

PERCUSSION

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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

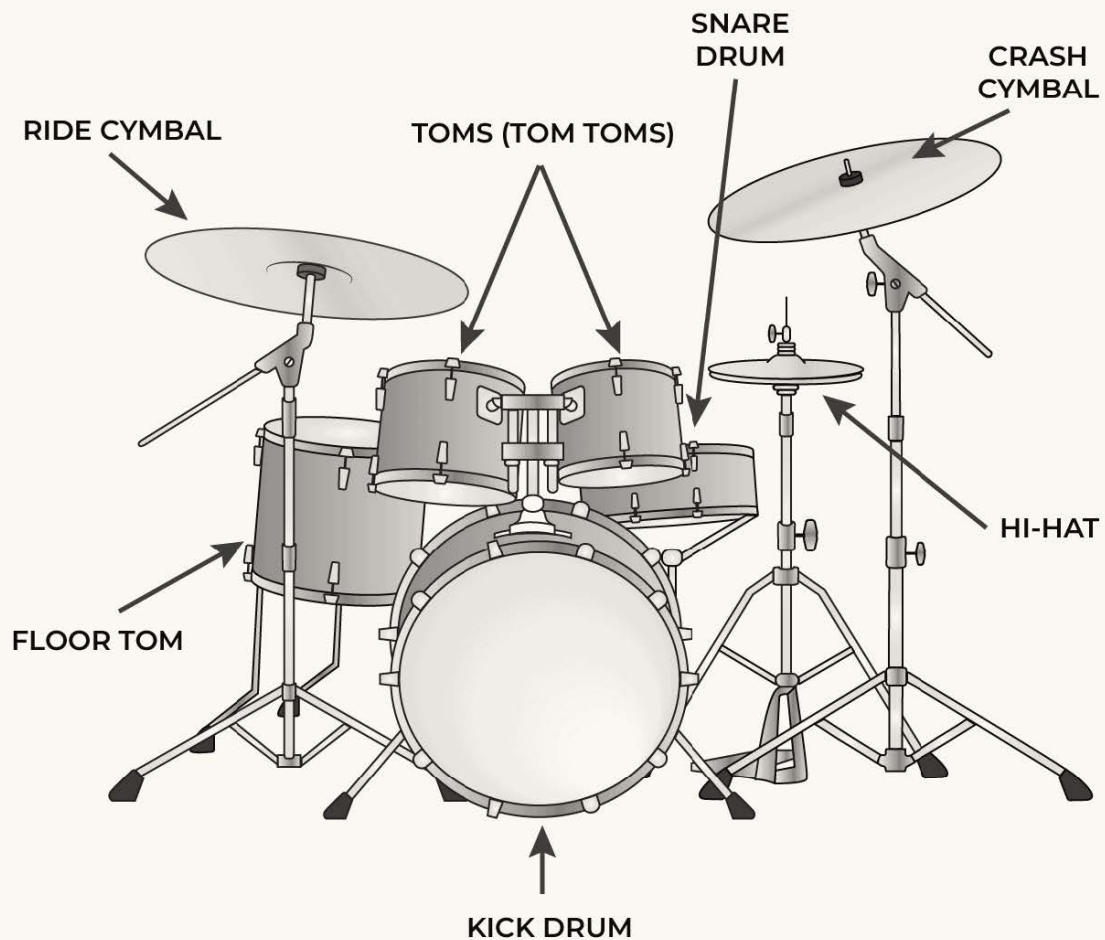
PEP BAND

- 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! →



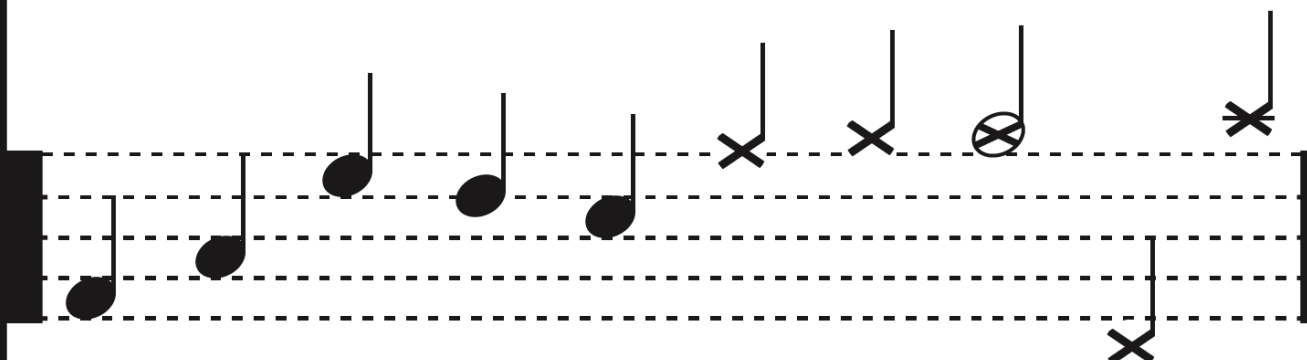
ACOUSTIC DRUM SET



SCHOOL  ROCK

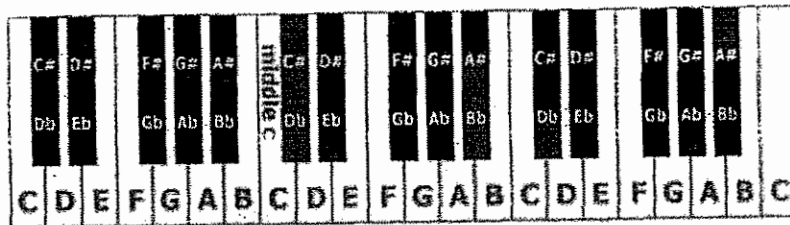
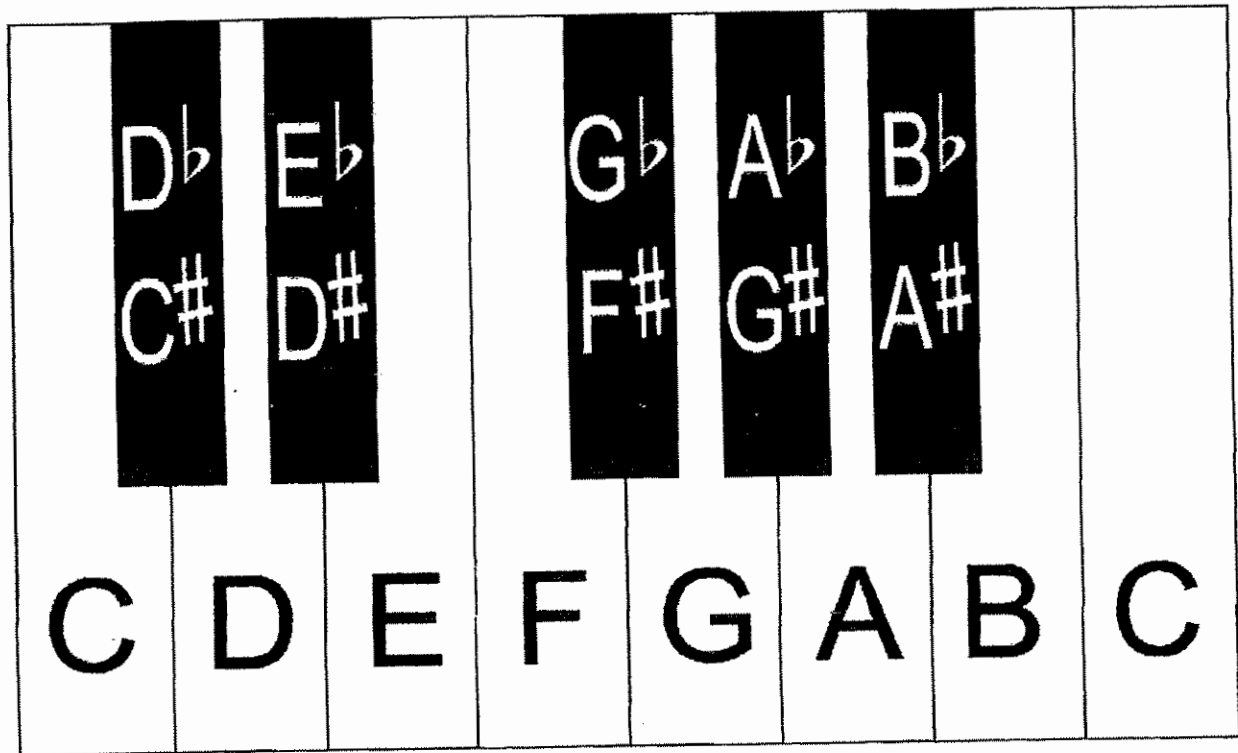
Basic Drum Notation

There are several symbols musicians should know when
starting to read drum notation:



Kick/Bass Drum	Floor Tom	Tom Drum 1	Tom Drum 2	Snare Drum	Ride Cymbal	Closed Hi-Hat	Open Hi-Hat	Hi-Hat Pedal	Crash Cymbal
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PIANO NOTES CHART



BAND KARATE CHECKLIST

PERCUSSIONISTS

White

- ☐ Master Staff Wars (20 notes)
- ☐ Hold drum sticks properly while performing a steady beat (with live music)
- ☐ Play 8 on a hand, with proper wrist technique
- ☐ Play whole notes, half notes, quarter notes, 8th notes, & 16th notes

Yellow

- ☐ Call & Response (4 Beats)
- ☐ Perform a selected Rhythm Study on page 42 (Essential Elements)
- ☐ Perform Alfred Drum Method Lesson 1 & Combination Study (Quarter Notes)
- ☐ Perform Alfred Drum Method Lesson 2 & Combination Study (8th Notes)

Orange

- ☐ Perform Hard Rock Blues OR a basic backbeat with two different fills (on drum set)
- ☐ Perform & identify the notes for the Bb Major Scale on the piano or mallet percussion
- ☐ Play the Canon Remix Groove on drum set
- ☐ Play a basic backbeat on the drum set at different dynamic levels, without changing tempo

Green

- ☐ Play 12 Bar Blues on the drum set
- ☐ Perform Alfred Drum Method Lesson 7 & Combination Study (16th Notes)
- ☐ Perform the SciTech Band Cadence on the drum set
- ☐ Play Paradiddle Exercises 1-4

Blue

- ☐ Play Tempest on the drum set
- ☐ Play Paradiddle Exercises 5-8
- ☐ Create your own drum set groove & perform it
- ☐ Play a clear multiple-bounce roll on snare drum

Purple

- ☐ Identify all notes on the piano or mallet percussion
- ☐ Play Paradiddle Exercises 9-12
- ☐ Play Canon Remix mm. 45-53 on mallet percussion (melody, not the bass line)
- ☐ Play 12 Bar Blues Licks 1-6 on mallet percussion

Red

- ☐ Play the SciTech Band Cadence introduction rhythm on the floor tom with accents
- ☐ Play Pomp & Circumstance on the drum set
- ☐ Play Alfred Drum Method 5 Stroke Roll Lesson
- ☐ Perform an improvised solo over a given chord progression – on drum set or mallet percussion

Brown

- ☐ Play Alfred Drum Method 9 Stroke Roll Lesson
- ☐ Perform the featured graduation song on drum set
- ☐ Play Alfred Drum Method Solo 11 (First 3 Lines)
- ☐ Compose & perform your own song OR perform an approved song in front of a class or group

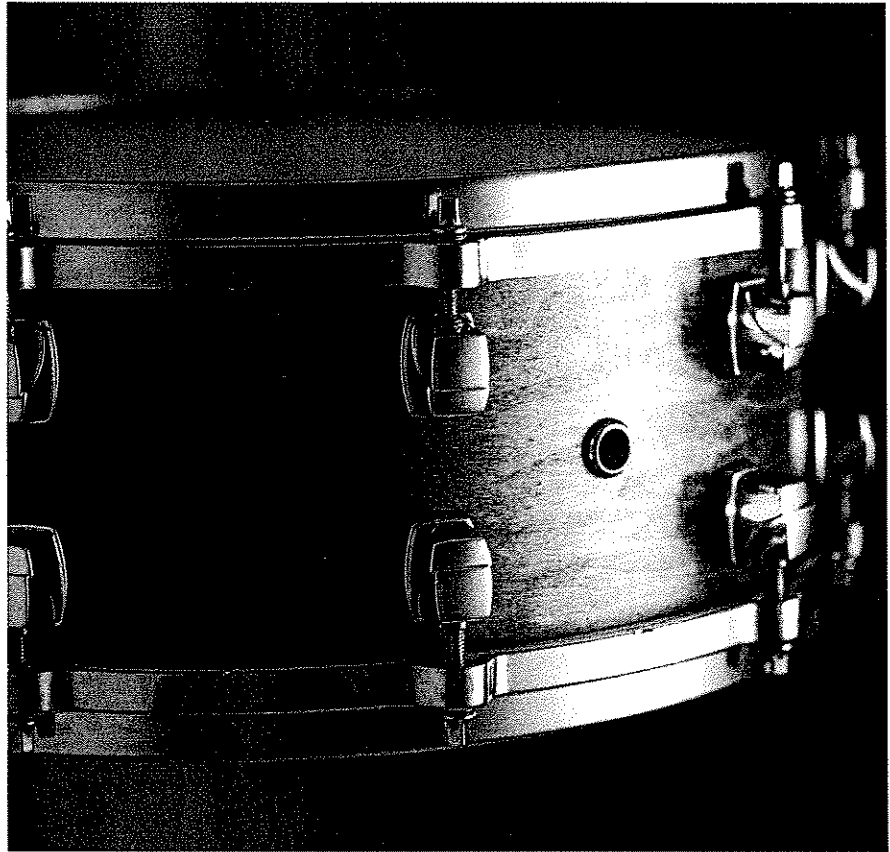
Black

- ☐ Play Alfred Drum Method Solo 12 Groove (Line 6 & Repeat)
- ☐ Perform a selected rhythm exercise from chart 13, page 77
- ☐ Play Fundamental Rhythms 1-132 on page 64 of the band handbook
- ☐ Perform a college level audition piece

Includes Keyboard Percussion

ESSENTIAL ELEMENTS 2000 PLUS DVD

COMPREHENSIVE BAND METHOD



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

Percussion consultant and editor
WILL RAPP

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

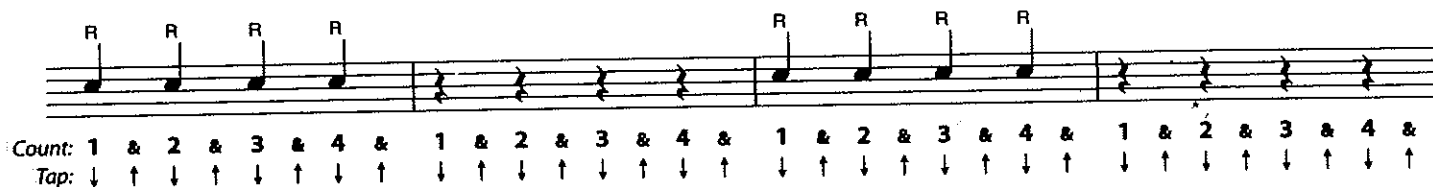
1. THE FIRST NOTE *Play your quarter note as the band plays their long tone.*

Snare Drum



▲ Start with right-hand stick

2. COUNT AND PLAY



3. A NEW NOTE



▲ Play sticking as marked.

4. TWO'S A TEAM



5. HEADING DOWN *Always stand straight and tall with your shoulders relaxed.*



6. MOVING ON UP



Clefs indicate a new line of music and a set of note names. Percussion instruments use three common clefs:

Percussion Clef

 Snare Drum
 Bass Drum
 Cymbals
 Drum Set
 Accessory Instruments

Treble Clef

 Bells
 Xylophone
 Marimba
 Vibraphone
 Chimes

Bass Clef

 Timpani
 Marimba
 Older snare drum and
 bass drum publications
 often use the bass clef.

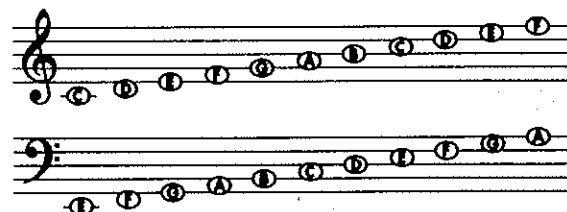
Time Signature

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 Clef.



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

Keyboard Percussion

This chart will help you play notes on orchestra bells. Practice all exercises with other percussionists using the keyboard percussion section at the end of this book. Switch parts often!

G $\sharp$ /A $\flat$ A $\sharp$ /B $\flat$ C $\sharp$ /D $\flat$ D $\sharp$ /E $\flat$ F $\sharp$ /G $\flat$ G $\sharp$ /A $\flat$ A $\sharp$ /B $\flat$ C $\sharp$ /D $\flat$ D $\sharp$ /E $\flat$ F $\sharp$ /G $\flat$ G $\sharp$ /A $\flat$ A $\sharp$ /B $\flat$

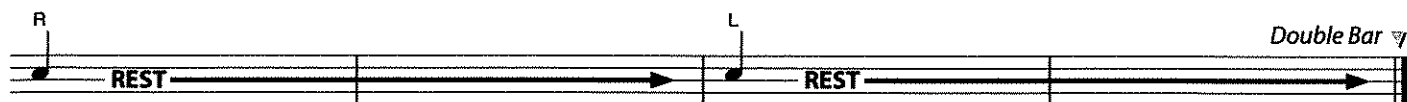
C A B C D E F G A B C D E F G A B C

Double Bar

indicates the end
of a piece of music.

Repeat Sign

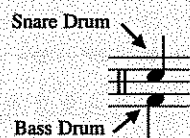
Without stopping, play once
again from the beginning.

7. THE LONG HAUL**8. FOUR BY FOUR** *Practice Right Hand Lead as marked.*

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

9. TOUCHDOWN**10. THE FAB FIVE** *Right Hand Lead*

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

Bass Drum

The bass drum is one of the most important instruments in band. Hold the bass drum mallet with your right hand (matched grip). Place your left hand on the head opposite the striking surface. Strike the bass drum half-way between the center and the top rim, pulling the sound out of the bass drum. **B.D.** is the abbreviation for bass drum.

11. READING THE NOTES *Compare this to exercise 10, THE FAB FIVE.***12. FIRST FLIGHT****13. ESSENTIAL ELEMENTS QUIZ** *Fill in the remaining note names before playing.*

14. ROLLING ALONG*Go to the next line. 7*

S.D.
B.D.

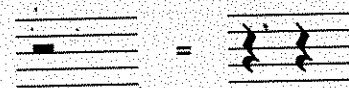
Double Bar 7

Half Note

= 2 Beats
1 & 2 &

Half Rest

= 2 Silent Beats
1 & 2 &

**15. RHYTHM RAP** *Clap the rhythm while counting and tapping.**Repeat Sign 7*

Clap

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

Alternate Sticking

A hand to hand sticking pattern usually beginning with the right hand.

Bass DrumWhen playing half notes, use a slower stroke to *pull* the sound out of the bass drum.**16. THE HALF COUNTS** *Practice Alternate Sticking as marked.*

17. HOT CROSS BUNS

Musical score for 'HOT CROSS BUNS' in 4/4 time. The score consists of two staves. The first staff has a treble clef and a key signature of one flat (B-flat). The melody is written in eighth notes with a steady quarter-note bass line. Fingerings are indicated by 'R' (Right) and 'L' (Left) above the notes. The second staff continues the melody and bass line, ending with a double bar line.

18. GO TELL AUNT RHODIE

American Folk Song

Musical score for 'GO TELL AUNT RHODIE' in 4/4 time. The score consists of two staves. The first staff has a treble clef and a key signature of one flat (B-flat). The melody is written in eighth notes with a steady quarter-note bass line. Fingerings are indicated by 'L' (Left) and 'R' (Right) above the notes. The second staff continues the melody and bass line, ending with a double bar line.

19. ESSENTIAL ELEMENTS QUIZ

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

Musical score for 'ESSENTIAL ELEMENTS QUIZ' in 4/4 time. The score consists of two staves. The first staff has a treble clef and a key signature of one flat (B-flat). The melody is written in eighth notes with a steady quarter-note bass line. Fingerings are indicated by 'R' (Right) and 'L' (Left) above the notes. The second staff continues the melody and bass line, ending with a double bar line.

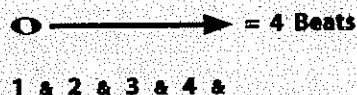
Below the first staff, the note names and rhythms are listed:

Note	Rhythm
E $\flat$	Quarter
F	Quarter
E $\flat$	Quarter
D	Quarter
E $\flat$	Quarter
D	Quarter
C	Quarter
B $\flat$	Quarter
C	Quarter
D	Quarter
E $\flat$	Quarter
D	Quarter
E $\flat$	Quarter

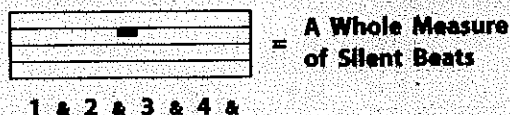
Below the second staff, the note names and rhythms are listed:

Note	Rhythm
E $\flat$	Quarter
F	Quarter
E $\flat$	Quarter
D	Quarter
E $\flat$	Quarter
D	Quarter
C	Quarter
B $\flat$	Quarter
C	Quarter
D	Quarter
E $\flat$	Quarter
D	Quarter
E $\flat$	Quarter

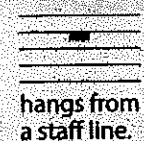
Whole Note



Whole Rest



Whole Rest

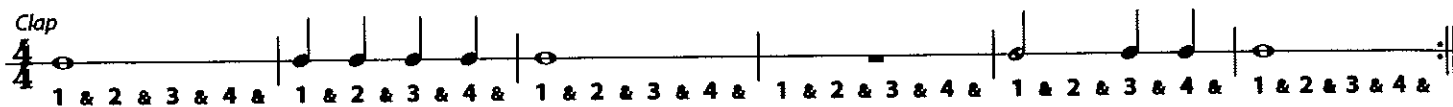


Half Rest



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

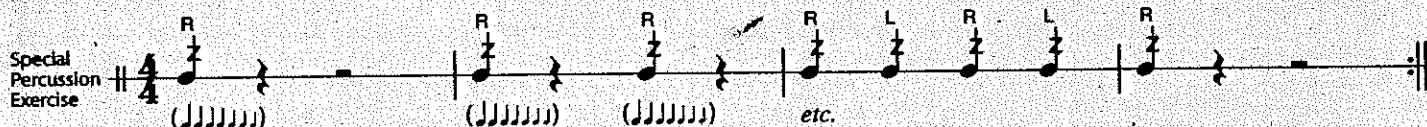
Clap the rhythm while counting and tapping.



Multiple Bounce



Multiple bounce sticking is your first step to learning the roll. Simply let the stick bounce freely on the drum head, like this:



Keep counting and maintain a steady tempo.

21. THE WHOLE THING

Practice this exercise with Alternate Sticking.



Duet

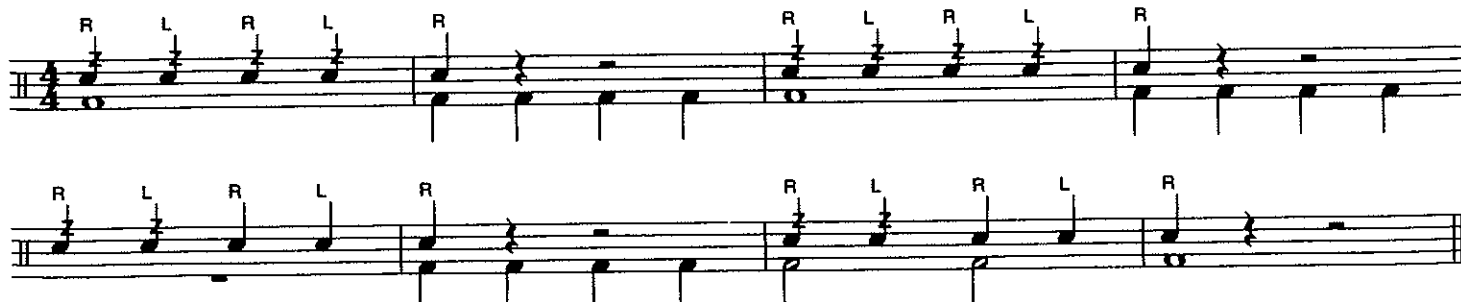
A composition with two different parts, played together.

