

TRUMPET

Go to scitechband.org

SciTech Band Calendar

Song Demos

Scale Demos

Instrument Demos

Digital Music Packets

Teaching Channel

Leader Application

Help Request

& More...

Table of Contents

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

What to practice first...

WINTERFEST SET LIST (Semester 1)

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

ARTS ALIVE SET LIST (Semester 2)

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

Graduation - **Pomp & Circumstance**

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

FINGERING CHART

B \flat TRUMPET/B \flat CORNET

Instrument Care Reminders

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

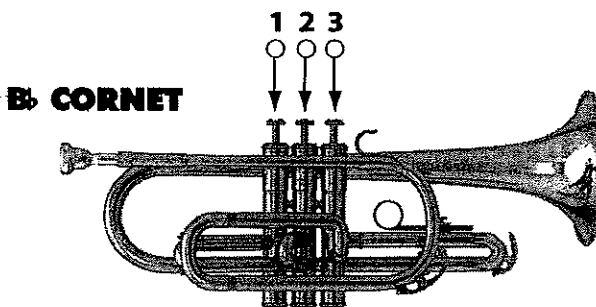
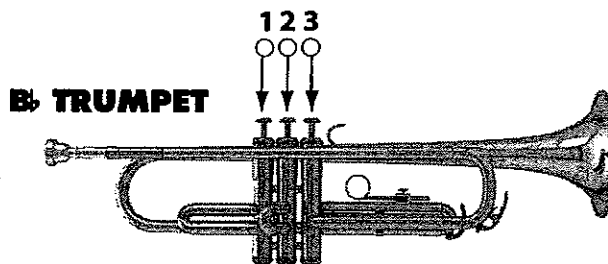
- Use the water key to empty water from the instrument. Blow air through it.
- Remove the mouthpiece. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Wipe off the instrument with a clean soft cloth. Return the instrument to its case.

Trumpet valves occasionally need oiling. To oil your trumpet valves:

- Unscrew the valve at the top of the casing.
- Lift the valve half-way out of the casing.
- Apply a few drops of special brass valve oil to the exposed valve.
- Carefully return the valve to its casing. When properly inserted, the top of the valve should easily screw back into place.

Be sure to grease the slides regularly. Your director will recommend special slide grease and valve oil, and will help you apply them when necessary.

CAUTION: If a slide, a valve 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.



- = Open
- = Pressed down

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

F \sharp G \flat

G

G \sharp A \flat

A

A \sharp B \flat

B

C

C \sharp D \flat

FINGERING CHART

B \flat TRUMPET/B \flat CORNET

D



D \sharp E \flat



E



F



F \sharp G \flat



G



G \sharp A \flat



A



A \sharp B \flat



B



C



C \sharp D \flat



D



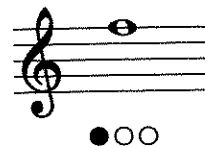
D \sharp E \flat



E



F



F \sharp G \flat



G



G \sharp A \flat



A



A \sharp B \flat



B

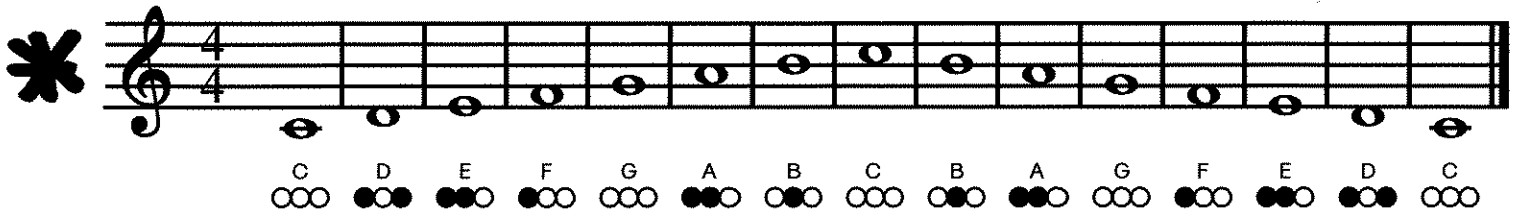


C



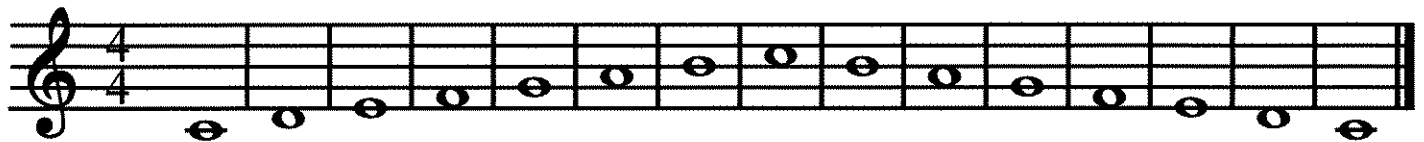
Concert Bb Scale

1. Scale with hints



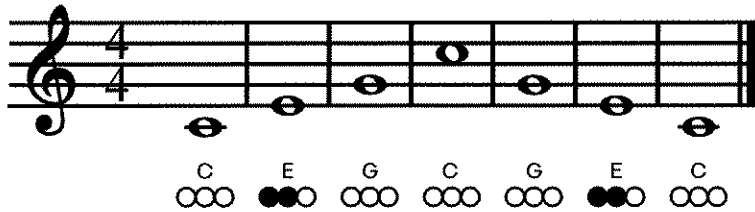
A musical staff in 4/4 time with a treble clef. A star icon is on the left. The staff contains a scale of notes: C, D, E, F, G, A, B, C, B, A, G, F, E, D, C. Below each note is a fingering diagram consisting of three circles. Filled circles indicate which fingers to use: C (1), D (1, 2), E (1, 2, 3), F (1, 2, 3), G (1, 2), A (1, 2, 3), B (1, 2, 3), C (1), B (1, 2), A (1, 2, 3), G (1, 2), F (1, 2, 3), E (1, 2, 3), D (1, 2), C (1).

2. Scale



A musical staff in 4/4 time with a treble clef. The staff contains a scale of notes: C, D, E, F, G, A, B, C, B, A, G, F, E, D, C.

3. Arpeggio with hints



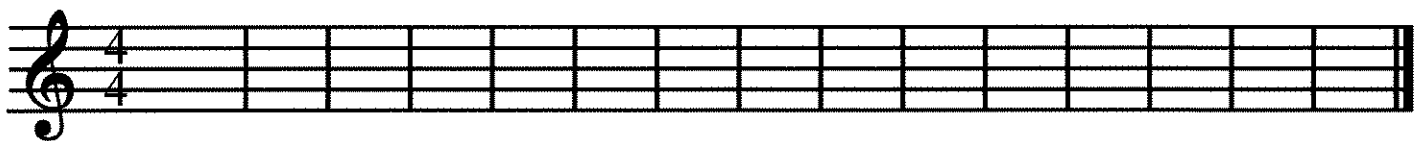
A musical staff in 4/4 time with a treble clef. The staff contains an arpeggio of notes: C, E, G, C, G, E, C. Below each note is a fingering diagram consisting of three circles. Filled circles indicate which fingers to use: C (1), E (1, 2), G (1, 2), C (1), G (1, 2), E (1, 2), C (1).

4. Arpeggio



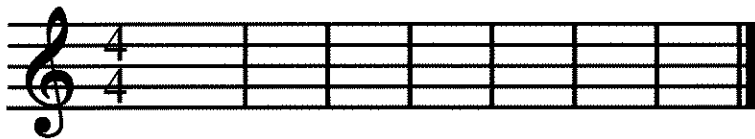
A musical staff in 4/4 time with a treble clef. The staff contains an arpeggio of notes: C, E, G, C, G, E, C.

5. Draw the notes of the scale.



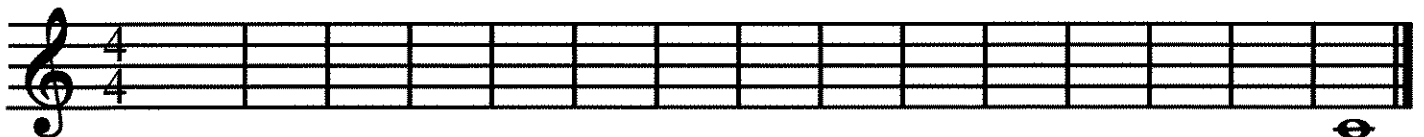
An empty musical staff in 4/4 time with a treble clef, intended for drawing the notes of the scale.

6. Draw the notes of the arpeggio.



An empty musical staff in 4/4 time with a treble clef, intended for drawing the notes of the arpeggio.

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



An empty musical staff in 4/4 time with a treble clef, intended for a fill-in exercise. The final note of the scale (C) is pre-drawn at the end of the staff.

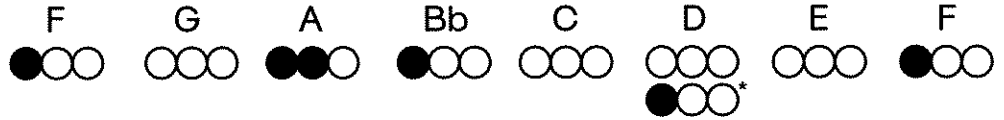
Concert Bb Scale

BRASS

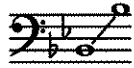
 Trumpet



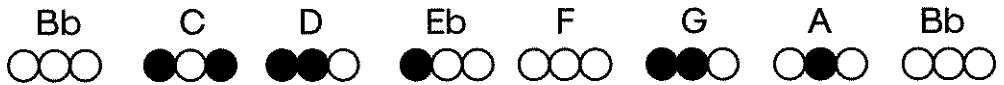
F Horn
*Lower octave



Trombone
Baritone

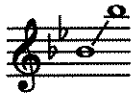


Tuba

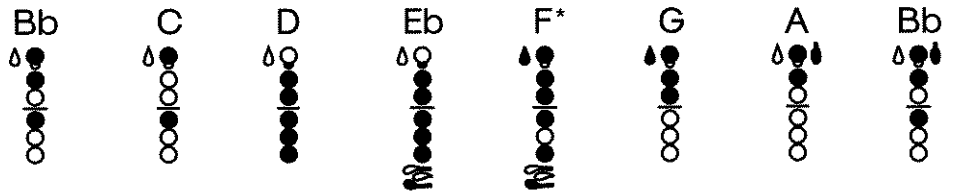


WOODWINDS

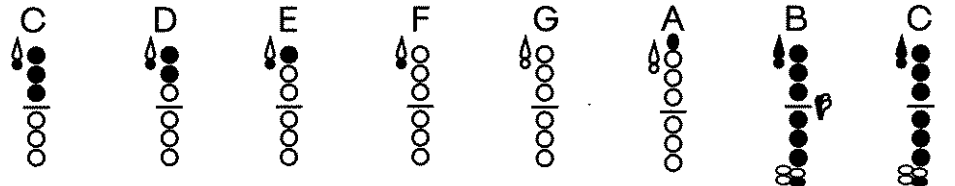
Flute



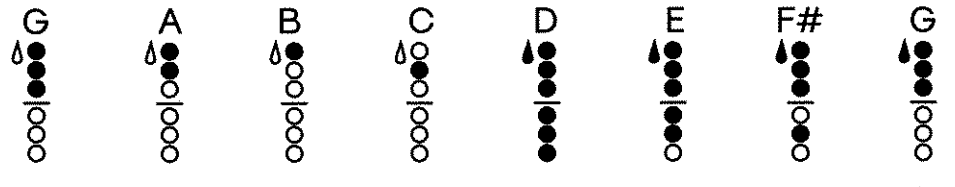
Oboe
*Forked F



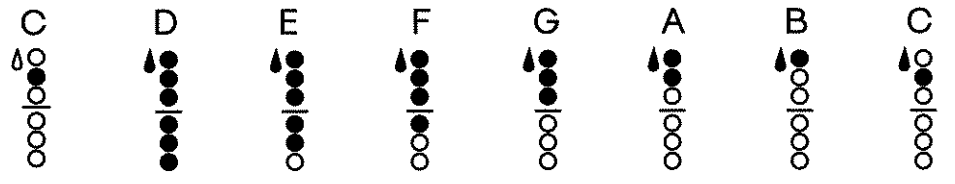
Clarinet



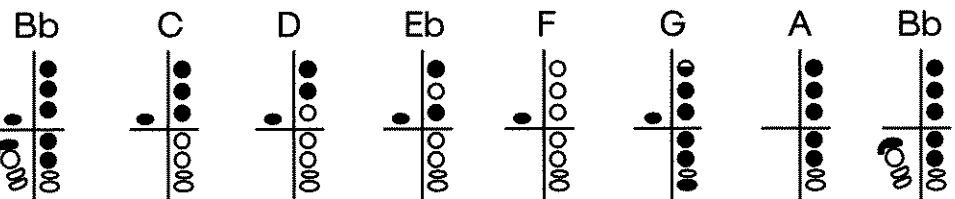
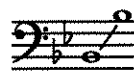
Alto/Bari Sax



Tenor Sax

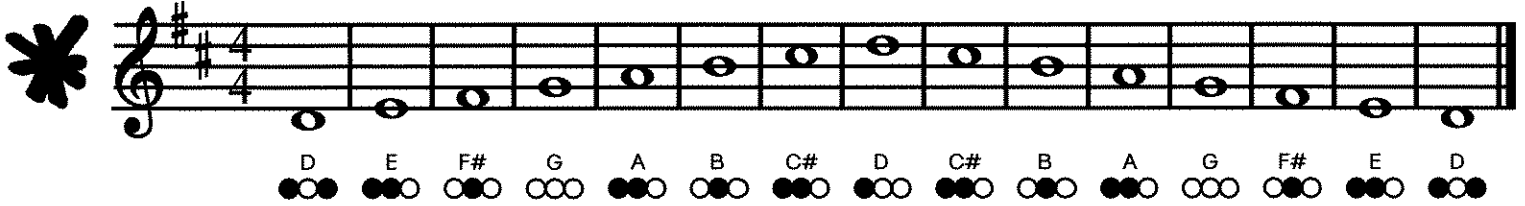


Bassoon
● = whisper key



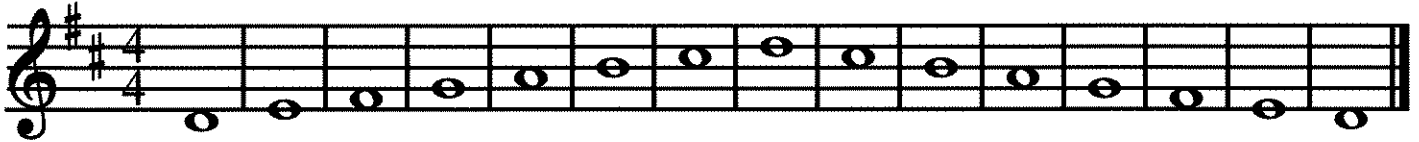
Concert C Scale

1. Scale with hints



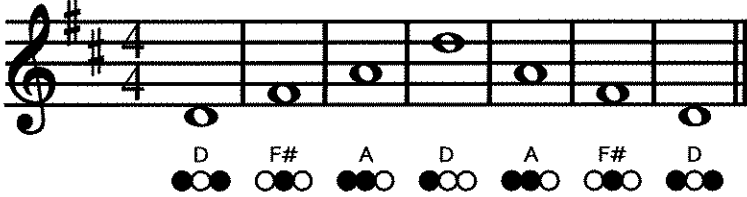
A musical staff in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The scale notes are: D, E, F#, G, A, B, C#, D, C#, B, A, G, F#, E, D. Below each note is a fingering diagram consisting of two circles, where a filled circle indicates a finger to be used.

2. Scale



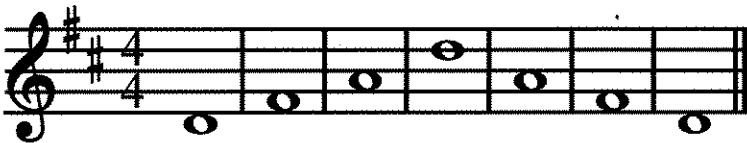
A musical staff in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The staff is empty, intended for the student to write the scale notes.

3. Arpeggio with hints



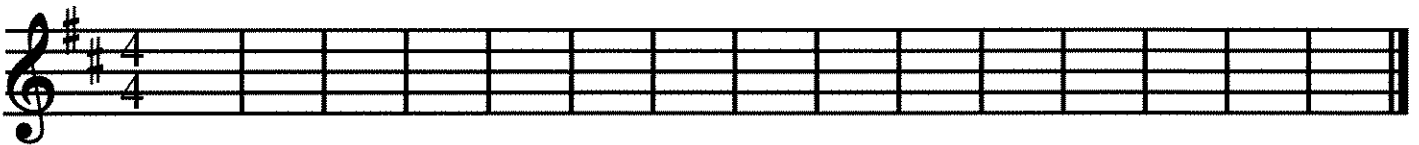
A musical staff in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The arpeggio notes are: D, F#, A, D, A, F#, D. Below each note is a fingering diagram consisting of two circles, where a filled circle indicates a finger to be used.

4. Arpeggio



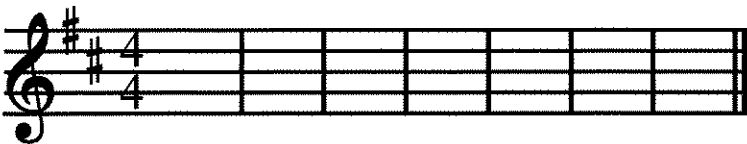
A musical staff in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The staff is empty, intended for the student to write the arpeggio notes.

5. Draw the notes of the scale.



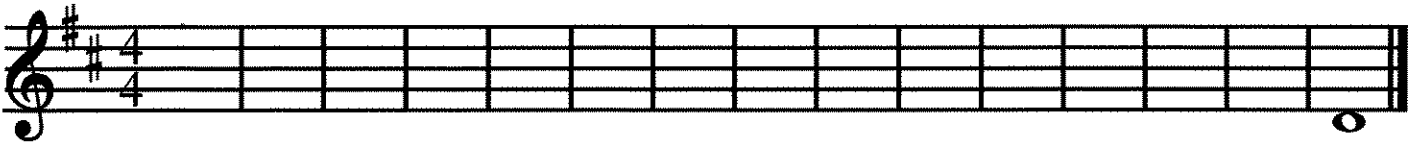
An empty musical staff in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature, intended for the student to draw the notes of the scale.

