

TRUMPET

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Scale Demos

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What to practice first...

WINTERFEST SET LIST (Semester 1)

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

ARTS ALIVE SET LIST (Semester 2)

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

Graduation - Pomp & Circumstance

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

FINGERING CHART

B \flat TRUMPET/B \flat CORNET

Instrument Care Reminders

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

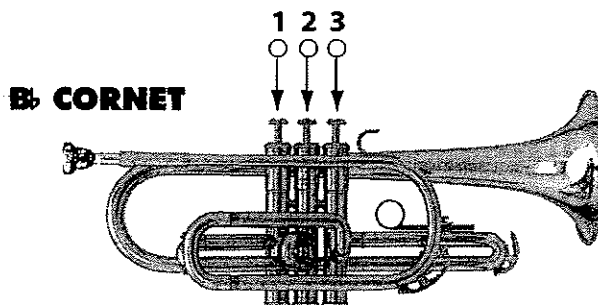
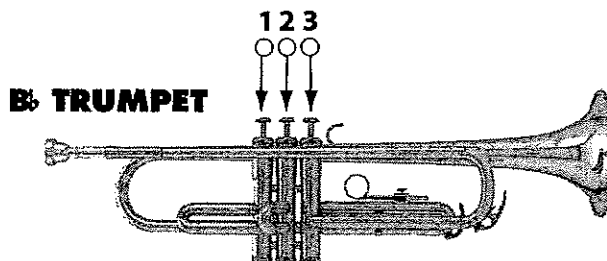
- Use the water key to empty water from the instrument. Blow air through it.
- Remove the mouthpiece. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Wipe off the instrument with a clean soft cloth. Return the instrument to its case.

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# G \flat

G

G# A \flat

A

A# B \flat

B

C

C# 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



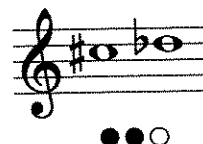
B



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 and a star icon on the left. The staff contains 15 measures of music, each with a half note. The notes are: C, D, E, F, G, A, B, C, B, A, G, F, E, D, C. Below each note are fingerings: C (000), D (100), E (110), F (120), G (130), A (140), B (150), C (000), B (100), A (110), G (000), F (100), E (110), D (120), C (000).

2. Scale

A musical staff in 4/4 time with a treble clef. The staff contains 15 measures of music, each with a half note. The notes are: 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 7 measures of music, each with a half note. The notes are: C, E, G, C, G, E, C. Below each note are fingerings: C (000), E (110), G (000), C (000), G (000), E (110), C (000).

4. Arpeggio

A musical staff in 4/4 time with a treble clef. The staff contains 7 measures of music, each with a half note. The notes are: 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, consisting of 15 measures for drawing notes.

6. Draw the notes of the arpeggio.

An empty musical staff in 4/4 time with a treble clef, consisting of 7 measures for drawing notes.

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, consisting of 15 measures. The final measure contains a half note C.

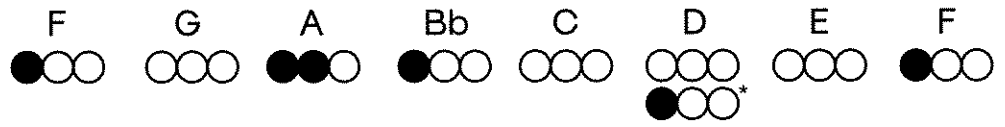
Concert Bb Scale

BRASS

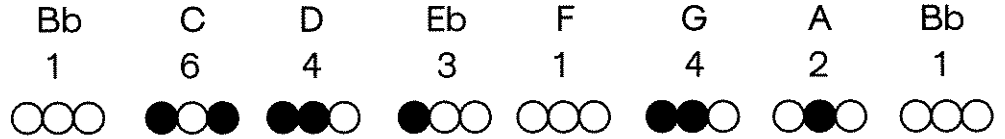
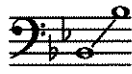
 Trumpet



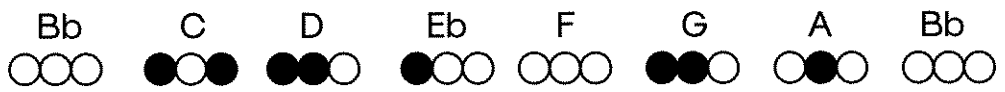
F Horn
*Lower octave



Trombone
Baritone

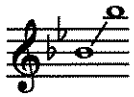


Tuba

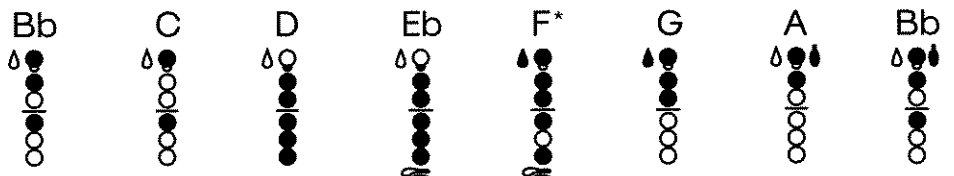


WOODWINDS

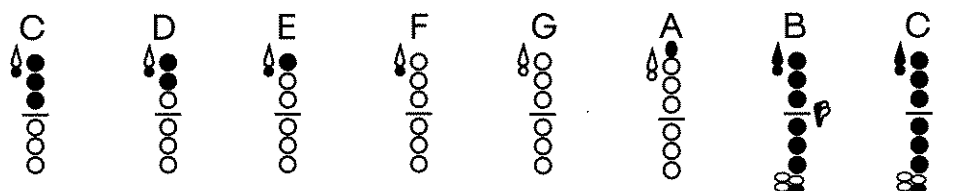
Flute



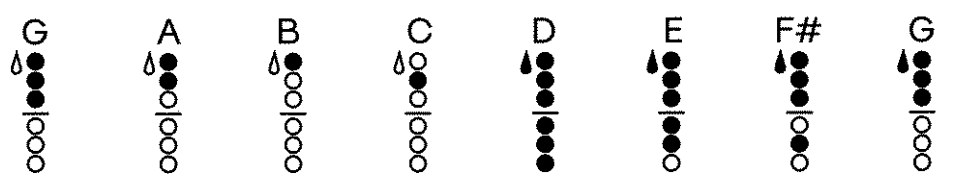
Oboe
*Forked F



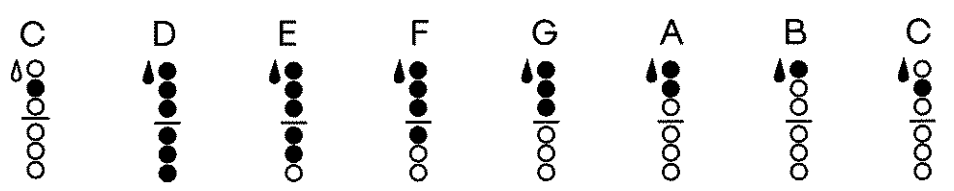
Clarinet



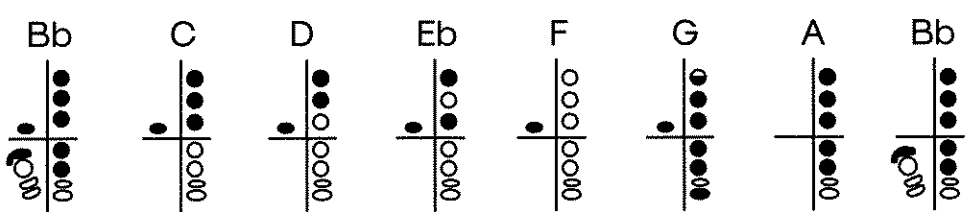
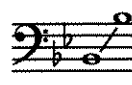
Alto/Bari Sax



Tenor Sax

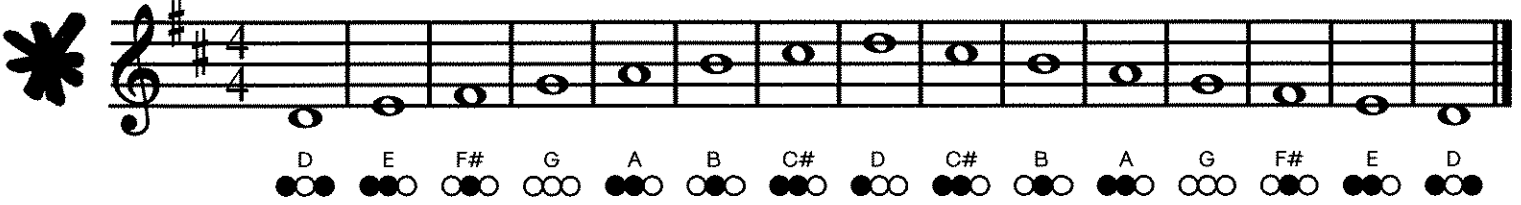


Bassoon
● = whisper key



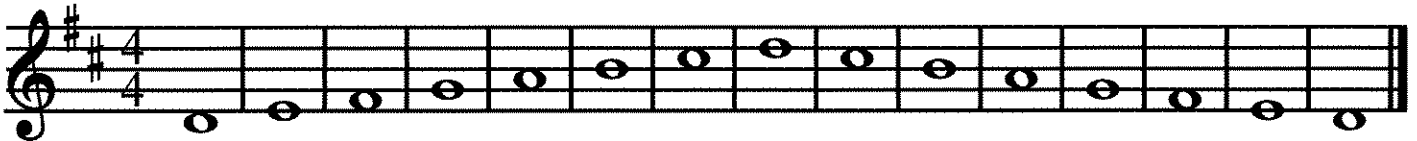
Concert C Scale

1. Scale with hints



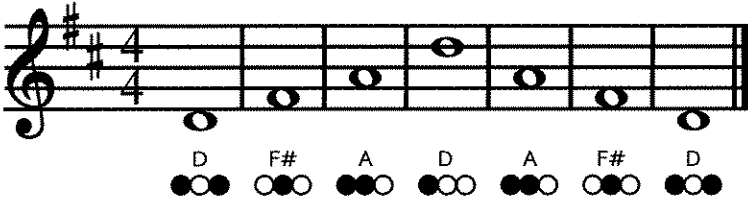
A musical staff in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The staff contains a scale of notes: D, E, F#, G, A, B, C#, D, C#, B, A, G, F#, E, D. Below each note is a fingerings diagram consisting of two circles. The first circle is filled (black) and the second is empty (white) for the following notes: D, E, F#, C#, D, C#, B, A, G, F#, E, D. For all other notes (G, A, B, A, G), both circles are empty.

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 contains a scale of notes: D, E, F#, G, A, B, C#, D, C#, B, A, G, F#, E, D.

3. Arpeggio with hints



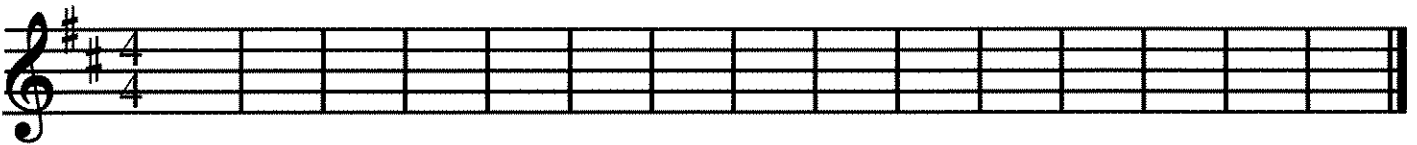
A musical staff in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The staff contains an arpeggio of notes: D, F#, A, D, A, F#, D. Below each note is a fingerings diagram consisting of two circles. The first circle is filled (black) and the second is empty (white) for the following notes: D, F#, D, A, F#, D. For all other notes (A, A), both circles are empty.

4. Arpeggio



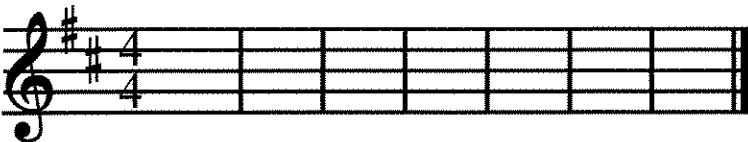
A musical staff in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The staff contains an arpeggio of notes: D, F#, A, D, A, F#, D.

5. Draw the notes of the scale.



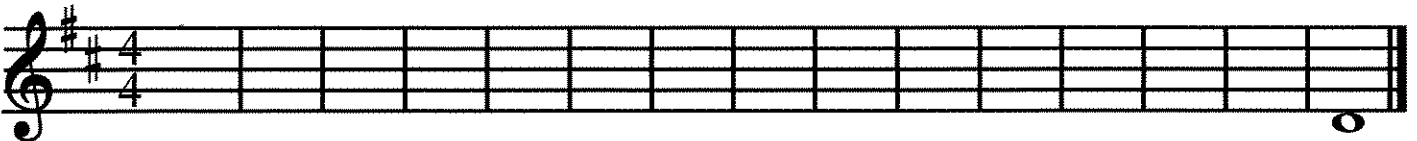
A blank musical staff in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature.

6. Draw the notes of the arpeggio.



A blank musical staff in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature.

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



A blank musical staff in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The final measure contains a whole note D.

Concert C Scale

BRASS

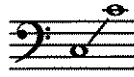
 Trumpet



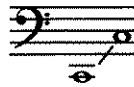
F Horn



Trombone
Baritone

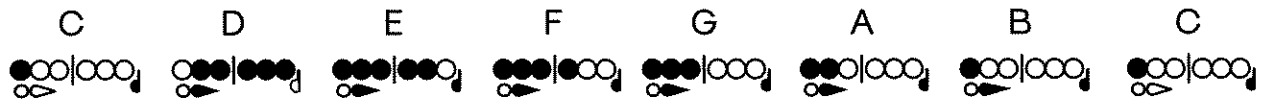


Tuba

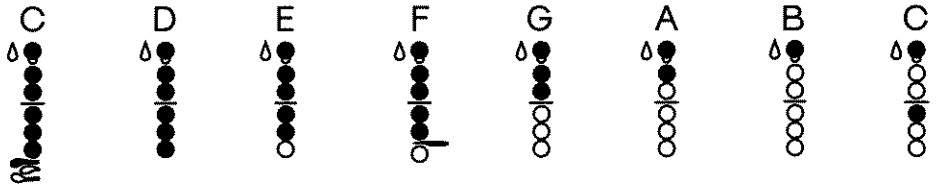


WOODWINDS

Flute

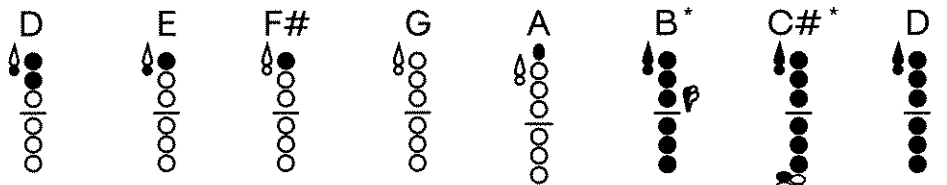


Oboe

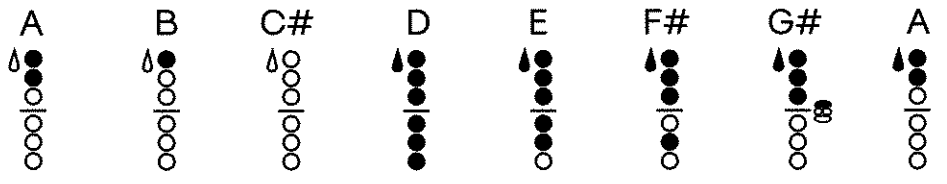


Clarinet

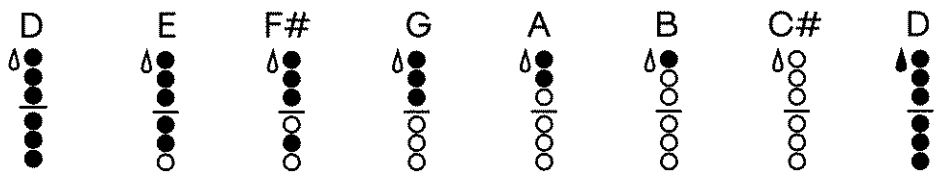
*Alternate fingering



Alto/Bari Sax

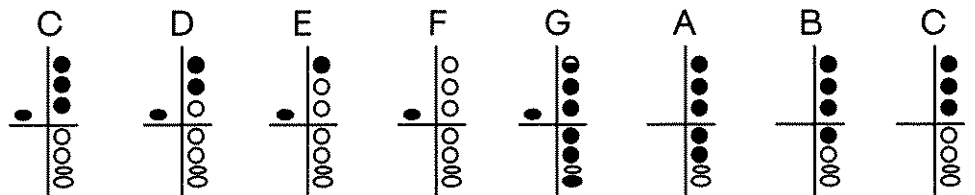
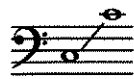


Tenor Sax




Bassoon

● = whisper key



Concert Ab Scale

1. Scale with hints


 Musical staff for exercise 1: Scale with hints. The staff is in treble clef, key of Ab major (two flats), and 4/4 time. It contains 14 measures of music with notes and fingerings. Below the staff are fingerings for each note: Bb (1-2), C (1-2), D (1-2), Eb (1-2), F (1-2), G (1-2), A (1-2), Bb (1-2), A (1-2), G (1-2), F (1-2), Eb (1-2), D (1-2), C (1-2), Bb (1-2).