Bass Drum

When playing whole notes, use a very slow, long stroke to *pull* the sound out.

22. SPLIT DECISION – Duet *Play your percussion part as the brass and woodwinds play their duet parts.*

Play your percussion part as the brass and woodwinds play their duet parts.



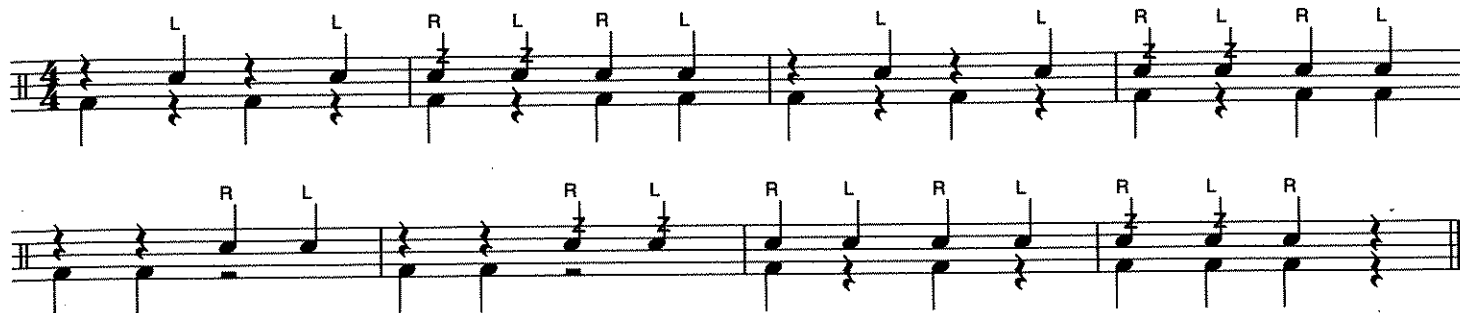
Key Signature



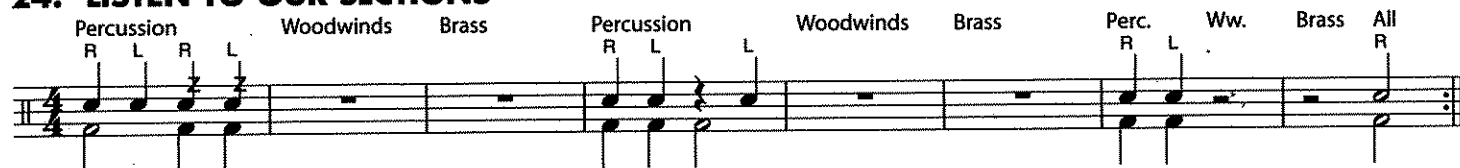
The **Key Signature** tells us which notes to play with sharps (#) or flats (b) throughout the music. When playing keyboard percussion, this key signature indicates the Key of B $\flat$ – play all B's as B-flats, and E's as E-flats.

THEORY

23. MARCH STEPS



24. LISTEN TO OUR SECTIONS



25. LIGHTLY ROW *Mark your own sticking before you play.*



26. ESSENTIAL ELEMENTS QUIZ *Draw in the bar lines before you play.*



Fermata

Hold the note (or rest) longer than normal.

Rudiments

Rudiments are the basic techniques of playing snare drum. You should practice and memorize rudiments to improve your skill. The flam is your first rudiment.

Flam

The small note is a grace note. It has no rhythmic value and sounds just ahead of the regular sized, or primary note. The primary note sounds on the beat.

Right Hand Flam

Hold the left stick about 2 inches above the drum head. Hold the right stick in the "up" position. Move both sticks at the same speed. The left stick will hit the drum just before the right stick. Let the left stick rebound to the "up" position, and the right stick rebound to the 2 inch position.

Left Hand Flam

Hold the right stick about 2 inches above the drum head. Hold the left stick in the "up" position. Move both sticks at the same speed. The right stick will hit the drum just before the left stick. Let the right stick rebound to the "up" position and the left stick rebound to the 2 inch position.

A flam produces a sound that is slightly longer than a regular note (a tap). Listen to the difference between flams and taps.

27. REACHING HIGHER
28. AU CLAIRE DE LA LUNE

French Folk Song

29. REMIX

Harmony

Two or more notes played together. Each combination forms a *chord*.
Listen to the band's harmony while you play.

THEORY

30. LONDON BRIDGE *Mark your own sticking before you play.*

English Folk Song

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."

HISTORY

Triangle

The triangle should be suspended on a clip and held at eye level. Use a metal triangle beater and hit the triangle opposite the open end. To stop the sound, touch the instrument with your fingers. **Tri.** is the abbreviation for triangle.

31. A MOZART MELODY

Adaptation

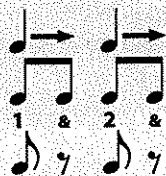
32. ESSENTIAL ELEMENTS QUIZ

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




Eighth Note & Eighth Rest

Each Eighth Note or Rest = 1/2 Beat
2 Eighth Notes or Rests = 1 Beat



Eighth Notes groups have a beam.



33. DEEP POCKETS

34. DOODLE ALL DAY *Mark the sticking before you play.*

Doubling or Double Sticking

A pattern in which two consecutive notes are played with the same hand (R R L L, R R L L). Double Sticking, or Doubling is an important skill for snare drum.

35. JUMP ROPE *Follow the Double Sticking carefully and strive for a consistent sound.*

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.

Rudiment

Paradiddle



A snare drum rudiment (see measure 7.)

36. A-TISKET, A-TASKET

Dynamics*f* – forte (play loudly)
lift sticks higher*mf* – mezzo forte (play moderately loud)
normal stick height*p* – piano (play softly)
bring sticks close to head**37. LOUD AND SOFT**

Clap

38. JINGLE BELLS

J. S. Pierpont

39. MY DREYDL Practice "Doubling" in this exercise.

Traditional Hanukkah Song

40. RHYTHM RAP

Clap the rhythm while counting and tapping.

Clap

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

Multiple Bounce Eighth Notes

Special Percussion Exercise

Connect so the bounces sound even and consistent.

41. EIGHTH NOTE JAM

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

Suspended Cymbal

One single cymbal suspended on a stand. Always use yarn mallets, not timpani mallets. **Sus. Cym.** is the abbreviation for suspended cymbal.

42. SKIP TO MY LOU

American Folk Song

mf S.D. *mf* B.D. *mf* Sus. Cym.

43. LONG, LONG AGO

p

Wood Block

Cup your palm to form a resonating chamber under the wood block.

Curved wood block—strike on top near the center using a hard rubber mallet or snare drum stick if necessary.

Flat wood block—the best sound is toward the edge of the top surface near the side with the open slit. You should use a hard rubber mallet or wooden xylophone mallet. A drumstick does not produce a good sound on a flat wood block.

Wd. Blk. is the abbreviation for wood block.

44. OH, SUSANNA

Stephen Collins Foster

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.

HISTORY

Crash Cymbals

Hold the left cymbal in front of you at a slight angle. Allow the right cymbal to be positioned slightly above and slightly in front of the left cymbal.

Learn the basic stroke for a quarter note. Using a glancing stroke (and gravity), allow the right cymbal to drop into the left cymbal and follow through. This same motion is used for half notes, but slower in speed. For whole notes, the same motion is slower than for half notes.

To stop the sound of the cymbals, bring both edges of the plates against your body.

Choke = muffle (or stop) the sound immediately.

Cr. Cym. is the abbreviation for crash cymbals.

45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

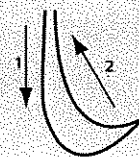
Gioacchino Rossini

2 Time Signature

$\frac{2}{4}$ = 2 beats per measure
 $\frac{2}{4}$ = Quarter note gets one beat

Conducting

Practice conducting this two-beat pattern.



46. RHYTHM RAP

Clap

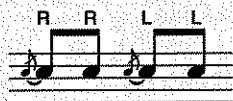
$\frac{2}{4}$

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

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

Rudiment

Flam Tap



After you play a flam, play a tap, always with the low hand. This will keep your hands correctly positioned for the rest of the exercise. Remember, a tap is played with the stick closest to the drum head.

Solo

In ensemble music, *Solo* marks a passage where one instrument takes a leading part. In the next exercise, the Bass Drum is featured in the places marked *Solo*.

47. TWO BY TWO

Be careful to maintain the same tempo when going from flam taps (measures 1 and 2) to the regular flams in measure 3.

$\frac{2}{4}$

R R L L R R L L R L R L R R L L

Solo Solo

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

Allegro

John Philip Sousa

S.D. $\frac{2}{4}$ f

B.D. f

Cr. Cym. f

Use a slower motion on half note crashes.

Tambourine

Hold the tambourine steady in your left hand at a slight upward angle.

Your right hand strikes the head of the instrument according to the written dynamics:

Soft light sounds use one or two fingertips near the edge of the head.

Medium loud sounds use tips of all fingers one-third of the way from the edge to the center.

Loud sounds knuckles on head, half-way between edge and the center.

Use a motion similar to knocking on a door.

49. HEY, HO! NOBODY'S HOME

Moderato
S.D.
B.D.
Tambourine
mf

The musical score for 'HEY, HO! NOBODY'S HOME' is in 2/4 time and Moderato tempo. It features three staves: S.D. (Snare Drum) with a melody of eighth and sixteenth notes, B.D. (Bass Drum) with a simple rhythmic pattern, and Tambourine with a pattern of eighth notes and rests. The dynamic is marked *mf* (mezzo-forte).

Dynamics

Crescendo (gradually louder)

Decrescendo or *Diminuendo* (gradually softer)

50. CLAP THE DYNAMICS

Clap
4/4
p *f* *p*

The musical score for 'CLAP THE DYNAMICS' is in 4/4 time. It features a single staff for Clap with a melody of eighth and sixteenth notes. The dynamic markings are *p* (piano), *f* (forte), and *p* (piano) with corresponding crescendo and decrescendo lines.

Suspended Cymbal Roll

With yarn mallets on a suspended cymbal, use a rapid series of alternate strokes on the opposite edges of the cymbal (3 o'clock and 9 o'clock). Increase the speed of the roll to build an effective crescendo.

51. PLAY THE DYNAMICS

S.D.
B.D.
Sus. Cym.
p *f* *p*

The musical score for 'PLAY THE DYNAMICS' is in 4/4 time. It features three staves: S.D. (Snare Drum) with a melody of eighth and sixteenth notes, B.D. (Bass Drum) with a simple rhythmic pattern, and Sus. Cym. (Suspended Cymbal) with a roll indicated by a series of slanted lines. The dynamic markings are *p* (piano), *f* (forte), and *p* (piano) with corresponding crescendo and decrescendo lines.

PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

TONE BUILDER



RHYTHM ETUDE



RHYTHM RAP

Clap

S.D.

B.D.

mf

Tambourine

mf

Stomp!

Remember: how your hand strikes the tambourine is determined by the dynamics.

Let Ring

= Let the sound continue to "ring" without stopping. It is a common indication for triangle or cymbals. The same effect is sometimes marked *l.v.* (let vibrate) or *l.r.* (let ring).

CHORALE

Andante
Sus. Cym.

p

mf

p

Let the sound continue.

Triangle

Striking the side opposite the open end will produce a "fundamental" sound.
Striking the bottom leg will produce a sound with more overtones (ringing).
Listen to the band and decide which sound works best with music. It's your choice!

53. AURA LEE – Duet or Band Arrangement

George R. Poulton

Musical score for "Aura Lee" in 4/4 time. The score is written for Triangle and Suspended Cymbal (Sus. Cym.). The key signature has one sharp (F#). The score consists of three staves. The first staff begins with a *p* (piano) dynamic for the Sus. Cym. and a *mf* (mezzo-forte) dynamic for the Triangle. The second staff continues with *mf* and *f* (forte) dynamics. The third staff ends with a *p* dynamic for the Triangle and a *p* dynamic for the Sus. Cym. The score includes various musical notations such as slurs, accents, and dynamic markings.

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

French Folk Song

Musical score for "Frère Jacques" in 2/4 time. The score is written for S.D. (Soprano), B.D. (Bass), and Wood Block. The key signature has one sharp (F#). The score consists of two staves. The first staff begins with a *mf* (mezzo-forte) dynamic for the S.D. and B.D. parts. The second staff continues with *f* (forte) dynamics. The score includes various musical notations such as slurs, accents, and dynamic markings. The score is marked with "Moderato" and includes first and second endings.

PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN - Band Arrangement

Arr. by John Higgins

3 ← Measure number

S.D.
B.D.
Cr. Cym.

p *f* *mf* *f* *mf*

11

p *f* *mf*

19

f *mf* *f* *Choke* *Choke*

Sus. Cym. with Sticks

When playing sus. cym. with sticks, the best sound is usually one third or one half the distance from the edge to the dome.

56. OLD MACDONALD HAD A BAND - Section Feature

Allegro
S.D.
B.D.
Sus. Cym. with sticks

mf *f* *p* *f*

9

Sus. Cym.
Wood Block

13

f

f

Choke

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

Ludwig van Beethoven

Arr. by John Higgins

Moderato
S.D.

B.D.

mf

mf

Triangle (Remember: Fundamental or overtones – your choice)

9

13

Sus. Cym.
with yarn mallets

p

f

mf

f

58. HARD ROCK BLUES – Encore

John Higgins

Allegro
S.D.

B.D.

f

mf

f

mf

f

mf

Sus. Cym. with sticks

Tambourine

f

mf

f

(Solo)

(Solo)

RUBANK® RUDIMENTAL STUDIES

and accompaniment for Full Band Scale and Arpeggio Studies

1. (Concert B $\flat$ or Concert E $\flat$ Major)

R L R R L R L L R L R R L R L L R L R R L R L L

2

R L R L R R L R L R L L R L R L R L R L L R

2. (Concert B $\flat$ or Concert E $\flat$ Major)

3. (Concert B $\flat$ or Concert E $\flat$ Major)

L R L R L R L L R L R L R R L R L R L L R L R L R R L R L R L L R L R L R R

L R L R L L R L R L R R L R L R L L R L R R L R L R L L R L R R L R L L R

4. (Concert B $\flat$ or Concert E $\flat$ Major)

L R R L L R R L L R R L L L R L R R L R L L

L R L R R L R L L R

R R L L R R L L R R L L R

L R L R R L R L L R

RUBANK® RUDIMENTAL STUDIES

and accompaniment for Full Band Scale and Arpeggio Studies

1. (Concert F or Concert A $\flat$ Major)

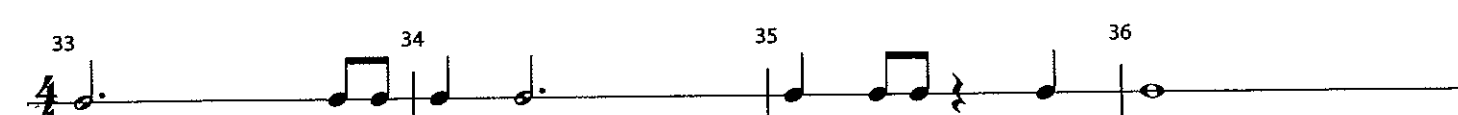
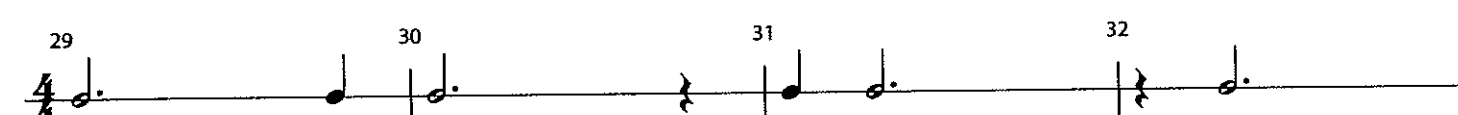
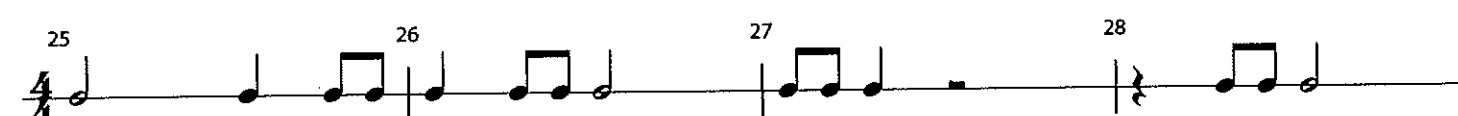
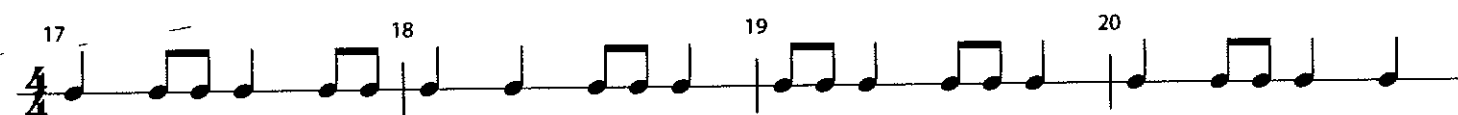
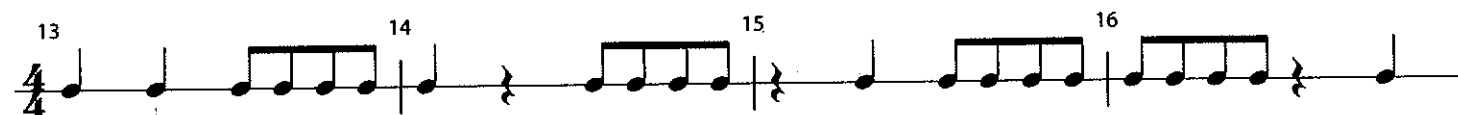
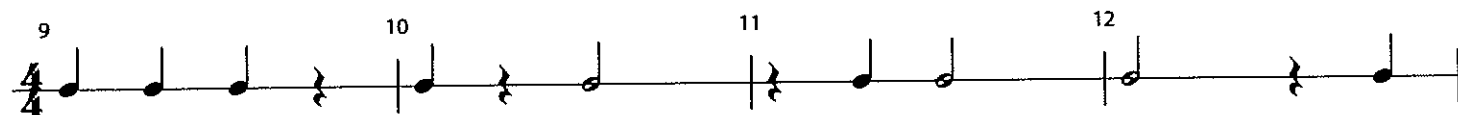
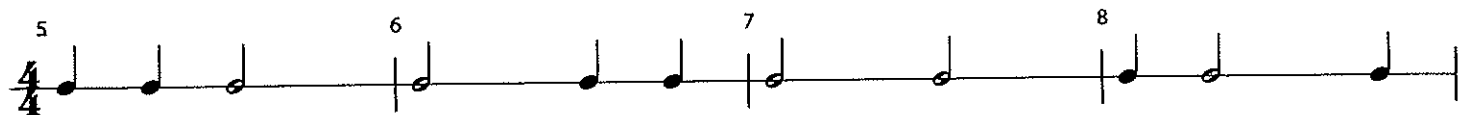
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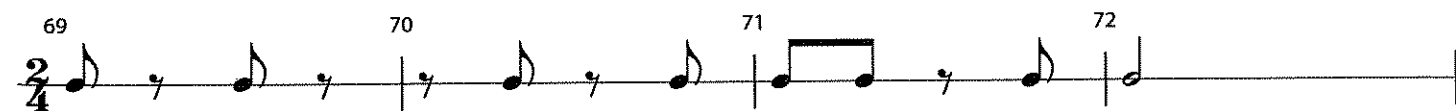
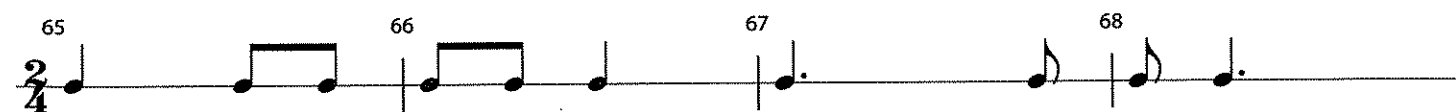
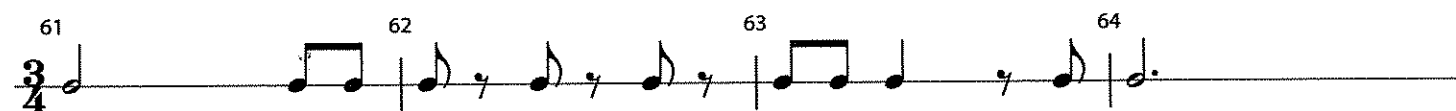
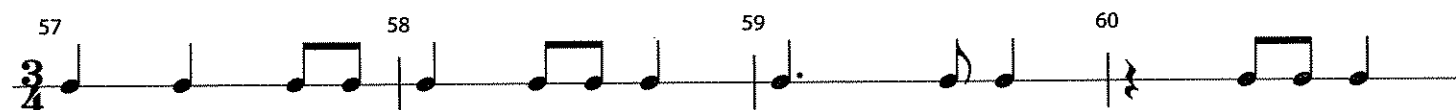
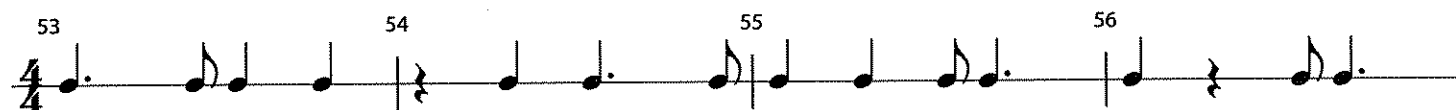
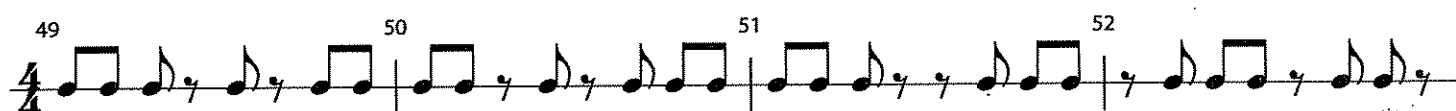
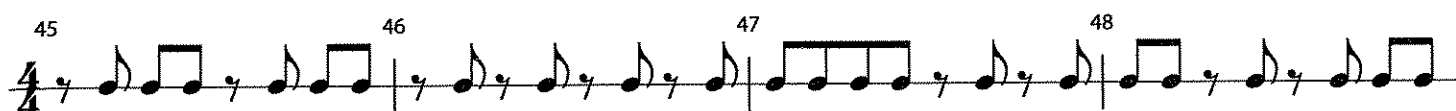
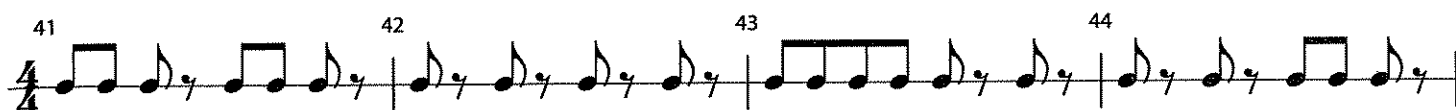
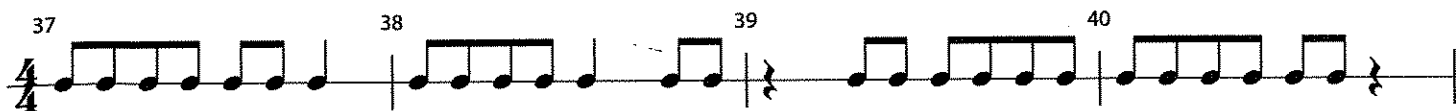
3. (Concert F or Concert A $\flat$ Major)

4. (Concert F or Concert A $\flat$ Major)



RHYTHM STUDIES



 RHYTHM STUDIES

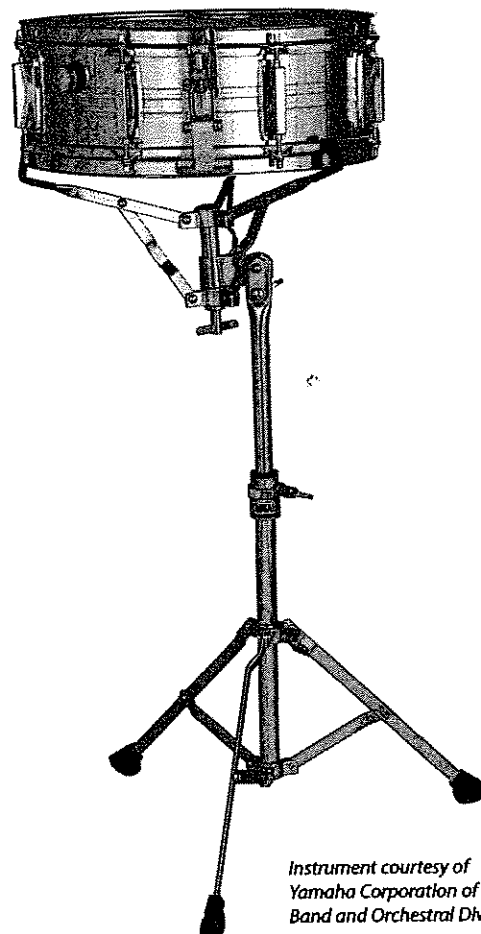
SNARE DRUM INTERNATIONAL DRUM RUDIMENTS

All rudiments should be practiced: open (slow) to close (fast) and/or at an even moderate march tempo.

