

# FLUTE



# Table Of Contents

1. Note/Fingering Chart
2. Band Calendar
3. Practice Checklist
4. Scale Checklist
5. Scale Assignments
6. SciTech Band Groove Chart
7. Smart Music Instructions
8. Holiday Solo Options
9. 12 Bar Blues
10. Amazing Grace
11. Audition Instructions
12. Audition Scale List
13. Audition Score Sheet
14. Audition Prepared Solo – Symphonic Band
15. Audition Prepared Solo – Advanced Band
16. Angels We Have Heard On High
17. Any Way You Want It
18. Bad Romance
19. Blues By Five
20. Can You Feel The Love Tonight
21. Canon Remix
22. Carol Of The Bells
23. Cheer # 1
24. Clocks
25. Cold Duck Time
26. Don't Stop Believin'
27. Express Yourself
28. Fly Me To The Moon
29. Forever Young
30. Happy Birthday (?)
31. Heart & Soul
32. I Want You Back
33. La Copa De La Vida (Cup Of Life)
34. Locked Out Of Heaven
35. Message To You Rudy, A
36. Move The Joy / Move It / Winterfest
37. Mr. P.C.
38. My Heart Will Go On
39. My Way
40. Pep Band Music
41. Pomp & Circumstance (Two Ceremonial Marches)
42. Radioactive
43. Safe & Sound
44. Santa Claus Is Comin' To Town
45. Sight Reading Exercises
46. Simple Gifts (District Determined Measure)
47. District Determined Measure Score Sheet
48. Shenandoah
49. Soul Bossa Nova
50. Star Spangled Banner
51. Take The A Train
52. Tempest, The
53. Watermelon Man
54. You Are Good
55. You've Got A Friend In Me
56. Chords & Complimentary Scales
57. Essential Elements Method Book
58. Note/Fingering Chart

## *What to practice first...*

### **WINTERFEST SET LIST (Semester 1)**

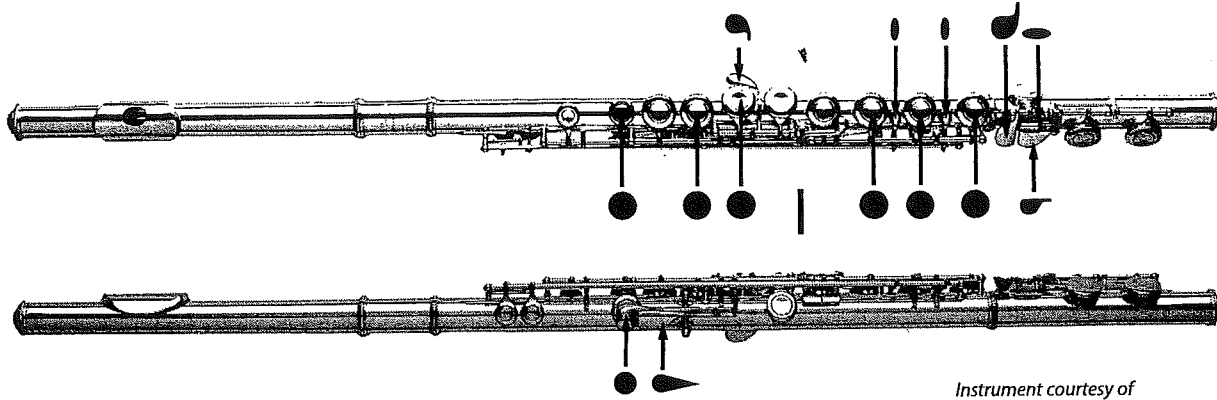
- 1) The Tempest
  - 2) La Copa De La Vida (Cup Of Life)
  - 3) Fly Me To The Moon
  - 4) Clocks
  - 5) Safe & Sound
  - 6) Angels We Have Heard On High
  - 7) Santa Claus Is Comin' To Town
  - 8) Don't Stop Believin'
- INTERMISSION
- 9) Canon- (Symphonic Band & Advanced Band)
  - 10) My Way (Small Ensemble)
  - 11) 12 Bar Blues

### **ARTS ALIVE SET LIST (Semester 2)**

- 1) Locked Out Of Heaven
  - 2) Soul Bossa Nova
  - 3) Bad Romance
  - 4) Can You Feel The Love Tonight
  - 5) Take The A Train
  - 6) Shenandoah
  - 7) You Are Good
- INTERMISSION (Combined Bands)
- 8) The Tempest
  - 9) Safe & Sound
  - 10) Crazy Jam IV
  - 11) Radioactive
  - 12) 12 Bar Blues

# FINGERING CHART

# FLUTE



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

- = Open
- = Pressed down

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

## Instrument Care Reminders

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

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

**C**

**C# D♭**

**D**

**D# E♭**

**E**

**F**

**F# G♭**

**G**

**G# A♭**

**A**

**A# B♭**

or  
(Thumb)

**B**



# FINGERING CHART

## FLUTE

**C**

**C# D $\flat$**

**D**

**D# E $\flat$**

**E**

**F**

**F# G $\flat$**

**G**

**G# A $\flat$**

**A**

**A# B $\flat$**

**B**

**C**

**C# D $\flat$**

**D**

**D# E $\flat$**

**E**

**F**

**F# G $\flat$**

**G**

**G# A $\flat$**

**A**

**A# B $\flat$**

**B**

**C**

# SCITECH BAND 2014-2015 CALENDAR

DRAFT UPDATED 7-22-14

~ August 2014 ~							Sep 2014 ▶
Jul 2014 ◀	Sun	Mon	Tue	Wed	Thu	Fri	Sat
						1	2
	3 Younglife Camp @ Saranac Lake, NY	4 Younglife Camp @ Saranac Lake, NY	5 Younglife Camp @ Saranac Lake, NY	6 Younglife Camp @ Saranac Lake, NY	7 Younglife Camp @ Saranac Lake, NY	8 Younglife Camp @ Saranac Lake, NY	9 Younglife Camp @ Saranac Lake, NY
	10	11	12	13	14	15	16
	17	18	19	20	21	22	23
	24	25 First Day of School	26	27 Leadership Meeting #1 @ Band Room 3:15-4:15pm	28	29	30
	31	<b>Notes:</b> (1) TBD -SciTech New Student Meet & Greet					

TBD = To Be Determined

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

**\*BOLD PERFORMANCES ARE MANDATORY**

~ September 2014 ~

Oct 2014 ▶

◀ Aug 2014

Sun	Mon	Tue	Wed	Thu	Fri	Sat
	<b>1</b> No School	<b>2</b> Extended Day For Teachers 3:15-4:15pm	<b>3</b> MTM Mentor Training Session @ Band Room 2:30-4:00pm (Leadership Team Only)	<b>4</b>	<b>5</b> Road Crew Load Truck For Classical High Small Ensemble Performance 2:30-3:30pm	<b>6</b> Classical High Open House Small Ensemble Performance @ 2:00-5:00pm Meet @ 1:00pm (Classical High Condominiums 235 State St; Springfield, MA 01103)
<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b> MTM Mentor Training Session @ Band Room 2:30-4:00pm (Leadership Team Only)	<b>11</b>	<b>12</b>	<b>13</b>
<b>14</b>	<b>15</b> Younglife Film Shoot 1 @ Band Room 3:15-4:30pm	<b>16</b> Extended Day For Teachers 3:15-4:15pm	<b>17</b> MTM #1 @ Band Room 2:30-4:00pm	<b>18</b>	<b>19</b> Leadership Meeting #2 @ Band Room 2:30-4:00pm	<b>20</b> Band Cookout @ Mr. Bernice's House 1:00-4:00pm *Family Members Invited! 60 Fairfield Street; Springfield, MA 01108 (Near Forest Park Middle School) Raindate 9/27
<b>21</b>	<b>22</b>	<b>23</b>	<b>24</b> MTM #2 @ Band Room 2:30-4:00pm	<b>25</b>	<b>26</b> Younglife Club #1 @ Band Room 2:30-4:00pm	<b>27</b>
<b>28</b>	<b>29</b>	<b>30</b>	<b>Notes:</b> TBD: Younglife Campaigners Club on Mondays			

Sun	Mon	Tue	Wed	Thu	Fri	Sat
			<b>1</b> MTM #3 @ Band Room 2:30-4:00pm	<b>2</b>	<b>3</b> Multiband Pops Concert Field Trip @ UMASS 8:00am-1:30pm  Band Fun Night 1 - Band Movie Night @ Band Room 2:30-4:30pm	<b>4</b>
<b>5</b>	<b>6</b>	<b>7</b> Extended Day For Teachers 3:15-4:15pm	<b>8</b> MTM #4 @ Band Room 2:30-4:00pm	<b>9</b>	<b>10</b> Leadership Meeting #3 @ Band Room 2:30-4:00pm	<b>11</b>
<b>12</b>	<b>13</b> No School	<b>14</b>	<b>15</b> MTM #5 @ Band Room 2:30-4:00pm	<b>16</b> Trip to visit the UMASS Minuteman Marching Band @ UMASS 4:40-6:10 (Meet @ 2:30pm in band room)	<b>17</b>	<b>18</b>
<b>19</b>	<b>20</b> Younglife Film Shoot 2 @ Band Room 3:15-4:30pm	<b>21</b> Extended Day For Teachers 3:15-4:15pm	<b>22</b> MTM #6 @ Band Room 2:30-4:00pm	<b>23</b> Road Crew Loads Truck for Northampton Performance 2:30-3:30pm (Keep Truck until 10/30)	<b>24</b> Live Art Magazine Performance @ Northampton 7:30pm Academy of Music Theater (274 Main Street, Northampton, MA 01060) Band meet in band room @ 2:30pm -MANDATORY for Advanced Band -Road Crew Break Down/Load Truck After Performance	<b>25</b>
<b>26</b>	<b>27</b> Road Crew Loads Truck for Community Foundation Performance 2:30-3:30pm	<b>28</b> Road Crew Set Up Community Foundation Annual Meeting Small Ensemble Performance @ Mass Mutual Center 5:00- 7:00pm; Perform 6:15-6:35; Meet @ 2:30pm in band room -MANDATORY for Advanced Band -Road Crew Break Down/Load Truck After Performance	<b>29</b> MTM #7 @ Band Room 2:30-4:00pm	<b>30</b>	<b>31</b> Younglife Club #2 @ Band Room 2:30-4:00pm	

(1) TBD - 9th Grade Open House Meet in band room @ 4:45pm; Perform 5:30-6:00pm; Road Crew set up after school @ 2:30pm & break down after performance (MANDATORY for Advanced Band)  
 (2) TBD - Upper Open House Meet in band room @ 4:45pm; Perform 5:30-6:00pm; Road Crew set up after school @ 2:30pm & break down after performance (MANDATORY for Advanced Band)  
 (3) TBD - SciTech Middle School Road Shows @ Chestnut; Duggan; Forest Park; Kennedy; Kiley; Van Sickle; STEM Middle; South End Middle



~ November 2014 ~

Sun	Mon	Tue	Wed	Thu	Fri	Sat
						1
2	3	4 No School - Teacher Day TBD: Extended Day For Teachers 3:15-4:15pm	5 MTM #8 @ Band Room 2:30-4:00pm	6	7 Band Fun Night 2 - Band Movie Night @ Band Room 2:30-4:30pm	8
9	10 Younglife Film Shoot 3 @ Band Room 3:15-4:30pm	11 No School	12 MTM #9 @ Band Room 2:30-4:00pm	13	14 Leadership Meeting #4 @ Band Room 2:30-4:00pm	15
16	17	18 Extended Day For Teachers 3:15-4:15pm	19 MTM #11 @ Band Room 2:30-4:00pm	20	21 Younglife Club #3 @ Band Room 2:30-4:00pm	22
23	24	25 Road Crew Load Truck & Set Up For Quadrangle Lighting Ceremony After School 2:30-5:00pm @ Springfield Museum	26 No School	27 No School	28 No School Springfield Quadrangle Lighting Ceremony @ Springfield Museum/Quadrangle (21 Edwards Street, Springfield, MA 01103) Band Meet @ 4:00pm -MANDATORY for Advanced Band -Road Crew Meet @ 2:00pm -Perform @ 5:00-6:30pm -Road Crew Load Truck After @ 6:30pm	29
30	<b>Notes:</b> (1) TBD - High School Choice Night Small Ensemble Performance @ Van Sickle Middle School Gym (Evening) (2) TBD - Edward Orgill & Westfield State Faculty Visit					

~ December 2014 ~

Sun	Mon	Tue	Wed	Thu	Fri	Sat
1		<b>2</b> Extended Day For Teachers 3:15-4:15pm	<b>3</b> MTM #12 @ Band Room 2:30-4:00pm	<b>4</b>	<b>5</b> Leadership Meeting #5 @ Band Room 2:30-4:00pm	<b>6</b>
7	<b>8</b>	<b>9</b> Road Crew Load Truck For Winterfest After School @ 2:30-4:00pm	<b>10</b> Road Crew Set Up For Winterfest After School @ Chestnut Middle School 2:30-7:00pm	<b>11</b> Winterfest Dress Rehearsal Field Trip @ Chestnut Middle School 7:35-12:30pm <b>8th Annual Winterfest Concert @ Chestnut Middle School 7:00pm (Arrive @ 6:00pm)</b> <b>355 Plainfield Street; Springfield, MA 01107</b> <b>MANDATORY FOR ALL</b> Road Crew Move All Band Equipment From Front & Back Hallway In Auditorium After Concert	<b>12</b> Road Crew Break Down For Winterfest (Field Trip For Leaders Only) @ Chestnut 7:35-12:00pm	<b>13</b>
<b>14</b>	<b>15</b> Band Auditions During & After School Younglife Film Shoot 4 @ Band Room 3:15-4:30pm	<b>16</b> Band Auditions During & After School Extended Day For Teachers 3:15-4:15pm	<b>17</b> Band Auditions During & After School	<b>18</b> Band Auditions During & After School	<b>19</b> Band Auditions During & After School Younglife Club #4 @ Band Room 2:30-4:00pm	<b>20</b>
<b>21</b>	<b>22</b> Band Auditions During & After School	<b>23</b> Band Auditions During & After School	<b>24</b> No School	<b>25</b> No School	<b>26</b> No School	<b>27</b>
<b>28</b>	<b>29</b> No School	<b>30</b> No School	<b>31</b> No School	<b>Notes:</b> (1) TBD - Holiday Small Ensemble Performance for "Classical Holiday" @ Classical Condominiums, 1-4pm. (2) TBD - Court Square Lighting Ceremony Performance 5pm; Meet @ Court Square @ 4:00pm		

◀ Dec 2014		~ January 2015 ~					Feb 2015 ▶	
Sun	Mon	Tue	Wed	Thu	Fri	Sat		
				1 No School	2 No School	3		
4	5 Band Auditions During & After School	6 Band Auditions During & After School Extended Day For Teachers 3:15-4:15pm	7 No School -- Teacher Day	8 Band Auditions During & After School	9 Band Auditions During & After School Leadership Meeting #6 @ Band Room 2:30-4:00pm	10		
11	12	13	14 MTM #13 @ Band Room 2:30-4:00pm	15	16 Band Fun Night 3 - Band Movie Night @ Band Room 2:30-4:30pm	17		
18	19 No School	20 Extended Day For Teachers 3:15-4:15pm	21 MTM #14 @ Band Room 2:30-4:00pm	22	23 Younglife Film Shoot 5 @ Band Room 2:30-4:00pm	24		
25	26 Instrument Check 3:15-4:45pm	27 Instrument Check 3:15-4:45pm	28 MTM #15 @ Band Room 2:30-4:00pm	29	30 Younglife Club #5 @ Band Room 2:30-4:00pm	31		

Sun	Mon	Tue	Wed	Thu	Fri	Sat
<b>1</b>	<b>2</b> Rehearsal For UMASS Honor Band @ SciTech 3:15-4:15pm	<b>3</b> Extended Day For Teachers 3:15-4:15pm	<b>4</b> MTM #16 @ Band Room 2:30-4:00pm	<b>5</b>	<b>6</b> Rehearsal For UMASS Honor Band @ SciTech 2:30-4:00pm	<b>7</b> UMASS Honor Band @ UMASS Fine Arts Center (Meet @ SciTech 5:15am) MANDATORY FOR SELECTED MEMBERS
<b>8</b>	<b>9</b> Younglife Film Shoot 6 @ Band Room 3:15-4:30pm	<b>10</b>	<b>11</b> MTM #17 @ Band Room 2:30-4:00pm	<b>12</b>	<b>13</b> Leadership Meeting #7 @ Band Room 2:30-4:00pm	<b>14</b>
<b>15</b>	<b>16</b> No School	<b>17</b> No School	<b>18</b> No School	<b>19</b> No School	<b>20</b> No School	<b>21</b>
<b>22</b>	<b>23</b>	<b>24</b> New Student Outreach Calling Party @ Band Room 3:30-6:00pm Extended Day For Teachers 3:15-4:15pm	<b>25</b> No School - Teacher Day	<b>26</b>	<b>27</b> Younglife Club #6 @ Band Room 2:30-4:00pm	<b>28</b>

**Notes:**

(1) TBD - SPS Art Exhibition Small Ensemble Performance @ Eastfield Mall @ 5:00-6:30pm; Meet in band room @2:30pm

Feb 2015		~ March 2015 ~					Apr 2015		
Sun	Mon	Tue	Wed	Thu	Fri	Sat			
1	2	3 Extended Day For Teachers 3:15-4:15pm	4 MTM #18 @ Band Room 2:30-4:00pm	5	6 Band Fun Night 4 - Band Movie Night @ Band Room 2:30-4:30pm	7			
8	9	10	11 MTM #19 @ Band Room 2:30-4:00pm	12	13 Leadership Meeting #8 @ Band Room 2:30-4:00pm	14			
15	16 Younglife Film Shoot 7 @ Band Room 3:15-4:30pm	17 Extended Day For Teachers 3:15-4:15pm	18 MTM #20 @ Band Room 2:30-4:00pm	19 MMEA All State Conference - World Trade Center, Boston, MA	20 MMEA All State Conference - World Trade Center, Boston, MA	21 MMEA All State Conference - World Trade Center, Boston, MA			
22	23	24	25 MTM #21 @ Band Room 2:30-4:00pm	26	27 Younglife Club #7 @ Band Room 2:30-4:00pm	28			
29	30	31	<b>Notes:</b> (1) TBD - Middle School Scheduling & Recruiting Visits						

← Mar 2015		~ April 2015 ~					May 2015 ▶	
Sun	Mon	Tue	Wed	Thu	Fri	Sat		
			<b>1</b> MTM #22 @ Band Room 2:30-4:00pm	<b>2</b>	<b>3</b> No School	<b>4</b>		
<b>5</b>	<b>6</b> 2015-2016 Leadership Letters of Intent Distributed (Letters Due Friday, April 17, 2015)  Younglife Film Shoot 8 @ Band Room 3:15-4:30pm	<b>7</b> Extended Day For Teachers 3:15-4:15pm	<b>8</b> MTM #23 @ Band Room 2:30-4:00pm	<b>9</b> Road Crew Set Up For AMP Night Performance After School 2:30-5:00pm @ SciTech Cafeteria  5th Annual AMP (Art-Music-Poetry) Night @ SciTech Cafeteria 5:00-7:00pm (Meet In Band Room @ 4:15pm)  MANDATORY FOR ALL Road Crew Break Down & Set Up Band Room After AMP @ 7:00-8:00pm	<b>10</b> Leadership Meeting #9 @ Band Room 2:30-4:00pm Road	<b>11</b>		
<b>12</b>	<b>13</b>	<b>14</b>	<b>15</b> MTM #24 @ Band Room 2:30-4:00pm	<b>16</b>	<b>17</b> Leadership Letters of Intent Due  Younglife Club #8 @ Band Room 2:30-4:00pm	<b>18</b>		
<b>19</b>	<b>20</b> No School	<b>21</b> No School	<b>22</b> No School	<b>23</b> No School	<b>24</b> No School	<b>25</b>		
<b>26</b>	<b>27</b>	<b>28</b> Extended Day For Teachers 3:15-4:15pm	<b>29</b> MTM #25 @ Band Room 2:30-4:00pm Massachusetts All State Lions Band @ Mansfield, MA Holiday Inn (31 Hampshire St, Mansfield, MA 02048)	<b>30</b> Massachusetts All State Lions Band @ Mansfield, MA				

**Notes:**

- (1) TBD - Young@Heart In-School Rehearsal #1 9:10-12:20 (Periods 2-3)
- (2) TBD - Young@Heart In-School Rehearsal #2 9:10-12:20 (Periods 2-3)
- (3) TBD - Young@Heart Performance; Meet @ SciTech Sports Complex @ 2:30pm; Road Crew Meet @ SciTech @ 9:00am; Perform @ 7:00pm - John M. Greene Hall (70 Elm Street, Northampton, MA 01060)
- (4) TBD - Fundraiser For Syrian Refugee Children @ Sanctuary of The First Churches @ 3:00-5:00pm; Meet @ 11:00am.

