

GUITAR

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What to practice first...

BAND STANDARDS

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

HOLIDAY SELECTIONS

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

ROAD SHOWS

- 1) Antonio's Groove

SONGS OF THE YEAR

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

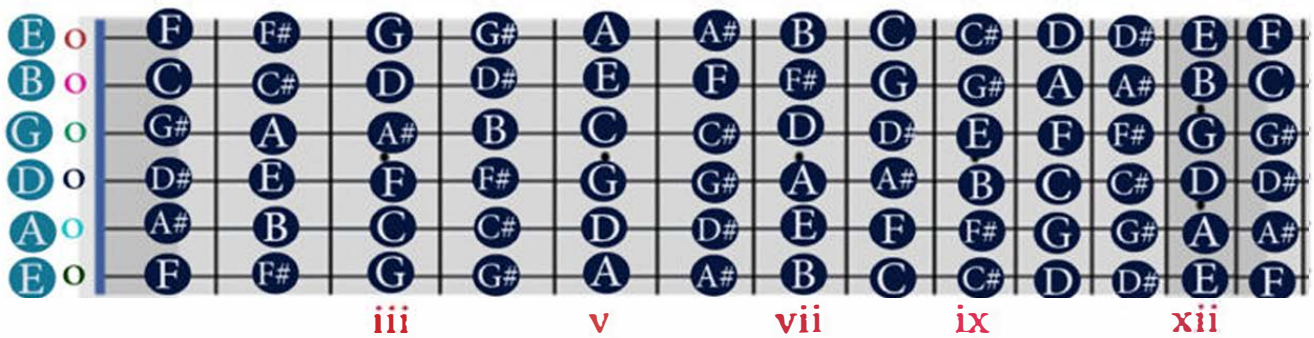
PEP BAND

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

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



Notes on the fretboard



	3rd fret	5th fret	7th fret	9th fret	12th fret
1st --- E	F	G	A	B	C
2nd --- B	C	D	E	F	G
3rd --- G	A	B	C	D	E
4th --- D	E	F	G	A	B
5th --- A	B	C	D	E	F
6th --- E	F	G	A	B	C

THE NOTES OF THE GUITAR

BAND KARATE CHECKLIST

GUITARISTS

White

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

Yellow

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

Orange

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

Green

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

Blue

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

Purple

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

Red

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

Brown

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

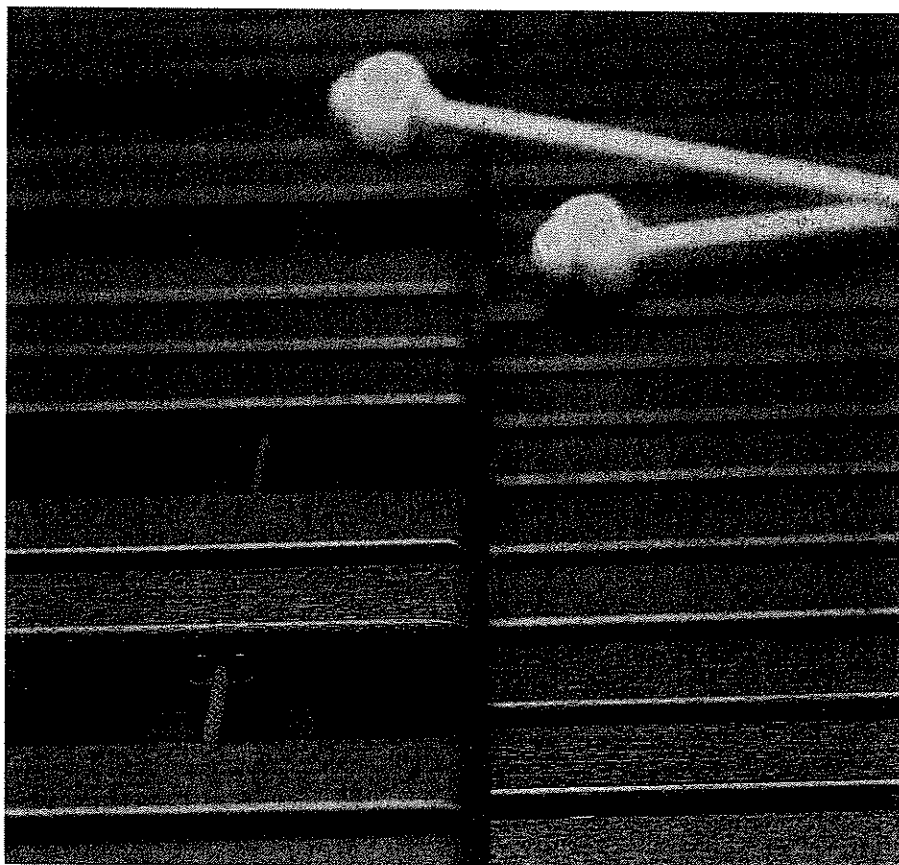
Black

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

KEYBOARD PERCUSSION BOOK 1

ESSENTIAL ELEMENTS 2000

COMPREHENSIVE BAND METHOD



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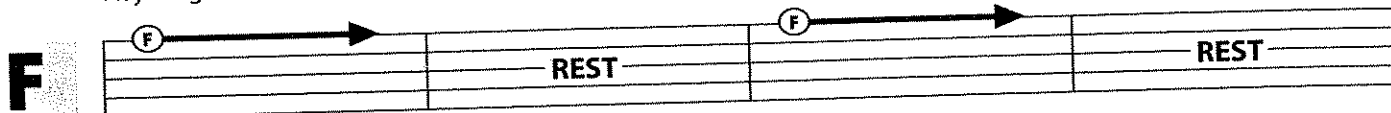
Long Tone



As wind players learn Long Tones, keyboard percussionists use a special Legato Stroke.

1. THE FIRST NOTE

Play a legato stroke for each new note.



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

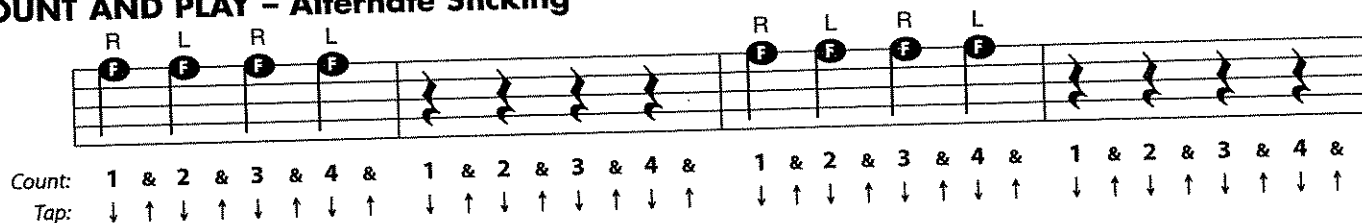


Quarter Rest = 1 silent beat

Alternate Sticking

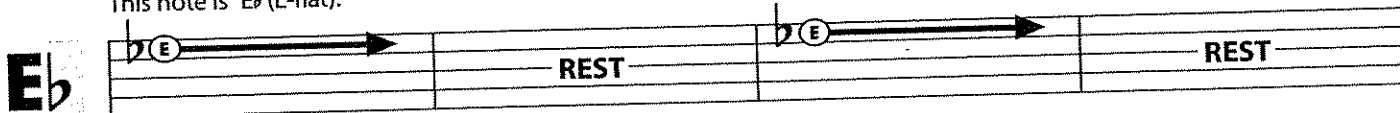
A hand to hand sticking pattern usually beginning with the right hand.

2. COUNT AND PLAY - Alternate Sticking

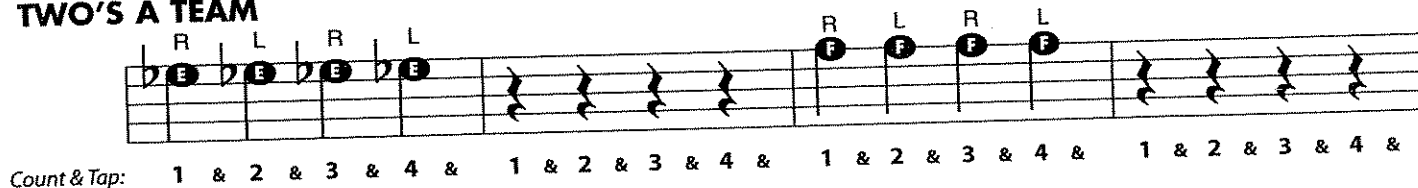


3. A NEW NOTE

This note is "Eb (E-flat)."



4. TWO'S A TEAM



5. HEADING DOWN

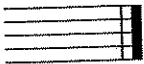


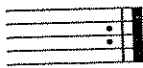
Double Sticking

A pattern in which two consecutive notes are played with the same hand (RRLL, RRLL). This pattern may begin with either a double right or double left sticking.

6. MOVING ON UP - Double Sticking



Double Bar  indicates the end of a piece of music.

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

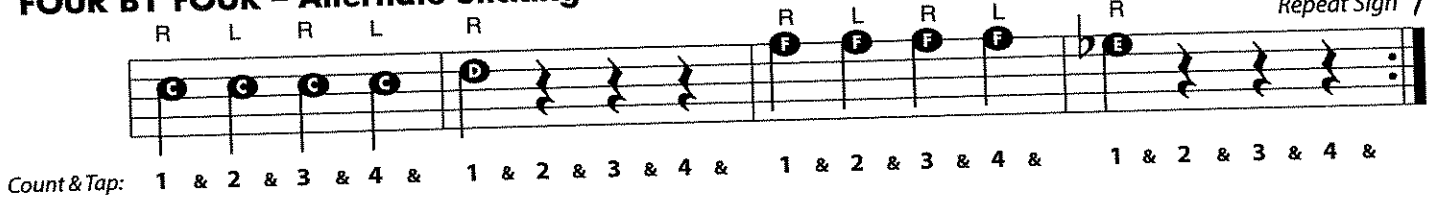
7. THE LONG HAUL

Double Bar /

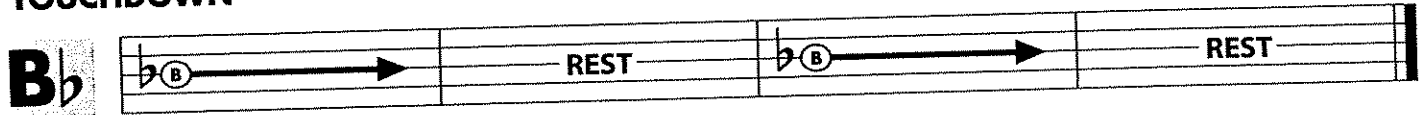


8. FOUR BY FOUR – Alternate Sticking

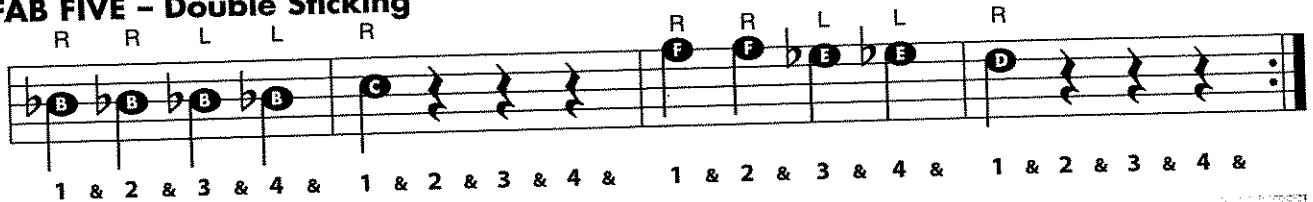
Repeat Sign /



9. TOUCHDOWN



10. THE FAB FIVE – Double Sticking



Treble Clef

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

Time Signature

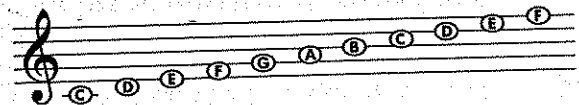
indicates how many beats per measure and what kind of note gets one beat.



= 4 beats per measure
= Quarter note gets one beat

Note Names

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



THEORY

Sharp

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

Flat

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

Natural

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

11. READING THE NOTES

Compare this to exercise 10, THE FAB FIVE.



12. FIRST FLIGHT

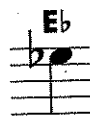


13. ESSENTIAL ELEMENTS QUIZ

Fill in the remaining note names before playing.



Notes In Review

14. ROLLING ALONG *Alternate Sticking*

Go to the next line. /



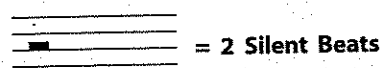
Double Bar /

Half Note

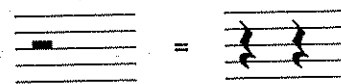


1 & 2 &

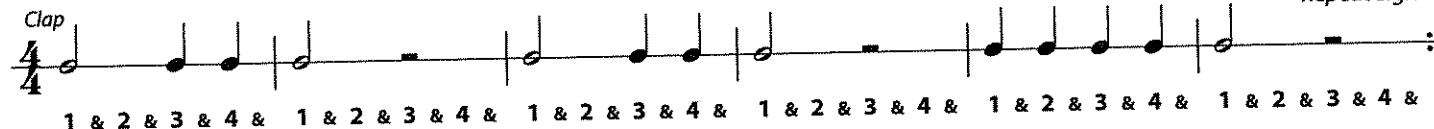
Half Rest



1 & 2 &

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

Repeat Sign /



Combination Sticking

A sticking pattern that combines both alternate and double sticking.

16. THE HALF COUNTS *Combination Sticking*

17. HOT CROSS BUNS

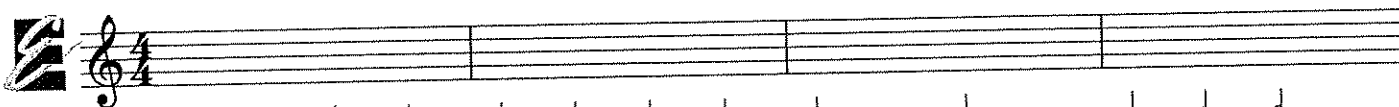


Right Hand Lead

A sticking pattern that begins with the right hand and keeps the right hand on strong beats.

18. GO TELL AUNT RHODIE *Right Hand Lead*

American Folk Song

19. ESSENTIAL ELEMENTS QUIZ *Using the note names and rhythms below, draw your notes on the staff before playing.*

E $\flat$
 F
 E $\flat$
 D
 E $\flat$
 D
 C
 B $\flat$
 C
 D
 E $\flat$
 D
 E $\flat$

Whole Note
 = 4 Beats

1 & 2 & 3 & 4 &

Whole Rest

= A Whole Measure of Silent Beats

1 & 2 & 3 & 4 &

Whole Rest

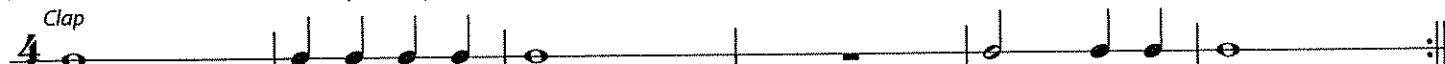
hangs from a staff line.

Half Rest

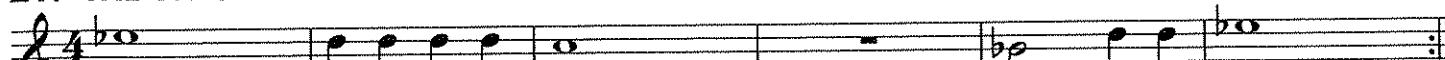
sits on a staff line.

