

CLARINET

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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

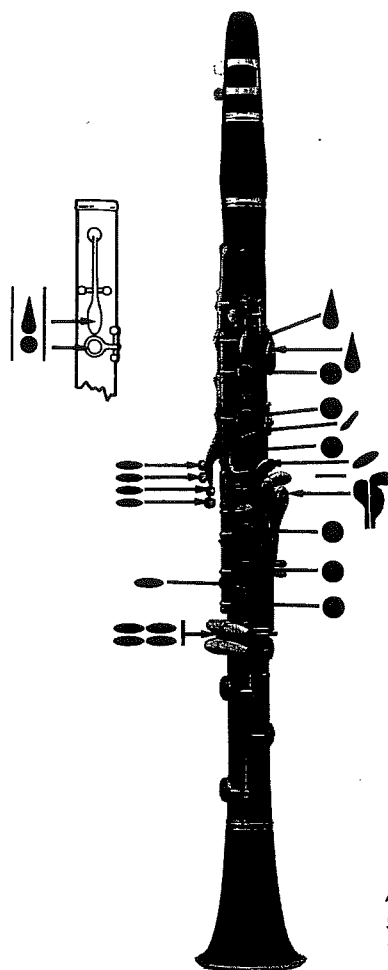
FINGERING CHART

B \flat CLARINET

Instrument Care Reminders

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

- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Drop a weighted chamois or cotton swab into the bell and pull it out through the barrel.
- Carefully twist off the barrel and dry off any additional moisture. Place it in the case.
- Gently twist the upper and lower sections apart, with the bell still attached. Place the upper section in the case.
- Remove the bell and place the bell and lower section back into the case.
- As you put each piece back in the case, check to be sure they are dry.
- Your case is designed to hold only specific objects. If you try to force anything else into the case, it may damage your instrument.



○ = Open
● = Pressed down

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

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

| | | | |
|--------------------------------------|--------------------------------------|--------------------------------------|--------------------------------------|
| <p>E</p> | <p>F</p> | <p>F# G\flat</p> | <p>G</p> |
| <p>G# A\flat</p> | <p>A</p> | <p>A# B\flat</p> | <p>B</p> |
| <p>C</p> | <p>C# D\flat</p> | <p>D</p> | <p>D# E\flat</p> |

FINGERING CHART

B \flat CLARINET

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

C# D \flat

D

D# E \flat

E

F

F# G \flat

G

SCITECH BAND 2014-2015 CALENDAR

DRAFT UPDATED 7-22-14

| ~ August 2014 ~ | | | | | | |
|-------------------------------------|---|-------------------------------------|--|-------------------------------------|-------------------------------------|-------------------------------------|
| Sun | Mon | Tue | Wed | Thu | Fri | Sat |
| 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 | Notes: (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

| Sun | Mon | Tue | Wed | Thu | Fri | Sat | |
|-----------|--|---|--|-----------|---|---|--|
| | 1 No School | 2 Extended Day For Teachers 3:15-4:15pm | 3 MTM Mentor Training Session @ Band Room 2:30-4:00pm (Leadership Team Only) | 4 | 5 Road Crew Load Truck For Classical High Small Ensemble Performance 2:30-3:30pm | 6 Classical High Open House Small Ensemble Performance @ 2:00-5:00pm Meet @ 1:00pm (Classical High Condominiums 235 State St; Springfield, MA 01103) | |
| 7 | 8 | 9 | 10 MTM Mentor Training Session @ Band Room 2:30-4:00pm (Leadership Team Only) | 11 | 12 | 13 | |
| 14 | 15 Younglife Film Shoot 1 @ Band Room 3:15-4:30pm | 16 Extended Day For Teachers 3:15-4:15pm | 17 MTM #1 @ Band Room 2:30-4:00pm | 18 | 19 Leadership Meeting #2 @ Band Room 2:30-4:00pm | 20 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 | |
| 21 | 22 | 23 | 24 MTM #2 @ Band Room 2:30-4:00pm | 25 | 26 Younglife Club #1 @ Band Room 2:30-4:00pm | 27 | |
| 28 | 29 | 30 | Notes: TBD; Younglife Campaigners Club on Mondays | | | | |

| ← Sep 2014 | | ~ October 2014 ~ | | | | | Nov 2014 → | |
|------------|--|--|---|---|--|---|------------|--|
| Sun | Mon | Tue | Wed | Thu | Fri | Sat | | |
| | | | 1 MTM #3 @ Band Room 2:30-4:00pm | | 2 | 3 Multiband Pops Concert Field Trip @ UMASS 8:00am-1:30pm Band Fun Night 1 - Band Movie Night @ Band Room 2:30-4:30pm | 4 | |
| 5 | 6 | 7 Extended Day For Teachers 3:15-4:15pm | 8 MTM #4 @ Band Room 2:30-4:00pm | | 9 | 10 Leadership Meeting #3 @ Band Room 2:30-4:00pm | 11 | |
| 12 | 13 No School | 14 | 15 MTM #5 @ Band Room 2:30-4:00pm | 16 Trip to visit the UMASS Minuteman Marching Band @ UMASS 4:40-6:10 (Meet @ 2:30pm in band room) | 17 | 18 | | |
| 19 | 20 Younglife Film Shoot 2 @ Band Room 3:15-4:30pm | 21 Extended Day For Teachers 3:15-4:15pm | 22 MTM #6 @ Band Room 2:30-4:00pm | 23 Road Crew Loads Truck for Northampton Performance 2:30-3:30pm (Keep Truck until 10/30) | 24 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 | 25 | | |
| 26 | 27 Road Crew Loads Truck for Community Foundation Performance 2:30-3:30pm | 28 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 | 29 MTM #7 @ Band Room 2:30-4:00pm | | 30 | 31 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 ~ | | | | | | | Dec 2014 ▶ |
|-------------------|--|--|---|---------------------------------------|--------------|--|------------|
| ◀ Oct 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 | Notes: (1) TBD - High School Choice Night Small Ensemble Performance @ Van Sickle Middle School Gym (Evening) (2) TBD - Edward Orgill & Westfield State Faculty Visit | | | | | | |

| ◀ Nov 2014 | | ~ December 2014 ~ | | | | | Jan 2015 ▶ | |
|------------|--|---|---|---|---|-----------|------------|--|
| Sun | Mon | Tue | Wed | Thu | Fri | Sat | | |
| | 1 | 2 Extended Day For Teachers 3:15-4:15pm | 3 MTM #12 @ Band Room 2:30-4:00pm | 4 | 5 Leadership Meeting #5 @ Band Room 2:30-4:00pm | 6 | | |
| 7 | 8 | 9 Road Crew Load Truck For Winterfest After School @ 2:30-4:00pm | 10 Road Crew Set Up For Winterfest After School @ Chestnut Middle School 2:30-7:00pm | 11 Winterfest Dress Rehearsal Field Trip @ Chestnut Middle School 7:35-12:30pm 8th Annual Winterfest Concert @ Chestnut Middle School 7:00pm (Arrive @ 6:00pm) 355 Plainfield Street; Springfield, MA 01107 MANDATORY FOR ALL Road Crew Move All Band Equipment From Front & Back Hallway In Auditorium After Concert | 12 Road Crew Break Down For Winterfest (Field Trip For Leaders Only) @ Chestnut 7:35-12:00pm | 13 | | |
| 14 | 15 Band Auditions During & After School Younglife Film Shoot 4 @ Band Room 3:15-4:30pm | 16 Band Auditions During & After School Extended Day For Teachers 3:15-4:15pm | 17 Band Auditions During & After School | 18 Band Auditions During & After School | 19 Band Auditions During & After School Younglife Club #4 @ Band Room 2:30-4:00pm | 20 | | |
| 21 | 22 Band Auditions During & After School | 23 Band Auditions During & After School | 24 No School | 25 No School | 26 No School | 27 | | |
| 28 | 29 No School | 30 No School | 31 No School | Notes: (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 | | |

| ~ February 2015 ~ | | | | | | | Mar 2015 ▶ |
|--|-----|---|---|---|---------------------|---|---|
| ◀ Jan 2015 | Sun | Mon | Tue | Wed | Thu | Fri | Sat |
| 1 | | 2 Rehearsal For UMass Honor Band @ SciTech 3:15-4:15pm | 3 Extended Day For Teachers 3:15-4:15pm | 4 MTM #16 @ Band Room 2:30-4:00pm | 5 | 6 Rehearsal For UMass Honor Band @ SciTech 2:30-4:00pm | 7 UMass Honor Band @ UMass Fine Arts Center (Meet @ SciTech 5:15am) MANDATORY FOR SELECTED MEMBERS |
| 8 | | 9 Younglife Film Shoot 6 @ Band Room 3:15-4:30pm | 10 | 11 MTM #17 @ Band Room 2:30-4:00pm | 12 | 13 Leadership Meeting #7 @ Band Room 2:30-4:00pm | 14 |
| 15 | | 16 No School | 17 No School | 18 No School | 19 No School | 20 No School | 21 |
| 22 | | 23 | 24 New Student Outreach Calling Party @ Band Room 3:30-6:00pm Extended Day For Teachers 3:15-4:15pm | 25 No School - Teacher Day | 26 | 27 Younglife Club #6 @ Band Room 2:30-4:00pm | 28 |
| Notes: | | | | | | | |
| (1) TBD - SPS Art Exhibition Small Ensemble Performance @ Eastfield Mall @ 5:00-6:30pm; Meet in band room @ 2:30pm | | | | | | | |

| ~ March 2015 ~ | | | | | | | Apr 2015 ▶ |
|----------------|-----|---|--|--|---|---|---|
| ◀ Feb 2015 | Sun | Mon | Tue | Wed | Thu | Fri | Sat |
| 1 | | | 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 | Notes: (1) TBD - Middle School Scheduling & Recruiting Visits | | | |

| ◀ Mar 2015 | | ~ April 2015 ~ | | | | | May 2015 ▶ | |
|------------|--|---|--|--|---|-----------|------------|--|
| Sun | Mon | Tue | Wed | Thu | Fri | Sat | | |
| | | | 1 MTM #22 @ Band Room 2:30-4:00pm | 2 | 3 No School | 4 | | |
| 5 | 6 2015-2016 Leadership Letters of Intent Distributed (Letters Due Friday, April 17, 2015) Younglife Film Shoot 8 @ Band Room 3:15-4:30pm | 7 Extended Day For Teachers 3:15-4:15pm | 8 MTM #23 @ Band Room 2:30-4:00pm | 9 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 | 10 Leadership Meeting #9 @ Band Room 2:30-4:00pm @ Road | 11 | | |
| 12 | 13 | 14 | 15 MTM #24 @ Band Room 2:30-4:00pm | 16 | 17 Leadership Letters of Intent Due Younglife Club #8 @ Band Room 2:30-4:00pm | 18 | | |
| 19 | 20 No School | 21 No School | 22 No School | 23 No School | 24 No School | 25 | | |
| 26 | 27 | 28 Extended Day For Teachers 3:15-4:15pm | 29 MTM #25 @ Band Room 2:30-4:00pm Massachusetts All State Lions Band @ Mansfield, MA Holiday Inn (31 Hampshire St, Mansfield, MA 02048) | 30 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.

| ~ May 2015 ~ | | | | | | | Jun 2015 ▶ |
|--------------|-----|--|--|--|--|---|--|
| ◀ Apr 2015 | Sun | Mon | Tue | Wed | Thu | Fri | Sat |
| 3 | | 4 2015-2016 Leadership Team Interviews After School 2:30-4:30pm | 5 2015-2016 Leadership Team Drum Major Auditions 3:30-5:00pm Extended Day For Teachers 3:15-4:15pm | 6 Final MTM # 26 @ Band Room 2:30-4:00pm | 7 | 8 Final Leadership Meeting @ Band Room 2:30-4:00pm | 9 |
| 10 | | 11 | 12 Road Crew Load Truck For ArtsAlive After School 2:30-4:00pm | 13 Road Crew Set Up For ArtsAlive After School @ Chestnut Middle School 2:30-7:00pm | 14 ArtsAlive Dress Rehearsal Field Trip @ Chestnut Middle School 7:35-12:30pm 9th Annual ArtsAlive Concert @ Chestnut Middle School 7:00pm (Arrive @ 6:00pm) 355 Plainfield Street; Springfield, MA 01107 MANDATORY FOR ALL Road Crew Move All Band Equipment From Lobby & Cafeteria To Auditorium After ArtsAlive | 15 Break Down For ArtsAlive (Field Trip For Leaders Only) @ Chestnut Middle School 7:35-12:00pm & Load Truck For Pancake Breakfast Performance | 16 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) MANDATORY FOR ALL Road Crew meet @ 5am Road Crew Load Truck after Performance @ 10-11am |
| 17 | | 18 New 2015-2016 Leadership Team Posted Younglife Film Shoot 9 @ Band Room 3:15-4:30pm | 19 Extended Day For Teachers 3:15-4:15pm | 20 | 21 | 22 Younglife Club #9 @ Band Room 2:30-4:00pm | 23 |
| 24 | | 25 No School | 26 | 27 Road Crew Set Up For Class Day After School 2:30-5:00pm @ SciTech Gym | 28 Class Day Dress Rehearsal Field Trip @ SciTech Gym - Period 4 12:50-2:20pm Final Full Band Rehearsal MANDATORY FOR ALL | 29 Class Day @ SciTech Gym 7:30am MANDATORY FOR ALL Road Crew & New Leaders Break Down After Class Day New Team Leadership Barbeque @ Mr. Bernice's House 3:00-6:00pm 60 Fairfield Street; Springfield, MA 01108 (Near Forest Park Middle School) | 30 |
| 31 | | | | | | | |

(1) TBD - Road Crew Set Up For International Fair After School 2:30-5:00pm @ SciTech Gym
 (2) TBD - International Fair @ SciTech Gym 5:30-6:30pm; Meet In Band Room @ 5:15pm; Perform @ 6:15pm; Road Crew Break Down & Set Up Band Room After International Fair @ 6:30-7:30pm
 (3) TBD - Road Crew Load Truck for Gerena Performance After School @ 2:30-3:00pm
 (4) TBD - Gerena Band Performance; Meet @ 2:30pm in the band room. (Perform @ 6pm) - Week of 18th

