

PIANO/ MALLETS

Go to scitechband.org

SciTech Band Calendar

Song Demos

Scale Demos

Instrument Demos

Digital Music Packets

Teaching Channel

Leader Application

Help Request

& More...

Table of Contents

1. Note Map/Fingering Chart
2. Concert Bb Major Scale Chart
3. Concert C Major Scale Chart
4. Concert Ab Major Scale Chart
5. Concert Bb Blues Scale
6. Concert C Minor Scale Chart
7. Practice Checklist
8. Scale Checklist
9. Scale Assignments
10. SciTech Band Groove Chart
11. Holiday Solo Options
12. 12 Bar Blues
13. Advanced College Audition Solo Repertoire
14. Amazing Grace
15. Audition Instructions
16. Audition Scale List
17. Audition Score Sheet
18. Audition Prepared Solo – Symphonic Band
19. Audition Prepared Solo – Advanced Band
20. Angels We Have Heard On High
21. Birdland
22. Blinding Lights
23. Blue Moon
24. Blues By Five
25. Canon Remix
26. Careless Whisper (Sponsor Song)
27. Carol Of The Bells
28. Chained To The Rhythm
29. Chameleon
30. Cheer # 1
31. Cold Duck Time
32. Don't Stop Believin'
33. Eye Of The Tiger
34. Feeling Good
35. First 5 Note Exercise
36. GNE Song (Great New Emergence)
37. Happy Birthday (?)
38. Heart & Soul
39. Holding Out For A Hero (Sponsor Song)
40. I Just Died In Your Arms Tonight (Sponsor Song)
41. It Don't Mean A Thing
42. It Is Well
43. Let's Groove
44. My Way
45. Over The Rainbow
46. Pep Band Music
47. Pomp & Circumstance (Two Ceremonial Marches)
48. Santa Claus Is Comin' To Town
49. Sight Reading Exercises
50. Simple Gifts (District Determined Measure)
51. Sponsor Song (What Is Love)
52. Star Spangled Banner
53. Student Groove (The Vibe)
54. Suavemente
55. Swallowtail Jig
56. Tempest, The
57. Tenor Madness
58. Warm Ups (UMASS BAND)
59. Blank Staff Paper
60. Twinkle Twinkle Note Test
61. Essential Elements Method Book
62. Note Map/Fingering Chart

What to practice first...

WINTERFEST SET LIST (Semester 1)

- 1) Cadence
- 2) The Tempest
- 3) Blinding Lights
- 4) Let's Groove
- 5) Angels We Have Heard On High
- 6) Santa Claus Is Comin' To Town
- 7) Optional Additions or C Minor Groove
- 8) Careless Whisper (Sponsor Song)
- INTERMISSION
- 9) Canon Remix- (Combined Bands)
- 10) My Way (Small Ensemble)
- 11) 12 Bar Blues

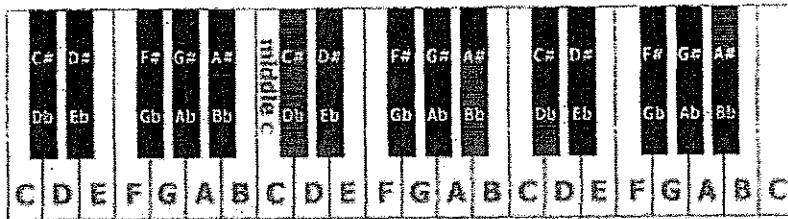
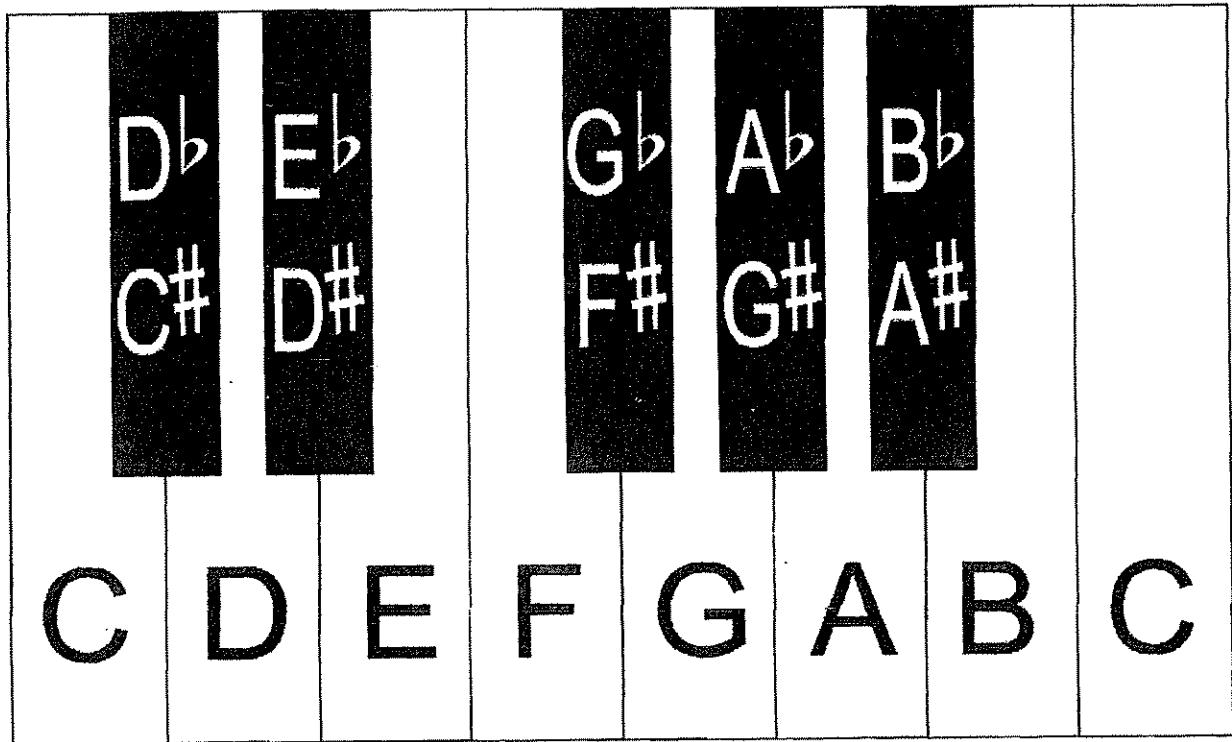
ARTS ALIVE SET LIST (Semester 2)

- 1) Cadence
- 2) Suavemente
- 3) Optional Additions
- 4) Optional Additions
- 5) Careless Whisper (Sponsor Song)
- INTERMISSION (Combined Bands)
- 6) The Tempest
- 7) Blinding Lights
- 8) Crazy Jam (C Minor Groove)
- 9) Let's Groove
- 10) Original Student Composition
- 11) 12 Bar Blues

Graduation - Pomp & Circumstance

Optional Additions: (a) Original Student Compositions, (b) Amazing Grace, (b) Birdland, (c) Blues By Five, (d) Carol Of The Buckets, (e) Chained To The Rhythm, (f) Cold Duck Time, (g) Chameleon, (h) Don't Stop Believin', (i) Feeling Good, (j) It Don't Mean A Thing, (k) It Is Well, (l) Over The Rainbow, (m) Tenor Madness

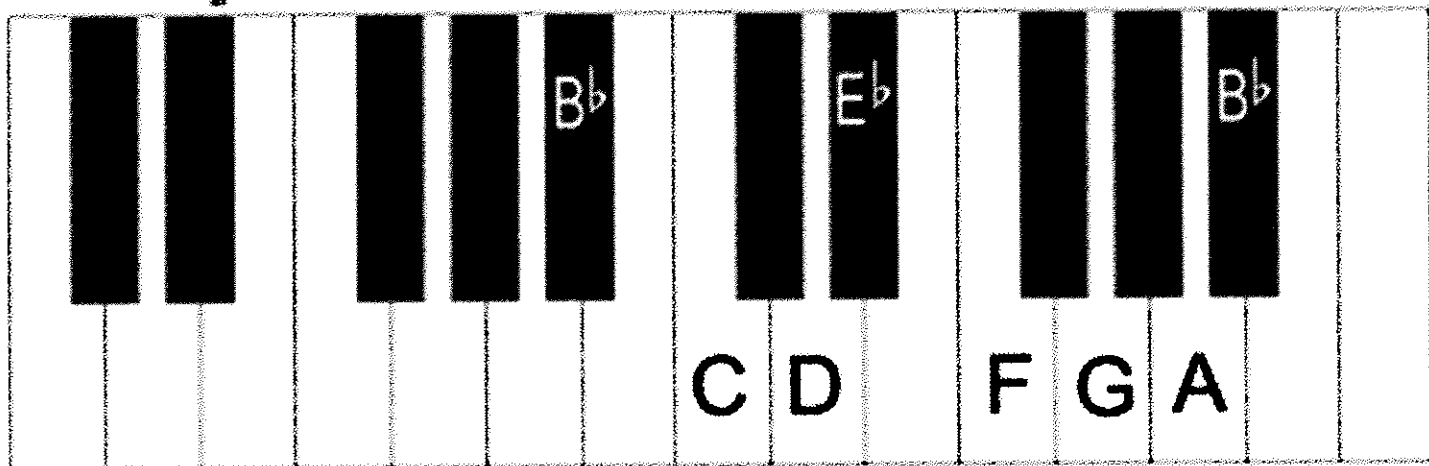
PIANO NOTES CHART



Concert Bb Major Scale

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

Bb Major Scale



Concert Bb Scale

1. Scale with hints

*Forked F

Musical staff for exercise 1 showing a scale in 4/4 time with notes and fingerings. The notes are: Bb, C, D, Eb, F*, G, A, Bb, A, G, F*, Eb, D, C, Bb. Fingerings are indicated by numbers 1-4 and symbols like Δ (forked).

2. Scale

Musical staff for exercise 2 showing a scale in 4/4 time without notes, intended for drawing the notes.

3. Arpeggio with hints

Musical staff for exercise 3 showing an arpeggio in 4/4 time with notes and fingerings. The notes are: Bb, D, F*, Bb, F*, D, Bb. Fingerings are indicated by numbers 1-4 and symbols like Δ (forked).

4. Arpeggio

Musical staff for exercise 4 showing an arpeggio in 4/4 time without notes, intended for drawing the notes.

5. Draw the notes of the scale.

Musical staff for exercise 5 showing an empty staff in 4/4 time for drawing the notes of the scale.

6. Draw the notes of the arpeggio.

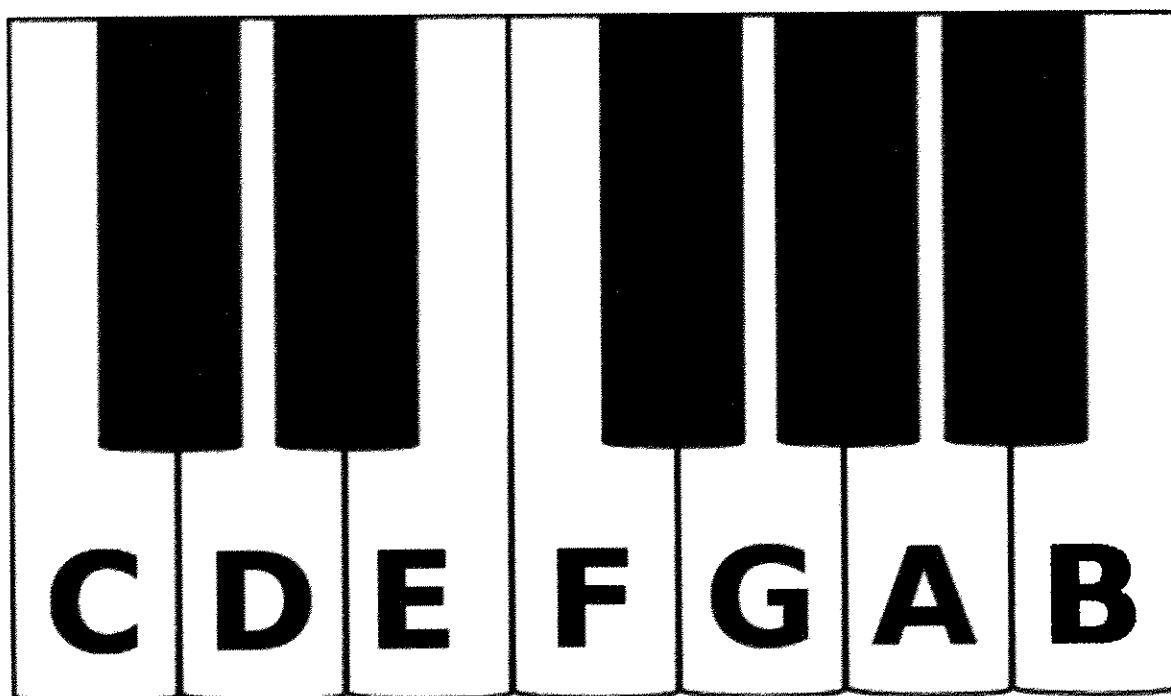
Musical staff for exercise 6 showing an empty staff in 4/4 time for drawing the notes of the arpeggio.

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

Musical staff for exercise 7 showing an empty staff in 4/4 time for filling in notes from the scale in any order.

Concert C Major Scale

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



Concert C Scale

1. Scale with hints

2. Scale

3. Arpeggio with hints

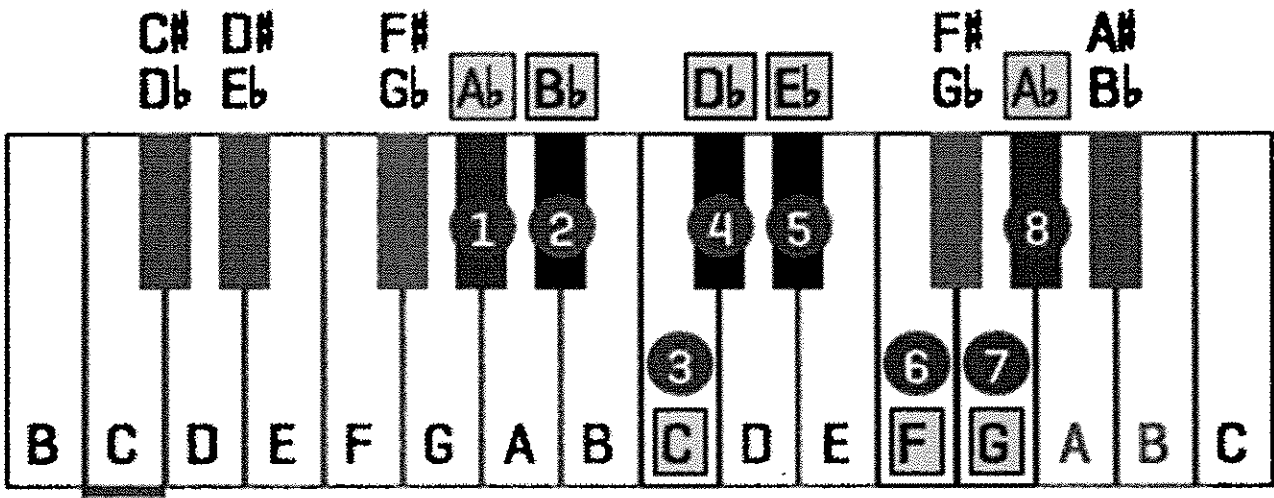
4. Arpeggio

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.

A-flat major scale



Concert Ab Scale

1. Scale with hints

*Alternate fingering

A musical staff in treble clef, key signature of three flats (Bb, Eb, Ab), and 4/4 time signature. The scale is written as a sequence of 15 notes: Ab, Bb, C, Db, Eb*, F*, G, Ab, G, F*, Eb*, Db, C, Bb, Ab. Below each note is a fingering diagram showing finger placement on the keys. The fingering for Ab is 1-2-3-4-5. For Bb, it is 1-2-3-4-5. For C, it is 1-2-3-4-5. For Db, it is 1-2-3-4-5. For Eb*, it is 1-2-3-4-5. For F*, it is 1-2-3-4-5. For G, it is 1-2-3-4-5. For the second Ab, it is 1-2-3-4-5. For G, it is 1-2-3-4-5. For F*, it is 1-2-3-4-5. For Eb*, it is 1-2-3-4-5. For Db, it is 1-2-3-4-5. For C, it is 1-2-3-4-5. For Bb, it is 1-2-3-4-5. For the final Ab, it is 1-2-3-4-5.

2. Scale

A musical staff in treble clef, key signature of three flats (Bb, Eb, Ab), and 4/4 time signature. The scale is written as a sequence of 15 notes: Ab, Bb, C, Db, Eb, F, G, Ab, G, F, Eb, Db, C, Bb, Ab.

3. Arpeggio with hints

A musical staff in treble clef, key signature of three flats (Bb, Eb, Ab), and 4/4 time signature. The arpeggio is written as a sequence of 7 notes: Ab, C, Eb*, Ab, Eb*, C, Ab. Below each note is a fingering diagram showing finger placement on the keys. The fingering for Ab is 1-2-3-4-5. For C, it is 1-2-3-4-5. For Eb*, it is 1-2-3-4-5. For the second Ab, it is 1-2-3-4-5. For the second Eb*, it is 1-2-3-4-5. For C, it is 1-2-3-4-5. For the final Ab, it is 1-2-3-4-5.

4. Arpeggio

A musical staff in treble clef, key signature of three flats (Bb, Eb, Ab), and 4/4 time signature. The arpeggio is written as a sequence of 7 notes: Ab, C, Eb, Ab, Eb, C, Ab.

5. Draw the notes of the scale.

An empty musical staff in treble clef, key signature of three flats (Bb, Eb, Ab), and 4/4 time signature, with 15 measures for drawing the notes of the scale.

6. Draw the notes of the arpeggio.

An empty musical staff in treble clef, key signature of three flats (Bb, Eb, Ab), and 4/4 time signature, with 7 measures for drawing the notes of the arpeggio.

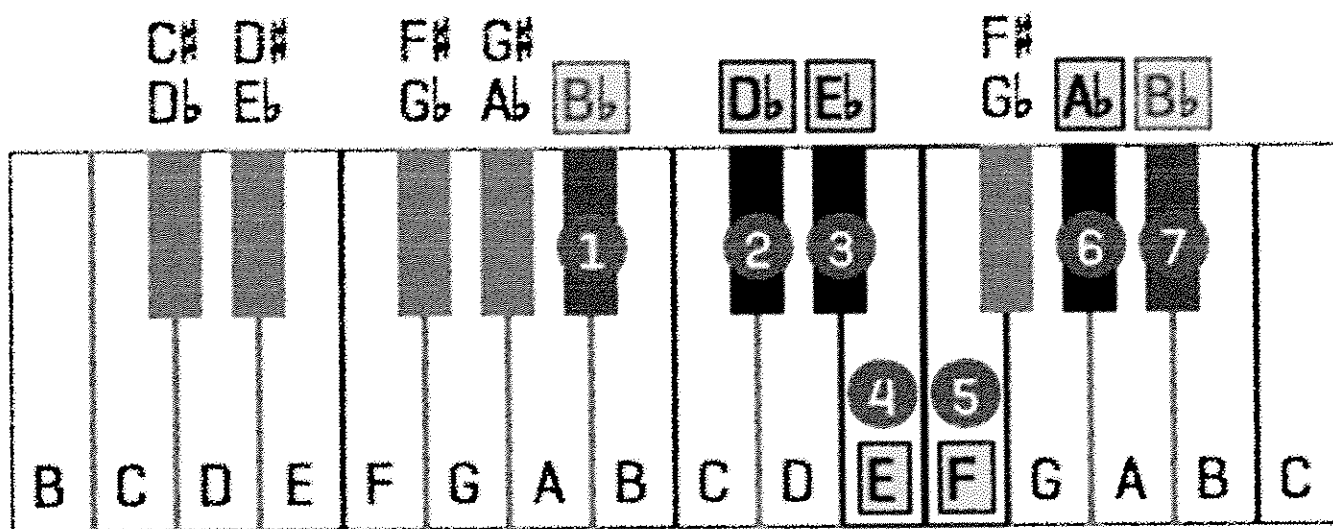
7. Fill-in the measures with notes from the scale in any order.

An empty musical staff in treble clef, key signature of three flats (Bb, Eb, Ab), and 4/4 time signature, with 15 measures for filling in notes from the scale. The final measure contains a single note, Ab.

Concert Bb Blues Scale

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

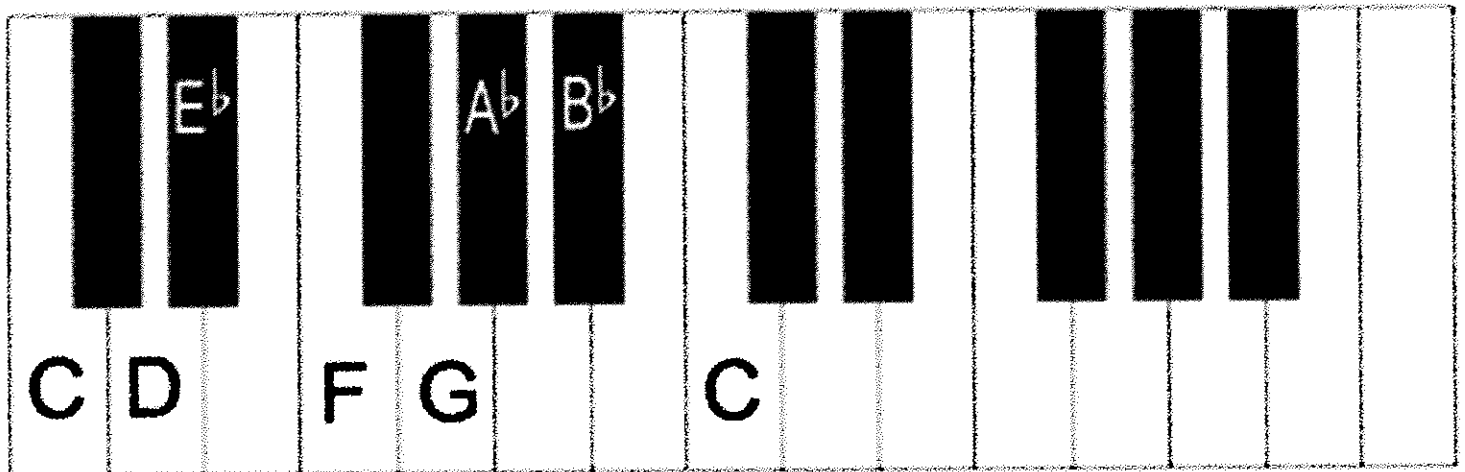
B-flat blues scale



Concert C Minor Scale

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

C Minor Scale



SCI-TECH BAND / MTM MASTER PRACTICE CHECKLIST

FIRST 5 NOTES

Do Re Mi Fa So La Ti Do

MAJOR SCALES

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

NATURAL MINOR SCALES

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

HARMONIC MINOR SCALES

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

BLUES SCALES

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

CHROMATIC SCALES

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

SUETA RHYTHM CHARTS

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

RHYTHM CHARTS (in Band Handbook)

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

FUNDAMENTAL RHYTHMS

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

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

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

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

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

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

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

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

Essential Rudiments p. 82: Single Stroke Rudiments Roll Rudiments

Paradiddle Rudiments Flam Rudiments Drag Rudiments

ESSENTIAL ELEMENTS, BOOK 1

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

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

Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 2

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

Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 3

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

Pg. 38-39 – Rhythm Studies

OTHER

Band Repertoire Solo Repertoire Chamber Ensemble Repertoire Improvisation

SCALE CHECKLIST

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

SCALE ASSIGNMENTS

CONCERT & JAZZ BAND

QUARTER 1

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

QUARTER 2

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

QUARTER 3

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

QUARTER 4

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

SYMPHONIC BAND

QUARTER 1

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

QUARTER 2

Bb Blues

QUARTER 3

Bb Chromatic (1 Octave)
C Major

QUARTER 4

C Minor

*Scale assignments subject to change

SCITECH BAND GROOVE CHART

-CHORD PROGRESSIONS FOR IMPROV-

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

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

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

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

-Chord progressions can be used in any key

Holiday Solos – Duets – Trios – Quartets

SOLOS (1+people)

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

DUETS

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

SOLOS, DUETS, TRIOS, QUARTETS

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

CIRCLE YOUR CHOICE ABOVE

Names: _____

Instruments: _____

12 BAR BLUES

Blues Scale

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

12 Bar Blues Progression

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

12 Bar Blues Licks

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

2) 4-b3-1

3) 1-b3-4

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

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

6) 1-b3-4-b5-5

Solos

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

2) 4-b3-1

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

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

Walking Bass Line - C Instruments

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

Walking Bass Line - Bb Instruments

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

Walking Bass Line - Eb Instruments

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

ADVANCED MUSIC

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

Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(Eb) Eb Bb7 Cm Ab Eb Bb7

Soprano
Alto
Tenor
Bass

8

Detailed description: This block contains the first system of the musical score, measures 1 through 6. It features four vocal staves: Soprano, Alto, Tenor, and Bass. The key signature is B-flat major (two flats) and the time signature is 3/4. The Soprano part begins with a repeat sign. Chord symbols are placed above the staves: (Eb) Eb, Bb7 Cm, Ab Eb, and Bb7.

7 Eb Bb Eb Eb Ab Eb Cm Eb

S
A
T
B

8

Detailed description: This block contains the second system of the musical score, measures 7 through 13. It features four vocal staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano part has a fermata over the first measure. Chord symbols are placed above the staves: Eb Bb, Eb Eb, Ab Eb, and Cm Eb.

14 Eb Bb7 Eb Eb sus4/Ab Eb

S
A
T
B

8

Detailed description: This block contains the third system of the musical score, measures 14 through 15. It features four vocal staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano part has a fermata over the first measure. Chord symbols are placed above the staves: Eb Bb7, Eb Eb sus4/Ab, and Eb.

Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(Eb) Eb Bb7 Cm Ab Eb Bb7

Soprano

Alto

Tenor

Bass

7 Eb Bb Eb Eb Ab Eb Cm Eb

S

A

T

B

14 Eb Bb7 Eb Eb sus4/Ab Eb

S

A

T

B

SciTech Band Audition

SYMPHONIC BAND AUDITION REQUIREMENTS

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

Additional Instructions

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

CONCERT BAND & JAZZ BAND AUDITION REQUIREMENTS

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

Additional Instructions

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



SYMPHONIC BAND AUDITION SCALE LIST

Instrument Key

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

Bb Instruments: Clarinet Trumpet, Tenor Sax

Eb Instruments: Alto Sax, Baritone Sax

Concert Bb Major Scale

C Instruments: Bb C D Eb F G A Bb

Bb Instruments: C D E F G A B C

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

Concert Bb Blues Scale

C Instruments: Bb Db Eb E F Ab Bb

Bb Instruments: C Eb F Gb G Bb C

Eb Instruments: G Bb C Db D F G

Concert Bb Chromatic Scale

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

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

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



SciTech Band
THE PRIDE OF SPRINGFIELD

AUDITION SCORE SHEET

(or Test Score Sheet)

Name: _____

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

Please check all that apply.

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

Audition Prepared Solo - Symphonic Band

Piano

Variations on Auld Lang Syne

arr. Bernice

Moderato

Piano

mf

B \flat F B \flat E \flat

Pno.

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

p

Pno.

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

f

Audition Prepared Solo - ADVANCED BAND

Piano

Variations on Auld Lang Syne

arr. Bernice

Moderato

Piano

mf

E^b B^b E^b A^b

Pno.

E^b B^b A^b E^b p E^b B^b

Swing! ♩ = ♪³

Pno.

E^b A^b E^b B^b A^b E^b f E^b

10. Pno.

B^b E^b A^b E^b B^b A^b

22 Pno.

E^b

ANGELS WE HAVE HEARD ON HIGH

Traditional French Carol

Soprano

Mallets / Piano

Musical notation for the Soprano part, measures 1 through 21. Chord markings are placed above the staff: Eb (1), Eb (4), Eb (9), Ab (10), Eb (11), Bb (12), Eb (13), Eb Bb (14), Eb (15), Ab (16), Eb (17), Bb (18), *Intro Eb (19), Eb Bb (20), Eb (21).

Alto

Musical notation for the Alto part, measures 1 through 21. A *Intro marking is present above measure 19.

Tenor

Musical notation for the Tenor part, measures 1 through 21. A *Intro marking is present above measure 19.

Bass

Musical notation for the Bass part, measures 1 through 21. A *Intro marking is present above measure 19.

Birdland

PIANO

Music by JOSEF ZAWINUL
Arranged by MICHAEL SWEENEY

FAST ROCK

Musical notation for measures 1-4. The piece is in 4/4 time with a key signature of two flats (B-flat and E-flat). The bass clef contains the melody, starting with a forte (f) dynamic. Measure 1 begins with a bass clef and a 4/4 time signature. The melody consists of quarter notes: B-flat, E-flat, G, and B-flat. Measure 2 continues with quarter notes: D, F, A, and B-flat. Measure 3 has quarter notes: C, E-flat, G, and B-flat. Measure 4 concludes with quarter notes: A, G, F, and E-flat. Handwritten accents (>) are placed above the notes in measures 2, 3, and 4. Measure numbers 1, 2, 3, and 4 are written below the staff.

Musical notation for measures 5-8. The melody continues in the bass clef. Measure 5 has quarter notes: D, F, A, and B-flat. Measure 6 has quarter notes: C, E-flat, G, and B-flat. Measure 7 has quarter notes: A, G, F, and E-flat. Measure 8 has quarter notes: D, F, A, and B-flat, ending with a mezzo-forte (mf) dynamic. Handwritten accents (>) are placed above the notes in measures 5, 6, 7, and 8. Measure numbers 5, 6, 7, and 8 are written below the staff.

9

Musical notation for measures 9-12. The melody continues in the bass clef. Measure 9 has quarter notes: D, F, A, and B-flat. Measure 10 has quarter notes: C, E-flat, G, and B-flat. Measure 11 has quarter notes: A, G, F, and E-flat. Measure 12 has quarter notes: D, F, A, and B-flat. Handwritten accents (>) are placed above the notes in measures 9, 10, 11, and 12. Measure numbers 9, 10, 11, and 12 are written below the staff.

Musical notation for measures 13-16. The melody continues in the bass clef. Measure 13 has quarter notes: D, F, A, and B-flat. Measure 14 has quarter notes: C, E-flat, G, and B-flat. Measure 15 has quarter notes: A, G, F, and E-flat. Measure 16 has quarter notes: D, F, A, and B-flat. Handwritten accents (>) are placed above the notes in measures 13, 14, 15, and 16. Measure numbers 13, 14, 15, and 16 are written below the staff.

00121581

17

18 19 20

21

22 23 24

25

26 27 28

29

30 31 32

33

34 35 36

Piano

Musical score for measures 37-40. The score is written for piano in G major (one sharp) and 7/8 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line. Measure numbers 37, 38, 39, and 40 are indicated below the staff.

Musical score for measures 41-44. Measure 42 is circled in red with a handwritten 'f.' above it. The score continues with melodic and bass lines. Measure numbers 41, 42, 43, and 44 are indicated below the staff. A dynamic marking of *mf* is present in measure 42.

Musical score for measures 45-48. The score continues with melodic and bass lines. Measure numbers 45, 46, 47, and 48 are indicated below the staff.

Musical score for measures 49-52. Measure 50 is circled in red. The score continues with melodic and bass lines. Measure numbers 49, 50, 51, and 52 are indicated below the staff.

Musical score for measures 53-56. The score continues with melodic and bass lines. Measure numbers 53, 54, 55, and 56 are indicated below the staff. At the bottom left, there is a handwritten note: "нар. ісаі. 02".

Piano

(58)

(To CODA) ⊕

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

mp ff DIM. mp ff DIM.

77 78 79 80

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

mp ff DIM. mp

81 82 83 84-85

86

mp

86 87 88 89

(D.S. AL CODA)

mf

90 91 92 93

⊙ CODA

ff

94 95 96 97

Birdland

GUITAR

Music by JOSEF ZAWINUL
Arranged by MICHAEL SWEENEY

FAST ROCK (♩=152-160)

(N.C.)