← Apr. 2015		~ May 2015 ~					Jun 2015 →	
Sun	Mon	Tue	Wed	Thu	Fri	Sat		
<b>3</b>	<b>4</b> 2015-2016 Leadership Team Interviews After School 2:30-4:30pm	<b>5</b> 2015-2016 Leadership Team Drum Major Auditions 3:30-5:00pm Extended Day For Teachers 3:15-4:15pm	<b>6</b> Final MTM # 26 @ Band Room 2:30-4:00pm	<b>7</b>	<b>8</b> Final Leadership Meeting @ Band Room 2:30-4:00pm	<b>9</b>		
<b>10</b>	<b>11</b>	<b>12</b> Road Crew Load Truck For ArtsAlive After School 2:30-4:00pm	<b>13</b> Road Crew Set Up For ArtsAlive After School @ Chestnut Middle School 2:30-7:00pm	<b>14</b> ArtsAlive Dress Rehearsal Field Trip @ Chestnut Middle School 7:35-12:30pm <b>9th Annual ArtsAlive Concert @ Chestnut Middle School 7:00pm (Arrive @ 6:00pm)</b> 355 Plainfield Street; Springfield, MA 01107 <b>MANDATORY FOR ALL</b> Road Crew Move All Band Equipment From Lobby & Cafeteria To Auditorium After ArtsAlive	<b>15</b> Break Down For ArtsAlive (Field Trip For Leaders Only) @ Chestnut Middle School 7:35-12:00pm & Load Truck For Pancake Breakfast Performance	<b>16</b> 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) <b>MANDATORY FOR ALL</b> Road Crew meet @ 5am Road Crew Load Truck after Performance @ 10-11am		
<b>17</b>	<b>18</b> New 2015-2016 Leadership Team Posted Younglife Film Shoot 9 @ Band Room 3:15-4:30pm	<b>19</b> Extended Day For Teachers 3:15-4:15pm	<b>20</b>	<b>21</b>	<b>22</b> Younglife Club #9 @ Band Room 2:30-4:00pm	<b>23</b>		
<b>24</b>	<b>25</b> No School	<b>26</b>	<b>27</b> Road Crew Set Up For Class Day After School 2:30-5:00pm @ SciTech Gym	<b>28</b> Class Day Dress Rehearsal Field Trip @ SciTech Gym - Period 4 12:50-2:20pm <b>Final Full Band Rehearsal MANDATORY FOR ALL</b>	<b>29</b> Class Day @ SciTech Gym 7:30am <b>MANDATORY FOR ALL</b> 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)	<b>30</b>		
<b>31</b>	<b>(1) TBD - Road Crew Set Up For International Fair After School 2:30-5:00pm @ SciTech Gym</b> <b>(2) TBD - International Fair @ SciTech Gym 5:30-6:30pm; Meet in Band Room @ 5:15pm; Perform @ 6:15pm;</b> <b>(3) TBD - Road Crew Load Truck for Gerena Performance After School @ 2:30-3:00pm</b> <b>(4) TBD - Gerena Band Performance; Meet @ 2:30pm in the band room; (Perform @ 6pm) - Week of 18th</b>							

◀ May 2015		~ June 2015 ~					Jul 2015 ▶	
Sun	Mon	Tue	Wed	Thu	Fri	Sat		
	1	2 Road Crew Load Truck For Graduation After School 2:30-3:30pm Extended Day For Teachers 3:15-4:15pm	3 Leadership Road Crew Field Trip For Graduation Set Up @ Symphony Hall 7:35am-12:00pm Graduation @ Symphony Hall 6:00pm (Arrive @ 5:00pm) - 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	4 Leadership Road Crew Field Trip For Graduation Break Down @ Symphony Hall 7:35am-12:00pm	5 Road Crew Set Up For Band Banquet After School 2:30-4:00pm @ SciTech Cafeteria 7th Annual Band Banquet @ SciTech Cafeteria 6:00pm Road Crew Break Down After Band Banquet @ SciTech Cafeteria 8:45pm	6		
7	8 Band Fun Night 5 - Band Movie Night @ Band Room 3:15-5:15pm	9	10	11	12 Younglife Club #10 @ Band Room 2:30-4:00pm Camp Meeting	13		
14	15	16 Extended Day For Teachers 3:15-4:15pm	17	18	19 Last Day - Includes 5 Snow Days	20		
21	22	23	24	25	26	27		
28	29	30	Notes:					



# 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)
<b>Bb</b>						
<b>B</b>						
<b>C</b>						
<b>C#/Db</b>						
<b>D</b>						
<b>D#/Eb</b>						
<b>E</b>						
<b>F</b>						
<b>F#/Gb</b>						
<b>G</b>						
<b>G#/Ab</b>						
<b>A</b>						

# 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-

<b>Scale</b>	C	D	E	F	G	A	B
<b>Number</b>	1	2	3	4	5	6	7
<b>Major</b>	I	ii	iii	IV	V	vi	vi <sup>o</sup>
<b>Minor</b>	i	ii <sup>o</sup>	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 <sup>o</sup> -V	Cm-Fm-Ddim-G	Minor	
3	i-iv-VI-V <sup>7</sup>	Cm-Fm-Ab-G <sup>7</sup>	Minor	
4	i-v-v-i	Cm-Gm-Gm-Cm	Minor	
5	i-V-V-i	Cm-G-G-Cm	Minor	
6	i-v-vii-iv	Cm-Gm-Bbm-Fm	Minor	
7	i-V-vii-iv	Cm-G-Bbm-Fm	Minor	
8	i-VI-III-VII	Cm-Ab-Eb-Bb	Minor	
9	i-VI-iv-V	Cm-Ab-Fm-G	Minor	
10	i-VI-iv-v	Cm-Ab-Fm-Gm	Minor	
11	i-VI-VII-i	Cm-Ab-Bb-Cm	Minor	
12	i-VI-VII-iv	Cm-Ab-Bb-Fm	Minor	
13	i-VI-VII-V	Cm-Ab-Bb-G	Minor	
14	i-VI-VII-v	Cm-Ab-Bb-Gm	Minor	
15	i-VII-v-VI	Cm-Bb-Gm-Ab	Minor	
16	I-ii-IV-V	C-Dm-F-G	Major	
17	I-iii-ii-V	C-Em-Dm-G	Major	
18	I-iii-vi-IV	C-Em-Am-F	Major	
19	I-IV-I-V	C-F-C-G	Major	
20	I-V-vi-IV	C-G-Am-F	Major	
21	I-vi-ii-V	C-Am-Dm-G	Major	
22	I-vi-IV-V	C-Am-F-G	Major	
23	ii-vi-vii <sup>o</sup> -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

## Blues Scale

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

## 12 Bar Blues Progression

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

## 12 Bar Blues Licks

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

2) 4-b3-1

3) 1-b3-4

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

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

6) 1-b3-4-b5-5

### Solos

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

2) 4-b3-1

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

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



## Walking Bass Line - C Instruments

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

# Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(Eb) Eb Bb7 Cm Ab Eb Bb7

Soprano

Alto

Tenor

Bass

7

S

A

T

B

Eb Bb Eb Eb Ab Eb Cm Eb

14

S

A

T

B

Eb Bb7 Eb Eb/sus4/Ab Eb

# *SciTech Band Audition*

## **SYMPHONIC BAND AUDITION REQUIREMENTS**

- 1) Concert B<sup>b</sup> Major Scale (One Octave, Memorized) – See p. 43 in Band Handbook
- 2) B<sup>b</sup> Blues Scale (Memorized) – See p. 46 in Band Handbook
- 3) Concert B<sup>b</sup> 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<sup>b</sup> Blues Scale (Memorized) – See p. 46 in Band Handbook
- 3) Concert B<sup>b</sup> 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
<b>DESCRIPTION OF LEVELS</b>	<ul style="list-style-type: none"> <li>Indicates a mastery level, exceeding expectations.</li> <li>Student rarely needs assistance with demanding tasks, is self-motivated, and produces consistently high-quality work.</li> </ul>	<ul style="list-style-type: none"> <li>Reaches expected (or proficient) level for this task.</li> <li>Student produces quality work and occasionally needs assistance with demanding tasks.</li> </ul>	<ul style="list-style-type: none"> <li>Indicates a developing level for this task.</li> <li>Student produces required work with teacher direction and support.</li> </ul>	<ul style="list-style-type: none"> <li>Indicates an emerging level for this task.</li> <li>Student requires constant teacher direction, support, and assistance.</li> </ul>
<b>GRADING</b> (if applicable)	A (100-90)	B (89-80)	C (79-70)	D (69-60)
<b>TONE QUALITY</b> (4 Points)				
<b>RHYTHMIC ACCURACY</b> (4 Points)				
<b>NOTE ACCURACY</b> (4 Points)				
<b>DYNAMICS</b> (4 Points)				
<b>ARTICULATION</b> (4 Points)				
<b>INTONATION</b> (4 Points)				
<b>EXPRESSION</b> (4 Points)				
<b>SIGHT-READING</b> (4 Points)				
<b>PERCUSSION TECHNIQUE</b> -Posture for Wind Players- (4 Points)				
<b>TOTAL POINTS</b> 36 Points Possible	<b>COMMENTS</b> _____			
	_____			
	_____			

# Audition Prepared Solo - Symphonic Band

Flute

## Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score is written for a flute in 4/4 time, featuring a key signature of one flat (B-flat). It consists of three staves of music. The first staff begins with a whole rest followed by a quarter rest, then a melodic line starting on G4. A dynamic marking of *mf* is placed below the first measure. A long slur covers the first six measures. The second staff starts at measure 6 with a melodic line on G4, followed by a dynamic marking of *p* below the eighth measure. A slur covers measures 6 through 10. The third staff starts at measure 11 with a melodic line on G4, followed by a dynamic marking of *f* below the second measure. The piece concludes with a double bar line at the end of the third staff.

# Audition Prepared Solo - ADVANCED BAND

Flute

Variations on Auld Lang Syne

arr. Bernice

Moderato

*mf*

*p*

Swing!  $\text{♪} = \text{♪}^3 \text{♪}$

*f*





# ANGELS WE HAVE HEARD ON HIGH

Traditional French Carol

## Flute

Soprano

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

**Intro**

Alto

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

**Intro**

Tenor

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

**Intro**

Bass

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

**Intro**



Recorded by JOURNEY

# ANY WAY YOU WANT IT

Words and Music by  
STEVE PERRY and NEAL SCHON  
Arranged by PAUL MURTHA

FLUTE

(ROCK)

f

6 14 22

6-13 14-20 21 f 23

24 25 26 27 28

30

29 31 32 33 34

mf

38 4

35 36 37 38-41 42 mf 43

46

44 45 f 47 48

49 50 51 52 53

54

55 56 57

58 59 60 61

62

63 64 65 66 ff 67 ff

Recorded by LADY GAGA  
**BAD ROMANCE**

FLUTE

Words and Music by  
STEFANI GERMANOTTA and NADIR KHAYAT  
Arranged by PAUL MURTHA

(UNISON PATTERNS)

(A) (DISCO)

Musical notation for section A, measures 1-4. Treble clef, key signature of two flats, 4/4 time. Dynamics: *f*. Includes slurs and accents.

Musical notation for section B, measures 5-8. Treble clef, key signature of two flats, 4/4 time. Dynamics: *f*.

(DISCO)

Musical notation for section C, measures 9-16. Treble clef, key signature of two flats, 4/4 time. Dynamics: *f*. Includes slurs and accents.

Musical notation for section D, measures 17-24. Treble clef, key signature of two flats, 4/4 time. Dynamics: *f*. Includes slurs and accents.

(9)

Musical notation for section E, measures 17-16. Treble clef, key signature of two flats. Dynamics: *f*. Includes slurs and accents.

(17)

Musical notation for section F, measures 17-21, 22, and 23-24. Treble clef, key signature of two flats. Dynamics: *mf*. Includes slurs and accents.

FLUTE

25 ✂

(mf)

26 27 28

33

2

29 30 31 32 33-34

35 36 37 38

mp f

39 40 41 42

45

3

f

43 44 45-47 48 49

TO CODA ⊕

D.S. AL CODA

4

50 51 52 53-56

ff

⊕ CODA

3

f

57-59 60



# Blues By Five

Red Garland

©1965 Prestige Music Co. Used by Permission.

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



# Supplemental Material - Blues By Five

## Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

<b>B<sup>b7</sup></b>	<b>E<sup>b7</sup></b>	<b>F<sup>7</sup></b>	<b>B<sup>b7</sup></b>	<b>E<sup>b7</sup></b>	<b>F<sup>7</sup></b>
3	b7	b7	9	13	5
b7	3	3	b7	3	3
1	1	1	3	b7	b7

## Useful scales

B<sup>b</sup> Blues Scale

1    b3    4    b5    5    b7    1

## Sample Bass Line

**B<sup>b7</sup>**

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

**E<sup>b7</sup>**

1 3 5 3 3 1 b7 6 b6 1 2 3 2 1 b7 6 b6

**F<sup>7</sup>**

1 3 5 1 b7 6 5 b5 1 3 4 #4 1 b7 6 5

## Guitar Voicings

<b>B<sup>b7</sup></b>	<b>E<sup>b7</sup></b>	<b>F<sup>7</sup></b>	<b>F<sup>7</sup></b>	<b>F<sup>7</sup></b>

Flute  
(Doubles Alto 1)

# Can You Feel The Love Tonight

Arr. Jerry Nowak

Very Slow

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

*mf*

*mf*

*mf*

*mf*

*mf*

*mp*

*mf*



2 Flute

Can You Feel The Love Tonight

51 52 53 54 55 56 57

*mf*

58 59 60 61 62 63

*rit.* *rubato* *on cue* *a tempo* *rit.*

*mf*

Flute

# Solo

## Can You Feel The Love Tonight Solo

Elton John

Arr. Jerry Nowak

Very Slow

1-4 *mf*

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

29-32

33

34

35

36

37

38

39

40

41

42

*f*

2 Flute

Can You Feel The Love Tonight Solo

43 44 45 46 47

48 49 50 51 52

53 54 55 56 57

58 59 60 on cue a tempo 3 61-63

# Flute

## Canon Remix

Pachelbel / Arr. Bernice

5

4

*mf*

13

10

21

17

29

24

37

31

38

45

*f*

53

61

50

8

*mf*

63

69

*f*

70

2  
76

77

[Title]



83

82



# Carol of The Bells

Melody - C  
-Flute

Quartet Version

arr. Turgeon & Bernice

optional 8va

Soli

*mp*

Musical staff 6-11: Treble clef, key signature of two flats (B-flat and E-flat), common time signature. The staff contains a melodic line starting with a whole rest followed by eighth and quarter notes.

Musical staff 12-17: Treble clef, key signature of two flats, common time signature. The staff continues the melodic line with eighth and quarter notes.

Musical staff 18-23: Treble clef, key signature of two flats, common time signature. Measure 18 is marked *rit.*. Measure 19 is marked with a box 'A' and *a tempo - Repeat 4x*. The staff features a 3/4 time signature change and a *f* dynamic marking.

Musical staff 24-30: Treble clef, key signature of two flats, common time signature. Measure 24 is marked with a box 'B'. The staff contains a series of eighth notes with accents.

Musical staff 31-36: Treble clef, key signature of two flats, common time signature. Measure 31 is marked with a box 'C' and *mf*. Measure 36 is marked with a box 'D' and *Repeat 3x*. The staff features a *f* dynamic marking and a slur over measures 32-35.

Musical staff 37-42: Treble clef, key signature of two flats, common time signature. Measure 37 is marked with a box 'E'. The staff contains eighth notes with accents and a *rit.* marking.

# Carol of The Bells

Bass Line - C  
-Flute

Quartet Version

arr. Turgeon & Bernice

The musical score consists of six staves of music in a single system, all in treble clef and B-flat major. The first staff begins with a *mp* dynamic. The second staff starts at measure 8. The third staff starts at measure 15 and includes a *rit.* instruction, a boxed 'A' section, and a *a tempo - Repeat 4x* instruction. The fourth staff starts at measure 22 and includes a boxed 'B' section. The fifth staff starts at measure 31 and includes a boxed 'C' section, a *mf* dynamic, a boxed 'D' section with a *Repeat 3x* instruction, and a *f* dynamic. The sixth staff starts at measure 40 and includes a boxed 'E' section and a *rit.* instruction. The score concludes with a double bar line and a fermata over the final note.





# Flute

## Cheer # 1

arr. Bernice

*Watch Conductor*  
*Slow-Fast*

optional *8<sup>va</sup>*

5

Flute  
(Doubles Alto 1)

Recorded by COLDPLAY

# Clocks

Arr. John Wasson

## Driving Rock

Play 2nd X only

*f*

5

6

7

8

9 Soli

*mf*

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

25-32

33 Unis

34

35

36

37

38

39

40

41 Unis

*f*

42

43

44

45

46

2 Flute

Clocks

49

Musical staff 1: Flute part, measures 47-52. The staff contains a series of eighth and sixteenth notes with slurs and accents. Measure 49 is boxed. Dynamics include *mf* and accents.

53

Musical staff 2: Flute part, measures 53-59. The staff contains a series of eighth and sixteenth notes with slurs and accents. Measure 57 is boxed. Dynamics include *sub. mf* and accents.

60

Musical staff 3: Flute part, measures 60-64. The staff contains a series of eighth and sixteenth notes with slurs and accents. Measure 65-72 is indicated by a bracket. Dynamics include *mf* and accents.

73

Musical staff 4: Flute part, measures 73-78. The staff contains a series of eighth and sixteenth notes with slurs and accents. Measure 73 is boxed. Dynamics include *mf* and accents.

81

Musical staff 5: Flute part, measures 79-83. The staff contains a series of eighth and sixteenth notes with slurs and accents. Measure 81 is boxed. Dynamics include *f* and accents.

84

Musical staff 6: Flute part, measures 84-88. The staff contains a series of eighth and sixteenth notes with slurs and accents. Measure 89 is indicated by a bracket. Dynamics include *ff* and accents.

89

Musical staff 7: Flute part, measures 89-93. The staff contains a series of eighth and sixteenth notes with slurs and accents. Measure 89 is boxed. Dynamics include *f* and *ff*.



# Cold Duck Time

Eddie Harris

©1969 Hargrove Music Corp. Copyright Renewed and Assigned to Seventh House Ltd. All Rights Reserved. Used by Permission.

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

<b>F<sup>7</sup></b>	<b>B<sup>b7</sup></b>	<b>D<sup>b</sup>MA<sup>7</sup></b>	<b>E<sup>b</sup>MA<sup>7</sup></b>	<b>F<sup>7</sup></b>	<b>B<sup>b7</sup></b>	<b>D<sup>b</sup>MA<sup>7</sup></b>	<b>E<sup>b</sup>MA<sup>7</sup></b>
----------------------	-----------------------	------------------------------------	------------------------------------	----------------------	-----------------------	------------------------------------	------------------------------------

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

<b>F Blues Scale</b>	<b>D<sup>b</sup> Major</b>	<b>(D<sup>b</sup>MA<sup>7</sup>)</b>	<b>E<sup>b</sup> Major</b>	<b>(E<sup>b</sup>MA<sup>7</sup>)</b>
----------------------	----------------------------	--------------------------------------	----------------------------	--------------------------------------

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

## Sample Bass Line

1 5 1 5 b7 1    1 1 b7    1 5 1 5 b7 1    1 1 b7

1 1 1 1    1 1 1    1 1 1 1 1 5 b7 1

## Guitar Voicings

<b>F<sup>7</sup></b>	<b>B<sup>b7</sup></b>	<b>D<sup>b</sup>MA<sup>7</sup></b>	<b>E<sup>b</sup>MA<sup>7</sup></b>
----------------------	-----------------------	------------------------------------	------------------------------------

x 6fr.    x 6fr.    x 4fr.    x 6fr.

# Don't Stop Believin'

C PART

(Doubles Alto Sax)

arr. Murtha

Rock

8

9

SOLO

*mf*

13

17

18

23

25

*f*

28

33

34

41

45

4

*mf*

49

53

*f*

C PART (Doubles Alto Sax), p. 2

Don't Stop Belevin'

Musical score for C PART (Doubles Alto Sax), p. 2, Don't Stop Belevin'. The score is written in treble clef with a key signature of one flat (Bb) and a common time signature (C). The piece consists of five staves of music, numbered 54 through 77. The notation includes various rhythmic values, slurs, and dynamic markings. A first ending bracket is present at measure 69, and a second ending bracket is at measure 77. The piece concludes with a fortissimo (ff) dynamic marking.

54

59

65

69

71

77

2.

*ff*





# Express Yourself

C

A

B

C

D

E

F

G

H

I

J

K

L

M

N

optional 8va

O

P

Repeat 8x

Flute  
(Doubles Alto 1)

# Fly Me To The Moon

In Other Words

Arr. Michael Sweeney

Moderate Latin

Soli with Tpt

The musical score is written in treble clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. It consists of ten staves of music. The first five staves contain measures 1 through 23. The sixth staff contains measures 24 through 35, with a 'To Coda' symbol above measure 33. The seventh staff contains measures 36 through 41. The eighth staff contains measures 42 through 47. The ninth staff contains measures 48 through 53. The tenth staff contains measures 54 and 55, ending with a 'D.S. al Coda' instruction. Dynamics include *mp*, *mf*, *f*, and *fp*. Performance markings include accents (>), slurs, and breath marks (Λ). Measure numbers 1 through 55 are indicated throughout the score.

2 Flute

Fly Me To The Moon

55 CODA 56 57 58 59 60

61 62 63 64

*mp* *f*

↑ 8va

# Forever Young

Measure 1 guitar only

C Trumpet

The musical score is written on two staves in 4/4 time. The first staff contains measures 1 through 8. Measure 1 includes a guitar-only instruction and fingering numbers 3, 2, 3, 4, 5, 6, 7, 8. The second staff contains measures 9 through 19. The melody consists of quarter notes in the first half and half notes in the second half.

9 10 11 12 13 14 15 16 17 18 19

Flute

?