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

SCALE ASSIGNMENTS

CONCERT & JAZZ BAND

QUARTER 1

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

QUARTER 2

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

QUARTER 3

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

QUARTER 4

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

SYMPHONIC BAND

QUARTER 1

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

QUARTER 2

Bb Blues

QUARTER 3

Bb Chromatic (1 Octave)
C Major

QUARTER 4

C Minor

*Scale assignments subject to change

SCITECH BAND GROOVE CHART

-CHORD PROGRESSIONS FOR IMPROV-

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

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

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

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

-Chord progressions can be used in any key

SMART MUSIC

HOW TO LOGIN TO SMART MUSIC

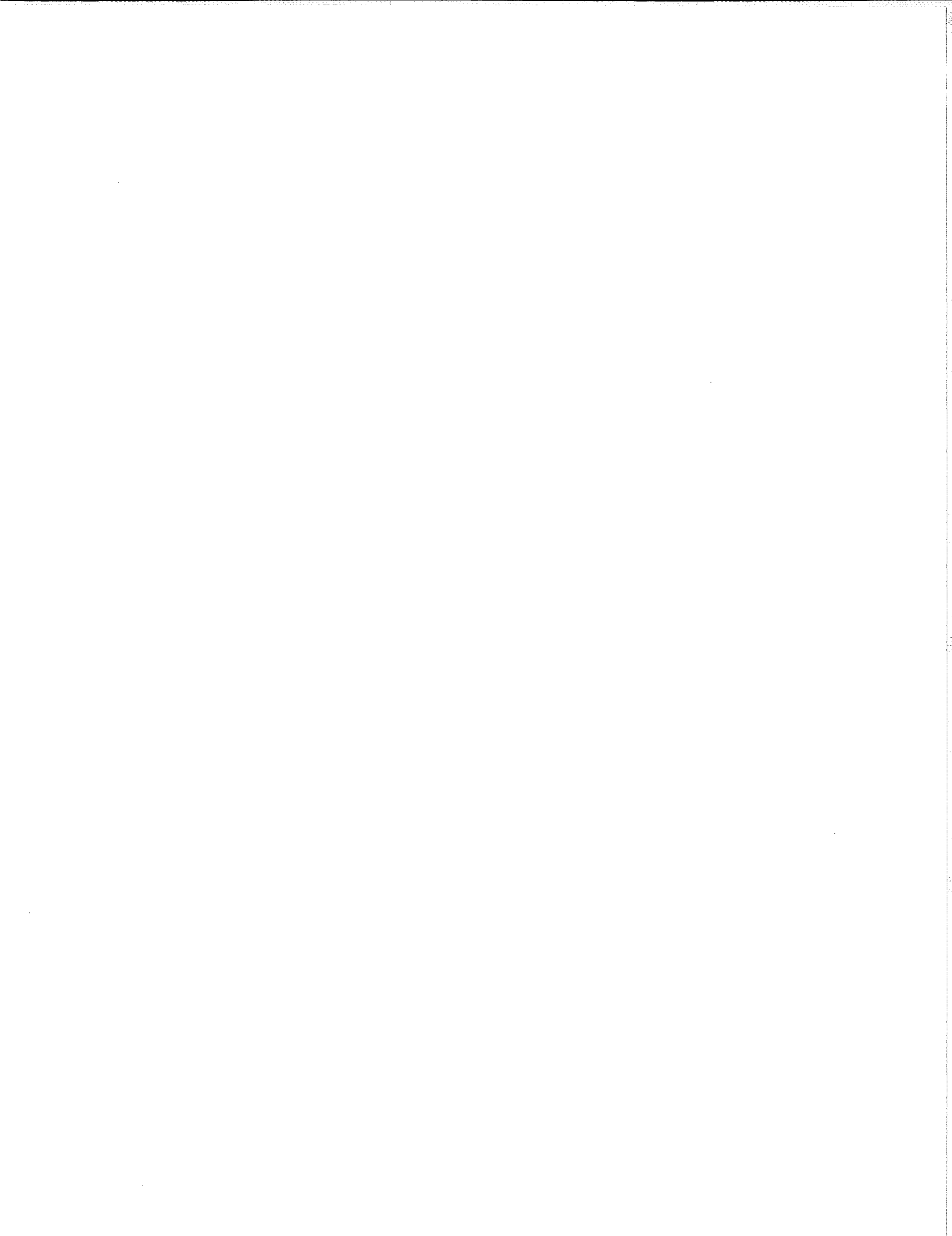
- 1) Open Smart Music
- 2) Click "Create Login"
- 3) Complete Login Information & Click Next
- 4) Complete Contact Information & Click Next
- 5) Click "Student"
- 6) Click "Add School"
 - Choose "Springfield Science & Tech Hs"
 - If the school does not appear, expand the mile range
- 7) Select how many 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

Bb INSTRUMENTS
-LOW

Amazing Grace

John Newton
Traditional
arr. R. Rodriguez & Bernice

(F) F C7 Dm B^b F C7

Soprano

Alto

Tenor

Bass

7 F C F F B^b F Dm F

S

A

T

B

14 F C7 F F sus4/B^b F

S

A

T

B

Bb INSTRUMENTS
-HIGH

Amazing Grace

John Newton
Traditional
arr. R. Rodriguez & Bernice

(F) F C7 Dm B^b F C7

Soprano

Alto

Tenor

Bass

7 F C F F B^b F Dm F

S

A

T

B

14 F C7 F F sus4/B^b F

S

A

T

B



SciTech Band Audition

SYMPHONIC BAND AUDITION REQUIREMENTS

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

Additional Instructions

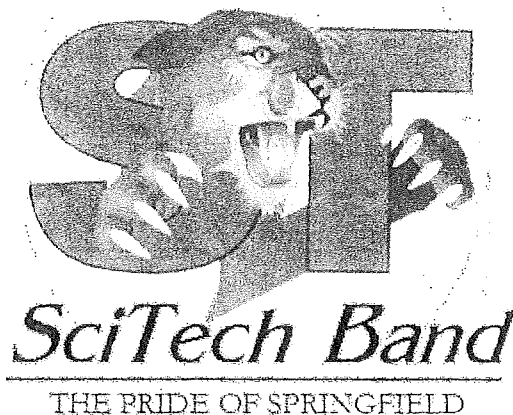
- Symphonic Band play prepared solo for “Symphonic Band”
- Extra points for playing “Concert Band/Jazz Band” solo
- Extra points for playing a prepared solo from Essential Elements book 1, 2, 3, or a new song from the binder

CONCERT BAND & JAZZ BAND AUDITION REQUIREMENTS

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

Additional Instructions

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



SYMPHONIC BAND AUDITION SCALE LIST

Instrument Key

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

Bb Instruments: Clarinet Trumpet, Tenor Sax

Eb Instruments: Alto Sax, Baritone Sax

Concert Bb Major Scale

C Instruments: Bb C D Eb F G A Bb

Bb Instruments: C D E F G A B C

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

Concert Bb Blues Scale

C Instruments: Bb Db Eb E F Ab Bb

Bb Instruments: C Eb F Gb G Bb C

Eb Instruments: G Bb C Db D F G

Concert Bb Chromatic Scale

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

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

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



SciTech Band

THE PRIDE OF SPRINGFIELD

AUDITION SCORE SHEET

(or Test Score Sheet)

Name: _____

I am auditioning for Concert Band Jazz Band

Stomp Percussion Ensemble Other _____

Please check all that apply.

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

Audition Prepared Solo - Symphonic Band

Clarinet in B \flat
& Bass Clarinet

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score consists of three staves of music in 4/4 time. The first staff begins with a treble clef and a 4/4 time signature. It starts with a whole rest, followed by a series of eighth and quarter notes. A dynamic marking of *mf* is placed below the first note. A slur covers the first two measures, and another slur covers the next two measures. The second staff continues the melody with similar rhythmic patterns, ending with a dynamic marking of *p*. The third staff features a more rhythmic pattern of eighth notes, with a dynamic marking of *f* placed below the first note. The piece concludes with a double bar line.

Audition Prepared Solo - ADVANCED BAND

Clarinet in B \flat
Bass Clarinet

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score consists of four staves of music in 4/4 time, written in the key of B-flat major. The first staff begins with a *mf* dynamic marking and a long slur over the first two measures. The second staff continues the melody with a slur and a *p* dynamic marking. The third staff features a 'Swing!' instruction with a triplet symbol and a *f* dynamic marking. The fourth staff concludes the piece with a final slur and a fermata over the last note.



ANGELS WE HAVE HEARD ON HIGH

Clarinet / Bass Clarinet

Traditional French Carol

Soprano

Musical notation for the Soprano part, measures 1 through 21. The notation is on a single treble clef staff with a key signature of one flat (Bb) and a common time signature (C). Measures 1-7 are quarter notes, measures 8-14 are eighth notes, and measures 15-21 are quarter notes. An asterisk and the word "Intro" are placed above measure 19.

Alto

Musical notation for the Alto part, measures 1 through 21. The notation is on a single treble clef staff with a key signature of one flat (Bb) and a common time signature (C). Measures 1-7 are quarter notes, measures 8-14 are eighth notes, and measures 15-21 are quarter notes. An asterisk and the word "Intro" are placed above measure 19.

Tenor

Musical notation for the Tenor part, measures 1 through 21. The notation is on a single treble clef staff with a key signature of one flat (Bb) and a common time signature (C). Measures 1-7 are quarter notes, measures 8-14 are eighth notes, and measures 15-21 are quarter notes. An asterisk and the word "Intro" are placed above measure 19.

Bass

Musical notation for the Bass part, measures 1 through 21. The notation is on a single treble clef staff with a key signature of one flat (Bb) and a common time signature (C). Measures 1-7 are quarter notes, measures 8-14 are eighth notes, and measures 15-21 are quarter notes. An asterisk and the word "Intro" are placed above measure 19.

Recorded by JOURNEY

ANY WAY YOU WANT IT

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

CLARINET I

(ROCK)

1 2 3 4 *ff*

5 *f* 6-13 14 20 21 *f* 22 23

24 25 26 27 28 *ff*

29 *f* 30-37 38 *mf* 39 40 41 42

43 44 45 *f* 46 47

48 49 50 51 52

53 54 55 56 57

58 59 60 61

62 63 64 65 66 *ff* 67 *ff*

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Recorded by JOURNEY

ANY WAY YOU WANT IT

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

TENOR SAX I

(ROCK)

1-2 3 4 5

mf 7 8 9

10 11 12 13

14 15 16 17

18 19 20 21 f

22 22-23 24 f 25

26-27 28 f 29

30 31 32 33

mf

Detailed description: This is a musical score for Tenor Sax I, arranged by Paul Murtha. The score is written in 4/4 time and consists of ten staves of music. The first staff is marked '(ROCK)' and begins with a dynamic of 'f'. The second staff is marked 'mf' and contains measures 7, 8, and 9. The third staff contains measures 10, 11, 12, and 13. The fourth staff is marked '14' and contains measures 15, 16, and 17. The fifth staff contains measures 18, 19, 20, and 21, ending with a dynamic of 'f'. The sixth staff is marked '22' and contains measures 22-23, 24, and 25, with a dynamic of 'f'. The seventh staff contains measures 26-27, 28, and 29, with a dynamic of 'f'. The eighth staff is marked '30' and contains measures 31, 32, and 33, with a dynamic of 'mf'. The score includes various musical notations such as slurs, accents, and dynamic markings.

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TENOR SAX I

Musical staff 1: Measures 34-37. Treble clef, 4/4 time signature. Notes: 34 (G4, A4, B4, C5), 35 (B4, A4, G4, F4), 36 (E4, D4, C4, B3), 37 (A3, G3, F3, E3).

38

Musical staff 2: Measures 38-41. Treble clef, 4/4 time signature. Notes: 38 (D4, E4, F4, G4), 39 (A4, B4, C5, B4), 40 (A4, G4, F4, E4), 41 (D4, C4, B3, A3).

Musical staff 3: Measures 42-45. Treble clef, 4/4 time signature. Notes: 42 (G4, A4, B4, C5), 43 (B4, A4, G4, F4), 44 (E4, D4, C4, B3), 45 (A3, G3, F3, E3). Dynamics: *f*.

46

Musical staff 4: Measures 46-49. Treble clef, 4/4 time signature. Notes: 46 (D4, E4, F4, G4), 47 (A4, B4, C5, B4), 48 (A4, G4, F4, E4), 49 (D4, C4, B3, A3).

Musical staff 5: Measures 50-53. Treble clef, 4/4 time signature. Notes: 50 (G4, A4, B4, C5), 51 (B4, A4, G4, F4), 52 (E4, D4, C4, B3), 53 (A3, G3, F3, E3).

54

Musical staff 6: Measures 54-57. Treble clef, 4/4 time signature. Notes: 54 (D4, E4, F4, G4), 55 (A4, B4, C5, B4), 56 (A4, G4, F4, E4), 57 (D4, C4, B3, A3).

Musical staff 7: Measures 58-61. Treble clef, 4/4 time signature. Notes: 58 (G4, A4, B4, C5), 59 (B4, A4, G4, F4), 60 (E4, D4, C4, B3), 61 (A3, G3, F3, E3).

62

Musical staff 8: Measures 62-67. Treble clef, 4/4 time signature. Notes: 62 (D4, E4, F4, G4), 63 (A4, B4, C5, B4), 64 (A4, G4, F4, E4), 65 (D4, C4, B3, A3), 66 (G3, F3, E3, D3), 67 (C3, B2, A2, G2). Dynamics: *ff*, *ff*.

