# PIANO/ MALLETS

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60. Note Map/Fingering Chart


# What to practice first...

**WINTERFEST SET LIST (Semester 1)**

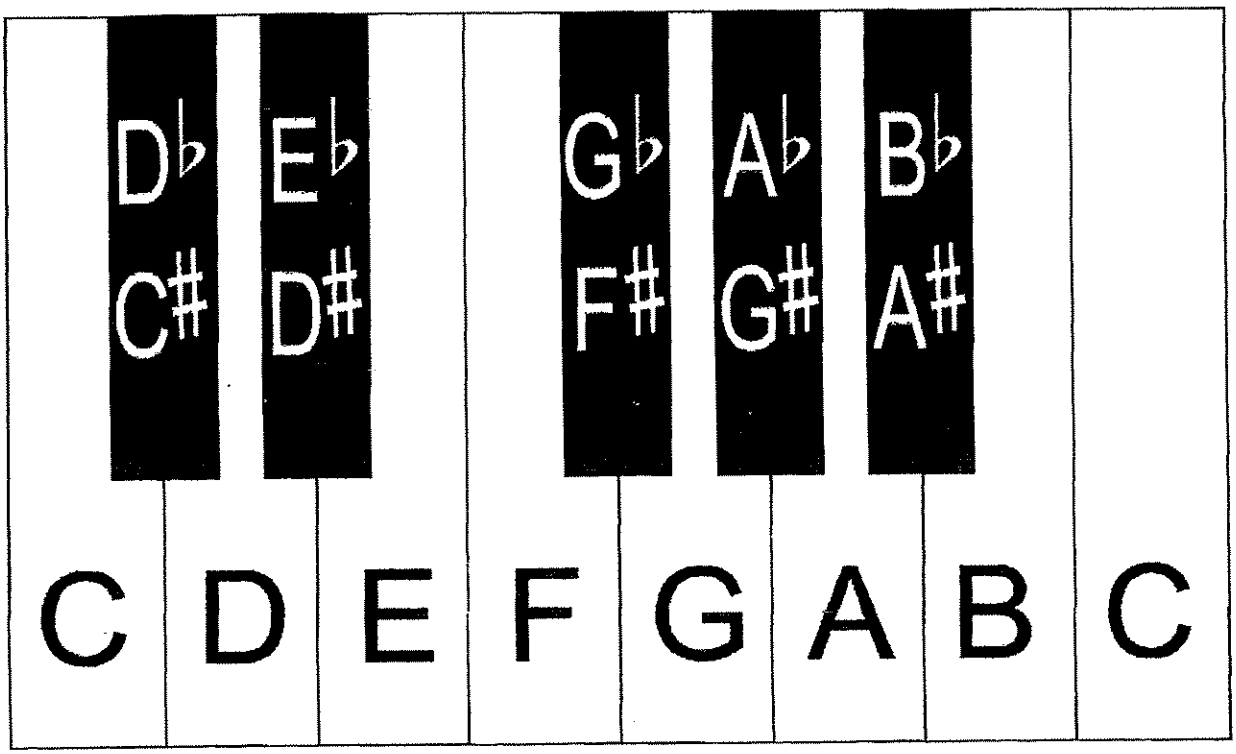
**1)** Cadence + Marching Drumline Feature
**2)** The Tempest
**3)** Smells Like Teen Spirit
**4)** Danza Kuduro
**5)** Angels We Have Heard On High
**6)** Santa Claus Is Comin' To Town
**7)** Optional Additions or C Minor Groove
**8)** Sponsor Song
INTERMISSION
**9)** Canon Remix (Combined Bands)
**10)** My Way (Small Ensemble)
**11)** 12 Bar Blues

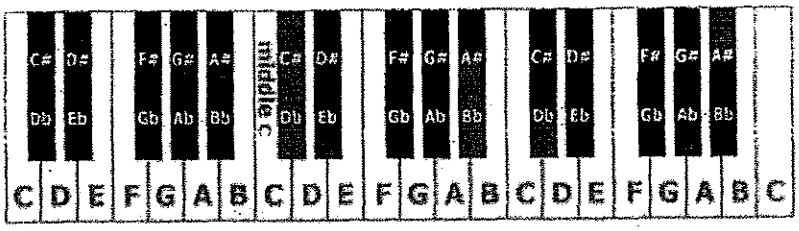
**ARTS ALIVE SET LIST (Semester 2)**

**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

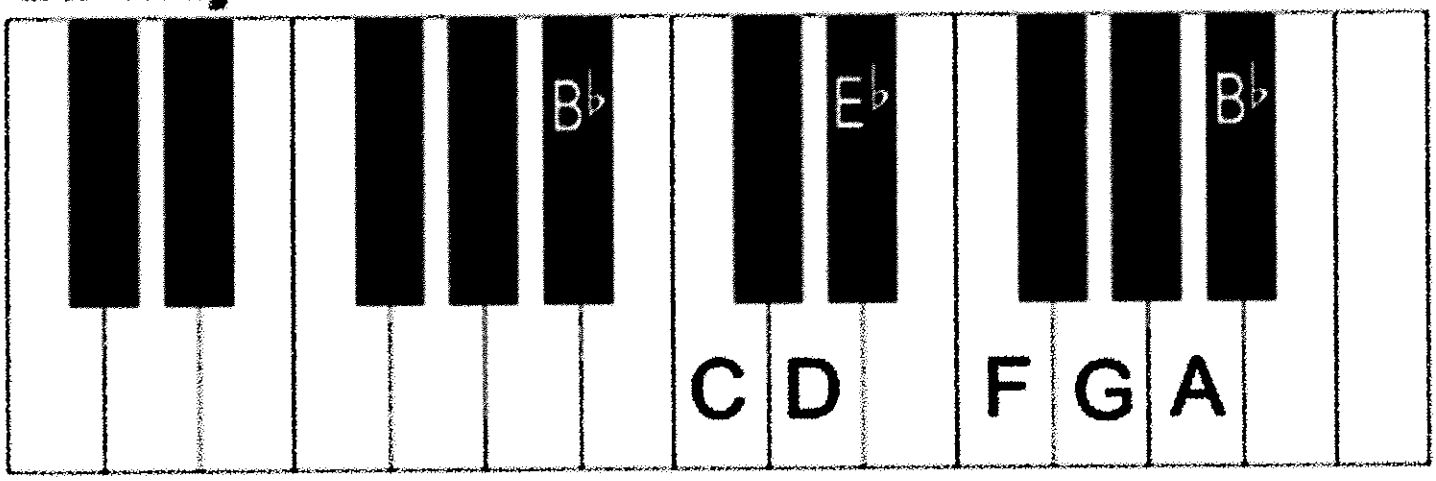


# Concert Bb Major Scale

| 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

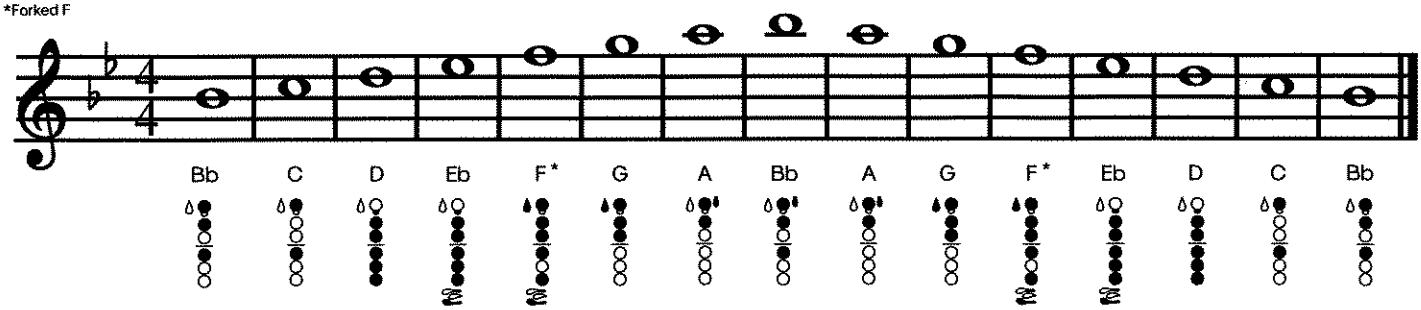


Oboe

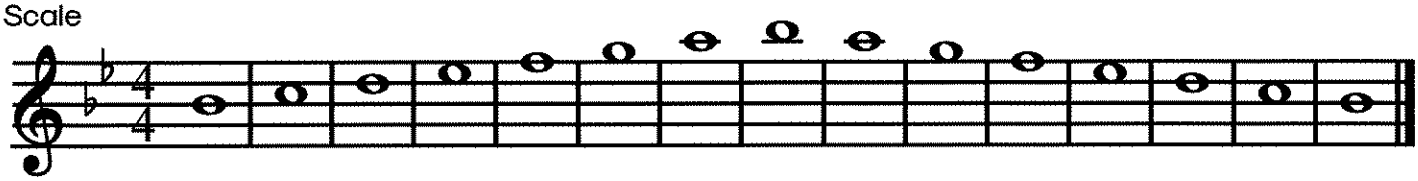
# Concert Bb Scale

1. Scale with hints

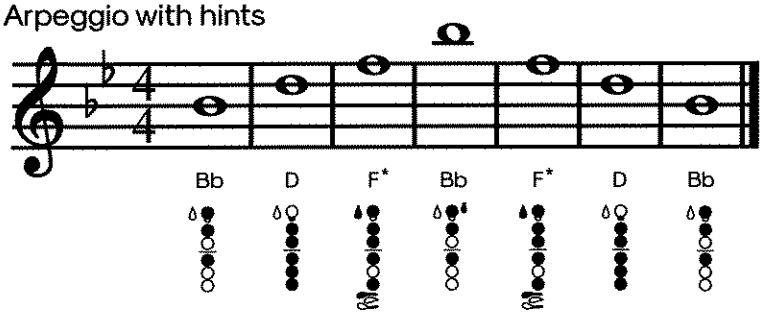
*Forked F



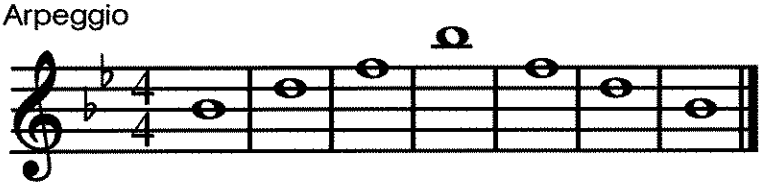

2. Scale



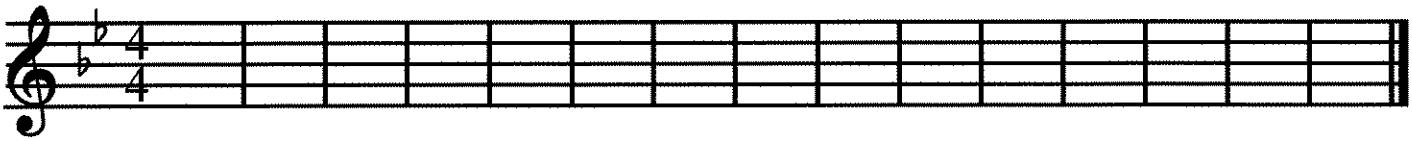
3. Arpeggio with hints



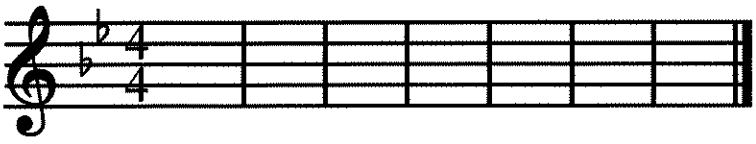

4. Arpeggio



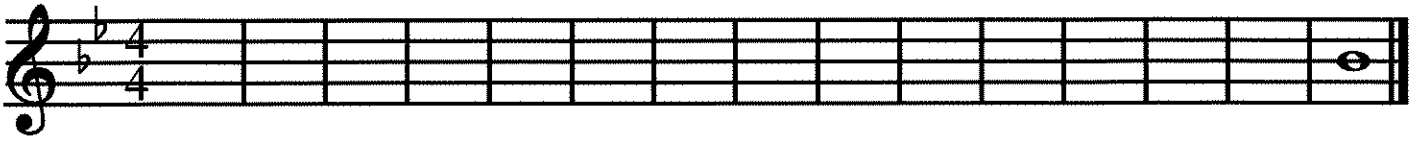
5. Draw the notes of the scale.



6. Draw the notes of the arpeggio.



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



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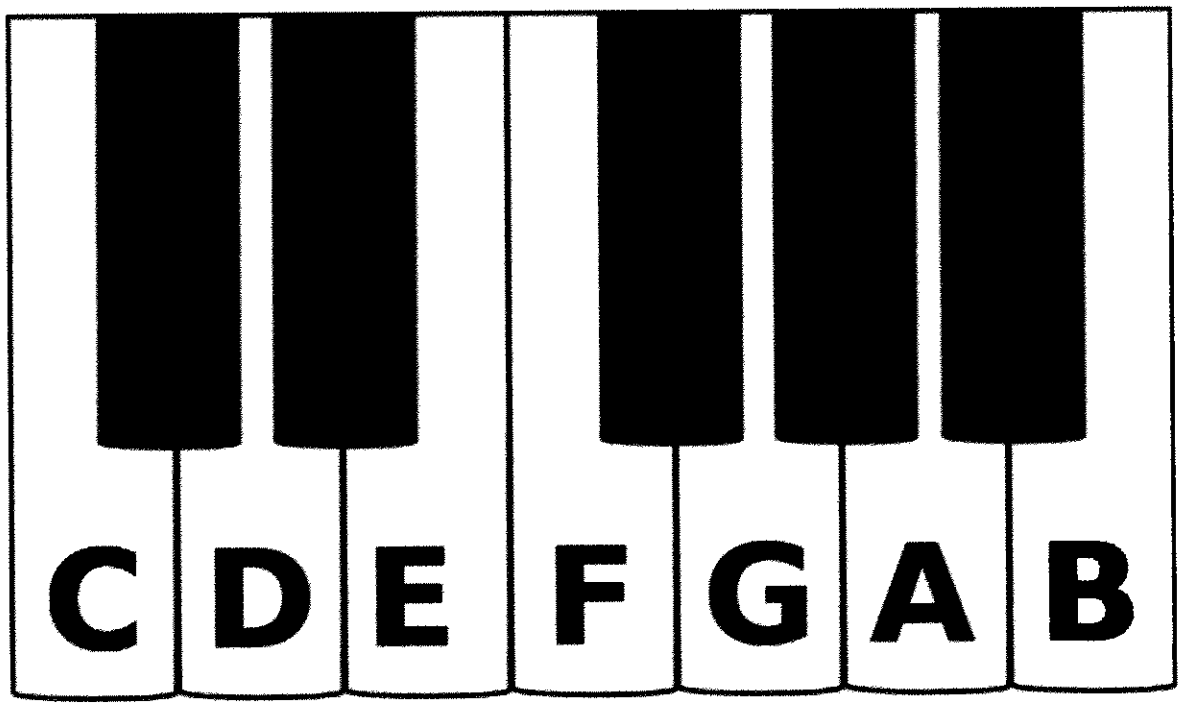
# Concert C Major Scale

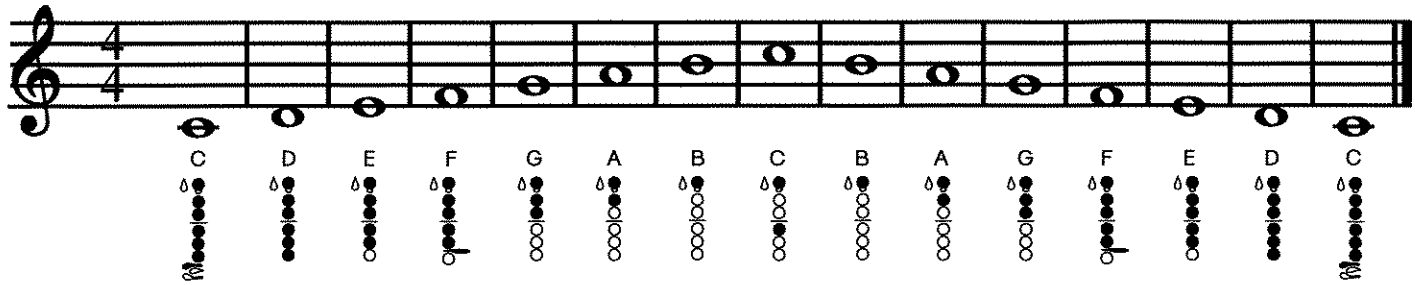
| Number | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
|---|---|---|---|---|---|---|---|---|
| Solfege | Do | Re | Mi | Fa | Sol | La | Ti | Do |
| C Instruments (Flute, Trombone, Baritone) | C | D | E | F | G | A | B | C |
| Bb Instruments (Trumpet, Tenor Sax Clarinet) | D | E | F# | G | A | B | C# | D |
| Eb Instruments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



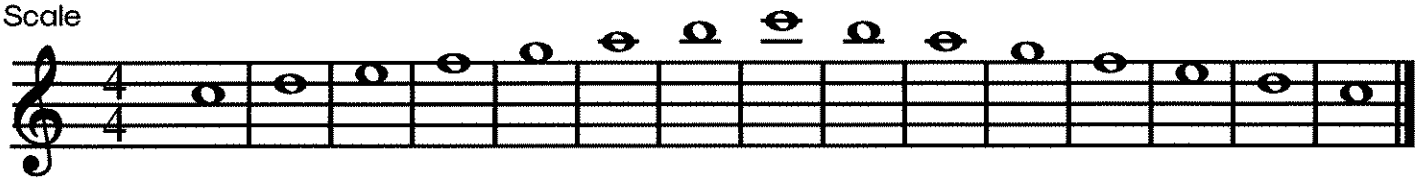
Oboe

# Concert C Scale

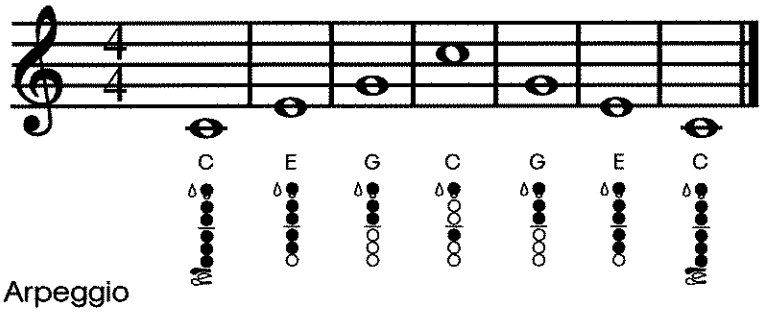
1. Scale with hints



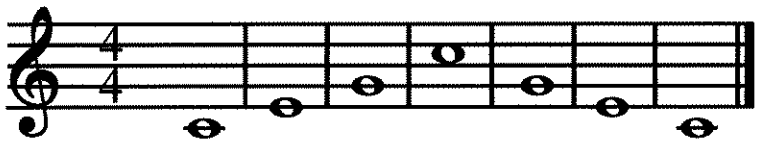

2. Scale



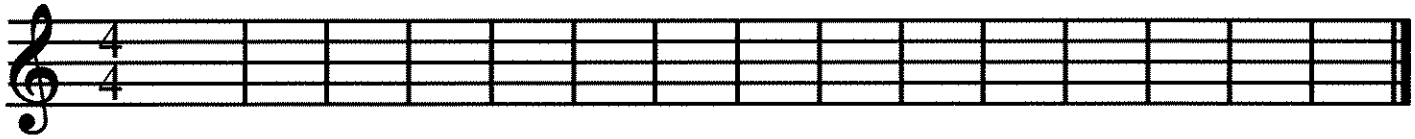
3. Arpeggio with hints



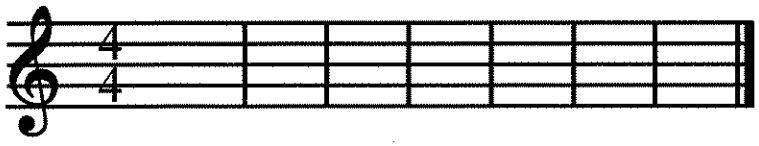

4. Arpeggio



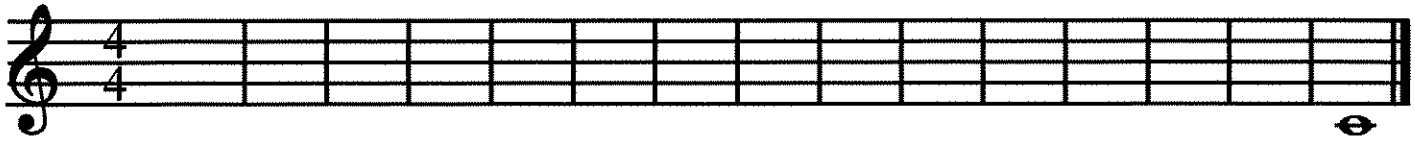
5. Draw the notes of the scale.



6. Draw the notes of the arpeggio.



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



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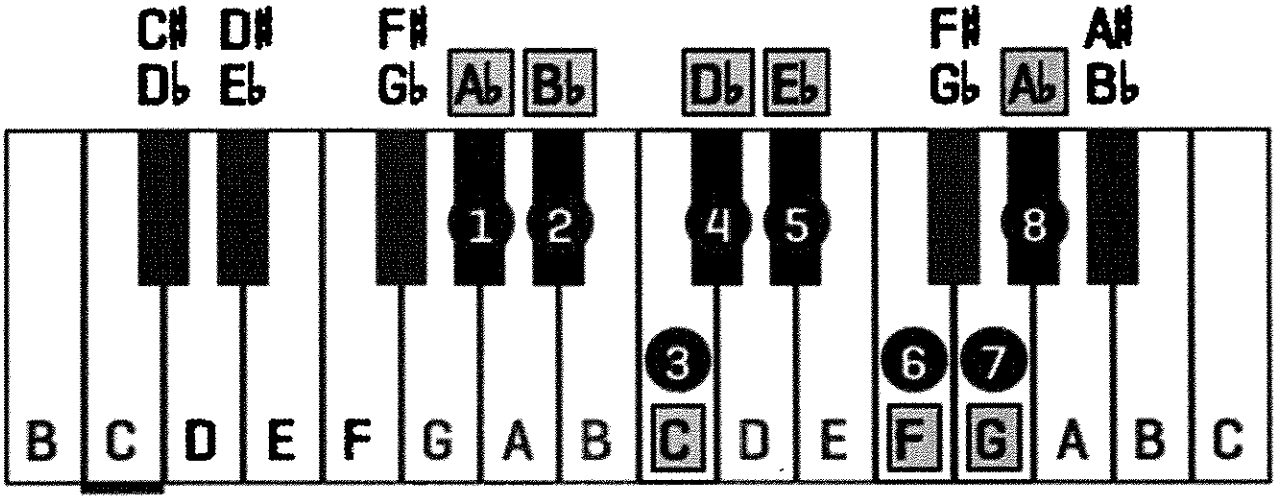
# A-flat major scale

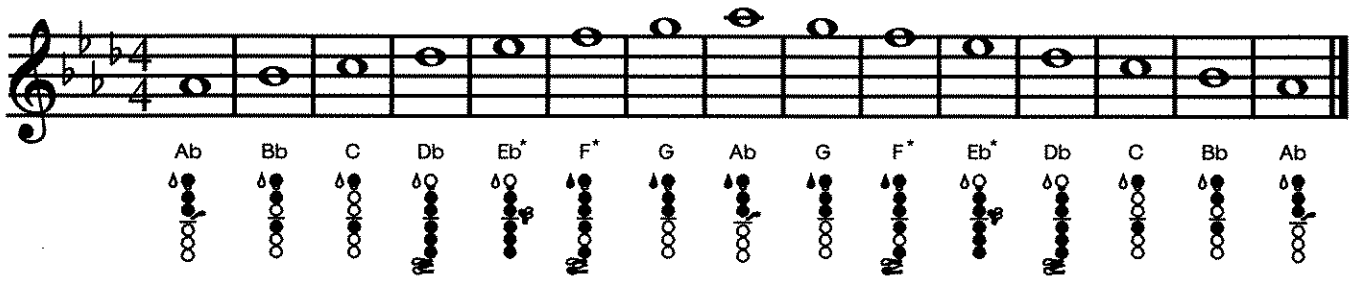


Oboe

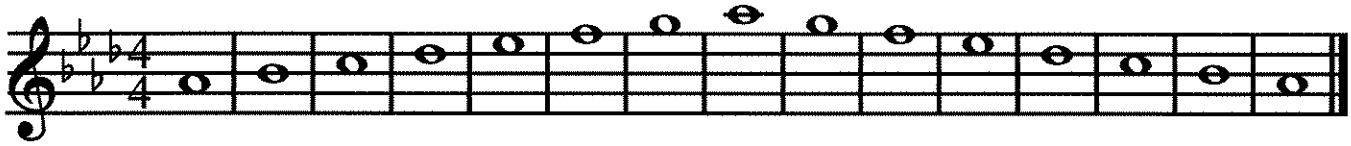
# Concert Ab Scale

1. Scale with hints

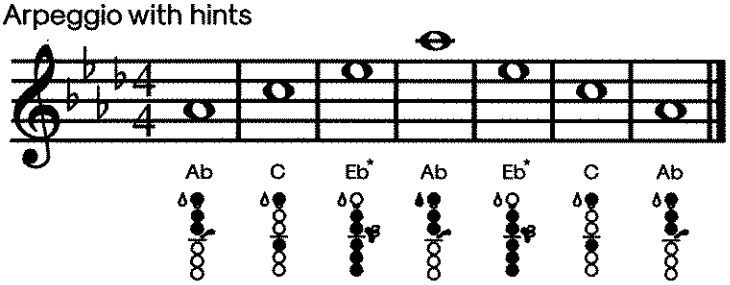
*Alternate fingering



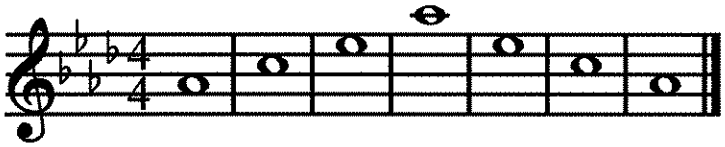

2. Scale



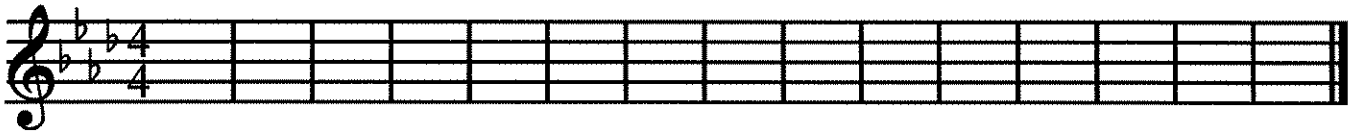
3. Arpeggio with hints



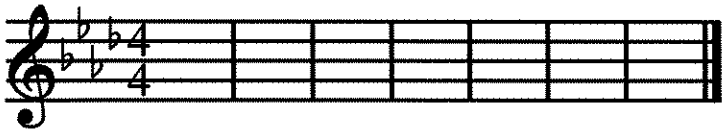

4. Arpeggio



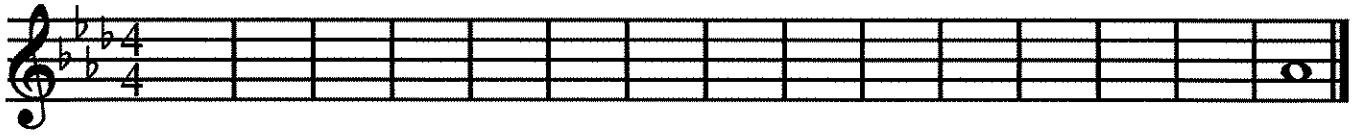
5. Draw the notes of the scale.



6. Draw the notes of the arpeggio.



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



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# Concert Bb Blues Scale

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

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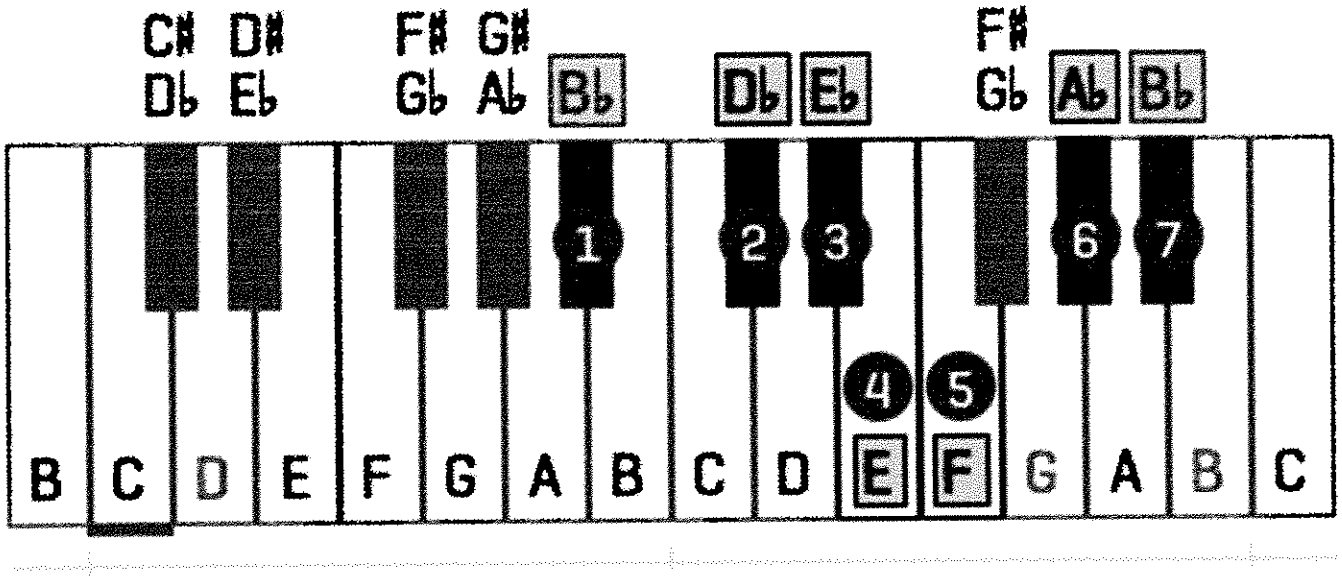
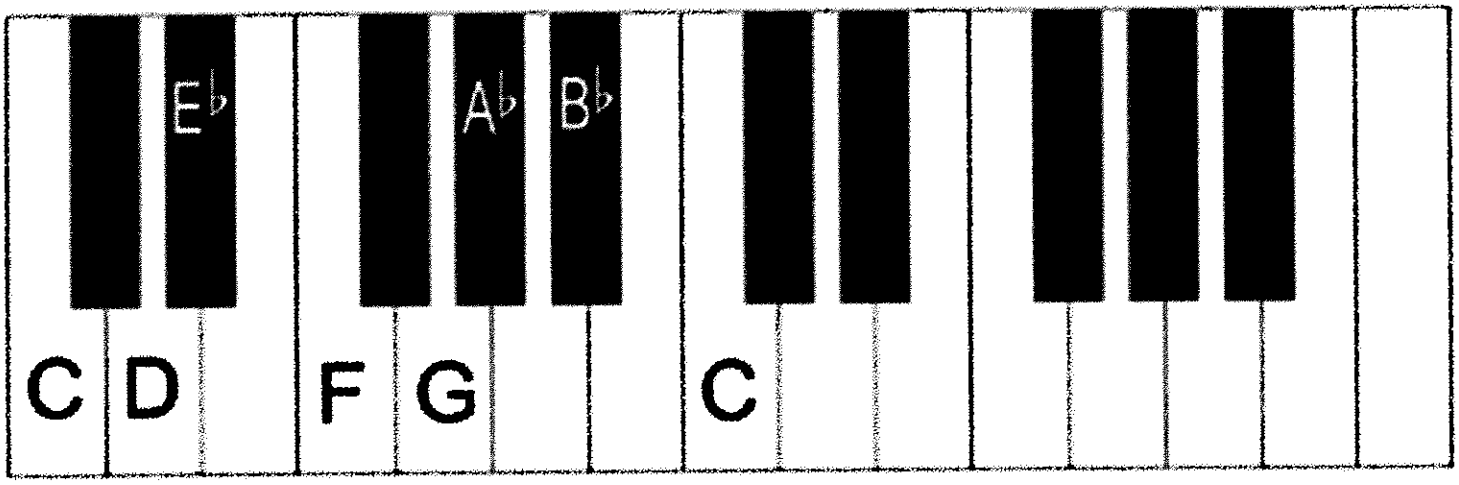
## B-flat blues scale



# Concert C Minor Scale

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

## C Minor Scale



# SCI-TECH BAND / MTM MASTER PRACTICE CHECKLIST

**FIRST 5 NOTES**

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

**MAJOR SCALES**

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

**NATURAL MINOR SCALES**

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

**HARMONIC MINOR SCALES**

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

**BLUES SCALES**

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

**CHROMATIC SCALES**

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

**SUETA RHYTHM CHARTS**

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

**RHYHTHM CHARTS (in Band Handbook)**

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

**FUNDAMENTAL RHYTHMS**

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

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

Lesson: ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10 ☐ 11 ☐ 12 ☐ 13 ☐ 14 ☐ 15 ☐ 16 ☐
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33 ☐ 34 ☐ 35 ☐ 36 ☐ 37 ☐ 38 ☐ 39

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

Lesson: ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10 ☐ 11 ☐ 12 ☐ 13 ☐ 14 ☐ 15 ☐ 16 ☐
17 ☐ 18 ☐ 19 ☐ 20 ☐ 21 ☐ 22 ☐ 23 ☐ 24 ☐ 25 ☐ 26 ☐ 27 ☐ 28 ☐ 29 ☐ 30 ☐ 31 ☐ 32 ☐
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**A FRESH APPROACH TO THE SNARE DRUM, APPENDIX (for Percussion)**

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

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

Essential Rudiments p. 82: ☐ Single Stroke Rudiments ☐ Roll Rudiments
☐ Paradiddle Rudiments ☐ Flam Rudiments ☐ Drag Rudiments

**ESSENTIAL ELEMENTS, BOOK 1**

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

Pg. 40 – Key of Concert Bb ☐ #1 ☐ #2 ☐ #3 ☐ #4; Concert Eb ☐ #1 ☐ #2 ☐ #3 ☐ #4
Concert F ☐ #1 ☐ #2 ☐ #3 ☐ #4; Concert Ab ☐ #1 ☐ #2 ☐ #3 ☐ #4
☐ Pg. 42-43 – Rhythm Studies

**ESSENTIAL ELEMENTS, BOOK 2**

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

☐ Pg. 42-43 – Rhythm Studies

**ESSENTIAL ELEMENTS, BOOK 3**

☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10 ☐ 11 ☐ 12 ☐ 13 ☐ 14 ☐ 15 ☐ 16 ☐ 17 ☐ 18
☐ 19 ☐ 20 ☐ 21 ☐ 22 ☐ 23 ☐ 24 ☐ 25 ☐ 26 ☐ 27 ☐ 28 ☐ 29 ☐ 30 ☐ 31 ☐ 32 ☐ 33 ☐ 34
☐ 35 ☐ 36 ☐ 37 ☐ 38 ☐ 39 ☐ 40 ☐ 41 ☐ 42 ☐ 43 ☐ 44 ☐ 45 ☐ 46 ☐ 47 ☐ 48 ☐ 49 ☐ 50
☐ 51 ☐ 52 ☐ 53 ☐ 54 ☐ 55 ☐ 56 ☐ 57 ☐ 58 ☐ 59 ☐ 60 ☐ 61 ☐ 62 ☐ 63 ☐ 64 ☐ 65 ☐ 66
☐ 67 ☐ 68 ☐ 69 ☐ 70 ☐ 71 ☐ 72 ☐ 73 ☐ 74 ☐ 75 ☐ 76 ☐ 77 ☐ 78 ☐ 79 ☐ 80 ☐ 81 ☐ 82
☐ 83 ☐ 84 ☐ 85 ☐ 86 ☐ 87 ☐ 88 ☐ 89 ☐ 90 ☐ 91 ☐ 92 ☐ 93 ☐ 94 ☐ 95 ☐ 96 ☐ 97 ☐ 98
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☐ 164 ☐ 165 ☐ 166 ☐ 167 ☐ 168 ☐ 169 ☐ 170 ☐ 171 ☐ 172 ☐ 173 ☐ 174 ☐ 175 ☐ 176
☐ 177 ☐ 178 ☐ 179 ☐ 180 ☐ 181 ☐ 182 ☐ 183 ☐ 184 ☐ 185 ☐ 186 ☐ 187 ☐ 188 ☐ 189
☐ 190 ☐ 191 ☐ 192 ☐ 193 ☐ 194 ☐ 195

☐ Pg. 38-39 – Rhythm Studies

**OTHER**

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

# Scale Checklist

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

# Scale Assignments

## Concert & Jazz Band

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

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

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

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

## Symphonic Band

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

**QUARTER 2**
Bb Blues

**QUARTER 3**
Bb Chromatic (1 Octave)
C Major

**QUARTER 4**
C Minor

*Scale assignments subject to change

# SciTech Band Groove Chart

## -Chord Progressions For Improv-

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

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

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

-Chord progressions can be used in any key

# Holiday Solos – Duets – Trios – Quartets

## SOLOS (1+people)

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

## DUETS

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

## SOLOS, DUETS, TRIOS, QUARTETS

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

## CIRCLE YOUR CHOICE ABOVE

**Names:**_____

**Instruments:**_____

# 12 BAR BLUES

## Blues Scale

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

## 12 Bar Blues Progression

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

## 12 Bar Blues Licks

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

2) 4-b3-1

3) 1-b3-4

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

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

6) 1-b3-4-b5-5

Solos

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

2) 4-b3-1

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

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

## **Walking Bass Line** - C Instruments

(I) Bb D F G Ab G F D

(I) Bb D F G Ab G F D

(IV) Eb G Bb C Db C Bb G

(I) Bb D F G Ab G F D

(V) F A C D

(IV') Eb G Bb C

(I) Bb D F G Ab G F D

## **Walking Bass Line** - Bb Instruments

(I) C E G A Bb A G E

(I) C E G A Bb A G E

(IV) F A C D Eb D C A

(I) C E G A Bb A G E

(V) G B D E

(IV') F A C D

(I) C E G A Bb A G E

## **Walking Bass Line** - Eb Instruments

(I) G B D E F E D B

(I) G B D E F E D B

(IV) C E G A Bb A G E

(I) G B D E F E D B

(V) D F# A B

(IV') C E G A

(I) G B D E F E D B

# ADVANCED MUSIC

1. Fantasie for Flute and Piano, Gabriel Faure

2. Concerto in G for Flute, Wolfgang Amadeus Mozart

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

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

5. Rapsodie for Orchestra and Tenor Saxophone, Claude Debussy

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

7. Trumpet Concerto in Eb, Franz Joseph Haydn

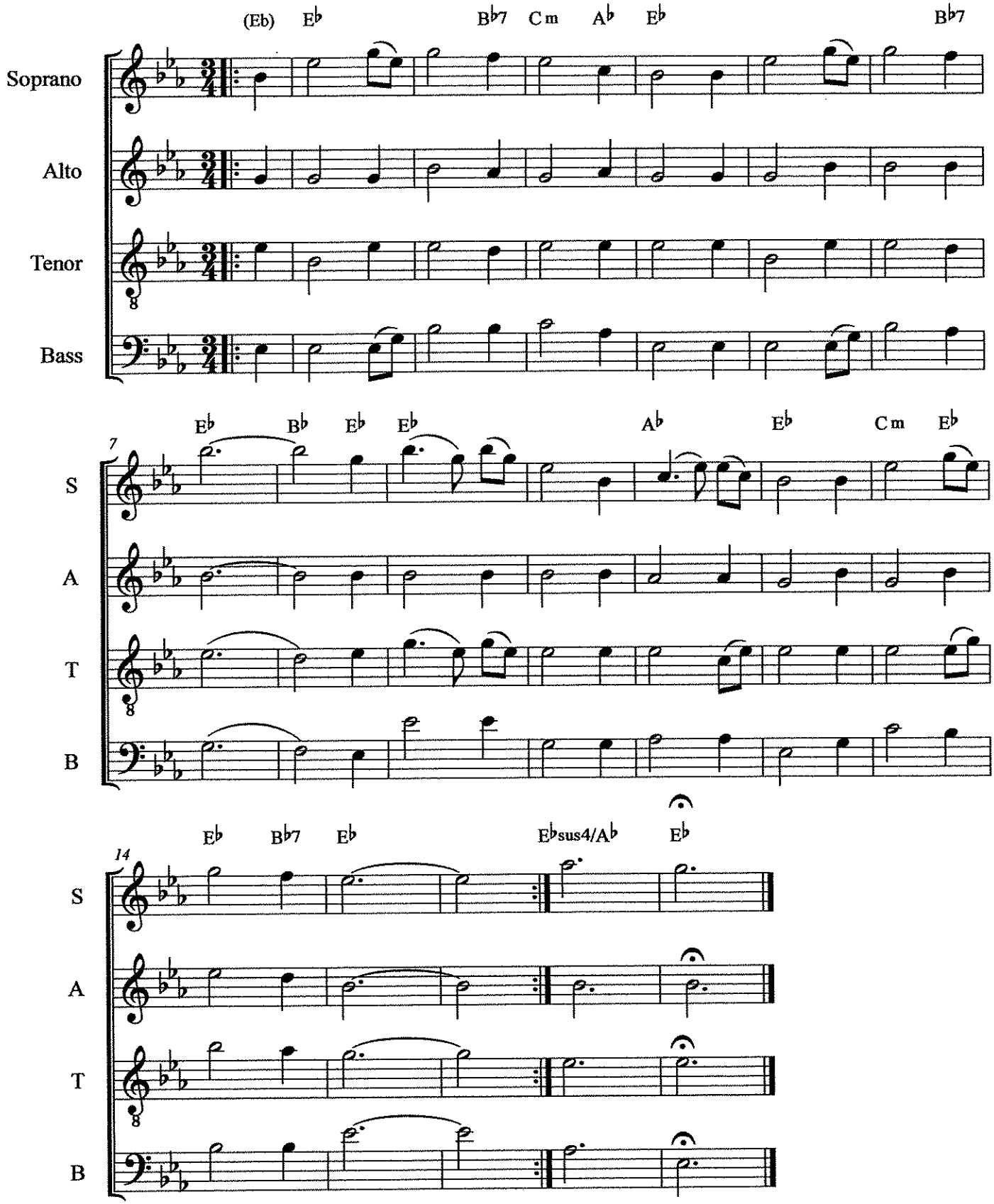
8. Concerto for Trombone and Piano, Rimsky-Korsakov

9. Concerto for Bass Tuba, Ralph Vaughan Williams

CONCERT PITCH SCORE

# Amazing Grace

**John Newton**
*Traditional*
*arr. R. Rodriguez & Bernice*

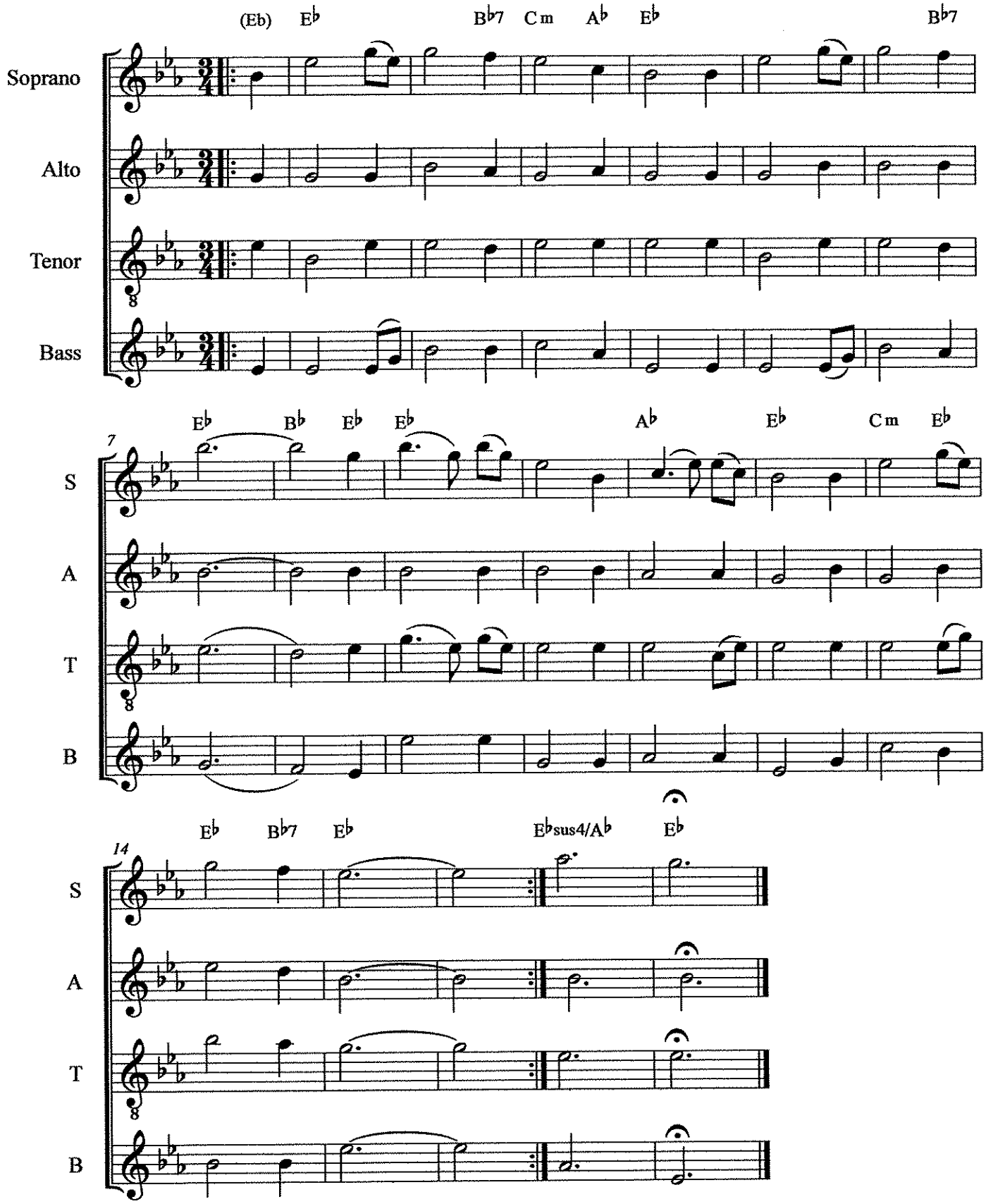



©

C INSTRUMENTS

# Amazing Grace

**John Newton**
*Traditional*
*arr. R. Rodriguez & Bernice*

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# *SciTech Band Audition*

## SYMPHONIC BAND AUDITION REQUIREMENTS

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

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

## CONCERT BAND & JAZZ BAND AUDITION REQUIREMENTS

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

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

SciTech Band
THE PRIDE OF SPRINGFIELD

# SYMPHONIC BAND AUDITION SCALE LIST

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

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

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

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

SciTech Band

THE PRIDE OF SPRINGFIELD

# AUDITION SCORE SHEET

**(or Test Score Sheet)**

**Name:**_____

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

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

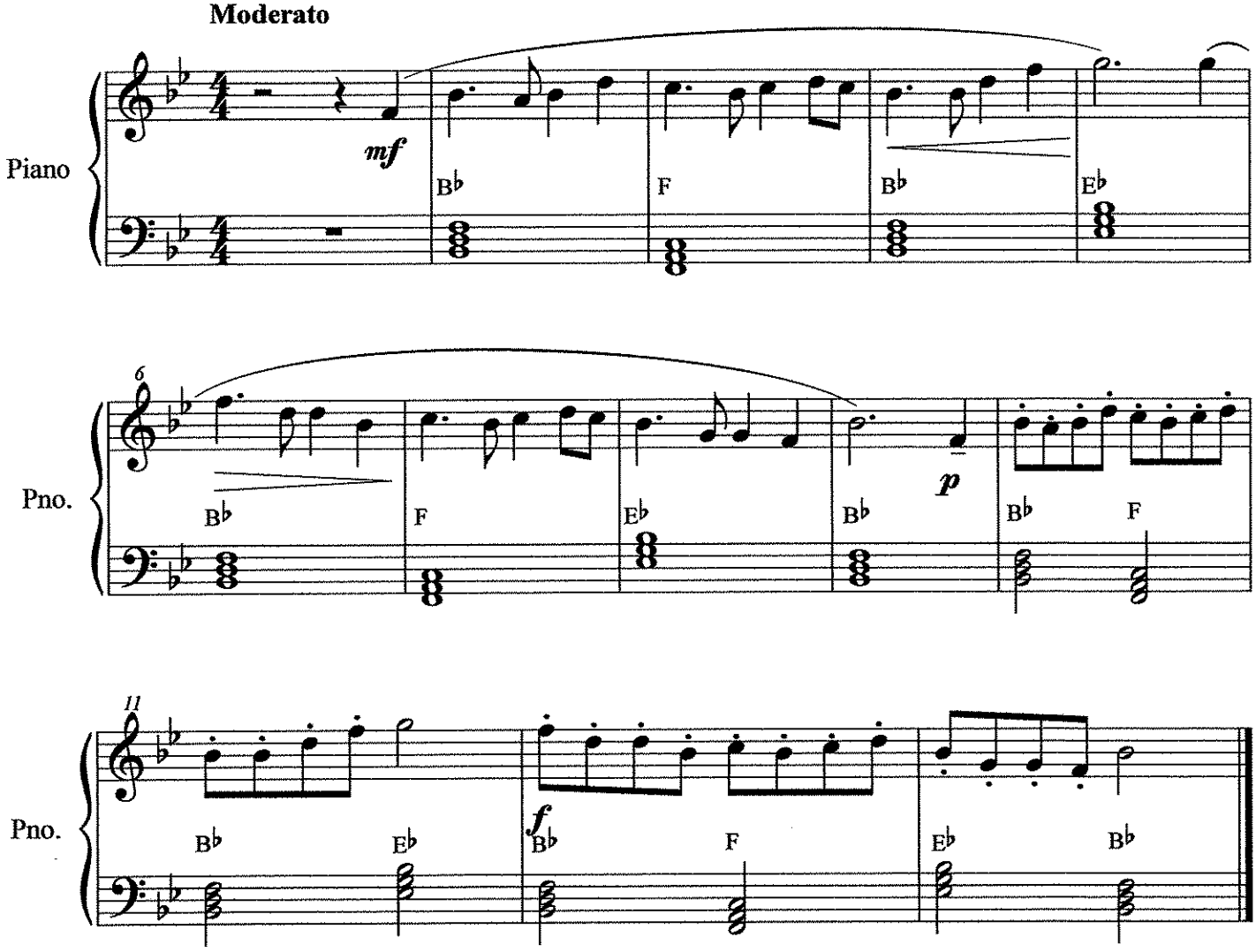
Piano

# Audition Prepared Solo - Symphonic Band

## Variations on Auld Lang Syne

**arr. Bernice**

**Moderato**

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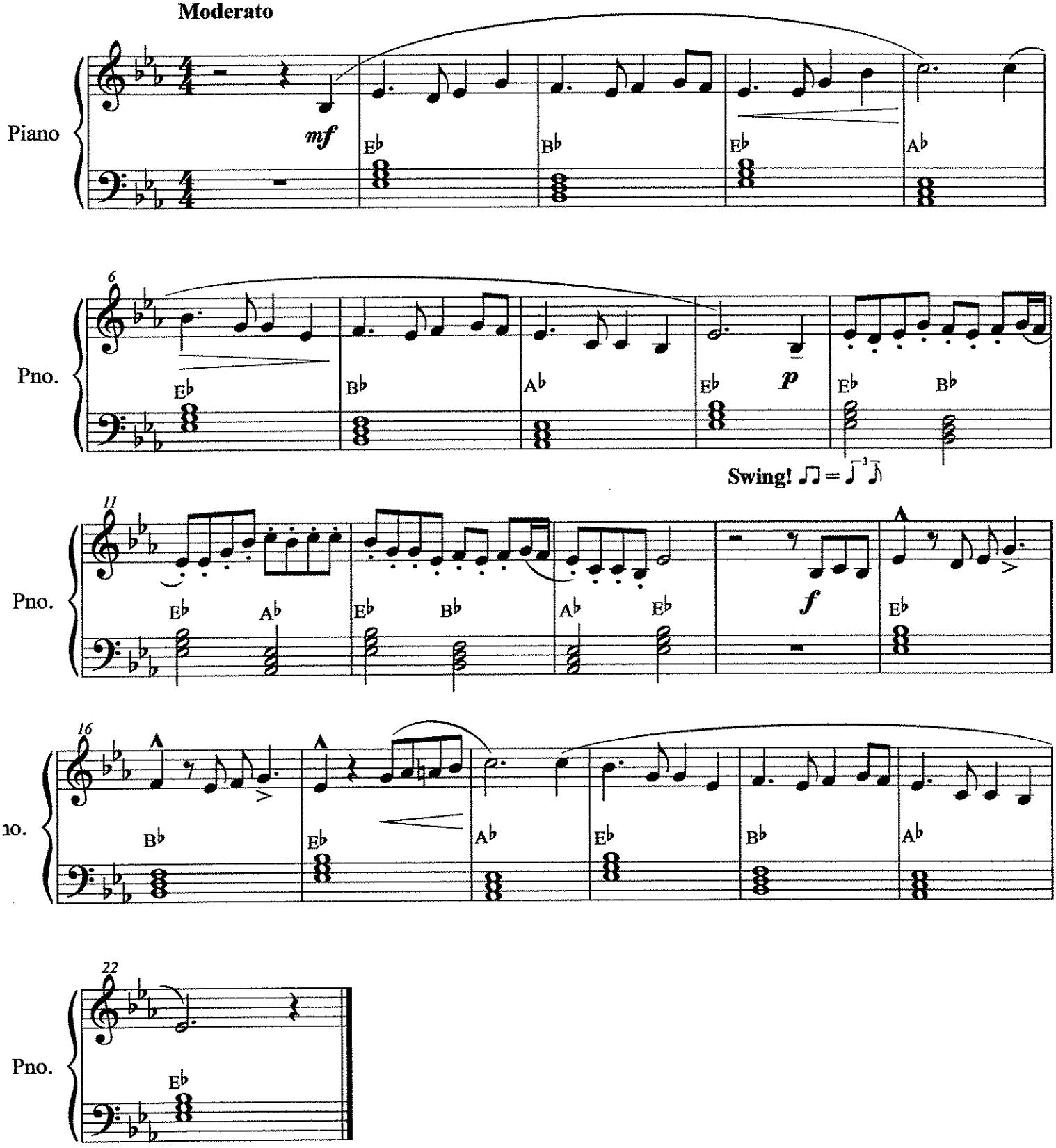
# Audition Prepared Solo - ADVANCED BAND

Piano

## Variations on Auld Lang Syne

**arr. Bernice**

**Moderato**

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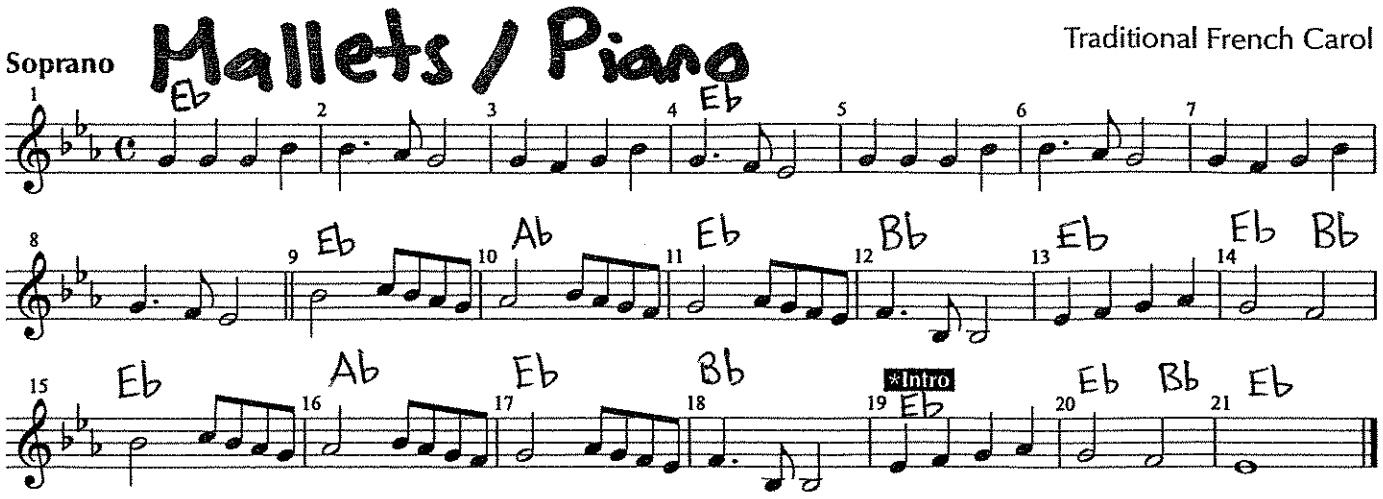
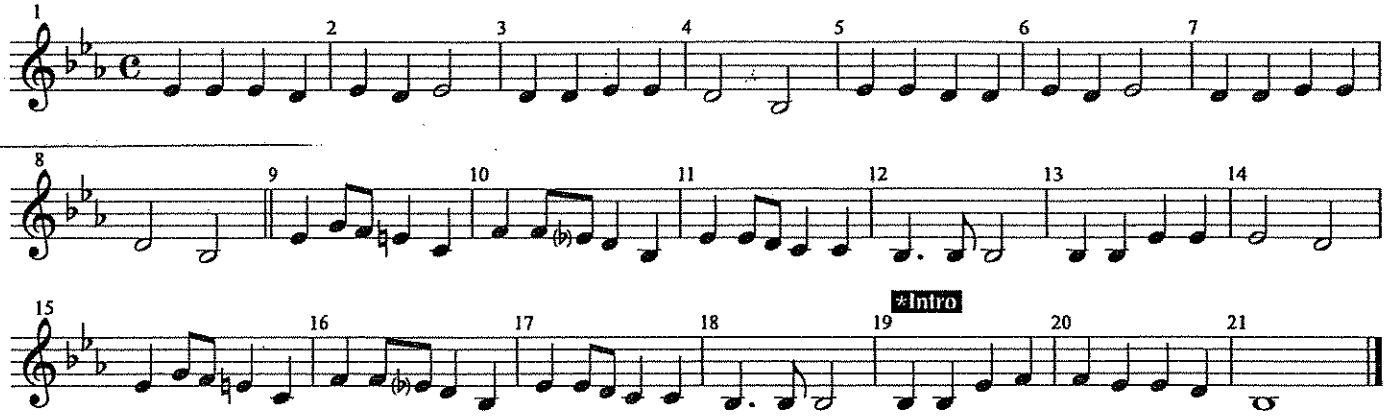
# Angels We Have Heard on High

Traditional French Carol

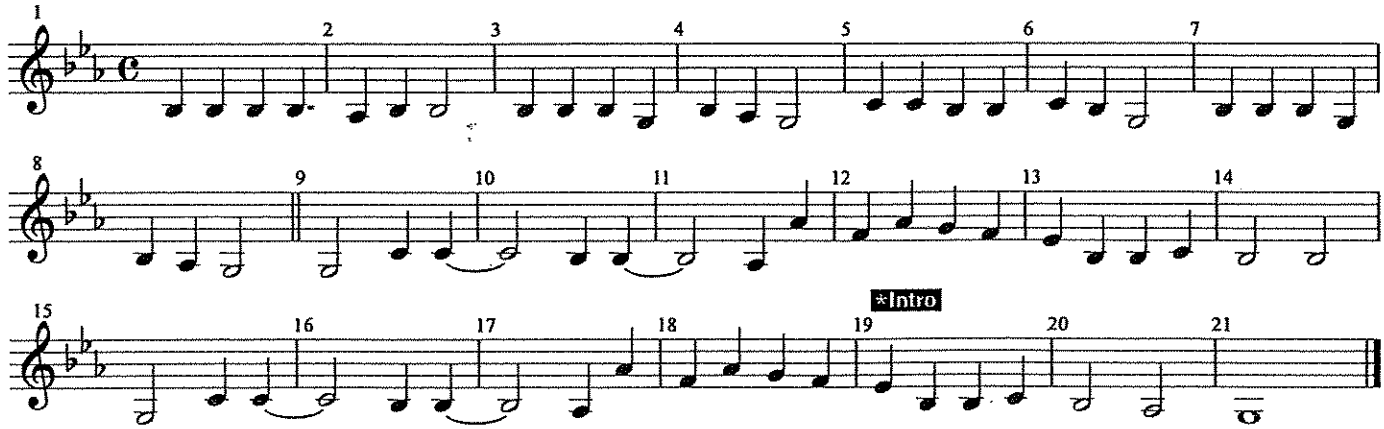
**Soprano** Mallets / Piano



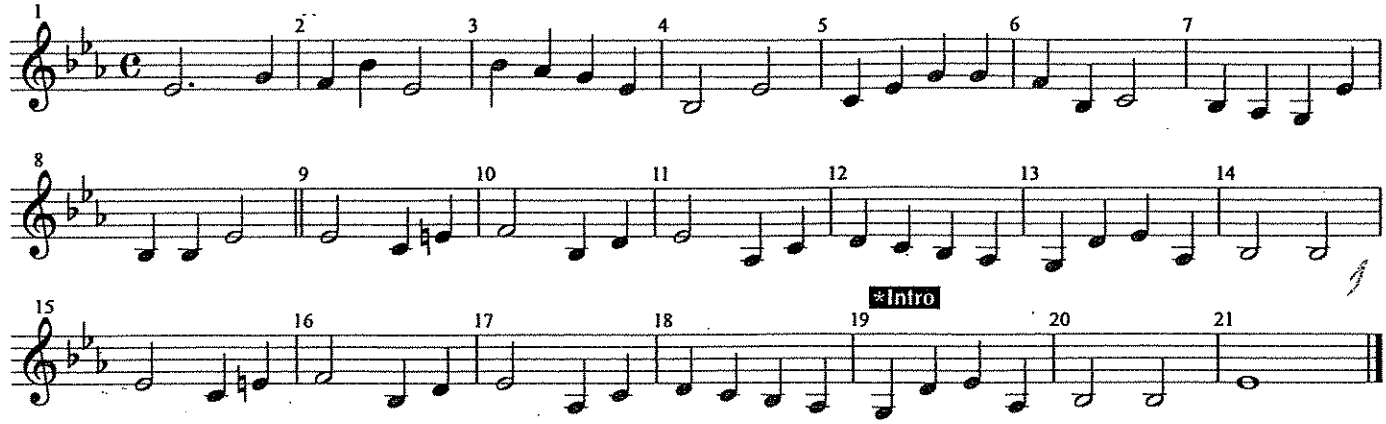

**Alto**




**Tenor**



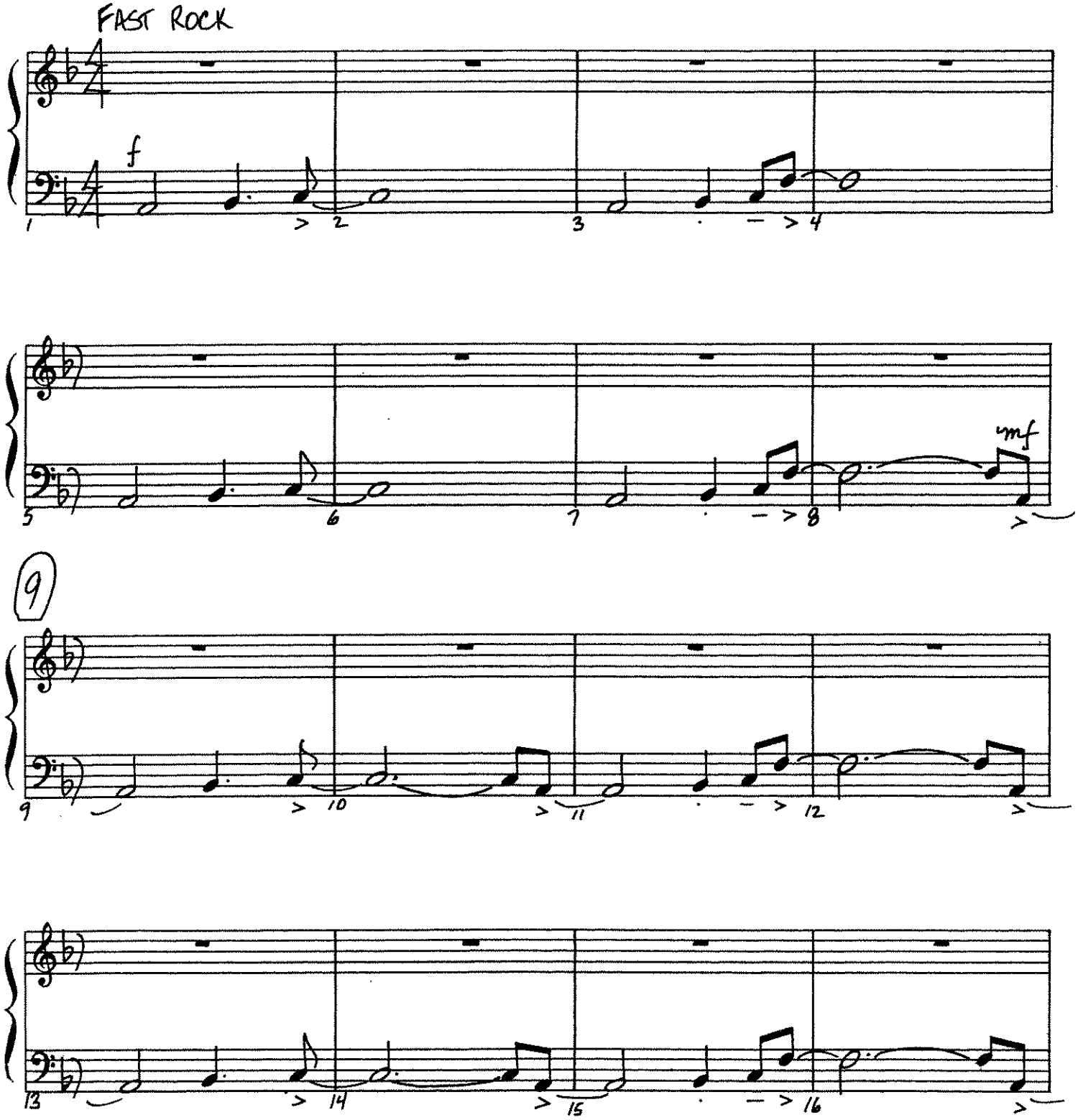

**Bass**



# Birdland

**PIANO**

**Music by JOSEF ZAWINUL**
*Arranged by MICHAEL SWEENEY*

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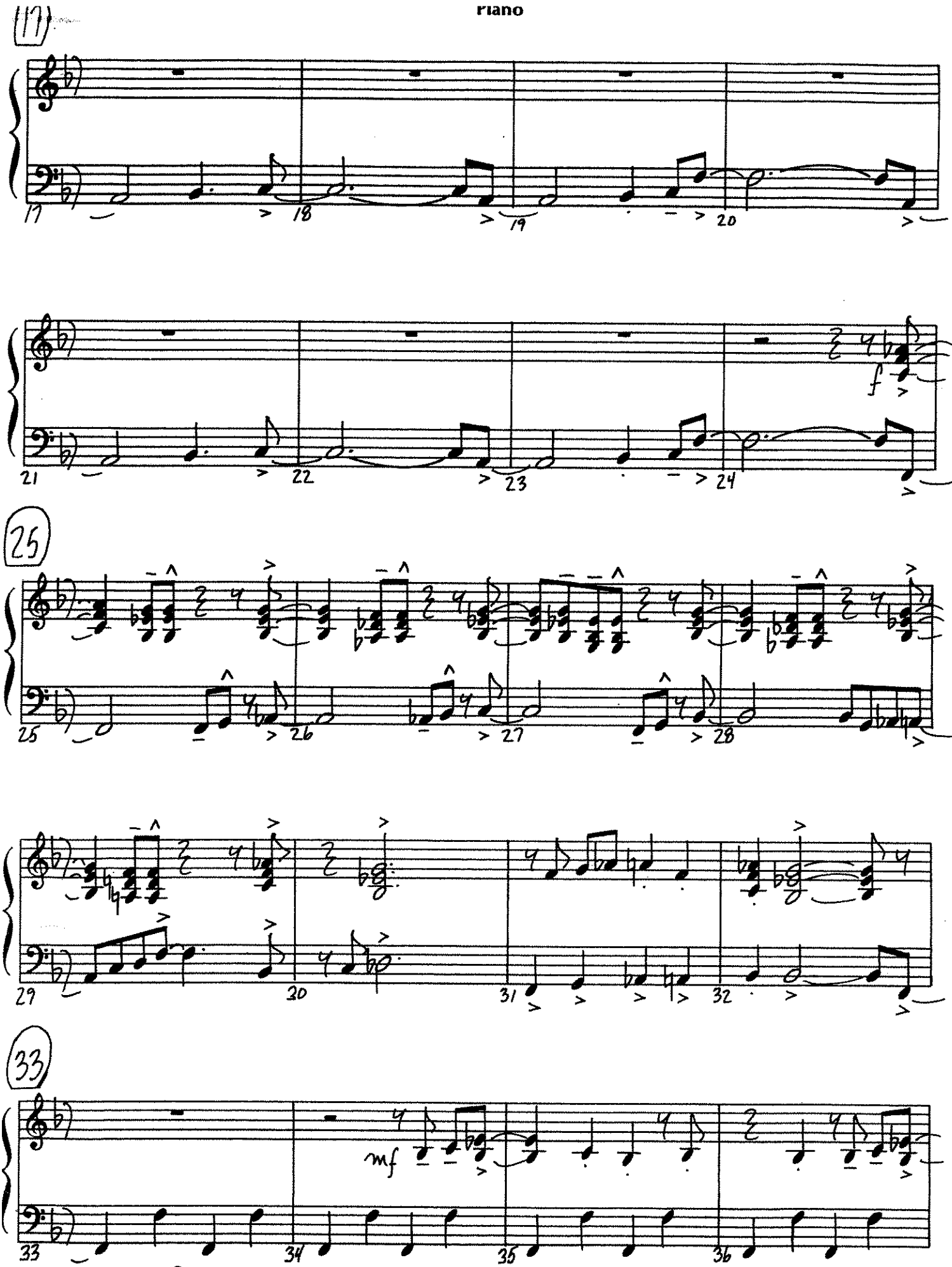
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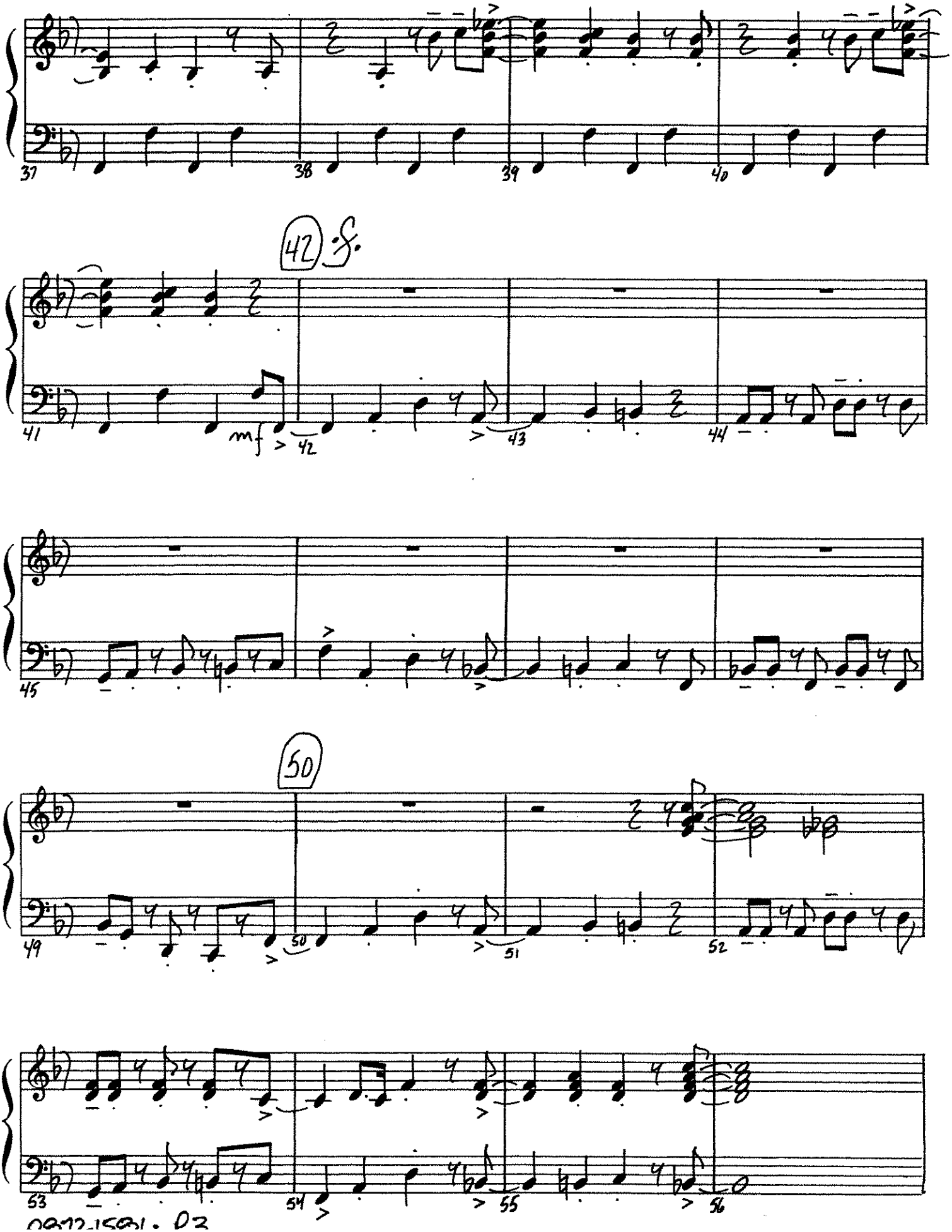
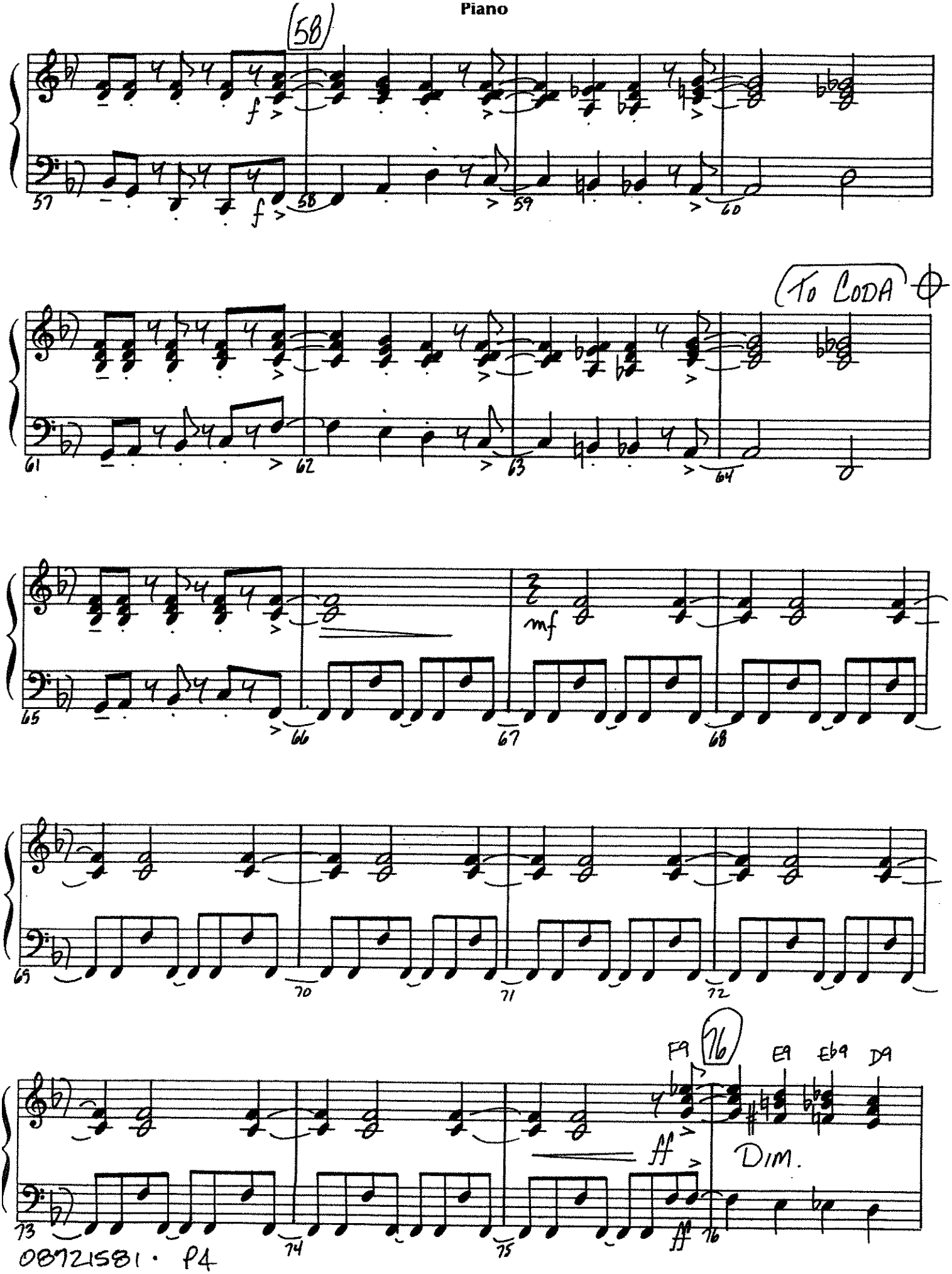
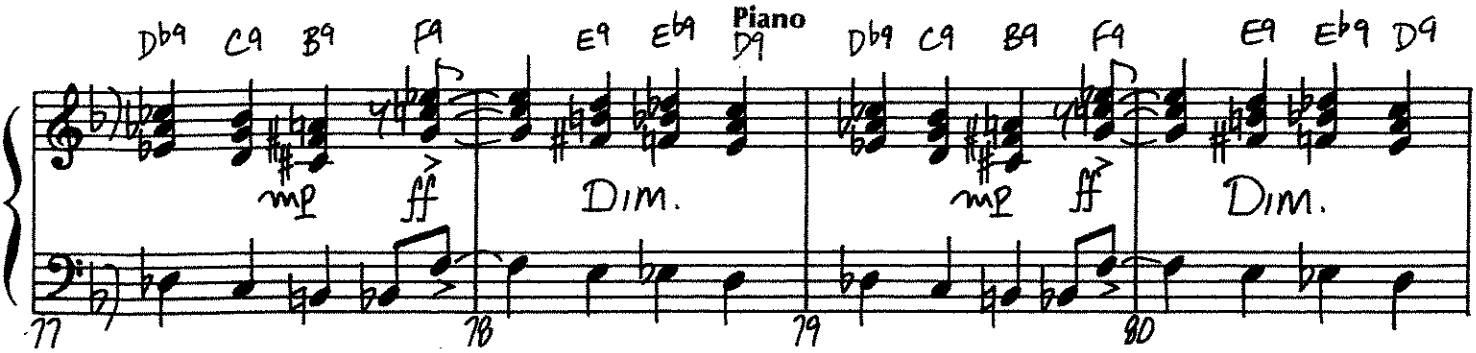
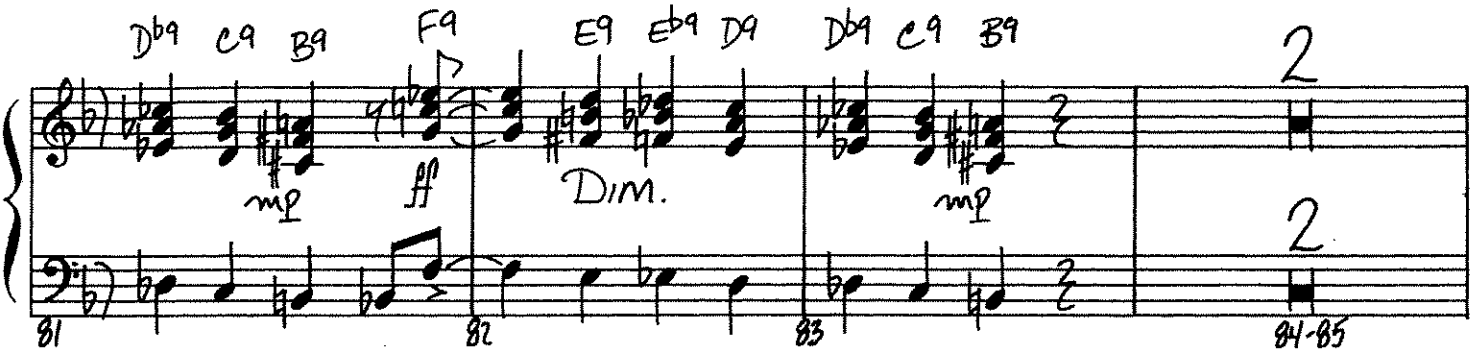
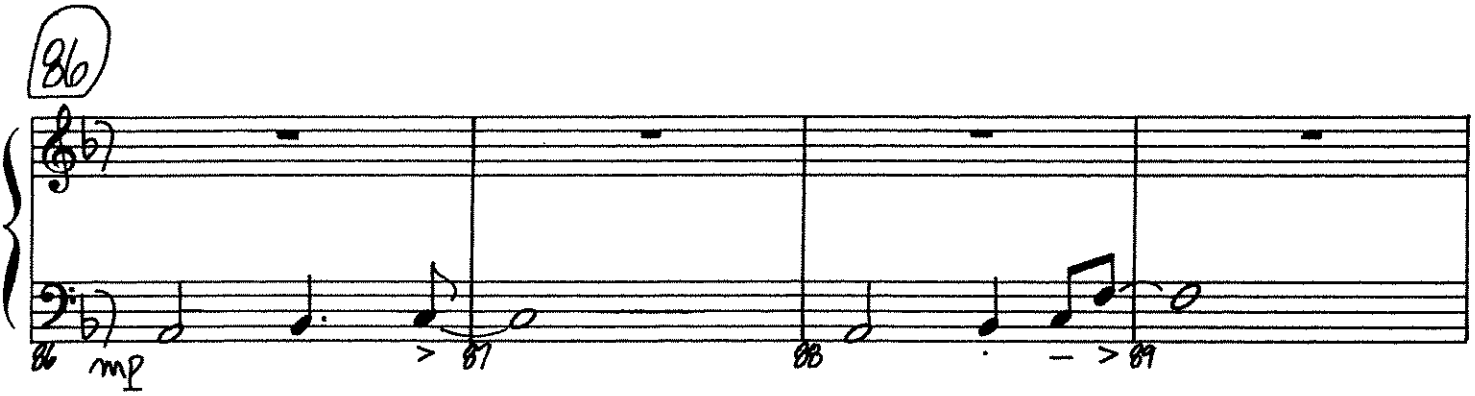
35
36

