



SciTech Band

THE PRIDE OF SPRINGFIELD

BAND HANDBOOK

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MISSION STATEMENT

As proud members of the SciTech Band, we bring together our individual strengths and talents to form a family united by common goals.

We desire to create an environment through music that will challenge and motivate students to strive for excellence in all facets of their lives.

We are dedicated to advancing the principles of leadership, unity, pride, trust, self-discipline, responsibility, critical thinking, and creativity through the study and performance of music.

GOALS

1. To develop a high-quality performance band.
2. To develop leaders for the 21st century who are creative and critical thinkers.
3. To provide students with an environment for musical development, both as individuals and as an ensemble.
4. To provide opportunities to learn about music; its development, construction, and expression.
5. To provide opportunities to learn how to read and interpret musical notation through music performance.
6. To develop appreciation, respect, and awareness about different styles of music, with emphasis on various historical and cultural traditions.
7. To relate music experiences and learning to history and culture, to the other arts, and to other “core” disciplines.
8. To understand music as a global language.
9. To understand music as a discipline.
10. To understand that learning music is meaningful and relevant to our lives both inside and outside of school.

MEET THE DIRECTORS

Gary Bernice, Director of Bands

Mr. Bernice is the director of Springfield's High School of Science and Technology Concert Band, Jazz Band, Wind Ensemble, Symphonic Band, and Stomp Percussion Ensemble. As co-founder and co-director of Springfield's Mentoring Through Music Program (MTM) and Peer-2-Peer Mentoring Program (P2P), he also coaches chamber ensembles (small music ensembles) and teaches group and individual music lessons after school.

Mr. Bernice graduated *Summa Cum Laude* from the University of Massachusetts, Amherst with a Bachelor of Music degree in Music Education and holds a Master of Music degree in Music Education, also from the University of Massachusetts, Amherst. In 2006, Mr. Bernice completed an honors thesis through the Commonwealth Honors College at the University of Massachusetts titled *Students' Beliefs About Relevant Curriculum in the Secondary Urban Music Classroom*.

In 2008, Mr. Bernice received the Pioneer Valley Distinguished Teaching Award. In 2011, he was selected to receive the Yale Distinguished Music Educator Award and in 2012 he was the recipient of the New England Public Radio Arts and Humanities Award. In 2013, he was the subject of a University of Massachusetts research study on transformative teaching. He was also chosen as a quarterfinalist for the first annual Grammy Music Educator Award in 2013 and again in 2019. In 2015, he was honored with the University of Massachusetts Distinguished Young Alumni Award and the William Pynchon Award for distinguished service to the Springfield community. In 2018, Mr. Bernice was honored with a distinguished membership to the Sigma Alpha Iota International Music Fraternity as a "Friend of the Arts" and in 2019 he was chosen by the *BusinessWest* publication to be a valued civic leader in Western Massachusetts.

He is a member of the National Association for Music Education, the Massachusetts Music Educators Association, the Massachusetts Instrumental and Choral Conductors Association, and served on the Massachusetts Board of Elementary and Secondary Education Arts Education Advisory Council. He resides in Springfield with his wife Elise and their three children—Lily, Hannah, and Isaac. He remains an active musician and an active advocate for the Springfield community.

Carissa Lueth, Director of Bands

Ms. Lueth graduated from the University of Massachusetts, Amherst where she performed in multiple ensembles on a variety of instruments, and served as tuba field staff and tuba section leader of the Minuteman Marching Band. She takes pride in her well-rounded playing, performing on euphonium, trombone, tuba, clarinet, saxophone, voice, and percussion.

Ms. Lueth enjoys traveling with her music students in mind! In 2018, she traveled to Scotland, England, Montreal where she saw and met South American jazz vocalist Lorraine Klaasen, and Ireland where she received Irish traditional tin whistle lessons. In 2017, she toured Ireland with the UMass Wind Ensemble and performed alongside a local secondary school, and in Christ Church Cathedral. After the tour, she visited Belgium to tour the International Musical Instrument Museum, Denmark, Scotland, and England. Ms. Lueth loves reaching out to the community through music. She has coordinated instrument show and tell events for elementary students, hosted food and clothing drives to serve underprivileged people in the community, and currently performs in community bands in Western Massachusetts.

Charlotte Ouellette, Director of Bands

Ms. Ouellette graduated Magna Cum Laude from the University of Massachusetts Amherst with a Bachelor of Music degree in Music Education and Clarinet Performance. As a UMass student, Ms. Ouellette performed with the UMass Wind Ensemble, the UMass Symphony Orchestra, and the UMass Symphony Band. Ms. Ouellette also played in the UMass Marching Band and was a member of the clarinet field staff. She has also performed with the Windham Chamber Orchestra and regularly plays clarinet with the Valley Winds.

Ms. Ouellette completed her senior thesis through the UMass Commonwealth Honors College titled "The Role of Classical Music in the Face of Social and Political Injustice," a research project inspired by Ms. Ouellette's experience serving with a humanitarian-aid organization in Southeast Asia that fights modern-day slavery. The main component of her project was her senior recital which featured musical works relating to issues of social and political injustice.

At the Springfield High School of Science and Technology, Ms. Ouellette co-directs the Concert Band, the Jazz Band, the Wind Ensemble, the Symphonic Band, and the Mentoring Through Music Program (MTM). When she's not teaching, Ms. Ouellette can be found hiking, cooking, playing music, or drinking lots of coffee.

Mr. Bernice, Not "Mr."
Ms. Lueth, Not "Ms."
Ms. Ouellette, Not "Ms."

MUSIC ENSEMBLES

SYMPHONIC BAND (Introduction to Band)

Symphonic Band (Intro to Band) is a full year performing ensemble. This course provides an opportunity for students to study the language of music through reading musical notation and playing musical instruments. Beginning instruction is offered on all wind and percussion instruments including flute, oboe, bassoon, clarinet, bass clarinet, alto saxophone, tenor saxophone, baritone saxophone, trumpet, French horn, trombone, baritone, tuba, snare drum, bass drum, etc. Symphonic Band represents both the school and the City of Springfield in numerous functions throughout the year including concerts and civic functions. Students prepare for full participation in Concert Band. Instruments are either rented or borrowed from the school. No previous experience is necessary.

Prerequisite: None

CONCERT BAND – JAZZ BAND – WIND ENSEMBLE

Membership is by audition only. Concert Band, Jazz Band, and Wind Ensemble are full year performing ensembles emphasizing the development of individual and group instrumental skills. These courses are audition-based and are open to advanced-level woodwind, brass, and percussion players. Concert Band, Jazz Band, and Wind Ensemble provide opportunities for students to further study the language of music through reading musical notation and playing musical instruments. These ensembles represent both the school and the city of Springfield in numerous functions throughout the year including concerts and civic functions.

Prerequisite: Symphonic Band [Intro to Band]; Audition and Consent of Instructor

ADVANCED PERCUSSION ENSEMBLE/STOMP ENSEMBLE

Membership is by audition only. Advanced Percussion Ensemble/Stomp Ensemble is a full year performing ensemble emphasizing the development of individual and group percussion techniques. This course is audition-based and is open to advanced-level percussion players. The Advanced Percussion Ensemble/Stomp Ensemble represents both the school and the City of Springfield in numerous functions throughout the year including concerts and civic functions.

Prerequisite: Symphonic Band [Intro to Band]; Audition and Consent of Instructor

This course may not be offered every year.

CHAMBER ENSEMBLES

Chamber ensembles (small ensembles) are full year performing ensembles emphasizing the development of small group instrumental skills. Students will learn to communicate, rehearse, and perform without a conductor. Students may form their own small ensembles including jazz combos, woodwind quartets, brass quintets, percussion ensembles, or any other instrument combination imaginable.

HONORS & AP COURSES

Concert Band Honors, Jazz Band Honors, Wind Ensemble Honors, and Music Theory AP are also available.

Prerequisite: Symphonic Band [Intro to Band]; Audition and Consent of Instructor

Instrument Choices...

FLUTE



CLARINET



BASS CLARINET



BARITONE SAX



ALTO SAX



PERCUSSION



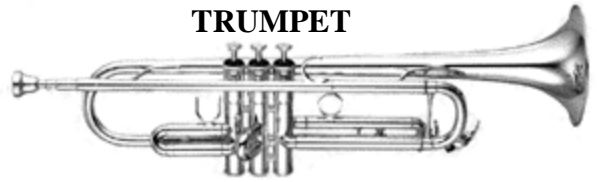
TENOR SAX



KEYBOARD PERCUSSION



TRUMPET



FRENCH HORN



TROMBONE



BARITONE HORN



TUBA



LEADERSHIP

Leadership is a major part of the success of any organization, and can be shown in many ways. In the SciTech Band, leadership is shown in several ways:

Leadership Positions are assigned to several members of the band for the purpose of helping to teach music, maintaining clear communication between the director and students, and to train the next group of potential leaders who will continue the traditions of this organization.

Individual Leadership is something that should be exhibited by every member of the band at every moment. Individual leadership means taking on self-responsibility. As a member of this group, you are expected to be responsible for everything that **YOU** can control. For example, you must make sure that you are always on time, that you are present at each rehearsal, and that you are always prepared. But leadership means going that extra step. It means that you **do what you know is the right thing to do, WITHOUT BEING ASKED**. Most of the success of this group has come from its members exhibiting this type of leadership.

Group Leadership is achieved when a group of people work together for a common goal. It can only be achieved among people who respect each other and who are willing to listen to instructions.

CURRICULUM

LEVEL 1

Students will:

1.1 Choose an appropriate instrument.

Guidance will be provided to the student in selecting an instrument which is physically appropriate and which offers the best opportunity for success. Instrument choices include flute, clarinet, bass clarinet, alto saxophone, tenor saxophone, baritone saxophone, trumpet, French horn, trombone, baritone, tuba, and percussion.

1.2 Identify by name the basic parts of their instrument and demonstrate proper assembly and care.

This knowledge will enable the student to follow instructions such as hand placement or tuning adjustment, and to maintain the instrument in proper playing condition.

1.3 Demonstrate proper posture and playing position.

Proper playing position includes correct posture, proper hand and arm position, and the position of the instrument in relation to the body. Correct sitting posture includes sitting at the edge of the seat; keeping two feet flat on the floor; relaxing the shoulders, arms, hips, knees, and feet; maintaining a straight spine; and aligning the head with the spine. Correct standing posture includes standing with two feet flat on the floor shoulder width apart; balancing the weight at the hips; relaxing the shoulders, arms, and wrists; keeping knees unlocked; maintaining a straight spine; and aligning the head with the spine.

1.4 Produce an acceptable tone that is indicative of proper tone producing techniques.

This includes for winds: proper embouchure formation, diaphragmatic breathing, breath control and support, and air flow; for percussion: grip, stick and mallet height, force of impact, and rebound. Execution of the above should be without excessive tension or strain.

1.5. Identify by letter name and by fingering or position the notes contained in the study material.

Knowing letter names and fingerings or positions are essential in the learning process.

1.6. Identify and define basic musical terms and symbols encountered in the study material.

Terms and symbols found in beginning materials will include (but are not limited to): accent, accidentals, articulation, balance, bar lines, bass clef, beat, breath mark, chord, chromatic scale, crescendo, decrescendo, diminuendo, dotted half-note, dotted note, dotted quarter note, double bar, dynamics, eighth note, eighth rest, embouchure, fermata, first and second endings, flat, forte (*f*), half note, half rest, harmony, key signature, legato, ledger lines, major scale, measure, melody, mezzo forte (*mf*), mezzo piano (*mp*), natural sign, phrase, piano (*p*), quarter note, quarter rest, repeat sign, ritardando, sharp, sight-reading, slur, staccato, staff, tempo, tenuto, tie, time signature, treble clef, triplet, whole note, and whole rest.

1.7 Perform rhythmic patterns in basic meters at various speeds.

Patterns should include note values of: whole, half, dotted half, quarter, dotted quarter, eighth, dotted eighth, sixteenth, eighth note triplets, quarter note triplets, and corresponding rests in meters of: 2/4, 3/4, and 4/4 at moderately slow, moderate, and moderately fast speeds. Tied notes will be included. If possible, 5/4, cut time (2/2), and 6/8 patterns should be included as well.

1.8 Demonstrate basic articulations.

This includes attacks, releases, tongued, and slurred articulation patterns. Other articulations marks include the staccato, tenuto, legato, and accent.

1.9 Employ use of dynamics in performance.

Dynamics should include pianissimo, piano, mezzo-piano, mezzo-forte, forte, fortissimo, crescendo, and decrescendo (diminuendo).

1.10 Demonstrate knowledge of the basic principles of tuning and intonation.

Tuning involves the raising and lowering of a pitch on an instrument to produce the correct tone. It requires the ability of a performer to distinguish when a pitch is high (sharp) or low (flat) with reference to a given standard. Intonation is the degree to which a performer plays in tune, particularly with other players.

1.11 Sight-read a simple musical line.

Music should be equivalent in difficulty of Grade 1 material.

1.12 Identify and follow basic conducting patterns.

Basic patterns should include examples of 2, 3, and 4 beats at a variety of tempos.

1.13 Develop an awareness of historical and cultural musical styles, understanding music as a global language.

Exposure may be gained through study, rehearsal, and directed listening.

1.14 Play the major scales of four common key signatures.

Keys include Concert Bb, Eb, Ab, and F Major Scales (1 octave).

1.15 Play four blues scales.

Keys include Concert Bb, Eb, Ab, and F Blues Scales (1 octave).

1.16 Wind players will play a chromatic scale ascending and descending one or more octaves.**1.17 Percussionists will play basic drumming patterns (rudiments).**

Percussionists will demonstrate the following rudiments: multiple bounce stroke roll, five, seven, nine, and seventeen stroke rolls, flam, flam tap, ruff (hand drag), and single paradiddle. Rudiments should be played open and closed. They will also begin to study the snare drum, bass drum, suspended cymbal, tambourine, triangle, shaker, guiro, cowbell, timpani, etc.

1.18 Perform an assigned part in ensemble playing.

This implies correctly playing the notes written for one instrument in coordination with other students playing like or unlike instruments or parts.

1.19 Discuss form, timbre, and texture as they relate to the music being studied.

Emphasis is on basic structure of a piece of music, recognizing and distinguishing between sounds of different instruments.

1.20 Demonstrate an aural understanding of chords as related to the music being studied.

This knowledge will enable the student to understand the differences between unison and harmony, consonance and dissonance.

1.21 Show by performance a basic understanding of phrase structure.

Emphasis is on rise and fall of the melody line, stress of important notes, and breath or pause points (phrase endings).

1.22 Express value judgments about the music being studied.

The focus is on the expression of the student's opinion incorporating musical terms and ideas.

1.23 Develop an awareness of music from different cultures.

Exposure may be gained through study, rehearsal, and directed listening.

1.24 Perform repertoire with a difficulty level of 1-2 on a scale of 1-6.

Perform with expression and technical accuracy excerpts from Essential Elements Book 1 and band literature with a difficulty level of 1-2 on a scale of 1 to 6.

1.25 Develop effective rehearsal habits.

Effective rehearsal habits include (a) being on time to rehearsal with instrument and music, (b) remaining silent when the conductor is on the podium, (c) refraining from playing when the conductor cuts off the ensemble, (d) remaining focused and attentive at all times, and (e) neatly putting away all equipment when the rehearsal is over.

1.26 Develop effective practice habits.

(See “How To Practice” on page)

1.27 Demonstrate a positive attitude toward music, self-development, group cooperation, and leadership. Evidence of a good attitude includes regular attendance with music and instrument, completion of assignments, practice, attention, active participation in class, persistence in overcoming musical problems, and a willingness to assume leadership roles.

1.28 Understand that the discipline of learning a musical instrument is meaningful and relevant to their lives both inside and outside of school.

CURRICULUM LEVEL 2

Students will:

2.1 Demonstrate proper posture and playing position.

Attention will be given to posture, standing or sitting, hand and arm positions, embouchure and angle of the instrument to the body.

2.2 Produce a controlled tone quality in various dynamic levels.

Emphasis should be on the centering and fullness of the tone quality through the dynamic range.

2.3 Demonstrate a variety of articulations.

Attention should be given to techniques of attacks and releases. Other articulations marks include the staccato, tenuto, legato, and accent.

2.4 Observe musical terms and apply them to performance.

Emphasis is on reading from the student's part, and applying to performance, terms, and symbols which indicate expressive qualities.

2.5 Perform music involving tempo changes and a variety of meters and rhythmic patterns.

Music performed will incorporate the following terms and symbols: ritardando and accelerando, compound time, and note/rest values from the whole through sixteenth.

2.6 Play the major scales of eight key signatures and will apply concepts of key signatures to performance.

Keys include Concert Bb, Eb, Ab, F, C, Db, G, and D Major Scales (1 octave; two octaves for extra credit). Scales should be playing in a variety of articulations and speeds. Correlation should be made between scale, key, and practical usage in performance.

2.7 Play eight blues scales.

Keys include Concert Bb, Eb, Ab, F, C, Db, G, and D Blues Scales (1 octave; 2 octaves for extra credit).

2.8 Percussionists will play intermediate level drumming patterns (rudiments).

A minimum speed should be set for satisfactory performance of rudiments. The students should play rudiments open and closed.

2.9 Play a selected chromatic scale ascending and descending.

The scale should be played at a moderate tempo, two octaves where possible, using various articulations.

2.10 Apply principles of intonation to musical performance

Individual instrument tuning adjustment and both unison and chord tuning of the ensemble should be emphasized.

2.11 Perform a variety of musical literature

Music from the four major periods should be part of the student's repertoire.

2.12 Incorporate expressive elements of phrasing and style in individual and group performance

Emphasis will be placed on performance practices such as dynamics, musical phrasing, articulation, and embellishments that vary according to style or historical period of music.

2.13 Sight-read as part of ensemble experiences

Students should play through a chosen piece from beginning to end after some prior explanation given by the director.

2.14 Demonstrate expanded technical proficiency

Use of alternate fingerings, trills, other embellishments, and various techniques idiomatic to the instrument are essential. Multiple percussion may be introduced at this level.

2.15 Discuss various interpretations of the music being studied

The emphasis is on involving students in interpretive decisions regarding music being rehearsed. Contrasting interpretations may be suggested by the teacher, the student, or drawn from concerts and recordings.

2.16 Demonstrate a positive attitude toward music, self-development, and group cooperation

Emphasis will be placed on self-discipline as it applies to performance and the operation of a successful music organization.

2.17 Identify career and vocational options in music

Information on careers and vocations should be readily available through cooperative efforts of the music teacher and guidance counselor, and local musicians.

2.18 Play arpeggios for eight major scales and will apply concepts of key signatures to performance

Arpeggios should be played in a variety of articulations and speeds. Correlation should be made between scale, key, and practical usage in performance. Keys include Concert Bb, Eb, Ab, F, C, Db, G, and D Major.

2.19 Perform repertoire with a difficulty level of 2-3 on a scale of 1-6.

Perform with expression and technical accuracy excerpts from Essential Elements Book 2 and band literature with a difficulty level of 2-3 on a scale of 1 to 6.

CURRICULUM

LEVEL 3

Students will:

Level 3

3.1 Demonstrate proper posture and playing positions necessary to perform a variety of music

Various sitting and standing positions should be included for concert, solo, and jazz performance.

3.2 Produce a controlled tone quality throughout the range of the instrument to allow fluent performance

3.3 Demonstrate a variety of articulations at various speeds

Tongue, embouchure, and breath control of: staccato, legato, accent, and cap accent are included, as well as slurs, jazz articulations, embellishments, and percussion sticking.

3.4 Perform complex meters and rhythmic patterns

Mixed meters, changing meters, asymmetrical patterns, free rhythm, and non-traditional notation, as well as all note and rest values from the breve to the thirty-second note could be included.

3.5 Play all major scales, blues scales, and chromatic scales within the practical range of the instrument

The chromatic scale should be started on various pitches. Alternate fingerings in varied rhythmic groupings are necessary. Keys include Concert Bb, Eb, Ab, F, C, Db, G, D, Gb, A, and B. (1 octave; two octaves for extra credit).

3.6 Percussion students will play advanced-level drumming patterns (rudiments)

The student should play rudiments open and closed and should apply these techniques in performing a variety of music styles.

3.7 Identify key signatures and apply them to the music being performed

Recognition of any key found in the study material should be swift and accurate.

3.8 Play with accurate melodic and harmonic intonation

The emphasis is on a sense of tonality and harmonic function such as scale degree and chord member.

3.9 Experience music literature of various styles, composers, and compositional techniques

Exposure may be gained through study, rehearsal, sight-reading, and directed listening.

3.10 Interpret music in a manner consistent with historical perspective and style

Interpretive techniques include manipulation of tone quality, dynamics, phrasing, articulation, tempo, and rhythm.

3.11 Demonstrate sight-reading skills in moderately advanced rhythmic structures and keys

Emphasis is on the simultaneous application of reading and performance skills, but does not imply a polished performance.

3.12 Exhibit advanced technical facility and precision

3.13 Contribute to a sense of ensemble within the performing group

Emphasis should be placed on balance within the section and between sections as well as the matching and blending of individual sounds.

3.14 Discuss solutions of musical problems encountered in rehearsal

Emphasis is on identifying musical problems as being inherent in the music or resulting from the student's skill deficiencies.

3.15 Demonstrate a positive attitude toward music, self-development, group cooperation, and leadership

Emphasis is on a willingness to explore a variety of musical forms and styles, recognition of authority, and assumption of leadership roles when applicable.

3.16 Explore career and vocational opportunities in music and other performing arts

Inherent in the field of music is a variety of occupational opportunities. Resource persons and field trips, as well as research and classroom study, may provide guidance and information to clarify the continuing role of music in the student's life.

3.17 Play minor scales within the practical range of the instrument

Students will play at least one form of the minor scales at various articulations and tempos.

3.18 Perform repertoire with a difficulty level of 3-4 on a scale of 1-6.

Perform with expression and technical accuracy excerpts from Essential Elements Book 3 and band literature with a difficulty level of 3-4 on a scale of 1 to 6.

REHEARSAL EXPECTATIONS

1. Students will enter the room on time (before the bell rings) and are allowed to warm up individually. Percussionists should be mindful of their volume level.
2. Students will have five minutes after the bell rings to be in their seat ready to play. Ready to play means having everything needed for rehearsal including instrument, music, music stand, pencil, reeds, valve oil, slide oil, etc. All instruments should be put together. All mouthpieces should be cleaned. All valves and slides should be oiled. Once the band director steps onto the podium, the rehearsal begins.
3. Talking will not be tolerated during instruction time. In a group this size, talking can easily disrupt the entire rehearsal. The band will uphold a standard of effective rehearsals. As a general rule, when the director or any student is on the podium, there is no talking.
4. No gum, food, or drinks will be allowed in the band room. Students are given the responsibility of keeping the room clean. If there is trash under your chair...pick it up.
5. Everything has a place and needs to be returned to that place when a rehearsal is over. This means no instruments or music left out. Music stands must be put away and stacked neatly after every rehearsal. Chairs should be placed in their proper position. A clean and organized room will make every rehearsal better and more efficient.
6. If the instrument is not yours, don't touch it! That means don't touch the percussion equipment or the piano that is sitting in the room without permission.
7. If the equipment is not yours, don't touch it! That means don't touch the stereo, television, computer, etc. without permission.
8. Listen attentively at rehearsals. When the music stops there should be no talking. We can't communicate if you are not listening.
9. Watch the conductor at all times. We can't communicate if you are not watching.
10. All instrumental students are expected to practice an average of 30 minutes per day and are expected to come to rehearsals with their parts prepared.
11. Use your common sense! Do what you know is right. If you use your best judgment, manners and courtesy at all times in the class, you will give yourself the best chance to be successful.

EFFECTIVE REHEARSAL HABITS

Effective rehearsal habits include:

1. Being on time to rehearsal with instrument and music
2. Remaining silent when the conductor is on the podium
3. Refraining from playing when the conductor cuts off the ensemble
4. Remaining focused and attentive at all times
5. Neatly putting away all equipment when the rehearsal is over

SCHOOL & CLASSROOM POLICY

TWO-STRIKE POLICY

Participating in the SciTech Band is a privilege. For many years, students have worked hard to build our music program and develop our strong reputation throughout the community. At any time during the year, any student who consistently fails to meet the expectations outlined in the band handbook will be permanently removed from band. The first strike will be a warning. The second strike will result in removal from band.