Recorded by JOURNEY

ANY WAY YOU WANT IT

TENOR SAX 2

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

(ROCK)

1-2 3 4 5

mf

7 8 9

10 11 12 13

14

15 16 17

18 19 20 21

22

22-23 24 25

26-27 28 29

30

31 32 33

f

f

f

f

mf

TENOR SAX 2

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

Recorded by LADY GAGA
BAD ROMANCE

CLARINET I

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

(UNISON PATTERNS)

(A) (DISCO)

(B) f

(DISCO)

(9)

(17)

(25)

(PLAY ON D.S. ONLY)

CLARINET I

2 (PLAY BOTH TIMES)

29-30 31 32 *mf*

33

2

33-34 35 36 *mp*

37 38 39 40 *f*

41 42 43 44 *f*

45

3

45-47 48 49 *f*

TO CODA ⊕

49 50 51 52 *ff*

4

D.S. AL CODA

53-56

⊕ CODA

3

57-59 60 *f*

CLARINET 2

2 (PLAY BOTH TIMES)

29-30 31 32 *mf*

33

2

33-34 35 36 *mp*

37 38 39 40 *f*

41 42 43 44

45

3

45-47 48 49 *f*

TO CODA ⊕

49 50 51 52 *ff*

4

D.S. AL CODA

53-56

⊕ CODA

3

57-59 60 61 62 63 64 *f*



Blues By Five

Red Garland

Musical score for Blues By Five, 12-bar blues in Bb major. The score consists of three staves of music in 4/4 time. The first staff begins with a C7 chord and contains the first four bars. The second staff contains bars 5 through 8, with an F7 chord at the start and a C7 chord at the beginning of the second measure. The third staff contains bars 9 through 12, with G7 chords at the start and end, and a C7 chord in the second measure. The melody is characterized by eighth-note patterns and a bluesy feel.

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

For your use

Four blank musical staves provided for the user to practice or transcribe the piece.

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

| | | | | | | |
|----|----------------|----------------|----------------|----------------|----------------|----------------|
| | C ⁷ | F ⁷ | G ⁷ | C ⁷ | F ⁷ | G ⁷ |
| | | | | | | |
| 3 | b7 | b7 | 9 | 13 | 5 | |
| b7 | 3 | 3 | b7 | 3 | 3 | |
| 1 | 1 | 1 | 3 | b7 | b7 | |

Useful Scales

C Blues Scale

1 b3 4 b5 5 b7 1

Sample Bass Line

| | | | | | | | | | | | | | | | | | |
|----------------|---|---|---|----|----|---|----|----|----|---|---|----|---|----|----|---|----|
| C ⁷ | | | | | | | | | | | | | | | | | |
| | 1 | 3 | 4 | #4 | 5 | 4 | 3 | 2 | 1 | 5 | 6 | b7 | 1 | 3 | 6 | 5 | |
| F ⁷ | | | | | | | | | | | | | | | | | |
| | 1 | 3 | 5 | 3 | 3 | 1 | b7 | 6 | b6 | 1 | 2 | 3 | 2 | 1 | b7 | 6 | b6 |
| G ⁷ | | | | | | | | | | | | | | | | | |
| | 1 | 3 | 5 | 1 | b7 | 6 | 5 | b5 | 1 | 3 | 4 | #4 | 1 | b7 | 6 | 5 | |

Clarinet 1
(Doubles Alto 1)

Can You Feel The Love Tonight

Arr. Jerry Nowak

Very Slow

Musical score for Clarinet 1 (Doubles Alto 1) of "Can You Feel The Love Tonight" by Jerry Nowak. The score is in 4/4 time and begins with a "Very Slow" tempo marking. The key signature is one flat (Bb). The score consists of eight staves of music, with measures numbered 1 through 58. Measure numbers 1, 2, 3, 4, 5, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 24, 25, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, and 58 are indicated. The score includes various musical notations such as slurs, ties, and rests. Dynamic markings include *mf* (mezzo-forte) and *mp* (mezzo-piano). Performance instructions include "mf" at measures 1, 14, 21, 29, 35, 44, 50, and 57; "mp" at measure 47; and "rit." (ritardando) at measure 58. There are also numerical markings in boxes: 5, 13, 21, 33, 41, and 49. Some measures contain rests for multiple measures: 5-8, 21-23, 26-27, 38-40, 54-55, and 58. The score ends with a fermata over the final note of measure 58.

2 Clarinet 1

Can You Feel The Love Tonight

59 *rubato* 60 *on cue*
a tempo 61 62 63 *rit.*

mf

Clarinet 2
(Doubles Alto 2)

Can You Feel The Love Tonight

Arr. Jerry Nowak

Very Slow

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

21

20

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

49

48

50

51

52

53

mf

mf

mf

mp

mf

2 Clarinet 2

Can You Feel The Love Tonight

54 55 56 57 58 *rit.* 59 *rubato* 60 *on cue*
a tempo

61 62 63 *rit.*

mf *mf*

Detailed description: This is a musical score for Clarinet 2, titled "Can You Feel The Love Tonight". It consists of two staves of music. The first staff contains measures 54 through 60. Measure 54 is a whole rest. Measures 55 and 56 are also whole rests. Measure 57 begins with a half note G4, followed by quarter notes A4, B4, and A4. Measure 58 starts with a half note G4, followed by a whole note G4 with a fermata. Measure 59 is a whole rest. Measure 60 begins with a half note G4, followed by quarter notes A4 and B4. The second staff contains measures 61 through 63. Measure 61 is a half note G4. Measure 62 consists of quarter notes A4, B4, A4, and G4. Measure 63 consists of quarter notes A4, B4, and A4, followed by a whole note G4 with a fermata. Performance markings include *mf* (mezzo-forte) under measures 57 and 60, *rit.* (ritardando) above measures 58 and 63, *rubato* above measure 59, and *on cue a tempo* above measure 60. The key signature has one sharp (F#).

Clarinet in B \flat

Solo

Can You Feel The Love Tonight Solo

Elton John

Arr. Jerry Nowak

Very Slow

4 5 6 7

1-4 *mf*

8 9 10 11

12 13 14 15 16

17 18 19 20 21 *f*

22 23 24 25 26

27 28 29-32 33 34 *mf*

35 36 37 38

39 40 41 42 *f*

2 Clarinet

Can You Feel The Love Tonight Solo

43 44 45 46 47

48 49 50 51 52

ff

53 54 55 56 57

f *f*

58 59 60 *rubato* *on cue* *a tempo* 3

61-63

Clarinet in B \flat

Canon Remix

Pachelbel / Arr. Bernice

4

5

mf

10

13

17

21

24

29

31

37

38

45

f

51

53

8

61

mf

64

69

71

77

f

Melody - Bb
-Trumpet
-Clarinet
-Tenor Sax

Carol of The Bells

Quartet Version

arr. Turgeon & Bernice

The musical score is written on a single treble clef staff in 4/4 time. It begins with a *mp* dynamic and a *Soli* instruction. The melody consists of a series of eighth notes, with a fermata over the final note of the first line. The second line continues the eighth-note pattern. The third line features a *rit.* marking and a fermata over the final note. The fourth line starts with a boxed 'A' and a *f* dynamic, followed by a 3/4 time signature change and a *a tempo - Repeat 4x* instruction. The fifth line begins with a boxed 'B' and continues with eighth notes and accents. The sixth line starts with a boxed 'C' and *mf* dynamic, featuring a slur over a sequence of notes with sharps. The seventh line begins with a boxed 'D' and *f* dynamic, with a *Repeat 3x* instruction. The eighth line starts with a boxed 'E' and *rit.* marking, ending with a fermata over the final note.

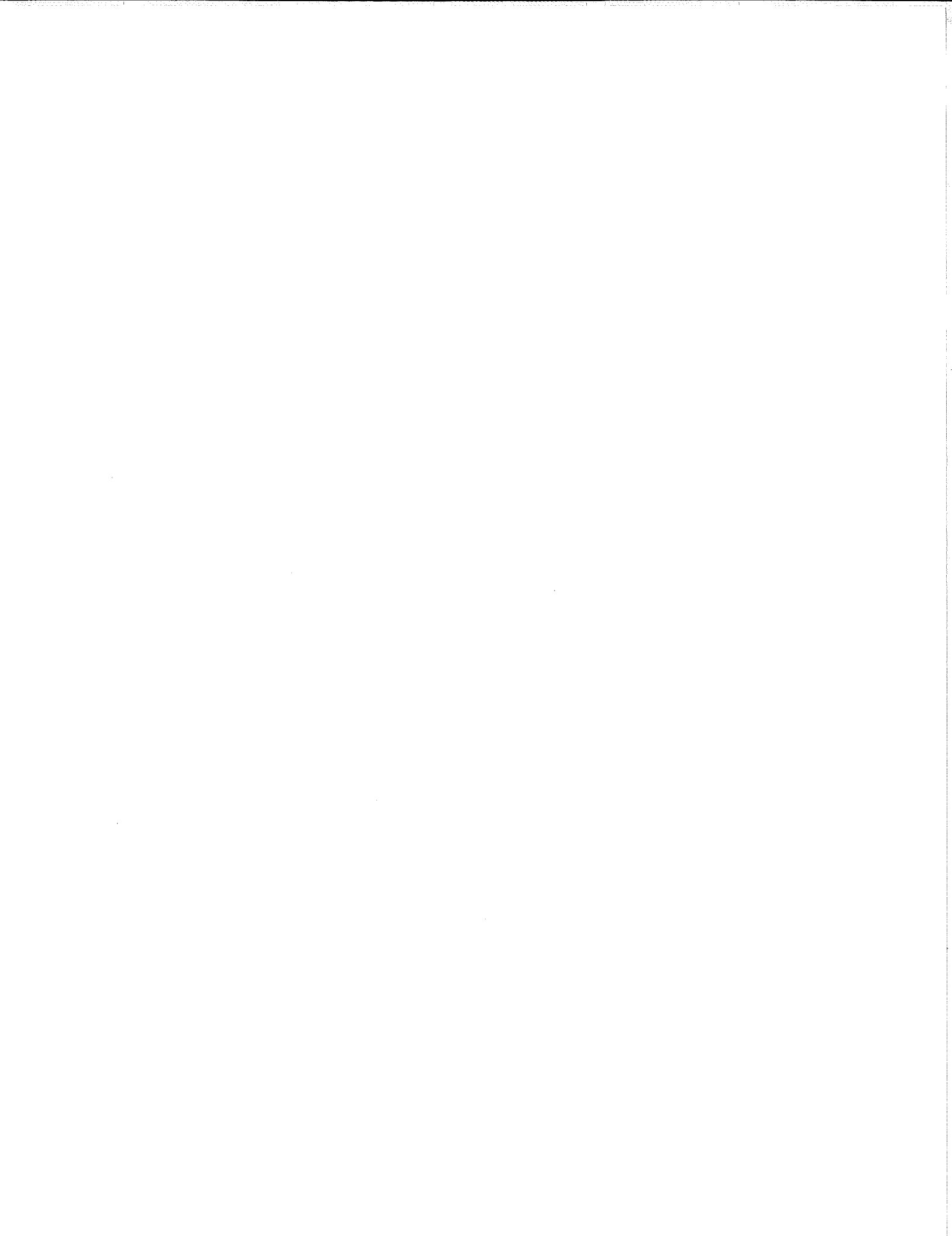
Bass Line - Bb
-Clarinet
-Bass Clarinet
-Trumpet
-Tenor Sax

Carol of The Bells

Quartet Version

arr. Turgeon & Bernice

The musical score is written on a single staff in treble clef with a key signature of one flat (Bb) and a common time signature (C). It consists of several measures of music with various dynamics and articulations. The first measure is a whole rest. The second measure starts with a mezzo-piano (*mp*) dynamic and features a series of eighth notes with slurs. The third measure continues with a similar pattern. The fourth measure has a *rit.* (ritardando) marking. The fifth measure is marked **A** and *a tempo - Repeat 4x*. The sixth measure is marked **B** and *f* (forte). The seventh measure is marked **C** and *mf* (mezzo-forte). The eighth measure is marked **D** and *f*, with a *Repeat 3x* instruction. The ninth measure is marked **E**. The tenth measure is marked *rit.* and features a final note with a fermata. The score ends with a double bar line.



Clarinet 1
(Doubles Alto 1)

Recorded by COLDPLAY

Clocks

Arr. John Wasson

Driving Rock
Play 2nd X only

1 *f*

2 3 4

5 6 7 8 **9** Soli *mf*

10 11 12 13 14

15 **17** 18 19

20 21 22 23

24 **25** 8 **33** Unis *f* 34 35

25-32

36 37 38 39 40

41 Unis 42 *f* 43 44 45 46

©

2 Clarinet 1

Clocks

47 48 49 50 51 52

53 54 55 56 57 58 59

sub. *mf*

60 61 62 63 64

65 73 74 75 76 77

8 65-72 Unis *mf*

78 79 80 81 82

Unis *f*

83 84 85 86 87

88 89 90 91 92 93

ff *f* *ff*

Clarinet 2
(Doubles Alto 2)

Recorded by COLDPLAY

Clocks

Arr. John Wasson

Driving Rock
Play 2nd X only

f

2 3 4

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

f

36 37 38 39 40

41 42 43 44 45 46 Unis.

f

2 Clarinet 2

Clocks

47 49 50 51 52

53 54 55 56 57 58

sub. *mf*

59 60 61 62 63

64 73 74 75 76

8 65-72 Unis. *mf*

77 78 79 80 81 82

Unis. *f*

83 84 85 86 87

88 89 90 91 92 93

ff *f* *ff*

Bb

Cold Duck Time

Eddie Harris

Chord progression: G⁷ C⁷ G⁷ C⁷ G⁷ C⁷ G⁷ C⁷ G⁷ C⁷ E^bMA⁷ FMA⁷ G⁷

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

For your use.

