

TUBA

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57. We Know What You Whisper
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61. Note Map/Fingering Chart

What to practice first...

WINTERFEST SET LIST (Semester 1)

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

ARTS ALIVE SET LIST (Semester 2)

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

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

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:

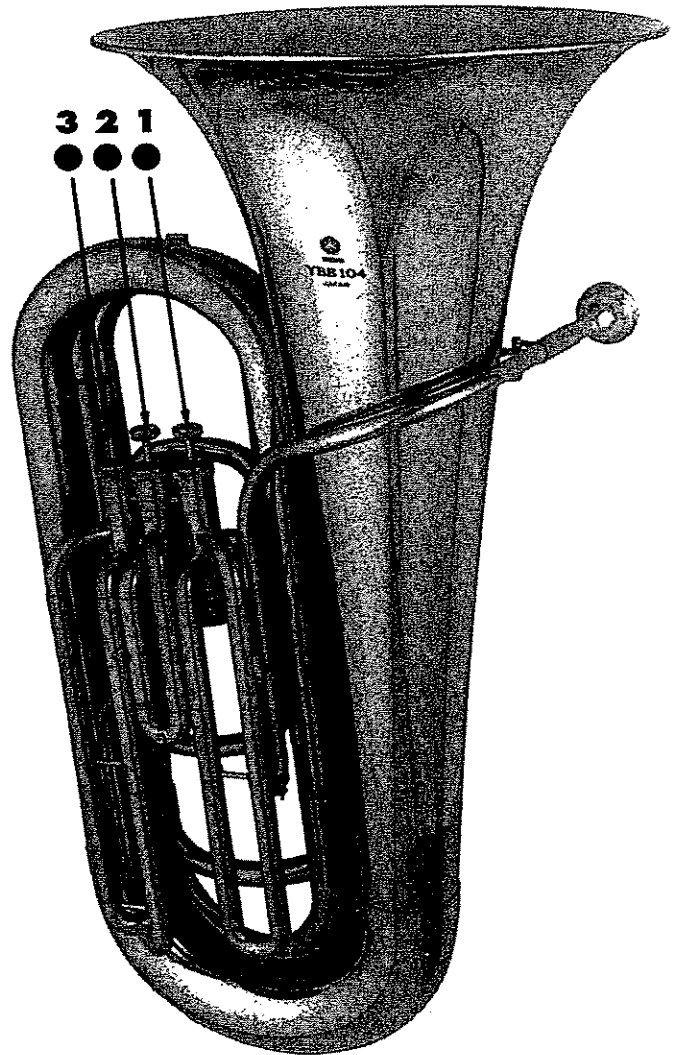
- Unscrew the valve at the top of the casing.
- Lift the valve half-way out of the casing.
- Apply a few drops of oil to the exposed metal valve.
- Carefully return the valve to its casing. When properly inserted, the top of the valve should easily screw back into place.

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>

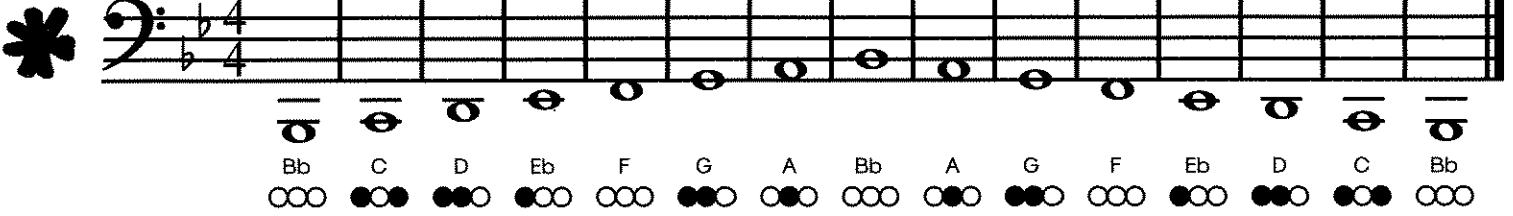
FINGERING CHART

TUBA

<p>C</p> <p>●●●</p>	<p>C# Db</p> <p>●●●</p>	<p>D</p> <p>●●●</p>	<p>D# Eb</p> <p>●●●</p>
<p>E</p> <p>●●●</p>	<p>F</p> <p>○○○</p>	<p>F# Gb</p> <p>○○○</p>	<p>G</p> <p>●●●</p>
<p>G# Ab</p> <p>●○○</p>	<p>A</p> <p>○○○</p>	<p>A# Bb</p> <p>○○○</p>	<p>B</p> <p>●●●</p>
<p>C</p> <p>●○○</p>	<p>C# Db</p> <p>○○○</p>	<p>D</p> <p>○○○</p>	<p>D# Eb</p> <p>●○○</p>
<p>E</p> <p>○○○</p>	<p>F</p> <p>○○○</p>	<p>F# Gb</p> <p>○○●</p>	<p>G</p> <p>●●○</p>
<p>G# Ab</p> <p>●○○</p>	<p>A</p> <p>○○○</p>	<p>A# Bb</p> <p>○○○</p>	

Concert Bb Scale

1. Scale with hints



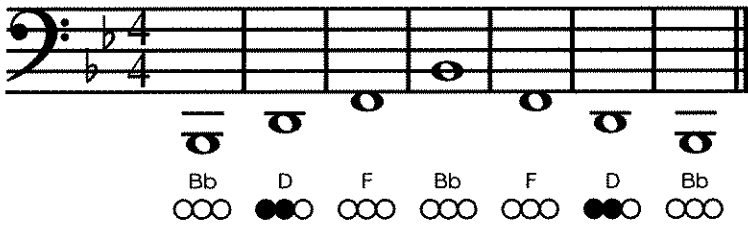
A musical staff in bass clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. The staff contains a scale of notes: Bb, C, D, Eb, F, G, A, Bb, A, G, F, Eb, D, C, Bb. Below each note is a finger number (1-4) and a fingering diagram consisting of three circles representing fingers. The fingering diagrams are: Bb (1), C (1, 2), D (1, 2, 3), Eb (1, 2, 3), F (1, 2, 3), G (1, 2, 3), A (1, 2, 3), Bb (1), A (1, 2), G (1, 2, 3), F (1, 2, 3), Eb (1, 2, 3), D (1, 2, 3), C (1, 2, 3), Bb (1).

2. Scale



A musical staff in bass clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. The staff contains a scale of notes: Bb, C, D, Eb, F, G, A, Bb, A, G, F, Eb, D, C, Bb. Below each note is a finger number (1-4) and a fingering diagram consisting of three circles representing fingers.

3. Arpeggio with hints



A musical staff in bass clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. The staff contains an arpeggio of notes: Bb, D, F, Bb, F, D, Bb. Below each note is a finger number (1-4) and a fingering diagram consisting of three circles representing fingers.

4. Arpeggio



A musical staff in bass clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. The staff contains an arpeggio of notes: Bb, D, F, Bb, F, D, Bb. Below each note is a finger number (1-4) and a fingering diagram consisting of three circles representing fingers.

5. Draw the notes of the scale.



An empty musical staff in bass clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature.

6. Draw the notes of the arpeggio.



An empty musical staff in bass clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature.

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



An empty musical staff in bass clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature.

Concert Bb Scale

BRASS

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

WOODWINDS

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

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
<small>*Alternote fingering</small>									
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
<small>● = whisper key</small>									

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

Concert Bb Blues Scale

Number	1	b3	4	b5	5	b7	8
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

Dedicated to the London Symphony Orchestra.
First performed by Philip Catelinet at the L.S.O. Jubilee Concert, 19th June, 1954.

SOLO TUBA

CONCERTO FOR BASS TUBA

R. VAUGHAN WILLIAMS

Allegro moderato ($\text{♩} = 96$)

3
p cantabile

cresc. 1
f

1
p

2
f
trun

p cantabile

3 8
f

4 ($\text{♩} = \text{♩}$)
4
p dolce

f *p*

5 9
f *p*

SOLO TUBA

6

p cantabile

Musical staff 6.1: Bass clef, key signature of three flats (B-flat, E-flat, A-flat), 2/4 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 fermata over the final note.

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 the final note.

7

leggiere
mf

Musical staff 7.1: Bass clef, key signature of three flats, 2/4 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 fermata over the final note.

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 time signature change to 2/4.

8

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 fermata over the final note.

Musical staff 8.2: Continuation of the melodic line, 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 half note G2, followed by quarter notes A2, B2, and C3. The piece concludes with a double bar line and a fermata over the final note.

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

First musical staff featuring triplets and slurs. The key signature has two flats and the time signature is 2/4.

10 *legato*
f cantabile

Second musical staff with a box containing the number 10, the word *legato*, and the dynamic *f cantabile*. It includes slurs and triplets.

4 11 4 7 12 6
f

Third musical staff with rests and measure numbers 4, 11, 4, 7, 12, and 6. The dynamic is *f*.

CADENZA
ff → *p*

Fourth musical staff labeled *CADENZA* with dynamics *ff* → *p*. It begins with a fermata and includes slurs and asterisks.

Fifth musical staff continuing the cadenza with slurs and asterisks.

accel. Lento

Sixth musical staff with triplets and dynamics *accel.* and *Lento*.

a tempo
leggiero

Seventh musical staff with dynamics *a tempo* and *leggiero*.

Tranquillo
f *p*

Eighth musical staff with dynamics *f* and *p* and the tempo marking *Tranquillo*.

Largamente
pp *f* *p*

Ninth musical staff with dynamics *pp*, *f*, and *p* and the tempo marking *Largamente*.

.... may be omitted if preferred

SOLO TUBA

ROMANZA *

Andante sostenuto ($\text{♩} = 60$)

p cantabile

p

pp

poco agitato

p

* 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#). The notation includes various musical elements:

- Staff 1:** Features a series of eighth notes with slurs and ties. There are two sixteenth-note groups marked with a '6' and a '3'.
- Staff 2:** Starts with a *pp* dynamic. It includes a triplet of eighth notes, followed by eighth notes with slurs and ties. A sixteenth-note group is marked with a '6' and a '3'.
- Staff 3:** Continues with eighth notes and slurs. A sixteenth-note group is marked with a '6'. A boxed measure number '5' is present. The staff ends with a *f* dynamic.
- Staff 4:** Features a triplet of eighth notes, followed by eighth notes with slurs and ties. Dynamics include *f* and *p*. Sixteenth-note groups are marked with a '6'.
- Staff 5:** Starts with a boxed measure number '6'. It includes a first-measure rest, followed by eighth notes with slurs and ties. Dynamics include *p* and *cresc.*
- Staff 6:** Continues with eighth notes and slurs. Dynamics include *f* and *cresc.*
- Staff 7:** Features eighth notes with slurs and ties. Dynamics include *ff* and *p*.
- Staff 8:** Starts with a boxed measure number '7'. It includes a first-measure rest, followed by eighth notes with slurs and ties. A sixteenth-note group is marked with a '6' and a '3'. Dynamics include *pp* and *p*.
- Staff 9:** Continues with eighth notes and slurs. A boxed measure number '8' is present. Dynamics include *pp*.
- Staff 10:** Features eighth notes with slurs and ties. Dynamics include *rall.* and *ppp*.

† 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

p cantabile e sostenuto

5

pp

6

9

SOLO TUBA

7 Tempo I

Two staves of musical notation. The first staff begins with a bass clef, a key signature of two flats, and a common time signature. It contains measures 7 and 8. Measure 7 starts with a piano (*p*) dynamic. Measure 8 ends with a forte (*f*) dynamic. The notation includes eighth and sixteenth notes, rests, and slurs.

Two staves of musical notation. The first staff begins with a bass clef, a key signature of two flats, and a common time signature. It contains measures 8 and 9. Measure 8 starts with a piano (*p*) dynamic. Measure 9 ends with a mezzo-forte (*mf*) dynamic. The notation includes eighth and sixteenth notes, rests, and slurs.

Poco animato

One staff of musical notation. It begins with a bass clef, a key signature of two flats, and a common time signature. It contains measure 9. The notation includes eighth and sixteenth notes, rests, and slurs.

One staff of musical notation. It begins with a bass clef, a key signature of two flats, and a common time signature. It contains measure 10, which is the start of a cadenza. The notation includes eighth and sixteenth notes, rests, and slurs.

One staff of musical notation. It begins with a bass clef, a key signature of two flats, and a common time signature. It contains measure 11. The notation includes eighth and sixteenth notes, rests, and slurs. A *simile* marking is present.