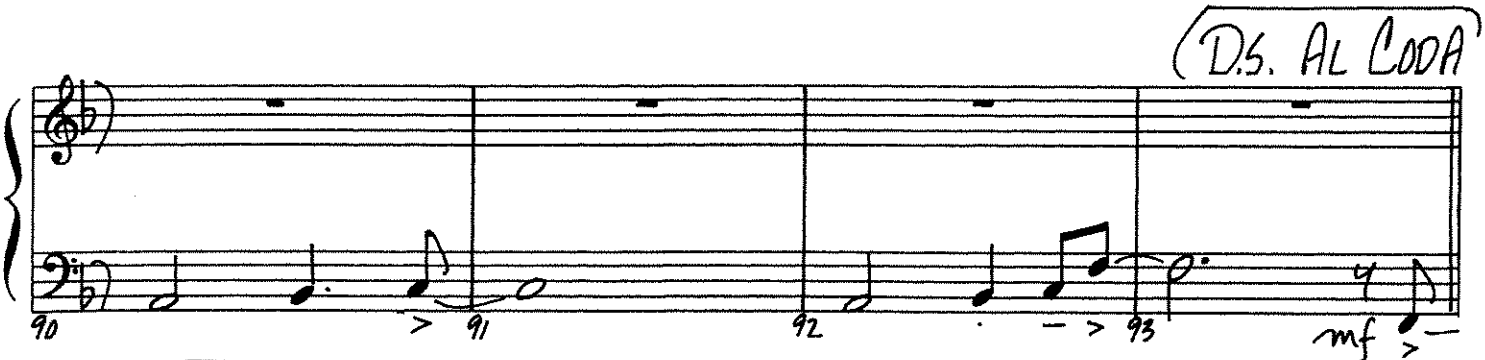

37
38
39
40
42
D.S.
41
mf
42
43
44
45
50
49
50
51
52
53
54
55
56

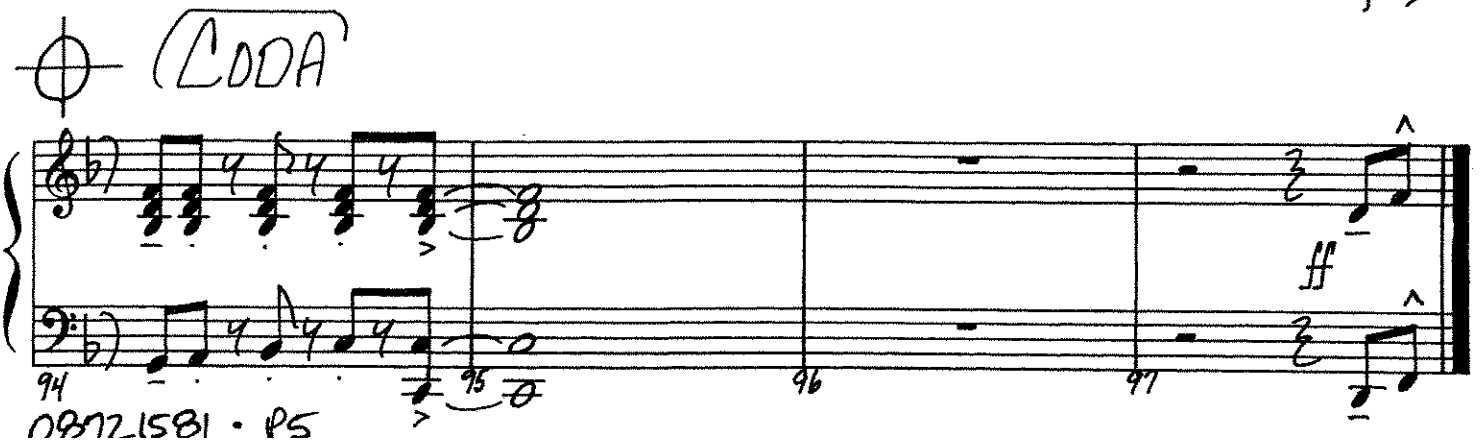

58
f
57
58
59
60
To Coda
61
62
63
64
mf
65
66
67
68
69
70
71
72
F9
16
E9
Eb9
D9
ff
Dim.
73
74
75
16


Piano
Db9 C9 B9 F9 E9 Eb9 D9
Db9 C9 B9 F9 E9 Eb9 D9
mp ff Dim.
mp ff Dim.
77 78 79 80


Db9 C9 B9 F9 E9 Eb9 D9 Db9 C9 B9
2
2
mp ff Dim. mp
81 82 83 84-85


86
mp
86 87 88 89

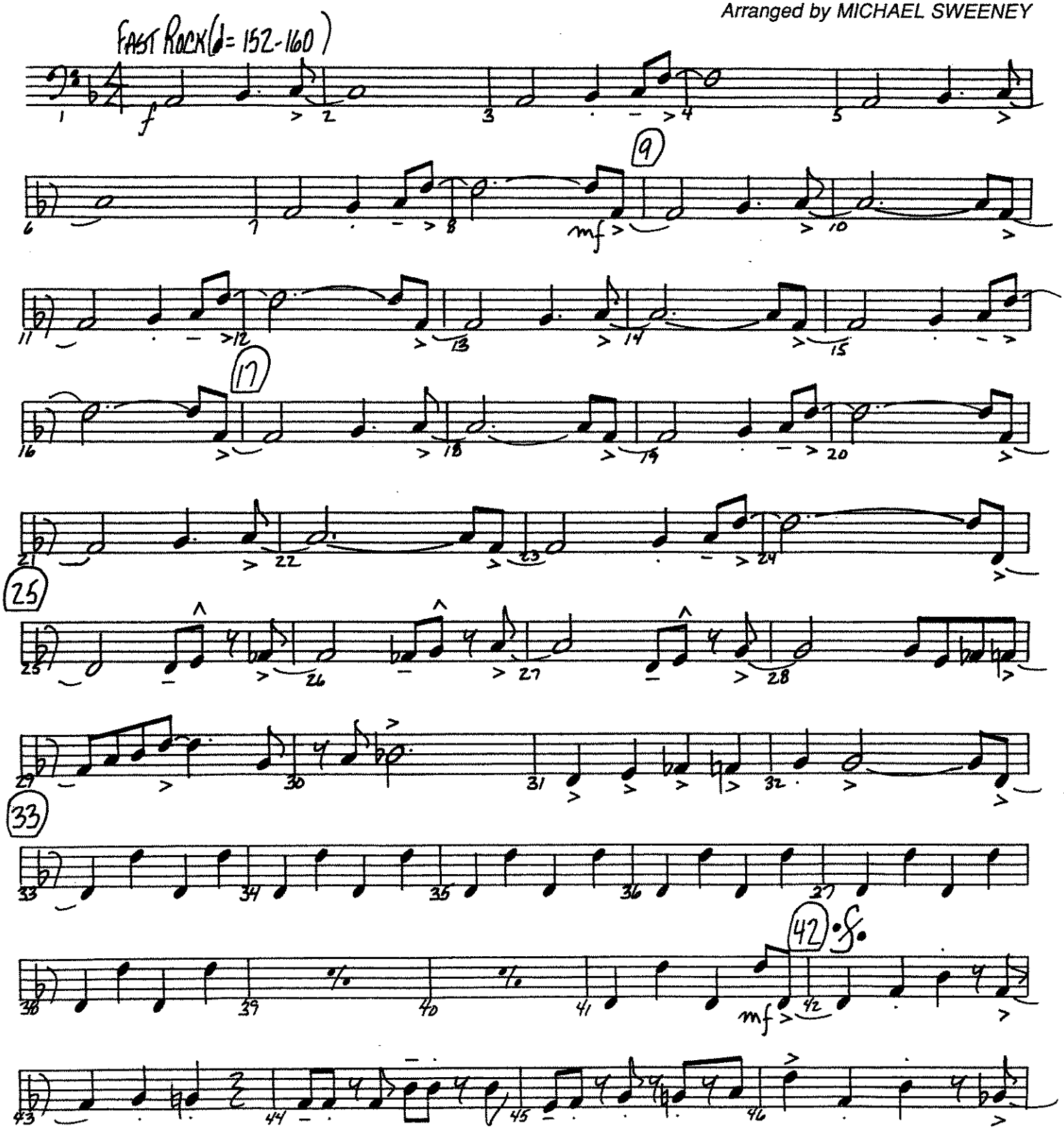

D.S. AL CODA
90 91 92 93
mf


CODA
ff
94 95 96 97

# Birdland

**BASS**

**Music by JOSEF ZAWINUL**
*Arranged by MICHAEL SWEENEY*




08721581

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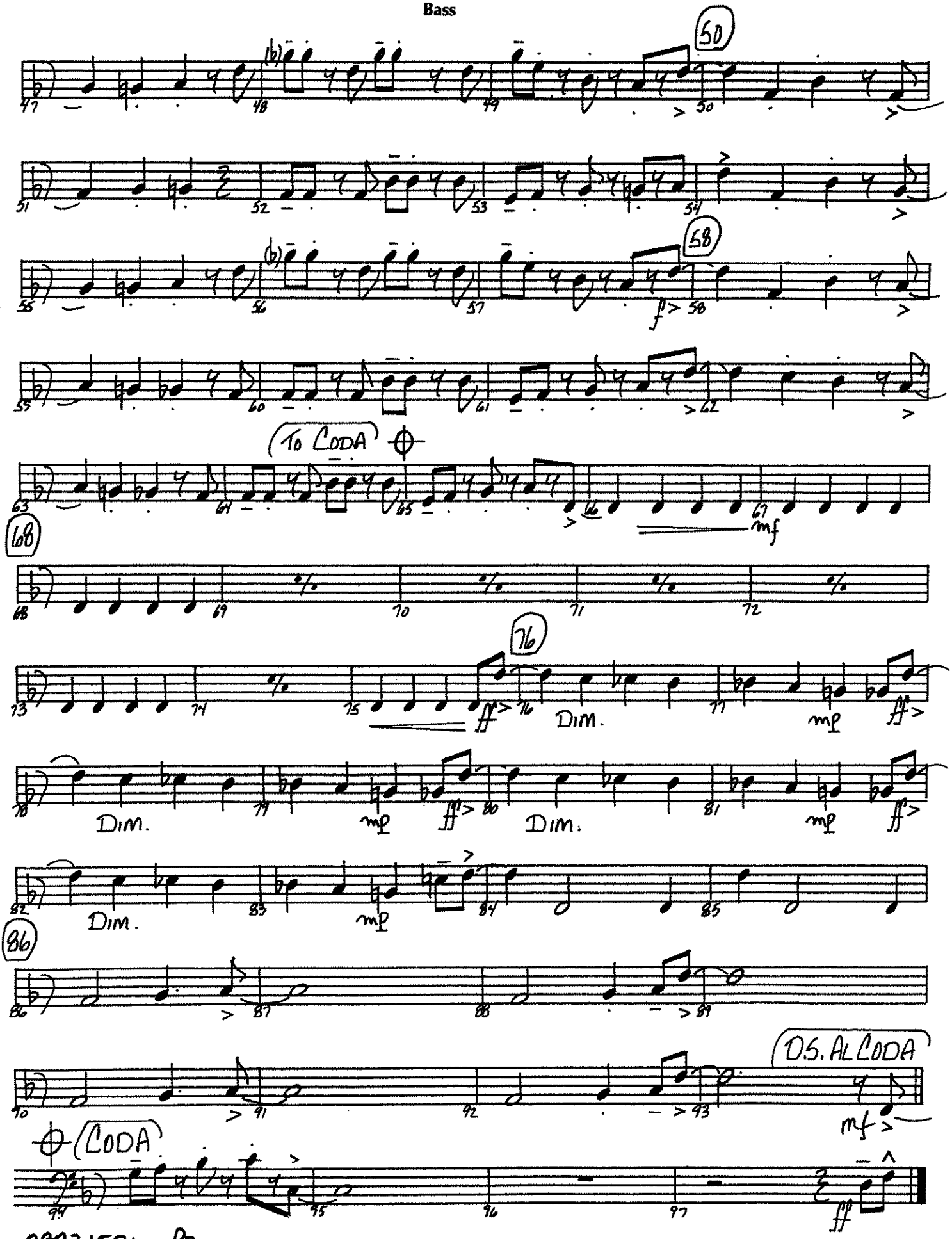
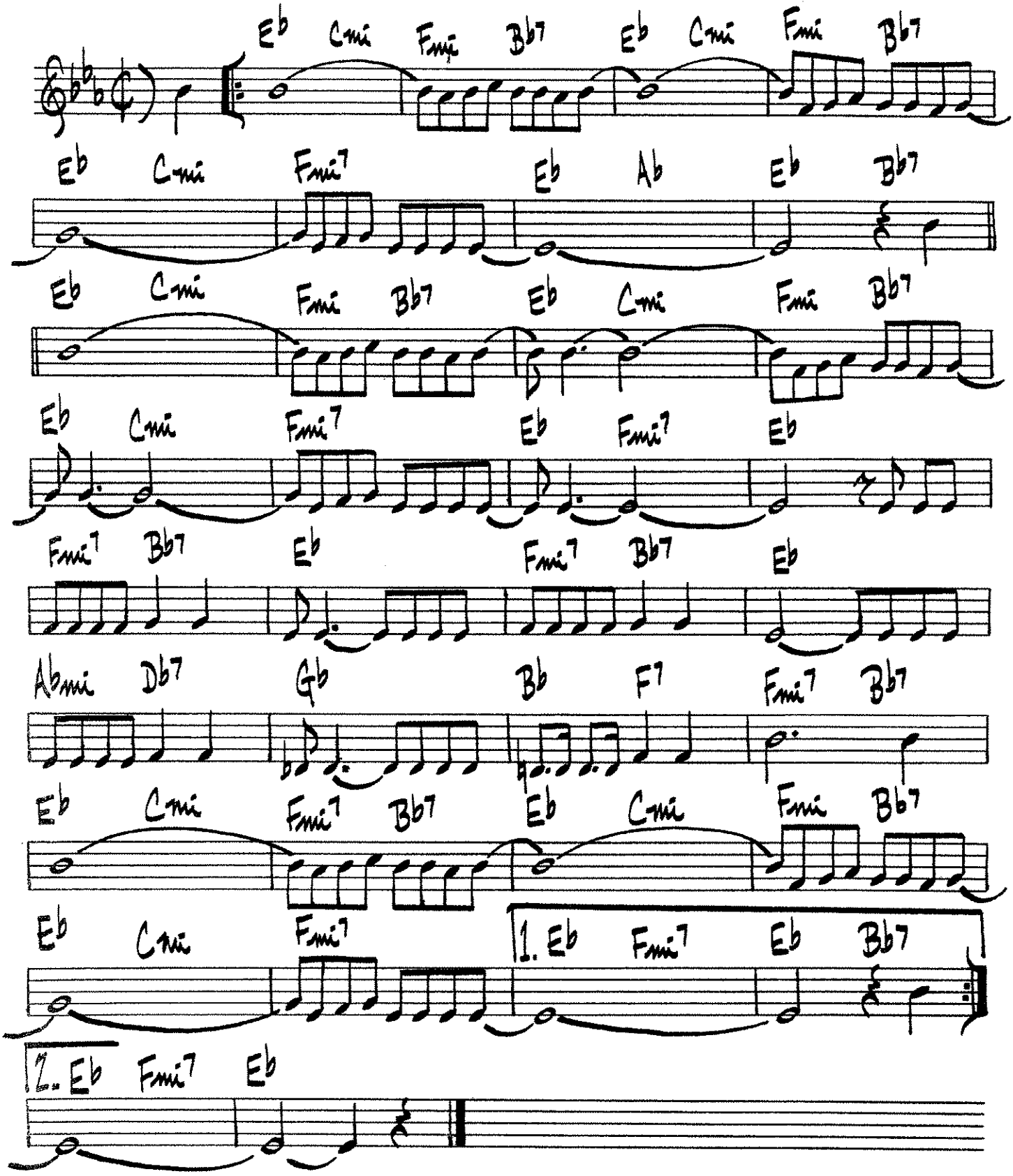

50
58
To Coda
68
76
Dim.
Dim.
Dim.
Dim.
86
D.S. al Coda
Coda

C



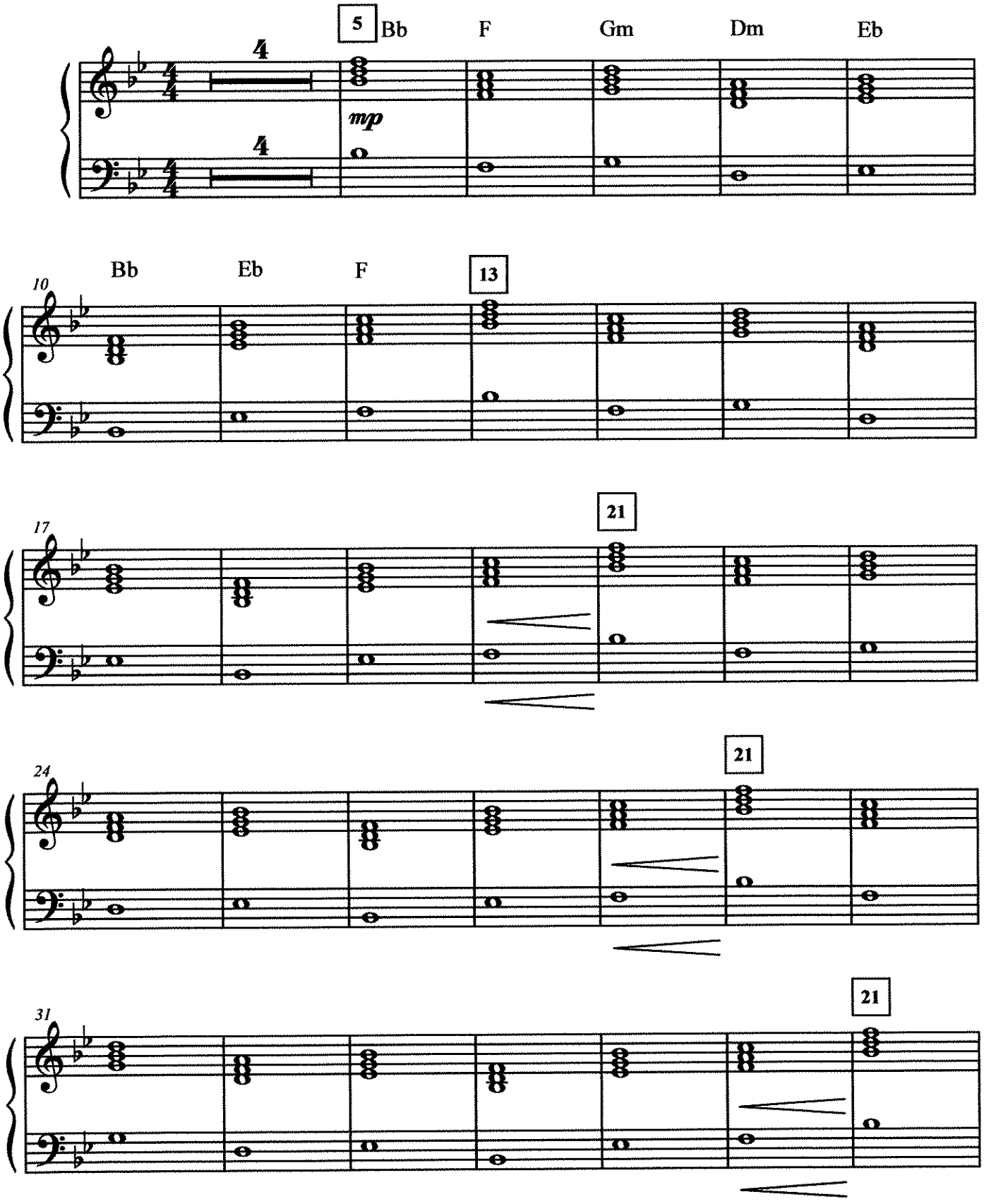
# BLUE MOON


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

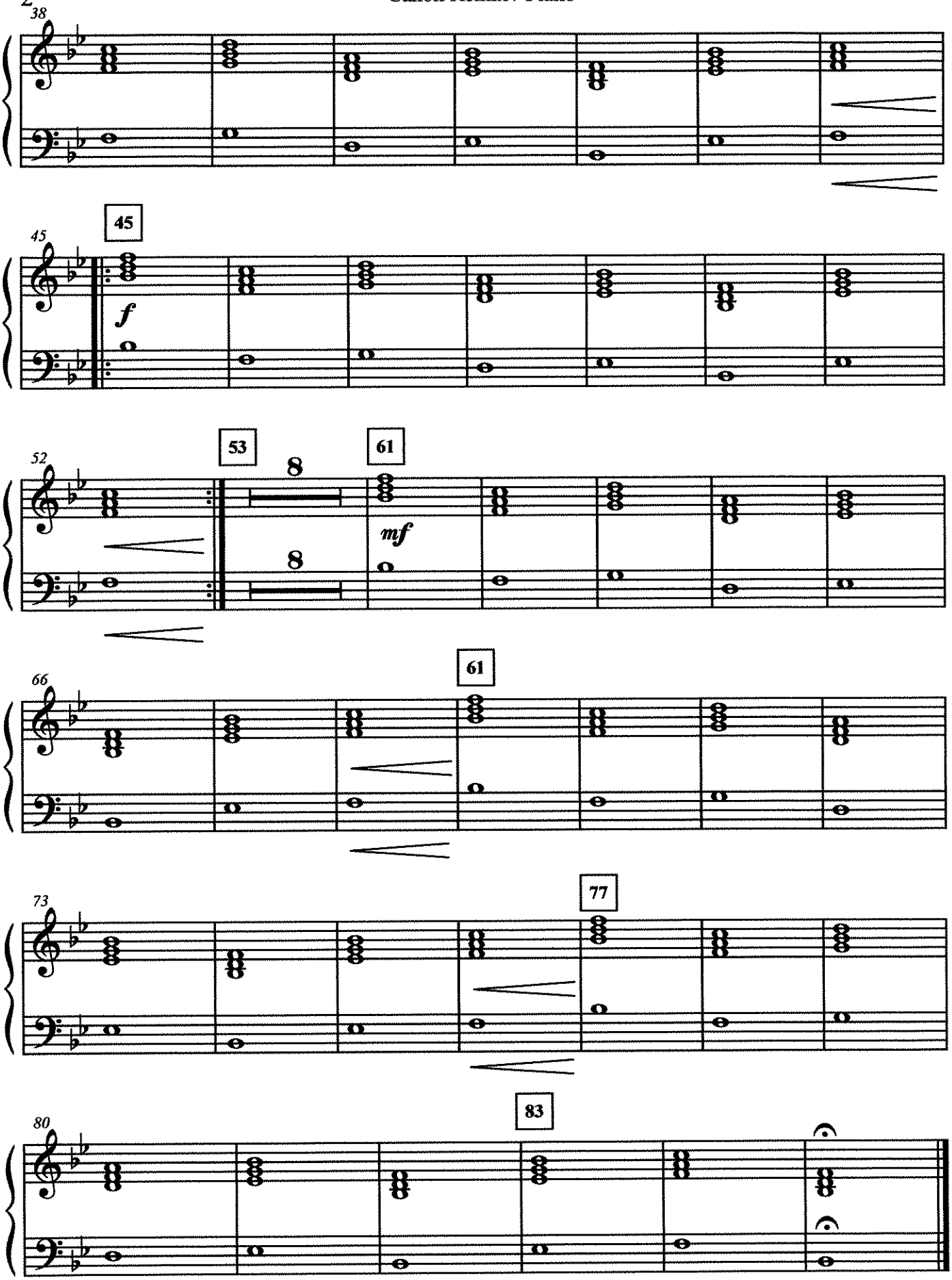
# Synthesizer

## Canon Remix

**Pachelbel /Arr. Bernice**



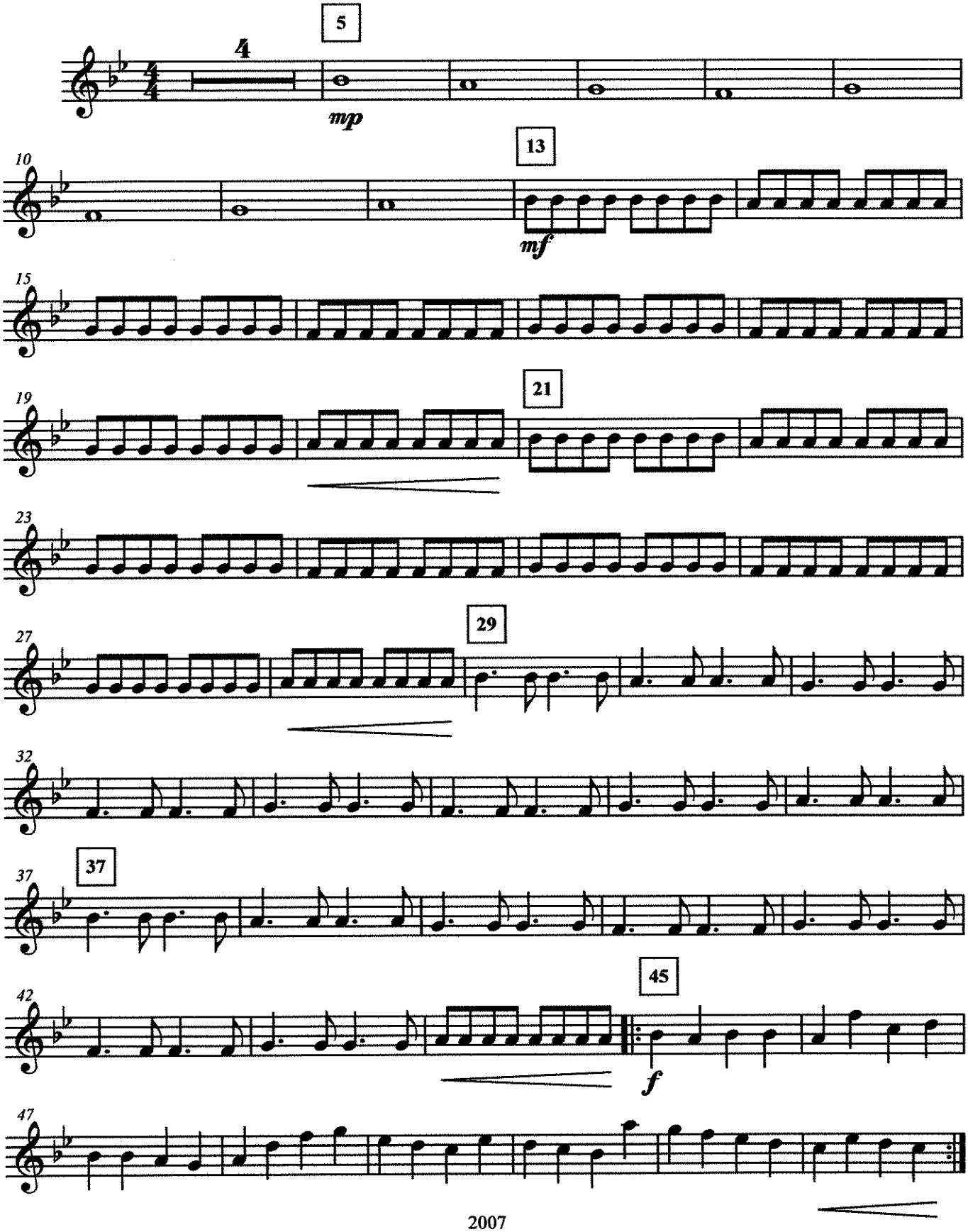

2007


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

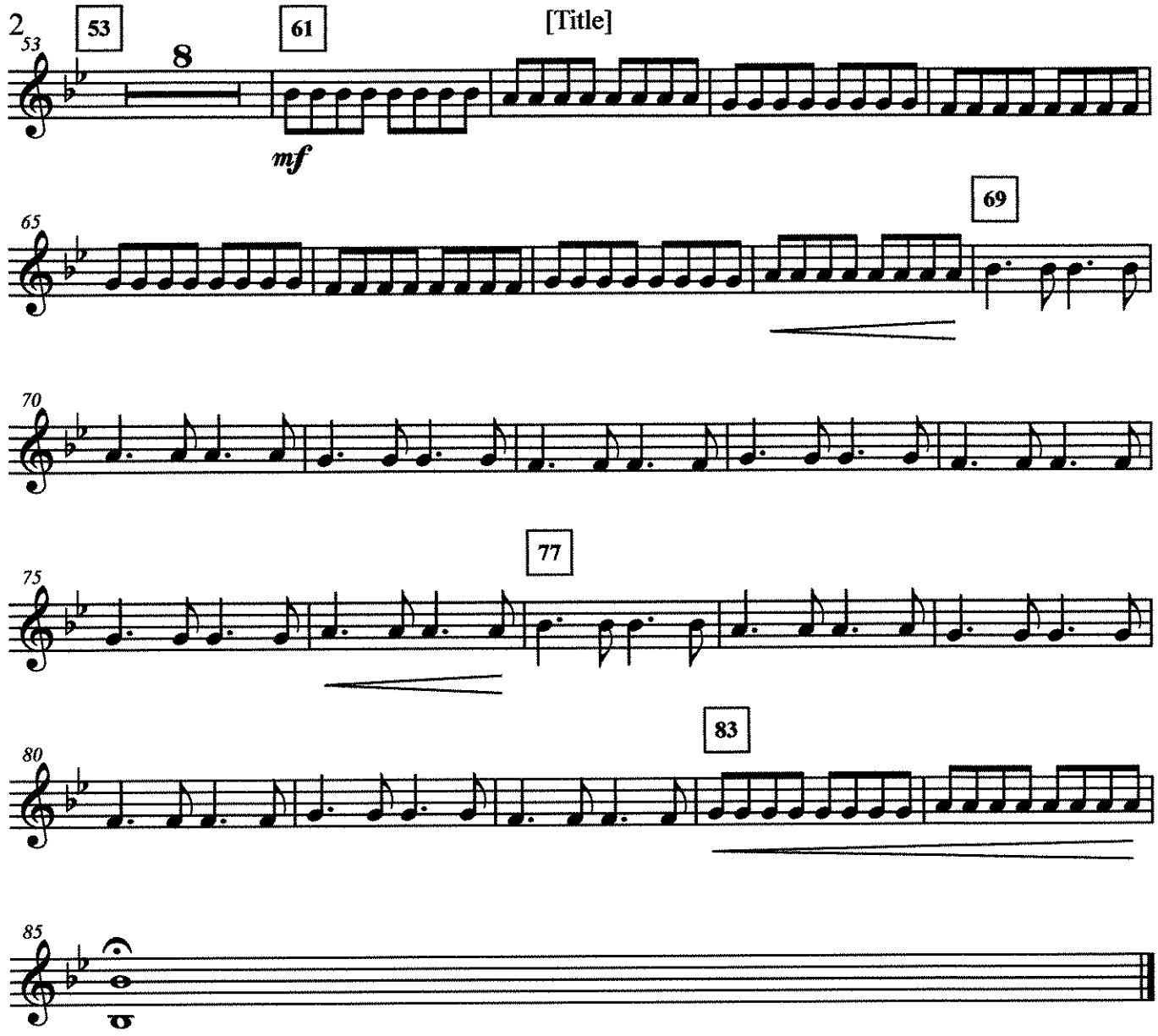
# Mallets

## Canon Remix

Pachelbel /Arr. Bernice

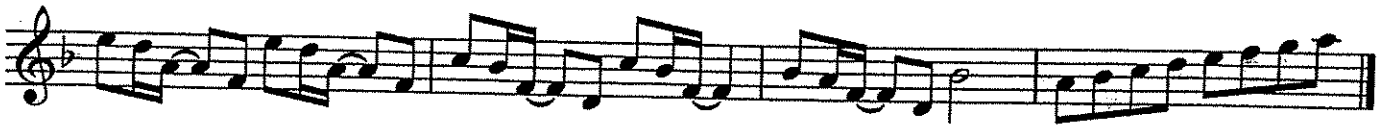



2007

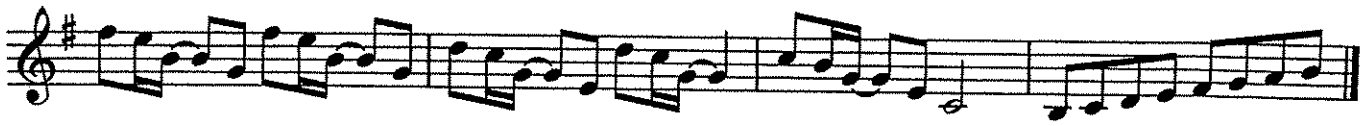

[Title]
53
61
69
77
83
mf

# Careless Whisper – Melody

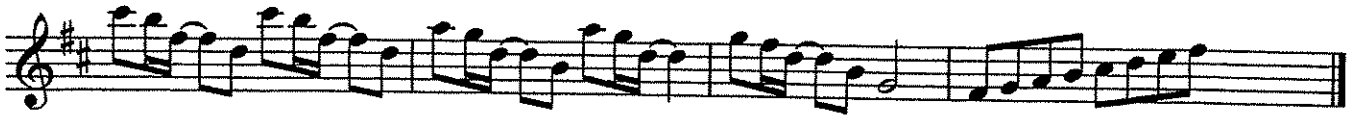
## Melody C – Flute



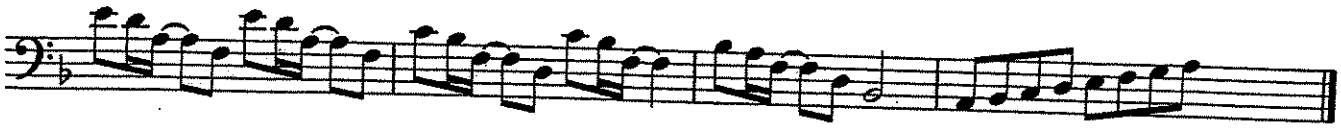
## Melody Bb – Trumpet, Clarinet, Tenor Sax



## Melody Eb – Alto Sax, Bari Sax



## Melody Bass Clef – Trombone, Baritone



## Piano – Chords

**Dm, Gm, Bb, Am**

*Lyrics*

You really gotta sponsor us,

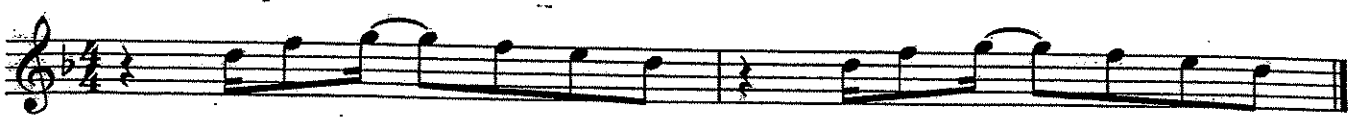
All of the SciTech Band.

We really need your money now,

Just lend us a hand

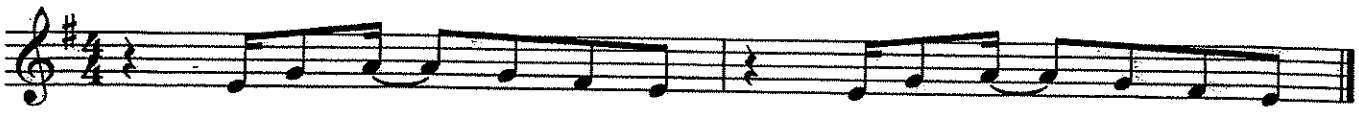
# Careless Whisper – Horn Lick

## Horn Lick C – Flute



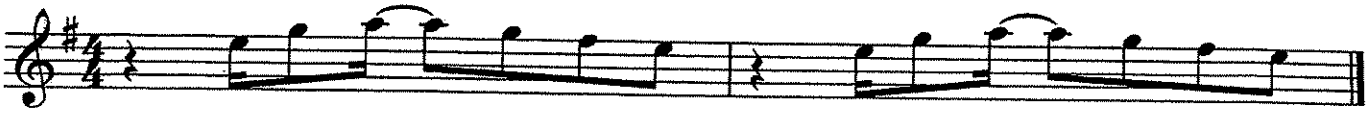
D F G F E D D F G F E D

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



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

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



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

## Horn Lick Eb – Alto Sax, Bari Sax

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

## Horn Lick Bass Clef – Trombone, Baritone

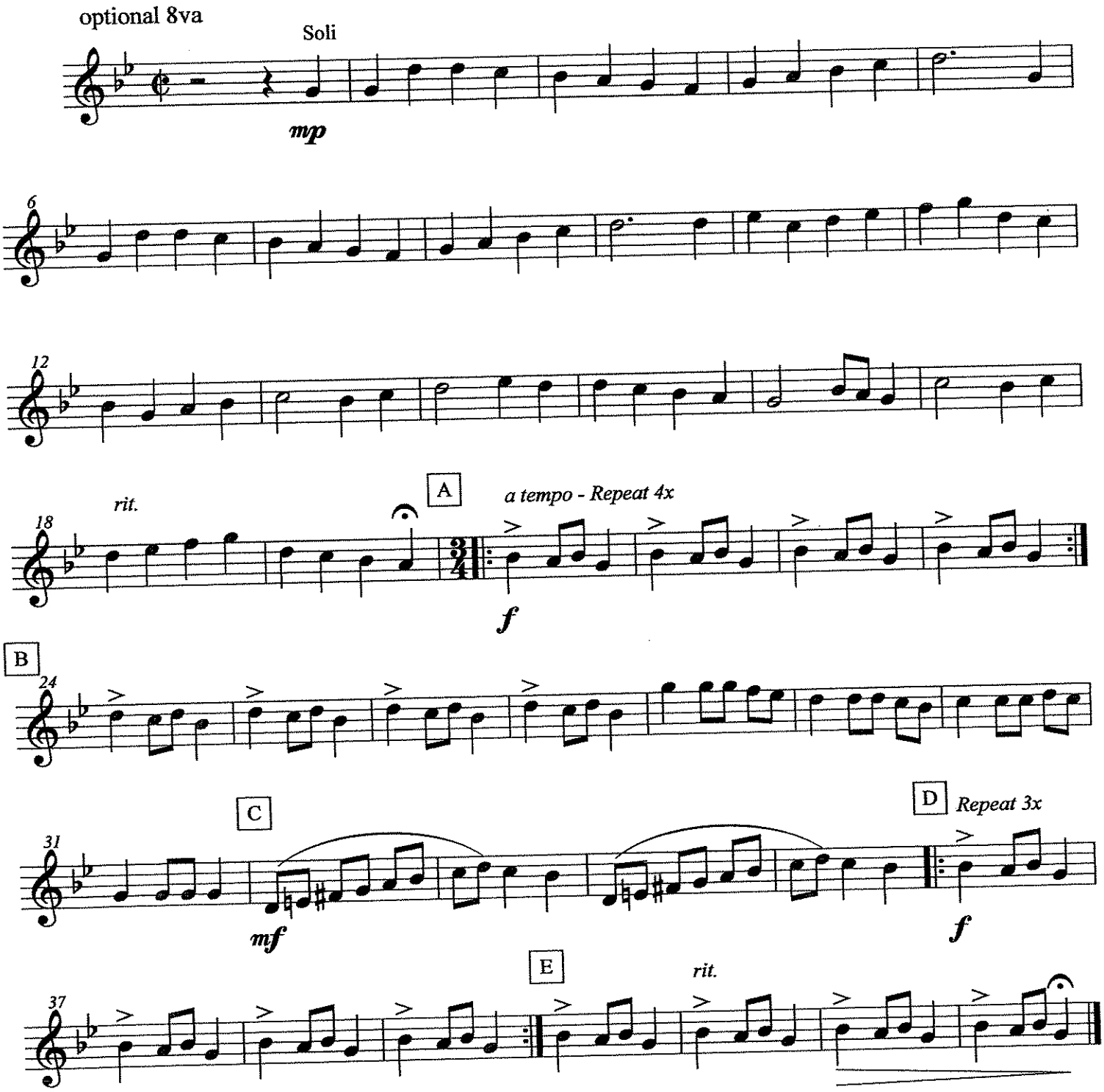
D F G F E D D F G F E D

# Carol of The Bells

Melody - C
-Flute

## Quartet Version

**arr. Turgeon & Bernice**



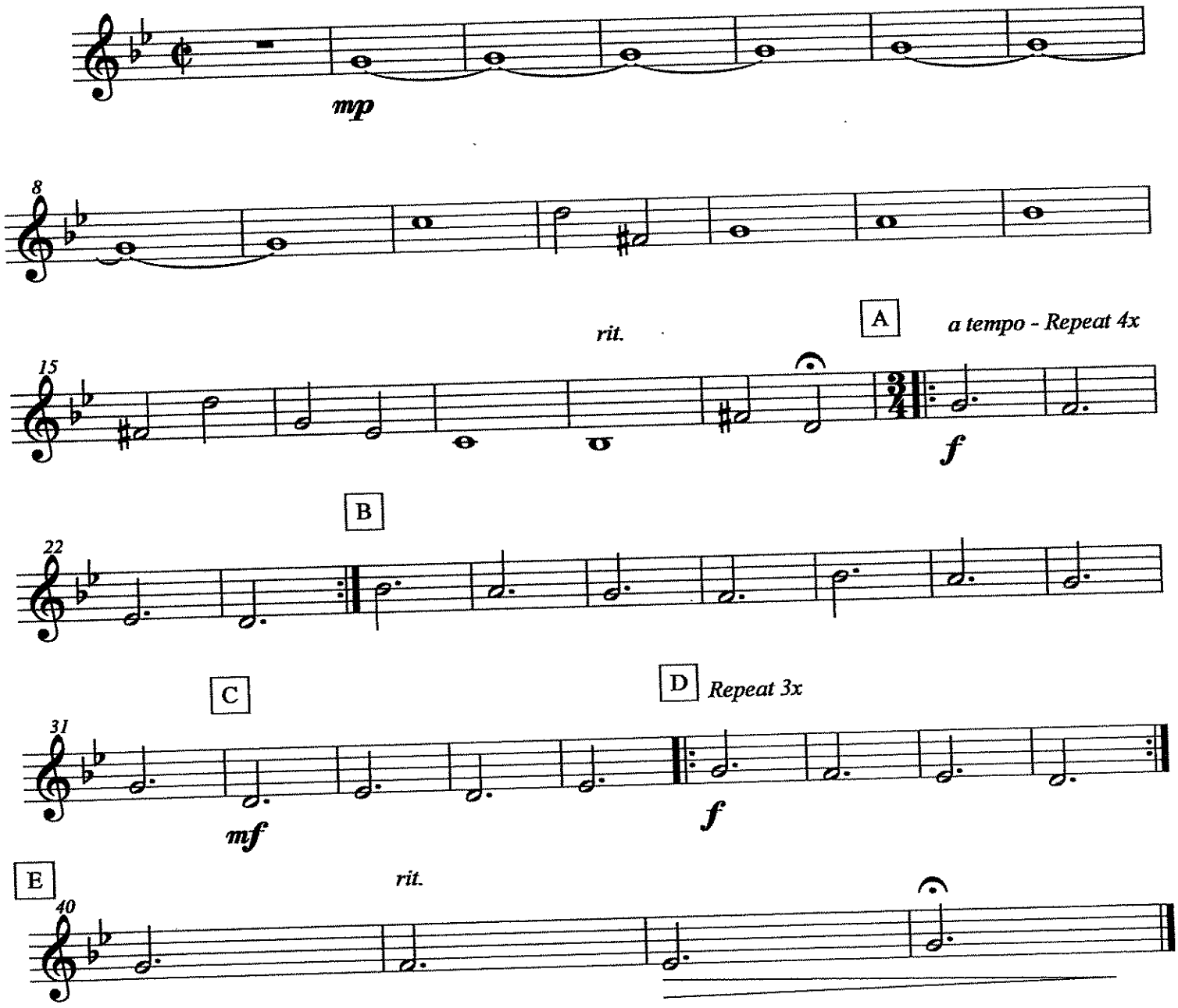

©2011

# Carol of The Bells

Bass Line - C
-Flute

## Quartet Version

arr. Turgeon & Bernice



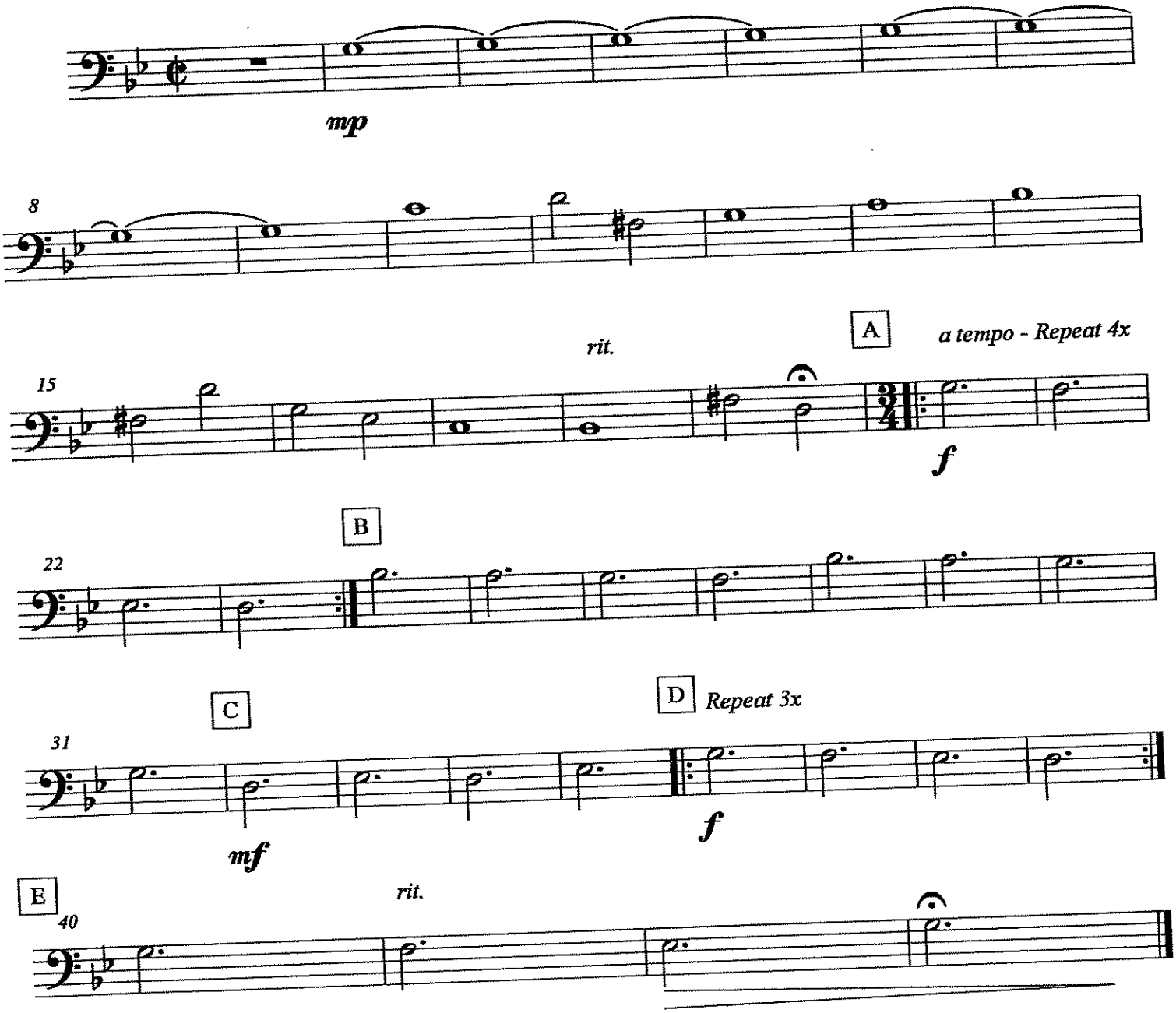

©2011

# Carol of The Bells

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

Quartet Version

**arr. Turgeon & Bernice**



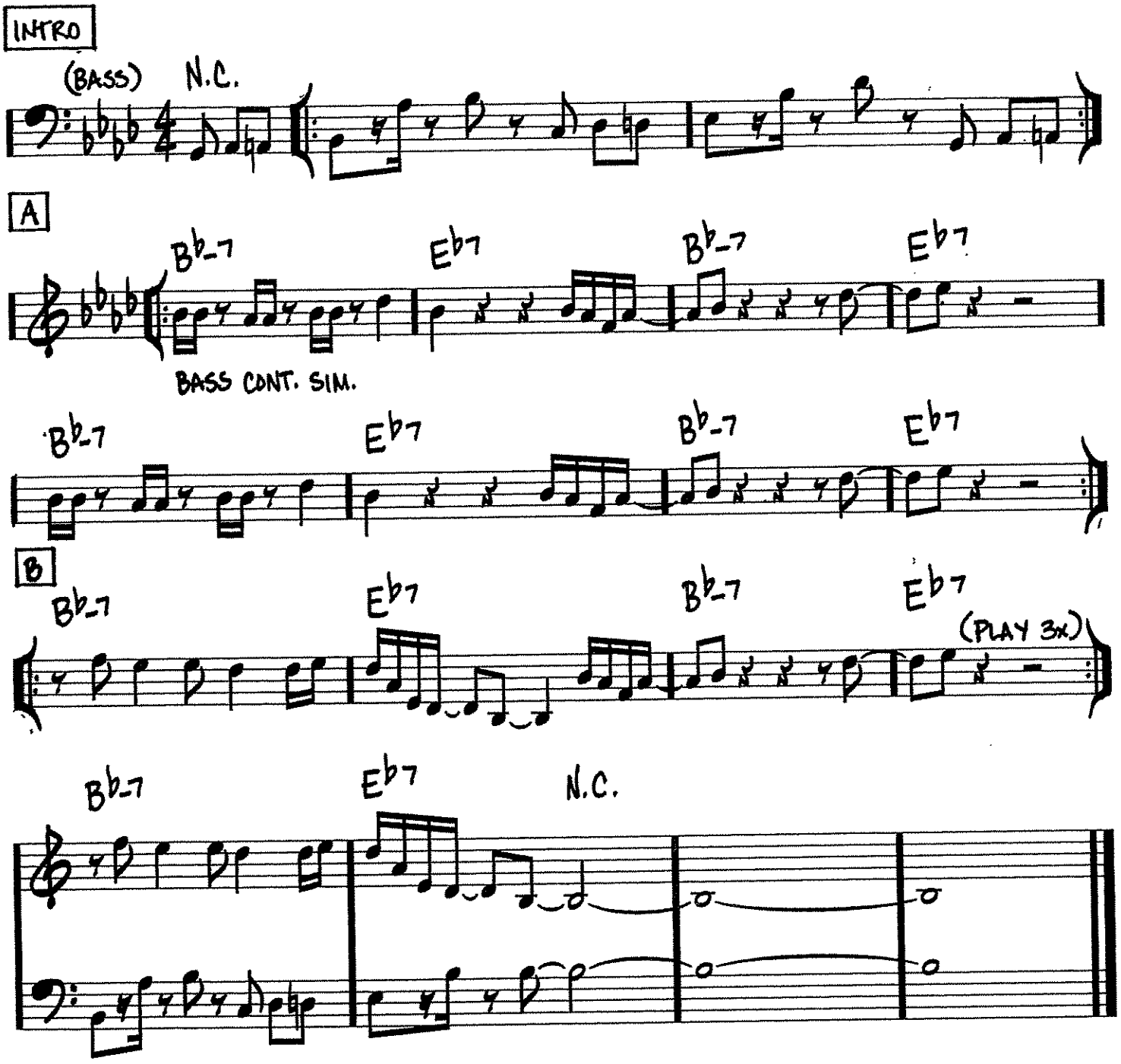

©2011

C

# CHAMELEON

(MED. FUNK)

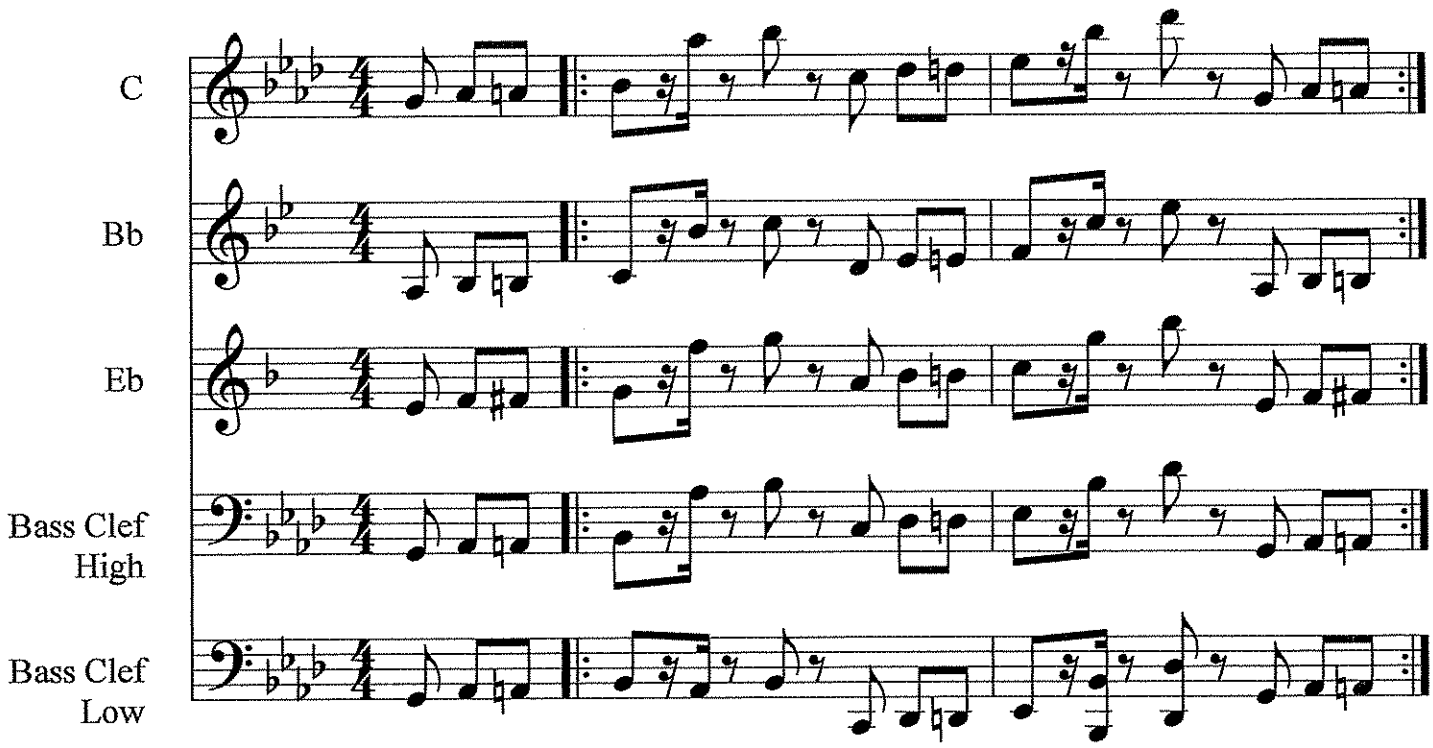
– HERBIE HANCOCK/
PAUL JACKSON/
HARVEY MASON/BENNIE MAUPIN




Copyright © 1973 (Renewed) by Hancock Music (BMI)

# Chameleon Bass Line

Score

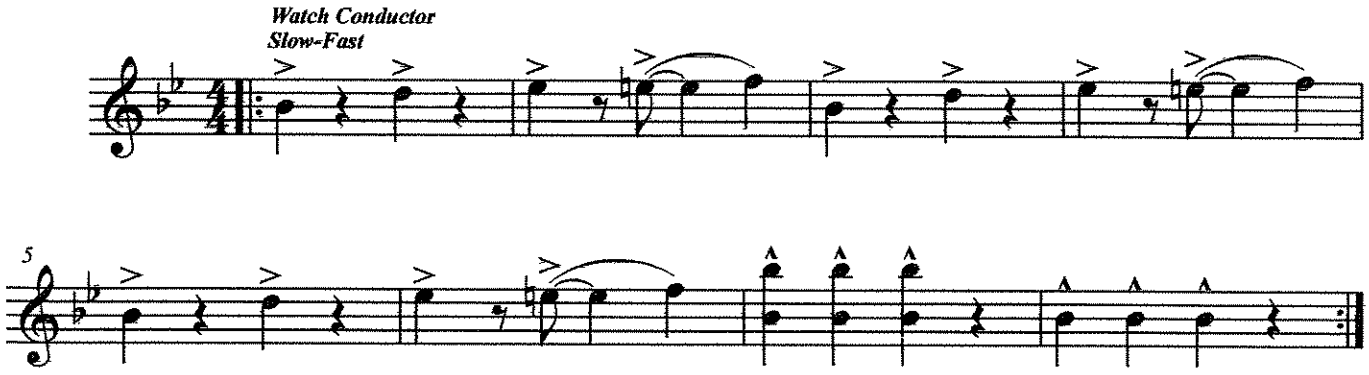



©

# Mallets

## Cheer # 1

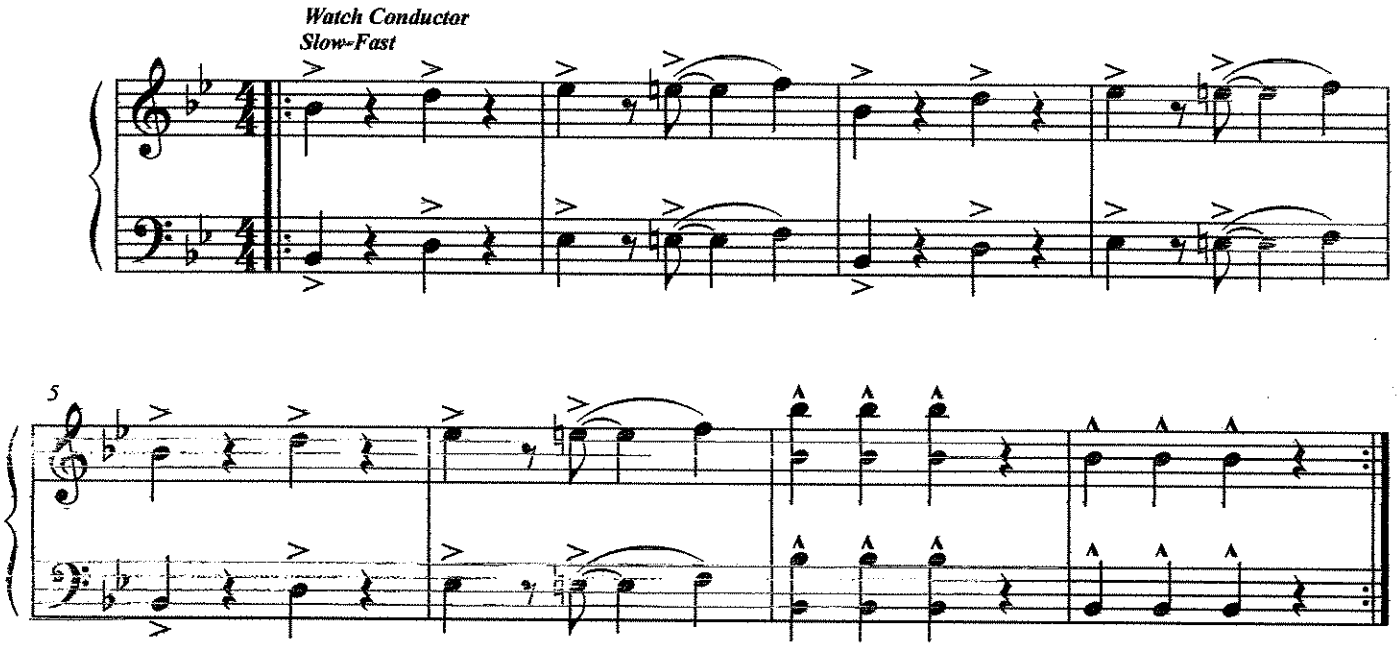
**arr. Bernice**



# Synthesizer

## Cheer # 1

**arr. Bernice**



Piano

# Danza Kuduro

As Recorded by
Don Omar & Lucenzo

*arr. Bernice*

**Slow** ♩ = 63

8vb A m F C G A m F C

*mp*

G **A** **Double Time** ♩ = 126 **B** **C** A m optional 8vb

8

*f*

F C G

18

A m F C

21

G **D** A m F

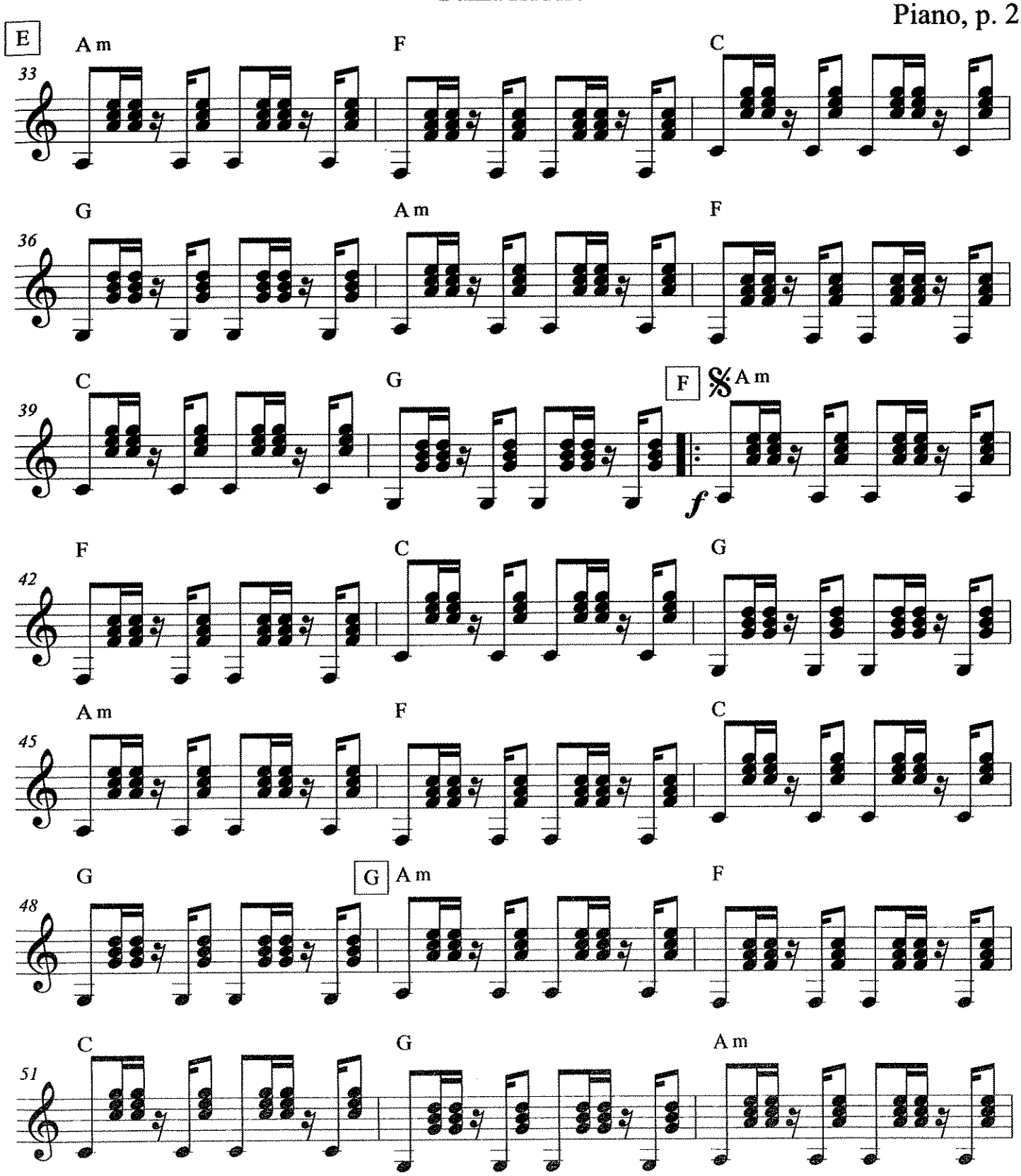
24

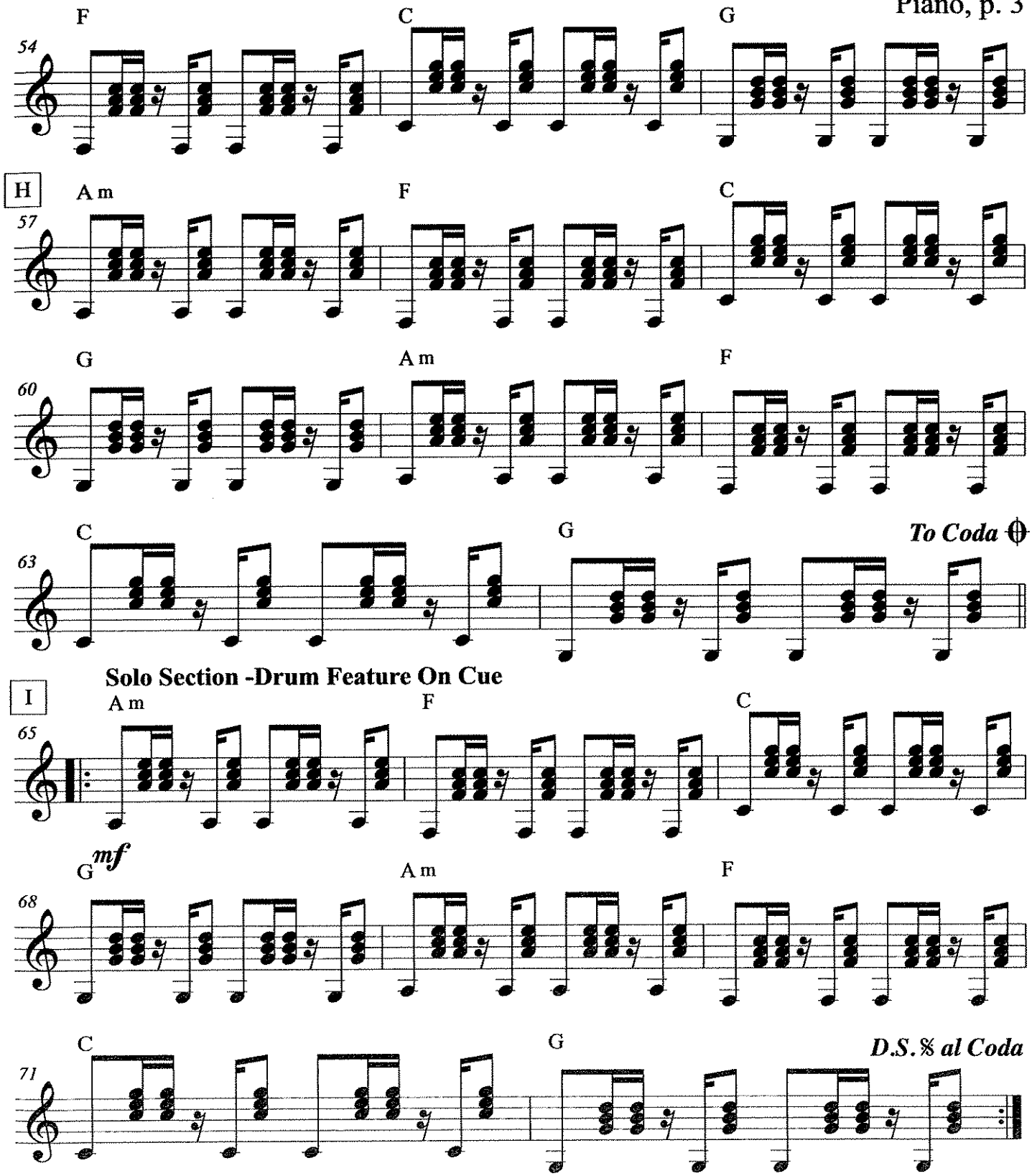
C G A m

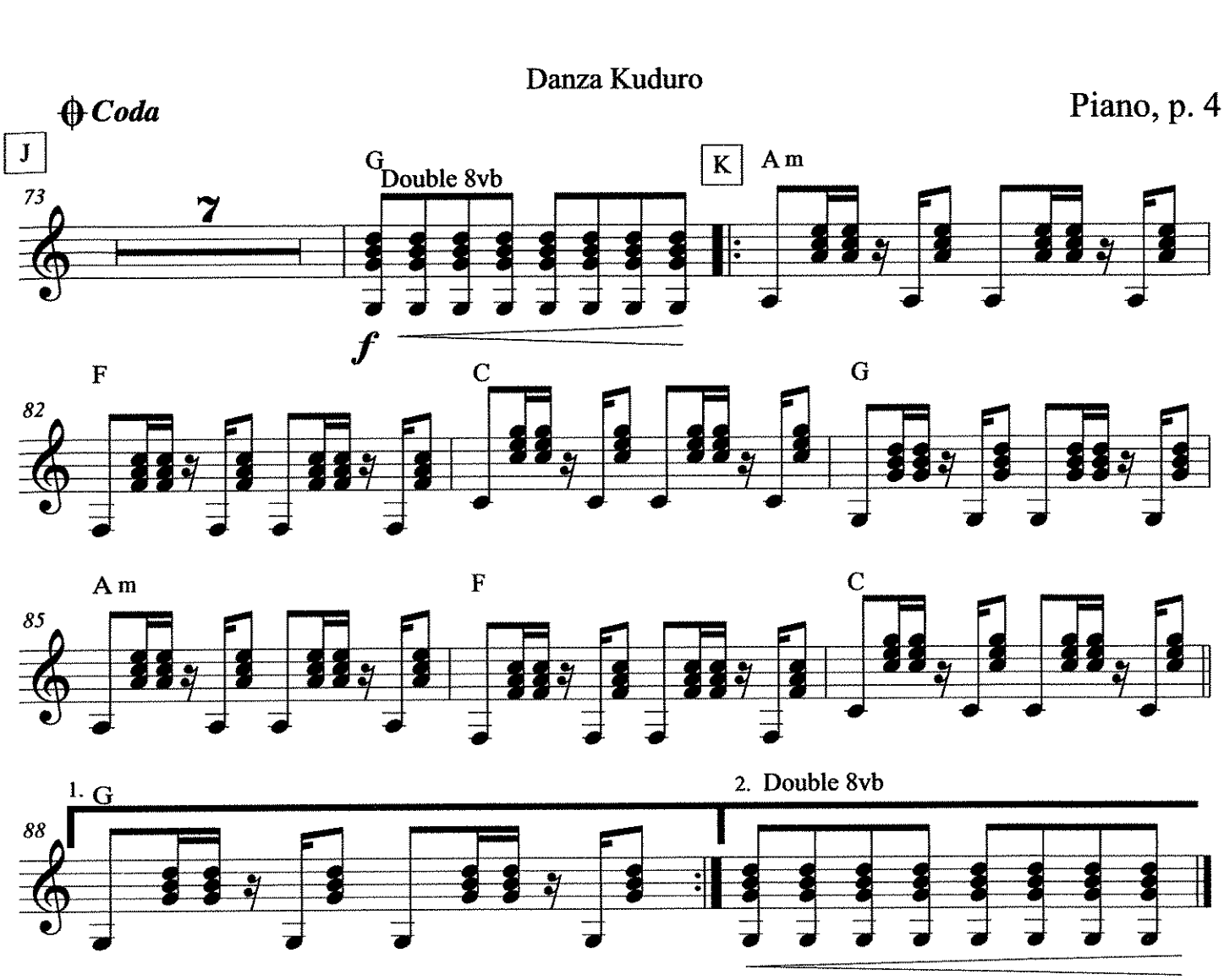
27

F C G

30


E
A m
F
C
33
G
A m
F
36
C
G
F
A m
39
f
F
C
G
42
A m
F
C
45
G
G
A m
F
48
C
G
A m
51


F
C
G
54
H
A m
F
C
57
G
A m
F
60
C
G
To Coda
63
Solo Section -Drum Feature On Cue
I
A m
F
C
65
G
mf
A m
F
68
C
G
D.S. % al Coda
71


Coda
J
73
7
G
Double 8vb
f
K
A m
F
82
C
G
A m
85
F
C
1. G
88
2. Double 8vb

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

*f*

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

C

16 F

C G A m

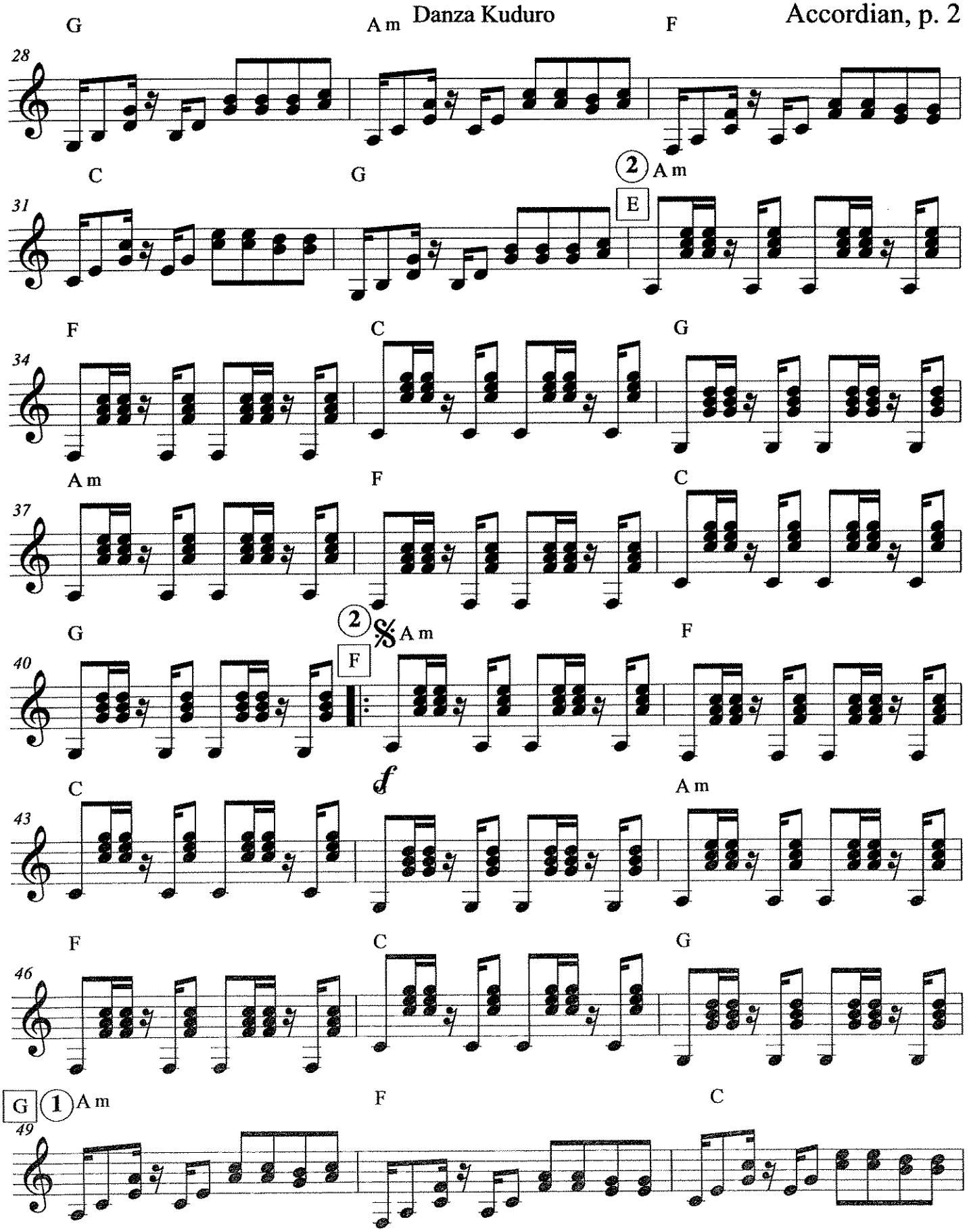
19

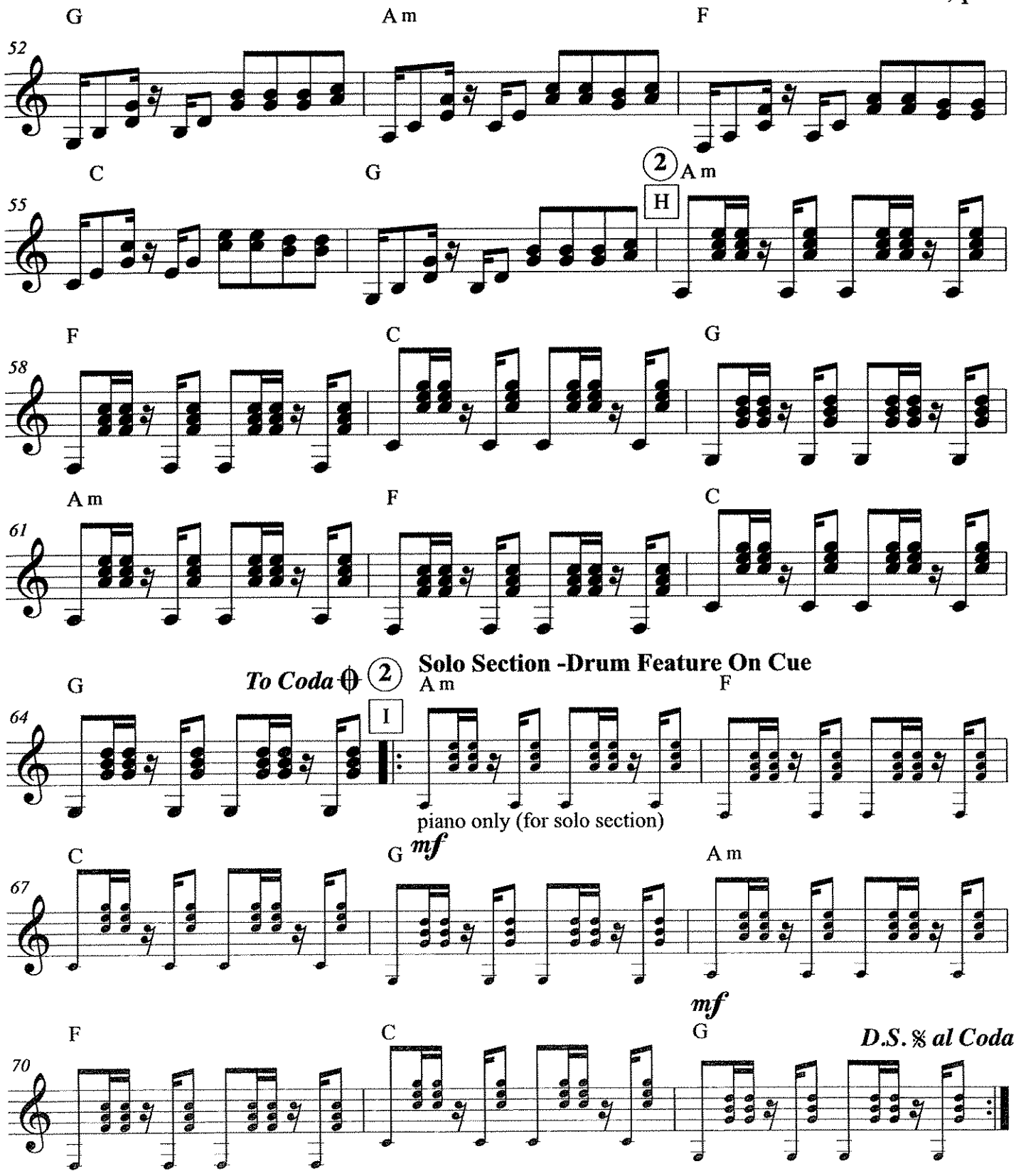
F C G

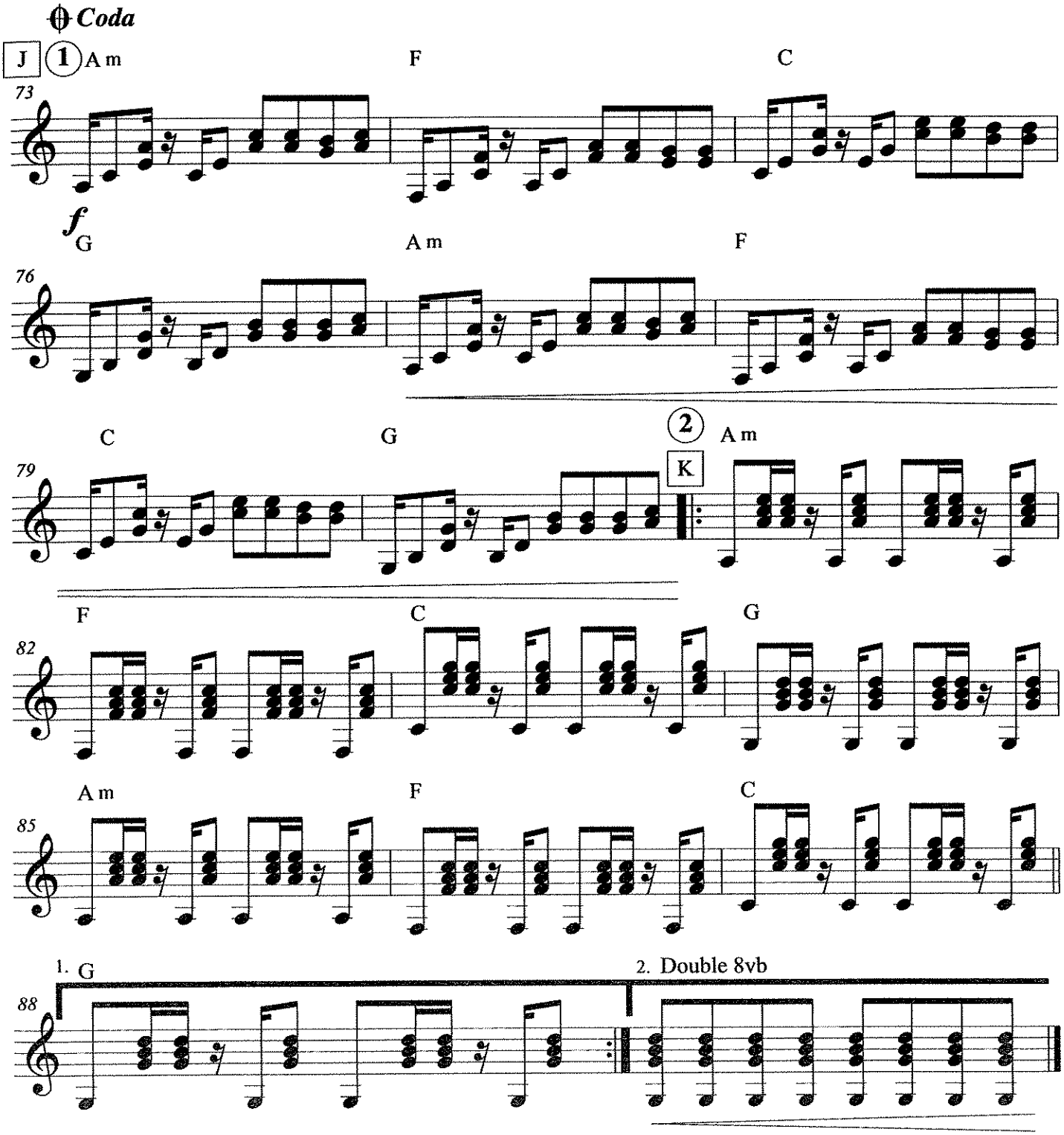
22

D 1 A m F C

25


G
Am
F
28
C
G
2
Am
E
31
F
C
G
34
Am
F
C
37
G
2
𝄋
Am
F
40
F
f
C
Am
43
F
C
G
46
G
1
Am
F
C
49


G
A m
F
52
C
G
2
A m
H
55
F
C
G
58
A m
F
C
61
G
To Coda
2
Solo Section -Drum Feature On Cue
A m
F
I
64
piano only (for solo section)
C
G
mf
A m
67
mf
F
C
G
D.S. 𝄋 al Coda
70