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

| | | | | | | | |
|--------------|--------------|--------------|-------------|--------------|--------------|--------------|-------------|
| G^7 | C^7 | $E^b_{MA^7}$ | F_{MA^7} | G^7 | C^7 | $E^b_{MA^7}$ | F_{MA^7} |
| | | | | | | | |
| b7 3 1 | 3 b7 1 | 3 7 1 | 3 7 1 | 5 3 b7 | 9 b7 3 | 7 5 3 | 7 5 3 |

Useful Scales

| | | | | |
|----------------------|----------------------------|---|-----------------|-------------------------------------|
| G Blues Scale | E^b Major | (E^b_{MA}⁷) | F Major | (F_{MA}⁷) |
| | | | | |
| 1 b3 4 b5 5 b7 1 | 1 2 3 4 5 6 7 1 | 1 2 3 4 5 6 7 1 | 1 2 3 4 5 6 7 1 | 1 2 3 4 5 6 7 1 |

Sample Bass Line

| | | | |
|--------------|--------|--------------|--------|
| G^7 | C^7 | G^7 | C^7 |
| | | | |
| 1 5 1 5 b7 1 | 1 1 b7 | 1 5 1 5 b7 1 | 1 1 b7 |

| | | |
|--------------|------------|------------------|
| $E^b_{MA^7}$ | F_{MA^7} | G^7 |
| | | |
| 1 1 1 1 | 1 1 1 | 1 1 1 1 1 5 b7 1 |

Don't Stop Believin'

Bb LOW
(Doubles Alto Sax)

arr. Murtha

Rock 9 SOLO

8

mf

17

13

19

25

24

f

33

29

35

41 45

41

4

mf

53

49


f

54



Musical staff 54-58: Treble clef, key signature of one sharp (F#). Measures 54-58 contain a melodic line with eighth and quarter notes, some beamed together, and slurs.

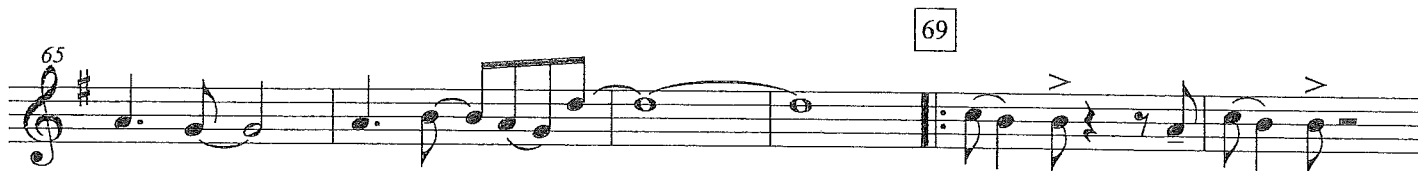
59



Musical staff 59-64: Treble clef, key signature of one sharp (F#). Measures 59-64 continue the melodic line with various rhythmic patterns and slurs.

65

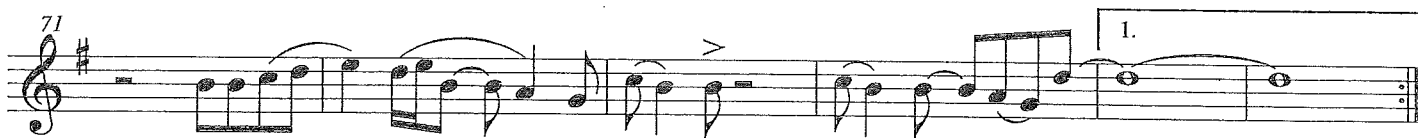
69



Musical staff 65-68: Treble clef, key signature of one sharp (F#). Measures 65-68 include a repeat sign at measure 69. Measures 65-68 feature eighth notes and quarter notes with slurs.

71

1.

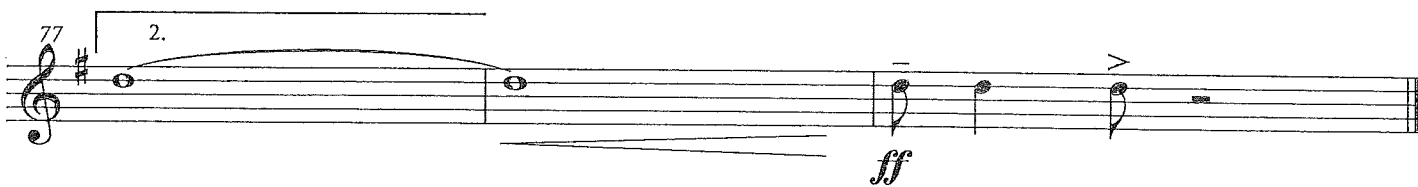


Musical staff 71-76: Treble clef, key signature of one sharp (F#). Measures 71-76 include a first ending bracket labeled '1.' at the end of the staff. The music consists of eighth and quarter notes with slurs.

77

2.

ff



Musical staff 77-82: Treble clef, key signature of one sharp (F#). Measures 77-82 include a second ending bracket labeled '2.' at the beginning. The staff concludes with a double bar line and a fortissimo (*ff*) dynamic marking.

Bb (Low)

Express Yourself

The musical score is written in B-flat major (one flat) and 4/4 time. It consists of 68 measures, divided into 16 measures per system. The score includes various rhythmic patterns, including eighth and sixteenth notes, and chordal textures. Measure numbers 4, 14, 19, 26, 31, 35, 38, 42, 48, 53, 60, and 68 are indicated at the start of their respective systems. The score is divided into sections labeled A through P. Section A (measures 4-13) features a melodic line with a 4-measure rest and a 5-measure rest. Section B (measures 14-18) is a 4-measure rest. Section C (measures 19-25) is a 7-measure rest. Section D (measures 26-30) is a 5-measure rest. Section E (measures 31-34) is a 4-measure rest. Section F (measures 35-37) is a 3-measure rest. Section G (measures 38-41) is a 4-measure rest. Section H (measures 42-47) is a 6-measure rest. Section I (measures 48-52) is a 5-measure rest. Section J (measures 53-57) is a 5-measure rest. Section K (measures 58-63) is a 6-measure rest. Section L (measures 64-67) is a 4-measure rest. Section M (measures 68-71) is a 4-measure rest. Section N (measures 72-75) is a 4-measure rest. Section O (measures 76-79) is a 4-measure rest. Section P (measures 80-83) is a 4-measure rest. The score concludes with a double bar line and repeat sign.

A 4 B 5

14

D 19 E

2 F

26

G 31

35

H

38

I J

42 K

48

L M

53

N O

60

P Repeat 8x

68

Bb (High)

Express Yourself

A

4

5

B

C

14

D optional 8va on bottom notes

19

2

E

F

26

G

31

35

H

38

I

J

42

K

48

L

M

53

N

O

60

P Repeat 8x

68

Clarinet 1
(Doubles Alto 1)

Fly Me To The Moon

In Other Words

Arr. Michael Sweeney

Moderate Latin

1 2 3 4 5 Soli with Tpt

mp *mf* *mp* *mf* *mf*

6 7 8 9 10 11

12 13 14 15 16 17

18 19 20 21 22 23

mp *f*

24 25 26 27 28 29

30 31 32 To Coda 33 34 35

36 37 38 39 40 41

mp *mf* *mp*

42 43 44 45 46 47 48

49 50 51 52 53 54 D.S. al Coda

55 CODA 56 57 58 59 60

fp

Detailed description: This is a musical score for Clarinet 1 (Doubles Alto 1) for the piece 'Fly Me To The Moon' in 'In Other Words' by Michael Sweeney. The score is in 4/4 time and marked 'Moderate Latin'. It consists of 60 measures across ten staves. The first five measures are marked 'Soli with Tpt'. The score includes various dynamics such as *mp*, *mf*, *f*, and *fp*. There are several repeat signs and first/second endings. A 'To Coda' section begins at measure 32, and a 'D.S. al Coda' instruction appears at measure 54. The piece concludes with a 'CODA' section starting at measure 55.

2 Clarinet 1

Fly Me To The Moon

Musical score for Clarinet 1, measures 61-64. The score is written on a single staff with a treble clef. Measure 61 starts with a mezzo-piano (*mp*) dynamic and contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 62 contains a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. Measure 63 starts with a forte (*f*) dynamic and contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 64 contains a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The score includes various musical notations such as slurs, accents, and dynamic markings.

Clarinet 2
(Doubles Alto 2)

Fly Me To The Moon

In Other Words

Moderate Latin

Arr. Michael Sweeney

Musical score for Clarinet 2, arranged by Michael Sweeney. The piece is in 4/4 time and features a 'Moderate Latin' tempo. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The music is divided into measures, with measure numbers 1 through 53 indicated. Dynamics include *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). The score includes various musical notations such as slurs, accents, and a repeat sign at measure 21. A 'To Coda' section begins at measure 33. The score concludes with a final cadence at measure 53.

2 Clarinet 2

Fly Me To The Moon

54 D.S. al Coda

fp

This block contains the first musical staff, starting at measure 54. It features a treble clef and a key signature of one flat. The staff contains two measures of music. The first measure has a whole note G4. The second measure has a quarter note G4 followed by a quarter note A4. The dynamic marking *fp* is placed below the staff.

55 CODA

56 57 58 59 60

This block contains the second musical staff, starting at measure 55. It begins with a double bar line and the word "CODA". The staff contains six measures of music. Measures 56, 58, and 60 contain eighth-note patterns. Measures 57, 59, and 60 contain quarter notes. The dynamic marking *mp* is placed below the staff.

61

62 63 64

mp *f*

This block contains the third musical staff, starting at measure 61. It contains four measures of music. Measures 61, 62, and 64 contain eighth-note patterns. Measure 63 contains quarter notes. The dynamic marking *mp* is placed below the first measure, and *f* is placed below measure 63.

Forever Young

Measure 1 guitar only

B♭ Trumpet

3 2 3 4 5 6 7 8

9 10 11 12 13 14 15 16 17 18 19

Detailed description: The image shows a musical score for a B♭ Trumpet part of the song 'Forever Young'. The score is written on two staves in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The first staff contains measures 1 through 8. Measure 1 is marked 'Measure 1 guitar only' and contains a guitar-specific rhythm. Measures 2-8 feature a melodic line with notes on the staff, some with fingerings (3, 2) and slurs. The second staff contains measures 9 through 19. Measures 9-15 continue the melodic line with slurs. Measures 16-19 feature notes with fermatas. The score ends with a double bar line.

Forever Young

Tenor Saxophone

Measure 1 guitar only

The image shows a musical score for Tenor Saxophone in G major and 4/4 time. The score is divided into two systems. The first system contains measures 1 through 8. Measure 1 is marked 'Measure 1 guitar only' and contains a complex rhythmic pattern. Measures 2 through 8 are mostly quarter notes with some slurs. The second system contains measures 9 through 19. Measure 9 is a complex rhythmic pattern. Measures 10 through 15 are quarter notes with slurs. Measures 16 through 19 are quarter notes with slurs. The score ends with a double bar line.

2 3 4 5 6 7 8

9 10 11 12 13 14 15 16 17 18 19

142

Bb

HEART AND SOUL

- HOAGY CARMICHAEL
FRANK LESSER

Handwritten musical score for guitar in B-flat major, 4/4 time, marked (MED.). The score consists of eight staves of music with various chords and melodic lines.

Staff 1: G E-7 A-7 D7 Gmaj7 E-7 A-7 D7

Staff 2: B-7 E-7 A-7 D7 | 1. G E-7 A-7 D7

Staff 3: 2. G A-7 D7 Gmaj7 D-7 G7 Cmaj7 B7 E7 A7

Staff 4: D7 G7 C7 B7 Cmaj7 B7 E7 A7

Staff 5: D7 G7 C7 D7 | G E-7 A-7 D7

Staff 6: Gmaj7 E-7 A-7 D7 B-7 E-7 A-7 D7

Staff 7: B7#5 E7 A-7 D7 G (E-7 A-7 D7)

I Want You Back

A. Mizell, B. Gordy, D. Richards

Clarinet in B \flat
-Doubles Alto Sax

Recorded by The Jackson 5

J. Wasson

Funky R&B $\text{♩} = 100$

8

f

(13)

mf

(21)

(31)

f

f

(39)

3

(46)

subito mp

grad. cresc.

Detailed description: This is a musical score for a clarinet in B-flat or alto saxophone. The piece is in 4/4 time with a tempo of 100 beats per minute, described as 'Funky R&B'. The key signature has two flats (B-flat and E-flat). The score consists of eight staves of music. The first staff begins with a measure rest of 8 measures, followed by a series of eighth and sixteenth notes, some with accents and slurs. The dynamic marking *f* (forte) is indicated. The second staff continues with similar rhythmic patterns, marked *mf* (mezzo-forte). The third and fourth staves show more complex rhythmic figures with slurs and accents. The fifth staff has a circled measure number 21. The sixth staff features a circled measure number 31 and a triplet of eighth notes. The seventh staff has a circled measure number 39 and another triplet. The eighth staff has a circled measure number 46 and includes dynamic markings *subito mp* (suddenly mezzo-piano) and *grad. cresc.* (gradually crescendo).

This musical score is for the Clarinet part of the second page of the song "I Want You Back". It consists of five staves of music in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, often beamed together. Dynamic markings include *f* (forte) and *ff* (fortissimo). A circled number "54" is placed above the second staff. A second ending bracket labeled "2" is located at the end of the fourth staff. The piece concludes with a double bar line at the end of the fifth staff.

Melody B \flat
LOW

La Copa De La Vida

The Cup of Life
As Recorded by Ricky Martin

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

Samba ($\text{♩} = 120$)

A

Musical staff A, measures 1-8. Key signature: B \flat . Time signature: 4/4. Starts with a 4-measure rest. Dynamics: *ff*. Includes accents and slurs.

B

C

Musical staff B (measures 9-14) and C (measures 15-18). Staff B contains complex chords and slurs. Staff C contains eighth-note patterns with accents.

D

Musical staff D, measures 19-24. Features eighth-note patterns with accents.

E

Musical staff E, measures 25-29. Features eighth-note patterns with accents. Dynamics: *mp*.

Musical staff F, measures 25-29. Features eighth-note patterns with accents.

Musical staff F, measures 30-33. Includes a repeat sign at the beginning. Dynamics: *mf*. Features eighth-note patterns with accents.

