

TROMBONE

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26. Chameleon
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38. It Is Well
39. La Luz Que Me Alumbra
40. Legend of Super Mortal Tetris, The
41. My Way
42. Pep Band Music
43. Pomp & Circumstance (Two Ceremonial Marches)
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45. Santa Claus Is Comin' To Town
46. Sight Reading Exercises
47. Simple Gifts (District Determined Measure)
48. Smells Like Teen Spirit
49. Sponsor Song (What Is Love)
50. Star Spangled Banner
51. Swallowtail Jig
52. Take On Me
53. Tempest, The
54. Tenor Madness
55. Uptown Funk
56. Warm Ups (UMASS BAND)
57. Blank Staff Paper
58. Twinkle Twinkle Note Test
59. Essential Elements Method Book
60. Note Map/Fingering Chart

What to practice first...

WINTERFEST SET LIST (Semester 1)

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

ARTS ALIVE SET LIST (Semester 2)

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

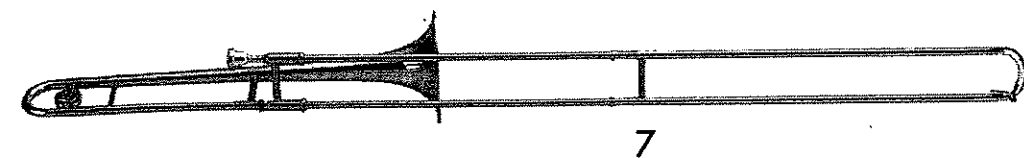
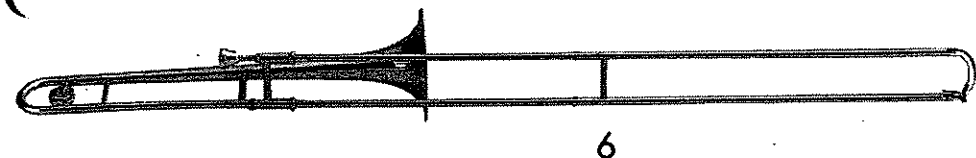
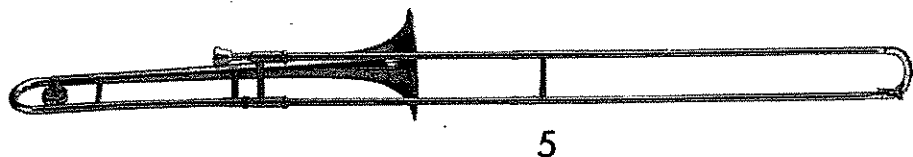
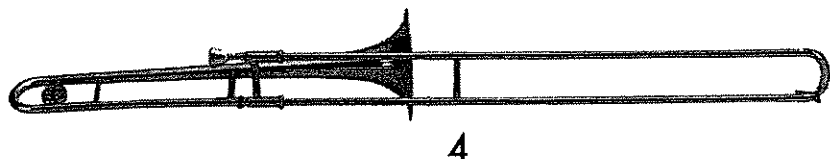
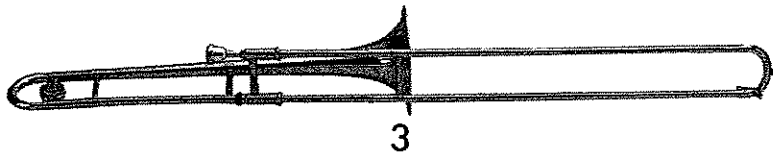
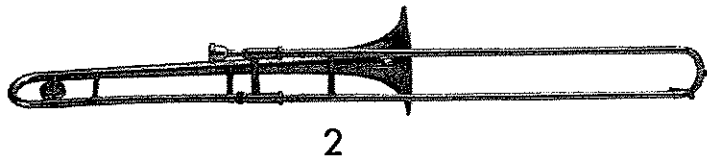
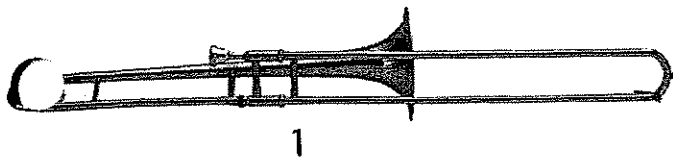
Graduation - **Pomp & Circumstance**

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

POSITION CHART

TROMBONE

Numbers below the notes = Slide positions



*Instrument courtesy of
Yamaha Corporation of America,
Band and Orchestral Division*

Instrument Care Reminders

Before putting your instrument back in its case after playing, do the following:

- Use the water key to empty water from the instrument. Blow air through it.
- Remove the mouthpiece and slide assembly. Do not take the outer slide off the inner slide piece. Return the instrument to its case.
- Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.

Trombone slides occasionally need oiling. To oil your slide, simply:

- Rest the tip of the slide on the floor and unlock the slide.
 - Exposing the inner slide, put a few drops of oil on the inner slide.
 - Rapidly move the slide back and forth. The oil will then lubricate the slide.
- Be sure to grease the tuning slide regularly. Your director will recommend special slide oil and grease, and will help you apply them when necessary.

CAUTION: If a slide or your mouthpiece becomes stuck, ask for help from your band director or music dealer. Special tools should be used to prevent damage to your instrument.

POSITION CHART

TROMBONE

<p>E</p> <p>7</p>	<p>F</p> <p>6</p>	<p>F# Gb</p> <p>5</p>	<p>G</p> <p>4</p>
<p>G# Ab</p> <p>3</p>	<p>A</p> <p>2</p>	<p>A# Bb</p> <p>1</p>	<p>B</p> <p>7</p>
<p>C</p> <p>6</p>	<p>C# Db</p> <p>5</p>	<p>D</p> <p>4</p>	<p>D# Eb</p> <p>3</p>
<p>E</p> <p>2</p>	<p>F</p> <p>1 or 6</p>	<p>F# Gb</p> <p>5</p>	<p>G</p> <p>4</p>
<p>G# Ab</p> <p>3</p>	<p>A</p> <p>2 or 6</p>	<p>A# Bb</p> <p>1 or 5</p>	<p>B</p> <p>4</p>
<p>C</p> <p>3</p>	<p>C# Db</p> <p>2</p>	<p>D</p> <p>1 or +4*</p>	<p>D# Eb</p> <p>3</p>
<p>E</p> <p>2</p>	<p>F</p> <p>1</p>	<p>F# Gb</p> <p>-3**</p>	<p>G</p> <p>-2</p>

* + = Make the slide a little longer.
 ** - = Make the slide a little shorter.

Concert Bb Scale

1. Scale with hints

Bb 1 C 6 D 4 Eb 3 F 1 G 4 A 2 Bb 1 A 2 G 4 F 1 Eb 3 D 4 C 6 Bb 1

2. Scale

3. Arpeggio with hints

Bb 1 D 4 F 1 Bb 1 F 1 D 4 Bb 1

4. Arpeggio

5. Draw the notes of the scale.

6. Draw the notes of the arpeggio.

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

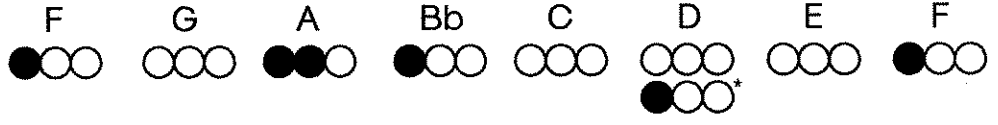
Concert Bb Scale

BRASS

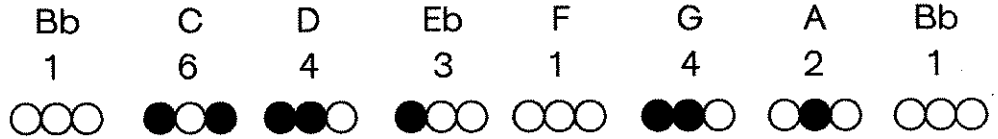
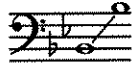
Trumpet



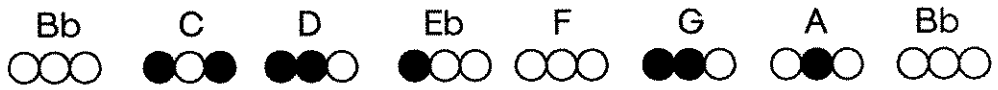
F Horn
*Lower octave



Trombone
Baritone



Tuba

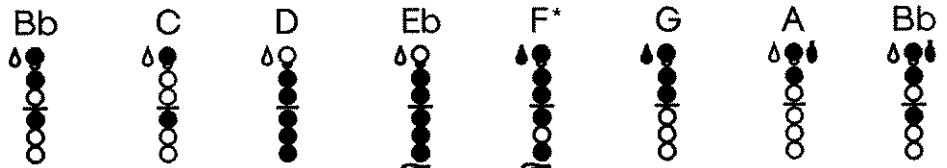


WOODWINDS

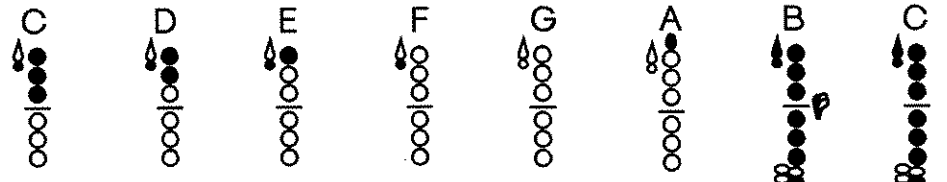
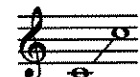
Flute



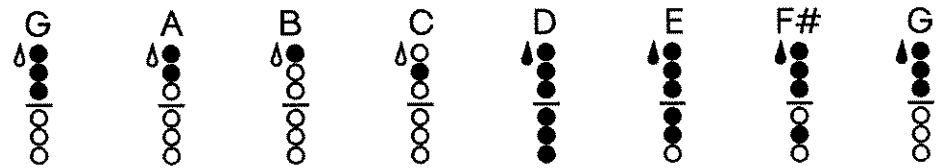
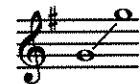
Oboe
*Forked F



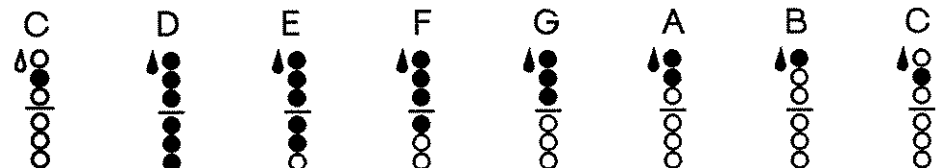
Clarinet



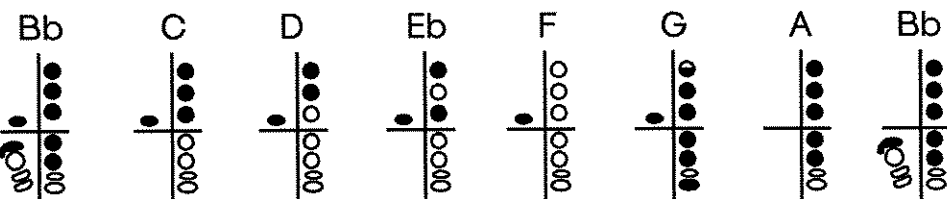
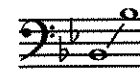
Alto/Bari Sax



Tenor Sax



Bassoon
● = whisper key



Concert C Scale

1. Scale with hints

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

6 4 2 1 4 2 4 3 4 2 4 1 2 4 6

2. Scale

3. Arpeggio with hints

C E G C G E C

6 2 4 3 4 2 6

4. Arpeggio



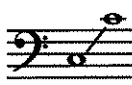
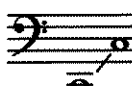
5. Draw the notes of the scale.

6. Draw the notes of the arpeggio.




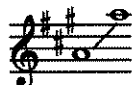

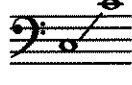
7. Fill-in the measures with notes from the scale in any order.

Concert C Scale

BRASS

Trumpet		D	E	F#	G	A	B	C#	D
F Horn		G	A	B	C	D	E	F#	G
Trombone Baritone		C	D	E	F	G	A	B	C
		6	4	2	1	4	2	4	3
Tuba		C	D	E	F	G	A	B	C

WOODWINDS

Flute		C	D	E	F	G	A	B	C
									
Oboe		C	D	E	F	G	A	B	C
Clarinet		D	E	F#	G	A	B*	C#*	D
Alto/Bari Sax		A	B	C#	D	E	F#	G#	A
Tenor Sax		D	E	F#	G	A	B	C#	D
Bassoon		C	D	E	F	G	A	B	C

Concert Ab Scale

1. Scale with hints

Ab 3 Bb 1 C 6 Db 5 Eb 3 F 1 G 4 Ab 3 G 4 F 1 Eb 3 Db 5 C 6 Bb 1 Ab 3

2. Scale

3. Arpeggio with hints

Ab 3 C 6 Eb 3 Ab 3 Eb 3 C 6 Ab 3

4. Arpeggio

5. Draw the notes of the scale.

6. Draw the notes of the arpeggio.

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

Concert Ab Scale

BRASS

Trumpet		Bb	C	D	Eb	F	G	A	Bb
F Horn		Eb	F	G	Ab	Bb	C	D	Eb
* Trombone Baritone		Ab	Bb	C	Db	Eb	F	G	Ab
Tuba		Ab	Bb	C	Db	Eb	F	G	Ab

WOODWINDS

Flute		Ab	Bb	C	Db	Eb	F	G	Ab
Oboe		Ab	Bb	C	Db	Eb*	F*	G	Ab
Clarinet		Bb	C	D	Eb	F	G	A	Bb
Alto/Bari Sax		F	G	A	Bb*	C	D	E	F
Tenor Sax		Bb*	C	D	Eb	F	G	A	Bb*
Bassoon		Ab	Bb	C	Db	Eb	F	G	Ab

Concert Bb Blues Scale

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

Concert C Minor Scale

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

SCI-TECH BAND / MTM MASTER PRACTICE CHECKLIST

FIRST 5 NOTES

Do Re Mi Fa So La Ti Do

MAJOR SCALES

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

NATURAL MINOR SCALES

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

HARMONIC MINOR SCALES

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

BLUES SCALES

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

CHROMATIC SCALES

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

SUETA RHYTHM CHARTS

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

RHYTHM CHARTS (in Band Handbook)

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

FUNDAMENTAL RHYTHMS

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18
 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34
 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50
 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66
 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82
 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98
 99 100 101 102 103 104 105 106 107 108 109 110 111
 112 113 114 115 116 117 118 119 120 121 122 123 124
 125 126 127 128 129 130 131 132 133 134 135 136 137
 138 139 140 141 142 143 144 145 146 147 148 149 150
 151 152 153 154 155 156 157 158 159 160 161 162 163
 164 165 166 167 168 169 170 171 172 173 174 175 176
 177 178 179 180 181 182 183 184 185 186 187 188 189
 190 191 192 193 194 195

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

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

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

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

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

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

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

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

ESSENTIAL ELEMENTS, BOOK 1

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

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

Concert F #1 #2 #3 #4; Concert Ab #1 #2 #3 #4

Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 2

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

Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 3

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

Pg. 38-39 – Rhythm Studies

OTHER

Band Repertoire Solo Repertoire Chamber Ensemble Repertoire Improvisation

SCALE CHECKLIST

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

SCALE ASSIGNMENTS

CONCERT & JAZZ BAND

QUARTER 1

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

QUARTER 2

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

QUARTER 3

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

QUARTER 4

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

SYMPHONIC BAND

QUARTER 1

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

QUARTER 2

Bb Blues

QUARTER 3

Bb Chromatic (1 Octave)
C Major

QUARTER 4

C Minor

*Scale assignments subject to change

SCITECH BAND GROOVE CHART

-CHORD PROGRESSIONS FOR IMPROV-

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

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

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

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

-Chord progressions can be used in any key

Holiday Solos – Duets – Trios – Quartets

SOLOS (1+people)

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

DUETS

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

SOLOS, DUETS, TRIOS, QUARTETS

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

CIRCLE YOUR CHOICE ABOVE

Names: _____

Instruments: _____

12 BAR BLUES

Blues Scale

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

12 Bar Blues Progression

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

12 Bar Blues Licks

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

2) 4-b3-1

3) 1-b3-4

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

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

6) 1-b3-4-b5-5

Solos

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

2) 4-b3-1

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

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

Walking Bass Line - C Instruments

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

Walking Bass Line - B \flat Instruments

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

Walking Bass Line - E \flat Instruments

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

ADVANCED MUSIC

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

TROMBONE

CONCERTO
FOR TROMBONE AND PIANO

RIMSKY-KORSAKOV (1844-1908)

Allegro vivace

1

f 3

6 A 1

f 3

B

cresc. 3 3 3 *ff*

C *p*

D 1

f 3

6

TROMBONE

E 1

f

cresc.

ff

G Andante cantabile

2

p espressivo

f

pp p

cresc.

stringendo

Kadenz

sf

p

f ad libitum

p cresc.

TROMBONE

f *pp* *f* *p* *riten.*

K Allegro *sf* 3 *f* *grm* L Allegretto 3 7 *mf* M

3 *mf staccato*

N 6

7 *mf* O

5 P *p*

4

Q *mf staccatissimo* 3 3 3 3 3 3

3 3 3 3 3 3 3 3 3 *f*

R 2

TROMBONE

First staff of music, bass clef, key signature of two flats. It begins with a dynamic marking of *mf*, followed by *p*, and then *cresc.* The notation consists of eighth and sixteenth notes.

