

BASS GUITAR

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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! →

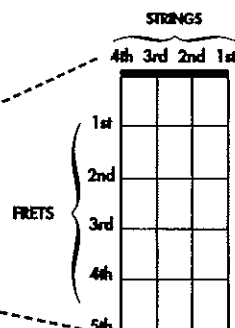
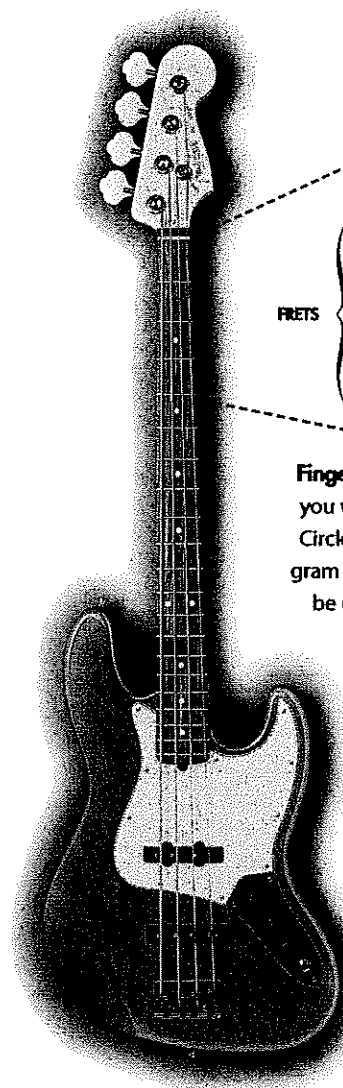


FINGERING CHART

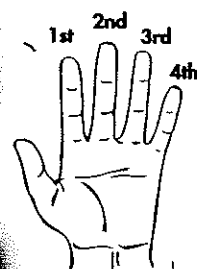
ELECTRIC BASS

Instrument Care Reminders

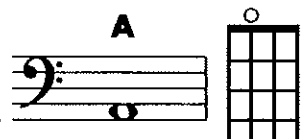
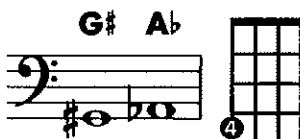
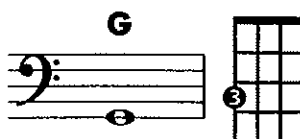
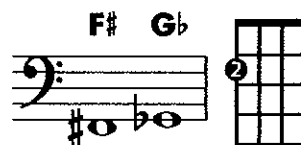
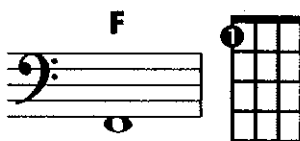
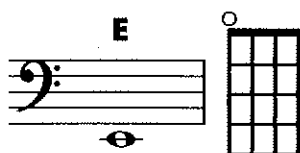
- Be sure your amplifier is turned off before plugging-in or unplugging the audio cable connecting it to your instrument.
- When unplugging a cable, hold it by the plug (not by the wire).
- After playing, wipe off the instrument and strings with a clean soft cloth. Return the instrument to its case.
- Close all the latches on your case when the instrument is inside.
- Keep all 4 strings in tune (at normal tension) to prevent warping of the neck.
- Your case is designed to hold only specific objects. If you force anything else into the case, it may damage your instrument.



Fingerboard diagrams show you where to play the notes. Circles are drawn on the diagram to indicate the fingers to be used to play the notes.

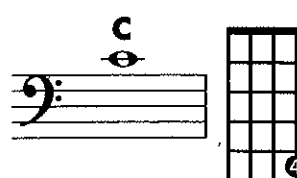
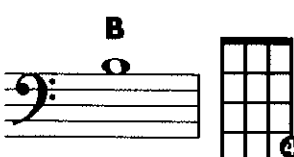
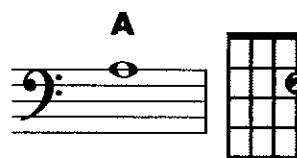
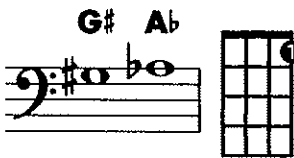
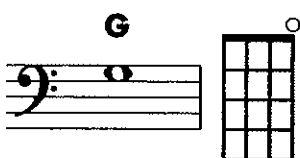
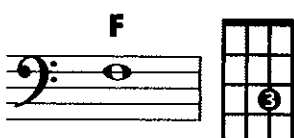
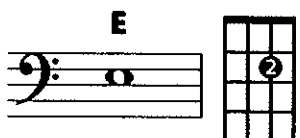
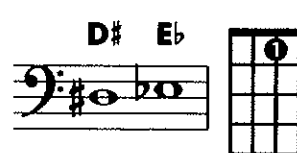
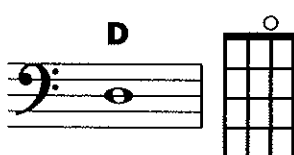
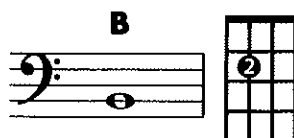
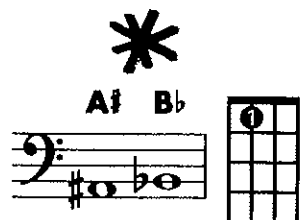


Think of your fingers as being numbered 1 through 4.



FINGERING CHART

ELECTRIC BASS



BAND KARATE CHECKLIST

GUITARISTS

White

- ☐ Name the 6 strings on the guitar and play the first 5 notes (Bb, C, D, Eb, F) in 2 different octaves
- ☐ Master Staff Wars in Treble & Bass Clef (20 notes each clef)
- ☐ Play Twinkle Twinkle Little Star #31
- ☐ Name & play all notes on the guitar (naturals, flats, & sharps)

Yellow

- ☐ Play C-Minor Groove (Bass Line for Bass Guitar | Open Chords or Bar Chords for Six-String)
- ☐ Perform a selected Rhythm Study on page 42 (Essential Elements)
- ☐ Play Hard Rock Blues (Bass Line for Bass Guitar | Open Chords or Bar Chords for Six-String)
- ☐ Perform line #1 from the Sight Reading Exercises (without notes written)

Orange

- ☐ Play Concert C-Minor Scale (two octaves)
- ☐ Write in ALL Canon Remix bass notes/chords (using piano sheet music)
- ☐ Play Canon Remix (Bass Line for Bass Guitar | Open Chords or Bar Chords for Six-String)
- ☐ Play Concert Bb Major Scale (two octaves)

Green

- ☐ Play 12 Bar Blues (Three-Note Bass Line for Bass Guitar | Bar Chords for Six-String)
- ☐ Play Concert Bb Blues Scale (two octaves)
- ☐ Improvise in C-Minor Groove in front of a class/group
- ☐ Play the 12 Bar Blues Walking Bass Line

Blue

- ☐ Perform a selected Sight Reading Exercise 1-9
- ☐ Play Concert Bb Chromatic Scale (two octaves)
- ☐ Play the following major chords on command (Arpeggios for Bass): Bb, C, D, Eb, E, F, G, Ab, A
- ☐ Play the following minor chords on command (Arpeggios for Bass): Bbm, Cm, Dm, Em, Gm, Am

Purple

- ☐ Play Tempest (Tuba Part or Left-Hand Piano part for Bass Guitar | Chords for Six-String)
- ☐ Identify Flat or Sharp tuning with your ear
- ☐ Match a pitch with your voice
- ☐ Improvise on 12 Bar Blues (using Concert Bb Blues Scale, with accompaniment)

Red

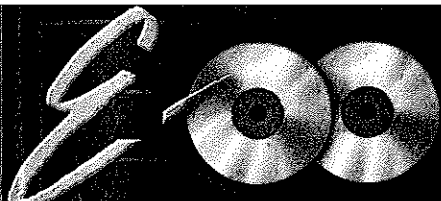
- ☐ Play the feature graduation song (Bass Line for Bass Guitar | Chords for Six-String)
- ☐ Play Pomp & Circumstance (Melody and Bass line for Bass Guitar | Melody and Chords for Six-String)
- ☐ Play Amazing Grace (Melody and Bass Line for Bass Guitar | Melody and Chords for Six-String)
- ☐ Improvise on 12 Bar Blues, using the following advanced soloing techniques: hammering on and off, slides, grace and ghost notes, bending, different scales for different chords, trills, and/or others.

Brown

- ☐ Perform a selected rhythm exercise from chart 13, page 77
- ☐ Play Concert Eb & Concert F Major Scales (two octaves)
- ☐ Play Concert Ab & Concert C Scales (two octaves)
- ☐ Compose & perform your own song OR perform an approved song in front of a class or group

Black

- ☐ Play Fundamental Rhythms 1-132 on page 64 of the band handbook
- ☐ Play all major scales
- ☐ Play all natural and harmonic minor scales
- ☐ Play a college level audition piece



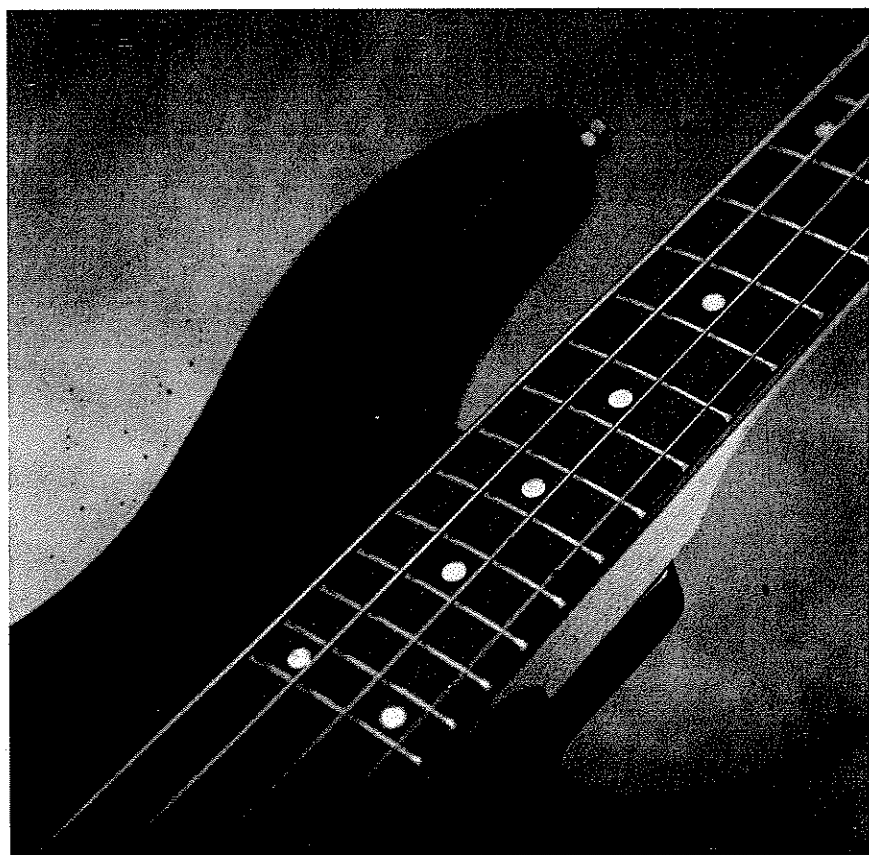
INCLUDES PLAY-ALONG
CD & DVD

ELECTRIC BASS 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 (or stand), and always keep your:

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

Instrument & Left Hand Position

Your instrument should be fully supported by the strap when standing, and rests on top of your right leg when seated. Point the instrument neck slightly upwards. Your left hand helps balance the instrument—place the pad of your left thumb on the back side of the neck and curve the fingers just above the strings.

Producing The Essential Tone

Good bass players learn to produce a clean sound with a clear start to each tone and an even volume between tones. Except for the 4 open strings, your left hand “selects” a note by pressing down a string just behind a fret, and holding it for the entire length of the note. Your right hand “plays” the note by pulling across the string to start it vibrating.

STARTING THE TONE

- Rest your thumb on the E (largest) string or on the top edge of the pickup.
- Pull across the G (smallest) string with your index finger so that the finger comes to rest on the next string (D).
- Make the same tone by playing the G string with your middle finger.
- Play 2 tones on each string, with alternating index finger/middle finger.
- Strive for an even volume and clear start to each tone.

STOPPING THE TONE (DAMPENING)

- Stop a tone by gently touching the string with either hand.
- Fretted tones can also be stopped by lifting the left hand finger which was pressing down the string, but keeping the finger on the string.

Taking Care Of Your Instrument

- Be sure your amplifier is turned off before plugging-in or unplugging the audio cable connecting it to your instrument.
- When unplugging a cable, hold it by the plug (not by the wire).
- After playing, wipe off the instrument and strings with a clean soft cloth. Return the instrument to its case.
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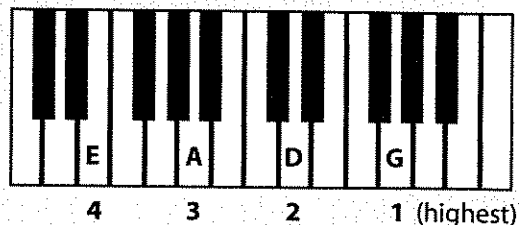
TUNING THE ELECTRIC BASS

Tuning means setting the correct pitch (higher or lower tone) of each string. This is adjusted by tightening or loosening the tuning keys on the head of the bass.