Musical staff F, measures 34-37. Features eighth-note patterns with accents and a slur.

To Coda (On 3rd Time) \oplus G

Musical staff G, measures 38-44. Features eighth-note patterns with accents and a slur. Dynamics: *f*.

H

Musical staff H, measures 43-47. Treble clef, key signature of two flats. The staff contains a melodic line with eighth and sixteenth notes, including slurs and accents. The piece concludes with a double bar line.

Solos (begin 2nd time)

I

A7

D m

A7

D m

optional bass line

Musical staff I, measures 48-51. Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes and slurs. A double bar line is present at the end of the staff.

play 2nd & 3rd time only

J

f
A7

D m

A7

D m

D m *D.S. al Coda*

optional bass line

Musical staff J, measures 52-56. Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes and slurs. A double bar line is present at the end of the staff.

K

\oplus Coda

Musical staff K, measures 57-60. Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes and slurs. A double bar line is present at the end of the staff.

Musical staff K continuation, measures 61-64. Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes and slurs. A double bar line is present at the end of the staff.

L

Musical staff L, measures 65-69. Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes and slurs. A double bar line is present at the end of the staff.

M

Musical staff M, measures 70-73. Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes and slurs. A double bar line is present at the end of the staff.

Melody B \flat
HIGH

La Copa De La Vida

The Cup of Life
As Recorded by Ricky Martin

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

Samba (♩ = 120) A

4 *ff*

9 B C

15 D

20 E *mp*

25

30 F *mf*

34

To Coda (On 3rd Time) G

38 *f*

43 H

Musical staff 43-47 in Bb major, 4/4 time. It features a melodic line with eighth and sixteenth notes, including accents and slurs. A box labeled 'H' is placed above the staff at measure 44.

Solos (begin 2nd time)

I 48 optional bass line A7 D m A7 D m

Musical staff 48-51. It includes an optional bass line with notes G2, F2, E2, D2. The main melody starts at measure 48. Chords A7 and Dm are indicated above the staff. Dynamics include *f* and *play 2nd & 3rd time only*.

J 52 optional bass line A7 D m A7 D m D.S. al Coda

Musical staff 52-56. It includes an optional bass line. Chords A7, Dm, and A7 are indicated. The staff ends with a double bar line and a first ending bracket labeled '1.' and '2.' leading to a *D.S. al Coda* instruction.

K Φ Coda 57 *ff*

Musical staff 57-60. It begins with a Coda symbol and the tempo marking *ff*. The melody features eighth notes with accents.

61

Musical staff 61-64. It continues the melodic line with first and second endings indicated by brackets labeled '1.' and '2.'.

L 65 *ff*

Musical staff 65-69. It continues the melodic line with a *ff* dynamic marking. The staff concludes with a double bar line.

M 70

Musical staff 70-73. It features a chordal accompaniment with sustained notes and chords, including a final chord with a sharp sign.

La Copa De La Vida

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

Countermelody Bb
LOW

The Cup of Life
As Recorded by Ricky Martin

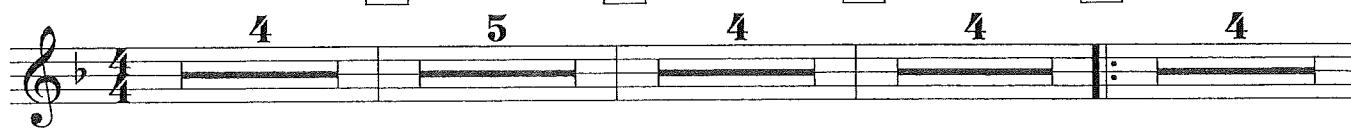
Samba (♩ = 120)

A

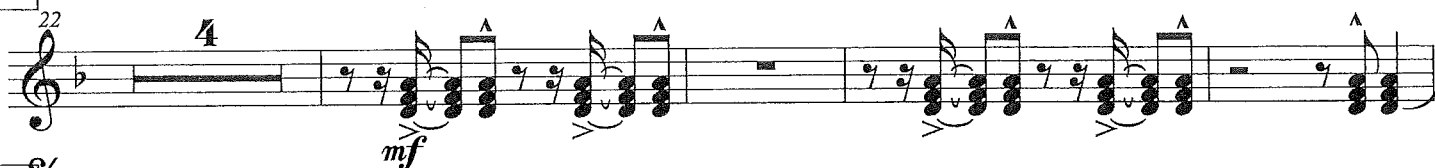
B

C

D



E



F



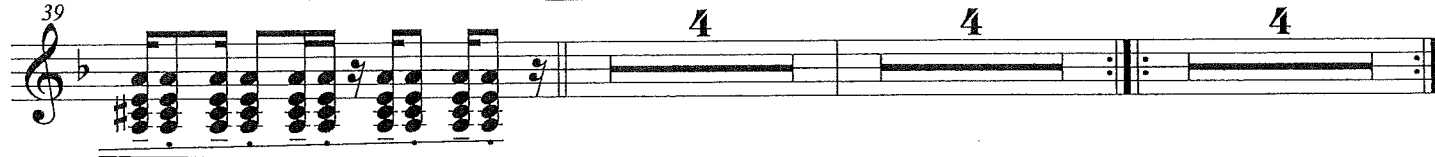
To Coda (On 3rd Time) ⊕

G

H

I

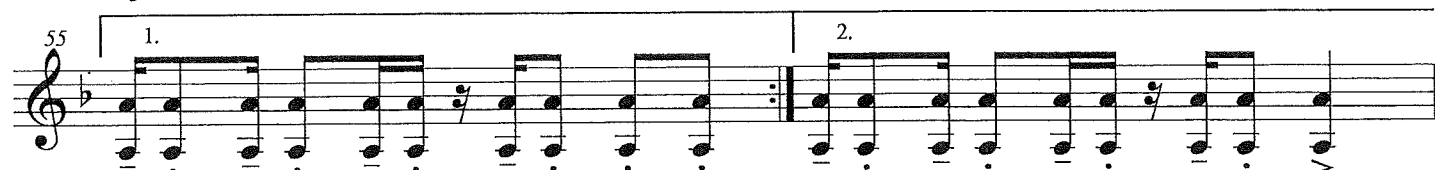
Solos (begin 2nd time)



J



D.S. al Coda



⊕ Coda

play 2nd time only



La Copa De La Vida

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

Countermelody Bb
HIGH

The Cup of Life
As Recorded by Ricky Martin

Samba (♩ = 120)

A

B

C

D

Musical staff for sections A, B, C, and D. It consists of a single line of music in 4/4 time with a key signature of one flat. Above the staff, the measures are grouped into four boxes labeled A, B, C, and D, each containing a measure with a '4' above it. The staff ends with a double bar line and repeat dots.

E

Musical staff for section E, starting at measure 22. It features a 4-measure phrase with a '4' above the first measure, followed by a series of chords with accents and slurs. The dynamic marking *mf* is placed below the staff.

F

Musical staff for section F, starting at measure 30. It begins with a 4-measure phrase, followed by a melodic line with a slur and a 2-measure phrase. The dynamic marking *f* is placed below the staff.

To Coda (On 3rd Time) Φ

G

H

I

Solos (begin 2nd time)

Musical staff for sections G, H, and I, starting at measure 39. It features a series of chords with accents and slurs. Above the staff, the measures are grouped into three boxes labeled G, H, and I, each containing a measure with a '4' above it. The staff ends with a double bar line and repeat dots.

J

Musical staff for section J, starting at measure 52. It consists of a continuous melodic line with a slur and a dynamic marking *f* below the staff.

D.S. al Coda

Musical staff for section J continuation, starting at measure 55. It shows two first endings (1. and 2.) with slurs and accents. The staff ends with a double bar line and repeat dots.

K Coda

Musical staff for section K, starting at measure 57. It features a melodic line with slurs and accents, with the instruction 'play 2nd time only' above the first few measures. The dynamic marking *f* is placed below the staff.

L

M

Musical staff for sections L and M, starting at measure 61. It features a melodic line with slurs and accents, followed by two measures with a '5' above them. The dynamic marking *f* is placed below the staff.

Bass Line Bb
LOW

La Copa De La Vida

The Cup of Life
As Recorded by Ricky Martin

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

Samba (♩ = 120)

A

B

Musical staff for measures 1-13. It begins with a treble clef and a key signature of one flat (Bb). The time signature is 4/4. Above the staff, the number '4' is written over measures 1-4, and '5' is written over measures 5-9. Measure 10 contains a dynamic marking of *ff*. Measure 13 has an accent (>) over the final note.

C

D

play D-E 1st time only

Musical staff for measures 14-18. Measure 14 is marked with a box containing the letter 'C'. The staff contains a continuous eighth-note bass line.

E

Musical staff for measures 19-23. Measure 19 is marked with the number '19'. The staff contains a continuous eighth-note bass line.

mp

Musical staff for measures 24-28. Measure 24 is marked with the number '24'. The staff contains a continuous eighth-note bass line.

F

§

Musical staff for measures 29-32. Measure 29 is marked with the number '29'. A dynamic marking of *mf* is placed below the staff with a slur over measures 29-30. The staff contains a continuous eighth-note bass line.

Musical staff for measures 33-36. Measure 33 is marked with the number '33'. The staff contains a continuous eighth-note bass line.

To Coda (On 3rd Time) ⊕

G

Musical staff for measures 37-40. Measure 37 is marked with the number '37'. A dynamic marking of *f* is placed below the staff. The staff contains a continuous eighth-note bass line.

H

Musical staff for measures 41-44. Measure 41 is marked with the number '41'. The staff contains a continuous eighth-note bass line.

I Solos (begin 2nd time)
play 2nd & 3rd time only

46

Musical staff 46-49: Treble clef, B-flat major key signature. Measures 46-49 contain a rhythmic pattern of eighth notes. A repeat sign is at the end of measure 49, followed by a first ending bracket.

50

50

50

Musical staff 50-53: Treble clef, B-flat major key signature. Measures 50-53 continue the rhythmic pattern. A first ending bracket is above measures 52-53. A dynamic marking *f* is placed above measure 51. A box labeled 'J' is above measure 52.

D.S. al Coda

54

54

54

Musical staff 54-56: Treble clef, B-flat major key signature. Measures 54-56 continue the rhythmic pattern. A first ending bracket is above measures 55-56, with two endings labeled '1.' and '2.'.

K Φ Coda

57

57

57

Musical staff 57-61: Treble clef, B-flat major key signature. Measures 57-61 contain a continuous eighth-note rhythmic pattern. A dynamic marking *ff* is placed below measure 57. A box labeled 'L' is above measure 61.

62

62

62

Musical staff 62-65: Treble clef, B-flat major key signature. Measures 62-65 continue the eighth-note rhythmic pattern. A first ending bracket is above measures 64-65, with two endings labeled '1.' and '2.'. A dynamic marking *ff* is placed below measure 62. A box labeled '4' is above measure 65.

70

70

70

Musical staff 70-73: Treble clef, B-flat major key signature. Measures 70-73 contain a melodic line with slurs and accents. A dynamic marking *ff* is placed below measure 70.

Clarinet 1
(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 2 9-10

11 *mf* 12 13-15 16 17 18 *f*

19 *mf* 20 21-23 24 25 *mf*

26 27 28 29 30

31 *f* 32 33 34 35 36

37 38 39 40 41 42 43

44 45 46 47 48 To Coda 49

50 51 52 53 *f* Solo- Ad lib or as written 54

55 Dm 56 57 Am 58 59 Dm

2 Clarinet 1

Locked Out of Heaven

60 61 End Solo **2** 64 65 66

62-63 *mf*

67 68 **D.S. al Coda**

69 **⊕ CODA** 70 71 72 73

74 75 76 **ff**

Clarinet 2 in Bb
(Doubles Alto 2)

Recorded by BRUNO MARS

Locked Out of Heaven

Arr. Paul Murtha

ROCK

1 2 3 4

5 6 7 8 9 2

11 12 13-15 16 17 17-18 19

20 21-23 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 To Coda 49 50 51

52 53-59 60 61 62 63

64 65 66 67 68 D.S. al Coda

Locked Out of Heaven

2 Clarinet 2 in Bb

69 \oplus CODA 70 71 72 73

74 75 76 77

ff



Clarinet
ALTERNATE Tumpet

A Message To You Rudy

A

B

C

21 *Tenor & Clarinet Solo*

D

E

F

MOVE THE JOY

arr. Bernice

A

B

The musical score is arranged in a standard orchestral format with the following instruments and parts:

- Flute:** Part A is silent; Part B begins with a melody marked *f*.
- Clarinet in B♭:** Part A is silent; Part B begins with a melody marked *f*.
- Bass Clarinet:** Part A is silent; Part B begins with a melody marked *f*.
- Alto Sax.:** Part A is silent; Part B begins with a melody marked *f*.
- Tenor Sax.:** Part A is silent; Part B begins with a melody marked *f*.
- Baritone Sax.:** Part A is silent; Part B begins with a melody marked *f*.
- Trumpet in B♭ 1:** Part A is silent; Part B begins with a melody marked *f*.
- Trombone:** Part A: *f* 2nd Time Only. Part B: *f*.
- Baritone (T.C.):** Part A: *f* 2nd Time Only. Part B: *f*.
- Tuba:** Part A: *f* 2nd Time Only. Part B: *f*.
- Timpani:** Part A: *f* 2nd Time Only. Part B: *f*.
- Mallets 1:** Part A is silent; Part B begins with a melody marked *f*.
- Snare:** Part A: *mp* 2nd Time Only. Part B: *mp*.
- Bass Drum 1:** Part A: *mp*. Part B: *mp*.
- Bass Drum 2:** Part A: *mp*. Part B: *mp*.
- Suspended Cymbal:** Part A is silent; Part B: *mf* 2nd Time Only.
- Synthesizer 1:** Part A: *mf*. Part B: *mf*.

Clarinet in B \flat

Winter Fest

Traditional / Arr. Bernice

Gloria In Excelsis Deo

$\text{♩} = 82$

Majestically

6

10 14 18

22

28 *Ode To Joy* 32 36

40

44 48

52

56

55

Bb

Mr. P.C.