The sheet music is written for guitar in standard notation. It begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The tempo is marked as 'FAST ROCK' with a quarter note equal to 152-160 beats per minute. The piece starts with a non-chordal (N.C.) instruction. The first staff contains measures 1-4, marked with a forte (f) dynamic. The second staff contains measures 5-8, marked with mezzo-forte (mf) and includes a circled measure number '9'. The third staff contains measures 9-12, with circled measure numbers '9', '10', '11', and '12'. The fourth staff contains measures 13-16, with circled measure numbers '17', '14', '15', and '16'. The fifth staff contains measures 17-24, with circled measure numbers '17', '18', '19', '20', '21', '22', '23', and '24'. The sixth staff contains measures 25-34, with circled measure numbers '25', '33', and '34', and includes a '7' chord symbol and a 'DIM.' marking. The seventh staff contains measures 35-38, marked with mezzo-forte (mf) and includes a circled measure number '42'. The eighth staff contains measures 39-48, marked with forte (f) and includes a circled measure number '50'. The ninth staff contains measures 49-52, marked with mezzo-forte (mf) and includes circled measure numbers '50', '51', and '52'. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several handwritten annotations, including circled measure numbers and chord symbols like '7' and 'S. 7'.

08721581

Guitar

53 54 55 56

57 58 59 60

f

61 62 63 64

To CODA

65 66 67 68

F (NO 3RD)

mf

69 70 71 72 73

74 75 76 77

F9 (76) E9 Eb9 D9 Db9 C9 B9 F9

78 79 80 81

E9 Eb9 D9 Db9 C9 B9 F9 DIM. E9 Eb9 D9 Db9 C9 B9 F9

mp ff

82 83 84-85

E9 Eb9 D9 Db9 C9 B9

2

Dim. mp

86 87 88 89

mp

90 91 92 93

(D.S. AL CODA)

(CODA)

94 95 96 97

ff

Birdland

BASS

Music by JOSEF ZAWINUL
Arranged by MICHAEL SWEENEY

FAST ROCK (♩ = 152-160)

The musical score is written on ten staves in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. It includes various musical notations such as slurs, accents, and dynamic markings. Handwritten annotations include circled measure numbers (9, 17, 25, 33, 42) and a circled 'f' at the end of the piece. Measure numbers are printed below the notes, and some measures contain handwritten '4' or '2' indicating fingerings or articulation. The score concludes with a final measure marked with a circled 'f'.

08721581

Bass

Handwritten musical notation for Bass, measures 47-50. Includes circled measure numbers 50 and 48, and a circled '50' above the staff.

Handwritten musical notation for Bass, measures 51-54. Includes circled measure numbers 52, 53, and 54.

Handwritten musical notation for Bass, measures 55-58. Includes circled measure numbers 56, 57, and 58, and a circled '58' above the staff.

Handwritten musical notation for Bass, measures 59-62. Includes circled measure numbers 60, 61, and 62.

Handwritten musical notation for Bass, measures 63-67. Includes circled measure numbers 63, 64, 65, and 67. A circled '68' is written below the staff. A circled 'TO CODA' with a cross symbol is written above the staff.

Handwritten musical notation for Bass, measures 68-72. Includes circled measure numbers 68, 69, 70, 71, and 72.

Handwritten musical notation for Bass, measures 73-77. Includes circled measure numbers 73, 74, 75, 76, and 77. A circled '76' is written above the staff. Dynamics include *ff*, *Dim.*, and *mp*.

Handwritten musical notation for Bass, measures 78-81. Includes circled measure numbers 78, 79, 80, and 81. Dynamics include *Dim.*, *mp*, and *ff*.

Handwritten musical notation for Bass, measures 82-85. Includes circled measure numbers 82, 83, 84, and 85. Dynamics include *Dim.* and *mp*.

Handwritten musical notation for Bass, measures 86-89. Includes circled measure numbers 86, 87, 88, and 89.

Handwritten musical notation for Bass, measures 90-93. Includes circled measure numbers 90, 91, 92, and 93. A circled 'DS. AL CODA' is written above the staff. Dynamics include *mf*.

Handwritten musical notation for Bass, measures 94-97. Includes circled measure numbers 94, 95, 96, and 97. A circled 'CODA' with a cross symbol is written above the staff. Dynamics include *ff*.

Strings
Synth Brass

Blinding Lights

arr. Bernice

As Recorded by The Weekend

With Energy ♩ = 170

(F) (F) (Ab) (G) (F) (F) (Eb) (F) (G) (C) (Eb)

1 player w/ sustain (or)
1 player each hand

mp

mp
Ped.

7 (Ab) A B Fm

mf *f*

mf *f*

*

14 Cm Eb Bb

C 21 Fm Cm Eb Bb

mp

mp

28 D $\text{\textcircled{S}}$
1. 2. F m C m E \flat
mf

35 E F m C m E \flat
2 *f*

To Coda 4th Time F
43 B \flat 1. 2. F m C m
f

50 E \flat B \flat G F m
mp

57 C m E \flat B \flat *D.S. \text{\textcircled{S}} al Coda*

63 F m C m E \flat

mf

mf

70 B \flat I F m C m E \flat

f

f

77 J B \flat F m C m

ff

ff

84 E \flat B \flat 1. 2. K F m

mp

mp

91 C m E \flat B \flat /F

rit.

Bright Synth

Blinding Lights

arr. Bernice

As Recorded by The Weekend

With Energy ♩ = 170

A

B

C

8 4 8

mp

22

26

1. 2.

D

30

mf

34

2 6 E

To Coda 4th Time

44

1. 2. F 8 G

mp

56

D.S. al Coda

60

Bright Synth, p. 2

Blinding Lights

H ♩ *Coda*

63 **2**
mf

Musical staff 63-67: Treble clef, key signature of three flats (B-flat, E-flat, A-flat), 4/4 time signature. Measure 63: whole note chord (B-flat, E-flat, A-flat) with a '2' above it. Measure 64: quarter notes (B-flat, E-flat, A-flat, B-flat). Measure 65: quarter notes (E-flat, A-flat, B-flat, A-flat). Measure 66: quarter notes (B-flat, E-flat, A-flat, B-flat). Measure 67: quarter notes (E-flat, A-flat, B-flat, A-flat). Dynamics: *mf*.

68 **2** **I** **J** **8** **7**

Musical staff 68-72: Treble clef, key signature of three flats, 4/4 time signature. Measure 68: quarter note (B-flat), quarter rest. Measure 69: whole note chord (B-flat, E-flat, A-flat) with a '2' above it. Measure 70: quarter notes (B-flat, E-flat, A-flat, B-flat). Measure 71: quarter notes (E-flat, A-flat, B-flat, A-flat) with an '8' above it. Measure 72: quarter notes (B-flat, E-flat, A-flat, B-flat) with a '7' above it. Rehearsal mark I above measure 71, Rehearsal mark J above measure 72.

87 **K** **1.** **2.** **7**

Musical staff 87-91: Treble clef, key signature of three flats, 4/4 time signature. Measure 87: quarter rest. Measure 88: quarter rest. Measure 89: quarter rest. Measure 90: quarter rest. Measure 91: quarter notes (B-flat, E-flat, A-flat, B-flat) with a '7' above it. Rehearsal mark K above measure 89. First ending bracket '1.' above measures 87-89, second ending bracket '2.' above measures 90-91.

Synth Brass
(High)

Blinding Lights

arr. Bernice

As Recorded by The Weekend

With Energy ♩ = 170

A

B

Musical notation for measures 1-14. Measure 1 has a rest of 8. Measure 2 has a rest of 4. Measure 3 starts with a half note G4 (marked with an accent) and a quarter note F4. Measure 4 has a quarter note G4 (marked with an accent) and a quarter note F4. Measure 5 has a quarter note G4 (marked with an accent) and a quarter note F4. Measure 6 has a quarter note G4 (marked with an accent) and a quarter note F4. Measure 7 has a quarter note G4 (marked with an accent) and a quarter note F4. Measure 8 has a quarter note G4 (marked with an accent) and a quarter note F4. Measure 9 has a quarter note G4 (marked with an accent) and a quarter note F4. Measure 10 has a quarter note G4 (marked with an accent) and a quarter note F4. Measure 11 has a quarter note G4 (marked with an accent) and a quarter note F4. Measure 12 has a quarter note G4 (marked with an accent) and a quarter note F4. Measure 13 has a quarter note G4 (marked with an accent) and a quarter note F4. Measure 14 has a quarter note G4 (marked with an accent) and a quarter note F4. The dynamic marking *f* is placed below measure 3.

Musical notation for measures 15-18. Measure 15 has a half note G4 (marked with an accent) and a half note F4. Measure 16 has a quarter note G4 (marked with an accent) and a quarter note F4. Measure 17 has a quarter note G4 (marked with an accent) and a quarter note F4. Measure 18 has a quarter note G4 (marked with an accent) and a quarter note F4.

C

D

Musical notation for measures 19-22. Measure 19 has a half note G4 (marked with an accent) and a half note F4. Measure 20 has a rest of 7. Measure 21 has a first ending bracket over a quarter note G4 (marked with an accent) and a quarter note F4. Measure 22 has a second ending bracket over a quarter note G4 (marked with an accent) and a quarter note F4. Measure 23 has a rest of 8. Measure 24 has a rest of 8. The dynamic marking *f* is placed below measure 23.

E

To Coda 4th Time

F

Musical notation for measures 25-37. Measure 25 has a rest of 6. Measure 26 has a rest of 6. Measure 27 has a first ending bracket over a quarter note G4 (marked with an accent) and a quarter note F4. Measure 28 has a second ending bracket over a quarter note G4 (marked with an accent) and a quarter note F4. Measure 29 has a rest of 6. Measure 30 has a rest of 6. Measure 31 has a rest of 6. Measure 32 has a rest of 6. Measure 33 has a rest of 6. Measure 34 has a rest of 6. Measure 35 has a rest of 6. Measure 36 has a rest of 6. Measure 37 has a rest of 6. The dynamic marking *f* is placed below measure 37.

Musical notation for measures 38-51. Measure 38 has a half note G4 (marked with an accent) and a half note F4. Measure 39 has a quarter note G4 (marked with an accent) and a quarter note F4. Measure 40 has a quarter note G4 (marked with an accent) and a quarter note F4. Measure 41 has a quarter note G4 (marked with an accent) and a quarter note F4. Measure 42 has a quarter note G4 (marked with an accent) and a quarter note F4. Measure 43 has a quarter note G4 (marked with an accent) and a quarter note F4. Measure 44 has a quarter note G4 (marked with an accent) and a quarter note F4. Measure 45 has a quarter note G4 (marked with an accent) and a quarter note F4. Measure 46 has a quarter note G4 (marked with an accent) and a quarter note F4. Measure 47 has a quarter note G4 (marked with an accent) and a quarter note F4. Measure 48 has a quarter note G4 (marked with an accent) and a quarter note F4. Measure 49 has a quarter note G4 (marked with an accent) and a quarter note F4. Measure 50 has a quarter note G4 (marked with an accent) and a quarter note F4. Measure 51 has a quarter note G4 (marked with an accent) and a quarter note F4.

G

D.S. al Coda

Musical notation for measures 52-55. Measure 52 has a half note G4 (marked with an accent) and a half note F4. Measure 53 has a quarter note G4 (marked with an accent) and a quarter note F4. Measure 54 has a quarter note G4 (marked with an accent) and a quarter note F4. Measure 55 has a quarter note G4 (marked with an accent) and a quarter note F4. The dynamic marking *f* is placed below measure 55.

Blinding Lights

Synth Brass (High), p. 2

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

63 **I** **J**

ff

83 **1.**

88 **2.** **K**

mp

93

rit.

Blinding Lights

As Recorded by The Weekend

With Energy ♩ = 170

(F) (F) (Ab) (F) (F) (F) (Eb)(F)(G) (C) (Eb)

7 (Ab) (F) F m

A B

mf f

14 C m Eb Bb

C

21 F m C m Eb Bb

mp

28 1. 2. D F m C m Eb

mf

35 2 E F m C m

f

42 To Coda 4th Time Eb Bb 1. 2. F F m

49 C m Eb Bb G F m

mp

Blinding Lights

Chord Chart, p. 2

D.S. % al Coda

56

Cm Eb Bb

H \oplus Coda

63

Fm Cm Eb

mf

70

Bb Fm Cm Eb

f

I

77

Bb Fm Cm

ff

J

84

Eb Bb Fm

1. 2.

mp

K

91

Cm Eb Bb/F

rit.

Bass Guitar
(TREBLE
CLEF)

Blinding Lights

arr. Bernice

As Recorded by The Weekend

With Energy ♩ = 170

A

B

8

mf f

Detailed description: This staff contains measures 1 through 13. It begins with a treble clef, a key signature of three flats (B-flat major), and a 4/4 time signature. A tempo marking of ♩ = 170 is present. A first ending bracket labeled '8' spans measures 1-3. Measure 13 is marked with a dynamic of *f*. Chord symbols A and B are placed above the staff.

14

Cm Eb Bb

Detailed description: This staff contains measures 14 through 19. It features eighth-note patterns with accents. Measure 19 is marked with a dynamic of *f*. Chord symbols Cm, Eb, and Bb are placed above the staff.

20

Cm Fm mp

Detailed description: This staff contains measures 20 through 24. It includes a repeat sign in measure 22. Measure 24 is marked with a dynamic of *mp*. Chord symbols Cm and Fm are placed above the staff.

25

Eb Bb 1. 2.

Detailed description: This staff contains measures 25 through 29. It features a first ending bracket with two endings labeled '1.' and '2.'. Measure 29 is marked with a dynamic of *f*. Chord symbols Eb and Bb are placed above the staff.

D

30

Fm Cm Eb mf

Detailed description: This staff contains measures 30 through 35. It begins with a section symbol (two vertical lines with a circle between them). Measure 35 is marked with a dynamic of *mf*. Chord symbols Fm, Cm, and Eb are placed above the staff.

36

Bb Fm Cm f

Detailed description: This staff contains measures 36 through 41. It includes a repeat sign in measure 38. Measure 41 is marked with a dynamic of *f*. Chord symbols Bb, Fm, and Cm are placed above the staff.

42

Eb Bb 1. 2. To Coda 4th Time

Detailed description: This staff contains measures 42 through 46. It features a first ending bracket with two endings labeled '1.' and '2.'. Measure 46 is marked with a dynamic of *f*. Chord symbols Eb and Bb are placed above the staff. The text 'To Coda 4th Time' is written above the staff.

F

47

Fm Cm Eb f

Detailed description: This staff contains measures 47 through 52. It begins with a section symbol. Measure 52 is marked with a dynamic of *f*. Chord symbols Fm, Cm, and Eb are placed above the staff.

Blinding Lights

Bass Guitar (TREBLE CLEF), p. 2

53 G F m C m

mp

Detailed description: Musical staff 53-58. Treble clef, key signature of three flats (B-flat major/C minor). Measure 53 starts with a B-flat chord. The melody consists of eighth and quarter notes with accents. Measure 58 ends with a C minor chord.

59 E^b B^b *D.S. % al Coda*

Detailed description: Musical staff 59-62. Treble clef. Measure 59 starts with an E-flat chord. The melody continues with eighth and quarter notes. Measure 62 ends with a B-flat chord.

H $\text{\textcircled{H}}$ *Coda*

63 F m C m E^b

mf

Detailed description: Musical staff 63-68. Treble clef. Measure 63 starts with an F minor chord. The melody features eighth and quarter notes. Measure 68 ends with an E-flat chord.

69 B^b I F m

f

Detailed description: Musical staff 69-73. Treble clef. Measure 69 starts with a B-flat chord. The melody continues with eighth and quarter notes. Measure 73 ends with an F minor chord.

74 C m E^b B^b

Detailed description: Musical staff 74-79. Treble clef. Measure 74 starts with a C minor chord. The melody continues with eighth and quarter notes. Measure 79 ends with a B-flat chord.

J 80 F m C m E^b

ff

Detailed description: Musical staff 80-85. Treble clef. Measure 80 starts with an F minor chord. The melody continues with eighth and quarter notes. Measure 85 ends with an E-flat chord.

86 B^b K F

1. 2.

Detailed description: Musical staff 86-90. Treble clef. Measure 86 starts with a B-flat chord. The melody continues with eighth and quarter notes. Measure 90 ends with an F chord. First and second endings are indicated.

91 C m E^b B^b

rit. *mp*

Detailed description: Musical staff 91-95. Treble clef. Measure 91 starts with a C minor chord. The melody continues with eighth and quarter notes. Measure 95 ends with a B-flat chord. The piece concludes with a ritardando and mezzo-piano dynamic.

Bass Guitar
(BASS CLEF)

Blinding Lights

arr. Bernice

As Recorded by The Weekend

With Energy $\text{♩} = 170$

A

B

8

F m

Musical notation for measures 1-13. Measure 1 contains a whole rest with a fermata and a dynamic marking of *mf*. Measures 2-13 show a melodic line with various dynamics including *mf* and *f*. Chord changes include C m and B b.

14

C

20

F m

C m

Musical notation for measures 14-24. Measure 20 contains a repeat sign. Dynamics include *mp*. Chord changes include E b and B b.

25

E b

B b

1. 2.

Musical notation for measures 25-29. Measures 28-29 are first and second endings. Dynamics include *mf*.

D

30

F m

C m

E b

Musical notation for measures 30-35. Measure 30 contains a repeat sign. Dynamics include *mf*. Chord changes include B b.

36

B b

E

F m

C m

Musical notation for measures 36-41. Measure 36 contains a repeat sign. Dynamics include *f*.

To Coda 4th Time

42

E b

B b

1. 2.

Musical notation for measures 42-46. Measures 45-46 are first and second endings. Dynamics include *f*.

F

47

F m

C m

E b

Musical notation for measures 47-52. Measure 47 contains a repeat sign. Dynamics include *f*.

Bass Guitar (BASS CLEF), p. 2

Blinding Lights

G

53 B^b F m C m

mp

Detailed description: Musical staff 53-58. Bass clef, key signature of three flats (B-flat major/C minor). Measure 53 starts with a B-flat chord. The melody consists of quarter and eighth notes. Measure 58 features a triplet of eighth notes. Dynamic marking: mp.

59 E^b B^b D.S. % al Coda

Detailed description: Musical staff 59-62. Bass clef. Measure 59 starts with an E-flat chord. The melody continues with quarter and eighth notes. Measure 62 ends with a double bar line and a repeat sign. Dynamic marking: mp.

H Coda

63 F m C m E^b

mf

Detailed description: Musical staff 63-68. Bass clef. Measure 63 starts with an F minor chord. The melody continues with quarter and eighth notes. Measure 68 features a triplet of eighth notes. Dynamic marking: mf.

69 B^b F m I F m

f

Detailed description: Musical staff 69-73. Bass clef. Measure 69 starts with a B-flat chord. The melody continues with quarter and eighth notes. Measure 73 features a triplet of eighth notes. Dynamic marking: f.

74 C m E^b B^b

Detailed description: Musical staff 74-79. Bass clef. Measure 74 starts with a C minor chord. The melody continues with quarter and eighth notes. Measure 79 features a triplet of eighth notes. Dynamic marking: f.

J 80 F m C m E^b

ff

Detailed description: Musical staff 80-85. Bass clef. Measure 80 starts with an F minor chord. The melody continues with quarter and eighth notes. Measure 85 features a triplet of eighth notes. Dynamic marking: ff.

86 B^b 1. 2. K F

Detailed description: Musical staff 86-90. Bass clef. Measure 86 starts with a B-flat chord. The melody continues with quarter and eighth notes. Measure 90 features a triplet of eighth notes. Dynamic marking: ff.

91 C m E^b B^b rit. mp

Detailed description: Musical staff 91-94. Bass clef. Measure 91 starts with a C minor chord. The melody continues with quarter and eighth notes. Measure 94 features a triplet of eighth notes. Dynamic marking: mp. The piece ends with a double bar line.

Melody C

Blinding Lights

arr. Bernice

As Recorded by The Weekend

With Energy ♩ = 170

A 8 4 *f*

16 *solo/soli* *mp*

C 21 *tutti* *mf*

25 1. *tutti* *mf*

29 2. *tutti* *mf*

33

E 38 *f*

To Coda 4th Time

43 1. 2. *f* 7

F

54 *solo/soli* *mp*

G

Melody C, p. 2

Blinding Lights

D.S. % al Coda

59

H $\text{\textcircled{H}}$ *Coda*

63 *solo/soli*

mf

67

71 *tutti*

f

I

76

ff

J

81

85

mp

K

90

rit.

95

Blinding Lights

arr. Bernice

Counter melody C

As Recorded by The Weekend

With Energy ♩ = 170

8 A 4 B 8 C 7 1.

29 2. D 8 E 6 To Coda 4th Time 1. 2.

F 47 8 G 7 D.S. al Coda

H 63 2 mf

68 2 8 I J ff

81 1.

88 2. K 7

C

BLUE MOON

Handwritten musical score for the song "Blue Moon". The score is written in C major and 4/4 time. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (Bb), and a common time signature (C). The music is primarily composed of eighth and sixteenth notes, often beamed together in groups. Chords are indicated above the notes. The score includes a first ending (marked "1.") and a second ending (marked "2.") at the bottom.

Chords listed in the score:

- Staff 1: Eb, Cmi, Fmi, Bb7, Eb, Cmi, Fmi, Bb7
- Staff 2: Eb, Cmi, Fmi7, Eb, Ab, Eb, Bb7
- Staff 3: Eb, Cmi, Fmi, Bb7, Eb, Cmi, Fmi, Bb7
- Staff 4: Eb, Cmi, Fmi7, Eb, Fmi7, Eb
- Staff 5: Fmi7, Bb7, Eb, Fmi7, Bb7, Eb
- Staff 6: Abmi, Db7, Gb, Bb, F7, Fmi7, Bb7
- Staff 7: Eb, Cmi, Fmi7, Bb7, Eb, Cmi, Fmi, Bb7
- Staff 8: Eb, Cmi, Fmi7, 1. Eb, Fmi7, Eb, Bb7
- Staff 9: 2. Eb, Fmi7, Eb



Blues By Five

Red Garland

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Blues By Five is a 12-bar blues where sections of the motific melody are transposed to match the chord changes. This was originally played with a medium-swing feel.

For your use





Supplemental Material - Blues By Five

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

B^b7			E^b7			F⁷			B^b7			E^b7			F⁷		
3	b7	1	b7	3	1	b7	3	1	9	b7	3	13	3	b7	5	3	b7

Useful scales

B^b Blues Scale

1 b3 4 b5 5 b7 1

Sample Bass Line

B^b7

E^b7

F⁷

Guitar Voicings

B^b7	E^b7	F⁷	F⁷	F⁷

Synthesizer

Canon Remix

Pachelbel / Arr. Bernice

5 Bb F Gm Dm Eb

4 mp

10 Bb Eb F 13

17 21

24 21

31 21

Canon Remix / Piano

2
38

Musical notation for measures 38-44. The piece is in B-flat major (two flats). The right hand plays chords in the treble clef, and the left hand plays single notes in the bass clef. The music concludes with a fermata over the final chord.

45

Musical notation for measures 45-51. Measure 45 is marked with a dynamic of *f* (forte). The right hand continues with chords, and the left hand with single notes. The system ends with a fermata.

52 53 61

Musical notation for measures 52-60. Measure 52 is marked with a dynamic of *mf* (mezzo-forte). Measures 53 and 61 are marked with a circled '8', indicating an octave shift. The right hand plays chords, and the left hand plays single notes. The system ends with a fermata.

66 61

Musical notation for measures 66-72. The right hand plays chords, and the left hand plays single notes. The system ends with a fermata.

73 77

Musical notation for measures 73-79. The right hand plays chords, and the left hand plays single notes. The system ends with a fermata.

80 83

Musical notation for measures 80-86. The right hand plays chords, and the left hand plays single notes. The system ends with a fermata.

Mallets

Canon Remix

Pachelbel / Arr. Bernice

4 5 *mp*

10 13 *mf*

15

19 21

23

27 29

32

37 37

42 45 *f*

47

2 ⁵³ [53] 8 [61] [Title]

mf

65 [69]

70

75 [77]

80 [83]

85

Careless Whisper – Melody

Melody C – Flute



Melody Bb – Trumpet, Clarinet, Tenor Sax



Melody Eb – Alto Sax, Bari Sax



Melody Bass Clef – Trombone, Baritone



Piano – Chords

Dm, Gm, Bb, Am

Lyrics

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

Careless Whisper – Horn Lick

Horn Lick C – Flute



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

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



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

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



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

Horn Lick Eb – Alto Sax, Bari Sax



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

Horn Lick Bass Clef – Trombone, Baritone



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

Carol of The Bells

Melody - C
-Flute

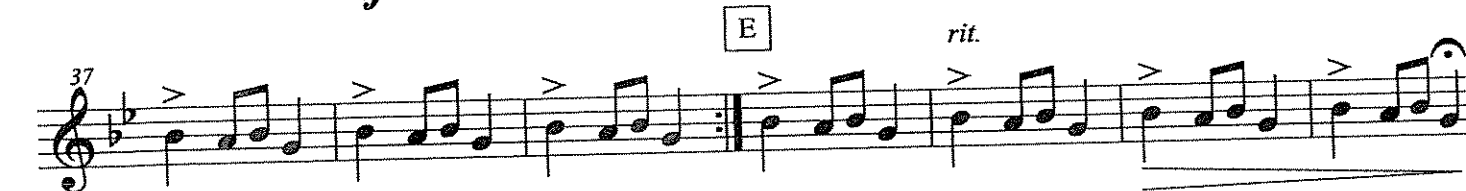
Quartet Version

arr. Turgeon & Bernice

optional 8va

Soli

mp



Carol of The Bells

Bass Line - C
-Flute

Quartet Version

arr. Turgeon & Bernice

mp

8

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

15 *f*

[B]

22

[C] [D] *Repeat 3x*

31 *mf* *f*

[E] *rit.*

40

Carol of The Bells

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

Quartet Version

arr. Turgeon & Bernice

The musical score is written on a single staff with a bass clef and a key signature of one flat (B-flat). It consists of six lines of music. The first line starts with a common time signature and a mezzo-piano (*mp*) dynamic. The second line begins at measure 8. The third line starts at measure 15, includes a *rit.* marking, a boxed section marker 'A', and a *a tempo - Repeat 4x* instruction. The fourth line starts at measure 22, includes a boxed section marker 'B', and ends with a repeat sign. The fifth line starts at measure 31, includes a boxed section marker 'C', a *mf* dynamic, a boxed section marker 'D', and a *Repeat 3x* instruction. The sixth line starts at measure 40, includes a boxed section marker 'E', a *rit.* marking, and ends with a repeat sign.

Piano
Strings
Synth

Chained To The Rhythm

As Recorded by Katy Perry

arr. Bernice

Groovy ♩ = 103-105

Optional 4 bar vamp

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

mf

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

mf *f*

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

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

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

Chained To The Rhythm

Piano, Strings, & Synth, p. 2

D

18 A m G/A A m G/A F/D A m/D

E

21 F/D A m/D F A m/F F A m/F

F

24 C Em A m G/A

G

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

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

Chained To The Rhythm

Piano, Strings, & Synth, p. 3

To Coda (2nd Time) H

I

33 Em Am G/A

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

J

39 F Am/F F Am/F C

K

42 Em F Dm C(add9) Am Em

D.S. % al Coda

L \oplus Coda

M

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

N

Chained To The Rhythm

Piano, Strings, & Synth, p. 4

54

G

A m

G/A

A m

G/A

58

F/D

A m/D

F/D

A m/D

F

A m/F

61

F

A m/F

C

E m

P

64

A m

G/A

A m

G/A

F/D

A m/D

Q

67

F/D

A m/D

F

A m/F

F

A m/F

70

C

G

A m

Chained To The Rhythm

Chord Chart

As Recorded by Katy Perry

arr. Bernice

Groovy ♩ = 103-105

Optional 4 bar vamp

mf

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

3 **A m** **G/A** **A m** **G/A** **A** **A m** **G/A**

f

6 **A m** **G/A** **F/D** **A m/D** **F/D** **A m/D**

B

9 **F** **A m/F** **F** **A m/F** **C**

1. **E m** 2. **E m** **C** **F** **D m C(add9)**

D **mf**

16 **A m** **E m** **A m** **G/A** **A m** **G/A**

f

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

23 F A m/F C E m

F

26 A m G/A A m G/A F/D A m/D

G

29 F/D A m/D F A m/F F A m/F

To Coda (2nd Time) H

32 C E m

I

35 A m G/A A m G/A F/D A m/D

mp

J

38 F/D A m/D F A m/F F A m/F

K

41 C E m F D m C(add9)

D.S. al Coda

45 A m E m

Chained To The Rhythm

Chord Chart, p. 3

L \oplus Coda

M

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

mf

N

54 G Am G/A Am G/A

ff

O

58 F/D Am/D F/D Am/D F Am/F

61 F Am/F C Em

P

64 Am G/A Am G/A F/D Am/D

Q

67 F/D Am/D F Am/F F Am/F

70 G Am

Chained To The Rhythm

Bass Guitar (TREBLE CLEF)

As Recorded by Katy Perry
notes (not chords)

arr. Bernice

Groovy ♩ = 103-105

Optional 4 bar vamp

8^{vb} *mf*

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

3 *f*

f

6

f

B
9

f

12

mf

16 *f*

f

20

f

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

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

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

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

To Coda (2nd Time)

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

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

mp

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

[J]

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

[K]

45 A E *D.S. al Coda*

Chained To The Rhythm

Bass Guitar (BASS CLEF)

As Recorded by Katy Perry

arr. Bernice

notes (not chords)

Groovy ♩ = 103-105

Optional 4 bar vamp

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

Musical staff for measures 1-2 in bass clef, 4/4 time. Notes are quarter notes with eighth rests. Above the staff are chord letters: A A A A A G A A A A A G A.

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

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

Musical staff for measures 3-4. Measure 4 is a repeat sign. Above the staff are chord letters: A A A A A G A A A A A G A A A A A A A G.

f

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

Musical staff for measures 5-6. Measure 6 is a repeat sign. Above the staff are chord letters: A A A A A G C D D D D D C D D D D D D.

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

Musical staff for measures 7-8. Above the staff are chord letters: B 9 F F F F F F F F F F E C C C C C C.

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

Musical staff for measures 9-11. Above the staff are chord letters: 12 1. E E E E G/E F E E 2. E E E E G/E F E E C F D C.

mf

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

Musical staff for measures 12-15. Measure 15 is a repeat sign. Above the staff are chord letters: 16 A E D A A A A A G A A A A A G C.

f

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

Musical staff for measures 16-19. Measure 19 is a repeat sign. Above the staff are chord letters: 20 D D D D D C D D D D D D E F F F F F F.

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

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

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

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

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

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

mp

[J] 38 D D D D D D F F F F F F F F F F F E

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

45 A E *D.S. al Coda*

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

L \ominus Coda

M

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

Musical staff for measures 47-53. The staff is in bass clef. Measures 47-53 contain a sequence of notes: D, E, F, G, A, G, D, E, F, G, A. The notes are mostly quarter notes, with some half notes. There are rests in measures 48, 49, 50, 51, and 52.

mf

N

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

Musical staff for measures 54-57. The staff is in bass clef. Measure 54 starts with a G note. Measures 55-57 contain a sequence of notes: A, A, A, A, A, A, G, A, A, A, A, A, G. The notes are mostly quarter notes, with some eighth notes. There are rests in measures 55, 56, and 57.

ff

O

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

Musical staff for measures 58-60. The staff is in bass clef. Measures 58-60 contain a sequence of notes: D, D, D, D, D, C, D, D, D, D, D, D, F, F, F, F, F. The notes are mostly quarter notes, with some eighth notes. There are rests in measures 59 and 60.

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

Musical staff for measures 61-63. The staff is in bass clef. Measures 61-63 contain a sequence of notes: F, F, F, F, F, F, E, C, C, C, C, C, C, E, E, E, E, E, G/E, F, E, E. The notes are mostly quarter notes, with some eighth notes. There are rests in measures 62 and 63.

