

FLUTE

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What to practice first...

BAND STANDARDS

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

HOLIDAY SELECTIONS

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

ROAD SHOWS

- 1) Antonio's Groove

SONGS OF THE YEAR

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

PEP BAND

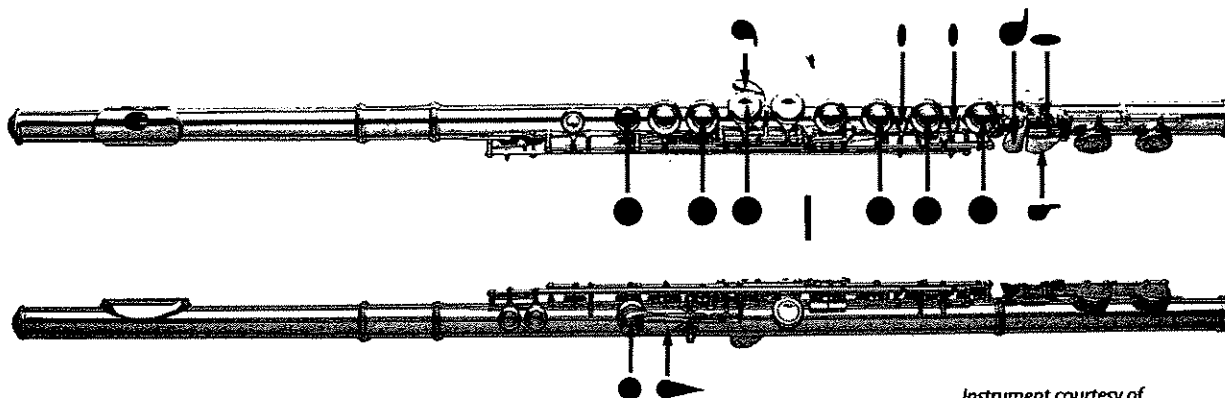
- 1) Cheer #1
- 2) Malaguena
- 3) Eye of the Tiger
- 4) Imperial March
- 5) Superman
- 6) Iron Man

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



FINGERING CHART

FLUTE



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

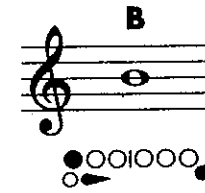
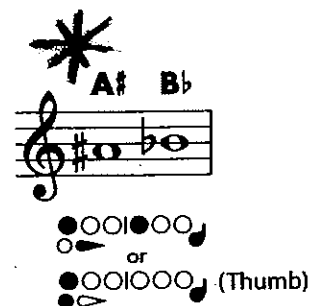
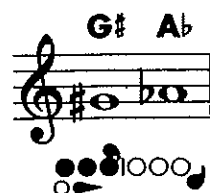
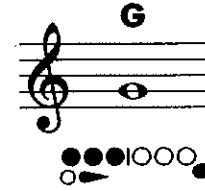
- = Open
● = Pressed down

The most common fingering appears
first when two fingerings are shown.

Instrument Care Reminders

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

- Carefully remove the head joint and shake any water out.
- Put a clean soft cloth on the end of your cleaning rod and swab out the head joint.
- Twist the middle and foot joints apart and draw the cleaning rod through each joint.
- Carefully wipe the outside of each section to keep the finish clean.



FINGERING CHART

FLUTE

C

C# Db

D

D# Eb

E

F

F# Gb

G

G# Ab

A

A# Bb

or (Thumb)

B

C

C# Db

D

D# Eb

E

F

F# Gb

G

G# Ab

A

A# Bb

or (Thumb)

B

C

BAND KARATE CHECKLIST

WIND PLAYERS

White

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

Yellow

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

Orange

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

Green

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

Blue

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

Purple

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

Red

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

Brown

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

Black

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

FLUTE BOOK 1

ESSENTIAL ELEMENTS[®] 2000 **PLUS DVD**

COMPREHENSIVE BAND METHOD



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



HAL LEONARD

THE BASICS

Posture

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

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

Breathing & Airstream

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

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

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

Producing The Essential Tone

Embouchure (*ahm'-bah-shure*) is your mouth's position on the mouthpiece of the instrument. A good embouchure takes time and effort, so carefully follow these steps for success:

- Hold the closed end of the head joint in your left hand. Cover the open end with the palm of your right hand.
- Rest the embouchure plate on your bottom lip. Center the embouchure hole on the center of your lips. Check by touching the embouchure hole with the tip of your tongue.
- Gently roll the head joint forward so that approximately 1/4 of the embouchure hole is covered by the lower lip.
- Keep upper and lower teeth spaced slightly apart.
- Draw the corners of your mouth straight back and relax your lower lip.
- Make a small opening in the center of your lips. Blow air partly into and partly across the embouchure hole.
- Practice regularly in front of a mirror. Roll the head joint in or out to find the embouchure position that produces your best clear and full tone.

Taking Care Of Your Instrument

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

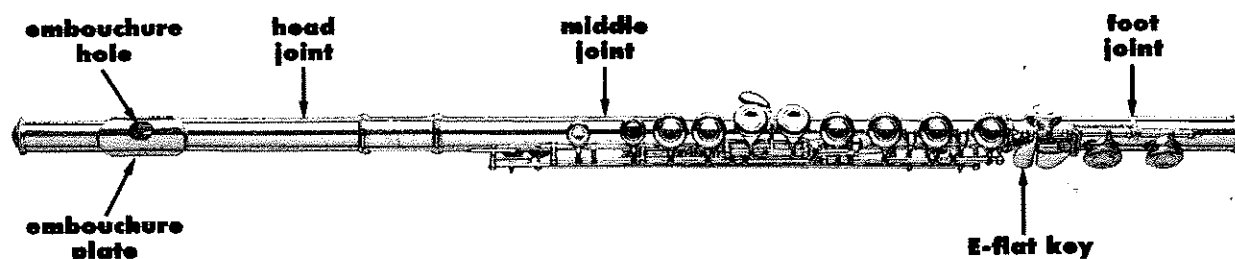
- Carefully remove the head joint and shake any water out.
- Put a clean soft cloth on the end of your cleaning rod and swab out the head joint.
- Twist the middle and foot joints apart and draw the cleaning rod through each joint.
- Carefully wipe the outside of each section to keep the finish clean.

MOUTHPIECE WORKOUT

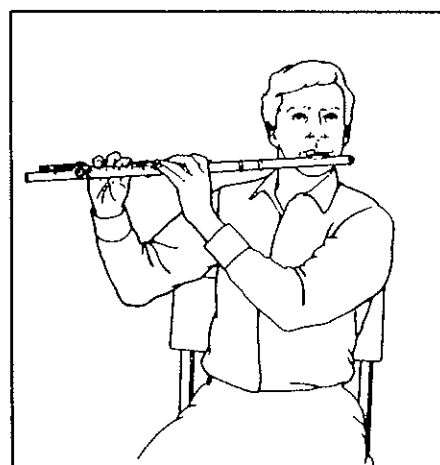
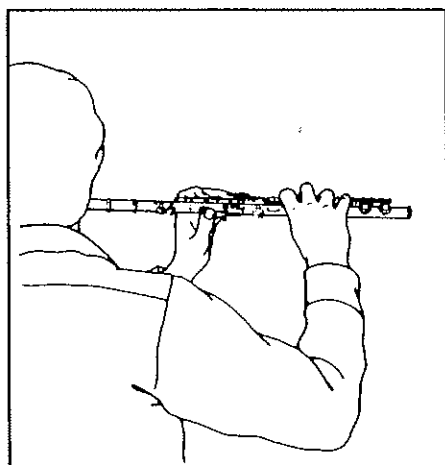
Form your embouchure and take a deep breath without raising your shoulders. Whisper "too" and gradually exhale your full airstream. Strive for an even tone.



Getting It Together



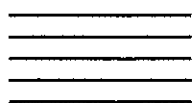
- Step 1** Hold the head joint in your left hand and the middle joint in your right hand. Gently twist and insert the head joint into the middle joint. Make sure that the embouchure hole is directly in line with the middle joint's row of keys.
- Step 2** Hold the assembled middle joint in your left hand and the foot joint in your right hand. Gently twist and insert the middle joint into the foot joint. The embouchure hole, keys of the middle joint and the long rod on the foot joint should all line up.
- Step 3** Rest your left thumb on the underside's long straight key. Keep your wrist straight. Your fingers should arch naturally. Rest your fingertips on the center of the keys.
- Step 4** Place the tip of your right thumb on the flute's underside between your first and second fingers. Arch your fingers and rest them lightly on the keys. Put your little finger on the E-flat key.
- Step 5** Allow the embouchure plate to press lightly against your lower lip. Hold the flute as shown:



READING MUSIC

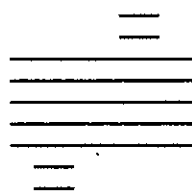
Identify and draw each of these symbols:

Music Staff



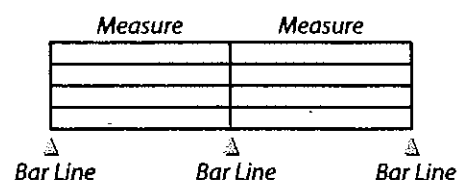
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

Ledger Lines



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

Measures & Bar Lines



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

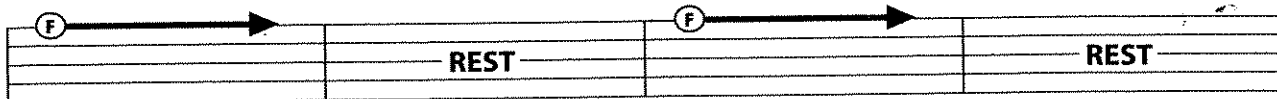


To begin, we'll use a special "Long Tone" note. Hold the tone until your teacher tells you to rest. Practice long tones each day to develop your sound.

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



▲ To play "F," place your fingers on the keys as shown.



The Beat

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

One beat = 1 &



Notes And Rests

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

 **Quarter Note** = 1 beat

Quarter Rest = 1 silent beat

2. COUNT AND PLAY

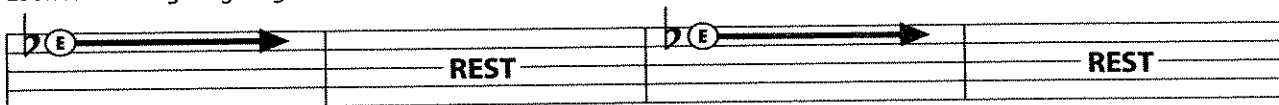


Count: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

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

3. A NEW NOTE

Look for the fingering diagram under each new note. This note is "E $\flat$ (E-flat)."



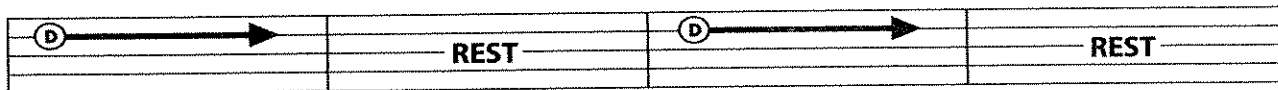
4. TWO'S A TEAM



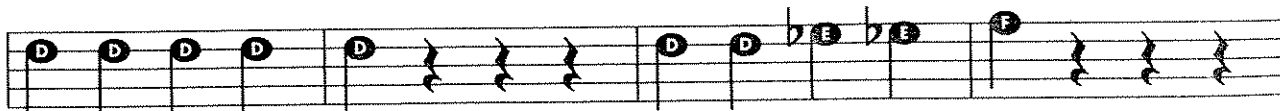
Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

5. HEADING DOWN

Practice long tones on each new note.



6. MOVING ON UP



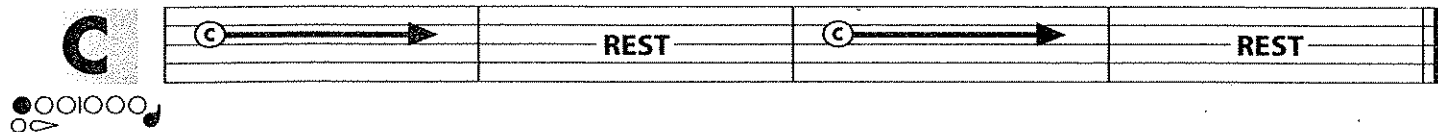
Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Double Bar  indicates the end of a piece of music.

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

7. THE LONG HAUL

Double Bar 7

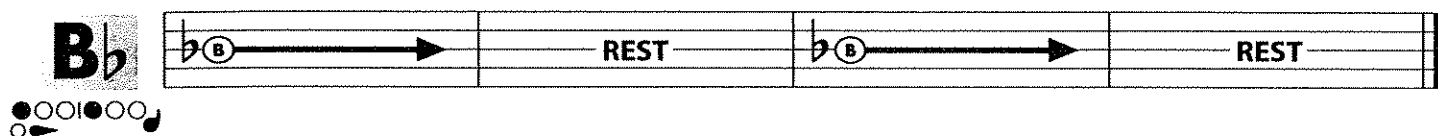


8. FOUR BY FOUR

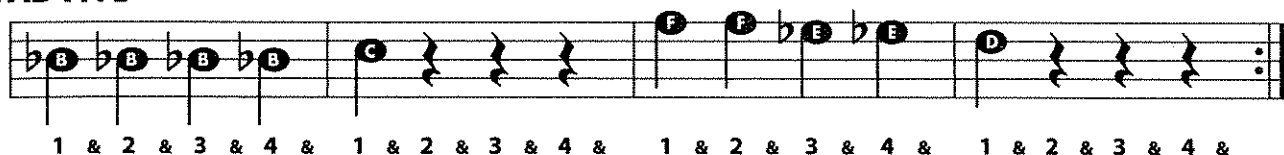
Repeat Sign 7



9. TOUCHDOWN



10. THE FAB FIVE

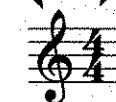


Treble Clef

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

Time Signature

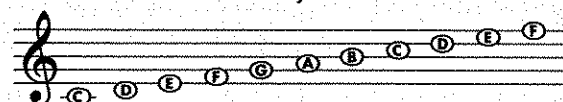
indicates how many beats per measure
and what kind of note gets one beat.