Instrument Care Reminders

Snare drums occasionally need tuning. Ask your teacher to help you tighten each tension rod equally using a drum key.

- Be careful not to over-tighten the head. It will break if the tension is too tight.
- Loosen the snare strainer at the end of each rehearsal.
- Cover all percussion instruments when not in use.
- Put sticks away in a storage area. Keep the percussion section neat!
- Sticks are the only things which should be placed on the snare drum. NEVER put or allow others to put objects on any percussion instrument.



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

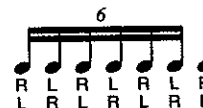
I. ROLL RUDIMENTS

A. SINGLE STROKE RUDIMENTS

1. Single Stroke Roll



3. Single Stroke Seven



2. Single Stroke Four



B. MULTIPLE BOUNCE ROLL RUDIMENTS

4. Multiple Bounce Roll



5. Triple Stroke Roll



SNARE DRUM INTERNATIONAL DRUM RUDIMENTS

C. DOUBLE STROKE OPEN ROLL RUDIMENTS

6. Double Stroke Open Roll



11. Ten Stroke Roll



7. Five Stroke Roll



12. Eleven Stroke Roll



8. Six Stroke Roll



13. Thirteen Stroke Roll



9. Seven Stroke Roll



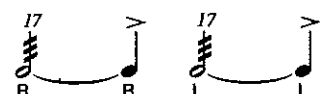
14. Fifteen Stroke Roll



10. Nine Stroke Roll



15. Seventeen Stroke Roll



II. DIDDLE RUDIMENTS

16. Single Paradiddle



18. Triple Paradiddle



17. Double Paradiddle



19. Single Paradiddle-Diddle



SNARE DRUM INTERNATIONAL DRUM RUDIMENTS

III. FLAM RUDIMENTS

20. Flam



21. Flam Accent



22. Flam Tap



23. Flamacue



24. Flam Paradiddle



25. Single Flamed Mill



26. Flam Paradiddle-Diddle



27. Pataflafla



28. Siwss Army Triplet



29. Inverted Flam Tap



30. Flam Drag



IV. DRAG RUDIMENTS

31. Drag



36. Drag Paradiddle #1



32. Single Drag Tap



37. Drag Paradiddle #2



33. Double Drag Tap



38. Single Ratamacue



34. Lesson 25



39. Double Ratamacue



35. Single Dragadiddle



40. Triple Ratamacue



Flute

Name _____

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

1. A MOZART MELODY



Adaptation

2. ESSENTIAL ELEMENTS QUIZ

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



SCALE CHECKLIST

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

MAJOR SCALE CHART

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

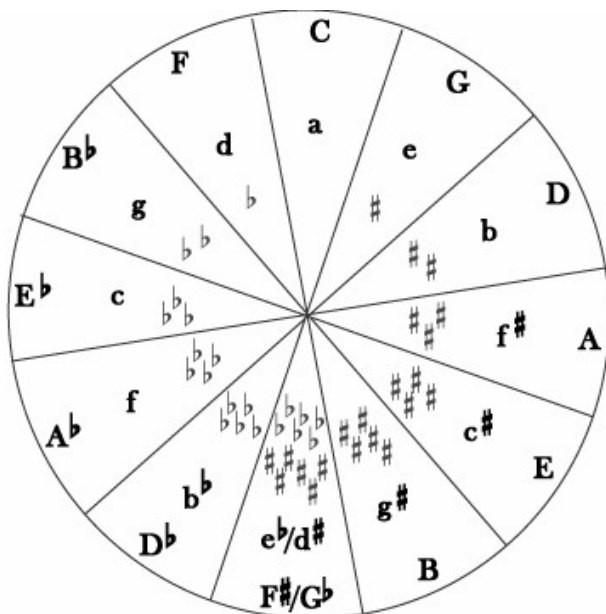
TRANSPOSITION GUIDE

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

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

CIRCLE OF FIFTHS (KEY SIGNATURES)

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



TIPS

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

NATURAL MINOR SCALE CHART

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

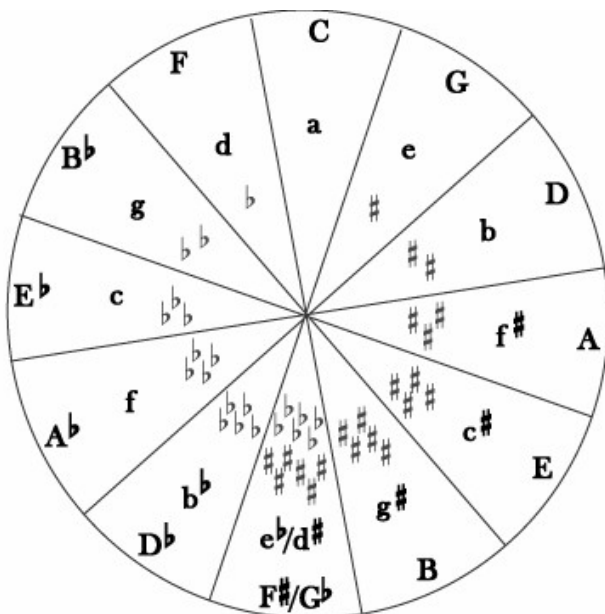
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- 3) Find that pitch back in the first column and you can play the scale by reading the notes from left to right.

CIRCLE OF FIFTHS (KEY SIGNATURES)

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



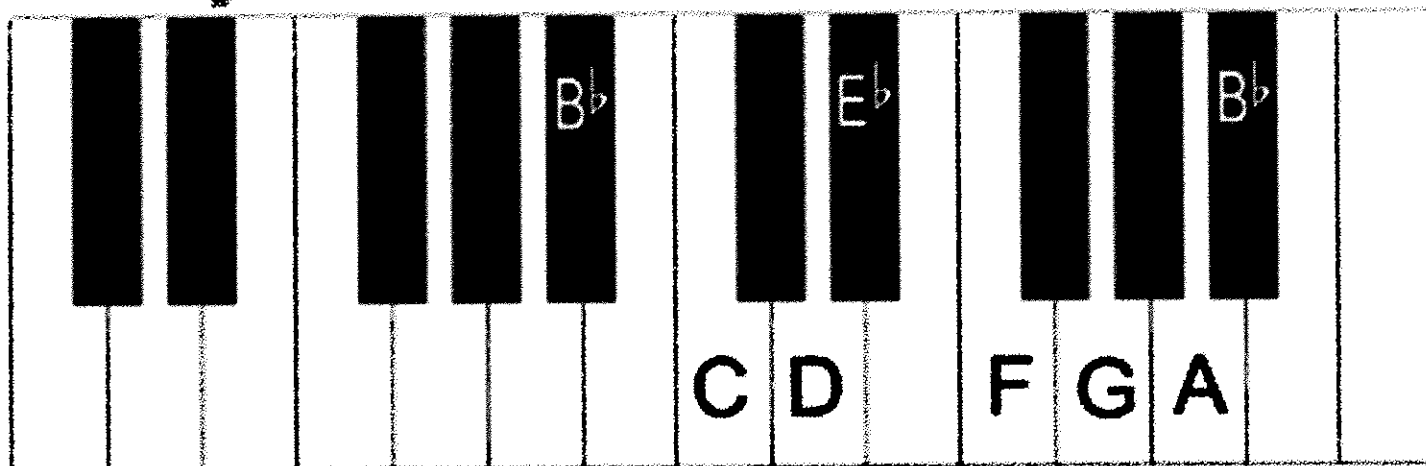
TIPS

- ♪ 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

Bb Major Scale



Concert Bb Scale

1. Scale with hints

*Forked F

Musical staff for the Concert Bb Scale (4/4 time). The scale is written in Bb major (two flats). The notes are: Bb, C, D, Eb, F*, G, A, Bb, A, G, F*, Eb, D, C, Bb. Below the staff, fingerings are provided for each note: Bb (1, 2, 3, 4), C (1, 2, 3, 4), D (1, 2, 3, 4), Eb (1, 2, 3, 4), F* (1, 2, 3, 4), G (1, 2, 3, 4), A (1, 2, 3, 4), Bb (1, 2, 3, 4), A (1, 2, 3, 4), G (1, 2, 3, 4), F* (1, 2, 3, 4), Eb (1, 2, 3, 4), D (1, 2, 3, 4), C (1, 2, 3, 4), Bb (1, 2, 3, 4). The *Forked F is indicated by a small 'F' above the note.

2. Scale

Empty musical staff for the Concert Bb Scale (4/4 time) for practice.

3. Arpeggio with hints

Musical staff for the Concert Bb Arpeggio (4/4 time). The notes are: Bb, D, F*, Bb, F*, D, Bb. Below the staff, fingerings are provided for each note: Bb (1, 2, 3, 4), D (1, 2, 3, 4), F* (1, 2, 3, 4), Bb (1, 2, 3, 4), F* (1, 2, 3, 4), D (1, 2, 3, 4), Bb (1, 2, 3, 4). The *Forked F is indicated by a small 'F' above the note.

4. Arpeggio

Empty musical staff for the Concert Bb Arpeggio (4/4 time) for practice.

5. Draw the notes of the scale.

Empty musical staff for drawing the notes of the scale (4/4 time).

6. Draw the notes of the arpeggio.

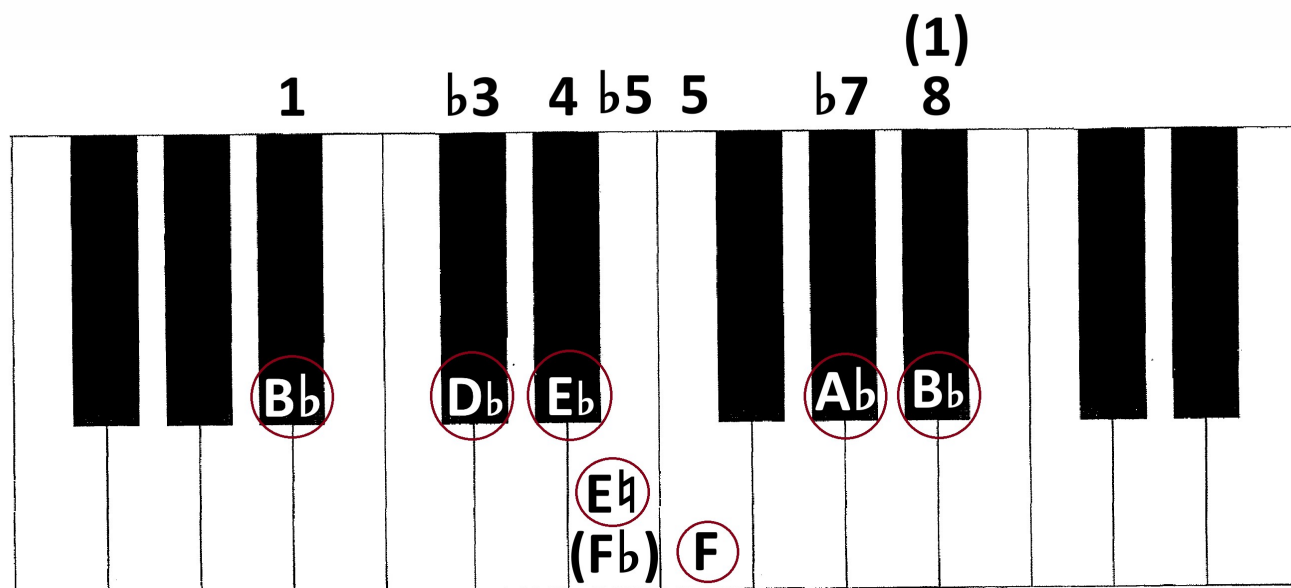
Empty musical staff for drawing the notes of the arpeggio (4/4 time).

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

Empty musical staff for filling in measures with notes from the scale in any order (4/4 time).

Concert Bb Blues Scale

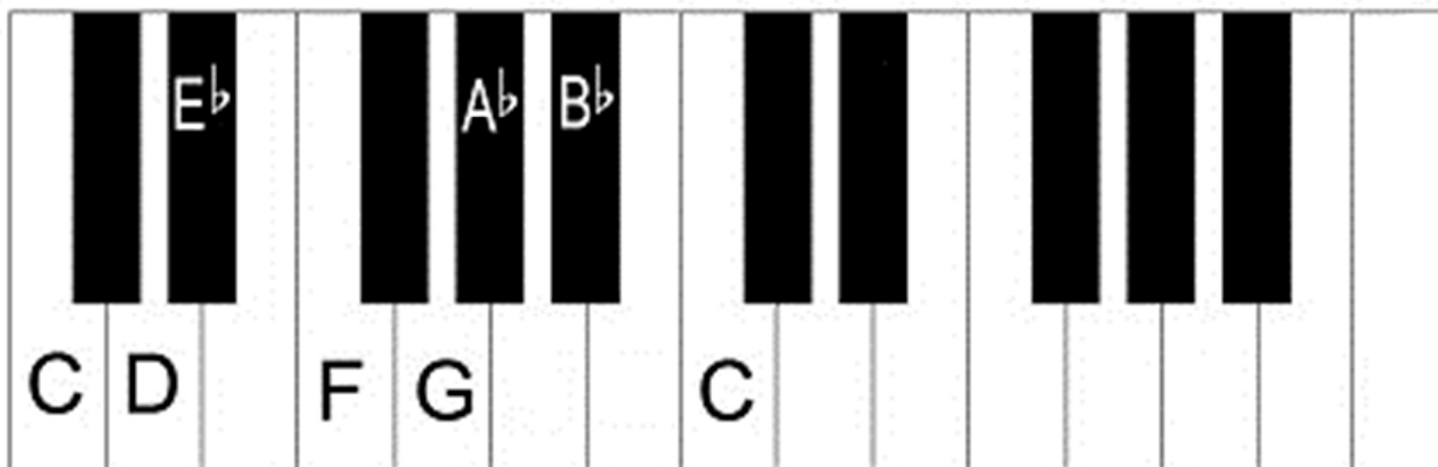
Number	1	b3	4	b5	5	b7	8
Solfege	Do	Me	Fa	Se	Sol	Te	Do
^C Instruments (Flute, Trombone, Baritone)	Bb	Db	Eb	E	F	Ab	Bb
^{Bb} Instruments (Trumpet, Tenor Sax Clarinet)	C	Eb	F	F#	G	Bb	C
^{Eb} Instruments (Alto Sax)	G	Bb	C	C#	D	F	G



Concert C Minor Scale

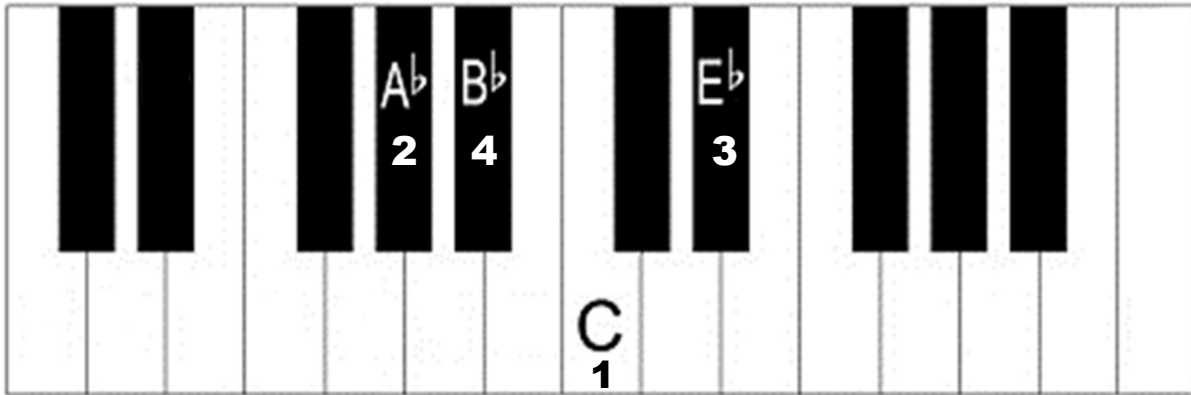
Number	1	2	3	4	5	6	7	8
Solfege	Do	Re	Me	Fa	Sol	Le	<u>Te</u>	Do
C Instruments (Flute, Trombone, Baritone, Tuba Piano, Strings)	C	D	E $\flat$	F	G	A $\flat$	B $\flat$	C
B $\flat$ Instruments (Trumpet, Tenor Sax Clarinet)	D	E	F	G	A	B $\flat$	C	D
E $\flat$ Instruments (Alto Sax)	A	B	C	D	E	F	G	A

C Minor Scale



PIANO & PERCUSSION

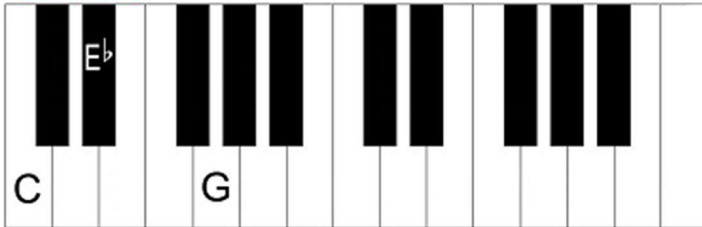
C Minor GROOVE



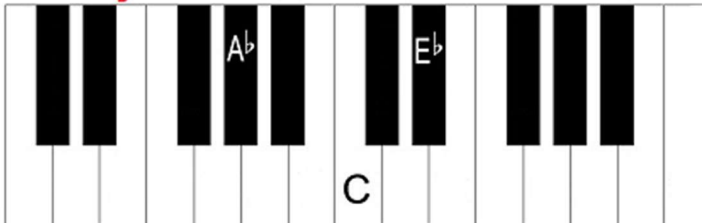
4 BEATS EACH NOTE: 1 – 2 – 3 – 4 / Cm – Ab – Eb – Bb

C Minor Chords (Optional)

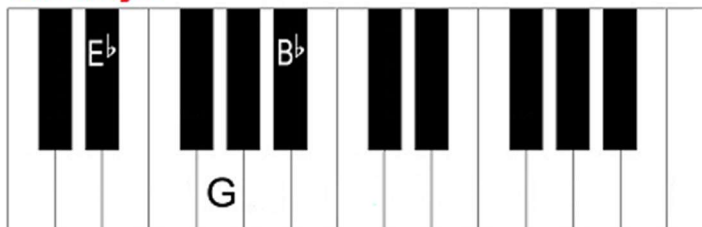
C Minor



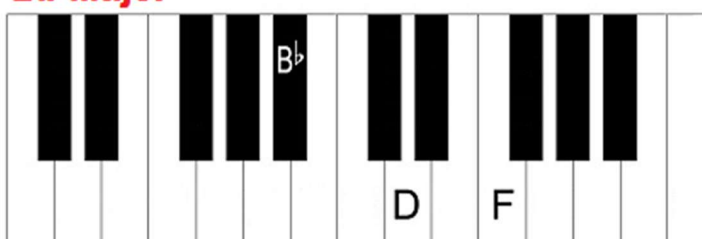
Ab Major



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 harmonic progression is indicated by the following chord symbols above the Bass Guitar staff:

- Measure 1: E $\flat$
- Measure 2: B $\flat$
- Measure 3: F7
- Measure 4: 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

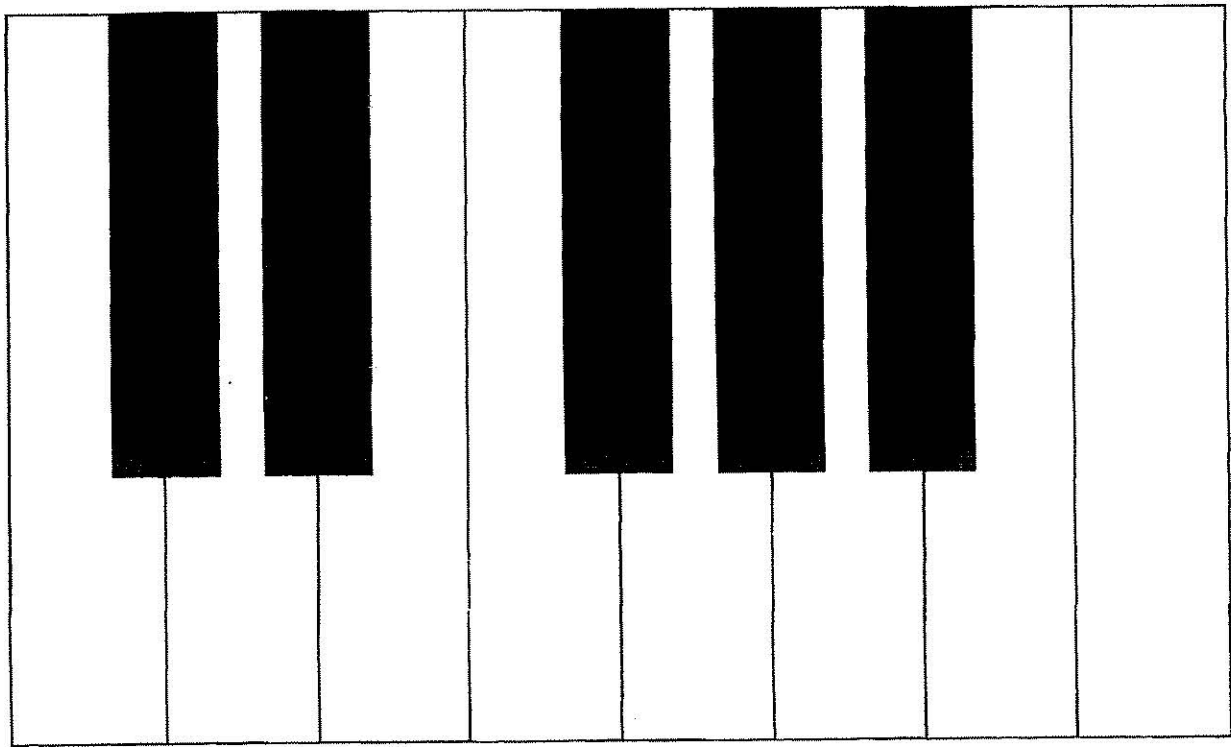
Angels We Have Heard On High
Away In A Manger
O Little Town of Bethlehem
God Rest Ye Merry Gentlemen
It Came Upon A Midnight Clear
O Come, All Ye Faithful
O Come, O Come, Emmanuel
Silent Night
We Three Kings of Orient Are
Good king Wenceslas
Hark! The Herald Angels Sing
The First Noel
We Wish You A Merry Christmas

CIRCLE YOUR CHOICE ABOVE

Names: _____

Instruments: _____

PIANO NOTES CHART



LESSON 1

Quarter Notes, Quarter Rests

1
 2
 3
 4
 5
 6
 7

COMBINATION STUDY

*Throughout this method all exercises should be practiced beginning with both the right hand and the left hand.

