

PIANO/ MALLETS

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38. It Is Well
39. La Luz Que Me Alumbra
40. Legend of Super Mortal Tetris, The
41. My Way
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44. Runaway Baby
45. Santa Claus Is Comin' To Town
46. Sight Reading Exercises
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49. Sponsor Song (What Is Love)
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51. Swallowtail Jig
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54. Tenor Madness
55. Uptown Funk
56. Warm Ups (UMASS BAND)
57. Blank Staff Paper
58. Twinkle Twinkle Note Test
59. Essential Elements Method Book
60. Note Map/Fingering Chart

What to practice first...

WINTERFEST SET LIST (Semester 1)

- 1) Cadence + Marching Drumline Feature
- 2) The Tempest
- 3) Smells Like Teen Spirit
- 4) Danza Kuduro
- 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

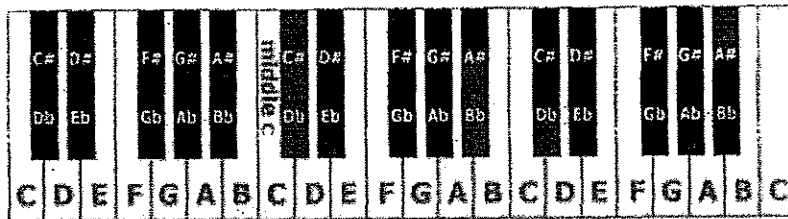
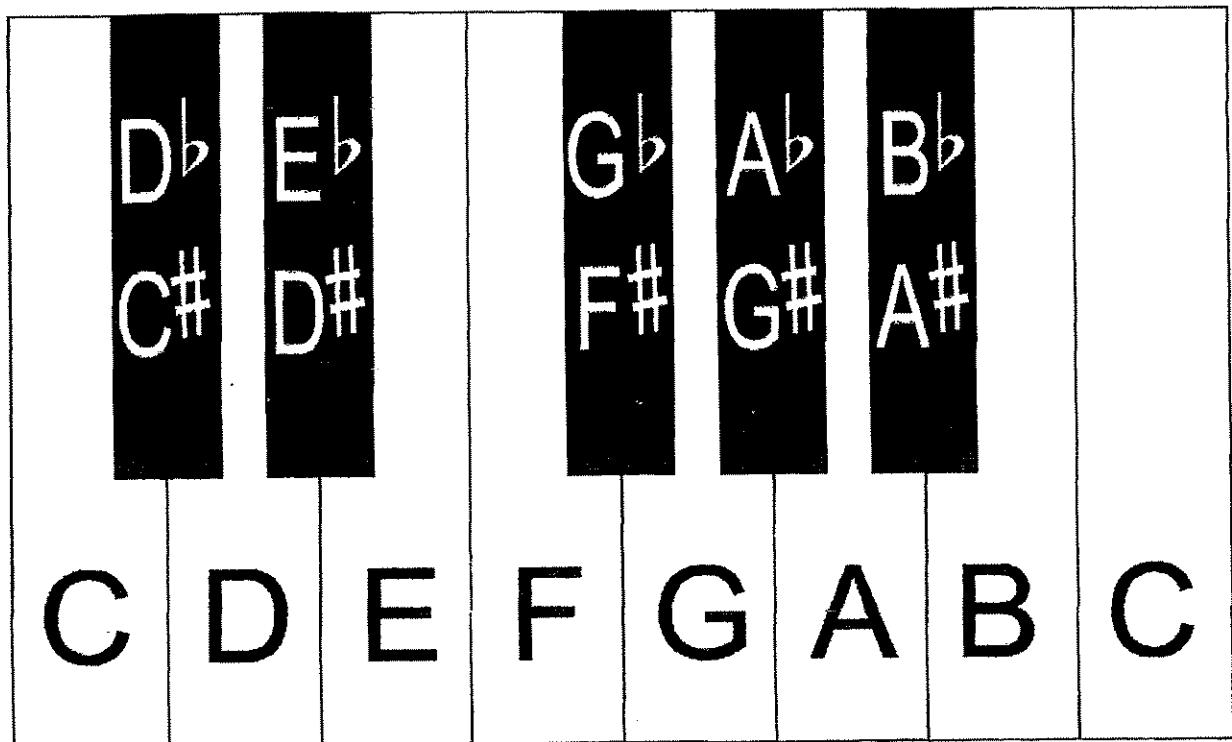
ARTS ALIVE SET LIST (Semester 2)

- 1) Cadence + Marching Drumline Feature
- 2) Uptown Funk
- 3) Optional Additions
- 4) Optional Additions
- 5) Sponsor Song
- INTERMISSION (Combined Bands)
- 6) The Tempest
- 7) Smells Like Teen Spirit
- 8) Crazy Jam (C Minor Groove)
- 9) Danza Kuduro
- 10) Original Student Composition
- 11) 12 Bar Blues

Graduation - Pomp & Circumstance

Optional Additions: (a) Original Student Compositions, (b) Amazing Grace, (c) Birdland, (d) Candy Rain, (e) Carol of the Buckets, (f) Chameleon, (g) Feeling Good, (h) It Don't Mean A Thing, (i) It Is Well, (j) The Legend of Super Mortal Tetris, (k) Runaway Baby, (l) Take On Me, (m) Tenor Madness, etc.

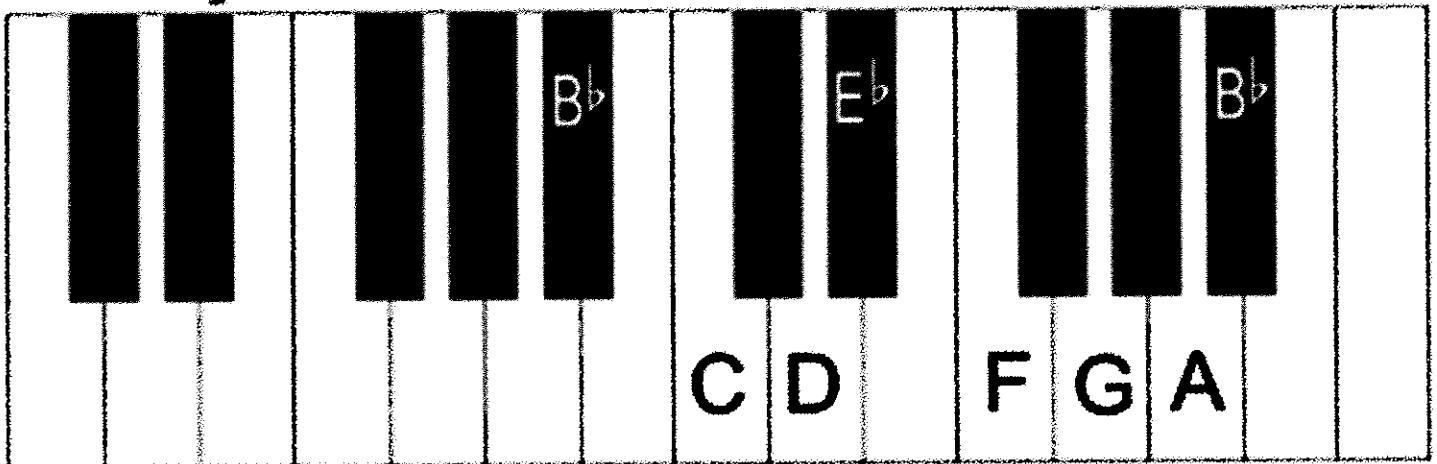
PIANO NOTES CHART



Concert Bb Major Scale

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

Bb Major Scale



Concert Bb Scale

1. Scale with hints

*Forked F

Musical staff in 4/4 time, key of Bb. The scale is written across 14 measures. Below the staff are fingering diagrams for each note: Bb, C, D, Eb, F*, G, A, Bb, A, G, F*, Eb, D, C, Bb. Each diagram shows fingerings for the right hand (circles) and left hand (triangles).

2. Scale

Musical staff in 4/4 time, key of Bb, showing the scale without fingering hints.

3. Arpeggio with hints

Musical staff in 4/4 time, key of Bb, showing an arpeggio across 7 measures. Below the staff are fingering diagrams for each note: Bb, D, F*, Bb, F*, D, Bb.

4. Arpeggio

Musical staff in 4/4 time, key of Bb, showing the arpeggio without fingering hints.

5. Draw the notes of the scale.

Blank musical staff in 4/4 time, key of Bb, for drawing the notes of the scale.

6. Draw the notes of the arpeggio.

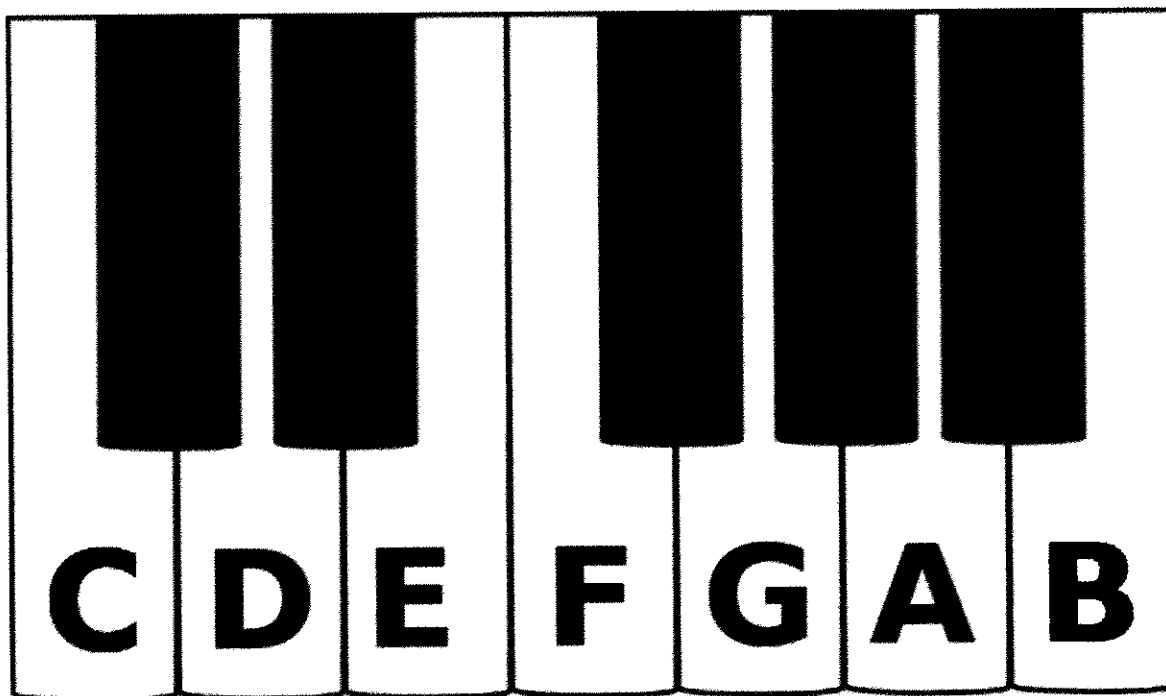
Blank musical staff in 4/4 time, key of Bb, for drawing the notes of the arpeggio.

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

Blank musical staff in 4/4 time, key of Bb, for a fill-in exercise. The final measure contains a Bb note.

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



Concert C Scale

1. Scale with hints

C D E F G A B C B A G F E D C

2. Scale

3. Arpeggio with hints

C E G C G E C

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.

A-flat major scale

The diagram illustrates the A-flat major scale on a piano keyboard. The notes are: C-flat (B), D-flat (C), E-flat (D), F, G, A-flat (G), B-flat (A), C-flat (B), D-flat (C), E-flat (D), F, G-flat (F), A-flat (G), B-flat (A), C. Fingerings are indicated by numbers 1-8. Sharps and flats are shown above the notes.

		C#	D#		F#	A♭	B♭		D♭	E♭		F#	A♭	B♭			
		D♭	E♭		G♭								G♭				
						1	2		4	5			8				
B	C	D	E	F	G	A	B	C	D	E	F	G	A	B	C		

Concert Ab Scale

1. Scale with hints

*Alternate fingering

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

Fingerings: Ab (1-2-3-4), Bb (1-2-3-4), C (1-2-3-4), Db (1-2-3-4), Eb* (1-2-3-4), F* (1-2-3-4), G (1-2-3-4), Ab (1-2-3-4), G (1-2-3-4), F* (1-2-3-4), Eb* (1-2-3-4), Db (1-2-3-4), C (1-2-3-4), Bb (1-2-3-4), Ab (1-2-3-4)

2. Scale

3. Arpeggio with hints

Ab C Eb* Ab Eb* C Ab

Fingerings: Ab (1-2-3-4), C (1-2-3-4), Eb* (1-2-3-4), Ab (1-2-3-4), Eb* (1-2-3-4), C (1-2-3-4), Ab (1-2-3-4)

4. Arpeggio

5. Draw the notes of the scale.

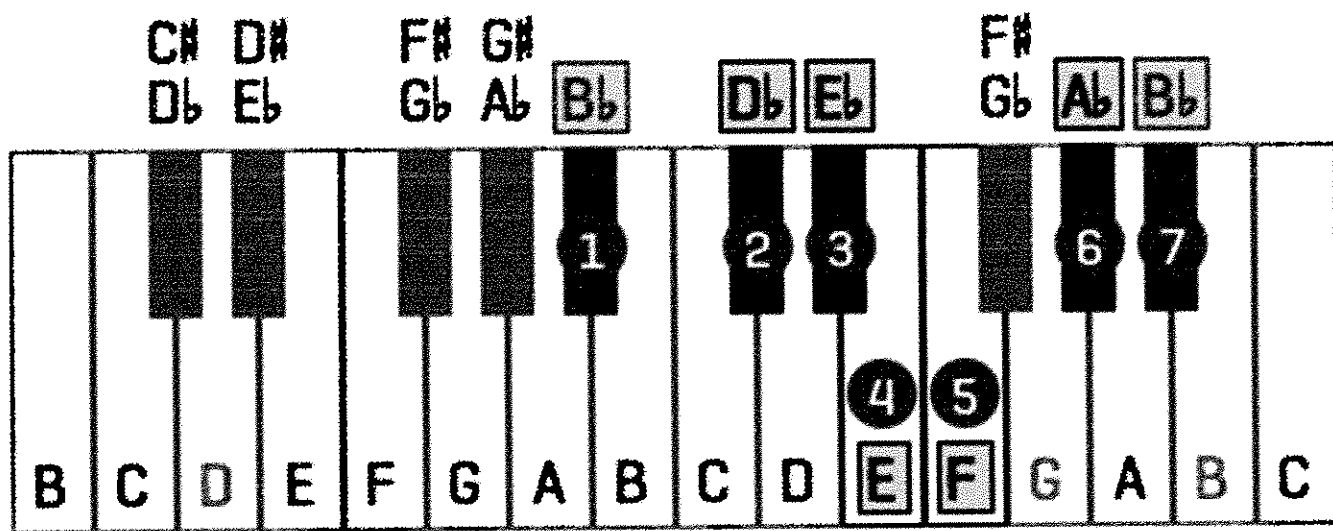
6. Draw the notes of the arpeggio.

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

Concert Bb Blues Scale

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

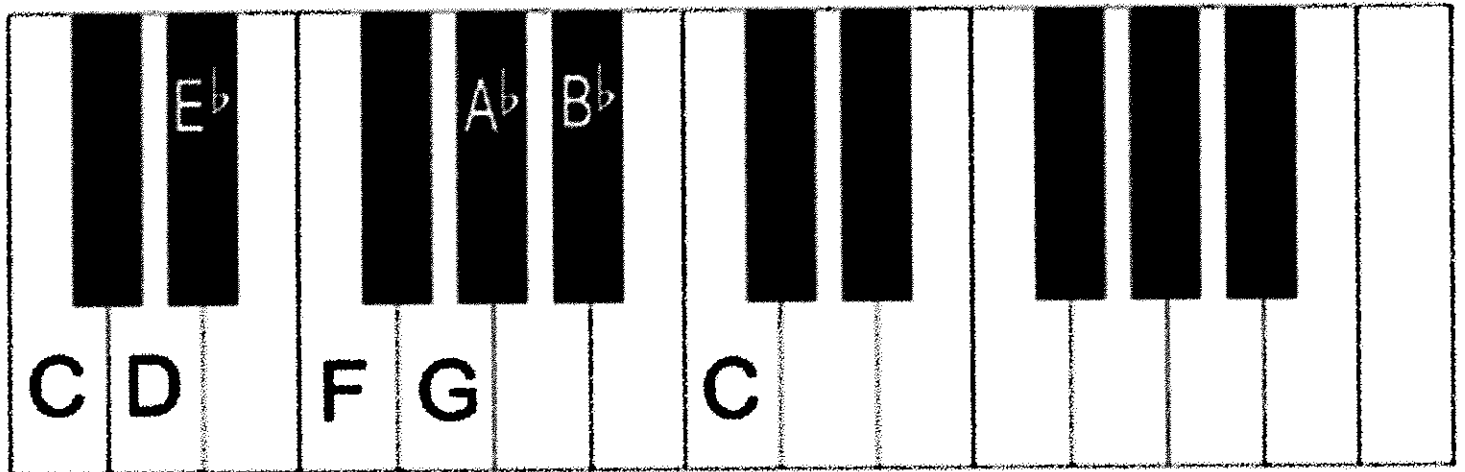
B-flat blues scale



Concert C Minor Scale

Number	1	2	3	4	5	6	7	8
Solfège	Do	Re	Me	Fa	Sol	Le	Te	Do
^C Instruments (Flute, Trombone, Baritone)	C	D	E ^b	F	G	A ^b	B ^b	C
^{B^b} Instruments (Trumpet, Tenor Sax Clarinet)	D	E	F	G	A	B ^b	C	D
^{E^b} Instruments (Alto Sax)	A	B	C	D	E	F	G	A

C Minor Scale



SCI-TECH BAND / MTM MASTER PRACTICE CHECKLIST

FIRST 5 NOTES

Do Re Mi Fa So La Ti Do

MAJOR SCALES

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

NATURAL MINOR SCALES

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

HARMONIC MINOR SCALES

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

BLUES SCALES

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

CHROMATIC SCALES

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

SUETA RHYTHM CHARTS

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

RHYTHM CHARTS (in Band Handbook)

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

FUNDAMENTAL RHYTHMS

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

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

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

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

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

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

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

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

Essential Rudiments p. 82: Single Stroke Rudiments Roll Rudiments

Paradiddle Rudiments Flam Rudiments Drag Rudiments

ESSENTIAL ELEMENTS, BOOK 1

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

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

Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 2

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

Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 3

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

Pg. 38-39 – Rhythm Studies

OTHER

Band Repertoire Solo Repertoire Chamber Ensemble Repertoire Improvisation

SCALE CHECKLIST

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

SCALE ASSIGNMENTS

CONCERT & JAZZ BAND

QUARTER 1

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

QUARTER 2

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

QUARTER 3

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

QUARTER 4

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

SYMPHONIC BAND

QUARTER 1

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

QUARTER 2

Bb Blues

QUARTER 3

Bb Chromatic (1 Octave)
C Major

QUARTER 4

C Minor

*Scale assignments subject to change

SCITECH BAND GROOVE CHART

-CHORD PROGRESSIONS FOR IMPROV-

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

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

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

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

-Chord progressions can be used in any key

Holiday Solos – Duets – Trios – Quartets

SOLOS (1+people)

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

DUETS

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

SOLOS, DUETS, TRIOS, QUARTETS

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

CIRCLE YOUR CHOICE ABOVE

Names: _____

Instruments: _____

12 BAR BLUES

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

12 Bar Blues Progression

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

12 Bar Blues Licks

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

2) 4-b3-1

3) 1-b3-4

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

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

6) 1-b3-4-b5-5

Solos

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

2) 4-b3-1

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

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

Walking Bass Line - C Instruments

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

Walking Bass Line - B \flat Instruments

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

Walking Bass Line - E \flat Instruments

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

ADVANCED MUSIC

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

Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(Eb) Eb Bb7 Cm Ab Eb Bb7

Soprano

Alto

Tenor

Bass

7 Eb Bb Eb Eb Ab Eb Cm Eb

S

A

T

B

14 Eb Bb7 Eb Eb sus4/Ab Eb

S

A

T

B

C INSTRUMENTS

Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(Eb) Eb Bb7 Cm Ab Eb Bb7

Soprano

Alto

Tenor

Bass

7 Eb Bb Eb Eb Ab Eb Cm Eb

S

A

T

B

14 Eb Bb7 Eb Eb/sus4/Ab Eb

S

A

T

B

SciTech Band Audition

SYMPHONIC BAND AUDITION REQUIREMENTS

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

Additional Instructions

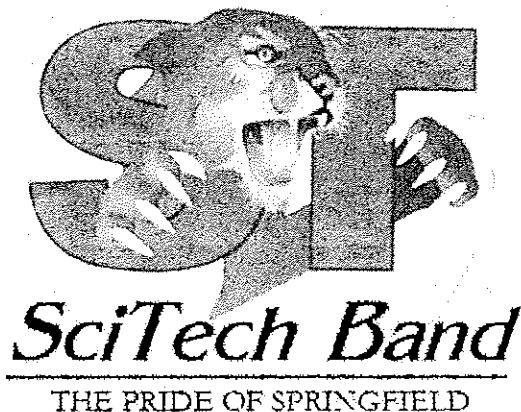
- Symphonic Band play prepared solo for “Symphonic Band”
- Extra points for playing “Concert Band/Jazz Band” solo
- Extra points for playing a prepared solo from Essential Elements book 1, 2, 3, or a new song from the binder

CONCERT BAND & JAZZ BAND AUDITION REQUIREMENTS

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

Additional Instructions

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



SYMPHONIC BAND AUDITION SCALE LIST

Instrument Key

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

Bb Instruments: Clarinet Trumpet, Tenor Sax

Eb Instruments: Alto Sax, Baritone Sax

Concert Bb Major Scale

C Instruments: Bb C D Eb F G A Bb

Bb Instruments: C D E F G A B C

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

Concert Bb Blues Scale

C Instruments: Bb Db Eb E F Ab Bb

Bb Instruments: C Eb F Gb G Bb C

Eb Instruments: G Bb C Db D F G

Concert Bb Chromatic Scale

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

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

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



SciTech Band
THE PRIDE OF SPRINGFIELD

AUDITION SCORE SHEET

(or Test Score Sheet)

Name: _____

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

Please check all that apply.

