

# TRUMPET

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## What to practice first...

### WINTERFEST SET LIST (SEMESTER 1)

- 1) Cadence & Marching Drumline Feature
- 2) The Tempest
- 3) I'm Still Standing
- 4) Die With A Smile
- 5) Angels We Have Heard on High
- 6) Santa Claus Is Comin' To Town
- 7) C Minor Groove
- 8) Sponsor Song
- 9) Canon Remix (Combined Bands)
- 10) Student Composition
- 11) 12 Bar Blues

### ARTS ALIVE SET LIST (SEMESTER 2)

- 1) Cadence & Marching Drumline Feature
- 2) The Tempest
- 3) I'm Still Standing
- 4) Die With A Smile
- 5) Additional Student-Selected Piece (TBD)
- 7) Optional Addition or C Minor Groove
- 8) Sponsor Song
- 9) Canon Remix (Combined Bands)
- 10) Student Composition
- 11) 12 Bar Blues

While practicing at home, check out the SciTech Band YouTube channel to find helpful practice resources and tutorial videos! Go to [Youtube.com/@SciTechBand](https://www.youtube.com/@SciTechBand) OR scan this 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:

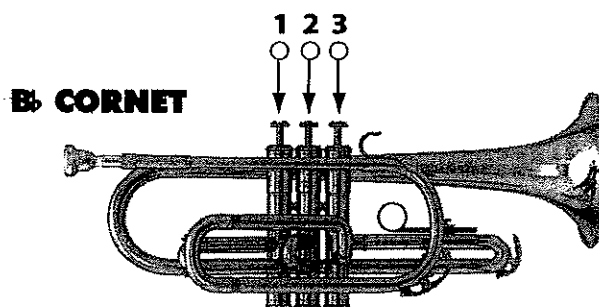
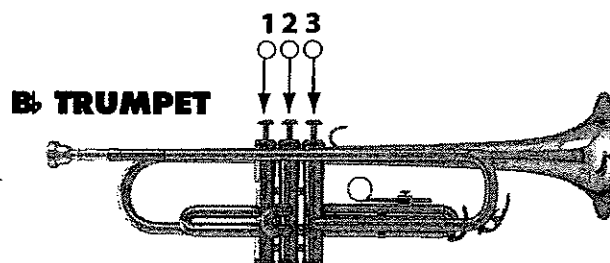
- Use the water key to empty water from the instrument. Blow air through it.
- Remove the mouthpiece. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Wipe off the instrument with a clean soft cloth. Return the instrument to its case.

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.

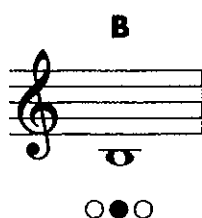
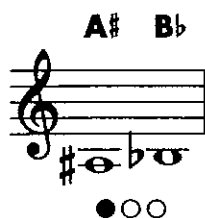
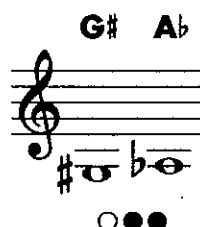
Be sure to grease the slides regularly. Your director will recommend special slide grease and valve oil, and will help you apply them when necessary.

**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 $\flat$**



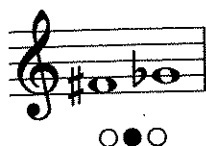
**E**



**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**



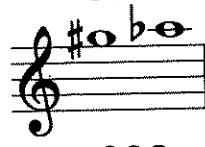
**F $\sharp$  G $\flat$**



**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

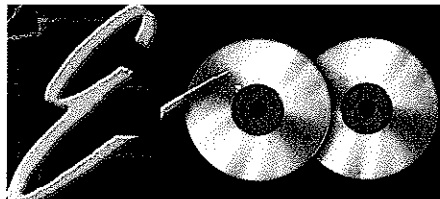
- ☐ Perform a selected rhythm exercise from chart 13, page 77
- ☐ Play all major scales
- ☐ Prepare and play a selected study from the Jazz Ensemble Method book
- ☐ Accurately sight read and play a selected piece from the Real Book

### 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





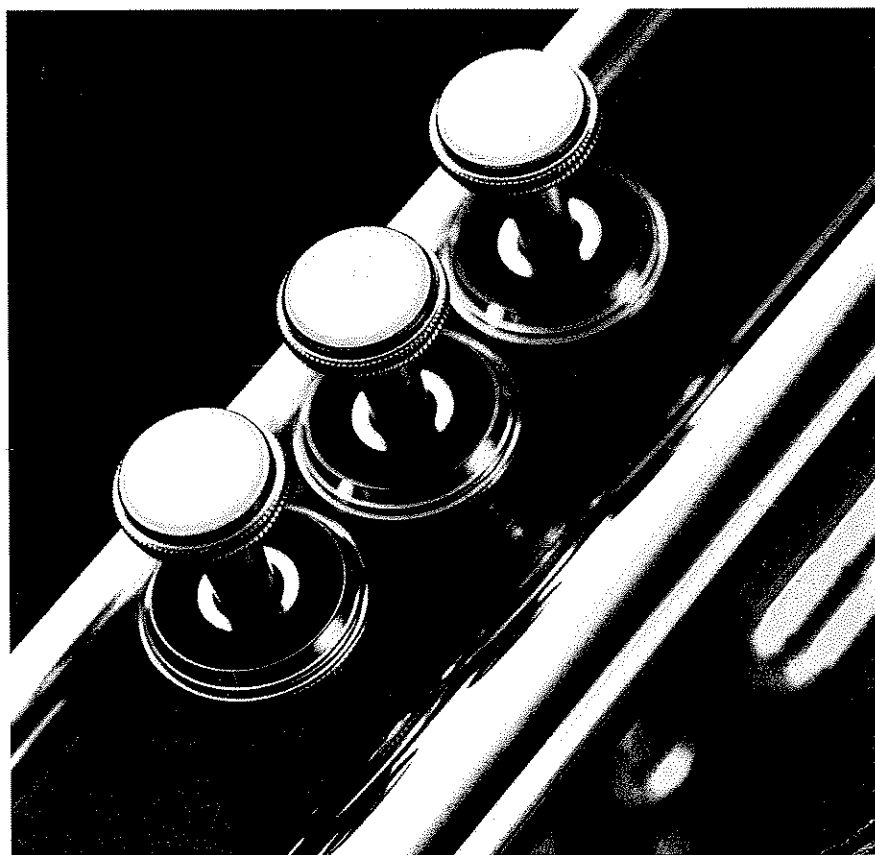


**INCLUDES** PLAY-ALONG **CD** & **DVD**

**B♭ TRUMPET BOOK 1**

# **ESSENTIAL ELEMENTS<sup>®</sup> 2000** **PLUS DVD**

**COMPREHENSIVE BAND METHOD**



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



**HAL•LEONARD<sup>®</sup>**  
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.

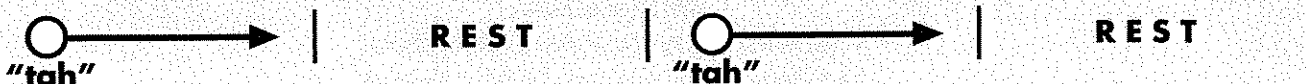
Trumpet valves occasionally need oiling. To oil your trumpet valves:

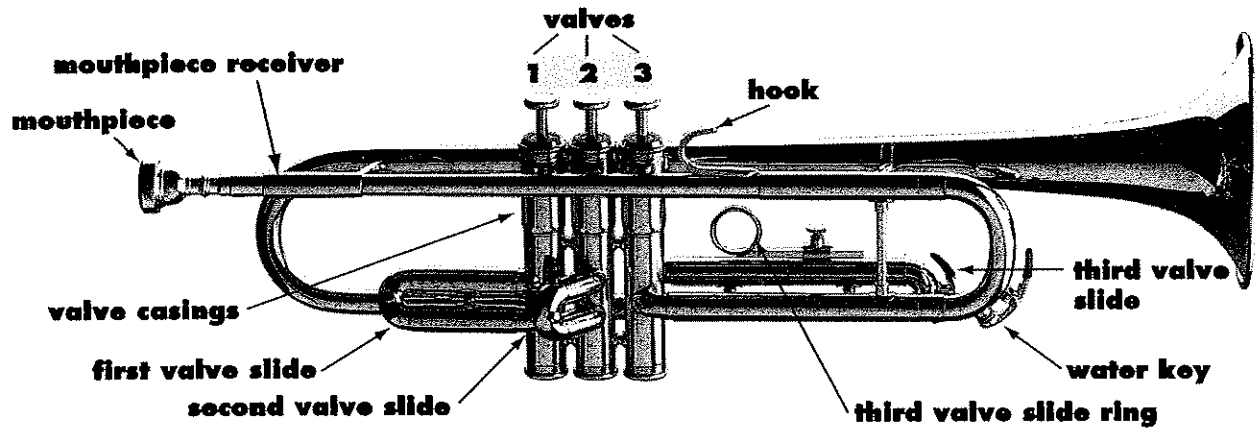
- Unscrew the valve at the top of the casing.
- Lift the valve half-way out of the casing.
- Apply a few drops of special brass valve oil to the exposed valve.
- Carefully return the valve to its casing. When properly inserted, the top of the valve should easily screw back into place.

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.



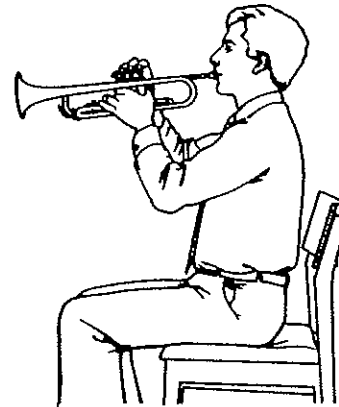


## Getting It Together

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.

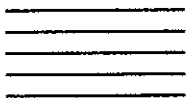
- Step 5** Always sit or stand tall when playing. Hold the trumpet as shown:



## READING MUSIC

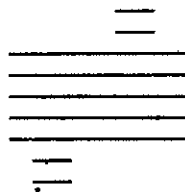
Identify and draw each of these symbols:

### Music Staff



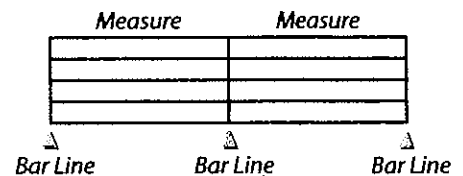
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

### 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.

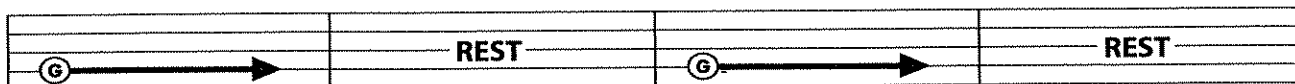
### 1. THE FIRST NOTE

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: ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

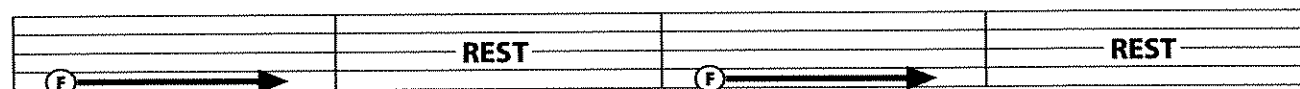
### 3. A NEW NOTE

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



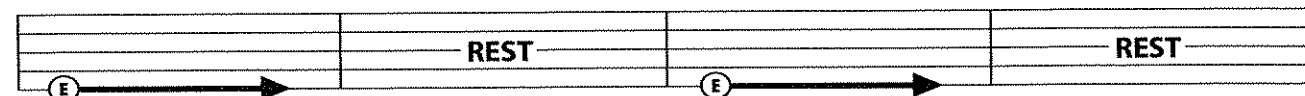
Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

### 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**

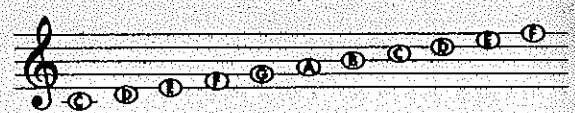
indicates how many beats per measure and what kind of note gets one beat.



= 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.

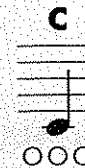
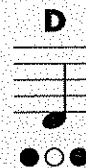
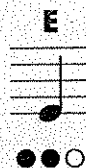
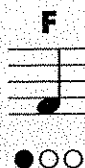
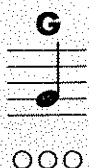
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

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

C D E

## Notes In Review

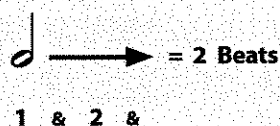
Memorize the fingerings for the notes you've learned:



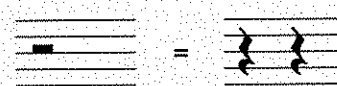
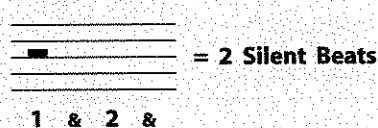
## 14. ROLLING ALONG



### Half Note



### Half Rest



## 15. RHYTHM RAP

Clap the rhythm while counting and tapping.