John Coltrane

D_M7
 G_M7
 D_M7
 B_b7
 A7
 D_M7

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

For your use

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

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

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

| | | | | | | | |
|----|----|----|----|----|----|----|----|
| b3 | b7 | b7 | b7 | 9 | 5 | 5 | 5 |
| b7 | b3 | 3 | 3 | b7 | b3 | 3 | 3 |
| 1 | 1 | 1 | 1 | b3 | b7 | b7 | b7 |

Useful Scales

D Blues Scale

D Dorian

(D_{Mi}⁷)

G Dorian

(G_{Mi}⁷)

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

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

B^b Mixolydian

(B^{b7})

A Mixolydian

(A⁷)

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

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

Sample Bass Line

D_{Mi}⁷

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

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

G_{Mi}⁷

D_{Mi}⁷

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

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

B^{b7}

A⁷

D_{Mi}⁷

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

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

From the Paramount and Twentieth Century Fox Motion Picture TITANIC

MY HEART WILL GO ON

(Love Theme from "Titanic")

PART 1
B^b Clarinet/B^b Trumpet

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

Ballad

The musical score is written in 4/4 time and consists of ten staves of music. The key signature is B-flat major (two flats). The score includes various musical notations such as dynamics (mf, mp, p, f), articulation (accents, slurs), and performance instructions like 'Wws. only (if possible)' and 'All'. Measure numbers are indicated in boxes at the start of each line: 7, 9, 17, 20, 25, 28, 33, 35, 41, 43, 45, 49, 53, 55, 61, 64. The piece concludes with a final measure marked with a fermata and a dynamic of p.

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From the Paramount and Twentieth Century Fox Motion Picture TITANIC

MY HEART WILL GO ON

(Love Theme from "Titanic")

PART 2

B \flat Clarinet/B \flat Trumpet

Music by JAMES HORNER

Lyric by WILL JENNINGS

Arranged by PAUL MURTHA

Ballad

8 9 *Wws. only (if possible)*

mp

14 17 *mp*

20 All

25 *f*

33

32

41 *mp* 45 *f* 2

40

53

49

61 *mp*

56

63 *p* *rit.*

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From the Paramount and Twentieth Century Fox Motion Picture TITANIC

MY HEART WILL GO ON

(Love Theme from "Titanic")

PART 3
B \flat Clarinet

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

Ballad

9

10

17

16

25

23

33

29

41

36

45

43

53

50

61

57

64

mf

mp

mf

mf

mp

f

p

rit.

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My Way

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

My Way

Clarinet in Bb 1

Musical score for Clarinet in Bb 1, first system. The score consists of four staves. The first staff begins with a treble clef, a key signature of two flats (Bb), and a common time signature (C). The music starts with a dynamic marking of *p*. The second staff contains a first ending bracket labeled (A). The third staff contains a second ending bracket labeled (B) and a dynamic marking of *f*. The fourth staff contains a dynamic marking of *fp* and a final dynamic marking of *f*. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

My Way

Clarinet in Bb 1

Musical score for Clarinet in Bb 1, second system. The score consists of four staves, identical in notation to the first system. The first staff begins with a treble clef, a key signature of two flats (Bb), and a common time signature (C). The music starts with a dynamic marking of *p*. The second staff contains a first ending bracket labeled (A). The third staff contains a second ending bracket labeled (B) and a dynamic marking of *f*. The fourth staff contains a dynamic marking of *fp* and a final dynamic marking of *f*. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

My Way

Clarinet in Bb 2/3

The first system of the musical score for Clarinet in Bb 2/3 consists of four staves. The first staff begins with a treble clef, a key signature of two flats (Bb), and a 2/3 time signature. The music starts with a dynamic marking of *p* (piano). The second staff contains a circled letter 'A' above a measure. The third staff contains a circled letter 'B' above a measure and a dynamic marking of *f* (forte). The fourth staff concludes with dynamic markings of *fp* (fortissimo piano) and *f* (forte).

My Way

Clarinet in Bb 2/3

The second system of the musical score for Clarinet in Bb 2/3 consists of four staves, mirroring the first system. It begins with a treble clef, a key signature of two flats (Bb), and a 2/3 time signature. The music starts with a dynamic marking of *p* (piano). The second staff contains a circled letter 'A' above a measure. The third staff contains a circled letter 'B' above a measure and a dynamic marking of *f* (forte). The fourth staff concludes with dynamic markings of *fp* (fortissimo piano) and *f* (forte).

PEP BAND CHEERS

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

Imperial March Mi Mi Mi Do So Mi Do So Mi

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

Mari Bros Mi Mi Mi Do Mi So So

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

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

Get Ready For This So So So Do Do Re Re

So So So Te Te Do Do

So So So Do Do Re Re

So So So Te Te Do Re

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

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

More...

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

C Minor Groove: (C Minor)

Antonio Groove: Do Te Le So (Bb Blues)

Harmony: So Fa Me Re

12 Bar Groove: (Bb Blues)

Two Ceremonial Marches

1. Processional

1st Clarinet

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

YBS 54

Maestoso

f

rit.

div.

7

A Andante

unis.

mf

13

B

20

C

27

D

34

div.

f

41

E unis.

mf

1. div. unis.

3

48

1. 2. rit. div. unis.

f

3

div.

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Two Ceremonial Marches

2nd Clarinet

1. Processional

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

YBS 54

Maestoso

f

rit.

7

A Andante

mf

14

B

22

C

30

D

37

E

f

mf

43

1.

3

49

2. rit.

f

3

Melody Bb
LOW

Radioactive

arr. Bernice

As Recorded by Imagine Dragons

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

A

REPEAT 3x

Musical staff A: Chordal accompaniment with eighth notes and rests.

mp Add Top Line Harmony 3rd Time

B

Musical staff B: Melodic line starting at measure 9.

mf

C

Musical staff C: Melodic line starting at measure 14.

optional

Musical staff D: Melodic line starting at measure 19.

play 2nd time only

D

♩

Musical staff E: Melodic line starting at measure 24 with accents.

f

F

Musical staff F: Melodic line starting at measure 30.

To Coda
(On 3rd Time) ⌘

Musical staff G: Melodic line starting at measure 35.

G

Musical staff H: Melodic line starting at measure 40 with first and second endings.

p

D.S. al Coda

Musical staff I: Melodic line starting at measure 45.

H ⌘ Coda

Musical staff J: Coda section starting at measure 50.

Radioactive

Melody Bb
HIGH

arr. Bernice

As Recorded by Imagine Dragons

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

REPEAT 3x

A

mp Add Top Line Harmony 3rd Time

B

mf

optional

C

play 2nd time only

D

E

f

F

p

To Coda
(On 3rd Time) ⊕

1.

2.

G

p

D.S. al Coda

H Coda

Radioactive

Counter melody Bb
LOW

As Recorded by Imagine Dragons

arr. Bernice

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

REPEAT 3x

A 4 B 4 C 8

mf optional 8vb

D $\frac{3}{8}$

21

f

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 Bb
LOW

Radioactive

arr. Bernice

As Recorded by Imagine Dragons

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

REPEAT 3x

The musical score is written in bass clef with a key signature of two flats (Bb) and a 4/4 time signature. It consists of eight sections labeled A through H. Section A is a 4-measure phrase starting with a half note G2, followed by quarter notes G2, F2, and E2, ending with a half note D2. Section B is a 4-measure phrase starting with a half note D2, followed by quarter notes D2, C2, and B1, ending with a half note A1. Section C is a 4-measure phrase starting with a half note A1, followed by quarter notes A1, G1, and F1, ending with a half note E1. Section D is a 4-measure phrase starting with a half note E1, followed by quarter notes E1, D1, and C1, ending with a half note B0. Section E is a 4-measure phrase starting with a half note B0, followed by quarter notes B0, A0, and G0, ending with a half note F0. Section F is a 4-measure phrase starting with a half note F0, followed by quarter notes F0, E0, and D0, ending with a half note C0. Section G is a 4-measure phrase starting with a half note C0, followed by quarter notes C0, B0, and A0, ending with a half note G0. Section H is a 4-measure phrase starting with a half note G0, followed by quarter notes G0, F0, and E0, ending with a half note D0. The score includes dynamic markings: *mp* for section A, *mf* for section B, *f* for section D, and *D.S. al Coda* for section G. There are repeat signs and first/second endings in section G. Section H is marked with a Coda symbol.

A

B

C

D

E

F

G

H

mp

mf

f

To Coda
(On 3rd Time)

1. 2.

D.S. al Coda
8

Coda

Melody B \flat
LOW

Safe & Sound

arr. Bernice

As Recorded by Capital Cities

Dance Groove $\text{♩} = 118$

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The tempo is marked as 'Dance Groove' with a quarter note equal to 118 beats per minute. The score consists of eight staves of music. The first staff (measures 1-8) features a series of chords, starting with a whole rest, followed by chords in the bass clef, marked with a forte (*f*) dynamic. Section A (measures 9-13) begins with a melodic line starting on a whole rest, marked with a mezzo-forte (*mf*) dynamic. Section B (measures 14-18) continues the melodic line. Section C (measures 19-24) includes a double bar line with a repeat sign and a '2' above it, indicating a second ending, with dynamics of *mf* and *f* (2nd time). Section D (measures 25-29) continues the melodic line. Section E (measures 30-34) features a melodic line with a 'To Coda' symbol (⊕) above it, marked with a mezzo-piano (*mp*) dynamic. The final staff (measures 35-40) concludes the piece with a melodic line.

F

45 *mf*

49

G

53

H

60 *mp*

D.S. al Coda

66

I \oplus Coda

J

70 *f*

76

Melody B \flat
HIGH

Safe & Sound

arr. Bernice

As Recorded by Capital Cities

Dance Groove $\text{♩} = 118$

f

A

mf

B

C %

mf **f**(2nd time)

D

To Coda ⌘

E

mp

45 F

mf

49

53 G

mf

60 H

mp

66 *D.S. al Coda*

I ♩ Coda J

70

f

76

Countermelody Bb
LOW

Safe & Sound

arr. Bernice

As Recorded by Capital Cities

Dance Groove ♩ = 118

A

B

9 8 *f*

C

§

D

21 8 *f*

To Coda ⊕

E

F

G

38 4 8 8 *mp cresc.*

H

D.S. al Coda

62 8

I

⊕ Coda

J

70 *f*

75

Countermelody Bb
HIGH

Safe & Sound

arr. Bernice

As Recorded by Capital Cities

Dance Groove ♩ = 118

A B

9 8 *f*

C § D

21 8 *f*

To Coda ⊕

33

E F G

38 4 8 8 *mp cresc.*

H

62 8 *D.S. al Coda*

I ⊕ Coda

J

70 *f*

75



Bass Line Bb
LOW

Safe & Sound

arr. Bernice

As Recorded by Capital Cities

Dance Groove ♩ = 118

Musical score for the main body of the piece, measures 1-66. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It features a bass line with various dynamics and articulations. Measure 1 starts with a rest, followed by a series of notes. Measure 9 has a dynamic marking of *f*. Measure 27 has a dynamic marking of *mf* *f* (2nd time). Measure 35 is marked "To Coda" with a Coda symbol. Measure 58 has a dynamic marking of *mp*. Measure 66 ends with a double bar line and a Coda symbol. The score includes several measures with repeat signs and first/second endings. Section markers A through J are placed above the staff. Measure numbers 9, 27, 35, 50, 58, and 66 are indicated at the start of their respective lines.

Musical score for the Coda section, measures 70-75. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. Measure 70 starts with a dynamic marking of *f*. Measure 75 ends with a double bar line. Section markers I and J are placed above the staff. Measure numbers 70 and 75 are indicated at the start of their respective lines.

Santa Claus Is Comin' To Town

Melody - Bb

Coots & Gillespie
arr. Bernice

Moderate Swing



The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of seven staves of music. The first staff begins with a *mf* dynamic and includes a boxed letter 'A' at the end. The second staff starts at measure 6. The third staff starts at measure 12. The fourth staff starts at measure 18 and includes a boxed letter 'B' at the beginning. The fifth staff starts at measure 24 and includes a boxed letter 'C' at the beginning and the instruction 'To Coda' at the end. The sixth staff starts at measure 30 and includes a boxed letter 'D' at the beginning, the instruction 'D.S. al Coda', a boxed letter 'E' with a circled cross symbol, and a *f* dynamic. The seventh staff starts at measure 37 and concludes with a double bar line.