6. Draw the notes of the arpeggio.



An empty musical staff in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature, intended for the student to draw the notes of the arpeggio.

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



An empty musical staff in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The final note of the scale (D) is already written in the last measure, and the rest of the staff is empty for the student to fill in with notes from the scale in any order.

Concert C Scale

BRASS

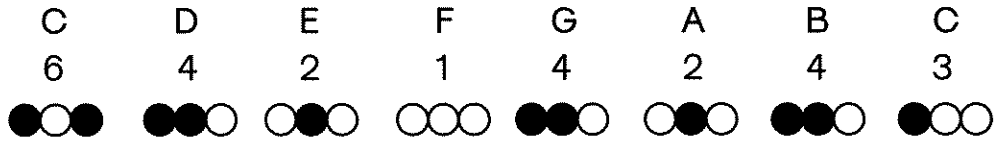
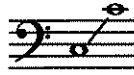
 Trumpet



F Horn



Trombone
Baritone

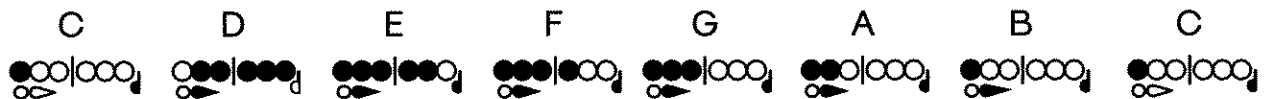


Tuba

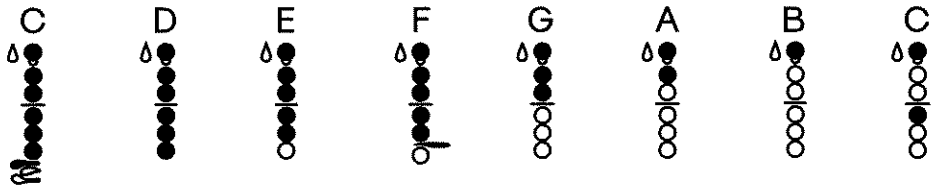


WOODWINDS

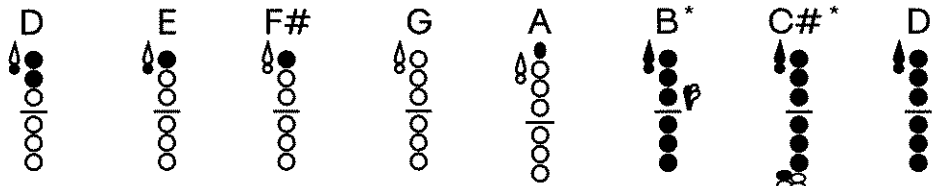
Flute



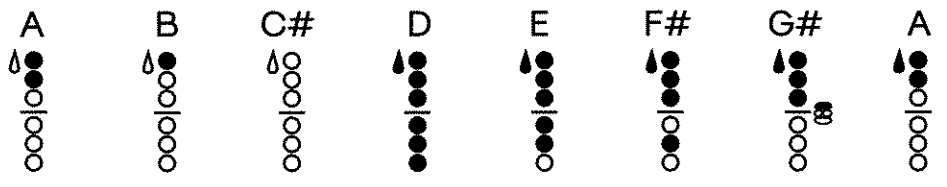
Oboe



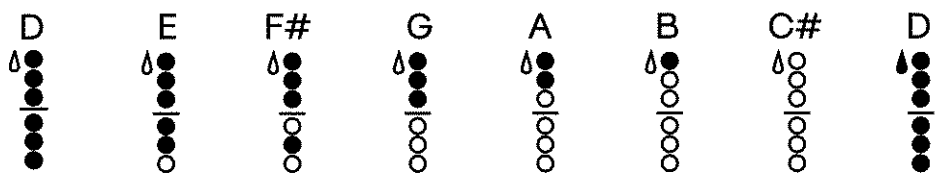
Clarinet
*Alternate fingering



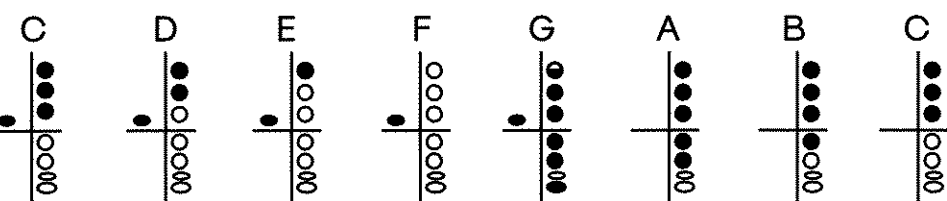
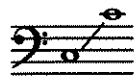
Alto/Bari Sax



Tenor Sax



Bassoon
● = whisper key



Concert Ab Scale

1. Scale with hints

Bb C D Eb F G A Bb A G F Eb D C Bb
 ●○○ ○○○ ●●● ○●● ●○○ ○○○ ●○○ ●○○ ●○○ ○○○ ●○○ ○●● ●●● ○○○ ●○○

2. Scale

3. Arpeggio with hints

Bb D F Bb F D Bb
 ●○○ ●●● ●○○ ●○○ ●○○ ●●● ●○○

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

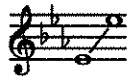


Trumpet



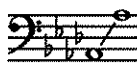
Bb	C	D	Eb	F	G	A	Bb
●○○	○○○	●●●	○●●	●○○	○○○	●●○	●○○

F Horn



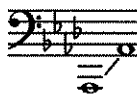
Eb	F	G	Ab	Bb	C	D	Eb
○●○	●○○	○○○	○●●	●○○	○○○	○○○	○●○

Trombone
Baritone



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

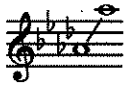
Tuba



Ab	Bb	C	Db	Eb	F	G	Ab
●○○	○○○	●●●	○●●	●○○	○○○	●●○	●○○

WOODWINDS

Flute



Ab	Bb	C	Db	Eb	F	G	Ab
●●● ○○○	●○○ ●○○	●○○ ○○○	○○○ ○○○	●●● ●●●	●●● ○○○	●●● ○○○	●●● ○○○

Oboe

*Alternate fingering



Ab	Bb	C	Db	Eb*	F*	G	Ab
●●●	●●●	●●●	●●●	●●●	●●●	●●●	●●●

Clarinet



Bb	C	D	Eb	F	G	A	Bb
●●●	●●●	●●●	●●●	●●●	●●●	●●●	●●●

Alto/Bari Sax

*Bis fingering - hover first finger over both top keys for entirety of scale.



F	G	A	Bb*	C	D	E	F
●●●	●●●	●●●	●●●	●●●	●●●	●●●	●●●

Tenor Sax

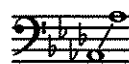
*Bis



Bb*	C	D	Eb	F	G	A	Bb*
●●●	●●●	●●●	●●●	●●●	●●●	●●●	●●●

Bassoon

● = whisper key



Ab	Bb	C	Db	Eb	F	G	Ab
●●●	●●●	●●●	●●●	●●●	●●●	●●●	●●●

Concert Bb Blues Scale

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

Concert C Minor Scale

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

SCI-TECH BAND / MTM MASTER PRACTICE CHECKLIST

FIRST 5 NOTES

Do Re Mi Fa So La Ti Do

MAJOR SCALES

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

NATURAL MINOR SCALES

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

HARMONIC MINOR SCALES

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

BLUES SCALES

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

CHROMATIC SCALES

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

SUETA RHYTHM CHARTS

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

RHYTHM CHARTS (in Band Handbook)

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

FUNDAMENTAL RHYTHMS

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

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

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

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

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

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

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

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

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

ESSENTIAL ELEMENTS, BOOK 1

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

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

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

Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 2

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

Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 3

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

Pg. 38-39 – Rhythm Studies

OTHER

Band Repertoire Solo Repertoire Chamber Ensemble Repertoire Improvisation

SCALE CHECKLIST

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

SCALE ASSIGNMENTS

CONCERT & JAZZ BAND

QUARTER 1

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

QUARTER 2

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

QUARTER 3

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

QUARTER 4

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

SYMPHONIC BAND

QUARTER 1

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

QUARTER 2

Bb Blues

QUARTER 3

Bb Chromatic (1 Octave)
C Major

QUARTER 4

C Minor

*Scale assignments subject to change

SCITECH BAND GROOVE CHART

-CHORD PROGRESSIONS FOR IMPROV-

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

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

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

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

-Chord progressions can be used in any key

Holiday Solos – Duets – Trios – Quartets

SOLOS (1+people)

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

DUETS

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

SOLOS, DUETS, TRIOS, QUARTETS

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

CIRCLE YOUR CHOICE ABOVE

Names: _____

Instruments: _____

12 BAR BLUES

Blues Scale

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

12 Bar Blues Progression

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

12 Bar Blues Licks

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

2) 4-b3-1

3) 1-b3-4

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

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

6) 1-b3-4-b5-5

Solos

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

2) 4-b3-1

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

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

Walking Bass Line - C Instruments

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

Walking Bass Line - B \flat Instruments

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

Walking Bass Line - E \flat Instruments

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

ADVANCED MUSIC

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

Trumpet Concerto in Eb

Solo Trumpet in Bb

Franz Joseph Haydn

Allegro

7 4

f

16 20 Solo

f

41 *tr*

47

53

59 *tr tr*

65

71

77 *tr*

83 *p*

89


92

Notated by S.S. Ellis
Please Distribute Freely

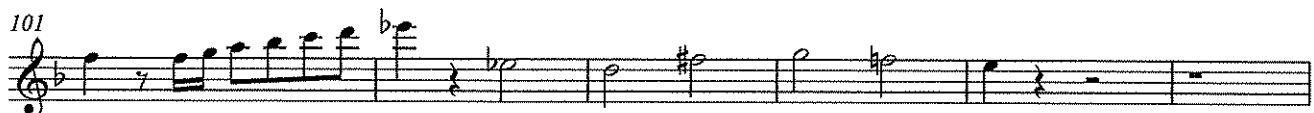
95




98



101



107



119



125



131



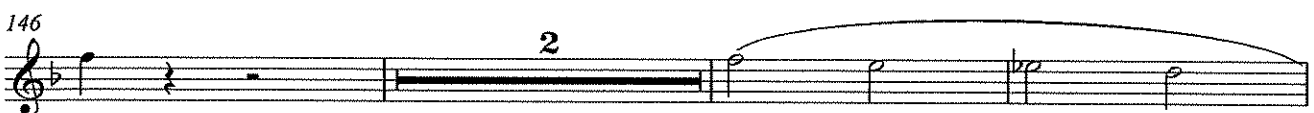
137



144



146



151




166 *Andante* Cadenza



179



186



192



200



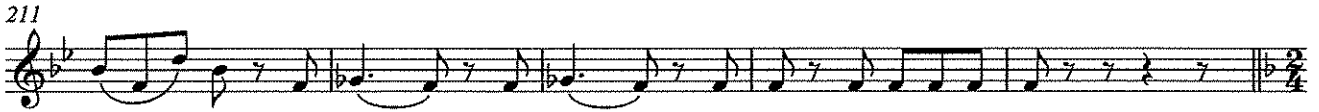
203



206



211



216 Allegro



266



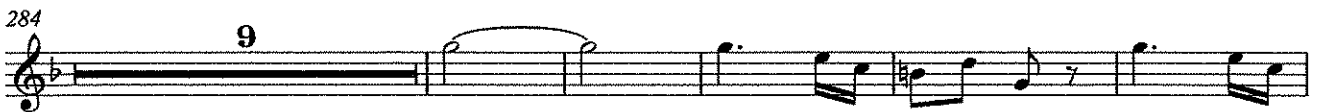
272

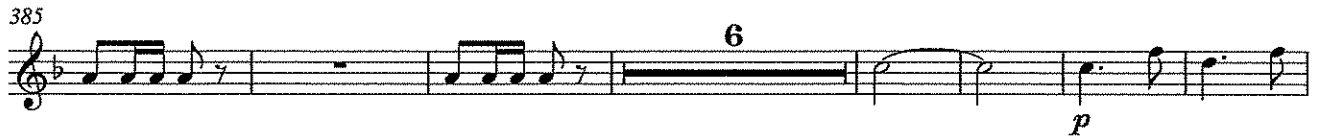


278



284



385 

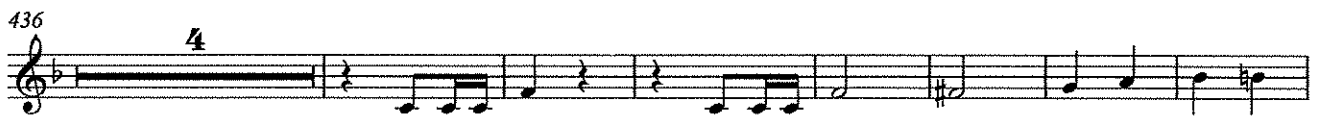
398 


404 

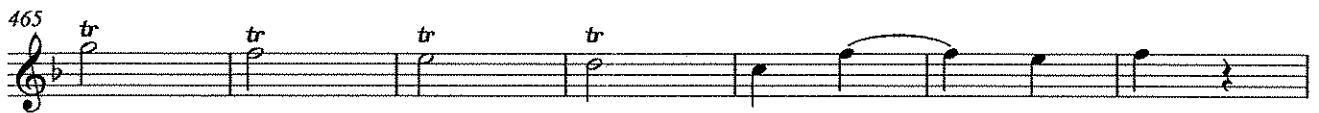
416 

422 

428 

436 

447 

465 

472 

498 
cresc.

505 
f

Bb INSTRUMENTS
-LOW

Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(F) F C7 Dm B^b F C7

Soprano

Alto

Tenor

Bass

7 F C F F B^b F Dm F

S

A

T

B

14 F C7 F F sus4/B^b F

S

A

T

B

SciTech Band Audition

SYMPHONIC BAND AUDITION REQUIREMENTS

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

Additional Instructions

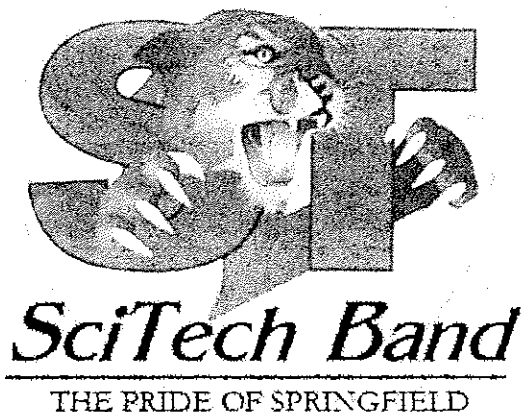
- Symphonic Band play prepared solo for “Symphonic Band”
- Extra points for playing “Concert Band/Jazz Band” solo
- Extra points for playing a prepared solo from Essential Elements book 1, 2, 3, or a new song from the binder

CONCERT BAND & JAZZ BAND AUDITION REQUIREMENTS

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

Additional Instructions

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



SYMPHONIC BAND AUDITION SCALE LIST

Instrument Key

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

Bb Instruments: Clarinet Trumpet, Tenor Sax

Eb Instruments: Alto Sax, Baritone Sax

Concert Bb Major Scale

C Instruments: Bb C D Eb F G A Bb

Bb Instruments: C D E F G A B C

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

Concert Bb Blues Scale

C Instruments: Bb Db Eb E F Ab Bb

Bb Instruments: C Eb F Gb G Bb C

Eb Instruments: G Bb C Db D F G

Concert Bb Chromatic Scale

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

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

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



SciTech Band

THE PRIDE OF SPRINGFIELD

AUDITION SCORE SHEET

(or Test Score Sheet)

Name: _____

I am auditioning for Concert Band Jazz Band

Stomp Percussion Ensemble Other _____

Please check all that apply.

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

Audition Prepared Solo - Symphonic Band

Trumpet

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score is written for a trumpet in 4/4 time, marked Moderato. It consists of three staves. The first staff begins with a whole rest, followed by a melodic line starting on G4, marked *mf*. The second staff continues the melody, ending on G4, marked *p*. The third staff features a rhythmic accompaniment of eighth notes, marked *f*.

Audition Prepared Solo - ADVANCED BAND

Trumpet in B \flat

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score is written for a Trumpet in B \flat and consists of four staves of music. The key signature has one flat (B \flat) and the time signature is 4/4. The tempo is marked "Moderato".

- Staff 1:** Starts with a whole rest, followed by a melodic line. Dynamic marking: *mf*.
- Staff 2:** Continues the melodic line. Dynamic marking: *p*. Includes the instruction "Swing!" and a rhythmic example: $\text{♪} = \text{♪}^{\text{3}}$.
- Staff 3:** Features a more rhythmic, eighth-note pattern. Dynamic marking: *f*.
- Staff 4:** Returns to a melodic line, concluding the piece with a double bar line.

ANGELS WE HAVE HEARD ON HIGH

Trumpet

Traditional French Carol

Soprano

1 2 3 4 5 6 7
8 9 10 11 12 13 14
15 16 17 18 19 20 21
*Intro

Alto

1 2 3 4 5 6 7
8 9 10 11 12 13 14
15 16 17 18 19 20 21
*Intro

Tenor

1 2 3 4 5 6 7
8 9 10 11 12 13 14
15 16 17 18 19 20 21
*Intro

Bass

1 2 3 4 5 6 7
8 9 10 11 12 13 14
15 16 17 18 19 20 21
*Intro

Trumpet 1

57 *f* > 58
61 > 62 > 63 64 TO CODA
65 > 66 ————— 67 68-74 75 *ff*
76 DIM. 77 *mp* *ff* 78 DIM. 79 *mp* *ff*
80 DIM. 81 *mp* *ff* 82 DIM. 83 *mp*
84-85 2 86 (*SOLO*) *mf* > 87
88 3 89 > 90-92 93 *mf* D.S. AL CODA

94 *fp* > 96 97 *ff* CODA

Birdland

TRUMPET 2

Music by JOSEF ZAWINUL

Arranged by MICHAEL SWEENEY

FAST ROCK (♩ = 152-160)

The musical score for Trumpet 2 of "Birdland" is presented on a single staff in G major (one sharp) and 4/4 time. The tempo is marked "FAST ROCK" with a quarter note equal to 152-160 beats per minute. The score is divided into measures, with several measures circled in red and numbered: 8, 9, 17, 25, 33, 42, and 50. Handwritten annotations include fingering numbers (e.g., 1-8, 9-15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 26, 27, 28, 30, 31, 32, 33-37, 38, 39, 40, 42-46, 49, 50, 51, 52) and dynamic markings (mf, f). Performance markings include accents (^) and slurs. The score concludes with the handwritten number "08121581" at the bottom left.

