

TRUMPET

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What to practice first...

BAND STANDARDS

- 1) Cadence
- 2) Canon Remix
- 3) 12 Bar Blues
- 4) The Tempest
- 5) C Minor Groove
- 6) 12 Bar Blues

HOLIDAY SELECTIONS

- 1) Santa Claus Is Comin' To Town
- 2) Angels We Have Heard on High
- 3) Carol Of The Bells

ROAD SHOWS

- 1) Antonio's Groove

SONGS OF THE YEAR

- 1) Bad Bunny Medley
- 2) Billie Jean
- 3) Diamonds
- 4) Sponsor Song

PEP BAND

- 1) Cheer #1
- 2) Malaguena
- 3) Eye of the Tiger
- 4) Imperial March
- 5) Superman
- 6) Iron Man

Check out the SciTech Band
YouTube channel for practice
resources and tutorial videos!
Go to [Youtube.com/@SciTechBand](https://www.youtube.com/@SciTechBand)
OR scan the QR code! →



FINGERING CHART

B $\flat$ TRUMPET/B $\flat$ CORNET

Instrument Care Reminders

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

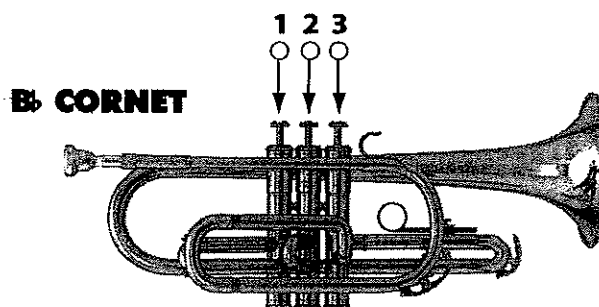
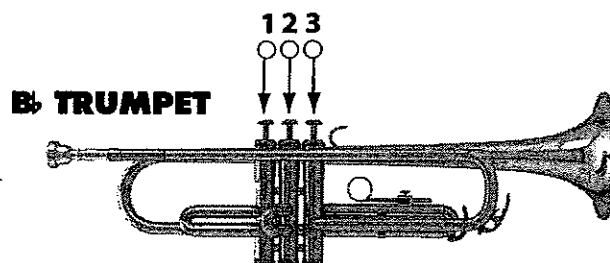
- Use the water key to empty water from the instrument. Blow air through it.
- Remove the mouthpiece. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Wipe off the instrument with a clean soft cloth. Return the instrument to its case.

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

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

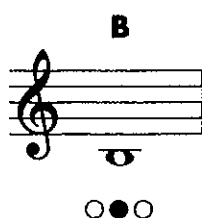
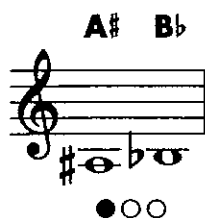
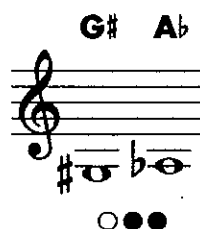
Be sure to grease the slides regularly. Your director will recommend special slide grease and valve oil, and will help you apply them when necessary.

CAUTION: If a slide, a valve or your mouthpiece becomes stuck, ask for help from your band director or music dealer. Special tools should be used to prevent damage to your instrument.



○ = Open
● = Pressed down

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



FINGERING CHART

B $\flat$ TRUMPET/B $\flat$ CORNET

D



D $\sharp$ E $\flat$



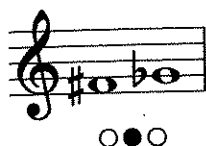
E



F



F $\sharp$ G $\flat$



G



G $\sharp$ A $\flat$



A



A $\sharp$ B $\flat$



B



C



C $\sharp$ D $\flat$



D



D $\sharp$ E $\flat$



E



F



F $\sharp$ G $\flat$



G



G $\sharp$ A $\flat$



A



A $\sharp$ B $\flat$



B



C



BAND KARATE CHECKLIST

WIND PLAYERS

White

- ☐ Master Staff Wars (20 Notes)
- ☐ Play First Note
- ☐ Play First 5 Notes
- ☐ Play Twinkle Twinkle Little Star #31

Yellow

- ☐ Play Hard Rock Blues #58, with appropriate articulation technique
- ☐ Play a selected Rhythm Study on page 42 (Essential Elements) (on your instrument)
- ☐ Write in Canon Remix notes
- ☐ Play first 8 Notes of Canon Remix

Orange

- ☐ Play all of Canon Remix (individually or with a group)
- ☐ Play Concert Bb Major Scale and identify note names and key signature for your instrument
- ☐ Play Essential Elements song #42 without any note names written on your page
- ☐ Play Concert Bb Chromatic Scale (one octave) and identify note names for your instrument

Green

- ☐ Play Concert Bb Blues Scale and identify note names on your instrument
- ☐ Play 12 Bar Blues (Licks 1-4)
- ☐ Play 12 Bar Blues (Licks 5-6)
- ☐ Match a pitch with your voice & identify whether a given pitch is higher or lower than another

Blue

- ☐ Play Concert C Minor Scale and identify note names and key signature for your instrument
- ☐ Perform an improvised solo in C Minor Groove, using the C Minor Scale
- ☐ Play Concert Bb Major Scale with different articulations (staccato, legato, slurred, accented)
- ☐ Play a selected Sight Reading Exercise

Purple

- ☐ Play all of Tempest (individually or with a group)
- ☐ Play Pomp & Circumstance and the featured graduation song
- ☐ Play The Chord Exercise (pg. 54) in a group (all parts), with proper tone and intonation
- ☐ Play Amazing Grace (in 4-part harmony) with others

Red

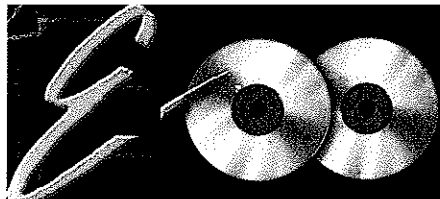
- ☐ Improvise on 12 Bar Blues (using Concert Bb Blues Scale)
- ☐ Tune your instrument & play a Concert Bb in tune with another person
- ☐ Play the following major scales, identifying the note names and key signatures: Eb, F, Ab, C
- ☐ Play It Don't Mean A Thing If You Ain't Got That Swing (measures 9-16)

Brown

- ☐ Perform a selected rhythm exercise from chart 13, page 77
- ☐ Play all major scales
- ☐ Prepare and play a selected study from the Jazz Ensemble Method book
- ☐ Accurately sight read and play a selected piece from the Real Book

Black

- ☐ Compose & perform your own song OR perform an approved song in front of a class or group
- ☐ Play Fundamental Rhythms 1-132 on page 64 of the band handbook
- ☐ Play all major scales, minor scales, and the chromatic scale (two octaves)
- ☐ Play a college level audition piece

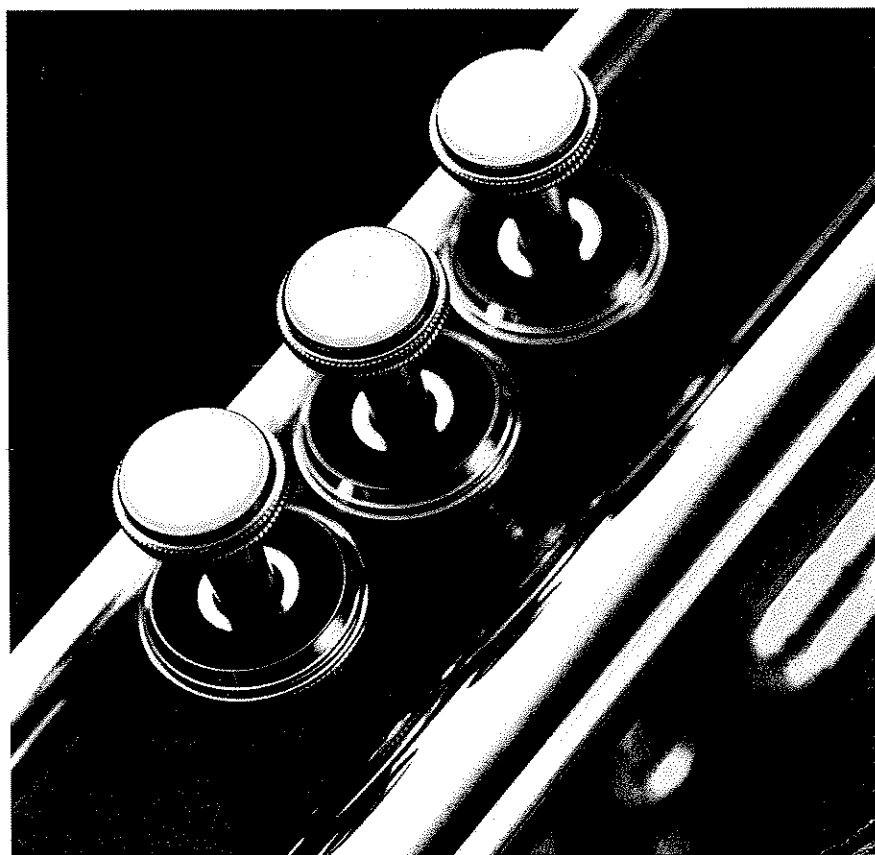


INCLUDES PLAY-ALONG **CD** & **DVD**

B♭ TRUMPET BOOK 1

ESSENTIAL ELEMENTS[®] 2000 PLUS DVD

COMPREHENSIVE BAND METHOD



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



HAL•LEONARD[®]
CORPORATION

THE BASICS

Posture

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

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

Breathing & Airstream

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

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

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

Producing The Essential Tone

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

BUZZING

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

MOUTHPIECE PLACEMENT

- Form your "buzzing" embouchure.
- Center the mouthpiece on your lips. Your teacher may suggest a slightly different mouthpiece placement.
- Take a full breath through the corners of your mouth.
- Start your buzz with the syllable "tah." Buzz through the center of your lips keeping a steady, even buzz. Your lips provide a cushion for the mouthpiece.

Taking Care Of Your Instrument

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

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

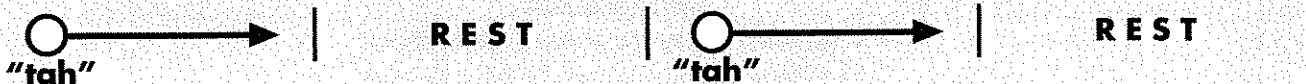
Trumpet valves occasionally need oiling. To oil your trumpet valves:

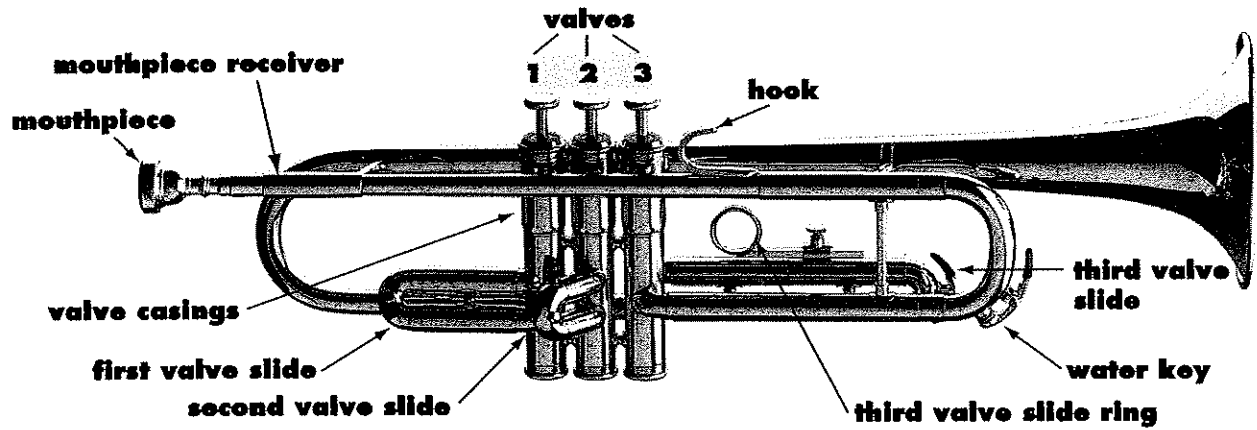
- Unscrew the valve at the top of the casing.
- Lift the valve half-way out of the casing.
- Apply a few drops of special brass valve oil to the exposed valve.
- Carefully return the valve to its casing. When properly inserted, the top of the valve should easily screw back into place.

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

MOUTHPIECE WORKOUT

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



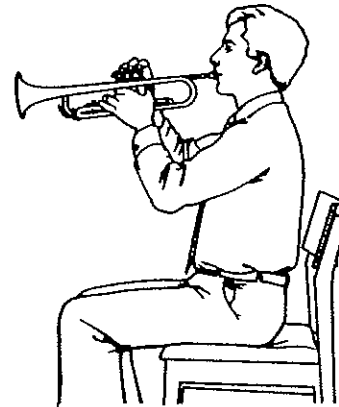


Getting It Together

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

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

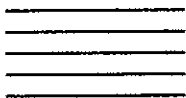
- Step 5** Always sit or stand tall when playing. Hold the trumpet as shown:



READING MUSIC

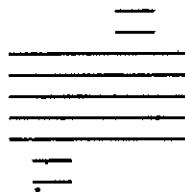
Identify and draw each of these symbols:

Music Staff



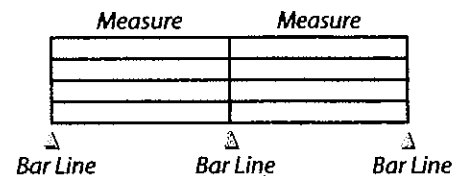
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

Ledger Lines



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

Measures & Bar Lines



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

Long Tone



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

1. THE FIRST NOTE

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

G

○○○
1 2 3

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



The Beat

The **beat** is the pulse of music, and like your heartbeat it should remain very steady. Counting aloud and foot-tapping help us maintain a steady beat. Tap your foot **down** on each number and **up** on each "&."

One beat = 1 &

↓ ↑

Notes And Rests

Notes tell us how high or low to play by their placement on a line or space of the music staff, and how long to play by their shape. **Rests** tell us to count silent beats.

 **Quarter Note** = 1 beat

 **Quarter Rest** = 1 silent beat

2. COUNT AND PLAY



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

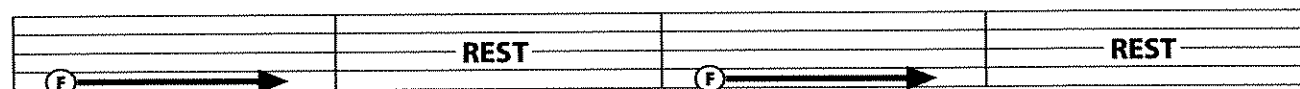
3. A NEW NOTE

Look for the fingering diagram under each new note.

F

●○○
▲

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



4. TWO'S A TEAM



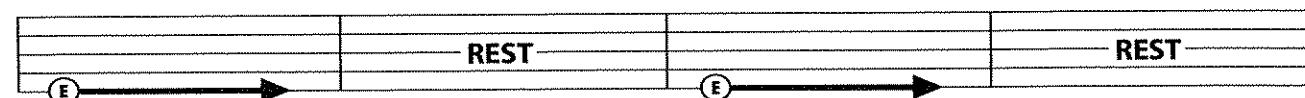
Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

5. HEADING DOWN

Practice long tones on each new note.