Second staff of music, continuing the melodic line with eighth and sixteenth notes, ending with a dynamic marking of *f*.

Third staff of music, featuring a triplet of eighth notes and a sixteenth note marked with an *S* (accrescendo) marking.

Fourth staff of music, consisting of a continuous sixteenth-note pattern.

Fifth staff of music, starting with a sixteenth-note pattern, followed by a measure with a *6 T* marking, and then a dynamic marking of *f*.

Sixth staff of music, featuring a melodic line with eighth and sixteenth notes.

Seventh staff of music, showing a melodic line with eighth and sixteenth notes.

Eighth staff of music, continuing the melodic line with eighth and sixteenth notes.

Ninth staff of music, featuring a melodic line with eighth and sixteenth notes.

Tenth staff of music, starting with a dynamic marking of *p* and a tempo marking of *U Tempo poco meno mosso*.

Eleventh staff of music, beginning with a dynamic marking of *cresc.*, followed by a *riten.* marking, a *Vivace* tempo marking, and a triplet of eighth notes.

BASS CLEF INSTRUMENTS

Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(Eb) Eb Bb7 Cm Ab Eb Bb7

Soprano

Alto

Tenor

Bass

7

S

A

T

B

Eb Bb Eb Eb Ab Eb Cm Eb

14

S

A

T

B

Eb Bb7 Eb Eb sus4/Ab Eb

SciTech Band Audition

SYMPHONIC BAND AUDITION REQUIREMENTS

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

Additional Instructions

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

CONCERT BAND & JAZZ BAND AUDITION REQUIREMENTS

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

Additional Instructions

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



SYMPHONIC BAND AUDITION SCALE LIST

Instrument Key

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

Bb Instruments: Clarinet Trumpet, Tenor Sax

Eb Instruments: Alto Sax, Baritone Sax

Concert Bb Major Scale

C Instruments: Bb C D Eb F G A Bb

Bb Instruments: C D E F G A B C

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

Concert Bb Blues Scale

C Instruments: Bb Db Eb E F Ab Bb

Bb Instruments: C Eb F Gb G Bb C

Eb Instruments: G Bb C Db D F G

Concert Bb Chromatic Scale

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

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

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



SciTech Band

THE PRIDE OF SPRINGFIELD

AUDITION SCORE SHEET

(or Test Score Sheet)

Name: _____

I am auditioning for Concert Band Jazz Band

Stomp Percussion Ensemble Other _____

Please check all that apply.

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

Audition Prepared Solo - Symphonic Band

Trombone & Baritone

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It consists of three staves of music. The first staff begins with a rest for one measure, followed by a melodic line starting on a half note G2, moving through A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, and ending on a half note G4. A dynamic marking of *mf* is placed below the first measure. A hairpin crescendo is shown below the staff, starting under the first measure and tapering off towards the end of the staff. The second staff continues the melodic line, starting with a half note G4, moving through F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, and ending with a half note G2. A dynamic marking of *p* is placed below the final measure. A hairpin crescendo is shown below the staff, starting under the first measure and tapering off towards the end of the staff. The third staff features a rhythmic accompaniment of eighth notes, starting with a half note G2, followed by eighth notes A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, and ending with a half note G4. A dynamic marking of *f* is placed below the first measure. The score concludes with a double bar line.

Audition Prepared Solo - ADVANCED BAND

Trombone/Baritone

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It consists of five staves of music. The first staff begins with a *mf* dynamic and a slur over the first six measures. The second staff continues with a slur over the first six measures and a *p* dynamic marking. The third staff features a *f* dynamic and includes a triplet of eighth notes with the instruction "Swing!". The fourth staff has a slur over the first six measures. The fifth staff concludes the piece with a double bar line.

ANGELS WE HAVE HEARD ON HIGH

Soprano Trombone / Baritone

Traditional French Carol

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

***Intro**

Alto

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

***Intro**

Tenor

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

***Intro**

Bass

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

***Intro**

Birdland

TROMBONE 1

Music by JOSEF ZAWINUL
Arranged by MICHAEL SWEENEY

FAST ROCK (♩ = 152-160)

The musical score for Trombone 1 of "Birdland" is presented in a single system with seven staves. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The score includes the following elements:

- Staff 1:** Starts with a treble clef and a key signature of one flat. It contains a whole note chord marked "1-4" and a half note marked "5 f".
- Staff 2:** Contains a half note marked "7", a quarter note marked "8", a whole note marked "9-15", and a quarter note marked "16" with a dynamic marking of "mf".
- Staff 3:** Contains a half note marked "17", a quarter note marked "18", a half note marked "19", and a quarter note marked "20".
- Staff 4:** Contains a half note marked "21", a quarter note marked "22", a half note marked "23", and a quarter note marked "24" with a dynamic marking of "f".
- Staff 5:** Contains a half note marked "25", a quarter note marked "26", a half note marked "27", and a quarter note marked "28".
- Staff 6:** Contains a half note marked "29", a quarter note marked "30", a half note marked "31", and a quarter note marked "32".
- Staff 7:** Contains a half note marked "33", a quarter note marked "34" with a dynamic marking of "mf", a half note marked "35", and a quarter note marked "36".
- Staff 8:** Contains a half note marked "37", a quarter note marked "38", a half note marked "39", and a quarter note marked "40" with a dynamic marking of "f".

Handwritten annotations include circled numbers 9, 17, 25, and 33, and various performance markings such as accents (>), slurs, and dynamic markings (mf, f).

08921581

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Trombone 1

41 **42** 42-49 **50** 51 *mf* 52

53 54 55 56

57 **58** 59 60 *f*

61 62 63 64 (To CODA)

65 66 67 **68** *mf*

69 70 71 72

73 74 75 **76** *ff* Dim. 77 *mp* *ff*

78 79 80 81 *mp* *ff*

82 83 84 86 **86** 86-93 *Dim.* *mp* *ff* **8** D.S. AL CODA

94 CODA 95 96 97 *ff*

Birdland

TROMBONE 2

Music by JOSEF ZAWINUL
Arranged by MICHAEL SWEENEY

FAST ROCK (♩ = 152-160)

The musical score for Trombone 2 of "Birdland" is presented in a single system with eight staves. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked "FAST ROCK" with a quarter note equal to 152-160 beats per minute. The score includes several handwritten annotations: a circled "4" above the first staff, circled numbers "9", "17", "25", and "33" marking specific measures, and circled numbers "7" and "9" above other measures. Performance markings include dynamics such as *f*, *mf*, and *f*, and various articulations like accents, slurs, and breath marks. The score is numbered with measure numbers 4, 5, 7, 8, 9-15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, and 40.

08721581

Trombone 2

41 **(42)** 8 **(50)** 42-49 50 51 *mf* 52

53 54 55 56

57 **(58)** 58 59 60

61 62 63 64 **(TO CODA)** Φ

65 66 67 *mf* 68

69 70 71 72

73 74 75 **(76)** *ff* 76 *Dim.* 77 *mp* *ff*

78 *Dim.* 79 *mp* *ff* 80 *Dim.* 81 *mp* *ff*

82 83 *mp* 84 **(86)** 85 **(D.S. AL CODA)** 86-93

Φ **(CODA)** 94 *ff* 95 96 97 *ff*

Birdland

TROMBONE 3

Music by JOSEF ZAWINUL
Arranged by MICHAEL SWEENEY

FAST ROCK (♩ = 152-160)

The musical score for Trombone 3 of "Birdland" is written in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked "FAST ROCK" with a metronome marking of 152-160. The score consists of eight staves of music, with various performance markings and handwritten annotations. The first staff begins with a 4-measure rest, followed by notes marked with a forte (f) dynamic and an accent (>). The second staff includes a circled "9" above a measure, a 7-measure rest, and a mezzo-forte (mf) dynamic. The third staff starts with a circled "17" above the first measure. The fourth staff ends with a forte (f) dynamic. The fifth staff begins with a circled "25" above the first measure. The sixth staff includes a circled "33" above the first measure. The seventh staff features a circled "33" above the first measure and a mezzo-forte (mf) dynamic. The eighth staff ends with a forte (f) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

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Trombone 3

41 **42** *mf* 8 **50** 51 *mf* 52

53 > 54 55 56

57 **58** *f* 59 60

61 62 63 64 (TO CODA) ⊕

65 66 67 **68** *mf* 68

69 70 71 72

73 74 75 **76** *ff* *Dim.* 77 *mp* *ff*

78 *Dim.* 79 *mp* *ff* 80 *Dim.* 81 *mp* *ff*

82 *Dim.* 83 *mp* 84 **86** 85 **86-93** (D.S. AL CODA)

⊕ (CODA) 94 *ff* 95 96 97 *ff*

Birdland

TROMBONE 4

Music by JOSEF ZAWINUL

Arranged by MICHAEL SWEENEY

FAST ROCK (♩ = 152-160)

The musical score for Trombone 4 of "Birdland" is presented in a single system with eight staves. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked "FAST ROCK" with a quarter note equal to 152-160 beats per minute. The score includes several handwritten annotations: a circled "4" above the first staff, a circled "9" above the second staff, a circled "17" above the third staff, a circled "25" above the fifth staff, and a circled "33" above the seventh staff. Performance markings include dynamics such as *f*, *mf*, and *f*, and various articulations like accents (>), slurs, and breath marks (^). Measure numbers 1-4, 5, 7, 8, 9-15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, and 40 are indicated throughout the score.

08921581

Trombone 4

41 **42** *f* 8 **50** 42-49 50 51 *mf* 52

53 > 54 55 > 56

57 **58** *f* > 58 > 59 > 60

61 > 62 > 63 > 64 (TO CODA) ⊕

65 > 66 67 **68** *mf* 68

69 70 71 72

73 74 75 **76** *ff* 76 Dim. 77 *mp ff*

78 Dim. 79 *mp ff* 80 Dim. 81 *mp ff*

82 Dim. 83 *mp* 84 85 **86** 8 **86** (D.S. AL CODA)

⊕ (CODA) 94 95 *ff* 96 97 *ff*

B.C.

BLUE MOON

31.

The image shows a handwritten musical score for the piece "Blue Moon" in B-flat major. The score consists of ten staves of music, each with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music is written in a style that includes various chords and melodic lines. The chords are labeled above the notes, and some are grouped with brackets. The score includes a double bar line near the end, indicating the end of a section. The chords used include Eb, Cmi, Fmi, Bb7, E, Fmi7, Ab, Eb, Bb7, Fmi7, Bb7, Eb, Abmi7, Db7, Gb, Bb, F7, Fmi7, Bb7, and Eb.

Chords and notes shown in the score:

- Staff 1: Eb, Cmi, Fmi, Bb7, E, Cmi, Fmi, Bb7
- Staff 2: Eb, Cmi, Fmi7, Eb, Ab, Eb, Bb7
- Staff 3: Eb, Cmi, Fmi, Bb7, Eb, Cmi, Fmi, Bb7
- Staff 4: Eb, Cmi, Fmi7, Eb, Fmi7, Eb
- Staff 5: Fmi7, Bb7, Eb, Fmi7, Bb7, Eb
- Staff 6: Abmi7, Db7, Gb, Bb, F7, Fmi7, Bb7
- Staff 7: Eb, Cmi, Fmi7, Bb7, Eb, Cmi, Fmi, Bb7
- Staff 8: Eb, Cmi, Fmi7, Bb7, 1. Eb, Fmi7, Eb, Bb7
- Staff 9: 2. Eb, Fmi7, Eb

Trombone

Canon Remix

Pachelbel / Arr. Bernice

4 5 8 13

mf

17 21

24 29

31 37

38

45

f

52 53 61 69

mf

66 *f*

73 77

80 83

* Read in Bass Clef 7:
Alto Sax.

MELODY

Canon Remix

Pachelbel / Arr. Bernice

7: *mf*

4 5 8 13

17 21

24 29

31 37

38

45 *f*

51 53 61 69 77 *f*

71

78 83

85

Bass Guitar

Canon Remix

Pachelbel / Arr. Bernice

5

4

B \flat F Gm Dm E \flat

10 B \flat E \flat F

13 With Energy

mp

mf

16

21

29

26

31

37

45

41

f

46

53 Solo

51

2
56

[Title]



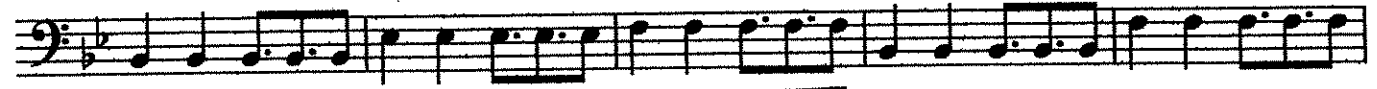
61

61



69

66

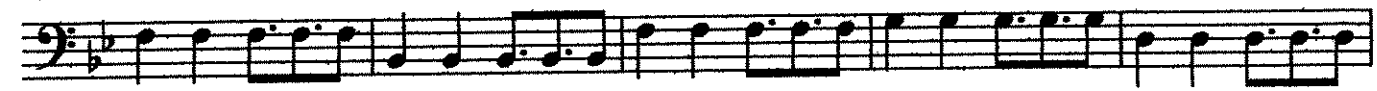


71



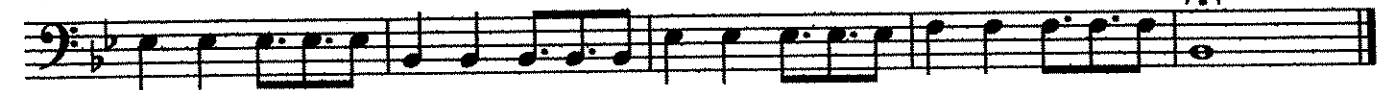
77

76



83

81



Careless Whisper – Melody

Melody C – Flute



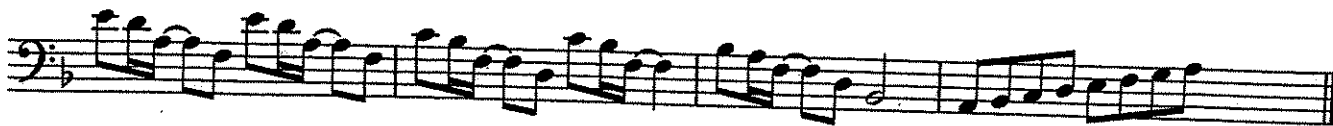
Melody Bb – Trumpet, Clarinet, Tenor Sax



Melody Eb – Alto Sax, Bari Sax



Melody Bass Clef – Trombone, Baritone



Piano – Chords

Dm, Gm, Bb, Am

Lyrics

You really gotta sponsor us,

All of the SciTech Band.

We really need your money now,

Just lend us a hand

Careless Whisper – Horn Lick

Horn Lick C – Flute



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

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



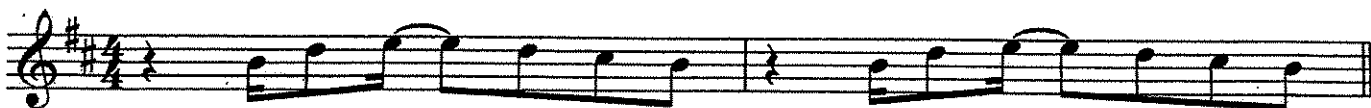
E G A G F# E E G A G F# E

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



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

Horn Lick Eb – Alto Sax, Bari Sax



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

Horn Lick Bass Clef – Trombone, Baritone



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

Carol of The Bells

Melody - Bass Clef
-Trombone / Baritone

Quartet Version

arr. Turgeon & Brenice

Soli

mp

6

12

18

rit.

A

a tempo - Repeat 4x

f

B

24

31

C

D Repeat 3x

mf

f

37

E

rit.

Carol of The Bells

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

Quartet Version

arr. Turgeon & Bernice

mp

8

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

B
22

C **D** *Repeat 3x*
31 mf f

E rit.
40

7: Bass clef

79

(MED. PUNK)

CHAMELEON

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

INTRO

(BASS) N.C.

A

BASS CONT. SIM.

B

(PLAY 3X)

Chameleon Bass Line

Score

The musical score for "Chameleon Bass Line" consists of five staves, all in 4/4 time and B-flat major. The first three staves (C, Bb, Eb) use treble clefs, while the last two (Bass Clef High, Bass Clef Low) use bass clefs. Each staff contains two measures of music, with repeat signs at the beginning and end of the first measure in each pair. The notation includes eighth and quarter notes, rests, and accidentals (sharps and flats).

Trombone

Cheer # 1

arr. Bernice

Watch Conductor
Slow-Fast



Melody (B.C.)

Danza Kuduro

As Recorded by
Don Omar & Lucenzo
arr. Bernice

Slow ♩ = 63
play 2nd time only
Duet

mp

5

A Double Time
♩ = 126
4

B 13 **C** optional 8va

f

21

D 25

29

E 33

36

F 40

44

48

G solo/soli optional 8va

52

56

tutti H optional solo/soli tutti

Top Notes Melody
Bottom Harmony

61

optional solo/soli To Coda I tutti Solo Section -Drum Feature On Cue

66

6 D.S. % al Coda

J Coda K

73

7

ff

84

1. 2.

Counter melody
(B.C.)