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

Audition Prepared Solo - Symphonic Band

Piano

Variations on Auld Lang Syne

arr. Bernice

Moderato

Piano

mf

B \flat F B \flat E \flat

Pno.

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

p

Pno.

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

f

Audition Prepared Solo - ADVANCED BAND

Piano

Variations on Auld Lang Syne

arr. Bernice

Moderato

Piano

mf

Chords: Eb, Bb, Eb, Ab

Pno.

Chords: Eb, Bb, Ab, Eb, Bb

p

Swing! ♩ = ♩³

Pno.

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

f

10.

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

Pno.

Chord: Eb

ANGELS WE HAVE HEARD ON HIGH

Traditional French Carol

Soprano

Mallets / Piano

Handwritten chord markings for Soprano: Eb, Eb, Ab, Eb, Bb, Eb, Eb, Bb, Eb, Bb, Eb. Measure numbers 1 through 21 are indicated above the staff. A box labeled '*Intro' is placed above measure 19.

Alto

Measure numbers 1 through 21 are indicated above the staff. A box labeled '*Intro' is placed above measure 19.

Tenor

Measure numbers 1 through 21 are indicated above the staff. A box labeled '*Intro' is placed above measure 19.

Bass

Measure numbers 1 through 21 are indicated above the staff. A box labeled '*Intro' is placed above measure 19.

Birdland

PIANO

Music by JOSEF ZAWINUL
Arranged by MICHAEL SWEENEY

FAST ROCK

Musical notation for measures 1-4. The bass clef staff contains notes with dynamic marking *f* and accents (>) over measures 1, 2, 3, and 4. Measure numbers 1, 2, 3, and 4 are written below the staff.

Musical notation for measures 5-8. The bass clef staff contains notes with dynamic marking *mf* and accents (>) over measures 5, 6, 7, and 8. Measure numbers 5, 6, 7, and 8 are written below the staff.

9

Musical notation for measures 9-12. The bass clef staff contains notes with accents (>) over measures 9, 10, 11, and 12. Measure numbers 9, 10, 11, and 12 are written below the staff.

Musical notation for measures 13-16. The bass clef staff contains notes with accents (>) over measures 13, 14, 15, and 16. Measure numbers 13, 14, 15, and 16 are written below the staff.

00721581

piano

17

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

Musical notation for measures 21-24. The right hand has whole rests. The left hand continues the descending eighth-note pattern. Measure 24 ends with a dynamic marking of *f* (forte) and a fermata over the final note.

25

Musical notation for measures 25-28. The right hand plays a complex chordal accompaniment with eighth-note patterns. The left hand plays a descending eighth-note pattern. Accents (^) are placed above notes in measures 25, 26, 27, and 28.

Musical notation for measures 29-32. The right hand continues the complex chordal accompaniment. The left hand continues the descending eighth-note pattern. Accents (^) are placed above notes in measures 29, 30, 31, and 32.

33

Musical notation for measures 33-36. The right hand plays a complex chordal accompaniment. The left hand plays a descending eighth-note pattern. A dynamic marking of *mf* (mezzo-forte) is present in measure 33. Accents (^) are placed above notes in measures 33, 34, 35, and 36.

Piano

Musical score for measures 37-40. The score is written for piano in a grand staff (treble and bass clefs). Measure 37 features a melodic line in the bass clef and a chordal accompaniment in the treble clef. Measures 38-40 continue this pattern with some melodic movement in the bass clef and sustained chords in the treble clef.

42 *f*

Musical score for measures 41-44. Measure 41 has a *mf* dynamic marking. Measure 42 is circled and has a handwritten *f* dynamic marking. Measures 43 and 44 show melodic lines in both staves with various articulations like accents and slurs.

Musical score for measures 45-48. The bass clef contains a rhythmic pattern of eighth and sixteenth notes. The treble clef is mostly empty, with some chords appearing in measure 48.

50

Musical score for measures 49-52. Measure 50 is circled. The bass clef has a melodic line, while the treble clef has chords. Measure 52 shows a complex chordal structure in the treble clef.

Musical score for measures 53-56. The bass clef has a melodic line, and the treble clef has chords. Measure 56 ends with a final chord in the treble clef.

53 54 55 56

02

Piano

(58)

Musical notation for measures 57-60. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. Measure 57 starts with a forte (f) dynamic. Measure 58 is circled in the original manuscript. Measure 59 has a forte (>) dynamic. Measure 60 has a forte (>) dynamic. The key signature has one flat (B-flat).

(To CODA) ⊕

Musical notation for measures 61-64. The system consists of two staves. Measure 61 starts with a forte (>) dynamic. Measure 62 has a forte (>) dynamic. Measure 63 has a forte (>) dynamic. Measure 64 has a forte (>) dynamic. The key signature has one flat (B-flat).

Musical notation for measures 65-68. The system consists of two staves. Measure 65 starts with a forte (>) dynamic. Measure 66 has a forte (>) dynamic. Measure 67 has a mezzo-forte (mf) dynamic. Measure 68 has a mezzo-forte (mf) dynamic. The key signature has one flat (B-flat).

Musical notation for measures 69-72. The system consists of two staves. Measure 69 starts with a mezzo-forte (mf) dynamic. Measure 70 has a mezzo-forte (mf) dynamic. Measure 71 has a mezzo-forte (mf) dynamic. Measure 72 has a mezzo-forte (mf) dynamic. The key signature has one flat (B-flat).

Musical notation for measures 73-76. The system consists of two staves. Measure 73 starts with a mezzo-forte (mf) dynamic. Measure 74 has a mezzo-forte (mf) dynamic. Measure 75 has a mezzo-forte (mf) dynamic. Measure 76 has a fortissimo (ff) dynamic. Above measure 76, there are handwritten notes: FA (circled), EA, EbA, DA. Below measure 76, there is a 'DIM.' instruction. The key signature has one flat (B-flat).

Db9 C9 B9 F#9 E9 Eb9 D9 ^{Piano} Db9 C9 B9 F#9 E9 Eb9 D9

mp ff DIM. mp ff DIM.

77 78 79 80

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

mp ff DIM. mp

81 82 83 84-85

(86)

mp

86 87 88 89

(D.S. AL CODA)

mf

90 91 92 93

⊕ CODA

ff

94 95 96 97

093721581 · P5

Birdland

BASS

Music by JOSEF ZAWINUL
Arranged by MICHAEL SWEENEY

FAST ROCK (♩ = 152-160)

The musical score for the Bass part of "Birdland" consists of ten staves of music. The notation includes various rhythmic values, dynamics, and accents. Handwritten annotations include circled measure numbers: 9, 17, 25, 33, and 42. Dynamics include *f*, *mf*, and *sf*. Accents (>) are placed over many notes. The score is written in bass clef with a key signature of one flat (B-flat).

08721581

Bass

Handwritten musical score for Bass, measures 47-97. The score is written on ten staves. It includes various musical notations such as notes, rests, and dynamic markings. Key features include:

- Measures 47-50: First staff, starting with a circled measure number 47. Measure 50 is circled and has a circled measure number 50 above it.
- Measures 51-54: Second staff, starting with a circled measure number 51. Measure 54 is circled and has a circled measure number 54 above it.
- Measures 55-58: Third staff, starting with a circled measure number 55. Measure 58 is circled and has a circled measure number 58 above it.
- Measures 59-62: Fourth staff, starting with a circled measure number 59. Measure 62 is circled and has a circled measure number 62 above it.
- Measures 63-67: Fifth staff, starting with a circled measure number 63. Measure 67 is circled and has a circled measure number 67 above it. A circled measure number 68 is written below the staff.
- Measures 68-72: Sixth staff, starting with a circled measure number 68. Measure 72 is circled and has a circled measure number 72 above it.
- Measures 73-76: Seventh staff, starting with a circled measure number 73. Measure 76 is circled and has a circled measure number 76 above it.
- Measures 77-81: Eighth staff, starting with a circled measure number 77. Measure 81 is circled and has a circled measure number 81 above it.
- Measures 82-85: Ninth staff, starting with a circled measure number 82. Measure 85 is circled and has a circled measure number 85 above it.
- Measures 86-89: Tenth staff, starting with a circled measure number 86. Measure 89 is circled and has a circled measure number 89 above it.
- Measures 90-93: Eleventh staff, starting with a circled measure number 90. Measure 93 is circled and has a circled measure number 93 above it.
- Measures 94-97: Twelfth staff, starting with a circled measure number 94. Measure 97 is circled and has a circled measure number 97 above it.

Performance instructions and markings include:

- (b) above measures 48, 56, and 61.
- (To CODA) with a Coda symbol above measure 60.
- mf (mezzo-forte) above measure 67.
- ff (fortissimo) above measures 76, 80, and 81.
- Dim. (diminuendo) above measures 76, 77, 80, 81, 82, and 83.
- mp (mezzo-piano) above measures 77, 80, 81, 82, and 83.
- (D.S. AL CODA) above measure 93.
- mf (mezzo-forte) above measure 93.
- ff (fortissimo) above measure 97.
- Φ (Coda symbol) above measure 94.

C

BLUE MOON

Handwritten musical score for the song "Blue Moon" in C major. The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (Bb), and a common time signature (C). The music is written in a style typical of a guitar or piano accompaniment, with chord symbols written above the notes. The chords are: Eb, Cmi, Fmi, Bb7, Eb, Cmi, Fmi, Bb7. The second staff continues with: Eb, Cmi, Fmi7, Eb, Ab, Eb, Bb7. The third staff: Eb, Cmi, Fmi, Bb7, Eb, Cmi, Fmi, Bb7. The fourth staff: Eb, Cmi, Fmi7, Eb, Fmi7, Eb. The fifth staff: Fmi7, Bb7, Eb, Fmi7, Bb7, Eb. The sixth staff: Abmi, Db7, Gb, Bb, F7, Fmi7, Bb7. The seventh staff: Eb, Cmi, Fmi7, Bb7, Eb, Cmi, Fmi, Bb7. The eighth staff: Eb, Cmi, Fmi7, 1. Eb, Fmi7, Eb, Bb7. The ninth staff: 2. Eb, Fmi7, Eb. The final staff shows the end of the piece with a double bar line.

Synthesizer

Canon Remix

Pachelbel / Arr. Bernice

4 4 5 Bb F Gm Dm Eb

10 Bb Eb F 13

17 21

24 21

31 21

Canon Remix / Piano

2
38

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

45

45

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

52

53

61

Musical notation for measures 52-60. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. The music features a sequence of chords in the right hand and single notes in the left hand. A dynamic marking of *mf* (mezzo-forte) is present in measure 59. A fermata is placed over the final measure of this system.

66

61

Musical notation for measures 66-72. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. The music features a sequence of chords in the right hand and single notes in the left hand. A fermata is placed over the final measure of this system.

73

77

Musical notation for measures 73-79. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two flats. The music features a sequence of chords in the right hand and single notes in the left hand. A fermata is placed over the final measure of this system.

80

83

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

Mallets

Canon Remix

Pachelbel / Arr. Bernice

4

5

mp

10

13

mf

15

19

21

23

27

29

32

37

42

45

f

47

2 ⁵³ [53] 8 [61] [Title]

mf

65 [69]

70

75 [77]

80 [83]

85

Careless Whisper – Melody

Melody C – Flute



Melody Bb – Trumpet, Clarinet, Tenor Sax



Melody Eb – Alto Sax, Bari Sax



Melody Bass Clef – Trombone, Baritone



Piano – Chords

Dm, Gm, Bb, Am

Lyrics

You really gotta sponsor us,
All of the SciTech Band.
We really need your money now,
Just lend us a hand

Careless Whisper – Horn Lick

Horn Lick C – Flute



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

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



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

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



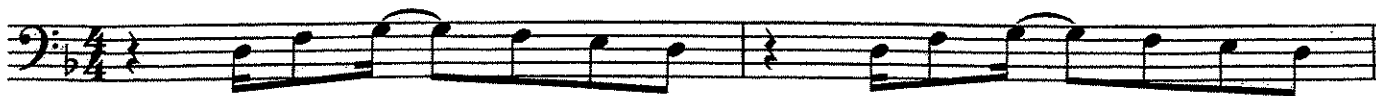
E G A G F# E E G A G F# E

Horn Lick Eb – Alto Sax, Bari Sax



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

Horn Lick Bass Clef – Trombone, Baritone



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

Carol of The Bells

Melody - C
-Flute

Quartet Version

arr. Turgeon & Bernice

optional 8va

Soli

mp

Musical staff 1: Treble clef, key signature of two flats, 4/4 time. Measures 1-5. The melody starts with a whole rest, then a quarter rest, followed by a series of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. A fermata is placed over the final C4 note.

Musical staff 2: Treble clef, key signature of two flats, 4/4 time. Measures 6-11. The melody continues with eighth notes: Bb4, A4, G4, F4, E4, D4, C4, Bb4, A4, G4, F4, E4, D4, C4. A fermata is placed over the final C4 note.

Musical staff 3: Treble clef, key signature of two flats, 4/4 time. Measures 12-17. The melody continues with eighth notes: Bb4, A4, G4, F4, E4, D4, C4, Bb4, A4, G4, F4, E4, D4, C4. A fermata is placed over the final C4 note. Measure 18 is marked *rit.* and contains a quarter note G4 with a fermata. Measure 19 is marked **A** and contains a 3/4 time signature change. Measures 20-23 are marked *a tempo - Repeat 4x* and contain eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. A fermata is placed over the final C4 note. The dynamic is marked *f*.

Musical staff 4: Treble clef, key signature of two flats, 4/4 time. Measures 24-30. The melody continues with eighth notes: Bb4, A4, G4, F4, E4, D4, C4, Bb4, A4, G4, F4, E4, D4, C4. A fermata is placed over the final C4 note. The dynamic is marked *f*.

Musical staff 5: Treble clef, key signature of two flats, 4/4 time. Measures 31-36. The melody continues with eighth notes: Bb4, A4, G4, F4, E4, D4, C4, Bb4, A4, G4, F4, E4, D4, C4. A fermata is placed over the final C4 note. Measure 31 is marked **C**. Measure 32 is marked **D Repeat 3x**. The dynamic is marked *mf*.

Musical staff 6: Treble clef, key signature of two flats, 4/4 time. Measures 37-42. The melody continues with eighth notes: Bb4, A4, G4, F4, E4, D4, C4, Bb4, A4, G4, F4, E4, D4, C4. A fermata is placed over the final C4 note. Measure 37 is marked **E**. Measure 38 is marked *rit.*. The dynamic is marked *f*.

Carol of The Bells

Bass Line - C
-Flute

Quartet Version

arr. Turgeon & Bernice

mp

8

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

15 *f*

B

22

C **D** *Repeat 3x*

31 *mf* *f*

E *rit.*

40

Carol of The Bells

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

Quartet Version

arr. Turgeon & Bernice

The musical score is written on a single staff with a bass clef and a key signature of one flat (B-flat). It consists of five systems of music. The first system starts with a whole rest followed by six eighth notes, each beamed together and marked with a *mp* dynamic. The second system begins at measure 8 with a half note, followed by a quarter note, a quarter note with a sharp sign, and a half note. The third system starts at measure 15 with a quarter note, followed by a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a half note. A box labeled 'A' is placed above the staff at measure 19, with the instruction 'a tempo - Repeat 4x' to its right. The fourth system begins at measure 22 with a quarter note, followed by a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a half note. A box labeled 'B' is placed above the staff at measure 22. The fifth system starts at measure 31 with a quarter note, followed by a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a half note. A box labeled 'C' is placed above the staff at measure 31, and a box labeled 'D' with the instruction 'Repeat 3x' is placed above the staff at measure 35. The sixth system begins at measure 40 with a quarter note, followed by a quarter note, a quarter note, and a half note. A box labeled 'E' is placed above the staff at measure 40, and the instruction 'rit.' is placed above the staff at measure 41. The score concludes with a double bar line and repeat dots at the end of the final measure.

C

CHAMELEON

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

(MED. FUNK)

INTRO

(BASS) N.C.

A

B \flat -7 Eb7 B \flat -7 Eb7

BASS CONT. SIM.

B \flat -7 Eb7 B \flat -7 Eb7

B

B \flat -7 Eb7 B \flat -7 Eb7 (PLAY 3x)

B \flat -7 Eb7 N.C.