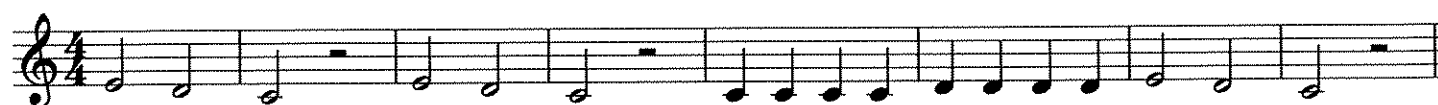


## 16. THE HALF COUNTS



## 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

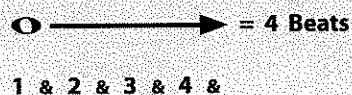
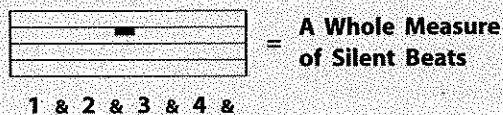
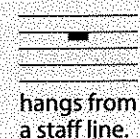
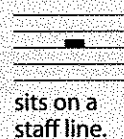
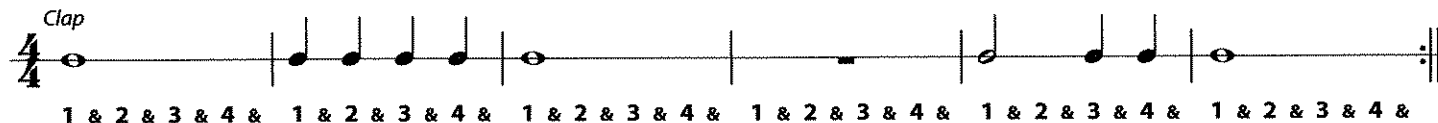
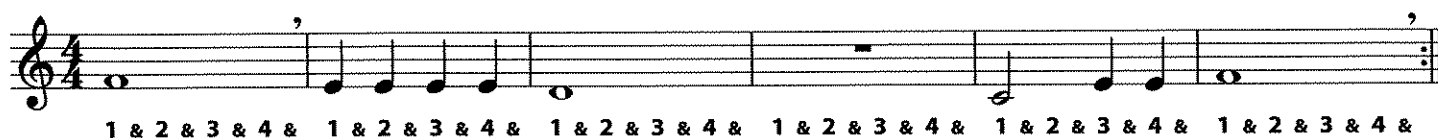
American Folk Song



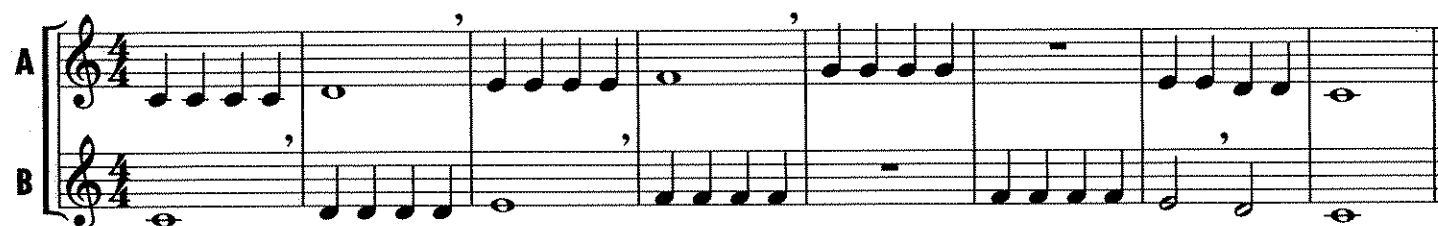
## 19. ESSENTIAL ELEMENTS QUIZ

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

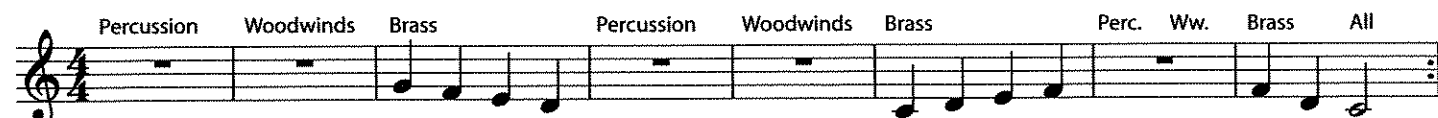
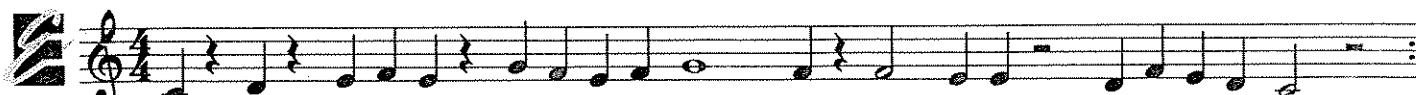


**Whole Note****Whole Rest****Whole Rest****Half Rest****20. RHYTHM RAP** *Clap the rhythm while counting and tapping.***21. THE WHOLE THING****Duet**

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.*

**Fermata** ♯





### 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.

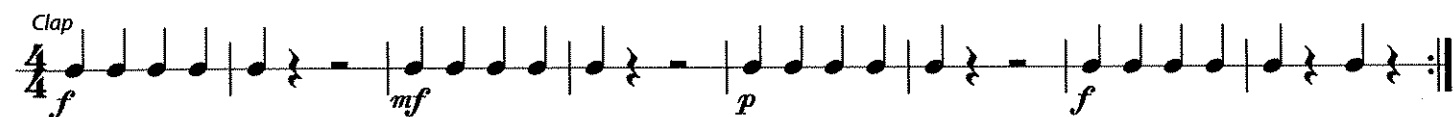
### 36. A-TISKET, A-TASKET



### 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.

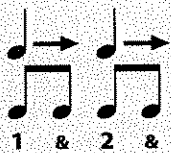
Traditional Hanukkah Song



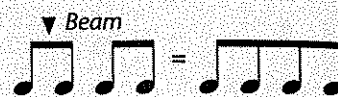
## Eighth Notes



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

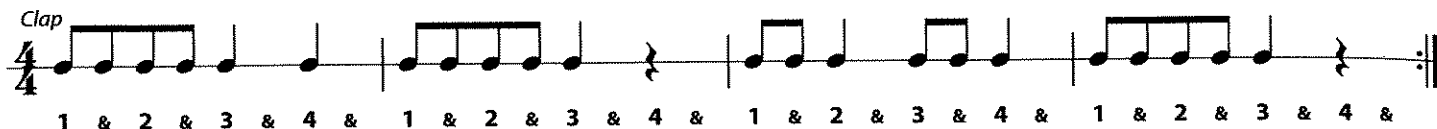


Two or more Eighth Notes have a *beam* across the stems.



### 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

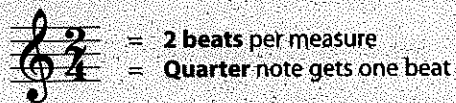
Italian composer **Gioacchino Rossini** (1792–1868) began composing as a teenager and was very proficient on the piano, viola and horn. He wrote "William Tell" at age 37 as the last of his forty operas, and its familiar theme is still heard today on radio and television.

### 45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

Gioacchino Rossini

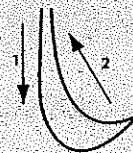


## 2 Time Signature



## Conducting

Practice conducting this two-beat pattern.



THEORY

### 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

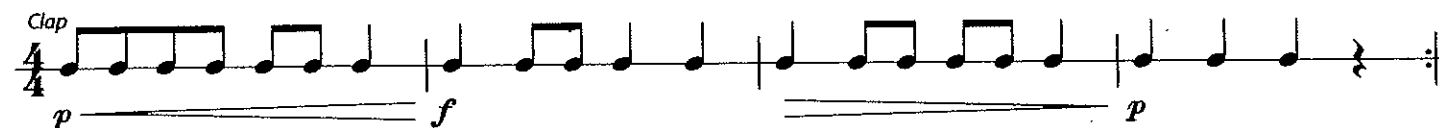


## Dynamics

**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



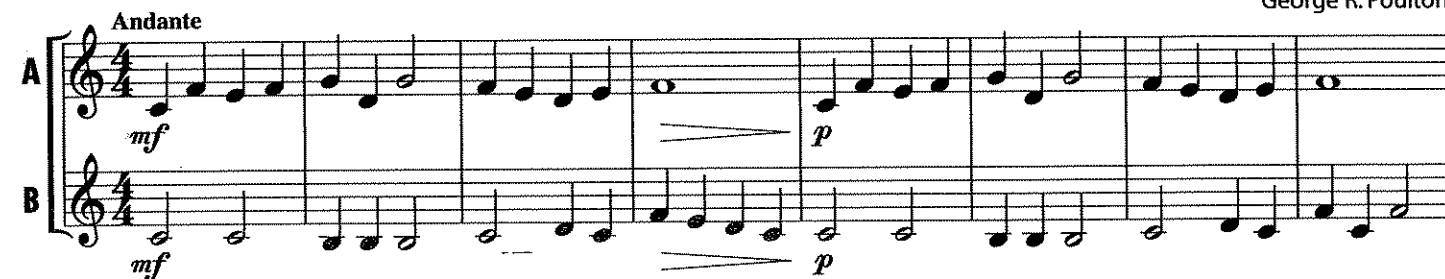
### CHORALE



## 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)

Moderato

French Folk Song



# PERFORMANCE SPOTLIGHT

## 55. WHEN THE SAINTS GO MARCHING IN – Band Arrangement

Arr. by John Higgins

**Allegro**

3 Measure number

*mf*

11

19

This musical score is for 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

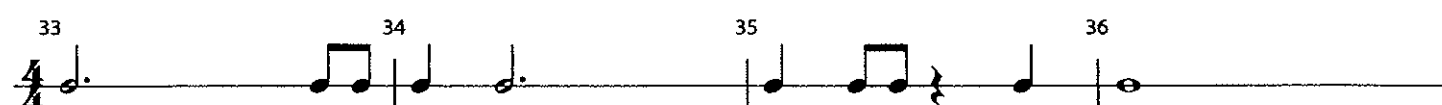
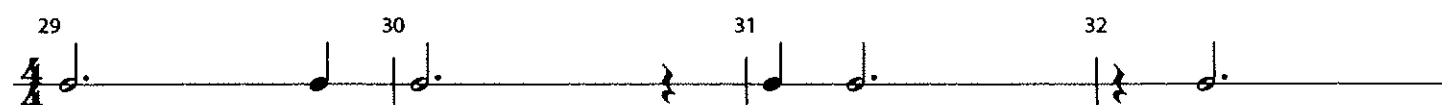
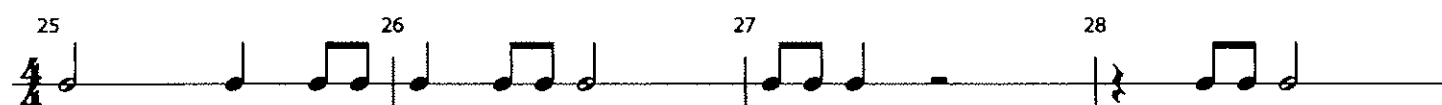
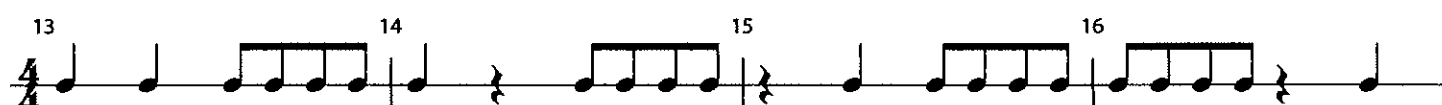
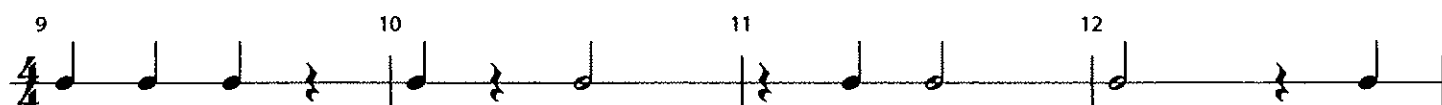
**Allegro**

*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*.