Santa Claus Is Comin' To Town

Bb Bass Line (Low)

Coots & Gillespie
arr. Bernice

Moderate Swing



C F C C7 F Fm C Am

A

7 Dm7 G7 C C F C C7 F Fm C Am

B

15 Dm7 G7 C C7 F C7 F D7

C

To Coda

D

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

D.S. al Coda

E

31 Dm7 G7 C C Am Dm7 G7 C

39

Bb-Low

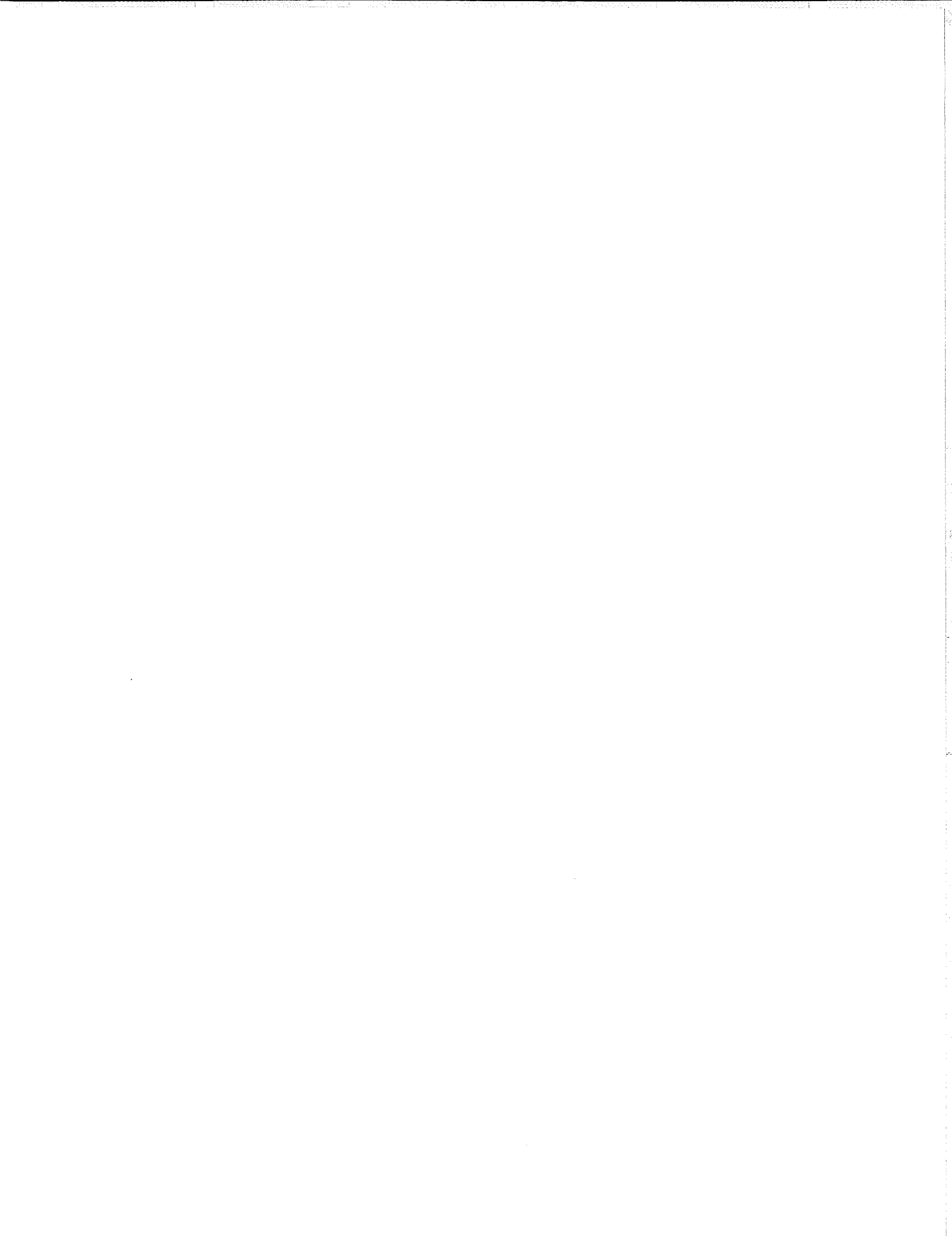
Sight Reading Exercises



Bb - High

Sight Reading Exercises





Clarinet in B \flat

Simple Gifts

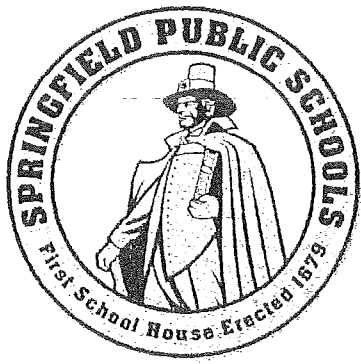
from *Appalachian Spring*

Traditional
Aaron Copland (1900-1990)

$\text{♩} = 72$

mp

f



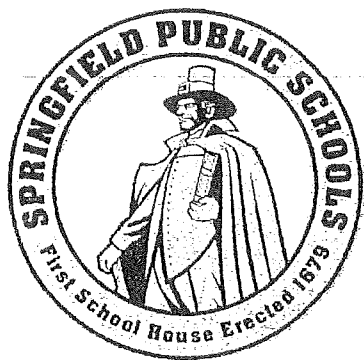
SPS District Determined Measure

Music Performance Rubrics

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

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

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



SPS District Determined Measure

Music Performance Rubric

Name: _____ Date _____

Course: _____

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

SHENANDOAH

for Concert Band

B♭ CLARINET 1

FRANK TICHELI

Freely and very expressive

♩ = c. 50

p *mp*

7 *mf* *mf* *p* *ten.* *pp*

12 ♩ = c. 58 **18** **23** ♩ = c. 63 *p*

rit. **31** ♩ = c. 50 *rit.* *a tempo* *pp*

rit. **35** Pulsating ♩ = c. 58 *p* *rit.*

41 Ethereal, floating ♩ = c. 50 *pp* *p*

47 ♩ = c. 58 **52** **56** Exalted *mp* *dim.* *f*

62 *ff* *sfz* *mp* *f*

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

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

SHENANDOAH

for Concert Band

B \flat CLARINET 2

FRANK TICHELI

Freely and very expressive

$\text{♩} = \text{c. } 50$

7 *p* *mp*

mf *mf* *p* *pp* *ten.*

12 $\text{♩} = \text{c. } 58$ 18 23 $\text{♩} = \text{c. } 63$ *p*

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

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

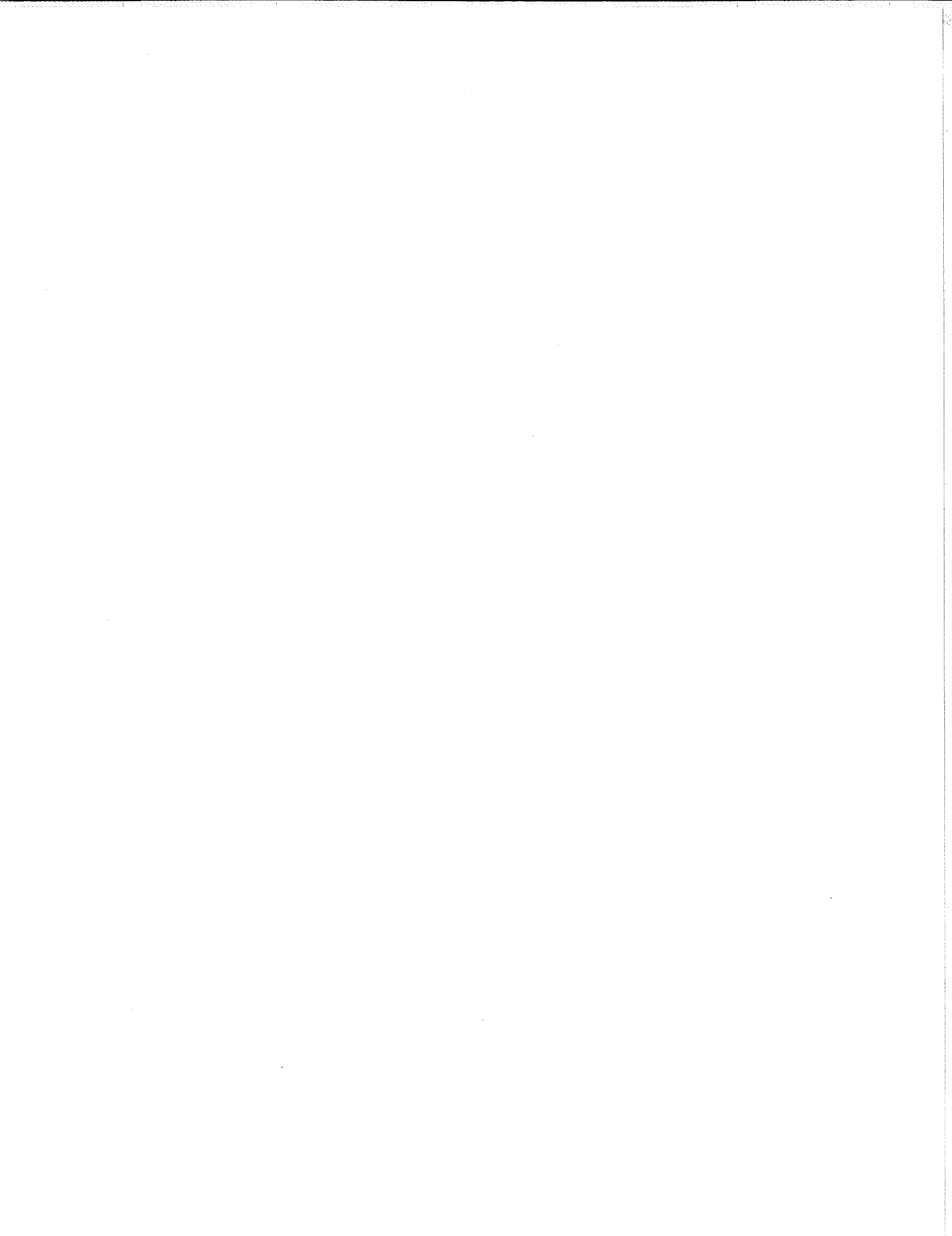
41 Ethereal, floating $\text{♩} = \text{c. } 50$ *pp* 47 $\text{♩} = \text{c. } 58$ *p*

52 *mf*

56 Exalted *f* *ff* *sfz* *mp* 62

69 *f* *mp* *p* 2

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



SHENANDOAH

for Concert Band

B \flat CLARINET 3

FRANK TICHELI

Freely and very expressive
♩ = c. 50

6 7 *ten.*
p *mf* *p* *pp*

12 ♩ = c. 58 18 4 23 ♩ = c. 63
mp *n*

5 *rit.* 31 ♩ = c. 50 35 Pulsating ♩ = c. 58
pp *p*

41 Ethereal, floating
♩ = c. 50
rit. *pp*

47 ♩ = c. 58 3
p

52 56 Exalted
mf *f*

62
ff *sfz* *mp* *f*

69 2
mp *p*

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

Soul Bossa Nova

Bb Part LOW

arr. Stitzel

Sixties Rock

5

13

4 7 *mf*

3 1. *mf*

26 2. 3 *f*

3 34 *ff* *mf*

f

TO CODA ⊕

46

43 *mf*

C7

49

f

54

C7

f

G7

59

F7

C7

f

3

D.S. al Coda

62

⊕ CODA

68

Soul Bossa Nova

Bb Part HIGH

arr. Stitzel

Sixties Rock

5

13

4 7 *mf*

18 3 1. 3 *mf*

25 2. 3 *f*

31 3 34 *ff* *mf*

TO CODA ⊕

46

43 *mf*

C7

Musical staff 49-53. Treble clef, key signature of two flats. Measure 49 starts with a treble rest. Measures 50-53 contain eighth and sixteenth notes with accents and slurs. A dynamic marking *f* is placed below measure 53.

54

Musical staff 54-58. Treble clef. Measure 54 starts with a treble rest. Chord markings C7 and G7 are placed above measures 54 and 58 respectively. The staff contains eighth and sixteenth notes with accents and slurs.

Musical staff 59-61. Treble clef. Measure 59 starts with a treble rest. Chord markings F7 and C7 are placed above measures 59 and 60 respectively. The staff contains eighth and sixteenth notes with accents and slurs. A triplet of eighth notes is marked with a '3' in measure 61. The staff ends with a double bar line. The instruction *D.S. al Coda* is written to the right of the staff.

Musical staff 62-67. Treble clef. Measure 62 starts with a treble rest. A Coda symbol (a circle with a cross) is placed above measure 62, followed by the word CODA. The staff contains eighth and sixteenth notes with accents and slurs.

Musical staff 68-73. Treble clef. Measure 68 starts with a treble rest. The staff contains eighth and sixteenth notes with accents and slurs.

THE STAR SPANGLED BANNER

1st B \flat Clarinet

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

11

19

mp

27

f

The musical score is written for a 1st B \flat Clarinet in 3/4 time. It consists of seven staves of music. The first staff begins with a treble clef, a 3/4 time signature, and the tempo/mood marking 'Majestic'. The key signature has one flat (B \flat). The score includes several measures with dynamic markings: 'f' (forte) at measure 3, 'mp' (mezzo-piano) at measure 19, and 'f' (forte) at measure 27. Measure numbers 3, 11, 19, and 27 are enclosed in boxes. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and slurs. The piece concludes with a final cadence on the seventh staff.

THE STAR SPANGLED BANNER

2nd B \flat Clarinet

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

11

19

mp

27

f

TAKE THE "A" TRAIN

CLARINET

Words and Music by
BILLY STRAYHORN

Arranged by MICHAEL SWEENEY

(MEDIUM SWING) (♩ = $\frac{3}{4}$)

5

1. 2. 3. 5. 6. 7.

8. 9. 10. 11. 12. 13.

15

15. 16. 17. 18. 19. 20. 21.

23

22. 23. 24. 25. 26. 27. 28.

31

29. 30. 31. 32. 33. 34.

SOLO FOR ANY INSTRUMENT

41

35. 37. 39. 41. 42. 43.

49

44. 45. 46. 47. 48. 49.

D.S. AL CODA
(WITH REPEAT)

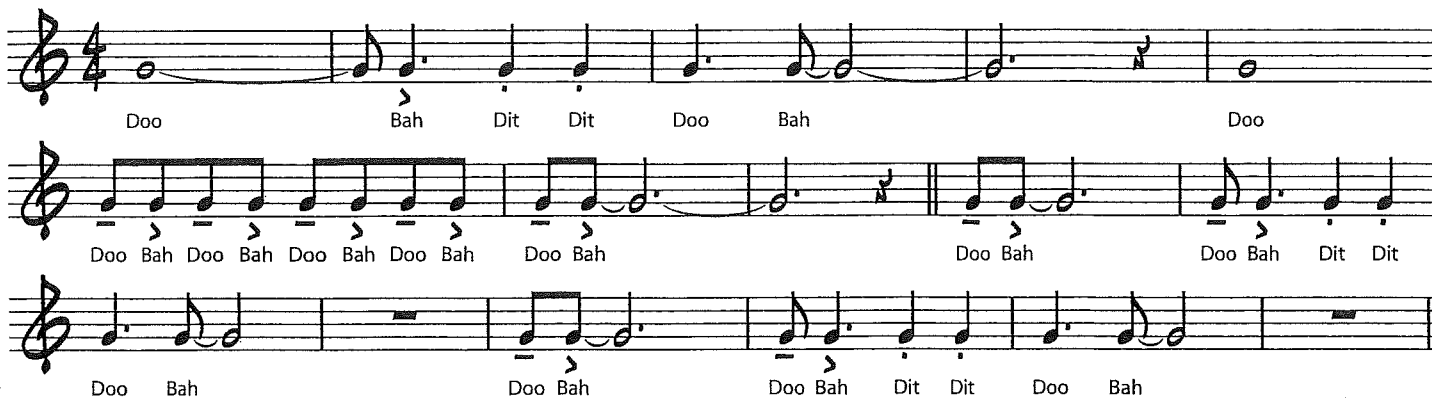
50. 51. 52. 53. 55. 56.