Your teacher can help you tune to the 4 notes on your CD—found on track 1—or to the notes on a piano:

Note:

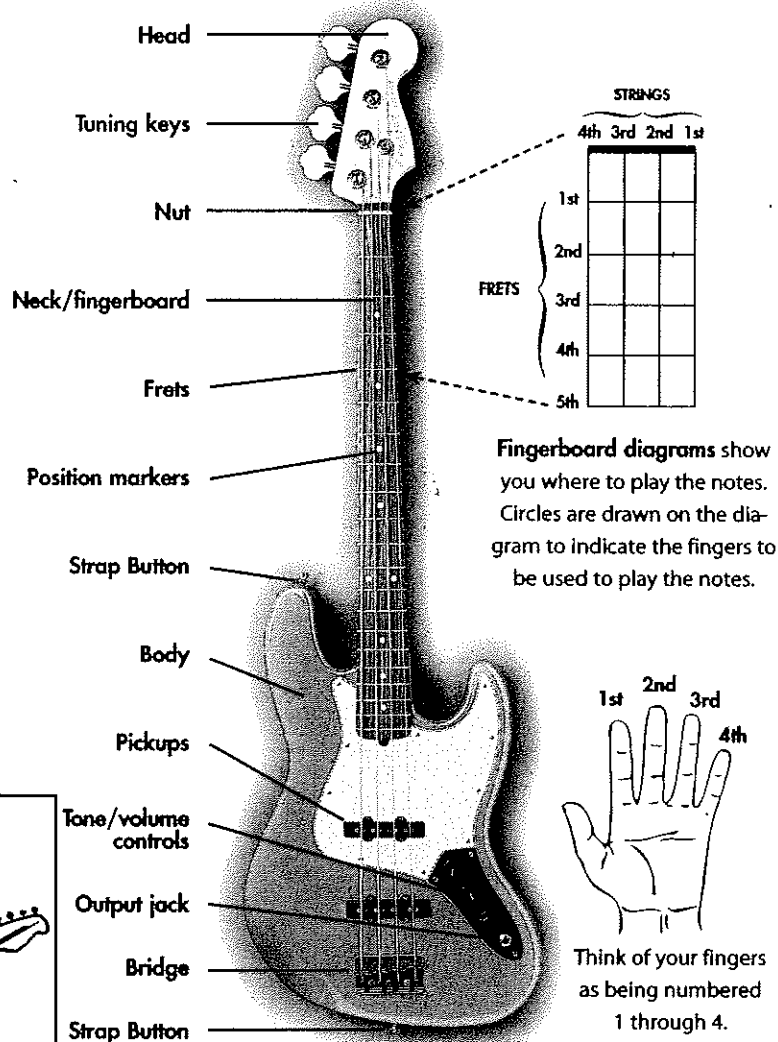
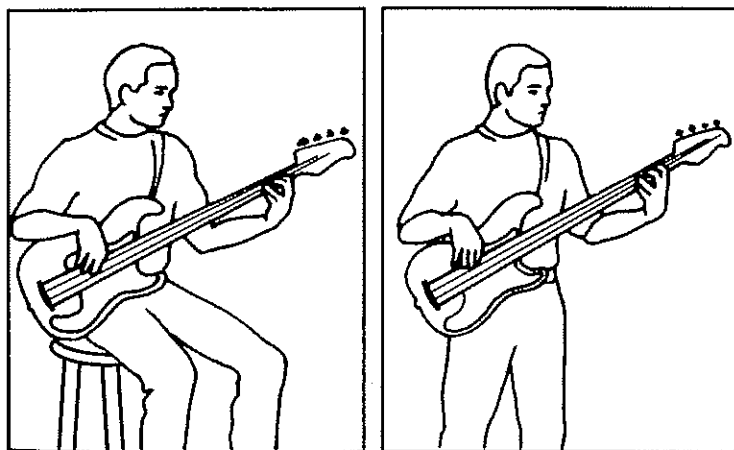
String:



Many bass players use an **Electronic Tuner** which “listens” to each string and indicates whether it is too high or low. You can learn to use **Relative Tuning** by comparing one string with another. After one string is tuned, it is compared with the pitch of the next lower string played with the 5th fret. The two pitches should match exactly.

Getting It Together

- Step 1** Securely attach the strap to the strap buttons, adjusting it so that the bass is at the correct height (approximately waist-high) and playing angle.
- Step 2** With the amplifier off, plug the audio cable into the bass and the amplifier. Turn on the amplifier and set the volume.
- Step 3** **LEFT HAND:** Place the pad of your left thumb on the back side of the neck. Your fingers should be relaxed and curved, just above the strings.
- Step 4** **RIGHT HAND:** Rest your right thumb on the E (largest) string or on the top edge of the pickup. Rest the pad of your index finger on the G (smallest) string.
- Step 5** Always sit or stand tall when playing, with feet flat on the floor and with arms and shoulders relaxed. Check your playing position with the illustrations:



READING MUSIC

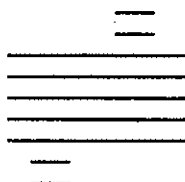
Identify and draw each of these symbols:

Music Staff



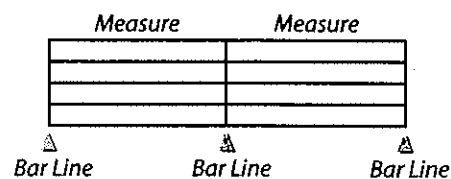
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

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**.

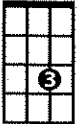
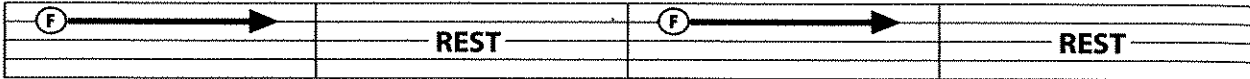
Long Tone



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  

△ To play "F," place your fingers on the string as shown.

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 &

↓ ↑

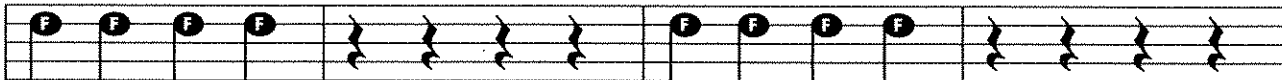
Notes And Rests

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

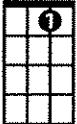


Count: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

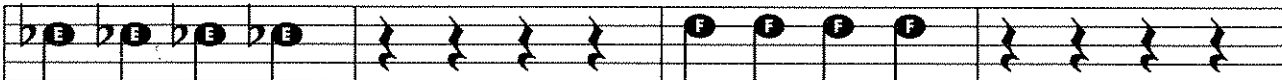
Tap: ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

3. A NEW NOTE

Look for the fingering diagram with each new note. This note is "E_b (E-flat)."

E_b  

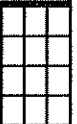
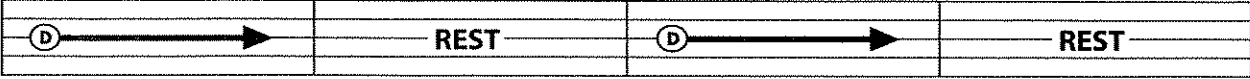
4. TWO'S A TEAM



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

5. HEADING DOWN

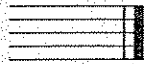
○ Practice long tones on each new note.

D  

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

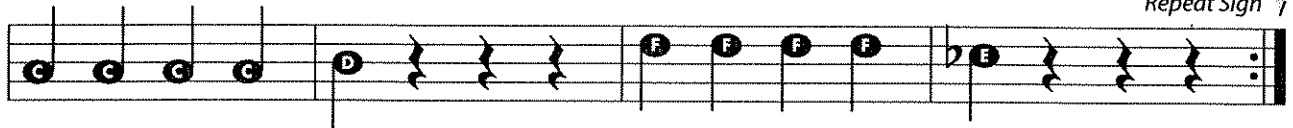
Without stopping, play once again from the beginning.

7. THE LONG HAUL

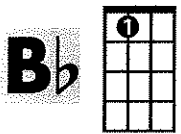
Double Bar 7

**8. FOUR BY FOUR**

Repeat Sign 7



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

9. TOUCHDOWN**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.

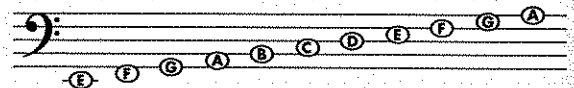
Time Signature

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

$\frac{4}{4}$ = 4 beats per measure
 $\frac{4}{4}$ = 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

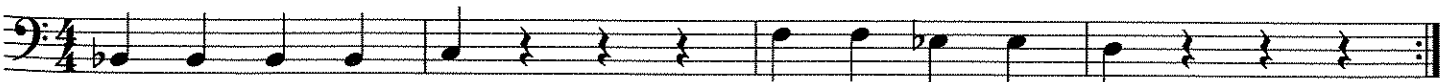
raises the note and remains in effect for the entire measure.

Flat

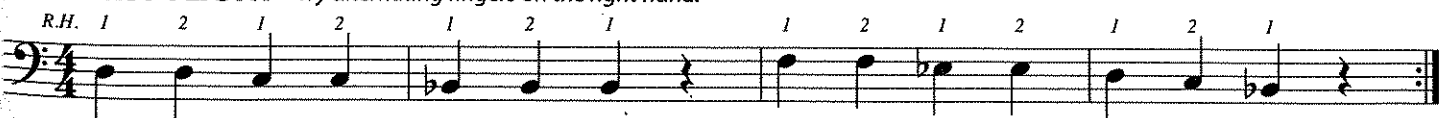
b lowers the note and remains in effect for the entire measure.

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 Try alternating fingers on the right hand.**13. ESSENTIAL ELEMENTS QUIZ** Fill in the remaining note names before playing.

F  **E^b**  **D**  **C**  **B^b** 

14. ROLLING ALONG *Strive for a consistent sound with each note.*

R.H. 1 2 1 2 1 2 1 etc. Go to the next line. ▼

Double Bar ▼

Half Note

 = 2 Beats

1 & 2 &

Half Rest

 = 2 Silent Beats

1 & 2 &

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

Clap Repeat Sign

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

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

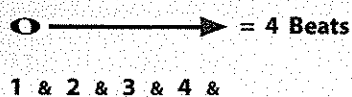
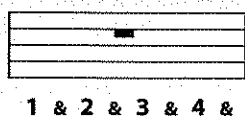
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18. GO TELL AUNT RHODIE *Try this right hand technique, repeating fingers and alternating fingers.* American Folk Song

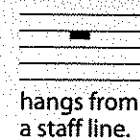
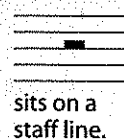
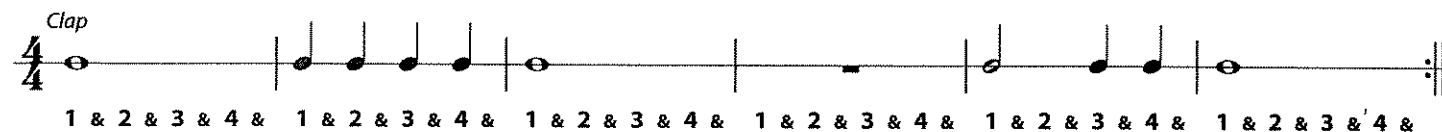
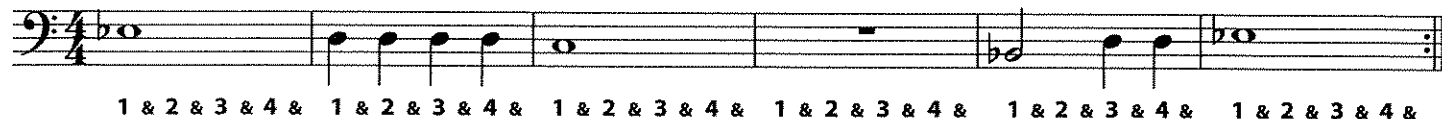
R.H. 1 1 2 1 1 1 1 2 1 2 1 1 1 2 1 1 1 2 1 2 1

19. ESSENTIAL ELEMENTS QUIZ

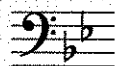
Using the note names and rhythms below, draw your notes on the staff before playing.

Whole Note**Whole Rest**

= A Whole Measure
of Silent Beats

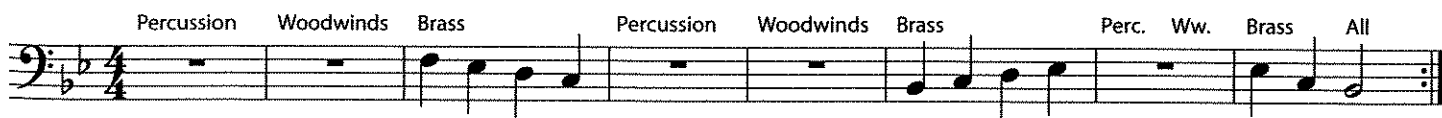
Whole Rest**Half Rest****20. RHYTHM RAP** *Clap the rhythm while counting and tapping.***21. THE WHOLE THING****Duet**

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 B $\flat$ – play all B's and E's as flats.

THEORY

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

Fermata

Hold the note (or rest) longer than normal.

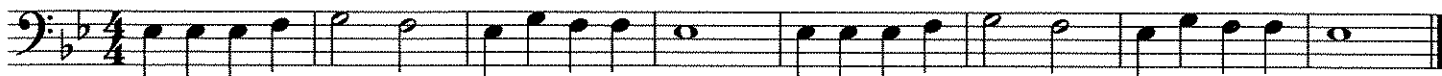
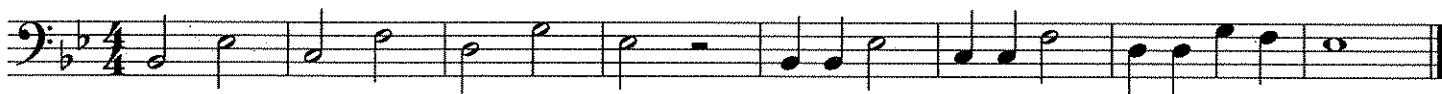
27. REACHING HIGHER – New Note

Practice long tones on each new note.

Fermata

**28. AU CLAIRE DE LA LUNE**

French Folk Song

**29. REMIX****THEORY****Harmony**

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

30. LONDON BRIDGE – Duet

English Folk Song

**HISTORY**

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

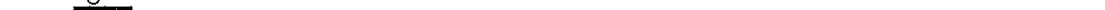
31. A MOZART MELODY

Adaptation

**32. ESSENTIAL ELEMENTS QUIZ** Draw these symbols where they belong and write in the note names before you play:

33. DEEP POCKETS - New Note

A



Δ Δ

34. DOODLE ALL DAY

35. JUMP ROPE

[illegible]

Pick-Up Notes

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

36. A-TISKET, A-TASKET

7 Pick-up note

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

The first staff of music is in 4/4 time. It begins with a 'Clap' instruction above the first measure. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, and C5. There are rests in measures 2, 4, 6, and 8. The dynamics are marked as *f* (forte) at the beginning, *mf* (mezzo-forte) after the first rest, *p* (piano) after the second rest, and *f* (forte) after the third rest. The staff ends with a double bar line and repeat dots.