Trumpet 2

53 > 54 > 55 > 56

57 **58** > 59 > 60

61 > 62 > 63 > 64 **(To CODA)**

65 > 66 67 68-74 75 **76** **ff**

76 Dim. 77 mp ff 78 Dim. 79 mp ff

80 Dim. 81 mp ff 82 Dim. 83 mp

2 **86** 8 **(D.S. AL CODA)**
84-85 86-93

(CODA)
94 **ff** > 95 96 97 **ff**

Birdland

TRUMPET 3

Music by JOSEF ZAWINUL
Arranged by MICHAEL SWEENEY

FAST ROCK (♩=152-160)

Handwritten musical score for Trumpet 3 of 'Birdland'. The score is written on a single staff in G major (one sharp) and 4/4 time. It includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. Handwritten annotations include circled measure numbers (8, 9, 17, 25, 33, 42, 50, 58) and bracketed measure ranges (1-8, 9-16, 17-23, 33-37, 42-48). A treble clef is present at the beginning. The piece concludes with a double bar line at measure 60.

0892-1581

© 1977 & 1978 Mulatto Music (BMI)
This Arrangement © 1990 Mulatto Music (BMI)
International Copyright Secured All Rights Reserved

Trumpet 3

To CODA ⊕

Musical staff 1: Measures 61-64. Treble clef, key signature of one sharp (F#). Notes: 61 (quarter), 62 (quarter), 63 (quarter), 64 (quarter). Dynamics: accents (>) on measures 62, 63, and 64.

Musical staff 2: Measures 65-75. Treble clef, key signature of one sharp (F#). Notes: 65 (quarter), 66 (quarter), 67 (quarter), 68 (quarter), 69 (quarter), 70 (quarter), 71 (quarter), 72 (quarter), 73 (quarter), 74 (quarter), 75 (quarter). Dynamics: accents (>) on measures 66 and 75. Circled measure numbers: (68) above measure 68, 7 above measure 74. Measure ranges: 68-74 and 75.

Musical staff 3: Measures 76-79. Treble clef, key signature of one sharp (F#). Notes: 76 (quarter), 77 (quarter), 78 (quarter), 79 (quarter). Dynamics: DIM. (76), mp (77), ff > (78), DIM. (79), mp (79), ff > (79). Circled measure number: (76) above measure 76.

Musical staff 4: Measures 80-83. Treble clef, key signature of one sharp (F#). Notes: 80 (quarter), 81 (quarter), 82 (quarter), 83 (quarter). Dynamics: DIM. (80), mp (81), ff > (82), DIM. (83), mp (83).

Musical staff 5: Measures 84-93. Treble clef, key signature of one sharp (F#). Notes: 84 (quarter), 85 (quarter), 86 (quarter), 87 (quarter), 88 (quarter), 89 (quarter), 90 (quarter), 91 (quarter), 92 (quarter), 93 (quarter). Dynamics: accents (>) on measures 84-85 and 86-93. Circled measure numbers: (86) above measure 86. Measure ranges: 84-85 and 86-93. Text: (D.S. AL CODA) above measure 86.

⊕ CODA

Musical staff 6: Measures 94-97. Treble clef, key signature of one sharp (F#). Notes: 94 (quarter), 95 (quarter), 96 (quarter), 97 (quarter). Dynamics: accents (>) on measures 94-95 and 97. Measure ranges: 94-95 and 97.

Birdland

TRUMPET 4

Music by JOSEF ZAWINUL

Arranged by MICHAEL SWEENEY

FAST ROCK (♩=152-160)

Handwritten annotations in the score include circled measure numbers (8, 9, 17, 25, 33, 42, 50, 58) and chord numbers (8, 9, 8, 17, 7, 5, 7). Performance markings include accents (^), slurs, and dynamic markings (f, mf). Measure numbers 1-8, 9-16, 17-23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33-37, 38, 39, 40, 41, 42-48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60 are indicated throughout the score.

Trumpet 4

(To CODA) ⊕

Musical staff 1: Measures 61-64. Key signature: one sharp (F#). Dynamics: *f* > 62, 63.

Musical staff 2: Measures 65-75. Key signature: one sharp (F#). Dynamics: *ff* >. Rehearsal mark 68 with a circled 7 above it. Measure numbers 68-74 and 75 are indicated.

Musical staff 3: Measures 76-79. Key signature: one sharp (F#). Dynamics: DIM., *mp*, *ff* >, DIM., *mp*, *ff* >. Rehearsal mark 76 with a circled 76 above it.

Musical staff 4: Measures 80-83. Key signature: one sharp (F#). Dynamics: DIM., *mp*, *ff* >, DIM., *mp*.

Musical staff 5: Measures 84-93. Key signature: one sharp (F#). Dynamics: 2, 8, (86), (D.S. AL CODA). Rehearsal marks 84-85 and 86-93 are indicated.

⊕ CODA

Musical staff 6: Measures 94-97. Key signature: one sharp (F#). Dynamics: *fp* >. Measure numbers 94, 96, and 97 are indicated.

Bb

BLUE MOON

The musical score is written in Bb major and 4/4 time. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of two flats (Bb), and a common time signature (C). The music is written in a simple, rhythmic style with many beamed eighth notes. Chords are indicated by letters above the notes, often with a slash and a superscripted number (e.g., F, Dmi, Gmi, C7). The chords used include F, Dmi, Gmi, C7, F, Bb, Dmi7, Eb7, Ab, and C. The score ends with a double bar line and repeat dots. A second ending is marked with '2.' and contains the chords F, Gmi7, and F.

Trumpet in B \flat

Canon Remix

Pachelbel / Arr. Bernice

4 5 8 13 21

mf

24 29

31 37

38

45 45

f

51 53 61 69

8 8

f

71 77

78 83

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



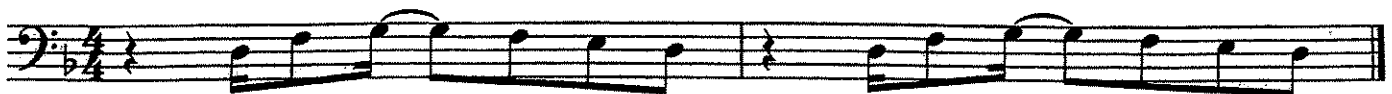
E G A G F# E E G A G F# E

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

Melody - Bb
-Trumpet
-Clarinet
-Tenor Sax

Carol of The Bells

Quartet Version

arr. Turgeon & Bernice

Soli
mp

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

B

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

E *rit.*

Chameleon Bass Line

Score

The musical score for "Chameleon Bass Line" consists of five staves, all in 4/4 time and the key of B-flat major (two flats). The notation is as follows:

- C:** Treble clef. The melody starts with a quarter note G4, followed by eighth notes A4 and B4. A repeat sign follows. The second measure has a quarter note C5, eighth notes B4 and A4, and a quarter rest. The third measure has a quarter note G4, eighth notes F4 and E4, and a quarter rest. The fourth measure has a quarter note D5, eighth notes C5 and B4, and a quarter rest. The piece ends with a double bar line.
- Bb:** Treble clef. The melody starts with a quarter note G4, followed by eighth notes A4 and Bb4. A repeat sign follows. The second measure has a quarter note C5, eighth notes Bb4 and Ab4, and a quarter rest. The third measure has a quarter note G4, eighth notes F4 and E4, and a quarter rest. The fourth measure has a quarter note D5, eighth notes C5 and Bb4, and a quarter rest. The piece ends with a double bar line.
- Eb:** Treble clef. The melody starts with a quarter note G4, followed by eighth notes Ab4 and Bb4. A repeat sign follows. The second measure has a quarter note C5, eighth notes Bb4 and Ab4, and a quarter rest. The third measure has a quarter note G4, eighth notes F4 and E4, and a quarter rest. The fourth measure has a quarter note D5, eighth notes C5 and Bb4, and a quarter rest. The piece ends with a double bar line.
- Bass Clef High:** Bass clef. The melody starts with a quarter note G3, followed by eighth notes Ab3 and Bb3. A repeat sign follows. The second measure has a quarter note C4, eighth notes Bb3 and Ab3, and a quarter rest. The third measure has a quarter note G3, eighth notes F3 and E3, and a quarter rest. The fourth measure has a quarter note D4, eighth notes C4 and Bb3, and a quarter rest. The piece ends with a double bar line.
- Bass Clef Low:** Bass clef. The melody starts with a quarter note G2, followed by eighth notes Ab2 and Bb2. A repeat sign follows. The second measure has a quarter note C3, eighth notes Bb2 and Ab2, and a quarter rest. The third measure has a quarter note G2, eighth notes F2 and E2, and a quarter rest. The fourth measure has a quarter note D3, eighth notes C3 and Bb2, and a quarter rest. The piece ends with a double bar line.

Trumpet in B \flat

Cheer # 1

arr. Bernice

Watch Conductor
Slow-Fast

5

Melody Bb (LOW)

Danza Kuduro

As Recorded by
Don Omar & Lucenzo
arr. Bernice

Slow ♩ = 63

play 2nd time only
Duet

mp

A **Double Time** **B** **C** optional 8va

♩ = 126

f

D

E

F ⌘

f

Danza Kuduro

Melody Bb (LOW), p. 2

42

Musical staff 42-45: Treble clef, key signature of two sharps (F# and C#). Measure 42 starts with a whole rest, followed by quarter notes G4, A4, B4, C5. Measure 43 has quarter notes D5, E5, F#5, G5. Measure 44 has quarter notes A5, B5, C6, D6. Measure 45 has quarter notes E6, F#6, G6, A6. Phrasing slurs are under measures 42-43, 43-44, and 44-45.

G

solo/soli
optional 8va

46

Musical staff 46-49: Treble clef, key signature of two sharps. Measure 46: quarter notes G4, A4, B4, C5. Measure 47: quarter notes D5, E5, F#5, G5. Measure 48: quarter notes A5, B5, C6, D6. Measure 49: quarter notes E6, F#6, G6, A6. Phrasing slurs are under measures 46-47, 47-48, and 48-49.

50

Musical staff 50-53: Treble clef, key signature of two sharps. Measure 50: quarter notes G4, A4, B4, C5. Measure 51: quarter notes D5, E5, F#5, G5. Measure 52: quarter notes A5, B5, C6, D6. Measure 53: quarter notes E6, F#6, G6, A6. Phrasing slurs are under measures 50-51, 51-52, and 52-53.

H

tutti

54

Musical staff 54-57: Treble clef, key signature of two sharps. Measure 54: quarter notes G4, A4, B4, C5. Measure 55: quarter notes D5, E5, F#5, G5. Measure 56: quarter notes A5, B5, C6, D6. Measure 57: quarter notes E6, F#6, G6, A6. Phrasing slurs are under measures 54-55, 55-56, and 56-57.

Top Notes Melody
Bottom Harmony

58

Musical staff 58-62: Treble clef, key signature of two sharps. Measure 58: quarter notes G4, A4, B4, C5. Measure 59: quarter notes D5, E5, F#5, G5. Measure 60: quarter notes A5, B5, C6, D6. Measure 61: quarter notes E6, F#6, G6, A6. Measure 62: quarter notes G6, A6, B6, C7. Phrasing slurs are under measures 58-59, 59-60, 60-61, and 61-62.

optional
solo/soli

tutti

optional
solo/soli

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

63

Musical staff 63-66: Treble clef, key signature of two sharps. Measure 63: quarter notes G4, A4, B4, C5. Measure 64: quarter notes D5, E5, F#5, G5. Measure 65: quarter notes A5, B5, C6, D6. Measure 66: quarter notes E6, F#6, G6, A6. A double bar line with repeat dots is at the end of measure 66. A fermata is over measure 66. A '6' is written below measure 66. The text '1st time only' is written below measure 66.

tutti

6

D.S. $\%$ al Coda

J \oplus Coda

73

Musical staff 73-77: Treble clef, key signature of two sharps. Measure 73: quarter notes G4, A4, B4, C5. Measure 74: quarter notes D5, E5, F#5, G5. Measure 75: quarter notes A5, B5, C6, D6. Measure 76: quarter notes E6, F#6, G6, A6. Measure 77: quarter notes G6, A6, B6, C7. A double bar line with repeat dots is at the end of measure 77. A fermata is over measure 77. A '7' is written above measure 77. The text 'ff' is written below measure 77.

K

84

Musical staff 84-87: Treble clef, key signature of two sharps. Measure 84: quarter notes G4, A4, B4, C5. Measure 85: quarter notes D5, E5, F#5, G5. Measure 86: quarter notes A5, B5, C6, D6. Measure 87: quarter notes E6, F#6, G6, A6. A double bar line with repeat dots is at the end of measure 87. A fermata is over measure 87. A '1.' is written above measure 87. A '2.' is written above measure 87.

Melody Bb (HIGH)

Danza Kuduro

As Recorded by
Don Omar & Lucenzo
arr. Bernice

Slow ♩ = 63
play 2nd time only
Duet

mp

Double Time
A ♩ = 126
4

B 13 4 C
f

F %
f

Danza Kuduro

Melody Bb (HIGH), p. 2

44

Musical staff 44-47: Treble clef, key signature of two sharps (F# and C#), 4/4 time. Measures 44-47 contain a melodic line with eighth and sixteenth notes, some beamed together. Measure 44 starts with a quarter rest.

48

G

solo/soli

Musical staff 48-51: Treble clef, key signature of two sharps. Measure 48 has a boxed 'G' above it. Measures 48-51 contain a melodic line with eighth and sixteenth notes. The instruction 'solo/soli' is written above the staff.

52

Musical staff 52-55: Treble clef, key signature of two sharps. Measures 52-55 contain a melodic line with eighth and sixteenth notes. Measure 52 starts with a quarter rest.

56

H

tutti

optional solo/soli

tutti

Top Notes Melody
Bottom Harmony

Musical staff 56-60: Treble clef, key signature of two sharps. Measure 56 has a boxed 'H' above it. Measures 56-60 contain a melodic line with eighth and sixteenth notes. The instruction 'tutti' appears above measures 56 and 60. The instruction 'optional solo/soli' is written above measures 57-59. Below the staff, the text 'Top Notes Melody' and 'Bottom Harmony' is written.

61

optional solo/soli

To Coda ⊕ I

tutti

Solo Section
-Drum Feature
On Cue

1st time only

Musical staff 61-65: Treble clef, key signature of two sharps. Measure 61 has a boxed 'I' above it. Measures 61-65 contain a melodic line with eighth and sixteenth notes. The instruction 'optional solo/soli' is written above measures 61-64. The instruction 'To Coda ⊕ I' is written above measure 65. The instruction 'tutti' is written above measure 65. To the right of the staff, the text 'Solo Section -Drum Feature On Cue' is written. Below the staff, the text '1st time only' is written.

66

6

D.S. % al Coda

Musical staff 66-69: Treble clef, key signature of two sharps. Measure 66 has a boxed '6' above it. Measures 66-69 contain a melodic line with eighth and sixteenth notes. The instruction 'D.S. % al Coda' is written to the right of the staff.

J ⊕ Coda

73

K

7

ff

Musical staff 73-83: Treble clef, key signature of two sharps. Measure 73 has a boxed 'K' above it. Measures 73-83 contain a melodic line with eighth and sixteenth notes. The instruction '7' is written above measure 73. The instruction 'ff' is written below measure 73.

84

1. 2.

Musical staff 84-87: Treble clef, key signature of two sharps. Measures 84-87 contain a melodic line with eighth and sixteenth notes. The first ending is marked '1.' and the second ending is marked '2.'.

Counter melody Bb
LOW

Danza Kuduro

As Recorded by
Don Omar & Lucenzo
arr. Bernice

Slow ♩ = 63

Double Time

A ♩ = 126

B

C

Musical staff with measures 1-10. Measure numbers 4, 4, 4, 4, 8 are written above the staff. The staff contains whole notes and rests.

Musical staff with measures 11-18. Measure numbers 8, 8, 4 are written above the staff. Section markers D, E, F are above the staff. A fermata is over measure 15. A dynamic marking *f* is below measure 16. The staff contains whole notes, eighth notes, and sixteenth notes.

Musical staff with measures 19-24. Measure numbers 8, 7 are written above the staff. Section markers G, H are above the staff. A dynamic marking *f* is below measure 19. The staff contains eighth notes and rests. Ends with "To Coda" and a Coda symbol.

Musical staff with measures 25-30. Section marker I is above measure 25. Text "Solo Section -Drum Feature On Cue" is above the staff. Measure number 7 is written above the staff. A dynamic marking *D.S. al Coda* is at the end. The staff contains whole notes and rests.

Musical staff with measures 31-37. Section marker J with a Coda symbol is above measure 31. Section marker K is above measure 34. Measure number 8 is written above the staff. A dynamic marking *ff* is below measure 34. The staff contains eighth notes and rests.

Musical staff with measures 38-43. The staff contains eighth notes and rests.

Musical staff with measures 44-47. Measure number 88 is written above the staff. First and second endings are marked "1." and "2." above the staff. The staff contains eighth notes and rests.