E

●●○



6. MOVING ON UP



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

Double Bar

indicates the end of a piece of music.

Repeat Sign

Without stopping, play once again from the beginning.

7. THE LONG HAUL

Double Bar ▼

D ○ ○ ○

8. FOUR BY FOUR

Repeat Sign ▼

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

9. TOUCHDOWN

C ○ ○ ○

10. THE FAB FIVE

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

Treble Clef

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

Time Signature

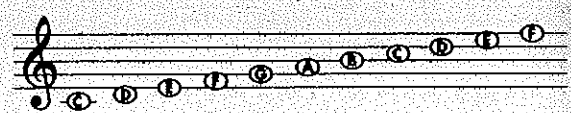
indicates how many beats per measure and what kind of note gets one beat.



= 4 beats per measure
= Quarter note gets one beat

Note Names

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



THEORY

Sharp

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

Flat

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

Natural

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

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

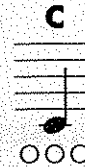
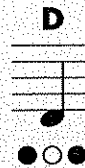
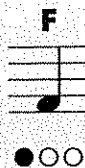
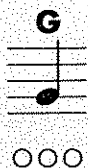
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

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

C D E

Notes In Review

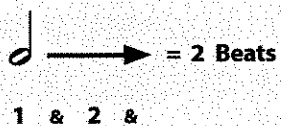
Memorize the fingerings for the notes you've learned:



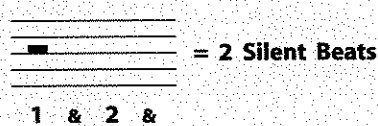
14. ROLLING ALONG



Half Note



Half Rest



15. RHYTHM RAP

Clap the rhythm while counting and tapping.

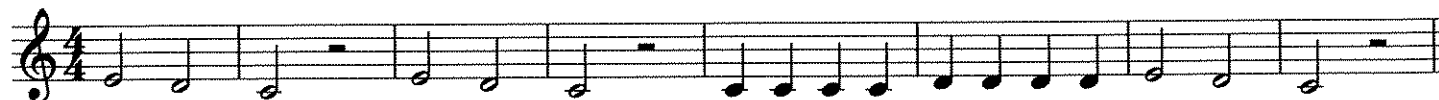


16. THE HALF COUNTS



17. HOT CROSS BUNS

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



Breath Mark



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

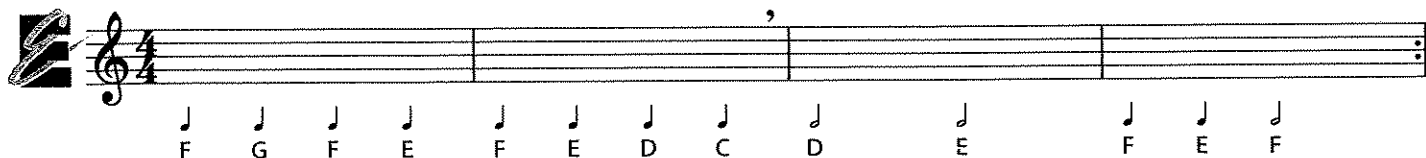
18. GO TELL AUNT RHODIE

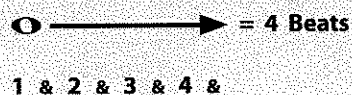
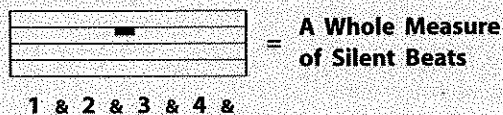
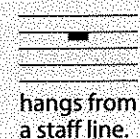
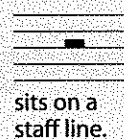
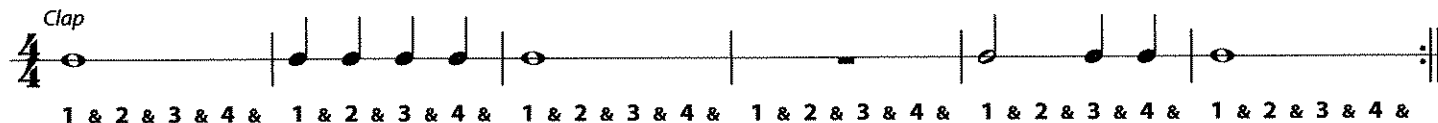
American Folk Song



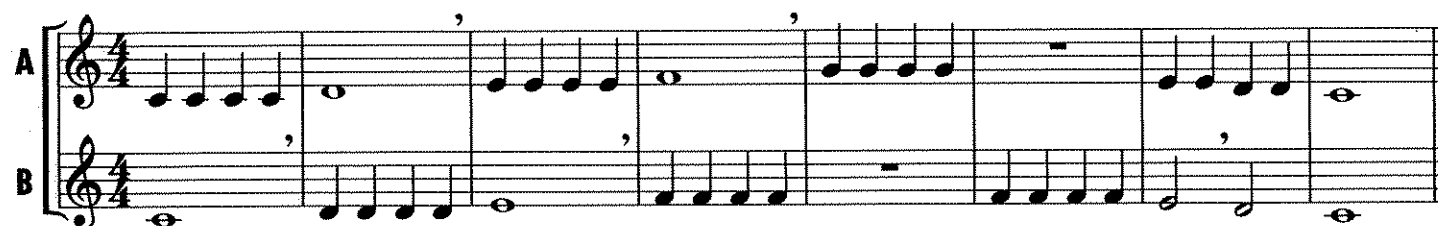
19. ESSENTIAL ELEMENTS QUIZ

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

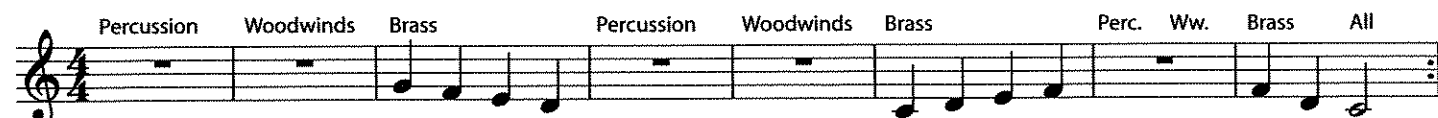
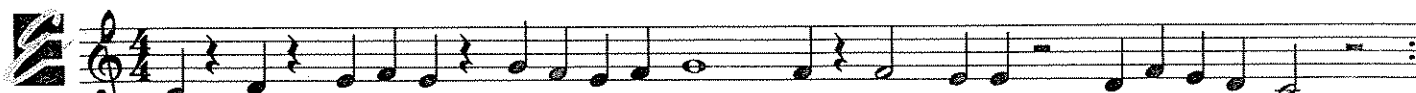


Whole Note**Whole Rest****Whole Rest****Half Rest****20. RHYTHM RAP** *Clap the rhythm while counting and tapping.***21. THE WHOLE THING****Duet**

A composition with two different parts, played together.

22. SPLIT DECISION - Duet**Key Signature**

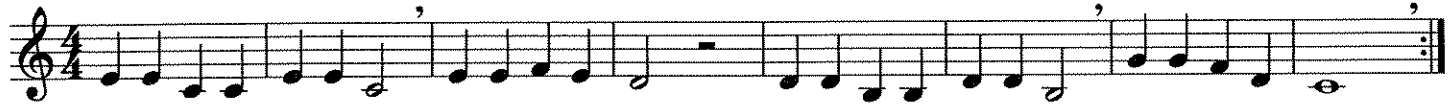
The **Key Signature** tells us which notes to play with sharps (#) or flats (b) throughout the music. Your Key Signature indicates the **Key of C** (no sharps or flats).

THEORY**23. MARCH STEPS****24. LISTEN TO OUR SECTIONS****25. LIGHTLY ROW****26. ESSENTIAL ELEMENTS QUIZ** *Draw in the bar lines before you play.*

33. DEEP POCKETS – New Note



34. DOODLE ALL DAY



35. JUMP ROPE



Pick-Up Notes

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

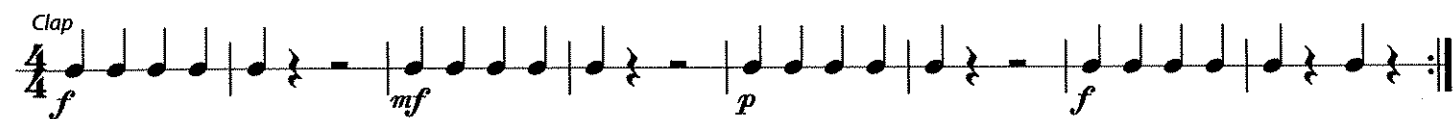
36. A-TISKET, A-TASKET



Dynamics

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

37. LOUD AND SOFT



38. JINGLE BELLS

Also practice new music on your mouthpiece only.

J. S. Pierpont



39. MY DREYDL

Use full breath support at all dynamic levels.

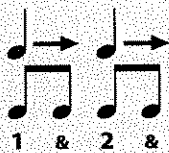
Traditional Hanukkah Song



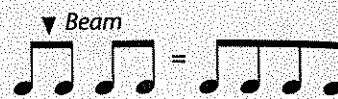
Eighth Notes



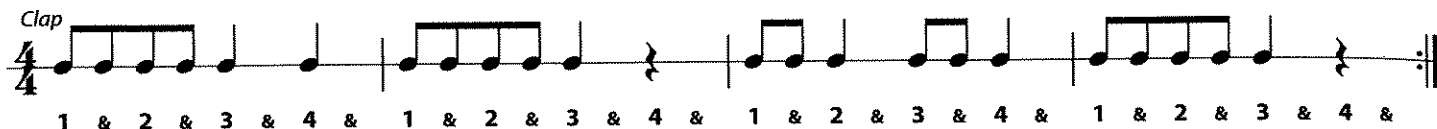
Each Eighth Note = $\frac{1}{2}$ Beat
2 Eighth Notes = 1 Beat
Play on down and up taps.



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



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



41. EIGHTH NOTE JAM



42. SKIP TO MY LOU

American Folk Song



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



44. OH, SUSANNA

Stephen Collins Foster



HISTORY

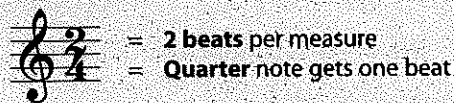
Italian composer **Gioacchino Rossini** (1792–1868) began composing as a teenager and was very proficient on the piano, viola and horn. He wrote "William Tell" at age 37 as the last of his forty operas, and its familiar theme is still heard today on radio and television.

45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

Gioacchino Rossini

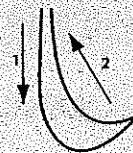


2 Time Signature

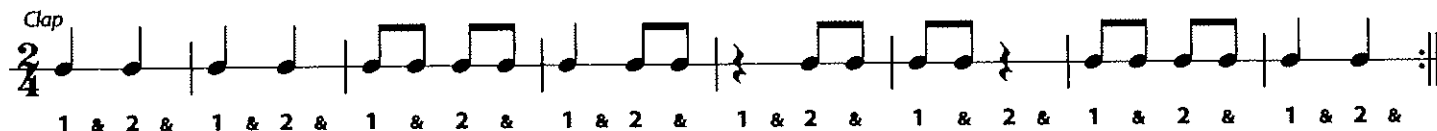


Conducting

Practice conducting this two-beat pattern.



46. RHYTHM RAP



47. TWO BY TWO



Tempo Markings

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

Allegro – Fast tempo

Moderato – Medium tempo

Andante – Slower walking tempo

48. HIGH SCHOOL CADETS – March

John Philip Sousa



Reproduced by Permission of Boosey & Hawkes Music Publishers Ltd.

49. HEY, HO! NOBODY'S HOME – New Note

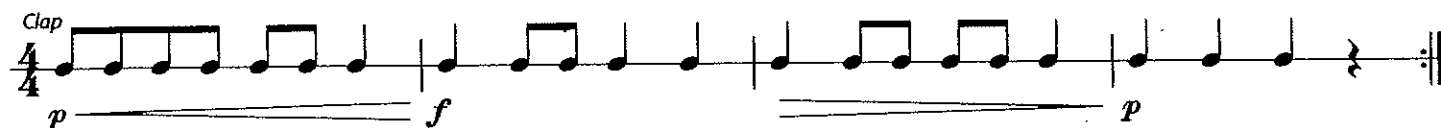


Dynamics

Crescendo (gradually louder)

Decrescendo or Diminuendo (gradually softer)

50. CLAP THE DYNAMICS



51. PLAY THE DYNAMICS



PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

TONE BUILDER



RHYTHM ETUDE



RHYTHM RAP



CHORALE



53. AURA LEE – Duet or Band Arrangement

(Part A = Melody, Part B = Harmony)

George R. Poulton



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

French Folk Song



PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN – Band Arrangement

Arr. by John Higgins

Allegro

3 Measure number

mf

11

19

This musical score is for a band arrangement of 'When the Saints Go Marching In'. It is in 4/4 time and marked 'Allegro'. The score consists of three staves. The first staff begins with a measure rest followed by a half note G4, a quarter note A4, and a half note B4. The second staff begins with a half note C5, a quarter note B4, and a half note A4. The third staff begins with a half note G4, a quarter note F4, and a half note E4. The score includes dynamic markings of *mf* and *f*, and measure numbers 3, 11, and 19 are indicated in boxes.

56. OLD MACDONALD HAD A BAND – Section Feature

Allegro

mf

9

2nd time go on to meas. 13

f

p

13

This musical score is for a section feature of 'Old MacDonald Had a Band'. It is in 4/4 time and marked 'Allegro'. The score consists of three staves. The first staff begins with a half note G4, a quarter note A4, and a half note B4. The second staff begins with a half note C5, a quarter note B4, and a half note A4. The third staff begins with a half note G4, a quarter note F4, and a half note E4. The score includes dynamic markings of *mf*, *f*, and *p*, and measure numbers 9 and 13 are indicated in boxes. A repeat sign is present at the end of the second staff, with a note to '2nd time go on to meas. 13'.

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

Ludwig van Beethoven

Arr. by John Higgins

Moderato

mf

9

p

13

This musical score is for a section feature of 'Ode to Joy' from Beethoven's Symphony No. 9. It is in 4/4 time and marked 'Moderato'. The score consists of three staves. The first staff begins with a half note G4, a quarter note A4, and a half note B4. The second staff begins with a half note C5, a quarter note B4, and a half note A4. The third staff begins with a half note G4, a quarter note F4, and a half note E4. The score includes dynamic markings of *mf* and *p*, and measure numbers 9 and 13 are indicated in boxes.