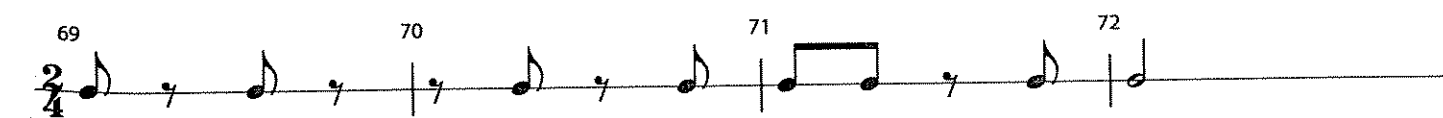
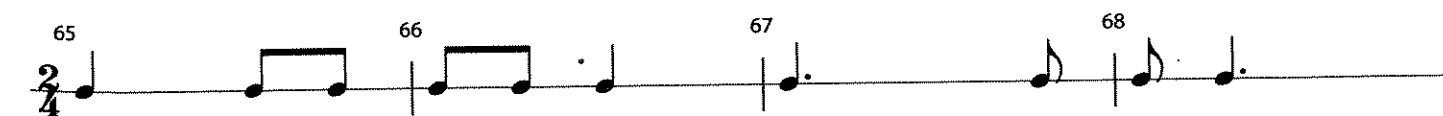
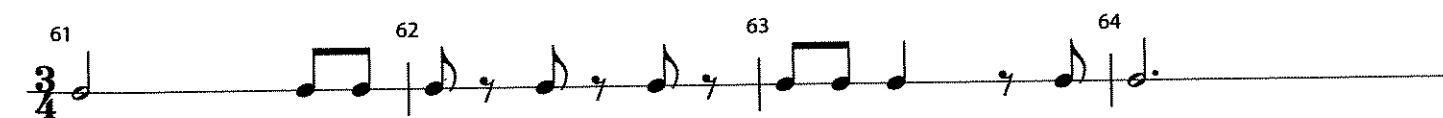
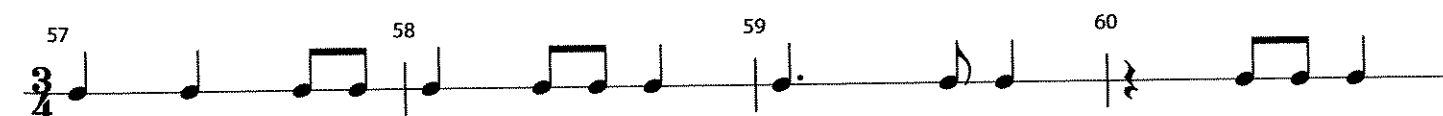
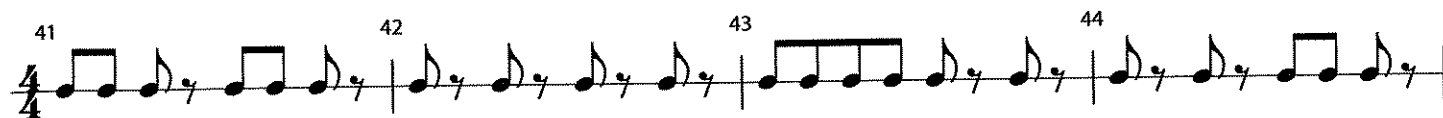
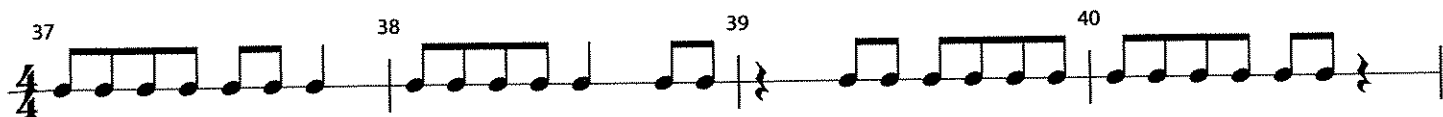


# RHYTHM STUDIES





# RHYTHM STUDIES







# Trumpet

Name \_\_\_\_\_

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

**31. A MOZART MELODY**

Adaptation

The image shows a musical score for a piece titled '31. A MOZART MELODY'. The score is written on two staves in 4/4 time. The melody consists of eighth and quarter notes. A large bracket is drawn over the first half of the score, spanning from the beginning to the middle of the second staff. The word 'Adaptation' is written in the top right corner.

## 32. ESSENTIAL ELEMENTS QUIZ

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

[illegible]



# SCALE CHECKLIST

KEY	MAJOR	MINOR	HARMONIC MINOR	BLUES	CHROMATIC (1 Octave)	CHROMATIC (2 Octaves)
<b>Bb</b>						
<b>B</b>						
<b>C</b>						
<b>C#/Db</b>						
<b>D</b>						
<b>D#/Eb</b>						
<b>E</b>						
<b>F</b>						
<b>F#/Gb</b>						
<b>G</b>						
<b>G#/Ab</b>						
<b>A</b>						

# MAJOR SCALE CHART

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

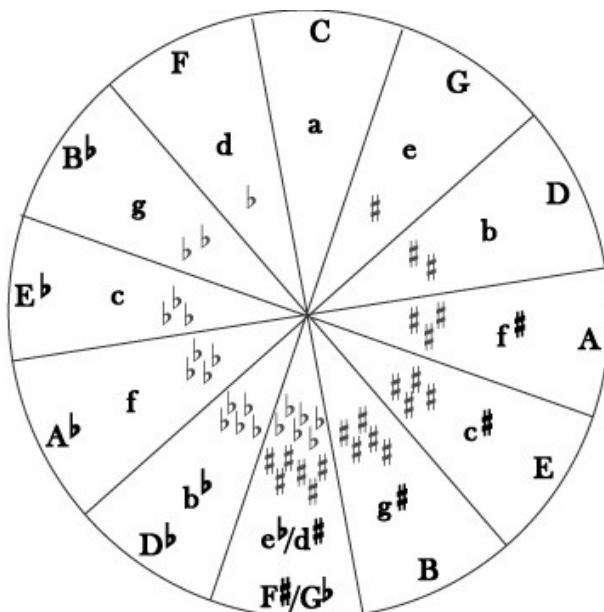
## TRANSPOSITION GUIDE

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 2<sup>nd</sup> on chart).
  - Eb Alto & Baritone Saxes move forward 3 keys from the given concert pitch (or up a 6<sup>th</sup> on chart).
  - French Horns in F move forward 1 key from the given concert pitch (or up a 5<sup>th</sup> 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
<b>Bb</b>	Bb	C	Db	Eb	F	Gb	Ab	Bb
<b>B</b>	B	C#	D	E	F#	G	A	B
<b>C</b>	C	D	Eb	F	G	Ab	Bb	C
<b>C#</b>	C#	D#	E	F#	G#	A	B	C#
<b>D</b>	D	E	F	G	A	Bb	C	D
<b>D#</b>	D#	E#	F#	G#	A#	B	C#	D#
<b>Eb</b>	Eb	F	Gb	Ab	Bb	Cb	Db	Eb
<b>E</b>	E	F#	G	A	B	C	D	E
<b>F</b>	F	G	Ab	Bb	C	Db	Eb	F
<b>F#</b>	F#	G#	A	B	C#	D	E	F#
<b>G</b>	G	A	Bb	C	D	Eb	F	G
<b>G#</b>	G#	A#	B	C#	D#	E	F#	G#
<b>A</b>	A	B	C	D	E	F	G	A

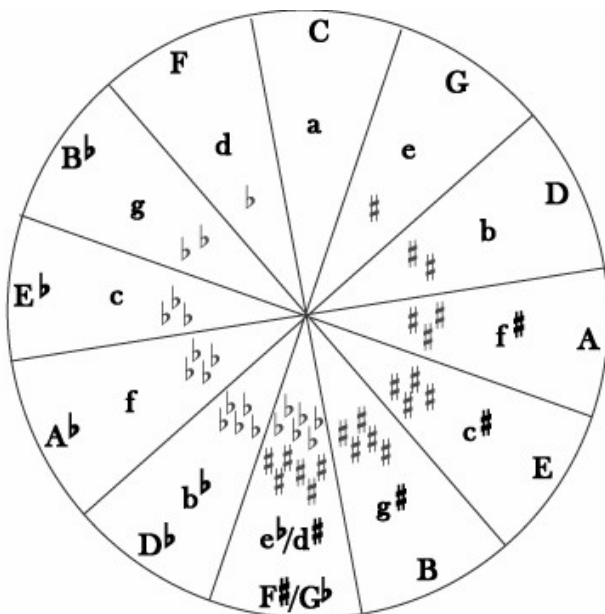
## TRANSPOSITION GUIDE

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 2<sup>nd</sup> on chart).
  - Eb Alto & Baritone Saxes move forward 3 keys from the given concert pitch (or up a 6<sup>th</sup> on chart).
  - French Horns in F move forward 1 key from the given concert pitch (or up a 5<sup>th</sup> 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)

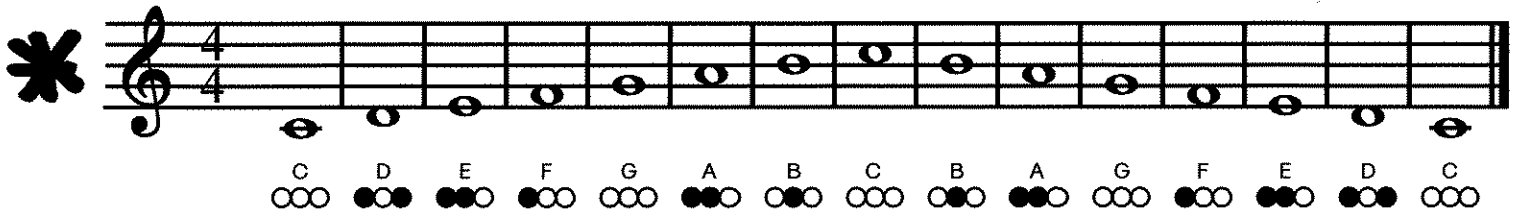


## TIPS

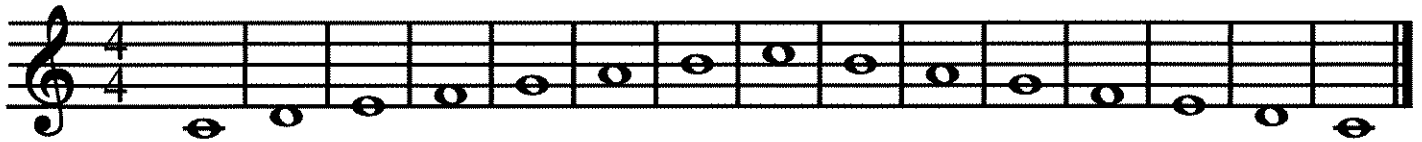
- ♪ A natural minor scale is a major scale with a b3, b6, and b7.
- ♪ To build a natural minor scale from any note, follow this formula: W-H-W-W-H-W-W  
W = Whole step  
H = Half step
- ♪ Order of Flats: B-E-A-D-G-C-F
- ♪ Order of Sharps: F-C-G-D-A-E-B

# Concert Bb Scale

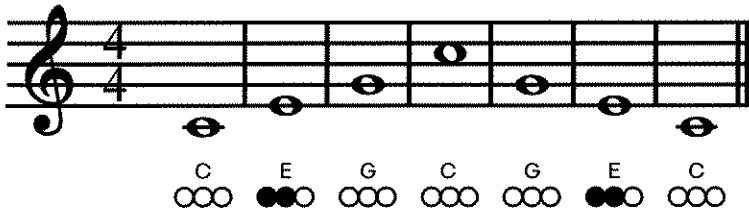
## 1. Scale with hints

\* 

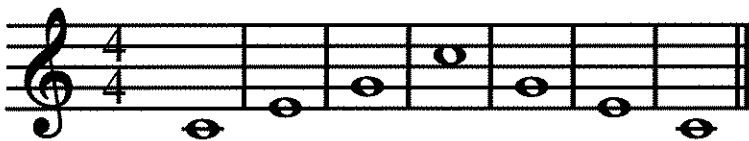
## 2. Scale



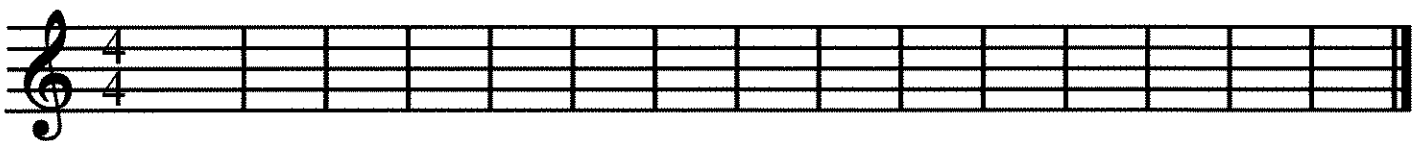
## 3. Arpeggio with hints



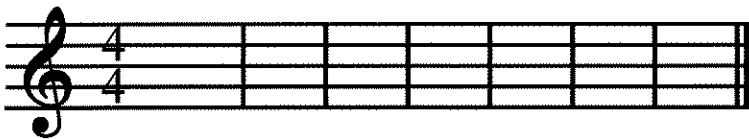
## 4. Arpeggio



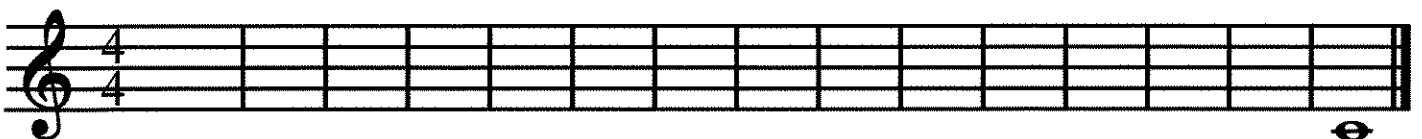
## 5. Draw the notes of the scale.



