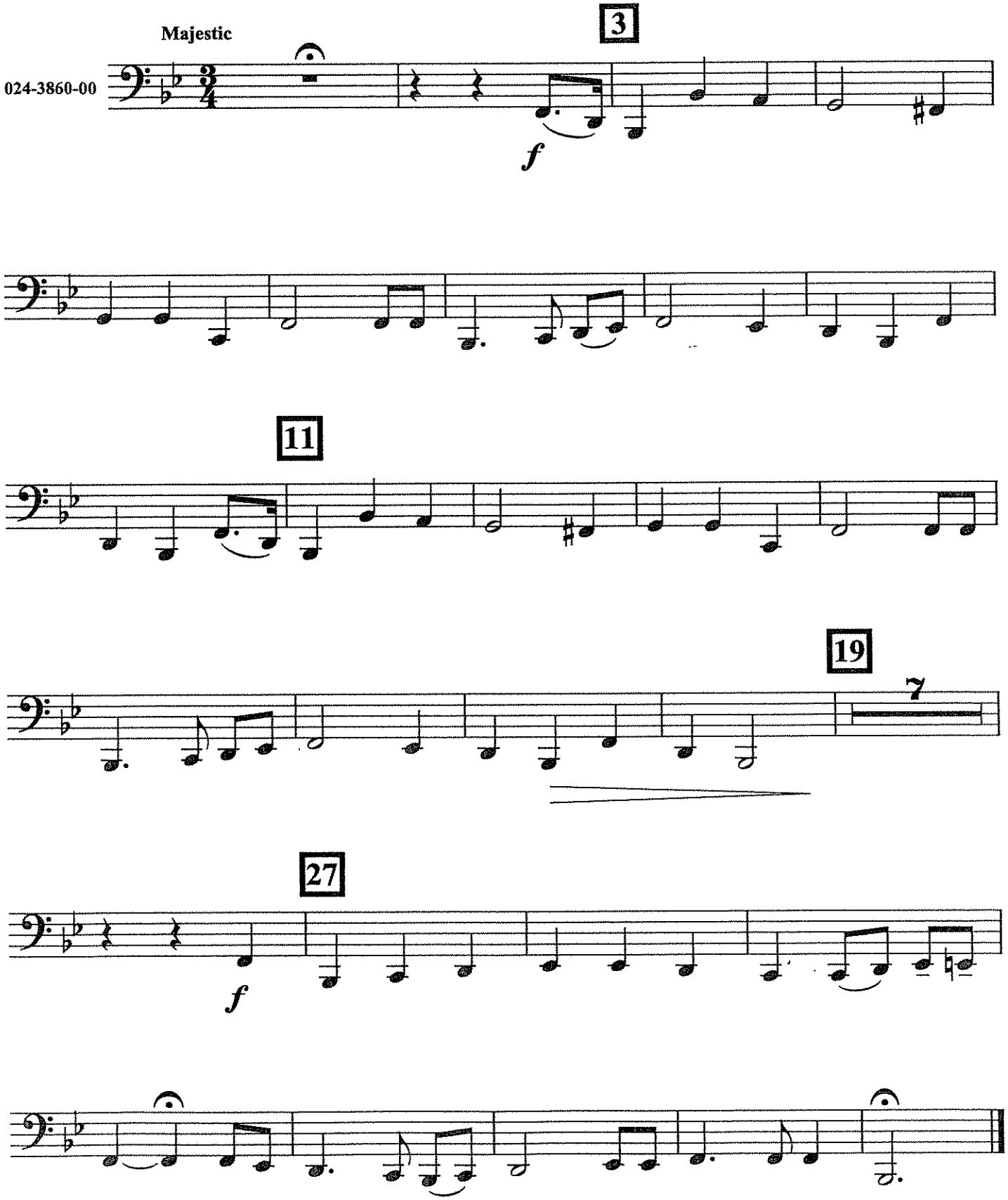
THE STAR SPANGLED BANNER

Tuba

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

Majestic

024-3860-00



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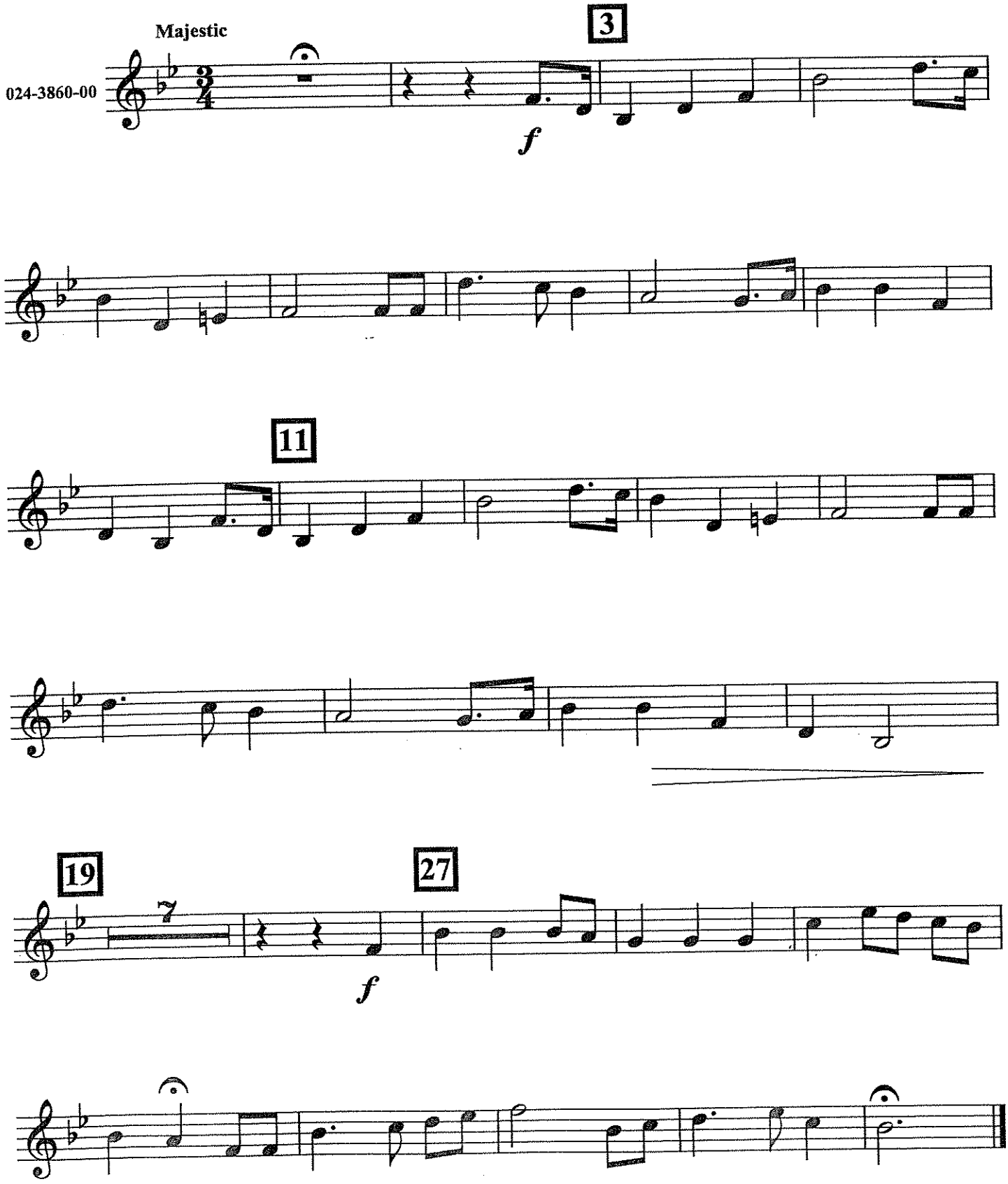
THE STAR SPANGLED BANNER

Bells

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



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STUDENT GROOVE ROAD MAP

1) Groove 4x (soft *p)*

2) Groove 4x + Clapping

3) Groove 4x + Small Ensemble Horn Lick

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

5) Hit 4x (loud *f)*

6) Solo Section (soft *p)*

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

8) Drum Solo 8x (loud *f)*

Staccato (short) Piano Notes

9) Hit 4x

10) Ending Hold

HORN LICK

C Instruments: E—B B A

Bb Instruments: F#—C# C# B

Eb Instruments: C#—G# G# F#

SMOOTH LICK

C Instruments: E—D E

Bb Instruments: F#—E F#

Eb Instruments: C#—B C#

HIT

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

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

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

PIANO GROOVE

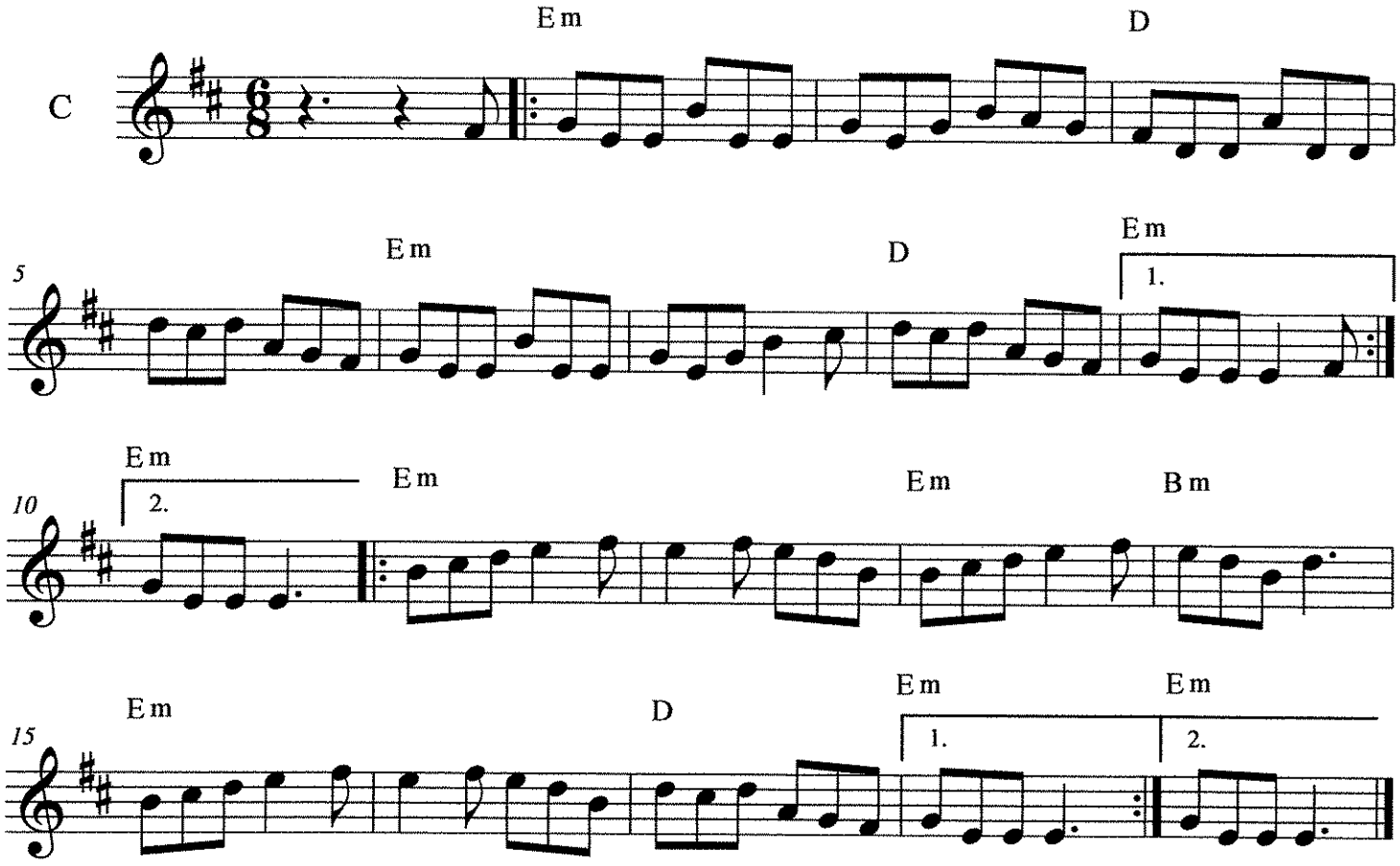
Bass Line: E B B A

Chords: G Bm Am

C PART (D MAJOR)

The Swallowtail Jig

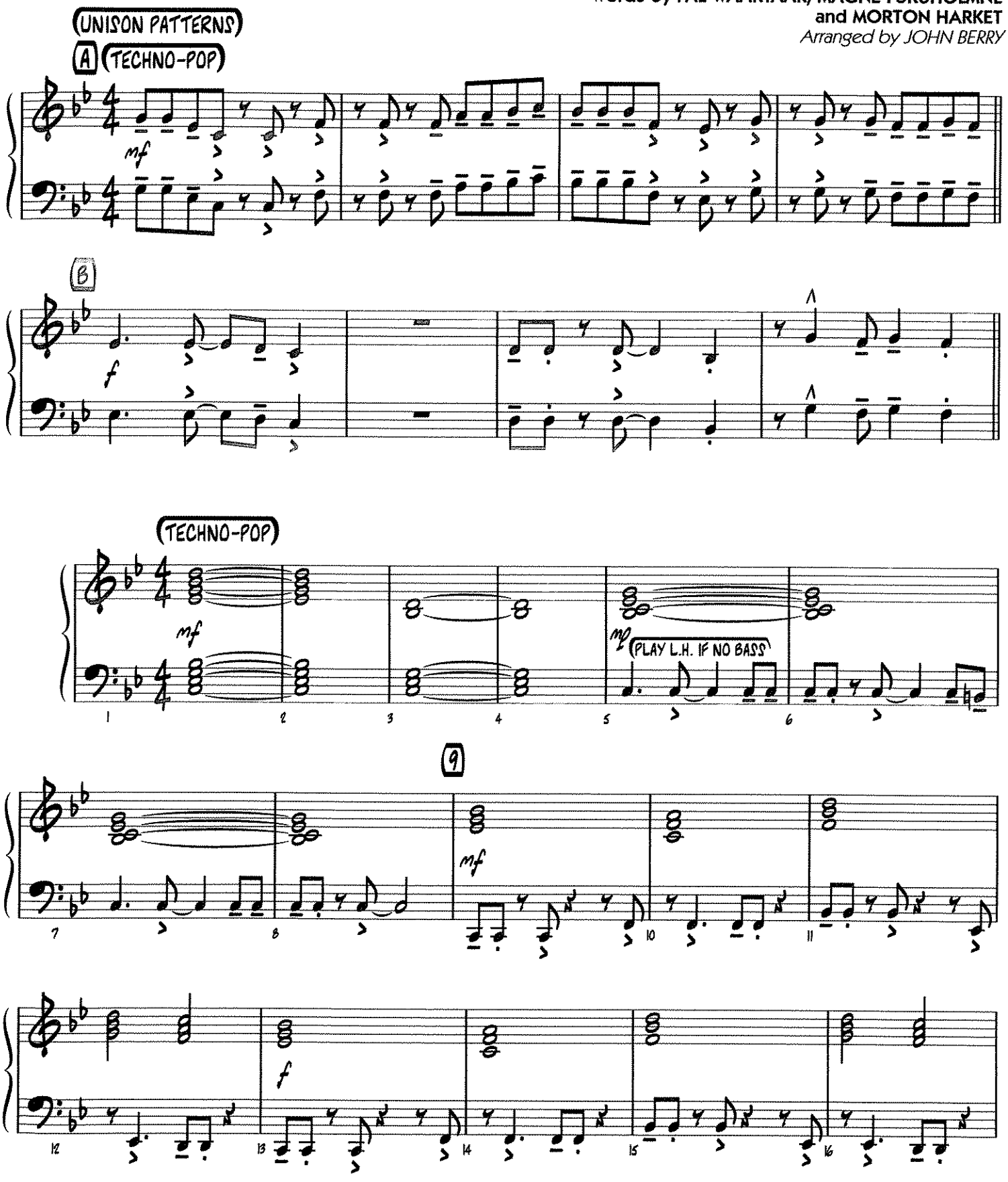
Traditional Irish
arr. Bernice



TAKE ON ME

PIANO

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



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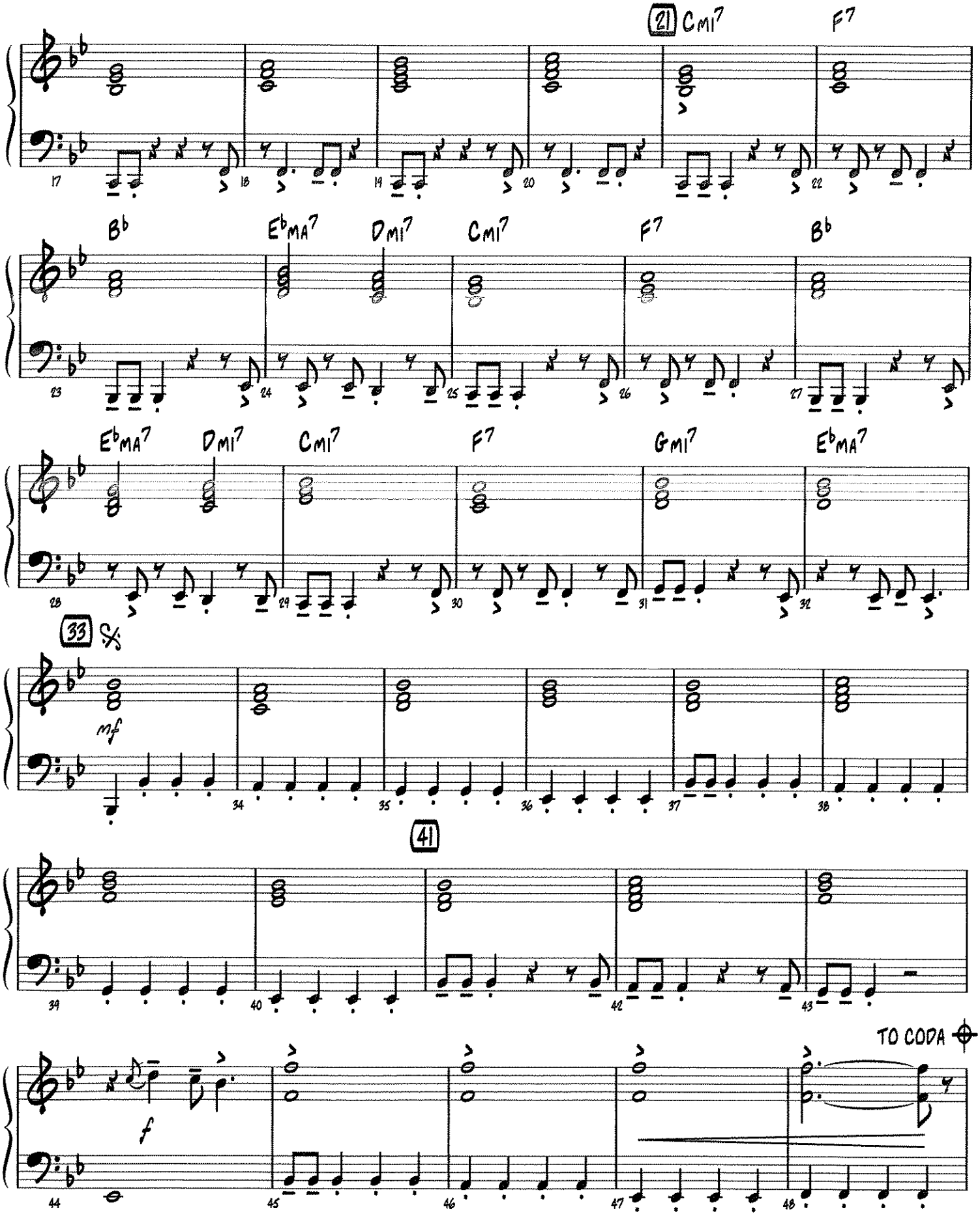
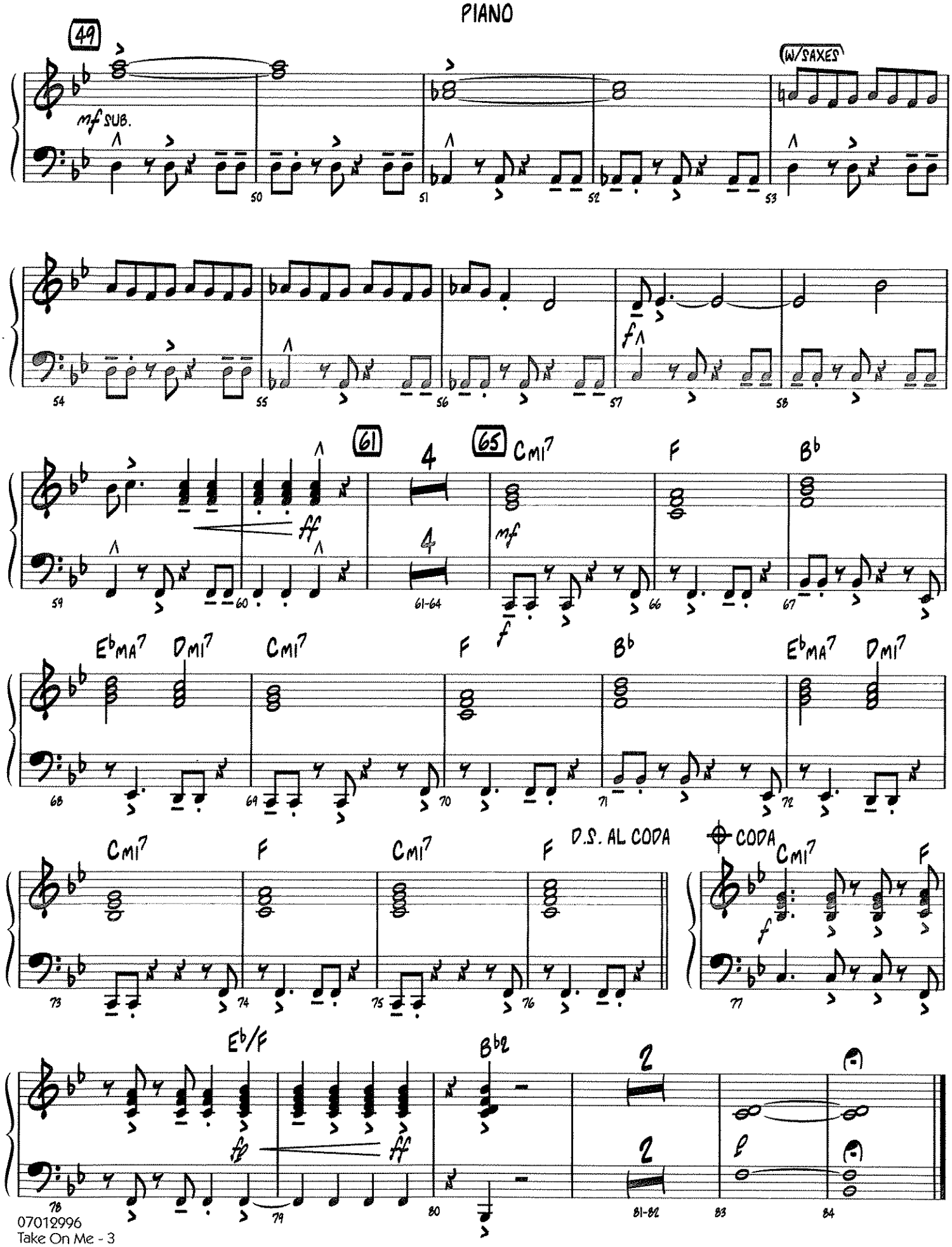