ATTENDANCE POLICY

Unexcused absences are not permitted. A student will receive a zero for each unexcused absence. Once a student exceeds 3 unexcused absences in a quarter, the student may lose credit for the quarter and will receive either a PA or an F on his/her report card. It is the student's responsibility to show me a Notification of Excused Absence Form or else his/her absence will remain unexcused. It is also the student's responsibility to make up missed work.

TARDINESS

In order to insure maximum use of rehearsal time, students must be on time. If a student is late for rehearsal, they must have a pass or points will be deducted from their daily participation grade. Three tardies are equivalent to one absence. If a student enters the class after one-half of the period, the student will be considered absent. Morning tardies must have a pass from the attendance office. Students will be given detention each time they are tardy.

Being tardy means entering the band room anytime after the bell rings. Being tardy also means not sitting in your assigned seat and ready to play when the director steps onto the podium. Ready to play means having everything needed for rehearsal including instrument, music, music stand, pencil, reeds, valve oil, slide oil, etc. All instruments should be put together. All mouthpieces should be cleaned. All valves and slides should be oiled. Once the band director steps onto the podium, the rehearsal begins. **Make things simple, just don't be late!**

FOOD & DRINKS

The band room is like our home. We want to keep our home clean. Therefore, students are prohibited from bringing food and/or drinks into any music classroom. Students will be given detention each time they do.

BATHROOM BREAKS & WATER BREAKS

Rehearsal time is sacred. Leaving the room is distracting to classmates and negatively impacts rehearsal. We need everyone here all the time. As a general rule, find another time to use the bathroom or get a drink. If you do need to use the bathroom or get a drink, do so before rehearsal begins. (Remember that you have 5 minutes to be in your seat, ready to play).

Bathroom Procedure

- 1) Ask for permission
- 2) Sign in and out in the bathroom log.

UNIFORM & IDs

Students should always wear their uniform and have their IDs visible at all times when they enter the room.

HATS, HOODS, DOO RAGS, ETC.

The Springfield Public School District prohibits hats, hoods, Doo Rags, etc. to be worn in any classroom. A student should remove any item covering his/her head prior to entering the classroom. [There are exceptions for religious purposes only].

CELL PHONES & ELECTRONIC DEVICES

Cell phones, MP3 players, video cameras, video games, and similar devices are banned from the school. A violation of this rule will result in confiscation of the item. It will be returned at the end of the day to a parent/guardian. A second infraction will result in confiscation and a 3 day suspension. The school system is not responsible for any loss of confiscated items. Students will be given detention if a cell phone or any other electronic device is used during rehearsal time (including texting).

LANGUAGE

Students are expected to use language that is appropriate for the school community. Respect yourself and respect each other with the words you choose. As a general rule, be quick to listen and slow to speak.

ORGANIZATION

Students are expected to remain organized throughout this course. All papers and music handed out in class should be kept neatly in students' personal binders/folders and/or music slots. Crumbled papers and music are unacceptable. Lost or damaged binders and/or sheet music will result in a fee payable to the SciTech Band. Staying neat and organized will help you be successful.

PENCILS ONLY

Students are expected to write in their music and method book(s) in pencil only. We want to preserve the music for future students. Therefore, pens [including erasable pens], markers, highlighters, etc. are prohibited.

SEATING

Students are expected to sit next to each other; there should be no gaps in the band. Even if someone is absent, students are expected to move over a seat. With the exception of percussionists, you should "always have someone sitting next to you." Students should not get out of their seat without permission.

ILLNESS

Students are always expected to play during rehearsal. If students are too sick to play, then they are too sick to be in the class and should either stay home or go to the nurse.

VOLUME LEVELS

Extreme volume levels can cause hearing damage. All instrument volume levels, especially keyboard and drum volumes should be appropriately adjusted. All keyboards and amps need to be turned off each time they are used.

READING MUSIC

All students, including percussionists will get points deducted from their daily participation grade if they are not reading sheet music.

AUDITIONS

Band auditions will be held at the end of December and the beginning of January to assess students' proficiency on their instrument. Lack of sufficient student progress may result in the removal from band.

THEFT

Students are expected to protect our band equipment. Students have spent years fundraising so that we can purchase quality instruments and equipment for our band program. These are our instruments—students should keep a watchful eye so that nothing gets stolen. If a student is found to have stolen any item, they will be prosecuted to the fullest extent of the law.

DISMISSAL

Students are expected to remain seated with their instruments out until the teacher asks them to pack up. If a student packs up early, points will be deducted from their daily participation grade. In band, it is important that we are unified—that we start and stop **TOGETHER**. Once the rehearsal is over, students must (a) put away their instrument and music, (b) put away their music stands by neatly stacking them, and (c) return to their seat until the bell rings to make room for other students to put away their equipment.

LUNCHTIME

Students may come to the band room to practice during their lunchtime only if a band rehearsal is not in progress. Students (a) must have their band pass, (b) refrain from eating or drinking in the band room, and (c) stay in the band room for the entire period.

PASSES

With permission from their classroom teacher, students are always welcome to come to band to practice individually or rehearse with other ensembles. Students may only come to band if (1) they have permission from their teacher or substitute teacher and (2) if they have completed their classroom work. Students may not enter the band room without a PASS from their teacher. Students must sign-in to the band room and put their pass in the sign-in log book. Any students found skipping will be suspended from school and will lose this privilege.

HONESTY

Students are expected to be honest in band. With regard to tardiness, absences, incomplete assignments, or a lack of preparation, students are expected to be truthful to the teacher. The grading policy will still be implemented, however—I appreciate honesty more than I appreciate a “good story.”

COLLEGE/EMPLOYER RECOMMENDATIONS (Think About The Future)

When students demonstrate responsibility, effort, commitment, dedication, and leadership in the band, I will gladly write them letters of recommendation to colleges and/or employers.

Students are encouraged to think about the future now. Your success in the future begins with your success today—in Band! Your hard work will pay off!

INSTRUMENT CARE & MAINTENANCE

All students will have the opportunity to use school-owned instruments. Although there is no fee for using school-owned instruments, students are expected to keep the instruments in good repair. Students are expected to follow the instrument care and maintenance guidelines found in this handbook. All band instruments have finely tuned mechanisms which require careful handling. Any damage beyond normal wear and tear will be billed to the students and his/her family.

Students are required to take care of their personal instruments and maintain a safe environment for ALL instruments/equipment in the classroom. If a student abuses the equipment, he/she will be responsible for the cost of repair or replacement of the equipment. Likewise, there will be a hold placed on students' grades and/or graduation if school property [i.e. instrument, method books, etc] is not returned in acceptable condition at the end of the course. Please respect the instruments!

SOME POSSIBLE \$\$\$ PRICES...

Flute: \$1,000
Clarinet: \$1,100
Alto Saxophone: \$1,700
Tenor Saxophone: \$2,000
Baritone Saxophone: \$4,100
French Horn: \$2,600
Trumpet: \$1,200
Trombone: \$1,400

Tuba: \$4,800
Drum Set: \$600
Snare Drum: \$200
Bass Drum: \$900
Xylophone: \$2,000

You get the point...Take Care of the Instruments!

CARE & MAINTANENCE CHECKLIST

1. Assemble/Disassemble your instrument following the directions in *Essential Elements Book 1*.
2. Be gentle, instruments are very expensive and very delicate.
3. Keep your instrument in your hands at all times or in its case when you are not using it.
4. Keep your mouthpiece clean.
5. Do not store books or music inside the instrument case unless you have a compartment for them.
6. Do not let anyone else play or hold your instrument.
7. Woodwind players swab your instrument after using it and remove the reed from the mouthpiece.
8. Brass players keep all valves and slides oiled.
9. Repairs should be made by a qualified repair person.

Instrument Care & Maintenance

Please use this guide as a reference to remember how to take care of your musical instrument. When properly taken care of, instruments rarely have to go to the repair shop. It is every student's responsibility to do his/her best to keep their instrument clean, properly lubricated and in good playing condition at all times. *Failure to do so may result in costly and unnecessary repairs, which can be charged back to the student in accordance with their Instrument Loan Agreement. Show pride in your instrument by taking good care of it!*

ALL INSTRUMENTS

DO...

Complete an Instrument Loan Agreement before taking home
Store your instrument in its proper place, always
Be sure you have all the accessories required
Take good care of your instrument case
Be sure case is properly latched before carrying
Play only the instrument(s) you are assigned
Assemble and disassemble it **CORRECTLY**

DON'T...

Take an instrument home before Loan Agreement is signed
Leave your instrument out or unattended
Loose accessories (mouthpiece, ligature, swab, cork grease, etc.)
Sit on it or put your feet on it... **EVER**
Store things inside your case that don't belong there
Play other instruments or allow others to play yours
Leave it in a hot car!

BRASS INSTRUMENTS

DO...

Wipe mouthpiece clean after each use
Wash mouthpiece with soap & water weekly
Wipe off water marks, finger prints, excess oil/lube
Lubricate the valves and slides as instructed & needed
Use only lubricants recommended by your director
Clean entire instrument only as instructed
Use mild soap and warm water only (not hot!)
Empty "water" before storing in case
Hold on to your instrument, always
Store it safely in its case when not playing it
Inspect felts, pads, springs and water key corks often
Report any problems to the director, immediately

DON'T...

Drop your mouthpiece
Leave mouthpiece stuck to your horn
Pound the mouthpiece when putting it on
Attempt to remove stuck mouthpiece or slides yourself
Use products not intended for lubricating brass instruments
Use strong or abrasive cleaning products
Leave your instrument unattended
Balance your instrument on the floor or chair
Drop, dent, bump, bang, scratch your instrument... **EVER!**
Let others play your instrument without director's permission
Attempt to repair it yourself! Only a repair technician can fix it.
Attempt to hide or ignore problems... they won't go away!

WOODWIND INSTRUMENTS

DO...

Remove and wipe off your reed after playing
Store reed carefully so it does not warp when it dries
Use reed saver or other protective device
Wash your mouthpiece with soap and warm water
Apply cork grease only as needed and as instructed
Lubricate keys only as instructed and if needed
Always **SWAB IT!** Keep your instrument clean and dry.
Assemble and disassemble your instrument **CORRECTLY**
Hold onto and carry your instrument **CAREFULLY**
Store it safely in its case when not playing it
Inspect pads, felts, springs, screws and corks often
Report any problems to the director, immediately

DON'T...

Leave your reed on your mouthpiece
Leave your reed loose inside your case
Put your instrument in its case without swabbing first!
Submerge your instrument in water... **EVER**
Let your corks dry out! Don't use too much cork grease
Let others play your instrument without director's permission
Attempt to remove a stuck swab yourself. See director!
Drop, dent, bump, bang or scratch your instrument... **EVER!**
Carry or hold it by the neck or neck strap
Balance your instrument on the floor, chair or music stand
Attempt to repair it yourself! Only a repair technician can fix it.
Attempt to hide or ignore problems... they won't go away!

PERCUSSION INSTRUMENTS

DO...

Keep all equipment clean and dry
Store everything in its proper place. Use cases if available.
Check for loose or missing hardware
Report mechanical failure, damage or breakage immediately
Use appropriate mallets for all instruments
Use proper technique, **ALWAYS!**

DON'T...

Leave equipment or sticks/mallets lying around the band room
Allow others to play your equipment
Drop, dent, bump, bang or scratch the equipment... **EVER!**
Sit on your equipment or cases... **EVER**
Attempt to hide or ignore problems... they won't go away!
Break or tear anything intentionally

GRADING POLICY

Students will be graded on the following criteria:

(20%) DAILY PERFORMANCE & CLASS ATTENDANCE

(30%) PERFORMANCE TESTS, WRITTEN TESTS, & PAPERS

(50%) PERFORMANCE ATTENDANCE

DAILY PERFORMANCE & CLASS ATTENDANCE (20%)

There are three possible daily participation grades, including: (1) 100%, (2) 50%, or (3) 0%. Students will be given a daily grade of 100% automatically each day they come to rehearsal and give 100% effort. A student will receive a zero for each unexcused absence. Points are deducted if a student forgets his/her instrument, music, or any other required materials. Students also lose points for being tardy, talking out of turn, leaving trash in the band room, getting out of their seat without permission, packing up early, using inappropriate language, or disrupting class in any other way. A student must show up with a positive attitude and be ready to try their best to do well in class.

PERFORMANCE TESTS, WRITTEN TESTS, & PAPERS (30%)

Throughout the year students will be expected to complete performance tests on their instrument, written tests, and papers relating to the course content. Students are allowed to redo performance tests and papers to receive a better grade. These performance tests and all other make-up tests must be scheduled outside of regular rehearsal time.

PERFORMANCE ATTENDANCE (50%)

All performances will be announced well in advance. An unexcused absence at a performance will result in an automatic F in the performance grade and subsequently an F in the course. Concerts are the culmination of all learning that takes place in private lessons, sectionals, and rehearsals. It is crucial for each member of the band to attend every concert. Each individual's part contributes equally to the whole. Regardless of ensemble assignment, students are also required to remain until the end of the entire concert program. Band is a commitment. If a basketball team has a game and the star point guard is absent, the coach would certainly be unhappy about it. Just like the point guard, each student is important in band. Students and parents should make every effort to avoid conflicts with band performances. Any conflicts should be discussed with Mr. Bernice privately (outside of class) at least one month before the concert date. Students are also required to sign-in at each performance.

PRACTICING

Daily practice assignments will be given during each rehearsal (a.k.a Homework). Students are expected to practice every day in order to be prepared for class. Extra practice rooms are available before school, after school, and throughout the day. All instrumental students are expected to practice an average of 30 minutes per day.

EXTRA CREDIT

Students will be given opportunities to receive extra credit in order to improve their course grades. Every extra credit option is worth 100 points. For every 100 extra credit points, students' can increase their grade by one entire percentage point. Options include (1) a music lesson after school, (2) cleaning up the band room, (3) a solo performance, (4) an original composition, (5) joining the band road crew by setting up for a concert or loading the band truck, and (6) writing a one page typed reflection about the relevance of music in your life. Students can even (7) create their own extra credit project which must be approved by Mr. Bernice.

EXTRA HELP

I am available after school every day for extra help. If I am not available, I will notify the students in advance.

Extra Credit Options

- | | |
|------------------------------------|--------------|
| 1) Music Lesson After School | ◆ 100 Points |
| 2) Clean Up The Band Room | ◆ 100 Points |
| 3) Prepare a Solo | ◆ 100 Points |
| 4) Compose an Original Composition | ◆ 100 Points |
| 5) Join The Band Road Crew | ◆ 100 Points |
| -Set Up For Concert | |
| -Load Band Truck | |
| 6) One Page Typed Reflection | ◆ 100 Points |
| About The Relevance Of Music | |
| In Your Life | |
| 7) Make Up Your Own | ◆ 100 Points |
| (Must be approved by Mr. Bernice) | |

Terms & Conditions:

- 1) Extra Credit Will Only Count If You Have No Incomplete Assignments.
- 2) You Must Submit An **Extra Credit Certification Form** In Order To Receive Proper Credit. The Form Must Be Placed In The Work-In Box And Have My Signature.
- 3) **Good News:** For Every 100 Points, Your Grade Will Go Up One Entire Percentage Point.

ASSESSMENT

Assessment in band takes place each day during the music-making. In other words, students are asked to demonstrate what they have learned by applying musical knowledge and understanding to their performance. This form of assessment is called authentic assessment.

Students will be given several performance tests throughout each quarter. Students will be assessed on their ability to perform the rehearsal repertoire or various rehearsal exercises with specific performance skills including: **(1)** tone quality, **(2)** rhythmic accuracy, **(3)** note accuracy, **(4)** dynamics, **(5)** articulation, **(6)** intonation, **(7)** expression, **(8)** sight-reading, or **(9)** percussion technique.

The assessment process will be rotational and ongoing throughout the year. Thus, alternating students will be assessed individually through individual playing samples, small group playing samples, and/or section playing samples throughout the year.

In relation to the nine performance skills, the following nine learning outcomes will be assessed:

Students will:

1. Perform rehearsal repertoire with a quality tone throughout the full range of their instrument
2. Perform rehearsal repertoire with a steady beat and rhythmic accuracy
3. Perform rehearsal repertoire with note accuracy
4. Perform rehearsal repertoire with accurate dynamic contrast
5. Perform rehearsal repertoire with secure and accurate articulations
6. Perform rehearsal repertoire with consistent intonation
7. Perform rehearsal repertoire with an expressive style
8. Accurately sight-read rehearsal repertoire
9. Perform rehearsal repertoire with correct percussion technique

A four-point rubric will be used to assess student progress in achieving each learning outcome.

LEVEL	SKILL AREA ACHIEVED
4	Indicates a mastery level, exceeding expectations. Student rarely needs assistance with demanding tasks, is self-motivated, and produces consistently high-quality work.
3	Reaches expected (or proficient) level for this task. Student produces quality work and occasionally needs assistance with demanding tasks.
2	Indicates a developing level for this task. Student produces required work with teacher direction and support.
1	Indicates an emerging level for this task. Student requires constant teacher direction, support, and assistance.
0	Indicates work not attempted or completed.



MUSIC PERFORMANCE RUBRICS

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.
TONE QUALITY	<ul style="list-style-type: none"> The tone is always full, resonant, open, supported, focused, controlled, clear, and centered throughout the range of the instrument. The tone has professional quality. Air is always used efficiently to support a quality tone. 	<ul style="list-style-type: none"> The tone is usually full, resonant, open, supported, focused, controlled, clear, and centered throughout the range of the instrument. Extremes in range may cause the tone to be less controlled. Air is usually used efficiently to support a quality tone. 	<ul style="list-style-type: none"> The tone is somewhat full, resonant, open, supported, focused, controlled, clear, or centered throughout the range of the instrument. The tone is occasionally uncontrolled and harsh in the normal and extreme playing range. Air is somewhat used efficiently to support a quality tone. 	<ul style="list-style-type: none"> The tone is rarely full, resonant, open, supported, focused, controlled, clear, or centered regardless of the range being played. Tone quality is harsh, distorted, inconsistent, thin or airy. Air is rarely used efficiently to support a quality tone.
RHYTHMIC ACCURACY	<ul style="list-style-type: none"> The beat is always secure (steady). Rhythms are always accurate. There are no duration errors that detract from the overall performance. 	<ul style="list-style-type: none"> The beat is usually secure (steady). Rhythms are usually accurate. There are a few duration errors, but these do not detract from the overall performance. 	<ul style="list-style-type: none"> The beat is somewhat secure (steady). Rhythms are somewhat accurate. There are frequent or repeated duration errors that occasionally detract from the overall performance. 	<ul style="list-style-type: none"> The beat is rarely secure (steady). Lack of internal pulse. Rhythms are rarely accurate. There are constant duration errors that significantly detract from the overall performance.

CATEGORY	MASTERY 4	PROFICIENT 3	DEVELOPING 2	EMERGING 1
NOTE ACCURACY	<ul style="list-style-type: none"> Notes are always accurate. Finger/slide/sticking combinations are always smooth and completed without hesitation. There are no pitch errors that detract from the overall performance. 	<ul style="list-style-type: none"> Notes are usually accurate, though there might be an isolated error. Finger/slide/sticking combinations are usually smooth and completed without hesitation. There are a few pitch errors, but these do not detract from the overall performance. 	<ul style="list-style-type: none"> Notes are somewhat accurate. Finger/slide/sticking combinations are occasionally smooth or completed without hesitation. There are frequent or repeated pitch errors that occasionally detract from the overall performance. 	<ul style="list-style-type: none"> Notes are rarely accurate. Finger/slide/sticking combinations are rarely smooth or completed without hesitation. There are constant pitch errors that significantly detract from the overall performance.
DYNAMICS	<ul style="list-style-type: none"> Dynamic levels are always obvious and consistent. Markings (crescendo, decrescendo/ diminuendo, <i>pp</i>, <i>p</i>, <i>mp</i>, <i>mf</i>, <i>f</i>, <i>ff</i>, <i>sfz</i>, <i>fp</i>, etc.) are always executed accurately as directed by the music and/or the conductor. 	<ul style="list-style-type: none"> Dynamic levels are usually obvious and consistent. Markings (crescendo, decrescendo/ diminuendo, <i>pp</i>, <i>p</i>, <i>mp</i>, <i>mf</i>, <i>f</i>, <i>ff</i>, <i>sfz</i>, <i>fp</i>, etc.) are usually executed accurately as directed by the music and/or the conductor 	<ul style="list-style-type: none"> Dynamic levels are somewhat obvious and consistent. Levels fluctuate, but can be discerned. Markings (crescendo, decrescendo/ diminuendo, <i>pp</i>, <i>p</i>, <i>mp</i>, <i>mf</i>, <i>f</i>, <i>ff</i>, <i>sfz</i>, <i>fp</i>, etc.) are occasionally executed accurately as directed by the music and/or the conductor 	<ul style="list-style-type: none"> Dynamic levels are rarely obvious or consistent. Markings (crescendo, decrescendo/ diminuendo, <i>pp</i>, <i>p</i>, <i>mp</i>, <i>mf</i>, <i>f</i>, <i>ff</i>, <i>sfz</i>, <i>fp</i>, etc.) are rarely executed accurately as directed by the music and/or the conductor
ARTICULATION	<ul style="list-style-type: none"> Articulations are always secure. Markings (staccato, legato, slur, accents, etc.) are always executed accurately as directed by the music and/or the conductor. 	<ul style="list-style-type: none"> Articulations are usually secure, though there might be an isolated error. Markings (staccato, legato, slur, accents, etc.) are usually executed accurately as directed by the music and/or the conductor. 	<ul style="list-style-type: none"> Articulations are somewhat secure. Markings (staccato, legato, slur, accents, etc.) are occasionally executed accurately as directed by the music and/or the conductor. 	<ul style="list-style-type: none"> Articulations are rarely secure. Markings (staccato, legato, slur, accents, etc.) are rarely executed accurately as directed by the music and/or the conductor.
INTONATION	<ul style="list-style-type: none"> The performance is always in tune in all registers and dynamic levels. Intonation is always consistent. There are no pitch problems due to range or dynamic extremes. 	<ul style="list-style-type: none"> The performance is usually in tune in all registers and dynamic levels. Intonation is usually consistent. There are occasional pitch problems due to range or dynamic extremes. 	<ul style="list-style-type: none"> The performance is somewhat in tune in all registers and dynamic levels Intonation is somewhat inconsistent. There are several pitch problems due to range or dynamic extremes. 	<ul style="list-style-type: none"> The performance is rarely in tune in all registers and dynamic levels. Intonation rarely consistent. There are constant pitch problems due to range or dynamic extremes.

CATEGORY	MASTERY 4	PROFICIENT 3	DEVELOPING 2	EMERGING 1
EXPRESSION	<ul style="list-style-type: none"> • The student always performs with a creative nuance and expressive style in response to the music. • Attention is always given to dynamic sensitivity, phrasing, and the proper style in regard to the historical period or cultural tradition. • Music is always performed with feeling—artfully, meaningfully, and emotionally. 	<ul style="list-style-type: none"> • The student usually performs with a creative nuance and expressive style in response to the music. • Attention is usually given to dynamic sensitivity, phrasing, and the proper style in regard to the historical period or cultural tradition. • Music is usually performed with feeling—artfully, meaningfully, and emotionally. 	<ul style="list-style-type: none"> • The student occasionally performs with a creative nuance and expressive style in response to the music. • Attention is occasionally given to dynamic sensitivity, phrasing, and the proper style in regard to the historical period or cultural tradition. • Music is occasionally performed with feeling—artfully, meaningfully, and emotionally. 	<ul style="list-style-type: none"> • The student rarely performs with a creative nuance and expressive style in response to the music. • Attention is rarely given to dynamic sensitivity, phrasing, and the proper style in regard to the historical period or cultural tradition. • Music is rarely performed with feeling—artfully, meaningfully, or emotionally.
SIGHT-READING	<ul style="list-style-type: none"> • The student always responds accurately to all musical notation within the sight-reading selection (rhythm, notes, articulation, dynamics, tempo, etc.) • The performance is smooth and completed without hesitation. 	<ul style="list-style-type: none"> • The student usually responds accurately to all musical notation within the sight-reading selection (rhythm, notes, articulation, dynamics, tempo, etc.) • The performance is mostly smooth and completed without much hesitation. 	<ul style="list-style-type: none"> • The student occasionally responds accurately to all musical notation within the sight-reading selection (rhythm, notes, articulation, dynamics, tempo, etc.) • The performance is somewhat smooth and completed with some hesitation. 	<ul style="list-style-type: none"> • The student rarely responds accurately to all musical notation within the sight-reading selection (rhythm, notes, articulation, dynamics, tempo, etc.) • The performance is not smooth and completed with much hesitation.
PERCUSSION TECHNIQUE	<ul style="list-style-type: none"> • Correct technique is always used. (i.e. Palms down, hands relaxed; thumbs at the side with index finger hooked; wrists used to control the level of bounce; sticks form a V shape; instrument is hit with <u>only</u> enough force to make a pleasing, clear sound; etc.) 	<ul style="list-style-type: none"> • Correct technique is usually used. (i.e. Palms down, hands relaxed; thumbs at the side with index finger hooked; wrists used to control the level of bounce; sticks form a V shape; instrument is hit with <u>only</u> enough force to make a pleasing, clear sound; etc.) 	<ul style="list-style-type: none"> • Correct technique is somewhat used. (i.e. Palms down, hands relaxed; thumbs at the side with index finger hooked; wrists used to control the level of bounce; sticks form a V shape; instrument is hit with <u>only</u> enough force to make a pleasing, clear sound; etc.) 	<ul style="list-style-type: none"> • Correct technique is rarely used. (i.e. Palms down, hands relaxed; thumbs at the side with index finger hooked; wrists used to control the level of bounce; sticks form a V shape; instrument is hit with <u>only</u> enough force to make a pleasing, clear sound; etc.)
GRADING (if applicable)	A (100-90)	B (89-80)	C (79-70)	D (69-60)

STUDENT GUIDE

Welcome to the SciTech Band Program! As your band director, I look forward to a musically challenging and rewarding year. The following guide has been written to inspire your playing and provide you with basic information needed for success in the band program.

