

BASS CLARINET

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What to practice first...

WINTERFEST SET LIST (Semester 1)

- 1) The Tempest
- 2) Vivir Mi Vida
- 3) Don't You Worry Child
- 4) Angels We Have Heard On High
- 5) Santa Claus Is Comin' To Town
- 6) In The Mood
- INTERMISSION
- 7) Canon Remix- (Combined Band)
- 8) My Way (Small Ensemble)
- 9) 12 Bar Blues

Optional Additions

(a) Original Student Compositions, (b) Blues By Five, (c) Cold Duck Time, (d) Don't Stop Till You Get Enough, (e) Livin' On A Prayer, (f) Mr. P.C., (g) Watermelon Man

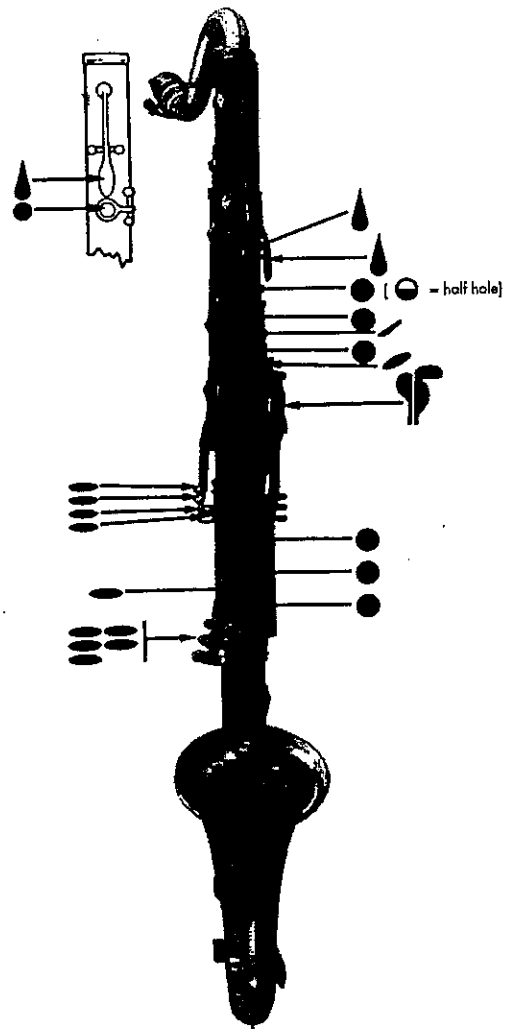
ARTS ALIVE SET LIST (Semester 2)

- 1) The Force Awakens
- 2) Largo (New World Symphony)
- 3) Take The A Train
- 4) Pirates of the Caribbean
- INTERMISSION (Combined Bands)
- 5) The Tempest
- 6) Vivir Mi Vida
- 7) Crazy Jam VI
- 8) Don't You Worry Child
- 9) 12 Bar Blues
- 10) Pomp & Circumstance

Instrument Care Reminders

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

- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Remove the neck and bell, and shake out excess moisture. Return them to the case.
- Drop a weighted chamois or cotton swab into the body of the instrument and pull it out the top end.
- If the body of your bass clarinet has two sections, gently twist them apart. Return the body section(s) to the case.
- As you put each piece back in the case, check to be sure they are dry.
- Your case is designed to hold only specific objects. If you try to force anything else into the case, it may damage your instrument.



- = Open
- = Pressed down

Alternate fingerings are used in certain situations to allow for smoother technique. These are shown to the right of the more common fingerings.

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

<p>D\sharp E\flat</p>	<p>E</p>	<p>F</p>	<p>F\sharp G\flat</p>
<p>G</p>	<p>G\sharp A\flat</p>	<p>A</p>	<p>A\sharp B\flat</p>
<p>B</p>	<p>C</p>	<p>C\sharp D\flat</p>	<p>D</p>

FINGERING CHART

B \flat BASS CLARINET

D \sharp E \flat

E

F

F \sharp G \flat

G

G \sharp A \flat

A

A \sharp B \flat

B

C

C \sharp D \flat

D

D \sharp E \flat

E

F

F \sharp G \flat

G

G \sharp A \flat

A

A \sharp B \flat

B

C

C \sharp D \flat

D

D \sharp E \flat

E

F

F \sharp G \flat

SCITECH BAND 2016-2017 CALENDAR

DRAFT UPDATED 6-20-16

← Jul. 2016		~ August 2016 ~					Sep. 2016 ▶
Sun	Mon	Tue	Wed	Thu	Fri	Sat	
	1	2	3	4	5 Younglife Camp Info Meeting 4:00-7:00pm	6	
7 Younglife Camp @ Saranac, NY	8 Younglife Camp @ Saranac, NY	9 Younglife Camp @ Saranac, NY	10 Younglife Camp @ Saranac, NY	11 Younglife Camp @ Saranac, NY	12 Younglife Camp @ Saranac, NY	13	
14	15 SciTech Teachers' First Day ETA: 4:00pm	16 ETA: 4:00pm	17 ETA: 4:00pm	18 ETA: 4:00pm	19 ETA: 4:00pm	20	
21	22 Teachers' First Day ETA: 5:00pm	23 ETA: 5:00pm	24 ETA: 5:00pm	25 ETA: 5:00pm	26 ETA: 5:00pm	27	
28	29 First Day of School ETA: 5:00pm	30 Open Practice @ 2:30-3:30pm ETA: 5:00pm	31 Leadership Meeting #1 @ Band Room 2:30-4:00pm ETA: 5:00pm				

Notes: (1) SciTech New Student Meet & Greet (Wed, July 20)
 (2) TBD - 2016-2017 Community Music Series Younglife/Private Lesson Schedule & Performances Collaborations
 (3) TBD - 2016-2017 SciTech Band Documentary Read Show Series

*** BOLD PERFORMANCES ARE MANDATORY**

*PERFORMANCES MAY BE ADDED & CURRENT PERFORMANCES ARE SUBJECT TO CHANGE

TBD = To Be Determined

Sun	Mon	Tue	Wed	Thu	Fri	Sat
				1 Younglife Executive (Exec) Team Meeting #1 @ Room 106 2:30-3:30pm ETA: 5:00pm	2 Open Practice @ 2:30-3:30pm Younglife Campaigners Friday Night Chillfest #1 @ The Bernice's 5:00-8:00pm (60 Fairfield Street, Springfield, MA 01108) ETA: 5:00pm	3
4	5 No School	6 Extended Day For Teachers 2:35-3:35pm	7 MTM Mentor Training Session #1 @ Band Room 2:30-4:00pm (Leadership Team Only)	8 Younglife Campaigners #1 @ Room 106 2:30-3:30pm Road Crew Load Truck & Reset Band Room For Friday & Monday's Rehearsal w/ Spare Equipment. 2:30-4:00pm Pick Up Truck @ 7:00am ETA: 5:00pm	9 Basketball Hall of Fame Enshrinement Ceremony Performance @ Court Square (Across From Mass Mutual Center) Meet @ Court Square @ 5pm Meet in the band room @ 2:30pm if you need a ride. Perform 6:30-7:00pm during stroll. MANDATORY for Advanced Band ETA: Late	10
11	12 Road Crew Unload Load Truck & reset band room 2:30-4:00pm Return Truck After School ETA: 5:30pm	13 Open Practice @ 2:30-3:30pm ETA: 5:00pm	14 MTM Mentor Training Session #2 & Leadership Team Meeting #2 @ Band Room 2:30-4:00pm (Leadership Team Only) ETA: 5:00pm	15 Younglife Film Shoot #1 @ Band Room 2:30-4:30pm ETA: 6:00pm	16 Open Practice @ 2:30-3:30pm ETA: 5:00pm	17 Band Family Cookout @ Mr. Bernice's House 1:00-4:00pm *Family Members Invited! *Free 60 Fairfield Street, Springfield, MA 01108 (Near Forest Park Middle School) Raindate 9/24
18	19 Leadership Team Meeting #3 @ Band Room 2:30-3:30pm ETA: 5:00pm	20 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	21 MTM #1 @ Band Room 2:30-4:00pm ETA: 5:00pm	22 Open Practice @ 2:30-3:30pm ETA: 6:00pm	23 Younglife Club #1 @ Band Room 2:30-4:00pm ETA: 6:00pm	24
25	26 Open Practice @ 2:30-3:30pm ETA: 5:00pm	27 Open Practice @ 2:30-3:30pm Instrument Inventory Check #1 @ 2:30-4:30pm ETA: 6:00pm	28 MTM #2 @ Band Room 2:30-4:00pm ETA: 5:00pm	29 ETA: 5:00pm	30 Multiband Pops Concert Field Trip @ UMASS 8:00am-1:30pm Band Fun Night 1 - Band Movie Night @ Band Room 2:30-4:30pm ETA: 6:00pm	

Notes: (1) TBD - Puerto Rican Parade Small Ensemble Performance outside Springfield Schools Central Office (1550 Main Street, Springfield, MA 01103) Meet @ 10am - Was Sat 9/11
 (2) TBD - 9th Grade Open House (Gym) Meet in band room @ 3:30pm; Perform 4:30-5:00pm; Road Crew set up after school @ 2:30pm & break down after show; **MANDATORY** for Advanced Band - Was Wed 9/28
 (3) TBD - Classical High Open House Small Ensemble Performance @ 2:00-5:00pm; Meet @ 1:00pm (Classical High Condominiums 235 State St, Springfield, MA 01103) - Was Sat 9/3
 (4) TBD - Road Crew Load Truck For Classical High Small Ensemble Performance 2:30-3:30pm - Was Fri 9/2
 (5) TBD - Younglife Leader Weekend @ Saranac Lake, NY

◀ Sep 2016		~ October 2016 ~					Nov 2016 ▶		
Sun	Mon	Tue	Wed	Thu	Fri	Sat			
						1			
2	3 Leadership Team Meeting #4 @ Band Room 2:30-3:30pm Instrument Inventory Check #2 @ 2:30-4:30pm Move Unused To Back Room ETA: 5:00pm	4 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	5 MTM #3 @ Band Room 2:30-4:00pm ETA: 5:00pm	6 Younglife Executive (Exec) Team Meeting #2 @ Room 106 2:30-3:30pm ETA: 5:00pm	7 Younglife Campaigners Friday Night Chillfest #2 @ The Bernice's 5:00-8:00pm (60 Fairfield Street, Springfield, MA 01108) ETA: 5:00pm	8			
9	10 No School ETA: 5:00pm	11 Younglife Film Shoot #2 @ Band Room 2:30-4:30pm ETA: 6:00pm	12 MTM #4 @ Band Room 2:30-4:00pm ETA: 5:00pm	13 Younglife Campaigners #2 @ Room 106 2:30-3:30pm ETA: 5:00pm	14 Trip to visit the UMASS Minuteman Marching Band @ UMASS 4:40-6:10 (Meet @ 2:30pm in band room) - Return to SciTech by 8:00pm ETA: Late	15			
16	17 Leadership Team Meeting #5 @ Band Room 2:30-3:30pm ETA: 6:00pm	18 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	19 MTM #5 @ Band Room 2:30-4:00pm ETA: 5:00pm	20 Road Crew Loads Truck for Northampton Performance & Reset band room for Friday & Monday's Rehearsal 2:30-3:30pm Pick Up Truck @ 7:00am ETA: 5:00pm	21 Live Art Magazine Issue #4 Performance @ Northampton 7:30pm Academy of Music Theater (274 Main Street, Northampton, MA 01060) Meet in band room @ 2:30pm; MANDATORY for Advanced Band Road Crew Load Truck After Show ETA: Late	22			
23	24 Road Crew Unload Truck & Reset Band Room After School 2:30-4:00pm Return Truck After School ETA: 5:30pm	25 Open Practice @ 2:30-3:30pm ETA: 5:00pm	26 MTM #6 @ Band Room 2:30-4:00pm ETA: 5:00pm	27 Open Practice @ 2:30-3:30pm ETA: 5:00pm	28 Younglife Club #2 @ Band Room 2:30-4:00pm ETA: 6:00pm	29			
30	31 Leadership Team Meeting #6 @ Band Room 2:30-3:30pm ETA: 5:00pm	NOTES: (1) TBD - On Grade Open House (Gym) Meet in band room @ 4:45pm; Perform 5:30-9:00pm; Road Crew setup after school @ 2:30pm & break down after show; MANDATORY for Advanced Band (2) TBD - Upper Open House (Gym) Meet in band room @ 3:00pm; Perform 4:30-5:00pm; Road Crew setup after school @ 2:30pm & break down after show; MANDATORY for Advanced Band - Was Wed 10/28/15 (3) TBD - SciTech Middle School Road Shows @ Chestnut Duggan, Forest Park, Kennedy Kiley, Van Sickle, STEEMiddle, South End Middle ETA: 5:00pm							

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TBD = To Be Determined

Sun	Mon	Tue	Wed	Thu	Fri	Sat
		1 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	2 MTM #7 @ Band Room 2:30-4:00pm ETA: 5:00pm	3 Younglife Executive (Exec) Team Meeting #3 @ Room 106 2:30-3:30pm ETA: 5:00pm	4 Band Fun Night 2 - Band Movie Night @ Band Room 2:30-4:30pm Younglife Campaigners Friday Night Chillfest #3 @ The Bemice's 6:00-9:00pm (60 Fairfield Street; Springfield, MA 01108) ETA: 6:00pm	5
6	7 Younglife Film Shoot #3 @ Band Room 2:30-4:30pm ETA: 6:00pm	8 No School - Teacher Day	9 MTM #8 @ Band Room 2:30-4:00pm ETA: 5:00pm	10 Younglife Campaigners #3 @ Room 106 2:30-3:30pm ETA: 5:00pm	11 No School	12
13	14 Leadership Team Meeting #7 @ Band Room 2:30-3:30pm ETA: 5:00pm	15 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	16 High School Choice Night MTM TBD @ Band Room 2:30-4:00pm ETA: Late	17 Open Practice @ 2:30-3:30pm ETA: 5:00pm	18 Younglife Club #3 @ Band Room 2:30-4:00pm ETA: 6:00pm	19
20	21 Instrument Inventory Check #3 @ 2:30-4:30pm Road Crew Load Truck & Reset Band Room w/ Spare Equipment 2:30-4:00pm Pickup Truck @ 7:00am ETA: 6:00pm	22 Road Crew Prep Truck & Set Up For Quadrangle Lighting Ceremony After School 2:30-5:00pm @ Springfield Museum	23 No School	24 No School	25 No School Springfield Quadrangle Lighting Ceremony @ Springfield Museum/Quadrangle (21 Edwards Street, Springfield, MA 01103) Band Meet @ 2:00pm -MANDATORY for Advanced Band -Road Crew Meet @ 12:00pm -Perform @ 3:00-4:30pm -Road Crew Load Truck After @ 4:30pm ETA: Late	26
27	28 Leadership Team Active Meeting #8 & Leader Road Crew Unload Truck & Reset Band Room After School 2:30-4:00pm Return Truck After School ETA: 5:30pm	29 Open Practice @ 2:30-3:30pm ETA: Late	30 MTM #9 @ Band Room 2:30-4:00pm ETA: 5:00pm			

Notes: (1) TBD - SciTech Middle School Road Shows @ Chestnut, Duggan, Forest Park, Kennedy, Kiley, Van Sickle, STEM Middle, South End, Middle
 (2) TBD - Springfield Unity Concert @ Symphony Hall (34 Court Street, Springfield, MA 01103) Meet @ 5:30pm; Select Musicians Meet @ 6:00pm - Was Sat 10/12
 (3) TBD - High School Choice Night Small Ensemble Performance @ Putnam - Was Wed 11/16
 (4) TBD - SPS Sports Hall of Fame Induction Ceremony @ Central High School 5:00pm; Road Crew Meet @ 12:00pm; Band Arrive @ 4:15pm; Perform @ 5:15-8:30pm
 Road Crew Load Truck After -MANDATORY for Advanced Band - Was Sat 11/19
 (5) TBD - Younglife Fall Weekend @ Lake Champion, NY

Sun	Mon	Tue	Wed	Thu	Fri	Sat
4	5 Leadership Team Meeting #9 @ Band Room 2:30-3:30pm ETA: 5:00pm	6 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	7 MTM #10 @ Band Room 2:30-4:00pm ETA: 5:00pm	1 Younglife Executive (Exec) Team Meeting #4 @ Room 106 2:30-3:30pm ETA: 5:00pm	2 Younglife Campaigners Friday Night Chillfest #4 @ The Bernice's 5:00-8:00pm (60 Fairfield Street; Springfield, MA 01108) ETA: 5:00pm	3
11	12 Open Practice @ 2:30-3:30pm ETA: 5:00pm	13 Road Crew Load Truck For Winterfest After School @ 2:30-4:00pm Pick Up Truck @ 7:00am ETA: 5:00pm	14 Road Crew Set Up For Winterfest After School @ Chestnut Middle School 2:30-7:00pm ETA: 5:00pm	15 Winterfest Dress Rehearsal Field Trip @ Chestnut Middle School 7:35-12:30pm 10 th Annual Winterfest Concert @ Chestnut Middle School 7:00pm (Arrive @ 6:00pm) 355 Plainfield Street; Springfield, MA 01107 MANDATORY FOR ALL Road Crew Move All Band Equipment From Front & Back Hallway In Auditorium After Concert ETA: Late	9 Younglife Film Shoot #4 @ Band Room 2:30-4:30pm ETA: 6:00pm	10
18	19 Band Auditions Prep/Video & Watch Winterfest Video Westfield Professor Ed Orgill Visits the SciTech Band Leadership Team Meeting #10 @ Band Room 2:30-3:30pm ETA: 5:00pm	20 Extended Day For Teachers 2:35-3:35pm Band Auditions Prep/Video & Watch Winterfest Video ETA: 5:00pm	21 Band Auditions Prep/Video & Early Auditions ETA: Late	22 Band Auditions Prep/Video & Early Auditions Younglife Club #4 @ Band Room 2:30-4:00pm ETA: 6:00pm	23 Half Day Band Auditions Prep/Video ETA: 3:00pm	24
25	26 No School ETA: 5:00pm	27 No School	28 No School	29 No School	30 No School	31

Notes: (1) TBD - Small Ensemble Performance For Court Square Lighting Ceremony 4:30-6:00pm - Was Tues 12/8
 (2) TBD - Holiday Small Ensemble Performance for "Classical Holiday" @ Classical Condominiums 1:00-4:00pm (285 State St; Springfield, MA 01103) - Was Sat 12/4
 (3) TBD - Chestnut Middle School Band Concert - Small Ensemble Performance Meet @ 2:30pm in the band room. (Perform @ 6:00pm) - 12/16

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TBD = To Be Determined

◀ Dec 2016		~ January 2017 ~					Feb 2017 ▶	
Sun	Mon	Tue	Wed	Thu	Fri	Sat		
1	2 No School	3 Band Auditions Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	4 Band Auditions MTM #11 @ Band Room 2:30-4:00pm ETA: 5:00pm	5 Band Auditions Younglife Executive (Exec) Team Meeting #5 @ Room 106 2:30-3:30pm ETA: 5:00pm	6 No School - Teacher Day	7		
8	9 Band Auditions Leadership Team Meeting #11 @ Band Room 2:30- 3:30pm ETA: 5:00pm	10 Band Auditions Open Practice @ 2:30-3:30pm ETA: 5:00pm	11 Band Auditions MTM #12 @ Band Room 2:30-4:00pm ETA: 5:00pm	12 Band Auditions Younglife Campaigners #5 @ Room 106 2:30-3:30pm ETA: 5:00pm	13 Band Auditions Younglife Film Shoot #5 @ Band Room 2:30-4:30pm Younglife Campaigners Friday Night Chillfest #5 @ The Bernice's 5:00-8:00pm (60 Fairfield Street; Springfield, MA 01108) ETA: 5:00pm	14		
15	16 No School ETA: 5:00pm	17 Band Auditions Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	18 Band Auditions Final Day MTM #13 @ Band Room 2:30-4:00pm ETA: 5:00pm	19 Band Auditions (if necessary) Open Practice @ 2:30-3:30pm ETA: 5:00pm	20 Audition Results Posted Younglife Club #5 @ Band Room 2:30-4:00pm ETA: 6:00pm	21		
22	23 Audition Results Posted ETA: 5:00pm	24 Open Practice @ 2:30- 3:30pm	25 MTM #14 @ Band Room 2:30-4:00pm ETA: 5:00pm	26 Instrument Inventory Check #5 @ 2:30-4:30pm ETA: 6:00pm	27 Band Fun Night 3 - Band Movie Night @ Band Room 2:30-4:30pm ETA: 6:00pm	28		
29	30 Leadership Team Meeting #12 @ Band Room 2:30-3:30pm ETA: 5:00pm	31 Open Practice @ 2:30- 3:30pm ETA: 5:00pm						

Notes: (1) TBD - The Bridgna Fund Benefit Concert @ Evangelical Covenant Church (95 Plumtree Road, Springfield, MA 01118) was Saturday, January 14th or Sunday, January 15th
(2) TBD - Martin Luther King Jr. Day Celebration Performance @ Mass Mutual Center (1277 Main Street, Springfield, MA 01103) Was January 16th - Students Volunteered 9:30am-2:00pm

***BOLD PERFORMANCES ARE MANDATORY** TBD = To Be Determined

***PERFORMANCES MAY BE ADDED & CURRENT PERFORMANCES ARE SUBJECT TO CHANGE**

◀ Jan 2017		~ February 2017 ~				Mar 2017 ▶	
Sun	Mon	Tue	Wed	Thu	Fri	Sat	
			1 MTM #15 @ Band Room 2:30-4:00pm ETA: 5:00pm	2 Younglife Executive (Exec) Team Meeting #6 @ Room 106 2:30-3:30pm ETA: 5:00pm	3 Younglife Campaigners Friday Night Chillfest #6 @ The Bernice's 5:00-8:00pm (60 Fairfield Street; Springfield, MA 01108) ETA: 5:00pm	4	
5	6 Younglife Film Shoot #6 @ Band Room 2:30-4:30pm ETA: 6:00pm	7 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	8 MTM #16 @ Band Room 2:30-4:00pm Music Selection Party -- Open To All ETA: 5:00pm	9 Younglife Campaigners #6 @ Room 106 2:30-3:30pm ETA: 5:00pm	10 Rehearsal For UMass Honor Band @ SciTech 2:30-4:00pm MANDATORY FOR SELECTED MEMBERS ETA: 5:00pm	11 UMass Honor Band @ UMass Fine Arts Center (Meet @ SciTech 5:15am) MANDATORY FOR SELECTED MEMBERS ETA: Late	
12	13 Leadership Team Meeting #13 @ Band Room 2:30-3:30pm ETA: 5:00pm	14 Instrument Inventory Check #6 -- Play Instruments & check for repairs 2:30-5:30pm ETA: 7:00pm	15 MTM #17 @ Band Room 2:30-4:00pm ETA: 5:00pm	16 Open Practice @ 2:30-3:30pm ETA: 6:00pm	17 Younglife Club #6 @ Band Room 2:30-4:00pm ETA: 6:00pm	18	
19	20 No School	21 No School	22 No School	23 No School	24 No School	25	
26	27 Leadership Team Meeting #14 @ Band Room 2:30-3:30pm ETA: 5:00pm	28 TBD - Extended Day For Teachers 2:35-3:35pm New Student Outreach Calling Party @ Band Room 3:30-6:00pm ETA: 7:00pm					
Notes:							