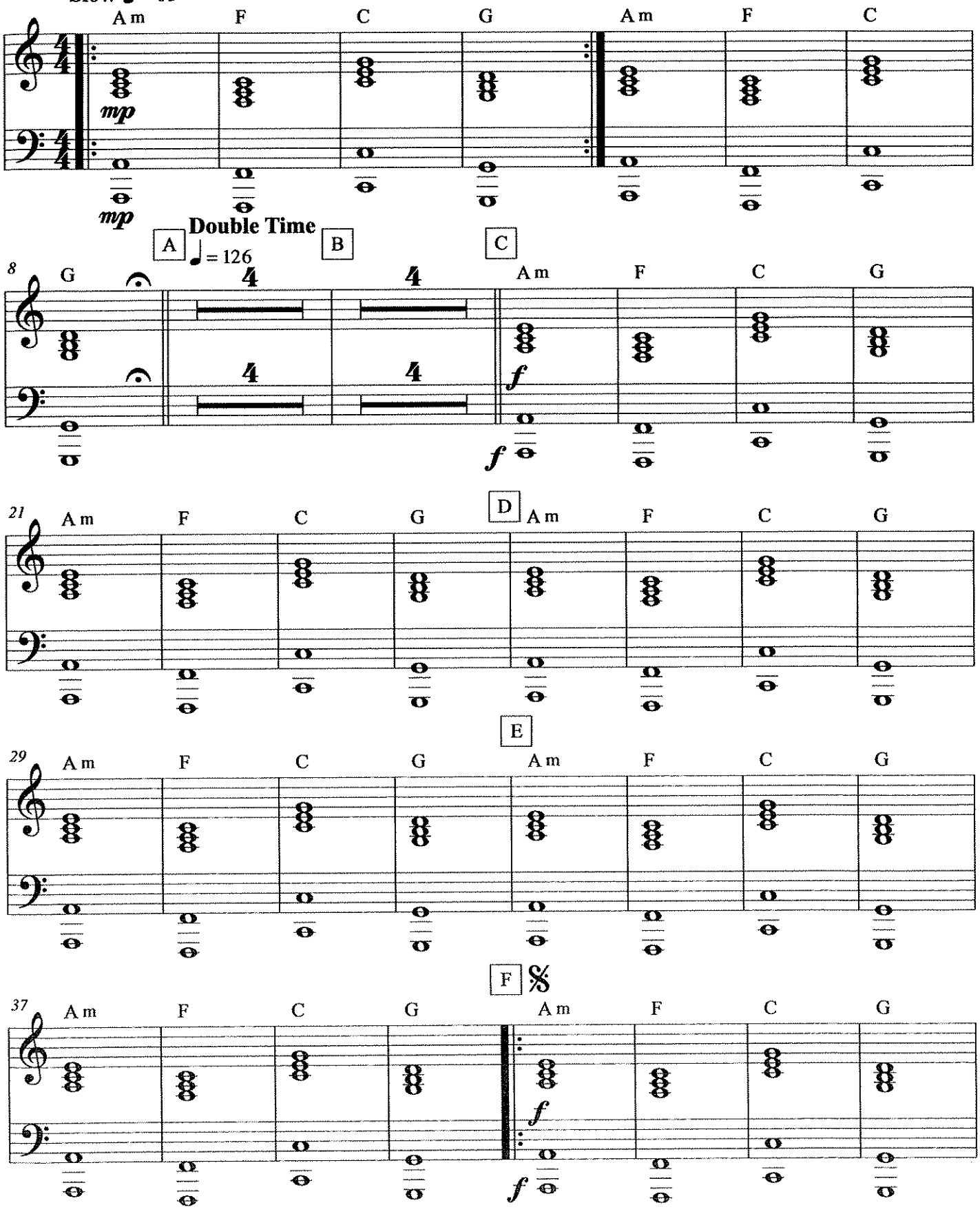

Coda
J
1
A m
F
C
73
f
G
A m
F
76
C
G
2
A m
K
79
F
C
G
82
A m
F
C
85
1. G
2. Double 8vb
88

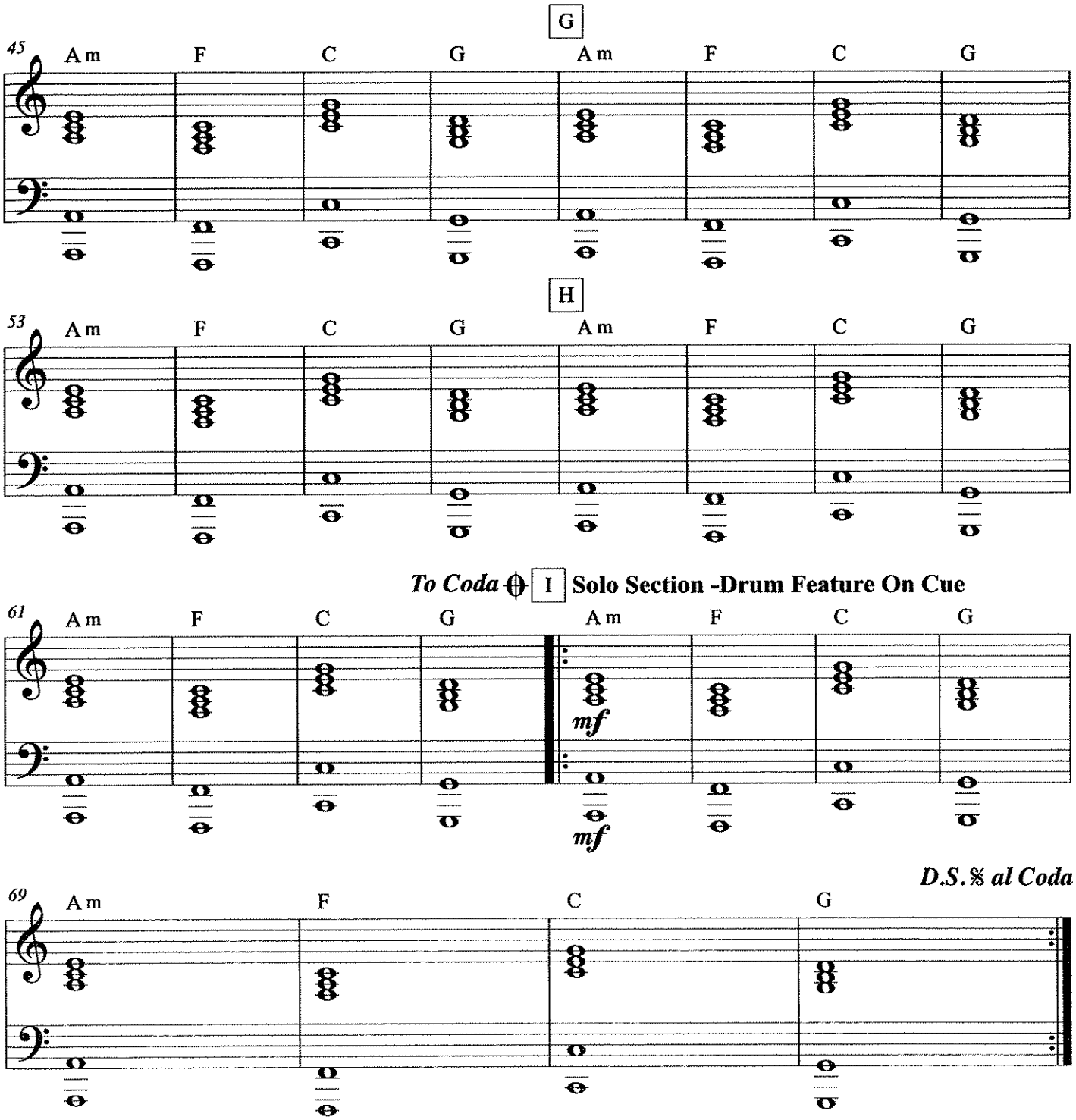
Strings & Piano
(BLOCK CHORDS)

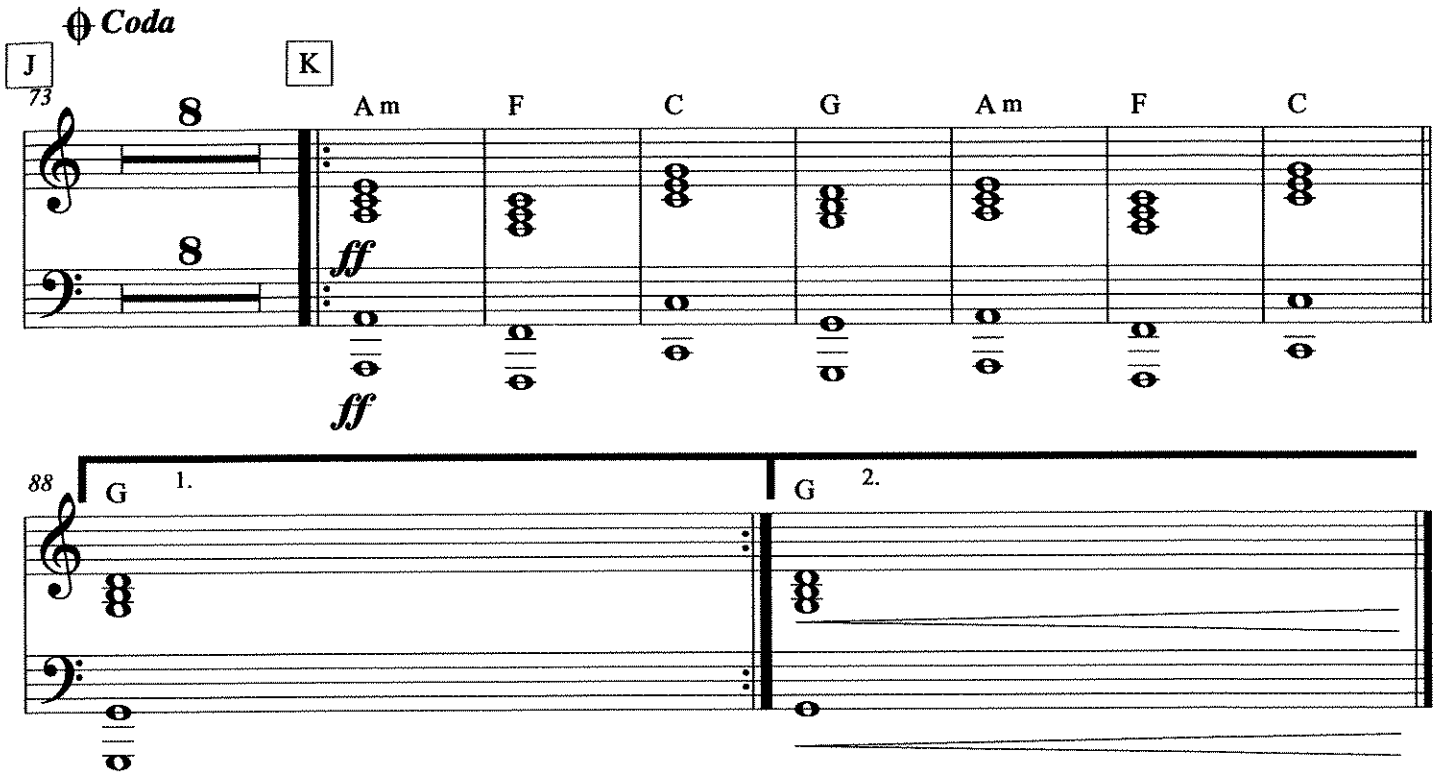
# Danza Kuduro

As Recorded by
Don Omar & Lucenzo

*arr. Bernice*




G
45
Am
F
C
G
Am
F
C
G
H
53
Am
F
C
G
Am
F
C
G
To Coda
I
Solo Section -Drum Feature On Cue
61
Am
F
C
G
Am
F
C
G
mf
mf
D.S.% al Coda
69
Am
F
C
G

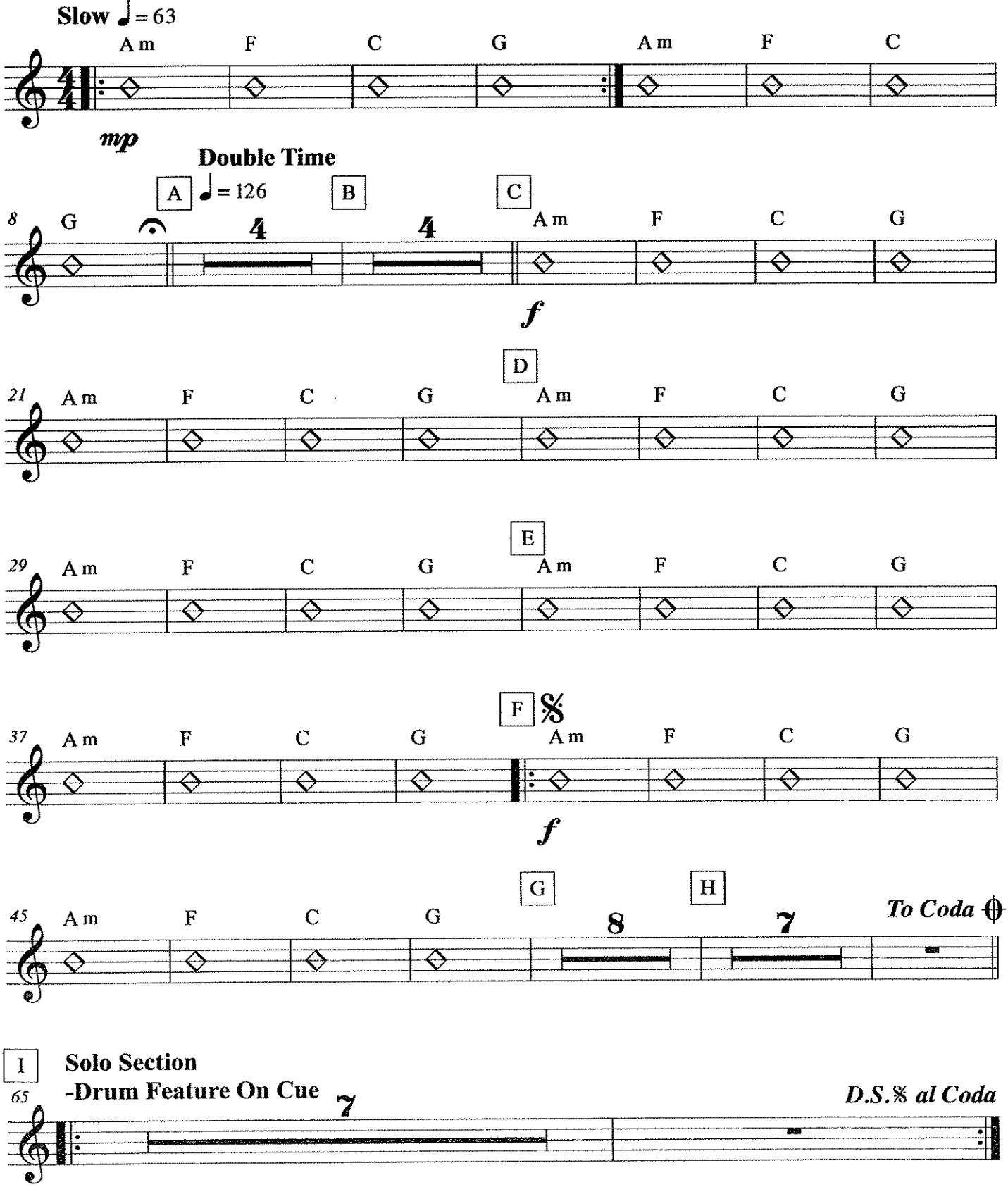

Coda
J
K
73
8
8
Am
F
C
G
Am
F
C
ff
ff
88
G
1.
G
2.

Chord Chart

# Danza Kuduro

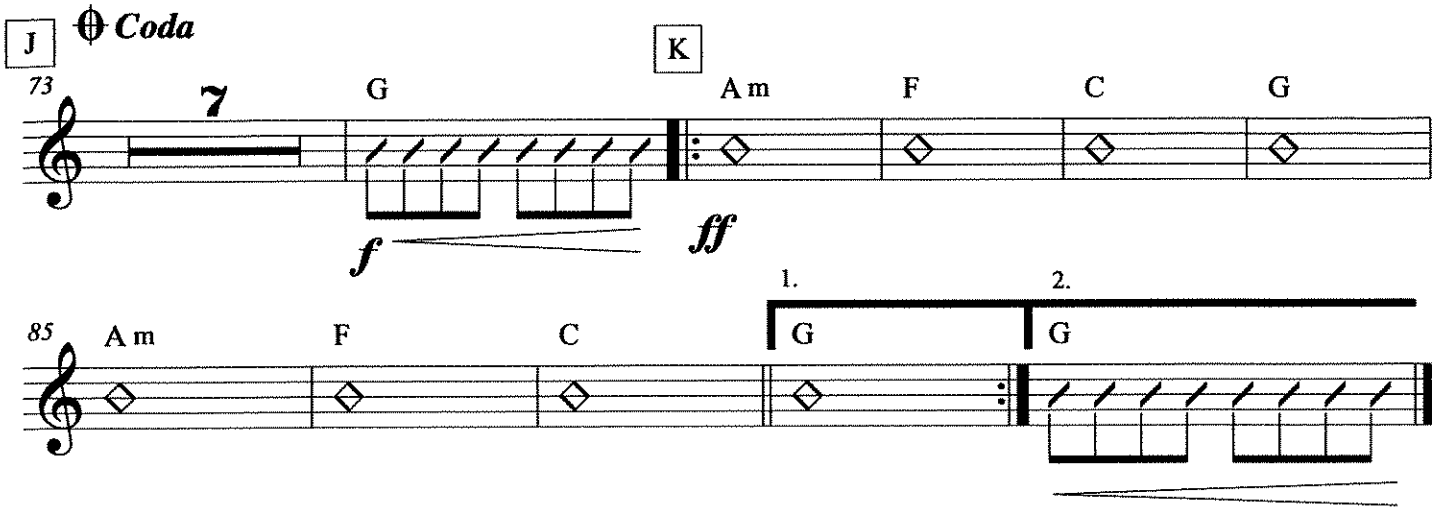
As Recorded by
Don Omar & Lucenzo

*arr. Bernice*



Danza Kuduro

Chord Chart, p. 2



Bass Guitar
TREBLE CLEF
8vb

# Danza Kuduro

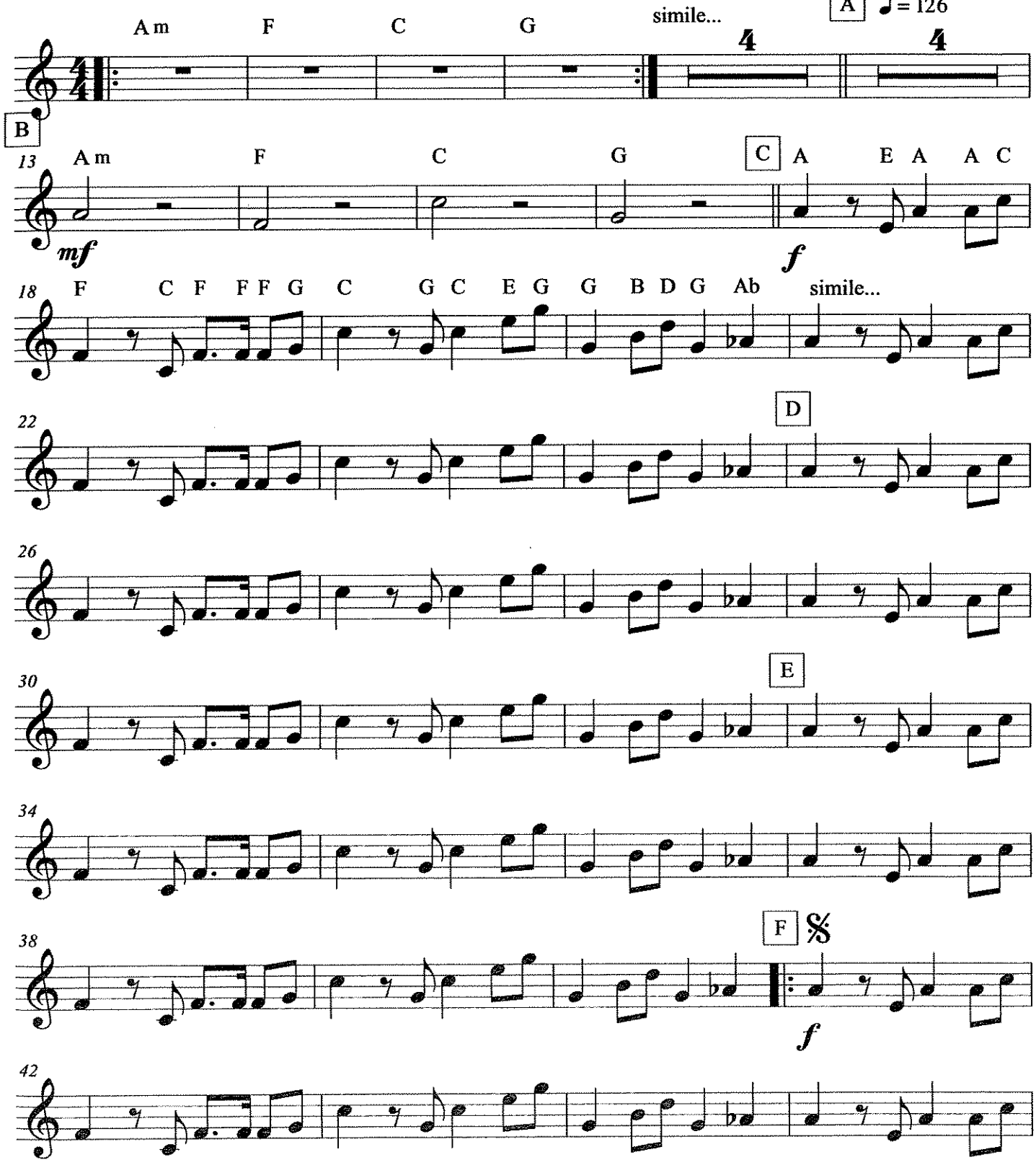
As Recorded by
Don Omar & Lucenzo

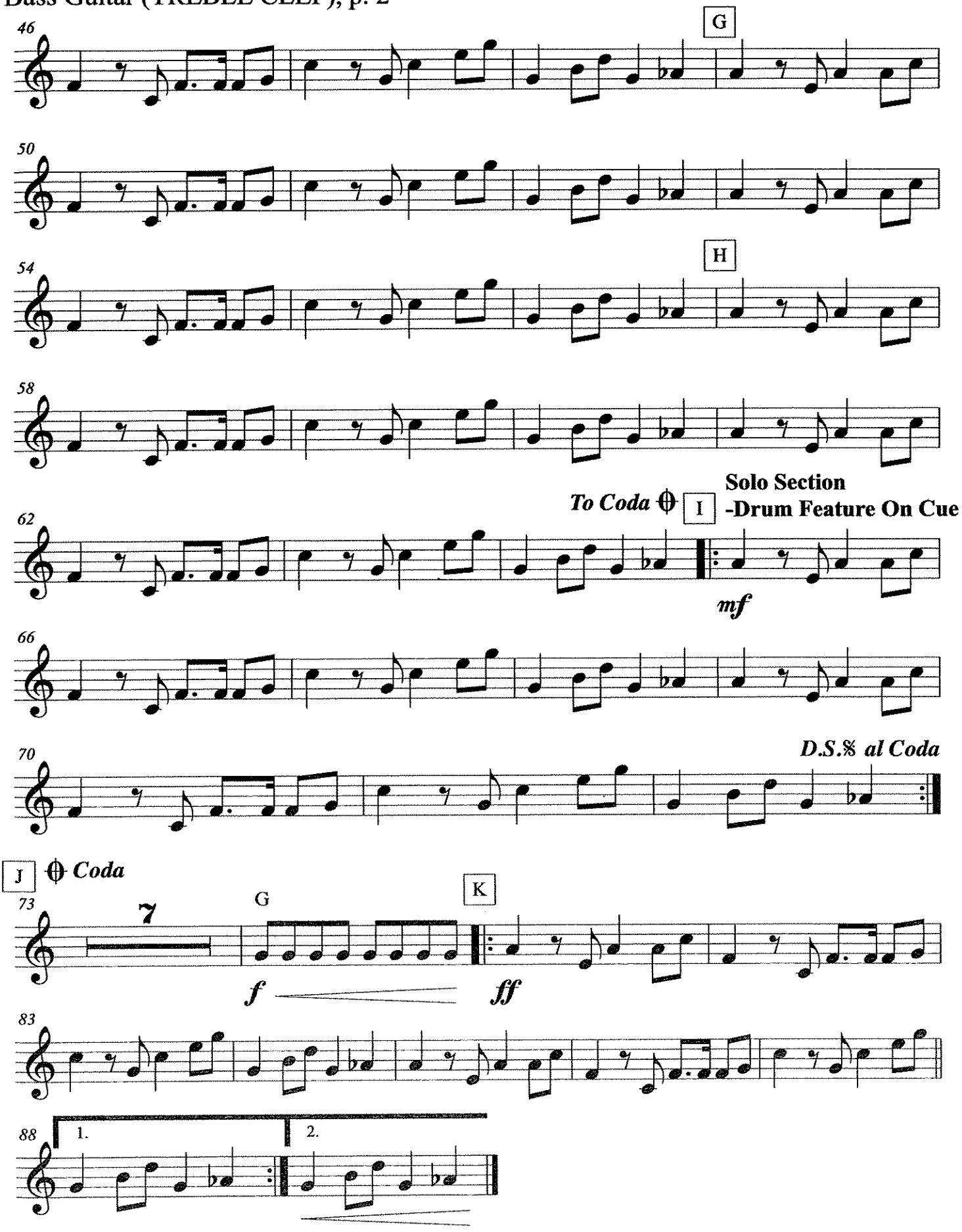
*arr. Bernice*

**Slow** ♩ = 63

**Double Time**

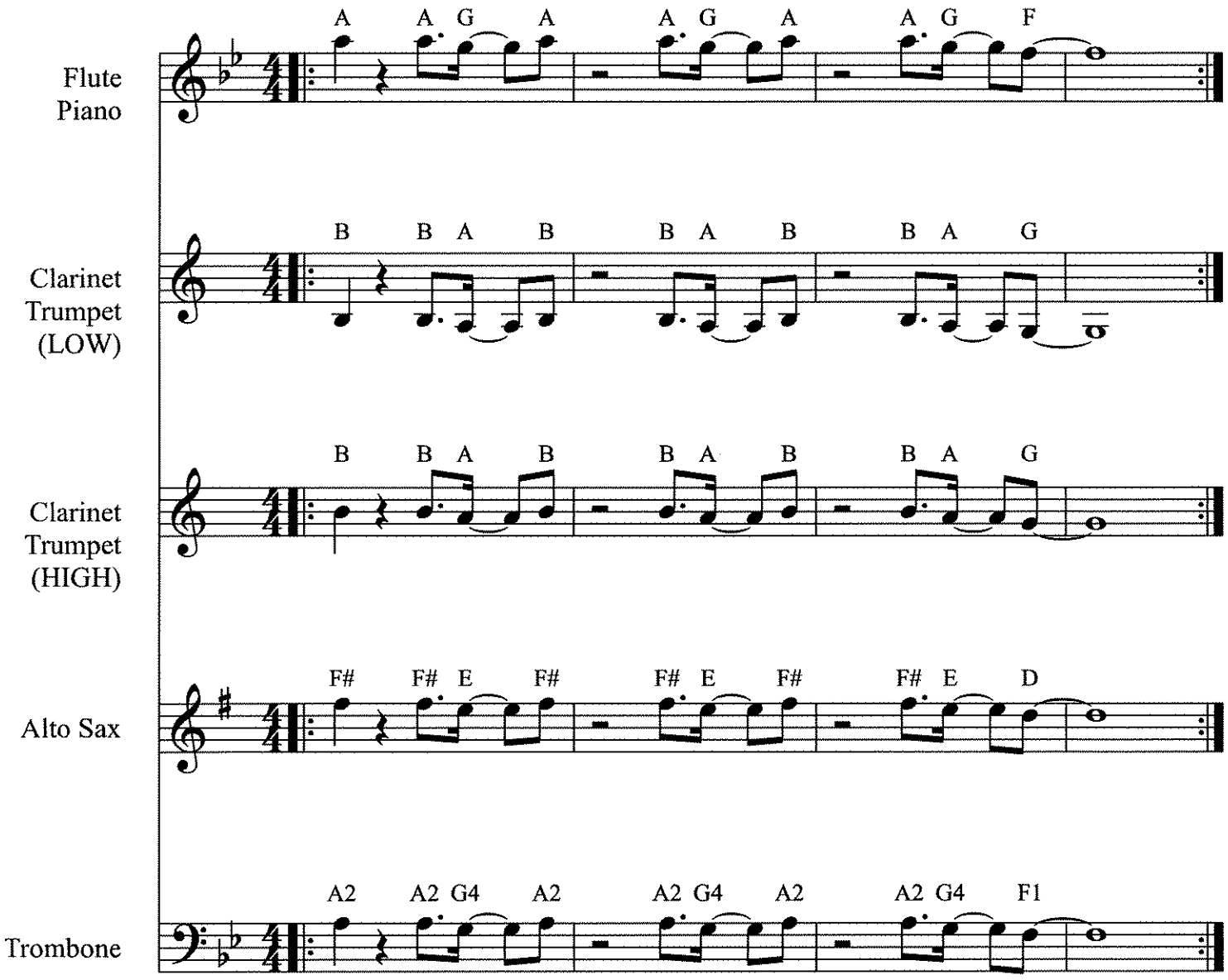
A ♩ = 126




46
G
50
54
H
58
62
To Coda
I
Solo Section
-Drum Feature On Cue
mf
66
70
D.S.% al Coda
J
Coda
73
7
G
K
f
ff
83
88
1.
2.

# Eye Of The Tiger

*For Zanetti*




Piano: Am G F

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

# FEELING GOOD ROAD MAP

1) INSTRUMENTAL SOLO (optional)

2) VOCAL SOLO

3) HIT 4X

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

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

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

7) SOLO SECTION (optional)

8) HORN LICK 2X

9) RHYTHM SECTION 2X WITH BUILD UP

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

11) BACKGROUNDS (loud *f*)

    -Low Brass play HIT (optional)

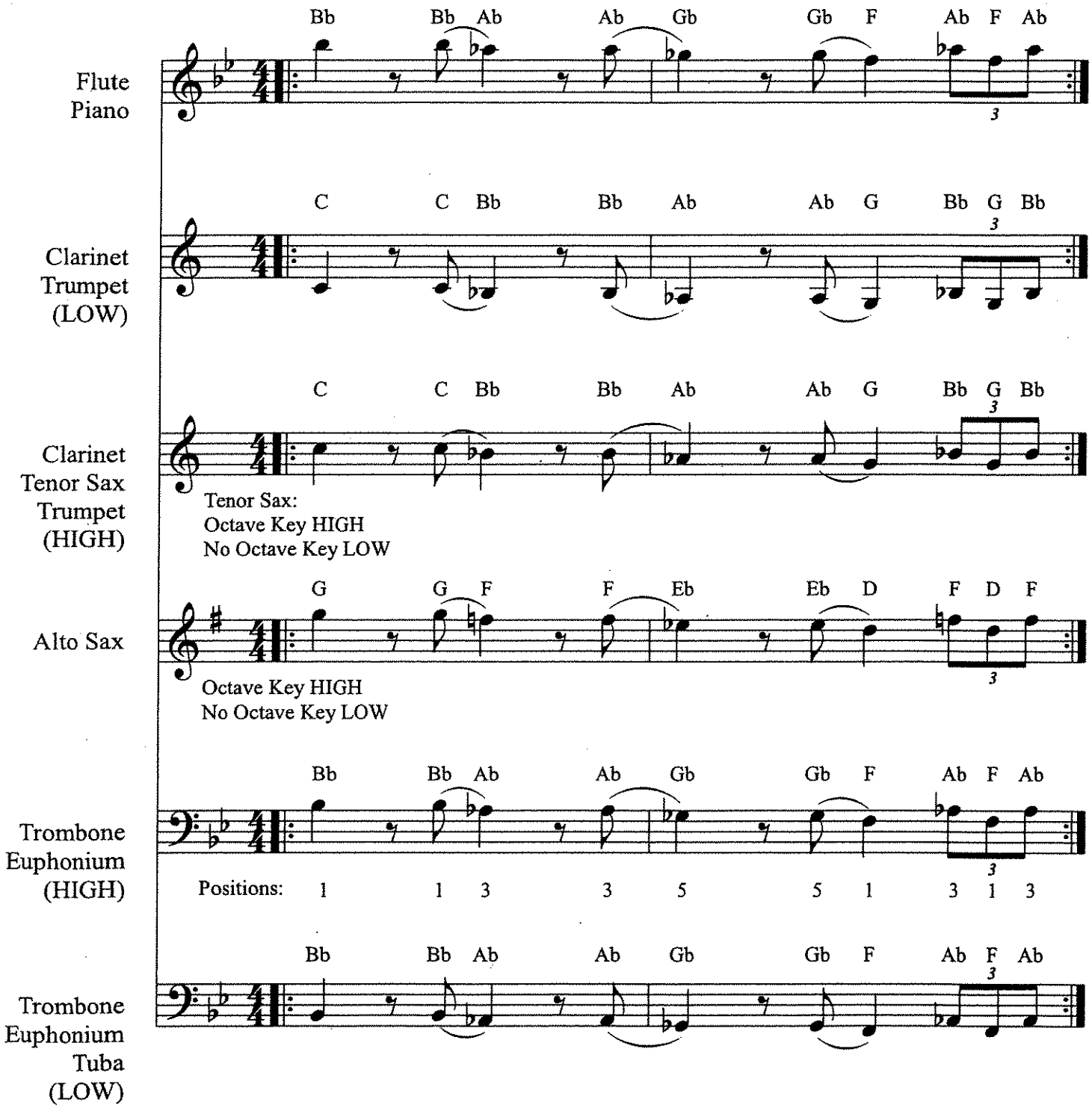
    -POP LAST NOTE (on beat 1)

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

# Feeling Good

## (Bb Minor)

*Swing Time*




Piano: Bbm (8th note triplets)

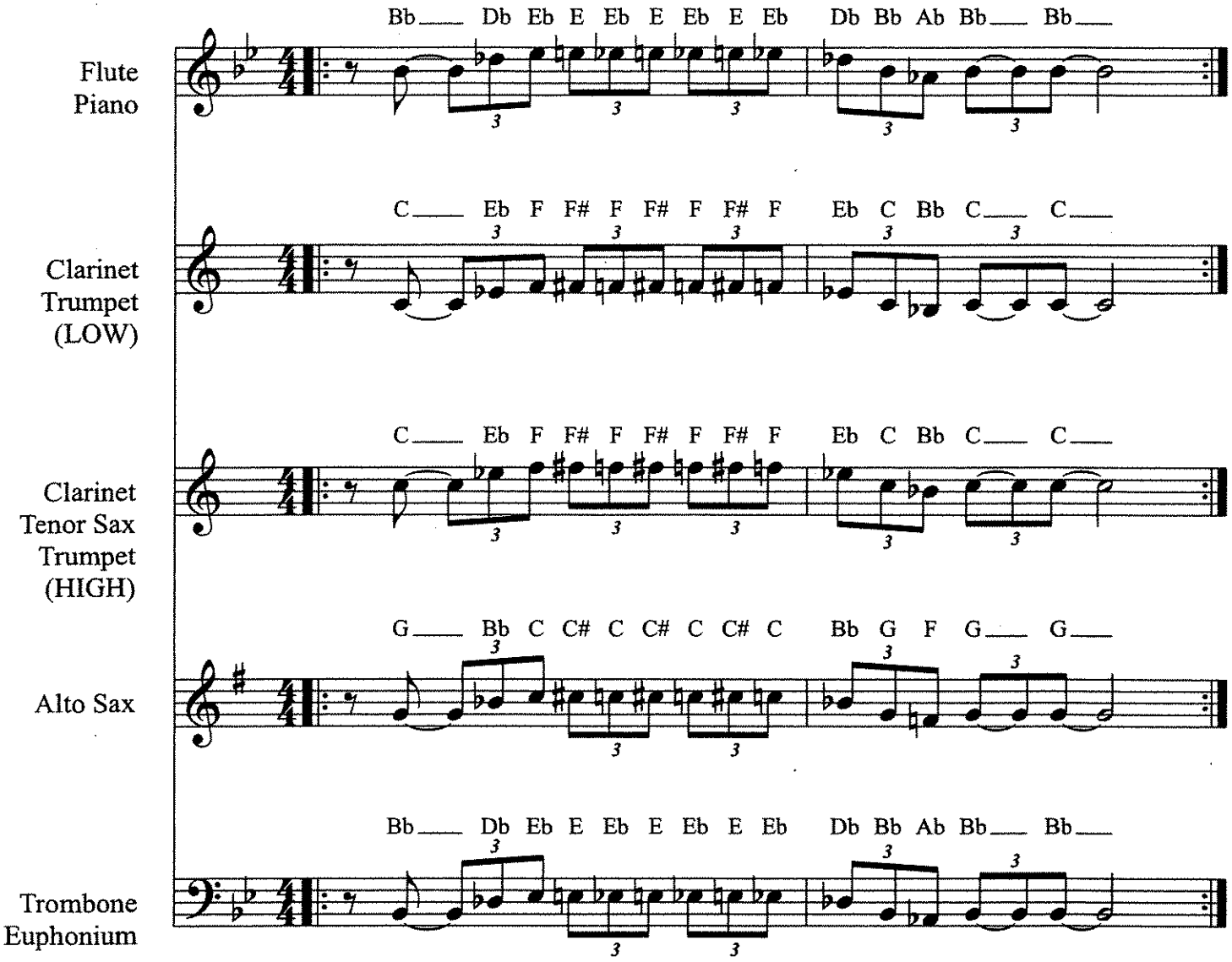
Bass Line Lick: Bb Ab Gb F (Ab F Ab)

# Feeling Good

*Swing Time*

## (HORN LICK+)

NOTE 8 ON CUE
BEAT 4




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

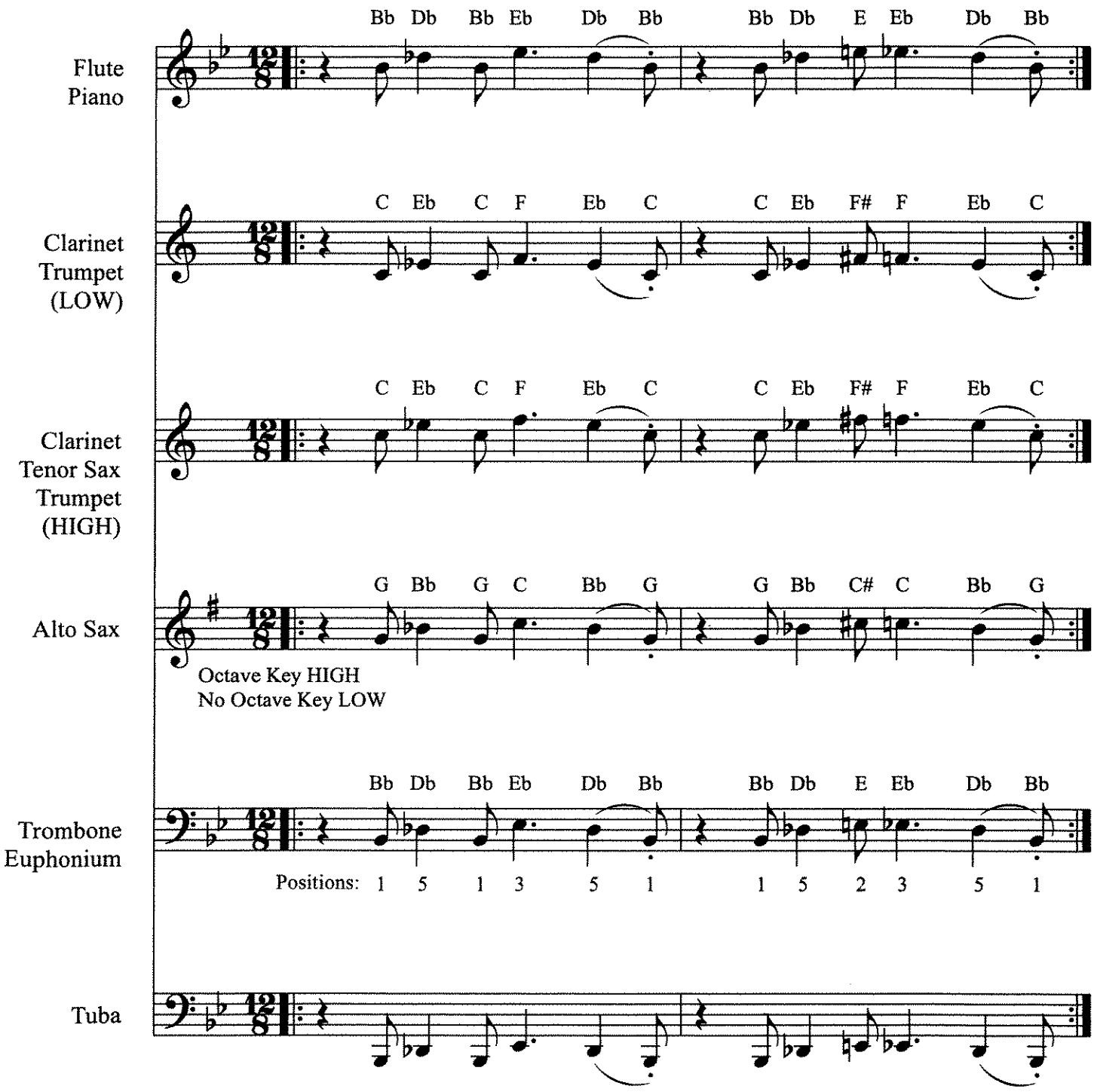
Opening "And I'm Feeling Good":
1-1-4-b3-1----1

1 & b3 Background Harmony Hits

# Feeling Good

## (NASTY LICK - Bb Minor)

*Swing Time*




Piano: Bbm (2 Beats Hold)

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

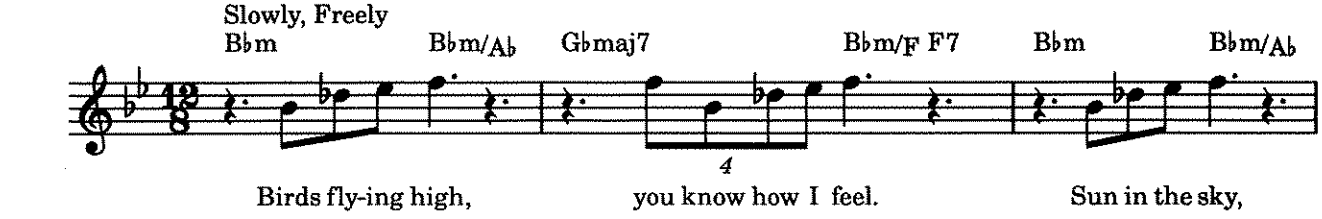
Flute & Piano

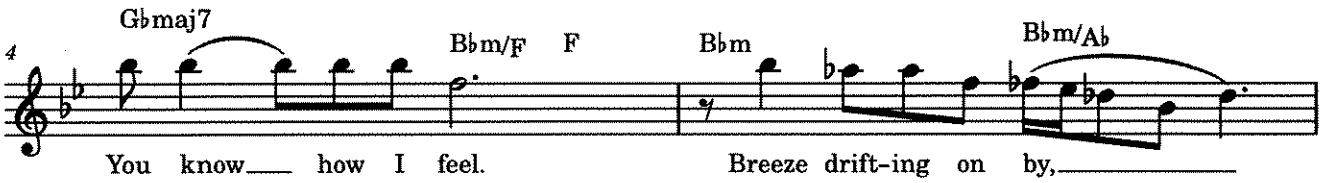
# Feeling Good

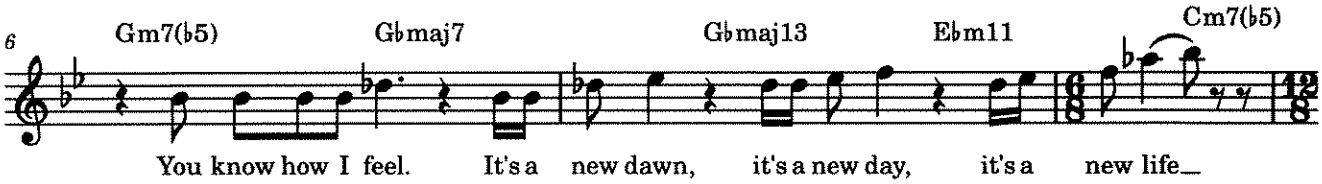
*from The Roar of the Greasepaint - The Smell of the Crowd*

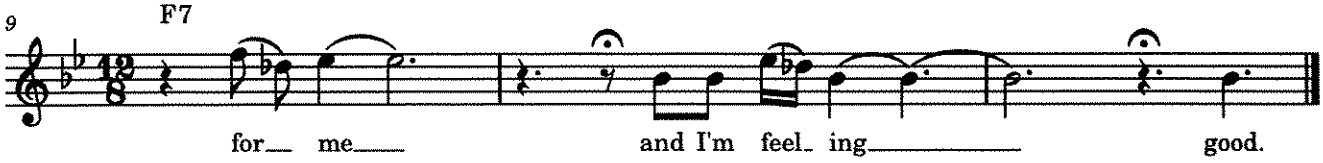
Words and Music by Leslie Bricusse & Anthony Newley

♩. = 60
Slowly, Freely



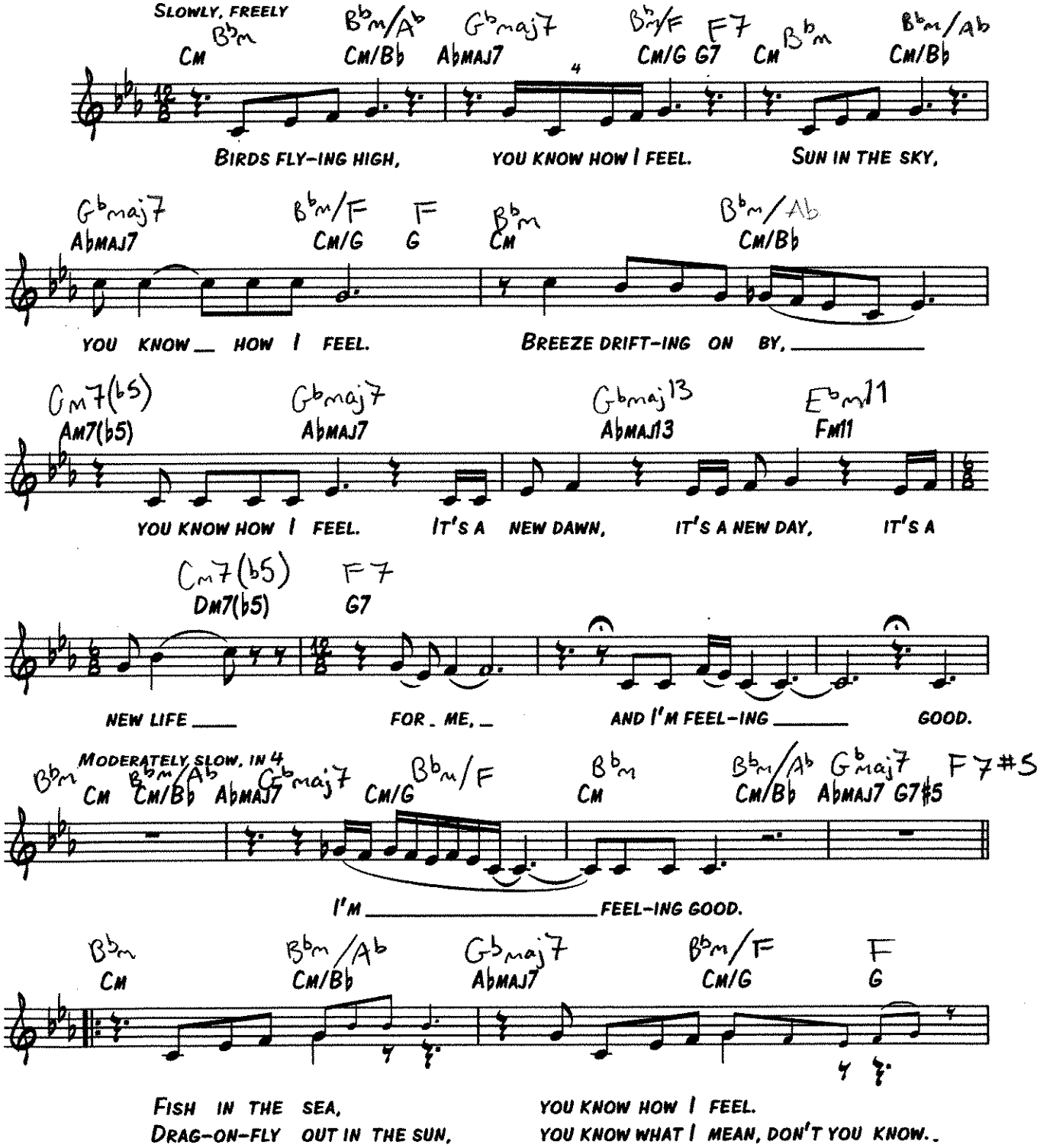



# FEELING GOOD

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

WORDS AND MUSIC BY
LESLIE BRICUSSE AND ANTHONY NEWLEY

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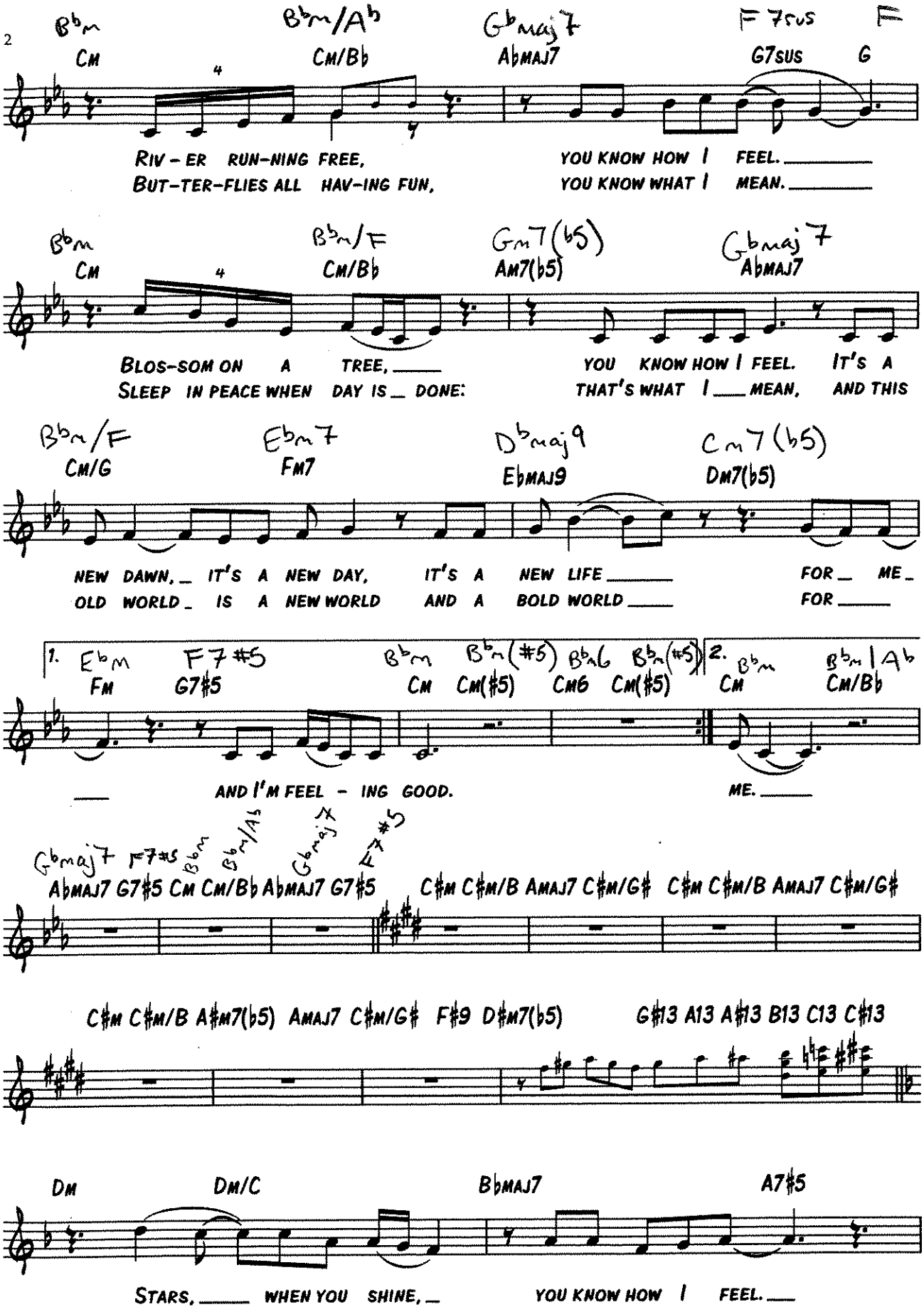



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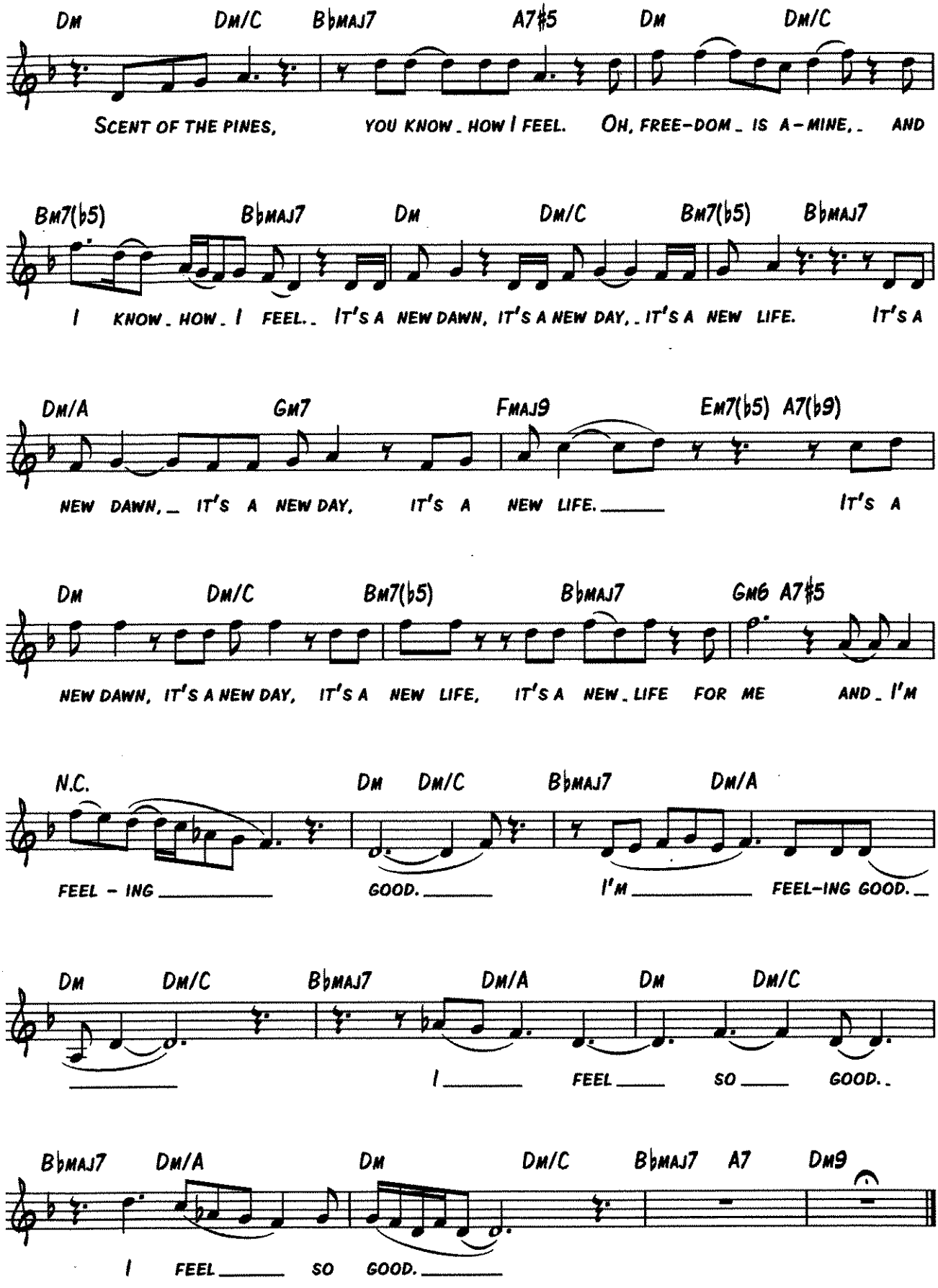



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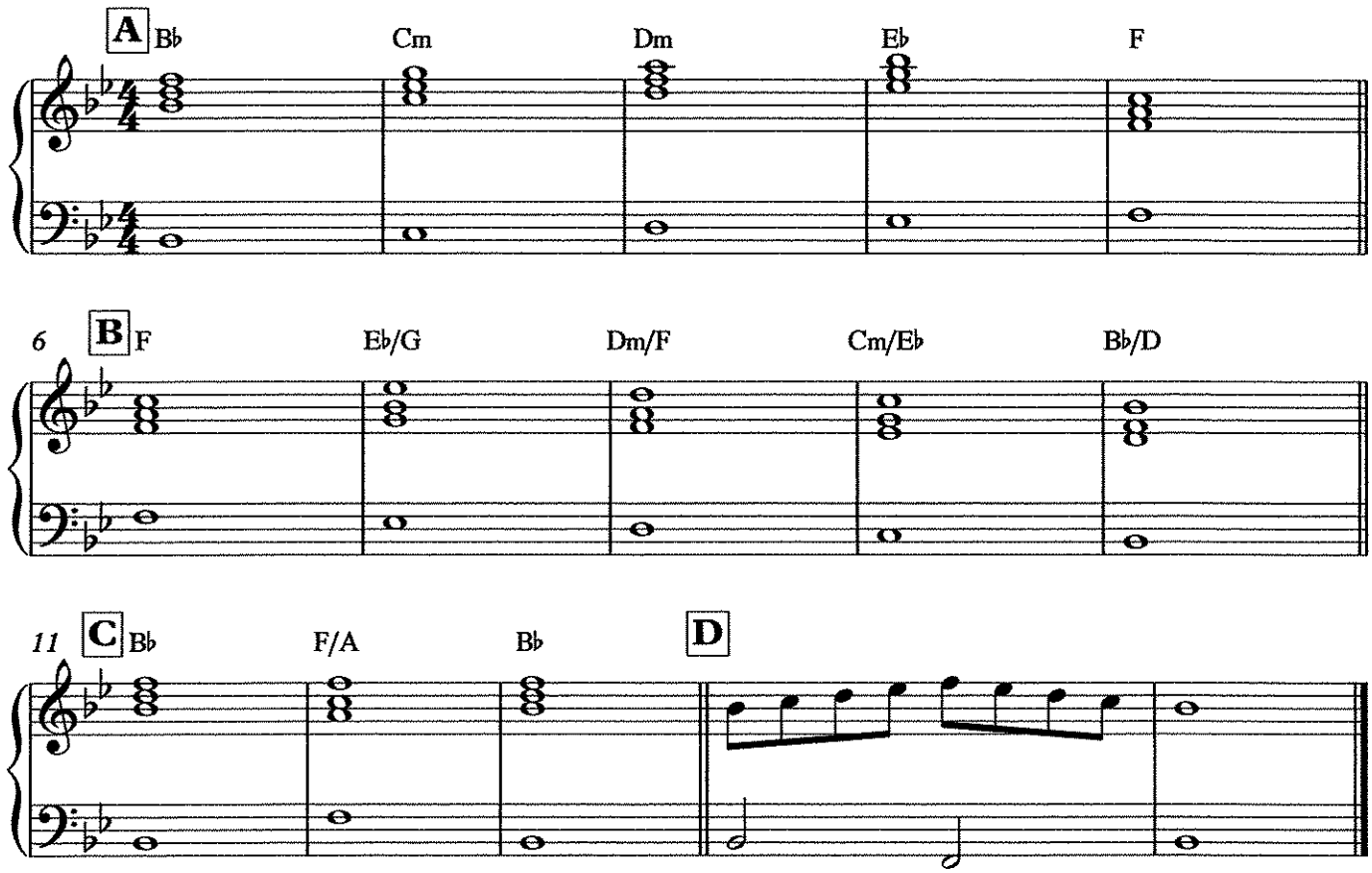
Piano

# First Five Note Exercises



# GNE SONG (Great New Emergence)

## HORN LICK

C: E D C

Bb: F# E D

Eb: C# B A

## LAST NOTE

C: A

Bb: B

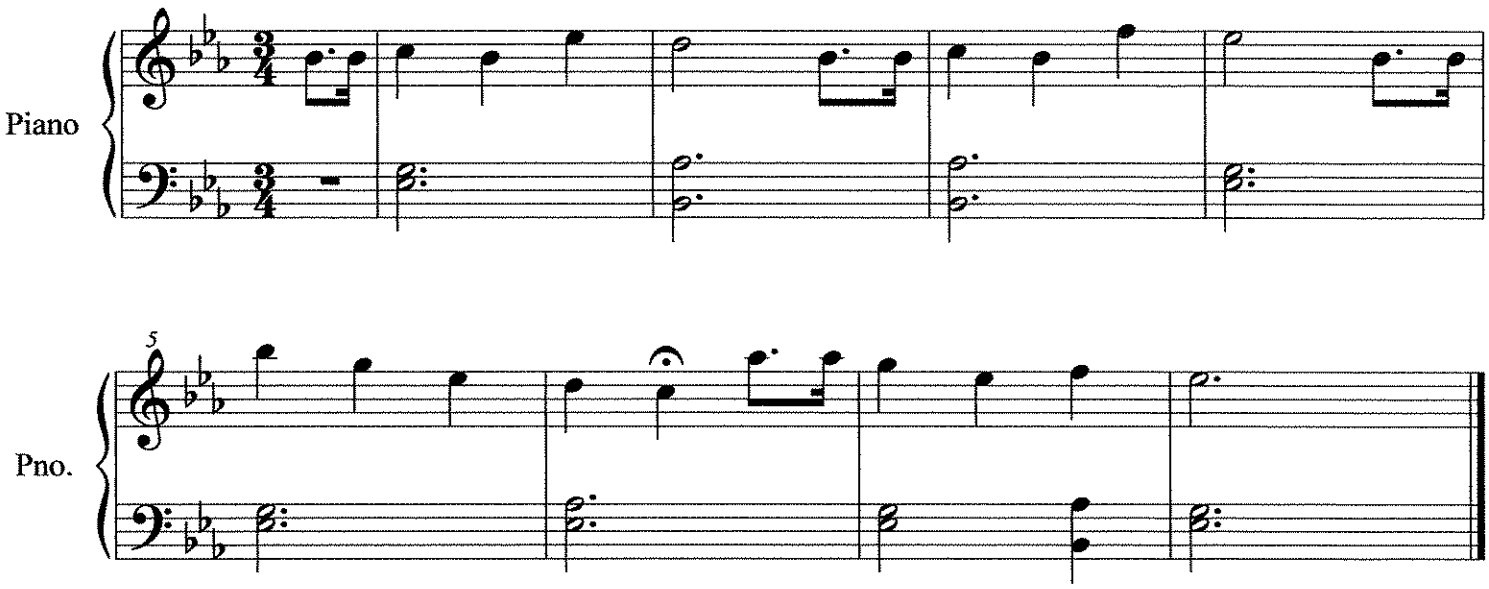
Eb: F

**PIANO CHORDS:**

Am G Dm F

Piano

# ?




1) Name_____

2) Write in note names...

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

4) Play the piece...

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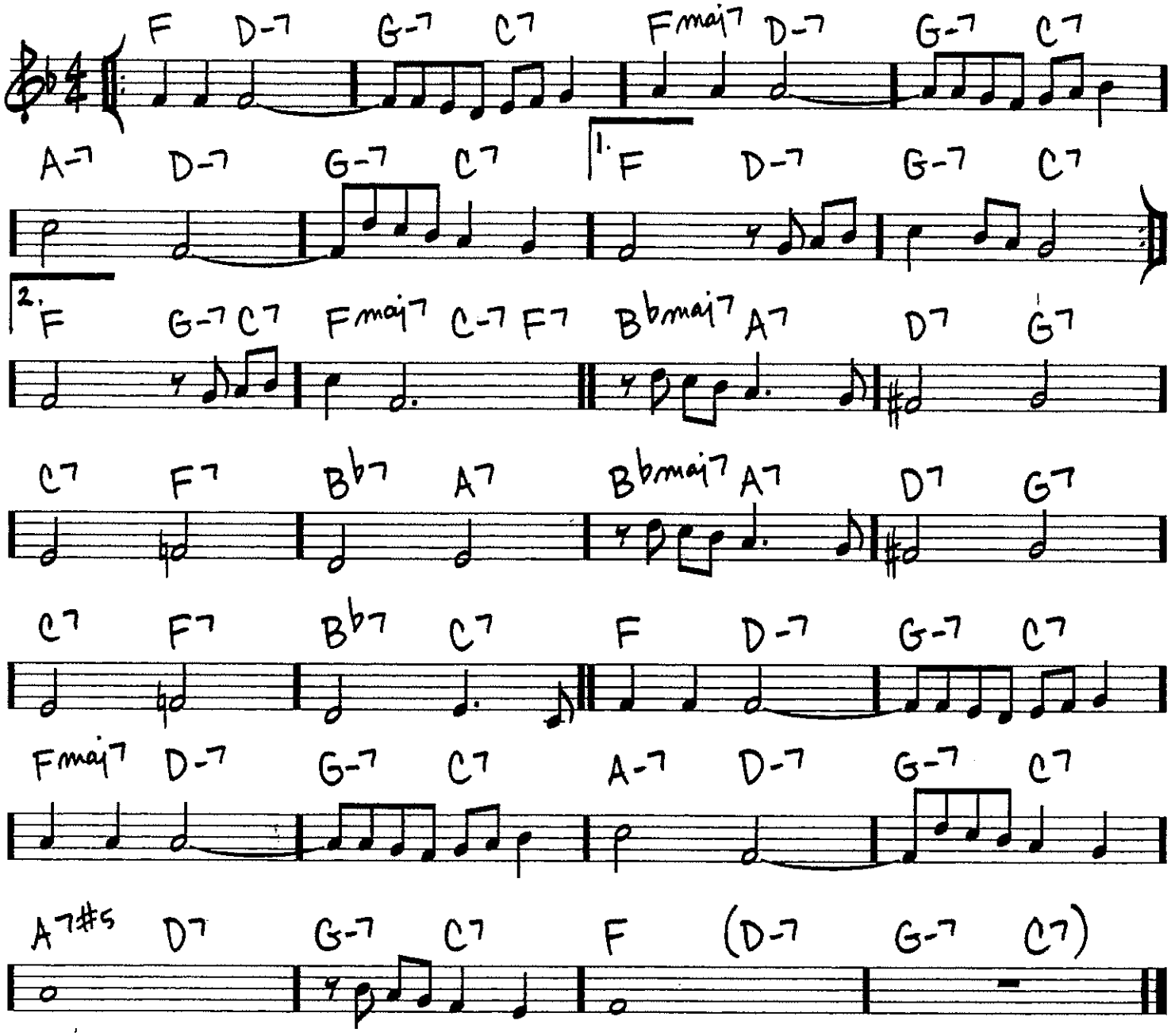
142 C

(MED.)

# HEART AND SOUL

-HOAGY CARMICHAEL/
FRANK LOESSER

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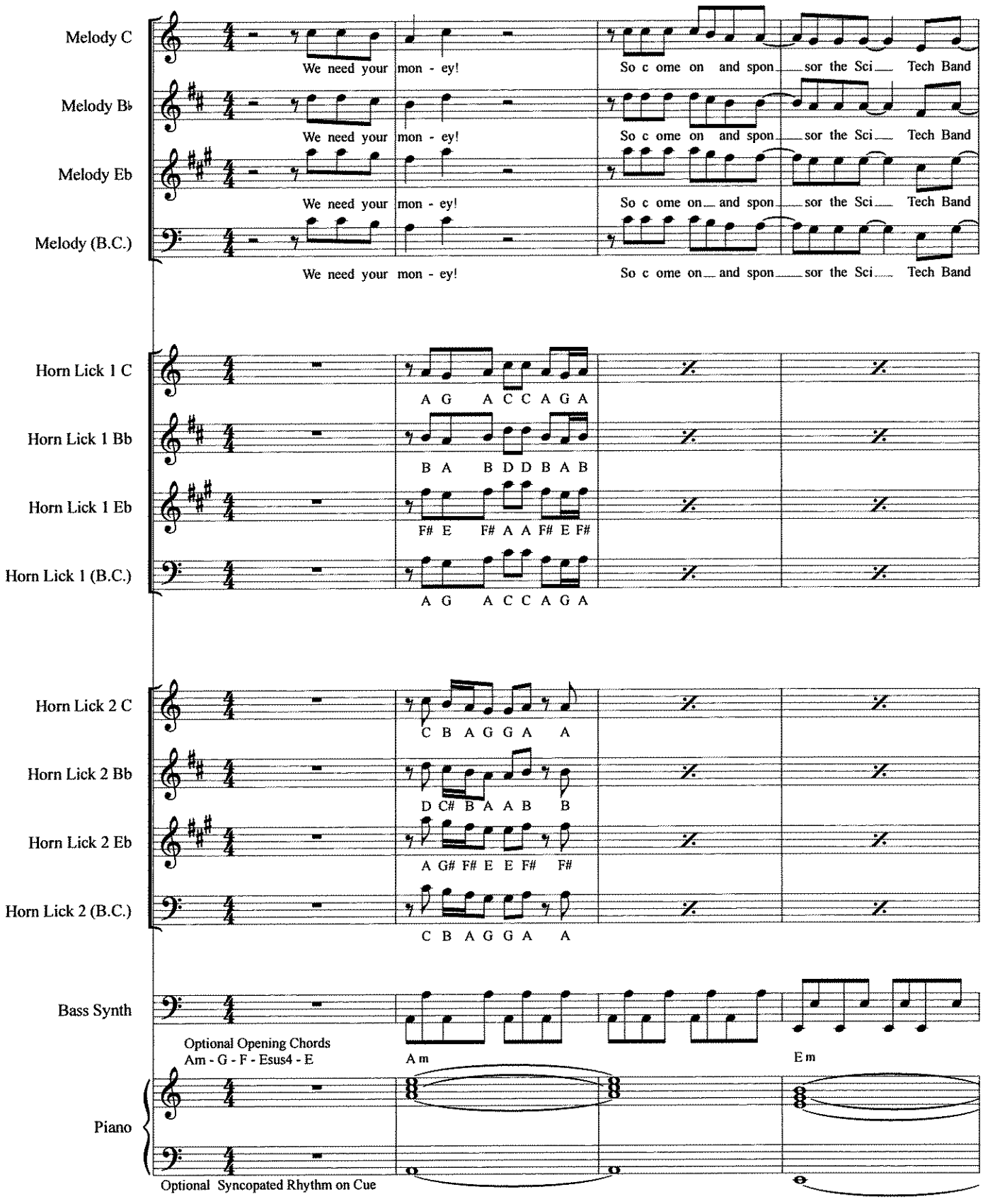
# Holding Out For A Hero

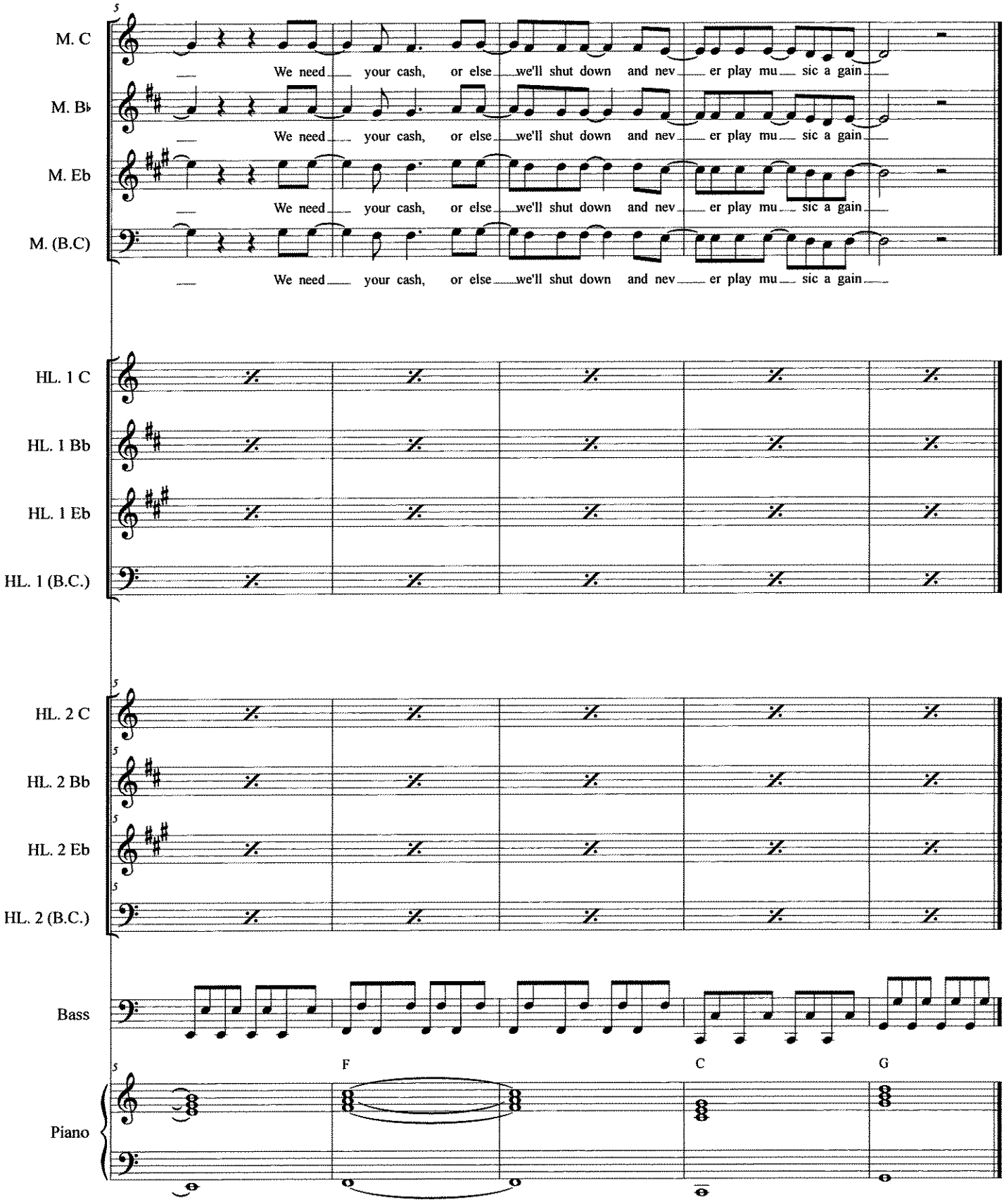
SPONSOR SONG

*arr. Bernice*




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

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



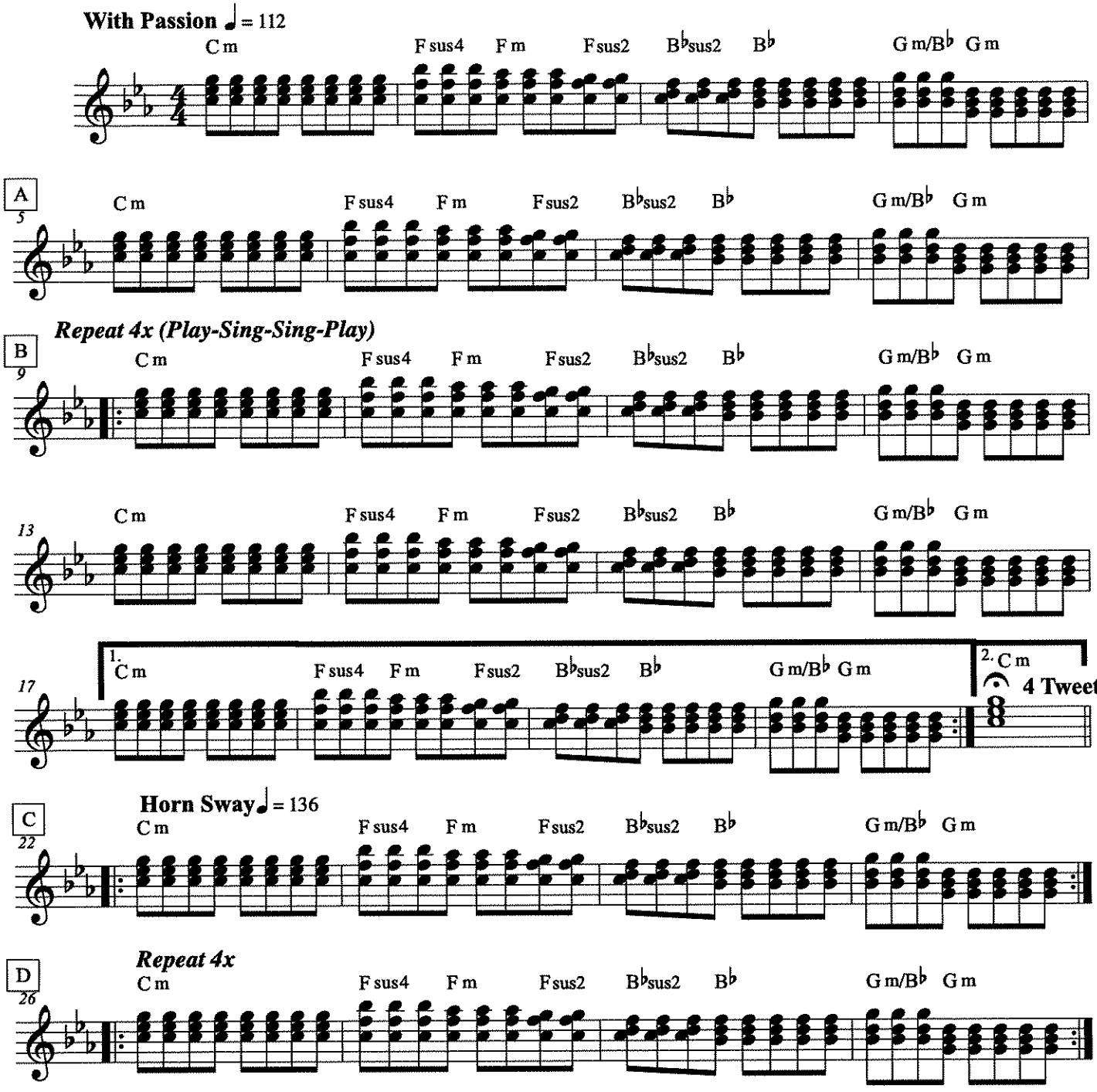
# I Just Died In Your Arms Tonight

SPONSOR SONG

*arr. Bernice*

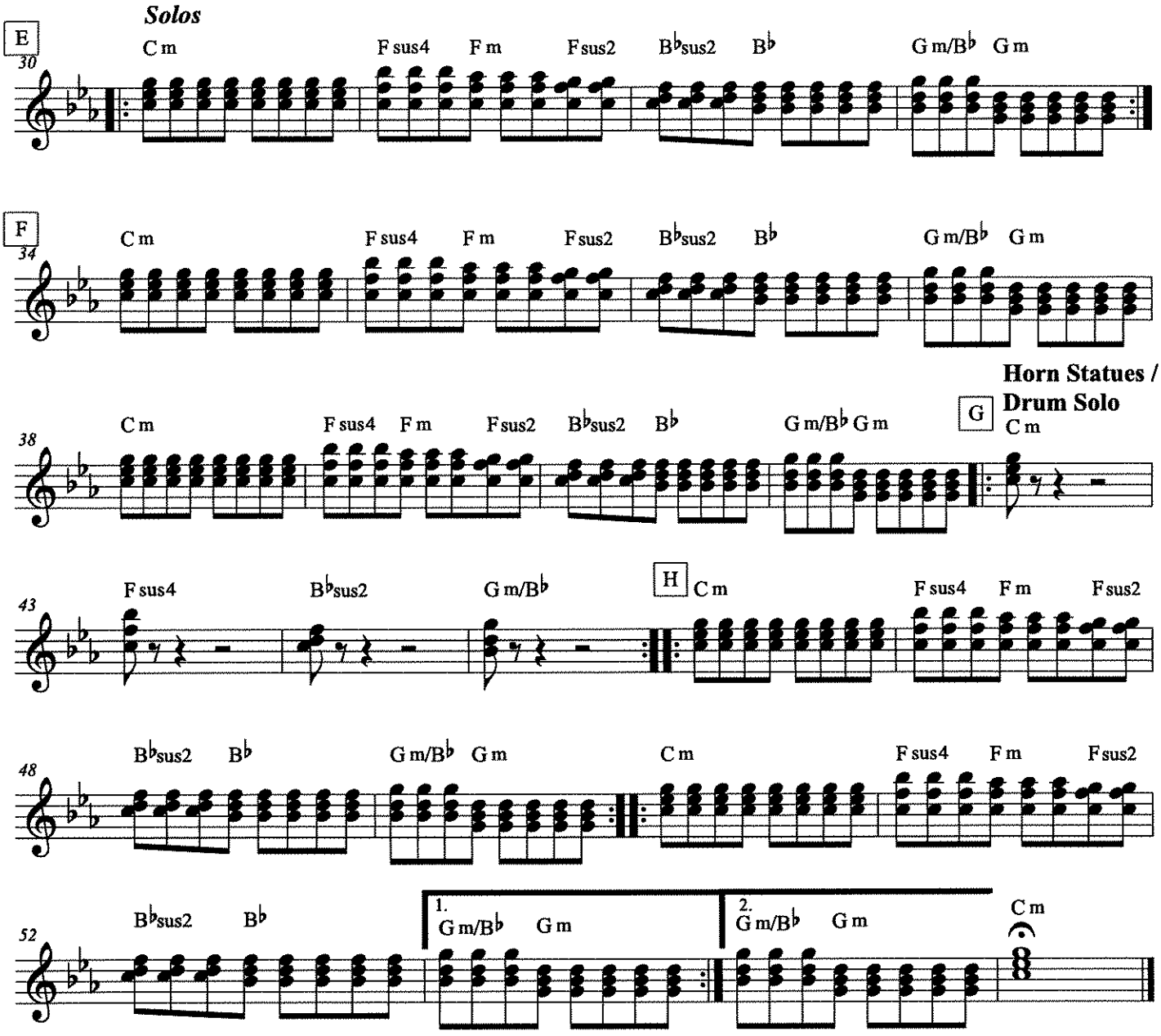
CHOIR SYNTH

**With Passion** ♩ = 112




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

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

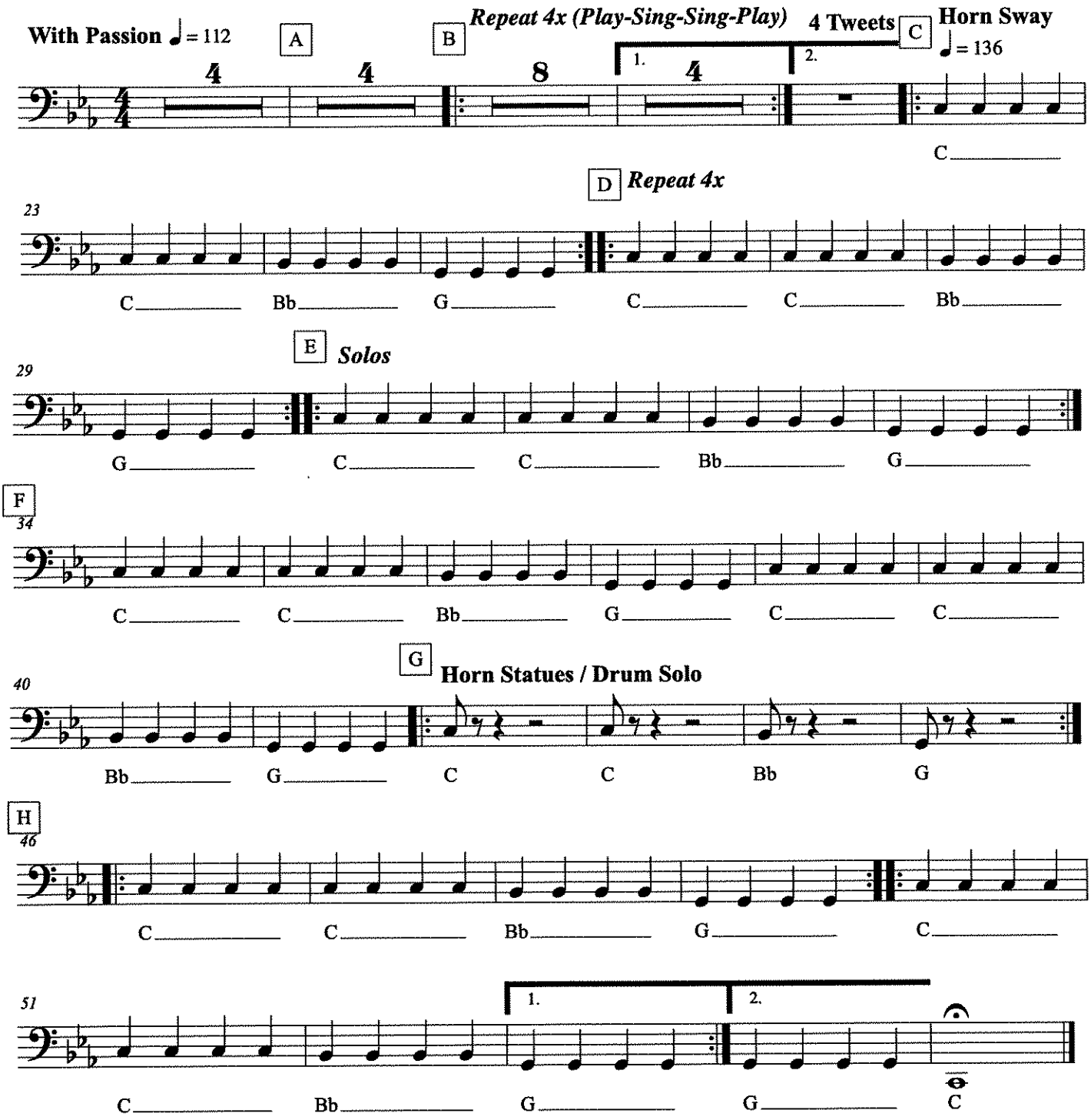

Solos
E
30
C m
F sus4
F m
F sus2
B♭sus2
B♭
G m/B♭
G m
F
34
C m
F sus4
F m
F sus2
B♭sus2
B♭
G m/B♭
G m
Horn Statues /
Drum Solo
G
38
C m
F sus4
F m
F sus2
B♭sus2
B♭
G m/B♭
G m
C m
43
F sus4
B♭sus2
G m/B♭
H
C m
F sus4
F m
F sus2
48
B♭sus2
B♭
G m/B♭
G m
C m
F sus4
F m
F sus2
52
B♭sus2
B♭
1.
G m/B♭
G m
2.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