One staff of musical notation. It begins with a bass clef, a key signature of two flats, and a common time signature. It contains measure 12. The notation includes eighth and sixteenth notes, rests, and slurs.

One staff of musical notation. It begins with a bass clef, a key signature of two flats, and a common time signature. It contains measure 13. The notation includes eighth and sixteenth notes, rests, and slurs.

One staff of musical notation. It begins with a bass clef, a key signature of two flats, and a common time signature. It contains measure 14. The notation includes eighth and sixteenth notes, rests, and slurs. Dynamics of *f* and *ff* are indicated.

a tempo

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

S

A

T

B

SciTech Band Audition

SYMPHONIC BAND AUDITION REQUIREMENTS

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

Additional Instructions

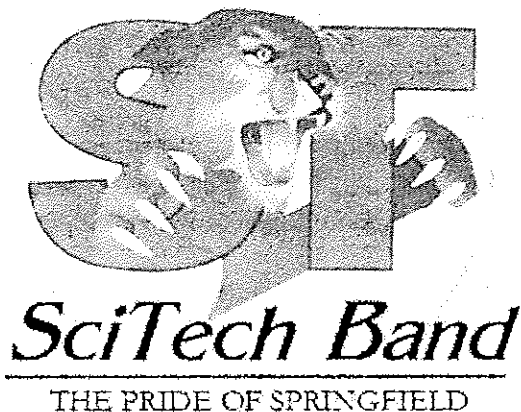
- Symphonic Band play prepared solo for “Symphonic Band”
- Extra points for playing “Concert Band/Jazz Band” solo
- Extra points for playing a prepared solo from Essential Elements book 1, 2, 3, or a new song from the binder

CONCERT BAND & JAZZ BAND AUDITION REQUIREMENTS

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

Additional Instructions

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



SYMPHONIC BAND AUDITION SCALE LIST

Instrument Key

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

Bb Instruments: Clarinet Trumpet, Tenor Sax

Eb Instruments: Alto Sax, Baritone Sax

Concert Bb Major Scale

C Instruments: Bb C D Eb F G A Bb

Bb Instruments: C D E F G A B C

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

Concert Bb Blues Scale

C Instruments: Bb Db Eb E F Ab Bb

Bb Instruments: C Eb F Gb G Bb C

Eb Instruments: G Bb C Db D F G

Concert Bb Chromatic Scale

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

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

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



SciTech Band

THE PRIDE OF SPRINGFIELD

AUDITION SCORE SHEET

(or Test Score Sheet)

Name: _____

I am auditioning for Concert Band Jazz Band

Stomp Percussion Ensemble Other _____

Please check all that apply.

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

Audition Prepared Solo - Symphonic Band

Tuba

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score is written for a Tuba in 4/4 time, featuring three staves of music. The key signature has two flats (B-flat and E-flat). The first staff begins with a rest for two measures, followed by a melodic line starting on G2, marked *mf*. The second staff continues the melody, marked *p* at the end. The third staff features a more rhythmic, eighth-note pattern, 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, 4/4 time, and B-flat major. 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 notation. The third staff features a *f* dynamic marking. The fourth staff concludes the piece with a double bar line.

2 **Tuba** ANGELS WE HAVE HEARD ON HIGH

Traditional French Carol

Soprano

Musical notation for the Soprano part, measures 1 through 21. The notation is in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The melody consists of quarter and eighth notes, with some slurs and accents. Measure 19 contains a box labeled '*Intro'.

Alto

Musical notation for the Alto part, measures 1 through 21. The notation is in bass clef with a key signature of two flats and a common time signature. The melody is similar to the Soprano part but with some variations in rhythm and pitch. Measure 19 contains a box labeled '*Intro'.

Tenor

Musical notation for the Tenor part, measures 1 through 21. The notation is in bass clef with a key signature of two flats and a common time signature. The melody is similar to the other parts. Measure 19 contains a box labeled '*Intro'.

Bass

Musical notation for the Bass part, measures 1 through 21. The notation is in bass clef with a key signature of two flats and a common time signature. The melody is similar to the other parts. Measure 19 contains a box labeled '*Intro'.

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 (B-flat) 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 7. The second staff has a measure number of 13. The third staff has a measure number of 19. The fourth staff has a measure number of 25. The fifth staff has a measure number of 30 and includes three accents (^) over the first three measures. The sixth staff has a measure number of 36. The seventh staff has a measure number of 42 and ends with a double bar line and repeat sign. The eighth staff has a measure number of 47. The ninth staff has a measure number of 50. The tenth staff continues the piece. The score includes various musical notations such as eighth notes, quarter notes, and half notes, often beamed together in eighth-note patterns.

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. Continuation of the previous staff with similar rhythmic patterns and articulations.

To Coda

62

Musical staff 62-67. Continuation of the previous staff. A box containing the number 68 is placed below the staff.

67

Musical staff 67-73. A series of eighth notes. 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. Continuation of eighth notes with dynamic markings: *dim.*, *mp*, *ff*, and *dim.*

79

Musical staff 79-84. Continuation of eighth notes with dynamic markings: *mp*, *ff*, *dim.*, *mp*, *ff*, and *mp*.

84

Musical staff 84-91. Continuation of eighth notes with various articulations.

91

D.C. al Coda

Musical staff 91-97. Continuation of eighth notes. A dynamic marking of *mf* is placed below the staff.

97

Musical staff 97-100. Continuation of eighth notes. A dynamic marking of *ff* is placed below the staff.

94 Coda

Musical staff 94-100. Continuation of eighth notes. A Coda symbol is placed above the staff.

B.C.

BLUE MOON

31.

Handwritten musical score for "Blue Moon" by Billie Holiday. The score consists of ten staves of music, each with handwritten chord notations above the notes. 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

Detailed description: This is a musical score for the Tuba part of a 'Canon Remix' by Pachelbel, arranged by Bernice. The score is written in bass clef with a 4/4 time signature and a key signature of one flat (B-flat). It consists of ten staves of music, each containing seven measures. Measure numbers are placed at the beginning of each staff: 4, 10, 17, 24, 31, 38, 45, 52, 66, and 80. Specific measures are boxed with their numbers: 5, 13, 21, 29, 37, 45, 53, 61, 69, 77, and 83. Dynamics include *mp* (mezzo-piano) at measure 5, *f* (forte) at measure 52, and *mf* (mezzo-forte) at measure 69. There are also accents and hairpins throughout the piece. The score ends with a double bar line at the end of the final staff.

Bass Guitar

Canon Remix

Pachelbel / Arr. Bernice

5

4

B \flat F Gm Dm E \flat

10 B \flat E \flat F

13 With Energy

mp

mf

16

21

26

29

31

36

37

41

45

46

51

53 Solo

f

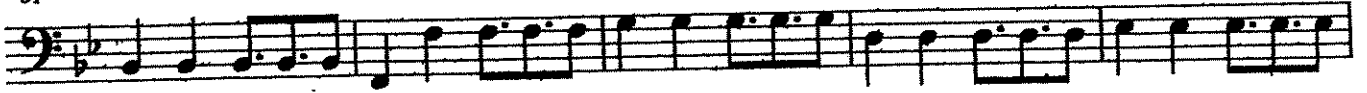
2
56

[Title]



61

61

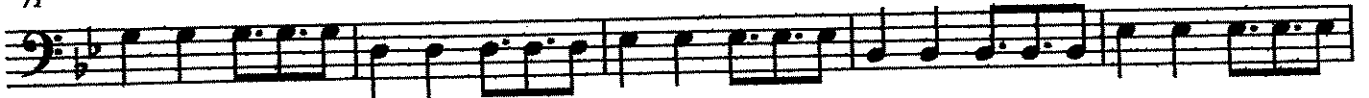


69

66



71



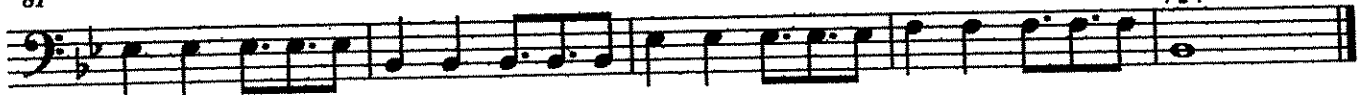
77

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'. The piece is in 4/4 time and the key signature has two flats (B-flat and E-flat). The score is divided into six systems of music. The first system starts with a 'Soli' instruction and a mezzo-piano (*mp*) dynamic. The second system begins at measure 6. The third system begins at measure 12. The fourth system begins at measure 18, featuring a 'rit.' (ritardando) marking, a first ending box labeled 'A', and an 'a tempo - Repeat 4x' instruction. The dynamic changes to forte (*f*) at the start of the first ending. The fifth system begins at measure 24, marked with a second ending box labeled 'B'. The sixth system begins at measure 31, marked with a third ending box labeled 'C', a mezzo-forte (*mf*) dynamic, and a fourth ending box labeled 'D' with a 'Repeat 3x' instruction. The dynamic changes to forte (*f*) at the start of the fourth ending. The seventh system begins at measure 37, marked with a fifth ending box labeled 'E' and a 'rit.' marking. The score concludes with a double bar line and repeat dots.

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 two flats (B-flat and E-flat). The piece begins with a *mp* dynamic. The first line contains a whole rest followed by a series of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. The second line continues with a half note G1, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, and a quarter note B1. The third line starts with a *rit.* marking, followed by a quarter note A1, a quarter note G1, a quarter note F2, a quarter note E2, a quarter note D2, and a quarter note C2. A first ending bracket labeled 'A' covers the final two notes, with the instruction 'a tempo - Repeat 4x'. The fourth line begins with a *f* dynamic, a quarter note B1, a quarter note A1, a quarter note G1, a quarter note F2, a quarter note E2, a quarter note D2, and a quarter note C2. A second ending bracket labeled 'B' covers the final two notes. The fifth line starts with a *mf* dynamic, a quarter note B1, a quarter note A1, a quarter note G1, a quarter note F2, a quarter note E2, a quarter note D2, and a quarter note C2. A third ending bracket labeled 'C' covers the final two notes. The sixth line begins with a *f* dynamic, a quarter note B1, a quarter note A1, a quarter note G1, a quarter note F2, a quarter note E2, a quarter note D2, and a quarter note C2. A fourth ending bracket labeled 'D' covers the final two notes, with the instruction 'Repeat 3x'. The seventh line starts with a *mf* dynamic, a quarter note B1, a quarter note A1, a quarter note G1, a quarter note F2, a quarter note E2, a quarter note D2, and a quarter note C2. A fifth ending bracket labeled 'E' covers the final two notes, with a *rit.* marking above it. The score concludes with a final whole note B1.

Chained To The Rhythm

As Recorded by Katy Perry

arr. Bernice

Melody (TUBA)

Groovy ♩ = 103-105

Optional 4 bar vamp

3 on cue **A** off -2

7 **B**

10

12 1. **C** soli 2. *mf*

15 off -2 off -4

D % tutti

18 *f*

E

21 3

Detailed description: This is a musical score for a tuba part. It consists of seven staves of music in bass clef, 4/4 time. The score is divided into sections A through E. Section A starts at measure 3 with a '3' above the staff and 'on cue' and 'off -2' markings. It features a melody starting with a forte (*f*) dynamic. Section B begins at measure 7. Section C starts at measure 12, marked with a first and second ending bracket, and includes a 'soli' instruction and a mezzo-forte (*mf*) dynamic. Section D begins at measure 15, marked 'off -2' and 'off -4', and includes a 'tutti' instruction. Section E starts at measure 18 with a forte (*f*) dynamic. The score concludes at measure 21 with a triplet of eighth notes.

Melody (TUBA), p. 2

Chained To The Rhythm

F

25

G

28

To Coda (2nd Time) H

I

32

36 off -2

J

39

K

42

off -2

D.S. % al Coda

45

L \ominus Coda

47 solo/soli

Musical staff 47-49: Bass clef, 7/8 time signature. Starts with a fermata over a quarter note. Dynamics: *mf*. Includes a box labeled 'M' at measure 49.

50

Musical staff 50-52: Bass clef, 7/8 time signature. Continuation of the melodic line with slurs and accents.

53

Musical staff 53-55: Bass clef, 7/8 time signature. Includes two triplet markings (3) over eighth notes.

N

56 tutti

Musical staff 56-58: Bass clef, 7/8 time signature. Dynamics: *ff*. Includes a box labeled 'O' at measure 58.