P

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

Musical staff for measures 64-66. The staff is in bass clef. Measures 64-66 contain a sequence of notes: A, A, A, A, A, G, A, A, A, A, A, G, D, D, D, D, D, C. The notes are mostly quarter notes, with some eighth notes. There are rests in measures 65 and 66.

Q

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

Musical staff for measures 67-69. The staff is in bass clef. Measures 67-69 contain a sequence of notes: D, D, D, D, D, D, F, F, F, F, F, F, F, F, F, F, E. The notes are mostly quarter notes, with some eighth notes. There are rests in measures 68 and 69.

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

Musical staff for measures 70-71. The staff is in bass clef. Measures 70-71 contain a sequence of notes: C, C, C, C, C, C, C, C, G, G, G, G, G, G, G, G, A. The notes are mostly quarter notes, with some eighth notes. There are rests in measures 70 and 71.

> > > > > > > >

Chained To The Rhythm

Guitar

As Recorded by Katy Perry

arr. Bernice

Groovy $\text{♩} = 103-105$
Optional 4 bar vamp

A Am G/A Am G/A

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

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

2. Em **C** C C C C C C C C C C D C C C D C

13 **C** C C C C C C C C C C D C C C D C C C D C

15 C C C C C C C C C C D C C C D C C C D C

17 **D** ♩ Am G/A

19 Am G/A F/D A m/D F/D A m/D

f

mf Notes (no chords)

Chained To The Rhythm

Guitar, p. 2

E

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

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

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

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

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

mp

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

40 F A m/F C E m

Chained To The Rhythm

Guitar, p. 3

K

43 C C C C C C C C C C D C C C D C C C C C C C C C C D C C C D C

Notes (no chords)

D.S. al Coda

45 C C C C C C C C C C D C C C D C B

L \oplus Coda

M

47 4 C C C C C C C C C C D C C C D C

Notes (no chords)

52 C C C C C C C C C C D C C C D C C C C C C C C C C D C C C D C

54 B

N

56 A m G/A A m G/A F/D A m/D

O

59 F/D A m/D F A m/F F A m/F

Chained To The Rhythm

Guitar, p. 4

62 C Em P Am G/A

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

68 F Am/F F Am/F

71 G Am

Chained To The Rhythm

As Recorded by Katy Perry

arr. Bernice

Melody C

Groovy ♩ = 103-105

Optional 4 bar vamp

3 on cue **A** off -2

7 **B**

11 1. 2.

C 14 soli off -2 off -4

D 18 tutti **E**

21 **F**

25 **F**

Melody C, p. 2

Chained To The Rhythm

28 G

Musical staff 28-30: Treble clef, 2/4 time. Measure 28: quarter note G4, eighth notes A4, B4, C5, B4, A4, quarter rest. Measure 29: quarter note G4, eighth notes A4, B4, C5, B4, A4, quarter rest. Measure 30: quarter note G4, eighth notes A4, B4, C5, B4, A4, quarter rest. A box labeled 'G' is above measure 29. A slur covers measures 28-30.

31 H

To Coda (2nd Time)

Musical staff 31-34: Treble clef, 2/4 time. Measure 31: quarter note G4, eighth notes A4, B4, C5, B4, A4, quarter rest. Measure 32: quarter note G4, eighth notes A4, B4, C5, B4, A4, quarter rest. Measure 33: quarter note G4, eighth notes A4, B4, C5, B4, A4, quarter rest. Measure 34: quarter note G4, eighth notes A4, B4, C5, B4, A4, quarter rest. A box labeled 'H' is above measure 32. Slurs cover measures 31-32, 32-33, and 33-34. The number '3' is written below measures 32, 33, and 34. The dynamic marking 'mp' is at the end of the staff.

I

35 *off -2*

Musical staff 35-38: Treble clef, 2/4 time. Measure 35: quarter note G4, eighth notes A4, B4, C5, B4, A4, quarter rest. Measure 36: quarter note G4, eighth notes A4, B4, C5, B4, A4, quarter rest. Measure 37: quarter note G4, eighth notes A4, B4, C5, B4, A4, quarter rest. Measure 38: quarter note G4, eighth notes A4, B4, C5, B4, A4, quarter rest. A box labeled 'I' is above measure 35. The text 'off -2' is above measure 35. A slur covers measures 35-38.

J

39

Musical staff 39-41: Treble clef, 2/4 time. Measure 39: quarter note G4, eighth notes A4, B4, C5, B4, A4, quarter rest. Measure 40: quarter note G4, eighth notes A4, B4, C5, B4, A4, quarter rest. Measure 41: quarter note G4, eighth notes A4, B4, C5, B4, A4, quarter rest. A box labeled 'J' is above measure 39. A slur covers measures 39-41.

42 K *soli* *off -2*

Musical staff 42-45: Treble clef, 2/4 time. Measure 42: quarter note G4, eighth notes A4, B4, C5, B4, A4, quarter rest. Measure 43: quarter note G4, eighth notes A4, B4, C5, B4, A4, quarter rest. Measure 44: quarter note G4, eighth notes A4, B4, C5, B4, A4, quarter rest. Measure 45: quarter note G4, eighth notes A4, B4, C5, B4, A4, quarter rest. A box labeled 'K' is above measure 43. The text 'soli' is above measure 44. The text 'off -2' is above measure 45. A slur covers measures 42-45.

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

Musical staff 46: Treble clef, 2/4 time. Measure 46: quarter note G4, eighth notes A4, B4, C5, B4, A4, quarter rest. A box labeled 'K' is above measure 46. The text 'D.S. % al Coda' is above measure 46. The text 'off -4' is above measure 46. A double bar line with repeat dots is at the end of the staff. A hairpin symbol is below the staff.

L \ominus Coda

47 solo/soli
mf

Musical staff 47-50: Treble clef, 7/8 time signature. Measures 47-50. Measure 47 starts with a quarter rest followed by a quarter note. Measures 48-50 contain eighth and sixteenth notes. Dynamics: *mf*. Performance instruction: solo/soli.

50

Musical staff 50-53: Treble clef, 7/8 time signature. Measures 50-53. Measure 50 starts with a quarter rest followed by a quarter note. Measures 51-53 contain eighth and sixteenth notes. Dynamics: *mf*. Performance instruction: solo/soli. Markers: M, > >.

53

Musical staff 53-56: Treble clef, 7/8 time signature. Measures 53-56. Measure 53 starts with a quarter rest followed by a quarter note. Measures 54-56 contain eighth and sixteenth notes. Dynamics: *mf*. Performance instruction: solo/soli. Markers: 3, 3.

N

56 tutti
ff

Musical staff 56-59: Treble clef, 7/8 time signature. Measures 56-59. Measure 56 starts with a quarter rest followed by a quarter note. Measures 57-59 contain eighth and sixteenth notes. Dynamics: *ff*. Performance instruction: tutti.

59

Musical staff 59-63: Treble clef, 7/8 time signature. Measures 59-63. Measure 59 starts with a quarter rest followed by a quarter note. Measures 60-63 contain eighth and sixteenth notes. Dynamics: *ff*. Performance instruction: tutti. Marker: 3.

P

63 off -3

Musical staff 63-67: Treble clef, 7/8 time signature. Measures 63-67. Measure 63 starts with a quarter rest followed by a quarter note. Measures 64-67 contain eighth and sixteenth notes. Dynamics: *ff*. Performance instruction: tutti. Marker: 3. Text: Top Notes Melody, Bottom Harmony.

Q

67 off -3

Musical staff 67-71: Treble clef, 7/8 time signature. Measures 67-71. Measure 67 starts with a quarter rest followed by a quarter note. Measures 68-71 contain eighth and sixteenth notes. Dynamics: *ff*. Performance instruction: tutti. Marker: 3. Text: Top Notes Melody, Bottom Harmony.

Chained To The Rhythm

Mallets

As Recorded by Katy Perry

arr. Bernice

Groovy $\text{♩} = 103-105$
Optional 4 bar vamp

A

B

optional 8va

11

1.

2.

C

4

D ♩

E

optional 8va

18

4

25

F

G

optional 8va

3

2

To Coda (2nd Time)

H

I

J

32

4

optional 8va

K

D.S. ♩ at Coda

40

4

L ♩ Coda

M

N

O

P

47

4

5

4

4

3

Q

67

5

Chained To The Rhythm

As Recorded by Katy Perry

arr. Bernice

Countermelody C Solo Part C

Groovy ♩ = 103-105
Optional 4 bar vamp

The musical score is written in treble clef with a 4/4 time signature. It consists of the following sections:

- Measures 4-9:** Measure 4 is a 4-measure rest. Measure 5 is a 3-measure rest. Measure 6 is a quarter rest. Measures 7-9 contain a melodic phrase starting with a quarter note, followed by eighth notes, and ending with a quarter note. Dynamics: *f*.
- Measures 10-12:** Measure 10 continues the melodic phrase. Measure 11 is a quarter rest. Measure 12 is a 4-measure rest. Dynamics: *f*.
- Measures 13-15:** Measure 13 is a 4-measure rest. Measure 14 is a 4-measure rest. Measure 15 is a 4-measure rest. Dynamics: *f*.
- Measures 16-25:** Measure 16 is a 4-measure rest. Measure 17 is a 4-measure rest. Measure 18 is a 4-measure rest. Measure 19 is a 4-measure rest. Measure 20 is a 4-measure rest. Measure 21 is a 4-measure rest. Measure 22 is a 4-measure rest. Measure 23 is a 4-measure rest. Measure 24 is a 4-measure rest. Measure 25 is a 4-measure rest. Dynamics: *f*.
- Measures 26-38:** Measure 26 is a 3-measure rest. Measure 27 is a 5-measure rest. Measure 28 is a 4-measure rest. Measure 29 is a 4-measure rest. Measure 30 is a 4-measure rest. Measure 31 is a 4-measure rest. Measure 32 is a 4-measure rest. Measure 33 is a 4-measure rest. Measure 34 is a 4-measure rest. Measure 35 is a 4-measure rest. Measure 36 is a 4-measure rest. Measure 37 is a 4-measure rest. Measure 38 is a 4-measure rest. Dynamics: *mp*.
- Measures 39-41:** Measure 39 is a 4-measure rest. Measure 40 is a 4-measure rest. Measure 41 is a 4-measure rest. Dynamics: *mp*.
- Measures 42-44:** Measure 42 is a 4-measure rest. Measure 43 is a 4-measure rest. Measure 44 is a 4-measure rest. Dynamics: *mp*.

Section markers and dynamics are as follows:

- A:** Measure 5
- B:** Measure 7
- C:** Measure 13
- D:** Measure 17
- E:** Measure 21
- F:** Measure 26
- G:** Measure 27
- H:** Measure 29
- I:** Measure 31
- J:** Measure 39
- K:** Measure 42

Other markings include "Optional 4 bar vamp", "To Coda (2nd Time)", "D.S. al Coda", and "1." and "2." first/second endings.

L \oplus Coda

47 **2** **M** **5** **N** solo line **mf** **ff**

57 **O**

61 **P** 3

65 **Q**

68 **3** Top Note Harmony

C

CHAMELEON

- HERBIE HANCOCK /

PAUL JACKSON /

HARVEY MASON / BENNIE MAUPIN

(MED. FUNK)

INTRO

(BASS) N.C.

Bass line for the Intro section in 4/4 time, starting with a natural chord (N.C.). The melody consists of eighth and quarter notes.

A

Musical staff for section A in treble clef. Chords: B \flat -7, E \flat 7, B \flat -7, E \flat 7.

BASS CONT. SIM.

Musical staff for section A in bass clef. Chords: B \flat -7, E \flat 7, B \flat -7, E \flat 7.

B

Musical staff for section B in treble clef. Chords: B \flat -7, E \flat 7, B \flat -7, E \flat 7. (PLAY 3X)

Musical staff for section B in bass clef. Chords: B \flat -7, E \flat 7, N.C.

Chameleon Bass Line

Score

The musical score consists of five staves, each with a treble or bass clef and a 4/4 time signature. The key signature is three flats (Bb, Eb, Ab). The score is divided into two measures by a double bar line with repeat dots. The notes and rests are as follows:

Staff	Measure 1	Measure 2
C	C4, D4, E4, F4	G4, A4, B4, C5
Bb	Bb3, C4, D4, Eb4	F4, G4, Ab4, Bb4
Eb	Gb3, Ab3, Bb3, C4	D4, Eb4, F4, G4
Bass Clef High	F3, G3, Ab3, Bb3	C4, D4, Eb4, F4
Bass Clef Low	E2, F2, G2, Ab2	Bb2, C3, D3, Eb3

Mallets

Cheer # 1

arr. Bernice

Watch Conductor
Slow-Fast

5

Synthesizer

Cheer # 1

arr. Bernice

Watch Conductor
Slow-Fast

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

The second system of musical notation continues from the first system. It begins with a measure number '5' above the Treble clef staff. The melody in the Treble clef starts on a quarter note G4, followed by quarter notes A4, Bb4, and A4. The Bass clef accompaniment starts on a quarter note G3, followed by quarter notes A3, Bb3, and A3. The piece features a 'Slow-Fast' tempo change indicated by a fermata over the first measure of each staff. The melody continues with quarter notes G4, A4, Bb4, and A4, with a fermata over the final measure. The Bass clef accompaniment continues with quarter notes G3, A3, Bb3, and A3, also with a fermata over the final measure.



Cold Duck Time

Eddie Harris

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Cold Duck Time has a 12-bar form, but it does not use the typical 12-bar blues chord progression. It was originally played with a straight-eighth feel.

For your use



Supplemental Material - Cold Duck Time

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

F ⁷	B ^{b7}	D ^{bMA7}	E ^{bMA7}	F ⁷	B ^{b7}	D ^{bMA7}	E ^{bMA7}
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b7	3	3	3	5	9	7	7
3	b7	7	7	3	b7	5	5
1	1	1	1	b7	3	3	3

Useful scales

F Blues Scale	D ^b Major	(D ^{bMA7})	E ^b Major	(E ^{bMA7})
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1 b3 4 b5 5 b7 1 1 2 3 4 5 6 7 1 1 2 3 4 5 6 7 1

Sample Bass Line

1 5 1 5 b7 1 1 1 b7 1 5 1 5 b7 1 1 1 b7

1 1 1 1 1 1 1 1 1 1 1 1 1 5 b7 1

Guitar Voicings

F ⁷	B ^{b7}	D ^{bMA7}	E ^{bMA7}
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6fr. 6fr. 4fr. 6fr.

Featured in the Twentieth Century Fox Television Series GLEE

DON'T STOP BELIEVIN'

PIANO

Words and Music by STEVE PERRY,
NEAL SCHON and JONATHAN CAIN
Arranged by PAUL MURTHA

(Rock)

(8vb) ME

1 2 3 4

5 6 7 8

9

10 11 12

13 14 15 16

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PIANO

17

Musical notation for measures 17-20. The piece is in a minor key. The right hand features a steady eighth-note accompaniment. The left hand has a more melodic line with some ties. A dynamic marking of *mf* is present in the first measure.

Musical notation for measures 21-24. The right hand continues with the eighth-note accompaniment. The left hand has a melodic line that ends with a whole note chord in measure 24.

25

Musical notation for measures 25-28. The right hand has a rhythmic pattern of chords and eighth notes. The left hand has a rhythmic pattern of eighth notes. A dynamic marking of *f* and the instruction **Loco** are present in the first measure.

Musical notation for measures 29-32. The right hand continues with the rhythmic chord pattern. The left hand continues with the eighth-note rhythmic pattern.

33

Musical notation for measures 33-36. The right hand continues with the rhythmic chord pattern. The left hand continues with the eighth-note rhythmic pattern.

PIANO

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

Musical score for measures 41-44. Measure 41 is circled in the original score. The right hand continues with a melodic line, and the left hand features a more active eighth-note accompaniment. Measure numbers 41, 42, 43, and 44 are indicated below the bass staff.

Musical score for measures 45-48. Measure 45 is circled in the original score. The right hand has a melodic line with some rests, and the left hand continues with eighth-note accompaniment. Measure numbers 45, 46, 47, and 48 are indicated below the bass staff.

Musical score for measures 49-52. The right hand has a melodic line with some rests, and the left hand continues with eighth-note accompaniment. Measure numbers 49, 50, 51, and 52 are indicated below the bass staff.

Musical score for measures 53-56. Measure 53 is circled in the original score. The right hand has a melodic line with some rests, and the left hand continues with eighth-note accompaniment. The word "Loco" is written above the bass staff in measure 53. Measure numbers 53, 54, 55, and 56 are indicated below the bass staff.

PIANO

Musical notation for measures 57-61. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The time signature is 4/4. Measures 57-61 show a consistent rhythmic pattern of eighth notes in the bass and chords in the treble.

Musical notation for measures 62-66. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The time signature is 4/4. Measures 62-66 continue the rhythmic pattern from the previous system.

Musical notation for measures 67-70. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The time signature is 4/4. Measure 69 is circled and labeled with a boxed '69'. A dynamic marking 'mf' is present in measure 69.

Musical notation for measures 71-74. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The time signature is 4/4. Measures 71-74 show a continuation of the musical theme with some melodic development in the bass line.

Musical notation for measures 75-79. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The time signature is 4/4. Measures 75-79 include first and second endings, indicated by '1.' and '2.' above the staves. A dynamic marking 'ff' is present in measure 79.

Featured in the Twentieth Century Fox Television Series GLEE

DON'T STOP BELIEVIN'

GUITAR

Words and Music by STEVE PERRY,
NEAL SCHON and JONATHAN CAIN
Arranged by PAUL MURTHA

The sheet music is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of several systems of staves with various annotations:

- System 1:** Measures 1-8 are marked with a circled '8' and the word 'ROCK'. Measures 9-15 are marked with a circled '9' and the word '7'. Measure 16 is marked with 'DISTORTION'. Measure 17 is marked with a circled '17' and 'F(NOSRD)'. Measures 18-22 are marked with a circled '5'.
- System 2:** Measures 23-24 are marked with 'A(NOSRD)'. Measures 24-25 are marked with 'Bb(NOSRD)'. Measures 25-26 are marked with 'Bb(NOSRD)'. A dynamic marking 'mf' is present below measure 23.
- System 3:** Measures 27-28 are marked with 'F(NOSRD)'. Measures 29-30 are marked with 'Bb(NOSRD)'. Dynamic markings '>' are above each note.
- System 4:** Measures 31-32 are marked with 'F(NOSRD)'. Measures 33-34 are marked with 'Bb(NOSRD)'. A circled '33' is above measure 33. Dynamic markings '>' are above each note.
- System 5:** Measures 35-36 are marked with 'F(NOSRD)'. Measures 37-38 are marked with 'Bb(NOSRD)'. Dynamic markings '>' are above each note.
- System 6:** Measures 39-40 are marked with 'C(NOSRD) F(NOSRD)'. Measure 40 is also marked with 'C(NOSRD) Bb(NOSRD)'. Measure 41 is marked with a circled '41' and 'F(NOSRD)'. Measure 42 is marked with 'C(NOSRD)'. Measure 43 is marked with 'D(NOSRD)'. Dynamic markings '>' are above each note.
- System 7:** Measure 43 is marked with '(D(NOSRD))'. Measure 44 is marked with 'Bb(NOSRD)'. Measure 45 is marked with a circled '45' and 'F(NOSRD)'. Measure 46 is marked with 'C(NOSRD)'. A dynamic marking 'mf' is present below measure 45.

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GUITAR

D(NOS2D) 47 48 49 50 C(NOS2D)

53 A(NOS2D) Bb(NOS2D) Bb(NOS2D) 51 52 53 54 *mp*

F(NOS2D) Bb(NOS2D) 55 56 57 58

F(NOS2D) Bb(NOS2D) 59 60 61 62

F(NOS2D) Bb(NOS2D) 63 64 65 66

C(NOS2D) F(NOS2D) C(NOS2D) Bb(NOS2D) 69 F(NOS2D) C(NOS2D) D(NOS2D) 67 68 69 70

(D(NOS2D)) Bb(NOS2D) F(NOS2D) C(NOS2D) A(NOS2D) 71 72 73 74

1. (A(NOS2D)) Bb(NOS2D) 2. (A(NOS2D)) Bb(NOS2D) F(NOS2D) 75 76 77 78 79

ff

Featured in the Twentieth Century Fox Television Series GLEE

DON'T STOP BELIEVIN'

BASS

Words and Music by STEVE PERRY,
NEAL SCHON and JONATHAN CAIN
Arranged by PAUL MURTHA

(Rock)

The image displays a bass line for the song 'Don't Stop Believin'' in 4/4 time, featuring a key signature of one flat (Bb). The music is divided into measures, with measure numbers 1 through 36 indicated below the staff. The piece is marked with a 'Rock' style and includes dynamic markings such as *mf* and *f*. The bass line consists of eighth and quarter notes, often beamed together, with some measures containing rests. The notation includes stems, beams, and note heads, with some notes having stems pointing down. The piece concludes with a double bar line at measure 36.

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BASS

Eye Of The Tiger

For Zanetti

Flute
Piano

Musical staff for Flute/Piano in 4/4 time, key of B-flat major. The melody consists of quarter notes: A, A, G, A, A, G, A, A, G, F. The notes are beamed in pairs: (A, A), (G, A), (A, G), (A, A), (G, A), (A, G), (F).

Clarinet
Trumpet
(LOW)

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

Clarinet
Trumpet
(HIGH)

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

Alto Sax

Musical staff for Alto Sax in 4/4 time, key of B-flat major. The melody consists of quarter notes: F#, F#, E, F#, F#, E, F#, F#, E, D. The notes are beamed in pairs: (F#, F#), (E, F#), (F#, F#), (E, F#), (F#, E), (D).

Trombone

Musical staff for Trombone in 4/4 time, key of B-flat major. The melody consists of quarter notes: A2, A2, G4, A2, A2, G4, A2, A2, G4, F1. The notes are beamed in pairs: (A2, A2), (G4, A2), (A2, A2), (G4, A2), (A2, G4), (F1).

Piano: Am G F

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

FEELING GOOD ROAD MAP

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

Feeling Good

(Bb Minor)

Swing Time

Flute
Piano

Clarinet
Trumpet
(LOW)

Clarinet
Tenor Sax
Trumpet
(HIGH)

Alto Sax

Trombone
Euphonium
(HIGH)

Trombone
Euphonium
Tuba
(LOW)

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

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

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

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

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

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

Tenor Sax:
Octave Key HIGH
No Octave Key LOW

Alto Sax:
Octave Key HIGH
No Octave Key LOW

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

Piano: Bbm (8th note triplets)

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

Feeling Good

Swing Time

(HORN LICK+)

NOTE 8 ON CUE
BEAT 4

Bb___ Db Eb E Eb E Eb E Eb Db Bb Ab Bb___ Bb___

Flute
Piano

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

C___ Eb F F# F F# F F# F Eb C Bb C___ C___

Clarinet
Trumpet
(LOW)

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

C___ Eb F F# F F# F F# F Eb C Bb C___ C___

Clarinet
Tenor Sax
Trumpet
(HIGH)

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

G___ Bb C C# C C# C C# C Bb G F G___ G___

Alto Sax

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

Bb___ Db Eb E Eb E Eb E Eb Db Bb Ab Bb___ Bb___

Trombone
Euphonium

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

Horn Lick:

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

Opening "And I'm Feeling Good":

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

1 & b3 Background Harmony Hits

Feeling Good

(NASTY LICK - Bb Minor)

Swing Time

The musical score is written for a 12/8 time signature. The key signature is Bb minor. The score includes the following parts and their respective notes and chord symbols:

- Flute Piano:** Notes: Bb, Db, Bb, Eb, Db, Bb, Bb, Db, E, Eb, Db, Bb. Chords: Bb Db, Bb Eb, Db Bb, Bb Db, E Eb, Db Bb.
- Clarinet Trumpet (LOW):** Notes: C, Eb, C, F, Eb, C, C, Eb, F#, F, Eb, C. Chords: C Eb, C F, Eb C, C Eb, F# F, Eb C.
- Clarinet Tenor Sax Trumpet (HIGH):** Notes: C, Eb, C, F, Eb, C, C, Eb, F#, F, Eb, C. Chords: C Eb, C F, Eb C, C Eb, F# F, Eb C.
- Alto Sax:** Notes: G, Bb, G, C, Bb, G, G, Bb, C#, C, Bb, G. Chords: G Bb, G C, Bb G, G Bb, C# C, Bb G. Includes instruction: "Octave Key HIGH, No Octave Key LOW".
- Trombone Euphonium:** Notes: Bb, Db, Bb, Eb, Db, Bb, Bb, Db, E, Eb, Db, Bb. Chords: Bb Db, Bb Eb, Db Bb, Bb Db, E Eb, Db Bb. Includes instruction: "Positions: 1 5 1 3 5 1 1 5 2 3 5 1".
- Tuba:** Notes: Bb, Ab, Gb, F, Bb, Ab, Gb, F, Bb, Ab, Gb, F.

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

B♭m B♭m/A♭ G♭maj7 B♭m/F F7 B♭m B♭m/A♭

4

Birds fly-ing high,

you know how I feel.

Sun in the sky,

4 G♭maj7 B♭m/F F B♭m B♭m/A♭

4

You know— how I feel.

Breeze drift-ing on by, _____

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

6

You know how I feel.

It's a new dawn,

it's a new day,

it's a new life—

9 F7

9

for— me—

and I'm feel_ ing_____

good.

FEELING GOOD

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

WORDS AND MUSIC BY
LESLIE BRICUSSE AND ANTHONY NEWLEY

SLOWLY, FREELY

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

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

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

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

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

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

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

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

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

I'M FEEL-ING GOOD.

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

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

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2 $B^b m$ CM $B^b m/A^b$ CM/B^b $G^b maj7$ $AbMAJ7$ $F7sus$ $G7sus$ G

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

$B^b m$ CM $B^b m/F$ CM/B^b $Gm7(b5)$ $AM7(b5)$ $G^b maj7$ $AbMAJ7$

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

$B^b m/F$ CM/G $E^b m7$ $Fm7$ $D^b maj9$ $E^b MAJ9$ $Cm7(b5)$ $Dm7(b5)$

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

1. $E^b m$ $F7^{\#5}$ $B^b m$ $B^b m(\#5)$ $B^b m6$ $B^b m(\#5)$ 2. $B^b m$ $B^b m/A^b$
 Fm $G7^{\#5}$ CM $CM(\#5)$ $CM6$ $CM(\#5)$ CM CM/B^b

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

$G^b maj7$ $F7^{\#5}$ $B^b m$ $B^b m/A^b$ $G^b maj7$ $F7^{\#5}$ $C^{\#}m$ $C^{\#}m/B$ $A MAJ7$ $C^{\#}m/G^{\#}$ $C^{\#}m$ $C^{\#}m/B$ $A MAJ7$ $C^{\#}m/G^{\#}$

$AbMAJ7$ $G7^{\#5}$ CM CM/B^b $AbMAJ7$ $G7^{\#5}$ $C^{\#}m$ $C^{\#}m/B$ $A MAJ7$ $C^{\#}m/G^{\#}$ $C^{\#}m$ $C^{\#}m/B$ $A MAJ7$ $C^{\#}m/G^{\#}$

$C^{\#}m$ $C^{\#}m/B$ $A^{\#}m7(b5)$ $A MAJ7$ $C^{\#}m/G^{\#}$ $F^{\#}9$ $D^{\#}m7(b5)$ $G^{\#}13$ $A13$ $A^{\#}13$ $B13$ $C13$ $C^{\#}13$

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

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

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

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

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

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

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

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

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

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

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

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

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

I FEEL SO GOOD.

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

I FEEL SO GOOD.

Piano

First Five Note Exercises

A B \flat Cm Dm E \flat F

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

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

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

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

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

GNE SONG (Great New Emergence)

HORN LICK

C: E D C

Bb: F# E D

Eb: C# B A

LAST NOTE

C: A

Bb: B

Eb: F

PIANO CHORDS:

Am G Dm F

?

Piano

The image shows two staves of musical notation. The top staff is labeled 'Piano' and the bottom staff is labeled 'Pno.'. Both staves are in 3/4 time and the key signature has two flats (B-flat major). The top staff contains a melody starting on G4, moving to A4, Bb4, C5, D5, E5, F5, G5, and ending with a quarter rest. The bottom staff contains a bass line starting on Bb3, moving to C4, D4, E4, F4, G4, A4, Bb4, and ending with a quarter rest. The piece concludes with a double bar line.

1) Name _____

2) Write in note names...

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

4) Play the piece...

142



HEART AND SOUL

- HOAGY CARMICHAEL /
FRANK LOESSER

(MED.)

Handwritten musical score for guitar in 4/4 time, featuring chords and melodic lines.

Chords: F, D-7, G-7, C7, Fmaj7, D-7, G-7, C7, A-7, D-7, G-7, C7, F, D-7, G-7, C7, F, G-7, C7, Fmaj7, C-7, F7, Bbmaj7, A7, D7, G7, C7, F7, Bb7, A7, Bbmaj7, A7, D7, G7, C7, F7, Bb7, C7, F, D-7, G-7, C7, Fmaj7, D-7, G-7, C7, A-7, D-7, G-7, C7, A7#5, D7, G-7, C7, F, (D-7, G-7, C7)

Holding Out For A Hero SPONSOR SONG

arr. Bernice

The musical score is arranged in systems. The first system contains four melodic lines: Melody C, Melody Bb, Melody Eb, and Melody (B.C.). Each line includes the lyrics: "We need your mon - ey! So c ome on and spon sor the Sci Tech Band".

The second system contains four horn lick lines: Horn Lick 1 C, Horn Lick 1 Bb, Horn Lick 1 Eb, and Horn Lick 1 (B.C.). Each line includes a sequence of notes: A G A C C A G A.

The third system contains four horn lick lines: Horn Lick 2 C, Horn Lick 2 Bb, Horn Lick 2 Eb, and Horn Lick 2 (B.C.). Each line includes a sequence of notes: C B A G G A A.

The fourth system contains a Bass Synth line and a Piano line. The Bass Synth line includes the lyrics: "Optional Opening Chords Am - G - F - Esus4 - E". The Piano line includes the notes: A m and E m.

The fifth system contains a Piano line with the text: "Optional Syncopated Rhythm on Cue".

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

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

5

M. C
M. B \flat
M. Eb
M. (B.C.)

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

HL. 1 C
HL. 1 B \flat
HL. 1 Eb
HL. 1 (B.C.)

HL. 2 C
HL. 2 B \flat
HL. 2 Eb
HL. 2 (B.C.)

Bass

Piano

F C G

I Just Died In Your Arms Tonight

SPONSOR SONG

arr. Bernice

CHOIR SYNTH

With Passion $\text{♩} = 112$

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

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

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

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

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

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

Horn Sway $\text{♩} = 136$

C 22 Cm F sus4 F m F sus2 B^bsus2 B^b G m/B^b G m

Repeat 4x

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

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

Solos

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

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

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

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

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

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

I Just Died In Your Arms Tonight

SPONSOR SONG

arr. Bernice

PIANO (Bass Clef)

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

23 D *Repeat 4x*

29 E *Solos*

34 F

40 G *Horn Statues / Drum Solo*

46 H

51 1. 2.

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

I Just Died In Your Arms Tonight

SPONSOR SONG

arr. Bernice

Strings (TREBLE CLEF)

With Passion ♩ = 112

A

3

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

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

8

D C Bb C Bb G C Bb

C Horn Sway ♩ = 136

16

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

4 Tweets

D Repeat 4x

21

C C Bb G C Bb

E Solos

29

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

F

34

C Bb G C Bb G

G Horn Statues / Drum Solo

42

C C Bb G C

H

48

Bb G C Bb G G C

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

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

I Just Died In Your Arms Tonight

SPONSOR SONG

arr. Bernice

Strings (BASS CLEF)

With Passion ♩ = 112

A

3

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

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

8

D C Bb C Bb G C Bb

16

1.

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

C 4 Tweets

D Repeat 4x

21

2.