- = **4 beats** per measure
- = **Quarter** note gets one beat

Note Names

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



Sharp

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

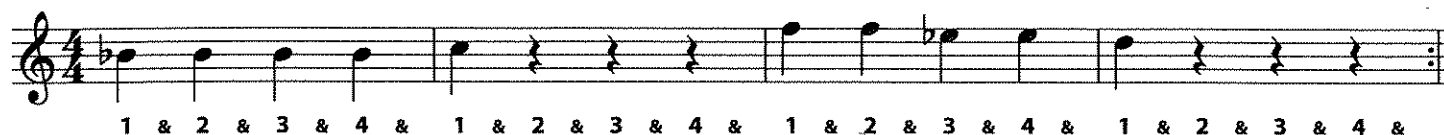
Flat

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

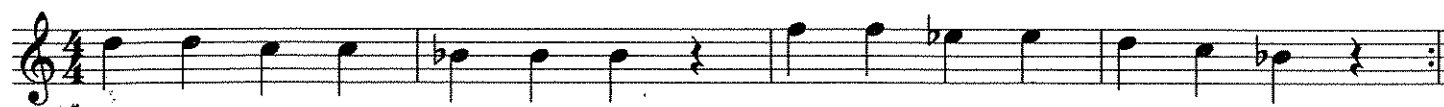
Natural

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

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



12. FIRST FLIGHT

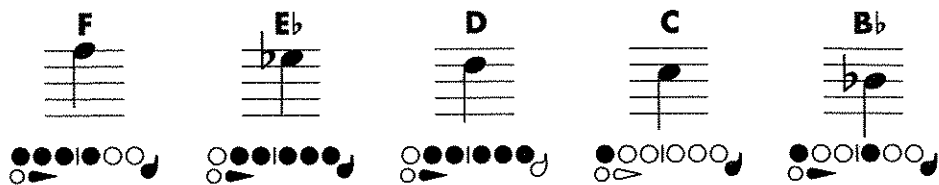


13. ESSENTIAL ELEMENTS QUIZ



Notes In Review

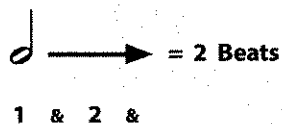
Memorize the fingerings for the notes you've learned:



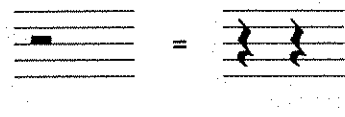
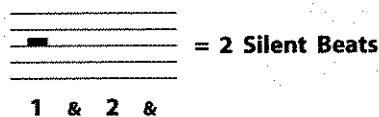
14. ROLLING ALONG



Half Note



Half Rest



15. RHYTHM RAP

Clap the rhythm while counting and tapping.



16. THE HALF COUNTS



17. HOT CROSS BUNS

Check your embouchure and hand position.



Breath Mark



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

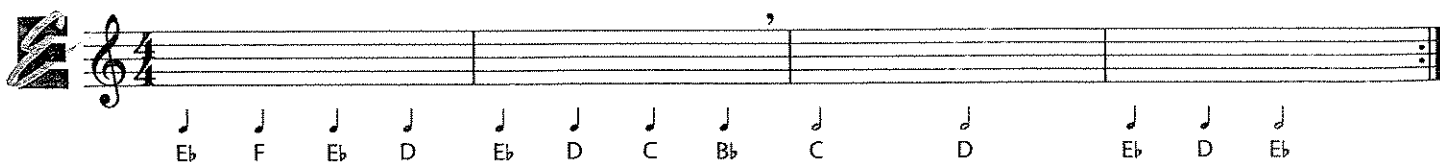
18. 'GO TELL AUNT RHODIE

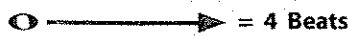
American Folk Song



19. ESSENTIAL ELEMENTS QUIZ

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



Whole Note

1 & 2 & 3 & 4 &

Whole Rest

1 & 2 & 3 & 4 &

= A Whole Measure
of Silent Beats**Whole Rest**hangs from
a staff line.**Half Rest**sits on a
staff line.**20. RHYTHM RAP** *Clap the rhythm while counting and tapping.*

Clap

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

21. THE WHOLE THING

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

Duet

A composition with two different parts, played together.

22. SPLIT DECISION – Duet
**Key
Signature**The **Key Signature** tells us which notes to play with sharps (#) or flats (b) throughout the music. Your 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**

Δ Play B $\flat$'s and E $\flat$'s

24. LISTEN TO OUR SECTIONS

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

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



Hold the note (or rest) longer than normal.

27. REACHING HIGHER – New Note

Practice long tones on each new note.

Fermata 7

28. AU CLAIRE DE LA LUNE

French Folk Song

29. REMIX

THEORY

Harmony

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

30. LONDON BRIDGE – Duet

English Folk Song

HISTORY

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

31. A MOZART MELODY

Adaptation

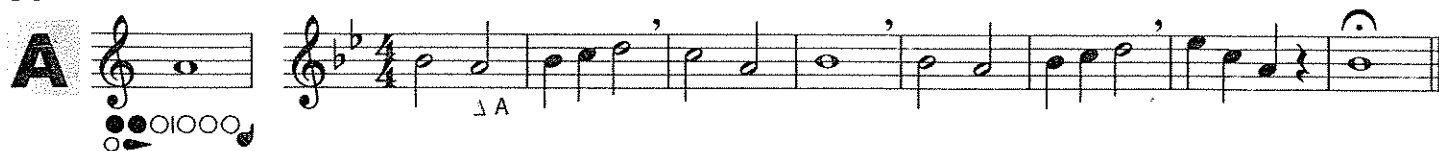
The first system of the musical score consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. Both staves are in the key of B-flat major (two flats) and 4/4 time. The melody is written on the top staff, and the bass line is on the bottom staff. The music begins with a treble clef, a key signature of two flats, and a 4/4 time signature. The melody starts on a quarter note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note Bb4. The bass line starts on a quarter note G3, followed by a quarter note A3, a quarter note Bb3, and a quarter note Bb3. The music continues with various intervals and rests, ending with a double bar line.

32. ESSENTIAL ELEMENTS QUIZ

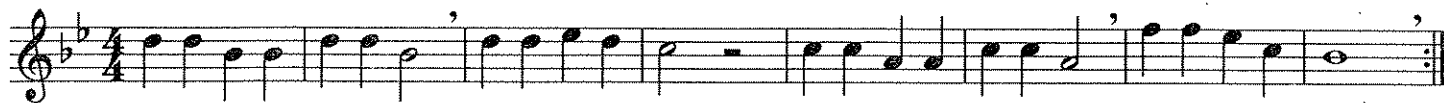
Draw these symbols where they belong and write in the note names before you play:



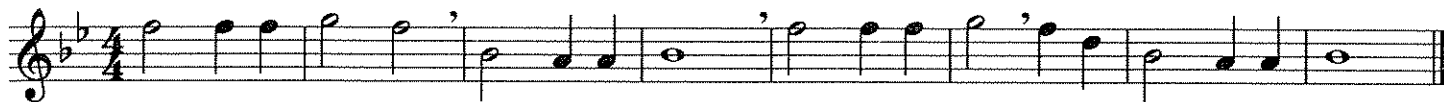
33. DEEP POCKETS – New Note



34. DOODLE ALL DAY



35. JUMP ROPE



Pick-Up Notes

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

36. A-TISKET, A-TASKET



Dynamics

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

37. LOUD AND SOFT



38. JINGLE BELLS Keep your fingers close to the keys, curved naturally.

J. S. Pierpont



39. MY DREYDL Use full breath support at all dynamic levels.

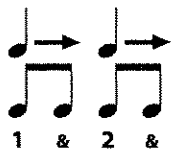
Traditional Hanukkah Song



Eighth Notes



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

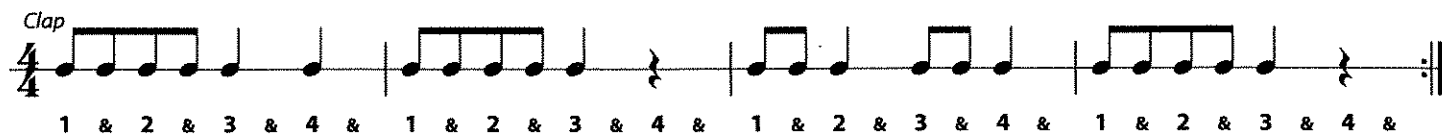


Two or more Eighth Notes have a *beam* across the stems.



40. RHYTHM RAP

Clap the rhythm while counting and tapping.



41. EIGHTH NOTE JAM



42. SKIP TO MY LOU

American Folk Song



43. LONG, LONG AGO

Good posture improves your sound. Always sit straight and tall.



44. OH, SUSANNA

Stephen Collins Foster



HISTORY

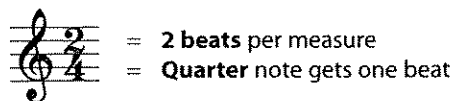
Italian composer **Gioacchino Rossini** (1792–1868) began composing as a teenager and was very proficient on the piano, viola and horn. He wrote "William Tell" at age 37 as the last of his forty operas, and its familiar theme is still heard today on radio and television.

45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

Gioacchino Rossini

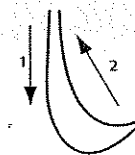


2 Time Signature

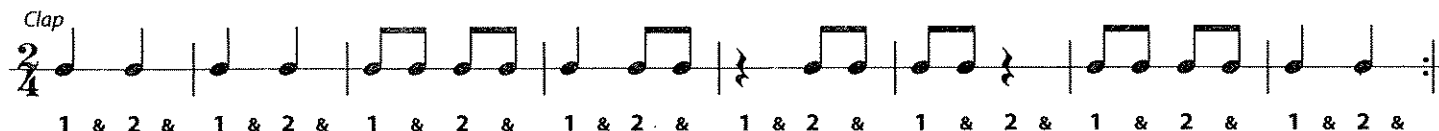


Conducting

Practice conducting this two-beat pattern.



46. RHYTHM RAP



47. TWO BY TWO



Tempo Markings

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

Allegro – Fast tempo

Moderato – Medium tempo

Andante – Slower walking tempo

48. HIGH SCHOOL CADETS – March



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49. HEY, HO! NOBODY'S HOME – New Note

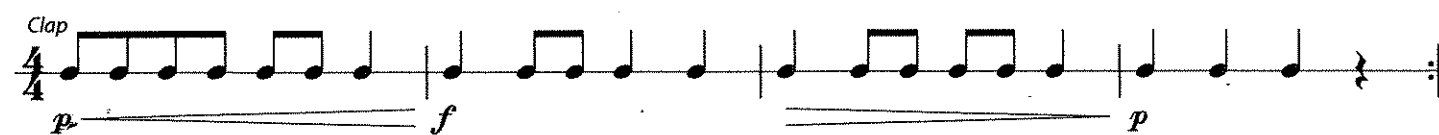


Dynamics

Crescendo (gradually louder)

Decrescendo or *Diminuendo* (gradually softer)

50. CLAP THE DYNAMICS



51. PLAY THE DYNAMICS



TONE BUILDER

[illegible]

George R. Poulton

Andante

A

B

mf

p

mf

p

A

B

mf

f

mf

p

mf

f

mf

p

Moderato

French Folk Song

French Folk Song

①

mf

②

f

PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN – Band Arrangement

Arr. by John Higgins

Allegro

3 Measure number

mf

11

f

19

This musical score is for a band arrangement of 'When the Saints Go Marching In'. It is in 4/4 time and B-flat major. The tempo is marked 'Allegro'. The score consists of three staves. The first staff begins with a measure rest, followed by a half note B-flat, a quarter note A, a quarter note G, and a half note F. The second staff continues with a half note E, a quarter note D, a quarter note C, and a half note B. The third staff continues with a half note A, a quarter note G, a quarter note F, and a half note E. Dynamics include *mf* and *f*. Measure numbers 3, 11, and 19 are indicated in boxes.

56. OLD MACDONALD HAD A BAND – Section Feature

Allegro

mf

9

f

p

13

2nd time go on to meas. 13

This musical score is for a section feature of 'Old MacDonald Had a Band'. It is in 4/4 time and B-flat major. The tempo is marked 'Allegro'. The score consists of three staves. The first staff begins with a half note B-flat, a quarter note A, a quarter note G, and a half note F. The second staff continues with a half note E, a quarter note D, a quarter note C, and a half note B. The third staff continues with a half note A, a quarter note G, a quarter note F, and a half note E. Dynamics include *mf*, *f*, and *p*. Measure numbers 9 and 13 are indicated in boxes. A repeat sign is present at the end of the second staff, with a note to '2nd time go on to meas. 13'.

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

Ludwig van Beethoven
Arr. by John Higgins

Moderato

mf

9

p

13

f

This musical score is for a band arrangement of 'Ode to Joy' from Beethoven's Symphony No. 9. It is in 4/4 time and B-flat major. The tempo is marked 'Moderato'. The score consists of three staves. The first staff begins with a half note B-flat, a quarter note A, a quarter note G, and a half note F. The second staff continues with a half note E, a quarter note D, a quarter note C, and a half note B. The third staff continues with a half note A, a quarter note G, a quarter note F, and a half note E. Dynamics include *mf*, *p*, and *f*. Measure numbers 9 and 13 are indicated in boxes.

58. HARD ROCK BLUES – Encore

John Higgins

Allegro

f

This musical score is for an encore piece titled 'Hard Rock Blues'. It is in 4/4 time and B-flat major. The tempo is marked 'Allegro'. The score consists of two staves. The first staff begins with a half note B-flat, a quarter note A, a quarter note G, and a half note F. The second staff continues with a half note E, a quarter note D, a quarter note C, and a half note B. Dynamics include *f*.

 RHYTHM STUDIES

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

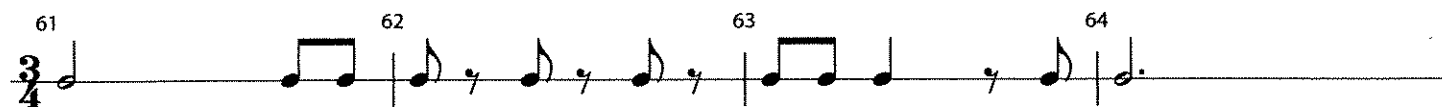
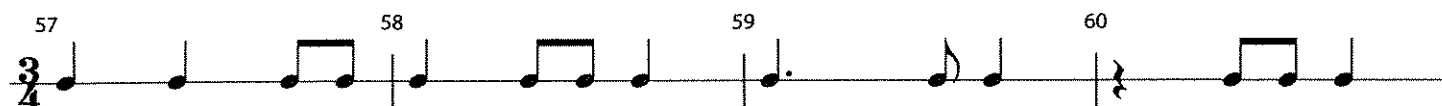
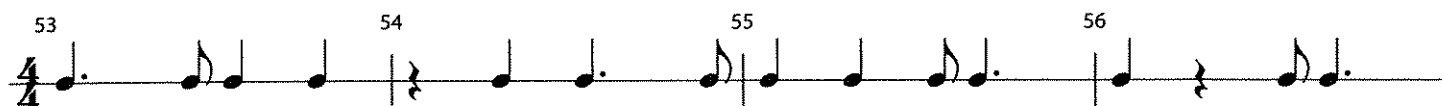
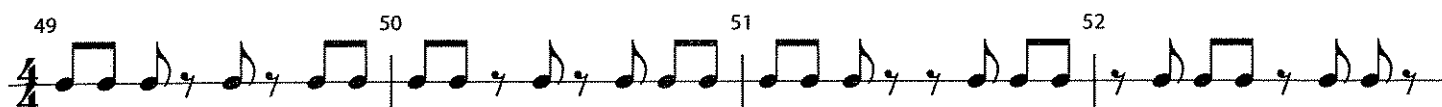
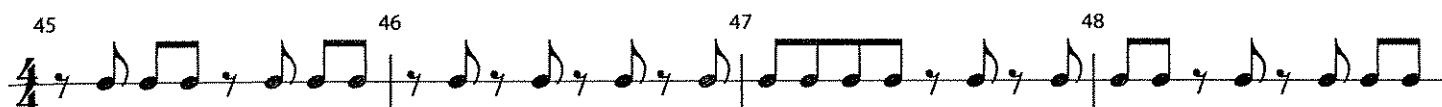
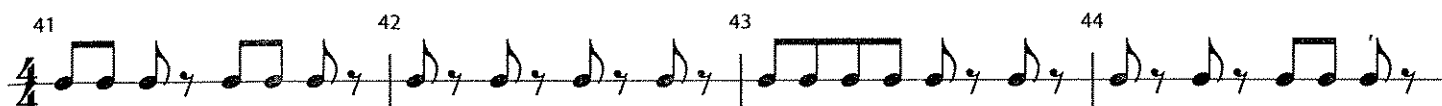
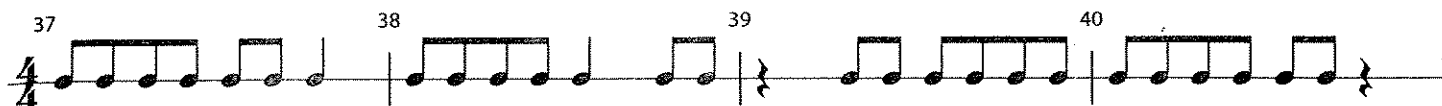
25 26 27 28

29 30 31 32

33 34 35 36



This page contains 36 numbered rhythm exercises in 4/4 time, arranged in nine rows of four. Each exercise is written on a single staff with a 4/4 time signature. The exercises include various rhythmic patterns such as quarter notes, eighth notes, and sixteenth notes, often grouped with beams. Some exercises include rests or specific phrasing indicated by the notation.