21
Cmi7
F7
Bb
Ebma7
Dmi7
Cmi7
F7
Bb
Ebma7
Dmi7
Cmi7
F7
Gmi7
Ebma7
33
mf
41
f
TO CODA

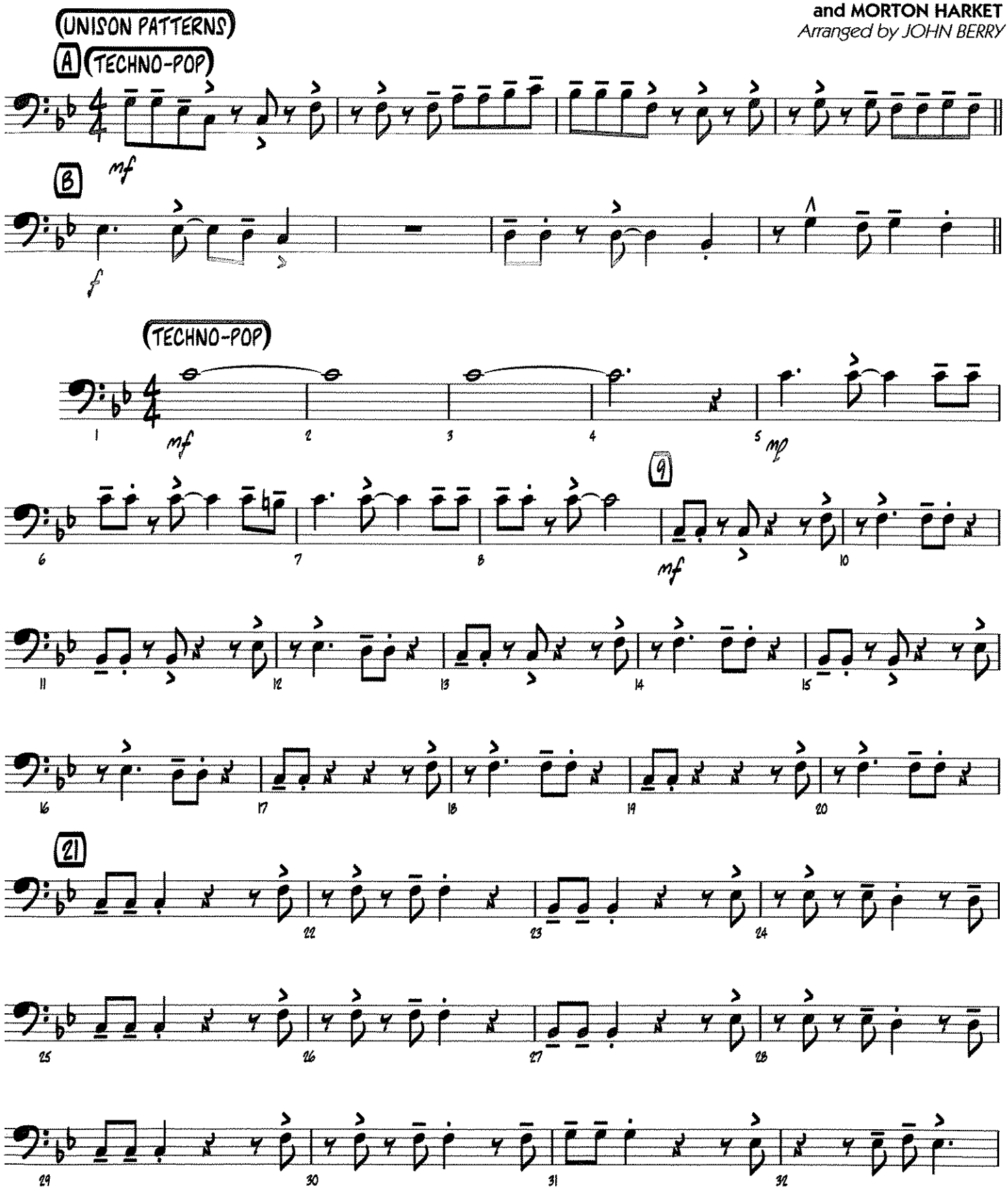
PIANO


49
mf SUB.
(W/SAXES)
61
4
65
Cmi7
F
Bb
ff
mf
f
Ebma7
Dmi7
Cmi7
F
Bb
Ebma7
Dmi7
Cmi7
F
Cmi7
F
D.S. AL CODA
CODA
Cmi7
F
f
Eb/F
Bb2
fp
ff
2
2

TAKE ON ME

BASS

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



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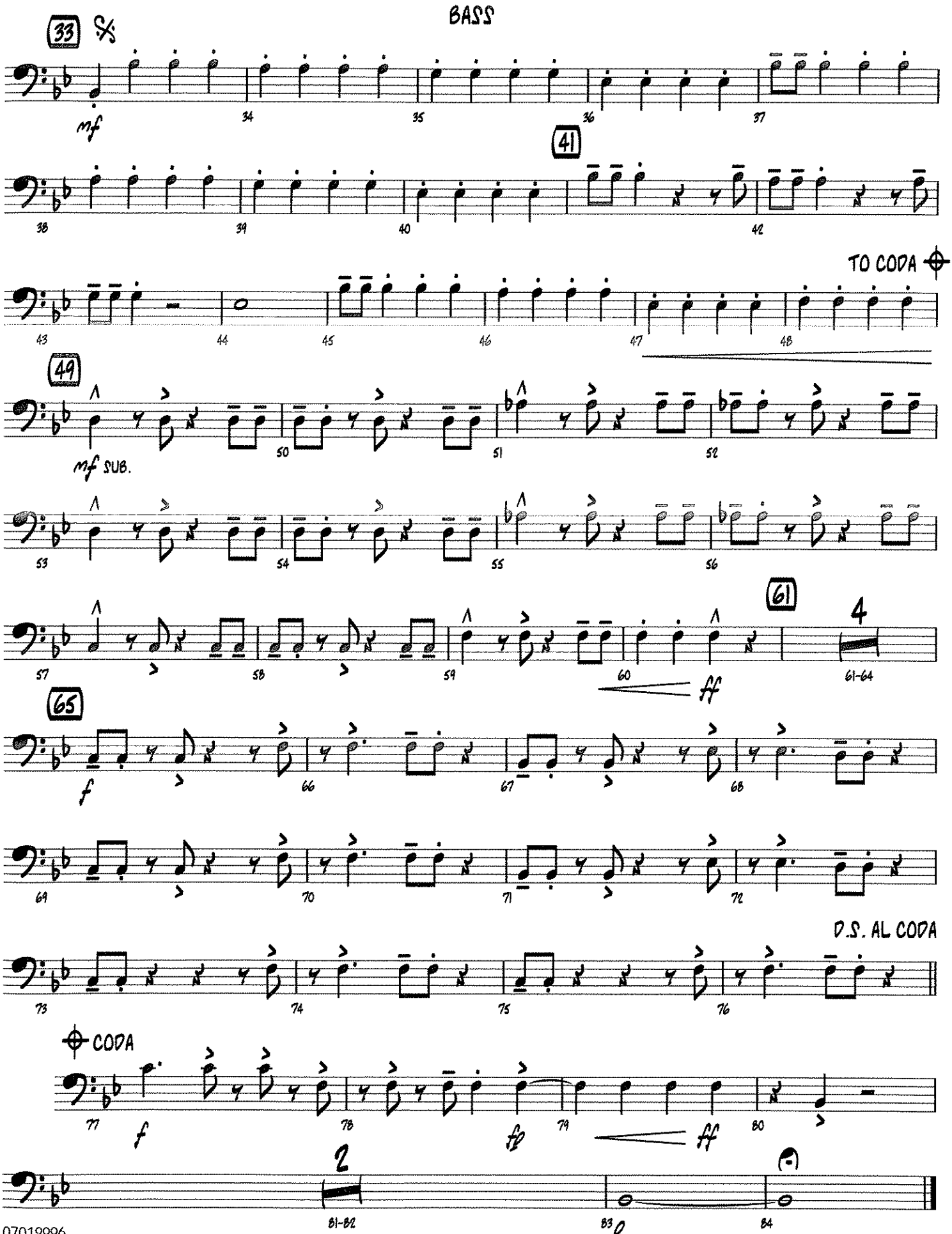
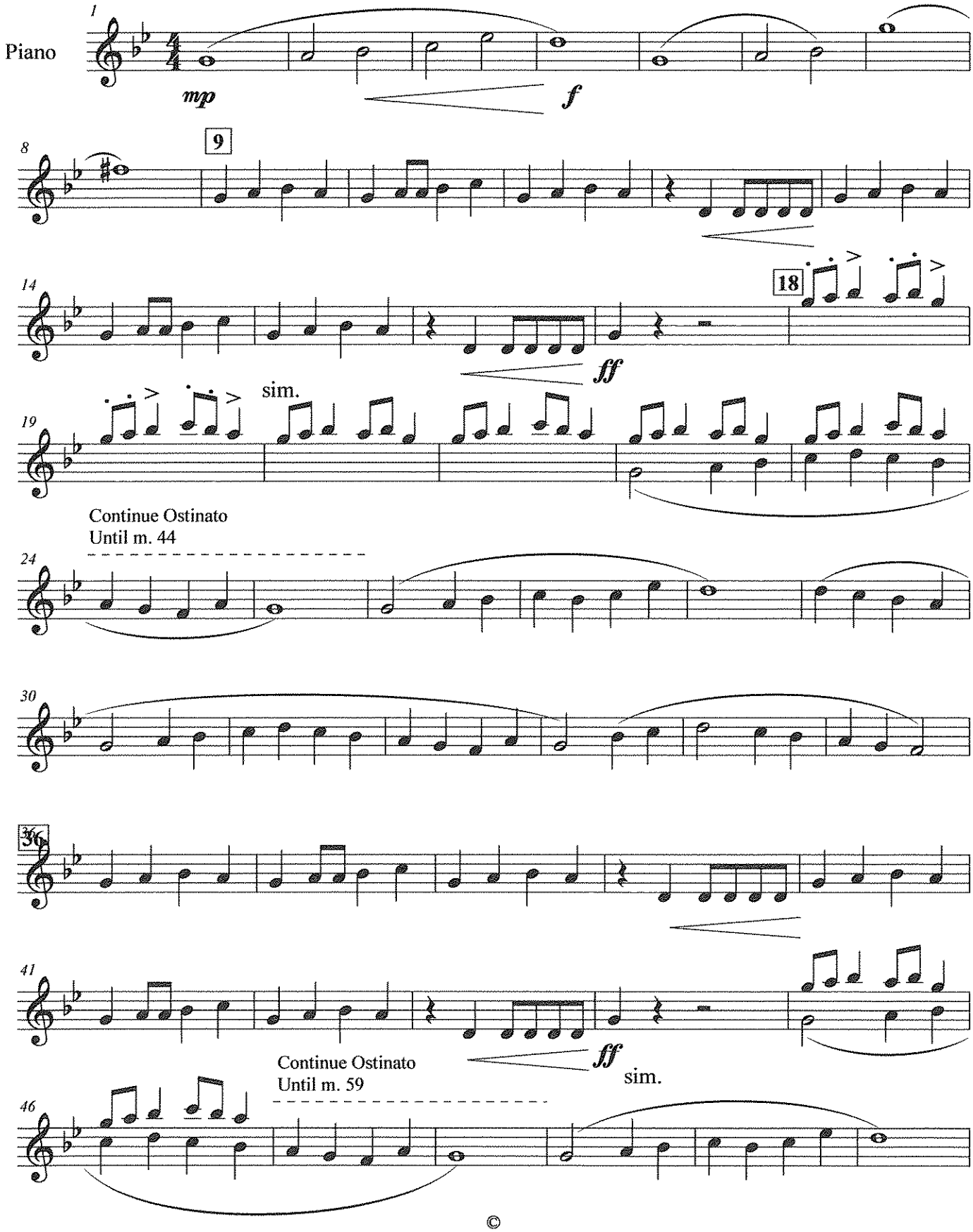

33
mf
41
TO CODA
49
mf SUB.
61
4
61-64
ff
65
f
D.S. AL CODA
CODA
f
fp
ff
2
81-82
83
84

THE TEMPEST

Robert W. Smith



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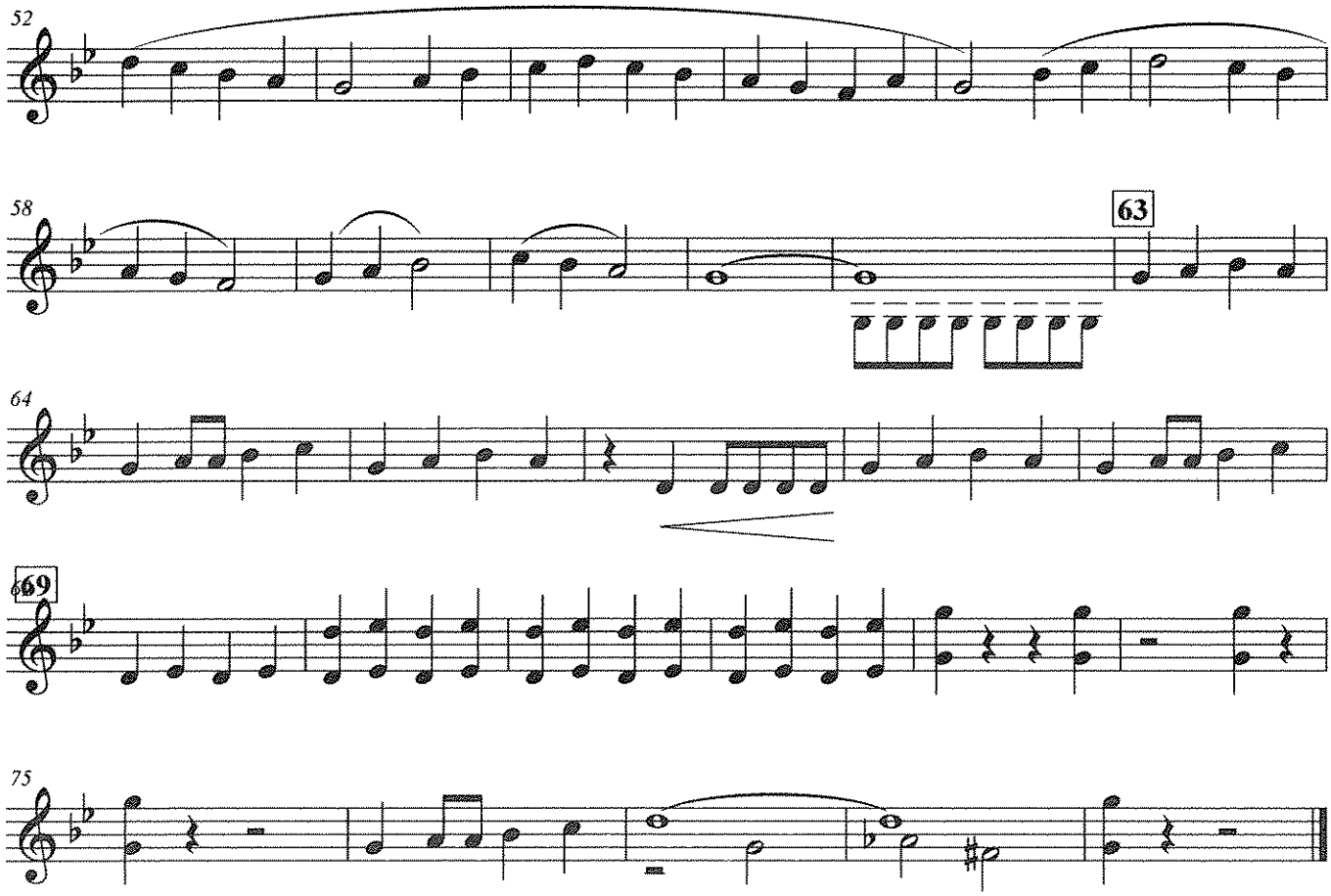
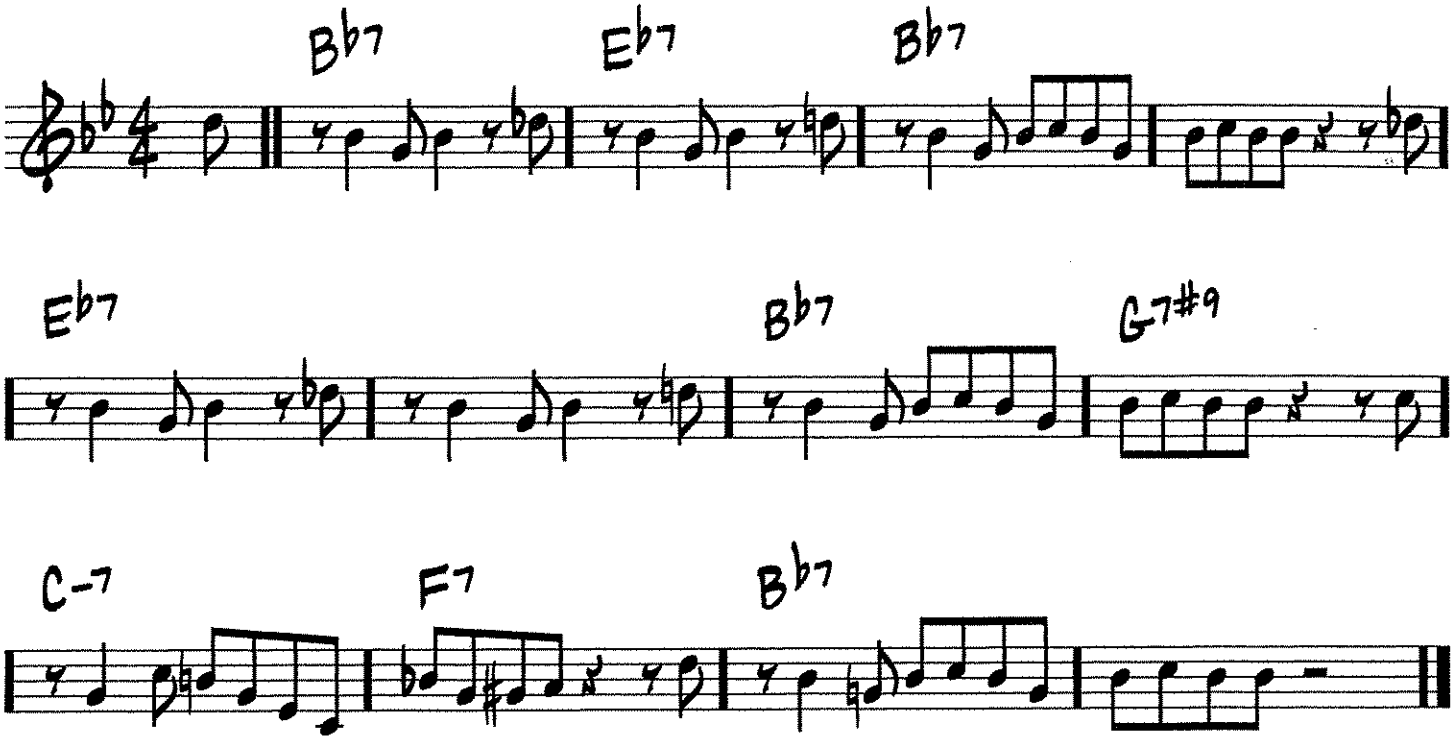

52
58
63
64
69
75

390

(MED. UP)

TENOR MADNESS

-SONNY ROLLINS



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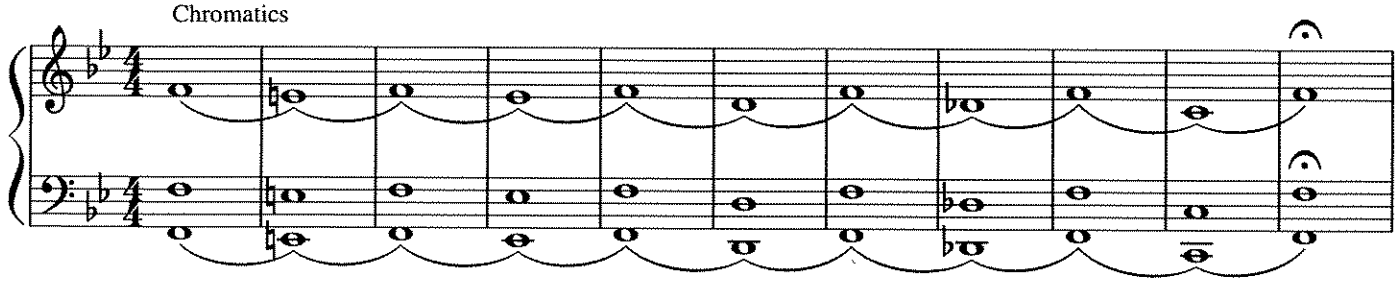
UMass Band Warm Ups

Trans. Ms. Lueth

Michael Klesch

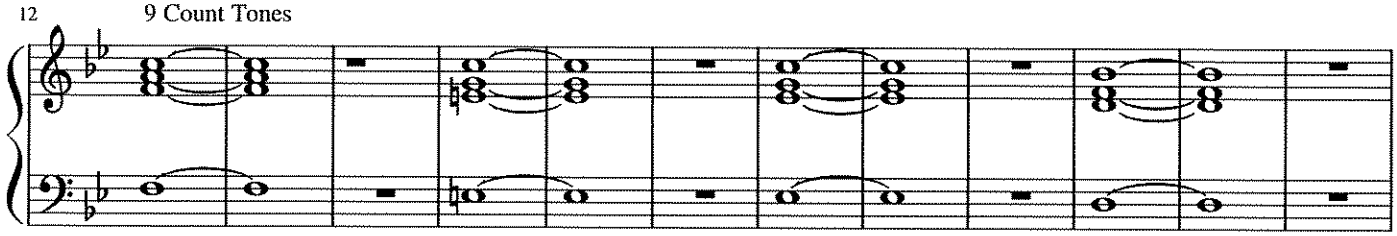
♩ = 120

Chromatics



12

9 Count Tones



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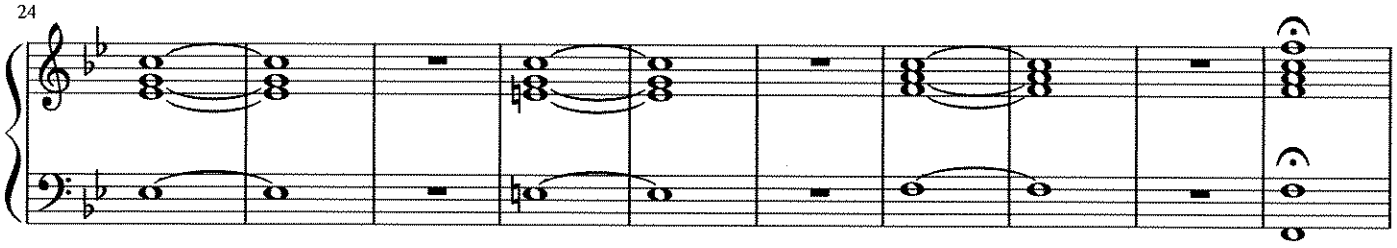
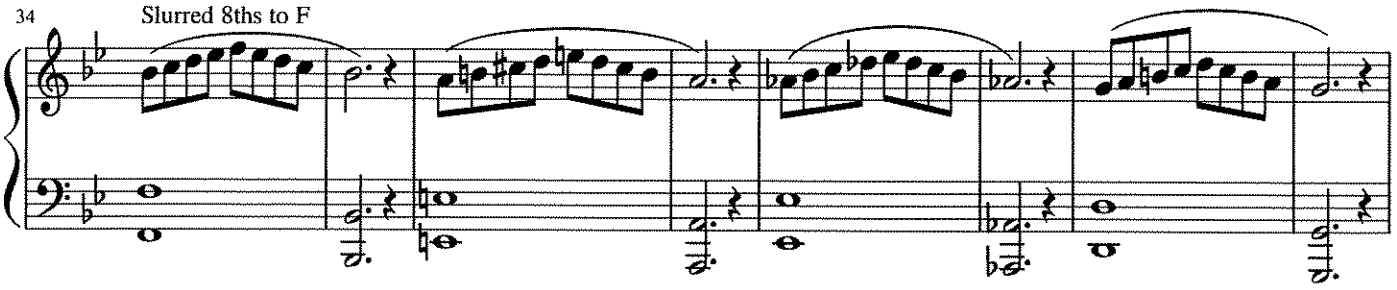