Accordian
Horn Lick Bb (LOW)
OPTIONAL

Danza Kuduro

As Recorded by
Don Omar & Lucenzo
arr. Bernice

Slow ♩ = 63

A Double Time ♩ = 126

Eye Of The Tiger

For Zanetti

Flute
Piano

A A G A A G A A G F

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

Clarinet
Trumpet
(LOW)

B B A B B A B B A G

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

Clarinet
Trumpet
(HIGH)

B B A B B A B B A G

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

Alto Sax

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

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

Trombone

A2 A2 G4 A2 A2 G4 A2 A2 G4 F1

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

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 progressions for each part:

- Flute/Piano: Bb, Bb Ab, Ab Gb, Gb F, Ab F Ab
- Clarinet/Trumpet (LOW): C, C Bb, Bb Ab, Ab G, Bb G Bb
- Clarinet/Tenor Sax/Trumpet (HIGH): C, C Bb, Bb Ab, Ab G, Bb G Bb
- Alto Sax: G, G F, F Eb, Eb D, F D F
- Trombone/Euphonium (HIGH): Bb, Bb Ab, Ab Gb, Gb F, Ab F Ab
- Trombone/Euphonium/Tuba (LOW): Bb, Bb Ab, Ab Gb, Gb F, Ab F Ab

Tenor Sax:
Octave Key HIGH
No Octave Key LOW

Alto Sax:
Octave Key HIGH
No Octave Key LOW

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

Piano: Bbm (8th note triplets)

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

Feeling Good

Swing Time

(HORN LICK+)

NOTE 8 ON CUE
BEAT 4

Flute
Piano

Clarinet
Trumpet
(LOW)

Clarinet
Tenor Sax
Trumpet
(HIGH)

Alto Sax

Trombone
Euphonium

Chord symbols for Flute/Piano: Bb, Db, Eb, E, Eb, E, Eb, E, Eb, Db, Bb, Ab, Bb, Bb

Chord symbols for Clarinet Trumpet (LOW): C, Eb, F, F#, F, F#, F, F#, F, Eb, C, Bb, C, C

Chord symbols for Clarinet Tenor Sax/Trumpet (HIGH): C, Eb, F, F#, F, F#, F, F#, F, Eb, C, Bb, C, C

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

Chord symbols for Trombone/Euphonium: Bb, Db, Eb, E, Eb, E, Eb, E, Eb, Db, Bb, Ab, Bb, Bb

Horn Lick:

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

Opening "And I'm Feeling Good":

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

1 & b3 Background Harmony Hits

Feeling Good

(NASTY LICK - Bb Minor)

Swing Time

Flute
Piano

Clarinet
Trumpet
(LOW)

Clarinet
Tenor Sax
Trumpet
(HIGH)

Alto Sax

Trombone
Euphonium

Tuba

Chord symbols for Flute/Piano: Bb Db Bb Eb Db Bb Bb Db E Eb Db Bb

Chord symbols for Clarinet/Trumpet (LOW): C Eb C F Eb C C Eb F# F Eb C

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

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

Chord symbols for Trombone/Euphonium: Bb Db Bb Eb Db Bb Bb Db E Eb Db Bb

Positions: 1 5 1 3 5 1 1 5 2 3 5 1

Octave Key HIGH
No Octave Key LOW

Piano: Bbm (2 Beats Hold)

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

Clarinet
Trumpet
(LOW)

Feeling Good

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

Words and Music by Leslie Bricusse & Anthony Newley

♩ = 60

Slowly, Freely

Cm Cm/B \flat Abmaj7 Cm/G G7 Cm Cm/B \flat

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

Detailed description: This block contains the first three measures of the musical score. The staff is in 12/8 time. Measure 1 starts with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 2 starts with a whole rest, followed by a quarter note G4, a quarter note F4, and a quarter note E4. Measure 3 starts with a whole rest, followed by a quarter note D4, a quarter note C4, and a quarter note B3. A '4' is written above the staff between measures 2 and 3, indicating a four-measure rest.

4 Abmaj7 Cm/G G Cm Cm/B \flat

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

Detailed description: This block contains measures 4 and 5. Measure 4 starts with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note G4. Measure 5 starts with a quarter rest, followed by a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. A slur is placed over the notes in measure 5.

6 Am7(b5) Abmaj7 Abmaj13 Fm11 Dm7(b5)

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

Detailed description: This block contains measures 6, 7, and 8. Measure 6 starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note G4. Measure 7 starts with a quarter rest, followed by a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. Measure 8 starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note G4. A double bar line is at the end of measure 8.

9 G7

for me and I'm feel-ing good.

Detailed description: This block contains measures 9, 10, and 11. Measure 9 starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note G4. Measure 10 starts with a quarter rest, followed by a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. Measure 11 starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note G4. A double bar line is at the end of measure 11.

A

B

6

C

11

D

GNE SONG (Great New Emergence)

HORN LICK

C: E D C

Bb: F# E D

Eb: C# B A

LAST NOTE

C: A

Bb: B

Eb: F

PIANO CHORDS:

Am G Dm F

Trumpet / Clarinet / Bass Clarinet

?



1) Name _____

2) Write in note names...

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

4) Play the piece...

142 **Bb**

(MED.)

HEART AND SOUL

- HOAGY CARMICHAEL
FRANK LIESSER

Handwritten musical score for "Heart and Soul" in B-flat major, 4/4 time. The score consists of eight staves of music with various chords and melodic lines. The chords are: G, E-7, A-7, D7, Gmaj7, E-7, A-7, D7, B-7, E-7, A-7, D7, G, E-7, A-7, D7, G, A-7, D7, Gmaj7, D-7, G7, Cmaj7, B7, E7, A7, D7, G7, C7, B7, Cmaj7, B7, E7, A7, D7, G7, C7, D7, G, E-7, A-7, D7, Gmaj7, E-7, A-7, D7, B-7, E-7, A-7, D7, B7#5, E7, A-7, D7, G, (E-7, A-7, D7).

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 its 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 Bass Synth and Piano accompaniment. The Bass Synth part 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
We need your cash, or else we'll shut down and never play music again

M. B♭
We need your cash, or else we'll shut down and never play music again

M. E♭
We need your cash, or else we'll shut down and never play music again

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

HL. 1 C

HL. 1 B♭

HL. 1 E♭

HL. 1 (B.C.)

HL. 2 C

HL. 2 B♭

HL. 2 E♭

HL. 2 (B.C.)

Bass

Piano

F C G

I Just Died In Your Arms Tonight

SPONSOR SONG

arr. Bernice

MELODY Bb LOW

With Passion ♩ = 112

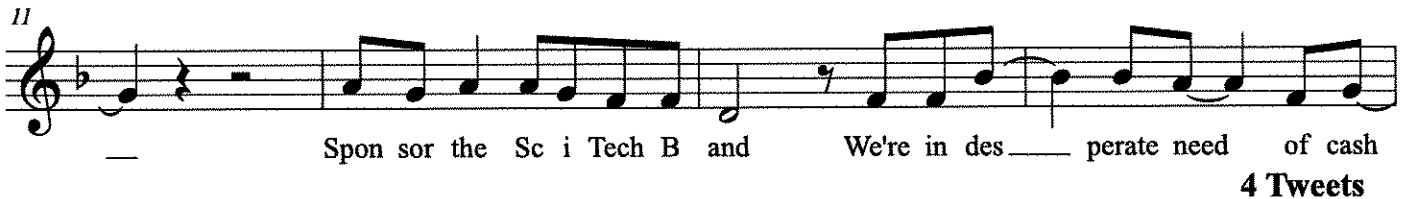
A

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



We just need your mon ey to night


11



Spon sor the Sc i Tech B and We're in des perate need of cash

4 Tweets

15



So our pro gram does n't turn in to tr ash

C Horn Sway

♩ = 136

D Repeat 4x

22



A G A A G A A G A Bb A

E Solos

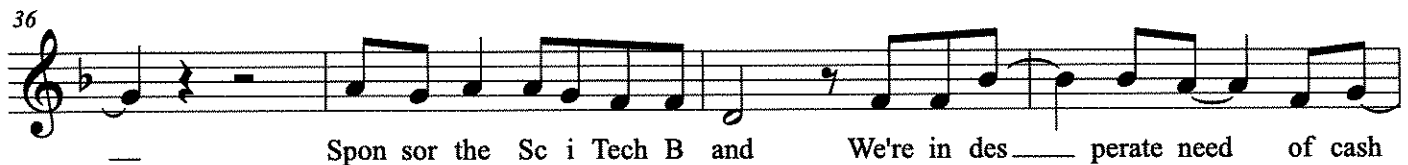
F

29



We just need your mon ey to night

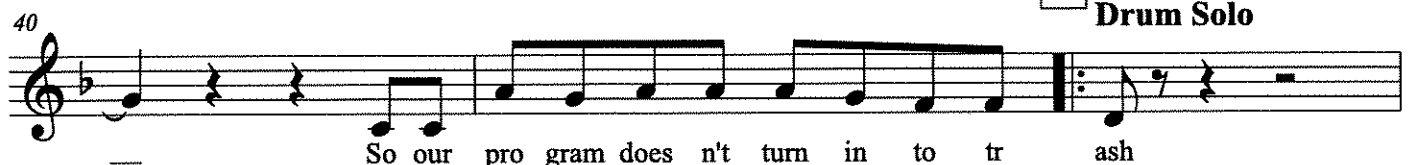
36



Spon sor the Sc i Tech B and We're in des perate need of cash

G Horn Statues /
Drum Solo

40



So our pro gram does n't turn in to tr ash

Musical score for the song "I Just Died In Your Arms Tonight" in B-flat major, page 2. The score consists of three staves of music. The first staff starts at measure 43 with a treble clef, a key signature of one flat, and a 3/4 time signature. It features a triplet of eighth notes followed by a repeat sign and a box containing the letter 'H'. The second staff starts at measure 49 and continues the melodic line. The third staff starts at measure 53 and includes first and second endings, ending with a double bar line and repeat dots.

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

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

I Just Died In Your Arms Tonight

SPONSOR SONG

arr. Bernice

MELODY Bb HIGH

With Passion ♩ = 112

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

We just need your

10

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

14

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

18

4 Tweets **C Horn Sway** **D Repeat 4x**

A G A A G A A G A Bb A

28

E Solos **F**

We just need your

35

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

39

G Horn Statues / Drum Solo

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

Musical score for the song "I Just Died In Your Arms Tonight" in B-flat major, featuring a melody for a high instrument. The score is divided into three systems:

- System 1 (Measures 43-48):** Starts with a treble clef and a key signature of one flat. Measure 43 contains a whole rest with a "3" above it, indicating a triplet. A box labeled "H" is positioned above the staff. The melody begins in measure 44 with a quarter note G4, followed by eighth notes A4, B4, and C5, each with a dot and a slur. This pattern repeats in measures 45, 46, and 47. Measure 48 concludes with a quarter note G4, an eighth note A4, and a quarter note B4.
- System 2 (Measures 49-52):** Continues the melodic pattern from the previous system. Measure 49 starts with a quarter note G4, followed by eighth notes A4, B4, and C5, each with a dot and a slur. This pattern repeats in measures 50, 51, and 52.
- System 3 (Measures 53-54):** Features a first ending bracket over measures 53 and 54. Measure 53 begins with a quarter note G4, followed by eighth notes A4, B4, and C5, each with a dot and a slur. Measure 54 concludes with a quarter note G4, an eighth note A4, and a quarter note B4. A second ending bracket is placed above measure 54, which ends with a whole note G4.

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)

Bb

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, alto, and bass clefs). The first system (measures 1-4) features a melody in the treble clef with a forte (*f*) dynamic. The second system (measures 5-8) continues the melody with dynamics ranging from *f* to *mf*. The third system (measures 9-12) concludes the piece with a key signature change to B-flat major, indicated by a double bar line and a key signature change symbol. The score includes various musical notations such as slurs, accents, and dynamic markings.

Don't Mean A Thing - Bb

To Coda 



Musical notation for measures 13-16. Measure 13 starts with a treble clef and a key signature of one flat (Bb). Measures 14 and 15 contain complex rhythmic patterns with eighth and sixteenth notes. Measure 16 features a dynamic marking of *ff* (fortissimo) and a fermata over the final note.



Musical notation for measures 17-20. Measure 17 begins with a dynamic marking of *f* (forte). Measures 18 and 19 continue with rhythmic patterns. Measure 20 includes a dynamic marking of *ff* and a fermata over the final note.



Musical notation for measures 21-23. Measure 21 starts with a treble clef and a key signature of one flat. Measures 22 and 23 continue with rhythmic patterns.

D.S. al Coda



Musical notation for measures 24-25. Measure 24 features a treble clef and a key signature of one flat. Measure 25 includes a dynamic marking of *f* and a fermata over the final note.

CODA



Musical notation for measure 26, the Coda. It features a treble clef and a key signature of one flat, with a dynamic marking of *f* and a fermata over the final note.

Clarinet/Trumpet

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

9

16

Lower notes for solo only

LA LUZ QUE ME ALUMBRA

THE LIGHT THAT SHINES ON ME
Original SciTech Band Student Composition

ROAD MAP

Piano Intro

Add Solo

Add Cymbal “Sprinkles”

Add Drum Build Up w/8th Notes

Band Hits

Lick #1 (Brass + Woodwinds)

Lick #2

Solo Section

Add Lick #3 Soli

Add Full Band Lick 3 (optional)

Add Drum Build Up w/8th Notes

Drum Solo (Piano Hits Every 4 beats)

Band Hits

Lick #1A

Add Lick #3

Last Note

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

Hits: EE EE EE

Lick #1: E F E

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

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

Bb INSTRUMENTS: CLARINET, TRUMPET, TENOR SAX

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

Lick #1: F# G F#

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

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

Eb INSTRUMENTS: ALTO SAX

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

Lick #1: C# D C#

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

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

PIANO & GUITAR

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

Piano Bass: A G F E (Whole Notes)

Chords: Am Am Am E

Am = A C E E = E G# B

The Legend of Super Mortal Tetris

Melody Bb
LOW PART

arr. Bernice

Each note cued

A TETRIS (♩ = 140)

Musical notation for measures 1-6. Measure 1 starts with a dynamic marking of *f*. Measure 5 has a dynamic marking of *fp*. Measure 6 ends with a repeat sign. The key signature has one flat (Bb) and the time signature is 4/4.

B

Musical notation for measures 7-12. Measure 7 starts with a measure rest. Measure 12 ends with a measure rest. The key signature has one flat (Bb) and the time signature is 4/4.

C

D

Musical notation for measures 13-17. Measure 13 starts with a measure rest. Measure 17 ends with a measure rest. The key signature has one flat (Bb) and the time signature is 4/4.

E

Musical notation for measures 18-23. Measure 18 starts with a measure rest. Measure 23 ends with a measure rest. The key signature has one flat (Bb) and the time signature is 4/4.

F

G MARIO (♩ = 100)

Musical notation for measures 24-29. Measures 24-29 feature triplet markings (3) over groups of notes. The key signature has one flat (Bb) and the time signature is 4/4.

Musical notation for measures 30-36. Measures 30-36 feature triplet markings (3) over groups of notes. The key signature has one flat (Bb) and the time signature is 4/4.

H

MORTAL KOMBAT

I (♩ = 126)

J

YELL!

K

Musical notation for measures 37-41. Measures 37-41 feature large numbers (4, 3, 4) indicating rests or specific rhythmic patterns. The key signature has one flat (Bb) and the time signature is 4/4.

Spon sor the band!

L **M**
50 **3** YELL! 2nd time only
Spon sor the band! *f*

N ZELDA (♩ = 80)
56 *mf*

O **P**
61 **2** Faster (♩ = 120) *f*

Q **R**
67 **3**

S **T**
72

S **T** **U**
77 **3**

U
83

89

The Legend of Super Mortal Tetris

Melody Bb
HIGH PART
-optional 8vb

arr. Bernice

Each note cued

A TETRIS (♩ = 140)

f *fp*

B

C **D**

E

F **G** MARIO (♩ = 100)

mf

H

I (♩ = 126) **J** **K**

MORTAL KOMBAT

YELL!

4 3 4

The musical score is written in treble clef with a key signature of two flats (Bb) and a 4/4 time signature. It consists of several systems of music. System 1 (measures 1-6) features a melody starting with a forte (f) dynamic and a crescendo to fortissimo (fp) at measure 6. System 2 (measures 7-12) continues the melody. System 3 (measures 13-17) includes a section labeled 'C' and 'D'. System 4 (measures 18-23) includes a section labeled 'E'. System 5 (measures 24-29) includes a section labeled 'F' and 'G' for the 'MARIO' theme, marked mezzo-forte (mf). System 6 (measures 30-33) features a triplet of eighth notes. System 7 (measures 34-36) is labeled 'H'. System 8 (measures 37-40) includes sections labeled 'I' (MORTAL KOMBAT), 'J', 'K', and 'YELL!', with rests of 4, 3, and 4 measures respectively.

L 50 **3** YELL! 2nd time only **M**

Spon sor the band! *f*

N ZELDA (♩ = 80) *mf*

O Faster (♩ = 120) **P** *f*

Q

R 72

S 77 **T**

U 83

89

The Legend of Super Mortal Tetris

Countermelody 1 B \flat
LOW PART

arr. Bernice

A TETRIS (♩ = 140)

Each note cued

Musical notation for the TETRIS section, measures 1-22. The piece is in 4/4 time with a key signature of one flat (B \flat). It begins with a dynamic marking of *f* and includes various articulations such as accents and slurs. Measure numbers 7, 12, and 17 are indicated. The section concludes with a double bar line and repeat dots. A dynamic marking of *fp* is present at the end of the first line.

G MARIO (♩ = 100)

Musical notation for the MARIO section, measures 29-36. The piece is in 4/4 time with a key signature of one flat (B \flat). It features a rhythmic pattern of eighth and sixteenth notes. Measure numbers 29, 33, and 36 are indicated. A triplet of eighth notes is marked with a '3' at measure 30.

MORTAL KOMBAT

I (♩ = 126)

J

Musical notation for the MORTAL KOMBAT section, measures 36-40. The piece is in 4/4 time with a key signature of one flat (B \flat). It consists of a few measures of music, including a triplet of eighth notes marked with a '3' at measure 36. Measure numbers 36, 4, and 3 are indicated.

45 YELL! [K] [L] Don't Play 2nd Time (Tacet)

Spon sor the band! *mf*

This staff contains measures 45 to 53. It begins with a treble clef and a key signature of two flats. Measure 45 starts with a 'YELL!' instruction. The melody consists of eighth and quarter notes. A 4-measure rest is indicated above measures 48 and 49. A double bar line with repeat dots follows. The piece then continues with a series of chords, with a 'Don't Play 2nd Time (Tacet)' instruction above the final two measures. A dynamic marking of *mf* is placed below measure 50.

[M] [N] ZELDA (♩ = 80) *mf*

This staff contains measures 54 to 62. It begins with a treble clef and a key signature of two flats. Measure 54 starts with a 4-measure rest. The melody then begins with quarter and eighth notes. A dynamic marking of *mf* is placed below measure 60.