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

Clap



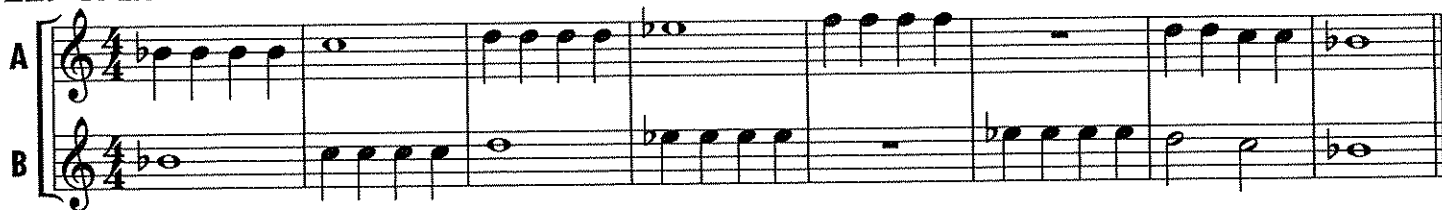
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

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. Practice this duet with a friend or play both parts yourself.

22. SPLIT DECISION – Duet

Key Signature

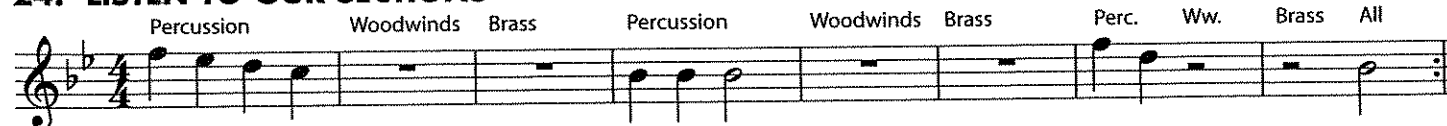
The **Key Signature** tells us which notes to play with sharps (#) or flats (b) throughout the music. Your Key Signature indicates the Key of Bb – play all B's as B-flats, and E's as E-flats.

THEORY**Left Hand Lead**

A sticking pattern that begins with the left hand and keeps the left hand on strong beats.

23. MARCH STEPS Left Hand Lead


△ Play Bb's and Eb's

24. LISTEN TO OUR SECTIONS


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

Simile (sim.)

Continue playing in the same style.

25. LIGHTLY ROW Right Hand Lead

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


Fermata

Hold the note (or rest) longer than normal.

27. REACHING HIGHER – New Note.**G****28. AU CLAIRE DE LA LUNE** Left Hand Lead

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 Double Sticking

Adaptation

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

33. DEEP POCKETS – New Note

[illegible]

34. DOODLE ALL DAY

On the Beach

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

A musical score for a single melodic line in G major, 4/4 time. The melody consists of eight measures. Above each measure are rhythmic flags: Measure 1: R R L L; Measure 2: R R L; Measure 3: R R L R L; Measure 4: R L; Measure 5: R R L L; Measure 6: R R L; Measure 7: R R L R L; Measure 8: R L. The notes are as follows: Measure 1: G4 quarter, A4 quarter, B4 half; Measure 2: C5 quarter, B4 quarter, A4 half; Measure 3: G4 quarter, F#4 quarter, E4 half; Measure 4: D4 whole; Measure 5: G4 quarter, A4 quarter, B4 half; Measure 6: C5 quarter, B4 quarter, A4 half; Measure 7: G4 quarter, F#4 quarter, E4 half; Measure 8: D4 whole. The piece ends with a repeat sign.

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 Combination Sticking

Dynamics

f – forte (play loudly) *mf* – mezzo forte (play moderately loud) *p* – piano (play softly)
The higher you lift the mallet, the louder the note will sound.

37. LOUD AND SOFT

The first staff of music is in 4/4 time, marked with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the mood is 'Clap'. The melody consists of eighth notes, with rests indicated by a 'z' symbol. The dynamics are marked as *f* (forte), *mf* (mezzo-forte), *p* (piano), and *f* (forte) throughout the staff.

38. JINGLE BELLS

J. S. Pierpont

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. It begins with a mezzo-forte (*mf*) dynamic marking. The lower staff is in bass clef with the same key signature and time signature. The second system also consists of two staves. The upper staff continues the melody from the first system. The lower staff begins with a forte (*f*) dynamic marking and includes a piano (*p*) dynamic marking later in the system. The music is written in a simple, accessible style suitable for a children's song.

39. MY DREYDL

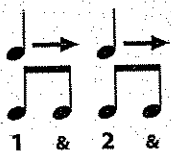
Traditional Hanukkah Song

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two staves, and the second system contains the next two staves. The music is in 4/4 time, with a key signature of one flat (B-flat). The first staff begins with a mezzo-forte (*mf*) dynamic, followed by a piano (*p*) section, and ends with a forte (*f*) section. The second staff continues the melody and accompaniment, maintaining the same dynamics. The melody is primarily composed of eighth and quarter notes, with some rests. The accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

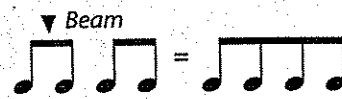
Eighth Notes



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

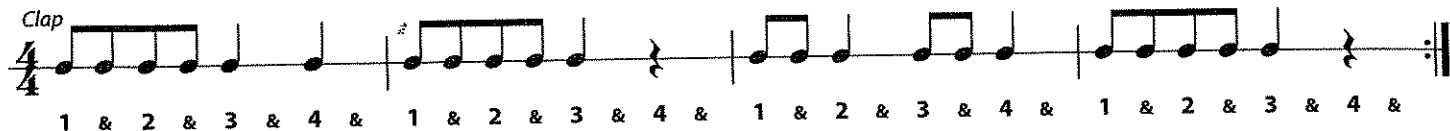


Two or more Eighth Notes have a *beam* across the stems.



40. RHYTHM RAP

Clap the rhythm while counting and tapping.



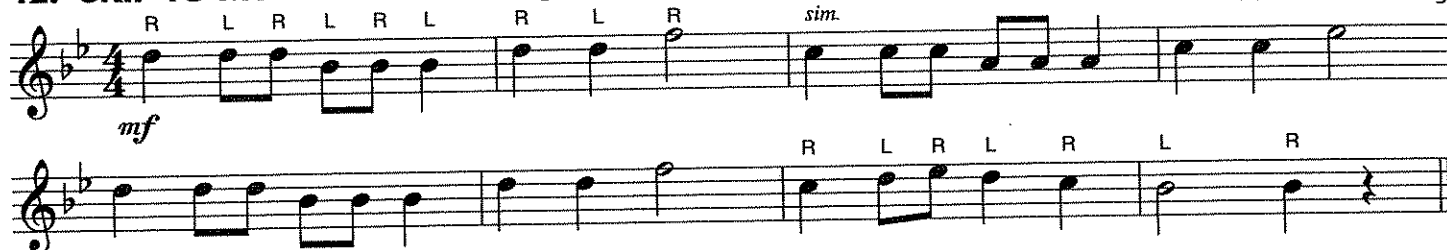
41. EIGHTH NOTE JAM



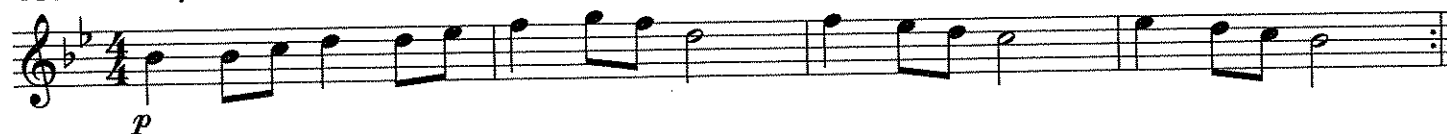
42. SKIP TO MY LOU

Alternate Sticking

American Folk Song



43. LONG, LONG AGO



44. OH, SUSANNA

Stephen Collins Foster



HISTORY

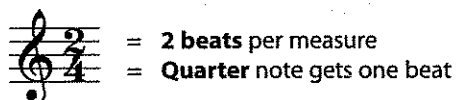
Italian composer **Gioacchino Rossini** (1792–1868) began composing as a teenager and was very proficient on the piano, viola and horn. He wrote "William Tell" at age 37 as the last of his forty operas, and its familiar theme is still heard today on radio and television.

45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

Gioacchino Rossini

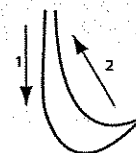


2/4 Time Signature

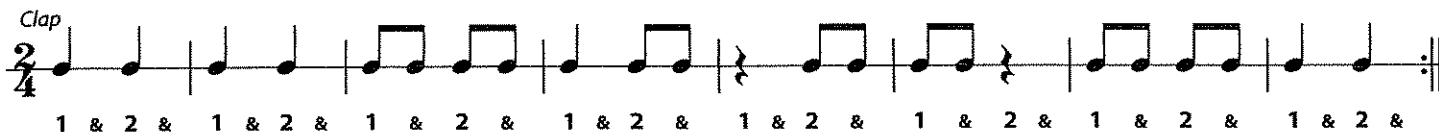


Conducting

Practice conducting this two-beat pattern.



46. RHYTHM RAP



47. TWO BY TWO



Tempo Markings

Tempo is the speed of music. Tempo markings are usually written above the staff, in Italian.
Allegro – Fast tempo **Moderato** – Medium tempo **Andante** – Slower walking tempo

48. HIGH SCHOOL CADETS – March

John Philip Sousa



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49. HEY, HO! NOBODY'S HOME – New Note

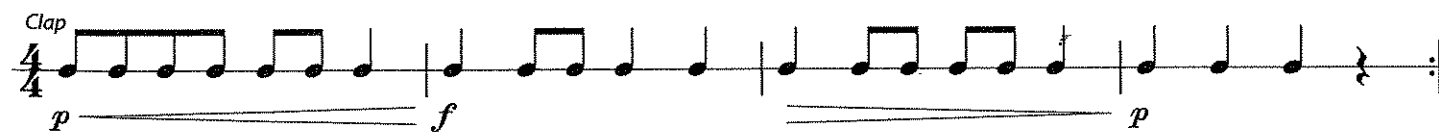


Dynamics

Crescendo (gradually louder)

Decrescendo or *Diminuendo* (gradually softer)

50. CLAP THE DYNAMICS



51. PLAY THE DYNAMICS



TONE BUILDER

TONE BUILDER

A musical staff in G major (one sharp) and 4/4 time. The melody consists of quarter notes G-A-B-C-D-E-F-G, followed by a half note G, then a whole rest, then quarter notes A-B-C-D-E-F-G, followed by a half note G, then another whole rest, and finally quarter notes G-A-B-C-D-E-F-G ending with a half note G.

Clap

4/4

Stomp!

Melodic Sticking

An approach that combines all the various stickings to create the best performance of the melodic line.

(Part A = Melody, Part B = Harmony)

George R. Poulton

Andante

(Part A = Melody, Part B = Harmony)

George R. Poulton

Handwritten musical score for a piece titled "Andante" by George R. Poulton. The score is in 4/4 time and consists of two systems. Each system has two staves, A (Melody) and B (Harmony). The key signature has one flat (B-flat). The first system starts with a "mf" dynamic and a "sim." (simultaneous) marking. The second system includes dynamics of "mf", "f", and "p". Fingerings are indicated by numbers 1-5 above notes. The piece concludes with a final cadence on a whole note.

Melodic Sticking Moderato

French Folk Song

The musical score for 'The Rose Tree' is presented in two systems. The first system is a single melodic line in G major (one sharp) and 2/4 time, marked 'Moderato'. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with fingerings indicated by circled numbers 1 and 2. The second system continues the melody, starting with a mezzo-forte (*mf*) dynamic marking. It includes slurs over groups of notes and ends with a forte (*f*) dynamic marking. The notation is clear and includes standard musical symbols for clef, key signature, time signature, dynamics, and articulation.

PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN – Band Arrangement

Arr. by John Higgins

Allegro

3 Measure number

mf

11

19

This musical score is for a band arrangement of 'When the Saints Go Marching In'. It is in 4/4 time and 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 D, and a half note F. The second staff continues with a half note G, a quarter note A, and a half note B-flat. The third staff continues with a half note C, a quarter note D, 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

2nd time go on to meas. 13

f

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 D, and a half note F. The second staff continues with a half note G, a quarter note A, and a half note B-flat. The third staff continues with a half note C, a quarter note D, and a half note E. Dynamics include *mf* and *f*. Measure numbers 9 and 13 are indicated in boxes. A repeat sign is present at the end of the first 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

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 D, and a half note F. The second staff continues with a half note G, a quarter note A, and a half note B-flat. The third staff continues with a half note C, a quarter note D, and a half note E. Dynamics include *mf* and *f*. Measure numbers 9 and 13 are indicated in boxes.