34

Slurred 8ths to F



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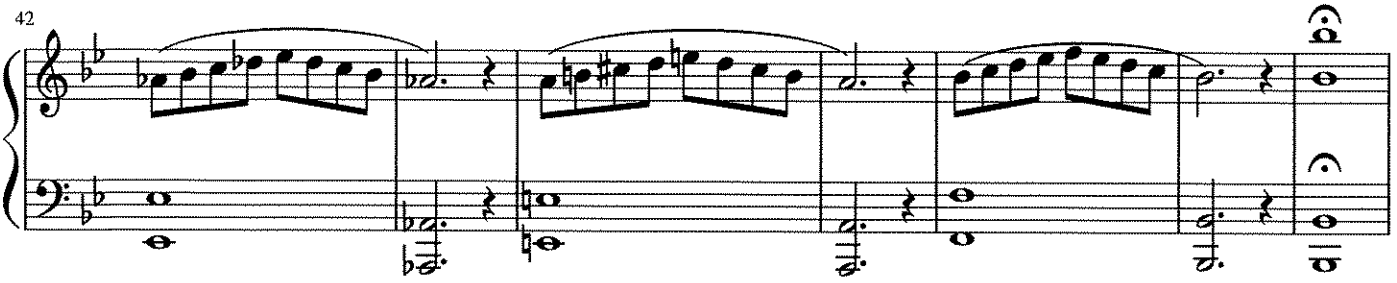
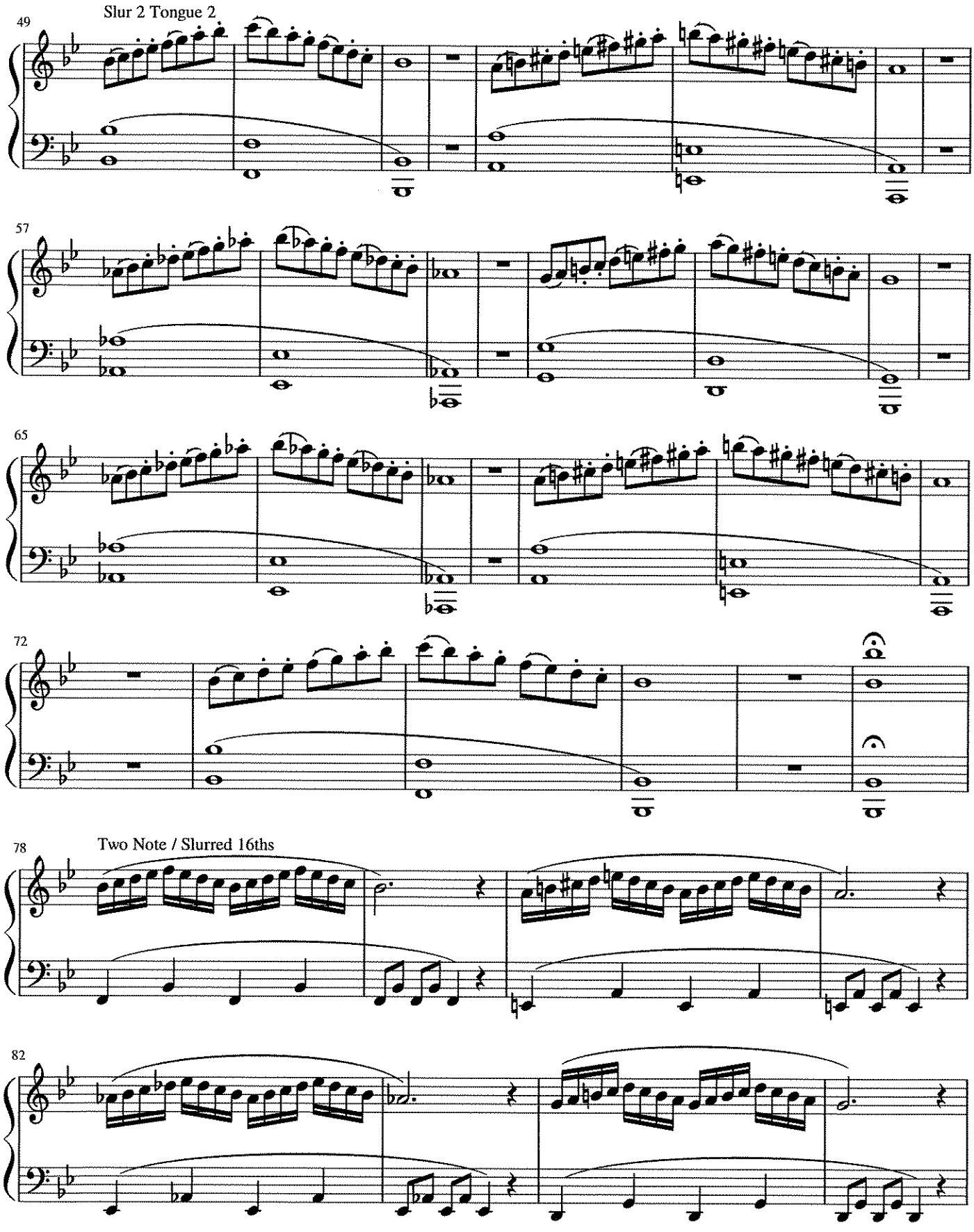
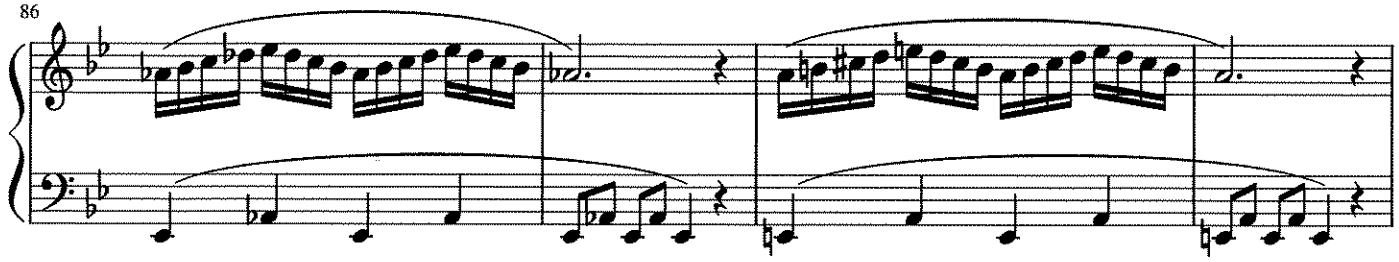



Slur 2 Tongue 2
49
57
65
72
Two Note / Slurred 16ths
78
82

86



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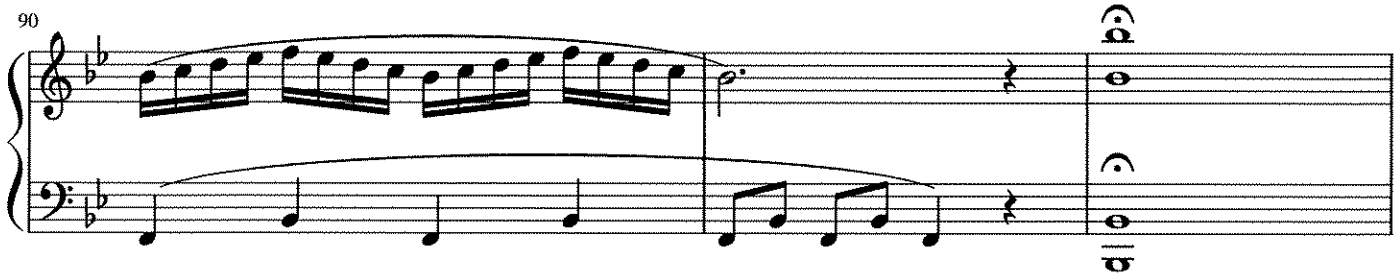
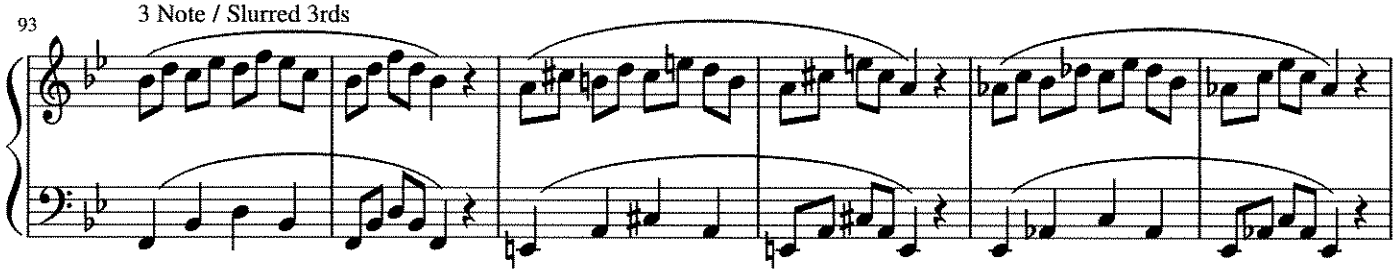


93

3 Note / Slurred 3rds



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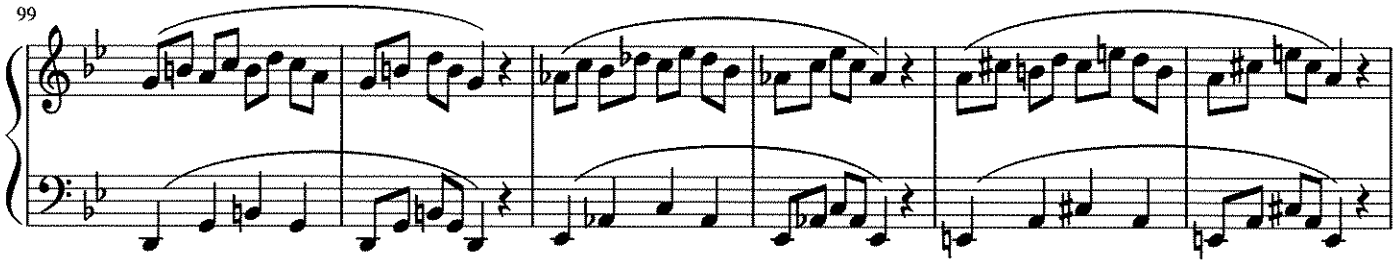

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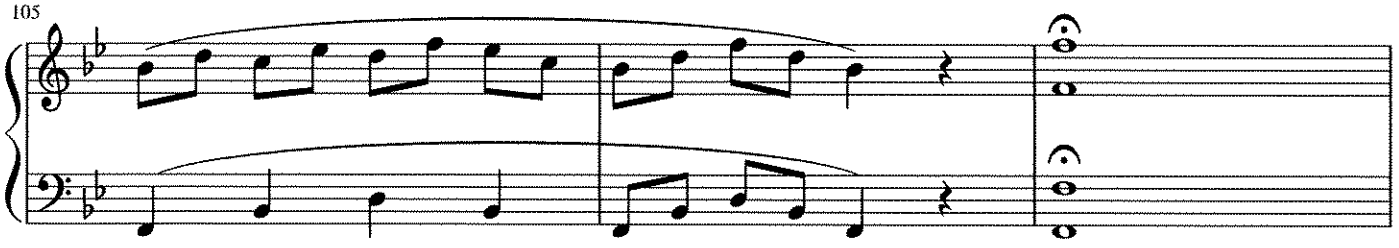
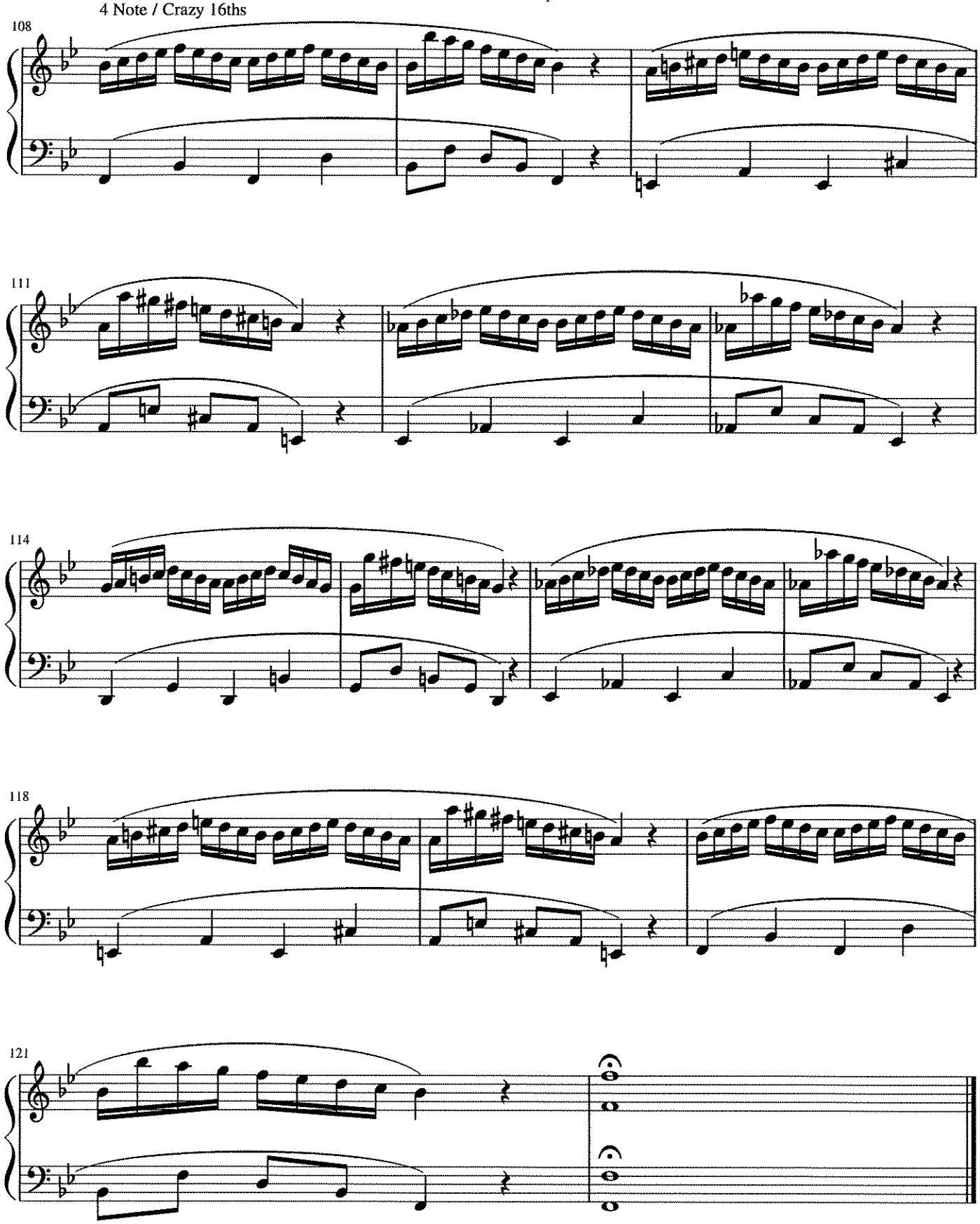


4 Note / Crazy 16ths



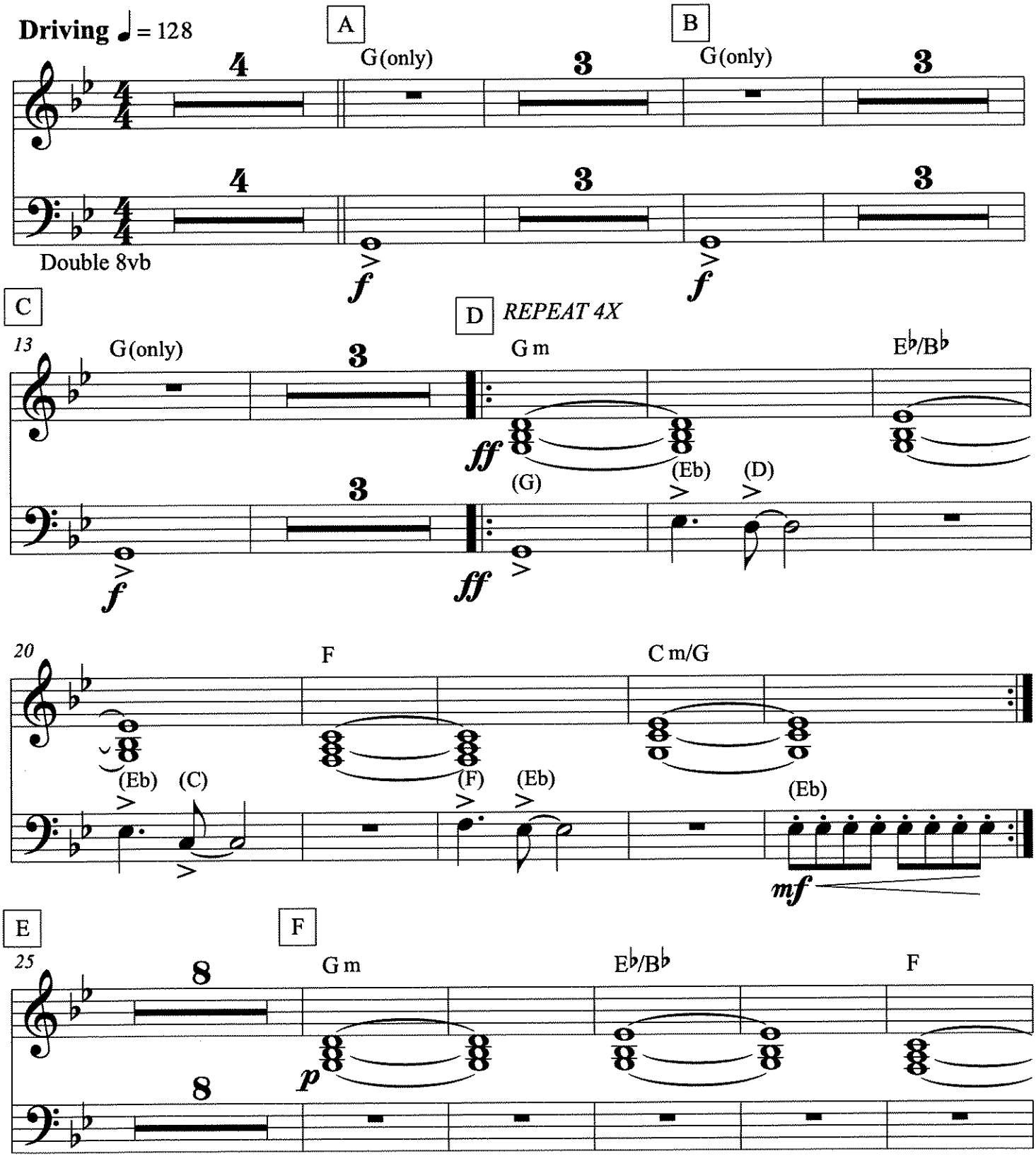
We Know What You Whisper

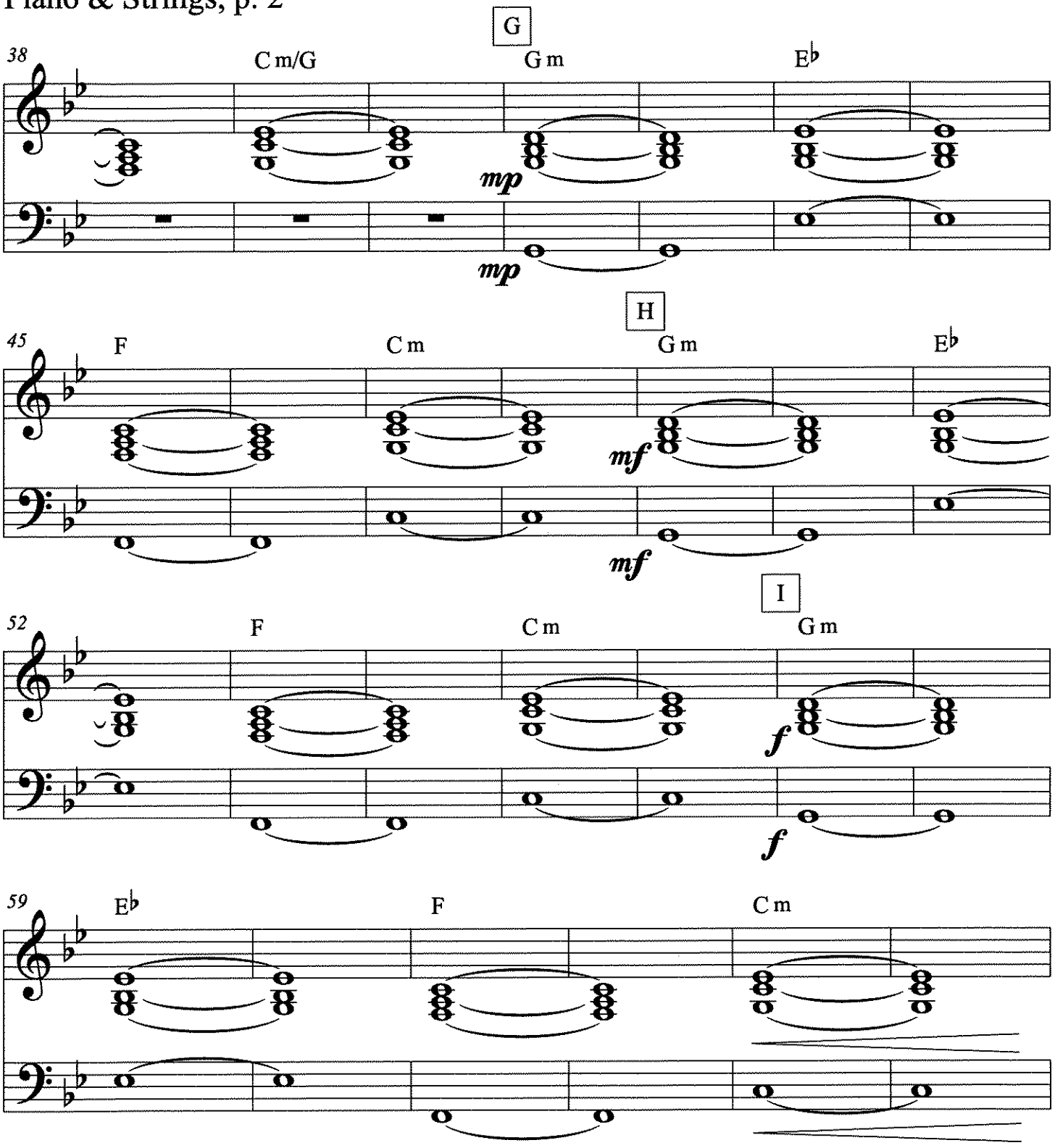
Wakanda Forever

Piano
Strings

Ludwig Goransson
arr. Bernice

Driving ♩ = 128




G
38
C m/G
G m
E♭
mp
mp
H
45
F
C m
G m
E♭
mf
mf
I
52
F
C m
G m
f
f
59
E♭
F
C m

FLAGS
REPEAT 4X

J

65

G m | G m/E♭ | G m/D | E♭/G

ff

68

E♭ | E♭/C | F | F | F/E♭

71

C m/E♭ | G (only)

