

**TROMBONE**

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## *What to practice first...*

### **WINTERFEST SET LIST (Semester 1)**

- 1) Cadence
- 2) The Tempest
- 3) Get Down On It
- 4) We Know What You Whisper
- 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
- 2) La Copa De La Vida
- 3) Optional Additions
- 4) Optional Additions
- 5) Sponsor Song
- INTERMISSION (Combined Bands)
- 6) The Tempest
- 7) Get Down On It
- 8) Crazy Jam (C Minor Groove)
- 9) We Know What You Whisper
- 10) Original Student Composition
- 11) 12 Bar Blues

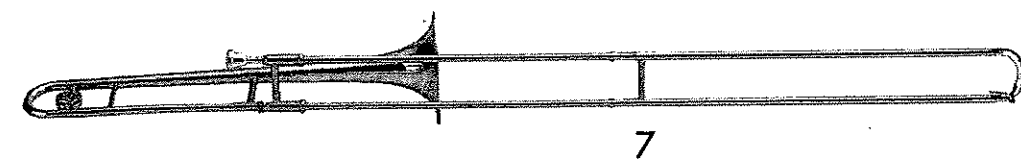
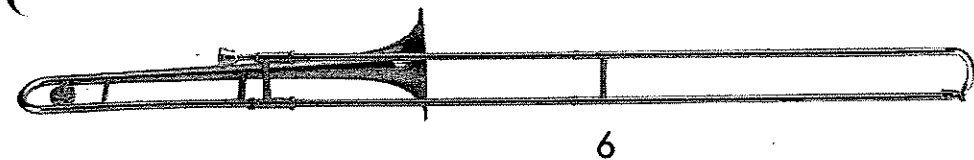
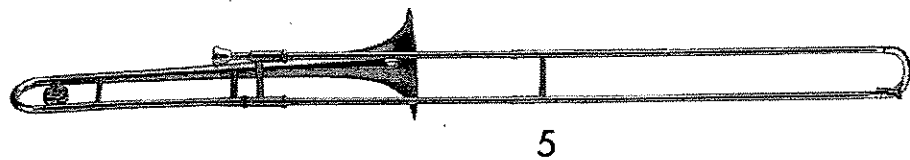
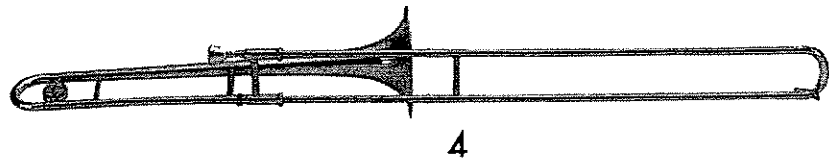
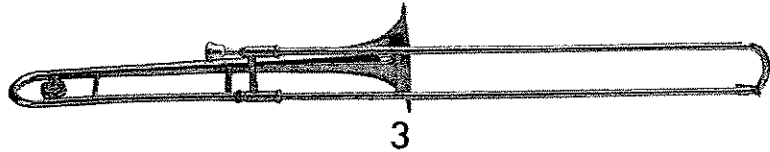
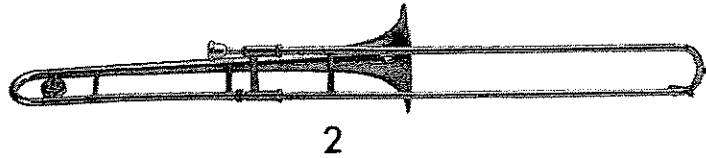
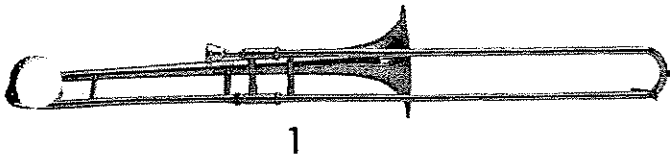
### **Graduation - Pomp & Circumstance**

**Optional Additions:** (a) Original Student Compositions, (b) Amazing Grace, (c) Birdland, (d) Carol Of The Buckets, (e) Chained To The Rhythm, (f) Chameleon, (g) Feeling Good, (h) It Don't Mean A Thing, (i) It Is Well, (j) Over The Rainbow, (k) Runaway Baby, (l) Take On Me, (m) Tenor Madness

# 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.


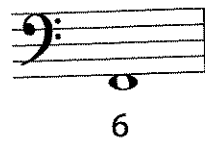
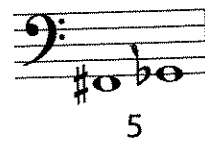

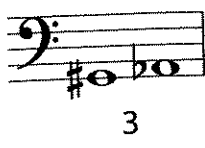
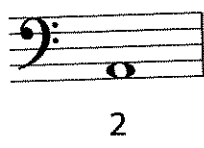
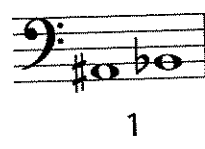
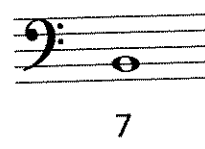
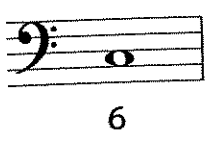
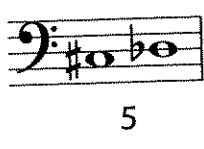
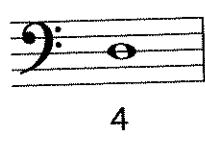
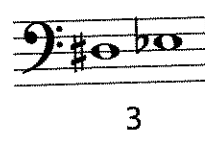
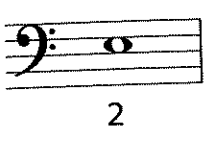
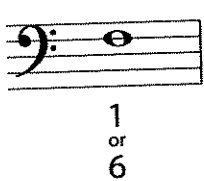
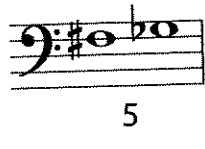
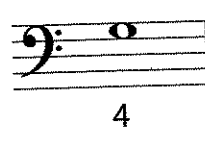
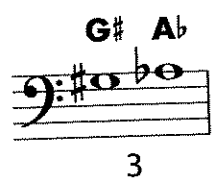
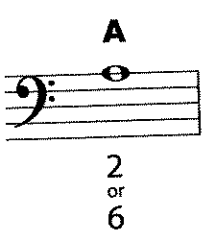
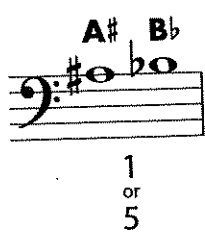
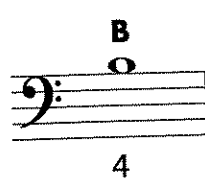
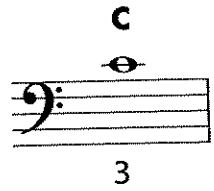
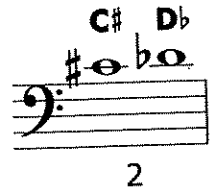
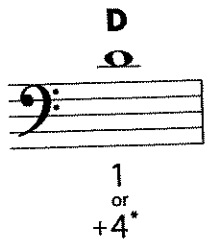

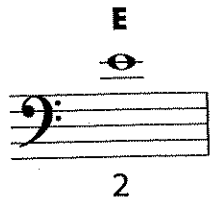
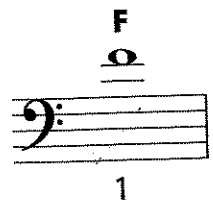

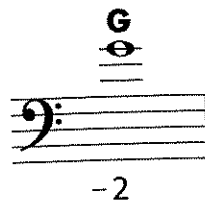
Trombone slides occasionally need oiling. To oil your slide, simply:

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

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

# Concert Bb Scale

1. Scale with hints

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

2. Scale

3. Arpeggio with hints

Bb D F Bb F D Bb  
1 4 1 1 1 4 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		C	D	E	F	G	A	B	C
F Horn		F	G	A	Bb	C	D	E	F
<small>*Lower octave</small>									
Trombone		Bb	C	D	Eb	F	G	A	Bb
Baritone		1	6	4	3	1	4	2	1
Tuba		Bb	C	D	Eb	F	G	A	Bb

## WOODWINDS

Flute		Bb	C	D	Eb	F	G	A	Bb
Oboe		Bb	C	D	Eb	F*	G	A	Bb
<small>*Forked F</small>									
Clarinet		C	D	E	F	G	A	B	C
Alto/Bari Sax		G	A	B	C	D	E	F#	G
Tenor Sax		C	D	E	F	G	A	B	C
Bassoon		Bb	C	D	Eb	F	G	A	Bb
<small>• = whisper key</small>									

# 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
*Alternate fingering									
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
• = whisper key									

# 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
		3	1	6	5	3	1	4	3
		●○○	○○○	●○○	○●●	●○○	○○○	●●○	●○○
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
*Alternate fingering		▲●●	▲●●	▲○○	▲○○	▲○○	▲○○	▲○○	▲○○
Clarinet		Bb	C	D	Eb	F	G	A	Bb
		▲●●	▲●●	▲●●	▲●●	▲○○	▲○○	▲○○	▲○○
Alto/Bari Sax		F	G	A	Bb*	C	D	E	F
*Bis fingering - hover first finger over both top keys for entirety of scale.		▲●●	▲●●	▲●●	▲●●	▲○○	▲●●	▲●●	▲●●
Tenor Sax		Bb*	C	D	Eb	F	G	A	Bb*
*Bis		▲●●	▲○○	▲●●	▲●●	▲●●	▲●●	▲○○	▲●●
Bassoon		Ab	Bb	C	Db	Eb	F	G	Ab
● = whisper key		●●●	●●●	●●●	●●●	●○○	○○○	●●●	●●●

# Concert Bb Blues Scale

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

# Concert C Minor Scale

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

# SCI-TECH BAND / MTM MASTER PRACTICE CHECKLIST

## FIRST 5 NOTES

Do  Re  Mi  Fa  So  La  Ti  Do

## MAJOR SCALES

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

## NATURAL MINOR SCALES

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

## HARMONIC MINOR SCALES

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

## BLUES SCALES

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

## CHROMATIC SCALES

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

## SUETA RHYTHM CHARTS

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

## RHYTHM CHARTS (in Band Handbook)

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

## FUNDAMENTAL RHYTHMS

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

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

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

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

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

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

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

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

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

### ESSENTIAL ELEMENTS, BOOK 1

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

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

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

Pg. 42-43 – Rhythm Studies

### ESSENTIAL ELEMENTS, BOOK 2

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

Pg. 42-43 – Rhythm Studies

### ESSENTIAL ELEMENTS, BOOK 3

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

Pg. 38-39 – Rhythm Studies

### OTHER

Band Repertoire  Solo Repertoire  Chamber Ensemble Repertoire  Improvisation

# SCALE CHECKLIST

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

# 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	vii°
Minor	i	ii°	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°-V	Cm-Fm-Ddim-G	Minor	
3	i-iv-VI-V <sup>7</sup>	Cm-Fm-Ab-G <sup>7</sup>	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°-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 $\prime$ ) 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 $\prime$ ) 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 $\prime$ ) 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

*p espressivo*

*f*

*pp p*

*cresc.*

*sf* *p*

*stringendo*

*f ad libitum*

*p cresc.*

Kadenz



# TROMBONE

*f* *mp* *f* *p* *riten.*

K Allegro *sf* *f* L Allegretto *mf* M

*mf staccato*

N 6

7 *mf* O

5 *p* P

4

Q *mf staccatissimo*

*f*

R 2

TROMBONE

mf p cresc.

f

3 S

6 T f

U Tempo poco meno mosso p

cresc. riten. Vivace 3

BASS CLEF INSTRUMENTS **Amazing Grace**

John Newton  
Traditional  
arr. R. Rodriguez & Bernice

(Eb) Eb Bb7 Cm Ab Eb Bb7

Soprano

Alto

Tenor

Bass

7 Eb Bb Eb Eb Ab Eb Cm Eb

S

A

T

B

14 Eb Bb7 Eb Eb sus4/Ab Eb

S

A

T

B

# *SciTech Band Audition*

## **SYMPHONIC BAND AUDITION REQUIREMENTS**

- 1) Concert B<sup>b</sup> Major Scale (One Octave, Memorized) – See p. 43 in Band Handbook
- 2) B<sup>b</sup> Blues Scale (Memorized) – See p. 46 in Band Handbook
- 3) Concert B<sup>b</sup> 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**

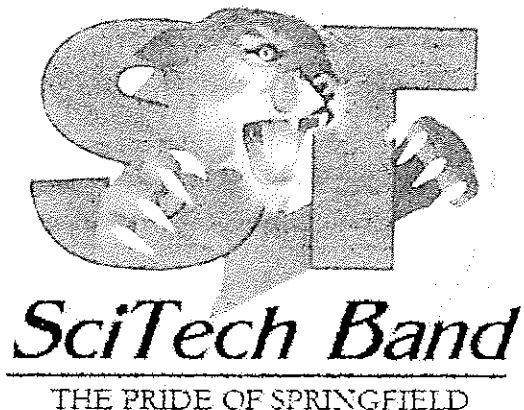
- Symphonic Band play prepared solo for “Symphonic Band”
- Extra points for playing “Concert Band/Jazz Band” solo
- Extra points for playing a prepared solo from Essential Elements book 1, 2, 3, or a new song from the binder

## **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<sup>b</sup> Blues Scale (Memorized) – See p. 46 in Band Handbook
- 3) Concert B<sup>b</sup> 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
<b>DESCRIPTION OF LEVELS</b>	<ul style="list-style-type: none"> <li>Indicates a mastery level, exceeding expectations.</li> <li>Student rarely needs assistance with demanding tasks, is self-motivated, and produces consistently high-quality work.</li> </ul>	<ul style="list-style-type: none"> <li>Reaches expected (or proficient) level for this task.</li> <li>Student produces quality work and occasionally needs assistance with demanding tasks.</li> </ul>	<ul style="list-style-type: none"> <li>Indicates a developing level for this task.</li> <li>Student produces required work with teacher direction and support.</li> </ul>	<ul style="list-style-type: none"> <li>Indicates an emerging level for this task.</li> <li>Student requires constant teacher direction, support, and assistance.</li> </ul>
<b>GRADING</b> (if applicable)	A (100-90)	B (89-80)	C (79-70)	D (69-60)
<b>TONE QUALITY</b> (4 Points)				
<b>RHYTHMIC ACCURACY</b> (4 Points)				
<b>NOTE ACCURACY</b> (4 Points)				
<b>DYNAMICS</b> (4 Points)				
<b>ARTICULATION</b> (4 Points)				
<b>INTONATION</b> (4 Points)				
<b>EXPRESSION</b> (4 Points)				
<b>SIGHT-READING</b> (4 Points)				
<b>PERCUSSION TECHNIQUE</b> -Posture for Wind Players- (4 Points)				
<b>TOTAL POINTS</b> 36 Points Possible	<b>COMMENTS</b> _____ _____ _____ _____			

# Audition Prepared Solo - Symphonic Band

Trombone & Baritone

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score consists of three staves of music in bass clef, 4/4 time, and B-flat major. The first staff begins with a whole rest followed by a melodic line starting on G2, marked *mf*. The second staff continues the melodic line, marked *p*. The third staff features a rhythmic accompaniment of eighth notes, marked *f*. The piece concludes with a double bar line.

# Audition Prepared Solo - ADVANCED BAND

Trombone/Baritone

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score consists of five staves of music in bass clef, 4/4 time, with a key signature of two flats (B-flat and E-flat). The first staff begins with a *mf* dynamic marking and a long slur over the first six measures. The second staff continues with a slur and ends with a *p* dynamic marking. The third staff features a *f* dynamic marking and a 'Swing!' instruction with a triplet symbol (three eighth notes beamed together). The fourth staff continues with a slur and a *f* dynamic marking. The fifth staff concludes the piece with a final note and a double bar line.



# ANGELS WE HAVE HEARD ON HIGH

## Soprano Trombone / Baritone

Traditional French Carol

Musical notation for Soprano Trombone / Baritone, measures 1-21. The score is written on a single staff in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The melody consists of quarter and eighth notes, with some slurs and accents. Measures 19-20 are marked with a box labeled "Intro".

## Alto

Musical notation for Alto, measures 1-21. The score is written on a single staff in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The melody consists of quarter and eighth notes, with some slurs and accents. Measures 19-20 are marked with a box labeled "Intro".

## Tenor

Musical notation for Tenor, measures 1-21. The score is written on a single staff in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The melody consists of quarter and eighth notes, with some slurs and accents. Measures 19-20 are marked with a box labeled "Intro".

## Bass

Musical notation for Bass, measures 1-21. The score is written on a single staff in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The melody consists of quarter and eighth notes, with some slurs and accents. Measures 19-20 are marked with a box labeled "Intro".

# Birdland

TROMBONE 1

Music by JOSEF ZAWINUL  
Arranged by MICHAEL SWEENEY

FAST ROCK (♩ = 152-160)

4

08921581

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Trombone 1

41 **42** 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 Dim. 76 77 mp ff

78 79 80 81 82 mp ff

82 **86** 8 83 mp 84 86 86-93 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 written on a single staff in bass clef with a key signature of one flat (B-flat major) and a 4/4 time signature. The tempo is marked "FAST ROCK" with a metronome marking of 152-160. The score includes several measures with handwritten annotations: a circled "4" above the first measure, a circled "9" above measure 15, a circled "17" above measure 17, a circled "25" above measure 25, and a circled "33" above measure 33. Performance markings include dynamics such as *f*, *mf*, and *f*, and articulation marks like accents (>) and slurs. 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 below the staff. The score concludes with a double bar line at measure 40.

