

TUBA

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54. Tenor Madness
55. Uptown Funk
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57. Blank Staff Paper
58. Twinkle Twinkle Note Test
59. Essential Elements Method Book
60. Note Map/Fingering Chart

What to practice first...

WINTERFEST SET LIST (Semester 1)

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

ARTS ALIVE SET LIST (Semester 2)

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

Graduation - Pomp & Circumstance

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

FINGERING CHART

TUBA

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.

Tuba valves occasionally need oiling. To oil your valves, simply:

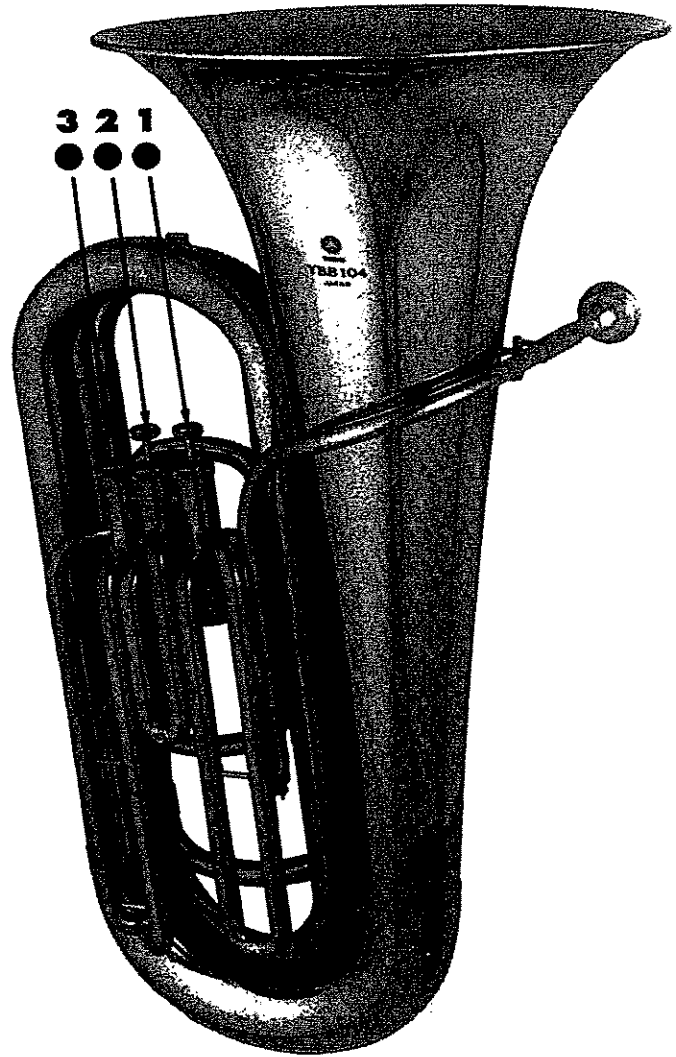
- Unscrew the valve at the top of the casing.
- Lift the valve half-way out of the casing.
- Apply a few drops of oil to the exposed metal valve.
- Carefully return the valve to its casing. When properly inserted, the top of the valve should easily screw back into place.

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

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



<p>E</p>	<p>F</p>	<p>F# Gb</p>	<p>G</p>
<p>G# Ab</p>	<p>A</p>	<p>A# Bb</p>	<p>B</p>

Concert Bb Scale

1. Scale with hints

2. Scale

3. Arpeggio with hints

4. Arpeggio

5. Draw the notes of the scale.

6. Draw the notes of the arpeggio.

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

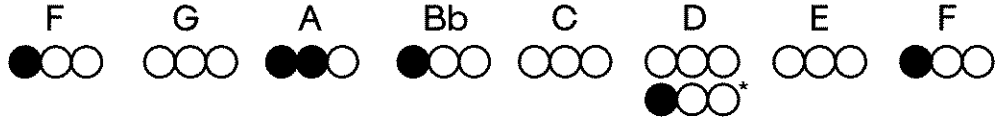
Concert Bb Scale

BRASS

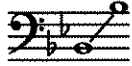
Trumpet



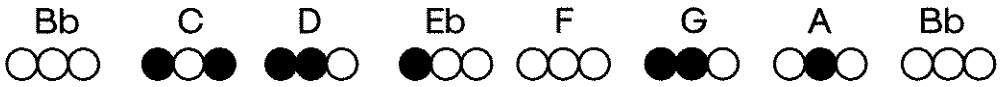
F Horn
*Lower octave



Trombone
Baritone

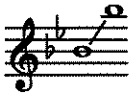


Tuba

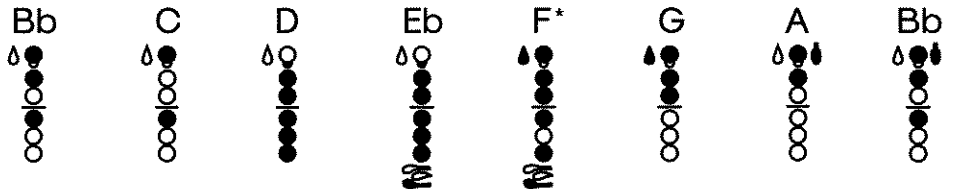


WOODWINDS

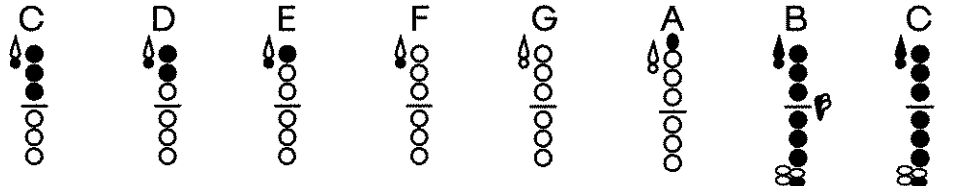
Flute



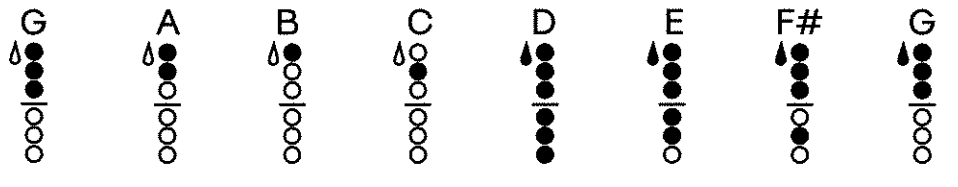
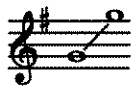
Oboe
*Forked F



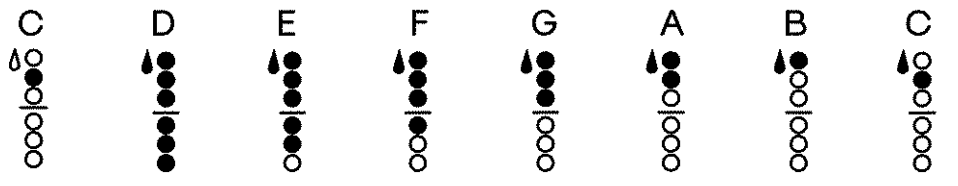
Clarinet



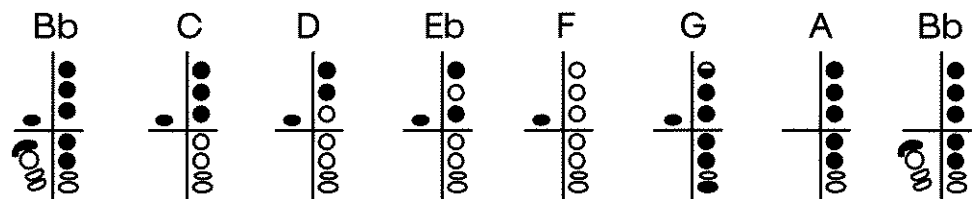
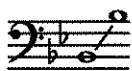
Alto/Bari Sax



Tenor Sax



Bassoon
● = whisper key



Concert C Scale

1. Scale with hints

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

2. Scale

3. Arpeggio with hints

C E G C G E C

4. Arpeggio

5. Draw the notes of the scale.

6. Draw the notes of the arpeggio.

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



Concert C Scale

BRASS

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

WOODWINDS

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

Concert Ab Scale

1. Scale with hints

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

2. Scale

3. Arpeggio with hints

Ab C Eb Ab Eb C Ab

4. Arpeggio

5. Draw the notes of the scale.

6. Draw the notes of the arpeggio.

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



Concert Ab Scale

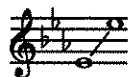
BRASS

Trumpet



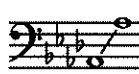
Bb	C	D	Eb	F	G	A	Bb
●○○	○○○	●○○	○●●	●○○	○○○	●●○	●○○

F Horn



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

Trombone
Baritone



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

* Tuba



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

WOODWINDS

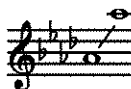
Flute



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

Oboe

*Alternate fingering



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

Clarinet



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

Alto/Bari Sax

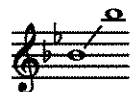
*Bis fingering - hover first finger over both top keys for entirety of scale.



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

Tenor Sax

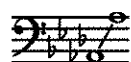
*Bis



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

Bassoon

● = whisper key



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

Concert Bb Blues Scale

Number	1	b3	4	b5	5	b7	8
Solfege	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
Solfege	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°
Minor	i	ii°	III	iv	v	VI	VII

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

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

Number	Groove	Example in C Major/C Minor/Bb Blues	Scale	Write In New Key
1	i-III-VII-iv	Cm-Eb-Bb-Fm	Minor	
2	i-iv-ii°-V	Cm-Fm-Ddim-G	Minor	
3	i-iv-VI-V 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°-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

SOLO TUBA

Dedicated to the London Symphony Orchestra.
First performed by Philip Catelinet at the L.S.O. Jubilee Concert, 13th June, 1954.

CONCERTO FOR BASS TUBA

R. VAUGHAN WILLIAMS

Allegro moderato (♩ = 98)

p cantabile

cresc.

f

p

f

p cantabile

f

p dolce

f

p

SOLO TUBA

6

p cantabile

Musical staff 6.1: Bass clef, key signature of three flats (B-flat, E-flat, A-flat), 4/4 time signature. The staff contains a melodic line starting with a half note G2, followed by quarter notes A2, B2, and C3. The piece concludes with a double bar line and a repeat sign.

Musical staff 6.2: Continuation of the melodic line from staff 6.1, featuring eighth and sixteenth notes.

Musical staff 6.3: Continuation of the melodic line, including a dynamic marking of *f* (forte) and a fermata over a half note.

7

leggiero

mf

Musical staff 7.1: Bass clef, key signature of three flats, 4/4 time signature. The staff contains a melodic line starting with a half note G2, followed by quarter notes A2, B2, and C3. The piece concludes with a double bar line and a repeat sign.

Musical staff 7.2: Continuation of the melodic line, including a dynamic marking of *f* (forte) and a key signature change to two flats (B-flat, E-flat) and a 2/4 time signature.

8

3

p

Musical staff 8.1: Bass clef, key signature of two flats, 2/4 time signature. The staff begins with a triplet of eighth notes (G2, A2, B2) followed by a quarter rest. The piece concludes with a double bar line and a repeat sign.

Musical staff 8.2: Continuation of the melodic line from staff 8.1, featuring eighth and sixteenth notes.

9

Musical staff 9.1: Bass clef, key signature of two flats, 2/4 time signature. The staff contains a melodic line starting with a quarter note G2, followed by eighth notes A2, B2, and C3. The piece concludes with a double bar line and a repeat sign.

Musical staff 9.2: Continuation of the melodic line, including dynamic markings of *f* (forte) and *p* (piano), and triplet markings over eighth notes.

SOLO TUBA

Musical staff with bass clef, key signature of two flats, and 2/4 time signature. It contains several triplet markings over eighth notes.

10 *legato*
f cantabile

Musical staff with bass clef, key signature of two flats, and 2/4 time signature. It features a melodic line with slurs and triplet markings.

f

4 11 4 7 12 6

Musical staff with bass clef, key signature of two flats, and 2/4 time signature. It contains rests of 4, 11, 4, 7, 12, and 6 measures.

CADENZA

ff → *p*

Musical staff with bass clef, key signature of two flats, and 2/4 time signature. It features a cadenza section with rapid sixteenth-note passages and slurs.

accel. *Lento*

Musical staff with bass clef, key signature of two flats, and 2/4 time signature. It includes triplet markings and a tempo change to Lento.

a tempo
leggiero

Musical staff with bass clef, key signature of two flats, and 2/4 time signature. It features a tempo change to a tempo and a dynamic marking of leggiero.

f *p* *Tranquillo*

Musical staff with bass clef, key signature of two flats, and 2/4 time signature. It includes dynamic markings of f and p, and a tempo marking of Tranquillo.

Largamente
pp *f* *p*

Musical staff with bass clef, key signature of two flats, and 2/4 time signature. It includes a tempo marking of Largamente and dynamic markings of pp, f, and p.

... may be omitted if preferred

SOLO TUBA

ROMANZA *

Andante sostenuto (♩ = 60)

p cantabile

pp

poco agitato

8 1 2 3 5 4

* This movement may also be played by Violoncello or Bassoon. In this case certain passages must be played an 8^{ve} higher as indicated.
† 8^{ve} for Violoncello or Bassoon only.

SOLO TUBA

The musical score for Solo Tuba consists of ten staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various dynamics such as *pp*, *f*, *ff*, and *ppp*, as well as performance instructions like *cresc.* and *rall.*. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and is marked with articulations like slurs and accents. Measure numbers 5, 6, 7, and 8 are indicated in boxes. A first ending bracket is present above measure 8. The score concludes with a final cadence.

† see for Violoncello or Bassoon only.