Double 8vb

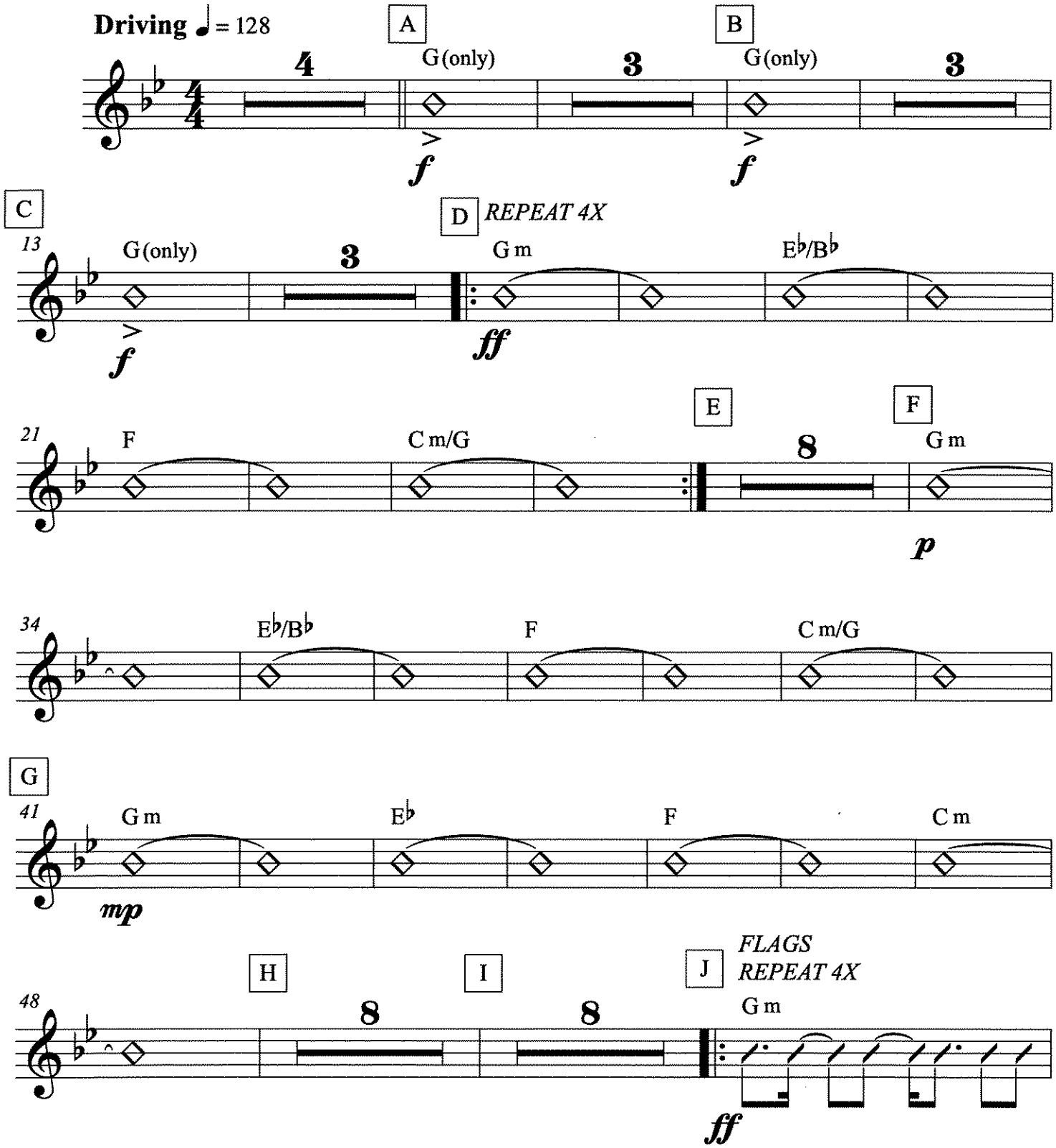
fff

We Know What You Whisper

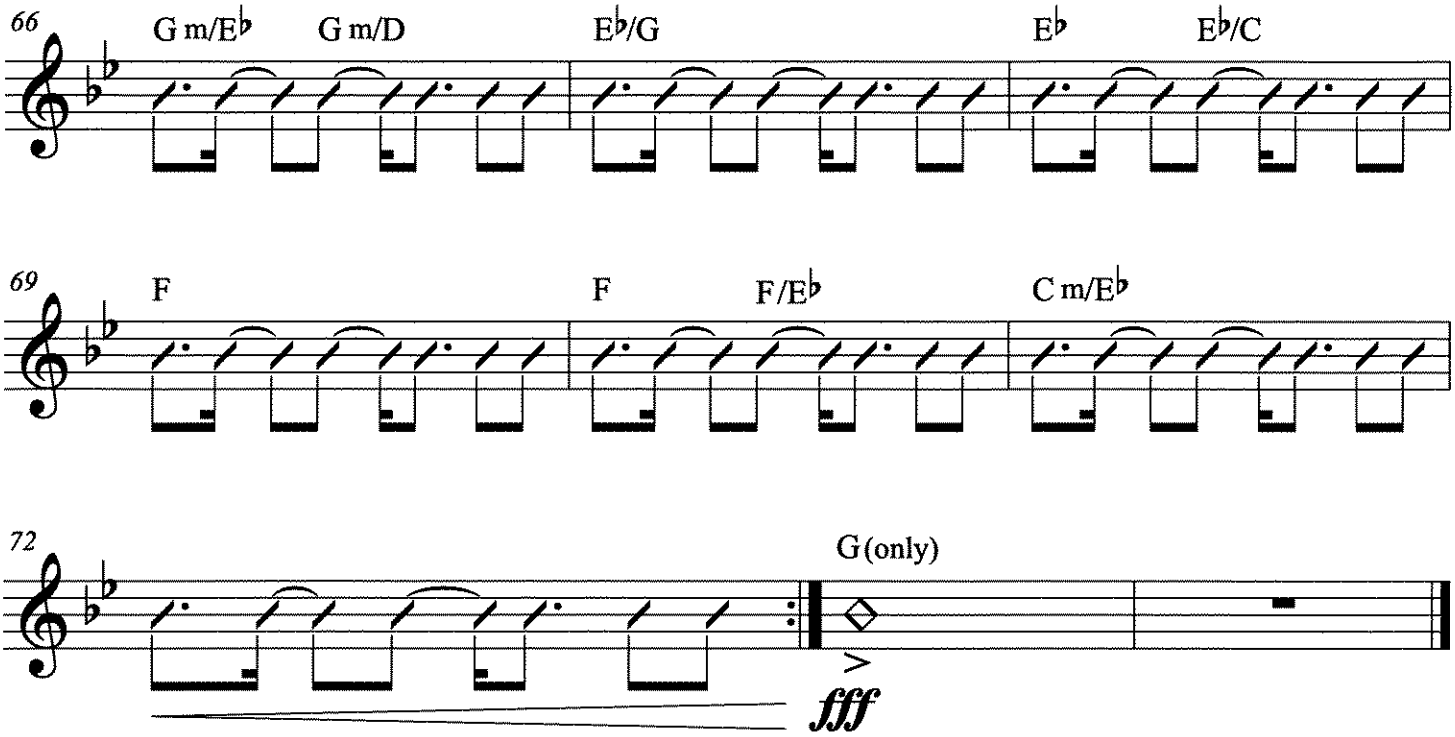
Wakanda Forever

Chord Chart

Ludwig Goransson
arr. Bernice



Chord Chart, p. 2



We Know What You Whisper

Wakanda Forever

Choir Synth & Mallets

Ludwig Goransson
arr. Bernice

Driving ♩ = 128

optional - Double 8va

f *E E E E...*

3

A

5

3

B

9

F Eb F Eb F Eb F Eb...

C

13

G F G F G F G F...

cresc.

G G G G G G G G

D *REPEAT 4X*

17

8

E

pp *G Eb D A*

G Eb D G...

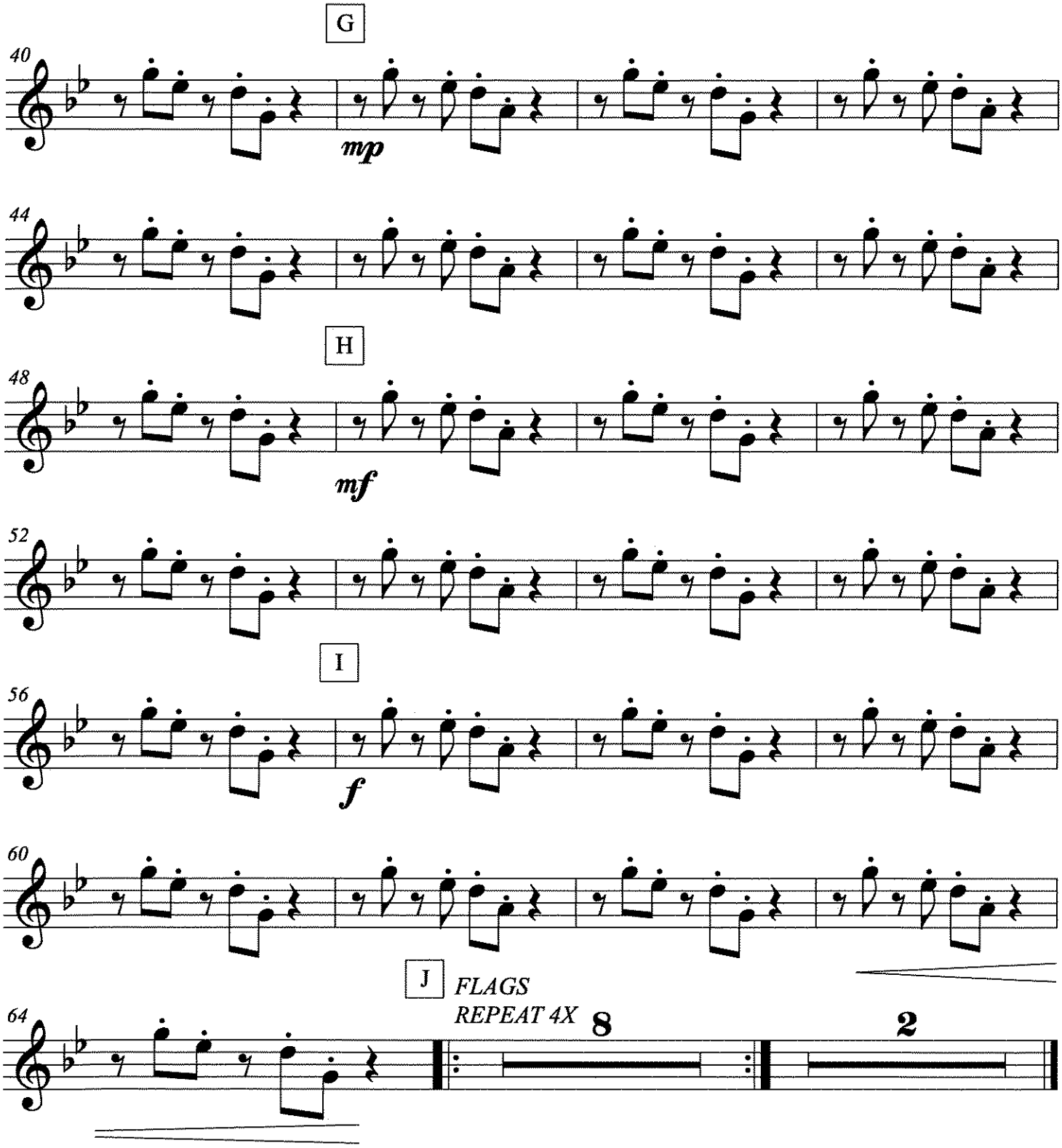
28

F

32

p

36

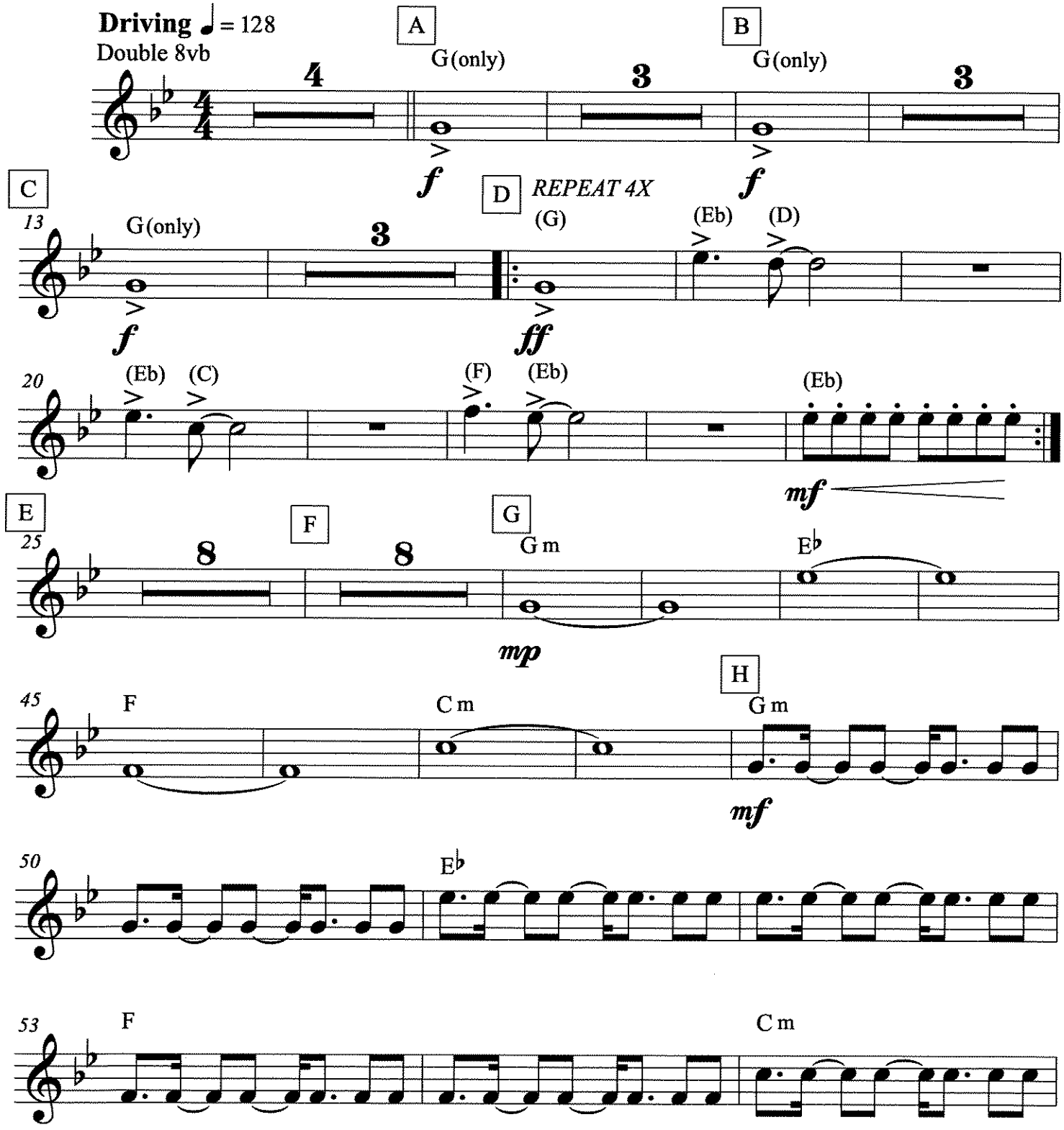

G
40
mp
44
H
48
mf
52
I
56
f
60
J
FLAGS
REPEAT 4X
64
8
2

We Know What You Whisper

Wakanda Forever

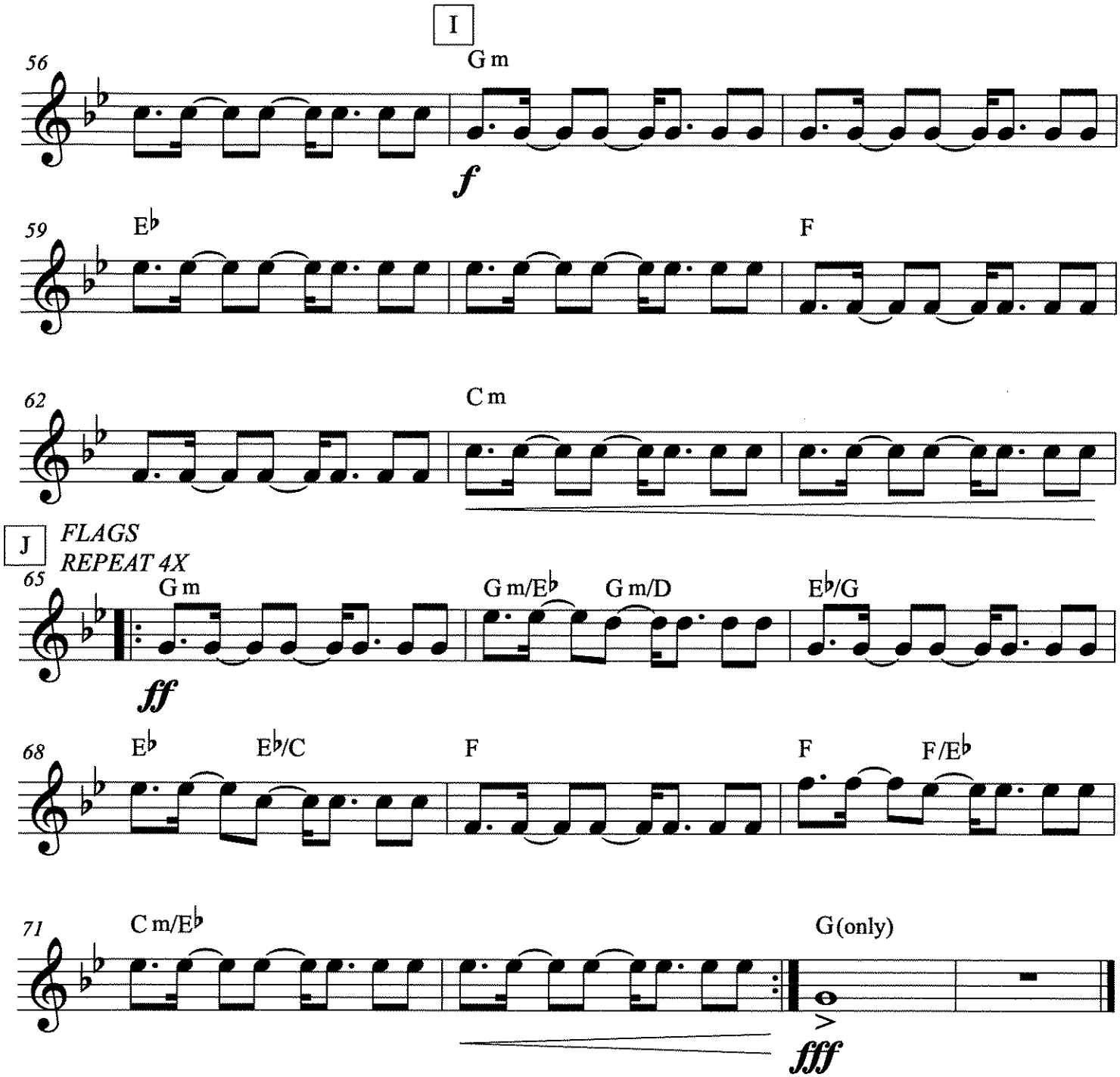
Ludwig Goransson
arr. Bernice

Bass Guitar (Treble Clef)
Synth Lead
Synth Brass
(Play 8vb)



We Know What You Whisper

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

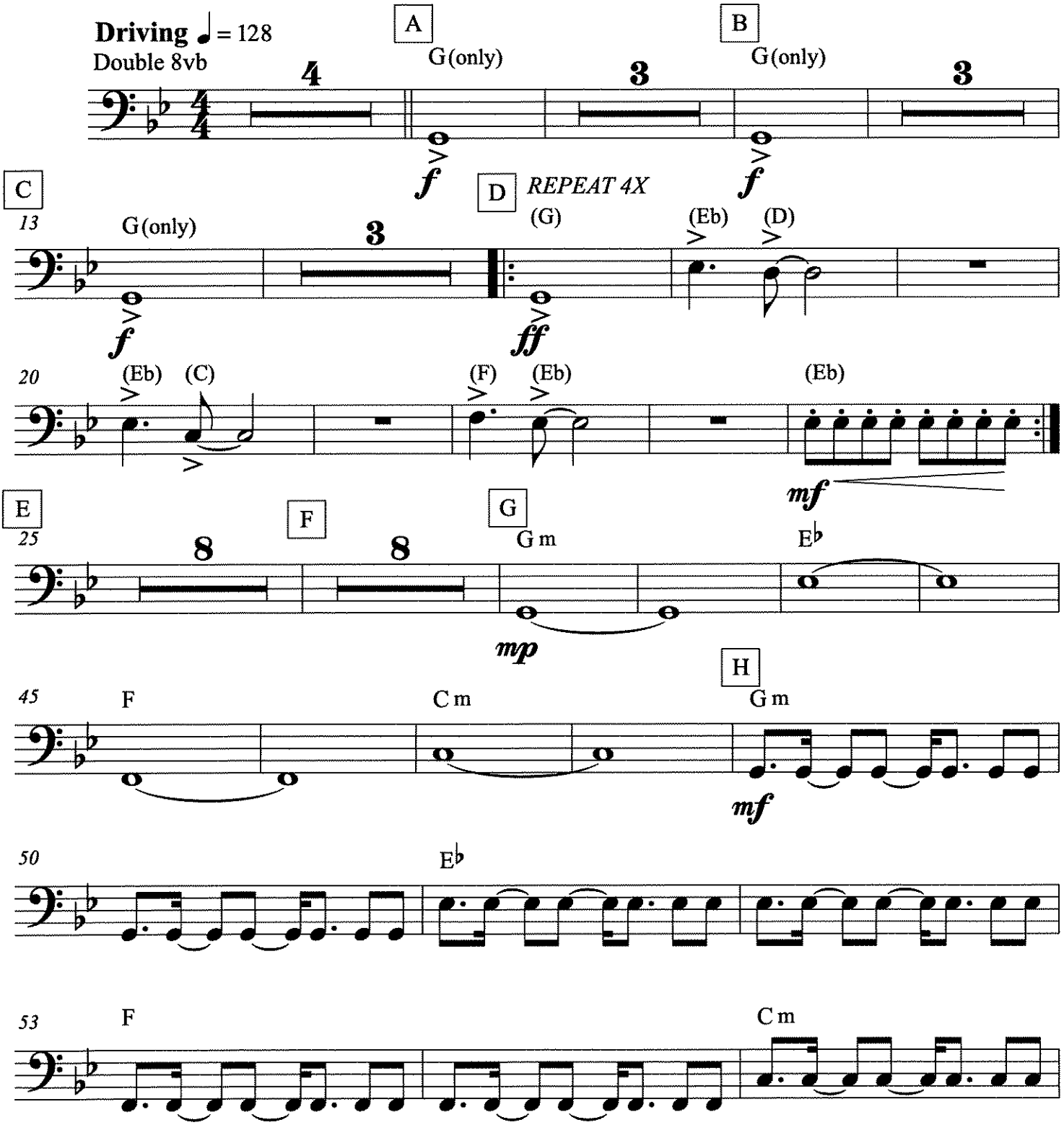


We Know What You Whisper

Wakanda Forever

Ludwig Goransson
arr. Bernice

Bass Guitar (Bass Clef)
Synth Lead
Synth Brass



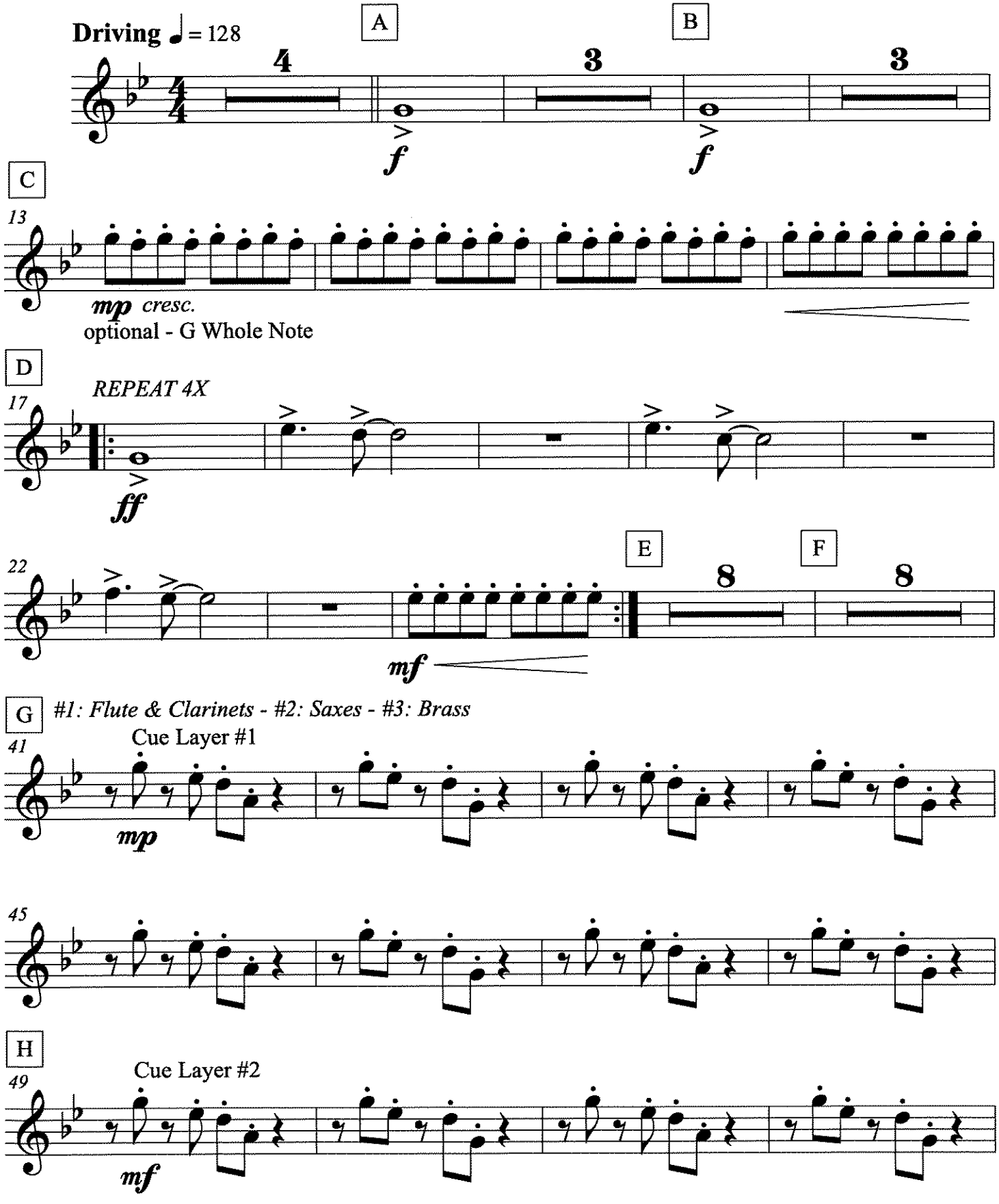
Bass Guitar, Synth Lead, Synth Brass (Bass Clef). p. 2