58. HARD ROCK BLUES – Encore

John Higgins

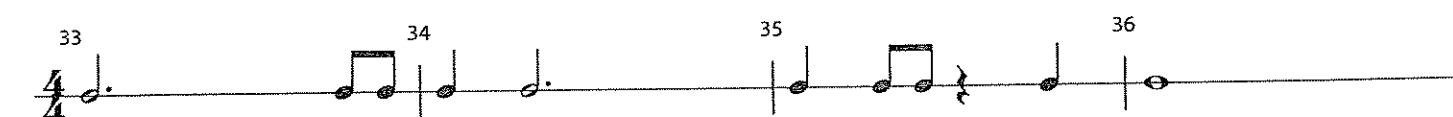
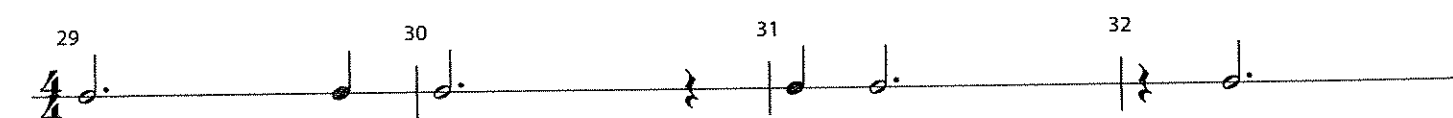
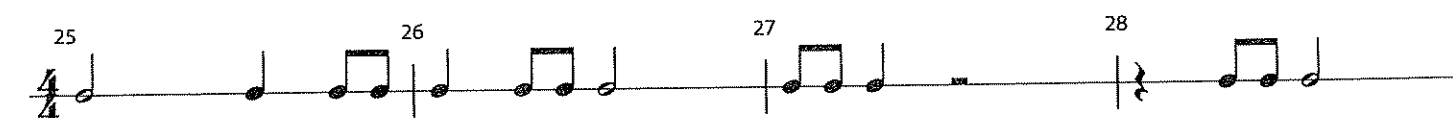
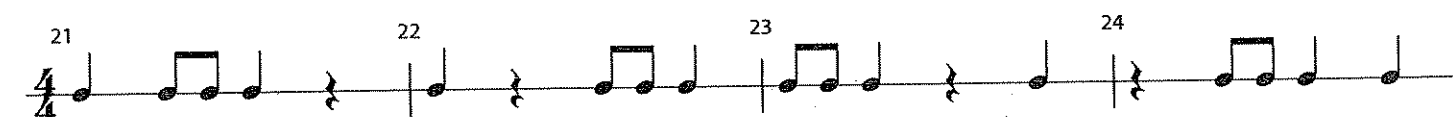
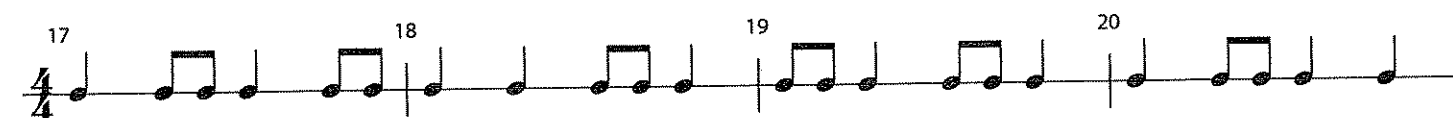
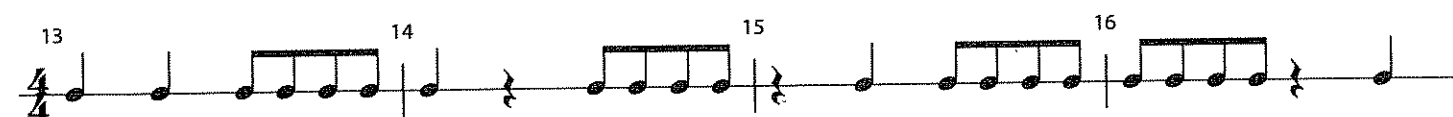
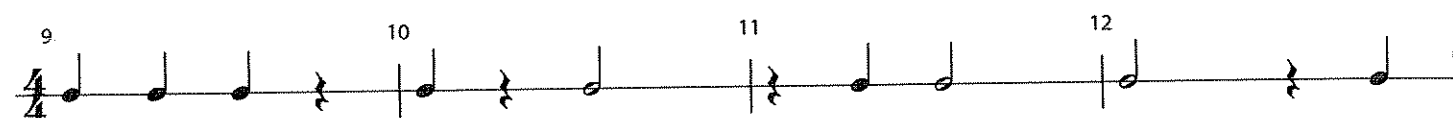
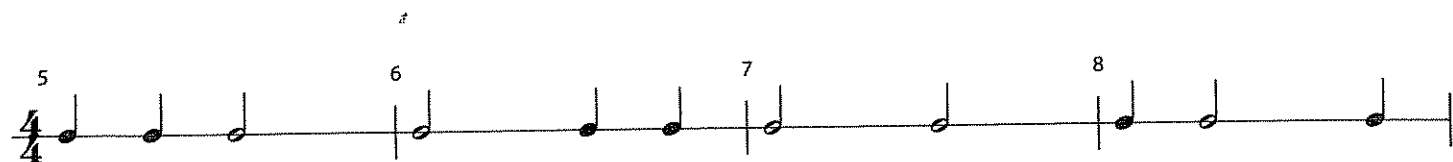
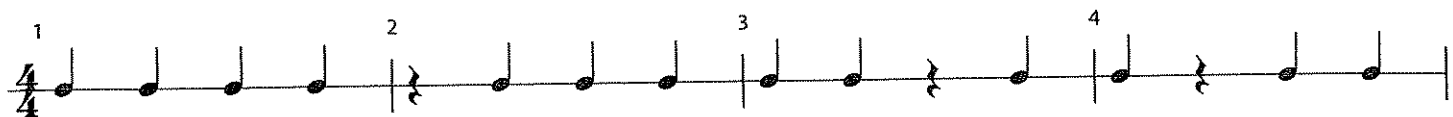
Allegro

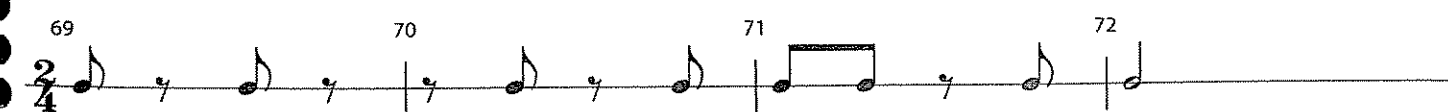
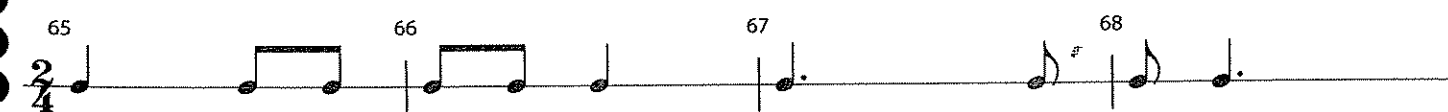
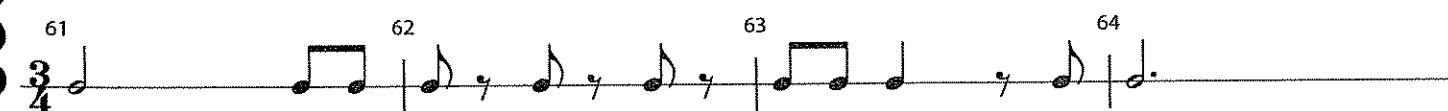
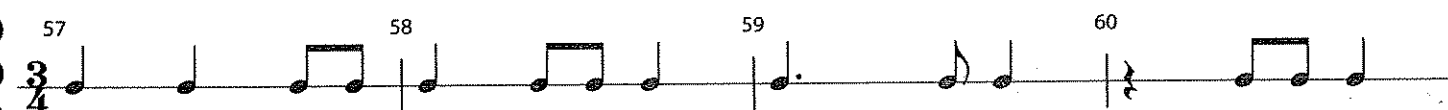
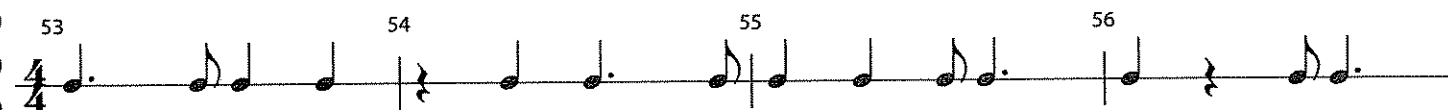
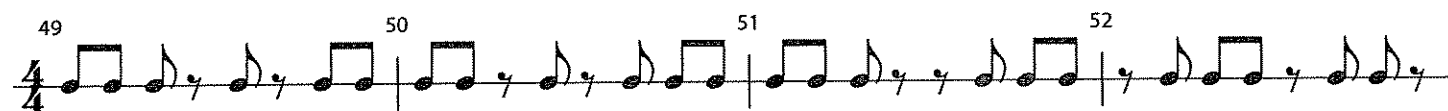
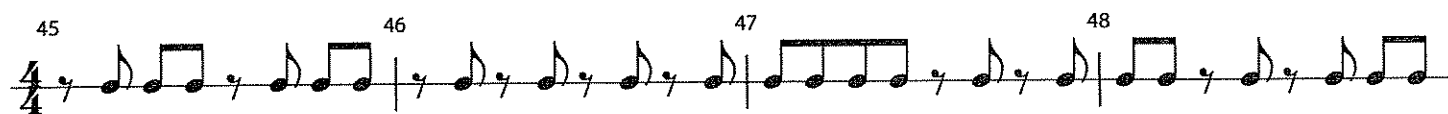
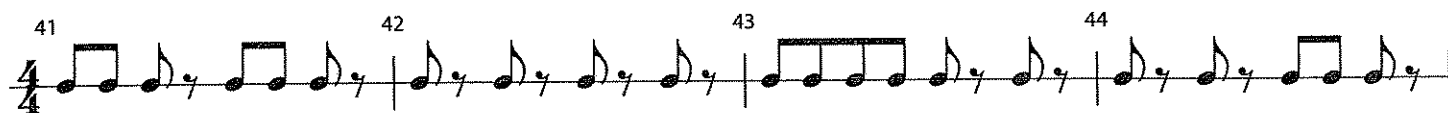
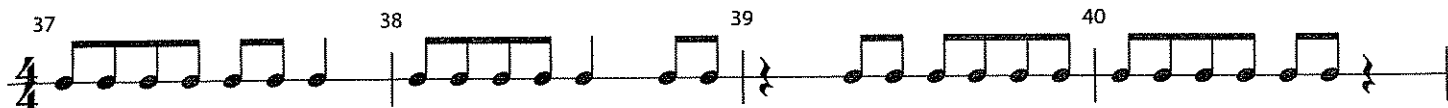
f

This musical score is for a band arrangement of '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 D, and a half note F. The second staff continues with a half note G, a quarter note A, and a half note B-flat. Dynamics include *f*.



RHYTHM STUDIES



 RHYTHM STUDIES

Flute

Name _____

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

31. A MOZART MELODY

Adaptation



32. ESSENTIAL ELEMENTS QUIZ

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



SCALE CHECKLIST

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

MAJOR SCALE CHART

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

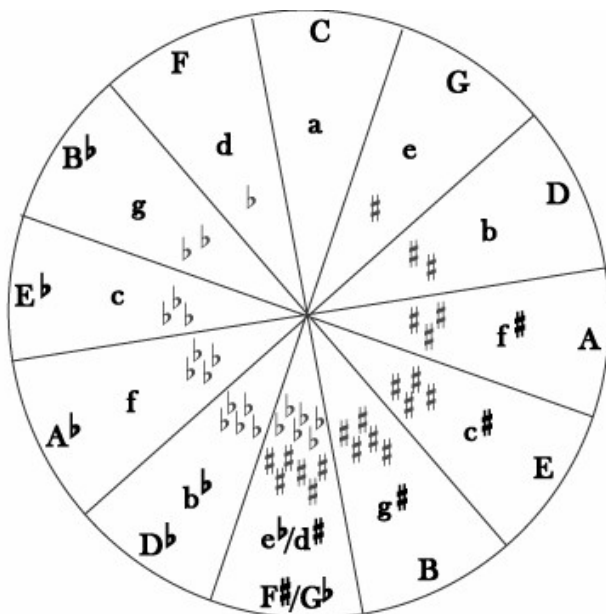
TRANSPOSITION GUIDE

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

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

CIRCLE OF FIFTHS (KEY SIGNATURES)

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



TIPS

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

NATURAL MINOR SCALE CHART

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

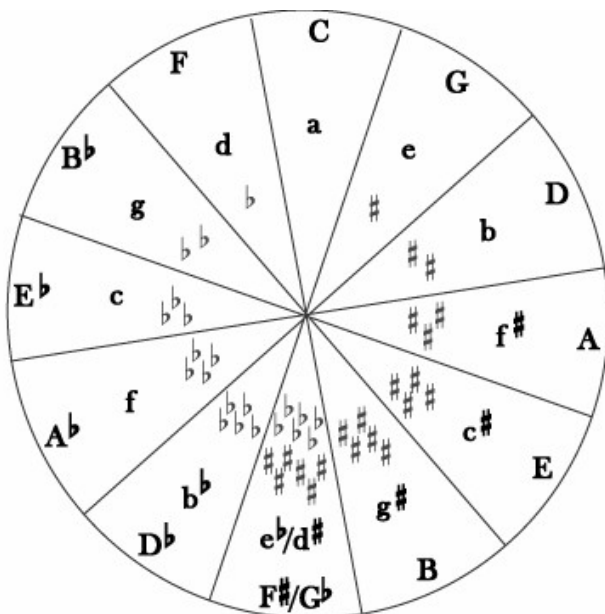
TRANSPOSITION GUIDE

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

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

CIRCLE OF FIFTHS (KEY SIGNATURES)

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



TIPS

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

Concert Bb Major Scale

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

GUITAR

1 2 3 1 2 3 2 1

3 2 1 3 2 1 0 3 2 1

BASS GUITAR

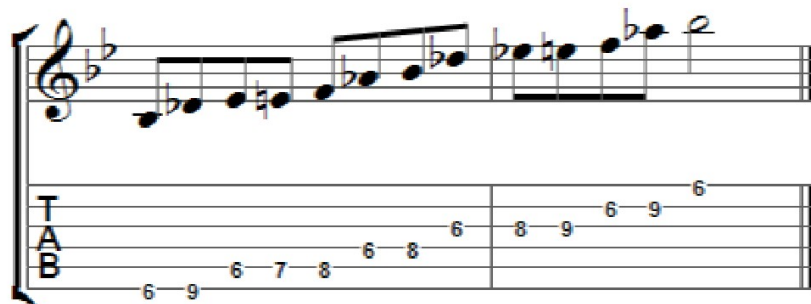
1 2 3 1 2 3 2 1

3 2 1 3 2 1 0 3 2 1

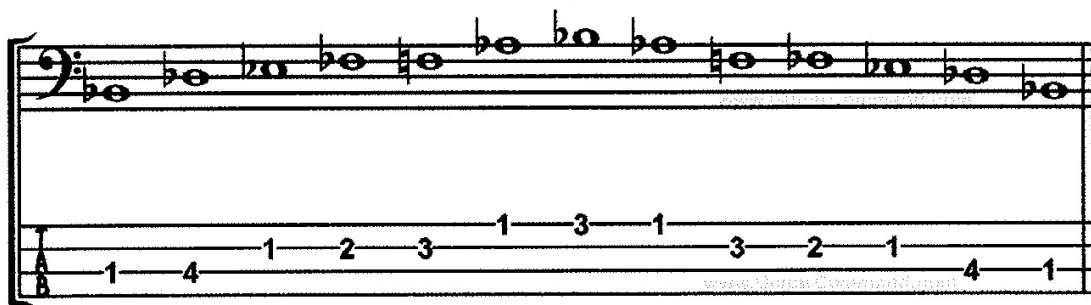
Concert Bb Blues Scale

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

GUITAR



BASS GUITAR



Concert C Minor Scale

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

GUITAR



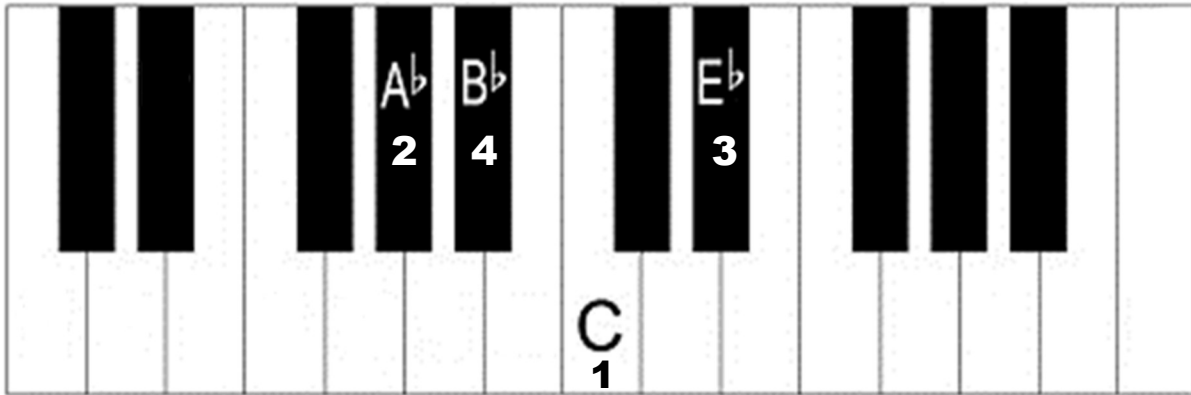
BASS GUITAR

C Natural Minor Scale



PIANO & PERCUSSION

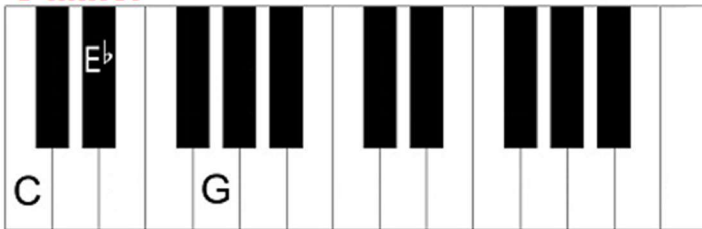
C Minor GROOVE



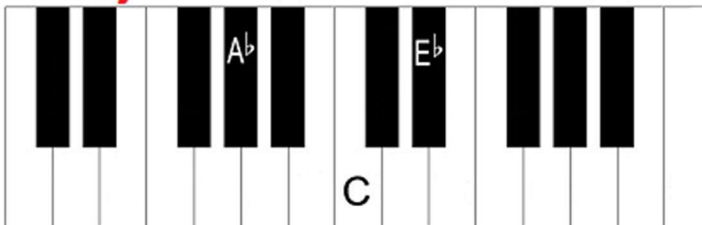
4 BEATS EACH NOTE: 1 – 2 – 3 – 4 / Cm – Ab – Eb – Bb