SOLO TUBA

FINALE- RONDO ALLA TEDESCA

Allegro (♩ = 150) (♩ = 50)

1

p

cresc.

f

1

p cantabile

f

2

p

Poco animato

mf

SOLO TUBA

3

Tempo I

f

4

f

Poco animato

5

p cantabile e sostenuto

pp

6

9

SOLO TUBA

7 Tempo I

Musical notation for measures 7 and 8. Measure 7 begins with a piano (*p*) dynamic. Measure 8 ends with a forte (*f*) dynamic. The notation includes various rhythmic values and accidentals.

8

Musical notation for measures 8 and 9. Measure 8 starts with a piano (*p*) dynamic. Measure 9 ends with a mezzo-forte (*mf*) dynamic. The notation includes triplets and various rhythmic values.

Poco animato

9

Musical notation for measure 9, continuing from the previous block. It features a mezzo-forte (*mf*) dynamic and includes a triplet.

12 10 CADENZA

Musical notation for measure 10, the start of the cadenza. It begins with a forte (*f*) dynamic and includes triplets.

Musical notation for measure 11, continuing the cadenza. It features a forte (*f*) dynamic and includes triplets and a *simile* marking.

Musical notation for measure 12, continuing the cadenza. It features a forte (*f*) dynamic and includes triplets.

Musical notation for measure 13, continuing the cadenza. It features a forte (*f*) dynamic and includes triplets.

a tempo

Musical notation for measure 14, the end of the cadenza. It features a forte (*f*) dynamic, a *simile* marking, and a fortissimo (*ff*) dynamic.

BASS CLEF INSTRUMENTS
-TUBA IN BASS

Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(Eb) Eb Bb7 Cm Ab Eb Bb7

Soprano

Alto

Tenor

Bass

7 Eb Bb Eb Eb Ab Eb Cm Eb

S

A

T

B

14 Eb Bb7 Eb Eb^{sus4}/Ab Eb

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

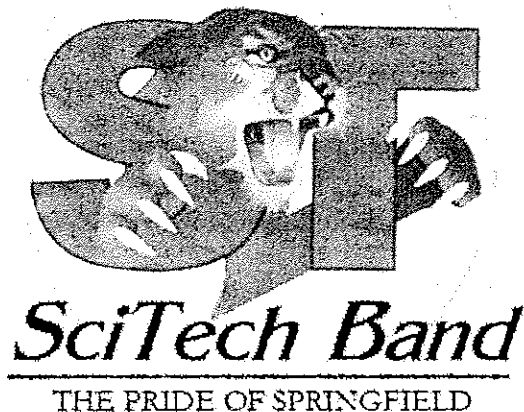
- Symphonic Band play prepared solo for “Symphonic Band”
- Extra points for playing “Concert Band/Jazz Band” solo
- Extra points for playing a prepared solo from Essential Elements book 1, 2, 3, or a new song from the binder

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

Tuba

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score is written for Tuba in bass clef, 4/4 time, and B-flat major. It consists of three staves of music. The first staff begins with a whole rest followed by a series of eighth notes, marked *mf*. The second staff continues the eighth-note pattern, marked *p* at the end. The third staff features a series of eighth notes, marked *f*. The piece concludes with a double bar line.

Audition Prepared Solo - Advanced Band

Tuba

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score is written for Tuba in bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It consists of four staves of music. The first staff begins with a *mf* dynamic marking. The second staff includes a *p* dynamic marking and a 'Swing!' instruction with a triplet symbol. The third staff features a *f* dynamic marking. The fourth staff concludes the piece with a double bar line.

Tuba ANGELS WE HAVE HEARD ON HIGH

Traditional French Carol

Soprano

Musical notation for the Soprano part, measures 1 through 21. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The melody is written on a bass clef staff. Measures 1-7 are quarter notes, measures 8-14 are eighth notes with beams, and measures 15-18 are eighth notes with beams. Measure 19 is marked with a box containing the text '*Intro'. Measures 20-21 are quarter notes.

Alto

Musical notation for the Alto part, measures 1 through 21. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The melody is written on a bass clef staff. Measures 1-7 are quarter notes, measures 8-14 are eighth notes with beams, and measures 15-18 are eighth notes with beams. Measure 19 is marked with a box containing the text '*Intro'. Measures 20-21 are quarter notes.

Tenor

Musical notation for the Tenor part, measures 1 through 21. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The melody is written on a bass clef staff. Measures 1-7 are quarter notes, measures 8-14 are eighth notes with beams, and measures 15-18 are eighth notes with beams. Measure 19 is marked with a box containing the text '*Intro'. Measures 20-21 are quarter notes.

Bass

Musical notation for the Bass part, measures 1 through 21. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The melody is written on a bass clef staff. Measures 1-7 are quarter notes, measures 8-14 are eighth notes with beams, and measures 15-18 are eighth notes with beams. Measure 19 is marked with a box containing the text '*Intro'. Measures 20-21 are quarter notes.

Tuba
Doubles Bass Guitar
Optional 8va where necessary

Birdland

Music by Josef Zawinul
Arranged by Michael Sweeney

♩ = 152

The musical score is written in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of ten staves of music. The first staff begins with a dynamic marking of *f* and a measure number of 9. The second staff has a measure number of 17. The third staff has a measure number of 13. The fourth staff has a measure number of 19. The fifth staff has a measure number of 25 and includes three upward-pointing triangle accents (^) above the first three measures. The sixth staff has a measure number of 30 and includes a measure number of 33. The seventh staff has a measure number of 36 and includes a measure number of 42 followed by a double bar line with repeat dots. The eighth staff has a measure number of 47 and includes a measure number of 50. The ninth staff has a measure number of 47. The score concludes with a copyright symbol (©) at the bottom center.

52

Musical staff 52-57. Bass clef, key signature of one flat. The staff contains eighth and sixteenth notes with various articulations like accents and slurs. A box containing the number 58 is placed below the staff.

57

Musical staff 57-62. Bass clef, key signature of one flat. The staff contains eighth and sixteenth notes with various articulations like accents and slurs.

To Coda

62

Musical staff 62-67. Bass clef, key signature of one flat. The staff contains eighth and sixteenth notes with various articulations like accents and slurs. A box containing the number 68 is placed below the staff.

67

Musical staff 67-73. Bass clef, key signature of one flat. The staff contains a continuous eighth-note pattern. A dynamic marking of *mf* is placed below the staff. A box containing the number 76 is placed below the staff.

73

Musical staff 73-79. Bass clef, key signature of one flat. The staff contains a continuous eighth-note pattern. Dynamic markings include *dim.*, *mp*, *ff*, and *dim.* placed below the staff.

79

Musical staff 79-84. Bass clef, key signature of one flat. The staff contains eighth and sixteenth notes with various articulations like accents and slurs. Dynamic markings include *mp*, *ff*, *dim.*, *mp*, *ff*, and *mp* placed below the staff.

84

Musical staff 84-91. Bass clef, key signature of one flat. The staff contains eighth and sixteenth notes with various articulations like accents and slurs.

91

D.C. al Coda

Musical staff 91-97. Bass clef, key signature of one flat. The staff contains eighth and sixteenth notes with various articulations like accents and slurs. A dynamic marking of *mf* is placed below the staff.

97

Musical staff 97-100. Bass clef, key signature of one flat. The staff contains eighth and sixteenth notes with various articulations like accents and slurs. A dynamic marking of *ff* is placed below the staff.

94 Coda

Musical staff 94-100. Bass clef, key signature of one flat. The staff contains eighth and sixteenth notes with various articulations like accents and slurs.

B.C.

BLUE MOON

31.

Handwritten musical score for the piece "Blue Moon" by Billie Holiday. The score is written on ten staves of music. The key signature is B-flat major (two flats) and the time signature is common time (C). The music features a melodic line with various chords written above it. The chords are: Eb, Cmi, Fmi, Bb7, E, Cmi, Fmi, Bb7, Eb, Cmi, Fmi7, Eb, Ab, Eb, Bb7, Eb, Cmi, Fmi, Bb7, Eb, Cmi, Fmi7, Eb, Fmi7, Eb, Fmi7, Bb7, Eb, Fmi7, Bb7, Eb, Abmi7, Db7, Gb, Bb, F7, Fmi7, Bb7, Eb, Cmi, Fmi7, Bb7, Eb, Cmi, Fmi, Bb7, Eb, Cmi, Fmi7, Bb7, 1. Eb, Fmi7, Eb, Bb7, 2. Eb, Fmi7, Eb.

Tuba

Canon Remix

Pachelbel / Arr. Bernice

4

5

mp

10

13

17

21

24

29

31

37

38

45

f

52

53

61

mf

66

69

73

f

77

80

83

Bass Guitar

Canon Remix

Pachelbel / Arr. Bernice

4

5

B \flat F Gm Dm E \flat

10 B \flat E \flat F

13 *mp* With Energy *mf*

16

21

29

31

36

37

41

45

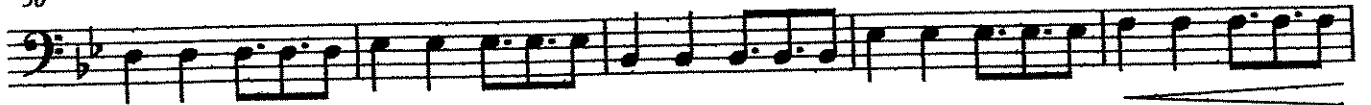
46

51

53 Solo

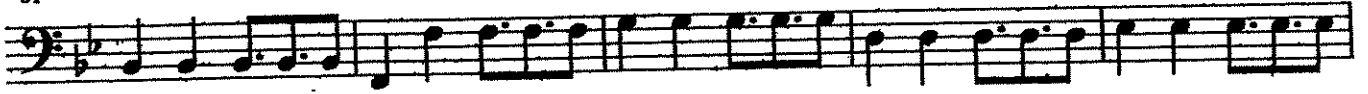
2
56

[Title]



61

61

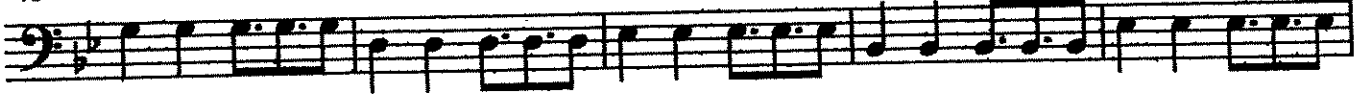


69

66



71



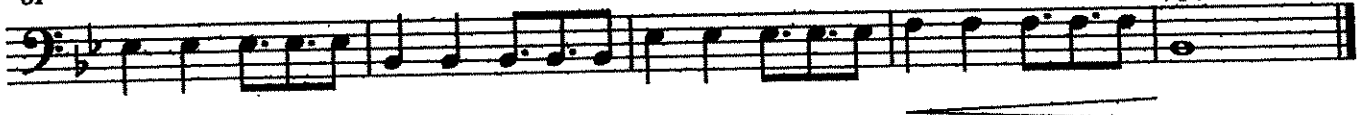
77

76



83

81



Careless Whisper – Melody

Melody C – Flute



Melody Bb – Trumpet, Clarinet, Tenor Sax



Melody Eb – Alto Sax, Bari Sax



Melody Bass Clef – Trombone, Baritone



Piano – Chords

Dm, Gm, Bb, Am

Lyrics

You really gotta sponsor us,
All of the SciTech Band.
We really need your money now,
Just lend us a hand

Careless Whisper – Horn Lick

Horn Lick C – Flute



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

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



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

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



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

Horn Lick Eb – Alto Sax, Bari Sax



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

Horn Lick Bass Clef – Trombone, Baritone



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

Carol of The Bells

Melody - Bass Clef
-Trombone / Baritone

Quartet Version

arr. Turgeon & Brenice

Soli
mp

6

12

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

B 24

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

37 **E** *rit.*

Detailed description: This is a musical score for the bass clef part of 'Carol of The Bells'. It is arranged for a quartet and includes parts for Trombone and Baritone. The score is in 4/4 time and begins with a 'Soli' instruction and a mezzo-piano (*mp*) dynamic. The melody consists of a series of eighth notes, with some notes beamed together. There are five marked sections: Section A (measures 18-23) is marked 'rit.' and 'a tempo - Repeat 4x' with a forte (*f*) dynamic; Section B (measures 24-30) continues the eighth-note pattern; Section C (measures 31-36) features a melodic line with a mezzo-forte (*mf*) dynamic and a repeat sign with 'Repeat 3x' and a forte (*f*) dynamic; Section D (measures 37-42) is marked 'rit.' and ends with a fermata. The score concludes with a double bar line and a repeat sign.

Carol of The Bells

Bass Line - Bass Clef (Low)
-Tuba

Quartet Version

arr. Turgeon & Bernice

The musical score is written on a single bass staff with a low bass clef and a key signature of one flat (B-flat). The piece begins with a *mp* dynamic marking. The first line contains a whole rest followed by a series of eighth notes: B-flat, A, G, F, E, D, C, B-flat. The second line continues with a half note B-flat, a quarter note A, a quarter note G with a sharp sign, a quarter note F, a quarter note E, and a quarter note D. The third line starts with a *rit.* marking, followed by a quarter note C, a quarter note B-flat, a quarter note A, a quarter note G, a quarter note F, a quarter note E, a quarter note D, and a quarter note C. A box labeled 'A' is placed above the final note. The tempo marking 'a tempo - Repeat 4x' is written to the right. The fourth line begins with a 3/4 time signature, a *f* dynamic marking, and a half note C. A box labeled 'B' is placed below the first measure. The fifth line contains a half note B-flat, a half note A, a half note G, a half note F, a half note E, and a half note D. A box labeled 'C' is placed below the first measure. The sixth line starts with a *mf* dynamic marking, followed by a half note B-flat, a half note A, a half note G, a half note F, a half note E, and a half note D. A box labeled 'D' is placed above the first measure, with the instruction 'Repeat 3x' to its right. The seventh line begins with a *f* dynamic marking, followed by a half note B-flat, a half note A, a half note G, a half note F, a half note E, and a half note D. A box labeled 'E' is placed below the first measure. The eighth line contains a half note B-flat, a half note A, a half note G, a half note F, a half note E, and a half note D. A *rit.* marking is placed above the first measure. The piece concludes with a final half note B-flat.