59

Musical staff 59-61: Bass clef, 7/8 time signature. Includes a triplet marking (3) over eighth notes.

P Top Notes Melody
Bottom Harmony

63

Musical staff 63-65: Bass clef, 7/8 time signature. Dynamics: *ff*. Includes a triplet marking (3) over eighth notes and a box labeled 'P' at measure 63.

Q

67 off-3

Musical staff 67-69: Bass clef, 7/8 time signature. Dynamics: *ff*. Includes a box labeled 'Q' at measure 67 and a box labeled 'off-3' at measure 69.

71

Musical staff 71-73: Bass clef, 7/8 time signature. Dynamics: *ff*. Ends with a double bar line.

Chained To The Rhythm

As Recorded by Katy Perry

arr. Bernice

Counter melody TUBA

Solo Part TUBA

Groovy ♩ = 103-105
Optional 4 bar vamp

The musical score is written for a tuba solo in 4/4 time. It consists of ten measures of music, divided into sections labeled A through K. Section A (measures 1-3) features a 4-measure vamp followed by a 3-measure vamp. Section B (measures 4-6) begins with a forte (*f*) dynamic and contains a melodic line. Section C (measures 7-9) includes a first ending bracket. Section D (measure 10) is a 4-measure vamp. Section E (measures 11-13) includes a second ending bracket. Section F (measures 14-16) is a 3-measure vamp. Section G (measures 17-19) is a 5-measure vamp. Section H (measures 20-22) is a 3-measure vamp. Section I (measures 23-25) is a 3-measure vamp. Section J (measures 26-38) is a melodic line. Section K (measures 39-41) is a 4-measure vamp. The score concludes with a *D.S. al Coda* instruction and a 4-measure vamp. Dynamics include *f* and *mp*. Rehearsal marks are present at measures 10, 13, 26, and 39.

L \oplus Coda

M

N

47

3

5

solo line

Musical staff 1: Bass clef, measures 47-57. Measure 47 has a triplet of eighth notes. Measure 57 has a quintuplet of eighth notes. Dynamics include *mf* and *ff*.

58

O

Musical staff 2: Bass clef, measures 58-61. Continuous eighth-note patterns with slurs.

62

P

Musical staff 3: Bass clef, measures 62-66. Includes a triplet of eighth notes in measure 62.

Q

67

optional 8va

Musical staff 4: Bass clef, measures 67-70. Includes a triplet of eighth notes in measure 70.

71

Top Note
Harmony

Musical staff 5: Bass clef, measures 71-74. Top Note Harmony section with slurs and accents.

Chained To The Rhythm

As Recorded by Katy Perry

arr. Bernice

Bass Line (TUBA)

Groovy ♩ = 103-105

Optional 4 bar vamp



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

3

A



f

6



B

9



C

12

1.

2.



mf

16

D



f

E

20



Bass Line (TUBA), p. 2

Chained To The Rhythm

23

F

26

G

29

To Coda (2nd Time) H

32

I

35

mp

J

38

K

41

D.S. al Coda

45

7: Bass clef

(MED. FUNK)

CHAMELEON

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

INTRO

(BASS) N.C.

A

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

BASS CONT. SIM.

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

B

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

(PLAY 3X)

B \flat -7 Eb7 N.C.

Chameleon Bass Line

Score

The musical score consists of five staves, each with a different clef and key signature. The key signature is three flats (Bb, Eb, Fb) and the time signature is 4/4. The notation includes quarter notes, eighth notes, and rests, with repeat signs at the end of each staff.

C (Clef: C, Key: Bb, Time: 4/4)

Bb (Clef: C, Key: Bb, Time: 4/4)

Eb (Clef: C, Key: Bb, Time: 4/4)

Bass Clef High (Clef: Bass, Key: Bb, Time: 4/4)

Bass Clef Low (Clef: Bass, Key: Bb, Time: 4/4)

Tuba

Cheer # 1

arr. Bernice

Watch Conductor
Slow-Fast

5

Eye Of The Tiger

For Zanetti

Flute
Piano

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

Clarinet
Trumpet
(LOW)

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

Clarinet
Trumpet
(HIGH)

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

Alto Sax

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

Trombone

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

Piano: Am G F

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

FEELING GOOD ROAD MAP

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

Feeling Good

(Bb Minor)

Swing Time

Flute
Piano

Clarinet
Trumpet
(LOW)

Clarinet
Tenor Sax
Trumpet
(HIGH)

Alto Sax

Trombone
Euphonium
(HIGH)

Trombone
Euphonium
Tuba
(LOW)

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

Chord progressions for Clarinet/Trumpet (LOW) and Clarinet/Tenor Sax/Trumpet (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.

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

Piano: Bbm (8th note triplets)

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

Feeling Good

Swing Time

(HORN LICK+)

NOTE 8 ON CUE
BEAT 4

The musical score is written for five instruments: Flute Piano, Clarinet Trumpet (LOW), Clarinet Tenor Sax Trumpet (HIGH), Alto Sax, and Trombone Euphonium. The key signature is B-flat major (two flats) and the time signature is 4/4. The score consists of two systems of staves. The first system contains the Flute Piano, Clarinet Trumpet (LOW), and Clarinet Tenor Sax Trumpet (HIGH) parts. The second system contains the Alto Sax and Trombone Euphonium parts. Each staff has a melodic line with triplets and a corresponding chord line above it. The horn lick is indicated by a double bar line and a repeat sign at the beginning of each staff. The opening for 'And I'm Feeling Good' is also indicated by a double bar line and a repeat sign.

Flute Piano
Chords: Bb, Db, Eb, E, Eb, E, Eb, E, Eb, Db, Bb, Ab, Bb, Bb

Clarinet Trumpet (LOW)
Chords: C, Eb, F, F#, F, F#, F, F#, F, Eb, C, Bb, C, C

Clarinet Tenor Sax Trumpet (HIGH)
Chords: C, Eb, F, F#, F, F#, F, F#, F, Eb, C, Bb, C, C

Alto Sax
Chords: G, Bb, C, C#, C, C#, C, C#, C, Bb, G, F, G, G

Trombone Euphonium
Chords: Bb, Db, Eb, E, Eb, E, Eb, E, Eb, Db, Bb, Ab, Bb, Bb

Horn Lick:

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

Opening "And I'm Feeling Good":

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

1 & b3 Background Harmony Hits

Feeling Good

(NASTY LICK - Bb Minor)

Swing Time

The musical score is written in 12/8 time and Bb minor. It consists of six staves:

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

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

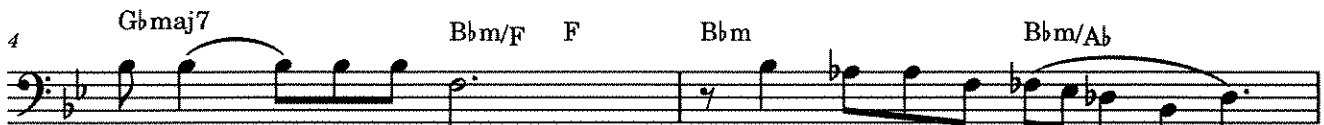
B♭m/A♭



Birds fly-ing high,

you know how I feel.

Sun in the sky,



You know___ how I feel.

Breeze drift-ing on by,_____

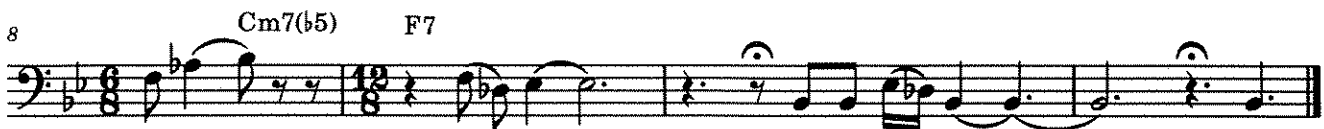


You know how I feel.

It's a new dawn,

it's a new day,

it's a



new life___

for_ me___

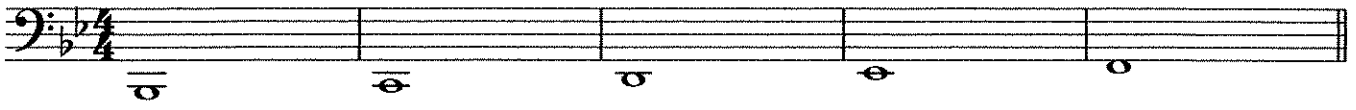
and I'm feel_ ing_____

good.

Tuba

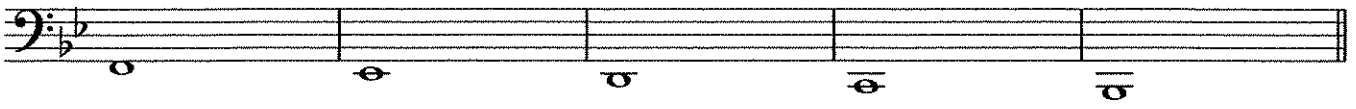
First Five Note Exercises

A



6

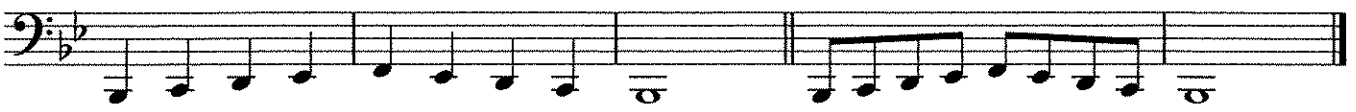
B



11

C

D



Melody (B.C.)
FOR TUBA

Get Down On It

As Recorded by Kool & The Gang
arr. Bernice

Funk Beat ♩ = 112

A

4 3

f > > > >

B

9 3 Hits

f > > *f*

C

16 Play Hits (optional)
on Beats 3&4

D

16 17 18 19

E

20

20 21 22

F

23 off -2

23 24 25

To Coda Last Time G

26 off -2 optional

26 27 28 29

30 Play Hits (optional)
on Beats 3&4

H

30 31 32 33

Melody (B.C.) - FOR TUBA, p. 2

Get Down On It

34

I

Musical staff 34-39: Bass clef, key signature of one flat. Measures 34-39 contain a rhythmic pattern of eighth notes. Measure 39 features a triplet of eighth notes.

40

J

Musical staff 40-44: Bass clef, key signature of one flat. Measures 40-44 contain a rhythmic pattern of eighth notes. Measure 40 starts with a forte (*f*) dynamic and accents. Measure 44 ends with a double bar line and repeat dots. A triplet of eighth notes is present in measure 42.

K Coda

L

M

45

Musical staff 45-53: Bass clef, key signature of one flat. Measures 45-53 contain a rhythmic pattern of eighth notes. Measure 45 starts with a forte (*f*) dynamic. Measure 46 features a 4-measure rest. Measure 47 features a 3-measure rest. Measure 48 is marked "solo/soli" and starts with a mezzo-forte (*mf*) dynamic. Measure 53 ends with a double bar line and repeat dots.

54

Musical staff 54-56: Bass clef, key signature of one flat. Measures 54-56 contain a rhythmic pattern of eighth notes.

N

57

Musical staff 57-59: Bass clef, key signature of one flat. Measures 57-59 contain a rhythmic pattern of eighth notes.

60

tutti

O REPEAT 4X

Musical staff 60-63: Bass clef, key signature of one flat. Measures 60-63 contain a rhythmic pattern of eighth notes. Measure 60 starts with a mezzo-piano (*mp*) dynamic. Measure 63 features a forte (*ff*) dynamic. Measure 63 ends with a double bar line and repeat dots.

64

1, 2, 3.

4.

Musical staff 64-67: Bass clef, key signature of one flat. Measures 64-67 contain a rhythmic pattern of eighth notes. Measure 64 starts with a fortissimo (*fff*) dynamic. Measure 67 ends with a double bar line and repeat dots.

Get Down On It

As Recorded by Kool & The Gang
arr. Bernice

Countermelody (B.C.) - FOR TUBA

Funk Beat ♩ = 112

3 Say A

What you gon-na do?

6

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

8 B

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

10

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

C 13 play 2nd time only
play hits both times

f

16 D

Hits optional 8va

20 E 2 optional 8va

f

F 25 play both times... optional 8va **To Coda Last Time** G

f

30

Musical staff 30-33 in bass clef, key of B-flat major. It contains eighth and sixteenth notes with slurs and accents. A box labeled 'H' is at the start. The text 'Hits optional 8va' is written above the staff with arrows pointing to the final notes.