38. JINGLE BELLS *Always strive for a consistant, even sound.*

J. S. Pierpont

The musical score for 'The Rose Tree' is presented in two systems. The first system begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is written on a single staff. The first measure contains a half note G4, followed by a half note A4. The second measure contains a half note B-flat4, followed by a half note C5. The third measure contains a half note D5, followed by a half note E5. The fourth measure contains a half note F5, followed by a half note G5. The fifth measure contains a half note A5, followed by a half note B-flat5. The sixth measure contains a half note C6, followed by a half note B5. The seventh measure contains a half note A5, followed by a half note G5. The eighth measure contains a half note F5, followed by a half note E5. The ninth measure contains a half note D5, followed by a half note C5. The tenth measure contains a half note B-flat4, followed by a half note A4. The eleventh measure contains a half note G4, followed by a half note F4. The twelfth measure contains a half note E4, followed by a half note D4. The thirteenth measure contains a half note C4, followed by a half note B3. The fourteenth measure contains a half note A3, followed by a half note G3. The fifteenth measure contains a half note F3, followed by a half note E3. The sixteenth measure contains a half note D3, followed by a half note C3. The seventeenth measure contains a half note B2, followed by a half note A2. The eighteenth measure contains a half note G2, followed by a half note F2. The nineteenth measure contains a half note E2, followed by a half note D2. The twentieth measure contains a half note C2, followed by a half note B1. The second system continues the melody. The first measure contains a half note A2, followed by a half note G2. The second measure contains a half note F2, followed by a half note E2. The third measure contains a half note D2, followed by a half note C2. The fourth measure contains a half note B1, followed by a half note A1. The fifth measure contains a half note G1, followed by a half note F1. The sixth measure contains a half note E1, followed by a half note D1. The seventh measure contains a half note C1, followed by a half note B0. The eighth measure contains a half note A0, followed by a half note G0. The ninth measure contains a half note F0, followed by a half note E0. The tenth measure contains a half note D0, followed by a half note C0. The eleventh measure contains a half note B0, followed by a half note A0. The twelfth measure contains a half note G0, followed by a half note F0. The thirteenth measure contains a half note E0, followed by a half note D0. The fourteenth measure contains a half note C0, followed by a half note B0. The fifteenth measure contains a half note A0, followed by a half note G0. The sixteenth measure contains a half note F0, followed by a half note E0. The seventeenth measure contains a half note D0, followed by a half note C0. The eighteenth measure contains a half note B0, followed by a half note A0. The nineteenth measure contains a half note G0, followed by a half note F0. The twentieth measure contains a half note E0, followed by a half note D0. The score concludes with a double bar line.

39. MY DREYDL

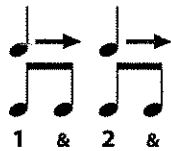
Traditional Hanukkah Song

Two staves of music in 4/4 time, key of B-flat major. The first staff begins with a *mf* dynamic, followed by a *p* section, and ends with a *f* section. The second staff continues the melody. The music features a mix of eighth and quarter notes, with some rests.

Eighth Notes



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

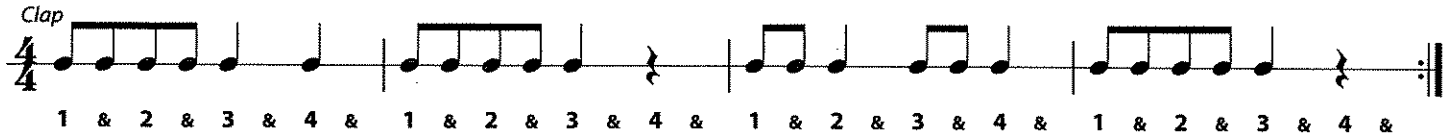


Two or more Eighth Notes have a *beam* across the stems.



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



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



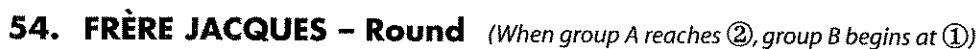
34

TONE BUILDER



(Part A = Melody, Part B = Harmony)

George R. Poulton



Moderato



PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN – Band Arrangement

Arr. by John Higgins

Allegro 3 $\triangleleft$ Measure number

The score is written in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of three staves. The first staff begins with a rest for two measures, followed by a melody starting on G2. The second staff continues the melody, featuring a crescendo from mezzo-forte (mf) to forte (f) between measures 11 and 19. The third staff continues the melody, ending with a repeat sign at measure 19.

56. OLD MACDONALD HAD A BAND – Section Feature

Allegro

The score is written in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of three staves. The first staff begins with a melody on G2. The second staff continues the melody, featuring a crescendo from mezzo-forte (mf) to forte (f) between measures 9 and 13, followed by a decrescendo to piano (p). A bracket above the staff indicates a repeat from measure 13 to measure 17. The third staff continues the melody, starting with a forte (f) dynamic and ending with a repeat sign.

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

Ludwig van Beethoven

Arr. by John Higgins

Moderato

The score is written in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of three staves. The first staff begins with a melody on G2. The second staff continues the melody, featuring a decrescendo from mezzo-forte (mf) to piano (p) between measures 9 and 13, followed by a crescendo to forte (f). The third staff continues the melody, ending with a repeat sign.

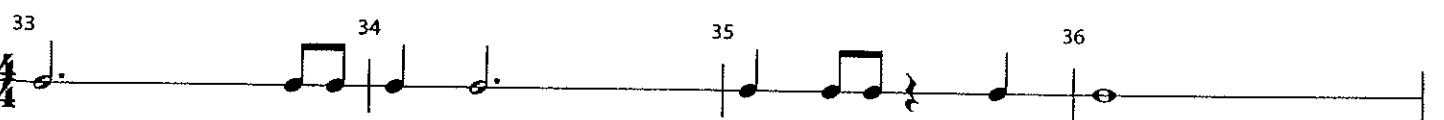
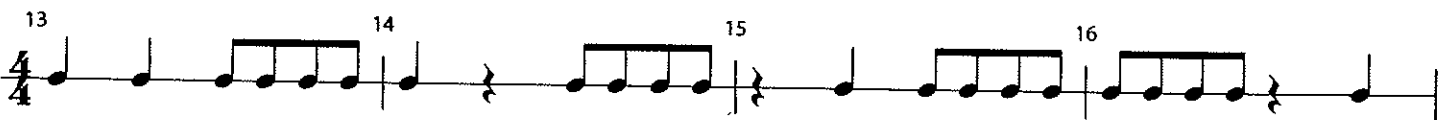
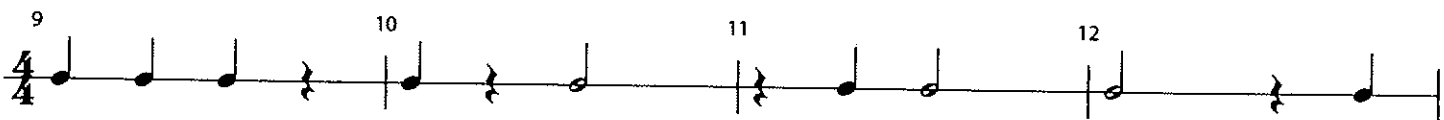
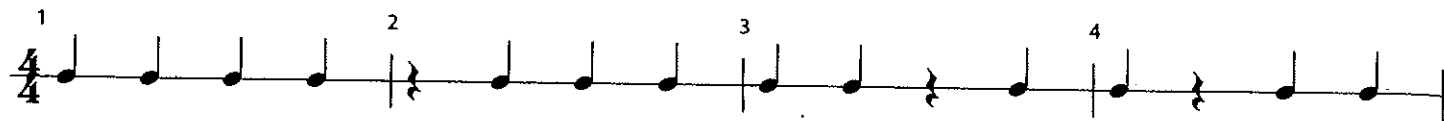
58. HARD ROCK BLUES – Encore

John Higgins

Allegro

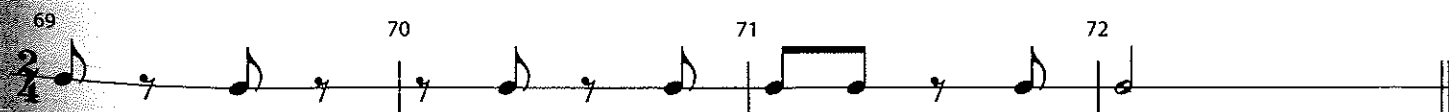
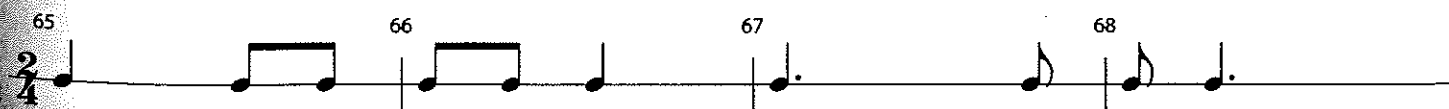
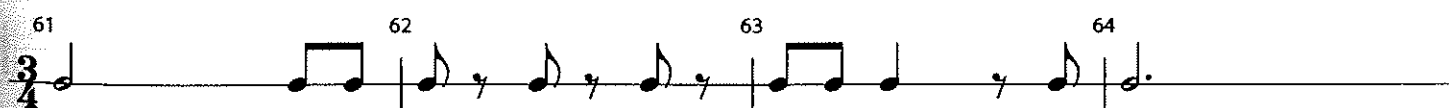
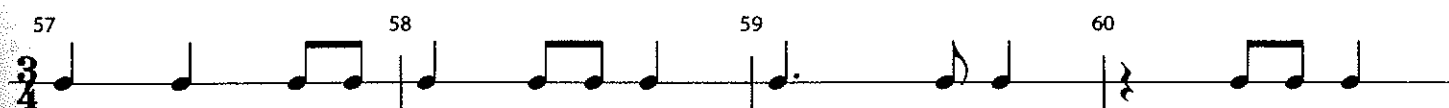
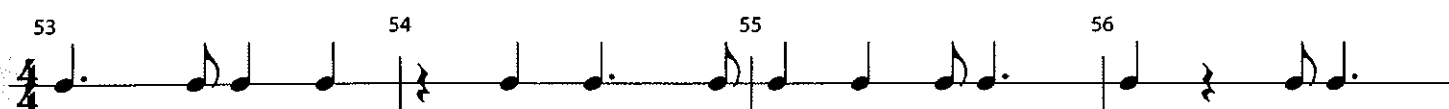
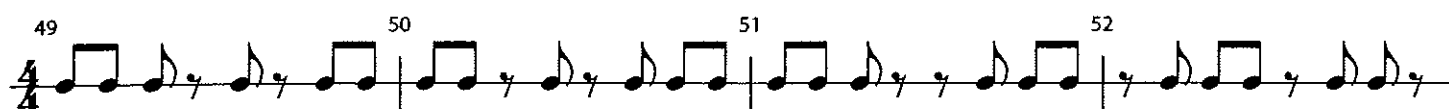
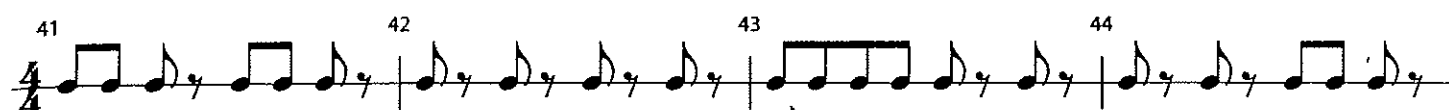
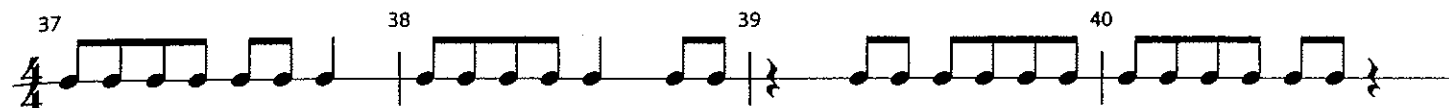
The score is written in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of two staves. The first staff begins with a melody on G2. The second staff continues the melody, ending with a repeat sign.

RHYTHM STUDIES





RHYTHM STUDIES



Flute

Name _____

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

31 A MOZART MELODY

Adaptation

2. ESSENTIAL ELEMENTS QUIZ

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



Below the staff are dashed lines for writing note names.

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

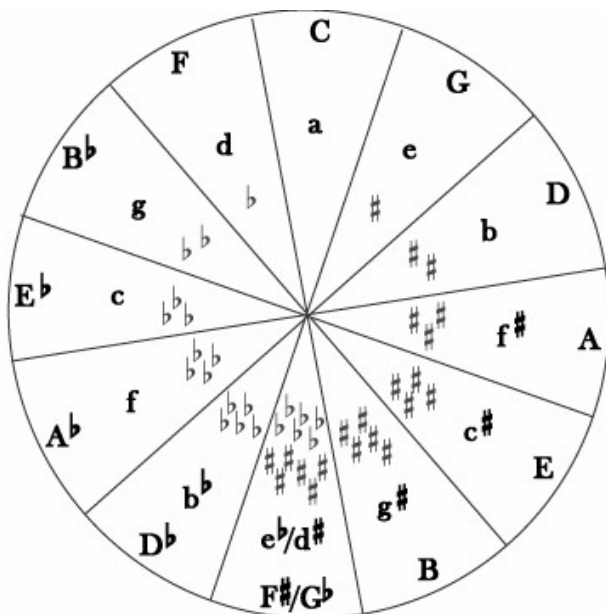
TRANSPOSITION GUIDE

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

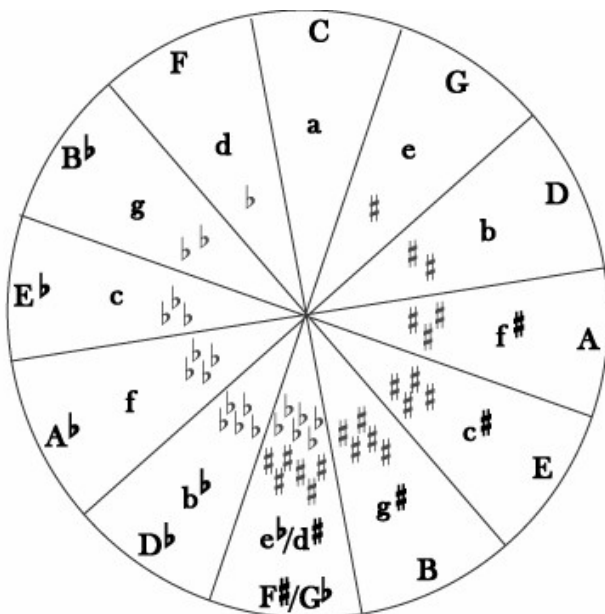
TRANSPOSITION GUIDE

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 Major Scale

Number	1	2	3	4	5	6	7	8
Solfege	Do	Re	Mi	Fa	Sol	La	Ti	Do
^C Instruments (Flute, Trombone, Baritone)	Bb	C	D	Eb	F	G	A	Bb
^{Bb} Instruments (Trumpet, Tenor Sax Clarinet)	C	D	E	F	G	A	B	C
^{Eb} Instruments (Alto Sax)	G	A	B	C	D	E	F#	G