7: Bass clef

79

(MED. PUNK)

CHAMELEON

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

INTRO

(BASS) N.C.

A

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

BASS CONT. SIM.

B

B \flat -7 Eb7 B \flat -7 Eb7 (PLAY 3X)

B \flat -7 Eb7 N.C.

Chameleon Bass Line

Score

The musical score consists of five staves, each with a different clef and key signature. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The notation includes eighth and sixteenth notes, rests, and repeat signs with first and second endings. The staves are labeled as follows:

- C**: Treble clef, C major key signature.
- Bb**: Treble clef, B-flat major key signature.
- Eb**: Treble clef, E-flat major key signature.
- Bass Clef High**: Bass clef, B-flat major key signature.
- Bass Clef Low**: Bass clef, B-flat major key signature.

The music is written in a style typical of a bass line, with a focus on rhythmic patterns and melodic movement. The first ending is marked with a double bar line and a repeat sign, and the second ending is marked with a double bar line and a repeat sign. The score is presented in a clean, black-and-white format.

Tuba

Cheer # 1

arr. Bernice

Watch Conductor
Slow-Fast

5

Melody (B.C.)
TUBA

Danza Kuduro

As Recorded by
Don Omar & Lucenzo
arr. Bernice

Slow ♩ = 63
play 2nd time only
Duet

mp

5

A Double Time **B** **C**
9 ♩ = 126
4 4
f

20 **D**

24

28 **E**

32

35 **F** %

38 3 3 f

42

Musical staff 42-45: Bass clef, 7/8 time signature. Measures 42-45 contain eighth and sixteenth notes with slurs. Measure 45 ends with a boxed letter 'G'.

46

Musical staff 46-49: Bass clef, 7/8 time signature. Measures 46-49 contain eighth and sixteenth notes with slurs. Measure 49 ends with a boxed letter 'G' and the text 'solo/soli optional 8vb'.

50

Musical staff 50-53: Bass clef, 7/8 time signature. Measures 50-53 contain eighth and sixteenth notes with slurs. Measure 53 ends with a boxed letter 'H'.

54

Musical staff 54-57: Bass clef, 7/8 time signature. Measures 54-57 contain eighth and sixteenth notes with slurs. Measure 57 ends with a boxed letter 'H' and the text 'tutti'.

58

Musical staff 58-62: Bass clef, 7/8 time signature. Measures 58-62 contain eighth and sixteenth notes with slurs. Measure 58 has 'optional solo/soli' above it. Measure 62 has 'tutti' above it. Measure 62 ends with a boxed letter 'H' and 'optional solo/soli' above it.

63

Musical staff 63-66: Bass clef, 7/8 time signature. Measures 63-66 contain eighth and sixteenth notes with slurs. Measure 63 has 'tutti' above it. Measure 64 has 'To Coda' and a Coda symbol above it. Measure 65 has a boxed letter 'I' above it. Measure 66 has a boxed letter 'I' above it. Between measures 65 and 66, there is a section labeled 'Solo Section -Drum Feature On Cue' with a '6' in a box. Measure 66 ends with 'D.S. al Coda' and a double bar line with repeat dots. Below the staff, it says '1st time only'.

J

Musical staff 73-76: Bass clef, 7/8 time signature. Measure 73 has a boxed letter 'J' and 'Coda' with a Coda symbol above it. Measure 74 has a boxed letter 'K' above it. Measure 75 has a '7' above it. Measure 76 has a 'ff' dynamic marking below it. The staff continues with eighth and sixteenth notes with slurs.

84

Musical staff 84-87: Bass clef, 7/8 time signature. Measures 84-87 contain eighth and sixteenth notes with slurs. Measure 84 has a boxed letter 'J' above it. Measure 87 has two first endings labeled '1.' and '2.' above it.

Counter melody
(B.C.) - TUBA

Danza Kuduro

As Recorded by
Don Omar & Lucenzo
arr. Bernice

Slow ♩ = 63

Double Time

A ♩ = 126

B

C

4 4 4 4 8

D 25 8 8 F % 4 f

47 G 8 H 7 To Coda ⊕

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

⊕ Coda J 73 8 K ff

84

88 1. 2.

Accordian
Horn Lick (B.C.)
OPTIONAL

Danza Kuduro

As Recorded by
Don Omar & Lucenzo
arr. Bernice

Slow ♩ = 63

A Double Time ♩ = 126

4 4

f

11

B

14

C

8

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

25 8 8 8 8

H

57 7

To Coda ⊕

I Solo Section
-Drum Feature On Cue

65 7

D.S. ♯ al Coda

⊕ Coda

J **K**

73 8 7

1. 2.

Bass Guitar
TREBLE CLEF
8vb Slow ♩ = 63

Danza Kuduro

As Recorded by
Don Omar & Lucenzo
arr. Bernice

Double Time

A ♩ = 126

Am F C G simile... 4 4

B

13 Am F C G C A E A A C

mf f

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

22 D

26

30 E

34

38 F % f

42

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

46 G

Musical staff 46-49: Treble clef, 4/4 time. Measures 46-49. Chord G is indicated above measure 48.

50

Musical staff 50-53: Treble clef, 4/4 time. Measures 50-53.

54 H

Musical staff 54-57: Treble clef, 4/4 time. Measures 54-57. Chord H is indicated above measure 56.

58

Musical staff 58-61: Treble clef, 4/4 time. Measures 58-61.

62 Solo Section
To Coda ⊕ I -Drum Feature On Cue

Musical staff 62-65: Treble clef, 4/4 time. Measures 62-65. Chord I is indicated above measure 64. A double bar line with repeat dots is at the end of measure 64. *mf* is written below measure 65.

66

Musical staff 66-69: Treble clef, 4/4 time. Measures 66-69.

70 D.S.% al Coda

Musical staff 70-72: Treble clef, 4/4 time. Measures 70-72. A double bar line with repeat dots is at the end of measure 72.

J ⊕ Coda K

73 7 G

Musical staff 73-82: Treble clef, 4/4 time. Measures 73-82. Chord G is indicated above measure 74. A fermata is over measures 73-74. *f* is written below measure 74, and *ff* is written below measure 82.

83

Musical staff 83-87: Treble clef, 4/4 time. Measures 83-87.

88

Musical staff 88-91: Treble clef, 4/4 time. Measures 88-91. First ending (1.) and second ending (2.) are indicated above the staff.

Eye Of The Tiger

For Zanetti

Flute
Piano

A A G A A G A A G F

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

Clarinet
Trumpet
(LOW)

B B A B B A B B A G

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

Clarinet
Trumpet
(HIGH)

B B A B B A B B A G

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

Alto Sax

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

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

Trombone

A2 A2 G4 A2 A2 G4 A2 A2 G4 F1

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

Piano: Am G F

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

FEELING GOOD ROAD MAP

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

Feeling Good

(Bb Minor)

Swing Time

Flute
Piano

Clarinet
Trumpet
(LOW)

Clarinet
Tenor Sax
Trumpet
(HIGH)

Alto Sax

Trombone
Euphonium
(HIGH)

Trombone
Euphonium
Tuba
(LOW)

Chord progressions for Flute/Piano, Clarinet/Trumpet (LOW), Clarinet/Tenor Sax/Trumpet (HIGH), and Trombone/Euphonium (HIGH) are: Bb, Bb Ab, Ab Gb, Gb F, Ab F Ab.

Chord progressions for Clarinet/Trumpet (LOW) and Trombone/Euphonium (HIGH) are: C, C Bb, Bb Ab, Ab G, Bb G Bb.

Chord progressions for Clarinet/Tenor Sax/Trumpet (HIGH) and Trombone/Euphonium (HIGH) are: C, C Bb, Bb Ab, Ab G, Bb G Bb.

Chord progressions for Alto Sax are: G, G F, F Eb, Eb D, F D F.

Chord progressions for Trombone/Euphonium (HIGH) and Trombone/Euphonium/Tuba (LOW) are: Bb, Bb Ab, Ab Gb, Gb F, Ab F Ab.

Positions for Trombone/Euphonium (HIGH): 1, 1 3, 3 5, 5 1, 3 1 3.

Piano: Bbm (8th note triplets)

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

Feeling Good

Swing Time

(HORN LICK+)

NOTE 8 ON CUE
BEAT 4

The musical score consists of five staves, each with a horn part and a corresponding line of notes above it. The notes are as follows:

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

Each staff includes a treble clef (except for Trombone Euphonium which has a bass clef), a 4/4 time signature, and a key signature of one flat (Bb). The horn licks are marked with a '7' and a '3' (triplet) above the notes. The notes are grouped into measures, with some measures containing triplets.

Horn Lick:

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

Opening "And I'm Feeling Good":

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

1 & b3 Background Harmony Hits

Feeling Good

(NASTY LICK - Bb Minor)

Swing Time

Flute
Piano

Clarinet
Trumpet
(LOW)

Clarinet
Tenor Sax
Trumpet
(HIGH)

Alto Sax

Trombone
Euphonium

Tuba

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

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

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

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

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

Fingering positions for Trombone/Euphonium: 1 5 1 3 5 1 1 5 2 3 5 1

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

Piano: Bbm (2 Beats Hold)

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

Trombone
Euphonium

Feeling Good

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

Words and Music by Leslie Bricusse & Anthony Newley

♩. = 60

Slowly, Freely

B♭m

B♭m/A♭

G♭maj7

B♭m/F F7

B♭m

B♭m/A♭

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

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

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

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

Tuba

First Five Note Exercises

A

Staff A: Bass clef, 4/4 time signature. Five whole notes in a descending sequence: G2, F2, E2, D2, C2.

6 **B**

Staff B: Bass clef, 4/4 time signature. Five whole notes in an ascending sequence: C2, D2, E2, F2, G2.

11 **C**

D

Staff C: Bass clef, 4/4 time signature. Eighth-note scale: C2, D2, E2, F2, G2. Whole note: C2.

Staff D: Bass clef, 4/4 time signature. Descending eighth-note scale: G2, F2, E2, D2, C2. Whole note: C2.

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

?

Tuba



1) Name _____

2) Write in note names...

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

4) Play the piece...

?

Piano

Musical score for Piano, first system. The score is in 3/4 time and B-flat major. The right hand (treble clef) plays a melody of quarter notes: B-flat, A, G, F, E, D, C, B-flat. The left hand (bass clef) plays a bass line of quarter notes: B-flat, A, G, F, E, D, C, B-flat. The key signature has two flats (B-flat and E-flat).

Musical score for Piano, second system. The score is in 3/4 time and B-flat major. The right hand (treble clef) starts with a fermata over the first measure (B-flat), then continues with quarter notes: A, G, F, E, D, C, B-flat. The left hand (bass clef) plays a bass line of quarter notes: B-flat, A, G, F, E, D, C, B-flat. The key signature has two flats (B-flat and E-flat).

1) Name _____

2) Write in note names...

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

4) Play the piece...

142
(MED.) 7:

HEART AND SOUL

- HOAGY CARMICHAEL /
FRANK LEISSER

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

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

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

C7 F7 Bb7 A7 Bbmaj7 A7 D7 G7

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

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

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

Holding Out For A Hero SPONSOR SONG

arr. Bernice

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

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

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

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

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

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

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

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

Horn Lick 2 C
C B A G G A A

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

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

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

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

Piano
Optional Syncopated Rhythm on Cue

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

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

5

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

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

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

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

HL. 1 C
%

HL. 1 B \flat
%

HL. 1 E \flat
%

HL. 1 (B.C.)
%

HL. 2 C
%

HL. 2 B \flat
%

HL. 2 E \flat
%

HL. 2 (B.C.)
%

Bass

Piano

F C G

I Just Died In Your Arms Tonight

SPONSOR SONG

arr. Bernice

MELODY (B.C.)

With Passion $\text{♩} = 112$

A

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

4 4

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

4 Tweets **C** Horn Sway

D Repeat 4x

$\text{♩} = 136$

18

G F G G F G G F G Ab G

E Solos

F

28

We just need your

35

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

39

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

G Horn Statues /
Drum Solo

43 H

49

53

1. 2.

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

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

IT DON'T MEAN A THING

(If It Ain't Got That Swing)

E♭

* Read in
Bass Clef

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

MODERATELY FAST

The musical score is written for three staves in 4/4 time. The key signature is E-flat major (one flat). The tempo is marked 'MODERATELY FAST'. The score begins with a treble clef and a key signature of one flat. The first staff has a dynamic marking of *f*. The second staff has a dynamic marking of *f*. The third staff has a dynamic marking of *f*. The score is divided into measures 1 through 12. Measures 1-4 are marked with *f*. Measures 5-8 are marked with *f* and *mf*. Measures 9-12 are marked with *f* and *mf*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Don + Near A Thing - ED

To Coda

1. *ff*

Musical notation for measures 13, 14, 15, and 16. The notation is in treble clef with a key signature of one sharp (F#). Measure 13 starts with a treble clef and a key signature of one sharp. Measure 14 has a double bar line and a key signature change to one sharp and one flat (F# and C). Measure 15 continues with the one sharp and one flat key signature. Measure 16 ends with a double bar line and a key signature change to one sharp. Dynamics include *ff* in measures 15 and 16.

2. *f*

Musical notation for measures 17, 18, 19, and 20. The notation is in treble clef with a key signature of one sharp (F#). Measure 17 starts with a treble clef and a key signature of one sharp. Measure 18 has a double bar line and a key signature change to one sharp and one flat (F# and C). Measure 19 continues with the one sharp and one flat key signature. Measure 20 ends with a double bar line and a key signature change to one sharp. Dynamics include *f* in measures 17, 18, and 19.