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Trombone 2

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

53 54 55 56

**(58)** 57 58 59 60

61 62 63 64 **(TO CODA)**  $\Phi$

65 66 67 *mf* **(68)** 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

$\Phi$  **(CODA)** 94 *ff* 95 96 97 *ff*

# Birdland

TROMBONE 3

Music by JOSEF ZAWINUL  
Arranged by MICHAEL SWEENEY

FAST ROCK (♩ = 152-160)

4

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Trombone 3

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

53 > 54 55 56

57 **58** *f* 59 60

61 62 63 64 (TO CODA) ⊕

65 66 67 *mf* **68**

69 70 71 72

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

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

82 *Dim.* 83 *mp* 84 85 **86** 8 (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 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 quarter note equal to 152-160 beats per minute. 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" and contains a series of eighth-note patterns with accents. The fourth staff continues these patterns, ending with a forte (f) dynamic. The fifth staff begins with a circled "25" and features a melodic line with accents and a dynamic of mezzo-forte (mf). The sixth staff continues the melodic line with accents. The seventh staff starts with a circled "33" and includes a dynamic of mezzo-forte (mf). The eighth staff concludes the piece with a dynamic of forte (f) and accents. Handwritten annotations include circled numbers (9, 17, 25, 33) and various performance markings such as accents (>), slurs, and dynamic markings (f, mf).

08921581

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Trombone 4

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

53 > 54 55 > 56

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

61 > 62 > 63 > 64 (TO CODA) ⊕

65 > 66 67 *mf* **68** 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 *D.S. ALL CODA* 86-93

⊕ (CODA)

94 *ff* > 95 96 97 *ff*



# B.C.

## BLUE MOON

31.

Handwritten musical score for "Blue Moon" in B-flat major, 4/4 time. The score consists of ten staves of music with various chords and melodic lines. The chords are written above the notes and are often grouped with brackets. The notation includes eighth and sixteenth notes, rests, and bar lines. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

Chords and notes across the staves:

- 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

17 21

24 29

31 37

38

45 45

52 53 61 69

66 77

80 83

*mf*

*f*

*f*

*f*

\* 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 *f* 77

71 83

78

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]



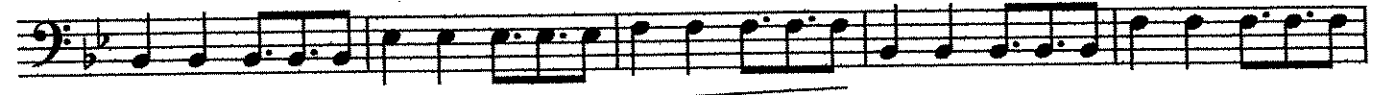
61

61



69

66



71



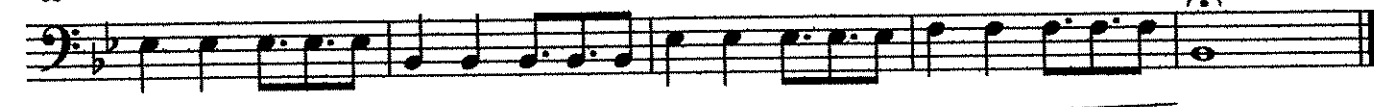
77

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.

*f*

# 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

22

B

31

C

D Repeat 3x

mf

f

E

40

rit.

# Chained To The Rhythm

As Recorded by Katy Perry

arr. Bernice

Melody (B.C.)

Groovy ♩ = 103-105

Optional 4 bar vamp

3

A

on cue

off -2

*f*

7

11

1.

2.

C

14

soli

off -2

off -4

*mf*

D

18

tutti

*f*

E

21

3

F

25

3

3

Melody (B.C.), p. 2

Chained To The Rhythm

28 G

32 *To Coda (2nd Time)* H I

36 off -2 J

40

K 43 *soli* off -2 *D.S. % al Coda* off -4



**L**  $\ominus$  Coda

47

solo/soli  
optional 8va

Musical staff L, measures 47-49. Bass clef, 7/8 time signature. Measure 47 starts with a fermata over a quarter note. The piece begins with a series of eighth notes. Dynamic marking *mf* is placed below the staff.

50

**M**

Musical staff M, measures 50-52. Bass clef, 7/8 time signature. Measure 50 has accents (>) under the first three eighth notes. Measures 51 and 52 feature slurs over eighth notes.

53

Musical staff O, measures 53-55. Bass clef, 7/8 time signature. Measures 53 and 54 have slurs over eighth notes. Measure 55 has two triplet markings (3) over eighth notes.

**N**

56

tutti

Musical staff N, measures 56-58. Bass clef, 7/8 time signature. Measure 56 has a fermata over a quarter note. The piece continues with slurs over eighth notes. Dynamic marking *ff* is placed below the staff.

59

**O**

Musical staff O, measures 59-61. Bass clef, 7/8 time signature. Measures 59 and 60 have slurs over eighth notes. Measure 61 has a triplet marking (3) over eighth notes.

63

**P**

Musical staff P, measures 63-65. Bass clef, 7/8 time signature. Measure 63 has a triplet marking (3) over eighth notes. Measures 64 and 65 have slurs over eighth notes. Dynamic marking *ff* is placed below the staff. The text "off -3" is written above the staff.

Top Notes Melody  
Bottom Harmony

**Q**

67

off -3

Musical staff Q, measures 67-69. Bass clef, 7/8 time signature. Measure 67 has a fermata over a quarter note. Measures 68 and 69 have slurs over eighth notes. Dynamic marking *ff* is placed below the staff. The text "off -3" is written above the staff.

# Chained To The Rhythm

As Recorded by Katy Perry

arr. Bernice

Counter melody (B.C.)  
Solo Part (B.C.)

Groovy ♩ = 103-105  
Optional 4 bar vamp

The musical score is written in bass clef with a 4/4 time signature. It consists of several measures grouped into sections labeled A through K. Section A (measures 1-3) includes a 4-measure vamp and a 3-measure vamp. Section B (measures 4-6) features a melodic line starting with a forte (*f*) dynamic. Section C (measures 7-8) is a 2-measure vamp. Section D (measures 9-10) is a 4-measure vamp. Section E (measures 11-12) is a 4-measure vamp. Section F (measures 13-14) is a 3-measure vamp. Section G (measures 15-16) is a 5-measure vamp. Section H (measures 17-18) is a 3-measure vamp. Section I (measures 19-20) is a 3-measure vamp. Section J (measures 21-22) is a 3-measure vamp. Section K (measures 23-24) is a 4-measure vamp. The score includes various musical notations such as slurs, ties, and dynamic markings. A 'To Coda (2nd Time)' instruction is placed above measures 15-16. A 'D.S. al Coda' instruction is placed above measures 23-24. The piece concludes with a double bar line.

4

3

*f*

10

13

2.

4

4

4

26

3

5

3

*mp*

39

42

4

*To Coda (2nd Time)*

*D.S. al Coda*



**L**  $\oplus$  Coda

47 **3** **M** **5** **N** solo line *mf* *ff*

58 **O**

62 **P** **3**

**Q** 67 optional 8va **3**

71 Top Note Harmony

# Chained To The Rhythm

As Recorded by Katy Perry

arr. Bernice

## Bass Line (B.C.)

Groovy ♩ = 103-105

Optional 4 bar vamp

*mf* -First 5 notes of each measure essential / others optional

3

*f*

6

**B**

9

12

*mf*

16

*f*

20

*f*

23



F

26



G

29



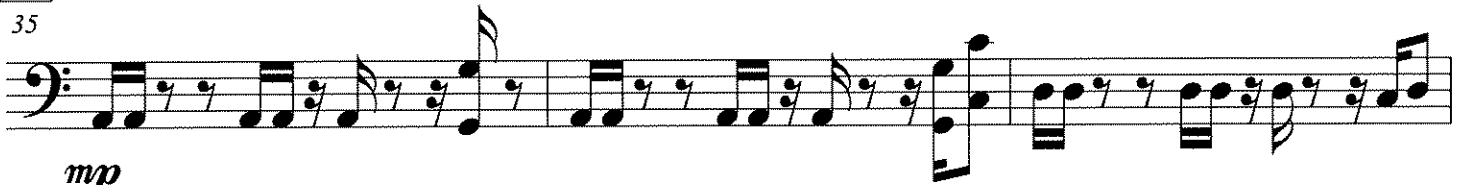
To Coda (2nd Time) H

32



I

35



*mp*

J

38



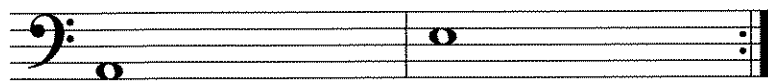
K

41



*D.S. al Coda*

45





L  $\ominus$  Coda

M

47

*mf*

N

54

*ff*

O

58

61

P

64

Q

67

70



# 7: Bass Clef

79

(MED. FUNK)

## CHAMELEON

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

### INTRO

(BASS) N.C.

### A

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

BASS CONT. SIM.

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

### B

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

(PLAY 3X)

B $\flat$ -7 Eb7 N.C.

# Chameleon Bass Line

Score

The musical score for "Chameleon Bass Line" is presented in five staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The score is divided into two measures by a repeat sign. The first measure contains a quarter note followed by an eighth note, and the second measure contains a quarter note followed by an eighth note. The staves are labeled as follows:

- C**: Treble clef, starting on C4.
- Bb**: Treble clef, starting on Bb3.
- Eb**: Treble clef, starting on Eb3.
- Bass Clef High**: Bass clef, starting on G2.
- Bass Clef Low**: Bass clef, starting on C2.

The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and accidentals. The piece concludes with a double bar line and repeat dots.

# Trombone

## Cheer # 1

arr. Bernice

*Watch Conductor*  
*Slow-Fast*

Musical staff 1: Bass clef, 4/4 time signature, key signature of one flat (B-flat). The staff contains 8 measures of music. The first measure is a whole note G2. The second measure is a whole note G2. The third measure is a whole note G2. The fourth measure is a half note G2 followed by a half note G2. The fifth measure is a half note G2 followed by a half note G2. The sixth measure is a half note G2 followed by a half note G2. The seventh measure is a half note G2 followed by a half note G2. The eighth measure is a half note G2 followed by a half note G2. There are accents (>) above the notes in measures 2, 3, 4, 5, 6, 7, and 8. A slur is placed over the notes in measures 4, 5, 6, and 7.

Musical staff 2: Bass clef, 4/4 time signature, key signature of one flat (B-flat). The staff contains 8 measures of music. The first measure is a whole note G2. The second measure is a whole note G2. The third measure is a whole note G2. The fourth measure is a half note G2 followed by a half note G2. The fifth measure is a half note G2 followed by a half note G2. The sixth measure is a half note G2 followed by a half note G2. The seventh measure is a half note G2 followed by a half note G2. The eighth measure is a half note G2 followed by a half note G2. There are accents (>) above the notes in measures 2, 3, 4, 5, 6, 7, and 8. A slur is placed over the notes in measures 4, 5, 6, and 7. Above the notes in measures 6, 7, and 8, there are upward-pointing triangles (^).



# Eye Of The Tiger

For Zanetti

Flute  
Piano

Musical notation for Flute/Piano part in 4/4 time, key of B-flat major. The melody consists of quarter notes: A, A, G, A, A, G, A, A, G, F.

Clarinet  
Trumpet  
(LOW)

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

Clarinet  
Trumpet  
(HIGH)

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

Alto Sax

Musical notation for Alto Sax part in 4/4 time, key of B-flat major. The melody consists of quarter notes: F#, F#, E, F#, F#, E, F#, F#, E, D.

Trombone

Musical notation for Trombone part in 4/4 time, key of B-flat major. The melody consists of quarter notes: A2, A2, G4, A2, A2, G4, A2, A2, G4, F1.

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

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 two systems of staves. The first system contains the Flute Piano, Clarinet Trumpet (LOW), and Clarinet Tenor Sax Trumpet (HIGH) parts. The second system contains the Alto Sax and Trombone Euphonium parts. Each staff has a melodic line with triplet markings (indicated by a '3' below the notes) and a corresponding chord line above it. The chord lines use standard musical notation with flats and sharps. The Flute Piano and Trombone Euphonium parts have identical chord lines: Bb, Db, Eb, E, Eb, E, Eb, E, Eb, Db, Bb, Ab, Bb, Bb. The Clarinet Trumpet (LOW) and Clarinet Tenor Sax Trumpet (HIGH) parts have identical chord lines: C, Eb, F, F#, F, F#, F, F#, F, Eb, C, Bb, C, C. The Alto Sax part has a unique chord line: G, Bb, C, C#, C, C#, C, C#, C, Bb, G, F, G, G.

Horn Lick:

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

Opening "And I'm Feeling Good":

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

1 & b3 Background Harmony Hits

# Feeling Good

(NASTY LICK - Bb Minor)

Swing Time

The musical score is arranged in six staves, each with a specific instrument label on the left. The key signature is Bb minor and the time signature is 12/8. The score includes a 2-beat hold at the beginning of each staff.

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

Piano: Bbm (2 Beats Hold)

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

Trombone  
Euphonium

# Feeling Good

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

$\text{♩} = 60$

Words and Music by Leslie Bricusse & Anthony Newley

Slowly, Freely

Bbm Bbm/Ab Gbmaj7 Bbm/F F7 Bbm Bbm/Ab

Birds fly-ing high, you know how I feel. Sun in the sky,

4 Gbmaj7 Bbm/F F Bbm Bbm/Ab

You know how I feel. Breeze drift-ing on by,

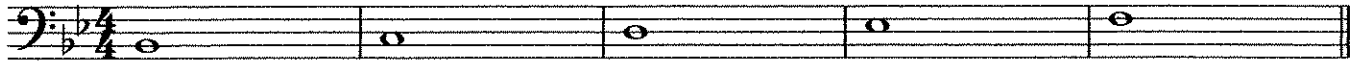
6 Gm7(b5) Gbmaj7 Gbmaj13 Ebm11

You know how I feel. It's a new dawn, it's a new day, it's a

8 Cm7(b5) F7

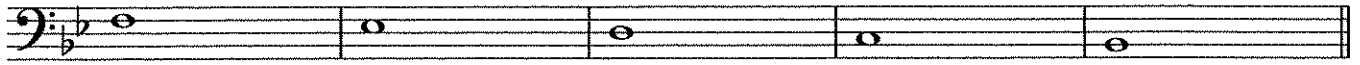
new life for me and I'm feel-ing good.

**A**



6

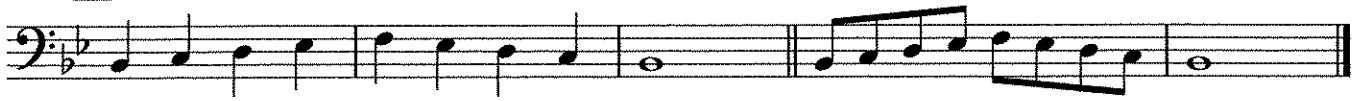
**B**



11

**C**

**D**



Melody (B.C.)