We Know What You Whisper

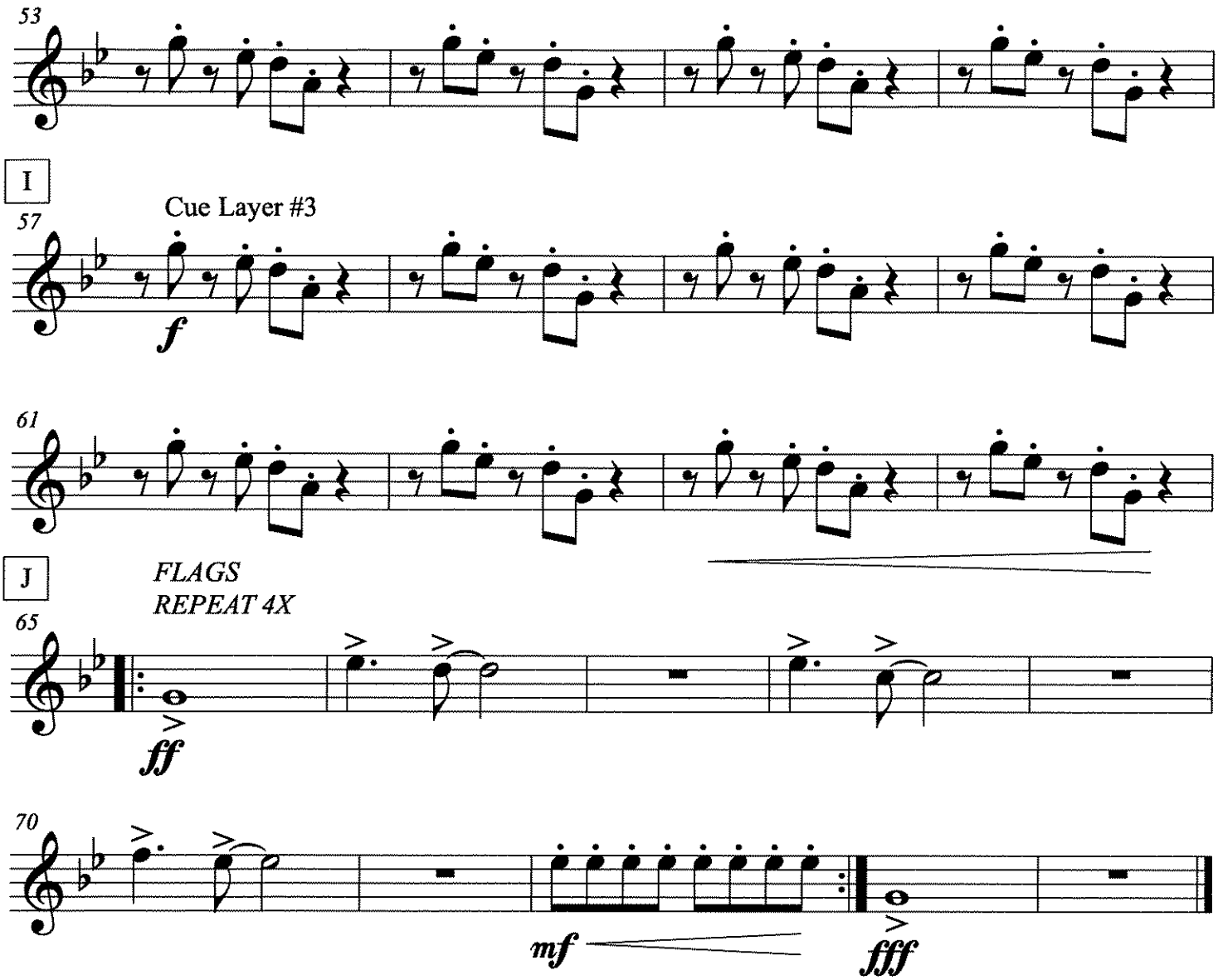
Wakanda Forever

Melody C

Ludwig Goransson
arr. Bernice



Melody C, p. 2

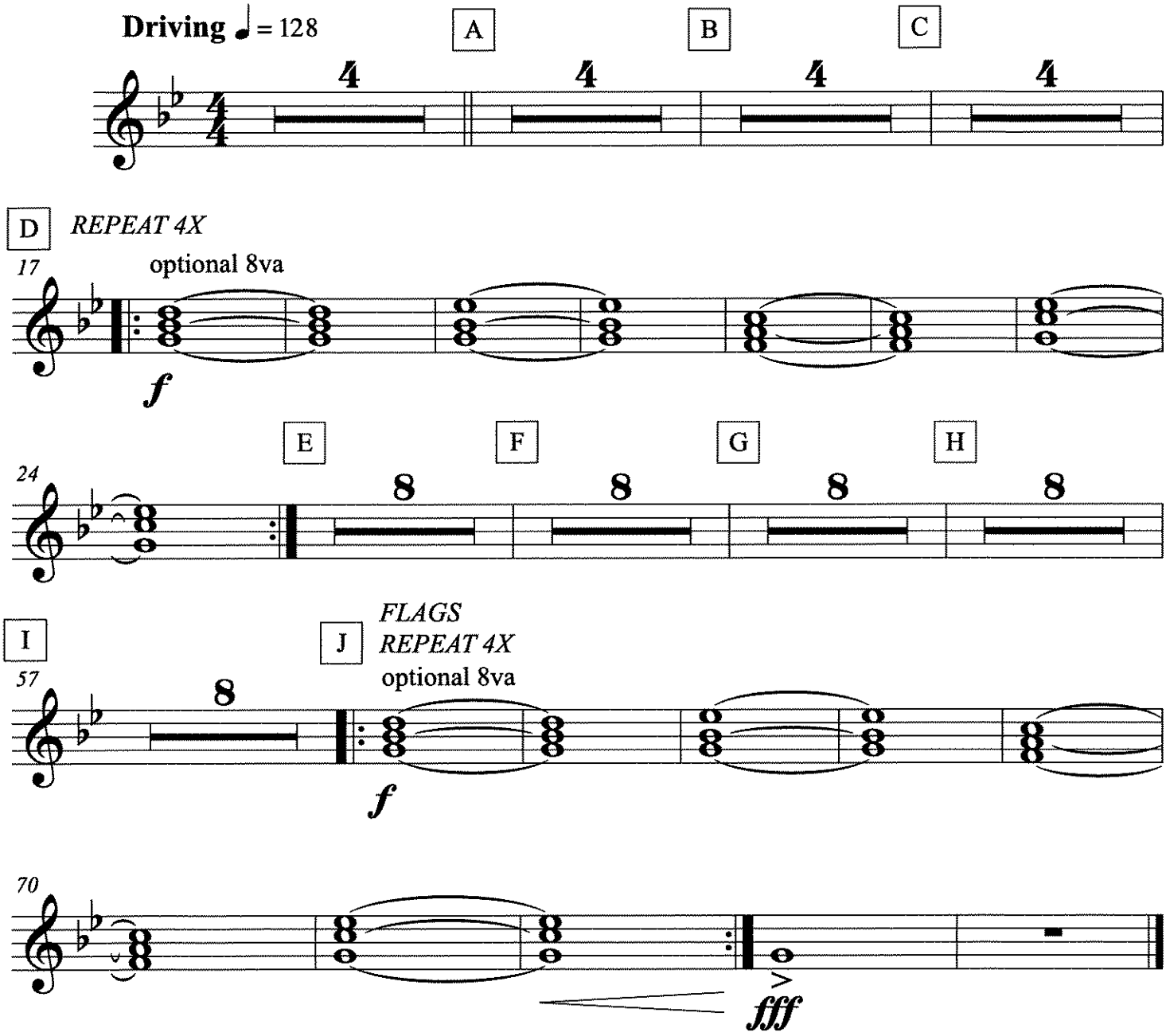


We Know What You Whisper

Wakanda Forever

Countermelody C

Ludwig Goransson
arr. Bernice

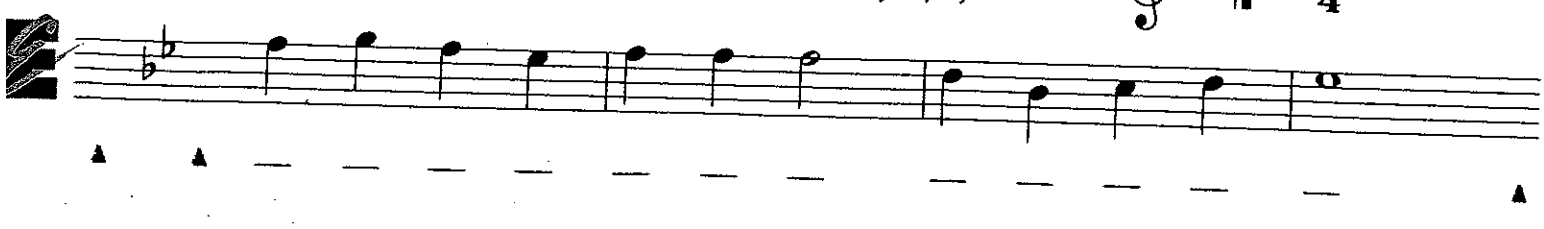


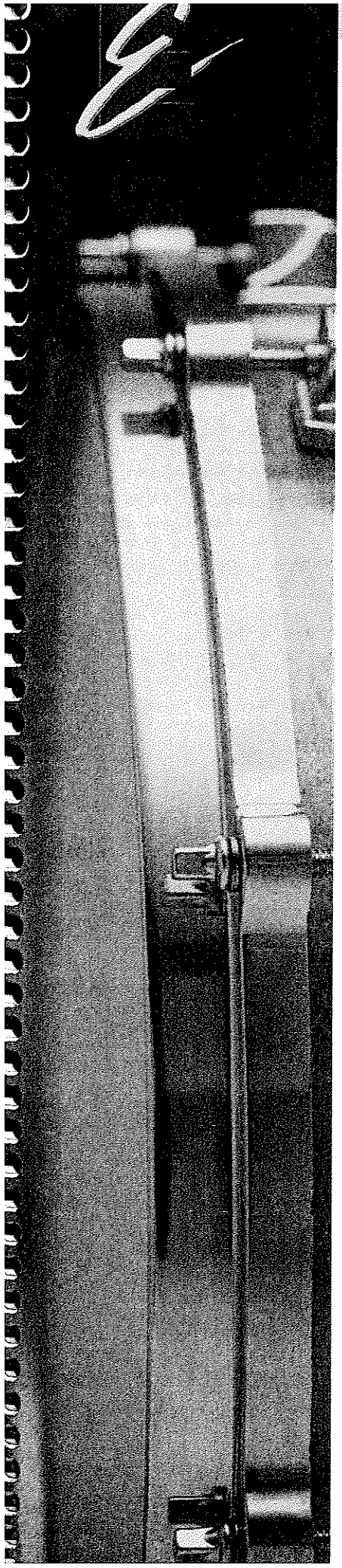
Flute

Name _____

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

2. ESSENTIAL ELEMENTS QUIZ *Draw these symbols where they belong and write in the note names before you play:*

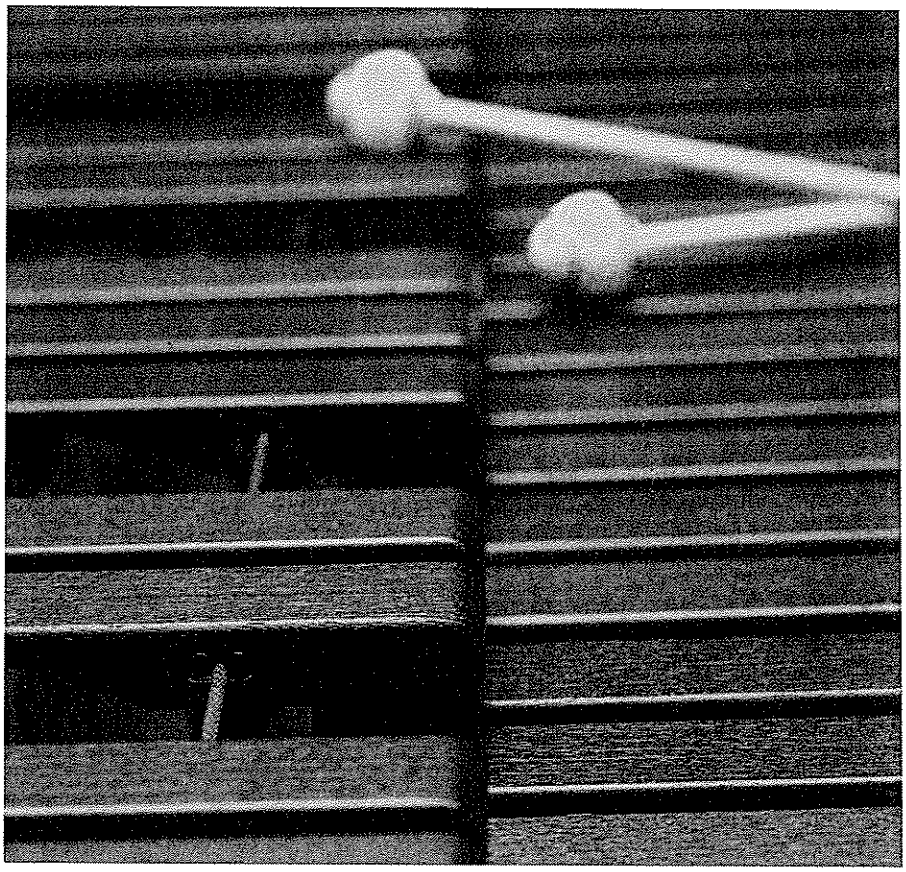




KEYBOARD PERCUSSION BOOK 1

ESSENTIAL ELEMENTS 2000

COMPREHENSIVE BAND METHOD



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

Percussion consultant and editor
WILL RAPP

HAL•LEONARD™

THE BASICS

Posture

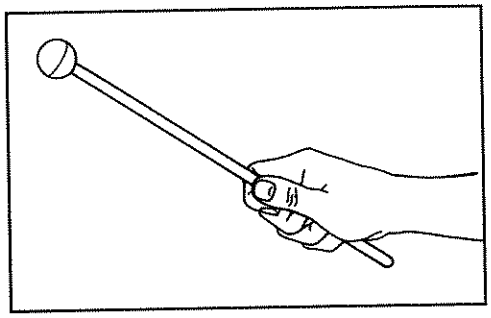
Stand near your instrument, and always keep your:

- 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.

Taking Care of Your Instruments

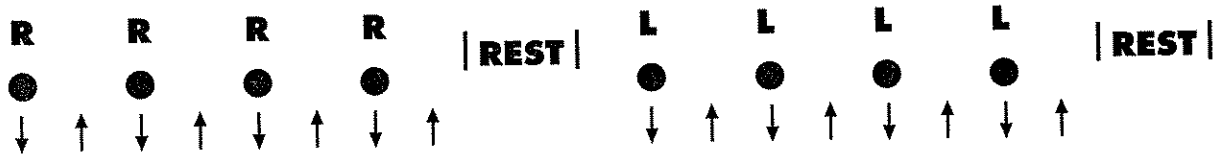
- Cover all percussion instruments when they are not being used.
- Put mallets away in a storage area. Keep the percussion section neat!
- Mallets are the only things which should be placed on your instrument. NEVER put or allow others to put objects on any percussion instrument.

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.



Getting It Together

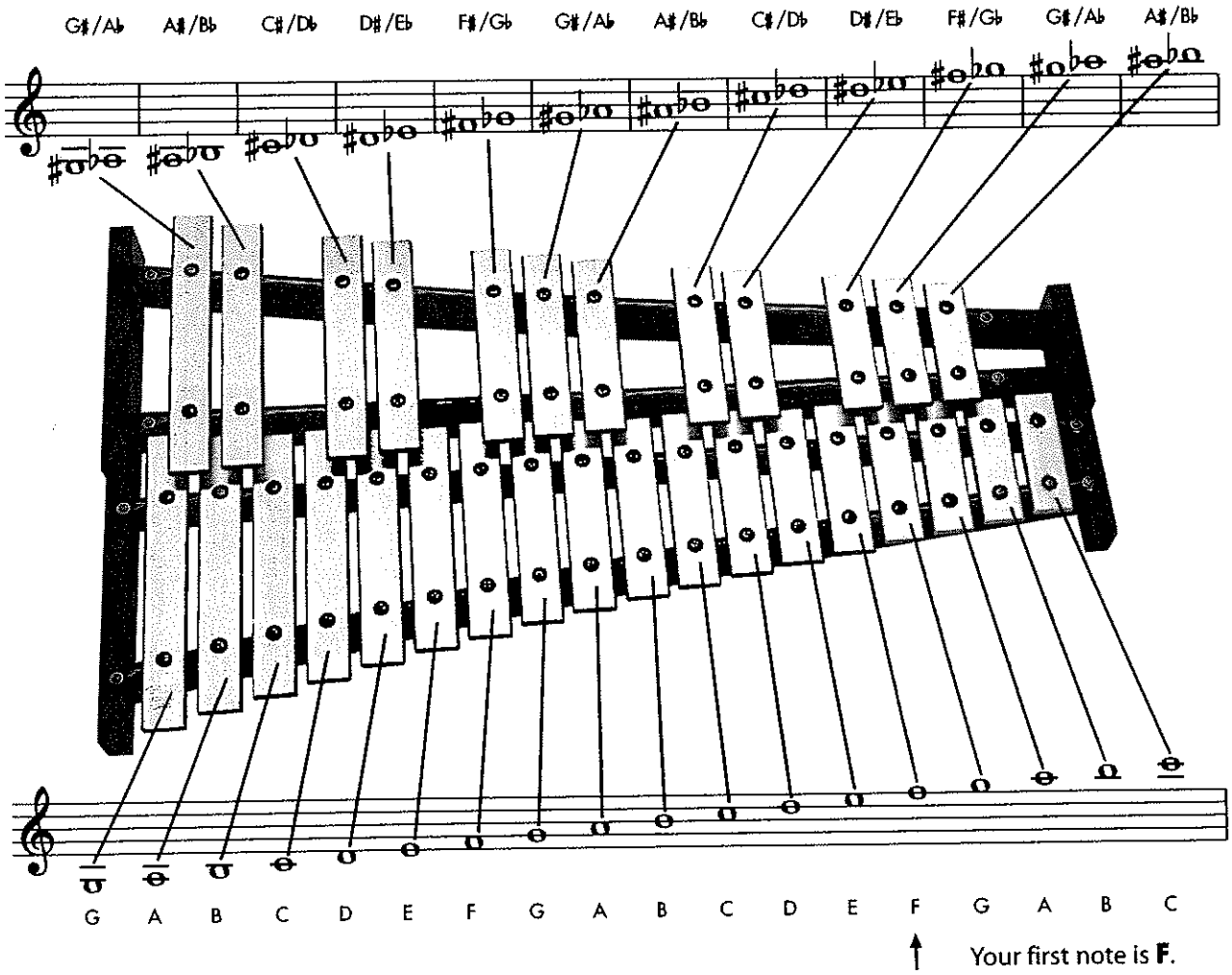
Step 1 Stand in a comfortable position near the instrument. The raised keys should be pointing away from you.

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.

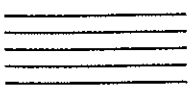
Step 4 Hold the mallets as described on page 2.

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

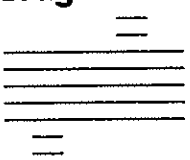
Music Staff



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

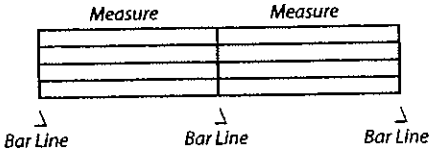
Identify and draw each of these symbols:

Ledger Lines



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

Measures & Bar Lines



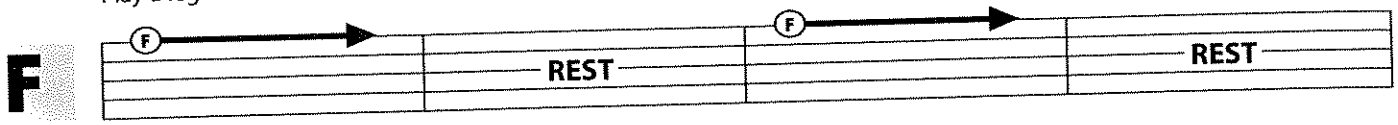
Bar lines divide the music staff into **measures**.

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.



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.

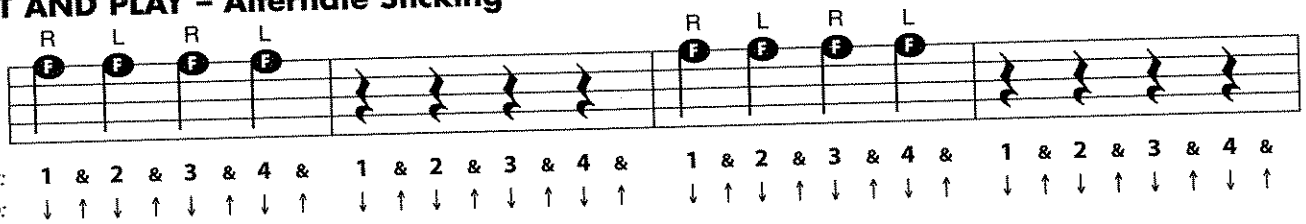
Quarter Note = 1 beat

Quarter Rest = 1 silent beat

Alternate Sticking

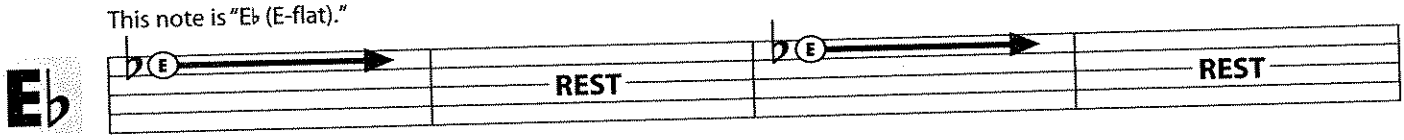
A hand to hand sticking pattern usually beginning with the right hand.

2. COUNT AND PLAY – Alternate Sticking

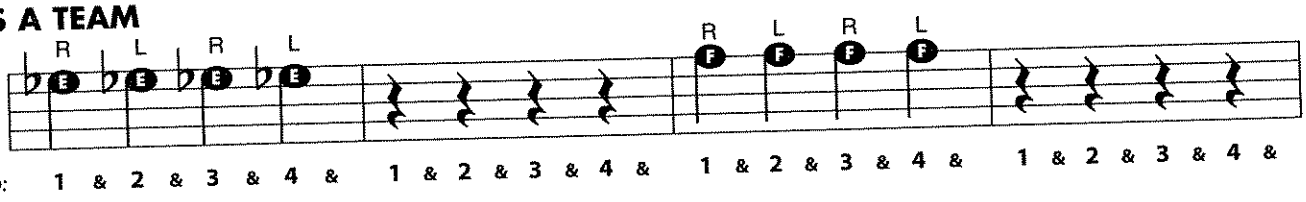


3. A NEW NOTE

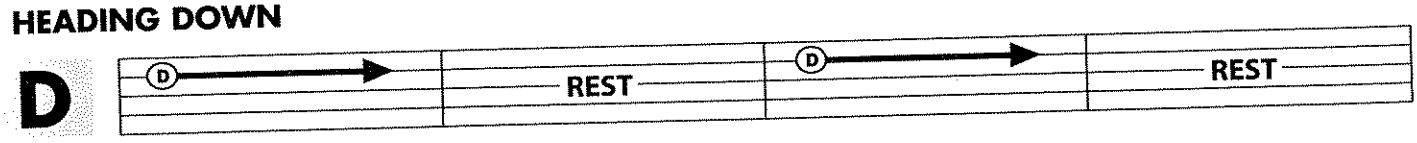
This note is "E♭ (E-flat)."