 RHYTHM STUDIES

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

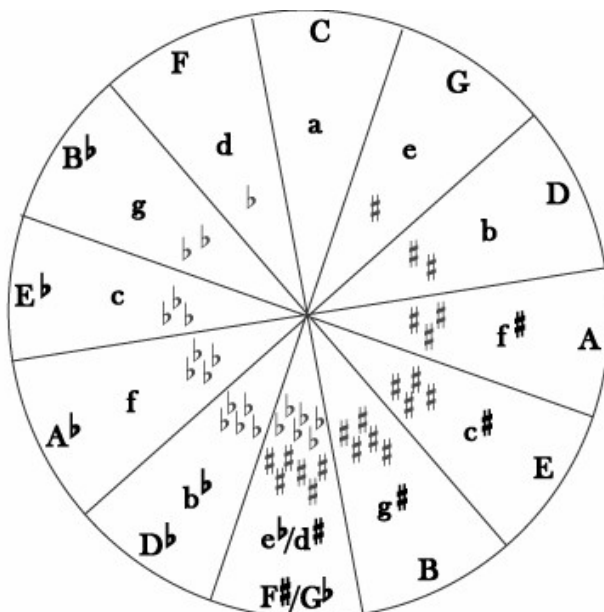
TRANSPOSITION GUIDE

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

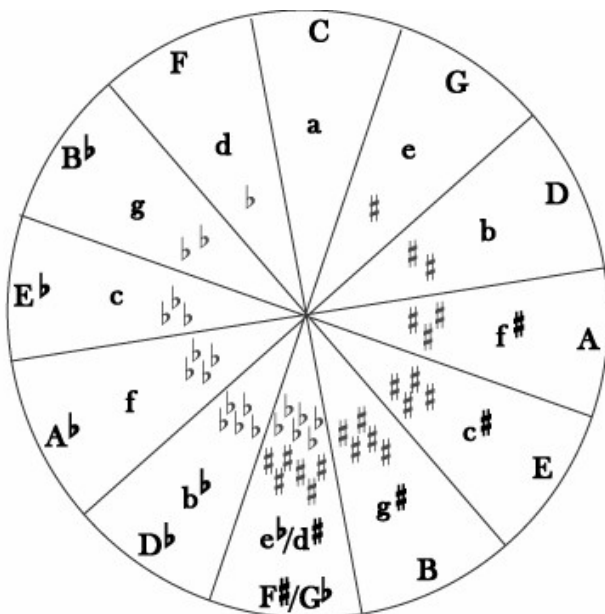
TRANSPOSITION GUIDE

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

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

CIRCLE OF FIFTHS (KEY SIGNATURES)

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

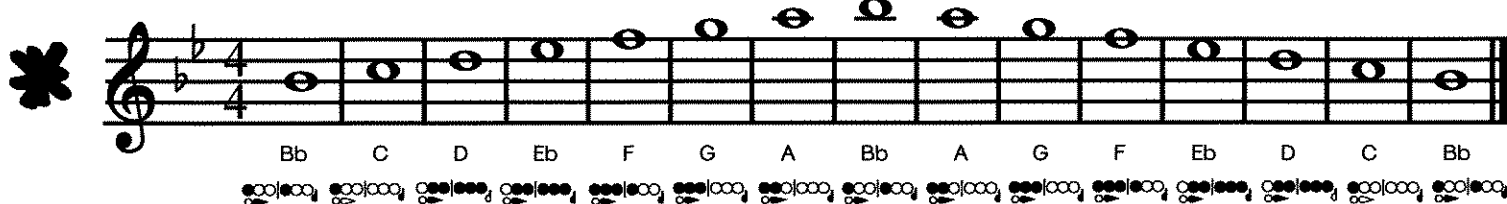


TIPS

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

Concert Bb Scale

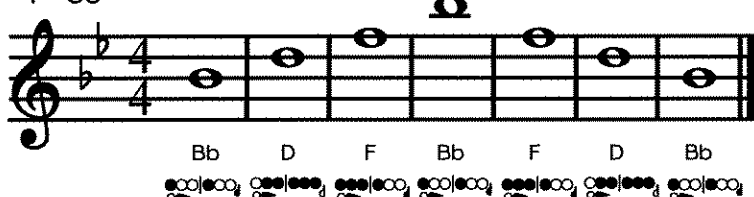
1. Scale with hints



2. Scale



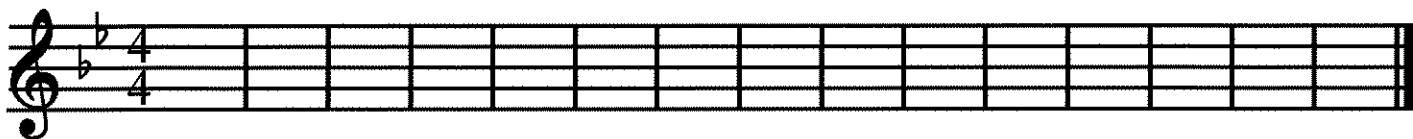
3. Arpeggio with hints



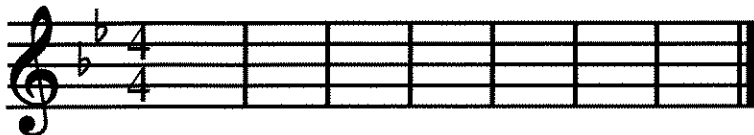
4. Arpeggio



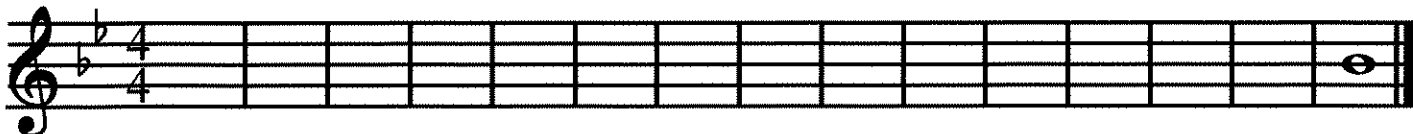
5. Draw the notes of the scale.



6. Draw the notes of the arpeggio.



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



Concert Bb Scale

BRASS

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

WOODWINDS

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

Concert Bb Blues Scale

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

Concert C Minor Scale

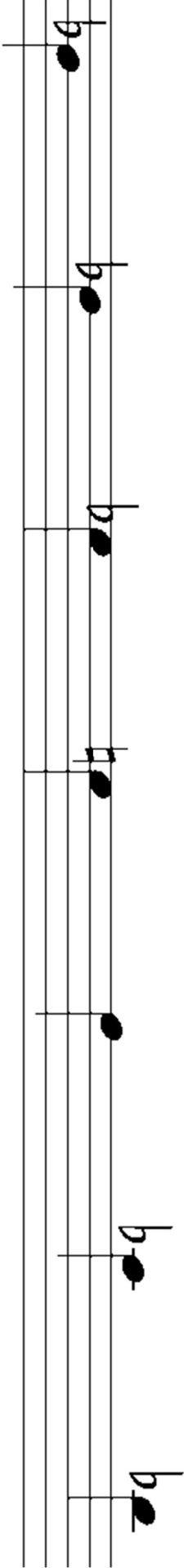
Number	1	2	3	4	5	6	7	8
Solfege	Do	Re	Me	Fa	Sol	Le	Te	Do
^C Instruments (Flute, Trombone, Baritone)	C	D	Eb	F	G	Ab	Bb	C
^{Bb} Instruments (Trumpet, Tenor Sax Clarinet)	D	E	F	G	A	Bb	C	D
^{Eb} Instruments (Alto Sax)	A	B	C	D	E	F	G	A

CONCERT B $\flat$ BLUES SCALE – FINGERING CHART

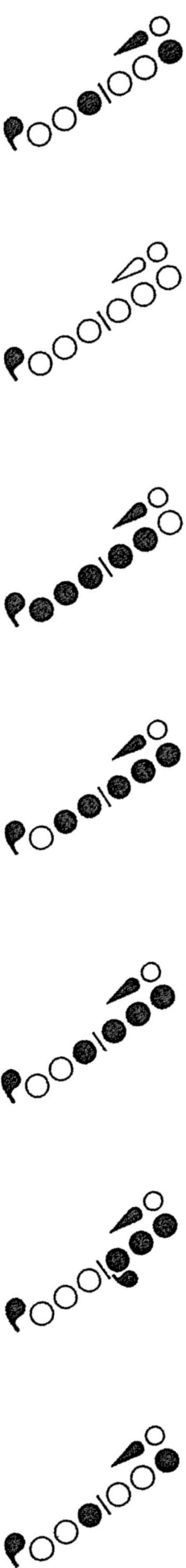
FLUTE

Scale Degrees/Note Numbers:

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



B $\flat$	D $\flat$	E $\flat$	E $\sharp$ /F $\flat$	F	A $\flat$	B $\flat$
-----------	-----------	-----------	-----------------------	---	-----------	-----------



Concert C Minor Scale, Notes #1-5

1

2

3

4

5

C/"Do"

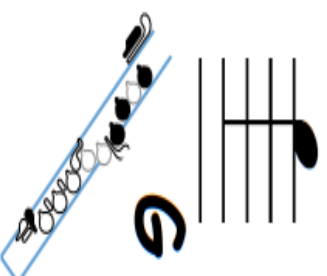
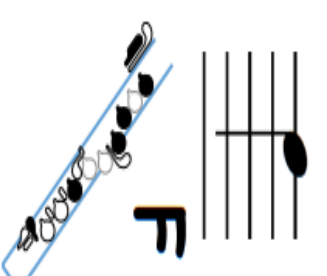
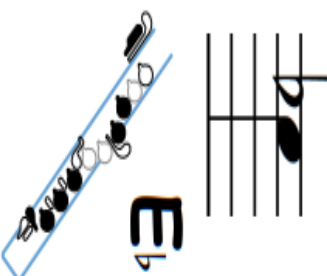
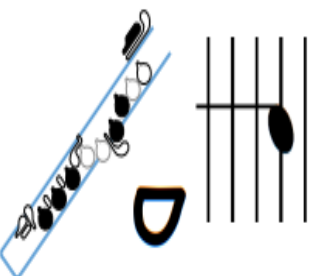
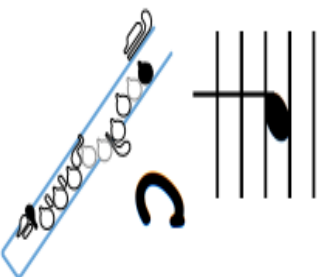
D/"Re"

E_b/"Me"

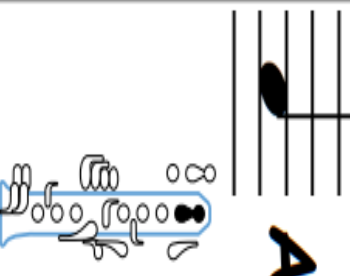
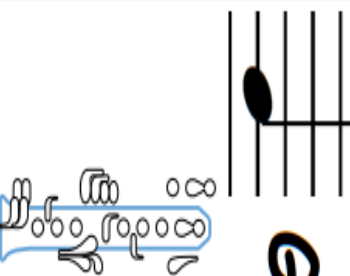
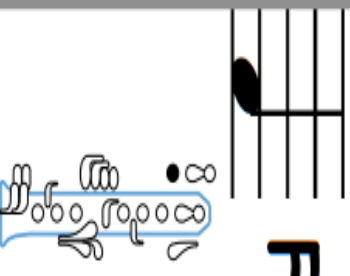
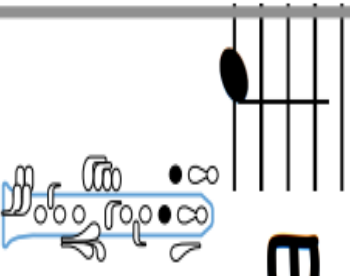
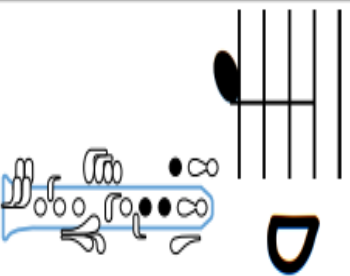
F/"Fa"

G/"So"

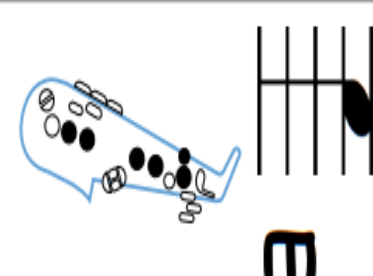
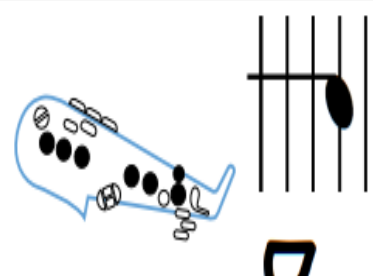
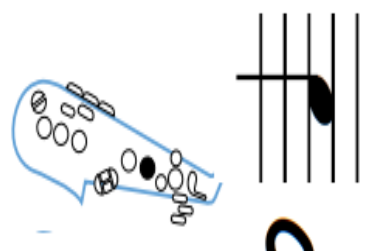
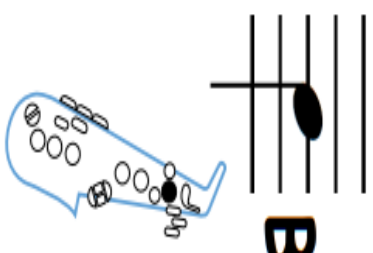
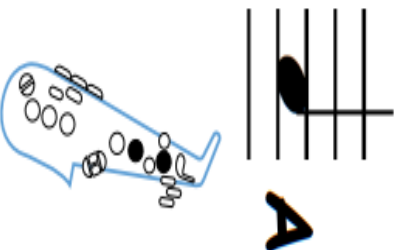
FLUTE



CLARINET



ALTO SAX
BARI SAX



Concert G Minor Scale

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

CHORD EXERCISE

The musical score is titled "CHORD EXERCISE" and is written for a large ensemble. The instruments listed on the left are: Flute, Oboe; Clarinet, Trumpet, Baritone T.C.; Alto Sax., Baritone Sax.; Tenor Sax.; Trombone, Baritone B.C., Bassoon; Tuba; Bass Guitar; Timpani; (Guitar); and Piano. The score is divided into two systems. The first system contains staves for Flute/Oboe, Clarinet/Trumpet/Baritone T.C., Alto Sax./Baritone Sax., Tenor Sax., Trombone/Baritone B.C./Bassoon, Tuba, Bass Guitar, and Timpani. The second system contains staves for (Guitar) and Piano. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The music features a melodic line in the woodwinds and a harmonic accompaniment in the brass and strings. The harmonic progression is indicated by chord symbols: E-flat, B-flat, F7, and B-flat. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as dynamic markings like *mf* and *f*.