# Get Down On It

As Recorded by Kool & The Gang  
arr. Bernice

**Funk Beat** ♩ = 112

**A** 4 3

optional 8va **B** 3

Hits **C** 12 *f* *f*

**D** 16

Play Hits (optional) on Beats 3&4

**E** 20

**F** 23 off -2 *f*

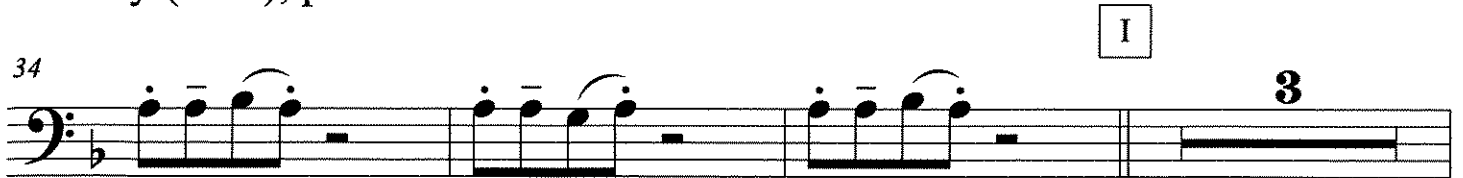
To Coda Last Time **G** 26 off -2 optional *f*

**H** 30 *f*

Play Hits (optional) on Beats 3&4

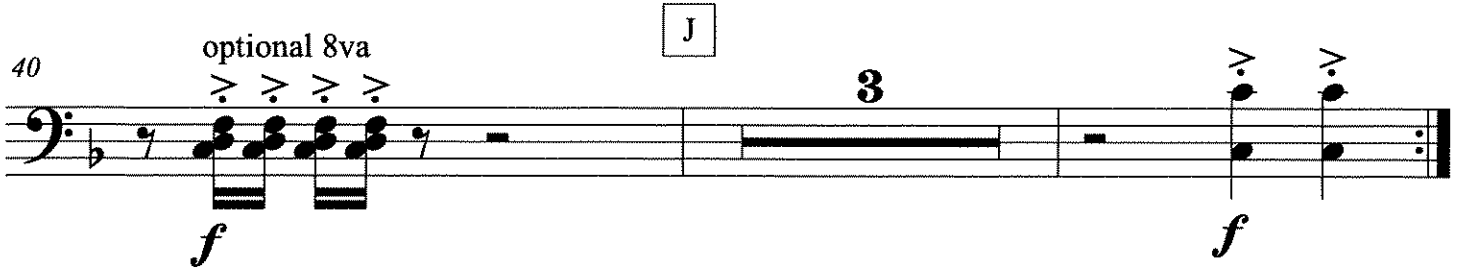


34 I



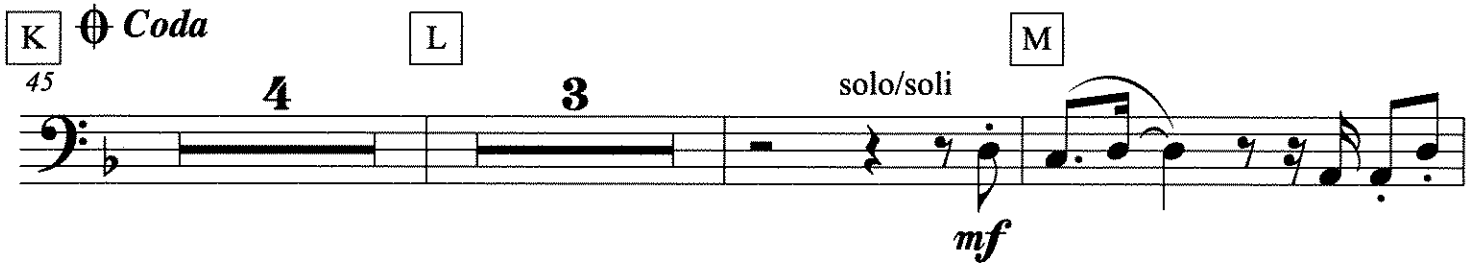
40 J

optional 8va  
f



K  $\ominus$  Coda L M

45 4 3 solo/soli mf

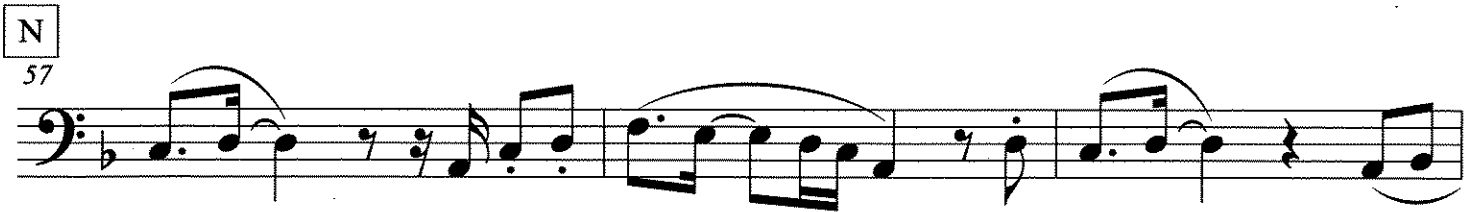


54



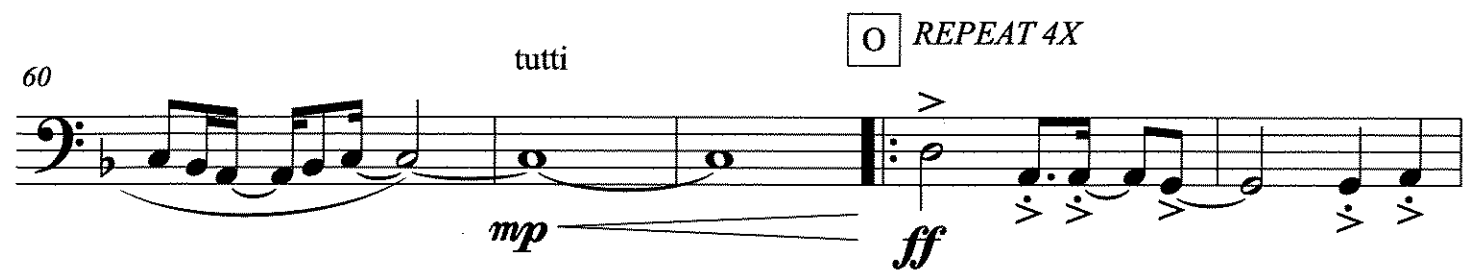
N

57



60 tutti O REPEAT 4X

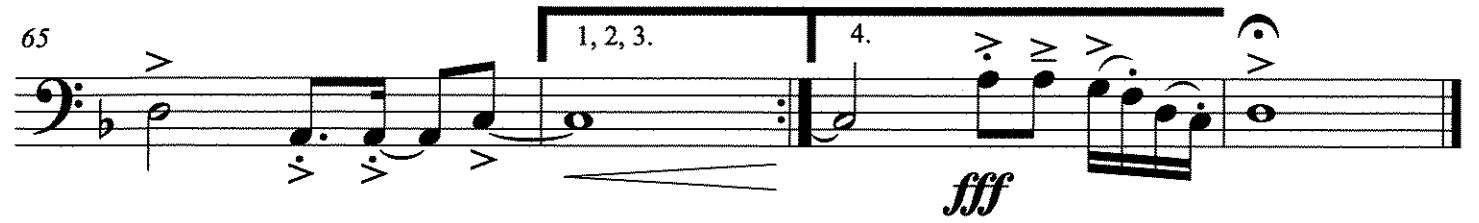
mp ff



65

1, 2, 3. 4.

fff



# Get Down On It

As Recorded by Kool & The Gang

arr. Bernice

Counter melody (B.C.)

Funk Beat ♩ = 112

3 Say A

What you gon-na do? You wan-na get down?

6

Tell me What you gon-na do? Do you wan-na get down?

8 B

What you gon-na do? You wan-na get down?

10

What you gon-na do? You wan-na get down? Tell me

C 13 play 2nd time only  
play hits both times

*f*

16 D

Hits optional 8va

20 E optional 8va

2 play both times... *f*

F 25 optional 8va *To Coda Last Time* G

*f*

30

30

**H** 33 Hits optional 8va

33

**I** 37 **J**

2

37

Get your back up off the wall —

42

42

Dance Come On — Get your back up off the wall — Dance Come On —

**K**  $\oplus$  Coda **L** **M** **N** **O** REPEAT 4X

45 4 4 4 6

45

64

1, 2, 3. 4. *ff*

64

*fff*

68

68

Bass Line (B.C.)  
(HIGH & LOW)

# Get Down On It

As Recorded by Kool & The Gang  
arr. Bernice

Funk Beat ♩ = 112

A B

Musical staff 1: Bass line starting with a 4-measure rest, followed by eighth notes. Dynamic marking *mf*.

C

Musical staff 2: Bass line with eighth notes and a repeat sign. Dynamic marking *f*.

D

E

Musical staff 3: Bass line with eighth notes and a repeat sign.

F

Musical staff 4: Bass line with eighth notes and a repeat sign.

To Coda Last Time G

Musical staff 5: Bass line with eighth notes and a repeat sign.

H

I

Musical staff 6: Bass line with eighth notes and a repeat sign. Dynamic marking *mf*.

J

Musical staff 7: Bass line with eighth notes and a repeat sign.

44

Musical staff 8: Bass line with eighth notes and a repeat sign.

**K**  $\text{Coda}$  **L** **M** **N**

45 **4** **4** **4** **4** *mp*

62 **O** REPEAT 4X **1, 2, 3.** *ff*

67 **4.** *fff* *va*

# **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 / Trombone / 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

-HOAGY CARMICHAEL/  
FRANK LLESSER

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)

# Holding Out For A Hero SPONSOR SONG

*arr. Bernice*

The musical score is arranged in four systems. The first system contains the vocal melody for four parts: Melody C, Melody Bb, Melody Eb, and Melody (B.C.). The lyrics are: "We need your mon - ey! So c ome on and spon... sor the Sci... Tech Band". The second system contains four horn licks: Horn Lick 1 C, Horn Lick 1 Bb, Horn Lick 1 Eb, and Horn Lick 1 (B.C.), each with a corresponding chord sequence. The third system contains four more horn licks: Horn Lick 2 C, Horn Lick 2 Bb, Horn Lick 2 Eb, and Horn Lick 2 (B.C.), also with chord sequences. The fourth system features a Bass Synth line and a Piano accompaniment. The Bass Synth line includes "Optional Opening Chords" Am - G - F - Esus4 - E and Em. The Piano part includes an "Optional Syncopated Rhythm on Cue".

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

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

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

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

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

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

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

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

**Horn Lick 2 C**  
C B A G G A A

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

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

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

**Bass Synth**  
Optional Opening Chords  
Am - G - F - Esus4 - E Em

**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  
M. Bb  
M. Eb  
M. (B.C.)

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

HL. 1 C  
HL. 1 Bb  
HL. 1 Eb  
HL. 1 (B.C.)

HL. 2 C  
HL. 2 Bb  
HL. 2 Eb  
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

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

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

**4 Tweets** **C** **Horn Sway**

$\text{♩} = 136$

**D**

*Repeat 4x*

G F G G F G G F G Ab G

**E**

*Solos*

**F**

We just need your

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

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

**G** **Horn Statues / Drum Solo**

43 H

49

53

1. 2.

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

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

# IT DON'T MEAN A THING

(If It Ain't Got That Swing)

**E<sub>b</sub>** \* Read in  
Bass Clef

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

MODERATELY FAST

7: *f*

1 *f* 2 3 4

5 6 7 *f* 8 *mf*

9 10 11 12

# Don't Mean A Thing - ED

To Coda

Musical notation for measures 13-16. Measure 13 starts with a treble clef, key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth notes. Measure 14 has a double bar line. Measure 15 continues the melody. Measure 16 ends with a double bar line and a fermata. Dynamics include *ff* in measure 16.

Musical notation for measures 17-20. Measure 17 starts with a treble clef, key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth notes. Measure 18 has a double bar line. Measure 19 continues the melody. Measure 20 ends with a double bar line and a fermata. Dynamics include *f* in measure 17.

Musical notation for measures 21-23. Measure 21 starts with a treble clef, key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth notes. Measure 22 has a double bar line. Measure 23 continues the melody. Dynamics include *f* in measure 21.

Musical notation for measures 24-25. Measure 24 starts with a treble clef, key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth notes. Measure 25 has a double bar line and a fermata. A handwritten *E4* is written above measure 24. Dynamics include *f* in measure 24.

*D.S. al Coda*

Musical notation for the Coda section, measures 26-27. Measure 26 starts with a treble clef, key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth notes. Measure 27 has a double bar line and a fermata. The word CODA is written to the left of measure 26.

# Rhythm

# IT DON'T MEAN A THING

(If It Ain't Got That Swing)

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

MODERATELY FAST

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


Chord symbols for the guitar part:

- Measures 1-2:  $f$   $C^7$
- Measures 3-4:  $E^b m^6$
- Measures 5-6:  $B^b$   $G^m$
- Measures 7-8:  $C^7$   $F^7_{sus}$   $B^b$   $(C^7)$   $(F^7)$   $(B^b)$   $(D^7)$   $mf$
- Measures 9-10:  $G^m$
- Measures 11-12:  $E^b 7$   $D^7$   $G^m$



# It Don't Mean A Thing - Rhythm

To Coda  1.



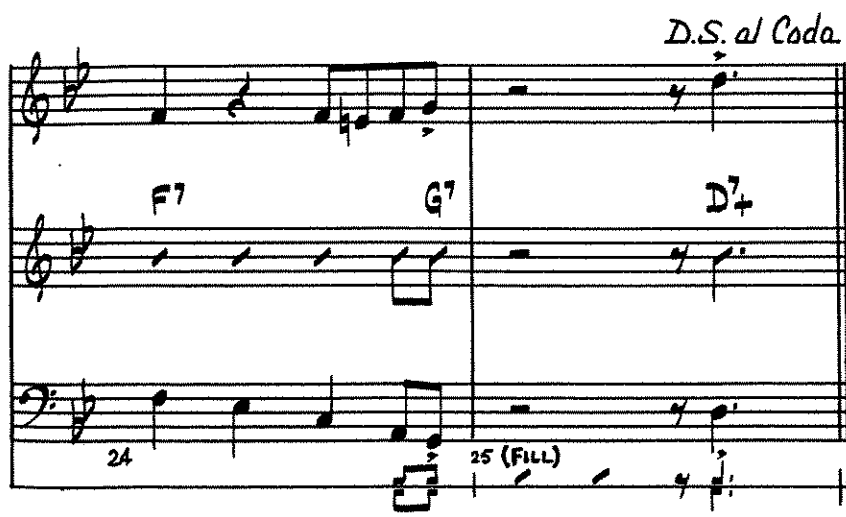
Musical notation for measures 13-16. The system consists of three staves: Treble, Chords, and Bass. Measure 13 has a C7 chord. Measure 14 has C7+5 and C7 chords. Measure 15 has Ebm6 and Bb chords. Measure 16 has a Bb chord. A first ending bracket spans measures 13-16.



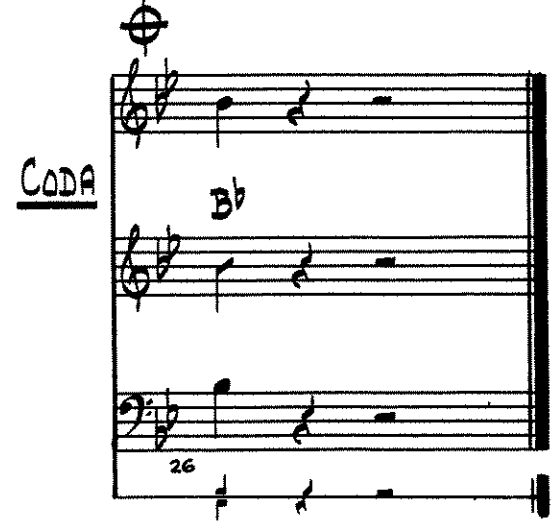
Musical notation for measures 17-20. The system consists of three staves: Treble, Chords, and Bass. Measure 17 has a Bb chord. Measure 18 has Eb0 and Bb7 chords. Measure 19 has a Bb7 chord. Measure 20 has an Eb chord. A second ending bracket spans measures 17-20.



Musical notation for measures 21-23. The system consists of three staves: Treble, Chords, and Bass. Measure 21 has an Eb0 chord. Measure 22 has C7 and C0 chords. Measure 23 has a C7 chord.



Musical notation for measures 24-25. The system consists of three staves: Treble, Chords, and Bass. Measure 24 has F7 and G7 chords. Measure 25 has a D7+ chord. Above measure 25 is the instruction "D.S. al Coda".



Musical notation for the Coda, measure 26. The system consists of three staves: Treble, Chords, and Bass. The word "CODA" is written above the first staff. A Coda symbol is above measure 26. The chord is Bb.



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

Melody (B.C.)  
BASS CLEF

# La Copa De La Vida

The Cup of Life  
As Recorded by Ricky Martin

Desmond Child,  
Robi Rosa,  
& Luis Gomes Escolar  
arr. Bernice

Samba (♩ = 120) [A]

4

*ff*

9

[B]

[C]

15

[D]

19

[E]

*mp*

24

[F]  $\text{\textcircled{F}}$

29

*mf*

33

[G]

To Coda (On 3rd Time)  $\text{\textcircled{G}}$

37

*f*

41 H

46 I Solos (begin 2nd time)  
G7 Cm  
optional bass line  
*f* play 2nd & 3rd time only

50 G7 Cm J G7 Cm  
optional bass line

54 G7 Cm Cm *D.S. al Coda*

1. 2.

K  $\oplus$  Coda  
57 *ff*

61 1.

L 2. *ff*

M 70



Countermelody  
Bass Clef

# La Copa De La Vida

The Cup of Life  
As Recorded by Ricky Martin

Desmond Child,  
Robi Rosa,  
& Luis Gomes Escolar  
*arr. Bernice*

Samba (♩ = 120)

A

B

C

D

Musical staff A-D: Bass clef, 4/4 time signature. Measures 4, 5, 4, 4, 4. Includes repeat signs.

E

22

Musical staff E: Bass clef, 4/4 time signature. Measure 4. Includes accents and dynamics *mf*.

F

30

Musical staff F: Bass clef, 4/4 time signature. Measure 4. Includes dynamics *f* and a 2-measure rest.

To Coda (On 3rd Time) ⊕

G

H

38

Musical staff G-H: Bass clef, 4/4 time signature. Measure 4. Includes dynamics *f* and repeat signs.

I Solos (begin 2nd time)

48

J

Musical staff I-J: Bass clef, 4/4 time signature. Measure 4. Includes dynamics *f* and first/second endings.

*D.S. al Coda*

55

Musical staff 55-56: Bass clef, 4/4 time signature. Measure 4. Includes first/second endings and dynamics *f*.

K ⊕ Coda

57

play 2nd time only

Musical staff K: Bass clef, 4/4 time signature. Measure 4. Includes dynamics *f* and accents.

62

Musical staff L-M: Bass clef, 4/4 time signature. Measure 4. Includes first/second endings, dynamics *f*, and 5-measure rests.