4. TWO'S A TEAM



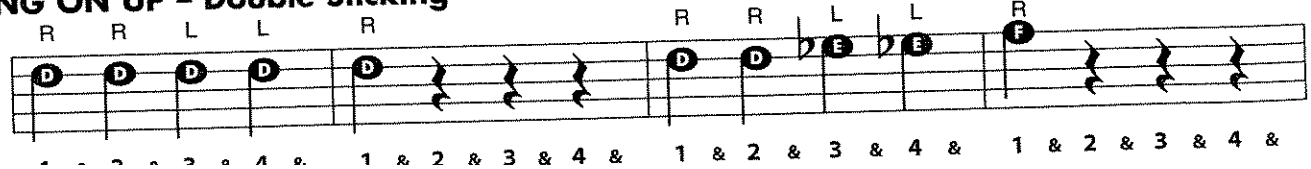
5. HEADING DOWN

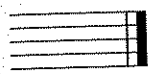


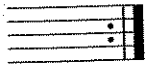
Double Sticking

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.

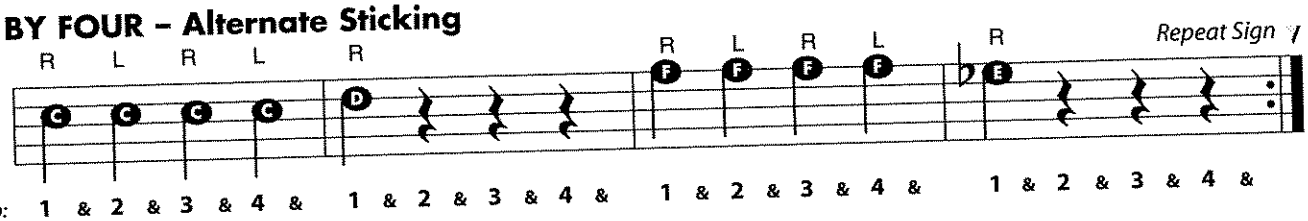
Repeat Sign  Without stopping, play once again from the beginning.

7. THE LONG HAUL

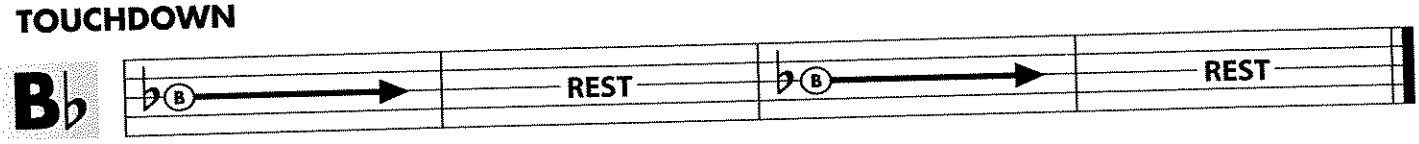
Double Bar

8. FOUR BY FOUR – Alternate Sticking

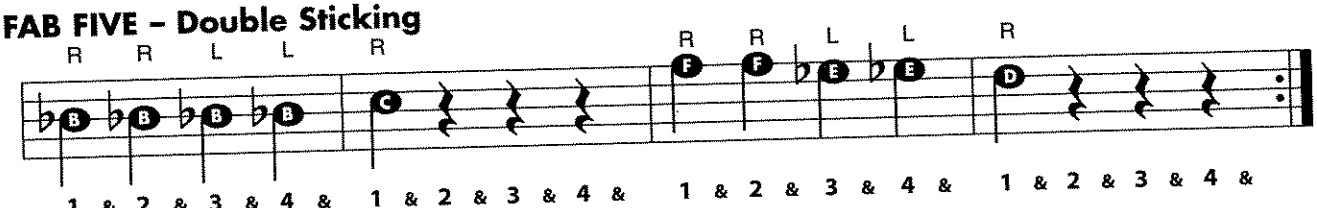
Repeat Sign



9. TOUCHDOWN



10. THE FAB FIVE – Double Sticking



Treble Clef

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

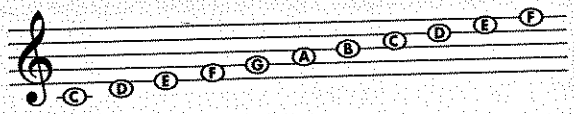
Time Signature

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.



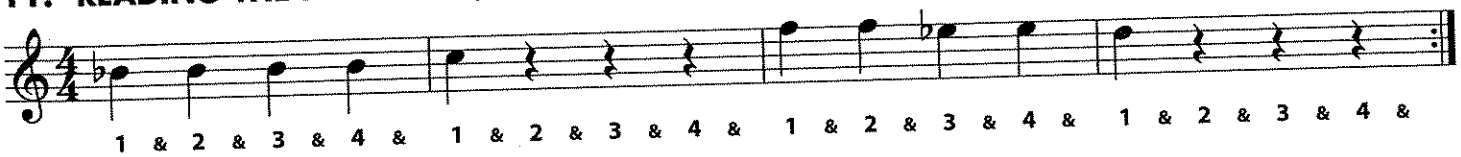
THEORY

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

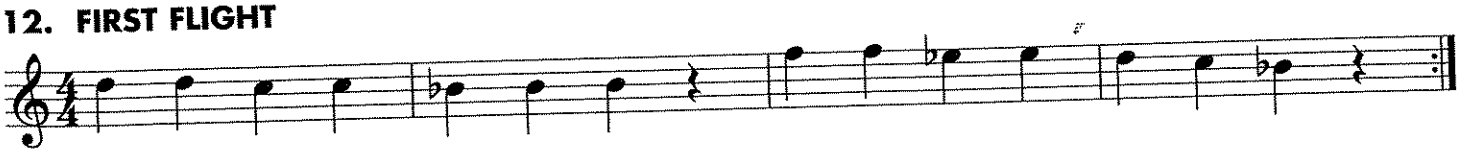
Flat ♭ lowers the note and remains in effect for the entire measure.

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

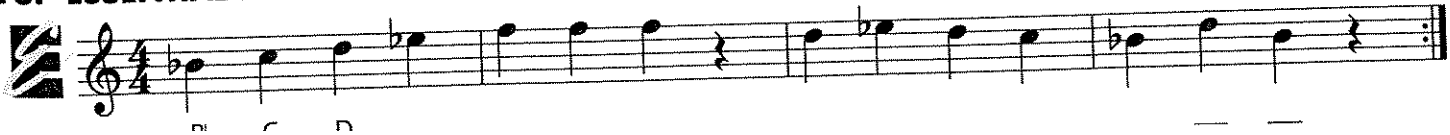
11. READING THE NOTES *Compare this to exercise 10, THE FAB FIVE.*



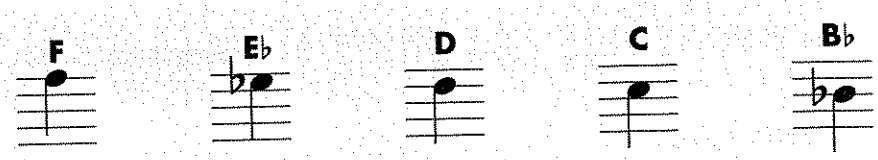
12. FIRST FLIGHT



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

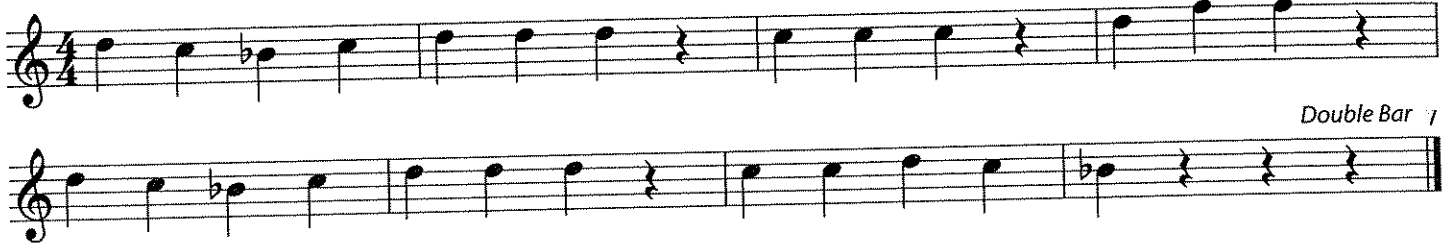


Notes In Review



14. ROLLING ALONG Alternate Sticking

Go to the next line.



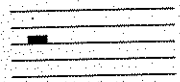
Double Bar

Half Note

= 2 Beats

1 & 2 &

Half Rest

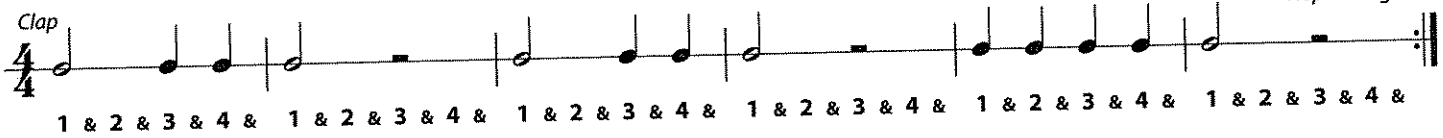


= 2 Silent Beats

1 & 2 &

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

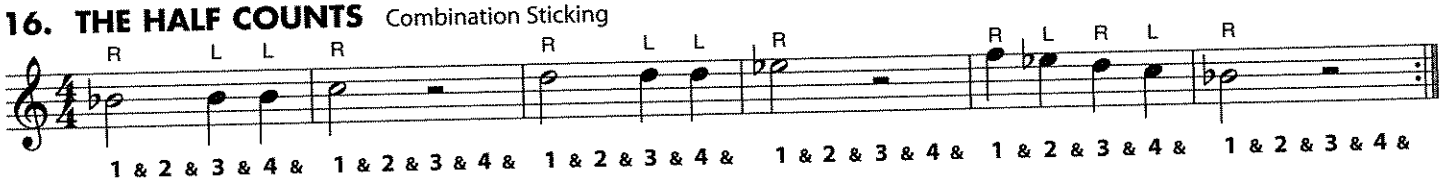
Repeat Sign



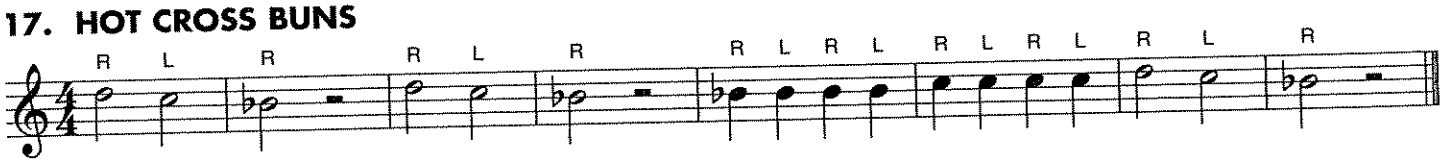
Combination Sticking

A sticking pattern that combines both alternate and double sticking.

16. THE HALF COUNTS Combination Sticking



17. HOT CROSS BUNS

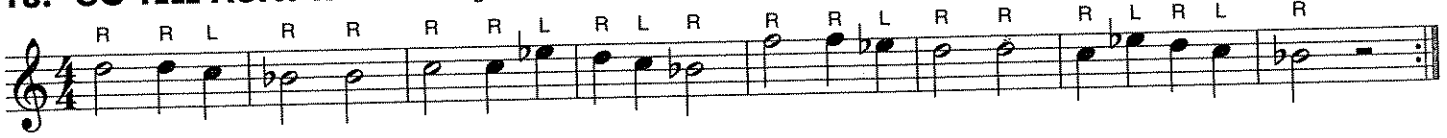


Right Hand Lead

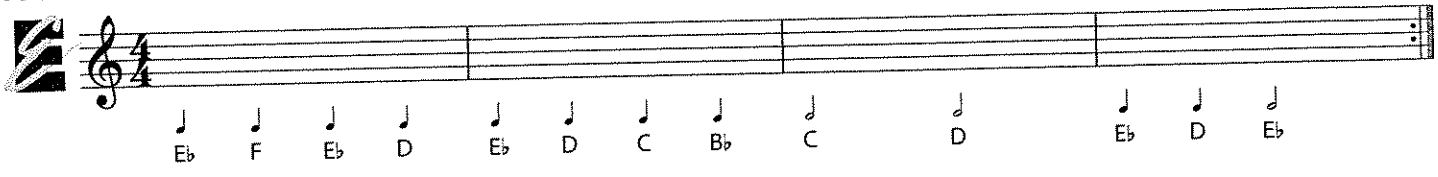
A sticking pattern that begins with the right hand and keeps the right hand on strong beats.

18. GO TELL AUNT RHODIE Right Hand Lead

American Folk Song



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



Whole Note

= 4 Beats

1 & 2 & 3 & 4 &

Whole Rest

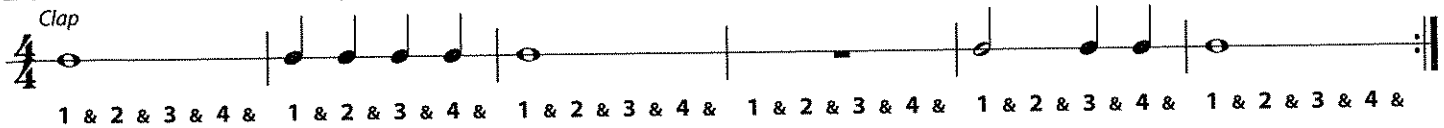
= A Whole Measure of Silent Beats

1 & 2 & 3 & 4 &

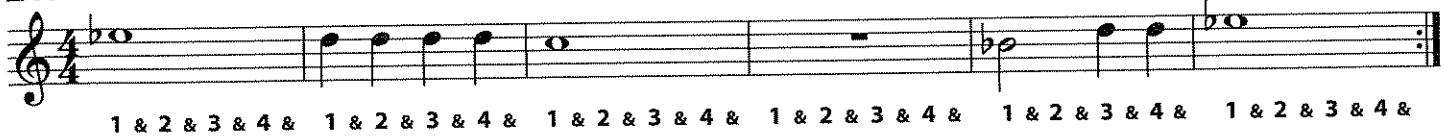
Whole Rest hangs from a staff line.

Half Rest sits on a staff line.

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

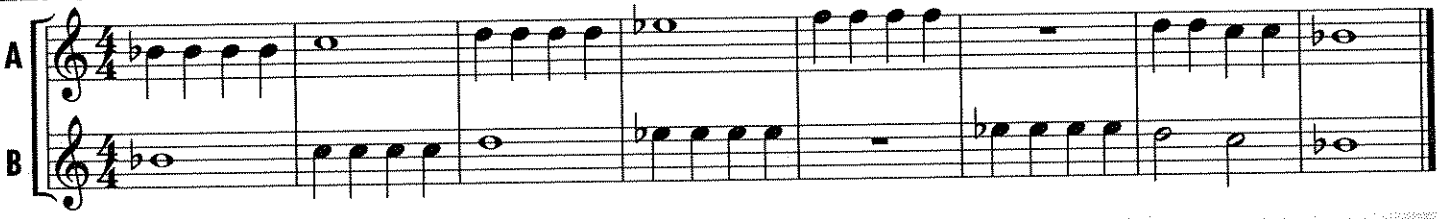


21. THE WHOLE THING



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

22. SPLIT DECISION – Duet



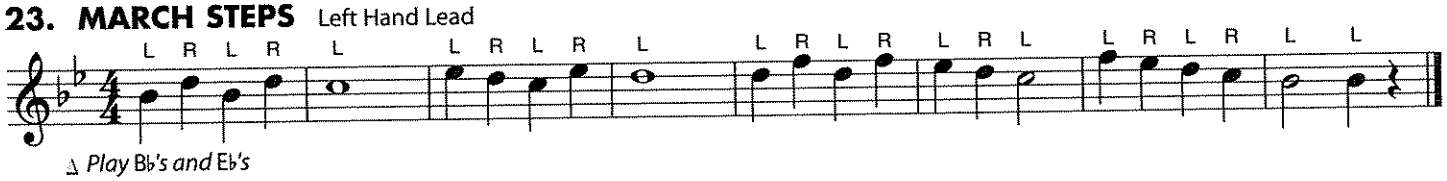
Key Signature

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

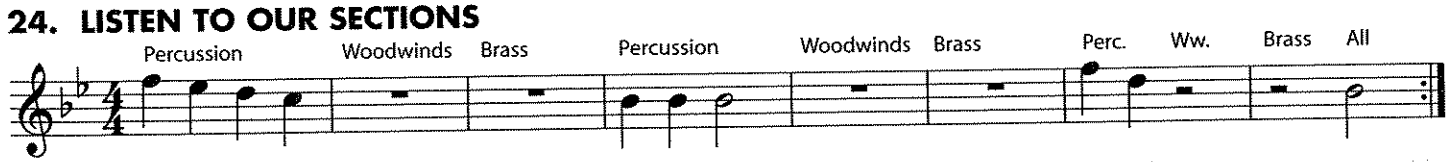
THEORY

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

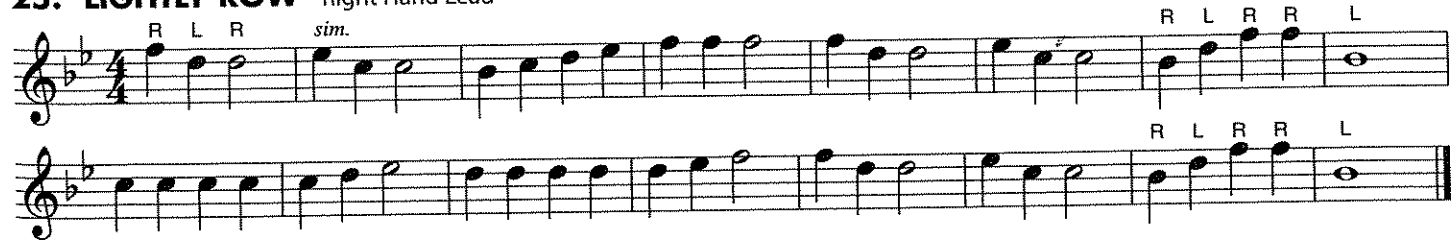


24. LISTEN TO OUR SECTIONS

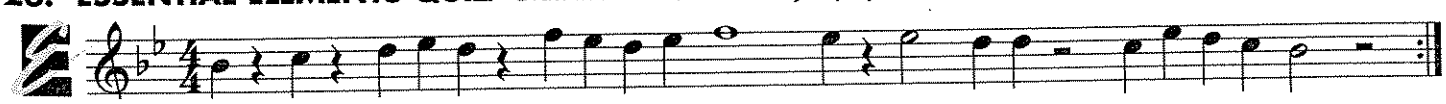


Simile *(sim.)* Continue playing in the same style.

25. LIGHTLY ROW Right Hand Lead

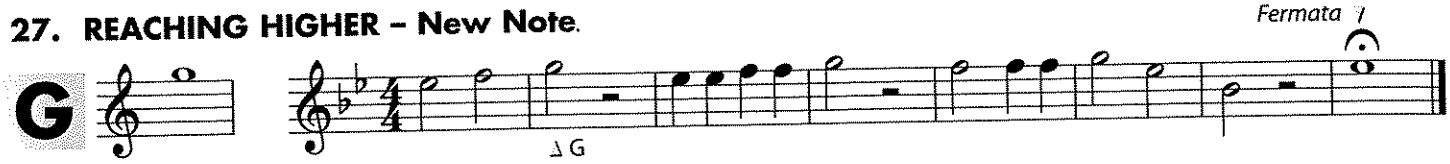


26. ESSENTIAL ELEMENTS QUIZ *Draw in the bar lines before you play.*



Fermata 𝄐 Hold the note (or rest) longer than normal.

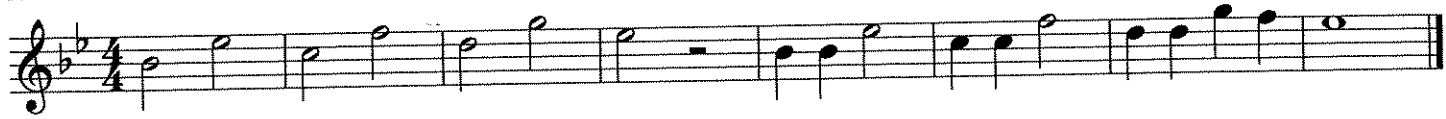
27. REACHING HIGHER – New Note.



28. AU CLAIRE DE LA LUNE Left Hand Lead

French Folk Song

29. REMIX

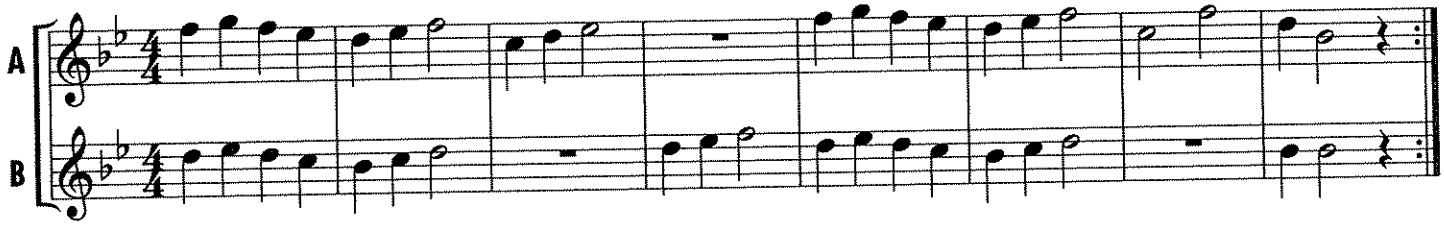


THEORY

Harmony Two or more notes played together. Each combination forms a *chord.*

30. LONDON BRIDGE – Duet

English Folk Song

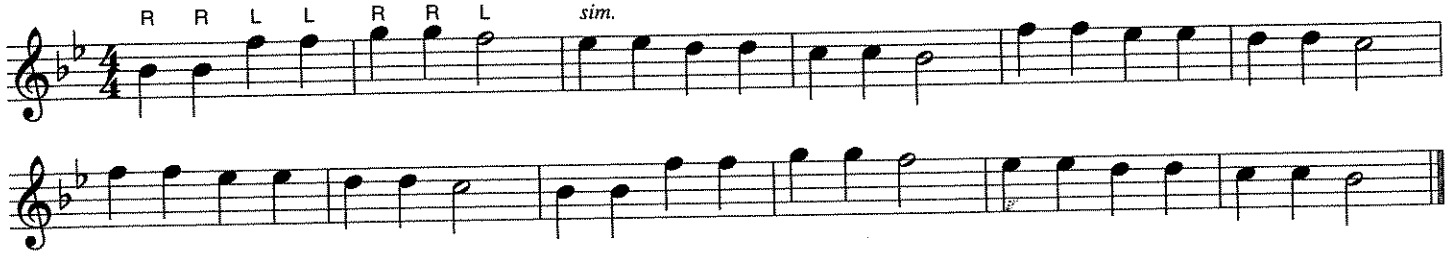


HISTORY

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

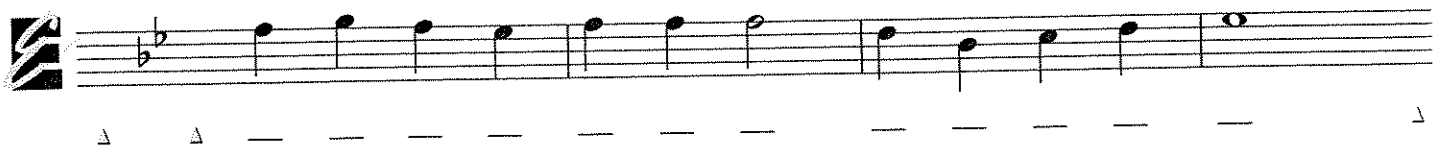
31. A MOZART MELODY Double Sticking

Adaptation



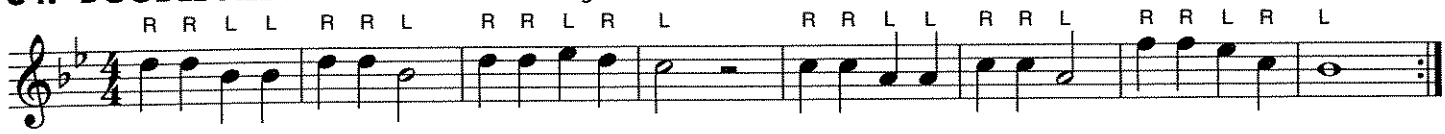
32. ESSENTIAL ELEMENTS QUIZ

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

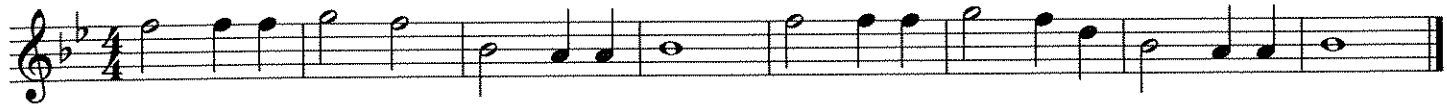


33. DEEP POCKETS – New Note

34. DOODLE ALL DAY Combination Sticking

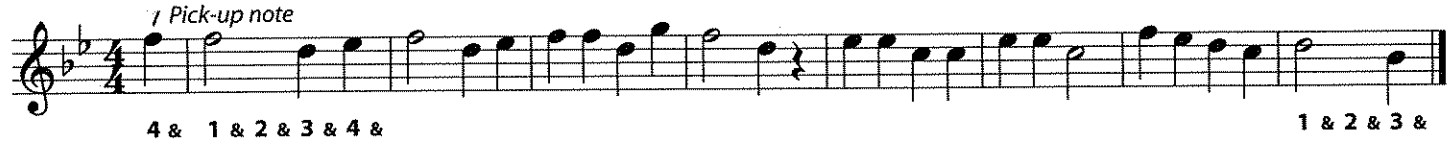


35. JUMP ROPE



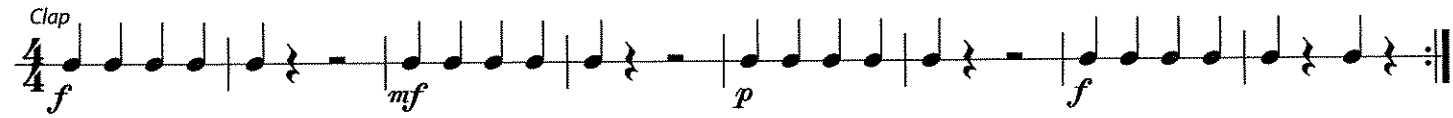
Pick-Up Notes One or more notes that come before the first *full* measure. The beats of Pick-Up Notes are subtracted from the last measure.