GUITAR

1 2 0 1 3 0 2 3 2 0 3 1 0 3 1

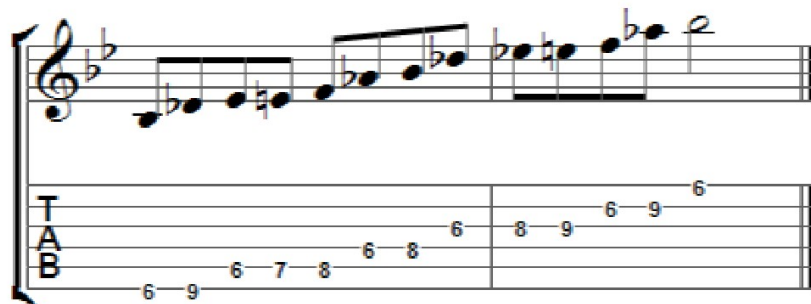
BASS GUITAR

1 3 0 1 3 0 2 3 2 0 3 1 0 3 1

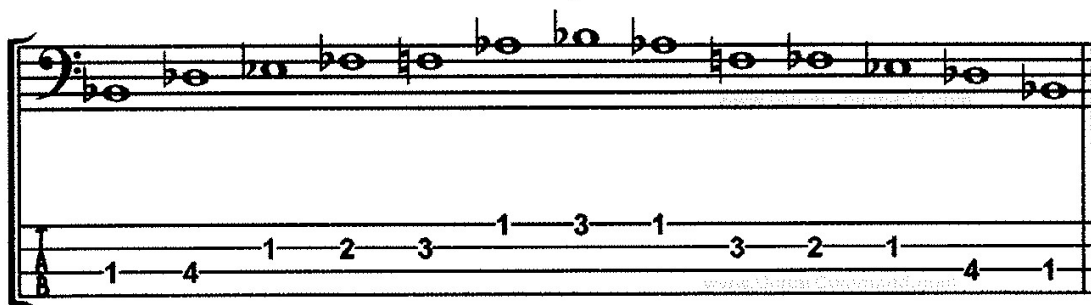
Concert Bb Blues Scale

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

GUITAR



BASS GUITAR



Concert C Minor Scale

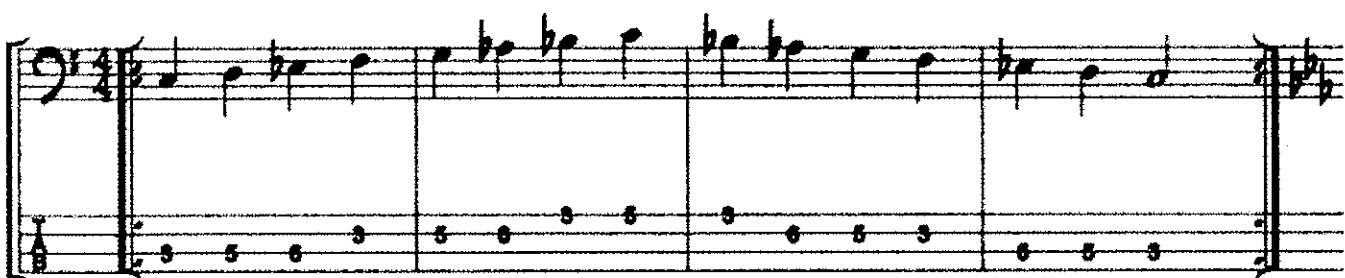
Number	1	2	3	4	5	6	7	8
Solfege	Do	Re	Me	Fa	Sol	Le	Te	Do
C Instruments (Flute, Trombone, Baritone)	C	D	E $\flat$	F	G	A $\flat$	B $\flat$	C
B $\flat$ Instruments (Trumpet, Tenor Sax Clarinet)	D	E	F	G	A	B $\flat$	C	D
E $\flat$ Instruments (Alto Sax)	A	B	C	D	E	F	G	A

GUITAR



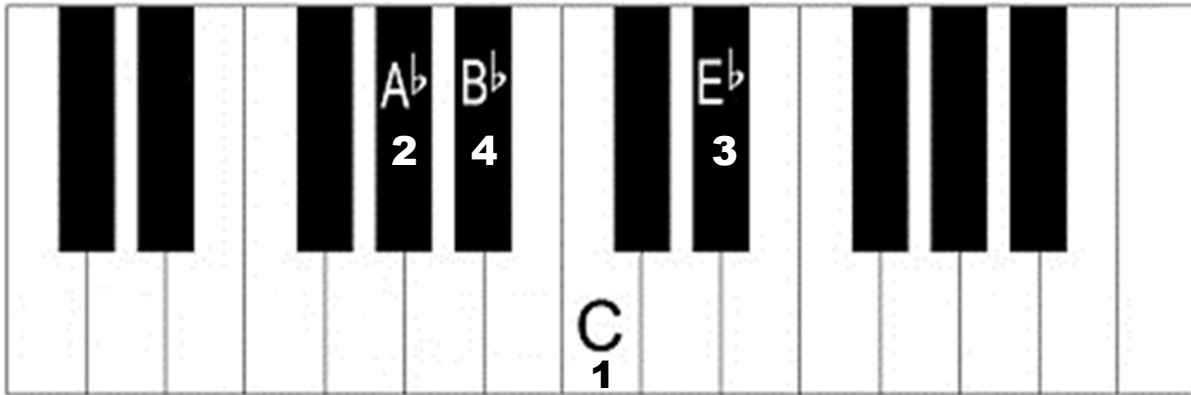
BASS GUITAR

C Natural Minor Scale



PIANO & PERCUSSION

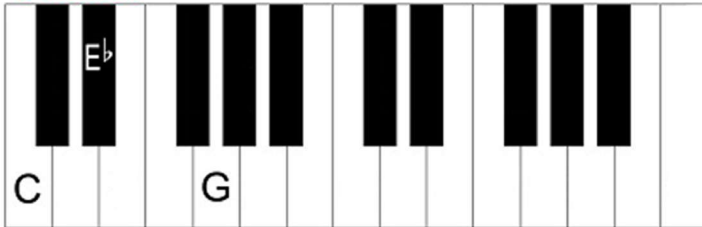
C Minor GROOVE



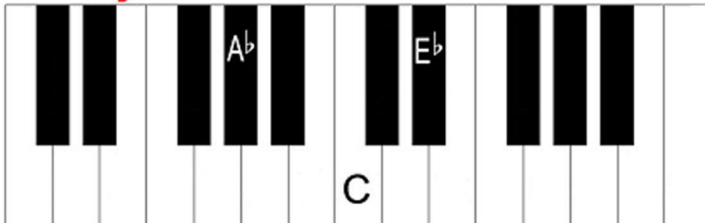
4 BEATS EACH NOTE: 1 – 2 – 3 – 4 / Cm – Ab – Eb – Bb

C Minor Chords (Optional)

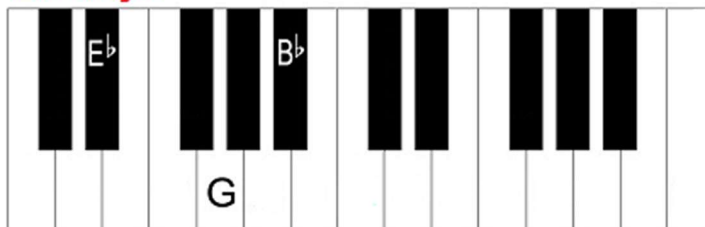
C Minor



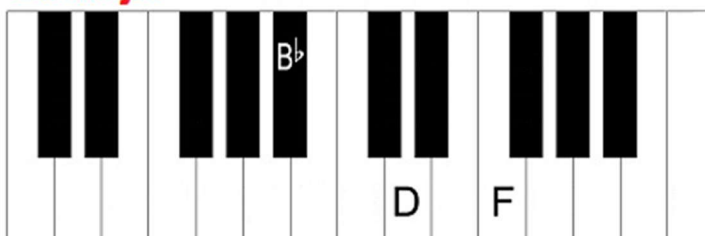
Ab Major



Eb Major



Bb Major



Percussion Groove



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 first staff, starting with a sixteenth-note run.
- Clarinet / Trumpet / Baritone T.C.:** Melodic line in the second staff, mirroring the Flute/Oboe part.
- Alto Sax. / Baritone Sax.:** Melodic line in the third staff, starting with a sixteenth-note run.
- Tenor Sax.:** Melodic line in the fourth staff, mirroring the Alto Sax/Baritone Sax part.
- Trombone / Baritone B.C. / Bassoon:** Melodic line in the fifth staff, mirroring the other woodwinds.
- Tuba:** Melodic line in the sixth staff, mirroring the other woodwinds.
- Bass Guitar:** Melodic line in the seventh staff, mirroring the other woodwinds.
- Timpani:** Percussion line in the eighth staff, featuring a series of rhythmic patterns.
- (Guitar) / Piano:** A grand staff in the bottom section, with the guitar part in the treble clef and the piano part in the bass clef, both mirroring the other woodwinds.

The score is written in 4/4 time and features a key signature of one flat (B-flat). The chord progression for the exercise is indicated by the following sequence of chords: E^b, B^b, F7, and B^b.

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) 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. 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

Amazing Grace

arr. R. Rodriguez & Bernice

©

C INSTRUMENTS

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 Eb7sus4/Ab Eb

S

A

T

B

BASS CLEF INSTRUMENTS

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

ANGELS WE HAVE HEARD ON HIGH

Soprano

Bass Guitar

Traditional French Carol

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

*Intro

Alto

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

*Intro

Tenor

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

*Intro

Bass

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

*Intro

Bass Guitar

BAD BUNNY MEDLEY

MONACO | BAILE INOLVIDABLE | LA MuDANZA | DtMF

arr. Walsh
for the SciTech Band

"MONACO" $\text{♩} = 60$ Bm Em Bm/D Em Bm/F# **rit.** Em Bm/D $\text{♩} = 110$ $\text{♩} = 140$ F#

A

11 Bm Em7 Bm Em7 Bm Em7 Bm

B

18 Em7 **19** Bm Em7 Bm

C

24 Em7 Bm Em7 Bm Em7 Bm

D

30 Em7 Bm Em7 Bm Em7 Bm

36 Em7 Bm Em7 Bm Em7 Bm

E

42 Em7 Bm Em7 Bm Em7 Bm

F

48 Em7 Bm Bm Em7 Bm

54 Em7 Bm Em7 Bm Em7 **G** Bm

60 Em7 Bm Em7 Bm Em7 Bm

66 **H** "Hier Encore" Sample
 Em7 A7 Dmaj7 Em/G C#° F# Bm Em Bm
 = 92

rall. - - - - -

77 **I** "BAILE INOLVIDABLE"
 = 88

84

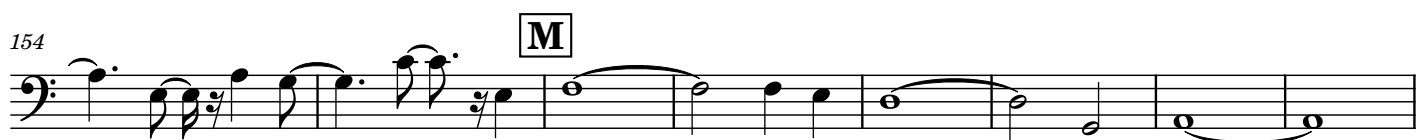
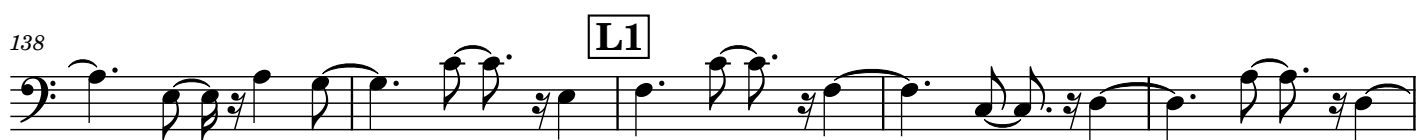
90 **J**

96 **K** = 180

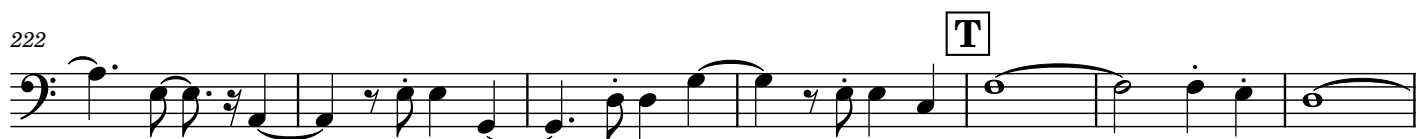
103

109

115



4



239 **U1** $\text{♩} = 100$
4

247 **V**

251

257 **W**

261

265

"D_tMF"

266 **X** $\text{♩} = 108$ 12 **Y** 7 **Z**

289

295 9 rit. - - -

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** $\text{♩} = 108$ 29 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. — — — — —

Bass Guitar

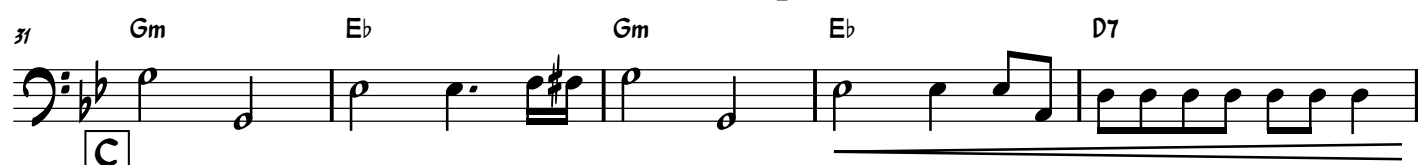
Billie Jean

arr. Raul Maldonado

Michael Jackson

$\text{♩} = 120$
Drums

Bassline
Gm



44 C Gm

48 D Gm mp

52 C Gm 1.

56 C Gm

60 2. E E $\flat$ Gm E $\flat$ Gm E $\flat$ F Gm mp

66 Gm E $\flat$ D7 Gm mp

71 C G Gm

75 Gm Gm

79 C

83 Gm C

87 Gm H Solo Section Gm mp

Detailed description: This is a musical score for a bass line, likely for a guitar or bass instrument, in the key of G minor (one flat). The score is divided into measures, with measure numbers 44, 48, 52, 56, 60, 66, 71, 75, 79, 83, and 87 marked at the beginning of their respective lines. The notation is in bass clef. Chords are indicated by letters above the staff: C, Gm, D, E, Eb, D7, and G. Dynamics are indicated by 'mp' (mezzo-piano). The score includes a first ending at measure 54, marked '1.', and a solo section starting at measure 89, marked 'H' and 'Solo Section'. The piece concludes with a double bar line and a repeat sign at measure 92.

91



95



99

Gm

I

Gm



103



107

Gm



111

Gm



115

Gm



Bass Guitar (tablature)

Billie Jean

arr. Raul Maldonado

Michael Jackson

♩ = 120

Drums
2

Bassline

[illegible]

7

11

A

[illegible]

MP

19

[illegible]

1.