Chameleon Bass Line

Score

The musical score consists of five staves, each with a treble or bass clef and a key signature of three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The score is divided into two measures by a double bar line with repeat dots at both ends. The notes and rests are as follows:

- C (Clef):** Treble clef. Measure 1: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 2: Quarter note B4, quarter note A4, quarter note G4, quarter note F4.
- Bb (Clef):** Treble clef. Measure 1: Quarter note G4, quarter note A4, quarter note Bb4, quarter note C5. Measure 2: Quarter note Bb4, quarter note Ab4, quarter note G4, quarter note F4.
- Eb (Clef):** Treble clef. Measure 1: Quarter note G4, quarter note A4, quarter note Bb4, quarter note C5. Measure 2: Quarter note Bb4, quarter note Ab4, quarter note G4, quarter note F4.
- Bass Clef High:** Bass clef. Measure 1: Quarter note G3, quarter note A3, quarter note B3, quarter note C4. Measure 2: Quarter note B3, quarter note A3, quarter note G3, quarter note F3.
- Bass Clef Low:** Bass clef. Measure 1: Quarter note G3, quarter note A3, quarter note B3, quarter note C4. Measure 2: Quarter note B3, quarter note A3, quarter note G3, quarter note F3.

Mallets

Cheer # 1

arr. Bernice

*Watch Conductor
Slow-Fast*



Synthesizer

Cheer # 1

arr. Bernice

Watch Conductor
Slow-Fast

The first system of musical notation consists of two staves, treble and bass clef, with a 4/4 time signature and a key signature of one flat (Bb). The music begins with a double bar line. The melody in the treble clef starts with a quarter note G4, followed by quarter notes A4, Bb4, and A4. The bass clef accompaniment starts with a quarter note G3, followed by quarter notes A3, Bb3, and A3. The piece features a 'Slow-Fast' tempo change indicated by a vertical line. The melody includes slurs and accents (>). The system concludes with a double bar line.

The second system of musical notation continues from the first system, starting at measure 5. The treble clef melody continues with quarter notes G4, A4, Bb4, and A4. The bass clef accompaniment continues with quarter notes G3, A3, Bb3, and A3. The piece features a 'Slow-Fast' tempo change indicated by a vertical line. The melody includes slurs and accents (>). The system concludes with a double bar line.

Piano

Danza Kuduro

As Recorded by
Don Omar & Lucenzo

arr. Bernice

Slow ♩ = 63

8vb Am F C G Am F C

8 G mp **Double Time** $\text{♩} = 126$ A B C Am optional 8vb f

18 F C G

21 Am F C

24 G D Am F

27 C G Am

30 F C G

Danza Kuduro

Piano, p. 2

E 33 A m F C

36 G A m F

39 C G **F** $\frac{3}{4}$ A m

42 F C G

45 A m F C

48 G **G** A m F

51 C G A m

Danza Kuduro

Piano, p. 3

54 F C G

H 57 A m F C

60 G A m F

63 C G To Coda ⊕

I 65 A m F C

Solo Section -Drum Feature On Cue

68 G mf A m F

71 C G D.S. % al Coda

Danza Kuduro

Piano, p. 4

\oplus Coda

J 73 **7** **G** Double 8vb **K** **A m**

f

F **C** **G**

A m **F** **C**

1. **G** 2. **Double 8vb**

82

85

88

Accordion

Danza Kuduro

As Recorded by
Don Omar & Lucenzo
arr. Bernice

Slow ♩ = 63

① Double Time ♩ = 126

A A C EA C E AC AC GB AC

4 4

10 F A CF A C FA FA EG EG C E GC E G CE CE BD BD G B DG B D GB GB GB AC

B simile...

13

② A m optional 8vb F

16 C

19 C G A m

22 F C G

D ① A m F C

25

28

C G

31

(2) A m E

34

F C G

37

A m F C

40

G (2) F A m F

43

C *f* A m

46

F C G

49

G (1) A m F C

Danza Kuduro

Accordian, p. 3

52 G A m F

55 C G (2) A m H

58 F C G

61 A m F C

64 G A m F (2) Solo Section - Drum Feature On Cue

To Coda ⊕ (2) I

67 C G mf A m

70 F C G mf D.S. % al Coda

Coda

J **1** Am F C

73 *f* G Am F

76

79 **K** **2** Am

82 F C G

85 Am F C

88 1. G 2. Double 8vb

Strings & Piano
(BLOCK CHORDS)

Danza Kuduro

As Recorded by
Don Omar & Lucenzo
arr. Bernice

Slow ♩ = 63

Am F C G Am F C

mp

8 G A B C Am F C G

Double Time ♩ = 126

mp

f

21 Am F C G D Am F C G

mp

29 Am F C G Am F C G

E

mp

37 Am F C G Am F C G

F

mp

f

45 Am F C G **G** Am F C G

Musical notation for measures 45-52. Treble clef with block chords. Bass clef with single notes. Measure 5 has a boxed 'G' above it.

53 Am F C G **H** Am F C G

Musical notation for measures 53-60. Treble clef with block chords. Bass clef with single notes. Measure 5 has a boxed 'H' above it.

61 Am F C G **I** Am F C G

To Coda \oplus Solo Section -Drum Feature On Cue

Musical notation for measures 61-68. Treble clef with block chords. Bass clef with single notes. Measure 61 has a boxed 'I' above it. A thick vertical bar is between measures 64 and 65. 'mf' is written below the notes in measures 65 and 66.

69 Am F C G

D.S. al Coda

Musical notation for measures 69-72. Treble clef with block chords. Bass clef with single notes. A thick vertical bar is at the end of measure 72.

Coda

J 73 K

8 Am F C G Am F C

ff

88 G 1. G 2.

Chord Chart

Danza Kuduro

As Recorded by
Don Omar & Lucenzo

arr. Bernice

Slow ♩ = 63

A m F C G A m F C

mp

Double Time

8 G A ♩ = 126 B C A m F C G

f

21 A m F C G D A m F C G

29 A m F C G E A m F C G

37 A m F C G F $\%$ A m F C G

f

45 A m F C G G H 8 7 *To Coda* \oplus

I Solo Section
65 -Drum Feature On Cue 7

D.S. $\%$ al Coda

Danza Kuduro

Chord Chart, p. 2

J \ominus Coda

K

73 **7** G Am F C G

85 Am F C 1. G 2. G

Bass Guitar
TREBLE CLEF
8vb Slow ♩ = 63

Danza Kuduro

As Recorded by
Don Omar & Lucenzo
arr. Bernice

Double Time

A ♩ = 126

Am F C G simile... **4** **4**

B

13 Am F C G **C** A E A A C

mf *f*

18 F C F F G C G C E G G B D G Ab simile...

22 **D**

26

30 **E**

34

38 **F** % *f*

42

Bass Guitar (TREBLE CLEF), p. 2 Danza Kuduro

46 G

50

54 H

58

62 Solo Section
-Drum Feature On Cue

To Coda \oplus I *mf*

66

70 D.S. al Coda

J \oplus Coda

73 G K

f 7ff

83

88

1. 2.

Eye Of The Tiger

For Zanetti

Flute
Piano

A A G A A G A A G F

Detailed description: This staff is for Flute and Piano. It features a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody consists of eighth notes with a dotted quarter note. The notes are A4, A4, G4, A4, A4, G4, A4, A4, G4, and F4. There are rests in the second and fourth measures. The staff ends with a double bar line and repeat dots.

Clarinet
Trumpet
(LOW)

B B A B B A B B A G

Detailed description: This staff is for Clarinet and Trumpet (LOW). It features a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody consists of quarter notes. The notes are B4, B4, A4, B4, B4, A4, B4, B4, A4, and G4. There are rests in the second and fourth measures. The staff ends with a double bar line and repeat dots.

Clarinet
Trumpet
(HIGH)

B B A B B A B B A G

Detailed description: This staff is for Clarinet and Trumpet (HIGH). It features a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody consists of quarter notes. The notes are B4, B4, A4, B4, B4, A4, B4, B4, A4, and G4. There are rests in the second and fourth measures. The staff ends with a double bar line and repeat dots.

Alto Sax

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

Detailed description: This staff is for Alto Sax. It features a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody consists of eighth notes with a dotted quarter note. The notes are F#4, F#4, E4, F#4, F#4, E4, F#4, F#4, E4, and D4. There are rests in the second and fourth measures. The staff ends with a double bar line and repeat dots.

Trombone

A2 A2 G4 A2 A2 G4 A2 A2 G4 F1

Detailed description: This staff is for Trombone. It features a bass clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody consists of eighth notes with a dotted quarter note. The notes are A2, A2, G4, A2, A2, G4, A2, A2, G4, and F1. There are rests in the second and fourth measures. The staff ends with a double bar line and repeat dots.

Piano: Am G F

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

FEELING GOOD ROAD MAP

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

Feeling Good

(Bb Minor)

Swing Time

Flute
Piano

Clarinet
Trumpet
(LOW)

Clarinet
Tenor Sax
Trumpet
(HIGH)

Alto Sax

Trombone
Euphonium
(HIGH)

Trombone
Euphonium
Tuba
(LOW)

Chord progressions for Flute/Piano and Trombone/Euphonium (HIGH):
 Bb Bb Ab Ab Gb Gb F Ab F Ab

Chord progressions for Clarinet/Trumpet (LOW) and Clarinet/Tenor Sax/Trumpet (HIGH):
 C C Bb Bb Ab Ab G Bb G Bb

Chord progression for Alto Sax:
 G G F F Eb Eb D F D F

Positions for Trombone/Euphonium (HIGH):
 1 1 3 3 5 5 1 3 1 3

Piano: Bbm (8th note triplets)

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

Feeling Good

Swing Time

(HORN LICK+)

NOTE 8 ON CUE
BEAT 4

Flute
Piano

Clarinet
Trumpet
(LOW)

Clarinet
Tenor Sax
Trumpet
(HIGH)

Alto Sax

Trombone
Euphonium

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

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

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

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

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

Horn Lick:

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

Opening "And I'm Feeling Good":

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

1 & b3 Background Harmony Hits

Feeling Good

(NASTY LICK - Bb Minor)

Swing Time

Flute
Piano

Clarinet
Trumpet
(LOW)

Clarinet
Tenor Sax
Trumpet
(HIGH)

Alto Sax

Trombone
Euphonium

Tuba

The musical score is written for a jazz ensemble. It consists of six staves. The top five staves are for woodwinds and brass: Flute/Piano, Clarinet Trumpet (LOW), Clarinet Tenor Sax/Trumpet (HIGH), Alto Sax, and Trombone/Euphonium. The bottom staff is for Tuba. The key signature is Bb minor (two flats) and the time signature is 12/8. The score includes a 'Nasty Lick' section. Above the Flute/Piano staff, the notes Bb, Db, Bb, Eb, Db, Bb, Bb, Db, E, Eb, Db, Bb are written. Above the Clarinet Trumpet (LOW) and Clarinet Tenor Sax/Trumpet (HIGH) staves, the notes C, Eb, C, F, Eb, C, C, Eb, F#, F, Eb, C are written. Above the Alto Sax staff, the notes G, Bb, G, C, Bb, G, G, Bb, C#, C, Bb, G are written. Above the Trombone/Euphonium staff, the notes Bb, Db, Bb, Eb, Db, Bb, Bb, Db, E, Eb, Db, Bb are written. Below the Trombone/Euphonium staff, the positions 1 5 1 3 5 1 1 5 2 3 5 1 are indicated. The piano accompaniment is indicated by 'Piano' and '2 Beats Hold'.

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

♩. = 60

Words and Music by Leslie Bricusse & Anthony Newley

Slowly, Freely

B♭m B♭m/A♭ G♭maj7 B♭m/F F7 B♭m B♭m/A♭

Birds fly-ing high,

you know how I feel.

Sun in the sky,

4 G♭maj7 B♭m/F F B♭m B♭m/A♭

You know— how I feel.

Breeze drift-ing on by,——

6 Gm7(b5) G♭maj7 G♭maj13 E♭m11 Cm7(b5)

You know how I feel.

It's a new dawn, it's a new day,

it's a new life—

9 F7

for— me—

and I'm feel-ing——

good.

FEELING GOOD

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

WORDS AND MUSIC BY
LESLIE BRICUSSE AND ANTHONY NEWLEY

SLOWLY, FREELY

$B^b m$ $B^b m/A^b$ $G^b maj7$ B^b/F $F7$ $B^b m$ $B^b m/A^b$
 CM CM/B^b $AbMAJ7$ CM/G $G7$ CM CM/B^b

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

$G^b maj7$ $B^b m/F$ F $B^b m$ $B^b m/A^b$
 $AbMAJ7$ CM/G G CM CM/B^b

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

$CM7(b5)$ $G^b maj7$ $G^b maj13$ $E^b m11$
 $AM7(b5)$ $AbMAJ7$ $AbMAJ13$ $Fm11$

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

$CM7(b5)$ $F7$
 $DM7(b5)$ $G7$

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

MODERATELY SLOW, IN 4
 $B^b m$ $B^b m/A^b$ $G^b maj7$ $B^b m/F$ $B^b m$ $B^b m/A^b$ $G^b maj7$ $F7\#5$
 CM CM/B^b $AbMAJ7$ CM/G CM CM/B^b $AbMAJ7$ $G7\#5$

I'M FEEL-ING GOOD.

$B^b m$ $B^b m/A^b$ $G^b maj7$ $B^b m/F$ F
 CM CM/B^b $AbMAJ7$ CM/G G

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

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2 $B^b m$ Cm $B^b m/A^b$ Cm/B^b $G^b m a j 7$ $A^b m A J 7$ $F 7 sus$ G

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

$B^b m$ Cm $B^b m/F$ Cm/B^b $G m 7 (b5)$ $A m 7 (b5)$ $G^b m a j 7$ $A^b m A J 7$

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

$B^b m/F$ Cm/G $E^b m 7$ $F m 7$ $D^b m a j 9$ $E^b m A J 9$ $C m 7 (b5)$ $D m 7 (b5)$

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

1. $E^b m$ $F 7 \#5$ $B^b m$ $B^b m (\#5)$ $B^b a 6$ $B^b m (\#5)$ 2. $B^b m$ $B^b m/A^b$
 $F m$ $G 7 \#5$ $C m$ $C m (\#5)$ $C m 6$ $C m (\#5)$ $C m$ $C m/B^b$

AND I'M FEEL - ING GOOD. ME. _____

$G^b m a j 7$ $F 7 \#5$ $B^b m$ $B^b m/A^b$ $G^b m a j 7$ $F 7 \#5$ $C \# m$ $C \# m/B$ $A m A J 7$ $C \# m/G \#$ $C \# m$ $C \# m/B$ $A m A J 7$ $C \# m/G \#$

$C \# m$ $C \# m/B$ $A \# m 7 (b5)$ $A m A J 7$ $C \# m/G \#$ $F \# 9$ $D \# m 7 (b5)$ $G \# 13$ $A 13$ $A \# 13$ $B 13$ $C 13$ $C \# 13$

$D m$ $D m/C$ $B^b m A J 7$ $A 7 \#5$

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

DM DM/C BbMAJ7 A7#5 DM DM/C

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

Bm7(b5) BbMAJ7 DM DM/C Bm7(b5) BbMAJ7

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

DM/A Gm7 FMAJ9 Em7(b5) A7(b9)

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

DM DM/C Bm7(b5) BbMAJ7 Gm6 A7#5

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

N.C. DM DM/C BbMAJ7 DM/A

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

DM DM/C BbMAJ7 DM/A DM DM/C

I FEEL SO GOOD..

BbMAJ7 DM/A DM DM/C BbMAJ7 A7 DM9

I FEEL SO GOOD.

A B \flat Cm Dm E \flat F

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

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

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

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

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

GNE SONG (Great New Emergence)

HORN LICK

C: E D C

Bb: F# E D

Eb: C# B A

LAST NOTE

C: A

Bb: B

Eb: F

PIANO CHORDS:

Am G Dm F

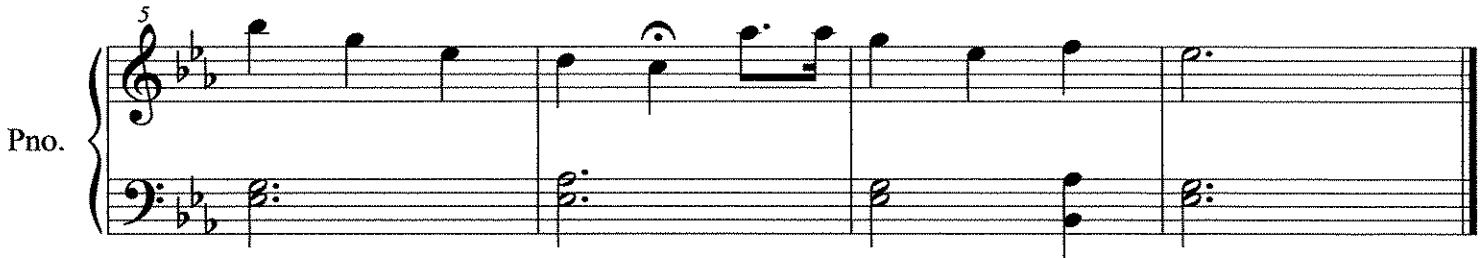
?

Piano

Piano



Pno.



1) Name _____

2) Write in note names...

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

4) Play the piece...

142



(MED.)

HEART AND SOUL

- HOAGY CARMICHAEL /
FRANK LOESSER

F D-7 G-7 C7 Fmaj7 D-7 G-7 C7

A-7 D-7 G-7 C7 | F D-7 G-7 C7

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

C7 F7 Bb7 A7 Bbmaj7 A7 D7 G7

C7 F7 Bb7 C7 F D-7 G-7 C7

Fmaj7 D-7 G-7 C7 A-7 D-7 G-7 C7

A7#5 D7 G-7 C7 F (D-7 G-7 C7)

Holding Out For A Hero

SPONSOR SONG

arr. Bernice

The musical score is arranged in four systems. The first system contains the vocal melody for four parts: Melody C, Melody Bb, Melody Eb, and Melody (B.C.). The lyrics are: "We need your mon - ey! So c ome on and spon sor the Sci Tech Band". The second system contains four horn licks: Horn Lick 1 C, Horn Lick 1 Bb, Horn Lick 1 Eb, and Horn Lick 1 (B.C.), each with its corresponding note sequence. The third system contains four more horn licks: Horn Lick 2 C, Horn Lick 2 Bb, Horn Lick 2 Eb, and Horn Lick 2 (B.C.), also with note sequences. The fourth system contains the Bass Synth line and the Piano accompaniment. The piano part includes optional opening chords (Am - G - F - Esus4 - E) and optional syncopated rhythms on cue. The Bass Synth part includes optional opening chords (Am and Em).

Melody C
We need your mon - ey! So c ome on and spon sor the Sci Tech Band

Melody Bb
We need your mon - ey! So c ome on and spon sor the Sci Tech Band

Melody Eb
We need your mon - ey! So c ome on and spon sor the Sci Tech Band

Melody (B.C.)
We need your mon - ey! So c ome on and spon sor the Sci Tech Band

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

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

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

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

Horn Lick 2 C
C B A G G A A

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

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

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

Bass Synth

Optional Opening Chords
Am - G - F - Esus4 - E

Piano

Optional Syncopated Rhythm on Cue

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

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

5

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

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

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

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

HL. 1 C
%

HL. 1 B \flat
%

HL. 1 E \flat
%

HL. 1 (B.C.)
%

HL. 2 C
%

HL. 2 B \flat
%

HL. 2 E \flat
%

HL. 2 (B.C.)
%

Bass

Piano
F C G

I Just Died In Your Arms Tonight


SPONSOR SONG

arr. Bernice

CHOIR SYNTH

With Passion ♩ = 112

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




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



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

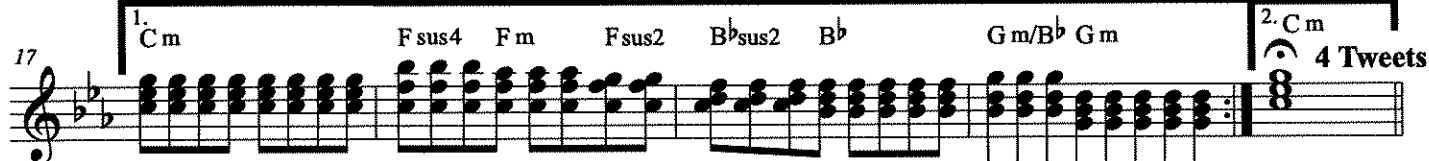
B
9 Cm F sus4 F m F sus2 B^bsus2 B^b G m/B^b G m




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



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



C
22 Horn Sway ♩ = 136 Cm F sus4 F m F sus2 B^bsus2 B^b G m/B^b G m



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



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

I Just Died In Your Arms Tonight

Solos

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

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

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

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

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

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

I Just Died In Your Arms Tonight

SPONSOR SONG

arr. Bernice

PIANO (Bass Clef)

With Passion ♩ = 112

A **B** **C** **Horn Sway** ♩ = 136

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

23

D Repeat 4x

29

E Solos

34

F

40

G Horn Statues / Drum Solo

46

H

51

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

I Just Died In Your Arms Tonight

SPONSOR SONG

arr. Bernice

Strings (TREBLE CLEF)

With Passion ♩ = 112

A

3

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

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

8

D C Bb C Bb G C Bb

16

1.