Bass Line (B.C.)  
BASS CLEF

# La Copa De La Vida

The Cup of Life  
As Recorded by Ricky Martin

Desmond Child,  
Robi Rosa,  
& Luis Gomes Escolar  
*arr. Bernice*

Samba (♩ = 120)

A

B

Musical notation for section A and B. Section A consists of two measures with a '4' above the first measure. Section B consists of four measures with a '5' above the first measure. The notation includes a bass clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The dynamics *ff* are indicated below the notes.

C

Musical notation for section C, consisting of eight measures of eighth-note patterns in a bass clef with a key signature of two flats.

D

play D-E 1st time only

Musical notation for section D, consisting of eight measures of eighth-note patterns in a bass clef with a key signature of two flats.

E

Musical notation for section E, consisting of eight measures of eighth-note patterns in a bass clef with a key signature of two flats. The dynamic *mp* is indicated below the notes.

Musical notation for the continuation of section E, consisting of eight measures of eighth-note patterns in a bass clef with a key signature of two flats.

F

§

Musical notation for section F, consisting of eight measures of eighth-note patterns in a bass clef with a key signature of two flats. The dynamic *mf* is indicated below the notes.

Musical notation for the continuation of section F, consisting of eight measures of eighth-note patterns in a bass clef with a key signature of two flats.

To Coda (On 3rd Time) ⊕

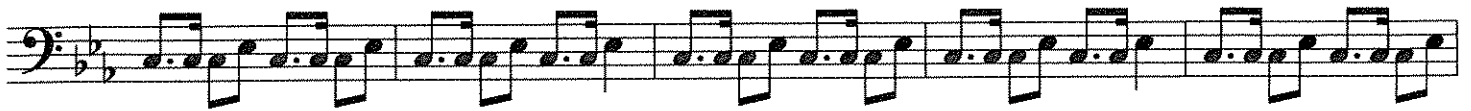
G

Musical notation for section G, consisting of eight measures of eighth-note patterns in a bass clef with a key signature of two flats. The dynamic *f* is indicated below the notes.



Bass Line (B.C.) - BASS CLEF, p. 2 La Copa De La Vida

H



I Solos (begin 2nd time)  
play 2nd & 3rd time only

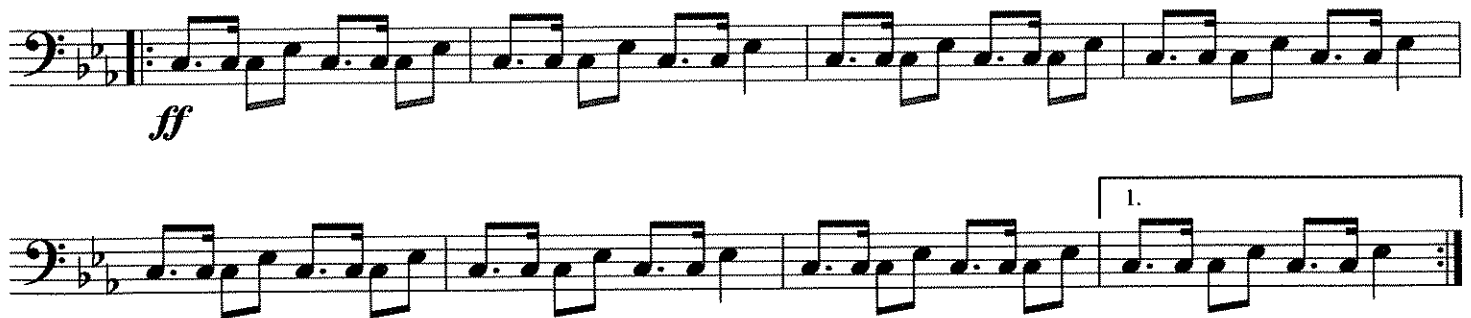


J

*D.S. al Coda*



K  $\Phi$  Coda



L

M



## 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

8 *p* A

16 B

22 *fp* *f*

# My Way

Don Costa  
trans. Jerannchris Rivera-Heredia



*p*

A



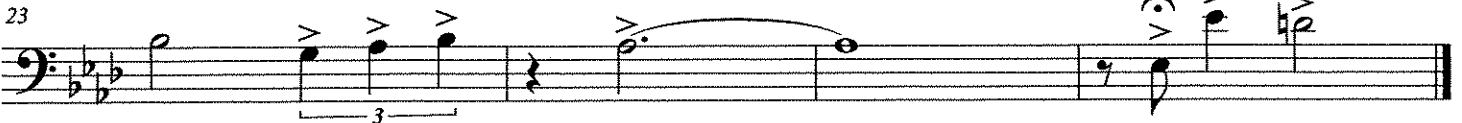
8

B



16

*f*



23

*fp*

*ff*

# OVER THE RAINBOW

## Bass Clef

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

**(SLOWLY)**

1 *mf* 2 3

4 5 6 7

8 9 10 *f*

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# Over The Rainbow - Bass Clef

Musical notation for measures 11, 12, and 13. The score consists of three staves in bass clef with a key signature of two flats. Measure 11 features a melodic line with eighth notes and a bass line with quarter notes. Measure 12 continues the melodic line with a slur. Measure 13 shows a melodic line with a slur and a bass line with quarter notes. A dynamic marking of *f* is present in measure 13.

Musical notation for measures 14, 15, and 16. The score consists of three staves in bass clef with a key signature of two flats. Measure 14 features a melodic line with eighth notes and a bass line with quarter notes, marked with a dynamic of *f*. Measure 15 continues the melodic line with a slur. Measure 16 shows a melodic line with a slur and a bass line with quarter notes.

Musical notation for measure 17. The score consists of three staves in bass clef with a key signature of two flats. The measure features a melodic line with eighth notes and a bass line with quarter notes, marked with a dynamic of *ff*. A *D.C. al Coda* instruction is written above the staff.

Musical notation for measures 18 and 19. The score consists of three staves in bass clef with a key signature of two flats. Measure 18 features a melodic line with eighth notes and a bass line with quarter notes, marked with a dynamic of *mf*. Measure 19 continues the melodic line with a slur and a bass line with quarter notes, marked with a dynamic of *mf* and a *ritard.* instruction.

Musical notation for measures 20, 21, and 22. The score consists of three staves in bass clef with a key signature of two flats. Measure 20 features a melodic line with eighth notes and a bass line with quarter notes. Measure 21 continues the melodic line with a slur. Measure 22 shows a melodic line with a slur and a bass line with quarter notes. A dynamic marking of *mf* is present in measure 22.

# Rhythm

# OVER THE RAINBOW

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

(SLOWLY)

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

Measures 4-7. Treble clef, key signature of two flats, common time. Chords: Gm7, Eb, Gm7, E<sup>o</sup>, Ab6, Abm6, Eb, C9, F7, Fm, Bb7. Includes "To Coda" symbol.

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

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# Over the Rainbow - Rhythm

Musical notation for measures 11-13. The system consists of three staves: Treble, Chords, and Bass. Measure 11 has chords Fm7 and Bb7. Measure 12 has Eb6. Measure 13 has Amaj7, A°, and Bb7 *ff*.

Musical notation for measures 14-16. The system consists of three staves: Treble, Chords, and Bass. Measure 14 has Eb, Eb6, and Eb. Measure 15 has C°. Measure 16 has Fm6 and C°.

Musical notation for measure 17. The system consists of three staves: Treble, Chords, and Bass. Measure 17 has *ff* Fm7, Bb7, and Bb9. Above the staff is the instruction "D.C. al Coda".

Musical notation for measures 18-19. The system consists of three staves: Treble, Chords, and Bass. Measure 18 has Eb. Measure 19 has *mf* Fm7 and *ritard.* The word "CODA" is written to the left of the system.

Musical notation for measures 20-22. The system consists of three staves: Treble, Chords, and Bass. Measure 20 has Bb7 and E7. Measure 21 has Eb, Fm7/Bb, and Bb7. Measure 22 has Ebmaj7.

## **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, each with specific markings:

- Measure A:** Contains two eighth rests, each marked with the number '8' above it.
- Measure B:** Contains a single eighth rest marked with the number '8' above it.
- Measure C:** Contains a single eighth rest marked with the number '6' above it.
- Measure D:** Features a melodic line starting with a quarter note, followed by eighth notes, and ending with a quarter note. A slur covers the final two notes, which are marked with accents (>).
- Measure E:** Features a melodic line starting with a quarter note, followed by eighth notes, and ending with a quarter note. A slur covers the final two notes, which are marked with accents (>). A first ending bracket labeled '1.' covers the final two notes, which are marked with accents (>). A second ending bracket labeled '2.' covers the final note, which is marked with an accent (>). The word 'rit.' (ritardando) is written above the second ending.

The score concludes with a final measure containing a triplet of eighth notes marked with accents (>) and a final chord marked with a slur and an accent (>).

# Two Ceremonial Marches

## 1. Processional

1st Trombone

*Pomp and Circumstance March No. 3*

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

Maestoso

YBS 54

*f*

*rit.*

7

**A** Andante

*mf*

14

*simile*

**B**

21

**C**

28

*simile*

**D**

36

*f*

*mf*

**E**

42

1.

49

2. *rit.*

*f*

# Two Ceremonial Marches

## 1. Processional

*Pomp and Circumstance March No. 3*

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

2nd Trombone  
Baritone B.C.  
Bassoon

Maestoso

YBS 54

rit.

7

**A** Andante

*mf*

13

*simile*

**B**

20

**C**

27

*simile*

**D**

34

*f*

41

**E**

1.

*mf*

48

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)

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BASS

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

30 31 32

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

33 34 35 36

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

37 38 39 40 41

42  $F^7$   $B^bMI^7$   $E^b13$   $B^bMI^7$   $E^b13$

43 44 45

46-47  $B^bMI^7$   $E^b13$   $B^bMI^7$   $E^b13$   $B^bMI^7$   $E^b13$

48 49 50 51

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

53 54 55

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

57 58 59

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

60 61 62 63 64





BASS

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

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

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

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

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

REPEAT FOR MORE SOLOS

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

TO CONTINUE

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

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

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

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 (PLAY ON D.S. ONLY)

29

43

TO CODA

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MUSIC FAMAANEM, ROC NATION MUSIC, WESTSIDE INDEPENDENT MUSIC PUBLISHING and LATE 80's MUSIC

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07011937

Runaway Baby - 1

TROMBONE I

48

2

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 80 81 82 83 84

85 86 87 88 89 90

91 92 93 94

95 96 97 98 99

Recorded by BRUNO MARS  
**RUNAWAY BABY**

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

TROMBONE 2

**(DRIVING SOUL)**

4  
1-4

5

6 7

8 9 10 11 12

13

14 15 16

17 18 19 20 *ff*

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

22 23 24 25

**(PLAY BOTH TIMES)** 29

26 27 28 *f* 30 31

32 33 34 35 36 **TO CODA**  $\nabla$

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

56 57 58-60 61 62 63 64

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

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

66 67 68

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

69 70 71 72

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

74 75 76

REPEAT FOR MORE SOLOS  $B^b m_1^7$   $E^b 13$  TO CONTINUE  $B^b m_1^7$

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

77 78 79 80 81 82

83  $f$

84 85 86 87 88

89 90 91 92 93

$ff$

94 95 96 97 98 99

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 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 *ff* 29 30 31 32 33 34 35 36 37 38 39 40 41 *ff* **TO CODA** 42 43 44 45

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 64 *f*

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

66-72 73 74 *mf*

75 76 77 78

REPEAT FOR MORE SOLOS

TO CONTINUE

79 80 81 *f* 82 84 **83**

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)**



# 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 73 74

75 76 77 78

REPEAT FOR MORE SOLOS TO CONTINUE 83

79 80 81 82 83 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 instrument in 4/4 time, with a key signature of two flats (B-flat and E-flat). The tempo and feel are indicated as "Moderate Swing". The score begins with a dynamic marking of *mf* (mezzo-forte). The piece is divided into several sections marked with letters in boxes: A (measures 6-11), B (measures 18-23), C (measures 24-28), D (measures 29-34), and E (measures 35-38). Section D is labeled "To Coda" and section E is labeled "D.S. al Coda". The score concludes with a dynamic marking of *f* (forte) and a double bar line.

# Santa Claus Is Comin' To Town

Bass Line - Bass Clef

Coots & Gillespie  
arr. Bernice

Moderate Swing



B $\flat$

E $\flat$

B $\flat$

B $\flat$ 7

E $\flat$

E $\flat$ m

B $\flat$

Gm



*mf*

A

Cm7

F7

B $\flat$

B $\flat$

E $\flat$

B $\flat$

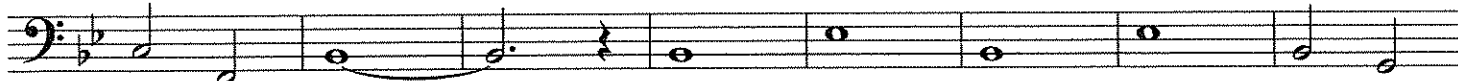
B $\flat$ 7

E $\flat$

E $\flat$ m

B $\flat$

Gm



B

Cm7

F7

B $\flat$

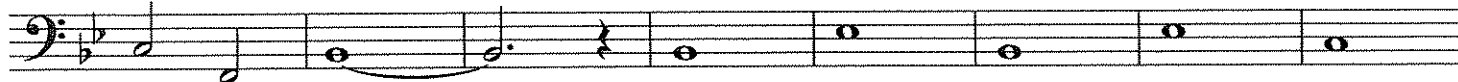
B $\flat$ 7

E $\flat$

B $\flat$ 7

E $\flat$

C7



C

F7

F $\sharp$ dim

Gm

C7

F7

Faug

B $\flat$

E $\flat$

B $\flat$

B $\flat$ 7

E $\flat$

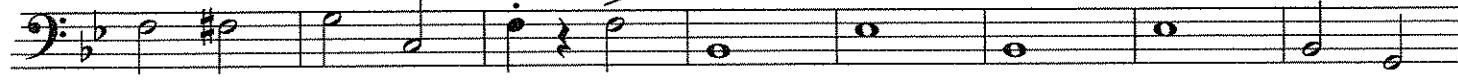
E $\flat$ m

B $\flat$

Gm

To Coda

D



*D.S. al Coda*

E



Cm7

F7

B $\flat$

B $\flat$

Gm

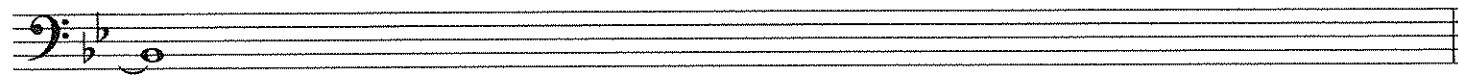
Cm7

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)

$\text{♩} = 72$

The first staff of music is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It begins with a tempo marking of quarter note = 72. The melody consists of a sequence of eighth notes, starting on G2 and moving up stepwise to G3, then descending. A long slur covers the first 12 measures. The dynamic marking *mp* is placed below the first measure.

The second staff of music continues the melody from the first staff. It also features a long slur over the first 12 measures. The dynamic marking *f* is placed below the first measure of this staff.

# 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.

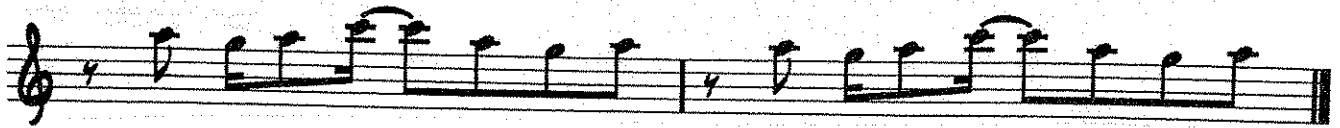
# Sponsor Song 2017 - Horn Lick

## C INSTRUMENTS (TREBLE)



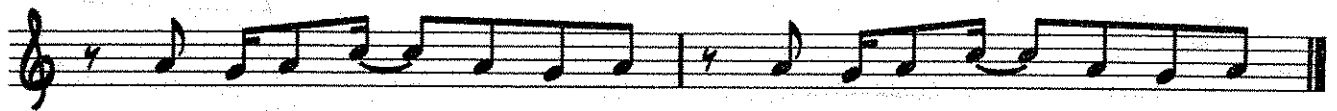
G F G Bb G F G G F G Bb G F G

## B-FLAT INSTRUMENTS (HIGH)



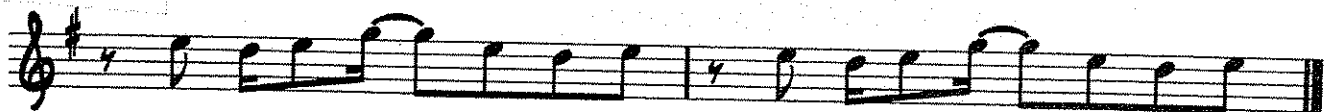
A G A C A G A A G A C A G A

## B-FLAT INSTRUMENTS (LOW)



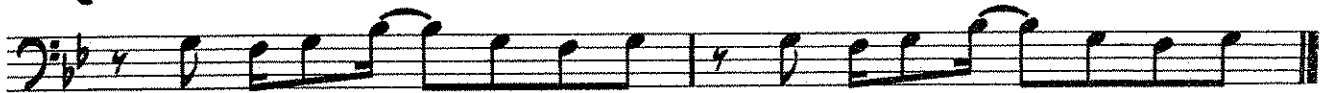
A G A C A G A A G A C A G A

## 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*

This block contains the first three measures of the music. It starts with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo/mood is marked 'Majestic'. Measure 3 is boxed with the number '3'. The music begins with a whole note G2, followed by a quarter rest, another quarter rest, and then a quarter note G2. A dynamic marking of *f* (forte) is placed below the first G note.