C Minor Chords (Optional)

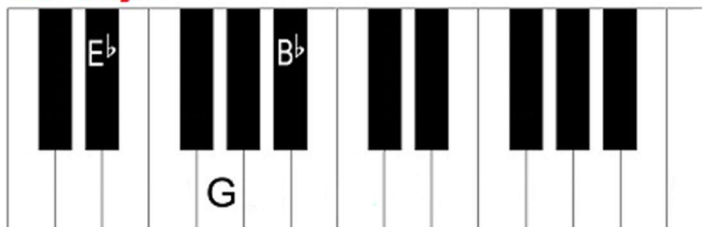
C Minor



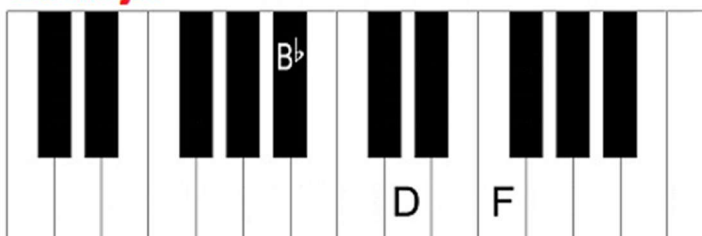
Ab Major



Eb Major



Bb Major



Percussion Groove



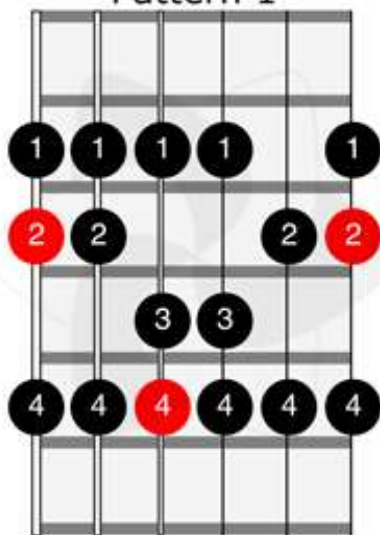
Concert G Minor Scale

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

Guitar Scale Patterns

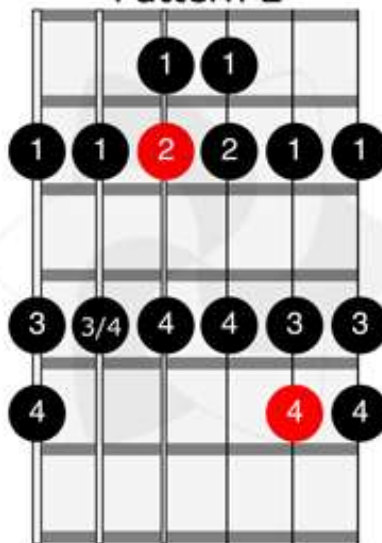
Major Scale (Do Re Mi Fa Sol La Ti Do)

Major Scale
Pattern 1



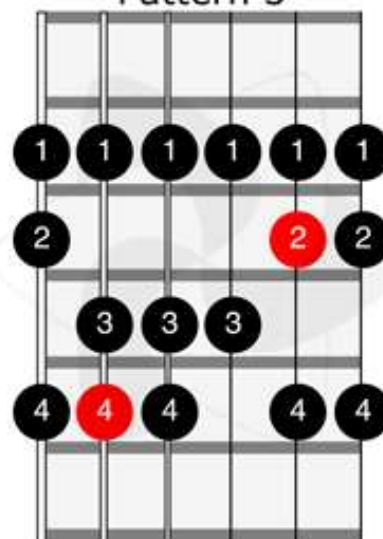
www.justinguitar.com

Major Scale
Pattern 2



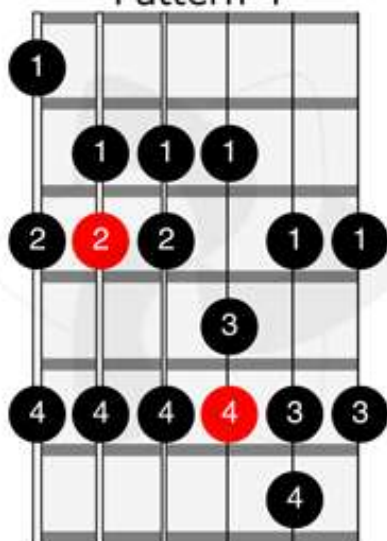
www.justinguitar.com

Major Scale
Pattern 3



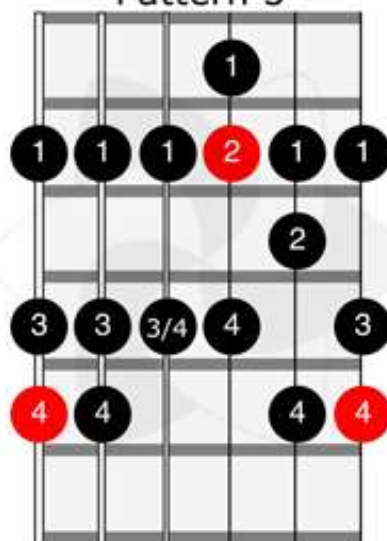
www.justinguitar.com

Major Scale
Pattern 4



www.justinguitar.com

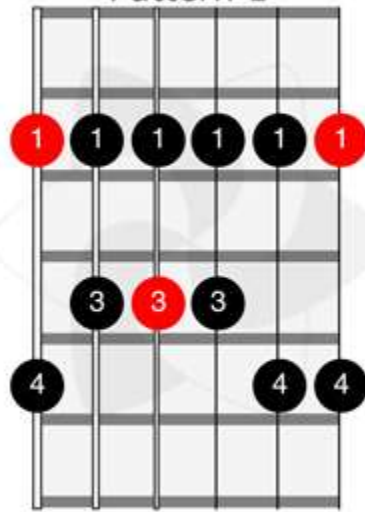
Major Scale
Pattern 5



www.justinguitar.com

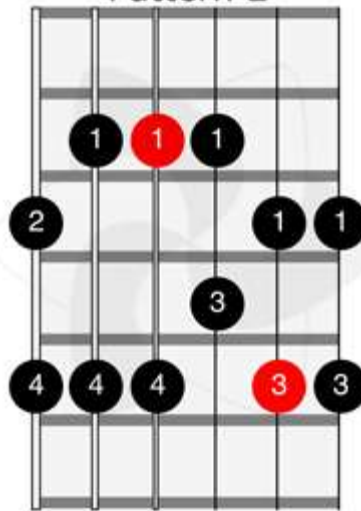
Minor Pentatonic Scale (Do Me Fa Sol Te Do)

Minor Pentatonic Pattern 1



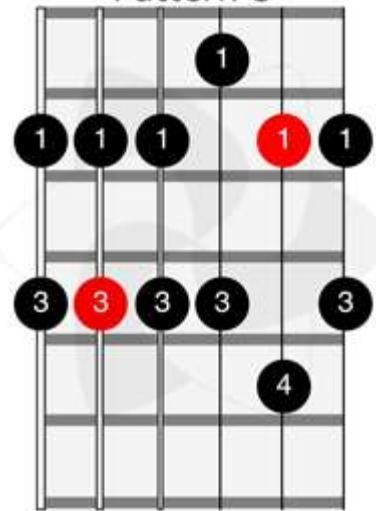
www.justinguitar.com

Minor Pentatonic Pattern 2



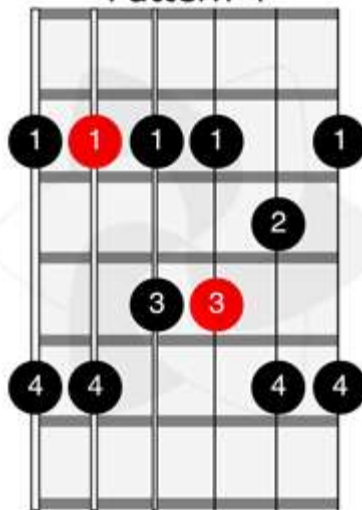
www.justinguitar.com

Minor Pentatonic Pattern 3



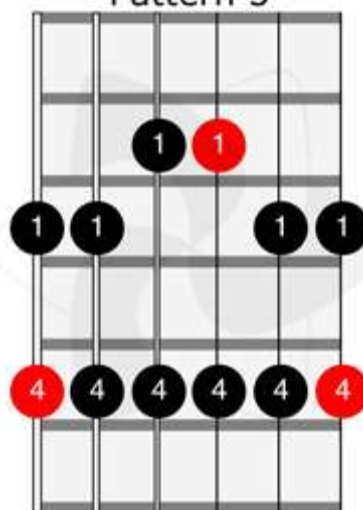
www.justinguitar.com

Minor Pentatonic Pattern 4



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Minor Pentatonic Pattern 5



www.justinguitar.com

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 music is divided into four measures, with the first measure containing a complex melodic line and the subsequent measures containing sustained chords. The chords are labeled as E^b, B^b, F7, and B^b in the bottom right corner of the score.

Holiday Solos – Duets – Trios – Quartets

SOLOS (1+people)

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

DUETS

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

SOLOS, DUETS, TRIOS, QUARTETS

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

CIRCLE YOUR CHOICE ABOVE

Names: _____

Instruments: _____

SCITECH BAND GROOVE CHART

-CHORD PROGRESSIONS FOR IMPROV-

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

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

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

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

-Chord progressions can be used in any key

12 BAR BLUES

Blues Scale

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

12 Bar Blues Progression

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

12 Bar Blues Licks

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

2) 4-b3-1

3) 1-b3-4

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

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

6) 1-b3-4-b5-5

Solos

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

2) 4-b3-1

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

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

Walking Bass Line - C Instruments

- (I) B $\flat$ D F G A $\flat$ G F D
- (I) B $\flat$ D F G A $\flat$ G F D
- (IV) E $\flat$ G B $\flat$ C D $\flat$ C B $\flat$ G
- (I) B $\flat$ D F G A $\flat$ G F D
- (V) F A C D
- (IV') E $\flat$ G B $\flat$ C
- (I) B $\flat$ D F G A $\flat$ G F D

Walking Bass Line - B $\flat$ Instruments

- (I) C E G A B $\flat$ A G E
- (I) C E G A B $\flat$ A G E
- (IV) F A C D E $\flat$ D C A
- (I) C E G A B $\flat$ A G E
- (V) G B D E
- (IV') F A C D
- (I) C E G A B $\flat$ A G E

Walking Bass Line - E $\flat$ Instruments

- (I) G B D E F E D B
- (I) G B D E F E D B
- (IV) C E G A B $\flat$ A G E
- (I) G B D E F E D B
- (V) D F $\sharp$ A B
- (IV') C E G A
- (I) G B D E F E D B

ADVANCED MUSIC

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

CONCERT PITCH SCORE

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

C INSTRUMENTS

Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(Eb) Eb Bb7 Cm Ab Eb Bb7

Soprano

Alto

Tenor

Bass

7

S

A

T

B

14

S

A

T

B

©

ANGELS WE HAVE HEARD ON HIGH

Guitar / Mallets

Traditional French Carol

Soprano

1 Either octave

2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

Alto

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

Tenor

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

Bass

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 21

Bass Guitar

BAD BUNNY MEDLEY

MONACO | BAILE INOLVIDABLE | LA MuDANZA | DtMF

arr. Walsh
for the SciTech Band

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

A

11 Bm Em7 Bm Em7 Bm Em7 Bm

B

18 Em7 **19** Bm Em7 Bm

C

24 Em7 Bm Em7 Bm Em7 Bm

D

30 Em7 Bm Em7 Bm Em7 Bm

36 Em7 Bm Em7 Bm Em7 Bm

E

42 Em7 Bm Em7 Bm Em7 Bm

F

48 Em7 Bm Bm Em7 Bm

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

60 Em7 Bm Em7 Bm Em7 Bm

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

rall. - - - - -

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

84

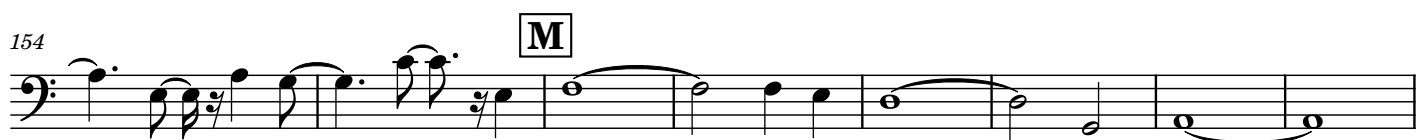
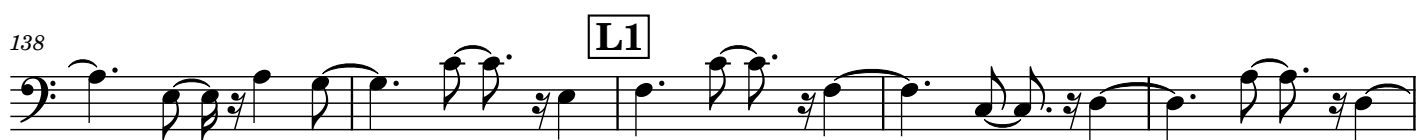
90 **J**

96 **K** = 180

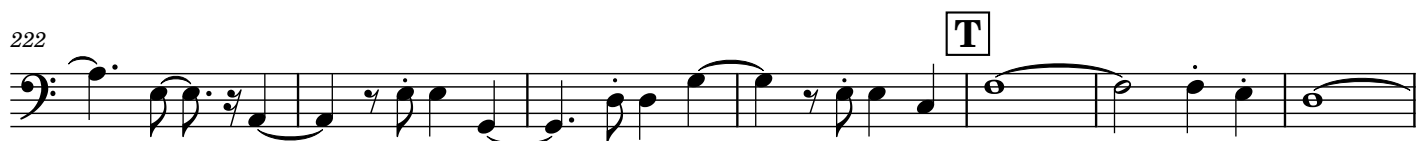
103

109

115



4



239 **U1** $\text{♩} = 100$
4

247 **V**

251

257 **W**

261

265

"D_tMF"