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TBD = To Be Determined

Sun	Mon	Tue	Wed	Thu	Fri	Sat
			1 MTM #18 @ Band Room 2:30-4:00pm ETA: 5:00pm	2 TBD - SPS Youth Art Month Small Ensemble Performance @ Eastfield Mall @ 5:00-6:00pm; Meet in band room @ 2:30pm ETA: Late	3 No School - Teacher Day	4
5	6 Younglife Film Shoot #7 @ Band Room 2:30-4:30pm (Plan Movie Earlier Since Exec Meets on 3/7) ETA: 6:00pm	7 Extended Day For Teachers 2:35-3:35pm Younglife Executive (Exec) Team Meeting #7 @ Room 106 3:45-4:30pm ETA: 5:30pm	8 MTM #19 @ Band Room 2:30-4:00pm ETA: 5:00pm	9 Younglife Campaigners #7 @ Room 106 2:30-3:30pm MMEA All State Conference - World Trade Center, Boston, MA (For Teachers) ETA: 5:00pm	10 Band Fun Night 4 - Jengaship Championship @ Band Room 2:30-4:30pm MMEA All State Conference - World Trade Center, Boston, MA (For Teachers) ETA: 6:00pm	11 MMEA All State Conference - World Trade Center, Boston, MA (For Teachers)
12	13 Leadership Team Meeting #15 @ Band Room 2:30-3:30pm ETA: 5:00pm	14 Open Practice @ 2:30-3:30pm ETA: 5:00pm	15 MTM #20 @ Band Room 2:30-4:00pm ETA: 5:00pm	16 Open Practice @ 2:30-3:30pm ETA: 6:00pm	17 Younglife Club #7 @ Band Room 2:30-4:00pm ETA: 6:00pm	18
19	20 We Want You Letters Distributed Instrument Inventory Check #7 @ 2:30-4:30pm ETA: 6:00pm	21 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	22 MTM #21 @ Band Room 2:30-4:00pm ETA: 5:00pm	23 Open Practice @ 2:30-3:30pm ETA: 5:00pm	24 Younglife Campaigners Friday Night Chillfest #7 @ The Bernice's 5:00-8:00pm (60 Fairfield Street; Springfield, MA 01108) ETA: 6:00pm	25
26	27 Leadership Team Meeting #16 @ Band Room 2:30-3:30pm ETA: 5:00pm	28 Open Practice @ 2:30-3:30pm ETA: 5:00pm	29 MTM #22 @ Band Room 2:30-4:00pm ETA: 5:00pm	30 Younglife Executive (Exec) Team Meeting #8 @ Room 106 2:30-3:30pm ETA: 5:00pm	31 New Leadership Team Info Session 2:30-4:00pm ETA: 5:00pm	

Notes: (1) TBD - Middle School Scheduling & Recruiting Visits
 (2) TBD - UMASS Music Education Students visit Jazz Band - Was Thurs. 3/2
 (3) TBD - Music's Power (Music Production Outreach Even) 5:00-7:00pm @ Library Road Crew set up for event @ 2:30pm - Was Thurs. 3/23

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*PERFORMANCES MAY BE ADDED & CURRENT PERFORMANCES ARE SUBJECT TO CHANGE

TBD = To Be Determined

Sun	Mon	Tue	Wed	Thu	Fri	Sat
						1
2	3 2017-2018 Leadership Letters of Intent Distributed (Letters Due Thursday, April 13, 2017) ETA: 5:00pm	4 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	5 MTM #23 @ Band Room 2:30-4:00pm ETA: 5:00pm	6 Younglife Campaigners #8 @ Room 106 2:30-3:30pm Art Night 5:00-7:00pm @ SciTech Library ETA: Late	7 Younglife Club #8 @ Band Room 2:30-4:00pm ETA: 6:00pm	8
9	10 Leadership Team Meeting #17 @ Band Room 2:30-3:30pm TBD Pick Up Truck @ 7:00am ETA: 5:00pm	11 (Potential SciTech Band Day Date) TBD - ETA: Late	12 (Potential SciTech Band Day Date) TBD - ETA: Late	13 Leadership Letters of Intent Due TBD - Reset Band Room During Day, Return Truck After School ETA: 5:00pm	14 No School	15
16	17 No School	18 No School	19 No School	20 No School	21 No School	22
23	24 Instrument Inventory Check #8 @ 2:30-4:30pm ETA: 6:00pm	25 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	26 Outreach MTM #24 @ Elementary School 2:30-6:00pm; Meet @ 2:30 in the band room ETA: 7:30pm	27 Road Crew Set Up For International Fair After School 2:30-5:00pm @ SciTech Gym ETA: 6:00pm	28 International Fair @ SciTech Gym 5:00-7:00pm; Meet In Band Room @ 4:45pm; Perform @ 7:30pm MANDATORY FOR ALL ROAD Crew Break Down & Set Up Band Room After Fair @ 8:00-9:00pm ETA: Late	29
30						

Notes: (1) TBD - Middle School Scheduling & Recruiting Visits
 (2) TBD - Young @ Heart Performance; Meet @ SciTech Sports Complex @ 10:00am; Road Crew Meet @ 7:00am; Perform @ 3:00pm - John M. Greene Hall (60 Elm Street, Northampton, MA 01060) MANDATORY for Advanced Band - Was Sun. 4/24
 (3) TBD - Young @ Heart In-School Library Rehearsal #1: 9:10-12:20 (Periods 2-3) / TBD - Young @ Heart In-School Library Rehearsal #2: 9:10-12:20 (Periods 2-3)
 (4) TBD - Road Crew Load Truck For SciTech Band Day 2:30-4:30pm - Was Tues. 4/11
 (5) TBD - 2nd Annual SciTech Band Day @ Basketball Hall of Fame (1000 Hall of Fame Ave, Springfield, MA 01105) 6:00-7:45pm; Meet In Band Room @ 2:25pm MANDATORY FOR ALL ROAD Crew Take 1st Lunch & Meet @ 11:18am in B. Room - Was Wed. 4/12

*BOLD PERFORMANCES ARE MANDATORY - PERFORMANCES MAY BE ADDED & CURRENT PERFORMANCES ARE SUBJECT TO CHANGE

TBD = To Be Determined

◀ Apr 2017	~ May 2017 ~					Jun 2017 ▶
Sun	Mon	Tue	Wed	Thu	Fri	Sat
	1 2017-2018 Leadership Team Interviews After School 2:30-7:00pm ETA: Late	2 Extended Day For Teachers 2:35-3:35pm Drum Major Auditions 3:45-5:00pm ETA: 6:00pm	3 Outreach MTM #25 @ Chestnut 2:30-6:00pm; Meet @ 2:30 in the band room Massachusetts All State Lions Band - Staying: Holiday Inn (291 Jones Rd, Falmouth, MA 02540) Perform: Sea Crest Beach Hotel (350 Quaker Rd, North Falmouth, MA 02556) ETA: 7:30pm	4 Younglife Executive (Exec) Team Meeting #9 & Younglife Campaigners #9 @ Room 106 2:30-3:30pm Massachusetts All State Lions Band ETA: 5:00pm	5 Final Leadership Meeting #18 @ Band Room 2:30-4:00pm Younglife Campaigners Friday Night Chillfest #8 @ The Barnice's 5:00-8:00pm (60 Fairfield Street; Springfield, MA 01108) Massachusetts All State Lions Band ETA: 5:00pm	6 Massachusetts All State Lions Band (Performance in Afternoon in Falmouth, MA)
7	8 Open Practice @ 2:30-3:30pm ETA: 5:00pm	9 Road Crew Load Truck For ArtsAlive After School 2:30-4:00pm Pick Up Truck @ 7:00am ETA: 5:00pm	10 Road Crew Set Up For ArtsAlive After School @ Chestnut Middle School 2:30-7:00pm ETA: Late	11 ArtsAlive Dress Rehearsal Field Trip @ Chestnut Middle School 7:35-12:30pm 11th Annual ArtsAlive Concert @ Chestnut Middle School 7:00pm (Arrive @ 6:00pm) 355 Plainfield Street; Springfield, MA 01107 MANDATORY FOR ALL Road Crew Move All Band Equipment From Lobby & Cafeteria To Auditorium After ArtsAlive ETA: Late	12 Road Crew Break Down For ArtsAlive (Field Trip For Leaders Only) @ Chestnut 7:35-12:00pm Load Truck for Pancake Breakfast Chestnut Middle School Band Concert - Small Ensemble Performance; Meet @ 2:30pm in the band room. (Perform @ 6:00pm) ETA: Late	13 World's Largest Pancake Breakfast @ Downtown Springfield 7:00am-10:00am - Meet on the Corner of Falcon's Way & Main Street (on the side of the Mass Mutual Center) Band Meet @ 7:00am MANDATORY FOR ALL Road Crew meet @ 5:00am Road Crew Load Truck After Performance ETA: 1:00pm
14	15 Reset Band Room During Day & Return Truck During/After School ETA: 5:00pm	16 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	17 Final Outreach MTM #26 @ Elementary School 2:30-6:00pm; Meet @ 2:30 in the band room ETA: 7:30pm	18 Younglife Film Shoot #9 @ Band Room 2:30-4:30pm ETA: 6:00pm	19 New 2017-2018 Leadership Team Posted Open Practice @ 2:30-3:30pm ETA: 5:00pm	20
21	22 Instrument Inventory Check #9 @ 2:30-4:30pm ETA: 6:00pm	23 Younglife Executive (Exec) Team Meeting #10 @ Room 106 2:30-3:30pm ETA: 5:00pm	24 Open Practice @ 2:30-3:30pm ETA: 5:00pm	25 3rd Annual Music Production Coffee House @ SciTech Cafeteria @ 5pm-6:30pm ETA: Late	26 Younglife Club #9 @ Band Room 2:30-4:00pm ETA: 6:00pm	27
28	29 No School ETA: 6:00pm	30 Open Practice @ 2:30-3:30pm ETA: 5:00pm	31 Road Crew Set Up For Class Day After School 2:30-5:30pm @ SciTech Gym ETA: 6:00pm	Notes: (1) TBD - AP Music Exam 8:00am - Was Mon 5/8 (2) Elementary School Band Concert - Small Ensemble Performance; Meet @ 2:30pm in the band room; (Perform @ 6:00pm) - Was Tues 5/23		

* BOLD PERFORMANCES ARE MANDATORY - PERFORMANCES MAY BE ADDED & CURRENT PERFORMANCES ARE SUBJECT TO CHANGE

TBD = To Be Determined

Sun	Mon	Tue	Wed	Thu	Fri	Sat
				1 Class Day Dress Rehearsal Field Trip @ SciTech Gym – Last Period 12:49-2:20pm Final Full Band Rehearsal MANDATORY FOR ALL ETA: 5:00pm	2 Class Day @ SciTech Gym 7:30am MANDATORY FOR ALL Road Crew & New Leaders Break Down After Class Day New Team Leadership Barbeque @ Mr. Bernice's House 3:00-6:00pm 60 Fairfield Street, Springfield, MA 01108 (Near Forest Park Middle School) ETA: Late	3
4	5 Next Year Prep 2:30-3:30pm ETA: 5:00pm	6 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	7 Younglife Campaigners #10 @ Room 106 2:30-3:30pm ETA: 5:00pm	8 Road Crew Set Up For Band Banquet After School 2:30-4:00pm @ SciTech Cafeteria 9th Annual Band Banquet @ SciTech Cafeteria 6:00pm Road Crew Break Down After Band Banquet @ SciTech Cafeteria 9:00pm ETA: Late	9 Road Crew Load Truck For Graduation During School 2:30-4:00pm Pick Up Truck @ 7:00am ETA: 5:00pm	10
11	12 Leadership Road Crew Field Trip For Graduation Set Up @ Symphony Hall 7:35am-12:00pm Graduation @ Symphony Hall 6:00pm (Arrive @ 3:45pm) - 34 Court Street; Springfield, MA 01103 MANDATORY FOR ALL Road Crew Break Down After Graduation (Put All Equipment In Loading Dock) @ Symphony Hall 8:00pm ETA: Late	13 Leadership Road Crew Field Trip For Graduation Break Down @ Symphony Hall 7:35am-12:00pm Reset Band Room For 2017-2018 Final Instrument Inventory Check #10 During School Day & After School 2:30-4:30pm Return Truck After School ETA: 5:00pm	14 Next Year Prep 2:30-3:30pm ETA: 5:00pm	15 Next Year Prep 2:30-3:30pm ETA: 5:00pm	16 Younglife Camp Info Session (For Students Attending) @ Band Room 2:30-3:30pm Younglife Campaigners Friday Night Chillfest #10 @ The Bernice's 5:00-8:00pm (60 Fairfield Street; Springfield, MA 01108) ETA: 5:00pm	17
18	19 Next Year Prep 2:30-3:30pm ETA: 5:00pm	20 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	21 Last Day of School (Half Day) ETA: 3:00pm	22	23	24
25	26	27	28	29	30	
Notes:						

*BOLD PERFORMANCES ARE MANDATORY - PERFORMANCES MAY BE ADDED & CURRENT PERFORMANCES ARE SUBJECT TO CHANGE

TBD = To Be Determined

SCI-TECH BAND / MTM MASTER PRACTICE CHECKLIST

FIRST 5 NOTES

Do Re Mi Fa So La Ti Do

MAJOR SCALES

Bb B C C#/Db D Eb E F F#/Gb G Ab A

NATURAL MINOR SCALES

Bb B C C#/Db D Eb E F F#/Gb G Ab A

HARMONIC MINOR SCALES

Bb B C C#/Db D Eb E F F#/Gb G Ab A

BLUES SCALES

Bb B C C#/Db D Eb E F F#/Gb G Ab A

CHROMATIC SCALES

1 Octave Chromatic Scale (Concert Bb) 2 Octave Chromatic Scale (Concert Bb)

SUETA RHYTHM CHARTS

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 37 38 39 40 41 42 43 44 45 46 47 48 49 50
 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65

RHYTHM CHARTS (in Band Handbook)

Unit I Rhythm Exercise Beginning Rhythms Rhythm Sheet I
 Quarters, Eighths, & Rests Offbeats 1 Offbeats 2 Rhythm Grid

FUNDAMENTAL RHYTHMS

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 37 38 39 40 41 42 43 44 45 46 47 48 49 50
 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66
 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82
 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98
 99 100 101 102 103 104 105 106 107 108 109 110 111
 112 113 114 115 116 117 118 119 120 121 122 123 124
 125 126 127 128 129 130 131 132 133 134 135 136 137
 138 129 140 141 142 143 144 145 146 147 148 149 150
 151 152 153 154 155 156 157 158 159 160 161 162 163
 164 165 166 167 168 169 170 171 172 173 174 175 176
 177 178 179 180 181 182 183 184 185 186 187 188 189
 190 191 192 193 194 195

ALFRED'S DRUM METHOD, BOOK 1 (for Percussion)

Lesson: 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 37 38 39

ALFRED'S DRUM METHOD, BOOK 2 (for Percussion)

Lesson: 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

A FRESH APPROACH TO THE SNARE DRUM, APPENDIX (for Percussion)

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

Exercises p. 77: 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15
 16 17 18 19 20 21 22 23

Essential Rudiments p. 82: Single Stroke Rudiments Roll Rudiments
 Paradiddle Rudiments Flam Rudiments Drag Rudiments

ESSENTIAL ELEMENTS, BOOK 1

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 37 38 39 40 41 42 43 44 45 46 47 48 49 50
 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66
 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82
 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98
 99 100 101 102 103 104 105 106 107 108 109 110 111
 112 113 114 115 116 117 118 119 120 121 122 123 124
 125 126 127 128 129 130 131 132 133 134 135 136 137
 138 129 140 141 142 143 144 145 146 147 148 149 150
 151 152 153 154 155 156 157 158 159 160 161 162 163
 164 165 166 167 168 169 170 171 172 173 174 175 176
 177 178 179 180 181 182 183 184 185 186 187

Pg. 40 – Key of Concert Bb #1 #2 #3 #4; Concert Eb #1 #2 #3 #4
Concert F #1 #2 #3 #4; Concert Ab #1 #2 #3 #4

Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 2

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 37 38 39 40 41 42 43 44 45 46 47 48 49 50
 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66
 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82
 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98
 99 100 101 102 103 104 105 106 107 108 109 110 111
 112 113 114 115 116 117 118 119 120 121 122 123 124
 125 126 127 128 129 130 131 132 133 134 135 136 137
 138 129 140 141 142 143 144 145 146 147 148 149 150
 151 152 153 154 155 156 157 158 159 160 161 162 163
 164 165 166 167 168 169 170 171 172 173 174 175 176
 177 178 179 180 181 182 183 184 185 186 187 188 189
 190 191 192 193 194 195 196 197 198 199

Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 3

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 37 38 39 40 41 42 43 44 45 46 47 48 49 50
 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66
 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82
 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98
 99 100 101 102 103 104 105 106 107 108 109 110 111
 112 113 114 115 116 117 118 119 120 121 122 123 124
 125 126 127 128 129 130 131 132 133 134 135 136 137
 138 129 140 141 142 143 144 145 146 147 148 149 150
 151 152 153 154 155 156 157 158 159 160 161 162 163
 164 165 166 167 168 169 170 171 172 173 174 175 176
 177 178 179 180 181 182 183 184 185 186 187 188 189
 190 191 192 193 194 195

Pg. 38-39 – Rhythm Studies

OTHER

Band Repertoire Solo Repertoire Chamber Ensemble Repertoire Improvisation

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						

SCALE ASSIGNMENTS

CONCERT & JAZZ BAND

QUARTER 1

Bb Blues
Bb Major
Bb Minor
C Major
C Minor
C Harmonic Minor
Bb Chromatic (1 Octave)

QUARTER 2

Eb Major
D#/Eb Minor
F Major
F Minor
Ab Major
G# Minor
G Major
G Minor

QUARTER 3

D Major
D Minor
C#/Db Major
C# Minor
E Major
E Minor
F Blues

QUARTER 4

F#/Gb Major
F# Minor
A Major
A Minor
B Major
B Minor

SYMPHONIC BAND

QUARTER 1

First Note – Concert Bb (Do)
First 5 Notes – Do-Re-Mi-Fa-So
Bb Major – Do-Re-Mi-Fa-So-La-Ti-Do

QUARTER 2

Bb Blues

QUARTER 3

Bb Chromatic (1 Octave)
C Major

QUARTER 4

C Minor

*Scale assignments subject to change

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 ^o
Minor	i	ii ^o	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 ^o -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 ^o -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

SMART MUSIC

HOW TO LOGIN TO SMART MUSIC

- 1) Open Smart Music
- 2) Click "Create Login"
- 3) Complete Login Information & Click Next
- 4) Complete Contact Information & Click Next
- 5) Click "Student"
- 6) Click "Add School"
 - Choose "Springfield Science & Tech Hs"
 - If the school does not appear, expand the mile range
- 7) Select how many years you have been performing & your instrument
- 8) Under "Classes", click "Enroll in a class..."
- 9) Concert Band & Jazz Band Students Choose "Concert & Jazz Band"
Symphonic Band Students Choose "Symphonic Band"
- 10) You are ready to use Smart Music

HOW TO USE SMART MUSIC

- 1) Login & make sure the microphone is connected
- 2) Click on your class to access specific playing assignments (or)
- 3) Click the playlist(s) to access all class music
 - Repertoire playlists contain music recordings that you can listen to and/or play along with
 - Smart Music playlists include specific recordings that allow you to access the sheet music as well (make sure you choose your instrument at the top)
 - You can click "My Part" if you want to play along with your part and/or adjust the tempo if you wish
 - For certain Smart Files, make sure you click off "Follow Me" off before playing along
- 4) Click "Find Music" to find thousands of other solos, exercises, method books, jazz improvisation exercises, sight-reading exercises, and band selections.
- 5) Have fun & practice hard!

HOW TO COMPLETE ASSIGNMENTS

- 1) Click on your assignment
- 2) You can click "My Part" if you want to play along with your part and/or adjust the tempo if you wish
- 3) Click "Start Take" and record
- 4) When complete, click "Submit"

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: _____

12 BAR BLUES

	1	b3	4	b5	5	b7	8	
Blues Scale	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. Fantasie 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

Bb INSTRUMENTS
-LOW

Amazing Grace

John Newton
Traditional
arr. R. Rodriguez & Bernice

(F) F C7 Dm Bb F C7

Soprano

Alto

Tenor

Bass

7 F C F F Bb F Dm F

S

A

T

B

14 F C7 F F sus4/Bb F

S

A

T

B

SciTech Band Audition

SYMPHONIC BAND AUDITION REQUIREMENTS

- 1) Concert B^b Major Scale (One Octave, Memorized) – See p. 43 in Band Handbook
- 2) B^b Blues Scale (Memorized) – See p. 46 in Band Handbook
- 3) Concert B^b Chromatic Scale (One Octave, Memorized) – See Fingering Chart
- 4) Prepared Piece (Variations on Auld Lang Syne for Wind Players)*
(Solo 11 for Percussionists)
- 5) Sight-Reading
- 6) Interview

Additional Instructions

- Symphonic Band play prepared solo for “Symphonic Band”
- Extra points for playing “Concert Band/Jazz Band” solo
- Extra points for playing a prepared solo from Essential Elements book 1, 2, 3, or a new song from the binder

CONCERT BAND & JAZZ BAND AUDITION REQUIREMENTS

- 1) One scale selected randomly; district style - See p. 43/44 in Band Handbook
(Bb Major, C Major, or C Minor)
- 2) B^b Blues Scale (Memorized) – See p. 46 in Band Handbook
- 3) Concert B^b Chromatic Scale (One Octave, Memorized) – See Fingering Chart
- 4) Prepared Piece (Variations on Auld Lang Syne for Wind Players)*
(Solo 11 and/or Solo 12 for Percussionists)
- 5) Sight-Reading
- 6) Interview

Additional Instructions

- Concert Band/Jazz Band play prepared solo for “Concert Band/Jazz Band”
- Extra points for playing a prepared solo from Essential Elements book 1, 2, 3, or a new song from the binder



SYMPHONIC BAND AUDITION SCALE LIST

Instrument Key

C Instruments: Flute, Trombone, Baritone, Tuba, Piano, Mallets

Bb Instruments: Clarinet Trumpet, Tenor Sax

Eb Instruments: Alto Sax, Baritone Sax

Concert Bb Major Scale

C Instruments: Bb C D Eb F G A Bb

Bb Instruments: C D E F G A B C

Eb Instruments: G A B C D E F# G

Concert Bb Blues Scale

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

Concert Bb Chromatic Scale

C Instruments: Bb B C C# D D# E F F# G G# A Bb

Bb Instruments: C C# D D# E F F# G G# A Bb B C

Eb Instruments: G G# A Bb B C C# D D# E F F# G



SciTech Band

THE PRIDE OF SPRINGFIELD

AUDITION SCORE SHEET

(or Test Score Sheet)

Name: _____

I am auditioning for Concert Band Jazz Band

Stomp Percussion Ensemble Other _____

Please check all that apply.

CATEGORY	MASTERY 4	PROFICIENT 3	DEVELOPING 2	EMERGING 1
DESCRIPTION OF LEVELS	<ul style="list-style-type: none"> Indicates a mastery level, exceeding expectations. Student rarely needs assistance with demanding tasks, is self-motivated, and produces consistently high-quality work. 	<ul style="list-style-type: none"> Reaches expected (or proficient) level for this task. Student produces quality work and occasionally needs assistance with demanding tasks. 	<ul style="list-style-type: none"> Indicates a developing level for this task. Student produces required work with teacher direction and support. 	<ul style="list-style-type: none"> Indicates an emerging level for this task. Student requires constant teacher direction, support, and assistance.
GRADING (if applicable)	A (100-90)	B (89-80)	C (79-70)	D (69-60)
TONE QUALITY (4 Points)				
RHYTHMIC ACCURACY (4 Points)				
NOTE ACCURACY (4 Points)				
DYNAMICS (4 Points)				
ARTICULATION (4 Points)				
INTONATION (4 Points)				
EXPRESSION (4 Points)				
SIGHT-READING (4 Points)				
PERCUSSION TECHNIQUE -Posture for Wind Players- (4 Points)				
TOTAL POINTS 36 Points Possible	COMMENTS _____			

Audition Prepared Solo - Symphonic Band

Clarinet in B \flat
& Bass Clarinet

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score consists of three staves of music in 4/4 time. The first staff begins with a whole rest, followed by a series of eighth notes and quarter notes, with a dynamic marking of *mf* and a slur over the first six measures. The second staff continues the melody with eighth and quarter notes, ending with a dynamic marking of *p*. The third staff features a rhythmic accompaniment of eighth notes, starting with a dynamic marking of *f*.