MUSICIANSHIP

Your musicianship can develop only through practice. No doubt you have heard the saying “Practice Makes Perfect”. Although this saying holds a very important truth, it also contains a major loophole. Practice will only make perfect if the practice itself is perfect. In other words, how you practice is just as important as what you practice. To help you make the most of your practice sessions, use the following guide:

HOW TO PRACTICE

1. **Practice daily for progress and results.**
Practice at least 30 minutes per day.
2. **Assemble the instrument carefully and lubricate regularly.**
3. **Warm-Up**
Play in the middle register of your instrument, mezzo forte, and gradually extend the register and dynamic levels as you lips, embouchure, and body begin to respond with agility and flexibility.
4. **Strengthen your embouchure by playing l-o-n-g t-o-n-e-s.**
Listen and play in tune with good tone quality. Practice all dynamic levels.
5. **Limber your fingers by playing scales and exercises.**
Practice slowly at first, increasing the speed only after the patterns can be played evenly.
6. **Practice the assigned lesson or music parts.**
When unable to play a particular phrase or group of notes, **STOP**. Make an exercise out of the difficult part. Practice it slowly at first, then gradually build up the proper speed.
7. **Sight-Read.**
Practice something you have never seen before.
8. **Practice for results, not just a length of time.**
Focused time on your instrument is very similar to focused attention on physical exercise. You can save yourself a million mindless repetitions if you work intelligently.
9. **Clean and disassemble your instrument.**
After a practice session is over, dry the inside of woodwinds and drain the moisture from brass instruments. Then wipe off the inside and the outside of your instrument. Carefully return the instrument to its case. To avoid damage: do not keep stands, mutes, music, or other objects in the case unless a place is provided for them.

ASK QUESTIONS

If you are not sure you are practicing effectively or need help fixing a particular problem, ask the teacher or another student. Ask questions if something is not understood. All questions are good questions! Every effort you put forth to improve your musicianship should make you personally proud.

SIGHT-READING

The ability to read music for the first time with good musicianship is an important skill for every band member to develop. Part of the joy of music-making comes from reading music with others. In order to do this you must feel comfortable with your own part. Sight-reading is also a normal part of the audition process. As a band member, you will be asked to sight-read during rehearsals and during band auditions. To help you develop your sight-reading, review the following checklist silently before you begin to play.

SIGHT-READING CHECKLIST

1. **Time Signature:** Understand the top and bottom numbers.
2. **Key Signature:** What is the key of the piece of music?
3. **Tempo:** Look for a tempo marking at the beginning of the music.
4. **Rhythm:** Look for any unusual rhythms.
5. **Accidentals:** Scan the piece of music for flats and sharps that are not in the key signature.
6. **Articulations:** Scan the music to identify tongued and slurred patterns.
7. **Expression:** Scan the music for dynamic markings.
8. **Miscellaneous:** Check for repeat signs/endings, measure repeats, Da Capo/Dal Segno markings, fermatas, and/or pick-up notes.

After you have completed the sight-reading checklist, count one full measure of preparation in your head to determine the tempo and begin the selection. **DO NOT STOP** until you have reached the end. After you have finished sight-reading the music, analyze your mistakes to determine which category of the checklist you need to review. Sight-reading is a skill that develops through practice. Whenever possible, include sight-reading in your daily practice session. The more familiar you are with scales, the better you will be at reading and hearing them in a piece of music.

CONCERT ATTIRE

In order to produce a professional appearance, students are required to wear appropriate concert attire at all performances (which will be determined before each performance).

STANDARD CONCERT ATTIRE OPTIONS

Black & White

Ladies: Black dress/skirt/pants, white dress shirt/blouse, black dress shoes; no jeans or sweatpants.

Gentleman: Black dress pants, white dress shirt, black dress shoes; no jeans; no or sweatpants.

Black & White or Red

Ladies: Black dress/skirt/pants, white or red dress shirt/blouse, black dress shoes; no jeans or sweatpants.

Gentleman: Black dress pants, white or red dress shirt tucked in, black dress shoes; no jeans or sweatpants.

Black & Band Shirt

Ladies: Black dress/skirt/pants, band shirt tucked in, black dress shoes; no jeans or sweatpants.

Gentleman: Black dress pants, band shirt tucked in, black dress shoes; no jeans or sweatpants.

CONCERT ETIQUETTE GUIDELINES

The success of a concert depends on the audience as well as the performers. The following suggestions are intended to help listeners do their part to ensure that everyone enjoys the concert. Please respect the following guidelines when attending a concert:

1. Don't talk, rustle papers, open candy or gum wrappers, rummage through your belongings, etc.
2. Make sure cell phones and other electronic devices are turned off.
3. Don't tap, clap, hum, whistle, sing along, etc. (unless, of course, the conductor or performers invite you to do so).
4. Remain seated. If you find you must leave the concert area for some reason, please wait and do so only between selections. Never enter or exit after the music has started.
5. Applaud at the end of a piece, not between movements
6. Applaud enthusiastically, but not inappropriately.

PARENT/GUARDIAN GUIDE

Welcome to the SciTech Band Program! The following parent/guardian guide has been written to provide you with information regarding ways in which you can help support our musicians.

HOW CAN PARENTS/GUARDIANS HELP?

AT HOME

1. Your interest and praise is what matters most.
2. Arrange a regular time to practice.
3. Find a quiet place for practice.
4. Become familiar with your child's music and lesson book. Take time to listen to your child's practicing.
5. Help your child keep a daily practice record.
6. Provide a safe place to store musical instruments.
7. Help your child to be very careful with school-owned instruments. The costs of repairs are very high.
8. Help keep the instrument in good repair with reeds, valve oil, etc. in the case.
9. Encourage your child to play for others when the opportunity arises, in the home, at school, and in the community.

AT SCHOOL

1. Post concerts on the family calendar.
2. Attend all concerts.
3. Notify the teacher if your child is absent or tardy to a rehearsal that takes place outside of the school day.
4. Visit rehearsals and lessons occasionally.
5. Discuss with the music teacher anything that will help us to understand your child.
6. Attend parent/teacher conferences when possible
7. Help chaperone band trips.
8. Become an active member of the SciTech Band Supporters Association.

THREE KEYS THAT WILL OPEN THE DOOR TO MUSIC

1. Assist your child in his/her practicing
2. Be generous with your interest and praise.
3. Credit each achievement with some form of recognition.

SciTech Band Officer Handbook

PURPOSE

This manual outlines the duties and responsibilities for the President, Vice President, Secretary, Treasurer, Drum Major, Section Captain(s), Section Leaders(s), Equipment Manager(s), and Website Manager(s) of the SciTech Band Program.

GENERAL

All officers are considered to be leaders within the band program. Failure to reflect the best qualities of a band member will result in the removal of that officer at the director's discretion.

BAND PRESIDENT

Description:

The President of the SciTech Band is the highest attainable office by members of the band. As such, the President is a public representative of the values and standards that the band seeks to instill in each of its members.

Requirements:

1. The President must be a senior in the band and have 2 to 3 years of service to the SciTech Band.
2. The President must have exemplary discipline, academic, and attendance records for their entire high school career.
3. The President may not hold any other school or extracurricular office that interferes with the duties and responsibilities of the office of President.
4. The President must be on track for graduation.
5. The President must have demonstrated outstanding leadership skills, dedication to the band, and musicianship throughout their high school band career.

Duties and Responsibilities:

1. The President will attend all band functions.
2. The President will attend all band council and leadership meetings.
3. The President will attend all Band Supporters Association meetings (after school).
4. The President will meet with Mr. Bernice each week to discuss band progress, plan future events, and set short and long term goals for the band program.
5. The President will convey information from Mr. Bernice to the Vice President and vice versa.
6. The President will attempt to resolve problems that are presented by the Vice President.
7. The President will assist the Equipment Manager in overseeing all aspects of instrument care and maintenance. This includes overseeing the loading and unloading of the band truck for all band performances.
8. The President will welcome all new members of the band.
9. The President will speak on behalf of the band to others in the community and regularly address the band on key points of interest that are discussed at band council, leadership, or B.S.A meetings.
10. The President will demonstrate the leadership and initiative necessary to secure a strong band program for future generations.

VICE PRESIDENT

Description:

The role of the Vice President of the band is to disseminate information and instructions from the band President to the various Section Captains and Section Leaders. Like the President, the office of Vice President is one of service and dedication. Personal sacrifice and a complete commitment to the band program are expected.

Requirements:

1. The Vice President will be elected by the members of the band.
2. The Vice President must be a junior or senior in the band and have 1 to 3 years of service to the SciTech Band.
3. The Vice President must have exemplary discipline, academic, and attendance records for their entire high school career.
4. The Vice President may not hold any other school or extracurricular office that interferes with the duties and responsibilities of the office of Vice President.
5. The Vice President must be on track for graduation.
6. The Vice President must have strong leadership skills, excellent musicianship skills, and surpassing dedication to the band.

Duties and Responsibilities

1. The Vice President will attend all band functions.
2. The Vice President will attend all band council and leadership meetings.
3. The Vice President will attend all Band Supporters Association meetings (after school).
4. The Vice President will convey information from the President to the Drum Major, Section Captains, and Section Leaders.
5. The Vice President will resolve issues that are brought to his or her attention by the Drum Major, Section Captains, and Section Leaders.
6. The Vice President will assist the President and Equipment Manager in overseeing all aspects of instrument care and maintenance. This includes overseeing the loading and unloading of the band truck for all band performances.
7. The Vice President will be in charge of all aspects of uniform (i.e. band shirt, band jacket) distribution, maintenance, and care.
8. The Vice President will serve as a positive role model for the members of the band.

SECRETARY

Description:

The role of Secretary is to keep accurate records for SciTech Band. Specifically, the Secretary will keep the minutes for all band council, leadership, and B.S.A meetings.

Requirements:

1. The Secretary will be elected by the members of the band.
2. The Secretary must have 1 to 3 years of service to the SciTech Band.
3. The Secretary must have exemplary academic, attendance, and discipline records.
4. The Secretary may not hold any other school or extracurricular office that interferes with the duties and responsibilities of the office of Secretary.
5. The Secretary must be on track for graduation.
6. The Secretary must have strong organizational skills, communication skills, and surpassing dedication to the band.

Duties and Responsibilities:

1. The Secretary will attend all SciTech Band functions.
2. The Secretary will attend all band council meetings.
3. The Secretary will attend all Band Supporters Association meetings (after school).
4. The Secretary will keep the minutes for all band council, leadership, and B.S.A meetings.
5. The Secretary will provide verbal reports to the band to review discussions at band council, leadership, and B.S.A meetings.
6. The Secretary will serve as a positive role model for the members of the band.

TREASURER

Description:

The role of Treasurer is to collect and receipt all monies that come into (and out of) the band program through fundraisers. Ultimately, the Treasurer is responsible for documenting, maintaining, and developing the band's financial status.

Requirements:

1. The Treasurer will be elected by the members of the band.
2. The Treasurer must have 1 to 3 years of service to the SciTech Band.
3. The Treasurer must have exemplary academic, attendance, and discipline records.
4. The Treasurer may not hold any other school or extracurricular office that interferes with the duties and responsibilities of the office of Treasurer.
5. The Treasurer must be on track for graduation.
6. The Treasurer must have strong organizational skills, communication skills, and surpassing dedication to the band.

Duties and Responsibilities:

1. The Treasurer will attend all SciTech Band functions.
2. The Treasurer will attend all band council meetings.
3. The Treasurer will attend specified Band Supporters Association meetings (after school).
4. The Treasurer will coordinate all bake sales. This includes setting bake sale dates with the school secretary in advance, submitting school announcements, reminding band students to bring baked goods, etc.
5. The Treasurer will collect and organize all monies received at major performances (i.e. WinterFest, ArtsAlive, etc.).
6. The Treasurer is in charge of maintaining an accurate list of all band sponsors. The Treasurer will also be in charge of sending out thank-you letters and new sponsorship applications to current and prospective band sponsors.
7. The Treasurer will collaborate with Mr. Bernice and demonstrate the initiative necessary to secure more band sponsors
8. The Treasurer will be in charge of all other fundraising activities (i.e. candy sale, car wash, etc.)
9. The Treasurer will serve as a positive role model for the members of the band.

DRUM MAJOR

Description:

The position of drum major is one of great visibility and responsibility. The drum major is the student conductor for the SciTech Band and is the most visible member of the band on stage and in the classroom. As such, it is the responsibility of the drum major to be an outstanding conductor, musician, and role model for others to follow.

Requirements:

1. The Drum Major will be selected by an audition process.
2. The Drum Major must have 2 to 3 years of service to the SciTech Band.
3. The Drum Major must be willing to attend conducting and leadership training sessions during the school year.
5. The Drum Major must have exemplary academic, attendance, and discipline records.
6. The Drum Major may not hold any other school or extracurricular office that interferes with the duties and responsibilities of the office Drum Major.
7. The Drum Major must be on track for graduation.
8. The Drum Major must have two recommendations from current or previous SciTech teachers.

Duties and Responsibilities:

1. The Drum Major will regularly warm up, rehearse, and conduct the SciTech Band.
2. The Drum Major must have all music learned and prepared for rehearsal.
3. The Drum Major will attend conducting and leadership training sessions during the school year.
4. The Drum Major will attend all SciTech Band functions.
5. The Drum Major will attend all band council meetings.
6. The Drum Major will constantly develop his or her conducting skills and musicianship.
7. The Drum Major will assist the Vice President with the dissemination of information to Section Captains and Section Leaders.
8. The Drum Major will assist the Vice President with conflict resolution in the band.
9. The Drum Major will assist the President, Vice President, and Equipment Manager in overseeing all aspects of instrument care and maintenance. This includes overseeing the loading and unloading of the band truck for all band performances.
10. The Drum Major will serve as a positive role model for the members of the band.

SECTION LEADERS

Description:

Section leaders in the SciTech Band are chosen by the director to help with the logistics and management of particular instrumental sections. A section leader knows each member of their section and has a professional relationship with each one of them. The section leader must be able to separate the responsibilities of leadership from the joys of friendship. In other words, he or she must be able to lead even the closest of their friends without being influenced by their friendship.

Requirements:

1. Section Leaders will be selected by an audition/interview process.
2. Section Leaders must have 1 to 3 years of service to the SciTech Band.
3. Section Leaders must have exemplary academic, attendance, and discipline records.
4. Section Leaders may not hold any other school or extracurricular office that interferes with the duties and responsibilities of the office of Section Leader.
5. Section Leaders must be on track for graduation.
6. Section Leaders must have strong leadership skills, excellent musicianship skills, and surpassing dedication to the band.
7. Section Leaders must be willing to attend leadership training sessions during the school year.
8. Section Leaders must have two recommendations from current or previous SciTech teachers.

Duties and Responsibilities:

1. Section Leaders will attend all SciTech Band functions.
2. Section Leaders will have all music prepared and ready to teach.
3. Section Leaders will lead and run sectional rehearsals both during and outside of regular school hours.

4. Section Leaders will coordinate social activities for their sections outside of school (i.e. bowling, movies, etc.)
4. Section Leaders will take roll for their sections at all band rehearsals and functions.
6. Section Leaders will telephone the missing members of their section after a rehearsal and/or before a band function.
7. Section Leaders will serve as the first person to resolve issues within their section.
8. Section Leaders will not attempt to resolve issues in other sections.
9. Section Leaders will disseminate information to the members of their section given to them by the Vice President or the Drum Major.
10. Section Leaders will inform the Vice President or the Drum Major of any issued that he or she could not resolve.
11. Section Leaders will serve as a positive role model for the members of their section to follow.

SECTION CAPTAINS

Description:

In the event that a section has more than one section leader, Section Captains will be designated to lead other sections leaders within a section. If applicable, a Brass Captain, Woodwind Captain, and Percussion Captain will be selected by the director.

Requirements:

See Above: Same as Section Leader 'Requirements'

Duties and Responsibilities:

See Above: Same as Section Leader 'Duties and Responsibilities'

EQUIPMENT MANAGER

Description:

The role of Equipment Manager is to oversee all aspects of instrument and equipment care and maintenance. If necessary, there may be more than one Equipment Manager.

Requirements:

1. The Equipment Manager will be elected by the members of the band.
2. The Equipment Manager must have 1 to 3 years of service to the SciTech Band.
3. The Equipment Manager must have exemplary academic, attendance, and discipline records.
4. The Equipment Manager may not hold any other school or extracurricular office that interferes with the duties and responsibilities of the office of Equipment Manager.
5. The Equipment Manager must be on track for graduation.
6. The Equipment Manager must have strong organizational skills and surpassing dedication to the band.

Duties and Responsibilities:

1. The Equipment Manager will attend all SciTech Band functions.
2. The Equipment Manager will attend all band council meetings.
3. The Equipment Manager will be in charge of all equipment to and from events. This includes overseeing the loading and unloading of the band truck at all performances.
4. The Equipment Manager will coordinate instrument inventory checks each month after school.
5. The Equipment Manager will monitor all music equipment to make sure that it is in good condition and is not being abused.
6. The Equipment Manager will meet weekly with Mr. Bernice to review instrument repairs and band equipment needs.

7. The Equipment Manager is responsible for educating members of the band on proper equipment maintenance and care. Likewise, the Equipment Manager is responsible for making sure members of the band put all music equipment in its proper place after each rehearsal (i.e. instruments, sticks, stands, etc.).
8. The Equipment Manager will serve as a positive role model for the members of the band.

PUBLICITY MANAGER

Description:

The role of the Publicity Manager is to design and implement strategies to increase the band's status in the school and throughout the community. If necessary, there may be more than one Publicity Manager.

Requirements:

1. The Publicity Manager will be elected by the members of the band.
2. The Publicity Manager will attend all SciTech Band functions.
3. The Publicity Manager must be on track for graduation.
4. The Publicity Manager must have strong organizational skills, a familiarity with website design, and surpassing dedication to the band.

Duties and Responsibilities:

1. The Publicity Manager will attend all SciTech Band functions.
2. The Publicity Manager will attend specified band council meetings.
3. The Publicity Manager will be in charge of developing, monitoring, and updating the band website.
4. The Publicity Manager will recruit and lead other willing students to design and implement strategies to increase the band's status in the school and throughout the community.
5. The Publicity Manager will serve as a positive role model for the members of the band.

ANYBODY COULD, BUT NOBODY WOULD

This story is about four people named
EVERYBODY, SOMEBODY,
ANYBODY, and NOBODY. There was
an important job to be done and
EVERYBODY was asked to do it.
EVERYBODY was sure that SOMEBODY
would do it. ANYBODY could have done
it, but NOBODY did it.

SOMEBODY got angry about that, because
it was EVERYBODY'S job.

EVERYBODY thought that ANYBODY
could do it, and NOBODY realized that
EVERYBODY wouldn't do it. It ended up
that EVERYBODY blamed SOMEBODY
when actually NOBODY should have been
blamed by ANYBODY.

What does this story teach us about leadership?

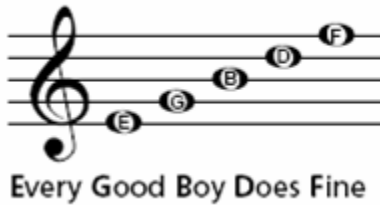
NOTE NAMES



TREBLE CLEF

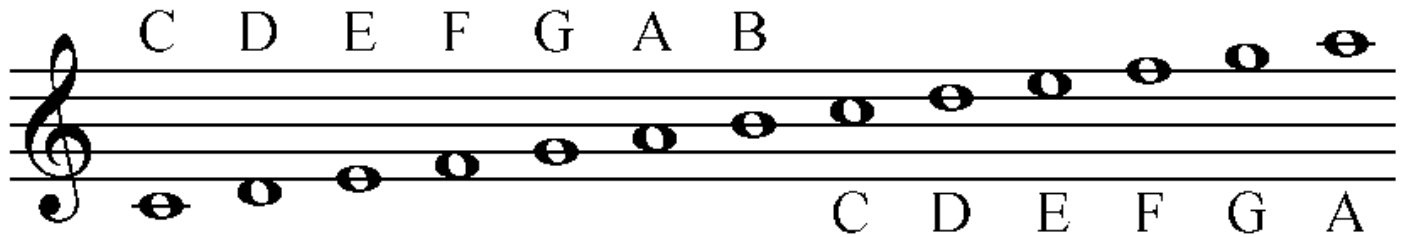
In the treble staff, the names of the notes on the lines from bottom to top are E, G, B, D, F.

Line Notes



The names of the notes in the spaces from bottom to top spell FACE.

Space Notes



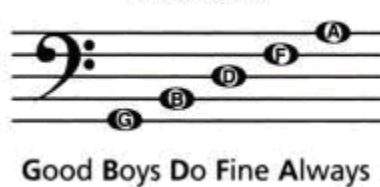
Ledger Line Notes



BASS CLEF

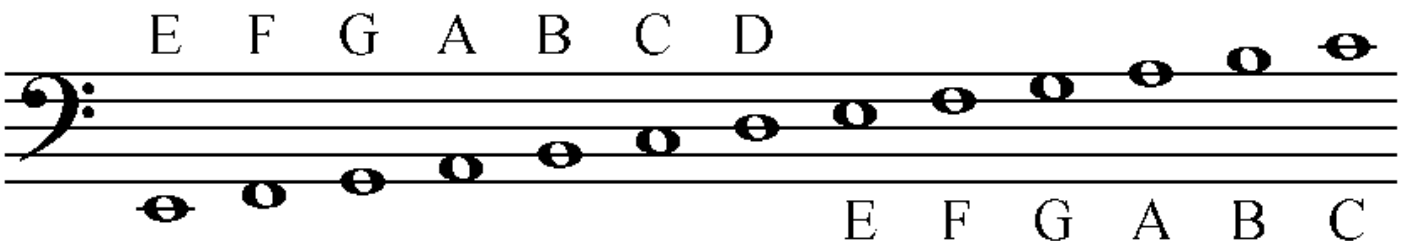
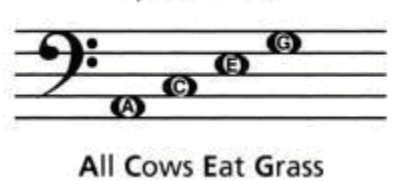
In the bass staff, the names of the notes on the lines from bottom to top are G, B, D, F, A.