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

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

21

2.

C C Bb G C Bb

E Solos

29

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

F

34

C Bb G C Bb G

G Horn Statues / Drum Solo **H**

42

C C Bb G C

48

1. 2.

Bb G C Bb G G C

We just need your money tonight! Sponsor the SciTech Band!

We're in desperate need of cash, so our program doesn't turn into trash...

I Just Died In Your Arms Tonight

SPONSOR SONG

arr. Bernice

Strings (BASS CLEF)

With Passion ♩ = 112

A

3

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

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

8

D C Bb C Bb G C Bb

C

16

1.

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

D Repeat 4x

21

2.

C C Bb G C Bb

E Solos

29

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

F

34

C Bb G C Bb G

G Horn Statues / Drum Solo

42

C C Bb G C

H

48

1. 2.

Bb G C Bb G G C

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

Rhythm

IT DON'T MEAN A THING

(If It Ain't Got That Swing)

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

MODERATELY FAST

The musical score is arranged in three systems, each with three staves: Treble Clef (Piano), Treble Clef (Guitar), and Bass Clef (Bass). The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked 'MODERATELY FAST'. The score includes various musical notations such as slurs, accents, and dynamic markings like 'f' (forte) and 'mf' (mezzo-forte). Chord symbols are placed above the guitar staff, and measure numbers 1 through 12 are indicated at the bottom of the page.

Chord symbols: f C^7 $Ebm6$ Bb Gm C^7 F^7_{sus} Bb (C^7) (F^7) (Bb^7) (D^7) Gm Eb^7 D^7 Gm

Measure numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12

It Don't Mean A Thing - Rhythm

To Coda  4.

Musical notation for measures 13-16. Measure 13: Treble clef, C7 chord, notes G4, A4, B4, C5. Bass clef, notes G2, B1, C2. Measure 14: Treble clef, C7+5 chord, notes G4, A4, B4, C5. Bass clef, notes G2, B1, C2. Measure 15: Treble clef, C7 chord, notes G4, A4, B4, C5. Bass clef, notes G2, B1, C2. Measure 16: Treble clef, Eb chord, notes G4, A4, B4, C5. Bass clef, notes G2, B1, C2. A fermata is placed over the final notes of measure 16.

Musical notation for measures 17-20. Measure 17: Treble clef, Bb chord, notes G4, A4, B4, C5. Bass clef, notes G2, B1, C2. Measure 18: Treble clef, Eb chord, notes G4, A4, B4, C5. Bass clef, notes G2, B1, C2. Measure 19: Treble clef, Bb7 chord, notes G4, A4, B4, C5. Bass clef, notes G2, B1, C2. Measure 20: Treble clef, Eb chord, notes G4, A4, B4, C5. Bass clef, notes G2, B1, C2. A fermata is placed over the final notes of measure 20.

Musical notation for measures 21-23. Measure 21: Treble clef, Eb chord, notes G4, A4, B4, C5. Bass clef, notes G2, B1, C2. Measure 22: Treble clef, C7 chord, notes G4, A4, B4, C5. Bass clef, notes G2, B1, C2. Measure 23: Treble clef, C chord, notes G4, A4, B4, C5. Bass clef, notes G2, B1, C2.

D.S. al Coda

Musical notation for measures 24-25. Measure 24: Treble clef, F7 chord, notes G4, A4, B4, C5. Bass clef, notes G2, B1, C2. Measure 25: Treble clef, G7 chord, notes G4, A4, B4, C5. Bass clef, notes G2, B1, C2. A fermata is placed over the final notes of measure 25, which is labeled "(Fill)".

CODA

Musical notation for measure 26. Treble clef, Bb chord, notes G4, A4, B4, C5. Bass clef, notes G2, B1, C2. A fermata is placed over the final notes of measure 26.

It Is Well

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

Piano

With Expression

Melody

Bass

Chords

mf *espress.*

Bb F Bb G

mp

Melody

Bass

Chords

C F Bb Eb Cm F

Melody

Bass

Chords

Bb Fsus4 F Bb F

Piano, p. 2

It Is Well

19

mp f

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

mf

25

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

32

Cm C7 F Gm7 F Bb Eb Bb F Bb

38

F Bb Eb Fsus4 F Bb

It Is Well

With Expression

Stagger Breathe mf mp mf f

S. phrasing for solo only

Musical score for the first system, measures 1-7. It features four staves labeled S (Soprano), A (Alto), T (Tenor), and B (Bass). The key signature has two flats (B-flat and E-flat) and the time signature is 4/4. The music is marked *legato* in each part. A large slur covers the first six measures of the Soprano part, and a smaller slur covers the last two measures of the Soprano part.

Musical score for the second system, measures 8-14. It features four staves labeled S (Soprano), A (Alto), T (Tenor), and B (Bass). The key signature has two flats and the time signature is 4/4. A large slur covers the first six measures of the Soprano part, and another large slur covers the last six measures of the Soprano part.

Lower notes for solo only

Musical score for the third system, measures 15-21. It features four staves labeled S (Soprano), A (Alto), T (Tenor), and B (Bass). The key signature has two flats and the time signature is 4/4. A large slur covers the first six measures of the Soprano part, and another large slur covers the last six measures of the Soprano part. The Soprano part has a final double bar line with repeat dots.

It Is Well

C Instruments - Low

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

With Expression

Stagger Breathe *mf mp mf f*

S. phrasing for solo only

First system of musical notation for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The key signature is one flat (B-flat) and the time signature is 4/4. The Soprano part begins with a melodic line marked *legato*. The Alto and Tenor parts provide harmonic support with similar rhythmic patterns. The Bass part provides a steady accompaniment. The system concludes with a double bar line.

Second system of musical notation, starting at measure 8. It continues the vocal parts from the first system. The Soprano part features a melodic line with a *legato* marking. The Alto, Tenor, and Bass parts continue their respective parts, maintaining the harmonic structure.

Third system of musical notation, starting at measure 15. A label above the Soprano staff reads "Lower notes for solo only". The Soprano part has a melodic line with a *legato* marking. The Alto, Tenor, and Bass parts continue their accompaniment. The system ends with a double bar line.

LA LUZ QUE ME ALUMBRA

THE LIGHT THAT SHINES ON ME
Original SciTech Band Student Composition

ROAD MAP

Piano Intro

Add Solo

Add Cymbal “Sprinkles”

Add Drum Build Up w/8th Notes

Band Hits

Lick #1 (Brass + Woodwinds)

Lick #2

Solo Section

Add Lick #3 Soli

Add Full Band Lick 3 (optional)

Add Drum Build Up w/8th Notes

Drum Solo (Piano Hits Every 4 beats)

Band Hits

Lick #1A

Add Lick #3

Last Note

C INSTRUMENTS: FLUTE, TROMBONE, EUPHONIUM, GUITAR, PIANO

Hits: EE EE EE

Lick #1: E F E

Lick #2: AA AA AA AA x3 E(Hold)

Lick #3: E C B A G E E C B A G A Ab

Bb INSTRUMENTS: CLARINET, TRUMPET, TENOR SAX

Hits: F#F# F#F# F#F#

Lick #1: F# G F#

Lick #2: BB BB BB BB x3 F#(Hold)

Lick #3: F# D C# B A F# F# D C# B A B Bb

Eb INSTRUMENTS: ALTO SAX

Hits: C#C# C#C# C#C#

Lick #1: C# D C#

Lick #2: F#F# F#F# F#F# F#F# x3 C#(Hold)

Lick #3: C# A G# F# E C# C# A G# F# E F# F

PIANO & GUITAR

Piano Top: C B A E (16th Notes)

Piano Bass: A G F E (Whole Notes)

Chords: Am Am Am E

Am = A C E E = E G# B

The Legend of Super Mortal Tetris

Strings

arr. Bernice

Each note cued

A TETRIS (♩ = 140)

Musical notation for section A, Tetris. It consists of two staves, treble and bass clef, in 4/4 time. The key signature has two flats (B-flat and E-flat). The music features chords in the treble and single notes in the bass. Chords are labeled Cm, G, and Cm Cm Cm. Dynamics include *f* and *fp*. There are repeat signs and a fermata.

B

C

Musical notation for section B and C. It consists of two staves, treble and bass clef, in 4/4 time. The key signature has two flats. Chords are labeled G, Cm, Fm, Eb, G, Cm, G, Cm. The bass line consists of single notes.

D

E

Musical notation for section D and E. It consists of two staves, treble and bass clef, in 4/4 time. The key signature has two flats. Chords are labeled G, Cm, Fm, Eb, G, Cm, Cm, G. The bass line consists of single notes.

F

G

MARIO (♩ = 100)

Musical notation for section F and G. It consists of two staves, treble and bass clef, in 4/4 time. The key signature has two flats. Chords are labeled Cm, G, Cm, G, Cm, G. The bass line consists of single notes. There are fermatas.

MORTAL KOMBAT

I (♩ = 126)

Musical notation for section H and I. It consists of two staves, treble and bass clef, in 4/4 time. The key signature has two flats. Chords are labeled Cm, Eb, Bb, Ab. The music features eighth-note patterns in the treble and rests in the bass. Dynamics include *f*.

J

42 Cm Eb Bb Ab

YELL!

Spon sor the band!

K **L** 46 4 Cm Eb Bb Ab

Don't Play 2nd Time (Tacet)

M 54

N ZELDA (♩ = 80)

57 Bb5 Ab5(add9) Ab5 Gb

O Faster (♩ = 120) **P** **Q**

62 F sus4 F Bb(root) Bb(root) Bb(root) Ab Gb F sus4 F Bb(root)

The Legend of Super Mortal Tetris

Strings, p. 3

70 $A^{\flat}add9$ G^{\flat} $G^{\flat}add6$ $D^{\flat}sus4$ D^{\flat} $Bsus2$ B $B^{\flat}m$ $B^{\flat}m7$ C $Cmaj7$ R

76 F $B^{\flat}(root)$ $A^{\flat}add9$ G^{\flat} $G^{\flat}7$ $F7$ $B^{\flat}dim7/E$ $F7$ S T

83 $B^{\flat}dim7/E$ $F7$ B $B^{\flat}m$ $B^{\flat}m7$ C $Cmaj7$ F $B^{\flat}5$ U

The Legend of Super Mortal Tetris

Piano 1

arr. Bernice

Setting: Lead 2 Sawtooth (or) Polysynth

Each note cued

TETRIS (♩ = 140)

A B C D

MARIO (♩ = 100)

E F G H I (♩ = 126)

MORTAL KOMBAT

J Cm

39 Eb Bb Ab Cm

43 Eb Bb Ab Cm

51 Eb Bb

Don't Play A^b 2nd Time (Tacet)

M

ZELDA (♩ = 80)

N O (♩ = 120) P Q R S

59

Faster

T U

81

Detailed description of the musical score: The score is written for Piano 1 in a 4/4 time signature. It consists of seven systems of music. The first system, labeled 'TETRIS', has a tempo of 140 bpm and consists of five measures, each with a boxed letter cue (A, B, C, D) and a '4' below it. The second system, labeled 'MARIO', has a tempo of 100 bpm and consists of five measures, each with a boxed letter cue (E, F, G, H, I) and a '4' below it. The third system, labeled 'MORTAL KOMBAT', starts at measure 39 and features a melodic line with notes Eb, Bb, Ab, and Cm, with a dynamic marking of 'f' and a 'Cm' chord symbol. The fourth system starts at measure 43 and continues the melodic line with notes Eb, Bb, Ab, and Cm, also with a dynamic marking of 'f'. The fifth system starts at measure 51 and includes a section where the player is instructed 'Don't Play A^b 2nd Time (Tacet)'. The sixth system, labeled 'ZELDA', has a tempo of 80 bpm and consists of six measures, each with a boxed letter cue (N, O, P, Q, R, S) and a '4' below it. The seventh system, labeled 'Faster', starts at measure 59 and consists of two measures, each with a boxed letter cue (T, U) and a '4' or '5' below it.

The Legend of Super Mortal Tetris

Piano 2

arr. Bernice

Setting: ORCHESTRA HIT

TETRIS

Each note cued

A

(♩ = 140)

B

C

D

Musical staff for TETRIS section A-D. It consists of five measures, each with a 4-measure rest. Above each measure is a letter in a box: A, B, C, D. Above the first measure is the text 'Each note cued' and the number '4'. Above the second measure is '(♩ = 140)' and the number '4'. Above the third measure is the number '4'. Above the fourth measure is the number '4'. Above the fifth measure is the number '4'. The staff is in 4/4 time and has a key signature of two flats.

E

F

G

MARIO

(♩ = 100)

H

I

MORTAL KOMBAT

(♩ = 126)

J

Musical staff for MARIO and MORTAL KOMBAT sections E-J. It consists of six measures. Above the first measure is the number '4'. Above the second measure is the number '4'. Above the third measure is the number '5'. Above the fourth measure is the number '4'. Above the fifth measure is the number '4'. Above the sixth measure is the number '3'. The staff is in 4/4 time and has a key signature of two flats.

YELL!

K

Musical staff for YELL! section K. It consists of six measures of music with lyrics. Above the first measure is the text 'YELL!'. Above the third measure is a letter in a box: K. The staff is in 4/4 time and has a key signature of two flats.

Spon sor the band!

L

Musical staff for Spon sor the band! section L. It consists of six measures of music with lyrics. Above the third measure is a letter in a box: L. The staff is in 4/4 time and has a key signature of two flats.

M

Musical staff for section M. It consists of six measures of music. Above the third measure is a letter in a box: M. The staff is in 4/4 time and has a key signature of two flats.

53

N

ZELDA (♩ = 80)

Musical staff for ZELDA section N. It consists of six measures. Above the sixth measure is the number '4'. Above the seventh measure is the number '4'. The staff is in 4/4 time and has a key signature of two flats.

56

O

Faster (♩ = 120)

P

Q

R

S

T

Musical staff for Faster section O-T. It consists of six measures, each with a 4-measure rest. Above each measure is a letter in a box: P, Q, R, S, T. Above the first measure is the number '2'. Above the second measure is the number '4'. Above the third measure is the number '4'. Above the fourth measure is the number '4'. Above the fifth measure is the number '4'. Above the sixth measure is the number '4'. The staff is in 4/4 time and has a key signature of two flats.

63

U

Musical staff for section U. It consists of six measures, each with a 5-measure rest. Above the third measure is the number '5'. The staff is in 4/4 time and has a key signature of two flats.

85

The Legend of Super Mortal Tetris

Chord Chart

arr. Bernice

Each note cued

A TETRIS (♩ = 140)

f > > > > > > > *fp*

B **C**

D **E** **F**

G MARIO (♩ = 100) **H** roots only (no chords)

mf

I MORTAL KOMBAT (♩ = 126) **J**

K **L**

Don't Play 2nd Time (Tacet) **M** **N ZELDA** (♩ = 80) *mf*

O Faster (♩ = 120) **P** *f*

The musical score is written in 4/4 time and consists of several systems of music. Each system includes a treble clef, a key signature of two flats (B-flat and E-flat), and a series of chords indicated by diamond symbols. Above the notes, specific chords are labeled with letters in boxes (A through P). The score includes dynamic markings such as *f* (forte), *fp* (fortissimo piano), *mf* (mezzo-forte), and *f* (forte). Performance instructions include 'Each note cued', 'Don't Play 2nd Time (Tacet)', and 'Faster'. The tempo is indicated by a quarter note followed by a number: 140 for TETRIS, 100 for MARIO, 126 for MORTAL KOMBAT, and 80 for ZELDA. The score ends with a final chord and a dynamic marking of *f*.

Chord Chart, p. 2

The Legend of Super Mortal Tetris

68

Q

R

F sus4 F B^b(root) A^badd9 G^b G^badd6 D^bsus4 D^b Bsus2 B B^bm B^bm7 C Cmaj7

76

S

T

F B^b(root) A^badd9 G^b G^b7 F7 B^bdim7/E F7 B^bdim7/E F7

85

U

B B^bm B^bm7 C Cmaj7 F B^b5

The Legend of Super Mortal Tetris

Bells

arr. Bernice

Each note cued

A TETRIS (♩ = 140) B C D

E 21 F G MARIO (♩ = 100) H I MORTAL KOMBAT (♩ = 126) J

45 YELL! K L M

Spon sor the band!

N ZELDA (♩ = 80)

58 mf

O Faster (♩ = 120) P f

Q 63 3 3

R 73 S

78 T

U 84 3

The Legend of Super Mortal Tetris

Chimes

arr. Bernice

Each note cued

A TETRIS (♩ = 140) B C D

E F G MARIO (♩ = 100) H I MORTAL KOMBAT (♩ = 126) J

YELL! K L M

Spon sor the band! N ZELDA (♩ = 80) O Faster (♩ = 120)

P Q R S

T U

mf

The Legend of Super Mortal Tetris

Bass Guitar
(Treble Clef)

arr. Bernice

Each note cued

TETRIS (♩ = 140)

Cm Cm G G Cm Cm Cm G

f *fp*

Section 1 of the TETRIS piece, starting with a treble clef and a key signature of two flats. The tempo is 140 beats per minute. The first staff contains notes with accents and dynamic markings *f* and *fp*. Chords Cm, G, and Cm are indicated above the notes.

Cm G Cm B Fm Eb

Section 2 of the TETRIS piece. Chords Cm, G, Cm, Fm, and Eb are indicated above the notes.

G Cm C G Cm G

Section 3 of the TETRIS piece. Chords G, Cm, C, G, Cm, and G are indicated above the notes.

Cm D Fm Eb G Cm

Section 4 of the TETRIS piece. Chords Cm, D, Fm, Eb, G, and Cm are indicated above the notes.

E Cm G Cm G F Cm

Section 5 of the TETRIS piece. Chords Cm, G, Cm, G, F, and Cm are indicated above the notes.

G Cm G G MARIO (♩ = 100) H Eb G BbAb Eb Ab

MARIO section (♩ = 100). Chords G, Cm, G, G, Eb, G, BbAb, Eb, and Ab are indicated above the notes. A fermata is placed over the G chord. The dynamic marking *mf* and the instruction "roots only (no chords)" are present.

Eb G BbAb Db D Eb G BbAb Eb Ab Eb B Db Eb I (Cm) (Eb)

MORTAL KOMBAT section (♩ = 126). Chords Eb, G, BbAb, Db, D, Eb, G, BbAb, Eb, Ab, Eb, B, Db, and Eb are indicated above the notes. Chords (Cm) and (Eb) are indicated in boxes below the staff.