C C Bb G C Bb

E Solos

29

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

F

34

C Bb G C Bb G

G Horn Statues / Drum Solo

H

42

C C Bb G C

48

1. 2.

Bb G C Bb G G C

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

Rhythm

IT DON'T MEAN A THING

(If It Ain't Got That Swing)

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

MODERATELY FAST

The musical score is arranged in three systems, each with three staves (treble, guitar, and bass clefs). The key signature is B-flat major (two flats). The tempo is marked 'MODERATELY FAST'. The score includes various musical notations such as accents (^), dynamics (f, mf), and articulation marks. Chord symbols are placed above the guitar staff. Measure numbers 1 through 12 are indicated at the bottom of the score.

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

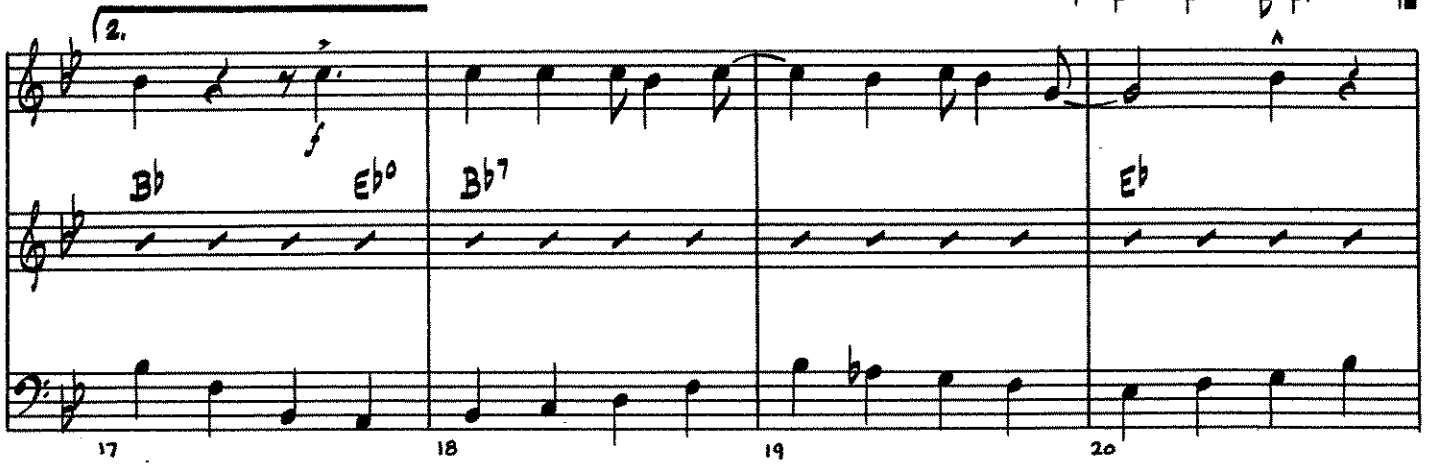
Measure numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12.

It Don't Mean A Thing - Rhythm

To Coda  1.



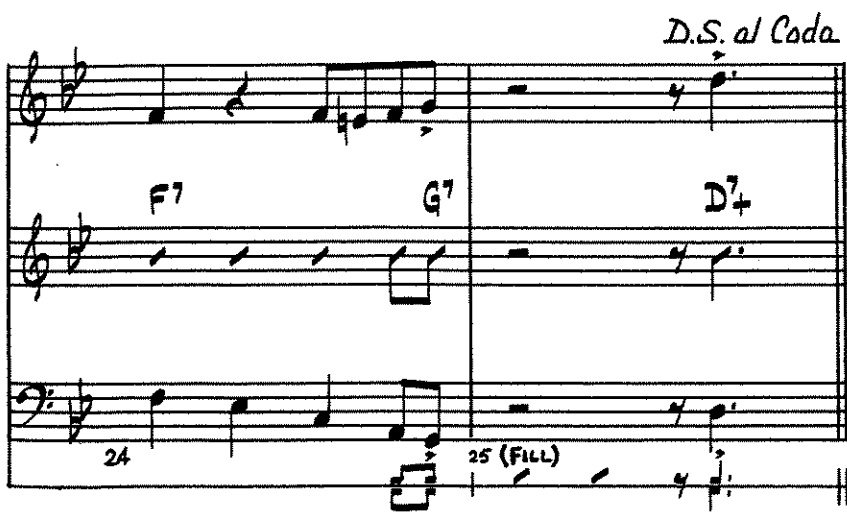
Musical notation for measures 13-16. Measure 13: Treble clef, C7 chord. Measure 14: Treble clef, C7+5 and C7 chords. Measure 15: Treble clef, Ebm6 chord. Measure 16: Treble clef, Bb chord. Bass clef accompaniment is present in all measures.



Musical notation for measures 17-20. Measure 17: Treble clef, Bb chord. Measure 18: Treble clef, Eb0 and Bb7 chords. Measure 19: Treble clef, Bb7 chord. Measure 20: Treble clef, Eb chord. Bass clef accompaniment is present in all measures.

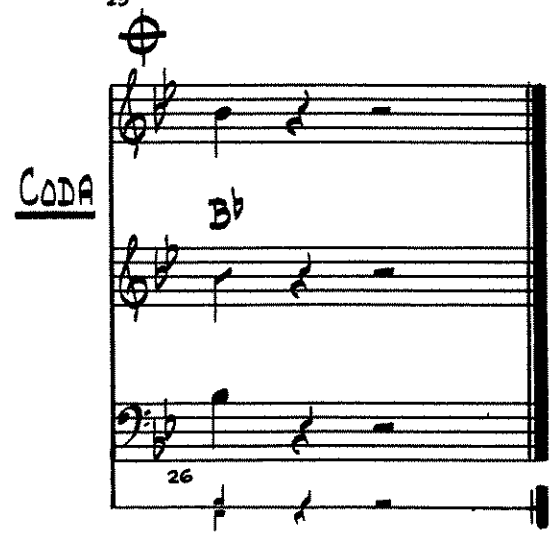


Musical notation for measures 21-23. Measure 21: Treble clef, Eb0 and C7 chords. Measure 22: Treble clef, C7 and C0 chords. Measure 23: Treble clef, C7 chord. Bass clef accompaniment is present in all measures.



Musical notation for measures 24-25. Measure 24: Treble clef, F7 and G7 chords. Measure 25: Treble clef, D7 chord. Bass clef accompaniment is present in both measures. Measure 25 is labeled as a fill.

D.S. al Coda



Musical notation for the Coda section, measure 26. Treble clef, Bb chord. Bass clef accompaniment is present.

It Is Well

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

Piano

With Expression

Melody

Bass

Chords

mf *espress.*

Bb F Bb G

mp

Melody

Bass

Chords

C F Bb Eb Cm F

Melody

Bass

Chords

Bb Fsus4 F Bb F

Piano, p. 2

It Is Well

19

19

mp f

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

mf

25

25

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

32

32

Cm C7 F Gm7 F Bb Eb Bb F Bb

38

38

F Bb Eb Fsus4 F Bb

It Is Well

With Expression

Stagger Breathe *mf mp mf f*

S. phrasing for solo only

First system of musical notation for C Instruments (Soprano, Alto, Tenor, Bass) in 4/4 time. The key signature has two flats (B-flat and E-flat). The music is marked *legato* and includes dynamic markings *mf*, *mp*, *mf*, and *f*. The Soprano part features a melodic line with a slur over the first four measures and a fermata over the final note. The other parts provide harmonic support with sustained notes.

Second system of musical notation, starting at measure 8. It continues the vocal and instrumental parts from the first system, maintaining the *legato* and dynamic markings.

Lower notes for solo only

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

C Instruments - Low

It Is Well

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

With Expression

Stagger Breathe *mf mp mf f*

S. phrasing for solo only

First system of musical notation for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The key signature is one flat (B-flat) and the time signature is 4/4. The music is marked *legato* in all parts. The Soprano part features a long melodic line with a slur over the first two measures and a fermata at the end of the system.

Second system of musical notation, starting at measure 8. It continues the vocal parts from the first system. The Soprano part has a slur over measures 8-10 and a fermata at the end of the system.

Third system of musical notation, starting at measure 15. It includes the instruction "Lower notes for solo only" above the Soprano staff. The Soprano part has a slur over measures 15-17 and a fermata at the end of the system. The Tenor and Bass parts have rests in the first two measures of this system.

Piano

-Clavinet

-Bass & Lead

-Voice Oohs

-Electric Piano

Let's Groove

arr. Bernice

As Recorded by Earth, Wind, & Fire

Dance Groove ♩ = 125

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

Double in Octaves 8vb

mp

A
5 F m7 /A^b/B^b /A^b G m7 C m7 B^b C m7 F m7 /A^b/B^b /A^b G m7 C m7 B^b C m7

B
9 F m7 /A^b/B^b /A^b G m7 C m7 B^b C m7 F m7 /A^b/B^b /A^b G m7 C m7 B^b C m7

13 F m7 /A^b/B^b /A^b G m7 C m7 B^b C m7 F m7 /A^b/B^b /A^b G m7 C m7 B^b C m7

Let's Groove

Piano, p. 2

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

mf

To Coda 3rd Time

21 F m7 /A^b/B^b /A^b G m7 C m7 B^b C m7 F m7 /A^b/B^b /A^b G m7 C m7 B^b C m7

D add electric piano D-F

25 F m7 /A^b/B^b /A^b G m7 C m7 /B^b C m7 F m7 /A^b/B^b /A^b G m7 C m7 /B^b C m7

mp

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

E
33 F m7 /A^b/B^b /A^b G m7 C m7 B^b C m7 F m7 /A^b/B^b /A^b G m7 C m7 B^b C m7

37 Fm7 /A^b/B^b /A^b Gm7 Cm7 B^bCm7 Fm7 /A^b/B^b /A^b Gm7 Cm7 B^bCm7

F Coda

41 B^bm7 Cm7 B^bm7 Cm7

mf

45 D^bm7 E^bm7 B^bm/G C7(#9)

G REPEAT 3x

49 Fm7 /A^b/B^b /A^b Gm7 Cm7 B^bCm7 Fm7 /A^b/B^b /A^b Gm7 Cm7 B^bCm7

f

H

53 Fm7 /A^b/B^b /A^b Gm7 Cm7 B^bCm7 Fm7 /A^b/B^b /A^b Gm7 Cm7 B^bCm7

Let's Groove

Piano, p. 4

57 Fm7 /Ab/Bb /Ab Gm7 Cm7 Bb Cm7 Fm7 /Ab/Bb /Ab Gm7 Cm7 Bb Cm7

I play 1st time only
61 Fm7 /Ab/Bb /Ab Gm7 Cm7 Bb Cm7 Fm7 /Ab/Bb /Ab Gm7 Cm7 Bb Cm7

ff

65 Fm7 /Ab/Bb /Ab Gm7 Cm7 Bb Cm7 Fm7 /Ab/Bb /Ab Gm7 Cm7 Bb Cm7

J
69 Fm7 /Ab/Bb /Ab Gm7 Cm7 Bb Cm7 Fm7 /Ab/Bb /Ab Gm7 Cm7 Bb Cm7

fff

73 Fm7 /Ab/Bb /Ab Gm7 Cm7 Bb Cm7 Fm7 /Ab/Bb /Ab Gm7 Cm7

Strings

Let's Groove

arr. Bernice

As Recorded by Earth, Wind, & Fire

Dance Groove ♩ = 125

A

add ascending octaves...

B

C

To Coda 3rd Time

D

E

F Coda

G

electric piano

REPEAT 3x

H

I

J

Chord Chart

Let's Groove

arr. Bernice

As Recorded by Earth, Wind, & Fire

Dance Groove ♩ = 125

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

A *mp*

5 F m7 /A^b/B^b /A^b G m7 C m7 B^b C m7 F m7 /A^b/B^b /A^b G m7 C m7 B^b C m7

B

9 F m7 /A^b/B^b /A^b G m7 C m7 B^b C m7 F m7 /A^b/B^b /A^b G m7 C m7 B^b C m7

f

13 F m7 /A^b/B^b /A^b G m7 C m7 B^b C m7 F m7 /A^b/B^b /A^b G m7 C m7 B^b C m7

C

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

mf

To Coda 3rd Time

21 F m7 /A^b/B^b /A^b G m7 C m7 B^b C m7 F m7 /A^b/B^b /A^b G m7 C m7 B^b C m7

D add electric piano D-F

25 F m7/A^b/B^b/A^b G m7 C m7 /B^b C m7 F m7/A^b/B^b/A^b G m7 C m7 B^b C m7 F m7/A^b/B^b/A^b

mp

E

30 G m7 C m7 B^b C m7 F m7/A^b/B^b/A^b G m7 C m7 B^b C m7 F m7/A^b/B^b/A^b G m7 C m7 B^b C m7

Let's Groove

Chord Chart, p. 2

35 F m7 /A^b /B^b /A^b G m7 C m7 B^b C m7 F m7 /A^b /B^b /A^b G m7 C m7 B^b C m7

39 F m7 /A^b /B^b /A^b G m7 C m7 B^b C m7 REPEAT 3x

F Coda

41 B^bm7 C m7 B^bm7 C m7 D^bm7 E^bm7 B^bm/G

mf

48 C 7(#9) F m7 /A^b /B^b /A^b G m7 C m7 B^b C m7 F m7 /A^b /B^b /A^b REPEAT 3x

G

f

H

52 G m7 C m7 B^b C m7 F m7 /A^b /B^b /A^b G m7 C m7 B^b C m7 F m7 /A^b /B^b /A^b

56 G m7 C m7 B^b C m7 F m7 /A^b /B^b /A^b G m7 C m7 B^b C m7 F m7 /A^b /B^b /A^b

60 G m7 C m7 B^b C m7 F m7 /A^b /B^b /A^b G m7 C m7 B^b C m7 F m7 /A^b /B^b /A^b

I play 1st time only

ff

Let's Groove

Chord Chart, p. 3

64 Gm7 Cm7 B^bCm7 Fm7 /A^b/B^b /A^b Gm7 Cm7 B^bCm7 Fm7 /A^b/B^b /A^b

68 Gm7 Cm7 B^bCm7 Fm7 /A^b/B^b /A^b Gm7 Cm7 B^bCm7 Fm7 /A^b/B^b /A^b

fff

72 Gm7 Cm7 B^bCm7 Fm7 /A^b/B^b /A^b Gm7 Cm7 B^bCm7 Fm7 /A^b/B^b /A^b

76 Gm7 Cm7

Bass Guitar
TREBLE CLEF

Let's Groove

arr. Bernice

As Recorded by Earth, Wind, & Fire

Dance Groove ♩ = 125

A **B** $Fm7 \ /A^b/B^b \ /A^b \ Gm7 \ Cm7 \ B^bCm7$

11 $Fm7 \ /A^b/B^b \ /A^b \ Gm7 \ Cm7 \ B^bCm7 \ Fm7 \ /A^b/B^b \ /A^b \ Gm7 \ Cm7 \ B^bCm7$

15 $Fm7 \ /A^b/B^b \ /A^b \ Gm7 \ Cm7 \ B^bCm7 \ Fm7 \ /A^b/B^b \ /A^b \ Gm7 \ Cm7 \ B^bCm7$

19 $Fm7 \ /A^b/B^b \ /A^b \ Gm7 \ Cm7 \ B^bCm7 \ Fm7 \ /A^b/B^b \ /A^b \ Gm7 \ Cm7 \ B^bCm7$

To Coda 3rd Time **D** $Fm7 \ /A^b/B^b \ /A^b \ Gm7 \ Cm7 \ B^bCm7 \ Fm7 \ /A^b/B^b \ /A^b \ Gm7 \ Cm7 \ B^bCm7$

27 $Fm7 \ /A^b/B^b \ /A^b \ Gm7 \ Cm7 \ B^bCm7 \ Fm7 \ /A^b/B^b \ /A^b \ Gm7 \ Cm7 \ B^bCm7$

E $Fm7 \ /A^b/B^b \ /A^b \ Gm7 \ Cm7 \ B^bCm7 \ Fm7 \ /A^b/B^b \ /A^b \ Gm7 \ Cm7 \ B^bCm7$

31 $Fm7 \ /A^b/B^b \ /A^b \ Gm7 \ Cm7 \ B^bCm7 \ Fm7 \ /A^b/B^b \ /A^b \ Gm7 \ Cm7 \ B^bCm7$

35 $Fm7 \ /A^b/B^b \ /A^b \ Gm7 \ Cm7 \ B^bCm7 \ Fm7 \ /A^b/B^b \ /A^b \ Gm7 \ Cm7 \ B^bCm7$

39 $Fm7 \ /A^b/B^b \ /A^b \ Gm7 \ Cm7 \ B^bCm7$

REPEAT 3x

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

Let's Groove

Bass Guitar (TREBLE CLEF), p. 2

41 *mf*

Musical staff 41-44 in treble clef, key of F major. It contains a melodic line with eighth and quarter notes, starting with a dynamic marking of *mf*.

45

Musical staff 45-48 in treble clef, key of F major. It continues the melodic line from the previous staff, ending with two accented notes.

G *f* REPEAT 3x

49 F m7 /A \flat /B \flat /A \flat G m7 C m7 B \flat C m7 F m7 /A \flat /B \flat /A \flat G m7 C m7 B \flat C m7

Musical staff 49-52 in treble clef, key of F major. It features a melodic line with a repeat sign and a dynamic marking of *f*. Chord symbols are written above the staff.

H *f*

53 F m7 /A \flat /B \flat /A \flat G m7 C m7 B \flat C m7 F m7 /A \flat /B \flat /A \flat G m7 C m7 B \flat C m7

Musical staff 53-56 in treble clef, key of F major. It continues the melodic line with a dynamic marking of *f*. Chord symbols are written above the staff.

57 F m7 /A \flat /B \flat /A \flat G m7 C m7 B \flat C m7 F m7 /A \flat /B \flat /A \flat G m7 C m7 B \flat C m7

Musical staff 57-60 in treble clef, key of F major. It continues the melodic line with a dynamic marking of *f*. Chord symbols are written above the staff.

I *ff*

61 F m7 /A \flat /B \flat /A \flat G m7 C m7 B \flat C m7 F m7 /A \flat /B \flat /A \flat G m7 C m7 B \flat C m7

Musical staff 61-64 in treble clef, key of F major. It features a melodic line with a repeat sign and a dynamic marking of *ff*. Chord symbols are written above the staff.

65 F m7 /A \flat /B \flat /A \flat G m7 C m7 B \flat C m7 F m7 /A \flat /B \flat /A \flat G m7 C m7 B \flat C m7

Musical staff 65-68 in treble clef, key of F major. It continues the melodic line with a dynamic marking of *ff*. Chord symbols are written above the staff.

J *fff*

69 F m7 /A \flat /B \flat /A \flat G m7 C m7 B \flat C m7 F m7 /A \flat /B \flat /A \flat G m7 C m7 B \flat C m7

Musical staff 69-72 in treble clef, key of F major. It continues the melodic line with a dynamic marking of *fff*. Chord symbols are written above the staff.

73 F m7 /A \flat /B \flat /A \flat G m7 C m7 B \flat C m7 F m7 /A \flat /B \flat /A \flat G m7 $\text{\textcircled{C}}$ C m7

Musical staff 73-76 in treble clef, key of F major. It concludes the piece with a melodic line and a dynamic marking of *fff*. Chord symbols are written above the staff.

Bass Guitar
BASS CLEF

Let's Groove

arr. Bernice

As Recorded by Earth, Wind, & Fire

Dance Groove ♩ = 125

A

B

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

4 4

f

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

C

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

mf

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

To Coda 3rd Time D

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

mp

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

E

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

35 F m7 /A^b/B^b /A^b G m7 C m7 B^b C m7 F m7 /A^b/B^b /A^b G m7 C m7 B^b C m7

REPEAT 3x

39 F m7 /A^b/B^b /A^b G m7 C m7 B^b C m7

F Θ Coda

Let's Groove Bass Guitar (BASS CLEF), p. 2

41

Musical staff for measure 41, bass clef, key signature of three flats. The staff contains a sequence of eighth notes: G2, A2, Bb2, C3, D3, Eb3, F3, G3, A3, Bb3, C4, D4, Eb4, F4, G4, A4, Bb4, C5. The dynamic marking *mf* is placed below the staff.

45

Musical staff for measure 45, bass clef, key signature of three flats. The staff contains a sequence of eighth notes: G2, A2, Bb2, C3, D3, Eb3, F3, G3, A3, Bb3, C4, D4, Eb4, F4, G4, A4, Bb4, C5. The dynamic marking *mf* is placed below the staff. The final two notes, F4 and G4, are marked with accents (>).

G

REPEAT 3x

49

F m7 /A^b/B^b /A^b G m7 C m7 B^bC m7 F m7 /A^b/B^b /A^b G m7 C m7 B^bC m7

Musical staff for measure 49, bass clef, key signature of three flats. The staff contains a sequence of eighth notes: G2, A2, Bb2, C3, D3, Eb3, F3, G3, A3, Bb3, C4, D4, Eb4, F4, G4, A4, Bb4, C5. The dynamic marking *f* is placed below the staff. The first and second measures are enclosed in repeat signs.

H

f

53

F m7 /A^b/B^b /A^b G m7 C m7 B^bC m7 F m7 /A^b/B^b /A^b G m7 C m7 B^bC m7

Musical staff for measure 53, bass clef, key signature of three flats. The staff contains a sequence of eighth notes: G2, A2, Bb2, C3, D3, Eb3, F3, G3, A3, Bb3, C4, D4, Eb4, F4, G4, A4, Bb4, C5. The dynamic marking *f* is placed below the staff.

57

F m7 /A^b/B^b /A^b G m7 C m7 B^bC m7 F m7 /A^b/B^b /A^b G m7 C m7 B^bC m7

Musical staff for measure 57, bass clef, key signature of three flats. The staff contains a sequence of eighth notes: G2, A2, Bb2, C3, D3, Eb3, F3, G3, A3, Bb3, C4, D4, Eb4, F4, G4, A4, Bb4, C5. The dynamic marking *f* is placed below the staff.

I

61

F m7 /A^b/B^b /A^b G m7 C m7 B^bC m7 F m7 /A^b/B^b /A^b G m7 C m7 B^bC m7

Musical staff for measure 61, bass clef, key signature of three flats. The staff contains a sequence of eighth notes: G2, A2, Bb2, C3, D3, Eb3, F3, G3, A3, Bb3, C4, D4, Eb4, F4, G4, A4, Bb4, C5. The dynamic marking *ff* is placed below the staff. The first and second measures are enclosed in repeat signs.

65

F m7 /A^b/B^b /A^b G m7 C m7 B^bC m7 F m7 /A^b/B^b /A^b G m7 C m7 B^bC m7

Musical staff for measure 65, bass clef, key signature of three flats. The staff contains a sequence of eighth notes: G2, A2, Bb2, C3, D3, Eb3, F3, G3, A3, Bb3, C4, D4, Eb4, F4, G4, A4, Bb4, C5. The dynamic marking *ff* is placed below the staff.

J

69

F m7 /A^b/B^b /A^b G m7 C m7 B^bC m7 F m7 /A^b/B^b /A^b G m7 C m7 B^bC m7

Musical staff for measure 69, bass clef, key signature of three flats. The staff contains a sequence of eighth notes: G2, A2, Bb2, C3, D3, Eb3, F3, G3, A3, Bb3, C4, D4, Eb4, F4, G4, A4, Bb4, C5. The dynamic marking *fff* is placed below the staff.

73

F m7 /A^b/B^b /A^b G m7 C m7 B^bC m7 F m7 /A^b/B^b /A^b G m7 C m7

Musical staff for measure 73, bass clef, key signature of three flats. The staff contains a sequence of eighth notes: G2, A2, Bb2, C3, D3, Eb3, F3, G3, A3, Bb3, C4, D4, Eb4, F4, G4, A4, Bb4, C5. The dynamic marking *fff* is placed below the staff. The final note, C5, is marked with an accent (>).

Guitar (Background)
-Syncopated Rhythm

Let's Groove

arr. Bernice

As Recorded by Earth, Wind, & Fire

Dance Groove ♩ = 125

A B

Musical staff with rhythmic notation. Above the staff are four measures with bar counts: 4, 4, 3, and 5. The staff contains a single line of rhythmic notation with stems and flags.

17 **C** F m7 G m7 C m7 (F) (G) (Bb) F m7

Musical staff with chords and notes. Chords are F m7, G m7, C m7 (F) (G) (Bb), and F m7. The staff shows a syncopated rhythm with eighth and sixteenth notes.

20 G m7 C m7 F m7 G m7 C m7

Musical staff with chords and notes. Chords are G m7, C m7, F m7, G m7, and C m7. The staff shows a syncopated rhythm with eighth and sixteenth notes.

23 *To Coda 3rd Time* **D** F m7 G m7 C m7 F m7

Musical staff with chords and notes. Chords are F m7, G m7, C m7, and F m7. The staff shows a syncopated rhythm with eighth and sixteenth notes.

26 G m7 C m7 F m7 G m7 C m7

Musical staff with chords and notes. Chords are G m7, C m7, F m7, G m7, and C m7. The staff shows a syncopated rhythm with eighth and sixteenth notes.

29 F m7 G m7 C m7 F m7

Musical staff with chords and notes. Chords are F m7, G m7, C m7, and F m7. The staff shows a syncopated rhythm with eighth and sixteenth notes.

32 G m7 C m7 **E** F m7 G m7 C m7

Musical staff with chords and notes. Chords are G m7, C m7, F m7, G m7, and C m7. The staff shows a syncopated rhythm with eighth and sixteenth notes.

35 F m7 G m7 C m7 F m7

Musical staff with chords and notes. Chords are F m7, G m7, C m7, and F m7. The staff shows a syncopated rhythm with eighth and sixteenth notes.

38 G m7 C m7 F m7 G m7 C m7 REPEAT 3x

Musical staff with chords and notes. Chords are G m7, C m7, F m7, G m7, and C m7. The staff shows a syncopated rhythm with eighth and sixteenth notes, ending with a repeat sign and 'REPEAT 3x'.

F Θ Coda

G

REPEAT 3x

41 **7** **F m7** **G m7** **C m7**

51 **F m7** **G m7** **C m7** **H** **I** **F m7** **8**

62 **G m7** **C m7** **F m7** **G m7** **C m7**

65 **F m7** **G m7** **C m7** **F m7**

68 **G m7** **C m7** **J** **F m7** **G m7** **C m7**

71 **F m7** **G m7** **C m7** **F m7**

74 **G m7** **C m7** **F m7** **G m7** **C m7**

Mallets

Let's Groove

arr. Bernice

As Recorded by Earth, Wind, & Fire

Dance Groove $\text{♩} = 125$

A B C

4 4 3 5

To Coda 3rd Time D

18 6 2

29 E

34

39 REPEAT 3x

F Coda

41 solo/soli mf

44 tutti cresc. sfz

48 G H 2 2 8

I J 8 8

Melody C

Let's Groove

arr. Bernice

As Recorded by Earth, Wind, & Fire

Dance Groove ♩ = 125

The musical score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of ten staves of music. The first staff (measures 1-8) includes a triplet of eighth notes, a *sol* marking, a boxed section marker 'A', a *mp* dynamic, and a *f* dynamic. The second staff (measures 9-13) begins with a boxed section marker 'B'. The third staff (measures 14-18) includes a boxed section marker 'C' and a *mf* dynamic. The fourth staff (measures 19-22) continues the melodic line. The fifth staff (measures 23-26) includes the instruction 'Top Notes Harmony Bottom Melody', a boxed section marker 'D', and a *mp* dynamic. The sixth staff (measures 27-30) continues the melodic line. The seventh staff (measures 31-35) includes a boxed section marker 'E'. The eighth staff (measures 36-39) continues the melodic line. The ninth staff (measures 40-43) is marked 'REPEAT 3x' and ends with a double bar line.

Let's Groove

Melody C, p. 2

F Coda

41 solo/soli

Musical staff 41-44: Treble clef, key signature of three flats (B-flat, E-flat, A-flat). The staff contains a melodic line with eighth and sixteenth notes, some beamed together. Dynamics include *mf*.

45 *mf* *cresc.* *tutti* *sfz*

Musical staff 45-48: Treble clef, key signature of three flats. The staff contains a melodic line with eighth and sixteenth notes, some beamed together. Dynamics include *mf*, *cresc.*, *tutti*, and *sfz*.

G 49 *f* REPEAT 3x **H**

Musical staff 49-53: Treble clef, key signature of three flats. The staff contains a melodic line with eighth and sixteenth notes, some beamed together. Dynamics include *f*. A repeat sign is present with the instruction "REPEAT 3x". A box labeled "H" is at the end of the staff.

54

Musical staff 54-58: Treble clef, key signature of three flats. The staff contains a melodic line with eighth and sixteenth notes, some beamed together.

59 **I** *ff* Top Notes Harmony Bottom Melody

Musical staff 59-63: Treble clef, key signature of three flats. The staff contains a melodic line with eighth and sixteenth notes, some beamed together. Dynamics include *ff*. A box labeled "I" is above the staff. The text "Top Notes Harmony Bottom Melody" is to the right.

64 **J**

Musical staff 64-67: Treble clef, key signature of three flats. The staff contains a melodic line with eighth and sixteenth notes, some beamed together. A box labeled "J" is above the staff.

68 *fff* Top Notes Harmony Bottom Melody

Musical staff 68-71: Treble clef, key signature of three flats. The staff contains a melodic line with eighth and sixteenth notes, some beamed together. Dynamics include *fff*. The text "Top Notes Harmony Bottom Melody" is to the right.

72

Musical staff 72-75: Treble clef, key signature of three flats. The staff contains a melodic line with eighth and sixteenth notes, some beamed together.

76

Musical staff 76-79: Treble clef, key signature of three flats. The staff contains a melodic line with eighth and sixteenth notes, some beamed together.

Counter melody C

Let's Groove

arr. Bernice

As Recorded by Earth, Wind, & Fire

Dance Groove ♩ = 125

3 **A** **B**

solì

mp *f*

10

8va >>

14 **C** 7

To Coda 3rd Time **D** **E**

Harmony

mp

35

40 play 2nd time only REPEAT 3x

optional 8va

F $\text{\textcircled{F}}$ Coda

41 *mf*

46 **G**

H 53 optional 8vb *f*

57

I optional 8va *ff* Top Melody Middle Melody

65 Top Melody Middle Melody **J**

70 Top Melody Middle Melody *fff*

75 Top Melody Bottom Melody

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

Bb Eb G C F

8 Bb Eb Eb Bb Eb Ab Db Bb Bb

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

22 Eb Eb Eb Eb Eb Eb E Ab

p *f* *fp* *f*

A B

Rhythm

OVER THE RAINBOW

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

(SLOWLY)

Measures 1-3. Treble clef, key signature of two flats, common time. Chords: *mf* Eb, Cm, Gm, Eb7, Ab, Abmaj7, Ab7.

Measures 4-7. Treble clef, key signature of two flats, common time. Chords: Gm7, Eb, Gm7, Eo, Ab6, Abm6, Eb, C9, F7, Fm, Bb7. *To Coda* symbol at the end of measure 7.

Measures 8-10. Treble clef, key signature of two flats, common time. Chords: Eb, *f* Fm7, Bb7, Eb, Eb6, Eb.

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Over The Rainbow - Rhythm

Musical notation for measures 11-13. The system consists of three staves: Treble, Piano, and Bass. Measure 11 has a treble staff with eighth notes and a piano staff with chords Fm7 and Bb7. Measure 12 has a treble staff with eighth notes and a piano staff with chord Eb6. Measure 13 has a treble staff with a half note and a piano staff with chords Amaj7, A°, and Bb7. A fermata is placed over the piano staff in measure 13.

Musical notation for measures 14-16. The system consists of three staves: Treble, Piano, and Bass. Measure 14 has a treble staff with eighth notes and a piano staff with chords Eb, Eb6, and Eb. Measure 15 has a treble staff with eighth notes and a piano staff with chord C°. Measure 16 has a treble staff with eighth notes and a piano staff with chords Fm6 and C°.