2. Scale

Musical staff for exercise 2: Scale. The staff is in treble clef, key of Ab major (two flats), and 4/4 time. It contains 14 measures of music with notes and fingerings.

3. Arpeggio with hints

Musical staff for exercise 3: Arpeggio with hints. The staff is in treble clef, key of Ab major (two flats), and 4/4 time. It contains 7 measures of music with notes and fingerings. Below the staff are fingerings for each note: Bb (1-2), D (1-2), F (1-2), Bb (1-2), F (1-2), D (1-2), Bb (1-2).

4. Arpeggio

Musical staff for exercise 4: Arpeggio. The staff is in treble clef, key of Ab major (two flats), and 4/4 time. It contains 7 measures of music with notes and fingerings.

5. Draw the notes of the scale.

Musical staff for exercise 5: Draw the notes of the scale. The staff is in treble clef, key of Ab major (two flats), and 4/4 time. It is an empty staff with 14 measures for drawing notes.

6. Draw the notes of the arpeggio.

Musical staff for exercise 6: Draw the notes of the arpeggio. The staff is in treble clef, key of Ab major (two flats), and 4/4 time. It is an empty staff with 7 measures for drawing notes.

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

Musical staff for exercise 7: Fill-in the measures with notes from the scale in any order. The staff is in treble clef, key of Ab major (two flats), and 4/4 time. It is an empty staff with 14 measures for filling in notes. The final note is Bb.

Concert Ab Scale

BRASS

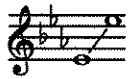


Trumpet



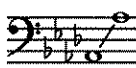
Bb	C	D	Eb	F	G	A	Bb
●○○	○○○	●○○	○○●	●○○	○○○	●●○	●○○

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
●○○	○○○	●○○	○○●	●○○	○○○	●●○	●○○

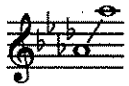
Tuba



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
△●●	△●●	△○○	△○○	△○○	△○○	△○○	△○○

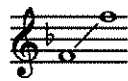
Clarinet



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

Alto/Bari Sax

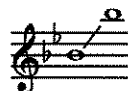
*Bis fingering - hover first finger over both top keys for entirety of scale.



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

Tenor Sax

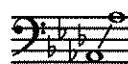
*Bis



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

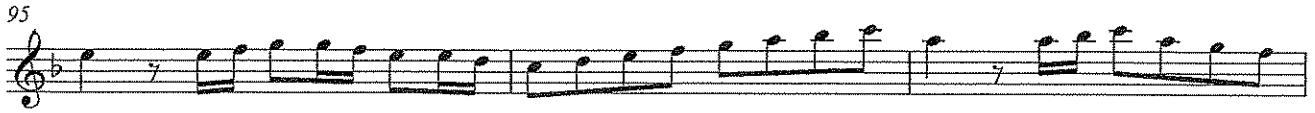
77 tr

83 p

89

92

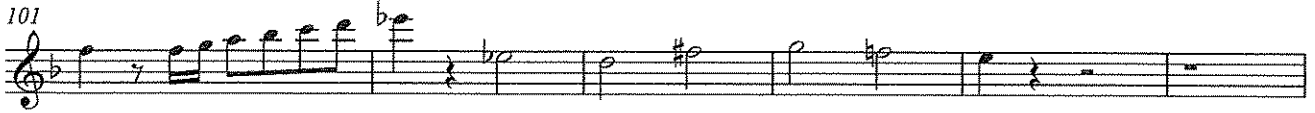
95



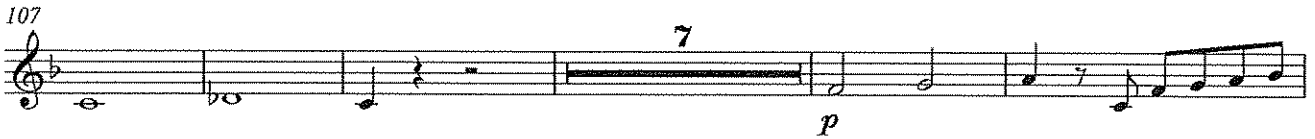
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101



107



119



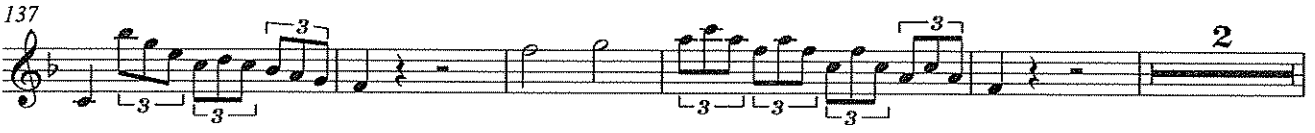
125



131



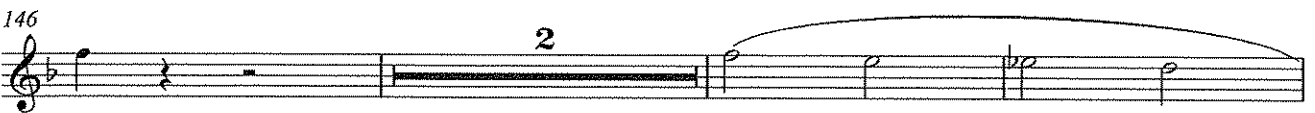
137



144



146




151



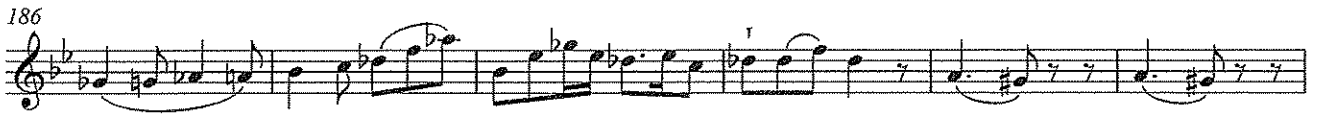
166 *Andante* Cadenza



179



186



192

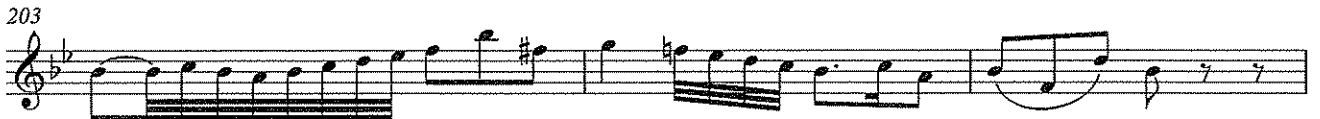
3



200



203



206

p



211



216 Allegro

44

p



266



272

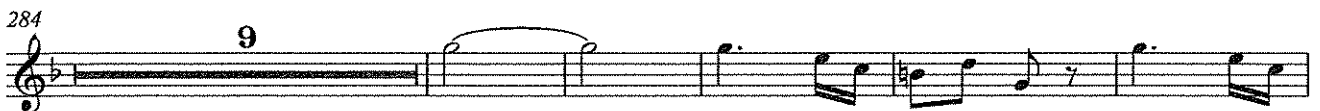


278



284

9



298

2

tr *tr*

305

tr *tr* *tr* *tr*

311

3

319

f

325

tr

331

3

f

339

[Cadenza]

345

f

351

5

p

362

f

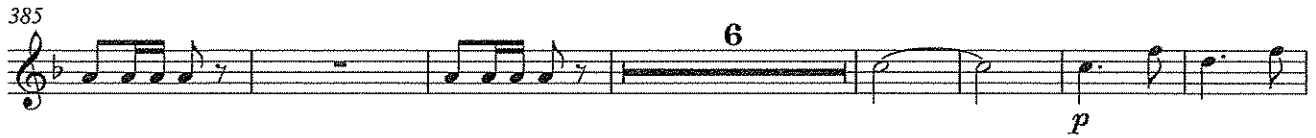
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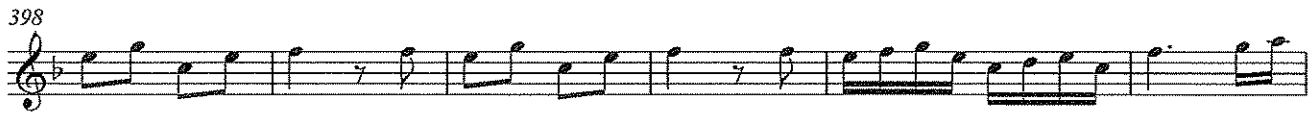
f

376

3

f

385  *p*

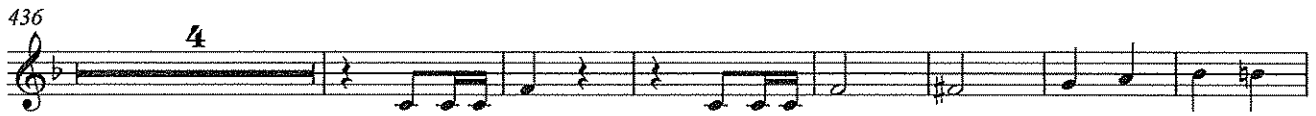
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404 

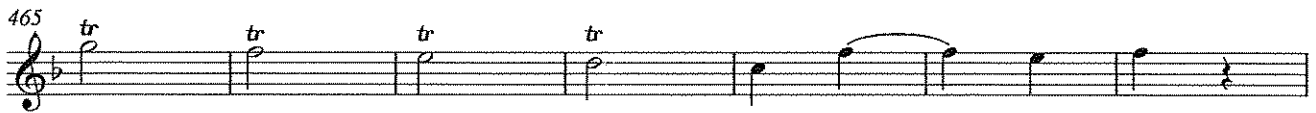
416 

422 

428 

436 

447 

465 

472 

498 

505 

Trumpet Concerto in Eb

for Solo Trumpet & Orchestra

Solo Bb Trumpet

1 - Allegro con spirito $\text{♩} = 135$

Johhan Nepomuk Hummel (1778 - 1837)
Arrangement & Cadenza - Michel Rondeau

Musical staff showing measures 13, 17, 23, and 12. Measures 13, 17, and 23 are marked with boxes A, B, and C respectively. The staff begins with a dynamic marking of *f* and ends with a triplet of eighth notes marked *f*.

Musical staff starting with measure 73, marked with box D. The staff contains a series of eighth and sixteenth notes with various articulations.

Musical staff starting with measure 79, marked with box E. The staff begins with a dynamic marking of *p* and features a slur over several measures.

Musical staff starting with measure 85, marked with box F. The staff begins with a dynamic marking of *mp* and includes triplet markings and a dynamic marking of *f* at the end.

Musical staff starting with measure 91, marked with box G. The staff begins with a dynamic marking of *p* and includes a triplet marking.

Musical staff starting with measure 97, marked with box H. The staff includes a triplet marking.

Musical staff starting with measure 103, marked with box I. The staff begins with a dynamic marking of *f* and includes a triplet marking.

Musical staff starting with measure 109, marked with box J. The staff begins with a dynamic marking of *mp*.

Hummel - Trumpet Concerto in Eb - Solo Bb Trumpet

116

Musical staff 116-122. Starts with a treble clef and a key signature of two flats. The staff contains a melodic line with various note values and rests. A fermata is placed over a whole note at measure 122. A '2' is written above the staff at the end of the line.

123

Musical staff 123-127. Continues the melodic line. A box containing the letter 'G' is placed above the staff at measure 127. The staff ends with a fermata over a whole note.

128

Musical staff 128-132. Starts with a fermata over a whole note, followed by a series of eighth notes. A '2' is written above the staff at the beginning. The dynamic marking *mf* is placed below the staff. The staff ends with four groups of eighth notes, each with a '3' below it.

133

Musical staff 133-137. Features several groups of eighth notes, each with a '3' below it. The dynamic marking *f* is placed below the staff. The staff ends with a fermata over a whole note.

138

Musical staff 138-143. Starts with a fermata over a whole note, followed by a melodic line. The dynamic marking *p* is placed below the staff. A box containing the letter 'H' is placed above the staff at measure 141. The dynamic marking *f* is placed below the staff at measure 142. The staff ends with a fermata over a whole note and the dynamic marking *sf*.

144

Musical staff 144-175. Starts with a melodic line. A box containing the letter 'I' is placed above the staff at measure 145. The staff contains two long rests: one for 23 measures and one for 5 measures. The staff ends with a fermata over a whole note and the dynamic marking *f*.

176

Musical staff 176-180. Continues the melodic line with various note values and rests.

181

Musical staff 181-185. Continues the melodic line with various note values and rests.

Hummel - Trumpet Concerto in Eb - Solo Bb Trumpet

186

2

J

p

Musical staff 186-192: Treble clef, key signature of two flats. Measure 186 starts with a whole rest. Measure 187 has a double bar line with a '2' above it. Measure 188 has a whole note with a box 'J' above it. Measure 189 has a half note with a slur. Measure 190 has a quarter note with a slur. Measure 191 has a quarter note with a slur. Measure 192 has a quarter note with a slur. Dynamics: *p*.

193

Musical staff 193-197: Treble clef, key signature of two flats. Measure 193 has a quarter note. Measure 194 has a quarter note. Measure 195 has a quarter note. Measure 196 has a quarter note. Measure 197 has a quarter note. Dynamics: *p*.

198

3

3

3

3

3

3

3

3

3

f

Musical staff 198-201: Treble clef, key signature of two flats. Measures 198-201 contain eighth-note triplets. Dynamics: *f*.

202

5

3

p

f

K

Musical staff 202-210: Treble clef, key signature of two flats. Measure 202 has a quarter note with a sharp sign. Measure 203 has a quarter note. Measure 204 has a quarter note. Measure 205 has a quarter note. Measure 206 has a quarter note. Measure 207 has a quarter note. Measure 208 has a quarter note. Measure 209 has a quarter note. Measure 210 has a quarter note with a slur. Dynamics: *p* and *f*. Box 'K' is above measure 208. A '5' is above measure 209. A '3' is above measure 210.

211

Musical staff 211-216: Treble clef, key signature of two flats. Measure 211 has a quarter note. Measure 212 has a quarter note. Measure 213 has a quarter note. Measure 214 has a quarter note. Measure 215 has a quarter note. Measure 216 has a quarter note. Dynamics: *p*.

217

p

Musical staff 217-222: Treble clef, key signature of two flats. Measure 217 has a quarter note. Measure 218 has a quarter note. Measure 219 has a quarter note. Measure 220 has a quarter note. Measure 221 has a quarter note. Measure 222 has a quarter note. Dynamics: *p*.

223

2

f

L

Musical staff 223-229: Treble clef, key signature of two flats. Measure 223 has a quarter note. Measure 224 has a quarter note. Measure 225 has a quarter note. Measure 226 has a quarter note. Measure 227 has a quarter note. Measure 228 has a quarter note. Measure 229 has a quarter note. Dynamics: *f*. Box 'L' is above measure 223. A '2' is above measure 227.

230

p

Musical staff 230-235: Treble clef, key signature of two flats. Measure 230 has a quarter note with a sharp sign. Measure 231 has a quarter note. Measure 232 has a quarter note. Measure 233 has a quarter note. Measure 234 has a quarter note. Measure 235 has a quarter note. Dynamics: *p*.

Hummel - Trumpet Concerto in Eb - Solo Bb Trumpet

235 M

240 *f*

246 N *f* *mf*

255

261 *sf sf*

269 O *mp legato*

276

280 *mf p mf p*

285

ff *mf*

291

p

296

cresc. *f*

P 12

312

2 - Adante ♩ = 70

2

p

320

p

326

3 3 3

331

3 3 3 3 3

336

p

R

Hummel - Trumpet Concerto in Eb - Solo Bb Trumpet

340

Musical staff 340-347. Starts with a treble clef, key signature of three flats (B-flat major), and a common time signature. The first measure has a triplet of eighth notes. Dynamics include *p* and *sf*. A box containing the letter 'S' is located below the staff.

348

Musical staff 348-352. Continuation of the previous staff, featuring various rhythmic patterns and articulation marks.

353

Musical staff 353-357. Continuation of the previous staff, featuring various rhythmic patterns and articulation marks.

358

Musical staff 358-362. Continuation of the previous staff, featuring various rhythmic patterns and articulation marks.

363

Musical staff 363-368. Continuation of the previous staff, featuring various rhythmic patterns and articulation marks.

369

Musical staff 369-372. Continuation of the previous staff, featuring various rhythmic patterns and articulation marks.