Danza Kuduro

As Recorded by
Don Omar & Lucenzo
arr. Bernice

Slow ♩ = 63

Double Time

A ♩ = 126

4 4 4 4 8

D 25 8 E 8 F % 4 f

47 G 8 H 7 To Coda ⊕

I Solo Section
65 -Drum Feature On Cue 7 D.S. % al Coda

⊕ Coda J 73 8 K ff

85 1. 2.

Accordian
Horn Lick (B.C.)
OPTIONAL

Danza Kuduro

As Recorded by
Don Omar & Lucenzo
arr. Bernice

Slow ♩ = 63

A Double Time ♩ = 126

4 4

11

14

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

25 8 8 8 8

H

57 7

To Coda ⊕

I Solo Section
-Drum Feature On Cue

65 7

D.S. ♯ al Coda

⊕ Coda

J **K**

73 8 7

1. 2.

Bass Guitar
TREBLE CLEF
8vb Slow ♩ = 63

Danza Kuduro

As Recorded by
Don Omar & Lucenzo
arr. Bernice

Double Time

A ♩ = 126

Am F C G simile... 4 4

B

13 Am F C G C A E A A C

mf f

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

22 D

26

30 E

34

38 F % f

42

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

46 G



Musical staff 46-49: Treble clef, 4/4 time signature. Measures 46-49 contain a rhythmic pattern of eighth and quarter notes. A box containing the letter 'G' is positioned above the staff at the beginning of measure 47.

50



Musical staff 50-53: Continuation of the rhythmic pattern from the previous staff.

54 H



Musical staff 54-57: Continuation of the rhythmic pattern. A box containing the letter 'H' is positioned above the staff at the beginning of measure 55.

58



Musical staff 58-61: Continuation of the rhythmic pattern.

62 *To Coda* \oplus I *Solo Section*
-Drum Feature On Cue
mf



Musical staff 62-65: Continuation of the rhythmic pattern. At the end of measure 62, there is a double bar line with a repeat sign. Above the staff, the text reads "To Coda" with a circled cross symbol, a box containing the letter 'I', and "Solo Section -Drum Feature On Cue". Below the staff, the dynamic marking "mf" is written.

66



Musical staff 66-69: Continuation of the rhythmic pattern.

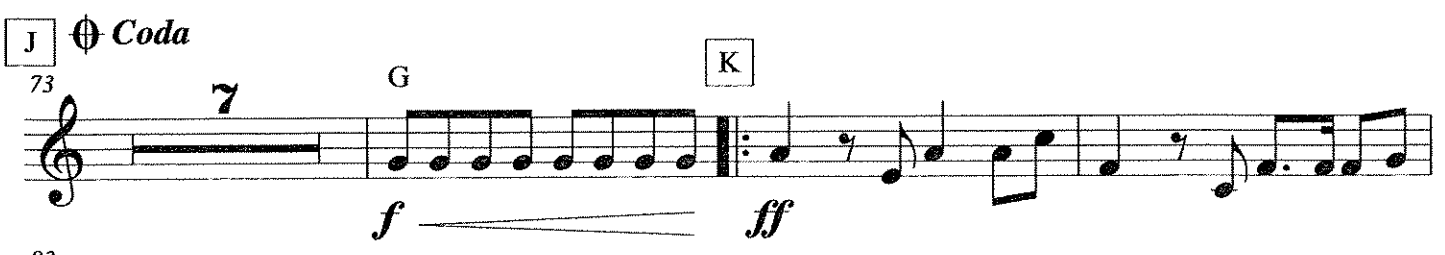
70 *D.S. al Coda*



Musical staff 70-72: Continuation of the rhythmic pattern. At the end of measure 70, there is a double bar line with a repeat sign. To the right of the staff, the text "D.S. al Coda" is written.

J \oplus *Coda* K

73 *f* *ff*



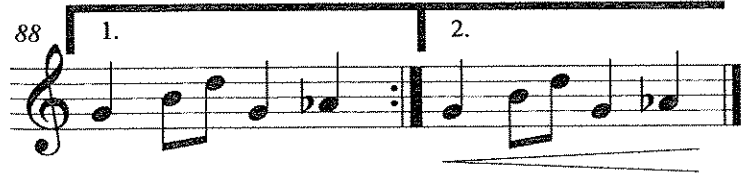
Musical staff 73-82: Continuation of the rhythmic pattern. At the beginning of measure 73, there is a box containing the letter 'J' followed by a circled cross symbol and the word "Coda". At the end of measure 73, there is a double bar line with a repeat sign, followed by a box containing the letter 'K'. The dynamic marking "f" is written below the staff at the start of measure 74, and "ff" is written below the staff at the end of measure 82.

83



Musical staff 83-87: Continuation of the rhythmic pattern.

88 1. 2.



Musical staff 88-90: Continuation of the rhythmic pattern. At the beginning of measure 88, there is a first ending bracket labeled "1." and a second ending bracket labeled "2.".

Eye Of The Tiger

For Zanetti

Flute
Piano

A A G A A G A A G F

The staff shows a melody in 4/4 time with a key signature of one flat. The notes are: A4 (quarter), A4-G4 (beamed eighth notes), A4 (quarter), A4-G4 (beamed eighth notes), A4 (quarter), A4-G4 (beamed eighth notes), A4 (quarter), G4 (quarter), F4 (half).

Clarinet
Trumpet
(LOW)

B B A B B A B B A G

The staff shows a melody in 4/4 time with a key signature of one flat. The notes are: B4 (quarter), B4-A4 (beamed eighth notes), B4 (quarter), B4-A4 (beamed eighth notes), B4 (quarter), B4-A4 (beamed eighth notes), B4 (quarter), A4 (quarter), G4 (half).

Clarinet
Trumpet
(HIGH)

B B A B B A B B A G

The staff shows a melody in 4/4 time with a key signature of one flat. The notes are: B4 (quarter), B4-A4 (beamed eighth notes), B4 (quarter), B4-A4 (beamed eighth notes), B4 (quarter), B4-A4 (beamed eighth notes), B4 (quarter), A4 (quarter), G4 (half).

Alto Sax

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

The staff shows a melody in 4/4 time with a key signature of one sharp. The notes are: F#4 (quarter), F#4-E4 (beamed eighth notes), F#4 (quarter), F#4-E4 (beamed eighth notes), F#4 (quarter), F#4-E4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half).

Trombone

A2 A2 G4 A2 A2 G4 A2 A2 G4 F1

The staff shows a melody in 4/4 time with a key signature of one flat. The notes are: A2 (quarter), A2-G4 (beamed eighth notes), A2 (quarter), A2-G4 (beamed eighth notes), A2 (quarter), A2-G4 (beamed eighth notes), A2 (quarter), G4 (quarter), F1 (half).

Piano: Am G F

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

FEELING GOOD ROAD MAP

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

Feeling Good

(Bb Minor)

Swing Time

Flute
Piano

Clarinet
Trumpet
(LOW)

Clarinet
Tenor Sax
Trumpet
(HIGH)

Alto Sax

Trombone
Euphonium
(HIGH)

Trombone
Euphonium
Tuba
(LOW)

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

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

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

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

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

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

Tenor Sax:
Octave Key HIGH
No Octave Key LOW

Alto Sax:
Octave Key HIGH
No Octave Key LOW

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

Piano: Bbm (8th note triplets)

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

Feeling Good

Swing Time

(HORN LICK+)

NOTE 8 ON CUE
BEAT 4

The musical score is written for five instruments: Flute Piano, Clarinet Trumpet (LOW), Clarinet Tenor Sax Trumpet (HIGH), Alto Sax, and Trombone Euphonium. The key signature is B-flat major (two flats) and the time signature is 4/4. The score consists of five staves, each with a melodic line and a corresponding chord line above it. The horn lick is marked with a '3' under the first three notes of each staff. The opening for 'And I'm Feeling Good' is marked with a '3' under the first three notes of each staff. The chord lines are as follows:

- Flute Piano: Bb, Db, Eb, E, Eb, E, Eb, E, Eb, Db, Bb, Ab, Bb, Bb
- Clarinet Trumpet (LOW): C, Eb, F, F#, F, F#, F, F#, F, Eb, C, Bb, C, C
- Clarinet Tenor Sax Trumpet (HIGH): C, Eb, F, F#, F, F#, F, F#, F, Eb, C, Bb, C, C
- Alto Sax: G, Bb, C, C#, C, C#, C, C#, C, Bb, G, F, G, G
- Trombone Euphonium: Bb, Db, Eb, E, Eb, E, Eb, E, Eb, Db, Bb, Ab, Bb, Bb

Horn Lick:

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

Opening "And I'm Feeling Good":

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

1 & b3 Background Harmony Hits

Feeling Good

(NASTY LICK - Bb Minor)

Swing Time

Flute Piano

Clarinet Trumpet (LOW)

Clarinet Tenor Sax Trumpet (HIGH)

Alto Sax

Trombone Euphonium

Tuba

Chord symbols for Flute Piano, Clarinet Trumpet (LOW), Clarinet Tenor Sax Trumpet (HIGH), and Trombone Euphonium: Bb Db Bb Eb Db Bb Bb Db E Eb Db Bb

Chord symbols for Clarinet Trumpet (LOW) and Clarinet Tenor Sax Trumpet (HIGH): C Eb C F Eb C C Eb F# F Eb C

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

Alto Sax instruction: Octave Key HIGH, No Octave Key LOW

Positions for Trombone Euphonium: 1 5 1 3 5 1 1 5 2 3 5 1

Piano: Bbm (2 Beats Hold)

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

Trombone
Euphonium

Feeling Good

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

Words and Music by Leslie Bricusse & Anthony Newley

♩ = 60

Slowly, Freely

B♭m

B♭m/A♭

G♭maj7

B♭m/F F7

B♭m

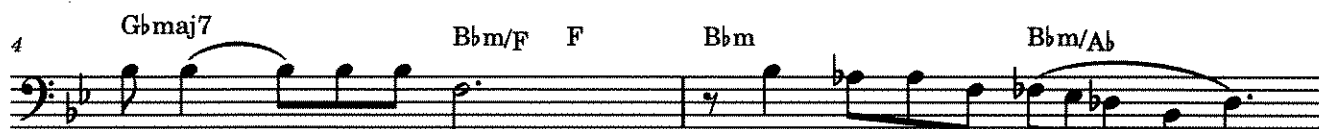
B♭m/A♭



Birds fly-ing high,

you know how I feel.

Sun in the sky,



You know___ how I feel.

Breeze drift-ing on by,_____



You know how I feel.

It's a new dawn,

it's a new day,

it's a



new life___

for_ me___

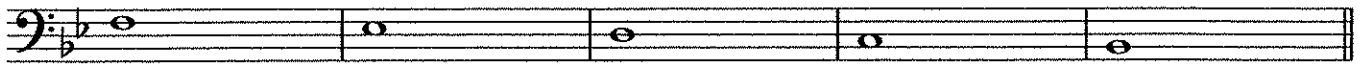
and I'm feel_ ing_____

good.

A

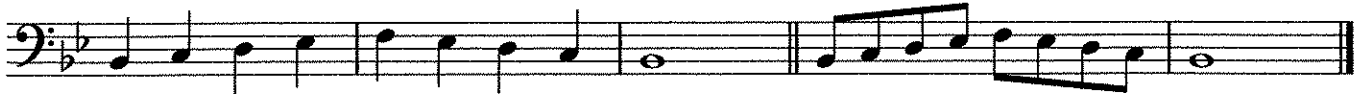


6 **B**



11 **C**

D



GNE SONG (Great New Emergence)

HORN LICK

C: E D C

Bb: F# E D

Eb: C# B A

LAST NOTE

C: A

Bb: B

Eb: F

PIANO CHORDS:

Am G Dm F

Cornet / Baritone

?



1) Name _____

2) Write in note names...

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

4) Play the piece...

142

7:

(MED.)

HEART AND SOUL

-HAGY CARMICHAEL/
FRANK LEDSSER

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

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

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

C7 F7 Bb7 A7 Bbmaj7 A7 D7 G7

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

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

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

Empty musical staff

Empty musical staff

Holding Out For A Hero

SPONSOR SONG

arr. Bernice

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

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

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

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

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

Horn Lick 1 B \flat
B A B D D B A B

Horn Lick 1 E \flat
F# E F# A A F# E F#

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

Horn Lick 2 C
C B A G G A A

Horn Lick 2 B \flat
D C# B A A B B

Horn Lick 2 E \flat
A G# F# E E F# F#

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

Bass Synth

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

A m E m

Piano

Optional Syncopated Rhythm on Cue

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

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

5

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

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

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

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

HL. 1 C
%

HL. 1 B \flat
%

HL. 1 E \flat
%

HL. 1 (B.C.)
%

HL. 2 C
%

HL. 2 B \flat
%

HL. 2 E \flat
%

HL. 2 (B.C.)
%

Bass

Piano

F C G

I Just Died In Your Arms Tonight

SPONSOR SONG

arr. Bernice

MELODY (B.C.)

With Passion $\text{♩} = 112$

A

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

We just need your

10

— mon ey — to night — Spon sor the Sc i Tech B and We're in des

14

— perate need of cash — So our pro gram does n't turn in to tr ash

18

4 Tweets C Horn Sway $\text{♩} = 136$ D Repeat 4x

G F G G F G G F G Ab G

28

E Solos F

We just need your

35

— mon ey — to night — Spon sor the Sc i Tech B and We're in des

39

G Horn Statues / Drum Solo

— perate need of cash — So our pro gram does n't turn in to tr ash

43 H

49

53

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

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

IT DON'T MEAN A THING

(If It Ain't Got That Swing)

E♭

* Read in
Bass Clef

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

MODERATELY FAST

Musical score for 'It Don't Mean A Thing' in E-flat major, 4/4 time, moderately fast. The score is written in bass clef and consists of 12 measures. The first system (measures 1-4) features a melody in the right hand and accompaniment in the left hand, marked with a forte (f) dynamic. The second system (measures 5-8) includes a key signature change to E-flat major (indicated by a double flat on the F line) and a dynamic change to mezzo-forte (mf). The third system (measures 9-12) continues the melody and accompaniment. The score includes various musical notations such as slurs, accents, and dynamic markings.

Don + Near A Thing - ED

To Coda

Musical notation for measures 13-16. Measure 13 starts with a first ending bracket. Measures 14 and 15 are marked with a double bar line and a repeat sign. Measure 16 is marked with a first ending bracket and a *ff* dynamic marking.

Musical notation for measures 17-20. Measure 17 starts with a second ending bracket and a *f* dynamic marking. Measures 18 and 19 are marked with a double bar line and a repeat sign. Measure 20 is marked with a first ending bracket and a *ff* dynamic marking.

Musical notation for measures 21-23. Measure 21 starts with a first ending bracket. Measures 22 and 23 are marked with a double bar line and a repeat sign.

Musical notation for measures 24-25. Measure 24 has an *E7* chord marking. Measure 25 has a *D.S. al Coda* marking. Both measures are marked with a double bar line and a repeat sign.

Musical notation for the Coda section, starting at measure 26. The word CODA is written above the first staff. The section ends with a double bar line.

Rhythm

IT DON'T MEAN A THING (If It Ain't Got That Swing)

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


MODERATELY FAST

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

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

It Don't Mean A Thing - Rhythm

To Coda  1.



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



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



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



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

D.S. al Coda

CODA



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

Trombone/Baritone

It Is Well

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

With Expression

Stagger Breathe mf mp mf f

S. phrasing for solo only

legato

legato

legato

legato

8

15

Lower notes for solo only

LA LUZ QUE ME ALUMBRA

THE LIGHT THAT SHINES ON ME
Original SciTech Band Student Composition

ROAD MAP

Piano Intro

Add Solo

Add Cymbal “Sprinkles”

Add Drum Build Up w/8th Notes

Band Hits

Lick #1 (Brass + Woodwinds)

Lick #2

Solo Section

Add Lick #3 Soli

Add Full Band Lick 3 (optional)

Add Drum Build Up w/8th Notes

Drum Solo (Piano Hits Every 4 beats)

Band Hits

Lick #1A

Add Lick #3

Last Note

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

Hits: EE EE EE

Lick #1: E F E

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

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

Bb INSTRUMENTS: CLARINET, TRUMPET, TENOR SAX

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

Lick #1: F# G F#

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

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

Eb INSTRUMENTS: ALTO SAX

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

Lick #1: C# D C#

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

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

PIANO & GUITAR

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

Piano Bass: A G F E (Whole Notes)

Chords: Am Am Am E

Am = A C E E = E G# B

The Legend of Super Mortal Tetris

Melody (Bass Clef)

arr. Bernice

Each note cued

A TETRIS (♩ = 140)

6

12

17

23

29

33

MORTAL KOMBAT

I (♩ = 126) J

36

45 YELL! K L YELL! 2nd time only

Musical staff 45-53: Bass clef, key signature of two flats. Measure 45 starts with 'YELL!'. Measures 46-47 contain a 4-measure rest. Measure 48 contains a 3-measure rest. Measures 49-53 repeat the melody from 45-47. A double bar line with repeat dots is at the end.

Spon sor the band!

Spon sor the band!

M 54

Musical staff 54-56: Bass clef, key signature of two flats. Measure 54 starts with a dynamic marking *f*. Measures 55-56 continue the melody.

f N ZELDA (♩ = 80)

57

Musical staff 57-61: Bass clef, key signature of two flats. Measure 57 starts with a dynamic marking *mf*. Measures 58-61 continue the melody.

Faster *mf*

62 O (♩ = 120) P

Musical staff 62-68: Bass clef, key signature of two flats. Measure 62 starts with a dynamic marking *f*. Measure 63 contains a 2-measure rest. Measures 64-68 continue the melody.