## 6. Draw the notes of the arpeggio.



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



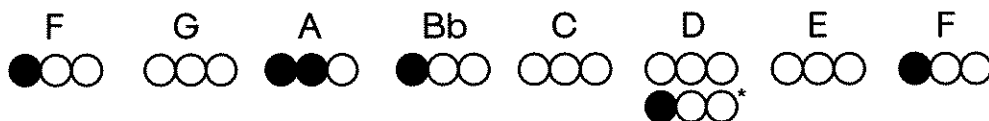
# Concert Bb Scale

## BRASS

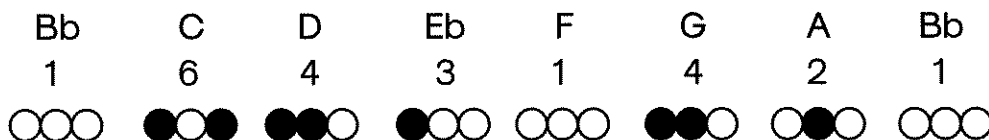
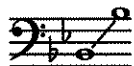
 Trumpet



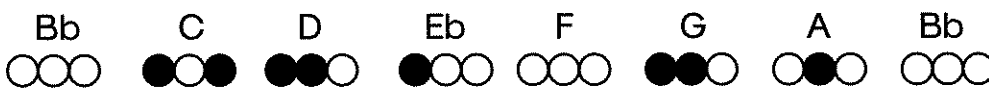
F Horn  
\*Lower octave



Trombone  
Baritone



Tuba

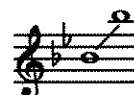


## WOODWINDS

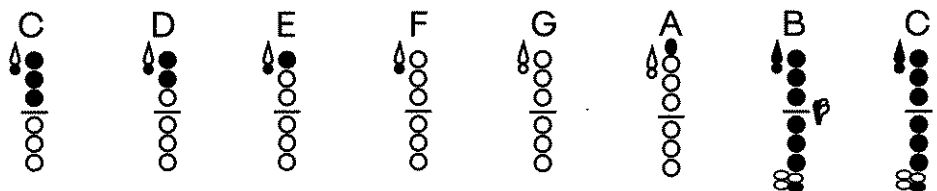
Flute



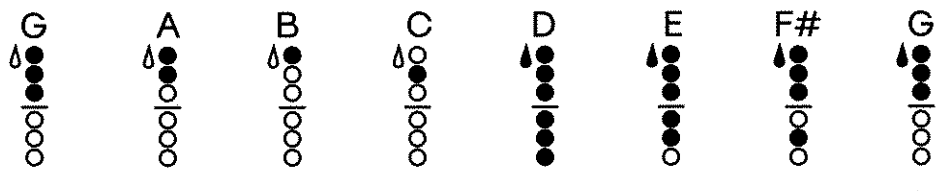
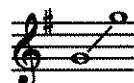
Oboe  
\*Forked F



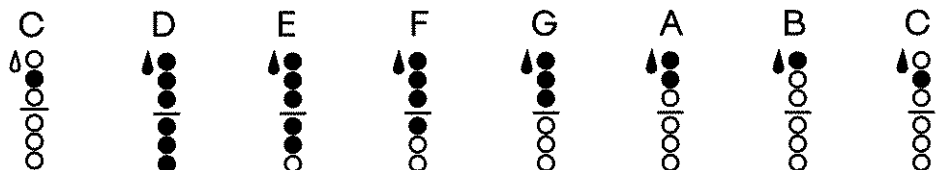
Clarinet



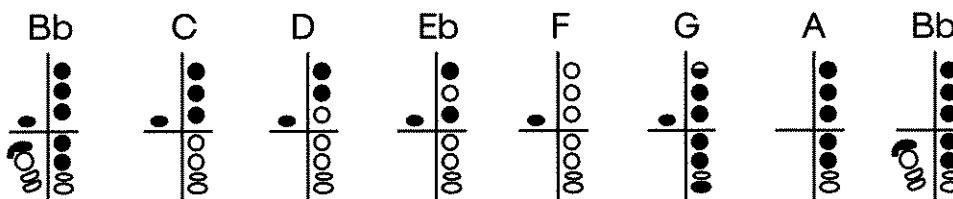
Alto/Bari Sax



Tenor Sax



Bassoon  
● = whisper key



# Concert Bb Blues Scale

Number	1	b3	4	b5	5	b7	8
Solfège	Do	Me	Fa	Se	Sol	<u>Te</u>	Do
<sup>C</sup> Instruments (Flute, Trombone, Baritone)	Bb	Db	Eb	E	F	Ab	Bb
<sup>Bb</sup> Instruments (Trumpet, Tenor Sax Clarinet)	C	Eb	F	F#	G	Bb	C
<sup>Eb</sup> Instruments (Alto Sax)	G	Bb	C	C#	D	F	G

# Concert C Minor Scale

Number	1	2	3	4	5	6	7	8
Solfège	Do	Re	Me	Fa	Sol	Le	Te	Do
<sup>C</sup> Instruments (Flute, Trombone, Baritone)	C	D	Eb	F	G	Ab	Bb	C
<sup>Bb</sup> Instruments (Trumpet, Tenor Sax Clarinet)	D	E	F	G	A	Bb	C	D
<sup>Eb</sup> 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

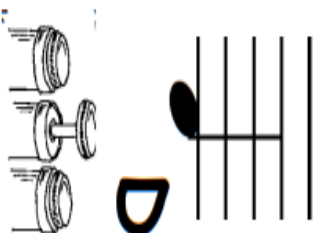
2

3

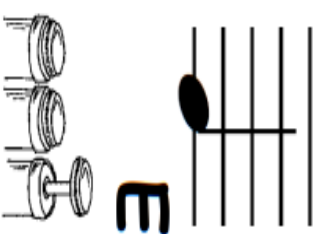
4

5

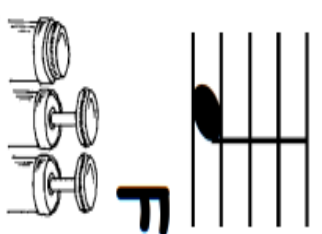
C/“Do”



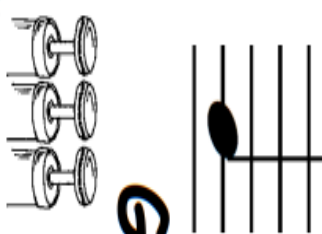
D/“Re”



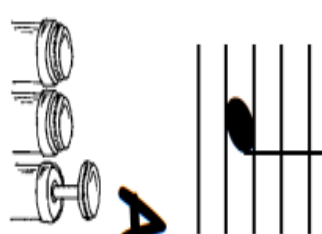
E<sub>b</sub>/“Me”



F/“Fa”



G/“So”

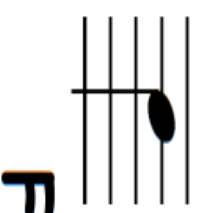
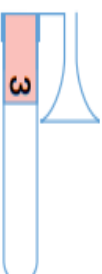
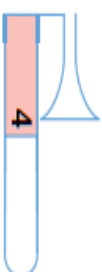
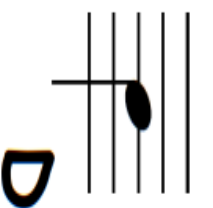
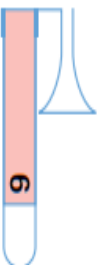
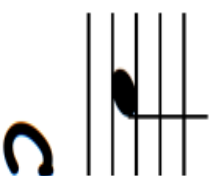


TRUMPET

&

BARITONE  
EUPHONIUM  
TUBA FINGERS

TROMBONE



| Add Octave key (left thumb)



TENOR SAX





# 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-flat, B-flat, F7, and B-flat.



# **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 <sup>7</sup>	Cm-Fm-Ab-G <sup>7</sup>	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

# Trumpet Concerto in Eb

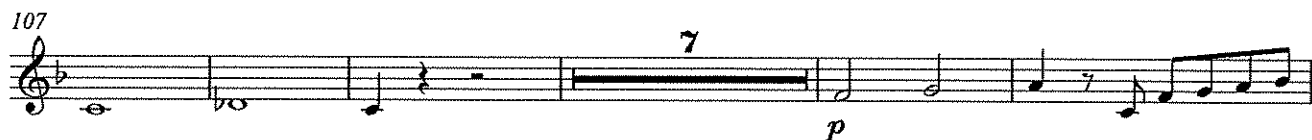
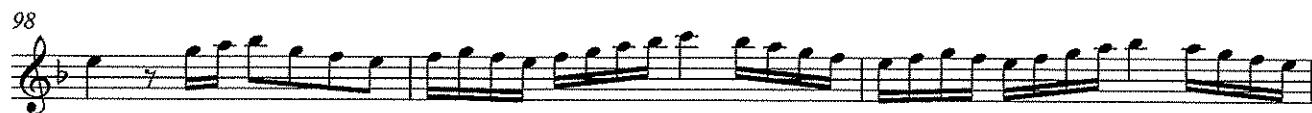
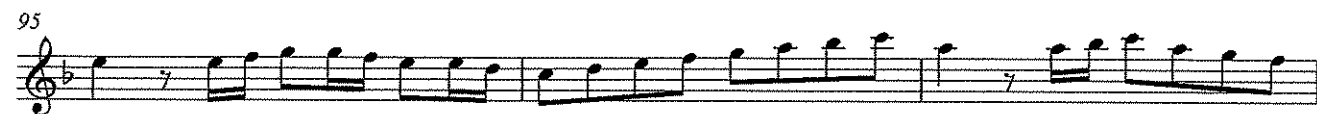
Solo Trumpet in Bb

Franz Joseph Haydn

**Allegro**

The musical score is written for a solo trumpet in Bb. It begins with a treble clef and a key signature of two flats (Bb and Eb). The tempo is marked 'Allegro'. The score is divided into measures, with measure numbers 7, 16, 20, 41, 47, 53, 59, 65, 71, 77, 83, 89, and 92 indicated. Dynamics include *f* (forte) at measures 7, 20, and 89, and *p* (piano) at measure 83. Trills are marked with 'tr' at measures 41, 59, 77, and 83. A 'Solo' instruction is placed above measure 20. The score includes various musical notations such as rests, eighth notes, quarter notes, half notes, and trills.

Notated by S.S. Ellis  
Please Distribute Freely



179



186



192



200



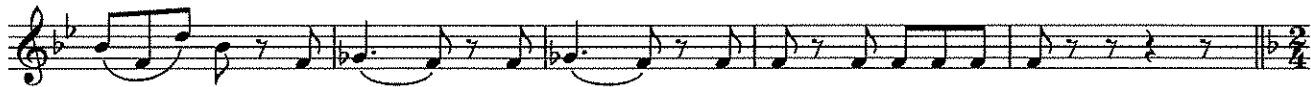
203



206



211



216 Allegro



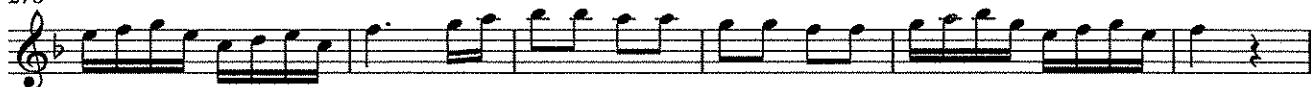
266



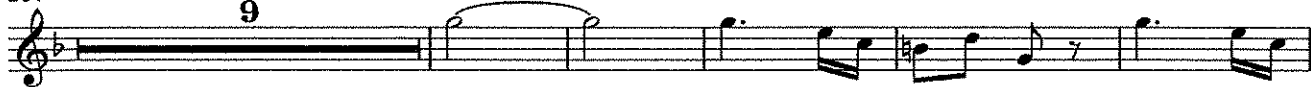
272



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

398

404

416

422

428

436

447

465

472

498

505

*p*

*cresc.*

*f*

Bb INSTRUMENTS  
-LOW

# Amazing Grace

John Newton

*Traditional*

*arr. R. Rodriguez & Bernice*

(F) F C7 Dm B<sup>b</sup> F C7

Soprano

Alto

Tenor

Bass

7 F C F F B<sup>b</sup> F Dm F

S

A

T

B

14 F C7 F F sus4/B<sup>b</sup> F

S

A

T

B

# Trumpet

**Soprano**

**Bass**

The bass line is written on a single staff in 4/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes. Measures 1-8 are a continuous eighth-note pattern. Measure 9 has a double bar line. Measures 10-14 continue the eighth-note pattern. Measure 15 has a double bar line. Measures 16-19 continue the eighth-note pattern. Measure 20 has a double bar line. Measure 21 is a whole note. A box labeled 'Intro' is placed above measure 19.

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

Trumpet in Bb

# Candy Rain

Arr. Raul Maldonado

Soul For Real

$\text{♩} = 94$   
Solo/soli

5

9 **A** tutti *f*

13 **B**

19

25 **C**

32 **D**

37

2

40

**E**

3

46

**F**

Solo Section

---

8

57

**G**

 $mf$ 
$$ff$$

Trumpet in B♭ 2

# Candy Rain

Arr. Raul Maldonado

Soul For Real

♩ = 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

# 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



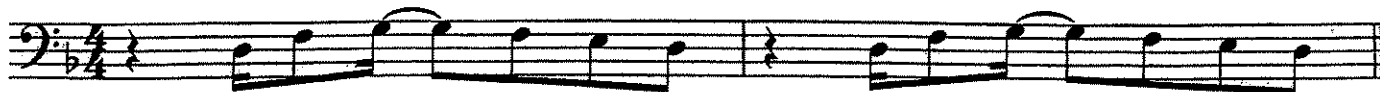
E G A G F# E E G A G F# E

## 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 is marked mezzo-forte (*mf*). The sixth staff contains section 'D' in a box, marked 'Repeat 3x' and *f*, followed by section 'E' in a box, marked 'rit.', and concludes with a final melodic phrase. Various musical notations such as slurs, accents, and repeat signs are used throughout the score.