23

[illegible]

12.

B

28

1 1 3-4 0

1 1 3-4 0

1 1 3-4 0

1 1 1 0

3 3 3

mp

mp

35

35

C

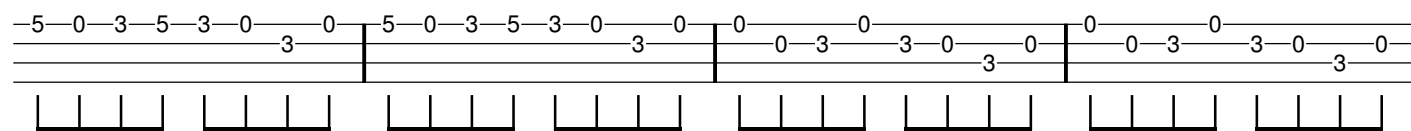
0 0 0 0 0 0 0 0 | 0 0 3 0 3 0 0 3 | 0 0 3 0 3 0 0 3 | 0 0 3 0 3 0 0 3 | 0 0 3 0 3 0 0 3 |

mf

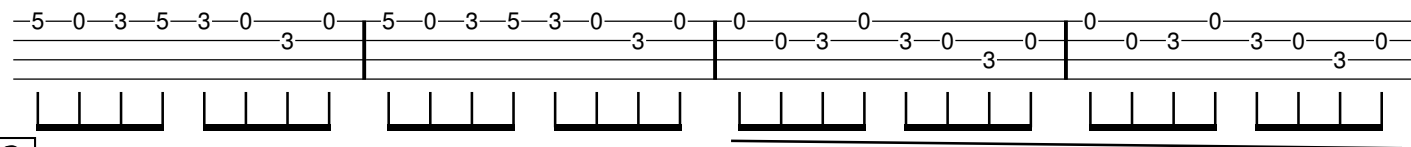
 $\frac{m}{f}$

2

40

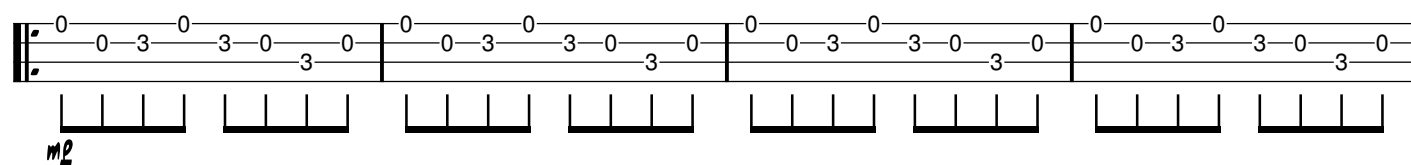


44

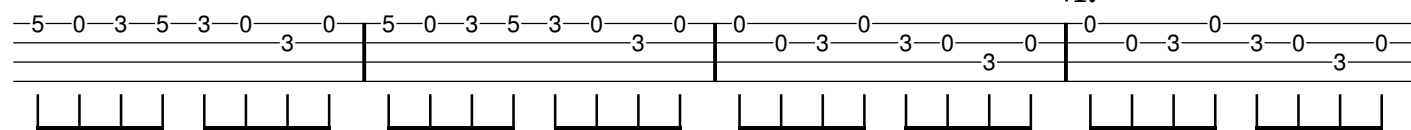


D

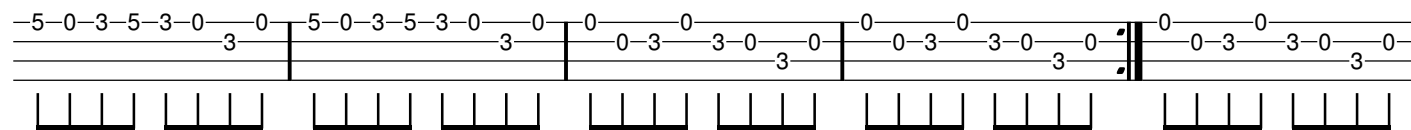
48



52

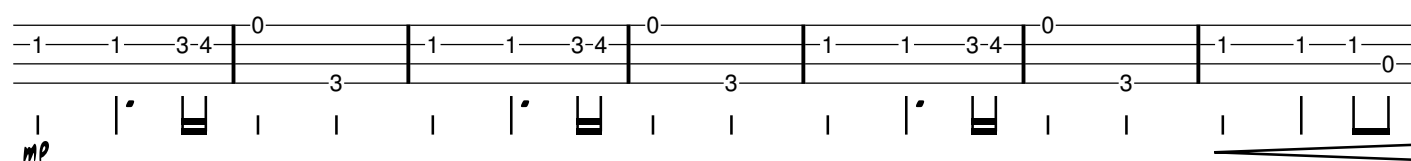


56

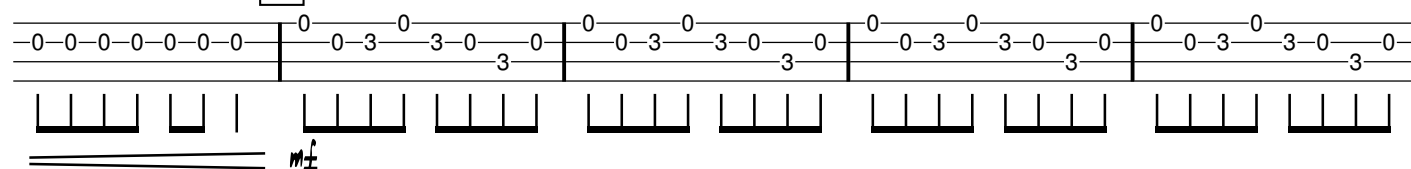


E

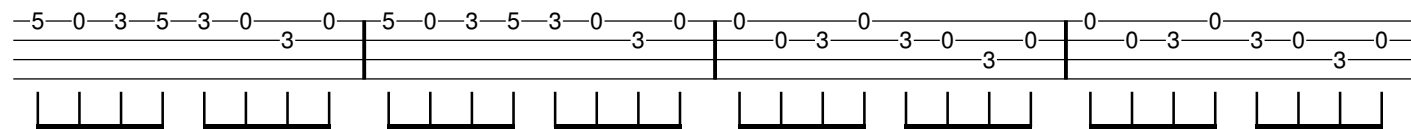
61



68

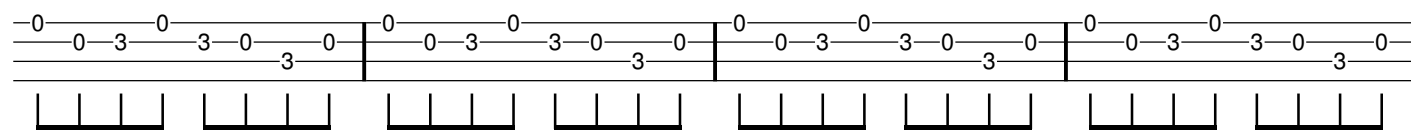


73

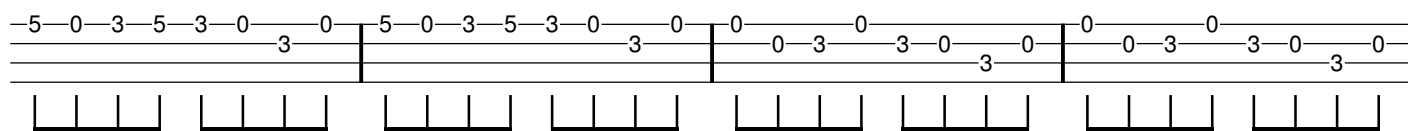


G

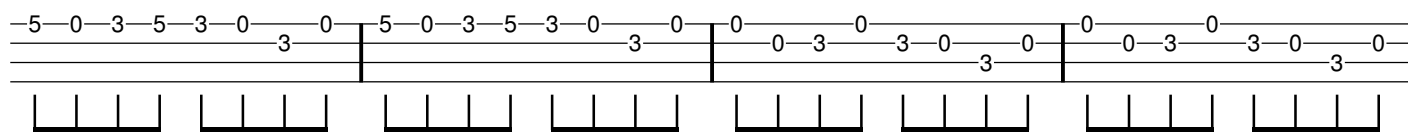
77



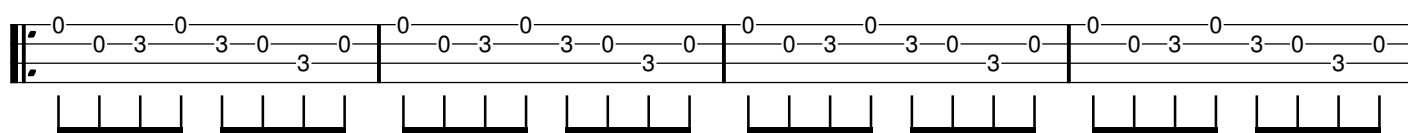
81



85

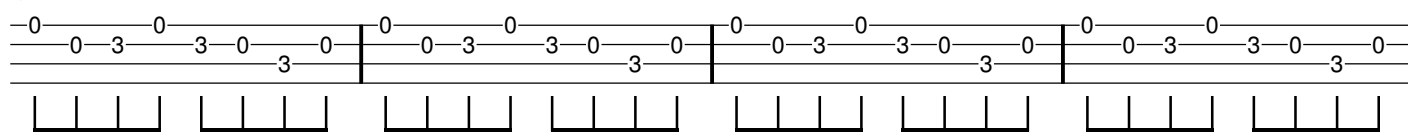
**H**

89 Solo Section

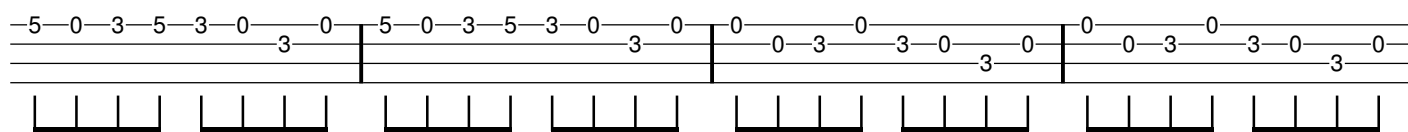


m2

93



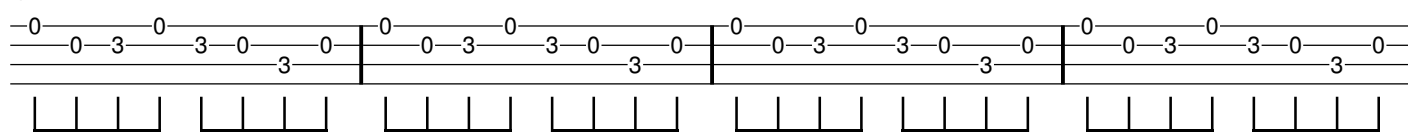
97



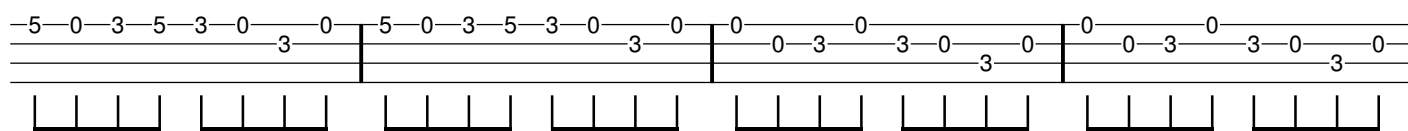
m2

I

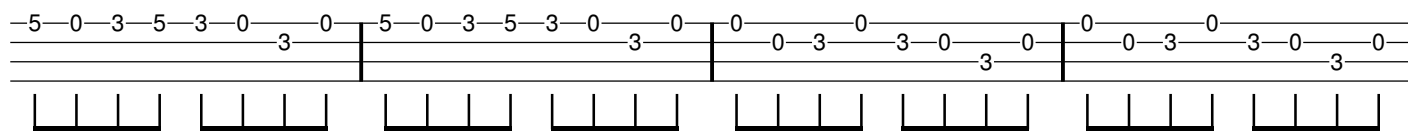
101



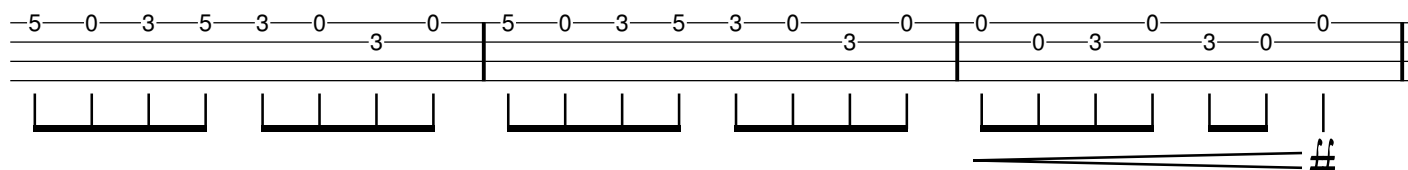
105



109



113



Bass Guitar

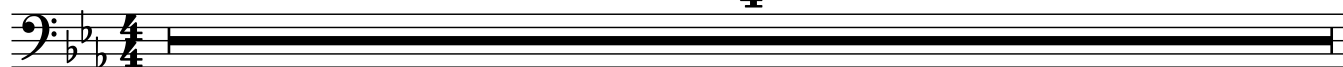
Candy Rain

Arr. Raul Maldonado

Soul For Real

♩ = 94

4

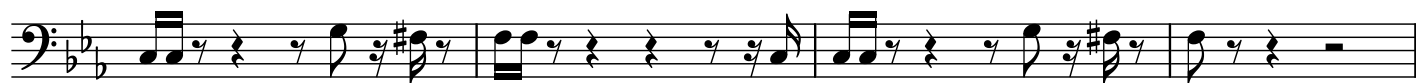


2

41 **E**



45



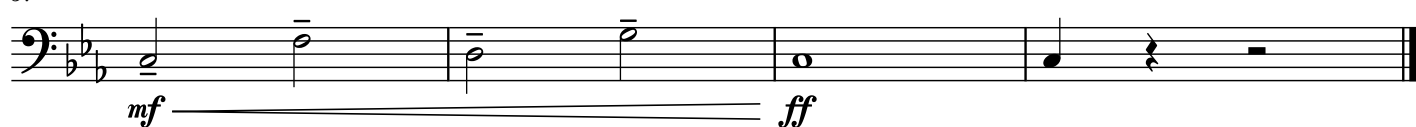
49 **F** Solo Section



53



57 **G**



Trombone

Canon Remix

Pachelbel /Arr. Bernice

4 5 8 13

mf

17 21

24 29

31 37

38

45 45

f

52 53 61

mf

66 69

f

73 77

80 83

...