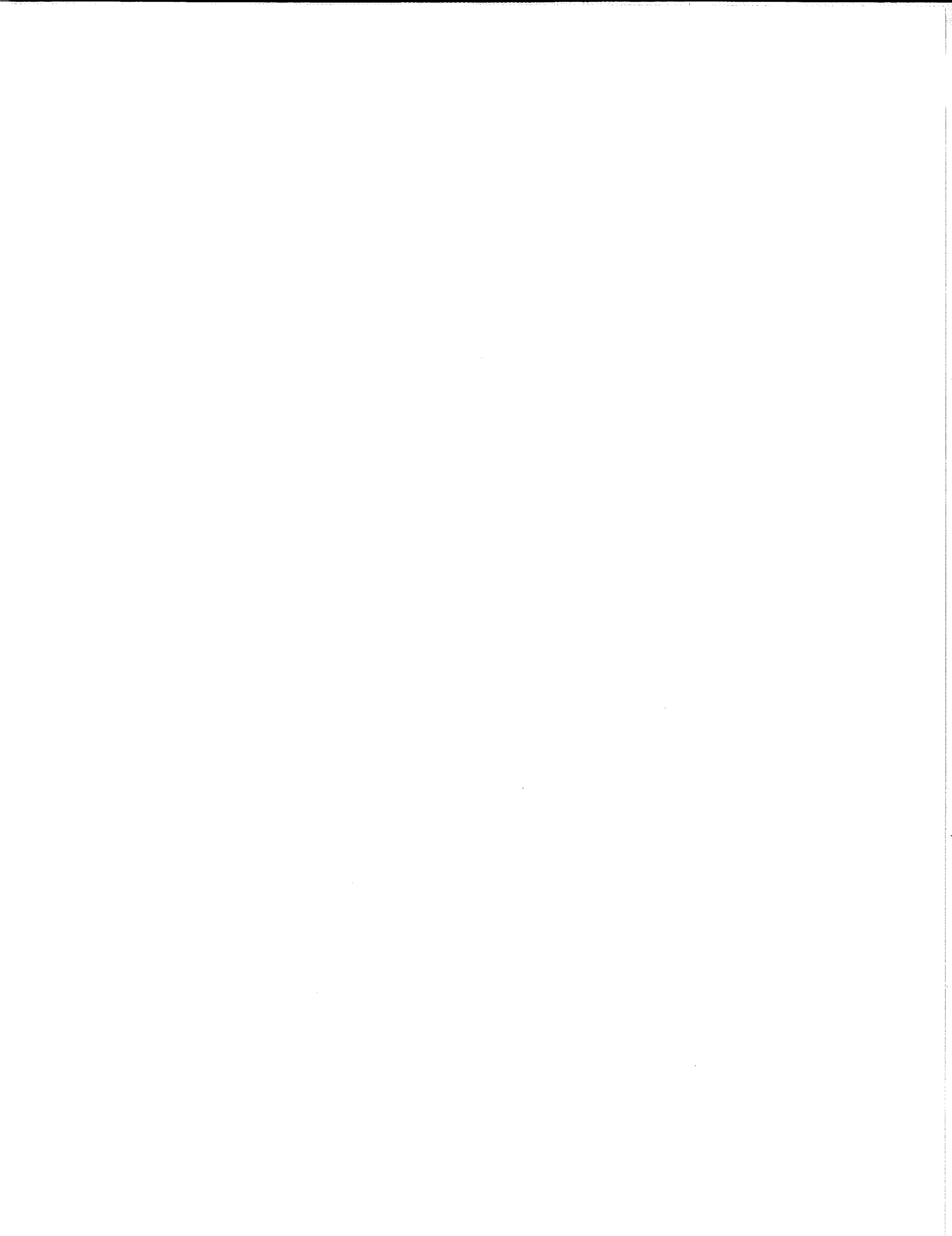


1) Name \_\_\_\_\_

2) Write in note names...

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

4) Play the piece...



1/4 2

(MED.)



# HEART AND SOUL

- HOAGY CARMICHAEL /  
FRANK LESSER

Handwritten musical score for guitar, featuring a treble clef and a 4/4 time signature. The score consists of seven staves of music with various chords and melodic lines. The chords are written above the notes.

Staff 1: F D-7 G-7 C7 Fmaj7 D-7 G-7 C7

Staff 2: A-7 D-7 G-7 C7 | 1. F D-7 G-7 C7

Staff 3: 2. F G-7 C7 Fmaj7 C-7 F7 Bbmaj7 A7 D7 G7

Staff 4: C7 F7 Bb7 A7 Bbmaj7 A7 D7 G7

Staff 5: C7 F7 Bb7 C7 F D-7 G-7 C7

Staff 6: Fmaj7 D-7 G-7 C7 A-7 D-7 G-7 C7

Staff 7: A7#5 D7 G-7 C7 F (D-7 G-7 C7)

# I Want You Back

A. Mizell, B. Gordy, D. Richards

Flute  
-Doubles Alto Sax

Recorded by The Jackson 5

J. Wasson

Funky R&B ♩ = 100

The musical score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of eight staves of music. The first staff begins with a measure rest of 8 measures, followed by a series of eighth-note patterns. The second staff starts at measure 12 and features a circled measure number 13. The third staff starts at measure 16. The fourth staff starts at measure 20 and includes a circled measure number 21. The fifth staff starts at measure 25. The sixth staff starts at measure 30 and includes a circled measure number 31. The seventh staff starts at measure 36 and includes a circled measure number 39. The eighth staff starts at measure 43 and includes a circled measure number 46. Dynamics include *f* (forte), *mf* (mezzo-forte), and *subito mp* (suddenly mezzo-piano). The score concludes with a copyright symbol (©).



Flute, p. 2

I Want You Back

47 *grad. cresc.*

50 *f*

53 *ff* (54)

57

61 *ff* 2

Melody C

# La Copa De La Vida

The Cup of Life  
As Recorded by Ricky Martin

Desmond Child,  
Robi Rosa,  
& Luis Gomes Escobar  
*arr. Bernice*

Samba (♩ = 120) [A]

4  
*ff*

9  
*ff*

15  
*ff*

19  
*mp*

24  
*mp*

29  
*mf*

33  
*mf*

37  
*f*

To Coda (On 3rd Time) ⊕ [G]

La Copa De La Vida

Melody C, p. 2

41 H

46 I Solos (begin 2nd time) G7 Cm optional bass line *f* play 2nd & 3rd time only

50 G7 Cm J G7 Cm optional bass line

54 G7 Cm Cm *D.S. al Coda*

1. 2.

K  $\oplus$  Coda *ff*

57

61 1.

L *ff*

65 2.

M

70

# La Copa De La Vida

Desmond Child,  
Robi Rosa,  
& Luis Gomes Escolar  
arr. Bernice

Countermelody C

The Cup of Life  
As Recorded by Ricky Martin

Samba (♩ = 120)

A

B

C

D

Musical staff A-D: Samba rhythm with 4, 5, 4, 4, 4 measures.

E

Musical staff E: Samba rhythm with 4 measures, *mf* dynamic.

F

Musical staff F: Samba rhythm with 4 measures, *f* dynamic, ending with a 2-measure rest.

To Coda (On 3rd Time) ⊕

G

H

I Solos (begin 2nd time)

Musical staff G-I: Samba rhythm with 4, 4, 4 measures.

J

Musical staff J: Samba rhythm with 8 measures, *f* dynamic.

D.S. al Coda

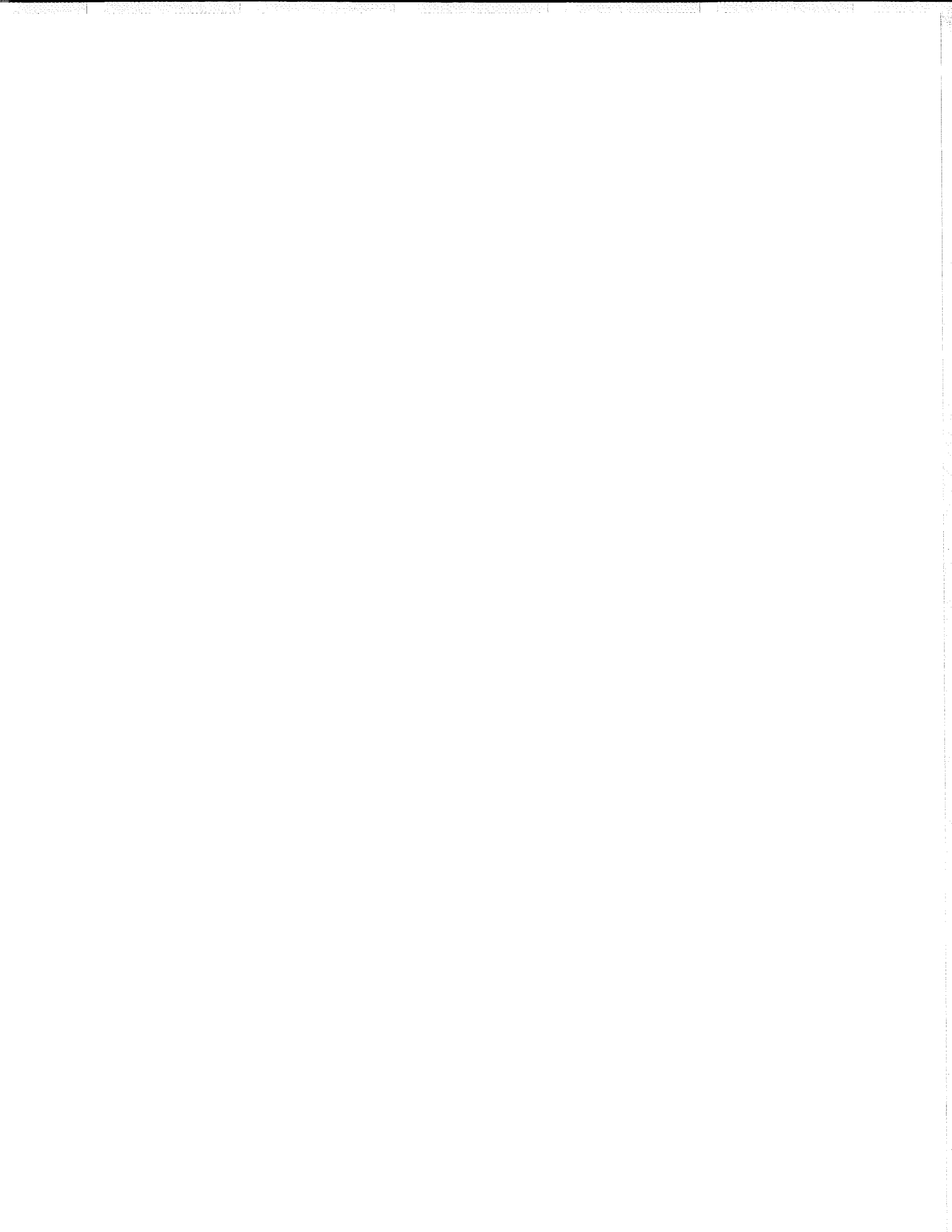
Musical staff: Samba rhythm with 8 measures, first and second endings.

K ⊕ Coda

play 2nd time only

Musical staff K-L-M: Samba rhythm with 4 measures, *f* dynamic.

Musical staff: Samba rhythm with 4 measures, *f* dynamic, ending with 5-measure rests.



Bass Line C

# La Copa De La Vida

Desmond Child,  
Robi Rosa,  
& Luis Gomes Escolar  
*arr. Bernice*

The Cup of Life  
As Recorded by Ricky Martin

Samba (♩ = 120) A

B

Musical notation for section A and B. Section A consists of two measures with a '4' above the staff. Section B consists of four measures with a '5' above the staff. The notation includes a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. Dynamics include *ff* and accents (>).

C

Musical notation for section C, consisting of eight measures of eighth-note patterns in a treble clef with a key signature of two flats.

D

play D-E 1st time only

Musical notation for section D, consisting of eight measures of eighth-note patterns in a treble clef with a key signature of two flats.

E

Musical notation for section E, consisting of eight measures of eighth-note patterns in a treble clef with a key signature of two flats. Dynamics include *mp*.

Musical notation for section E continuation, consisting of eight measures of eighth-note patterns in a treble clef with a key signature of two flats.

F  $\%$

Musical notation for section F, consisting of eight measures of eighth-note patterns in a treble clef with a key signature of two flats. Dynamics include *mf*.

Musical notation for section F continuation, consisting of eight measures of eighth-note patterns in a treble clef with a key signature of two flats.

To Coda (On 3rd Time)  $\oplus$  G

Musical notation for section G, consisting of eight measures of eighth-note patterns in a treble clef with a key signature of two flats. Dynamics include *f*.



Flute  
(Doubles Alto 1)

Recorded by BRUNO MARS

# Locked Out of Heaven

Arr. Paul Murtha

ROCK

1 *f* 2 3 4

5 6 7 8 9 10

11 12 13 14 15 16 17 *mf* *f*

18 19 20 21 22 23 24 *mf* *mf*

25 26 27 28 29

30 31 32 33 34 35 *f*

36 37 38 39 40 41 42

43 44 45 46 47 48 **To Coda**

49 50 51 52 53 *Solo-Ad lib. or as written* *Gm*

54 55 *Cm* 56 57 *f* *Gm*



Locked Out of Heaven

2 Flute

61 End Solo

58 59 Cm 60 61 62 63

D.S. al Coda

64 65 66 67 68

*mf*

⊕ CODA

69 70 71 72 73

74 75 76

*ff*

# A Message To You Rudy

A

Musical staff A: Treble clef, 4/4 time signature. Measure 4 contains a whole rest. The staff continues with eighth-note patterns and rests.

B

Musical staff B: Treble clef, starting at measure 9. Consists of eighth-note patterns.

Musical staff C: Treble clef, starting at measure 13. Consists of eighth-note patterns.

Musical staff D: Treble clef, starting at measure 17. Consists of eighth-note patterns.

C

*Tenor & Clarinet Solo*

Musical staff E: Treble clef, starting at measure 21. Consists of eighth-note patterns.

D

Musical staff F: Treble clef, starting at measure 25. Consists of eighth-note patterns.

Musical staff G: Treble clef, starting at measure 29. Consists of eighth-note patterns.

E

Musical staff H: Treble clef, starting at measure 33. Consists of eighth-note patterns.

F

Musical staff I: Treble clef, starting at measure 37. Ends with a fermata.

*molto rit.*

ALTERNATE Flute  
(Doubling Bass Clef)

# A Message To You Rudy

**A**

4

**B**

**C** **D**

*Tenor & Clarinet Solo*

4

**E**

**F**

*molto rit.*

©

# 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 two measures of each staff, while Section B begins at the third measure. The instruments and their parts are as follows:

- Flute:** Rests in Section A; plays a melodic line in Section B starting with a forte (*f*) dynamic.
- Clarinet in B $\flat$ :** Rests in Section A; plays a melodic line in Section B starting with a forte (*f*) dynamic.
- Bass Clarinet:** Rests in Section A; plays a rhythmic accompaniment in Section B starting with a forte (*f*) dynamic.
- Alto Sax:** Rests in Section A; plays a melodic line in Section B starting with a forte (*f*) dynamic.
- Tenor Sax:** Rests in Section A; plays a melodic line in Section B starting with a forte (*f*) dynamic.
- Baritone Sax:** Rests in Section A; plays a rhythmic accompaniment in Section B starting with a forte (*f*) dynamic.
- Trumpet in B $\flat$  1:** Rests in Section A; plays a melodic line in Section B starting with a forte (*f*) dynamic.
- Trombone:** Rests in Section A; plays a rhythmic accompaniment in Section B starting with a forte (*f*) dynamic. Includes a "2nd Time Only" instruction.
- Baritone (T.C.):** Rests in Section A; plays a rhythmic accompaniment in Section B starting with a forte (*f*) dynamic. Includes a "2nd Time Only" instruction.
- Tuba:** Rests in Section A; plays a rhythmic accompaniment in Section B starting with a forte (*f*) dynamic. Includes a "2nd Time Only" instruction.
- Timpani:** Rests in Section A; plays a rhythmic accompaniment in Section B starting with a forte (*f*) dynamic. Includes a "2nd Time Only" instruction.
- Mallets 1:** Rests in Section A; plays a melodic line in Section B starting with a forte (*f*) dynamic.
- Snare:** Rests in Section A; plays a rhythmic accompaniment in Section B starting with a mezzo-piano (*mp*) dynamic. Includes a "2nd Time Only" instruction.
- Bass Drum 1:** Plays a steady rhythmic pattern throughout.
- Bass Drum 2:** Plays a steady rhythmic pattern throughout.
- Suspended Cymbal:** Rests in Section A; plays a rhythmic accompaniment in Section B starting with a mezzo-forte (*mf*) dynamic. Includes "2nd Time Only" instructions.
- Synthesizer 1:** Rests in Section A; plays a melodic line in Section B.

# Flute

# Winter Fest

Traditional / Arr. Bernice

## Gloria In Excelsis Deo

♩ = 82

Majestically

The musical score is written for a flute in 4/4 time, featuring two main sections: 'Gloria In Excelsis Deo' and 'Ode To Joy'. The key signature is one flat (B-flat major or D minor). The tempo is marked 'Majestically' with a quarter note equal to 82 beats per minute. The score is divided into measures, with measure numbers 6, 10, 14, 18, 22, 25, 28, 32, 33, 36, 39, 40, 44, 45, 48, 51, 52, 56, and 57 indicated in boxes. The first section, 'Gloria In Excelsis Deo', begins at measure 6 with a forte (*f*) dynamic and includes a 4-measure rest at measures 6, 10, 14, and 18. The second section, 'Ode To Joy', begins at measure 28 with a mezzo-forte (*mf*) dynamic and includes a 4-measure rest at measures 28 and 32. The score concludes with a double bar line and repeat signs at the end of the final line.



# Mr. P.C.

John Coltrane

*C<sub>M7</sub>*

*F<sub>M7</sub>* *C<sub>M7</sub>*

*A<sup>b7</sup>* *G<sup>7</sup>* *C<sub>M7</sub>*

©1977 Jowcol Music Co. International Copyright Secured. All Rights Reserved. Used by Permission.

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

# Supplemental Material - Mr. P.C.

## Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

$C_{MI}^7$	$F_{MI}^7$	$A^{b7}$	$G^7$	$C_{MI}^7$	$F_{MI}^7$	$A^{b7}$	$G^7$
------------	------------	----------	-------	------------	------------	----------	-------

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

<b>C Blues Scale</b>	<b>C Dorian</b>	<b>(C<sub>MI</sub><sup>7</sup>)</b>	<b>F Dorian</b>	<b>(F<sub>MI</sub><sup>7</sup>)</b>
----------------------	-----------------	-------------------------------------	-----------------	-------------------------------------

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

<b>A<sup>b</sup> Mixolydian</b>	<b>(A<sup>b7</sup>)</b>	<b>G Mixolydian</b>	<b>(G<sup>7</sup>)</b>
---------------------------------	-------------------------	---------------------	------------------------

1 2 3 4 5 6 b7 1    1 2 3 4 5 6 b7 1

## Sample Bass Line

$C_{MI}^7$																			
------------	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

$F_{MI}^7$																			
------------	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

$A^{b7}$																			
----------	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

	$G^7$																		
--	-------	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

## Guitar Voicings

$C_{MI}^7$	$F_{MI}^7$	$A^{b7}$	$G^7$
------------	------------	----------	-------





From the Paramount and Twentieth Century Fox Motion Picture TITANIC

# MY HEART WILL GO ON

(Love Theme from "Titanic")

PART 1  
Flute

Music by JAMES HORNER  
Lyric by WILL JENNINGS  
Arranged by PAUL MURTHA

Ballad

The musical score is written for a flute in 4/4 time, featuring a ballad tempo. It begins with a dynamic of *mf* and includes various dynamic markings such as *mp*, *p*, *f*, and *rit.*. The score is divided into measures, with measure numbers 7, 9, 17, 19, 25, 27, 33, 35, 41, 43, 45, 49, 53, 55, 59, 61, and 64 clearly marked. The piece concludes with a final dynamic of *p*. The notation includes treble clefs, a key signature of two flats (B-flat and E-flat), and various musical notations such as slurs, accents, and dynamic hairpins.

Copyright © 1997 Sony /ATV Music Publishing LLC, T C F Music Publishing, Inc., Fox Film Music Corporation and Blue Sky Rider Songs  
This arrangement Copyright © 2012 Sony /ATV Music Publishing LLC, T C F Music Publishing, Inc., Fox Film Music Corporation and Blue Sky Rider Songs  
All Rights on behalf of Sony /ATV Music Publishing LLC Administered by Sony /ATV Music Publishing LLC, 8 Music Square West, Nashville, TN 37203

04003264

My Heart Will Go On

All Rights on behalf of Blue Sky Rider Songs Administered by Irving Music, Inc.  
International Copyright Secured All Rights Reserved

## 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

Flute

The first system of the musical score for Flute consists of four staves. The first staff begins with a dynamic marking of *p*. The second staff contains a circled marking 'A'. The third staff contains a circled marking 'B' and a dynamic marking of *f*. The fourth staff contains circled markings 'C' and 'D', and dynamic markings of *fp* and *f*. The music is written in treble clef with a key signature of one flat and a 4/4 time signature. It features various melodic lines with slurs and accents.

My Way

Flute

The second system of the musical score for Flute is identical to the first system. It consists of four staves. The first staff begins with a dynamic marking of *p*. The second staff contains a circled marking 'A'. The third staff contains a circled marking 'B' and a dynamic marking of *f*. The fourth staff contains circled markings 'C' and 'D', and dynamic markings of *fp* and *f*. The music is written in treble clef with a key signature of one flat and a 4/4 time signature. It features various melodic lines with slurs and accents.

## PEP BAND CHEERS

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

**Imperial March** Mi Mi Mi Do So Mi Do So Mi

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

**Mari Bros** Mi Mi Mi Do Mi So So

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

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

**Get Ready For This** So So So Do Do Re Re

So So So Te Te Do Do

So So So Do Do Re Re

So So So Te Te Do Re

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

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

### More...

Suavemente: Groove (Cm - G - G - Cm )

C Minor Groove: (C Minor)

Antonio Groove: Do Te Le So (Bb Blues)

Harmony: So Fa Me Re

12 Bar Groove: (Bb Blues)

# Two Ceremonial Marches

2

## 1. Processional

Flute

*Pomp and Circumstance March No. 3*

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

Maestoso

YBS 54

*f*

7

**A** Andante

*mf*

14

**B**

22

**C**

29

**D**

37

*div.*

*f*

**E** unis.

*mf*

43

1.