36. A-TISKET, A-TASKET Combination Sticking



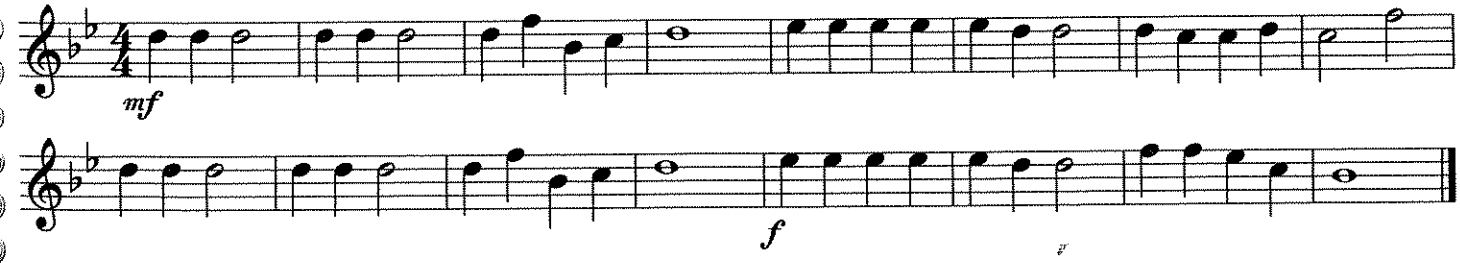
Dynamics *f* – *forte* (play loudly) *mf* – *mezzo forte* (play moderately loud) *p* – *piano* (play softly)
The higher you lift the mallet, the louder the note will sound.

37. LOUD AND SOFT



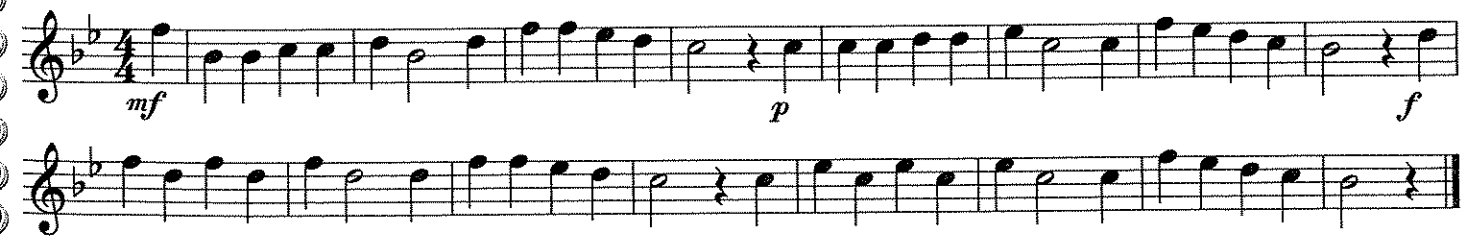
38. JINGLE BELLS

J. S. Pierpont



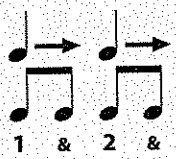
39. MY DREYDL

Traditional Hanukkah Song



Eighth Notes

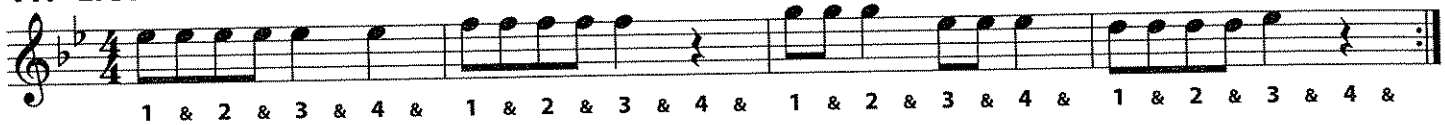
Each Eighth Note = 1/2 Beat
2 Eighth Notes = 1 Beat
Play on down and up taps.



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

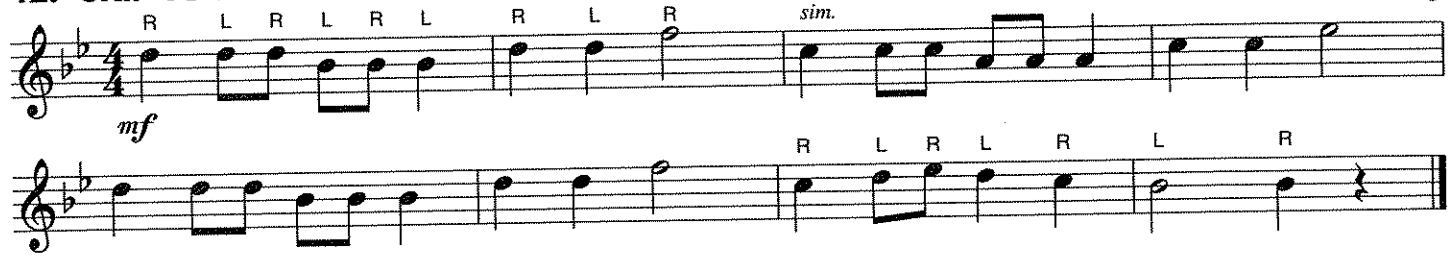
40. RHYTHM RAP *Clap the rhythm while counting and tapping.*

41. EIGHTH NOTE JAM

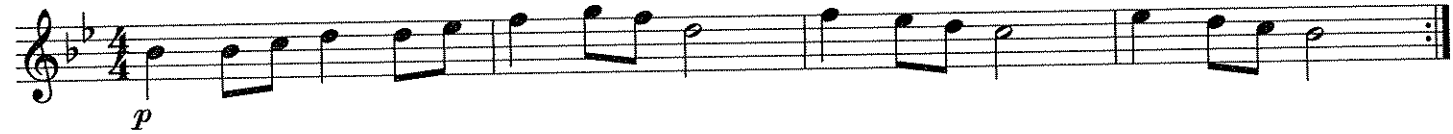


42. SKIP TO MY LOU Alternate Sticking

American Folk Song

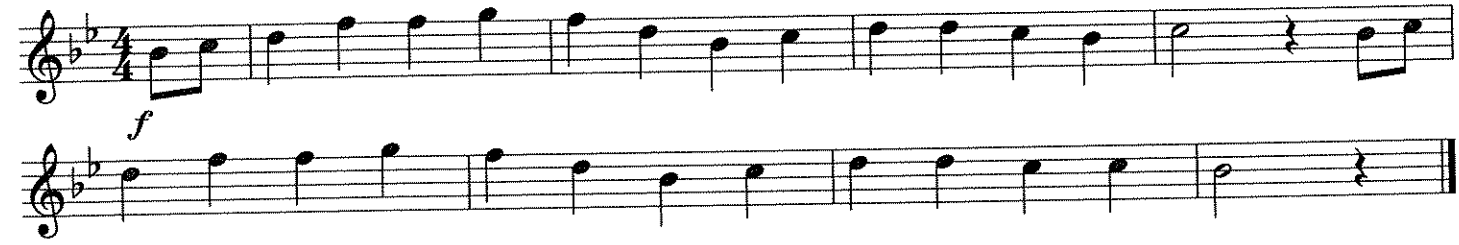


43. LONG, LONG AGO



44. OH, SUSANNA

Stephen Collins Foster

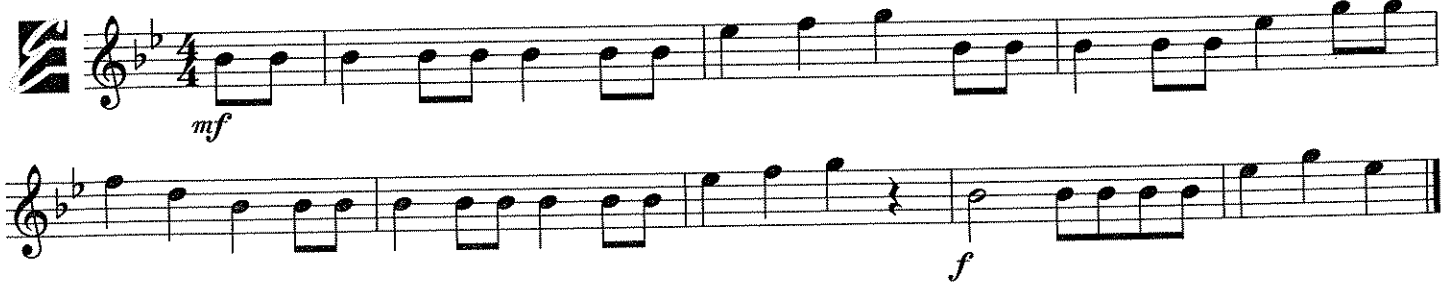


HISTORY

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

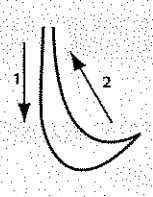


$\frac{2}{4}$ Time Signature

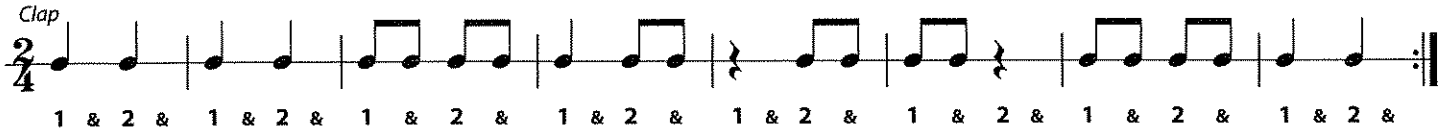
= **2 beats** per measure
= **Quarter** note gets one beat

Conducting

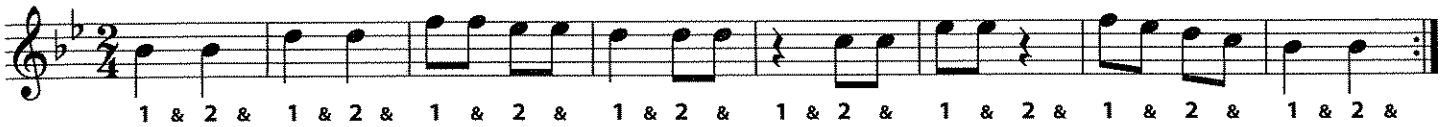
Practice conducting this two-beat pattern.



46. RHYTHM RAP



47. TWO BY TWO

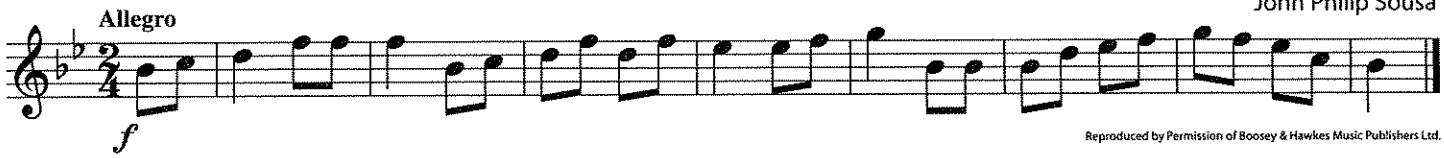


Tempo Markings

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

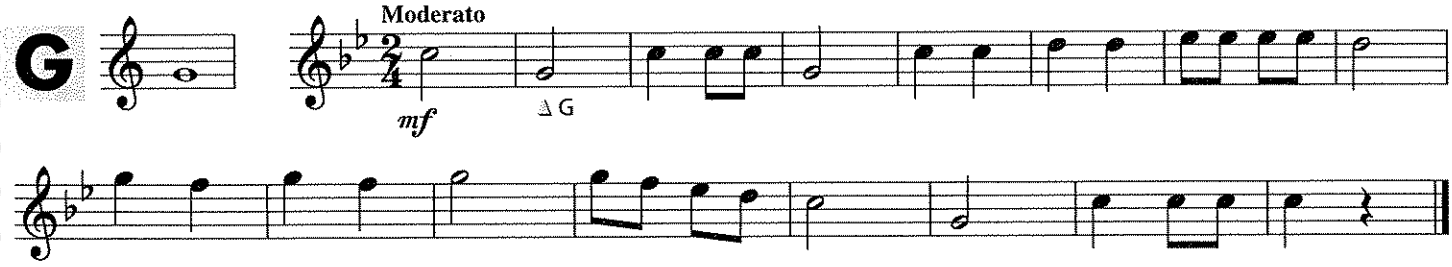
48. HIGH SCHOOL CADETS – March

John Philip Sousa



Reproduced by Permission of Boosey & Hawkes Music Publishers Ltd.

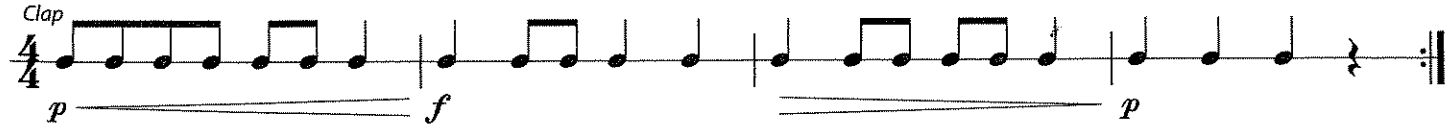
49. HEY, HO! NOBODY'S HOME – New Note



Dynamics

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

50. CLAP THE DYNAMICS

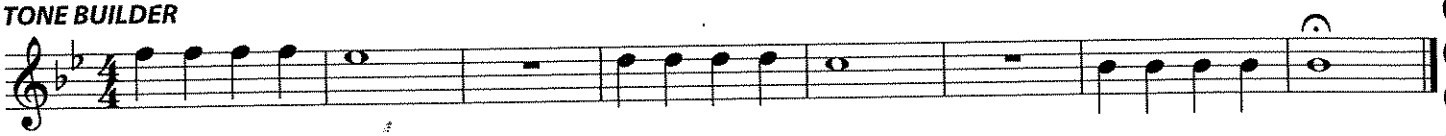


51. PLAY THE DYNAMICS

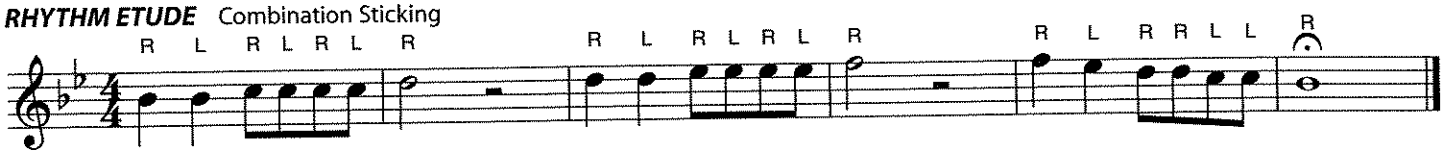
PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

TONE BUILDER

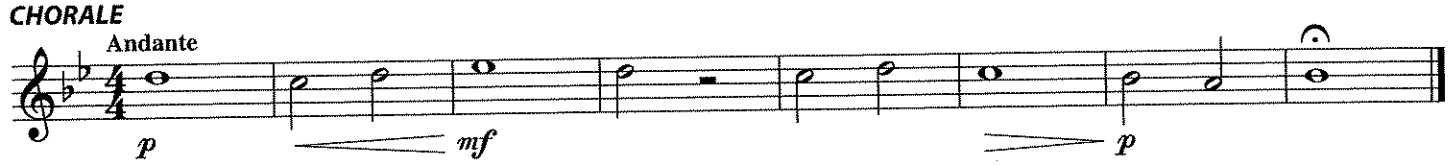


RHYTHM ETUDE Combination Sticking



RHYTHM RAP

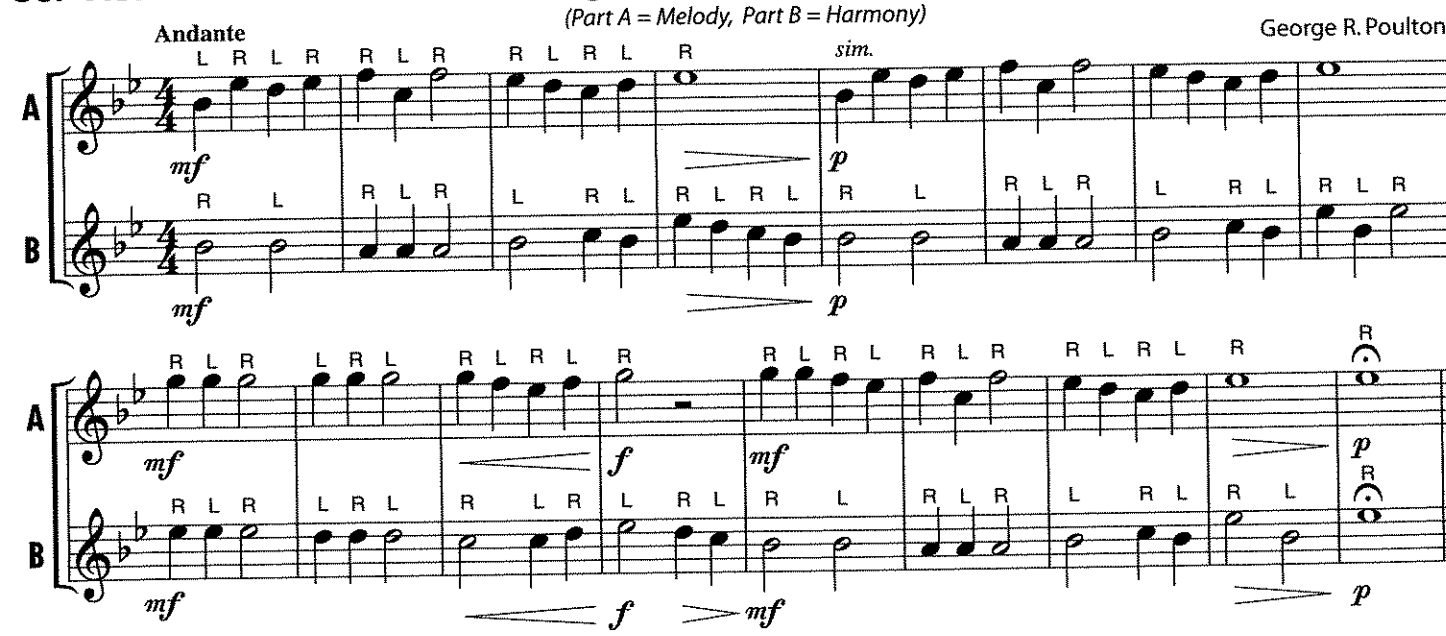
CHORALE



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

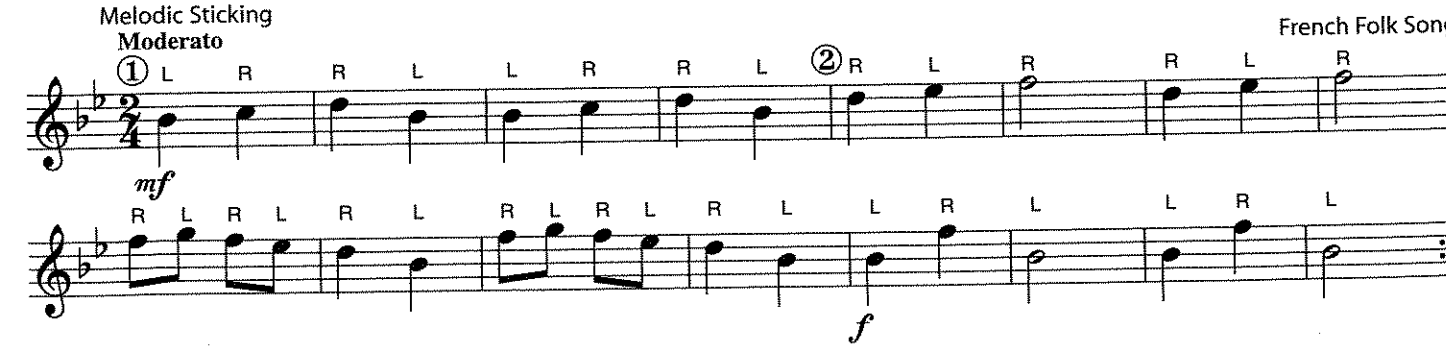
53. AURA LEE – Duet or Band Arrangement Melodic Sticking with Doublings

(Part A = Melody, Part B = Harmony)