Q 69 R

Musical staff 69-73: Bass clef, key signature of two flats. Measures 69-73 continue the melody with triplets in measures 71 and 72.

74 S

Musical staff 74-77: Bass clef, key signature of two flats. Measures 74-77 continue the melody.

78 T

Musical staff 78-83: Bass clef, key signature of two flats. Measures 78-83 continue the melody.

84 U

Musical staff 84-88: Bass clef, key signature of two flats. Measures 84-88 continue the melody.

The Legend of Super Mortal Tetris

Countermelody 1 (Bass Clef)

arr. Bernice

Each note cued

A TETRIS (♩ = 140)

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It consists of nine staves of music, each representing a different section:

- Staff 1:** Section A, TETRIS (♩ = 140). Starts with a dynamic marking of *f* and includes accents (>) over several notes. Ends with a dynamic marking of *fp* and a hairpin.
- Staff 2:** Section B, starting at measure 7.
- Staff 3:** Section C, starting at measure 12.
- Staff 4:** Section D, starting at measure 17, and Section E, ending at measure 21.
- Staff 5:** Section F, starting at measure 22, featuring a long slur over the entire staff.
- Staff 6:** Section G, MARIO (♩ = 100), starting at measure 29. Includes a triplet of eighth notes at measure 31.
- Staff 7:** Section H, starting at measure 32. Includes a triplet of eighth notes at measure 34.
- Staff 8:** Section I, MORTAL KOMBAT (♩ = 126), starting at measure 35. Includes a triplet of eighth notes at measure 36 and a 4-measure rest at the end.

Countermelody 1 (Bass Clef), p. 2

The Legend of Super Mortal Tetris

J 42 **3** YELL! K L

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

Spon sor the band!

O P Faster (♩ = 120) mf

2

Q 69

R 73

S 77 T

U 82

88

The Legend of Super Mortal Tetris

arr. Bernice

Bass Line 1 (Bass Clef) &
Countermelody 2 (Bass Clef)

Each note cued
Bass Line 1

A TETRIS (♩ = 140)

B

C

D

E

F

G MARIO (♩ = 100) **H**

I MORTAL KOMBAT (♩ = 126) **J**

K **L**

YELL!

Spon sor the band!

M 54 **N** ZELDA (♩ = 80) Countermelody 1

O Faster (♩ = 120) **P**

Q 69 **R**

S 76 **T**

U 83

mf

f

4

3

3

3

3

3

The Legend of Super Mortal Tetris

Bass Line 2 (Bass Clef)

arr. Bernice

Each note cued

A TETRIS (♩ = 140)

B

C

D

E

F

G MARIO (♩ = 100) **H**

I

J MORTAL KOMBAT (♩ = 126)

K YELL! **L** **M**

Spon sor the band!

Bass Line 2 (Bass Clef), p. 2

The Legend of Super Mortal Tetris

Don't Play
2nd Time (Tacet) N

O ZELDA (♩ = 80)

Musical staff for measure N. It begins with a 4-measure rest, followed by a melodic line starting on G2. The dynamic marking *mf* is placed below the staff.

P Faster (♩ = 120) Q

R

Musical staff for measures P and Q. Measure P starts with a dynamic marking *f* and a hairpin crescendo. Measure Q continues the melodic line.

S

T

Musical staff for measures S and T. Measure S continues the melodic line. Measure T features a hairpin crescendo.

U

V

Musical staff for measure U, continuing the melodic line.

Musical staff for measure V, concluding the piece with a final melodic phrase and a double bar line.

The Legend of Super Mortal Tetris

Bass Guitar
(Bass Clef)

arr. Bernice

Each note cued
Cm Cm G G Cm Cm Cm G

TETRIS (♩ = 140)

Musical staff 1: Bass clef, 4/4 time signature. Notes: G2, G2, G2, G2, G2, G2, G2, G2. Dynamics: *f*, *fp*. Chord boxes: Cm, Cm, G, G, Cm, Cm, Cm, G. Section marker [A] G.

Musical staff 2: Bass clef, 4/4 time signature. Notes: G2, G2, G2, G2, G2, G2, G2, G2. Dynamics: *f*, *fp*. Chord boxes: Cm, G, Cm, [B] Fm, Eb.

Musical staff 3: Bass clef, 4/4 time signature. Notes: G2, G2, G2, G2, G2, G2, G2, G2. Dynamics: *f*, *fp*. Chord boxes: G, Cm, [C] G, Cm, G.

Musical staff 4: Bass clef, 4/4 time signature. Notes: G2, G2, G2, G2, G2, G2, G2, G2. Dynamics: *f*, *fp*. Chord boxes: Cm, [D] Fm, Eb, G, Cm.

Musical staff 5: Bass clef, 4/4 time signature. Notes: G2, G2, G2, G2, G2, G2, G2, G2. Dynamics: *f*, *fp*. Chord boxes: [E] Cm, G, Cm, G, [F] Cm.

Musical staff 6: Bass clef, 4/4 time signature. Notes: G2, G2, G2, G2, G2, G2, G2, G2. Dynamics: *f*, *fp*. Chord boxes: G, Cm, G, [G] (♩ = 100), [H] Eb G BbAb Eb Ab. Section marker 5.

mf roots only (no chords)

Musical staff 7: Bass clef, 4/4 time signature. Notes: G2, G2, G2, G2, G2, G2, G2, G2. Dynamics: *mf*. Chord boxes: Eb G BbAb Db D Eb G BbAb Eb Ab Eb B Db Eb. Section marker [I] (Cm) (Eb).

MORTAL KOMBAT (♩ = 126)

Musical staff 8: Bass clef, 4/4 time signature. Notes: G2, G2, G2, G2, G2, G2, G2, G2. Dynamics: *mf*. Chord boxes: (Bb) (Ab) [J] (Cm) (Eb).

Bass Guitar (Bass Clef), p. 2

The Legend of Super Mortal Tetris

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

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

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

(Bb) (Ab) **N** ZELDA (♩ = 80) Bb5

Faster (♩ = 120) *mf* Bb - F Bb

Ab(add9) Ab5 Gb F sus4 (F) **O** Bb(root) Bb(root) **P** Bb(root) Ab

Ab Eb Ab Gb Db Gb F C F *f*

Gb F sus4 (F) **Q** Bb(root) Ab(add9) Gb(Gbadd6) Db sus4 (Db) **R** B sus2 (B) Bbm(Bbm7)

C (Cmaj7) F **S** Bb(root) Ab(add9) Gb (Gb7) F7 **T** Bbdim7/E F7

G A

Bbdim7/E F7 **U** B Bbm (Bbm7) C (Cmaj7) F Bb5

G A

My Way

And now the end is near,
And so I face the final curtain,
My friends I'll say it clear,
I'll state my case of which I'm certain,
I've lived a life that's full,
I traveled each and every highway,
And more much more than this,
I did it my way...

Baritone (B.C.)

My Way

Don Costa
trans. Jerannchris Rivera-Heredia

6

13

19

25

A

B

f

fp

ff

My Way

Don Costa
trans. Jerannchris Rivera-Heredia

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It consists of four staves of music. The first staff begins with a whole rest followed by a quarter note G2, then a half note G2, and a half note F2, all beamed together. The second staff starts at measure 8 with a piano (*p*) dynamic and a box labeled 'A' above a half note G2. The third staff starts at measure 16 with a box labeled 'B' above a triplet of eighth notes (F2, E2, D2) marked with accents and a forte (*f*) dynamic. The fourth staff starts at measure 22 with a triplet of eighth notes (F2, E2, D2) marked with accents and a forte (*f*) dynamic, followed by a half note G2, and then a triplet of eighth notes (G2, A2, B2) marked with accents and a fortissimo (*fp*) dynamic. The score concludes with a double bar line.

My Way

Don Costa
trans. Jerannchris Rivera-Heredia

p

8

A

16

B

f

23

fp *ff*

PEP BAND CHEERS

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

Imperial March Mi Mi Mi Do So Mi Do So Mi

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

Mari Bros Mi Mi Mi Do Mi So So

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

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

Get Ready For This So So So Do Do Re Re

So So So Te Te Do Do

So So So Do Do Re Re

So So So Te Te Do Re

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

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

More...

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

C Minor Groove: (C Minor)

Antonio Groove: Do Te Le So (Bb Blues)

Harmony: So Fa Me Re

12 Bar Groove: (Bb Blues)

Pomp & Circumstance (MELODY)

Trombone

[Arranger]

The musical score is written in bass clef with a key signature of one flat (B-flat) and a time signature of 2/4. It consists of five measures of music. Measure 1 is marked with a box labeled 'A' and the number '8'. Measure 2 is marked with a box labeled 'B' and the number '8'. Measure 3 is marked with a box labeled 'C' and the number '6'. Measure 4 is marked with a box labeled 'D'. Measure 5 is marked with a box labeled 'E' and contains a first ending (1.) and a second ending (2.) with a 'rit.' (ritardando) marking. The score includes various musical notations such as rests, eighth notes, quarter notes, and beamed eighth notes, along with dynamic markings like accents (>) and slurs.

Two Ceremonial Marches

1st Trombone

1. Processional

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

Maestoso

YBS 54

f

7

A Andante

mf

14

simile

B

21

C

28

simile

D

36

f

E

mf

42

1.

49

2. rit.

f

Recorded by BRUNO MARS
RUNAWAY BABY

BASS

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

(DRIVING SOUL)

4
 1-4

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

f

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

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

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

ff

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

f

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

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BASS

29 G^bMA^7 F^7 B^bmi^7 E^b13

33 G^bMA^7 F^7 B^bmi^7 E^b13 G^bMA^7

37 F^7 B^bmi^7 E^b13 G^bMA^7 TO CODA

42 F^7 B^bmi^7 E^b13 B^bmi^7 E^b13

46-47 B^bmi^7 E^b13 B^bmi^7 E^b13 B^bmi^7 E^b13

52 E^b13 B^bmi^7 E^b13 D.S. AL CODA

56 CODA F^7 B^bmi^7 E^b13 B^bmi^7 E^b13

60 B^bmi^7 E^b13 B^bmi^7 E^b13

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

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

mf 66 67 68

Detailed description: Musical staff 65-68. Bass clef, key signature of two flats. Measure 65 starts with a circled number 65, a dynamic marking 'mf', and an accent (^) over the first note. Chords $B^b M1^7$ and $E^b 13$ are written above measures 65-66 and 67-68 respectively. The melody consists of eighth and quarter notes with accents (>) over several notes.

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

69 70 71 72

Detailed description: Musical staff 69-72. Continuation of the previous staff with the same chord and melodic patterns. Measures 69-70 and 71-72 are marked with the same chords and accents.

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

74 75 76

Detailed description: Musical staff 73-76. Continuation of the previous staff with the same chord and melodic patterns. Measures 73-74 and 75-76 are marked with the same chords and accents.

REPEAT FOR MORE SOLOS

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

77 78 79 80

Detailed description: Musical staff 77-80. A box labeled 'REPEAT FOR MORE SOLOS' encloses measures 77-80. The melody and chords ($B^b M1^7$ and $E^b 13$) are identical to the previous staves.

TO CONTINUE

$B^b M1^7$ $E^b 13$ 83 $G^b M A^7$ F^7 $B^b M1^7$ $E^b 13$

f 81 82 84 85

Detailed description: Musical staff 81-85. Measure 81 starts with a circled number 81 and a dynamic marking 'f'. Chords $B^b M1^7$ and $E^b 13$ are above measures 81-82. Measure 83 has a circled number 83 and chords $G^b M A^7$ and F^7 above it. Measures 84-85 have chords $B^b M1^7$ and $E^b 13$ above them. The melody continues with eighth and quarter notes.

$G^b M A^7$ F^7 $B^b M1^7$ $E^b 13$

86 87 88 89

Detailed description: Musical staff 86-89. Continuation of the previous staff with the same chord and melodic patterns. Measures 86-87 and 88-89 are marked with the same chords and accents.

$G^b M A^7$ F^7 $B^b M1^7$ $E^b 13$

90 91 92 93

Detailed description: Musical staff 90-93. Continuation of the previous staff with the same chord and melodic patterns. Measures 90-91 and 92-93 are marked with the same chords and accents.

$G^b M A^7$ F^7 $E^b 13$

94 95 ff 96 97 98 99

Detailed description: Musical staff 94-99. Measure 94 starts with a circled number 94. Measure 95 has a circled number 95 and a dynamic marking 'ff'. Chords $G^b M A^7$ and F^7 are above measures 94-95. Chord $E^b 13$ is above measure 98. The melody continues with eighth and quarter notes.

Recorded by BRUNO MARS
RUNAWAY BABY

TROMBONE I

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

(DRIVING SOUL)

4

5

13

21 P.S.

29

43

TO CODA

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TROMBONE I

48

46-47 49 50 51

D.S. AL CODA

52 53 54 55

CODA

56 57 58-60 61 62 63 64

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

65

65 66-72 73 74

75 76 77 78

REPEAT FOR MORE SOLOS

TO CONTINUE

79

79 80 81 82 84

85 86 87 88 89 90

91 92 93 94

95 96 97 98 99

Recorded by BRUNO MARS
RUNAWAY BABY

TROMBONE 2

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

(DRIVING SOUL)

4
1-4
5
f
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20 ff
21 (PLAY ON P.S. ONLY)
22
23
24
25
26
27
28 f
29 (PLAY BOTH TIMES)
30
31
32
33
34
35
36 TO CODA
37
38
39
40
41 ff
42
43
44
45

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TROMBONE 2

2 **48**

46-47 49 50 51 52 53 54 55

D.S. AL CODA

CODA

3

56 57 58-60 61 62 63 64

f ff f

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

65

66 67 68

Bbm7 Eb13 Bbm7 Eb13

69 70 71 72

Bbm7 Eb13 Bbm7 Eb13

73

74 75 76

Bbm7 Eb13 Bbm7 Eb13

REPEAT FOR MORE SOLOS TO CONTINUE

77 78 79 80 81 82

Bbm7 Eb13 Bbm7 Eb13

83

84 85 86 87 88

f

89 90 91 92 93

94 95 96 97 98 99

ff

Recorded by BRUNO MARS
RUNAWAY BABY

TROMBONE 3

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

(DRIVING SOUL)

4
1-4
5
f
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20 ff
21 D.S.
22
23
24
25
26
27
28 f
29
30
31
32
33
34
35
36
37
38
39
40
41 ff
42
43
44
45
TO CODA

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TROMBONE 3

2 **48**

46-47 49 50 51

D.S. AL CODA

52 53 54 55

CODA

56 *f* 57 58-60 61 *ff* 62 63 *f* 64

65 (OPEN FOR SOLOS - AS WRITTEN OR AD LIB.) **73**

f 66-72 *mf* 74

75 76 77 78

REPEAT FOR MORE SOLOS TO CONTINUE **83**

79 80 81 *f* 82 83 84

85 86 87 88 89 90

91 92 93 94

95 *ff* 96 97 98 99

Recorded by BRUNO MARS
RUNAWAY BABY

TROMBONE 4

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

(DRIVING SOUL)

4

5

8

9

10

11

12

13

14

15

16

17

18

19

20 *ff*

21 **(PLAY ON D.S. ONLY)**

22

23

24

25

26

27

28 *f*

29 **(PLAY BOTH TIMES)**

30

31

32

33

34

35

36

37

38

39

40

41 *ff* **TO CODA**

42

43

44

45

TROMBONE 4

2 48

46-47 49 50 51

D.S. AL CODA

52 53 54 55

♩ CODA

56 57 58-60 61 62 63 64

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

73

66-72 74

75 76 77 78

REPEAT FOR MORE SOLOS | TO CONTINUE

83

79 80 81 82 84

85 86 87 88 89 90

91 92 93 94

95 96 97 98 99

Santa Claus Is Comin' To Town

Melody - Bass Clef

Coots & Gillespie
arr. Bernice

Moderate Swing 



The musical score is written for a bass clef in 4/4 time with a key signature of two flats (B-flat and E-flat). It begins with a *mf* dynamic marking. The score is divided into several sections: Section A (measures 6-11), Section B (measures 18-23), Section C (measures 24-28), Section D (measures 29-34), and Section E (measures 35-38). Section E is marked *f* and includes a *To Coda* instruction. The score concludes with a double bar line and a repeat sign.