*div.*

unis.

3

49

2. rit.

*div.*

unis.

*f*

3

Copyright © 1990 by Carl Fischer, Inc.

International Copyright Secured.

All rights reserved including performing rights.

WARNING! This composition is protected by Copyright law. To photocopy or reproduce by any method is an infringement of the Copyright law. Anyone who reproduces copyrighted

# Radioactive

arr. Bernice

As Recorded by Imagine Dragons

Moderate Half-Time Feel (♩ = 136) (♩ = 68)

REPEAT 3x

A

*mp* Add Top Line Harmony 3rd Time

B

C

D

F

To Coda (On 3rd Time) 1.

2.

G

*p* D.S. al Coda

H Coda

# Radioactive

As Recorded by Imagine Dragons

Moderate Half-Time Feel ( $\text{♩} = 136$ ) ( $\text{♩} = 68$ )

REPEAT 3x

A 4 B 4 C 8

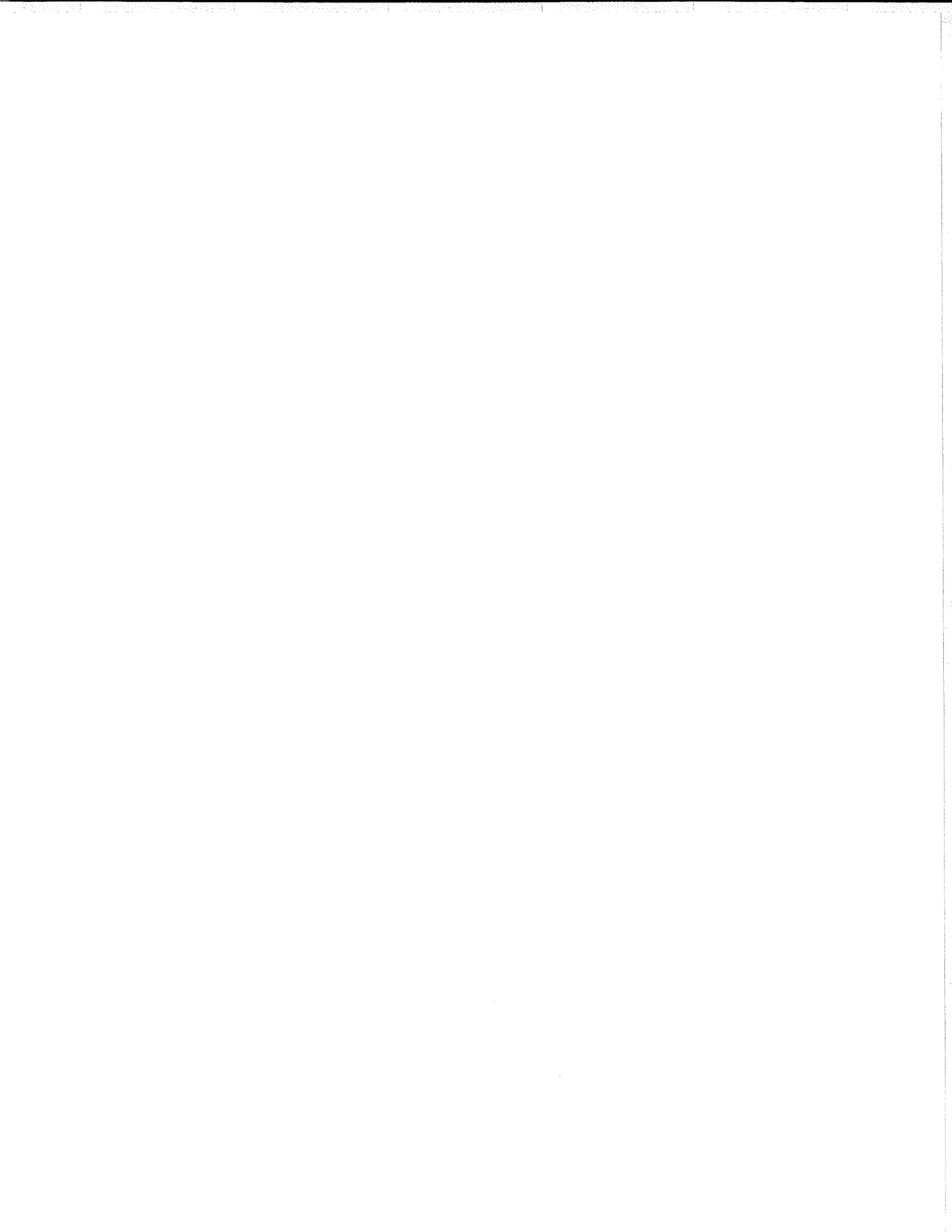
*mf* optional 8vb

21 D §

E 29 F 6 To Coda (On 3rd Time) 1. 2.

G 42 *p* optional 8vb D.S. al Coda

H Coda 50 2





Bass Line C

# Radioactive

arr. Bernice

As Recorded by Imagine Dragons

Moderate Half-Time Feel (♩ = 136) (♩ = 68)

REPEAT 3x

A

Musical staff A: Treble clef, key signature of two flats (B-flat, E-flat), 4/4 time signature. It begins with a repeat sign and contains a melodic line of quarter notes: B-flat, A, G, F, E, D, C, B-flat. The dynamic marking is *mp*.

B

Musical staff B: Treble clef, key signature of two flats. It begins with a melodic line of quarter notes: B-flat, A, G, F, E, D, C, B-flat. The dynamic marking is *mf*.

C

Musical staff C: Treble clef, key signature of two flats. It contains a melodic line of quarter notes: B-flat, A, G, F, E, D, C, B-flat.

D

E

Musical staff D: Treble clef, key signature of two flats. It contains a melodic line of quarter notes: B-flat, A, G, F, E, D, C, B-flat. The dynamic marking is *f*.

F

Musical staff E: Treble clef, key signature of two flats. It contains a melodic line of quarter notes: B-flat, A, G, F, E, D, C, B-flat.

To Coda  
(On 3rd Time)

G

D.S. al Coda  
8

Musical staff F: Treble clef, key signature of two flats. It contains a melodic line of quarter notes: B-flat, A, G, F, E, D, C, B-flat. It includes first and second endings and a double bar line with repeat dots.

H Coda

Musical staff G: Treble clef, key signature of two flats. It contains a melodic line of quarter notes: B-flat, A, G, F, E, D, C, B-flat. It ends with a double bar line.

# Safe & Sound

As Recorded by Capital Cities

Dance Groove ♩ = 118

The musical score is written in 4/4 time with a tempo of 118 beats per minute. It consists of six sections labeled A through F, each with specific dynamics and articulations:

- Section A:** Measures 1-8. Dynamics: *f*. Features a series of chords.
- Section B:** Measures 9-14. Dynamics: *mf*. Features a melodic line with eighth notes and slurs.
- Section C:** Measures 15-21. Dynamics: *f*. Features a melodic line with eighth notes and slurs.
- Section D:** Measures 22-26. Dynamics: *mf f* (2nd time). Features a melodic line with eighth notes and slurs.
- Section E:** Measures 27-38. Dynamics: *mp*. Includes the instruction "To Coda" with a Coda symbol. Features a melodic line with eighth notes and slurs.
- Section F:** Measures 39-44. Dynamics: *mf*. Features a melodic line with eighth notes and slurs.

Melody C, p. 2

Safe & Sound

Musical score for Melody C, p. 2, measures 48-65. The score is written in treble clef with a 7/8 time signature. It consists of four staves of music. The first staff (measures 48-51) features a melodic line with eighth notes and quarter notes, including a fermata over a quarter note. The second staff (measures 52-58) contains a series of chords, with a box labeled 'G' above measure 53. The third staff (measures 59-64) continues with chords and a melodic line, with a box labeled 'H' above measure 60 and a dynamic marking of *mp* below measure 61. The fourth staff (measures 65-68) shows a melodic line with eighth notes, with a box labeled 'D.S. al Coda' above measure 66. The piece concludes with a double bar line.

Musical score for Melody C, p. 2, measures 70-77. The score is written in treble clef with a 7/8 time signature. It consists of two staves of music. The first staff (measures 70-76) begins with a box labeled 'I' and a Coda symbol, followed by a dynamic marking of *f*. It features a melodic line with eighth notes and quarter notes, including a fermata over a quarter note, and a box labeled 'J' above measure 73. The second staff (measures 77-80) continues with a melodic line and chords, including a fermata over a quarter note. The piece concludes with a double bar line.

# Safe & Sound

arr. Bernice

As Recorded by Capital Cities

Dance Groove ♩ = 118

A

B

9 8 *f*

C

8

D

21 8 *f*

To Coda ⊕

33

E

F

G

38 4 8 8 *mp cresc.*

H

D.S. al Coda

62 8

I

⊕ Coda

J

70 *f*

75

# Safe & Sound

arr. Bernice

As Recorded by Capital Cities

Dance Groove ♩ = 118

Musical staff 1: Treble clef, 4/4 time signature. Starts with a whole rest, followed by a series of chords. Dynamics include 'f'.

Musical staff 2: Treble clef, 4/4 time signature. Contains measures A (8 bars), B (4 bars), and C (8 bars). Dynamics include 'mf' and 'f (2nd time)'.

Musical staff 3: Treble clef, 4/4 time signature. Contains measure D (8 bars).

Musical staff 4: Treble clef, 4/4 time signature. Starts with 'To Coda' symbol. Contains measures E (8 bars) and F (8 bars). Dynamics include 'mf'.

Musical staff 5: Treble clef, 4/4 time signature. Contains measure G (8 bars).

Musical staff 6: Treble clef, 4/4 time signature. Contains measure H (H-I optional) (8 bars). Dynamics include 'mp'.

Musical staff 7: Treble clef, 4/4 time signature. Ends with 'D.S. al Coda' instruction.

Musical staff 8: Treble clef, 4/4 time signature. Starts with 'Coda' symbol. Contains measure I (8 bars) and measure J (8 bars). Dynamics include 'f'.

Musical staff 9: Treble clef, 4/4 time signature. Continuation of measure J.

# Santa Claus Is Comin' To Town

Melody - C

Coots & Gillespie

arr. Bernice

Moderate Swing



The musical score is written in treble clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. It begins with a *mf* dynamic marking. The score is divided into several measures, with section markers A, B, C, D, and E. Section A starts at measure 6, B at measure 18, C at measure 24, D at measure 29, and E at measure 36. The score concludes with a *f* dynamic marking and a double bar line. The arrangement features a mix of eighth and sixteenth notes, often beamed together, and includes various rests and articulation marks.

# Santa Claus Is Comin' To Town

C Bass Line

Coots & Gillespie  
arr. Bernice

Moderate Swing



B $\flat$

E $\flat$

B $\flat$

B $\flat$ 7

E $\flat$

E $\flat$ m

B $\flat$

Gm

mf

A

B $\flat$

E $\flat$

B $\flat$

B $\flat$ 7

E $\flat$

E $\flat$ m

B $\flat$

Gm

B

B $\flat$ 7

E $\flat$

B $\flat$ 7

E $\flat$

C7

C

B $\flat$

E $\flat$

B $\flat$

B $\flat$ 7

E $\flat$

E $\flat$ m

B $\flat$

Gm

D.S. al Coda

E

B $\flat$

Gm

Cm7

F7

B $\flat$

f

C

# Sight Reading Exercises

1 

2 

3 

4 

5 

6 

7 

8 

9 



Flute

# Simple Gifts

from *Appalachian Spring*

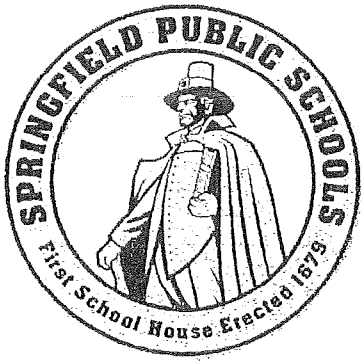
Traditional  
Aaron Copland (1900-1990)

$\text{♩} = 72$

*mp*

5

*f*



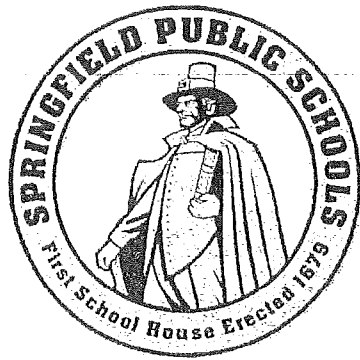
# SPS District Determined Measure

## *Music Performance Rubrics*

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

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

CATEGORY	MASTERY 4	PROFICIENT 3	DEVELOPING 2	EMERGING 1
<b>EXPRESSION</b>	<ul style="list-style-type: none"> <li>• The student always performs with a creative nuance and expressive style in response to the music.</li> <li>• Attention is always given to dynamic sensitivity, phrasing, and the proper style in regard to the historical period or cultural tradition.</li> <li>• Music is always performed with feeling—artfully, meaningfully, and emotionally.</li> </ul>	<ul style="list-style-type: none"> <li>• The student usually performs with a creative nuance and expressive style in response to the music.</li> <li>• Attention is usually given to dynamic sensitivity, phrasing, and the proper style in regard to the historical period or cultural tradition.</li> <li>• Music is usually performed with feeling—artfully, meaningfully, and emotionally.</li> </ul>	<ul style="list-style-type: none"> <li>• The student occasionally performs with a creative nuance and expressive style in response to the music.</li> <li>• Attention is occasionally given to dynamic sensitivity, phrasing, and the proper style in regard to the historical period or cultural tradition.</li> <li>• Music is occasionally performed with feeling—artfully, meaningfully, and emotionally.</li> </ul>	<ul style="list-style-type: none"> <li>• The student rarely performs with a creative nuance and expressive style in response to the music</li> <li>• Attention is rarely given to dynamic sensitivity, phrasing, and the proper style in regard to the historical period or cultural tradition.</li> <li>• Music is rarely performed with feeling—artfully, meaningfully, or emotionally.</li> </ul>
<b>SIGHT-READING (if applicable)</b>	<ul style="list-style-type: none"> <li>• The student always responds accurately to all musical notation within the sight-reading selection (rhythm, notes, articulation, dynamics, tempo, etc.)</li> <li>• The performance is smooth and completed without hesitation.</li> </ul>	<ul style="list-style-type: none"> <li>• The student usually responds accurately to all musical notation within the sight-reading selection (rhythm notes, articulation, dynamics, tempo, etc.)</li> <li>• The performance is mostly smooth and completed without much hesitation.</li> </ul>	<ul style="list-style-type: none"> <li>• The student occasionally responds accurately to all musical notation within the sight-reading selection (rhythm notes, articulation, dynamics, tempo, etc.)</li> <li>• The performance is somewhat smooth and completed with some hesitation.</li> </ul>	<ul style="list-style-type: none"> <li>• The student rarely responds accurately to all musical notation within the sight-reading selection (rhythm notes, articulation, dynamics, tempo, etc.)</li> <li>• The performance is not smooth and completed with much hesitation.</li> </ul>
<b>PERCUSSION TECHNIQUE</b>	<ul style="list-style-type: none"> <li>• 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.)</li> </ul>	<ul style="list-style-type: none"> <li>• 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.)</li> </ul>	<ul style="list-style-type: none"> <li>• 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.)</li> </ul>	<ul style="list-style-type: none"> <li>• 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.)</li> </ul>
<b>GRADING (if applicable)</b>	<b>A</b> <b>(100-90)</b>	<b>B</b> <b>(89-80)</b>	<b>C</b> <b>(79-70)</b>	<b>D</b> <b>(69-60)</b>



# SPS District Determined Measure

## Music Performance Rubric

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Course: \_\_\_\_\_

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

**TOTAL POINTS**  
Beginning -  
16 Points Possible  
(Advanced/Intermediate  
32 Points Possible)

**COMMENTS** \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

# SHENANDOAH

for Concert Band

FLUTE 1/PICCOLO

FRANK TICHELI

(Note: Piccolo does not play until measure 56.)

Freely and very expressive

$\text{♩} = \text{c. } 50$

Musical staff with rests. Measure numbers 6, 7, and 5 are indicated above the staff.

[12]  $\text{♩} = \text{c. } 58$

Musical staff with notes and dynamics. Dynamics include *mp*.

Musical staff with notes and dynamics. Dynamics include *f* and *p*.

[23]  $\text{♩} = \text{c. } 63$

Musical staff with notes and dynamics. Dynamics include *p*. The word "Solo" is written above the staff.

Musical staff with notes and dynamics.

*rit.*

[31]  $\text{♩} = \text{c. } 50$

Musical staff with notes and dynamics. Dynamics include *pp*, *mf*, and *p*. The word "rit." is written above the staff.

*a tempo*

*rit.*

Pulsating  $\text{♩} = \text{c. } 58$

Musical staff with notes and dynamics. Dynamics include *p*. The word "Solo" is written above the staff.

41 Ethereal, floating (♩ = c. 50)

div. a3 (solo)

Musical score for measures 41-46. The music is ethereal and floating, with a tempo of approximately 50 beats per minute. It features three staves. The first staff has a 'Solo' marking and a dynamic of *p*. The second and third staves also have 'Solo' markings and *p* dynamics. The music consists of flowing eighth and sixteenth notes with long, sweeping lines.

47 ♩ = c. 58

Musical score for measures 47-51. The tempo is approximately 58 beats per minute. The music builds in intensity. Dynamics include *f*, *mp*, and *dim.*. The first two staves have *f* and *mp* markings, while the third staff has *f*, *mp*, and *dim.* markings. The music features flowing eighth and sixteenth notes with long, sweeping lines.

(One player take piccolo for entrance in measure 56.)

52

Musical score for measure 52. The music is marked *tutti* and *mf*. It features a single staff with a dynamic of *mf*. The music consists of eighth notes with accents.

Exalted

56 (+picc.)

Musical score for measure 56. The music is marked *Exalted* and *f*. It features a single staff with a dynamic of *f*. The music consists of eighth notes with accents and a final note marked '(no breath)'. The tempo is approximately 58 beats per minute.

62

Musical score for measure 62. The music features a single staff with dynamics of *ff*, *mp*, and *f*. It includes a marking for (-picc.). The music consists of eighth notes with accents.

69

Musical score for measures 69-75. The music features a single staff with dynamics of *mf*, *rit.*, *a tempo*, and *rit.*. It includes markings for 3, 5, and 2. The music consists of eighth notes with accents.

# SHENANDOAH

for Concert Band

FLUTE 2

FRANK TICHELI

Freely and very expressive  
♩ = c. 50

6 7 5

12 ♩ = c. 58

*mp*

18

*f > p mp*

23 7 rit. 31 ♩ = c. 50 rit. a tempo

*mf mp*

35 Pulsating ♩ = c. 58

*p*

Fl. 1 cue: Solo

*p*



41 Ethereal, floating (♩ = c. 50)

div. a3 (solo)

Musical score for measures 41-46. It consists of three staves in G major (one flat). The tempo is marked as ♩ = c. 50. The first staff is marked 'Solo' and 'p'. The second and third staves are also marked 'Solo' and 'p'. The music features long, flowing lines with many slurs and ties, creating an ethereal and floating quality.

47 ♩ = c. 58

Musical score for measures 47-51. It consists of three staves in G major. The tempo is marked as ♩ = c. 58. The music features more rhythmic activity with slurs and ties. Dynamic markings include *f*, *mp*, and *dim.* across the three staves.

52 Play

Musical score for measure 52. It consists of a single staff in G major. The tempo is marked as *mf*. The measure contains a few notes with accents and slurs.

56 Exalted

Musical score for measures 56-61. It consists of a single staff in G major. The tempo is marked as *f*. The music is more rhythmic and energetic, with many slurs and ties. The final measure is marked '(no breath)'. The dynamic marking *f* is present at the beginning.

62

Musical score for measures 62-68. It consists of a single staff in G major. The tempo is marked as *ff*, *mp*, and *f*. The music features a mix of dynamics and includes slurs and ties.

69

Musical score for measures 69-75. It consists of a single staff in G major. The tempo is marked as *mf*. The music includes rests and slurs. Measure 69 has a '3' above it, measure 70 has a '5' above it, and measure 75 has 'rit.' above it. The tempo returns to 'a tempo' for measure 76, which has a '2' above it. The dynamic marking *mf* is present at the beginning.

# Soul Bossa Nova

C Part  
OPTIONAL 8va

arr. Stitzel

**Sixties Rock** 5 13

4 7

14

18 3 1.

25 2. 26  $\%$  3 3

31 3 34 *ff* *mf*

35

39 *f*

43 *mf* 46

*TO CODA*  $\oplus$

©

B $\flat$ 7

49

*f*

54

B $\flat$ 7

58

F7

E $\flat$ 7

B $\flat$ 7

*D.S. al Coda*

3

⊕ CODA

62

67

# Soul Bossa Nova

C Part  
HIGH PART

arr. Stitzel

Sixties Rock

4 5 7 13

14

18 1. 3 mf

2. 26 3 f

31 34 3 ff mf

35

39 f

43 TO CODA 46 mf ©

49 *B<sup>b</sup>7*  
*f*

54 *B<sup>b</sup>7*

58 *F7* *B<sup>b</sup>7* *B<sup>b</sup>7* *D.S. al Coda*  
3

⊕ CODA

62

67



# THE STAR SPANGLED BANNER

Flute

arr. by Robert W. Smith  
(ASCAP)

024-3860-00

Majestic

3

11

19

*mp*

27

(opt.)