Musical notation for measure 17. The system consists of three staves: Treble, Piano, and Bass. Above the treble staff is the instruction "D.C. al Coda". The piano staff has chords Fm7, Bb9, and Bb9. The measure is marked with a forte (ff) dynamic.

Musical notation for measures 18-19. The system consists of three staves: Treble, Piano, and Bass. Above the treble staff is a Coda symbol. The piano staff has chord Eb in measure 18 and chord Fm7 in measure 19, with a ritardando (ritard.) marking. The bass staff has a ritardando marking in measure 19.

Musical notation for measures 20-22. The system consists of three staves: Treble, Piano, and Bass. Measure 20 has a treble staff with eighth notes and a piano staff with chords Bb7 and E7. Measure 21 has a treble staff with eighth notes and a piano staff with chords Eb, Fm7/Bb, and Bb7. Measure 22 has a treble staff with a half note and a piano staff with chord Ebmaj7. The system ends with a double bar line.

OVER THE RAINBOW

C

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

(SLOWLY)

The musical score is arranged in three systems, each with three staves (treble, alto, and bass clefs). The key signature is one flat (B-flat major). The tempo is marked '(SLOWLY)'. The score begins with a *mf* dynamic. The first system contains measures 1-3, the second system contains measures 4-7, and the third system contains measures 8-10. Measure 10 ends with a Coda symbol. The score includes various musical notations such as slurs, ties, and dynamic markings (*f* and *mf*). A large handwritten 'C' is present in the top left corner of the page.

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Rainbow - C

Musical notation for measures 11, 12, and 13. Measure 11 features a treble clef with a series of eighth notes and a dynamic marking of *f*. Measures 12 and 13 continue the melodic line with various note values and dynamics.

Musical notation for measures 14, 15, and 16. Measure 14 starts with a treble clef and a series of eighth notes. Measures 15 and 16 show a continuation of the melody with some chromatic movement and dynamic markings.

Musical notation for measure 17, marked *ff*. It includes a treble clef and a dynamic marking of *ff*. The text "D.C. al Coda" is written above the staff.

CODA

Musical notation for measures 18 and 19, marked *mf* and *ritard.*. Measure 18 features a treble clef and a dynamic marking of *mf*. Measure 19 includes a treble clef, a dynamic marking of *mf*, and the instruction *ritard.*

Musical notation for measures 20, 21, and 22. Measure 20 features a treble clef and a series of eighth notes. Measures 21 and 22 show a continuation of the melody with various note values and dynamics. The text "FINE" is written vertically at the end of measure 22.

PEP BAND CHEERS

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

Imperial March Mi Mi Mi Do So Mi Do So Mi

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

Mari Bros Mi Mi Mi Do Mi So So

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

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

Get Ready For This So So So Do Do Re Re

So So So Te Te Do Do

So So So Do Do Re Re

So So So Te Te Do Re

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

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

More...

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

C Minor Groove: (C Minor)

Antonio Groove: Do Te Le So (Bb Blues)

Harmony: So Fa Me Re

12 Bar Groove: (Bb Blues)

For keyboard

2

Two Ceremonial Marches

1. Processional

Flute

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

YBS 54 *Maestoso* $F \ E\flat \ F \ B\flat \ A\flat$ $A\flat \ A\flat \ A\flat \ A\flat$ *rit.* $B\flat \ B\flat \ C \ C$

7 D $(B\flat - F - B\flat)$ $B\flat$ *Andante* $A \ B\flat \ C$ G F $E\flat$

14 D $E\flat \ F \ C$ D $E\flat \ F \ G \ C$ F $B\flat$

22 $B\flat \ A \ G \ F$ $G \ A$ $B\flat$ $A \ B\flat \ C$ G F

29 $E\flat \ D \ E\flat \ F \ C$ $C \ F \ E\flat \ D$ $E\flat \ F \ G \ C$ F

37 $E\flat$ *div.* $E\flat \ D \ C > D$ $A \ A\flat$ G *unis.* $A \ B\flat \ C$

43 F $B\flat$ *1.* $B\flat$ $E\flat \ D \ C$ $B\flat$ *unis.* $F \ F \ F \ G \ A$

49 *2. rit.* $B\flat$ $E\flat \ D \ C \ B\flat$ $B\flat \ B\flat \ B\flat \ C$ *div.* C D $(B\flat - F - B\flat)$

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Two Ceremonial Marches

Tuba

1. Processional

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

YBS 54

Maestoso

f

F F F C B \flat A \flat G \flat B \flat A \flat G \flat F F

7 B \flat F B \flat B \flat C D D **A** *Andante*

mf

13 E \flat F G F B \flat B \flat A **B** *simile*

20 D G C F C F B \flat C **C**

27 D D G F E \flat F B \flat **D** *simile*

34 B \flat A D G F B \flat B \flat *f*

41 E \flat C D G C F B \flat **E** *mf* 1.

48 C F C C F F B \flat B \flat B \flat B \flat F B \flat *2. rit.* *f*

Santa Claus Is Comin' To Town

Synthesizer

Coots & Gillespie
arr. Bernice

Moderate Swing



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

mf

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

12 B \flat B \flat 7 E \flat E \flat m B \flat G m C m7 F7 B \flat

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

24

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

29

To Coda

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

D.S. al Coda

f

36

C m7 F7 B \flat

Santa Claus Is Comin' To Town

C Bass Line

Coots & Gillespie
arr. Bernice

Moderate Swing



B \flat

E \flat

B \flat

B \flat 7

E \flat

E \flat m

B \flat

Gm

Musical staff 1: Treble clef, 4/4 time signature, B-flat key signature. Measure 1: whole rest. Measure 2: half note B-flat. Measure 3: half note E-flat. Measure 4: half note B-flat. Measure 5: half note B-flat7. Measure 6: half note E-flat. Measure 7: half note E-flat minor. Measure 8: half note B-flat. Measure 9: half note G minor.

mf

A

Musical staff 2: Measure 7: Cm7, F7, B-flat. Measure 8: half note B-flat. Measure 9: half note E-flat. Measure 10: half note B-flat. Measure 11: half note B-flat7. Measure 12: half note E-flat. Measure 13: half note E-flat minor. Measure 14: half note B-flat. Measure 15: half note G minor.

B

Musical staff 3: Measure 15: Cm7, F7, B-flat. Measure 16: half note B-flat7. Measure 17: half note E-flat. Measure 18: half note B-flat7. Measure 19: half note E-flat. Measure 20: half note C7.

C

Musical staff 4: Measure 23: F7, F#dim, Gm, C7, F7, F aug. Measure 24: half note B-flat. Measure 25: half note E-flat. Measure 26: half note B-flat. Measure 27: half note B-flat7. Measure 28: half note E-flat. Measure 29: half note E-flat minor. Measure 30: half note B-flat. Measure 31: half note G minor.

To Coda

D

D.S. al Coda

E


Musical staff 5: Measure 31: Cm7, F7, B-flat. Measure 32: half note B-flat. Measure 33: half note G minor. Measure 34: half note Cm7. Measure 35: half note F7. Measure 36: half note B-flat. Measure 37: half note B-flat. Measure 38: half note B-flat. Measure 39: half note B-flat. Measure 40: half note B-flat. Measure 41: half note B-flat. Measure 42: half note B-flat. Measure 43: half note B-flat. Measure 44: half note B-flat. Measure 45: half note B-flat. Measure 46: half note B-flat. Measure 47: half note B-flat. Measure 48: half note B-flat. Measure 49: half note B-flat. Measure 50: half note B-flat. Measure 51: half note B-flat. Measure 52: half note B-flat. Measure 53: half note B-flat. Measure 54: half note B-flat. Measure 55: half note B-flat. Measure 56: half note B-flat. Measure 57: half note B-flat. Measure 58: half note B-flat. Measure 59: half note B-flat. Measure 60: half note B-flat. Measure 61: half note B-flat. Measure 62: half note B-flat. Measure 63: half note B-flat. Measure 64: half note B-flat. Measure 65: half note B-flat. Measure 66: half note B-flat. Measure 67: half note B-flat. Measure 68: half note B-flat. Measure 69: half note B-flat. Measure 70: half note B-flat. Measure 71: half note B-flat. Measure 72: half note B-flat. Measure 73: half note B-flat. Measure 74: half note B-flat. Measure 75: half note B-flat. Measure 76: half note B-flat. Measure 77: half note B-flat. Measure 78: half note B-flat. Measure 79: half note B-flat. Measure 80: half note B-flat. Measure 81: half note B-flat. Measure 82: half note B-flat. Measure 83: half note B-flat. Measure 84: half note B-flat. Measure 85: half note B-flat. Measure 86: half note B-flat. Measure 87: half note B-flat. Measure 88: half note B-flat. Measure 89: half note B-flat. Measure 90: half note B-flat. Measure 91: half note B-flat. Measure 92: half note B-flat. Measure 93: half note B-flat. Measure 94: half note B-flat. Measure 95: half note B-flat. Measure 96: half note B-flat. Measure 97: half note B-flat. Measure 98: half note B-flat. Measure 99: half note B-flat. Measure 100: half note B-flat.

f

Musical staff 6: Measure 39: Cm7, F7, B-flat. Measure 40: half note B-flat. Measure 41: half note G minor. Measure 42: half note Cm7. Measure 43: half note F7. Measure 44: half note B-flat. Measure 45: half note B-flat. Measure 46: half note B-flat. Measure 47: half note B-flat. Measure 48: half note B-flat. Measure 49: half note B-flat. Measure 50: half note B-flat. Measure 51: half note B-flat. Measure 52: half note B-flat. Measure 53: half note B-flat. Measure 54: half note B-flat. Measure 55: half note B-flat. Measure 56: half note B-flat. Measure 57: half note B-flat. Measure 58: half note B-flat. Measure 59: half note B-flat. Measure 60: half note B-flat. Measure 61: half note B-flat. Measure 62: half note B-flat. Measure 63: half note B-flat. Measure 64: half note B-flat. Measure 65: half note B-flat. Measure 66: half note B-flat. Measure 67: half note B-flat. Measure 68: half note B-flat. Measure 69: half note B-flat. Measure 70: half note B-flat. Measure 71: half note B-flat. Measure 72: half note B-flat. Measure 73: half note B-flat. Measure 74: half note B-flat. Measure 75: half note B-flat. Measure 76: half note B-flat. Measure 77: half note B-flat. Measure 78: half note B-flat. Measure 79: half note B-flat. Measure 80: half note B-flat. Measure 81: half note B-flat. Measure 82: half note B-flat. Measure 83: half note B-flat. Measure 84: half note B-flat. Measure 85: half note B-flat. Measure 86: half note B-flat. Measure 87: half note B-flat. Measure 88: half note B-flat. Measure 89: half note B-flat. Measure 90: half note B-flat. Measure 91: half note B-flat. Measure 92: half note B-flat. Measure 93: half note B-flat. Measure 94: half note B-flat. Measure 95: half note B-flat. Measure 96: half note B-flat. Measure 97: half note B-flat. Measure 98: half note B-flat. Measure 99: half note B-flat. Measure 100: half note B-flat.

C


Sight Reading Exercises

1 


2 

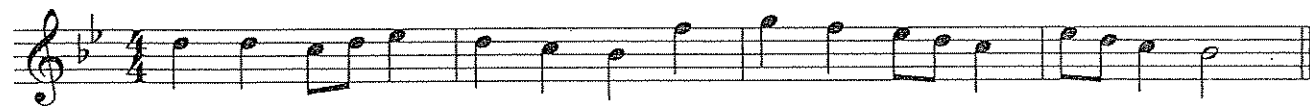
3 

4 

5 

6 

7 

8 

9 

Piano

Simple Gifts

from *Appalachian Spring*

Traditional
Aaron Copland (1900-1990)

♩ = 72

mp

f

E^b Gm Fm B^b7

E^b Gm Fm B^b7 E^b A^b E^b

Mallets

Simple Gifts

from *Appalachian Spring*

Traditional
Aaron Copland (1900-1990)

♩ = 72

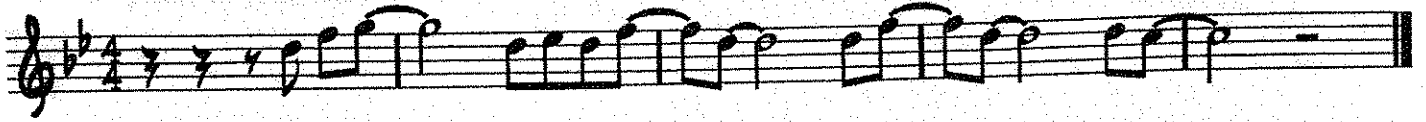
mp

5

f

Sponsor Song 2017 - Melody

C INSTRUMENTS (TREBLE)



B-FLAT INSTRUMENTS (HIGH)



B-FLAT INSTRUMENTS (LOW)



E-FLAT INSTRUMENTS



C INSTRUMENTS (BASS)



TUBA



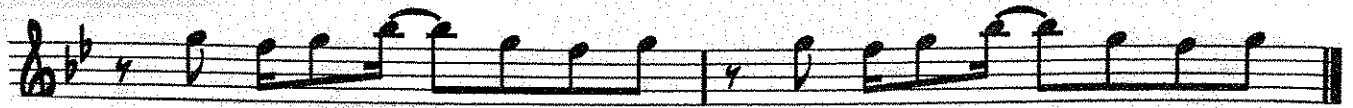
Lyrics

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

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

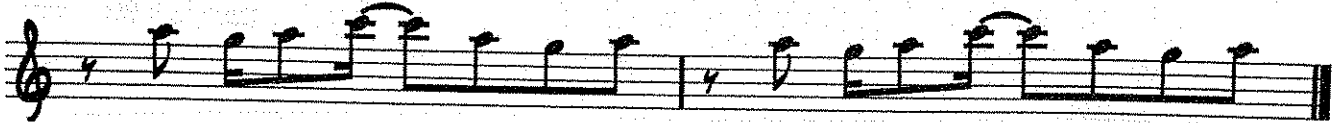
Sponsor Song 2017 - Horn Lick

C INSTRUMENTS (TREBLE)



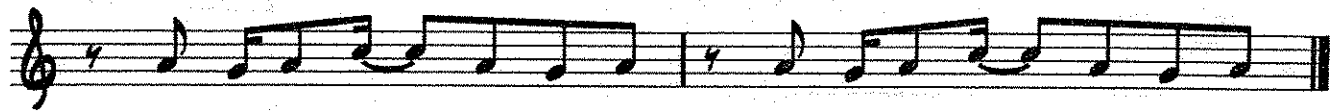
G F G Bb G F G G F G Bb G F G

B-FLAT INSTRUMENTS (HIGH)



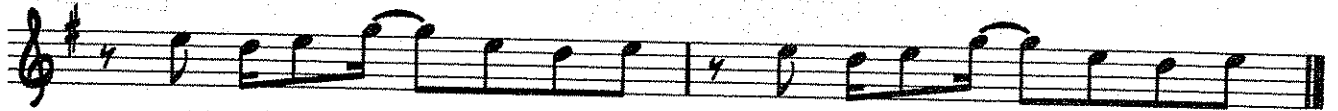
A G A C A G A A G A C A G A

B-FLAT INSTRUMENTS (LOW)



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

E-FLAT INSTRUMENTS



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

C INSTRUMENTS (BASS)



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

TUBA



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

Chords

Gm, Bb, Dm, F

THE STAR SPANGLED BANNER

Piano/Keyboard
(Optional)

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

11

19

mp

27

f

THE STAR SPANGLED BANNER

Tuba

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

11

19

27

7

THE STAR SPANGLED BANNER

Bells

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

11

19

27

f

STUDENT GROOVE ROAD MAP

- 1) Groove 4x (soft *p*)
- 2) Groove 4x + Clapping
- 3) Groove 4x + Small Ensemble Horn Lick
- 4) Groove 4x + Small Ensemble Horn Lick
+ Smooth Lick + Build Up Last 2
- 5) Hit 4x (loud *f*)
- 6) Solo Section (soft *p*)
- 7) Groove 4x + Smooth Lick + Build Up Last 2
- 8) Drum Solo 8x (loud *f*)
Staccato (short) Piano Notes
- 9) Hit 4x
- 10) Ending Hold

HORN LICK

C Instruments: E—B B A

Bb Instruments: F#—C# C# B

Eb Instruments: C#—G# G# F#

SMOOTH LICK

C Instruments: E—D E

Bb Instruments: F#—E F#

Eb Instruments: C#—B C#

HIT

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

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

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

PIANO GROOVE

Bass Line: E B B A

Chords: G Bm Am

Piano

Suavemente

As Recorded by Elvis Crespo

Elvis Crespo
arr. Bernice

3 1. 2. A Cm

8 G7 G7 Cm Cm *mf*

12 G7 G7 Cm B Cm

16 G7 G7 Cm Cm

20 G7 G7 Cm C Cm

24 G7 G7 Cm D Cm

28 G7 G7 Cm Cm Fm

32 E G7 G7 Cm Cm Fm

3 3

Piano, p. 2

Suavemente

36 *G7* *G7* *Cm* *Cm*

F 40 *Cm* *G7* *G7* *Cm*

44 *Cm* *G* *Cm* *G7* *G7*

48 *Cm* *Cm* *G7* *G7*

52 *Cm* *H* *Cm* *G7* *G7*

REPEAT 3x

56 *Cm* *Cm* *I* *Cm* *G7*

1, 2. 3.

60 *G7* *Cm* *Cm* *G7*

64 *G7* *Cm* *J* *Cm* *G7*

REPEAT 3x

Suavemente

Piano, p. 3

68 G7 Cm 1, 2. Cm 3. K Cm

Musical staff 68-71: Treble clef, key signature of two flats (Bb, Eb). Measure 68: G7 chord, notes G4, Bb4, D5, G5. Measure 69: Cm chord, notes C4, Eb4, G4. Measure 70: Cm chord, notes C4, Eb4, G4. Measure 71: Cm chord, notes C4, Eb4, G4. A first ending bracket covers measures 69-71, with first endings labeled '1, 2.' and '3.'. A box labeled 'K' is above measure 71.

72 G7 G7 Cm L Cm

Musical staff 72-75: Treble clef, key signature of two flats. Measure 72: G7 chord, notes G4, Bb4, D5, G5. Measure 73: G7 chord, notes G4, Bb4, D5, G5. Measure 74: Cm chord, notes C4, Eb4, G4. Measure 75: Cm chord, notes C4, Eb4, G4. A box labeled 'L' is above measure 75.

76 G7 G7 Cm M Cm

Musical staff 76-79: Treble clef, key signature of two flats. Measure 76: G7 chord, notes G4, Bb4, D5, G5. Measure 77: G7 chord, notes G4, Bb4, D5, G5. Measure 78: Cm chord, notes C4, Eb4, G4. Measure 79: Cm chord, notes C4, Eb4, G4. A box labeled 'M' is above measure 79.

80 G7 G7 Cm Cm

Musical staff 80-83: Treble clef, key signature of two flats. Measure 80: G7 chord, notes G4, Bb4, D5, G5. Measure 81: G7 chord, notes G4, Bb4, D5, G5. Measure 82: Cm chord, notes C4, Eb4, G4. Measure 83: Cm chord, notes C4, Eb4, G4.

84 G7 G7 Cm N REPEAT 4x Cm

Musical staff 84-87: Treble clef, key signature of two flats. Measure 84: G7 chord, notes G4, Bb4, D5, G5. Measure 85: G7 chord, notes G4, Bb4, D5, G5. Measure 86: Cm chord, notes C4, Eb4, G4. Measure 87: Cm chord, notes C4, Eb4, G4. A box labeled 'N' is above measure 87, with 'REPEAT 4x' written to its right.

88 G7 G7 Cm 1, 2, 3. Cm 4. V

Musical staff 88-91: Treble clef, key signature of two flats. Measure 88: G7 chord, notes G4, Bb4, D5, G5. Measure 89: G7 chord, notes G4, Bb4, D5, G5. Measure 90: Cm chord, notes C4, Eb4, G4. Measure 91: Cm chord, notes C4, Eb4, G4. A first ending bracket covers measures 90-91, with first endings labeled '1, 2, 3.' and '4.'. A box labeled 'V' is below measure 91.

Strings
"SUAVE"

Suavemente

As Recorded by Elvis Crespo

Elvis Crespo
arr. Bernice

-optional 8vb

The musical score is written for strings in a single system with a treble clef and a key signature of two flats (B-flat and E-flat). The tempo is marked "Suavemente" and the dynamics include a forte "f" marking. The score consists of nine staves of music, each containing various rhythmic patterns and chordal textures. The music is divided into sections labeled A through I, with some sections including first and second endings. Section A starts at measure 4 and includes a triplet of eighth notes. Section B is at measure 10, C at 11, D at 12, E at 13, F at 14, G at 15, H at 16, and I at 17. Section J is at measure 27, K at 28, L at 29, M at 30, N at 31, O at 32, P at 33, Q at 34, R at 35, S at 36, T at 37, U at 38, V at 39, W at 40, X at 41, Y at 42, Z at 43, AA at 44, AB at 45, AC at 46, AD at 47, AE at 48, AF at 49, AG at 50, AH at 51, AI at 52, AJ at 53, AK at 54, AL at 55, AM at 56, AN at 57, AO at 58, AP at 59, AQ at 60, AR at 61, AS at 62, AT at 63, AU at 64, AV at 65, AW at 66, AX at 67, AY at 68, AZ at 69, BA at 70, BB at 71, BC at 72, BD at 73, BE at 74, BF at 75, BG at 76, BH at 77, BI at 78, BJ at 79, BK at 80, BL at 81, BM at 82, BN at 83, BO at 84, BP at 85, BQ at 86, BR at 87, BS at 88, BT at 89, BU at 90, BV at 91, BW at 92, BX at 93, BY at 94, BZ at 95, CA at 96, CB at 97, CC at 98, CD at 99, CE at 100, CF at 101, CG at 102, CH at 103, CI at 104, CJ at 105, CK at 106, CL at 107, CM at 108, CN at 109, CO at 110, CP at 111, CQ at 112, CR at 113, CS at 114, CT at 115, CU at 116, CV at 117, CW at 118, CX at 119, CY at 120, CZ at 121, DA at 122, DB at 123, DC at 124, DD at 125, DE at 126, DF at 127, DG at 128, DH at 129, DI at 130, DJ at 131, DK at 132, DL at 133, DM at 134, DN at 135, DO at 136, DP at 137, DQ at 138, DR at 139, DS at 140, DT at 141, DU at 142, DV at 143, DW at 144, DX at 145, DY at 146, DZ at 147, EA at 148, EB at 149, EC at 150, ED at 151, EE at 152, EF at 153, EG at 154, EH at 155, EI at 156, EJ at 157, EK at 158, EL at 159, EM at 160, EN at 161, EO at 162, EP at 163, EQ at 164, ER at 165, ES at 166, ET at 167, EU at 168, EV at 169, EW at 170, EX at 171, EY at 172, EZ at 173, FA at 174, FB at 175, FC at 176, FD at 177, FE at 178, FF at 179, FG at 180, FH at 181, FI at 182, FJ at 183, FK at 184, FL at 185, FM at 186, FN at 187, FO at 188, FP at 189, FQ at 190, FR at 191, FS at 192, FT at 193, FU at 194, FV at 195, FW at 196, FX at 197, FY at 198, FZ at 199, GA at 200, GB at 201, GC at 202, GD at 203, GE at 204, GF at 205, GG at 206, GH at 207, GI at 208, GJ at 209, GK at 210, GL at 211, GM at 212, GN at 213, GO at 214, GP at 215, GQ at 216, GR at 217, GS at 218, GT at 219, GU at 220, GV at 221, GW at 222, GX at 223, GY at 224, GZ at 225, HA at 226, HB at 227, HC at 228, HD at 229, HE at 230, HF at 231, HG at 232, HH at 233, HI at 234, HJ at 235, HK at 236, HL at 237, HM at 238, HN at 239, HO at 240, HP at 241, HQ at 242, HR at 243, HS at 244, HT at 245, HU at 246, HV at 247, HW at 248, HX at 249, HY at 250, HZ at 251, IA at 252, IB at 253, IC at 254, ID at 255, IE at 256, IF at 257, IG at 258, IH at 259, II at 260, IJ at 261, IK at 262, IL at 263, IM at 264, IN at 265, IO at 266, IP at 267, IQ at 268, IR at 269, IS at 270, IT at 271, IU at 272, IV at 273, IW at 274, IX at 275, IY at 276, IZ at 277, JA at 278, JB at 279, JC at 280, JD at 281, JE at 282, JF at 283, JG at 284, JH at 285, JI at 286, JJ at 287, JK at 288, JL at 289, JM at 290, JN at 291, JO at 292, JP at 293, JQ at 294, JR at 295, JS at 296, JT at 297, JU at 298, JV at 299, JW at 300, JX at 301, JY at 302, JZ at 303, KA at 304, KB at 305, KC at 306, KD at 307, KE at 308, KF at 309, KG at 310, KH at 311, KI at 312, KJ at 313, KK at 314, KL at 315, KM at 316, KN at 317, KO at 318, KP at 319, KQ at 320, KR at 321, KS at 322, KT at 323, KU at 324, KV at 325, KW at 326, KX at 327, KY at 328, KZ at 329, LA at 330, LB at 331, LC at 332, LD at 333, LE at 334, LF at 335, LG at 336, LH at 337, LI at 338, LJ at 339, LK at 340, LL at 341, LM at 342, LN at 343, LO at 344, LP at 345, LQ at 346, LR at 347, LS at 348, LT at 349, LU at 350, LV at 351, LW at 352, LX at 353, LY at 354, LZ at 355, MA at 356, MB at 357, MC at 358, MD at 359, ME at 360, MF at 361, MG at 362, MH at 363, MI at 364, MJ at 365, MK at 366, ML at 367, MM at 368, MN at 369, MO at 370, MP at 371, MQ at 372, MR at 373, MS at 374, MT at 375, MU at 376, MV at 377, MW at 378, MX at 379, MY at 380, MZ at 381, NA at 382, NB at 383, NC at 384, ND at 385, NE at 386, NF at 387, NG at 388, NH at 389, NI at 390, NJ at 391, NK at 392, NL at 393, NM at 394, NN at 395, NO at 396, NP at 397, NQ at 398, NR at 399, NS at 400, NT at 401, NU at 402, NV at 403, NW at 404, NX at 405, NY at 406, NZ at 407, OA at 408, OB at 409, OC at 410, OD at 411, OE at 412, OF at 413, OG at 414, OH at 415, OI at 416, OJ at 417, OK at 418, OL at 419, OM at 420, ON at 421, OO at 422, OP at 423, OQ at 424, OR at 425, OS at 426, OT at 427, OU at 428, OV at 429, OW at 430, OX at 431, OY at 432, OZ at 433, PA at 434, PB at 435, PC at 436, PD at 437, PE at 438, PF at 439, PG at 440, PH at 441, PI at 442, PJ at 443, PK at 444, PL at 445, PM at 446, PN at 447, PO at 448, PP at 449, PQ at 450, PR at 451, PS at 452, PT at 453, PU at 454, PV at 455, PW at 456, PX at 457, PY at 458, PZ at 459, QA at 460, QB at 461, QC at 462, QD at 463, QE at 464, QF at 465, QG at 466, QH at 467, QI at 468, QJ at 469, QK at 470, QL at 471, QM at 472, QN at 473, QO at 474, QP at 475, QQ at 476, QR at 477, QS at 478, QT at 479, QU at 480, QV at 481, QW at 482, QX at 483, QY at 484, QZ at 485, RA at 486, RB at 487, RC at 488, RD at 489, RE at 490, RF at 491, RG at 492, RH at 493, RI at 494, RJ at 495, RK at 496, RL at 497, RM at 498, RN at 499, RO at 500, RP at 501, RQ at 502, RR at 503, RS at 504, RT at 505, RU at 506, RV at 507, RW at 508, RX at 509, RY at 510, RZ at 511, SA at 512, SB at 513, SC at 514, SD at 515, SE at 516, SF at 517, SG at 518, SH at 519, SI at 520, SJ at 521, SK at 522, SL at 523, SM at 524, SN at 525, SO at 526, SP at 527, SQ at 528, SR at 529, SS at 530, ST at 531, SU at 532, SV at 533, SW at 534, SX at 535, SY at 536, SZ at 537, TA at 538, TB at 539, TC at 540, TD at 541, TE at 542, TF at 543, TG at 544, TH at 545, TI at 546, TJ at 547, TK at 548, TL at 549, TM at 550, TN at 551, TO at 552, TP at 553, TQ at 554, TR at 555, TS at 556, TT at 557, TU at 558, TV at 559, TW at 560, TX at 561, TY at 562, TZ at 563, UA at 564, UB at 565, UC at 566, UD at 567, UE at 568, UF at 569, UG at 570, UH at 571, UI at 572, UJ at 573, UK at 574, UL at 575, UM at 576, UN at 577, UO at 578, UP at 579, UQ at 580, UR at 581, US at 582, UT at 583, UU at 584, UV at 585, UW at 586, UX at 587, UY at 588, UZ at 589, VA at 590, VB at 591, VC at 592, VD at 593, VE at 594, VF at 595, VG at 596, VH at 597, VI at 598, VJ at 599, VK at 600, VL at 601, VM at 602, VN at 603, VO at 604, VP at 605, VQ at 606, VR at 607, VS at 608, VT at 609, VU at 610, VV at 611, VW at 612, VX at 613, VY at 614, VZ at 615, WA at 616, WB at 617, WC at 618, WD at 619, WE at 620, WF at 621, WG at 622, WH at 623, WI at 624, WJ at 625, WK at 626, WL at 627, WM at 628, WN at 629, WO at 630, WP at 631, WQ at 632, WR at 633, WS at 634, WT at 635, WU at 636, WV at 637, WW at 638, WX at 639, WY at 640, WZ at 641, XA at 642, XB at 643, XC at 644, XD at 645, XE at 646, XF at 647, XG at 648, XH at 649, XI at 650, XJ at 651, XK at 652, XL at 653, XM at 654, XN at 655, XO at 656, XP at 657, XQ at 658, XR at 659, XS at 660, XT at 661, XU at 662, XV at 663, XW at 664, XX at 665, XY at 666, XZ at 667, YA at 668, YB at 669, YC at 670, YD at 671, YE at 672, YF at 673, YG at 674, YH at 675, YI at 676, YJ at 677, YK at 678, YL at 679, YM at 680, YN at 681, YO at 682, YP at 683, YQ at 684, YR at 685, YS at 686, YT at 687, YU at 688, YV at 689, YW at 690, YX at 691, YY at 692, YZ at 693, ZA at 694, ZB at 695, ZC at 696, ZD at 697, ZE at 698, ZF at 699, ZG at 700, ZH at 701, ZI at 702, ZJ at 703, ZK at 704, ZL at 705, ZM at 706, ZN at 707, ZO at 708, ZP at 709, ZQ at 710, ZR at 711, ZS at 712, ZT at 713, ZU at 714, ZV at 715, ZW at 716, ZX at 717, ZY at 718, ZZ at 719.

Strings "Suave", p. 2

Suavemente

J REPEAT 3x

63

1, 2.

70

K

3.

74

L

78

M

82

86

N REPEAT 4x

1, 2, 3.

4.

Chord Chart

Suavemente

As Recorded by Elvis Crespo

Elvis Crespo
arr. Bernice

3

1. 2.

A Cm G7

9 G7 Cm Cm G7 G7 Cm B Cm G7 G7

18 Cm Cm G7 G7 Cm C Cm G7 G7

26 Cm D Cm G7 G7 Cm Cm Fm Fm E G7 G7

34 Cm Cm Fm Fm G7 G7 Cm Cm F Cm G7

42 G7 Cm Cm G G Cm G7 G7 Cm Cm G7

51 G7 Cm H REPEAT 3x Cm G7 G7 Cm Cm I Cm

59 G7 G7 Cm Cm G7 G7 Cm J REPEAT 3x Cm

Chord Chart, p. 2

Suavemente

67 G7 G7 Cm Cm **K** Cm G7 G7 Cm **L** Cm

76 G7 G7 Cm **M** Cm G7 G7 Cm Cm G7

85 G7 Cm **N** *REPEAT 4x* Cm G7 G7 Cm Cm

Bass Guitar

Suavemente

As Recorded by Elvis Crespo

Elvis Crespo
arr. Bernice

3

1. 2.