33

Musical staff 33-37 in bass clef, key of B-flat major. It continues the rhythmic pattern from the previous staff with slurs and accents.

I

37

Musical staff 37-42 in bass clef, key of B-flat major. It features a large number '2' above the staff and a box labeled 'J'. The lyrics 'Get your back up off the wall' are written below the staff.

42

Musical staff 42-45 in bass clef, key of B-flat major. It contains a sequence of notes with 'x' marks below them. The lyrics 'Dance Come On' and 'Get your back up off the wall' are written below the staff.

K

Coda

L

M

N

O

REPEAT 4X

45

Musical staff 45-64 in bass clef, key of B-flat major. It consists of four measures of whole notes, each with a number above it: 4, 4, 4, 6. A box labeled 'O' is above the first measure. The staff ends with a double bar line and a repeat sign. The dynamic marking 'ff' is below the final notes.

64

Musical staff 64-68 in bass clef, key of B-flat major. It contains eighth and sixteenth notes with slurs and accents. A bracket above the staff groups measures 64-67. The dynamic marking 'fff' is below the final notes.

68

Musical staff 68 in bass clef, key of B-flat major. It contains a single whole note with a dynamic marking 'v' below it.

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

Get Down On It

As Recorded by Kool & The Gang
arr. Bernice

Funk Beat ♩ = 112

A

B

4 4

mf

12

C

f

D

17

E

f

22

F

f

27

To Coda Last Time

G

f

32

H

I

mf

38

J

mf

44

K Φ Coda
45

L

M

N

4 4 4 4

mp

62

O REPEAT 4X

1, 2, 3.

ff

67

4.

fff

GNE SONG (Great New Emergence)

HORN LICK

C: E D C

Bb: F# E D

Eb: C# B A

LAST NOTE

C: A

Bb: B

Eb: F

PIANO CHORDS:

Am G Dm F

?

Tuba



1) Name _____

2) Write in note names...

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

4) Play the piece...

?

Piano

Piano

Pno.

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 LLESSER

Handwritten musical score for the song "Heart and Soul" in bass clef, 4/4 time. The score consists of seven staves of music with various chords and melodic lines. The chords are written above the notes.

Staff 1: F D-7 G-7 C7 Fmaj7 D-7 G-7 C7

Staff 2: A-7 D-7 G-7 C7 | F D-7 G-7 C7

Staff 3: 2. F G-7 C7 Fmaj7 C7 F7 Bbmaj7 A7 D7 G7

Staff 4: C7 F7 Bb7 A7 Bbmaj7 A7 D7 G7

Staff 5: C7 F7 Bb7 C7 F D-7 G-7 C7

Staff 6: Fmaj7 D-7 G-7 C7 A-7 D-7 G-7 C7

Staff 7: 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 Bb
We need your mon - ey! So c ome on and spon sor the Sci Tech Band

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

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

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

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

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

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

Horn Lick 2 C
C B A G G A A

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

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

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

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

Piano
Optional Syncopated Rhythm on Cue

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

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

5

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

4 4

We just need your

10

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

14

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

18

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

3 2. 4

G F G G F G G F G Ab G

28

E Solos **F**

4

We just need your

35

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

39

G Horn Statues / Drum Solo

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

43 H

49

53

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_b * Readin
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 consists of 12 measures. Measures 1-4 are marked with a forte (f) dynamic. Measures 5-8 are marked with a mezzo-forte (mf) dynamic. Measure 9 is marked with a forte (f) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings. There are handwritten annotations above the staves: 'E_b' and 'E_b' above measures 7 and 8 respectively, and a treble clef symbol above measure 9. The number '7:' is written at the beginning of the first staff.

Don + Near A Thing - ED

To Coda

Musical notation for measures 13-16. Measure 13 starts with a treble clef, key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth notes. Measure 14 continues the melody. Measure 15 features a dynamic marking of *ff*. Measure 16 concludes the first system with a double bar line and repeat dots. A first ending bracket spans measures 13-16, with a '1.' marking above measure 13.

Musical notation for measures 17-20. Measure 17 begins with a dynamic marking of *f*. Measure 18 continues the melody. Measure 19 features a dynamic marking of *f*. Measure 20 concludes the second system with a double bar line and repeat dots. A second ending bracket spans measures 17-20, with a '2.' marking above measure 17.

Musical notation for measures 21-23. Measure 21 starts with a treble clef, key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth notes. Measure 22 continues the melody. Measure 23 concludes the third system with a double bar line and repeat dots.

Musical notation for measures 24-25. Measure 24 starts with a treble clef, key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth notes. Measure 25 continues the melody. A dynamic marking of *z.* is present above measure 25. A chord symbol *E4* is written above measure 24.

z. D.S. al Coda

CODA

Musical notation for measure 26. Measure 26 starts with a treble clef, key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth notes. A dynamic marking of *z.* is present above measure 26. The system concludes with a double bar line and repeat dots.

Rhythm

IT DON'T MEAN A THING

(If It Ain't Got That Swing)

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

MODERATELY FAST

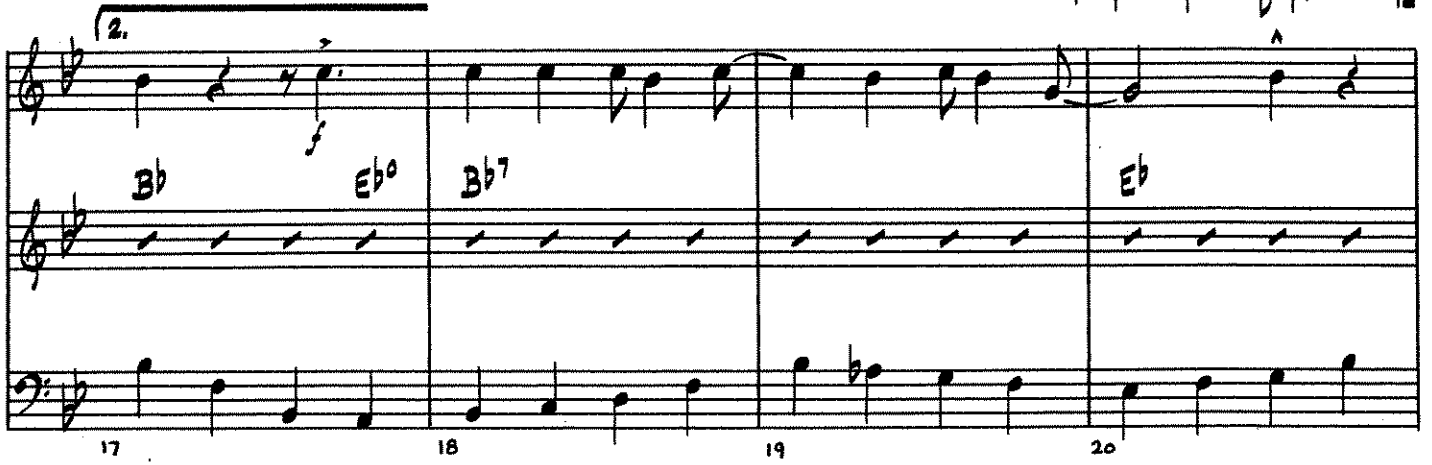
The musical score is arranged in three systems, each with three staves (treble, guitar, and bass clefs). The key signature is B-flat major (two flats). The tempo is marked 'MODERATELY FAST'. The score includes various musical notations such as slurs, accents, and dynamic markings like 'f' (forte) and 'mf' (mezzo-forte). Chord diagrams are provided for the guitar part, including 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 score.

It Don't Mean A Thing - Rhythm

To Coda  4:



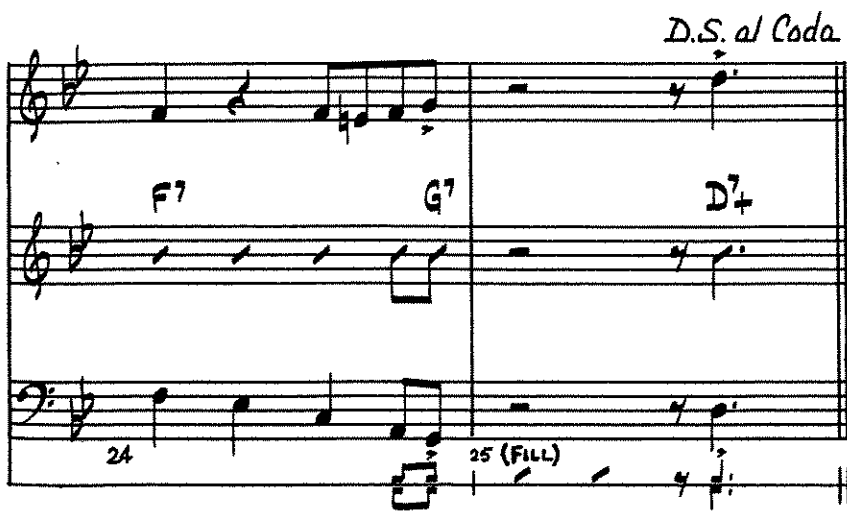
Musical notation for measures 13-16. The system consists of three staves: Treble, Chords, and Bass. Measure 13 has a C7 chord. Measure 14 has C7+5 and C7 chords. Measure 15 has Ebm6 and Bb chords. Measure 16 has a Bb chord. A first ending bracket spans measures 13-16.



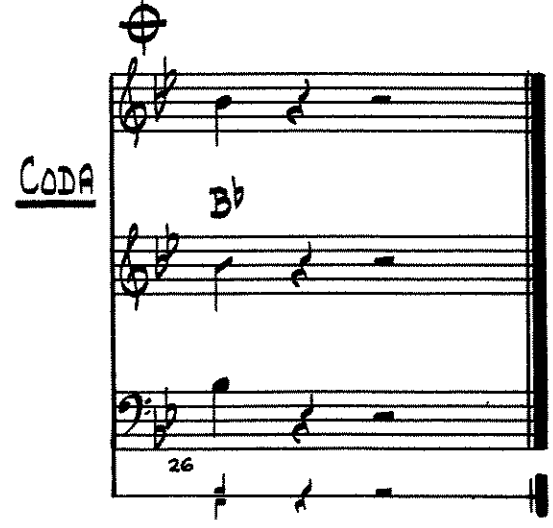
Musical notation for measures 17-20. The system consists of three staves: Treble, Chords, and Bass. Measure 17 has a Bb chord. Measure 18 has Eb0 and Bb7 chords. Measure 19 has a Bb7 chord. Measure 20 has an Eb chord. A second ending bracket spans measures 17-20.



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



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



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

It Is Well

Tuba

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

With Expression

Stagger Breathe mf mp mf f

S. phrasing for solo only

S
A
T
B

legato

8
S
A
T
B

Lower notes for solo only

15
S
A
T
B

Melody (B.C.)
BASS CLEF
LOW FOR TUBA

La Copa De La Vida

The Cup of Life
As Recorded by Ricky Martin

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

Samba (♩ = 120) [A]

4

ff

9

[B] [C]

15

[D]

19

[E] *mp*

24

[F] ♯

29

mf

33

[G]

37

To Coda (On 3rd Time) *f*

La Copa De La Vida

Melody (B.C.) - BASS CLEF, p. 2
LOW FOR TUBA

H

41

Musical staff 41-45 in bass clef, key of B-flat major. The staff contains a melodic line with eighth and sixteenth notes, including accents and slurs.

Solos (begin 2nd time)

I

G7

Cm

optional bass line

46

Musical staff 46-49. Staff 46-48 continues the melody. Staff 49 has a measure with a note marked 'p' and '2nd & 3rd time only'.

G7

Cm

J

G7

Cm

optional bass line

50

Musical staff 50-53. Staff 50-52 continues the melody. Staff 53 has a measure with a note marked 'p'.

G7

Cm

Cm

D.S. al Coda

54

Musical staff 54-56. Staff 54-55 has two first endings. Staff 56 has a second ending.

K

Coda

57

Musical staff 57-60. Staff 57-60 contains the Coda melody, starting with a *ff* dynamic.

61

Musical staff 61-64. Staff 61-64 continues the Coda melody with a first ending bracket.

L

65

Musical staff 65-69. Staff 65-69 continues the Coda melody with a second ending bracket and a *ff* dynamic.

M

70

Musical staff 70-73. Staff 70-73 contains the final chords of the piece, marked with accents.