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

29

26

31

37

41

45

f

46

53 Solo

51

2
56

[Title]



61

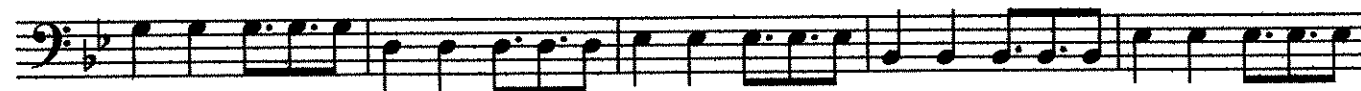


66

69



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

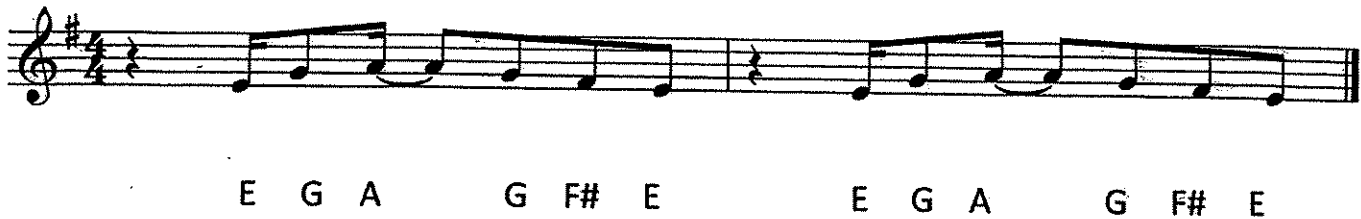
You really gotta sponsor us,
All of the SciTech Band.
We really need your money now,
Just lend us a hand

Careless Whisper – Horn Lick

Horn Lick C – Flute



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



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



Horn Lick Eb – Alto Sax, Bari Sax



Horn Lick Bass Clef – Trombone, Baritone



Carol of The Bells

Melody - Bass Clef
-Trombone / Baritone

Quartet Version

arr. Turgeon & Brernice

The musical score is written for a Trombone/Baritone in bass clef, key of B-flat major, and 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 staff is marked with a measure number of 6. The third staff is marked with a measure number of 12. The fourth staff begins at measure 18, includes a 'rit.' (ritardando) marking, a first ending bracket labeled 'A', and an 'a tempo - Repeat 4x' instruction with a forte (*f*) dynamic. The fifth staff begins at measure 24, is marked with a first ending bracket labeled 'B', and continues with eighth-note patterns. The sixth staff begins at measure 31, includes a first ending bracket labeled 'C', a mezzo-forte (*mf*) dynamic, a first ending bracket labeled 'D' with a 'Repeat 3x' instruction and a forte (*f*) dynamic, and a final first ending bracket labeled 'E' with a 'rit.' marking. The score concludes with a double bar line and a repeat sign.

Carol of The Bells

Bass Line - Bass Clef (High)
-Trombone / Baritone

Quartet Version

arr. Turgeon & Bernice

The musical score is written for a Bass Line in Bass Clef (High) for Trombone or Baritone. It consists of six staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat), followed by a bass clef. The music is in 4/4 time. The first staff contains measures 1 through 7, with a mezzo-piano (*mp*) dynamic marking. The second staff contains measures 8 through 14, with a mezzo-piano (*mp*) dynamic marking. The third staff contains measures 15 through 21, with a mezzo-piano (*mp*) dynamic marking, a *rit.* (ritardando) marking, and a section labeled 'A' in a box. The fourth staff contains measures 22 through 30, with a mezzo-piano (*mp*) dynamic marking, a section labeled 'B' in a box, and a *f* (forte) dynamic marking. The fifth staff contains measures 31 through 39, with a mezzo-forte (*mf*) dynamic marking, a section labeled 'C' in a box, a *f* (forte) dynamic marking, and a section labeled 'D' in a box with the instruction 'Repeat 3x'. The sixth staff contains measures 40 through 46, with a mezzo-forte (*mf*) dynamic marking, a section labeled 'E' in a box, a *rit.* (ritardando) marking, and a *f* (forte) dynamic marking. The score ends with a double bar line.

mp

8

rit.

A *a tempo - Repeat 4x*

15

f

B

22

C

D Repeat 3x

31

mf

f

E

40

rit.

Bass Guitar

Cheer # 1

arr. Bernice

Watch Conductor
Slow-Fast



Electric Guitar

Diamonds

for the SciTech Band

sung by Rihanna
arr. Alisha J. Lopez-Marrero

♩ = 92

18 8

A **B** G Bm A Bm7

31 G Bm A Bm7 G Bm

C

37 A Bm7 G Bm A Bm7

43 **D** G Bm A Bm7 G Bm

49 **E** A Bm7 G Bm A Bm7

55 **F** G Bm A Bm7 G Bm

61 A Bm7 G Bm A Bm7

67 **G** G Bm A Bm7 G Bm

73 A Bm7 G Bm A Bm7

79

85 I

A Bm7 I G Bm A Bm7

91 J 4 G Bm A Bm7 K G

8

100

Bm A Bm7 G Bm A

106

Bm7 G Bm A Bm7 1

8

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)

Trombone
Euphonium

Feeling Good

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

♩. = 60

Words and Music by Leslie Bricusse & Anthony Newley

Slowly, Freely

B♭m

B♭m/A♭

G♭maj7

B♭m/F F7

B♭m

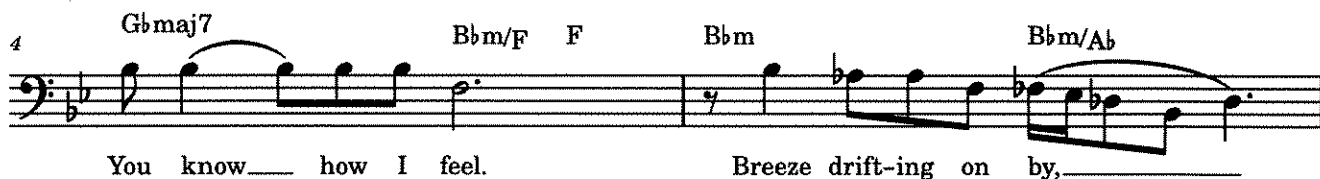
B♭m/A♭



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

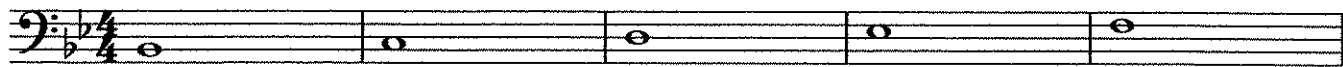


new life—

for— me—

and I'm feel-ing——

good.

A

6

B

11

C**D**

142
(MED.)

7:

HEART AND SOUL

-HAGY CARMICHAEL/
FRANK DESSER

Handwritten musical notation for the song "Heart and Soul" in 142 time signature. The notation is written on a single staff with a key signature of one flat (Bb) and a 4/4 time signature. The melody is written in a single staff, and the chords are written above the staff. The notation includes various chord symbols such as F, D-7, G-7, C7, Fmaj7, A-7, Bb7, and A7. The notation is written in a single staff with a key signature of one flat (Bb) and a 4/4 time signature. The melody is written in a single staff, and the chords are written above the staff. The notation includes various chord symbols such as F, D-7, G-7, C7, Fmaj7, A-7, Bb7, and A7. The notation is written in a single staff with a key signature of one flat (Bb) and a 4/4 time signature. The melody is written in a single staff, and the chords are written above the staff. The notation includes various chord symbols such as F, D-7, G-7, C7, Fmaj7, A-7, Bb7, and A7.

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, alto, and bass clef). The key signature is B-flat major (two flats). The tempo is marked 'MODERATELY FAST'. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like 'f' (forte) and 'mf' (mezzo-forte). Chord symbols are placed above the staves: C7, Ebm6, Bb, Gm, C7, F7sus, Bb, (C7), (F7), (Bb), (D7), Gm, Eb7, D7, and Gm. Measure numbers 1 through 12 are indicated at the bottom of the staves.

It Don't Mean A Thing - Rhythm

To Coda

1. 2.

13 14 15 16 17 18 19 20 21 22 23 24 25 (Fill) 26

C7 C7+5 C7 Ebm6 Bb Bb Eb0 Bb7 Eb Eb0 C7 C0 C7 F7 G7 D7 Bb

D.S. al Coda

CODA

A musical score for a jazz rhythm piece. It consists of four systems of three staves each (treble, piano, and bass clef). The key signature has one flat (Bb). The score is divided into two main sections: a 24-measure section and a 2-measure coda. The first system (measures 13-16) includes a first ending bracket and a 'To Coda' instruction. The second system (measures 17-20) includes a second ending bracket. The third system (measures 21-23) includes a 'D.S. al Coda' instruction. The fourth system (measures 24-26) includes a 'CODA' instruction. Chord symbols are written above the piano staff. Measure numbers are written below the bass staff. The score ends with a double bar line.

It Is Well

Piano

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

With Expression

Melody

Bass

Chords

mf *espress.*

Bb F Bb G

mp

7

7

C F Bb Eb Cm F

13

13

Bb Fsus4 F Bb F

Piano, p. 2

It Is Well

19

19

mp f

Bb Eb Fsus4 F Bb Bb Bb F7 Bb Bb F7 Bb

mf

25

25

F7 Bb Gm Adim7 Gm Gm F C F F7 Bb Eb G7

32

32

Cm C7 F Gm7 F Bb Eb Bb F Bb

38

38

F Bb Eb Fsus4 F Bb

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

First system of the musical score for 'It Is Well'. It features four staves labeled S (Soprano), A (Alto), T (Tenor), and B (Bass). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The Soprano staff begins with a double bar line and a repeat sign. The first measure of the Soprano staff is marked with a 'legato' instruction. The Soprano staff has a long melodic line with a slur over the first eight measures. The other three staves (A, T, B) provide harmonic support with sustained notes and some movement. The Soprano staff ends with a double bar line and a repeat sign.

Second system of the musical score, starting at measure 8. It continues the four-part setting for Soprano, Alto, Tenor, and Bass. The Soprano staff has a slur over measures 8-14. The other staves continue their harmonic parts. The system ends with a double bar line and a repeat sign.

Lower notes for solo only

Third system of the musical score, starting at measure 15. It features the same four staves. The Soprano staff has a slur over measures 15-21. The other staves continue their harmonic parts. The system ends with a double bar line and a repeat sign.

C Instruments - Low

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

First system of musical notation for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The key signature is B-flat major (two flats) and the time signature is 4/4. The Soprano part begins with a melodic line marked *legato*. The Alto, Tenor, and Bass parts provide harmonic support, also marked *legato*. The system concludes with a double bar line.

Second system of musical notation, starting at measure 8. It continues the vocal parts from the first system. The Soprano part features a melodic line with a slur. The system concludes with a double bar line.

Third system of musical notation, starting at measure 15. It includes the instruction "Lower notes for solo only" above the Soprano staff. The Soprano part has a melodic line with a slur. The system concludes with a double bar line.

LIFT EVERY VOICE AND SING

Florida A&M University Marching Band

Electric Bass

Arr. Lindsey B. Sarjeant

Adapted by Walsh

for the SciTech Band

♩ = 70

A

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat), and the time signature is 6/8. The notation includes a double bar line with repeat dots, a mezzo-forte (*mf*) dynamic marking, and a forte (*f*) dynamic marking. The melody consists of eighth and sixteenth notes, with some notes beamed together. There are also rests and a double bar line with repeat dots.

8

[illegible]

16

B

[illegible]

24

[illegible]

32

C

Musical notation for the bass line of 'The Rose Tree'. The key signature has one flat (B-flat). The melody consists of eighth and quarter notes, with a final half note. There are accents (>) over the notes on the fourth and fifth lines of the staff. A crescendo hairpin and the fortissimo (f) dynamic marking are at the end.

“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...

Piano
(STRINGS)

My Way

Don Costa
trans. Jerannchris Rivera-Heredia

The musical score is written for Piano and Strings, in the key of B-flat major (two flats) and 4/4 time. It consists of four staves of music, with measures numbered 1 through 22.

Staff 1 (Measures 1-7): The first staff begins with a whole rest in measure 1. In measure 2, a half note B-flat is played, followed by a half note E-flat in measure 3. A slur connects these two notes. In measure 4, a half note G is played, followed by a half note C in measure 5. A slur connects these two notes. In measure 6, a half note F is played, followed by a half note F in measure 7. A slur connects these two notes. The dynamic marking *p* (piano) is placed below the first measure.

Staff 2 (Measures 8-14): The second staff begins with a half note B-flat in measure 8, followed by a half note E-flat in measure 9. A slur connects these two notes. In measure 10, a half note E-flat is played, followed by a half note B-flat in measure 11. A slur connects these two notes. In measure 12, a half note E-flat is played, followed by a half note A-flat in measure 13. A slur connects these two notes. In measure 14, a half note D-flat is played, followed by a half note B-flat in measure 15. A slur connects these two notes. The dynamic marking *p* (piano) is placed below the first measure.

Staff 3 (Measures 15-21): The third staff begins with a half note B-flat in measure 15, followed by a half note B-flat in measure 16. A slur connects these two notes. In measure 17, a half note E-flat is played, followed by a half note B-flat in measure 18. A slur connects these two notes. In measure 19, a half note A is played, followed by a half note A-flat in measure 20. A slur connects these two notes. In measure 21, a half note E-flat is played, followed by a half note E-flat in measure 22. A slur connects these two notes. The dynamic marking *f* (forte) is placed below the first measure.

Staff 4 (Measures 22-28): The fourth staff begins with a half note E-flat in measure 22, followed by a half note E-flat in measure 23. A slur connects these two notes. In measure 24, a half note E-flat is played, followed by a half note E-flat in measure 25. A slur connects these two notes. In measure 26, a half note E-flat is played, followed by a half note E-flat in measure 27. A slur connects these two notes. In measure 28, a half note E is played, followed by a half note A-flat in measure 29. A slur connects these two notes. The dynamic marking *fp* (fortissimo piano) is placed below the first measure.

Chord Progressions:

- Measures 1-7: Bb, Eb, G, C, F
- Measures 8-14: Bb, Eb, Eb, Bb, Eb, Ab, Db, Bb, Bb
- Measures 15-21: Bb, Bb, Eb, Bb, Bb, A, Ab, Eb, Eb, Eb, Ab, Db, Gb
- Measures 22-28: Eb, Eb, Eb, Eb, Eb, Eb, E, Ab

PEP BAND CHEERS

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

Imperial March Mi Mi Mi Do So Mi Do So Mi

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

Mari Bros Mi Mi Mi Do Mi So So

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

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

Get Ready For This So So So Do Do Re Re

So So So Te Te Do Do

So So So Do Do Re Re

So So So Te Te Do Re

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

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

More...