This block contains measures 4, 5, and 6. Measure 4 has a quarter note G2, a quarter note F2, and a quarter note E2. Measure 5 has a half note D2. Measure 6 has a quarter note G2, a quarter note F2, and a quarter note E2.

**11**

This block contains measures 7, 8, 9, and 10. Measure 7 has a quarter note G2, a quarter note F2, and a quarter note E2. Measure 8 has a half note D2. Measure 9 has a quarter note G2, a quarter note F2, and a quarter note E2. Measure 10 has a quarter note G2, a quarter note F2, and a quarter note E2.

This block contains measures 11 through 18. Measure 11 has a quarter note G2, a quarter note F2, and a quarter note E2. Measure 12 has a half note D2. Measure 13 has a quarter note G2, a quarter note F2, and a quarter note E2. Measure 14 has a quarter note G2, a quarter note F2, and a quarter note E2. Measure 15 has a quarter note G2, a quarter note F2, and a quarter note E2. Measure 16 has a quarter note G2, a quarter note F2, and a quarter note E2. Measure 17 has a quarter note G2, a quarter note F2, and a quarter note E2. Measure 18 has a quarter note G2, a quarter note F2, and a quarter note E2.

**19**

4

*p* *f*

This block contains measures 19 through 26. Measure 19 has a quarter note G2, a quarter note F2, and a quarter note E2. Measure 20 has a half note D2. Measure 21 has a quarter note G2, a quarter note F2, and a quarter note E2. Measure 22 has a quarter note G2, a quarter note F2, and a quarter note E2. Measure 23 has a quarter note G2, a quarter note F2, and a quarter note E2. Measure 24 has a quarter note G2, a quarter note F2, and a quarter note E2. Measure 25 has a quarter note G2, a quarter note F2, and a quarter note E2. Measure 26 has a quarter note G2, a quarter note F2, and a quarter note E2. A dynamic marking of *p* (piano) is placed below measure 20, and a dynamic marking of *f* (forte) is placed below measure 26. A slur covers measures 20 through 26.

**27**

This block contains measures 27 through 34. Measure 27 has a quarter note G2, a quarter note F2, and a quarter note E2. Measure 28 has a half note D2. Measure 29 has a quarter note G2, a quarter note F2, and a quarter note E2. Measure 30 has a quarter note G2, a quarter note F2, and a quarter note E2. Measure 31 has a quarter note G2, a quarter note F2, and a quarter note E2. Measure 32 has a quarter note G2, a quarter note F2, and a quarter note E2. Measure 33 has a quarter note G2, a quarter note F2, and a quarter note E2. Measure 34 has a quarter note G2, a quarter note F2, and a quarter note E2.

This block contains measures 35 through 42. Measure 35 has a quarter note G2, a quarter note F2, and a quarter note E2. Measure 36 has a half note D2. Measure 37 has a quarter note G2, a quarter note F2, and a quarter note E2. Measure 38 has a quarter note G2, a quarter note F2, and a quarter note E2. Measure 39 has a quarter note G2, a quarter note F2, and a quarter note E2. Measure 40 has a quarter note G2, a quarter note F2, and a quarter note E2. Measure 41 has a quarter note G2, a quarter note F2, and a quarter note E2. Measure 42 has a quarter note G2, a quarter note F2, and a quarter note E2.



# THE STAR SPANGLED BANNER

Baritone B.C.

arr. by Robert W. Smith  
(ASCAP)

024-3860-00

Majestic

**3**

*f*

**11**

**19**

*mp*

**27**

*f*

The musical score is written for Baritone B.C. in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). The tempo/style is 'Majestic'. The score consists of seven staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. It features a half note G2 with a fermata, followed by a quarter rest, a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, and a quarter note B1. A dynamic marking of *f* is placed below the first measure. A box containing the number '3' is positioned above the first measure. The second staff continues with a quarter note B1, a quarter note A1, a quarter note G1, a quarter note F1, a quarter note E1, a quarter note D1, a quarter note C1, and a quarter note B0. The third staff begins with a quarter note B0, a quarter note A0, a quarter note G0, a quarter note F0, a quarter note E0, a quarter note D0, a quarter note C0, and a quarter note B0. A box containing the number '11' is positioned above the first measure. The fourth staff continues with a quarter note B0, a quarter note A0, a quarter note G0, a quarter note F0, a quarter note E0, a quarter note D0, a quarter note C0, and a quarter note B0. A box containing the number '19' is positioned above the first measure. The fifth staff begins with a quarter note B0, a quarter note A0, a quarter note G0, a quarter note F0, a quarter note E0, a quarter note D0, a quarter note C0, and a quarter note B0. A dynamic marking of *mp* is placed below the first measure. The sixth staff continues with a quarter note B0, a quarter note A0, a quarter note G0, a quarter note F0, a quarter note E0, a quarter note D0, a quarter note C0, and a quarter note B0. A box containing the number '27' is positioned above the first measure. The seventh staff begins with a quarter note B0, a quarter note A0, a quarter note G0, a quarter note F0, a quarter note E0, a quarter note D0, a quarter note C0, and a quarter note B0. A dynamic marking of *f* is placed below the first measure. The score concludes with a half note G2 with a fermata.

# STUDENT GROOVE ROAD MAP

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

## **HORN LICK**

**C Instruments: E—B B A**

**Bb Instruments: F#—C# C# B**

**Eb Instruments: C#—G# G# F#**

## **SMOOTH LICK**

**C Instruments: E—D E**

**Bb Instruments: F#—E F#**

**Eb Instruments: C#—B C#**

## **HIT**

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

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

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

## **PIANO GROOVE**

**Bass Line: E B B A**

**Chords: G Bm Am**

BASS CLEF LOW (D MAJOR)

# The Swallowtail Jig

Traditional Irish  
arr. Bernice

Em

D



6

Em

D

Em

Em



11

Em

Em

Bm

Em

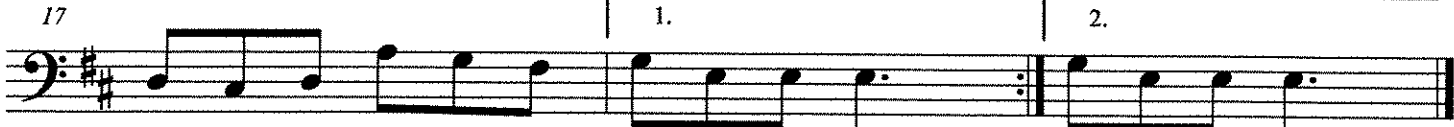


17

D

Em

Em



BASS CLEF HIGH (D MAJOR)

# The Swallowtail Jig

Traditional Irish  
arr. Bernice

The musical score 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 treble clef and a key signature of two sharps (D major). The second staff starts at measure 6 and includes first and second endings. The third staff starts at measure 11 and includes a Bm chord. The fourth staff starts at measure 17 and includes first and second endings. Chords are indicated by letters above the notes: Em, D, Bm.

Em D

6 Em D Em Em 1. 2.

11 Em Em Bm Em

17 D Em Em 1. 2.

# TAKE ON ME

BASS

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

(UNISON PATTERNS)

(A) (TECHNO-POP)

(B)

*mf*

(TECHNO-POP)

(21)

BASS

33 ✂

mf

34 35 36 37

41

38 39 40 42

TO CODA

43 44 45 46 47 48

49

mf SUB.

50 51 52

53 54 55 56

61

57 58 59 60 61-64

ff

4

65

f

66 67 68

69 70 71 72

D.S. AL CODA

73 74 75 76

⊕ CODA

f

77 78 79 80

ff

2

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)

Musical staff A: Techno-pop unison pattern. The staff is in bass clef, 4/4 time, and B-flat major. It features a rhythmic pattern of eighth and sixteenth notes with accents and slurs.

B

*mf*

Musical staff B: Unison pattern. The staff is in bass clef, 4/4 time, and B-flat major. It features a melodic line with slurs and accents, starting with a dynamic marking of *f*.

(TECHNO-POP)

Musical staff 1-6: Techno-pop unison pattern. The staff is in bass clef, 4/4 time, and B-flat major. It features a melodic line with slurs and accents, starting with a dynamic marking of *mf*. Measure numbers 1 through 6 are indicated below the staff.

9

Musical staff 7-11: Unison pattern. The staff is in bass clef, 4/4 time, and B-flat major. It features a melodic line with slurs and accents, starting with a dynamic marking of *mf*. Measure numbers 7 through 11 are indicated below the staff.

Musical staff 12-16: Unison pattern. The staff is in bass clef, 4/4 time, and B-flat major. It features a melodic line with slurs and accents. Measure numbers 12 through 16 are indicated below the staff.

Musical staff 17-20: Unison pattern. The staff is in bass clef, 4/4 time, and B-flat major. It features a melodic line with slurs and accents. Measure numbers 17 through 20 are indicated below the staff.

21


Musical staff 21-24: Unison pattern. The staff is in bass clef, 4/4 time, and B-flat major. It features a melodic line with slurs and accents. Measure numbers 21 through 24 are indicated below the staff.

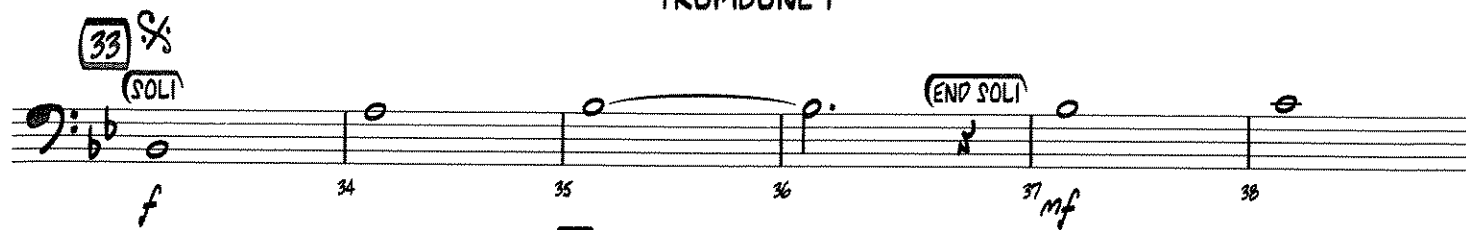
Musical staff 25-28: Unison pattern. The staff is in bass clef, 4/4 time, and B-flat major. It features a melodic line with slurs and accents. Measure numbers 25 through 28 are indicated below the staff.

Musical staff 29-32: Unison pattern. The staff is in bass clef, 4/4 time, and B-flat major. It features a melodic line with slurs and accents. Measure numbers 29 through 32 are indicated below the staff.



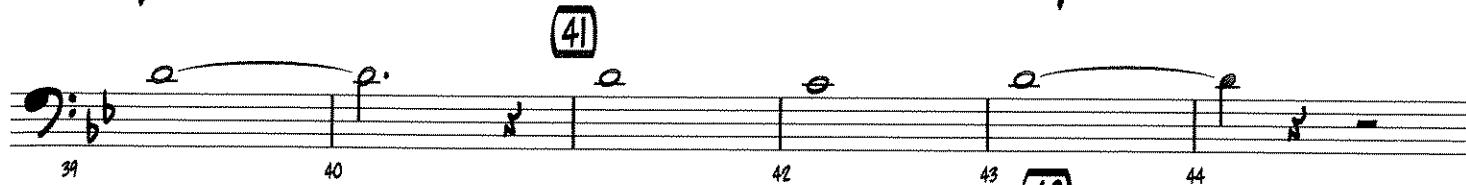
# TROMBONE I

33  SOLI



34 35 36 37 38

41

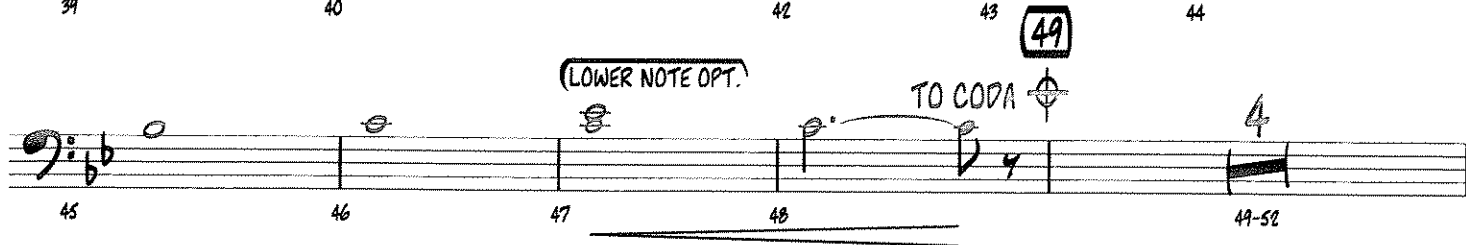


39 40 42 43 44

49

(LOWER NOTE OPT.)

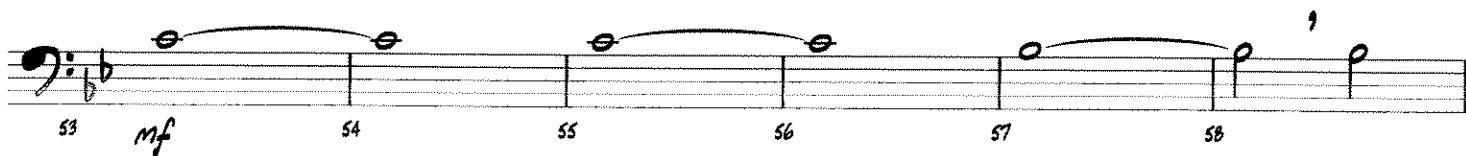
TO CODA



45 46 47 48 49-52

53

mf



54 55 56 57 58

61

ff



59 60 61-64

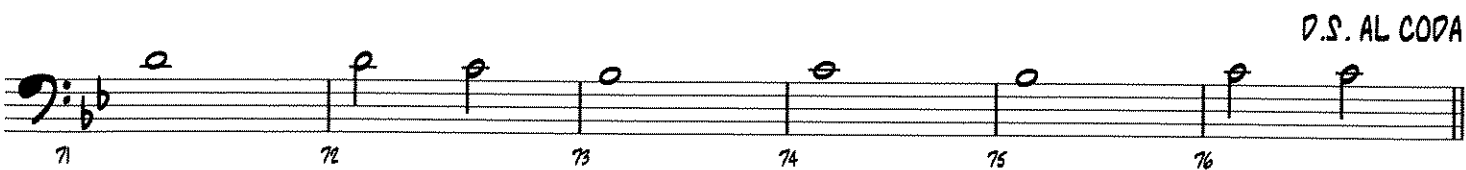
65

mf



66 67 68 69 70

D.S. AL CODA



71 72 73 74 75 76

CODA

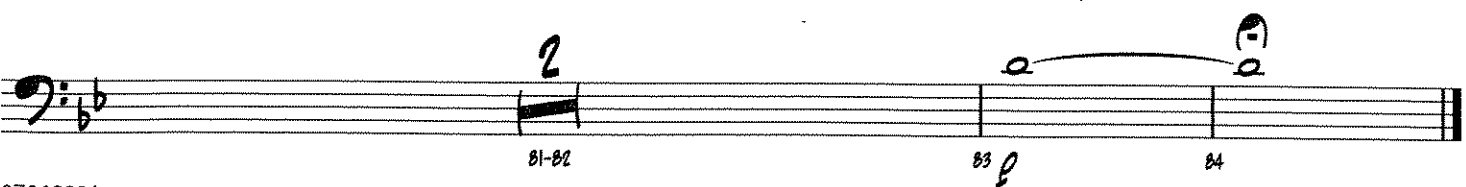


77 78 79 80

81-82

83

84



81-82 83 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)

Musical staff 1: Bass clef, 4/4 time, key of Bb. Rhythmic pattern of eighth and quarter notes with accents.

(B) *mf*

Musical staff 2: Bass clef, 4/4 time, key of Bb. Melodic line with accents and dynamics *mf* and *f*.

(TECHNO-POP)

Musical staff 3: Bass clef, 4/4 time, key of Bb. Long notes with dynamics *mf* and *mp*. Measure numbers 1, 2, 3, 4, 5, 6.

(9)

Musical staff 4: Bass clef, 4/4 time, key of Bb. Long notes with dynamic *mf*. Measure numbers 7, 8, 9, 10, 11.

Musical staff 5: Bass clef, 4/4 time, key of Bb. Long notes. Measure numbers 12, 13, 14, 15, 16.

Musical staff 6: Bass clef, 4/4 time, key of Bb. Long notes. Measure numbers 17, 18, 19, 20.


(21)


Musical staff 7: Bass clef, 4/4 time, key of Bb. Dotted notes with dynamic *mf*. Measure numbers 21, 22, 23, 24.

Musical staff 8: Bass clef, 4/4 time, key of Bb. Dotted notes. Measure numbers 25, 26, 27, 28.

Musical staff 9: Bass clef, 4/4 time, key of Bb. Dotted notes. Measure numbers 29, 30, 31, 32.