[O] Faster (♩ = 120) [P] [Q]

This staff contains measures 63 to 69. It begins with a treble clef and a key signature of two flats. Measure 63 starts with a 2-measure rest. The tempo is marked 'Faster' with a metronome marking of ♩ = 120. The melody features eighth and sixteenth notes. A dynamic marking of *mf* is placed below measure 65.

[R]

This staff contains measures 70 to 74. It begins with a treble clef and a key signature of two flats. The melody continues with eighth and sixteenth notes, including triplet markings (3) over measures 72 and 73.

[S]

This staff contains measures 75 to 78. It begins with a treble clef and a key signature of two flats. The melody continues with eighth and sixteenth notes, including a triplet marking (3) over measure 78.

[T] [U]

This staff contains measures 79 to 85. It begins with a treble clef and a key signature of two flats. The melody continues with eighth and sixteenth notes.

[V]

This staff contains measures 86 to 92. It begins with a treble clef and a key signature of two flats. The melody continues with eighth and sixteenth notes, ending with a double bar line.

The Legend of Super Mortal Tetris

arr. Bernice

Countermelody 1 B \flat
HIGH PART

The musical score is written for a high part in 4/4 time, key of B \flat . It consists of ten measures of music, each marked with a lettered section:

- Measure 1:** Starts with a dynamic marking of *f*. The first six notes are marked with accents and the instruction "Each note cued". The section is labeled **A TETRIS** with a tempo marking of $\text{♩} = 140$. The dynamic marking changes to *fp* with a hairpin.
- Measure 7:** Section **B**
- Measure 12:** Section **C**
- Measure 17:** Section **D** and **E**
- Measure 22:** Section **F**
- Measure 29:** Section **G MARIO** with a tempo marking of $\text{♩} = 100$. It features a triplet of eighth notes.
- Measure 33:** Section **H**
- Measure 36:** Section **I** and **J** under the heading **MORTAL KOMBAT**. Section **I** has a tempo marking of $\text{♩} = 126$. It includes a triplet of eighth notes and a final measure with a **4** and a **3** below it.

45 YELL! [K] [L] Don't Play 2nd Time (Tacet)

Spon sor the band! *mf*

[M] [N] ZELDA (♩ = 80)

mf

[O] Faster (♩ = 120) [P] [Q]

mf

[R]

mf

[S]

mf

[T] [U]

mf

[86]

mf

The Legend of Super Mortal Tetris

Bass Line 1 Bb
Countermelody 2 Bb
LOW PART

arr. Bernice

Each note cued
Bass Line 1

A TETRIS (♩ = 140)

The musical score is written in 4/4 time with a key signature of two flats (Bb). It consists of several systems of music:

- System 1:** Bass Line 1 for Tetris, starting with a forte (*f*) dynamic and a crescendo leading to fortissimo (*fp*). The tempo is marked as ♩ = 140.
- System 2:** Countermelody 2 for Tetris, marked with a box 'B'.
- System 3:** Countermelody 2 for Tetris, marked with a box 'C'.
- System 4:** Countermelody 2 for Tetris, marked with a box 'D'.
- System 5:** Countermelody 2 for Tetris, marked with a box 'E'.
- System 6:** Countermelody 2 for Tetris, marked with a box 'F'.
- System 7:** Countermelody 2 for Mario, marked with a box 'G'. The tempo is marked as ♩ = 100. It includes a 5-measure rest and a 4-measure rest.
- System 8:** Countermelody 2 for Mortal Kombat, marked with a box 'I'. The tempo is marked as ♩ = 126. It includes a 4-measure rest and a 3-measure rest.
- System 9:** Lyrics: "YELL!" (marked with a box 'J'), "Spon sor" (marked with a box 'K'), and "the band!" (marked with a box 'L'). It includes a 4-measure rest and a 4-measure rest.

M **N** ZELDA (♩ = 80) **O** Faster (♩ = 120)

Countermelody 1

mf *f*

P **Q** **R** **S** **T** **U**

Detailed description of the musical score: The score is written for a low part in B-flat major. It consists of five staves. The first staff is a treble clef staff. It begins with a 4-measure rest, marked with a '4' above the staff. This is followed by a melodic line starting at measure 5. The second staff is a bass clef staff. It begins with a melodic line. The third staff is a treble clef staff. It begins with a melodic line. The fourth staff is a treble clef staff. It begins with a melodic line. The fifth staff is a treble clef staff. It begins with a melodic line. The score includes various musical notations such as rests, notes, beams, slurs, and dynamics. There are also letter markers M through U in boxes. The tempo is marked as ZELDA (♩ = 80) and Faster (♩ = 120). The dynamics are marked as mf and f.

The Legend of Super Mortal Tetris

Bass Line 2 Bb
LOW PART

arr. Bernice

A TETRIS (♩ = 140)

Each note cued

The musical score is written in bass clef with a key signature of two flats (Bb) and a 4/4 time signature. It consists of ten staves of music, each starting with a measure number and a boxed letter label. The first staff (measures 1-5) is labeled 'A TETRIS (♩ = 140)' and includes dynamics *f* and *fp*. The second staff (measures 6-10) is labeled 'B'. The third staff (measures 11-15) is labeled 'C'. The fourth staff (measures 16-20) is labeled 'D'. The fifth staff (measures 21-25) is labeled 'E'. The sixth staff (measures 26-30) is labeled 'F' and 'G MARIO (♩ = 100) H', with a '5' above the staff and a *mf* dynamic. The seventh staff (measures 31-35) is labeled 'I MORTAL KOMBAT (♩ = 126) J', with a '4' above the staff and a '3' above the final measure. The score includes various musical notations such as eighth notes, quarter notes, rests, and dynamic markings.

45 YELL! [K] [L] Don't Play 2nd Time (Tacet)

Spon sor the band! *mf*

4

Detailed description: This staff contains measures 45 to 53. It begins with a treble clef and a key signature of one flat. Measures 45-47 feature a melody with eighth notes and rests, with 'x' marks above some notes. Measures 48-50 are a whole rest, with a '4' above the staff. Measures 51-53 are a whole note chord progression. A 'mf' dynamic marking is present. A box labeled 'K' is above measure 48, and 'L' is above measure 51. The instruction 'Don't Play 2nd Time (Tacet)' is at the end.

[M] [N] ZELDA (♩ = 80) *mf*

4

Detailed description: This staff contains measures 54 to 62. It starts with a treble clef and a key signature of one flat. Measures 54-56 are a whole rest, with a '4' above the staff. Measures 57-62 contain a melody of eighth notes. A 'mf' dynamic marking is present. A box labeled 'M' is above measure 54, and 'N' is above measure 57. A hairpin crescendo is shown at the end of the staff.

[O] Faster (♩ = 120) [P] [Q] *f*

Detailed description: This staff contains measures 63 to 71. It starts with a treble clef and a key signature of one flat. The tempo is marked 'Faster (♩ = 120)'. The music consists of a steady eighth-note bass line. A 'f' dynamic marking is present. Boxes labeled 'P' and 'Q' are above measures 66 and 70 respectively.

[R] [S]

Detailed description: This staff contains measures 72 to 79. It starts with a treble clef and a key signature of one flat. The music continues with a steady eighth-note bass line. Boxes labeled 'R' and 'S' are above measures 73 and 77 respectively. A hairpin crescendo is shown at the end of the staff.

[T] [U]

Detailed description: This staff contains measures 80 to 87. It starts with a treble clef and a key signature of one flat. The music continues with a steady eighth-note bass line. Boxes labeled 'T' and 'U' are above measures 81 and 85 respectively. A hairpin crescendo is shown at the end of the staff.

[V]

Detailed description: This staff contains measures 88 to 95. It starts with a treble clef and a key signature of one flat. Measures 88-90 are a whole rest. Measures 91-95 contain a melody of eighth notes. A box labeled 'V' is above measure 91.

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...

Trumpet in B♭ 1

My Way

Don Costa
trans. Jerannchris Rivera-Heredia

p

A

f

B

fp *ff*

Trumpet in B \flat 2

My Way

Don Costa
trans. Jerannchris Rivera-Heredia

p

A

f

B

mf *ff*

Trumpet in B \flat 3

My Way

Don Costa
trans. Jerannchris Rivera-Heredia

p

A

f

B

mf *ff*

PEP BAND CHEERS

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

Imperial March Mi Mi Mi Do So Mi Do So Mi

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

Mari Bros Mi Mi Mi Do Mi So So

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

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

Get Ready For This So So So Do Do Re Re

So So So Te Te Do Do

So So So Do Do Re Re

So So So Te Te Do Re

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

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

More...

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

C Minor Groove: (C Minor)

Antonio Groove: Do Te Le So (Bb Blues)

Harmony: So Fa Me Re

12 Bar Groove: (Bb Blues)

Two Ceremonial Marches

1st Trumpet
(Cornet)

1. Processional *Pomp and Circumstance March No. 3*

EDWARD ELGAR, Op. 39
Arranged by James Swearingen

YBS 54

Maestoso *f* rit. div.

7

A Andante 8 **B** 6 *mf*

25

C

31

D

37

div. *f* **E** unis. *mf*

43

1. div. unis.

49

2. rit. div. unis. div. *f* 3

Two Ceremonial Marches

2nd Trumpet
(Cornet)

1. Processional

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

YBS 54

Maestoso *f* rit.

7

A Andante 8 B 6 *mf*

25

C

31

D

37

f E *mf*

43

1.

49

2. rit. *f*

Recorded by BRUNO MARS
RUNAWAY BABY

TRUMPET I

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

(DRIVING SOUL)

4
1-4
5
6
7
8
9
10
11
12
13-14
20 *f*

21 *Sx*
(PLAY ON P.S. ONLY)
 22
 23
 24

25
 26
 27
 28 *f*
(PLAY BOTH TIMES)

29
 30
 31
 32

33
 34
 35
 36

37
 38
 39
 40

41 *ff*
 42 **TO CODA** ⊕
 43
 44
 45

TRUMPET I

2 **48**

46-47 49 50 51

D.S. AL CODA

52 53 54 55

♩ CODA

56 57 58-62 63 64

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

66-72 73-75 76

REPEAT FOR MORE SOLOS TO CONTINUE

77-78 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

TRUMPET 2

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

(DRIVING SOUL)

4

5

1-4

f

6

7

8

9

10

11

12

13-19

20

f

21

(PLAY ON D.S. ONLY)

22

23

24

25

26

(PLAY BOTH TIMES)

29

27

28

f

30

31

32

33

34

35

36

37

38

39

TO CODA

43

40

41

ff

42

44

48

45

46-47

49

50

TRUMPET 2

D.S. AL CODA

51 52 53 54 55

♠ CODA

56 57 58-63 64

(SOLO - AD LIB. OR AS WRITTEN)

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

66 67 68

69 70 71 72

73 74 75 76 77

78 79 80

REPEAT FOR MORE SOLOS

TO CONTINUE

2
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

TRUMPET 3

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

(DRIVING SOUL)

4

5

13

7

21

(PLAY ON D.S. ONLY)

(PLAY BOTH TIMES)

29

TO CODA

43

© 2010 MARS FORCE MUSIC, BUGHOUSE, NORTHSIDE INDEPENDENT MUSIC PUBLISHING, LLC, TOY PLANE MUSIC, ART FOR ART'S SAKE MUSIC, MUSIC FAMAMANEM, ROC NATION MUSIC, WESTSIDE INDEPENDENT MUSIC PUBLISHING and LATE 80's MUSIC

This arrangement © 2012 MARS FORCE MUSIC, BUGHOUSE, NORTHSIDE INDEPENDENT MUSIC PUBLISHING, LLC, TOY PLANE MUSIC, ART FOR ART'S SAKE MUSIC, MUSIC FAMAMANEM, ROC NATION MUSIC, WESTSIDE INDEPENDENT MUSIC PUBLISHING and LATE 80's MUSIC

All Rights for MARS FORCE MUSIC and BUGHOUSE Administered by BMG RIGHTS MANAGEMENT (US) LLC

All Rights for TOY PLANE MUSIC and ART FOR ART'S SAKE MUSIC Administered by BMG RIGHTS MANAGEMENT (US) LLC on behalf of ARTHOUSE ENTERTAINMENT, LLC

All Rights from MUSIC FAMAMANEM and ROC NATION MUSIC Controlled and Administered by EMI APRIL MUSIC INC.

All Rights Reserved Used by Permission

07011937

Runaway Baby - 1

TRUMPET 3

2 48

46-47 49 50 51

D.S. AL CODA

52 53 54 55

♩ CODA

56 57 58-62 63 64

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

65 7 73

65 66-72 73 74 75 76

REPEAT FOR MORE SOLOS

TO CONTINUE

77 78 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

TRUMPET 4

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

(DRIVING SOUL)

4
1-4

5

6 7 8

9 10 11 12 13-19 20 *f*

21 *ps*
(PLAY ON P.S. ONLY)

22 23 24

25 26 27 28 *f*
(PLAY BOTH TIMES)

29

30 31 32

33 34 35 36

37 38 39 40 41 *ff*
TO CODA ⊕

42 43 44 45

© 2010 MARS FORCE MUSIC, BUGHOUSE, NORTHSIDE INDEPENDENT MUSIC PUBLISHING, LLC, TOY PLANE MUSIC, ART FOR ART'S SAKE MUSIC,
 MUSIC FAMAMANEM, ROC NATION MUSIC, WESTSIDE INDEPENDENT MUSIC PUBLISHING and LATE 80's MUSIC
 This arrangement © 2012 MARS FORCE MUSIC, BUGHOUSE, NORTHSIDE INDEPENDENT MUSIC PUBLISHING, LLC, TOY PLANE MUSIC, ART FOR ART'S SAKE MUSIC,
 MUSIC FAMAMANEM, ROC NATION MUSIC, WESTSIDE INDEPENDENT MUSIC PUBLISHING and LATE 80's MUSIC
 All Rights for MARS FORCE MUSIC and BUGHOUSE Administered by BMG RIGHTS MANAGEMENT (US) LLC
 All Rights for TOY PLANE MUSIC and ART FOR ART'S SAKE MUSIC Administered by BMG RIGHTS MANAGEMENT (US) LLC on behalf of ARTHOUSE ENTERTAINMENT, LLC
 All Rights from MUSIC FAMAMANEM and ROC NATION MUSIC Controlled and Administered by EMI APRIL MUSIC INC.
 All Rights Reserved Used by Permission

TRUMPET 4

2 48

46-47 49 50 51

D.S. AL CODA

52 53 54 55

♩ CODA

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

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

65 7 73

66-72 *mf* 74 75 76

REPEAT FOR MORE SOLOS TO CONTINUE

77 78 79 80 81 *f* 82

83

84 85 86 87 88 89 90 91 92 93 94 95 *ff* 96 97 98 99

Santa Claus Is Comin' To Town

Melody - Bb

Coots & Gillespie
arr. Bernice

Moderate Swing 

mf

A

6

12

B

18

C

24

D.S. al Coda

E

f

30

37

To Coda

Santa Claus Is Comin' To Town

Bb Bass Line (Low)

Coots & Gillespie
arr. Bernice

Moderate Swing



C F C C7 F Fm C Am

A

C F C C7 F Fm C Am

B

C7 F C7 F D7

C

To Coda D

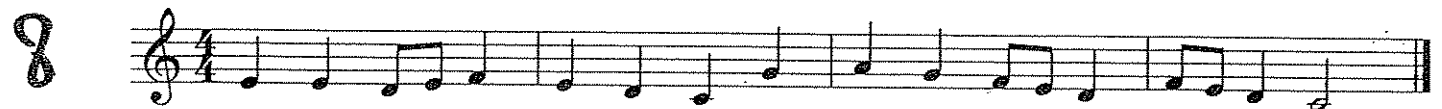
G7 G#dim Am D7 G7 Gaug C F C C7 F Fm C Am

D.S. al Coda E

C Am Dm7 G7 C

Bb-Low

Sight Reading Exercises



Trumpet in B \flat

Simple Gifts

from *Appalachian Spring*

Traditional
Aaron Copland (1900-1990)

$\text{♩} = 72$

mp

f

5

Smejis Like Teen Spirit

4 **A**
f

8 *f*

12 **B** *f* **C** *mp*

20

24 **D** *mf*

29 **E** *f* %

34

39 To Coda on 3rd Time

44 **F** **G** SOLO OR SOLI *f*

51

2

56 **H**

Musical staff 56-60: Treble clef, key signature of two flats (B-flat and E-flat). The staff contains a melodic line starting with a quarter rest followed by eighth notes. A box labeled 'H' is positioned above the staff at the beginning.

61 **I**

Musical staff 61-66: Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes. A box labeled 'I' is positioned above the staff at the end.

67 **J**

Musical staff 67-71: Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes and rests. A box labeled 'J' is positioned above the staff at the beginning. The dynamic marking 'mp' is written below the staff.

72

Musical staff 72-75: Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes.

76 **K**

Musical staff 76-80: Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes. A box labeled 'K' is positioned above the staff at the beginning.

81 **D.S. al Coda**

Musical staff 81-84: Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes. The text 'D.S. al Coda' is written above the staff at the end.

L

85

Musical staff 85-89: Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes. A box labeled 'L' is positioned above the staff at the beginning. The dynamic markings 'f' and 'ff' are written below the staff.

90 **rit.**

Musical staff 90-94: Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes. The text 'rit.' is written above the staff at the beginning, followed by a dashed line.

Melody B \flat (HIGH)

As Recorded by Nirvana
Arr. Walsh

Smeijts Like Teen Spirit

A

4

f

8

f

f

B

C

12

4

mp

20

D

25

mf

E %

30

f

35

40

To Coda on 3rd Time

F

G

SOLO OR SOLI

46

f

52

2

57 **H**

62 **I**

68 **J**

mp

73 **K**

78

83 **D.S. al Coda**

L

90 **rit.**

Smejis Like Teen Spirit

4 **A**

f

7

10

13 **B** **C**

mf *mp*

19

25 **D**

mf

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

45 **F**

2

48

Musical staff 48-56. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The notation includes eighth and sixteenth notes, a repeat sign, and three measures of whole rests. Above the staff, the letters G, H, and I are enclosed in boxes. The numbers 8, 8, and 4 are placed above the first, second, and third rest measures, respectively.

69

Musical staff 69-77. It begins with a treble clef, a key signature of two flats, and a common time signature. The notation includes a whole rest, followed by a series of eighth notes, and ends with a fermata. Above the staff, the letters J and K are enclosed in boxes. The number 4 is placed above the first whole rest. The dynamic marking *mp* is placed below the first eighth note.