# I Just Died In Your Arms Tonight

## SPONSOR SONG

*arr. Bernice*

PIANO (Bass Clef)




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

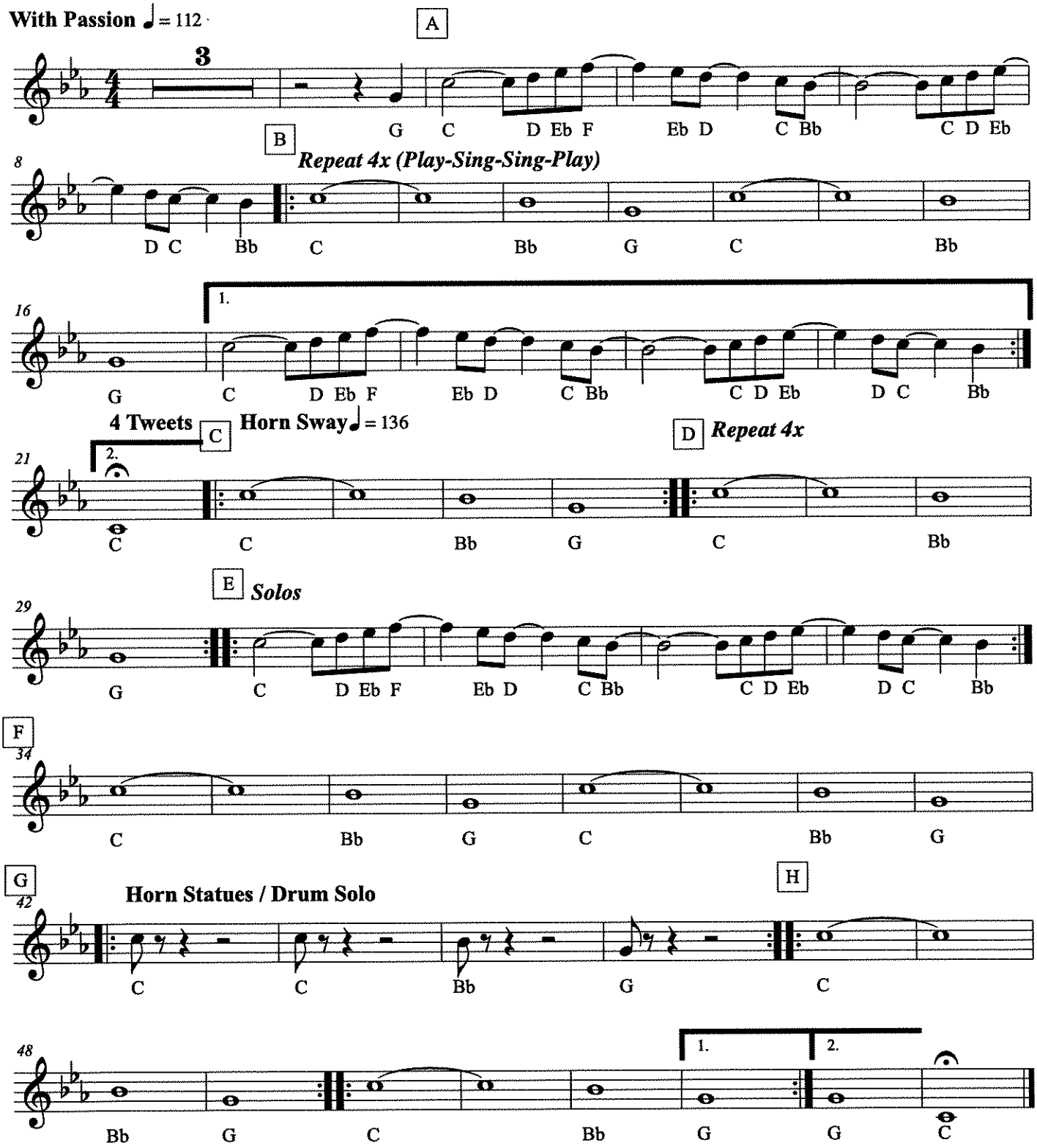
# I Just Died In Your Arms Tonight

## SPONSOR SONG

Strings (TREBLE CLEF)

*arr. Bernice*

**With Passion** ♩ = 112



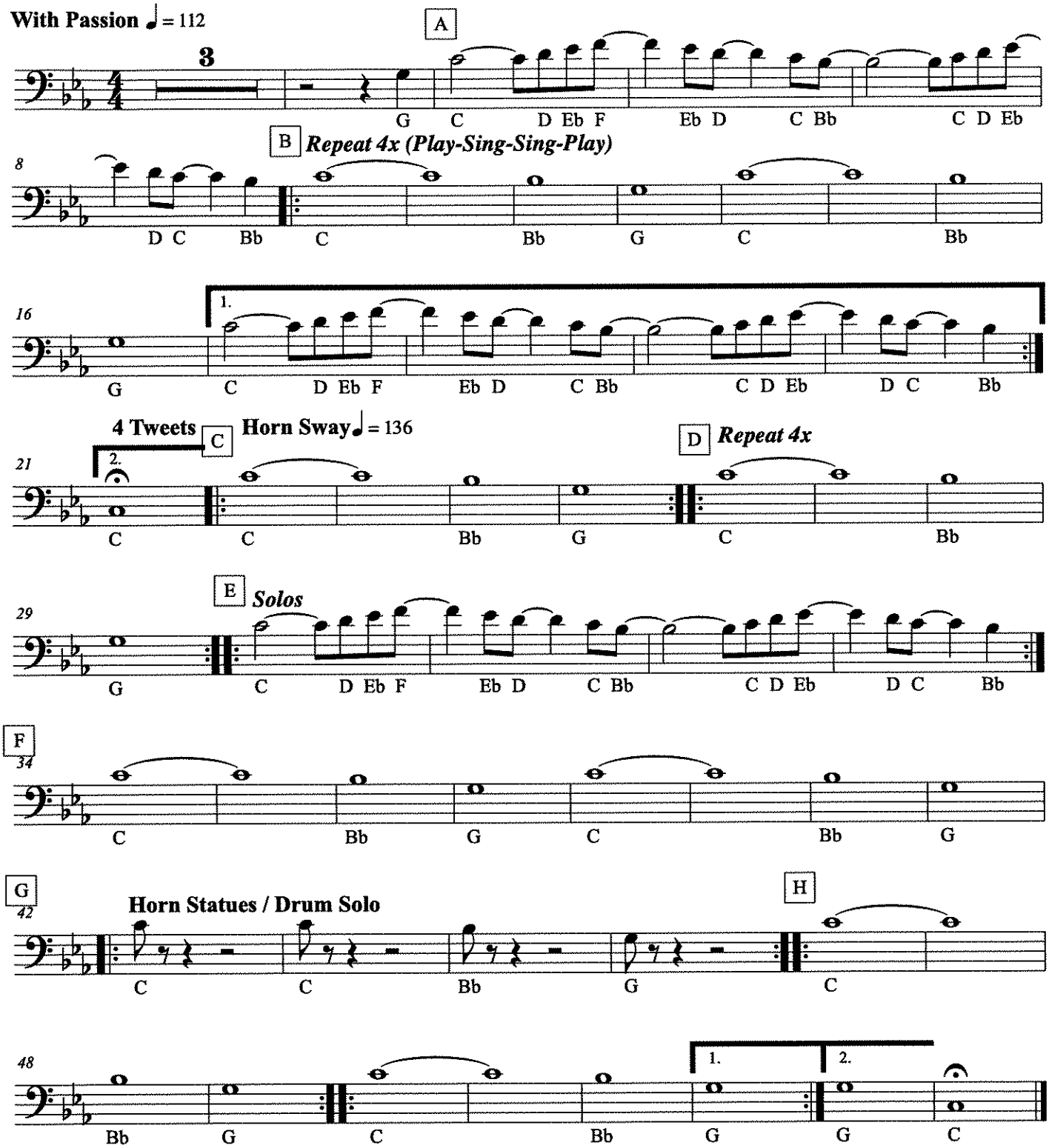

**We just need your money tonight! Sponsor the SciTech Band!**
**We're in desperate need of cash, so our program doesn't turn into trash...**

# I Just Died In Your Arms Tonight

## SPONSOR SONG

Strings (BASS CLEF)

*arr. Bernice*



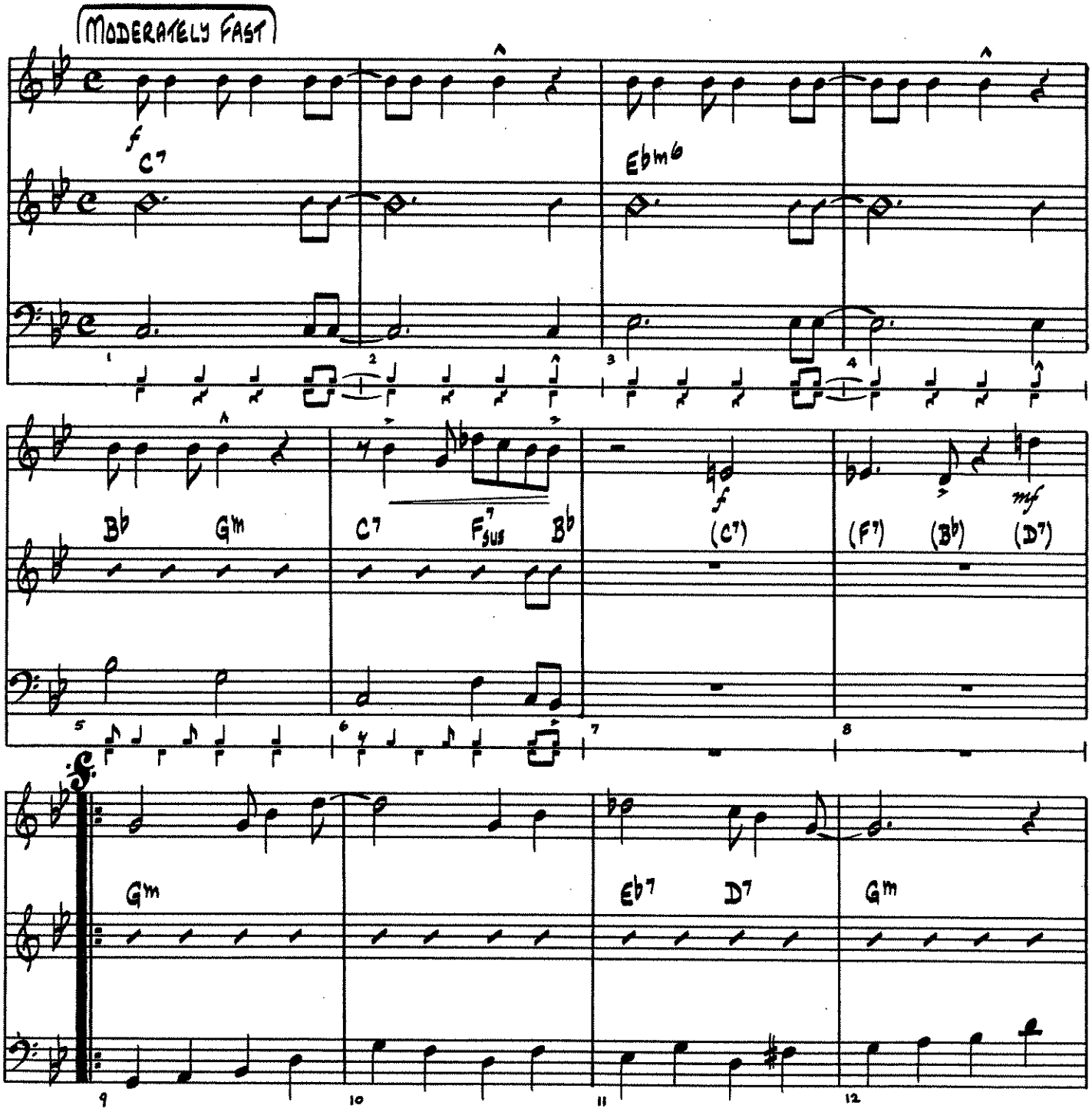

**We just need your money tonight! Sponsor the SciTech Band!**
**We're in desperate need of cash, so our program doesn't turn into trash...**

Rhythm

# IT DON'T MEAN A THING

## (If It Ain't Got That Swing)

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

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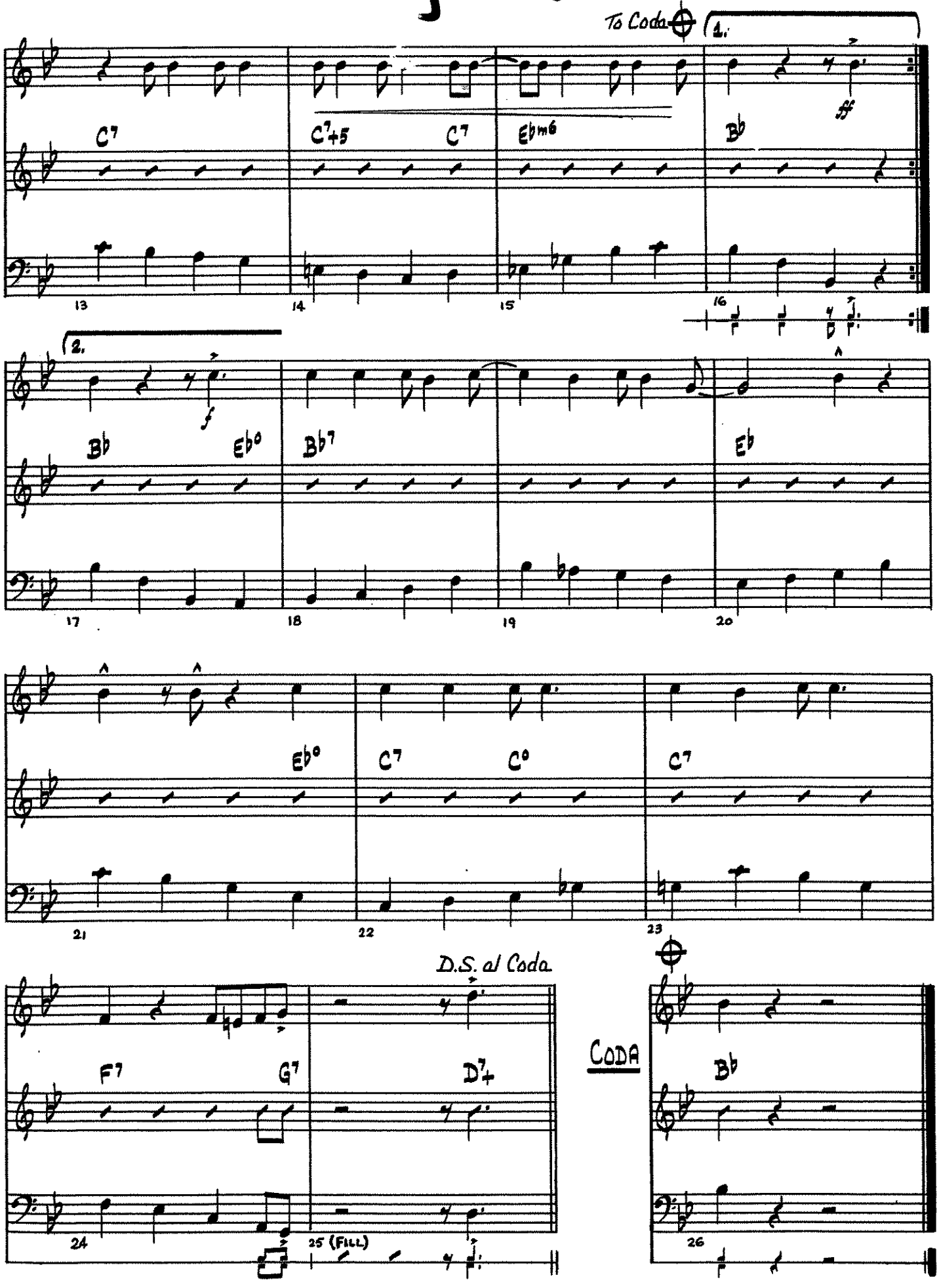
# It Don't Mean A Thing - Rhythm

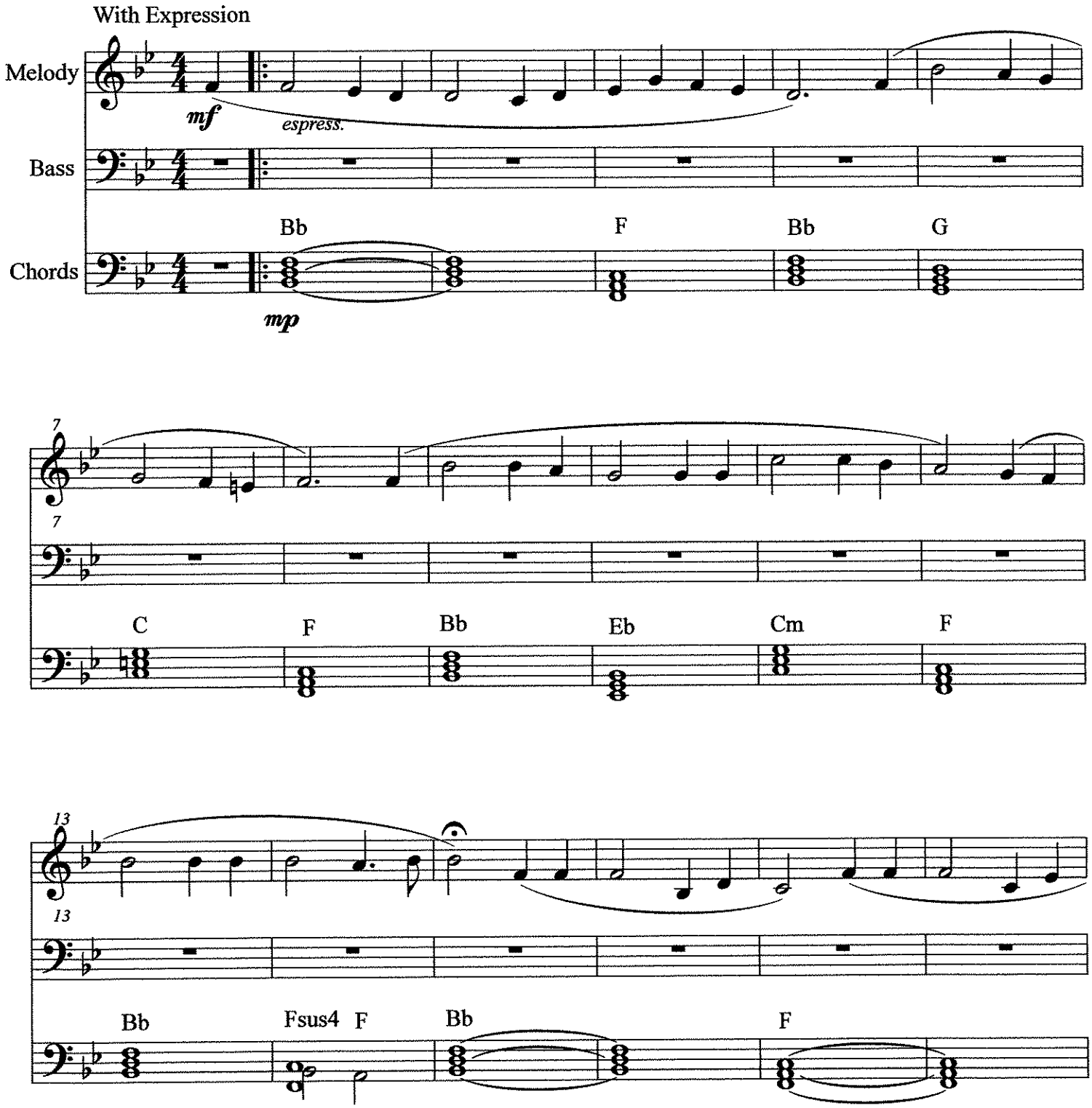




# It Is Well

Piano

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

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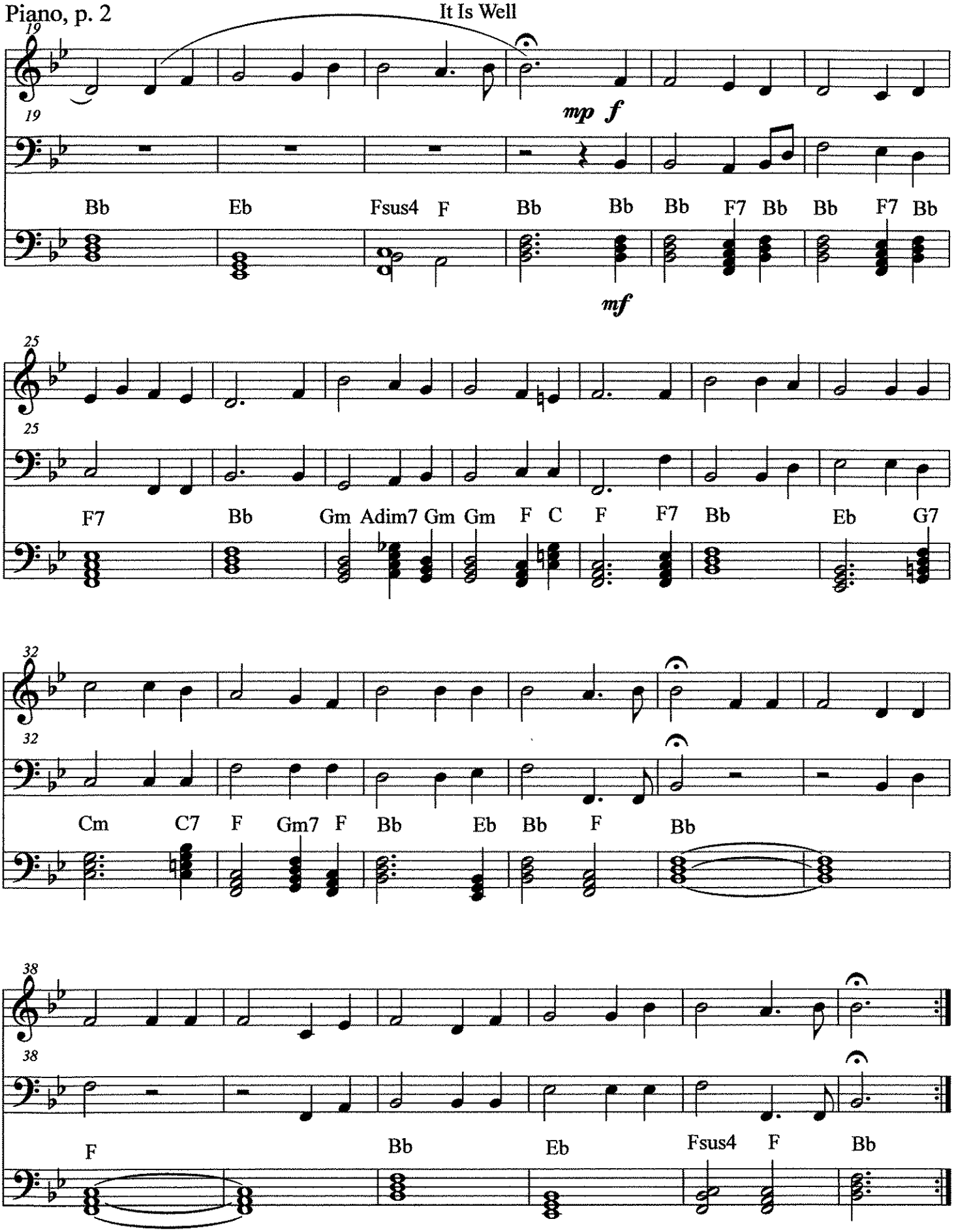

It Is Well
19
mp f
Bb Eb Fsus4 F Bb Bb Bb F7 Bb Bb F7 Bb
mf
25
F7 Bb Gm Adim7 Gm Gm F C F F7 Bb Eb G7
32
Cm C7 F Gm7 F Bb Eb Bb F Bb
38
F Bb Eb Fsus4 F Bb

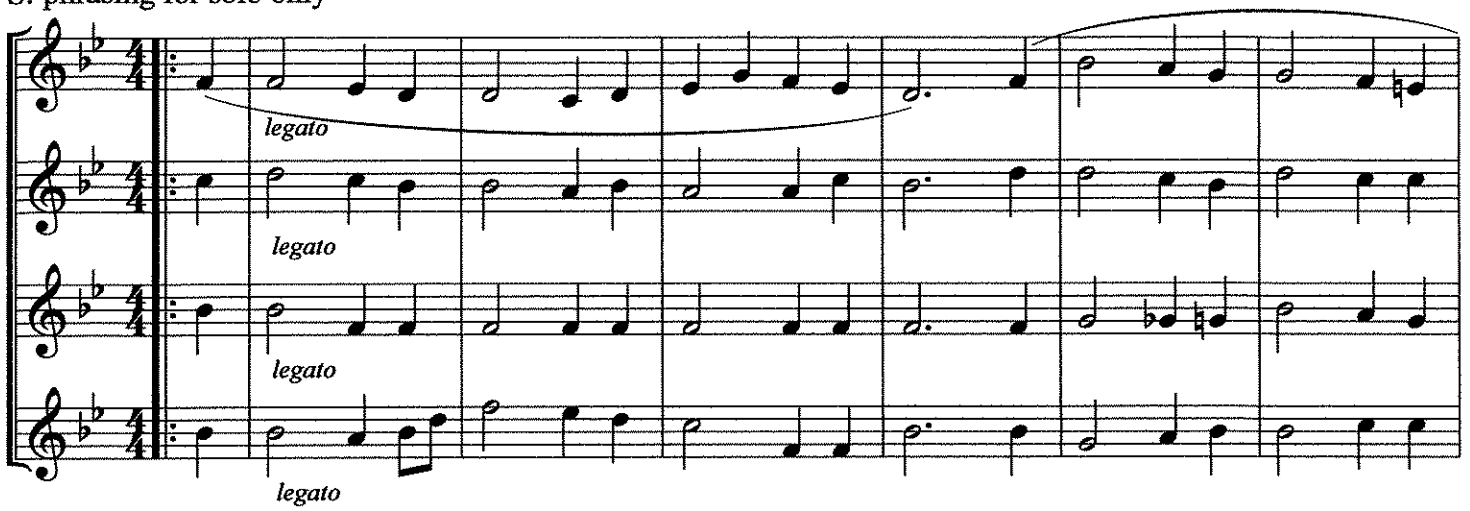
C Instruments - Treble Clef

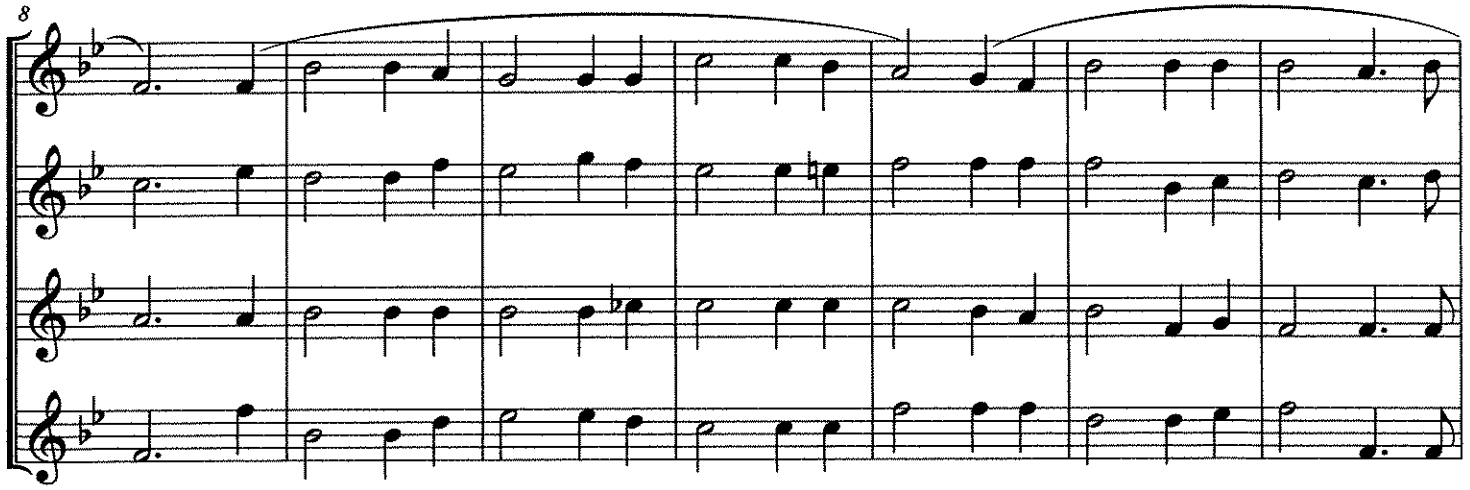
# It Is Well

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

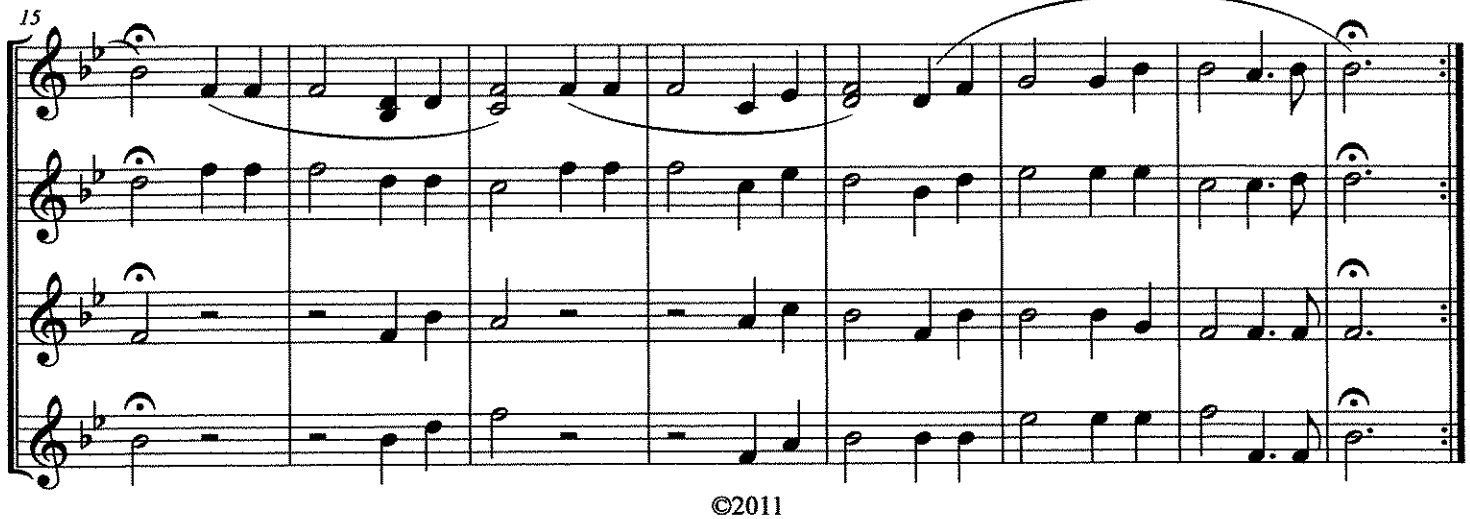
*With Expression*
*Stagger Breathe* ***mf mp mf f***

S. phrasing for solo only




Lower notes for solo only

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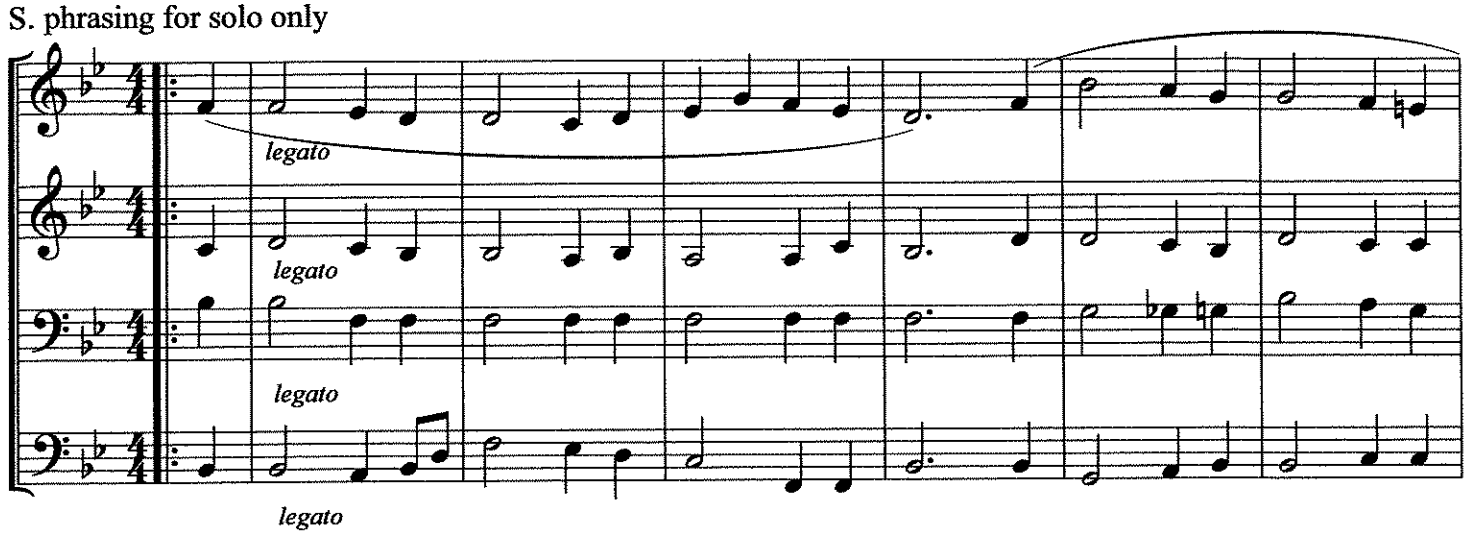
C Instruments - Low

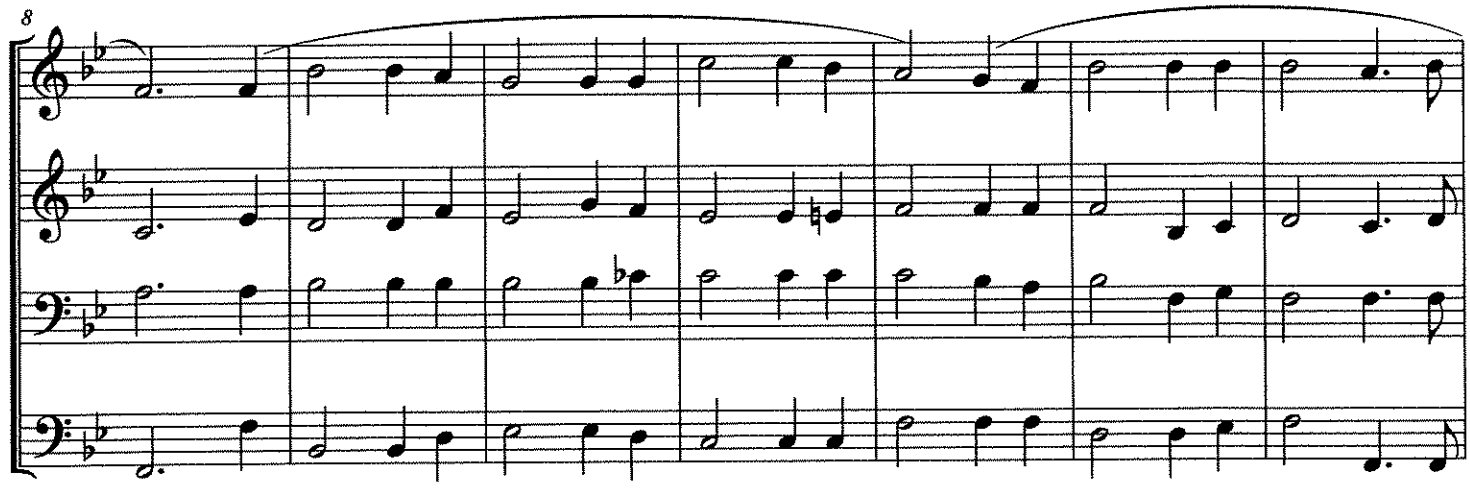
# It Is Well

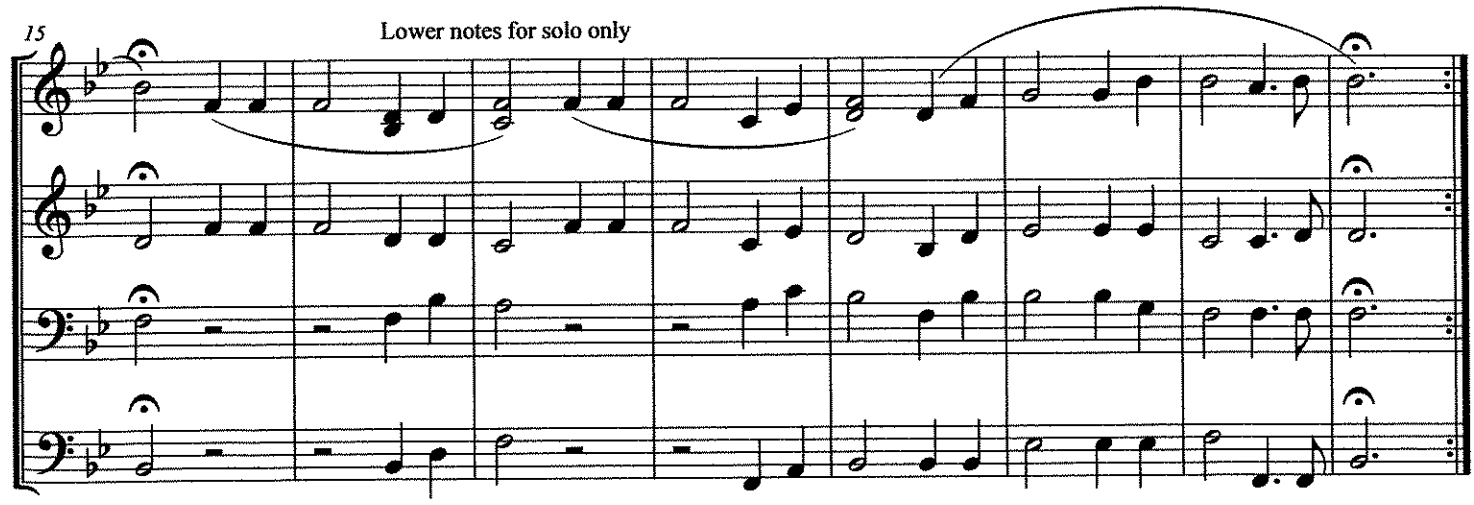
**Horatio G. Spafford, 1873**
**Philip P. Bliss, 1876**
*arr. Bernice*

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

S. phrasing for solo only

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# 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)**

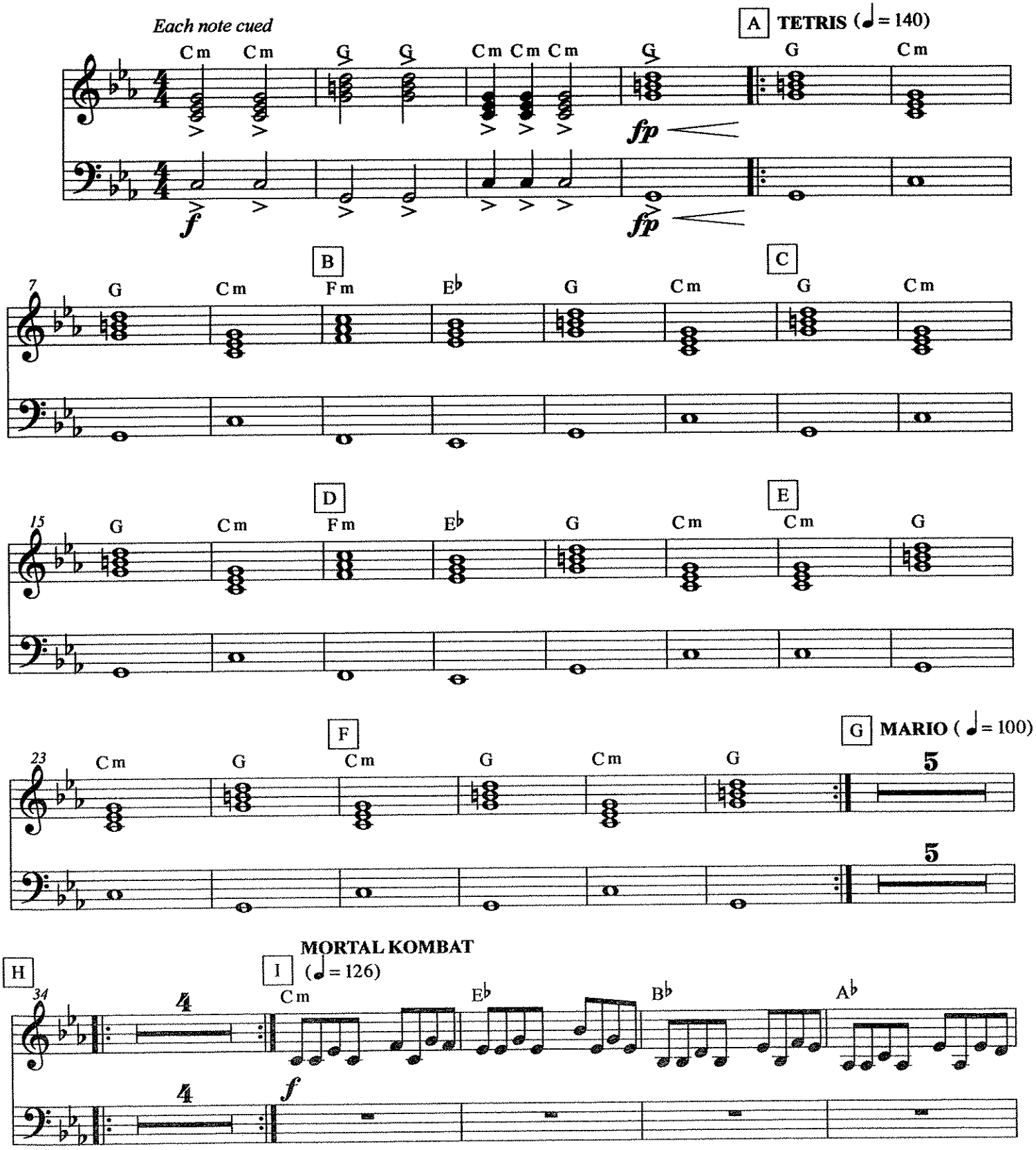
**Chords: Am Am Am E**

**Am = A C E  E = E G# B**

# The Legend of Super Mortal Tetris

Strings

*arr. Bernice*

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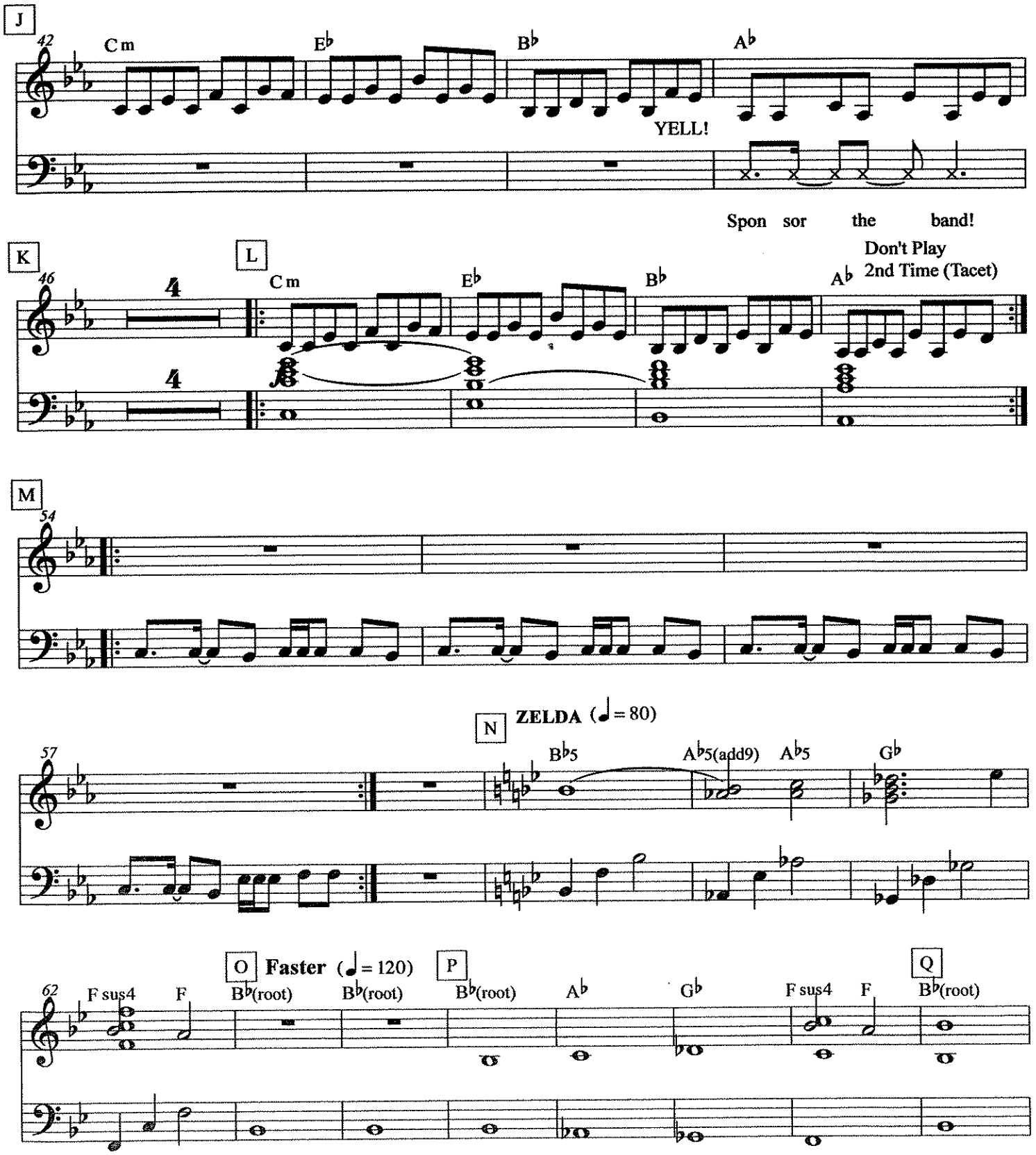
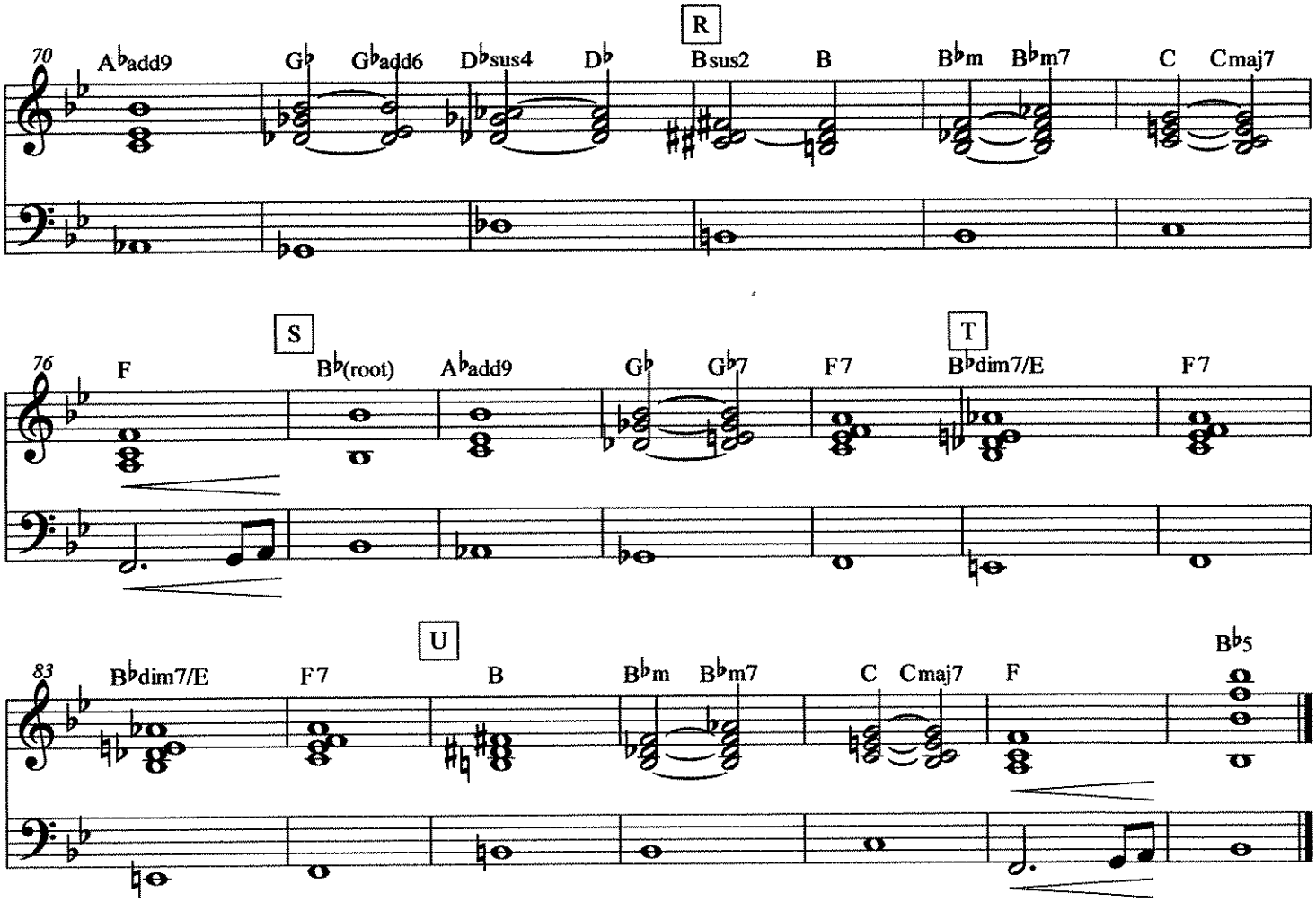
# The Legend of Super Mortal Tetris



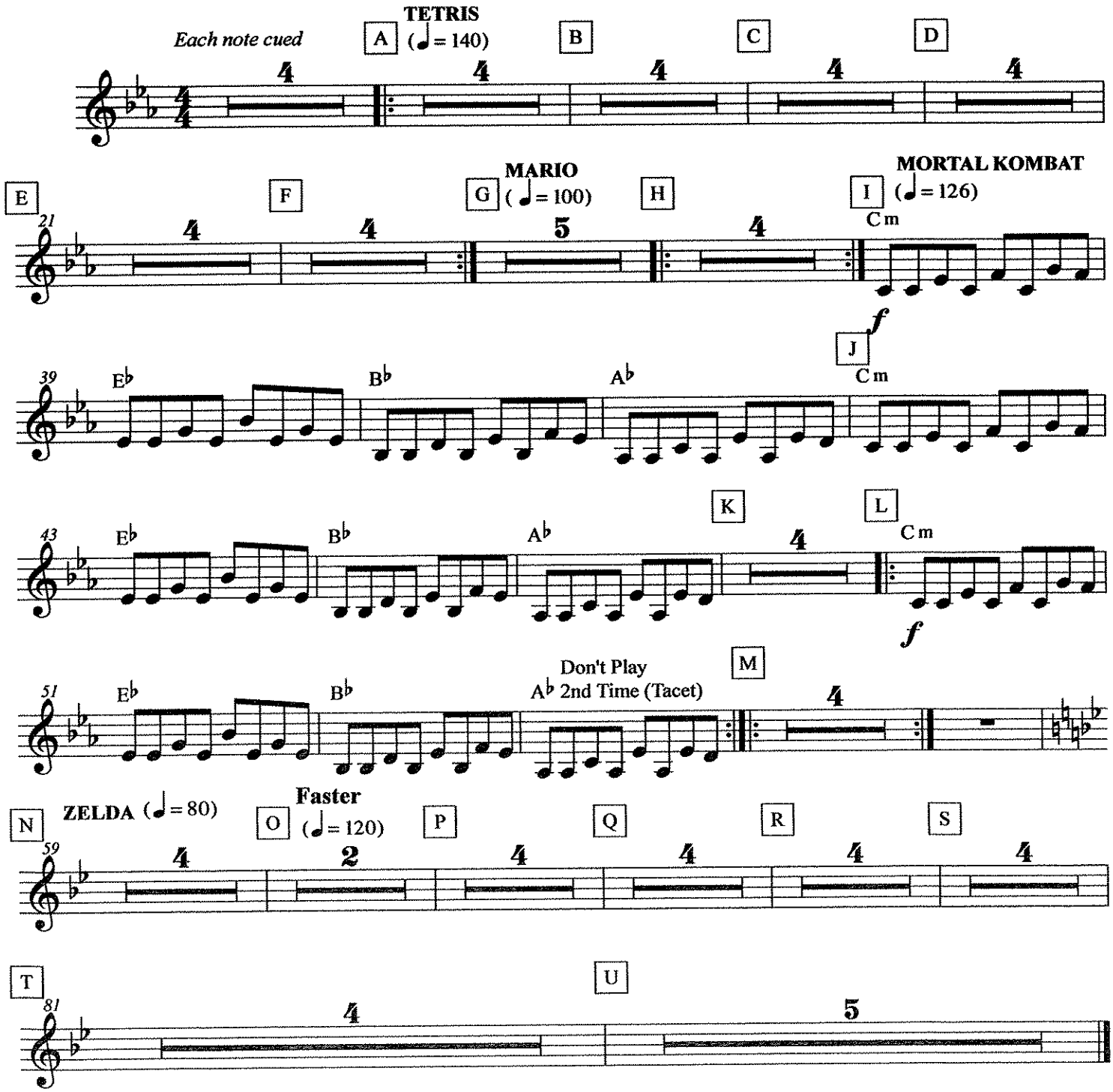

R
70
A♭add9
G♭
G♭add6
D♭sus4
D♭
Bsus2
B
B♭m
B♭m7
C
Cmaj7
S
76
F
B♭(root)
A♭add9
G♭
G♭7
F7
T
B♭dim7/E
F7
U
83
B♭dim7/E
F7
B
B♭m
B♭m7
C
Cmaj7
F
B♭5

# The Legend of Super Mortal Tetris

Piano 1

*arr. Bernice*

Setting: Lead 2 Sawtooth (or) Polysnth

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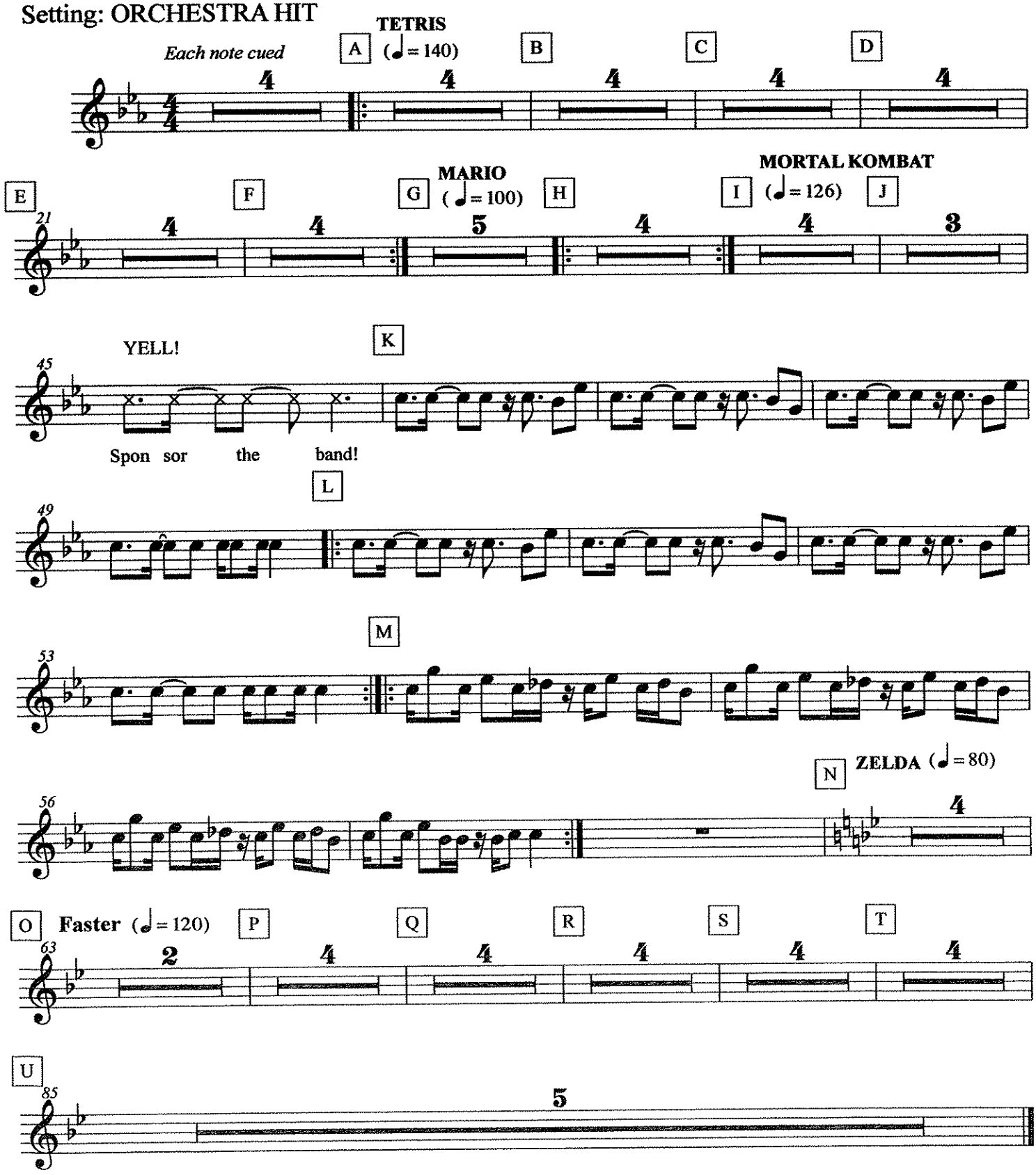
# The Legend of Super Mortal Tetris

Piano 2

*arr. Bernice*

Setting: ORCHESTRA HIT

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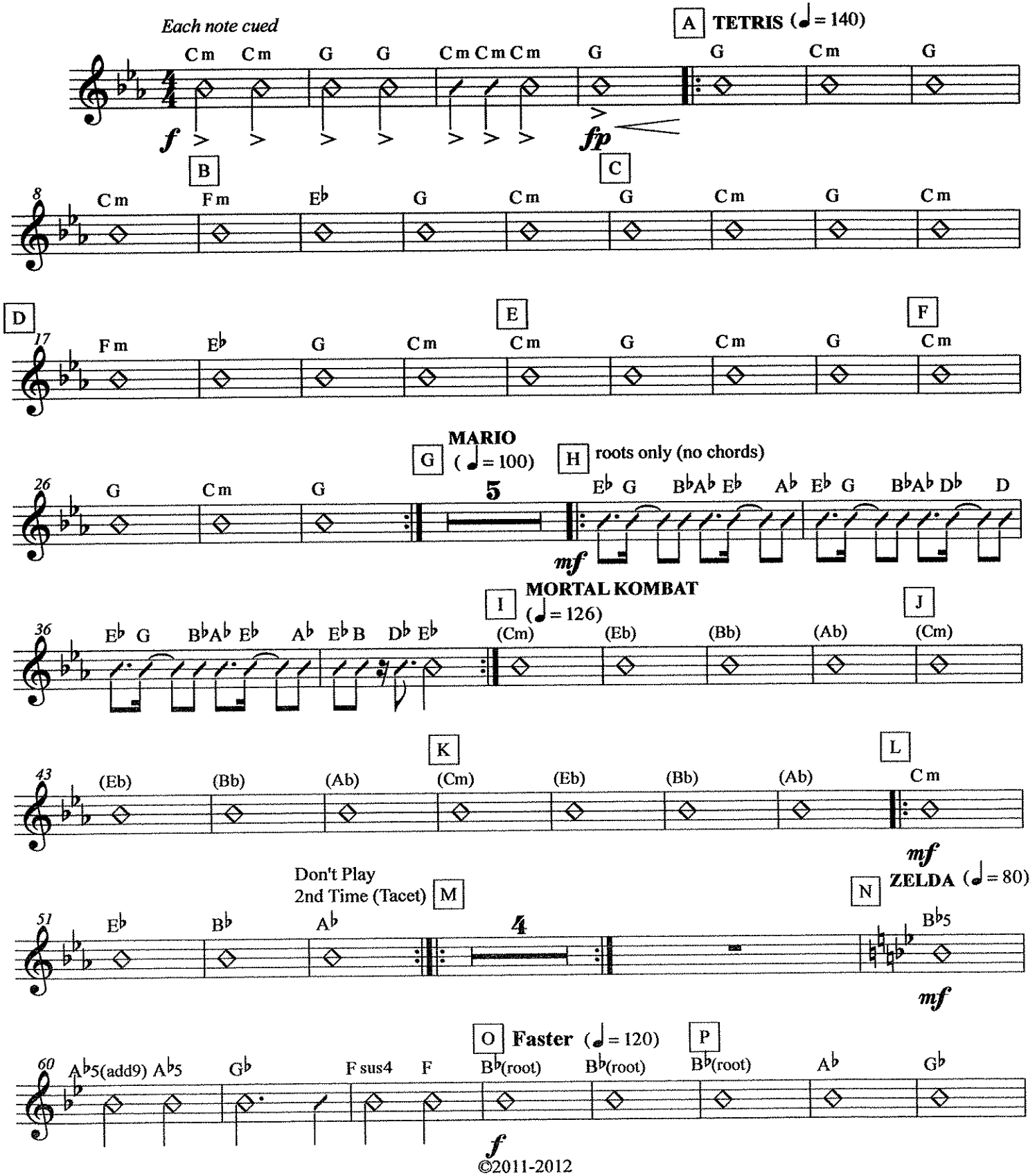
# The Legend of Super Mortal Tetris

Chord Chart

*arr. Bernice*

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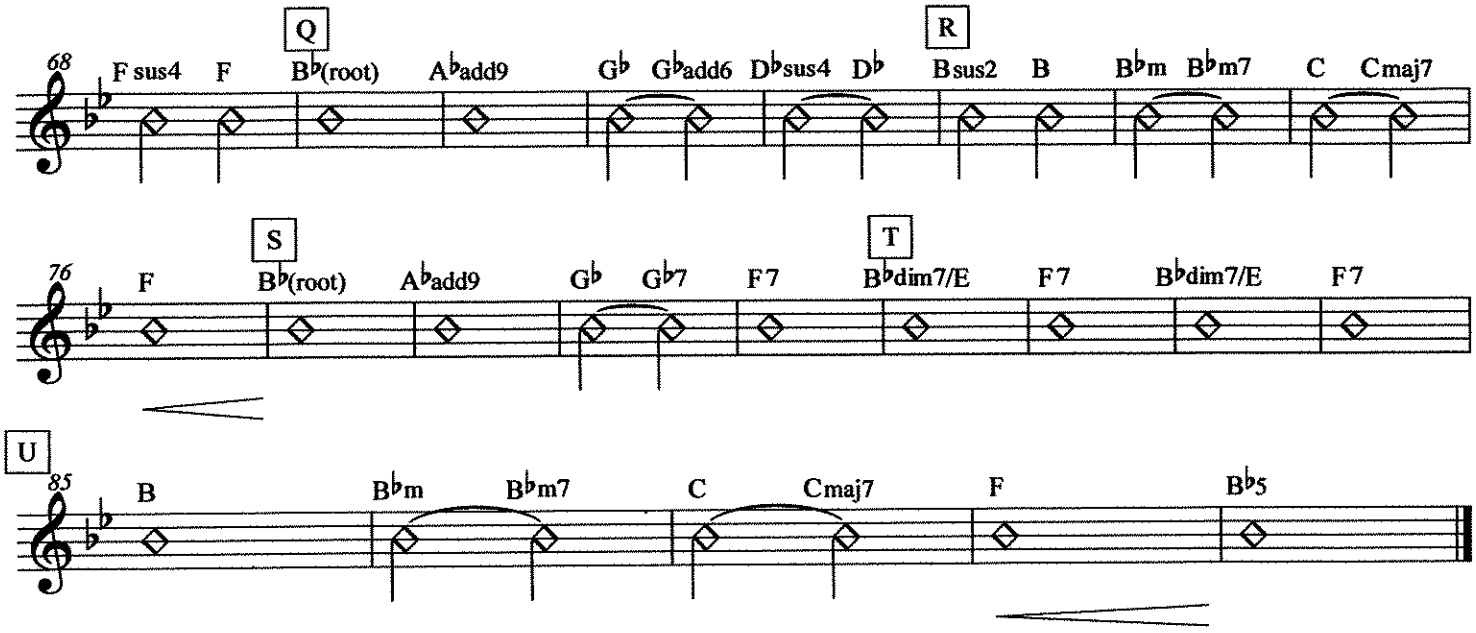
# The Legend of Super Mortal Tetris



# The Legend of Super Mortal Tetris

Bells

*arr. Bernice*

*Each note cued*

A **TETRIS** (♩= 140) B C D

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

21

YELL!

K L M

45

Spon sor the band!

N **ZELDA** (♩= 80)

58

*mf*

O **Faster** (♩= 120) P

63

*f*

Q

69

R S

73

T

78

U

84

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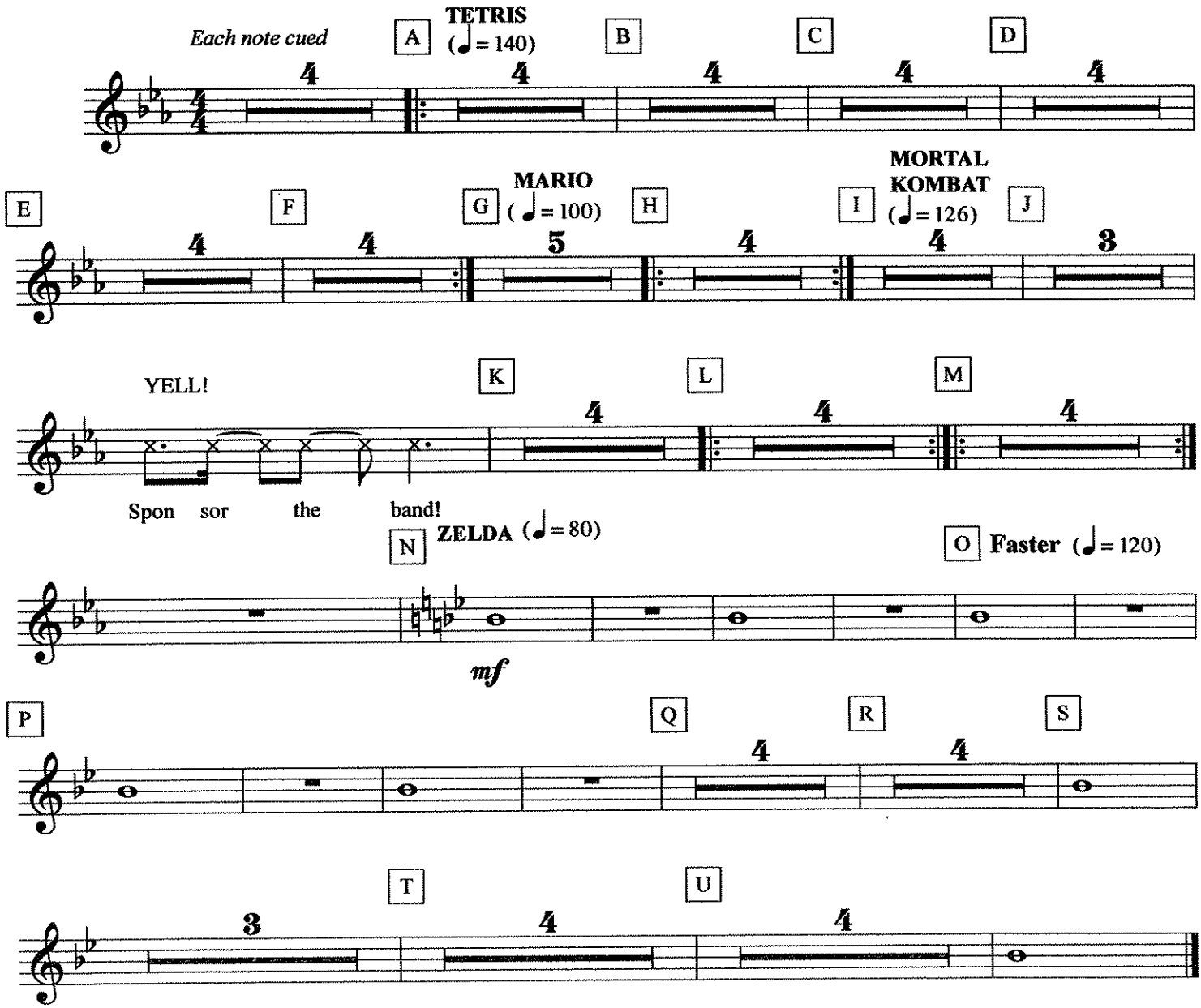
# The Legend of Super Mortal Tetris

Chimes

*arr. Bernice*

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# 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 A G

*f* *fp*

Cm G Cm B Fm E♭

G Cm C G Cm G

Cm D Fm E♭ G Cm

E Cm G Cm G F Cm

G Cm G G **MARIO** (♩ = 100) H E♭ G B♭A♭ E♭ A♭

5

*mf* roots only (no chords)

**MORTAL KOMBAT** (♩ = 126)

E♭ G B♭A♭ D♭ D E♭ G B♭A♭ E♭ A♭ E♭ B D♭ E♭ I (Cm) (Eb)

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

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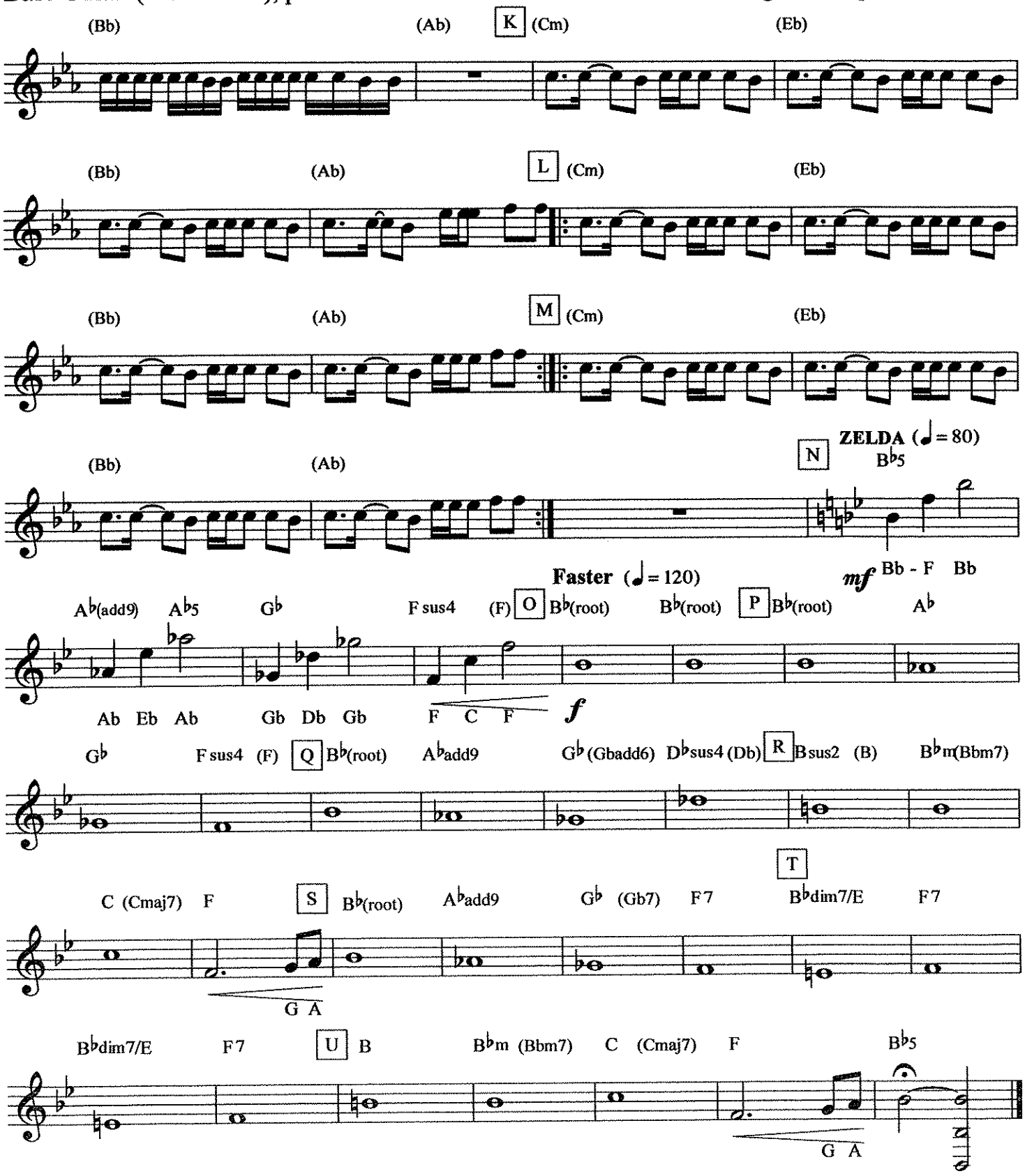

(Bb)
(Ab)
K
(Cm)
(Eb)
(Bb)
(Ab)
L
(Cm)
(Eb)
(Bb)
(Ab)
M
(Cm)
(Eb)
(Bb)
(Ab)
N
ZELDA (♩= 80)
B♭5
Faster (♩= 120)
mf
Bb - F Bb
A♭(add9)
A♭5
G♭
F sus4
(F)
O
B♭(root)
B♭(root)
P
B♭(root)
A♭
Ab Eb Ab
Gb Db Gb
F C F
f
G♭
F sus4
(F)
Q
B♭(root)
A♭add9
G♭(Gbadd6)
D♭sus4 (Db)
R
B sus2
(B)
B♭m(Bbm7)
T
C (Cmaj7)
F
S
B♭(root)
A♭add9
G♭
(Gb7)
F7
B♭dim7/E
F7
G A
B♭dim7/E
F7
U
B
B♭m
(Bbm7)
C
(Cmaj7)
F
B♭5
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,

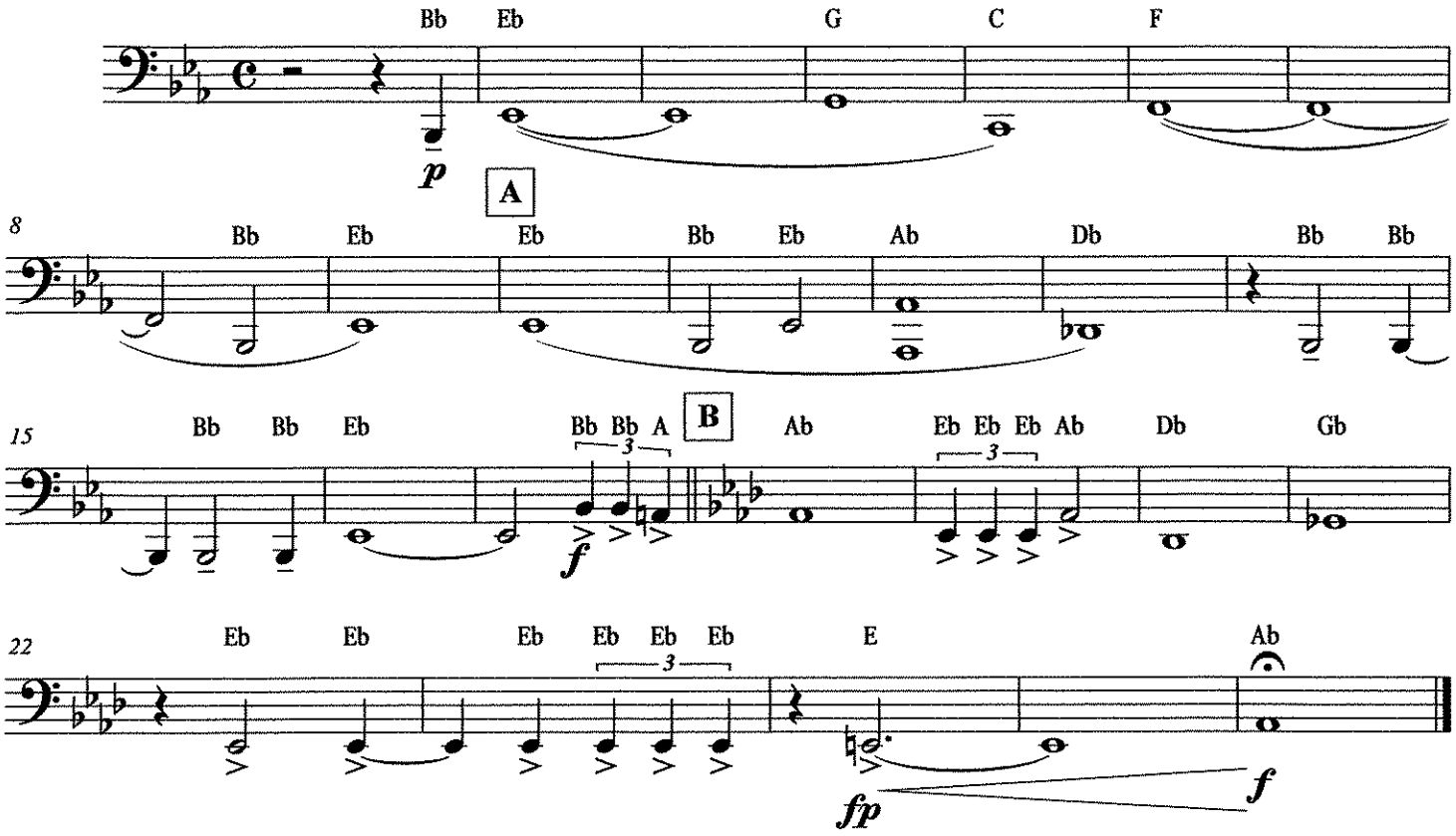
And more much more than this,

I did it my way...