Audition Prepared Solo - **ADVANCED BAND**

Clarinet in B \flat
Bass Clarinet

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score is written on four staves in 4/4 time. The first staff begins with a *mf* dynamic and a *Moderato* tempo. The second staff features a *p* dynamic and a "Swing!" tempo change, with a triplet rhythm indicated as $\text{♩} = \text{♩}^3\text{♩}$. The third staff is marked with a *f* dynamic and includes accents. The fourth staff concludes the piece with a final melodic line.

ANGELS WE HAVE HEARD ON HIGH

Clarinet/Bass Clarinet

Traditional French Carol

Soprano

Musical notation for the Soprano part, measures 1 through 21. The notation is on a single staff with a treble clef and a key signature of one flat (B-flat). The music is in common time (C). Measures 1-7 are the first line, 8-14 the second, and 15-21 the third. An 'Intro' marking is present above measure 19.

Alto

Musical notation for the Alto part, measures 1 through 21. The notation is on a single staff with a treble clef and a key signature of one flat (B-flat). The music is in common time (C). Measures 1-7 are the first line, 8-14 the second, and 15-21 the third. An 'Intro' marking is present above measure 19.

Tenor

Musical notation for the Tenor part, measures 1 through 21. The notation is on a single staff with a treble clef and a key signature of one flat (B-flat). The music is in common time (C). Measures 1-7 are the first line, 8-14 the second, and 15-21 the third. An 'Intro' marking is present above measure 19.

Bass

Musical notation for the Bass part, measures 1 through 21. The notation is on a single staff with a treble clef and a key signature of one flat (B-flat). The music is in common time (C). Measures 1-7 are the first line, 8-14 the second, and 15-21 the third. An 'Intro' marking is present above measure 19.



Blues By Five

Red Garland

The musical score is written in 4/4 time and consists of three staves. The first staff begins with a treble clef and a key signature of one flat (B-flat major). The melody starts with a quarter note G4, followed by a quarter rest, then a dotted quarter note G4, and continues with eighth and quarter notes. A C7 chord is indicated above the first measure. The second staff continues the melody with a dotted quarter note G4, a quarter note A4, and a quarter note B4. An F7 chord is indicated above the first measure, and a C7 chord is indicated above the fifth measure. The third staff concludes the piece with a dotted quarter note G4, a quarter note A4, and a quarter note B4. A G7 chord is indicated above the first measure, a C7 chord above the fifth measure, and a G7 chord above the eighth measure. The piece ends with a double bar line.

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Blues By Five is a 12-bar blues where sections of the motivic melody are transposed to match the chord changes. This was originally played with a medium-swing feel.

For your use

Four blank musical staves are provided for practice, each consisting of five horizontal lines.

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

Diagram showing piano voicings for C7, F7, and G7 chords. The diagram is divided into two sections: Basic 3-note voicings and Rootless voicings. Each section shows the treble and bass clefs with notes and fingerings.

Basic 3-note voicings	Rootless voicings
C7: 3, b7, 1	C7: 9, b7, 3
F7: b7, 3, 1	F7: 13, 3, b7
G7: b7, 3, 1	G7: 5, 3, b7

Useful Scales

C Blues Scale

Diagram showing the C Blues Scale in treble clef. The notes are: C, Eb, D, Eb, E, F, G. Fingerings are: 1, b3, 4, b5, 5, b7, 1.

Sample Bass Line

Diagram showing a sample bass line for C7, F7, and G7 chords. The bass line is written in treble clef and includes fingerings for each note.

C7
1 3 4 #4 5 4 3 2 1 5 6 b7 1 3 6 5

F7 **C7**
1 3 5 3 3 1 b7 6 b6 1 2 3 2 1 b7 6 b6

G7 **C7** **G7**
1 3 5 1 b7 6 5 b5 1 3 4 #4 1 b7 6 5

Baritone (T.C.) / Bass Clarinet

Canon Remix

BASS
LINE

Pachelbel / Arr. Bernice

The musical score is written for Baritone (T.C.) / Bass Clarinet in 4/4 time. It consists of ten staves of music, each starting with a measure number in a box. The notes are primarily quarter notes and half notes, with some rests. Dynamics include *mf* (mezzo-forte) and *f* (forte). There are also articulation marks such as slurs and accents. The score ends with a double bar line and repeat dots.

Staff 1: Measure 4, 5, 8, 13. Dynamics: *mf*.

Staff 2: Measure 17, 21.

Staff 3: Measure 24, 29.

Staff 4: Measure 31, 37.

Staff 5: Measure 38, 45.

Staff 6: Measure 45, 53, 61. Dynamics: *f*.

Staff 7: Measure 52, 61, 69. Dynamics: *mf*.

Staff 8: Measure 66, 77. Dynamics: *f*.

Staff 9: Measure 73, 83.

Staff 10: Measure 80, 83.

Clarinet in B \flat

MELODY

Canon Remix

Pachelbel / Arr. Bernice

4

5

mf

10

13

17

21

24

29

31

37

38

45

f

51

53

8

61

mf

64

69

71

77

2.
78

[Title]

83

A musical staff in treble clef containing a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A fermata is placed over the C4 note. The staff ends with a double bar line and a fermata symbol below it.

85

A musical staff in treble clef containing a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A fermata is placed over the C4 note. The staff ends with a double bar line and a fermata symbol below it.

Bass Line - Bb
-Clarinet
-Bass Clarinet
-Trumpet
-Tenor Sax

Carol of The Bells

Quartet Version

arr. Turgeon & Bernice

The musical score is written on a single treble clef staff in 4/4 time. It begins with a *mp* dynamic. The first two lines feature a melodic line with a slur over the notes. The third line includes a *rit.* marking and a boxed section labeled 'A' with the instruction 'a tempo - Repeat 4x'. The fourth line starts with a boxed section labeled 'B' and a *f* dynamic. The fifth line continues the melodic line. The sixth line starts with a boxed section labeled 'C' and a *mf* dynamic, followed by a boxed section labeled 'D' with the instruction 'Repeat 3x' and a *f* dynamic. The seventh line starts with a boxed section labeled 'E' and a *rit.* marking. The score concludes with a double bar line.

Melody - Bb
-Trumpet
-Clarinet
-Tenor Sax

Carol of The Bells

Quartet Version

arr. Turgeon & Bernice

The musical score is written on a single treble clef staff in B-flat major. It begins with a *Soli* instruction and a *mp* dynamic marking. The first line contains the initial melody. The second and third lines continue the melody. The fourth line starts with a *rit.* marking, followed by a boxed section labeled **A** with the instruction *a tempo - Repeat 4x*. This section begins with a *f* dynamic and includes accents. The fifth line starts with a boxed section labeled **B**. The sixth line starts with a boxed section labeled **C**, which includes a *mf* dynamic and a slur over a triplet of eighth notes. The seventh line starts with a boxed section labeled **D** with the instruction *Repeat 3x* and a *f* dynamic. The eighth line starts with a boxed section labeled **E**, which includes a *rit.* marking and ends with a fermata.

Bb

CHAMELEON

- HERBIE HANCOCK / 79
PAUL JACKSON
HARVEY MASON / BENNIE MAUPIN

(MED. FUNK)

INTRO

(BASS) N.C.



A

C-7 F7 C-7 F7

BASS CONT. SIM.



C-7 F7 C-7 F7



B

C-7 F7 C-7 F7 (PLAY 3x)



C-7 F7 N.C.



Chameleon Bass Line

Score

The musical score consists of five staves, each with a 4/4 time signature and a key signature of three flats (B-flat, E-flat, A-flat). The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and repeat signs. The staves are labeled as follows:

- C**: Treble clef, starting on middle C.
- Bb**: Treble clef, starting on B-flat.
- Eb**: Treble clef, starting on E-flat.
- Bass Clef High**: Bass clef, starting on the second line (F).
- Bass Clef Low**: Bass clef, starting on the first line (C).

Bass Clarinet

Cheer # 1

arr. Bernice

Watch Conductor
Slow-Fast

Musical staff 1: Treble clef, 4/4 time signature. The staff contains 8 measures of music. The first measure has a repeat sign. The notes are: G4, A4, B4, C5, B4, A4, G4, F4. The second measure has a repeat sign. The notes are: G4, A4, B4, C5, B4, A4, G4, F4. The third measure has a repeat sign. The notes are: G4, A4, B4, C5, B4, A4, G4, F4. The fourth measure has a repeat sign. The notes are: G4, A4, B4, C5, B4, A4, G4, F4. The fifth measure has a repeat sign. The notes are: G4, A4, B4, C5, B4, A4, G4, F4. The sixth measure has a repeat sign. The notes are: G4, A4, B4, C5, B4, A4, G4, F4. The seventh measure has a repeat sign. The notes are: G4, A4, B4, C5, B4, A4, G4, F4. The eighth measure has a repeat sign. The notes are: G4, A4, B4, C5, B4, A4, G4, F4.

Musical staff 2: Treble clef. The staff contains 8 measures of music. The first measure has a repeat sign. The notes are: G4, A4, B4, C5, B4, A4, G4, F4. The second measure has a repeat sign. The notes are: G4, A4, B4, C5, B4, A4, G4, F4. The third measure has a repeat sign. The notes are: G4, A4, B4, C5, B4, A4, G4, F4. The fourth measure has a repeat sign. The notes are: G4, A4, B4, C5, B4, A4, G4, F4. The fifth measure has a repeat sign. The notes are: G4, A4, B4, C5, B4, A4, G4, F4. The sixth measure has a repeat sign. The notes are: G4, A4, B4, C5, B4, A4, G4, F4. The seventh measure has a repeat sign. The notes are: G4, A4, B4, C5, B4, A4, G4, F4. The eighth measure has a repeat sign. The notes are: G4, A4, B4, C5, B4, A4, G4, F4.

Bb

Cold Duck Time

Eddie Harris

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Cold Duck Time has a 12-bar form, but it does not use the typical 12-bar blues chord progression. It was originally played with a straight-eighth feel.

For your use

Supplemental Material - Cold Duck Time

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

	G^7	C^7	$E^b_{MA^7}$	F_{MA^7}	G^7	C^7	$E^b_{MA^7}$	F_{MA^7}
--	-------	-------	--------------	------------	-------	-------	--------------	------------

	$b7$	3	3	3	5	9	7	7
	3	$b7$	7	7	3	$b7$	5	5
	1	1	1	1	$b7$	3	3	3

Useful Scales

G Blues Scale	E^b Major	$(E^b_{MA^7})$	F Major	(F_{MA^7})
-----------------	-------------	----------------	-----------	--------------

1 $b3$ 4 $b5$ 5 $b7$ 1	1 2 3 4 5 6 7 1	1 2 3 4 5 6 7 1	1 2 3 4 5 6 7 1	1 2 3 4 5 6 7 1
--------------------------------	---------------------------------	---------------------------------	---------------------------------	---------------------------------

Sample Bass Line

G^7	C^7	G^7	C^7
-------	-------	-------	-------

1 5 1 5 $b7$ 1	1 1 $b7$	1 5 1 5 $b7$ 1	1 1 $b7$
--------------------------	--------------	--------------------------	--------------

$E^b_{MA^7}$	F_{MA^7}	G^7
--------------	------------	-------

1	1 1 1 1	1 1 1	1 1 1 1 1	1	5 $b7$ 1
-----	-----------------	-------------	---------------------	-----	--------------

Don't Stop Believin'

Bb LOW
(Doubles Alto Sax)

arr. Murtha

Rock 9 SOLO

8

mf

17

19

24

f

25

29

33

35

41

45

4

mf

49

53

f

54

59

65

69

71

1.

77

2.

ff

JALEN JAZZ BAND

OPT. CLARINET

(DOUBLES TENOR 1)

R&B/ROCK #112

DON'T STOP 'TIL YOU GET ENOUGH

WRITTEN BY MICHAEL JACKSON

ARR. DALLAS C. BUZKE

The musical score is written for an optional Clarinet part, which also doubles the Tenor 1. It is in G major and 4/4 time. The piece is marked 'R&B/ROCK #112'. The score consists of 41 measures, divided into systems of five staves each. Measure numbers 4, 6, 7, 10, 13, 21, 29, 31, 34, 37, and 41 are indicated. The music features a driving eighth-note melody with various articulations such as accents, slurs, and breath marks. Dynamics include piano (p), mezzo-forte (mf), and piano (p). The score concludes with a final cadence in measure 41.

DON'T STOP 'TIL YOU GET ENOUGH - OPT. CLARINET - PG. 2

45

Musical staff 1: Treble clef, key signature of one flat (B-flat), 4/4 time signature. The staff contains a melodic line starting with a half note G4, followed by quarter notes A4, Bb4, and C5. A dynamic marking of *mf* is present below the staff.

Musical staff 2: Continuation of the melodic line from staff 1, ending with a double bar line.

53

Musical staff 3: Treble clef, key signature of one flat. The staff contains a rhythmic pattern of eighth notes, starting with a dynamic marking of *f* below the staff.

Musical staff 4: Continuation of the rhythmic pattern from staff 3, ending with a double bar line.

61

Musical staff 5: Treble clef, key signature of one flat. The staff contains a melodic line with accents over the notes. A dynamic marking of *ff* is present below the staff.

Musical staff 6: Continuation of the melodic line from staff 5, ending with a double bar line.

69

Musical staff 7: Treble clef, key signature of one flat. The staff contains a melodic line with accents and a dynamic marking of *f* below the staff.

Musical staff 8: Continuation of the melodic line from staff 7, ending with a double bar line.

73

Musical staff 9: Continuation of the melodic line from staff 8, ending with a double bar line.

DON'T STOP 'TIL YOU GET ENOUGH - OPT. CLARINET - PG. 3

77

76 *f* KEEP ON, WITH THE FORCE DON'T DON'T STOP 'TIL YOU GET E-NOUGH KEEP ON,

79 WITH THE FORCE DON'T DON'T STOP 'TIL YOU GET E-NOUGH KEEP ON, WITH THE FORCE DON'T

82 DON'T STOP 'TIL YOU GET E-NOUGH KEEP ON, WITH THE FORCE DON'T *f*

85

Musical staff with notes and slurs.

88 Musical staff with notes and slurs.

93

91 Musical staff with notes and slurs. *mp*

94 Musical staff with notes and slurs.

97 Musical staff with notes and slurs.

100 > Musical staff with notes and slurs. *ppp*

Clarinet in B \flat
Doubles Alto Sax 1

Don't Stop 'Til You Get Enough

Written By Michael Jackson

Arr. Dallas C. Burke

4

5

f

7

10

13

21

8

7

28

29

f

32

36

p \triangleleft *mf* \triangleright *p* \triangleleft

45

42

mf \triangleright *p* *mf*

48

53

Musical staff 53-60. Starts with a treble clef and a key signature of one flat. The music begins with a dynamic marking of *f* (forte). The notation consists of eighth and sixteenth notes with various articulations.

61

Musical staff 59-62. Continuation of the previous staff. A dynamic marking of *ff* (fortissimo) appears at the beginning of this section.

63

Musical staff 63-66. Continuation of the previous staff with various articulations and dynamics.

69

Musical staff 67-70. Continuation of the previous staff. A dynamic marking of *f* (forte) is present.

71

Musical staff 71-73. Continuation of the previous staff with complex rhythmic patterns.

77

Musical staff 74-76. Continuation of the previous staff. Some notes are marked with an 'x'.

KEEP ON *f* WITH THE FORCE DON'T

78

Musical staff 78-79. Continuation of the previous staff. The lyrics "DON'T STOP 'TIL YOU GET E - NOUGH KEEP ON WITH THE FORCE DON'T" are written below the staff.

80

Musical staff 80-81. Continuation of the previous staff. The lyrics "DON'T STOP 'TIL YOU GET E - NOUGH KEEP ON WITH THE FORCE DON'T" are written below the staff.

85

Musical staff 82-85. Continuation of the previous staff. The lyrics "DON'T STOP 'TIL YOU GET E-NOUGH KEEP ON WITH THE FORCE DON'T" are written below the staff. A dynamic marking of *f* (forte) is present at the end of the staff.

86



90

93

mp



94



98

p



Don't You Worry Child

As Recorded by Swedish House Mafia

arr. Bernice

Melody Bb (LOW)

With Energy (♩ = 127)

The musical score is written in treble clef with a key signature of two flats (Bb) and a 4/4 time signature. It consists of 12 sections, each marked with a letter in a box:

- Section A:** Starts at measure 1 with a 3-measure rest, followed by a melodic line starting on G4. Dynamics: *mp*.
- Section B:** Continues the melodic line from A.
- Section C:** Starts at measure 13 with a melodic line starting on G4. Dynamics: *mf*.
- Section D:** Continues the melodic line from C.
- Section E:** Starts at measure 18 with a melodic line starting on G4. Dynamics: *f*.
- Section F:** Continues the melodic line from E.
- Section G:** Starts at measure 28 with the instruction "To Coda (On 2nd Time)". Dynamics: *mf*. Includes the instruction "optional 8va".
- Section H:** Continues the melodic line from G.
- Section I:** Starts at measure 37 with a 4-measure rest, followed by a melodic line starting on G4. Dynamics: *f*. Includes the instruction "optional 8va".
- Section J:** Continues the melodic line from I.
- Section K:** Continues the melodic line from J.
- Section L:** Starts at measure 48 with a melodic line starting on G4. Dynamics: *f*.

The score concludes with the instruction "D.S. al Coda" and "silence..." at the end of the final measure.

M ♩ Coda

N

54 optional 8va
mp

Musical staff 54-58: Treble clef, 4/4 time. Measures 54-58. Dynamics: *mp*. Includes "optional 8va" marking and a circled letter **O**.

59 optional 8va
mf cresc.

Musical staff 59-64: Treble clef, 4/4 time. Measures 59-64. Dynamics: *mf cresc.*. Includes "optional 8va" marking and a circled letter **P**.

65

Musical staff 65-68: Treble clef, 4/4 time. Measures 65-68. Includes a circled letter **Q**.

69 *f*

Musical staff 69-72: Treble clef, 4/4 time. Measures 69-72. Dynamics: *f*. Includes a circled letter **R**.

73

Musical staff 73-77: Treble clef, 4/4 time. Measures 73-77. Includes a circled letter **S**.

S Horn Feature

78

Musical staff 78-81: Treble clef, 4/4 time. Measures 78-81. Horn feature with accents (>). Includes a circled letter **T**.

82

Musical staff 82-84: Treble clef, 4/4 time. Measures 82-84. Horn feature with accents (>). Includes a circled letter **U**.

85 optional 8va

Musical staff 85-89: Treble clef, 4/4 time. Measures 85-89. Dynamics: *mp*. Includes "optional 8va" marking and a circled letter **O**.

90

Musical staff 90-94: Treble clef, 4/4 time. Measures 90-94. Includes a circled letter **P**.

Don't You Worry Child

Counter melody Bb LOW As Recorded by Swedish House Mafia

arr. Bernice

String Part Double

With Energy (♩ = 127)

3 % A B C

4 4 2

15 D

mf E

20

f

F 25 To Coda (On 2nd Time) G strings only G-I

mp

30 H

f

35 I

f

J 41 K

f

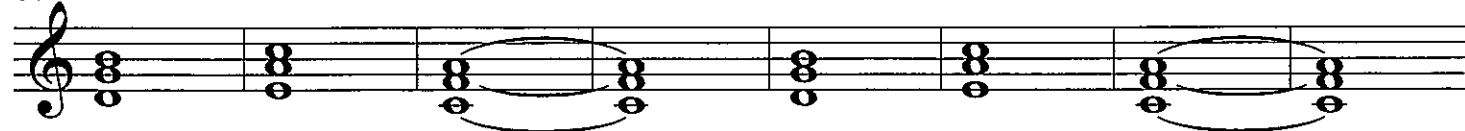
47 L D.S. % al Coda silence...

f

Don't You Worry Child Counter melody Bb LOW, p. 2

M *Coda*
54 strings only M-O

N



O *mp*
62

P



Q
70

R



76

S

T



U

89



Don't You Worry Child arr. Bernice

As Recorded by Swedish House Mafia

Bass Line Bb LOW

With Energy (♩ = 127)

The musical score consists of 12 measures of music on a single staff in 4/4 time. Measure 1 is a triplet of quarter notes. Measures 2-4 are quarter notes, with measure 3 being a triplet. Measure 5 is a quarter note. Measure 6 is a quarter note. Measure 7 is a quarter note. Measure 8 is a quarter note. Measure 9 is a quarter note. Measure 10 is a quarter note. Measure 11 is a quarter note. Measure 12 is a quarter note. The score includes dynamic markings: *mf* at the start of measure 5, *f* at the start of measure 9, and *mp* at the start of measure 10. There are also performance instructions: a double bar line with a repeat sign at the beginning, and *D.S. al Coda* with a repeat sign at the end of measure 12. The piece concludes with a final measure of silence.

A

B

C

D

E

F

To Coda (On 2nd Time)

G strings only G-I

H

I

J

K

L

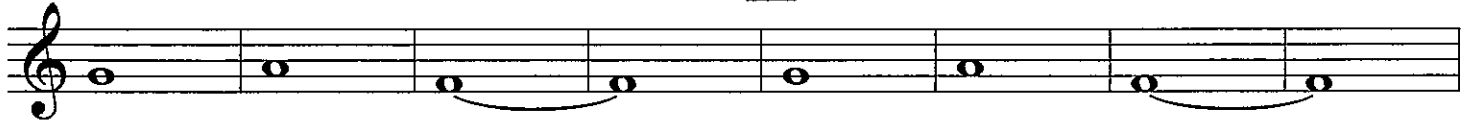
D.S. al Coda
silence...

Don't You Worry Child

Bass Line Bb LOW, p. 2

M *Coda*
strings only M-O

N



O *mp*

P



Q



S Horn Feature



T



U



Bb (Low)

Express Yourself

A musical score for a piece titled "Express Yourself" in Bb (Low). The score is written in 4/4 time and consists of ten staves of music. The key signature has two flats (Bb and Eb). The score is divided into sections labeled A through P. Section A (measures 4-5) features a melodic line with a 4-measure rest followed by a 5-measure rest. Section B (measures 14-15) is a short melodic phrase. Section C (measures 19-20) is a short melodic phrase. Section D (measures 26-27) is a short melodic phrase. Section E (measures 31-32) is a short melodic phrase. Section F (measures 35-36) is a short melodic phrase. Section G (measures 38-39) is a short melodic phrase. Section H (measures 42-43) is a short melodic phrase. Section I (measures 48-49) is a short melodic phrase. Section J (measures 53-54) is a short melodic phrase. Section K (measures 60-61) is a short melodic phrase. Section L (measures 68-69) is a short melodic phrase. Section M (measures 72-73) is a short melodic phrase. Section N (measures 76-77) is a short melodic phrase. Section O (measures 80-81) is a short melodic phrase. Section P (measures 84-85) is a short melodic phrase. The score concludes with a double bar line and repeat signs.

A

B

C

D

E

F

G

H

I

J

K

L

M

N

O

P Repeat 8x

Forever Young

B♭ Trumpet

Measure 1 guitar only

The image shows a musical score for a B♭ Trumpet part. It consists of two staves of music in 4/4 time, with a key signature of one sharp (F#). The first staff contains measures 1 through 8. Measure 1 is marked 'guitar only' and features a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5). Measures 2 through 8 are mostly whole notes, with some eighth notes in measure 8. The second staff contains measures 9 through 19. Measures 9-15 are mostly eighth notes, while measures 16-19 are whole notes. The score ends with a double bar line.