LESSON 2

Eighth Notes, Quarter Notes

An **EIGHTH NOTE** looks like
a quarter note with a flag added to its stem: 

Two or more **EIGHTH NOTES** are joined together by a beam: 

[illegible]

COMBINATION STUDY

Handwritten musical score for "The Rose Tree" in 4/4 time. The score consists of two systems of two staves each. The first system includes a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble staff, and the bass line is in the bass staff. The second system continues the melody and bass line. The score ends with a double bar line and repeat dots.

*  = half note = two beats

Basic Backbeat in Iconic Notation

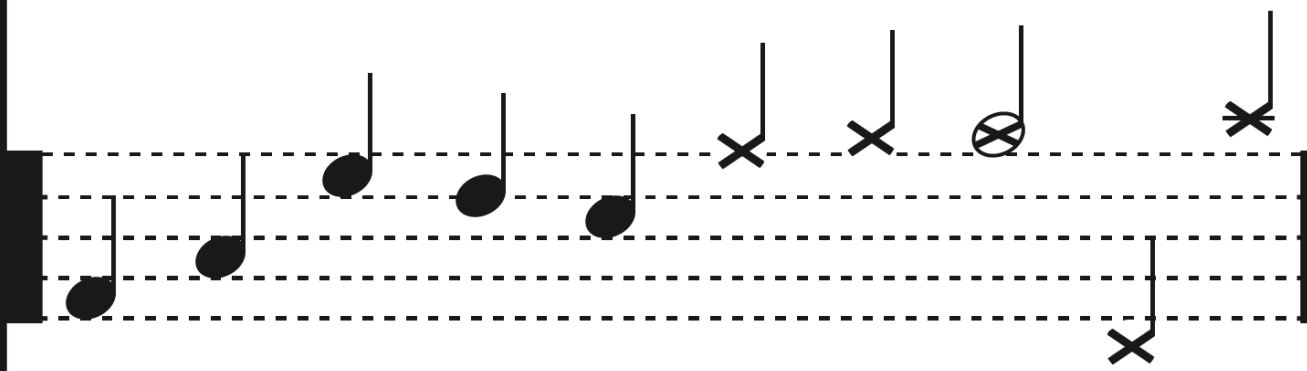
							
							
							

1 + 2 + 3 + 4 +

SCHOOL  ROCK

Basic Drum Notation

There are several symbols musicians should know when
starting to read drum notation:



Kick/Bass Drum	Floor Tom	Tom Drum 1	Tom Drum 2	Snare Drum	Ride Cymbal	Closed Hi-Hat	Open Hi-Hat	Hi-Hat Pedal	Crash Cymbal
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LESSON 7

Sixteenth Notes, Eighth Notes, Quarter Notes

A sixteenth note looks like an eighth note with a second flag added to its stem:



Two or more sixteenth notes are joined together by two beams.



Eight rows of musical exercises (1-8) in 4/4 time, each with a staff and a sequence of notes with rhythmic markings above and below.

Row 1: 1 e & ah 2 e & ah 3 e & ah 4. Notes: R L R L R L R L R L R L R L R L.

Row 2: 1 e & ah 2 e & ah 3 & 4. Notes: R L R L R L R L R L R L R L R L.

Row 3: 1 e & ah 2 e & ah 3 & 4 &. Notes: R L R L R L R L R L R L R L R L.

Row 4: 1 e & ah 2 e & ah 3 4. Notes: R L R L R L R L R L R L R L R L.

Row 5: 1 e & ah 2 & 3 e & ah 4 &. Notes: R L R L R L R L R L R L R L R L.

Row 6: 1 & 2 & 3 e & ah 4. Notes: R L R L R L R L R L R L R L R L.

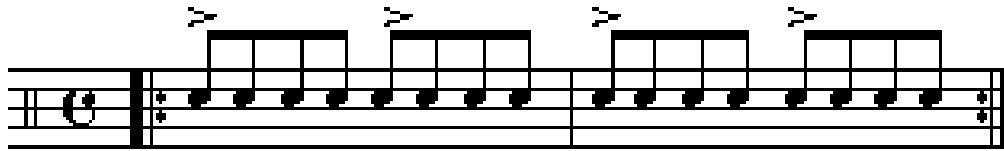
Row 7: 1 & 2 e & ah 3 & 4 e & ah. Notes: R L R L R L R L R L R L R L R L.

Row 8: 1 2 e & ah 3 4 e & ah. Notes: R L R L R L R L R L R L R L R L.

COMBINATION STUDY

Two staves of musical notation for a combination study, featuring a mix of sixteenth, eighth, and quarter notes.

Paradiddles - Study #1



1) R L R R L R L L R L R R L R L L

2) R L L R L R R L R L L R L R R L

3) R R L R L L R L R R L R L L

4) R L R R L L R L R L R R L L R L

5) R L R R L R R L R L R R L R R L

6) R L L R L L R L R L L L R L L R L

7) R L L R R L L R R L L R R L L R

8) R R L R L R L L R R L R L R L L

9) R R L R R L R R L L R L L R L L

10) R L L R L L R L L R R L R R L R

11) R L R R R L R R R L R R R L R R

12) R R L R R R L R R R L R R R L R

Variations

1) Play written notes on Snare Drum

2) Play written unaccented notes on Snare and accented notes on Tom

3) Add the Bass Drum along with the accents in the written part

4) Add the Play Bass Drum on the beats of 1 and 3

LESSON 18

The 5-Stroke Roll

The 5-stroke roll consists of a series of 2 double strokes followed by a single stroke: Example: RRLLR or LLRRL. (At slow speeds, the strokes are executed individually.)

Primary strokes

Played 5

The last tied note becomes the 5th stroke of the 5 stroke roll.

As written 5

When playing 5-stroke rolls, the hand that begins the roll will also end it.

1 e & 2 &

1 & ah 2 &

1 & ah 2 & ah

1 & 2 e &

COMBINATION STUDY

LESSON 19

The 9-Stroke Roll

The 9-stroke roll consists of a series of 4 double strokes followed by a single stroke.
Example: RRLRLRLR or LLRRLRLR. (At slow speeds, the strokes are executed individually.)

Primary strokes

Played 9

The last tied note becomes the 9th stroke of the 9 stroke roll.

As written

When playing 9-stroke rolls, the hand that begins the roll will also end it.

1 e & ah 2 &

1 & 2 e & ah

1 & ah 2 e &

1 2 e & ah

COMBINATION STUDY

1 e & ah 2 &

1 & 2 e & ah

SOLO #11

Moderato ♩ = 108

f

p

f

ff

pp

ff

pp

mf

ff

Fine

D.S. al Fine

1.

2.

Percussion

SOLO #12

Moderato $\text{♩} = 108$

ff

f

p

p-f

mf

f

mf-f

ff

pp

ff

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. Sonata 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

Traditional

arr. R. Rodriguez & Bernice

7

S

A

T

8

B

The Rose Tree

14

S

A

T

B

E^b B^{b7} E^b E^b_{sus4}/A^b E^b

C INSTRUMENTS

Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(Eb) Eb Bb7 Cm Ab Eb Bb7

Soprano

Alto

Tenor

Bass

8

7

S

A

T

B

8

14

S

A

T

B

8

ANGELS WE HAVE HEARD ON HIGH

Percussion

Traditional French Carol

Timpani

1. Eb & Bb

2

3

3

Intro

Snare Drum Bass Drum

1-8

8

3

Intro

Drumset

BAD BUNNY MEDLEY

MONACO | BAILE INoLVIDABLE | LA MuDANZA | DtMF

arr. Walsh
for the SciTech Band

“MONACO”
♩. = 60 6 rit. ... ♩ = 110 ♩ = 140 **A**

13

18 **19** **B**

23 **C**

28

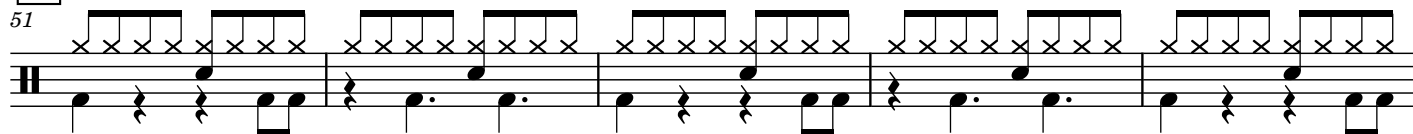
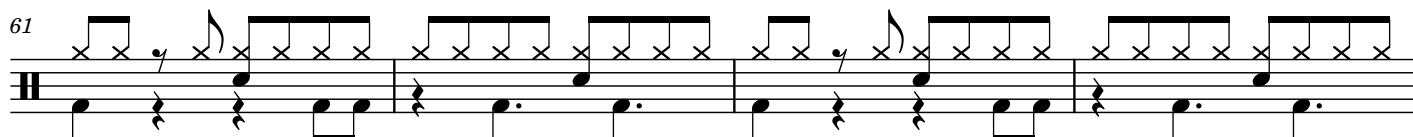
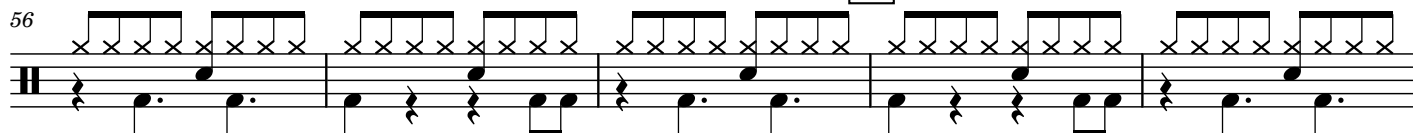
33 **D**

37

41 **E**

46

2

F**G**

"Hier Encore" Sample

**I**

rall.



79

15

J

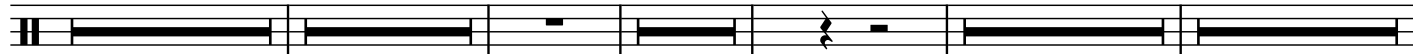
7

K $\text{♩} = 180$

15

L

20

**L1****O**

Solo Section

P

181

3

3

5

Q

7

**R****S**

8

7

T

9

"LA MuDANZA"

235 **U** ♩ = 104

2 **U1** ♩ = 100

V

248 **W**

X "DtMF" ♩ = 108

Y

8 10 12 4

284 **Z**

290

295

300

305 rit. - - - - -

Vibraphone

BAD BUNNY MEDLEY

MONACO | BAILE INoLVIDABLE | LA MuDANZA | DtMF

arr. Walsh
for the SciTech Band

"MONACO"

8 2 **A** 48 **G** 8 **H** "Hier Encore" Sample = 92

71 rall. **I** "BAILE INoLVIDABLE" 24

102 **K** 62 **N** 8 **O** 8 **P** 56 2 2 4

239 **U1** 29

2

"DtMF"

X ♩ = 108

268

8



279

Y

283



287

Z

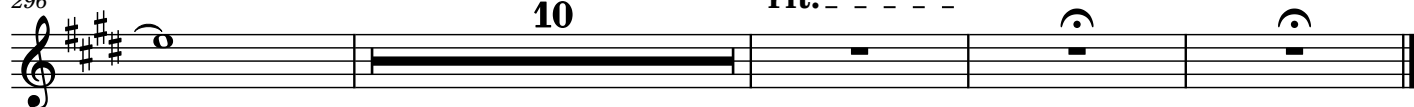
291



296

10

rit. - - - -



Congas &
Bongos

BAD BUNNY MEDLEY

MONACO | BAILE INoLVIDABLE | LA MuDANZA | DtMF

arr. Walsh
for the SciTech Band

“MONACO”

Congas

Bongos

8 4 2 56 3 10 4 17 7

“Hier Encore” Sample

“BAILE INoLVIDABLE”

I J

♩ = 88

101

K

♩ = 180

Con.

Bon.

3 3

105

Con.

Bon.

110

Con.

Bon.

116

L

Con.

Bon.

121

Con.

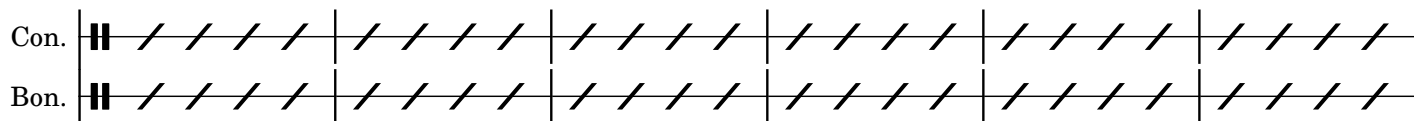
Bon.

126

Con.

Bon.

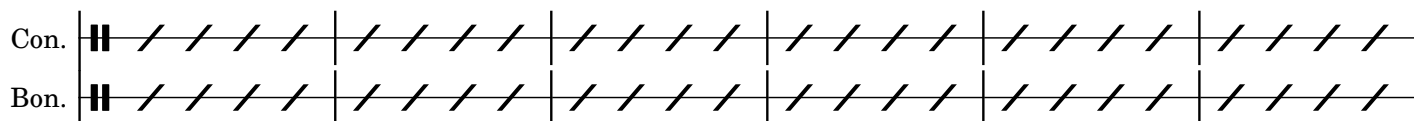
132



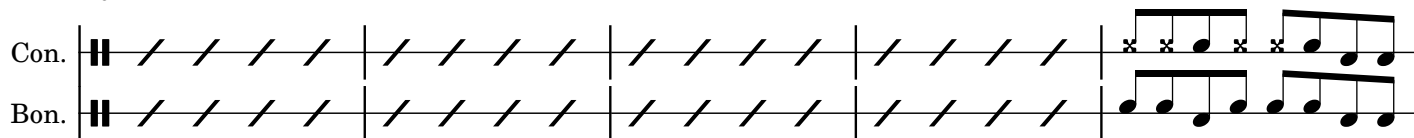
138

L1

143



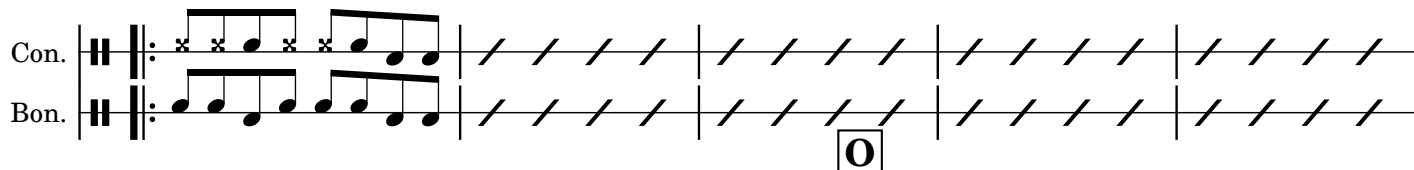
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154

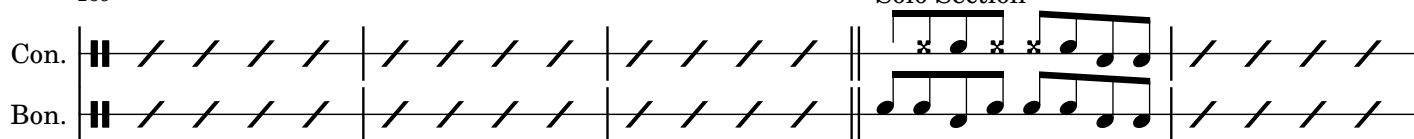
M

164

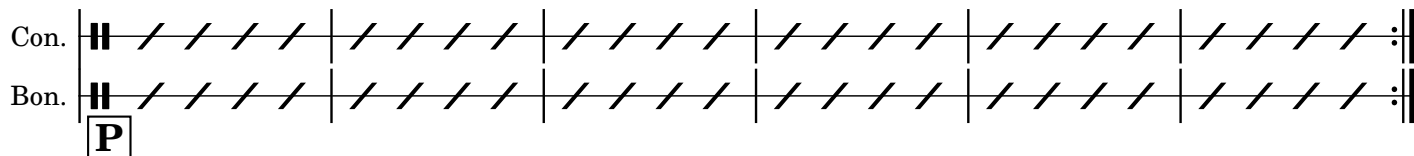


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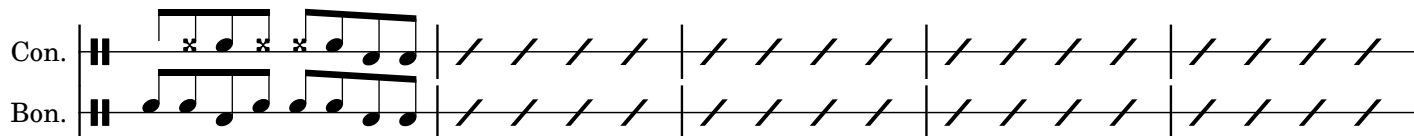
Solo Section



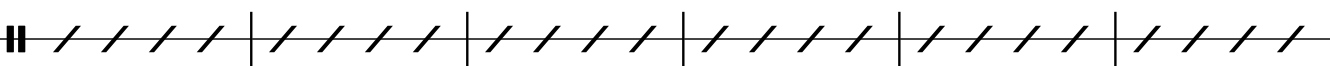
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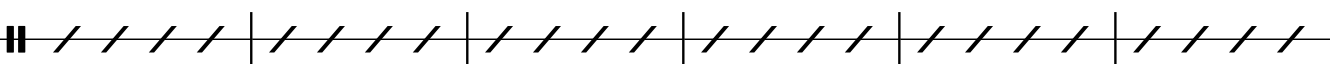


180

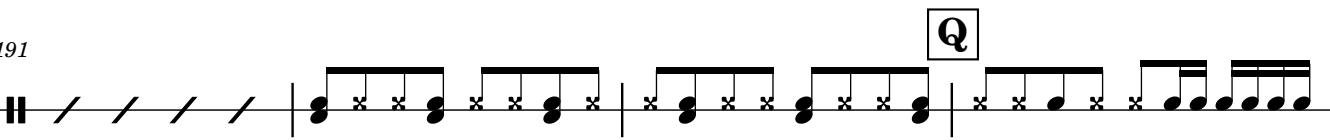


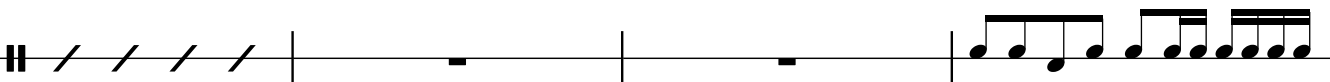
185

Con. 

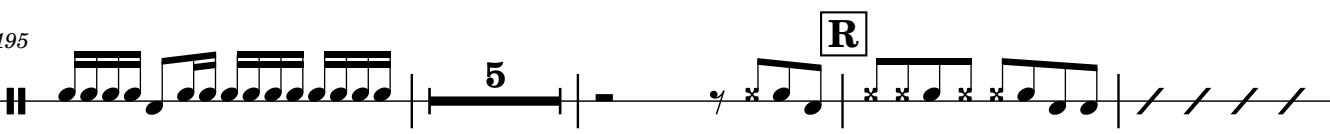
Bon. 

191

Con. 

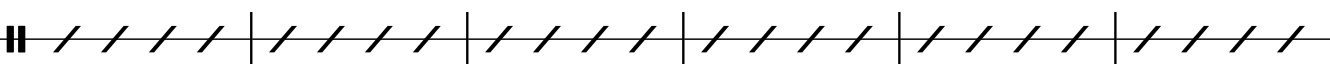
Bon. 

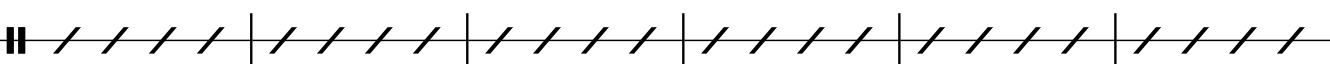
195

Con. 

Bon. 

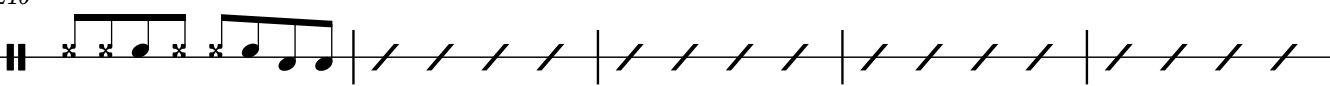
204

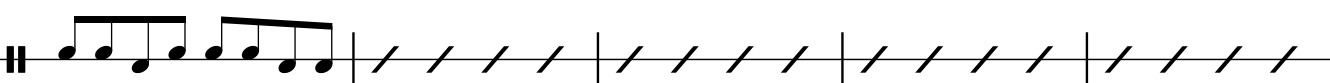
Con. 

Bon. 

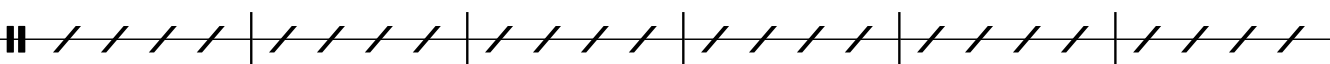
S

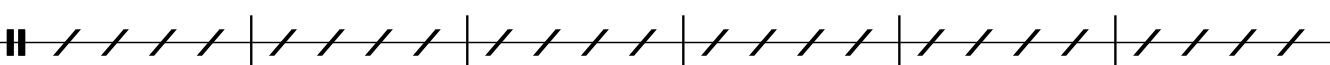
210

Con. 

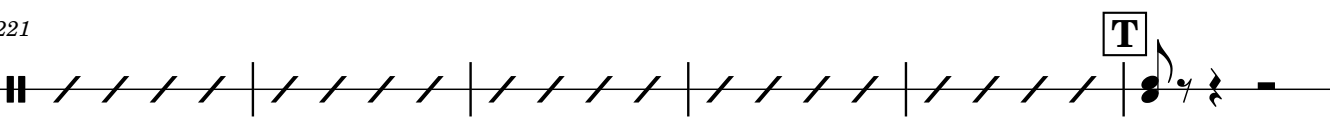
Bon. 

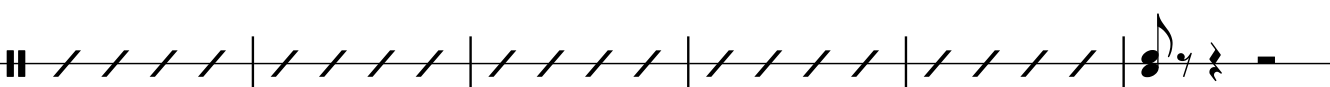
215

Con. 

Bon. 

221

Con. 

Bon. 

"LA MuDANZA"

227 U ♩ = 104 rit. U1 ♩ = 100

Con. 8 3 3 2/4 3/4 1 1 4/4 3

Bon. 8 3 3 2/4 3/4 1 1 4/4 3

242

Con.

Bon.

245

Con. 

Bon. 

250

Con.

256

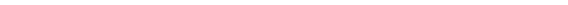
W

Con.

Bon.

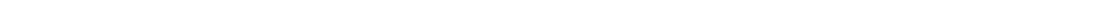
The musical score for 'W' (256 measures) is presented for two parts: Con. (Contrabass) and Bon. (Bass). The Con. part begins with a whole rest, followed by a series of eighth notes, and then a series of sixteenth notes. The Bon. part starts with a series of eighth notes, followed by a series of sixteenth notes, and then a series of eighth notes. The score is divided into measures by vertical bar lines, with some measures containing multiple notes.

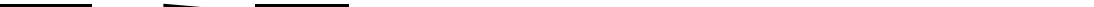
260

Con. 

Bon. 