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

289

295 9 rit. - - -

Voice

BAD BUNNY MEDLEY

MONACO | BAILE INOLVIDABLE | LA MuDANZA | DtMF

arr. Walsh
for the SciTech Band

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

102 62 8 8 55 **U** “LA MuDANZA” 2

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

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

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

302

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

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

306 rit. ———

Bass Guitar

Billie Jean

arr. Raul Maldonado

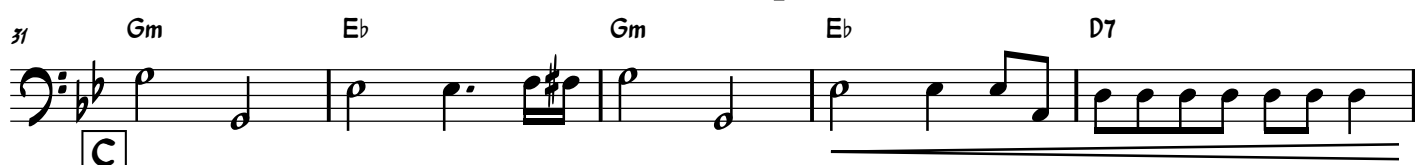
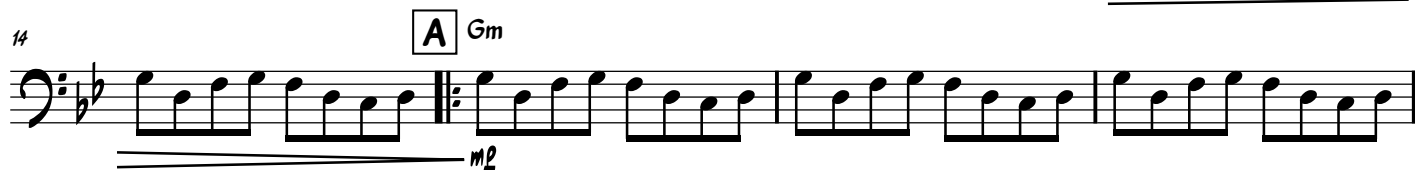
Michael Jackson

♩ = 120

Drums

Bassline
Gm

2



44 C Gm

48 **D** Gm *mp*

52 C Gm 1.

56 C Gm

60 2. **E** Eb Gm Eb Gm Eb *mp* **F** Gm

66 Gm Eb D7 Gm *mp*

71 C **G** Gm

75 Gm

79 C

83 Gm C

87 Gm **H** Solo Section Gm *mp*

91



95



99

Gm

I

Gm



103



107

Gm



111

Gm



115

Gm



Bass Guitar (tablature)

Billie Jean

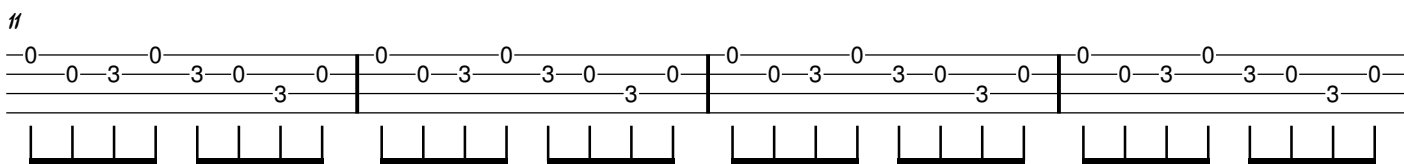
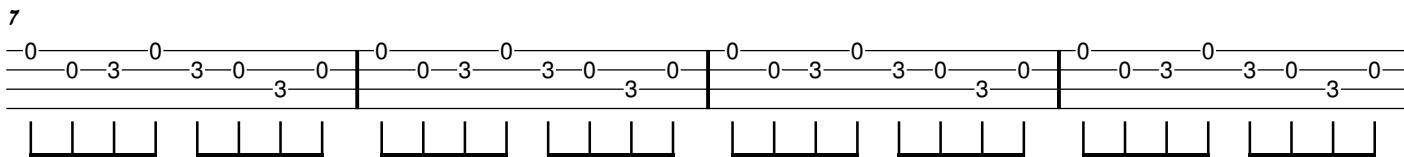
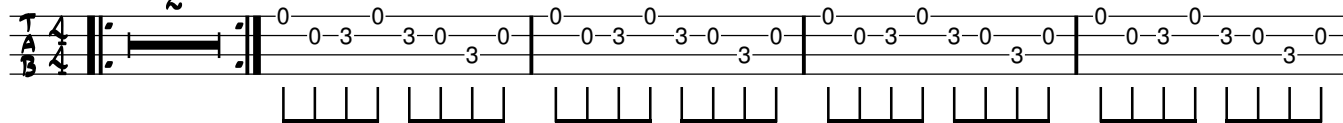
arr. Raul Maldonado

Michael Jackson

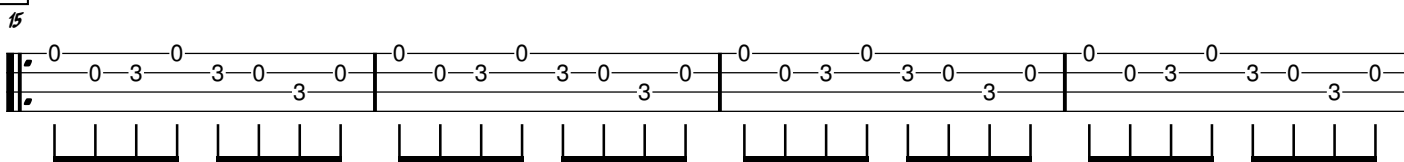
♩ = 120

Drums
2

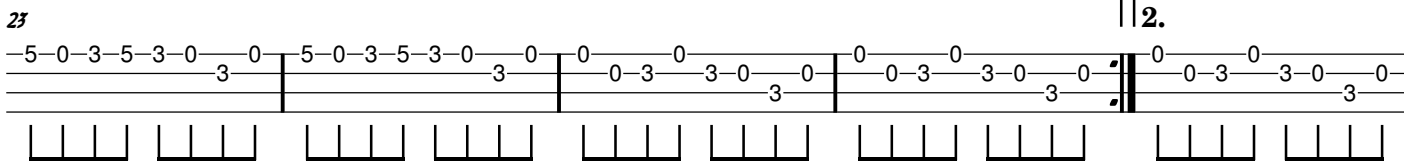
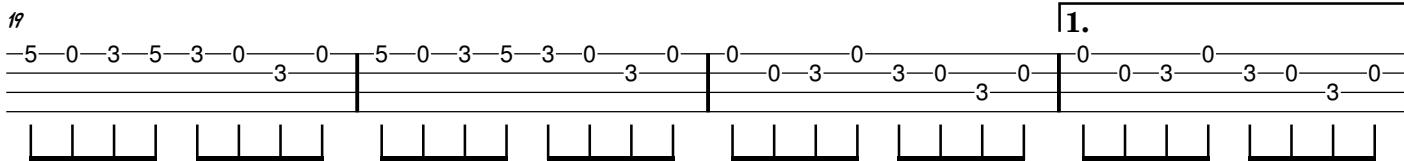
Bassline



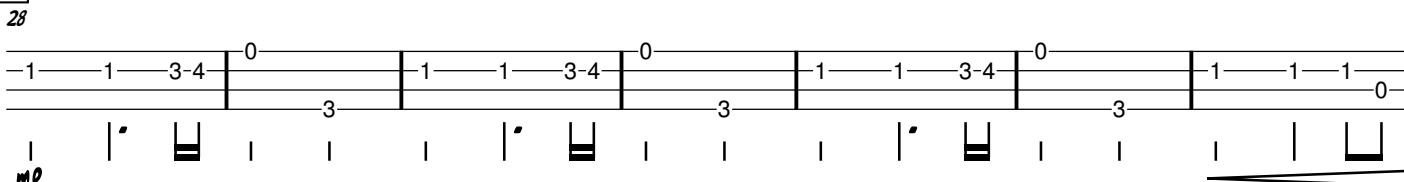
A



m2

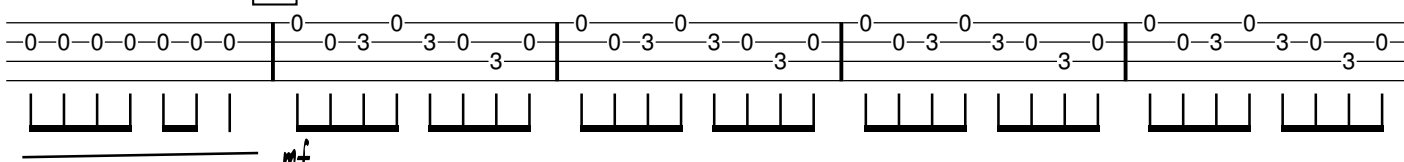


B



m2

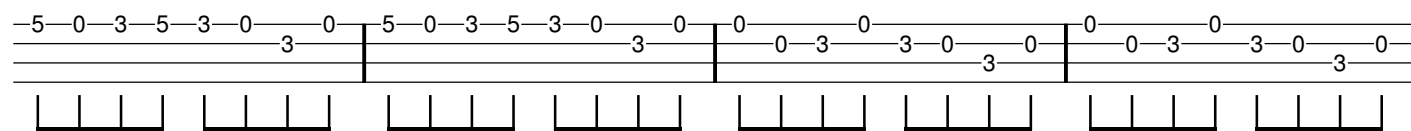
C



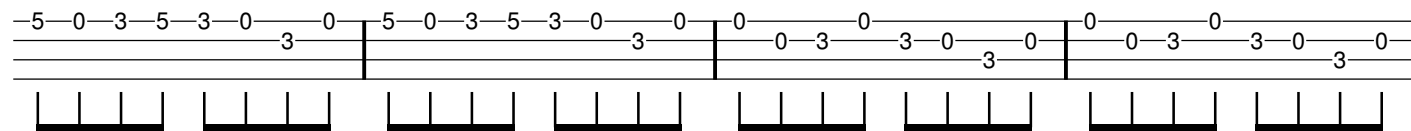
m2

2

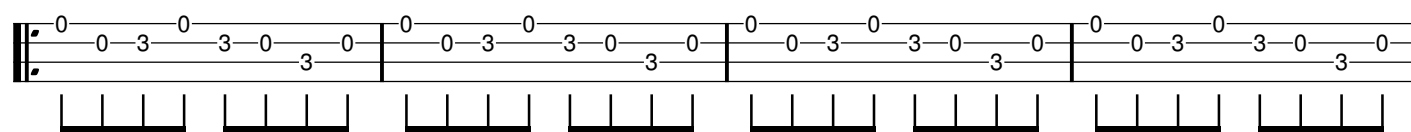
40



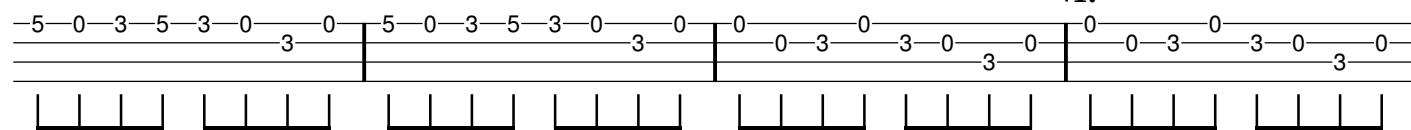
44

**D**

48

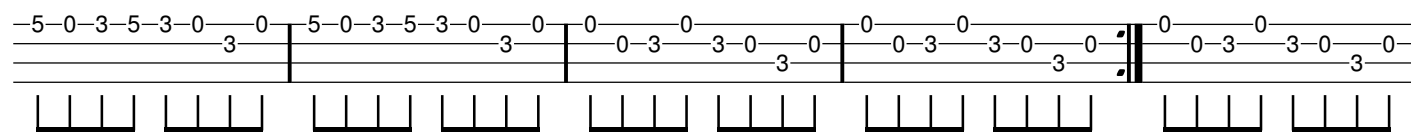
*m2*

52



1.

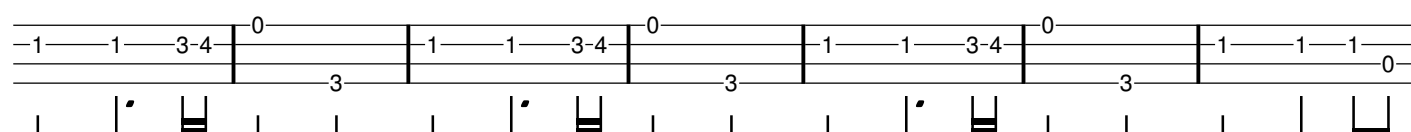
56



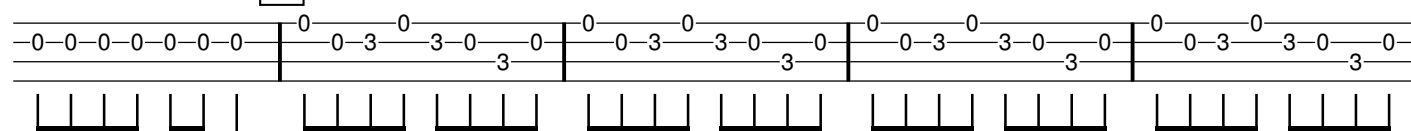
2.