Flute
Oboe

Clarinet
Trumpet
Baritone T.C.

Alto Sax.
Baritone Sax.

Tenor Sax.

Trombone
Baritone B.C.
Bassoon

Tuba

Bass Guitar

Timpani

(Guitar)

Piano

E $\flat$ B $\flat$ F7 B $\flat$

Holiday Solos – Duets – Trios – Quartets

SOLOS (1+people)

Up On The Housetop
The Hanukkah Song
A Holly Jolly Christmas
Frosty The Snow Man
Rockin' Around The Christmas Tree
Jingle Bell Rock
Rudolph The Red-Nosed Reindeer
Let It Snow! Let It Snow! Let It Snow!
The Christmas Song (Chestnuts Roasting)

DUETS

Angels We Have Heard On High
Away In A Manger
Deck The Halls
The First Noel
God Rest Ye Merry Gentlemen
Hark! The Herald Angels Sing
It Came Upon A Midnight Clear
Jolly Old St. Nicholas
Joy To The World
O Holy Night
O Little Town Of Bethlehem
Silent Night
We Wish You A Merry Christmas

SOLOS, DUETS, TRIOS, QUARTETS

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

CIRCLE YOUR CHOICE ABOVE

Names: _____

Instruments: _____

SCITECH BAND GROOVE CHART

-CHORD PROGRESSIONS FOR IMPROV-

Scale	C	D	E	F	G	A	B
Number	1	2	3	4	5	6	7
Major	I	ii	iii	IV	V	vi	vi°
Minor	i	ii°	III	iv	v	VI	VII

-Uppercase roman numerals = Major Chords (ex. III)

-Lowercase roman numerals = Minor Chords (ex. iii)

Number	Groove	Example in C Major/C Minor/Bb Blues	Scale	Write In New Key
1	i-III-VII-iv	Cm-Eb-Bb-Fm	Minor	
2	i-iv-ii°-V	Cm-Fm-Ddim-G	Minor	
3	i-iv-VI-V ⁷	Cm-Fm-Ab-G ⁷	Minor	
4	i-v-v-i	Cm-Gm-Gm-Cm	Minor	
5	i-V-V-i	Cm-G-G-Cm	Minor	
6	i-v-vii-iv	Cm-Gm-Bbm-Fm	Minor	
7	i-V-vii-iv	Cm-G-Bbm-Fm	Minor	
8	i-VI-III-VII	Cm-Ab-Eb-Bb	Minor	
9	i-VI-iv-V	Cm-Ab-Fm-G	Minor	
10	i-VI-iv-v	Cm-Ab-Fm-Gm	Minor	
11	i-VI-VII-i	Cm-Ab-Bb-Cm	Minor	
12	i-VI-VII-iv	Cm-Ab-Bb-Fm	Minor	
13	i-VI-VII-V	Cm-Ab-Bb-G	Minor	
14	i-VI-VII-v	Cm-Ab-Bb-Gm	Minor	
15	i-VII-v-VI	Cm-Bb-Gm-Ab	Minor	
16	I-ii-IV-V	C-Dm-F-G	Major	
17	I-iii-ii-V	C-Em-Dm-G	Major	
18	I-iii-vi-IV	C-Em-Am-F	Major	
19	I-IV-I-V	C-F-C-G	Major	
20	I-V-vi-IV	C-G-Am-F	Major	
21	I-vi-ii-V	C-Am-Dm-G	Major	
22	I-vi-IV-V	C-Am-F-G	Major	
23	ii-vi-vii°-I	Dm-Am-Bdim-C	Major	
24	ii-V-I-I	Cm-F-Bb-Bb	Blues	
25	ii-v-i-i	Cm-Fm-Bbm-Bbm	Blues	

-Chord progressions can be used in any key

12 BAR BLUES

Blues Scale

	1	b3	4	b5	5	b7	8
C Instruments	Bb	Db	Eb	E	F	Ab	Bb
Bb Instruments	C	Eb	F	Gb	G	Bb	C
Eb Instruments	G	Bb	C	Db	D	F	G

12 Bar Blues Progression

Chords: I I IV I V IV I
Measures: 2 2 2 2 1 1 2

12 Bar Blues Licks

1) 1-1-4-1-5-4-1

2) 4-b3-1

3) 1-b3-4

4) 4-b5-4-b5-4-b3-1

5) Descending Blues Scale 8-b7-5-b5-4-b3-1

6) 1-b3-4-b5-5

Solos

1) 1-1-4-1-5-4-1

2) 4-b3-1

1') 1-1-4-1-5-4-1 (with improv)

Ending) 8-8-8-b7-5-b5-4-b3-1

Walking Bass Line - C Instruments

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

Walking Bass Line - Bb Instruments

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

Walking Bass Line - Eb Instruments

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

ADVANCED MUSIC

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

Flûte

À Monsieur Paul Taffanel

Fantaisie

pour flûte et piano
Op. 79 (1898)

Gabriel FAURÉ
(1845-1924)

Andantino $\text{♩} = 50$

p dolce

5

9

f

13

17

espressivo
(mp)

21

(mf)

25 *f*

28 *p*

31

32

33 *(f)* *(mf)*

36 *(f)* *(p)*

Detailed description: This image shows a page of a musical score for the flute part of G. Fauré's 'Fantaisie pour flûte et piano' Op. 78. The page contains six staves of music, numbered 25 through 36. The key signature is one sharp (F#), and the time signature is 2/4. The music features various melodic lines, some with slurs and ties, and dynamic markings including *f* (forte), *p* (piano), *(f)*, *(mf)* (mezzo-forte), and *(p)*. There are also trill ornaments marked with a 'tr' symbol. The notation includes eighth and sixteenth notes, as well as rests.

40 Allegro $\text{♩} = 144$
12

57 *dim.* *p*

62 *sf*

68 *f* 2

74 *p* *f* 2

80 *p* *mf*

86 3 3

92

96

102

107

cresc.

111

8va

f

115

(mp) espressivo

121

128

134

mf

mf

Detailed description: This block contains the musical notation for measures 96 through 134 of the Flute part in G. Fauré's Fantaisie. The notation is on a single staff in treble clef. Measures 96-101 show a melodic line with triplets and slurs. Measure 102 begins a more active passage. Measures 107-110 feature a crescendo. Measure 111 starts with a forte (f) dynamic and an octave (8va) marking. Measures 115-120 are marked mezzo-piano (mp) and espressivo. Measures 121-127 continue the melodic development. Measures 128-133 show a mezzo-forte (mf) dynamic. Measure 134 concludes with a mezzo-forte (mf) dynamic.

140 *espressivo*
p

146 *mf*

152

156 *f*

160 *p*

168

172 *f* *f*

177 *2*

Detailed description: This page contains the musical notation for measures 140 through 177 of the Flute part in G. Fauré's Fantaisie. The notation is on a single staff in treble clef. Measures 140-145 show a melodic line with slurs and a crescendo hairpin, marked *espressivo* and *p*. Measure 146 begins a new phrase with a slur, marked *mf*. Measures 152-155 continue with a series of eighth-note patterns, marked *f*. Measure 156 starts a more complex passage with many beamed eighth notes, also marked *f*. Measure 160 features a four-measure rest indicated by a '4' over a horizontal line, followed by a melodic phrase marked *p*. Measures 168-171 continue with beamed eighth notes. Measures 172-175 show a descending melodic line with slurs, marked *f*. Measure 176 has a final flourish marked *f*. Measure 177 concludes with a two-measure rest indicated by a '2' over a horizontal line.

183 *meno f*

189 *leggero*

194

198

202 *cresc.*

205 *f p* *leggero*

210 *p*

215 *mf*

Detailed description: This page contains the musical notation for measures 183 through 215 of the Flute part in G. Fauré's 'Fantaisie pour flûte et piano' Op. 78. The notation is written on a single staff in treble clef. Measure 183 begins with a 'meno f' dynamic. Measures 189 and 205 feature 'leggero' markings. Measures 202 and 205 include 'f' (forte) and 'p' (piano) dynamics. Measure 202 has a 'cresc.' (crescendo) marking. Measure 210 starts with a 'p' (piano) dynamic. Measure 215 begins with an 'mf' (mezzo-forte) dynamic. The music consists of various melodic lines, some with slurs, and includes a series of sixteenth-note passages in measures 194, 198, 202, and 205.

219 *f*

223 *f*

227

230 *mf*

236

240 *f*

244 *ff*

248

Detailed description: This page contains the musical notation for measures 219 through 248 of the Flute part in G. Fauré's 'Fantaisie pour flûte et piano' Op. 78. The music is written on a single staff in treble clef. It features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several slurs indicating phrasing. Dynamic markings include *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). Fingerings are indicated by numbers 1-5 below the notes. A double bar line with a repeat sign is present at measure 230. The key signature has one sharp (F#).

Allegro maestoso

A Solo

30

35

40

44 Tutti

B Solo

49

53

57 Tutti 2 Solo

62

65

70

74

C Tutti 3

Flauto solo

81 Solo

85

89 **D** Tutti Solo

104 Tutti Solo

110 **E** Tutti Solo

115 Tutti Solo

121

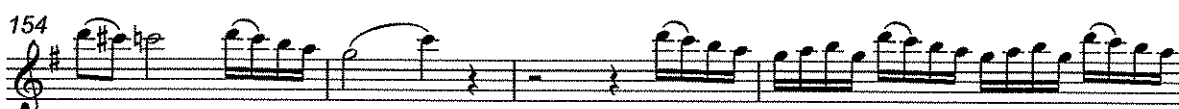
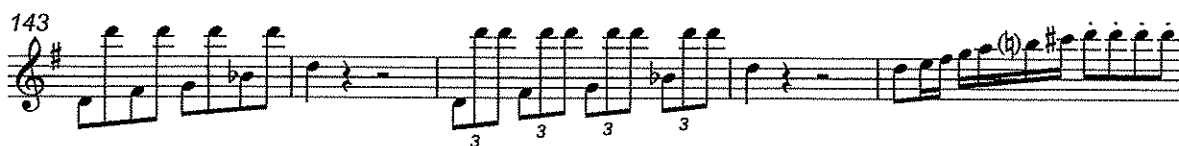
124

128

131

134

Flauto solo



Flauto solo

188

193

201

204

208

Tutti

Solo

tr

5

3

Adagio non troppo

1

Solo

9

13

16

19

22

tr

24

26

30

33

36

40

44

47

50

53

60

J Tutti Solo

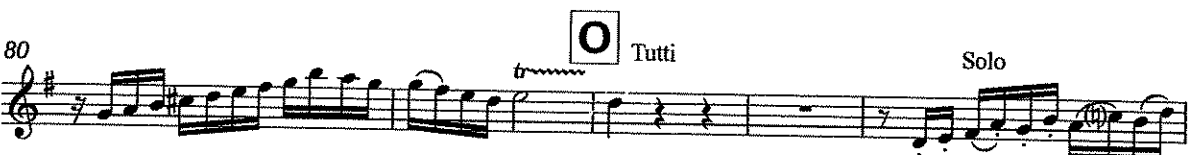
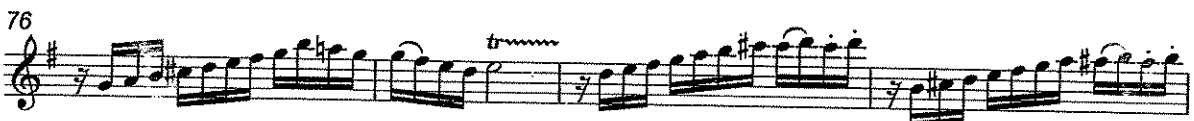
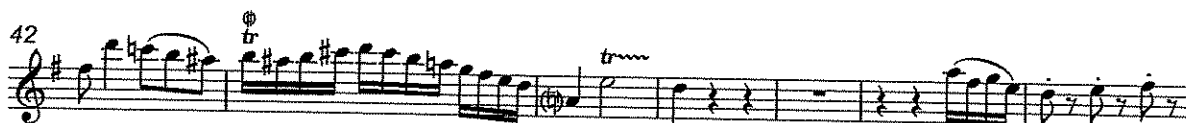
K Tutti Solo

L Tutti Solo Tutti Solo

6

Rondo. Tempo di Menuetto

Flauto solo



90 *Tutti* 11

107 **P** Solo

114

119 Fl. *tr*

125 *f p f p*

131 **Q** *tr*

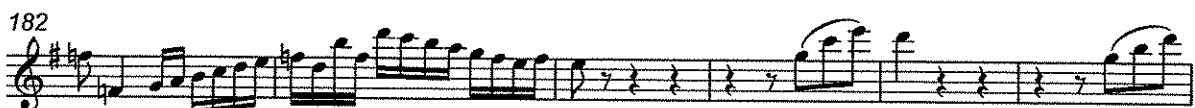
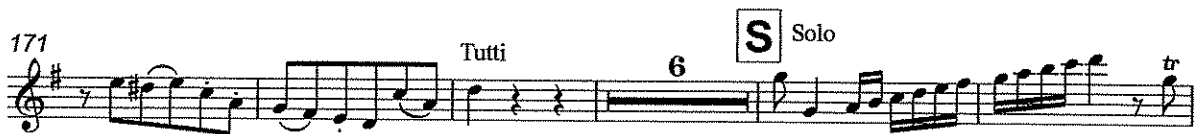
136 *f p*

142

149 *fp fp* **R**

155

Flauto solo



230 Flauto Solo Tutti

235 Solo U f

241

246 Tutti 5

256 Solo V

260 f

266

269

273 Tutti

278 13

Detailed description of the musical score: The score is written for a single flute part. It begins at measure 230 with a 'Flauto Solo' instruction. The music consists of eighth and sixteenth notes, many grouped in triplets. At measure 235, a 'Solo' instruction appears, and a trill is marked. A letter 'U' in a box is placed above the staff. A forte 'f' dynamic is indicated at measure 238. Measure 241 continues the melodic line. At measure 246, the 'Tutti' instruction is given, and the music features more triplets. A measure rest of 5 measures is shown at the end of the line. Measure 256 begins with another 'Solo' instruction. A letter 'V' in a box is placed above the staff. The music continues with sixteenth-note passages. At measure 260, a trill is marked, followed by a forte 'f' dynamic. Measure 266 continues the melodic development. Measure 269 features a trill. Measure 273 returns to the 'Tutti' section with sixteenth-note runs. The score concludes at measure 278 with a final double bar line and the number '13' centered below the staff.