Santa Claus Is Comin' To Town

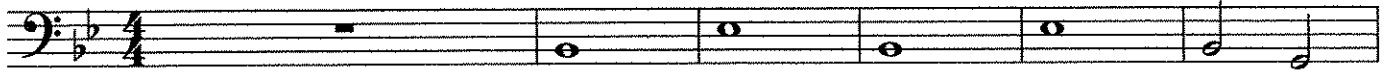
Bass Line - Bass Clef

Coots & Gillespie
arr. Bernice

Moderate Swing



B \flat Eb B \flat B \flat 7 Eb Ebm B \flat Gm



mf

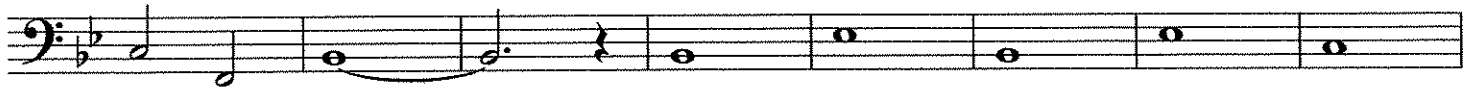
A

Cm7 F7 B \flat B \flat Eb B \flat B \flat 7 Eb Ebm B \flat Gm



B

Cm7 F7 B \flat B \flat 7 Eb B \flat 7 Eb C7



C

F7 F \sharp dim Gm C7 F7 F^{aug} B \flat Eb B \flat B \flat 7 Eb Ebm B \flat Gm

To Coda

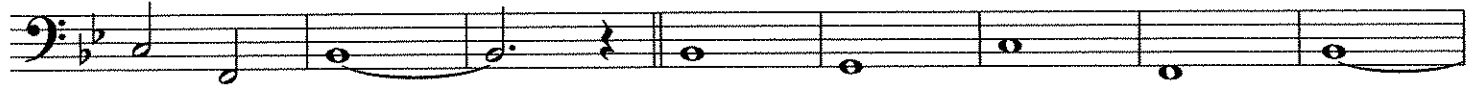
D



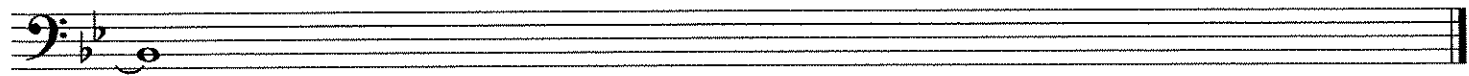
D.S. al Coda

E

Cm7 F7 B \flat B \flat Gm Cm7 F7 B \flat



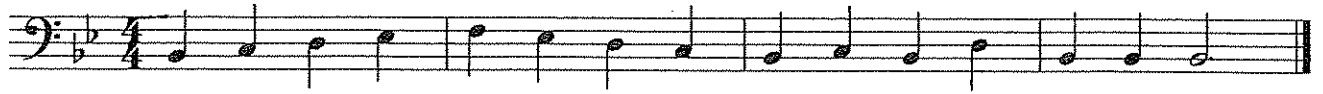
f



7:

Sight Reading Exercises

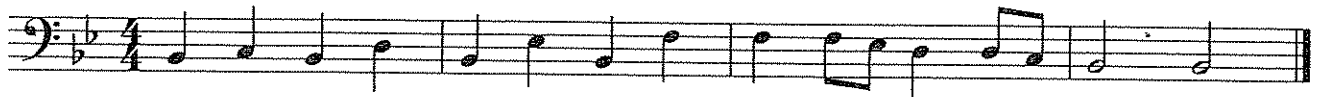
1



2



3



4



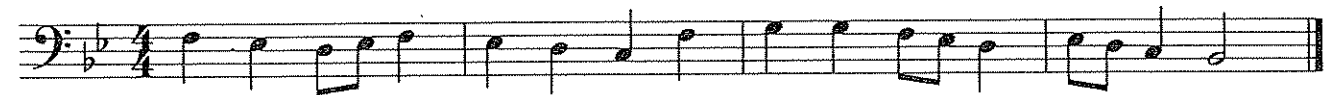
5



6



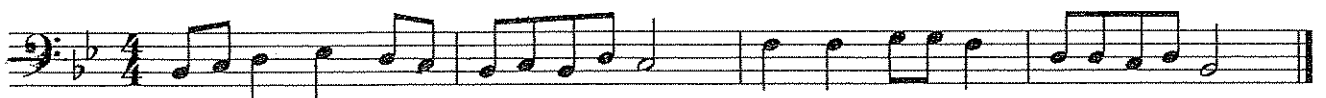
7



8



9



Trombone/Baritone (B.C.)

Simple Gifts

from *Appalachian Spring*

Traditional
Aaron Copland (1900-1990)

$\text{♩} = 72$

mp

f

Melody (B.C.)

As Recorded by Nirvana

Arr. Walsh

Smeijts Like Teen Spirit

Musical score for 'Smeijts Like Teen Spirit' in bass clef, 4/4 time, key of E-flat major. The score is divided into sections A through E. Section A (measures 1-6) starts with a 4-measure rest followed by a melodic line starting on G3, marked *f*. Section B (measures 7-9) continues the melodic line. Section C (measures 10-16) features a melodic line starting on G3, marked *mp*. Section D (measures 17-28) features a melodic line starting on G3, marked *mf*. Section E (measures 29-33) features a melodic line starting on G3, marked *f*. The score includes various musical notations such as rests, notes, and dynamics.

4 **A**

7

10 **B**

17 **C**

21

25 **D**

29

33 **E**

f

mp

mf

f

37

To Coda on
3rd Time

F

41

G

SOLO OR SOLI

46

51

H

55

59

I

63

J

68

72

76 K



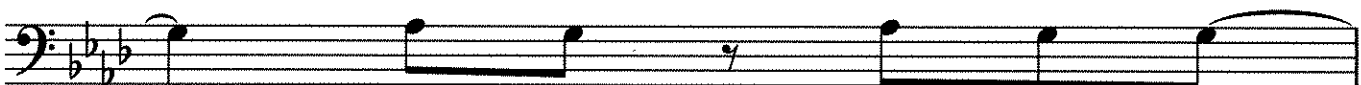
Musical staff 76-79: Bass clef, key signature of three flats (B-flat, E-flat, A-flat). Measure 76 starts with a quarter rest followed by a quarter note G2. Measures 77-79 contain eighth-note patterns with slurs.

80



Musical staff 80-83: Bass clef, key signature of three flats. Measures 80-83 contain eighth-note patterns with slurs.

84 D.S. al Coda



Musical staff 84-85: Bass clef, key signature of three flats. Measure 84 has a quarter rest followed by a quarter note G2. Measure 85 has a quarter note G2. A Coda symbol is at the end of the staff.

85 L



Musical staff 85-88: Bass clef, key signature of three flats. Measure 85 starts with a quarter rest followed by a quarter note G2, marked *f*. Measures 86-88 contain eighth-note patterns with slurs, marked *ff*.

89 rit.



Musical staff 89-92: Bass clef, key signature of three flats. Measures 89-92 contain eighth-note patterns with slurs, marked *rit.*

93 (rit.)



Musical staff 93-95: Bass clef, key signature of three flats. Measure 93 starts with a quarter rest followed by a quarter note G2. Measures 94-95 contain eighth-note patterns with slurs. A dashed line above the staff indicates a continuation of the *rit.* marking.

Smejis Like Teen Spirit

4 **A**
f

7

10

13 **B** **C**
mf *mp*

19

25 **D**
mf

31 **E** % **11** To Coda on 3rd Time

45 **F**

2

48

G

8

H

8

I

4

69

J

4

K

78

84

D.S. al Coda



L

85

5

Bass Line (B.C.)

As Recorded by Nirvana
Arr. Walsh

Smejis Like Teen Spirit

4 **A** *f*

8

12 **B** *mf* **C** *mf* **D** 8

27

33 **E** *f*

37

41 To Coda on 3rd Time

45 **F**

49 **G** *f*

53

Detailed description: This is a musical score for a bass line in 4/4 time, featuring a key signature of three flats (B-flat, E-flat, A-flat). The score is divided into measures across ten staves. Measure numbers are indicated at the start of each staff: 4, 8, 12, 27, 33, 37, 41, 45, 49, and 53. Section markers A through G are placed above the staves. Dynamic markings include *f* (forte) and *mf* (mezzo-forte). A 'Coda' instruction is present above the 41st measure. The notation includes eighth and sixteenth notes, rests, and repeat signs.

2

57 **H**

Musical staff 57-60: Bass clef, key signature of three flats (B-flat, E-flat, A-flat). The staff contains a sequence of eighth and sixteenth notes with rests, characteristic of a waltz rhythm. A boxed letter 'H' is placed above the first measure.

61

Musical staff 61-64: Continuation of the waltz rhythm from the previous staff, consisting of eighth and sixteenth notes with rests.

65 **I** **J** **K**

4 8

Musical staff 65-70: Bass clef, key signature of three flats. Measures 65 and 66 contain whole rests, with the numbers '4' and '8' written below them. Measures 67-70 continue with the waltz rhythm. Boxed letters 'I', 'J', and 'K' are placed above measures 65, 66, and 67 respectively.

81 D.S. al Coda

Musical staff 81-84: Bass clef, key signature of three flats. The staff contains a sequence of eighth and sixteenth notes with rests. The instruction 'D.S. al Coda' is written at the end of the staff.

85 **L**

f *ff*

Musical staff 85-88: Bass clef, key signature of three flats. The staff contains a sequence of eighth and sixteenth notes with rests. A circled symbol with a vertical line through it is placed above the first measure. A boxed letter 'L' is placed above the second measure. Dynamics *f* and *ff* are written below the first and second measures respectively.

89 rit.

Musical staff 89-92: Bass clef, key signature of three flats. The staff contains a sequence of eighth and sixteenth notes with rests. The instruction 'rit.' is written at the end of the staff.

93 (rit.)

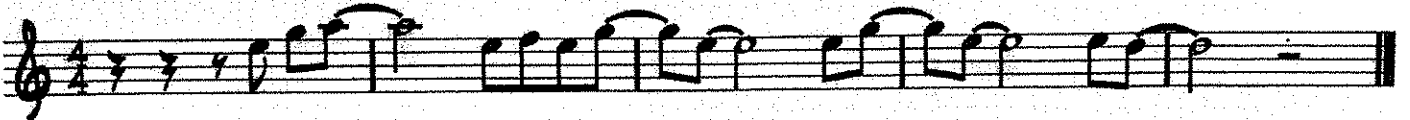
Musical staff 93-96: Bass clef, key signature of three flats. The staff contains a sequence of eighth and sixteenth notes with rests, followed by a long note with a fermata. The instruction '(rit.)' is written above the first measure.

Sponsor Song 2017 - Melody

C INSTRUMENTS (TREBLE)



B-FLAT INSTRUMENTS (HIGH)



B-FLAT INSTRUMENTS (LOW)



E-FLAT INSTRUMENTS



C INSTRUMENTS (BASS)



TUBA



Lyrics

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

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

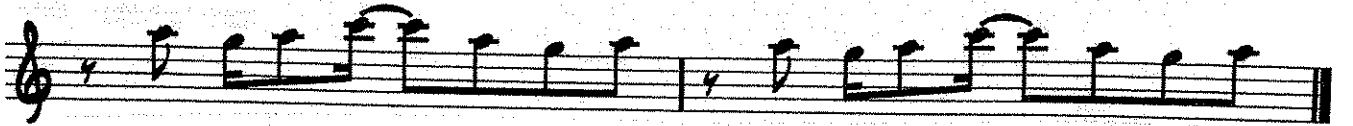
Sponsor Song 2017 - Horn Lick

C INSTRUMENTS (TREBLE)



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

B-FLAT INSTRUMENTS (HIGH)



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

B-FLAT INSTRUMENTS (LOW)



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

E-FLAT INSTRUMENTS



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

C INSTRUMENTS (BASS)



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

TUBA



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

Chords

Gm, Bb, Dm, F

THE STAR SPANGLED BANNER

Trombone

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

11

19

4

p *f*

27

THE STAR SPANGLED BANNER

Baritone B.C.

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

11

19

27

f

mp

The musical score is written for Baritone B.C. in a 3/4 time signature with a key signature of one flat (B-flat). The tempo/style is marked 'Majestic'. The score consists of six staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. It includes a dynamic marking of *f* and a measure number of 3. The second staff continues the melody. The third staff includes a measure number of 11. The fourth staff includes a measure number of 19 and a dynamic marking of *mp*. The fifth staff includes a measure number of 27 and a dynamic marking of *f*. The sixth staff concludes the piece with a fermata over the final note.

BASS CLEF LOW (D MAJOR)

The Swallowtail Jig

Traditional Irish
arr. Bernice

The musical score is written in bass clef, D major (two sharps), and 6/8 time. It consists of four staves of music. The first staff begins with a key signature of two sharps and a 6/8 time signature. Above the staff, the chords Em and D are indicated. The second staff starts at measure 6 and includes chords Em, D, Em, and Em. It features a first ending (1.) and a second ending (2.). The third staff starts at measure 11 and includes chords Em, Em, Bm, and Em. The fourth staff starts at measure 17 and includes chords D, Em, and Em. It also features a first ending (1.) and a second ending (2.).

BASS CLEF HIGH (D MAJOR)

The Swallowtail Jig

Traditional Irish
arr. Bernice

The musical score for 'The Swallowtail Jig' is written in bass clef high (D major) and 6/8 time. It consists of four staves of music. The first staff begins with a key signature of two sharps (D major) and a 6/8 time signature. The music starts with a double bar line and a repeat sign. Above the staff, the chords Em and D are indicated. The second staff begins with a measure number '6'. Above the staff, the chords Em, D, Em, and Em are indicated. The staff contains two first and second endings, labeled '1.' and '2.'. The third staff begins with a measure number '11'. Above the staff, the chords Em, Em, Bm, and Em are indicated. The fourth staff begins with a measure number '17'. Above the staff, the chords D, Em, and Em are indicated. The staff contains two first and second endings, labeled '1.' and '2.'. The score ends with a double bar line.

TAKE ON ME

BASS

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

(UNISON PATTERNS)

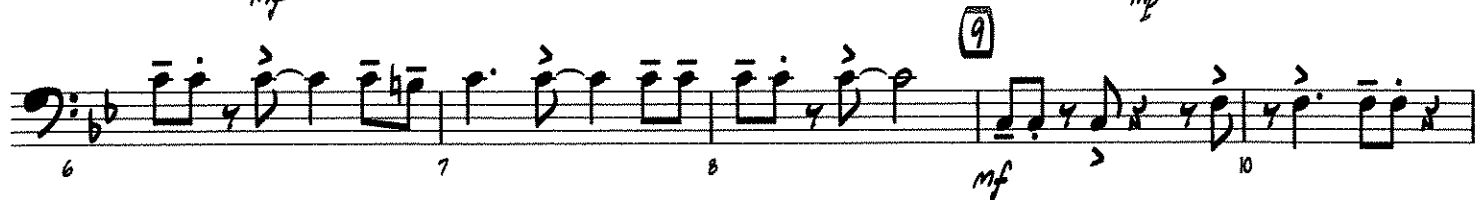
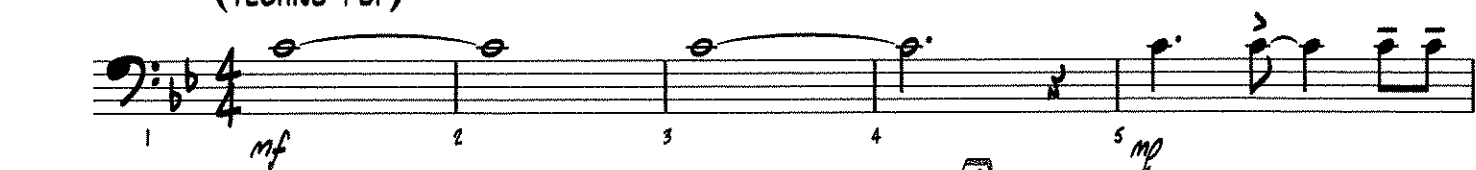
(A) (TECHNO-POP)



(B) *mf*



(TECHNO-POP)



BASS

33

Musical staff 1: Bass clef, key signature of two flats, starting with *mf*. Measures 34, 35, 36, 37.

41

Musical staff 2: Bass clef, key signature of two flats. Measures 38, 39, 40, 42.

TO CODA

Musical staff 3: Bass clef, key signature of two flats. Measures 43, 44, 45, 46, 47, 48.

49

Musical staff 4: Bass clef, key signature of two flats, starting with *mf SUB.* and accents. Measures 50, 51, 52.

Musical staff 5: Bass clef, key signature of two flats, continuing with accents. Measures 53, 54, 55, 56.

61

Musical staff 6: Bass clef, key signature of two flats, including a 4-measure rest and *ff* dynamic. Measures 57, 58, 59, 60, 61-64.

65

Musical staff 7: Bass clef, key signature of two flats, starting with *f* and accents. Measures 66, 67, 68.

Musical staff 8: Bass clef, key signature of two flats, continuing with accents. Measures 69, 70, 71, 72.

D.S. AL CODA

Musical staff 9: Bass clef, key signature of two flats. Measures 73, 74, 75, 76.

CODA

Musical staff 10: Bass clef, key signature of two flats, starting with *f* and accents. Measures 77, 78, 79, 80.

Musical staff 11: Bass clef, key signature of two flats, ending with a 2-measure rest and *p* dynamic. Measures 81-82, 83, 84.