*f*

# TAKE THE "A" TRAIN

FLUTE

Words and Music by

**BILLY STRAYHORN**

Arranged by **MICHAEL SWEENEY**

(MEDIUM SWING)

(Musical notation: eighth notes beamed together)

The musical score is written in treble clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. It consists of ten staves of music. The first staff begins with a tempo marking of '(MEDIUM SWING)' and a dynamic marking of 'mf'. The score includes various musical notations such as slurs, accents, and dynamic markings like 'f', 'mp', and 'ff'. There are several first and second endings marked with '1.' and '2.'. Measure numbers 4 through 61 are indicated below the notes. A 'CODA' symbol is present at the end of the piece. A section starting at measure 35 is labeled 'SOLO FOR ANY INSTRUMENT'. A section starting at measure 49 is labeled 'D.S. AL CODA (WITH REPEAT)'. The score concludes with a final measure marked '61' and a dynamic marking of 'ff'.



# FLUTE

## Rhythm Workout



Rhythm Workout musical notation in 4/4 time, featuring vocalizations: Doo, Bah, Dit, Dit, Doo, Bah, Doo.

## Melody Workout

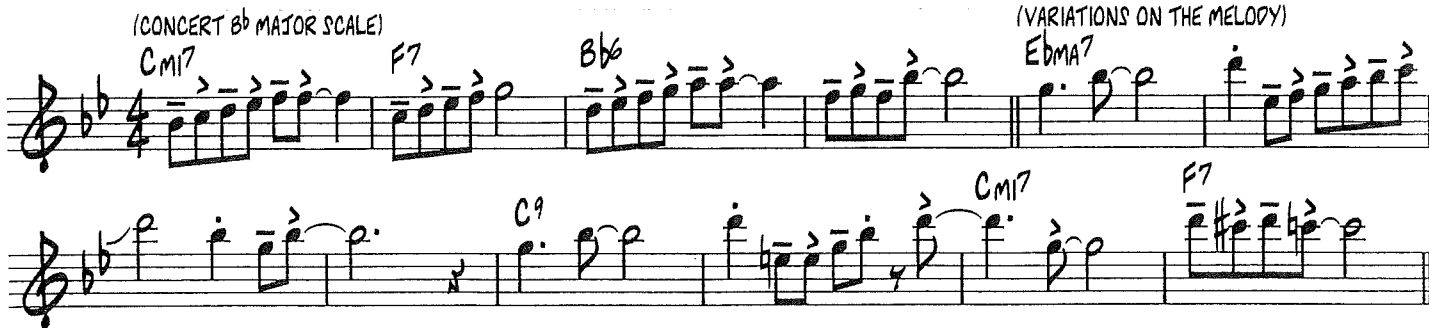


Melody Workout musical notation in 4/4 time, featuring a melodic line with various intervals and dynamics.

## Chord/Scale Workout

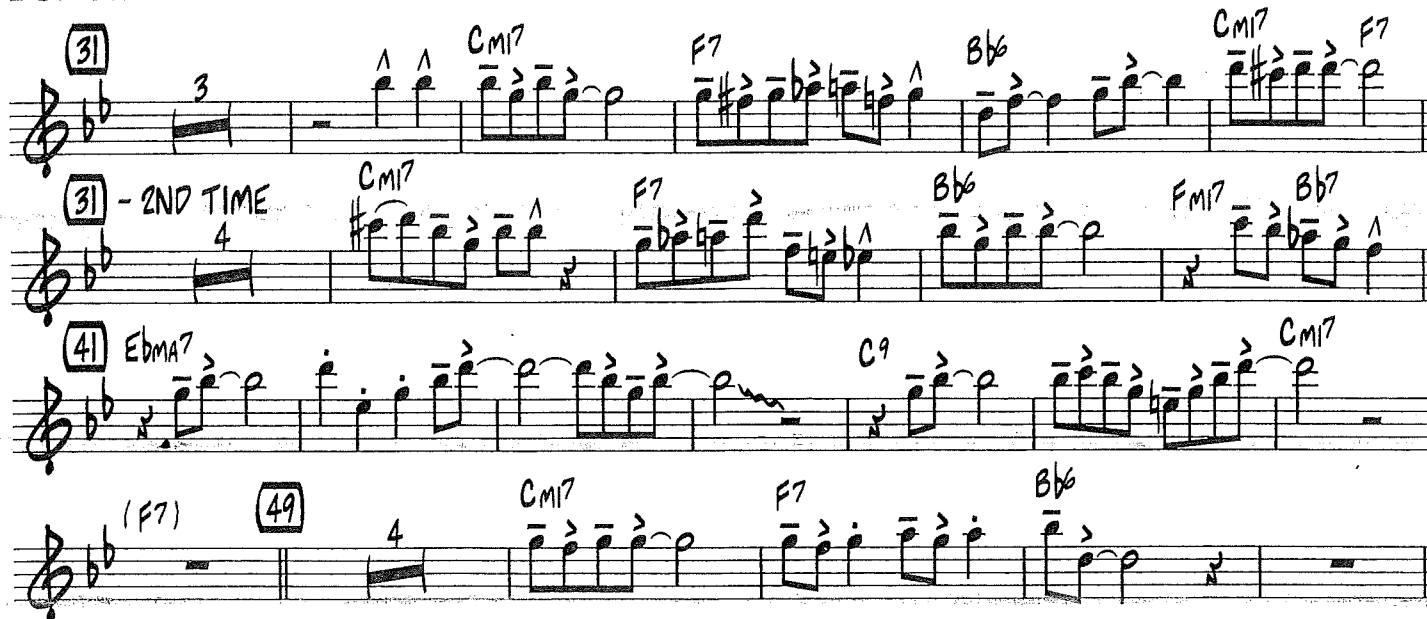
(CONCERT B $\flat$  MAJOR SCALE)

(VARIATIONS ON THE MELODY)



Chord/Scale Workout musical notation in 4/4 time, featuring chord progressions: C $M17$ , F $7$ , B $\flat 6$ , Eb $M7$ , C $9$ , C $M17$ , F $7$ .

## Demonstration Solo



Demonstration Solo musical notation in 4/4 time, featuring measures 31, 31 - 2ND TIME, 41, and 49, with various chords and dynamics.

# THE TEMPEST

C FLUTE

ROBERT W. SMITH

With energy!

4

1 5. 6 7 8 10 11 12

*mp* *f* *mp*

9

13 14 15 16 17 19

div. *tr* *ff* *mf*

18

20 21 22 23 24 25

26 27 28 29 30 31

32 33 34 35 37 38

36

39 40 41 42 43 44

*mp* *ff*

45

opt. 8va

46 47 48 49 50 51 52

*mf*

53 54 55 56 57 58 59 60 61 62

63

loco

64 65 66 67 68

*f* *mp*

69

3

72 73 74 75 76 77 78 79

*mf* *f* *ff*

# WATERMELON MAN

- HERBIE HANCOCK

(MED. ROCK)

## INTRO

F7

## HEAD

F7

RHYTHM CONT. SIM.

Bb7

F7

C7

Bb7

C7

Bb7

C7

Bb7

F7

# You Are Good

Melody C  
HIGH

arr. Bernice

As Recorded by Israel Houghton

Driving ♩ = 132

The musical score is written in treble clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. It consists of the following sections:

- Section A:** Measures 1-4. Starts with a 4-measure rest, followed by a half note G4, a dotted half note F4, and a half note E4. Dynamics: *f*.
- Section B:** Measures 5-6. Labeled "top melody". Contains a half note G4, a dotted half note F4, and a half note E4. Dynamics: *f*.
- Section C:** Measures 7-15. A melodic line starting on G4, moving stepwise up to D5, then down to G4. Dynamics: *mf*.
- Section D:** Measures 16-20. Continuation of the melodic line from Section C. Dynamics: *mf*.
- Section E:** Measures 21-35. Continuation of the melodic line. Dynamics: *f*.
- Section F:** Measures 36-46. Labeled "To Coda (On Last/3rd Time)". Ends with a double bar line and a coda symbol. Dynamics: *f*.
- Section G:** Measures 47-52. Labeled "2. To Bridge". Includes a "call & response w/ bass line" section. Dynamics: *f*.

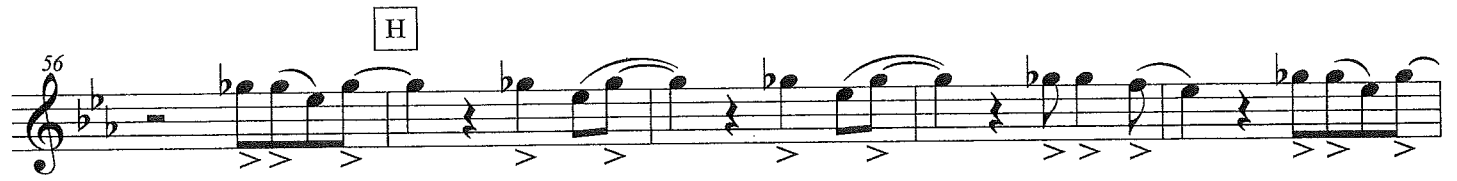
Section F includes a first ending bracket labeled "1. Repeat To Verse" and a second ending bracket labeled "2. To Bridge".

51



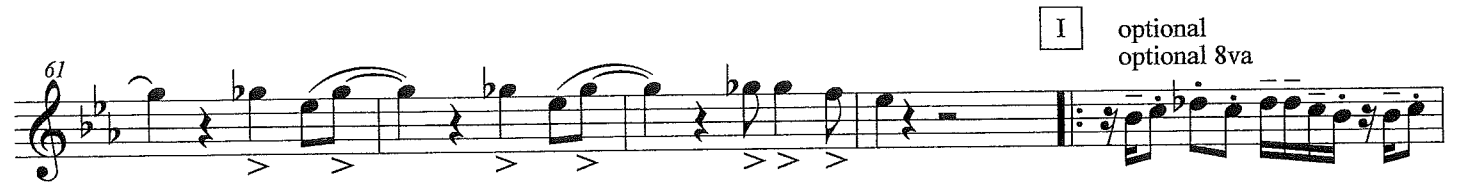
56

H



61

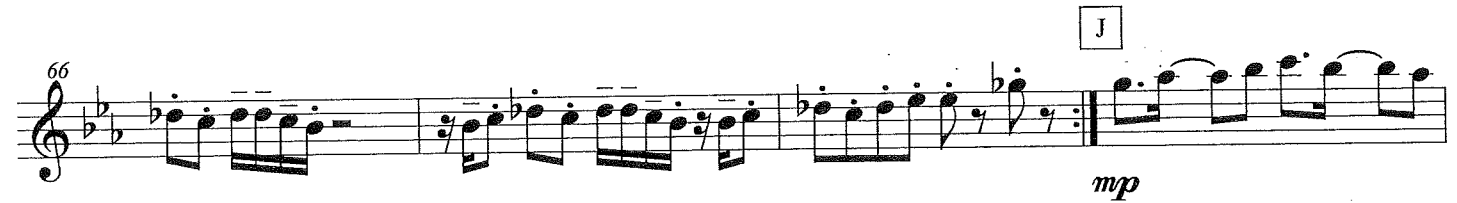
I optional  
optional 8va



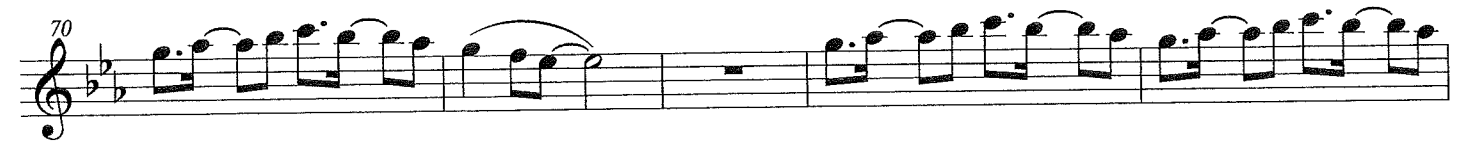
66

J

*mp*

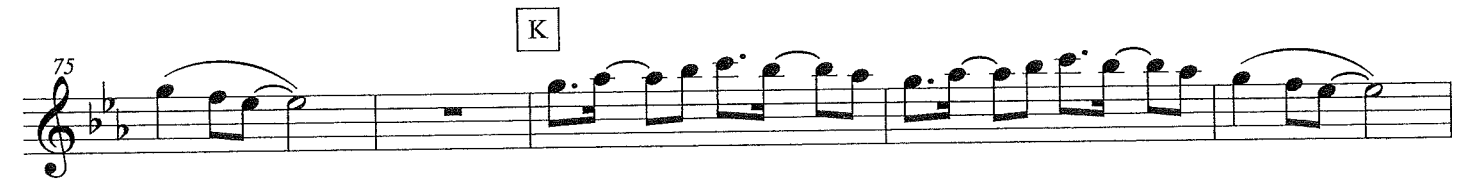


70



75

K



80

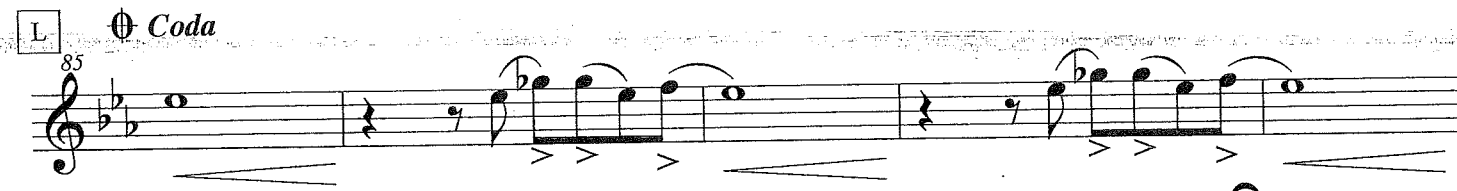
*D.S. al Coda*



L

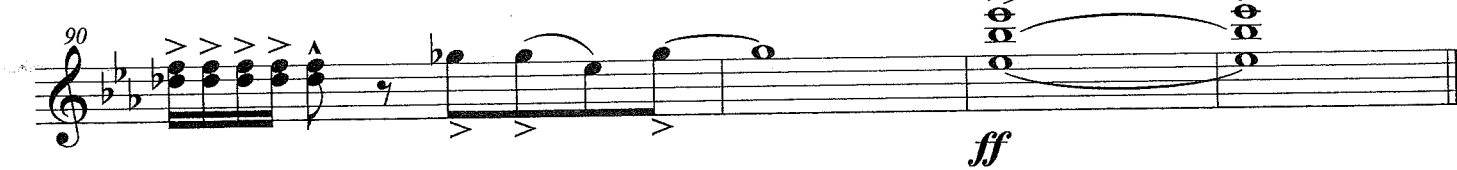
Coda

85



90

*ff*



# You Are Good

arr. Bernice

Melody C  
LOW & Mallets

As Recorded by Israel Houghton

Driving ♩ = 132

A


B

top melody

C

D 

E

To Coda  
(On Last/3rd Time) 

F skip to G 2nd time

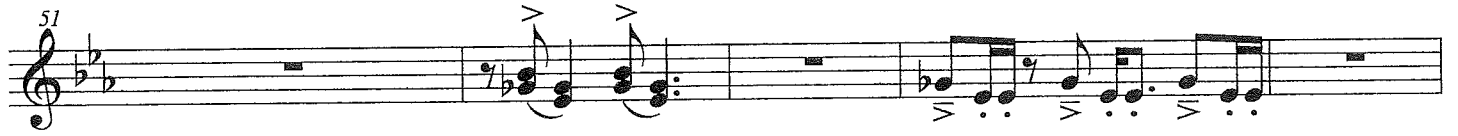
1. Repeat To Verse

G

2. To Bridge

call & response  
w/ bass line

51



56

H



61

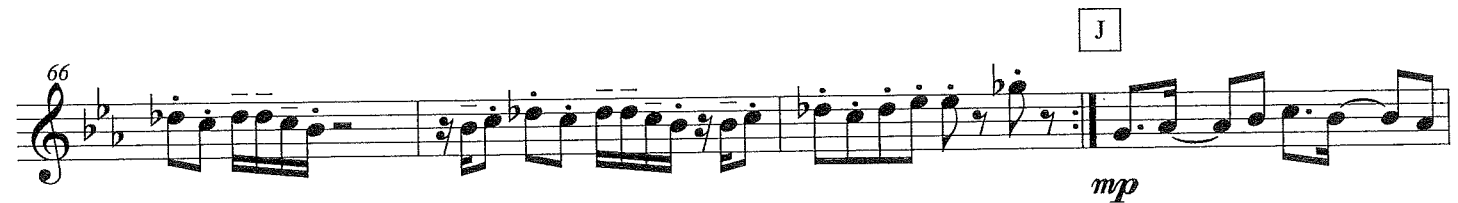
I optional



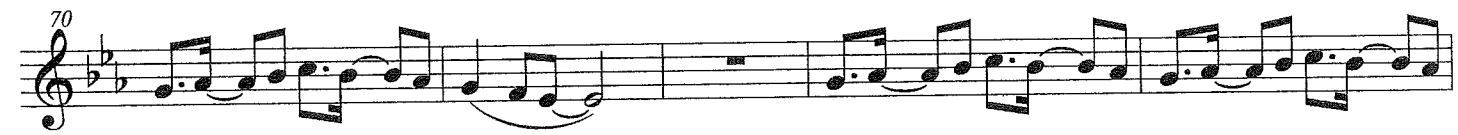
66

J

mp



70



75

K



80

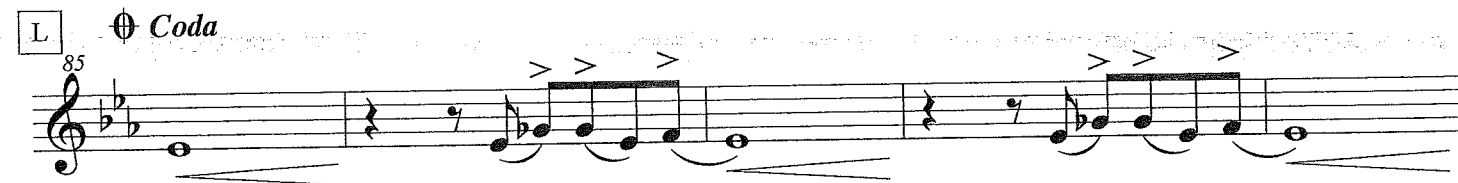
D.S. al Coda



L

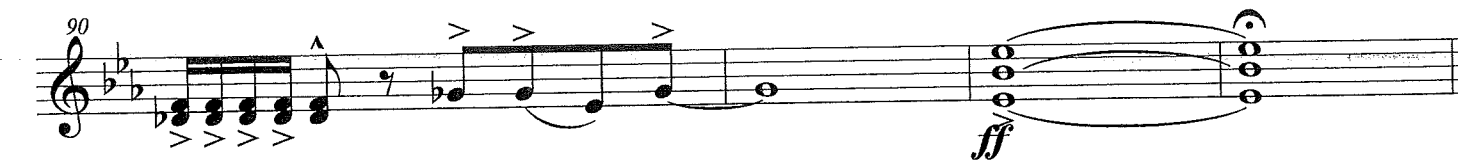
Coda

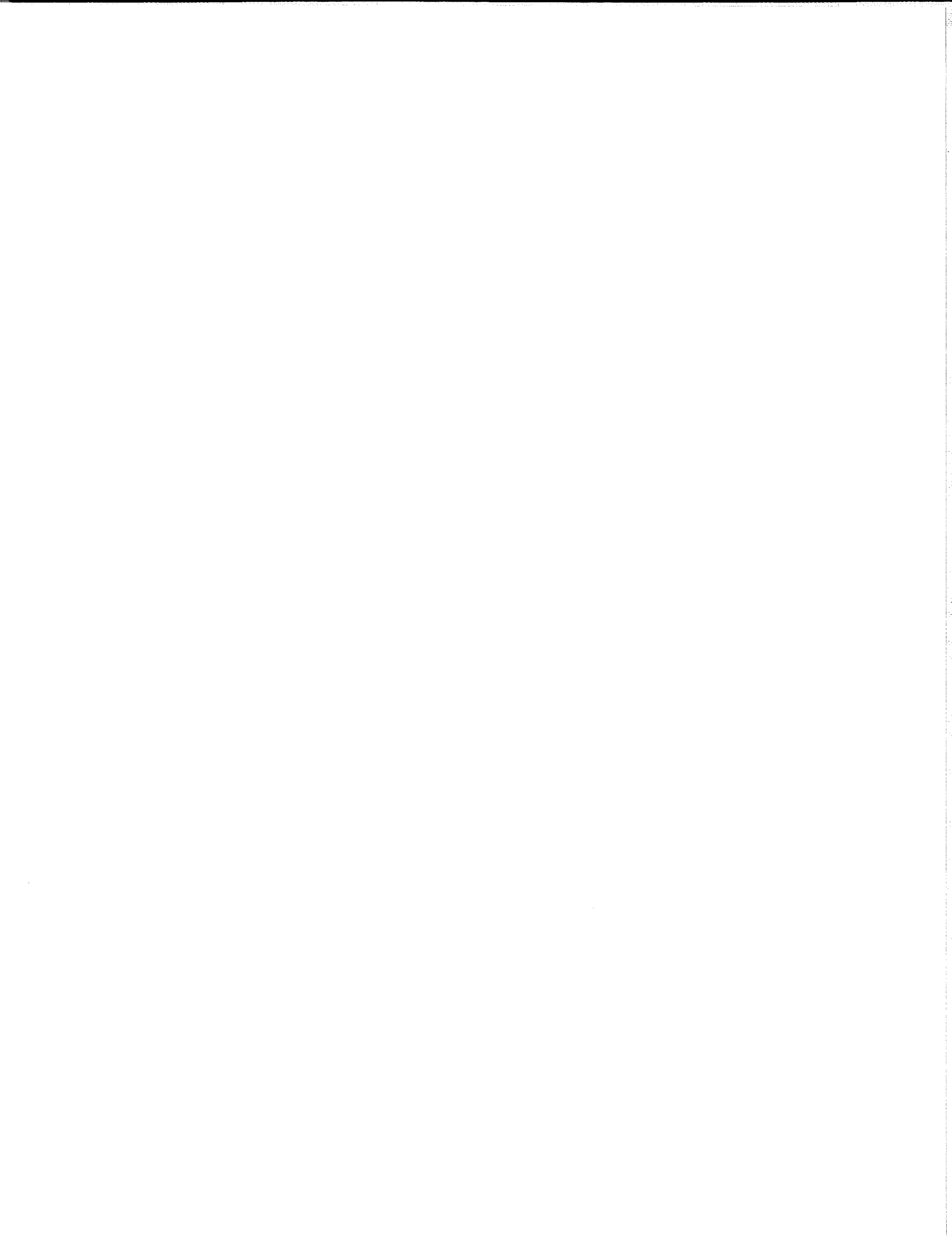
85



90

ff







Counter melody C  
optional 8va

# You Are Good

arr. Bernice

As Recorded by Israel Houghton

Driving ♩ = 132

**A** 4 4 4 5 *mf*

**B**

**C**

**D**  $\%$

**E** 25 *f* 2 *f* *To Coda*  
(On Last/3rd Time)  $\oplus$

**F** 32 *f* 4 2

*skip to G 2nd time*

**G** 41 7 8 8 4 8

**H**

**I**

**J**

**K** 77 5 *mf* *D.S. al Coda*

**L**  $\oplus$  *Coda* 85 9

Bass Line C

# You Are Good

arr. Bernice

As Recorded by Israel Houghton

Driving ♩ = 132

A

Musical notation for section A, starting with a 4-measure rest followed by a half note on G4, then a half note on A4, and ending with a series of eighth notes on G4. The tempo is marked as Driving ♩ = 132. The dynamic is *f*.