Musical notation for measures 21, 22, and 23. The notation is in treble clef with a key signature of one sharp (F#). Measure 21 starts with a treble clef and a key signature of one sharp. Measure 22 has a double bar line and a key signature change to one sharp and one flat (F# and C). Measure 23 continues with the one sharp and one flat key signature.

E4 *D.S. al Coda*

Musical notation for measures 24 and 25. The notation is in treble clef with a key signature of one sharp (F#). Measure 24 starts with a treble clef and a key signature of one sharp. Measure 25 has a double bar line and a key signature change to one sharp and one flat (F# and C). Dynamics include *E4* in measure 24 and *D.S. al Coda* in measure 25.

CODA

Musical notation for measure 26. The notation is in treble clef with a key signature of one sharp (F#). Measure 26 starts with a treble clef and a key signature of one sharp.

Rhythm

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

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

MODERATELY FAST

The musical score is arranged in three systems, each with three staves (treble, guitar, and bass clefs). The key signature is B-flat major (two flats). The tempo is marked 'MODERATELY FAST'. The score includes various musical notations such as slurs, accents, and dynamic markings like *f* and *mf*. Chord symbols are provided for the guitar part, including *f* C7, Ebm6, Bb, Gm, C7, F7sus, Bb, (C7), (F7), (Bb), (D7), Gm, Eb7, D7, and Gm. Measure numbers 1 through 12 are indicated at the bottom of the staves.

It Don't Mean A Thing - Rhythm

To Coda  1.

Musical notation for measures 13-16. The system consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a bass line in bass clef. Measure numbers 13, 14, 15, and 16 are indicated below the bass line. Chord symbols are placed above the piano staff: C7 (measure 13), C7+5 (measure 14), C7 (measure 14), Ebm6 (measure 15), and Bb (measure 16). A first ending bracket labeled '1.' spans measures 15 and 16.

Musical notation for measures 17-20. The system consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a bass line in bass clef. Measure numbers 17, 18, 19, and 20 are indicated below the bass line. Chord symbols are placed above the piano staff: Bb (measure 17), Eb0 (measure 18), Bb7 (measure 18), and Eb (measure 20). A first ending bracket labeled '2.' spans measures 17 and 18.

Musical notation for measures 21-23. The system consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a bass line in bass clef. Measure numbers 21, 22, and 23 are indicated below the bass line. Chord symbols are placed above the piano staff: Eb0 (measure 22), C7 (measure 22), C0 (measure 22), and C7 (measure 23). Accents (^) are placed above the vocal notes in measures 21 and 22.

D.S. al Coda

Musical notation for measures 24-25. The system consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a bass line in bass clef. Measure numbers 24 and 25 (Fill) are indicated below the bass line. Chord symbols are placed above the piano staff: F7 (measure 24), G7 (measure 24), and D7+ (measure 25).

Musical notation for the Coda section. It begins with a Coda symbol (a circle with a cross) and the word 'CODA' written below. The system consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a bass line in bass clef. Measure number 26 is indicated below the bass line. A chord symbol Bb is placed above the piano staff.

Tuba

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

Musical score for the first system (measures 1-7) of 'It Is Well'. It features four staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is in 4/4 time with a key signature of two flats. The Soprano part has a 'legato' marking and a slur over the first seven measures. The other parts also have 'legato' markings. The dynamics are marked as *mf*, *mp*, *mf*, and *f*.

Musical score for the second system (measures 8-14) of 'It Is Well'. It features four staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). The music continues from the first system. The Soprano part has a slur over measures 8-14. The other parts continue with their respective parts.

Lower notes for solo only

Musical score for the third system (measures 15-21) of 'It Is Well'. It features four staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). The music continues from the second system. The Soprano part has a slur over measures 15-21. The other parts continue with their respective parts.

LA LUZ QUE ME ALUMBRA

THE LIGHT THAT SHINES ON ME
Original SciTech Band Student Composition

ROAD MAP

Piano Intro

Add Solo

Add Cymbal “Sprinkles”

Add Drum Build Up w/8th Notes

Band Hits

Lick #1 (Brass + Woodwinds)

Lick #2

Solo Section

Add Lick #3 Soli

Add Full Band Lick 3 (optional)

Add Drum Build Up w/8th Notes

Drum Solo (Piano Hits Every 4 beats)

Band Hits

Lick #1A

Add Lick #3

Last Note

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

Hits: EE EE EE

Lick #1: E F E

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

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

Bb INSTRUMENTS: CLARINET, TRUMPET, TENOR SAX

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

Lick #1: F# G F#

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

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

Eb INSTRUMENTS: ALTO SAX

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

Lick #1: C# D C#

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

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

PIANO & GUITAR

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

Piano Bass: A G F E (Whole Notes)

Chords: Am Am Am E

Am = A C E E = E G# B

The Legend of Super Mortal Tetris

Melody (Bass Clef)

arr. Bernice

Each note cued

A TETRIS (♩ = 140)

f *fp*

B

C

D

E

F

G MARIO (♩ = 100)

mf 3

H

MORTAL KOMBAT

I (♩ = 126)

J

4 3

45 YELL! K L YELL! 2nd time only

Spon sor the band! Spon sor the band!

Detailed description: This musical staff contains measures 45 through 53. It begins with a bass clef and a key signature of two flats. The melody starts with a dotted quarter note followed by eighth notes. A first ending bracket labeled 'K' covers measures 48-49, and a second ending bracket labeled 'L' covers measures 50-51. The tempo is marked '4' and '3'. The lyrics 'Spon sor the band!' are written below the staff. The piece ends with a double bar line and repeat dots.

M 54 *f* N ZELDA (♩ = 80)

Detailed description: This musical staff contains measures 54 through 56. It starts with a bass clef and a key signature of two flats. The melody is marked with a forte dynamic 'f'. A box labeled 'N' is placed above the staff, with 'ZELDA (♩ = 80)' written next to it. The music consists of eighth and sixteenth notes.

57 *mf*

Detailed description: This musical staff contains measures 57 through 61. It starts with a bass clef and a key signature of two flats. The melody is marked with a mezzo-forte dynamic 'mf'. The music features a mix of eighth and sixteenth notes with some rests.

Faster O (♩ = 120) P *f*

Detailed description: This musical staff contains measures 62 through 68. It starts with a bass clef and a key signature of two flats. The tempo is marked 'Faster' and '2' (half note = 120). A box labeled 'O' contains '(♩ = 120)' and a box labeled 'P' is also present. The music is marked with a forte dynamic 'f' and includes a double bar line with repeat dots.

Q 69 R

Detailed description: This musical staff contains measures 69 through 73. It starts with a bass clef and a key signature of two flats. The melody is marked with a forte dynamic 'f'. A box labeled 'Q' is at the beginning and a box labeled 'R' is at the end. The music features eighth and sixteenth notes with triplets.

74 S

Detailed description: This musical staff contains measures 74 through 77. It starts with a bass clef and a key signature of two flats. The melody is marked with a forte dynamic 'f'. A box labeled 'S' is at the end of the staff. The music consists of eighth and sixteenth notes.

78 T

Detailed description: This musical staff contains measures 78 through 83. It starts with a bass clef and a key signature of two flats. The melody is marked with a forte dynamic 'f'. A box labeled 'T' is at the end of the staff. The music features eighth and sixteenth notes with triplets.

84 U

Detailed description: This musical staff contains measures 84 through 88. It starts with a bass clef and a key signature of two flats. The melody is marked with a forte dynamic 'f'. A box labeled 'U' is at the beginning of the staff. The music features eighth and sixteenth notes with triplets.

The Legend of Super Mortal Tetris

Bass Line 2 (Bass Clef)

arr. Bernice

LOW

-TUBA PART

Each note cued

A TETRIS (♩ = 140)

B

C

D

E **F**

G MARIO (♩ = 100) **H**

I **J** MORTAL KOMBAT (♩ = 126)

K **L** **M**

Spon sor the band! **mf**

Bass Line 2 (Bass Clef) - LOW - TUBA PART, p. 2

The Legend of Super Mortal Tetris

Don't Play
2nd Time (Tacet)

N

O ZELDA (♩ = 80)

4

P Faster (♩ = 120)

Q

mf

R

S

T

U

V

The Legend of Super Mortal Tetris

Bass Guitar
(Bass Clef)

arr. Bernice

Each note cued
Cm Cm G G Cm Cm Cm G

TETRIS (♩ = 140)

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

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

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

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

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

Staff 6: Bass clef, 4/4 time. Notes: G2, G2, G2, G2, G2, G2, G2, G2. Dynamics: *f*, *fp*. Chord boxes: G, Cm, G, [G] MARIO (♩ = 100), [H] Eb G BbA Eb Ab. Section marker 5. Dynamics: *mf* roots only (no chords).

Staff 7: Bass clef, 4/4 time. Notes: G2, G2, G2, G2, G2, G2, G2, G2. Dynamics: *mf* roots only (no chords). Chord boxes: Eb G BbA Db D Eb G BbA Eb Ab Eb B Db Eb. Section marker [I] (Cm) (Eb). Dynamics: *mf* roots only (no chords).

Staff 8: Bass clef, 4/4 time. Notes: G2, G2, G2, G2, G2, G2, G2, G2. Dynamics: *mf* roots only (no chords). Chord boxes: (Bb) (Ab) [J] (Cm) (Eb).

Bass Guitar (Bass Clef), p. 2

The Legend of Super Mortal Tetris

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

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

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

(Bb) (Ab) **N** ZELDA (♩ = 80) B^b5

Faster (♩ = 120) *mf* B^b - F B^b

A^b(add9) A^b5 G^b F sus4 (F) **O** B^b(root) B^b(root) **P** B^b(root) A^b

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

G^b F sus4 (F) **Q** B^b(root) A^badd9 G^b(Gbadd6) D^bsus4(D^b) **R** B^bsus2 (B) B^bm(B^bm7)

C (Cmaj7) F **S** B^b(root) A^badd9 G^b (Gb7) F7 B^bdim7/E F7

G A

B^bdim7/E F7 **U** B B^bm (B^bm7) C (Cmaj7) F B^b5

G A

The Legend of Super Mortal Tetris

Countermelody 1 (Bass Clef)

arr. Bernice

Each note cued

A TETRIS (♩ = 140)

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

- Staff 1:** Section A, TETRIS (♩ = 140). Starts with a dynamic marking of *f* and includes accents (>) over several notes. Ends with a dynamic marking of *fp* and a hairpin.
- Staff 2:** Section B, starting at measure 7.
- Staff 3:** Section C, starting at measure 12.
- Staff 4:** Section D, starting at measure 17, and Section E, ending at measure 21.
- Staff 5:** Section F, starting at measure 22, featuring a long slur over the entire staff.
- Staff 6:** Section G, MARIO (♩ = 100), starting at measure 29. Includes a triplet of eighth notes at measure 31.
- Staff 7:** Section H, starting at measure 32. Includes a triplet of eighth notes at measure 34.
- Staff 8:** Section I, MORTAL KOMBAT (♩ = 126), starting at measure 35. Includes a triplet of eighth notes at measure 37 and a 4-measure rest at the end.

Countermelody 1 (Bass Clef), p. 2

The Legend of Super Mortal Tetris

J 42 **YELL!** **K** **L**

3 **4**

Spon sor the band! *mf*

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

4

62 **O** **Faster** (♩ = 120) **P** *mf*

2

Q **69**

3 **3**

R **73**

S **77** **T**

3

U **82**

88

The Legend of Super Mortal Tetris

Bass Line 1 (Bass Clef) &
Counter melody 2 (Bass Clef)

arr. Bernice

Each note cued
Bass Line 1

A TETRIS (♩ = 140)

6

11

16

E 21 **F**

26 **G** MARIO (♩ = 100) **H**

I MORTAL KOMBAT (♩ = 126) **J** **K** **L**

YELL!

Spon sor the band!

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

O Faster (♩ = 120) **P**

Q 69 **R**

S 76 **T**

U 83

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...

Tuba

My Way

Don Costa
trans. Jerannchris Rivera-Heredia

8

p **A**

15

B

f

22

fp *f*

PEP BAND CHEERS

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

Imperial March Mi Mi Mi Do So Mi Do So Mi

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

Mari Bros Mi Mi Mi Do Mi So So

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

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

Get Ready For This So So So Do Do Re Re

So So So Te Te Do Do

So So So Do Do Re Re

So So So Te Te Do Re

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

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

More...

Suavemente: Groove (Cm – G – G – Cm)

C Minor Groove: (C Minor)

Antonio Groove: Do Te Le So (Bb Blues)

Harmony: So Fa Me Re

12 Bar Groove: (Bb Blues)

Pomp & Circumstance (MELODY)

Trombone

[Arranger]

Musical score for Trombone part of Pomp & Circumstance (MELODY). The score is in bass clef, 2/4 time, and B-flat major. It consists of four staves of music. The first staff contains measures 1-3 with rests of 8, 8, and 6 measures, followed by measures 4-6. The second staff contains measures 7-12. The third staff contains measures 13-18, including a first and second ending and a 'rit.' marking. The fourth staff contains measures 19-24, including a triplet and a final sustained chord.

Two Ceremonial Marches

Tuba

1. Processional

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

Maestoso rit.

YBS 54

7 A Andante

13 simile B

20 C

27 simile D

34 f

41 1.

48 2. rit.

8vb ↓

Recorded by BRUNO MARS RUNAWAY BABY

BASS

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

(DRIVING SOUL)

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BASS

Handwritten bass sheet music for 'Runaway Baby'. The score is written on a single bass clef staff with a key signature of two flats (Bb and Eb). The music is divided into several systems, each with measure numbers and chord symbols written above the staff. Measure numbers are: 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. Chord symbols include G^bMA⁷, F⁷, B^bm⁷, E^b13, and G^bMA⁷. Performance markings include accents (^), slurs (>), and dynamics like *f* and *ff*. A 'CODA' section is marked with a diamond symbol at measure 56, and 'D.S. AL CODA' is written above measure 55. A circled measure number '43' is present above measure 43.