Line Notes



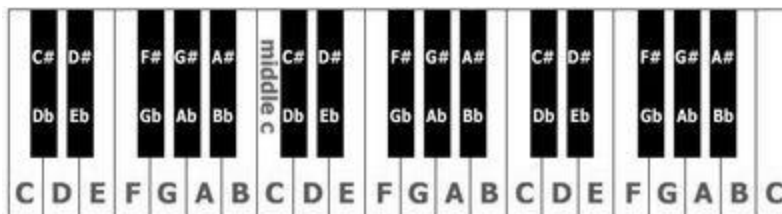
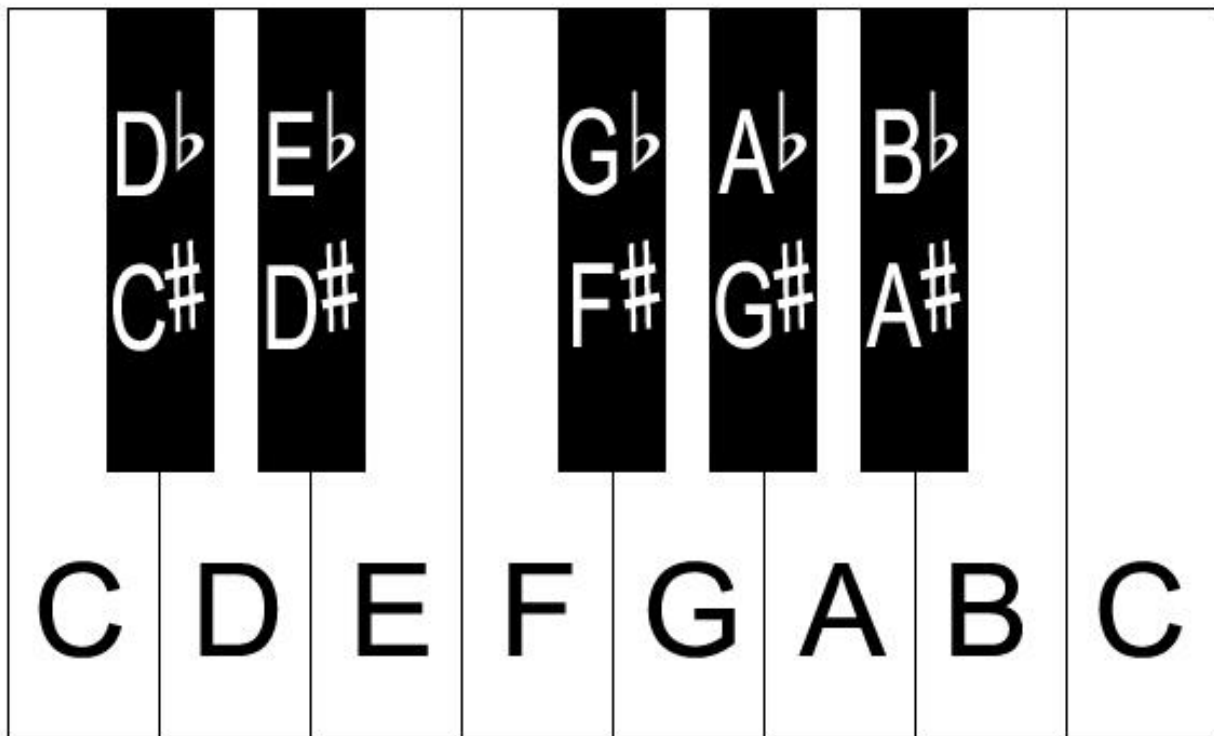
The names of the notes in the spaces from bottom to top are A, C, E, G.

Space Notes

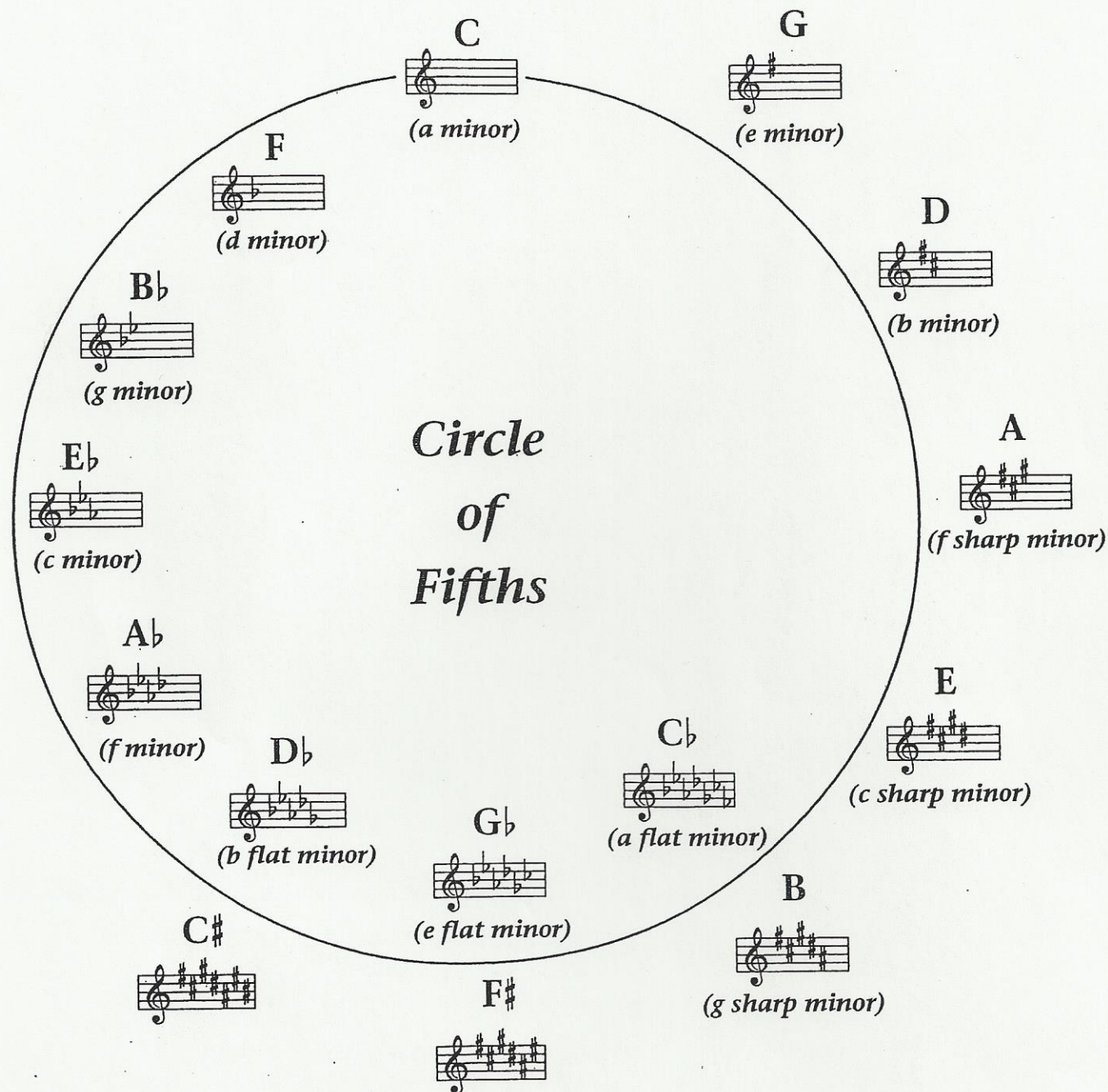


Ledger Line Notes

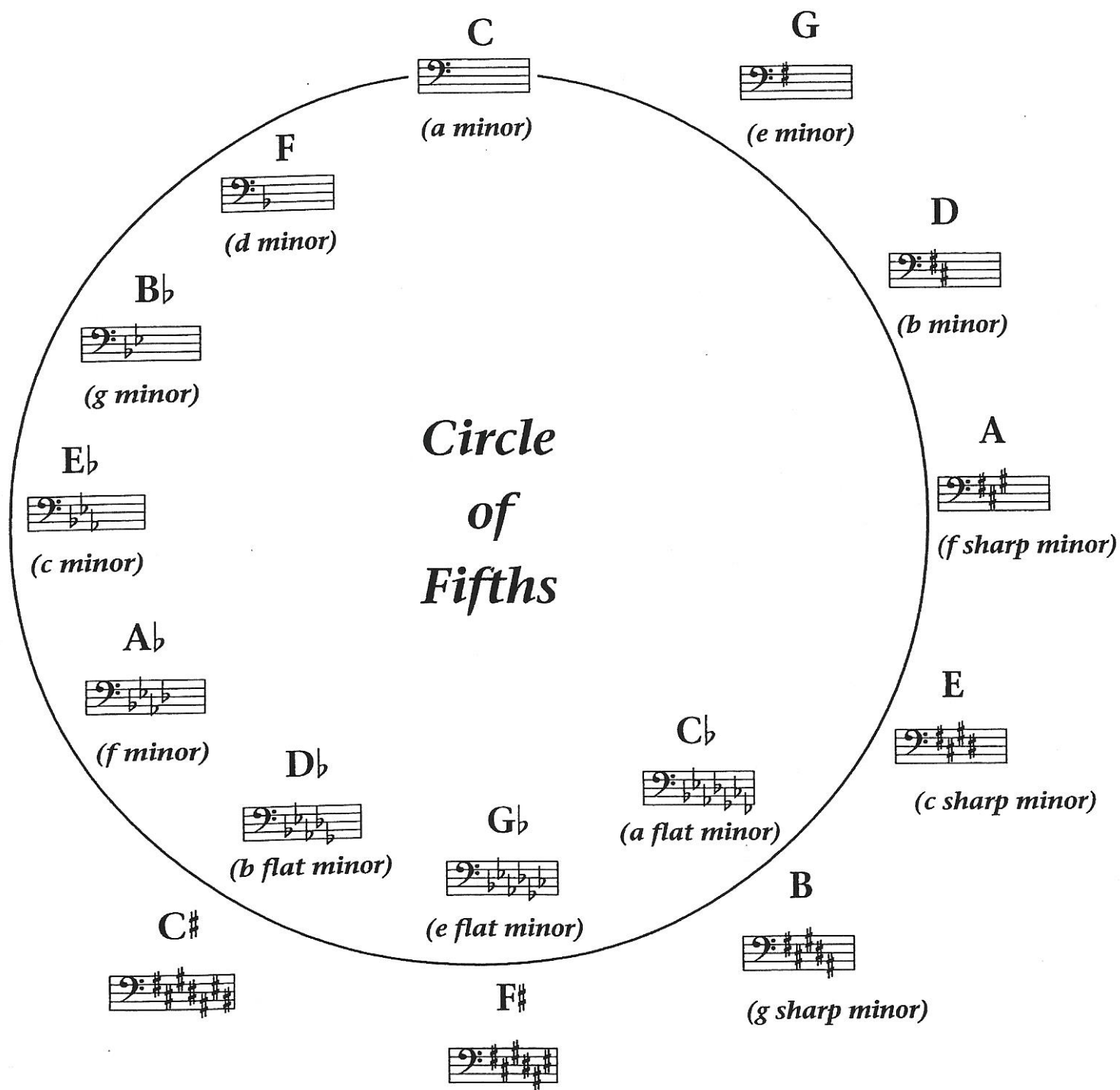
PIANO NOTES CHART



Appendix



Appendix



MAJOR SCALE CHART

	1	2	3	4	5	6	7	8
Bb	Bb	C	D	Eb	F	G	A	Bb
B	B	C#	D#	E	F#	G#	A#	B
C	C	D	E	F	G	A	B	C
C#	C#	D#	E#	F#	G#	A#	B#	C#
Db	Db	Eb	F	Gb	Ab	Bb	C	Db
D	D	E	F#	G	A	B	C#	D
Eb	Eb	F	G	Ab	Bb	C	D	Eb
E	E	F#	G#	A	B	C#	D#	E
F	F	G	A	Bb	C	D	E	F
F#	F#	G#	A#	B	C#	D#	E#	F#
Gb	Gb	Ab	Bb	Cb	Db	Eb	F	Gb
G	G	A	B	C	D	E	F#	G
Ab	Ab	Bb	C	Db	Eb	F	G	Ab
A	A	B	C#	D	E	F#	G#	A

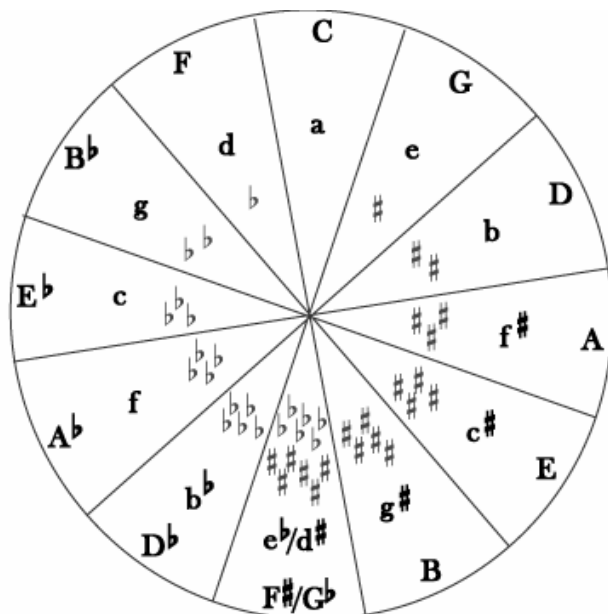
TRANSPOSITION GUIDE

To determine which scale to play when given a concert pitch:

- 1) Find the given concert pitch in the Circle of Fifths Diagram.
- 2) If your instrument transposes, move forward to find the transposed pitch:
 - Bb Clarinets, Trumpets, & Tenor Saxes move forward 2 keys from the given concert pitch (or up a 2nd on chart).
 - Eb Alto & Baritone Saxes move forward 3 keys from the given concert pitch (or up a 6th on chart).
 - French Horns in F move forward 1 key from the given concert pitch (or up a 5th on chart)
- 3) Find that pitch back in the first column and you can play the scale by reading the notes from left to right.

CIRCLE OF FIFTHS (KEY SIGNATURES)

Major Key (Upper Case); Minor Key (Lower Case)



TIPS

- ♪ To build a major scale from any note, follow this formula: W-W-H-W-W-W-H
W = Whole step
H = Half step
- ♪ Order of Flats: B-E-A-D-G-C-F
- ♪ Order of Sharps: F-C-G-D-A-E-B

NATURAL MINOR SCALE CHART

	1	2	3	4	5	6	7	8
Bb	Bb	C	Db	Eb	F	Gb	Ab	Bb
B	B	C#	D	E	F#	G	A	B
C	C	D	Eb	F	G	Ab	Bb	C
C#	C#	D#	E	F#	G#	A	B	C#
D	D	E	F	G	A	Bb	C	D
D#	D#	E#	F#	G#	A#	B	C#	D#
Eb	Eb	F	Gb	Ab	Bb	Cb	Db	Eb
E	E	F#	G	A	B	C	D	E
F	F	G	Ab	Bb	C	Db	Eb	F
F#	F#	G#	A	B	C#	D	E	F#
G	G	A	Bb	C	D	Eb	F	G
G#	G#	A#	B	C#	D#	E	F#	G#
A	A	B	C	D	E	F	G	A

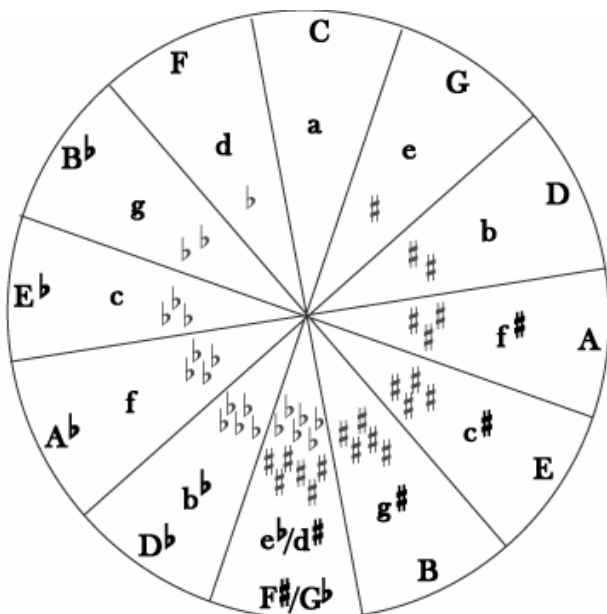
TRANSPPOSITION GUIDE

To determine which scale to play when given a concert pitch:

- 1) Find the given concert pitch in the Circle of Fifths Diagram.
- 2) If your instrument transposes, move forward to find the transposed pitch:
 - Bb Clarinets, Trumpets, & Tenor Saxes move forward 2 keys from the given concert pitch (or up a 2nd on chart).
 - Eb Alto & Baritone Saxes move forward 3 keys from the given concert pitch (or up a 6th on chart).
 - French Horns in F move forward 1 key from the given concert pitch (or up a 5th on chart)
- 3) Find that pitch back in the first column and you can play the scale by reading the notes from left to right.

CIRCLE OF FIFTHS (KEY SIGNATURES)

Major Key (Upper Case); Minor Key (Lower Case)



TIPS

- ♫ A natural minor scale is a major scale with a b3, b6, and b7.
- ♫ To build a natural minor scale from any note, follow this formula: W-H-W-W-H-W-W
W = Whole step
H = Half step
- ♫ Order of Flats: B-E-A-D-G-C-F
- ♫ Order of Sharps: F-C-G-D-A-E-B

HARMONIC MINOR SCALE CHART

	1	2	3	4	5	6	7	8
Bb	Bb	C	Db	Eb	F	Gb	A	Bb
B	B	C#	D	E	F#	G	A#	B
C	C	D	Eb	F	G	Ab	B	C
C#	C#	D#	E	F#	G#	A	B#	C#
D	D	E	F	G	A	Bb	C#	D
D#	D#	E#	F#	G#	A#	B	D	D#
Eb	Eb	F	Gb	Ab	Bb	Cb	D	Eb
E	E	F#	G	A	B	C	D#	E
F	F	G	Ab	Bb	C	Db	E	F
F#	F#	G#	A	B	C#	D	E#	F#
G	G	A	Bb	C	D	Eb	F#	G
G#	G#	A#	B	C#	D#	E	G	G#
A	A	B	C	D	E	F	G#	A

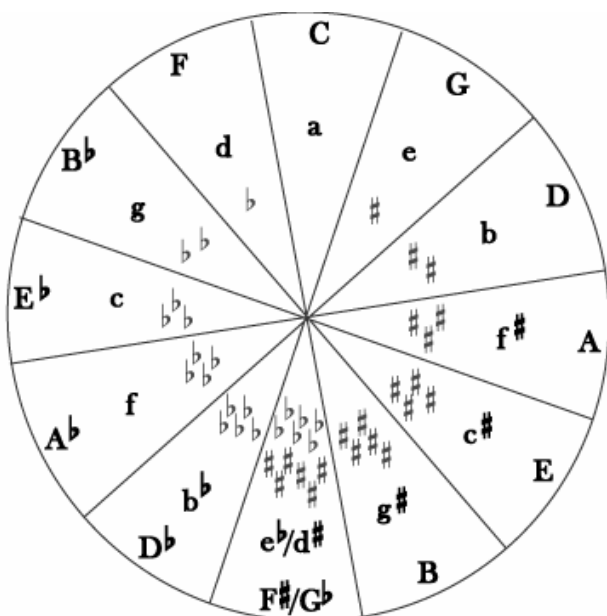
TRANSPOSITION GUIDE

To determine which scale to play when given a concert pitch:

- 1) Find the given concert pitch in the Circle of Fifths Diagram.
- 2) If your instrument transposes, move forward to find the transposed pitch:
 - Bb Clarinets, Trumpets, & Tenor Saxes move forward 2 keys from the given concert pitch (or up a 2nd on chart).
 - Eb Alto & Baritone Saxes move forward 3 keys from the given concert pitch (or up a 6th on chart).
 - French Horns in F move forward 1 key from the given concert pitch (or up a 5th on chart)
- 3) Find that pitch back in the first column and you can play the scale by reading the notes from left to right.

CIRCLE OF FIFTHS (KEY SIGNATURES)

Major Key (Upper Case); Minor Key (Lower Case)



TIPS

- ♫ A harmonic minor scale is a major scale with a b3, b6.
- ♫ A harmonic minor scale is a minor scale with a #7.
- ♫ To build a harmonic minor scale from any note, follow this formula: W-H-W-W-H-W-H
W = Whole step
H = Half step
- ♫ Order of Flats: B-E-A-D-G-C-F
- ♫ Order of Sharps: F-C-G-D-A-E-B

BLUES SCALE CHART

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

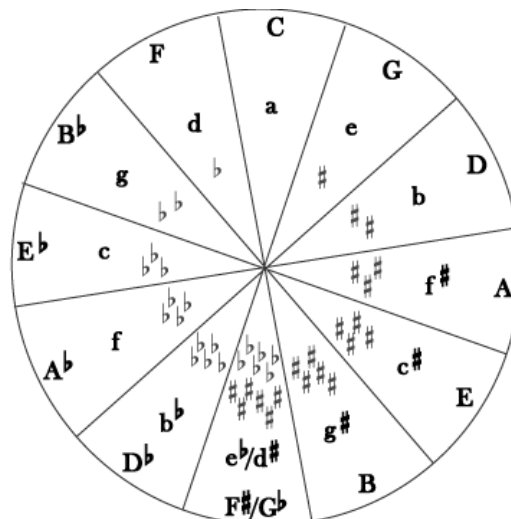
TRANSPPOSITION GUIDE

To determine which scale to play when given a concert pitch:

- 1) Find the given concert pitch in the Circle of Fifths Diagram.
- 2) If your instrument transposes, move forward to find the transposed pitch:
 - Bb Clarinets, Trumpets, & Tenor Saxes move forward 2 keys from the given concert pitch.
 - Eb Alto & Baritone Saxes move forward 3 keys from the given concert pitch.
 - French Horns in F move forward 1 key from the given concert pitch.
- 3) Find that pitch back in the first column and you can play the scale by reading the notes from left to right.

CIRCLE OF FIFTHS (KEY SIGNATURES)

Major Key (Upper Case); Minor Key (Lower Case)



THE TWELVE BLUES SCALES (Treble & Bass Clef)

The image displays the twelve blues scales for both Treble and Bass Clefs. The scales are arranged in two groups of three staves each. The Treble Clef group is at the top, and the Bass Clef group is at the bottom. Each group contains three staves, one for each scale. The scales are labeled with their root notes: C, Db, D, Eb, E, F, Gb, G, Ab, A, Bb, and B. The notes are written in a sequence that follows the blues scale pattern: 1-b3-4-b5-5-b7-1. The scales are written in a way that shows the relationship between the major and minor scales, with the major scale being the first in each group and the minor scale being the second. The third staff in each group shows the scale with a flat on the 3rd degree, which is the same as the minor scale. The scales are written in a way that shows the relationship between the major and minor scales, with the major scale being the first in each group and the minor scale being the second. The third staff in each group shows the scale with a flat on the 3rd degree, which is the same as the minor scale.

ABOUT THE BLUES SCALE

- ♪ In relation to the major scale, the notes of the blues scale are: 1-b3-4-b5-5-b7-1
- ♪ The blues scale is used to convey a “Funky,” “Bluesy,” “Down-Home,” or “Earthy” sound/feel.
- ♪ When playing in a major key, use the blues scale which is the same as the root of the major key. For example, when playing a Bb blues, use the Bb scale throughout.
- ♪ When playing in minor or dominant 7th keys, choose the blues scale which matches the key you are in.
- ♪ Two notes which are not part of the blues scale, but are like cousins are the 6th and the 2nd. Another note that is often used is the major 3rd. These added tones can help lend variety to your solo.

BLUES SCALE CHART With cousins 2,3, & 6.

	1	2	b3	3	4	b5	5	6	b7	8
Bb	Bb	C	Db	D	Eb	E	F	G	Ab	Bb
B	B	C#	D	D#	E	F	F#	G#	A	B
C	C	D	Eb	E	F	Gb	G	A	Bb	C
C#	C#	D#	E	E#	F#	G	G#	A#	B	C#
Db	Db	Eb	E	F	Gb	G	Ab	Bb	B	Db
D	D	E	F	F#	G	Ab	A	B	C	D
Eb	Eb	F	Gb	G	Ab	A	Bb	C	Db	Eb
E	E	F#	G	G#	A	Bb	B	C#	D	E
F	F	G	Ab	A	Bb	B	C	D	Eb	F
F#	F#	G#	A	A#	B	C	C#	D#	E	F#
Gb	Gb	Ab	A	Bb	Cb	C	Db	Eb	E	Gb
G	G	A	Bb	B	C	Db	D	E	F	G
Ab	Ab	Bb	B	C	Db	D	Eb	F	Gb	Ab
A	A	B	C	C#	D	Eb	E	F#	G	A

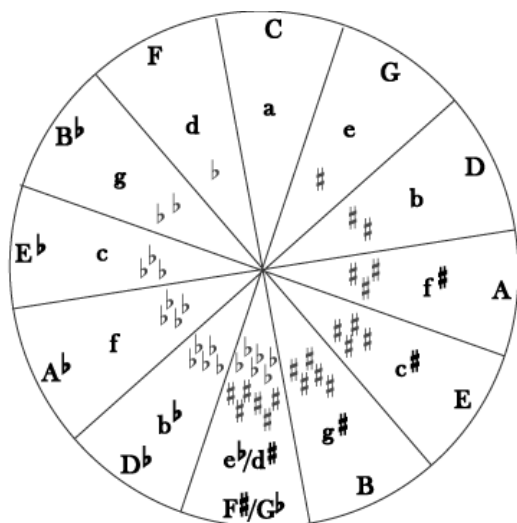
TRANSPOSITION GUIDE

To determine which scale to play when given a concert pitch:

- 1) Find the given concert pitch in the Circle of Fifths Diagram.
- 2) If your instrument transposes, move forward to find the transposed pitch:
 - Bb Clarinets, Trumpets, & Tenor Saxes move forward 2 keys from the given concert pitch.
 - Eb Alto & Baritone Saxes move forward 3 keys from the given concert pitch.
 - French Horns in F move forward 1 key from the given concert pitch.
- 3) Find that pitch back in the first column and you can play the scale by reading the notes from left to right.