E

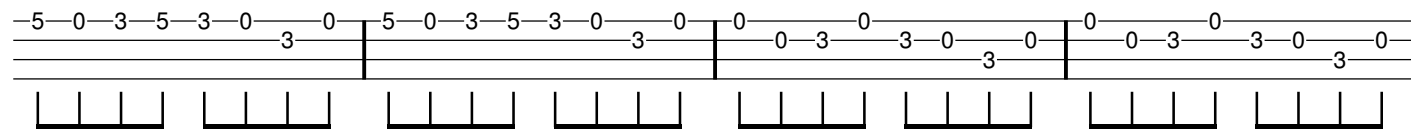
61

*m2*

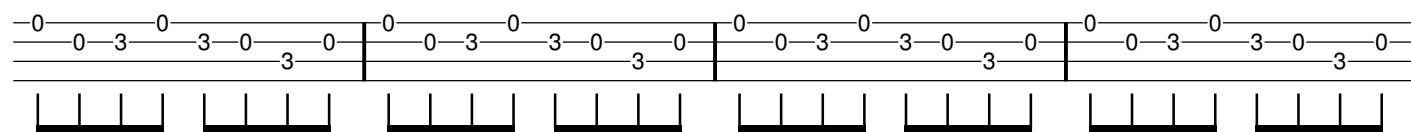
68

F*m2*

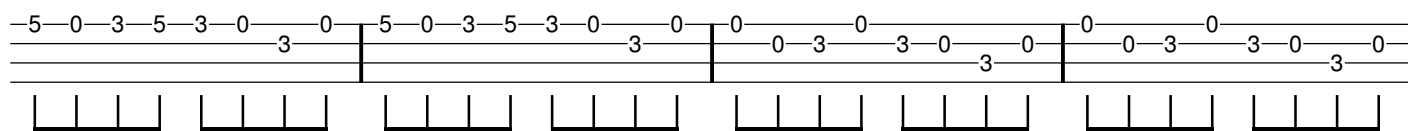
73

**G**

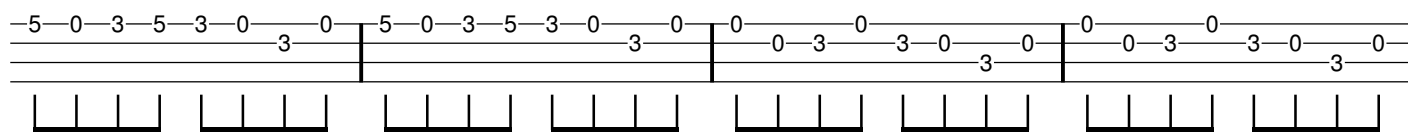
77



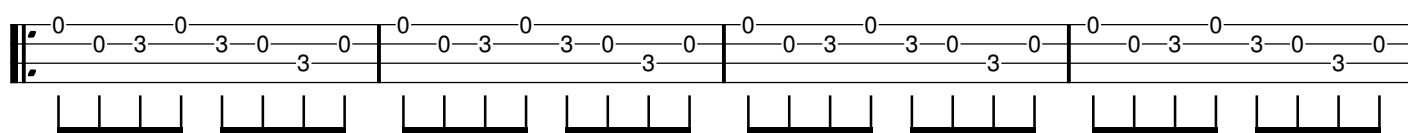
81



85

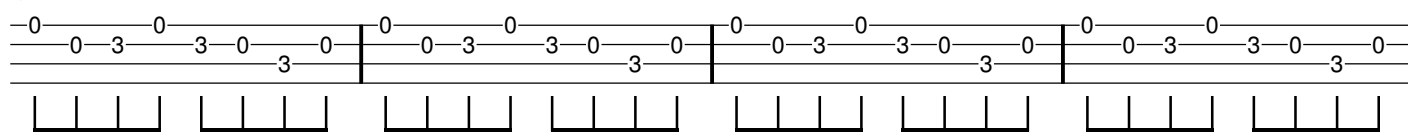
**H**

89 Solo Section

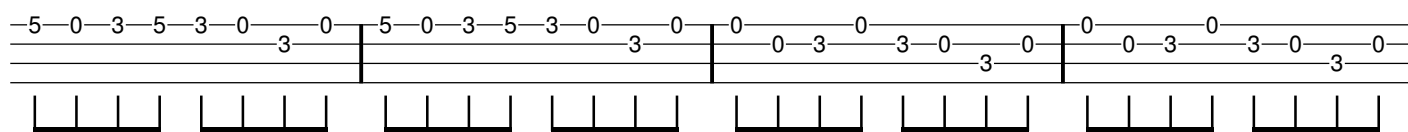


m2

93



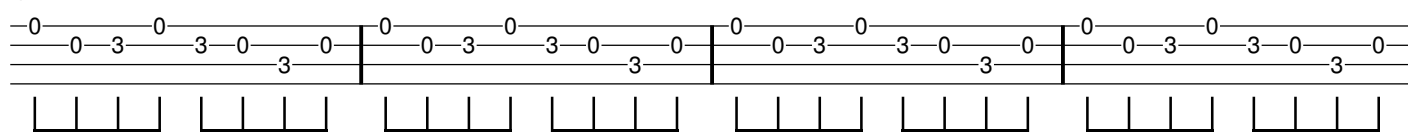
97



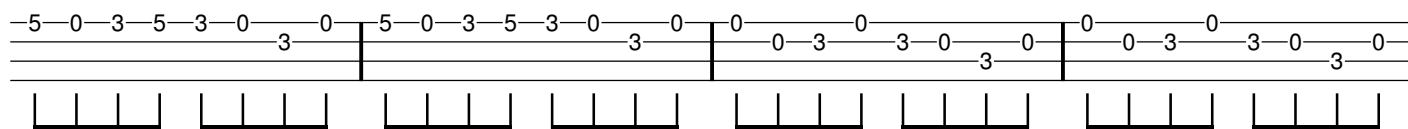
m2

I

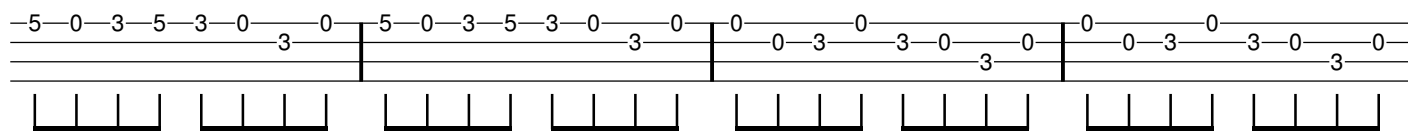
101



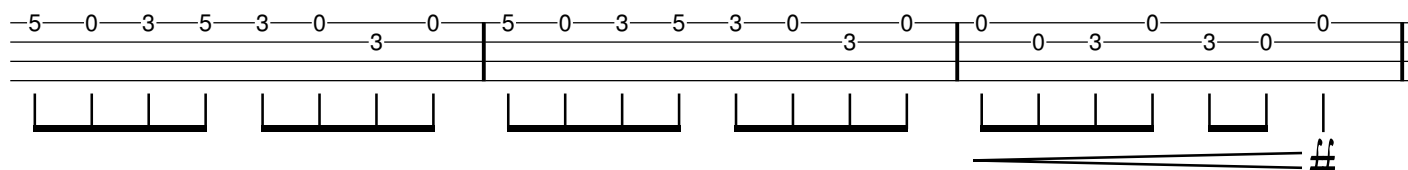
105



109



113



Bass Guitar

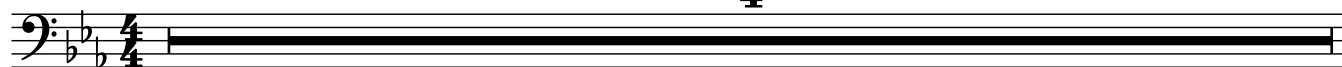
Candy Rain

Arr. Raul Maldonado

Soul For Real

♩ = 94

4



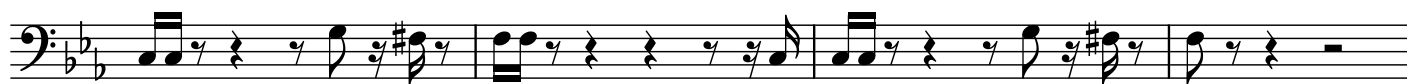
5



9 **A**



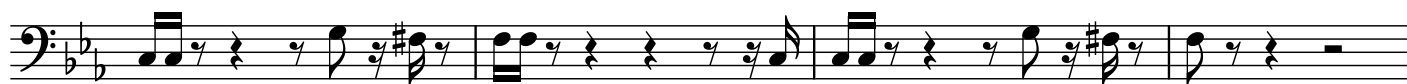
13



17 **B**



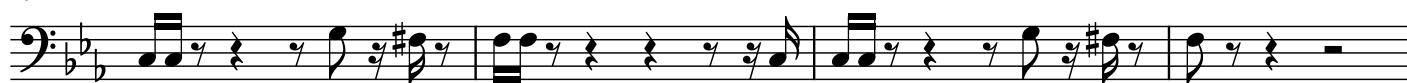
21



25 **C**



29



33 **D**



37

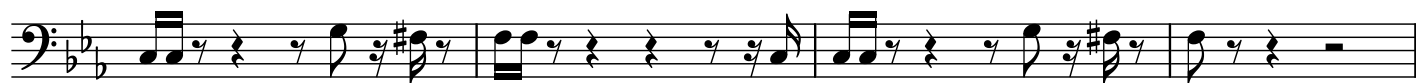


2

41 **E**



45



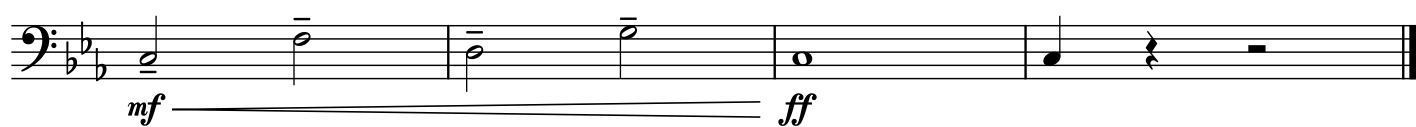
49 **F** Solo Section



53



57 **G**



Piano

Candy Rain

Arr. Raul Maldonado

Soul For Real

♩ = 94
Fm

First system of music (measures 1-4). The key signature is three flats (Bb, Eb, Ab). The time signature is 4/4. The tempo is marked as ♩ = 94. The first measure has a treble clef and a bass clef, with a triplet of eighth notes in the treble and a whole note in the bass. The second measure has a treble clef and a bass clef, with a quarter note in the treble and a whole note in the bass. The third measure has a treble clef and a bass clef, with a triplet of eighth notes in the treble and a whole note in the bass. The fourth measure has a treble clef and a bass clef, with a quarter note in the treble and a whole note in the bass. The chord progression is Fm, Fm7, Fm, Fm, Bb.

Second system of music (measures 5-8). The key signature is three flats (Bb, Eb, Ab). The time signature is 4/4. The first measure has a treble clef and a bass clef, with a triplet of eighth notes in the treble and a whole note in the bass. The second measure has a treble clef and a bass clef, with a quarter note in the treble and a whole note in the bass. The third measure has a treble clef and a bass clef, with a triplet of eighth notes in the treble and a whole note in the bass. The fourth measure has a treble clef and a bass clef, with a quarter note in the treble and a whole note in the bass. The chord progression is Fm, Fm7, Fm, Fm, Bb.

Third system of music (measures 9-12). The key signature is three flats (Bb, Eb, Ab). The time signature is 4/4. The first measure has a treble clef and a bass clef, with a triplet of eighth notes in the treble and a whole note in the bass. The second measure has a treble clef and a bass clef, with a quarter note in the treble and a whole note in the bass. The third measure has a treble clef and a bass clef, with a triplet of eighth notes in the treble and a whole note in the bass. The fourth measure has a treble clef and a bass clef, with a quarter note in the treble and a whole note in the bass. The chord progression is Cm7, Fm, Cm7, Fm7, Bb. A box labeled 'A' is placed above the first measure.

Fourth system of music (measures 13-16). The key signature is three flats (Bb, Eb, Ab). The time signature is 4/4. The first measure has a treble clef and a bass clef, with a triplet of eighth notes in the treble and a whole note in the bass. The second measure has a treble clef and a bass clef, with a quarter note in the treble and a whole note in the bass. The third measure has a treble clef and a bass clef, with a triplet of eighth notes in the treble and a whole note in the bass. The fourth measure has a treble clef and a bass clef, with a quarter note in the treble and a whole note in the bass. The chord progression is Cm7, Fm, Cm7, Fm7, Bb.

Fifth system of music (measures 17-24). The key signature is three flats (Bb, Eb, Ab). The time signature is 4/4. The first measure has a treble clef and a bass clef, with a triplet of eighth notes in the treble and a whole note in the bass. The second measure has a treble clef and a bass clef, with a quarter note in the treble and a whole note in the bass. The third measure has a treble clef and a bass clef, with a triplet of eighth notes in the treble and a whole note in the bass. The fourth measure has a treble clef and a bass clef, with a quarter note in the treble and a whole note in the bass. The chord progression is Cm7, Fm7, Cm7, Cm7, Fm7, Cm7, Fm7. A box labeled 'B' is placed above the first measure.

Sixth system of music (measures 25-28). The key signature is three flats (Bb, Eb, Ab). The time signature is 4/4. The first measure has a treble clef and a bass clef, with a triplet of eighth notes in the treble and a whole note in the bass. The second measure has a treble clef and a bass clef, with a quarter note in the treble and a whole note in the bass. The third measure has a treble clef and a bass clef, with a triplet of eighth notes in the treble and a whole note in the bass. The fourth measure has a treble clef and a bass clef, with a quarter note in the treble and a whole note in the bass. The chord progression is Cm7, Fm, Cm7, Fm7, Bb. A box labeled 'C' is placed above the first measure.

29 Cm7 Fm Cm7 Fm7 Bb **D** Cm7 Fm7 Cm7 Fm7

37 Cm7 Fm7 Cm7 Fm7

41 **E** Cm7 Fm Cm7 Fm7 Bb Cm7 Fm

47 **F** Cm7 Fm7 Bb Solo Section Cm7 Fm Cm7 Fm7 Bb

53 Cm7 Fm

55 **G** Cm Fm7 Bb Cm Fm7 Ddim G7 Cm Cm

Flute

Canon Remix

Pachelbel /Arr. Bernice

4

5

mf

10

13

17

21

24

29

31

37

38

45

f

51

53

61

65

mf

69

72

f

77

79

83

Bass Guitar

Canon Remix

Pachelbel /Arr. Bernice

5

4

B $\flat$ F Gm Dm E $\flat$

10 B $\flat$ E $\flat$ F

13 With Energy

16

21

29

26

31

37

41

45

46

53 Solo

51

mp

mf

f

2
56

[Title]



61

61

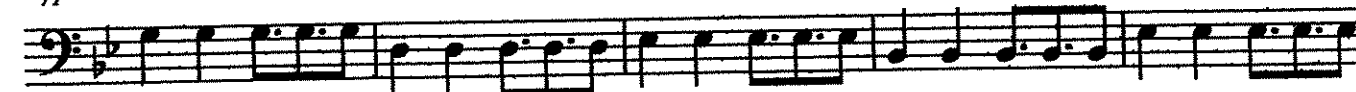


69

66



71



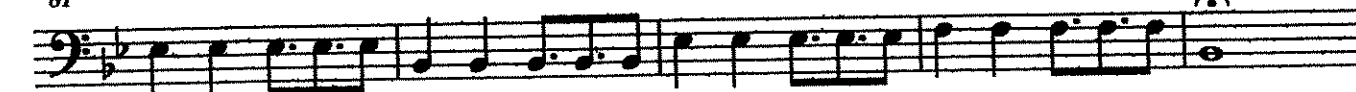
77

76



83

81



Flutes

Pachelbel Unleashed

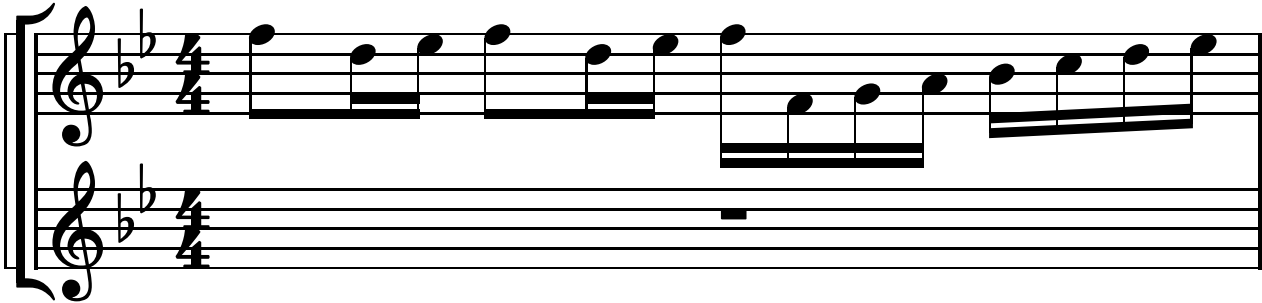
"Canon Remix" Interlude

arr. Walsh
for the SciTech Band

$\text{♩} = 100$

Flute 1

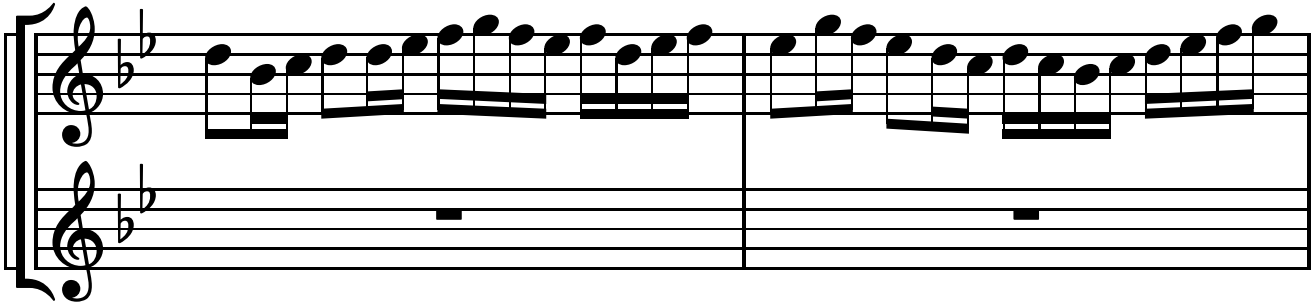
Flute 2



2

Fl. 1

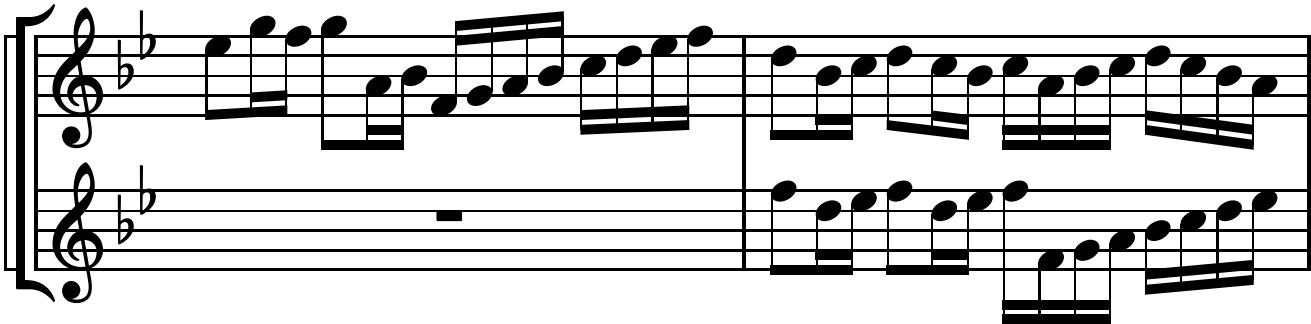
Fl. 2



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) both play a melodic line starting on measure 7. The key signature has two flats. The notation includes eighth and sixteenth notes with beams.