265

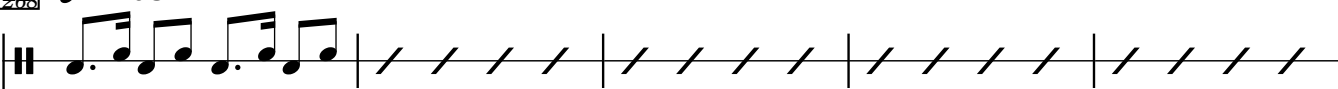
Con. 

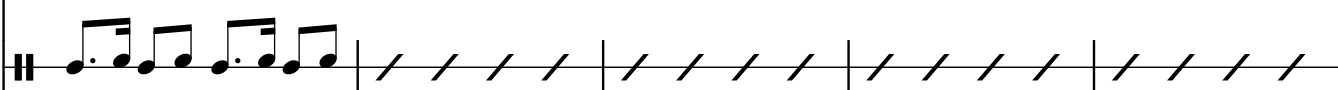
Bon. 

"DtMF"

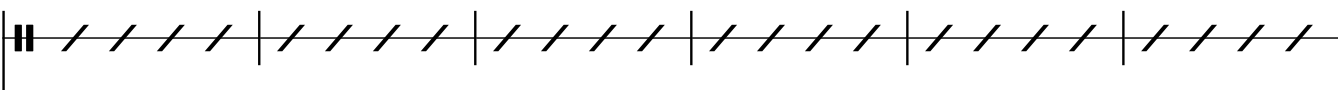
X $\text{♩} = 108$

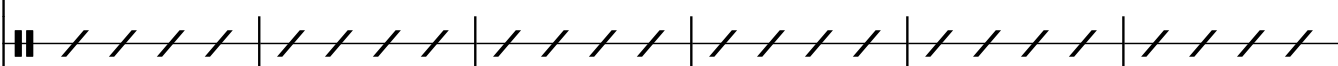
268

Con. 

Bon. 

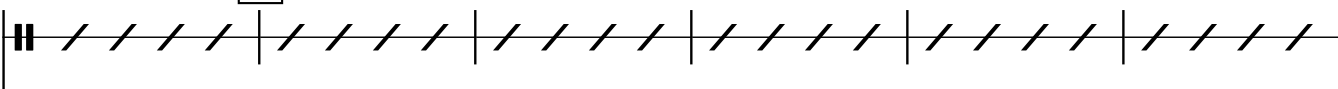
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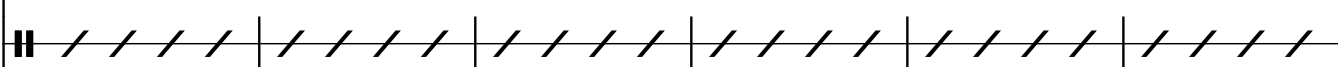
Con. 

Bon. 

279

Y

Con. 

Bon. 

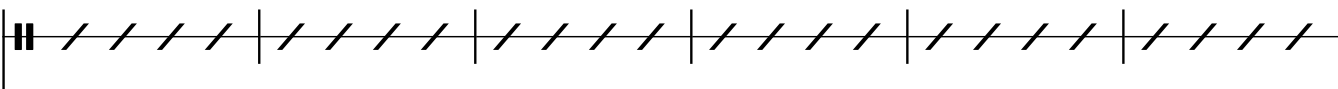
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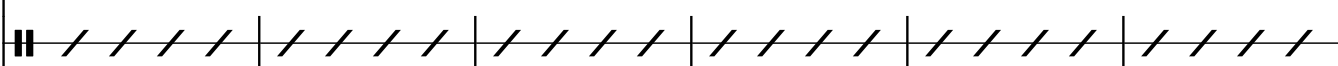
Z

Con. 

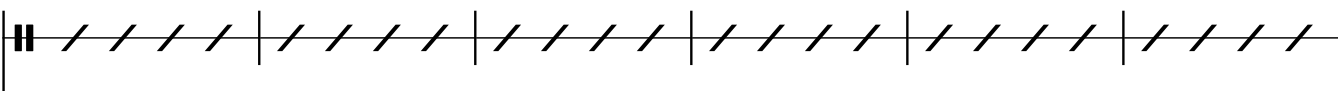
Bon. 

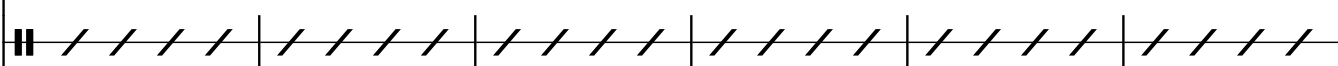
291

Con. 

Bon. 

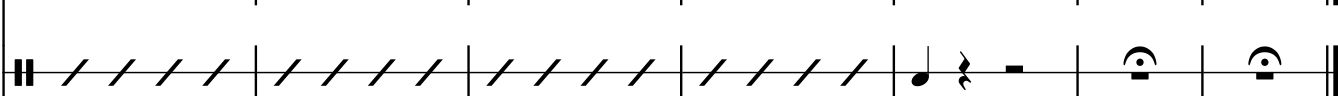
297

Con. 

Bon. 

303

Con. 

Bon. 

Cowbell

BAD BUNNY MEDLEY

MONACO | BAILE INoLVIDABLE | LA MuDANZA | DtMF

arr. Walsh
for the SciTech Band

“MONACO”

A **H** **I** **K** **L** **L1** **M** **N** **O** **P** **Q** **R**

102 $\text{♩} = 180$

109

115

140

167

173

179

184

190

202

$\text{♩} = 88$

24

20

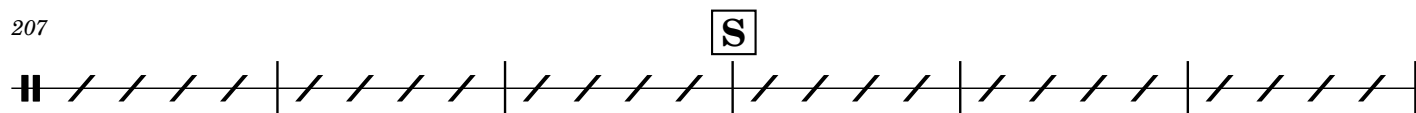
Solo Section

2

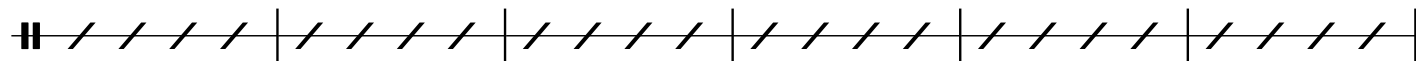
6

2

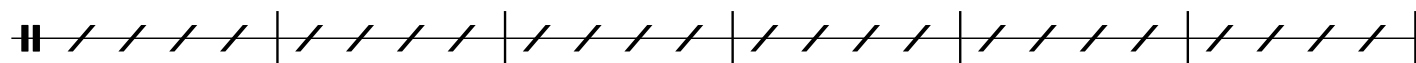
207



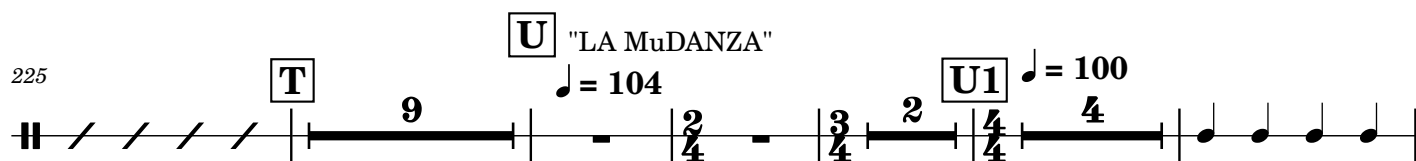
213



219



225



244



258



264



Agogô Bells

BAD BUNNY MEDLEY

MONACO | BAILE INoLVIDABLE | LA MuDANZA | DtMF

arr. Walsh
for the SciTech Band

"MONACO"

♩ = 60 6 rit. -- ♩ = 110 ♩ = 140 [A] 8 [19] 2 [B] 6

[C] 27 8 [D] 8 [E] 8 [F] 8 [G] 8 [H] 3 ♩ = 92 10 4

"BAILE INoLVIDABLE"

77 [I] ♩ = 88 17 [J] 7 [K] ♩ = 180 2 ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

107

113

119 [L] 20 [L1] 16 [M] 8 [N] ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

166

[O] 172

Solo Section

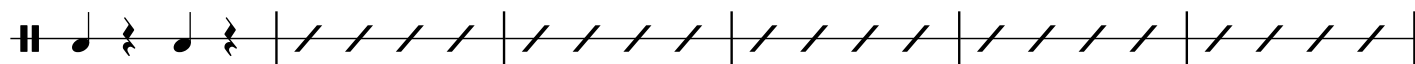
178 [P] ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

184

190 [Q] 2 [R] 6 ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

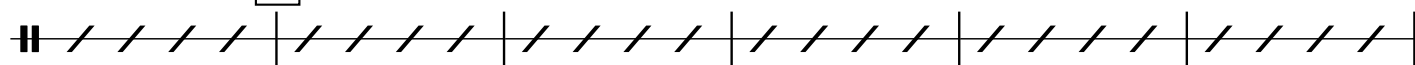
2

203

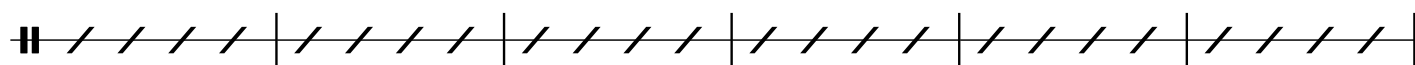


209

S



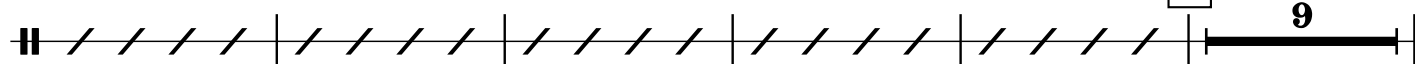
215



221

T

9



U "LA MuDANZA"

235

U1

$\text{♩} = 100$



245

V



249



252



W

257



260



263

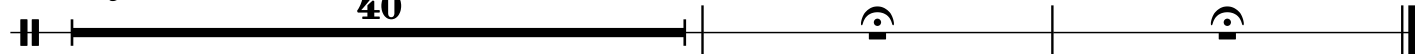


X "DtMF"

268

$\text{♩} = 108$

40



Güiro

BAD BUNNY MEDLEY

MONACO | BAILE INoLVIDABLE | LA MuDANZA | DtMF

arr. Walsh
for the SciTech Band

“MONACO”

6 8 4 56 3 10 4 24

102

62 8 8 55

237

U1 2 4

246

V

250

254

W 2

259

263

267

X “DtMF” 40

“BAILE INoLVIDABLE”

“LA MuDANZA”

♩ = 104

♩ = 100

♩ = 104

Wood Blocks

BAD BUNNY MEDLEY

MONACO | BAILE INoLVIDABLE | LA MuDANZA | DtMF

arr. Walsh
for the SciTech Band

"MONACO" A H "BAILE INoLVIDABLE" I J $\text{♩} = 88$

6 8 4 2 56 3 10 4 17 7

101 K $\text{♩} = 180$ L 4

128

135 L1

141

147

153 M 8 N 8 O Solo Section 8

P 180 Q 8 R 8 S 16 T 9 U "LA MuDANZA" $\text{♩} = 104$

236 U1 2 X "DtMF" 20 Z 20

2 4 3 4 4 29 4 20 20

Maracas

BAD BUNNY MEDLEY

MONACO | BAILE INoLVIDABLE | LA MuDANZA | DtMF

arr. Walsh
for the SciTech Band

“MONACO”

8 4 2 A 56 H 10 I “Hier Encore” Sample J “BAILE INoLVIDABLE”

♩ 6 8 4 2 56 3 4 10 4 17 7

101 K ♩ = 180 2

108

114

L

120

126

132

138 L1

144

150

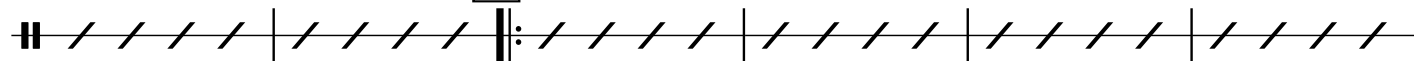
M

156

2

162

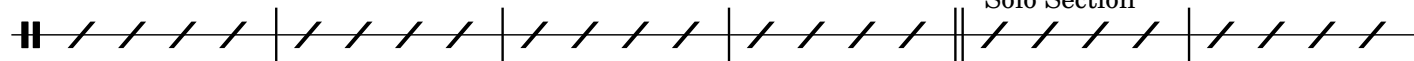
N



168

O

Solo Section

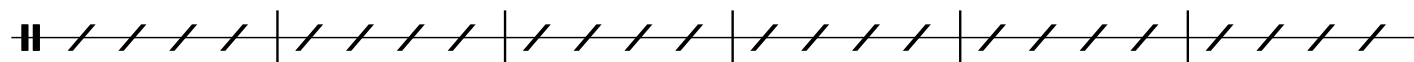


174

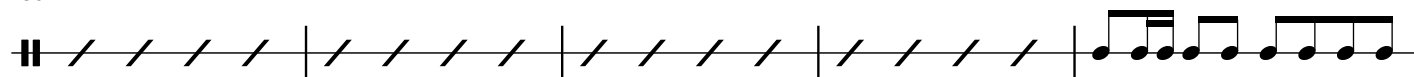


P

180



186



191

Q



195

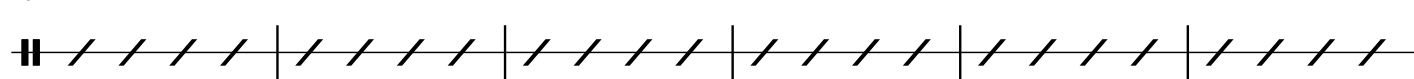


199

R

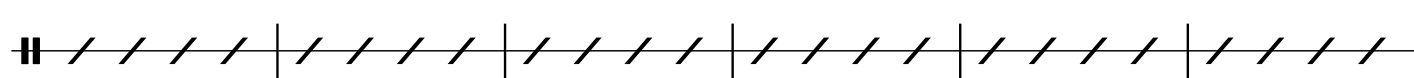


204

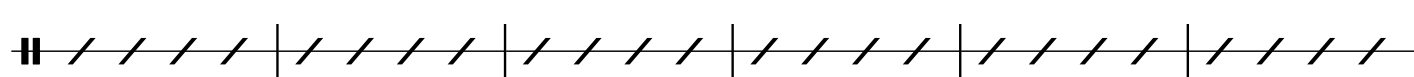


S

210



216



222

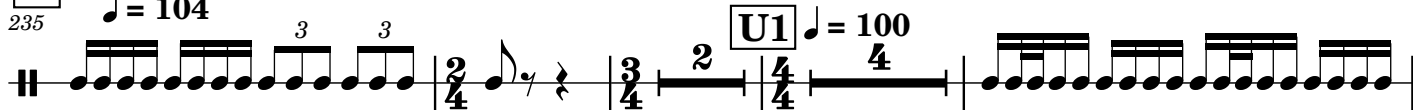
T



U "LA MuDANZA"

235

♩ = 104

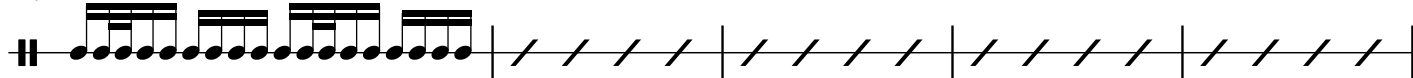


244

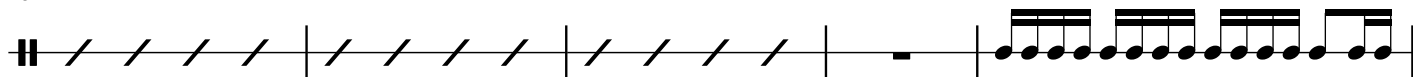


V

247

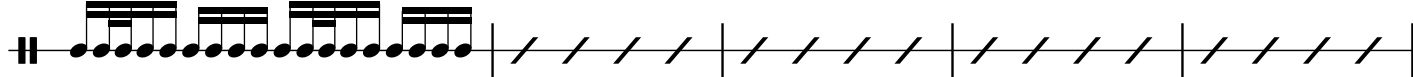


252

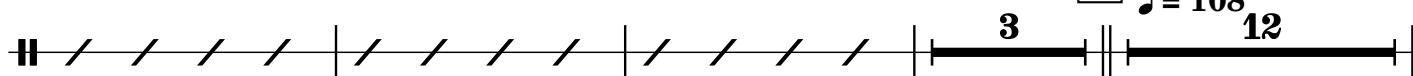


W

257



262



X

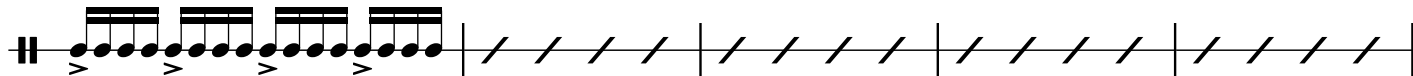
"DtMF"

♩ = 108

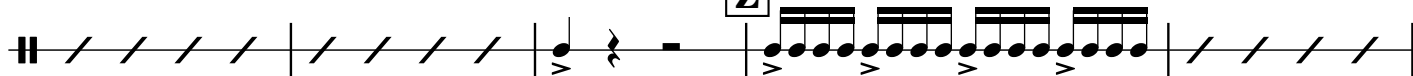
12

Y

280

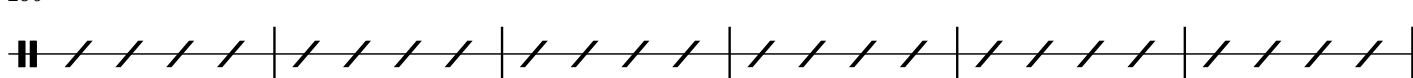


285

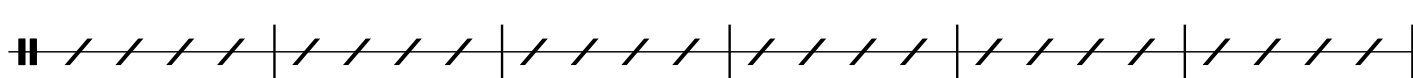


Z

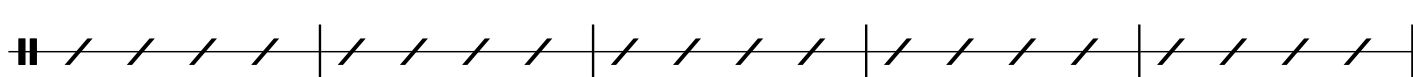
290



296

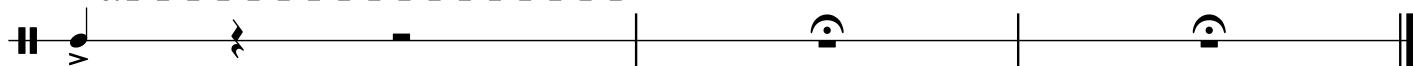


302



307

rit.



Timbales

BAD BUNNY MEDLEY

MONACO | BAILE INoLVIDABLE | LA MuDANZA | DtMF

arr. Walsh
for the SciTech Band

“MONACO”

A 8 **19** 2 **B** 6 **C** 8 **D** 8

E 43 8 **F** 8 **G** 8 **H** 3 **I** 10 **J** 17 7

“BAILE INoLVIDABLE”

“Hier Encore” Sample $\text{♩} = 88$

101 **K** $\text{♩} = 180$ 18 **L** 20 **L1** 16 **M** 7

N 164

170 **O** Solo Section

176 **P** 14 **Q** 7

201 **R**

207 **S**

213

219

225 **T** 8

2

U "LA MuDANZA"
235 ♩ = 104

U1 ♩ = 100

Musical notation for measures 235-243. The staff begins with a double bar line. Measures 235-236 contain eighth-note triplets. Measure 237 has a 2/4 time signature and a quarter note. Measure 238 has a 3/4 time signature and a half note. Measure 239 has a 4/4 time signature and a half note. Measure 240 is a whole rest. Measure 241 has a quarter note. Measure 242 has a quarter note. Measure 243 is a whole rest.

Musical notation for measures 244-257. The staff begins with a double bar line. Measure 244 has a half note. Measure 245 is a whole rest. Measure 246 has a quarter note. Measure 247 has a quarter note. Measure 248 has a quarter note. Measure 249 has a quarter note. Measure 250 has a quarter note. Measure 251 has a quarter note. Measure 252 has a quarter note. Measure 253 has a quarter note. Measure 254 has a quarter note. Measure 255 has a quarter note. Measure 256 has a quarter note. Measure 257 has a quarter note.

Musical notation for measures 258-267. The staff begins with a double bar line. Measure 258 has a half note. Measure 259 has a half note. Measure 260 has a half note. Measure 261 has a half note. Measure 262 has a half note. Measure 263 has a half note. Measure 264 has a half note. Measure 265 has a half note. Measure 266 has a half note. Measure 267 has a half note.

X "DtMF"
268

Musical notation for measures 268-271. The staff begins with a double bar line. Measure 268 has a whole note. Measure 269 has a whole note. Measure 270 has a whole note. Measure 271 has a whole note.

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. — — — — —

Drum Kit (large)

Billie Jean

arr. Raul Maldonado

Michael Jackson

♩ = 120

Drums

Bassline

8

A

- MP

16

1.

B

2.

27

mp

35

C

 $\mathbf{Mf}$

44

D

- mp

52

1.

2.

E

61

F

69

 $m \pm$

2

77 **G**

Musical staff 77-86. Measure 77 contains a rhythmic pattern of eighth notes with 'x' marks above them. Measures 78-86 contain a repeat sign (%).

87 **H** Solo Section

Musical staff 87-95. Measure 87 contains a repeat sign (%). Measure 88 contains a key signature change to one sharp (F#) and a repeat sign (%). Measures 89-90 contain a rhythmic pattern of eighth notes with 'x' marks above them. Measures 91-95 contain a repeat sign (%).

96 **I**

Musical staff 96-104. Measure 96 contains a repeat sign (%). Measures 97-98 contain a rhythmic pattern of eighth notes with 'x' marks above them. Measures 99-104 contain a repeat sign (%).

105

Musical staff 105-114. Measure 105 contains a rhythmic pattern of eighth notes with 'x' marks above them. Measures 106-114 contain a repeat sign (%).

115

Musical staff 115-118. Measures 115-117 contain a rhythmic pattern of eighth notes with 'x' marks above them. Measure 118 contains a final cadence with a double bar line.