BASS

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

65 B^bM1^7 E^b13 B^bM1^7 E^b13

mf 66 67 68

Musical staff 65-68: Bass clef, key signature of two flats. Measure 65 starts with a dynamic marking of *mf*. Chords B^bM1^7 and E^b13 are indicated above the staff. The melody consists of eighth and quarter notes with accents.

B^bM1^7 E^b13 B^bM1^7 E^b13

69 70 71 72

Musical staff 69-72: Continuation of the previous staff with the same chord and melodic patterns.

73 B^bM1^7 E^b13 B^bM1^7 E^b13

74 75 76

Musical staff 73-76: Continuation of the previous staff with the same chord and melodic patterns.

77 B^bM1^7 E^b13 B^bM1^7 E^b13

78 79 80

Musical staff 77-80: Continuation of the previous staff with the same chord and melodic patterns.

REPEAT FOR MORE SOLOS

81 B^bM1^7 E^b13 83 G^bMA^7 F^7 B^bM1^7 E^b13

f 82 84 85

Musical staff 81-85: Measure 81 starts with a dynamic marking of *f*. Chords B^bM1^7 , E^b13 , G^bMA^7 , F^7 , B^bM1^7 , and E^b13 are indicated. The melody continues with eighth notes.

G^bMA^7 F^7 B^bM1^7 E^b13

86 87 88 89

Musical staff 86-89: Continuation of the previous staff with the same chord and melodic patterns.

G^bMA^7 F^7 B^bM1^7 E^b13

90 91 92 93

Musical staff 90-93: Continuation of the previous staff with the same chord and melodic patterns.

G^bMA^7 F^7 E^b13

94 95 *ff* 96 97 98 99

Musical staff 94-99: Measure 95 has a dynamic marking of *ff*. Chords G^bMA^7 , F^7 , and E^b13 are indicated. The staff ends with a double bar line.

Santa Claus Is Comin' To Town

Melody - Bass Clef

Coots & Gillespie
arr. Bernice

Moderate Swing 

6 A

12

B 18

24 C

To Coda D D.S. al Coda E 

29

35 *f*

Santa Claus Is Comin' To Town

Bass Line - Bass Clef

Coots & Gillespie
arr. Bernice

Moderate Swing



mf

A

Chords: Cm7 F7 Bb Bb Eb Bb Bb7 Eb Ebm Bb Gm

B

Chords: Cm7 F7 Bb Bb7 Eb Bb7 Eb C7

C

To Coda

D

Chords: F7 F#dim Gm C7 F7 F aug Bb Eb Bb Bb7 Eb Ebm Bb Gm

D.S. al Coda

E

Chords: Cm7 F7 Bb Bb Gm Cm7 F7 Bb

f

7:


Sight Reading Exercises

1 

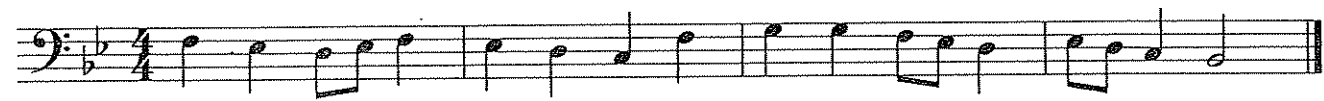
2 

3 

4 

5 

6 

7 

8 

9 

Tuba

Simple Gifts

from *Appalachian Spring*

Traditional
Aaron Copland (1900-1990)

♩ = 72

The musical score consists of two staves of music in bass clef, 4/4 time, and B-flat major. The first staff begins with a dynamic marking of *mp* (mezzo-piano) and features a long slur over the first six measures. The second staff begins with a dynamic marking of *f* (forte) and features a long slur over the first six measures. Both staves conclude with a double bar line.

Melody (B.C.)
TUBA (LOW)

As Recorded by Nirvana
Arr. Walsh

Smells Like Teen Spirit

4 **A**

8 *f*

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

19

24 **D** *mf*

29 **E** % *f*

34

39 To Coda on 3rd Time

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

2

50

H

55

60

I

J

65

mp

71

K

76

81

D.S. al Coda



L

85

f

ff

90

rit. ---

Melody (B.C.)

As Recorded by Nirvana
Arr. Walsh

Smeijs Like Teen Spirit

The musical score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. It consists of seven staves of music, each starting with a measure number and a section label in a box:

- Staff 1:** Measure 4, Section **A**. Dynamics: *f*.
- Staff 2:** Measure 7.
- Staff 3:** Measure 10, Section **B**. Dynamics: *f*.
- Staff 4:** Measure 17, Section **C**. Dynamics: *mp*.
- Staff 5:** Measure 21.
- Staff 6:** Measure 25, Section **D**. Dynamics: *mf*.
- Staff 7:** Measure 29.
- Staff 8:** Measure 33, Section **E**. Dynamics: *f*.

The score includes various musical notations such as eighth notes, quarter notes, and rests, with dynamic markings (*f*, *mp*, *mf*) and section markers (A, B, C, D, E) indicating different parts of the melody.

37

To Coda on
3rd Time

F

41

G

SOLO OR SOLI

46

51

H

55

59

I

63

J

68

72

76

K

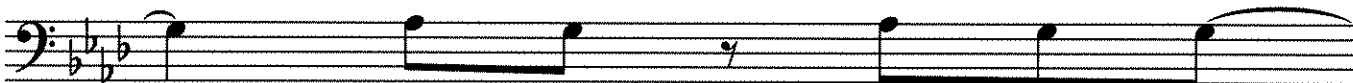


80



84

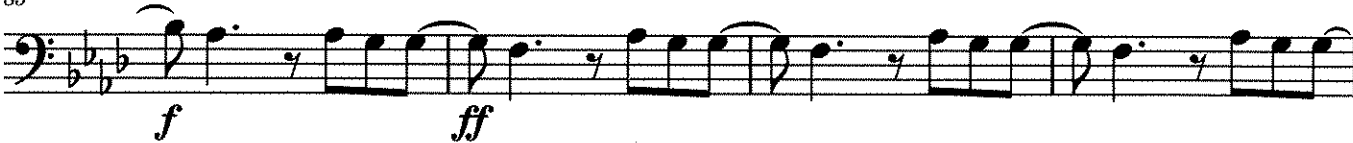
D.S. al Coda



85

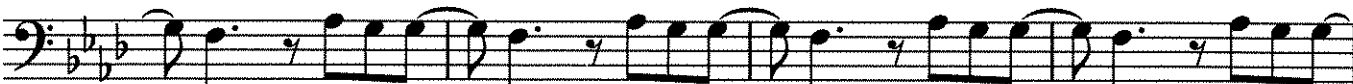


L



89

rit.



93

(rit.)



Counter melody (B.C.)
TUBA (LOW)

As Recorded by Nirvana
Arr. Walsh

Smejis Like Teen Spirit

4 **A**

7

10

13 **B** **C**

20 **D**

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

44 **F**

48 **G** 8 **H** 8 **I** 4 **J** 4

73 **K**

80 D.S. al Coda

85 Φ **L**

f **4** *ff* *rit.* -----

The musical score is written on a single staff with a bass clef. The key signature consists of two flats (B-flat and E-flat). The measure number 85 is indicated at the beginning. Above the staff, there is a circled Phi symbol and a boxed letter L. The music begins with a whole rest, followed by a 4-measure rest. The first note is a whole note with a forte (f) dynamic. The subsequent notes are eighth notes, with the dynamic increasing to fortissimo (ff). The piece ends with a ritardando (rit.) marking and a final note with a fermata.

Bass Line (B.C.)

TUBA (LOW)

Smeij's Like Teen Spirit

4 **A**

8 *f*

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

27 *mf*

33 **E** §

37 *f*

41 To Coda on 3rd Time

45 **F**

49 **G**

f

2

53

57

H

61

65

I

4

J

8

K

81

D.S. al Coda

85



L

89

rit.

93

(rit.)

Bass Line (B.C.)

As Recorded by Nirvana
Arr. Walsh

Smeÿs Like Teen Spirit

4 **A**

f

8

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

mf

27

33 **E** §

f

37

41 To Coda on 3rd Time

45 **F**

49 **G**

f

2

53



57

H



61



65

I

4

J

8

K



81

D.S. al Coda



85

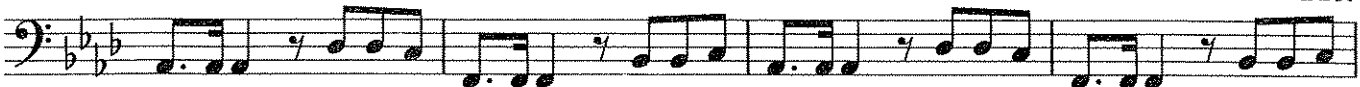


L



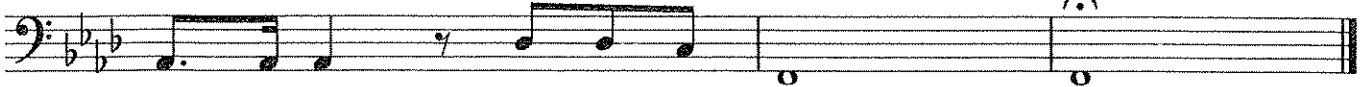
89

rit.



93

(rit.)

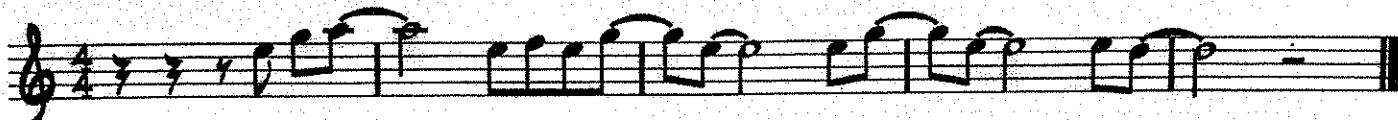


Sponsor Song 2017 - Melody

C INSTRUMENTS (TREBLE)



B-FLAT INSTRUMENTS (HIGH)



B-FLAT INSTRUMENTS (LOW)



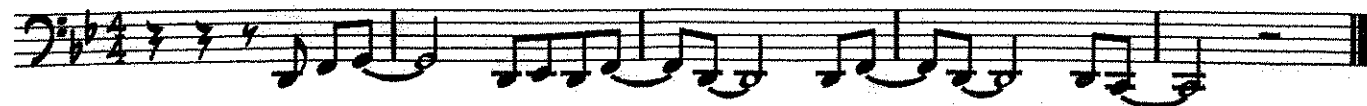
E-FLAT INSTRUMENTS



C INSTRUMENTS (BASS)



TUBA



Lyrics

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

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

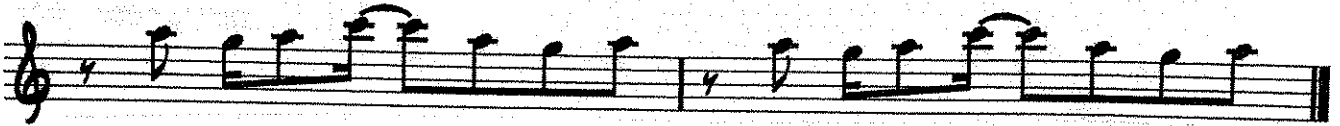
Sponsor Song 2017 - Horn Lick

C INSTRUMENTS (TREBLE)



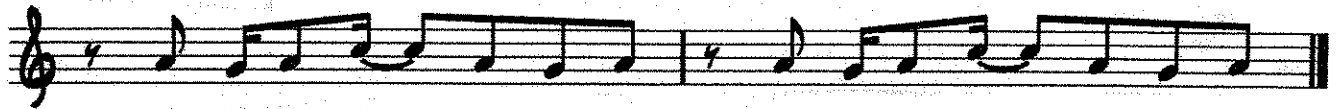
G F G Bb G F G G F G Bb G F G

B-FLAT INSTRUMENTS (HIGH)



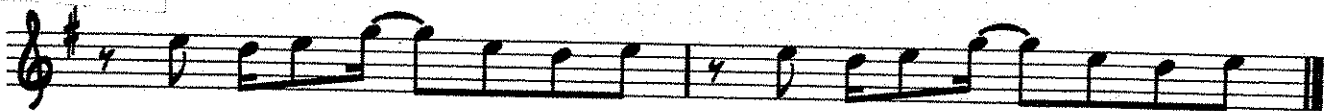
A G A C A G A A G A C A G A

B-FLAT INSTRUMENTS (LOW)



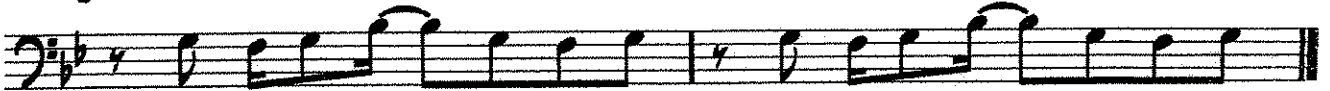
A G A C A G A A G A C A G A

E-FLAT INSTRUMENTS



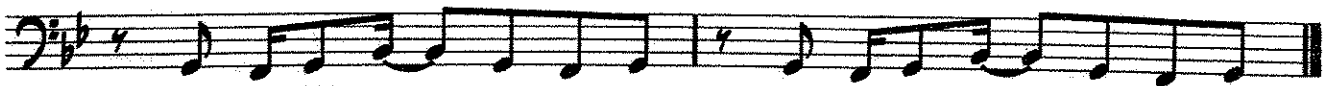
E D E G E D E E D E G E D E

C INSTRUMENTS (BASS)



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

TUBA



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

Chords

Gm, Bb, Dm, F

THE STAR SPANGLED BANNER

Tuba

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

11

19

7

27

f

TUBA (D MAJOR)

The Swallowtail Jig

Traditional Irish
arr. Bernice

Em

D



6

Em

D

Em

Em

1.