Piano
(STRINGS)

# My Way

Don Costa
trans. Jerannchris Rivera-Heredia




©

## PEP BAND CHEERS

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

**Imperial March** Mi Mi Mi Do So Mi Do So Mi

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

**Mari Bros** Mi Mi Mi Do Mi So So

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

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

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

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

# Two Ceremonial Marches

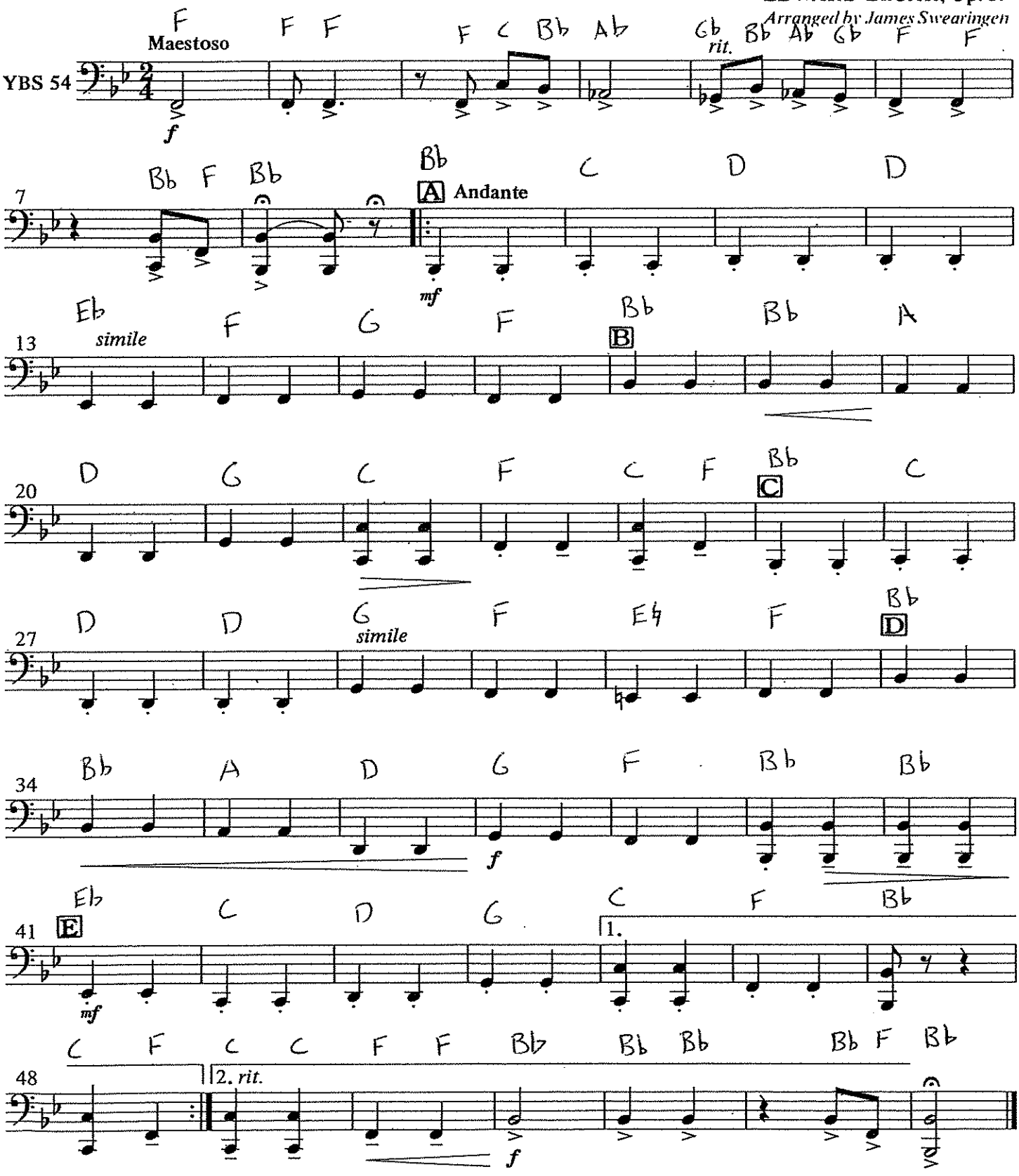
## 1. Processional

*Pomp and Circumstance March No. 3*

**EDWARD ELGAR, Op. 39**

*Arranged by James Swearingen*

**Tuba**

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For keyboard



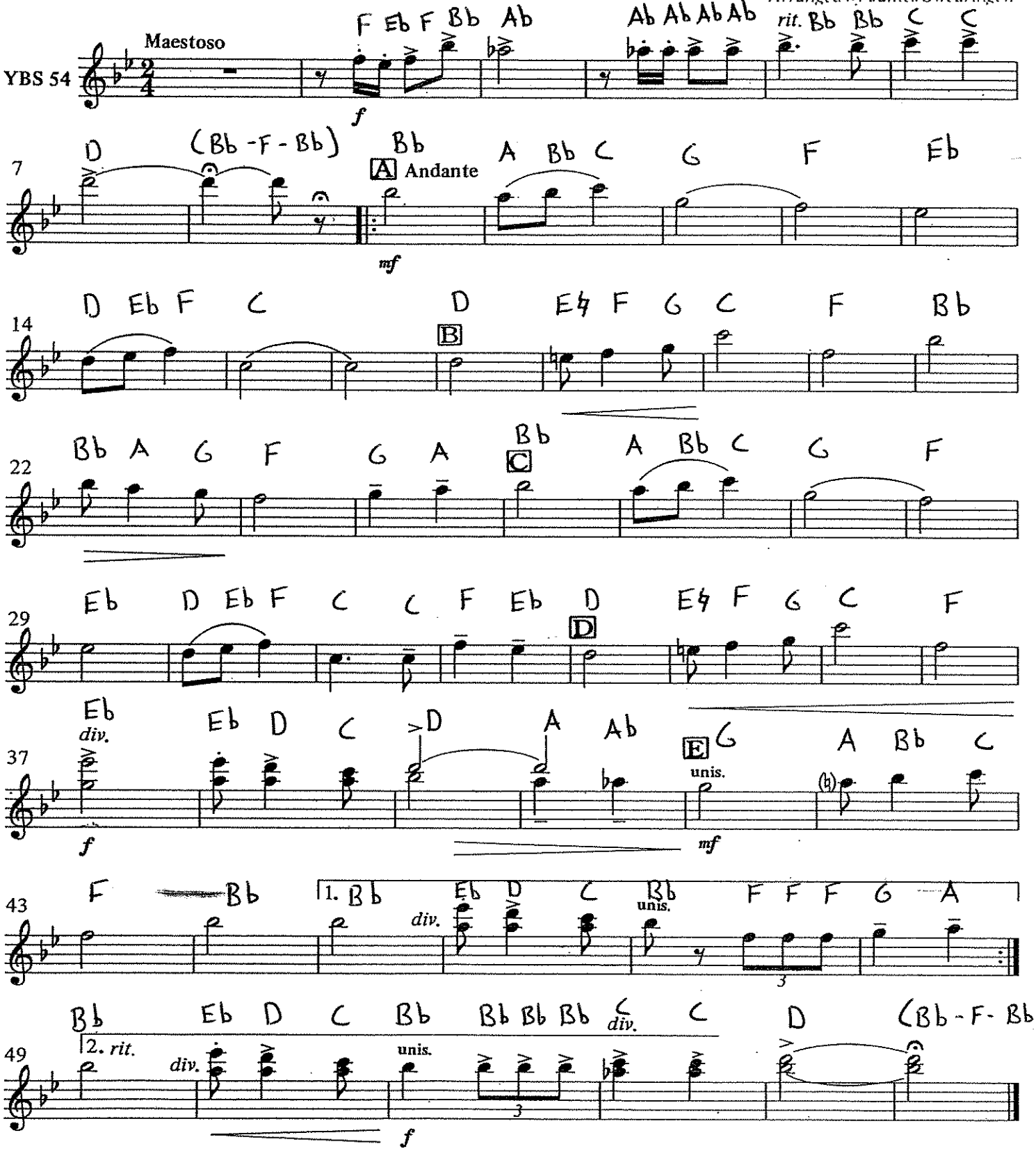
# Two Ceremonial Marches

## 1. Processional

*Pomp and Circumstance March No. 3*

**Flute**

**EDWARD ELGAR, Op. 39**
*Arranged by James Swearingen*

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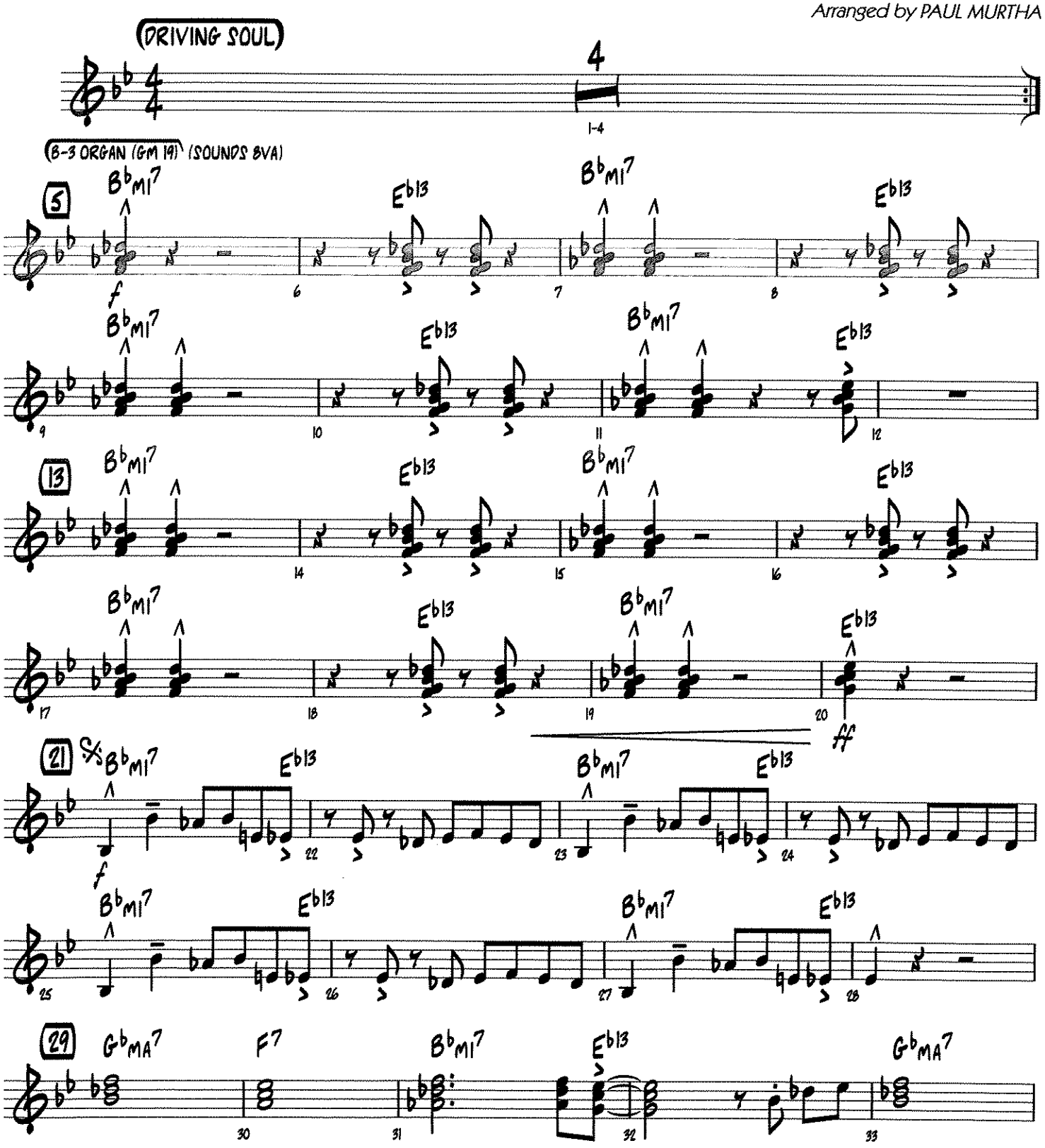
Recorded by BRUNO MARS

# RUNAWAY BABY

PIANO

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

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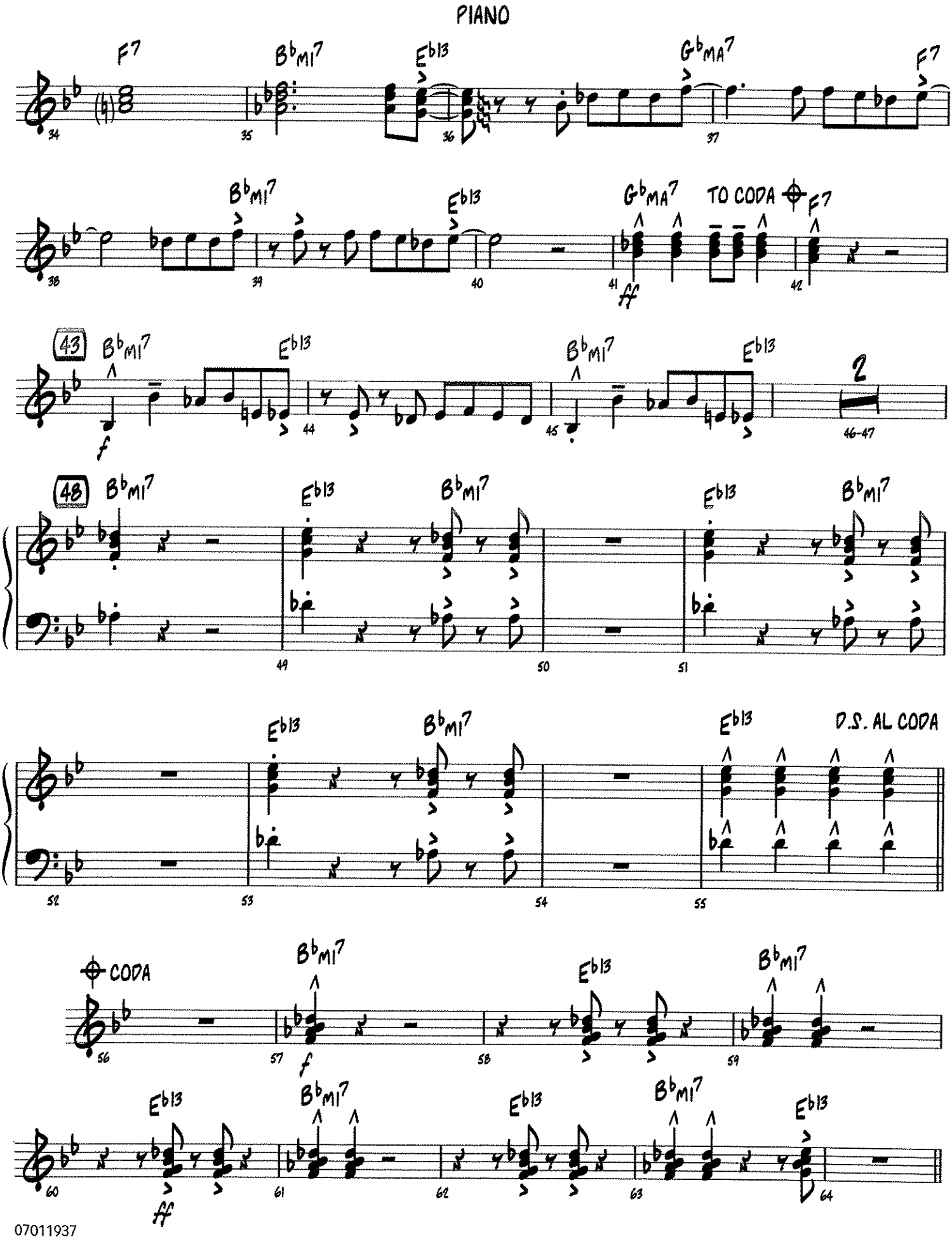
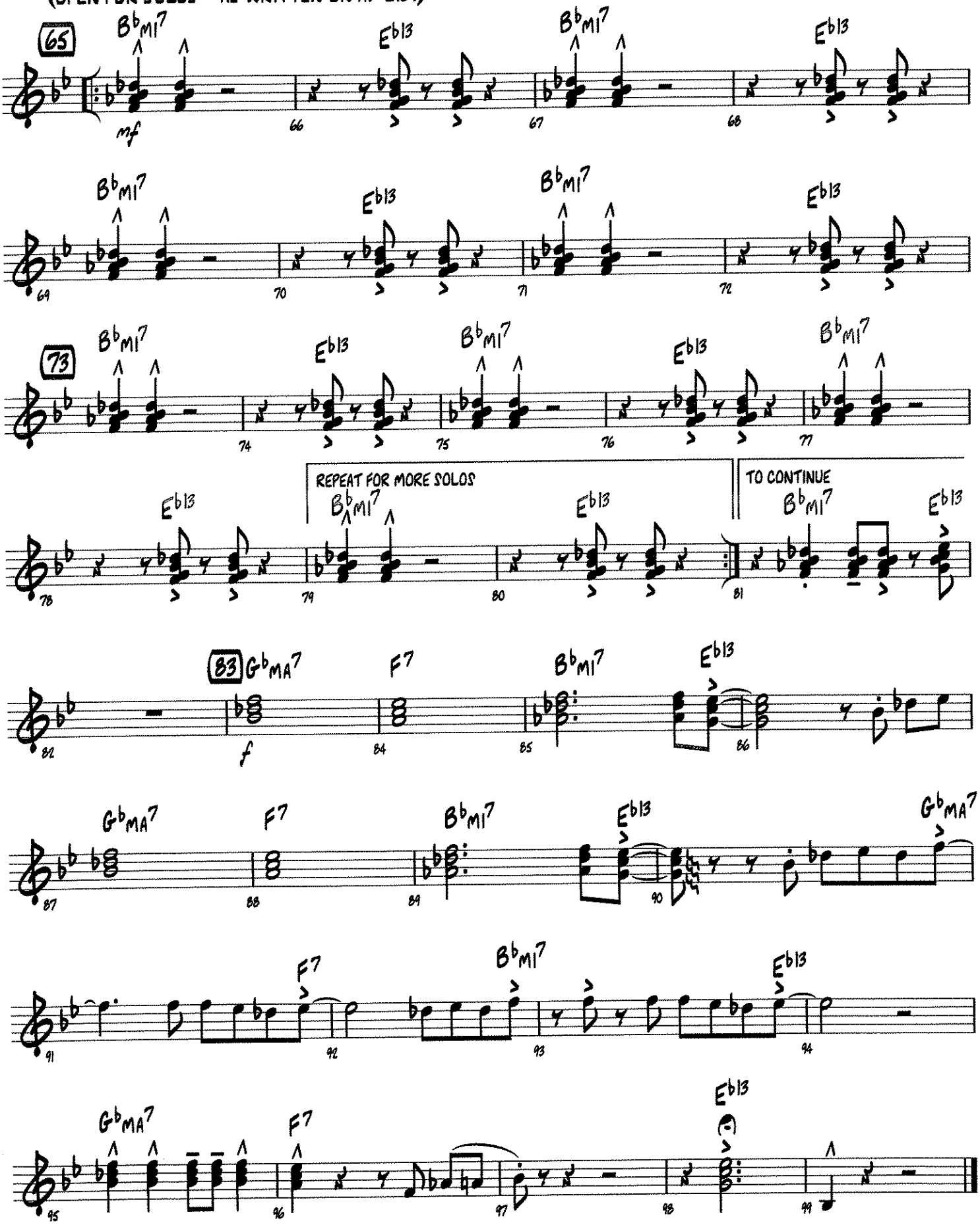

PIANO
F7
B♭MI7
E♭13
G♭MA7
F7
TO CODA
ff
43
f
2
46-47
48
D.S. AL CODA
CODA
ff

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



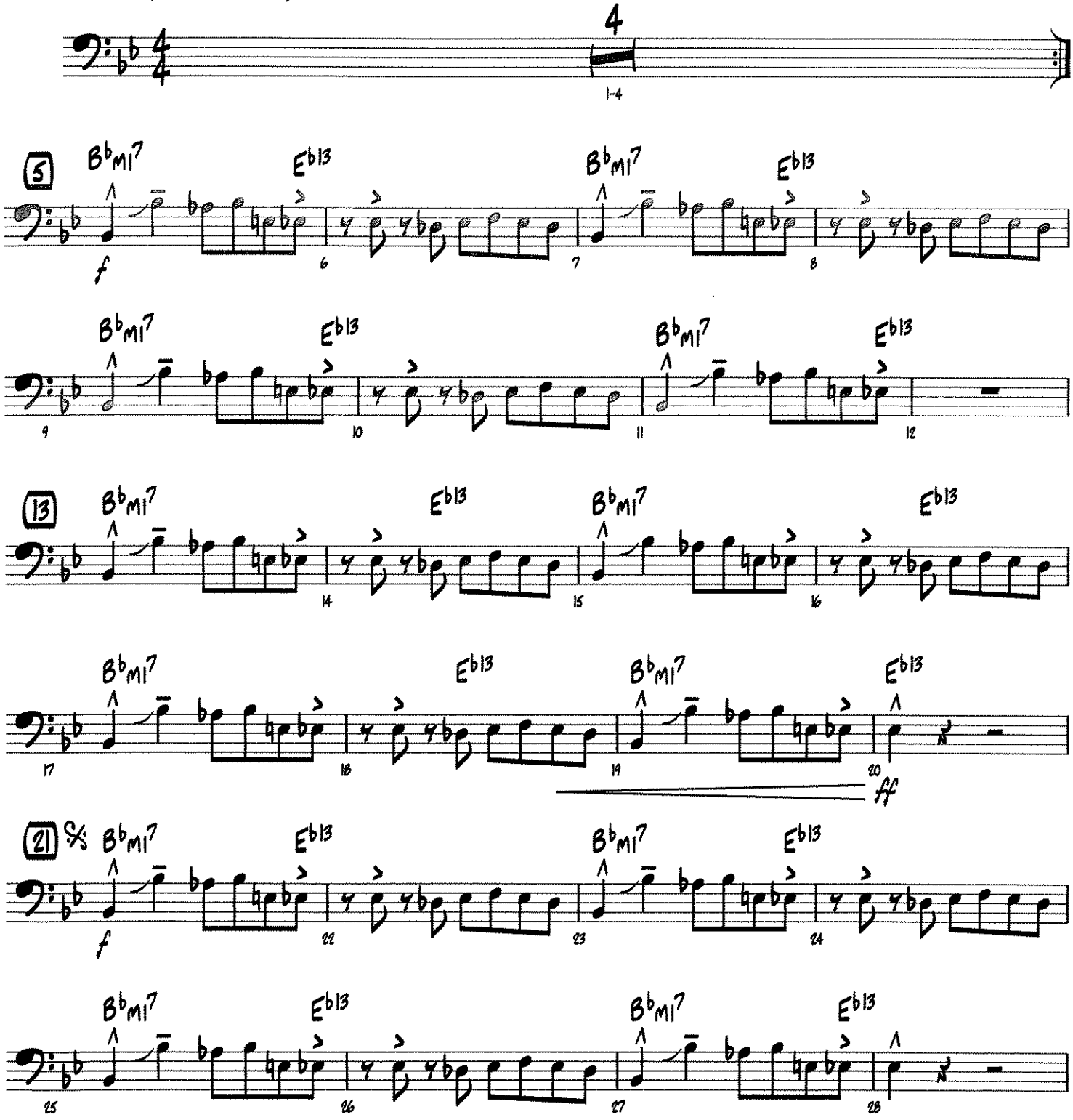
Recorded by BRUNO MARS

# RUNAWAY BABY

BASS

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

(DRIVING SOUL)

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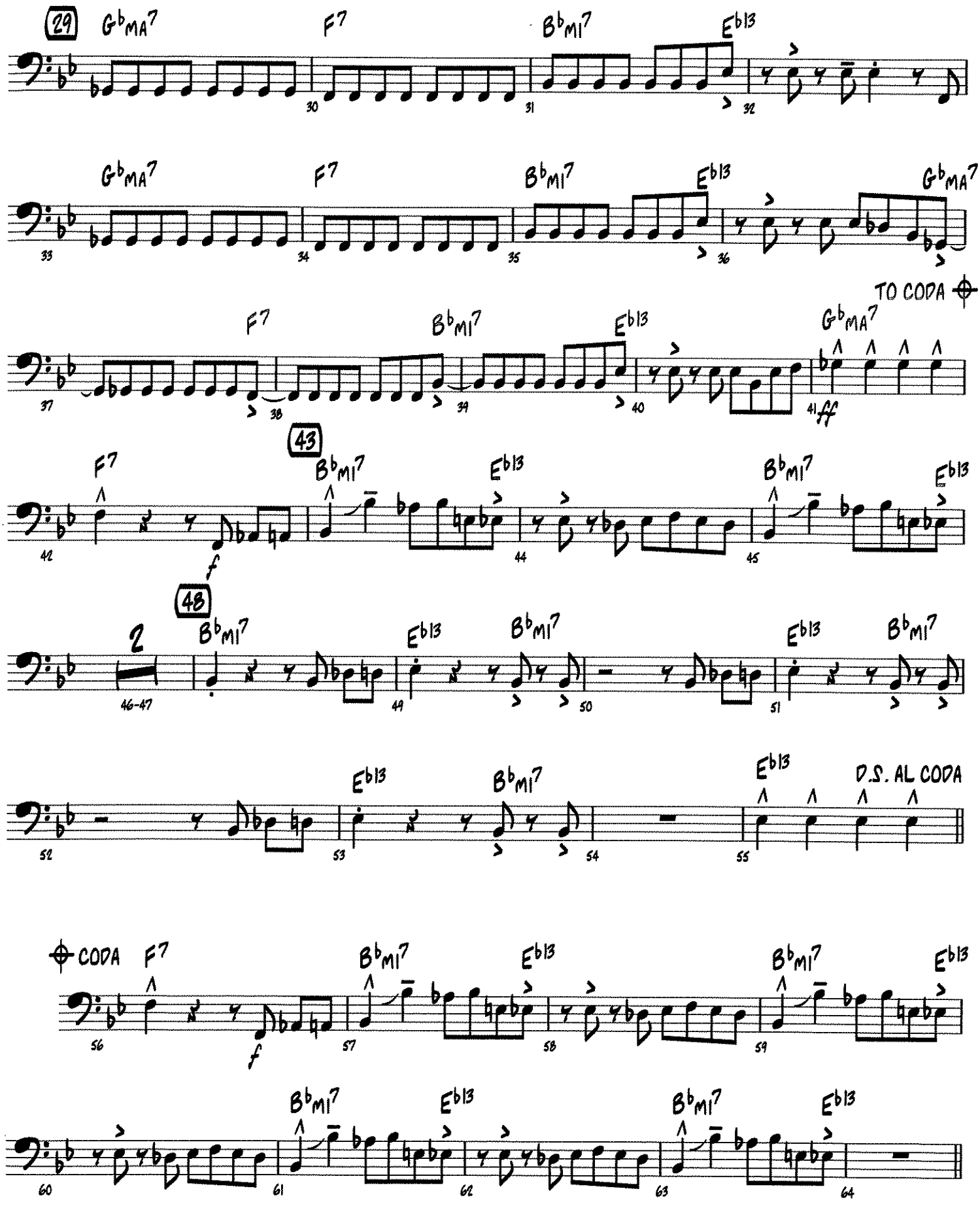
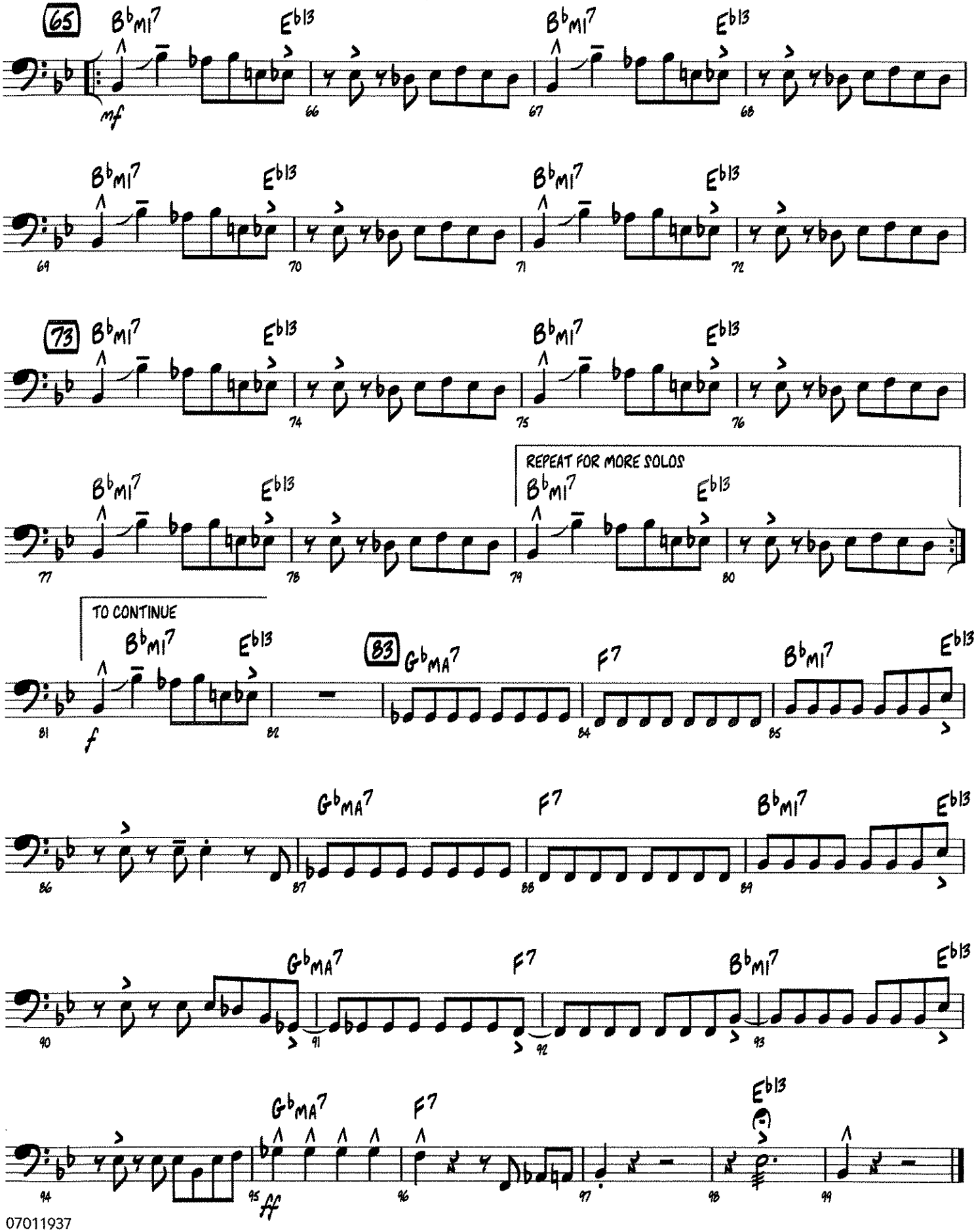

29
Gb MA7
F7
Bb MI7
Eb 13
30
31
32
Gb MA7
F7
Bb MI7
Eb 13
Gb MA7
33
34
35
36
TO CODA
F7
Bb MI7
Eb 13
Gb MA7
37
38
39
40
41
ff
43
F7
Bb MI7
Eb 13
Bb MI7
Eb 13
42
f
44
45
48
2
Bb MI7
Eb 13
Bb MI7
Eb 13
Bb MI7
46-47
49
50
51
Eb 13
Bb MI7
Eb 13
D.S. AL CODA
52
53
54
55
CODA
F7
Bb MI7
Eb 13
Bb MI7
Eb 13
56
f
57
58
59
Bb MI7
Eb 13
Bb MI7
Eb 13
60
61
62
63
64

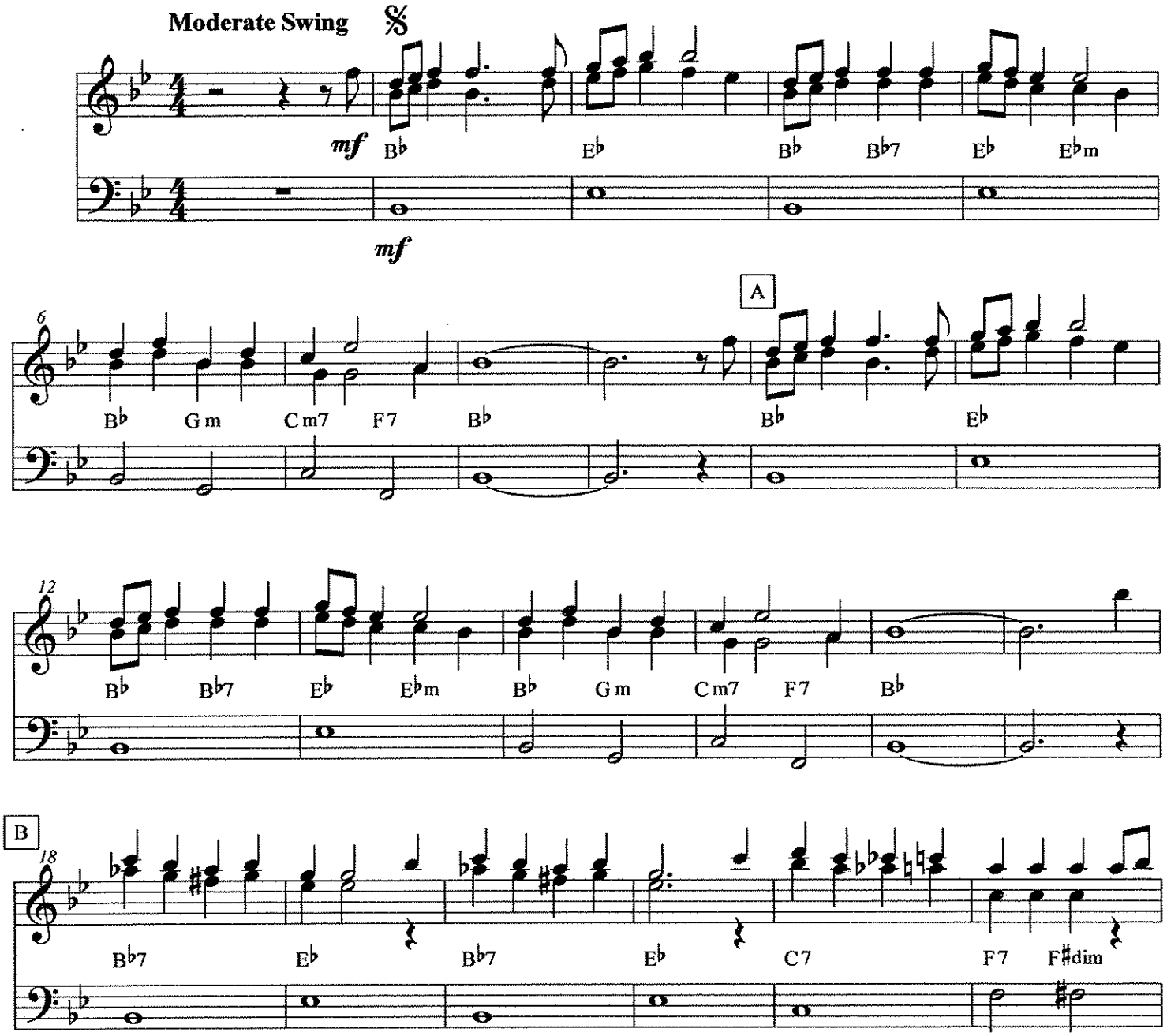
(OPEN FOR SOLOS - AS WRITTEN OR AD LIB.)



# Santa Claus Is Comin' To Town

Synthesizer

**Coots & Gillespie**
*arr. Bernice*

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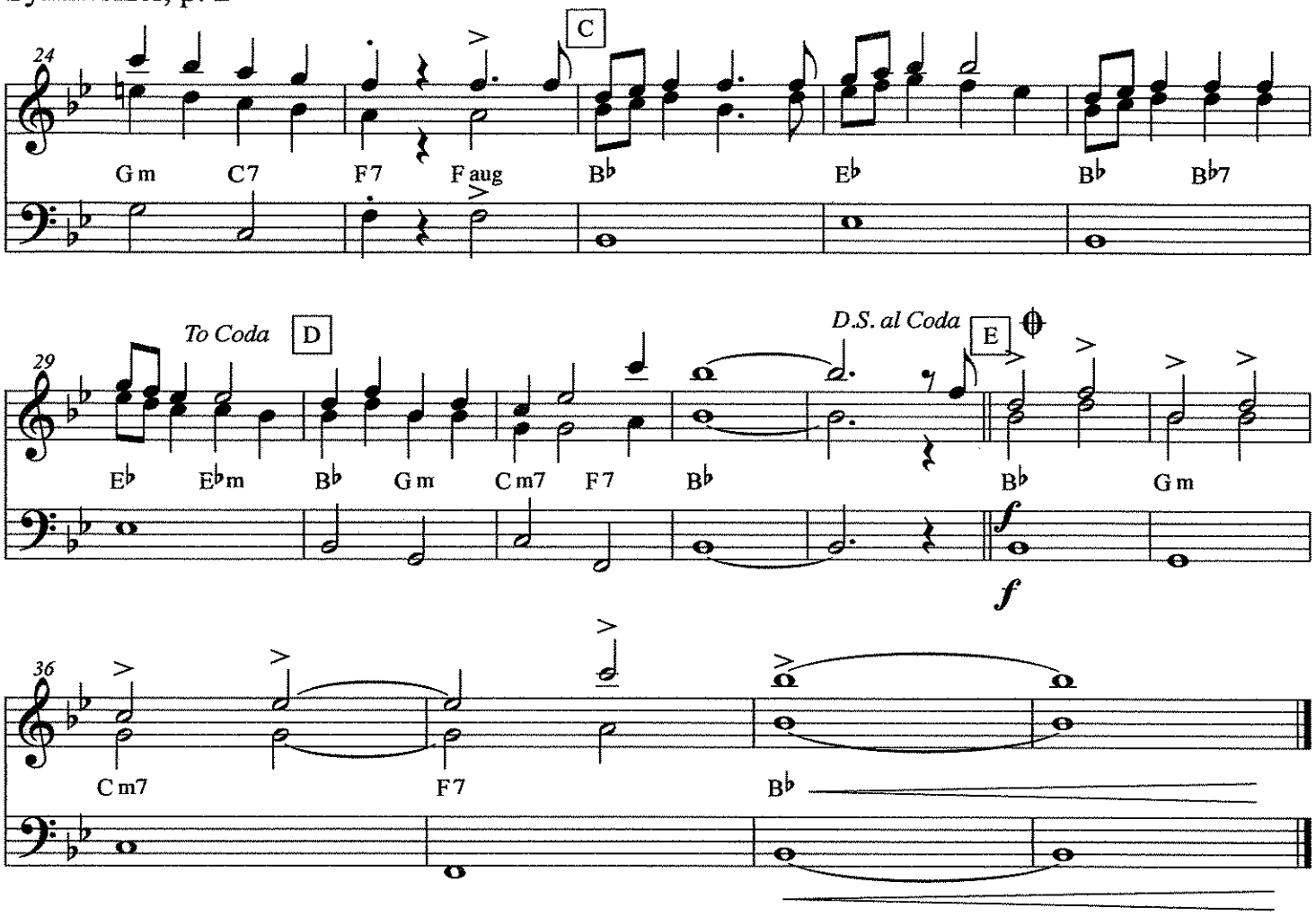
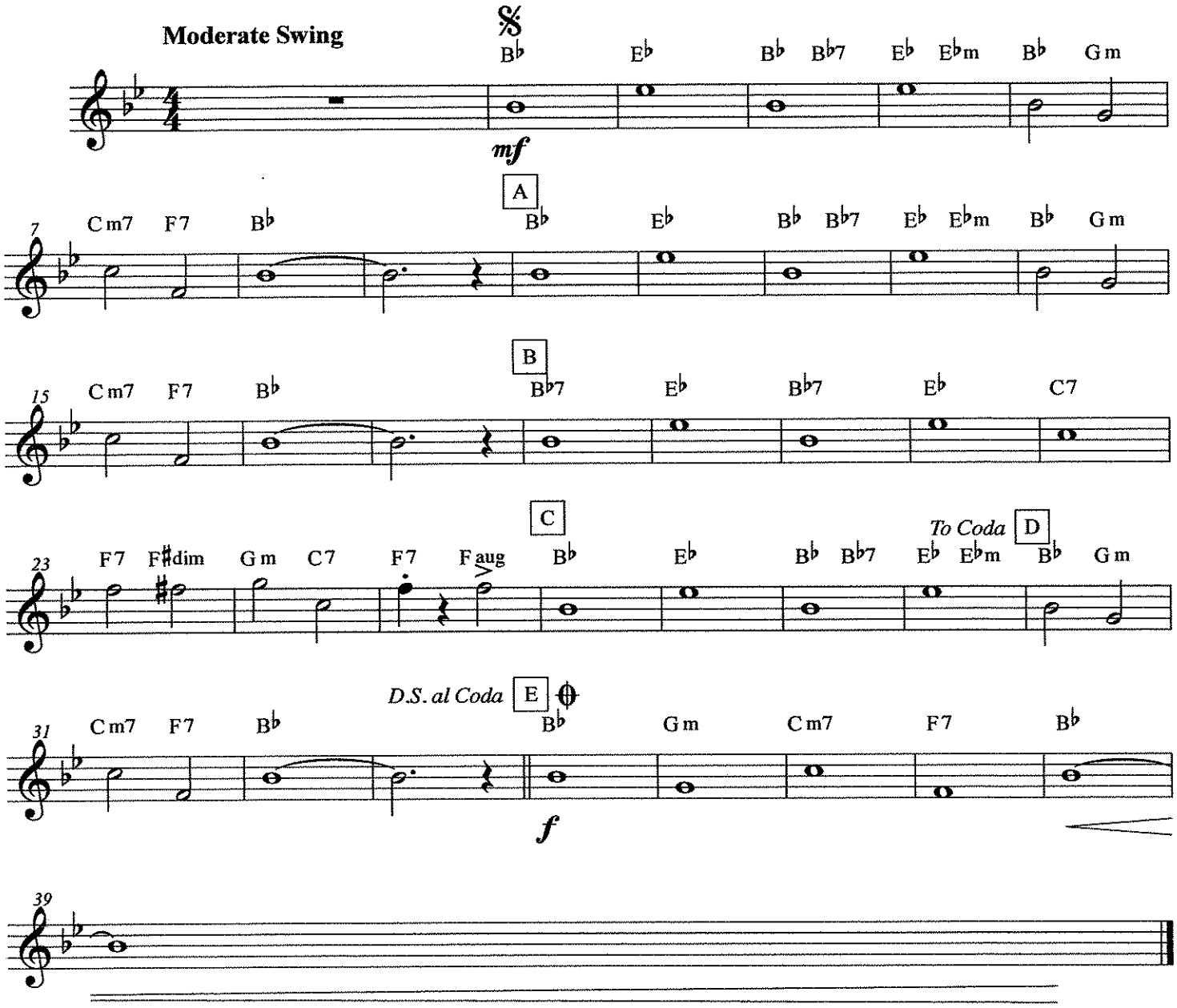
Santa Claus Is Comin' To Town



# Santa Claus Is Comin' To Town

C Bass Line

**Coots & Gillespie**
*arr. Bernice*

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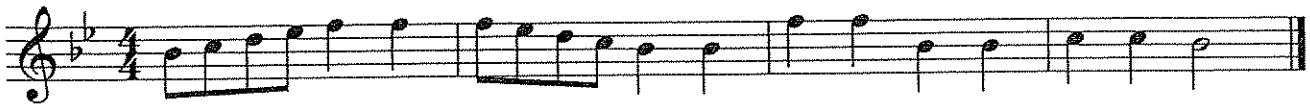
C

# Sight Reading Exercises

1

2



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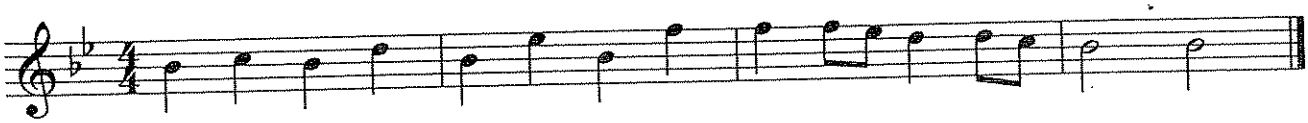

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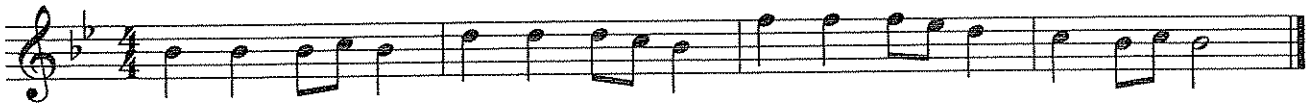

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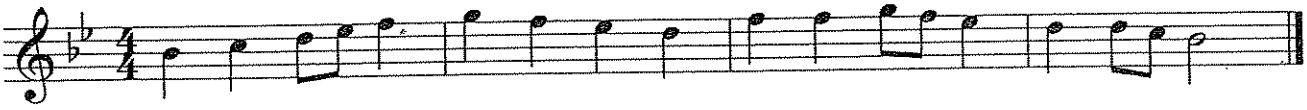

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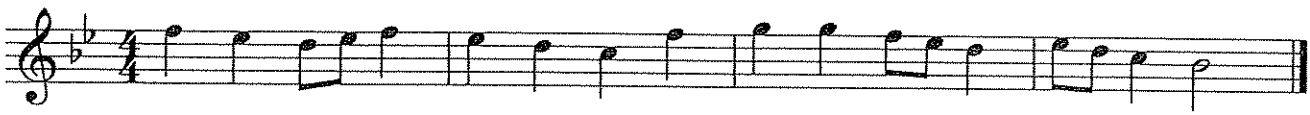

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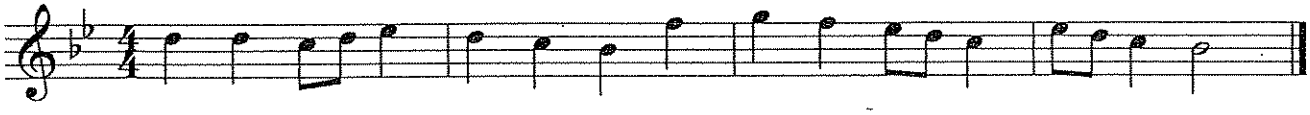

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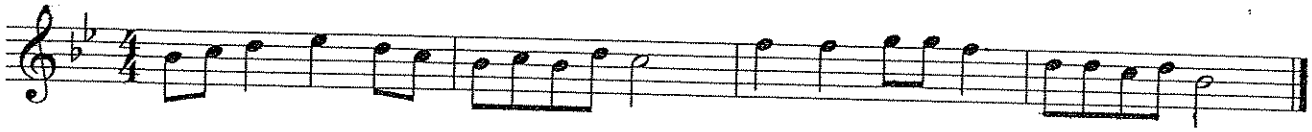
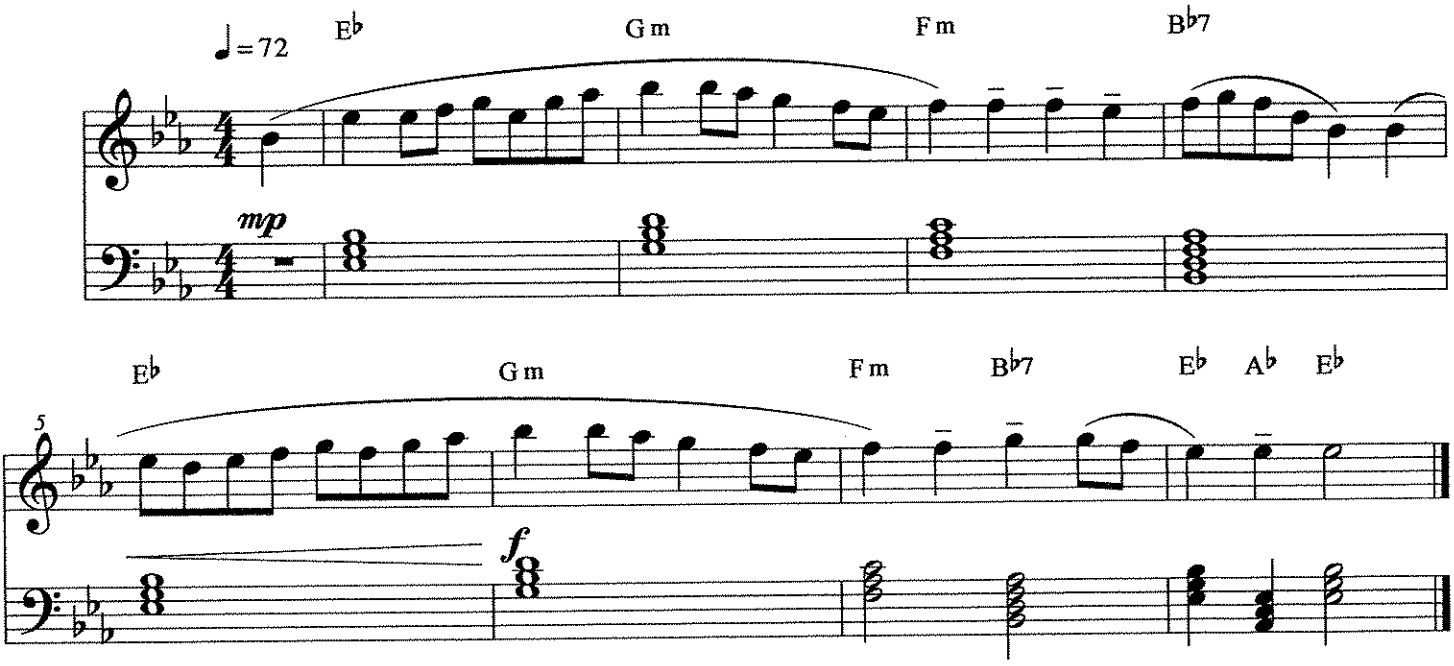


Piano

# Simple Gifts

*from Appalachian Spring*

**Traditional**
**Aaron Copland (1900-1990)**

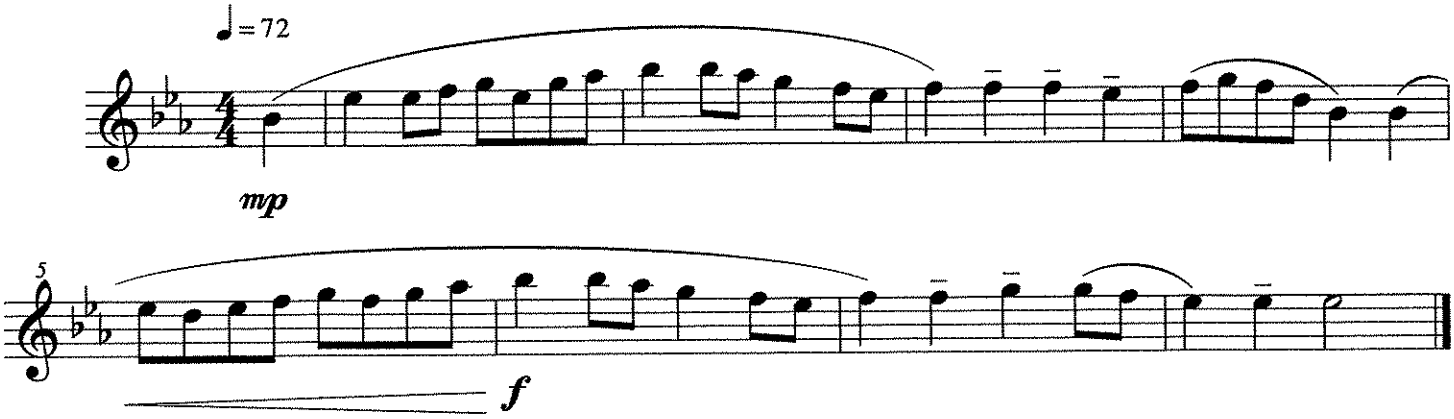


Mallets

# Simple Gifts

*from Appalachian Spring*

**Traditional**
**Aaron Copland (1900-1990)**

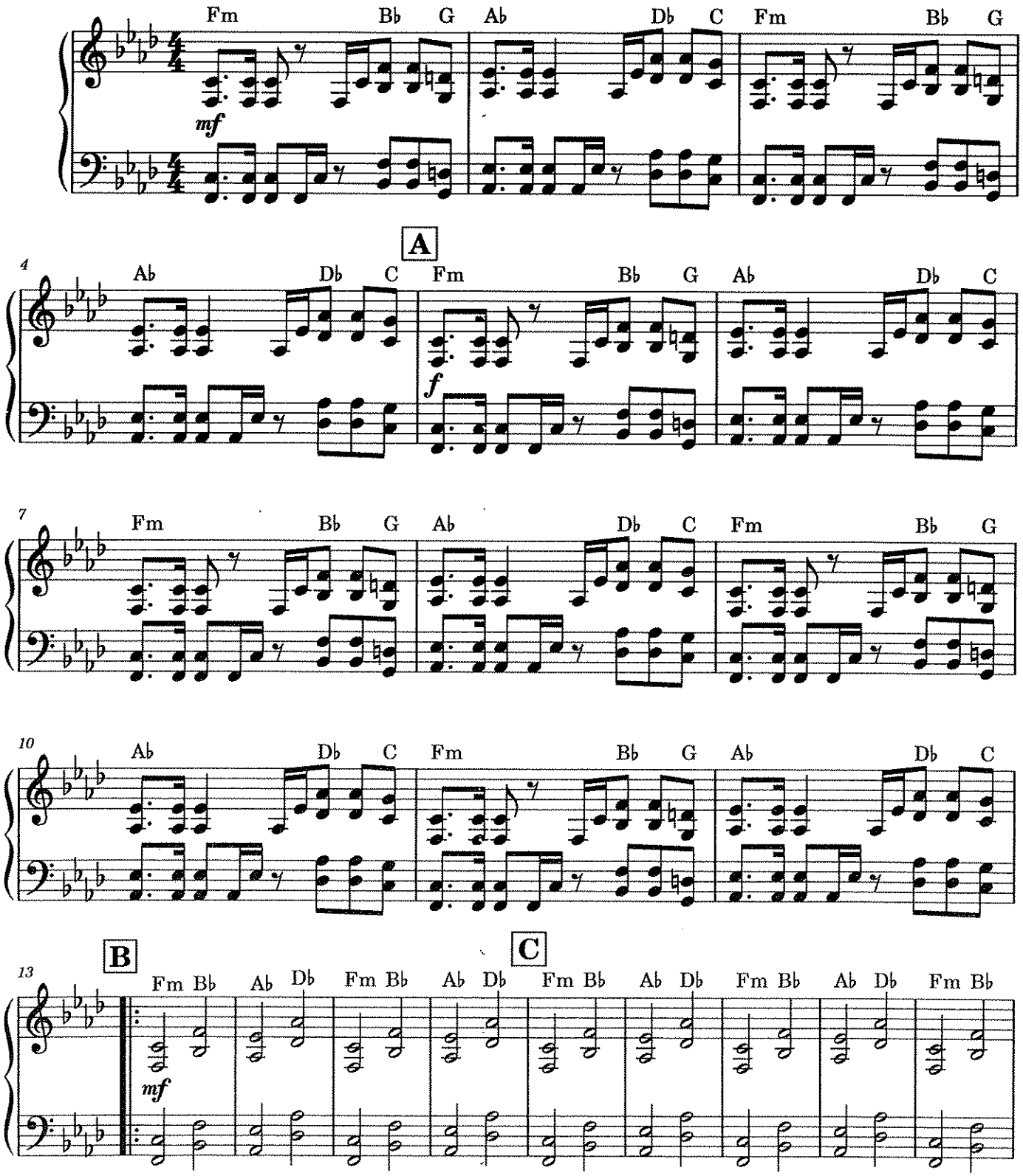


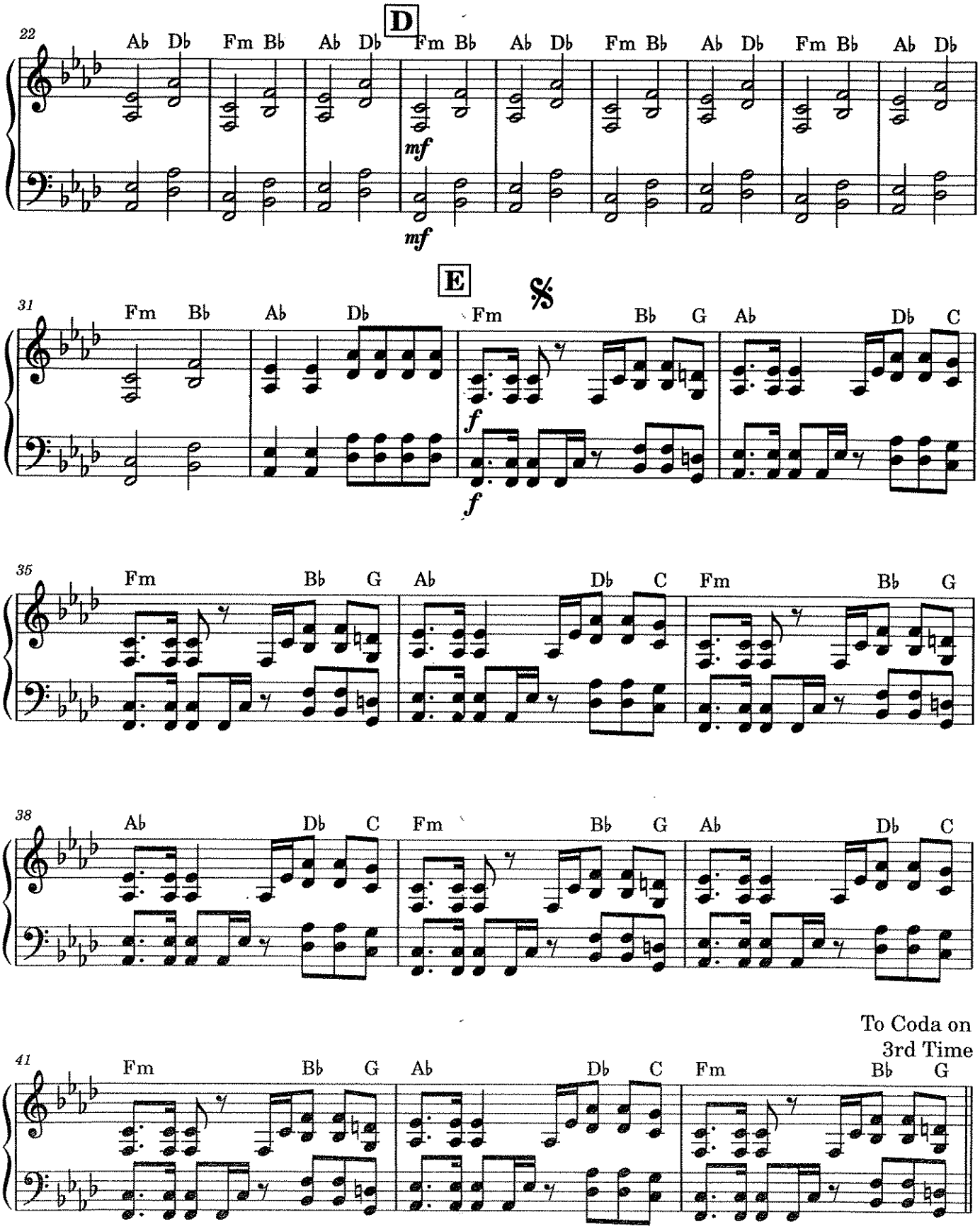
Piano 1

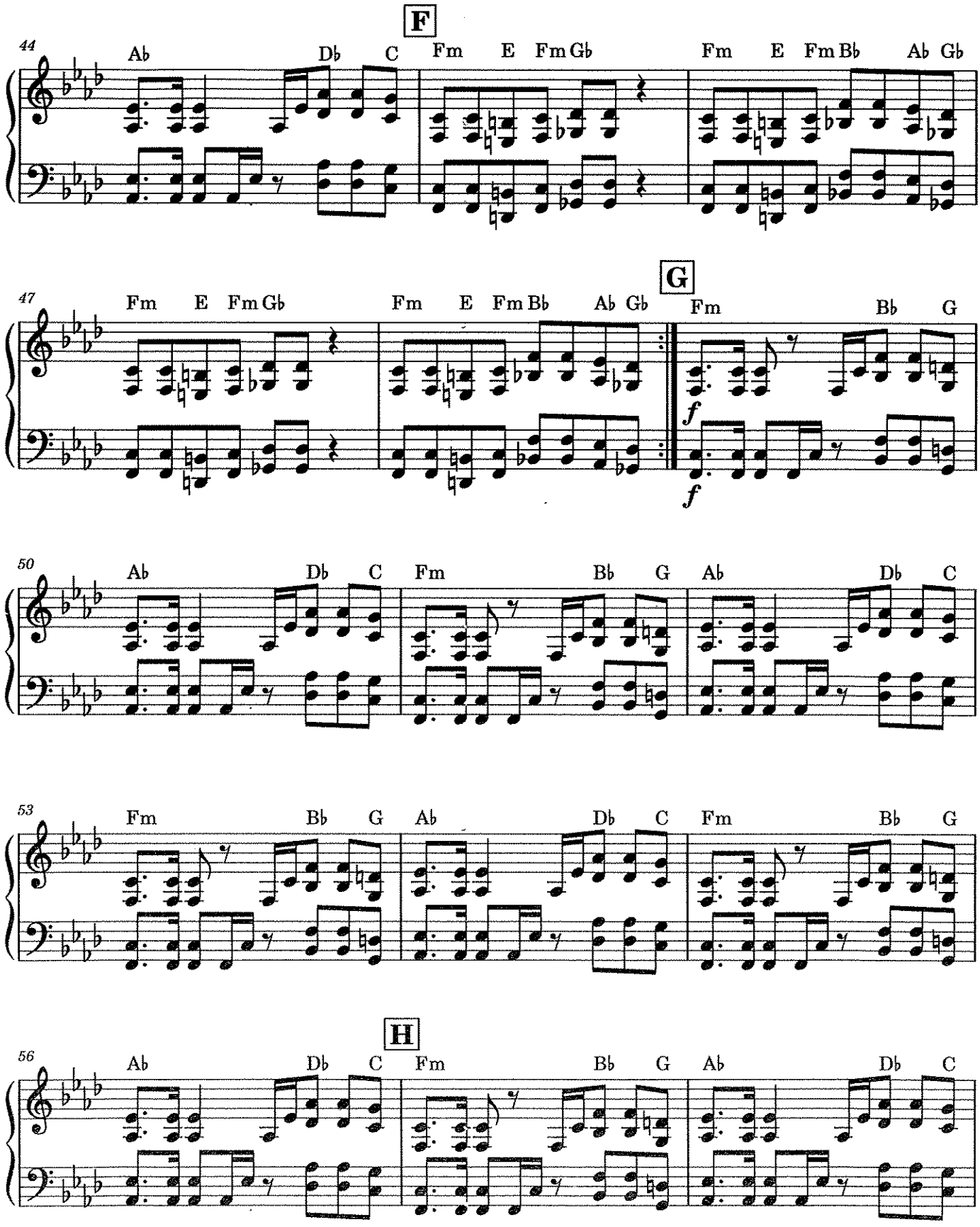
As Recorded by Nirvana

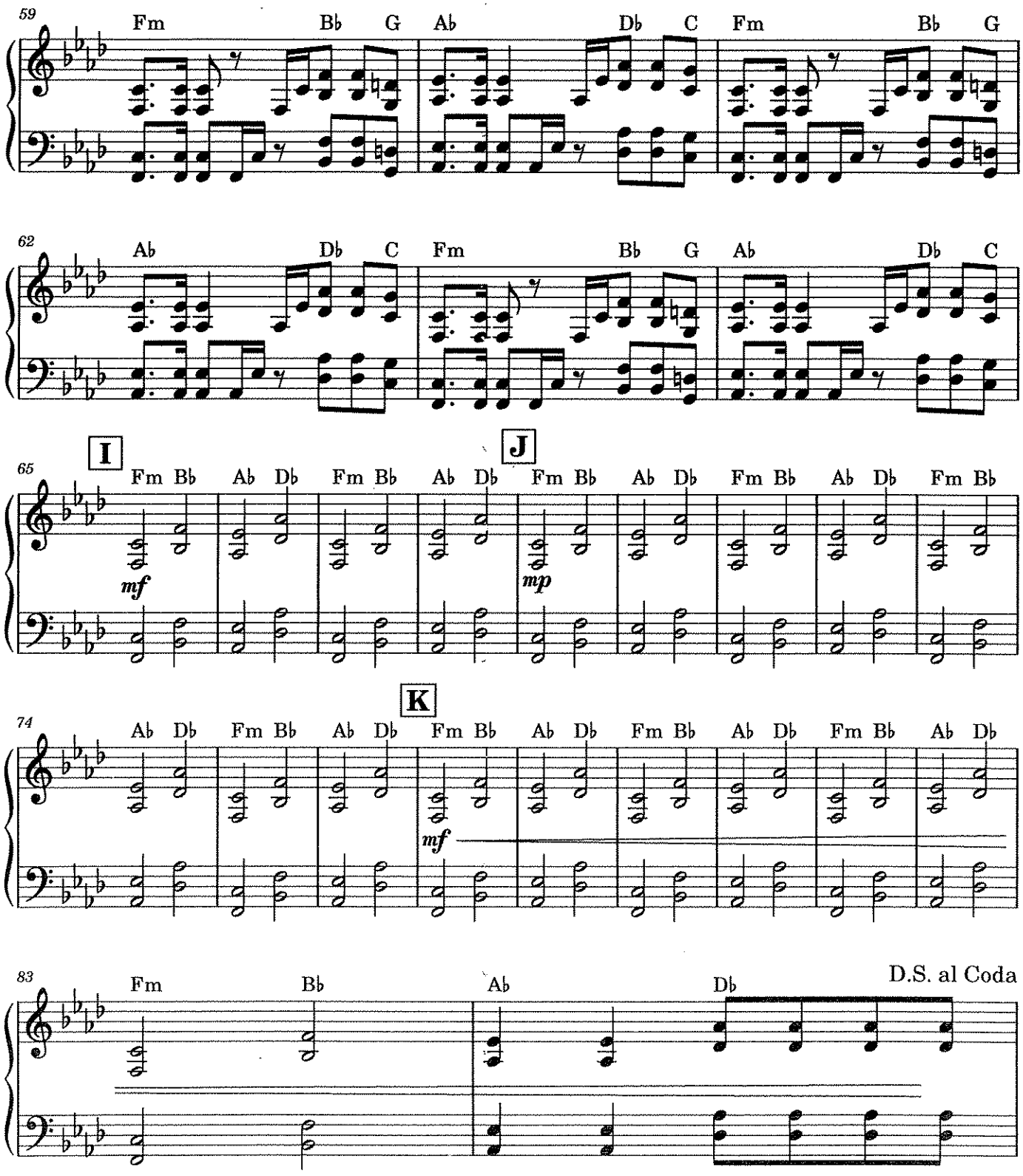
Arr. Walsh

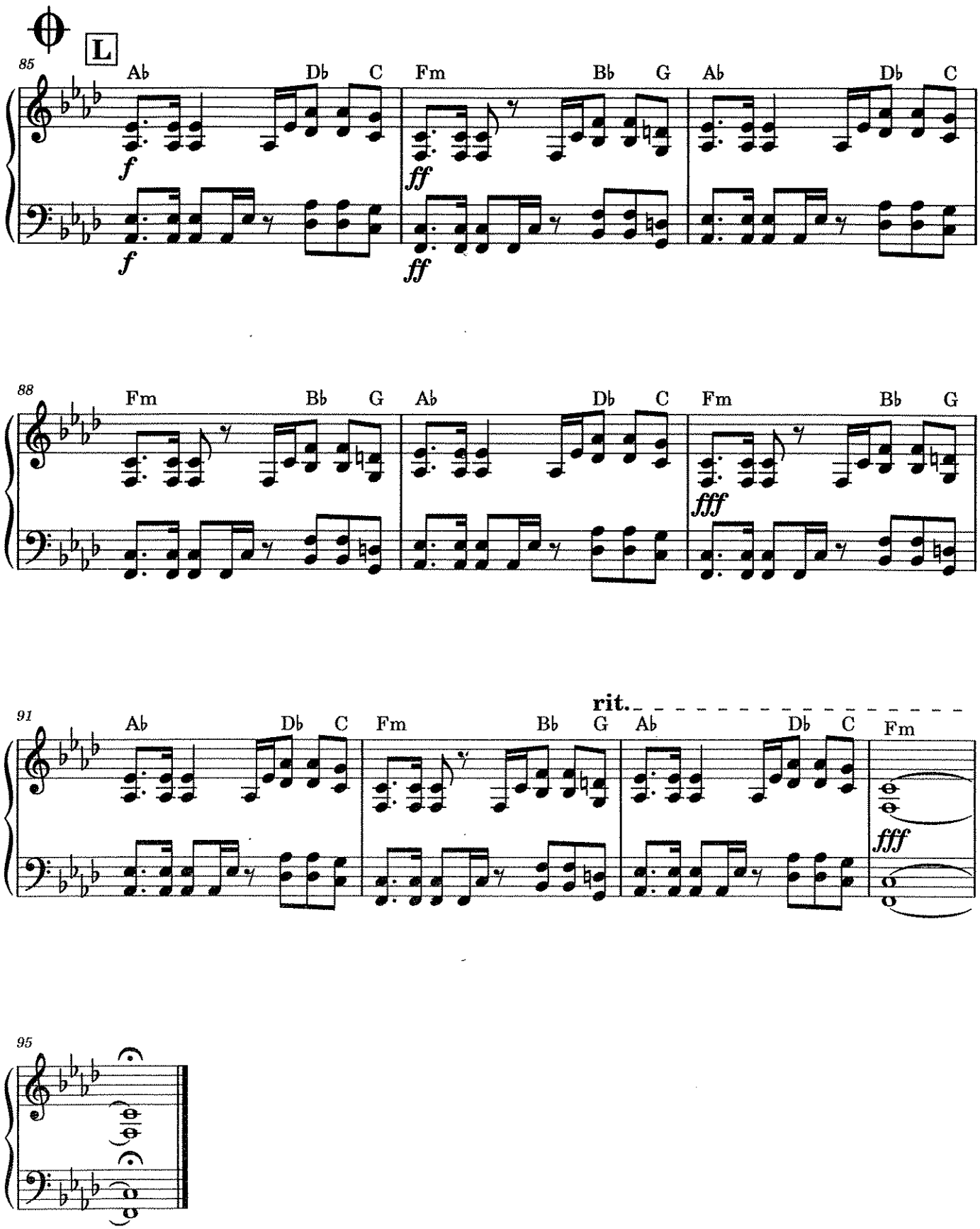
# Smells Like Teen Spirit




D
22
Ab Db Fm Bb Ab Db Fm Bb Ab Db Fm Bb Ab Db Fm Bb Ab Db
mf
mf
E
31
Fm Bb Ab Db Fm Bb G Ab Db C
f
f
35
Fm Bb G Ab Db C Fm Bb G
38
Ab Db C Fm Bb G Ab Db C
To Coda on
3rd Time
41
Fm Bb G Ab Db C Fm Bb G


F
44
Ab
Db
C
Fm
E
Fm Gb
Fm
E
Fm Bb
Ab Gb
G
47
Fm
E
Fm Gb
Fm
E
Fm Bb
Ab Gb
Fm
Bb
G
f
f
50
Ab
Db
C
Fm
Bb
G
Ab
Db
C
53
Fm
Bb
G
Ab
Db
C
Fm
Bb
G
H
56
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
I
J
65
Fm Bb Ab Db Fm Bb Ab Db Fm Bb Ab Db Fm Bb Ab Db Fm Bb
mf
mp
K
74
Ab Db Fm Bb Ab Db Fm Bb Ab Db Fm Bb Ab Db Fm Bb Ab Db
mf
83
Fm Bb Ab Db
D.S. al Coda

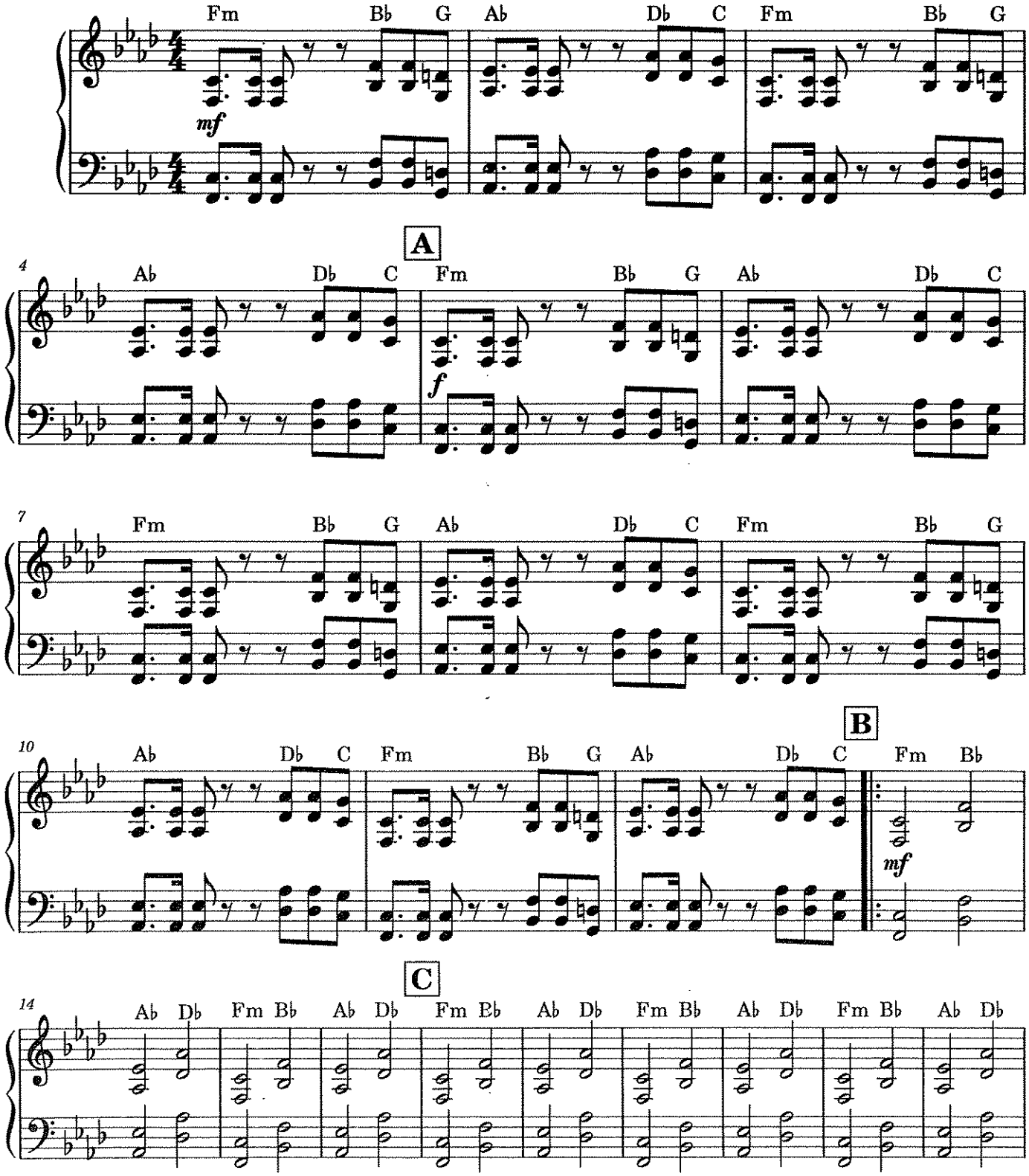

L
85
Ab
Db
C
Fm
Bb
G
Ab
Db
C
f
ff
88
Fm
Bb
G
Ab
Db
C
Fm
Bb
G
fff
91
Ab
Db
C
Fm
Bb
G
rit.
Ab
Db
C
Fm
fff
95

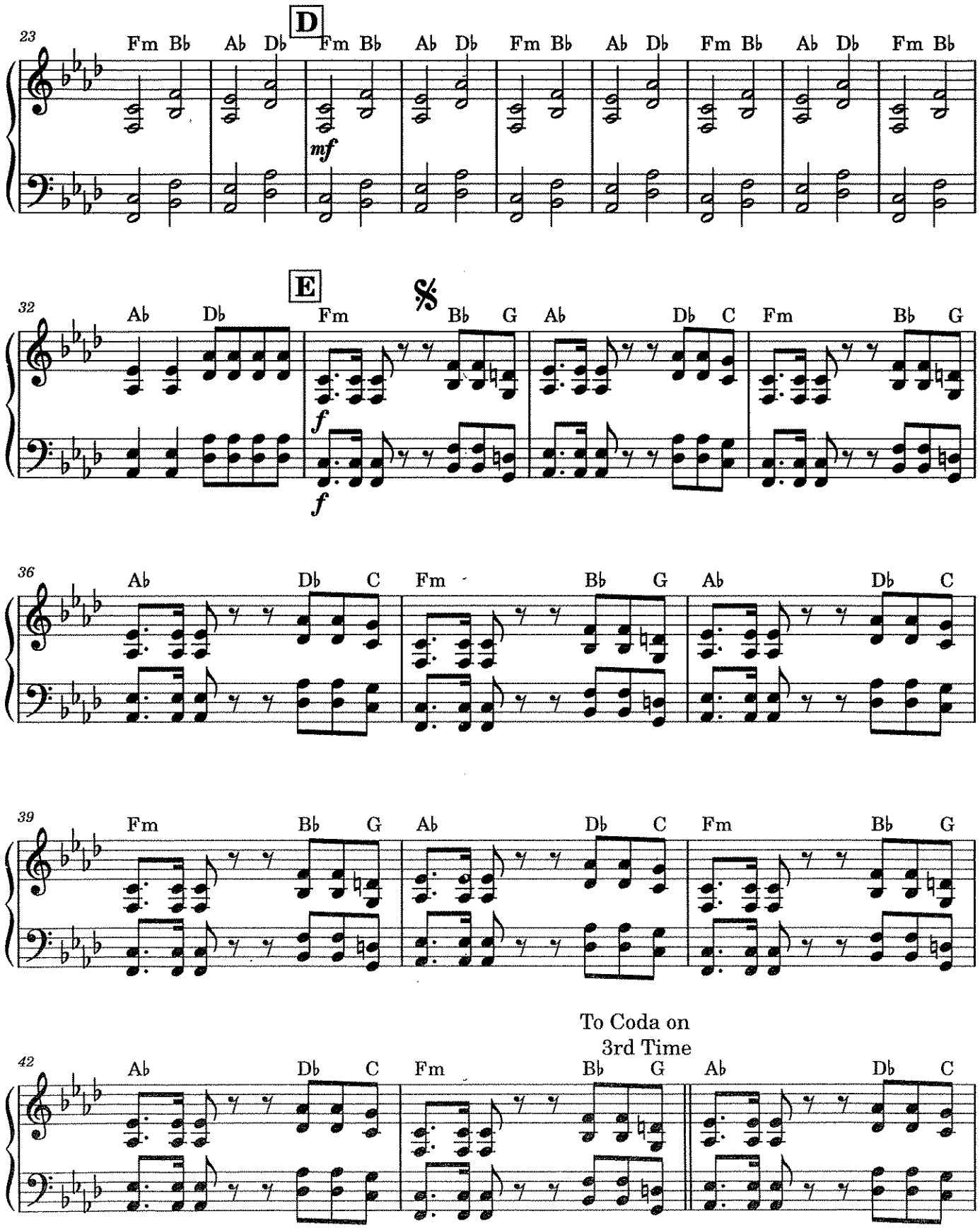
Piano 2

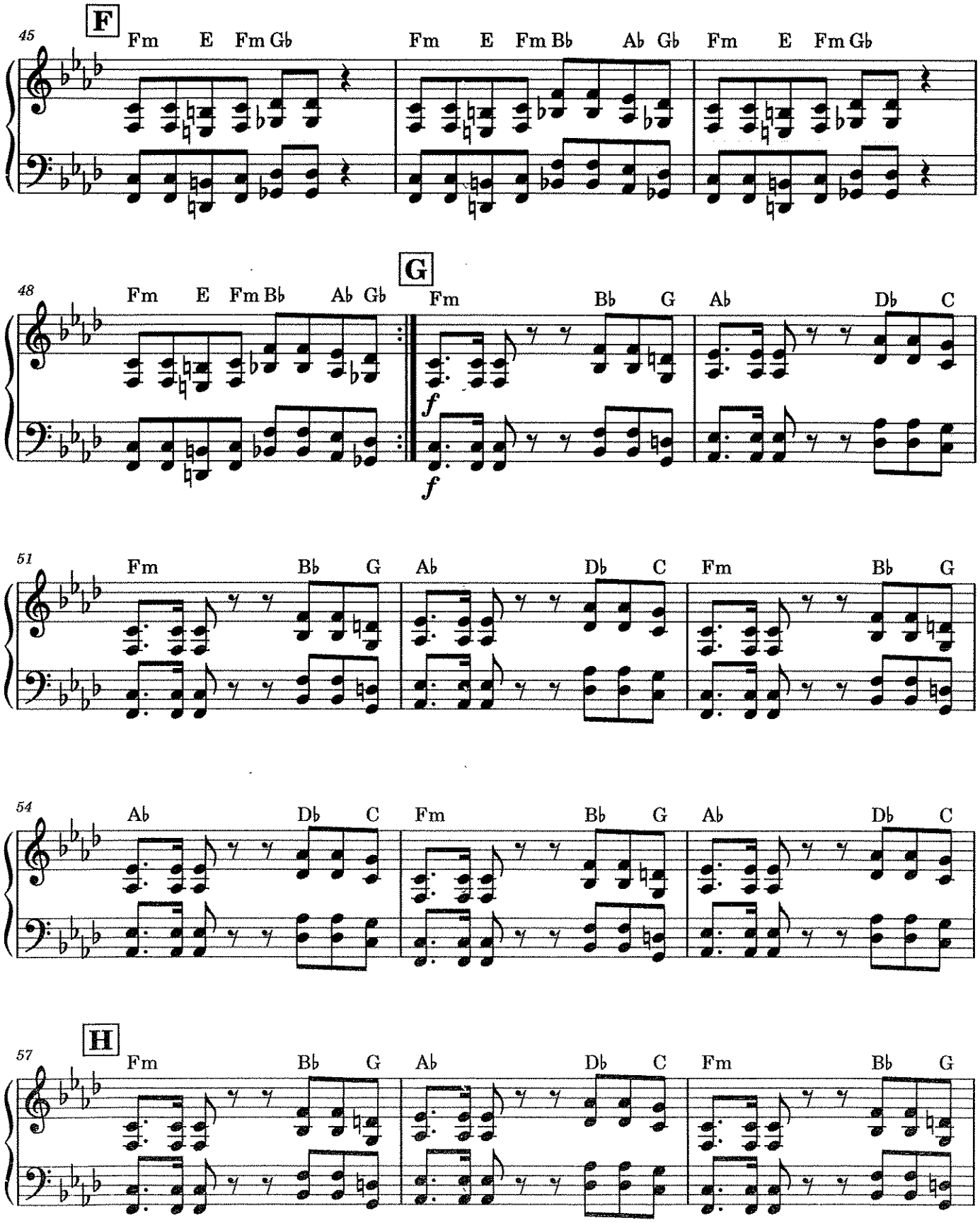
As Recorded by Nirvana

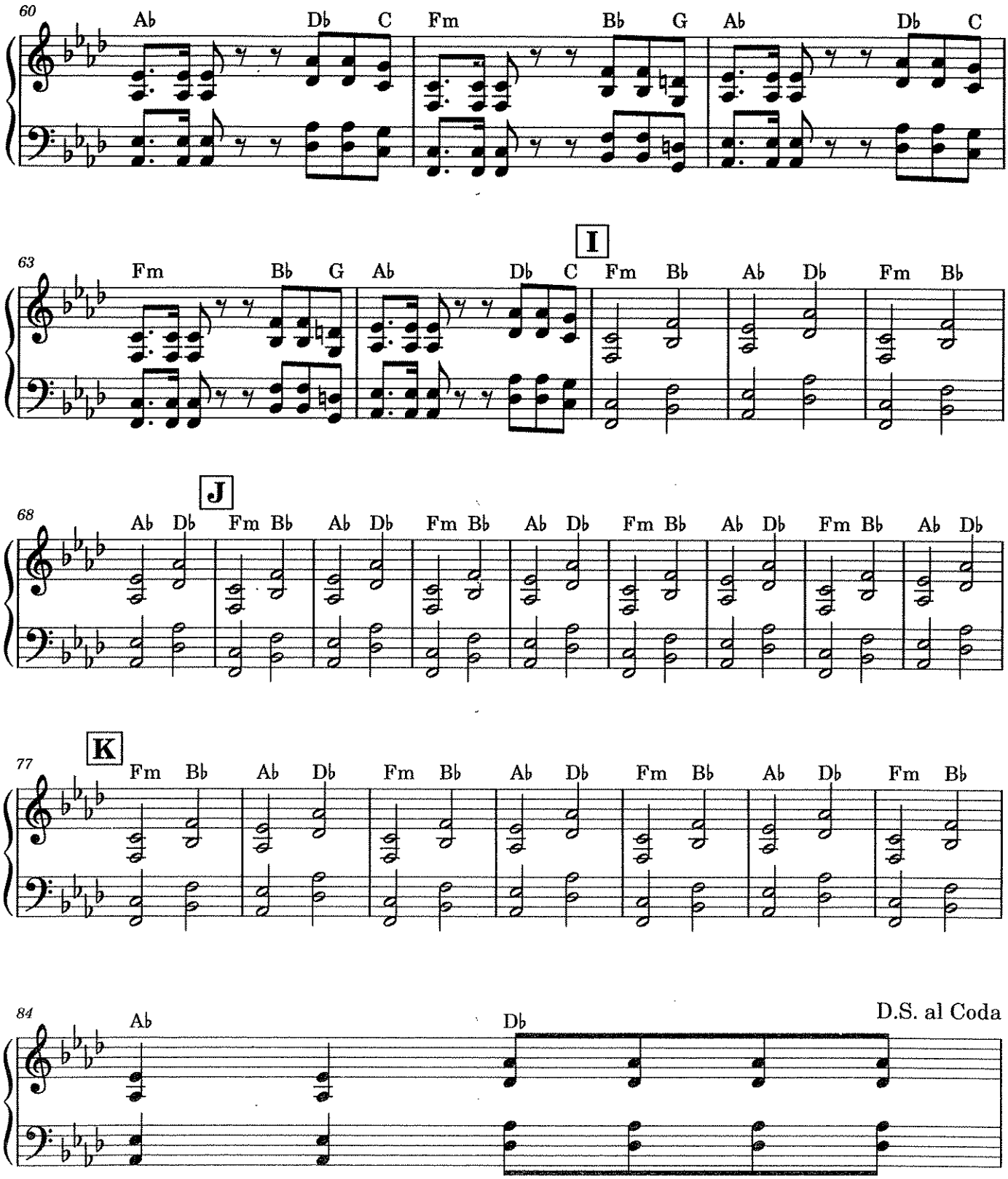
*Arr. Walsh*

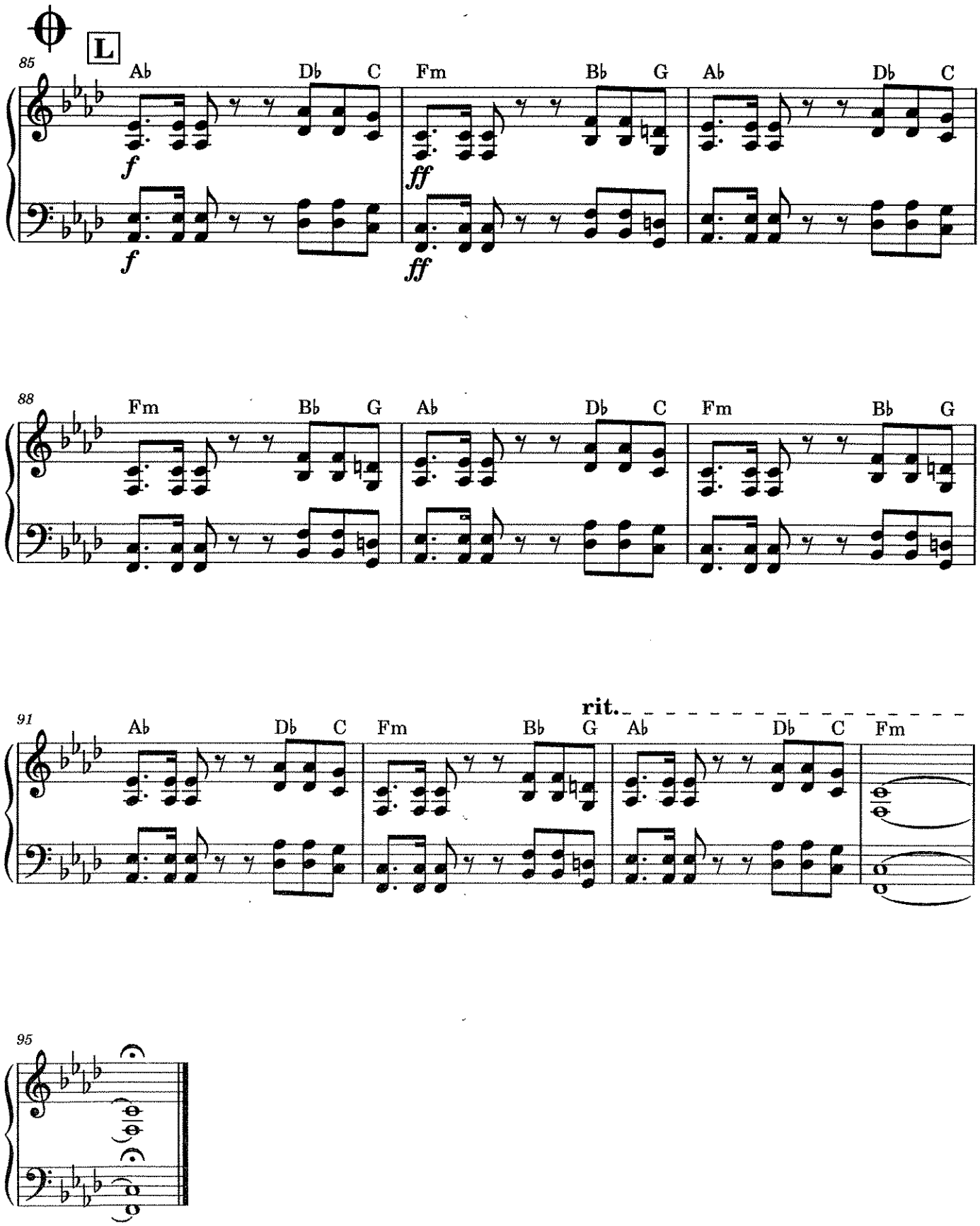
# Smells Like Teen Spirit




D
23
Fm Bb Ab Db Fm Bb Ab Db Fm Bb Ab Db Fm Bb Ab Db Fm Bb
mf
E
32
Ab Db Fm Bb G Ab Db C Fm Bb G
f
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