Countermelody
Bass Clef

La Copa De La Vida

The Cup of Life
As Recorded by Ricky Martin

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

Samba (♩ = 120)

A B C D

E

22

F

30

To Coda (On 3rd Time) ⊕

G H

38

I Solos (begin 2nd time) J

48

1. 2. D.S. al Coda

55

K ⊕ Coda

57

play 2nd time only

L M

62

1. 2. 5 5

Bass Line (B.C.)
BASS CLEF LOW
-For Tuba Only

La Copa De La Vida

The Cup of Life
As Recorded by Ricky Martin

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

Samba (♩ = 120) [A]

Musical notation for section A, starting with a 4-measure rest, followed by a 5-measure rest, and then a melodic line with accents and a fortissimo (ff) dynamic marking.

[C]

Musical notation for section C, consisting of a continuous eighth-note bass line.

[D]

play D-E 1st time only

Musical notation for section D, consisting of a continuous eighth-note bass line.

[E]

Musical notation for section E, consisting of a continuous eighth-note bass line with a mezzo-piano (mp) dynamic marking.

Musical notation for section E continuation, consisting of a continuous eighth-note bass line.

[F]



Musical notation for section F, consisting of a continuous eighth-note bass line with a mezzo-forte (mf) dynamic marking.

Musical notation for section F continuation, consisting of a continuous eighth-note bass line.

To Coda (On 3rd Time) [G]

Musical notation for section G, consisting of a continuous eighth-note bass line with a fortissimo (f) dynamic marking.

H

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

D.S. al Coda

K Coda

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

15

22

p

A

f

fp

f

©

OVER THE RAINBOW

Bass Clef

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

(SLOWLY)

1. 2. 3. 4. 5. 6. 7. 8. 9. 10.

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Over the Rainbow - Bass Clef

Musical notation for measures 11, 12, and 13. The music is in bass clef with a key signature of two flats (Bb and Eb). Measure 11 features a melodic line with eighth notes and a bass line with quarter notes. Measure 12 continues the melodic line with a fermata over the final note. Measure 13 shows a melodic line with quarter notes and a bass line with quarter notes. Dynamics include *f* (forte) in measure 13.

Musical notation for measures 14, 15, and 16. Measure 14 has a melodic line with eighth notes and a bass line with quarter notes, marked with *f* (forte). Measure 15 continues the melodic line with a fermata over the final note. Measure 16 shows a melodic line with quarter notes and a bass line with quarter notes.

Musical notation for measures 17, 18, and 19. Measure 17 has a melodic line with eighth notes and a bass line with quarter notes, marked with *ff* (fortissimo). Measure 18 has a melodic line with quarter notes and a bass line with quarter notes, marked with *ff*. Measure 19 has a melodic line with quarter notes and a bass line with quarter notes, marked with *ff*. The instruction "D.C. al Coda" is written above measure 18.

Musical notation for the Coda section, measures 18 and 19. The section is marked "CODA" and features a melodic line with quarter notes and a bass line with quarter notes. Dynamics include *mf* (mezzo-forte) and "ritard." (ritardando).

Musical notation for measures 20, 21, and 22. Measure 20 has a melodic line with quarter notes and a bass line with quarter notes. Measure 21 has a melodic line with quarter notes and a bass line with quarter notes. Measure 22 has a melodic line with quarter notes and a bass line with quarter notes. Dynamics include *mf* (mezzo-forte) and "ritard." (ritardando).

Rhythm

OVER THE RAINBOW

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

(SLOWLY)

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

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

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

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Over The Rainbow - Rhythm

Musical notation for measures 11-13. The system consists of three staves: Treble, Chords, and Bass. Measure 11 has a treble staff with eighth notes, a chord staff with Fm7 and Bb7, and a bass staff with eighth notes. Measure 12 has a treble staff with a whole note, a chord staff with Eb6, and a bass staff with eighth notes. Measure 13 has a treble staff with a whole note, a chord staff with Amaj7, A°, and Bb7, and a bass staff with eighth notes.

Musical notation for measures 14-16. The system consists of three staves: Treble, Chords, and Bass. Measure 14 has a treble staff with eighth notes, a chord staff with Eb, Eb6, and Eb, and a bass staff with eighth notes. Measure 15 has a treble staff with eighth notes, a chord staff with C°, and a bass staff with eighth notes. Measure 16 has a treble staff with eighth notes, a chord staff with Fm6 and C°, and a bass staff with eighth notes.

Musical notation for measure 17. The system consists of three staves: Treble, Chords, and Bass. Measure 17 has a treble staff with a whole note, a chord staff with ff Fm7, Bb9, and Bb9, and a bass staff with eighth notes. Above the treble staff is the instruction "D.C. al Coda".

CODA

Musical notation for measures 18-19. The system consists of three staves: Treble, Chords, and Bass. Measure 18 has a treble staff with a whole note, a chord staff with Eb, and a bass staff with eighth notes. Measure 19 has a treble staff with eighth notes, a chord staff with mf Fm7, and a bass staff with eighth notes. The instruction "ritard." is written above the treble staff and below the bass staff.

Musical notation for measures 20-22. The system consists of three staves: Treble, Chords, and Bass. Measure 20 has a treble staff with eighth notes, a chord staff with Bb7, E7, and Eb, and a bass staff with eighth notes. Measure 21 has a treble staff with eighth notes, a chord staff with Fm7/Bb and Bb7, and a bass staff with eighth notes. Measure 22 has a treble staff with a whole note, a chord staff with Ebmaj7, and a bass staff with a whole note. The system ends with a double bar line.

PEP BAND CHEERS

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

Imperial March Mi Mi Mi Do So Mi Do So Mi

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

Mari Bros Mi Mi Mi Do Mi So So

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

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

Get Ready For This So So So Do Do Re Re

So So So Te Te Do Do

So So So Do Do Re Re

So So So Te Te Do Re

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

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

More...

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

C Minor Groove: (C Minor)

Antonio Groove: Do Te Le So (Bb Blues)

Harmony: So Fa Me Re

12 Bar Groove: (Bb Blues)

Pomp & Circumstance (MELODY)

Trombone

[Arranger]

The musical score is written in bass clef with a key signature of one flat (B-flat) and a time signature of 2/4. It consists of five staves of music, each representing a different section of the piece:

- Section A:** The first staff begins with a whole rest, followed by a measure with a whole note G2. Above the staff, the number '8' is written.
- Section B:** The second staff begins with a whole rest, followed by a measure with a whole note G2. Above the staff, the number '8' is written.
- Section C:** The third staff begins with a whole rest, followed by a measure with a whole note G2. Above the staff, the number '6' is written.
- Section D:** The fourth staff contains a melodic line starting with a quarter note G2, followed by eighth notes, and ending with a quarter note G2. Above the staff, the letter 'D' is written.
- Section E:** The fifth staff contains a melodic line starting with a quarter note G2, followed by eighth notes, and ending with a quarter note G2. Above the staff, the letter 'E' is written. This section includes a first ending (1.) and a second ending (2.) marked with a double bar line and repeat dots. The word 'rit.' (ritardando) is written above the second ending.

At the bottom of the page, there is a small copyright symbol (©).

Two Ceremonial Marches

Tuba

1. Processional

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

Maestoso

YBS 54

f

rit.

7

A Andante

mf

13

simile

B

20

C

27

simile

D

34

f

41

E

mf

1.

48

2. *rit.*

f

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)

4

5

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

f

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

13

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

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

ff

21

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

f

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

BASS

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

30 31 32

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

33 34 35 36

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

37 38 39 40 41

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

43 44 45

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

48 49 50 51

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

53 54 55

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

57 58 59

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

60 61 62 63 64

BASS

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

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

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

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

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

REPEAT FOR MORE SOLOS

TO CONTINUE

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

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


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

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

Santa Claus Is Comin' To Town

Melody - Bass Clef

Coots & Gillespie
arr. Bernice

Moderate Swing 



The musical score is written for a bass clef in 4/4 time with a key signature of two flats (B-flat and E-flat). It begins with a *mf* dynamic marking. The score is divided into measures 1 through 35. Measure 1 starts with a whole rest. Measures 2-5 contain a series of eighth and sixteenth notes. Measure 6 is the start of section A. Measure 12 is the end of section A. Measure 18 is the start of section B. Measure 24 is the start of section C. Measure 29 is the start of section D, marked "To Coda". Measure 30 is the start of section E, marked "D.S. al Coda". Measure 35 ends with a double bar line and a fermata. The final dynamic marking is *f*.

Santa Claus Is Comin' To Town

Bass Line - Bass Clef

Coots & Gillespie
arr. Bernice

Moderate Swing



B \flat E \flat B \flat B \flat 7 E \flat E \flat m B \flat Gm

mf

A

Cm7 F7 B \flat B \flat E \flat B \flat B \flat 7 E \flat E \flat m B \flat Gm

B

Cm7 F7 B \flat B \flat 7 E \flat B \flat 7 E \flat C7

C

To Coda

D

F7 F \sharp dim Gm C7 F7 F^{aug} B \flat E \flat B \flat B \flat 7 E \flat E \flat m B \flat Gm

D.S. al Coda

E



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

f

7:

Sight Reading Exercises


1 

2 

3 

4 

5 

6 

7 

8 

9 

Tuba

Simple Gifts

from *Appalachian Spring*

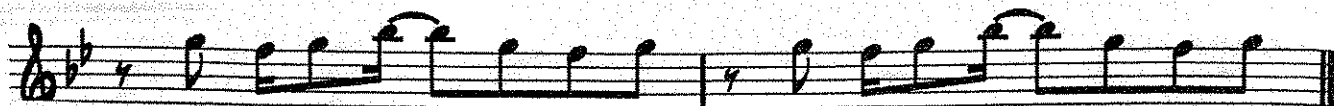
Traditional
Aaron Copland (1900-1990)

♩ = 72

The image shows two staves of musical notation for a tuba part. Both staves are in bass clef and 4/4 time. The first staff begins with a tempo marking of quarter note = 72. The music consists of a series of eighth and sixteenth notes, with a dynamic marking of *mp* (mezzo-piano) at the start. The second staff continues the melodic line with a dynamic marking of *f* (forte) and concludes with a double bar line.

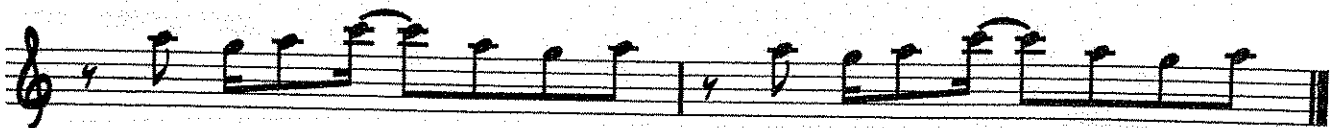
Sponsor Song 2017 - Horn Lick

C INSTRUMENTS (TREBLE)



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

B-FLAT INSTRUMENTS (HIGH)



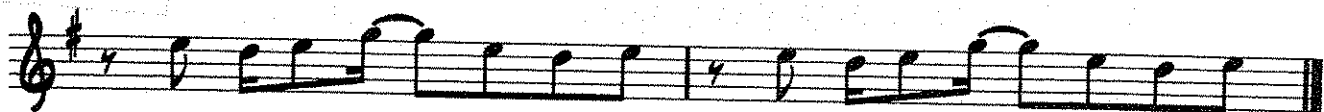
A G A C A G A A G A C A G A

B-FLAT INSTRUMENTS (LOW)



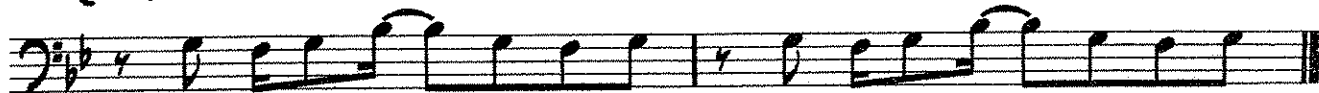
A G A C A G A A G A C A G A

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

STUDENT GROOVE ROAD MAP

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

HORN LICK

C Instruments: E—B B A

Bb Instruments: F#—C# C# B

Eb Instruments: C#—G# G# F#

SMOOTH LICK

C Instruments: E—D E

Bb Instruments: F#—E F#

Eb Instruments: C#—B C#

HIT

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

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

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

PIANO GROOVE

Bass Line: E B B A

Chords: G Bm Am

TUBA (D MAJOR)

The Swallowtail Jig

Traditional Irish
arr. Bernice

The musical score is written in bass clef with a key signature of two sharps (D major) and a 6/8 time signature. It consists of five staves of music. The first staff begins with a double bar line and repeat sign, followed by a series of eighth notes. Above the staff are the chords Em and D. The second staff starts at measure 6 and includes a first and second ending. Above the staff are the chords Em, D, Em, and Em. The third staff starts at measure 11 and includes a first and second ending. Above the staff are the chords Em, Em, Bm, and Em. The fourth staff starts at measure 17 and includes a first and second ending. Above the staff are the chords D, Em, and Em. The music is primarily composed of eighth notes and quarter notes, with some rests and repeat signs.