373

Musical staff 373-384. Continuation of the previous staff, featuring various rhythmic patterns and articulation marks. A box containing the letter 'U' is located below the staff. The tempo and meter change to 3 - Allegro - Rondo with a quarter note equal to 140 (♩ = 140). The key signature changes to two flats (D-flat major) and the time signature to 2/4. Dynamics include *f* and *p*.

385

Musical staff 385-390. Continuation of the previous staff, featuring various rhythmic patterns and articulation marks.

394

V

11

W

f *p*

420

4

mp

430

X

5

f

3

Y

3

3

3

mp

454

462

Hummel - Trumpet Concerto in Eb - Solo Bb Trumpet

Z

469 **10** Minore *f* *mp*

486

AA

495 **3**

504

BB

mp

CC

522 *cresc.* *f* *mf* **3**

533 **9** *f*

Majore

548 **3** *mp* *pp* *p*

Hummel - Trumpet Concerto in Eb - Solo Bb Trumpet

DD

557

6

mp

570

f

578

p *f*

EE

583

p *f* *mp*

589

mf *decresc...*

FF

599

cresc. *cresc.*

612

Cadenza - ad Lib.

f

620

f

Hummel - Trumpet Concerto in Eb - Solo Bb Trumpet

626

3 3 3 3 3 3

631

3 3 3 3 3 3 3

637

a tempo
tr

f — *ff* *f*

646

GG

f

654

7

Bb INSTRUMENTS
-LOW

Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(F) F C7 Dm B \flat F C7

Soprano
Alto
Tenor
Bass

7 F C F F B \flat F Dm F

S
A
T
B

14 F C7 F F sus4/B \flat 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

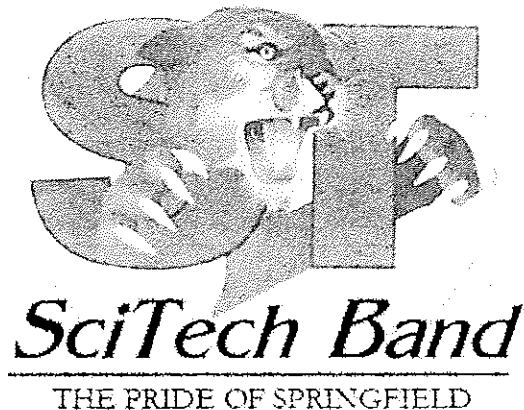
- Symphonic Band play prepared solo for “Symphonic Band”
- Extra points for playing “Concert Band/Jazz Band” solo
- Extra points for playing a prepared solo from Essential Elements book 1, 2, 3, or a new song from the binder

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

mf

p

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.

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 **Intro** 20 21

Alto

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

Tenor

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

Bass

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

Birdland

TRUMPET 1

Music by JOSEF ZAWINUL
Arranged by MICHAEL SWEENEY

FAST ROCK (♩=152-160)

The musical score for Trumpet 1 of "Birdland" is written in G major and 4/4 time. It consists of seven staves of music. Handwritten annotations include fingering numbers (8, 9, 8, 17, 7, 5, 42, 50) and dynamics (f, mf, sf) placed above or below notes. Measure numbers are indicated below the staff lines. The score begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked as "FAST ROCK" with a quarter note equal to 152-160 beats per minute. The piece concludes with a final measure marked with a fermata.

08921581

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Trumpet 1

58

To CODA

68

76

86 SOLO

3 D.S. AL CODA

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 in a single system with seven staves. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked "FAST ROCK" with a quarter note equal to 152-160 beats per minute. The score includes several handwritten annotations: circled measure numbers (8, 9, 17, 25, 33, 42, 50), slurs, accents (^), and dynamic markings (mf, f). Performance markings include fingering numbers (1-8, 9-15, 16, 33-37, 38, 39, 40, 42-48, 49, 50, 51, 52) and breath marks. The score concludes with the handwritten number "08121581" at the bottom left.

Trumpet 2

Musical staff 1: Measures 53-56. Key signature: one sharp (F#). Time signature: 4/4. Notes: 53 (quarter), 54 (quarter), 55 (quarter), 56 (quarter). Dynamics: > 54, > 55, > 56.

Musical staff 2: Measures 57-60. Key signature: one sharp (F#). Time signature: 4/4. Notes: 57 (quarter), 58 (quarter), 59 (quarter), 60 (quarter). Dynamics: f > 58, > 59, > 60. Circled measure number: 58.

Musical staff 3: Measures 61-64. Key signature: one sharp (F#). Time signature: 4/4. Notes: 61 (quarter), 62 (quarter), 63 (quarter), 64 (quarter). Dynamics: > 62, > 63, > 64. Circled measure number: 63. Text: (To CODA) with a Coda symbol.

Musical staff 4: Measures 65-75. Key signature: one sharp (F#). Time signature: 4/4. Notes: 65 (quarter), 66 (quarter), 67 (quarter), 68-74 (rest), 75 (quarter). Dynamics: > 66, > 67, ff. Circled measure number: 68. Measure number: 7.

Musical staff 5: Measures 76-79. Key signature: one sharp (F#). Time signature: 4/4. Notes: 76 (quarter), 77 (quarter), 78 (quarter), 79 (quarter). Dynamics: Dim., mp, ff, Dim., mp, ff. Circled measure number: 76.

Musical staff 6: Measures 80-83. Key signature: one sharp (F#). Time signature: 4/4. Notes: 80 (quarter), 81 (quarter), 82 (quarter), 83 (quarter). Dynamics: Dim., mp, ff, Dim., mp.

Musical staff 7: Measures 84-93. Key signature: one sharp (F#). Time signature: 4/4. Notes: 84-85 (rest), 86-93 (rest). Dynamics: mp, ff. Circled measure number: 86. Text: (D.S. AL CODA) with a Coda symbol.

Musical staff 8: Coda section. Key signature: one sharp (F#). Time signature: 4/4. Notes: 94 (quarter), 95 (quarter), 96 (quarter), 97 (quarter). Dynamics: ff > 95, ff. Text: (CODA) with a Coda symbol.

Birdland

TRUMPET 3

Music by JOSEF ZAWINUL
Arranged by MICHAEL SWEENEY

FAST ROCK (♩=152-160)

8 9 17 7

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

mf f

0872-1581

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Trumpet 3

To CODA ⊕

61 62 63 64

65 66 67 68-74 75

76 77 78 79

80 81 82 83

84-85 86-93

⊕ CODA

94 95 96 97

Birdland

TRUMPET 4

Music by JOSEF ZAWINUL
Arranged by MICHAEL SWEENEY

FAST ROCK (♩=152-160)

Handwritten annotations and fingering for the Trumpet 4 part of Birdland:

- 8 (circled), 9 (circled), 8, 17 (circled), 7
- 1-8, 9-16, 17-23, 24
- 25 (circled), 25, 26, 27, 28
- 29, 30, 31, 32
- 33 (circled), 5, 33-37, 38, 39, 40
- 42 (circled), 42-48, 7
- 49, 50 (circled), 50, 51, 52
- 53, 54, 55, 56
- 57, 58 (circled), 58, 59, 60
- 08721581

Trumpet 4

(To CODA) ⊕

Musical staff 1: Measures 61-64. Key signature: one sharp (F#). The staff contains eighth notes with dynamic markings *f* and accents (>). Measure numbers 61, 62, 63, and 64 are indicated below the staff.

Musical staff 2: Measures 65-75. Key signature: one sharp (F#). The staff contains eighth notes and rests. Dynamic markings include *ff* and accents (>). Measure numbers 65, 66, 67, 68-74, and 75 are indicated below the staff. A circled measure number (68) and a circled number (7) are present above the staff.

Musical staff 3: Measures 76-79. Key signature: one sharp (F#). The staff contains eighth notes with dynamic markings *Dim.*, *mp*, *ff*, and accents (>). Measure numbers 76, 77, 78, and 79 are indicated below the staff. A circled measure number (76) is present above the staff.

Musical staff 4: Measures 80-83. Key signature: one sharp (F#). The staff contains eighth notes with dynamic markings *Dim.*, *mp*, *ff*, and accents (>). Measure numbers 80, 81, 82, and 83 are indicated below the staff.

Musical staff 5: Measures 84-93. Key signature: one sharp (F#). The staff contains rests. Dynamic markings include *mp* and accents (>). Measure numbers 84-85 and 86-93 are indicated below the staff. A circled measure number (86) is present above the staff. The text "(D.S. AL CODA)" is written above the staff.

⊕ CODA

Musical staff 6: Measures 94-97. Key signature: one sharp (F#). The staff contains eighth notes with dynamic markings *ff* and accents (>). Measure numbers 94, 95, 96, and 97 are indicated below the staff.

Bb

BLUE MOON

The image shows a handwritten musical score for the song "Blue Moon" in the key of Bb major. The score is written on ten staves, with the first staff starting with a treble clef and a common time signature. The music is primarily composed of eighth and sixteenth notes, often beamed together in groups. Above the notes, various chords are written in a shorthand notation, including F, Dmi, Gmi, C7, Fb, Dmi7, Bbmi7, Eb7, Ab, C, G7, and F. The score includes first and second endings, indicated by "1." and "2." above the notes. The piece concludes with a double bar line and repeat dots.

Trumpet in B \flat

Canon Remix

Pachelbel / Arr. Bernice

4 5 8 13 21

mf

24 29 37 38 45 51 53 61 69 71 77 78 83

f

f

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



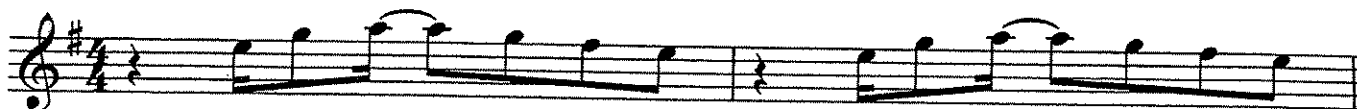
D F G F E D D F G F E D

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.*

Bass Line - Bb
-Clarinet
-Bass Clarinet
-Trumpet
-Tenor Sax

Carol of The Bells

Quartet Version

arr. Turgeon & Bernice

mp

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

f **B**

C **D** *Repeat 3x* **E**

mf *rit.* *f*

Chained To The Rhythm

As Recorded by Katy Perry

arr. Bernice

Melody B \flat (LOW)

Groovy $\text{♩} = 103-105$

Optional 4 bar vamp

3

on cue **A** *f* off -2

7 **B**

10 1.

13 2. **C** *mf* soli off -2

16 **D** ♩ tutti *f* off -4

19

E 22 3

25 F

Musical staff 25-27: Treble clef, key signature of two sharps (F# and C#). Measure 25 starts with a triplet of eighth notes. Measures 26 and 27 contain eighth-note patterns with slurs and accents.

28 G

Musical staff 28-30: Treble clef, key signature of two sharps. Measure 28 starts with a triplet of eighth notes. Measures 29 and 30 contain eighth-note patterns with slurs and accents.

31 *To Coda (2nd Time)* H *mp*

Musical staff 31-34: Treble clef, key signature of two sharps. Measure 31 starts with a triplet of eighth notes. Measures 32 and 33 contain eighth-note patterns with slurs and accents. Measure 34 ends with a fermata. Dynamic marking *mp* is present.

I 35 *off -2*

Musical staff 35-38: Treble clef, key signature of two sharps. Measure 35 starts with a half note. Measures 36 and 37 contain eighth-note patterns with slurs and accents. Measure 38 ends with a fermata. Dynamic marking *off -2* is present.

J 39

Musical staff 39-41: Treble clef, key signature of two sharps. Measure 39 starts with a half note. Measures 40 and 41 contain eighth-note patterns with slurs and accents.

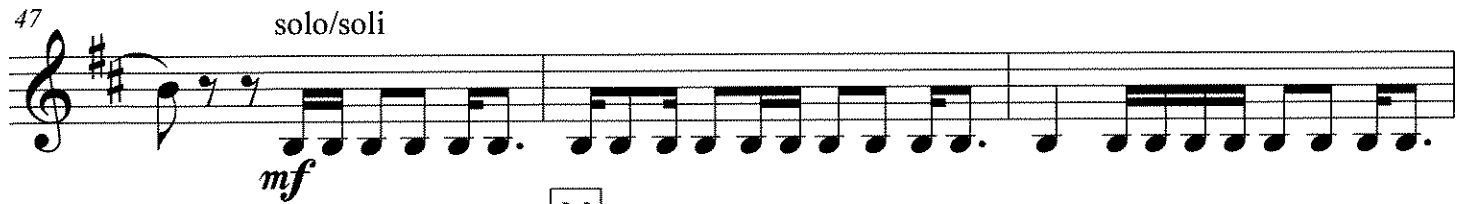
42 K *soli* *off -2*

Musical staff 42-44: Treble clef, key signature of two sharps. Measure 42 starts with a half note. Measures 43 and 44 contain eighth-note patterns with slurs and accents. Dynamic marking *soli* and *off -2* are present.

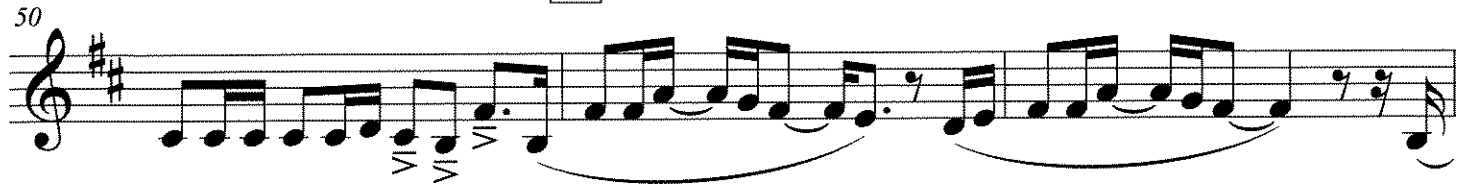
45 *D.S. % al Coda* *off -4*

Musical staff 45-46: Treble clef, key signature of two sharps. Measure 45 starts with a half note. Measure 46 contains eighth-note patterns with slurs and accents, ending with a double bar line and a repeat sign. Dynamic marking *D.S. % al Coda* and *off -4* are present.

47 solo/soli
mf



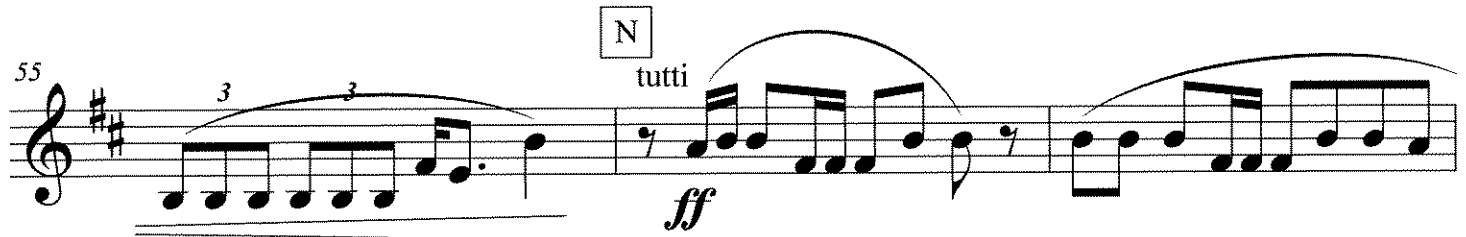
50



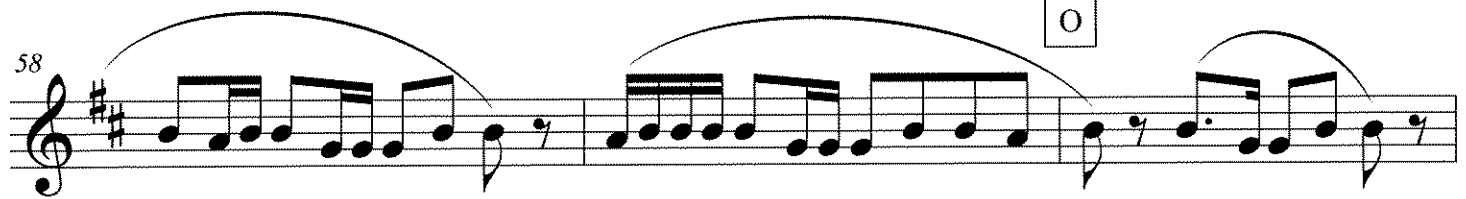
53



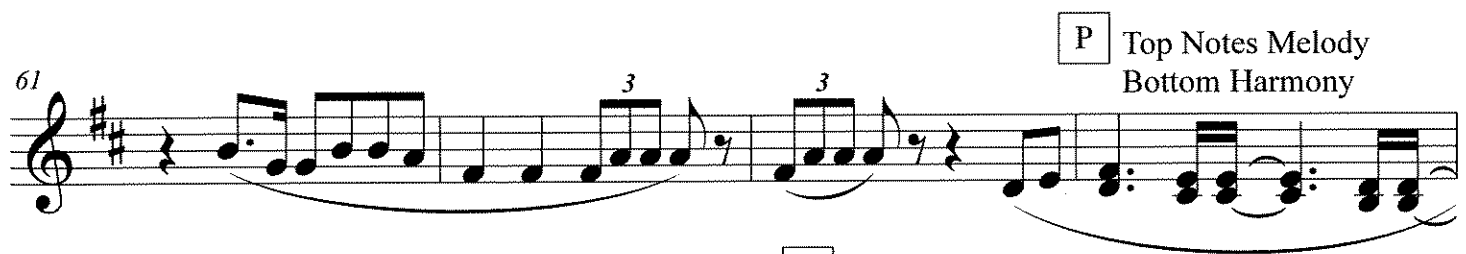
55 *ff* tutti



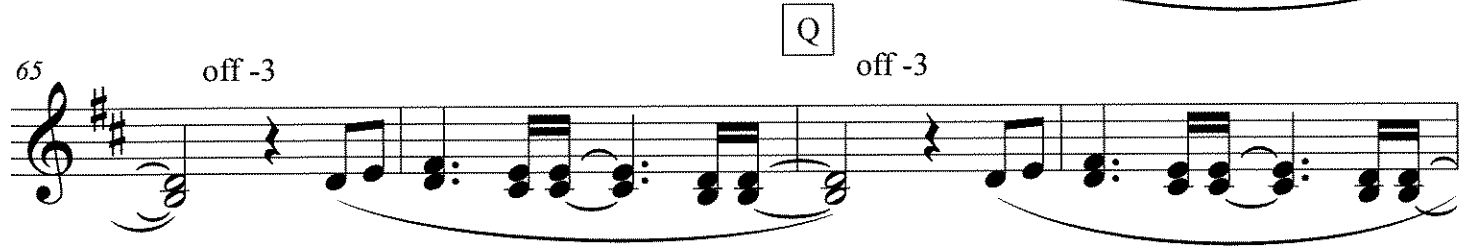
58



61 *P* Top Notes Melody
Bottom Harmony



65 off -3



69 off -3



Chained To The Rhythm

As Recorded by Katy Perry

arr. Bernice

Countermelody Bb

Solo Part Bb

LOW

Groovy ♩ = 103-105

Optional 4 bar vamp

A

Musical staff A: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. It begins with a 4-measure rest, followed by a repeat sign and a 3-measure rest. The staff concludes with a quarter note G4, a quarter note A4, and a quarter note B4, marked with a forte *f* dynamic.