Forever Young

Tenor Saxophone

Measure 1 guitar only

2 3 4 5 6 7 8

9 10 11 12 13 14 15 16 17 18 19

THE FORCE AWAKENS

John Williams

DJ AG

arr. Bernice

MELODY Bb
LOW

Trailer & Force Theme Remix

Mysteriously (♩ = 50)

Trailer

Slightly Faster (♩ = 64)

The musical score is written for a low Bb melody in 4/4 time. It consists of ten measures of music, each with a lettered section marker (A through J) and various performance instructions. Measure 14 is marked '14' and measure 19 is marked '19'. Measure 24 is marked '24' and measure 30 is marked '30'. Measure 42 is marked '42'. The score includes dynamic markings such as *f*, *ff*, *mp*, and *f*. It also includes performance directions like 'stretch tempo', 'slight rit.', 'Soli', and 'Tutti'. The key signature changes from one sharp (F#) to one flat (Bb) between measures 14 and 19. The score ends with a double bar line and a repeat sign.

A **B** **C**

14 *slight rit.* **D** Forcefully (♩ = 58 - 60)

E **F**

19 *stretch tempo* **G** Slowly (♩ = 56)

24 *ff* *mp*

H Force Theme **I** *Soli*
Remix ♩ = 118

30 *mp*

42

J *Tutti* *f* **To Coda (4th Time)**

K

51

Musical staff 51-56. The staff contains a melodic line in B-flat major. It begins with a treble clef and a key signature of one flat. The music consists of eighth and quarter notes, with some triplets. A repeat sign is present at the end of the staff, followed by a fermata and the number 8.

L

Soli

mp

Musical staff 57-67. The staff continues the melodic line. It includes a *Soli* marking and a *mp* dynamic. There are triplet markings over some notes.

M

68

Musical staff 68-72. The staff continues the melodic line with various note values and rests.

73

Musical staff 73-76. The staff continues the melodic line, featuring a triplet marking.

77

D.S. al Coda

Musical staff 77-80. The staff concludes the main melodic line with a double bar line and repeat dots.

N

Coda

Musical staff 81-84. The staff contains the Coda section, starting with a treble clef and a key signature of one flat. It begins with a *f* dynamic and ends with a *ff* dynamic. The music consists of eighth and quarter notes.

THE FORCE AWAKENS

Trailer & Force Theme Remix

John Williams

DJAG

arr. Bernice

COUNTERMELODY Bb (LOW)

Mysteriously (♩ = 50)

Trailer

A

B bottom sustained note optional on cue

C Slightly Faster (♩ = 64)

slight rit.

D Forcefully (♩ = 58 - 60)

COUNTERMELODY Bb (LOW), p. 2 THE FORCE AWAKENS

K

51

8

L

Soli

mp

3

M

68

73

D.S. al Coda

78

N Φ Coda

f *ff*

THE FORCE AWAKENS

John Williams
DJ AG
arr. Bernice

BASS LINE Bb (LOW)

Trailer & Force Theme Remix

Mysteriously (♩ = 50)
Trailer

A B

4 4 darker

mf

Detailed description: This block contains the first six measures of the bass line. It starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. Measures 1 and 2 are marked with a '4' above them. Measures 3 and 4 are marked with a '4' above them and the word 'darker' below them. Measures 5 and 6 contain half notes. A dynamic marking of 'mf' is placed below the staff between measures 4 and 5.

C Slightly Faster (♩ = 64)

D Forcefully (♩ = 58 - 60)

f

slight rit.

Detailed description: This block contains measures 7 through 12. Measure 7 is marked with a dynamic of 'f'. Measure 8 has a 'slight rit.' marking. Measure 9 is marked with 'D Forcefully (♩ = 58 - 60)'. The notation includes quarter notes and half notes with a slur over measures 9 and 10.

20

E F

stretch tempo

ff

-3

Detailed description: This block contains measures 13 through 19. Measure 13 is marked with 'E'. Measure 14 is marked with 'F'. A dashed line labeled 'stretch tempo' spans from measure 14 to measure 19. A dynamic marking of 'ff' is placed below the staff between measures 18 and 19. A '-3' marking is at the end of the line.

G Slowly (♩ = 56)

H Force Theme
Remix ♩ = 118 I

soft attack

mp

8 8

Detailed description: This block contains measures 20 through 24. Measure 20 is marked with 'G Slowly (♩ = 56)'. Measure 21 has a 'soft attack' marking. Measure 22 is marked with a dynamic of 'mp'. Measures 23 and 24 are marked with 'H Force Theme Remix ♩ = 118 I'. There are two measures marked with '8' above them.

J

To Coda (4th Time)

f

Detailed description: This block contains measures 25 through 30. Measure 25 is marked with 'J' and a Coda symbol. The text 'To Coda (4th Time)' is written above the staff. A dynamic marking of 'f' is at the beginning. The notation consists of eighth notes with a repeat sign at the end.

51

Detailed description: This block contains measures 31 through 36. The notation consists of eighth notes with a repeat sign at the end.

K

L M

8 8 7

D.S. al Coda

Detailed description: This block contains measures 37 through 40. Measures 37 and 38 are marked with 'K'. Measures 39 and 40 are marked with 'L M'. There are three measures marked with '8' above them and one marked with '7'. The text 'D.S. al Coda' is written above the staff.

N

Coda

f ff

Detailed description: This block contains measures 41 through 46. Measure 41 is marked with 'N' and a Coda symbol. The text 'Coda' is written above the staff. A dynamic marking of 'f' is at the beginning, and 'ff' is at the end. The notation consists of eighth notes with a repeat sign at the end.

Trumpet / Clarinet / Bass Clarinet

?



1) Name _____

2) Write in note names...

3) What notes (if any) are in your key signature? _____

4) Play the piece...

142. **Bb**
(MED.)

HEART AND SOUL

- HOAGY CARMICHAEL
FRANK LEISSER

Handwritten musical score for guitar in B-flat major, 4/4 time. The score consists of eight staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is written in eighth and quarter notes. Chords are indicated above the staff. The second staff continues the melody and includes a first ending bracket. The third staff includes a second ending bracket. The fourth and fifth staves continue the melody with various chords. The sixth staff includes a key signature change to C major. The seventh and eighth staves conclude the piece with a final chord and a double bar line.

Chords: G, E-7, A-7, D7, Gmaj7, E-7, A-7, D7, B-7, E-7, A-7, D7, G, E-7, A-7, D7, G, A-7, D7, Gmaj7, D-7, G7, Cmaj7, B7, E7, A7, D7, G7, C7, B7, Cmaj7, B7, E7, A7, D7, G7, C7, D7, G, E-7, A-7, D7, Gmaj7, E-7, A-7, D7, B-7, E-7, A-7, D7, B7#5, E7, A-7, D7, G, (E-7, A-7, D7)

Clarinet in B \flat
-Doubles Alto Sax

I Want You Back

Recorded by The Jackson 5

A. Mizell, B. Gordy, D. Richards

J. Wasson

Funky R&B $\text{♩} = 100$

8

f

13

mf

21

31

f

f

39

3

46

subit \acute{o}
mp

grad. cresc.

Detailed description: This is a musical score for a clarinet or alto saxophone. It is written in 4/4 time with a key signature of two flats (Bb and Eb). The tempo is marked 'Funky R&B' with a quarter note equal to 100 beats per minute. The score consists of eight staves of music. The first staff begins with a measure rest of 8 measures, followed by a series of eighth and sixteenth notes with accents and slurs. The dynamics range from forte (f) to mezzo-forte (mf). Measure numbers 13, 21, 31, 39, and 46 are circled. There are several triplet markings (3) over groups of notes. The final staff includes dynamic markings for 'subit \acute{o} mp' and 'grad. cresc.'.

The musical score is written for a clarinet in 7/8 time. It consists of five staves of music. The key signature has two flats (B-flat and E-flat). The first staff contains measures 49-51, featuring eighth notes with slurs and accents. The second staff contains measures 52-54, with a circled measure number '54' at the end. It includes dynamic markings *f* and *ff*. The third staff contains measures 55-57, with slurs and accents. The fourth staff contains measures 58-60, including a double bar line and a second ending marked with a '2'. The fifth staff contains measures 61-63, starting with a *ff* dynamic marking and ending with a double bar line.

In The Mood

Clarinet in B \flat
(Doubles Alto Sax)

Joe Garland
Sweeney

2

f

9

mf

1. *p* *f* *p* *f* 2.

23

33 Solo 1st time only
-As written or ad lib.

1. *mp* *f* 2. *f*

As written both times

f

©

45

Musical staff 1: Treble clef, 4/4 time signature. The staff contains a melodic line starting with a quarter rest, followed by eighth and quarter notes. A dynamic marking of *mp* is placed below the staff.

Musical staff 2: Treble clef, 4/4 time signature. The staff contains a melodic line with a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. A dynamic marking of *mf* is placed below the staff, and a crescendo hairpin leads to a dynamic marking of *f*.

Musical staff 3: Treble clef, 4/4 time signature. The staff contains a melodic line with slurs and accents. A dynamic marking of *mf p* is placed below the staff.

Musical staff 4: Treble clef, 4/4 time signature. The staff contains a melodic line with slurs and accents.

Musical staff 5: Treble clef, 4/4 time signature. The staff contains a melodic line with slurs and accents. A first ending bracket labeled '1.' with a measure count of '4' and a second ending bracket labeled '2.' with a measure count of '2' are present. A dynamic marking of *ff* is placed below the staff.

Musical staff 6: Treble clef, 4/4 time signature. The staff contains a melodic line with slurs and accents.

Musical staff 7: Treble clef, 4/4 time signature. The staff contains a melodic line with slurs and accents. A dynamic marking of *mf* is placed below the staff.

Musical staff 8: Treble clef, 4/4 time signature. The staff contains a melodic line with slurs and accents. A dynamic marking of *ff* is placed below the staff. The staff concludes with a double bar line and a key signature change to one sharp (F#).

LARGO

From NEW WORLD SYMPHONY

B \flat BASS CLARINET

ANTONIN DVORÁK
Arranged by JOHNNIE VINSON

Largo

9

17

25

35

43

47

57

mp

p

f

mp

mf

rit.

mp

a tempo

f

mp

rit.

p

Recorded by BON JOVI

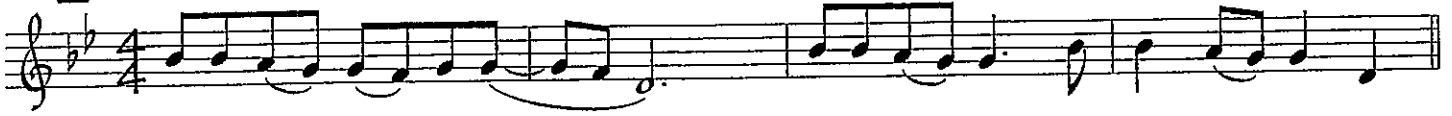
LIVIN' ON A PRAYER

CLARINET 1

Words and Music by JON BON JOVI,
RICHIE SAMBORA and DESMOND CHILD
Arranged by PAUL MURTHA

(UNISON PATTERNS)

(A) (Rock)



(B)



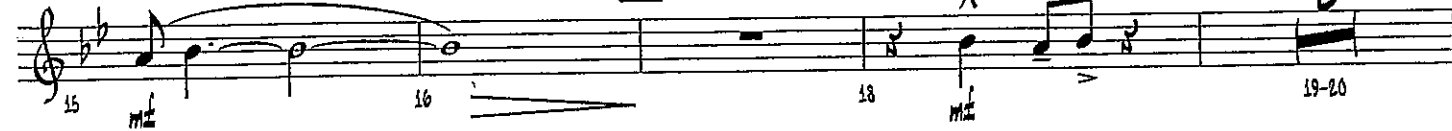
(Rock)



(9)



(17)



(25)



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CLARINET 1

33

Musical staff 1: Treble clef, key signature of two flats, measures 31-34. Includes a triplet of eighth notes in measure 32 and an accent mark in measure 33.

Musical staff 2: Treble clef, key signature of two flats, measures 35-38. Includes a slur over measures 36-37.

Musical staff 3: Treble clef, key signature of two flats, measures 39-42. Includes a slur over measures 40-41 and a slur over measures 41-42.

43

Musical staff 4: Treble clef, key signature of two flats, measures 43-46. Includes a slur over measures 44-45 and a dynamic marking of *mf* in measure 44.

49

Musical staff 5: Treble clef, key signature of two flats, measures 47-50. Includes two triplet markings over measures 47-48 and a dynamic marking of *mf* in measure 48.

Musical staff 6: Treble clef, key signature of two flats, measures 51-54. Includes a slur over measures 52-53.

Musical staff 7: Treble clef, key signature of two flats, measures 55-58. Includes a slur over measures 56-57 and a slur over measures 57-58.

2

Musical staff 8: Treble clef, key signature of two flats, measures 59-62. Includes a dynamic marking of *mf* in measure 61.

Recorded by BON JOVI

LIVIN' ON A PRAYER

Words and Music by JON BON JOVI,
RICHIE SAMBORA and DESMOND CHILD
Arranged by PAUL MURTHA

CLARINET 2

(UNISON PATTERNS)

(A) (ROCK)

(B)

(ROCK)

(9)

(17)

(25)

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CLARINET 2

33

43

49

Clarinet in B \flat
Doubles ALTO SAX 1

Livin' On A Prayer

Words and Music by Jon Bon Jovi,
Richie Sambora, and Desmond Child
Arranged by Paul Murtha

Musical score for Clarinet in B \flat , Doubles ALTO SAX 1. The score is in 4/4 time and B \flat major. It consists of eight staves of music. The first staff starts with a *mf* dynamic and includes a measure number 9. The second staff starts at measure 8 and includes a measure number 17. The third staff starts at measure 14 and includes a measure number 25. The fourth staff starts at measure 20. The fifth staff starts at measure 26 and includes a measure number 33. The sixth staff starts at measure 31 and includes a measure number 37. The seventh staff starts at measure 37 and includes a measure number 43. The eighth staff starts at measure 42 and includes a measure number 43. The score features various musical notations including slurs, accents, and triplets.

49

48

Musical staff 1: Treble clef, key signature of two flats. Measures 48-52. Measure 48 has a triplet of eighth notes with accents. Measure 49 has a half note with an accent. Measure 50 has a quarter note with an accent. Measure 51 has a quarter note with an accent. Measure 52 has a quarter note with an accent.

53

Musical staff 2: Treble clef, key signature of two flats. Measures 53-58. Measure 53 has a quarter note with an accent. Measure 54 has a quarter note with an accent. Measure 55 has a quarter note with an accent. Measure 56 has a quarter note with an accent. Measure 57 has a quarter note with an accent. Measure 58 has a quarter note with an accent.

59

Musical staff 3: Treble clef, key signature of two flats. Measures 59-63. Measure 59 has a whole rest with a "2" above it. Measure 60 has a quarter note with an accent. Measure 61 has a quarter note with an accent. Measure 62 has a quarter note with an accent. Measure 63 has a quarter note with an accent.

MOVE THE JOY

arr. Bernice

The musical score is divided into two main sections, A and B, indicated by boxed letters at the top. Section A spans the first four measures, and Section B spans the remaining measures. The instruments and their parts are as follows:

- Flute:** Starts in Section B with a forte (*f*) dynamic.
- Clarinet in B \flat :** Starts in Section B with a forte (*f*) dynamic.
- Bass Clarinet:** Starts in Section B with a forte (*f*) dynamic.
- Alto Sax:** Starts in Section B with a forte (*f*) dynamic.
- Tenor Sax:** Starts in Section B with a forte (*f*) dynamic.
- Baritone Sax:** Starts in Section B with a forte (*f*) dynamic.
- Trumpet in B \flat 1:** Starts in Section B with a forte (*f*) dynamic.
- Trombone:** Starts in Section B with a forte (*f*) dynamic. Includes a "2nd Time Only" section in the first measure of Section A.
- Baritone (I.C.):** Starts in Section B with a forte (*f*) dynamic. Includes a "2nd Time Only" section in the first measure of Section A.
- Tuba:** Starts in Section B with a forte (*f*) dynamic. Includes a "2nd Time Only" section in the first measure of Section A.
- Timpani:** Starts in Section B with a forte (*f*) dynamic. Includes a "2nd Time Only" section in the first measure of Section A.
- Mallets 1:** Starts in Section B with a forte (*f*) dynamic.
- Snare:** Starts in Section B with a mezzo-piano (*mp*) dynamic. Includes a "2nd Time Only" section in the first measure of Section A.
- Bass Drum 1:** Starts in Section B with a mezzo-piano (*mp*) dynamic.
- Bass Drum 2:** Starts in Section B with a mezzo-piano (*mp*) dynamic.
- Suspended Cymbal:** Starts in Section B with a mezzo-forte (*mf*) dynamic. Includes a "2nd Time Only" section in the first measure of Section A.
- Synthesizer 1:** Starts in Section B with a mezzo-forte (*mf*) dynamic.

Dynamic markings include *f* (forte), *mp* (mezzo-piano), and *mf* (mezzo-forte). The score uses a variety of note values and rests to create a rhythmic and melodic texture.

Bass Clarinet

Winter Fest

Traditional / Arr. Bernice

This musical score is for the Bass Clarinet part of 'Winter Fest'. It is written in 4/4 time and consists of eight staves of music. The score includes various dynamics such as *f* (forte), *mf* (mezzo-forte), and *p* (piano). Fingerings are indicated by numbers 1-4 in boxes above the notes. The piece features a section titled 'Ode To Joy' starting at measure 28. The score concludes with a final cadence at measure 56.

Measure numbers in boxes: 6, 10, 14, 18, 22, 28, 32, 36, 40, 44, 48, 52, 56.

Section title: *Ode To Joy*

Dynamics: *f*, *mf*, *p*

Bb**Mr. P.C.**

John Coltrane

D_M7
 G_M7
 D_M7
 B_b7
 A7
 D_M7

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Mr. PC is a 12-bar minor blues. Segments of the motific melody are transposed to match the chord changes. It was originally played with a fast swing feel.

For your use

Bb

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

D_{M11}⁷ G_{M11}⁷ B^{b7} A⁷ D_{M11}⁷ G_{M11}⁷ B^{b7} A⁷

Diagram showing piano voicings for D_{M11}⁷, G_{M11}⁷, B^{b7}, and A⁷ chords. The first four chords are basic 3-note voicings, and the last four are rootless voicings. Fingerings are indicated below the notes.

b3	b7	b7	b7	9	5	5	5
b7	b3	3	3	b7	b3	3	3
1	1	1	1	b3	b7	b7	b7

Useful Scales

D Blues Scale

D Dorian

(D_{M11}⁷)

G Dorian

(G_{M11}⁷)

Diagram showing the D Blues Scale, D Dorian, and G Dorian scales. Fingerings are indicated below the notes.

1 b3 4 b5 5 b7 1 | 1 2 b3 4 5 6 b7 1 | 1 2 b3 4 5 6 b7 1

B^b Mixolydian

(B^{b7})

A Mixolydian

(A⁷)

Diagram showing the B^b Mixolydian and A Mixolydian scales. Fingerings are indicated below the notes.

1 2 3 4 5 6 b7 1 | 1 2 3 4 5 6 b7 1

Sample Bass Line

D_{M11}⁷

Diagram showing a bass line for D_{M11}⁷. Fingerings are indicated below the notes.

1 2 b3 4 5 6 b7 7 1 b7 5 b3 1 5 1 b3

G_{M11}⁷

D_{M11}⁷

Diagram showing a bass line for G_{M11}⁷ and D_{M11}⁷. Fingerings are indicated below the notes.

1 2 b3 2 1 b7 6 b6 1 b7 6 b7 1 b3 5 b3

B^{b7}

A⁷

D_{M11}⁷

Diagram showing a bass line for B^{b7}, A⁷, and D_{M11}⁷. Fingerings are indicated below the notes.

1 3 2 1 1 b7 b6 5 1 b3 5 b3 1 5 b3 2

My Way

And now the end is near,
And so I face the final curtain,
My friends I'll say it clear,
I'll state my case of which I'm certain,
I've lived a life that's full,
I traveled each and every highway,
And more much more than this,
I did it my way...

My Way

Clarinet in Bb 1

Musical score for Clarinet in Bb 1, first system. It consists of four staves of music. The first staff starts with a piano (*p*) dynamic. The second staff has a circled 'A' above it. The third staff has a circled 'B' above it and a forte (*f*) dynamic. The fourth staff has dynamics of fortissimo piano (*fp*) and forte (*f*). There are various musical notations including slurs, ties, and accents throughout the piece.

My Way

Clarinet in Bb 1

Musical score for Clarinet in Bb 1, second system. It consists of four staves of music, identical to the first system. The first staff starts with a piano (*p*) dynamic. The second staff has a circled 'A' above it. The third staff has a circled 'B' above it and a forte (*f*) dynamic. The fourth staff has dynamics of fortissimo piano (*fp*) and forte (*f*). There are various musical notations including slurs, ties, and accents throughout the piece.

My Way

Clarinet in Bb 2/3

The first system of the musical score for Clarinet in Bb 2/3 consists of four staves. The first staff begins with a piano (*p*) dynamic. The second staff contains a circled letter 'A' above a measure. The third staff contains a circled letter 'B' above a measure and a forte (*f*) dynamic. The fourth staff contains a fortissimo (*fp*) dynamic and a forte (*f*) dynamic. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

My Way

Clarinet in Bb 2/3

The second system of the musical score for Clarinet in Bb 2/3 consists of four staves, identical to the first system. The first staff begins with a piano (*p*) dynamic. The second staff contains a circled letter 'A' above a measure. The third staff contains a circled letter 'B' above a measure and a forte (*f*) dynamic. The fourth staff contains a fortissimo (*fp*) dynamic and a forte (*f*) dynamic. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

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)

PIRATES OF THE CARIBBEAN

(Fog Bound • The Medallion Calls • The Black Pearl)

PART 5

B \flat Bass Clarinet

KLAUS BADEL

Arranged by MICHAEL SWEENEY

The musical score is written for B \flat Bass Clarinet and consists of ten staves of music. The first staff begins with the tempo marking "Fog Bound" and the dynamic "Lightly". It features a 6/8 time signature and includes measure numbers 4, 5, 12, and 17. A "Slower" marking appears above measure 17. The second staff starts at measure 20 with a 3/4 time signature, marked "Stately" and "mf marcato". It includes measure numbers 24 and 33. The third staff begins at measure 28 and includes measure number 33. The fourth staff starts at measure 36 and includes measure number 42. The fifth staff begins at measure 45 and includes measure number 50. The sixth staff starts at measure 54 and includes measure number 58. The seventh staff begins at measure 61 with the tempo marking "Faster" and includes measure number 68, which is labeled "The Black Pearl". The eighth staff starts at measure 70 and includes measure number 76. The ninth staff begins at measure 79 and includes measure number 84. The final staff starts at measure 88 and includes measure number 84. Dynamics such as *mf*, *f*, *mp*, *fp*, and *ff* are used throughout the score. The score concludes with a double bar line at the end of the final staff.

PIRATES OF THE CARIBBEAN

(Fog Bound • The Medallion Calls • The Black Pearl)

PART 1

B \flat Clarinet/B \flat Trumpet

KLAUS BADEL T

Arranged by MICHAEL SWEENEY

"Fog Bound"
Lightly

3

5

mp

mf

9

17 Slower

Stately 3

f

mf

f

mf marcato

16

24 "The Medallion Calls"

33

32

42 3

50 Pt. 2

mf

f

41

52

58

Faster 2

mp

68 "The Black Pearl"

76

77

84

86

mp

ff

PIRATES OF THE CARIBBEAN

(Fog Bound • The Medallion Calls • The Black Pearl)

PART 2

B \flat Clarinet/B \flat Trumpet

KLAUS BADELT

Arranged by MICHAEL SWEENEY

"Fog Bound"
Lightly 4 5

mp

12 *mf*

17 *f* *mf* **Slower**

19 *f* *mp* *mf marcato* **24** "The Medallion Calls"

28 **33**

36 *mp* **42**

46 *mf* *f* **50**

54 **58**

60 *mp* *f* **68** "The Black Pearl"

70 **76**

79 **84**

87 *mp* *ff*

PIRATES OF THE CARIBBEAN

(Fog Bound • The Medallion Calls • The Black Pearl)

PART 3

B \flat Clarinet/B \flat Tenor Saxophone

KLAUS BADEL

Arranged by MICHAEL SWEENEY

"Fog Bound"
Lightly

T. Sx.

Musical notation for measures 1-10. Includes a box with the number 5. Dynamics include *mp*.