A Cm

f

G7 G7 Cm Cm G7 G7

Cm B Cm G7 G7 Cm Cm

G7 G7 Cm C Cm G7 G7

Cm D Cm G7 G7 Cm Cm Fm

E G7 G7 Cm Cm Fm G7 G7

Cm Cm F Cm G7 G7

1. 2. Cm G7 G7

Cm Cm G Cm G7 G7

Bass Guitar, p. 2

Suavemente

REPEAT 3x

Cm Cm G7 G7 Cm **H** Cm



G7 G7 Cm 1,2. Cm 3. **I** Cm G7



G7 Cm Cm G7 G7 Cm



J REPEAT 3x Cm G7 G7 Cm 1,2. Cm 3.



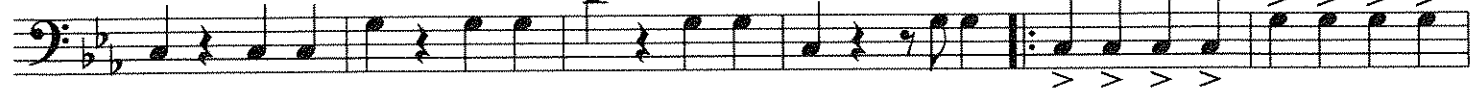
K Cm G7 G7 Cm **L** Cm G7



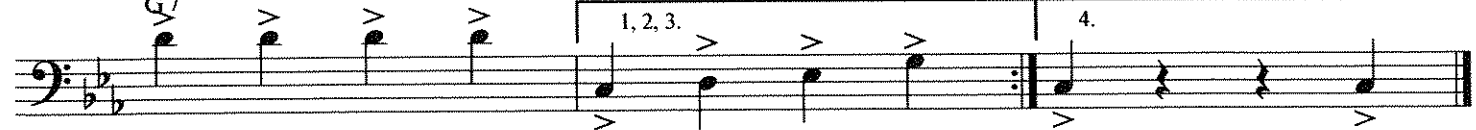
G7 Cm **M** Cm G7 G7 Cm



Cm G7 G7 Cm **N** REPEAT 4x Cm G7



G7 Cm 1,2,3. Cm 4.



Melody C
-optional 8vb

Suavemente

As Recorded by Elvis Crespo

Elvis Crespo
arr. Bernice

solo/soli

mf

A

5

2.

f

10

B

C

15

7

f

D

26

E

31

F

36

1.

2.

3

G optional solo

43

1.

2.

f

Melody C, p. 2

Suavemente

Musical staff 48-52. Treble clef, key signature of two flats. Measures 48-52 contain a melodic line with slurs and triplets. Measure 52 ends with a fermata.

Musical staff 53-59. Measure 53 starts with a box labeled 'H' and the instruction 'REPEAT 3x'. A triplet of eighth notes is shown. Measures 54-55 are marked '1, 2.' and '3.' respectively. Measure 56 starts with a box labeled 'I' and the instruction 'optional solo'. The staff continues with a melodic line, a dynamic marking of *f*, and triplets in measures 58-59.

Musical staff 60-63. Treble clef, key signature of two flats. Measures 60-63 contain a melodic line with slurs and triplets. Measure 63 ends with a fermata.

Musical staff 64-70. Measure 64 starts with a box labeled 'J' and the instruction 'REPEAT 3x'. A triplet of eighth notes is shown. Measures 65-66 are marked '1, 2.' and '3.' respectively. The staff continues with a melodic line, a dynamic marking of *f*, and triplets in measures 69-70.

Musical staff 71-75. Measure 71 starts with a box labeled 'K'. The staff continues with a melodic line, triplets in measures 73-74, and a box labeled 'L' above measure 75.

Musical staff 76-79. Measure 76 starts with a box labeled 'M'. The staff continues with a melodic line, triplets in measures 77-78, and a dynamic marking of *f* above measure 79.

Musical staff 80-83. Treble clef, key signature of two flats. Measures 80-83 contain a melodic line with slurs and triplets. Measure 83 ends with a fermata.

Musical staff 84-89. Measure 84 starts with a box labeled 'N' and the instruction 'REPEAT 4x optional solo'. A double bar line is shown. Measure 89 ends with a box labeled '2' above a double bar line.

Musical staff 90-94. Measure 90 starts with a box labeled '1, 2, 3.' above a double bar line. Measure 91 is marked '4.' above a double bar line. The staff continues with a melodic line and ends with a fermata in measure 94.

Countermelody 1 C

Suavemente

As Recorded by Elvis Crespo

Elvis Crespo
arr. Bernice

The musical score is written in G major (one sharp) and 4/4 time. It consists of nine staves of music. The first staff begins with a 3-measure triplet, followed by two first and second endings. A box labeled 'A' is placed above the first ending. The dynamic marking *mf* is present. The second staff continues the melodic line. The third staff is marked with a box labeled 'B'. The fourth and fifth staves feature a complex rhythmic pattern with many beamed notes. The sixth staff has boxes labeled 'C', 'D', and 'E' above it, and includes a 4-measure and a 5-measure triplet. The dynamic marking *mf* is also present. The seventh staff continues the melodic line. The eighth staff has boxes labeled 'F' and 'G' above it, and includes first and second endings. The dynamic marking *mf* is present. The ninth staff concludes the piece with a final melodic phrase and a first ending.

Countermelody 1 C, p. 2

Suavemente

46

H REPEAT 3x

51

mf I

55

1, 2. 3.

59

J REPEAT 3x

64

mf K

68

1, 2. 3. 3

L

74

mf M

78

82

N REPEAT 4x

86

f

89

1, 2, 3. 4.

Detailed description: This page of a musical score contains ten staves of music. The key signature is B-flat major (two flats). The tempo is 'Suavemente'. The score includes various musical notations such as chords, arpeggios, and melodic lines. Key features include:
 - Staff 46: A series of chords with a 'H REPEAT 3x' instruction.
 - Staff 51: A melodic line with a 'mf' dynamic and a first ending bracket labeled 'I'.
 - Staff 55: A melodic line with first, second, and third endings, with the first ending labeled '1, 2.' and the second '3.'.
 - Staff 59: A series of chords with a 'J REPEAT 3x' instruction.
 - Staff 64: A melodic line with a 'mf' dynamic and a first ending bracket labeled 'K'.
 - Staff 68: A melodic line with first, second, and third endings, with the first ending labeled '1, 2.', the second '3.', and a final '3' marking.
 - Staff 74: A melodic line with a 'mf' dynamic and a first ending bracket labeled 'M'.
 - Staff 78: A melodic line.
 - Staff 82: A melodic line.
 - Staff 86: A melodic line with a 'REPEAT 4x' instruction and a 'f' dynamic.
 - Staff 89: A melodic line with first, second, and third endings, with the first ending labeled '1, 2, 3.' and the second '4.'.

Counter melody 2 C

Suavemente

As Recorded by Elvis Crespo

Elvis Crespo
arr. Bernice

The musical score is written in treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It consists of eight systems of music, each with a lettered section label in a box:

- System 1:** Section A, measures 1-7. Includes a triplet of eighth notes and a dynamic marking of *f*.
- System 2:** Section B, measures 14-18. Features a series of chords with a dynamic marking of *f*.
- System 3:** Section C, measures 19-26. Continues the chordal texture.
- System 4:** Section D, measures 27-37. Includes a dynamic marking of *f* and a fermata over the final measure.
- System 5:** Section E, measures 38-41. Includes first and second endings and a dynamic marking of *f*. A note indicates "16th notes optional".
- System 6:** Section F, measures 42-45. Includes first and second endings.
- System 7:** Section G, measures 46-50. Consists of a sequence of chords.
- System 8:** Section H, measures 51-54. Includes a dynamic marking of *f* and a note indicating "16th notes optional".

Additional markings include first and second endings for sections A, C, E, F, and G, and a "REPEAT 3x" instruction for section H with the note "play 2nd & 3rd time only".

Counter melody 2 C, p. 2

Suavemente

55 I

Musical staff 55-58: Treble clef, key signature of two flats. Measure 55 starts with a melodic line. Measure 56 has a fermata. Measure 57 has a first ending bracket with a '2.' marking. Measure 58 has a second ending bracket with a '3.' marking.

59

Musical staff 59-63: Treble clef, key signature of two flats. Measures 59-63 consist of a series of chords with a rhythmic pattern of eighth notes.

J REPEAT 3x
play 2nd & 3rd time only

64 *f*

Musical staff 64-67: Treble clef, key signature of two flats. Measure 64 has a first ending bracket with a '2.' marking. Measure 65 has a first ending bracket with a '3.' marking. Measure 66 has a first ending bracket with a '3.' marking. Measure 67 has a first ending bracket with a '3.' marking. A dynamic marking *f* is present.

68 K

Musical staff 68-74: Treble clef, key signature of two flats. Measure 68 has a first ending bracket with a '1, 2.' marking. Measure 69 has a first ending bracket with a '3.' marking. Measure 70 has a first ending bracket with a '3.' marking. Measure 71 has a first ending bracket with a '3.' marking. Measure 72 has a first ending bracket with a '3.' marking. Measure 73 has a first ending bracket with a '3.' marking. Measure 74 has a first ending bracket with a '3.' marking. A dynamic marking *f* is present.

L M

Musical staff 75-80: Treble clef, key signature of two flats. Measure 75 has a first ending bracket with a '3.' marking. Measure 76 has a first ending bracket with a '3.' marking. Measure 77 has a first ending bracket with a '3.' marking. Measure 78 has a first ending bracket with a '3.' marking. Measure 79 has a first ending bracket with a '3.' marking. Measure 80 has a first ending bracket with a '3.' marking. A dynamic marking *f* is present.

81

Musical staff 81-84: Treble clef, key signature of two flats. Measures 81-84 consist of a series of chords with a rhythmic pattern of eighth notes.

N REPEAT 4x
play 3rd & 4th time only

85

Musical staff 85-88: Treble clef, key signature of two flats. Measure 85 has a first ending bracket with a '3.' marking. Measure 86 has a first ending bracket with a '3.' marking. Measure 87 has a first ending bracket with a '3.' marking. Measure 88 has a first ending bracket with a '3.' marking.

89

Musical staff 89-92: Treble clef, key signature of two flats. Measure 89 has a first ending bracket with a '2, 3.' marking. Measure 90 has a first ending bracket with a '3.' marking. Measure 91 has a first ending bracket with a '3.' marking. Measure 92 has a first ending bracket with a '3.' marking.

C PART (D MAJOR)

The Swallowtail Jig

Traditional Irish
arr. Bernice

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

Em D

5 Em D Em 1.

10 Em Em Em Bm 2.

15 Em D Em Em 1. 2.

THE TEMPEST

Robert W. Smith

Piano

1

mp *f*

8

9

14

18

ff

19

sim.

Continue Ostinato
Until m. 44

24

30

36

41

ff *sim.*

46

Continue Ostinato
Until m. 59

52

58

64

69

75

390

(MED. UP)

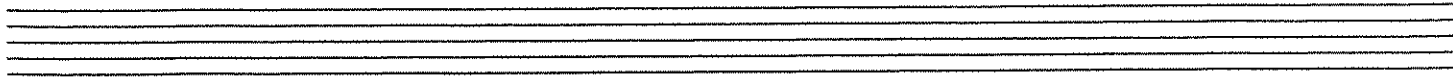
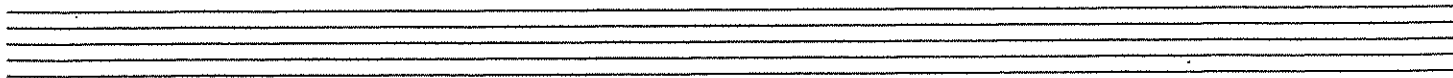
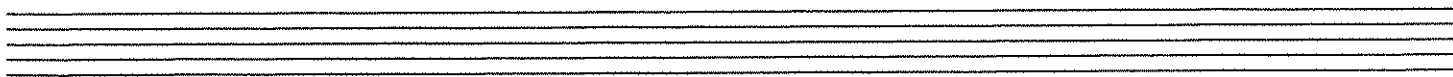
TENOR MADNESS

-SONNY ROLLINS

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

E \flat 7 B \flat 7 G7#9

C-7 F7 B \flat 7



UMass Band Warm Ups

Trans. Ms. Lueth

Michael Klesch

$\text{♩} = 120$
Chromatics

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

12 9 Count Tones

Musical notation for the second section, '9 Count Tones', measures 12-23. The treble clef features a series of chords, each held for a full measure. The bass clef has a simple eighth-note accompaniment.

24

Musical notation for the second section, '9 Count Tones', measures 24-33. This section continues the chordal pattern from the previous section.

34 Slurred 8ths to F

Musical notation for the third section, 'Slurred 8ths to F', measures 34-41. The treble clef features a slurred eighth-note scale in both directions. The bass clef has a simple accompaniment.

42

Musical notation for the third section, 'Slurred 8ths to F', measures 42-51. This section continues the slurred eighth-note scale pattern.

UMass Band Warm Ups

49 Slur 2 Tongue 2

Musical notation for measures 49-56. The piece is in 2/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a complex melodic line with slurs and tongue marks, while the left hand provides a steady bass accompaniment with long slurs.

Musical notation for measures 57-64. The notation continues with similar melodic and bass patterns as the previous system.

Musical notation for measures 65-72. The notation continues with similar melodic and bass patterns as the previous system.

Musical notation for measures 73-77. The notation continues with similar melodic and bass patterns as the previous system.

78 Two Note / Slurred 16ths

Musical notation for measures 78-81. The right hand features a fast, slurred 16th-note pattern, while the left hand plays a two-note accompaniment.

Musical notation for measures 82-85. The notation continues with similar melodic and bass patterns as the previous system.

UMass Band Warm Ups

86

Musical notation for measures 86-89. The piece is in B-flat major (two flats) and 4/4 time. Measures 86-89 feature a complex melodic line in the right hand with many slurs and ties, and a steady bass line in the left hand.

90

Musical notation for measures 90-92. Measures 90-91 continue the previous system. Measure 92 is a whole rest in the right hand and a whole note chord in the left hand. The chord consists of a bass clef, a common time signature, and a chord symbol 'Bb'.

93

3 Note / Slurred 3rds

Musical notation for measures 93-98. The annotation '3 Note / Slurred 3rds' is placed above the first measure. The right hand contains slurred triplets of eighth notes, while the left hand has a steady bass line.

99

Musical notation for measures 99-104. This system continues the '3 Note / Slurred 3rds' exercise with similar melodic and bass line patterns.

105

Musical notation for measures 105-107. Measures 105-106 continue the previous system. Measure 107 is a whole rest in the right hand and a whole note chord in the left hand. The chord consists of a bass clef, a common time signature, and a chord symbol 'Bb'.

UMass Band Warm Ups

4 Note / Crazy 16ths

108

Musical notation for measures 108-110. Treble clef with a key signature of two flats (Bb, Eb). The right hand features a complex 16th-note pattern with many accidentals. The left hand plays a simple bass line with quarter notes and rests.

111

Musical notation for measures 111-113. Treble clef with a key signature of two flats (Bb, Eb). The right hand continues the 16th-note pattern. The left hand has a more active bass line with eighth notes.

114

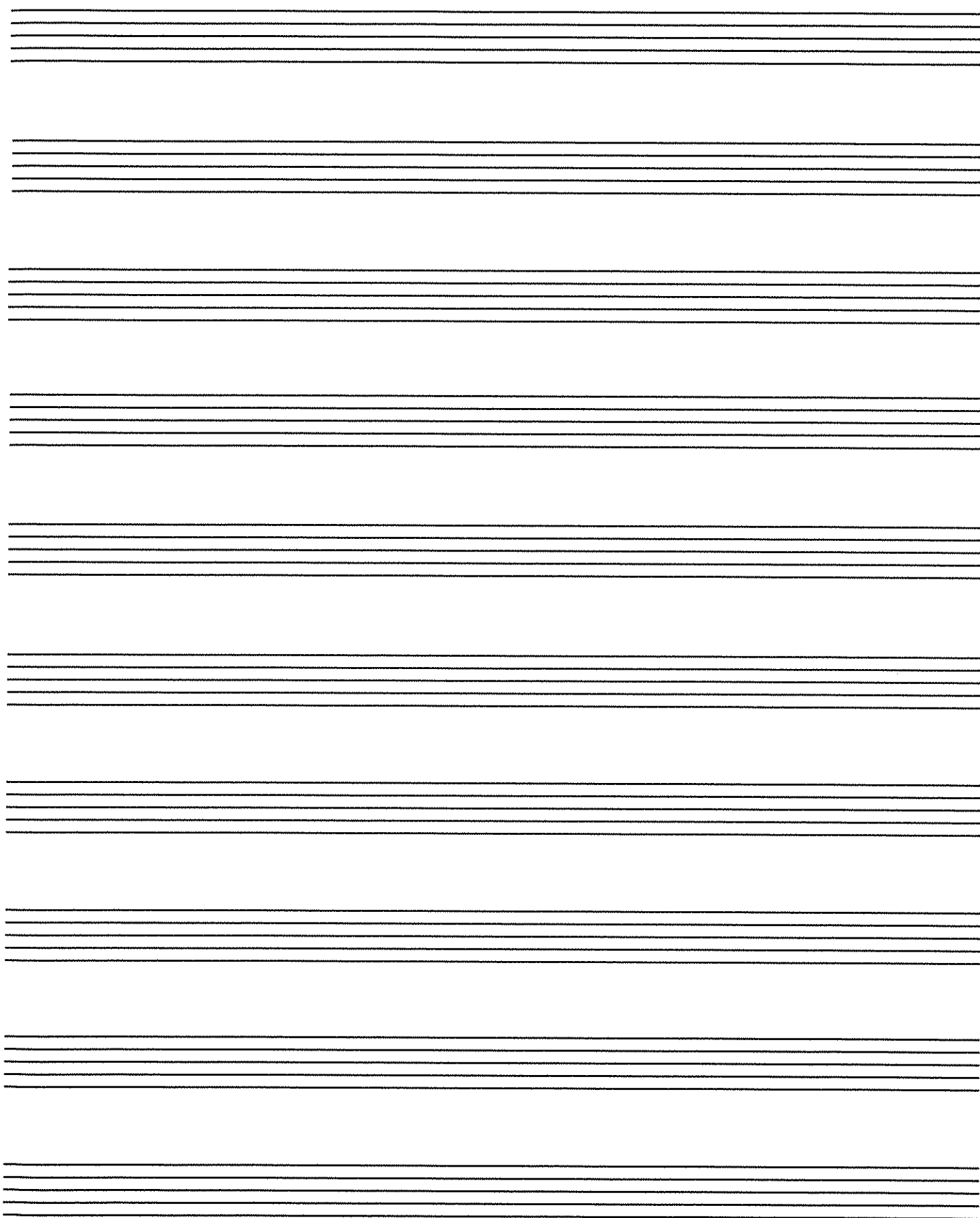
Musical notation for measures 114-117. Treble clef with a key signature of two flats (Bb, Eb). The right hand continues the 16th-note pattern. The left hand has a more active bass line with eighth notes.

118

Musical notation for measures 118-120. Treble clef with a key signature of two flats (Bb, Eb). The right hand continues the 16th-note pattern. The left hand has a more active bass line with eighth notes.

121

Musical notation for measures 121-122. Treble clef with a key signature of two flats (Bb, Eb). The right hand continues the 16th-note pattern. The left hand has a more active bass line with eighth notes.



Flute

Name _____

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

31 A MOZART MELODY

Adaptation

2. ESSENTIAL ELEMENTS QUIZ

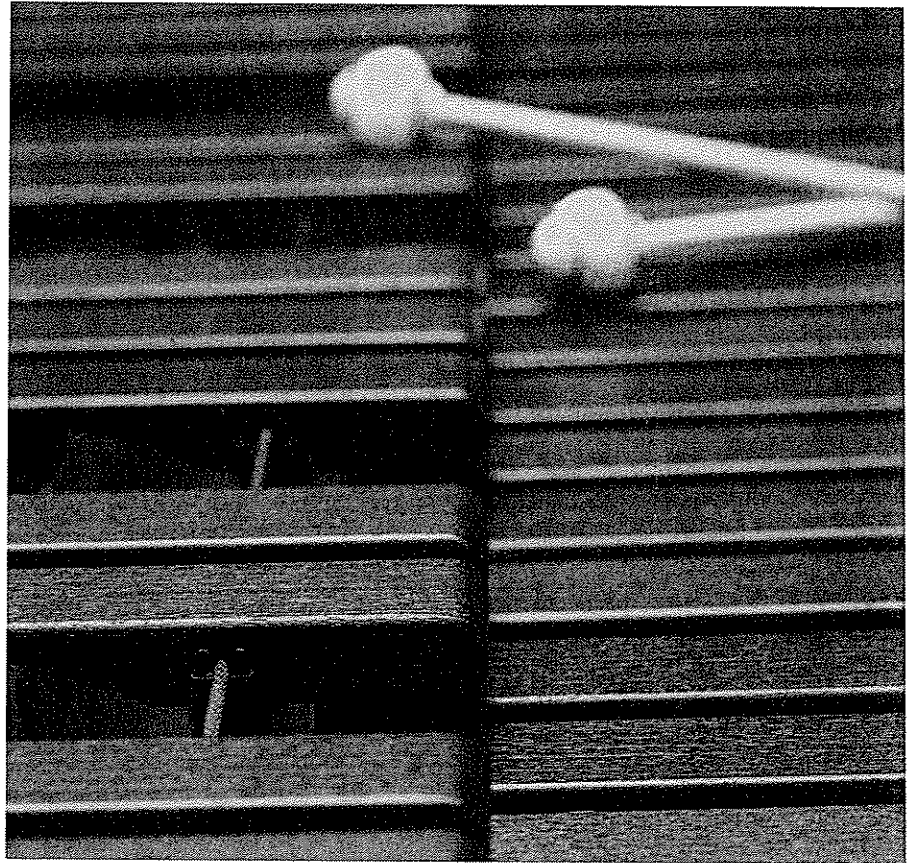
Draw these symbols where they belong and write in the note names before you play:



KEYBOARD PERCUSSION BOOK 1

ESSENTIAL ELEMENTS 2000

COMPREHENSIVE BAND METHOD



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

Percussion consultant and editor
WILL RAPP

 **HAL • LEONARD™**

THE BASICS

Posture

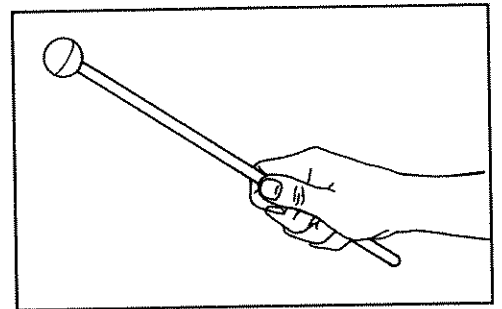
Stand near your instrument, and always keep your:

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

Matched Grip (A Natural Stick Position)

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

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



Practice & Performance Position

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

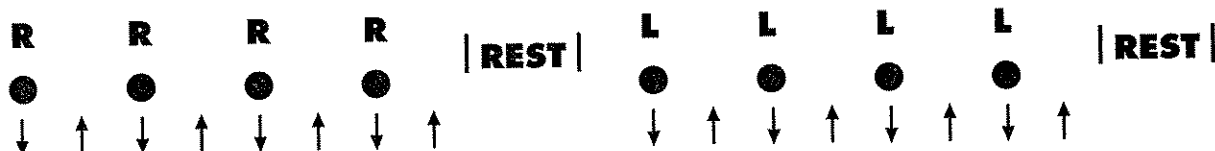
Sticking Work-Outs (Legato Stroke)

R = Right hand mallet

L = Left hand mallet

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

● = Strike near the center of the key.

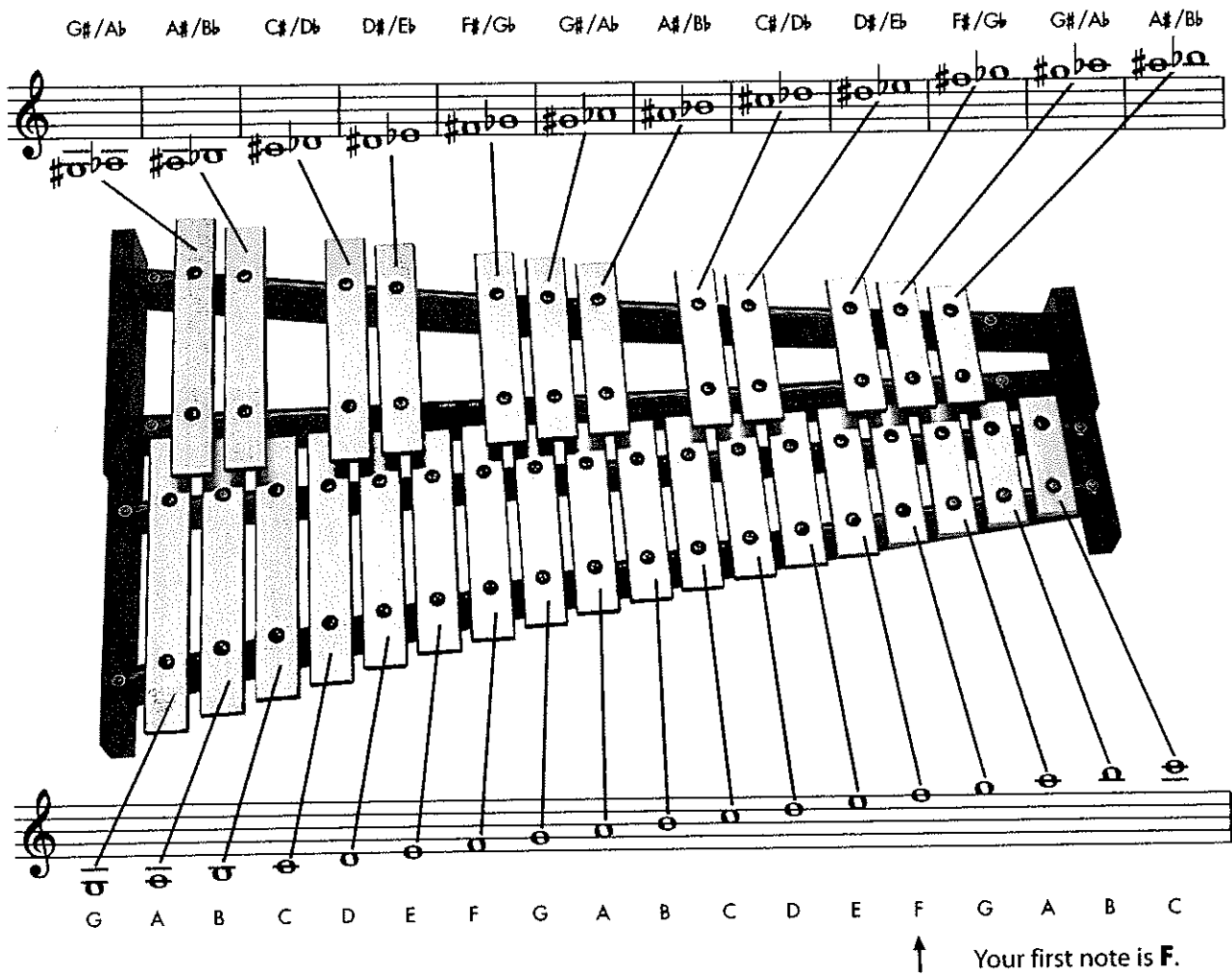


Taking Care of Your Instruments

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

Getting It Together

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



READING MUSIC

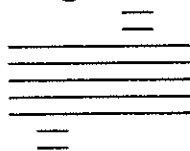
Music Staff



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

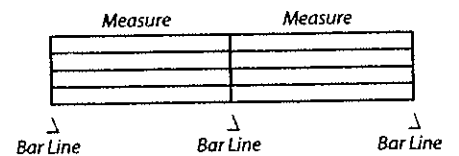
Identify and draw each of these symbols:

Ledger Lines



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

Measures & Bar Lines



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

Long Tone



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

1. THE FIRST NOTE

Play a legato stroke for each new note.

F

The Beat

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

One beat = 1 &
↓ ↑

Notes And Rests

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

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

Alternate Sticking

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

2. COUNT AND PLAY - Alternate Sticking

3. A NEW NOTE

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

E_b

4. TWO'S A TEAM

5. HEADING DOWN

D

Double Sticking

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

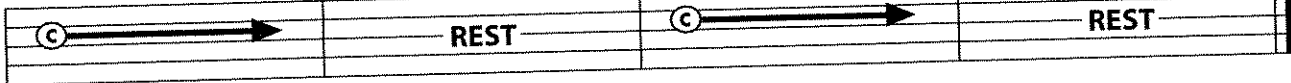
6. MOVING ON UP - Double Sticking

Double Bar  indicates the end of a piece of music.

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

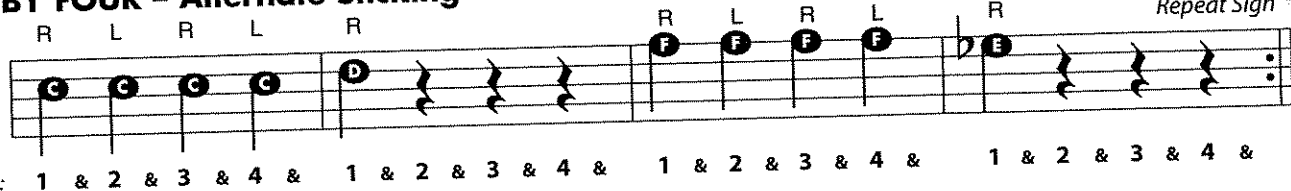
7. THE LONG HAUL

Double Bar 7

C 

8. FOUR BY FOUR - Alternate Sticking

Repeat Sign 7

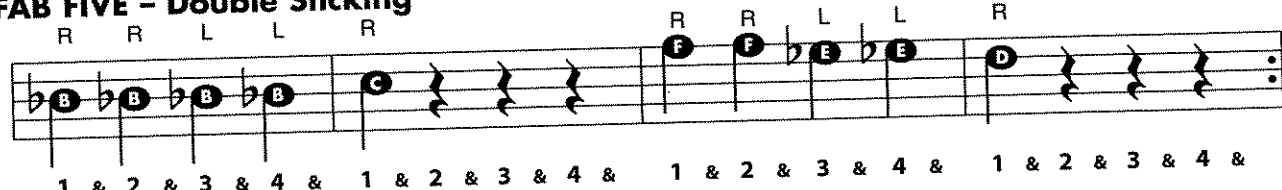


Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

9. TOUCHDOWN

B_b 

10. THE FAB FIVE - Double Sticking




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

Treble Clef

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

Time Signature

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



= 4 beats per measure
= Quarter note gets one beat

Note Names

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



THEORY

Sharp

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

Flat

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

Natural

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

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

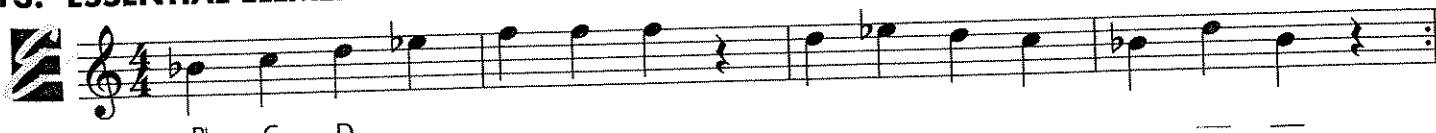


1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

12. FIRST FLIGHT



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



Notes In Review

14. ROLLING ALONG Alternate Sticking

Half Note

Half Rest

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

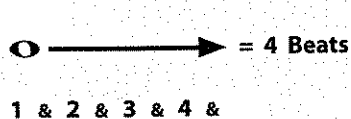
A sticking pattern that begins with the right hand and keeps the right hand on strong beats.