2.



11

Em

Em

Bm

Em



17

D

Em

Em

1.

2.



TAKE ON ME

TUBA

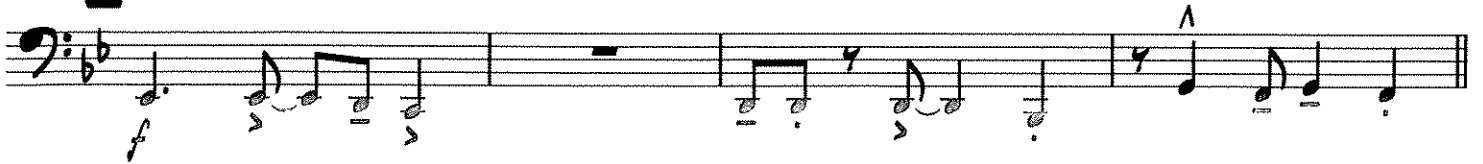
Music by PAL WAAKTAAR and MAGNE FURUHOLMNE
Words by PAL WAAKTAAR, MAGNE FURUHOLMNE
and MORTON HARKET
Arranged by JOHN BERRY

(UNISON PATTERNS)

(A) (TECHNO-POP)



(B) *mf*



(TECHNO-POP)

(B. SX.)

(9)

(PLAY)



(21)



TUBA

33

mf

41

TO CODA

49

mf SUB.

61

65

ff

f

D.S. AL CODA

CODA

f

ff

TAKE ON ME

BASS

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

(UNISON PATTERNS)

(A) (TECHNO-POP)

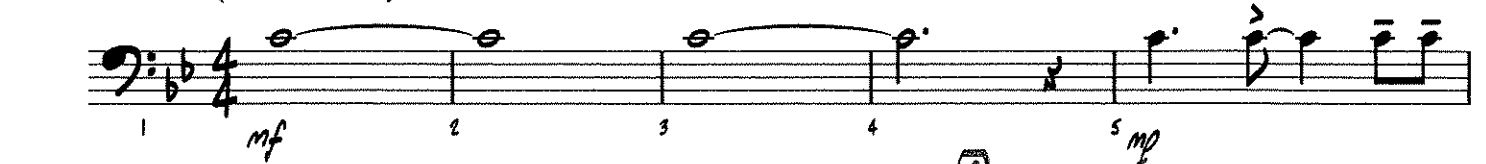


(B)

mf



(TECHNO-POP)



(9)



(21)



BASS

33

mf

34 35 36 37

41

38 39 40 42

TO CODA

43 44 45 46 47 48

49

mf SUB.

50 51 52

53 54 55 56

61

57 58 59 60 61-64

ff

65

f

66 67 68

69 70 71 72

D.S. AL CODA

73 74 75 76

CODA

f

77 78 79 80

ff

81-82 83 84

THE TEMPEST

TUBA

ROBERT W. SMITH

With energy!

1 6 7 8 9 10 11 12 13

14 15 16 17 18 12 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 3 72

73 74 75 76 77 78 79

p *f* *mp* *ff* *mp* *f* *mp* *ff* *mp* *mf* *f* *ff*

Bass Clef
390

(MED. UP)

TENOR MADNESS


-SONNY ROLLINS

B^{b7} B^{b7} E^{b7} B^{b7}



The first staff of music is written in bass clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. It begins with a double bar line and a common time signature 'C'. The melody consists of quarter notes and eighth notes. Handwritten chords above the staff are Bb7, Eb7, and Bb7. The staff ends with a double bar line.

E^{b7} B^{b7} G7#9

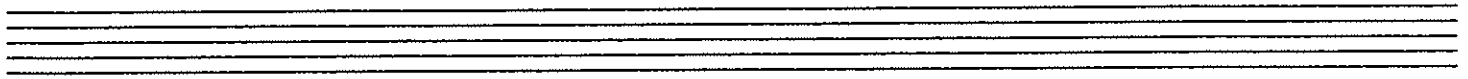


The second staff continues the melody from the first staff. Handwritten chords above the staff are Eb7, Bb7, and G7#9. The staff ends with a double bar line.

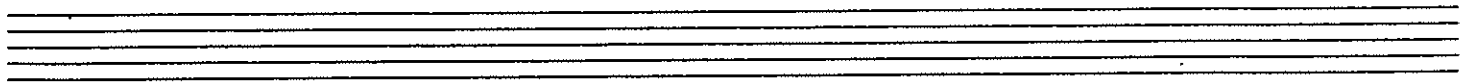
C-7 F7 B^{b7}



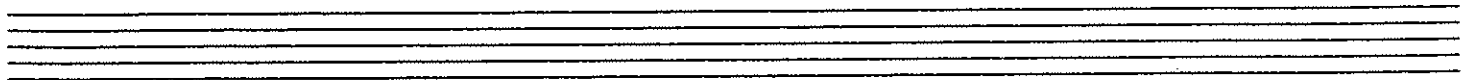
The third staff continues the melody. Handwritten chords above the staff are C-7, F7, and Bb7. The staff ends with a double bar line.



An empty musical staff with five lines.



An empty musical staff with five lines.



An empty musical staff with five lines.

Melody (B.C.) - LOW FOR TUBA *Uptown Funk!*

As Recorded by Bruno Mars
arr. Bernice

Funk ♩ = 116

A

4

B

9 *f* *mp*

13 *mf*

16 *E* %

19

22 *F*

26 *G* optional top notes

30 *H*

34 *I* *f*

40 *J* *f* *To Coda* ⊕

44 *K* *mf*

48 *L*

D.S. al Coda

♩ Coda

M

50

Musical staff 50-54. Bass clef, key signature of one flat. Measure 50 starts with a dynamic of *f*. Measure 51 has a *mp* dynamic. The staff contains eighth and sixteenth notes with various articulations like accents and slurs.

N

55

Musical staff 55-59. Features a first and second ending bracket. The staff contains eighth and sixteenth notes with slurs.

O

60

Musical staff 60-63. Starts with a dynamic of *mf*. The staff contains eighth and sixteenth notes with slurs.

P

64

Musical staff 64-67. The staff contains eighth and sixteenth notes with slurs. Ends with a dynamic of *f*.

Q

68

Musical staff 68-73. Starts with a triplet of eighth notes. The staff contains eighth and sixteenth notes with slurs. Ends with a dynamic of *f*.

R

74

Musical staff 74-78. Starts with a dynamic of *ff*. The staff contains eighth and sixteenth notes with slurs and accents.

S

79

Musical staff 79-83. The staff contains eighth and sixteenth notes with slurs.

T

U

84

Musical staff 84-88. The staff contains eighth and sixteenth notes with slurs.

V

89

Musical staff 89-94. The staff contains eighth and sixteenth notes with slurs. Ends with a dynamic of *fff*.

fff

Countermelody (B.C.) - LOW
FOR TUBA

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice

Funk ♩ = 116

The musical score is written for tuba in bass clef, 4/4 time, with a tempo of 116 bpm. It consists of six staves of music. The first staff (measures 1-10) contains measures 1-10, with a 4-measure rest in measure 2 and a 3-measure rest in measure 3. Measures 4-10 are marked with a box 'A' above measure 4, a box 'B' above measure 5, and a box 'C' above measure 10. The second staff (measures 11-22) contains measures 11-22, with a 3-measure rest in measure 11 and a 4-measure rest in measure 12. Measures 13-22 are marked with a box 'D' above measure 13, a box 'E' above measure 14, and a box 'F' above measure 22. The third staff (measures 23-29) contains measures 23-29, with a box 'G' below measure 24. The fourth staff (measures 30-35) contains measures 30-35, with a box 'H' above measure 30 and a box 'I' above measure 32. The fifth staff (measures 36-39) contains measures 36-39, with a box 'J' above measure 37. The sixth staff (measures 40-44) contains measures 40-44, with a box 'K' above measure 41 and a box 'L' above measure 43. The score includes various musical notations such as rests, notes, slurs, and dynamic markings like *mf* and *f*. It also features section markers like 'To Coda' and 'D.S. al Coda'.

11 3 4

23

30 8

36

40 To Coda ⊕ K L D.S. al Coda 3 4

Uptown Funk!
Countermelody (B.C.) - LOW FOR TUBA, p. 2

Coda

50

M

N

O

P

4

3

1.

2.

4

3

67

Q

71

R

74

S

78

T

82

U

87

V

91

Bass Line (B.C.) - LOW
FOR TUBA

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice

Funk ♩ = 116

A

B

4

9

C

D

E

§

F

G

27

H

I

36

J

To Coda ⊕

K

44

L

D.S. al Coda

Uptown Funk!
Bass Line (B.C.) - LOW FOR TUBA, p. 2

Coda M N

50 1.

f *mp*

O P

59 2.

mf *f*

Q R

68

f

S T U

76

ff

V

85

fff

Uptown Funk!

Funk ♩ = 116
optional 8vb

A

Staff A: Bass clef, 4/4 time. Starts with a forte (*f*) dynamic. Features a series of eighth notes with accents, followed by a half note. A decrescendo hairpin leads to a mezzo-piano (*mp*) dynamic. The staff ends with a double bar line.

B

Staff B: Continuation of the eighth-note pattern from staff A, ending with a double bar line.

C

D

E

§

Staff C: Continuation of the eighth-note pattern. Includes two triplet markings (3) over eighth notes. Ends with a double bar line.

F

mf

Staff D: Continuation of the eighth-note pattern, ending with a double bar line.

G

H

Staff E: Continuation of the eighth-note pattern. Includes a triplet marking (3) over eighth notes. Ends with a double bar line.

I

mf

Staff F: Continuation of the eighth-note pattern. Includes accents over eighth notes. Ends with a double bar line.

f

J

Staff G: Continuation of the eighth-note pattern. Ends with a double bar line.

To Coda ☉

K

L

Staff H: Continuation of the eighth-note pattern. Includes two triplet markings (3) over eighth notes. Ends with a double bar line.

D.S. al Coda

Staff I: A single measure of music, ending with a double bar line.

mf

Coda

M

Musical staff M: Bass clef, 7/8 time signature. Starts with a dynamic marking of *f* (forte) and a hairpin crescendo leading to *mp* (mezzo-piano). The staff contains a series of eighth and sixteenth notes, including some beamed eighth notes.

N

Musical staff N: Bass clef, 7/8 time signature. Features a first ending bracket labeled "1." and a second ending bracket labeled "2.". The staff contains eighth and sixteenth notes.

O

Musical staff O: Bass clef, 7/8 time signature. Starts with a dynamic marking of *mf* (mezzo-forte). The staff contains eighth and sixteenth notes.

P

Musical staff P: Bass clef, 7/8 time signature. Ends with a dynamic marking of *f* (forte). The staff contains eighth and sixteenth notes.

Q

Musical staff Q: Bass clef, 7/8 time signature. The staff contains eighth and sixteenth notes.

R

Musical staff R: Bass clef, 7/8 time signature. The staff contains eighth and sixteenth notes.

S

Musical staff S: Bass clef, 7/8 time signature. The staff contains eighth and sixteenth notes.

T

Musical staff T: Bass clef, 7/8 time signature. The staff contains eighth and sixteenth notes.

U

Musical staff U: Bass clef, 7/8 time signature. The staff contains eighth and sixteenth notes.

V

Musical staff V: Bass clef, 7/8 time signature. The staff contains eighth and sixteenth notes.

fff

Tuba

Warm-ups

arr. Klesch

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

1.

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

12

23

23

F, Low Bb / Slurred 8th notes to F

34

44

44

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

49

64

64

Tuba

2 Note / Slurred 16ths to F

78

Musical staff for exercise 78, starting at measure 78. The staff contains a sequence of notes with slurs, primarily consisting of pairs of notes (dyads) moving in a stepwise fashion. The notes are mostly eighth notes.

85

Musical staff for exercise 85, starting at measure 85. The staff contains a sequence of notes with slurs, continuing the stepwise motion from the previous exercise.

3 Note / Slurred 3rds

93

Musical staff for exercise 93, starting at measure 93. The staff contains a sequence of notes with slurs, primarily consisting of triplets of notes moving in a stepwise fashion.

100

Musical staff for exercise 100, starting at measure 100. The staff contains a sequence of notes with slurs, continuing the stepwise motion from the previous exercise.

4 Note / Crazy 16ths

108

Musical staff for exercise 108, starting at measure 108. The staff contains a sequence of notes with slurs, primarily consisting of groups of four notes (quads) moving in a stepwise fashion.

115

Musical staff for exercise 115, starting at measure 115. The staff contains a sequence of notes with slurs, continuing the stepwise motion from the previous exercise.

The image contains ten sets of blank musical staves, arranged vertically. Each staff is composed of five parallel horizontal lines, providing a template for musical notation.

Tuba

Name _____

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

A MOZART MELODY

Adaptation

Musical notation for 'A MOZART MELODY' in 4/4 time, featuring a treble clef, a key signature of one flat, and a melody of eighth notes. The notation is partially obscured by a large black scribble.