Drum Kit

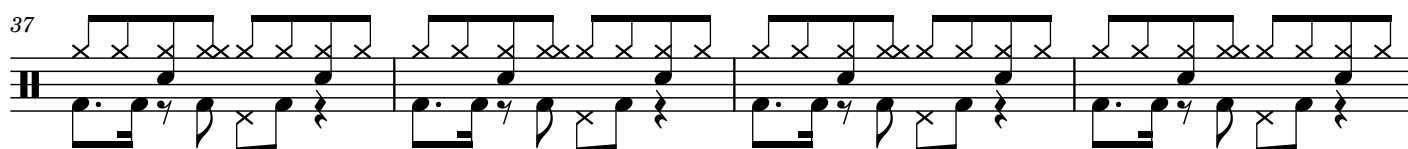
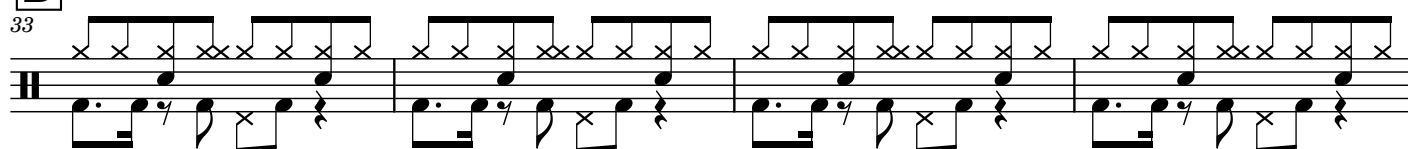
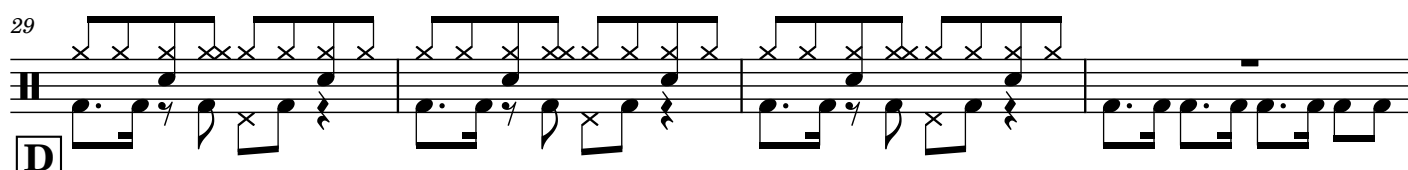
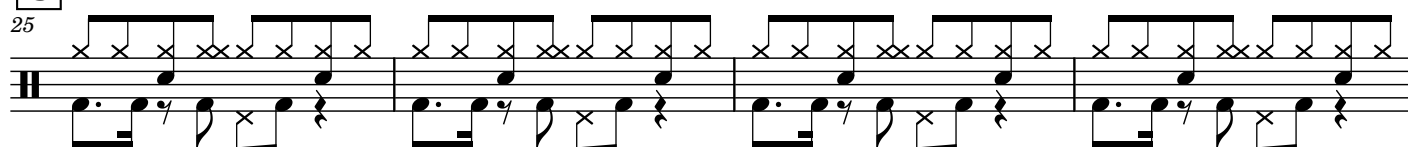
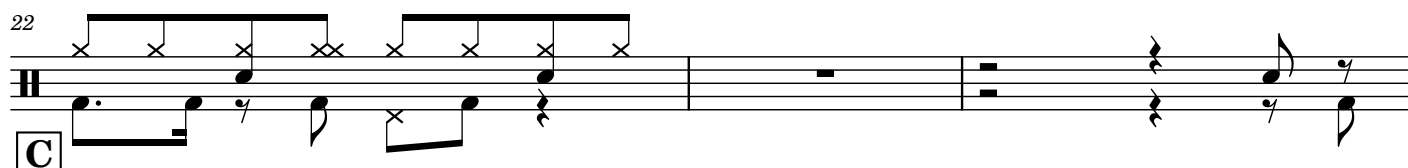
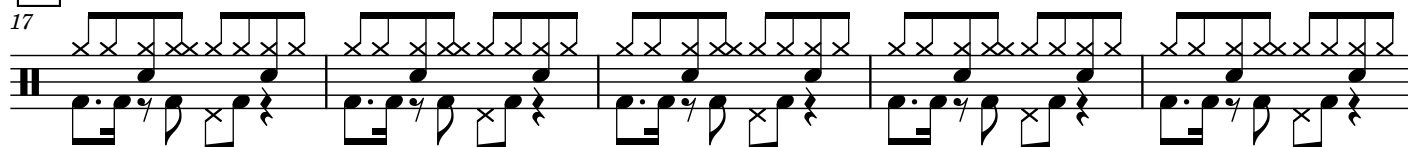
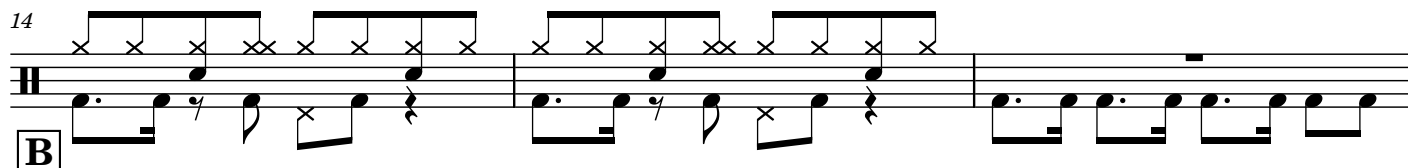
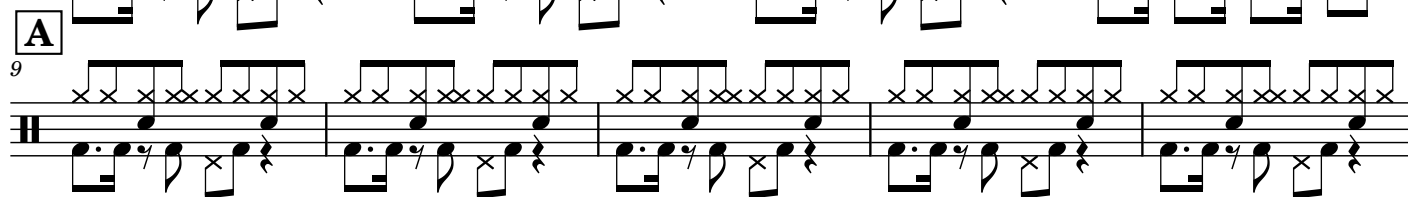
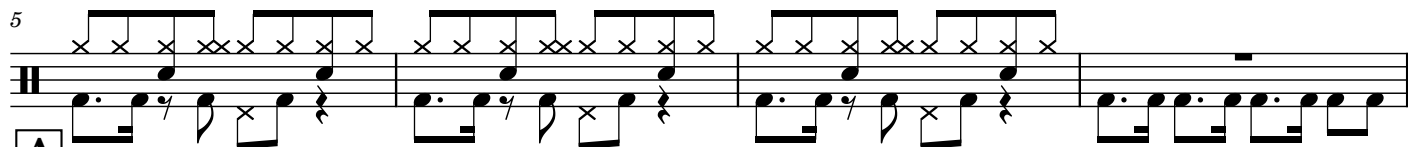
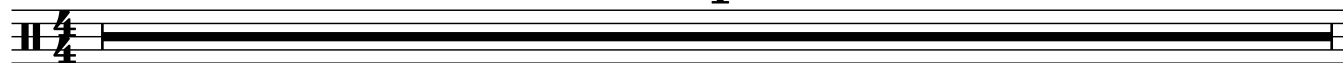
Candy Rain

Arr. Raul Maldonado

Soul For Real

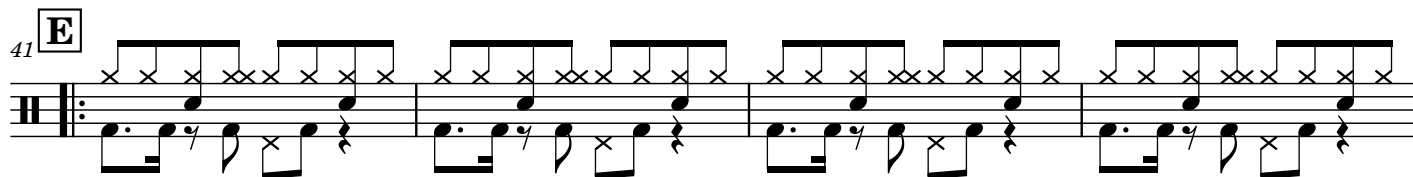
♩ = 94

4

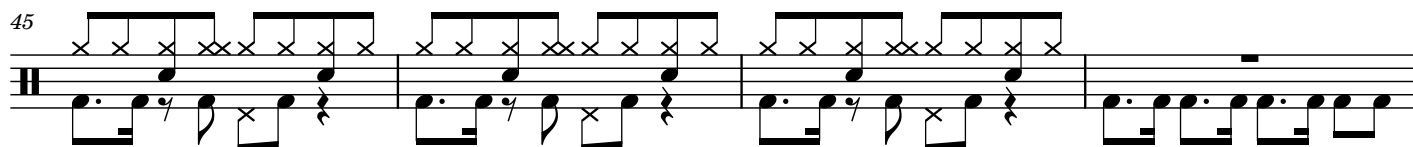


2

41 **E**

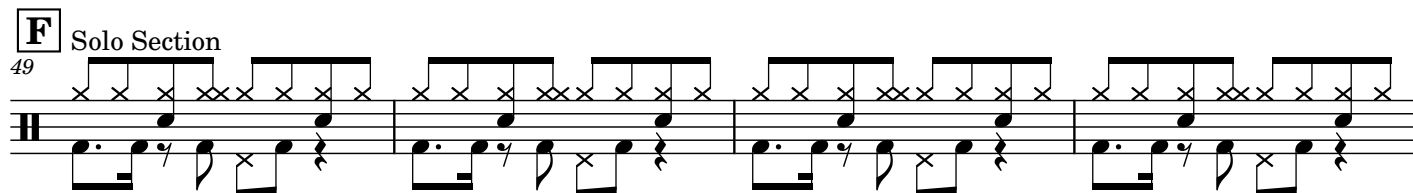


45

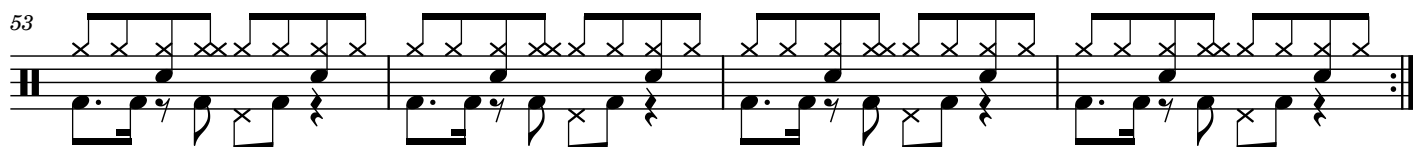


F Solo Section

49

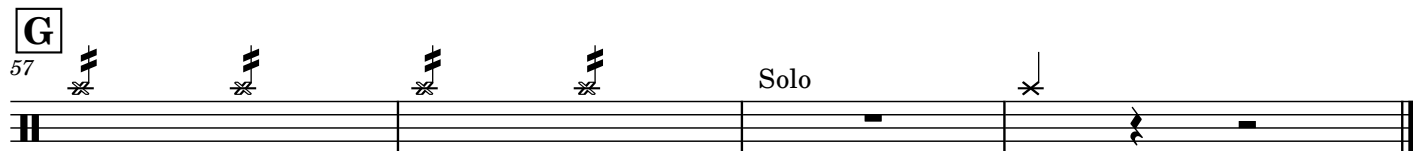


53



G

57



Percussion 1 - Suspended Cymbal

Canon Remix

Pachelbel / Arr. Bernice

5

6

p *mf*

12

13

21

6

6

p *mf* *p* *mf* *p*

29

29

37

45

6

6

f *p* *f* *p* *f*

46

53

61

Choke

6

7

7

p

69

69

77

7

f

82

83

Snare Drum

Canon Remix

Pachelbel /Arr. Bernice

On rim

p

5

6

12

13

18

21

29

24

f

30

37

36

42

45

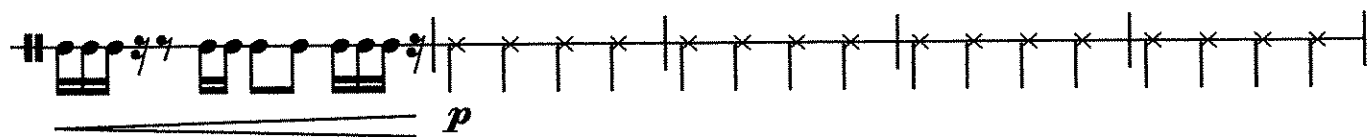
46

49

The image displays a musical score for a snare drum, titled 'Canon Remix' by Pachelbel, arranged by Bernice. The score is written on a single staff with a 4/4 time signature. It begins with a 'C' time signature and a '4' time signature. The notation includes various drum symbols: a vertical line for a snare drum, a vertical line with a cross for a snare drum with a cross, and a vertical line with a dot for a snare drum with a dot. The score is divided into measures, with measure numbers 5, 13, 21, 29, 37, 45, and 49 marked in boxes. The dynamics *p* (piano) and *f* (forte) are indicated. The score includes a 'C' time signature and a '4' time signature. The notation includes various drum symbols: a vertical line for a snare drum, a vertical line with a cross for a snare drum with a cross, and a vertical line with a dot for a snare drum with a dot. The score is divided into measures, with measure numbers 5, 13, 21, 29, 37, 45, and 49 marked in boxes. The dynamics *p* (piano) and *f* (forte) are indicated. The score includes a 'C' time signature and a '4' time signature. The notation includes various drum symbols: a vertical line for a snare drum, a vertical line with a cross for a snare drum with a cross, and a vertical line with a dot for a snare drum with a dot. The score is divided into measures, with measure numbers 5, 13, 21, 29, 37, 45, and 49 marked in boxes. The dynamics *p* (piano) and *f* (forte) are indicated.

2
52

53

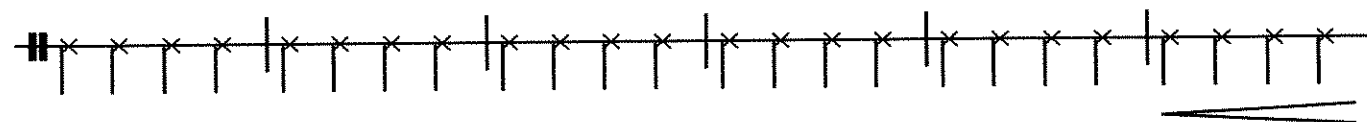


57

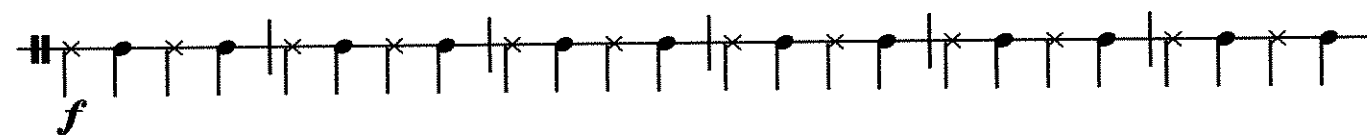
61



63

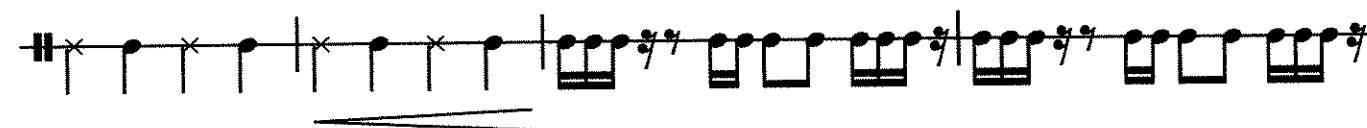


69



77

75



79



83

82



Bass Drum

Canon Remix

Pachelbel / Arr. Bernice

5

$\frac{4}{4}$

p

6

12

13

18

21

24

29

f

30

36

37

42

f

45

48

53

8

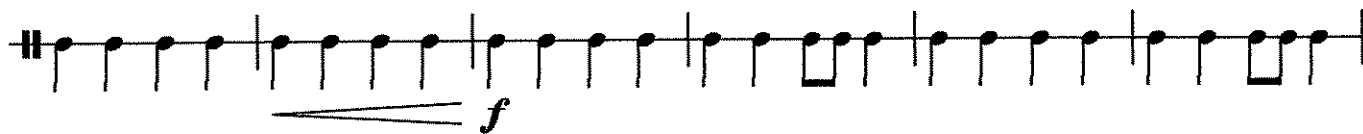
61

p

Detailed description: This image shows a musical score for a Bass Drum, titled 'Canon Remix' by Pachelbel, arranged by Bernice. The score is written on ten staves, each representing a measure of music. The time signature is 4/4. The notation consists of vertical stems with flags, indicating the timing of the drum hits. Dynamics are marked with 'p' (piano) and 'f' (forte). Measure numbers are provided at the start of each staff, and some measures are boxed with their numbers. A repeat sign is present at the end of the eighth staff, followed by a measure marked '8'. The score ends with a measure marked '61'.

2
67

69



Drum Set

Canon Remix

Pachelbel /Arr. Bernice

4

5

8

13

8

21

hi hat

mf

22

25

28

29

31

34

37

40

43

45

46

2
49

[Title]

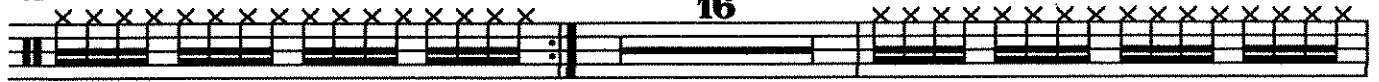


52

53

16

69

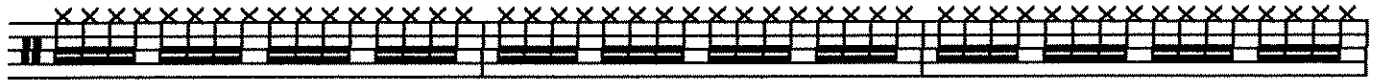


mf

70



73



77

76



79



83

82

ride

crash



Timpani

Canon Remix

Pachelbel / Arr. Bernice

Timpani score for Canon Remix, arranged by Bernice. The score is written in bass clef, 4/4 time, and B-flat major. It consists of five staves of music, each with a starting measure number and a box containing a measure number. The first staff starts at measure 11 and ends at measure 13. The second staff starts at measure 21 and ends at measure 29. The third staff starts at measure 37 and ends at measure 45. The fourth staff starts at measure 53 and ends at measure 69. The fifth staff starts at measure 76 and ends at measure 83. The score includes dynamic markings: *mp* (mezzo-piano) at measure 11, *mf* (mezzo-forte) at measures 13, 21, 29, 37, 45, 53, 61, 69, 76, and 83. The score also includes rests and melodic lines for the timpani.

11 13 6

21 21 29 6

37 37 45 6

53 53 61 69 6

76 77 5 83

mp *mf* *mf* *mf* *mf* *mf* *f* *f*

Chimes

Canon Remix

Pachelbel /Arr. Bernice

5

39

f

45

8

53

33

The musical score is written on two staves in 4/4 time with a key signature of one flat (B-flat). The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. It contains five measures of whole notes, each with a box containing the number '5' above it. The first measure is marked with a forte 'f' dynamic. The staff ends with a double bar line and the measure number '39'. The second staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. It starts with a repeat sign. The first measure is marked with the measure number '45'. The staff contains two measures of whole notes, each with a box containing the number '8' above it. The second measure is marked with the measure number '53'. The staff ends with a double bar line and the measure number '33'.

Marimba

Pachelbel Unleashed

"Canon Remix" Interlude

arr. Walsh
for the SciTech Band

♩ = 100

4

7

7

The musical notation for measure 7 begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth notes: G4, A4, Bb4, C5, D5, E5, F5, G5, followed by a quarter rest. The bass line consists of eighth notes: G3, A3, Bb3, C4, D4, E4, F4, G4, followed by a quarter rest.

9

9

Measure 9 of the musical score. The notation is on a single staff with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. The measure is divided into two parts by a bar line.

11

11



Careless Whisper – Melody

Melody C – Flute



Melody Bb – Trumpet, Clarinet, Tenor Sax



Melody Eb – Alto Sax, Bari Sax



Melody Bass Clef – Trombone, Baritone



Piano – Chords

Dm, Gm, Bb, Am

Lyrics

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

Careless Whisper – Horn Lick

Horn Lick C – Flute



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

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



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

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



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

Horn Lick Eb – Alto Sax, Bari Sax



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

Horn Lick Bass Clef – Trombone, Baritone



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

Carol of The Bells

Melody - C
-Flute

Quartet Version

arr. Turgeon & Bernice

optional 8va

Soli

mp

6

12

18 *rit.* [A] *a tempo - Repeat 4x*

f

[B] 24

[C] 31 *mf*

[D] Repeat 3x *f*

[E] 37 *rit.*

Snare Drum

Cheer # 1

arr. Bernice

Watch Conductor
Slow-Fast

6

The notation is written on a single five-line staff. It begins with a double bar line, a key signature of one sharp (F#), and a 4/4 time signature. The first measure contains a quarter rest followed by a quarter note with an accent (>) on the second line. The second measure contains a quarter rest followed by a quarter note with an accent on the second line. The third measure contains a quarter note with an accent on the second line followed by a quarter rest. The fourth measure contains a quarter note with an accent on the second line followed by a quarter rest. The fifth measure contains a quarter note with an accent on the second line followed by a quarter rest. The sixth measure contains a quarter note with an accent on the second line followed by a quarter rest. The seventh measure contains a quarter note with an accent on the second line followed by a quarter rest. The eighth measure contains a quarter note with an accent on the second line followed by a quarter rest. The ninth measure contains a quarter note with an accent on the second line followed by a quarter rest. The tenth measure contains a quarter note with an accent on the second line followed by a quarter rest. The eleventh measure contains a quarter note with an accent on the second line followed by a quarter rest. The twelfth measure contains a quarter note with an accent on the second line followed by a quarter rest. The thirteenth measure contains a quarter note with an accent on the second line followed by a quarter rest. The fourteenth measure contains a quarter note with an accent on the second line followed by a quarter rest. The fifteenth measure contains a quarter note with an accent on the second line followed by a quarter rest. The sixteenth measure contains a quarter note with an accent on the second line followed by a quarter rest. The notation ends with a double bar line.

3

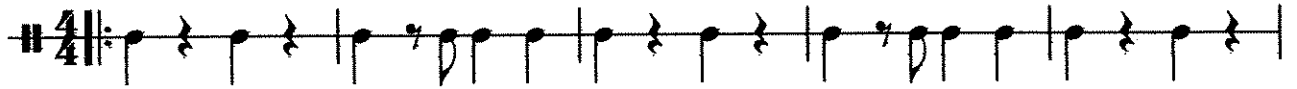
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Bass Drum

Cheer # 1

arr. Bernice

Watch Conductor Slow-Fast



6



Quad Toms

Cheer # 1

arr. Bernice

Watch Conductor
Slow-Fast

The musical score for "Quad Toms, Cheer # 1" is written for two staves. The first staff is in 4/4 time and contains 8 measures of music. The second staff is in 4/4 time and contains 8 measures of music, including triplets and accents.

Staff 1 (4/4 time):

- Measure 1: Quarter note, quarter rest, quarter note, quarter rest.
- Measure 2: Quarter note, quarter rest, quarter note, quarter rest.
- Measure 3: Quarter note, quarter rest, quarter note, quarter rest.
- Measure 4: Quarter note, quarter rest, quarter note, quarter rest.
- Measure 5: Quarter note, quarter rest, quarter note, quarter rest.
- Measure 6: Quarter note, quarter rest, quarter note, quarter rest.
- Measure 7: Quarter note, quarter rest, quarter note, quarter rest.
- Measure 8: Quarter note, quarter rest, quarter note, quarter rest.

Staff 2 (4/4 time):

- Measure 1: Quarter note, quarter rest, quarter note, quarter rest.
- Measure 2: Quarter note, quarter rest, quarter note, quarter rest.
- Measure 3: Quarter note, quarter rest, quarter note, quarter rest.
- Measure 4: Quarter note, quarter rest, quarter note, quarter rest.
- Measure 5: Quarter note, quarter rest, quarter note, quarter rest.
- Measure 6: Quarter note, quarter rest, quarter note, quarter rest.
- Measure 7: Quarter note, quarter rest, quarter note, quarter rest.
- Measure 8: Quarter note, quarter rest, quarter note, quarter rest.