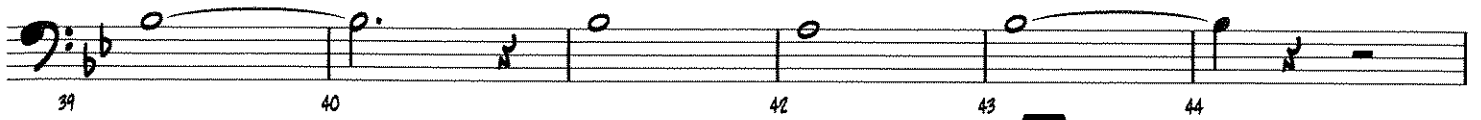
# TROMBONE 2

33  **(SOLI)**






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

41

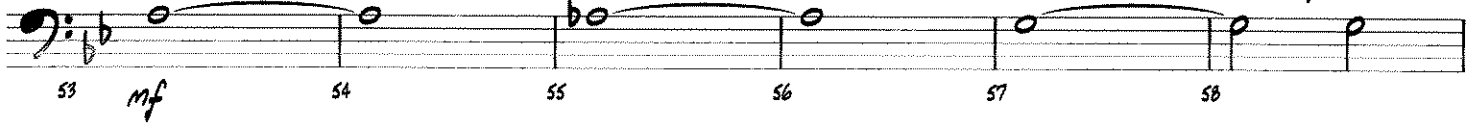


39 40 42 43 44 *mf*


49  **TO CODA** 

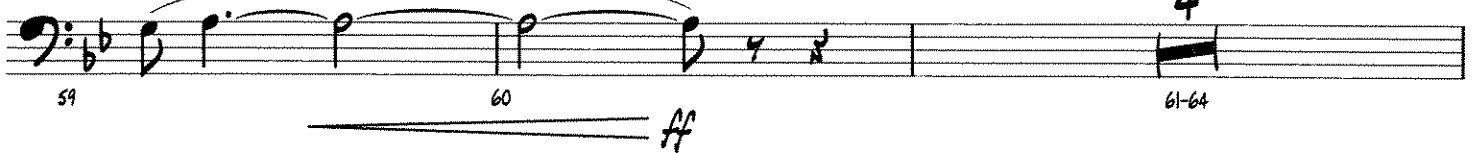


45 46 47 48 49-52 *mf* 4




53 54 55 56 57 58 *mf*

61 



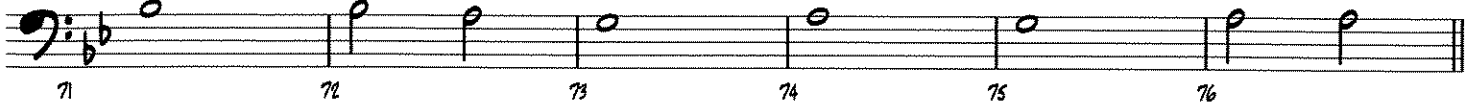
59 60 61-64 *ff* 4

65



*mf* 66 67 68 69 70

D.S. AL CODA



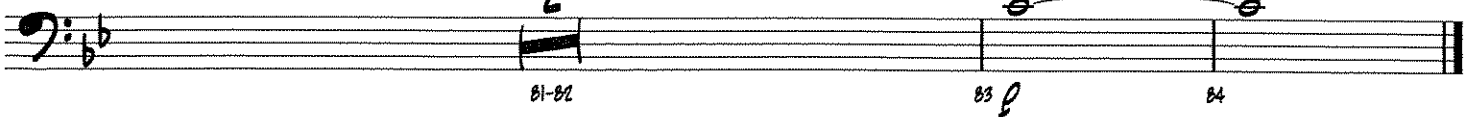
71 72 73 74 75 76 *mf*

 CODA



77 78 79 80 *f* *ff*

2



81-82 83 84 *p*

# 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 (END SOLI) *mf* 37 38

(41) 39 40 42 43 44

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


53 *mf* 54 55 56 57 58

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

(65) *mf* 66 67 68 69 70

D.S. AL CODA

71 72 73 74 75 76

 CODA

77 *f* 78 *ff* 79 *ff* 80

2 81-82 *f* 83 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 74 75 76 77 78 79 *ff*

390

(MED. UP)

# TENOR MADNESS

-SONNY ROLLINS

B♭7      E♭7      B♭7

The first staff of music is in bass clef with a key signature of two flats (B♭ and E♭) and a 4/4 time signature. It contains four measures of music. The first measure has a whole note G2. The second measure has a quarter note G2, a quarter note A2, and a quarter note B♭2. The third measure has a quarter note G2, a quarter note A2, and a quarter note B♭2. The fourth measure has a quarter note G2, a quarter note A2, a quarter note B♭2, and a quarter note G2.

E♭7      B♭7      G7#9

The second staff of music continues the melody. The first measure has a quarter note G2, a quarter note A2, and a quarter note B♭2. The second measure has a quarter note G2, a quarter note A2, and a quarter note B♭2. The third measure has a quarter note G2, a quarter note A2, a quarter note B♭2, and a quarter note G2. The fourth measure has a quarter note G2, a quarter note A2, a quarter note B♭2, and a quarter note G2.

C-7      F7      B♭7

The third staff of music continues the melody. The first measure has a quarter note G2, a quarter note A2, a quarter note B♭2, and a quarter note G2. The second measure has a quarter note G2, a quarter note A2, a quarter note B♭2, and a quarter note G2. The third measure has a quarter note G2, a quarter note A2, a quarter note B♭2, and a quarter note G2. The fourth measure has a quarter note G2, a quarter note A2, a quarter note B♭2, and a quarter note G2.

An empty five-line musical staff.

An empty five-line musical staff.

An empty five-line musical staff.

Trombone 1

Warm-ups

arr. Klesch

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

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

F, Low Bb / Slurred 8th notes to F

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



Trombone 1

2 Note / Slurred 16ths to F

78

85

3 Note / Slurred 3rds

93

100

4 Note / Crazy 16ths

108

115

# We Know What You Whisper

Wakanda Forever

Ludwig Goransson  
arr. Bernice

Melody (B.C.)

Driving ♩ = 128

A B

4 3 3

*f* *f*

C

13

*mp* *cresc.*  
optional - G Whole Note

D

17

REPEAT 4X

22

E F

G

#1: Flute & Clarinets - #2: Saxes - #3: Brass

41

Cue Layer #1

45

H

49

Cue Layer #2

We Know What You Whisper

Melody (B.C.), p. 2

53

Musical staff 53-56: Bass clef, 7/8 time signature. The staff contains a melodic line with eighth and quarter notes, including rests. The key signature has two flats.

I

57

Cue Layer #3

Musical staff 57-60: Bass clef, 7/8 time signature. The staff contains a melodic line with eighth and quarter notes, including rests. A dynamic marking *f* is present at the beginning. The key signature has two flats.

61

Musical staff 61-64: Bass clef, 7/8 time signature. The staff contains a melodic line with eighth and quarter notes, including rests. The key signature has two flats.

J

65

FLAGS  
REPEAT 4X

Musical staff 65-69: Bass clef, 7/8 time signature. The staff contains a melodic line with eighth and quarter notes, including rests. A dynamic marking *ff* is present at the beginning. The key signature has two flats.

70

Musical staff 70-73: Bass clef, 7/8 time signature. The staff contains a melodic line with eighth and quarter notes, including rests. Dynamic markings *mf* and *fff* are present. The key signature has two flats.



# We Know What You Whisper

Wakanda Forever

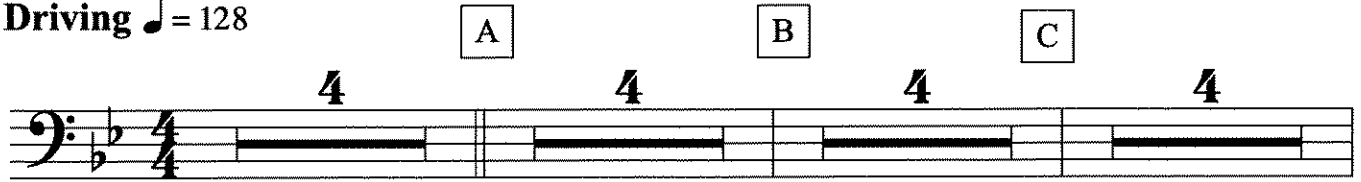
Ludwig Goransson

arr. Bernice

Counter melody (B.C.)

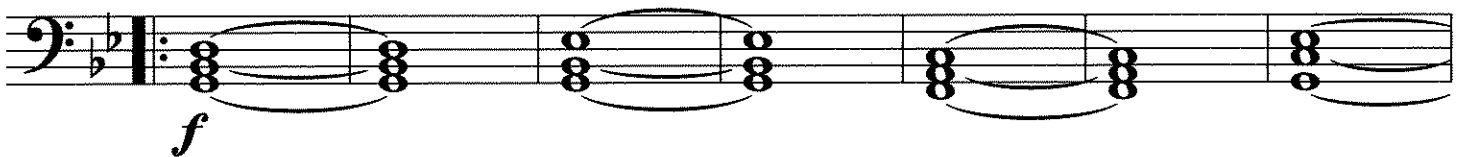
Driving ♩ = 128

A B C



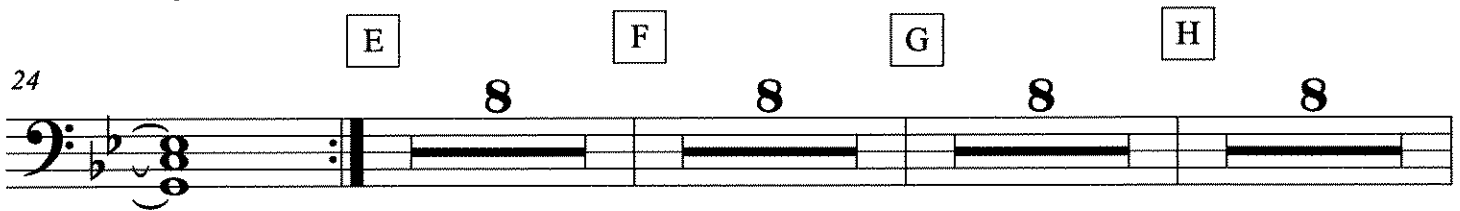
D REPEAT 4X

17



24

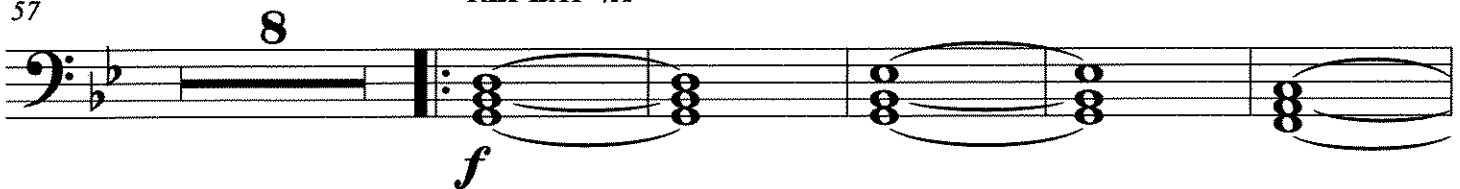
E F G H



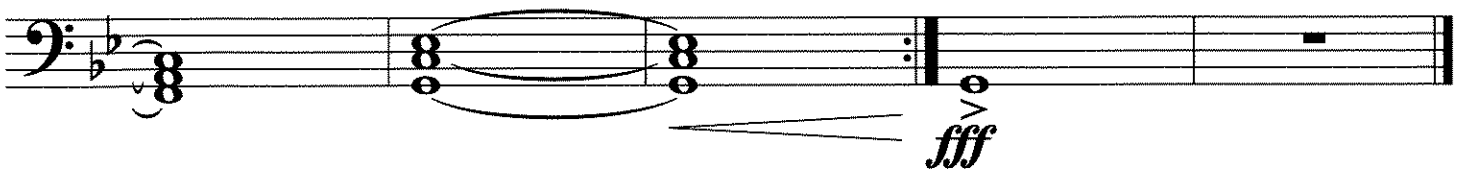
I 57

J FLAGS REPEAT 4X

8



70



# We Know What You Whisper

Bass Line (B.C.)

Wakanda Forever

Ludwig Goransson

arr. Bernice

Driving ♩ = 128

A B C

4 4 4 4

D REPEAT 4X

E F G

8 8 8 8

H

49

*mf*

52

optional 8va (F)

55

I

*f*

58

61

optional 8va (F)

We Know What You Whisper

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

J *FLAGS*  
*REPEAT 4X*

64

Musical staff 64: Bass clef, key signature of one flat (B-flat), 4/4 time signature. The staff contains two measures. The first measure has a double underline below it. The second measure is marked with a repeat sign and a dynamic marking of *ff*.

67

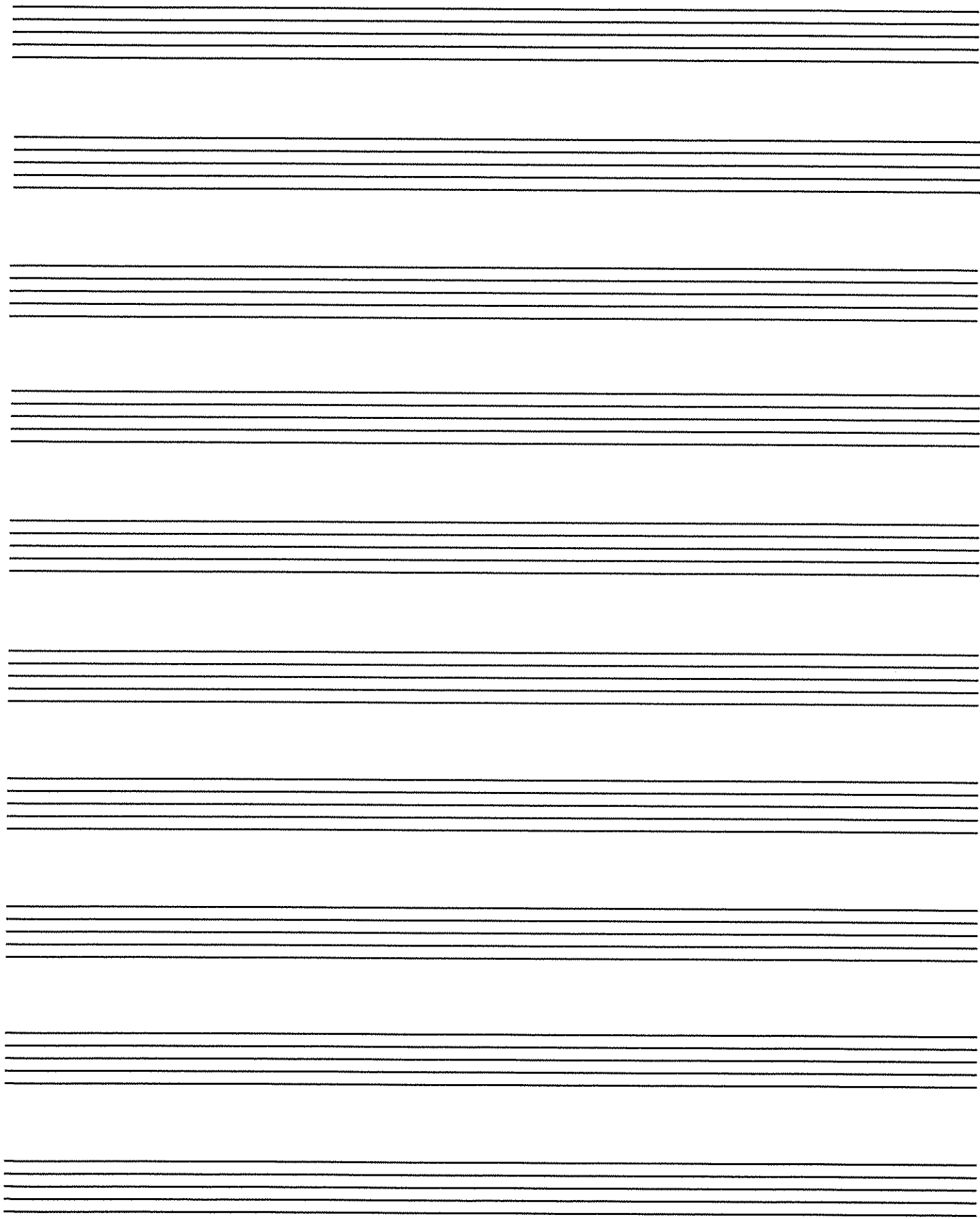
Musical staff 67: Bass clef, key signature of one flat (B-flat), 4/4 time signature. The staff contains two measures of music.

70

Musical staff 70: Bass clef, key signature of one flat (B-flat), 4/4 time signature. The staff contains two measures of music. The second measure has a double underline below it.

73

Musical staff 73: Bass clef, key signature of one flat (B-flat), 4/4 time signature. The staff contains two measures. The first measure has a dynamic marking of *fff* with a fermata above it.





# 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 bracketed together. The notation includes a key signature of one flat and a common time signature of 4/4.