F
45
Fm E Fm Gb
Fm E Fm Bb Ab Gb
Fm E Fm Gb
G
48
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
H
57
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
I
Fm Bb Ab Db Fm Bb
68
J
Ab Db Fm Bb Ab Db Fm Bb Ab Db Fm Bb Ab Db Fm Bb Ab Db
77
K
Fm Bb Ab Db Fm Bb Ab Db Fm Bb Ab Db Fm Bb
84
Ab Db
D.S. al Coda

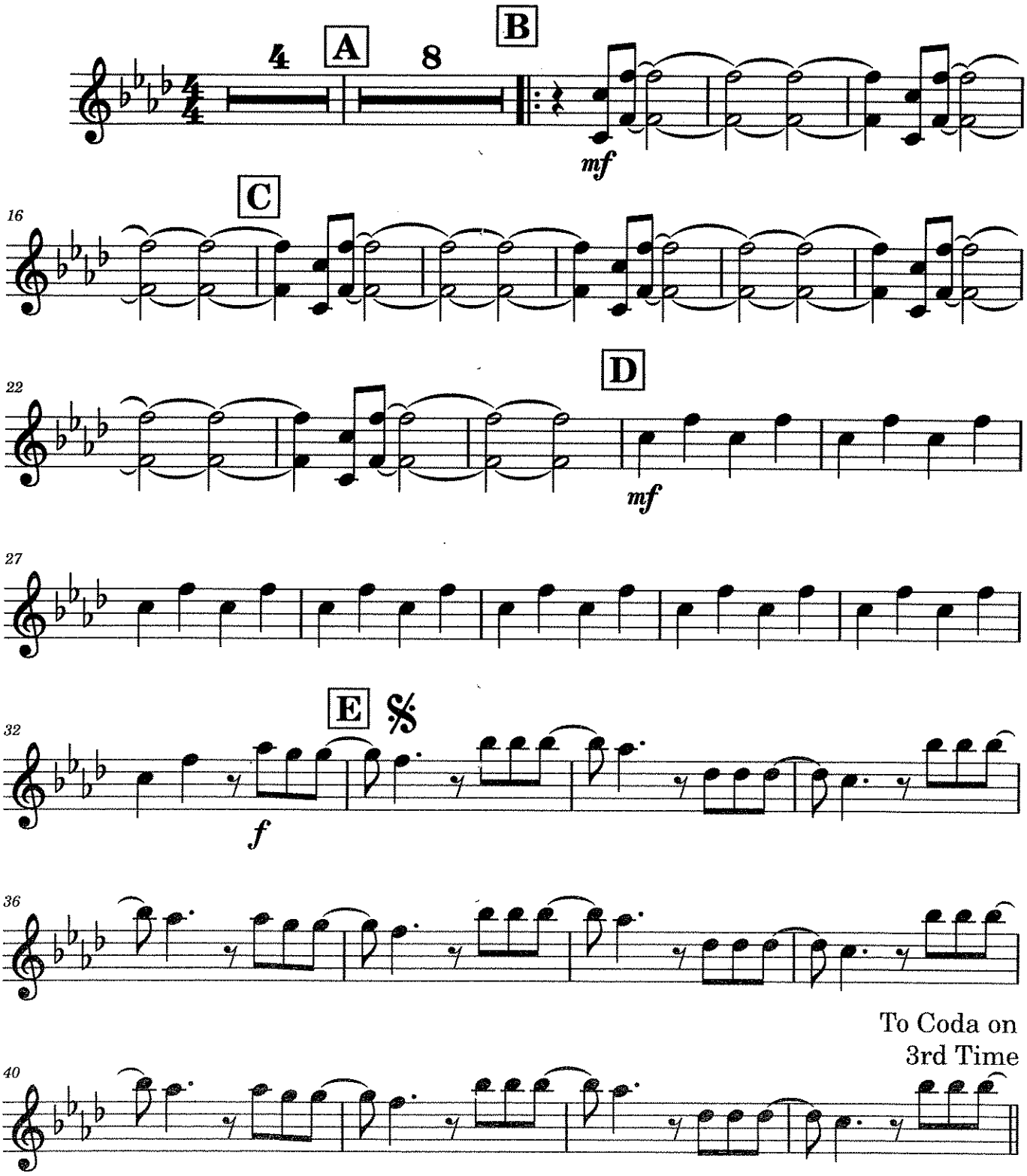

L
85
Ab
Db
C
Fm
Bb
G
Ab
Db
C
f
ff
88
Fm
Bb
G
Ab
Db
C
Fm
Bb
G
91
Ab
Db
C
Fm
Bb
G
rit.
Ab
Db
C
Fm
95

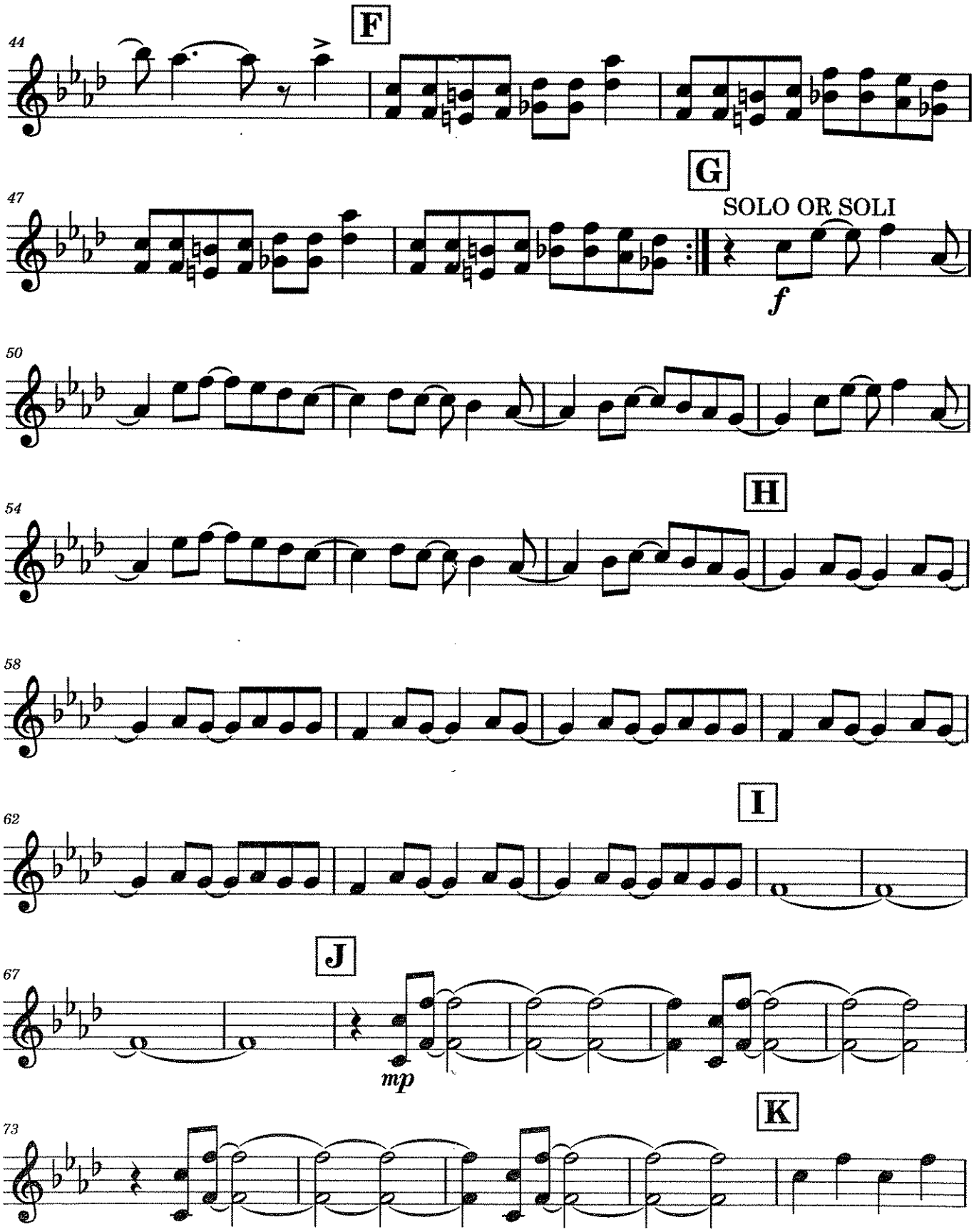
Mallets

As Recorded by Nirvana

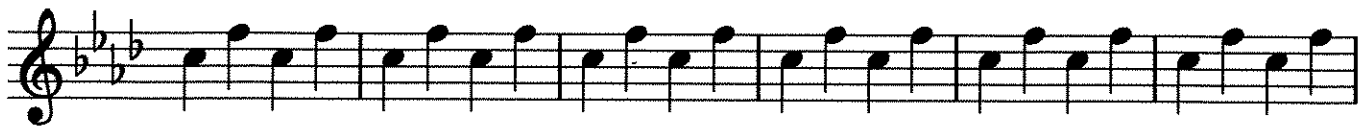
*Arr. Walsh*

# Smells Like Teen Spirit



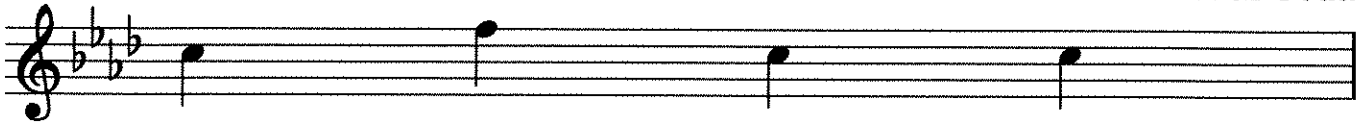

F
44
G
47
SOLO OR SOLI
f
50
H
54
58
I
62
J
67
mp
K
73

78



84

D.S. al Coda



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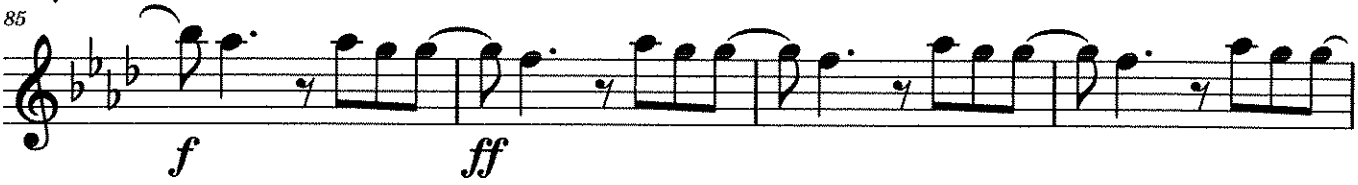
85

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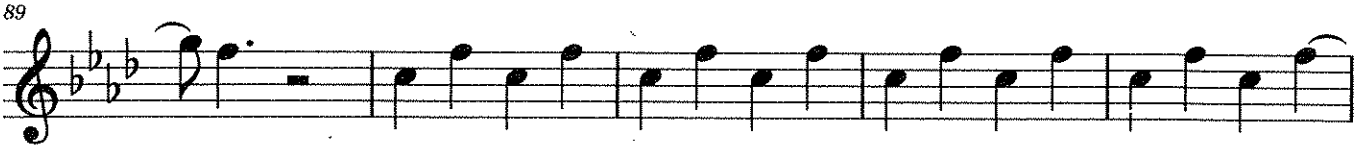

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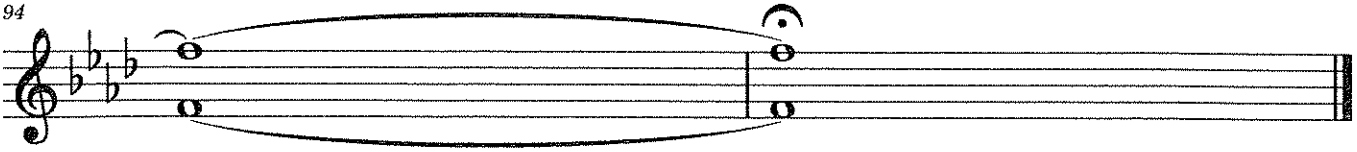
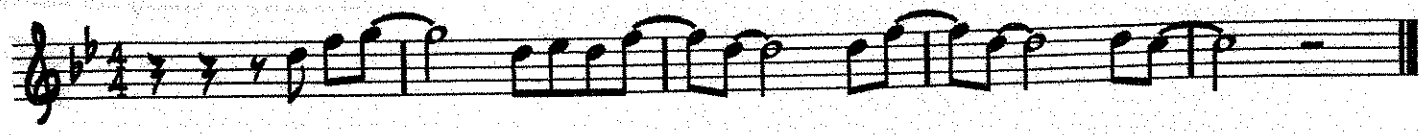
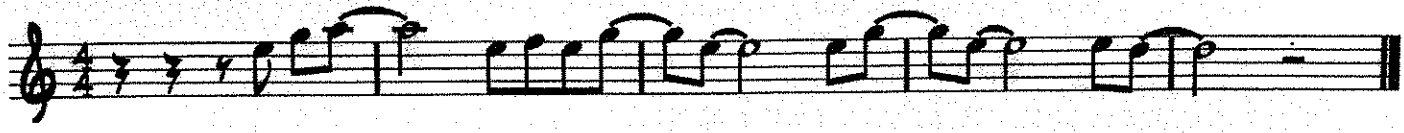


# Sponsor Song 2017 - Melody

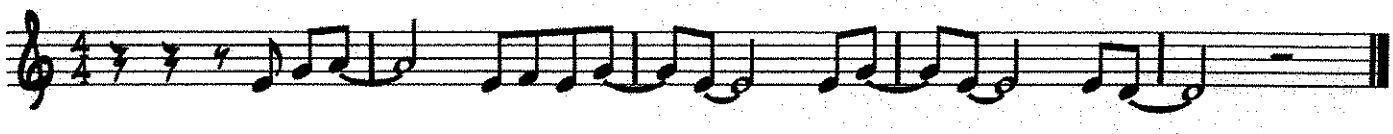
C Instruments (Treble)



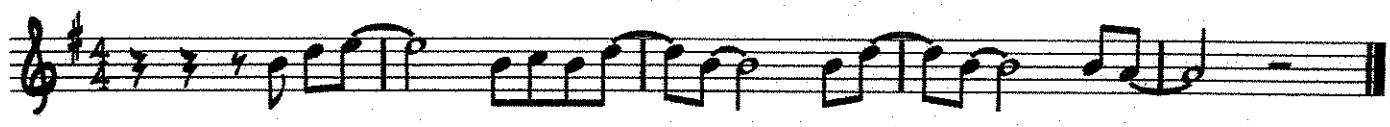
B-Flat Instruments (High)



B-Flat Instruments (Low)

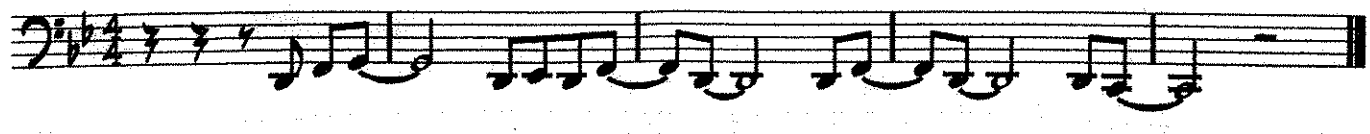


E-Flat Instruments



C Instruments (Bass)

Tuba



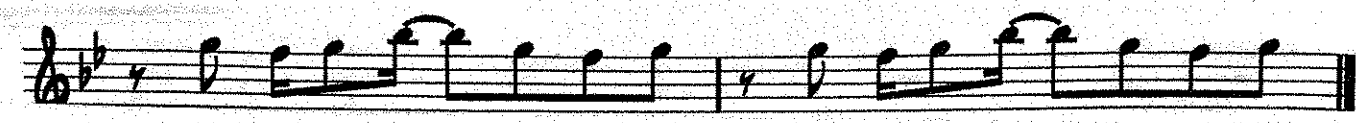
## Lyrics

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

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

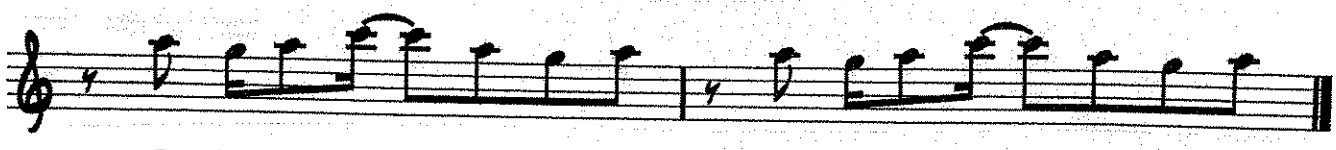
# Sponsor Song 2017 - Horn Lick

C Instruments (Treble)



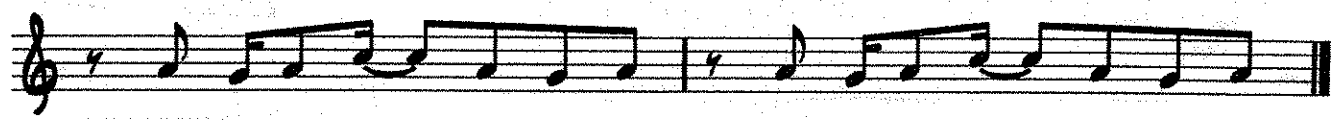
G F G Bb G F G G F G Bb G F G

B-Flat Instruments (High)



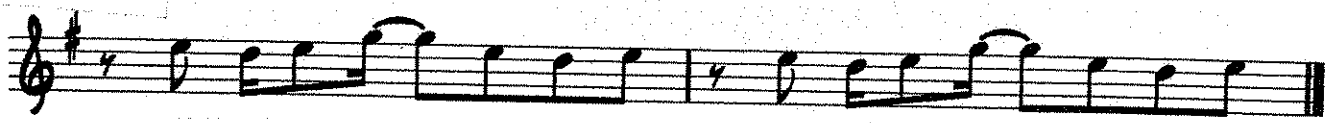
A G A C A G A A G A C A G A

B-Flat Instruments (Low)



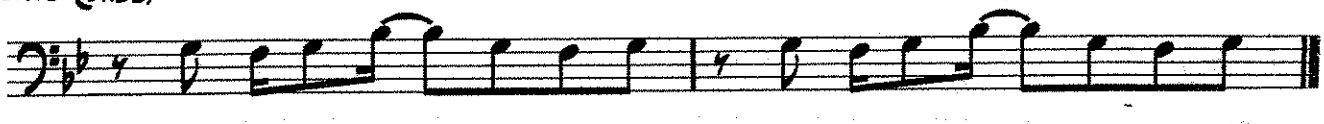
A G A C A G A A G A C A G A

E-Flat Instruments



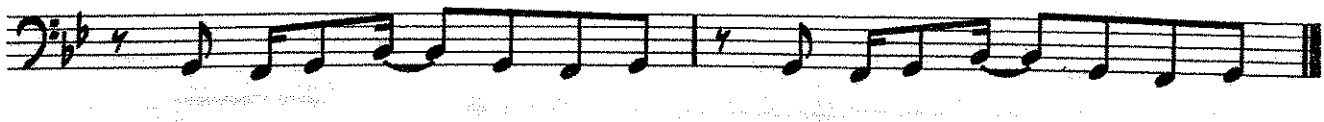
E D E G E D E E D E G E D E

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**

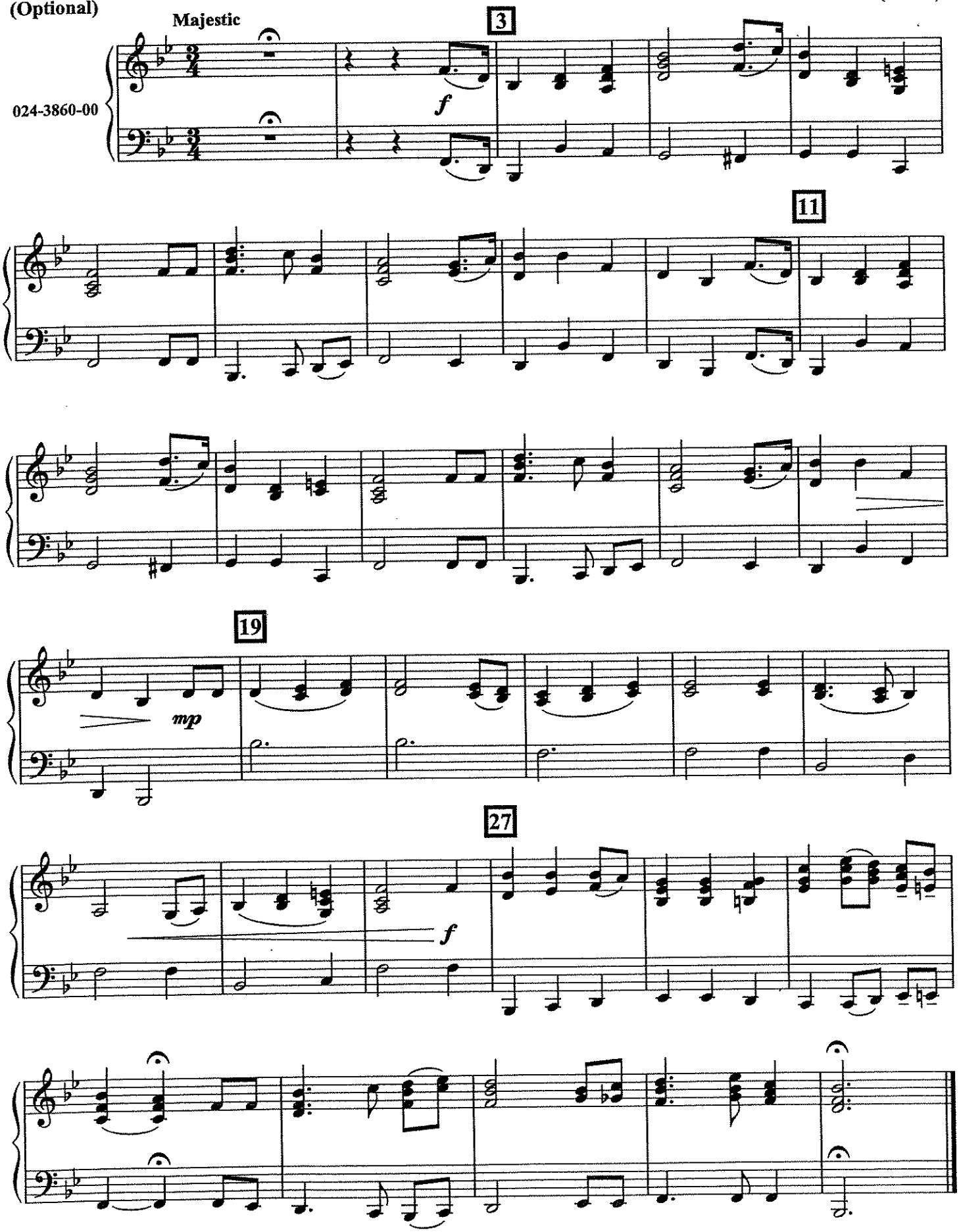
# THE STAR SPANGLED BANNER

**Piano/Keyboard**
**(Optional)**

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

Majestic

024-3860-00

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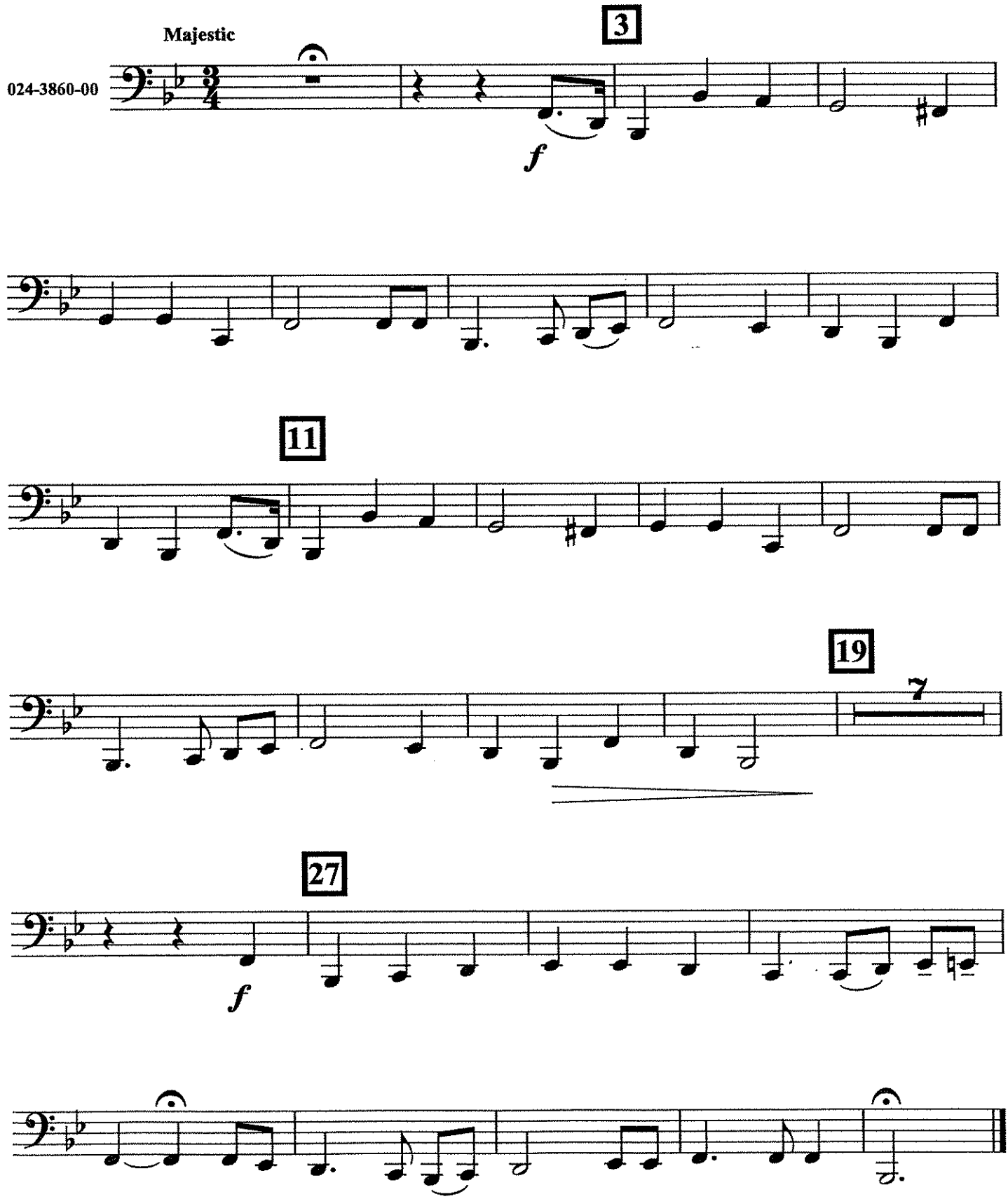
# THE STAR SPANGLED BANNER

**Tuba**

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

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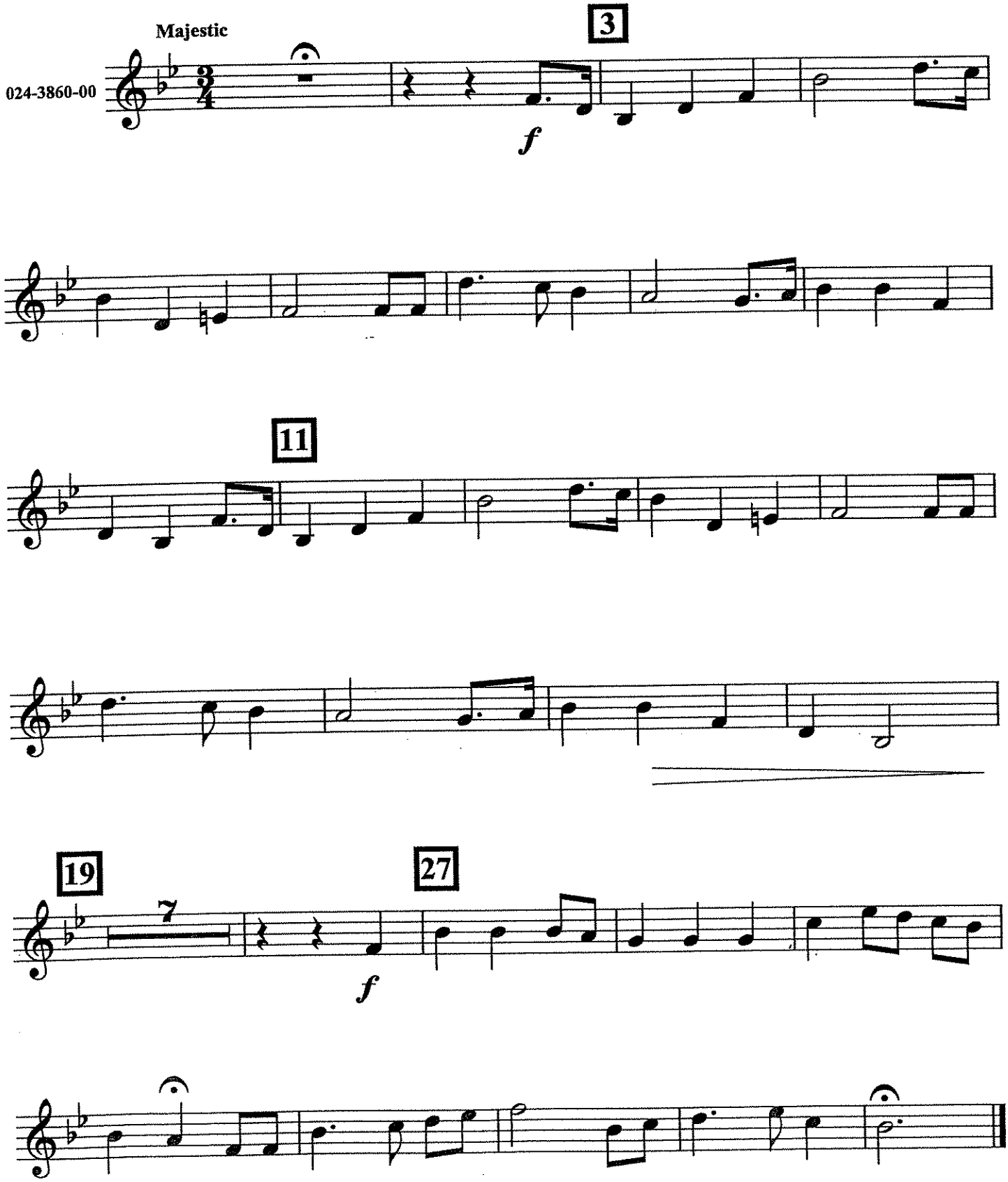
# THE STAR SPANGLED BANNER

**Bells**

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

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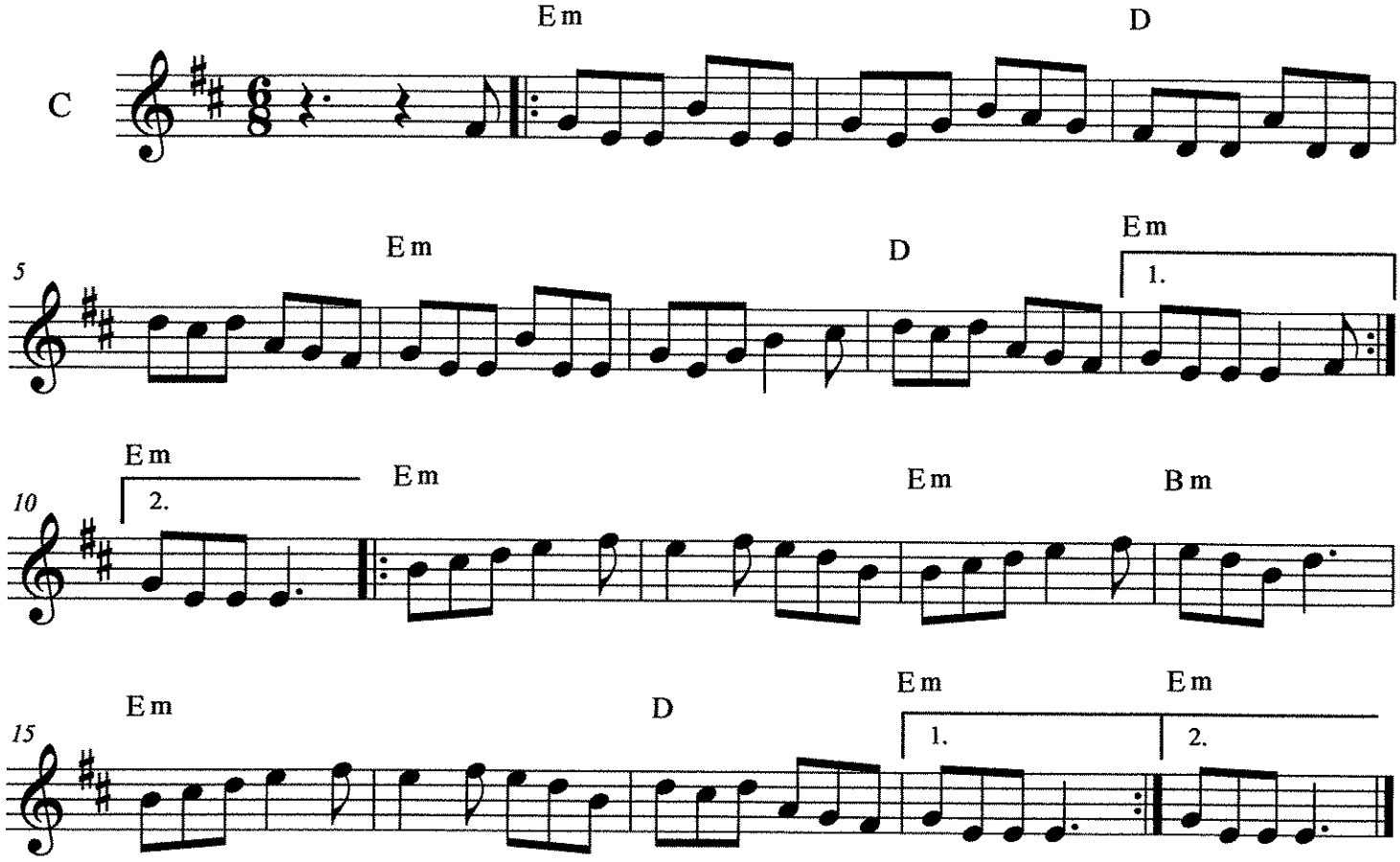
C PART (D MAJOR)

# The Swallowtail Jig

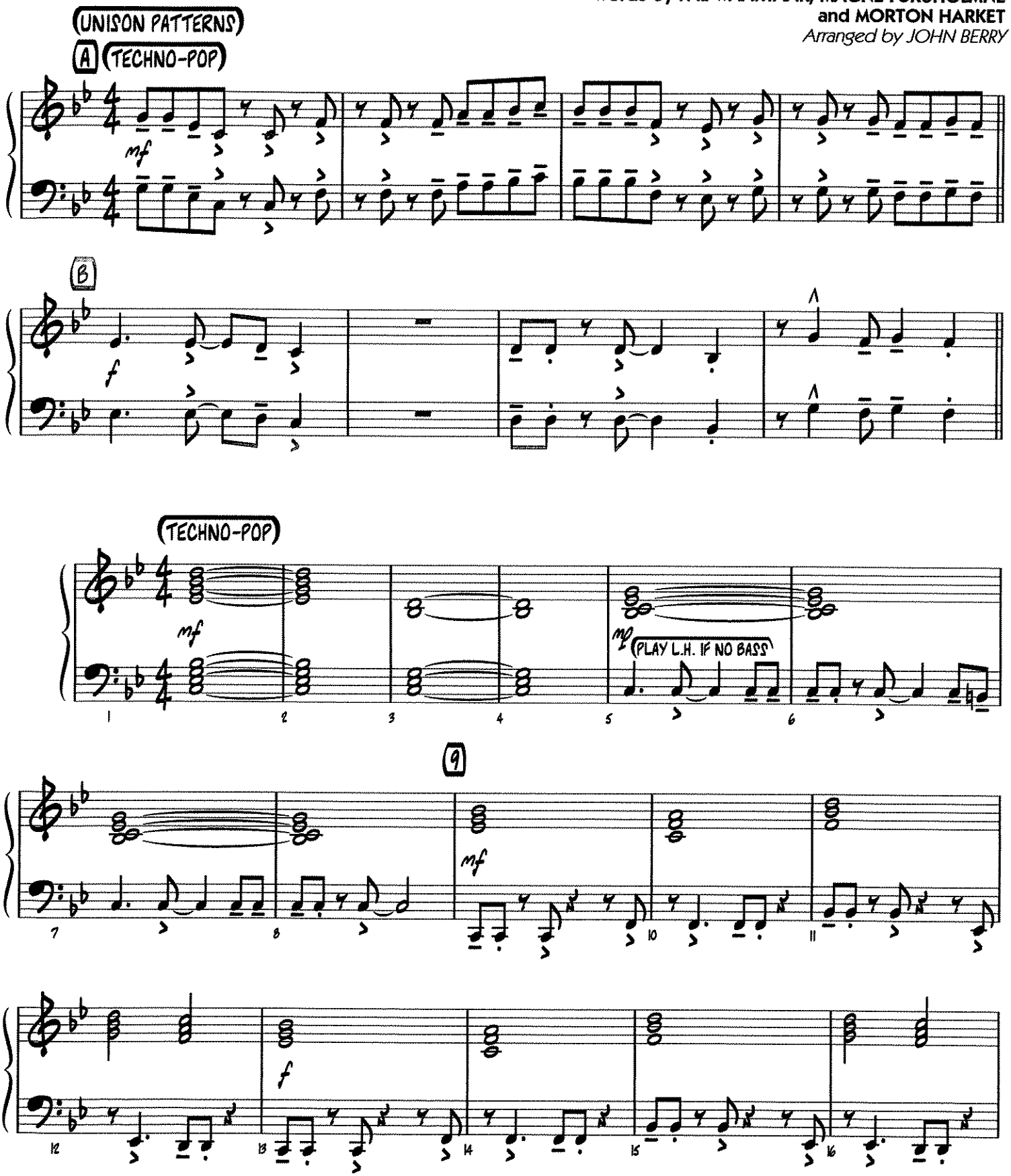
**Traditional Irish**
**arr. Bernice**



# TAKE ON ME

PIANO

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

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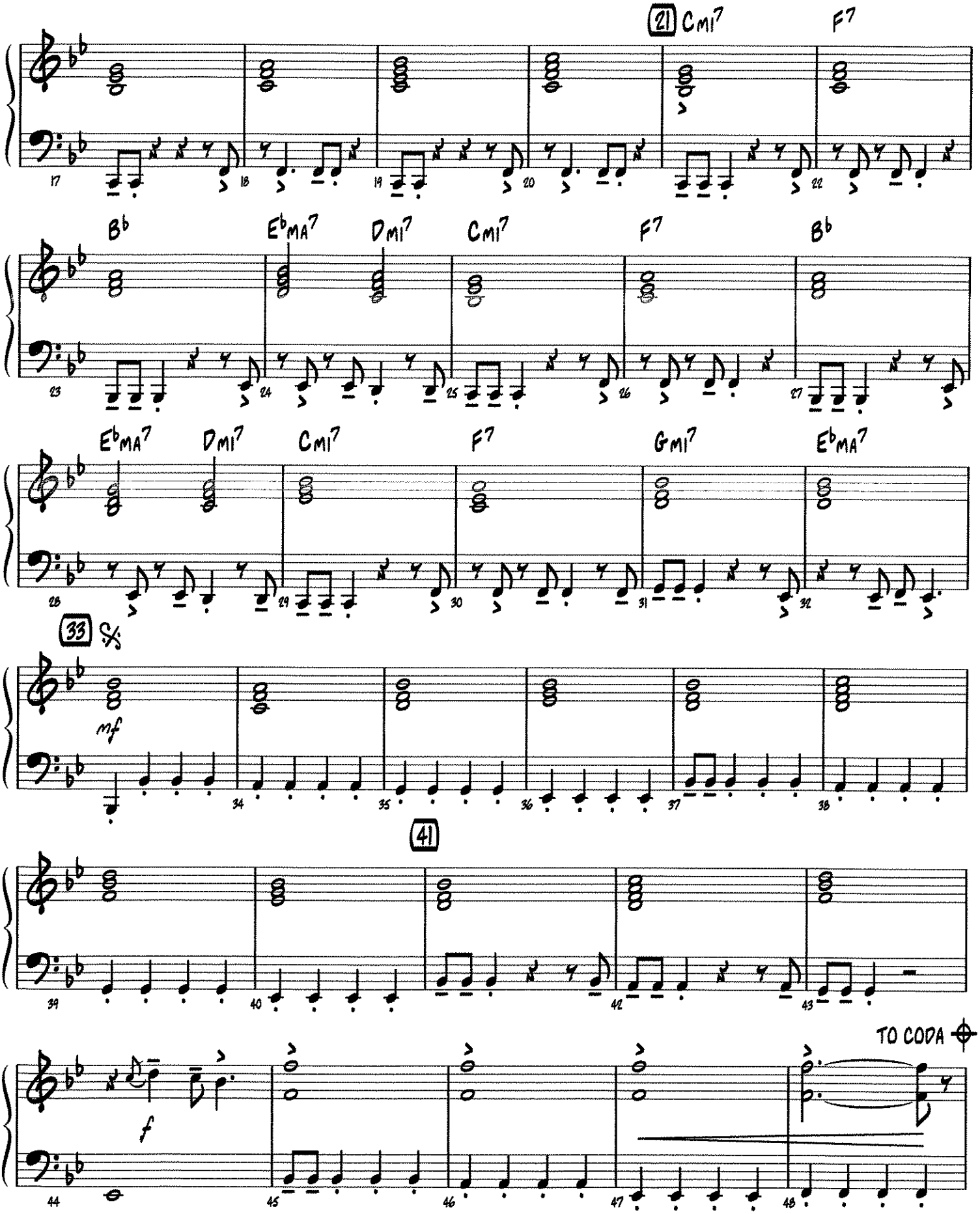
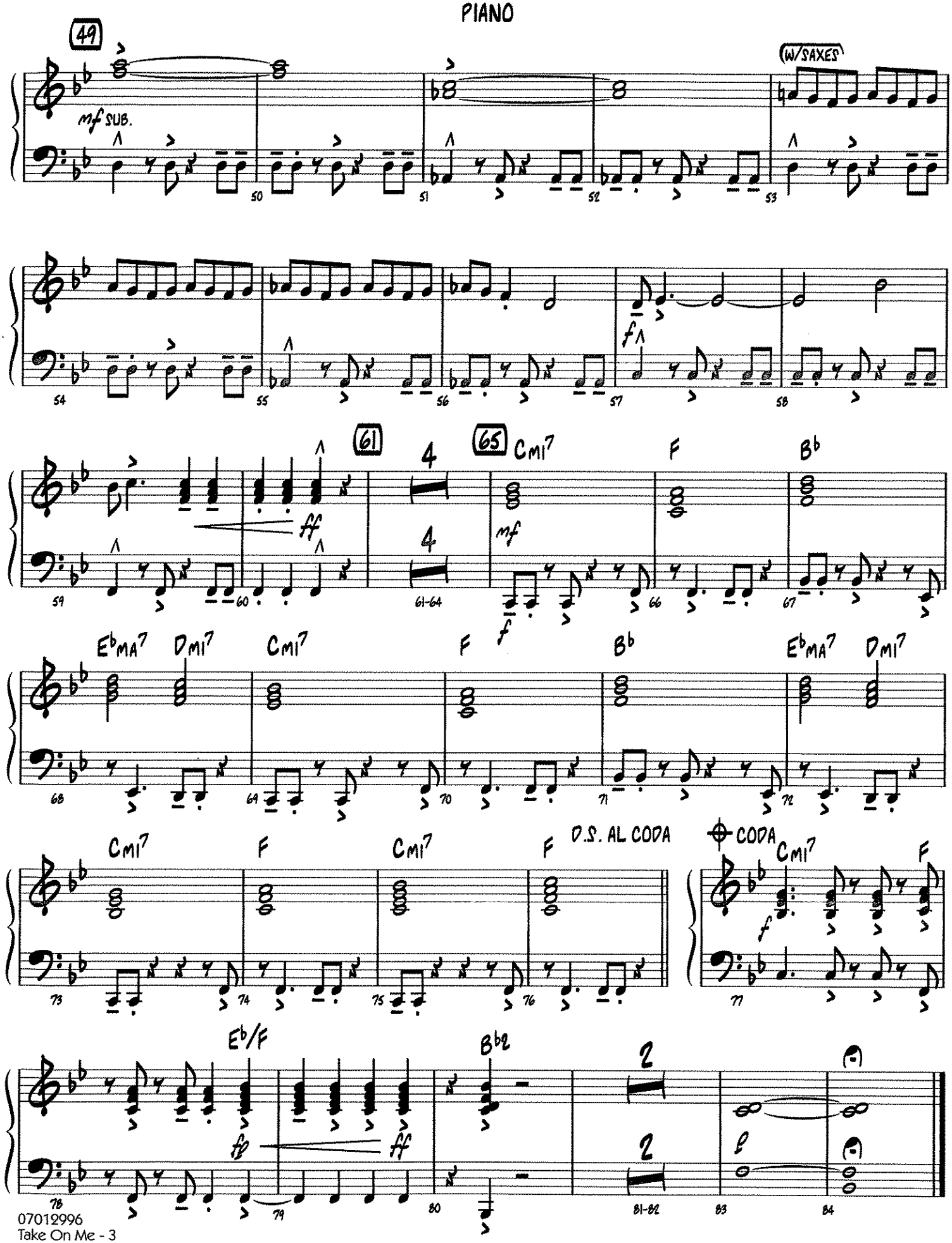
YouTube.com
Search: HL 07012996

PIANO


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

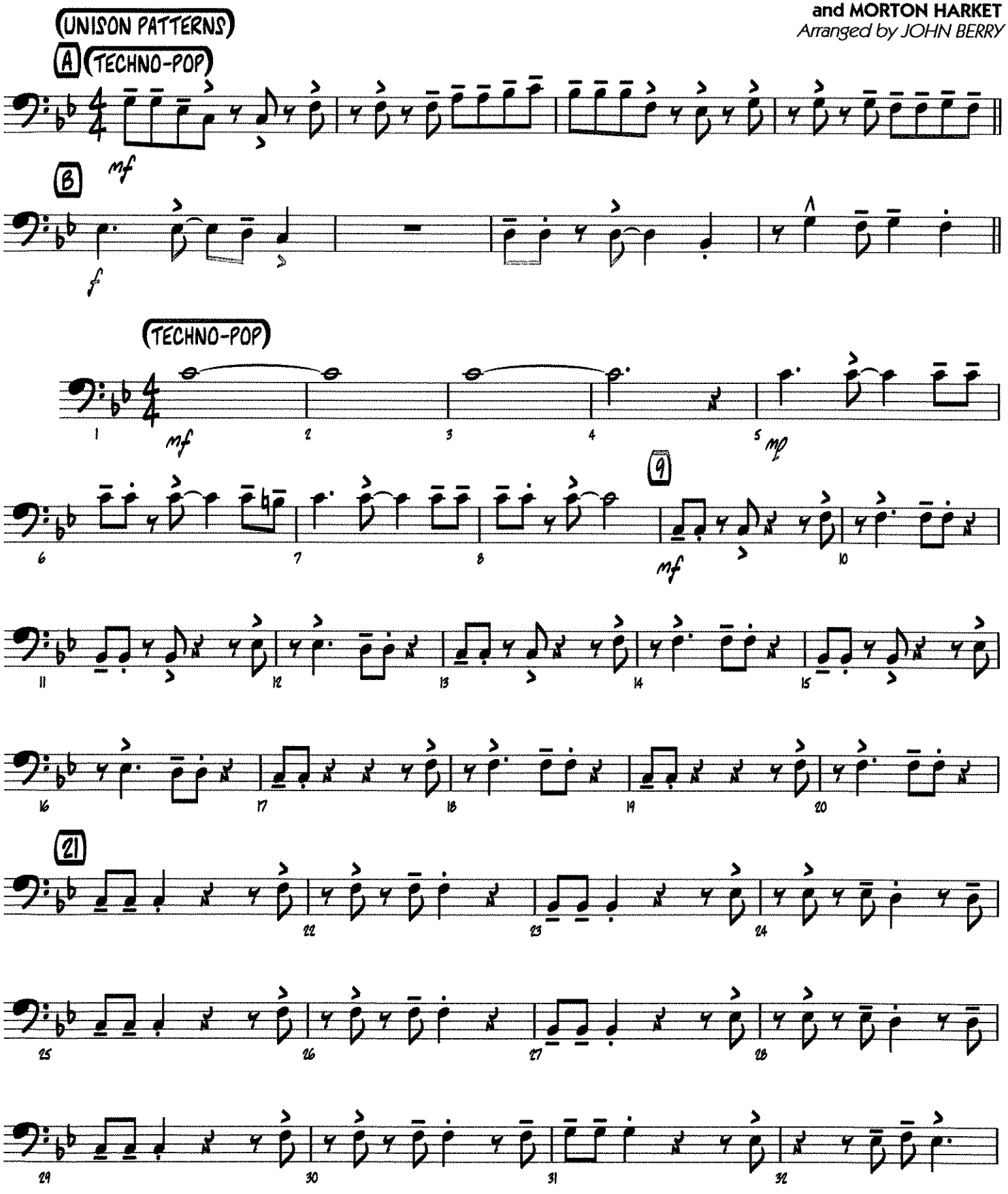
# PIANO


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

# TAKE ON ME

BASS

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

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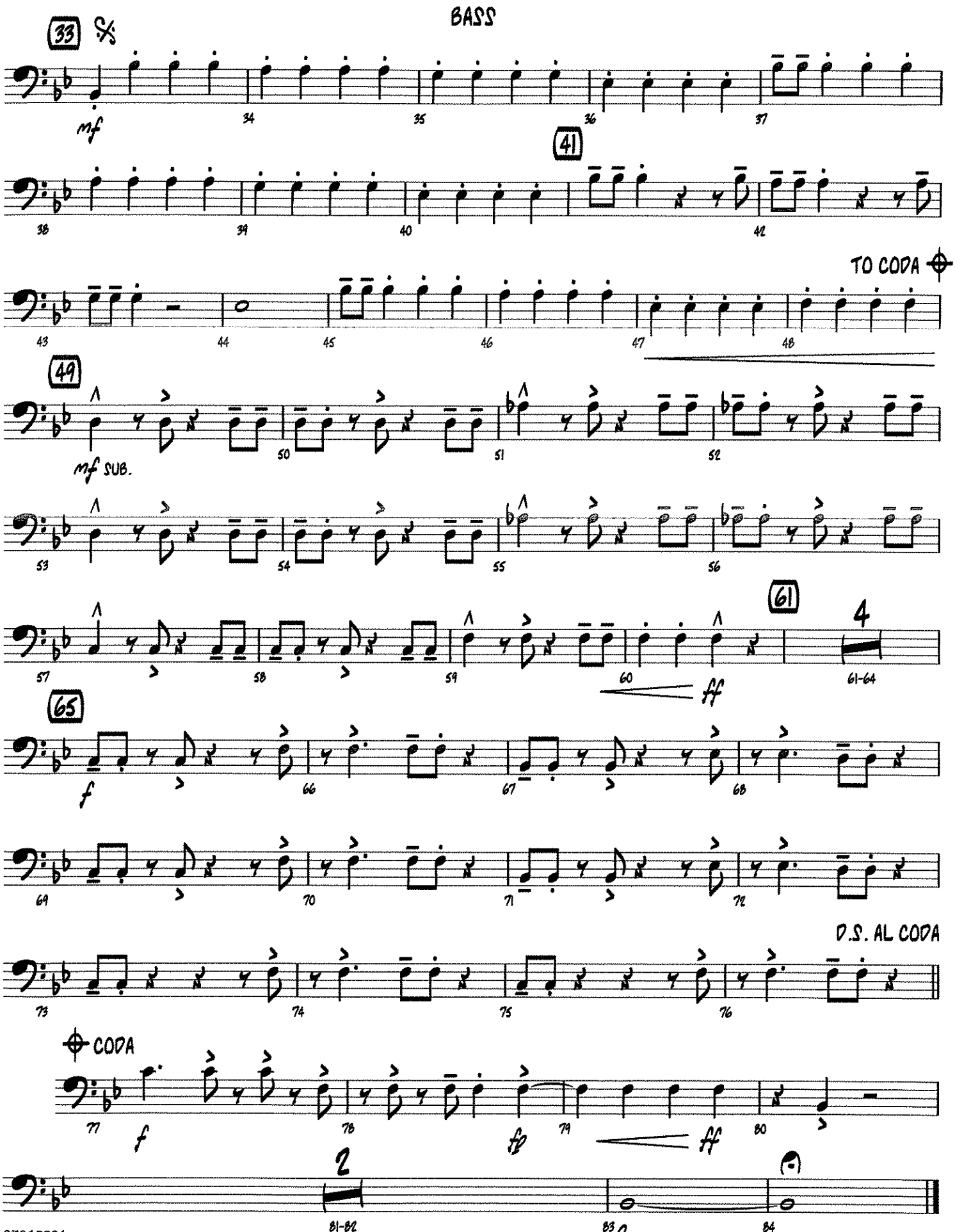
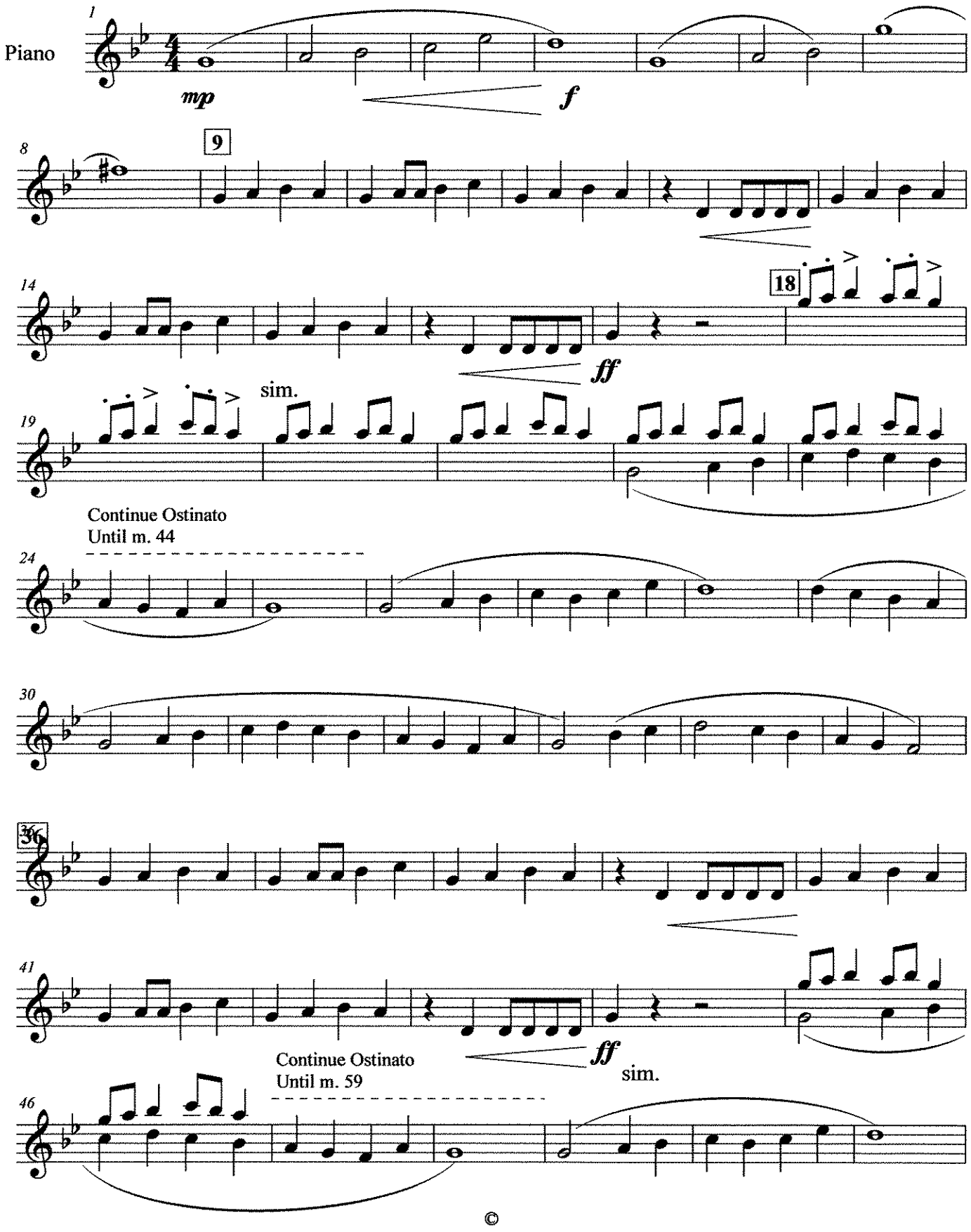
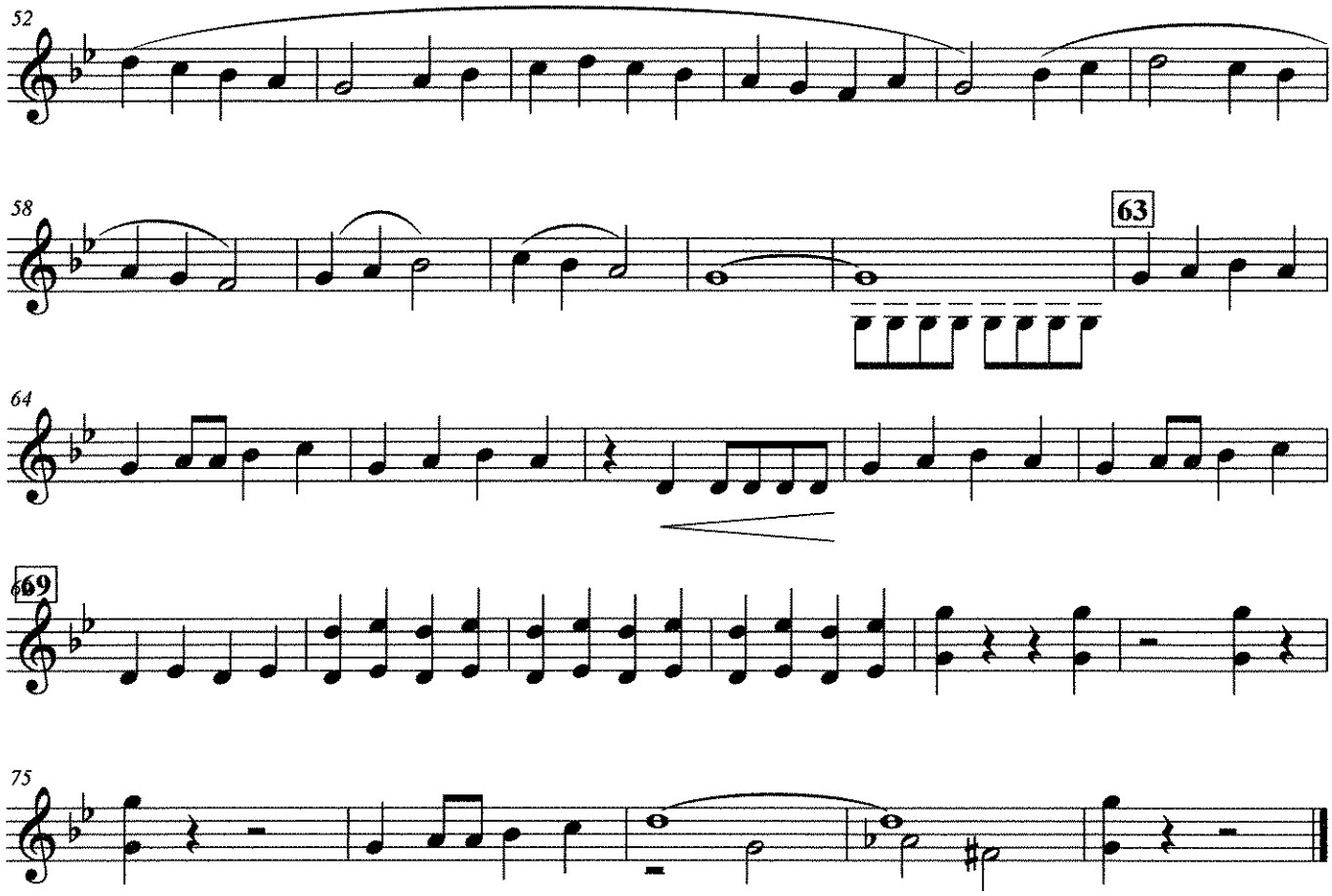

33
mf
41
TO CODA
49
mf SUB.
61
4
61-64
ff
65
f
D.S. AL CODA
CODA
f
fp
ff
2
81-82
83
84

# THE TEMPEST

Robert W. Smith




©


52
58
63
64
69
75

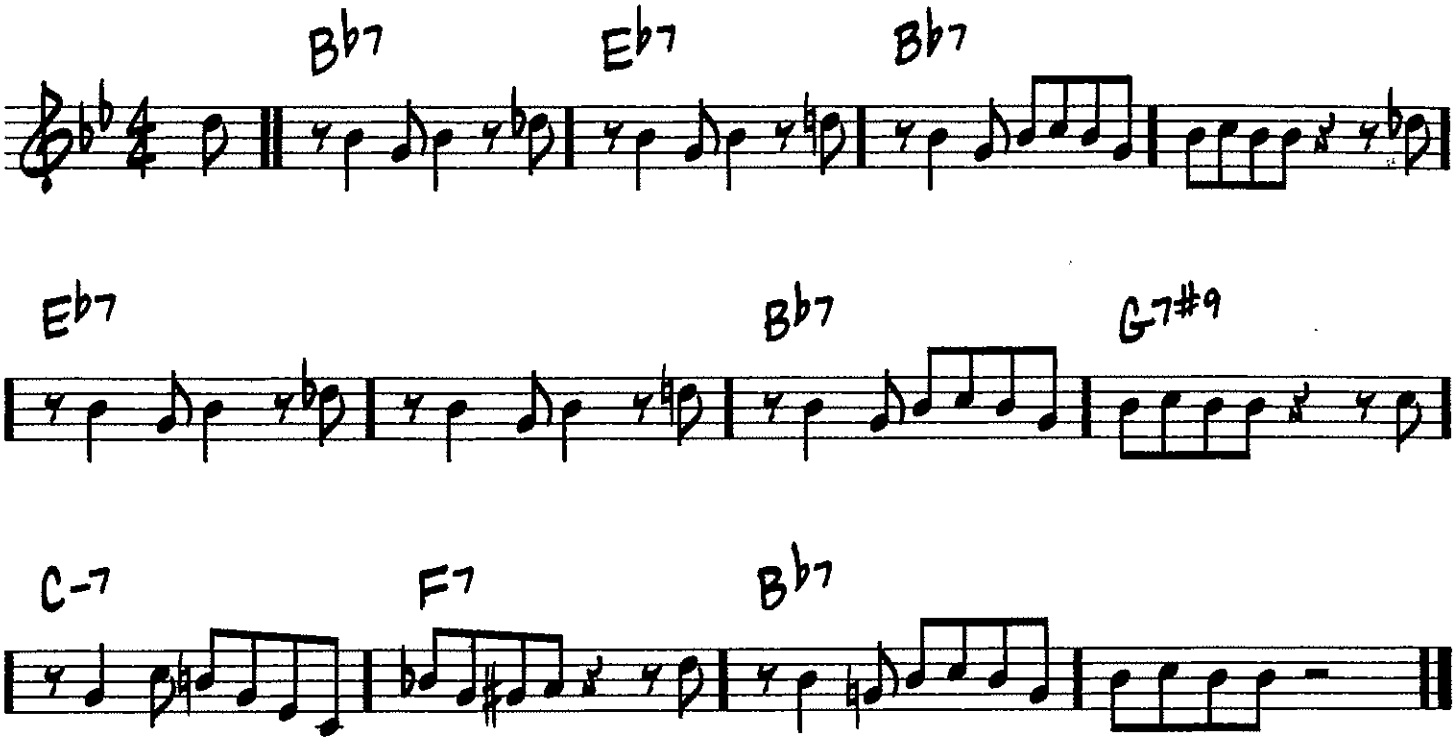
C

390

(MED. UP)

# TENOR MADNESS

-SONNY ROLLINS

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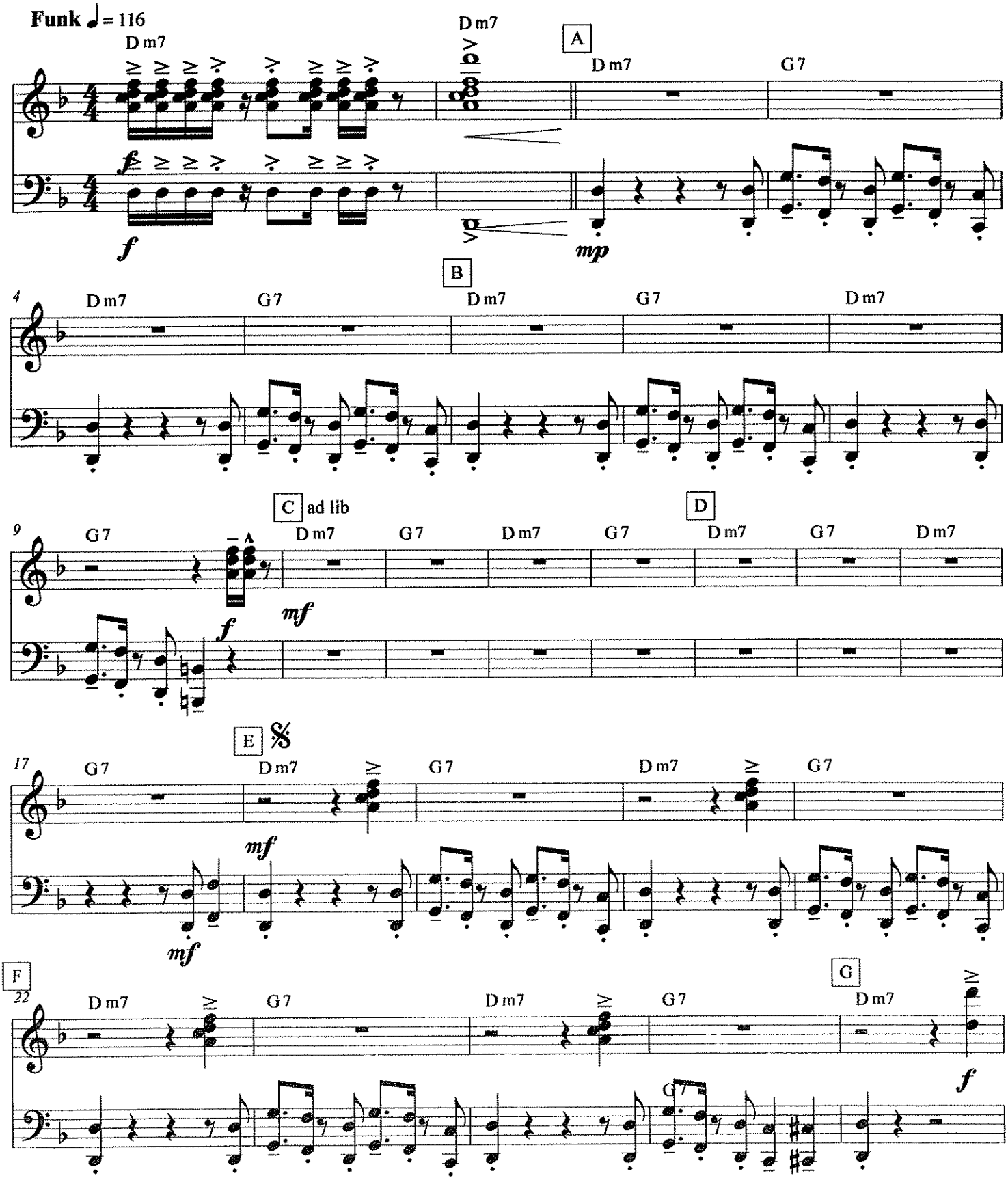
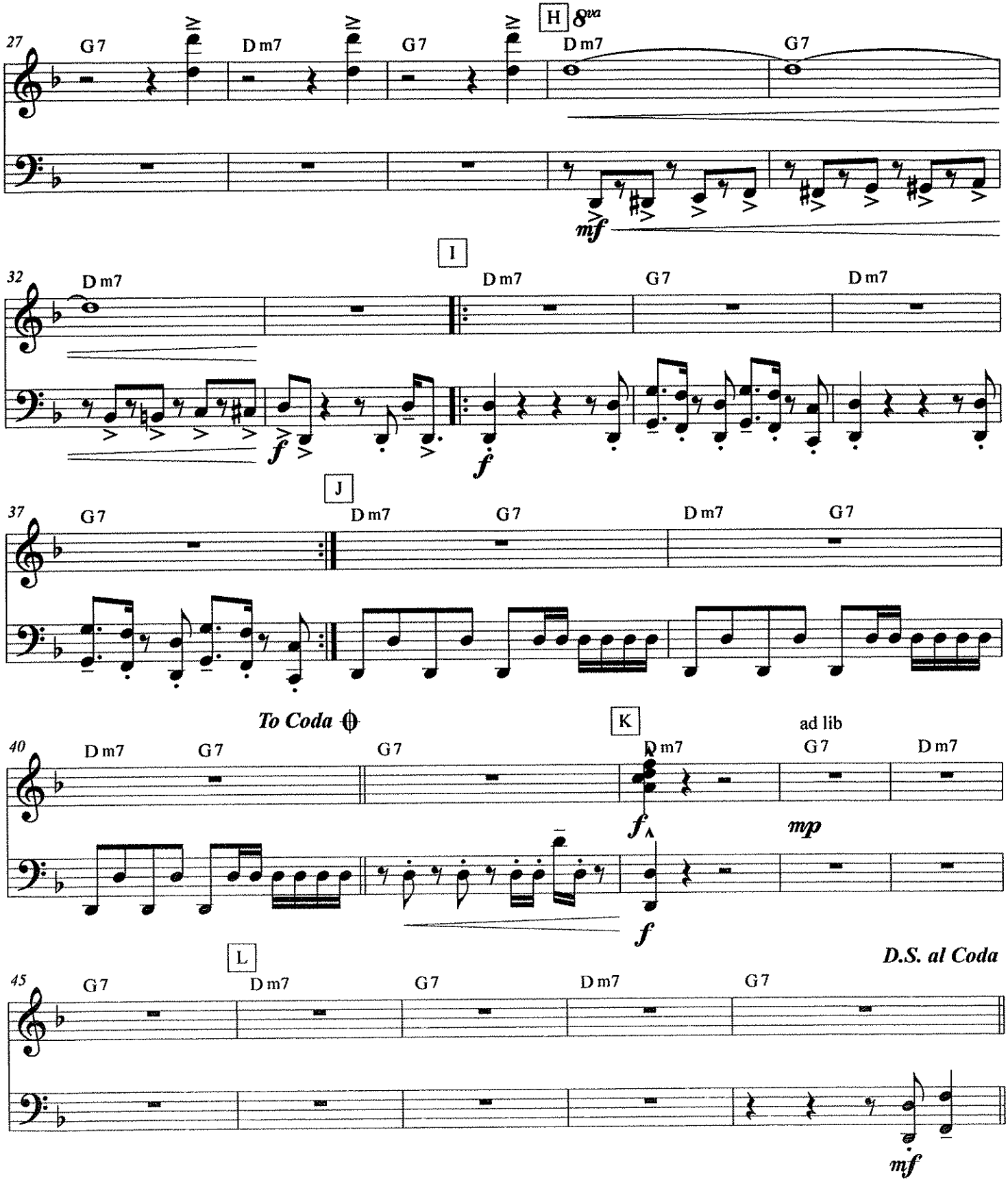
Piano
"Do" Synth
Organ - Top Line Hits

# Uptown Funk!

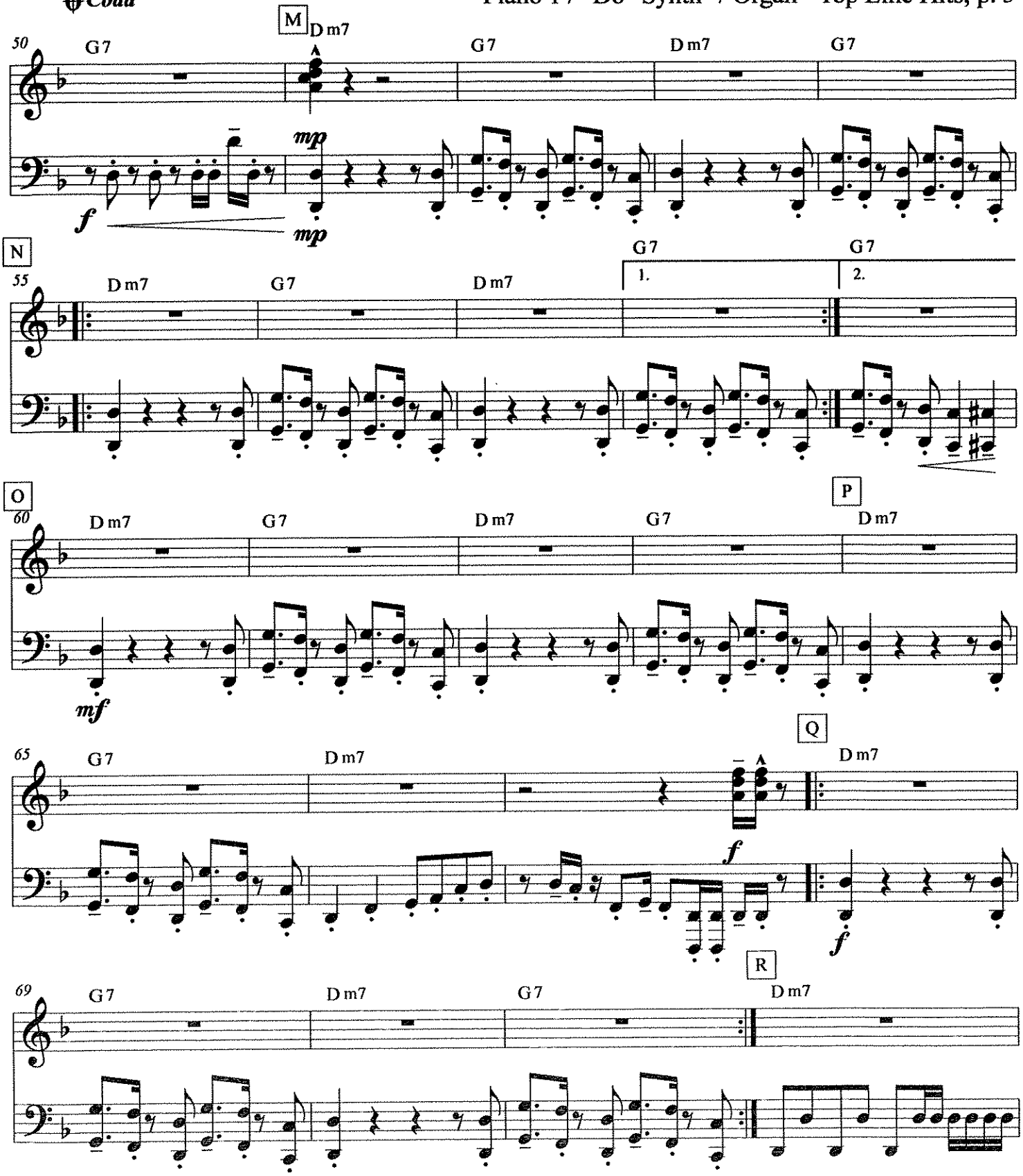
As Recorded by Bruno Mars
*arr. Bernice*