18. GO TELL AUNT RHODIE Right Hand Lead

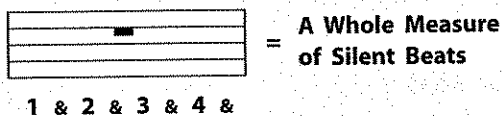
American Folk Song

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

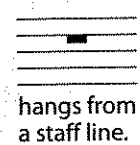
Whole Note



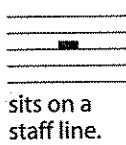
Whole Rest



Whole Rest



Half Rest



20. RHYTHM RAP

Clap the rhythm while counting and tapping.

Clap

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

21. THE WHOLE THING

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

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

22. SPLIT DECISION - Duet

Key Signature



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

THEORY

Left Hand Lead

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

23. MARCH STEPS

Left Hand Lead

△ Play B \flat 's and E \flat 's

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 7



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

A Musical notation for 'DEEP POCKETS' in 4/4 time, featuring a key signature of one flat and a dynamic marking of ΔA .

34. DOODLE ALL DAY Combination Sticking

Musical notation for 'DOODLE ALL DAY' in 4/4 time, featuring a key signature of one flat and a dynamic marking of ΔA . Above the staff, the sticking pattern is indicated: R R L L R R L R R L L R R L L R R L R L.

35. JUMP ROPE

Musical notation for 'JUMP ROPE' in 4/4 time, featuring a key signature of one flat.

Pick-Up Notes

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

36. A-TISKET, A-TASKET Combination Sticking

Musical notation for 'A-TISKET, A-TASKET' in 4/4 time, featuring a key signature of one flat. A 'Pick-up note' is indicated above the first measure. The sticking pattern is indicated below the staff: 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 &.

Dynamics

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

37. LOUD AND SOFT

Musical notation for 'LOUD AND SOFT' in 4/4 time, featuring a key signature of one flat. The notation includes dynamic markings: *f*, *mf*, *p*, and *f*. A 'Clap' instruction is written above the first measure.

38. JINGLE BELLS

J. S. Pierpont

Musical notation for 'JINGLE BELLS' in 4/4 time, featuring a key signature of one flat. The notation includes dynamic markings: *mf* and *f*.

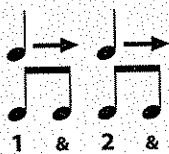
39. MY DREYDL

Traditional Hanukkah Song

Musical notation for 'MY DREYDL' in 4/4 time, featuring a key signature of one flat. The notation includes dynamic markings: *mf*, *p*, and *f*.

Eighth Notes

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



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



40. RHYTHM RAP

Clap the rhythm while counting and tapping.

Clap

41. EIGHTH NOTE JAM

42. SKIP TO MY LOU

Alternate Sticking

American Folk Song

43. LONG, LONG AGO

44. OH, SUSANNA

Stephen Collins Foster

HISTORY

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

45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

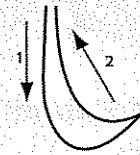
Gioacchino Rossini

2/4 Time Signature

= 2 beats per measure
= Quarter note gets one beat

Conducting

Practice conducting this two-beat pattern.



46. RHYTHM RAP

Clap

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

47. TWO BY TWO

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

Tempo Markings

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

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

48. HIGH SCHOOL CADETS – March

John Philip Sousa

Allegro

f

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49. HEY, HO! NOBODY'S HOME – New Note

Moderato

mf Δ G

Dynamics

Crescendo (gradually louder)

Decrescendo or Diminuendo (gradually softer)

50. CLAP THE DYNAMICS

Clap

p *f* *p*

51. PLAY THE DYNAMICS

p *f* *p*

PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

TONE BUILDER

RHYTHM ETUDE Combination Sticking

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

RHYTHM RAP

Clap

Stomp!

CHORALE

Andante

p *mf* *p*

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

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

(Part A = Melody, Part B = Harmony)

George R. Poulton

Andante

L R L R R L R R L R L R L R *sim.*

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

mf *f* *mf* *p*

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

Melodic Sticking
Moderato

French Folk Song

① L R R L L R R L ② R L R R L R

mf *f*

PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN – Band Arrangement

Arr. by John Higgins

Allegro

3 Measure number

mf

11

19

Musical score for 'When the Saints Go Marching In' in 4/4 time, key of B-flat major. The score consists of three staves. The first staff starts with a treble clef, a key signature of two flats, and a 4/4 time signature. The tempo is marked 'Allegro'. The first measure is a whole rest. The second measure begins with a mezzo-forte (*mf*) dynamic. The score includes measure numbers 3, 11, and 19. The piece concludes with a double bar line.

56. OLD MACDONALD HAD A BAND – Section Feature

Allegro

mf

9

2nd time go on to meas. 13

13

f

Musical score for 'Old MacDonald Had a Band' in 4/4 time, key of B-flat major. The score consists of three staves. The first staff starts with a treble clef, a key signature of two flats, and a 4/4 time signature. The tempo is marked 'Allegro'. The first measure is a whole rest. The second measure begins with a mezzo-forte (*mf*) dynamic. The score includes measure numbers 9 and 13. A first ending bracket spans measures 9-12, with a double bar line and repeat sign at the end. A second ending bracket spans measures 13-15, with a double bar line and repeat sign at the end. The instruction '2nd time go on to meas. 13' is written above the second ending. The piece concludes with a double bar line.

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

Ludwig van Beethoven
Arr. by John Higgins

Moderato

mf

9

13

f

Musical score for 'Ode to Joy' in 4/4 time, key of B-flat major. The score consists of three staves. The first staff starts with a treble clef, a key signature of two flats, and a 4/4 time signature. The tempo is marked 'Moderato'. The first measure is a whole rest. The second measure begins with a mezzo-forte (*mf*) dynamic. The score includes measure numbers 9 and 13. A first ending bracket spans measures 9-12, with a double bar line and repeat sign at the end. A second ending bracket spans measures 13-15, with a double bar line and repeat sign at the end. The piece concludes with a double bar line.

58. HARD ROCK BLUES – Encore

John Higgins

Allegro

f

Musical score for 'Hard Rock Blues' in 4/4 time, key of B-flat major. The score consists of two staves. The first staff starts with a treble clef, a key signature of two flats, and a 4/4 time signature. The tempo is marked 'Allegro'. The first measure is a whole rest. The second measure begins with a forte (*f*) dynamic. The score concludes with a double bar line.

Tie

A curved line connecting notes of the same pitch. Play one note for the combined counts of the tied notes.



59. FIT TO BE TIED

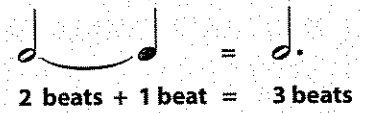
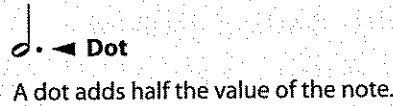
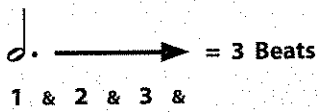


60. ALOUETTE

French-Canadian Folk Song



Dotted Half Note



61. ALOUETTE – THE SEQUEL

French-Canadian Folk Song



HISTORY

American composer **Stephen Collins Foster** (1826–1864) was born near Pittsburgh, PA. He has become the most recognized song writer of his time for works such as “Oh Susanna,” which became popular during the California Gold Rush of 1849. Among his most well-known songs are “My Old Kentucky Home” and “Camptown Races.”

62. CAMPTOWN RACES

Allegro

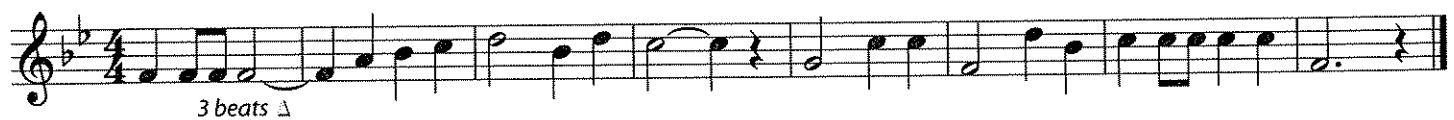
Stephen Collins Foster



63. NEW DIRECTIONS – New Note



64. THE NOBLES



65. ESSENTIAL ELEMENTS QUIZ

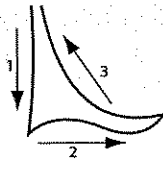


3 Time Signature

$\frac{3}{4}$ = 3 beats per measure
 = Quarter note gets one beat

Conducting

Practice conducting this three-beat pattern.



66. RHYTHM RAP

Clap

67. THREE BEAT JAM

68. BARCAROLLE

Moderato

Jacques Offenbach

Norwegian composer **Edvard Grieg** (1843–1907) wrote *Peer Gynt Suite* for a play by Henrik Ibsen in 1875, the year before the telephone was invented by Alexander Graham Bell. "Morning" is a melody from *Peer Gynt Suite*. Music used in plays, or in films and television, is called **incidental music**.

69. MORNING (from Peer Gynt)

Andante

Edvard Grieg

Accent Emphasize the note.

70. ACCENT YOUR TALENT

Clap

Latin American music has its roots in the African, Native American, Spanish and Portuguese cultures. This diverse music features lively accompaniments by drums and other percussion instruments such as maracas and claves. Music from Latin America continues to influence jazz, classical and popular styles of music. "Chiapanecas" is a popular children's dance and game song.

71. MEXICAN CLAPPING SONG ("Chiapanecas")

Latin American Folk Song

72. ESSENTIAL CREATIVITY

Compose your own music for measures 3 and 4 using this rhythm:

THEORY

Accidental

Any sharp, flat or natural sign which appears in the music without being in the key signature is called an **accidental**.

Flat \flat

A flat sign lowers the pitch of a note by a half-step. The note A-flat sounds a half-step below A, and all A's become A-flats for the rest of the measure where they occur.

73. HOT MUFFINS - New Note

Musical notation for 'HOT MUFFINS - New Note'. It shows a treble clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The melody starts with a whole note A-flat. A large 'A' with a flat sign is shown to the left. A triangle symbol with 'Ab' below it points to the first A-flat note. A note above the staff has a flat sign and 'Ab' below it, with a line indicating it applies to all A's in the measure. The piece ends with a repeat sign.

74. COSSACK DANCE

Musical notation for 'COSSACK DANCE'. It features a treble clef, a key signature of two flats, and a 4/4 time signature. The tempo is marked 'Allegro' and the dynamics are 'f'. The melody consists of eighth and quarter notes with accents. A note above the staff has a flat sign and 'Ab' below it, with a line indicating it applies to all A's in the measure. The piece ends with a repeat sign.

75. BASIC BLUES - New Note

Musical notation for 'BASIC BLUES - New Note'. It features a treble clef, a key signature of two flats, and a 4/4 time signature. The melody consists of eighth and quarter notes. A note above the staff has a flat sign and 'Ab' below it, with a line indicating it applies to all A's in the measure. The piece ends with a repeat sign.

THEORY

New Key Signature

This Key Signature indicates the Key of E \flat – play all B's as B-flats, all E's as E-flats, and all A's as A-flats.

A diagram showing a treble clef with a key signature of three flats (B-flat, E-flat, and A-flat), representing the key of E-flat major.

1st & 2nd Endings

Play through the 1st Ending. Then play the repeated section of music, **skipping** the 1st Ending and playing the 2nd Ending.

A diagram showing two musical staves. The first staff is labeled '1.' and the second is labeled '2.'. Both staves have a repeat sign at the end, with a double bar line and a repeat sign.

76. HIGH FLYING

Musical notation for 'HIGH FLYING'. It features a treble clef, a key signature of two flats, and a 3/4 time signature. The tempo is marked 'Moderato' and the dynamics are 'mf'. The melody consists of quarter and eighth notes. A note above the staff has a flat sign and 'Ab' below it, with a line indicating it applies to all A's in the measure. The piece has two endings: a first ending that repeats and a second ending that concludes the piece. A dashed arrow labeled '2nd time' points to the start of the second ending.

HISTORY

Japanese folk music actually has its origins in ancient China. "Sakura, Sakura" was performed on instruments such as the **koto**, a 13-string instrument that is more than 4000 years old, and the **shakuhachi** or bamboo flute. The unique sound of this ancient Japanese melody results from the pentatonic (or five-note) sequence used in this tonal system.

77. SAKURA, SAKURA - Band Arrangement

Japanese Folk Song
Arr. by John Higgins

Musical notation for 'SAKURA, SAKURA - Band Arrangement'. It features a treble clef, a key signature of two flats, and a 4/4 time signature. The tempo is marked 'Andante'. The dynamics are 'mf', 'p', and 'f'. The melody consists of quarter and eighth notes with accents. The piece is arranged for a band with three staves.

78. UP ON A HOUSETOP

Allegro

Check Key Signature

mf *f*

Musical notation for 'Up on a Housetop' in 4/4 time, key of Bb. It consists of two staves. The first staff has a first ending and a second ending. Dynamics include *mf* and *f*. There are accents (>) over the final notes of the second ending.

79. JOLLY OLD ST. NICK - Duet

Moderato

A *mf*

B *mf*

Musical notation for 'Jolly Old St. Nick' in 2/4 time, key of Bb. It is a duet with two parts, A and B. Both parts start with a *mf* dynamic. The piece has a first ending and a second ending.

See page 9 for additional holiday music, MY DREYDL and JINGLE BELLS.

80. THE BIG AIRSTREAM - New Note

Bb

f

Δ Bb

Musical notation for 'The Big Airstream' in 4/4 time, key of Bb. It features a single staff with a *f* dynamic and an accent (>) over the final note. A key signature change to Bb is indicated by a triangle symbol.

81. WALTZ THEME (THE MERRY WIDOW WALTZ)

Moderato

mf *f*

Franz Lehar

Musical notation for 'Waltz Theme (The Merry Widow Waltz)' in 3/4 time, key of Bb. It consists of two staves. Dynamics range from *mf* to *f*. The piece is attributed to Franz Lehar.

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82. AIR TIME

Musical notation for 'Air Time' in 4/4 time, key of Bb. It consists of a single staff with a *f* dynamic.

83. DOWN BY THE STATION

Allegro

mf

Musical notation for 'Down by the Station' in 2/4 time, key of Bb. It consists of a single staff with a *mf* dynamic.

84. ESSENTIAL ELEMENTS QUIZ

Moderato

mf *f* *p*

Musical notation for 'Essential Elements Quiz' in 3/4 time, key of Bb. It consists of a single staff with dynamics *mf*, *f*, and *p*. There are accents (>) over several notes.

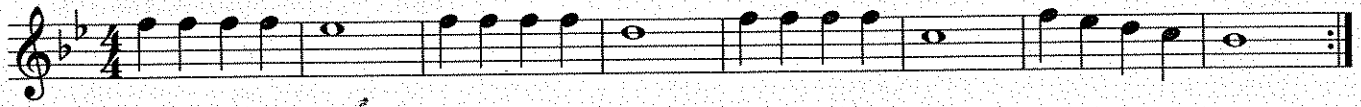
85. ESSENTIAL CREATIVITY Using these notes, improvise your own rhythms:

Musical notation for 'Essential Creativity' in 4/4 time, key of Bb. It consists of a single staff with a series of notes for improvisation.

DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

86. TONE BUILDER



87. RHYTHM BUILDER



88. TECHNIQUE TRAX



89. CHORALE (Adapted from Cantata 147)

Johann Sebastian Bach



THEORY

Theme and Variations

A musical form featuring a **theme**, or primary melody, followed by **variations**, or altered versions of the theme.

90. VARIATIONS ON A FAMILIAR THEME



D.C. al Fine

At the **D.C. al Fine** play again from the beginning, stopping at **Fine** (fee'- nay).
D.C. is the abbreviation for **Da Capo**, or "to the beginning," and **Fine** means "the end."

91. BANANA BOAT SONG

Moderato

Caribbean Folk Song



Natural



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

92. RAZOR'S EDGE – New Note

E Musical notation for 'Razor's Edge' in 4/4 time, key of B-flat major. It features a treble clef, a key signature of one flat, and a melody starting with a whole note E4. A natural sign is placed over the E4 note, and a triangle symbol with 'E' below it points to it. The piece ends with a double bar line.

93. THE MUSIC BOX

Moderato Musical notation for 'The Music Box' in 3/4 time, key of B-flat major. It features a treble clef, a key signature of one flat, and a melody starting with a half note B-flat4. A piano dynamic marking 'p' is present. A triangle symbol with 'E' below it points to a specific note. The piece ends with a double bar line.

African-American spirituals originated in the 1700's, midway through the period of slavery in the United States. One of the largest categories of true American folk music, these primarily religious songs were sung and passed on for generations without being written down. The first collection of spirituals was published in 1867, four years after The Emancipation Proclamation was signed into law.

94. EZEKIEL SAW THE WHEEL

African-American Spiritual

Allegro Musical notation for 'Ezekiel Saw the Wheel' in 4/4 time, key of B-flat major. It features a treble clef, a key signature of one flat, and a melody starting with a half note B-flat4. A forte dynamic marking 'f' is present. The piece consists of two staves of music and ends with a double bar line.

95. SMOOTH OPERATOR

Musical notation for 'Smooth Operator' in 4/4 time, key of B-flat major. It features a treble clef, a key signature of one flat, and a melody starting with a half note B-flat4. The piece ends with a double bar line.

96. GLIDING ALONG

Musical notation for 'Gliding Along' in 4/4 time, key of B-flat major. It features a treble clef, a key signature of one flat, and a melody starting with a half note B-flat4. The piece ends with a double bar line.

Ragtime is an American music style that was popular from the 1890's until the time of World War I. This early form of jazz brought fame to pianists like "Jelly Roll" Morton and Scott Joplin, who wrote "The Entertainer" and "Maple Leaf Rag." Surprisingly, the style was incorporated into some orchestral music by Igor Stravinsky and Claude Debussy. The trombones now learn to play a *glissando*, a technique used in ragtime and other styles of music.

97. TROMBONE RAG

Allegro Musical notation for 'Trombone Rag' in 4/4 time, key of B-flat major. It features a treble clef, a key signature of one flat, and a melody starting with a half note B-flat4. A forte dynamic marking 'f' is present. The piece includes first and second endings, indicated by '1.' and '2.' above the staff, and ends with a double bar line.

98. ESSENTIAL ELEMENTS QUIZ

Andante Musical notation for 'Essential Elements Quiz' in 3/4 time, key of B-flat major. It features a treble clef, a key signature of one flat, and a melody starting with a half note B-flat4. A piano dynamic marking 'p' is present. The piece includes a 'Fine' marking and a 'D.C. al Fine' instruction. The piece ends with a double bar line.

99. TAKE THE LEAD - New Note

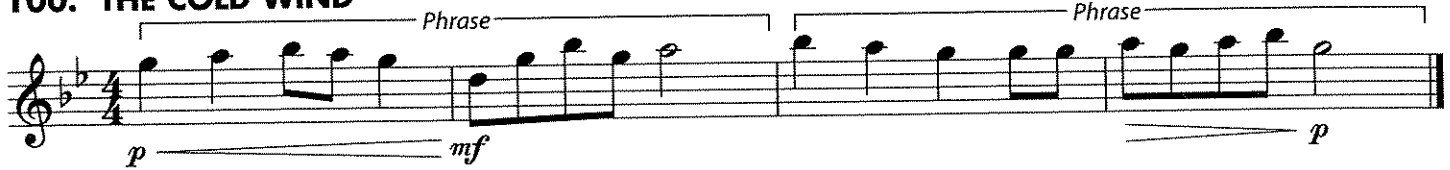
A 

THEORY

Phrase

A musical "sentence" which is often 2 or 4 measures long.

100. THE COLD WIND



101. PHRASEOLOGY



THEORY

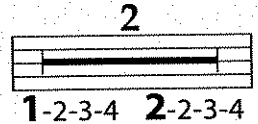
New Key Signature

This **Key Signature** indicates the *Key of F* – play all B's as B-flats.



Multiple Measure Rest

The number above the staff tells you how many full measures to rest. Count each measure of rest in sequence:



Roll



Rapidly alternate single strokes as smoothly as possible. Release the roll on the tied note or final beat with the same hand that started the roll. Rolls are usually found in xylophone and marimba music.

102. SATIN LATIN

Allegro


HISTORY

German composer **Johann Sebastian Bach** (1685–1750) was part of a large family of famous musicians and became the most recognized composer of the Baroque era. Beginning as a choir member, Bach soon became an organist, a teacher, and a prolific composer, writing more than 600 masterworks. This *Minuet*, or dance in 3/4 time, was written as a teaching piece for use with an early form of the piano.

103. MINUET - Duet

Moderato


Johann Sebastian Bach

104. ESSENTIAL CREATIVITY

This melody can be played in 3/4 or 4/4. Pencil in either time signature, draw the bar lines and play. Now erase the bar lines and try the other time signature. Do the phrases sound different?



105. NATURALLY



Austrian composer **Franz Peter Schubert** (1797–1828) lived a shorter life than any other great composer, but he created an incredible amount of music: more than 600 art-songs (concert music for voice and accompaniment), ten symphonies, chamber music, operas, choral works and piano pieces. His "March Militaire" was originally a piano duet.

HISTORY

106. MARCH MILITAIRE – New Note

Allegro

Franz Schubert



107. THE FLAT ZONE – New Note



108. ON TOP OF OLD SMOKEY

Allegro

American Folk Song



Boogie-woogie is a style of the blues, and it was first recorded by pianist Clarence "Pine Top" Smith in 1928, one year after Charles Lindbergh's solo flight across the Atlantic. A form of jazz, blues music features altered notes and is usually written in 12-measure verses, like "Bottom Bass Boogie."

HISTORY

109. BOTTOM BASS BOOGIE – Duet

Allegro

Musical notation for 'BOTTOM BASS BOOGIE' in 4/4 time, key of E-flat major. The piece is a duet for two parts, A and B. Part A starts on G4, moving up stepwise to D5, then down to C5, B4, A4, G4. There is one accidental: a flat sign under the second B4. Part B starts on G4, moving up stepwise to D5, then down to C5, B4, A4, G4. There is one accidental: a flat sign under the second B4. The piece ends with a whole note G4. Dynamics include *f*. The notation includes first and second endings.

Dotted Quarter & Eighth Notes

$\text{Dotted Quarter} + \text{Eighth Note} = 2 \text{ Beats}$
1 & 2 &

A dot adds half the value of the quarter note.

1 & 2 &

A single eighth note has a flag on the stem.

110. RHYTHM RAP

Clap

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

111. THE DOT ALWAYS COUNTS

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

112. ALL THROUGH THE NIGHT

mf *p* Fine D.C. al Fine

113. SEA CHANTY

Moderato English Folk Song

f *mf* *f*

114. SCARBOROUGH FAIR

Andante English Folk Song

mf *f* *mf* *p*

115. RHYTHM RAP

Clap

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

116. THE TURNAROUND

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

117. ESSENTIAL ELEMENTS QUIZ - AULD LANG SYNE

Andante Scottish Folk Song

mf *f* Check Rhythm

PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

You can perform this solo with or without a piano accompanist. Play it for the band, the school or your family. It is part of **Symphony No. 9 ("From The New World")** by Czech composer **Antonin Dvorák** (1841–1904). He wrote it while visiting America in 1893, and was inspired to include melodies from American folksongs and spirituals. This is the **Largo** (or "very slow tempo") theme.

118. THEME FROM "NEW WORLD SYMPHONY"

Largo $\frac{4}{4}$ **5** \leftarrow Measure number
Bells

Antonin Dvorák

Piano Accompaniment

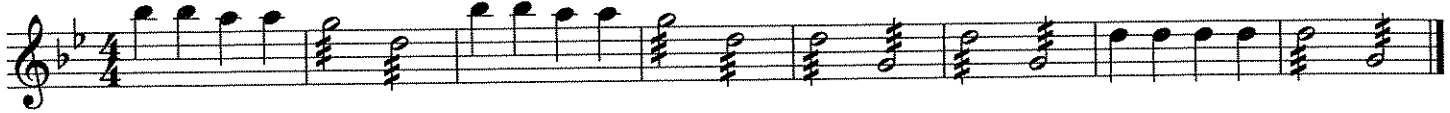
Largo $\frac{4}{4}$ **5**

Great musicians give encouragement to fellow performers. On this page, clarinetists learn their instruments' upper register in the "Grenadilla Gorilla Jumps" (named after the grenadilla wood used to make clarinets). Brass players learn lip slurs, a new warm-up pattern. The success of your band depends on everyone's effort and encouragement.

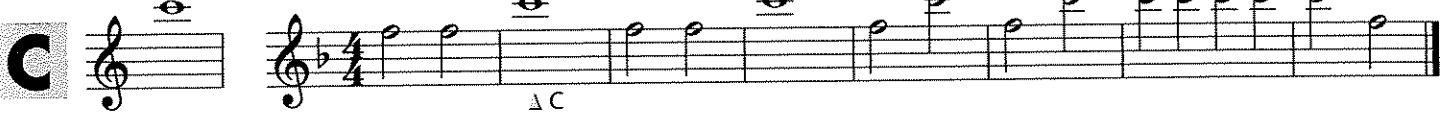
119. GRENADILLA GORILLA JUMP No. 1



120. JUMPIN' UP AND DOWN



121. GRENADILLA GORILLA JUMP No. 2 - New Note

C 

122. JUMPIN' FOR JOY



123. GRENADILLA GORILLA JUMP No. 3

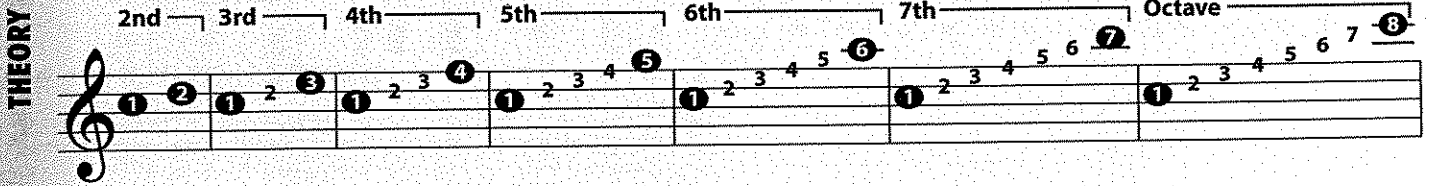


124. JUMPIN' JACKS

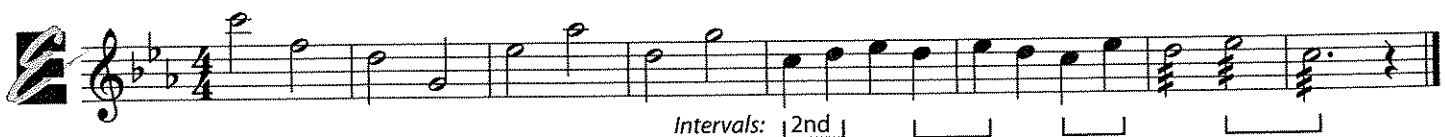


Interval

The distance between two pitches is an **interval**. Starting with "1" on the lower note, count each line and space between the notes. The number of the higher note is the distance of the interval.

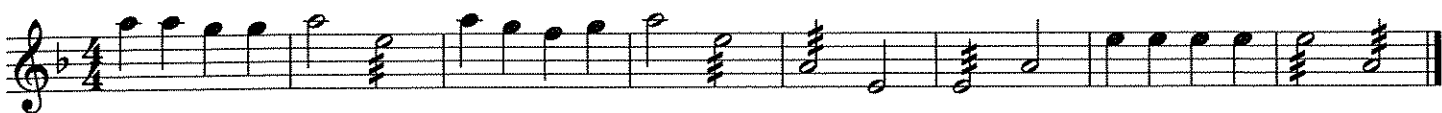
THEORY 

125. ESSENTIAL ELEMENTS QUIZ *Write in the numbers of the intervals, counting up from the lower notes.*

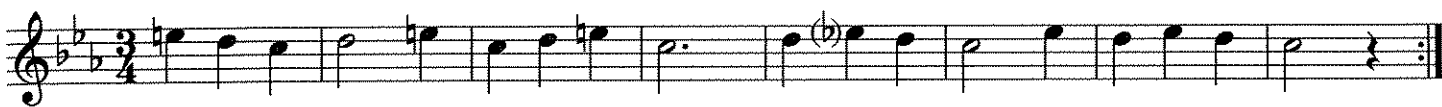


Intervals: [2nd] [] [] [] []

126. GRENADILLA GORILLA JUMP No. 4



127. THREE IS THE COUNT



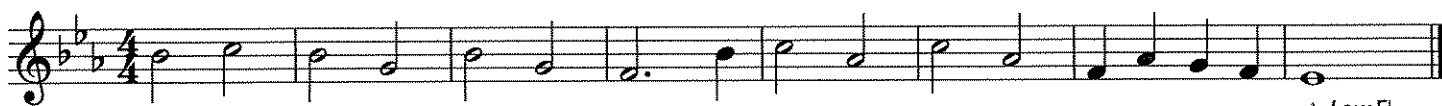
128. GRENADILLA GORILLA JUMP No. 5



129. TECHNIQUE TRAX



130. CROSSING OVER



△ Low Eb

Trio

A **trio** is a composition with three parts played together. Practice this trio with two other players and listen for the 3-part harmony.

131. KUM BAH YAH - Trio *Always check the key signature.*

African Folk Song

Moderato

A *mf*

B *mf*

C *mf*

A *p*

B *p*

C *p*

Repeat Signs



Repeat the section of music enclosed by the **repeat signs**.
 (If 1st and 2nd endings are used, they are played as usual — but go back only to the first repeat sign, not to the beginning.)

132. MICHAEL ROW THE BOAT ASHORE

African-American Spiritual

Andante
mf

1. 2.

133. AUSTRIAN WALTZ

Austrian Folk Song

Moderato
f

134. BOTANY BAY

Australian Folk Song

Allegro
mf

f
mf

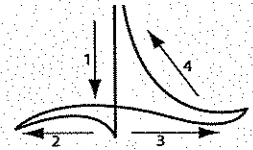
THEORY

C Time Signature

= Common Time
 (Same as $\frac{4}{4}$)

Conducting

Practice conducting this four-beat pattern.



135. TECHNIQUE TRAX *Practice at all dynamic levels.*

136. FINLANDIA

Jean Sibelius

Andante
p

mf

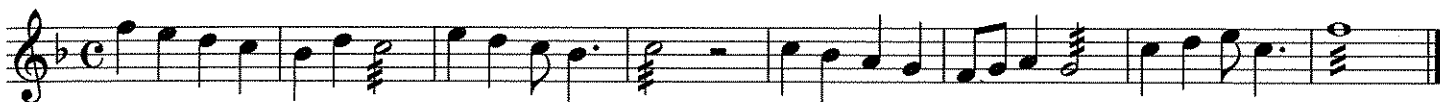
1. 2.

p

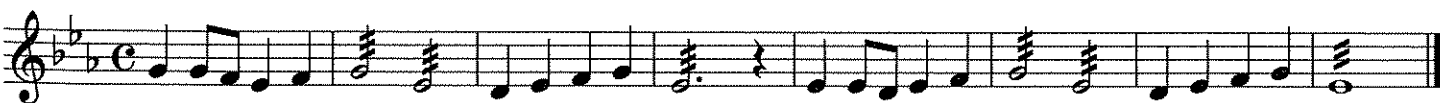
© Breitkopf & Haertel, Wiesbaden - Leipzig

137. ESSENTIAL CREATIVITY

Create your own variations by penciling in a dot and a flag to change the rhythm of any measure from $\text{♩} \text{♩} \text{♩}$ to $\text{♩} \text{♩} \text{♩}$

138. EASY GORILLA JUMPS**139. TECHNIQUE TRAX** *Always check the key signature.***140. MORE TECHNIQUE TRAX****141. GERMAN FOLK SONG***Moderato***142. THE SAINTS GO MARCHIN' AGAIN***Allegro*

James Black and Katherine Purvis

**143. LOWLAND GORILLA WALK****144. SMOOTH SAILING****145. MORE GORILLA JUMPS****146. FULL COVERAGE**

Scale

A **scale** is a sequence of notes in ascending or descending order. Like a musical "ladder," each step is the next consecutive note in the key. This scale is in your Key of B \flat (two flats), so the top and bottom notes are both B \flat 's. The interval between the B \flat 's is an octave.