CIRCLE OF FIFTHS (KEY SIGNATURES)

Major Key (Upper Case); Minor Key (Lower Case)



TIPS

Two notes which are not part of the blues scale, but are like cousins are the 2nd and the 6th. Another note that is often used is the major 3rd. These added tones can help lend variety to your solo.

MAJOR PENTATONIC SCALE CHART

	1	2	3	5	6	8
Bb	Bb	C	D	F	G	Bb
B	B	C#	D#	F#	G#	B
C	C	D	E	G	A	C
C#	C#	D#	E#	G#	A#	C#
Db	Db	Eb	F	Ab	Bb	Db
D	D	E	F#	A	B	D
Eb	Eb	F	G	Bb	C	Eb
E	E	F#	G#	B	C#	E
F	F	G	A	C	D	F
F#	F#	G#	A#	C#	D#	F#
Gb	Gb	Ab	Bb	Db	Eb	Gb
G	G	A	B	D	E	G
Ab	Ab	Bb	C	Eb	F	Ab
A	A	B	C#	E	F#	A

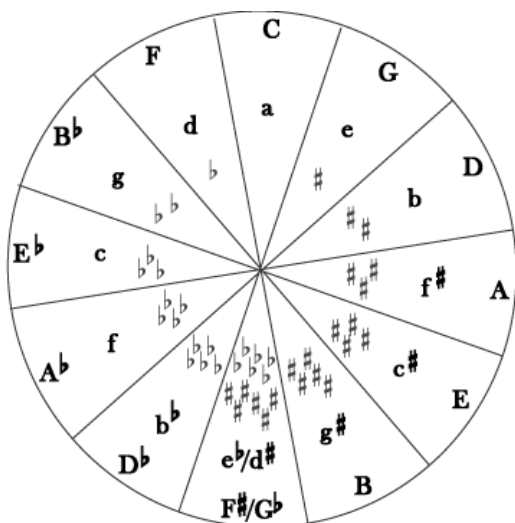
TRANSPPOSITION GUIDE

To determine which scale to play when given a concert pitch:

- 1) Find the given concert pitch in the Circle of Fifths Diagram.
- 2) If your instrument transposes, move forward to find the transposed pitch:
 - Bb Clarinets, Trumpets, & Tenor Saxes move forward 2 keys from the given concert pitch.
 - Eb Alto & Baritone Saxes move forward 3 keys from the given concert pitch.
 - French Horns in F move forward 1 key from the given concert pitch.
- 3) Find that pitch back in the first column and you can play the scale by reading the notes from left to right.

CIRCLE OF FIFTHS (KEY SIGNATURES)

Major Key (Upper Case); Minor Key (Lower Case)



TIPS

🎵 In relation to the major scale, the notes of the major pentatonic scale are: 1 - 2 - 3 - 5 - 6. In other words, it is a major scale without the 4th and the 7th note.

MINOR PENTATONIC SCALE CHART

	1	b3	4	5	b7	8
Bb	Bb	Db	Eb	F	Ab	Bb
B	B	D	E	F#	A	B
C	C	Eb	F	G	Bb	C
C#	C#	E	F#	G#	B	C#
Db	Db	E	Gb	Ab	B	Db
D	D	F	G	A	C	D
Eb	Eb	Gb	Ab	Bb	Db	Eb
E	E	G	A	B	D	E
F	F	Ab	Bb	C	Eb	F
F#	F#	A	B	C#	E	F#
Gb	Gb	A	B	Db	E	Gb
G	G	Bb	C	D	F	G
Ab	Ab	B	Db	Eb	Gb	Ab
A	A	C	D	E	G	A

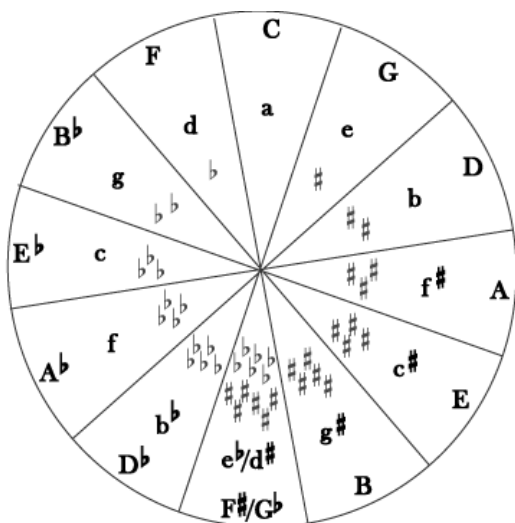
TRANSPOSITION GUIDE

To determine which scale to play when given a concert pitch:

- 1) Find the given concert pitch in the Circle of Fifths Diagram.
- 2) If your instrument transposes, move forward to find the transposed pitch:
 - Bb Clarinets, Trumpets, & Tenor Saxes move forward 2 keys from the given concert pitch.
 - Eb Alto & Baritone Saxes move forward 3 keys from the given concert pitch.
 - French Horns in F move forward 1 key from the given concert pitch.
- 3) Find that pitch back in the first column and you can play the scale by reading the notes from left to right.

CIRCLE OF FIFTHS (KEY SIGNATURES)

Major Key (Upper Case); Minor Key (Lower Case)



TIPS

- ♫ In relation to the major scale, the notes of the minor pentatonic scale are: 1 – b3 – 4 – 5 – b7.
- ♫ Add a b5 to get a blues scale.

12 MAJOR PENTATONIC SCALES

6 TREBLE CLEF

12 MAJOR PENTATONIC SCALES

C F Bb Eb

Ab Db Gb B

E A D G

12 MINOR PENTATONIC SCALES

12 MINOR PENTATONIC SCALES

C- F- Bb- Eb-

Ab- Db- Gb- B-

E- A- D- G-

7 BASS CLEF

12 MAJOR PENTATONIC SCALES

12 MAJOR PENTATONIC SCALES

C F Bb Eb

Ab Db Gb B

E A D G

12 MINOR PENTATONIC SCALES

12 MINOR PENTATONIC SCALES

C- F- Bb- Eb-

Ab- Db- Gb- B-

E- A- D- G-

Major, Minor and Dominant 7th Scales

Below are listed the twelve Minor (Dorian minor), Major, and Dominant 7th scales. They are written in treble and bass clef in all twelve keys. Each scale is written from the root (first note of any scale) to the 9th note of that scale. The blackened-in notes are chord tones: root, 3rd, 5th, 7th and 9th.



TREBLE CLEF SCALES

The Twelve Minor (Dorian) Scales to The 9th

C- F- Bb-
 Eb- Ab-
 F#(Gb) B-
 Bb- G-
 A- D-

The Twelve Major Scales to The 9th

C F Bb
 Eb Ab Db(C#)
 Gb(F#) B E
 A D G
 A- D- G-

The Twelve Dominant Seventh Scales to The 9th

C7 F7 Bb7
 Eb7 Ab7 Db7(C#7)
 F#7(Gb7) B7 E7
 A7 D7 G7



BASS CLEF SCALES

The Twelve Minor (Dorian) Scales to The 9th

C- F- Bb-
 Eb- Ab- Db-(Cb-)
 Gb-(F#) B- E-
 A- D- G-

The Twelve Major Scales to The 9th

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

The Twelve Dominant Seventh Scales to The 9th

C7 F7 Bb7
 Eb7 Ab7 Db7(C#7)
 F#7(Gb7) B7 E7
 A7 D7 G7

CHORD BUILDING CHART

CHORDS	Major = 1 3 5	
(Triads: 1, 3 & 5)	Minor = 1 b3 5	
	Diminished = 1 b3 b5	
	Augmented = 1 3 #5	
7th CHORDS	Major = 1 3 5 7 = CΔ	1) Δ = Major 7th, it can mean a major scale (CΔ) or it can mean a major 7th note (C-Δ)
(1, 3, 5 & 7)	Dominant = 1 3 5 b7 = C7	2) 7 = Lowered 7th
	Minor = 1 b3 5 b7 = C-	3) - = Minor (usually Dorian Minor)
	Diminished = 1 b3 b5 b7 (6th) = C°	4) ° = Diminished scale or chord
	Dom. 7th #5 = 1 3 #5 b7 = C7+5	5) ∅ = Half-diminished scale or chord
	Minor/Major 7th = 1 b3 5 7 = C-Δ	6) + or # = Raise the note 1/2 step
	Half-diminished = 1 b3 b5 b7 = C∅	7) - or b = Lower the note 1/2 step
		8) -3 = Minor third interval (=3 half-steps)
		9) b9 after a letter (dom.7th chord) means there are <u>3</u> altered tones: b9, #9 & #4
		10) #9 after a letter (dom.7th chord) means there are <u>4</u> altered tones: b9, #9, #4 & #5

MAJOR SCALE CHART

	1	2	3	4	5	6	7	8	9	10	11	12	13
Bb	Bb	C	D	Eb	F	G	A	Bb	C	D	Eb	F	G
B	B	C#	D#	E	F#	G#	A#	B	C#	D#	E	F#	G#
C	C	D	E	F	G	A	B	C	D	E	F	G	A
C#	C#	D#	E#	F#	G#	A#	B#	C#	D#	E#	F#	G#	A#
Db	Db	Eb	F	Gb	Ab	Bb	C	Db	Eb	F	Gb	Ab	Bb
D	D	E	F#	G	A	B	C#	D	E	F#	G	A	B
Eb	Eb	F	G	Ab	Bb	C	D	Eb	F	G	Ab	Bb	C
E	E	F#	G#	A	B	C#	D#	E	F#	G#	A	B	C#
F	F	G	A	Bb	C	D	E	F	G	A	Bb	C	D
F#	F#	G#	A#	B	C#	D#	E#	F#	G#	A#	B	C#	D#
Gb	Gb	Ab	Bb	Cb	Db	Eb	F	Gb	Ab	Bb	Cb	Db	Eb
G	G	A	B	C	D	E	F#	G	A	B	C	D	E
Ab	Ab	Bb	C	Db	Eb	F	G	Ab	Bb	C	Db	Eb	F
A	A	B	C#	D	E	F#	G#	A	B	C#	D	E	F#

CHORD EXERCISE

The musical score is titled "CHORD EXERCISE" and is written for a large ensemble. It consists of ten staves, each representing a different instrument or group of instruments. The key signature is B-flat major (two flats), and the time signature is 4/4. The score is divided into four measures. The first measure contains a melodic line for each instrument. The second measure contains a whole-note chord for each instrument. The third and fourth measures contain a melodic line for each instrument. The instruments are listed on the left side of the staves: Flute, Oboe, Clarinet, Trumpet, Baritone T.C., Alto Sax., Baritone Sax., Tenor Sax., Trombone, Baritone B.C., Bassoon, Tuba, Bass Guitar, Timpani, (Guitar), and Piano. The chords in the second measure are E-flat major, B-flat major, F7, and B-flat major. The chords in the third and fourth measures are E-flat major, B-flat major, F7, and B-flat major.

Flute
Oboe

Clarinet
Trumpet
Baritone T.C.

Alto Sax.
Baritone Sax.

Tenor Sax.

Trombone
Baritone B.C.
Bassoon

Tuba

Bass Guitar

Timpani

(Guitar)
Piano

E \flat B \flat F7 B \flat

E \flat B \flat F7 B \flat

DYNAMICS











♪ The loudness and softness in music.

♪ An element of musical expression relating to the relative volume of sound.

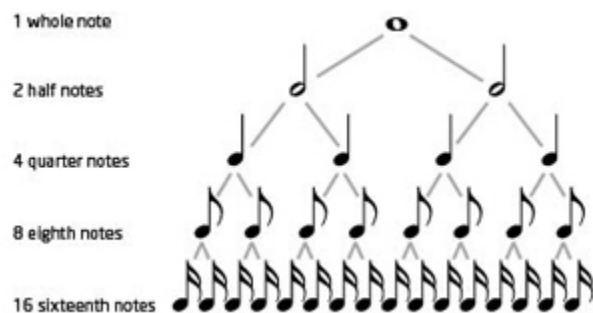
Dynamic levels include:

<i>pp</i>	Pianissimo	Very Soft
<i>p</i>	Piano	Soft
<i>mp</i>	Mezzo Piano	Medium Soft
<i>mf</i>	Mezzo Forte	Medium Loud
<i>f</i>	Forte	Loud
<i>ff</i>	Fortissimo	Very Loud
< <i>cresc.</i>	Crescendo	Gradually louder
> <i>decresc.</i>	Decrescendo	Gradually softer
> <i>dim.</i>	Diminuendo	Gradually softer

RHYTHM CHART

ITEM	NOTE	REST	VALUE (number of beats)
Whole note/rest			4
Half note/rest			2
Quarter note/rest			1
Eighth note/rest			1/2
Sixteenth note/rest			1/4

RHYTHM TREE



Notes

Whole notes



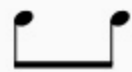
Half notes



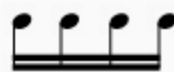
Quarter notes



Eighth notes



Sixteenth notes



Rests

Whole notes



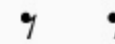
Half notes



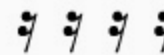
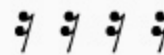
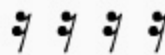
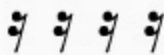
Quarter notes



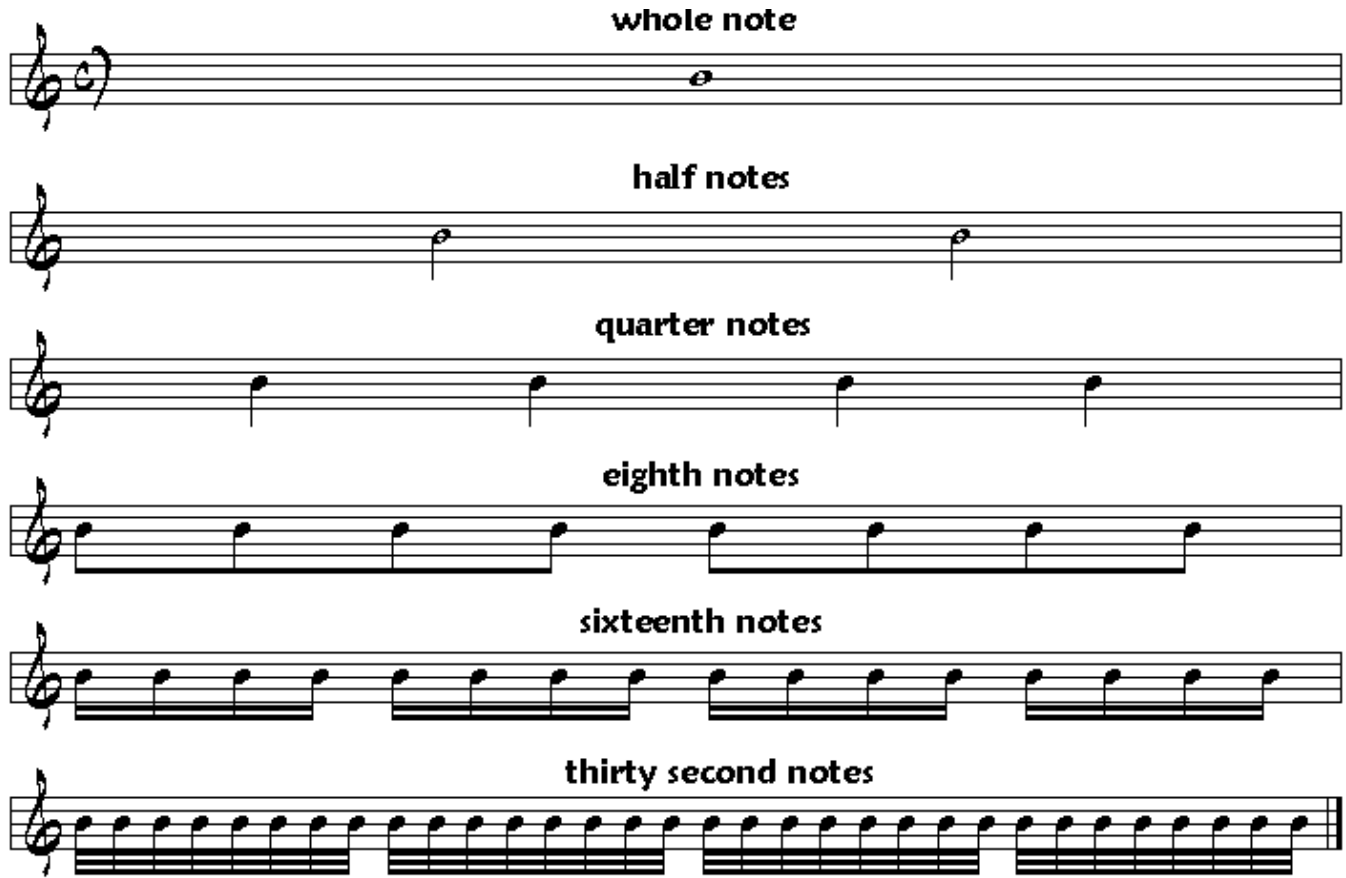
Eighth notes



Sixteenth notes



SUBDIVIDING



SUBDIVIDING or SUBDIVISION: To divide something into smaller pieces. A dollar can be subdivided as follows: (a) 2 half dollars, (b) 4 quarters, (c) 10 dimes, (d) 20 nickels, (e) 100 pennies, etc. By subdividing music, we fill the space between beats internally (in our heads) in order to play rhythms with greater accuracy (i.e. 1&2&3&4& or 1e&a 2e&a 3e&a 4e&a).

QUARTERS, EIGHTHS, AND RESTS

Handwritten musical notation for rhythm exercises, numbered 1 to 40, showing various patterns of quarter notes, eighth notes, and rests on a five-line staff. The exercises are organized into ten rows of four measures each.

Exercise 1: 1 2 3 4 | 1 + 2 + 3 + 4 + | 1 + 2 + 3 + 4 + | 1 2 3 + 4 +

Exercise 2: 5 | 6 | 7 | 8

Exercise 3: 9 | 10 | 11 | 12

Exercise 4: 13 | 14 | 15 | 16

Exercise 5: 17 | 18 | 19 | 20

Exercise 6: 21 | 22 | 23 | 24

Exercise 7: 25 | 26 | 27 | 28

Exercise 8: 29 | 30 | 31 | 32

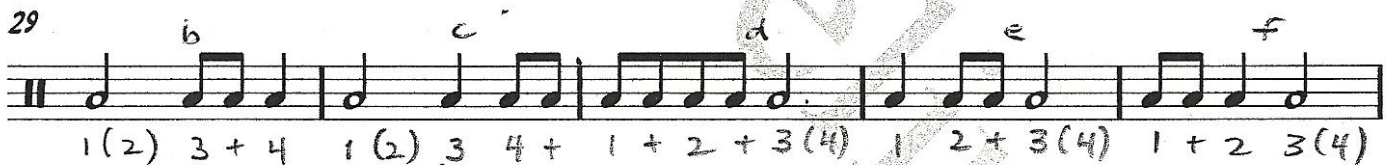
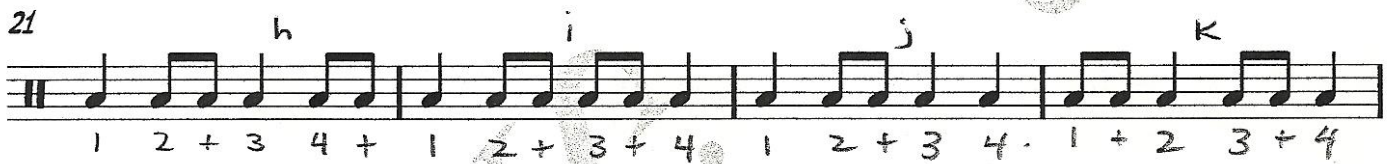
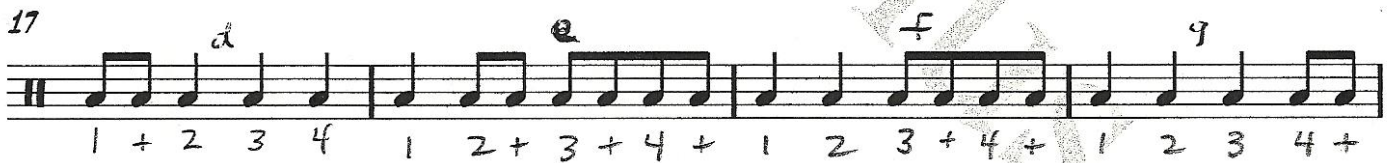
Exercise 9: 33 | 34 | 35 | 36

Exercise 10: 37 | 38 | 39 | 40

TITLE - RHYTHM SHEET # I

COMPOSER

① ♩ = 100



OFFBEAT 5 4 1



OFF BEATS #2

This musical exercise, titled "OFF BEATS #2", consists of 40 measures of music written on a single staff. The notation is handwritten and includes various rhythmic patterns such as eighth notes, sixteenth notes, and rests. The measures are numbered 1 through 40, with the numbers placed below the staff. The music is organized into groups of four measures per line, with a double bar line at the end of each line. The key signature is one sharp (F#), and the time signature is not explicitly written but appears to be 4/4 based on the notation. The exercise focuses on off-beat rhythms, with many notes starting on the second or fourth beat of each measure.

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

Rhythm Grid

This Rhythm Grid is designed for 4/4 time and contains 54 numbered exercises arranged in 8 rows and 6 columns. Each exercise is written on a single staff line. The exercises include a variety of rhythmic patterns such as quarter notes, eighth notes, sixteenth notes, rests, and beams. The grid is enclosed in a thick black border.

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	3 84 3 3	3 85	3 86 3
3 87	88 3 3	3 89 3	3 90 3

Fundamental Rhythms

Percussion players see page 54

INSTRUCTIONS: Here are a series of 195 one measure rhythms. They may be used in different ways.

First Take any one measure and play it on each tone of any given scale. (See section 2).

Second Take any sixteen consecutive measures and play one of them on each tone of any given scale. Use a unison scale for all players. The ingenious director will find many other ways of using these rhythms to his advantage. The notes in this section indicate *Rhythm Only — Not Pitch*.

The image displays 72 individual measures of musical notation, each on a five-line staff with a common time signature 'C'. The measures are numbered 1 through 72. The notation represents various rhythmic patterns using different note values (whole, half, quarter, eighth, sixteenth notes) and rests. Some measures include beams to connect eighth or sixteenth notes, and others have slurs or accents. The patterns are diverse, providing a wide range of rhythmic options for percussion players.