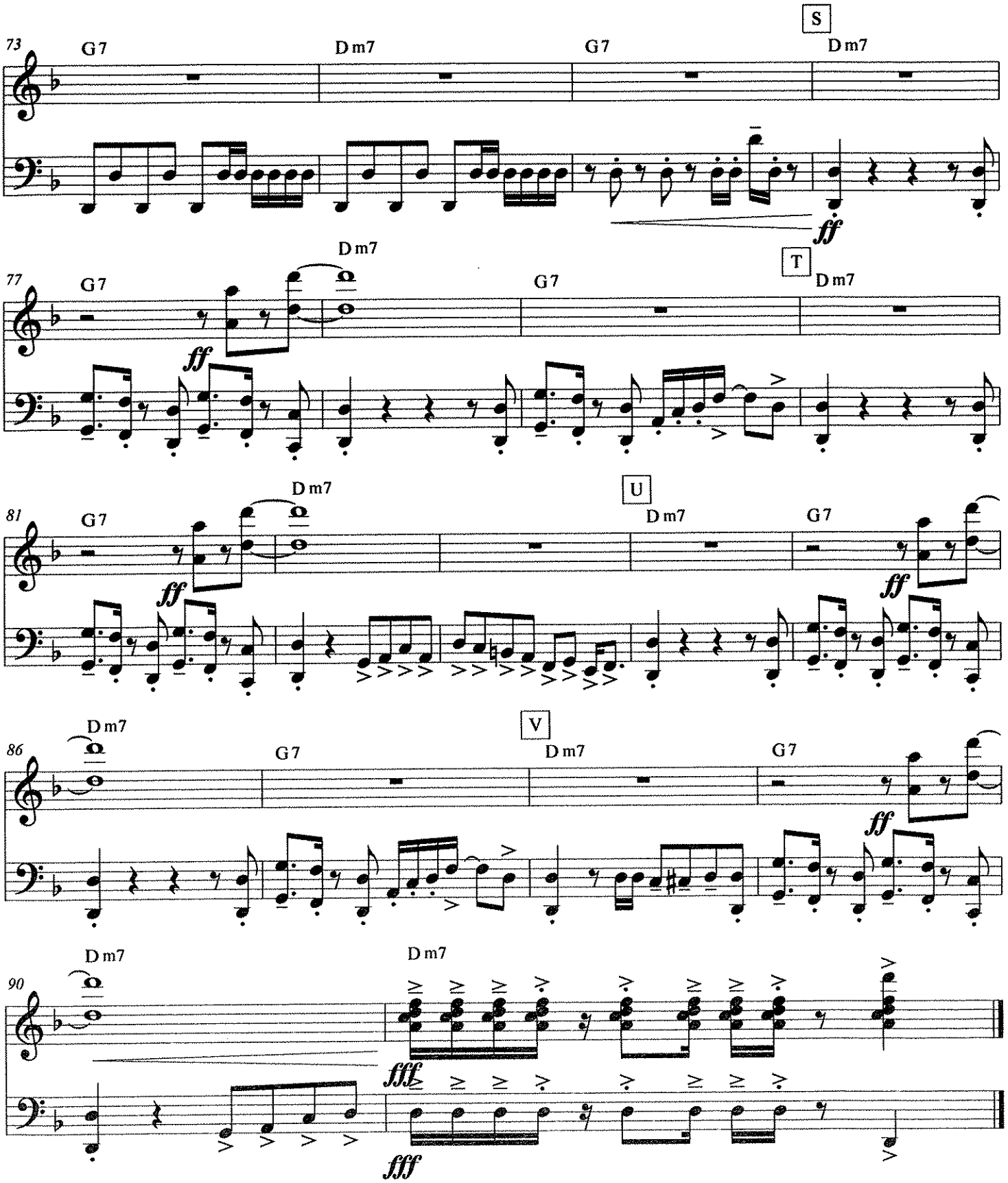



27
G7
Dm7
G7
H
8va
Dm7
G7
mf
32
Dm7
I
Dm7
G7
Dm7
f
f
37
G7
J
Dm7
G7
Dm7
G7
To Coda
40
Dm7
G7
G7
K
Dm7
ad lib
G7
Dm7
f
mp
f
L
D.S. al Coda
45
G7
Dm7
G7
Dm7
G7
mf

Coda

# Piano 1 / "Do" Synth" / Organ - Top Line Hits, p. 3



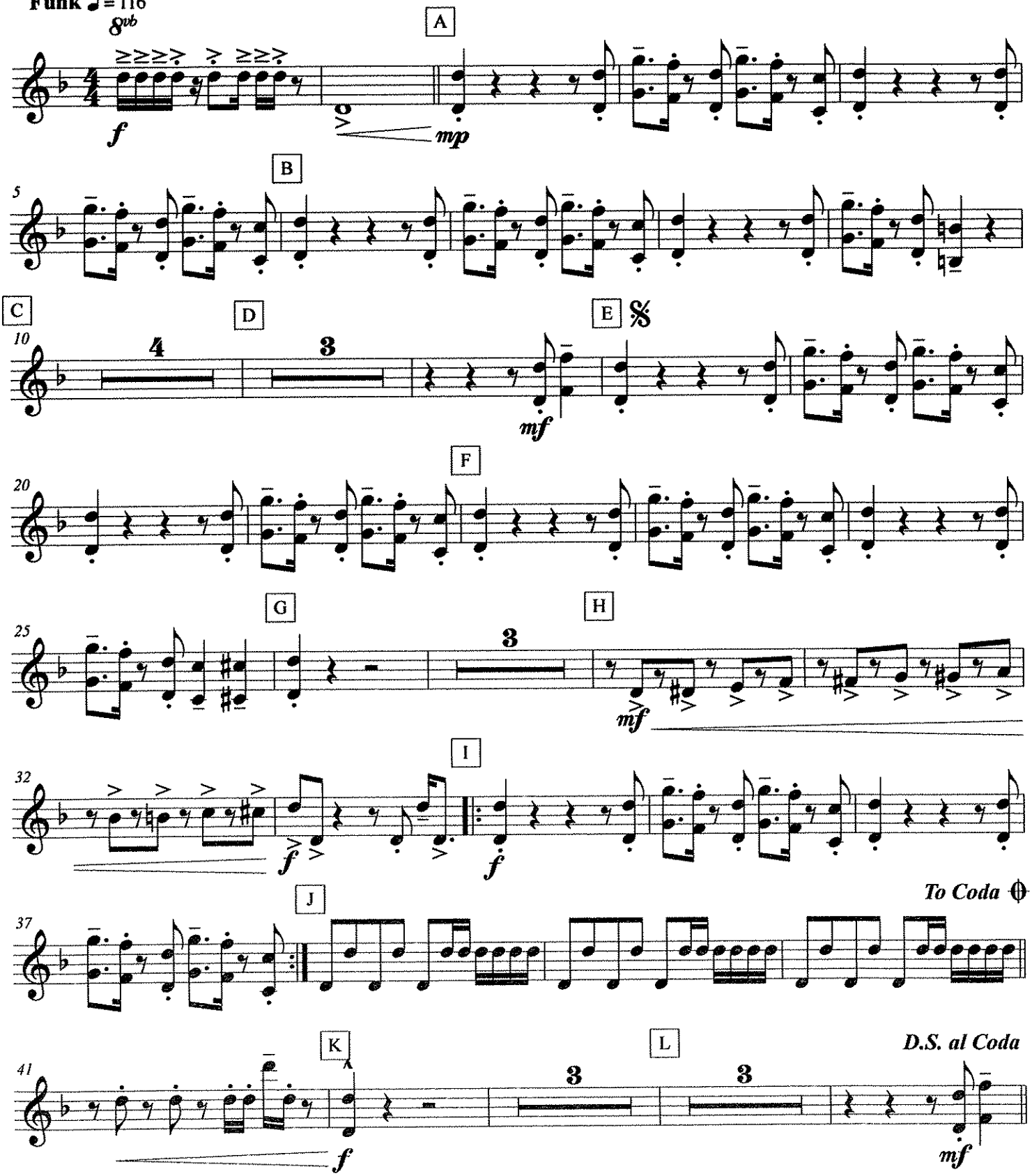

S
73
G7
Dm7
G7
Dm7
ff
T
77
G7
Dm7
G7
Dm7
ff
U
81
G7
Dm7
Dm7
G7
ff
ff
V
86
Dm7
G7
Dm7
G7
ff
90
Dm7
Dm7
fff
fff

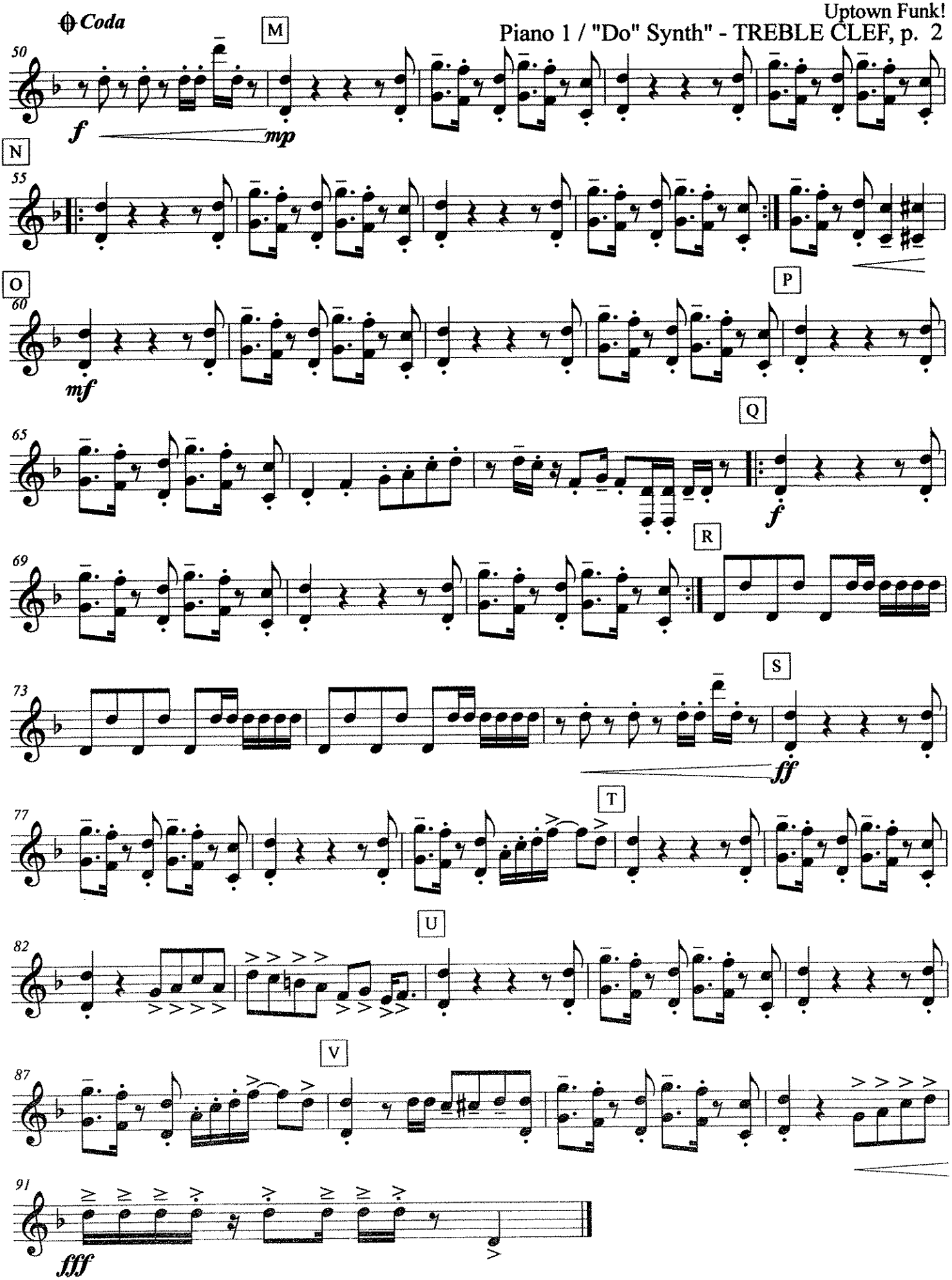
Piano
"Do" Synth
TREBLE CLEF

# Uptown Funk!

As Recorded by Bruno Mars
*arr. Bernice*

**Funk** ♩ = 116

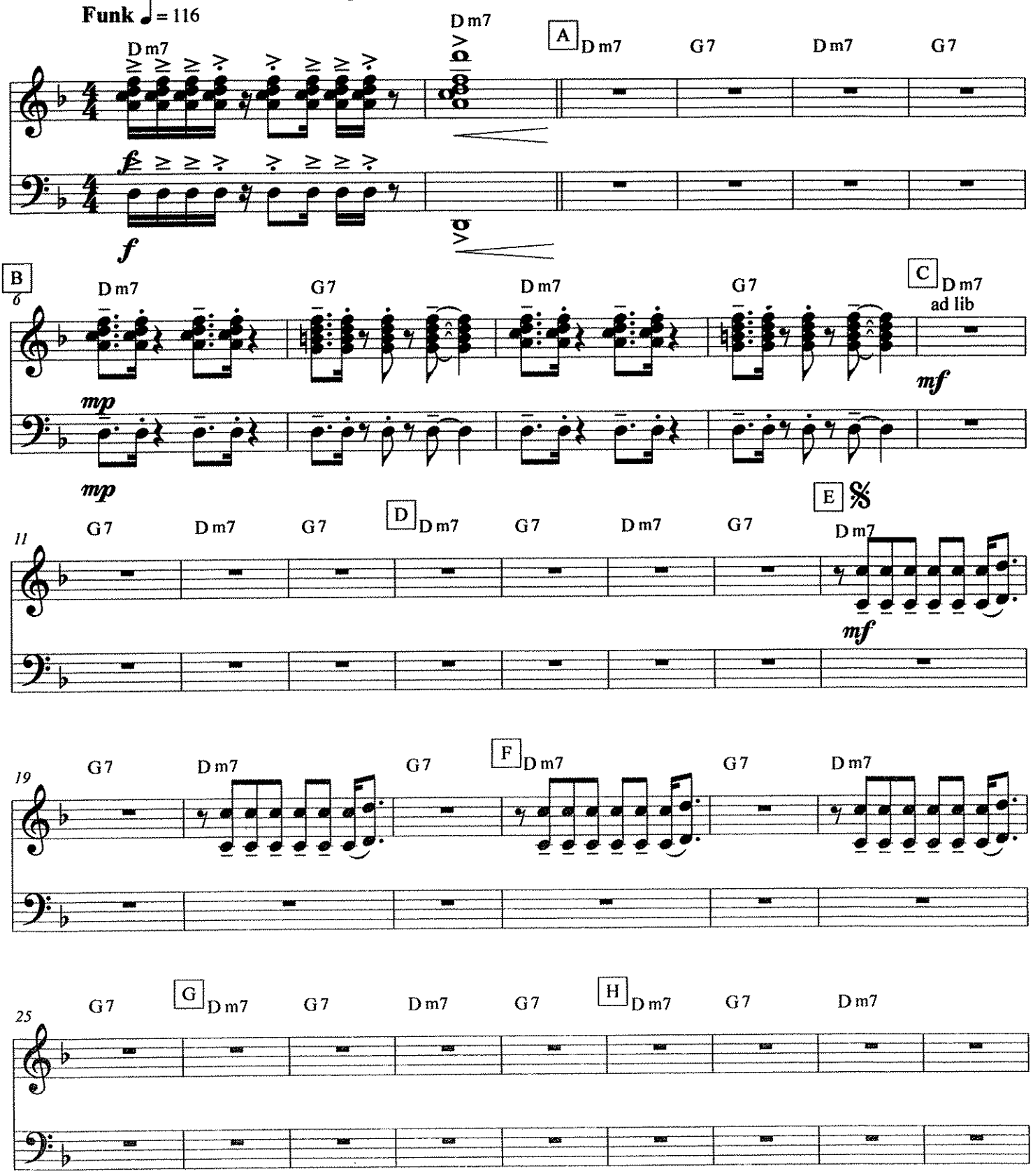



Coda
M
50
f
mp
N
55
O
60
mf
P
Q
65
f
R
69
S
73
ff
T
77
U
82
V
87
91
fff

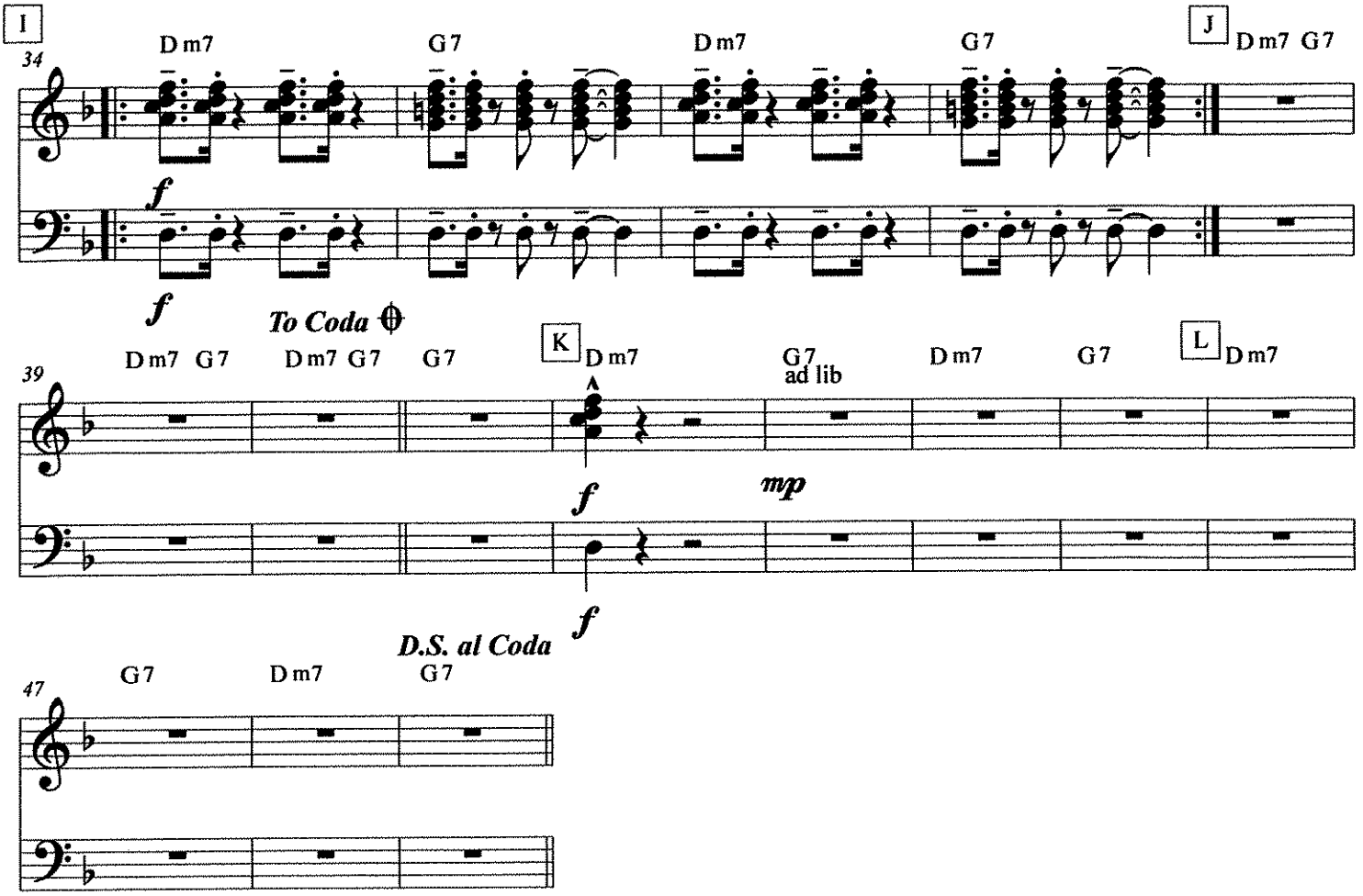
Piano 2

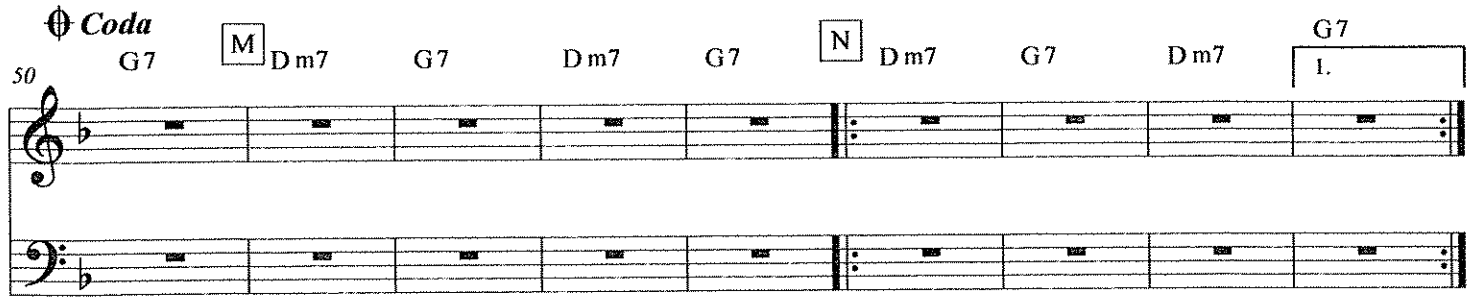
# Uptown Funk!

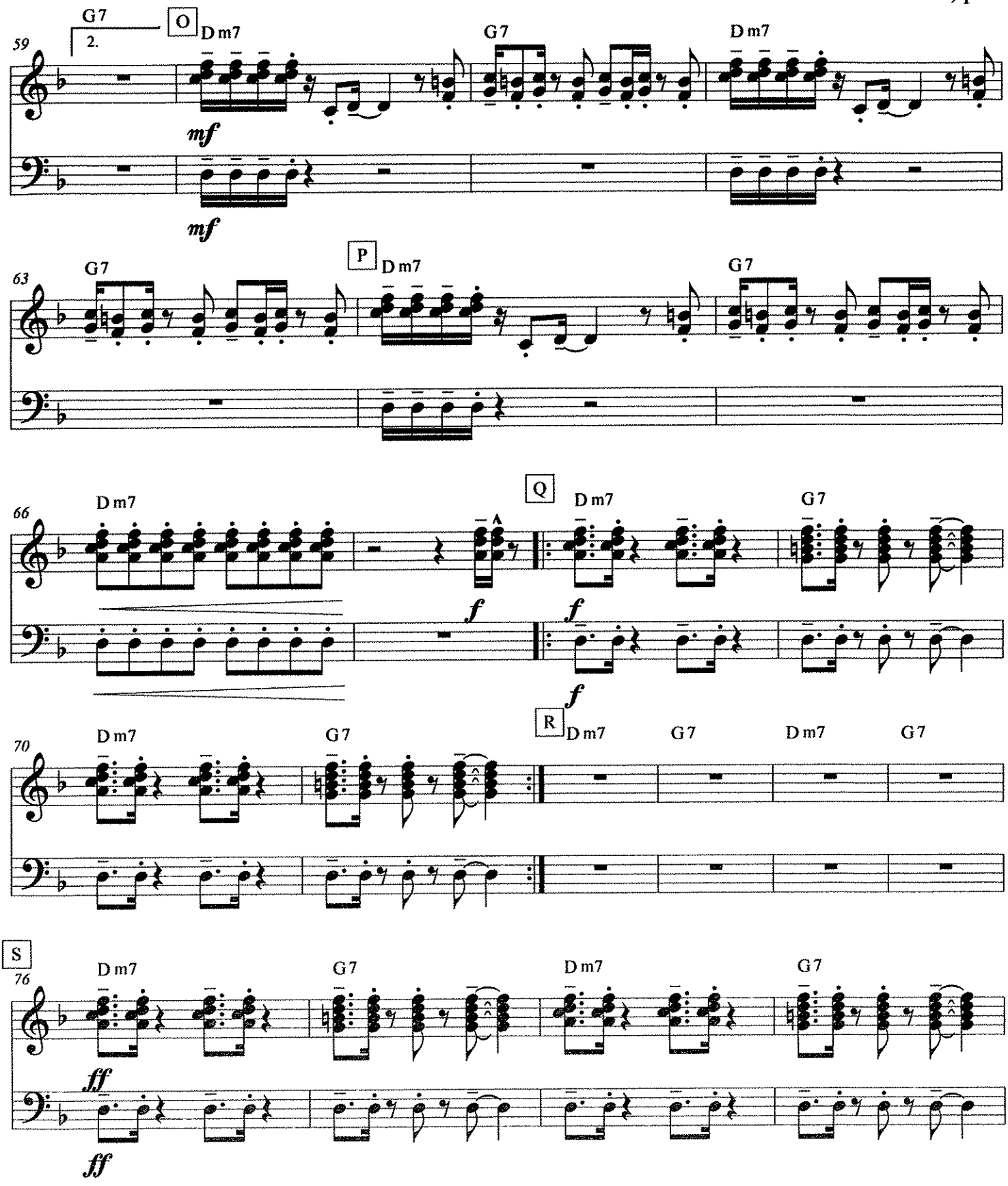
As Recorded by Bruno Mars
*arr. Bernice*



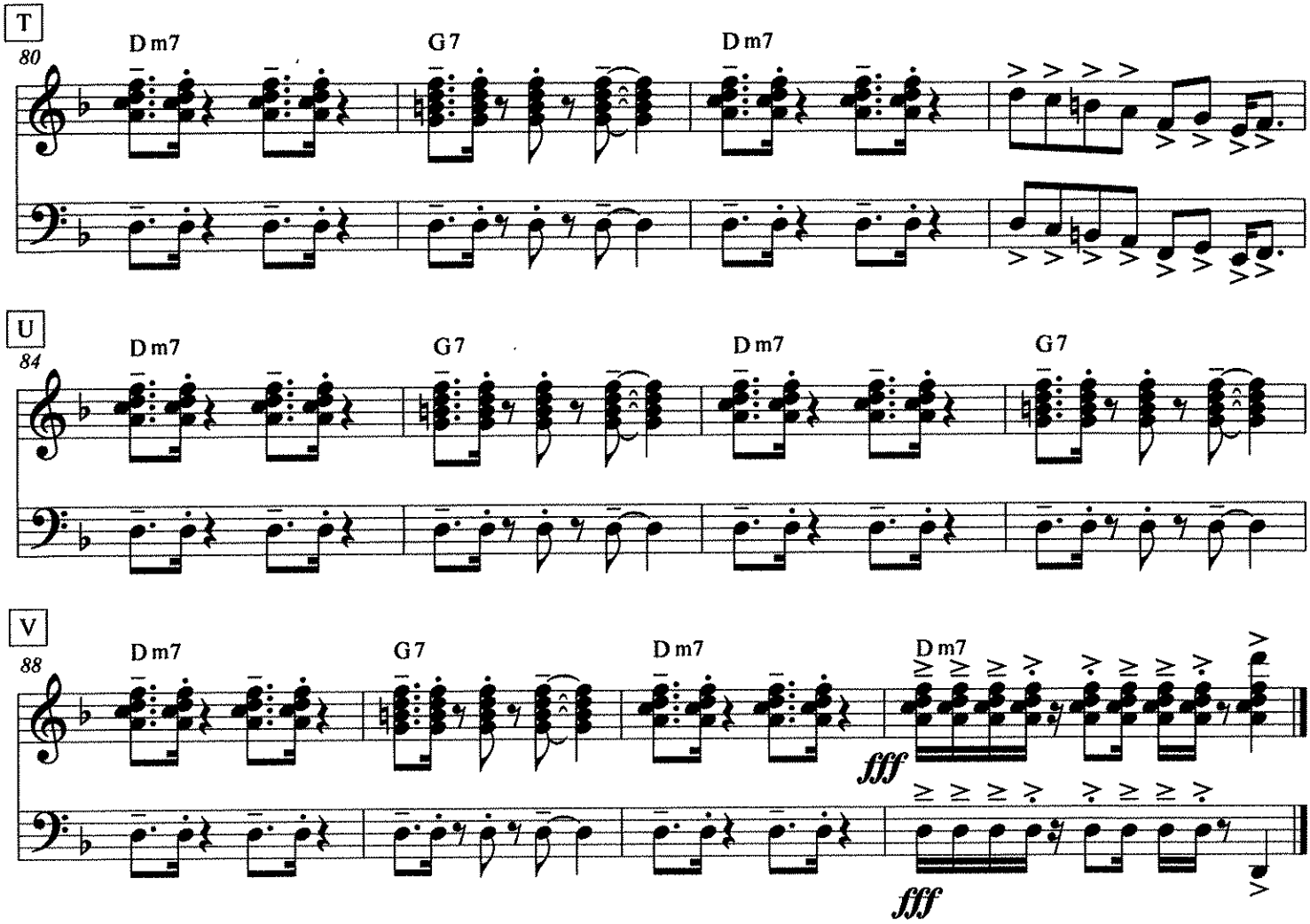
# Uptown Funk!


I
34
Dm7
G7
Dm7
G7
J
Dm7 G7
f
f
To Coda
39
Dm7 G7
Dm7 G7
G7
K
Dm7
G7
ad lib
Dm7
G7
L
Dm7
mp
f
f
D.S. al Coda
47
G7
Dm7
G7


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


59
G7
2.
O
Dm7
G7
Dm7
mf
mf
63
G7
P
Dm7
G7
66
Dm7
Q
Dm7
G7
f
f
f
70
Dm7
G7
R
Dm7
G7
Dm7
G7
S
76
Dm7
G7
Dm7
G7
ff
ff

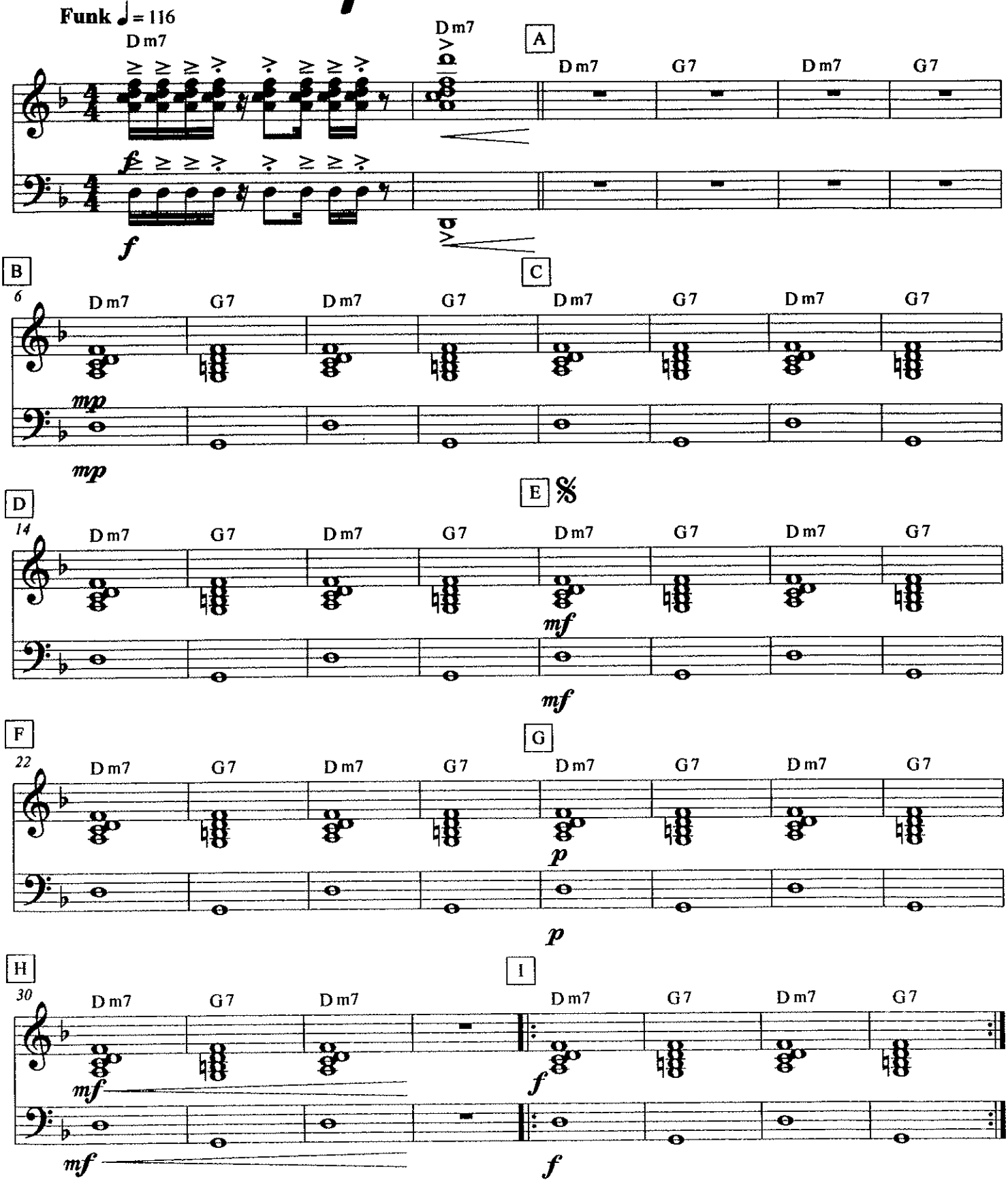
# Uptown Funk!



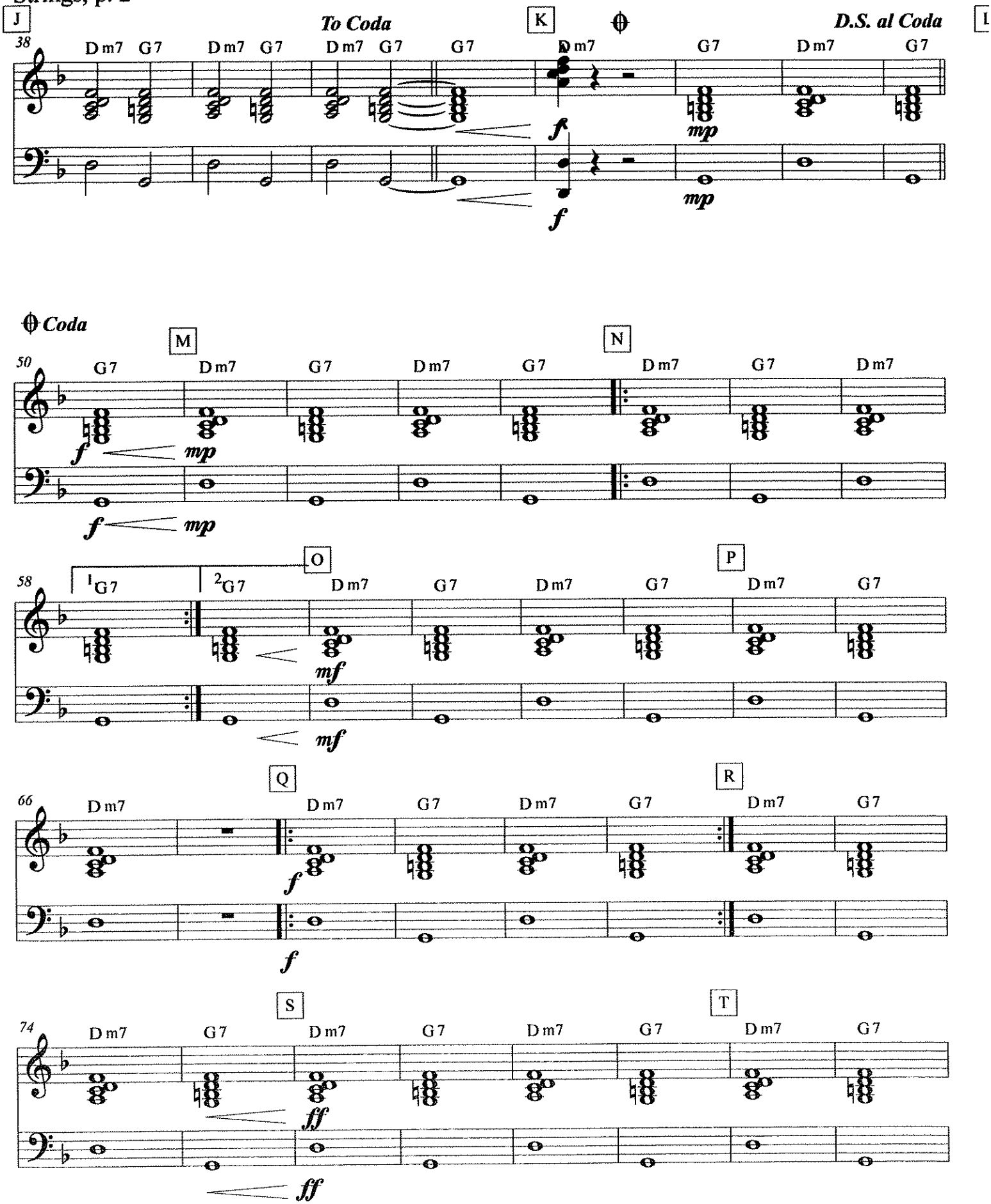
Strings

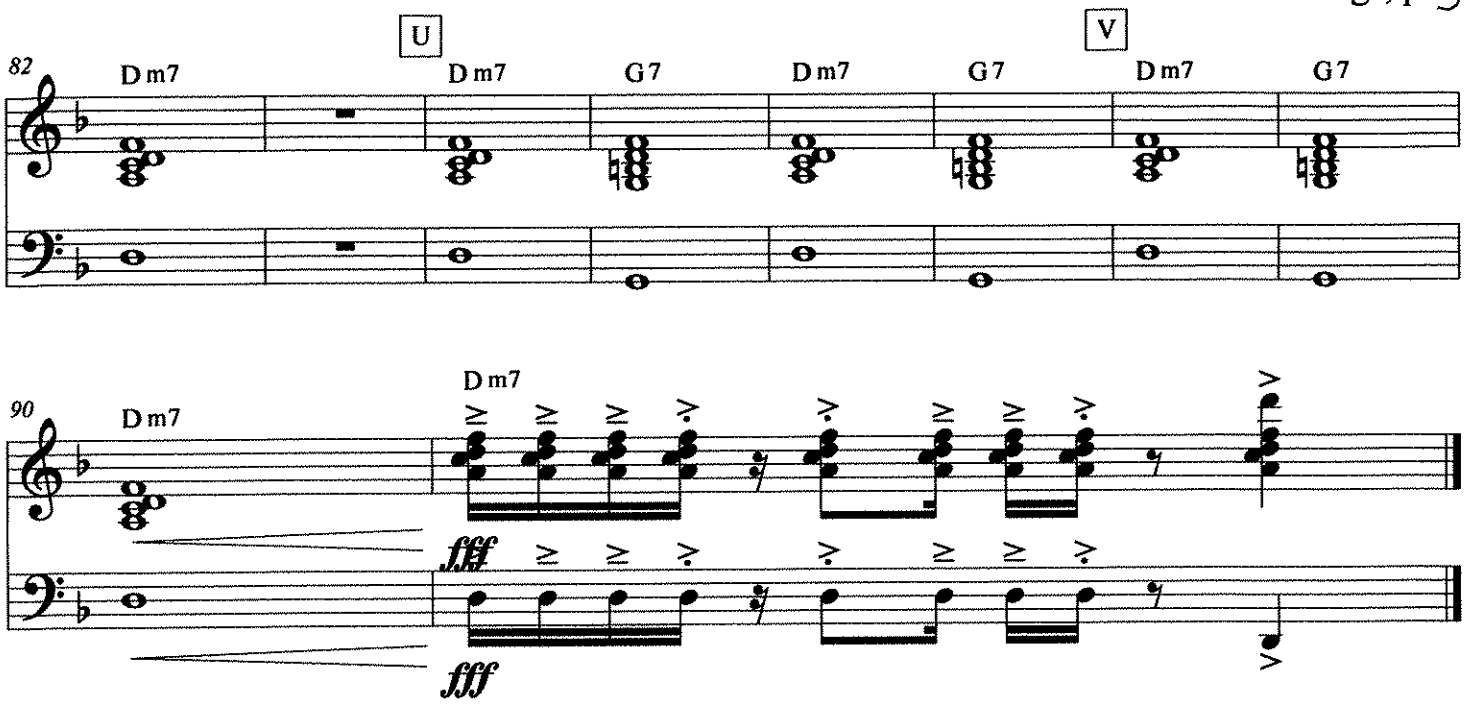
# Uptown Funk!

As Recorded by Bruno Mars
*arr. Bernice*



Uptown Funk!

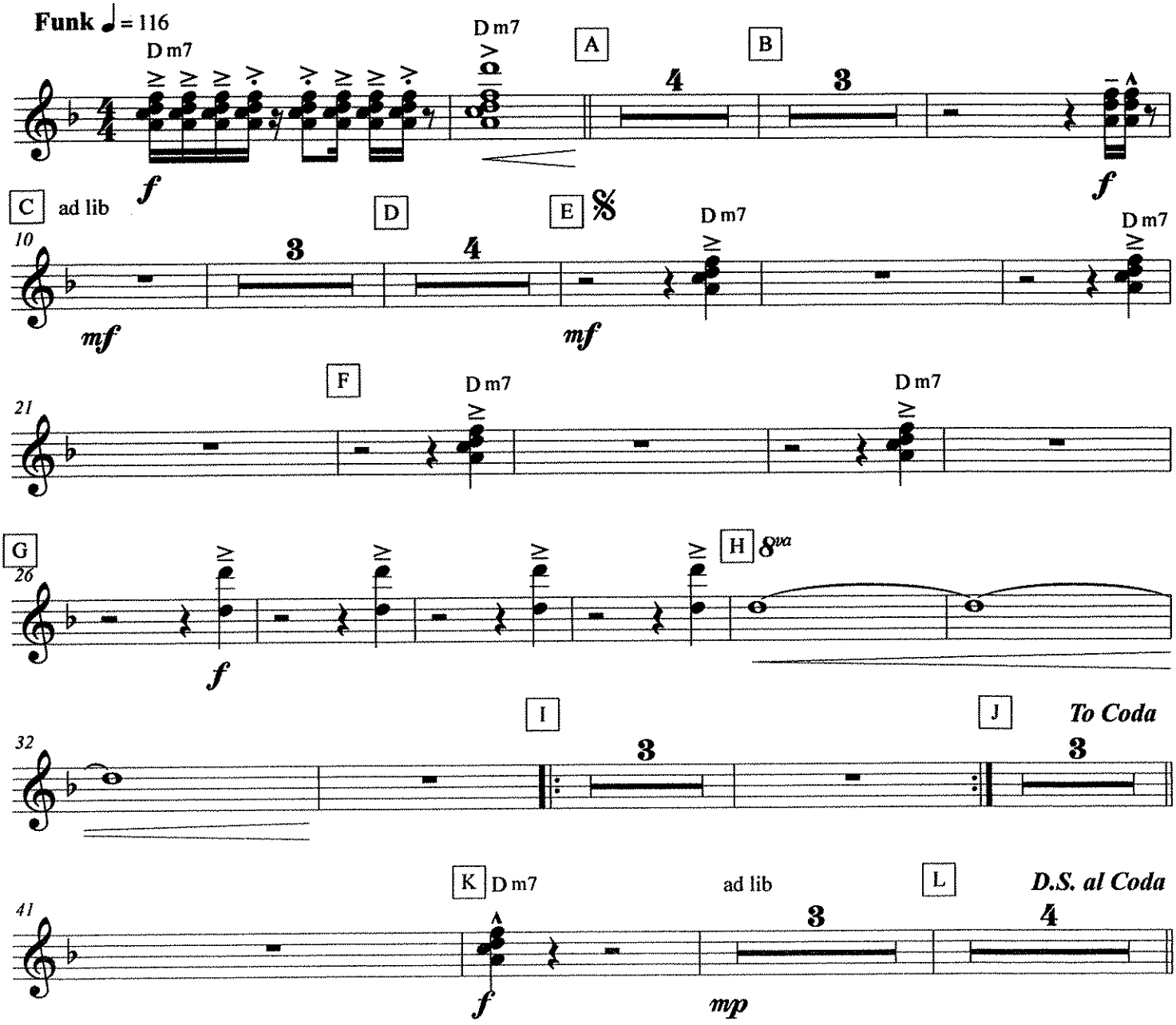

J
To Coda
K
D.S. al Coda
38
D m7 G7 D m7 G7 D m7 G7 G7 D m7 G7 D m7 G7
f
mp
mp
f
Coda
M
N
50
G7 D m7 G7 D m7 G7 D m7 G7 D m7
f
mp
f
mp
O
P
58
1 G7 2 G7 D m7 G7 D m7 G7 D m7 G7
mf
mf
Q
R
66
D m7 D m7 G7 D m7 G7 D m7 G7
f
f
S
T
74
D m7 G7 D m7 G7 D m7 G7 D m7 G7
ff
ff

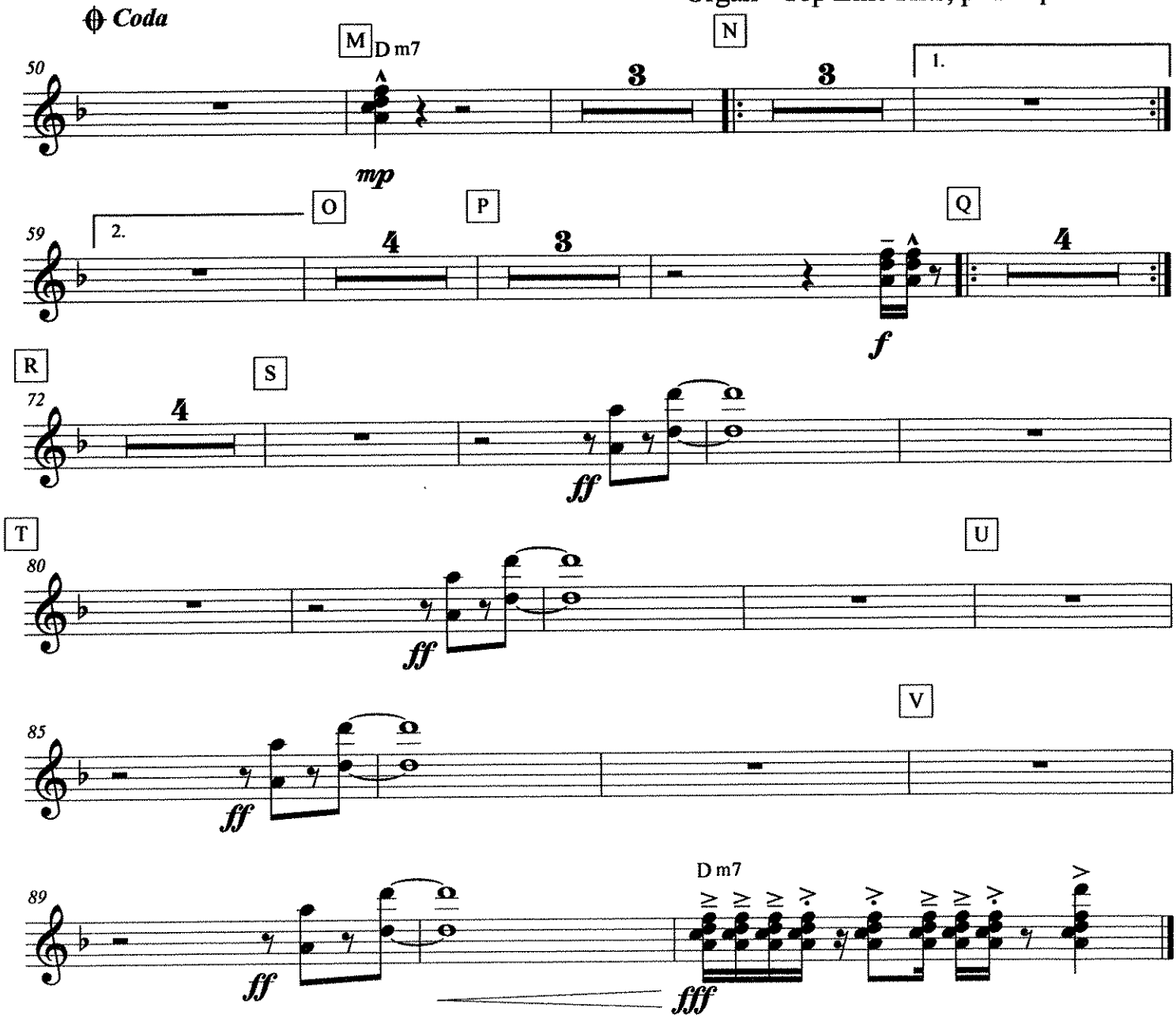

U
V
82
D m7
D m7
G 7
D m7
G 7
D m7
G 7
90
D m7
D m7
fff
fff

Organ - Top Line Hits

# Uptown Funk!

As Recorded by Bruno Mars
*arr. Bernice*

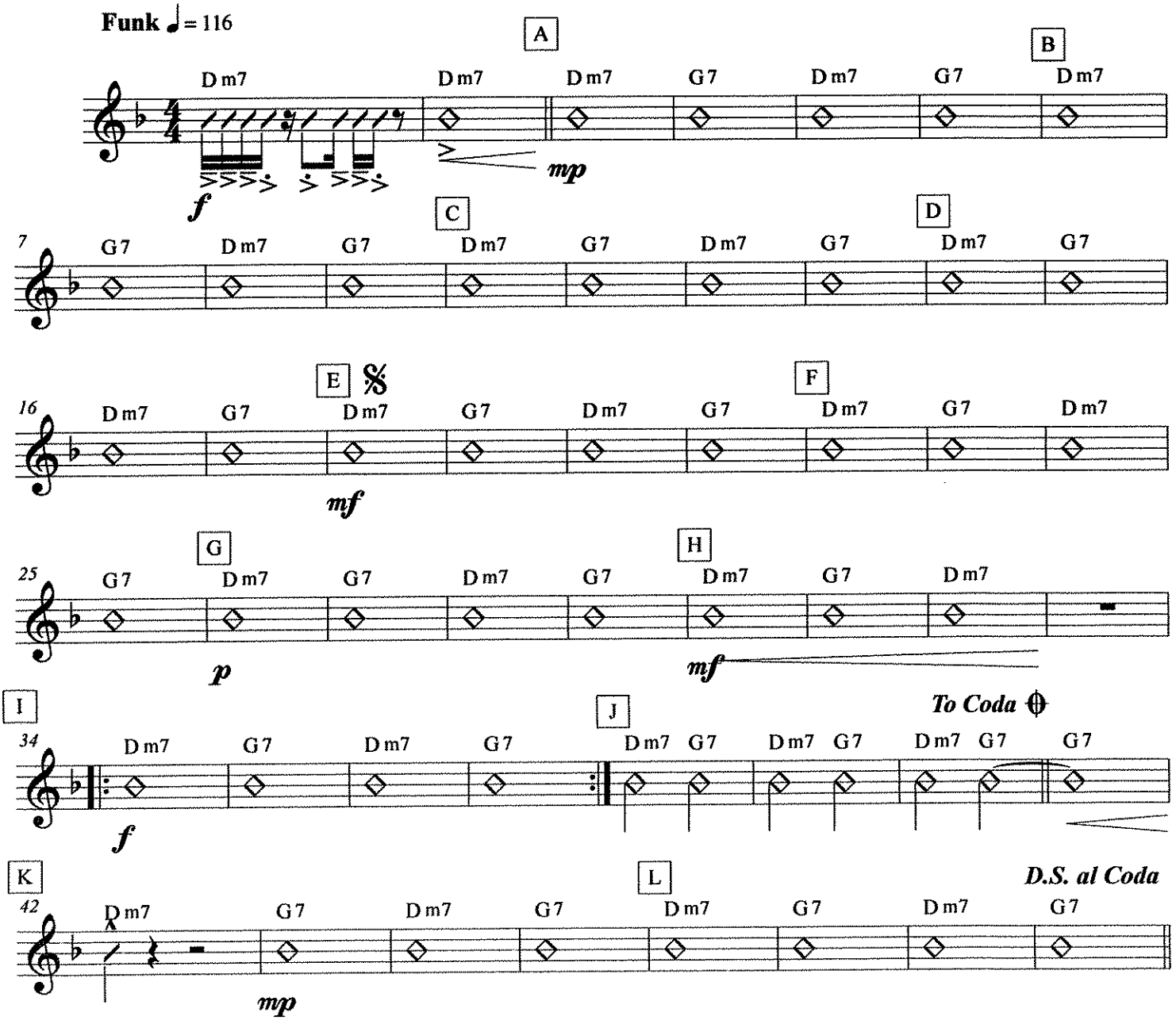


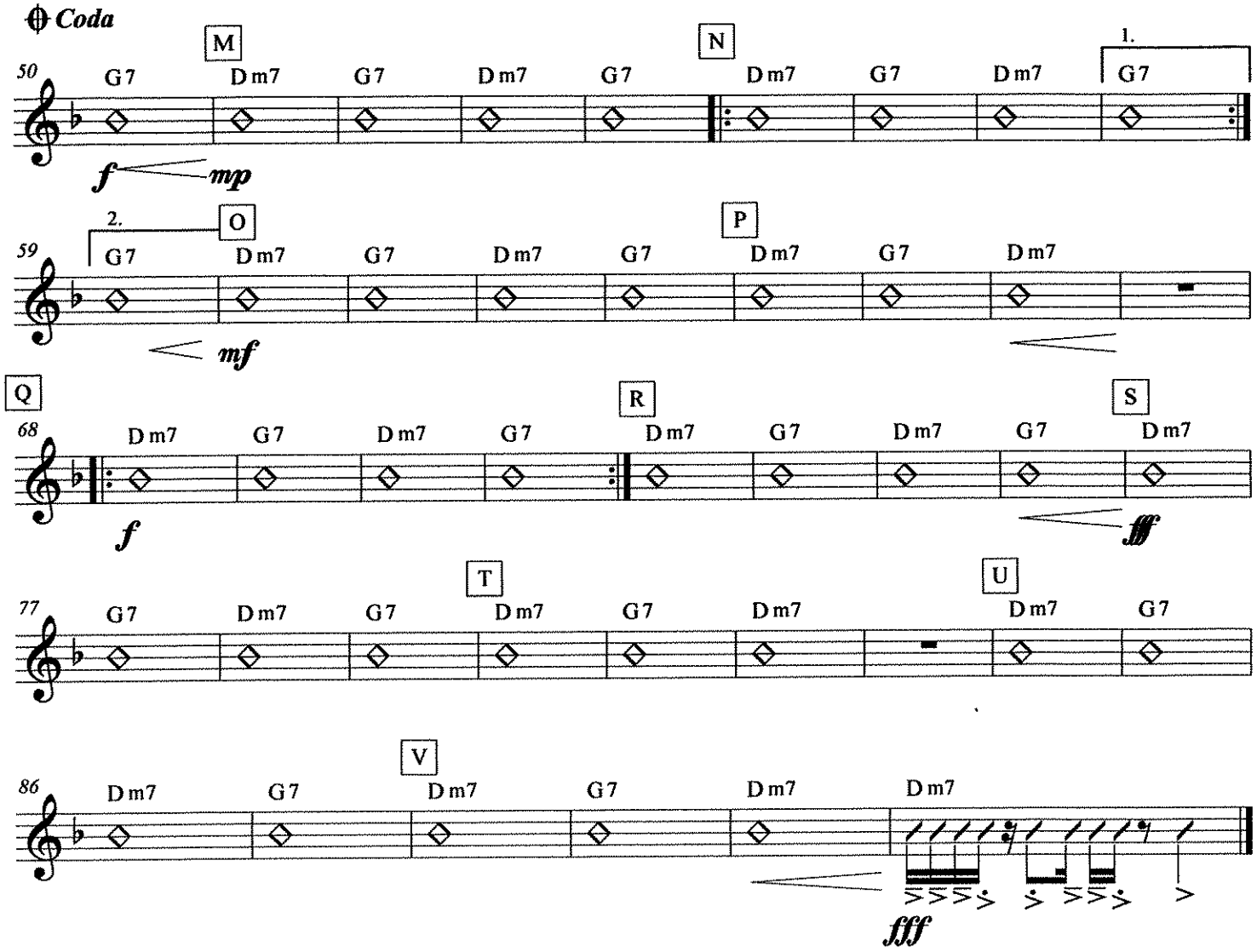

Coda
M
D m7
N
1.
50
mp
O
2.
P
Q
59
f
R
S
72
ff
T
U
80
ff
V
85
ff
89
D m7
fff

Chord Chart

# Uptown Funk!

As Recorded by Bruno Mars
*arr. Bernice*



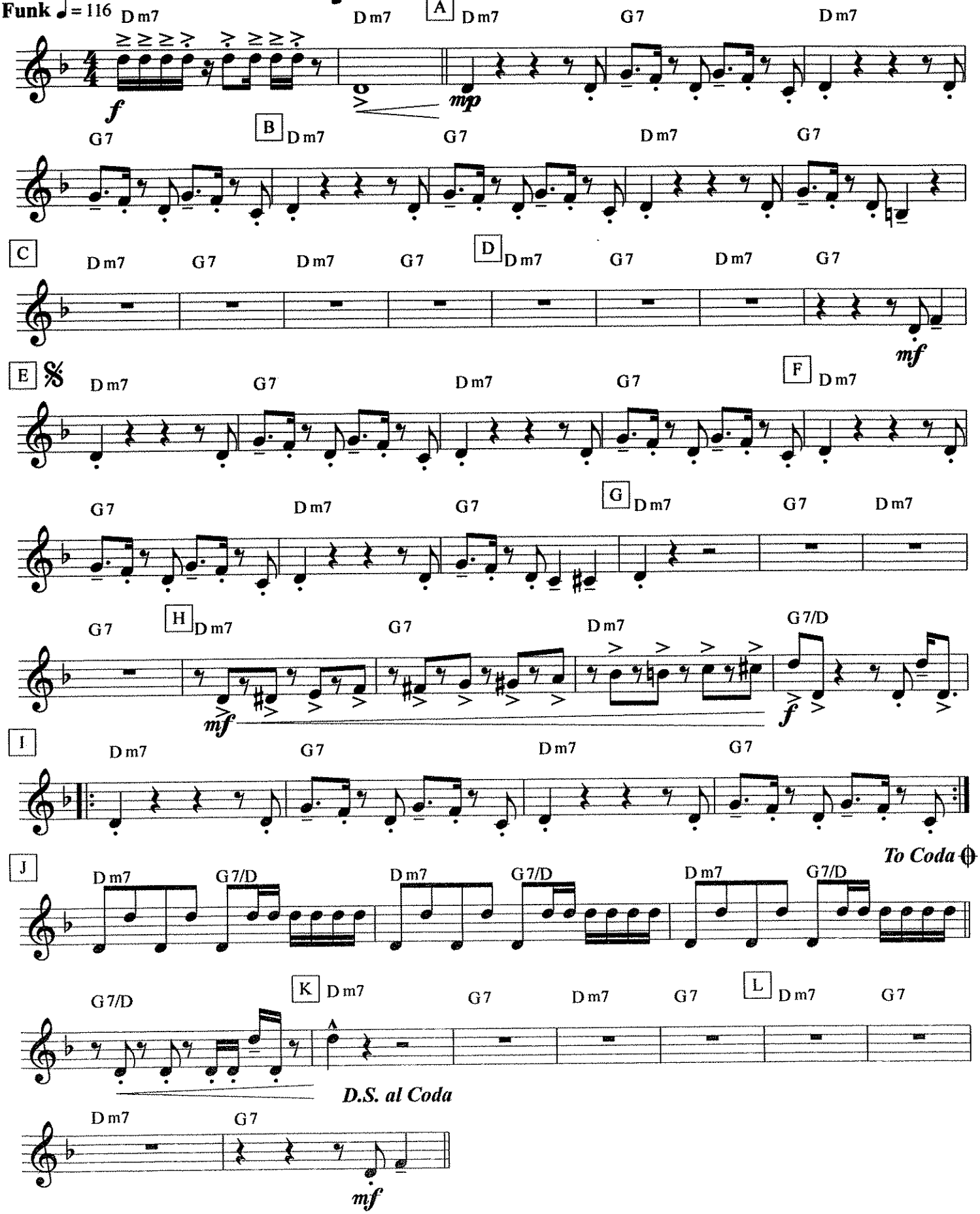

Coda
M
N
1.
50
G7 Dm7 G7 Dm7 G7 Dm7 G7 Dm7 G7
f mp
2.
O
P
59
G7 Dm7 G7 Dm7 G7 Dm7 G7 Dm7
mf
Q
R
S
68
Dm7 G7 Dm7 G7 Dm7 G7 Dm7 G7 Dm7
f fff
T
U
77
G7 Dm7 G7 Dm7 G7 Dm7 Dm7 G7
V
86
Dm7 G7 Dm7 G7 Dm7 Dm7
fff

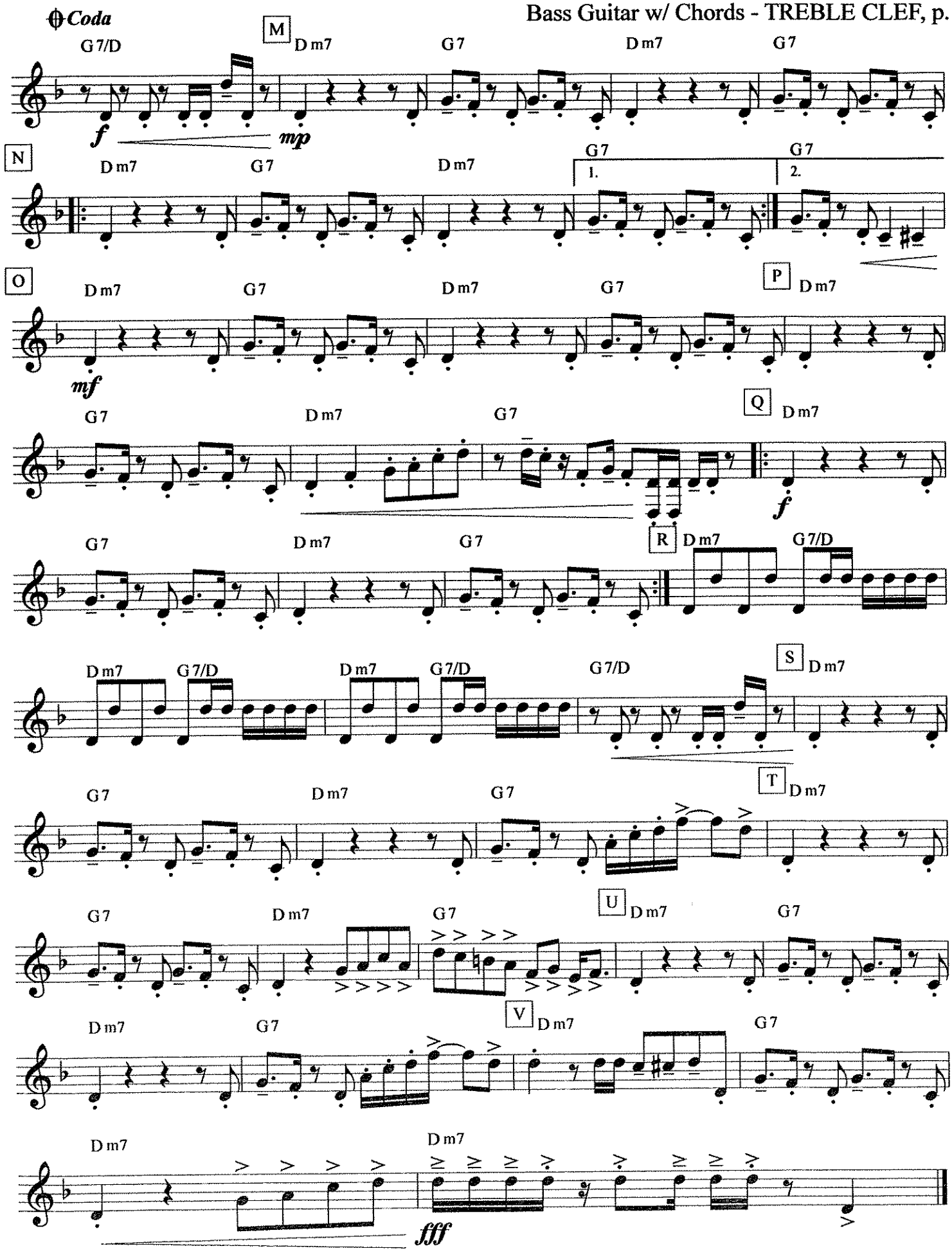
Bass Guitar w/ Chords
TREBLE CLEF

# Uptown Funk!

As Recorded by Bruno Mars
*arr. Bernice*

**Funk** ♩ = 116

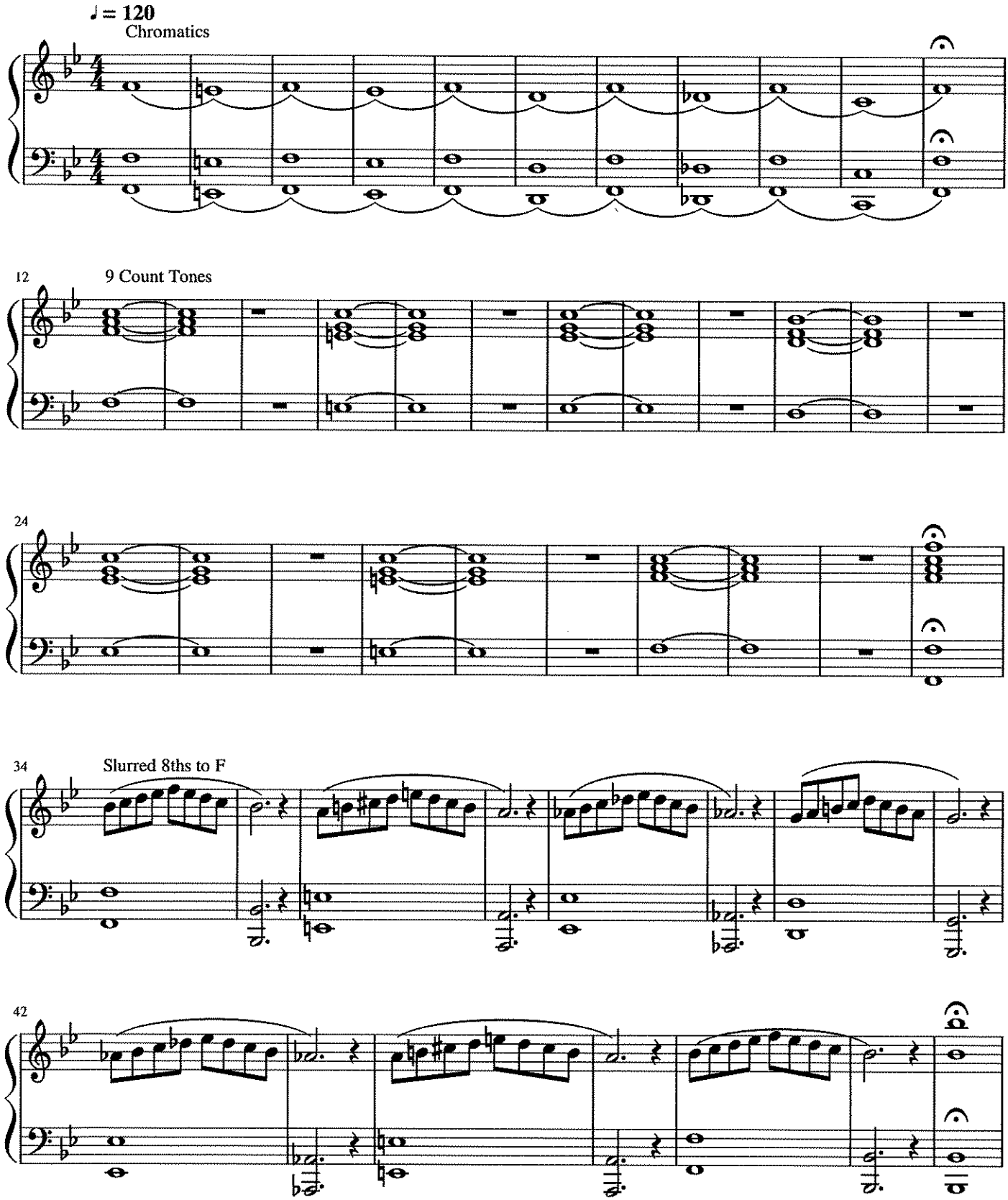


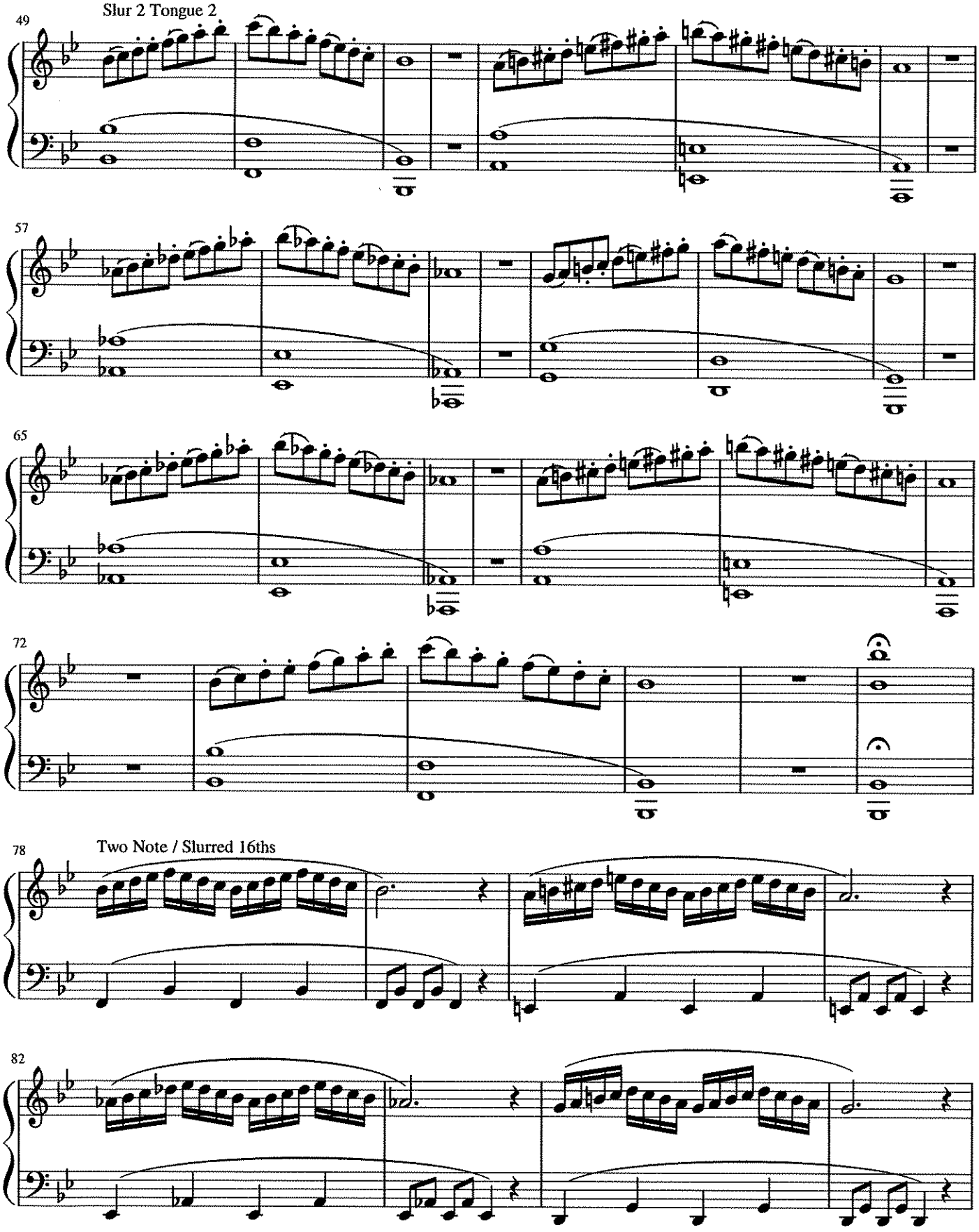

Coda
M
N
O
P
Q
R
S
T
U
V
1.
2.
f
mp
mf
fff

# UMass Band Warm Ups

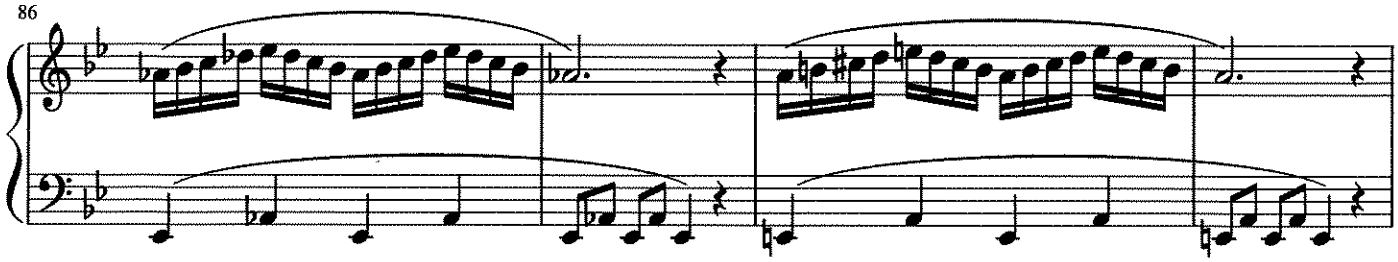
Trans. Ms. Lueth

Michael Klesch

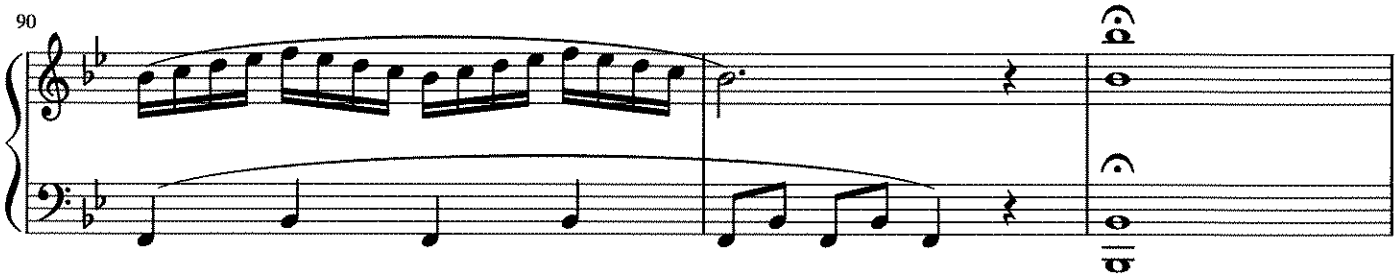



Slur 2 Tongue 2
49
57
65
72
78
Two Note / Slurred 16ths
82

86

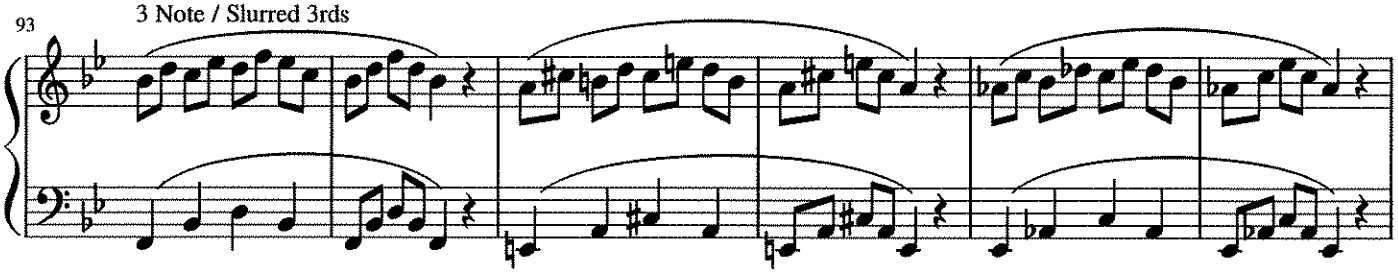


90



93

3 Note / Slurred 3rds



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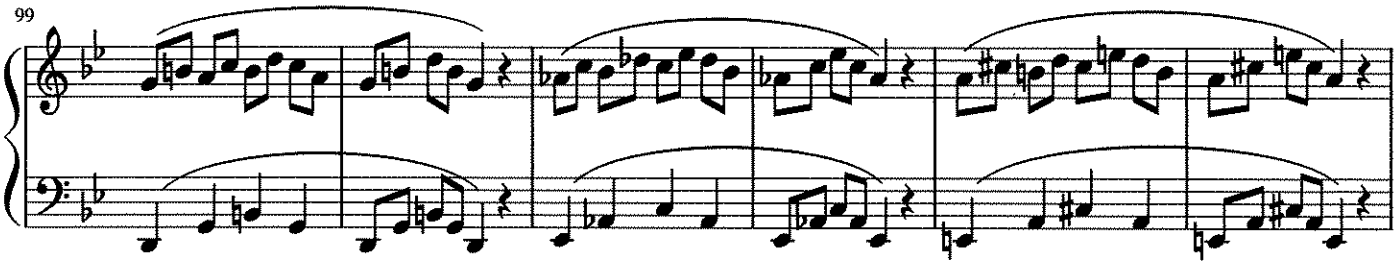
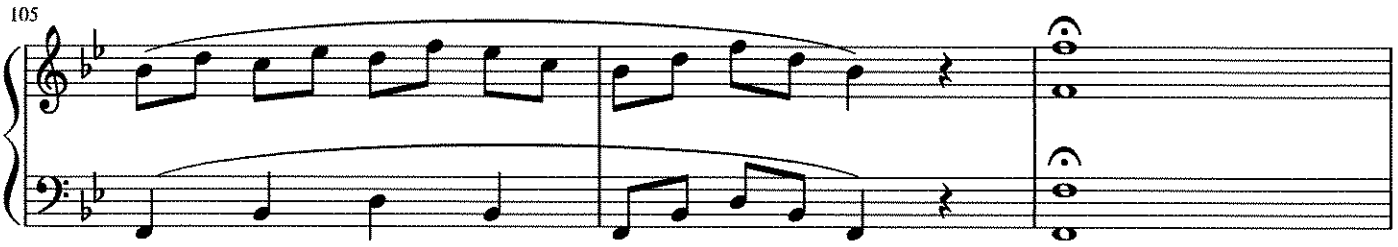
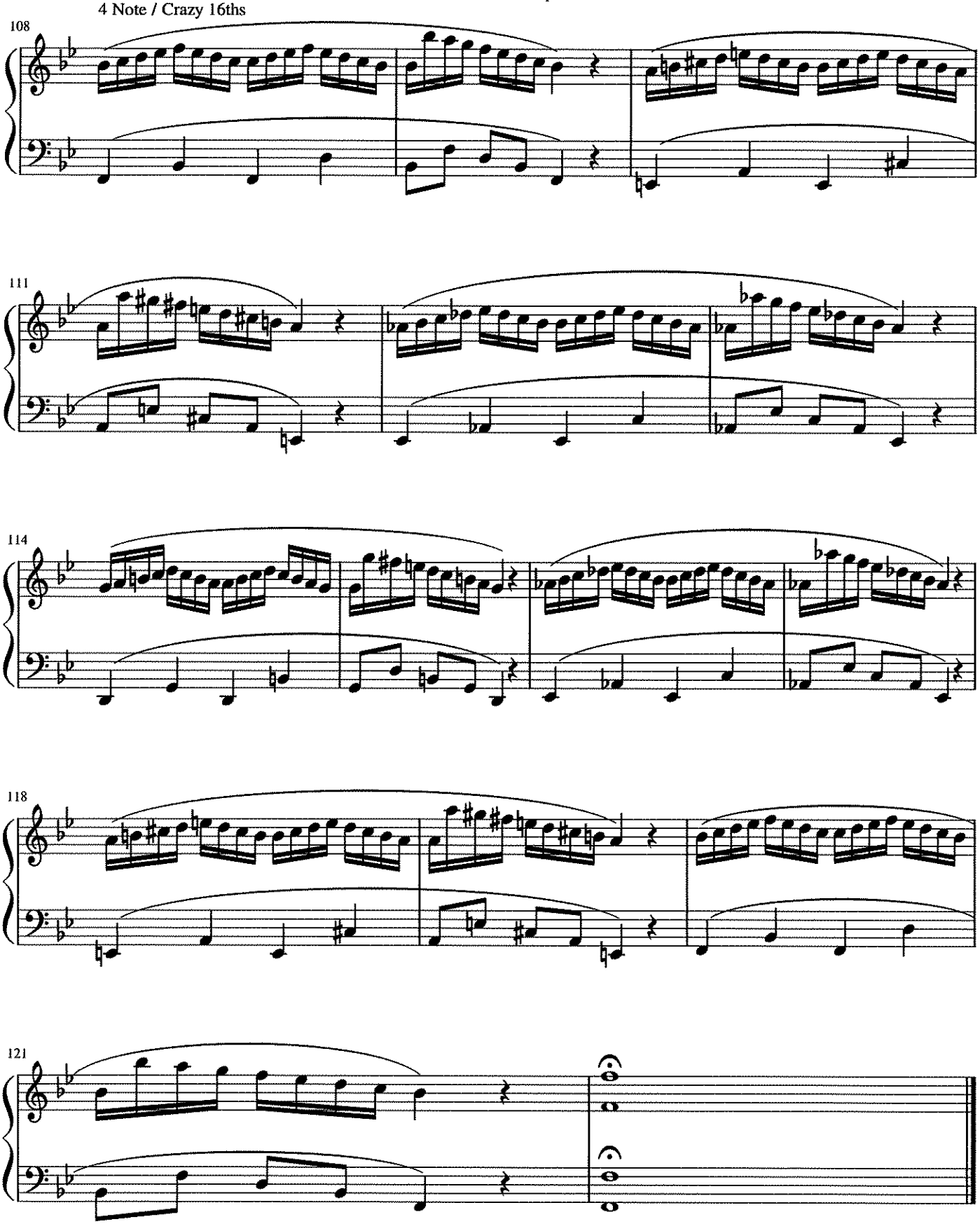


105



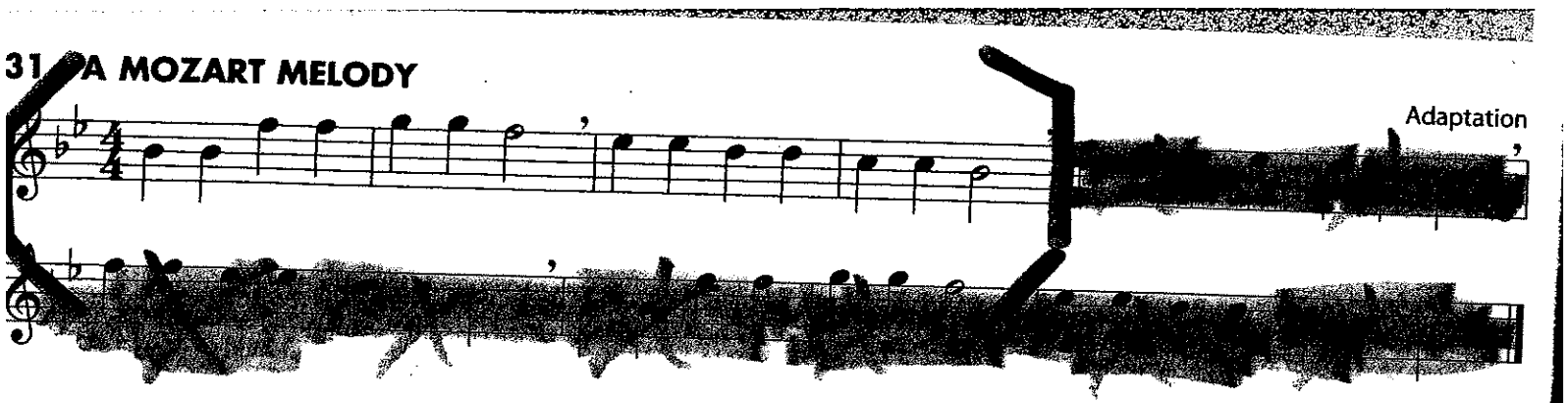
4 Note / Crazy 16ths



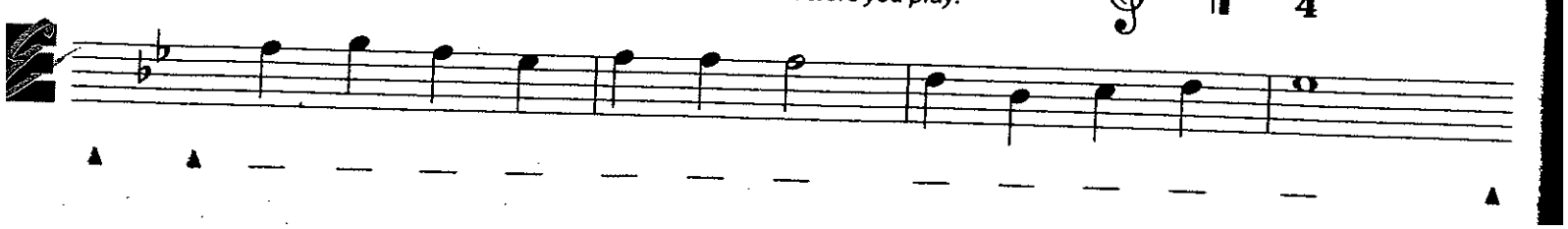
# Flute

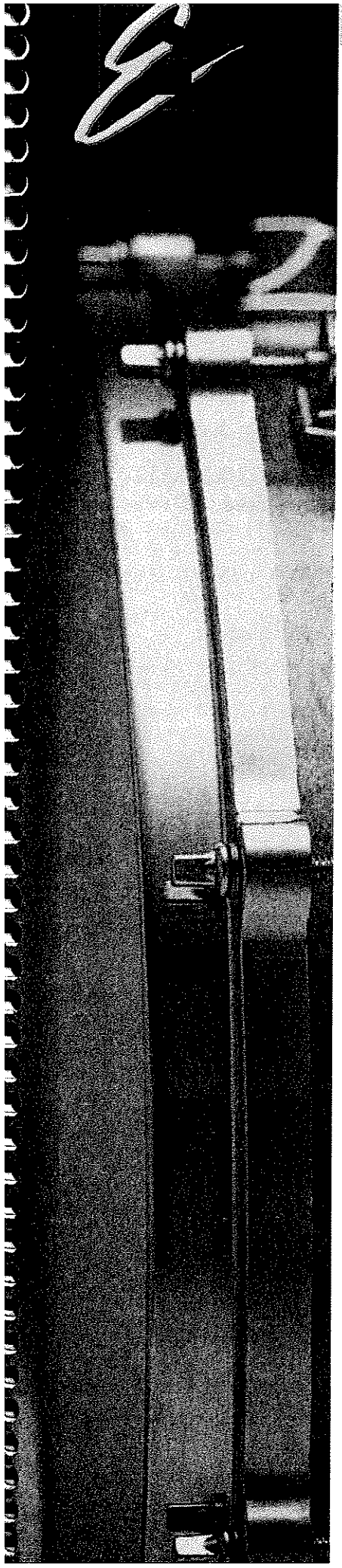
Name _____

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




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

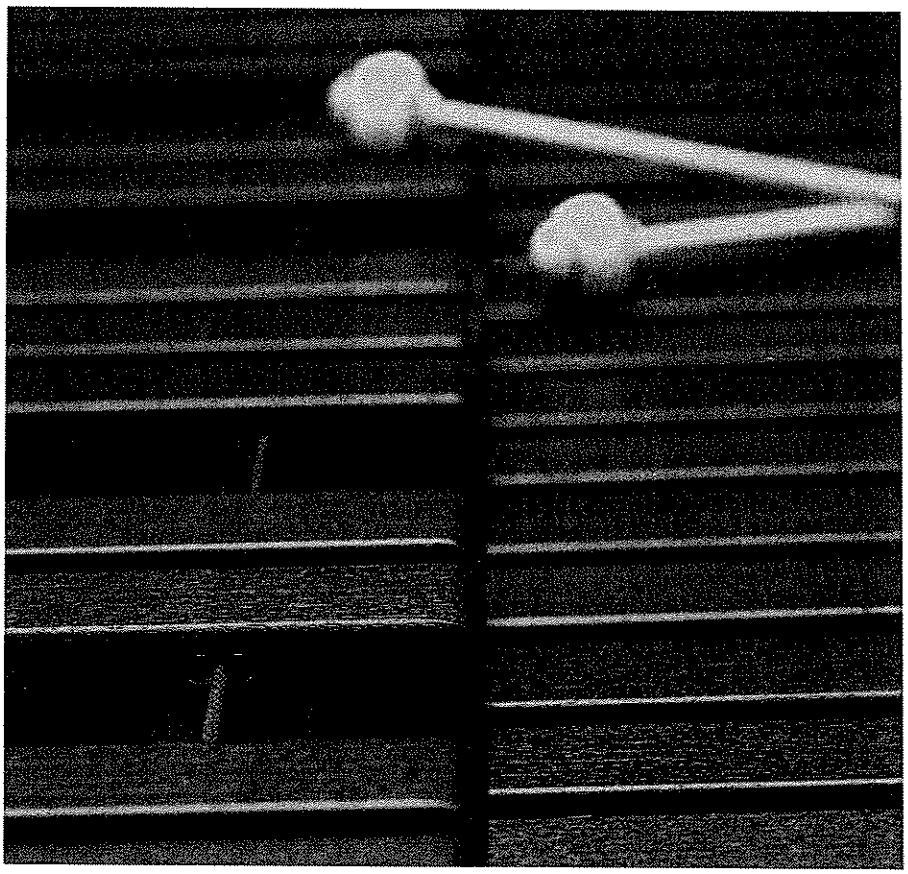




KEYBOARD PERCUSSION BOOK 1

# ESSENTIAL ELEMENTS 2000

## COMPREHENSIVE BAND METHOD




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

Percussion consultant and editor
**WILL RAPP**



HAL•LEONARD

# THE BASICS

## Posture

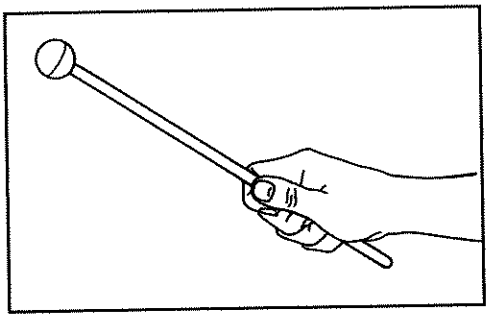
Stand near your instrument, and always keep your:

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

## Matched Grip (A Natural Stick Position)

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

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



## Practice & Performance Position

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

### Taking Care of Your Instruments

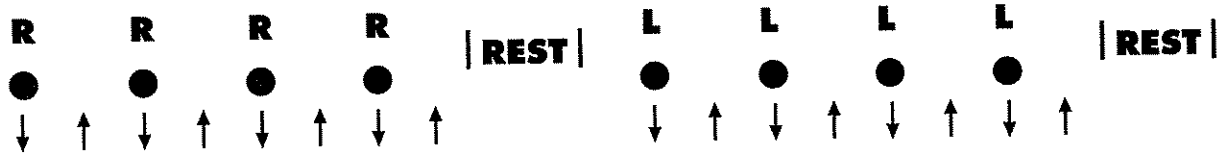
- Cover all percussion instruments when they are not being used.
- Put mallets away in a storage area. Keep the percussion section neat!
- Mallets are the only things which should be placed on your instrument. NEVER put or allow others to put objects on any percussion instrument.