C INSTRUMENTS

Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(Eb) Eb Bb7 Cm Ab Eb Bb7

Soprano

Alto

Tenor

Bass

7 Eb Bb Eb Eb Ab Eb Cm Eb

S

A

T

B

14 Eb Bb7 Eb Eb^{sus4}/Ab Eb

S

A

T

B

ANGELS WE HAVE HEARD ON HIGH

Traditional French Carol

Soprano

Flute

Staff 1 (Soprano Flute): Measures 1-21. The staff is in G major (one sharp) and common time. Measures 1-7 are quarter notes, measures 8-14 are eighth notes with slurs, measures 15-18 are eighth notes with slurs, and measures 19-21 are quarter notes. A black box labeled "Intro" is placed above measure 19.

Alto

Staff 2 (Alto): Measures 1-21. The staff is in G major (one sharp) and common time. Measures 1-7 are quarter notes, measures 8-14 are eighth notes with slurs, measures 15-18 are eighth notes with slurs, and measures 19-21 are quarter notes. A black box labeled "Intro" is placed above measure 19.

Tenor

Staff 3 (Tenor): Measures 1-21. The staff is in G major (one sharp) and common time. Measures 1-7 are quarter notes, measures 8-14 are eighth notes with slurs, measures 15-18 are eighth notes with slurs, and measures 19-21 are quarter notes. A black box labeled "Intro" is placed above measure 19.

Bass

Staff 4 (Bass): Measures 1-21. The staff is in G major (one sharp) and common time. Measures 1-7 are quarter notes, measures 8-14 are eighth notes with slurs, measures 15-18 are eighth notes with slurs, and measures 19-21 are quarter notes. A black box labeled "Intro" is placed above measure 19.

Flute 1

BAD BUNNY MEDLEY

MONACO | BAILE INOLVIDABLE | LA MuDANZA | DtMF

arr. Walsh
for the SciTech Band

"MONACO"

$\text{♩} = 60$

7 **rit.** $\text{♩} = 110$ $\text{♩} = 140$ **A**

13 **19**

20 **B**

24 **C**

28 **D**

33 **E**

37

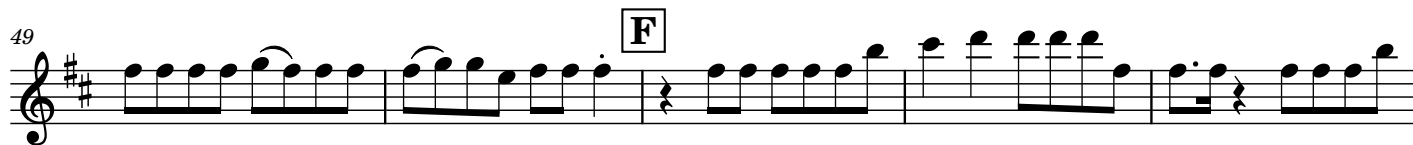
41

2

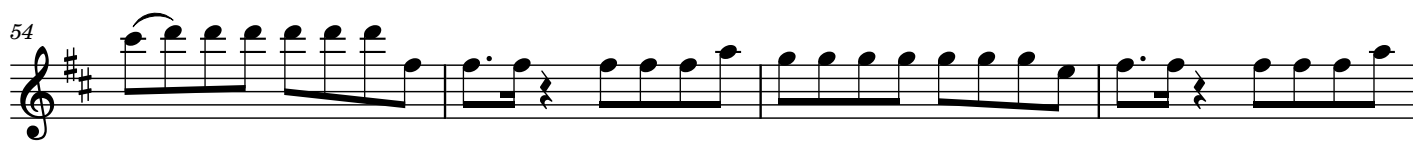
45



49



54



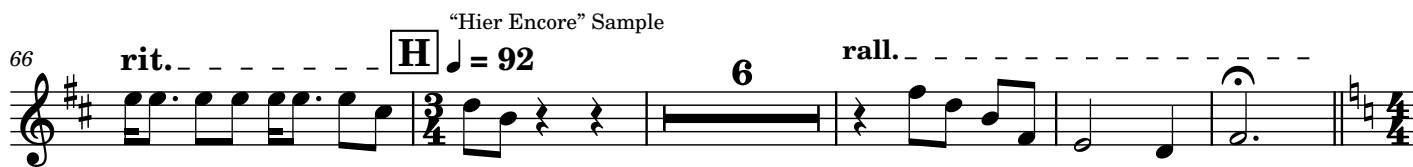
58



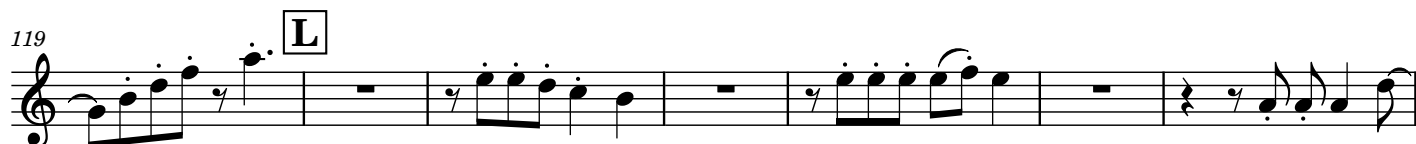
62

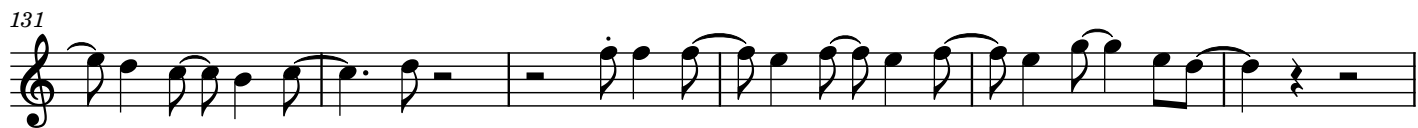


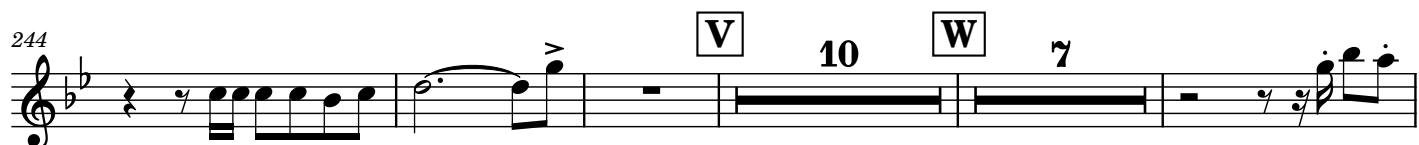
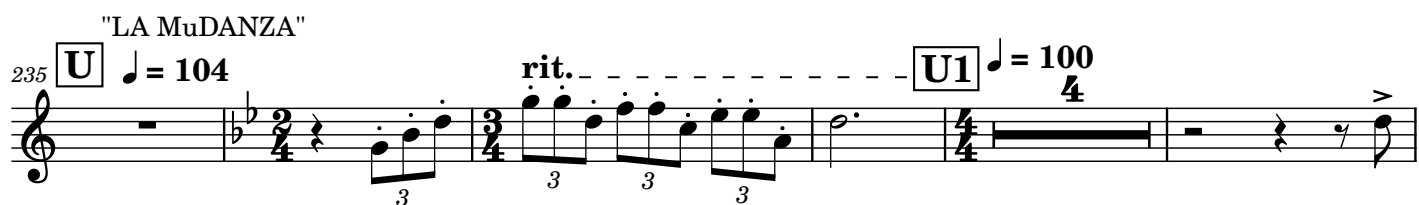
66



"BAILE INOLVIDABLE"

77 **I** ♩ = 88





"DtMF"

X ♩ = 108

268

4



276



280

Y

284



288

Z

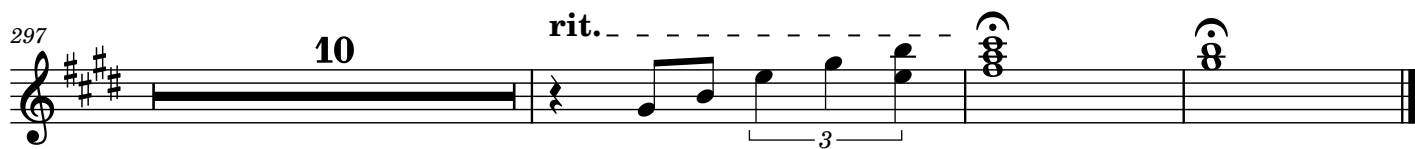
292



297

10

rit.



Flute 2

BAD BUNNY MEDLEY

MONACO | BAILE INOLVIDABLE | LA MUJER | DTMF

arr. Walsh
for the SciTech Band

"MONACO"

$\text{♩} = 60$

7 **rit.** $\text{♩} = 110$ $\text{♩} = 140$ **A**

13

18 **19** **B**

24 **C**

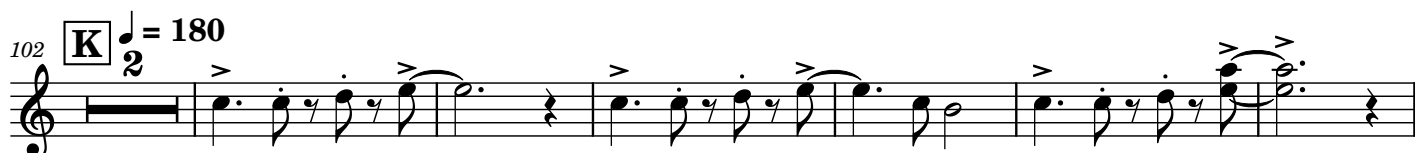
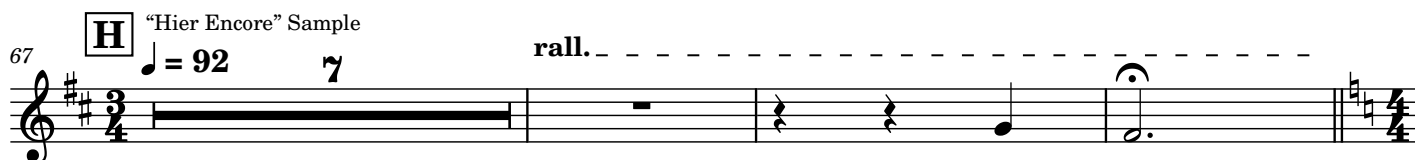
30 **D**

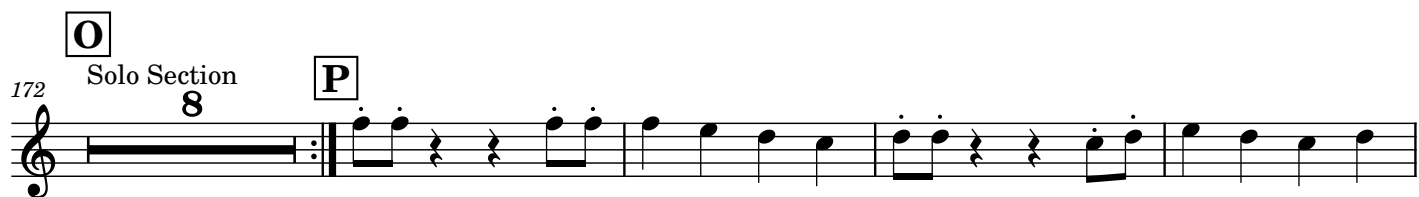
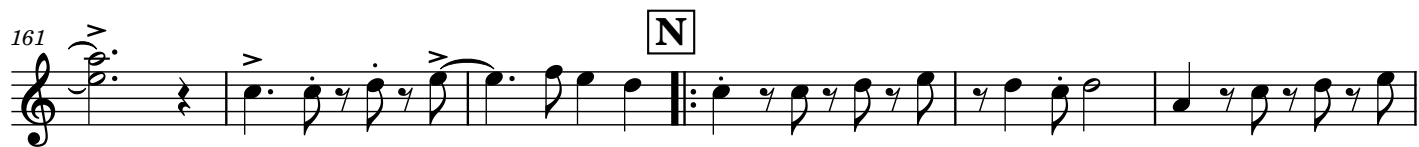
37

43 **E**

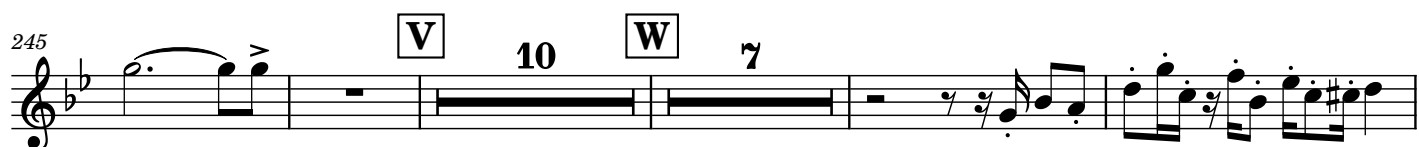
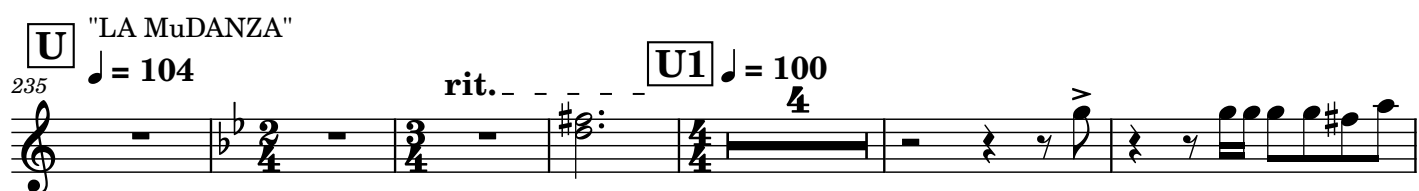
49 **F**

2





4



"DtMF"

268 **X** $\text{♩} = 108$ **Y** **12** **4**

287 **Z**

291

296 **10** **rit.**

Flute (BAILE Synth)

BAD BUNNY MEDLEY

MONACO | BAILE INoLVIDABLE | LA MuDANZA | DtMF

arr. Walsh
for the SciTech Band

“MONACO” 8 2 **A** 56 **H** “Hier Encore” Sample $\text{♩} = 92$ 10

“BAILE INoLVIDABLE” **I** $\text{♩} = 88$

77

81

85

89

93 **J**

97

102 **K** 62 8 8 56 2 4

239 29 42

Voice

BAD BUNNY MEDLEY

MONACO | BAILE INOLVIDABLE | LA MuDANZA | DtMF

arr. Walsh
for the SciTech Band

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

102 62 8 8 55 **U** “LA MuDANZA” 2

239 29 **X** “DtMF” $\text{♩} = 108$ 12 **Y** 8 **Z** 9

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

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

302

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

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

306 rit. — — — — —

Flute

Billie Jean

arr. Raul Maldonado

Michael Jackson

♩ = 120

Drums

Bassline

♩ = 120

Drums

2 Bassline 8

14

A

20

1.

26

2.

B

32

C

38

44

D

51

1.

59

2.

E

66

F

2

72



77

G



83



88

H

Solo Section



94



99

I



105



111



Melody C

Billie Jean

arr. Raul Maldonado

Michael Jackson

♩ = 120

Drums 2 Bassline 12

A

18

23

B

29

33

C

37

42

D

48

53

1.

58

2.