58. HARD ROCK BLUES – Encore

John Higgins

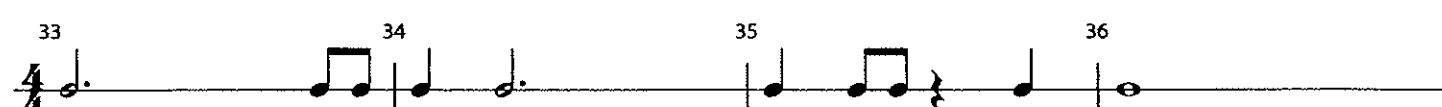
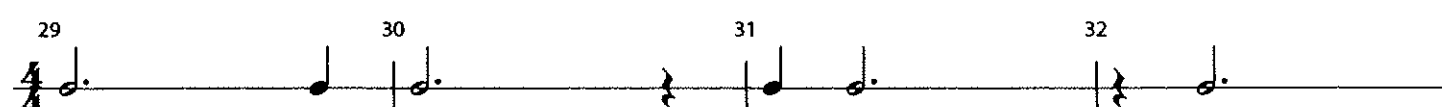
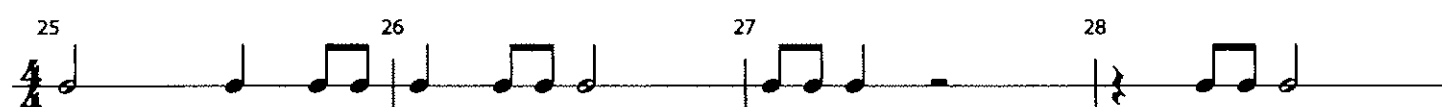
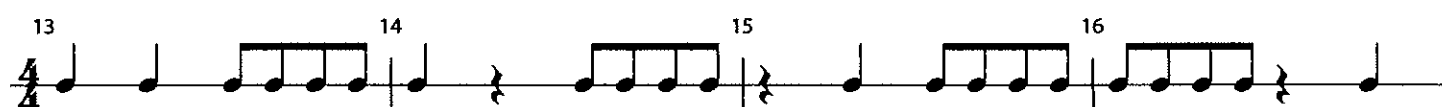
Allegro

f

This musical score is for an encore piece titled 'Hard Rock Blues'. It is in 4/4 time and marked 'Allegro'. The score consists of two staves. The first staff begins with a half note G4, a quarter note A4, and a half note B4. The second staff begins with a half note C5, a quarter note B4, and a half note A4. The score includes a dynamic marking of *f*.

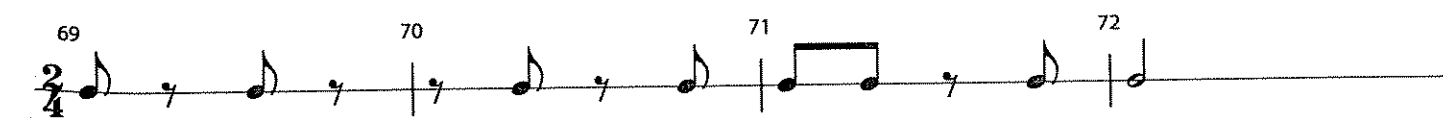
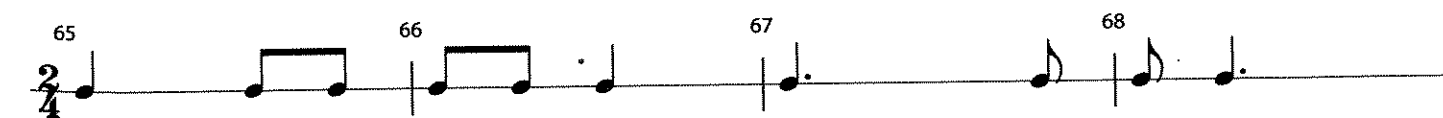
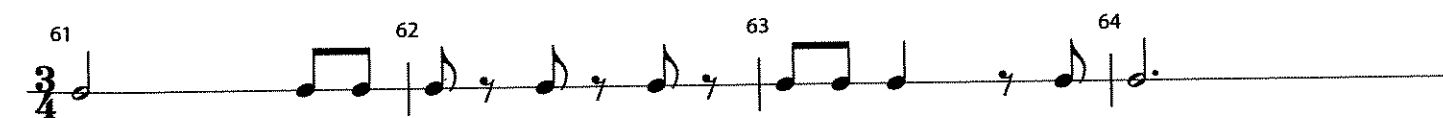
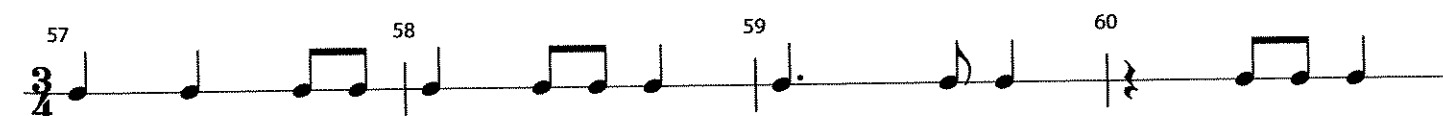
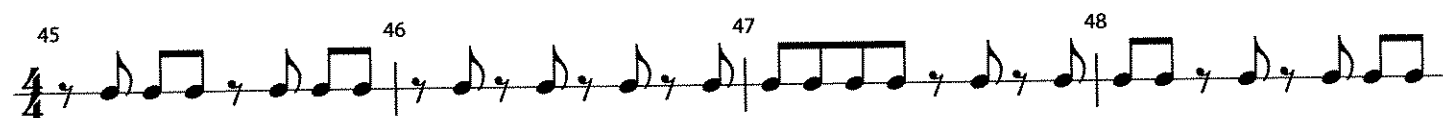
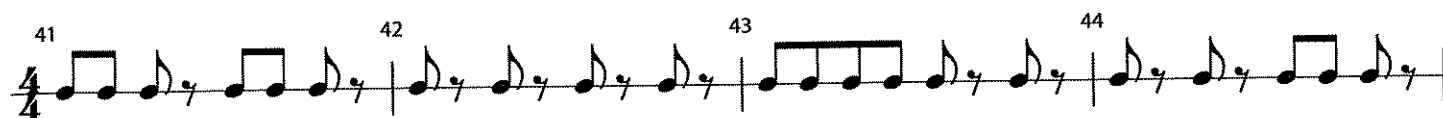
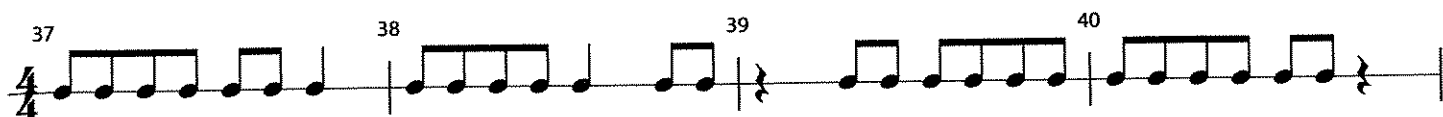


RHYTHM STUDIES





RHYTHM STUDIES



Trumpet

Name _____

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

31. A MOZART MELODY

Adaptation



32. ESSENTIAL ELEMENTS QUIZ

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



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						

MAJOR SCALE CHART

	1	2	3	4	5	6	7	8
Bb	Bb	C	D	Eb	F	G	A	Bb
B	B	C#	D#	E	F#	G#	A#	B
C	C	D	E	F	G	A	B	C
C#	C#	D#	E#	F#	G#	A#	B#	C#
Db	Db	Eb	F	Gb	Ab	Bb	C	Db
D	D	E	F#	G	A	B	C#	D
Eb	Eb	F	G	Ab	Bb	C	D	Eb
E	E	F#	G#	A	B	C#	D#	E
F	F	G	A	Bb	C	D	E	F
F#	F#	G#	A#	B	C#	D#	E#	F#
Gb	Gb	Ab	Bb	Cb	Db	Eb	F	Gb
G	G	A	B	C	D	E	F#	G
Ab	Ab	Bb	C	Db	Eb	F	G	Ab
A	A	B	C#	D	E	F#	G#	A

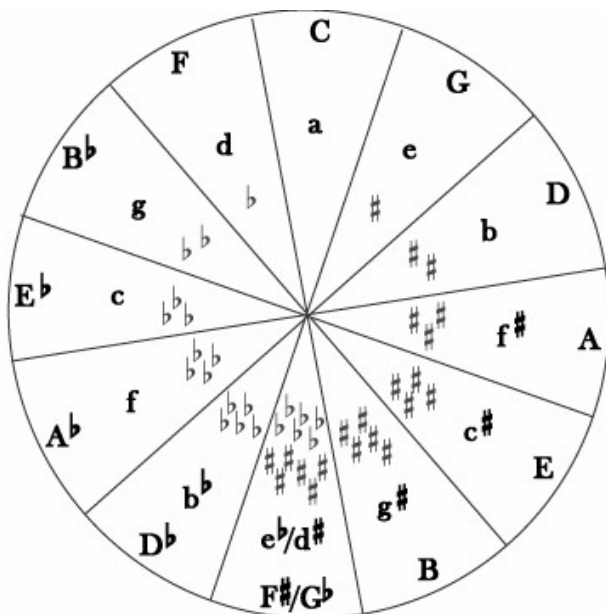
TRANSPOSITION GUIDE

To determine which scale to play when given a concert pitch:

- 1) Find the given concert pitch in the Circle of Fifths Diagram.
- 2) If your instrument transposes, move forward to find the transposed pitch:
 - Bb Clarinets, Trumpets, & Tenor Saxes move forward 2 keys from the given concert pitch (or up a 2nd on chart).
 - Eb Alto & Baritone Saxes move forward 3 keys from the given concert pitch (or up a 6th on chart).
 - French Horns in F move forward 1 key from the given concert pitch (or up a 5th on chart)
- 3) Find that pitch back in the first column and you can play the scale by reading the notes from left to right.

CIRCLE OF FIFTHS (KEY SIGNATURES)

Major Key (Upper Case); Minor Key (Lower Case)



TIPS

- ♪ To build a major scale from any note, follow this formula: W-W-H-W-W-W-H
W = Whole step
H = Half step
- ♪ Order of Flats: B-E-A-D-G-C-F
- ♪ Order of Sharps: F-C-G-D-A-E-B

NATURAL MINOR SCALE CHART

	1	2	3	4	5	6	7	8
Bb	Bb	C	Db	Eb	F	Gb	Ab	Bb
B	B	C#	D	E	F#	G	A	B
C	C	D	Eb	F	G	Ab	Bb	C
C#	C#	D#	E	F#	G#	A	B	C#
D	D	E	F	G	A	Bb	C	D
D#	D#	E#	F#	G#	A#	B	C#	D#
Eb	Eb	F	Gb	Ab	Bb	Cb	Db	Eb
E	E	F#	G	A	B	C	D	E
F	F	G	Ab	Bb	C	Db	Eb	F
F#	F#	G#	A	B	C#	D	E	F#
G	G	A	Bb	C	D	Eb	F	G
G#	G#	A#	B	C#	D#	E	F#	G#
A	A	B	C	D	E	F	G	A

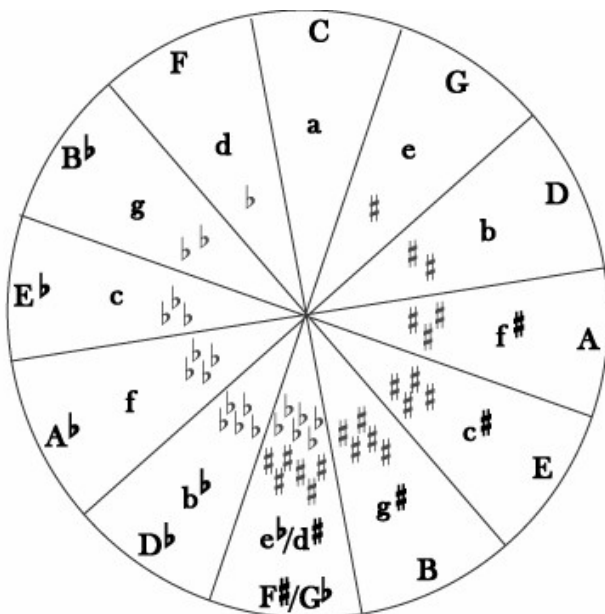
TRANSPOSITION GUIDE

To determine which scale to play when given a concert pitch:

- 1) Find the given concert pitch in the Circle of Fifths Diagram.
- 2) If your instrument transposes, move forward to find the transposed pitch:
 - Bb Clarinets, Trumpets, & Tenor Saxes move forward 2 keys from the given concert pitch (or up a 2nd on chart).
 - Eb Alto & Baritone Saxes move forward 3 keys from the given concert pitch (or up a 6th on chart).
 - French Horns in F move forward 1 key from the given concert pitch (or up a 5th on chart)
- 3) Find that pitch back in the first column and you can play the scale by reading the notes from left to right.

CIRCLE OF FIFTHS (KEY SIGNATURES)

Major Key (Upper Case); Minor Key (Lower Case)



TIPS

- ♪ A natural minor scale is a major scale with a b3, b6, and b7.
- ♪ To build a natural minor scale from any note, follow this formula: W-H-W-W-H-W-W
W = Whole step
H = Half step
- ♪ Order of Flats: B-E-A-D-G-C-F
- ♪ Order of Sharps: F-C-G-D-A-E-B

Concert Bb 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.

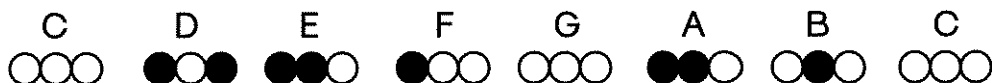
6. Draw the notes of the arpeggio.