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 ties, starting on a whole rest. The second staff continues the melodic line with eighth notes and ties, marked with a mezzo-piano (*mp*) dynamic. The third staff includes a ritardando (*rit.*) marking and a section labeled 'A' in a box, which is marked 'a tempo - Repeat 4x'. This section is in 3/4 time and marked with a forte (*f*) dynamic. The fourth staff contains a section labeled 'B' in a box. The fifth staff features a section labeled 'C' in a box, marked mezzo-forte (*mf*), followed by a section labeled 'D' in a box marked 'Repeat 3x' and forte (*f*), and then a section labeled 'E' in a box. The sixth staff concludes the piece with a final note and a double bar line, followed by a long horizontal line indicating the end of the score.

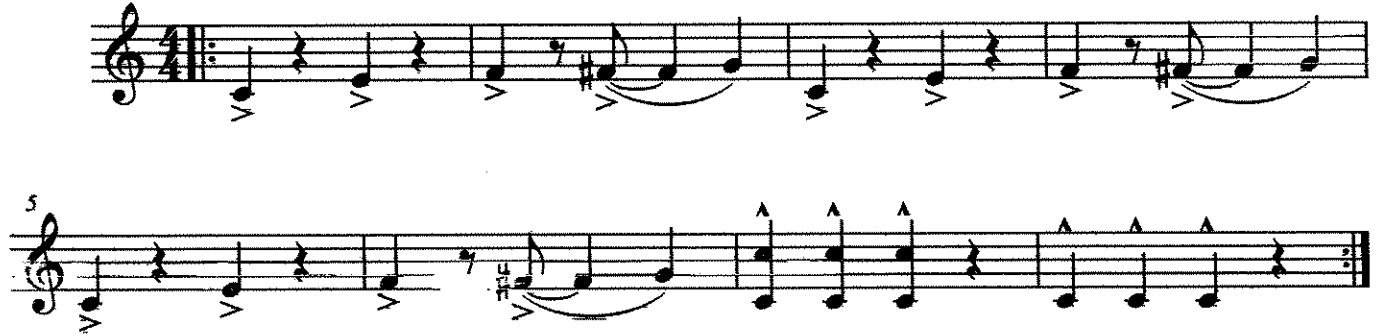


# Trumpet in B $\flat$

## Cheer # 1

arr. Bernice

*Watch Conductor  
Slow-Fast*



Melody Bb (LOW)

# Danza Kuduro

As Recorded by  
Don Omar & Lucenzo  
arr. Bernice

Slow ♩ = 63

play 2nd time only  
Duet



# Danza Kuduro

Melody Bb (LOW), p. 2

42

42-45: Musical staff with treble clef, key signature of two sharps (F# and C#), and a common time signature. The staff contains a melody starting with a quarter rest, followed by eighth and quarter notes, with some notes beamed together. There are repeat signs at the end of measures 43 and 44.

G

solo/soli  
optional 8va

46

46-49: Musical staff continuing the melody from the previous system, with similar rhythmic patterns and beaming.

50

50-53: Musical staff continuing the melody, featuring a mix of eighth and quarter notes.

H

tutti

54

54-57: Musical staff continuing the melody, with a repeat sign at the end of measure 57.

optional  
solo/soli

tutti

Top Notes Melody  
Bottom Harmony

optional  
solo/soli

58

58-62: Musical staff continuing the melody, with a repeat sign at the end of measure 62.

To Coda  $\oplus$  I Solo Section  
-Drum Feature On Cue

tutti

6

D.S.  $\%$  al Coda

63

63-66: Musical staff continuing the melody, with a repeat sign at the end of measure 66. The text "1st time only" is written below the staff.

J  $\oplus$  Coda

K

73

73-83: Musical staff continuing the melody, with a repeat sign at the end of measure 83. The text "ff" is written below the staff.

84

84-87: Musical staff continuing the melody, with a repeat sign at the end of measure 87. The text "1." and "2." are written above the staff.

Melody Bb (HIGH)

# Danza Kuduro

As Recorded by  
Don Omar & Lucenzo  
arr. Bernice

Slow ♩ = 63 play 2nd time only  
Duet

*mp*

Double Time  
A ♩ = 126  
4

B 13 4

C

*f*

21

D 25

29

E 33

36

F %

40

*f*



# Danza Kuduro

## Melody Bb (HIGH), p. 2

44

48 G solo/soli

52

56 H tutti optional solo/soli tutti

Top Notes Melody  
Bottom Harmony

61 optional solo/soli To Coda I tutti Solo Section -Drum Feature On Cue

1st time only

66 6 D.S.  $\%$  al Coda

J  $\oplus$  Coda

73 K 7 *ff*

84 1. 2.

Counter melody Bb  
LOW

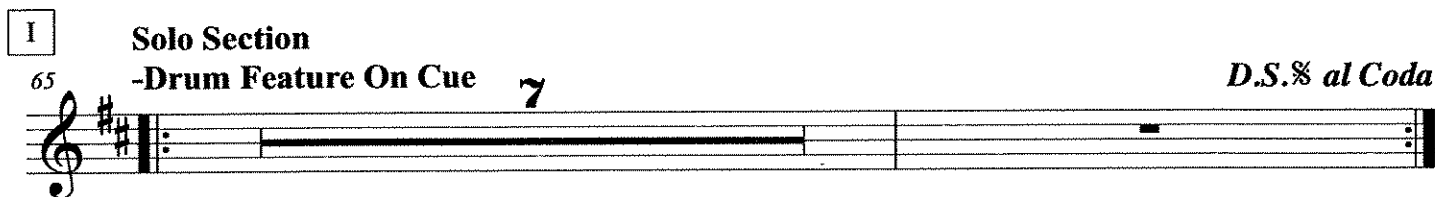
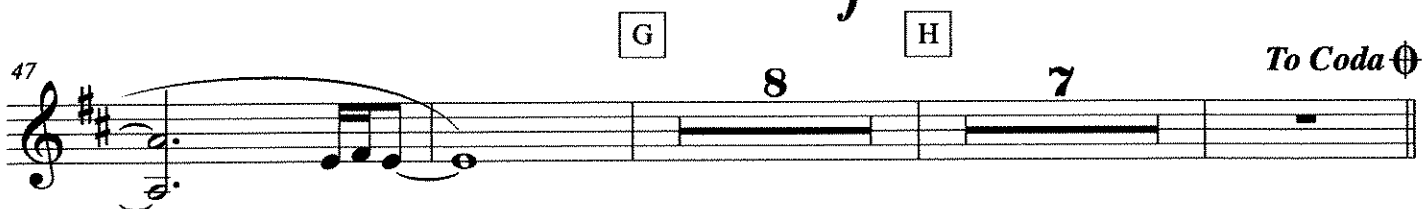
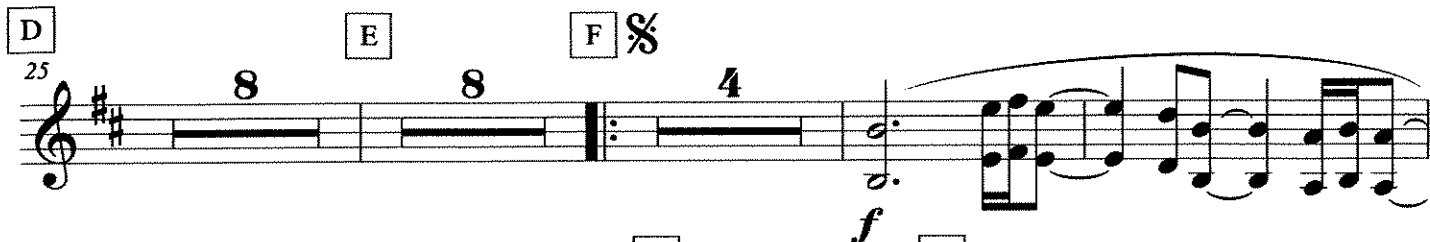
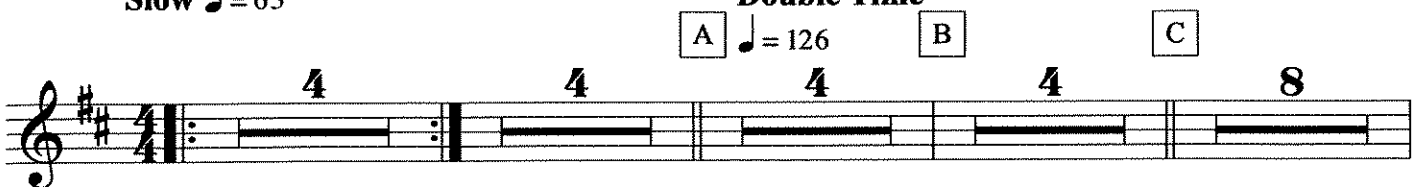
# Danza Kuduro

As Recorded by  
Don Omar & Lucenzo  
arr. Bernice

Slow ♩ = 63

Double Time

A ♩ = 126



Solo Section

-Drum Feature On Cue

*D.S. al Coda*



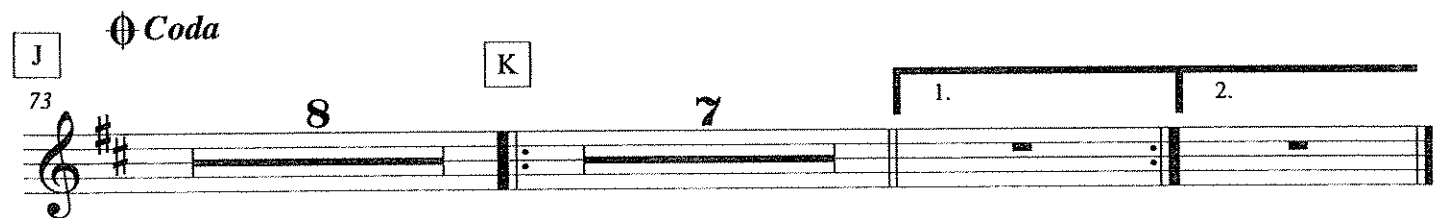
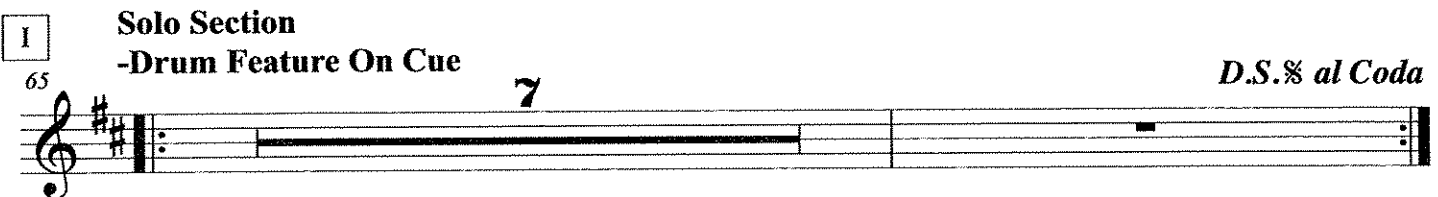
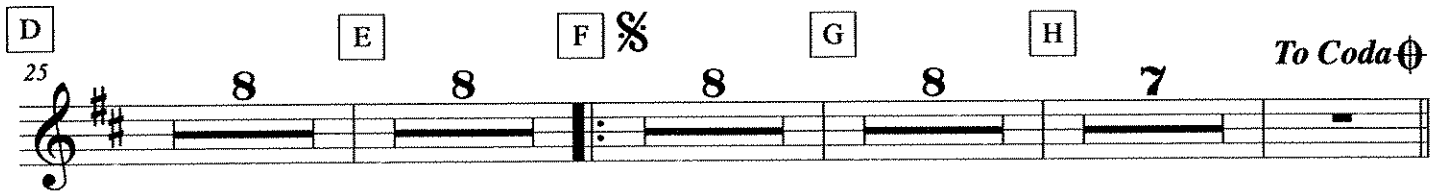
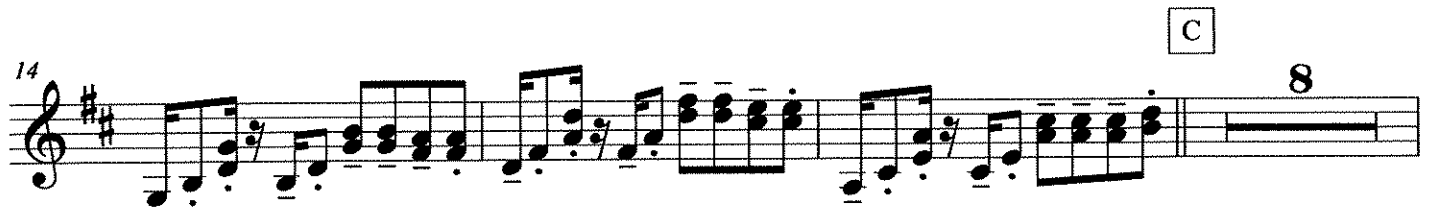
Accordian  
Horn Lick Bb (LOW)  
OPTIONAL

# Danza Kuduro

As Recorded by  
Don Omar & Lucenzo  
*arr. Bernice*

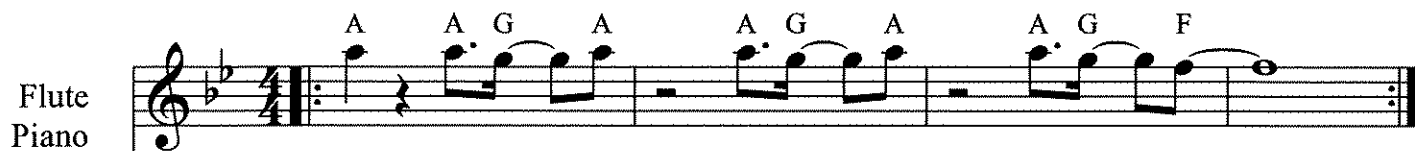
Slow ♩ = 63

**A** Double Time ♩ = 126



# 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

$\text{♩} = 60$

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.