E

2



Flute

Candy Rain

Arr. Raul Maldonado

Soul For Real

$\text{♩} = 94$
Solo/soli

3

5

3

3

9 **A** tutti *f*

13 **B**

19

25 **C**

3

32 **D**

37

2

40

E

40 41 42 43 44

45

45 46 47 48

3

49

F Solo Section **8**

G

49 50 51 52 53 54 55 56

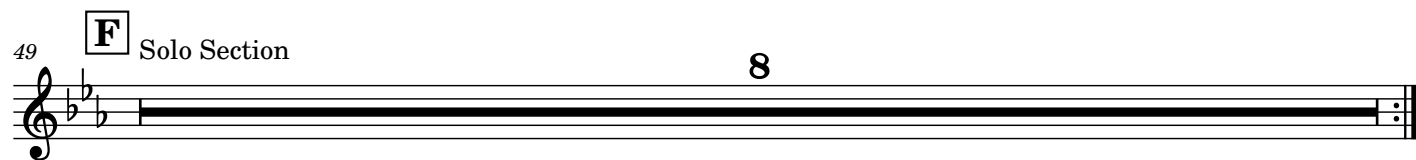
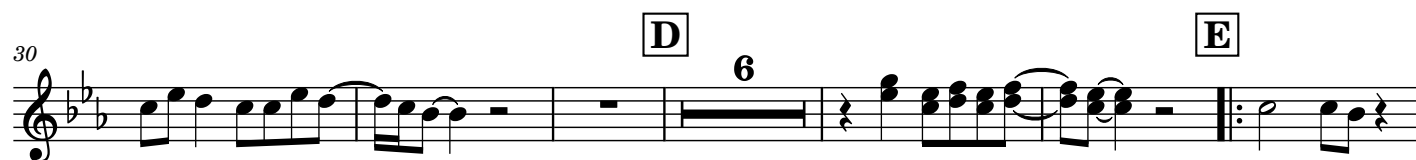
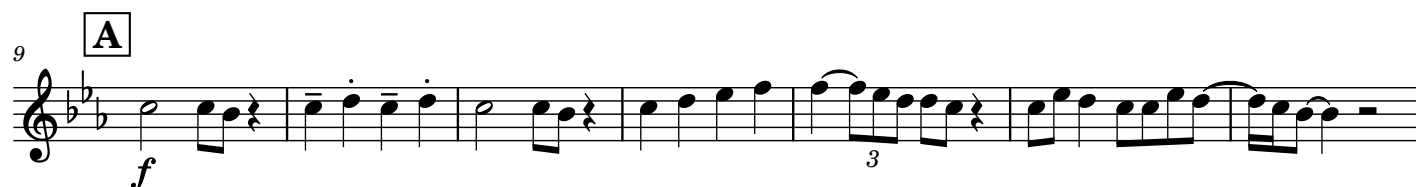
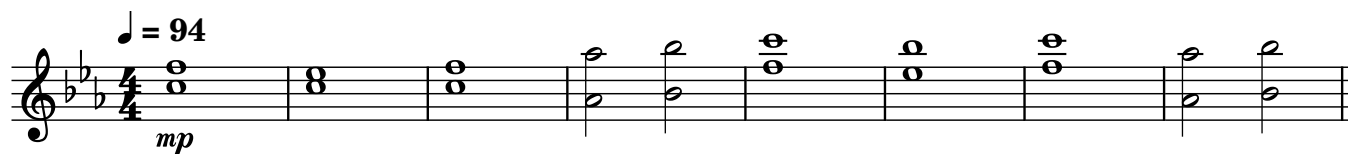
mf *ff*

Flute 2

Candy Rain

Arr. Raul Maldonado

Soul For Real



Flute

Canon Remix

Pachelbel / Arr. Bernice

4

5

mf

13

10

21

17

29

24

37

31

38

45

f

53

61

51

8

mf

69

65

f

77

72

83

79

Flutes

Pachelbel Unleashed

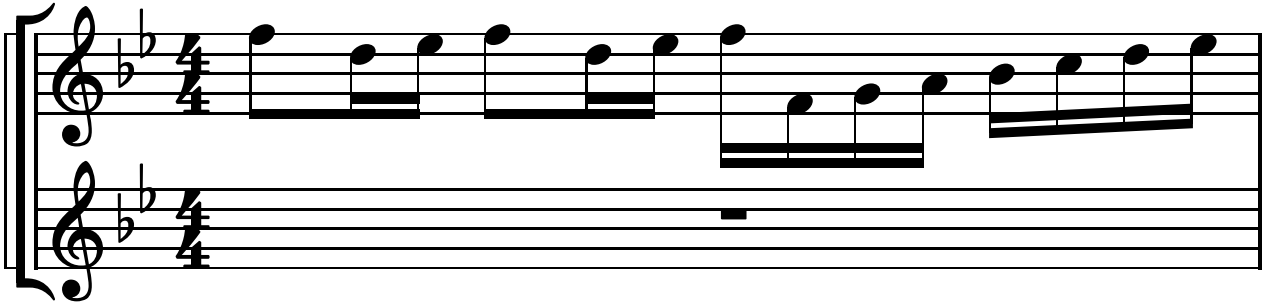
"Canon Remix" Interlude

arr. Walsh
for the SciTech Band

$\text{♩} = 100$

Flute 1

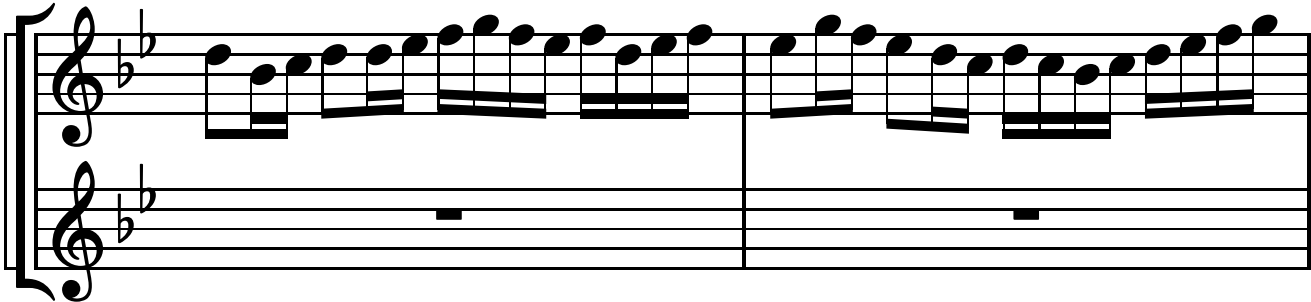
Flute 2



2

Fl. 1

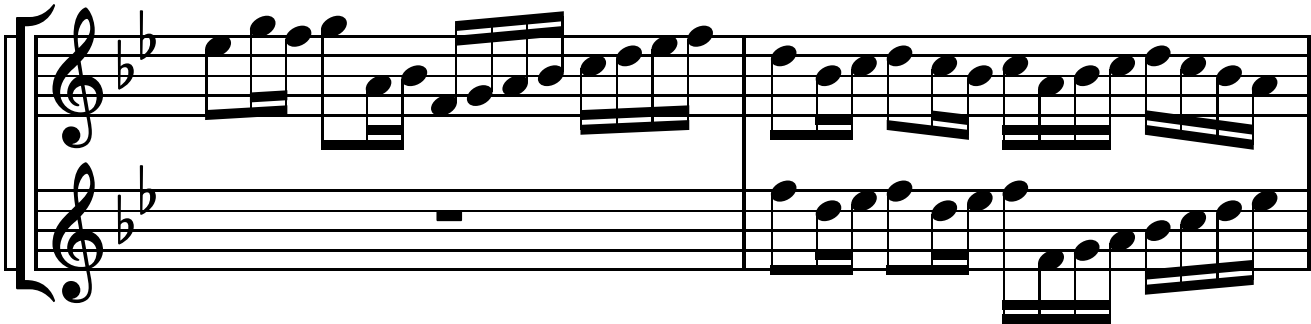
Fl. 2



4

Fl. 1

Fl. 2



6

Fl. 1

Fl. 2



7

Fl. 1

Fl. 2

This system contains measures 7 and 8. Flute 1 (Fl. 1) and Flute 2 (Fl. 2) are both in treble clef with a key signature of two flats (B-flat and E-flat). In measure 7, both flutes play a series of eighth notes: G4, A4, B-flat4, C5, D5, E-flat5, F5, G5. In measure 8, they continue with: A5, B-flat5, C6, D6, E-flat6, F6, G6, A6.

8

Fl. 1

Fl. 2

This system contains measures 8 and 9. In measure 8, Flute 1 plays eighth notes: G4, A4, B-flat4, C5, D5, E-flat5, F5, G5. Flute 2 plays eighth notes: G4, A4, B-flat4, C5, D5, E-flat5, F5, G5. In measure 9, Flute 1 has a whole rest. Flute 2 continues with eighth notes: A5, B-flat5, C6, D6, E-flat6, F6, G6, A6.

10

Fl. 1

Fl. 2

This system contains measures 10 and 11. In measure 10, Flute 1 has a whole rest. Flute 2 plays eighth notes: G4, A4, B-flat4, C5, D5, E-flat5, F5, G5. In measure 11, Flute 1 has a whole rest. Flute 2 continues with eighth notes: A5, B-flat5, C6, D6, E-flat6, F6, G6, A6.

12

Fl. 1

Fl. 2

This system contains measures 12 and 13. In measure 12, Flute 1 has a whole rest. Flute 2 plays eighth notes: G4, A4, B-flat4, C5, D5, E-flat5, F5, G5. In measure 13, Flute 1 has a whole rest. Flute 2 continues with eighth notes: A5, B-flat5, C6, D6, E-flat6, F6, G6, A6.

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



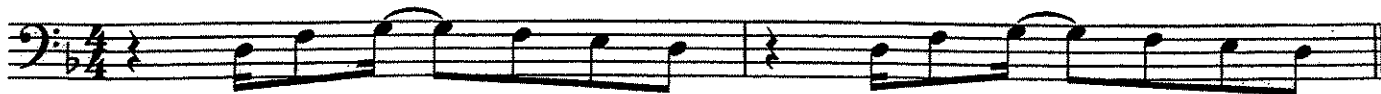
E G A G F# E E G A G F# E

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

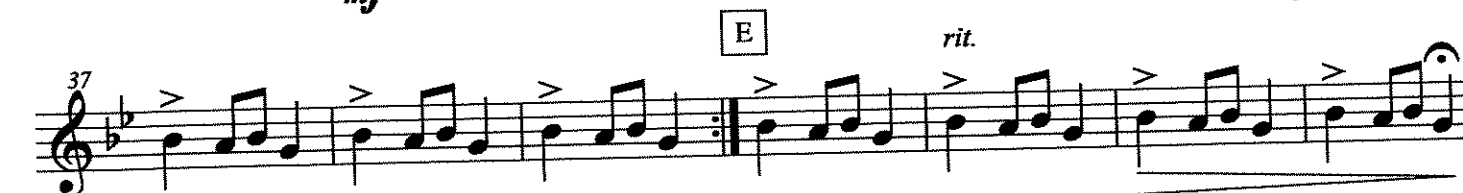
Quartet Version

arr. Turgeon & Bernice

optional 8va

Soli

mp



Carol of The Bells

Bass Line - C
-Flute

Quartet Version

arr. Turgeon & Bernice

mp

rit.

A *a tempo - Repeat 4x*

B

C

D *Repeat 3x*

E *rit.*

Flute

Cheer # 1

arr. Bernice

Watch Conductor
Slow-Fast

optional *8^{va}*

5

Flute 1

Diamonds

for the SciTech Band

sung by Rihanna
arr. Alisha J. Lopez-Marrero

♩ = 92 18 **A** 4 1 1

27 **B**

31

35 **C**

40 **D**

45

50 **E**

54

58 **F**

62

2

66

G

71

76

H

81

86

I

90

J

95

K

100

L

104

109



Flute 2

Diamonds

for the SciTech Band

sung by Rihanna
arr. Alisha J. Lopez-Marrero

♩ = 92 18 **A** 8 **B**

31 **C**

37

43 **D**

49 1 **E**

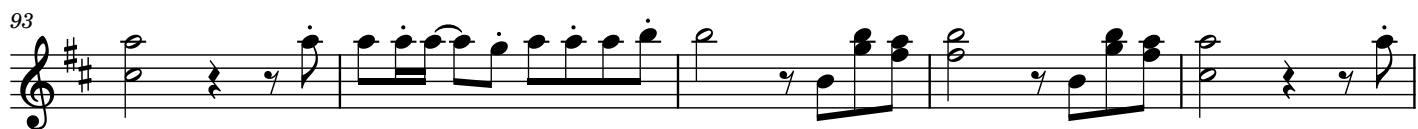
55 **F**

60

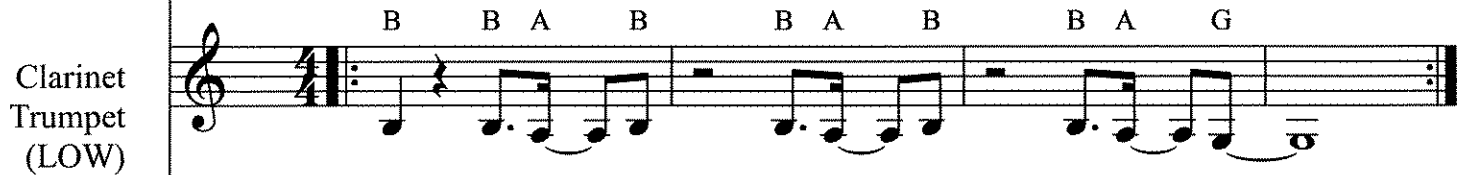
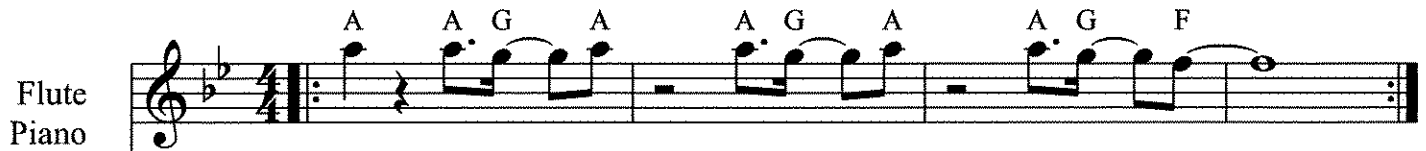
66 **G**

72

78 **H**



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

Clarinet
Trumpet
(LOW)

Clarinet
Tenor Sax
Trumpet
(HIGH)

Alto Sax

Trombone
Euphonium

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

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

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

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

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

Trombone
Euphonium

Tuba

Octave Key HIGH
No Octave Key LOW

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

Piano: Bbm (2 Beats Hold)

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

Flute & Piano

Feeling Good

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

♩. = 60

Words and Music by Leslie Bricusse & Anthony Newley

Slowly, Freely

B♭m

B♭m/A♭

G♭maj7

B♭m/F F7

B♭m

B♭m/A♭



Birds fly-ing high,

you know how I feel.

Sun in the sky,



You know___ how I feel.

Breeze drift-ing on by,_____



You know how I feel.