Musical notation for measures 11-16. Dynamics include *mf*.

Musical notation for measures 17-23. Includes a box with the number 17 and the instruction "Slower". Dynamics include *f*, *mf*, and *f*. Measure 24 is marked "The Medallion Calls".

Musical notation for measures 26-33. Dynamics include *mf* and *mf marcato*. Measure 33 is boxed.

Musical notation for measures 34-41. Dynamics include *mp*. Measure 42 is boxed.

Musical notation for measures 44-49. Dynamics include *mf* and *f*. Measure 50 is boxed.

Musical notation for measures 53-57. Dynamics include *f*. Measure 58 is boxed.

Musical notation for measures 60-67. Includes the instruction "Faster 2". Dynamics include *mp* and *f*. Measure 68 is boxed and labeled "The Black Pearl".

Musical notation for measures 69-75. Measure 76 is boxed.

Musical notation for measures 78-83. Measure 84 is boxed.

Musical notation for measures 87-92. Dynamics include *mp* and *ff*.

PIRATES OF THE CARIBBEAN

(Fog Bound • The Medallion Calls • The Black Pearl)

PART 4

B^b Tenor Saxophone/Baritone T.C.

KLAUS BADELT

Arranged by MICHAEL SWEENEY

"Fog Bound"
Lightly

5

17 Slower

Stately

2

24 "The Medallion Calls"

33

42

50

58

Faster

68 "The Black Pearl"

76

84

Two Ceremonial Marches

Bass Clarinet

1. Processional

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

YBS 54 **Maestoso** *rit.*

7 **A** **Andante** *mf.*

13 *simile* **B**

20 **C**

27 *simile* **D**

34 **f**

41 **E** **mf** 1.

48 **2. rit.** **f**

Santa Claus Is Comin' To Town

Melody - Bb

Coots & Gillespie
arr. Bernice

Moderate Swing 

mf

A

6

12

B

18

C

To Coda

24

D

D.S. al Coda

E ⊕

30

f

37

f

Santa Claus Is Comin' To Town

Bb Bass Line (Low)

Coots & Gillespie
arr. Bernice

Moderate Swing



C F C C7 F Fm C Am

mf

A

C F C C7 F Fm C Am

B

C7 F C7 F D7

C

To Coda D

G7 G#dim Am D7 G7 Gaug C F C C7 F Fm C Am

D.S. al Coda E

C Am Dm7 G7 C

39

Bb-Low

Sight Reading Exercises



Bass Clarinet

Simple Gifts

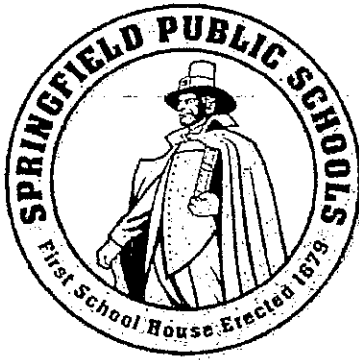
from *Appalachian Spring*

Traditional
Aaron Copland (1900-1990)

$\text{♩} = 72$

mp

f



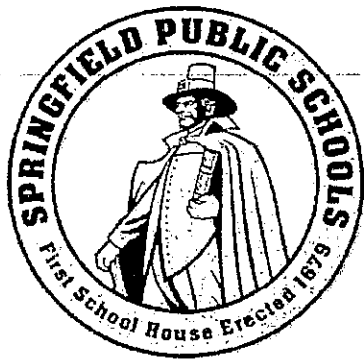
SPS District Determined Measure

Music Performance Rubrics

CATEGORY	MASTERY 4	PROFICIENT 3	DEVELOPING 2	EMERGING 1
DESCRIPTION OF LEVELS	<ul style="list-style-type: none"> Indicates a mastery level, exceeding expectations. Student rarely needs assistance with demanding tasks, is self-motivated, and produces consistently high-quality work. 	<ul style="list-style-type: none"> Reaches expected (or proficient) level for this task. Student produces quality work and occasionally needs assistance with demanding tasks. 	<ul style="list-style-type: none"> Indicates a developing level for this task. Student produces required work with teacher direction and support. 	<ul style="list-style-type: none"> Indicates an emerging level for this task. Student requires constant teacher direction, support, and assistance.
TONE QUALITY	<ul style="list-style-type: none"> The tone is always full, resonant, open, supported, focused, controlled, clear, and centered throughout the range of the instrument. The tone has professional quality. Air is always used efficiently to support a quality tone. 	<ul style="list-style-type: none"> The tone is usually full, resonant, open, supported, focused, controlled, clear, and centered throughout the range of the instrument. Extremes in range may cause the tone to be less controlled. Air is usually used efficiently to support a quality tone. 	<ul style="list-style-type: none"> The tone is somewhat full, resonant, open, supported, focused, controlled, clear, or centered throughout the range of the instrument. The tone is occasionally uncontrolled and harsh in the normal and extreme playing range. Air is somewhat used efficiently to support a quality tone. 	<ul style="list-style-type: none"> The tone is rarely full, resonant, open, supported, focused, controlled, clear, or centered regardless of the range being played. Tone quality is harsh, distorted, inconsistent, thin or airy. Air is rarely used efficiently to support a quality tone.
RHYTHMIC ACCURACY	<ul style="list-style-type: none"> The beat is always secure (steady). Rhythms are always accurate. There are no duration errors that detract from the overall performance. 	<ul style="list-style-type: none"> The beat is usually secure (steady). Rhythms are usually accurate. There are a few duration errors, but these do not detract from the overall performance. 	<ul style="list-style-type: none"> The beat is somewhat secure (steady). Rhythms are somewhat accurate. There are frequent or repeated duration errors that occasionally detract from the overall performance. 	<ul style="list-style-type: none"> The beat is rarely secure (steady). Lack of internal pulse. Rhythms are rarely accurate. There are constant duration errors that significantly detract from the overall performance.

CATEGORY	MASTERY 4	PROFICIENT 3	DEVELOPING 2	EMERGING 1
NOTE ACCURACY	<ul style="list-style-type: none"> • Notes are always accurate. • Finger/slide/sticking combinations are always smooth and completed without hesitation. • There are no pitch errors that detract from the overall performance. 	<ul style="list-style-type: none"> • Notes are usually accurate, though there might be an isolated error. • Finger/slide/sticking combinations are usually smooth and completed without hesitation. • There are a few pitch errors, but these do not detract from the overall performance. 	<ul style="list-style-type: none"> • Notes are somewhat accurate. • Finger/slide/sticking combinations are occasionally smooth or completed without hesitation. • There are frequent or repeated pitch errors that occasionally detract from the overall performance. 	<ul style="list-style-type: none"> • Notes are rarely accurate. • Finger/slide/sticking combinations are rarely smooth or completed without hesitation. • There are constant pitch errors that significantly detract from the overall performance.
DYNAMICS	<ul style="list-style-type: none"> • Dynamic levels are always obvious and consistent. • Markings (crescendo, decrescendo/ diminuendo, <i>pp</i>, <i>p</i>, <i>mp</i>, <i>mf</i>, <i>f</i>, <i>ff</i>, <i>sfz</i>, <i>fp</i>, etc.) are always executed accurately as directed by the music and/or the conductor. 	<ul style="list-style-type: none"> • Dynamic levels are usually obvious and consistent. • Markings (crescendo, decrescendo/ diminuendo, <i>pp</i>, <i>p</i>, <i>mp</i>, <i>mf</i>, <i>f</i>, <i>ff</i>, <i>sfz</i>, <i>fp</i>, etc.) are usually executed accurately as directed by the music and/or the conductor 	<ul style="list-style-type: none"> • Dynamic levels are somewhat obvious and consistent. Levels fluctuate, but can be discerned. • Markings (crescendo, decrescendo/ diminuendo, <i>pp</i>, <i>p</i>, <i>mp</i>, <i>mf</i>, <i>f</i>, <i>ff</i>, <i>sfz</i>, <i>fp</i>, etc.) are occasionally executed accurately as directed by the music and/or the conductor 	<ul style="list-style-type: none"> • Dynamic levels are rarely obvious or consistent. • Markings (crescendo, decrescendo/ diminuendo, <i>pp</i>, <i>p</i>, <i>mp</i>, <i>mf</i>, <i>f</i>, <i>ff</i>, <i>sfz</i>, <i>fp</i>, etc.) are rarely executed accurately as directed by the music and/or the conductor
ARTICULATION	<ul style="list-style-type: none"> • Articulations are always secure. • Markings (staccato, legato, slur, accents, etc.) are always executed accurately as directed by the music and/or the conductor. 	<ul style="list-style-type: none"> • Articulations are usually secure, though there might be an isolated error. • Markings (staccato, legato, slur, accents, etc.) are usually executed accurately as directed by the music and/or the conductor. 	<ul style="list-style-type: none"> • Articulations are somewhat secure. • Markings (staccato, legato, slur, accents, etc.) are occasionally executed accurately as directed by the music and/or the conductor. 	<ul style="list-style-type: none"> • Articulations are rarely secure. • Markings (staccato, legato, slur, accents, etc.) are rarely executed accurately as directed by the music and/or the conductor.
INTONATION	<ul style="list-style-type: none"> • The performance is always in tune in all registers and dynamic levels. • Intonation is always consistent. • There are no pitch problems due to range or dynamic extremes. 	<ul style="list-style-type: none"> • The performance is usually in tune in all registers and dynamic levels. • Intonation is usually consistent. • There are occasional pitch problems due to range or dynamic extremes 	<ul style="list-style-type: none"> • The performance is somewhat in tune in all registers and dynamic levels. • Intonation is somewhat inconsistent. • There are several pitch problems due to range or dynamic extreme 	<ul style="list-style-type: none"> • The performance is rarely in tune in all registers and dynamic levels. • Intonation rarely consistent. • There are constant pitch problems due to range or dynamic extremes.

CATEGORY	MASTERY 4	PROFICIENT 3	DEVELOPING 2	EMERGING 1
EXPRESSION	<ul style="list-style-type: none"> • The student always performs with a creative nuance and expressive style in response to the music. • Attention is always given to dynamic sensitivity, phrasing, and the proper style in regard to the historical period or cultural tradition. • Music is always performed with feeling—artfully, meaningfully, and emotionally. 	<ul style="list-style-type: none"> • The student usually performs with a creative nuance and expressive style in response to the music. • Attention is usually given to dynamic sensitivity, phrasing, and the proper style in regard to the historical period or cultural tradition. • Music is usually performed with feeling—artfully, meaningfully, and emotionally. 	<ul style="list-style-type: none"> • The student occasionally performs with a creative nuance and expressive style in response to the music. • Attention is occasionally given to dynamic sensitivity, phrasing, and the proper style in regard to the historical period or cultural tradition. • Music is occasionally performed with feeling—artfully, meaningfully, and emotionally. 	<ul style="list-style-type: none"> • The student rarely performs with a creative nuance and expressive style in response to the music • Attention is rarely given to dynamic sensitivity, phrasing, and the proper style in regard to the historical period or cultural tradition. • Music is rarely performed with feeling—artfully, meaningfully, or emotionally.
SIGHT-READING (if applicable)	<ul style="list-style-type: none"> • The student always responds accurately to all musical notation within the sight-reading selection (rhythm, notes, articulation, dynamics, tempo, etc.) • The performance is smooth and completed without hesitation. 	<ul style="list-style-type: none"> • The student usually responds accurately to all musical notation within the sight-reading selection (rhythm notes, articulation, dynamics, tempo, etc.) • The performance is mostly smooth and completed without much hesitation. 	<ul style="list-style-type: none"> • The student occasionally responds accurately to all musical notation within the sight-reading selection (rhythm notes, articulation, dynamics, tempo, etc.) • The performance is somewhat smooth and completed with some hesitation. 	<ul style="list-style-type: none"> • The student rarely responds accurately to all musical notation within the sight-reading selection (rhythm notes, articulation, dynamics, tempo, etc.) • The performance is not smooth and completed with much hesitation.
PERCUSSION TECHNIQUE	<ul style="list-style-type: none"> • Correct technique is always used. (i.e. Palms down, hands relaxed; thumbs at the side with index finger hooked; wrists used to control the level of bounce; sticks form a V shape; instrument is hit with <u>only</u> enough force to make a pleasing, clear sound; etc.) 	<ul style="list-style-type: none"> • Correct technique is usually used. (i.e. Palms down, hands relaxed; thumbs at the side with index finger hooked; wrists used to control the level of bounce; sticks form a V shape; instrument is hit with <u>only</u> enough force to make a pleasing, clear sound; etc.) 	<ul style="list-style-type: none"> • Correct technique is somewhat used. (i.e. Palms down, hands relaxed; thumbs at the side with index finger hooked; wrists used to control the level of bounce; sticks form a V shape; instrument is hit with <u>only</u> enough force to make a pleasing, clear sound; etc.) 	<ul style="list-style-type: none"> • Correct technique is rarely used. (i.e. Palms down, hands relaxed; thumbs at the side with index finger hooked; wrists used to control the level of bounce; sticks form a V shape; instrument is hit with <u>only</u> enough force to make a pleasing, clear sound; etc.)
GRADING (if applicable)	A (100-90)	B (89-80)	C (79-70)	D (69-60)



SPS District Determined Measure

Music Performance Rubric

Name: _____ Date _____

Course: _____

CATEGORY	MASTERY 4	PROFICIENT 3	DEVELOPING 2	EMERGING 1	NOT ATTEMPTED 0
DESCRIPTION OF LEVELS	<ul style="list-style-type: none"> Indicates a mastery level, exceeding expectations. Student rarely needs assistance with demanding tasks, is self-motivated, and produces consistently high-quality work. 	<ul style="list-style-type: none"> Reaches expected (or proficient) level for this task. Student produces quality work and occasionally needs assistance with demanding tasks. 	<ul style="list-style-type: none"> Indicates a developing level for this task. Student produces required work with teacher direction and support. 	<ul style="list-style-type: none"> Indicates an emerging level for this task. Student requires constant teacher direction, support, and assistance. 	<ul style="list-style-type: none"> Did not complete or attempt.
GRADING (if applicable)	A (100-90)	B (89-80)	C (79-70)	D (69-60)	F (59-0)
TONE QUALITY (4 Points)					
RHYTHMIC ACCURACY (4 Points)					
NOTE ACCURACY (4 Points)					
TECHNIQUE -Posture- (4 Points)					
DYNAMICS (4 Points)					
ARTICULATION (4 Points)					
INTONATION (4 Points)					
EXPRESSION (4 Points)					
TOTAL POINTS Beginning - 16 Points Possible (Advanced/Intermediate 32 Points Possible)	COMMENTS _____ _____ _____ _____ _____				

SHENANDOAH

for Concert Band

B \flat BASS CLARINET

FRANK TICHELI

Freely and very expressive

$\text{♩} = \text{c. } 50$

7 *p* *ten.* *div.* *mf* *p* *pp* *unis.* 12 $\text{♩} = \text{c. } 58$

18 *mp* *mf* *f* *p*

23 *div.* $\text{♩} = \text{c. } 63$ 5 *rit.* 31 $\text{♩} = \text{c. } 50$ *unis.* *pp*

35 *rit.* *a tempo* *rit.* Pulsating $\text{♩} = \text{c. } 58$ *p*

41 *rit.* Ethereal, floating $\text{♩} = \text{c. } 50$ *pp*

47 $\text{♩} = \text{c. } 58$ 52 *p* *mf*

56 Exalted *f* *ff*

62 *mp* *f* *mf* *mp* *p* *div.* 69

2 *unis.* *rit.* 75 *a tempo* *rit.* *ten.* *div.* *mf* *p* *n*

SHENANDOAH

for Concert Band

B \flat CONTRABASS CLARINET

FRANK TICHELI

Freely and very expressive

$\text{♩} = \text{c. } 50$

p

7 *mf* *ten.* *p* *pp* **12** $\text{♩} = \text{c. } 58$

mp *mf* *f* *p* **18**

23 $\text{♩} = \text{c. } 63$ *n* **5** *rit.*

31 $\text{♩} = \text{c. } 50$ *pp* *rit.* *a tempo* *rit.* **35** Pulsating $\text{♩} = \text{c. } 58$ *p*

41 Ethereal, floating $\text{♩} = \text{c. } 50$ *rit.* *pp* *n* **4** **47** $\text{♩} = \text{c. } 58$ *p*

52 *mf* **4** **56** Exalted *f*

62 *ff* *mp* *f*

69 *mf* *mp* *p* **2**

rit. **75** *a tempo* *rit.* *mf* *p* *n*

THE STAR SPANGLED BANNER

B \flat Bass Clarinet

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

11

19

mp *f*

27

The musical score is written for B \flat Bass Clarinet in 3/4 time. It consists of six staves of music. The first staff begins with a treble clef, a 3/4 time signature, and the tempo marking 'Majestic'. A box containing the number '3' is placed above the staff. The first measure contains a whole note G \flat with a fermata. The second measure contains two eighth notes: F \flat and G \flat . The third measure contains a quarter note G \flat followed by a quarter rest. The fourth measure contains a quarter note G \flat with a fermata, followed by a quarter note F \flat . The fifth measure contains a quarter note E \flat , and the sixth measure contains a quarter note D \flat . A dynamic marking of *f* is placed below the fourth measure. The second staff continues the melody with eighth and quarter notes. The third staff begins with a box containing the number '11'. The fourth staff begins with a box containing the number '19' and ends with a triplet of eighth notes. The fifth staff begins with a box containing the number '27' and includes dynamic markings of *mp* and *f*. The sixth staff concludes the piece with a whole note G \flat and a fermata.

SOLO
Melody Bb
LOW

Symphony No. 5

Ludwig van Beethoven
arr. Bernice

Symphony No. 5 in C Minor, Opus 67 (1st Movement)

Allegro con brio ♩ = 103
WATCH!

A

B

C

D

E

F

G

46 H

cresc.

54 I

f

J #1 K #2 #3

60

#4 #1 #2 #3 L 1.

65

M N

71 2.

79 O

85 *ff*

VARIATION
MELODY Bb
LOW

Symphony No. 5

Ludwig van Beethoven
arr. Bernice

Symphony No. 5 in C Minor, Opus 67 (1st Movement)

Allegro con brio ♩ = 103
WATCH!

A

B

8

C

15

D

23

E

28

F

G

36

H

45

53 I

f

J

Detailed description: This musical staff contains measures 53 through 58. It begins with a treble clef and a key signature of two flats (Bb). A long slur covers the first six measures. A dynamic marking of *f* (forte) is placed below the staff. A box labeled 'I' is positioned above the staff at measure 55. A box labeled 'J' is positioned below the staff at measure 56.

59 #1 K

Detailed description: This musical staff contains measures 59 through 65. It continues with the same treble clef and key signature. A slur covers measures 59-62. A box labeled '#1' is above the staff at measure 60, and a box labeled 'K' is above the staff at measure 63.

66 L M

1. 2.

Detailed description: This musical staff contains measures 66 through 73. It features a first ending (1.) and a second ending (2.) bracketed over measures 70-72. A box labeled 'L' is above the staff at measure 66, and a box labeled 'M' is above the staff at measure 72. Accents (>) are placed under the notes in measures 67, 68, 70, 71, 72, and 73.

74 N

Detailed description: This musical staff contains measures 74 through 81. It continues with the same treble clef and key signature. A box labeled 'N' is above the staff at measure 74. Accents (>) are placed under the notes in measures 74, 75, 76, 77, 78, 79, 80, and 81.

O 82 *ff*

Detailed description: This musical staff contains measures 82 through 88. It begins with a box labeled 'O' above the staff at measure 82. The staff concludes with a double bar line and a dynamic marking of *ff* (fortissimo) below the staff.

Bass Line Bb
LOW

Symphony No. 5

Ludwig van Beethoven
arr. Bernice

Symphony No. 5 in C Minor, Opus 67 (1st Movement)

Allegro con brio ♩ = 103
WATCH!

The musical score is written for a Bass Line in B-flat (LOW) and is in 2/4 time. It consists of 61 measures, starting with a tempo of Allegro con brio (♩ = 103) and a dynamic of *f*. The score is divided into sections labeled A through K. Section A (measures 1-8) includes a dynamic of *f* and accents. Section B (measures 9-15) is a continuous eighth-note pattern. Section C (measures 16-21) continues the eighth-note pattern. Section D (measures 22-29) continues the eighth-note pattern. Section E (measures 30-31) features a dynamic of *mp* and a slur. Section F (measures 32-33) features a dynamic of *mp* and a slur. Section G (measures 34-35) features a dynamic of *mp* and a slur. Section H (measures 36-41) features a dynamic of *mp* and a slur. Section I (measures 42-51) features a dynamic of *cresc.* and a slur. Section J (measures 52-60) features a dynamic of *f* and a slur. Section K (measures 61-61) features a dynamic of *f* and a slur.

Bass Line Bb LOW, p. 2

Symphony No. 5

68 L M

1. 2.

76 N O

84

ff

TAKE THE "A" TRAIN

CLARINET

Words and Music by
BILLY STRAYHORN

Arranged by MICHAEL SWEENEY

(MEDIUM SWING) (♩=♩♩) **(5)** %

The musical score is written for Clarinet in 4/4 time with a medium swing feel. It consists of 61 measures across 10 staves. The key signature has one flat (Bb). The score includes various dynamics such as *mf*, *f*, *ff*, *mp*, and *mf*. There are several first and second endings, and a solo section for any instrument starting at measure 35. The piece concludes with a Coda section starting at measure 57.

(15)

(23) TO CODA

(31)

SOLO FOR ANY INSTRUMENT

(41)

(49)

D.S. AL CODA (WITH REPEAT)

(57) CODA

CLARINET

Rhythm Workout

Doo Bah Dit Dit Doo Bah Doo

Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Dit Dit

Doo Bah Doo Bah Doo Bah Dit Dit Doo Bah

Melody Workout

Chord/Scale Workout

(CONCERT B \flat MAJOR SCALE) (VARIATIONS ON THE MELODY)

Dm17 G7 C6 FMA7

D9 Dm17 G7

Demonstration Solo

(31) 3 Dm17 G7 C6 Dm17 G7

(31) - 2ND TIME 4 Dm17 G7 C6 Gm17 C7

(41) FMA7 D9 Dm17

(G7) (49) 4 Dm17 G7 C6

THE TEMPEST

B \flat BASS CLARINET

ROBERT W. SMITH

With energy!

1 2 3 4 5 6 7 8 9 10

11 12 13 14 15 16 17 18 12 30

31 32 33 34 35 36 37 38 39 40

41 42 43 44 45 46 47 48

49 50 51 52 53 54 55

56 57 58 59 60 61 62 63 64

65 66 67 68 69 3 72 73

74 75 76 77 78 79

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

THE TEMPEST

ROBERT W. SMITH

B \flat CLARINETS

With energy!

1 2 3 4 5 6 7 8 9 10 11

mp *f* *f*

12 13 14 15 16 17 18 19

ff *mf*

20 21 22 23 24 25 26

27 28 29 30 31 32 33

34 35 36 37 38 39 40 41

f

42 43 44 45 46 47 48

ff

49 50 51 52 53 54 55

56 57 58 59 60 61 62 63 64

f

65 66 67 68 69 70 71 72

p *cresc. poco a poco*

73 74 75 76 77 78 79

mp *f* *ff*

Melody B \flat - LOW

Funk $\text{♩} = 116$

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice

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

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

17 **E** ♩

21 **F**

25 **G** optional top notes

29 **H**

33 **I** 3 **J** *f* *f* To Coda ⊕ **K**

39 **L** *mf*

43

47 *D.S. al Coda*

Coda

Uptown Funk!