## First Five Note Exercises

142 **Bb**  
(MED.)

# HEART AND SOUL

-HOAGY CARMICHAEL  
FRANK L. DESSER

Handwritten musical score for "Heart and Soul" in B-flat major, 4/2 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 4/2. The music is written in a single system with repeat signs at the beginning and end of the first section. The chords are written above the notes.

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, half notes, and rests. There are also some handwritten annotations, including a '2' under measure 2 and a '3' under measure 3.

# Don't Mean A Thing - Bb

21

*To Coda*  1.



13 14 15 16 *ff*

2.

17 18 19 20 *f* *ff*

21 22 23

*D.S. al Coda*

CODA

24 25 26



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 is marked *legato* and features a long melodic line with a slur. The Alto, Tenor, and Bass parts also feature *legato* markings and provide harmonic support.

Score for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices, measures 9-15. The Soprano part continues with a long melodic line, marked *legato*. The Alto, Tenor, and Bass parts provide harmonic support.

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

## **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

*p*

**A**

*f*

**B**

*mf* *ff*

Trumpet in B $\flat$  3

# My Way

Don Costa  
trans. Jerannchris Rivera-Heredia

*p*

**A**

*f*

**B**

*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.**

**f**

**3**

# Two Ceremonial Marches

2nd Trumpet  
(Cornet)

## 1. Processional

*Pomp and Circumstance March No. 3*

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

YBS 54

**Maestoso**

*f*

*rit.*

7

**A** **Andante** 8

**B** 6

*mf*

25 **C**

31 **D**

37 **E**

*f* *mf*

43 1.

49 2. *rit.*

*f*

# Santa Claus Is Comin' To Town

Melody - Bb

Coots & Gillespie  
arr. Bernice

Moderate Swing





# Santa Claus Is Comin' To Town

Bb Bass Line (Low)

Coots & Gillespie  
arr. Bernice

Moderate Swing



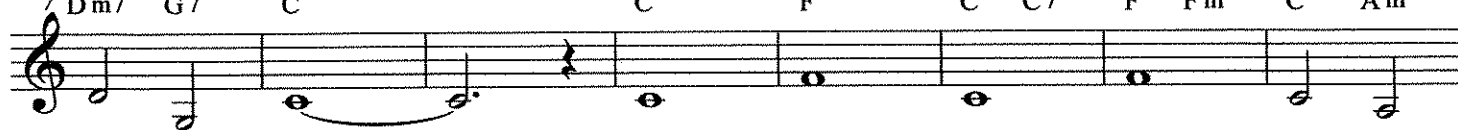
C F C C7 F Fm C Am



*mf*

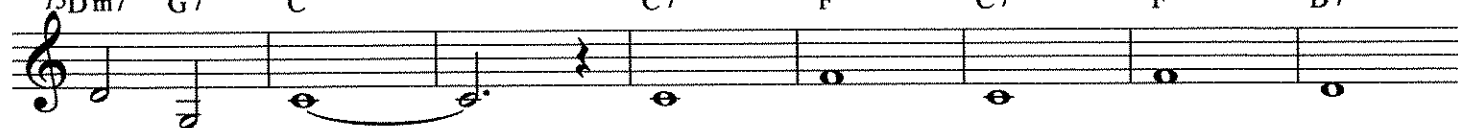
A

C F C C7 F Fm C Am



B

C7 F C7 F D7



C

To Coda

D

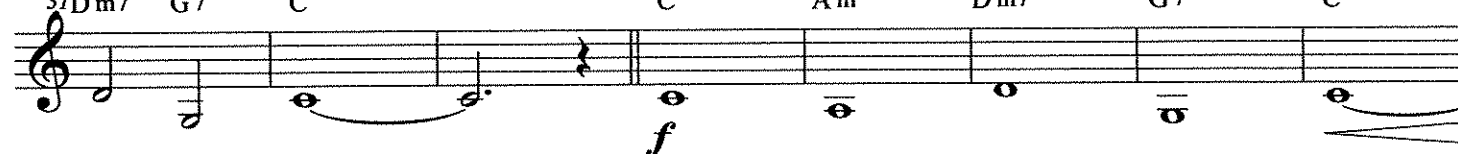
C F C C7 F Fm C Am



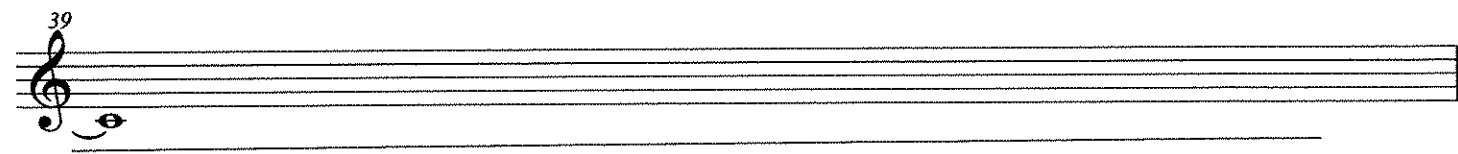
*D.S. al Coda*

E

C Am Dm7 G7 C

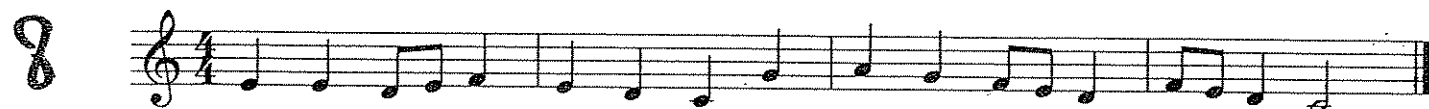
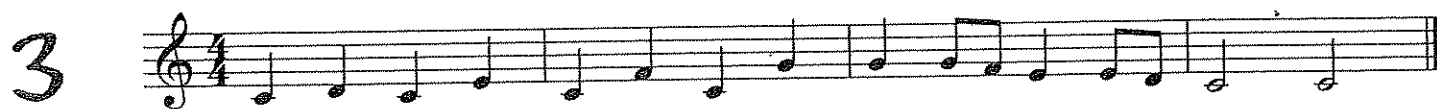


*f*



# 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 melody is written on a single staff. Measures 1-4 are marked *mp* (mezzo-piano) and measure 5 is marked *f* (forte). The melody consists of eighth and sixteenth notes, with a long slur covering measures 1-4 and a shorter slur for measure 5. The piece ends with a double bar line at the end of measure 5.

Melody Bb (LOW)

As Recorded by Nirvana

Arr. Walsh

# *Smells Like Teen Spirit*

4 **A**

8 *f* *f*

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

20

24 **D** *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 **L** D.S. al Coda

**L**

85 *f* *ff*

90 *rit.*

Melody Bb (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**

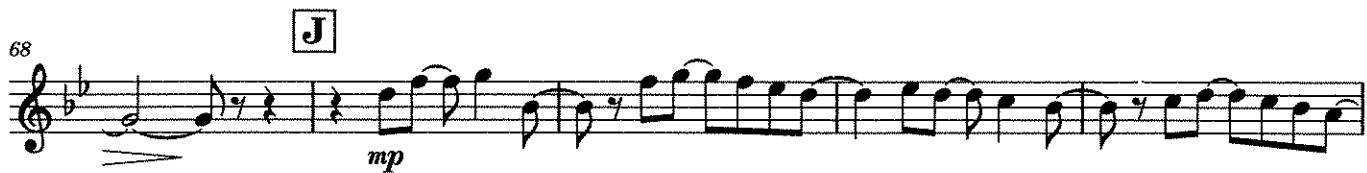
*f*

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 a series of eighth and sixteenth notes, followed by a repeat sign. The staff is divided into measures by bar lines. Above the staff, the letters G, H, and I are enclosed in boxes, with the numbers 8 and 4 below them, indicating measures.

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 a series of eighth and sixteenth notes, followed by a repeat sign. The staff is divided into measures by bar lines. Above the staff, the letters J and K are enclosed in boxes, with the number 4 below them, indicating measures. The dynamic marking *mp* is present below the staff.

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 a series of eighth and sixteenth notes, followed by a repeat sign. The staff is divided into measures by bar lines.

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 a series of eighth and sixteenth notes, followed by a repeat sign. The staff is divided into measures by bar lines.

85

**L** 4

*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 a series of eighth and sixteenth notes, followed by a repeat sign. The staff is divided into measures by bar lines. Above the staff, the letter L is enclosed in a box, with the number 4 below it, indicating measures. The dynamic markings *f* and *ff* are present below the staff.

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 a series of eighth and sixteenth notes, followed by a repeat sign. The staff is divided into measures by bar lines.

# 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*

# TAKE ON ME

TRUMPET I

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

(UNISON PATTERNS)

(A) (TECHNO-POP)



(B)



(TECHNO-POP)

(SOLO)



(9)



(21)



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07012996  
Take On Me - 1

Audio Demo  
YouTube.com  
Search: HL07012996

# TRUMPET I

**33**  $\text{4}$  **41**

33-36 37 *mf* 38 39 40 42

TO CODA

(SMALL NOTES OPT.)

43 44 45 46 47 48

**49**  $\text{4}$

49-52 53 *mf* 54 55 56

57 58 59 60 *ff*

**61**

*mf* SUB. 62 63 64

**65**

*f* 66 67 68

69 70 71 72

D.S. AL CODA

73 74 75 76

CODA

77 *f* 78 79 *ff* 80

$\text{3}$

81-83 84

# TAKE ON ME

TRUMPET 2

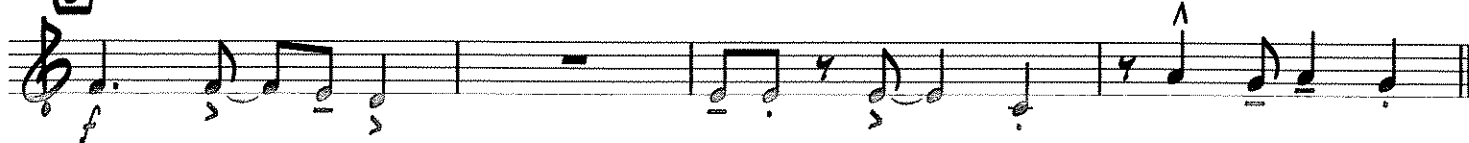
Music by PAL WAAKTAAR and MAGNE FURUHOLMNE  
Words by PAL WAAKTAAR, MAGNE FURUHOLMNE  
and MORTON HARKET  
Arranged by JOHN BERRY

(UNISON PATTERNS)

(A) (TECHNO-POP)



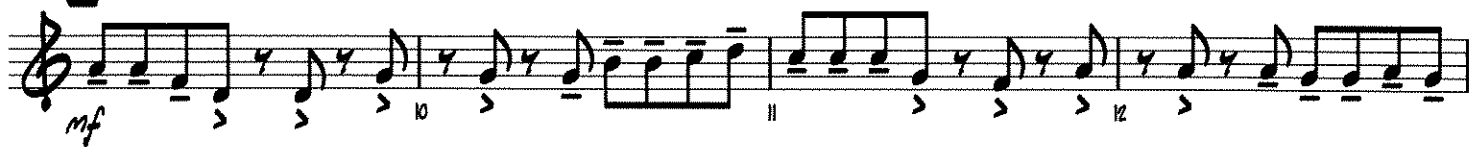
(B)



(TECHNO-POP)



(9)



(21)





# TRUMPET 2

33 4 33-36 37 *mf* 38 39 40 41 42

43 44 45 46 47 48 TO CODA

49 4 49-52 53 *mf* 54 55 56

57 58 59 60 *ff*

61 *mf* SUB. 62 63 64

65 *f* 66 67 68

69 70 71 72

73 74 75 76 D.S. AL CODA

77 *f* 78 79 *ff* 80

81-83 84

CODA

# TAKE ON ME

TRUMPET 3

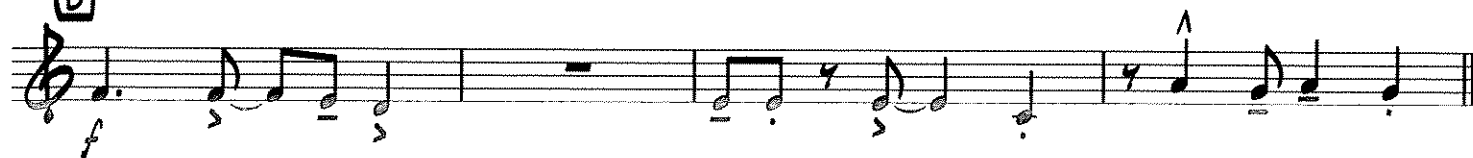
Music by PAL WAAKTAAR and MAGNE FURUHOLMNE  
Words by PAL WAAKTAAR, MAGNE FURUHOLMNE  
and MORTON HARKET  
Arranged by JOHN BERRY