ESSENTIAL ELEMENTS QUIZ

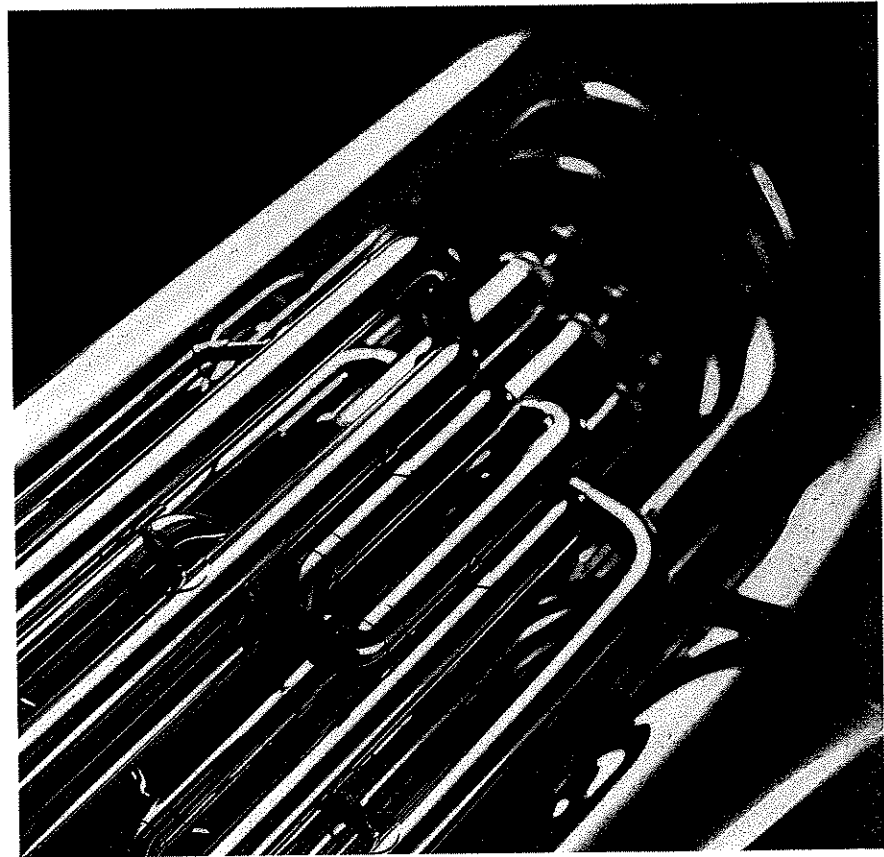
Draw these symbols where they belong and write in the note names before you play:

Bass clef, repeat sign, 4/4 time signature

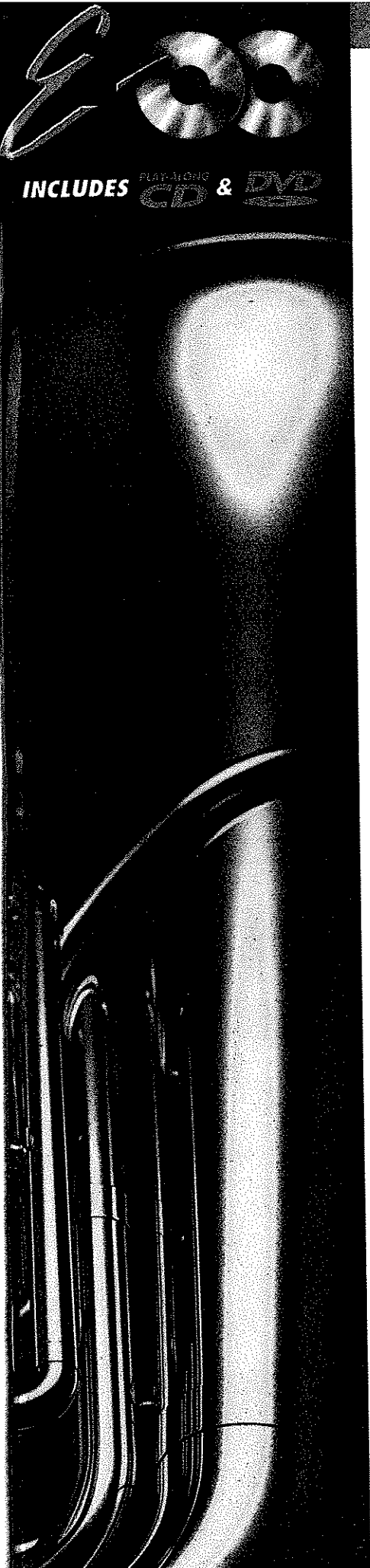
Musical notation for the 'ESSENTIAL ELEMENTS QUIZ' in 4/4 time, featuring a bass clef, a key signature of one flat, and a melody of eighth notes.

ESSENTIAL ELEMENTS[®] 2000 PLUS DVD

COMPREHENSIVE BAND METHOD



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



INCLUDES PLAY-ALONG
CD & **DVD**

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.

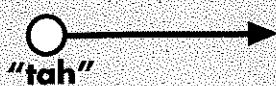
Tuba valves occasionally need oiling. To oil your tuba valves:

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

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

MOUTHPIECE WORKOUT

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



REST



REST

Getting It Together

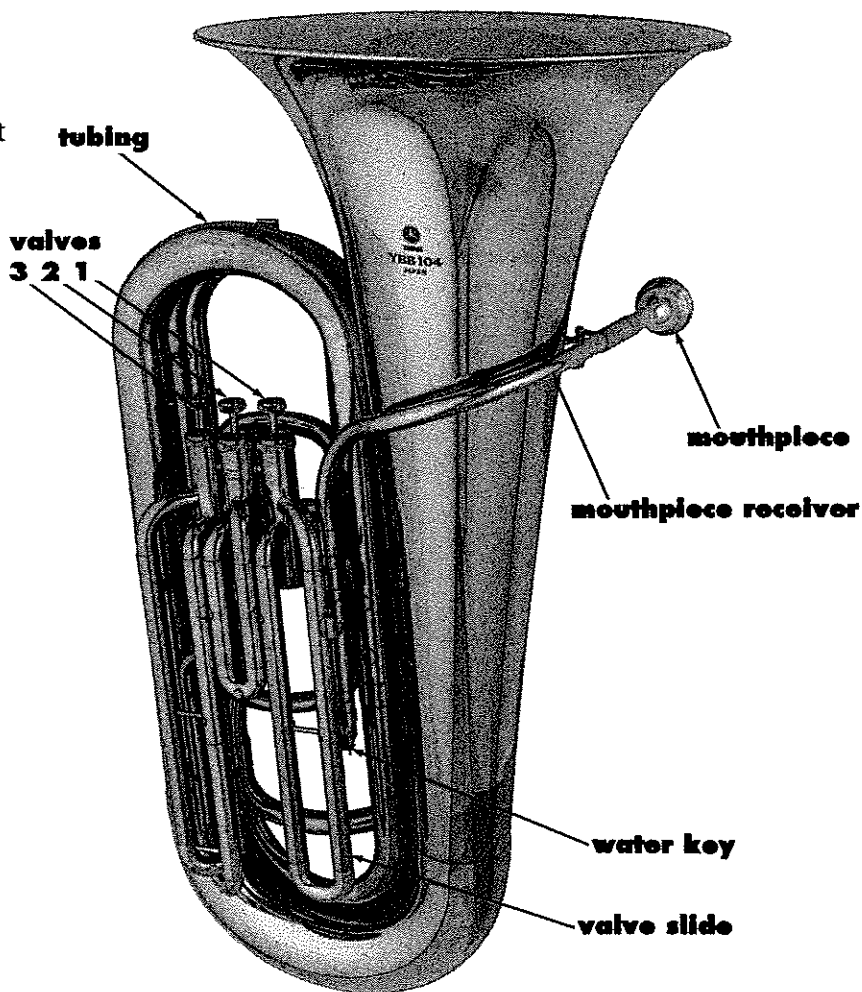
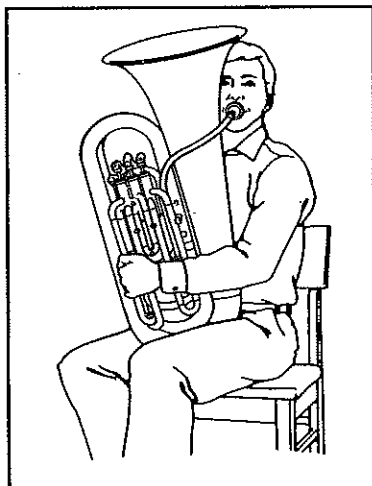
Step 1 If you are playing a TUBA, rest it across your lap with the mouthpiece receiver toward you. If you are playing a SOUSAPHONE, place the open circular section over your left shoulder. Rest your right arm comfortably on the tubing.

Step 2 Carefully twist the mouthpiece to the right into the mouthpiece receiver.

Step 3 Place your right thumb in the thumb ring. Rest your fingertips on top of the valves, keeping your wrist straight. Your fingers should curve naturally.

Step 4 For TUBAS, place your left hand on the first valve slide or on the tubing next to this slide. Lift the instrument up toward you and rest it in your lap.

Step 5 Be sure you can comfortably reach the mouthpiece. Hold the tuba as shown:



READING MUSIC

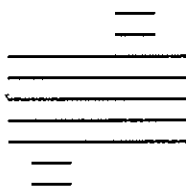
Identify and draw each of these symbols:

Music Staff



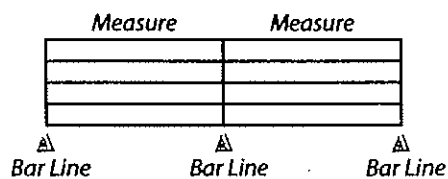
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

Ledger Lines



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

Measures & Bar Lines



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

Long Tone



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

1. THE FIRST NOTE

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

F

○○○
1 2 3

"F" 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

3. A NEW NOTE

Look for the fingering diagram under each new note.

E_b

●○○
A

The black circles tell you which valves to push down. "E_b (E-flat)" is played with 1st valve.

4. TWO'S A TEAM

5. HEADING DOWN

Practice long tones on each new note.

D


●●○

6. MOVING ON UP

Double Bar  indicates the end of a piece of music.


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

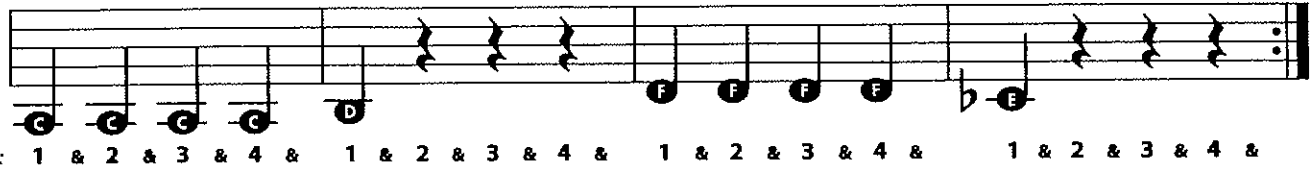
7. THE LONG HAUL

Double Bar 

C  

8. FOUR BY FOUR

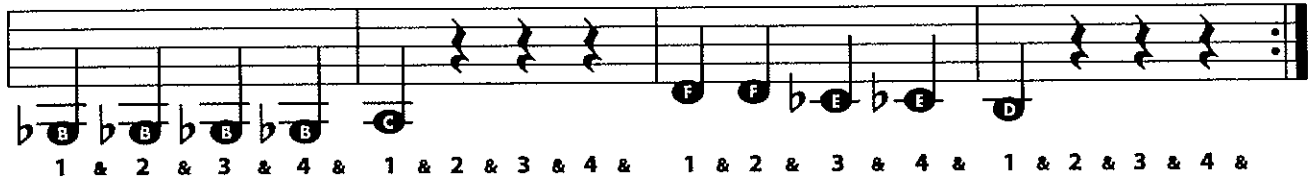
Repeat Sign 


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



9. TOUCHDOWN

B_b  

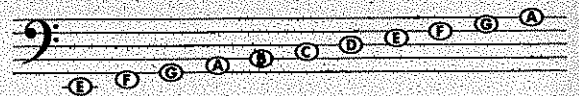
10. THE FAB FIVE


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

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

Time Signature
 indicates how many beats per measure and what kind of note gets one beat.
 = 4 beats per measure
 = Quarter note gets one beat

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



THEORY

- Sharp** # raises the note and remains in effect for the entire measure.
- Flat** b lowers the note and remains in effect for the entire measure.
- Natural** ♮ cancels a flat (b) or sharp (#) and remains in effect for the entire measure.

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


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

12. FIRST FLIGHT



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



Whole Note

1 & 2 & 3 & 4 &

Whole Rest

1 & 2 & 3 & 4 &

= A Whole Measure of Silent Beats

Whole Rest

hangs from a staff line.

Half Rest

sits on a staff line.

20. RHYTHM RAP

Clap the rhythm while counting and tapping.

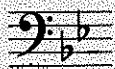
21. THE WHOLE THING

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 Bb – play all B's and E's as 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

G

28. AU CLAIRE DE LA LUNE

French Folk Song

29. REMIX

THEORY

Harmony

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

30. LONDON BRIDGE - Duet

English Folk Song

HISTORY

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

31. A MOZART MELODY

Adaptation

32. ESSENTIAL ELEMENTS QUIZ

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

33. DEEP POCKETS - New Note

A 

34. DOODLE ALL DAY



35. JUMP ROPE



Pick-Up Notes

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

36. A-TISKET, A-TASKET

▼ Pick-up note

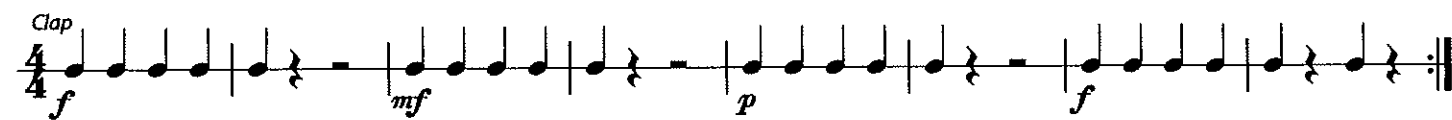


Dynamics

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

37. LOUD AND SOFT

Clap



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

J. S. Pierpont



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

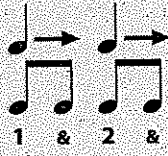
Traditional Hanukkah Song



Eighth Notes



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



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



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

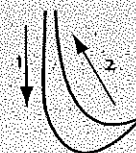
f

2/4 Time Signature

 = 2 beats per measure
 = Quarter note gets one beat

Conducting

Practice conducting this two-beat pattern.