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

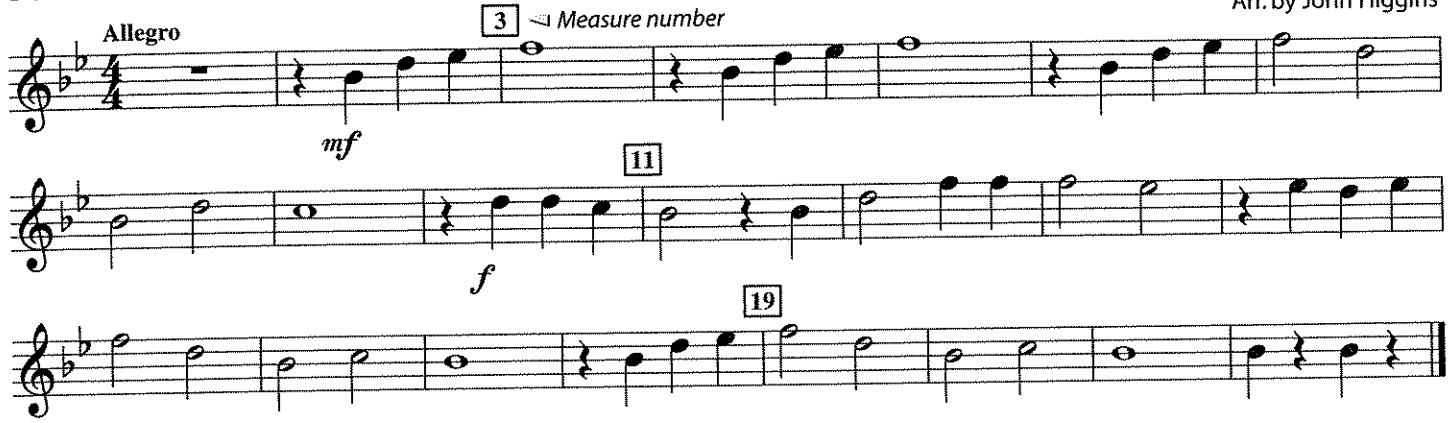
Melodic Sticking



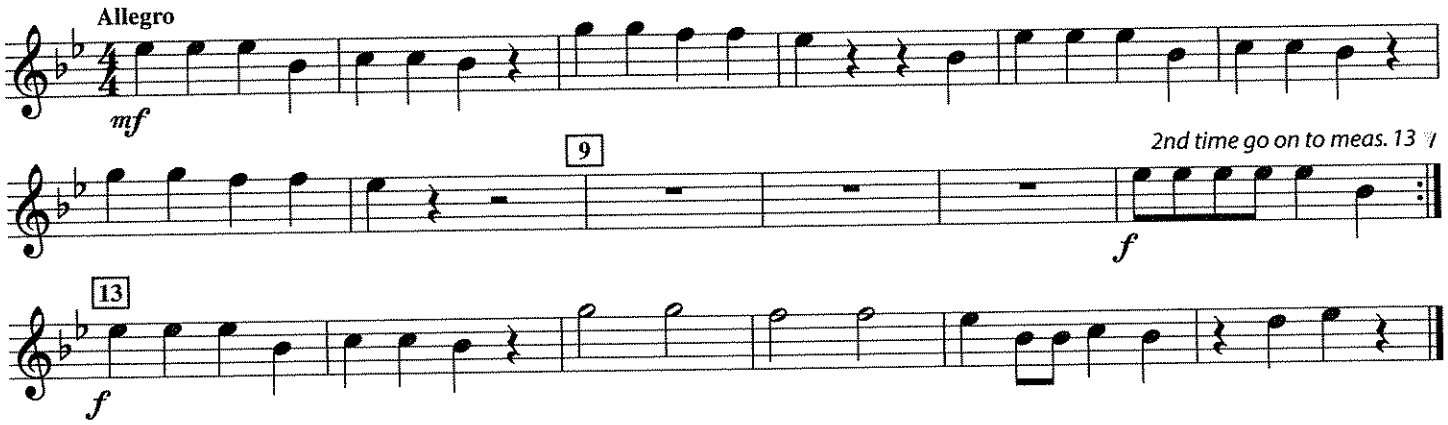
PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN – Band Arrangement

Arr. by John Higgins

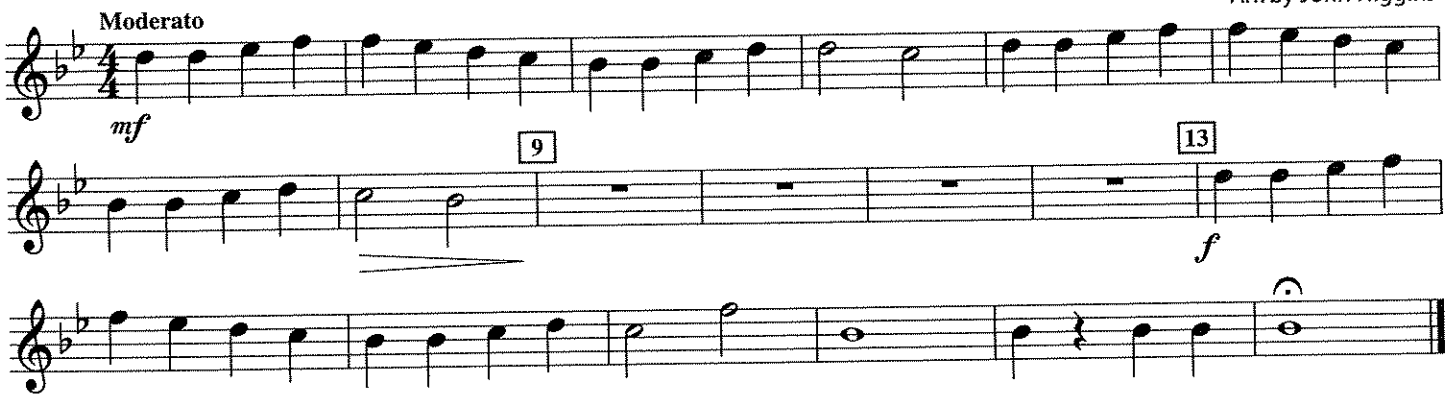


56. OLD MACDONALD HAD A BAND – Section Feature



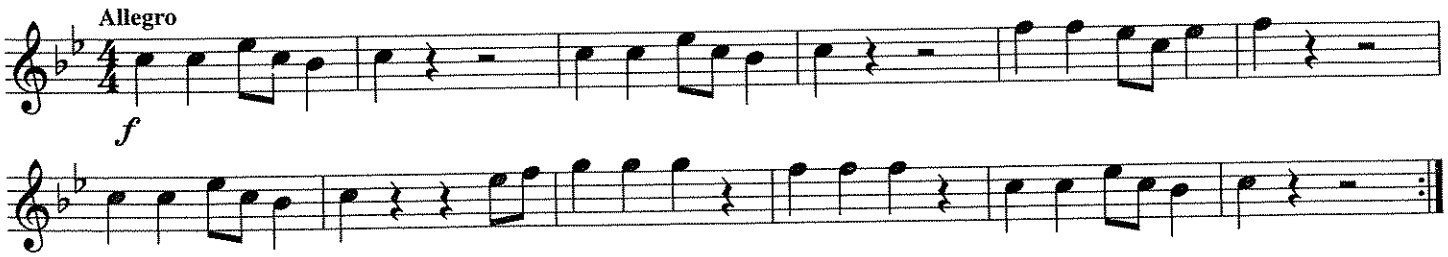
57. ODE TO JOY (from Symphony No. 9)

Ludwig van Beethoven
Arr. by John Higgins



58. HARD ROCK BLUES – Encore

John Higgins



KEYBOARD PERCUSSION INSTRUMENTS

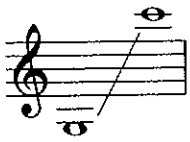
Each keyboard percussion instrument has a unique sound because of the materials used to create the instrument. Ranges may differ with some models of instruments.

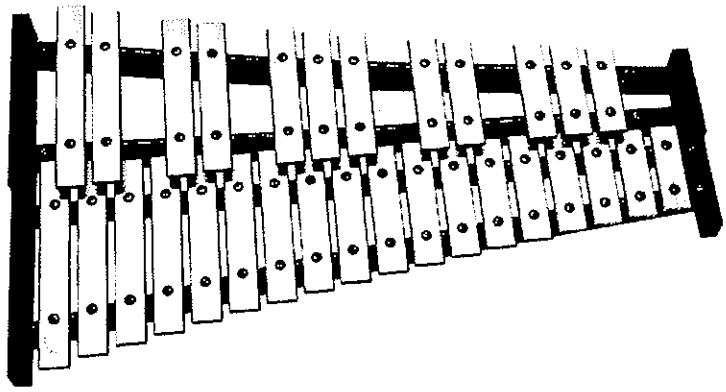
Instrument Care Reminders

- 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)

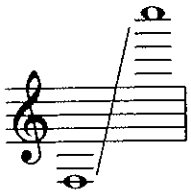
- Bars – metal alloy or steel
- Mallets – lexan (hard plastic), brass or hard rubber
- Range – 2 1/2 octaves
- Sounds 2 octaves higher than written

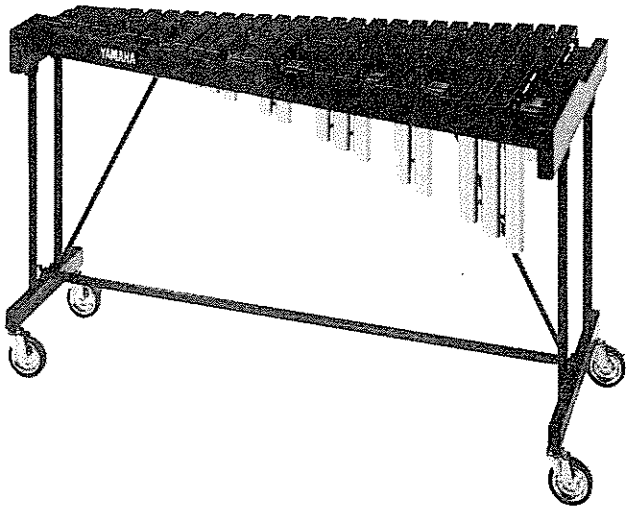




XYLOPHONE

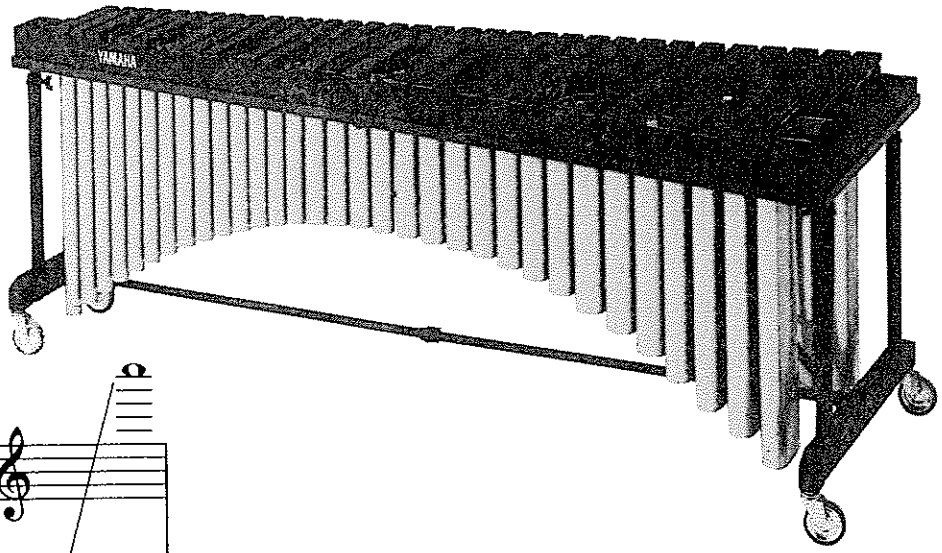
- Bars – wooden or synthetic
- Mallets – hard rubber
- Range – 3 1/2 octaves
- Sounds 1 octave higher than written

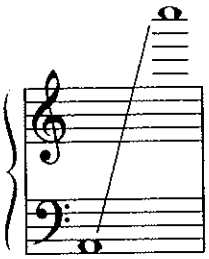


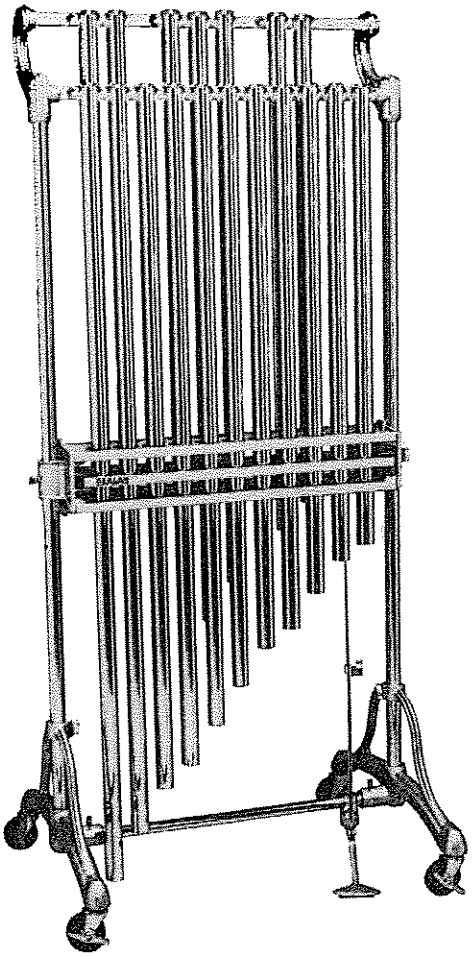


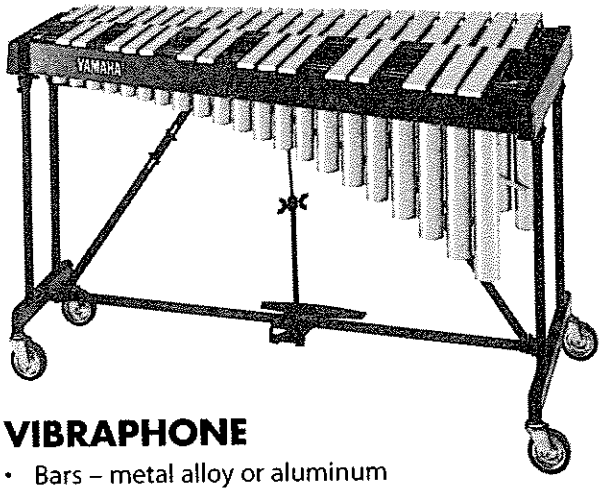
MARIMBA

- 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



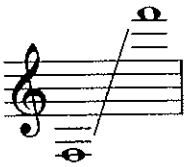






VIBRAPHONE

- 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

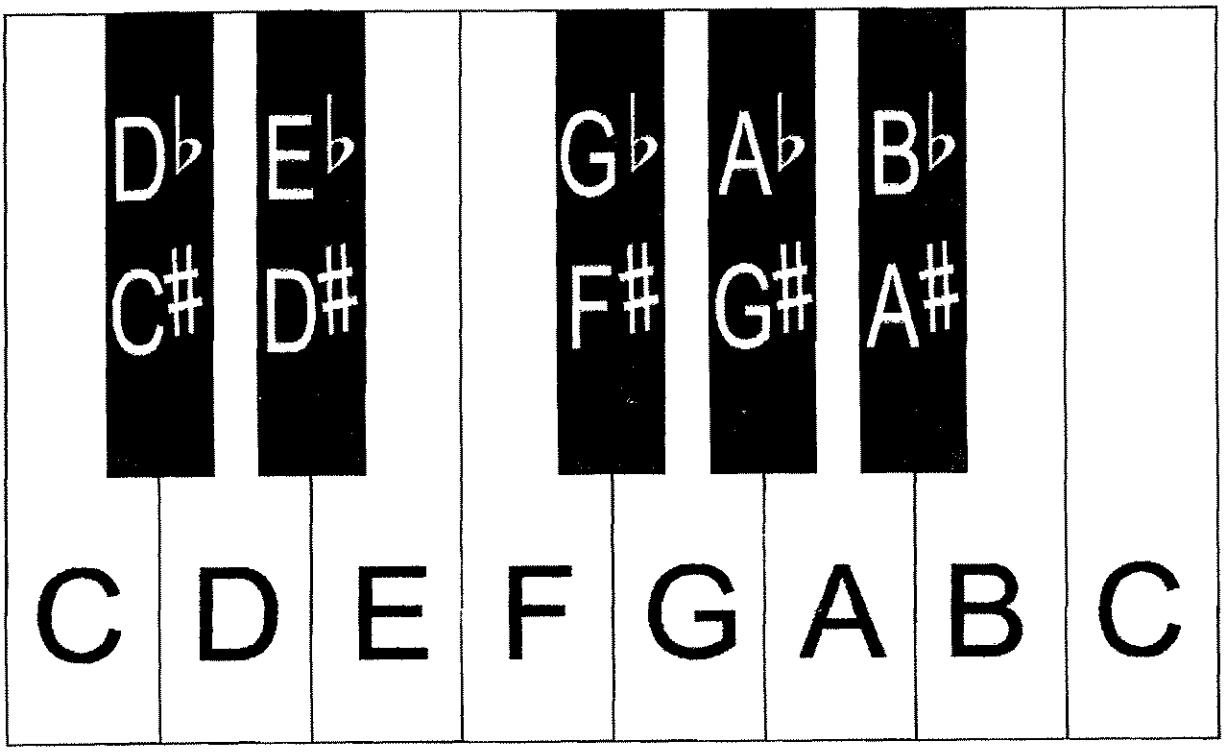


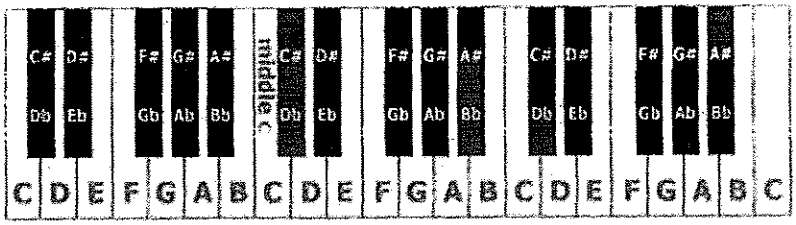
CHIMES

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

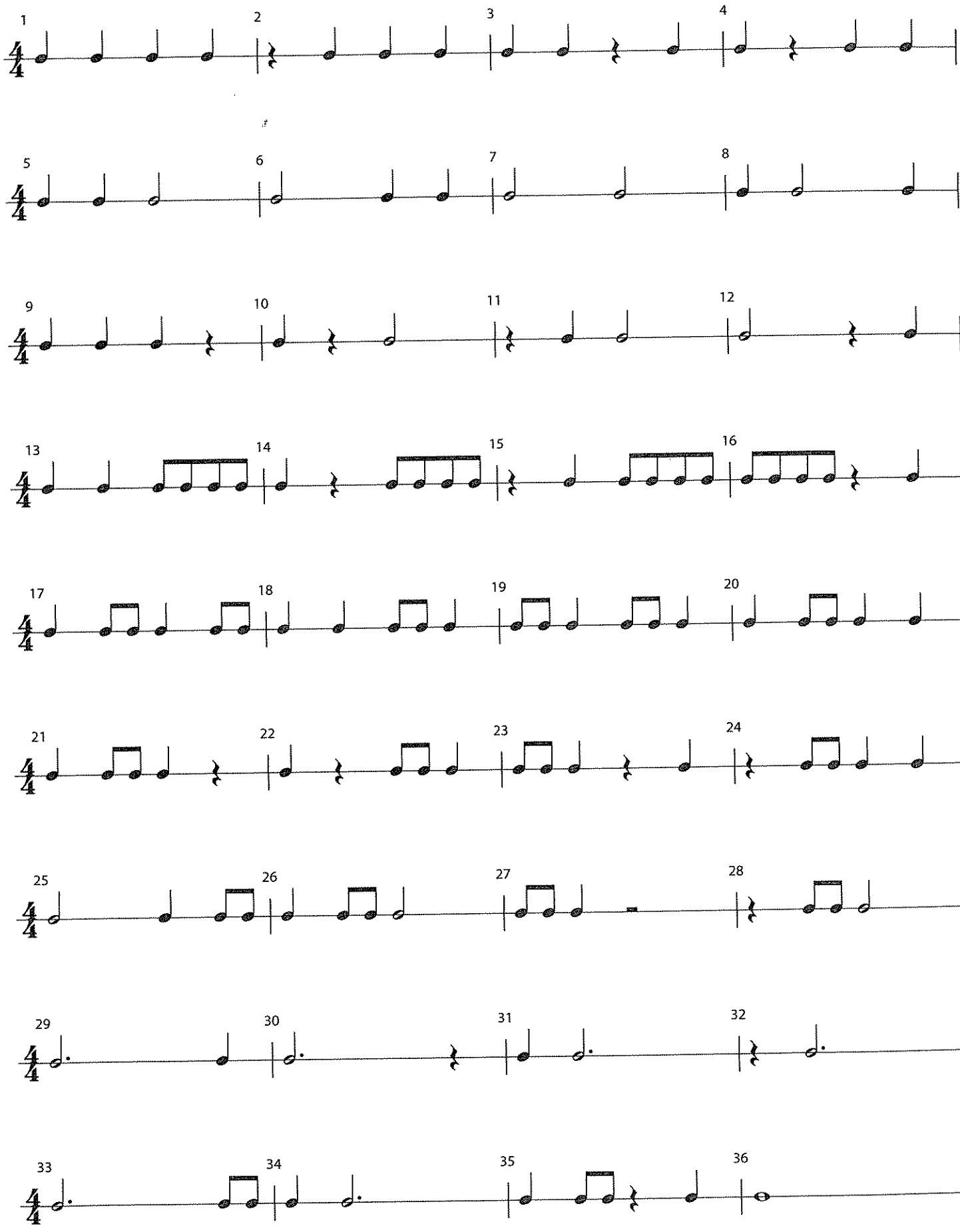
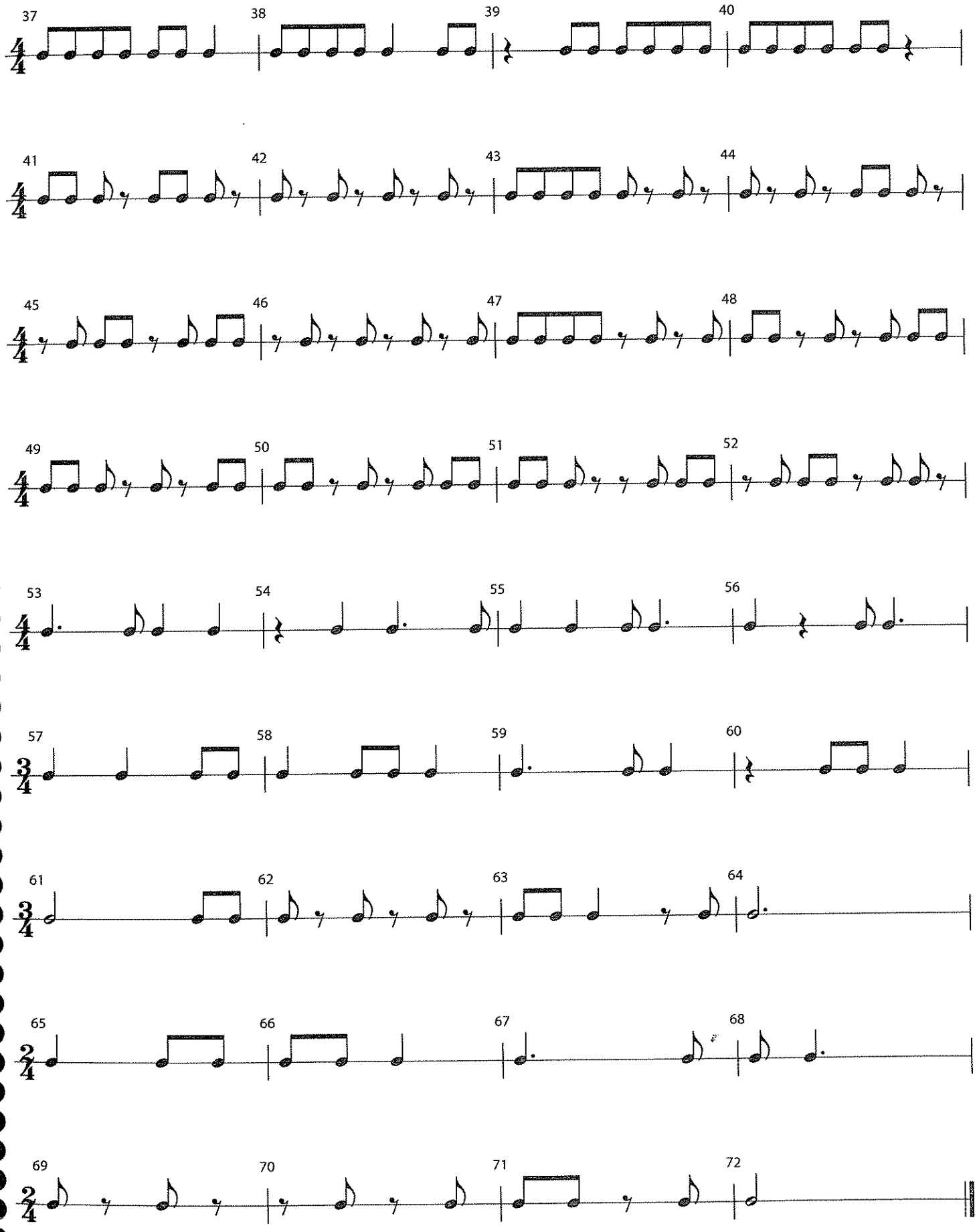
Instruments and photos courtesy of Yamaha Corporation of America, Band and Orchestral Division

PIANO NOTES CHART





RHYTHM STUDIES



RHYTHM STUDIES