## 2. ESSENTIAL ELEMENTS QUIZ

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

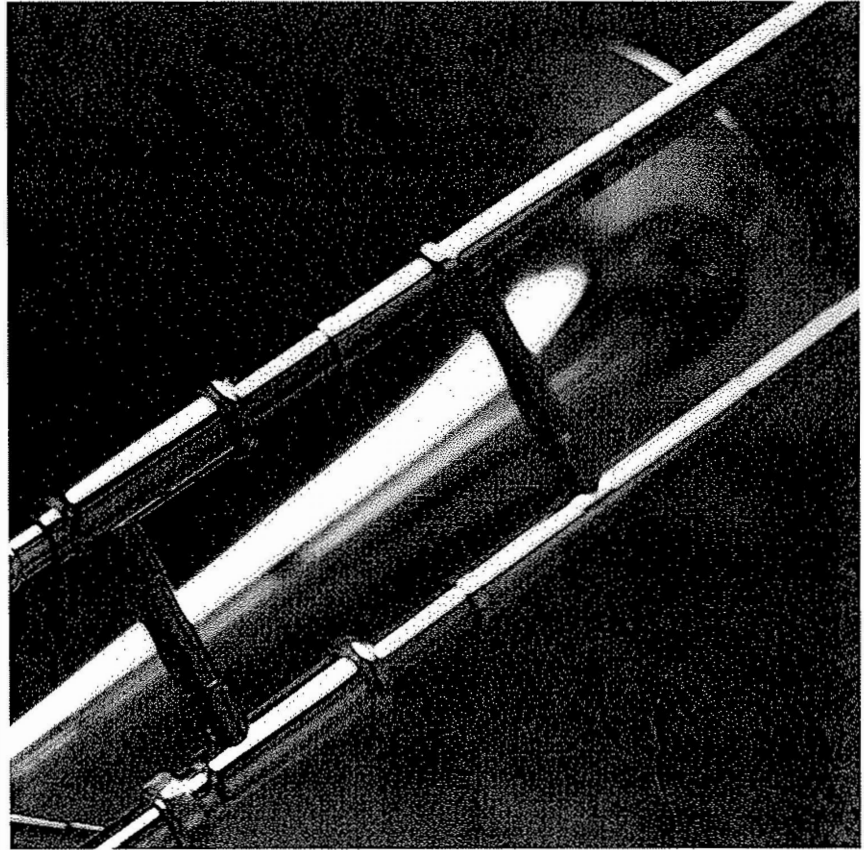
Musical notation for 'ESSENTIAL ELEMENTS QUIZ' in bass clef, 4/4 time. The first measure contains a large 'E' symbol. The notation includes a key signature of one flat and a common time signature of 4/4.



TROMBONE BOOK 1

# ESSENTIAL ELEMENTS<sup>®</sup> 2000 PLUS DVD

**COMPREHENSIVE BAND METHOD**



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

 **HAL•LEONARD<sup>®</sup>**  
CORPORATION

# 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:

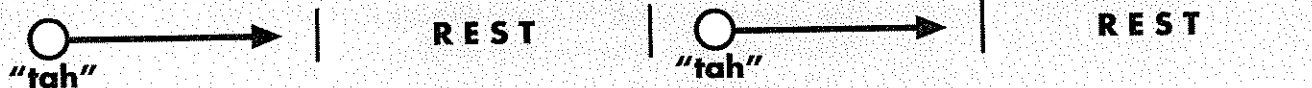
- Use the water key to empty water from the instrument. Blow air through it.
- Remove the mouthpiece and slide assembly. Do not take the outer slide off the inner slide piece. Return the instrument to its case.
- Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.

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

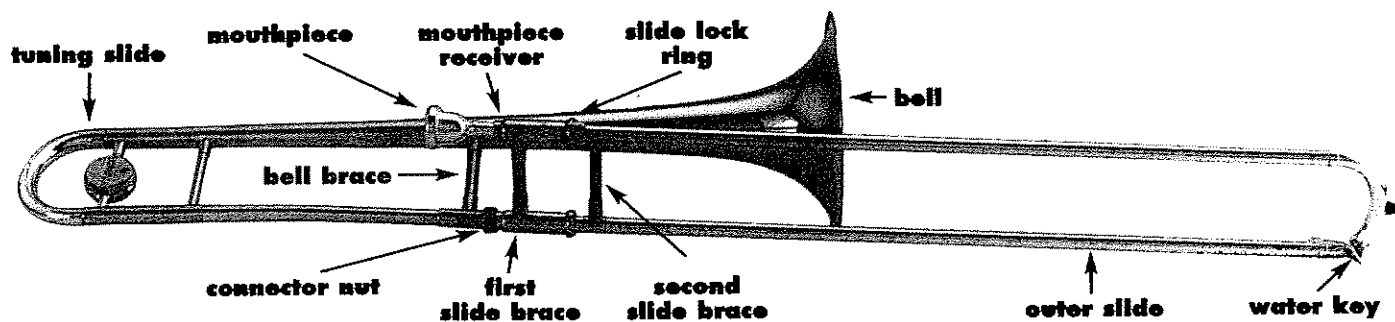
- Rest the tip of the slide on the floor and unlock the slide.
- Exposing the inner slide, put a few drops of oil on the inner slide.
- Rapidly move the slide back and forth. The oil will then lubricate the slide.
- Be sure to grease the tuning slide regularly. Your director will recommend special slide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

## MOUTHPIECE WORKOUT

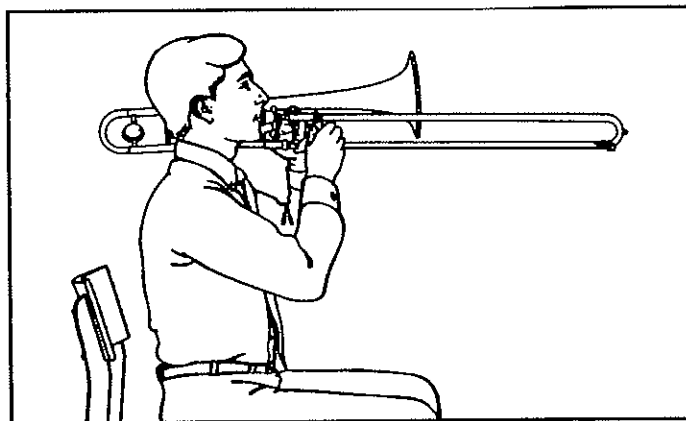
Using only the mouthpiece, form your embouchure carefully. Take a deep breath without raising your shoulders. Begin buzzing your lips by whispering "tah" and gradually exhale your full airstream. Strive for an even tone.



## Getting It Together



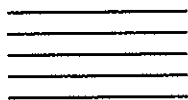
- Step 1** Lock the slide by turning the slide lock ring to the right. Carefully put the slide into the bell section at a 90° angle. Tighten the connector nut to hold the two sections together.
- Step 2** Carefully twist the mouthpiece to the right into the mouthpiece receiver.
- Step 3** Place your 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

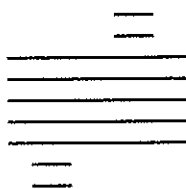
Identify and draw each of these symbols:

### Music Staff



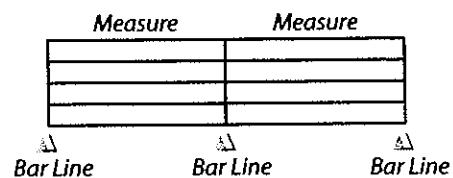
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

### Ledger Lines



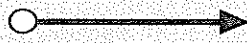
**Ledger lines** extend the music staff. Notes on ledger lines can be above or below the staff.

### 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** **REST** **REST**

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<sub>b</sub>** **REST** **REST**

3  
△ "E<sub>b</sub> (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

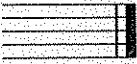
Practice long tones on each new note.

**D** **REST** **REST**

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

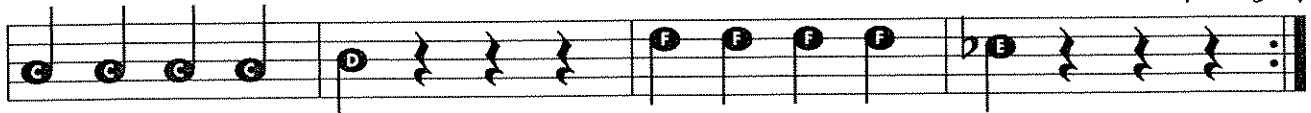
Double Bar 

**C** 

6

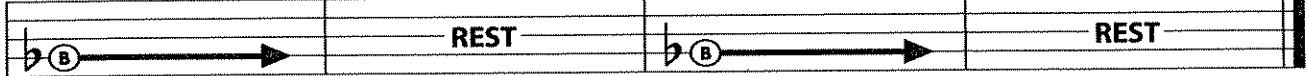
### 8. FOUR BY FOUR

Repeat Sign 



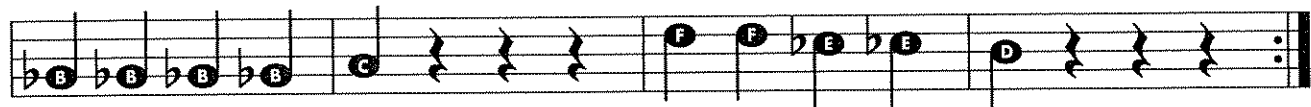
Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

### 9. TOUCHDOWN

**B<sub>b</sub>** 

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.

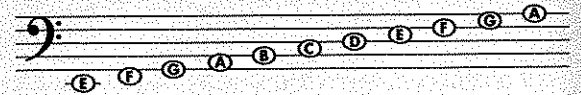
#### Time Signature

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

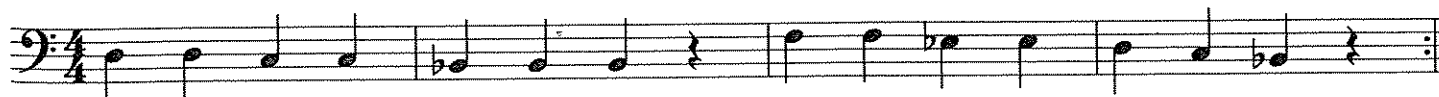
∅ cancels a flat (b) or sharp (#) and remains in effect for the entire measure.

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

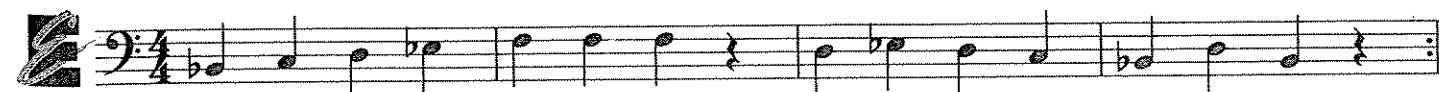


1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

### 12. FIRST FLIGHT



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



B<sub>b</sub> 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.

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 &

### 16. THE HALF COUNTS

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 &

### 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

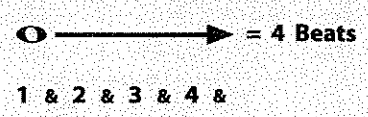
### 9. ESSENTIAL ELEMENTS QUIZ

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

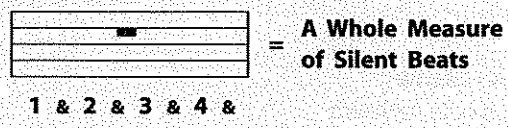
Eb  
 F  
 Eb  
 D  
 Eb  
 D  
 C  
 Bb  
 C  
 D  
 Eb  
 D  
 Eb



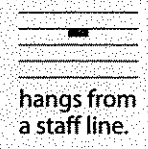
### Whole Note



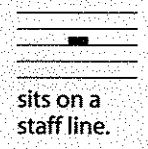
### Whole Rest



### Whole Rest



### Half Rest



## 20. RHYTHM RAP

Clap the rhythm while counting and tapping.

Clap

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

## 21. THE WHOLE THING

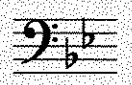
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

### 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 ( $\sharp$ ) or flats ( $\flat$ ) 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

## 25. LIGHTLY ROW

## 26. ESSENTIAL ELEMENTS QUIZ

Draw in the bar lines before you play.

**Fermata**



Hold the note (or rest) longer than normal.

**REACHING HIGHER – New Note**

Practice long tones on each new note.

Fermata ♮

**G**

4      Δ G

**28. AU CLAIRE DE LA LUNE**

French Folk Song

**29. REMIX**

**THEORY**

**Harmony**

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

**30. LONDON BRIDGE – Duet**

English Folk Song

**HISTORY**

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

**31. A MOZART MELODY**

Adaptation

**2. ESSENTIAL ELEMENTS QUIZ**

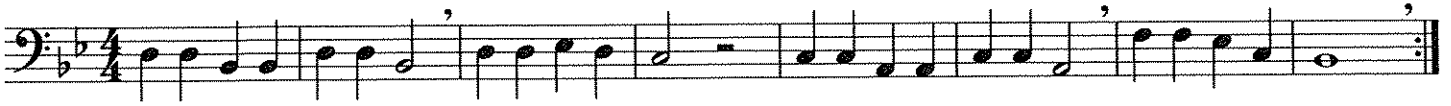
Draw these symbols where they belong and write in the note names before you play:



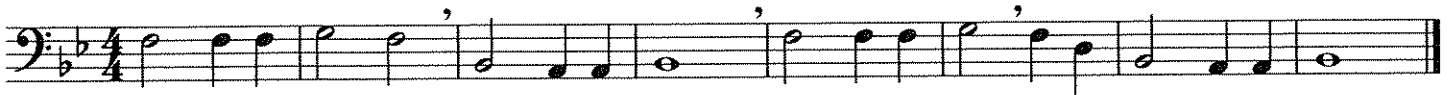
**33. DEEP POCKETS – New Note**

**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.

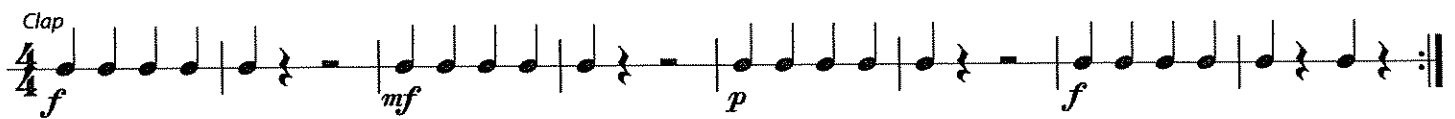
**36. A-TISKET, A-TASKET**

*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



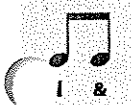
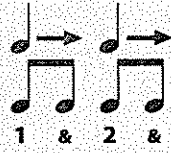
**39. MY DREYDL** Use full breath support at all dynamic levels.

Traditional Hanukkah Song



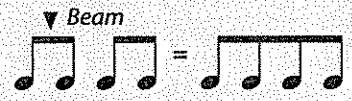
### Eighth Notes

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

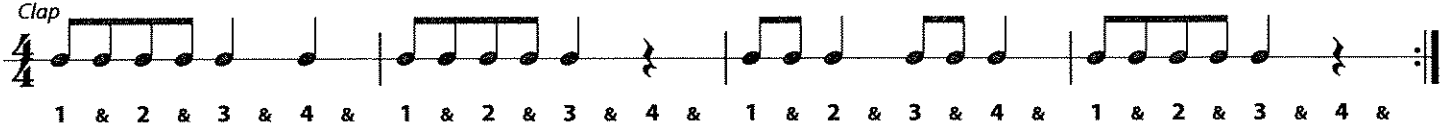
Two or more Eighth Notes have a *beam* across the stems.

▼ *Beam*

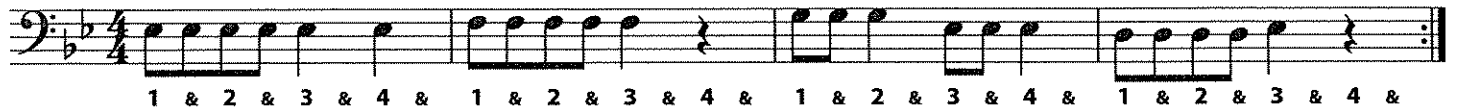


#### 40. RHYTHM RAP *Clap the rhythm while counting and tapping.*

Clap



#### 41. EIGHTH NOTE JAM



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

#### 45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

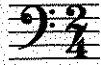
Gioacchino Rossini

*mf*



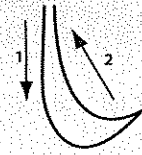
*f*

## 2/4 Time Signature

 = 2 beats per measure  
 = Quarter note gets one beat

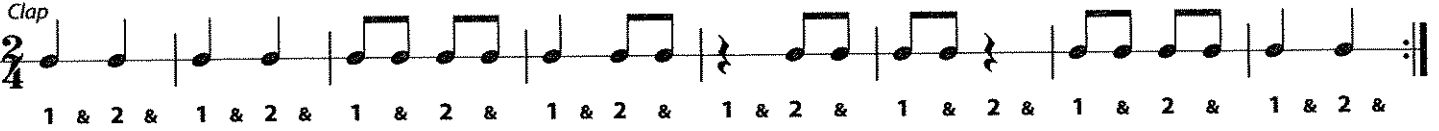
## Conducting

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

John Philip Sousa

*Allegro*



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### 49. HEY, HO! NOBODY'S HOME

*Moderato*



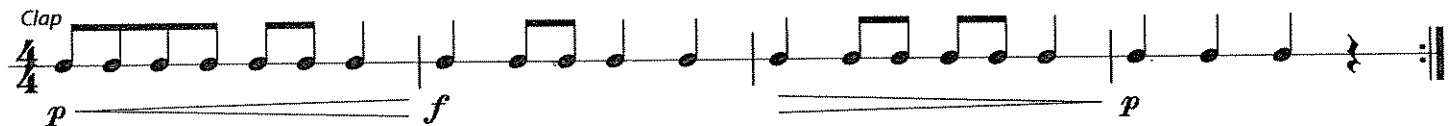
## Dynamics

*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

Musical notation for 'ONE BUILDER' in bass clef, 4/4 time, key of B-flat. The piece consists of a single melodic line with a final fermata.