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

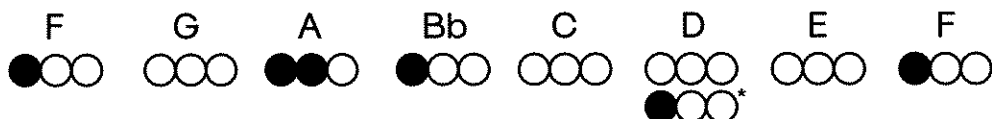
Concert Bb Scale

BRASS

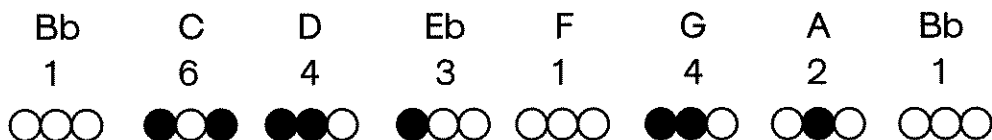
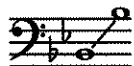
 Trumpet



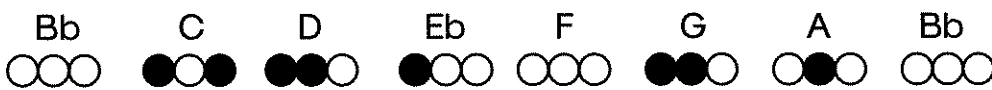
F Horn
*Lower octave



Trombone
Baritone



Tuba

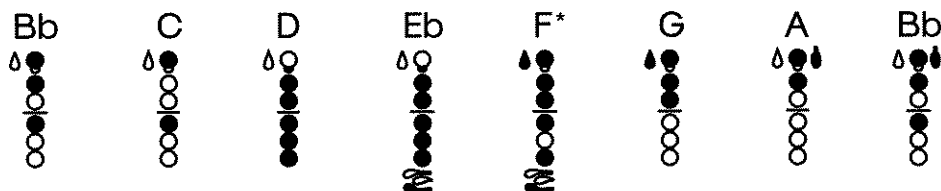
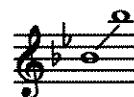


WOODWINDS

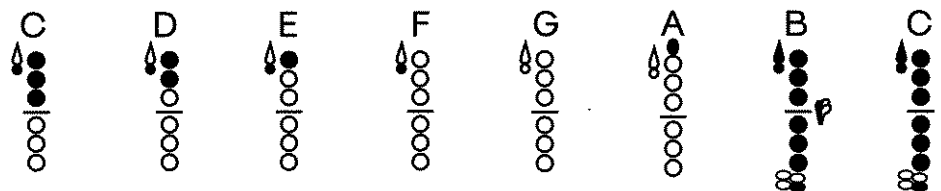
Flute



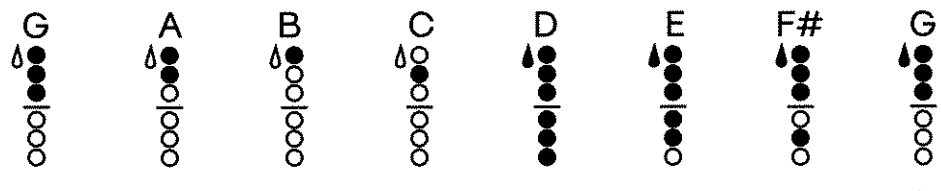
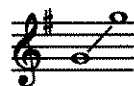
Oboe
*Forked F



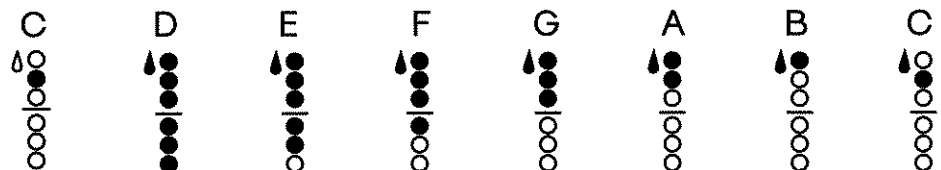
Clarinet



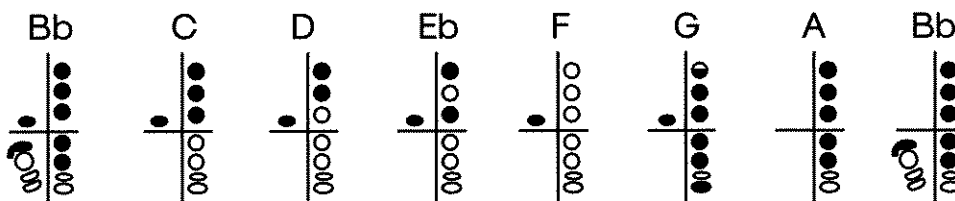
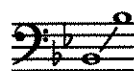
Alto/Bari Sax



Tenor Sax



Bassoon
● = whisper key



Concert Bb Blues Scale

Number	1	b3	4	b5	5	b7	8
Solfege	Do	Me	Fa	Se	Sol	<u>Te</u>	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

CONCERT B $\flat$ BLUES SCALE - FINGERING CHART

TRUMPET

Scale Degrees/Note Numbers:

1 $\flat 3$ 4 $\flat 5$ 5 $\flat 7$ 8



C	E$\flat$	F	F$\sharp$/G$\flat$	G	B$\flat$	C
○ ○ ○	○ ● ●	● ○ ○	○ ○ ●	○ ○ ○	● ○ ○	○ ○ ○

1

2

3

4

5

C/"Do"

D/"Re"

E_b/"Me"

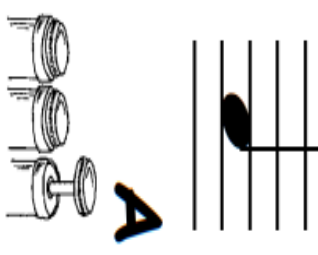
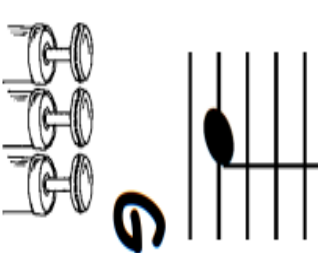
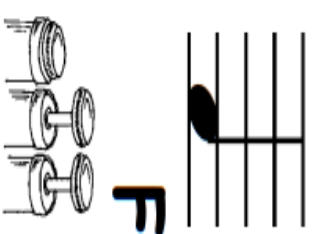
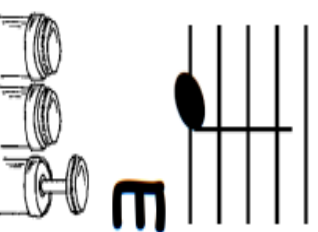
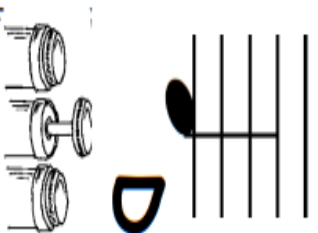
F/"Fa"

G/"So"

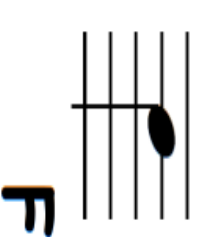
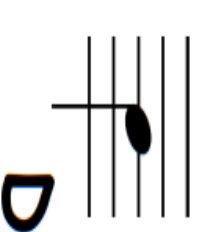
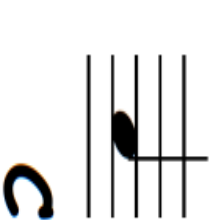
TRUMPET

&

BARITONE
EUPHONIUM
TUBA FINGERS



TROMBONE



| Add Octave key (left thumb)



TENOR SAX



Concert G Minor Scale

Number (Scale Degree)	1	2	3	4	5	6	7	8
Solfege	Do	Re	Me	Fa	Sol	Le	Te	Do
C Instruments (Flute, Trombone, Baritone, Piano)	G	A	Bb	C	D	Eb	F	G
Bb Instruments (Trumpet, Tenor Sax Clarinet)	A	B	C	D	E	F	G	A
Eb Instruments (Alto & Baritone Sax)	E	F#	G	A	B	C	D	E
F Instruments (French Horn)	D	E	F	G	A	Bb	C	D

CHORD EXERCISE

The musical score is titled "CHORD EXERCISE" and is arranged for a large ensemble. The instruments and their parts are as follows:

- Flute / Oboe:** Melodic line in the upper register, starting with a series of eighth notes and then moving to sustained chords.
- Clarinet / Trumpet / Baritone T.C.:** Melodic line in the middle register, mirroring the Flute/Oboe part.
- Alto Sax. / Baritone Sax.:** Melodic line in the middle register, mirroring the Clarinet/Trumpet/Baritone T.C. part.
- Tenor Sax.:** Melodic line in the middle register, mirroring the previous woodwind parts.
- Trombone / Baritone B.C. / Bassoon:** Melodic line in the middle register, mirroring the previous woodwind parts.
- Tuba:** Melodic line in the lower register, mirroring the previous woodwind parts.
- Bass Guitar:** Melodic line in the lower register, mirroring the previous woodwind parts.
- Timpani:** Percussion part with a series of rhythmic patterns.
- (Guitar) / Piano:** Accompanying part in the lower register, providing harmonic support.

The score is written in 4/4 time and features a key signature of one flat (B-flat). The instruments are arranged in a standard orchestral layout, with the Flute/Oboe at the top and the Piano/Guitar at the bottom. The score includes various musical notations such as notes, rests, and dynamic markings.

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: _____

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

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) Bb D F G Ab G F D
- (I) Bb D F G Ab G F D
- (IV) Eb G Bb C Db C Bb G
- (I) Bb D F G Ab G F D
- (V) F A C D
- (IV') Eb G Bb C
- (I) Bb D F G Ab G F D

Walking Bass Line - Bb Instruments

- (I) C E G A Bb A G E
- (I) C E G A Bb A G E
- (IV) F A C D Eb D C A
- (I) C E G A Bb A G E
- (V) G B D E
- (IV') F A C D
- (I) C E G A Bb A G E

Walking Bass Line - Eb Instruments

- (I) G B D E F E D B
- (I) G B D E F E D B
- (IV) C E G A Bb A G E
- (I) G B D E F E D B
- (V) D F# A B
- (IV') C E G A
- (I) G B D E F E D B

ADVANCED MUSIC

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

Trumpet Concerto in Eb

Solo Trumpet in Bb

Franz Joseph Haydn

Allegro

7

f

16

20

f

Solo

41

tr

47

53

59

tr

tr

65

71

77

tr

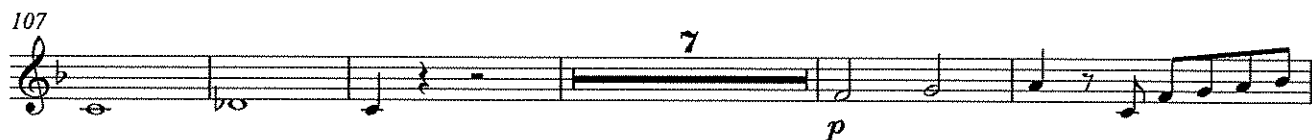
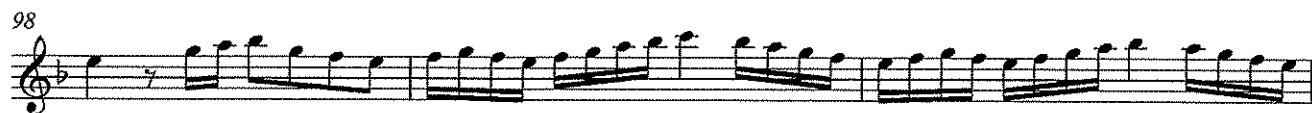
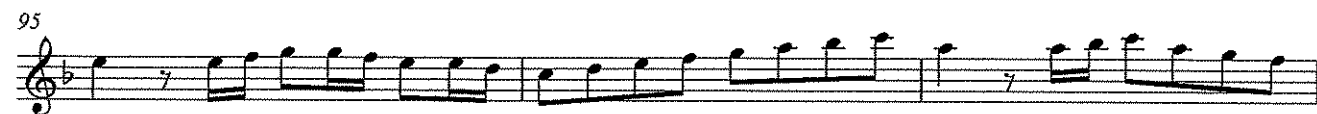
83

p

89

92

Notated by S.S. Ellis
Please Distribute Freely



179



186



192



200



203



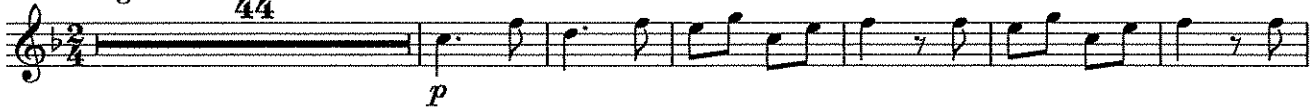
206



211



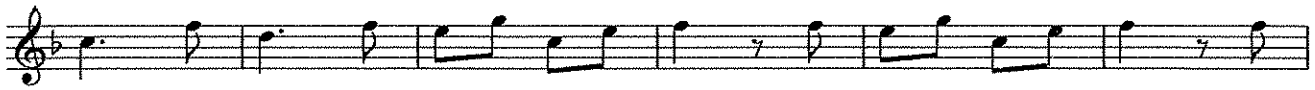
216 Allegro



266



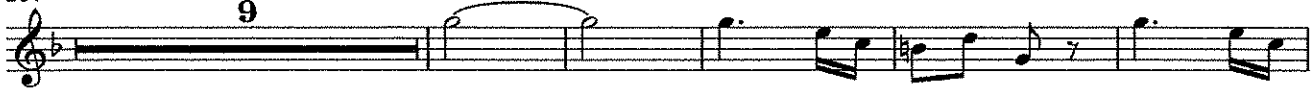
272



278



284



298

2

305

tr

311

3

319

325

tr

331

3

f

339

[Cadenza]

345

351

5

p

362

369

376

3

f

385

6

p

398

404

7

416

422

428

tr

436

4

447

5

6

tr

465

tr

472

14

3

($\smile$)

498

cresc.

505

f

Bb INSTRUMENTS
-LOW

Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(F) F C7 Dm B^b F C7

Soprano

Alto

Tenor

Bass

7 F C F F B^b F Dm F

S

A

T

B

14 F C7 F F sus4/B^b F

S

A

T

B

Soprano

Trumpet

Bass

The bass line is written on a single staff in G major (one sharp) and 4/4 time. It consists of 21 measures. Measures 1-7 are on the first line, measures 8-14 on the second line, and measures 15-21 on the third line. The melody starts on G4, moves to A4, then B4, and continues with various eighth and quarter notes. Measure 10 contains a double bar line. Measure 19 is marked with a box containing the text 'Intro'.

B♭ Trumpet 1

BAD BUNNY MEDLEY

MONACO | BAILE INOLVIDABLE | LA MUJER | DTMF

arr. Walsh
for the SciTech Band

“MONACO”

♩. = 60

7 **rit.** — — — — — ♩ = 110 ♩ = 140 3 **A**

13 **19**

20 **B**

24 **C**

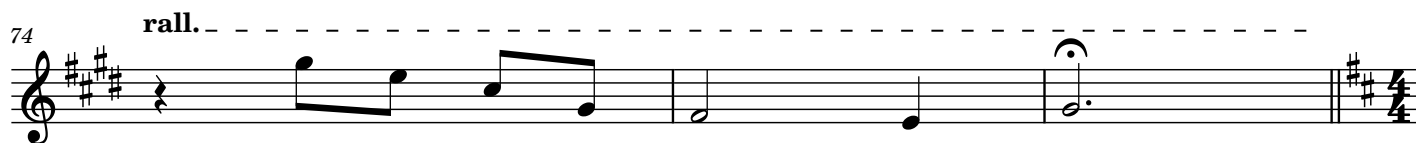
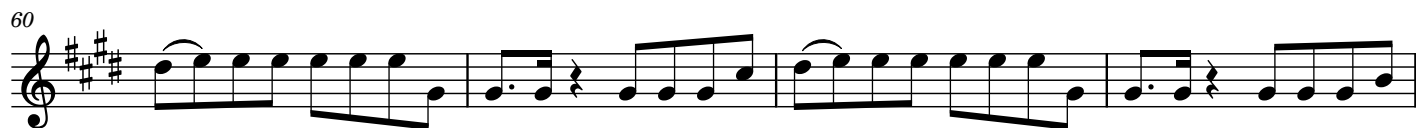
28 3

32 3 **D**

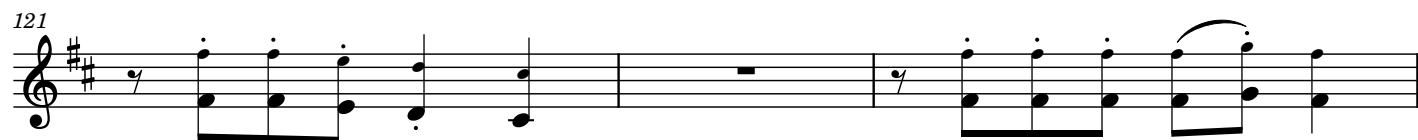
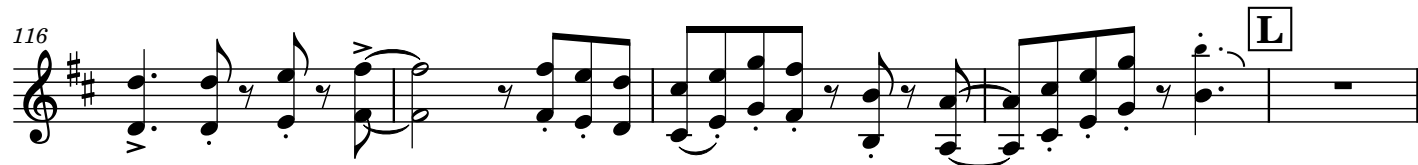
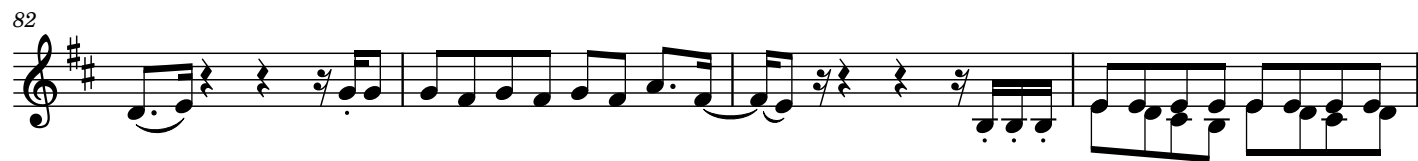
36

40 **E**

2



"BAILE INOLVIDABLE"

77 **I** ♩ = 88

145

156 **M**



The musical score for 'M' (Mein Herr) is written for a single melodic line on a treble clef staff. The key signature is two sharps (F# and C#), and the time signature is 4/4. The piece begins with a treble clef, a key signature of two sharps, and a 4/4 time signature. The melody consists of eighth and sixteenth notes, with some measures containing rests. There are several measures with a 'v' (vibrato) marking above the notes. The piece ends with a double bar line.