Drum Kit

Diamonds
for the SciTech Band

sung by Rihanna
arr. Alisha J. Lopez-Marrero

♩ = 92 8

13

A

19

B

27

33

C

37

40

D

43

45

47

2

49

50

E

51

52

53

54

55

56

57

58

F

59

60

61

62

63

64

65

66

G

67

68

69

70

71

72

73

74

75

76

78

80

82

84

86

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90

92

94

96

98

100

102

104

106

108

110

112

114

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118

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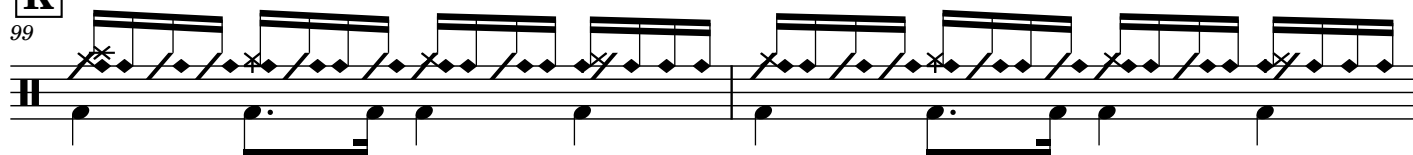
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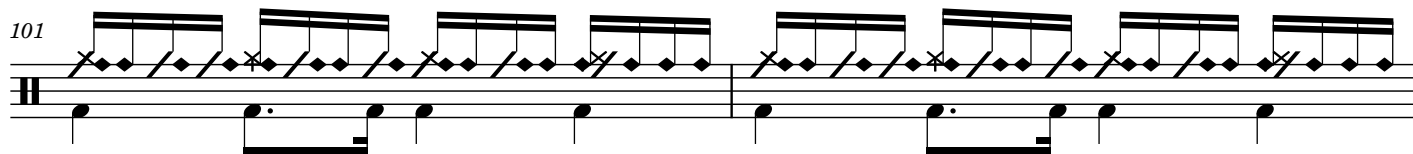
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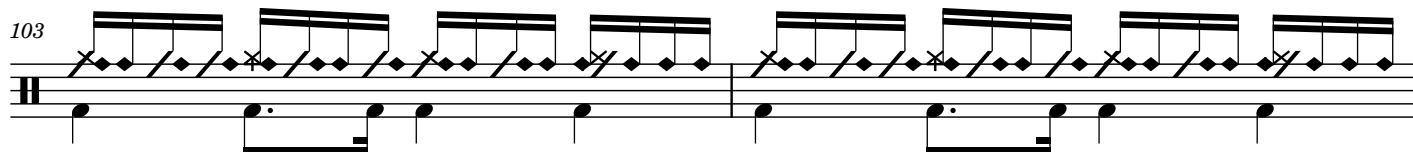
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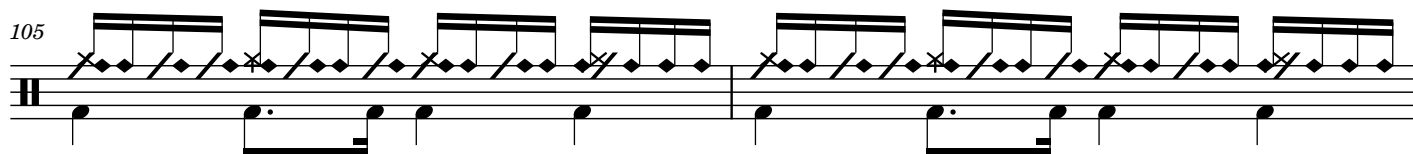
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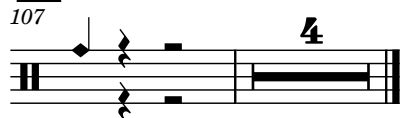


105



L

107



Bass Drum 1

Diamonds
for the SciTech Band

sung by Rihanna
arr. Alisha J. Lopez-Marrero

♩ = 92

4/4

2

8

13

1

18

A

23

B

3

8

C

8

D

8

E

8

F

8

G

67

12

H

8

I

4

J

8

K

8

L

5

The image displays a bass drum score for the song 'Diamonds' by Rihanna, arranged by Alisha J. Lopez-Marrero for the SciTech Band. The score is written on a single staff with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked as 92 beats per minute. The notation includes various rhythmic patterns such as eighth notes, quarter notes, and rests, as well as specific counts (e.g., 3, 8, 12, 4, 5) and lettered sections (A, B, C, D, E, F, G, H, I, J, K, L) indicating different parts of the arrangement. The score is divided into measures by vertical bar lines, and some measures contain multiple notes or rests. The notation is presented in a clear, black-and-white format suitable for a music score.

Bass Drum 2

Diamonds
for the SciTech Band

sung by Rihanna
arr. Alisha J. Lopez-Marrero

♩ = 92

4/4

2

8

13

1

18

A

23

B

3

8

C

8

D

8

E

8

F

8

G

67

12

H

8

I

4

J

8

K

8

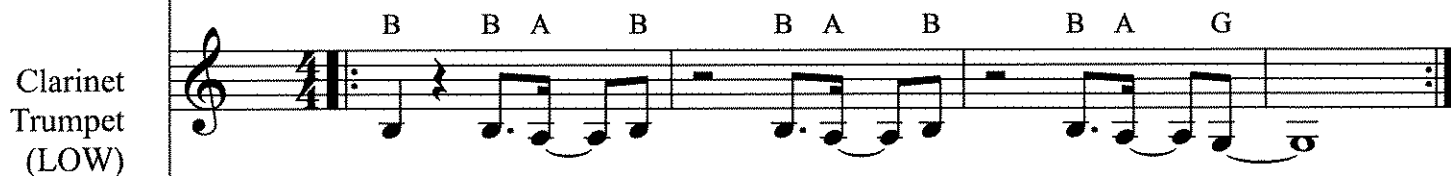
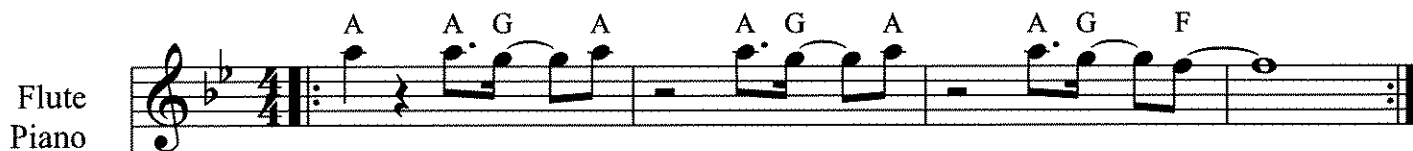
L

5

The image displays a series of musical staves for a bass drum part. The notation is written on a single-line staff with a double bar line at the beginning. The first staff includes a tempo marking of 92 beats per minute and a 4/4 time signature. The notation consists of various rhythmic patterns, including eighth notes, quarter notes, and rests. Some measures are grouped with brackets and numbers (e.g., 2, 3, 8, 4, 5). Letters A through L are placed above specific measures, likely indicating section markers or rehearsal points. The notation is written in a standard musical notation style, with stems and beams indicating the rhythm.

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

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

Bb Db Eb E Eb E Eb E Eb Db Bb Ab Bb Bb

Clarinet
Trumpet
(LOW)

C Eb F F# F F# F F# F Eb C Bb C C

Clarinet
Tenor Sax
Trumpet
(HIGH)

C Eb F F# F F# F F# F Eb C Bb C C

Alto Sax

G Bb C C# C C# C C# C Bb G F G G

Trombone
Euphonium

Bb Db Eb E Eb E Eb E Eb Db Bb Ab Bb Bb

Horn Lick:

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

Opening "And I'm Feeling Good":

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

1 & b3 Background Harmony Hits

Feeling Good

(NASTY LICK - Bb Minor)

Swing Time

Flute
Piano

Clarinet
Trumpet
(LOW)

Clarinet
Tenor Sax
Trumpet
(HIGH)

Alto Sax

Octave Key HIGH
No Octave Key LOW

Trombone
Euphonium

Tuba

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)

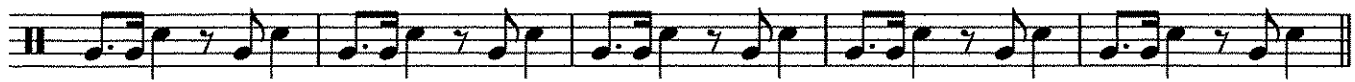
Drum Set

First Five Note Exercises

A



6 **B**



11 **C**



14 **D**



142

(MED.)

HEART AND SOUL

 -HOAGY CARMICHAEL/
FRANK LOESSER

Handwritten musical score for "Heart and Soul" in 4/4 time. The score is written on a single staff with a treble clef and a key signature of one flat (Bb). The melody is written in eighth and quarter notes, with rests. Chords are written above the staff. The score is divided into two systems, each with a first and second ending.

System 1:

- Measures 1-4: F, D-7, G-7, C7
- Measures 5-8: Fmaj7, D-7, G-7, C7
- Measures 9-12: A-7, D-7, G-7, C7
- Measures 13-16: 1. F, D-7, G-7, C7

System 2:

- Measures 17-20: 2. F, G-7, C7, Fmaj7
- Measures 21-24: C-7, F7, Bbmaj7, A7
- Measures 25-28: D7, G7
- Measures 29-32: C7, F7, Bb7, A7
- Measures 33-36: Bbmaj7, A7, D7, G7
- Measures 37-40: C7, F7, Bb7, C7
- Measures 41-44: F, D-7, G-7, C7
- Measures 45-48: Fmaj7, D-7, G-7, C7
- Measures 49-52: A-7, D-7, G-7, C7
- Measures 53-56: A7#5, D7, G-7, C7
- Measures 57-60: F, (D-7, G-7, C7)

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, middle, and bass clef). The key signature is B-flat major (two flats). The time signature is common time (C). The tempo is marked 'MODERATELY FAST'. The score includes various musical notations such as eighth notes, quarter notes, and half notes, along with dynamic markings like 'f' (forte) and 'mf' (mezzo-forte). Chord symbols are placed above the staves, including C7, Ebm6, Bb, Gm, C7, F7sus, Bb, (C7), (F7), (Bb), (D7), Gm, Eb7, D7, and Gm. The score is numbered 1 through 12 at the bottom of each system.

It Don't Mean A Thing - Rhythm

21

To Coda  1.



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

D.S. al Coda

CODA

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

mp f

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

mf

25

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

32

Cm C7 F Gm7 F Bb Eb Bb F Bb

38

F Bb Eb Fsus4 F Bb

C Instruments - Treble Clef

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 double bar line and a repeat sign. The word *legato* is written below the Soprano staff. The system concludes with a double bar line.

Second system of musical notation for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The system begins with a measure rest marked with the number 8. The system concludes with a double bar line.

Lower notes for solo only

Third system of musical notation for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The system begins with a measure rest marked with the number 15. The system concludes with a double bar line.

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 double bar line and a repeat sign. The word *legato* is written below the Soprano staff. The system concludes with a double bar line.

Second system of musical notation, starting at measure 8. It continues the vocal parts for Soprano, Alto, Tenor, and Bass. The system concludes with a double bar line.

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

“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...

My Way

Handwritten musical score for four parts: Snare, Tenor, Bass, and Cymbal. The score is in 4/4 time and consists of five measures. The first four measures are marked with 'A' and contain rests for all parts. The fifth measure contains a triplet of eighth notes for all parts, marked with 'fff'. The parts are labeled 'Snare', 'Tenor', 'Bass', and 'Cymbal' on the left.

Part	Measure 1	Measure 2	Measure 3	Measure 4	Measure 5
Snare	1	8	8	8	7
Tenor	1	8	8	8	7
Bass	1	8	8	8	7
Cymbal	1	8	8	8	7

The image shows a musical score for the song "The Rose Tree". It consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The music is in 2/4 time and features a key signature of one flat (B-flat). The vocal parts have lyrics written below them. The piano accompaniment includes chords and melodic lines. The score is marked with dynamic indications such as *fff* and *mp*.

The image shows a musical score for a piece titled "The Girl on the Train" by Rachel Watson. The score is written for four staves, each beginning with a treble clef and a key signature of one sharp (F#). The time signature is 4/4. The first staff has a tempo marking of "Allegretto". The score is divided into two main sections by a double bar line. The first section consists of four measures, each starting with a "11" and a "2" above the staff. The second section consists of three measures, each starting with a "11" and a "2" above the staff. The second section is marked with "cres." and "fff" dynamics. The third measure of the second section is marked with "Two Plate Roll". The score ends with a double bar line.

PEP BAND CHEERS

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

Imperial March Mi Mi Mi Do So Mi Do So Mi

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

Mari Bros Mi Mi Mi Do Mi So So

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

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

Get Ready For This So So So Do Do Re Re

So So So Te Te Do Do

So So So Do Do Re Re

So So So Te Te Do Re

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

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

More...

Suavemente: Groove (Cm – G – G – Cm)

C Minor Groove: (C Minor)

Antonio Groove: Do Te Le So (Bb Blues)

Harmony: So Fa Me Re

12 Bar Groove: (Bb Blues)

Two Ceremonial Marches

1. Processional

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

Percussion 1

Snare Drum, Bass Drum,
Crash Cymbal, Suspended Cymbal

YBS 54

Maestoso
Snare Drum

Bass Drum

Crash Cym.

Suspended Cymbal

f

rit.

A Andante

8

B 6

8

6

Sus.Cym. (yarn mallets) *p*

C

25

mf

mf l.v.

D

32

f

E

39

mf

Sus.Cym. *f*

l.v.

1.

2. *rit.*

49

f

Sus.Cym. *f*

3

Two Ceremonial Marches

Percussion 2
Timpani

1. Processional

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39
Arranged by James Swearingen

Maestoso
Tune F & B $\flat$

YBS 54

f

rit.

8

A Andante 8

B 7

C 7

mf

33 **D** 8

E 4

1. 4

2. *rit.* 4

f

2. Recessional

Triumphal March from "Aida"

GIUSEPPE VERDI
Arranged by James Swearingen

Moderato
(med. hard mallets)

YBS 54

f

A 11

B Marcato *f*

17 2

26 3

C *mf* *f*

32 **D** 1. 3

38 2. 3

3 3 3 3

Λ 3 Λ

\$4.00

Santa Claus Is Comin' To Town

Melody - C

Coots & Gillespie
arr. Bernice

Moderate Swing $\frac{4}{4}$

mf

A

12

B

18

24

C

To Coda D

D.S. al Coda E

29

36

f

Santa Claus Is Comin' To Town

C Bass Line

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

B $\flat$

E $\flat$

B $\flat$

B $\flat$ 7

E $\flat$

E $\flat$ m

B $\flat$

Gm

B

B $\flat$ 7

E $\flat$

B $\flat$ 7

E $\flat$

C7

C

To Coda

D

B $\flat$

E $\flat$

B $\flat$

B $\flat$ 7

E $\flat$

E $\flat$ m

B $\flat$

Gm

D.S. al Coda

E

B $\flat$

Gm

Cm7

F7

B $\flat$

f

C

Sight Reading Exercises

1 

2 

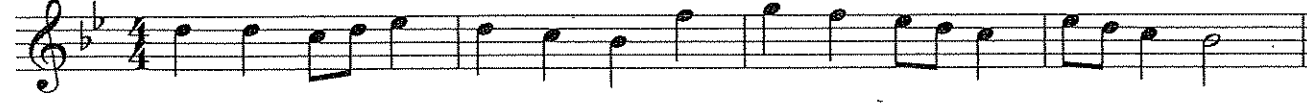
3 

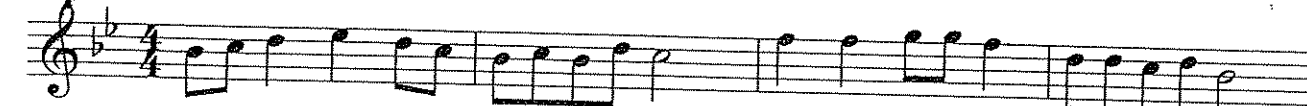
4 

5 

6 

7 

8 

9 

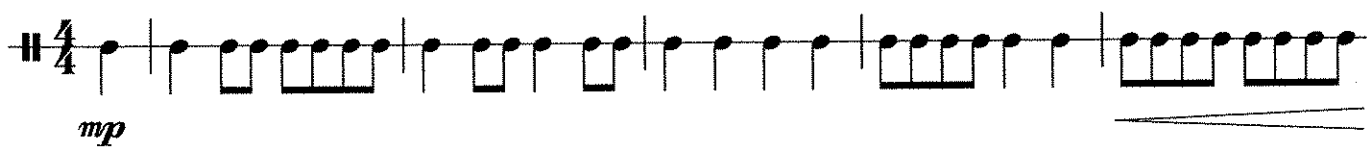
Snare Drum
BEGINNING

Simple Gifts

from Appalachian Spring

Traditional
Aaron Copland (1900-1990)

♩ = 72



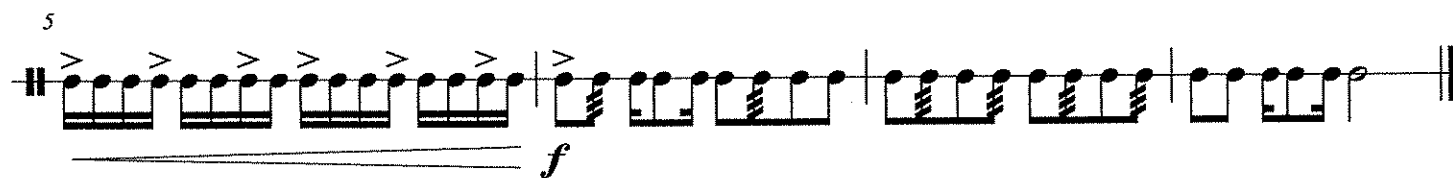
Snare Drum
INTERMEDIATE/
ADVANCED

Simple Gifts

from Appalachian Spring

Traditional
Aaron Copland (1900-1990)

♩ = 72



Drum Set

As Recorded by Nirvana

Arr. Walsh

Smells Like Teen Spirit

3

A

6

9

12

B

mf

C

15

19

23

D

27

mf

The musical score for 'The Rose Tree' is presented in a four-staff format. The top staff is the vocal line, and the bottom three staves are for piano accompaniment. The key signature is one flat (B-flat), and the time signature is 2/4. The score is divided into four systems, each starting with a measure number (31, 34, 37, 40). The vocal line features a melody with various note values, including eighth and sixteenth notes, and rests. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte), and articulation marks like accents and slurs. The piece concludes with a final chord in the piano accompaniment.

To Coda on
3rd Time

3rd Time

43

46

49

52

F

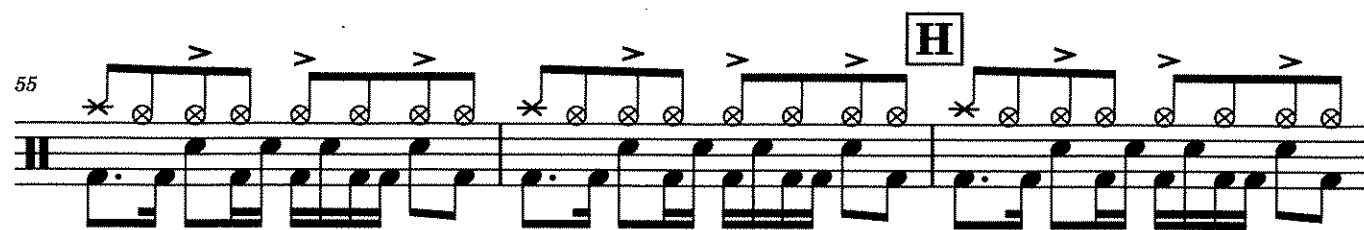
G

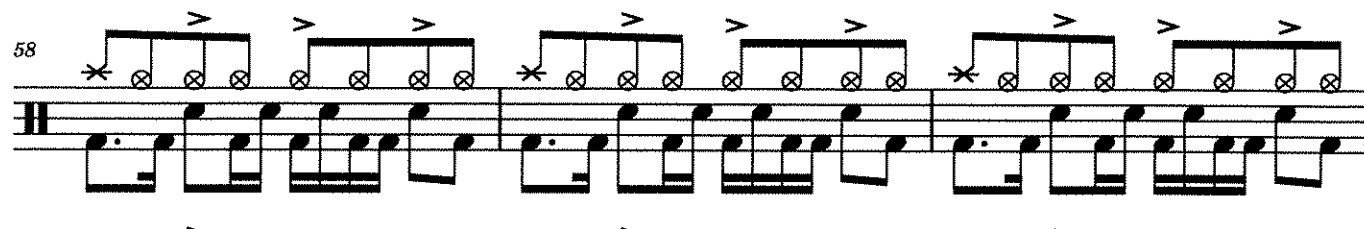
f

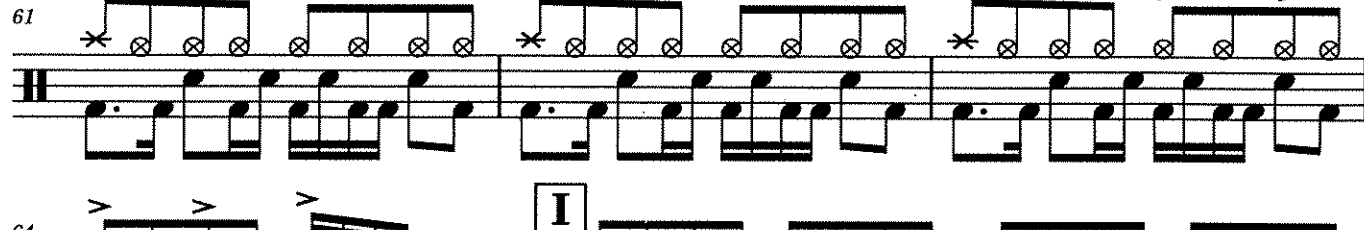
3

3

The image shows a musical score for a piece titled "3rd Time". It consists of four systems of music, each with a vocal line (top staff) and a piano accompaniment line (bottom staff). The systems are numbered 43, 46, 49, and 52. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. A first ending bracket labeled "3rd Time" spans measures 43 to 46. A second ending bracket labeled "3rd" spans measures 46 to 49. A third ending bracket labeled "3rd" spans measures 49 to 52. The score concludes with a double bar line and repeat dots. A box labeled "F" is placed above the vocal line in measure 43, and a box labeled "G" is placed above the vocal line in measure 49. A dynamic marking of *f* (forte) is placed below the piano line in measure 52.