Fundamental Rhythms

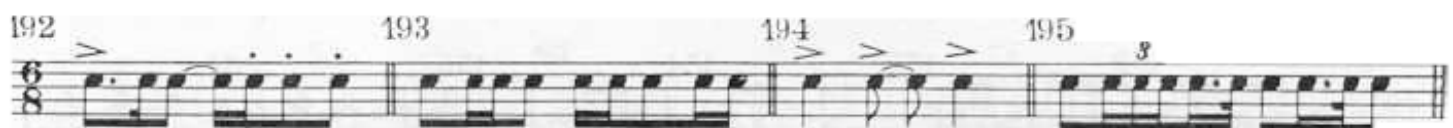
65

This page contains 24 numbered examples of fundamental rhythms, organized into 12 rows of two. Each example is written on a five-line staff with a specific time signature. The rhythms are as follows:

- Example 73:** Common time (C), 8 measures of quarter notes.
- Example 74:** Common time (C), 8 measures of eighth notes.
- Example 75:** Common time (C), 8 measures of quarter notes.
- Example 76:** Common time (C), 8 measures of quarter notes.
- Example 77:** Common time (C), 8 measures of quarter notes.
- Example 78:** Common time (C), 8 measures of quarter notes.
- Example 79:** 3/4 time, 8 measures of quarter notes.
- Example 80:** 3/4 time, 8 measures of quarter notes.
- Example 81:** 3/4 time, 8 measures of quarter notes.
- Example 82:** 3/4 time, 8 measures of quarter notes.
- Example 83:** 3/4 time, 8 measures of quarter notes.
- Example 84:** 3/4 time, 8 measures of quarter notes.
- Example 85:** 2/4 time, 8 measures of eighth notes.
- Example 86:** 2/4 time, 8 measures of eighth notes.
- Example 87:** 2/4 time, 8 measures of eighth notes.
- Example 88:** 2/4 time, 8 measures of eighth notes.
- Example 89:** 2/4 time, 8 measures of eighth notes.
- Example 90:** 2/4 time, 8 measures of eighth notes.
- Example 91:** 2/4 time, 8 measures of eighth notes.
- Example 92:** 2/4 time, 8 measures of eighth notes.
- Example 93:** 2/4 time, 8 measures of eighth notes.
- Example 94:** 2/4 time, 8 measures of eighth notes.
- Example 95:** 2/4 time, 8 measures of eighth notes.
- Example 96:** 2/4 time, 8 measures of eighth notes.
- Example 97:** 2/4 time, 8 measures of eighth notes.
- Example 98:** 2/4 time, 8 measures of eighth notes.
- Example 99:** 2/4 time, 8 measures of eighth notes.
- Example 100:** 2/4 time, 8 measures of eighth notes.
- Example 101:** 2/4 time, 8 measures of eighth notes.
- Example 102:** 2/4 time, 8 measures of eighth notes.
- Example 103:** 2/4 time, 8 measures of eighth notes.
- Example 104:** 2/4 time, 8 measures of eighth notes.
- Example 105:** 2/4 time, 8 measures of eighth notes.
- Example 106:** 2/4 time, 8 measures of eighth notes.
- Example 107:** 2/4 time, 8 measures of eighth notes.
- Example 108:** 2/4 time, 8 measures of eighth notes.
- Example 109:** 2/4 time, 8 measures of eighth notes.
- Example 110:** 2/4 time, 8 measures of eighth notes.
- Example 111:** 2/4 time, 8 measures of eighth notes.
- Example 112:** 2/4 time, 8 measures of eighth notes.
- Example 113:** 2/4 time, 8 measures of eighth notes.
- Example 114:** 2/4 time, 8 measures of eighth notes.
- Example 115:** 2/4 time, 8 measures of eighth notes.
- Example 116:** 2/4 time, 8 measures of eighth notes.
- Example 117:** 2/4 time, 8 measures of eighth notes.
- Example 118:** 2/4 time, 8 measures of eighth notes.
- Example 119:** 2/4 time, 8 measures of eighth notes.
- Example 120:** 2/4 time, 8 measures of eighth notes.
- Example 121:** 4/4 time, 8 measures of quarter notes.
- Example 122:** 4/4 time, 8 measures of quarter notes.
- Example 123:** 4/4 time, 8 measures of quarter notes.
- Example 124:** 4/4 time, 8 measures of quarter notes.
- Example 125:** 4/4 time, 8 measures of quarter notes.
- Example 126:** 4/4 time, 8 measures of quarter notes.
- Example 127:** Common time (C), 8 measures of quarter notes.
- Example 128:** Common time (C), 8 measures of quarter notes.
- Example 129:** Common time (C), 8 measures of quarter notes.
- Example 130:** Common time (C), 8 measures of quarter notes.
- Example 131:** Common time (C), 8 measures of quarter notes.
- Example 132:** Common time (C), 8 measures of quarter notes.
- Example 133:** 3/4 time, 8 measures of quarter notes.
- Example 134:** 3/4 time, 8 measures of quarter notes.
- Example 135:** 3/4 time, 8 measures of quarter notes.
- Example 136:** 3/4 time, 8 measures of quarter notes.
- Example 137:** 3/4 time, 8 measures of quarter notes.
- Example 138:** 3/4 time, 8 measures of quarter notes.
- Example 139:** 6/8 time, 8 measures of quarter notes.
- Example 140:** 6/8 time, 8 measures of quarter notes.
- Example 141:** 6/8 time, 8 measures of quarter notes.
- Example 142:** 6/8 time, 8 measures of quarter notes.
- Example 143:** 6/8 time, 8 measures of quarter notes.
- Example 144:** 6/8 time, 8 measures of quarter notes.
- Example 145:** 6/8 time, 8 measures of quarter notes.
- Example 146:** 6/8 time, 8 measures of quarter notes.
- Example 147:** 6/8 time, 8 measures of quarter notes.
- Example 148:** 6/8 time, 8 measures of quarter notes.
- Example 149:** 6/8 time, 8 measures of quarter notes.
- Example 150:** 6/8 time, 8 measures of quarter notes.
- Example 151:** 12/8 time, 8 measures of quarter notes.
- Example 152:** 12/8 time, 8 measures of quarter notes.
- Example 153:** 12/8 time, 8 measures of quarter notes.
- Example 154:** 12/8 time, 8 measures of quarter notes.
- Example 155:** 12/8 time, 8 measures of quarter notes.
- Example 156:** 12/8 time, 8 measures of quarter notes.

Fundamental Rhythms

66



* Quarter rest found in foreign editions

CHART 1

A

Right Hand

Too oo oo oo



Left Hand

Too oo oo



Too oo



Too



B

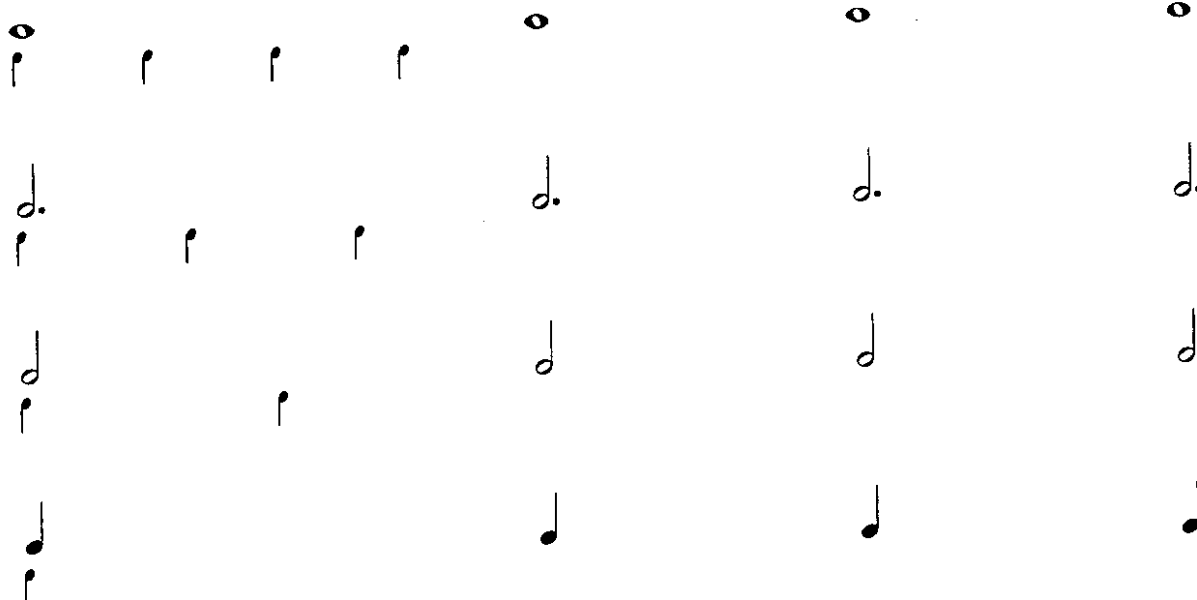


CHART 2


A


1 $\frac{4}{4}$ Too oo oo oo | 1 2 3 4 | | | |


2 $\frac{4}{4}$ Too oo 3 4 | | 1 2 Too oo | | | |


3 $\frac{4}{4}$ Too Rest Too Rest | | Rest Too Rest Too | | | |


B


1 $\frac{4}{4}$ 

2 $\frac{4}{4}$ 

3 $\frac{4}{4}$ 

4 $\frac{4}{4}$ 

5 $\frac{4}{4}$ 

6 $\frac{4}{4}$ 






7 $\frac{4}{4}$ 


CHART 3


1 $\frac{4}{4}$ 


2 $\frac{4}{4}$ 


3 $\frac{4}{4}$ 


4 $\frac{4}{4}$ 

5 $\frac{4}{4}$ 

6 $\frac{4}{4}$ 

7 $\frac{4}{4}$ 

8 $\frac{4}{4}$ 

9 $\frac{4}{4}$ 


10 $\frac{4}{4}$ 

CHART 4

1 $\frac{4}{4}$

[illegible]

3 $\frac{4}{4}$ 

4 $\frac{4}{4}$

5 $\frac{4}{4}$ | | | ||

6 $\frac{4}{4}$


7 $\frac{3}{4}$ 


8 $\frac{3}{4}$

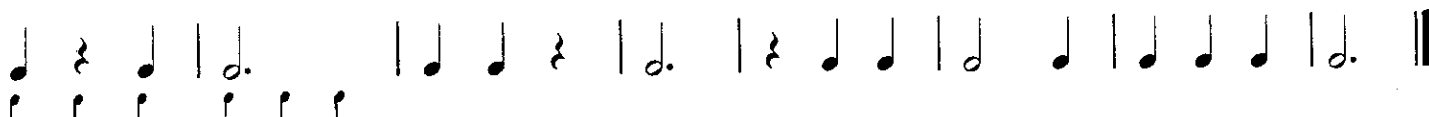
9 $\frac{2}{4}$ 


[illegible]


CHART 5

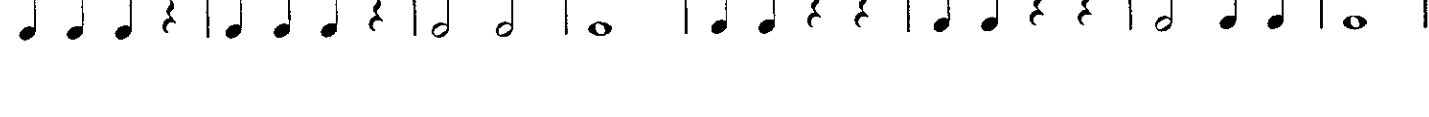
1 $\frac{2}{4}$ 


2 $\frac{2}{4}$ 


3 $\frac{3}{4}$ 


4 $\frac{3}{4}$ 

5 $\frac{3}{4}$ 

6 $\frac{4}{4}$ 

7 $\frac{4}{4}$ 

8 $\frac{4}{4}$ 

9 $\frac{4}{4}$ 



10 $\frac{4}{4}$ 

CHART 6

Ta Ta

 - 2 eighth notes = 1 count

1 $\frac{4}{4}$ 

*2 $\frac{4}{4}$ 

3 $\frac{4}{4}$ 


4 $\frac{4}{4}$ 


5 $\frac{4}{4}$ 


6 $\frac{4}{4}$ 


* In addition to Rhythm Syllables, the teacher can indicate the number system to be used with eighth notes.


CHART 7

1 $\frac{4}{4}$ 

2 $\frac{4}{4}$ 

3 $\frac{4}{4}$ 

4 $\frac{4}{4}$ 

5 $\frac{4}{4}$ 





6 $\frac{4}{4}$ 

CHART 8

1 $\frac{4}{4}$ 

2 $\frac{4}{4}$ 

3 $\frac{4}{4}$ 




4 $\frac{4}{4}$ 

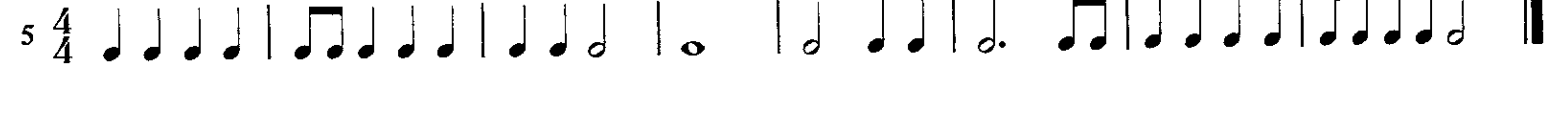
CHART 9


1 $\frac{2}{4}$ 


2 $\frac{2}{4}$ 


3 $\frac{3}{4}$ 

4 $\frac{3}{4}$ 

5 $\frac{4}{4}$ 

6 $\frac{4}{4}$ 

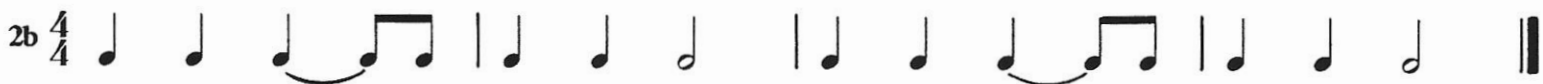
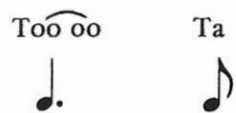
7 $\frac{4}{4}$ 

8 $\frac{4}{4}$ 

9 $\frac{4}{4}$ 

10 $\frac{4}{4}$ 

CHART 10



* In addition to the Rhythm Syllables, the teacher can indicate the number system to be used with dotted quarter-eighth.

CHART 11

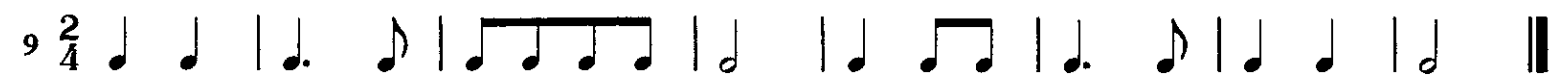
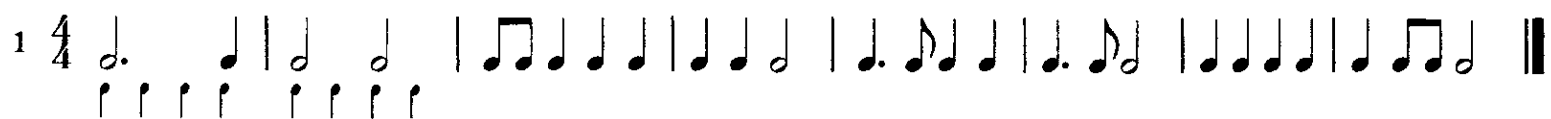
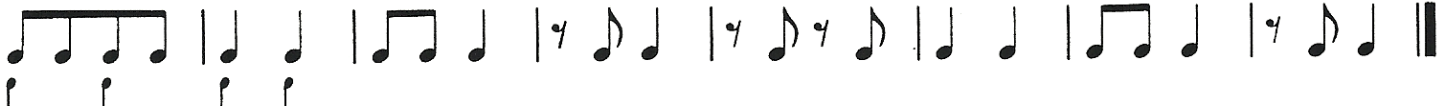

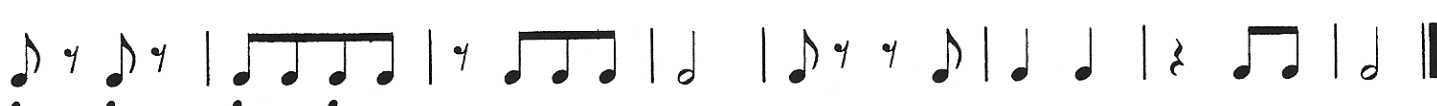



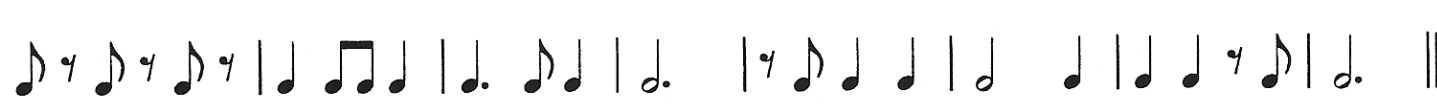
CHART 13


1 $\frac{2}{4}$ 

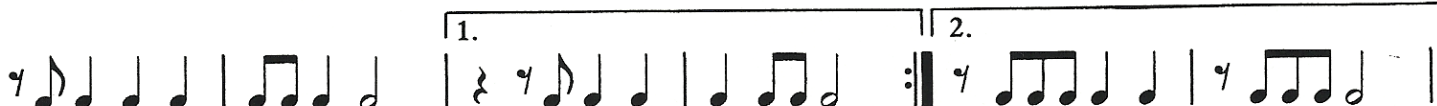
2 $\frac{2}{4}$ 

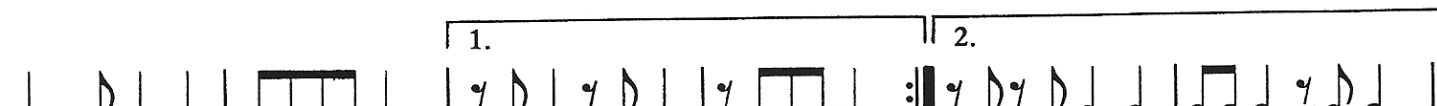
3 $\frac{2}{4}$ 

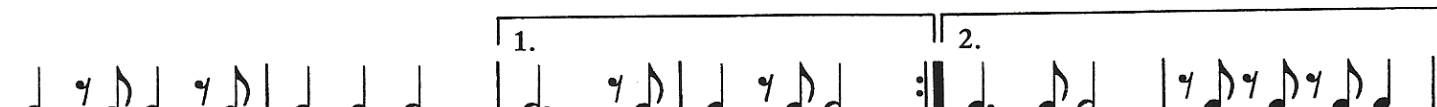
4 $\frac{3}{4}$ 

5 $\frac{3}{4}$ 

6 $\frac{3}{4}$ 

7 $\frac{4}{4}$ 

8 $\frac{4}{4}$ 

9 $\frac{4}{4}$ 

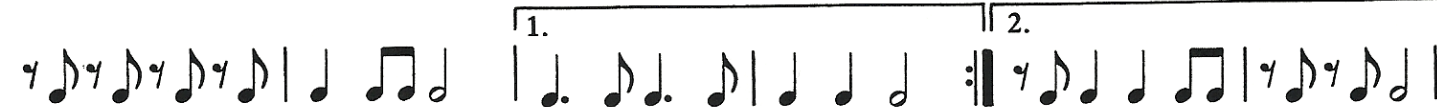
10 $\frac{4}{4}$ 

CHART 14

ALLA BREVE (CUT TIME)

♢ or $\frac{2}{2}$ - $\frac{2}{2}$ counts in a measure
♩ = 1 count (Too)

A

1 $\text{♩ or } \frac{2}{2}$ Too oo 1 2

2 $\text{♩ or } \frac{2}{2}$ Too Rest Rest Too


3 $\text{♩ or } \frac{2}{2}$ Ta Rest Ta Rest Rest Ta Rest Ta

B

[illegible]

CHART 15

T T T T

 = sixteenth notes - 4 notes to one count

1 Ta Ta Ta Ta Ta Ta Ta TTTTTTTTTTTTTTToo

2

3

4

5

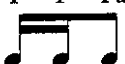
6

7

8

9

CHART 16

T T Ta
 - 2 sixteenths and eighth = 1 count










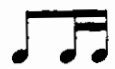
1 $\frac{4}{4}$ 
 2 $\frac{4}{4}$ 
 3 $\frac{4}{4}$ 
 4 $\frac{4}{4}$ 
 5 $\frac{4}{4}$ 
 6 $\frac{3}{4}$ 
 7 $\frac{3}{4}$ 
 8 $\frac{2}{4}$ 
 9 $\frac{2}{4}$ 

CHART 17

Ta T T



- eighth and 2 sixteenths = 1 count

Ta T T Ta T T Ta T T Too

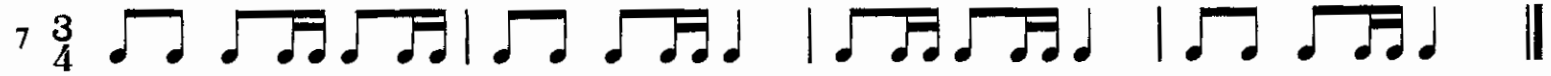
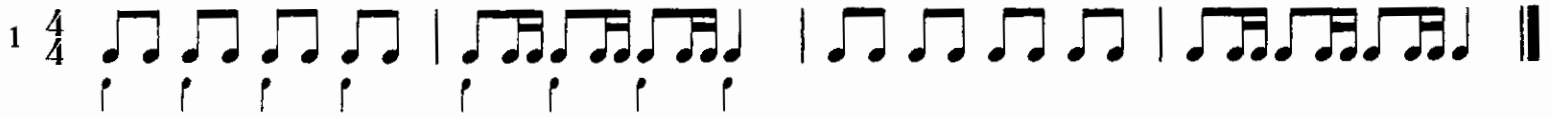
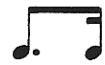


CHART 18

Taê T*



- dotted eighth and sixteenth = 1 count

1 $\frac{4}{4}$ Ta TT | Taê T | Taê T | |

2 $\frac{4}{4}$ | | | |

3 $\frac{4}{4}$ | | | |

4 $\frac{4}{4}$ | | | |

5 $\frac{4}{4}$ | | | |

6 $\frac{3}{4}$ | | | |

7 $\frac{3}{4}$ | | | |

8 $\frac{2}{4}$ | | | |

9 $\frac{2}{4}$ | | | |

* Taê blends into one syllable Tie for fast tempi.

CHART 19

SYNCOPATION

Ta Ta a Ta

A musical notation example for the rhythm 'Ta Ta a Ta'. It consists of four eighth notes on a single staff. The first two notes are beamed together, and the last two notes are also beamed together. A slur is placed over the second and third notes, with the letter 'a' written below it, indicating a syncopated rhythm.

1 $\frac{4}{4}$ Ta Ta Ta Ta Too Too

2 $\frac{4}{4}$ Ta Ta a Ta Too Too

3 $\frac{4}{4}$

4 $\frac{4}{4}$

5 $\frac{4}{4}$

6 $\frac{4}{4}$

7 $\frac{3}{4}$

8 $\frac{3}{4}$

9 $\frac{2}{4}$

A series of nine musical exercises for syncopation, numbered 1 to 9. Each exercise is written on a single staff with a specific time signature. Exercises 1 and 2 include rhythmic notation and lyrics. Exercises 3 through 9 show various rhythmic patterns using eighth and sixteenth notes, often with slurs and ties to indicate syncopation. Each exercise ends with a double bar line.