(UNISON PATTERNS)

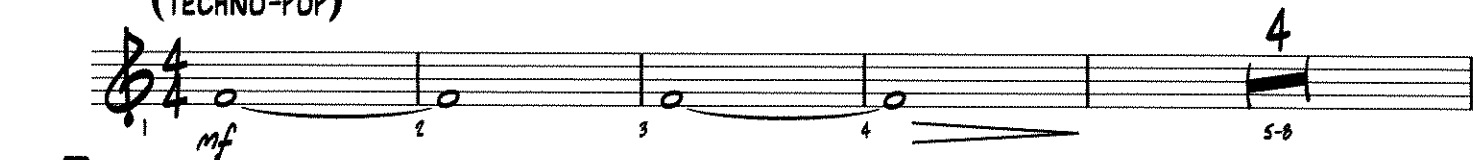
(A) (TECHNO-POP)



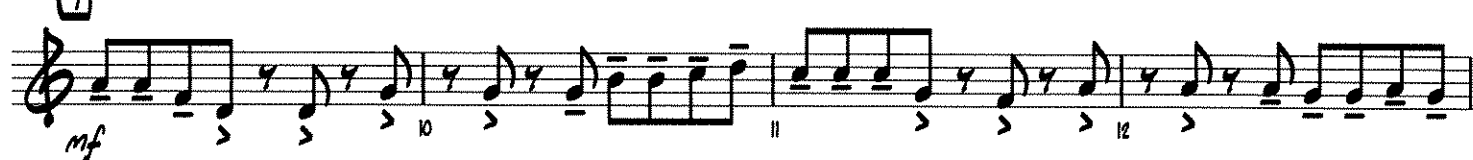
(B)



(TECHNO-POP)



(9)



(21)



# TRUMPET 3

33 4 33-36 37 *mf* 38 39 40 42 41

TO CODA

49 4 49-52 53 *mf* 54 55 56

57 58 59 60 *ff*

61 *mf* SUB. 62 63 64

65 *f* 66 67 68

69 70 71 72

73 74 75 76 D.S. AL CODA

CODA 77 *f* 78 79 *ff* 80

81-83 84

# THE TEMPEST

B $\flat$  TRUMPETS

ROBERT W. SMITH

**With energy!**

1 6 7 8 9 10 11 12 13

*p* *f* *mp*

14 15 16 17 18 36 37 38

*ff* *f*

39 40 41 42 43 44 45

*mp* *ff*

46 47 48 49 50 51

52 53 54 55 56 57

58 59 60 61 62 63 64 65 66

*f* *mp*

67 68 69 70 71 72 73

*p* *cresc. poco a poco* *f*

74 75 76 77 78 79

*ff*

# THE TEMPEST

B $\flat$  TENOR SAXOPHONE  
(BARITONE 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*

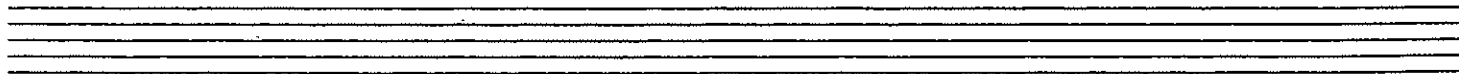
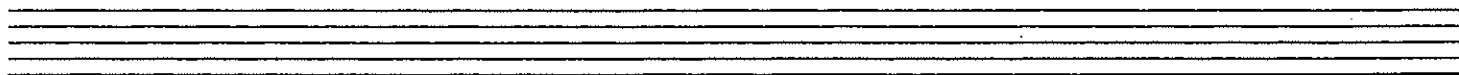
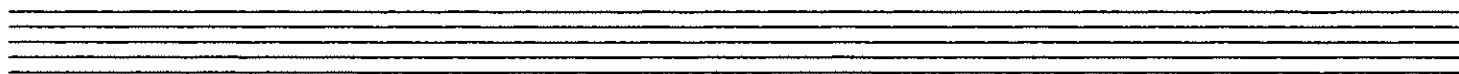
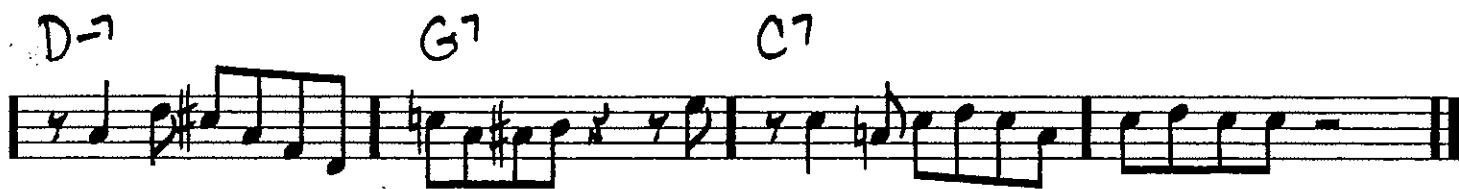
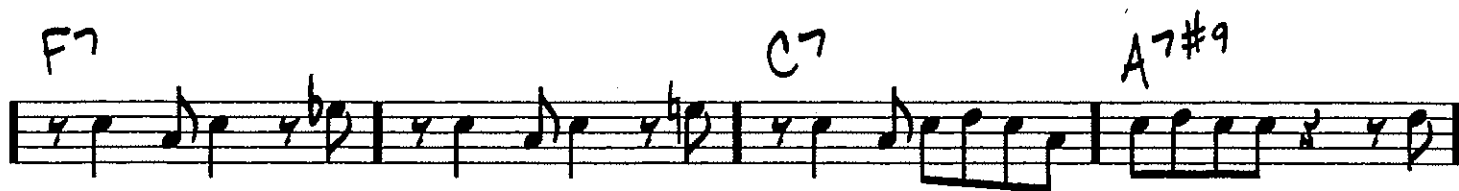


390 Bb

(MED. UP)

# TENOR MADNESS

- SONNY ROLLINS



Melody B $\flat$  - LOW

Funk  $\text{♩} = 116$

# Uptown Funk!

As Recorded by Bruno Mars

arr. Bernice

9 **A** 4 **B** *mp*

13 **C** *mf* **D**

17 **E** **F**

21 **G** optional top notes

25 **H**

29 **I** 3 **J** *f* To Coda  $\oplus$  **K** *mf* **L**

33 **K** *mf*

39 **L**

43

47 *D.S. al Coda*



♩ Coda

Uptown Funk!

Melody Bb LOW, p. 2

M



N



O



P



Q



R



S

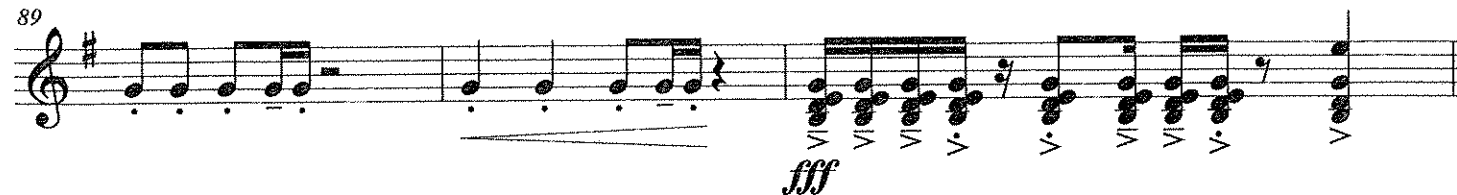
T



U



V



# Uptown Funk!

As Recorded by Bruno Mars  
arr. BerniceFunk  $\text{♩} = 116$ 

**f** **A** **B** **mp**

**9** **C** **mf**

**13** **D**

**17** **E**  $\text{X}$

**21** **F**

**25** **G** optional top notes  $\text{X}$

**29** **H**

**33** **I** **3** **J** **f**

**39** **K** **To Coda**  $\text{X}$  **mf**

**43** **L**

**47** **D.S. al Coda**

**Coda**

**Uptown Funk!**

**Melody Bb HIGH, p. 2**

50 **M** *f* *mp*

55 **N**

59 **O** *mf* **P**

63

67 **Q** *f* *f* **R**

73 **S** *ff*

77 **T**

82 **U**

87 **V**

91 *fff*

Counter melody Bb  
LOW

# Uptown Funk!

As Recorded by Bruno Mars  
arr. Bernice

Funk ♩ = 116

A B C

D E % F

G *mf*

H 30 I *f*

J 37 *To Coda* ☐

K L *D.S. al Coda*

41 3 4



Counter melody Bb  
HIGH

# Uptown Funk!

As Recorded by Bruno Mars  
arr. Bernice

Funk ♩ = 116

A B C

4 3

D E F

11 3 4

G

23

H I

30 3

J

37

K L

41

3 4

*f* *mf* *f*

To Coda

D.S. al Coda

Uptown Funk!

**Coda**

50 M N O P

4 3 1. 2. 4 3

67 Q

*f*

R 72

S 76 T

81 U

*fp*

86 V

90 *fff*

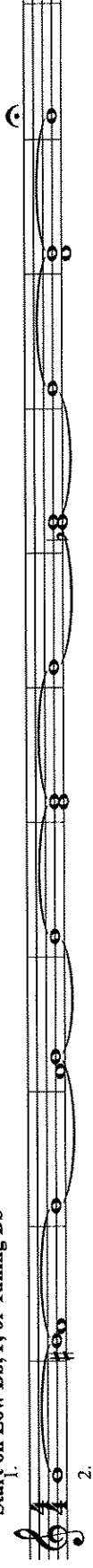
Trumpet in B $\flat$  1

Warm-ups

arr. Klesch

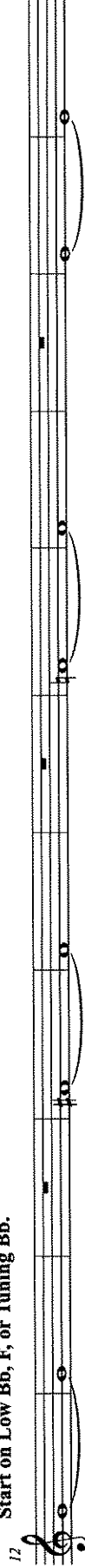
Chromatics with relative pitch  
Start on Low B $\flat$ , F, or Tuning B $\flat$

1. 2.

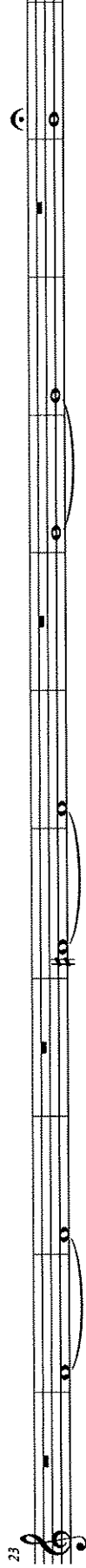


9 Count Tones  
Start on Low B $\flat$ , F, or Tuning B $\flat$ .

12

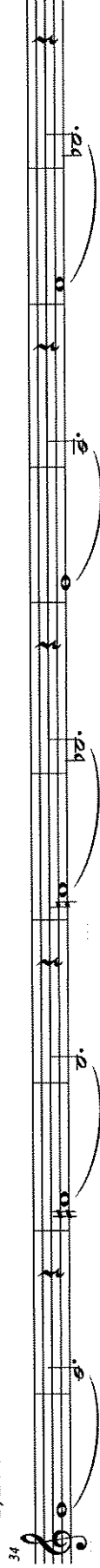


23

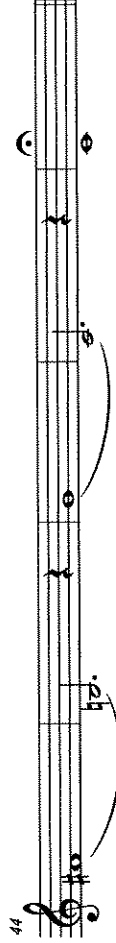


F, Low B $\flat$  / Slurred 8th notes to F

34

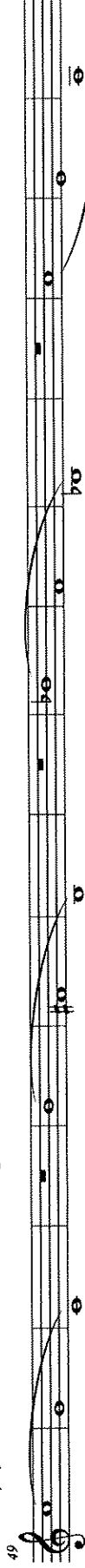


44

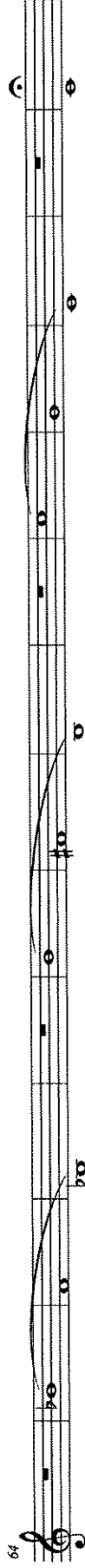


B $\flat$ , F, Low B $\flat$  / One Octave Slur 2 Tongue 2

49



64





Trumpet in B $\flat$  1

2 Note / Slurred 16ths to F

78

Musical staff showing a sequence of eighth notes and slurred 16th notes, ascending and then descending, ending on a half note F.