78

Musical staff 78-83. It consists of a continuous sequence of eighth notes in a treble clef with a key signature of two flats and a common time signature.

84

Musical staff 84-85. It consists of four quarter notes in a treble clef with a key signature of two flats and a common time signature. The instruction "D.S. al Coda" is written above the staff.

85

Musical staff 85-94. It begins with a coda symbol (a circle with a vertical line through it) and the letter L enclosed in a box. The notation includes a whole rest, followed by a series of eighth notes, and ends with a fermata. Above the staff, the number 4 is placed above the first eighth note. The dynamic markings *f* and *ff* are placed below the first and second eighth notes, respectively.

95

Musical staff 95-96. It consists of a single half note with a fermata in a treble clef with a key signature of two flats and a common time signature.

Smejis Like Teen Spirit

The musical score is written in treble clef with a key signature of two flats (Bb) and a 4/4 time signature. It consists of ten staves of music, each starting with a measure number. The score includes various musical notations such as rests, eighth notes, and sixteenth notes, along with dynamic markings like *f* (forte) and *mf* (mezzo-forte). Section markers A through G are placed above the staves to indicate specific parts of the piece. A double bar line with repeat dots is used at measure 12, and a 'To Coda on 3rd Time' instruction is placed above the staff at measure 41. The piece concludes with a double bar line at the end of the final staff.

4 **A**
f

8

12 **B** 4 **C** 8 **D**
mf

27

33 **E** %
f

37

41 To Coda on 3rd Time

45 **F**

49 **G**
f

53

2

H

57



61



65

I

J

K

4

8



82

D.S. al Coda



L



85



89

rit.



93

(rit.)



Sponsor Song 2017 - Melody

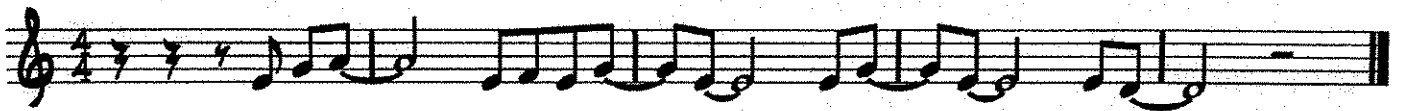
C INSTRUMENTS (TREBLE)



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)



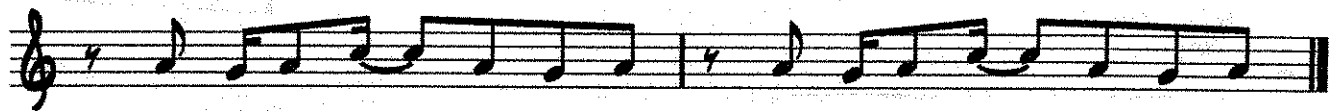
G F G Bb G F G G F G Bb G F G

B-FLAT INSTRUMENTS (HIGH)



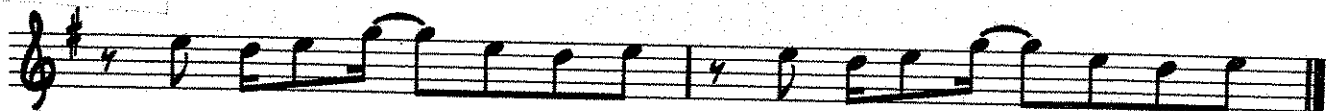
A G A C A G A A G A C A G A

B-FLAT INSTRUMENTS (LOW)



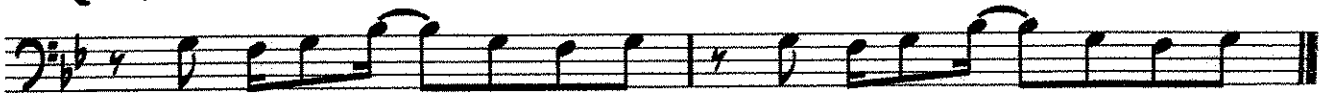
A G A C A G A A G A C A G A

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

1st B \flat Trumpet

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

11

19

Solo

mf

tutti **27** (opt.)

f

THE STAR SPANGLED BANNER

2nd B \flat Trumpet

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

11

19

7

27

f

Bb PART LOW (D MAJOR) **The Swallowtail Jig**

Traditional Irish
arr. Bernice

The musical score is written in bass clef with a key signature of one sharp (F#) and a 6/8 time signature. The melody is as follows:

- Staff 1: Chords F#m and E. Measures 1-4.
- Staff 2: Chords F#m, E, F#m, F#m, F#m. Measures 5-9. Includes first and second endings.
- Staff 3: Chords F#m, C#m, F#m, E. Measures 10-13.
- Staff 4: Chords F#m, F#m. Measures 14-17. Includes first and second endings.

Bb PART HIGH (D MAJOR)

The Swallowtail Jig

Traditional Irish
arr. Bernice

The musical score is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The piece is in D major. The notation includes various chords and first/second endings.

Staff 1: Chords: F#m, E. Measure 1 starts with a whole rest, followed by a quarter note D5, a quarter note E5, and a quarter note F#5. The melody continues with eighth notes: G5, A5, B5, A5, G5, F#5, E5, D5.

Staff 2: Chords: F#m, E, F#m, F#m, F#m. Measure 6 starts with a whole rest, followed by a quarter note D5, a quarter note E5, and a quarter note F#5. The melody continues with eighth notes: G5, A5, B5, A5, G5, F#5, E5, D5. A first ending (1.) and second ending (2.) are indicated for measures 7-8.

Staff 3: Chords: F#m, C#m, F#m, E. Measure 12 starts with a whole rest, followed by a quarter note D5, a quarter note E5, and a quarter note F#5. The melody continues with eighth notes: G5, A5, B5, A5, G5, F#5, E5, D5.

Staff 4: Chords: F#m, F#m. Measure 18 starts with a whole rest, followed by a quarter note D5, a quarter note E5, and a quarter note F#5. The melody continues with eighth notes: G5, A5, B5, A5, G5, F#5, E5, D5. A first ending (1.) and second ending (2.) are indicated for measures 19-20.

TAKE ON ME

TRUMPET 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)

mf

(B)

f

(TECHNO-POP)

2 3 4 5-8

(SOLO)

mf

(9)

mf

f

mf

(21)

mf

mf

mf

TRUMPET I

33

41

4

33-36 37 *mf* 38 39 40 41 42 TO CODA

(SMALL NOTES OPT.)

43 44 45 46 47 48

49

4

49-52 53 *mf* 54 55 56

57 58 59 60 *ff*

61

mf SUB. 62 63 64

65

f 66 67 68

69 70 71 72

73 74 75 76 D.S. AL CODA

⊕ CODA

77 *f* 78 79 80 *ff*

3

81-83 84

TAKE ON ME

TRUMPET 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)

mf

(B)

f

(TECHNO-POP)

mf

(9)

mf

f

mf

(21)

mf

mf

mf

TRUMPET 2

33 4 33-36 37 *mf* 38 39 40 41 42

43 44 45 46 47 48

TO CODA

49 4 44-52 53 *mf* 54 55 56

57 58 59 60 *ff*

61 *mf* SUB. 62 63 64

65 *f* 66 67 68

69 70 71 72

73 74 75 76

D.S. AL CODA

CODA

77 *f* 78 79 *ff* 80

3 81-83 84

TAKE ON ME

TRUMPET 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)

mf

(B)

f

(TECHNO-POP)

mf

(9)

mf

f

mf

(21)

mf

mf

mf

TRUMPET 3

33 4 41

33-36 37 *mf* 38 39 40 42

43 44 45 46 47 48

49 49-52 53 *mf* 54 55 56

57 58 59 60 *ff*

61 *mf* SUB. 62 63 64

65 *f* 66 67 68

69 70 71 72

73 74 75 76

77 CODA *mf* 78 *ff* 79 *ff* 80

81-83 84

TO CODA

D.S. AL CODA

THE TEMPEST

B \flat TRUMPETS

ROBERT W. SMITH

With energy!

1 6 7 8 9 10 11 12 13

14 15 16 17 18 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

p *f* *mp* *ff* *mp* *ff* *mp* *p* *cresc. poco a poco* *f* *ff*

THE TEMPEST

B \flat TENOR SAXOPHONE
(BARITONE T.C.)

ROBERT W. SMITH

With energy!

4

T. Sax. only ----- + Bar.

5 6 7 8 10 11

mp *p* *f*

12 13 14 15 16 17

18 4

T. Sax. only

22 23 24 25 26 27 28 29

mf

30 31 32 33 34 35 36

f tutti

38 39 40 41 42 43 44 45

ff *mp*

46 47 48 49 50 51 52 53

54 55 56 57 58 59 60 61 62

63 64 65 66 67 68 69

f 2

71 72 73 74 75 76 77 78 79

mf *f* *ff*

390 Bb

(MED. UP)

TENOR MADNESS

- SONNY ROLLINS

Handwritten musical notation for 'Tenor Madness' by Sonny Rollins. The score is written on a treble clef staff in 4/4 time. It consists of three lines of music. The first line has four measures with chords C7, F7, and C7. The second line has four measures with chords F7, C7, and A7#9. The third line has four measures with chords D-7, G7, and C7. The notation includes eighth and quarter notes, rests, and bar lines.

Three empty musical staves for practice or improvisation.

Uptown Funk!

Funk $\text{♩} = 116$

The musical score consists of 12 measures, each labeled with a letter in a box:

- Measure 1 (A):** Starts with a treble clef, key signature of one sharp (F#), and a 4/4 time signature. It features a complex rhythmic pattern of eighth notes with accents. Dynamics include *f* and *mp*. A '4' is written above the staff.
- Measure 2 (B):** Continues the rhythmic pattern with a *mp* dynamic.
- Measure 3 (C):** Features a melodic line with a *mf* dynamic.
- Measure 4 (D):** Continues the melodic line.
- Measure 5 (E):** Continues the melodic line, ending with a repeat sign.
- Measure 6 (F):** Continues the melodic line.
- Measure 7 (G):** Continues the melodic line, with the text "optional top notes" above it.
- Measure 8 (H):** Continues the melodic line.
- Measure 9 (I):** Continues the melodic line, with a *f* dynamic.
- Measure 10 (J):** Continues the melodic line, with a *f* dynamic and the text "To Coda" with a Coda symbol below it.
- Measure 11 (K):** Continues the melodic line, with a *mf* dynamic.
- Measure 12 (L):** Continues the melodic line, with a *mf* dynamic.

D.S. al Coda

♩ Coda

Uptown Funk!

Melody Bb LOW, p. 2

M

50

Musical staff 50-54. Starts with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5. A dynamic marking of *f* is present. The staff continues with a series of rests and eighth notes, ending with a dynamic marking of *mp*.

N

55

Musical staff 55-59. Features a first ending bracket over measures 57-58 and a second ending bracket over measures 58-59. The melody consists of eighth notes and quarter notes. A dynamic marking of *f* is present.

O

60

Musical staff 60-63. Continues the melody with eighth notes and quarter notes. A dynamic marking of *mf* is present.

P

64

Musical staff 64-67. Continues the melody with eighth notes and quarter notes. A dynamic marking of *f* is present.

Q

68

Musical staff 68-73. Includes a triplet of eighth notes in measure 68. A dynamic marking of *f* is present. A box labeled 'R' is placed above measure 70.

R

S

74

Musical staff 74-78. Continues the melody with eighth notes and quarter notes. A dynamic marking of *ff* is present.

T

79

Musical staff 79-83. Continues the melody with eighth notes and quarter notes.

U

84

Musical staff 84-88. Continues the melody with eighth notes and quarter notes.

V

89

Musical staff 89-92. Ends with a series of chords marked with a dynamic of *fff*. A Coda symbol is present at the end of the staff.

Uptown Funk!

Funk $\text{♩} = 116$

5 **A** 4 **B**

f *mp*

9 **C**

mf

13 **D**

mf

17 **E** ∞

mf

21 **F**

mf

25 **G** optional top notes

mf

29 **H**

mf

33 **I** 3 **J**

f *f*

39 **K** To Coda Φ

f *mf*

43 **L**

mf

47 **D.S. al Coda**

mf

Countermelody Bb
LOW

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice

Funk ♩ = 116

A 4 8 C

11 D 8 4 E % F f

23 G mf f

H 30 8 I f

37 J To Coda ⊕

41 K L D.S. al Coda 3 4

Uptown Funk!

Coda

50

M 4 N 3 1. 2. O 4 P 3

67

Q

72

R

76

S T

81

U

86

V

90

fff

Counter melody Bb
HIGH

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice

Funk ♩ = 116

A 4 3

11 D 4 E 3/4 F f

23 G mf f

30 H 3 I f

37 J To Coda

41 K L D.S. al Coda 3 4

Uptown Funk!

Coda

50 M N 4 3 1. 2. O P 4 3

67 Q *f*

R 72

S 76 T

81 U *fp*

86 V

90 *fff*

Bass Line Bb
LOW

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice

Funk ♩ = 116

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of six staves of music, each with a lettered section marker in a box above it. The first staff (measures 1-9) includes a '4' above the staff and a 'mp' dynamic marking. The second staff (measures 10-18) includes a 'mf' dynamic marking. The third staff (measures 19-27) includes a 'p' dynamic marking. The fourth staff (measures 28-36) includes 'mf' and 'f' dynamic markings, a 'To Coda' instruction with a double bar line and a circle containing a cross, and a repeat sign. The fifth staff (measures 37-44) includes a 'f' dynamic marking, a 'mp' dynamic marking, and a 'D.S. al Coda' instruction. The sixth staff (measures 45-48) concludes the piece. The score is marked with various dynamics (mp, mf, p, f) and includes repeat signs and a coda symbol.

A

B

C

10

D

E

F

G

19

H

I

28

J

To Coda

K

37

L

45

mp

mf

p

f

mp

D.S. al Coda

Uptown Funk!

Bass Line Bb LOW, p. 2

Coda M N 1.

50 *f* *mp*

O P

59 *mf* 2.

Q R

68 *f*

S T U

76 *ff*

V

85 *fff*

The image shows a musical score for the bass line of 'Uptown Funk!' in B-flat major. It consists of five staves of music. The first staff (measures 50-58) starts with a Coda symbol and contains notes G2, F2, E2, D2, C2, B1, A1, G1, with dynamics *f* and *mp*. The second staff (measures 59-67) contains notes G1, F1, E1, D1, C1, B0, A0, G0, with dynamics *mf* and a first ending bracket. The third staff (measures 68-75) contains notes G0, F0, E0, D0, C0, B-1, A-1, G-1, with dynamics *f* and a first ending bracket. The fourth staff (measures 76-84) contains notes G-1, F-1, E-1, D-1, C-1, B-2, A-2, G-2, with dynamics *ff* and a first ending bracket. The fifth staff (measures 85-92) contains notes G-2, F-2, E-2, D-2, C-2, B-3, A-3, G-3, with dynamics *fff* and a first ending bracket. The score includes various performance markings such as *f*, *mp*, *mf*, *ff*, and *fff*, and first ending brackets with repeat signs.

Trumpet in B \flat 1

Warm-ups

arr. Klesch

Chromatics with relative pitch
Start on Low B \flat , F, or Tuning B \flat

1. 2.

9 Count Tones
Start on Low B \flat , F, or Tuning B \flat .

12

23

F, Low B \flat / Slurred 8th notes to F

34

44

B \flat , F, Low B \flat / One Octave Slur 2 Tongue 2

49

64

Trumpet in B \flat 1

2 Note / Slurred 16ths to F

78

Musical staff 1: Trumpet in B \flat 1, measures 78-84. Features a sequence of eighth notes with slurs over pairs of notes, transitioning to a half note F at the end.

85

Musical staff 2: Trumpet in B \flat 1, measures 85-92. Features a sequence of eighth notes with slurs over pairs of notes, transitioning to a half note F at the end.

3 Note / Slurred 3rds

93

Musical staff 3: Trumpet in B \flat 1, measures 93-99. Features a sequence of eighth notes with slurs over groups of three notes, transitioning to a half note F at the end.

100

Musical staff 4: Trumpet in B \flat 1, measures 100-107. Features a sequence of eighth notes with slurs over groups of three notes, transitioning to a half note F at the end.

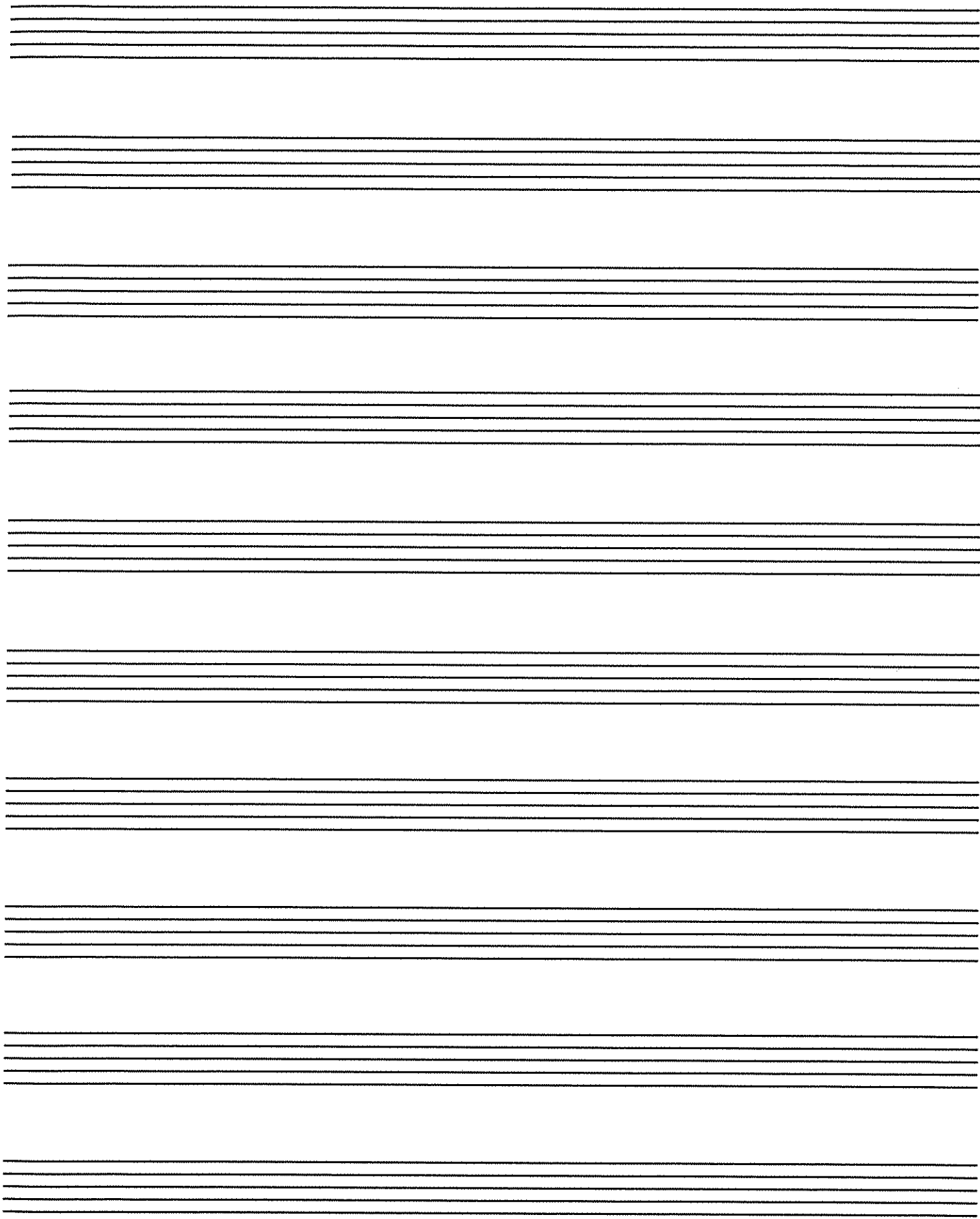
4 Note / Crazy 16ths

108

Musical staff 5: Trumpet in B \flat 1, measures 108-114. Features a sequence of eighth notes with slurs over groups of four notes, transitioning to a half note F at the end.