B

C

Musical notation for section B, consisting of a series of quarter notes on G4. It includes a first ending and a second ending. The dynamic is *mf*.

Musical notation for section C, consisting of eighth notes on G4.

D

⌘

E

Musical notation for section D, starting with eighth notes on G4 and moving up to a half note on A4. The dynamic is *f*.

Musical notation for section E, consisting of quarter notes on G4.

Musical notation for section F, consisting of quarter notes on G4.

To Coda  
(On Last/3rd Time) ☉

F skip to G 2nd time

1. Repeat To Verse

Musical notation for section F, including a double bar line and a key signature change to G major. It features accents and an accent mark above the notes.

Musical notation for section G, consisting of eighth notes on G4.

Musical staff 1: Treble clef, key signature of two flats (B-flat, E-flat). The staff contains a sequence of eighth and quarter notes with slurs. A double bar line is followed by the instruction "2. To Bridge".

Musical staff 2: Treble clef, key signature of two flats. The staff contains a sequence of eighth and quarter notes with slurs.

Musical staff 3: Treble clef, key signature of two flats. The staff contains a sequence of eighth and quarter notes with slurs. A box labeled "H" is positioned above the staff.

Musical staff 4: Treble clef, key signature of two flats. The staff contains a sequence of eighth and quarter notes with slurs.

Musical staff 5: Treble clef, key signature of two flats. The staff contains a sequence of eighth and quarter notes with slurs. A box labeled "I" is at the beginning, and a box labeled "J" is above the staff. The number "8" is written at the end of the staff.

Musical staff 6: Treble clef, key signature of two flats. The staff contains a sequence of half notes with slurs, followed by a sequence of eighth notes. The dynamic marking *mp* is at the beginning, and *cresc.* is written below the staff. The instruction *D.S. al Coda* is written above the staff.

Musical staff 7: Treble clef, key signature of two flats. The staff contains a sequence of eighth notes with slurs. A box labeled "L" is at the beginning, followed by the instruction  $\oplus$  Coda. The dynamic marking *ff* is at the end of the staff.

From Walt Disney's TOY STORY  
**YOU'VE GOT A FRIEND IN ME**

FLUTE

Music and Lyrics by  
**RANDY NEWMAN**  
Arranged by RICK STITZEL

(UNISON PATTERN)

(SWING) (♩ = ♪<sup>3</sup> ♪)

Musical staff 1: Flute part, measures 1-4. Key signature: two flats (Bb, Eb). Time signature: 4/4. Dynamics: *mf*. Includes a unison pattern and a swing tempo marking.

Musical staff 2: Flute part, measures 5-8. Key signature: two flats. Time signature: 4/4. Dynamics: *f*. Includes a swing tempo marking and fingerings 2 and 3.

Musical staff 3: Flute part, measures 9-12. Key signature: two flats. Time signature: 4/4. Dynamics: *mf*. Includes a first ending bracket and fingerings 4-5, 7, and 8.

Musical staff 4: Flute part, measures 13-16. Key signature: two flats. Time signature: 4/4. Dynamics: *f*. Includes fingerings 9, 10, 11, and 12.

Musical staff 5: Flute part, measures 17-20. Key signature: two flats. Time signature: 4/4. Dynamics: *f*. Includes fingerings 13, 14, 15, and 16.

FLUTE

Musical staff 1: Flute part, measures 17-22. Includes first ending bracket and measure 4.

Musical staff 2: Flute part, measures 23-31. Includes second ending bracket, measure 24, and dynamic marking *mf*.

Musical staff 3: Flute part, measures 32-35. Includes measure 32 and a triplet.

Musical staff 4: Flute part, measures 36-39. Includes TO CODA symbol.

Musical staff 5: Flute part, measures 40-53. Includes double bar line, dynamic marking *mf*, and D.S. AL CODA instruction.

☉ CODA

Musical staff 6: Flute part, measures 54-56. Includes dynamic marking *mp*.

Musical staff 7: Flute part, measures 57-60. Includes dynamic marking *f*.

# Chords and Complementary Scales

**C Major**  
 C Major  
 1 2 3 4 5 6 7 1

**C Major**  
 C<sup>6</sup>  
 1 2 3 4 5 6 7 1

**C Major**  
 C<sup>M7</sup>  
 1 2 3 4 5 6 7 1

**C Dorian**  
 C<sup>M1</sup>  
 1 2 b3 4 5 6 b7 1

**C Dorian**  
 C<sup>M1 6</sup>  
 1 2 b3 4 5 6 b7 1

**C Dorian**  
 C<sup>M1 7</sup>  
 1 2 b3 4 5 6 b7 1

**C Locrian**  
 C<sup>M1 7(b5)</sup>  
 1 b2 b3 4 b5 b6 b7 1

**C Mixolydian**  
 C<sup>7</sup>  
 1 2 3 4 5 6 b7 1

**C Half/whole diminished**  
 C<sup>7(b9)</sup>  
 1 b2 #2 3 #4 5 6 b7 1  
 (b9) (#9) (#11)

**C Lydian Dominant**  
 C<sup>7(#11)</sup>  
 1 2 3 #4 5 6 b7 1  
 (#11)

**C Major Pentatonic**  
 C  
 1 2 3 5 6 1

**C Major Pentatonic**  
 C<sup>6</sup>  
 1 2 3 5 6 1

**C Lydian**  
 C<sup>M7(#11)</sup>  
 1 2 3 #4 5 6 7 1  
 (#11)

**C Melodic Minor**  
 C<sup>M1</sup>  
 1 2 b3 4 5 6 7 1

**C Melodic Minor**  
 C<sup>M1 6</sup>  
 1 2 b3 4 5 6 7 1

**C Aeolian**  
 C<sup>M1 7</sup>  
 1 2 b3 4 5 b6 b7 1

**C Whole/half diminished**  
 C<sup>o</sup>  
 1 2 b3 4 b5 b6 b7 7 1

**C Mixolydian**  
 C<sup>7 sus</sup>  
 1 2 3 4 5 6 b7 1

**C Half/whole diminished**  
 C<sup>7(#9)</sup>  
 1 b2 #2 3 #4 5 6 b7 1  
 (b9) (#9) (#11)

**C Phrygian**  
 C<sup>7 sus(b9)</sup>  
 1 b2 #2 4 5 b6 b7 1  
 (b9) (#9)

# Chord Dictionary

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 C<sup>6</sup> C<sup>6</sup>/<sub>9</sub> C<sup>(add9)</sup>

C<sup>MA7</sup> C<sup>MA7(add13)</sup> C<sup>MA9</sup> C<sup>MA13</sup> C<sup>7</sup> C<sup>9</sup> C<sup>13</sup>

C<sup>Mi</sup> C<sup>Mi6</sup> C<sup>Mi6</sup>/<sub>9</sub> C<sup>Mi(add9)</sup> C<sup>Mi7</sup> C<sup>Mi7(add11)</sup> C<sup>Mi7(add13)</sup>

C<sup>Mi9</sup> C<sup>Mi11</sup> C<sup>Mi13</sup> C<sup>Mi(MA7)</sup> C<sup>Mi9(MA7)</sup> C<sup>Mi7(b5)</sup> C<sup>Mi9(b5)</sup> C<sup>Mi11(b5)</sup>

C<sup>dim.</sup> C<sup>o7</sup> C<sup>o7(addMA7)</sup> C<sup>+</sup> C<sup>SUS</sup> C<sup>7SUS</sup> C<sup>9SUS</sup> C<sup>13SUS</sup> C<sup>7SUS4-3</sup>

C<sup>MA7(b5)</sup> C<sup>MA7(#5)</sup> C<sup>MA7(#11)</sup> C<sup>MA9(#11)</sup> C<sup>MA13(#11)</sup> C<sup>7(b5)</sup> C<sup>9(b5)</sup>

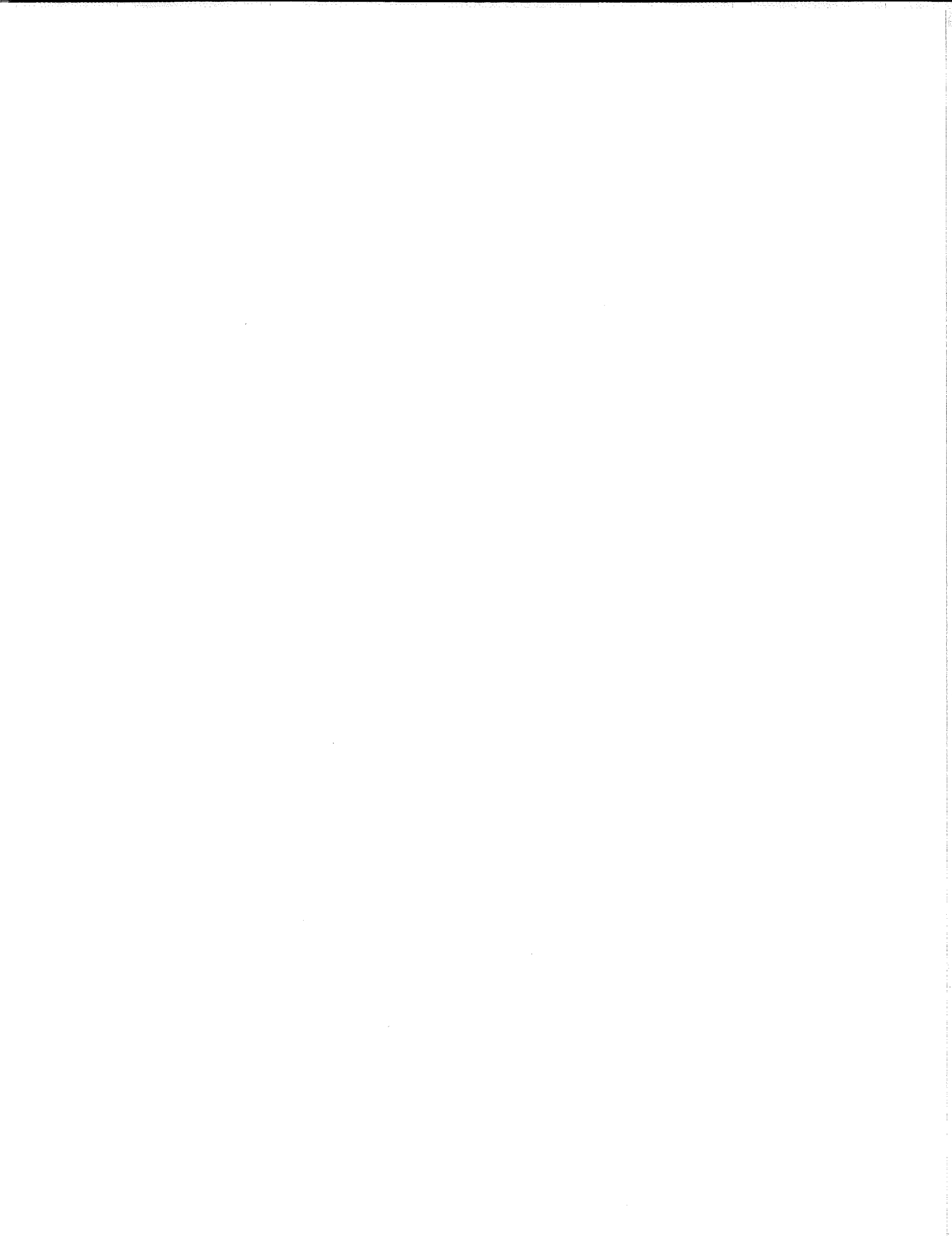
C<sup>7(#5)</sup> C<sup>9(#5)</sup> C<sup>7(b9)</sup> C<sup>7(#9)</sup> C<sup>7(b9)</sup> C<sup>7(#9)</sup> C<sup>7(b9)</sup>

C<sup>7(#11)</sup> C<sup>9(#11)</sup> C<sup>7(b9)</sup> C<sup>7(#9)</sup> C<sup>13(b5)</sup> C<sup>13(b9)</sup> C<sup>13(#11)</sup> C<sup>7(b9)</sup> C<sup>13(b9)</sup>

C<sup>/E</sup> C<sup>/G</sup> E<sup>/C</sup> B<sup>/C</sup> C<sup>(add9)</sup>/<sub>E</sub> C<sup>(add9)</sup>/<sub>omit3</sub> C<sup>(omit3)</sup> C<sup>Mi7(omit5)</sup>

C<sup>#MA7(b5)</sup> F<sup>#7(add3)</sup> B<sup>b(addb13)</sup>/<sub>add9</sub> A<sup>+(add#9)</sup>/<sub>addb9</sub> G<sup>#Mi7(omit11)</sup>

F<sup>/F#</sup> E<sup>/G</sup> G<sup>7SUS/A</sup> G<sup>MA7(#5)</sup>/<sub>F#</sub> E<sup>bMA7(#5)</sup>/<sub>F</sub> B<sup>MA7SUS</sup>/<sub>F#</sub>





FLUTE BOOK 1

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

COMPREHENSIVE BAND METHOD



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

# THE BASICS

## Posture

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

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

## Breathing & Airstream

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

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

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

## Producing The Essential Tone

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

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

## Taking Care Of Your Instrument

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

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

## MOUTHPIECE WORKOUT

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

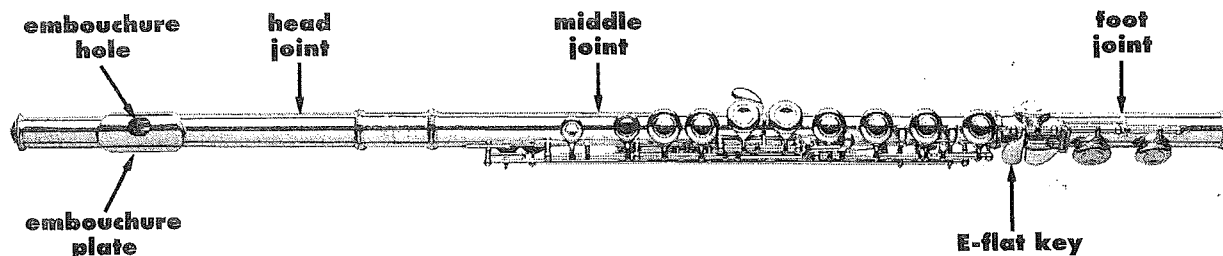


REST

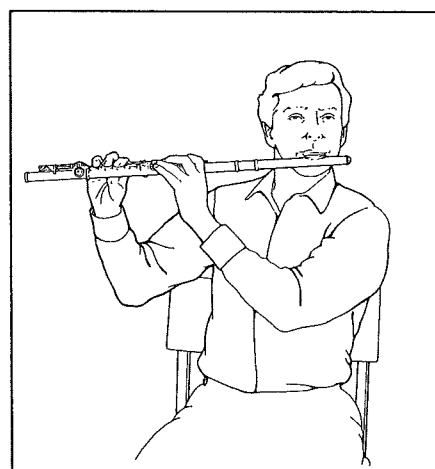
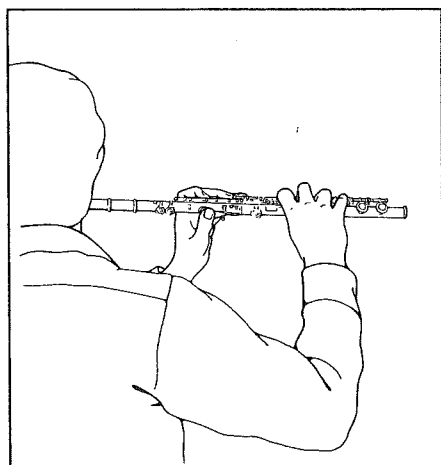


REST

## Getting It Together



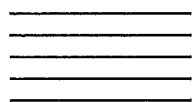
- Step 1** Hold the head joint in your left hand and the middle joint in your right hand. Gently twist and insert the head joint into the middle joint. Make sure that the embouchure hole is directly in line with the middle joint's row of keys.
- Step 2** Hold the assembled middle joint in your left hand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



## READING MUSIC

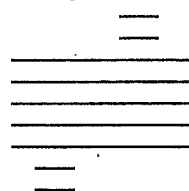
Identify and draw each of these symbols:

### Music Staff



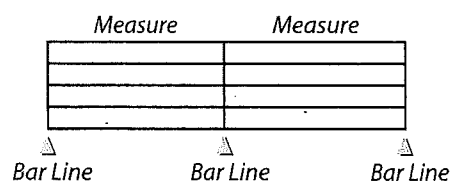
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

### Ledger Lines



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

### Measures & Bar Lines



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

# 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.



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

## The Beat

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

One beat = 1 &



## Notes And Rests

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

- Quarter Note = 1 beat
- Quarter Rest = 1 silent beat

## 2. COUNT AND PLAY

## 3. A NEW NOTE

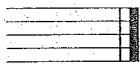
Look for the fingering diagram under each new note. This note is "E<sub>b</sub> (E-flat)."


## 4. TWO'S A TEAM

## 5. HEADING DOWN

Practice long tones on each new note.


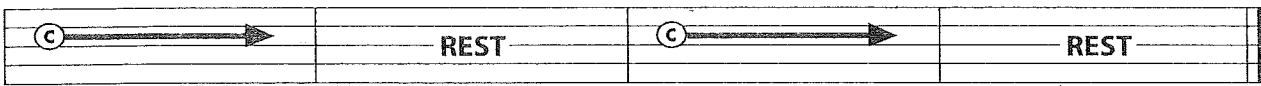
## 6. MOVING ON UP

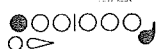
**Double Bar**  indicates the end of a piece of music.

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

**7. THE LONG HAUL**

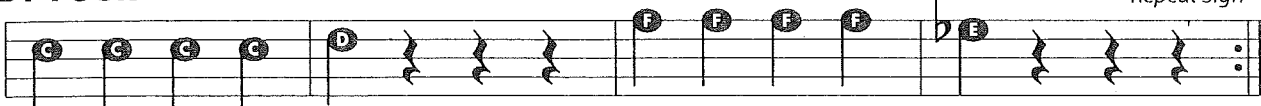
Double Bar 7

**C**  




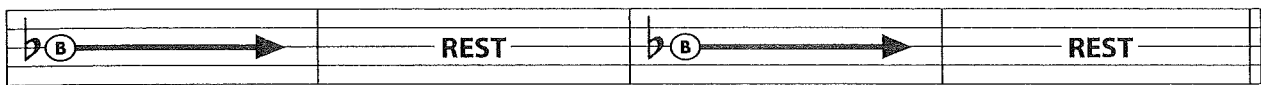
**8. FOUR BY FOUR**

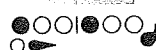
Repeat Sign 7



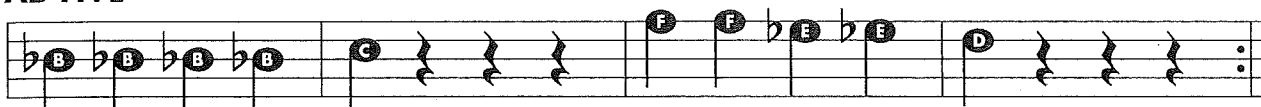
Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

**9. TOUCHDOWN**

**B<sub>b</sub>**  



**10. THE FAB FIVE**




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

**Treble Clef**

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

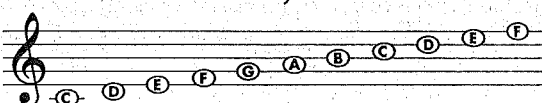
**Time Signature**

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

 = 4 beats per measure  
= Quarter note gets one beat

**Note Names**

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



THEORY

**Sharp**

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


**Flat**

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

**Natural**

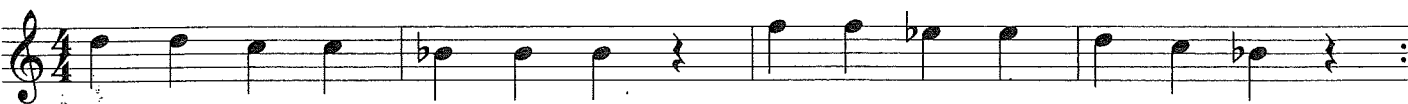
♮ cancels a flat (b) or sharp (#) and remains in effect for the entire measure.