B

Musical staff B: Treble clef, key signature of two sharps, 4/4 time signature. It starts at measure 9 with a quarter note G4, followed by eighth notes A4, B4, and C5. The staff continues with a series of eighth notes and a final quarter note G4.

12

Musical staff C: Treble clef, key signature of two sharps, 4/4 time signature. It features two first endings (1. and 2.) marked with a first ending bracket, followed by a 4-measure rest. A box labeled 'C' is positioned above the second ending.

D

Musical staff D: Treble clef, key signature of two sharps, 4/4 time signature. It begins with a double bar line and a repeat sign, followed by four 4-measure rests, a 3-measure rest, and a 5-measure rest. A box labeled 'D' is above the first rest, and a box labeled 'H' is above the 5-measure rest. The text 'To Coda (2nd Time)' is written above the staff.

I

Musical staff I: Treble clef, key signature of two sharps, 4/4 time signature. It starts at measure 35 with a 3-measure rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The staff continues with eighth notes and a final quarter note G4, marked with a mezzo-piano *mp* dynamic. A box labeled 'I' is above the first rest, and a box labeled 'J' is above the quarter note G4.

41

Musical staff K: Treble clef, key signature of two sharps, 4/4 time signature. It starts at measure 41 with a series of eighth notes and a final quarter note G4. The staff concludes with a 4-measure rest. A box labeled 'K' is above the first eighth note, and the text 'D.S. al Coda' is written above the staff.

L \oplus Coda

M

N

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

Musical staff 47-56: Treble clef, key signature of two sharps (F# and C#). Measure 47 starts with a 3-measure rest. Measure 48 has a 5-measure rest. Measure 49 contains a triplet of eighth notes with accents, marked *mf*. Measure 50 has a 7-measure rest. Measure 51 contains a triplet of eighth notes with accents, marked *ff*. The phrase "solo line" is written above the staff.

57 **O** **P**

Musical staff 57-60: Treble clef, key signature of two sharps. Measure 57 has a 7-measure rest. Measure 58 contains a triplet of eighth notes with accents. Measure 59 has a 7-measure rest. Measure 60 contains a triplet of eighth notes with accents. A slur covers measures 58-60. Labels **O** and **P** are placed above and below the staff respectively.

61 **3**

Musical staff 61-64: Treble clef, key signature of two sharps. Measure 61 has a 7-measure rest. Measure 62 contains a triplet of eighth notes with accents. Measure 63 has a 7-measure rest. Measure 64 contains a triplet of eighth notes with accents. A slur covers measures 62-64. Label **3** is placed below the staff.

65 **Q**

Musical staff 65-67: Treble clef, key signature of two sharps. Measure 65 has a 7-measure rest. Measure 66 contains a triplet of eighth notes with accents. Measure 67 contains a triplet of eighth notes with accents. A slur covers measures 66-67. Label **Q** is placed above the staff.

68 optional 8va **3** Top Note Harmony

Musical staff 68-71: Treble clef, key signature of two sharps. Measure 68 has a 7-measure rest. Measure 69 contains a triplet of eighth notes with accents. Measure 70 has a 7-measure rest. Measure 71 contains a triplet of eighth notes with accents. A slur covers measures 69-71. Labels "optional 8va" and **3** are placed above the staff. "Top Note Harmony" is written above the staff.

Chained To The Rhythm

As Recorded by Katy Perry

arr. Bernice

Bass Line Bb (LOW)

Groovy ♩ = 103-105

Optional 4 bar vamp

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

3

A

5

f B

7

10

C

13

mf D

18

f

Bass Line Bb (LOW), p. 2 Chained To The Rhythm

20 

23 

26 

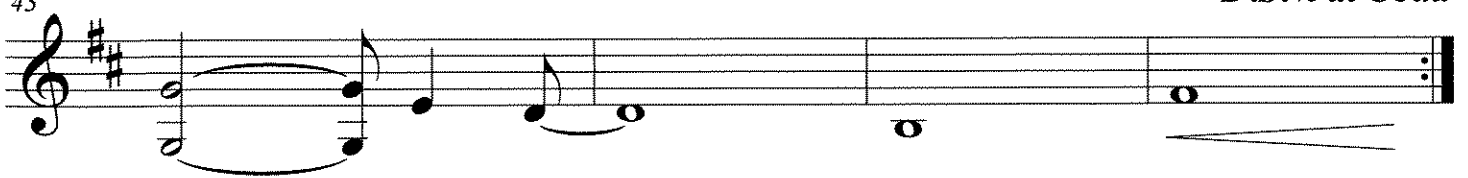
28 

31 

34 

37 

40 

43 

To Coda (2nd Time)

D.S. % al Coda

Chained To The Rhythm Bass Line Bb (LOW), p. 3

L \ominus Coda

47

M

Musical staff 47-52. Treble clef, key signature of two sharps (F# and C#). The staff contains a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The notes are written as a single melodic line with a bass line indicated by a line below the staff. The dynamic marking *mf* is placed below the first measure.

53

N

Musical staff 53-56. Treble clef, key signature of two sharps. The staff contains notes: G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The notes are written as a single melodic line with a bass line indicated by a line below the staff. The dynamic marking *ff* is placed below the last measure. A slur covers the first four measures.

57

Musical staff 57-58. Treble clef, key signature of two sharps. The staff contains notes: G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The notes are written as a single melodic line with a bass line indicated by a line below the staff.

59

O

Musical staff 59-61. Treble clef, key signature of two sharps. The staff contains notes: G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The notes are written as a single melodic line with a bass line indicated by a line below the staff.

62

P

Musical staff 62-64. Treble clef, key signature of two sharps. The staff contains notes: G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The notes are written as a single melodic line with a bass line indicated by a line below the staff.

65

Musical staff 65-66. Treble clef, key signature of two sharps. The staff contains notes: G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The notes are written as a single melodic line with a bass line indicated by a line below the staff.

Q

67

Musical staff 67-69. Treble clef, key signature of two sharps. The staff contains notes: G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The notes are written as a single melodic line with a bass line indicated by a line below the staff.

70

Musical staff 70-71. Treble clef, key signature of two sharps. The staff contains notes: G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The notes are written as a single melodic line with a bass line indicated by a line below the staff. The staff ends with a double bar line.

Bb

CHAMELEON

- HERBIE HANCOCK / 79
PAUL JACKSON /
HARVEY MASON / BENNIE MAUPIN

(MED. FUNK)

INTRO

(BASS) N.C.

A single staff of music in bass clef, 4/4 time. It begins with a double bar line and a 'N.C.' (no chord) marking. The melody consists of eighth and quarter notes, ending with a repeat sign.

A

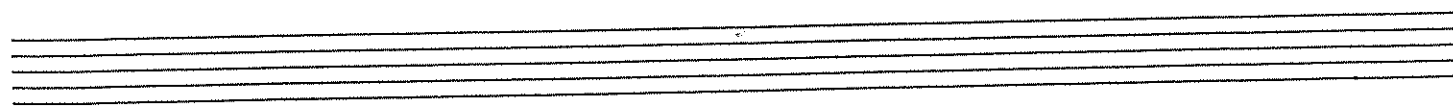
A single staff of music in treble clef, 4/4 time. It features a rhythmic pattern of eighth notes. Chords C-7 and F7 are written above the staff. The instruction 'BASS CONT. SIM.' is written below the staff.

A single staff of music in treble clef, 4/4 time, continuing the rhythmic pattern from the first staff. Chords C-7 and F7 are written above the staff.

B

A single staff of music in treble clef, 4/4 time. It features a rhythmic pattern of eighth notes. Chords C-7, F7, C-7, and F7 (PLAY 3x) are written above the staff.

A double staff of music in 4/4 time. The top staff is in treble clef and the bottom staff is in bass clef. Chords C-7, F7, and N.C. are written above the top staff. The bottom staff contains a bass line with quarter notes.



Chameleon Bass Line

Score

The musical score consists of five staves, each with a different clef and a 4/4 time signature. The key signature is three flats (B-flat, E-flat, A-flat). The notation includes quarter notes, eighth notes, and sixteenth notes, with some notes beamed together. The score is divided into two measures by a double bar line with repeat dots at both ends. The staves are labeled as follows:

- C: Treble clef
- Bb: Treble clef
- Eb: Treble clef
- Bass Clef High: Bass clef
- Bass Clef Low: Bass clef

Trumpet in B \flat

Cheer # 1

arr. Bernice

Watch Conductor
Slow-Fast

5

Eye Of The Tiger

For Zanetti

Flute
Piano

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

Clarinet
Trumpet
(LOW)

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

Clarinet
Trumpet
(HIGH)

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

Alto Sax

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

Trombone

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

Tenor Sax:
Octave Key HIGH
No Octave Key LOW

Octave Key HIGH
No Octave Key LOW

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

Piano: Bbm (8th note triplets)

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

Feeling Good

Swing Time

(HORN LICK+)

NOTE 8 ON CUE
BEAT 4

Bb ___ Db Eb E Eb E Eb E Eb Db Bb Ab Bb ___ Bb ___

Flute
Piano

Musical staff for Flute/Piano in 4/4 time. The staff contains a melodic line with triplet markings. The notes are: Bb, Db, Eb, E, Eb, E, Eb, E, Eb, Db, Bb, Ab, Bb, Bb.

C ___ Eb F F# F F# F F# F Eb C Bb C ___ C ___

Clarinet
Trumpet
(LOW)

Musical staff for Clarinet/Trumpet (LOW) in 4/4 time. The staff contains a melodic line with triplet markings. The notes are: C, Eb, F, F#, F, F#, F, F#, F, Eb, C, Bb, C, C.

C ___ Eb F F# F F# F F# F Eb C Bb C ___ C ___

Clarinet
Tenor Sax
Trumpet
(HIGH)

Musical staff for Clarinet/Tenor Sax/Trumpet (HIGH) in 4/4 time. The staff contains a melodic line with triplet markings. The notes are: C, Eb, F, F#, F, F#, F, F#, F, Eb, C, Bb, C, C.

G ___ Bb C C# C C# C C# C Bb G F G ___ G ___

Alto Sax

Musical staff for Alto Sax in 4/4 time. The staff contains a melodic line with triplet markings. The notes are: G, Bb, C, C#, C, C#, C, C#, C, Bb, G, F, G, G.

Bb ___ Db Eb E Eb E Eb E Eb Db Bb Ab Bb ___ Bb ___

Trombone
Euphonium

Musical staff for Trombone/Euphonium in 4/4 time. The staff contains a melodic line with triplet markings. The notes are: Bb, Db, Eb, E, Eb, E, Eb, E, Eb, Db, Bb, Ab, Bb, Bb.

Horn Lick:

1-b3-4-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

$\text{♩} = 60$

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,

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

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

for— me—— and I'm feel- ing—— good.

A

Staff A: Treble clef, 4/4 time signature. Five measures of whole notes: G2, F2, E2, D2, C2.

6 **B**

Staff B: Treble clef, 4/4 time signature. Five measures of whole notes: B1, A1, G1, F1, E1.

11 **C** **D**

Staff C: Treble clef, 4/4 time signature. Eight measures of quarter notes (G2, A2, B2, C3, D3, E3, F3, G3) followed by a whole note G2.

Staff D: Treble clef, 4/4 time signature. Eight measures of quarter notes (A2, B2, C3, D3, E3, F3, G3, A3) followed by a whole note A2.

Melody Bb
LOW

Get Down On It

As Recorded by Kool & The Gang
arr. Bernice

Funk Beat ♩ = 112

A

4 3

B

9 3

Hits

C

D

15 Play Hits (optional) on Beats 3&4

E

19

22 off -2

F

25

27 off -2 optional To Coda Last Time **G**

f

Get Down On It

Melody Bb (LOW), p. 2

Play Hits (optional)
on Beats 3&4

31 H

Musical staff 31: Treble clef, key signature of one sharp (F#). Measures 31-34. Rhythmic pattern of eighth notes with accents. Measure 34 has a fermata over the final note.

35 I

Musical staff 35: Treble clef, key signature of one sharp (F#). Measures 35-38. Measure 35-36: eighth notes with accents. Measure 37: whole note with a "3" above it. Measure 38: eighth notes with accents, starting with a fermata.

J
41

Musical staff 41: Treble clef, key signature of one sharp (F#). Measures 41-42. Measure 41: whole note with a "3" above it. Measure 42: eighth notes with accents, starting with a fermata.

K \oplus Coda L M

45

Musical staff 45: Treble clef, key signature of one sharp (F#). Measures 45-49. Measure 45: whole note with a "4" above it. Measure 46: whole note with a "3" above it. Measure 47: whole rest. Measure 48: eighth notes with accents. Measure 49: eighth notes with accents.

54

Musical staff 54: Treble clef, key signature of one sharp (F#). Measures 54-56. Rhythmic pattern of eighth notes with accents.

N
57

Musical staff 57: Treble clef, key signature of one sharp (F#). Measures 57-59. Rhythmic pattern of eighth notes with accents.

60 O REPEAT 4X

tutti

Musical staff 60: Treble clef, key signature of one sharp (F#). Measures 60-63. Measure 60-61: eighth notes with accents. Measure 62: whole note with a fermata. Measure 63: eighth notes with accents. Dynamics: *mp*, *ff*.

64

Musical staff 64: Treble clef, key signature of one sharp (F#). Measures 64-67. Measure 64-65: eighth notes with accents. Measure 66: eighth notes with accents. Measure 67: eighth notes with accents. Dynamics: *fff*.

Melody Bb
HIGH

Get Down On It

As Recorded by Kool & The Gang
arr. Bernice

Funk Beat ♩ = 112

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a 'Funk Beat' at a tempo of 112 beats per minute. The score is divided into eight sections, labeled A through H, each enclosed in a box. Section A (measures 1-4) features a 4-beat rest followed by a 3-beat rest, then a series of eighth notes with accents and a forte (*f*) dynamic. Section B (measures 5-8) continues with a 3-beat rest and eighth notes. Section C (measures 9-12) starts with a forte (*f*) dynamic and includes 'Hits' (accents) on the first two notes. Section D (measures 13-16) includes the instruction 'Play Hits (optional) on Beats 3&4'. Section E (measures 17-20) continues the melodic line. Section F (measures 21-23) includes the instruction 'off -2' and features a syncopated melody. Section G (measures 24-26) includes the instruction 'To Coda Last Time' and 'optional', with a forte (*f*) dynamic. Section H (measures 27-30) includes the instruction 'Play Hits (optional) on Beats 3&4'.