Melody Bb LOW, p. 2

M

50

f *mp*

N

55

1. 2.

O

60

mf

P

64

f

Q

R

68

3 *f*

S

74

ff

T

79

ff

U

V

84

ff

89

fff

Counter melody Bb
LOW

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice

Funk ♩ = 116

A 4 3

11 3 4 E $\text{\textcircled{X}}$ f F

23 mf G f

H 30 3 I f

37 J To Coda $\text{\textcircled{X}}$

K L D.S. al Coda

41 3 4

Uptown Funk!

Coda

50

M N O P

4 3 1. 2. 4 3

67

Q

f

R

72

S

76

T

81

U

fp

86

V

90

fff

Bass Line Bb
LOW

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice

Funk ♩ = 116

A

B

4

f *mp*

C

D

E

10

mf

19

F

G

p

28

H

I

mf *f*

37

J

To Coda

K

f *mp*

45

L

D.S. al Coda

D.S. al Coda

Uptown Funk!

Bass Line Bb LOW, p. 2

Coda M N 1.

50 *f* *mp*

O P

59 *mf* 2.

Q R

68 *f*

S T U

76 *ff*

V

85 *fff*

Melody Bb (LOW)

Vivir Mi Vida

arr. Bernice

As Recorded by Marc Anthony

With Energy (♩ = 124)

The musical score is written in a single system of ten staves, all in treble clef with a key signature of two flats (B-flat major). The time signature is 4/4. The tempo is marked as 124 beats per minute. The score includes various musical notations such as slurs, ties, triplets, and dynamic markings. Section markers A through H are placed in boxes above the staves. A repeat sign with a double bar line and first/second endings is used at the end of section G. The piece concludes with a Coda section.

A *mf*

B *f*

C %

D *mf*

E

F *cresc.*

G *f*

H

D.S. % al Coda

I Coda

38 *f*

J SOLOS - Repeat Until 4 Whistles

42 *f* **K** -2

Dm B \flat F C

play 1st time only

48 *f* **L** -2

52 *f* **M** Beat 1 1st time only

56 *f* **O** optional 8va

59

62 *mp* **P** *ff* **O**

67

72

Harmony Bb (LOW)

Vivir Mi Vida

arr. Bernice

As Recorded by Marc Anthony

With Energy (♩ = 124)

optional 8vb

mf

A

6

B

f

11

C %

mf

D

same as melody C-G

16

E

20

cresc.

F

24

G

To Coda (On 2nd Time)

optional 8vb

28

f

H

32

D.S. % al Coda

37

Coda

I
38
optional 8vb
f

J SOLOS - Repeat Until 4 Whistles **K** -2
42 D m B \flat F C *f*

play 1st time only

48 -2 -2 **L** -2 -2 *f*

52 -2 **M** optional 8vb

56 optional 8va

59

N optional 8vb **O** *mp* *ff*

62

67 **P**

72

Vivir Mi Vida

arr. Bernice

Countermelody Bb
(LOW)

As Recorded by Marc Anthony

With Energy (♩ = 124)

A

B

play 2nd time only

5 4 f

C

12 3

D

E

18 4 mf

To Coda (On 2nd Time)

25 f 3

G

H

play 2nd time only
Bell Tones

30 3 f

D.S. al Coda

37

Bass Line Bb (LOW) *Vivir Mi Vida*

arr. Bernice

As Recorded by Marc Anthony

With Energy (♩ = 124)

A

mf

B

f

C

mf

D

E

cresc.

F

*one note difference
A vs. Bb

To Coda (On 2nd Time) G

f

H

D.S. al Coda

I **Coda**

Musical staff I: Coda section. Treble clef, key signature of Bb. The staff contains a melodic line starting with a repeat sign. The first measure is marked with a forte *f* dynamic. The staff ends with a double bar line and repeat dots.

J **SOLOS - Repeat Until 4 Whistles**

Musical staff J: SOLOS section. Treble clef, key signature of Bb. The staff contains a melodic line with a repeat sign. Above the staff, the chords Dm, Bb, F, and C are indicated. A box labeled 'K' is above the staff, and a box labeled 'L' is above the staff. A '4' is written above the staff. The staff ends with a double bar line and repeat dots.

Musical staff M: SOLOS section. Treble clef, key signature of Bb. The staff contains a melodic line with a repeat sign. Above the staff, there are accents (^) and a triplet (3) over a group of notes. A box labeled 'M' is above the staff. The staff ends with a double bar line and repeat dots. A *mf* dynamic is written below the staff.

Musical staff N: SOLOS section. Treble clef, key signature of Bb. The staff contains a melodic line with a repeat sign. The staff ends with a double bar line and repeat dots.

Musical staff O: SOLOS section. Treble clef, key signature of Bb. The staff contains a melodic line with a repeat sign. A box labeled 'N' is above the staff. The staff ends with a double bar line and repeat dots. A *mp* dynamic is written below the staff.

Musical staff P: SOLOS section. Treble clef, key signature of Bb. The staff contains a melodic line with a repeat sign. A box labeled 'O' is above the staff. The staff ends with a double bar line and repeat dots. A *ff* dynamic is written below the staff.

Musical staff Q: SOLOS section. Treble clef, key signature of Bb. The staff contains a melodic line with a repeat sign. A box labeled 'P' is above the staff. The staff ends with a double bar line and repeat dots.

Musical staff R: SOLOS section. Treble clef, key signature of Bb. The staff contains a melodic line with a repeat sign. The staff ends with a double bar line and repeat dots.

Bb

429

(MED. ROCK)

WATERMELON MAN

- HERBIE HANCOCK

INTRO G7

HEAD G7

RHYTHM CONT. SIM.

OPTIONAL Bvb

Chords and Complementary Scales

C Major
C
1 2 3 4 5 6 7 1

C Major
C⁶
1 2 3 4 5 6 7 1

C Major
C^{MA7}
1 2 3 4 5 6 7 1

C Dorian
C^{MI}
1 2 b3 4 5 6 b7 1

C Dorian
C^{MI6}
1 2 b3 4 5 6 b7 1

C Dorian
C^{MI7}
1 2 b3 4 5 6 b7 1

C Locrian
C^{MI7(b5)}
1 b2 b3 4 b5 b6 b7 1

C Mixolydian
C⁷
1 2 3 4 5 6 b7 1

C Half/whole diminished
C^{7(b9)}
1 b2 #2 3 #4 5 6 b7 1
(b9) (#9) (#11)

C Lydian Dominant
C^{7(#11)}
1 2 3 #4 5 6 b7 1
(#11)

C Major Pentatonic
C
1 2 3 5 6 1

C Major Pentatonic
C⁶
1 2 3 5 6 1

C Lydian
C^{MA7(#11)}
1 2 3 #4 5 6 7 1
(#11)

C Melodic Minor
C^{MI}
1 2 b3 4 5 6 7 1

C Melodic Minor
C^{MI6}
1 2 b3 4 5 6 7 1

C Aeolian
C^{MI7}
1 2 b3 4 5 b6 b7 1

C Whole/half diminished
C^o
1 2 b3 4 b5 b6 b7 7 1

C Mixolydian
C^{7sus}
1 2 3 4 5 6 b7 1

C Half/whole diminished
C^{7(#9)}
1 b2 #2 3 #4 5 6 b7 1
(b9) (#9) (#11)

C Phrygian
C^{7sus(b9)}
1 b2 #2 4 5 b6 b7 1
(b9) (#9)

The chord symbols in this book follow (with some exceptions) the system outlined in *Standard Chord Symbol Notation* by Carl Brandt and Clinton Roemer. It is hoped you will find them clear, complete and unambiguous.

Below are two groups of chord spelling:

- a) The full range of chords normally encountered, given a C root. Transpose them to whatever root you need.
- b) The bottom three lines show some more unusual chords—slash chords, chords with omitted notes, etc.

(No Chord)

NC. C bass C C⁶ C⁶/₄ C^(add 9)

CMA⁷ CMA^{7(add 13)} CMA⁹ CMA¹³ C⁷ C⁹ C¹³

CMI CMI⁶ CMI⁶/₄ CMI^(add 9) CMI⁷ CMI^{7(add 11)} CMI^{7(add 13)}

CMI⁹ CMI¹¹ CMI¹³ CMI^(MA7) CMI^{9(MA7)} CMI^{7(b5)} CMI^{9(b5)} CMI^{11(b5)}

C^{dim.} C^{o7} C^{o7(add MA7)} C⁺ C^{SUS} C⁷_{SUS} C⁹_{SUS} C¹³_{SUS} C⁷_{SUS 4-3}

CMA^{7(b5)} CMA^{7(#5)} CMA^{7(#11)} CMA^{9(#11)} CMA^{13(#11)} C^{7(b5)} C^{9(b5)}

C^{7(#5)} C^{9(#5)} C^{7(b9)} C^{7(#9)} C^{7(b9)}₅ C^{7(#9)}₅ C^{7(b9)}₅

C^{7(#11)} C^{9(#11)} C^{7(#11)}₉ C^{7(#11)}₉ C^{13(b5)} C^{13(b9)} C^{13(#11)} C⁷_{SUS (b9)} C¹³_{SUS (b9)}

C_E C_G E_C B_b/_C C^(add 9)_E C^(add 9)_{omit 3} C^{7(omit 3)} CMI^{7(omit 5)}

C[#]MA⁷_{SUS (b5)} F[#]_{SUS 7 (add 3)} B_b^(add b13)_(add 9) A⁺_(add #9)_(add b9) G[#]MI⁷_(add 11)_(omit 5)

F_{F#} E_G⁺ G⁷_{SUS}_A GMA⁷_(b5)_{F#} E_bMA⁷_(b5)_F BMA⁷_{SUS}_{F#}

B \flat BASS CLARINET BOOK 1

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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

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

REED PLACEMENT

- Put the thin end of the reed in your mouth to moisten it thoroughly.
- Looking at the flat side of the mouthpiece, the ligature screws extend to your right. Slide the ligature up with your thumb.
- Place the flat side of the reed against the mouthpiece under the ligature.
- Lower the ligature and position the reed so that only a hairline of the mouthpiece can be seen above the reed.
- Gently tighten the ligature screws.

EMBOUCHURE

- Moisten your lips and roll the lower lip over your bottom teeth.
- Firm the corners of your mouth like a slightly puckered smile.
- Stretch your chin downward.
- Place the mouthpiece on your lower lip so that the reed extends about 3/4 inch into your mouth. Place upper teeth on top of the mouthpiece.
- Close your mouth around the mouthpiece. Keep the corners of the mouth firm and the chin pointing downward.

Taking Care Of Your Instrument

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

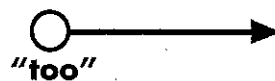
- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Remove the neck and bell, and shake out excess moisture. Return them to the case.
- Drop a weighted chamois or cotton swab into the body of the instrument and pull it out the top end.
- If the body of your bass clarinet has two sections, gently twist them apart. Return the body section(s) to the case.
- As you put each piece back in the case, check to be sure they are dry.
- Your case is designed to hold only specific objects. If you try to force anything else into the case, it may damage your instrument.

MOUTHPIECE WORKOUT

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



REST

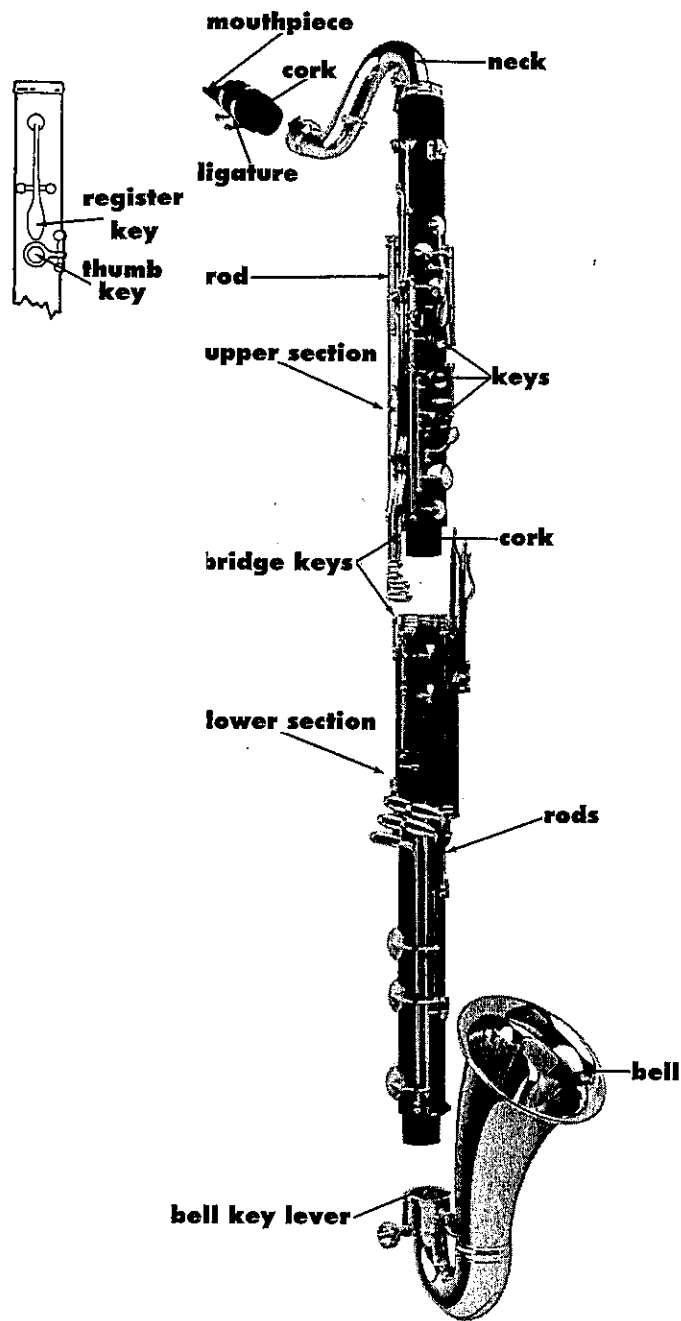


REST

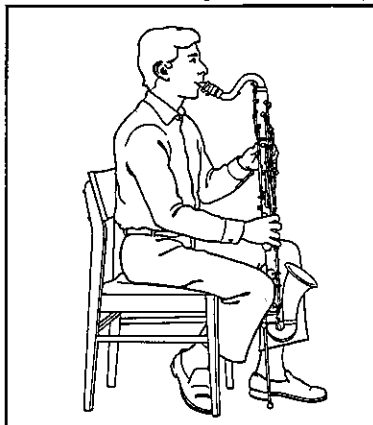
Getting It Together

If you just played the MOUTHPIECE WORKOUT, begin by carefully removing the reed. Otherwise, take the reed from its case.

- Step 1** Put the thin end of the reed into your mouth to moisten it thoroughly while assembling your instrument. If needed, rub a small amount of cork grease on all corks. Clean hands.
- Step 2** (If your instrument has one body section, skip to Step 3.) Hold the upper section in your left hand. Press your fingers on the round keys. The bridge keys **must** be raised. Grasp the lower section with your right hand, and press your fingers on the round keys. Gently twist upper and lower sections together. The upper section's bridge key must be directly over the lower section's bridge key. Be careful not to bend any keys or rods.
- Step 3** Press the key on the bell to lift the lever, and twist the bell onto the cork of the lower section. Point the bell forward in line with the round keys.
- Step 4** Insert the end pin on the back of the bell. Tighten the screw and lower the instrument to the ground. If you use a neck strap, put it on.
- Step 5** Twist the mouthpiece into the neck. Place the reed on the mouthpiece (see page 2).
- Step 6** Twist the smaller end of the neck into the body section and align with the register key. Tighten the neck screw.

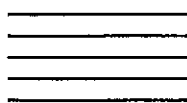


Step 7
Adjust to a comfortable playing position centered in front of your body. Rest your left thumb across the thumb key. Place your right thumb under the thumb rest. Your fingers should curve naturally. Hold the instrument as shown at left:



READING MUSIC

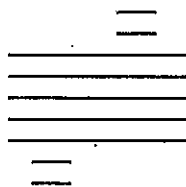
Music Staff



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

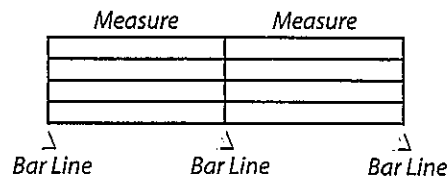
Identify and draw each of these symbols:

Ledger Lines



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

Measures & Bar Lines



Bar lines divide the music staff into measures.

Long Tone



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

1. THE FIRST NOTE

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

"G" is played **open**. Keep your fingers relaxed and curved above the tone holes.

The Beat

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

One beat = 1 &
 ↓ ↑

Notes And Rests

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

Quarter Note = 1 beat
 Quarter Rest = 1 silent beat

2. COUNT AND PLAY

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

3. A NEW NOTE

Look for the fingering diagram with each new note.

△ The black circles tell you which tone holes to cover or keys to press. "F" is played with the left thumb.

4. TWO'S A TEAM

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

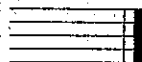
5. HEADING DOWN

Practice long tones on each new note.

6. MOVING ON UP

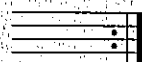
Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Double Bar



indicates the end of a piece of music.

Repeat Sign



Without stopping, play once again from the beginning.

7. THE LONG HAUL

D *Double Bar*

8. FOUR BY FOUR

Repeat Sign

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

9. TOUCHDOWN

C *Double Bar*

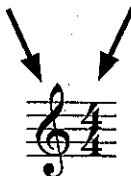
10. THE FAB FIVE

Repeat Sign

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

Treble Clef

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



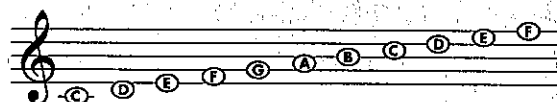
Time Signature

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

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

Note Names

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

THEORY

11. READING THE NOTES

Compare this to exercise 10, THE FAB FIVE.

Repeat Sign

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

12. FIRST FLIGHT

Repeat Sign

13. ESSENTIAL ELEMENTS QUIZ

Fill in the remaining note names before playing.

Repeat Sign

C D E

Notes In Review

Memorize the fingerings for the notes you've learned:

14. ROLLING ALONG

Half Note

Half Rest

15. RHYTHM RAP

Clap the rhythm while counting and tapping.

16. THE HALF COUNTS

17. HOT CROSS BUNS

Check your embouchure and hand position.

Breath Mark



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

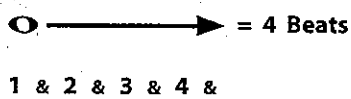
18. GO TELL AUNT RHODIE

American Folk Song

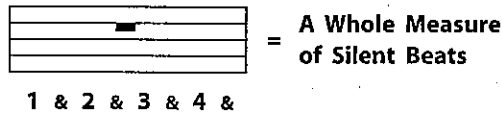
19. ESSENTIAL ELEMENTS QUIZ

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

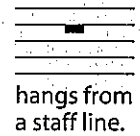
Whole Note



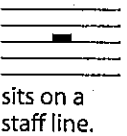
Whole Rest



Whole Rest



Half Rest



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 & 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 C* (no sharps or flats).

THEORY

23. MARCH STEPS

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.

Fermata



Hold the note (or rest) longer than normal.

27. REACHING HIGHER - New Note

Practice long tones on each new note.

Fermata

A

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

A

HISTORY

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

31. A MOZART MELODY

Adaptation

32. ESSENTIAL ELEMENTS QUIZ

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



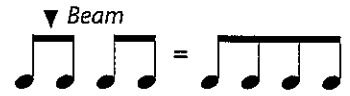
Eighth Notes



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



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



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

Clap

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

41. EIGHTH NOTE JAM

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

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 **Giocchino 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

Giocchino Rossini

2 Time Signature

= 2 beats per measure
= Quarter note gets one beat

Conducting

Practice conducting this two-beat pattern.



46. RHYTHM RAP

Clap

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

47. TWO BY TWO

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

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

Allegro

f

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49. HEY, HO! NOBODY'S HOME – New Note

A

Moderato

mf $\triangle A$

Dynamics

Crescendo (gradually louder)

Decrescendo or *Diminuendo* (gradually softer)

50. CLAP THE DYNAMICS

Clap

p *f* *p*

51. PLAY THE DYNAMICS

p *f* *p*

PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

STONE BUILDER

Musical notation for Stone Builder: A single staff in 4/4 time with a treble clef. The melody consists of quarter notes and half notes, ending with a fermata over the final note.

RHYTHM ETUDE

Musical notation for Rhythm Etude: A single staff in 4/4 time with a treble clef. The melody features eighth and sixteenth note patterns, ending with a fermata over the final note.

RHYTHM RAP

Musical notation for Rhythm Rap: A single staff in 4/4 time with a treble clef. The melody is a rhythmic pattern of eighth notes. Above the first measure is the word "Clap" and below the last measure is "Stomp!". The piece ends with a double bar line and repeat dots.

CHORALE

Musical notation for Choral: A single staff in 4/4 time with a treble clef. The tempo is marked "Andante". The melody starts with a piano (*p*) dynamic, moves to mezzo-forte (*mf*), and ends with a piano (*p*) dynamic. A fermata is placed over the final note.

53. AURA LEE - Duet or Band Arrangement

(Part A = Melody, Part B = Harmony)

George R. Poulton

Musical notation for Aura Lee (Part 1): Two staves, A and B, in 4/4 time with a treble clef. The tempo is marked "Andante". Part A (Melody) starts with a mezzo-forte (*mf*) dynamic and ends with a piano (*p*) dynamic. Part B (Harmony) starts with a mezzo-forte (*mf*) dynamic and ends with a piano (*p*) dynamic. A fermata is placed over the final note of Part A.

Musical notation for Aura Lee (Part 2): Two staves, A and B, in 4/4 time with a treble clef. Part A (Melody) starts with a mezzo-forte (*mf*) dynamic, reaches a forte (*f*) dynamic, and ends with a piano (*p*) dynamic. Part B (Harmony) starts with a mezzo-forte (*mf*) dynamic, reaches a forte (*f*) dynamic, and ends with a piano (*p*) dynamic. A fermata is placed over the final note of Part A.

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

Moderato

French Folk Song

Musical notation for Frère Jacques: Two staves in 3/4 time with a treble clef. The tempo is marked "Moderato". The first staff (Group A) starts at measure ① and ends at measure ②. The second staff (Group B) starts at measure ① and ends at measure ②. The melody is in a 3/4 time signature. Dynamics include mezzo-forte (*mf*) and forte (*f*). A fermata is placed over the final note of Group A.

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 the piece 'When the Saints Go Marching In'. It is written in 4/4 time and marked 'Allegro'. The score consists of three staves of music. The first staff begins with a rest for three measures, indicated by a box containing the number '3' and the text 'Measure number'. The music starts with a mezzo-forte (*mf*) dynamic. The second staff features a crescendo leading to a forte (*f*) dynamic. The third staff continues the melody and includes a box with the number '19'.

56. OLD MACDONALD HAD A BAND - Section Feature

Allegro

mf

9

2nd time go on to meas. 13

f

p

13

This musical score is for the piece 'Old MacDonald Had a Band'. It is written in 4/4 time and marked 'Allegro'. The score consists of three staves. The first staff starts with a mezzo-forte (*mf*) dynamic. The second staff has a box with the number '9' and a dynamic of forte (*f*). A double bar line with repeat dots follows, with the instruction '2nd time go on to meas. 13'. The dynamic changes to piano (*p*) after the repeat. The third staff begins with a box containing the number '13' and a dynamic of forte (*f*).