162

A musical score for a single staff in treble clef with a key signature of two sharps (F# and C#). The piece is marked with a 'v' (pizzicato) at the beginning. The notation includes eighth and sixteenth notes, rests, and a repeat sign. A box containing the letter 'N' is placed above the staff. The score ends with a double bar line.

167 O Solo Section

Musical notation for measure 167. The staff is in treble clef with a key signature of two sharps (F# and C#). The notation includes a series of eighth and quarter notes, many with grace notes, leading to a double bar line and a whole rest.

173 P



184



189

Q

195

195

B♭ Trumpet 2

BAD BUNNY MEDLEY

MONACO | BAILE INoLVIDABLE | LA MuDANZA | DtMF

arr. Walsh
for the SciTech Band

“MONACO”

♩. = 60

7 rit. — — — — — ♩ = 110 ♩ = 140 **A**

13

18 **19** **B**

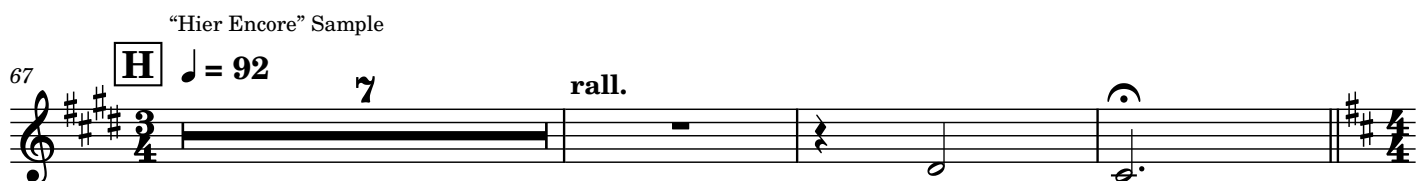
24 **C**

30 **D**

37

43 **E** 6 **F**

54 **G**



140 **L1** 16 **M**

160 **N**

165

170 **O** Solo Section 8 **P**

182

187

192 **Q**

199 2 **R**

205

210 **S**

216



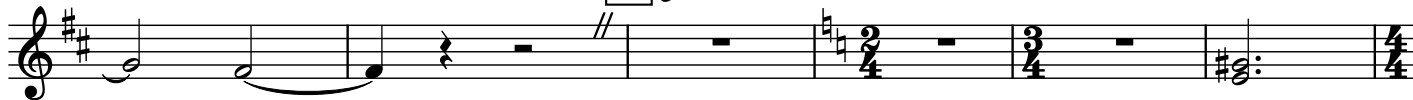
222



228



233



239



247



266



"DtMF"

268 **X** ♩ = 108 **Y** 4

12

287 **Z**

291

3 3 3

295

3 10 rit. - - -

Solo Trumpet in B $\flat$

BAD BUNNY MEDLEY

MONACO | BAILE INoLVIDABLE | LA MuDANZA | DtMF

arr. Walsh
for the SciTech Band

"MONACO" $\text{♩} = 60$ 8 $\text{♩} = 110$ 2 **A** 8 **19** 2 **B** 6 **C** 8

35 **D** 8 **E** 8 **F** 8 **G** 7 rit. **H** "Hier Encore" Sample $\text{♩} = 92$

68

"BAILE INoLVIDABLE" $\text{♩} = 88$ **I** 3 **J** 17

73

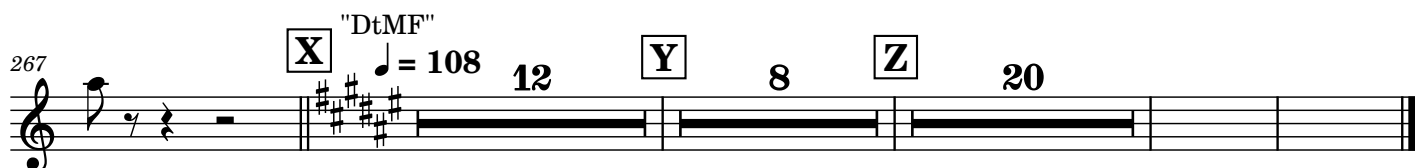
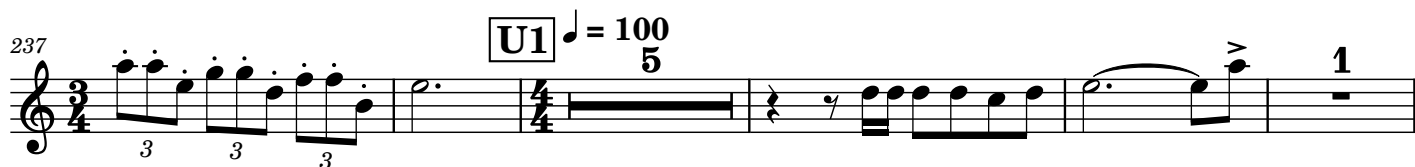
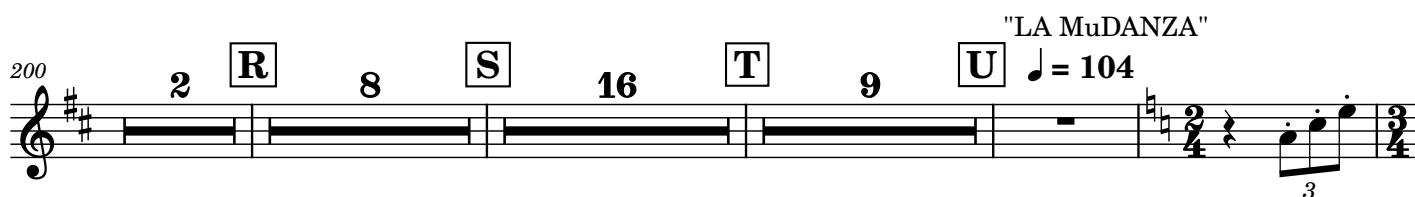
96

100 **K** $\text{♩} = 180$ 2

108

114

119 **L** 1 1 32



B $\flat$ Trumpet (BAILE Synth)

BAD BUNNY MEDLEY

MONACO | BAILE INoLVIDABLE | LA MuDANZA | DtMF

arr. Walsh
for the SciTech Band

"MONACO" 8 2 **A** 56 **H** "Hier Encore" Sample 10

"BAILE INoLVIDABLE" **I** ♩ = 88

77

81

85

89

93 **J**

97

101 **K** 62 **N** 8 **O** 8 **P** 56

237 2 **U1** 29 **X** 42

Voice

BAD BUNNY MEDLEY

MONACO | BAILE INOLVIDABLE | LA MuDANZA | DtMF

arr. Walsh
for the SciTech Band

“MONACO” 8 2 **A** 56 **H** “Hier Encore” Sample 10 **I** “BAILE INOLVIDABLE” 24

102 62 8 8 55 **U** “LA MuDANZA” 2

239 “DtMF” **X** $\text{♩} = 108$ 12 **Y** 8 **Z** 9

De-bi ti-rar mas
I should have taken more

298 fo-tos de cuan-do te tu-ve. De-bi dar-te mas be-sos y'a-bra-zo' la ve-ces que pu-de.
pho-tos of when I had you. I should have given you more kisses and hugs the times I could.

302

O-ja-la que los mi-o'nun-ca se mu-den!
I hope that mine never move.

Y si hoy me'em-borr-a-chopues que me'a-yu-den!
And if I get drunk then help me!

306 rit. — — — — —

Trumpet in Bb

Billie Jean

arr. Raul Maldonado

Michael Jackson

$\text{♩} = 120$
Drums 2 Bassline 8

14 **A** mf

19 mp 1.

25 **B** 2. mp

31 **C** mf

37

43 **D** mf

49 2. 1. 1. 2. 3. 3.

58 **E** mp

2

66

F



72

G



78



83



89

H

Solo Section



94



99

I



105



111



Melody Bb

Billie Jean

arr. Raul Maldonado

Michael Jackson

$\text{♩} = 120$
Drums 2 Bassline 12

A

18

B

23

29

C

34

39

D

44

50

55

E

61

2

65



69

F



74

G



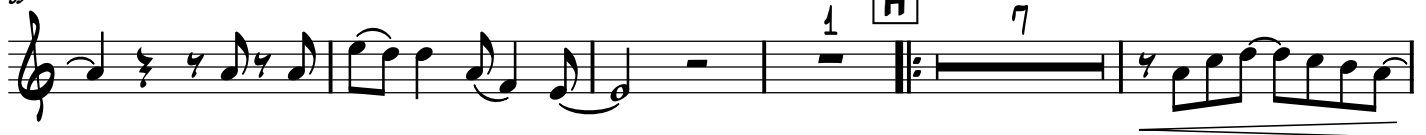
80



85

H

Solo Section



97

I



103



108



112



Trumpet in B $\flat$

Candy Rain

Arr. Raul Maldonado

Soul For Real

$\text{♩} = 94$

Solo/soli



2

40

E

3

46

F

Solo Section

8

3

57

G

mf *ff*

3

Trumpet in B♭ 2

Candy Rain

Arr. Raul Maldonado

Soul For Real

$\text{♩} = 94$

mp

9 **A**

f

16 **B** 8 **C**

30 **D** 6 **E**

42

49 **F** Solo Section 8 **G**

mf *ff*

Trumpet in B $\flat$

Canon Remix

Pachelbel / Arr. Bernice

4 5 8 13 8 21

mf

24 29

31 37

38

45 45

f

51 53 61 69

8 8

f

71 77

83

78

Pachelbel Unleashed

arr. Walsh
for the SciTech Band

5

Tpt. in B $\flat$ 1 (HIGH)

Tpt. in B $\flat$ 1 (LOW)

Tpt. in B $\flat$ 2

5

7

Tpt. in B $\flat$ 1 (HIGH)

Tpt. in B $\flat$ 1 (LOW)

Tpt. in B $\flat$ 2

This system contains measures 7 and 8 of a musical score for three trumpet parts. Measure 7 is marked with a '7' above the first staff. All three parts (Tpt. in B $\flat$ 1 (HIGH), Tpt. in B $\flat$ 1 (LOW), and Tpt. in B $\flat$ 2) play a continuous eighth-note scale ascending from G4 to G5. In measure 8, the two B $\flat$ 1 parts continue the scale, while the B $\flat$ 2 part plays a descending eighth-note scale from G4 to G3.

9

Tpt. in B $\flat$ 1 (HIGH)

Tpt. in B $\flat$ 1 (LOW)

Tpt. in B $\flat$ 2

This system contains measures 9 and 10 of a musical score for three trumpet parts. In measure 9, the B $\flat$ 1 (HIGH) part plays a half note G4, the B $\flat$ 1 (LOW) part plays a half note G3, and the B $\flat$ 2 part plays a continuous eighth-note scale ascending from G4 to G5. In measure 10, the B $\flat$ 1 (HIGH) part plays a half note G4, the B $\flat$ 1 (LOW) part plays a half note G3, and the B $\flat$ 2 part continues the eighth-note scale.

11

Tpt. in B $\flat$ 1 (HIGH)

Tpt. in B $\flat$ 1 (LOW)

Tpt. in B $\flat$ 2

This system contains measures 11, 12, and 13 of a musical score for three trumpet parts. In measure 11, the B $\flat$ 1 (HIGH) part plays a half note G4, the B $\flat$ 1 (LOW) part plays a half note G3, and the B $\flat$ 2 part plays a continuous eighth-note scale ascending from G4 to G5. In measure 12, the B $\flat$ 1 (HIGH) part plays a half note G4, the B $\flat$ 1 (LOW) part plays a half note G3, and the B $\flat$ 2 part continues the eighth-note scale. In measure 13, the B $\flat$ 1 (HIGH) part plays a whole note G4, the B $\flat$ 1 (LOW) part plays a whole note G3, and the B $\flat$ 2 part plays a continuous eighth-note scale ascending from G4 to G5.

Careless Whisper – Melody

Melody C – Flute



Melody Bb – Trumpet, Clarinet, Tenor Sax



Melody Eb – Alto Sax, Bari Sax



Melody Bass Clef – Trombone, Baritone



Piano – Chords

Dm, Gm, Bb, Am

Lyrics

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

Careless Whisper – Horn Lick

Horn Lick C – Flute



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

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



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

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



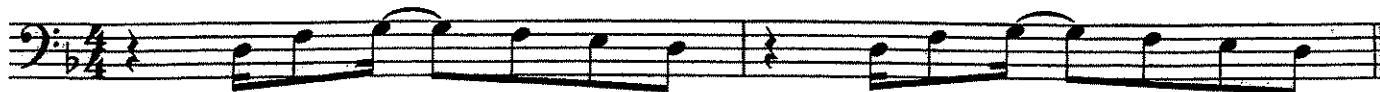
E G A G F# E E G A G F# E

Horn Lick Eb – Alto Sax, Bari Sax



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

Horn Lick Bass Clef – Trombone, Baritone



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

Melody - Bb

-Trumpet

-Clarinet

-Tenor Sax

Carol of The Bells

Quartet Version

arr. Turgeon & Bernice

The musical score is written for a single melodic line in B-flat major, 4/4 time. It consists of six staves of music. The first staff begins with a 'Soli' instruction and a mezzo-piano (*mp*) dynamic. The second and third staves continue the melodic line. The fourth staff includes a 'rit.' (ritardando) marking, followed by a section labeled 'A' in a box, which is marked 'a tempo - Repeat 4x' and begins with a forte (*f*) dynamic. The fifth staff contains section 'B' in a box, followed by section 'C' in a box, which starts with a mezzo-forte (*mf*) dynamic. The sixth staff contains section 'D' in a box, marked 'Repeat 3x' and starting with a forte (*f*) dynamic, followed by section 'E' in a box, which is marked 'rit.' and ends with a fermata. The score uses various musical notations including eighth notes, quarter notes, half notes, and rests, with dynamic markings and performance instructions throughout.