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



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

**12. FIRST FLIGHT**



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



B<sub>b</sub> C D

### Notes In Review

Memorize the fingerings for the notes you've learned:

### 14. ROLLING ALONG

### Half Note

### Half Rest

### 15. RHYTHM RAP

Clap the rhythm while counting and tapping.

### 16. THE HALF COUNTS

### 17. HOT CROSS BUNS

Check your embouchure and hand position.

### Breath Mark



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

### 18. GO TELL AUNT RHODIE

American Folk Song

### 19. ESSENTIAL ELEMENTS QUIZ

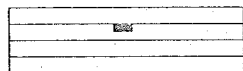
Using the note names and rhythms below, draw your notes on the staff before playing.

### Whole Note



1 & 2 & 3 & 4 &

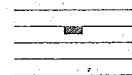
### Whole Rest



= A Whole Measure of Silent Beats

1 & 2 & 3 & 4 &

### Whole Rest



hangs from a staff line.

### Half Rest



sits on a staff line.

## 20. RHYTHM RAP

Clap the rhythm while counting and tapping.

Clap

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

### Duet

A composition with two different parts, played together.

## 22. SPLIT DECISION - Duet

### Key Signature



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

THEORY

## 23. MARCH STEPS

△ Play B $\flat$ 's and E $\flat$ 's

## 24. LISTEN TO OUR SECTIONS

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

## 25. LIGHTLY ROW

## 26. ESSENTIAL ELEMENTS QUIZ

Draw in the bar lines before you play.

**Fermata**



Hold the note (or rest) longer than normal.

**27. REACHING HIGHER - New Note**

Practice long tones on each new note.

Fermata

**G**

**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**   
**B**

**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:





### 33. DEEP POCKETS - New Note

**A** Musical notation for 'DEEP POCKETS' in 4/4 time, featuring a sequence of notes with accents and a final note with a fermata. A finger chart shows fingerings for the notes: 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1.

### 34. DOODLE ALL DAY

Musical notation for 'DOODLE ALL DAY' in 4/4 time, featuring a sequence of notes with accents and a final note with a fermata.

### 35. JUMP ROPE

Musical notation for 'JUMP ROPE' in 4/4 time, featuring a sequence of notes with accents.

### Pick-Up Notes

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

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

Musical notation for 'A-TISKET, A-TASKET' in 4/4 time, featuring a sequence of notes with accents and a pick-up note. The pick-up note is labeled 'Pick-up note' with a '7' above it. The notation includes rhythmic markings: '4 &amp;' and '1 &amp; 2 &amp; 3 &amp; 4 &amp;' under the first measure, and '1 &amp; 2 &amp; 3 &amp;' under the final measure.

### Dynamics

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

### 37. LOUD AND SOFT

 Musical notation for 'LOUD AND SOFT' in 4/4 time, featuring a sequence of notes with accents and dynamic markings: *f*, *mf*, *p*, and *f*. A 'Clap' marking is present above the first measure.

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

J. S. Pierpont

 Musical notation for 'JINGLE BELLS' in 4/4 time, featuring a sequence of notes with accents and dynamic markings: *mf* and *f*.

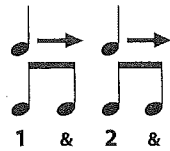
### 39. MY DREYDL Use full breath support at all dynamic levels.

Traditional Hanukkah Song

 Musical notation for 'MY DREYDL' in 4/4 time, featuring a sequence of notes with accents and dynamic markings: *mf*, *p*, and *f*.

### Eighth Notes

Each Eighth Note = 1/2 Beat  
 2 Eighth Notes = 1 Beat  
 1 & 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

#### 41. EIGHTH NOTE JAM

#### 42. SKIP TO MY LOU

American Folk Song

#### 43. LONG, LONG AGO *Good posture improves your sound. Always sit straight and tall.*

#### 44. OH, SUSANNA

Stephen Collins Foster

**HISTORY**

Italian composer **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

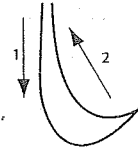
### 2 Time Signature

$\frac{2}{4}$

= 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 &

### 47. TWO BY TWO

1 & 2 & 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*

Reproduced by Permission of Boosey & Hawkes Music Publishers Ltd.

### 49. HEY, HO! NOBODY'S HOME – New Note

Moderato

*mf*     $\triangle G$

### 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

### TONE BUILDER

Musical notation for TONE BUILDER: A single staff in 4/4 time, key of B-flat major. The melody consists of quarter notes: B-flat, C, D, E, F, G, A, B-flat, followed by a whole note B-flat. The piece ends with a fermata over the final B-flat note.

### RHYTHM ETUDE

Musical notation for RHYTHM ETUDE: A single staff in 4/4 time, key of B-flat major. The melody features eighth and sixteenth note patterns: B-flat, C, D, E, F, G, A, B-flat, followed by a whole note B-flat. The piece ends with a fermata over the final B-flat note.

### RHYTHM RAP

Musical notation for RHYTHM RAP: A single staff in 4/4 time, key of B-flat major. The melody consists of eighth notes: B-flat, C, D, E, F, G, A, B-flat, followed by a whole note B-flat. A 'Clap' is indicated above the first two notes. A 'Stomp!' is indicated below the final two notes. The piece ends with a repeat sign.

### CHORALE

Musical notation for CHORALE: A single staff in 4/4 time, key of B-flat major, marked 'Andante'. The melody consists of half notes: B-flat, C, D, E, F, G, A, B-flat, followed by a whole note B-flat. Dynamics are marked as *p* (piano) for the first and last notes, and *mf* (mezzo-forte) for the middle notes. The piece ends with a fermata over the final B-flat note.

## 53. AURA LEE - Duet or Band Arrangement

(Part A = Melody, Part B = Harmony)

George R. Poulton

Musical notation for AURA LEE: A duet or band arrangement in 4/4 time, key of B-flat major, marked 'Andante'. It consists of two parts, A and B. Part A is the melody, and Part B is the harmony. Dynamics range from *mf* (mezzo-forte) to *p* (piano). The piece ends with a fermata over the final notes.

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

Moderato

French Folk Song

Musical notation for FRÈRE JACQUES: A round in 2/4 time, key of B-flat major, marked 'Moderato'. It consists of two parts, A and B. Part A begins at measure ① and Part B begins at measure ②. Dynamics range from *mf* (mezzo-forte) to *f* (forte). The piece ends with a fermata over the final notes.

# PERFORMANCE SPOTLIGHT

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

Arr. by John Higgins

Allegro

3  $\triangleleft$  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 with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro'. The score consists of three staves. The first staff begins with a measure rest followed by a quarter rest, then a series of quarter notes: B-flat, D, E-flat, F, G, A, B-flat. The second staff continues with a half note B-flat, a quarter rest, and then a series of quarter notes: D, E-flat, F, G, A, B-flat. The third staff continues with a half note B-flat, a quarter rest, and then a series of quarter notes: D, E-flat, F, G, A, B-flat. Dynamic markings include *mf* and *f*. Measure numbers 3, 11, and 19 are indicated in boxes.

## 56. OLD MACDONALD HAD A BAND - Section Feature

Allegro

*mf*

9

13

*f*

*p*

2nd time go on to meas. 13  $\nabla$

This musical score is for the piece 'Old MacDonald Had a Band'. It is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro'. The score consists of three staves. The first staff begins with a quarter note B-flat, followed by quarter notes D, E-flat, F, G, A, B-flat. The second staff continues with a quarter note B-flat, a quarter rest, and then a series of quarter notes: D, E-flat, F, G, A, B-flat. The third staff continues with a quarter note B-flat, a quarter rest, and then a series of quarter notes: D, E-flat, F, G, A, B-flat. Dynamic markings include *mf*, *f*, and *p*. Measure numbers 9 and 13 are indicated in boxes. A performance instruction '2nd time go on to meas. 13' is present.

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

Ludwig van Beethoven  
Arr. by John Higgins

Moderato

*mf*

9

13

*p*

This musical score is for the piece 'Ode to Joy' from Beethoven's Symphony No. 9. It is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Moderato'. The score consists of three staves. The first staff begins with a quarter note B-flat, followed by quarter notes D, E-flat, F, G, A, B-flat. The second staff continues with a quarter note B-flat, a quarter rest, and then a series of quarter notes: D, E-flat, F, G, A, B-flat. The third staff continues with a quarter note B-flat, a quarter rest, and then a series of quarter notes: D, E-flat, F, G, A, B-flat. Dynamic markings include *mf* and *p*. Measure numbers 9 and 13 are indicated in boxes.

## 58. HARD ROCK BLUES - Encore

John Higgins

Allegro

*f*

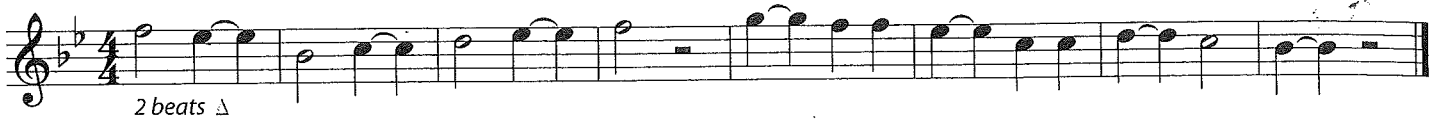
This musical score is for the piece 'Hard Rock Blues'. It is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro'. The score consists of two staves. The first staff begins with a quarter note B-flat, followed by quarter notes D, E-flat, F, G, A, B-flat. The second staff continues with a quarter note B-flat, a quarter rest, and then a series of quarter notes: D, E-flat, F, G, A, B-flat. Dynamic marking includes *f*.

**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**

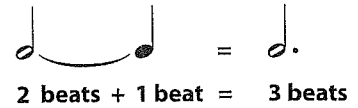
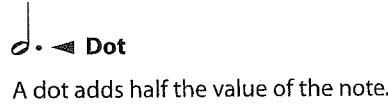
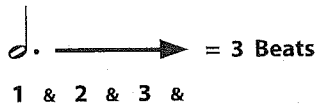


**60. ALOUETTE**

French-Canadian Folk Song



**Dotted Half Note**



**61. ALOUETTE - THE SEQUEL**

French-Canadian Folk Song



**HISTORY**

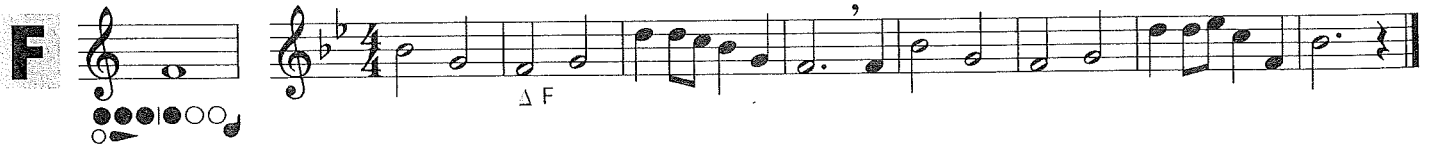
American composer **Stephen Collins Foster** (1826–1864) was born near Pittsburgh, PA. He has become the most recognized song writer of his time for works such as "Oh Susanna," which became popular during the California Gold Rush of 1849. Among his most well-known songs are "My Old Kentucky Home" and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

**62. CAMPTOWN RACES**

Stephen Collins Foster



**63. NEW DIRECTIONS - New Note** *To play lower notes, blow softly and direct the airstream lower into the embouchure hole.*



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



**65. ESSENTIAL ELEMENTS QUIZ**

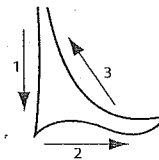


### 3 Time Signature

= 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 & 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")

Latin American Folk Song

*f*

#### 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** ♭

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

**73. HOT MUFFINS - New Note**

♭ 7 Flat applies to all A's in measure.

**74. COSSACK DANCE**

*Allegro*  
f ♭

**75. BASIC BLUES - New Note**

♭ Flat applies to all A's in measure.

**THEORY**

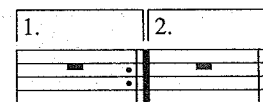
**New Key Signature**

This Key Signature indicates the *Key of E<sub>b</sub>* – play all B's as B-flats, all E's as E-flats, and all A's as A-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**

*Moderato*  
mf ♭

1.   
 2.   
 2nd time →

**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

*Andante*  
mf p

f 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 features two staves of music in a 4/4 time signature with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro'. The first staff includes a first ending and a second ending. Dynamic markings include *mf* and *f*. There are also performance instructions: 'Check Key Signature' and 'Check' with a triangle symbol. The second staff continues the melody with accents (>) and a final cadence.

### 79. JOLLY OLD ST. NICK - Duet

**Moderato**

A B

1. 2.

*mf* *mf*

Detailed description: This block contains the musical score for 'Jolly Old St. Nick - Duet'. It is a duet piece in 2/4 time with a key signature of two flats. It consists of two staves, A and B, which play the same melody in different parts. The tempo is 'Moderato'. Dynamic markings are *mf*. The score includes first and second endings for both parts.

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

### 80. THE BIG AIRSTREAM - New Note

**B $\flat$**

$\Delta B\flat$

Detailed description: This block contains the musical notation for 'The Big Airstream - New Note'. It starts with a key signature change to B-flat major, indicated by a large 'B' with a flat and a circle. The music is in 4/4 time. A triangle symbol with 'B-flat' below it indicates a new note. The notation includes a treble clef, a key signature change, and a series of notes.

### 81. WALTZ THEME (THE MERRY WIDOW WALTZ)

**Moderato**

*mf* *f*

Franz Lehar

© Glocken Verlag Ltd., London  
Reproduced by Permission

Detailed description: This block contains the musical score for 'Waltz Theme (The Merry Widow Waltz)'. It is in 3/4 time with a key signature of two flats. The tempo is 'Moderato'. The score consists of two staves. Dynamic markings are *mf* and *f*. The composer's name, Franz Lehar, is noted. A copyright notice for Glocken Verlag Ltd., London is included at the bottom right.

### 82. AIR TIME

Detailed description: This block contains the musical notation for 'Air Time'. It is in 4/4 time with a key signature of two flats. The notation shows a single staff with a series of notes and rests.

### 83. DOWN BY THE STATION

**Allegro**

*mf*

Detailed description: This block contains the musical notation for 'Down by the Station'. It is in 2/4 time with a key signature of two flats. The tempo is 'Allegro'. The notation shows a single staff with a series of notes and rests. Dynamic marking is *mf*.

### 84. ESSENTIAL ELEMENTS QUIZ

**Moderato**

*mf* *f* *p*

Detailed description: This block contains the musical notation for 'Essential Elements Quiz'. It is in 3/4 time with a key signature of two flats. The tempo is 'Moderato'. The notation shows a single staff with notes and rests. Dynamic markings are *mf*, *f*, and *p*.

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

Detailed description: This block contains the musical notation for 'Essential Creativity'. It is in 4/4 time with a key signature of two flats. The notation shows a single staff with notes and rests, intended for improvisation.

# 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

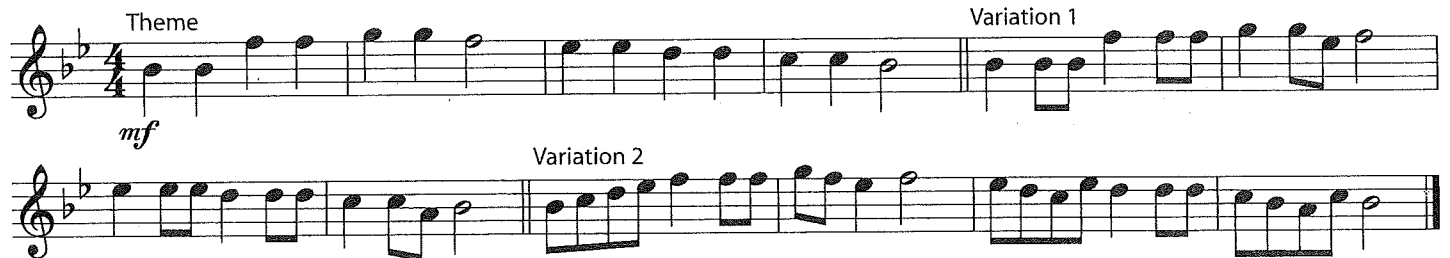


### THEORY

## 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



## 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

Moderato

Caribbean Folk Song



**Natural**



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

**92. RAZOR'S EDGE - New Note**

**E**

**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**

**96. GLIDING ALONG**

**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 - New Note

**A** 

**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



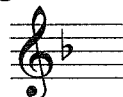
101. PHRASEOLOGY Write in the breath mark(s) between the phrases.



**THEORY**

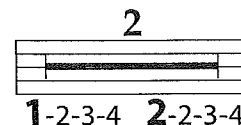
**New Key Signature**

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

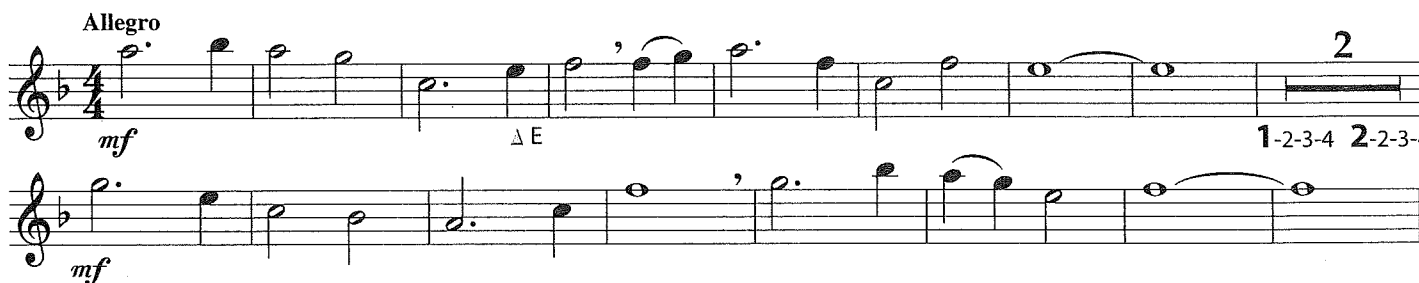


**Multiple Measure Rest**

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



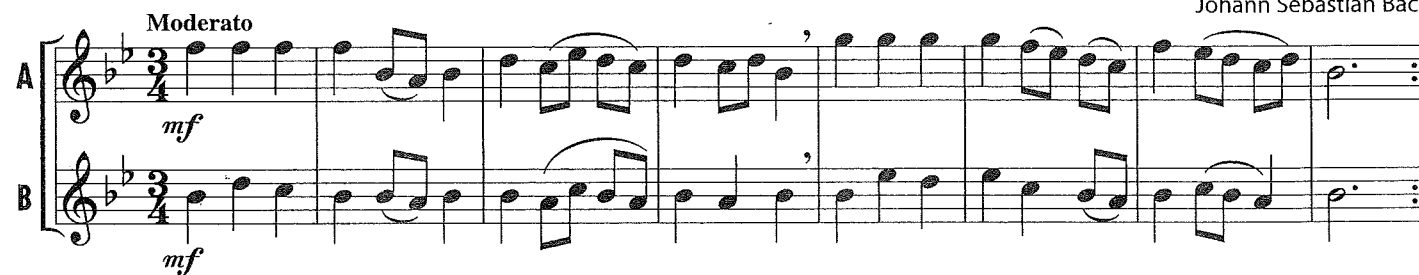
102. SATIN LATIN

**Allegro**  


**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

**Moderato**  


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?



## 105. NATURALLY



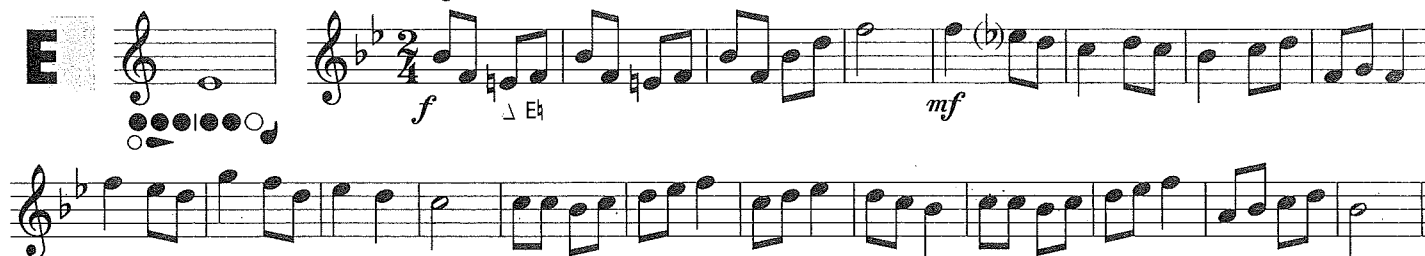
Austrian composer **Franz Peter Schubert** (1797–1828) lived a shorter life than any other great composer, but he created an incredible amount of music: more than 600 art-songs (concert music for voice and accompaniment), ten symphonies, chamber music, operas, choral works and piano pieces. His "March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

HISTORY

## 106. MARCH MILITAIRE – New Note

Allegro

Franz Schubert



## 107. THE FLAT ZONE – New Note



## 108. ON TOP OF OLD SMOKEY

Allegro

American Folk Song



**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."

HISTORY

## 109. BOTTOM BASS BOOGIE – Duet

Allegro

Musical notation for 'Bottom Bass Boogie' in 4/4 time, key of D-flat major. It is a duet for two parts, A and B. Part A has a melody with accents and a dynamic marking of *f*. Part B has a rhythmic accompaniment. The piece includes first and second endings.

### Dotted Quarter & Eighth Notes

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 English Folk Song

*f* *mf* *f*

### 114. SCARBOROUGH FAIR

Andante English Folk Song

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

### 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 Scottish Folk Song

*mf* *f* Δ Check Rhythm

# 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"

Largo 4 5 ↖ Measure number Antonin Dvorák

### Piano Accompaniment

Largo 5

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**

**120. JUMPIN' UP AND DOWN**

**121. GRENADILLA GORILLA JUMP No. 2 - New Note**

**C**

Higher notes are easier when you aim your airstream higher across the embouchure hole.