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)

Musical staff 1: Bass clef, 4/4 time signature, key of B-flat major. Measures 1-4. Dynamics include *mf* and accents.

(B)

Musical staff 2: Bass clef, 4/4 time signature, key of B-flat major. Measures 5-8. Dynamics include *f* and accents.

(TECHNO-POP)

(B. SX.)

(9)

(PLAY)

Musical staff 3: Bass clef, 4/4 time signature, key of B-flat major. Measures 9-12. Dynamics include *mf*.

Musical staff 4: Bass clef, 4/4 time signature, key of B-flat major. Measures 13-16.

Musical staff 5: Bass clef, 4/4 time signature, key of B-flat major. Measures 17-20.

(21)

Musical staff 6: Bass clef, 4/4 time signature, key of B-flat major. Measures 21-24.

Musical staff 7: Bass clef, 4/4 time signature, key of B-flat major. Measures 25-28.

Musical staff 8: Bass clef, 4/4 time signature, key of B-flat major. Measures 29-32.

TUBA

33

Musical staff 1: Tuba part, measures 33-37. Dynamics: *mf*.

41

Musical staff 2: Tuba part, measures 38-42.

TO CODA

Musical staff 3: Tuba part, measures 43-48.

49

Musical staff 4: Tuba part, measures 49-53. Dynamics: *mf SUB.*

Musical staff 5: Tuba part, measures 54-58.

61

65

Musical staff 6: Tuba part, measures 59-66. Dynamics: *ff*, *f*.

Musical staff 7: Tuba part, measures 67-71.

D.S. AL CODA

Musical staff 8: Tuba part, measures 72-76.

CODA

Musical staff 9: Tuba part, measures 77-80. Dynamics: *f*, *ff*.

Musical staff 10: Tuba part, measures 81-84. Dynamics: *p*.

TAKE ON ME

BASS

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

(UNISON PATTERNS)

(A) (TECHNO-POP)

(B) *mf*

(TECHNO-POP)

BASS

33

mf

41

TO CODA

49

mf SUB.

61

65

f

D.S. AL CODA

CODA

f

81-82

THE TEMPEST

TUBA

ROBERT W. SMITH

With energy!

1 6 7 8 9 10 11 12 13

14 15 16 17 18 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* *ff* *mp* *mf* *f* *f*

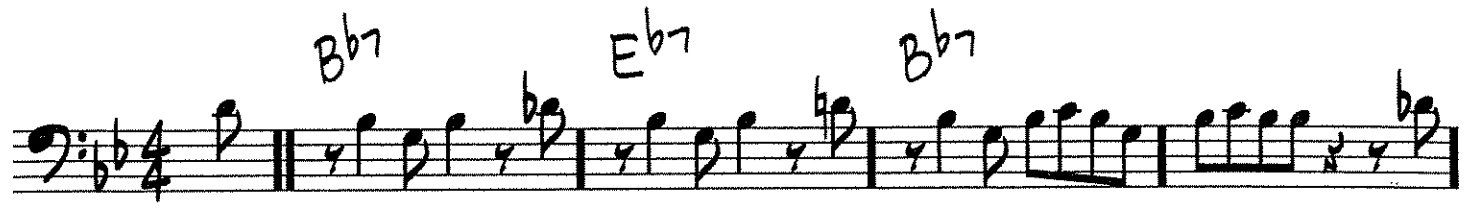
Dass Cief
390

(MED. UP)

TENOR MADNESS

-SONNY ROLLINS

B \flat 7 E \flat 7 B \flat 7



Handwritten musical notation on a single staff in bass clef, 4/4 time. The key signature has two flats (Bb, Eb). The notation consists of quarter notes and eighth notes. Chord symbols B \flat 7, E \flat 7, and B \flat 7 are written above the staff.

E \flat 7 B \flat 7 G7#9

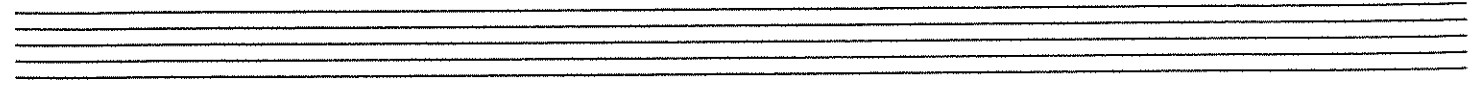
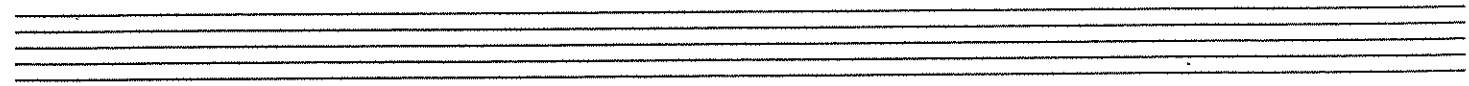
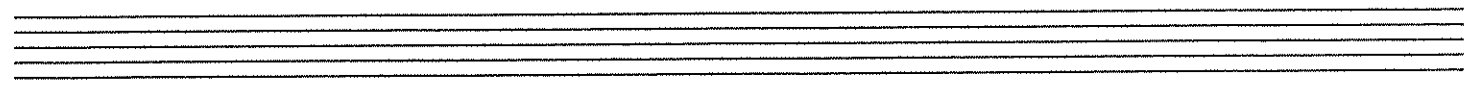


Handwritten musical notation on a single staff in bass clef, 4/4 time. The key signature has two flats (Bb, Eb). The notation consists of quarter notes and eighth notes. Chord symbols E \flat 7, B \flat 7, and G7#9 are written above the staff.

C-7 F7 B \flat 7



Handwritten musical notation on a single staff in bass clef, 4/4 time. The key signature has two flats (Bb, Eb). The notation consists of quarter notes and eighth notes. Chord symbols C-7, F7, and B \flat 7 are written above the staff.



Tuba

Warm-ups

arr. Klesch

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

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

F, Low Bb / Slurred 8th notes to F

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

Tuba

2 Note / Slurred 16ths to F

78

Musical staff for exercise 78, starting at measure 78. It features a sequence of eighth notes in a descending pattern, with slurs connecting pairs of notes. The key signature has one flat (B-flat), and the time signature is 4/4.

85

Musical staff for exercise 85, starting at measure 85. It features a sequence of eighth notes in a descending pattern, with slurs connecting pairs of notes. The key signature has one flat (B-flat), and the time signature is 4/4.

3 Note / Slurred 3rds

93

Musical staff for exercise 93, starting at measure 93. It features a sequence of eighth notes in a descending pattern, with slurs connecting groups of three notes. The key signature has one flat (B-flat), and the time signature is 4/4.

100

Musical staff for exercise 100, starting at measure 100. It features a sequence of eighth notes in a descending pattern, with slurs connecting groups of three notes. The key signature has one flat (B-flat), and the time signature is 4/4.

4 Note / Crazy 16ths

108

Musical staff for exercise 108, starting at measure 108. It features a sequence of eighth notes in a descending pattern, with slurs connecting groups of four notes. The key signature has one flat (B-flat), and the time signature is 4/4.

115

Musical staff for exercise 115, starting at measure 115. It features a sequence of eighth notes in a descending pattern, with slurs connecting groups of four notes. The key signature has one flat (B-flat), and the time signature is 4/4.

We Know What You Whisper

Wakanda Forever

Ludwig Goransson

arr. Bernice

Melody (B.C.)

FOR TUBA

Driving ♩ = 128

A

B

C

13

D

17

REPEAT 4X

22

E

F

33

G

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

Cue Layer #1

44

Melody (B.C.) - FOR TUBA, p. 2

We Know What You Whisper

48

H

Cue Layer #2

Musical staff 48-51: Bass clef, B-flat major key signature, 4/4 time signature. The staff contains a sequence of eighth notes with stems pointing down, grouped in pairs. The dynamic marking *mf* is placed below the staff.

52

Musical staff 52-55: Continuation of the eighth-note sequence from the previous staff.

I

56

Cue Layer #3

Musical staff 56-59: Continuation of the eighth-note sequence. The dynamic marking *f* is placed below the staff.

60

Musical staff 60-63: Continuation of the eighth-note sequence.

J

FLAGS
REPEAT 4X

64

Musical staff 64-68: Continuation of the eighth-note sequence, followed by a repeat sign and a series of notes with accents. The dynamic marking *ff* is placed below the staff.

69

Musical staff 69-73: Continuation of the eighth-note sequence, followed by a series of notes with accents. The dynamic marking *mf* is placed below the staff, and *fff* is placed at the end of the staff.

74

Musical staff 74: A single measure with a whole rest.

We Know What You Whisper

Wakanda Forever

Ludwig Goransson

arr. Bernice

Counter melody (B.C.)

Driving ♩ = 128

A B C

4 4 4 4

D REPEAT 4X

17

f

24

E F G H

8 8 8 8

I

57

J FLAGS
REPEAT 4X

8 *f*

70

fff

We Know What You Whisper

Bass Line (B.C.)
FOR TUBA

Wakanda Forever

Ludwig Goransson
arr. Bernice

Driving ♩ = 128

A B C

4 4 4 4

D REPEAT 4X

E F G

8 8 8 8

H

49

mf

52

I

55

f

58

61

We Know What You Whisper

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

FOR TUBA

J *FLAGS*
REPEAT 4X

64

Musical staff 64: Bass clef, key signature of one flat (B-flat). The staff contains two measures of music. The first measure consists of a series of eighth notes with stems pointing up, grouped by beams. The second measure consists of a series of eighth notes with stems pointing down, also grouped by beams. A double bar line is placed after the first measure. A dynamic marking *ff* is positioned below the second measure. A box containing the letter 'J' is located above the first measure.

67

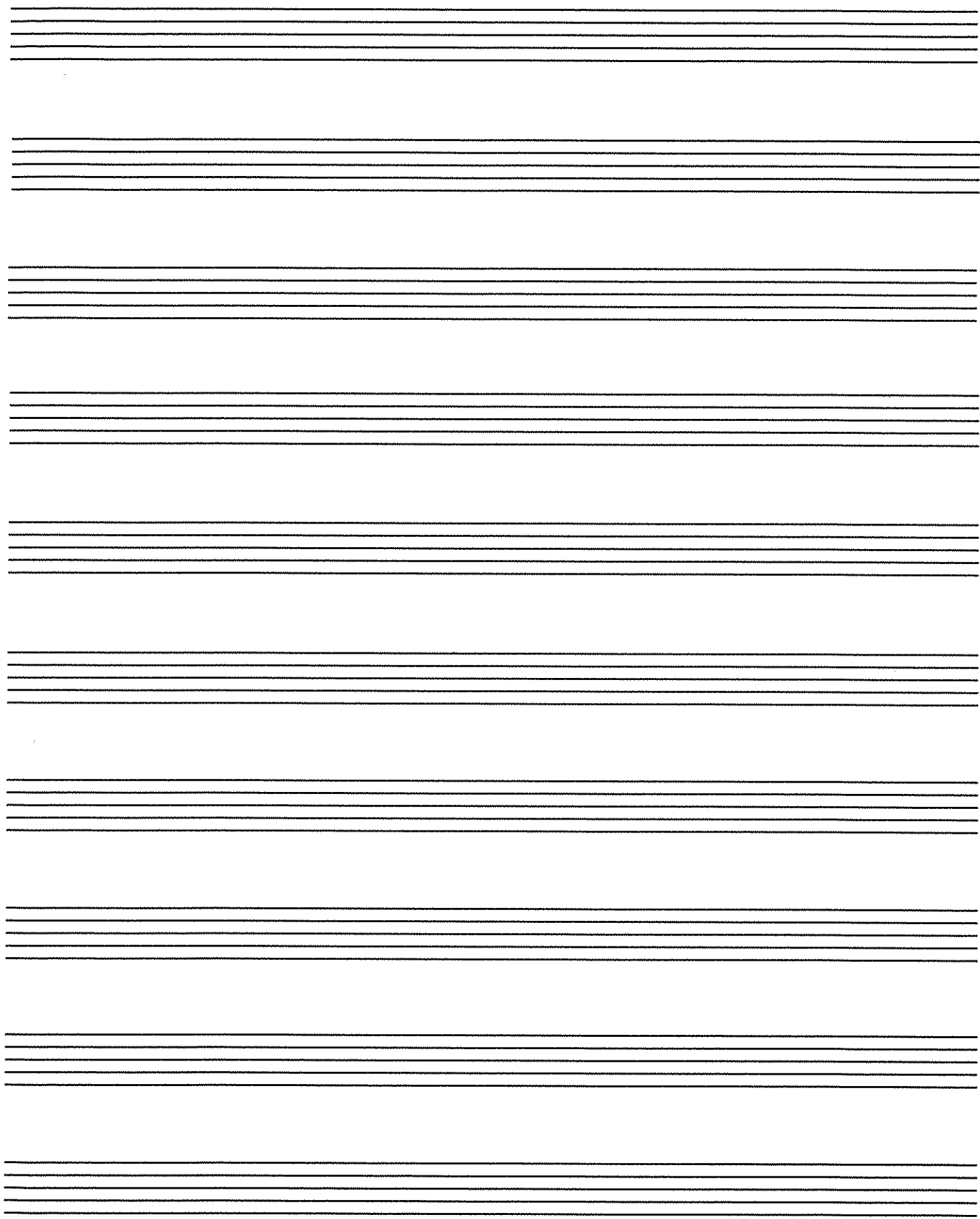
Musical staff 67: Bass clef, key signature of one flat. The staff contains two measures of music. The first measure consists of a series of eighth notes with stems pointing up, grouped by beams. The second measure consists of a series of eighth notes with stems pointing down, grouped by beams.