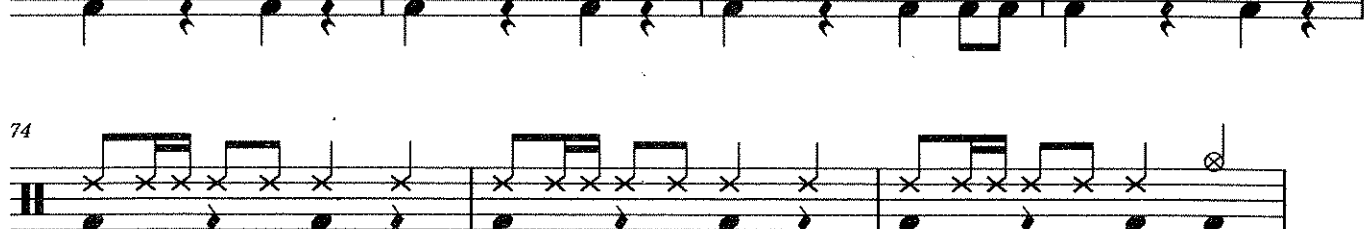
55 

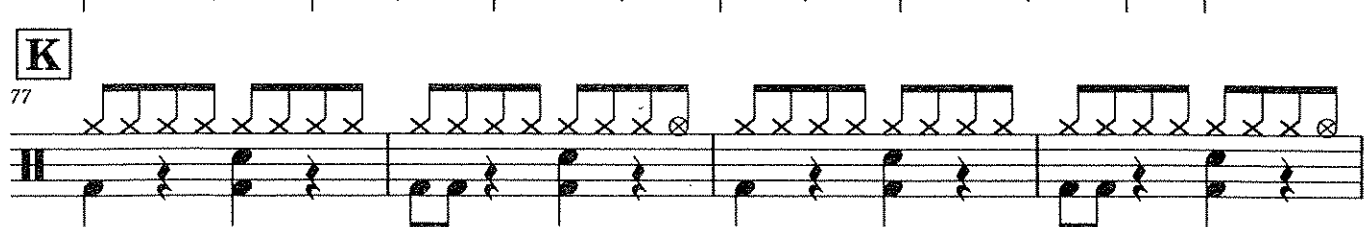
58 

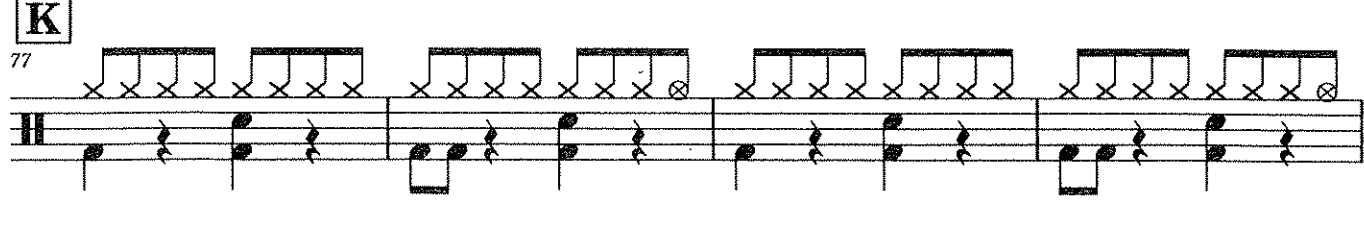
61 

64 

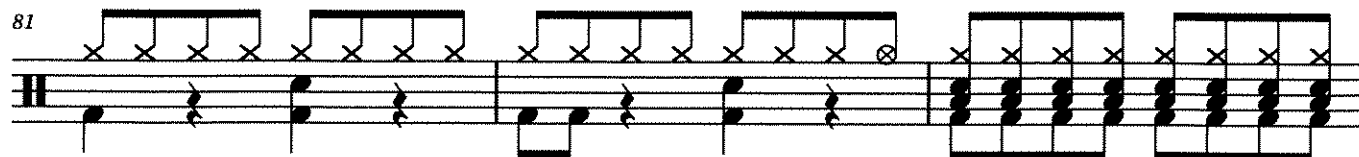
67 

70 

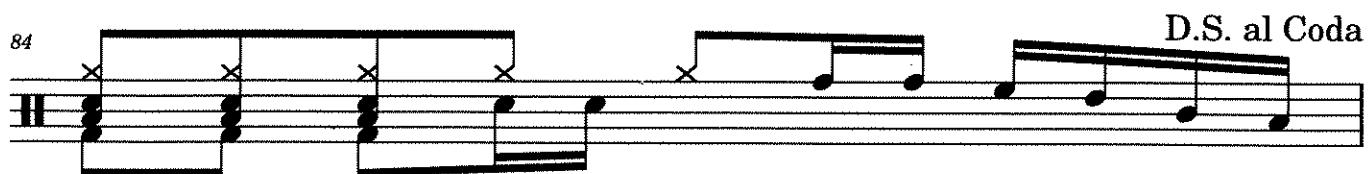
74 

77 

81



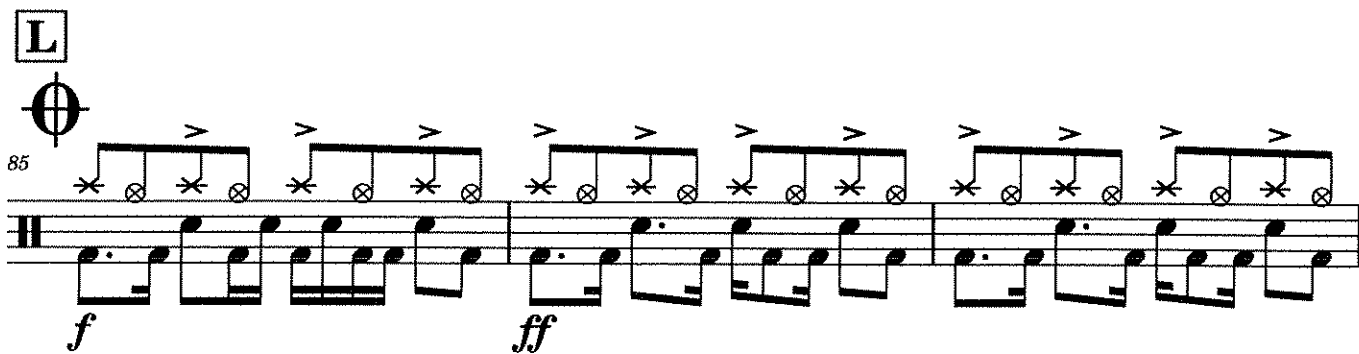
84



D.S. al Coda

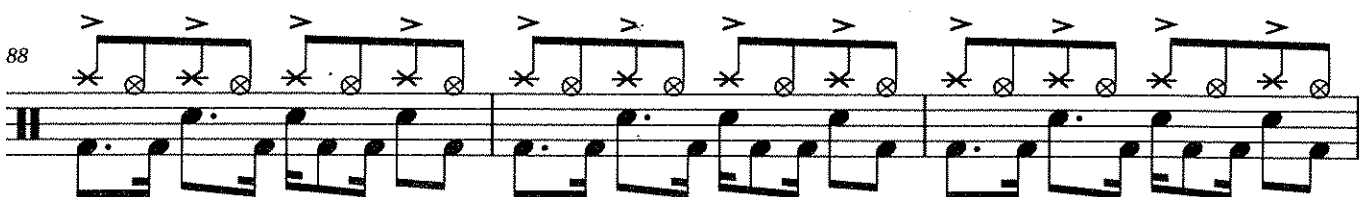
L

85

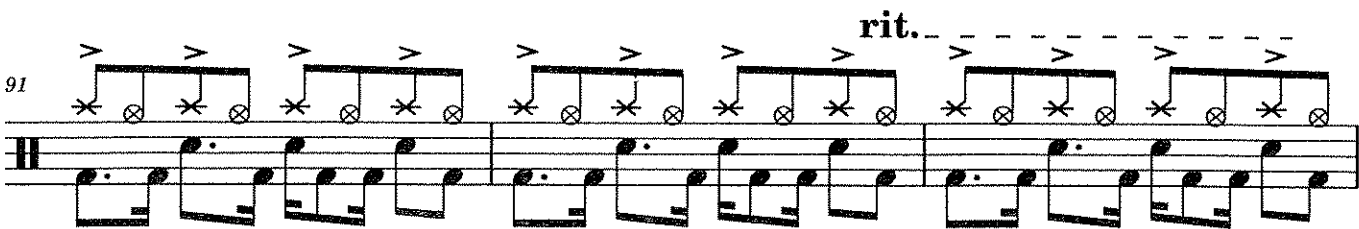


f *ff*

88



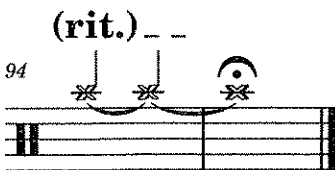
91



rit.

(rit.)

94



Floor Tom

As Recorded by Nirvana

Arr. Walsh

Smells Like Teen Spirit

4 **A**

f

8

11 **B**

mf

15 **C**

20

D

mf

30 **E** %

f

34

37

2

40



To Coda on
3rd Time

43



F

46



G

49



f

52



55



H

58



61



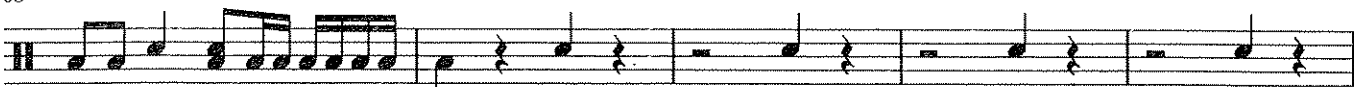
64



I

mf

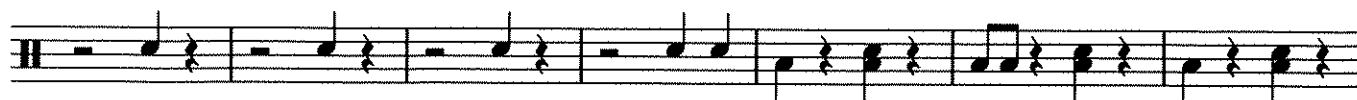
68



J

mp

73

K

80



84

D.S. al Coda

**L**

85

*f**ff*

88



91

rit. ---



95



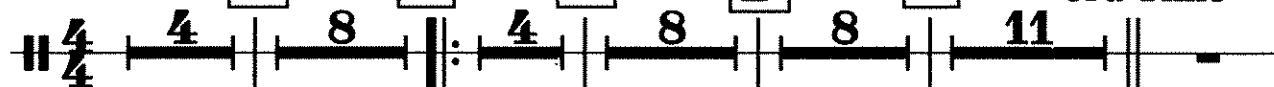
Suspended Cymbal

As Recorded by Nirvana

Arr. Walsh

Smells Like Teen Spirit

A **B** **C** **D** **E** % To Coda on 3rd Time



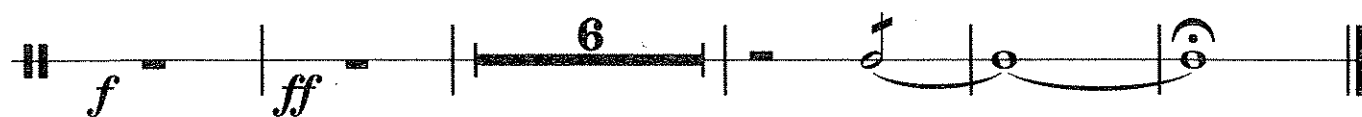
F **G** **H** **I** **J**



K D.S. al Coda



L



Bass Drum

As Recorded by Nirvana

Arr. Walsh

Smells Like Teen Spirit

4/4

A

f

8

B

mf

C

17

22

D

mf

27

E %

31

f

35

39

To Coda on
3rd Time

F

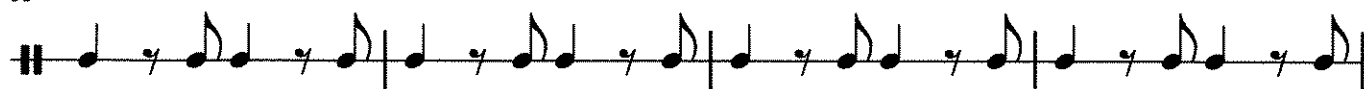
G

f

The image shows a bass drum score for the song 'Smells Like Teen Spirit' by Nirvana, arranged by Walsh. The score is written on a single staff with a 4/4 time signature. It begins with a 4-measure rest, followed by a series of eighth notes. The score is divided into sections labeled A through G. Section A starts at measure 1 and ends at measure 7. Section B starts at measure 8 and ends at measure 11. Section C starts at measure 12 and ends at measure 16. Section D starts at measure 17 and ends at measure 21. Section E starts at measure 22 and ends at measure 26. Section F starts at measure 27 and ends at measure 30. Section G starts at measure 31 and ends at measure 34. The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The score concludes with a double bar line and a repeat sign, followed by a 4-measure rest and a final double bar line.

2

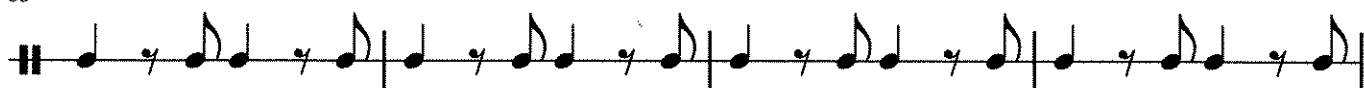
51



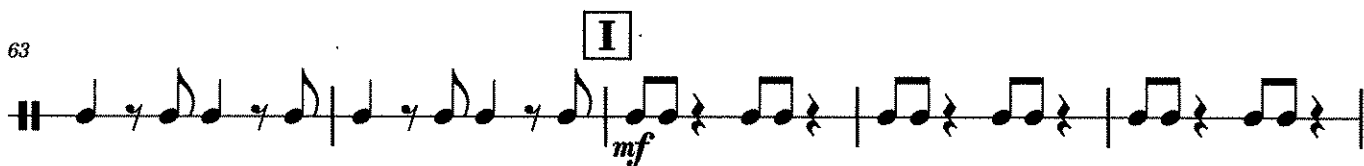
55



59



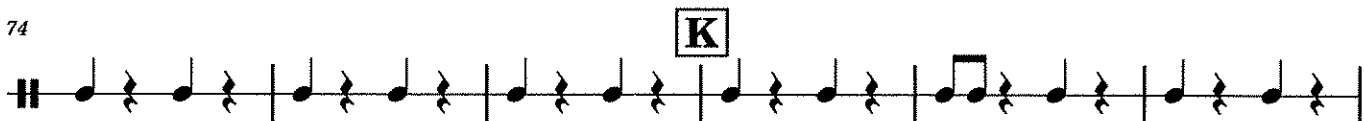
63



68



74



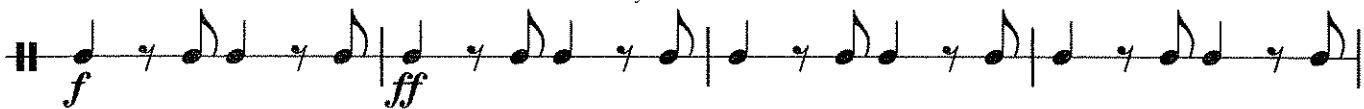
80



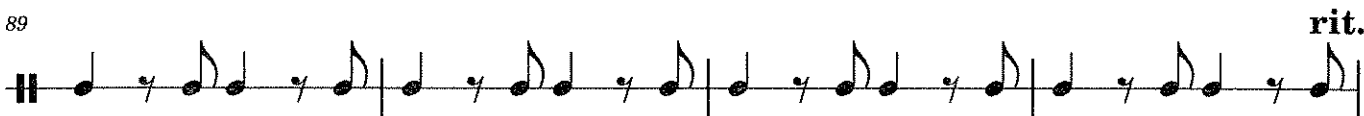
L



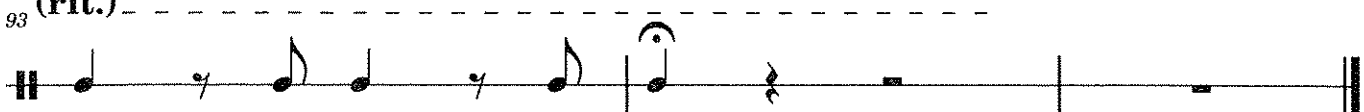
85



89



(rit.)



THE STAR SPANGLED BANNER

Percussion 1
Snare Drum, Bass Drum

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f *mp*

11

19

pp

27

mf

6

THE STAR SPANGLED BANNER

Percussion 2
Crash Cymbals,
Suspended Cymbal

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

Cr. Cyms.

Sus. Cym.

p *f*

p *f*

p *f*

p *f*

p *f*

11

p *f*

p *f*

p

19

f

pp *mp*

pp

27

mp

p *f*

p *f*

p *f*

THE STAR SPANGLED BANNER

Timpani

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

11

19

p

27

f

The image shows a musical score for Timpani, titled 'THE STAR SPANGLED BANNER' arranged by Robert W. Smith (ASCAP). The score is written on a single staff in bass clef, with a key signature of one flat (Bb) and a time signature of 3/4. The tempo/style is marked 'Majestic'. The score includes several measures with dynamic markings: *f* (forte) and *p* (piano). There are also numerical markers in boxes: 3, 11, 19, and 27. The score is divided into measures by vertical bar lines. Some measures contain rests, while others contain notes or chords. The score ends with a double bar line.

THE TEMPEST

PERCUSSION I
(Snare Drum, Bass Drum, Triangle)

ROBERT W. SMITH

With energy!

1 6 7 opt. Snare roll 8 9 10 11 12 13

pp *f* *p* *f*

14 15 16 17 18 Triangle 19 20 21 22 23

p *ff* *mf*

24 25 26 27 28 29 30 31 32

33 34 35 opt. Snare roll 36 37 38 39 40 41 42

p *f* *p* *f*

43 44 45 Snares off 46 47 48

p *ff* *mf*

49 50 51 52 53

54 55 56 57 58

59 Snares on 60 2 62 opt. Snare roll 63 64 65 66 67 68

p *f* *p* *f*

69 70 71 72 73 74 75 76 2 78 opt. Snare roll 79

p *cresc. poco a poco* *f* *mp* *ff*

THE TEMPEST

PERCUSSION II
(Wind Chimes, Suspended Cymbal,
Tambourine)

ROBERT W. SMITH

With energy!

2 Wind chimes 2 Susp. Cym. 9

1 3 4 5 7 8 10 11 12 13

pp *f* *p* *f*

18 Tambourine

14 15 16 17 19 20 21

p *f* *mp*

22 23 24 25 26 27

28 29 30 31 32 33

36 To Susp. Cym.

34 35 37 38 39 40 41 42 43 44

f *p* *f* *p* *f*

45 Tambourine

46 47 48 49 50

mf

51 52 53 54 55 56

63 Susp. Cym.

57 58 59 60 62 64 65 66 67

p *f* *p* *f*

69

68 71 72 73 74 75 76 78 79

p *f* *no ring* *mp* *ff*

THE TEMPEST

TIMPANI

ROBERT W. SMITH

With energy!

The musical score for Timpani is written in bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. The score consists of nine staves of music, each with measure numbers and dynamic markings.

- Staff 1:** Measures 1-12. Dynamics: *pp* (measures 7-8), *f* (measure 9), *p* (measure 12).
- Staff 2:** Measures 13-37. Dynamics: *f* (measure 13), *p* (measure 16), *ff* (measure 17), *p* (measure 35), *f* (measure 36).
- Staff 3:** Measures 38-44. Dynamics: *p* (measure 39), *f* (measure 40), *p* (measure 43), *ff* (measure 44).
- Staff 4:** Measures 45-51. Dynamics: *mp* (measure 45).
- Staff 5:** Measures 52-58. Dynamics: None.
- Staff 6:** Measures 59-68. Dynamics: *f* (measure 62), *p* (measure 66), *f* (measure 67).
- Staff 7:** Measures 69-79. Dynamics: *p* (measure 69), *cresc. poco a poco* (measures 70-72), *f* (measure 73), *mp* (measure 78), *ff* (measure 79).

390

(MED. UP)

TENOR MADNESS

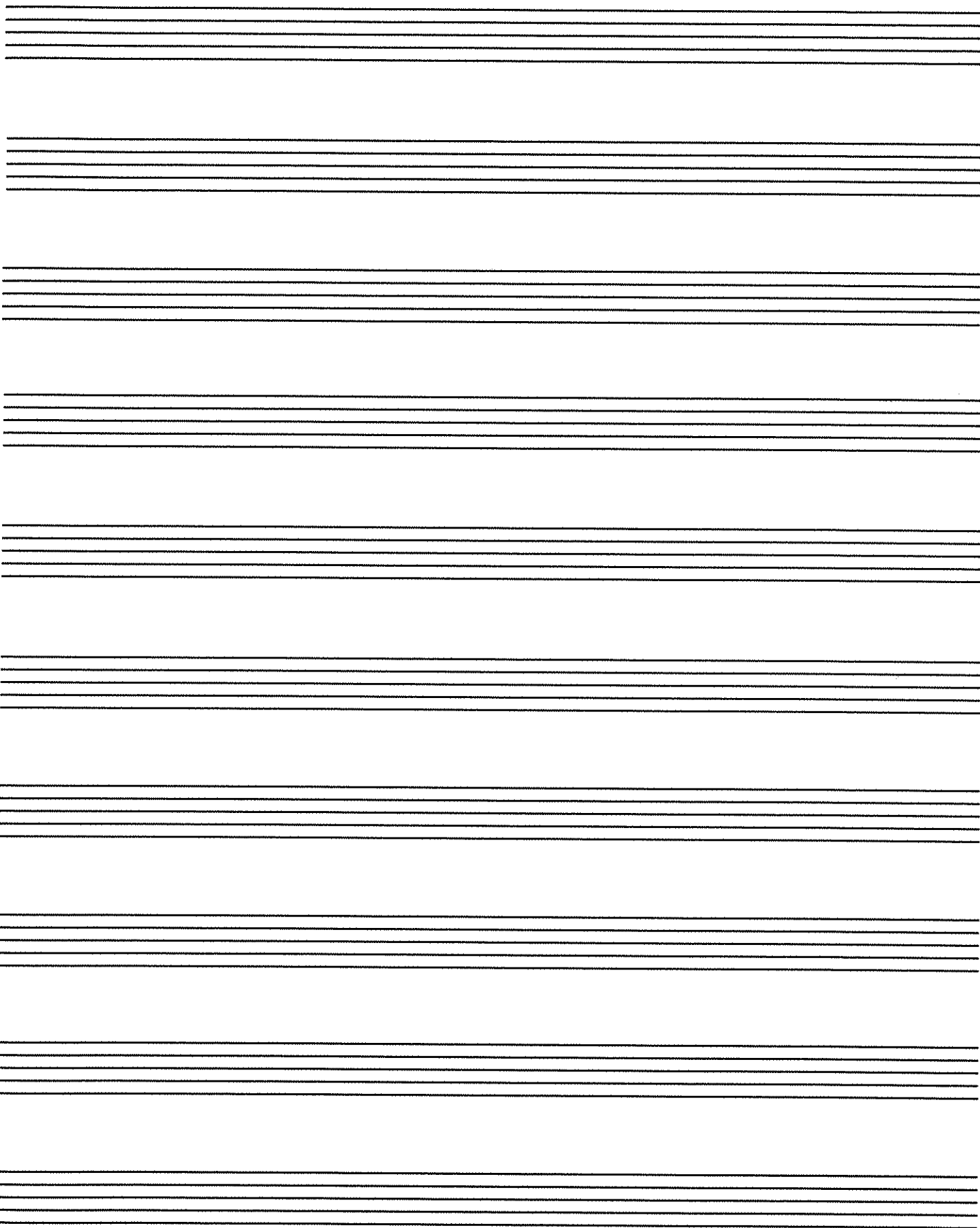
-SONNY ROLLINS

Handwritten musical notation for Tenor Madness, featuring a treble clef, key signature of two flats (Bb, Eb), and 4/4 time signature. The notation is divided into three systems, each with four measures. Chord symbols are written above the staff.

System 1: Bb7, Eb7, Bb7

System 2: Eb7, Bb7, G7#9

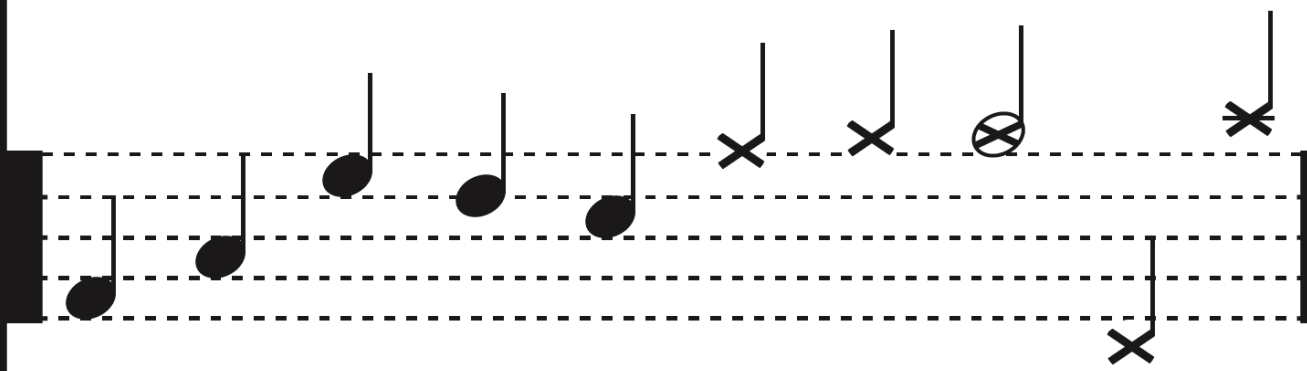
System 3: C-7, F7, Bb7



SCHOOL  ROCK

Basic Drum Notation

There are several symbols musicians should know when
starting to read drum notation:



Kick/Bass Drum	Floor Tom	Tom Drum 1	Tom Drum 2	Snare Drum	Ride Cymbal	Closed Hi-Hat	Open Hi-Hat	Hi-Hat Pedal	Crash Cymbal
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