115

Musical staff 6: Trumpet in B \flat 1, measures 115-121. Features a sequence of eighth notes with slurs over groups of four notes, transitioning to a half note F at the end.



Trumpet

Name _____

- Write the note names for #31, measures 1-4

31. A MOZART MELODY

Adaptation

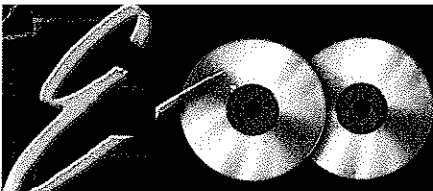


32. ESSENTIAL ELEMENTS QUIZ

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



B♭ TRUMPET BOOK 1

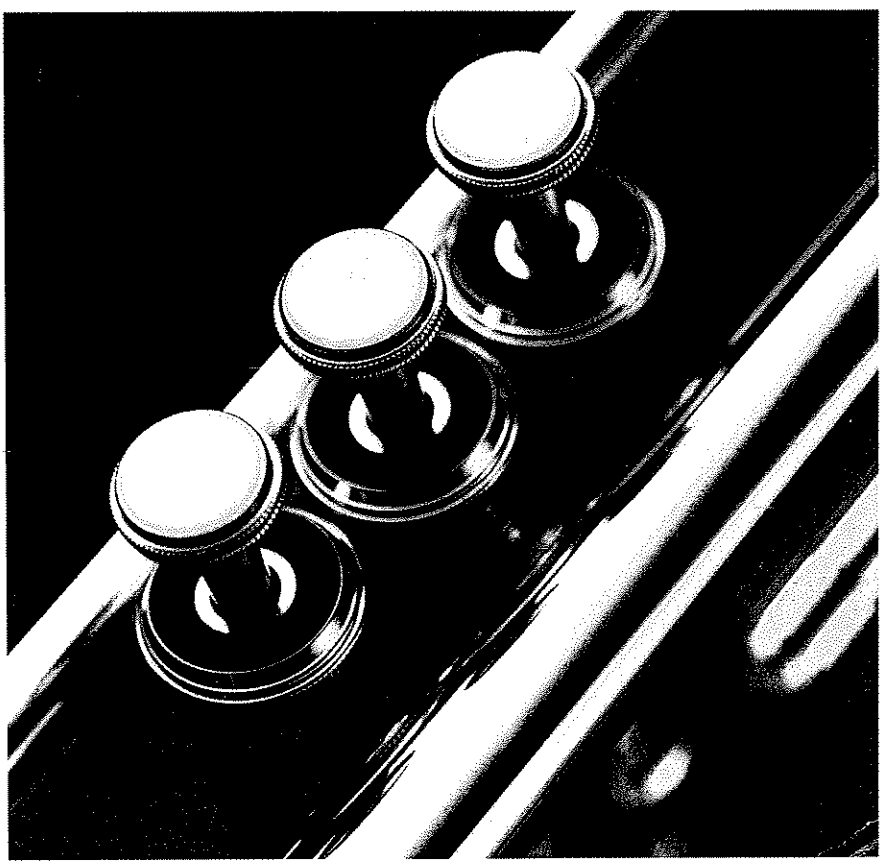


INCLUDES PLAY-ALONG CD & DVD

ESSENTIAL ELEMENTS[®]

2000 PLUS DVD

COMPREHENSIVE BAND METHOD



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

 **HAL•LEONARD[®]**
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.
- Center the mouthpiece on your lips. 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. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Wipe off the instrument with a clean soft cloth. Return the instrument to its case.

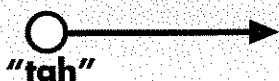
Trumpet valves occasionally need oiling. To oil your trumpet valves:

- Unscrew the valve at the top of the casing.
- Lift the valve half-way out of the casing.
- Apply a few drops of special brass valve oil to the exposed valve.
- Carefully return the valve to its casing. When properly inserted, the top of the valve should easily screw back into place.

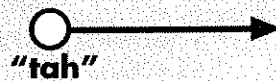
Be sure to grease the slides regularly. Your director will recommend special slide grease and valve oil, and will help you apply them when necessary.

MOUTHPIECE WORKOUT

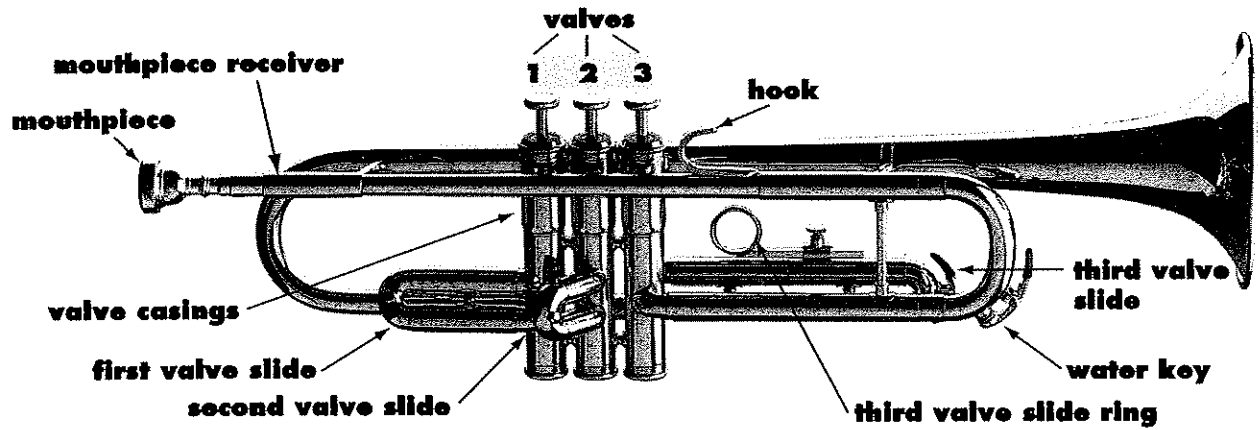
Using only the mouthpiece, form your embouchure carefully. Take a deep breath without raising your shoulders. Begin buzzing your lips by whispering "tah" and gradually exhale your full airstream. Strive for an even tone.



REST



REST

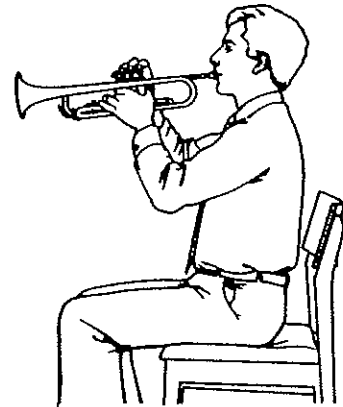


Getting It Together

Throughout this book, all instructions apply to both cornets and trumpets because they are played exactly the same way.

- Step 1** Put your left thumb and fingers around the valve casings and pick up the trumpet. Your left hand supports the weight of the instrument.
- Step 2** Place your left ring finger inside the ring of the third valve slide.
- Step 3** Hold the mouthpiece at the wide end with your right hand. Gently twist the mouthpiece into the mouthpiece receiver.
- Step 4** Arch your right hand to form a backwards "C." Place your thumb between the first and second valve casings. Place your little finger on top of the hook.

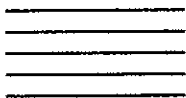
- Step 5** Always sit or stand tall when playing. Hold the trumpet as shown:



READING MUSIC

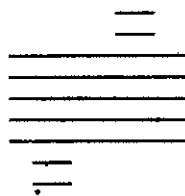
Identify and draw each of these symbols:

Music Staff



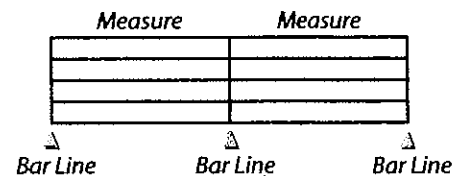
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

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.



○○○
1 2 3

"G" is played with *open valves*. Just rest your fingers lightly on the valves.

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: ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

3. A NEW NOTE

Look for the fingering diagram under each new note.



●○○
▲

The black circles tell you which valves to push down. "F" is played with 1st valve.

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.



●●○

6. 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 ▼

D ○○○

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

C ○○○

10. THE FAB FIVE

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

Treble Clef

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

Time Signature

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

Note Names

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

THEORY

Sharp

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

Flat

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

Natural

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

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

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






12. FIRST FLIGHT

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

C D E

Notes In Review

Memorize the fingerings for the notes you've learned:

G	F	E	D	C
				
○○○	●○○	●●○	●○○	○○○

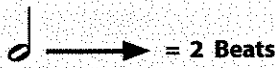
14. ROLLING ALONG

Go to the next line. ▾



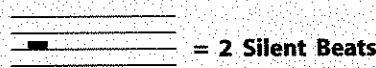
Double Bar ▾

Half Note

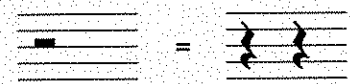


1 & 2 &

Half Rest



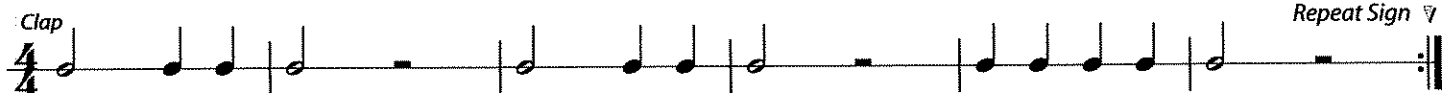
1 & 2 &



15. RHYTHM RAP

Clap the rhythm while counting and tapping.

Repeat Sign ▾



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 &

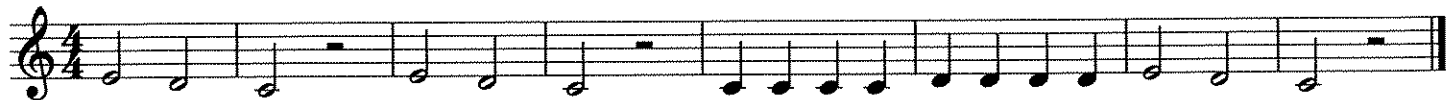
16. THE HALF COUNTS



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.

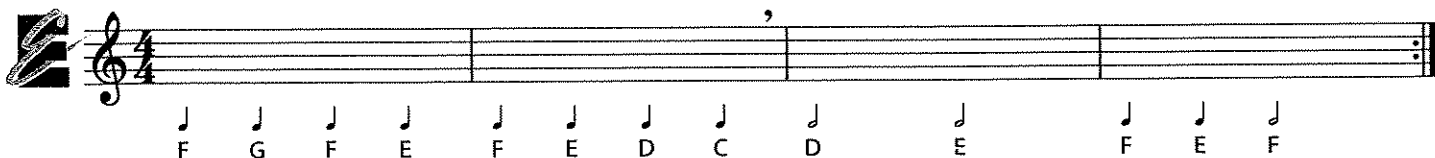
18. GO TELL AUNT RHODIE

American Folk Song



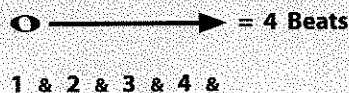
19. ESSENTIAL ELEMENTS QUIZ

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

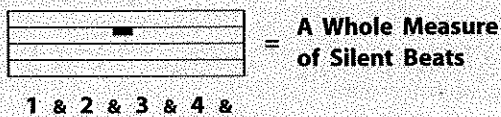


F G F E F E D C D E F E F

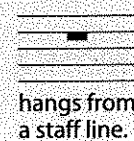
Whole Note



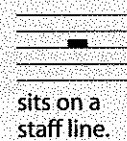
Whole Rest



Whole Rest



Half Rest



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

Clap

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

21. THE WHOLE THING

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

Duet

A composition with two different parts, played together.

22. SPLIT DECISION - Duet

Key Signature



The **Key Signature** tells us which notes to play with sharps (#) or flats (b) throughout the music. Your Key Signature indicates the *Key of C* (no sharps or flats).

THEORY

23. MARCH STEPS

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.

27. REACHING HIGHER – New Note

Practice long tones on each new note.

Fermata ♪

A

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

32. ESSENTIAL ELEMENTS QUIZ

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

33. DEEP POCKETS - New Note

B 

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

1 Pick-up note



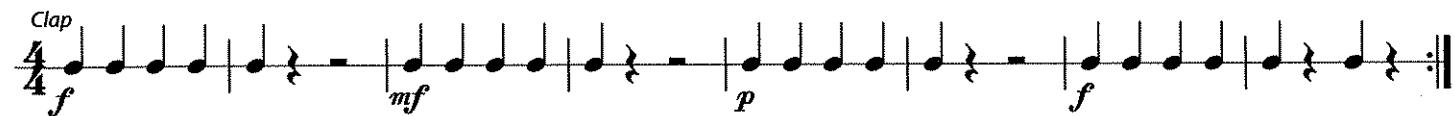
4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 &

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.*

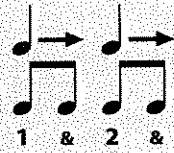
Traditional Hanukkah Song



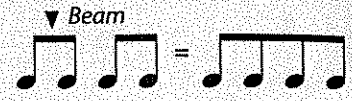
Eighth Notes



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.



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

Clap

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

41. EIGHTH NOTE JAM

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

42. SKIP TO MY LOU

American Folk Song

43. LONG, LONG AGO *Good posture improves your sound. Always sit straight and tall.*

44. OH, SUSANNA

Stephen Collins Foster

HISTORY

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

45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

Giocchino Rossini

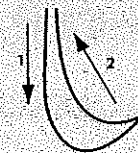
2 Time Signature

4

= 2 beats per measure
= Quarter note gets one beat

Conducting

Practice conducting this two-beat pattern.



THEORY

46. RHYTHM RAP

Clap

1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &

47. TWO BY TWO

1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &

Tempo Markings

Tempo is the speed of music. Tempo markings are usually written above the staff, in Italian.

Allegro – Fast tempo **Moderato** – Medium tempo **Andante** – Slower walking tempo

48. HIGH SCHOOL CADETS – March

John Philip Sousa

Allegro

f

Reproduced by Permission of Boosey & Hawkes Music Publishers Ltd.

49. HEY, HO! NOBODY'S HOME – New Note

A

Moderato

mf Δ A

Dynamics

Crescendo (gradually louder)

Decrescendo or *Diminuendo* (gradually softer)

50. CLAP THE DYNAMICS

Clap

p *f* *p*

51. PLAY THE DYNAMICS

p *f* *p*

PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

TONE BUILDER

RHYTHM ETUDE

RHYTHM RAP

CHORALE

53. AURA LEE – Duet or Band Arrangement

(Part A = Melody, Part B = Harmony)

George R. Poulton

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

Moderato

French Folk Song

PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN – Band Arrangement

Arr. by John Higgins

Allegro

3 Measure number

mf

11

19

This musical score is for the piece 'When the Saints Go Marching In' in 4/4 time, marked Allegro. It consists of three staves of music. The first staff begins with a measure rest followed by a half note G4, quarter notes A4, B4, and C5, and a half note G4. The second staff continues with a half note G4, quarter notes A4, B4, and C5, and a half note G4. The third staff continues with a half note G4, quarter notes A4, B4, and C5, and a half note G4. Dynamics include *mf* and *f*. Measure numbers 3, 11, and 19 are indicated in boxes.

56. OLD MACDONALD HAD A BAND – Section Feature

Allegro

mf

9

2nd time go on to meas. 13

f

p

13

This musical score is for the piece 'Old MacDonald Had a Band' in 4/4 time, marked Allegro. It consists of three staves of music. The first staff begins with a half note G4, quarter notes A4, B4, and C5, and a half note G4. The second staff continues with a half note G4, quarter notes A4, B4, and C5, and a half note G4. The third staff continues with a half note G4, quarter notes A4, B4, and C5, and a half note G4. Dynamics include *mf*, *f*, and *p*. Measure numbers 9 and 13 are indicated in boxes. A first ending bracket is shown above the second staff, with a second ending bracket below it. A double bar line with a repeat sign is at the end of the second staff.

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

Ludwig van Beethoven
Arr. by John Higgins

Moderato

mf

9

p

13

This musical score is for the piece 'Ode to Joy' in 4/4 time, marked Moderato. It consists of three staves of music. The first staff begins with a half note G4, quarter notes A4, B4, and C5, and a half note G4. The second staff continues with a half note G4, quarter notes A4, B4, and C5, and a half note G4. The third staff continues with a half note G4, quarter notes A4, B4, and C5, and a half note G4. Dynamics include *mf* and *p*. Measure numbers 9 and 13 are indicated in boxes.