70

Musical staff 70: Bass clef, key signature of one flat. The staff contains two measures of music. The first measure consists of a series of eighth notes with stems pointing up, grouped by beams. The second measure consists of a series of eighth notes with stems pointing down, grouped by beams. A double bar line is placed at the end of the second measure.

73

Musical staff 73: Bass clef, key signature of one flat. The staff contains two measures of music. The first measure is empty. The second measure contains a single eighth note with a stem pointing up. A dynamic marking *fff* is positioned below the first measure.



Tuba

Name _____

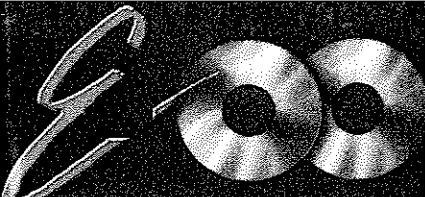
- Please write the
note names for
#31, measures 1-4

I. A MOZART MELODY

Adaptation

ESSENTIAL ELEMENTS QUIZ

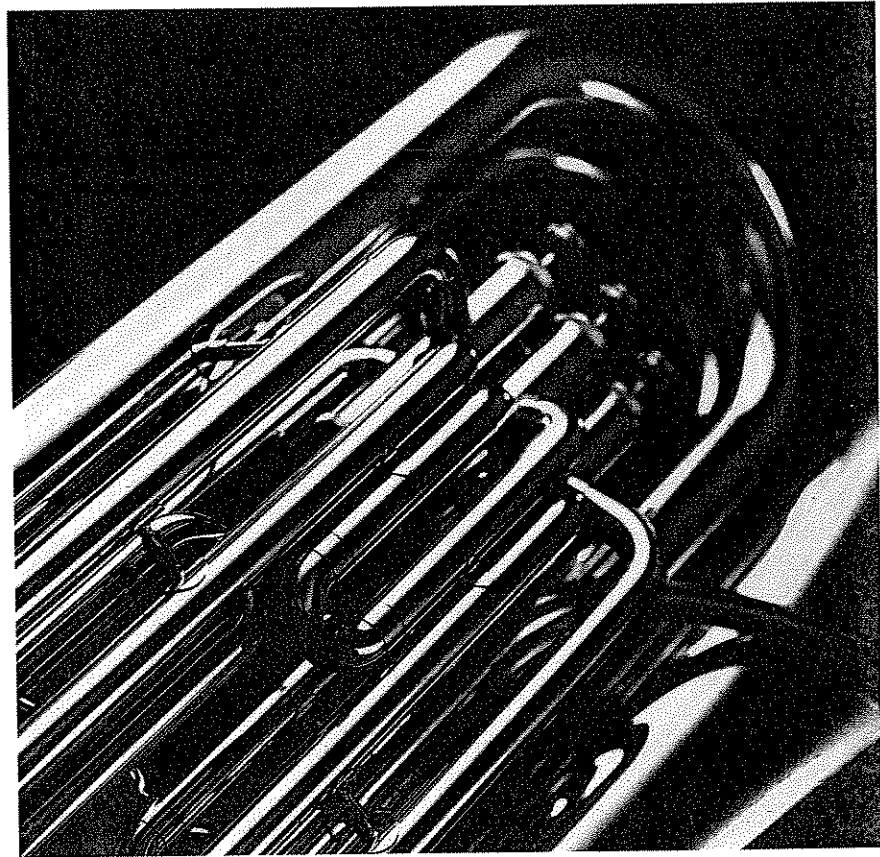
Draw these symbols where they belong and write in the note names before you play:



INCLUDES PLAY-ALONG CD & DVD

ESSENTIAL ELEMENTS[®] 2000 PLUS DVD

COMPREHENSIVE BAND METHOD



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

THE BASICS

Posture

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

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

Breathing & Airstream

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

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

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

Producing The Essential Tone

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

BUZZING

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

MOUTHPIECE PLACEMENT

- Form your "buzzing" embouchure.
- 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.

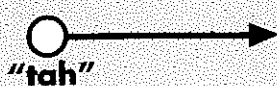
Tuba valves occasionally need oiling. To oil your tuba valves:

- 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

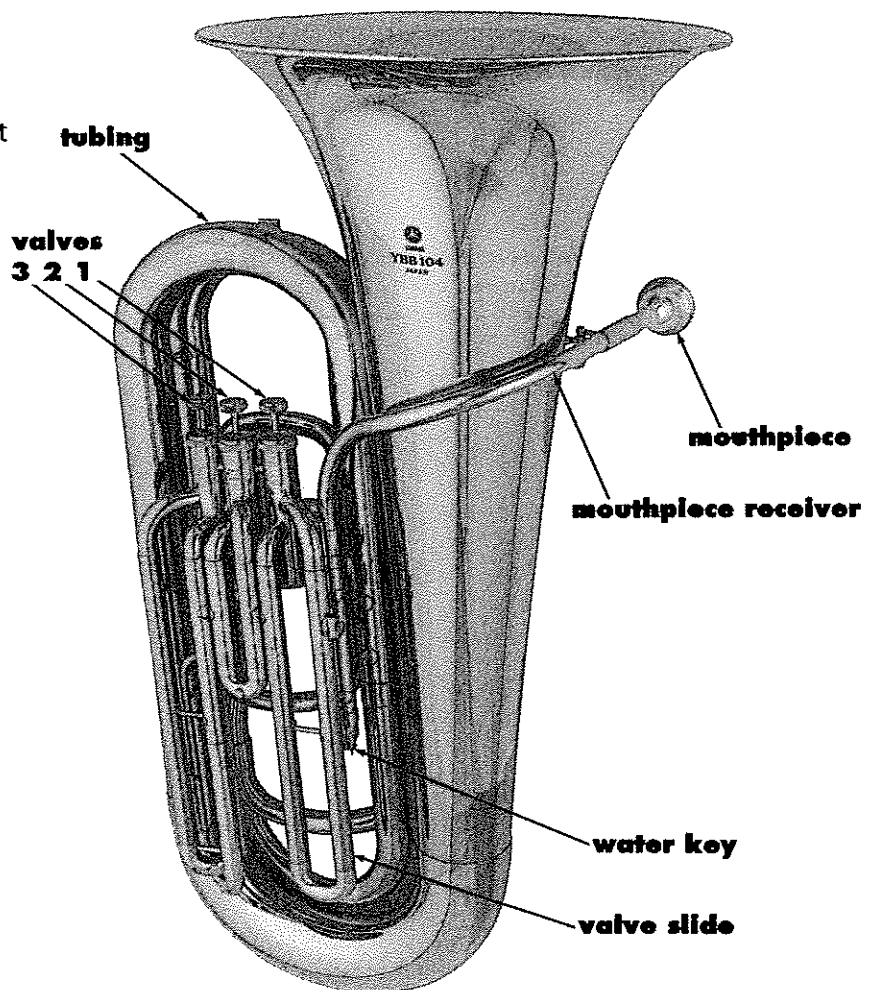
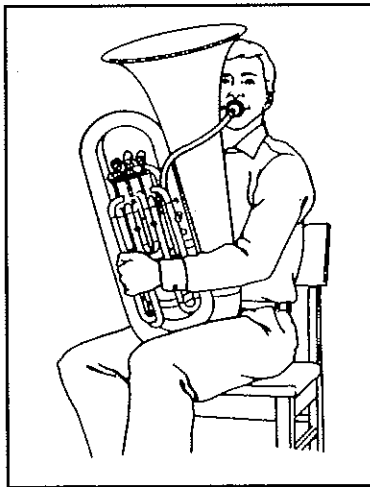
Step 1 If you are playing a TUBA, rest it across your lap with the mouthpiece receiver toward you. If you are playing a SOUSAPHONE, place the open circular section over your left shoulder. Rest your right arm comfortably on the tubing.

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.

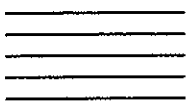
Step 5 Be sure you can comfortably reach the mouthpiece. Hold the tuba as shown:



READING MUSIC

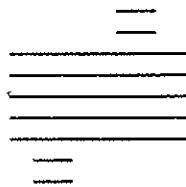
Identify and draw each of these symbols:

Music Staff



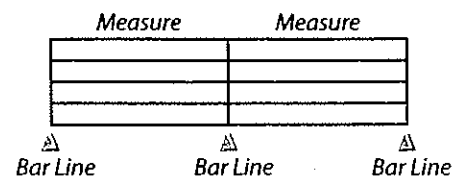
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

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

● ○ ○
▲

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


● ● ○

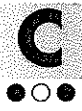
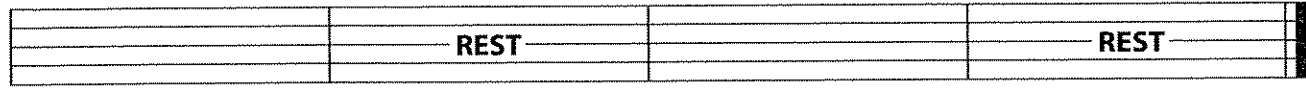
6. MOVING ON UP



Double Bar  indicates the end of a piece of music.

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


7. THE LONG HAUL

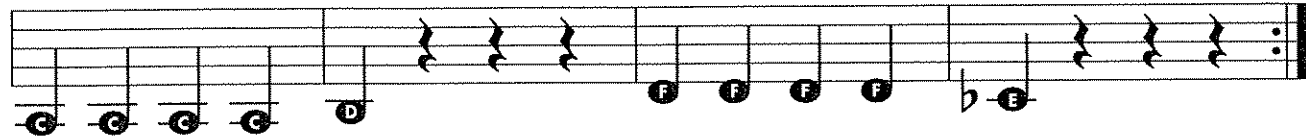
Double Bar 

C  


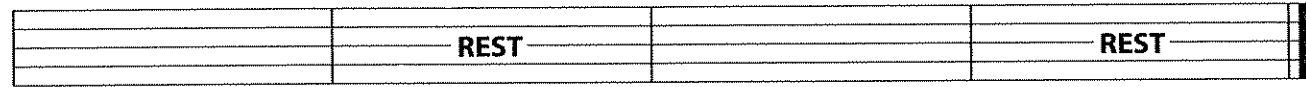
8. FOUR BY FOUR



Repeat Sign 



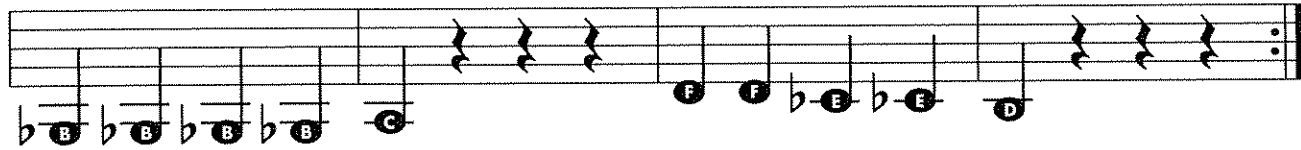
Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

9. TOUCHDOWN

B_b  

10. THE FAB FIVE




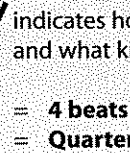
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Bass Clef

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

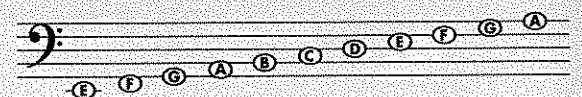
Time Signature

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.