147. CONCERT B \flat SCALE

Chord & Arpeggio

When two or more notes are played together, they form a **chord** or **harmony**. This B \flat chord is built from the 1st, 3rd and 5th steps of the B \flat scale. The 8th step is the same as the 1st, but it is an octave higher. An **arpeggio** is a "broken" chord whose notes are played individually.

148. IN HARMONY *Divide the notes of the chords between band members and play together. Does the arpeggio sound like a chord?*

149. SCALE AND ARPEGGIO

Austrian composer **Franz Josef Haydn** (1732–1809) wrote 104 symphonies. Many of these works had nicknames and included brilliant, unique effects for their time. His Symphony No. 94 was named "The Surprise Symphony" because the soft second movement included a sudden loud dynamic, intended to wake up an often sleepy audience. Pay special attention to dynamics when you play this famous theme.

150. THEME FROM "SURPRISE SYMPHONY"

Franz Josef Haydn

151. ESSENTIAL ELEMENTS QUIZ – THE STREETS OF LAREDO

American Folk Song

Write in the note names before you play.

PERFORMANCE SPOTLIGHT

152. SCHOOL SPIRIT - Band Arrangement

W.T. Purdy
Arr. by John Higgins

March Style

Musical score for 'School Spirit' in 2/4 time, key of B-flat major. The score consists of four staves. The first staff starts with a dynamic of *f* and includes a measure number box labeled '5' with an arrow pointing to the start of a repeat sign. The second staff has a measure number box labeled '13'. The third staff has a measure number box labeled '21'. The fourth staff has a measure number box labeled '29' and includes first and second endings marked '1.' and '2.' with repeat signs. Dynamics include *f* and *mf*.

Soli

When playing music marked **Soli**, you are part of a group "solo" or group feature. Listen carefully in "Carnival of Venice," and name the instruments that play the **Soli** part at each indicated measure number.

153. CARNIVAL OF VENICE - Band Arrangement

Julius Benedict
Arr. by John Higgins

Allegro

Musical score for 'Carnival of Venice' in 3/4 time, key of B-flat major. The score consists of six staves. The first staff starts with a dynamic of *mf* and includes a **Soli** marking and a measure number box labeled '5'. The second staff has a measure number box labeled '13' and an **end Soli** marking. The third staff has a measure number box labeled '21' and a dynamic of *f*. The fourth staff has a measure number box labeled '29' with a '7' below it, a **Soli** marking, and a measure number box labeled '37'. The fifth staff has a measure number box labeled '45' and a dynamic of *mf*. The sixth staff ends with a dynamic of *f*.

DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

154. RANGE AND FLEXIBILITY BUILDER

155. TECHNIQUE TRAX

156. CHORALE

Johann Sebastian Bach



HISTORY

The traditional Hebrew melody "Hatikvah" has been Israel's national anthem since the nation's inception. At the Declaration of State in 1948, it was sung by the gathered assembly during the opening ceremony and played by members of the Palestine Symphony Orchestra at its conclusion.

157. HATIKVAH

Israeli National Anthem

Eighth Note & Eighth Rest

 = 1/2 beat of sound
 = 1/2 beat of silence



1 & 2 & 1 & 2 &

158. RHYTHM RAP

Clap



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

159. EIGHTH NOTE MARCH



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

160. MINUET

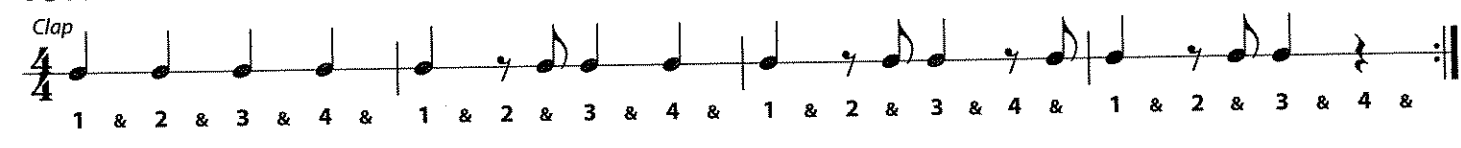
Moderato

Johann Sebastian Bach



161. RHYTHM RAP

Clap



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

162. EIGHTH NOTES OFF THE BEAT



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

163. EIGHTH NOTE SCRAMBLE



164. ESSENTIAL ELEMENTS QUIZ

Andante



p *mf* *f*



165. DANCING MELODY – New Note

G Musical notation for 'Dancing Melody' in G-flat major, 4/4 time. It starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The melody begins with a G-flat note, followed by a series of eighth and quarter notes. A triangle symbol with 'Gb' below it indicates the starting note.

HISTORY

American composer and conductor **John Philip Sousa** (1854–1932) wrote 136 marches. Known as “The March King,” Sousa wrote *The Stars And Stripes Forever*, *Semper Fidelis*, *The Washington Post* and many other patriotic works. Sousa’s band performed all over the country, and his fame helped boost the popularity of bands in America. Here is a melody from his famous *El Capitan* operetta and march.

166. EL CAPITAN

John Philip Sousa

Allegro

Musical notation for 'El Capitan' in A-flat major, 2/4 time. It starts with a treble clef, a key signature of three flats (B-flat, E-flat, and A-flat), and a 2/4 time signature. The melody is marked with a forte 'f' dynamic. A triangle symbol with 'Ab' below it indicates the starting note. The piece includes first and second endings.

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HISTORY

“O Canada,” formerly known as the “National Song,” was first performed during 1880 in French Canada. Robert Stanley Weir translated the English language version in 1908, but it was not adopted as the national anthem of Canada until 1980, one hundred years after its premiere.

167. O CANADA

Calixa Lavallee,

l'Hon. Judge Routhier and Justice R.S. Weir

Maestoso (Majestically)

Musical notation for 'O Canada' in C major, 3/4 time. It starts with a treble clef, a key signature of one flat (F), and a 3/4 time signature. The melody is marked with a mezzo-forte 'mf' dynamic. The piece includes a 9-measure rest and a 17-measure rest, and ends with a piano 'p' dynamic.

168. ESSENTIAL ELEMENTS QUIZ – METER MANIA

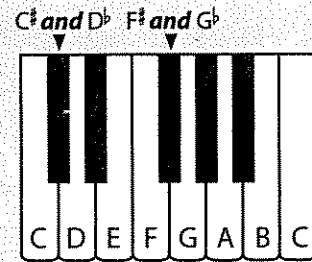
Count and clap before playing. Can you conduct this?

Musical notation for 'Meter Mania' in G-flat major, 4/4 time. It starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The melody consists of quarter and eighth notes, with a 3/4 time signature change indicated by a vertical line.

Enharmonics

Two notes that are written differently, but sound the same (and played with the same fingering) are called **enharmonics**. Your note chart on page 3 shows the enharmonic notes for your instrument.

On a piano keyboard, each black key is both a flat and a sharp:



169. SNAKE CHARMER

G \flat /F \sharp

170. DARK SHADOWS

171. CLOSE ENCOUNTERS

D \flat /C \sharp

172. MARCH SLAV

Largo Peter Illyich Tchaikovsky

173. NOTES IN DISGUISE

Chromatic Notes

Chromatic notes are altered with sharps, flats and natural signs which are not in the key signature. The smallest distance between two notes is a half-step, and a scale made up of consecutive half-steps is called a **chromatic scale**.

174. HALF-STEPPIN'

French composer **Camille Saint-Saëns** (1835–1921) wrote music for virtually every medium: operas, suites, symphonies and chamber works. The “Egyptian Dance” is one of the main themes from his famous opera *Samson et Delilah*. The opera was written in the same year that Thomas Edison invented the phonograph—1877.

175. EGYPTIAN DANCE

Watch for enharmonics.

Camille Saint-Saëns

Allegro

176. SILVER MOON BOAT

Chinese Folk Song

Largo

Fine

D.C. al Fine

German composer **Ludwig van Beethoven** (1770–1827) is considered to be one of the world’s greatest composers, despite becoming completely deaf in 1802. Although he could not hear his music the way we can, he could “hear” it in his mind. As a testament to his greatness, his Symphony No. 9 (p. 13) was performed as the finale to the ceremony celebrating the reunification of Germany in 1990. This is the theme from his Symphony No. 7, second movement.

177. THEME FROM SYMPHONY NO. 7 – Duet

Ludwig van Beethoven

Allegro (moderately fast)

Russian composer **Peter Illyich Tchaikovsky** (1840–1893) wrote six symphonies and hundreds of other works including *The Nutcracker* ballet. He was a master at writing brilliant settings of folk music, and his original melodies are among the most popular of all time. His *1812 Overture* and *Capriccio Italien* were both written in 1880, the year after Thomas Edison developed the practical electric light bulb.

178. CAPRICCIO ITALIEN *Always check the key signature.*

Peter Illyich Tchaikovsky

Allegro
f

179. AMERICAN PATROL

F.W. Meacham

Allegro
mf

180. WAYFARING STRANGER

African-American Spiritual

Andante
p

△ Low Bb

181. ESSENTIAL ELEMENTS QUIZ – SCALE COUNTING CONQUEST

PERFORMANCE SPOTLIGHT

182. AMERICA THE BEAUTIFUL - Band Arrangement

Samuel A. Ward
Arr. by John Higgins

Maestoso

f

7 *Andante* 7

15

25 *Maestoso*

3

mf *f*

The musical score for 'America the Beautiful' is written in G major (one flat) and 4/4 time. It consists of four staves of music. The first staff begins with a *Maestoso* tempo marking and a dynamic of *f*. The second staff starts at measure 7 with a tempo change to *Andante* and a dynamic of *f*. The third staff contains a triplet of eighth notes starting at measure 25, with dynamics of *mf* and *f*. The fourth staff continues the melody.

183. LA CUCARACHA - Band Arrangement

Latin American Folk Song
Arr. by John Higgins

Latin Rock

f

5 8 13

3

25

p *f*

1.

2.

The musical score for 'La Cucaracha' is written in G major (one flat) and 4/4 time. It consists of five staves of music. The first staff begins with a *Latin Rock* tempo marking and a dynamic of *f*. The second staff continues the melody. The third staff features a triplet of eighth notes starting at measure 25, with dynamics of *p* and *f*. The fourth and fifth staves show first and second endings, respectively.

PERFORMANCE SPOTLIGHT

184. THEME FROM 1812 OVERTURE - Band Arrangement

Peter Illyich Tchaikovsky
Arr. by John Higgins

Allegro

Musical staff 1: Treble clef, 4/4 time signature, key signature of two flats. Starts with a dynamic marking of *f* and an accent (>) over the first note.

Musical staff 2: Treble clef, 4/4 time signature, key signature of two flats. Starts with a dynamic marking of *p* and a measure rest of 4 measures.

Musical staff 3: Treble clef, 4/4 time signature, key signature of two flats. Starts with a dynamic marking of *mf* and a measure rest of 18 measures.

Musical staff 4: Treble clef, 4/4 time signature, key signature of two flats. Starts with a dynamic marking of *f* and a measure rest of 2 measures.

Musical staff 5: Treble clef, 4/4 time signature, key signature of two flats. Continuation of the melody with accents (>) under notes.

Musical staff 6: Treble clef, 4/4 time signature, key signature of two flats. Continuation of the melody with accents (>) under notes.

Musical staff 7: Treble clef, 4/4 time signature, key signature of two flats. Continuation of the melody with accents (>) under notes.

Musical staff 8: Treble clef, 4/4 time signature, key signature of two flats. Continuation of the melody with accents (>) under notes.

Musical staff 9: Treble clef, 4/4 time signature, key signature of two flats. Continuation of the melody with accents (>) under notes.

Δ Low D_b

Musical staff 10: Treble clef, 4/4 time signature, key signature of two flats. Continuation of the melody with accents (>) under notes.

PERFORMANCE SPOTLIGHT

Solo for Percussion Ensemble

Performing for an audience is an exciting part of being involved in music. Percussion ensembles provide a unique solo performing opportunity for all members of the percussion section. This percussion ensemble is written for 5 or more players. It is based on the famous "Can-Can" dance from Jacques Offenbach's operetta *Orpheus in the Underworld*, completed in 1858. Your percussion ensemble can perform for the band or at other school and community events.

185. CAN - CAN

Jacques Offenbach
Arr. by Kevin Lepper

Allegro

4

5

mf

1. 2. Solo \wedge 14

f

2 2

2 30

DUETS

Here is an opportunity to get together with a friend and enjoy playing music. The other player does not have to play the same instrument as you. Try to exactly match each other's rhythm, pitch and tone quality. Eventually, it may begin to sound like the two parts are being played by one person! Later, try switching parts.

186. SWING LOW, SWEET CHARIOT - Duet

African-American Spiritual

Andante

p

p

Fine

mf

mf

D.C. al Fine

mf

187. LA BAMBA - Duet

Mexican Folk Song

Allegro

f

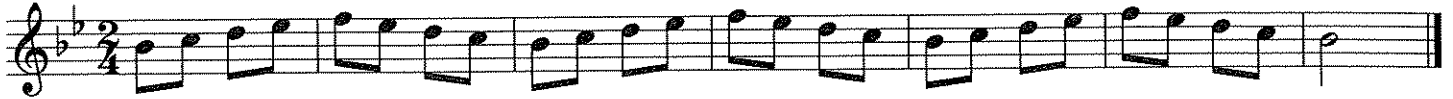
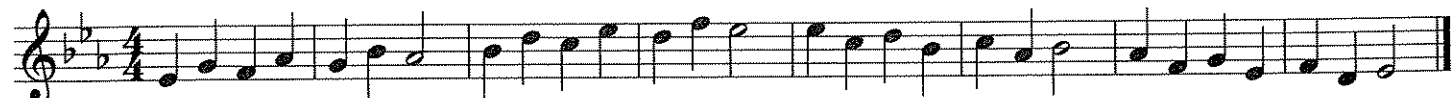
f

Fine

D.C. al Fine

p

p

RUBANK® SCALE AND ARPEGGIO STUDIES**KEY OF B \flat** *In this key signature, play all B \flat 's and E \flat 's.***1.****2.****3.****4.****KEY OF E \flat** *In this key signature, play all B \flat 's, E \flat 's and A \flat 's.***1.****2.****3.****4.**

RUBANK® SCALE AND ARPEGGIO STUDIES

KEY OF F *In this key signature, play all Bb's.*

1.



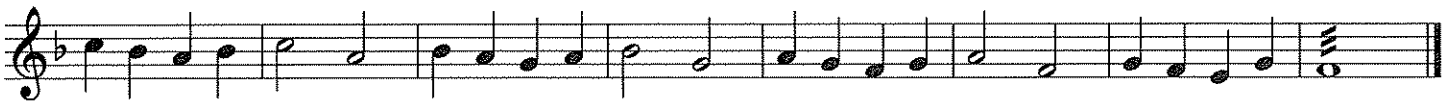
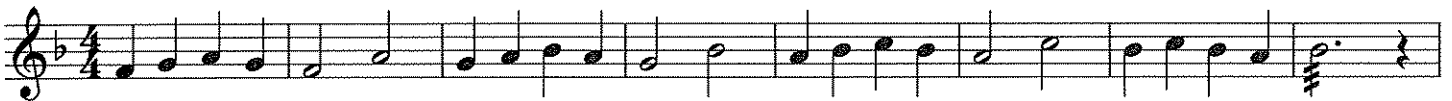
2.



3.



4.

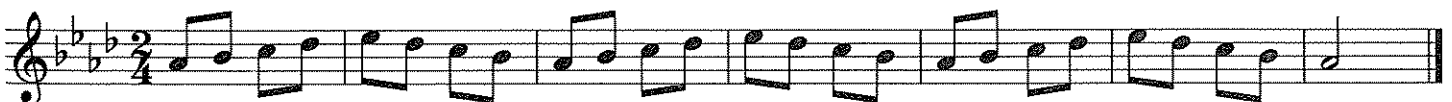


KEY OF Ab *In this key signature, play all Bb's, Eb's, Ab's and Db's.*

1.



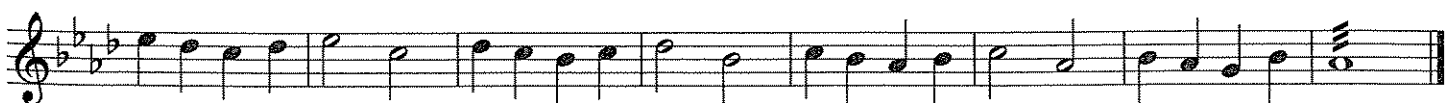
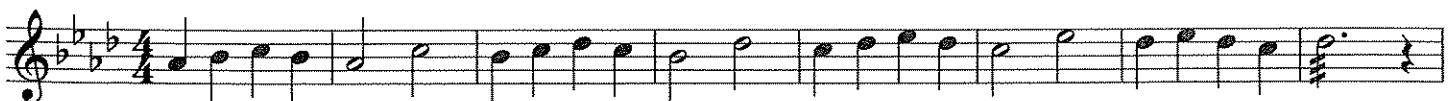
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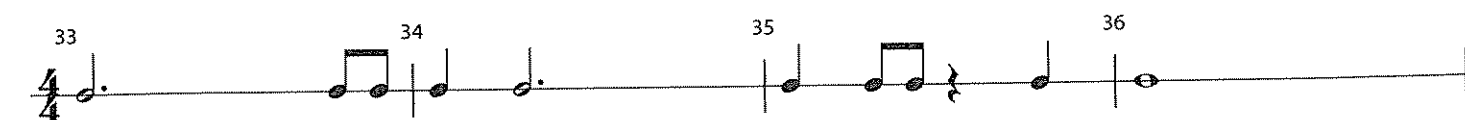
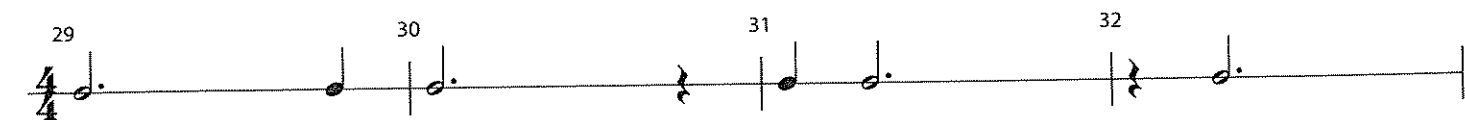
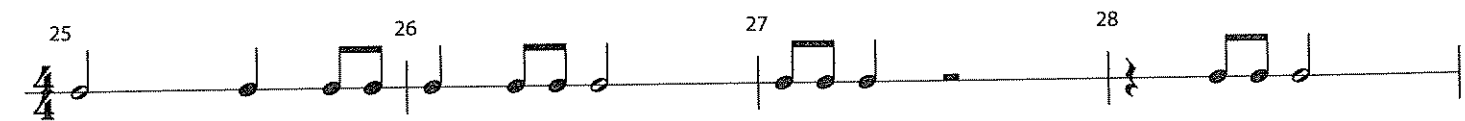
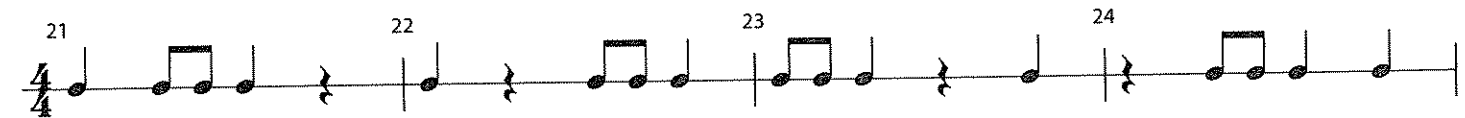
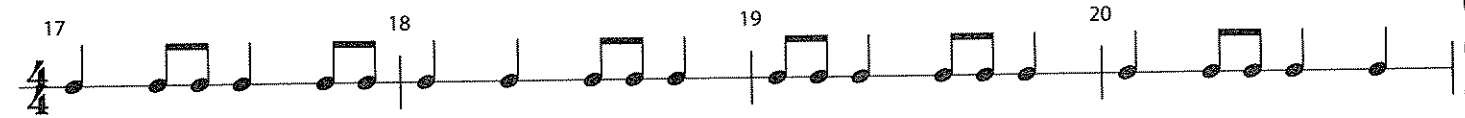
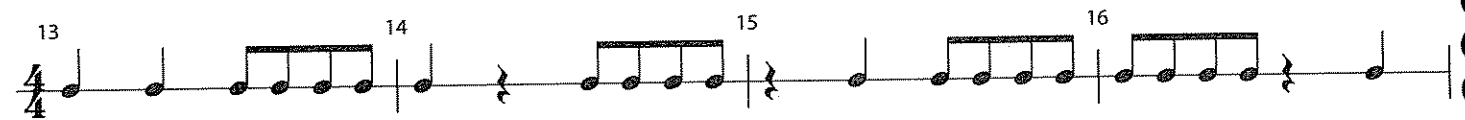
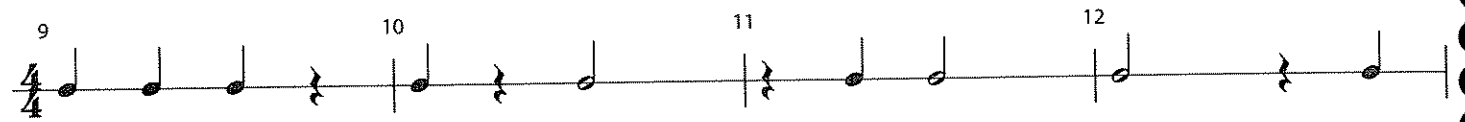
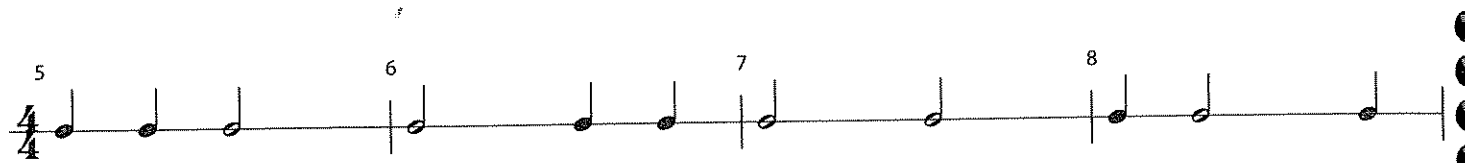
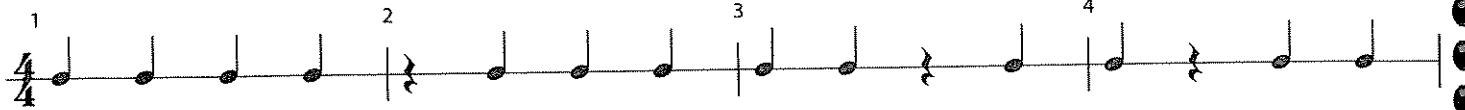


3.



4.



 **RHYTHM STUDIES**

RHYTHM STUDIES

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

CREATING MUSIC

THEORY

Composition

Composition is the art of writing original music. A composer often begins by creating a melody made up of individual **phrases**, like short musical "sentences." Some melodies have phrases that seem to answer or respond to "question" phrases, as in Beethoven's *Ode To Joy*. Play this melody and listen to how phrases 2 and 4 give slightly different answers to the same question (phrases 1 and 3).

1. ODE TO JOY

Ludwig van Beethoven

Musical notation for 'Ode to Joy' in G major, 4/4 time. The melody is divided into four phrases: 1. Question (4 measures), 2. Answer (4 measures), 3. Question (4 measures), and 4. Answer (4 measures).

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

Musical notation for 'Q. AND A.' in G major, 4/4 time. The first staff shows a '1. Question' phrase (4 measures) followed by a blank space for a '2. Answer' phrase (4 measures). The second staff shows a '3. Question' phrase (4 measures) followed by a blank space for a '4. Answer' phrase (4 measures).

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

Musical notation for 'PHRASE BUILDERS' in G major, 4/4 time. Staff A shows a rhythmic pattern: quarter note, quarter note, quarter note, quarter note, quarter note, quarter note. Staff B shows a rhythmic pattern: quarter note, quarter note, quarter note, quarter note, eighth note, eighth note, quarter note.

Musical notation for 'PHRASE BUILDERS' in G major, 4/4 time. Staff C shows a rhythmic pattern: quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note. Staff D shows a rhythmic pattern: quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note, eighth note, eighth note, quarter note.

4. YOU NAME IT:

Pick phrase A, B, C, or D from above, and write it as the "Question" for phrases 1 and 3 below. Then write 2 different "Answers" for phrases 2 and 4.

Musical notation for 'YOU NAME IT:' in G major, 4/4 time. The first staff is divided into four measures: 1. Question (4 measures), 2. Answer (4 measures), 3. Question (4 measures), and 4. Answer (4 measures). The second staff is divided into four measures: 3. Question (4 measures), 4. Answer (4 measures).

THEORY

Improvisation

Improvisation is the art of freely creating your own melody *as you play*. Use these notes to play your own melody (Line A), to go with the accompaniment (Line B).

Musical notation showing a sequence of notes for improvisation: G4, A4, B4, C5, B4, A4, G4.

5. INSTANT MELODY

Musical notation for 'INSTANT MELODY' in G major, 4/4 time. Staff A shows a sequence of notes: G4, A4, B4, C5, B4, A4, G4. Staff B shows a sequence of notes: G4, A4, B4, C5, B4, A4, G4.

KEYBOARD PERCUSSION INSTRUMENTS

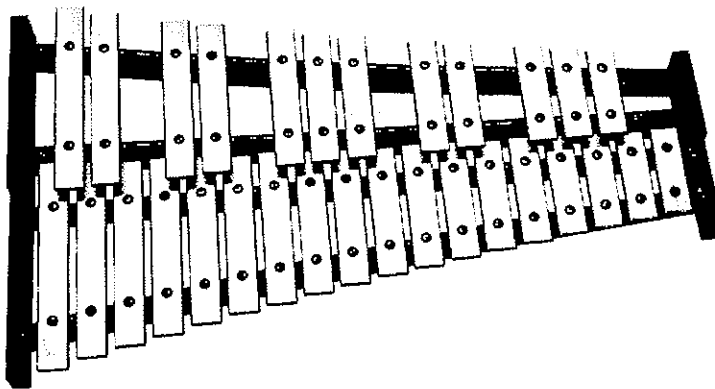
Each keyboard percussion instrument has a unique sound because of the materials used to create the instrument. Ranges may differ with some models of instruments.

Instrument Care Reminders

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

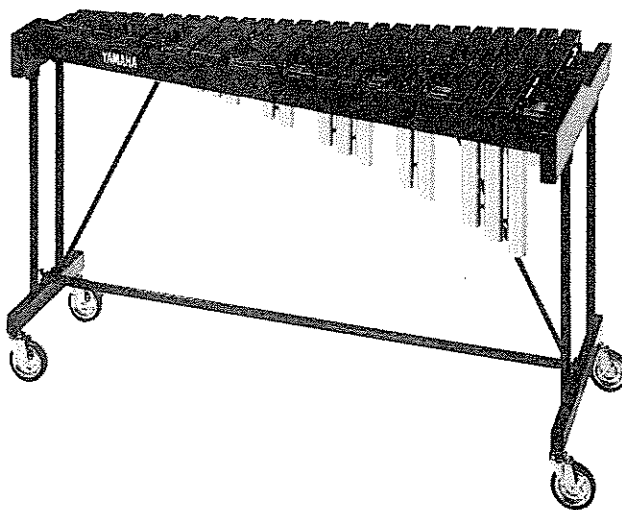
BELLS (Orchestra Bells)

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



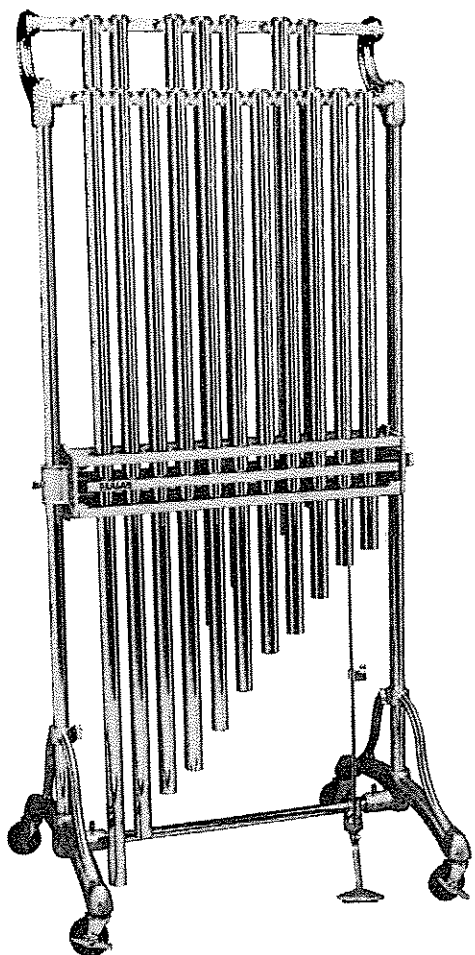
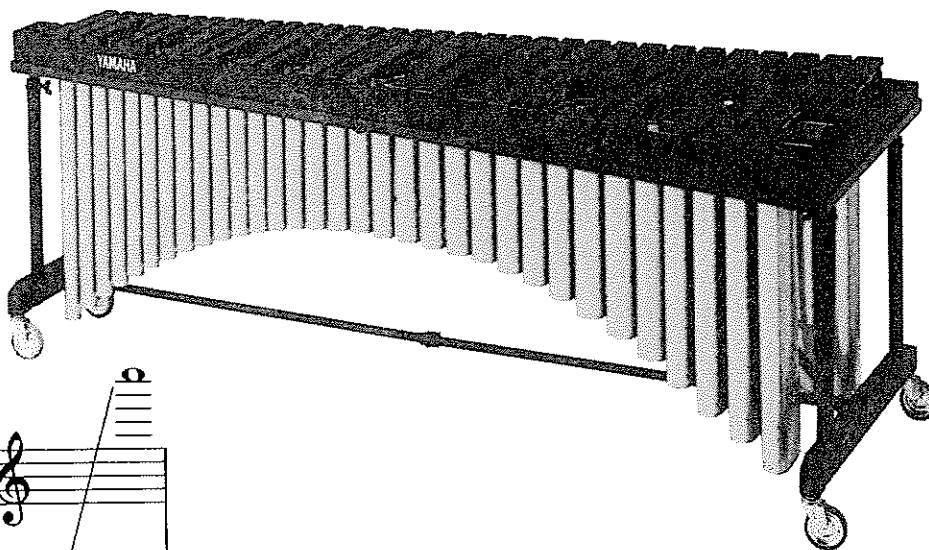
XYLOPHONE

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



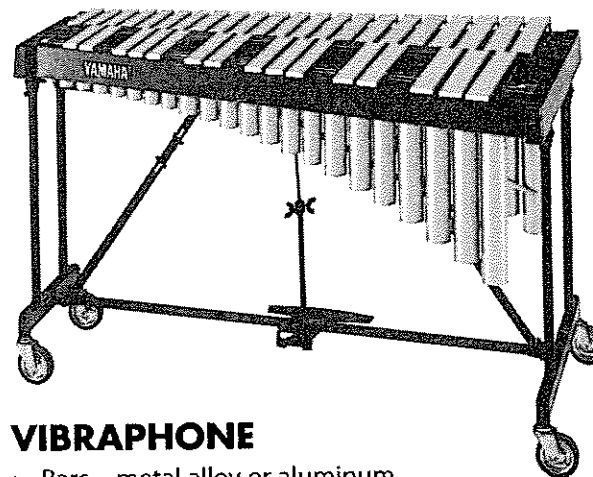
MARIMBA

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



CHIMES

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



VIBRAPHONE

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



PIANO NOTES CHART