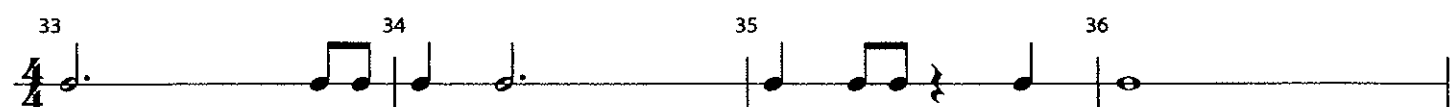
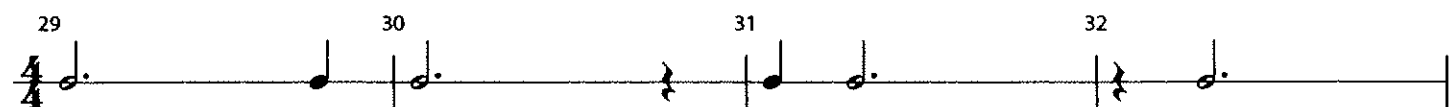
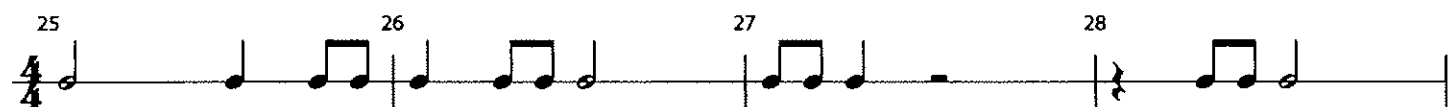
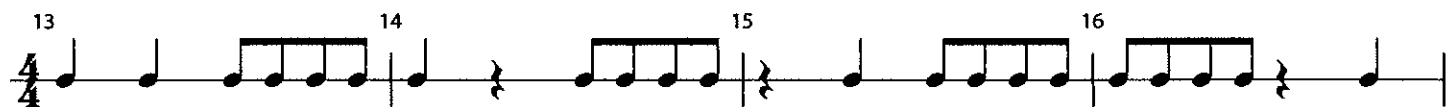
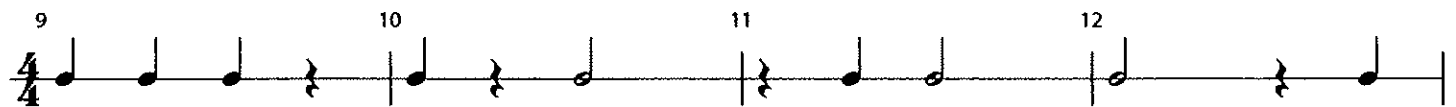
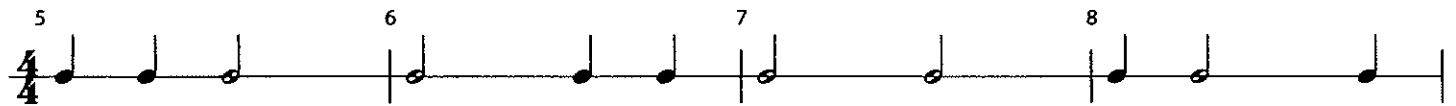
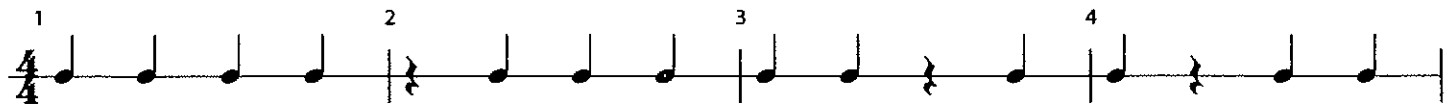
58. HARD ROCK BLUES – Encore

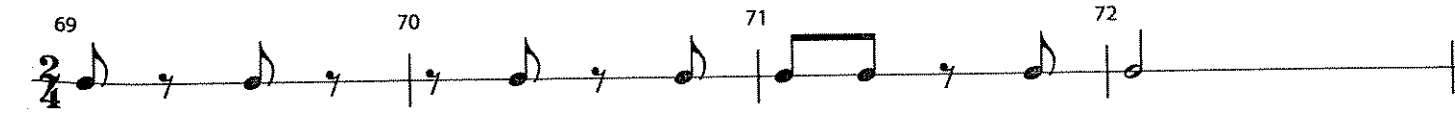
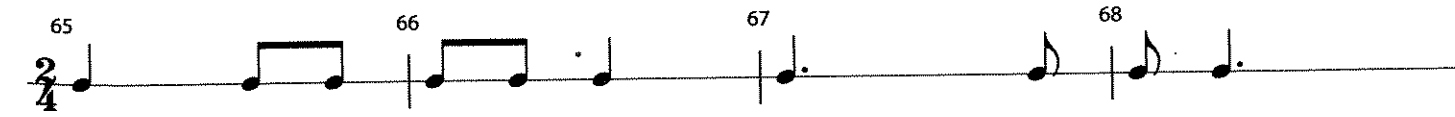
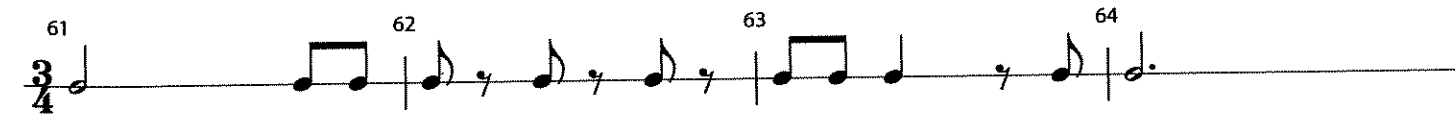
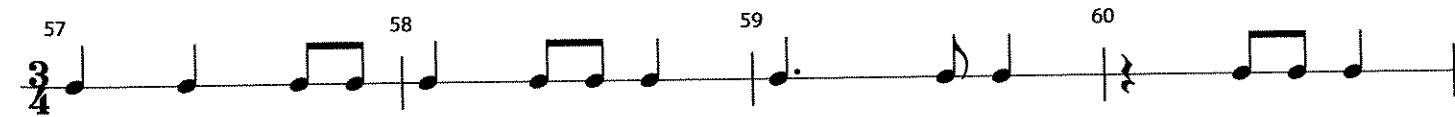
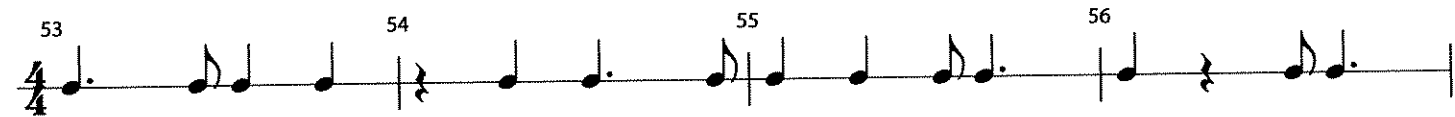
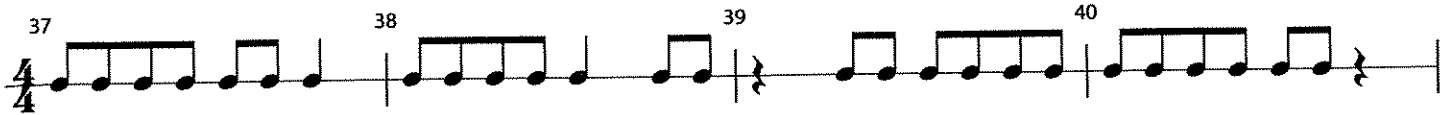
John Higgins

Allegro

f

This musical score is for the piece 'Hard Rock Blues' in 4/4 time, marked Allegro. It consists of two staves of music. The first staff begins with a half note G4, quarter notes A4, B4, and C5, and a half note G4. The second staff continues with a half note G4, quarter notes A4, B4, and C5, and a half note G4. Dynamics include *f*.

 **RHYTHM STUDIES**

 **RHYTHM STUDIES**

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).

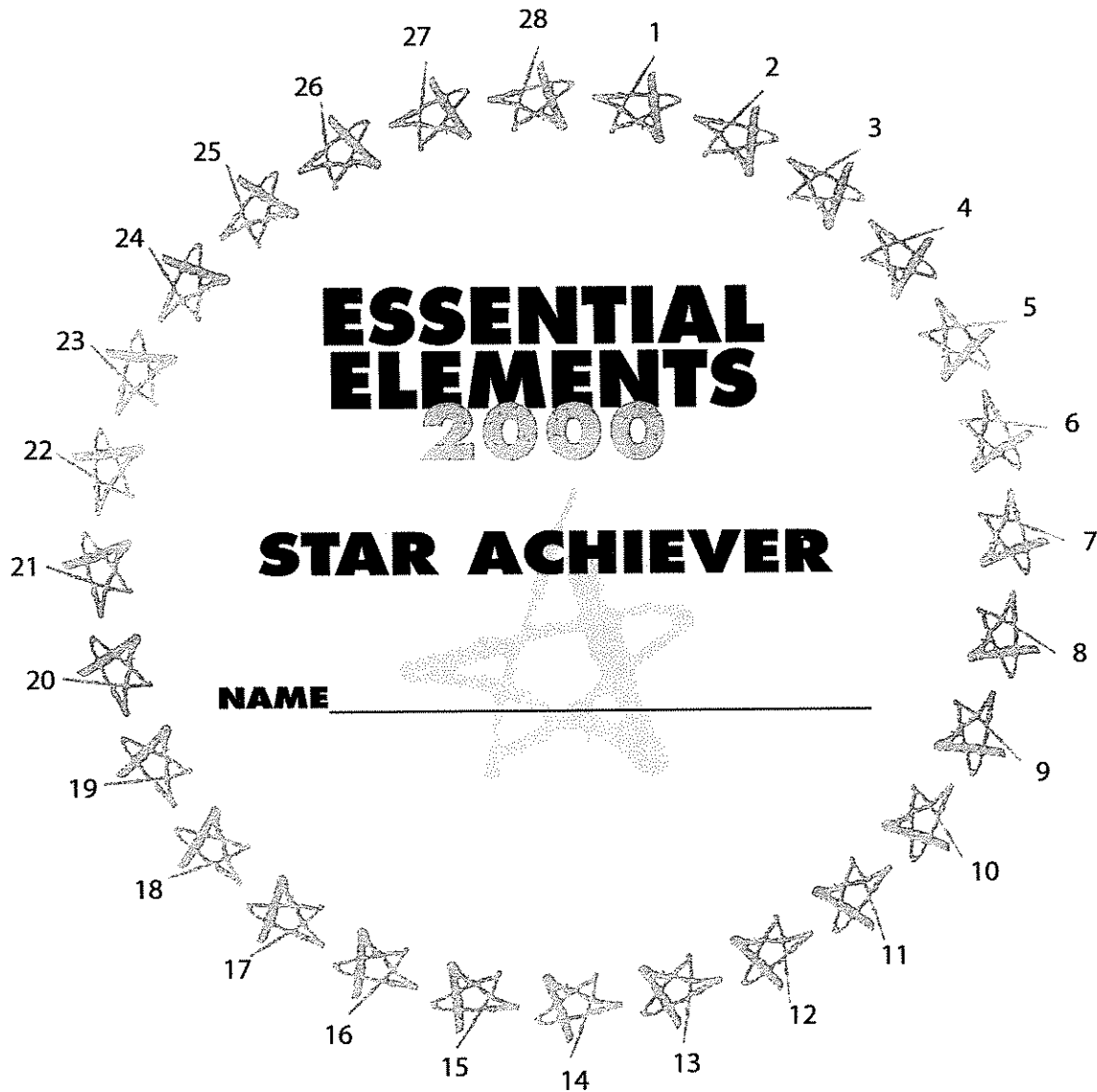


5. INSTANT MELODY

A

B

You 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 |

FINGERING CHART

B \flat TRUMPET/B \flat CORNET

Instrument Care Reminders

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

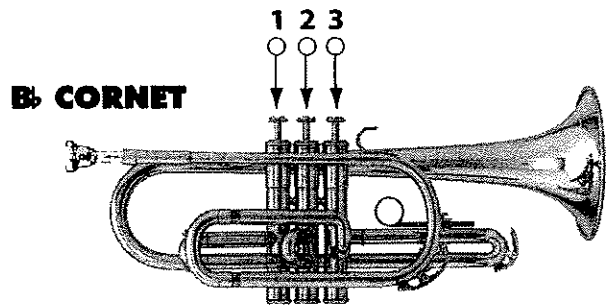
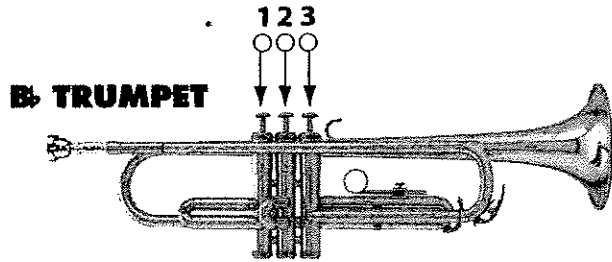
- Use the water key to empty water from the instrument. Blow air through it.
- Remove the mouthpiece. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Wipe off the instrument with a clean soft cloth. Return the instrument to its case.

Trumpet valves occasionally need oiling. To oil your trumpet valves:

- Unscrew the valve at the top of the casing.
- Lift the valve half-way out of the casing.
- Apply a few drops of special brass valve oil to the exposed valve.
- Carefully return the valve to its casing. When properly inserted, the top of the valve should easily screw back into place.

Be sure to grease the slides regularly. Your director will recommend special slide grease and valve oil, and will help you apply them when necessary.

CAUTION: If a slide, a valve 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.



- = Open
- = Pressed down

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

F \sharp G \flat

G

G \sharp A \flat

A

A \sharp B \flat

B

C

C \sharp D \flat

FINGERING CHART

B \flat TRUMPET/B \flat CORNET

D

D \sharp E \flat

E

F

F \sharp G \flat

G

G \sharp A \flat

A

A \sharp B \flat

B

C

C \sharp D \flat

D

D \sharp E \flat

E

F

F \sharp G \flat

G

G \sharp A \flat

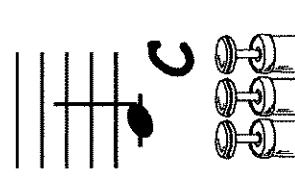
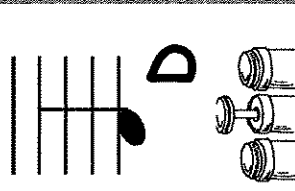
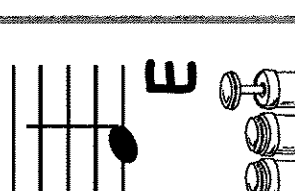
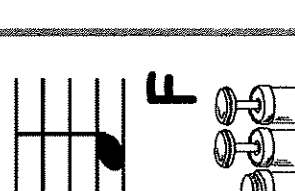

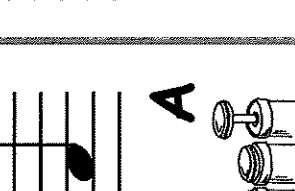
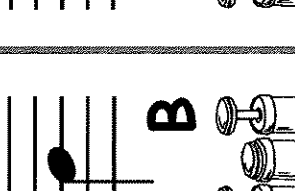

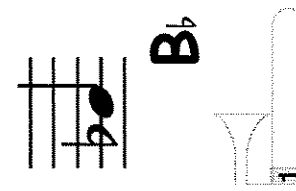
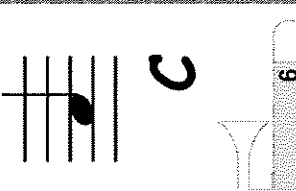
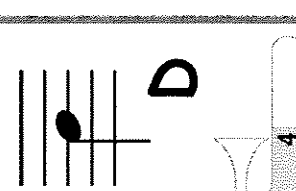
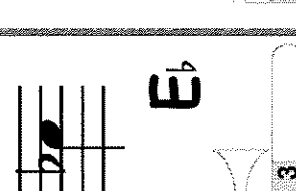
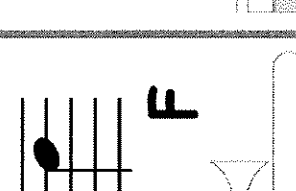
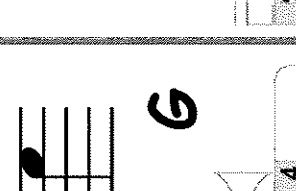
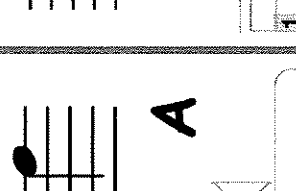

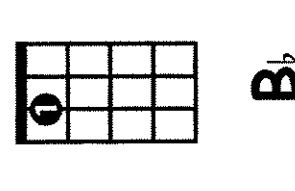
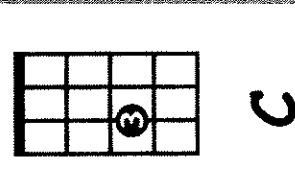
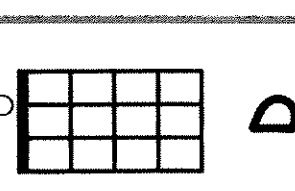
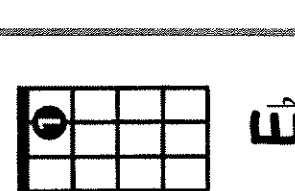
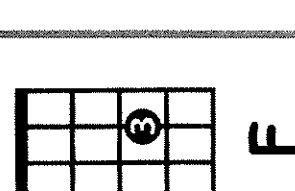
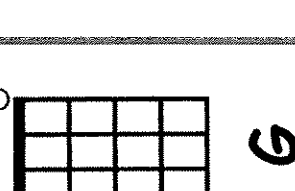
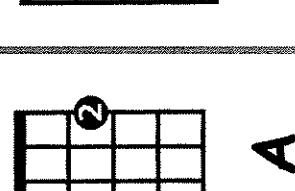
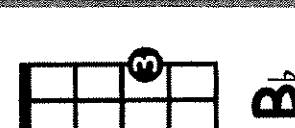
A

A \sharp B \flat

B

C

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