A

B

C

D

E

F

G

H

Hits

Play Hits (optional) on Beats 3&4

off -2

optional

To Coda Last Time

Play Hits (optional) on Beats 3&4

f

12

16

20

23

26

30

Melody Bb (HIGH), p. 2

Get Down On It

34 I

Musical staff 34-39: Treble clef, key signature of one sharp (F#). Measures 34-39. Measure 34: quarter notes G4, A4, B4, C5. Measure 35: quarter notes D5, E5, F#5, G5. Measure 36: quarter notes G5, F#5, E5, D5. Measure 37: quarter notes C5, B4, A4, G4. Measure 38: quarter rest, quarter note G4. Measure 39: quarter rest, quarter note G4. A box labeled 'I' is above measure 37. A '3' is above measure 39.

40 J

Musical staff 40-44: Treble clef, key signature of one sharp (F#). Measures 40-44. Measure 40: quarter rest, quarter notes G4, A4, B4, C5 with accents. Measure 41: quarter notes D5, E5, F#5, G5 with accents. Measure 42: quarter notes G5, F#5, E5, D5 with accents. Measure 43: quarter notes C5, B4, A4, G4 with accents. Measure 44: quarter notes G4, F#4, E4, D4 with accents. A box labeled 'J' is above measure 41. A '3' is above measure 43. A 'f' is below measure 40. A 'f' is below measure 44.

K \ominus Coda L M

45

Musical staff 45-53: Treble clef, key signature of one sharp (F#). Measures 45-53. Measure 45: quarter notes G4, A4, B4, C5. Measure 46: quarter notes D5, E5, F#5, G5. Measure 47: quarter notes G5, F#5, E5, D5. Measure 48: quarter notes C5, B4, A4, G4. Measure 49: quarter notes G4, F#4, E4, D4. Measure 50: quarter notes C4, B3, A3, G3. Measure 51: quarter notes G3, F#3, E3, D3. Measure 52: quarter notes C3, B2, A2, G2. Measure 53: quarter notes G2, F#2, E2, D2. A box labeled 'K' is above measure 45. A box labeled 'L' is above measure 47. A box labeled 'M' is above measure 51. A '4' is above measure 45. A '3' is above measure 47. 'solo/soli' is above measure 51. 'mf' is below measure 52.

54

Musical staff 54-56: Treble clef, key signature of one sharp (F#). Measures 54-56. Measure 54: quarter notes G4, A4, B4, C5. Measure 55: quarter notes D5, E5, F#5, G5. Measure 56: quarter notes G5, F#5, E5, D5.

N

57

Musical staff 57-59: Treble clef, key signature of one sharp (F#). Measures 57-59. Measure 57: quarter notes G4, A4, B4, C5. Measure 58: quarter notes D5, E5, F#5, G5. Measure 59: quarter notes G5, F#5, E5, D5.

60 O REPEAT 4X
optional 8va

Musical staff 60-64: Treble clef, key signature of one sharp (F#). Measures 60-64. Measure 60: quarter notes G4, A4, B4, C5. Measure 61: quarter notes D5, E5, F#5, G5. Measure 62: quarter notes G5, F#5, E5, D5. Measure 63: quarter notes C5, B4, A4, G4. Measure 64: quarter notes G4, F#4, E4, D4. 'tutti' is above measure 61. 'mp' is below measure 61. 'ff' is below measure 63. A box labeled 'O' is above measure 63. 'REPEAT 4X' and 'optional 8va' are to the right of the box.

65

Musical staff 65-70: Treble clef, key signature of one sharp (F#). Measures 65-70. Measure 65: quarter notes G4, A4, B4, C5. Measure 66: quarter notes D5, E5, F#5, G5. Measure 67: quarter notes G5, F#5, E5, D5. Measure 68: quarter notes C5, B4, A4, G4. Measure 69: quarter notes G4, F#4, E4, D4. Measure 70: quarter notes C4, B3, A3, G3. A box labeled '1, 2, 3.' is above measures 65-67. A box labeled '4.' is above measure 69. 'fff' is below measure 69.

Get Down On It

As Recorded by Kool & The Gang
arr. Bernice

Countermelody Bb (LOW)

Funk Beat ♩ = 112

A

3 Say

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

6

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

B

8

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

10

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

C

play 2nd time only
play hits both times

13

f

D

16

Hits optional 8va > >

E

20

play both times... *f*

F

To Coda Last Time G

25 **2**

f *f*

Musical staff 25-29 in G major, 4/4 time. Measure 25 has a fermata and a '2' above it. Measures 26-29 feature eighth-note patterns with accents and dynamic markings *f*.

30

Musical staff 30-32 in G major, 4/4 time. Features eighth-note patterns with accents and dynamic markings *f*.

H

Hits optional 8va

33

Musical staff 33-36 in G major, 4/4 time. Features eighth-note patterns with accents and dynamic markings *f*.

I

J

37 **2**

f

Get your back up off the wall —

Musical staff 37-41 in G major, 4/4 time. Measure 37 has a fermata and a '2' above it. Measures 38-41 feature eighth-note patterns with 'x' marks and dynamic marking *f*.

42

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

Musical staff 42-44 in G major, 4/4 time. Features eighth-note patterns with 'x' marks.

K Coda

L

M

N

O REPEAT 4X

45 **4 4 4 6**

1, 2, 3. 4. *ff*

Musical staff 45-53 in G major, 4/4 time. Measures 45-52 have fermatas and measure numbers 4, 4, 4, 6 above them. Measure 53 has a dynamic marking *ff*.

64

fff

Musical staff 64-67 in G major, 4/4 time. Features eighth-note patterns with accents and dynamic marking *fff*.

68

Musical staff 68 in G major, 4/4 time. Features a single eighth note followed by a whole rest and a double bar line.

Bass Line Bb
LOW

Get Down On It

As Recorded by Kool & The Gang
arr. Bernice

Funk Beat ♩ = 112

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 ten staves of music, each containing a different section labeled A through J. Section A (measures 1-4) features a whole note chord on the first staff and a whole note chord on the second staff, both marked with a '4' above them. Section B (measures 5-8) is a quarter-note bass line starting on a middle C. Section C (measures 9-11) is a quarter-note bass line starting on a middle C, marked with a dynamic of *mf*. Section D (measures 12-16) is a quarter-note bass line starting on a middle C, marked with a dynamic of *f*. Section E (measures 17-21) is a quarter-note bass line starting on a middle C. Section F (measures 22-26) is a quarter-note bass line starting on a middle C. Section G (measures 27-31) is a quarter-note bass line starting on a middle C, with the instruction "To Coda Last Time" above it. Section H (measures 32-36) is a quarter-note bass line starting on a middle C. Section I (measures 37-42) is a quarter-note bass line starting on a middle C, marked with a dynamic of *mf*. Section J (measures 43-46) is a quarter-note bass line starting on a middle C, ending with a double bar line and repeat dots.

Get Down On It

Bass Line Bb (LOW), p. 2

K \ominus *Coda* **L** **M** **N**

45

mp

O *REPEAT 4X*

63

ff 1, 2, 3. 4. *fff*

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 LOESSER

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 divided into several sections:

- Melody:** Four staves (C, B \flat , E \flat , and B.C.) with lyrics: "We need your mon - ey! So c ome on and spon sor the Sci Tech Band".
- Horn Lick 1:** Four staves (C, B \flat , E \flat , and B.C.) with notes: A G A C C A G A, B A B D D B A B, F# E F# A A F# E F#, and A G A C C A G A.
- Horn Lick 2:** Four staves (C, B \flat , E \flat , and B.C.) with notes: C B A G G A A, D C# B A A B B, and A G# F# E E F# F#.
- Bass Synth:** A single staff with notes corresponding to the piano accompaniment.
- Piano:** Two staves (treble and bass clef) with chords: Am - G - F - Esus4 - E and Em. Includes the instruction "Optional - Syncopated Rhythm on Cue".

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

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

5

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

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

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

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

HL. 1 C

HL. 1 Bb

HL. 1 Eb

HL. 1 (B.C.)

5

HL. 2 C

5

HL. 2 Bb

5

HL. 2 Eb

5

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

15

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

4 Tweets

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 is written on a single treble clef staff with a key signature of one flat (B-flat). It consists of three lines of music. The first line starts at measure 43 and includes a triplet of eighth notes, a repeat sign, and a box containing the letter 'H'. The second line starts at measure 49 and continues the melodic line. The third line starts at measure 53 and features a first ending bracket over two measures, followed by a second ending bracket over two measures, and concludes with a final whole note chord.

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

♩ = 136

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, high melody. The score is divided into three systems of music. The first system starts at measure 43 and includes a triplet of eighth notes and a box labeled 'H'. The second system starts at measure 49. The third system starts at measure 53 and includes first and second endings. The music is written on a single treble clef staff with a key signature of one flat (B-flat).

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. The first system (measures 1-4) features a treble clef, a key signature of two flats (Bb), and a common time signature (C). The tempo is marked 'MODERATELY FAST'. The first two staves have a dynamic marking of *f* (forte). The third staff includes fingerings 1, 2, 3, and 4. The second system (measures 5-8) continues the melody and accompaniment, with dynamic markings of *f* and *mf* (mezzo-forte). The third system (measures 9-12) concludes the piece with a repeat sign at the beginning of the first staff and a final dynamic marking of *mf*.

Don't Mean A Thing - Bb

To Coda  1.



Musical notation for measures 13-16. Measure 13 starts with a treble clef and a key signature of one flat. Measures 14 and 15 are marked with a first ending bracket. Measure 16 features a fortissimo (ff) dynamic marking.



Musical notation for measures 17-20. Measure 17 is marked with a fortissimo (f) dynamic. Measure 20 ends with a first ending bracket and a fortissimo (ff) dynamic marking.



Musical notation for measures 21-23. Measure 21 features a first ending bracket. Measure 23 ends with a first ending bracket.

D.S. al Coda



Musical notation for measures 24-25. Measure 25 features a first ending bracket.

CODA



Musical notation for measure 26, the coda section, featuring a coda symbol at the beginning.

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

Melody B \flat
LOW

La Copa De La Vida

The Cup of Life
As Recorded by Ricky Martin

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

Samba (♩ = 120) [A]



[B]

[C]



[D]



[E]



[F]



To Coda (On 3rd Time) [G]



H

Musical staff H, measures 43-51. Treble clef, key signature of two flats (Bb). The staff contains a melodic line with eighth and sixteenth notes, including slurs and accents. Measure 43 starts with a treble clef and a key signature change to Bb.

Solos (begin 2nd time)

I

48 optional bass line

A7 D m A7 D m

Musical staff I, measures 48-51. Treble clef, key signature of two flats. This staff provides an optional bass line for the solo section. It includes a key signature change to Bb at measure 48 and a 'play 2nd & 3rd time only' instruction. Chords A7 and Dm are indicated above the staff.

J

52 optional bass line

A7 D m A7

D m D m *D.S. al Coda*

1. 2.

Musical staff J, measures 52-56. Treble clef, key signature of two flats. This staff provides an optional bass line for the solo section. It includes a key signature change to Bb at measure 52 and a 'D.S. al Coda' instruction. Chords A7 and Dm are indicated above the staff. First and second endings are marked with '1.' and '2.'.

K \oplus Coda

57

ff

Musical staff K, measures 57-60. Treble clef, key signature of two flats. This staff begins the Coda section with a forte (ff) dynamic marking. It features a melodic line with slurs and accents.

61

1.

Musical staff K, measures 61-64. Treble clef, key signature of two flats. This staff continues the Coda section with a first ending bracket over measures 61-64.

L

65

2.

ff

Musical staff L, measures 65-69. Treble clef, key signature of two flats. This staff continues the Coda section with a second ending bracket over measures 65-69 and a forte (ff) dynamic marking.

M

70

Musical staff M, measures 70-74. Treble clef, key signature of two flats. This staff concludes the Coda section with a series of chords and a final melodic flourish.

Melody Bb
HIGH

La Copa De La Vida

The Cup of Life
As Recorded by Ricky Martin

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

Samba (♩ = 120) A

ff

B C

D

E

mp

F *mf*

To Coda (On 3rd Time) G *f*

2014

43 H

Musical staff 43-47 in B-flat major, treble clef. It features a melodic line with eighth and sixteenth notes, including slurs and accents. A box labeled 'H' is placed above the staff at measure 44.

Solos (begin 2nd time)

I 48 A7 D m A7 D m

optional bass line

Musical staff 48-51 in B-flat major, treble clef. It contains a melodic line with slurs and accents. Above the staff are the chord symbols A7, D m, A7, and D m. The text 'optional bass line' is written below the staff.

f play 2nd & 3rd time only

J 52 A7 D m A7 D m *D.S. al Coda*

optional bass line

Musical staff 52-56 in B-flat major, treble clef. It contains a melodic line with slurs and accents. Above the staff are the chord symbols A7, D m, A7, and D m. The text 'optional bass line' is written below the staff. The staff ends with a double bar line and a first/second ending bracket. The first ending is marked '1.' and the second ending is marked '2.'. The instruction *D.S. al Coda* is written above the second ending.

K \oplus *Coda* 57

Musical staff 57-60 in B-flat major, treble clef. It contains a melodic line with slurs and accents. The instruction *ff* is written below the staff. Above the staff is a circled cross symbol \oplus followed by the word *Coda*.

61

Musical staff 61-64 in B-flat major, treble clef. It contains a melodic line with slurs and accents. The staff ends with a double bar line and a first ending bracket marked '1.'.

L 65

Musical staff 65-69 in B-flat major, treble clef. It contains a melodic line with slurs and accents. The instruction *ff* is written below the staff. The staff ends with a double bar line and a first/second ending bracket marked '2.'.

M 70

Musical staff 70-74 in B-flat major, treble clef. It contains a melodic line with slurs and accents. The staff ends with a double bar line and a first ending bracket.

La Copa De La Vida

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

Countermelody Bb
LOW

The Cup of Life
As Recorded by Ricky Martin

Samba (♩ = 120)

A 4 B 5 C 4 D 4

E 22 4 mf

F 30 4 f 2 f

To Coda (On 3rd Time) G H I Solos (begin 2nd time)

J 39 4 4 4 f

K 52 D.S. al Coda

L 55 1. 2.

M 57 play 2nd time only f

N 61 1. 2. 5 5

La Copa De La Vida

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

Countermelody Bb
HIGH

The Cup of Life
As Recorded by Ricky Martin

Samba (♩ = 120)

A **B** **C** **D**

E *mf*

F *f* *f*

To Coda (On 3rd Time) **G** **H** **I** Solos (begin 2nd time)

J *f* *D.S. al Coda*

K *Coda* *f* *play 2nd time only* **L** **M**

Bass Line Bb
LOW

La Copa De La Vida

The Cup of Life
As Recorded by Ricky Martin

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

Samba (♩ = 120)

A

B

Musical notation for measures 1-13. Measure 1 has a '4' above it, and measure 2 has a '5' above it. Dynamics include *ff* and accents (>).

C 14

Musical notation for measures 14-18. Measure 18 ends with a double bar line and repeat dots.

D play D-E 1st time only

E 19

Musical notation for measures 19-23. Dynamics include *mp*.

F 24

Musical notation for measures 24-28. Measure 28 ends with a repeat sign.

F 29

Musical notation for measures 29-32. Dynamics include *mf*.

33

Musical notation for measures 33-36.

To Coda (On 3rd Time) ☉ G

37

Musical notation for measures 37-40. Dynamics include *f*.

H 41

Musical notation for measures 41-44.

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

Musical staff starting at measure 46. It features a series of eighth notes in a descending pattern, followed by a repeat sign and a melodic phrase.

Musical staff starting at measure 50. It continues the melodic line with a dynamic marking of *f* and a repeat sign.

D.S. al Coda

Musical staff starting at measure 54. It includes first and second endings, with a repeat sign and a final melodic phrase.

K \diamond Coda

Musical staff starting at measure 57. It features a dense, rhythmic pattern of eighth notes with a dynamic marking of *ff*.

Musical staff starting at measure 62. It includes first and second endings, with a dynamic marking of *ff* and a final melodic phrase.

Musical staff starting at measure 70. It features a melodic line with a dynamic marking of *ff* and a final melodic phrase.

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 \flat 1

My Way

Don Costa
trans. Jerannchris Rivera-Heredia

p

A

6

12

B

f

24

fp *ff*

Trumpet in B \flat 2

My Way

Don Costa
trans. Jerannchris Rivera-Heredia

p

A

6

12

f

B

24

mf *ff*

Trumpet in B \flat 3

My Way

Don Costa
trans. Jerannchris Rivera-Heredia

p

A

6

12

f

B

24

mf *ff*

OVER THE RAINBOW

Bb

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

SLOWLY

Musical score for 'Over the Rainbow' in Bb major, 4/4 time. The score consists of three systems of three staves each. The first system (measures 1-3) starts with a 'mf' dynamic. The second system (measures 4-7) ends with a 'To Coda' symbol. The third system (measures 8-10) features a first ending (1.) and a second ending (2.) with a 'f' dynamic. The key signature has two flats (Bb and Eb).