46. RHYTHM RAP

Clap

47. TWO BY TWO

Tempo Markings

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

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

48. HIGH SCHOOL CADETS – March

John Phillip Sousa

Allegro

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49. HEY, HOI NOBODY'S HOME

Moderato

Dynamics

Crescendo (gradually louder)

Decrescendo or *Diminuendo* (gradually softer)

50. CLAP THE DYNAMICS

Clap

51. PLAY THE DYNAMICS

PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

52. TONE BUILDER

Musical notation for the Tone Builder exercise, featuring a single bass clef staff in 4/4 time with a key signature of one flat. The melody consists of a series of eighth and quarter notes, ending with a fermata.

52. RHYTHM ETUDE

Musical notation for the Rhythm Etude exercise, featuring a single bass clef staff in 4/4 time with a key signature of one flat. The exercise focuses on rhythmic patterns using eighth and quarter notes.

52. RHYTHM RAP

Musical notation for the Rhythm Rap exercise, featuring a single bass clef staff in 4/4 time with a key signature of one flat. It includes a 'Clap' instruction at the beginning and a 'Stomp!' instruction with an asterisk on the eighth measure.

52. CHORALE

Musical notation for the Choral exercise, featuring a single bass clef staff in 4/4 time with a key signature of one flat. The tempo is marked 'Andante'. Dynamics include *p*, *mf*, and *p*.

53. AURA LEE - Duet or Band Arrangement

(Part A = Melody, Part B = Harmony)

George R. Poulton

Musical notation for 'Aura Lee', featuring two staves (A and B) in 4/4 time with a key signature of one flat. The tempo is marked 'Andante'. Part A is the melody and Part B is the harmony. Dynamics include *mf*, *p*, *f*, and *mf*.

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

Moderato

French Folk Song

Musical notation for 'Frère Jacques', featuring two staves in 2/4 time with a key signature of one flat. The tempo is marked 'Moderato'. The notation includes first and second endings, marked with circled numbers ① and ②. Dynamics include *mf* and *f*.

PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN - Band Arrangement

Allegro

3 ← Measure number

Arr. by John Higgins

Musical score for 'When the Saints Go Marching In' in bass clef, 4/4 time, key of B-flat major. The score consists of three staves. The first staff begins at measure 3 with a dynamic marking of *mf*. The second staff begins at measure 11 with a dynamic marking of *f*. The third staff begins at measure 19. The piece concludes with a double bar line.

56. OLD MACDONALD HAD A BAND - Section Feature

Allegro

Musical score for 'Old MacDonald Had a Band' in bass clef, 4/4 time, key of B-flat major. The score consists of three staves. The first staff begins at measure 1 with a dynamic marking of *mf*. The second staff begins at measure 9 with a dynamic marking of *f*. The third staff begins at measure 13 with a dynamic marking of *f*. A first ending bracket spans measures 9-12, with a second ending bracket spanning measures 13-16. A dynamic marking of *p* is placed at the start of the second ending. A downward-pointing triangle at the end of the second ending indicates a repeat. The piece concludes with a double bar line.

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

Moderato

Ludwig van Beethoven

Arr. by John Higgins

Musical score for 'Ode to Joy' in bass clef, 4/4 time, key of B-flat major. The score consists of three staves. The first staff begins at measure 1 with a dynamic marking of *mf*. The second staff begins at measure 9 with a dynamic marking of *p*. The third staff begins at measure 13 with a dynamic marking of *f*. The piece concludes with a double bar line.

58. HARD ROCK BLUES - Encore

Allegro

John Higgins

Musical score for 'Hard Rock Blues' in bass clef, 4/4 time, key of B-flat major. The score consists of two staves. The first staff begins at measure 1 with a dynamic marking of *f*. The second staff begins at measure 1. The piece concludes with a double bar line.

RHYTHM STUDIES

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

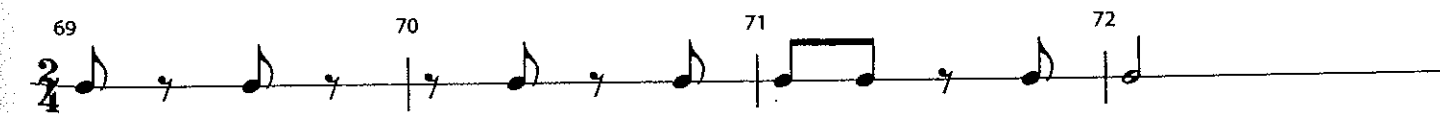
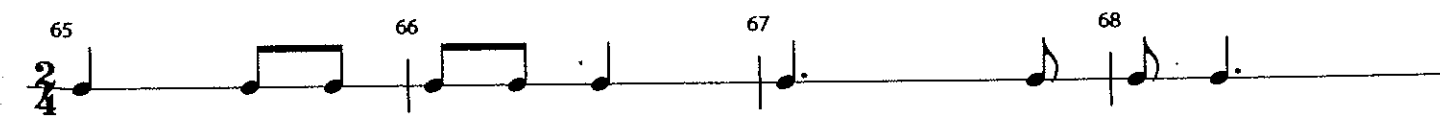
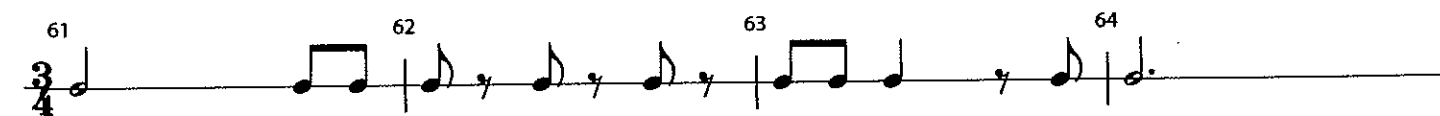
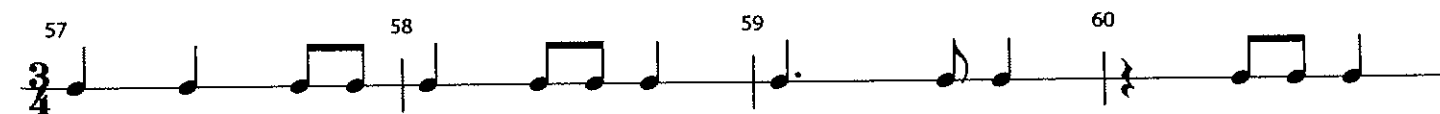
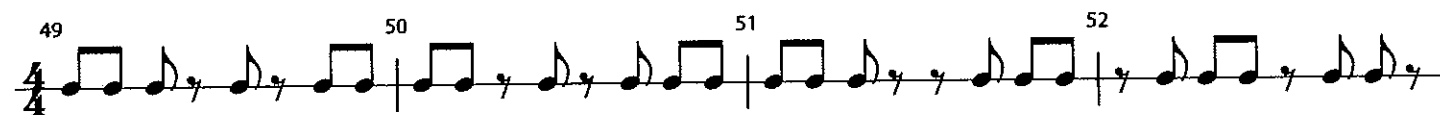
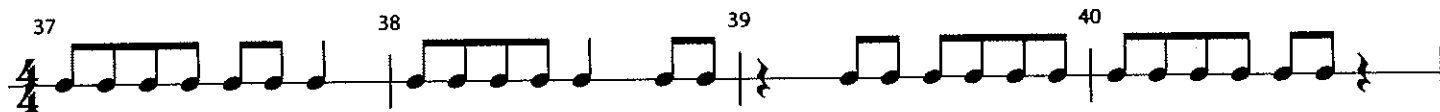
17 18 19 20

21 22 23 24

25 26 27 28

29 30 31 32

33 34 35 36

 **RHYTHM STUDIES**

CREATING MUSIC

THEORY

Composition

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

1. ODE TO JOY

Ludwig van Beethoven

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

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

4. YOU NAME IT:

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

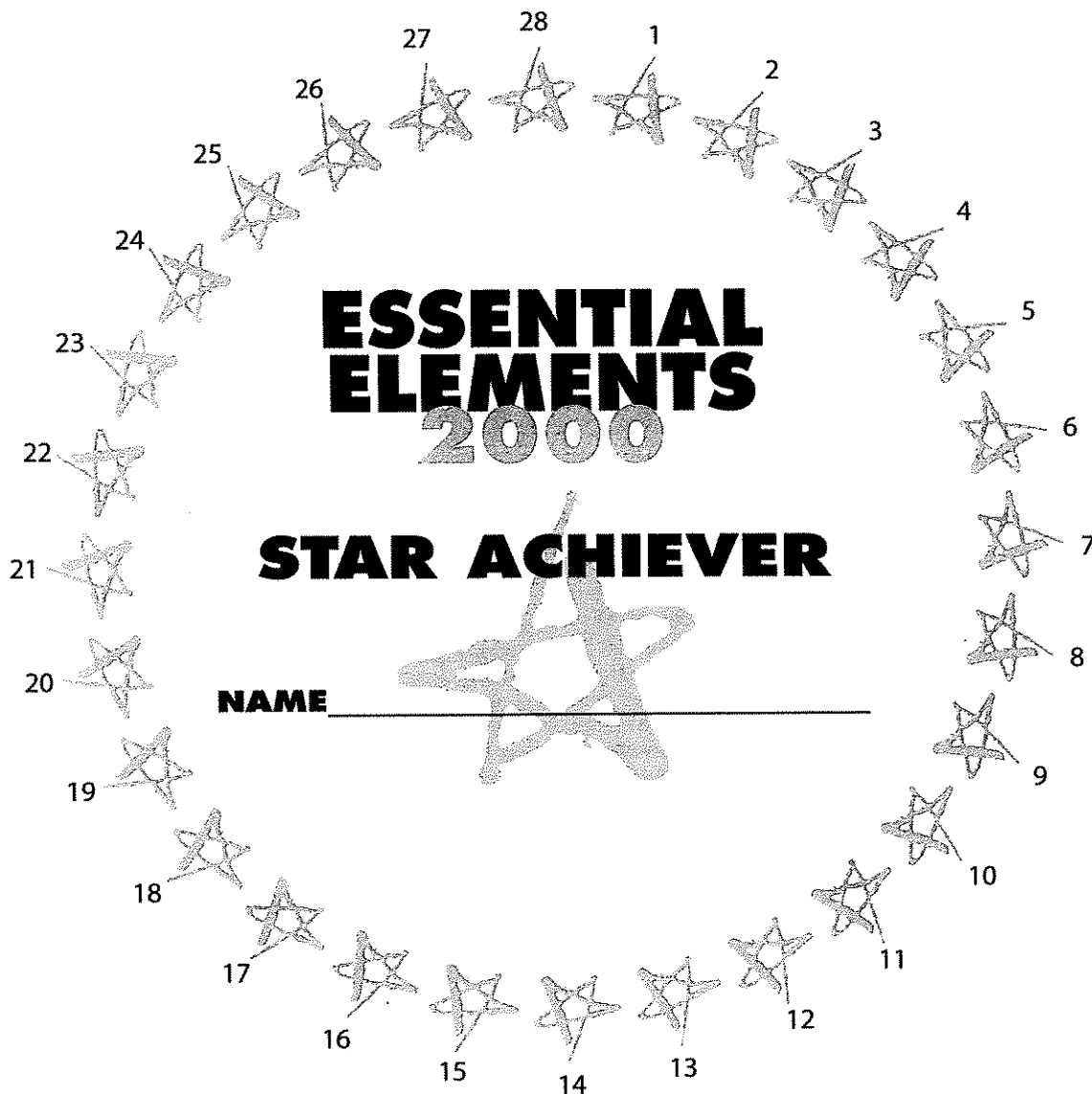
THEORY

Improvisation

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

5. INSTANT MELODY

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



- | | |
|--|--|
| 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

TUBA

Instrument Care Reminders

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

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

Tuba valves occasionally need oiling. To oil your valves, simply:

- Unscrew the valve at the top of the casing.
- Lift the valve half-way out of the casing.
- Apply a few drops of oil to the exposed metal 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

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



E

○
● ● ●
1 2 3

F

○
● ●

F# Gb

○ ● ●

G

○
● ●

G# Ab

○ ● ●

A

○
● ●

A# Bb**

○ ● ●


B

○
● ● ●

FINGERING CHART

TUBA

C




1 2 3

C# D \flat



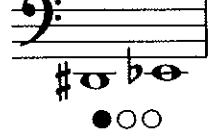
1 2 3

D



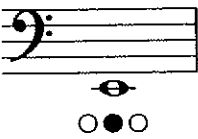
1 2 3

D# E \flat




1 2 3

E




1 2 3

F




1 2 3

F# G \flat




1 2 3

G



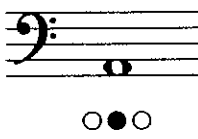
1 2 3

G# A \flat



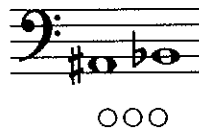
1 2 3

A




1 2 3

A# B \flat



1 2 3

B




1 2 3

C




1 2 3

C# D \flat



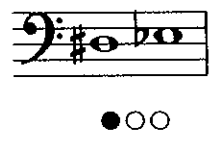
1 2 3

D




1 2 3

D# E \flat



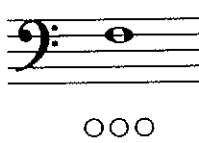
1 2 3

E



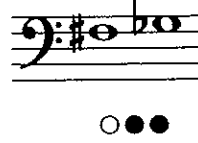
1 2 3

F




1 2 3

F# G \flat



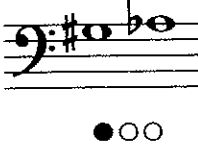
1 2 3

G



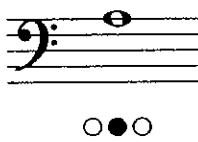
1 2 3

G# A \flat



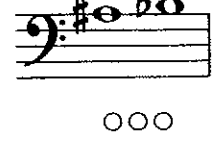
1 2 3

A



1 2 3

A# B \flat



1 2 3