CHART 20

SYNCO-PATION

$$\begin{array}{c} \text{Ta Ta a Ta} \\ \text{Ta Too Ta} \end{array} =$$

1 $\frac{4}{4}$ Ta Ta a Ta Too Too | | | |

2 $\frac{4}{4}$ Ta Too Ta Too Too | | | |

3 $\frac{4}{4}$ | | | |

4 $\frac{4}{4}$ | | | |

5 $\frac{4}{4}$ | | | |

6 $\frac{4}{4}$ | | | |


7 $\frac{3}{4}$ | | | |

8 $\frac{3}{4}$ | | | |

9 $\frac{2}{4}$ | | | |

CHART 21

Da Da Da

 = Triplet - 3 notes to one count

Da Da Da Too

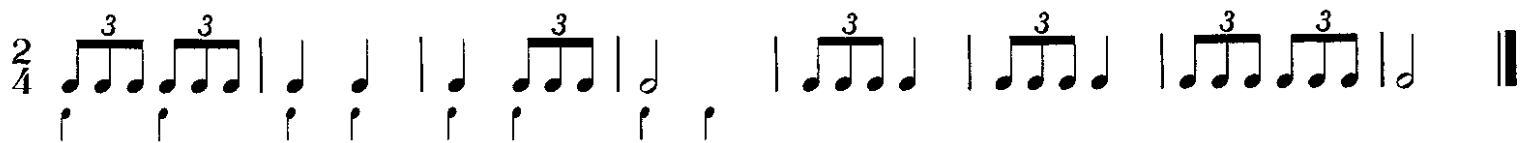


CHART 22

$\frac{6}{8} = \text{6 counts in a measure}$ $\frac{3}{8} = \text{3 counts in a measure}$
 $\frac{6}{8} = \text{1 count (Too)}$ $\frac{3}{8} = \text{1 count (Too)}$

1 $\frac{6}{8}$ Too Too Too Too Too Too

2 $\frac{6}{8}$ Too oo oo Too oo oo 1 2 3 4 5 6

3 $\frac{6}{8}$

4 $\frac{6}{8}$ Too oo Too Too oo Too

5 $\frac{6}{8}$

6 $\frac{6}{8}$ Too Rest Too Too oo oo


7 $\frac{6}{8}$ Too Rest Rest Too Rest Rest


8 $\frac{3}{8}$ Too Too Too Too oo oo

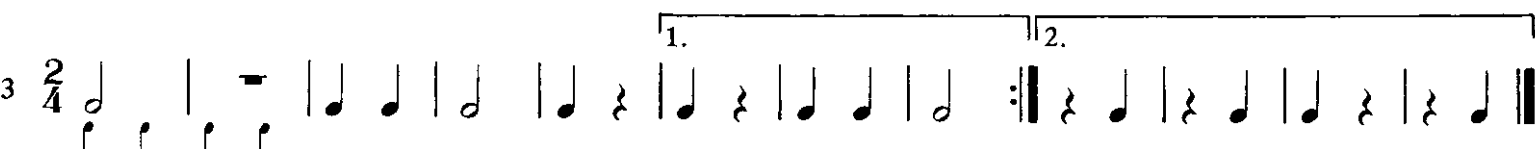
9 $\frac{3}{8}$

10 $\frac{3}{8}$

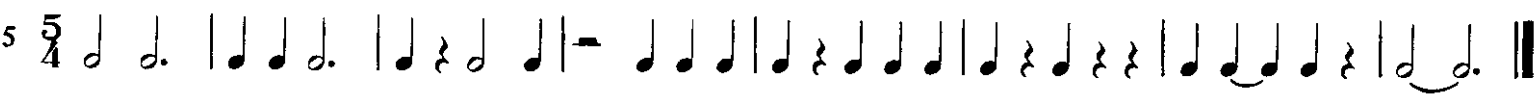
CHART 23


1 $\frac{4}{4}$ 


2 $\frac{3}{4}$ 

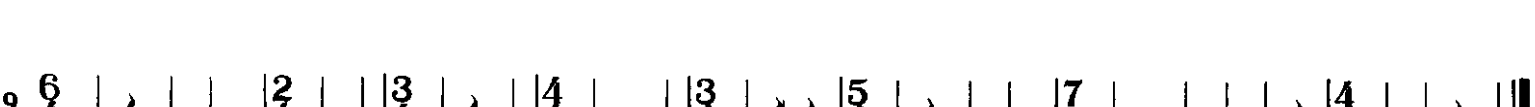
3 $\frac{2}{4}$ 

4 $\frac{5}{4}$ 


5 $\frac{5}{4}$ 

6 $\frac{6}{4}$ 

7 $\frac{7}{4}$ 

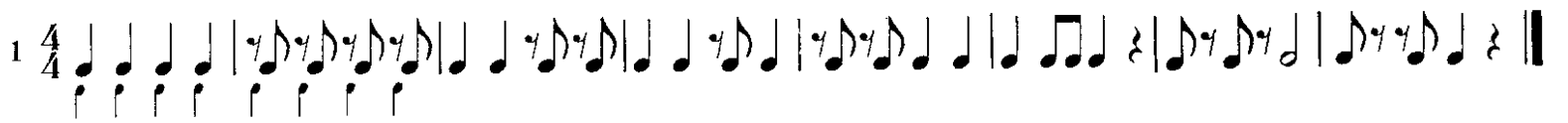
8 $\frac{7}{4}$ 

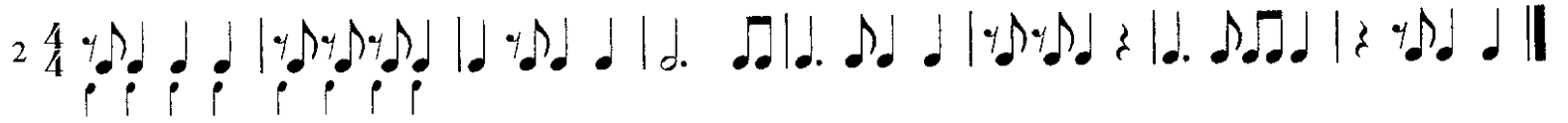
9 $\frac{6}{4}$ 

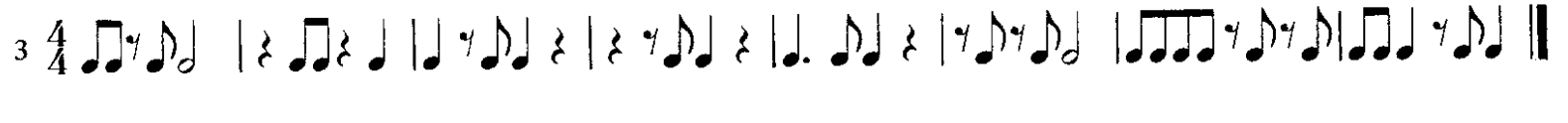
10 $\frac{7}{4}$ 

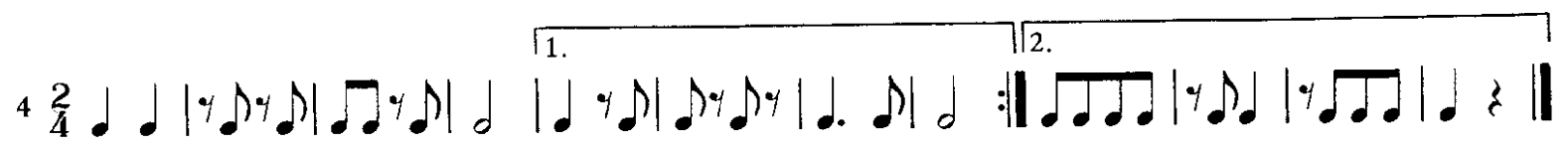
88


CHART 25


1 $\frac{4}{4}$ 


2 $\frac{4}{4}$ 


3 $\frac{4}{4}$ 


4 $\frac{2}{4}$ 

5 $\frac{3}{4}$ 

6 $\frac{3}{4}$ 

7 $\frac{5}{4}$ 

8 $\frac{6}{4}$ 

9 $\frac{7}{4}$ 





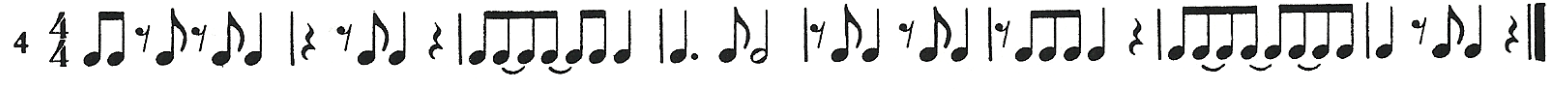
10 $\frac{5}{4}$ 


CHART 26


1 $\frac{4}{4}$ 


2 $\frac{4}{4}$ 


3 $\frac{4}{4}$ 


4 $\frac{4}{4}$ 

5 $\frac{4}{4}$ 

6 $\frac{2}{4}$ 

7 $\frac{3}{4}$ 

8 $\frac{3}{4}$ 

9 $\frac{5}{4}$ 


10 $\frac{3}{4}$ 

CHART 27

*1 

2 

3 

4 

5 

* Refer to Chart 14 for **¢** Rhythm Syllables.

CHART 28

1 $\text{Ta Ta Ta Ta T T T T T T T T Ta Ta T T Ta Too Rest}$

2 Tie T Too

3

4


5

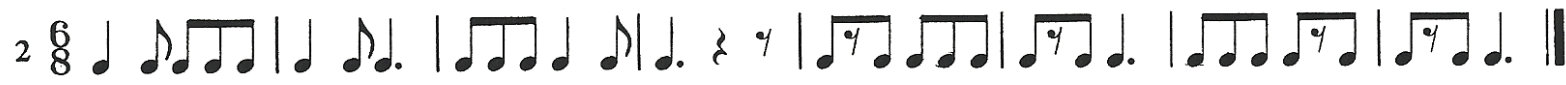
6 $\frac{3}{2}$

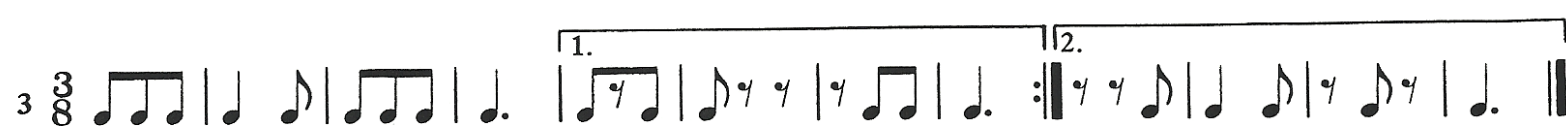
* In addition to Rhythm Syllables, the teacher can indicate the number system to be used for \mathbb{C} .

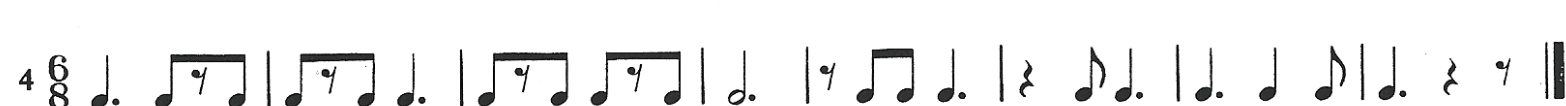
CHART 29


(2) 1 da da 2 da da 1 2 1 da 2 1 da da 2
(6) 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

*1 

2 

3 

4 

5 





6 


CHART 30

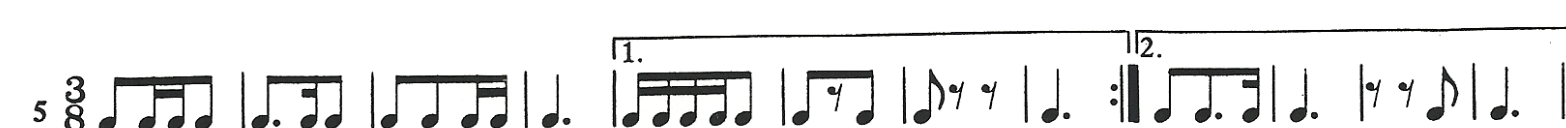
1 2 3 4 + 5 + 6 + (+ = an)

*1 

2 

3 

4 

5 






6 


CHART 31


1 $\frac{2}{4}$ 


2 $\frac{2}{4}$ 


3 $\frac{3}{4}$ 

4 $\frac{3}{4}$ 

5 $\frac{4}{4}$ 

6 $\frac{4}{4}$ 

7 $\frac{4}{4}$ 

8 $\frac{4}{4}$ 

* Teacher can also indicate the number system to be used.

[illegible]

Unit 1

Note and Rest Values:
Whole, half, quarter, eighth

Meters:

2	3	4	5
4	4	4	4

Key

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

Remember: Repeat each measure in the key at least four times.

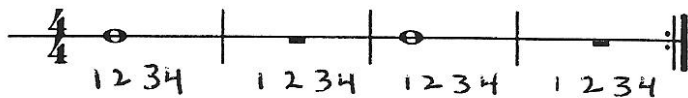
Exercise

BEGINNING

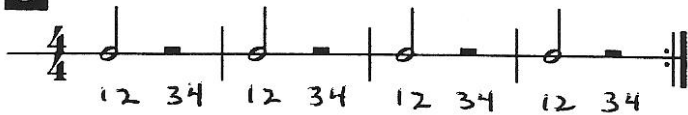
$\frac{4}{4}$ or C

RHYTHMS

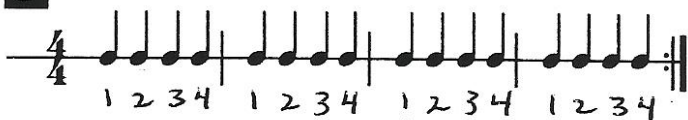
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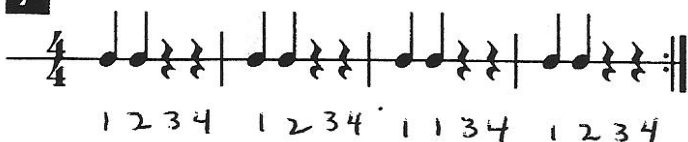
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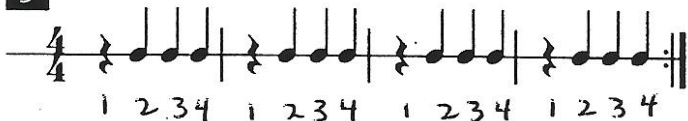
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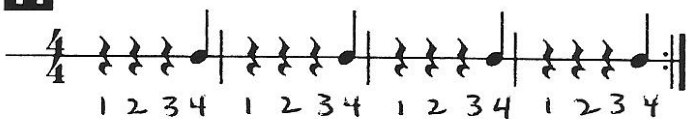
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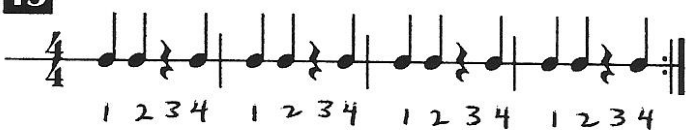
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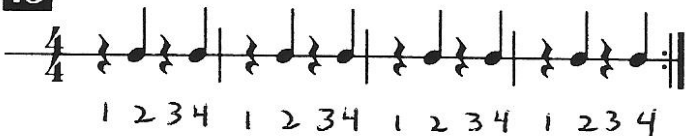
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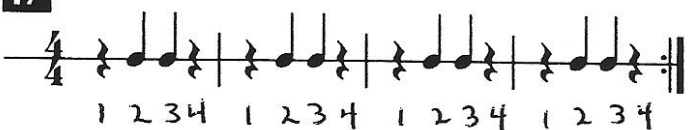
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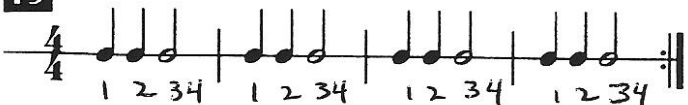
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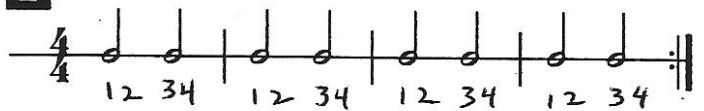
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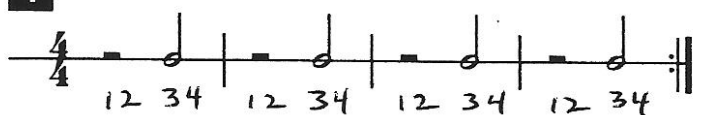
19



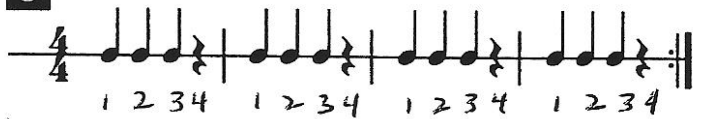
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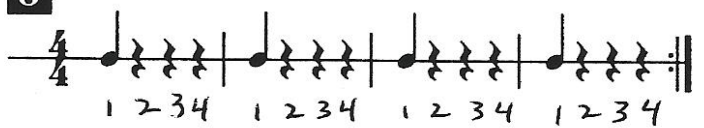
4



6



8



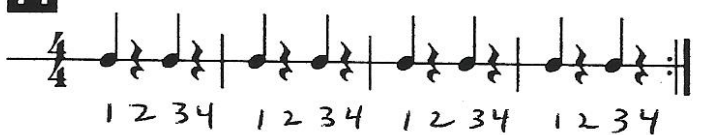
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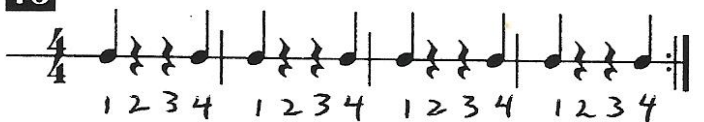
12



14



16



18



20

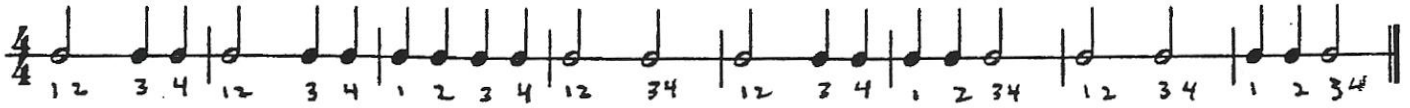


RHYTHM SHEET - COUNT + PLAY

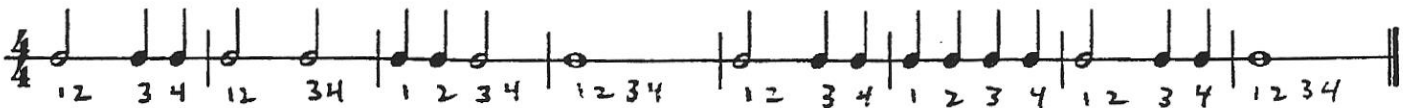
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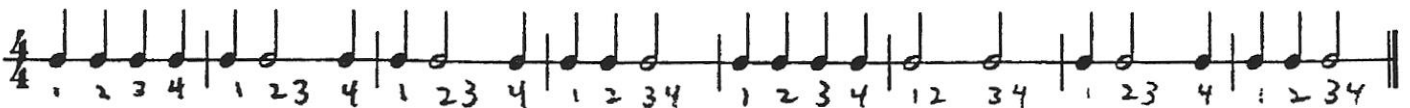
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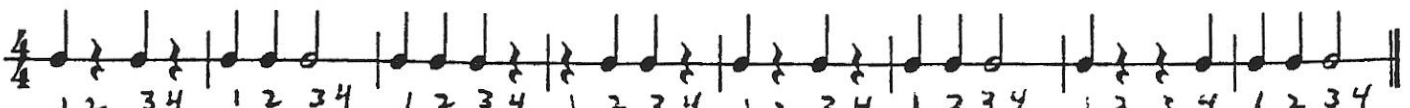
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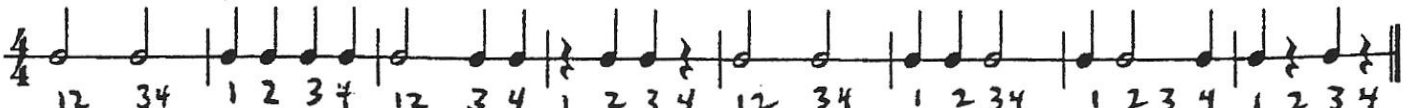
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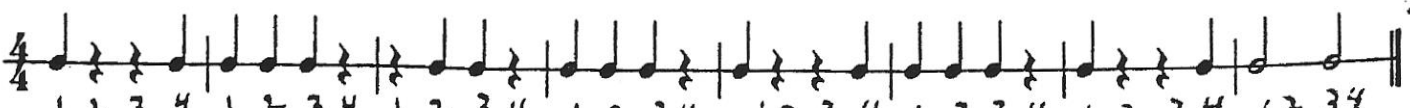
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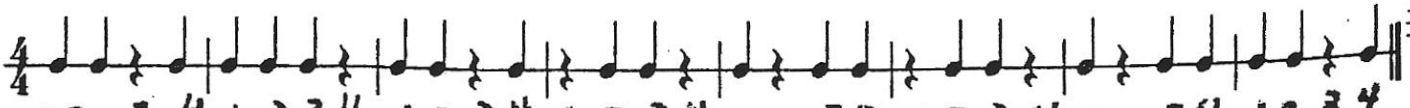
6.



7.



8.



SCITECH BAND GLOSSARY OF MUSIC TERMS

A TEMPO: Return to the previous tempo.

ACCELERANDO (*accel.*): Gradually faster.

ACCENT (< or ^): Emphasize the note.

ACCIDENTAL (b, #, ♮): A flat, sharp, or natural sign found in the music. An accidental sign affects the notes written on the same line or space following it for that measure only.

AD LIBITUM (*Ad lib.*): Indication that gives the performer the liberty to improvise. Means "As you wish" in Latin.

ADAGIO: Slowly, leisurely; slower than andante.

AGITATO: Agitated, rapid.

ALLARGANDO: Gradually slower and broader.

ALLEGRETTO: Moderately fast. Faster than andante, slower than allegro.

AL FINE: To the finish.

ALLEGRO: Fast and lively.

ANDANTE: Moving along; walking speed,

ANDANTINO: Slightly slow; faster than andante.

ARPEGGIO: A "broken" chord whose notes are played individually (i.e. C – E – G – E – C).

ARRANGEMENT: An original musical interpretation of a song.

ARTICULATION: The way notes are played. For example, notes can be tongued, slurred, accented, etc.


BACK BEAT: Traditionally, beats two and four of a 4/4 repeating pattern (i.e. one *AND* two *AND*).

BALANCE: The proper adjustment of volume from all instruments.

BAR LINE: Vertical lines which cross the staff and divide it into measures or bars.

BAROQUE ERA: Time in music history ranging from the middle of the 16th to the middle of the 17th centuries. Characterized by emotional, flowery music; written in strict form.

BASS: The lowest pitched notes or part in a piece of music.

BASS CLEF: The clef used for notes in the lower pitch ranges. Also called the "F" Clef, which specifies that the fourth line from the bottom of the staff is designated as "F" 

BEAT: A steady background pulse in music.

BEAM: A cross-bar connecting two or more stems of notes that would normally have a flag. Two eighth notes can be connected by one beam; two sixteenth notes can be connected by two beams, and so forth.

BLUE NOTE: A slight drop of pitch on the 3rd, 5th, or 7th tone of the scale; common in blues and jazz.

BLUES SCALE: Consists of seven tones including the root, b3, 4, (#4) b5, 5, and b7. The blues scale is used to convey a "funky," "bluesy," "down-home," or "earthy" sound and feel. It can be played over any harmonic background including major, minor, dominant 7th, or half diminished. When playing in a major key, use the blues scale which is the same root of the major key. Two notes which are not part of the basic blues scale but are like first cousins are the 6th and the 2nd. Another note that is often used is the major 3rd.

BRASS FAMILY: The principal instruments of the brass family, from highest to lowest, are: trumpet, French horn, trombone and tuba. Other brass instruments commonly used in bands include cornet, euphonium, and sousaphone. These instruments all have cup-shaped mouthpieces attached to a length of metal tubing that flares into a bell at the end.

BREATH MARK: Indicates when to take a deep breath..... 

BRIDGE: Transitional musical passage connecting two sections of a composition.

CALL AND RESPONSE: A musical statement by an instrumentalist that is answered by other instrumentalists. Often found in African music and jazz.

CAUTIONARY ACCIDENTAL: An accidental placed in parentheses before a pitch which reiterates an accidental already indicated in the key signature. Also called a "courtesy accidental"

CHAMBER MUSIC: Music written for a small group of instrumentalists. Chamber ensembles perform chamber music.

CHANGES: Refers to the chord variations or chord changes for jazz solo improvisation. Marked as letters and numbers above the staff.

CHORD: A grouping of three or more pitches played simultaneously (i.e. C-E-G).

CHORD PROGRESSION: A series of chords played in a specific order (i.e. I-IV-V-I).

CHROMATIC SCALE: Sequence of notes in half steps.

CIRCLE OF FIFTHS: A tool which indicates the correct key signature for major or minor scales.

CLASSICAL ERA: The period of music history which dates from the mid 1700's to mid 1800's. The music was emotionally reserved, especially when compared to Romantic and Baroque music.


CLEF: The symbol at the left-hand end of the staff which indicates how the lines and spaces should be labeled. The most common clefs are:



TREBLE CLEF: The clef used for notes in the higher pitch range. Also called the "G" clef, which specifies that the second line from the bottom of the staff is designated as "G".



BASS CLEF: The clef used for notes in the lower pitch ranges. Also called the "F" Clef, which specifies that the fourth line from the bottom of the staff is designated as "F"

CODA: A short ending. Italian for "tail" 

CON: With.

CON BRIO: With spirit, brilliant.

CON MOTTO: With motion.

CONDUCTOR: Person who, by means of gestures and hand motions, leads performances of musical ensembles. The conductor is responsible for communicating to the performers his/her interpretation of how the music should sound, including elements of rhythm, dynamics, tempo, style, expression, etc.

CONSONANCE: Harmonious combination of tones that provides a sense of relaxation and stability in music.

COUNT-OFF: The introduction given before a piece of music is performed to indicate the tempo of the beat.


COMMON TIME: A time signature equivalent to 4/4; notated as a large capital "C"

COMPOSER: A person who writes music.

COMPOUND METER: A meter in which each beat can be divided into three equal parts, rather than two. The most common compound meters are 3/8, 6/8, 9/8, and 12/8.


CONTRAST: The opposition of musical ideas; contrast of musical materials sustains our interest and feeds our love of change; it provides variety in the music we perform and listen to (i.e. dynamic contrast).