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Over The Rainbow - Bb

Musical notation for measures 11, 12, and 13. The score consists of three staves. Measure 11 shows a melodic line in the upper staff and accompaniment in the lower two. Measure 12 continues the melody. Measure 13 features a dynamic marking of *f* (forte) in the upper staff.

Musical notation for measures 14, 15, and 16. The score consists of three staves. Measure 14 has a dynamic marking of *f* (forte). Measure 15 shows a key signature change to one sharp (F#). Measure 16 continues the melodic and accompaniment lines.

Musical notation for measures 17, 18, and 19, labeled "D.C. al Coda". The score consists of three staves. Measure 17 has a dynamic marking of *ff* (fortissimo). Measure 18 has a dynamic marking of *ff*. Measure 19 has a dynamic marking of *ff* and a 4/4 time signature.

Musical notation for measures 18 and 19, labeled "CODA". The score consists of three staves. Measure 18 has a dynamic marking of *mf* (mezzo-forte). Measure 19 has a dynamic marking of *mf* and a "ritard." (ritardando) instruction. A double bar line is present at the end of measure 19.

Musical notation for measures 20, 21, and 22. The score consists of three staves. Measure 20 has a dynamic marking of *mf*. Measure 21 continues the melodic and accompaniment lines. Measure 22 has a dynamic marking of *mf* and a "ritard." instruction.

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

1. Processional

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39
Arranged by James Swearingen

1st Trumpet
(Cornet)

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 **B** *mf*

25

C

31

D

37

E *f* *mf*

43

1.

49

2. rit. *f* 3

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)

1-4 5 6 7 8

9 10 11 12 13-19 20 *f*

21 *f* (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 *f* 44 45

TRUMPET I

2 **48**

46-47 49 50 51

D.S. AL CODA

52 53 54 55

♩ CODA

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

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

73

f 66-72 73-75 76 *mf*

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

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

13

21 (PLAY ON P.S. ONLY)

29 (PLAY BOTH TIMES)

43 TO CODA

48

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07011937

Runaway Baby - 1

TRUMPET 2

D.S. AL CODA

Musical staff 1: Measures 51-55. Includes accents and slurs.

♩ CODA

Musical staff 2: Measures 56-64. Includes a fermata over measures 58-63 and a '6' marking. Dynamics include *f*.

(SOLO - AD LIB. OR AS WRITTEN)

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

Musical staff 3: Measures 66-68. Includes handwritten notes *Cm17* and *F13*.

Musical staff 4: Measures 69-72. Includes handwritten notes *Cm17* and *F13*.

Musical staff 5: Measures 73-77. Includes handwritten notes *Cm17* and *F13*.

Musical staff 6: Measures 78-82. Includes a 'REPEAT FOR MORE SOLOS' box and a '2' marking. Dynamics include *F13* and *Cm17*.

Musical staff 7: Measures 83-86. Includes a '63' marking and dynamic *f*.

Musical staff 8: Measures 87-90.

Musical staff 9: Measures 91-94.

Musical staff 10: Measures 95-99. Includes dynamic *ff* and accents.

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

1-4

f

6

7

8

9

10

11

12

13

13-19

20

f

21

(PLAY ON D.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

43

42

f

44

45

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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)

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

TRUMPET 4

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

Santa Claus Is Comin' To Town

Melody - Bb

Coots & Gillespie
arr. Bernice

Moderate Swing



mf

A

6

12

B

18

C

To Coda

24

D.S. al Coda

D

E

30

f

37

Santa Claus Is Comin' To Town

Bb Bass Line (Low)

Coots & Gillespie
arr. Bernice

Moderate Swing



C F C C7 F Fm C Am

mf

A

C F C C7 F Fm C Am

B

C

To Coda

D

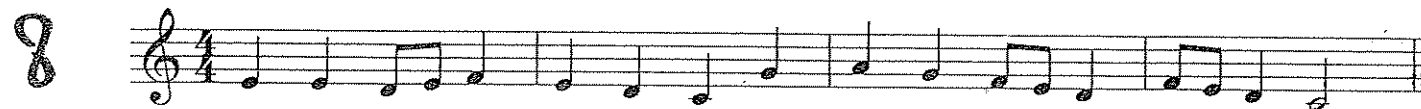
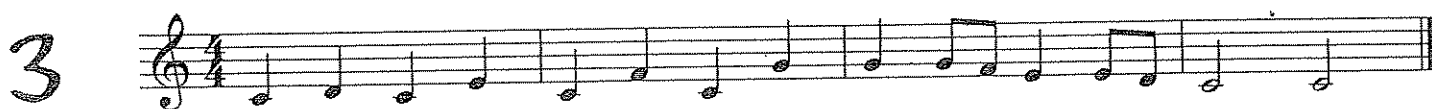
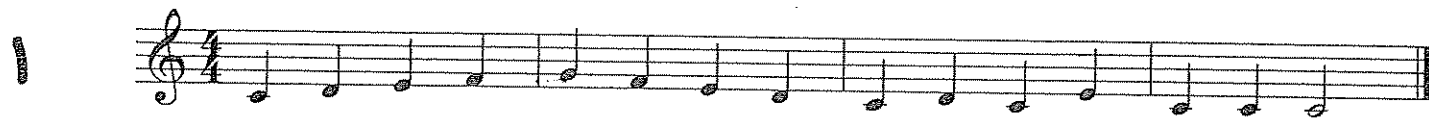
G7 G#dim Am D7 G7 Gaug C F C C7 F Fm C Am

D.S. al Coda

E

Bb-Low

Sight Reading Exercises



Bb - High

Sight Reading Exercises

1

2

3

4

5

6

7

8

9

Trumpet in B \flat

Simple Gifts

from *Appalachian Spring*

Traditional
Aaron Copland (1900-1990)

$\text{♩} = 72$

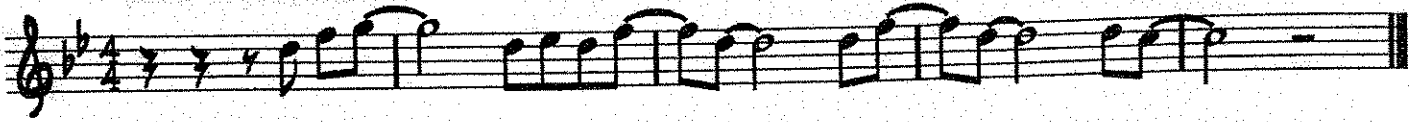
mp

f

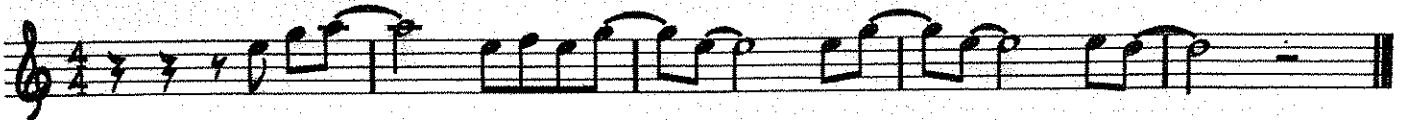
5

Sponsor Song 2017 - Melody

C INSTRUMENTS (TREBLE)



B-FLAT INSTRUMENTS (HIGH)



B-FLAT INSTRUMENTS (LOW)



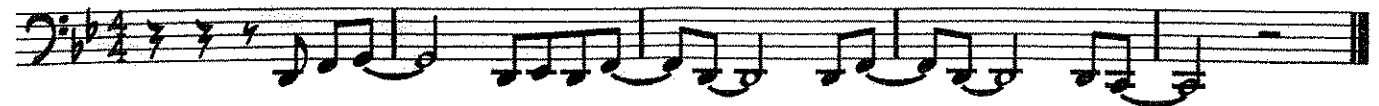
E-FLAT INSTRUMENTS



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.

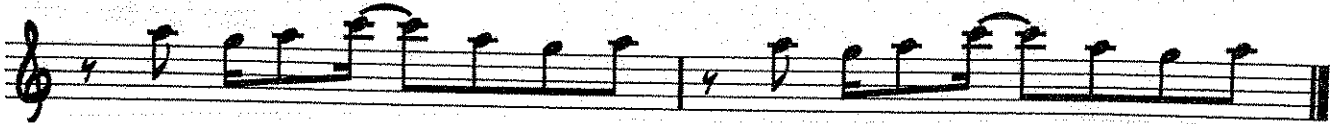
Sponsor Song 2017 - Horn Lick

C INSTRUMENTS (TREBLE)



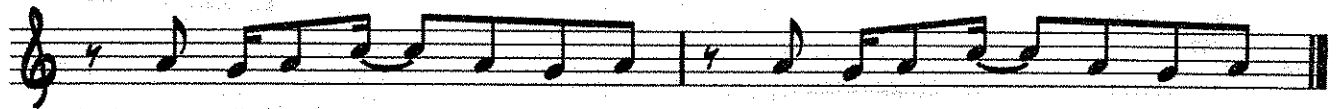
G F G Bb G F G G F G Bb G F G

B-FLAT INSTRUMENTS (HIGH)



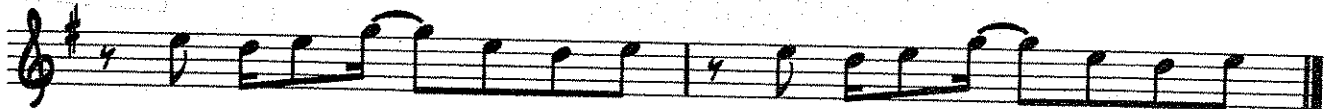
A G A C A G A A G A C A G A

B-FLAT INSTRUMENTS (LOW)



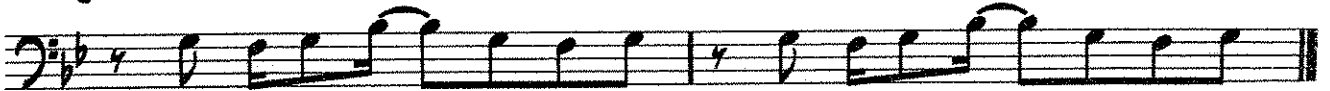
A G A C A G A A G A C A G A

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

27

f

STUDENT GROOVE ROAD MAP

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

HORN LICK

C Instruments: E—B B A

Bb Instruments: F#—C# C# B

Eb Instruments: C#—G# G# F#

SMOOTH LICK

C Instruments: E—D E

Bb Instruments: F#—E F#

Eb Instruments: C#—B C#

HIT

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

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

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

PIANO GROOVE

Bass Line: E B B A

Chords: G Bm Am

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: Measures 1-5. Chords: F#m (measures 1-2), E (measures 3-5).
- Staff 2: Measures 6-11. Chords: F#m (measures 6-7), E (measure 8), F#m (measures 9-10), F#m (measure 11). Includes first and second endings.
- Staff 3: Measures 12-17. Chords: F#m (measures 12-13), C#m (measure 14), F#m (measures 15-16), E (measure 17).
- Staff 4: Measures 18-19. Chords: F#m (measures 18-19). 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 common time signature. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. The melody starts with a quarter rest, followed by a quarter note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4. Above the staff, the chords F#m and E are indicated. The second staff starts at measure 6 and includes first and second endings. The first ending consists of two measures of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The second ending consists of two measures of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Above the staff, the chords F#m, E, F#m, F#m, and F#m are indicated. The third staff starts at measure 12 and continues the melody with eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3. Above the staff, the chords F#m, C#m, F#m, and E are indicated. The fourth staff starts at measure 18 and includes first and second endings. The first ending consists of two measures of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The second ending consists of two measures of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Above the staff, the chords F#m and F#m are indicated.

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)

1 2 3 4 5 6 7 8

(B)

9 10 11 12

(TECHNO-POP)

(SOLO)

13 14 15 16

(9)

17 18 19 20

21 22 23 24

25 26 27 28

(21)

29 30 31 32

33 34 35 36

37 38 39 40

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 61 62 63 64 *ff*

61

mf SUB.

61 62 63 64

65

f

65 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 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)

1 2 3 4 5 6 7 8

(B)

9 10 11 12

(TECHNO-POP)

13 14 15 16

(9)

17 18 19 20

21 22 23 24

25 26 27 28

(21)

29 30 31 32

33 34 35 36

37 38 39 40

TRUMPET 2

33

4

41

33-36 37 38 39 40 42

mf

TO CODA

43 44 45 46 47 48

49

4

49-52 53 54 55 56

mf

57 58 59 60

ff

61

mf SUB. 62 63 64

65

f 66 67 68

69 70 71 72

D.S. AL CODA

73 74 75 76

CODA

mf 78 79 80

ff *ff*

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)

1 2 3 4 5 6 7 8

(B)

9 10 11 12 13 14 15 16

(TECHNO-POP)

17 18 19 20

(9)

21 22 23 24

25 26 27 28

29 30 31 32

(21)

33 34 35 36

37 38 39 40

41 42 43 44

TRUMPET 3

33

41

4

33-36 37 *mf* 38 39 40 42

TO CODA

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

D.S. AL CODA

73 74 75 76

CODA

f 77 78 79 *ff* 80 *ff*

3

81-83 84

THE TEMPEST

B \flat TRUMPETS

ROBERT W. SMITH

With energy!

1 6 7 8 9 10 11 12 13

p *f* *mp*

14 15 16 17 18 36 37 38

ff *f*

39 40 41 42 43 44 45

mp *ff*

46 47 48 49 50 51

52 53 54 55 56 57

58 59 60 61 62 63 64 65 66

f *mp*

67 68 69 70 71 72 73

p *cresc. poco a poco* *f*

74 75 76 77 78 79

ff

THE TEMPEST

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

ROBERT W. SMITH

With energy!

4

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

9

1 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*

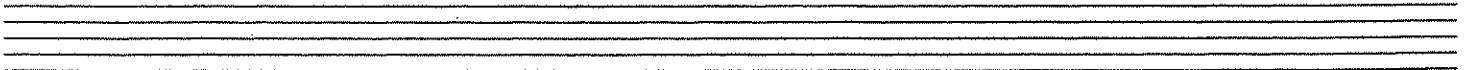
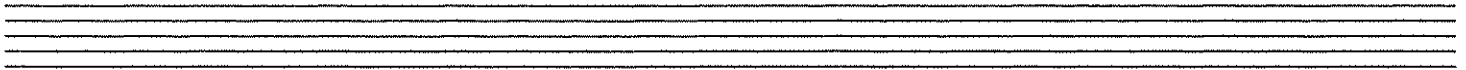
390 Bb

(MED. UP)

TENOR MADNESS

- SONNY ROLLINS

Handwritten musical notation for "Tenor Madness" by Sonny Rollins. The score is in 4/4 time and consists of three staves of music. The first staff has a double bar line at the beginning. Chords are written above the notes: C7, F7, C7. The second staff has chords: F7, C7, A7#9. The third staff has chords: D-7, G7, C7. The music ends with a double bar line.



Trumpet in B \flat 1

2 Note / Slurred 16ths to F

78

85

3 Note / Slurred 3rds

93

100

4 Note / Crazy 16ths

108

115

We Know What You Whisper

Wakanda Forever

Melody B \flat
LOW

Ludwig Goransson
arr. Bernice

Driving $\text{♩} = 128$

A

B

Musical notation for measures 1-12. Measure 1 has a 4-measure rest. Measures 2-3 have a 3-measure rest. Measures 4-5 have a 3-measure rest. Dynamic markings include *f* with accents and hairpins.

C

Musical notation for measures 13-16. Measure 13 starts with *mp cresc.* and includes the note "optional - A Whole Note".

D

Musical notation for measures 17-21. Measure 17 starts with *ff* and includes the instruction "REPEAT 4X".

22

Musical notation for measures 22-25. Measure 22 starts with *mf*. Measures 24-25 have 8-measure rests.

G

Musical notation for measures 41-44. Measure 41 starts with *mp*. Includes the instruction "Cue Layer #1".

45

Musical notation for measures 45-48.

H

Musical notation for measures 49-52. Measure 49 starts with *mf*. Includes the instruction "Cue Layer #2".