85

Musical staff showing a sequence of eighth notes and slurred 16th notes, ascending and then descending, ending on a half note F.

3 Note / Slurred 3rds

93

Musical staff showing a sequence of eighth notes and slurred 3rd intervals, ascending and then descending, ending on a half note F.

100

Musical staff showing a sequence of eighth notes and slurred 3rd intervals, ascending and then descending, ending on a half note F.

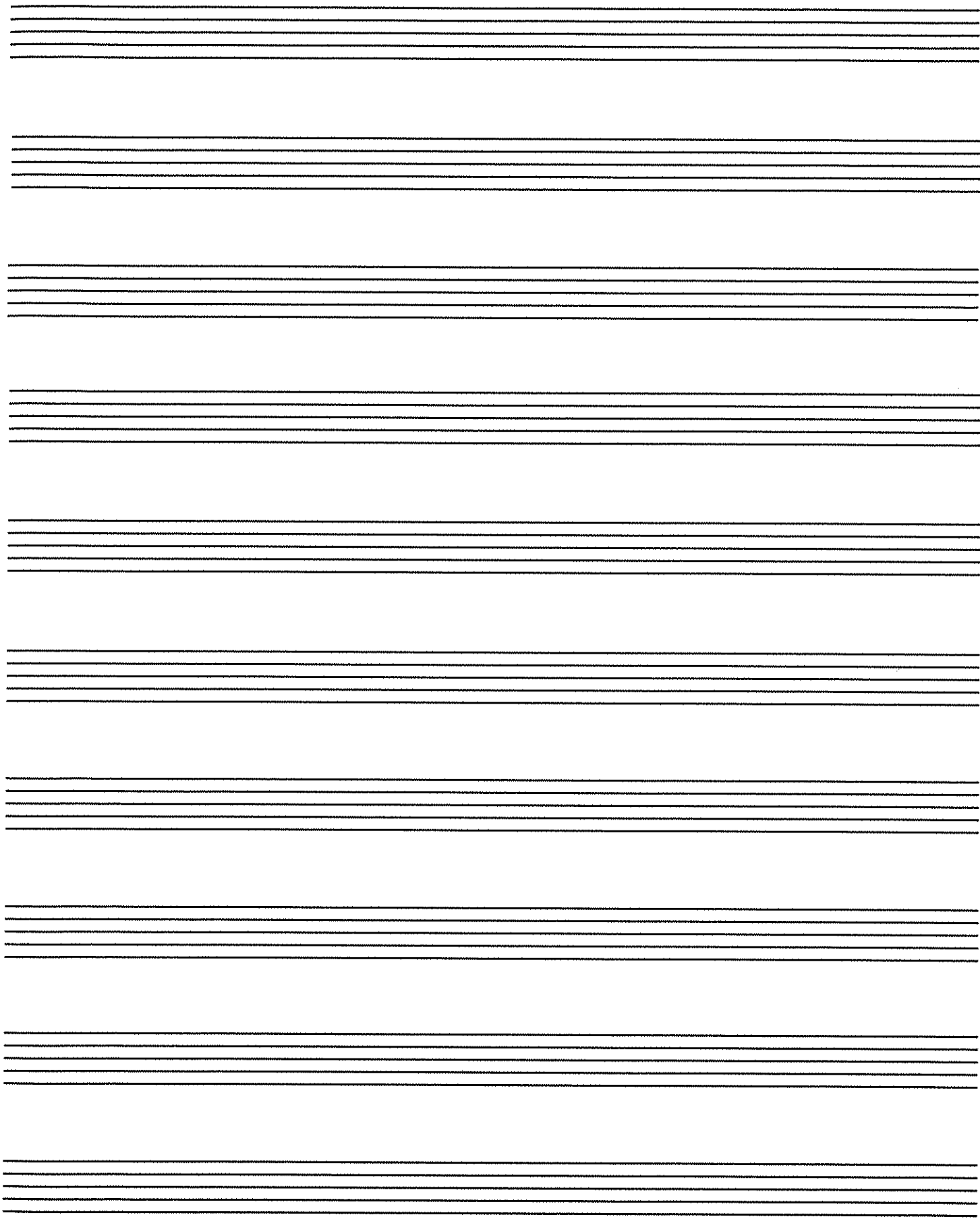
4 Note / Crazy 16ths

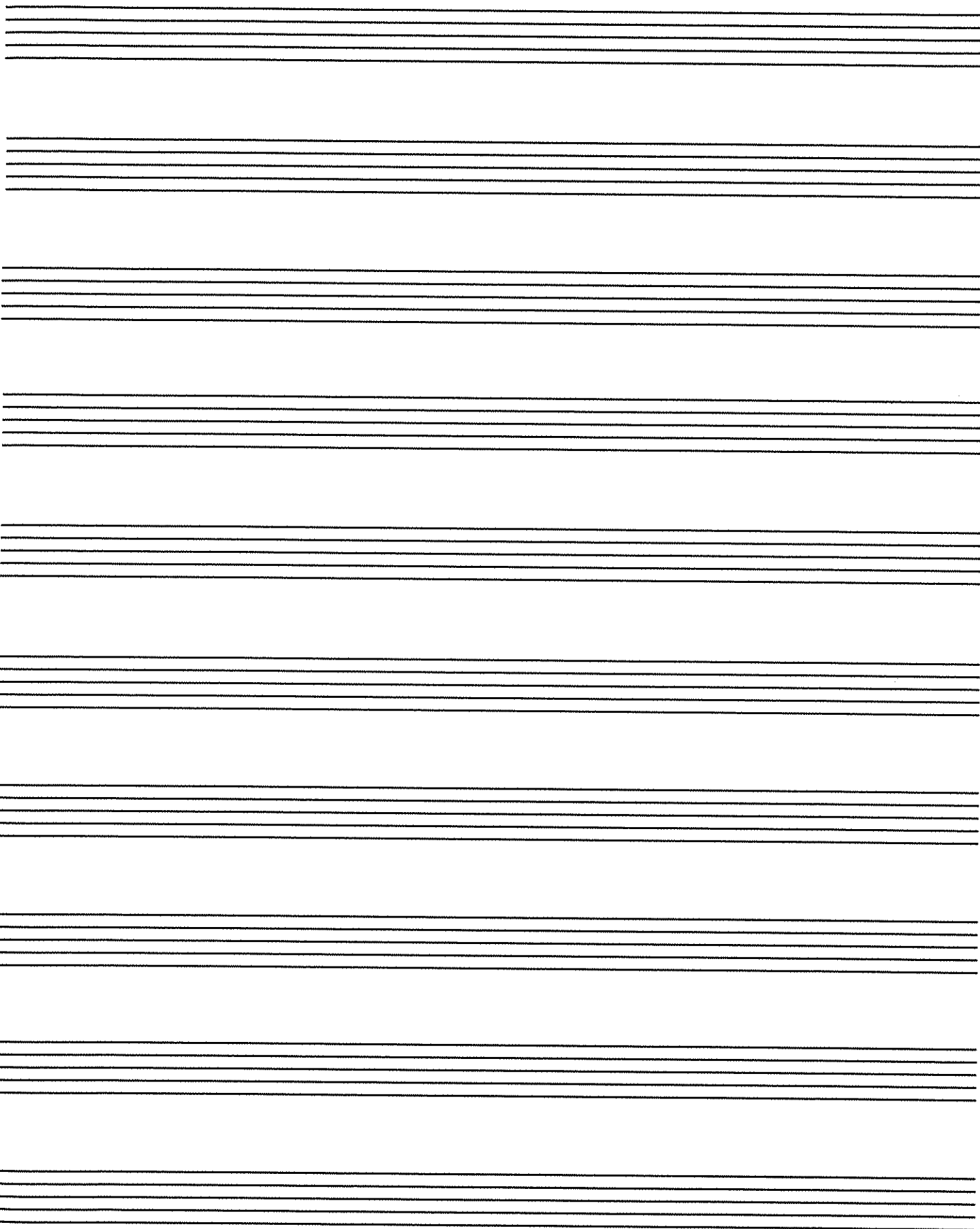
108

Musical staff showing a sequence of eighth notes and slurred 16th notes, ascending and then descending, ending on a half note F.

115

Musical staff showing a sequence of eighth notes and slurred 16th notes, ascending and then descending, ending on a half note F.





# FINGERING CHART

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

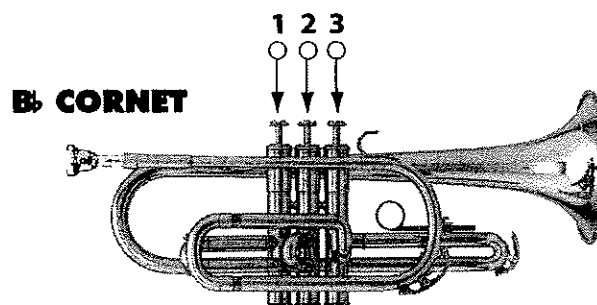
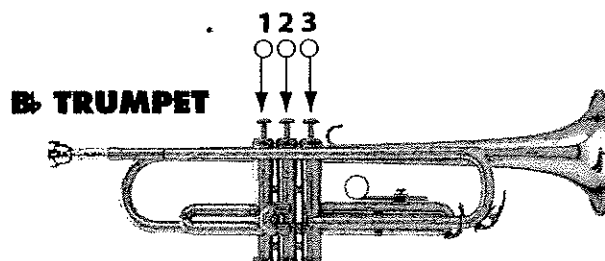
### Instrument Care Reminders

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.



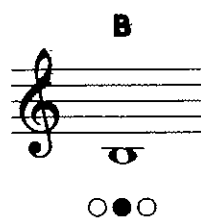
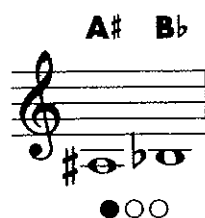
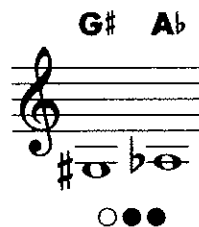
Be sure to grease the slides regularly. Your director will recommend special slide grease and valve oil, and will help you apply them when necessary.

**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

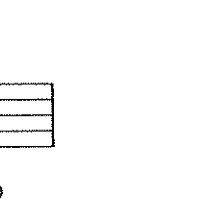
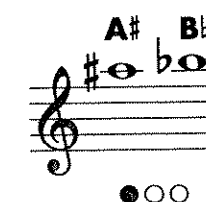
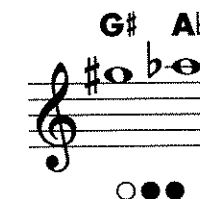
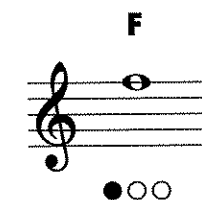
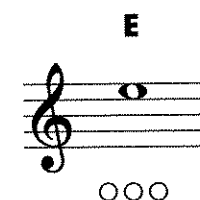
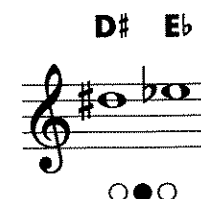
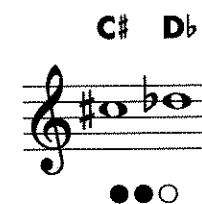
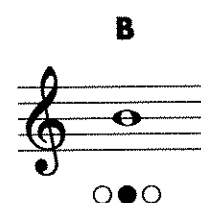
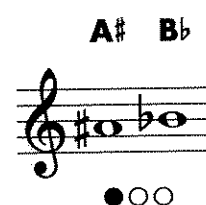
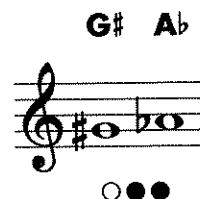
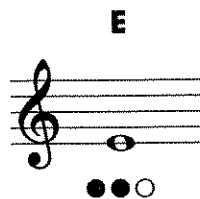
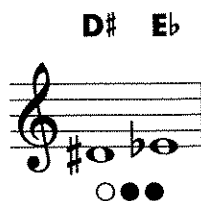
● = Pressed down

*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"
  <b>C</b>	  <b>D</b>	  <b>E</b>	  <b>F</b>	  <b>G</b>	  <b>A</b>	  <b>B</b>	  <b>C</b>
  <b>B<math>\flat</math></b>	  <b>C</b>	  <b>D</b>	  <b>E<math>\flat</math></b>	  <b>F</b>	  <b>G</b>	  <b>A</b>	  <b>B<math>\flat</math></b>
 <b>B<math>\flat</math></b>	 <b>C</b>	 <b>D</b>	 <b>E<math>\flat</math></b>	 <b>F</b>	 <b>G</b>	 <b>A</b>	 <b>B<math>\flat</math></b>

Trumpet

Trombone

Electric Bass