COUNTERMELODY: An accompanying melody sounded against the principal melody.


CRESCENDO (*cresc.*):  Gradually louder.

CUT-TIME (ALLA BREVE): A time signature equivalent to 2/2; notated as a large capital "C"

D.C. (DA CAPO): Repeat from the beginning. Capo means "head" in Italian.


D.C. al CODA: Repeat from the beginning and play to  then skip to the coda.

D.C. al FINE: Repeat from the beginning and play to the end (until the word "fine").

DAL SEGNO (D.S.): At this sign, return to the sign and continue playing. 

DECRESCENDO (*decresc.*):  Gradually softer.

DIATONIC: Notes of the key; notes that occur naturally from the seven tones of a major or minor scale.


DIMINUENDO (*dim.*):  Gradually softer.


DISSONANCE: A combination of tones that sound unstable, producing a feeling of tension or unrest; in need of resolution.

DIVISI: Divide the part among available players.

DOLCE: Sweetly, softly

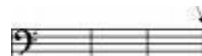
DOT: A symbol added after a note which adds half of the note's original value to the overall duration.

DOTTED HALF NOTE:  In 3/4, and 4/4 time signatures, it receives 3 beats.

DOTTED QUARTER NOTE:  In time signatures with 4 as the bottom number, it receives 1½ beats.

DOUBLE BAR: Two parallel vertical lines written at the end of a piece of music.

DOWNBEAT: First beat of the measure, the strongest in any meter.





DUET: A piece featuring two performers.

DUPLE METER: Beats are arranged in pairs (1-2-1-2-1-2-1-2).

DYNAMICS / DYNAMIC LEVEL: The loudness and softness in music; an element of musical expression relating to the relative volume of sound. Dynamic levels include:

<i>ppp</i>	Pianississimo	Very Very Soft
<i>pp</i>	Pianissimo	Very Soft
<i>p</i>	Piano	Soft
<i>mp</i>	Mezzo Piano	Medium Soft
<i>mf</i>	Mezzo Forte	Medium Loud
<i>f</i>	Forte	Loud
<i>ff</i>	Fortissimo	Very Loud
<i>fff</i>	Fortississimo	Very Very Loud
<i>cresc.</i> <	Crescendo	Gradually louder
<i>decresc.</i> >	Decrescendo	Gradually softer
<i>dim.</i> >	Diminuendo	Gradually softer

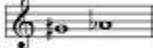
EIGHTH NOTE:  In time signatures with 4 as the bottom number, it receives ½ beat. Counted as 1 & 2 & 3 & 4 &.

EIGHTH REST:  In time signatures with 4 as the bottom number, it receives ½ beat of silence.

EMBELLISHMENT: Melodic decoration, either improvised or indicated through ornamentation signs in the music.


EMBOUCHURE: The placement of the lips, lower facial muscles, and jaw in playing a wind instrument. The French word "bouche" means "mouth."

ENERGICO: Energetically


ENHARMONIC NOTES: Two notes that sound the same but are written differently..... 

ENSEMBLE(S): Musical performing groups. *DUET*: two performers; *TRIO*: three performers; *QUARTET*: four performers; *QUINTET*: five performers; *SEXTET*: six performers; *SEPTET*: seven performers; *OCTET*: eight performers; *NONET*: nine performers; etc.

ESPRESSIVO: Expressively.


FERMATA:  Hold the note for longer than its normal value; hold the note as long as the director indicates.

FINE: Finished, the end.

1st and 2nd ENDINGS: Play through the 1st ending to the repeat sign, then go back to the previous repeat sign. When repeating, skip the 1st ending and play the 2nd ending..... 

FIFTH: The third lowest note of a triad chord (i.e. 1-3-5 or C-E-G)

FIRST INVERSION: A chord arranged so that the third is the lowest pitch (i.e. 3-5-1 or E-G-C).

FLAG: The curved line attached to a stem to create an eighth note (two flags indicate a sixteenth note; three flags indicate a thirty-second note, and so forth)..... 

FLAT (b): Lowers the pitch by one half step.

FORM: The pattern of repetition in a piece of music; its structure or organization.

FORTE (f): Loud.

FORTE PIANO (fp): Accent strongly (forte), then diminish at once to piano (soft).


FORTISSIMO (ff): Very loud.

FORTISSISSIMO (fff): Very very loud.


GENRE: A "category" of music; i.e. jazz, pop, classical, hip-hop, etc.


GLISSANDO: Rapid slide through pitches of a scale.

GRANDIOSO: Grand or noble style.

GRAND STAFF: The bass staff and treble staff connected by a brace and a line..... 

GRAVE: Very slow, solemn.

HALF NOTE: In time signatures with 4 as the bottom number, it receives 2 beats. 

HALF REST: In time signatures with 4 as the bottom number, it receives 2 beats of silence. 

HALF STEP: The distance from any key on the keyboard to the very next key above or below, whether black or white. Also called a semitone.

HARMONIC MINOR SCALE: A modified version of the natural minor scale, in which the seventh pitch is raised a half step (both when the scale is ascending and descending).

HARMONY: The use of different pitches and/or chords simultaneously in music.

IMPROVISATION: Creation of a musical composition while it is being performed. Common in jazz.

INFLECTION: Small alteration of the pitch.

INTERPRETATION: The expression the performer brings when playing his/her instrument.

INTERVAL: The distance between two pitches.

INTONATION: The degree to which a performer plays in tune; accuracy of pitch in musical performance. The matching (or lack thereof) of pitches with other players.

JAZZ: A musical style created mainly by African-Americans in the early twentieth century that blended elements of African music with the popular and art traditions of the West.

KEY: A term for the scale used to create a particular piece of music.

KEY CHANGE: A portion of a piece written in a different key than the beginning. Also called modulation.

KEY SIGNATURE: The collection of accidentals at the beginning of a staff (just after the time signature) which indicates the pitches that should be played sharp or flat.....



LARGO: Slow, large, broad, and stately.

LEDGER LINES: Short horizontal lines used to extend the range of the staff when the notes are too low or too high to be written on the staff.....



LEGATO: Play notes smoothly and connected.

LENTO: Slow.

L'ISTESSO TEMPO: The same tempo.

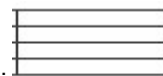
MAJOR SCALE (or MODE): A scale following the pattern of W-W-H-W-W-W-H (W=whole step; H=half step).

MAESTOSO: Majestically.

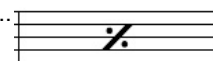
MARCATO: Marked and separated.

MARCIA: March style.

MEASURE (or BAR): The area between two bar lines.....



MEASURE REPEAT: Repeat the previous measure.....



MELODIC MINOR SCALE: A modified version of the natural minor scale, in which the sixth and seventh pitches are raised a half step when the scale is ascending, but are lowered back to the natural version as the scale descends.

MELODY: A meaningful sequence of notes that make up a unified musical phrase. "The tune you hum."

MENO: Less.

MENO MOSSO: Less motion.

METER: The way beats are organized in music. The term "meter" is also used interchangeably with time signature.

DUPLE METER: Beats are arranged in pairs (1-2-1-2-1-2-1-2).

TRIPLE METER: Beats are arranged in groups of three (1-2-3-1-2-3-1-2-3-1-2-3).

QUADRUPLE METER: Beats are arranged in groups of four (1-2-3-4-1-2-3-4).

SIMPLE METER: Meter in which each beat can be divided into two equal parts. The most common simple meters are 2/4, 3/4, 4/4, and 5/4.

COMPOUND METER: A meter in which each beat can be divided into three equal parts, rather than two. The most common compound meters are 3/8, 6/8, 9/8, and 12/8.

METRONOME: Device used to indicate the tempo by sounding regular beats at adjustable speeds.

MEZZO-FORTE (mf): Medium loud.

MEZZO-PIANO (mp): Medium soft.

MINOR SCALE (or MODE): The minor scale is often used for sad or serious texts. It exists in three formats:

NATURAL MINOR SCALE: A scale following the pattern W-H-W-W-H-W-W (W=whole step; H=half step).

HARMONIC MINOR SCALE: A modified version of the natural minor scale, in which the seventh pitch is raised a half step (both when the scale is ascending and descending).

MELODIC MINOR SCALE: A modified version of the natural minor scale, in which the sixth and seventh pitches are raised a half step when the scale is ascending, but are lowered back to the natural version as the scale descends.

MIXED METER: Music that changes meters frequently over a period of time.

MODE: The type of scale (selection of notes) used for a piece of music. The two most common modes are major and minor.

MODERATO: Moderately.

MODULATION: The technique of shifting to a new key in the course of a piece of music (also called key change).

MOLTO, MOLTA: Much, very.

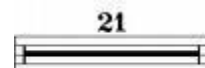
MORENDO: Dying or fading away,

MOSSO: Motion, movement.

MOTIVE: A short melodic or rhythmic idea; the smallest fragment of a theme that forms a melodic-harmonic-rhythmic unit (i.e. The first three notes of Beethoven's 5th Symphony).

MULTIPLE MEASURE REST: Rests of more than one measure, showing the number of measures rest.

The following example shows 21 measures of rests.....



NATURAL MINOR SCALE: A scale following the pattern W-H-W-W-H-W-W (W=whole step; H=half step).

NATURAL SIGN (♮): The natural sign before a note cancels a previous flat or sharp.

NONET: A piece featuring nine performers.

NOTES: Oval-shaped symbols that are placed on the lines and in the spaces of the staff. They represent sounds called pitches and indicate duration of sounds.

NOTEHEAD: The oval shape which is the basis of all notes; it is "white" for whole notes and half notes, and it is "filled in" for shorter note values. The placement of the notehead on the staff determines the note's pitch.

OCTAVE: The interval between a pitch and its repetition 8 lines and spaces higher or lower (i.e. low B \flat and high B \flat are an octave apart).

OCTET: A piece featuring eight performers

OFFBEAT: A weak beat or any pulse between the beats in a measured rhythmic pattern.

OPUS: A composition.

ORDER OF FLATS : B - E - A - D - G - C - F; (in any key signature)

ORDER OF SHARPS: F - C - G - D - A - E - B; (in any key signature)

OSTINATO: A short melodic, rhythmic, or harmonic pattern that is repeated throughout a piece or a section of one.

PARALLEL KEY: The major and minor keys that share the same tonic note. For example, C minor shares the same tonic note as C major.

PENTATONIC SCALE: A five-note scale common in many cultures. The scale skips the 4th and 7th notes in a major scale, and the 2nd and 6th in a minor scale (i.e. C, D, E, G, A, C).

PERCUSSION FAMILY: Family of instruments made of metal, wood, stretched skin or other material that is made to sound by striking, shaking, scraping or plucking. The many varied percussion instruments fall into two basic categories: pitched (such as bells, chimes, piano, timpani, marimba, vibraphone, xylophone) and un-pitched (snare drum, bass drum, cymbals, triangle, tambourine, etc.).

PESANTE: With emphasis, heavily.

PHRASE: A musical sentence, thought, or idea.

PIANISSIMO (pp): Very soft.

PIANISSISSIMO (ppp): Very, very soft.

PIANO (p): Soft.

PICK-UP NOTE(S): One or more notes that come before the first full measure. The beats of the pick-up notes are subtracted from the last measure.

PITCH: A musical sound; the frequency at which a particular note vibrates (its "highness" or "lowness").

PIU: More.


PIU MOSSO: More motion.


POCO A POCO: Little by little.

PRESTISSIMO: Very fast.

PRESTO: Fast, rapid.

QUADRUPLE METER: Beats are arranged in groups of four (1-2-3-4-1-2-3-4).

QUARTER NOTE:  In time signatures with 4 as the bottom number, it receives 1 beat.

QUARTER NOTE REST:  In time signatures with 4 as the bottom number, it receives 1 beat of silence.

QUARTET: A piece featuring four performers.

QUINTET: A piece featuring five performers.

RALLENTANDO (*rall.*): Gradually slower.

RANGE: The span of notes, from low to high, required in a particular piece; also the span of notes which a particular instrumentalist is able to play.

REED: The piece of cane set on a mouthpiece of specific woodwind instruments. Players cause vibrations by blowing through it in order to produce sound.

REGISTER: The particular "regions" of the staff divided by pitch; the highest notes on the staff are the "upper" register; the notes nearest the center line are the middle register, while the notes near the bottom of the staff are the "low" register.

RELATIVE KEY: The major and minor keys that share the same notes in that key. For example, A minor shares the same note as C major.

REPEAT SIGN: Return to the beginning or previous repeat sign and play again.....



RESOLUTION: Conclusion of a musical idea, as in the progression from an active chord to a rest chord.

REST: A symbol for a duration of silence; each note has an equivalent rest symbol.

RHYTHM: The general term used to describe how music moves through time. Encompasses terms such as beat, meter, and tempo.

RHYTHM SECTION: In jazz band, a combination of rhythm instruments which include the piano, bass, drums, and guitar.

RITARDANDO (*ritard. or rit.*): Gradually slower.

RITENUTO: Immediate reduction of speed.

ROMANTIC ERA: A period in history during the 18th and early 19th centuries where the focus shifted from the classical style to an emotional, expressive, and imaginative style.

ROOT: The lowest note of a chord (i.e. 1-3-5 or C-E-G)

ROOT POSITION: A chord arranged so that the root is the lowest pitch (i.e. 1-3-5 or C-E-G)

ROUND: Musical form where instruments play the same melody entering at different times.

RUBATO: Take liberties with the tempo.

SCALE: A group of ordered pitches in ascending and/or descending order. Specific scales may include major, minor, blues, pentatonic, whole tone, octatonic, diatonic, chromatic, etc.

SCALE DEGREES: The labels used to designate the specific steps of a major or minor scale: 1 (and 8) = tonic; 2 = supertonic; 3 = mediant; 4 = subdominant; 5 = dominant; 6 = submediant; 7 = subtonic/leading tone

SCHERZANDO: Light, playful style.

SCORE: The written notes of music created by a composer.

SECOND INVERSION: A chord arranged so that the fifth is the lowest pitch (i.e. 5-1-3 or G-C-E)

SEMPRE: Always, continually.

SENZA: Without.

SEPTET: A piece featuring seven performers.

SEVENTH CHORD: A triad with a seventh added (i.e. 1-3-5-7 or C-E-G-B_b). A chord consisting of a root note, the third above the root, the fifth above the root, and the seventh above the root. The interval between each pair of notes is either a major or minor third.

SEXTET: A piece featuring six performers.


SFORZANDO (*sf*) or (*sfz*): A sudden, strong accent; Explosively.

SHARP (#): Raises the pitch by one half step.


SIGHT-READING: To perform a musical piece while reading it for the first time, without rehearsal.

SIMILE (*sim.*): Continue the same style.

SIMPLE METER: Meter in which each beat can be divided into two equal parts. The most common simple meters are 2/4, 3/4, 4/4, and 5/4.

SIXTEENTH NOTE:  A musical note having 1/4 a beat of sound.
Counted as 1e&a 2e&a 3e&a 4e&a.....



SIXTEENTH NOTE REST:  A musical rest having 1/4 beat of silence.

SLUR: Smoothly connects two or more notes of different pitches by a curved line over or under the notes....



SOLI: Whole section plays.

SOLO: A piece featuring one performer.

SORD: Mute.

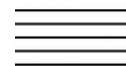
SOSTENUTO (*sost.*): Sustained.

SPIRITO: Spiritedly.

STACCATO: A dot placed above or below note meaning to play separated (short) and detached.....



STAFF: The five horizontal lines and four spaces between them on which music notes and other symbols are written.....



STEM: The vertical line attached to a notehead; if the stem goes upward, it is attached to the right-hand side of the notehead; if the stem goes downward, it is attached to the left-hand side of the notehead.....



STRINGENDO: Gradually faster.

STRING FAMILY: The members of the string family include two types of instruments: bowed and plucked.

The standard bowed string instruments, from highest to lowest, are violin, viola, cello and double bass. The harp and guitar are common plucked string instruments.

STYLE: An expressive way of performing a specific piece of music by distinctively presenting musical elements (melody, rhythm, harmony, dynamics, form, etc.) in a particular way. Different cultures may have different *styles* or ways of performing their music.

SUBDIVIDING or SUBDIVISION: To divide something into smaller pieces. A dollar can be subdivided as follows: (a) 2 half dollars, (b) 4 quarters, (c) 10 dimes, (d) 20 nickels, (e) 100 pennies, etc. By subdividing music, we fill the space between beats internally (in our heads) in order to play rhythms with greater accuracy (i.e. 1&2&3&4& or 1e&a 2e&a 3e&a 4e&a).

SUBITO (*sub.*): Suddenly.

SWING: A style of jazz played by big bands popular in the 1930s. When performing eighth notes, the first note is longer than the second.

SYNCOPIATION: A rhythmic effect in which notes on weak beats, between the beats, or offbeats are emphasized; a common jazz technique.

TACET: Silent.

TEMPO: The speed of the music.

RALLENTANDO (*rall.*): Gradually slower.

TEMPO PRIMO: Play at the first tempo of the song.



TENUTO: Hold the note for its full value (i.e. longer).....

TEXTURE: The layers of sound in a musical composition resulting from the way multiple instruments interact. For example, the *texture* of the *music* may be thick or thin, or it may have many or few *layers*.

THEME: A short musical passage that states an idea. The melodic idea may be used as a basic building block in the construction of a composition.

THIRD: The second lowest note of a chord (i.e. 1-**3**-5 or C-**E**-G)

THIRD INVERSION: A seventh chord arranged so that the seventh is the lowest pitch (i.e. **7**-1-3-5 or **B** \flat -C-E-G).

TIE: Two notes of the same pitch joined by a curved line over or under the note. The notes become "one" note equaling the value of both notes combined. Ties add notes together.....



TIMBRE: The quality of a sound that distinguishes one instrument from another. Also known as tone color.

TIME SIGNATURE: Appears at the beginning of the music after the clef sign. It contains two numbers. The upper number tells how many beats are in each measure; the lower number indicates what type of note receives 1 beat.....



TONE: (1) A musical sound. (2) The quality of a musical sound.

TONIC: The first note of a scale which serves as the home base around which the other pitches revolve and to which they ultimately gravitate (i.e. C-D-E-F-G-A-B-C).

TRANQUILLO: In a tranquil manner.

TREBLE CLEF: The clef used for notes in the higher pitch range. Also called the "G" clef, which specifies that the second line from the bottom of the staff is designated as "G".....



TRIAD: A common chord type consisting of three pitches built on alternate scale tones of a major or minor scale (i.e. 1-3-5 or C-E-G).

TRILL: Rapid alternation between notes that are a half tone or whole tone apart.....



TRIPLE METER: Beats are arranged in groups of three (1-2-3-1-2-3-1-2-3-1-2-3).

TRIPLET: A grouping of three notes that occupy the same amount of time that two notes of the same value normally take. A small numeral "3" will be placed above the three-note grouping to indicate that it is a triplet.....



TUNING: The raising and lowering of a pitch on an instrument to produce the correct tone; requires the ability to distinguish when a pitch is high (sharp) or low (flat) with reference to a given standard.

TUTTI: All play. From Italian meaning "all." The opposite of solo.

TWELVE-BAR BLUES: Musical structure based on a repeated harmonic-rhythmic pattern that is twelve measures in length (I-I-I-I-IV-IV-I-I-V-IV-I-I).

TWENTIETH-CENTURY ERA: The musical era ranging from approximately 1900 to the present.

UNISON: The simultaneous playing of the same note.


VAMP: Any short repeating figure or phrase.


VARIATION: A formal principle in which some aspects of the music are altered but the original is still recognizable; it falls between repetition and contrast.

VIBRATO: Small fluctuation of a tone in volume and pitch used as an expressive device to intensify a sound.

VIVACE: Lively, animated, equaling or exceeding allegro.

WALKING BASS: A constant and linear moving bass line on each pulse of a 4/4 swing tune, often played using a chromatic or diatonic scale.

WHOLE NOTE:  In time signatures with 4 as the bottom number, it receives 4 beats.

WHOLE REST:  Means to rest for a whole measure. In 3/4 it receives 3 beats; in 4/4 it receives 4 beats; in 2/4 it receives 2 beats.

WHOLE STEP: The distance from any key on the keyboard to two keys above or below; two half steps.

WHOLE TONE SCALE: A scale consisting of only whole-tone notes. Such a scale consists of only 6 notes. Known as the "dream sequence" scale.

WOODWIND FAMILY: The woodwind family includes the piccolo, flute, oboe, English horn, clarinet, alto clarinet, bass clarinet, bassoon, soprano saxophone, alto saxophone, tenor saxophone, and baritone saxophone.

CONCLUSION

This handbook is just a brief outline of the SciTech Band Program. What it does not cover are the great experiences, fun times, and lifelong achievements that band can bring you. The greatest lesson to learn from band, that you can take with you into all your life experiences, is that you get out of band what you put into band. I challenge each of you to push yourselves beyond what you think is attainable, so you can each enjoy the true joy of satisfaction for your hard work.

-Mr. Bernice

THE PRIDE OF SPRINGFIELD



The Springfield High School of Science and Technology Band Program is renowned as one of Massachusetts' top music programs. Known to city residents as "The Pride of Springfield," the SciTech Band is the subject of a 2015 national documentary about the transformative power of student ownership in the classroom. The band has been featured on local ABC, CBS, NBC, and FOX news channels, the Springfield Republican Newspaper, the Springfield Educator Newspaper, masslive.com, wgggb.com, the Western Massachusetts Women Magazine, the Massachusetts Music Educator News Magazine, WHMP Radio Station, Boston's National Public Radio Station, and New England Public Radio. The band was the recipient of the 2017 Massachusetts Commonwealth Award, the state's highest honor given for achievement in the arts. Band students have even received a personal letter

from President Barack Obama praising them for "dreaming big dreams and improving our community."

Building a quality band in a city with the sixth highest child poverty rate in the United States is said to have been impossible. Fortunately, the SciTech Band has found that nothing is impossible to overcome when students become leaders and take ownership in the classroom. Since January of 2007, the SciTech Band has grown from 20 students to over 500. Perhaps more importantly, the odds of staying in school are three times higher for students who join the band for more than one year. With a strong student leadership team and under the direction of Gary Bernice, Carissa Lueth, and Charlotte Ouellette, the SciTech Band is now empowering students to give back to their community by sharing the joy of music.

During the past decade, the SciTech Concert Band, Jazz Band, Wind Ensemble, Stomp Percussion Ensemble, and Chamber Ensembles have performed at hundreds of community music festivals, benefit concerts, firework celebrations, inauguration ceremonies, awards ceremonies, graduation ceremonies, scholarship dinners, parent gatherings, community gatherings, mentoring conferences, international fairs, talent shows, nursing homes, and local school assemblies. Our students have appeared at colleges and universities including Western New England University and the University of Massachusetts, Amherst. Members of the SciTech Band have been chosen to perform with the United States Navy Band, the Massachusetts All-State Lions Band, the Massachusetts Western District Band, the Massachusetts Western District Orchestra, the University of Massachusetts Honor Band, the PS22 Chorus, the Hampshire Young People's Chorus, the Chicago Children's Choir, and the world famous Young@Heart Chorus. SciTech Band students have also been selected as feature performers at the 2012 National Education Association Foundation Gala in Washington, D.C. and at the 2015 Massachusetts Governor's Inauguration Celebration.

In addition to developing quality musicians, the SciTech Band Program is committed to developing quality leaders. Band students actively mentor elementary and middle school students through our Mentoring Through Music and Peer-2-Peer Mentoring Program. Amazingly, 99% of band members have no prior experience playing an instrument or formal music training before entering high school. Even without these years of musical experience and faced with the many challenges of an urban school district, band members' commitment and dedication continue to inspire students and audiences throughout Massachusetts and beyond.

OUR MISSION

As proud members of the SciTech Band, we bring together our individual strengths and talents to form a family united by common goals.

We desire to create an environment through music that will challenge and motivate students to strive for excellence in all facets of their lives.

We are dedicated to advancing the principles of leadership, unity, pride, trust, self-discipline, responsibility, critical thinking, and creativity through the study and performance of music.

OUR VISION

A Culture of Musical Excellence...

We value music as a dynamic force that enriches the lives of students, their families, our schools, and our entire community.

Springfield will be acknowledged as a distinctive center for music education where every student in every school has equal access to high-quality, culturally relevant, standards-based, sequential music programs.

OUR BAND COMMANDMENTS
THOU SHALT NOT COMPLAIN OR WHINE!
SEEK TO SERVE, NOT TO BE SERVED!

MISSION STATEMENT

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