Melody Bb (LOW), p. 2 We Know What You Whisper

53



I

57

Cue Layer #3



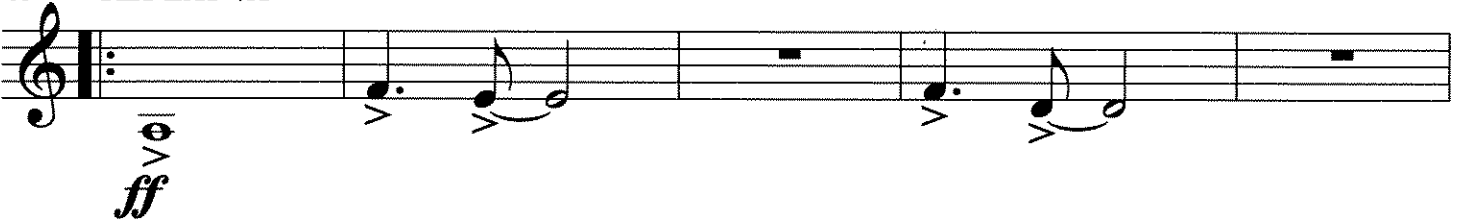
61



J

FLAGS
REPEAT 4X

65



70



We Know What You Whisper

Wakanda Forever

Melody B \flat
HIGH

Ludwig Goransson
arr. Bernice

Driving $\text{♩} = 128$

A

B

Musical notation for section A and B. Section A consists of a 4-measure phrase with a 4-measure rest, followed by a 3-measure phrase with a 3-measure rest. Section B consists of a 3-measure phrase with a 3-measure rest. Dynamics include *f* and *f* with accents.

C

Musical notation for section C, starting at measure 13. It features a continuous eighth-note melody. Dynamics include *mp* *cresc.* and an optional whole note.

D

Musical notation for section D, starting at measure 17. It features a melody with accents and dynamics including *ff*. The instruction "REPEAT 4X" is present.

E

Musical notation for section E and F, starting at measure 23. Section E is an 8-measure phrase, and section F is an 8-measure phrase. Dynamics include *mf*.

G

Musical notation for section G, starting at measure 41. It features a melody with dynamics including *mp*. The instruction "#1: Flute & Clarinets - #2: Saxes - #3: Brass" and "Cue Layer #1" are present.

H

Musical notation for section H, starting at measure 49. It features a melody with dynamics including *mf*. The instruction "Cue Layer #2" is present.

We Know What You Whisper
Melody Bb (HIGH), p. 2

53

I Cue Layer #3
57 *f*

61

J FLAGS
65 REPEAT 4X
ff

71
mf *fff*

We Know What You Whisper

Wakanda Forever

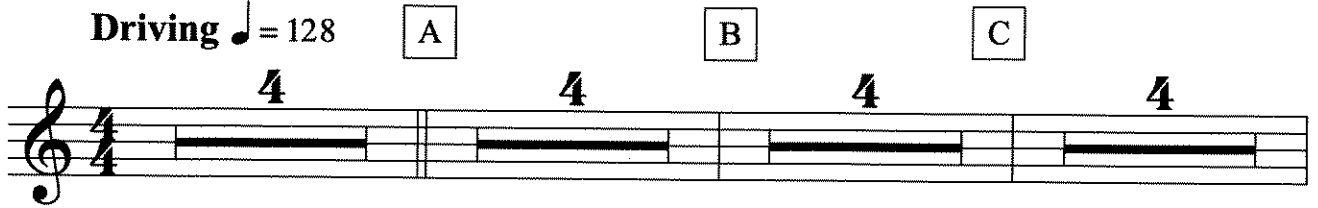
Ludwig Goransson

arr. Bernice

Counter melody Bb
LOW

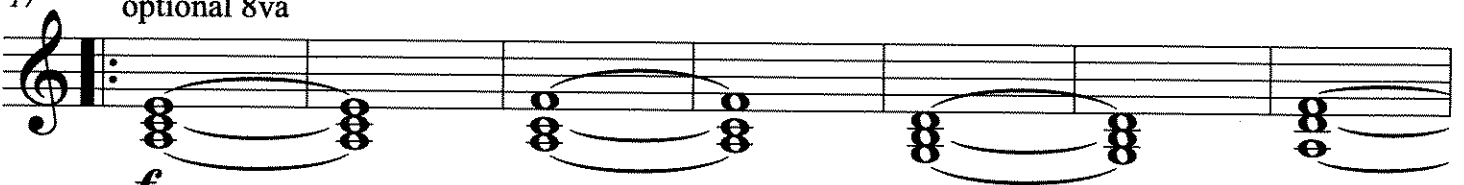
Driving ♩ = 128

A B C



D REPEAT 4X

17 optional 8va

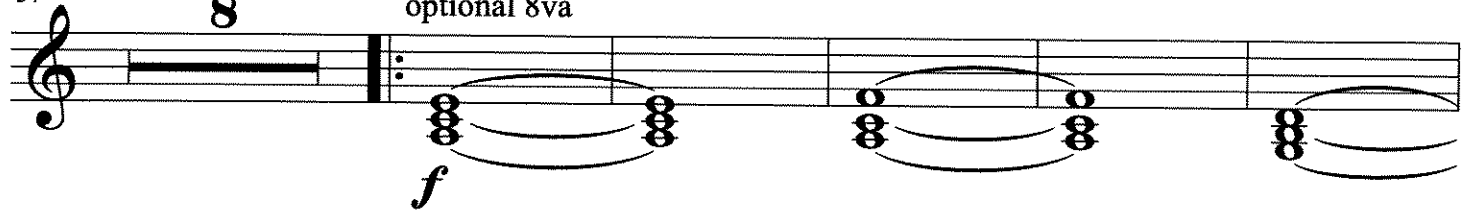


24 8 8 8 8

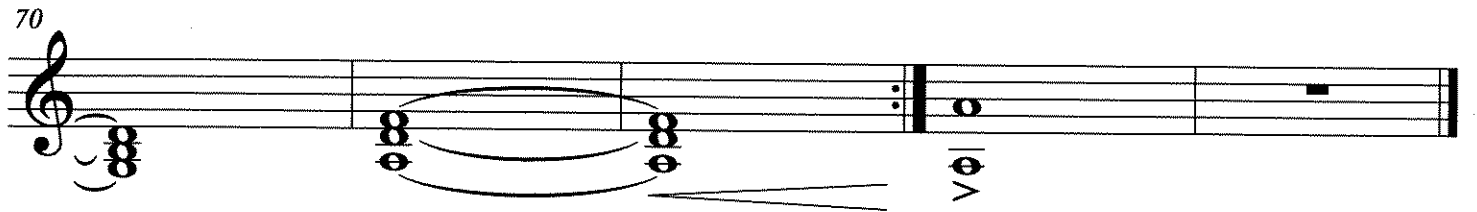


I J FLAGS REPEAT 4X

57 optional 8va



70



We Know What You Whisper

Wakanda Forever

Ludwig Goransson

arr. Bernice

Countermelody Bb

HIGH

Driving ♩ = 128

A B C

4 4 4 4

D REPEAT 4X

17

f

E F G H

8 8 8 8

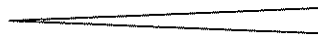
I J FLAGS REPEAT 4X

57

f

71

f



We Know What You Whisper

Wakanda Forever

Ludwig Goransson

arr. Bernice

Bass Line Bb

LOW

Driving ♩ = 128

A

B

C

D

REPEAT 4X

The image contains ten blank musical staves, each consisting of five horizontal lines, arranged vertically down the page. These staves are intended for musical notation.

Trumpet

Name _____

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

31. A MOZART MELODY

Adaptation

Musical notation for 'A MOZART MELODY' in 4/4 time, consisting of two staves. A large bracket is drawn over the first four measures of the top staff.

32. ESSENTIAL ELEMENTS QUIZ

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



Musical notation for the 'ESSENTIAL ELEMENTS QUIZ' on a single staff with a treble clef. Below the staff are two dashed lines for drawing symbols and note names.

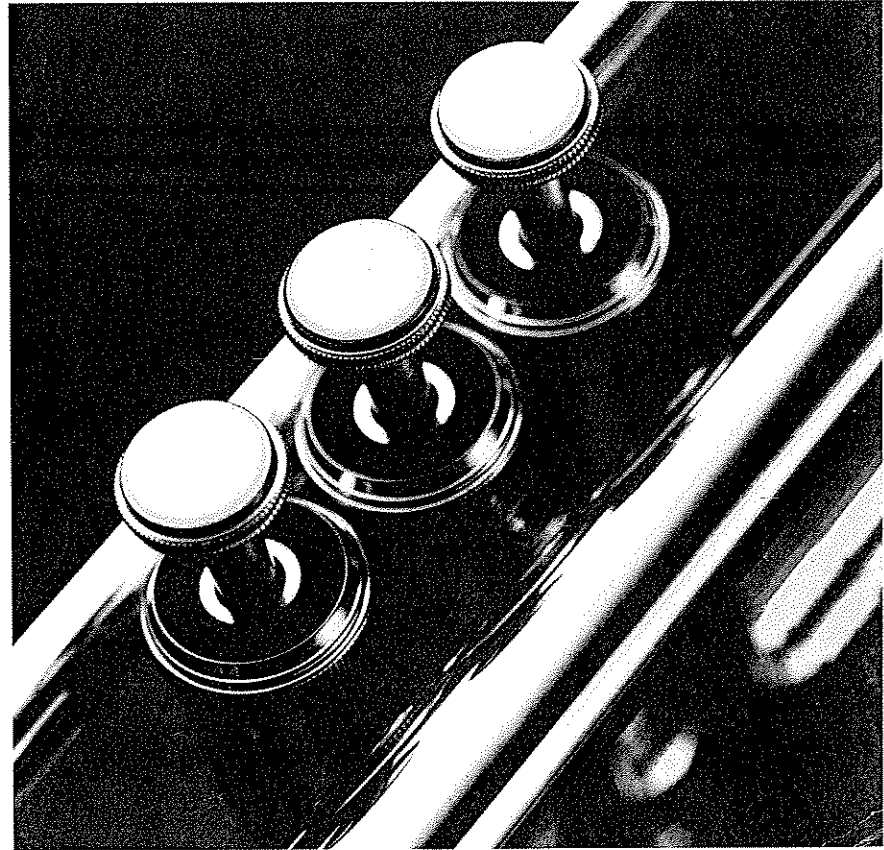
B \flat TRUMPET BOOK 1



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:

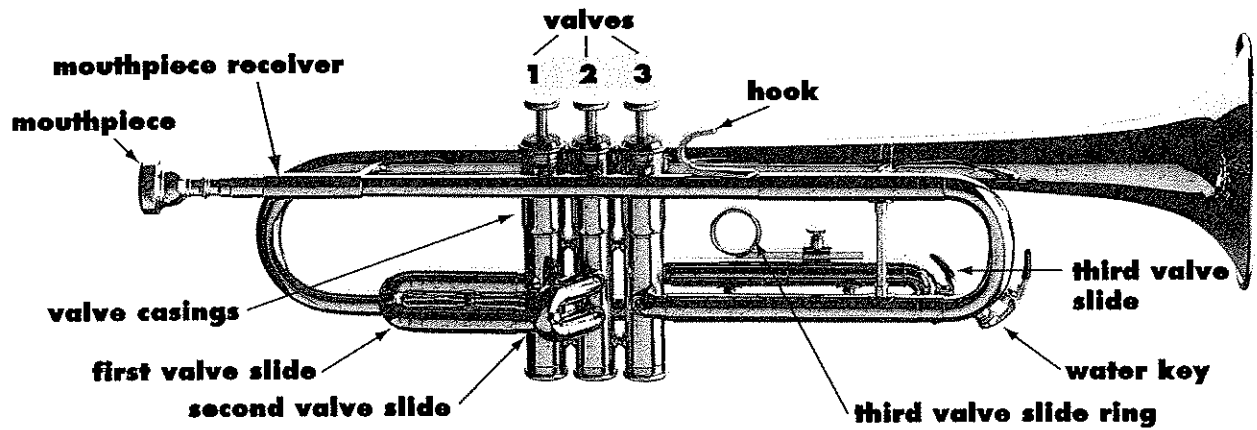
- Unscrew the valve at the top of the casing.
- Lift the valve half-way out of the casing.
- Apply a few drops of special brass valve oil to the exposed valve.
- Carefully return the valve to its casing. When properly inserted, the top of the valve should easily screw back into place.

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.



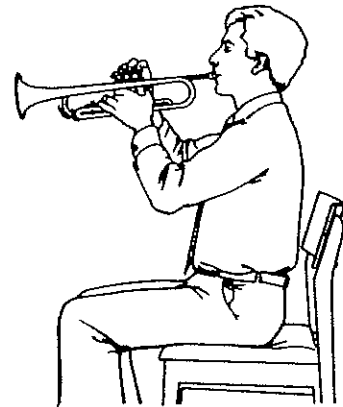


Getting It Together

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.

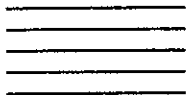
- Step 5** Always sit or stand tall when playing. Hold the trumpet as shown:



READING MUSIC

Identify and draw each of these symbols:

Music Staff



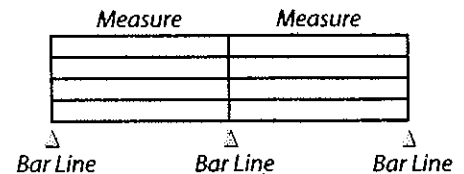
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

Ledger Lines



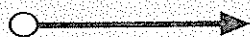
Ledger lines extend the music staff. Notes on ledger lines can be above or below the staff.

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.

G

○○○
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.

F

●○○
△

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.

E

●●○

6. MOVING ON UP


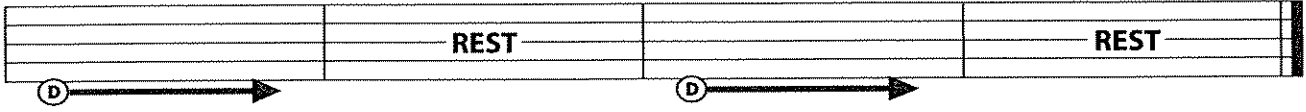
Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Double Bar  indicates the end of a piece of music.

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

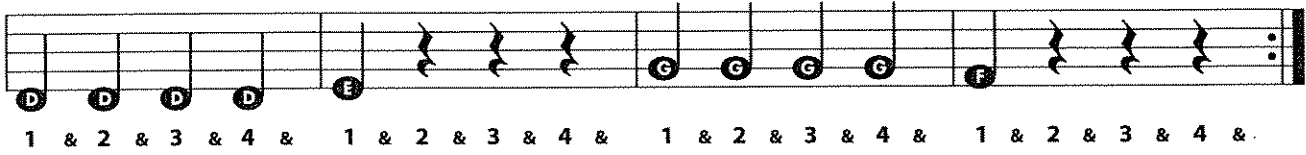
7. THE LONG HAUL

Double Bar ▾


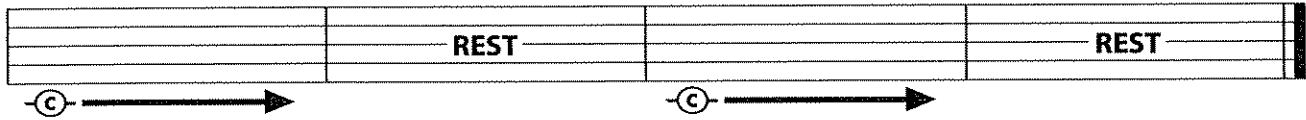
D  

8. FOUR BY FOUR

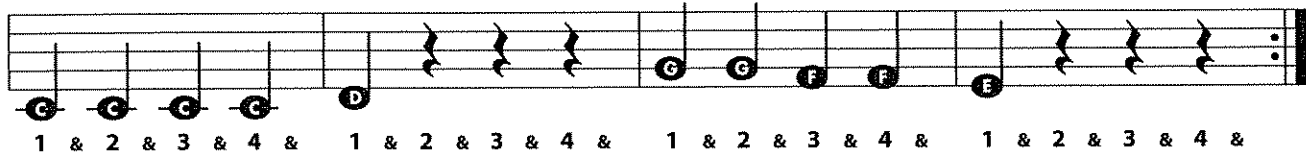
Repeat Sign ▾


 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.

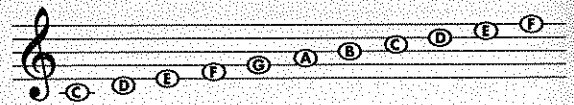
Time Signature

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

 = 4 beats per measure
 = Quarter note gets one beat

Note Names

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



THEORY

Sharp

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

Flat

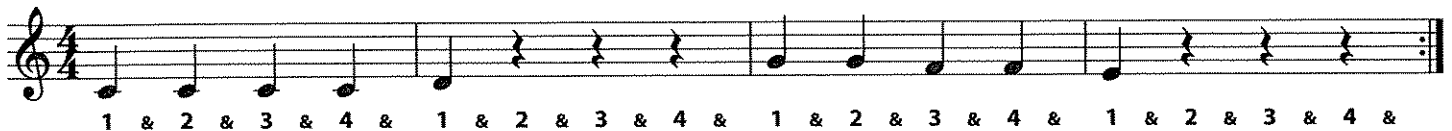
b lowers the note and remains in effect for the entire measure.

Natural

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

11. READING THE NOTES

Compare this to exercise 10, THE FAB FIVE.