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

Ludwig van Beethoven
Arr. by John Higgins

Moderato

mf

9

13

p

f

This musical score is for the 'Ode to Joy' section from Beethoven's Symphony No. 9. It is written in 4/4 time and marked 'Moderato'. The score consists of three staves. The first staff starts with a mezzo-forte (*mf*) dynamic. The second staff has a box with the number '9' and a dynamic of piano (*p*). The third staff has a box with the number '13' and a dynamic of forte (*f*).

58. HARD ROCK BLUES - Encore

John Higgins

Allegro

f

This musical score is for the piece 'Hard Rock Blues'. It is written in 4/4 time and marked 'Allegro'. The score consists of two staves. The first staff begins with a forte (*f*) dynamic.

Tie

A curved line connecting notes of the same pitch. Play one note for the combined counts of the tied notes.



59. FIT TO BE TIED

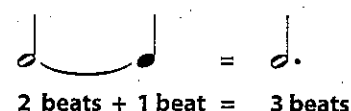
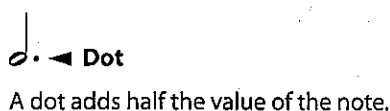
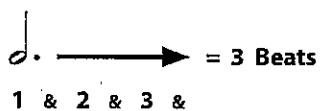


60. ALOUETTE

French-Canadian Folk Song



Dotted Half Note



61. ALOUETTE - THE SEQUEL

French-Canadian Folk Song



HISTORY

American composer **Stephen Collins Foster** (1826–1864) was born near Pittsburgh, PA. He has become the most recognized song writer of his time for works such as “Oh Susanna,” which became popular during the California Gold Rush of 1849. Among his most well-known songs are “My Old Kentucky Home” and “Camptown Races.”

62. CAMPTOWN RACES

Stephen Collins Foster



63. NEW DIRECTIONS - New Note



64. THE NOBLES Always use a full airstream. Keep fingers above the tone holes, curved naturally.



65. ESSENTIAL ELEMENTS QUIZ



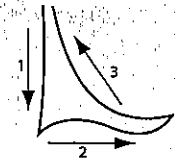
3 Time Signature

4

= 3 beats per measure
= Quarter note gets one beat

Conducting

Practice conducting this three-beat pattern.



66. RHYTHM RAP

Clap

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

67. THREE BEAT JAM

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

68. BARCAROLLE

Moderato

mf

Jacques Offenbach

Norwegian composer **Edvard Grieg** (1843–1907) wrote *Peer Gynt Suite* for a play by Henrik Ibsen in 1875, the year before the telephone was invented by Alexander Graham Bell. "Morning" is a melody from *Peer Gynt Suite*. Music used in plays, or in films and television, is called **incidental music**.

69. MORNING (from Peer Gynt)

Andante

p *mf* *p*

Edvard Grieg

Accent

Emphasize the note.

70. ACCENT YOUR TALENT

Clap

Latin American music has its roots in the African, Native American, Spanish and Portuguese cultures. This diverse music features lively accompaniments by drums and other percussion instruments such as maracas and claves. Music from Latin America continues to influence jazz, classical and popular styles of music. "Chiapanecas" is a popular children's dance and game song.

71. MEXICAN CLAPPING SONG ("Chiapanecas")

f

Latin American Folk Song

72. ESSENTIAL CREATIVITY

Compose your own music for measures 3 and 4 using this rhythm:

THEORY

Accidental

Any sharp, flat or natural sign which appears in the music without being in the key signature is called an **accidental**.

Flat \flat

A flat sign lowers the pitch of a note by a half-step. The note B-flat sounds a half-step below B, and all B's become B-flats for the rest of the measure where they occur.

73. HOT MUFFINS - New Note

Musical notation for 'HOT MUFFINS - New Note'. It shows a key signature of B-flat and a 3/4 time signature. The melody starts with a B-flat note. A triangle symbol (Δ) is placed under a B-flat note in the second measure, with the text 'Flat applies to all B's in measure.' below it.

74. COSSACK DANCE

Musical notation for 'COSSACK DANCE'. It is marked 'Allegro' and in 4/4 time. The melody starts with a forte (f) dynamic. A flat sign (\flat) is placed under a B note in the second measure, with the text 'Flat applies to all B's in measure.' above it.

75. BASIC BLUES - New Note

Musical notation for 'BASIC BLUES - New Note'. It is in 4/4 time. The melody starts with a B-flat note. A flat sign (\flat) is placed under a B note in the second measure, with the text 'Flat applies to all B's in measure.' above it.

THEORY

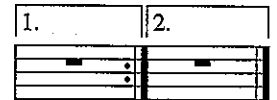
New Key Signature

This Key Signature indicates the Key of F - play all B's as B-flats.



1st & 2nd Endings

Play through the 1st Ending. Then play the repeated section of music, **skipping** the 1st Ending and playing the 2nd Ending.



76. HIGH FLYING

Musical notation for 'HIGH FLYING'. It is marked 'Moderato' and in 3/4 time. The melody starts with a mezzo-forte (mf) dynamic. A flat sign (\flat) is placed under a B note in the second measure, with the text 'Flat applies to all B's in measure.' above it. The piece includes first and second endings, with a dashed arrow labeled '2nd time' indicating a repeat.

HISTORY

Japanese folk music actually has its origins in ancient China. "Sakura, Sakura" was performed on instruments such as the *koto*, a 13-string instrument that is more than 4000 years old, and the *shakuhachi*, or bamboo flute. The unique sound of this ancient Japanese melody results from the pentatonic (or five-note) sequence used in this tonal system.

77. SAKURA, SAKURA - Band Arrangement

Japanese Folk Song
Arr. by John Higgins

Musical notation for 'SAKURA, SAKURA - Band Arrangement'. It is marked 'Andante' and in 4/4 time. The melody starts with a mezzo-forte (mf) dynamic. The arrangement features three staves with dynamics ranging from forte (f) to piano (p).

78. UP ON A HOUSETOP

Allegro

1. 2.

mf *f*

Check
Key Signature

Detailed description: This block contains the musical score for 'Up on a Housetop'. It is written in 4/4 time with a key signature of one flat (Bb). The tempo is marked 'Allegro'. The score consists of two staves. The first staff begins with a treble clef, a key signature change to Bb, and a dynamic marking of 'mf'. It features a melody with eighth and sixteenth notes, including a first and second ending. The second staff continues the melody with similar rhythmic patterns and dynamics, ending with a 'f' dynamic and accents.

79. JOLLY OLD ST. NICK - Duet

Moderato

A 1. 2.

mf *mf*

Detailed description: This block contains the musical score for 'Jolly Old St. Nick - Duet'. It is written in 2/4 time with a key signature of one flat (Bb). The tempo is marked 'Moderato'. The score is a duet for two parts, A and B. Part A starts with a treble clef and a dynamic marking of 'mf'. Part B starts with a bass clef and a dynamic marking of 'mf'. Both parts feature a melody of eighth notes with a first and second ending. The piece concludes with a final cadence.

See page 9 for additional holiday music, MY DREYDL and JINGLE BELLS.

80. THE BIG AIRSTREAM

Detailed description: This block contains the musical score for 'The Big Airstream'. It is written in 4/4 time with a key signature of one flat (Bb). The melody consists of eighth and quarter notes, with a dynamic marking of 'mf'.

81. WALTZ THEME (THE MERRY WIDOW WALTZ)

Moderato Franz Lehar

mf *f*

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Detailed description: This block contains the musical score for 'Waltz Theme (The Merry Widow Waltz)'. It is written in 3/4 time with a key signature of one flat (Bb). The tempo is marked 'Moderato'. The score is for two staves. The first staff has a treble clef and a dynamic marking of 'mf'. The second staff has a bass clef and a dynamic marking of 'mf'. The melody is characterized by a waltz rhythm and includes a dynamic change to 'f'.

82. AIR TIME - New Note

F

f

Detailed description: This block contains the musical score for 'Air Time - New Note'. It is written in 4/4 time with a key signature of one flat (Bb). The score begins with a large 'F' and a graphic of a piano keyboard. The melody starts on a treble clef with a dynamic marking of 'f' and includes a first ending.

83. DOWN BY THE STATION

Allegro

mf

Detailed description: This block contains the musical score for 'Down by the Station'. It is written in 2/4 time with a key signature of one flat (Bb). The tempo is marked 'Allegro'. The melody is on a treble clef with a dynamic marking of 'mf'.

84. ESSENTIAL ELEMENTS QUIZ

Moderato

mf *f* *p*

Detailed description: This block contains the musical score for 'Essential Elements Quiz'. It is written in 3/4 time with a key signature of one flat (Bb). The tempo is marked 'Moderato'. The score starts with a graphic of a piano keyboard. The melody is on a treble clef with dynamic markings of 'mf', 'f', and 'p'.

85. ESSENTIAL CREATIVITY Using these notes, improvise your own rhythms:

Detailed description: This block contains the musical score for 'Essential Creativity'. It is written in 4/4 time with a key signature of one flat (Bb). The score starts with a graphic of a piano keyboard. The melody is on a treble clef and consists of a sequence of notes: a whole note, a half note, a quarter note, and a dotted quarter note.

DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

86. TONE BUILDER *Use a steady stream of air.*



87. RHYTHM BUILDER



88. TECHNIQUE TRAX



89. CHORALE *(Adapted from Cantata 147)*

Johann Sebastian Bach



Theme and Variations

A musical form featuring a **theme**, or primary melody, followed by **variations**, or altered versions of the theme.

90. VARIATIONS ON A FAMILIAR THEME

Theme

Variation 1

Variation 2

mf

D.C. al Fine

At the **D.C. al Fine** play again from the beginning, stopping at **Fine** (*fee'- nay*).
D.C. is the abbreviation for **Da Capo**, or "to the beginning," and **Fine** means "the end."

91. BANANA BOAT SONG

Caribbean Folk Song

Moderato

Fine

f

mf

D.C. al Fine

Sharp



A sharp sign raises the pitch of a note by a half-step. The note F-sharp sounds a half-step above F, and all F's become F-sharps for the rest of the measure where they occur.

92. RAZOR'S EDGE - New Note

F#  

93. THE MUSIC BOX

Moderato



African-American spirituals originated in the 1700's, midway through the period of slavery in the United States. One of the largest categories of true American folk music, these primarily religious songs were sung and passed on for generations without being written down. The first collection of spirituals was published in 1867, four years after The Emancipation Proclamation was signed into law.

94. EZEKIEL SAW THE WHEEL

Allegro

African-American Spiritual



Slur



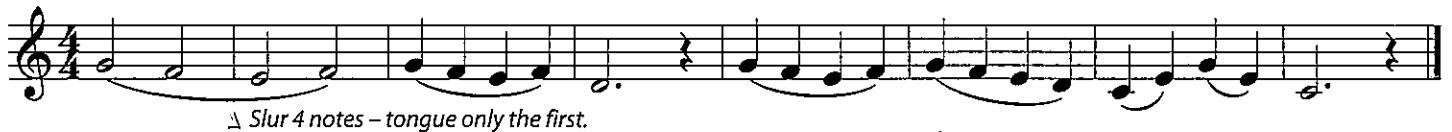
A curved line which connects notes of different pitch. Tongue only the first note in a slur.

95. SMOOTH OPERATOR



Δ Slur 2 notes - tongue only the first.

96. GLIDING ALONG



Δ Slur 4 notes - tongue only the first.

Ragtime is an American music style that was popular from the 1890's until the time of World War I. This early form of jazz brought fame to pianists like "Jelly Roll" Morton and Scott Joplin, who wrote "The Entertainer" and "Maple Leaf Rag." Surprisingly, the style was incorporated into some orchestral music by Igor Stravinsky and Claude Debussy. The trombones now learn to play a *glissando*, a technique used in ragtime and other styles of music.

97. TROMBONE RAG

Allegro



98. ESSENTIAL ELEMENTS QUIZ

Andante

Fine

D.C. al Fine



99. TAKE THE LEAD *Always cover the tone holes completely.*

THEORY

Phrase

A musical "sentence" which is often 2 or 4 measures long. Try to play a **phrase** in one breath.

100. THE COLD WIND

101. PHRASEOLOGY *Write in the breath mark(s) between the phrases.*

THEORY

New Key Signature

This **Key Signature** indicates the Key of G – play all F's as F-sharps.

Multiple Measure Rest

The number above the staff tells you how many full measures to rest. Count each measure of rest in sequence:

102. SATIN LATIN

HISTORY

German composer **Johann Sebastian Bach** (1685–1750) was part of a large family of famous musicians and became the most recognized composer of the Baroque era. Beginning as a choir member, Bach soon became an organist, a teacher, and a prolific composer, writing more than 600 masterworks. This *Minuet*, or dance in 3/4 time, was written as a teaching piece for use with an early form of the piano.

103. MINUET - Duet

104. ESSENTIAL CREATIVITY *This melody can be played in 3/4 or 4/4. Pencil in either time signature, draw the bar lines and play. Now erase the bar lines and try the other time signature. Do the phrases sound different?*

Natural



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

105. NATURALLY

Musical notation for 'Naturally' in 2/4 time, key of D major. The melody starts on D4, moves to E4, F#4, G4, A4, B4, C5, then descends: B4, A4, G4, F#4, E4, D4. A natural sign is placed over the F#4 note in the second measure, changing it to F4. A triangle symbol with 'F#' is placed below the first measure, and another with 'F' is below the second measure.

Austrian composer **Franz Peter Schubert** (1797–1828) lived a shorter life than any other great composer, but he created an incredible amount of music: more than 600 art-songs (concert music for voice and accompaniment), ten symphonies, chamber music, operas, choral works and piano pieces. His “March Militaire” was originally a piano duet.

106. MARCH MILITAIRE

Franz Schubert

Musical notation for 'March Militaire' in 2/4 time, key of D major. The tempo is marked 'Allegro'. The melody starts on D4, moves to E4, F#4, G4, A4, B4, C5, then descends: B4, A4, G4, F#4, E4, D4. A natural sign is placed over the F#4 note in the second measure, changing it to F4. The dynamics are marked 'f' (forte) and 'mf' (mezzo-forte).

107. THE FLAT ZONE - New Note

Musical notation for 'The Flat Zone - New Note' in 4/4 time, key of E-flat major. The melody starts on E4, moves to F4, G4, A4, B4, C5, then descends: B4, A4, G4, F4, E4. A triangle symbol with 'Eb' is placed below the fourth measure.

108. ON TOP OF OLD SMOKEY

American Folk Song

Musical notation for 'On Top of Old Smokey' in 3/4 time, key of B-flat major. The tempo is marked 'Allegro'. The melody starts on Bb4, moves to C5, D5, E5, F5, G5, then descends: F5, E5, D5, C5, Bb4. The dynamic is marked 'f' (forte).

Boogie-woogie is a style of the blues, and it was first recorded by pianist Clarence “Pine Top” Smith in 1928, one year after Charles Lindbergh’s solo flight across the Atlantic. A form of jazz, blues music features altered notes and is usually written in 12-measure verses, like “Bottom Bass Boogie.”

109. BOTTOM BASS BOOGIE - Duet

Musical notation for 'Bottom Bass Boogie - Duet' in 4/4 time, key of B-flat major. The tempo is marked 'Allegro'. The piece is written for two parts, A and B. Part A starts on Bb4, moves to C5, D5, E5, F5, G5, then descends: F5, E5, D5, C5, Bb4. Part B starts on Bb3, moves to C4, D4, E4, F4, G4, then descends: F4, E4, D4, C4, Bb3. The dynamic is marked 'f' (forte). The piece ends with a first ending (1.) and a second ending (2.).

Dotted Quarter & Eighth Notes

$\text{Dotted Quarter} + \text{Eighth Note} = 2 \text{ Beats}$
1 & 2 &

A dot adds half the value of the quarter note.

1 & 2 &

A single eighth note has a flag on the stem.

110. RHYTHM RAP

Clap

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

111. THE DOT ALWAYS COUNTS

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

112. ALL THROUGH THE NIGHT

mf *p* Fine D.C. al Fine

113. SEA CHANTY *Always use a full airstream.*

Moderato *f* *mf* *f* English Folk Song

114. SCARBOROUGH FAIR

Andante *mf* *f* *mf* *p* English Folk Song

115. RHYTHM RAP

Clap

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

116. THE TURNAROUND

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

117. ESSENTIAL ELEMENTS QUIZ - AULD LANG SYNE

Andante *mf* Δ Check Rhythm *f* Scottish Folk Song

PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

You can perform this solo with or without a piano accompanist. Play it for the band, the school or your family. It is part of **Symphony No. 9 ("From The New World")** by Czech composer **Antonin Dvorák** (1841–1904). He wrote it while visiting America in 1893, and was inspired to include melodies from American folksongs and spirituals. This is the **Largo** (or "very slow tempo") theme.

118. THEME FROM "NEW WORLD SYMPHONY"

Antonin Dvorák

Largo 4 5 Measure number

p *mf* *p*

13 21 29 Slower 2

Piano Accompaniment

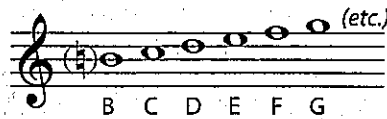
Largo

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

5 13 21 29 Slower

SPECIAL CLARINET TECHNIQUE – Register Key

Notes above B \flat require the **Register Key** and are called "upper register" notes.



Remember the following:

1. Maintain a steady, fast stream of air.
2. Keep your embouchure firm and your chin flat.
3. Roll your thumb up slightly to open the register key.

Great musicians give encouragement to fellow performers. On this page, clarinetists learn their instruments' upper register in the "Grenadilla Gorilla Jumps" (named after the grenadilla wood used to make clarinets). Brass players learn lip slurs, a new warm-up pattern. The success of your band depends on everyone's effort and encouragement.

119. GRENADILLA GORILLA JUMP No. 1

Register key \triangleright Add register key ∇

120. JUMPIN' UP AND DOWN

121. GRENADILLA GORILLA JUMP No. 2

Add register key ∇

122. JUMPIN' FOR JOY

123. GRENADILLA GORILLA JUMP No. 3

Add register key ∇

124. JUMPIN' JACKS

Interval

The distance between two pitches is an **interval**. Starting with "1" on the lower note, count each line and space between the notes. The number of the higher note is the distance of the interval.

125. ESSENTIAL ELEMENTS QUIZ Write in the numbers of the intervals, counting up from the lower notes.

126. GRENADILLA GORILLA JUMP No. 4

127. THREE IS THE COUNT

128. GRENADILLA GORILLA JUMP No. 5

129. TECHNIQUE TRAX

Crossing the Break

When alternating between high and low registers, you can keep your *right hand fingers down* on G, A and Bb:

4 fingers down: 3 fingers down:

130. CROSSING OVER

Trio A **trio** is a composition with three parts played together. Practice this trio with two other players and listen for 3-part harmony.

131. KUM BAH YAH – Trio Always check the key signature.

African Folk Song

Moderato

Repeat Signs



Repeat the section of music enclosed by the **repeat signs**.
 (If 1st and 2nd endings are used, they are played as usual — but go back only to the first repeat sign, not to the beginning.)

132. MICHAEL ROW THE BOAT ASHORE

African-American Spiritual

Andante

mf

Right Hand Down

133. AUSTRIAN WALTZ

Austrian Folk Song

Moderato

f

134. BOTANY BAY

Australian Folk Song

Allegro

mf

f

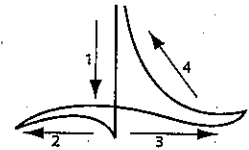
mf

THEORY C Time Signature

= Common Time
 (Same as 4/4)

Conducting

Practice conducting this four-beat pattern.



135. TECHNIQUE TRAX Practice at all dynamic levels.

136. FINLANDIA

Jean Sibelius

Andante

p

mf

p

137. ESSENTIAL CREATIVITY

Create your own variations by penciling in a dot and a flag to change the rhythm of any measure from to .

138. EASY GORILLA JUMPS *On this exercise, clarinets play a special part.*

G 

139. TECHNIQUE TRAX *Always check the key signature.*



140. MORE TECHNIQUE TRAX



141. GERMAN FOLK SONG

Moderato
mf



142. THE SAINTS GO MARCHIN' AGAIN

James Black and Katherine Purvis

Allegro
f



143. LOWLAND GORILLA WALK *Be sure the pads of your fingers cover the holes completely.*

E 

144. SMOOTH SAILING



145. MORE GORILLA JUMPS *On this exercise, clarinets play a special part.*

B 

146. FULL COVERAGE *Be sure to cover the holes completely.*



Scale

A **scale** is a sequence of notes in ascending or descending order. Like a musical "ladder," each step is the next consecutive note in the key. This scale is in your Key of C (no sharps or flats), so the top and bottom notes are both C's. The interval between the C's is an octave.

147. CONCERT B \flat SCALE (Bass Clarinet - C SCALE)

Scale Steps: 1 2 3 4 5 6 7 8 7 6 5 4 3 2 1

Octave Octave

Chord & Arpeggio

When two or more notes are played together, they form a **chord** or **harmony**. This C chord is built from the 1st, 3rd and 5th steps of the C scale. The 8th step is the same as the 1st, but it is an octave higher. An **arpeggio** is a "broken" chord whose notes are played individually.

148. IN HARMONY *Divide the notes of the chords between band members and play together. Does the arpeggio sound like a chord?*

Chord Arpeggio Chord Arpeggio

1 3 5 3 1 8 5 3 5 8

149. SCALE AND ARPEGGIO

Scale Arpeggio Scale Arpeggio

Austrian composer **Franz Josef Haydn** (1732–1809) wrote 104 symphonies. Many of these works had nicknames and included brilliant, unique effects for their time. His Symphony No. 94 was named "The Surprise Symphony" because the soft second movement included a sudden loud dynamic, intended to wake up an often sleepy audience. Pay special attention to dynamics when you play this famous theme.

150. THEME FROM "SURPRISE SYMPHONY"

Andante

Franz Josef Haydn

p *f* *mf*

151. ESSENTIAL ELEMENTS QUIZ - THE STREETS OF LAREDO

American Folk Song

Write in the note names before you play.

mf

1.

2.

PERFORMANCE SPOTLIGHT

152. SCHOOL SPIRIT – Band Arrangement

W.T. Purdy
Arr. by John Higgins

March Style

5 Measure Number

The score for 'School Spirit' is written in 2/4 time with a key signature of one flat. It consists of six staves of music. The first staff begins with a dynamic marking of *f* and includes a measure number box containing the number 5. The second staff has a measure number box with 13. The third staff has a measure number box with 21. The fourth staff has a measure number box with 29 and includes first and second endings. The fifth staff has a measure number box with 37. The sixth staff has a measure number box with 45. The piece concludes with a final *f* dynamic marking.

Soli

When playing music marked **Soli**, you are part of a group "solo" or group feature. Listen carefully in "Carnival of Venice," and name the instruments that play the **Soli** part at each indicated measure number.

153. CARNIVAL OF VENICE – Band Arrangement

Julius Benedict
Arr. by John Higgins

Allegro

The score for 'Carnival of Venice' is written in 3/4 time with a key signature of one flat. It consists of six staves of music. The first staff begins with a dynamic marking of *mf* and includes a measure number box with 5. The second staff has a measure number box with 13 and a rest for 8 measures. The third staff has a measure number box with 21, a rest for 7 measures, a **Soli** marking, a measure number box with 29, and a dynamic marking of *f*. The fourth staff has a measure number box with 37, an **end Soli** marking, and a rest for 7 measures. The fifth staff has a measure number box with 45 and a dynamic marking of *p*. The sixth staff has a measure number box with 53 and a dynamic marking of *f*. The piece concludes with a final *f* dynamic marking.

DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

154. RANGE AND FLEXIBILITY BUILDER

155. TECHNIQUE TRAX

156. CHORALE

Johann Sebastian Bach



HISTORY

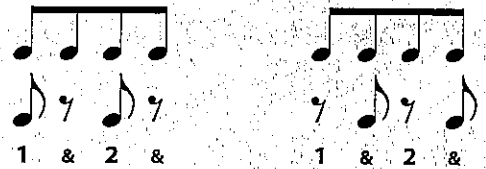
The traditional Hebrew melody "Hatikvah" has been Israel's national anthem since the nation's inception. At the Declaration of State in 1948, it was sung by the gathered assembly during the opening ceremony and played by members of the Palestine Symphony Orchestra at its conclusion.

157. HATIKVAH

Israeli National Anthem

**Eighth Note
& Eighth Rest**

 = 1/2 beat of sound
 = 1/2 beat of silence



158. RHYTHM RAP

Clap



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

159. EIGHTH NOTE MARCH



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

160. MINUET

Moderato Johann Sebastian Bach



mf


161. RHYTHM RAP

Clap



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

162. EIGHTH NOTES OFF THE BEAT



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

163. EIGHTH NOTE SCRAMBLE



164. ESSENTIAL ELEMENTS QUIZ

Andante



p *mf* *f*

165. DANCING MELODY - New Note

A Musical notation for 'Dancing Melody' in 4/4 time, key of B-flat major. It starts with a treble clef and a key signature of two flats. The melody is written on a single staff. A 'New Note' diagram shows a circle with a triangle pointing to a specific note. The key signature is indicated as Δ Ab.

HISTORY

American composer and conductor **John Philip Sousa** (1854–1932) wrote 136 marches. Known as "The March King," Sousa wrote *The Stars And Stripes Forever*, *Semper Fidelis*, *The Washington Post* and many other patriotic works. Sousa's band performed all over the country, and his fame helped boost the popularity of bands in America. Here is a melody from his famous *El Capitan* operetta and march.

166. EL CAPITAN

Allegro John Philip Sousa

 Musical notation for 'El Capitan' in 2/4 time, key of B-flat major. It starts with a treble clef and a key signature of two flats. The tempo is marked 'Allegro' and the dynamic is 'f'. The piece includes first and second endings.

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HISTORY

"O Canada," formerly known as the "National Song," was first performed during 1880 in French Canada. Robert Stanley Weir translated the English language version in 1908, but it was not adopted as the national anthem of Canada until 1980, one hundred years after its premiere.

167. O CANADA

Maestoso (Majestically) Calixa Lavallee,
l'Hon. Judge Routhier
and Justice R.S. Weir

 Musical notation for 'O Canada' in common time, key of C major. It starts with a treble clef and a key signature of no sharps or flats. The tempo is marked 'Maestoso (Majestically)'. The piece includes dynamic markings like *mf*, *f*, and *p*.

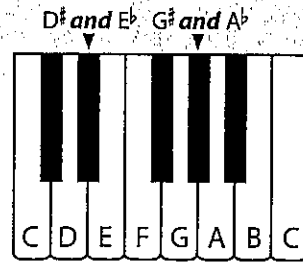
168. ESSENTIAL ELEMENTS QUIZ - METER MANIA *Count and clap before playing. Can you conduct this?*

Musical notation for 'Essential Elements Quiz - Meter Mania' in 4/4 time, key of B-flat major. It features a sequence of different meter signatures: 4/4, 3/4, 4/4, 3/4, 4/4.

Enharmonics

Two notes that are written differently, but sound the same (and played with the same fingering) are called **enharmonics**. Your fingering chart on pages 46-47 shows the fingerings for the enharmonic notes on your instrument.

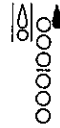
On a piano keyboard, each black key is both a flat and a sharp:



169. SNAKE CHARMER

Enharmonic notes use the same fingering.

Ab/G#



170. DARK SHADOWS

Δ Pick-up note



171. CLOSE ENCOUNTERS

Enharmonic notes use the same fingering.

Eb/D#



172. MARCH SLAV

Largo

Peter Illyich Tchaikovsky



173. NOTES IN DISGUISE



Chromatic Notes

Chromatic notes are altered with sharps, flats and natural signs which are not in the key signature. The smallest distance between two notes is a half-step, and a scale made up of consecutive half-steps is called a **chromatic scale**.

174. HALF-STEPPIN'



Δ F# Alternate fingering



Δ F# Alternate fingering

French composer **Camille Saint-Saëns** (1835–1921) wrote music for virtually every medium: operas, suites, symphonies and chamber works. The “Egyptian Dance” is one of the main themes from his famous opera *Samson et Delilah*. The opera was written in the same year that Thomas Edison invented the phonograph—1877.

175. EGYPTIAN DANCE *Watch for enharmonics.*

Camille Saint-Saëns

B *Allegro*
mf
 Alternate fingering
 Δ B Alternate fingering
 Δ Alt. fingering

176. SILVER MOON BOAT

Chinese Folk Song

Largo
mf
f
p
 Fine
 D.C. al Fine

German composer **Ludwig van Beethoven** (1770–1827) is considered to be one of the world’s greatest composers, despite becoming completely deaf in 1802. Although he could not hear his music the way we can, he could “hear” it in his mind. As a testament to his greatness, his Symphony No. 9 (p. 13) was performed as the finale to the ceremony celebrating the reunification of Germany in 1990. This is the theme from his Symphony No. 7, second movement.

177. THEME FROM SYMPHONY NO. 7 – Duet

Ludwig van Beethoven

Allegro (moderately fast)
p
p
 Δ F# Alt.
 9
mf
mf
 Δ F# Alt.
 1.
 2.

Russian composer **Peter Illyich Tchaikovsky** (1840–1893) wrote six symphonies and hundreds of other works including *The Nutcracker* ballet. He was a master at writing brilliant settings of folk music, and his original melodies are among the most popular of all time. His *1812 Overture* and *Capriccio Italien* were both written in 1880, the year after Thomas Edison developed the practical electric light bulb.

178. CAPRICCIO ITALIEN *Always check the key signature.*

Peter Illyich Tchaikovsky

Allegro
f

179. AMERICAN PATROL

F.W. Meacham

Allegro
mf

180. WAYFARING STRANGER

African-American Spiritual

Andante
p

181. ESSENTIAL ELEMENTS QUIZ – SCALE COUNTING CONQUEST

PERFORMANCE SPOTLIGHT

182. AMERICA THE BEAUTIFUL - Band Arrangement

Samuel A. Ward
Arr. by John Higgins

Maestoso

f

7 *Andante*

p

15 *f*

mf

25 *Maestoso*

f

The musical score for 'America the Beautiful' is written in 4/4 time with a key signature of one flat (Bb). It consists of five staves of music. The first staff begins with a 'Maestoso' tempo marking and a forte (*f*) dynamic. The second staff starts at measure 7 with an 'Andante' tempo and a piano (*p*) dynamic. The third staff begins at measure 15 with a forte (*f*) dynamic. The fourth staff starts at measure 25 with a 'Maestoso' tempo and a mezzo-forte (*mf*) dynamic. The fifth staff continues the piece with a forte (*f*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

183. LA CUCARACHA - Band Arrangement

Latin American Folk Song
Arr. by John Higgins

Latin Rock

5 *mf*

13 *p*

25 *f*

1. 2.

The musical score for 'La Cucaracha' is written in 4/4 time with a key signature of one flat (Bb). It consists of six staves of music. The first staff begins with a 'Latin Rock' tempo marking and a mezzo-forte (*mf*) dynamic. The second staff starts at measure 5 with a mezzo-forte (*mf*) dynamic. The third staff begins at measure 13 with a piano (*p*) dynamic. The fourth staff starts at measure 25 with a forte (*f*) dynamic. The fifth staff continues the piece with a forte (*f*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings. The piece concludes with a first ending (1.) and a second ending (2.).

PERFORMANCE SPOTLIGHT

184. THEME FROM 1812 OVERTURE - Band Arrangement

Peter Illyich Tchaikovsky
Arr. by John Higgins

Allegro

f

p *f* *p*

10

18 4

mf *f*

26

34

42

PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

Performing for an audience is an exciting part of being involved in music. This solo is based on *Symphony No. 1* by German composer **Johannes Brahms** (1833–1897). He completed his first symphony in 1876, the same year that the telephone was invented by Alexander Graham Bell. You and a piano-accompanist can perform this for the band or at other school and community events.

185. THEME FROM SYMPHONY NO. 1 – Solo (Concert B \flat version)

Johannes Brahms
Arr. by John Higgins

Allegro

Bass Clarinet

Piano

3

mf

mf

mf

p

p

13

f

mf

f

mf

1. 2.

1. 2.

The musical score is written for Bass Clarinet and Piano. The key signature has two flats (B-flat major), and the time signature is 4/4. The tempo is marked 'Allegro'. The score begins with a treble clef for the Bass Clarinet and a grand staff (treble and bass clefs) for the Piano. A first ending bracket is shown above measure 3, and a second ending bracket is shown below measure 3. The piano part includes dynamic markings of *mf* and *p*. A second system of music begins at measure 13, marked with a box containing the number 13. This system also includes dynamic markings of *f* and *mf*. The final system of music includes first and second endings, with the first ending leading back to the beginning of the piece and the second ending leading to a final cadence.

DUETS

Here is an opportunity to get together with a friend and enjoy playing music. The other player does not have to play the same instrument as you. Try to exactly match each other's rhythm, pitch and tone quality. Eventually, it may begin to sound like the two parts are being played by one person! Later, try switching parts.

186. SWING LOW, SWEET CHARIOT - Duet

African-American Spiritual

Andante

p

p

Fine

mf

mf

D.C. al Fine

187. LA BAMBA - Duet

Mexican Folk Song

Allegro

f

f

Fine

D.C. al Fine

p

p

RUBANK® SCALE AND ARPEGGIO STUDIES

BASS CLARINET KEY OF C (CONCERT B \flat)

1.



2.



3.



4.



BASS CLARINET KEY OF F (CONCERT E \flat) *In this key signature, play all B \flat 's.*

1.

A

B

2.



3.



4.



RUBANK® SCALE AND ARPEGGIO STUDIES

BASS CLARINET KEY OF G (CONCERT F) *In this key signature, play all F#'s.*

1.

2.

3.

4.

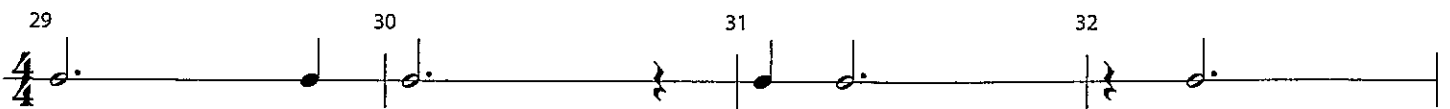
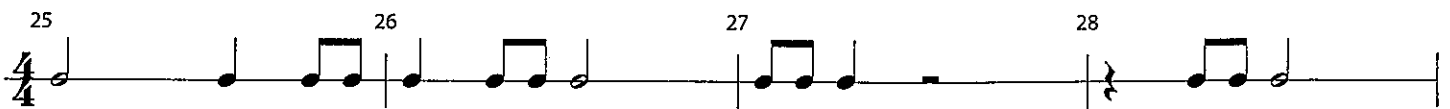
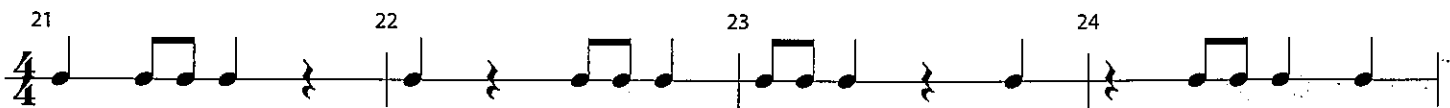
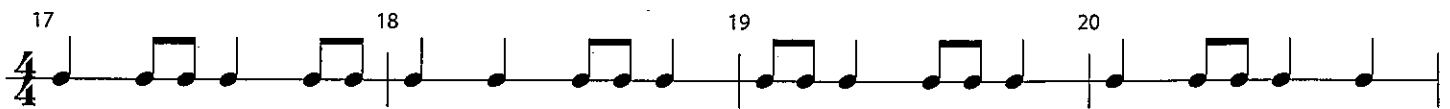
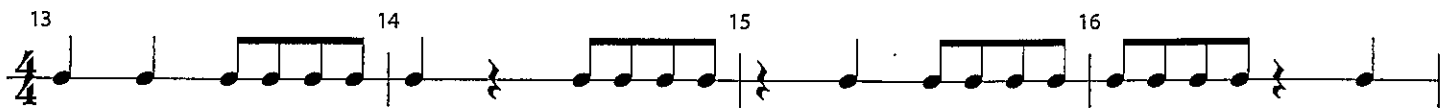
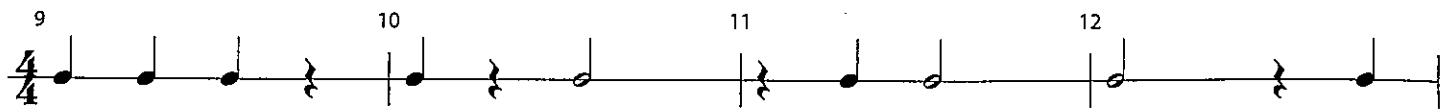
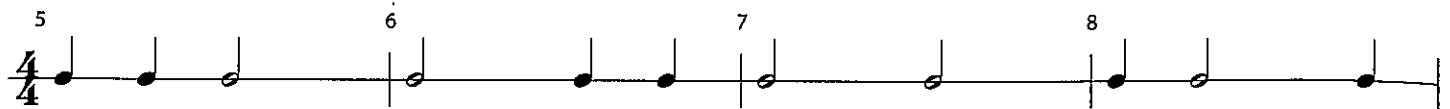
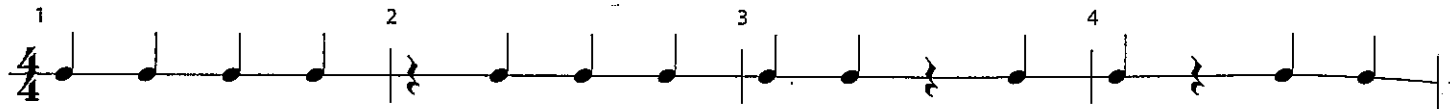
BASS CLARINET KEY OF B \flat (CONCERT A \flat) *In this key signature, play all B \flat 's and E \flat 's.*

1.

2.

3.

4.

 **RHYTHM STUDIES**

RHYTHM STUDIES

37 38 39 40

4/4

41 42 43 44

4/4

45 46 47 48

4/4

49 50 51 52

4/4

53 54 55 56

4/4

57 58 59 60

3/4

61 62 63 64

3/4

65 66 67 68

2/4

69 70 71 72

2/4

CREATING MUSIC

THEORY

Composition

Composition is the art of writing original music. A composer often begins by creating a melody made up of individual **phrases**, like short musical "sentences." Some melodies have phrases that seem to answer or respond to "question" phrases, as in Beethoven's *Ode To Joy*. Play this melody and listen to how phrases 2 and 4 give slightly different answers to the same question (phrases 1 and 3).

1. ODE TO JOY

Ludwig van Beethoven

1. Question 2. Answer 3. Question 4. Answer

2. Q. AND A. Write your own "answer" phrases in this melody.

1. Question 2. Answer

3. Question 4. Answer

3. PHRASE BUILDERS Write 4 different phrases using the rhythms below each staff.

A C

B D

4. YOU NAME IT:

Pick phrase A, B, C, or D from above, and write it as the "Question" for phrases 1 and 3 below. Then write 2 different "Answers" for phrases 2 and 4.

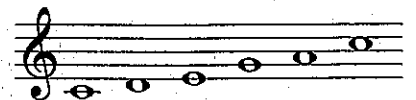
1. Question 2. Answer

3. Question 4. Answer

THEORY

Improvisation

Improvisation is the art of freely creating your own melody *as you play*. Use these notes to play your own melody (Line A), to go with the accompaniment (Line B).

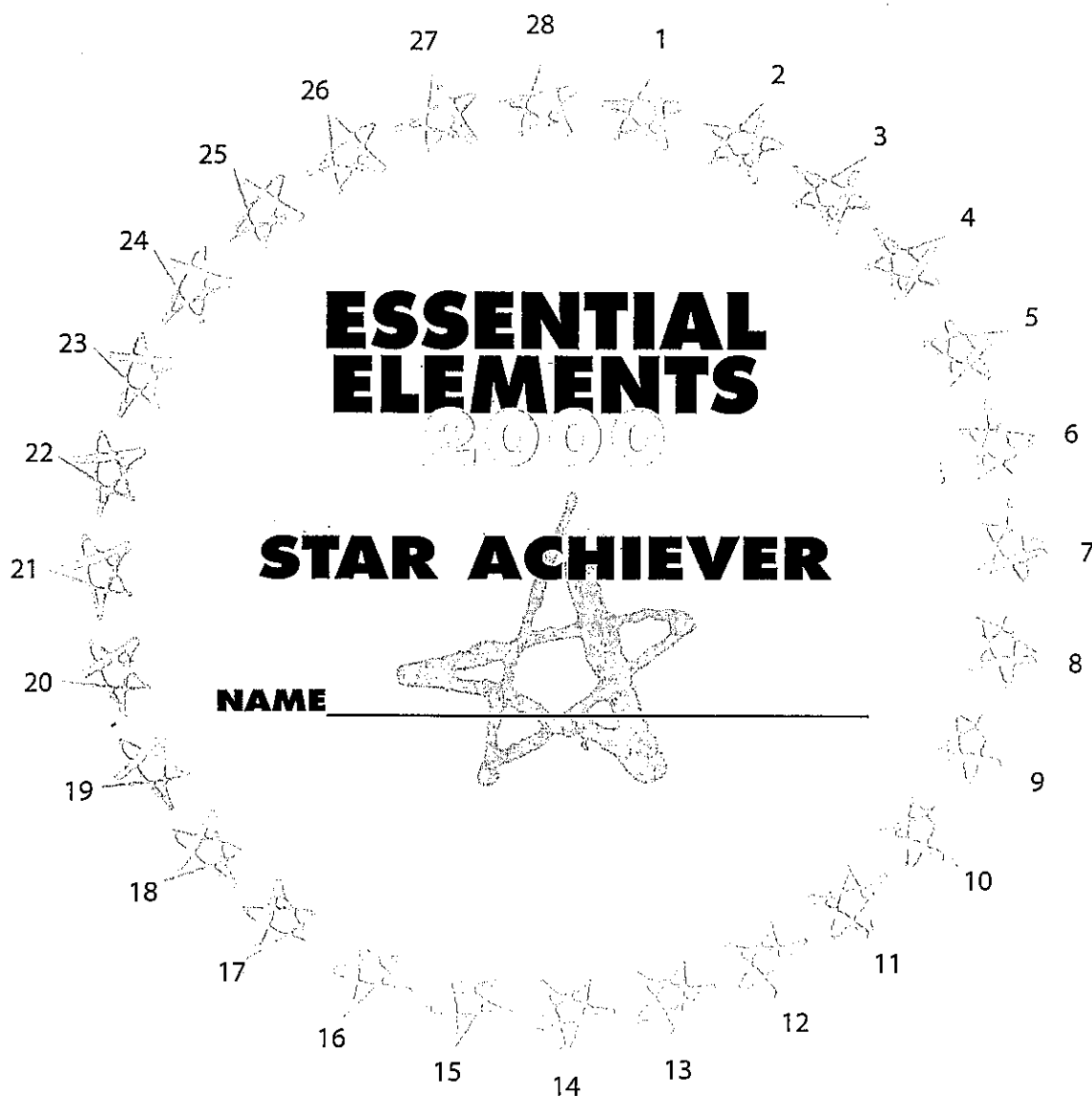


5. INSTANT MELODY

A

B

You can mark your progress through the book on this page. Fill in the stars as instructed by your band director.



- | | |
|--|--|
| 1. Page 2-3, The Basics | 15. Page 22, EE Quiz, No. 117 |
| 2. Page 5, EE Quiz, No. 13 | 16. Page 23, Performance Spotlight |
| 3. Page 6, EE Quiz, No. 19 | 17. Page 24, EE Quiz, No. 125 |
| 4. Page 7, EE Quiz, No. 26 | 18. Page 26, Essential Creativity, No. 137 |
| 5. Page 8, EE Quiz, No. 32 | 19. Page 28, No. 149 |
| 6. Page 10, EE Quiz, No. 45 | 20. Page 28, EE Quiz, No. 151 |
| 7. Page 12-13, Performance Spotlight | 21. Page 29, Performance Spotlight |
| 8. Page 14, EE Quiz, No. 65 | 22. Page 31, EE Quiz, No. 164 |
| 9. Page 15, Essential Creativity, No. 72 | 23. Page 32, EE Quiz, No. 168 |
| 10. Page 17, EE Quiz, No. 84 | 24. Page 33, No. 174 |
| 11. Page 17, Essential Creativity, No. 85 | 25. Page 35, EE Quiz, No. 181 |
| 12. Page 19, EE Quiz, No. 98 | 26. Page 36, Performance Spotlight |
| 13. Page 20, Essential Creativity, No. 104 | 27. Page 37, Performance Spotlight |
| 14. Page 21, No. 109 | 28. Page 38, Performance Spotlight |

FINGERING CHART

B \flat BASS CLARINET

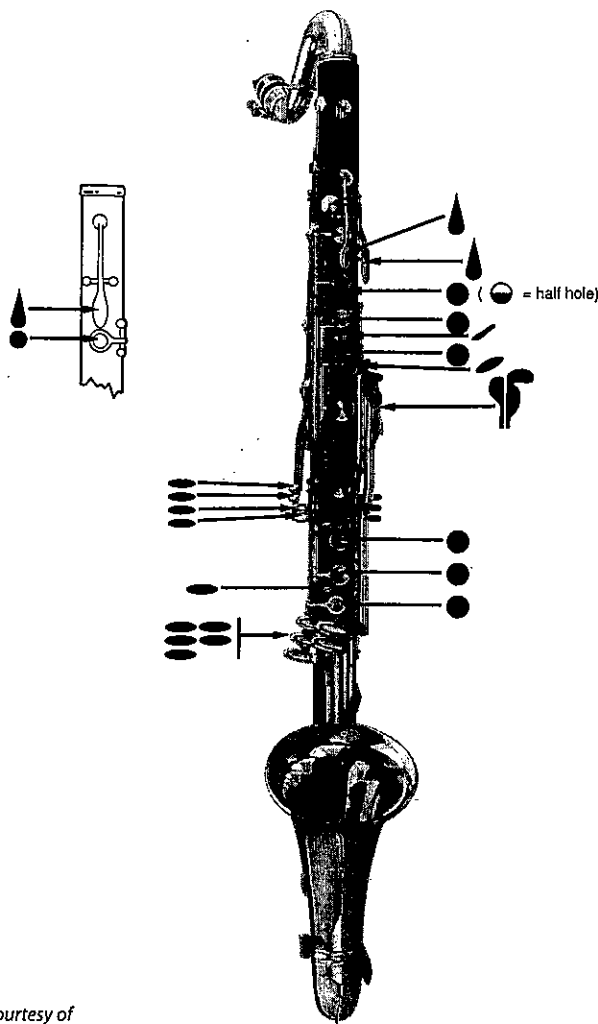
Instrument Care Reminders

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

- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Remove the neck and bell, and shake out excess moisture. Return them to the case.
- Drop a weighted chamois or cotton swab into the body of the instrument and pull it out the top end.
- If the body of your bass clarinet has two sections, gently twist them apart. Return the body section(s) to the case.
- As you put each piece back in the case, check to be sure they are dry.
- Your case is designed to hold only specific objects. If you try to force anything else into the case, it may damage your instrument.

- = Open
● = Pressed down

Alternate fingerings are used in certain situations to allow for smoother technique. These are shown to the right of the more common fingerings.



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

D \sharp E \flat

E

F

F \sharp G \flat

G

G \sharp A \flat

A

A \sharp B \flat

B

C

C \sharp D \flat

D