TAKE ON ME

TROMBONE I

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

(UNISON PATTERNS)

(A) (TECHNO-POP)

(B)

mf

(TECHNO-POP)

TROMBONE I

33 **S**
(SOLI)
f 34 35 36 37 *mf* 38 (END SOLI)

39 40 41 42 43 44

45 46 47 48 49 TO CODA 4 49-52

53 *mf* 54 55 56 57 58

59 60 61 62 63 64 4 61-64 *ff*

65 66 67 68 69 70 *mf*

71 72 73 74 75 76 D.S. AL CODA

CODA
77 *f* 78 79 *ff* 80

81-82 83 *p* 84

TAKE ON ME

TROMBONE 2

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

(UNISON PATTERNS)

(A) (TECHNO-POP)


(B) *mf*

(TECHNO-POP)

(9)

(21)


TROMBONE 2

33  **(SOLI)**

f 34 35 36 37 *mf* 38 **(END SOLI)**


41

39 40 41 42 43 44


49  **(49)**

45 46 47 48 49 **(49)** **TO CODA** 4 49-52

53 *mf* 54 55 56 57 58

61  **(61)**


59 60 61 62 63 64 **(61)** 4 61-64 *ff*

65  **(65)**

mf 66 67 68 69 70

D.S. AL CODA

71 72 73 74 75 76

 **CODA**

77 *f* 78 79 80 *ff*

2

81-82 83 84

TAKE ON ME

TROMBONE 3

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

(UNISON PATTERNS)

(A) (TECHNO-POP)



(B)

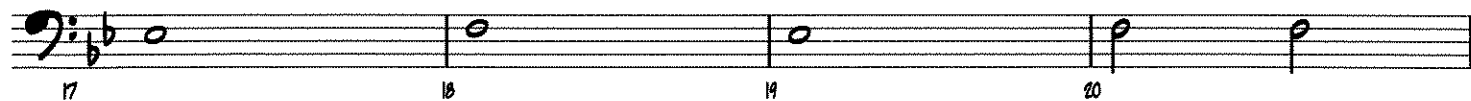
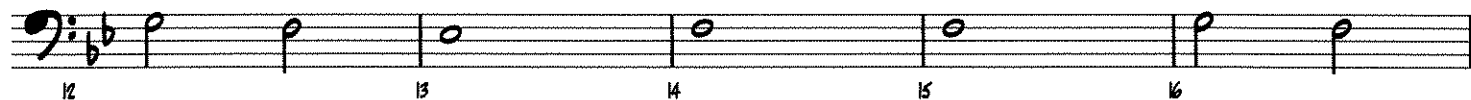
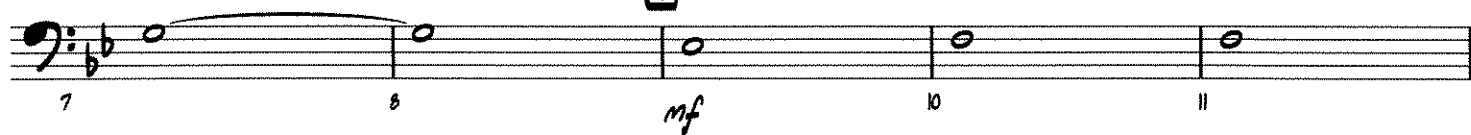
mf



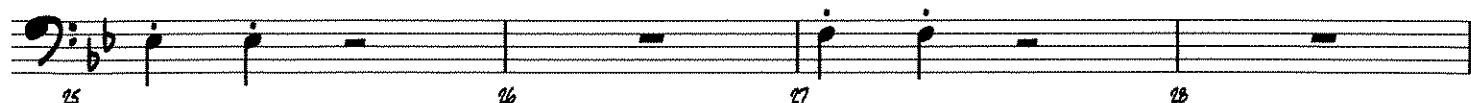
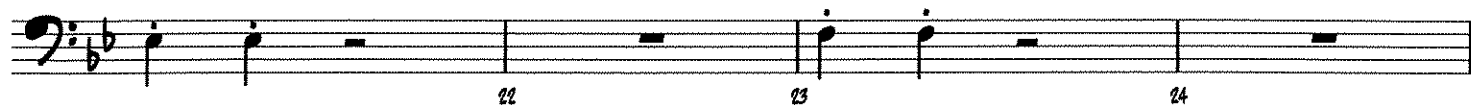
(TECHNO-POP)



(9)



(21)



TROMBONE 3

33 ✂
(SOLI)
f 34 35 36 37 *mf* 38
(END SOLI)

41
39 40 42 43 44

49
45 46 47 48 49-52
TO CODA ⊕ 4

53 *mf* 54 55 56 57 58

61
59 60 *ff* 61-64 4

65
mf 66 67 68 69 70

D.S. AL CODA
71 72 73 74 75 76

⊕ CODA
77 *f* 78 79 *ff* 80

2
81-82 83 *p* 84

THE TEMPEST

ROBERT W. SMITH

TROMBONE/BARITONE/
BASSOON

With energy!
Bassoon only

+Tbn./Bar.

1 *mp* 2 3 4 *f* 5 6 7 *p* 8 *f* 9

10 11 12 13 14 15 16 17 *ff*

18 36 *f* 37 38 39 40 41

45 42 43 44 *ff* 46 47 48 *mp*

49 50 51 52 53 54 55

63 56 57 58 59 60 61 62 *f*

69 71 *mf*

72 73 *f* 74 75 76 77 78 79 *ff*

390

(MED. UP)

TENOR MADNESS

-SONNY ROLLINS

B♭7 E♭7 B♭7

E♭7 B♭7 G7#9

C-7 F7 B♭7

Uptown Funk!

Funk ♩ = 116

A

B

4

C

10

f

mp

D

14

mf

E

18

§

F

22

G

26

optional top notes

H

29

I

32

3

J

38

f

To Coda ⊕

K

42

L

46

mf

D.S. al Coda

49

Musical notation for measure 49, featuring a bass line with eighth notes and a fermata.

Uptown Funk!

Coda

M

50

f *mp*

N

55

1. 2.

O

60

mf

P

64

f

Q

R

68

3 *f*

S

74

ff

T

79

84

U

V

84

89

89

fff

Uptown Funk!

Funk ♩ = 116

The musical score is written in bass clef, 4/4 time, with a key signature of one flat (Bb). It consists of six systems of music, each containing a staff with various musical notations and dynamic markings.

- System 1:** Measures 1-10. Features a 4-measure rest, followed by a 4-measure phrase (A) and a 3-measure phrase (B). Ends with a 7-measure phrase (C) starting with a triplet of eighth notes marked *f*.
- System 2:** Measures 11-22. Starts with a 3-measure phrase (D), followed by a 4-measure phrase (E) marked with a repeat sign and *mf*. Ends with a 5-measure phrase (F) marked *f*.
- System 3:** Measures 23-30. Starts with a 5-measure phrase (G) marked *f*. Ends with a 6-measure phrase (H) marked *f*.
- System 4:** Measures 31-36. Starts with a 3-measure phrase (I) marked *f*. Ends with a 6-measure phrase (J) marked *f*.
- System 5:** Measures 37-40. A dense texture of chords marked *f*. Ends with a 4-measure phrase (K) marked *f*.
- System 6:** Measures 41-44. Starts with a 4-measure phrase (L) marked *f*. Ends with a 4-measure phrase (M) marked *f*.

Additional markings include *To Coda* at the end of measure 36 and *D.S. al Coda* at the end of measure 40.

Uptown Funk!

Countermelody (B.C.), p. 2

Coda

50

M

N

O

P

Musical staff 50-66: Bass clef, key signature of one flat. Measures 50-51: Rest. Measure 52: Four eighth notes. Measure 53: Three eighth notes. Measure 54: First ending bracket (1.). Measure 55: Second ending bracket (2.). Measure 56: Four eighth notes. Measure 57: Three eighth notes. Repeat sign at the end.

67

Q

Musical staff 67-71: Bass clef, key signature of one flat. Measure 67: Rest. Measure 68: Accented eighth note followed by a sixteenth note. Measure 69: Quarter note. Measure 70: Quarter note. Measure 71: Quarter note. *f* dynamic marking.

72

Musical staff 72-75: Bass clef, key signature of one flat. Measures 72-75: Chordal accompaniment consisting of eighth notes.

S

76

T

Musical staff 76-80: Bass clef, key signature of one flat. Measures 76-80: Chordal accompaniment with various rhythmic patterns.

81

U

Musical staff 81-85: Bass clef, key signature of one flat. Measures 81-85: Chordal accompaniment with accents and slurs. *fp* dynamic marking.

86

V

Musical staff 86-90: Bass clef, key signature of one flat. Measures 86-90: Chordal accompaniment with accents and slurs.

91

Musical staff 91-95: Bass clef, key signature of one flat. Measures 91-95: Chordal accompaniment with accents. *fff* dynamic marking.

Bass Line (B.C.)

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice

Funk ♩ = 116

The musical score is written in bass clef, 4/4 time, with a key signature of one flat (Bb). It consists of 45 measures across five staves. The first staff (measures 1-8) begins with a rhythmic pattern of eighth notes and sixteenth notes, marked with accents (>) and slurs. Above the staff are box letters A and B. The second staff (measures 9-18) features a steady quarter-note bass line, marked with box letters C, D, and E. The third staff (measures 19-27) continues the quarter-note bass line, marked with box letters F and G. The fourth staff (measures 28-36) includes a repeat sign and a double bar line, marked with box letters H and I. The fifth staff (measures 37-44) contains a repeat sign, a double bar line, and a fermata, marked with box letters J and K. The sixth staff (measures 45) concludes with a double bar line, marked with box letter L. Dynamics include *f*, *mp*, *mf*, and *p*. A 4-measure rest is indicated above the second staff. The piece ends with the instruction "D.S. al Coda".

10

19

28

37

45

A B

C D E

F G

H I

J K

L

f *mp* *mf* *p*

To Coda

D.S. al Coda

Uptown Funk!

Bass Line (B.C.), p. 2

50 *Coda* [M] [N] 1.

59 [O] [P] 2.

[Q] [R] [S] 68

[T] [U] 77

[V] 86

Uptown Funk!

Funk $\text{♩} = 116$
optional 8vb

A

Musical staff A: Bass clef, 4/4 time signature. Starts with a forte (*f*) dynamic and a series of eighth notes with accents. The staff concludes with a mezzo-piano (*mp*) dynamic and a decrescendo hairpin.

B

Musical staff B: Continuation of the eighth-note pattern from staff A.

C

D

E ⌘

Musical staff C: Features two triplet eighth notes (marked with '3') followed by a section marked with a repeat sign (⌘).

F

mf

Musical staff F: Continuation of the eighth-note pattern.

G

H

Musical staff G: Continuation of the eighth-note pattern, including a triplet eighth note.

I

mf

Musical staff I: Continuation of the eighth-note pattern with accents.

f

J

Musical staff J: Continuation of the eighth-note pattern, ending with a double bar line.

To Coda ⌘

K

L

Musical staff K: Continuation of the eighth-note pattern, including two triplet eighth notes (marked with '3').

D.S. al Coda

Musical staff D.S. al Coda: A short musical phrase consisting of a few notes.

mf

⊕ Coda

M

Musical staff M: Bass clef, 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes. Dynamics range from *f* (forte) to *mp* (mezzo-piano). A hairpin indicates a gradual decrease in volume.

N

Musical staff N: Bass clef, 4/4 time signature. Features a first ending (1.) and a second ending (2.). The second ending concludes with a sharp sign on the final note.

O

P

Musical staff O: Bass clef, 4/4 time signature. Dynamics are marked as *mf* (mezzo-forte).

Q

Musical staff Q: Bass clef, 4/4 time signature. Dynamics are marked as *f* (forte).

R

Musical staff R: Bass clef, 4/4 time signature. Features a series of eighth notes.

S

Musical staff S: Bass clef, 4/4 time signature. Features a series of eighth notes.

T

Musical staff T: Bass clef, 4/4 time signature. Features a series of eighth notes with accents.

U

Musical staff U: Bass clef, 4/4 time signature. Features a series of eighth notes with accents.

V

Musical staff V: Bass clef, 4/4 time signature. Features a series of eighth notes with accents.

Musical staff V continuation: Bass clef, 4/4 time signature. Features a series of eighth notes with accents.

fff

Trombone 1

Warm-ups

arr. Klesch

Chromatics with relative pitch
Start on Low Bb, F, or Tuning Bb

1. 2.

9 Count Tones
Start on Low Bb, F, or Tuning Bb.

12

23

F, Low Bb / Slurred 8th notes to F

34

44

Bb, F, Low Bb / One Octave Slur 2 Tongue 2

49

64

Trombone 1

2 Note / Slurred 16ths to F

78

85

3 Note / Slurred 3rds

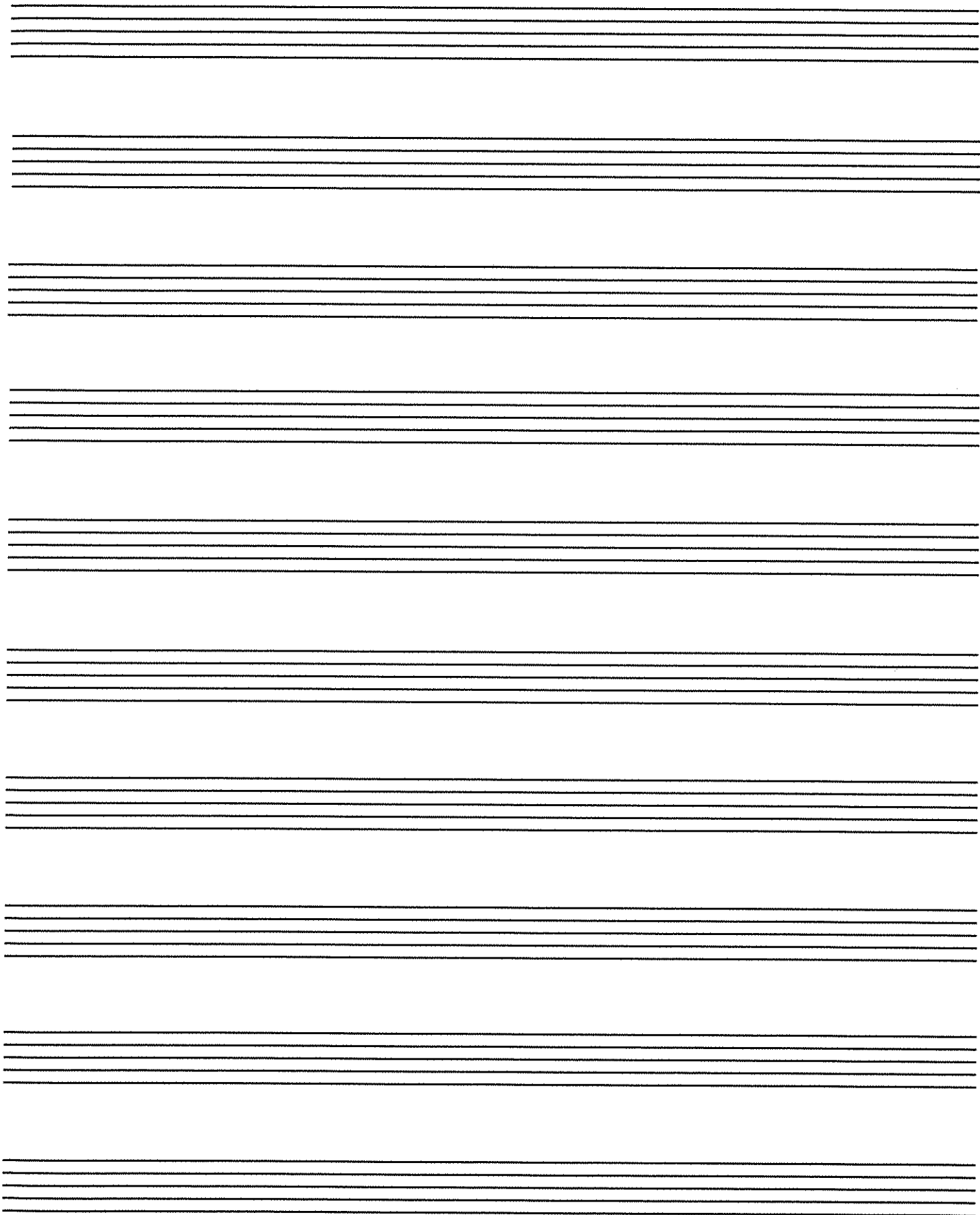
93

100

4 Note / Crazy 16ths

108

115



Trombone / Baritone

Name _____

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

1. A MOZART MELODY

Adaptation

Musical notation for 'A MOZART MELODY' in bass clef, 4/4 time. The first four measures are visible, followed by a large blacked-out section.

2. ESSENTIAL ELEMENTS QUIZ

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

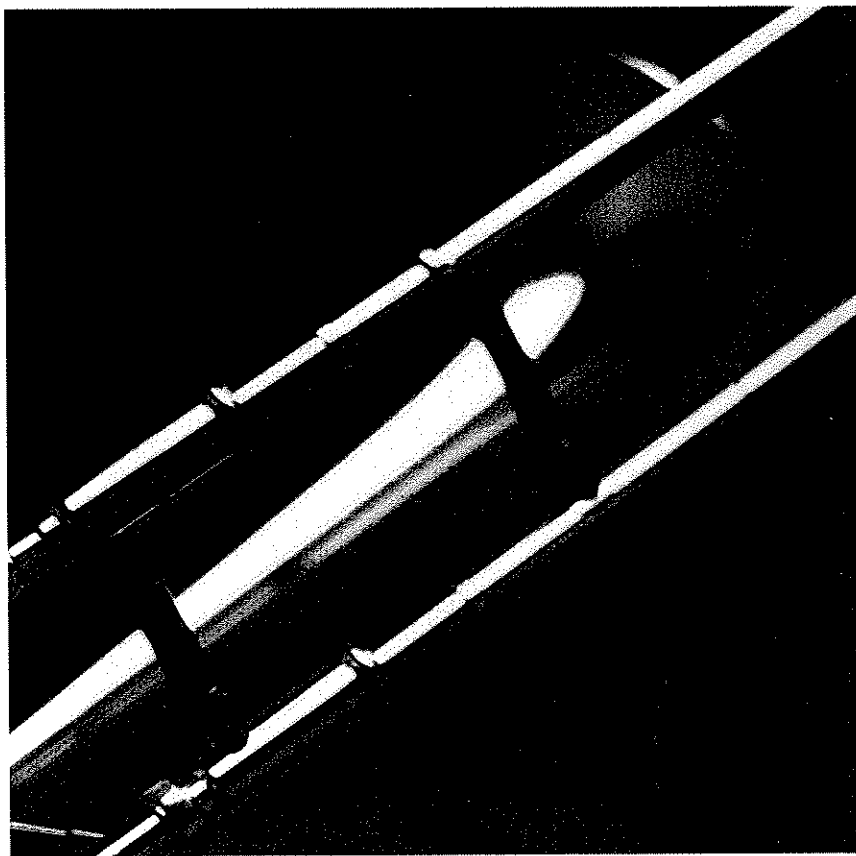
Musical notation for the 'ESSENTIAL ELEMENTS QUIZ' in bass clef, 4/4 time. The first four measures are visible, followed by a large blacked-out section.