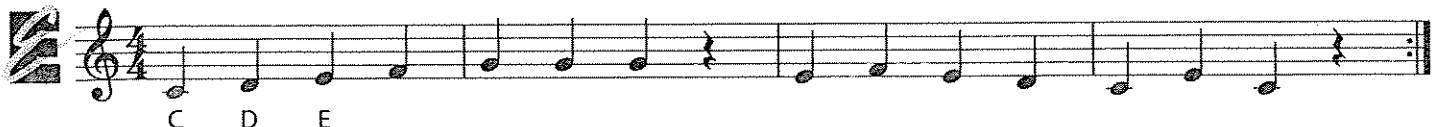

 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

12. FIRST FLIGHT








13. ESSENTIAL ELEMENTS QUIZ

Fill in the remaining note names before playing.


 C D E

Notes In Review

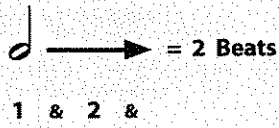
Memorize the fingerings for the notes you've learned:

G  ○○○	F  ●○○	E  ●●○	D  ●○○●	C  ○○○
--	--	--	---	--

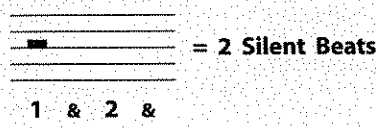
14. ROLLING ALONG



Half Note



Half Rest




15. RHYTHM RAP

Clap the rhythm while counting and tapping.



16. THE HALF COUNTS



17. HOT CROSS BUNS

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



Breath Mark



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

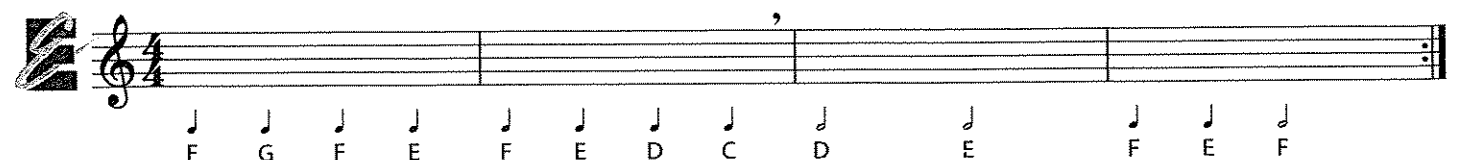
18. GO TELL AUNT RHODIE

American Folk Song

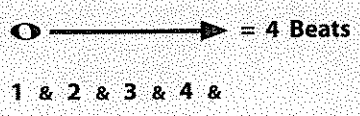


19. ESSENTIAL ELEMENTS QUIZ

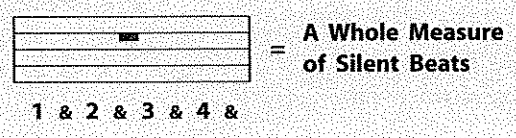
Using the note names and rhythms below, draw your notes on the staff before playing.



Whole Note



Whole Rest



Whole Rest



Half Rest



20. RHYTHM RAP

Clap the rhythm while counting and tapping.

Clap

21. THE WHOLE THING

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 Musical notation for 'DEEP POCKETS' in 4/4 time. It starts with a bass clef and a key signature of one flat (B-flat). The melody consists of quarter notes and eighth notes. There are three fingerings indicated: '○○○' under the first three notes and '△B' under the 11th and 12th notes.

34. DOODLE ALL DAY

Musical notation for 'DOODLE ALL DAY' in 4/4 time. The melody is a continuous eighth-note line.

35. JUMP ROPE

Musical notation for 'JUMP ROPE' in 4/4 time. The melody is a continuous eighth-note line.

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

7 Pick-up note

 Musical notation for 'A-TISKET, A-TASKET' in 4/4 time. It features a pick-up note followed by a full measure. The melody is a continuous eighth-note line.

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

 Musical notation for 'LOUD AND SOFT' in 4/4 time. The melody is a continuous eighth-note line. Dynamics markings *f*, *mf*, *p*, and *f* are placed below the notes. A 'Clap' instruction is above the first measure.

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

J. S. Pierpont

 Musical notation for 'JINGLE BELLS' in 4/4 time. The melody is a continuous eighth-note line. Dynamics markings *mf* and *f* are placed below the notes.

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

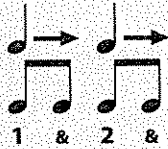
Traditional Hanukkah Song

 Musical notation for 'MY DREYDL' in 4/4 time. The melody is a continuous eighth-note line. Dynamics markings *mf*, *p*, and *f* are placed below the notes.

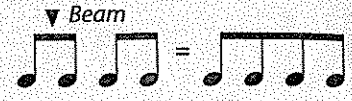
Eighth Notes



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

mf

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

p

44. OH, SUSANNA

Stephen Collins Foster

f

HISTORY

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

45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

Gioacchino Rossini

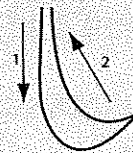
mf *f*

2 Time Signature

= 2 beats per measure
= Quarter note gets one beat

Conducting

Practice conducting this two-beat pattern.



46. RHYTHM RAP

Clap

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

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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 band arrangement of 'When the Saints Go Marching In'. It consists of three staves of music in 4/4 time, marked 'Allegro'. The first staff begins with a measure rest followed by a series of eighth notes, with a dynamic marking of *mf*. A box containing the number '3' is placed above the first measure, with an arrow pointing to it and the text 'Measure number'. The second staff continues the melody with a dynamic marking of *f* and includes a box with the number '11'. The third staff concludes the piece with a dynamic marking of *f* and a box with the number '19'. The piece ends with a double bar line.

56. OLD MACDONALD HAD A BAND – Section Feature

Allegro

mf

9

13

2nd time go on to meas. 13

f

p

This musical score is for the section feature of 'Old MacDonald Had a Band'. It consists of three staves of music in 4/4 time, marked 'Allegro'. The first staff begins with a dynamic marking of *mf*. The second staff includes a box with the number '9' above a measure rest, followed by a dynamic marking of *f* and a *p* dynamic marking. A first ending bracket spans the final two measures of the second staff, with the instruction '2nd time go on to meas. 13' written above it. The third staff begins with a box containing the number '13' above the first measure, followed by a dynamic marking of *f*. The piece ends with a double bar line.

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

Ludwig van Beethoven
Arr. by John Higgins

Moderato

mf

9

13

p

f

This musical score is for the section feature of 'Ode to Joy' from Beethoven's Symphony No. 9. It consists of three staves of music in 4/4 time, marked 'Moderato'. The first staff begins with a dynamic marking of *mf*. The second staff includes a box with the number '9' above a measure rest, followed by a dynamic marking of *p*. The third staff begins with a box containing the number '13' above the first measure, followed by a dynamic marking of *f*. The piece ends with a double bar line.

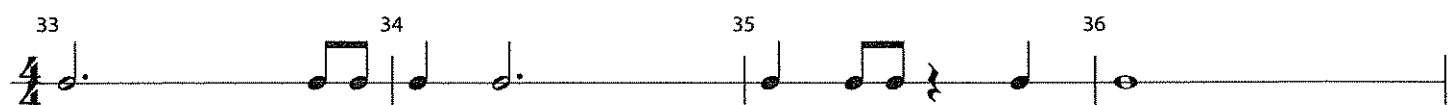
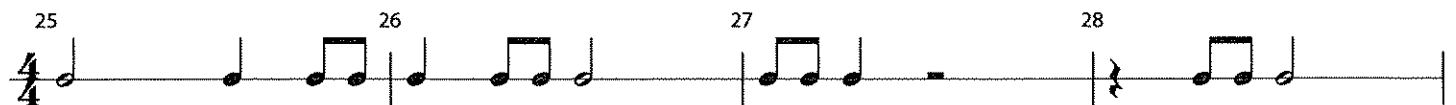
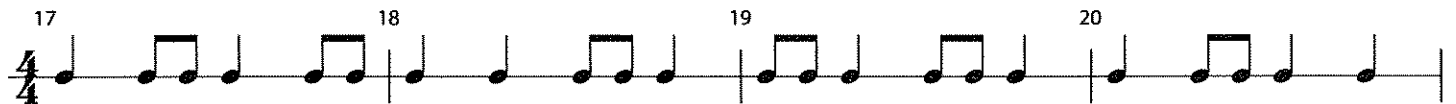
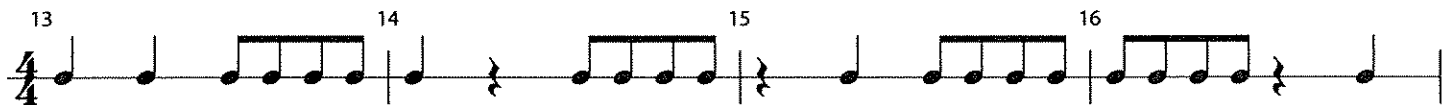
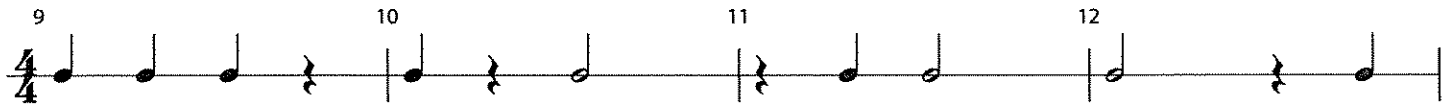
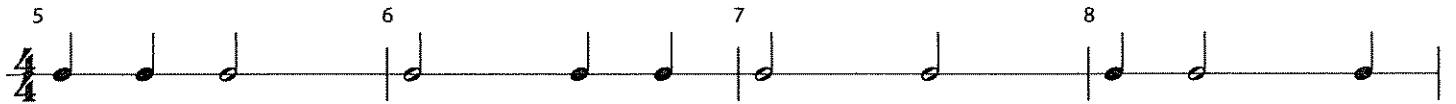
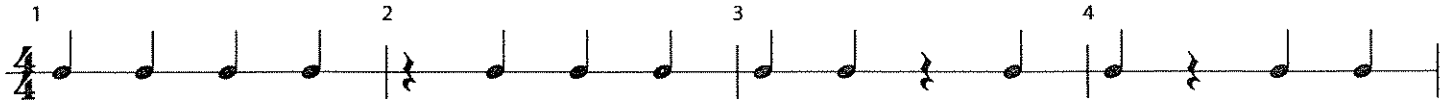
58. HARD ROCK BLUES – Encore

John Higgins

Allegro

f

This musical score is for the encore piece 'Hard Rock Blues'. It consists of two staves of music in 4/4 time, marked 'Allegro'. The first staff begins with a dynamic marking of *f*. The second staff concludes the piece with a double bar line.

 **RHYTHM STUDIES**

RHYTHM STUDIES

37 38 39 40

4/4

41 42 43 44

4/4

45 46 47 48

4/4

49 50 51 52

4/4

53 54 55 56

4/4

57 58 59 60

3/4

61 62 63 64

3/4

65 66 67 68

2/4

69 70 71 72

2/4

CREATING MUSIC

THEORY

Composition

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

1. ODE TO JOY

Ludwig van Beethoven

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).

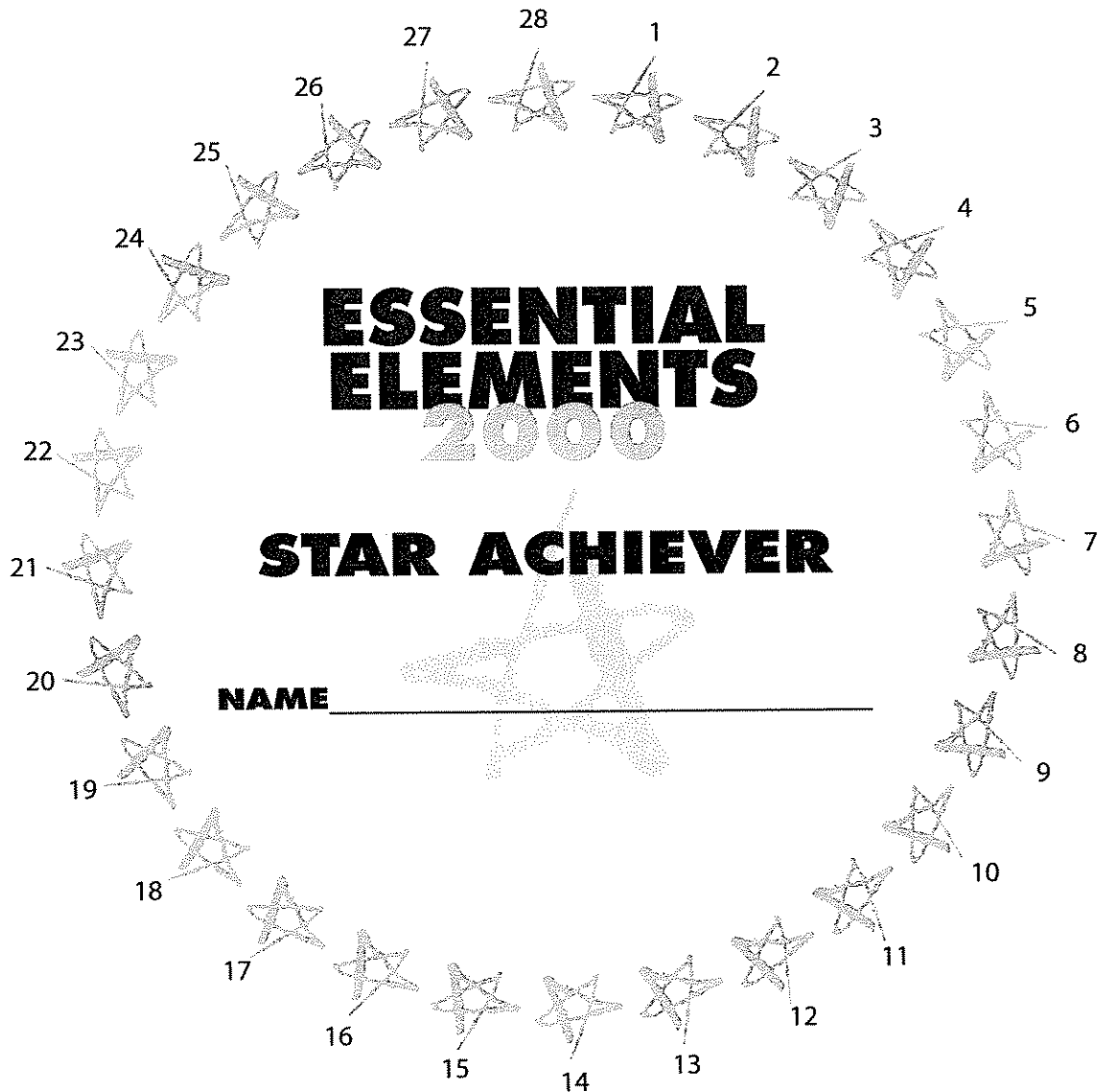


5. INSTANT MELODY

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:

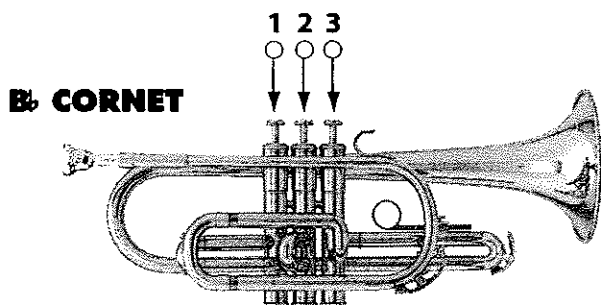
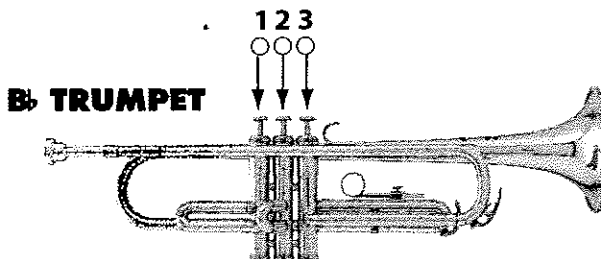
- Use the water key to empty water from the instrument. Blow air through it.
- Remove the mouthpiece. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Wipe off the instrument with a clean soft cloth. Return the instrument to its case.

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# G \flat

G

G# A \flat

A

A# B \flat

B

C

C# D \flat

FINGERING CHART

B \flat TRUMPET/B \flat CORNET

D

D# E \flat

E

F

F# G \flat

G

G# A \flat

A

A# B \flat

B

C

C# D \flat

D

D# E \flat

E

F

F# G \flat

G

G# A \flat











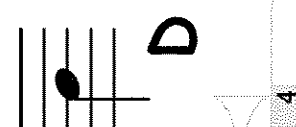






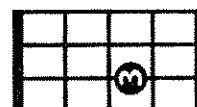
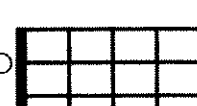
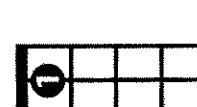




A

A# 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