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

Carol of The Bells

Quartet Version

arr. Turgeon & Bernice

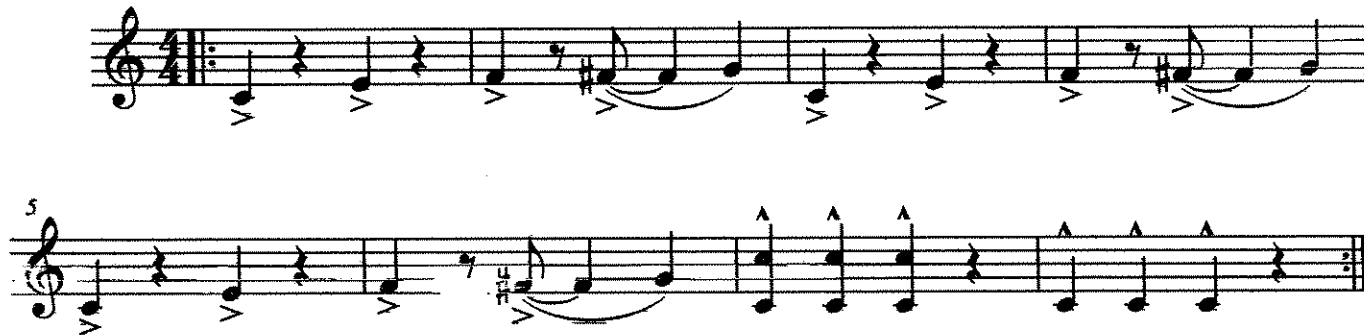
The musical score is written for a Bass Line in Bb, suitable for Clarinet, Bass Clarinet, Trumpet, and Tenor Sax. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one flat (Bb), and a common time signature. It features a series of eighth notes with a melisma line above them, marked *mp*. The second staff continues the melody with a melisma line and a *rit.* marking. The third staff includes a section labeled 'A' with a repeat sign and the instruction 'a tempo - Repeat 4x', marked *f*. The fourth staff is labeled 'B' and contains a repeat sign. The fifth staff is labeled 'C' and begins with a *mf* marking. The sixth staff is labeled 'D' with the instruction 'Repeat 3x' and a *f* marking, followed by a section labeled 'E' and a final melisma line. The score concludes with a double bar line and a final melisma line.

Trumpet in B $\flat$

Cheer # 1

arr. Bernice

*Watch Conductor
Slow-Fast*



Trumpet 1

Diamonds

for the SciTech Band

sung by Rihanna
arr. Alisha J. Lopez-Marrero

♩ = 92 18 **A** 8 **B**

29

33 **C**

38

43 **D**

48 **E**

52

56 **F**

60

64 **G**

68



73



78

H

82



86

I

90

J

95

K

100



104

L

109



Trumpet 2

Diamonds
for the SciTech Band

sung by Rihanna
arr. Alisha J. Lopez-Marrero

♩ = 92 18 **A** 8 **B**

30 **C**

36

42 **D**

48 1 **E**

54

59 **F**

65 **G**

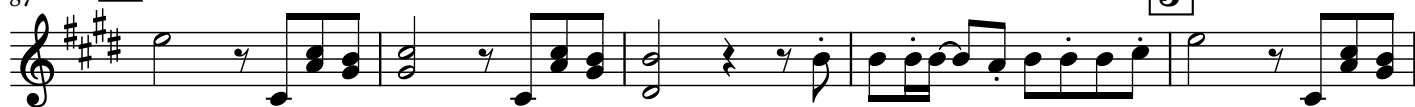
71

77 **H**

82



87

I**J**

92



97

K

102

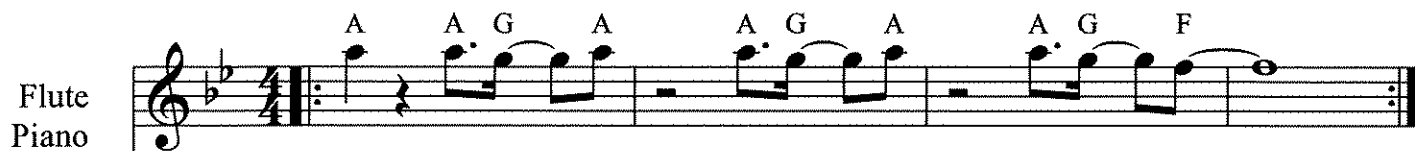


107

L

Eye Of The Tiger

For Zanetti



Piano: Am G F

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

FEELING GOOD ROAD MAP

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

Feeling Good

(Bb Minor)

Swing Time

Flute
Piano

Clarinet
Trumpet
(LOW)

Clarinet
Tenor Sax
Trumpet
(HIGH)

Alto Sax

Trombone
Euphonium
(HIGH)

Trombone
Euphonium
Tuba
(LOW)

Tenor Sax:
Octave Key HIGH
No Octave Key LOW

Octave Key HIGH
No Octave Key LOW

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

Piano: Bbm (8th note triplets)

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

Feeling Good

Swing Time

(HORN LICK+)

NOTE 8 ON CUE
BEAT 4

Flute
Piano

Clarinet
Trumpet
(LOW)

Clarinet
Tenor Sax
Trumpet
(HIGH)

Alto Sax

Trombone
Euphonium

Horn Lick:

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

Opening "And I'm Feeling Good":

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

1 & b3 Background Harmony Hits

Feeling Good

(NASTY LICK - Bb Minor)

Swing Time

Flute
Piano

Clarinet
Trumpet
(LOW)

Clarinet
Tenor Sax
Trumpet
(HIGH)

Alto Sax

Trombone
Euphonium

Tuba

Octave Key HIGH
No Octave Key LOW

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

Piano: Bbm (2 Beats Hold)

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

Clarinet
Trumpet
(LOW)

Feeling Good

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

Words and Music by Leslie Bricusse & Anthony Newley

♩ = 60

Slowly, Freely

Cm Cm/B $\flat$ A $\flat$ maj7 Cm/G G7 Cm Cm/B $\flat$

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

4 A $\flat$ maj7 Cm/G G Cm Cm/B $\flat$

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

6 Am7(b5) A $\flat$ maj7 A $\flat$ maj13 Fm11 Dm7(b5)

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

9 G7

for me and I'm feel-ing good.

A

6 **B**

11 **C**

D

142 **Bb**
(MED.)

HEART AND SOUL

-HOAGY CARMICHAEL
FRANK LIESSER

Handwritten musical score for "Heart and Soul" in B-flat major, 4/4 time. The score consists of eight staves of music with various chords and melodic lines. The key signature has two flats (Bb and Eb). The time signature is 4/4. The music is written in a handwritten style with some corrections and annotations.

Chords and notes visible in the score:

- Staff 1: G, E-7, A-7, D7, Gmaj7, E-7, A-7, D7
- Staff 2: B-7, E-7, A-7, D7, G, E-7, A-7, D7
- Staff 3: G, A-7, D7, Gmaj7, D-7, G7, Cmaj7, B7, E7, A7
- Staff 4: D7, G7, C7, B7, Cmaj7, B7, E7, A7
- Staff 5: D7, G7, C7, D7, G, E-7, A-7, D7
- Staff 6: Gmaj7, E-7, A-7, D7, B-7, E-7, A-7, D7
- Staff 7: B7#5, E7, A-7, D7, G, (E-7, A-7, D7)

Bb**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 written for three staves (treble, alto, and bass clefs) in 4/4 time. The key signature is B-flat major (two flats). 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. Measures 9-12 are marked with a mezzo-forte (mf) dynamic. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as slurs and ties. A double bar line is present at the end of measure 8.

Don't Mean A Thing - Bb

The image shows a musical score for the song "The Rose Tree". The score is written for three staves (treble, alto, and bass clefs) and includes a key signature of one sharp (F#) and a common time signature (C). The tempo is marked "Allegretto". The score is divided into two main sections: the main body of the song and a Coda. The main body of the song consists of 23 measures, with measures 13 through 23 being the second ending. The Coda section consists of 4 measures (24-27). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like "ff" (fortissimo) and "f" (forte). The title "The Rose Tree" is written in a decorative font at the top left. The tempo "Allegretto" is written in a decorative font at the top right. The key signature and time signature are indicated at the top right. The score is divided into two main sections: the main body of the song and a Coda. The main body of the song consists of 23 measures, with measures 13 through 23 being the second ending. The Coda section consists of 4 measures (24-27). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like "ff" (fortissimo) and "f" (forte). The title "The Rose Tree" is written in a decorative font at the top left. The tempo "Allegretto" is written in a decorative font at the top right. The key signature and time signature are indicated at the top right.

Clarinet/Trumpet

It Is Well

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

With Expression

Stagger Breathe ***mf mp mf f***

S. phrasing for solo only

Score for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices, measures 1-8. The music is in 4/4 time. The Soprano part features a melodic line with a long slur over measures 1-8, marked *legato*. The Alto, Tenor, and Bass parts provide harmonic support with similar melodic lines, also marked *legato*.

Score for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices, measures 9-15. The Soprano part continues the melodic line with a slur over measures 9-15. The Alto, Tenor, and Bass parts continue their harmonic support.

Score for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices, measures 16-22. The Soprano part features a melodic line with a slur over measures 16-22, marked *Lower notes for solo only*. The Alto, Tenor, and Bass parts continue their harmonic support.

LIFT EVERY VOICE AND SING

Florida A&M University Marching Band

B $\flat$ Trumpet 1

Arr. Lindsey B. Sarjeant

Adapted by Walsh

for the SciTech Band

♩ = 70

A

f *mf*

9

17

B

f

25

C

mf

33

f

LIFT EVERY VOICE AND SING

Florida A&M University Marching Band

B $\flat$ Trumpet 2

Arr. Lindsey B. Sarjeant
Adapted by Walsh
for the SciTech Band

$\text{♩} = 70$

A

f *mf*

9

B

17

f

C

26

mf

34

f

“Lift Every Voice and Sing”

James Weldon Johnson & J. Rosamond Johnson

Lift every voice and sing,
Till earth and heaven ring!
Ring with the harmonies of Liberty!

Let our rejoicing rise
High as the list'ning skies;
Let it resound loud as the rolling sea!

Sing a song full of the faith that the dark past has
taught us!
Sing a song full of the hope that the present has
brought us!

Facing the rising sun of our new day begun,
Let us march on till victory is won!

My Way

And now the end is near,
And so I face the final curtain,
My friends I'll say it clear,
I'll state my case of which I'm certain,
I've lived a life that's full,
I traveled each and every highway,
And more much more than this,
I did it my way...

Trumpet in B♭ 1

My Way

Don Costa
trans. Jerannchris Rivera-Heredia

p

A

f

B

fp *ff*

Trumpet in B $\flat$ 2

My Way

Don Costa
trans. Jerannchris Rivera-Heredia

The musical score is written for a Trumpet in B $\flat$ 2. It consists of five staves of music in 4/4 time, with a key signature of one flat (B $\flat$). The score includes various musical notations such as rests, eighth notes, quarter notes, half notes, and triplets. Dynamics include *p* (piano), *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). The score is divided into sections A and B, with measures 6, 12, and 24 marked. The piece concludes with a final double bar line.

Staff 1: Measures 1-5. Measure 1 has a whole rest. Measure 2 starts with a piano (*p*) dynamic. Measure 5 contains a triplet of eighth notes. Section A is marked at the end of the staff.

Staff 2: Measures 6-11. Measure 6 is marked with a '6'. Measure 10 contains a triplet of eighth notes. Measure 11 contains a triplet of eighth notes.

Staff 3: Measures 12-17. Measure 12 is marked with a '12'. Measure 15 contains a triplet of eighth notes. Measure 16 contains a triplet of eighth notes. Measure 17 contains a triplet of eighth notes. Section B is marked at the beginning of the staff.

Staff 4: Measures 18-23. Measure 18 contains a triplet of eighth notes. Measure 20 contains a triplet of eighth notes. Measure 23 contains a triplet of eighth notes.

Staff 5: Measures 24-28. Measure 24 is marked with a '24'. The staff begins with a mezzo-forte (*mf*) dynamic. Measure 28 ends with a fortissimo (*ff*) dynamic and a final double bar line.

Trumpet in B $\flat$ 3

My Way

Don Costa
trans. Jerannchris Rivera-Heredia

p

A

6

12

f

B

24

mf *ff*

PEP BAND CHEERS

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

Imperial March Mi Mi Mi Do So Mi Do So Mi

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

Mari Bros Mi Mi Mi Do Mi So So

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

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

Get Ready For This So So So Do Do Re Re

So So So Te Te Do Do

So So So Do Do Re Re

So So So Te Te Do Re

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

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

More...

Suavemente: Groove (Cm – G – G – Cm)

C Minor Groove: (C Minor)

Antonio Groove: Do Te Le So (Bb Blues)

Harmony: So Fa Me Re

12 Bar Groove: (Bb Blues)

Two Ceremonial Marches

1st Trumpet
(Cornet)

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

EDWARD ELGAR, Op. 39
Arranged by James Swearingen

YBS 54

Maestoso

f

rit.

div.

A Andante 8

B 6

mf

C

D

E unis.

f

mf

1. div.

unis.