INCLUDES PLAY-ALONG **CD** & **DVD**

ESSENTIAL ELEMENTS[®] 2000 PLUS DVD

COMPREHENSIVE BAND METHOD



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

THE BASICS

Posture

Sit on the edge of your chair, and always keep your:

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

Breathing & Airstream

Breathing is a natural thing we all do constantly. To discover the correct airstream to play your instrument:

- Place the palm of your hand near your mouth.
- Inhale deeply through the corners of your mouth, keeping your shoulders steady. Your waist should expand like a balloon.
- Slowly whisper "tah" as you gradually exhale air into your palm.

The air you feel is the airstream. It produces sound through the instrument. Your tongue is like a faucet or valve that releases the airstream.

Producing The Essential Tone

"Buzzing" through the mouthpiece produces your tone. The buzz is a fast vibration in the center of your lips. Your embouchure (*ahm'-bah-shure*) is your mouth's position on the mouthpiece of the instrument. A good embouchure takes time and effort, so carefully follow these steps for success:

BUZZING

- Moisten your lips.
- Bring your lips together as if saying the letter "m."
- Relax your jaw to separate your upper and lower teeth.
- Form a slightly puckered smile to firm the corners of your mouth.
- Direct a full airstream through the center of your lips, creating a buzz.
- Buzz frequently without your mouthpiece.

MOUTHPIECE PLACEMENT

- Form your "buzzing" embouchure.
- Place the mouthpiece approximately 2/3 on the upper lip and 1/3 on the lower lip. Your teacher may suggest a slightly different mouthpiece placement.
- Take a full breath through the corners of your mouth.
- Start your buzz with the syllable "tah." Buzz through the center of your lips keeping a steady, even buzz. Your lips provide a cushion for the mouthpiece.

Taking Care Of Your Instrument

Before putting your instrument back in its case after playing, do the following:

- Use the water key to empty water from the instrument. Blow air through it.
- Remove the mouthpiece and slide assembly. Do not take the outer slide off the inner slide piece. Return the instrument to its case.
- Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.

Trombone slides occasionally need oiling. To oil your slide, simply:

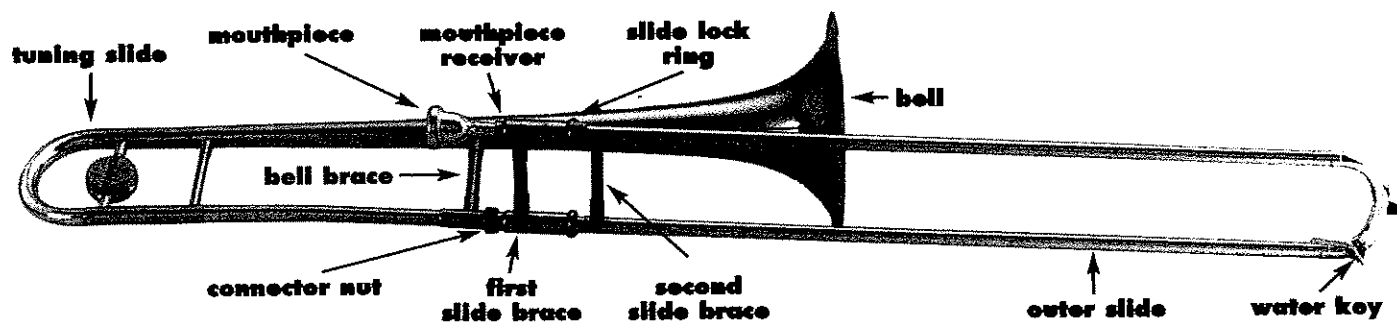
- Rest the tip of the slide on the floor and unlock the slide.
- Exposing the inner slide, put a few drops of oil on the inner slide.
- Rapidly move the slide back and forth. The oil will then lubricate the slide.
- Be sure to grease the tuning slide regularly. Your director will recommend special slide oil and grease, and will help you apply them when necessary.

MOUTHPIECE WORKOUT

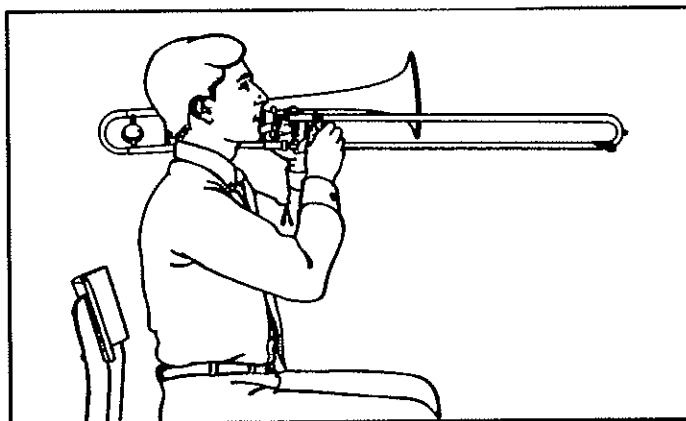
Using only the mouthpiece, form your embouchure carefully. Take a deep breath without raising your shoulders. Begin buzzing your lips by whispering "tah" and gradually exhale your full airstream. Strive for an even tone.



Getting It Together



- Step 1** Lock the slide by turning the slide lock ring to the right. Carefully put the slide into the bell section at a 90° angle. Tighten the connector nut to hold the two sections together.
- Step 2** Carefully twist the mouthpiece to the right into the mouthpiece receiver.
- Step 3** Place your left thumb under the bell brace, and your index finger on top of the mouthpiece receiver. Gently wrap your other fingers around the first slide brace.
- Step 4** Place your right thumb and first two fingers on the second slide brace.
- Step 5** Support the trombone with your left hand only. Unlock the slide. Your right hand and wrist should be relaxed to move the slide comfortably. Hold the trombone as shown:



READING MUSIC

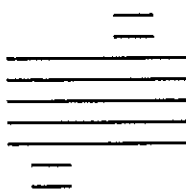
Identify and draw each of these symbols:

Music Staff



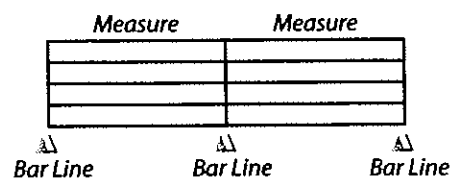
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

Ledger Lines



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

Measures & Bar Lines



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

Long Tone



To begin, we'll use a special "Long Tone" note. Hold the tone until your teacher tells you to rest. Practice long tones each day to develop your sound.

1. THE FIRST NOTE

Hold each long tone until your teacher tells you to rest.

F

1
To play "F," bring the slide up to first position.

The Beat

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

One beat = 1 &
 ↓ ↑

Notes And Rests

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

Quarter Note = 1 beat
 Quarter Rest = 1 silent beat

2. COUNT AND PLAY

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

A NEW NOTE

Look for the slide position diagram under each new note.

E_b

3
△ "E_b (E-flat)" is played in third position.

4. TWO'S A TEAM

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

5. HEADING DOWN


Practice long tones on each new note.


D

4


MOVING ON UP

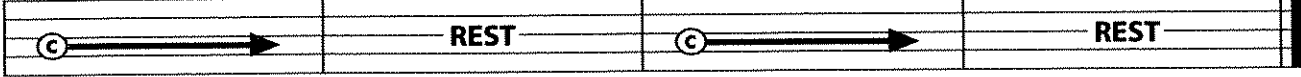
Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Double Bar  indicates the end of a piece of music.

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


7. THE LONG HAUL

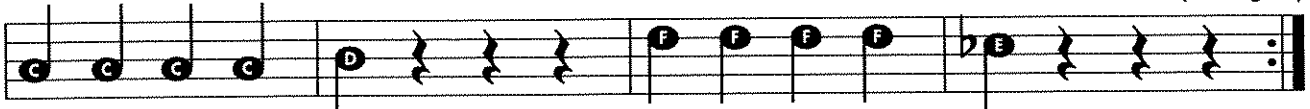
Double Bar 

C 

6


8. FOUR BY FOUR

Repeat Sign 



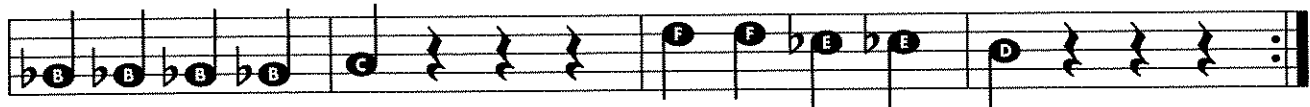
Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

9. TOUCHDOWN

Bb 

1

10. THE FAB FIVE





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

Bass Clef

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

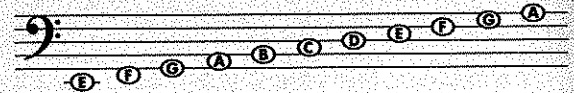
Time Signature

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

 = 4 beats per measure
 = Quarter note gets one beat

Note Names

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



THEORY

Sharp

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

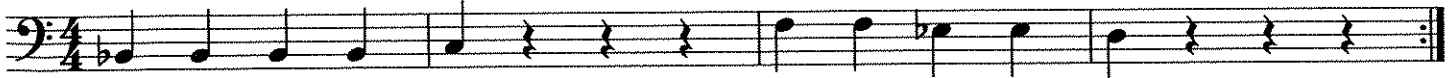
Flat

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

Natural

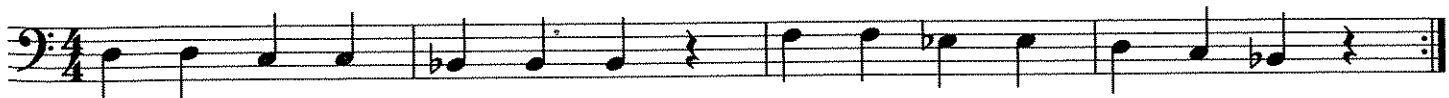
∅ cancels a flat (b) or sharp (#) and remains in effect for the entire measure.

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

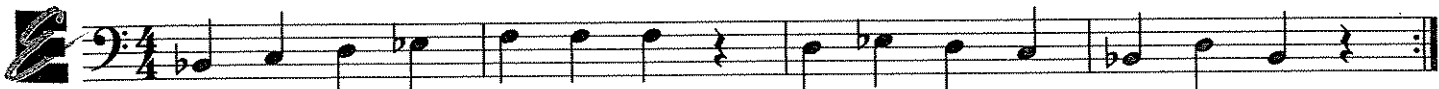


1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

12. FIRST FLIGHT



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



Bb C D

Notes In Review

Memorize the slide positions for the notes you've learned:

14. ROLLING ALONG

Half Note

Half Rest

15. RHYTHM RAP

Clap the rhythm while counting and tapping.

16. THE HALF COUNTS

17. HOT CROSS BUNS

Try this song on your mouthpiece only. Then play it on your instrument.

Breath Mark



Take a deep breath through your mouth after you play a full-length note.

18. GO TELL AUNT RHODIE

American Folk Song

9. ESSENTIAL ELEMENTS QUIZ

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

Whole Note



1 & 2 & 3 & 4 &

Whole Rest



1 & 2 & 3 & 4 &

= A Whole Measure of Silent Beats

Whole Rest



hangs from a staff line.

Half Rest



sits on a staff line.

20. RHYTHM RAP

Clap the rhythm while counting and tapping.

Clap

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

21. THE WHOLE THING

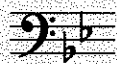
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Duet

A composition with two different parts, played together.

22. SPLIT DECISION - Duet

Key Signature



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

THEORY

23. MARCH STEPS

▲ Play Bb's and Eb's

24. LISTEN TO OUR SECTIONS

Percussion Woodwinds Brass Percussion Woodwinds Brass Perc. Ww. Brass All

25. LIGHTLY ROW

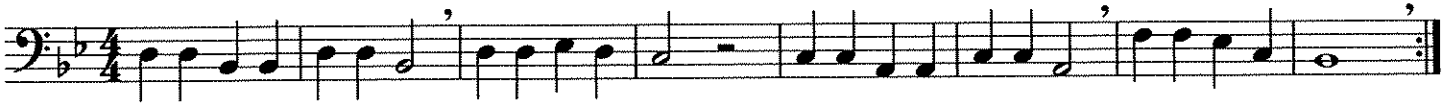
26. ESSENTIAL ELEMENTS QUIZ

Draw in the bar lines before you play.

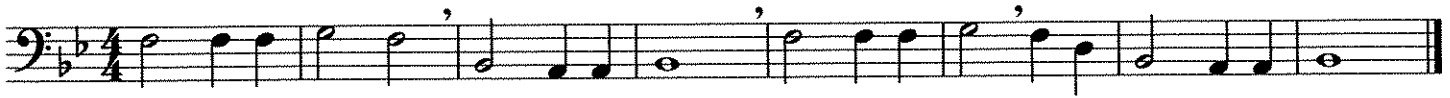
33. DEEP POCKETS – New Note

A 

34. DOODLE ALL DAY



35. JUMP ROPE



Pick-Up Notes

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

36. A-TISKET, A-TASKET

γ Pick-up note 

Dynamics

f – forte (play loudly) *mf* – mezzo forte (play moderately loud) *p* – piano (play softly)
Remember to use full breath support to control your tone at all dynamic levels.

37. LOUD AND SOFT

Clap 

38. JINGLE BELLS Also practice new music on your mouthpiece only.

J. S. Pierpont



39. MY DREYDL Use full breath support at all dynamic levels.

Traditional Hanukkah Song



Eighth Notes

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

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

▼ *Beam*

40. RHYTHM RAP

Clap the rhythm while counting and tapping.

Clap

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

41. EIGHTH NOTE JAM

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

42. SKIP TO MY LOU

American Folk Song

mf

43. LONG, LONG AGO

Good posture improves your sound. Always sit straight and tall.

p

44. OH, SUSANNA

Stephen Collins Foster

f

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

45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

Giocchino Rossini

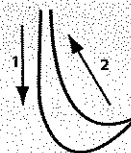
mf *f*

2/4 Time Signature

= 2 beats per measure
 = Quarter note gets one beat

Conducting

Practice conducting this two-beat pattern.



46. RHYTHM RAP

Clap

47. TWO BY TWO

Tempo Markings

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

48. HIGH SCHOOL CADETS – March

Allegro

John Philip Sousa

Reproduced by Permission of Boosey & Hawkes Music Publishers Ltd.

49. HEY, HO! NOBODY'S HOME

Moderato

Dynamics

Crescendo (gradually louder)

Decrescendo or *Diminuendo* (gradually softer)

50. CLAP THE DYNAMICS

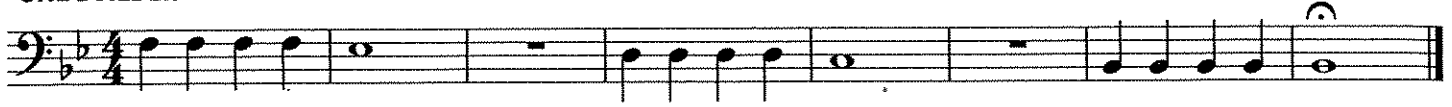
Clap

51. PLAY THE DYNAMICS

PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

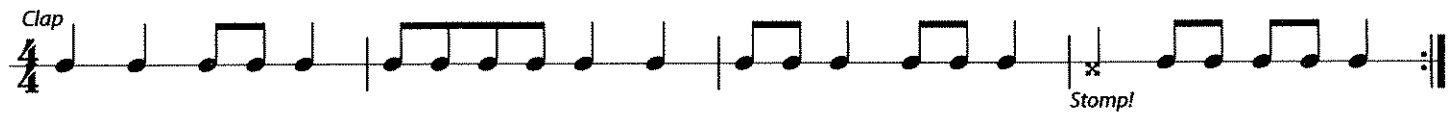
ONE BUILDER



RHYTHM ETUDE



RHYTHM RAP



CHORALE



53. AURA LEE – Duet or Band Arrangement

(Part A = Melody, Part B = Harmony)

George R. Poulton



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

Moderato

French Folk Song



PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN - Band Arrangement

Arr. by John Higgins

Allegro

3 ← Measure number

mf

11

19

This musical score is for the bass clef part of 'When the Saints Go Marching In'. It is in 4/4 time and B-flat major. The tempo is marked 'Allegro'. The score consists of three staves. The first staff starts at measure 3, marked with a box and an arrow pointing left, and includes a dynamic marking of *mf*. The second staff starts at measure 11, also marked with a box, and includes a dynamic marking of *f*. The third staff starts at measure 19, marked with a box, and ends with a double bar line.