8

Fl. 1

Fl. 2

This system contains measures 8 and 9. In measure 8, both flutes play a complex melodic line with many beamed sixteenth notes. In measure 9, Flute 1 has a whole rest, while Flute 2 continues with a melodic line.

10

Fl. 1

Fl. 2

This system contains measures 10 and 11. In measure 10, Flute 1 has a whole rest, while Flute 2 plays a melodic line. In measure 11, Flute 1 has a whole note, and Flute 2 continues with a melodic line.

12

Fl. 1

Fl. 2

This system contains measures 12 and 13. In measure 12, Flute 1 has a whole note, and Flute 2 plays a melodic line. In measure 13, both flutes have whole notes. The system ends with a double bar line.

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.*

Carol of The Bells

**Bass Line - C
-Flute**

Quartet Version

arr. Turgeon & Bernice

The eighth measure of the exercise is shown. It begins with a treble clef and a key signature of one flat (B-flat). The notes are: a half note G4 (below the staff), a half note F4 (below the staff), a half note E4 (below the staff), a half note D4 (below the staff), a half note C4 (below the staff), a half note B3 (below the staff), a half note A3 (below the staff), and a half note G3 (below the staff). The measure ends with a double bar line.

15 *rit.* A *a tempo - Repeat 4x*

f

[illegible]

E *rit.*



Mallets

Cheer # 1

arr. Bernice

Watch Conductor
Slow-Fast

5

Electric Guitar

Diamonds

for the SciTech Band

sung by Rihanna
arr. Alisha J. Lopez-Marrero

♩ = 92

18 8

A **B** G Bm A Bm7

31 G Bm A Bm7 G Bm

C

37 A Bm7 G Bm A Bm7

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

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

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

61 A Bm7 G Bm A Bm7

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

73 A Bm7 G Bm A Bm7

79

85 I

A Bm7 G Bm A Bm7

91 J 4 G Bm A Bm7 K G

8

100 Bm A Bm7 G Bm A

8

106

Bm7 G Bm A Bm7 1

8

Eye Of The Tiger

For Zanetti

Flute
Piano



Clarinet
Trumpet
(LOW)



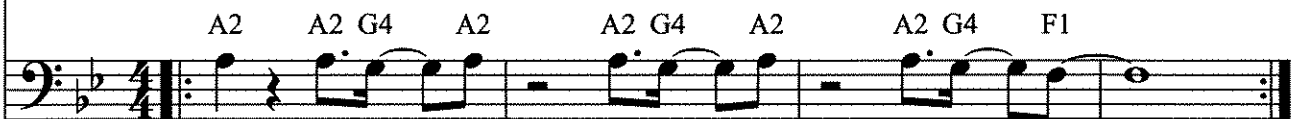
Clarinet
Trumpet
(HIGH)



Alto Sax



Trombone



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

Horn Lick:

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

Opening "And I'm Feeling Good":

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

1 & b3 Background Harmony Hits

Feeling Good

(NASTY LICK - Bb Minor)

Swing Time

Flute
Piano

Clarinet
Trumpet
(LOW)

Clarinet
Tenor Sax
Trumpet
(HIGH)

Alto Sax

Trombone
Euphonium

Tuba

Octave Key HIGH
No Octave Key LOW

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

Piano: Bbm (2 Beats Hold)

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

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,

G♭maj7 B♭m/F F B♭m B♭m/A♭

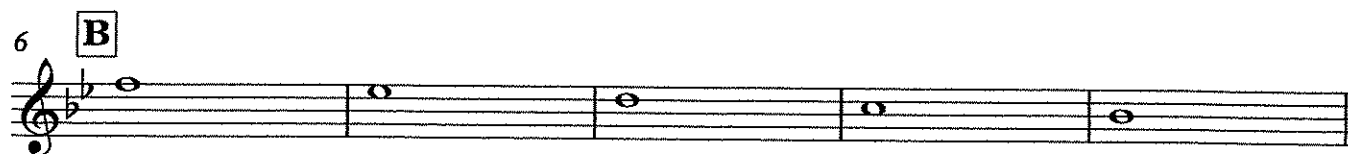
You know how I feel. Breeze drift-ing on by,

Gm7(b5) G♭maj7 G♭maj13 E♭m11 Cm7(b5)

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

F7

for me and I'm feel-ing good.



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 some rests. Chords are written above the staff, including F, D-7, G-7, C7, Fmaj7, A-7, Bb7, and A7. The score is divided into two systems, with a repeat sign and a first ending bracket. The first ending is marked with a '1.' and the second ending with a '2.'. The score ends with a double bar line.

Chords: F D-7 G-7 C7 Fmaj7 D-7 G-7 C7 A-7 D-7 G-7 C7 1. F D-7 G-7 C7 2. 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)

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

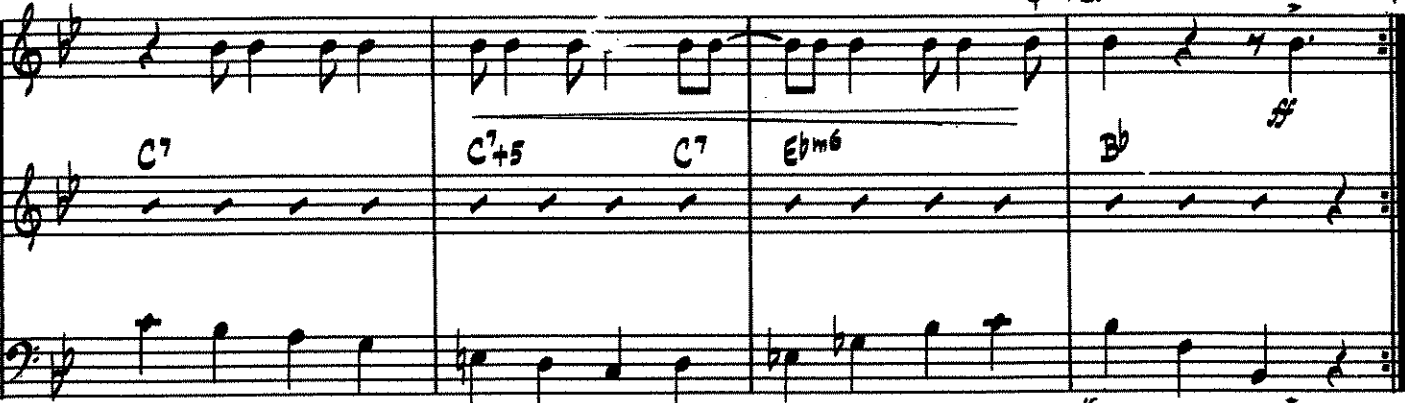
Chord symbols and measure numbers are as follows:

- Measure 1: f C^7
- Measure 2: $Ebm6$
- Measure 3: Bb Gm
- Measure 4: C^7 F^7_{sus} Bb
- Measure 5: (C^7) (F^7) (Bb) (D^7) mf
- Measure 6: Gm
- Measure 7: Eb^7 D^7
- Measure 8: Gm
- Measure 9: Gm
- Measure 10: Gm
- Measure 11: Eb^7 D^7
- Measure 12: Gm

It Don't Mean A Thing - Rhythm

21

To Coda  1.



13 14 15 16

2.



17 18 19 20



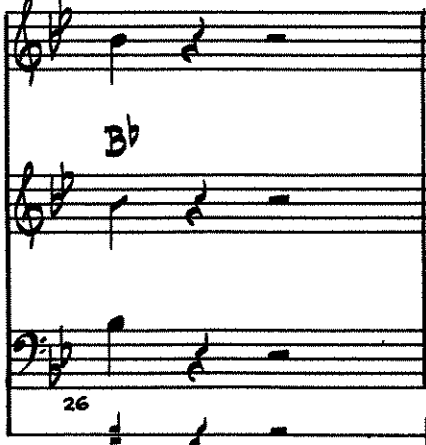
21 22 23

D.S. al Coda



24 25 (FILL)

CODA



26

It Is Well

Horatio G. Spafford, 1873

Philip P. Bliss, 1876

arr. Bernice

Piano

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

It Is Well

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, followed by a melodic line with a slur and the word "legato" written below it. The other parts provide harmonic support with sustained notes and moving lines.

Second system of musical notation, starting at measure 8. The vocal parts continue their respective lines, maintaining the harmonic structure established in the first system.

Lower notes for solo only

Third system of musical notation, starting at measure 15. This system includes a section for the Soprano solo, indicated by the text "Lower notes for solo only" above the staff. The Soprano part features a melodic line with a slur. The other parts continue with their harmonic accompaniment.

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 (measures 1-7) 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 features a melodic line with a long slur over measures 1-6, marked *legato*. The Alto, Tenor, and Bass parts provide harmonic support with similar phrasing. The Soprano part ends with a final note in measure 7.

Second system of musical notation (measures 8-14) for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The Soprano part continues the melodic line with a slur over measures 8-13, marked *legato*. The Alto, Tenor, and Bass parts continue their harmonic support. The Soprano part ends with a final note in measure 14.

Third system of musical notation (measures 15-21) for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The Soprano part features a melodic line with a slur over measures 15-20, marked *legato*. The Alto, Tenor, and Bass parts continue their harmonic support. The Soprano part ends with a final note in measure 21. The text "Lower notes for solo only" is written above the Soprano staff in measure 15.

Chords

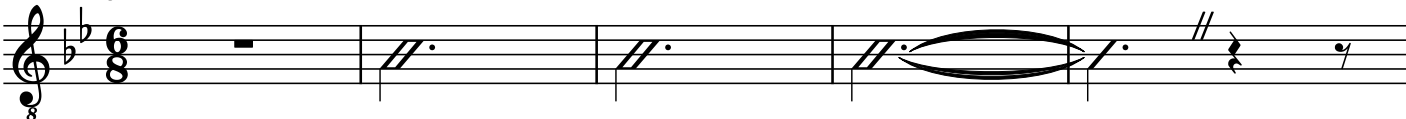
LIFT EVERY VOICE AND SING

by James Weldon Johnson & J. Rosamond Johnson
as played by the Florida A&M University Marching Band

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

♩ = 70

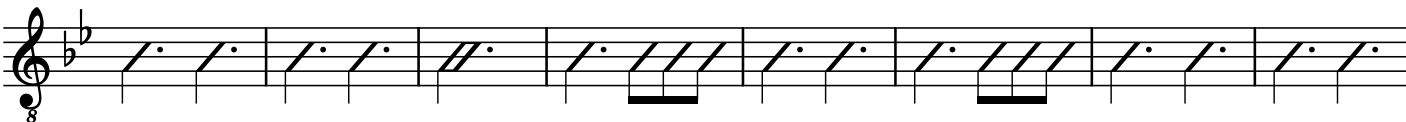
B $\flat$ F B $\flat$



6 **A** B $\flat$ Dm/A Gm Gm Dm7 B $\flat$ B $\flat$ D7 Gm Gm Dm7 B $\flat$



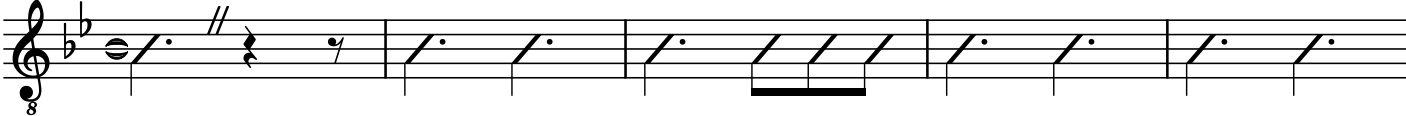
10 Cm7 D7 E $\flat$ Cm7 B $\flat$ /F F7 B $\flat$ D7 G Cm7 D7 E $\flat$ Eo



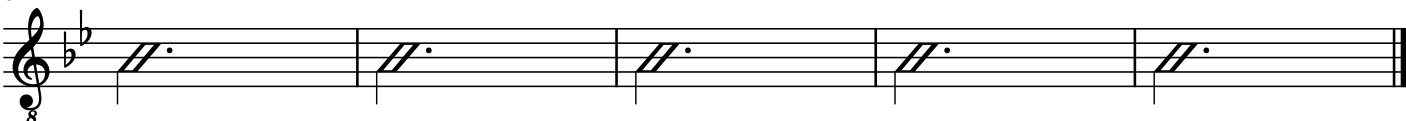
18 B $\flat$ /F F B $\flat$ **B** 3 F G $\flat$ B $\flat$ A $\flat$ o F7



C B $\flat$ D7 G Cm7 D7 E $\flat$ Eo



36 B $\flat$ /F F G $\flat$ A $\flat$ B $\flat$



“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
(LOW)

My Way

Don Costa
trans. Jerannchris Rivera-Heredia

The musical score is written for a low flute in G major (one flat) and common time. It consists of five staves of music. The first staff begins with a piano (*p*) dynamic. The second staff contains a first ending bracket labeled 'A'. The third staff includes an 'optional 8va' instruction and a forte (*f*) dynamic. The fourth staff contains a second ending bracket labeled 'B'. The fifth staff concludes with a fortissimo (*fp*) dynamic, a crescendo line, and a final forte (*f*) dynamic. The score includes various musical notations such as eighth notes, quarter notes, half notes, and triplet markings.

p

A

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)

2

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

7 Cm7 F7 B $\flat$ B $\flat$ E $\flat$ B $\flat$ B $\flat$ 7 E $\flat$ E $\flat$ m B $\flat$ Gm

B

15 Cm7 F7 B $\flat$ B $\flat$ 7 E $\flat$ B $\flat$ 7 E $\flat$ C7

C

23 F7 F $\sharp$ dim Gm C7 F7 F $\sharp$ aug B $\flat$ E $\flat$ B $\flat$ B $\flat$ 7 E $\flat$ E $\flat$ m B $\flat$ Gm

To Coda

D

D.S. al Coda

E

31 Cm7 F7 B $\flat$ B $\flat$ Gm Cm7 F7 B $\flat$

f

39

C

Sight Reading Exercises

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

Guitar

Simple Gifts

from Appalachian Spring

Traditional
Aaron Copland (1900-1990)

♩ = 72

mp

5

f

The image shows a musical score for guitar. It consists of two staves of music. The first staff begins with a tempo marking '♩ = 72' and a dynamic marking 'mp'. The melody is written in a key with two flats (B-flat and E-flat) and a 4/4 time signature. It features a series of eighth and sixteenth notes, with some notes tied across measures. A slur covers the first four measures. The second staff begins with a measure number '5' and a dynamic marking 'f'. It continues the melody with similar rhythmic patterns and slurs. The piece ends with a double bar line.