### RHYTHM ETUDE

Musical notation for 'RHYTHM ETUDE' in bass clef, 4/4 time, key of B-flat. The piece features a rhythmic pattern of eighth and sixteenth notes, ending with a fermata.

### RHYTHM RAP

Musical notation for 'RHYTHM RAP' in bass clef, 4/4 time, key of B-flat. It includes a 'Clap' instruction at the beginning and a 'Stomp!' instruction with a cross symbol at the end. The piece ends with a repeat sign.

### CHORALE

Musical notation for 'CHORALE' in bass clef, 4/4 time, key of B-flat. The tempo is marked 'Andante'. The dynamics are marked *p*, *mf*, and *p* with hairpins.

## 53. AURA LEE - Duet or Band Arrangement

(Part A = Melody, Part B = Harmony)

George R. Poulton

Musical notation for the first system of 'AURA LEE'. It shows two parts, A and B, in bass clef, 4/4 time, key of B-flat. The tempo is 'Andante'. Dynamics are marked *mf* and *p* with hairpins.

Musical notation for the second system of 'AURA LEE'. It shows two parts, A and B, in bass clef, 4/4 time, key of B-flat. Dynamics are marked *mf*, *f*, *mf*, and *p* with hairpins.

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

Moderato

French Folk Song

Musical notation for 'FRÈRE JACQUES' in bass clef, 2/4 time, key of B-flat. The tempo is 'Moderato'. The notation includes two starting points marked ① and ②. Dynamics are marked *mf* and *f*.

# PERFORMANCE SPOTLIGHT

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

Arr. by John Higgins

Allegro

3  $\leftarrow$  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 with a key signature of one flat (Bb). The tempo is marked 'Allegro'. The score consists of three staves. The first staff begins with a rest for three measures, indicated by a box with the number '3' and an arrow pointing left labeled 'Measure number'. The music starts at measure 4 with a mezzo-forte (*mf*) dynamic. The second staff has a crescendo hairpin leading to a forte (*f*) dynamic at measure 11. The third staff continues the piece, ending at measure 19.

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

Allegro

*mf*

9

2nd time go on to meas. 13  $\gamma$

*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 with a key signature of one flat (Bb). The tempo is marked 'Allegro'. The score consists of three staves. The first staff begins with a mezzo-forte (*mf*) dynamic. The second staff has a crescendo hairpin leading to a forte (*f*) dynamic at measure 9. At the end of the staff, there is a first ending bracket with a double bar line and a repeat sign. A note below the staff says '2nd time go on to meas. 13  $\gamma$ '. The third staff begins at measure 13 with a forte (*f*) dynamic, followed by a crescendo hairpin leading to a forte (*f*) dynamic.

## 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 with a key signature of one flat (Bb). The tempo is marked 'Moderato'. The score consists of three staves. The first staff begins with a mezzo-forte (*mf*) dynamic. The second staff has a crescendo hairpin leading to a piano (*p*) dynamic at measure 9. The third staff has a crescendo hairpin leading to a forte (*f*) dynamic at measure 13.

## 58. HARD ROCK BLUES - Encore

John Higgins

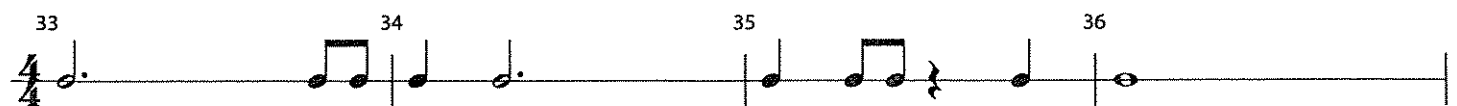
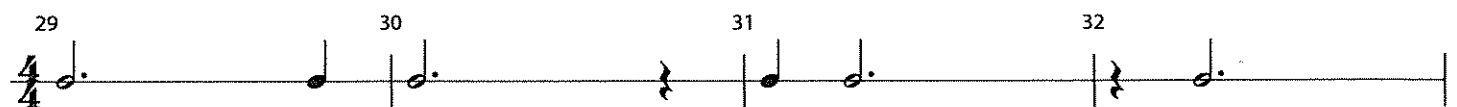
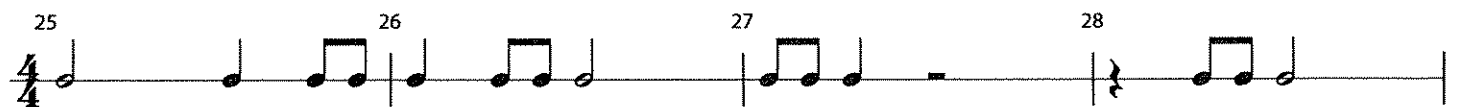
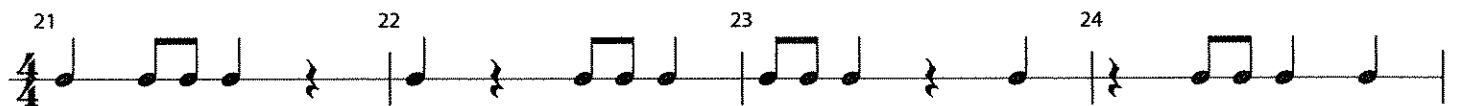
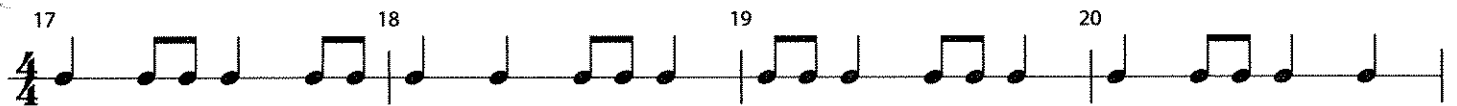
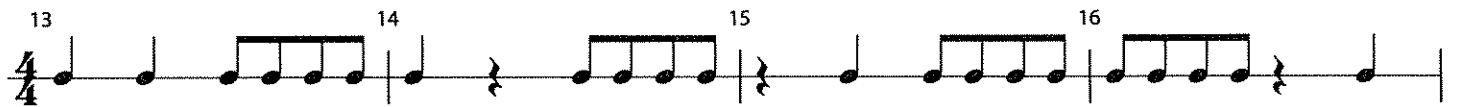
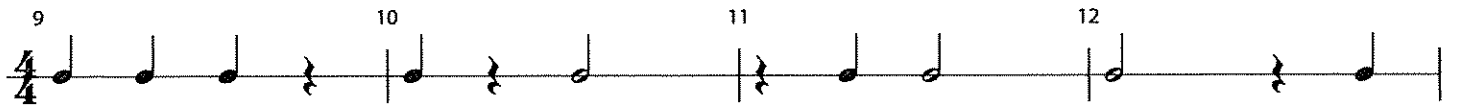
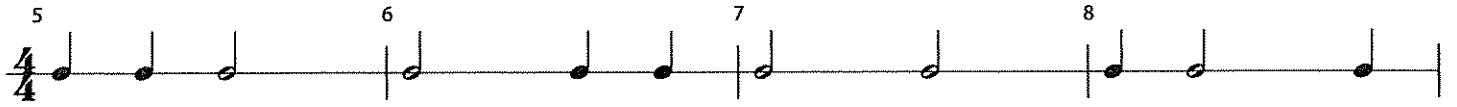
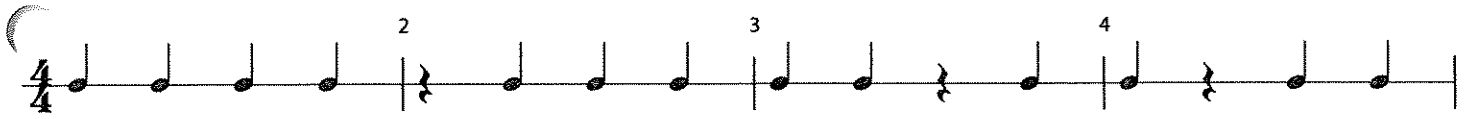
Allegro

*f*

This musical score is for the bass clef part of 'Hard Rock Blues'. It is in 4/4 time with a key signature of one flat (Bb). The tempo is marked 'Allegro'. The score consists of two staves. The first staff begins with a forte (*f*) dynamic. The second staff continues the piece, ending with a double bar line and a repeat sign.



# RHYTHM STUDIES





# RHYTHM STUDIES

37 38 39 40

41 42 43 44

45 46 47 48

49 50 51 52

53 54 55 56

57 58 59 60

61 62 63 64

65 66 67 68

69 70 71 72

# CREATING MUSIC

THEORY

## Composition

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

### 1. ODE TO JOY

Ludwig van Beethoven

1. Question      2. Answer      3. Question      4. Answer

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

1. Question      2. Answer

3. Question      4. Answer

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

A      C

B      D

### 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.

1. Question      2. Answer

3. Question      4. Answer

THEORY

## Improvisation

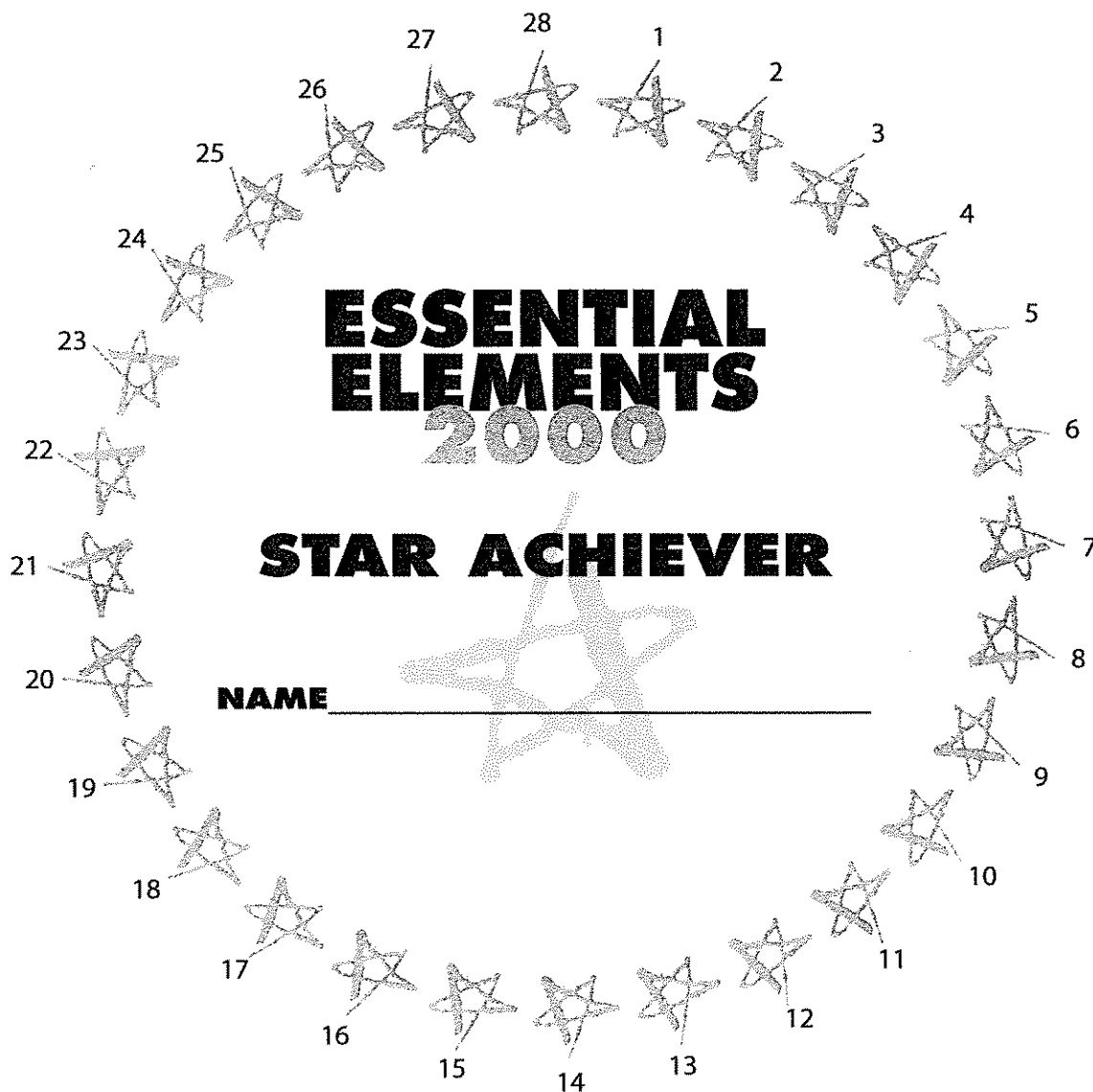
**Improvisation** is the art of freely creating your own melody as you play. Use these notes to play your own melody (Line A), to go with the accompaniment (Line B).

### 5. INSTANT MELODY

A

B

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

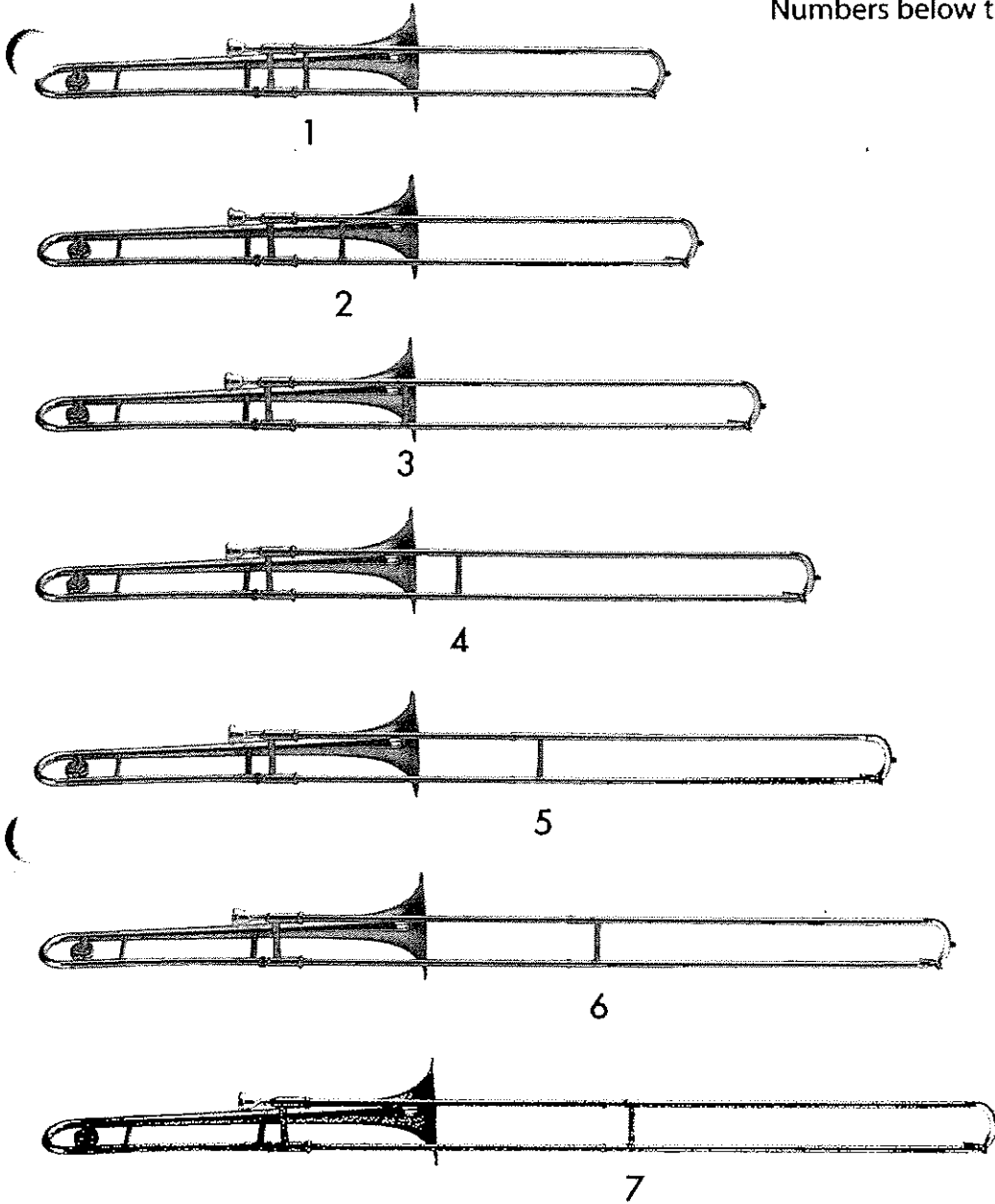


- |  |  |
|--|--|
| 1. Page 2–3, The Basics                    | 15. Page 22, EE Quiz, No. 117              |
| 2. Page 5, EE Quiz, No. 13                 | 16. Page 23, Performance Spotlight         |
| 3. Page 6, EE Quiz, No. 19                 | 17. Page 24, EE Quiz, No. 125              |
| 4. Page 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**

4

**D# Eb**

3

**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	 C
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.