(Bb) (Ab) J (Cm) (Eb)

Section 2 of the MORTAL KOMBAT piece. Chords (Bb), (Ab), (Cm), and (Eb) are indicated above the notes.

Bass Guitar (Treble Clef), p. 2

The Legend of Super Mortal Tetris

(Bb) (Ab) **K** (Cm) (Eb)

(Bb) (Ab) **L** (Cm) (Eb)

(Bb) (Ab) **M** (Cm) (Eb)

(Bb) (Ab) **N** ZELDA (♩ = 80) B^b5

Faster (♩ = 120) *mf* B^b - F B^b

Ab(add9) Ab⁵ G^b F sus4 (F) **O** B^b(root) B^b(root) **P** B^b(root) A^b

Ab Eb Ab G^b D^b G^b F C F *f*

G^b F sus4 (F) **Q** B^b(root) A^badd9 G^b(G^badd6) D^bsus4 (D^b) **R** B^bsus2 (B) B^bm(B^bm7)

T

C (Cmaj7) F **S** B^b(root) A^badd9 G^b (G^b7) F7 B^bdim7/E F7

G A

B^bdim7/E F7 **U** B B^bm (B^bm7) C (Cmaj7) F B^b5

G A

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

1 Bb Eb G C F

8 Bb Eb Eb Bb Eb Ab Db Bb Bb

15 Bb Bb Eb Bb Bb A B Ab Eb Eb Eb Ab Db Gb

22 Eb Eb Eb Eb Eb Eb E Ab

p *f* *fp* *f*

A B

PEP BAND CHEERS

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

Imperial March Mi Mi Mi Do So Mi Do So Mi

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

Mari Bros Mi Mi Mi Do Mi So So

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

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

Get Ready For This So So So Do Do Re Re

So So So Te Te Do Do

So So So Do Do Re Re

So So So Te Te Do Re

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

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

More...

Suavemente: Groove (Cm – G – G – Cm)

C Minor Groove: (C Minor)

Antonio Groove: Do Te Le So (Bb Blues)

Harmony: So Fa Me Re

12 Bar Groove: (Bb Blues)

Two Ceremonial Marches

Tuba

1. Processional

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

YBS 54

Maestoso

f

rit.

7 *Andante*

mf

13 *simile*

20

27 *simile*

34 *f*

41 *mf*

48 *2. rit.*

f

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

(DRIVING SOUL)

4

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

5 $B^b m7$ $E^b 13$ $B^b m7$ $E^b 13$

9 $B^b m7$ $E^b 13$ $B^b m7$ $E^b 13$

13 $B^b m7$ $E^b 13$ $B^b m7$ $E^b 13$

17 $B^b m7$ $E^b 13$ $B^b m7$ $E^b 13$

21 $B^b m7$ $E^b 13$ $B^b m7$ $E^b 13$

25 $B^b m7$ $E^b 13$ $B^b m7$ $E^b 13$

29 $G^b m7$ $F7$ $B^b m7$ $E^b 13$ $G^b m7$

30 31 32 33

Detailed description: This is a piano score for the song 'Runaway Baby'. It is written in a 4/4 time signature with a key signature of two flats (B-flat major or D-flat minor). The score is divided into systems of five staves each. The first staff shows the key signature and time signature, followed by a repeat sign. The second staff begins with a box containing the number '5' and contains the first system of music. Above the notes are handwritten chord symbols: B-flat major 7 (Bbm7), E-flat 13 (Eb13), and B-flat major 7 (Bbm7). The music features a driving, rhythmic melody with eighth and sixteenth notes. Dynamics include a forte (f) marking. The score continues through systems 3, 4, and 5, with measure numbers 9, 13, 17, 21, 25, and 29 marked at the beginning of their respective systems. The final system (system 5) contains measures 30, 31, 32, and 33. Chord symbols in the final system include G-flat major 7 (GbM7), F7, B-flat major 7 (Bbm7), E-flat 13 (Eb13), and G-flat major 7 (GbM7). The score concludes with a double bar line.

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PIANO

Musical notation for measures 34-37. Chords: F7, B^bM1⁷, E^b13, G^bMA⁷, F7.

Musical notation for measures 38-42. Chords: B^bM1⁷, E^b13, G^bMA⁷, TO CODA, F7.

Musical notation for measures 43-47. Chords: B^bM1⁷, E^b13, B^bM1⁷, E^b13. Measure 46-47 is a double bar line.

Musical notation for measures 48-51. Chords: B^bM1⁷, E^b13, B^bM1⁷, E^b13, B^bM1⁷.

Musical notation for measures 52-55. Chords: E^b13, B^bM1⁷, E^b13. Measure 55 is marked D.S. AL CODA.

Musical notation for measures 56-59. Chords: CODA, B^bM1⁷, E^b13, B^bM1⁷.

Musical notation for measures 60-64. Chords: E^b13, B^bM1⁷, E^b13, B^bM1⁷, E^b13.

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

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

Musical staff 65-68. Measure 65 starts with a boxed number 65 and a $B^b M1^7$ chord. The staff contains chords and notes for measures 65, 66, 67, and 68. Chords are $B^b M1^7$ and $E^b 13$. Dynamics include *mf* and accents.

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

Musical staff 69-72. Measures 69, 70, 71, and 72. Chords are $B^b M1^7$ and $E^b 13$. Includes accents.

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

Musical staff 73-77. Measures 73, 74, 75, 76, and 77. Chords are $B^b M1^7$ and $E^b 13$. Includes accents.

REPEAT FOR MORE SOLOS TO CONTINUE

Musical staff 78-81. Measures 78, 79, 80, and 81. Chords are $E^b 13$ and $B^b M1^7$. Includes a repeat sign and a 'TO CONTINUE' instruction.

83 $G^b MA^7$ F^7 $B^b M1^7$ $E^b 13$

Musical staff 82-86. Measures 82, 83, 84, 85, and 86. Chords are $G^b MA^7$, F^7 , $B^b M1^7$, and $E^b 13$. Dynamics include *f*.

$G^b MA^7$ F^7 $B^b M1^7$ $E^b 13$ $G^b MA^7$

Musical staff 87-90. Measures 87, 88, 89, and 90. Chords are $G^b MA^7$, F^7 , $B^b M1^7$, $E^b 13$, and $G^b MA^7$. Includes accents.

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

Musical staff 91-94. Measures 91, 92, 93, and 94. Chords are F^7 , $B^b M1^7$, and $E^b 13$. Includes accents.

$G^b MA^7$ F^7 $E^b 13$

Musical staff 95-99. Measures 95, 96, 97, 98, and 99. Chords are $G^b MA^7$, F^7 , and $E^b 13$. Includes accents.

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)

4

5 $B^b m1^7$ E^b13 $B^b m1^7$ E^b13

9 $B^b m1^7$ E^b13 $B^b m1^7$ E^b13

13 $B^b m1^7$ E^b13 $B^b m1^7$ E^b13

17 $B^b m1^7$ E^b13 $B^b m1^7$ E^b13

21 $B^b m1^7$ E^b13 $B^b m1^7$ E^b13

25 $B^b m1^7$ E^b13 $B^b m1^7$ E^b13

BASS

(29) G^bMA^7 F^7 B^bMI^7 E^b13

G^bMA^7 F^7 B^bMI^7 E^b13 G^bMA^7

F^7 B^bMI^7 E^b13 G^bMA^7 TO CODA

(43) F^7 B^bMI^7 E^b13 B^bMI^7 E^b13

(48) B^bMI^7 E^b13 B^bMI^7 E^b13 B^bMI^7

E^b13 B^bMI^7 E^b13 $D.S. AL CODA$

CODA F^7 B^bMI^7 E^b13 B^bMI^7 E^b13

B^bMI^7 E^b13 B^bMI^7 E^b13

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

65 $B^b m_1^7$ $E^b 13$ $B^b m_1^7$ $E^b 13$

69 $B^b m_1^7$ $E^b 13$ $B^b m_1^7$ $E^b 13$

73 $B^b m_1^7$ $E^b 13$ $B^b m_1^7$ $E^b 13$

77 $B^b m_1^7$ $E^b 13$ $B^b m_1^7$ $E^b 13$

REPEAT FOR MORE SOLOS

TO CONTINUE

81 $B^b m_1^7$ $E^b 13$ 83 $G^b MA^7$ F^7 $B^b m_1^7$ $E^b 13$

86 $G^b MA^7$ F^7 $B^b m_1^7$ $E^b 13$

90 $G^b MA^7$ F^7 $B^b m_1^7$ $E^b 13$

94 $G^b MA^7$ F^7 $E^b 13$

Santa Claus Is Comin' To Town

Synthesizer

Coots & Gillespie
arr. Bernice

Moderate Swing 



The musical score is written for synthesizer in 4/4 time with a key signature of two flats (Bb and Eb). It consists of four systems of music, each with a treble and bass staff. The first system starts with a dynamic marking of *mf* and includes a repeat sign. The second system includes a first ending bracket labeled 'A'. The third system continues the melody and accompaniment. The fourth system includes a second ending bracket labeled 'B'. Chord symbols are provided below the notes in both staves.

System 1: Treble staff: *mf* B \flat Eb B \flat B \flat 7 Eb Ebm. Bass staff: *mf*

System 2: Treble staff: B \flat Gm Cm7 F7 B \flat B \flat Eb. Bass staff: B \flat Gm Cm7 F7 B \flat B \flat Eb. Includes first ending bracket 'A'.

System 3: Treble staff: B \flat B \flat 7 Eb Ebm B \flat Gm Cm7 F7 B \flat . Bass staff: B \flat B \flat 7 Eb Ebm B \flat Gm Cm7 F7 B \flat .

System 4: Treble staff: B \flat 7 Eb B \flat 7 Eb C7 F7 F \sharp dim. Bass staff: B \flat 7 Eb B \flat 7 Eb C7 F7 F \sharp dim. Includes second ending bracket 'B'.

24

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

29

To Coda

E \flat E \flat m B \flat G m C m7 F7 B \flat B \flat G m

D.S. al Coda

f

36

C m7 F7 B \flat

Santa Claus Is Comin' To Town

C Bass Line

Coots & Gillespie
arr. Bernice

Moderate Swing



B \flat

E \flat

B \flat

B \flat 7

E \flat

E \flat m

B \flat

Gm

mf

A

B \flat

E \flat

B \flat

B \flat 7

E \flat

E \flat m

B \flat

Gm

B

B \flat 7

E \flat

B \flat 7

E \flat

C7

C

F7

F \sharp dim

Gm

C7

F7

Faug

B \flat

E \flat

B \flat

B \flat 7

E \flat

E \flat m

B \flat

Gm

To Coda

D

D.S. al Coda

E



B \flat

Gm

Cm7

F7

B \flat


f

C

Sight Reading Exercises

1 

2 

3 

4 

5 

6 

7 

8 

9 

Piano

Simple Gifts

from *Appalachian Spring*

Traditional
Aaron Copland (1900-1990)

♩ = 72

mp

f

Chords: Eb, Gm, Fm, Bb7, Eb, Ab, Eb

Mallets

Simple Gifts

from *Appalachian Spring*

Traditional
Aaron Copland (1900-1990)

$\text{♩} = 72$

mp

f

Smeÿs Like Teen Spirit

Musical notation for measures 1-3. Chords: Fm, Bb, G, Ab, Db, C, Fm, Bb, G. Dynamics: *mf*.

Musical notation for measures 4-6. Chords: Ab, Db, C, Fm, Bb, G, Ab, Db, C. Dynamics: *f*. Section marker **A** above measure 5.

Musical notation for measures 7-9. Chords: Fm, Bb, G, Ab, Db, C, Fm, Bb, G.

Musical notation for measures 10-12. Chords: Ab, Db, C, Fm, Bb, G, Ab, Db, C.

Musical notation for measures 13-15. Chords: Fm, Bb, Ab, Db, Fm, Bb, Ab, Db, Fm, Bb, Ab, Db, Fm, Bb. Dynamics: *mf*. Section markers **B** and **C** above measures 13 and 14 respectively.

22 Ab Db Fm Bb Ab Db **D** Fm Bb Ab Db Fm Bb Ab Db Fm Bb Ab Db

mf

31 Fm Bb Ab Db **E** Fm Bb G Ab Db C

f

35 Fm Bb G Ab Db C Fm Bb G

38 Ab Db C Fm Bb G Ab Db C

41 Fm Bb G Ab Db C Fm Bb G

To Coda on
3rd Time

44 **F**
Ab Db C Fm E Fm Gb Fm E Fm Bb Ab Gb

47 **G**
Fm E Fm Gb Fm E Fm Bb Ab Gb Fm Bb G

50
Ab Db C Fm Bb G Ab Db C

53
Fm Bb G Ab Db C Fm Bb G

56 **H**
Ab Db C Fm Bb G Ab Db C

59 Fm Bb G Ab Db C Fm Bb G

62 Ab Db C Fm Bb G Ab Db C

65 **I** Fm Bb Ab Db Fm Bb Ab Db **J** Fm Bb Ab Db Fm Bb Ab Db Fm Bb

mf *mp*

74 **K** Ab Db Fm Bb Ab Db Fm Bb Ab Db Fm Bb Ab Db

mf

83 Fm Bb Ab Db D.S. al Coda

85 **L**

Ab Db C Fm Bb G Ab Db C

f *ff*

88

Fm Bb G Ab Db C Fm Bb G

fff

91

Ab Db C Fm Bb G Ab Db C Fm

rit. *fff*

95

Smejis Like Teen Spirit

Musical notation for measures 1-3. Chords: Fm, Bb, G, Ab, Db, C, Fm, Bb, G. Dynamics: *mf*.

Musical notation for measures 4-6. Chords: Ab, Db, C, Fm, Bb, G, Ab, Db, C. Dynamics: *f*. Section marker **A**.

Musical notation for measures 7-9. Chords: Fm, Bb, G, Ab, Db, C, Fm, Bb, G.

Musical notation for measures 10-13. Chords: Ab, Db, C, Fm, Bb, G, Ab, Db, C, Fm, Bb. Dynamics: *mf*. Section marker **B**.

Musical notation for measures 14-21. Chords: Ab, Db, Fm, Bb, Ab, Db, Fm, Eb, Ab, Db, Fm, Bb, Ab, Db. Section marker **C**.

23 Fm Bb Ab Db **D** Fm Bb Ab Db Fm Bb Ab Db Fm Bb Ab Db Fm Bb

mf

32 Ab Db **E** Fm Bb G Ab Db C Fm Bb G

f

36 Ab Db C Fm Bb G Ab Db C

39 Fm Bb G Ab Db C Fm Bb G

To Coda on
3rd Time

42 Ab Db C Fm Bb G Ab Db C

45 **F** Fm E Fm Gb Fm E Fm Bb Ab Gb Fm E Fm Gb

48 **G** Fm E Fm Bb Ab Gb Fm Bb G Ab Db C

f

51 Fm Bb G Ab Db C Fm Bb G

54 Ab Db C Fm Bb G Ab Db C

57 **H** Fm Bb G Ab Db C Fm Bb G

60

Ab Db C Fm Bb G Ab Db C

63

Fm Bb G Ab Db C Fm Bb Ab Db Fm Bb

I

68

Ab Db Fm Bb Ab Db Fm Bb Ab Db Fm Bb Ab Db Fm Bb Ab Db

J

77

Fm Bb Ab Db Fm Bb Ab Db Fm Bb Ab Db Fm Bb

K

84

Ab Db D.S. al Coda

85 **L**

Ab Db C Fm Bb G Ab Db C

f *ff*

88

Fm Bb G Ab Db C Fm Bb G

91

Ab Db C Fm Bb G Ab Db C Fm

rit.

95

Mallets

As Recorded by Nirvana

Arr. Walsh

Smeij's Like Teen Spirit

4 **A** 8 **B**

mf

16 **C**

22 **D**

mf

27

32 **E** %

f

36

40

To Coda on
3rd Time

Detailed description: The score is written for mallets in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of five sections labeled A through E. Section A (measures 4-8) is marked *mf*. Section B (measures 9-15) is marked *mf*. Section C (measures 16-21) is marked *mf*. Section D (measures 22-26) is marked *mf*. Section E (measures 32-39) is marked *f* and includes a repeat sign. The score concludes with a coda instruction: 'To Coda on 3rd Time'.

44 **F**

Musical staff 44-46: Treble clef, key signature of three flats (B-flat, E-flat, A-flat). Measure 44 starts with a melodic line: quarter note G4, quarter note A4, quarter note B-flat4, quarter note C5. Measure 45 continues: quarter note D5, quarter note E5, quarter note F5, quarter note G5. Measure 46: quarter note A5, quarter note B5, quarter note C6, quarter note D6. Chord F is indicated above measure 44.

47 **G** SOLO OR SOLI *f*

Musical staff 47-49: Treble clef, key signature of three flats. Measure 47: quarter note G4, quarter note A4, quarter note B-flat4, quarter note C5. Measure 48: quarter note D5, quarter note E5, quarter note F5, quarter note G5. Measure 49: quarter note A5, quarter note B5, quarter note C6, quarter note D6. Chord G is indicated above measure 47. The text "SOLO OR SOLI" and dynamic marking *f* are present.

50

Musical staff 50-53: Treble clef, key signature of three flats. Measure 50: quarter note G4, quarter note A4, quarter note B-flat4, quarter note C5. Measure 51: quarter note D5, quarter note E5, quarter note F5, quarter note G5. Measure 52: quarter note A5, quarter note B5, quarter note C6, quarter note D6. Measure 53: quarter note E6, quarter note F6, quarter note G6, quarter note A6.

54 **H**

Musical staff 54-57: Treble clef, key signature of three flats. Measure 54: quarter note G4, quarter note A4, quarter note B-flat4, quarter note C5. Measure 55: quarter note D5, quarter note E5, quarter note F5, quarter note G5. Measure 56: quarter note A5, quarter note B5, quarter note C6, quarter note D6. Measure 57: quarter note E6, quarter note F6, quarter note G6, quarter note A6. Chord H is indicated above measure 54.

58

Musical staff 58-61: Treble clef, key signature of three flats. Measure 58: quarter note G4, quarter note A4, quarter note B-flat4, quarter note C5. Measure 59: quarter note D5, quarter note E5, quarter note F5, quarter note G5. Measure 60: quarter note A5, quarter note B5, quarter note C6, quarter note D6. Measure 61: quarter note E6, quarter note F6, quarter note G6, quarter note A6.

62 **I**

Musical staff 62-66: Treble clef, key signature of three flats. Measure 62: quarter note G4, quarter note A4, quarter note B-flat4, quarter note C5. Measure 63: quarter note D5, quarter note E5, quarter note F5, quarter note G5. Measure 64: quarter note A5, quarter note B5, quarter note C6, quarter note D6. Measure 65: quarter note E6, quarter note F6, quarter note G6, quarter note A6. Measure 66: quarter note G6, quarter note A6, quarter note B-flat6, quarter note C7. Chord I is indicated above measure 62.

67 **J** *mp*

Musical staff 67-72: Treble clef, key signature of three flats. Measure 67: quarter note G4, quarter note A4, quarter note B-flat4, quarter note C5. Measure 68: quarter note D5, quarter note E5, quarter note F5, quarter note G5. Measure 69: quarter note A5, quarter note B5, quarter note C6, quarter note D6. Measure 70: quarter note E6, quarter note F6, quarter note G6, quarter note A6. Measure 71: quarter note G6, quarter note A6, quarter note B-flat6, quarter note C7. Measure 72: quarter note D7, quarter note E7, quarter note F7, quarter note G7. Chord J is indicated above measure 67. Dynamic marking *mp* is present.