It's a new dawn,

it's a new day,

it's a new life__



for__ me__

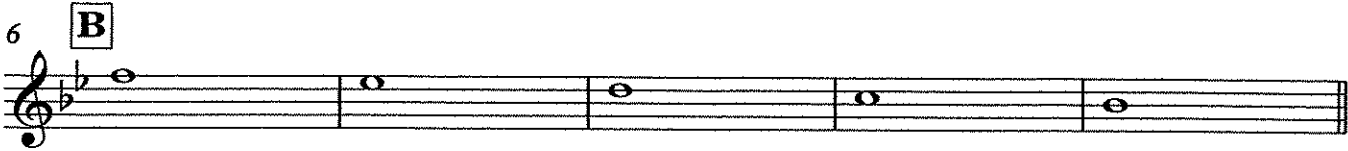
and I'm feel_ing_____

good.

A



6 **B**



11 **C** **D**



142

(MED.)

HEART AND SOUL

-HOAGY CARMICHAEL/
FRANK DESSER

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, often beamed together. Chords are written above the staff, and some are indicated with a 'p' (piano) or 'f' (forte) dynamic. The score is divided into two systems, each with a repeat sign at the beginning. The first system contains measures 1 through 8, and the second system contains measures 9 through 16. The chords are: F, D-7, G-7, C7, Fmaj7, D-7, G-7, C7, A-7, D-7, G-7, C7, F, D-7, G-7, C7, F, G-7, C7, Fmaj7, C-7, F7, Bbmaj7, A7, D7, G7, C7, F7, Bb7, A7, Bbmaj7, A7, D7, G7, C7, F7, Bb7, C7, F, D-7, G-7, C7, Fmaj7, D-7, G-7, C7, A-7, D-7, G-7, C7, A7#5, D7, G-7, C7, F, (D-7, G-7, C7).

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

1 2 3 4

5 6 7 8

9 10 11 12

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Don't Mean A Thing - C

21

To Coda

ff

13 14 15 16

2.

f

17 18 19 20

21 22 23

D.S. al Coda

CODA

24 25 26

Flute

It Is Well

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

With Expression

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

S. phrasing for solo only

Score for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices, measures 1-7. The music is in 4/4 time and B-flat major. The Soprano part features a melodic line with a slur over measures 1-7. The Alto, Tenor, and Bass parts provide harmonic support. The word "legato" is written above the Soprano staff in measures 2, 3, and 4.

Score for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices, measures 8-14. The music continues the melodic and harmonic themes established in the previous system.

Score for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices, measures 15-22. The Soprano part has a slur over measures 15-22. The word "Lower notes for solo only" is written above the Soprano staff in measure 15. The Tenor and Bass parts have rests in measures 15-16.

LIFT EVERY VOICE AND SING

Florida A&M University Marching Band

Flute

Arr. Lindsey B. Sarjeant

Adapted by Walsh
for the SciTech Band

♩ = 70

A

mf *f* *mf*

7

14

B

f

21

C

28

mf

35

f

This musical score is for the Flute part of the piece 'Lift Every Voice and Sing' by Lindsey B. Sarjeant, adapted by Walsh for the SciTech Band. The tempo is marked as quarter note = 70. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The score is divided into three main sections: A, B, and C. Section A starts at measure 1 and ends at measure 13. Section B starts at measure 21 and ends at measure 27. Section C starts at measure 28 and ends at measure 35. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings (*mf* for mezzo-forte and *f* for forte). There are also crescendo and decrescendo hairpins. The piece concludes with a final double bar line at measure 35.

“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...

FLUTE
-ORIGINAL

My Way

Don Costa
trans. Jerannchris Rivera-Heredia

The musical score for Flute, titled "My Way" by Don Costa, transcribed by Jerannchris Rivera-Heredia, is presented in 4/4 time and the key of B-flat major (two flats). The score consists of 24 measures, divided into five staves. The first staff begins with a piano (*p*) dynamic marking. The second staff, starting at measure 6, includes a section marked "A" in a box. The third staff, starting at measure 12, features a forte (*f*) dynamic marking and a crescendo hairpin. The fourth staff, starting at measure 18, includes a section marked "B" in a box. The fifth staff, starting at measure 24, begins with a fortissimo (*fp*) dynamic marking and ends with a forte (*f*) dynamic marking. The score includes various musical notations such as slurs, accents, and fingerings (trills and triplets). The key signature is B-flat major, indicated by two flats (B-flat and E-flat) on the treble clef staff.

FLUTE
(LOW)

My Way

Don Costa
trans. Jerannchris Rivera-Heredia

The musical score is written for a low flute in 3/4 time, featuring a key signature of three flats (B-flat, E-flat, A-flat). The piece consists of five staves of music. The first staff begins with a piano (*p*) dynamic and includes a triplet of eighth notes. The second staff, starting at measure 6, contains a section labeled 'A' in a box. The third staff, starting at measure 12, includes a section labeled 'B' in a box and an 'optional 8va' instruction above the final measure, which also features a forte (*f*) dynamic and a triplet. The fourth staff continues the melody with various articulations like accents and slurs. The fifth staff, starting at measure 24, concludes with a fortissimo (*fp*) dynamic, a long slur, and a final forte (*f*) dynamic.

p

A

6

12

optional 8va

f

B

24

fp *f*

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

Flute

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

YBS 54

Maestoso

f

7

A Andante

mf

14

B

22

C

29

D

37

div.

f

E unis.

mf

43

1.

div.

unis.

3

49

2. rit.

div.

unis.

f

div.

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Santa Claus Is Comin' To Town

Melody - C

Coots & Gillespie
arr. Bernice

Moderate Swing



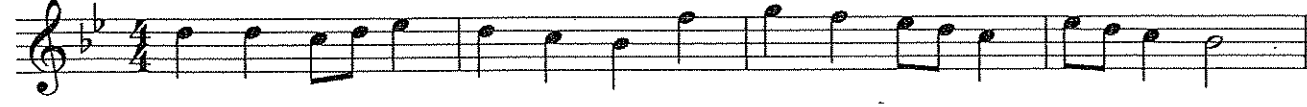
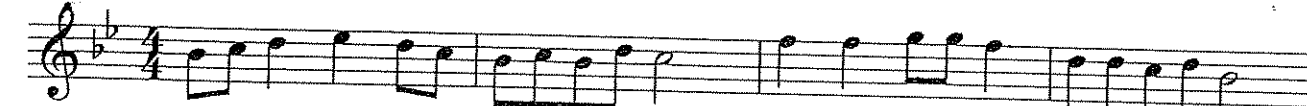
C Bass Line

Moderate Swing

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C

Sight Reading Exercises

- 1 
- 2 
- 3 
- 4 
- 5 
- 6 
- 7 
- 8 
- 9 

Flute

Simple Gifts

from *Appalachian Spring*

Traditional
Aaron Copland (1900-1990)

♩ = 72

mp

f

Melody C

As Recorded by Nirvana

Arr. Walsh

Smells Like Teen Spirit

4 **A** *f*

8

12 **B** 4 **C** *mp*

19

23 **D** *mf*

28

33 **E** *f*

38

To Coda on 3rd Time

43 **F** **G** SOLO OR SOLI *f*

50

55 **H**

60

65 **I** **J** *mp*

71

75 **K**

80 *D.S. al Coda*

L

85 *f ff*

90 *rit.*

Smells Like Teen Spirit

4 **A**

f

7

10

13 **B** **C**

mf *mp*

19

25 **D**

mf

31 **E** § 11 To Coda on 3rd Time

45 **F**

Detailed description: This is a musical score for a counter melody in 4/4 time, written in the key of E-flat major (three flats). The score is divided into six sections labeled A through F. Section A (measures 1-6) begins with a four-measure rest followed by a series of eighth notes, marked with a forte (*f*) dynamic. Section B (measures 13-18) features a repeat sign and a melody of quarter notes, marked mezzo-forte (*mf*). Section C (measures 19-24) continues the melody with eighth notes, marked mezzo-piano (*mp*). Section D (measures 25-30) consists of a steady eighth-note melody, marked mezzo-forte (*mf*). Section E (measures 31-44) shows a melody of quarter notes, marked with a repeat sign (§) and the number 11, with a instruction 'To Coda on 3rd Time'. Section F (measures 45-50) features a melody with eighth notes and accents (>), ending with a double bar line.

2

48

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

Musical staff 48-57. The staff begins with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). It contains a melodic line with eighth and sixteenth notes. At measure 50, there is a repeat sign followed by three measures of whole rests, each labeled with a box letter and a number: **G** 8, **H** 8, and **I** 4.

69

J 4 **K**

mp

Musical staff 69-77. The staff continues with the same key signature. It begins with a whole rest labeled **J** 4. The melody then consists of eighth notes with slurs, ending with a quarter note. The dynamic marking *mp* is placed below the staff.

78

Musical staff 78-83. The staff continues with the same key signature, featuring a continuous melodic line of eighth notes.

84

D.S. al Coda

Musical staff 84-85. The staff continues with the same key signature, showing a melodic line with quarter notes. The instruction "D.S. al Coda" is written above the staff.

85

L 5

ff

Musical staff 85-90. The staff begins with a treble clef and a key signature of three flats. It starts with a whole rest labeled **L** 5. The melody then consists of eighth notes with slurs, ending with a half note. The dynamic marking *ff* is placed below the staff.

Bass Line C

As Recorded by Nirvana

Arr. Walsh

Smeļs Like Teen Spirit

4 **A**

8

12 **B** 4 **C** 8 **D** *mf*

27

33 **E** $\%$ *f*

37

41 To Coda on 3rd Time

45 **F**

49 **G** *f*

2

53



57

H

61



65

I

4

J

8

K

81

D.S. al Coda



85

L

89

rit.



93

(rit.)



THE STAR SPANGLED BANNER

Flute

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

11

19

mp

27

f

(opt.)

THE TEMPEST

C FLUTE

ROBERT W. SMITH

With energy!

4

9

18

36

45

63

69

3

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

div. *tr* *loco* *opt. 8va*

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 a 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

The melody consists of eighth and quarter notes, with a final double bar line at the end of the third system.

Flute

Warm-ups

arr. Klesch

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

2.
9 Count Tones

Start on Low Bb, F, or Tuning Bb.