## Sticking Work-Outs (Legato Stroke)

**R** = Right hand mallet
**L** = Left hand mallet

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

● = Strike near the center of the key.



## Getting It Together

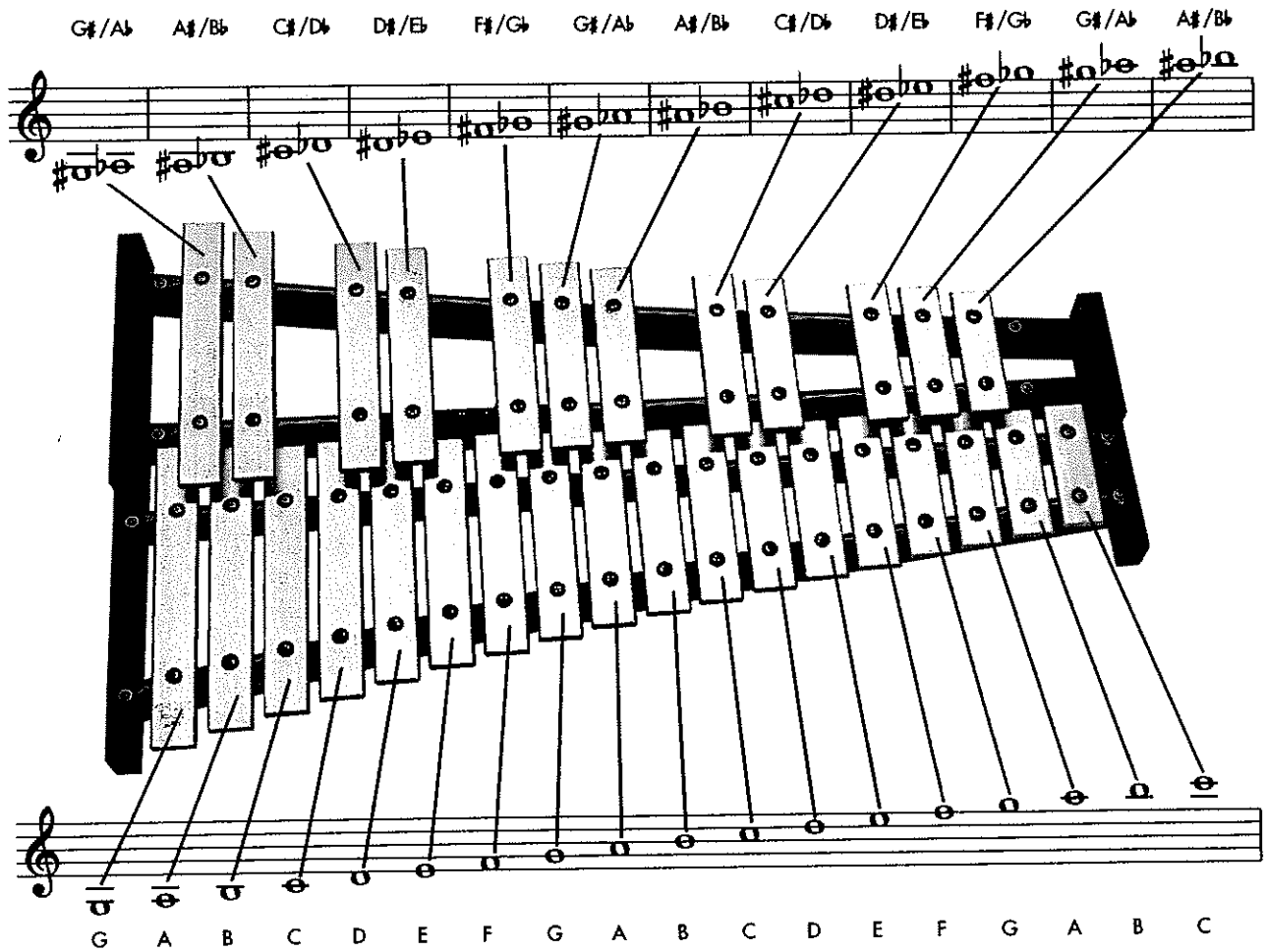
**Step 1** Stand in a comfortable position near the instrument. The raised keys should be pointing away from you.

**Step 2** If you are playing orchestra bells, set the instrument on a table or stand about waist high. The larger keys should be on the left.

**Step 3** Adjust the music stand to about eye level. This enables you to easily read the music and watch your teacher.

**Step 4** Hold the mallets as described on page 2.

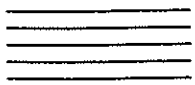
**Step 5** The sequence of keys for all keyboard percussion instruments is the same as the piano. Notice that the sequence is in alphabetical order from A–G. This diagram of orchestra bells will help you find **F**. Ask your teacher to help you play **F** if you are playing a different keyboard percussion instrument.




## READING MUSIC

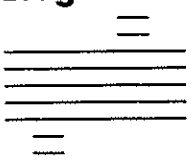
Identify and draw each of these symbols:

### Music Staff



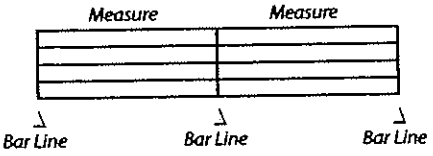
The **music staff** has 5 lines and 4 spaces where notes and rests

### Ledger Lines



**Ledger lines** extend the music staff. Notes on ledger lines can

### Measures & Bar Lines



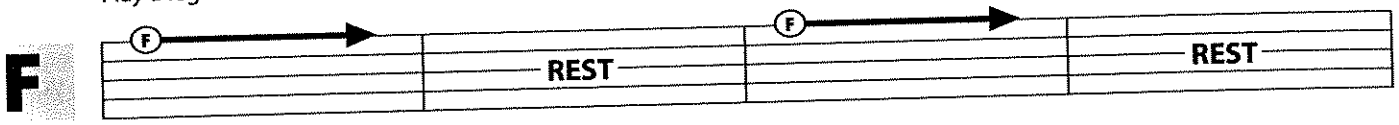

**Bar lines** divide the music staff into **measures**.

## Long Tone

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

### 1. THE FIRST NOTE

Play a legato stroke for each new note.




## The Beat

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

**One beat = 1 &**

↓ ↑

## Notes And Rests

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

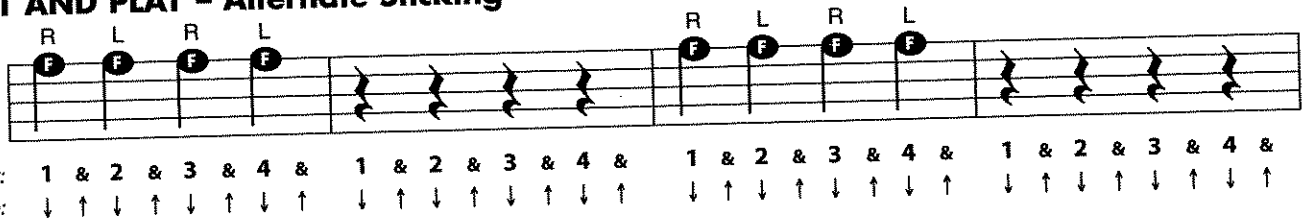
**Quarter Note = 1 beat**

**Quarter Rest = 1 silent beat**

## Alternate Sticking

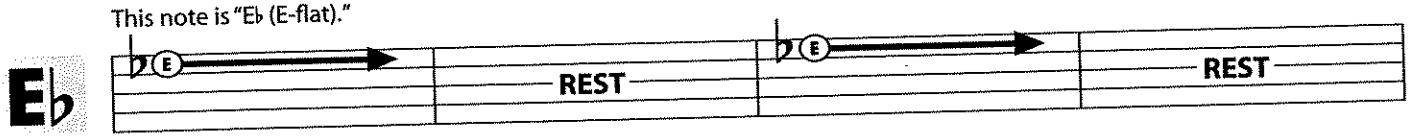
A hand to hand sticking pattern usually beginning with the right hand.

### 2. COUNT AND PLAY – Alternate Sticking

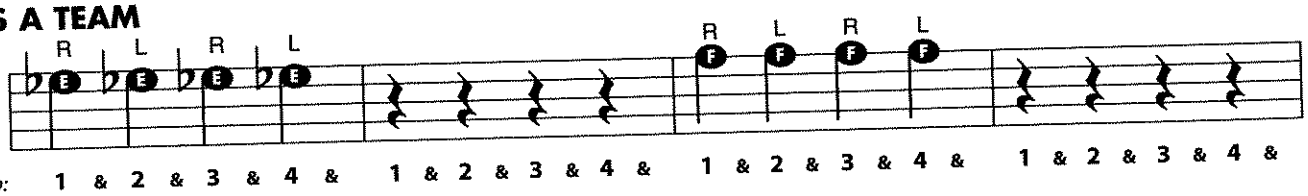



### 3. A NEW NOTE

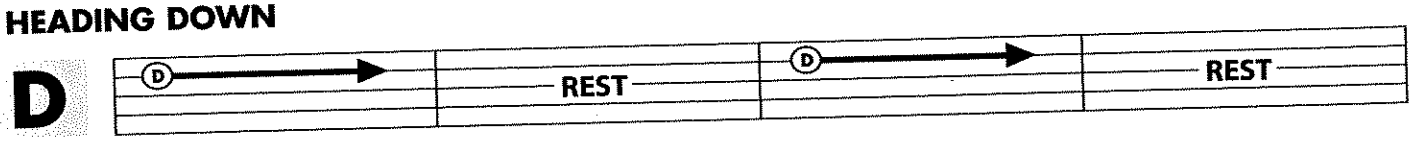
This note is "E♭ (E-flat)."




### 4. TWO'S A TEAM



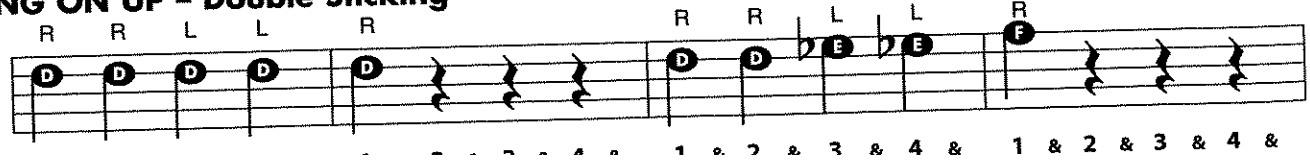

### 5. HEADING DOWN




## Double Sticking

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

### 6. MOVING ON UP – Double Sticking



**Double Bar** indicates the end of a piece of music.

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

## 7. THE LONG HAUL

*Double Bar*

C

REST REST

## 8. FOUR BY FOUR – Alternate Sticking

*Repeat Sign*

R L R L R R L R L R

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

## 9. TOUCHDOWN

B♭

REST REST

## 10. THE FAB FIVE – Double Sticking

R R L L R R R L L R

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.

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

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

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

THEORY

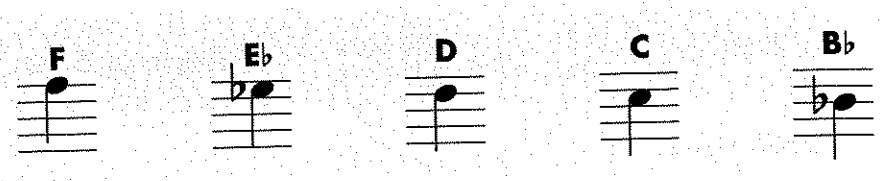
## 11. READING THE NOTES *Compare this to exercise 10, THE FAB FIVE.*

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

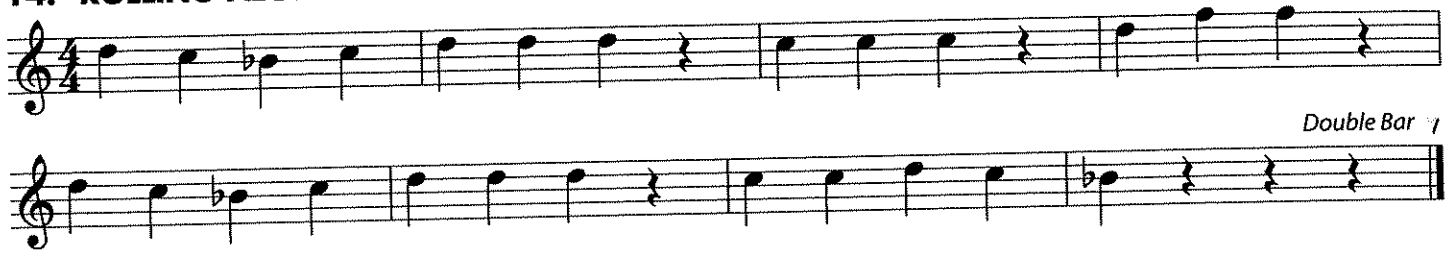
## 12. FIRST FLIGHT

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

## Notes In Review




### 14. ROLLING ALONG Alternate Sticking



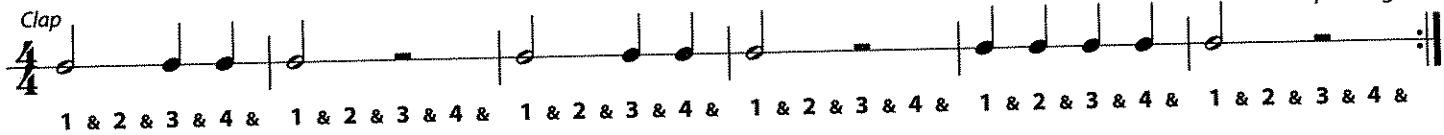

**Half Note** = 2 Beats

1 & 2 &

**Half Rest** = 2 Silent Beats

1 & 2 &

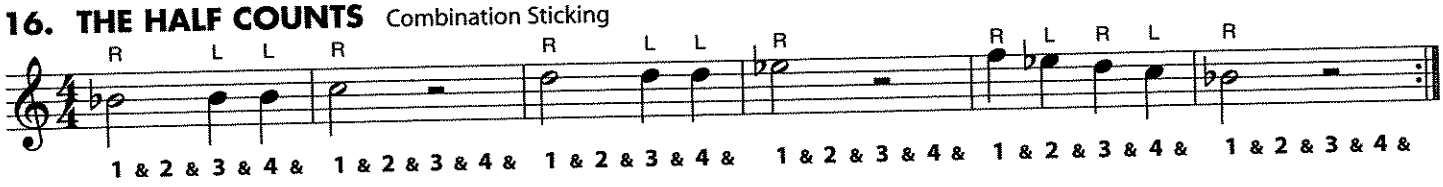
### 15. RHYTHM RAP *Clap the rhythm while counting and tapping.*



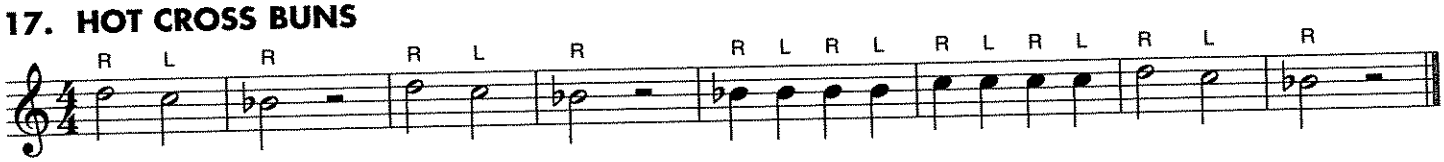

## Combination Sticking

A sticking pattern that combines both alternate and double sticking.

### 16. THE HALF COUNTS Combination Sticking




### 17. HOT CROSS BUNS

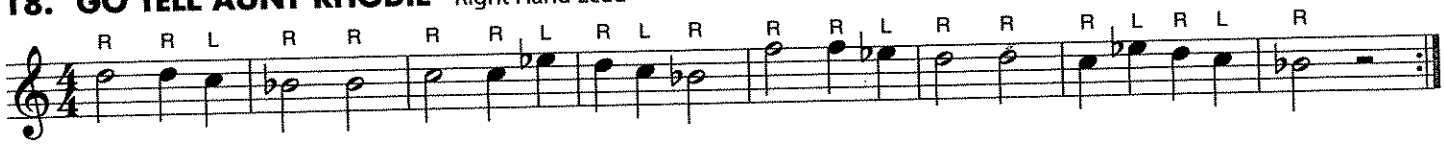



## Right Hand Lead

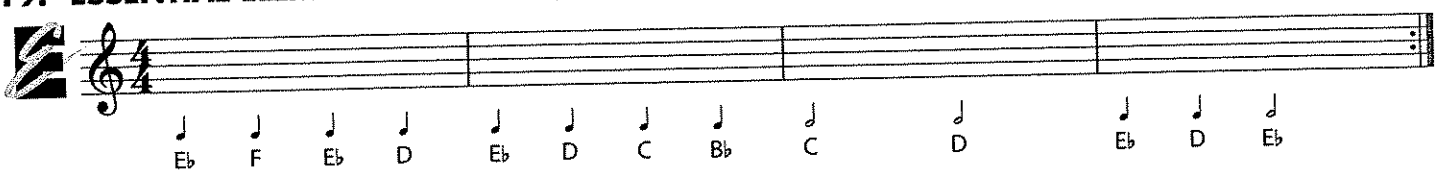
A sticking pattern that begins with the right hand and keeps the right hand on strong beats.

### 18. GO TELL AUNT RHODIE Right Hand Lead

American Folk Song




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



## Whole Note

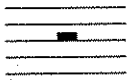
## Whole Rest

= **A Whole Measure of Silent Beats**

**Whole Rest**

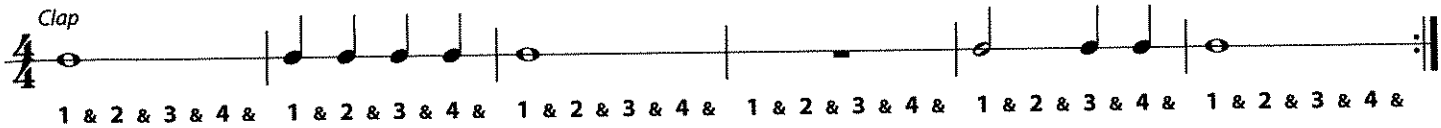
hangs from a staff line.

**Half Rest**

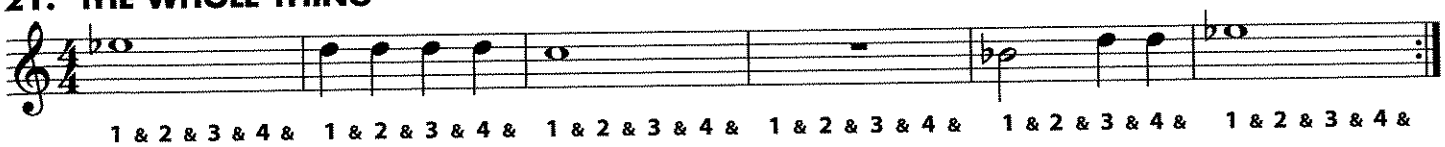


sits on a staff line.

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

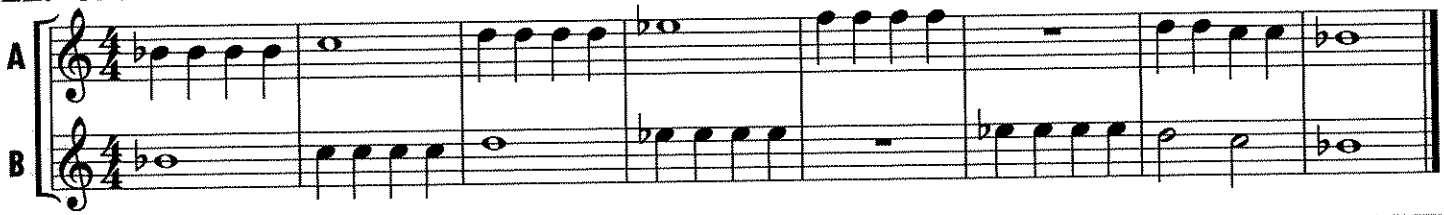



## 21. THE WHOLE THING




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

## 22. SPLIT DECISION – Duet



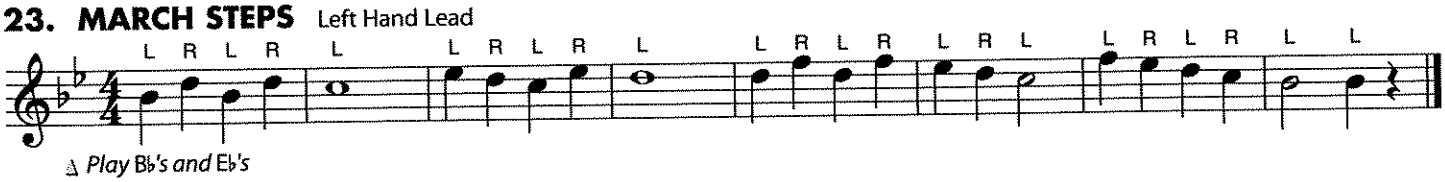

**Key Signature**

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

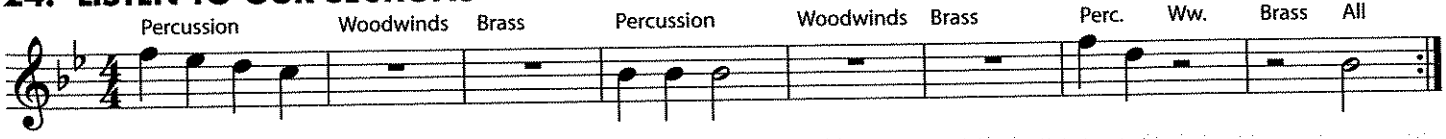
THEORY

**Left Hand Lead** A sticking pattern that begins with the left hand and keeps the left hand on strong beats.

## 23. MARCH STEPS Left Hand Lead

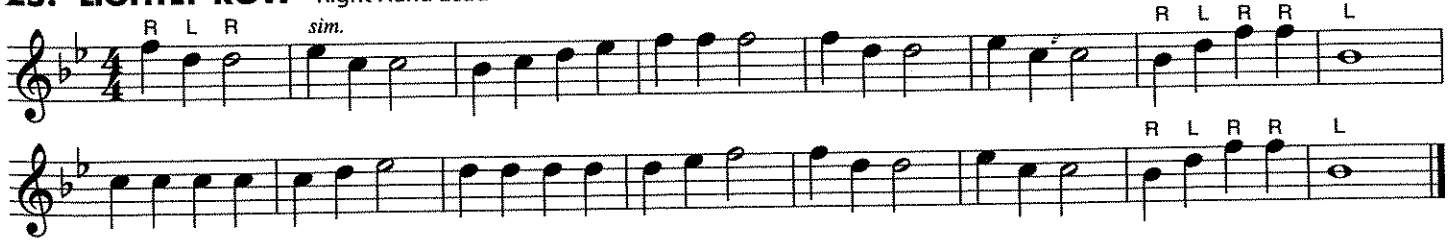



## 24. LISTEN TO OUR SECTIONS




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

## 25. LIGHTLY ROW Right Hand Lead

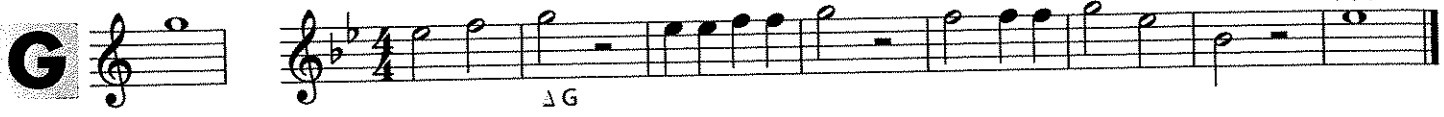



## 26. ESSENTIAL ELEMENTS QUIZ *Draw in the bar lines before you play.*

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

## 27. REACHING HIGHER – New Note

*Fermata*




## 28. AU CLAIRE DE LA LUNE Left Hand Lead

French Folk Song

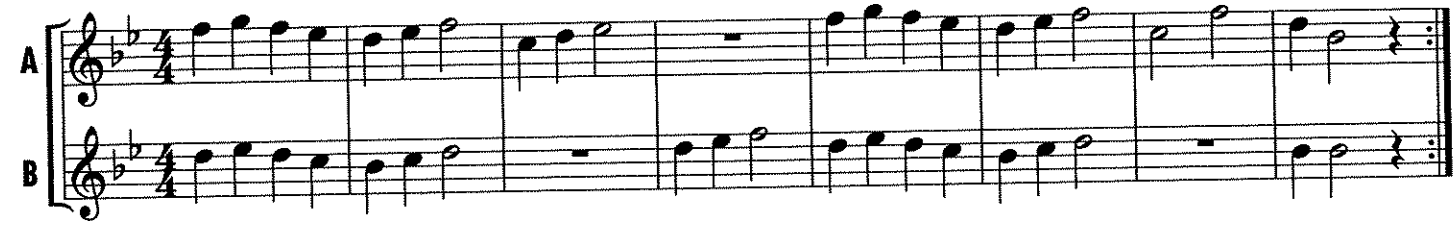
## 29. REMIX

THEORY

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

## 30. LONDON BRIDGE – Duet

English Folk Song

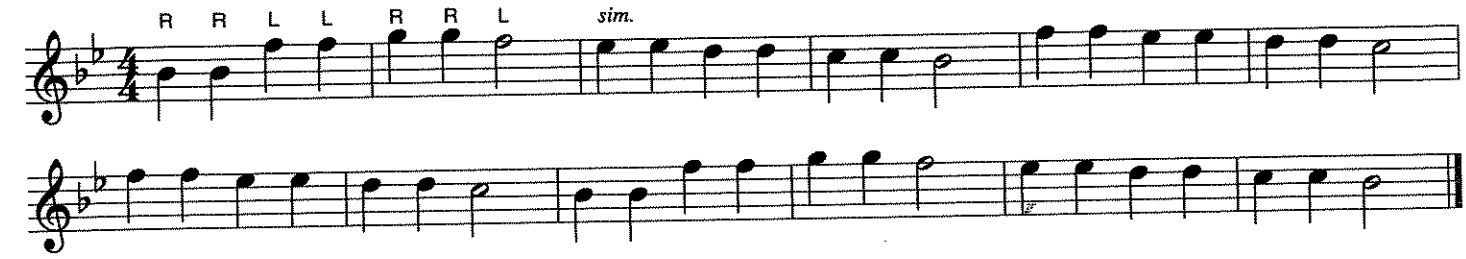



HISTORY

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

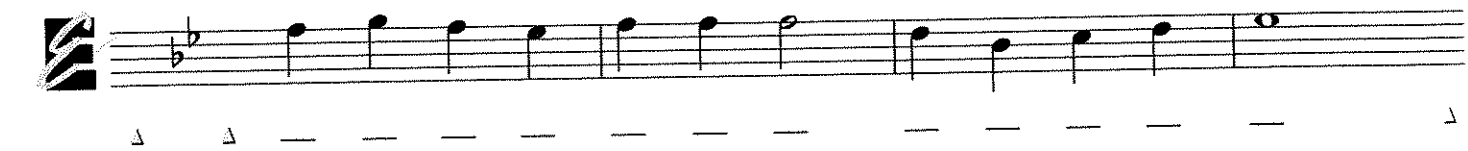
## 31. A MOZART MELODY Double Sticking

Adaptation

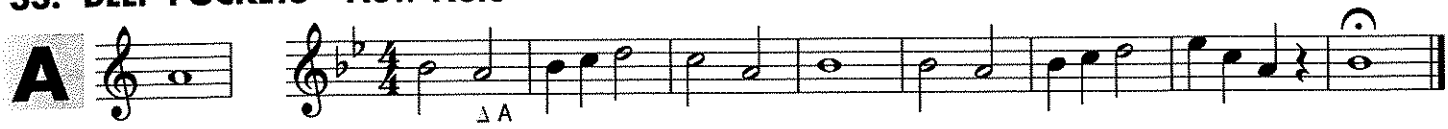



## 32. ESSENTIAL ELEMENTS QUIZ

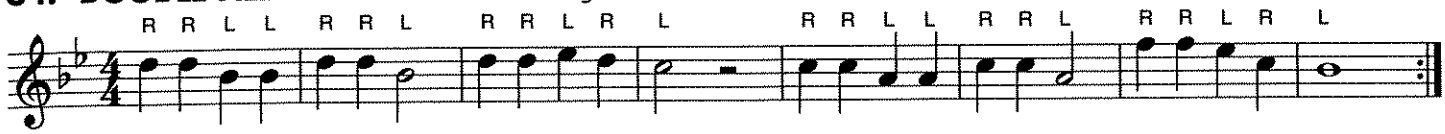
*Draw these symbols where they belong and write in the note names before you play:*



## 33. DEEP POCKETS – New Note




## 34. DOODLE ALL DAY Combination Sticking

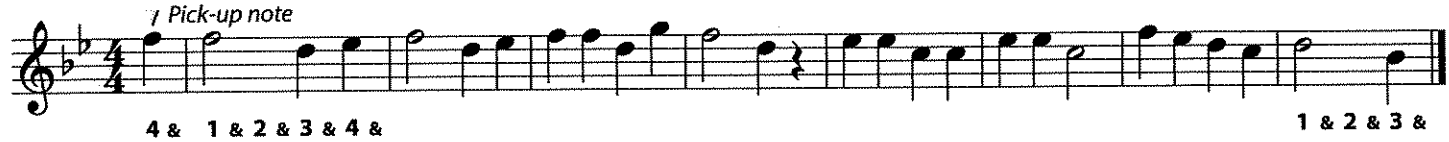



## 35. JUMP ROPE

### Pick-Up Notes

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

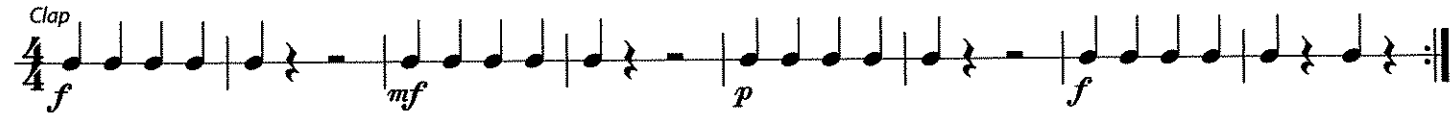
## 36. A-TISKET, A-TASKET Combination Sticking




### Dynamics

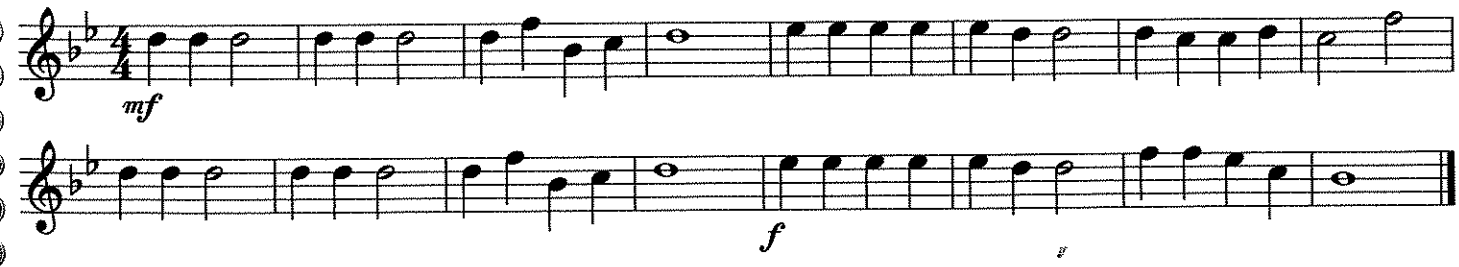
*f* – *forte* (play loudly) *mf* – *mezzo forte* (play moderately loud) *p* – *piano* (play softly)
The higher you lift the mallet, the louder the note will sound.

## 37. LOUD AND SOFT



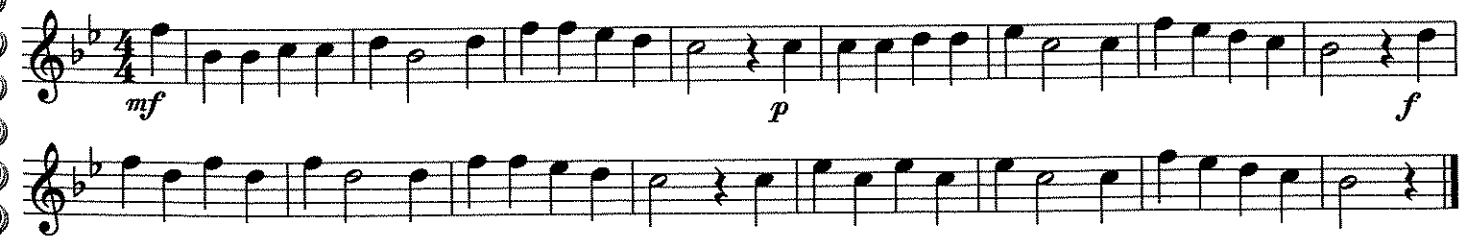

## 38. JINGLE BELLS

J. S. Pierpont



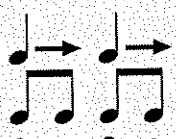

## 39. MY DREYDL

Traditional Hanukkah Song

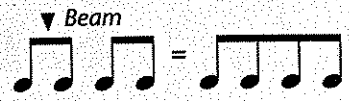


## Eighth Notes

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

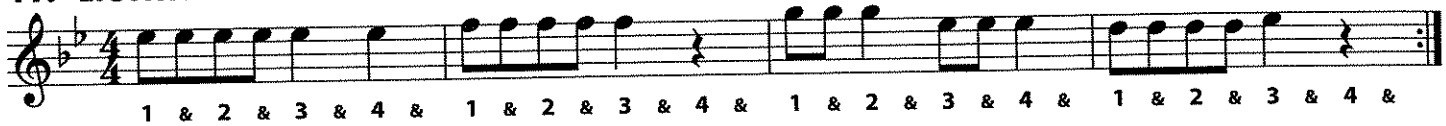



Two or more Eighth Notes have a *beam* across the stems.



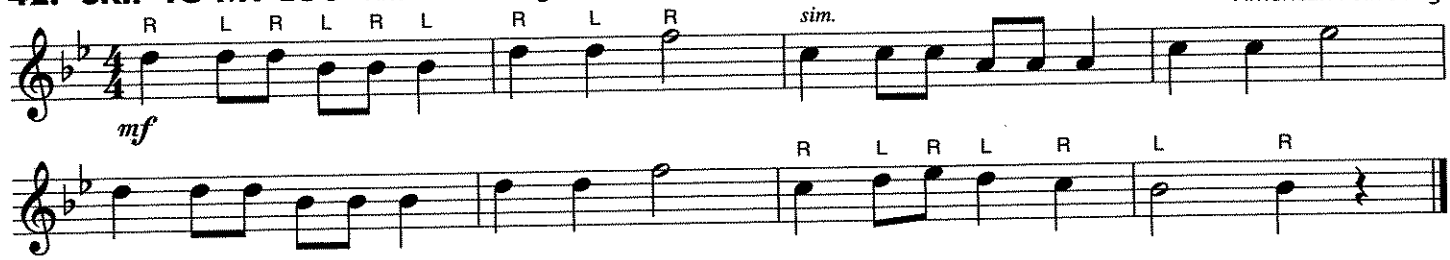

### 40. RHYTHM RAP *Clap the rhythm while counting and tapping.*

### 41. EIGHTH NOTE JAM

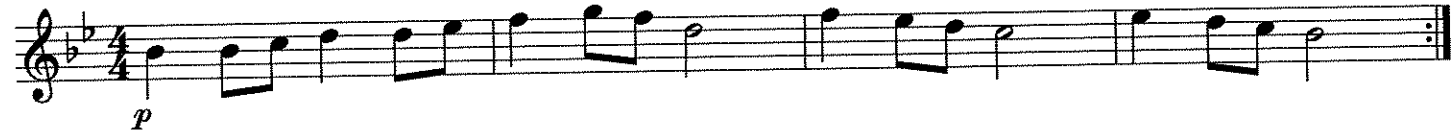



### 42. SKIP TO MY LOU Alternate Sticking

American Folk Song

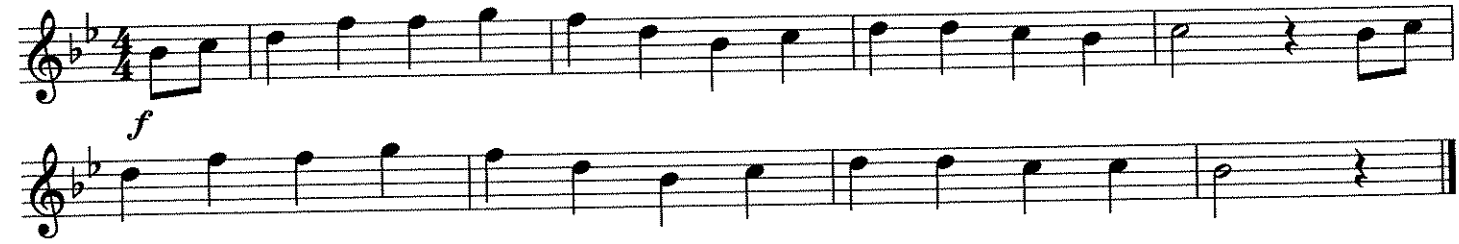



### 43. LONG, LONG AGO




### 44. OH, SUSANNA

Stephen Collins Foster

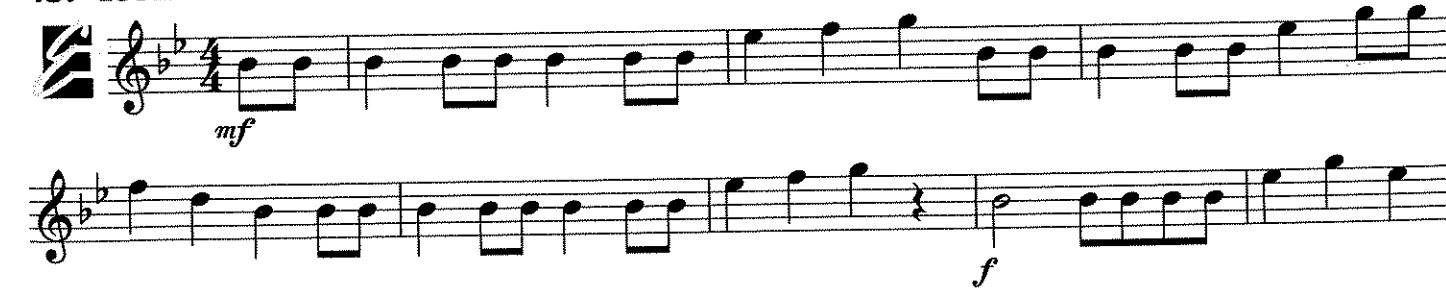



**HISTORY**

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

### 45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

Gioacchino Rossini

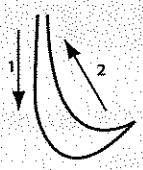


## 2/4 Time Signature

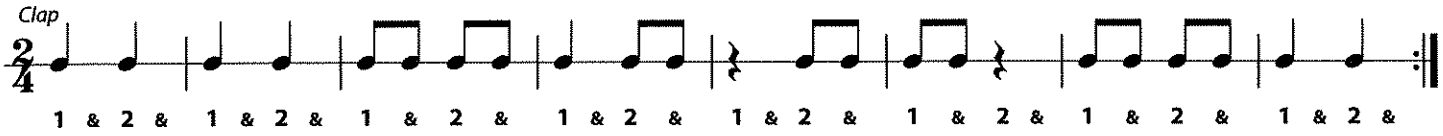
= **2 beats** per measure
= **Quarter** note gets one beat

## Conducting

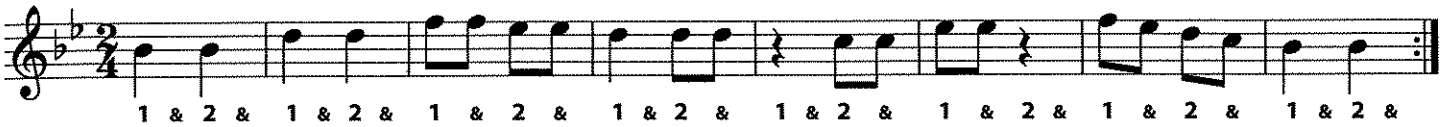
Practice conducting this two-beat pattern.




## 46. RHYTHM RAP




## 47. TWO BY TWO

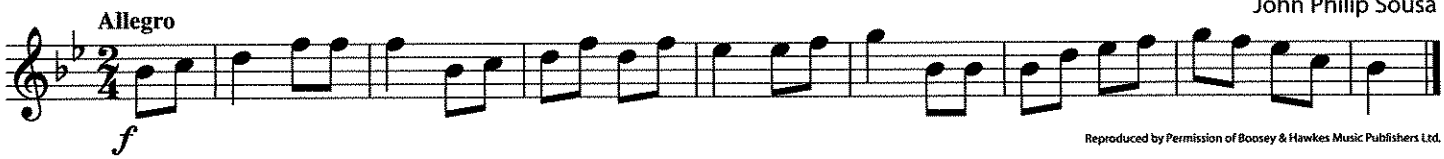



## Tempo Markings

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

## 48. HIGH SCHOOL CADETS – March

John Philip Sousa

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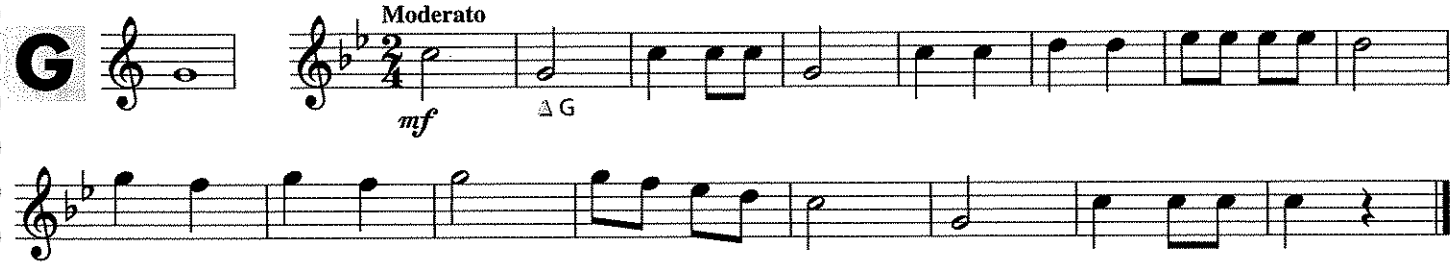
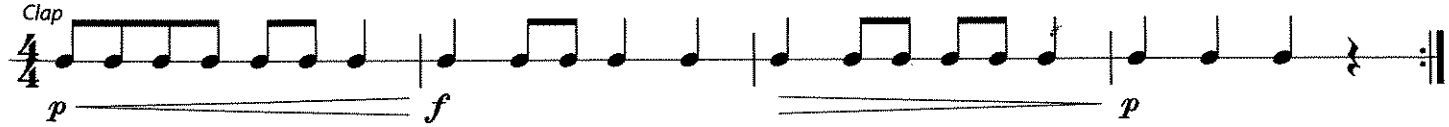
## 49. HEY, HO! NOBODY'S HOME – New Note




## Dynamics

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

## 50. CLAP THE DYNAMICS

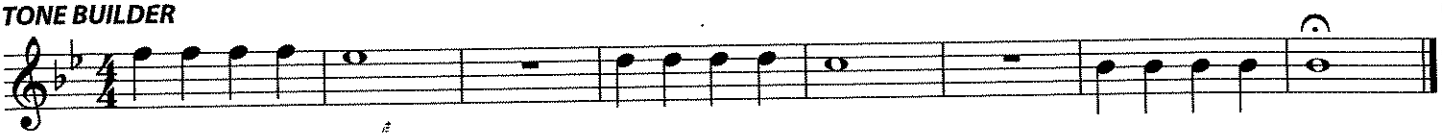



## 51. PLAY THE DYNAMICS

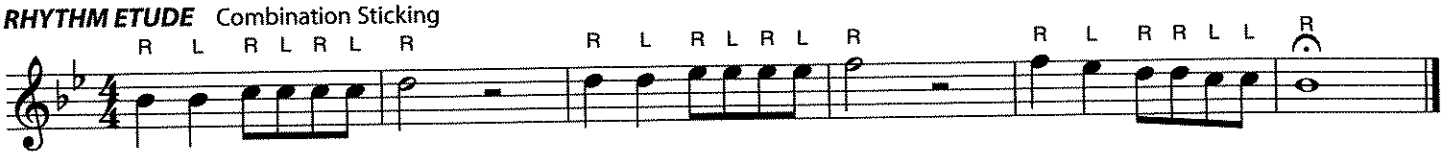
# PERFORMANCE SPOTLIGHT

## 52. PERFORMANCE WARM-UPS

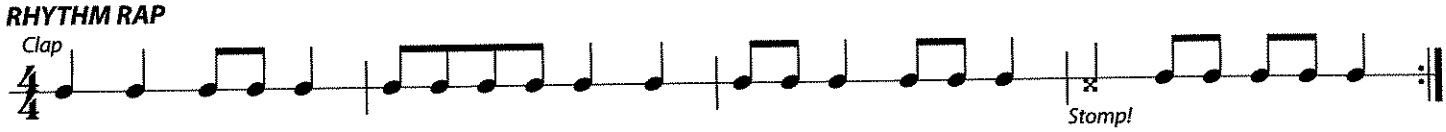
***TONE BUILDER***



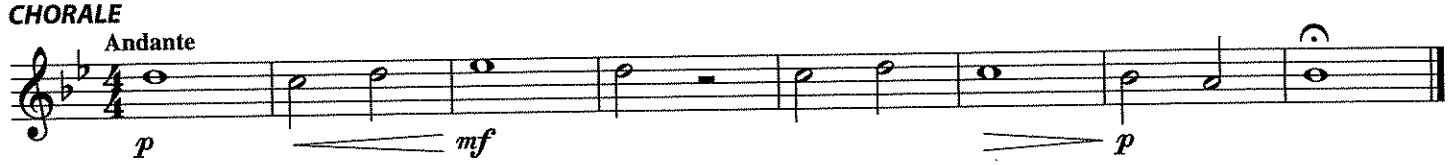
***RHYTHM ETUDE*** Combination Sticking




***RHYTHM RAP***




***CHORALE***

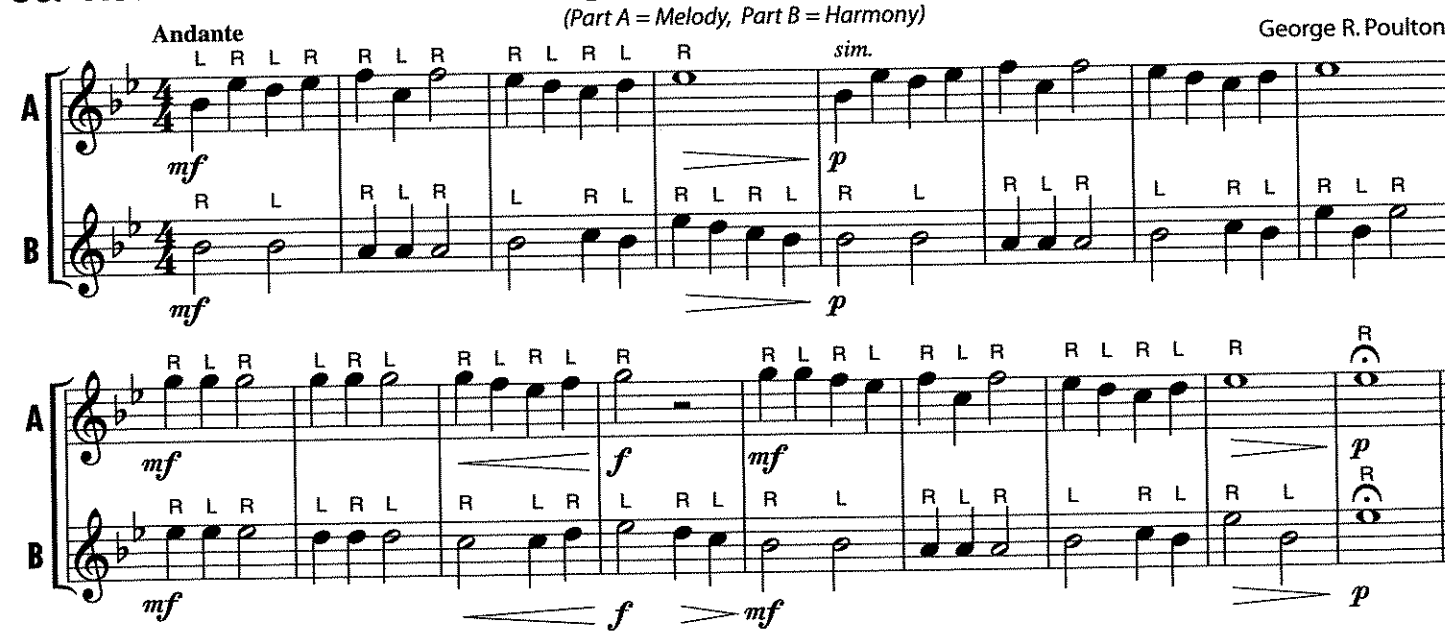



**Melodic Sticking** An approach that combines all the various stickings to create the best performance of the melodic line.

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

*(Part A = Melody, Part B = Harmony)*

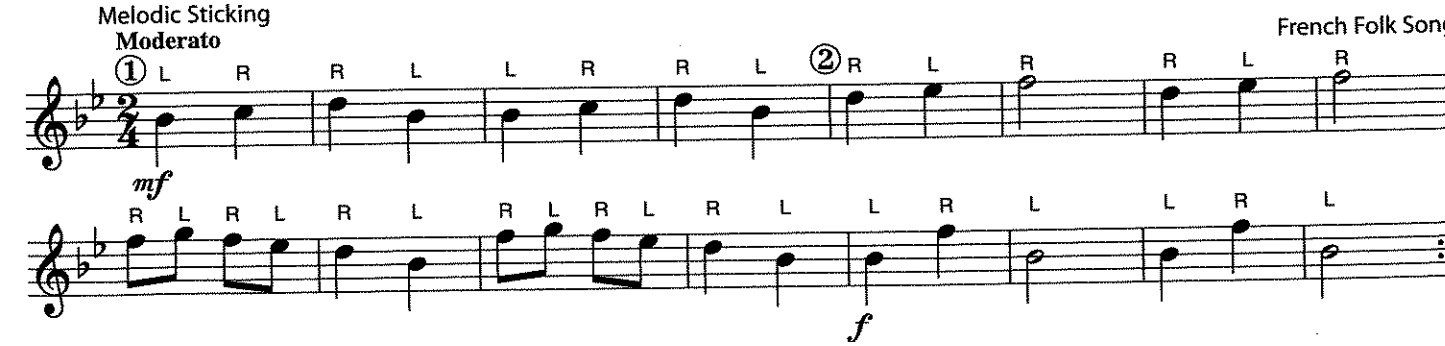
George R. Poulton




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

Melodic Sticking

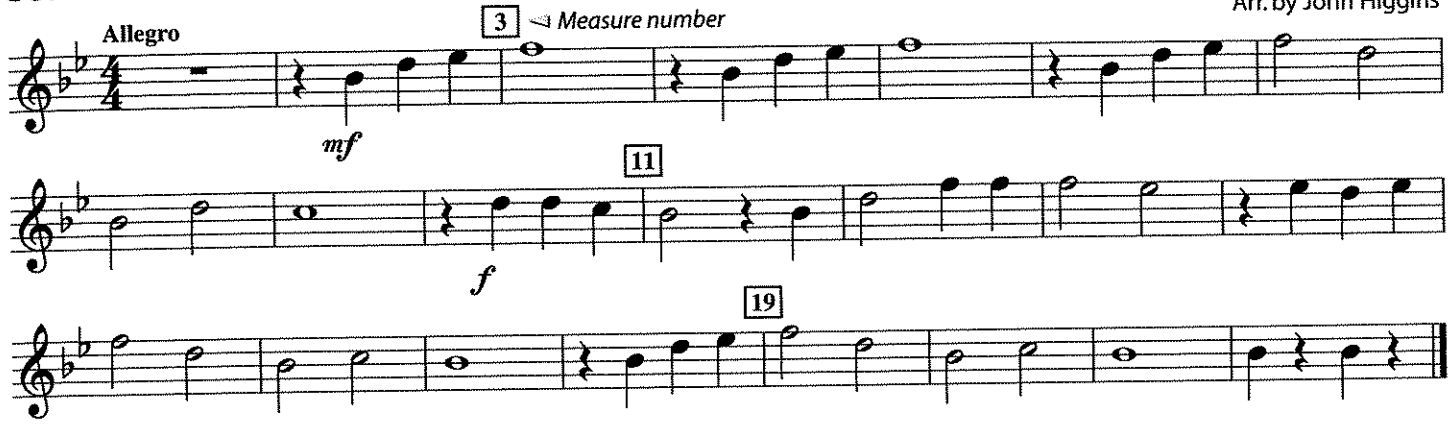
French Folk Song



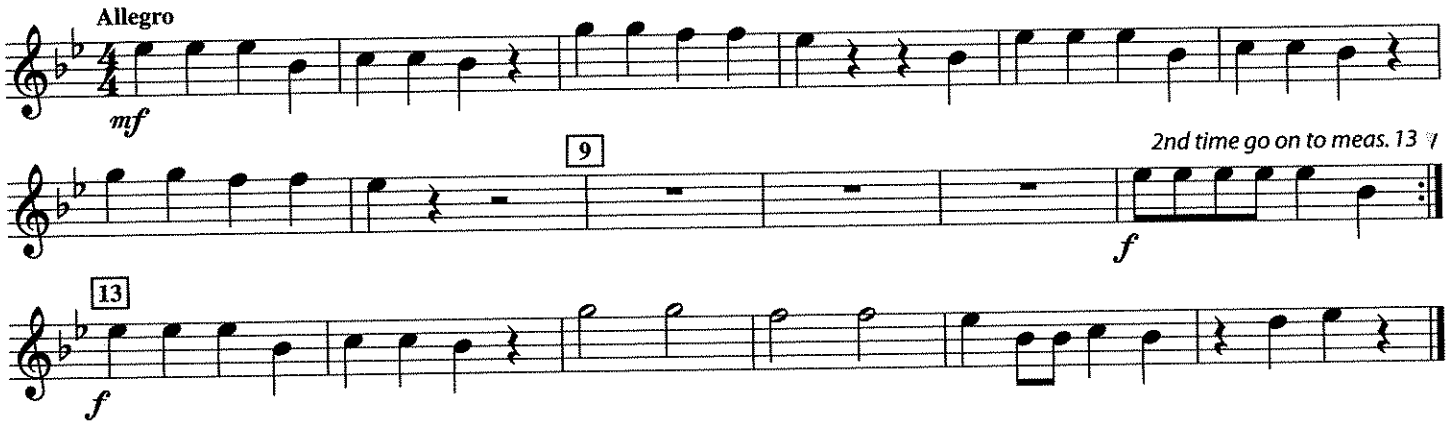
# PERFORMANCE SPOTLIGHT

## 55. WHEN THE SAINTS GO MARCHING IN – Band Arrangement

Arr. by John Higgins

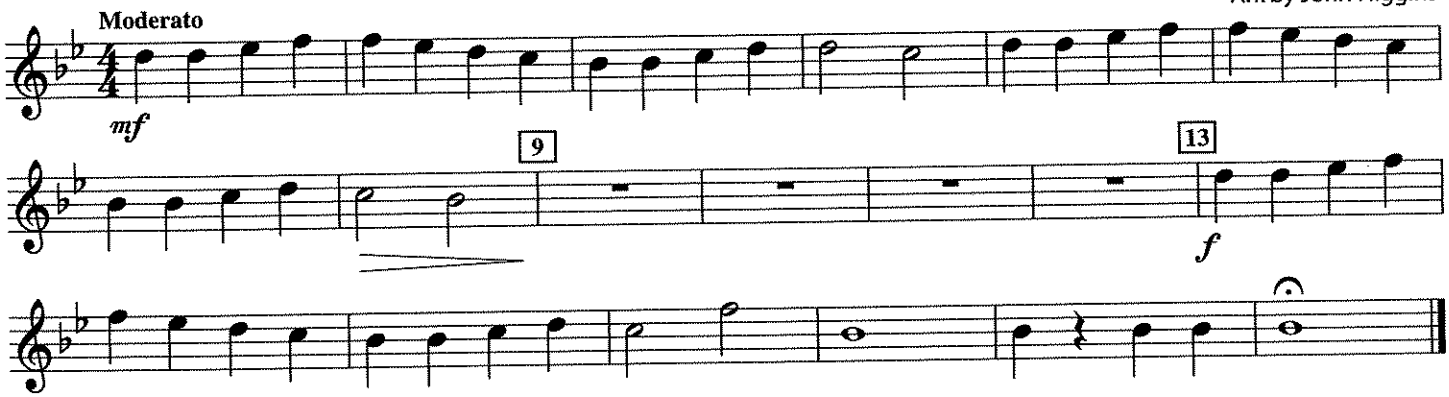



## 56. OLD MACDONALD HAD A BAND – Section Feature



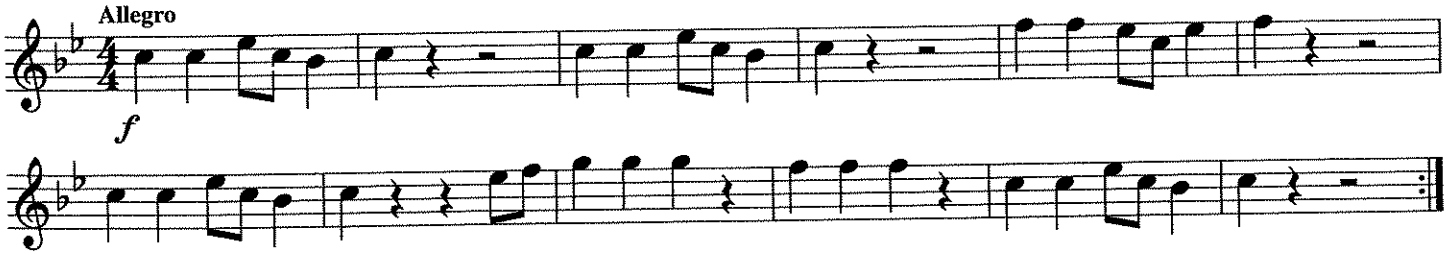

## 57. ODE TO JOY (from Symphony No. 9)

Ludwig van Beethoven
Arr. by John Higgins




## 58. HARD ROCK BLUES – Encore

John Higgins



# KEYBOARD PERCUSSION INSTRUMENTS

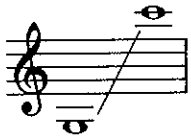
Each keyboard percussion instrument has a unique sound because of the materials used to create the instrument. Ranges may differ with some models of instruments.

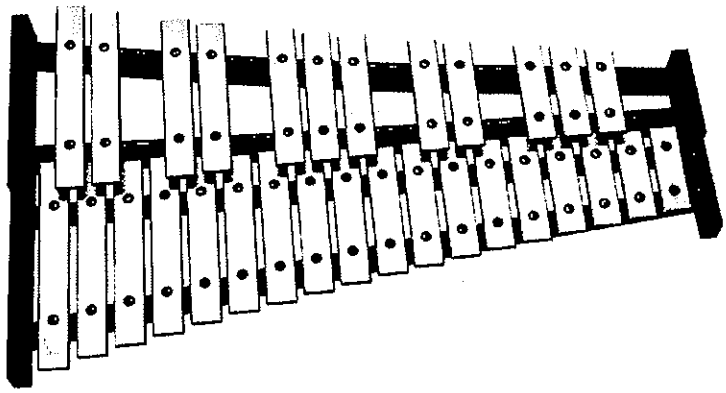
## Instrument Care Reminders

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

## BELLS (Orchestra Bells)

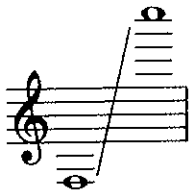
- Bars – metal alloy or steel
- Mallets – lexan (hard plastic), brass or hard rubber
- Range – 2 1/2 octaves
- Sounds 2 octaves higher than written

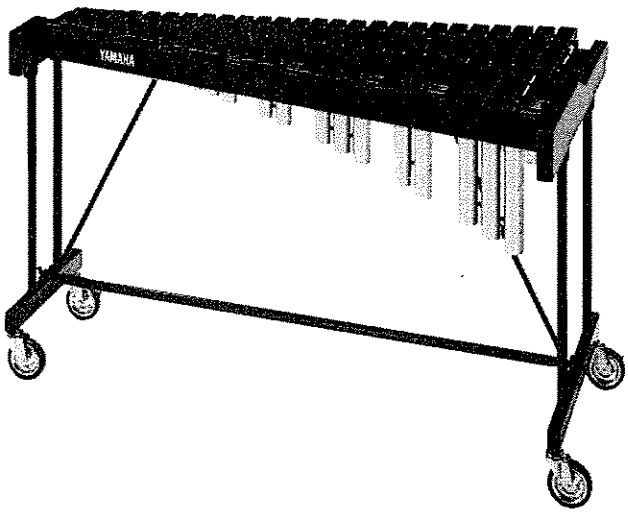




## XYLOPHONE

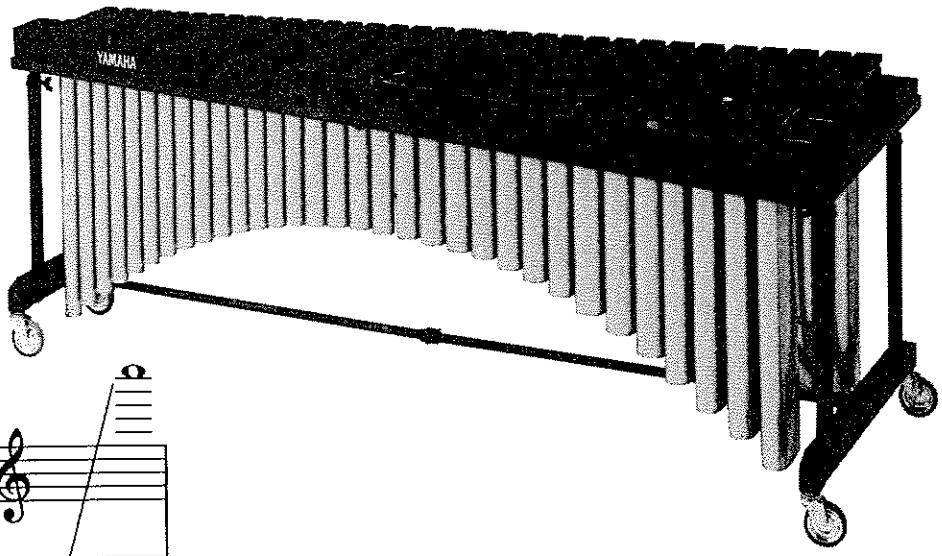
- Bars – wooden or synthetic
- Mallets – hard rubber
- Range – 3 1/2 octaves
- Sounds 1 octave higher than written

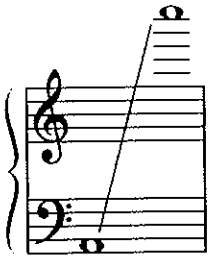


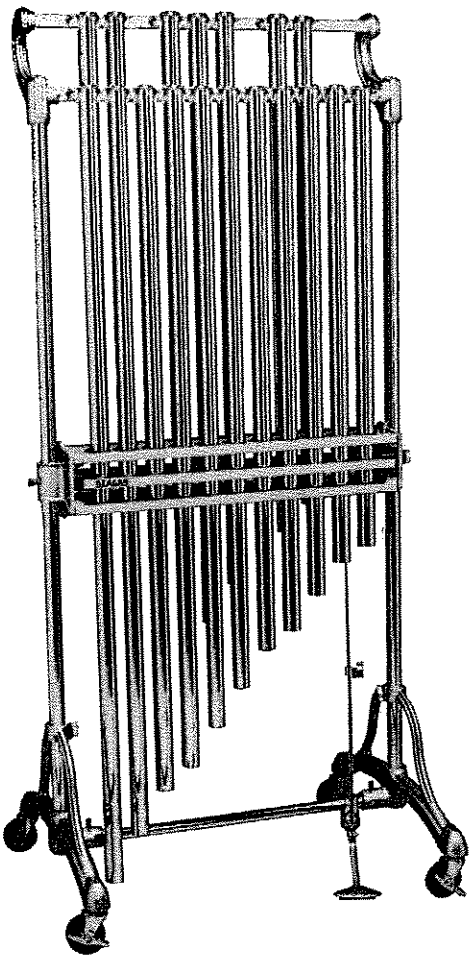


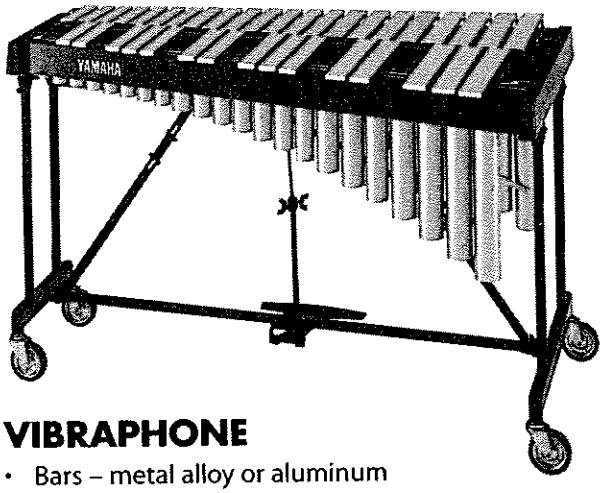
## MARIMBA

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



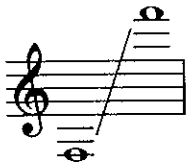







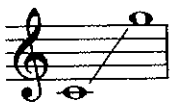

## VIBRAPHONE

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



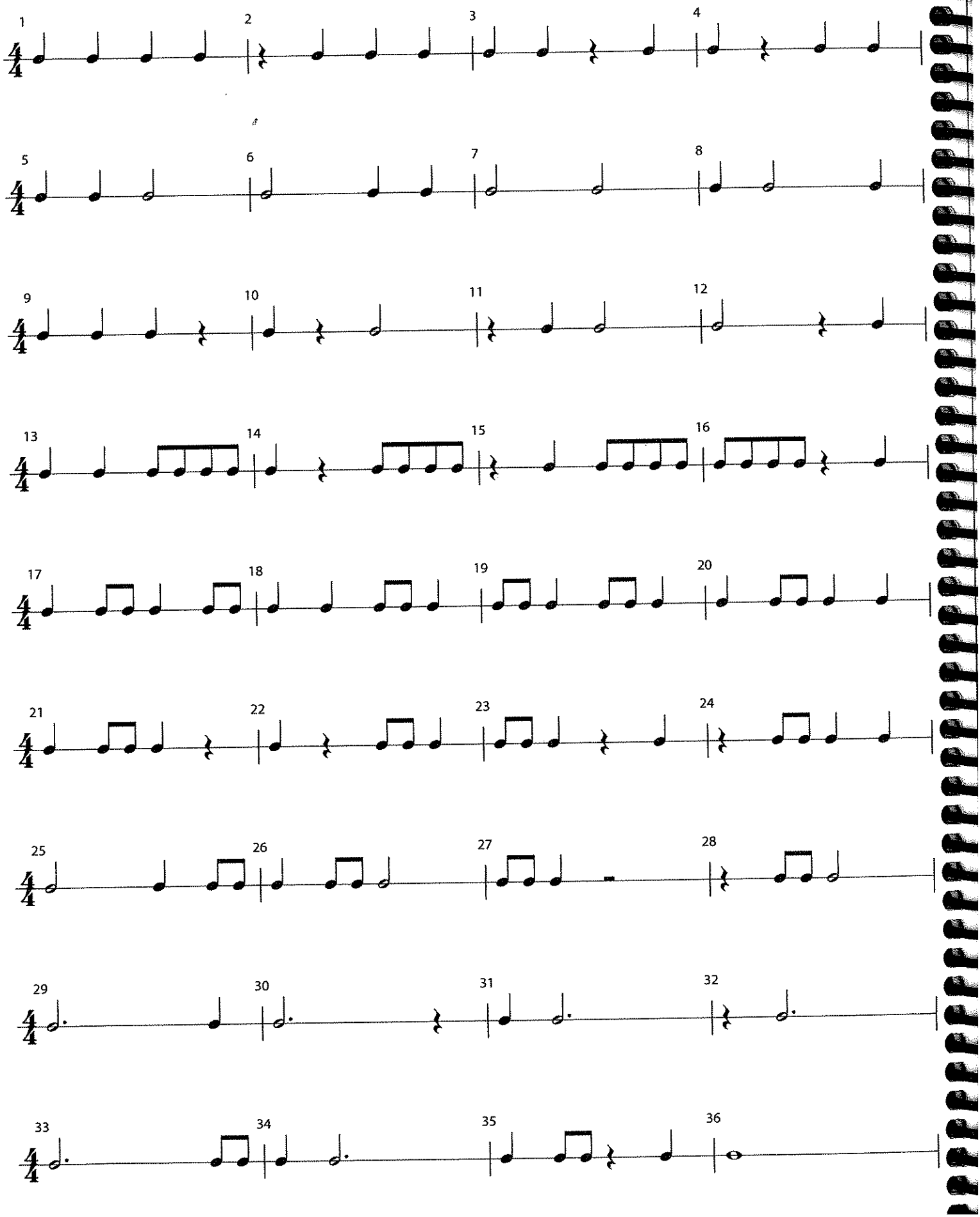
## CHIMES

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

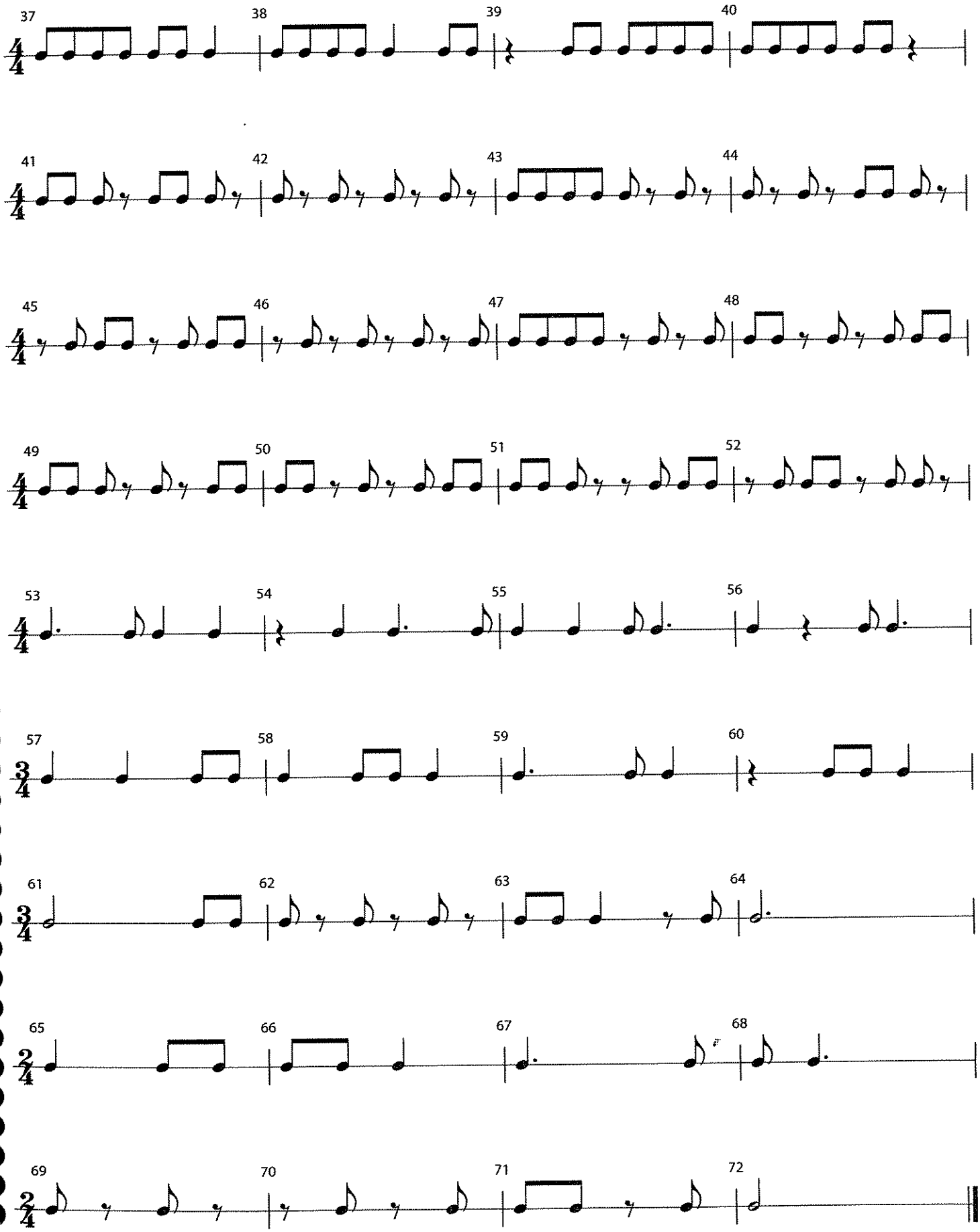
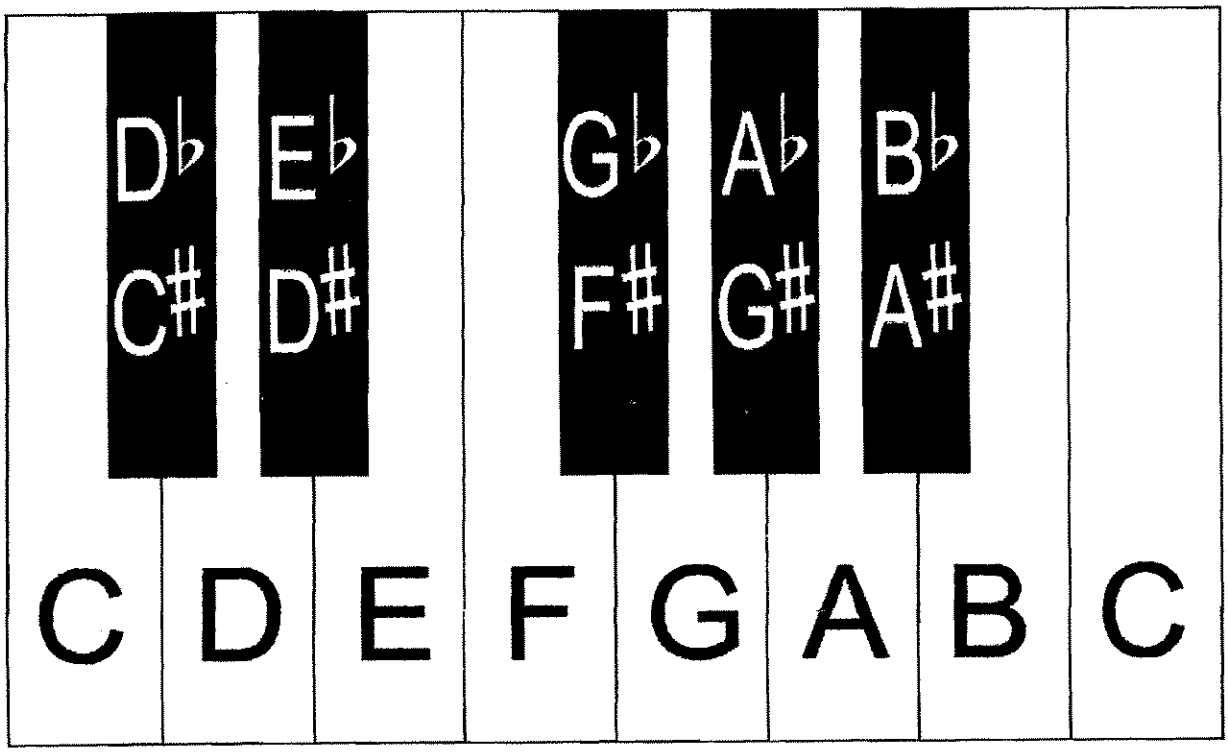
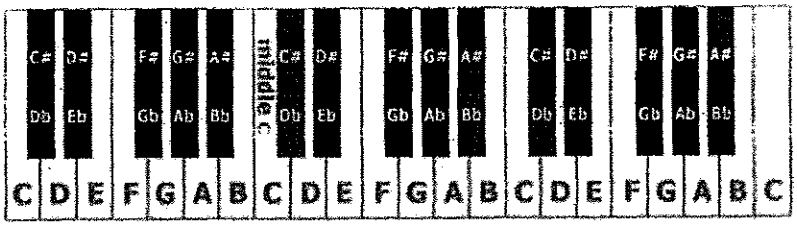


*Instruments and photos courtesy of Yamaha Corporation of America, Band and Orchestral Division*

# RHYTHM STUDIES



# RHYTHM STUDIES



# PIANO NOTES CHART