73 **K**

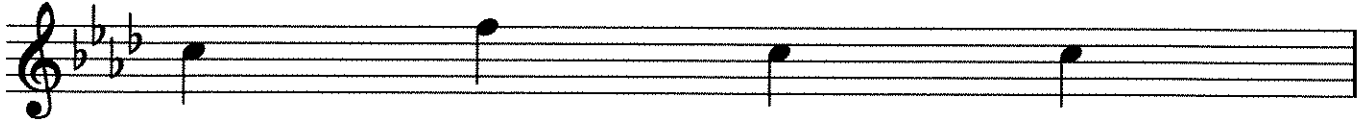
Musical staff 73-76: Treble clef, key signature of three flats. Measure 73: quarter note G4, quarter note A4, quarter note B-flat4, quarter note C5. Measure 74: quarter note D5, quarter note E5, quarter note F5, quarter note G5. Measure 75: quarter note A5, quarter note B5, quarter note C6, quarter note D6. Measure 76: quarter note E6, quarter note F6, quarter note G6, quarter note A6. Chord K is indicated above measure 73.

78



84

D.S. al Coda



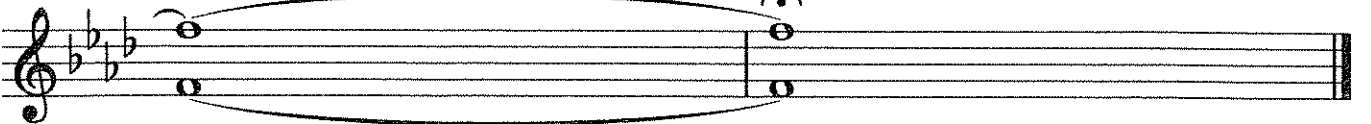
85



89



94



Sponsor Song 2017 - Melody

C INSTRUMENTS (TREBLE)



B-FLAT INSTRUMENTS (HIGH)



B-FLAT INSTRUMENTS (LOW)



E-FLAT INSTRUMENTS



C INSTRUMENTS (BASS)



TUBA



Lyrics

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

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

Sponsor Song 2017 - Horn Lick

C INSTRUMENTS (TREBLE)



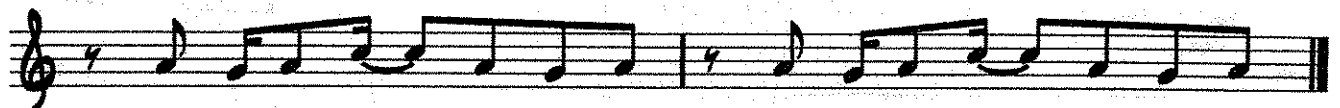
G F G Bb G F G G F G Bb G F G

B-FLAT INSTRUMENTS (HIGH)



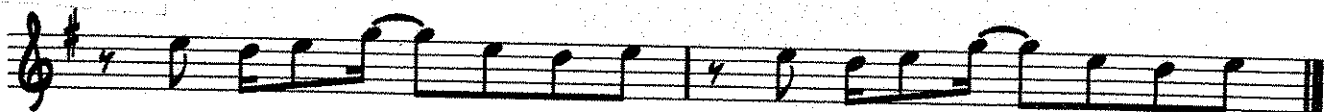
A G A C A G A A G A C A G A

B-FLAT INSTRUMENTS (LOW)



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

E-FLAT INSTRUMENTS



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

C INSTRUMENTS (BASS)



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

TUBA



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

Chords

Gm, Bb, Dm, F

THE STAR SPANGLED BANNER

Piano/Keyboard
(Optional)

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

11

19

mp

27

f

THE STAR SPANGLED BANNER

Tuba

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

This block contains the first three measures of the tuba part. It starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. Measure 1 features a whole note G2 with a fermata. Measure 2 contains two whole rests. Measure 3 begins with a half note G2, followed by quarter notes F2, E2, and D2, all marked with a forte (*f*) dynamic. A box containing the number '3' is positioned above the end of the first measure.

This block contains measures 4 through 6. Measure 4 has quarter notes G2, F2, and E2. Measure 5 has quarter notes D2, C2, and B1. Measure 6 has quarter notes A1, G1, and F1.

11

This block contains measures 7 through 10. Measure 7 has quarter notes G1, F1, and E1. Measure 8 has quarter notes D1, C1, and B0. Measure 9 has quarter notes A0, G0, and F0. Measure 10 has quarter notes E0, D0, and C0.

19

7

This block contains measures 11 through 18. Measures 11-18 consist of a continuous eighth-note pattern: G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0, B0, A0, G0, F0, E0, D0. A box containing the number '19' is above the end of measure 18. A fermata is placed over the final measure (18), and a hairpin crescendo symbol is positioned below the staff.

27

f

This block contains measures 19 through 26. Measure 19 has a whole rest. Measure 20 has a half note G1. Measures 21-26 consist of quarter notes: F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0, B0, A0, G0, F0, E0.

This block contains the final four measures (27-30). Measure 27 has a whole note G1 with a fermata. Measure 28 has quarter notes F1, E1, and D1. Measure 29 has quarter notes C1, B0, and A0. Measure 30 has a whole note G1 with a fermata.

THE STAR SPANGLED BANNER

Bells

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

11

19

27

f

C PART (D MAJOR)

The Swallowtail Jig

Traditional Irish
arr. Bernice

The musical score is written in treble clef with a key signature of two sharps (D major) and a 6/8 time signature. It consists of four staves of music. The first staff begins with a common time signature 'C' and contains the first measure. The second staff starts at measure 5. The third staff starts at measure 10. The fourth staff starts at measure 15. Chord symbols are placed above the notes: Em, D, Em, D, Em, Em, Bm, Em, D, Em, Em. First and second endings are indicated by brackets and numbered '1.' and '2.'.

TAKE ON ME

PIANO

Music by PAL WAAKTAAR and MAGNE FURUHOLMNE

Words by PAL WAAKTAAR, MAGNE FURUHOLMNE
and MORTON HARKET

Arranged by JOHN BERRY

(UNISON PATTERNS)

(A) (TECHNO-POP)

(B)

(TECHNO-POP)

(9)

PIANO

(21) Cmi7 F7

Bb EbMA7 Dmi7 Cmi7 F7 Bb

EbMA7 Dmi7 Cmi7 F7 Gmi7 EbMA7

(33) *mf*

(41)

f TO CODA

PIANO

(49) *mf* SUB. (W/SAXES)

(61) 4 (65) *Cmi7* *F* *Bb*

EbMA7 *Dmi7* *Cmi7* *F* *Bb* *EbMA7* *Dmi7*

Cmi7 *F* *Cmi7* *F* D.S. AL CODA Φ CODA *Cmi7* *F*

Eb/F *Bb2* 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

(UNISON PATTERNS)

(A) (TECHNO-POP)

(B) *mf*

(TECHNO-POP)

(21)

BASS

33

First staff of music, measures 33-37. Includes dynamic marking *mf* and measure numbers 34, 35, 36, 37.

41

Second staff of music, measures 38-42. Includes measure numbers 38, 39, 40, 42.

TO CODA

Third staff of music, measures 43-48. Includes measure numbers 43, 44, 45, 46, 47, 48.

49

Fourth staff of music, measures 49-52. Includes dynamic marking *mf* SUB. and measure numbers 50, 51, 52.

Fifth staff of music, measures 53-56. Includes measure numbers 53, 54, 55, 56.

61

Sixth staff of music, measures 57-64. Includes dynamic marking *ff* and measure numbers 57, 58, 59, 60, 61-64.

65

Seventh staff of music, measures 65-68. Includes dynamic marking *f* and measure numbers 66, 67, 68.

Eighth staff of music, measures 69-72. Includes measure numbers 69, 70, 71, 72.

D.S. AL CODA

Ninth staff of music, measures 73-76. Includes measure numbers 73, 74, 75, 76.

CODA

Tenth staff of music, measures 77-80. Includes dynamic marking *f* and measure numbers 77, 78, 79, 80.

81-82

83

84

THE TEMPEST

Robert W. Smith

Piano

1 *mp* *f*

8 **9**

14 **18** *ff*

19 *sim.*

24

30

36

41 *ff* *sim.*

46

Continue Ostinato
Until m. 44

Continue Ostinato
Until m. 59

2 Piano

THE TEMPEST

52

58

64

69

75

390

(MED. HR)

TENOR MADNESS

-SONNY ROLLINS

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

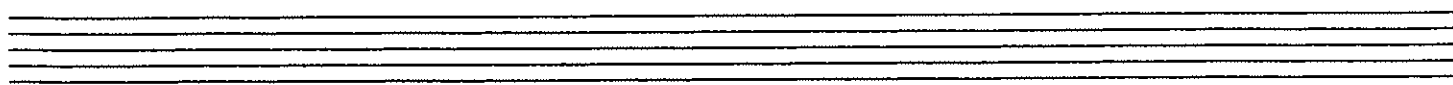
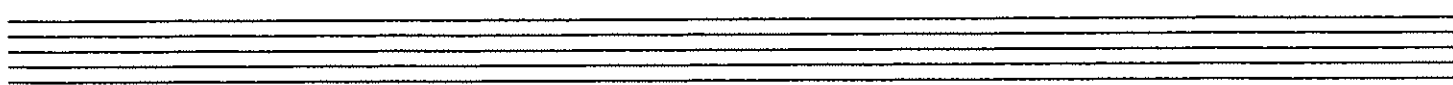
A musical staff in 4/4 time with a key signature of two flats (B \flat major / D \flat minor). The staff contains four measures of music. The first measure is a whole rest. The second measure has a quarter note G \flat (F \flat), a quarter note A \flat (G \flat), and a quarter note B \flat (A \flat). The third measure has a quarter note C \flat (B \flat), a quarter note D \flat (C \flat), and a quarter note E \flat (D \flat). The fourth measure has a quarter note F \flat (E \flat), a quarter note G \flat (F \flat), and a quarter note A \flat (G \flat).

E \flat 7 B \flat 7 G7#9

A musical staff in 4/4 time with a key signature of two flats. The staff contains four measures of music. The first measure has a quarter note G \flat (F \flat), a quarter note A \flat (G \flat), and a quarter note B \flat (A \flat). The second measure has a quarter note C \flat (B \flat), a quarter note D \flat (C \flat), and a quarter note E \flat (D \flat). The third measure has a quarter note F \flat (E \flat), a quarter note G \flat (F \flat), and a quarter note A \flat (G \flat). The fourth measure has a quarter note B \flat (A \flat), a quarter note C \flat (B \flat), and a quarter note D \flat (C \flat).

C-7 F7 B \flat 7

A musical staff in 4/4 time with a key signature of two flats. The staff contains four measures of music. The first measure has a quarter note E \flat (D \flat), a quarter note F \flat (E \flat), and a quarter note G \flat (F \flat). The second measure has a quarter note A \flat (G \flat), a quarter note B \flat (A \flat), and a quarter note C \flat (B \flat). The third measure has a quarter note D \flat (C \flat), a quarter note E \flat (D \flat), and a quarter note F \flat (E \flat). The fourth measure has a quarter note G \flat (F \flat), a quarter note A \flat (G \flat), and a quarter note B \flat (A \flat).



Piano
"Do" Synth
Organ - Top Line Hits

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice

Funk ♩ = 116

Musical notation for measures 1-3. Treble clef, bass clef, 4/4 time signature. Chords: Dm7, Dm7, G7. Dynamics: *f*, *mp*. Includes accents and a first ending bracket labeled 'A'.

Musical notation for measures 4-8. Treble clef, bass clef, 4/4 time signature. Chords: Dm7, G7, Dm7, G7, Dm7. Dynamics: *mp*. Includes a second ending bracket labeled 'B'.

Musical notation for measures 9-16. Treble clef, bass clef, 4/4 time signature. Chords: G7, Dm7, G7, Dm7, G7, Dm7, G7, Dm7. Dynamics: *f*, *mf*. Includes a first ending bracket labeled 'C' with 'ad lib' and a second ending bracket labeled 'D'.

Musical notation for measures 17-21. Treble clef, bass clef, 4/4 time signature. Chords: G7, Dm7, G7, Dm7, G7. Dynamics: *mf*. Includes a first ending bracket labeled 'E' with a repeat sign.

Musical notation for measures 22-25. Treble clef, bass clef, 4/4 time signature. Chords: Dm7, G7, Dm7, G7, Dm7. Dynamics: *f*. Includes a first ending bracket labeled 'F' and a second ending bracket labeled 'G'.

27 G7 Dm7 G7 **H** *8va* Dm7 G7

mf

32 Dm7 **I** Dm7 G7 Dm7

f

37 G7 **J** Dm7 G7 Dm7 G7

f

40 *To Coda* Φ **K** Dm7 *ad lib* G7 Dm7

f *mp*

45 G7 **L** Dm7 G7 Dm7 G7 *D.S. al Coda*

mf

Coda

50 **M** G7 Dm7 G7 Dm7 G7

f *mp*

55 **N** Dm7 G7 Dm7 G7

mp

1. 2.

60 **O** Dm7 G7 Dm7 G7 **P** Dm7

mf

65 G7 Dm7 **Q** Dm7

f

69 G7 Dm7 G7 **R** Dm7

f

73 G7 Dm7 G7 Dm7 **S**

77 G7 Dm7 G7 Dm7 **T**

81 G7 Dm7 G7 **U**

86 Dm7 G7 Dm7 G7 **V**

90 Dm7 Dm7

ff

ff

ff

fff

fff

Piano
"Do" Synth
TREBLE CLEF

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice

Funk $\text{♩} = 116$
gub

A

f *mp*

B

5

C

D

E

10 4 3 *mf*

F

20

G

H

25 3 *mf*

I

32 *f*

J

To Coda ⊕

37

K

L

D.S. al Coda

41 3 3 *f* *mf*

⊕ Coda

M

50

f *mp*

N

55

O

60

mf

P

65

f

Q

R

69

S

73

ff

ff

T

77

U

82

V

87

91

fff

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice

Funk ♩ = 116

Dm7

A

Dm7

G7

Dm7

G7

Musical notation for measures 1-5. The piece is in 4/4 time with a key signature of one flat (Bb). The tempo is marked 'Funk ♩ = 116'. The first system consists of a treble and bass staff. The treble staff features a complex rhythmic pattern of eighth notes with accents and slurs. The bass staff has a simpler eighth-note accompaniment. Dynamics include *f* (forte) and *vc* (ritardando). Chord symbols Dm7, G7, and A are indicated above the staff.

Musical notation for measures 6-10. The second system continues the piece. The treble staff shows a sequence of chords with some grace notes. The bass staff has a steady eighth-note accompaniment. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). Chord symbols Dm7, G7, and C are indicated. A box labeled 'B' is placed above measure 6, and a box labeled 'C' is placed above measure 10. The text 'ad lib' is written above measure 10.

Musical notation for measures 11-18. The third system shows the treble staff with a melodic line of eighth notes starting in measure 11. The bass staff continues with eighth notes. Dynamics include *mp* and *mf*. Chord symbols G7, Dm7, and E are indicated. A box labeled 'D' is placed above measure 13, and a box labeled 'E' is placed above measure 18. A double bar line is present at the end of measure 18.

Musical notation for measures 19-24. The fourth system features a melodic line in the treble staff consisting of eighth notes. The bass staff has a simple accompaniment. Dynamics include *mf*. Chord symbols G7, Dm7, and F are indicated. A box labeled 'F' is placed above measure 21.

Musical notation for measures 25-30. The fifth system shows the treble staff with a melodic line of eighth notes. The bass staff has a simple accompaniment. Dynamics include *mf*. Chord symbols G7, Dm7, and H are indicated. A box labeled 'G' is placed above measure 26, and a box labeled 'H' is placed above measure 29.

34 I Dm7 G7 Dm7 G7 J Dm7 G7

39 *f* *To Coda* Φ Dm7 G7 Dm7 G7 G7 K Dm7 G7 *ad lib* Dm7 G7 L Dm7

47 *D.S. al Coda* *f* G7 Dm7 G7

50 Φ *Coda* G7 M Dm7 G7 Dm7 G7 N Dm7 G7 Dm7 I. G7

Uptown Funk!

Piano 2, p. 3

59 G7 O Dm7 G7 Dm7

mf

63 G7 P Dm7 G7

66 Dm7 Q Dm7 G7

f

70 Dm7 G7 R Dm7 G7 Dm7 G7

S 76 Dm7 G7 Dm7 G7

ff

T

80

Dm7 G7 Dm7

U

84

Dm7 G7 Dm7 G7

V

88

Dm7 G7 Dm7 Dm7

fff

fff

Uptown Funk!

Funk ♩ = 116

Musical notation for measures 1-5. Treble clef, bass clef, 4/4 time signature. Chords: Dm7, G7, Dm7, G7. Dynamics: *f*. Includes a first ending bracket labeled 'A'.

Musical notation for measures 6-13. Treble clef, bass clef, 4/4 time signature. Chords: Dm7, G7, Dm7, G7, Dm7, G7, Dm7, G7. Dynamics: *mp*. Includes a first ending bracket labeled 'C'.

Musical notation for measures 14-21. Treble clef, bass clef, 4/4 time signature. Chords: Dm7, G7, Dm7, G7, Dm7, G7, Dm7, G7. Dynamics: *mf*. Includes a first ending bracket labeled 'E'.

Musical notation for measures 22-29. Treble clef, bass clef, 4/4 time signature. Chords: Dm7, G7, Dm7, G7, Dm7, G7, Dm7, G7. Dynamics: *p*. Includes a first ending bracket labeled 'G'.

Musical notation for measures 30-37. Treble clef, bass clef, 4/4 time signature. Chords: Dm7, G7, Dm7, G7, Dm7, G7, Dm7, G7. Dynamics: *mf*, *f*. Includes a first ending bracket labeled 'I'.

38 J *To Coda* K *D.S. al Coda* L

Chords: Dm7 G7, Dm7 G7, Dm7 G7, G7, Dm7, G7, Dm7, G7. Dynamics: *f*, *mp*.

Coda M N

Chords: G7, Dm7, G7, Dm7, G7, Dm7, G7, Dm7. Dynamics: *f*, *mp*.

58 O P

Chords: ¹G7, ²G7, Dm7, G7, Dm7, G7, Dm7, G7. Dynamics: *mf*.

66 Q R

Chords: Dm7, Dm7, G7, Dm7, G7, Dm7, G7. Dynamics: *f*.

74 S T

Chords: Dm7, G7, Dm7, G7, Dm7, G7, Dm7, G7. Dynamics: *ff*.

Uptown Funk!

82

Dm7

U

Dm7

G7

Dm7

G7

V

Dm7

G7

90

Dm7

Dm7

fff

fff

Uptown Funk!

Funk ♩ = 116

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of six staves of music. The first staff (measures 1-9) features a complex rhythmic pattern of eighth notes with accents, starting with a Dm7 chord and ending with a Dm7 chord and a fermata. The second staff (measures 10-20) begins with a C section marked 'ad lib' and 'mf', followed by a D section, an E section with a repeat sign, and another Dm7 section. The third staff (measures 21-25) contains an F section and two Dm7 sections. The fourth staff (measures 26-31) starts with a G section marked 'f' and ends with an H section marked '8va' with a long note. The fifth staff (measures 32-40) includes an I section, a J section marked 'To Coda', and a final 3-measure section. The sixth staff (measures 41-44) contains a K section marked 'Dm7' and 'f', an 'ad lib' section marked 'mp', and an L section marked 'D.S. al Coda' and '4'.