2. rit.

div.

unis.

div.

f

3

Two Ceremonial Marches

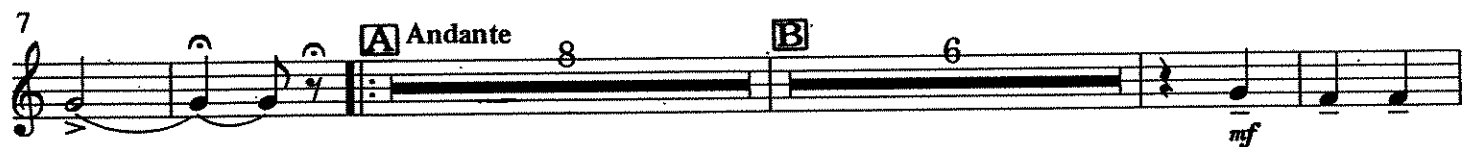
2nd Trumpet
(Cornet)

1. Processional

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen



Santa Claus Is Comin' To Town

Melody - Bb

Coots & Gillespie
arr. Bernice

Moderate Swing



mf

A

6

12

B

18

C

24

To Coda

D.S. al Coda

D

30

E

37

f

Santa Claus Is Comin' To Town

Bb Bass Line (Low)

Coots & Gillespie
arr. Bernice

Moderate Swing



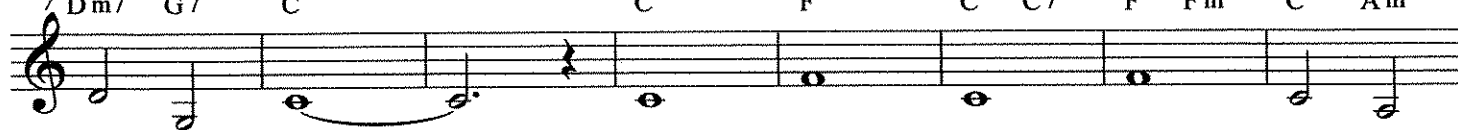
C F C C7 F Fm C Am



mf

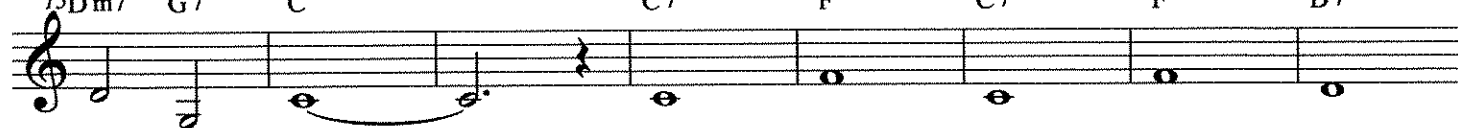
A

C F C C7 F Fm C Am



B

C7 F C7 F D7



C

To Coda

D

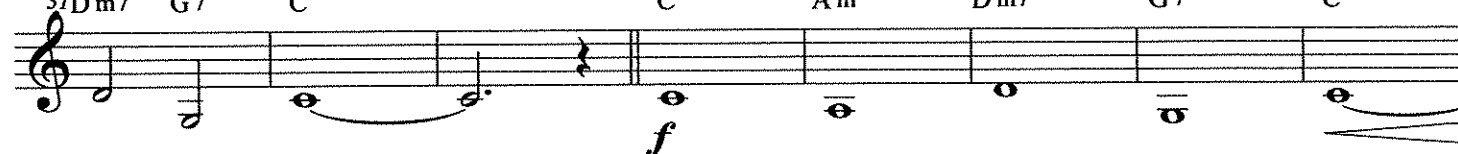
C F C C7 F Fm C Am



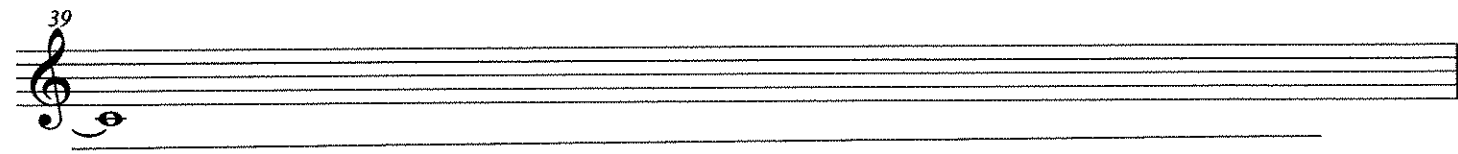
D.S. al Coda

E

C Am Dm7 G7 C

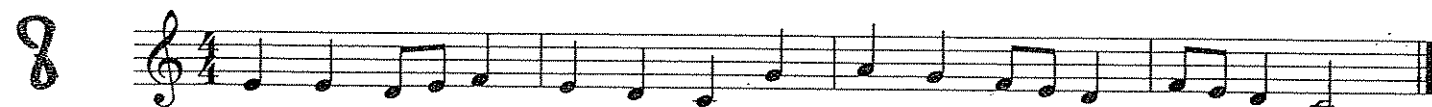
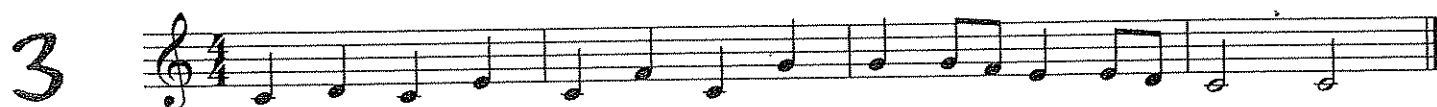


f



Bb-Low

Sight Reading Exercises



Bb - High

Sight Reading Exercises

1

2

3

4

5

6

7

8

9

Trumpet in B $\flat$

Simple Gifts

from Appalachian Spring

Traditional
Aaron Copland (1900-1990)

$\text{♩} = 72$

mp

5

f

The image shows the first five measures of the 'Simple Gifts' piece for Trumpet in B-flat. The music is in 4/4 time with a tempo of 72 beats per minute. The key signature has one flat (B-flat). The first measure starts with a mezzo-piano (*mp*) dynamic. The melody is characterized by a series of eighth notes, often beamed together in groups of four. A slur covers measures 1 through 4. Measure 5 begins with a forte (*f*) dynamic, indicated by a double line and the letter 'f' below the staff. The melody continues with eighth notes, also beamed in groups of four, and ends with a double bar line.

Melody Bb (LOW)

As Recorded by Nirvana

Arr. Walsh

Smells Like Teen Spirit

4 **A**

8 **B** *f* **C** *f*

12 *mp*

20 **D**

24 *mf*

29 **E** *f* %

34

39 To Coda on 3rd Time

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

51

56 **H**

61 **I**

67 **J** *mp*

72

76 **K**

81 *D.S. al Coda*

L

85 *f ff*

90 *rit.*

Melody B $\flat$ (HIGH)

As Recorded by Nirvana

Arr. Walsh

Smells Like Teen Spirit

4 **A**

f *f*

8

f *f*

12 **B** **C**

4 *mp*

20

D

25 *mf*

30 **E** %

f

35

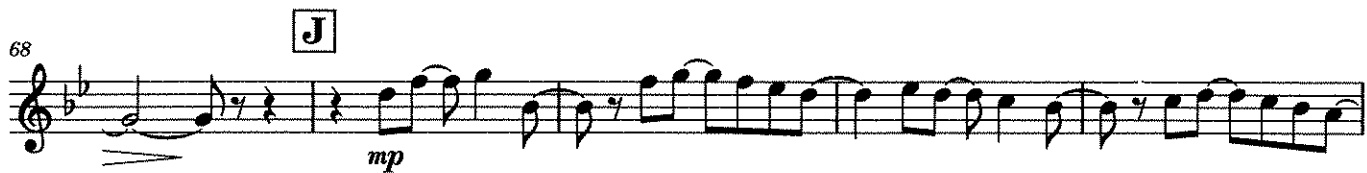
40 To Coda on 3rd Time **F**

f

46 **G** SOLO OR SOLI

52

2



Smells Like Teen Spirit

4 **A**

f

7

10

B **C**

13 *mf* *mp*

19

D

25 *mf*

E % 11 To Coda on 3rd Time

31

F

45

2

48

G 8 **H** 8 **I** 4

Musical staff 48-57. The staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a treble clef, a key signature of two flats, and a common time signature. The music consists of eighth and sixteenth notes. Above the staff, there are three boxed letters: G, H, and I. Below the staff, there are three measures with a '4' above them, indicating a 4-measure rest.

69

J 4 **K**

mp

Musical staff 69-77. The staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a treble clef, a key signature of two flats, and a common time signature. The music consists of eighth and sixteenth notes. Above the staff, there are two boxed letters: J and K. Below the staff, there is a '4' above a measure, indicating a 4-measure rest. The dynamic marking *mp* is present.

78

Musical staff 78-83. The staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a treble clef, a key signature of two flats, and a common time signature. The music consists of eighth and sixteenth notes.

84

D.S. al Coda

Musical staff 84-85. The staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a treble clef, a key signature of two flats, and a common time signature. The music consists of eighth and sixteenth notes.

L

85

f *ff*

Musical staff 85-94. The staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a treble clef, a key signature of two flats, and a common time signature. The music consists of eighth and sixteenth notes. Above the staff, there is a boxed letter L. Below the staff, there is a '4' above a measure, indicating a 4-measure rest. The dynamic markings *f* and *ff* are present.

95

Musical staff 95-96. The staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a treble clef, a key signature of two flats, and a common time signature. The music consists of eighth and sixteenth notes.

THE STAR SPANGLED BANNER

1st B♭ Trumpet

arr. by **Robert W. Smith**
(ASCAP)

Majestic

3

024-3860-00

 f

11

19

Solo

mf

tutti

27

(opt.)

f

THE STAR SPANGLED BANNER

2nd B♭ Trumpet

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

11

19

7

27

f

Trumpet in B $\flat$

The Star Spangled Banner

(MELODY in Concert B-Flat)

arr. Robert W. Smith
Flute Part (Melody)

3

f

8

11

15

19

mp

23

27

f

31

The musical score is written for a Trumpet in B-flat and a Flute Part (Melody). It is in 3/4 time and consists of five staves. The first staff begins with a measure rest and a fermata, followed by a melody starting on G4. The second staff continues the melody. The third staff has a crescendo leading to a mezzo-piano (mp) section. The fourth staff has a crescendo leading to a forte (f) section. The fifth staff concludes the piece with a final note and a fermata.

THE TEMPEST

B $\flat$ TRUMPETS

ROBERT W. SMITH

With energy!

1 6 7 8 9 10 11 12 13

p *f* *mp*

14 15 16 17 18 36 37 38

ff *f*

39 40 41 42 43 44 45

mp *ff*

46 47 48 49 50 51

52 53 54 55 56 57

58 59 60 61 62 63 64 65 66

f *mp*

67 68 69 70 71 72 73

p *cresc. poco a poco* *f*

74 75 76 77 78 79

ff

THE TEMPEST

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

ROBERT W. SMITH

With energy!

4 T. Sax. only + Bar.

5 6 7 8 10 11

mp *p* *f*

12 13 14 15 16 17

ff

18 4

T. Sax. only

22 23 24 25 26 27 28 29

mf

30 31 32 33 34 35 37

f

36 tutti

38 39 40 41 42 43 44

ff *mp*

45

46 47 48 49 50 51 52 53

54 55 56 57 58 59 60 61 62

63

64 65 66 67 68

f

69 2

71 72 73 74 75 76 77 78 79

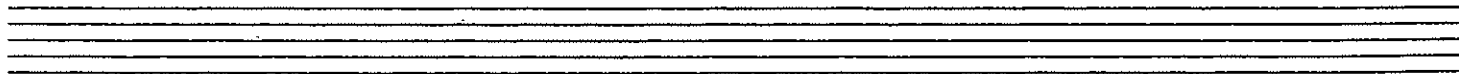
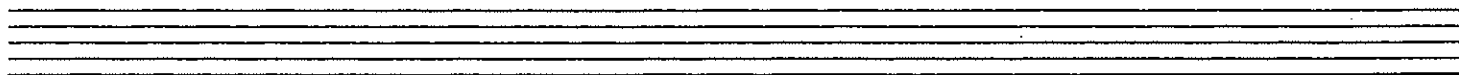
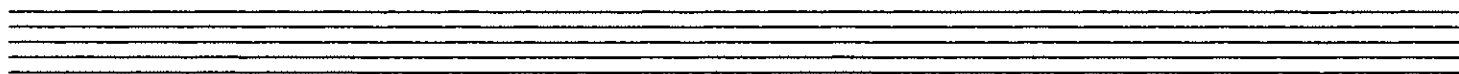
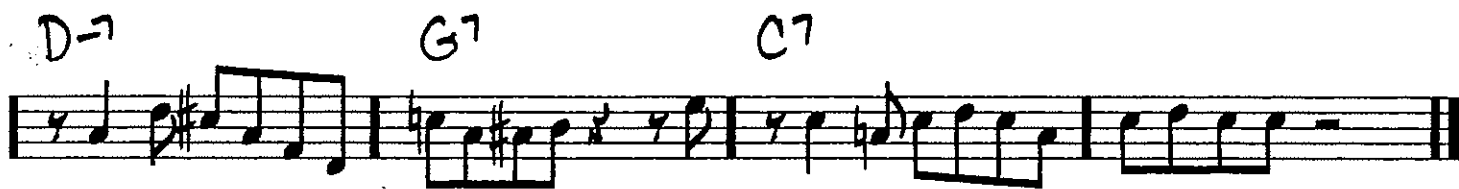
mf *f* *ff*

390 Bb

(MED. UP)

TENOR MADNESS

- SONNY ROLLINS



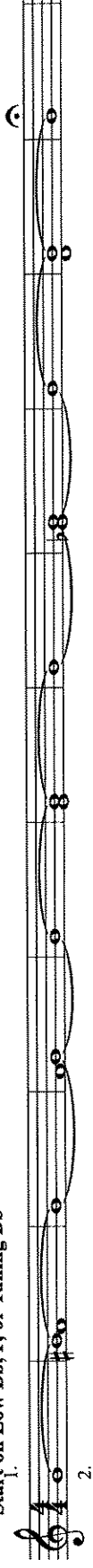
Trumpet in B $\flat$ 1

Warm-ups

arr. Klesch

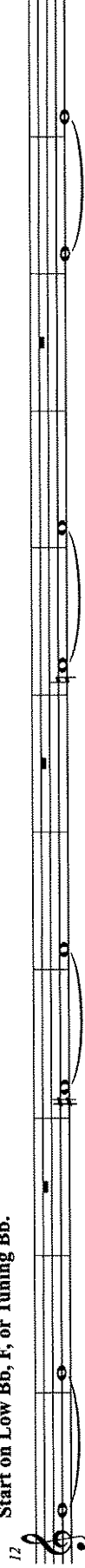
Chromatics with relative pitch
Start on Low B $\flat$, F, or Tuning B $\flat$

1. 2.

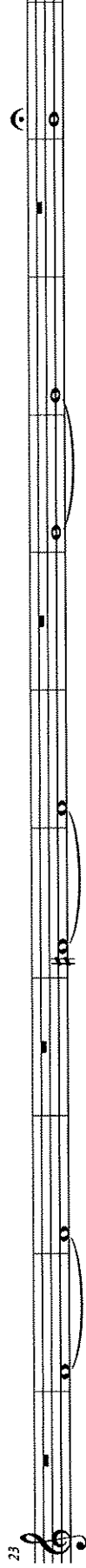


9 Count Tones
Start on Low B $\flat$, F, or Tuning B $\flat$.

12

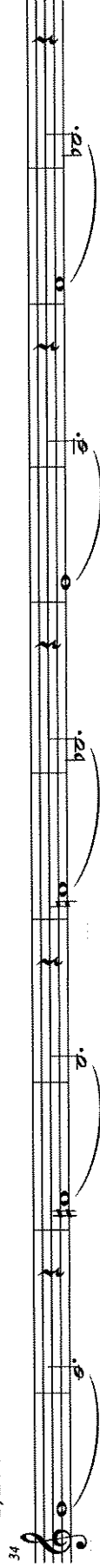


23

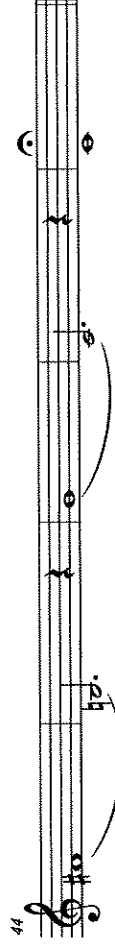


F, Low B $\flat$ / Slurred 8th notes to F

34

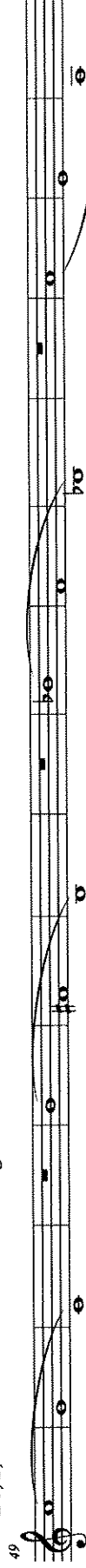


44

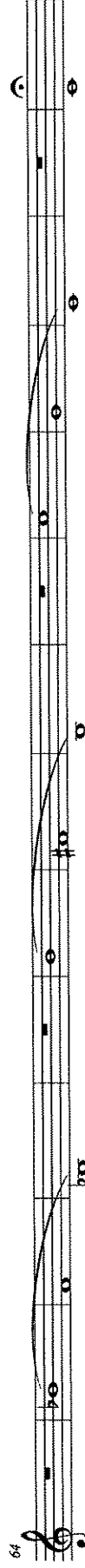


B $\flat$, F, Low B $\flat$ / One Octave Slur 2 Tongue 2

49



64



Trumpet in B $\flat$ 1

2 Note / Slurred 16ths to F

78

85

This section contains two musical staves. The first staff, starting at measure 78, shows a sequence of eighth notes and slurred pairs of 16th notes ascending and then descending. The second staff, starting at measure 85, continues this pattern, ending with a whole note F on the second line of the staff.