56. OLD MACDONALD HAD A BAND - Section Feature

Allegro

mf

9

2nd time go on to meas. 13

f

p

13

f

This musical score is for the bass clef part of 'Old MacDonald Had a Band'. It is in 4/4 time and B-flat major. The tempo is marked 'Allegro'. The score consists of three staves. The first staff starts at measure 9, marked with a box, and includes a dynamic marking of *mf*. The second staff starts at measure 13, marked with a box, and includes a dynamic marking of *f*. The third staff starts at measure 13, marked with a box, and includes a dynamic marking of *f*. A double bar line with repeat dots is at the end of the second staff, with the instruction '2nd time go on to meas. 13'. The piece ends with a double bar line at the end of the third staff.

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

Ludwig van Beethoven
Arr. by John Higgins

Moderato

mf

9

13

p

f

This musical score is for the bass clef part of 'Ode to Joy' from Beethoven's Symphony No. 9. It is in 4/4 time and B-flat major. The tempo is marked 'Moderato'. The score consists of three staves. The first staff starts at measure 9, marked with a box, and includes a dynamic marking of *mf*. The second staff starts at measure 13, marked with a box, and includes a dynamic marking of *p*. The third staff starts at measure 13, marked with a box, and includes a dynamic marking of *f*. The piece ends with a double bar line at the end of the third staff.

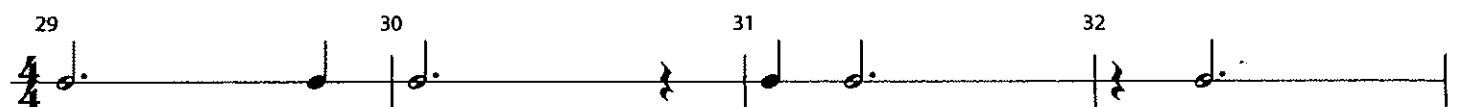
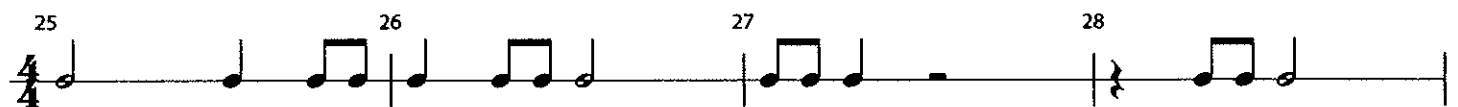
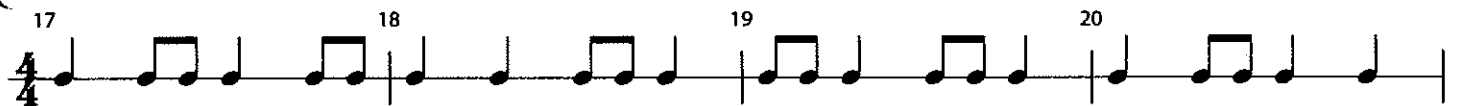
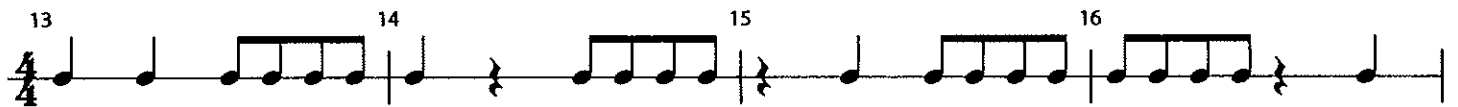
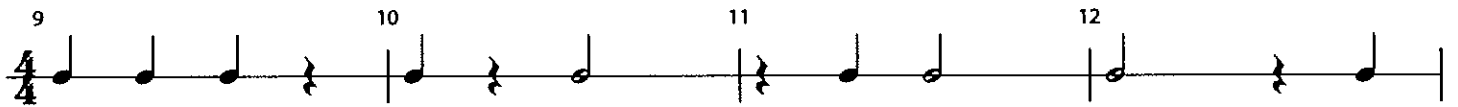
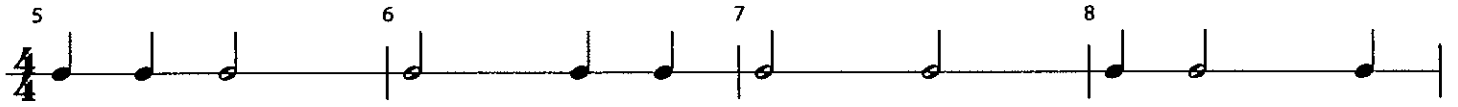
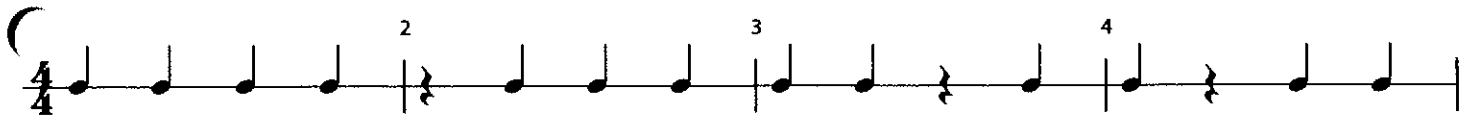
58. HARD ROCK BLUES - Encore

John Higgins

Allegro

f

This musical score is for the bass clef part of 'Hard Rock Blues'. It is in 4/4 time and B-flat major. The tempo is marked 'Allegro'. The score consists of two staves. The first staff starts at measure 1, marked with a box, and includes a dynamic marking of *f*. The second staff starts at measure 1, marked with a box, and includes a dynamic marking of *f*. The piece ends with a double bar line at the end of the second staff.

 **RHYTHM STUDIES**

RHYTHM STUDIES

37 38 39 40

4/4

41 42 43 44

4/4

45 46 47 48

4/4

49 50 51 52

4/4

53 54 55 56

4/4

57 58 59 60

3/4

61 62 63 64

3/4

65 66 67 68

2/4

69 70 71 72

2/4

CREATING MUSIC

THEORY

Composition

Composition is the art of writing original music. A composer often begins by creating a melody made up of individual **phrases**, like short musical "sentences." Some melodies have phrases that seem to answer or respond to "question" phrases, as in Beethoven's *Ode To Joy*. Play this melody and listen to how phrases 2 and 4 give slightly different answers to the same question (phrases 1 and 3).

1. ODE TO JOY

Ludwig van Beethoven

2. Q. AND A. Write your own "answer" phrases in this melody.

3. PHRASE BUILDERS Write 4 different phrases using the rhythms below each staff.

4. YOU NAME IT:

Pick phrase A, B, C, or D from above, and write it as the "Question" for phrases 1 and 3 below. Then write 2 different "Answers" for phrases 2 and 4.

THEORY

Improvisation

Improvisation is the art of freely creating your own melody as you play. Use these notes to play your own melody (Line A), to go with the accompaniment (Line B).

5. INSTANT MELODY

You can mark your progress through the book on this page. Fill in the stars as instructed by your band director.

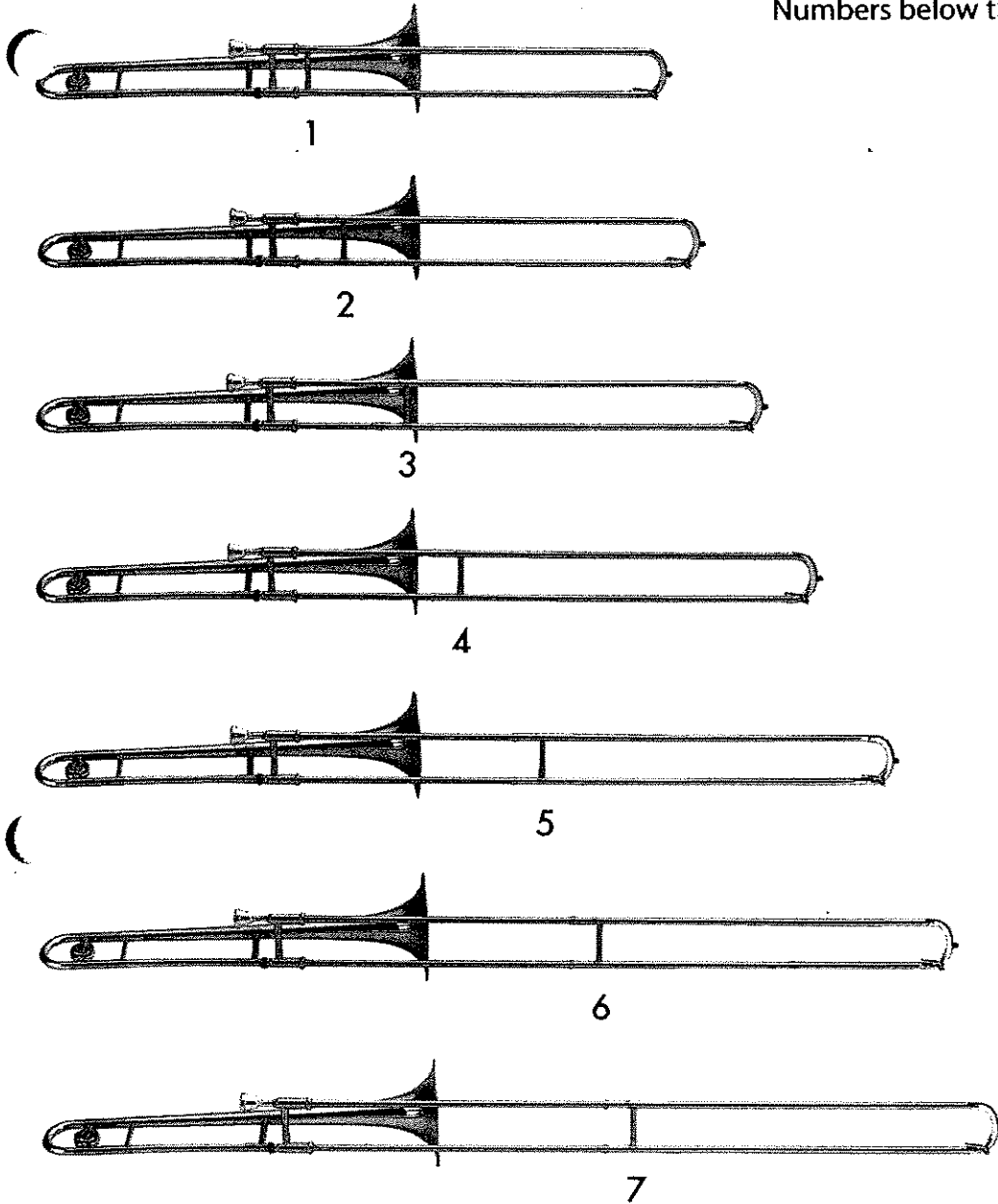


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|--|--|
| 1. Page 2–3, The Basics | 15. Page 22, EE Quiz, No. 117 |
| 2. Page 5, EE Quiz, No. 13 | 16. Page 23, Performance Spotlight |
| 3. Page 6, EE Quiz, No. 19 | 17. Page 24, EE Quiz, No. 125 |
| 4. Page 7, EE Quiz, No. 26 | 18. Page 26, Essential Creativity, No. 137 |
| 5. Page 8, EE Quiz, No. 32 | 19. Page 28, No. 149 |
| 6. Page 10, EE Quiz, No. 45 | 20. Page 28, EE Quiz, No. 151 |
| 7. Page 12–13, Performance Spotlight | 21. Page 29, Performance Spotlight |
| 8. Page 14, EE Quiz, No. 65 | 22. Page 31, EE Quiz, No. 164 |
| 9. Page 15, Essential Creativity, No. 72 | 23. Page 32, EE Quiz, No. 168 |
| 10. Page 17, EE Quiz, No. 84 | 24. Page 33, No. 174 |
| 11. Page 17, Essential Creativity, No. 85 | 25. Page 35, EE Quiz, No. 181 |
| 12. Page 19, EE Quiz, No. 98 | 26. Page 36, Performance Spotlight |
| 13. Page 20, Essential Creativity, No. 104 | 27. Page 37, Performance Spotlight |
| 14. Page 21, No. 109 | 28. Page 38, Performance Spotlight |

POSITION CHART

TROMBONE

Numbers below the notes = Slide positions



*Instrument courtesy of
Yamaha Corporation of America,
Band and Orchestral Division*

Instrument Care Reminders

Before putting your instrument back in its case after playing, do the following:

- Use the water key to empty water from the instrument. Blow air through it.
- Remove the mouthpiece and slide assembly. Do not take the outer slide off the inner slide piece. Return the instrument to its case.
- Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.

Trombone slides occasionally need oiling. To oil your slide, simply:

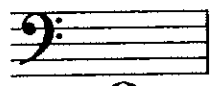
- Rest the tip of the slide on the floor and unlock the slide.
- Exposing the inner slide, put a few drops of oil on the inner slide.
- Rapidly move the slide back and forth. The oil will then lubricate the slide.
- Be sure to grease the tuning slide regularly. Your director will recommend special slide oil and grease, and will help you apply them when necessary.

CAUTION: If a slide or your mouthpiece becomes stuck, ask for help from your band director or music dealer. Special tools should be used to prevent damage to your instrument.

POSITION CHART

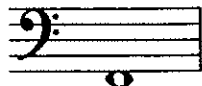
TROMBONE

E



7

F




6

F# Gb



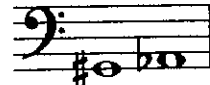
5

G



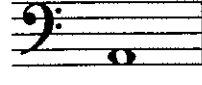
4

G# Ab



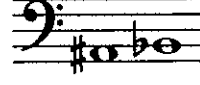
3

A



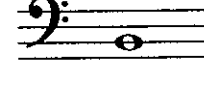
2

A# Bb



1

B



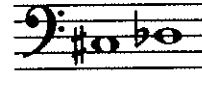
7

C



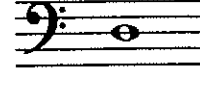
6

C# Db




5

D



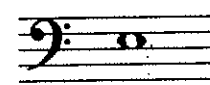
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D# Eb



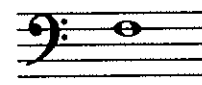
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E



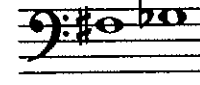
2

F



1
or
6

F# Gb



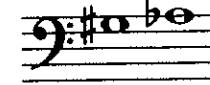
5

G




4

G# Ab



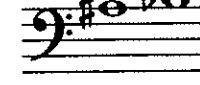
3

A



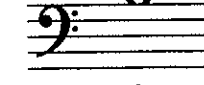
2
or
6

A# Bb



1
or
5

B




4

C



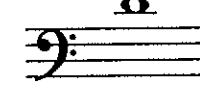
3

C# Db



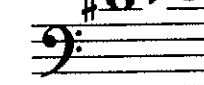
2

D



1
or
+4*

D# Eb



3

E



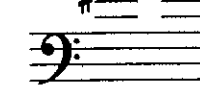
2

F




1

F# Gb



-3**

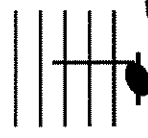
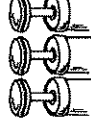
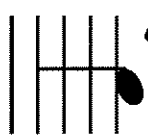
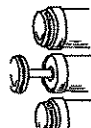
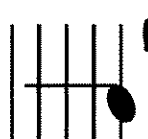
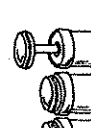
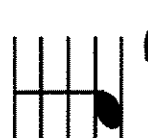
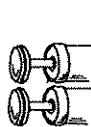

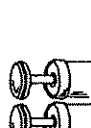

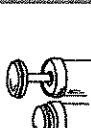
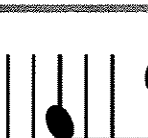
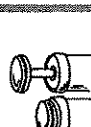
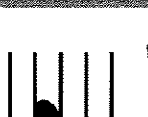
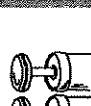

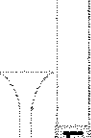
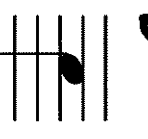
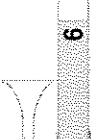

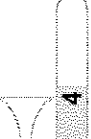

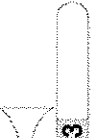








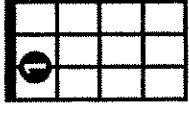
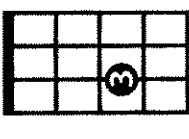
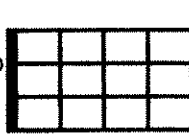
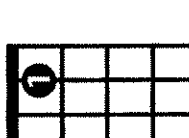
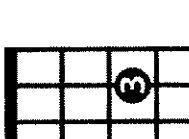
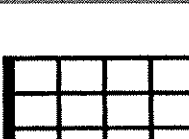
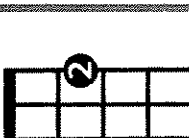

G



-2

* + = Make the slide a little longer.
** - = Make the slide a little shorter.

B \flat Concert Scale - Fingering Chart

	B \flat /"Do"	C/"Re"	D/"MI"	E \flat /"Fa"	F/"So"	G/"La"	A/"TI"	B \flat /"Do"
Trumpet	 C 	 D 	 E 	 F 	 G 	 A 	 B 	 B \flat /"Do" 
Trombone	 B \flat 	 C 	 D 	 E \flat 	 F 	 G 	 A 	 B \flat 
Electric Bass	 B \flat	 C	 D	 E \flat	 F	 G	 A	 B \flat

BariTone B.C.