Suavemente: Groove (Cm – G – G – Cm)

C Minor Groove: (C Minor)

Antonio Groove: Do Te Le So (Bb Blues)

Harmony: So Fa Me Re

12 Bar Groove: (Bb Blues)

Two Ceremonial Marches

1. Processional

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

Tuba

YBS 54

Maestoso

f

rit.

Andante

mf

simile

simile

f

mf

1. rit.

f

Chords: F, F, F, C, Bb, Ab, Gb, Bb, Ab, Gb, F, F, Bb, F, Bb, Bb, A, D, C, D, Eb, F, G, F, Bb, Bb, A, D, G, C, F, C, F, Bb, C, D, D, G, F, Eb, F, Bb, Bb, A, D, G, F, Bb, Bb, Eb, C, D, G, C, F, Bb, C, F, C, C, F, F, Bb, Bb, Bb, Bb, F, Bb

For keyboard

2

Two Ceremonial Marches

1. Processional

Flute

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

YBS 54

Maestoso

f

mf

Andante

f

mf

div.

unis.

1. Bb

2. rit.

f

Chords: F Eb F Bb Ab, Ab Ab Ab Ab, (Bb - F - Bb), Bb, A Bb C, G, F, Eb, D Eb F C, D Eb F G C, F Bb, Bb A G F, G A Bb, A Bb C, G, F, Eb D Eb F C, C F Eb D, Eb D C, A Ab, Eb D C, Bb, F F F G A, Bb Eb D C, Bb Bb Bb, D (Bb - F - Bb)

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Santa Claus Is Comin' To Town

Melody - Bass Clef

Coots & Gillespie
arr. Bernice

Moderate Swing 



mf

6

A

12

B

18

24

C

To Coda D

29

D.S. al Coda E

35

f

Santa Claus Is Comin' To Town

Bass Line - Bass Clef

Coots & Gillespie
arr. Bernice

Moderate Swing



B $\flat$

E $\flat$

B $\flat$

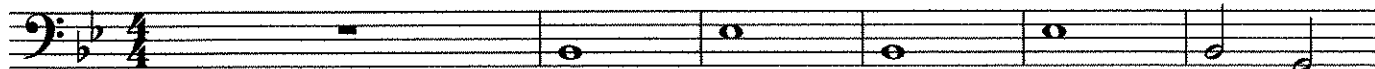
B $\flat$ 7

E $\flat$

E $\flat$ m

B $\flat$

Gm



mf

A

Cm7

F7

B $\flat$

B $\flat$

E $\flat$

B $\flat$

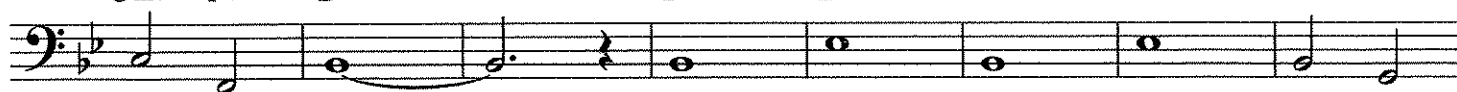
B $\flat$ 7

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

F7

F $\sharp$ dim

Gm

C7

F7

Faug

B $\flat$

E $\flat$

B $\flat$

B $\flat$ 7

E $\flat$

E $\flat$ m

B $\flat$

Gm

To Coda

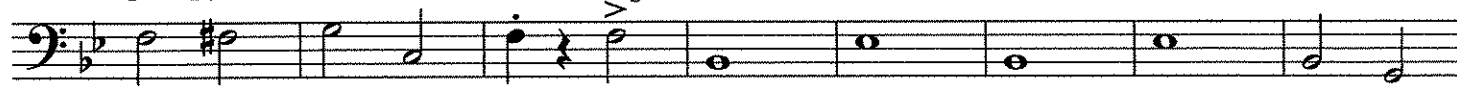
D

E $\flat$

E $\flat$ m

B $\flat$

Gm



D.S. al Coda

E

Φ

Cm7

F7

B $\flat$

B $\flat$

Gm

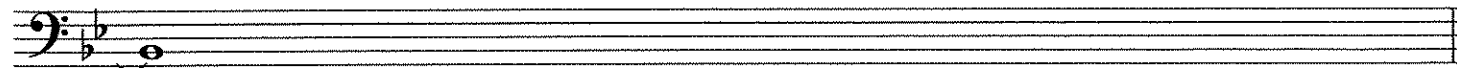
Cm7

F7

B $\flat$



f



Bass Guitar

Simple Gifts

from Appalachian Spring

Traditional
Aaron Copland (1900-1990)

♩ = 72

mp

f

Piano

Simple Gifts

from Appalachian Spring

Traditional
Aaron Copland (1900-1990)

♩ = 72 E^b G m F m B^b7

mp

E^b G m F m B^b7 E^b A^b E^b

5

f

Bass Guitar

As Recorded by Nirvana

Arr. Walsh

Smells Like Teen Spirit

4 **A**

f

8

12 **B**

mf

15 **C**

18

21

24 **D**

mf

27

30

2

33 **E**

37



41

To Coda on
3rd Time45 **F**49 **G**

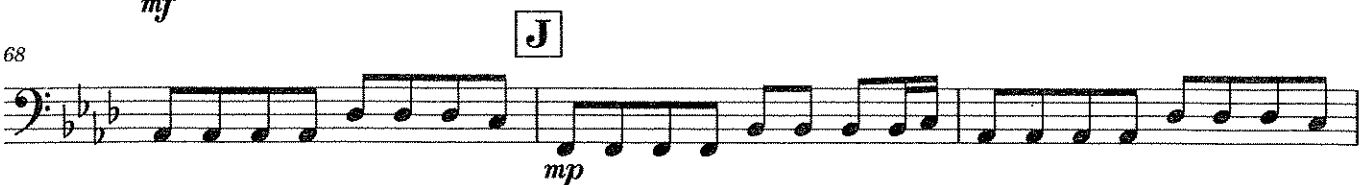
53

57 **H**

61

65 **I**

68



71



74



77

K

80



83

D.S. al Coda



85

L

89

rit.



93

(rit.)



THE STAR SPANGLED BANNER

Trombone

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

11

19

p *f*

27

The musical score is written for Trombone in bass clef, key of B-flat major (two flats), and 3/4 time. It consists of six staves of music. The first staff begins with a tempo marking 'Majestic' and a dynamic marking 'f' (forte). A measure rest is indicated by a '3' in a box. The second staff continues the melody. The third staff begins with a measure rest indicated by an '11' in a box. The fourth staff continues the melody. The fifth staff begins with a measure rest indicated by a '19' in a box, followed by a four-measure rest marked with a '4'. The dynamic marking changes from 'f' to 'p' (piano). The sixth staff begins with a measure rest indicated by a '27' in a box. The score concludes with a final double bar line.

THE STAR SPANGLED BANNER

Baritone B.C.

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

11

19

mp

27

f

The Star Spangled Banner

Piano Chords in Concert B $\flat$

Based on arrangement by Robert W. Smith

(Opt. Intro Chord: F)

O, say can you see, by the dawn's early light,

What so proudly we hailed at the twilight's last

gleaming,
whose broad stripes and bright stars through the perilous fight

O'er the ramparts we watched were so gallantly streaming?

And the rocket's red glare, the bombs bursting in air,

Gave proof through the night that our flag was still there!

O say does that Star Spangled Banner yet wave

O'er the land of the free

And the home of the brave?

THE TEMPEST

TROMBONE/BARITONE/
BASSOON

ROBERT W. SMITH

With energy!
Bassoon only

+Tbn./Bar.

9

1

2

3

4

5

6

7

8

mp

f

p

f

10

11

12

13

14

15

16

17

ff

18

36

37

38

39

40

41

f

42

43

44

45

46

47

48

ff

mp

49

50

51

52

53

54

55

56

57

58

59

60

61

62

63

f

64

65

66

67

68

69

70

71

mf

72

73

74

75

76

77

78

79

f

ff

THE TEMPEST

TUBA

ROBERT W. SMITH

With energy!

1 6 7 8 9 10 11 12 13

14 15 16 17 18 12 30 31 32 33

34 35 36 37 38 39 40 41 42

43 44 45 46 47 48 49

50 51 52 53 54 55 56

57 58 59 60 61 62 63 64

65 66 67 68 69 3 72

73 74 75 76 77 78 79

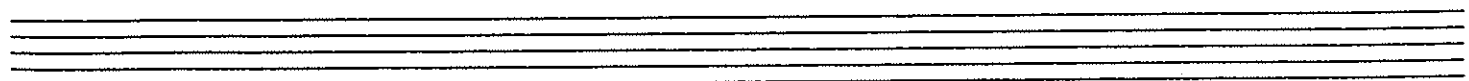
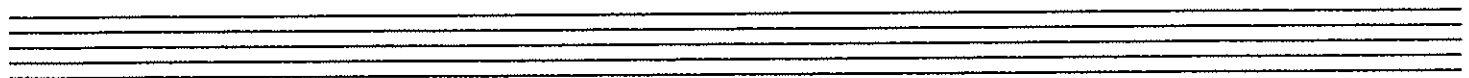
p *f* *mp* *ff* *mp* *f* *mp* *mf* *f*

Dass Clet
390

(MED. UP)

TENOR MADNESS

-SONNY ROLLINS



UMass Band Warm Ups

Trans. Ms. Lueth

Michael Klesch

♩ = 120

Chromatics

Chromatics



The image shows a musical exercise titled "Chromatics" in 4/4 time, featuring a treble and bass staff. The key signature has two flats (B-flat and E-flat). The exercise consists of a series of half notes, each with a slur above or below it, indicating a chromatic scale. The notes are: Treble: C4, C#4, D4, D#4, E4, E#4, F4, F#4, G4, G#4, A4, A#4, B4, B#4, C5. Bass: C3, C#3, D3, D#3, E3, E#3, F3, F#3, G3, G#3, A3, A#3, B3, B#3, C4.

12

9 Count Tones

12 9 Equal Tones

The musical score is written for piano on a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The piece consists of 12 measures. The melody is primarily in the bass clef, featuring a sequence of notes that move in a stepwise fashion, often with slurs. The right hand provides harmonic support with chords, some of which are beamed together. The overall texture is simple and focused on the melodic line.

24

24

24

34

Slurred 8ths to F

34 Slurred 8ths to F

42

42

Musical score for measures 42-47 of 'The Rose Tree'. The score is written for a piano in G major (one sharp) and 3/4 time. It features a treble and bass staff. The melody in the treble staff consists of eighth and quarter notes, often beamed together. The bass staff provides a simple harmonic accompaniment with whole and half notes. Measure 42 starts with a treble staff entry. Measures 43-47 continue the piece, ending with a double bar line. The key signature has one sharp (F#) and the time signature is 3/4.

Slur 2 Tongue 2

49

Measures 49-56 of the 'Slur 2 Tongue 2' exercise. The music is in B-flat major (two flats). The right hand features a series of eighth-note slurs, each containing two notes, alternating between ascending and descending patterns. The left hand provides a harmonic accompaniment with sustained notes and some movement.

57

Measures 57-64 of the 'Slur 2 Tongue 2' exercise. The right hand continues the eighth-note slur patterns. The left hand accompaniment includes some chromatic movement in the lower register.

65

Measures 65-71 of the 'Slur 2 Tongue 2' exercise. The right hand continues the eighth-note slur patterns. The left hand accompaniment includes some chromatic movement in the lower register.

72

Measures 72-77 of the 'Slur 2 Tongue 2' exercise. The right hand continues the eighth-note slur patterns. The left hand accompaniment includes some chromatic movement in the lower register.

78

Two Note / Slurred 16ths

Measures 78-81 of the 'Two Note / Slurred 16ths' exercise. The right hand features slurred sixteenth-note patterns, often beamed in pairs. The left hand provides a harmonic accompaniment with sustained notes and some movement.

82

Measures 82-85 of the 'Two Note / Slurred 16ths' exercise. The right hand continues the slurred sixteenth-note patterns. The left hand accompaniment includes some chromatic movement in the lower register.

UMass Band Warm Ups

86

Measures 86-89. Treble clef: 86 (Bb, C, D, E, F, G, A, Bb), 87 (Bb, C, D, E, F, G, A, Bb), 88 (Bb, C, D, E, F, G, A, Bb), 89 (Bb, C, D, E, F, G, A, Bb). Bass clef: 86 (Bb, C, D, E, F, G, A, Bb), 87 (Bb, C, D, E, F, G, A, Bb), 88 (Bb, C, D, E, F, G, A, Bb), 89 (Bb, C, D, E, F, G, A, Bb).

90

Measures 90-92. Treble clef: 90 (Bb, C, D, E, F, G, A, Bb), 91 (Bb, C, D, E, F, G, A, Bb), 92 (Bb, C, D, E, F, G, A, Bb). Bass clef: 90 (Bb, C, D, E, F, G, A, Bb), 91 (Bb, C, D, E, F, G, A, Bb), 92 (Bb, C, D, E, F, G, A, Bb). Measure 92 ends with a repeat sign.

93

3 Note / Slurred 3rds

Measures 93-98. Treble clef: 93 (Bb, C, D, E, F, G, A, Bb), 94 (Bb, C, D, E, F, G, A, Bb), 95 (Bb, C, D, E, F, G, A, Bb), 96 (Bb, C, D, E, F, G, A, Bb), 97 (Bb, C, D, E, F, G, A, Bb), 98 (Bb, C, D, E, F, G, A, Bb). Bass clef: 93 (Bb, C, D, E, F, G, A, Bb), 94 (Bb, C, D, E, F, G, A, Bb), 95 (Bb, C, D, E, F, G, A, Bb), 96 (Bb, C, D, E, F, G, A, Bb), 97 (Bb, C, D, E, F, G, A, Bb), 98 (Bb, C, D, E, F, G, A, Bb).

99

Measures 99-104. Treble clef: 99 (Bb, C, D, E, F, G, A, Bb), 100 (Bb, C, D, E, F, G, A, Bb), 101 (Bb, C, D, E, F, G, A, Bb), 102 (Bb, C, D, E, F, G, A, Bb), 103 (Bb, C, D, E, F, G, A, Bb), 104 (Bb, C, D, E, F, G, A, Bb). Bass clef: 99 (Bb, C, D, E, F, G, A, Bb), 100 (Bb, C, D, E, F, G, A, Bb), 101 (Bb, C, D, E, F, G, A, Bb), 102 (Bb, C, D, E, F, G, A, Bb), 103 (Bb, C, D, E, F, G, A, Bb), 104 (Bb, C, D, E, F, G, A, Bb).