Piano

Simple Gifts

from Appalachian Spring

Traditional
Aaron Copland (1900-1990)

♩ = 72 E^b G m F m B^b7

mp

5

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

f

Electric Guitar

As Recorded by Nirvana

Arr. Walsh

Smells Like Teen Spirit

Power Chords

8

Fm Bb G Ab Db C

mf

3 etc... **A**

f

6

9

12 **B** **C** **D**

4 8 8

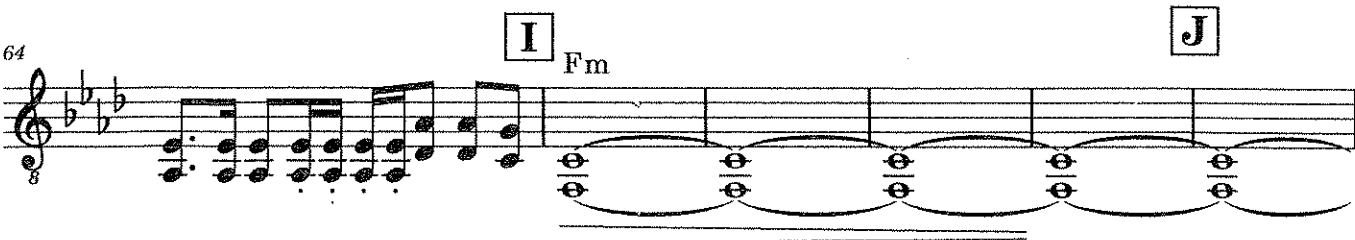
E %

33 Fm Bb G Ab Db C etc...

f

36

39

To Coda on
3rd Time

70 **K** 6 8 D.S. al Coda

85 **L** *f* *ff*

88

91 *rit.*

94 *(rit.)* *Fm*

Lead Guitar

As Recorded by Nirvana

Arr. Walsh

Smells Like Teen Spirit

4 **A** 8 **B**

16 **C**

22 **D**

27

32 **E** % To Coda on 11 3rd Time **F** 4 **G** SOLO OR SOLI

50

54 **H**

mf

mf

f

f

58



62

I

67

J

4

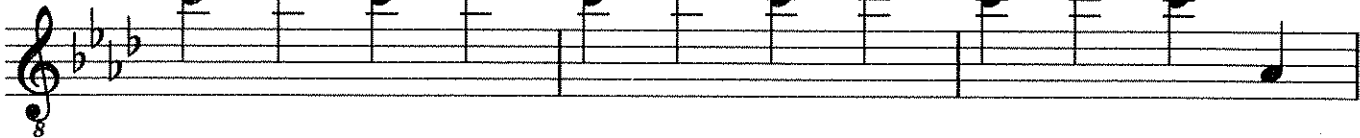


77

K

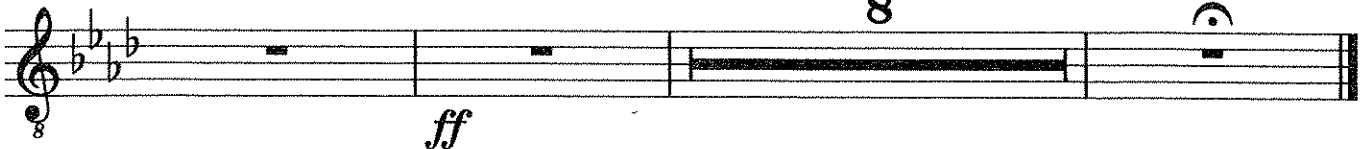
82

D.S. al Coda

**L**

85

8



THE STAR SPANGLED BANNER

Flute

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

11

19

mp

27

(opt.)

f

THE STAR SPANGLED BANNER

Bells

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

024-3860-00

Majestic

3

 f

11

19

27

 f

The Star Spangled Banner

Piano Chords in Concert B $\flat$

Based on arrangement by Robert W. Smith

(Opt. Intro Chord: F)

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

What so proudly we hailed at the twilight's last

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

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

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

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

O say does that Star Spangled Banner yet wave

O'er the land of the free

And the home of the brave?

THE TEMPEST

Robert W. Smith

Piano

1 *mp* *f*

8 **9**

14 **18** *ff*

19 *sim.*

Continue Ostinato
Until m. 44

24

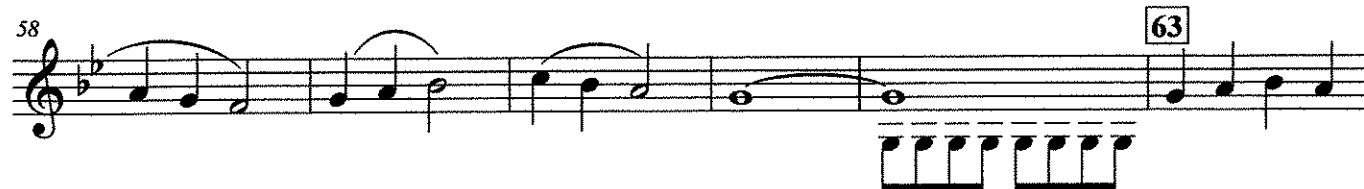
30

36

41 *ff* *sim.*

Continue Ostinato
Until m. 59

46



THE TEMPEST

MALLET PERCUSSION I
(Bells)

ROBERT W. SMITH

With energy!

8 **9** **Bells**

1 *f* 10 11 12 *mp* 13 *f* 14 15 16 *mp*

18

17 *ff* 19 *mf* 20 21 22 23

24 25 26 27 28 29 30

36

31 32 33 34 35 *f* 37

45

38 39 *mp* 40 *f* 41 42 43 *mp* 44 *ff* 45 *mf* 46

47 48 49 50 51 52 53

54 55 56 57 58 59

63

60 64 65 66 *mp* 67 *f* 68

69

71 *mf* 72 *f* 73 74 75 76 77 78 *ff* 79

THE TEMPEST

MALLET PERCUSSION II
(Xylophone)

ROBERT W. SMITH

With energy!

9 Xylo. w/rubber mallets

1 8 9 10 11 12 13 14 15

f *mp* *f*

16 17 18 19 20 21 22

mp *ff* *mf*

23 24 25 26 27 28 29

30 31 32 33 34 35 36

f

37 38 39 40 41 42 43 44

mp *f* *mp* *ff*

45 46 47 48 49 50 51

mf

52 53 54 55 56 57 58 59

60 63 64 65 66 67 68 69

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

70 71 72 73 74 75 76 77 78 79

f *ff*

390

(MED. UP)

TENOR MADNESS

-SONNY ROLLINS

Handwritten musical score for "Tenor Madness" by Sonny Rollins. The score is written on a single staff in 4/4 time, featuring a key signature of two flats (Bb and Eb). The melody is composed of eighth and quarter notes, with some triplet figures. Chord symbols are written above the staff: Bb7, Eb7, Bb7, Eb7, Bb7, G7#9, C-7, F7, and Bb7. The piece ends with a double bar line.

UMass Band Warm Ups

Trans. Ms. Lueth

Michael Klesch

$\text{♩} = 120$
Chromatics

Musical notation for the first system, measures 1-11. The key signature is B-flat major (two flats). The time signature is 4/4. The music features a chromatic scale in the right hand, moving from G4 down to B-flat3, and a corresponding chromatic scale in the left hand, moving from B-flat3 up to G4. The notes are connected by slurs, and the tempo is marked as 120 beats per minute.

12 9 Count Tones

Musical notation for the second system, measures 12-23. The key signature is B-flat major. The music features a series of chords in the right hand, primarily triads and dyads, and a corresponding series of chords in the left hand. The tempo is marked as 120 beats per minute.

24

Musical notation for the third system, measures 24-33. The key signature is B-flat major. The music features a series of chords in the right hand, primarily triads and dyads, and a corresponding series of chords in the left hand. The tempo is marked as 120 beats per minute.

34 Slurred 8ths to F

Musical notation for the fourth system, measures 34-41. The key signature is B-flat major. The music features a series of slurred eighth notes in the right hand, moving from G4 down to B-flat3, and a corresponding series of slurred eighth notes in the left hand, moving from B-flat3 up to G4. The tempo is marked as 120 beats per minute.

42

Musical notation for the fifth system, measures 42-48. The key signature is B-flat major. The music features a series of slurred eighth notes in the right hand, moving from G4 down to B-flat3, and a corresponding series of slurred eighth notes in the left hand, moving from B-flat3 up to G4. The tempo is marked as 120 beats per minute.

UMass Band Warm Ups

49 Slur 2 Tongue 2

57

65

72

78 Two Note / Slurred 16ths

82

UMass Band Warm Ups

86

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

90

Measures 90-92. Treble clef: 90 (Bb, C, D, Eb, F, G, Ab, Bb), 91 (Bb, C, D, Eb, F, G, Ab, Bb), 92 (Bb, C, D, Eb, F, G, Ab, Bb). Bass clef: 90 (Bb, C, D, Eb, F, G, Ab, Bb), 91 (Bb, C, D, Eb, F, G, Ab, Bb), 92 (Bb, C, D, Eb, F, G, Ab, Bb).

93 3 Note / Slurred 3rds

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

99

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

105

Measures 105-107. Treble clef: 105 (Bb, C, D, Eb, F, G, Ab, Bb), 106 (Bb, C, D, Eb, F, G, Ab, Bb), 107 (Bb, C, D, Eb, F, G, Ab, Bb). Bass clef: 105 (Bb, C, D, Eb, F, G, Ab, Bb), 106 (Bb, C, D, Eb, F, G, Ab, Bb), 107 (Bb, C, D, Eb, F, G, Ab, Bb).

UMass Band Warm Ups

4 Note / Crazy 16ths

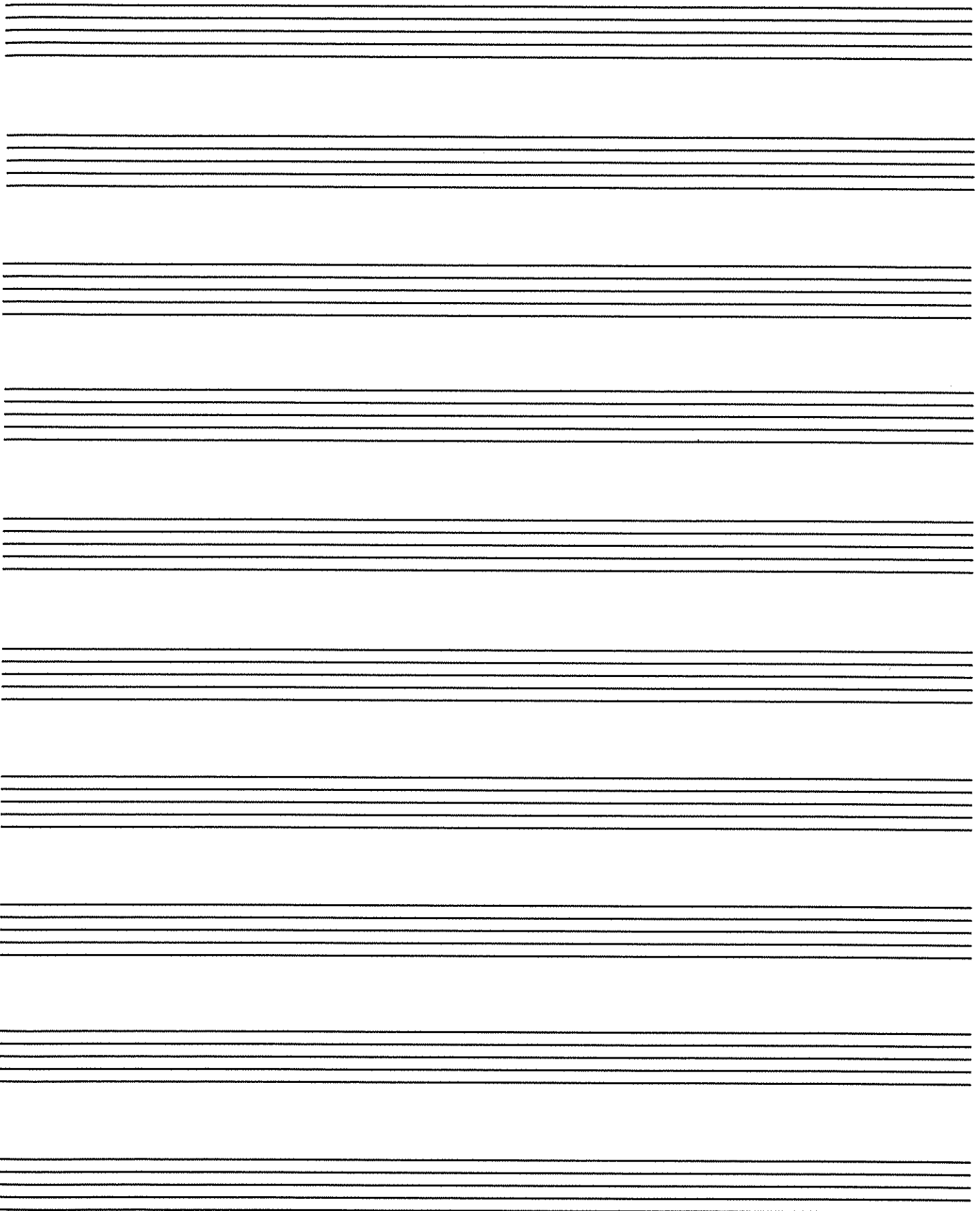
108

111

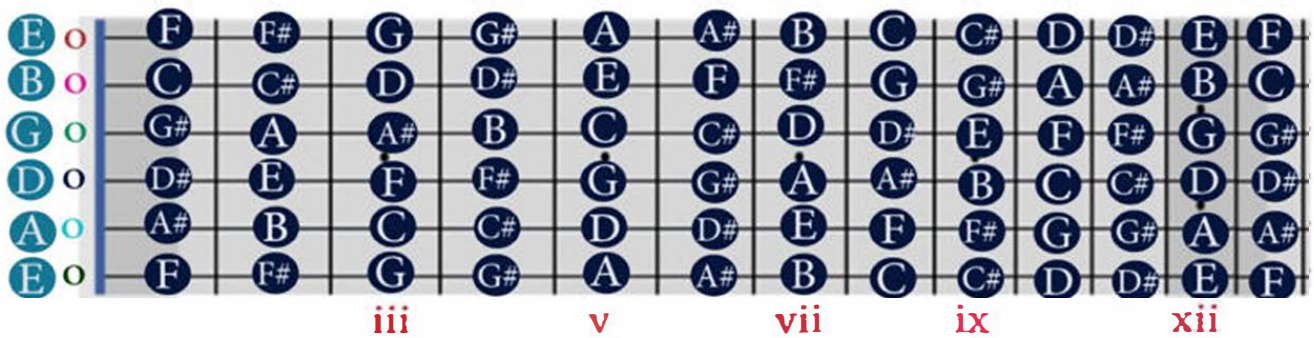
114

118

121



Notes on the fretboard



	3rd fret	5th fret	7th fret	9th fret	12th fret
1st --- E	F	G	A	B	C
2nd --- B	C	D	E	F	G
3rd --- G	A	B	C	D	E
4th --- D	E	F	G	A	B
5th --- A	B	C	D	E	F
6th --- E	F	G	A	B	C

THE NOTES OF THE GUITAR