Measures 1-9: **Dm7**, **A**, **B**, **Dm7**, **f**

Measures 10-20: **C** ad lib **mf**, **D**, **E** % **Dm7**, **Dm7**, **f**

Measures 21-25: **F**, **Dm7**, **Dm7**

Measures 26-31: **G** **f**, **H** *8va*

Measures 32-40: **I**, **J** *To Coda*, **3**

Measures 41-44: **K** **Dm7** **f**, *ad lib* **mp**, **L** *D.S. al Coda* **4**

Coda

50 M Dm7 N

59 O *mp* P Q *f*

72 R S *ff*

80 T U *ff*

85 V *ff*

89 *ff* *fff* Dm7

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice

Funk ♩ = 116

The chord chart is organized into 12 systems, each with a lettered section marker in a box. The first system (measures 1-6) includes sections A, B, and C. The second system (measures 7-15) includes sections C and D. The third system (measures 16-24) includes sections E and F. The fourth system (measures 25-33) includes sections G and H. The fifth system (measures 34-41) includes section I and ends with a Coda symbol. The sixth system (measures 42-49) includes sections K and L and ends with the instruction 'D.S. al Coda'. Dynamics include *f*, *mp*, *mf*, and *p*. The chart uses a 4/4 time signature with a key signature of one flat (Bb).

System 1 (Measures 1-6):
Measures 1-2: Dm7, *f*
Measure 3: Dm7, *mp*
Section A (Measures 4-5): Dm7, G7
Section B (Measures 6): Dm7, G7

System 2 (Measures 7-15):
Measures 7-8: G7, Dm7
Section C (Measures 9-10): Dm7, G7
Section D (Measures 11-15): Dm7, G7, Dm7, G7, Dm7, G7

System 3 (Measures 16-24):
Measures 16-17: Dm7, G7
Section E (Measures 18-19): Dm7, G7, *mf*
Section F (Measures 20-24): Dm7, G7, Dm7, G7, Dm7

System 4 (Measures 25-33):
Measures 25-26: G7, Dm7, *p*
Section G (Measures 27-28): G7, Dm7
Section H (Measures 29-33): Dm7, G7, Dm7, G7, Dm7, *mf*

System 5 (Measures 34-41):
Section I (Measures 34-41): Dm7, G7, Dm7, G7, Dm7, G7, Dm7, G7, Dm7, G7, *f*
Section J (Measures 40-41): Dm7, G7, Dm7, G7, Dm7, G7, *To Coda*

System 6 (Measures 42-49):
Section K (Measures 42-43): Dm7, G7, *mp*
Section L (Measures 44-49): Dm7, G7, Dm7, G7, Dm7, G7, Dm7, G7, *D.S. al Coda*

Coda

50 M
G7 Dm7 G7 Dm7 G7 Dm7 G7 Dm7 N 1. G7

59 2. O
G7 Dm7 G7 Dm7 G7 Dm7 G7 Dm7 P

68 Q
Dm7 G7 Dm7 G7 R Dm7 G7 Dm7 G7 S Dm7

77 T
G7 Dm7 G7 Dm7 G7 Dm7 U Dm7 G7

86 V
Dm7 G7 Dm7 G7 Dm7 Dm7

Uptown Funk!

Funk $\text{♩} = 116$

The musical score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of 12 systems of music, each with a lettered section marker (A-L) and associated chords. The score includes various musical notations such as slurs, accents, and dynamic markings.

System 1: **A** Dm7 G7 Dm7 G7 Dm7

System 2: **B** Dm7 G7 Dm7 G7

System 3: **C** Dm7 G7 Dm7 G7 **D** Dm7 G7 Dm7 G7

System 4: **E** Dm7 G7 Dm7 G7 **F** Dm7

System 5: G7 Dm7 G7 **G** Dm7 G7 Dm7

System 6: G7 **H** Dm7 G7 Dm7 G7/D

System 7: **I** Dm7 G7 Dm7 G7

System 8: **J** Dm7 G7/D Dm7 G7/D Dm7 G7/D *To Coda*

System 9: G7/D **K** Dm7 G7 Dm7 G7 **L** Dm7 G7

System 10: Dm7 G7 *D.S. al Coda*

System 11: Dm7 G7

Dynamic Markings: *f*, *mp*, *mf*, *f*

Coda

M G7/D Dm7 G7 Dm7 G7

N Dm7 G7 Dm7 G7 G7 G7

O Dm7 G7 Dm7 G7 P Dm7

Q G7 Dm7 G7 Dm7

R G7 Dm7 G7 Dm7 G7/D

S Dm7 G7/D Dm7 G7/D G7/D Dm7

T G7 Dm7 G7 Dm7

U G7 Dm7 G7 Dm7 G7

V Dm7 G7 Dm7 G7

Dm7 Dm7

fff

UMass Band Warm Ups

Trans. Ms. Lueth

Michael Klesch

$\text{♩} = 120$
Chromatics

Musical notation for the first system, labeled "Chromatics". It consists of two staves (treble and bass clef) in 4/4 time. The melody in the treble clef features a series of eighth notes with a chromatic descending line, while the bass clef provides a simple accompaniment of quarter notes.

12 9 Count Tones

Musical notation for the second system, labeled "9 Count Tones" and starting at measure 12. The treble clef contains a series of chords, each with a slur over it, while the bass clef continues with a simple accompaniment of quarter notes.

24

Musical notation for the third system, continuing the "9 Count Tones" exercise from measure 24. The structure of chords and accompaniment remains consistent with the previous system.

34 Slurred 8ths to F

Musical notation for the fourth system, labeled "Slurred 8ths to F" and starting at measure 34. The treble clef features a series of eighth notes slurred together, moving chromatically down to an F major chord. The bass clef provides a simple accompaniment of quarter notes.

42

Musical notation for the fifth system, continuing the "Slurred 8ths to F" exercise from measure 42. The structure of slurred eighth notes and accompaniment remains consistent with the previous system.

UMass Band Warm Ups

49

Slur 2 Tongue 2

Musical notation for measures 49-56. The piece is in B-flat major (two flats) and 4/4 time. The right hand features a complex melodic line with slurs and tongue marks, while the left hand provides a steady bass accompaniment with long slurs.

57

Musical notation for measures 57-64. The right hand continues with intricate melodic patterns, and the left hand maintains the bass accompaniment.

65

Musical notation for measures 65-71. The right hand's melodic line is highly technical, and the left hand's bass line is consistent.

72

Musical notation for measures 72-77. The right hand has a more active melodic line, and the left hand's bass line includes some rests.

78

Two Note / Slurred 16ths

Musical notation for measures 78-81. The right hand features slurred sixteenth-note patterns, and the left hand plays a steady bass line with some rests.

82

Musical notation for measures 82-85. The right hand continues with slurred sixteenth-note patterns, and the left hand's bass line is consistent.

UMass Band Warm Ups

86

Musical notation for measures 86-89. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a complex melodic line with many slurs and ties, while the left hand provides a steady bass line with eighth and quarter notes.

90

Musical notation for measures 90-92. Measures 90 and 91 continue the previous system. Measure 92 concludes with a double bar line and a final chord consisting of a whole note G2 in the bass and a whole note G4 in the treble.

93

3 Note / Slurred 3rds

Musical notation for measures 93-98. This section is characterized by a rhythmic pattern of eighth notes in the right hand, often grouped in threes. The left hand continues with a bass line of eighth and quarter notes.

99

Musical notation for measures 99-104. The right hand continues with eighth-note patterns, and the left hand maintains the bass line.

105

Musical notation for measures 105-107. Measure 105 continues the eighth-note patterns. Measure 107 ends with a double bar line and a final chord of a whole note G2 in the bass and a whole note G4 in the treble.

UMass Band Warm Ups

4 Note / Crazy 16ths

108

Musical notation for measures 108-110. The treble clef part features a complex 16th-note pattern with various accidentals, while the bass clef part has a simpler rhythmic accompaniment.

111

Musical notation for measures 111-113. The treble clef part continues with intricate 16th-note runs, and the bass clef part provides a steady accompaniment.

114

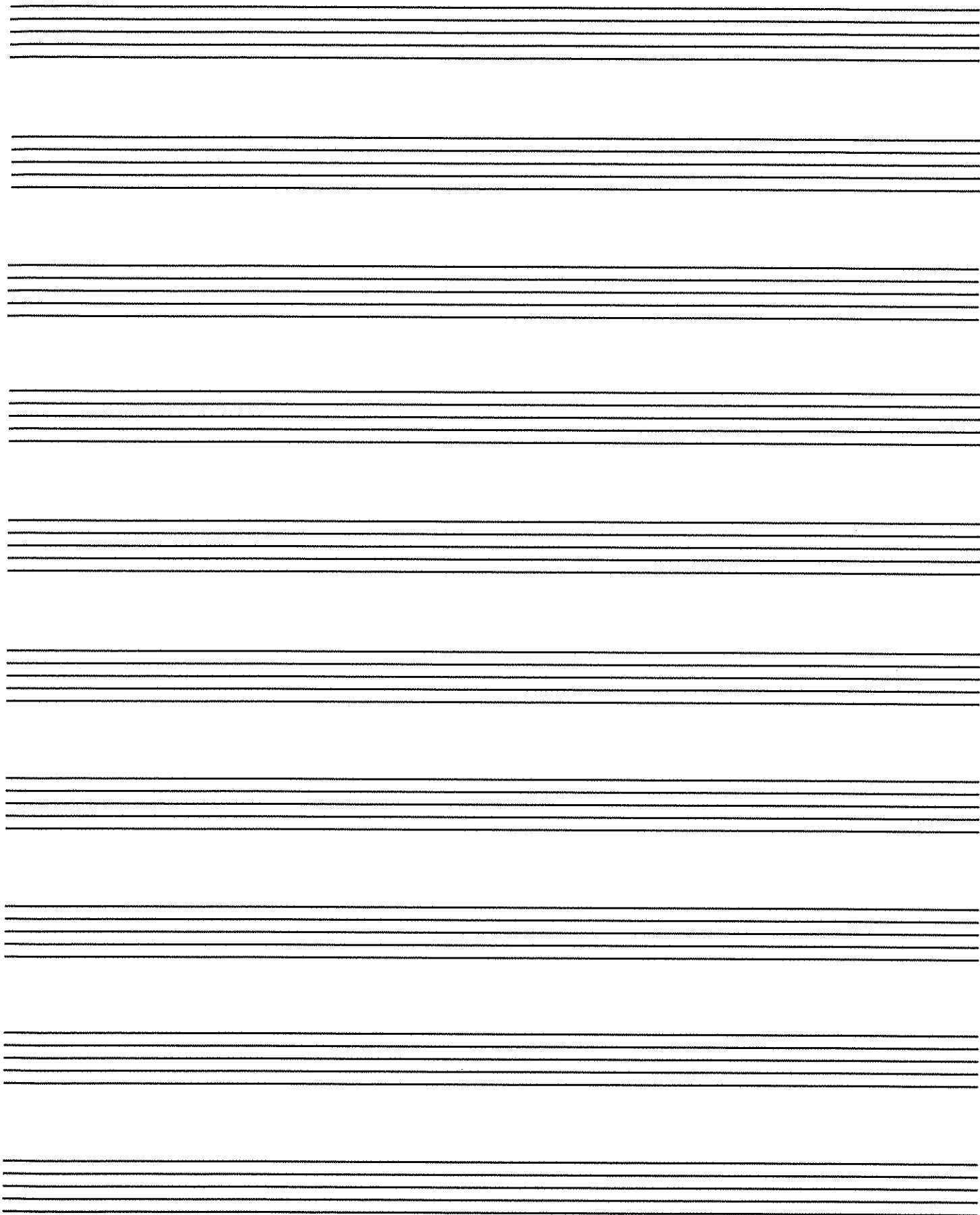
Musical notation for measures 114-117. The treble clef part shows a dense texture of 16th notes, with the bass clef part maintaining a consistent rhythmic pattern.

118

Musical notation for measures 118-120. The treble clef part continues its 16th-note pattern, and the bass clef part has a more active accompaniment.

121

Musical notation for measures 121-122. The treble clef part concludes with a final 16th-note run, and the bass clef part ends with a sustained chord.



Flute

Name _____

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

31. A MOZART MELODY

Adaptation

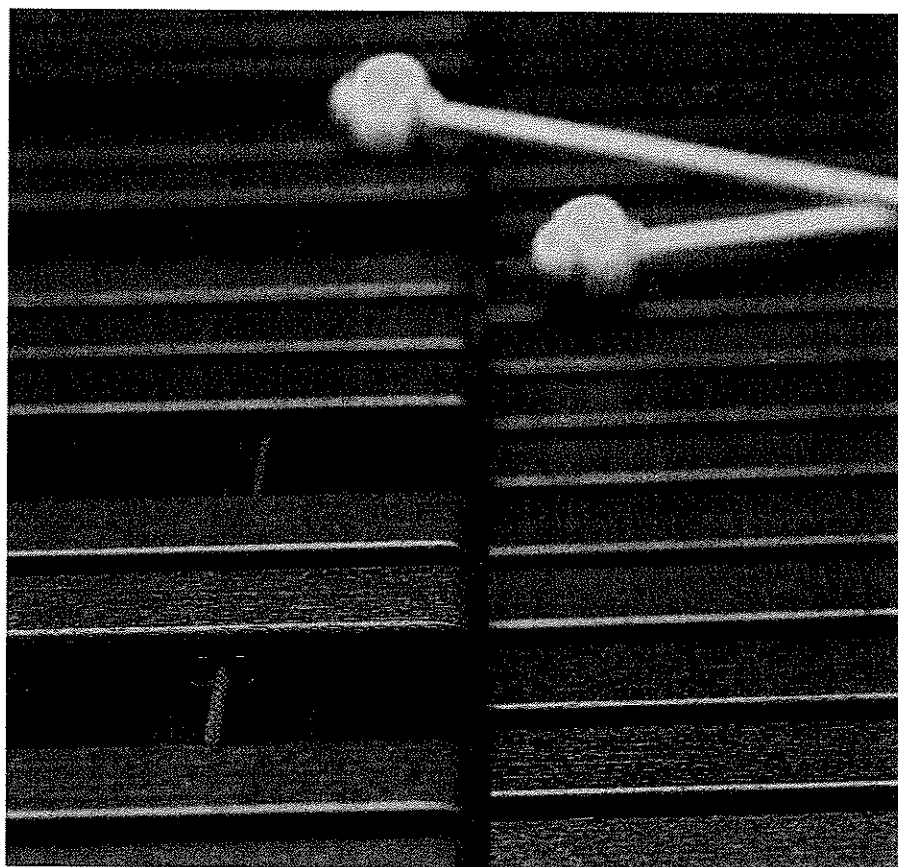
32. ESSENTIAL ELEMENTS QUIZ

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

KEYBOARD PERCUSSION BOOK 1

ESSENTIAL ELEMENTS 2000

COMPREHENSIVE BAND METHOD



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

Percussion consultant and editor
WILL RAPP

 **HAL • LEONARD**

THE BASICS

Posture

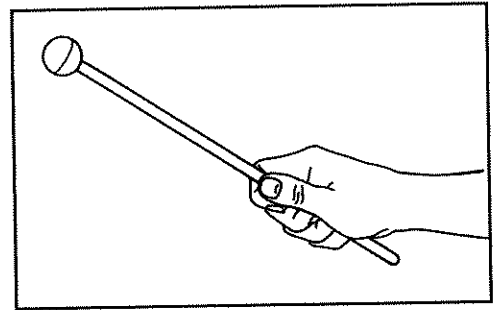
Stand near your instrument, and always keep your:

- 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.

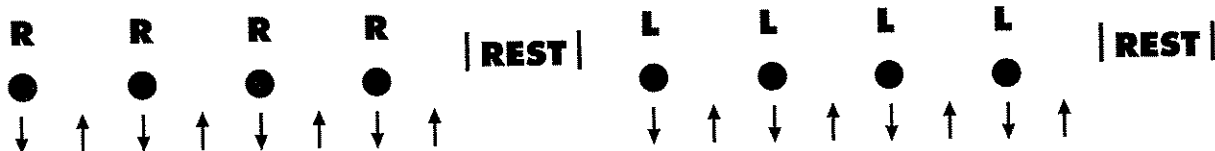
Sticking Work-Outs (Legato Stroke)

R = Right hand mallet

L = Left hand mallet

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

● = Strike near the center of the key.

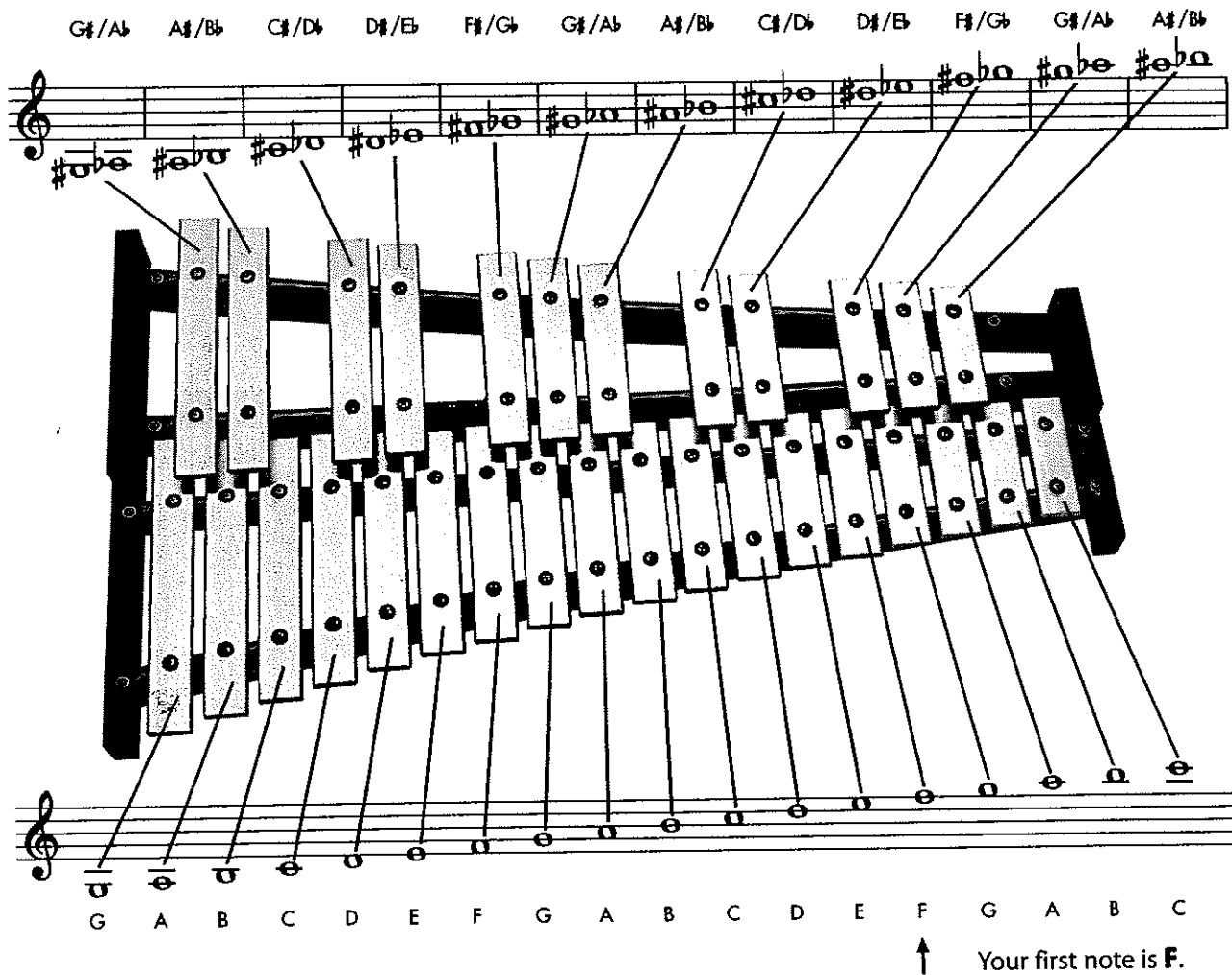


Taking Care of Your Instruments

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

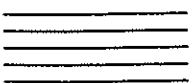
Getting It Together

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



READING MUSIC

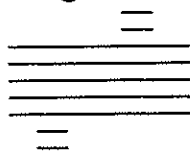
Music Staff



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

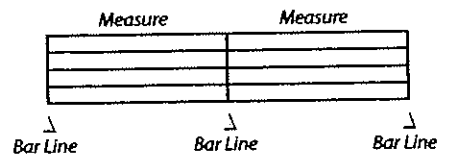
Identify and draw each of these symbols:

Ledger Lines



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

Measures & Bar Lines



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

Long Tone



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

1. THE FIRST NOTE

Play a legato stroke for each new note.