105

Measures 105-107. Treble clef: 105 (Bb, C, D, E, F, G, A, Bb), 106 (Bb, C, D, E, F, G, A, Bb), 107 (Bb, C, D, E, F, G, A, Bb). Bass clef: 105 (Bb, C, D, E, F, G, A, Bb), 106 (Bb, C, D, E, F, G, A, Bb), 107 (Bb, C, D, E, F, G, A, Bb). Measure 107 ends with a repeat sign.

4 Note / Crazy 16ths

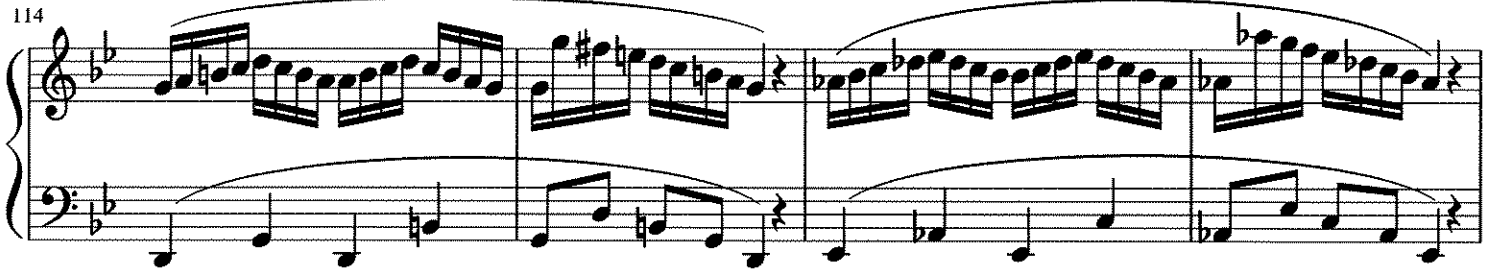
108



111



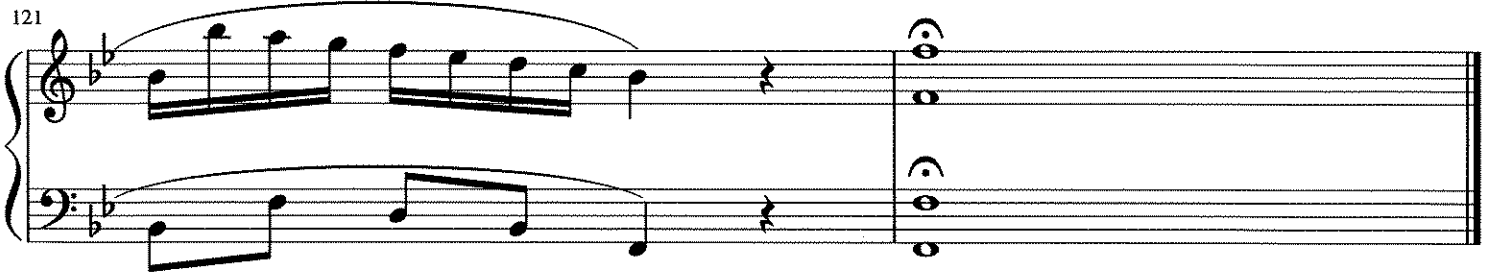
114

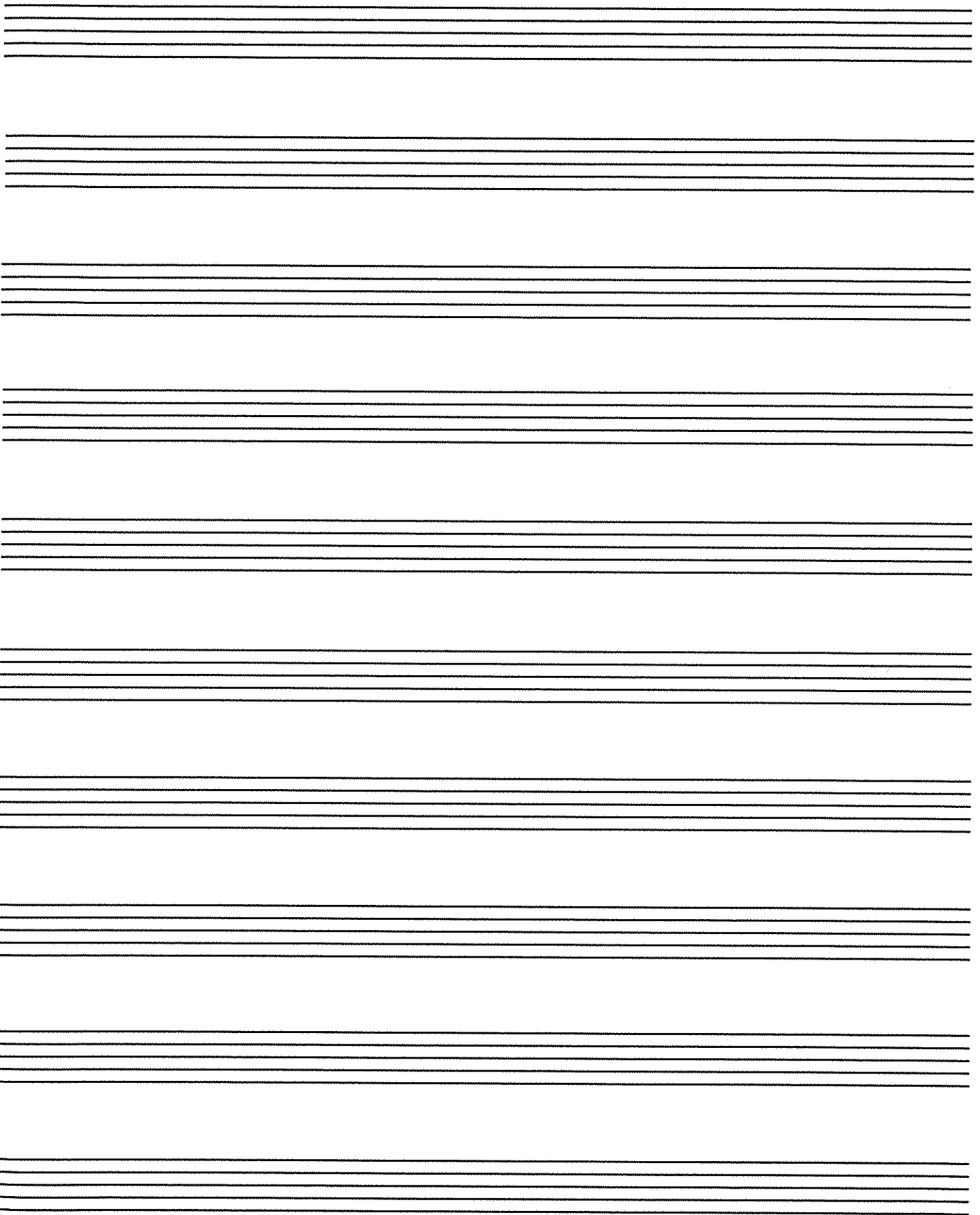


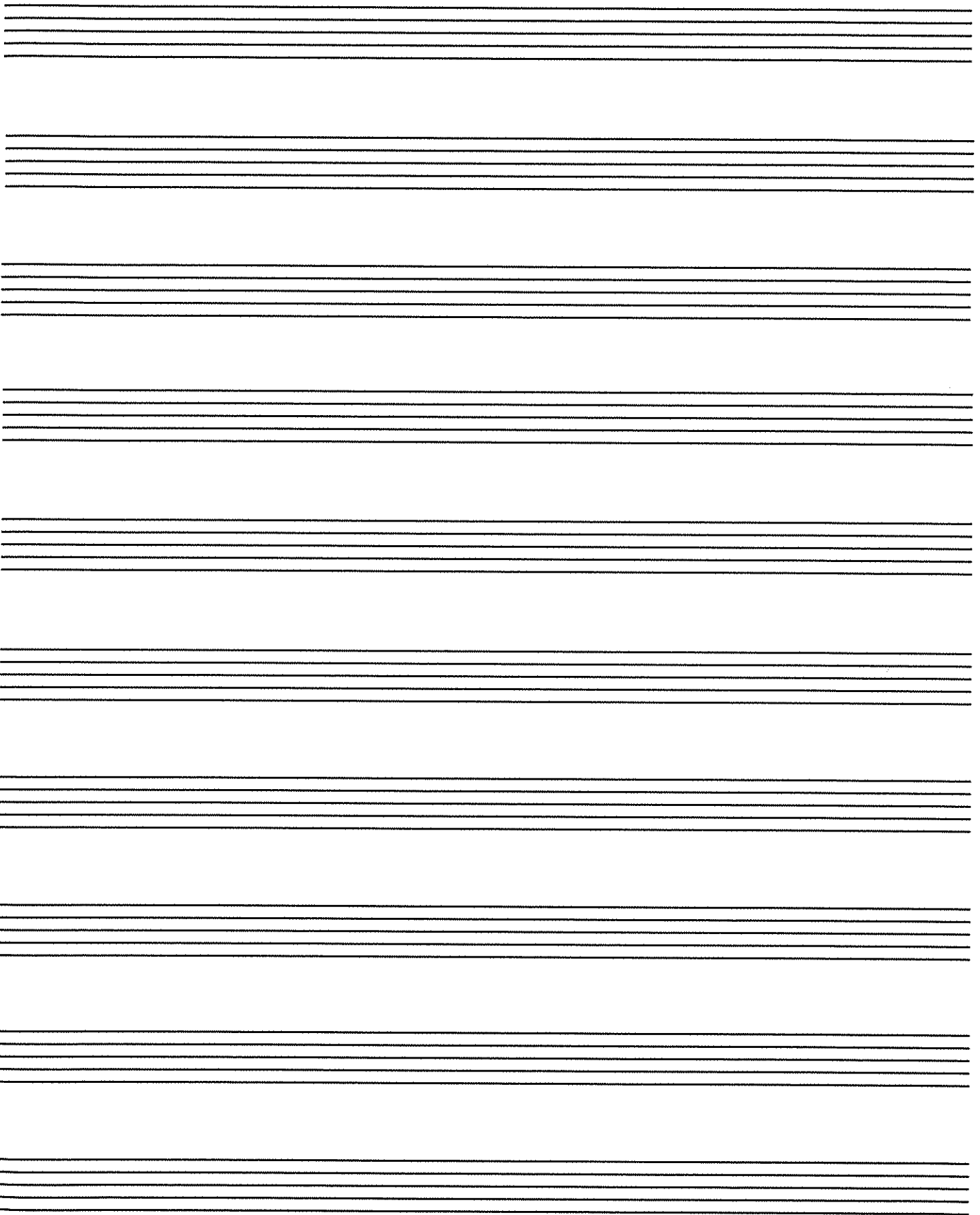
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121





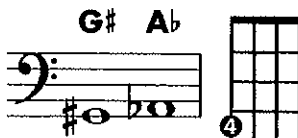
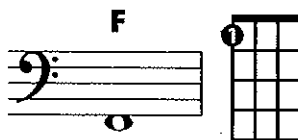
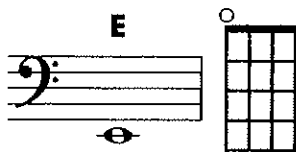
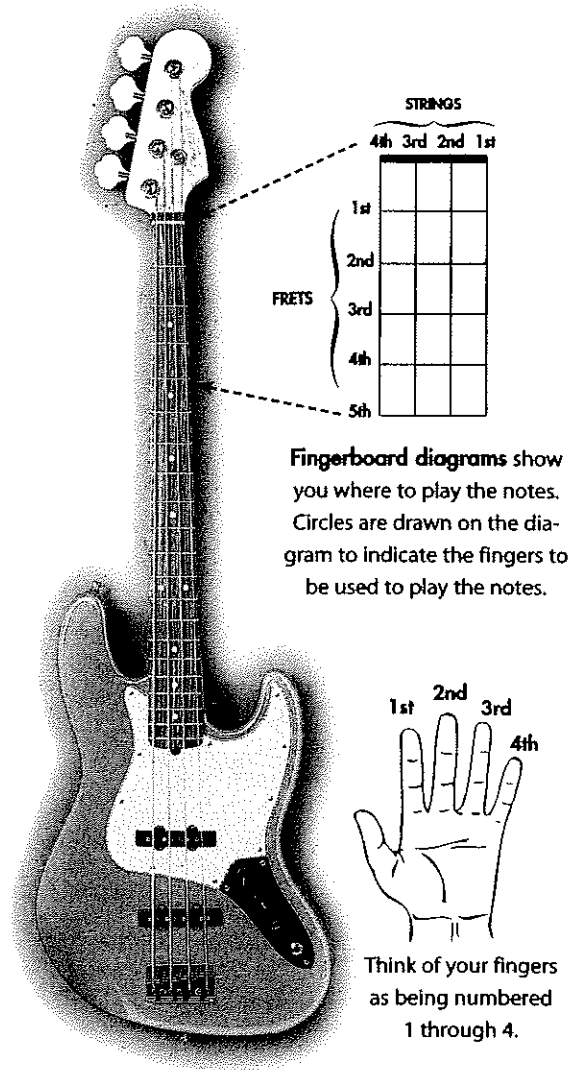


FINGERING CHART

ELECTRIC BASS

Instrument Care Reminders

- Be sure your amplifier is turned off before plugging-in or unplugging the audio cable connecting it to your instrument.
- When unplugging a cable, hold it by the plug (not by the wire).
- After playing, wipe off the instrument and strings with a clean soft cloth. Return the instrument to its case.
- Close all the latches on your case when the instrument is inside.
- Keep all 4 strings in tune (at normal tension) to prevent warping of the neck.
- Your case is designed to hold only specific objects. If you force anything else into the case, it may damage your instrument.



FINGERING CHART

ELECTRIC BASS

A# Bb

B

C

C# Db

D

D# Eb

E

F

F# Gb

G

G# Ab

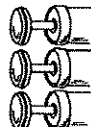
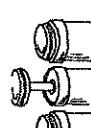
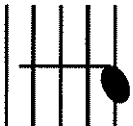
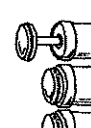
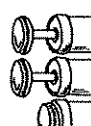
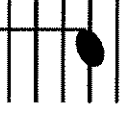
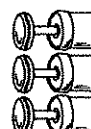
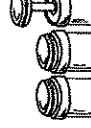
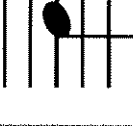
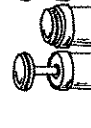
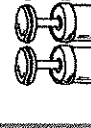
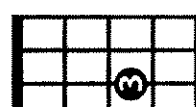
A

A# Bb

B

C

B $\flat$ Concert Scale - Fingering Chart

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

Trumpet

Trombone

Electric Bass