F, Low Bb / Slurred 8th notes to F

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

Flute

64

71

78

2 Note / Slurred 16ths to F

83

88

93

3 Note / Slurred 3rds

100

108

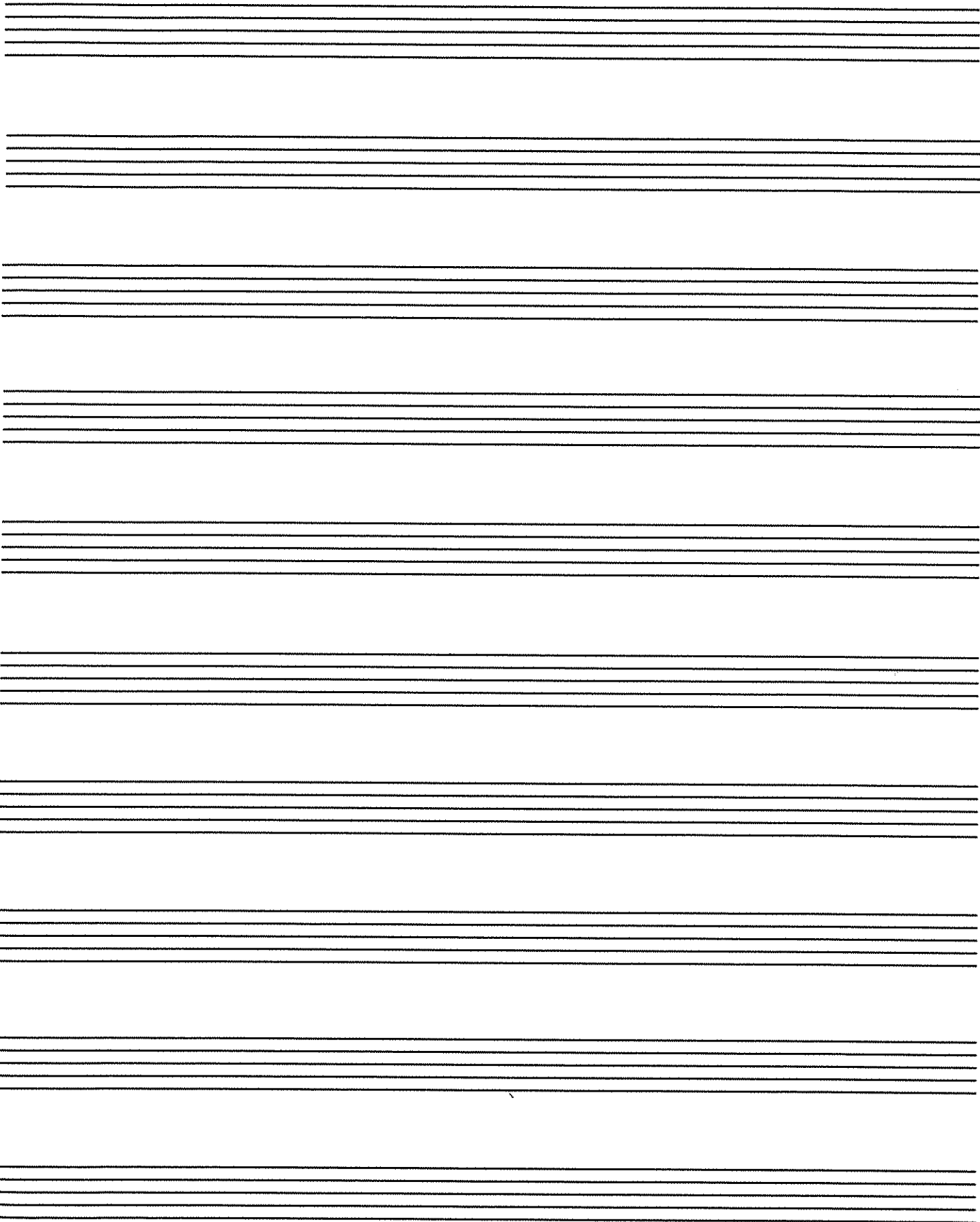
4 Note / Crazy 16ths

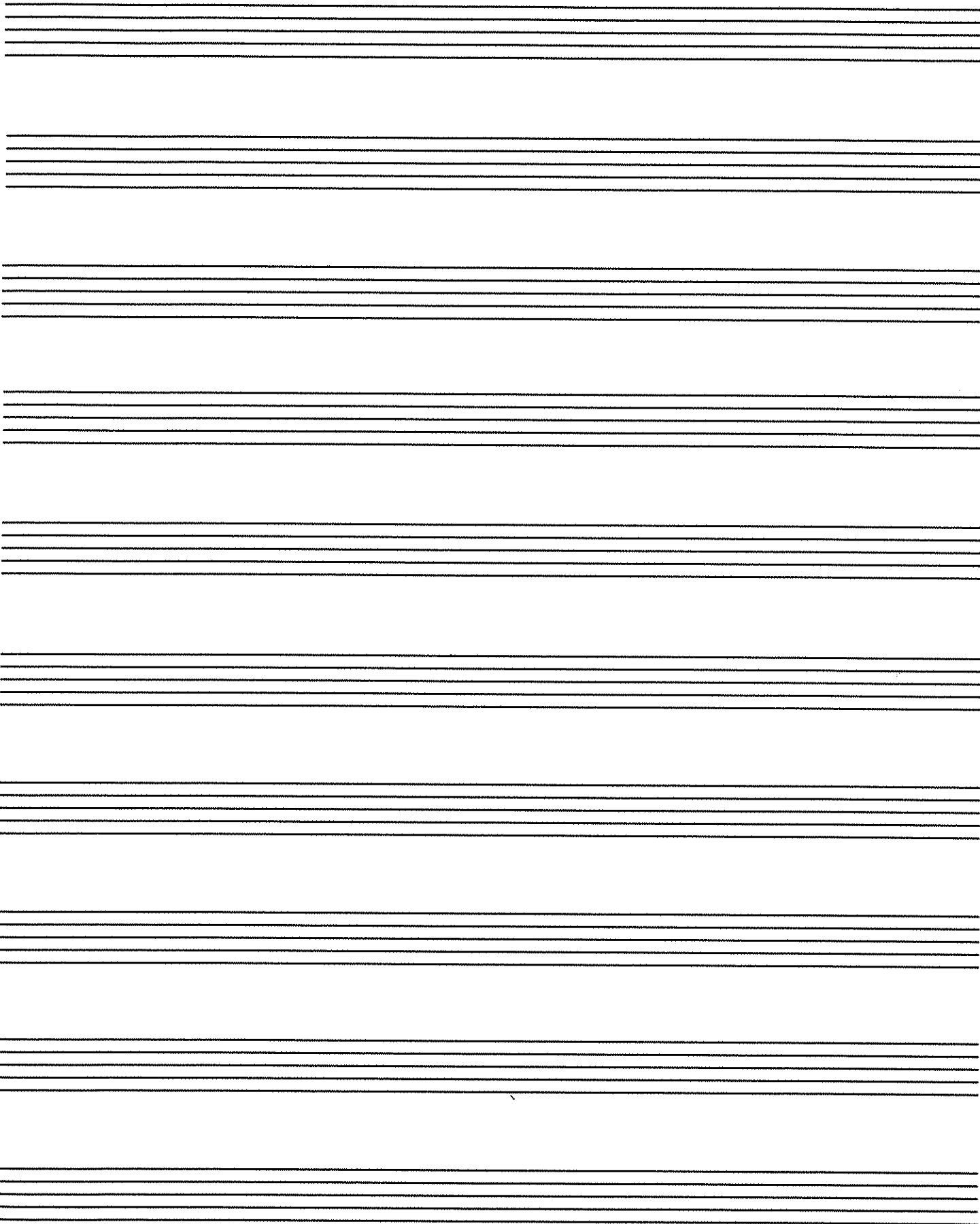
Flute

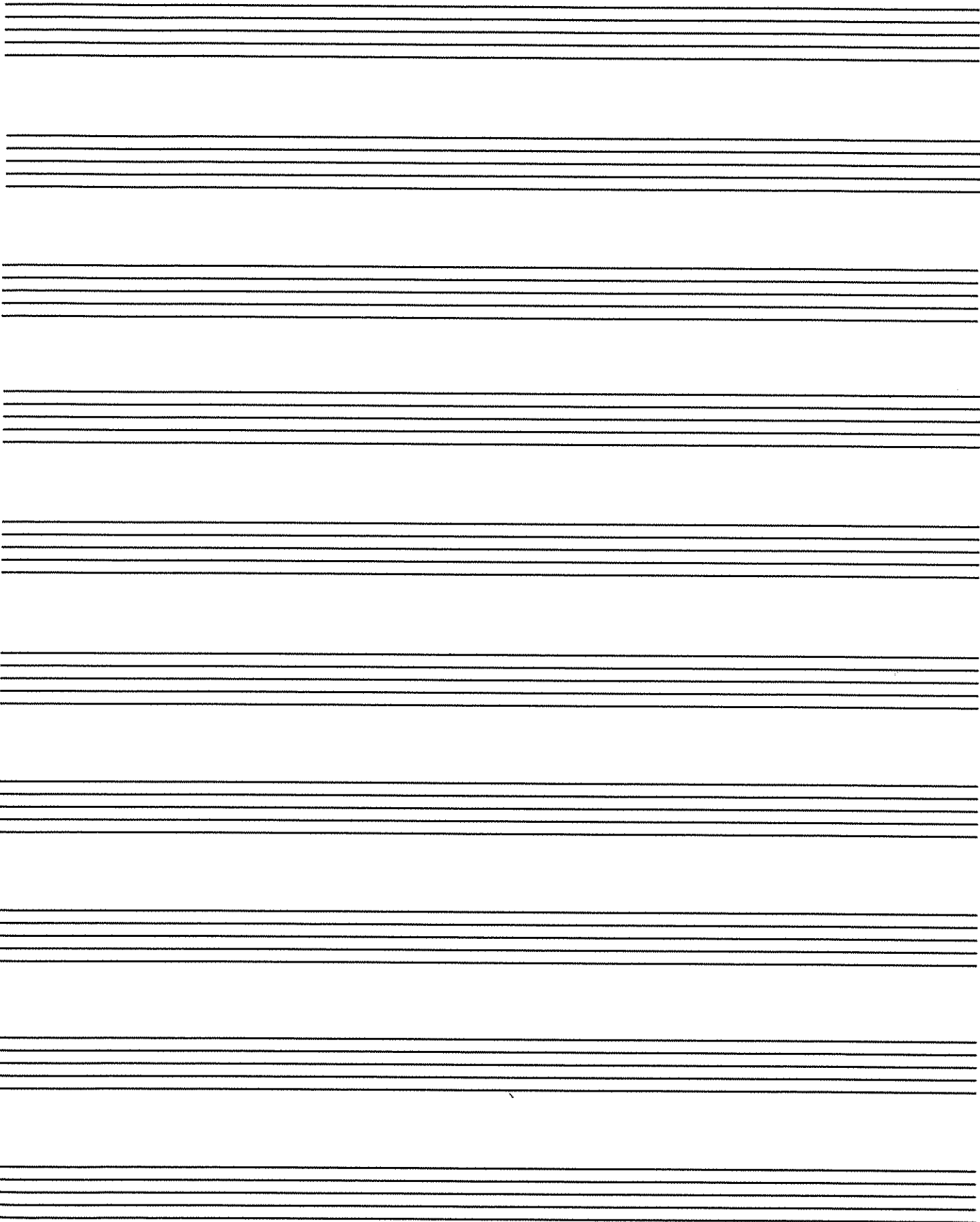
112

116

120

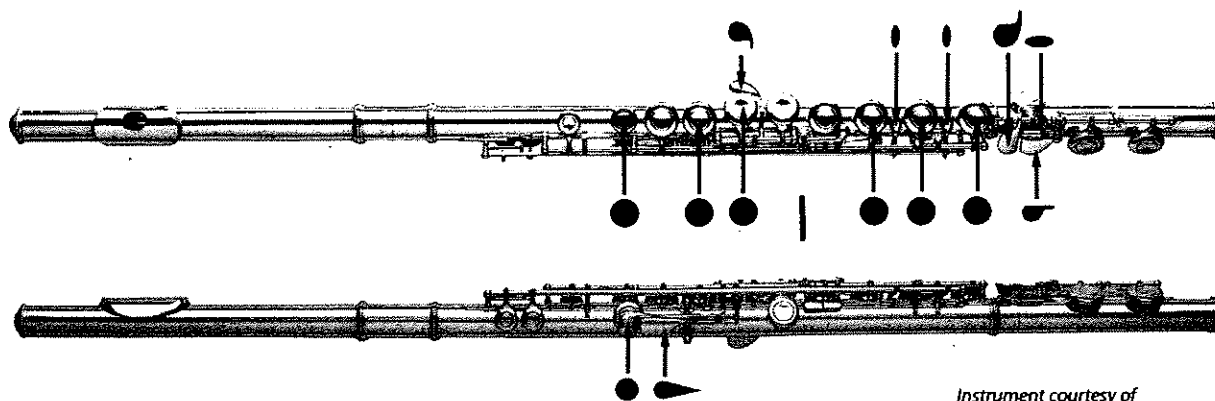






FINGERING CHART

FLUTE



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

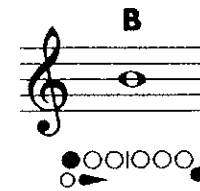
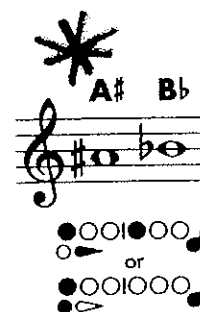
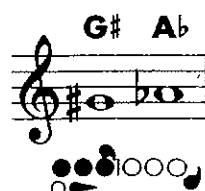
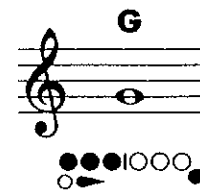
- = Open
● = Pressed down

The most common fingering appears
first when two fingerings are shown.

Instrument Care Reminders

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

- Carefully remove the head joint and shake any water out.
- Put a clean soft cloth on the end of your cleaning rod and swab out the head joint.
- Twist the middle and foot joints apart and draw the cleaning rod through each joint.
- Carefully wipe the outside of each section to keep the finish clean.



FINGERING CHART

FLUTE

A musical staff with a treble clef showing the note E on the second line. Below the staff is a sequence of dots representing a melody: four solid black dots, followed by a vertical bar, then two solid black dots, one open circle, and one half note with a stem.

A musical staff with a treble clef. The first measure contains a whole note G# (indicated by a sharp sign and a G). The second measure contains a whole note A# (indicated by a sharp sign and an A). Below the staff, there are several black dots and a vertical line, possibly representing a piano roll or a sequence of notes.

The first two notes of the scale are D# and Eb. The D# note is on the second line of the treble clef, and the Eb note is on the second space. The key signature is one sharp (F#).

A musical staff with a treble clef. Above the staff, the notes F# and Gb are written. Below the staff, there are two rows of black and white circles, likely representing a piano roll or a sequence of notes.

Musical notation showing G# and A $\flat$ on a staff. The G# is on the first line (F#) and the A $\flat$ is on the first space (G).

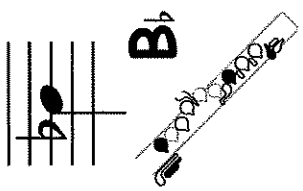
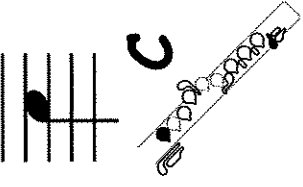
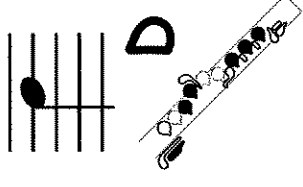
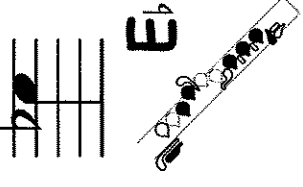
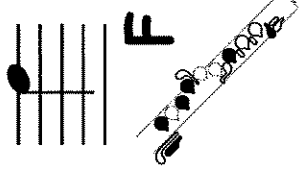
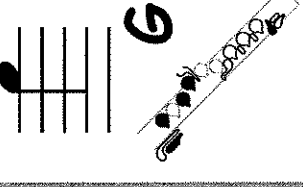
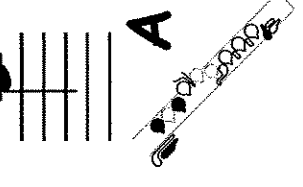
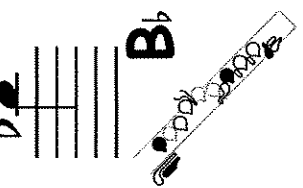
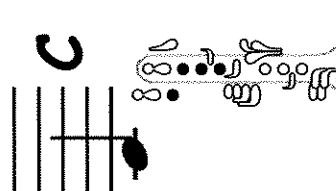
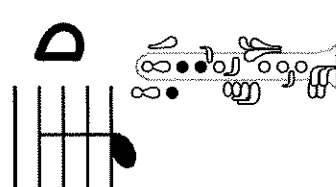
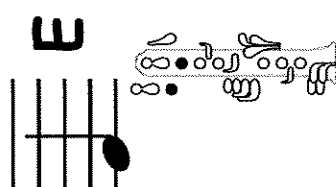
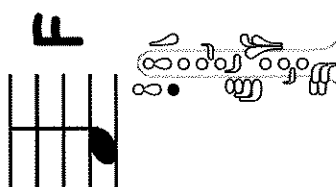
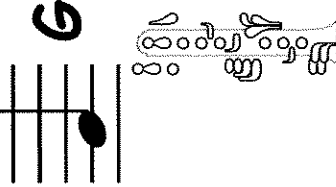
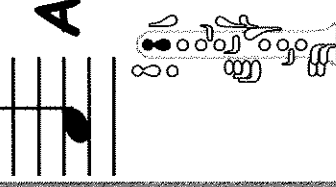
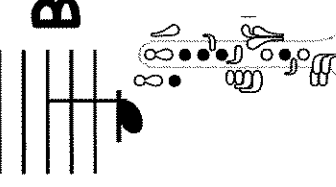
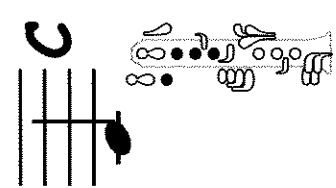
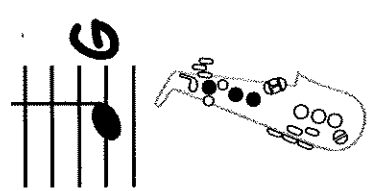
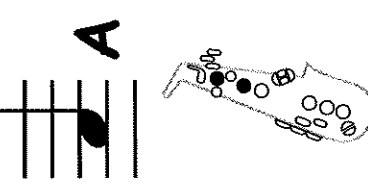
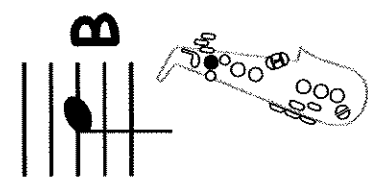
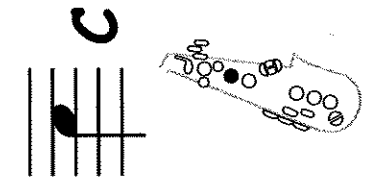
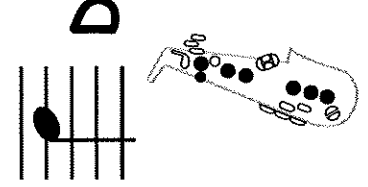
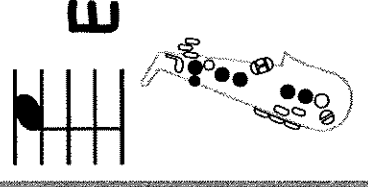
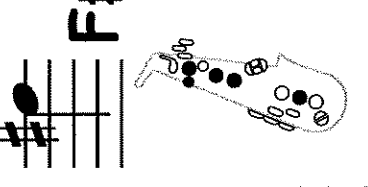
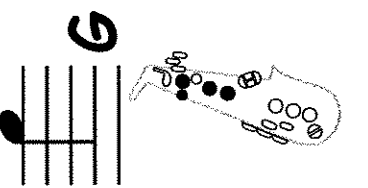
[illegible]

A# Bb

#

or

B $\flat$ Concert Scale - Fingering Chart

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

Flute/Mallets

Clarinet

Alto Sax