3 Note / Slurred 3rds

93

100

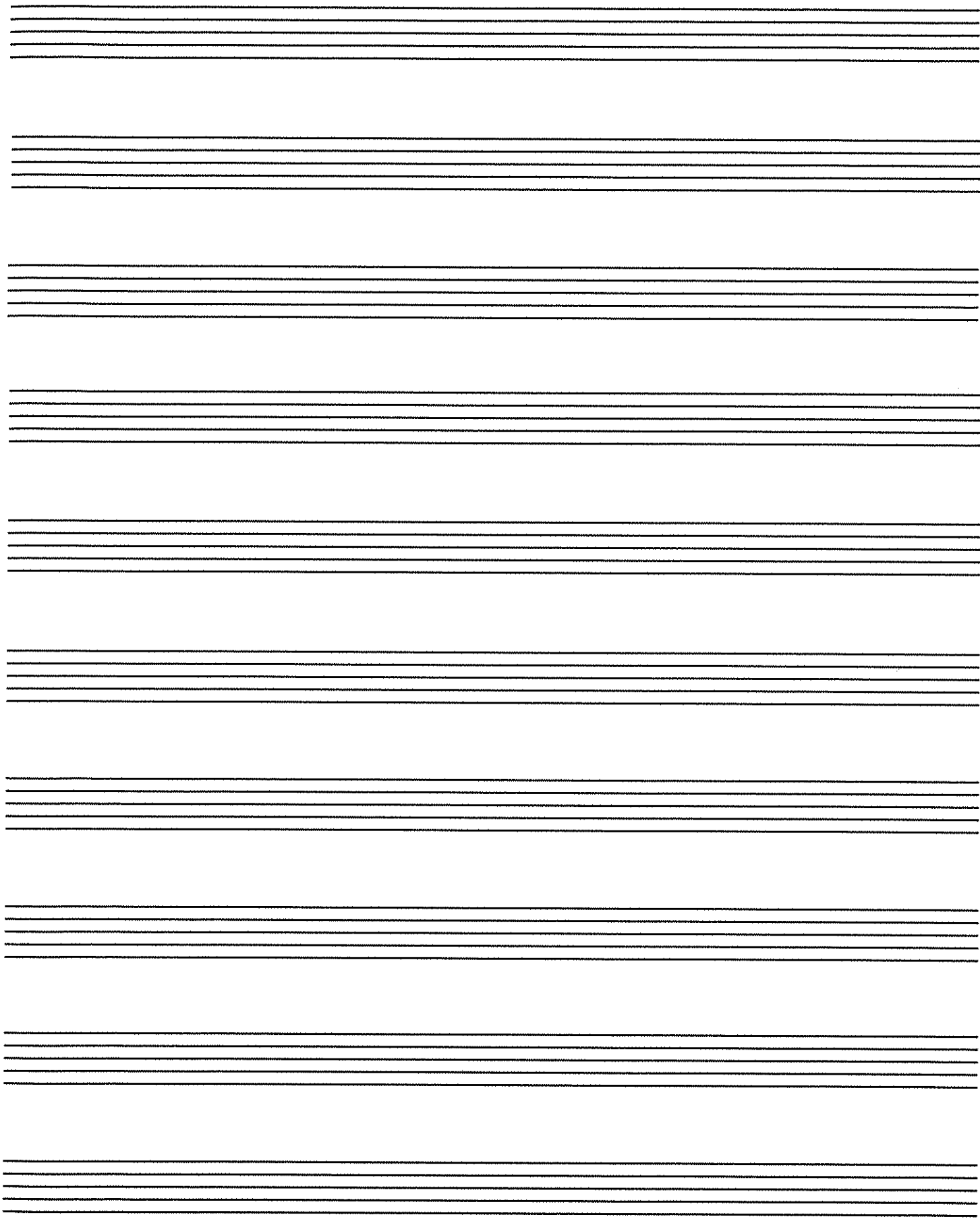
This section contains two musical staves. The first staff, starting at measure 93, features slurred triplets of eighth notes ascending and then descending. The second staff, starting at measure 100, continues the triplet pattern, ending with a whole note F on the second line of the staff.

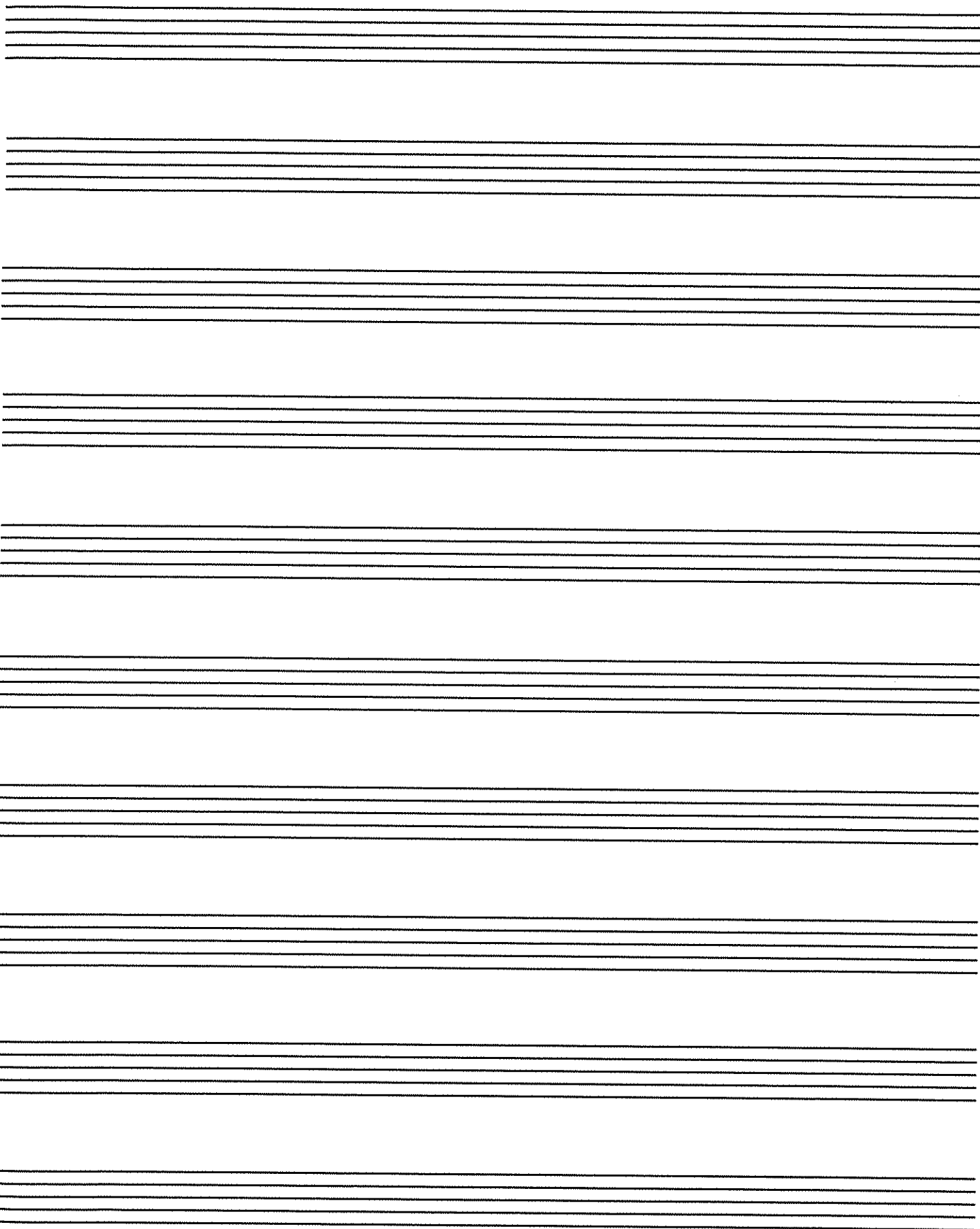
4 Note / Crazy 16ths

108

115

This section contains two musical staves. The first staff, starting at measure 108, shows rapid sixteenth-note passages, often with slurs, ascending and then descending. The second staff, starting at measure 115, continues these fast sixteenth-note runs, ending with a whole note F on the second line of the staff.





FINGERING CHART

B $\flat$ TRUMPET/B $\flat$ CORNET

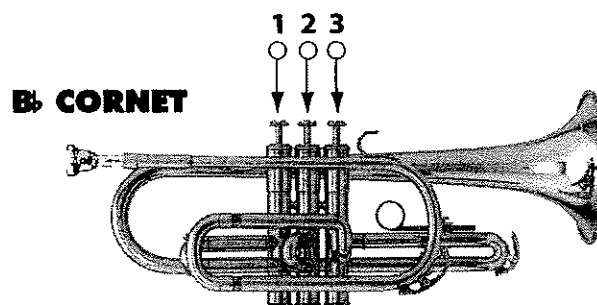
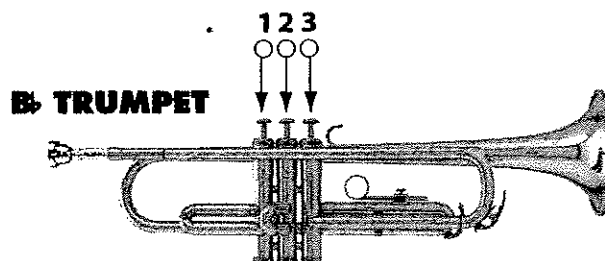
Instrument Care Reminders

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

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

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

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



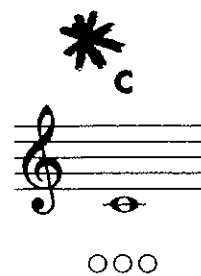
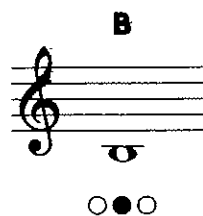
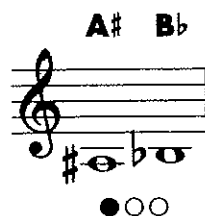
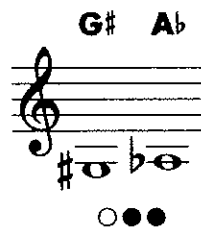
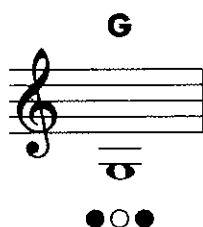
Be sure to grease the slides regularly. Your director will recommend special slide grease and valve oil, and will help you apply them when necessary.

CAUTION: If a slide, a valve or your mouthpiece becomes stuck, ask for help from your band director or music dealer. Special tools should be used to prevent damage to your instrument.

○ = Open

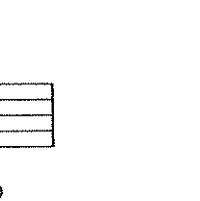
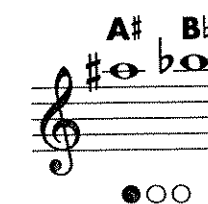
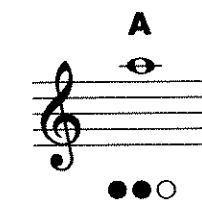
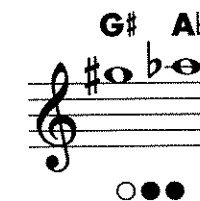
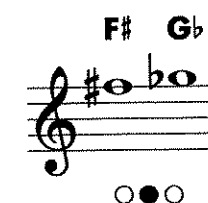
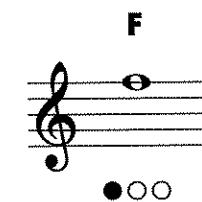
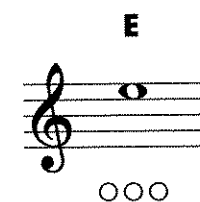
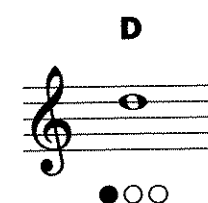
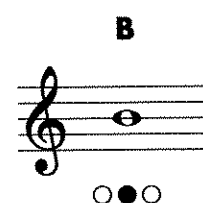
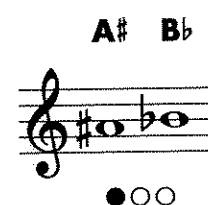
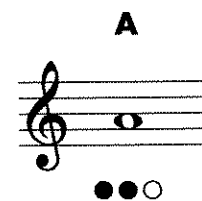
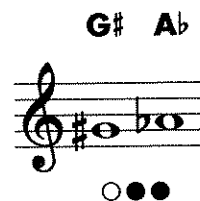
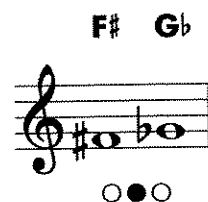
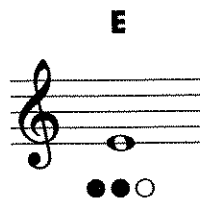
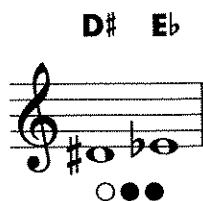
● = Pressed down

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



FINGERING CHART

B $\flat$ TRUMPET/B $\flat$ CORNET



B $\flat$ Concert Scale - Fingering Chart

B $\flat$ /"Do"	C/"Re"	D/"Mi"	E $\flat$ /"Fa"	F/"So"	G/"La"	A/"Ti"	B $\flat$ /"Do"
 C	 D	 E	 F	 G	 A	 B	 C
 B$\flat$	 C	 D	 E$\flat$	 F	 G	 A	 B$\flat$
 B$\flat$	 C	 D	 E$\flat$	 F	 G	 A	 B$\flat$

Trumpet

Trombone

Electric Bass