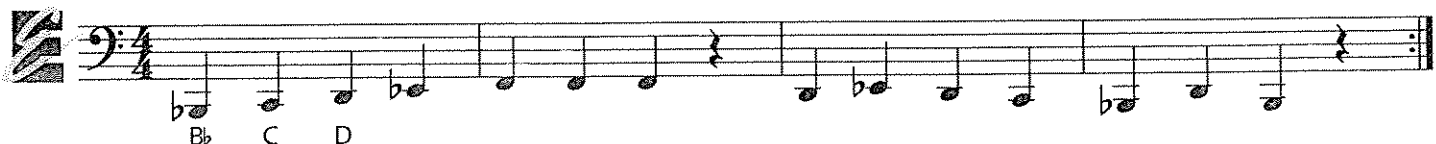
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

12. FIRST FLIGHT



13. ESSENTIAL ELEMENTS QUIZ

Fill in the remaining note names before playing.



B_b C D

Notes In Review

Memorize the fingerings for the notes you've learned:

F	E_b	D	C	B_b

14. ROLLING ALONG

Go to the next line. ▾

Half Note

1 & 2 &

Half Rest

1 & 2 &

15. RHYTHM RAP

Clap the rhythm while counting and tapping.

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

16. THE HALF COUNTS

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

17. HOT CROSS BUNS

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

Breath Mark



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

18. GO TELL AUNT RHODIE

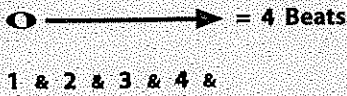
American Folk Song

19. ESSENTIAL ELEMENTS QUIZ

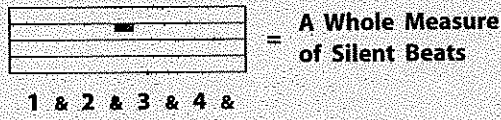
Using the note names and rhythms below, draw your notes on the staff before playing.

- | | | | | | | | | | | | | | |
|----------------|---|----------------|---|----------------|---|---|----------------|---|---|---|----------------|---|----------------|
| | | | | | | | | | | | | | |
| F _L | F | F _L | D | F _b | D | C | B _b | C | D | D | E _b | D | E _b |

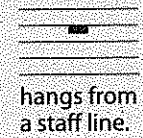
Whole Note



Whole Rest



Whole Rest



Half Rest



20. RHYTHM RAP

Clap the rhythm while counting and tapping.

Clap

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

21. THE WHOLE THING

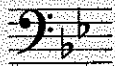
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Duet

A composition with two different parts, played together.

22. SPLIT DECISION - Duet

Key Signature



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

THEORY

23. MARCH STEPS

Play B's and Eb's

24. LISTEN TO OUR SECTIONS

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

25. LIGHTLY ROW

26. ESSENTIAL ELEMENTS QUIZ

Draw in the bar lines before you play.

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

A

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

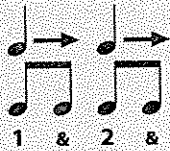
32. ESSENTIAL ELEMENTS QUIZ

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

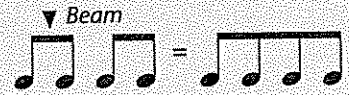


Eighth Notes

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

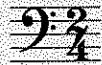
Italian composer **Gioacchino Rossini** (1792–1868) began composing as a teenager and was very proficient on the piano, viola and horn. He wrote "William Tell" at age 37 as the last of his forty operas, and its familiar theme is still heard today on radio and television.

45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

Gioacchino Rossini

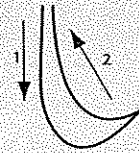
mf *f*

2/4 Time Signature

 = 2 beats per measure
= Quarter note gets one beat

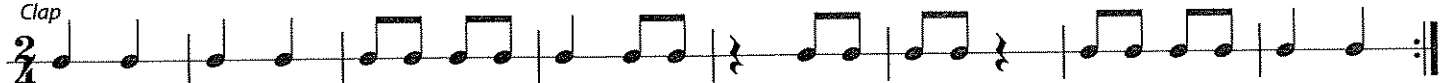
Conducting

Practice conducting this two-beat pattern.



46. RHYTHM RAP

Clap



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

47. TWO BY TWO



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

Tempo Markings

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

48. HIGH SCHOOL CADETS – March

John Philip Sousa

Allegro



f

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49. HEY, HO! NOBODY'S HOME

Moderato



mf

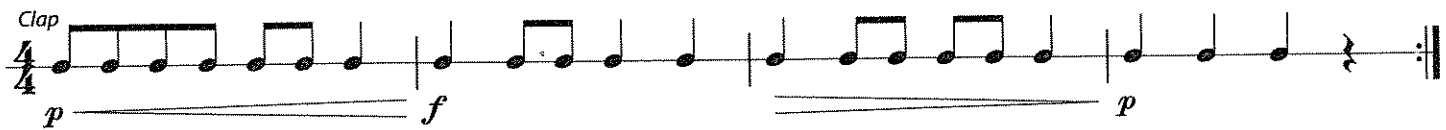
Dynamics

 **Crescendo** (gradually louder)

 **Decrescendo or Diminuendo** (gradually softer)


50. CLAP THE DYNAMICS

Clap



p *f* *p*

51. PLAY THE DYNAMICS



p *f* *p*

PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

TONE BUILDER

Musical notation for Tone Builder exercise, bass clef, 4/4 time signature, key signature of two flats. The exercise consists of a single melodic line with various rhythmic patterns and rests.

RHYTHM ETUDE

Musical notation for Rhythm Etude exercise, bass clef, 4/4 time signature, key signature of two flats. The exercise consists of a single melodic line with various rhythmic patterns and rests.

RHYTHM RAP

Musical notation for Rhythm Rap exercise, bass clef, 4/4 time signature, key signature of two flats. The exercise includes a 'Clap' instruction and a 'Stomp!' instruction, indicating rhythmic patterns for clapping and stomping.

CHORALE

Musical notation for Choral exercise, bass clef, 4/4 time signature, key signature of two flats, tempo marking 'Andante'. The exercise includes dynamic markings 'p' and 'mf'.

53. AURA LEE - Duet or Band Arrangement

(Part A = Melody, Part B = Harmony)

George R. Poulton

Musical notation for Aura Lee duet arrangement, bass clef, 4/4 time signature, key signature of two flats, tempo marking 'Andante'. The arrangement is divided into two parts, A (Melody) and B (Harmony). Dynamic markings include 'mf' and 'p'.

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

Moderato

French Folk Song

Musical notation for Frère Jacques round, bass clef, 2/4 time signature, key signature of two flats, tempo marking 'Moderato'. The notation includes circled numbers ① and ② indicating the start of the two groups. Dynamic markings 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 and includes a dynamic marking of *mf* and a measure number box containing '11'. The second staff includes a dynamic marking of *f* and a measure number box containing '19'. The third staff continues the melody.

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 9 and includes a dynamic marking of *mf*. The second staff includes a dynamic marking of *f* and a measure number box containing '9'. A performance instruction '2nd time go on to meas. 13' is written above the staff. The third staff begins at measure 13 and includes a dynamic marking of *f*.

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 9 and includes a dynamic marking of *mf*. The second staff includes a dynamic marking of *p* and a measure number box containing '9'. The third staff includes a dynamic marking of *f* and a measure number box containing '13'.

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 and includes a dynamic marking of *f*. The second staff continues the melody.

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

37 38 39 40

41 42 43 44

45 46 47 48

49 50 51 52

53 54 55 56

57 58 59 60

61 62 63 64

65 66 67 68

69 70 71 72

CREATING MUSIC

THEORY

Composition

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

1. ODE TO JOY

Ludwig van Beethoven

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.

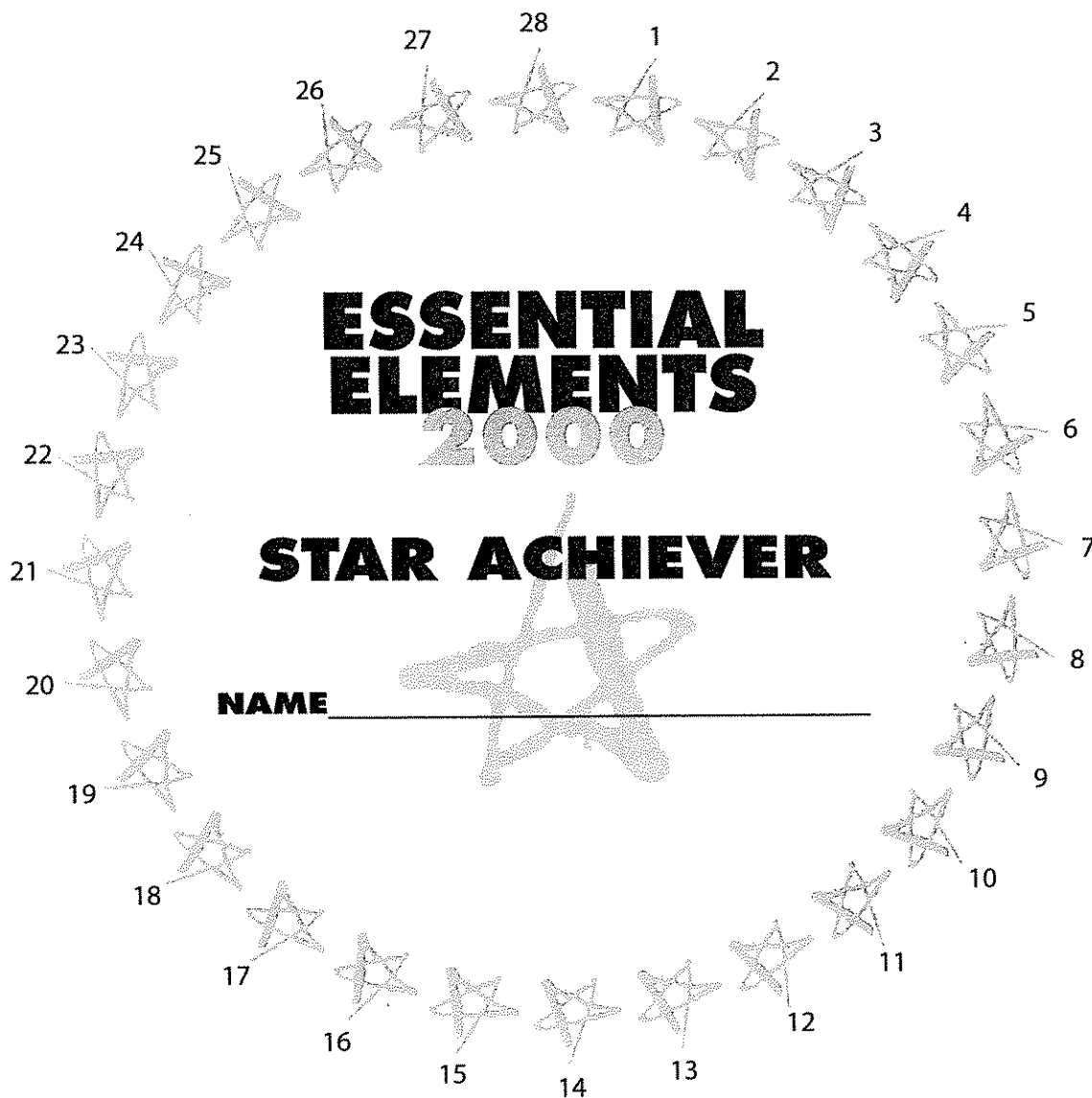
THEORY

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 |
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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

F

F# Gb

G

G# Ab

A

A# Bb

B

FINGERING CHART

TUBA

C

C# D \flat

D

D# E \flat

E

F

F# G \flat

G

G# A \flat

A

A# B \flat

B

C

C# D \flat

D

D# E \flat

E

F

F# G \flat

G

G# A \flat

A

A# B \flat