**122. JUMPIN' FOR JOY**

**123. GRENADILLA GORILLA JUMP No. 3**

**124. JUMPIN' JACKS**

**THEORY**

**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.

Intervals: [2nd] [ ] [ ] [ ]



126. GRENADILLA GORILLA JUMP No. 4

127. THREE IS THE COUNT

128. GRENADILLA GORILLA JUMP No. 5

129. TECHNIQUE TRAX

130. CROSSING OVER

**Trio**

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

131. KUM BAH YAH - Trio *Always check the key signature.*

African Folk Song

# 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*

## 133. AUSTRIAN WALTZ

Austrian Folk Song

*Moderato*  
*f*

## 134. BOTANY BAY

Australian Folk Song

*Allegro*  
*mf* *f*

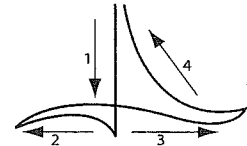
**THEORY**

### C Time Signature

= Common Time  
 (Same as  $\frac{4}{4}$ )

### Conducting

Practice conducting this four-beat pattern.



## 135. TECHNIQUE TRAX *Practice at all dynamic levels.*

## 136. FINLANDIA

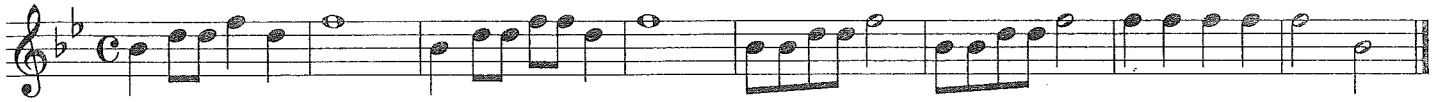
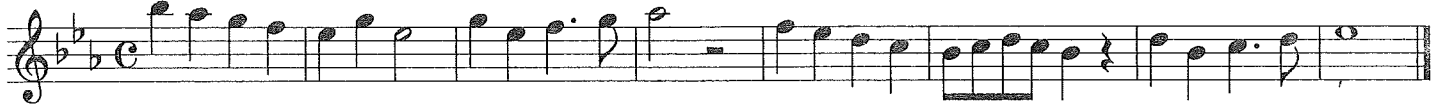
Jean Sibelius

*Andante*  
*p* *mf*

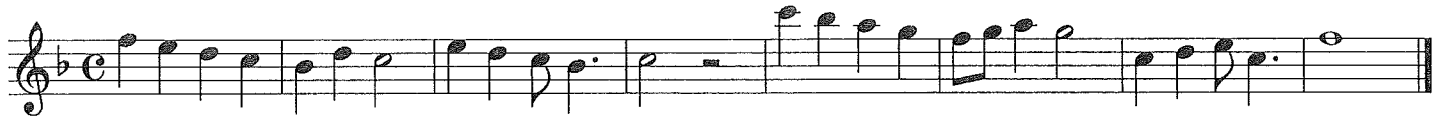
## 137. ESSENTIAL CREATIVITY

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

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

## 140. MORE TECHNIQUE TRAX



## 141. GERMAN FOLK SONG

Moderato  
*mf*

## 142. THE SAINTS GO MARCHIN' AGAIN

Allegro  
*f*

James Black and Katherine Purvis

## 143. LOWLAND GORILLA WALK



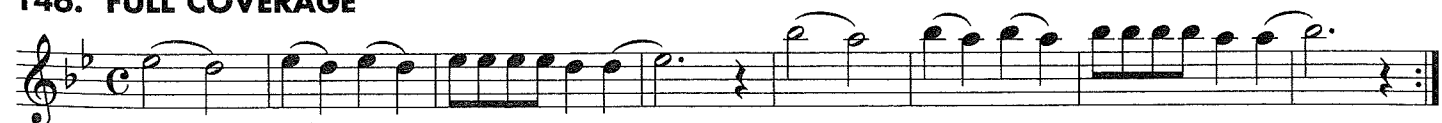
## 144. SMOOTH SAILING



## 145. MORE GORILLA JUMPS



## 146. FULL COVERAGE



## 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 B $\flat$  (two flats), so the top and bottom notes are both B $\flat$ 's. The interval between the B $\flat$ 's is an octave.

### 147. CONCERT B $\flat$ SCALE

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

Octave

## Chord & Arpeggio

When two or more notes are played together, they form a **chord** or **harmony**. This B $\flat$  chord is built from the 1st, 3rd and 5th steps of the B $\flat$  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?

### 149. SCALE AND 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"

Franz Josef Haydn

Andante

### 151. ESSENTIAL ELEMENTS QUIZ – THE STREETS OF LAREDO

American Folk Song

Write in the note names before you play.

mf

# PERFORMANCE SPOTLIGHT

## 152. SCHOOL SPIRIT - Band Arrangement

March Style

W.T. Purdy  
Arr. by John Higgins

Musical score for 'School Spirit' in 2/4 time, key of B-flat major. The score consists of four staves of music. Measure numbers 5, 13, 21, and 29 are indicated in boxes. Dynamics include *f* (forte) and *mf* (mezzo-forte). A 'Measure Number' label with an arrow points to measure 5. A first ending bracket spans measures 29-30, with a second ending bracket spanning measures 31-32.

### 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

Musical score for 'Carnival of Venice' in 3/4 time, key of B-flat major. The score consists of six staves of music. Measure numbers 5, 13, 21, 29, 37, and 45 are indicated in boxes. Dynamics include *mf* (mezzo-forte), *f* (forte), and *p* (piano). A 'Soli' marking is present above measure 5, and 'end Soli' is written at the end of the second staff. Rests of 7, 8, and 7 measures are indicated above the staves. A *p* dynamic is shown with a hairpin leading to an *mf* dynamic.

## 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

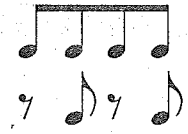
Israeli National Anthem

### Eighth Note & Eighth Rest

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



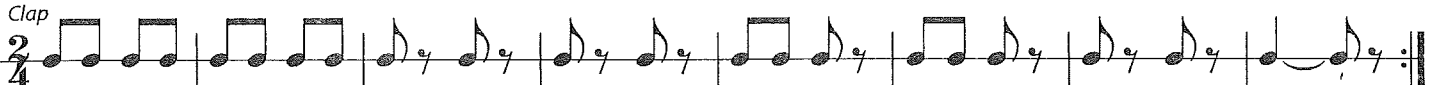
1 & 2 &



1 & 2 &

### 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 & 1 & 2 &

### 160. MINUET

*Moderato*

Johann Sebastian Bach




*mf*

1. 2.


### 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

Musical notation for 'Dancing Melody' in G-flat major, 4/4 time. It features a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature of 4/4. The melody starts with a G-flat note, followed by a series of eighth and quarter notes. A dynamic marking of *f* is present. A triangle symbol with 'G♭' below it indicates a specific note or chord.

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 G-flat major, 2/4 time. It features a treble clef, a key signature of two flats, and a time signature of 2/4. The melody is marked *f* and includes a triangle symbol with 'A♭' below it. The piece concludes with a first and second ending section.

Reproduced by Permission of Boosey & Hawkes Music Publishers Ltd.

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 G-flat major, common time. It features a treble clef, a key signature of two flats, and a common time signature. The melody is marked *mf* and includes dynamic markings of *f*, *mf*, and *p*. The piece includes a 9-measure rest and a 17-measure rest.

168. ESSENTIAL ELEMENTS QUIZ - METER MANIA

Count and clap before playing. Can you conduct this?

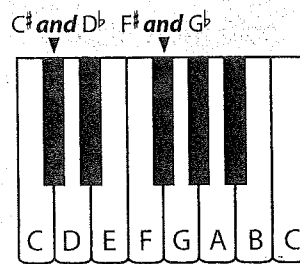
Musical notation for 'Essential Elements Quiz - Meter Mania' in G-flat major, 4/4 time. It features a treble clef, a key signature of two flats, and a time signature of 4/4. The melody consists of quarter notes and rests, with a 3/4 time signature change indicated by a bracket.



## 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.

**G<sub>b</sub>/F<sup>#</sup>**

### 170. DARK SHADOWS

### 171. CLOSE ENCOUNTERS

Enharmonic notes use the same fingering.

**D<sub>b</sub>/C<sup>#</sup>**

### 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'

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

*Allegro*

### 176. SILVER MOON BOAT

Chinese Folk Song

*Largo*

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)*

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

**179. AMERICAN PATROL**

F.W. Meacham

Allegro

**180. WAYFARING STRANGER**

African-American Spiritual

Andante

**181. ESSENTIAL ELEMENTS QUIZ - SCALE COUNTING CONQUEST**

# PERFORMANCE SPOTLIGHT

## 182. AMERICA THE BEAUTIFUL - Band Arrangement

Samuel A. Ward  
Arr. by John Higgins

Musical score for 'America the Beautiful' in 4/4 time, key of B-flat major. The score is divided into two sections: a **Maestoso** section (measures 1-14) and an **Andante** section (measures 15-24). The **Maestoso** section features a 2-measure rest followed by a melodic line starting on G4, moving up stepwise to D5, with a dynamic of *f*. The **Andante** section begins with a 3-measure rest, followed by a melodic line starting on G4, moving up stepwise to D5, with a dynamic of *p*. The score includes various musical notations such as accents, slurs, and dynamic markings (*f*, *mf*, *p*). Measure numbers 7, 15, and 25 are indicated in boxes.

## 183. LA CUCARACHA - Band Arrangement

Latin American Folk Song  
Arr. by John Higgins

Musical score for 'La Cucaracha' in 4/4 time, key of B-flat major. The score is marked **Latin Rock** and features a melodic line starting on G4, moving up stepwise to D5, with a dynamic of *f*. The score includes various musical notations such as accents, slurs, and dynamic markings (*f*, *mf*, *p*). Measure numbers 5, 13, and 25 are indicated in boxes. The score concludes with a first ending (1.) and a second ending (2.) marked with first and second endings.

# PERFORMANCE SPOTLIGHT

## 184. THEME FROM 1812 OVERTURE - Band Arrangement

Peter Illyich Tchaikovsky  
Arr. by John Higgins

Allegro

The musical score is written for a single melodic line in 4/4 time, featuring a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro'. The score consists of ten staves of music, with measure numbers 10, 18, 26, 34, and 42 indicated in boxes. The dynamics range from *f* (forte) to *mf* (mezzo-forte). The piece begins with a *f* dynamic and a *b* (breath mark) above the first measure. The melody is characterized by eighth-note patterns, often beamed in pairs, and includes various articulations such as accents (>) and slurs. The score concludes with a final note marked with a fermata.

# PERFORMANCE SPOTLIGHT

## Solo with Piano Accompaniment

Performing for an audience is an exciting part of being involved in music. This solo is based on *Serenade in G Major, K. 525*, also known as "Eine Kleine Nachtmusik" ("A Little Night Music"). **Wolfgang Amadeus Mozart** wrote this piece in 1787, the same year the American Constitution was signed into law. You and a piano accompanist can perform this for the band or at other school and community events.

### 185. EINE KLEINE NACHTMUSIK – Solo (Concert Eb version)

Wolfgang Amadeus Mozart  
Arr. by John Higgins

**Allegro**

3

Flute

Piano

*mf*

*f*

13

*p*

*p*

*mf*

*f*

The musical score is arranged in systems. The first system shows the Flute and Piano parts. The Flute part begins with a measure rest, followed by a triplet of eighth notes marked with a box containing the number '3'. The Piano part starts with a melody in the right hand and a bass line in the left hand, both marked with a dynamic of *mf*. The second system continues the Flute melody and the Piano accompaniment. The third system features a more active Flute line with slurs and the Piano accompaniment with chords and moving lines. The fourth system is marked with a box containing the number '13' and shows the Flute part with a dynamic of *p* and the Piano part with a dynamic of *p*. The fifth system contains first and second endings for both parts, with dynamics of *mf* and *f* indicated. The Flute part includes accents and slurs, while the Piano part features chords and moving lines.

# 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

**KEY OF B $\flat$**  *In this key signature, play all B $\flat$ 's and E $\flat$ 's.*

1.



2.



3.



4.



**KEY OF E $\flat$**  *In this key signature, play all B $\flat$ 's, E $\flat$ 's and A $\flat$ 's.*

1.



2.



3.



4.





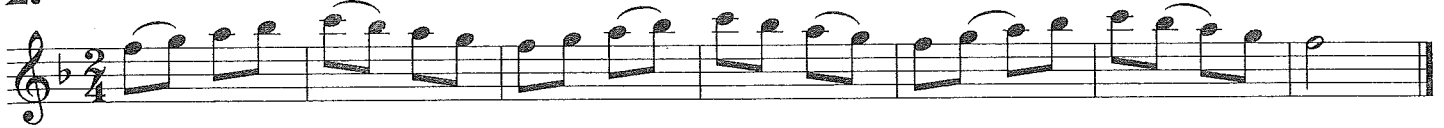
# RUBANK® SCALE AND ARPEGGIO STUDIES

**KEY OF F** *In this key signature, play all B♭'s.*

1.



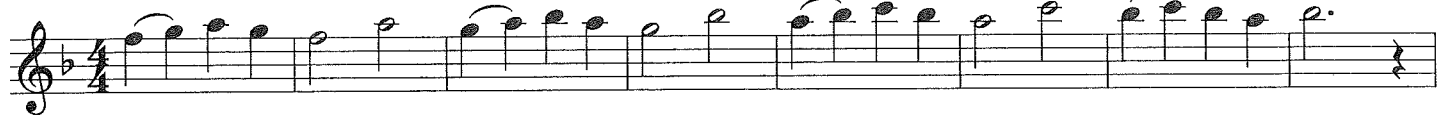
2.



3.



4.



**KEY OF A♭** *In this key signature, play all B♭'s, E♭'s, A♭'s and D♭'s.*

1.



2.



3.



4.



# RHYTHM STUDIES

1 2 3 4

1 2 3 4

5 6 7 8

5 6 7 8

9 10 11 12

9 10 11 12

13 14 15 16

13 14 15 16

17 18 19 20

17 18 19 20

21 22 23 24

21 22 23 24

25 26 27 28

25 26 27 28

29 30 31 32

29 30 31 32

33 34 35 36

33 34 35 36

# 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

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

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

### 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.

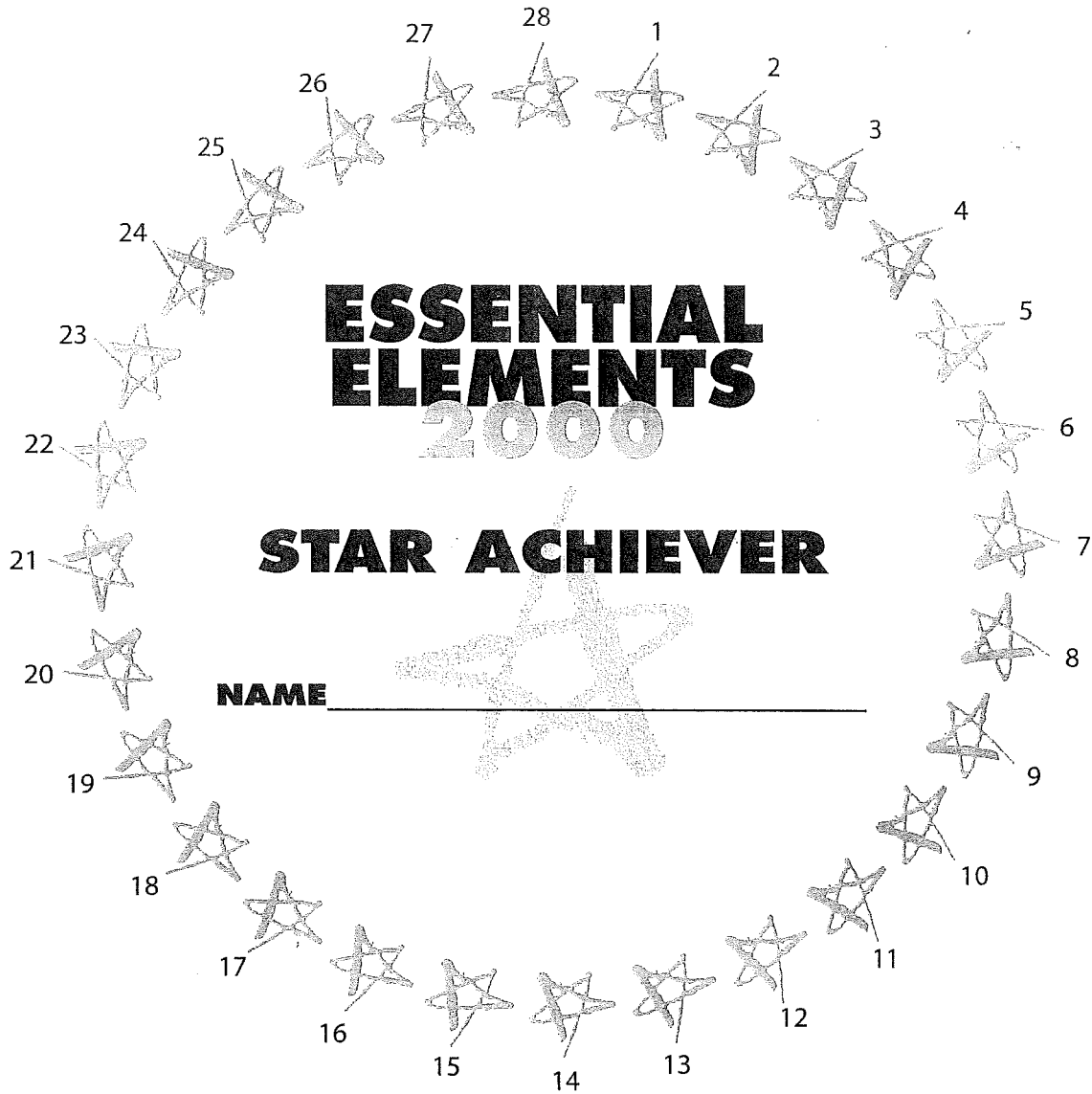
THEORY

## 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).

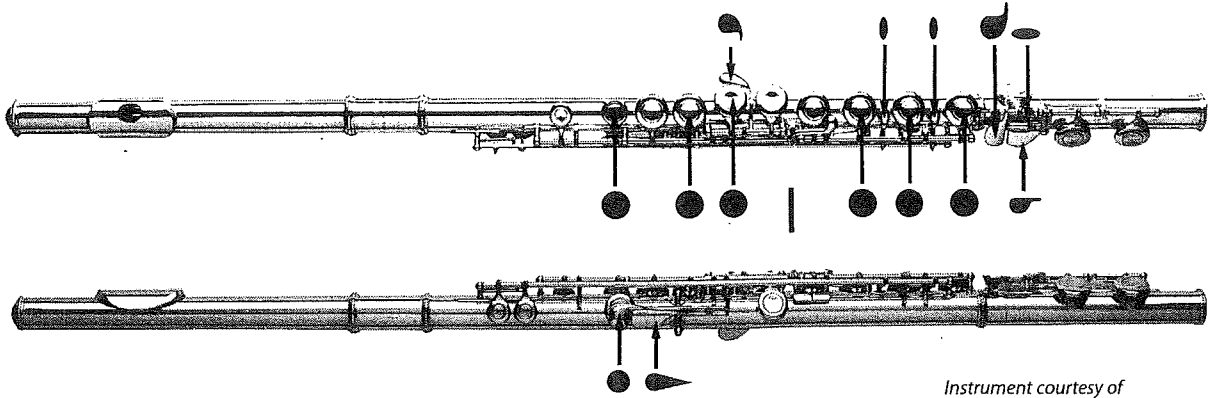
### 5. INSTANT MELODY

**Y**ou 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

**FLUTE**


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

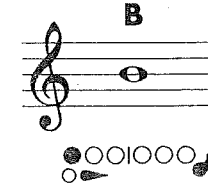
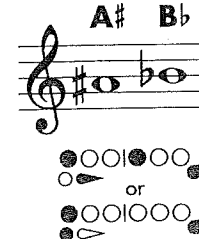
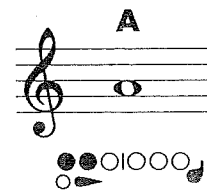
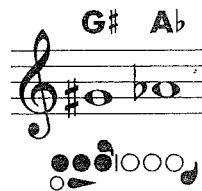
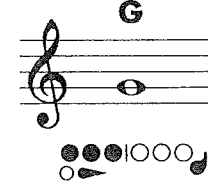
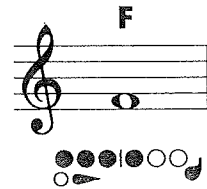
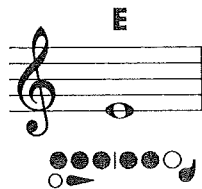
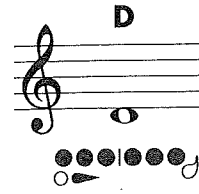
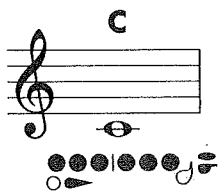
- = Open  
● = Pressed down

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

## Instrument Care Reminders

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

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



# FINGERING CHART

## FLUTE

**C**

**C# D $\flat$**

**D**

**D# E $\flat$**

**E**

**F**

**F# G $\flat$**

**G**

**G# A $\flat$**

**A**

**A# B $\flat$**

**B**

**C**

**C# D $\flat$**

**D**

**D# E $\flat$**

**E**

**F**

**F# G $\flat$**

**G**

**G# A $\flat$**

**A**

**A# B $\flat$**

**B**

**C**