F

The Beat

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

One beat = 1 &



Notes And Rests

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

Quarter Note = 1 beat

Quarter Rest = 1 silent beat

Alternate Sticking

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

2. COUNT AND PLAY – Alternate Sticking

3. A NEW NOTE

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

E_b

4. TWO'S A TEAM

5. HEADING DOWN

D

Double Sticking

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


6. MOVING ON UP – Double Sticking

Double Bar  indicates the end of a piece of music.


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

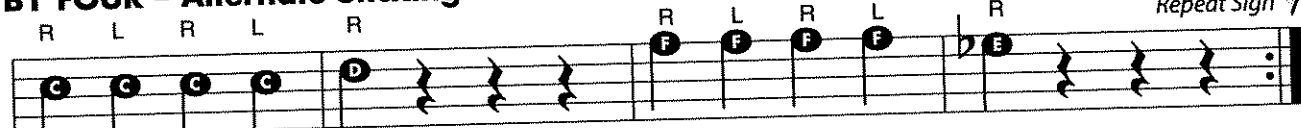
7. THE LONG HAUL

Double Bar 

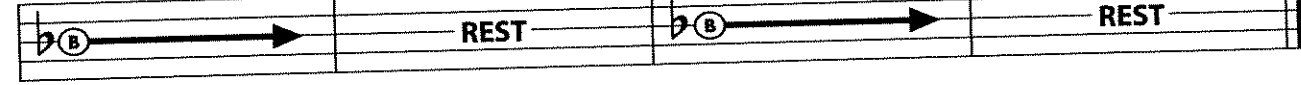
C 

8. FOUR BY FOUR - Alternate Sticking

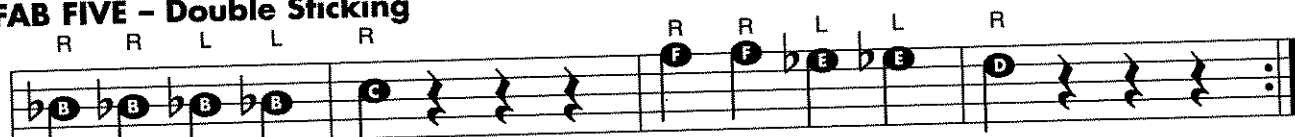
Repeat Sign 


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

9. TOUCHDOWN

B_b 

10. THE FAB FIVE - Double Sticking



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

Treble Clef

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

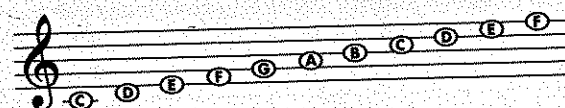
Time Signature

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


 = 4 beats per measure
 = Quarter note gets one beat

Note Names

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



THEORY

Sharp

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

Flat

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

Natural

∅ cancels a flat (b) or sharp (#) and remains in effect for the entire measure.

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


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

12. FIRST FLIGHT



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



33. DEEP POCKETS - New Note

A Musical notation for 'DEEP POCKETS' in 4/4 time, key of B-flat major. It starts with a whole note A on the first staff. The second staff shows a melody with eighth and quarter notes, including a triplet of eighth notes. A 'Δ A' symbol is placed below the first measure of the second staff.

34. DOODLE ALL DAY Combination Sticking

Musical notation for 'DOODLE ALL DAY' in 4/4 time, key of B-flat major. Above the staff, the sticking pattern is written: R R L L R R L R R L R L R R L L R R L R R L R L. The melody consists of eighth and quarter notes.

35. JUMP ROPE

Musical notation for 'JUMP ROPE' in 4/4 time, key of B-flat major. The melody is composed of eighth and quarter notes.

Pick-Up Notes

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

36. A-TISKET, A-TASKET Combination Sticking

Musical notation for 'A-TISKET, A-TASKET' in 4/4 time, key of B-flat major. A 'Pick-up note' is indicated above the first measure. The sticking pattern '4 & 1 & 2 & 3 & 4 &' is written below the first measure, and '1 & 2 & 3 &' is written below the last measure.

Dynamics

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

37. LOUD AND SOFT

Musical notation for 'LOUD AND SOFT' in 4/4 time, key of B-flat major. The piece is marked with dynamics: *f* (forte), *mf* (mezzo forte), *p* (piano), and *f* (forte). A 'Clap' instruction is written above the first measure.

38. JINGLE BELLS

J.S. Pierpont

Musical notation for 'JINGLE BELLS' in 4/4 time, key of B-flat major. The first staff starts with a *mf* (mezzo forte) dynamic, and the second staff starts with a *f* (forte) dynamic.

39. MY DREYDL

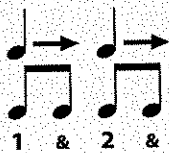
Traditional Hanukkah Song

Musical notation for 'MY DREYDL' in 4/4 time, key of B-flat major. The piece is marked with dynamics: *mf* (mezzo forte), *p* (piano), and *f* (forte).

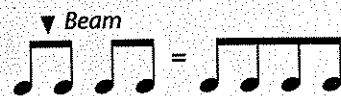
Eighth Notes



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.*

Clap

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

41. EIGHTH NOTE JAM

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

42. SKIP TO MY LOU *Alternate Sticking*

American Folk Song

mf *sim.*

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

43. LONG, LONG AGO

p

44. OH, SUSANNA

Stephen Collins Foster

f

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

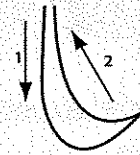
mf *f*

2 Time Signature

= 2 beats per measure
= Quarter note gets one beat

Conducting

Practice conducting this two-beat pattern.



46. RHYTHM RAP

Clap

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

47. TWO BY TWO

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

Tempo Markings

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

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

48. HIGH SCHOOL CADETS – March

John Philip Sousa

Allegro

f

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49. HEY, HO! NOBODY'S HOME – New Note

Moderato

mf $\triangle G$

Dynamics

Crescendo (gradually louder)

Decrescendo or *Diminuendo* (gradually softer)

50. CLAP THE DYNAMICS

Clap

p *f* *p*

51. PLAY THE DYNAMICS

p *f* *p*

PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

TONE BUILDER

RHYTHM ETUDE Combination Sticking

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)

George R. Poulton

54. FRÈRE JACQUES – Round

(When group A reaches ②, group B begins at ①)

Melodic Sticking
Moderato

French Folk Song

PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN – Band Arrangement

Arr. by John Higgins

Allegro

3 ↖ Measure number

mf

11

19

This musical score is for the band arrangement of 'When the Saints Go Marching In'. It is in 4/4 time and B-flat major. The tempo is marked 'Allegro'. The score consists of three staves. The first staff begins with a dynamic marking of *mf* and includes a boxed measure number '3' with an arrow pointing to the start of the first measure. The second staff includes a boxed measure number '11'. The third staff includes a boxed measure number '19'. The piece concludes with a double bar line.

56. OLD MACDONALD HAD A BAND – Section Feature

Allegro

mf

9

2nd time go on to meas. 13

13

f

This musical score is for the section feature of 'Old MacDonald Had a Band'. It is in 4/4 time and B-flat major. The tempo is marked 'Allegro'. The score consists of three staves. The first staff begins with a dynamic marking of *mf*. The second staff includes a boxed measure number '9' and a first ending bracket. Above the second ending, it says '2nd time go on to meas. 13'. The third staff begins with a boxed measure number '13' and a dynamic marking of *f*. The piece concludes with a double bar line.

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

Ludwig van Beethoven
Arr. by John Higgins

Moderato

mf

9

13

f

This musical score is for the band arrangement of 'Ode to Joy' from Beethoven's Symphony No. 9. It is in 4/4 time and B-flat major. The tempo is marked 'Moderato'. The score consists of three staves. The first staff begins with a dynamic marking of *mf*. The second staff includes a boxed measure number '9' and a first ending bracket. Above the second ending, it says '13'. The third staff begins with a boxed measure number '13' and a dynamic marking of *f*. The piece concludes with a double bar line.

58. HARD ROCK BLUES – Encore

John Higgins

Allegro

f

This musical score is for the encore 'Hard Rock Blues'. It is in 4/4 time and B-flat major. The tempo is marked 'Allegro'. The score consists of two staves. The first staff begins with a dynamic marking of *f*. The piece concludes with a double bar line.

KEYBOARD PERCUSSION INSTRUMENTS

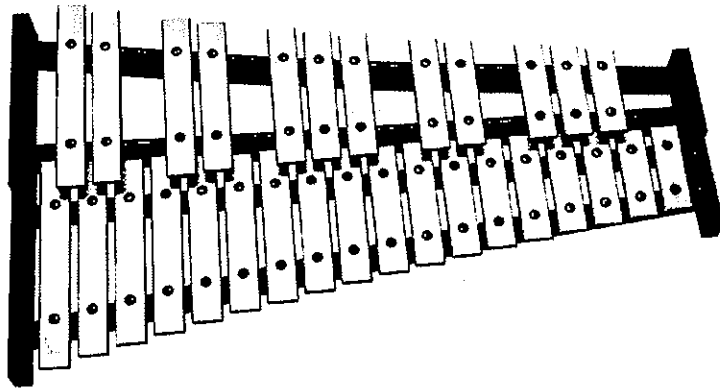
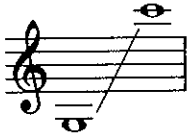
Each keyboard percussion instrument has a unique sound because of the materials used to create the instrument. Ranges may differ with some models of instruments.

Instrument Care Reminders

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

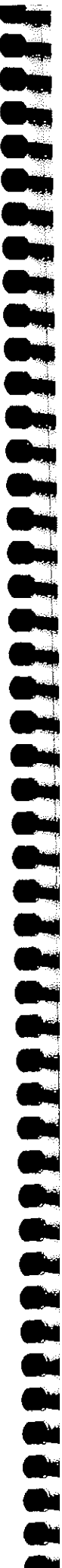
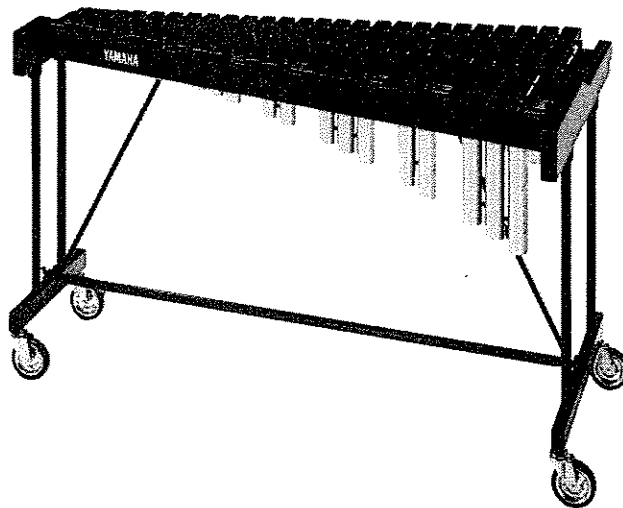
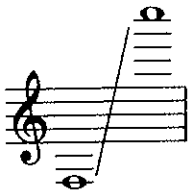
BELLS (Orchestra Bells)

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



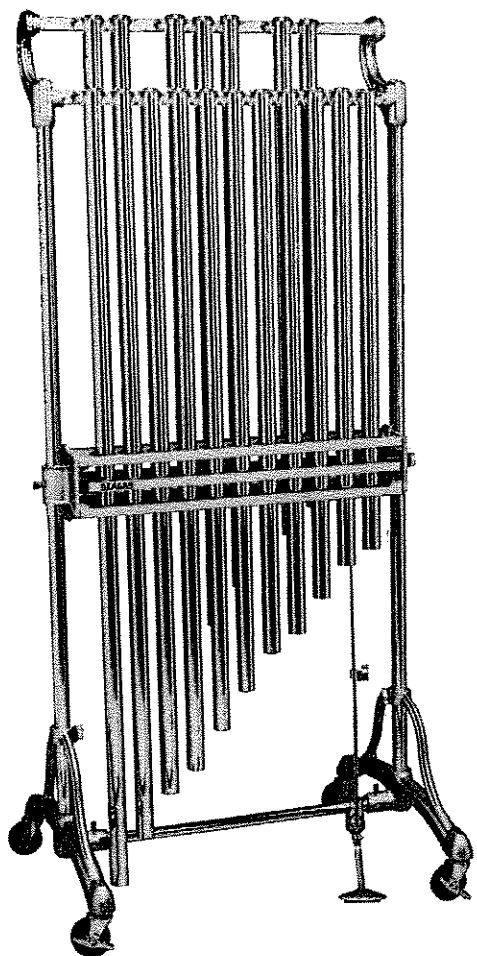
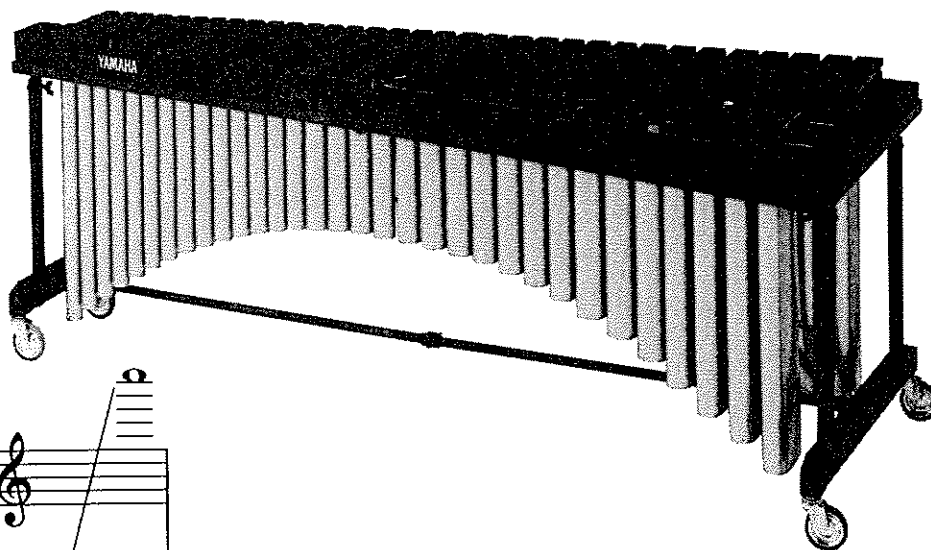
XYLOPHONE

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



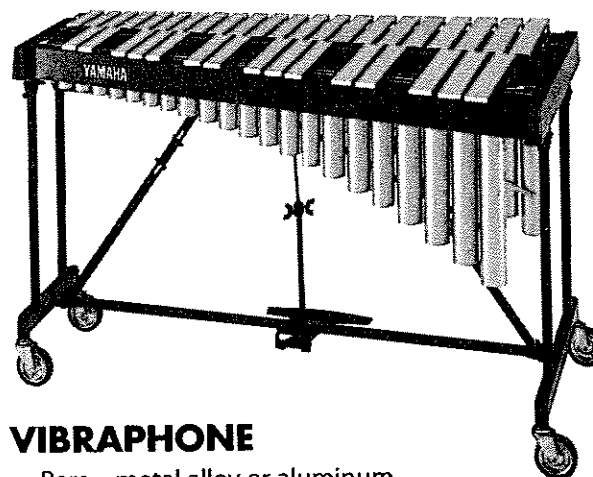
MARIMBA

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



CHIMES

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



VIBRAPHONE

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





RHYTHM STUDIES

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

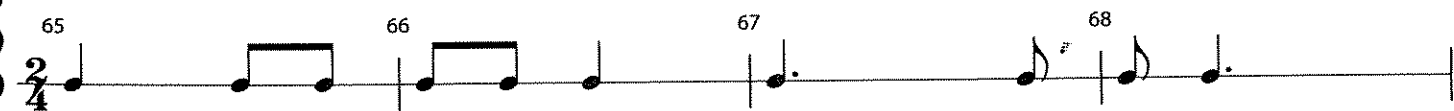
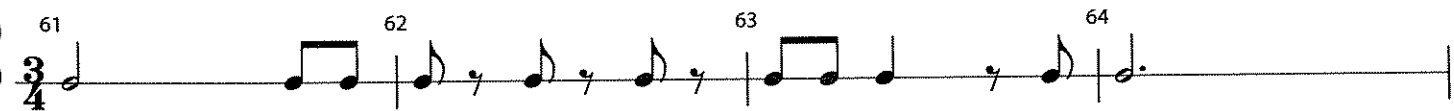
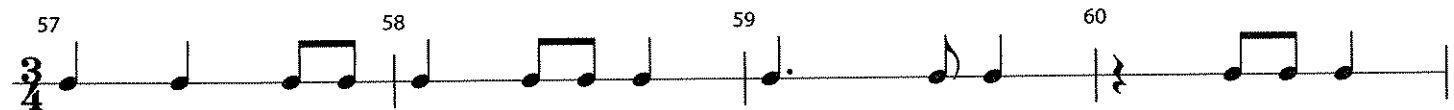
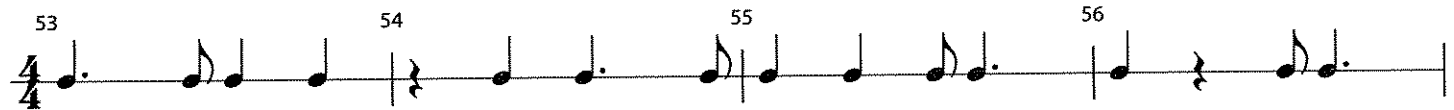
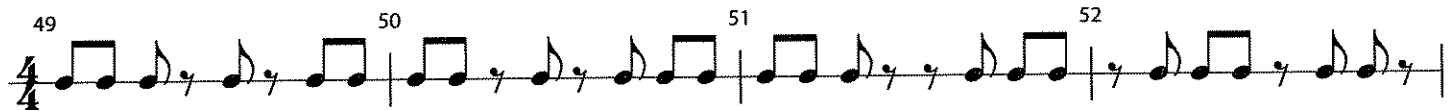
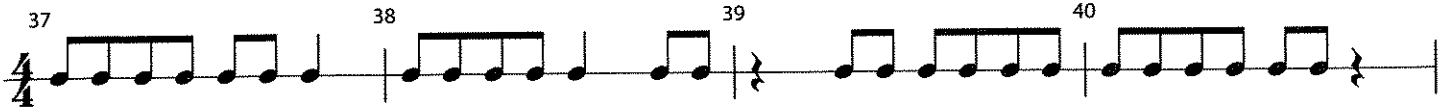
29 30 31 32

33 34 35 36





RHYTHM STUDIES



PIANO NOTES CHART