CODA

57. 58. 59. 60. 61.

CLARINET

Rhythm Workout



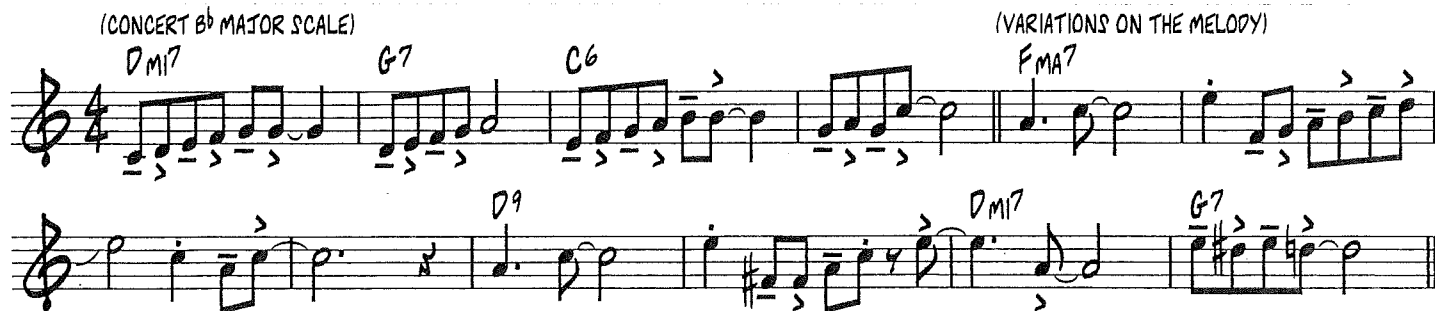
Rhythm Workout musical notation in 4/4 time. It consists of three staves of music. The first staff has notes with lyrics: Doo, Bah, Dit, Dit, Doo, Bah, Doo. The second staff has notes with lyrics: Doo Bah, Doo Bah, Doo Bah, Doo Bah, Doo Bah, Doo Bah, Doo Bah, Doo Bah, Dit, Dit. The third staff has notes with lyrics: Doo, Bah, Doo Bah, Doo Bah, Dit, Dit, Doo, Bah.

Melody Workout



Melody Workout musical notation in 4/4 time. It consists of three staves of music. The first staff shows a sequence of notes. The second and third staves show more complex melodic lines with slurs and accents.

Chord/Scale Workout



Chord/Scale Workout musical notation in 4/4 time. It consists of two staves of music. The first staff is labeled "(CONCERT B^b MAJOR SCALE)" and the second staff is labeled "(VARIATIONS ON THE MELODY)". Chord symbols include Dm17, G7, C6, FMA7, D9, and Dm17.

Demonstration Solo



Demonstration Solo musical notation in 4/4 time. It consists of four staves of music. The first staff starts with a circled 31 and a triplet. The second staff starts with a circled 31 and "2ND TIME" and a 4-measure rest. The third staff starts with a circled 41 and "FMA7". The fourth staff starts with a circled 49 and "(G7)". Chord symbols include Dm17, G7, C6, Dm17, G7, D9, Dm17, G7, and C6.

THE TEMPEST

B \flat CLARINETS

ROBERT W. SMITH

With energy!

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

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

THE TEMPEST

B \flat BASS CLARINET

ROBERT W. SMITH

With energy!

1 2 3 4 5 6 7 8 9 10

mp *f* *f*

11 12 13 14 15 16 17 18 12 30

mp *ff* *mp*

31 32 33 34 35 36 37 38 39 40

f *mp*

41 42 43 44 45 46 47 48

ff *mp*

49 50 51 52 53 54 55

56 57 58 59 60 61 62 63 64

f

65 66 67 68 69 3 72 73

mp *mf* *f*

74 75 76 77 78 79

ff

THE TEMPEST

B \flat TENOR SAXOPHONE
(BARITONE T.C.)

ROBERT W. SMITH

With energy!

9

4 T. Sax. only + Bar.

5 6 7 8 10 11

mp *p* *f*

18 4

12 13 14 15 16 17

ff

Detailed description: This block contains the first two staves of music. The first staff starts with a 4-measure rest, then begins with a melodic line in 4/4 time. Dynamics range from mezzo-piano (mp) to fortissimo (ff). A box with the number 9 is above measure 9. The second staff continues the melody, ending with a 4-measure rest. A box with the number 18 is above measure 18.

T. Sax. only

22 23 24 25 26 27 28 29

mf

Detailed description: This staff contains measures 22 through 29. The melody continues with a mezzo-forte (mf) dynamic.

36

tutti

30 31 32 33 34 35 37

f

Detailed description: This staff contains measures 30 through 37. The dynamic is forte (f). A box with the number 36 is above measure 36, and the word 'tutti' is written above measure 37.

45

38 39 40 41 42 43 44

ff *mp*

Detailed description: This staff contains measures 38 through 44. Dynamics range from fortissimo (ff) to mezzo-piano (mp). A box with the number 45 is above measure 45.

46 47 48 49 50 51 52 53

Detailed description: This staff contains measures 46 through 53. The melody consists of eighth-note patterns.

54 55 56 57 58 59 60 61 62

Detailed description: This staff contains measures 54 through 62. The melody continues with eighth-note patterns.

63

69

64 65 66 67 68

f

2

Detailed description: This staff contains measures 64 through 68. The dynamic is forte (f). A box with the number 63 is above measure 63, and a box with the number 69 is above measure 69. The staff ends with a 2-measure rest.

71 72 73 74 75 76 77 78 79

mf *f* *ff*

Detailed description: This staff contains measures 71 through 79. Dynamics range from mezzo-forte (mf) to fortissimo (ff).

Bb

429

(MED. ROCK)

WATERMELON MAN

- HERBIE HANCOCK

INTRO

G7

Musical notation for the Intro section, featuring a treble and bass clef staff in 4/4 time with a key signature of one sharp (F#). The melody consists of eighth notes and quarter notes, while the bass line features a steady eighth-note pattern.

HEAD

G7

Musical notation for the first line of the Head section, treble clef, 4/4 time. It begins with a whole note chord followed by a melodic line of eighth notes.

RHYTHM CONT. SIM.

C7

G7

Musical notation for the second line of the Head section, treble clef, 4/4 time. It continues the melodic line from the first line.

D7

C7

D7

C7

Musical notation for the third line of the Head section, treble clef, 4/4 time. It features a melodic line with various chord changes indicated above the staff.

OPTIONAL Bvb

D7

C7

G7

Musical notation for the fourth line of the Head section, treble clef, 4/4 time. It concludes the melodic phrase with a final chord.

Melody Bb
LOW

You Are Good

arr. Bernice

As Recorded by Israel Houghton

Driving ♩ = 132

A

B top melody

4

f

C

11

mf

D

21

E

25

f

To Coda
(On Last/3rd Time)

36

F skip to G 2nd time

41

1. Repeat To Verse

optional 8va

G

47

2. To Bridge

call & response
w/ bass line

51

H 57

62

I optional
optional 8vb

67

J

mp

71

K 76

81

D.S. al Coda

L Coda 85

90

ff

Melody Bb
HIGH

You Are Good

arr. Bernice

As Recorded by Israel Houghton

Driving ♩ = 132

The musical score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of several systems of music:

- System 1:** Starts with a 4-measure rest, followed by a half note G4, a quarter note A4, and a half note Bb4. Section A is marked with a box and contains a half note G4, a quarter note A4, and a half note Bb4. Section B, labeled 'top melody', contains a half note G4, a quarter note A4, and a half note Bb4.
- System 2:** Starts at measure 11 with a half note G4, a quarter note A4, and a half note Bb4. Section C, labeled 'optional 8va', contains a half note G4, a quarter note A4, and a half note Bb4. The dynamic is *mf*.
- System 3:** Continues the melody from measure 16 to 20.
- System 4:** Starts at measure 21 with a half note G4, a quarter note A4, and a half note Bb4. Section D is marked with a box and contains a half note G4, a quarter note A4, and a half note Bb4.
- System 5:** Starts at measure 25 with a half note G4, a quarter note A4, and a half note Bb4. Section E is marked with a box and contains a half note G4, a quarter note A4, and a half note Bb4. The dynamic is *f*.
- System 6:** Continues the melody from measure 30 to 35.
- System 7:** Starts at measure 36 with a half note G4, a quarter note A4, and a half note Bb4. Section F is marked with a box and contains a half note G4, a quarter note A4, and a half note Bb4. The dynamic is *f*. The instruction 'To Coda (On Last/3rd Time)' is written above the staff.
- System 8:** Starts at measure 41 with a half note G4, a quarter note A4, and a half note Bb4. Section G is marked with a box and contains a half note G4, a quarter note A4, and a half note Bb4. The instruction 'skip to G 2nd time' is written above the staff.
- System 9:** Starts at measure 47 with a half note G4, a quarter note A4, and a half note Bb4. Section H is marked with a box and contains a half note G4, a quarter note A4, and a half note Bb4. The instruction '2. To Bridge' is written above the staff.

call & response
w/ bass line



Countermelody Bb

You Are Good

arr. Bernice

As Recorded by Israel Houghton

Driving ♩ = 132

A B C

D

E

To Coda
(On Last/3rd Time) ⊕

F skip to G 2nd time

G H I J

K

D.S. al Coda

L ⊕ Coda

Bass Line Bb
LOW

You Are Good

arr. Bernice

As Recorded by Israel Houghton

Driving ♩ = 132

A

B

Musical staff A: Treble clef, 4/4 time signature. Starts with a 4-measure rest, followed by a half note G2, a half note G2, and a half note G2. Dynamics: *f*.

C

Musical staff C: Treble clef, 4/4 time signature. Consists of a continuous eighth-note bass line. Dynamics: *mf*.

D §

Musical staff D: Treble clef, 4/4 time signature. Consists of a continuous eighth-note bass line. Dynamics: *mf*.

E

Musical staff E: Treble clef, 4/4 time signature. Starts with a half note G2, followed by a half note G2, and a half note G2. Dynamics: *f*.

Musical staff F: Treble clef, 4/4 time signature. Consists of a continuous eighth-note bass line.

To Coda
(On Last 3rd Time) ⊕

Musical staff G: Treble clef, 4/4 time signature. Consists of a continuous eighth-note bass line.

F skip to G 2nd time

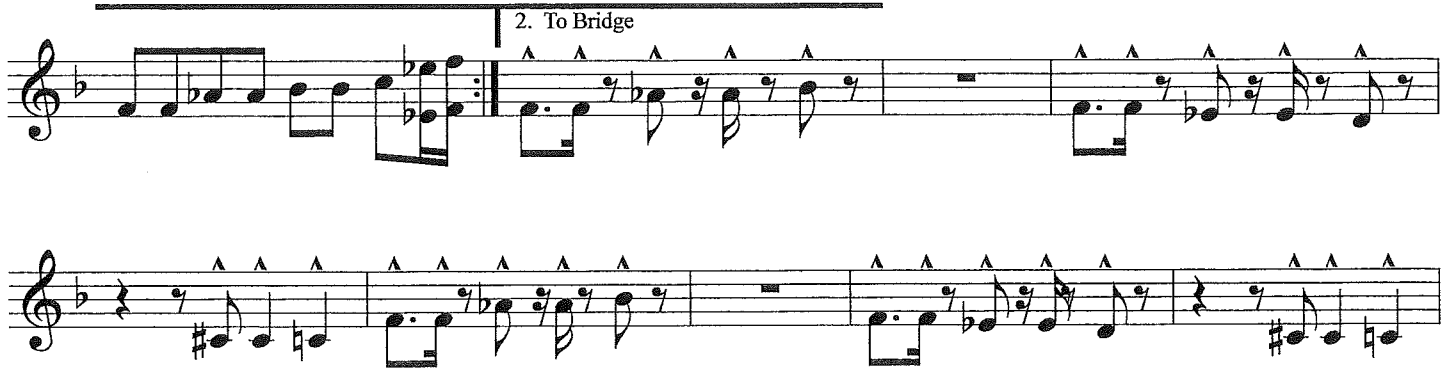
1. Repeat To Verse

Musical staff H: Treble clef, 4/4 time signature. Consists of a continuous eighth-note bass line.

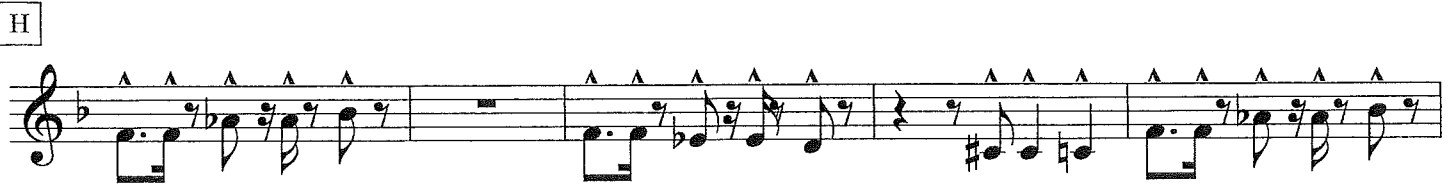
Musical staff I: Treble clef, 4/4 time signature. Consists of a continuous eighth-note bass line.

G

2. To Bridge



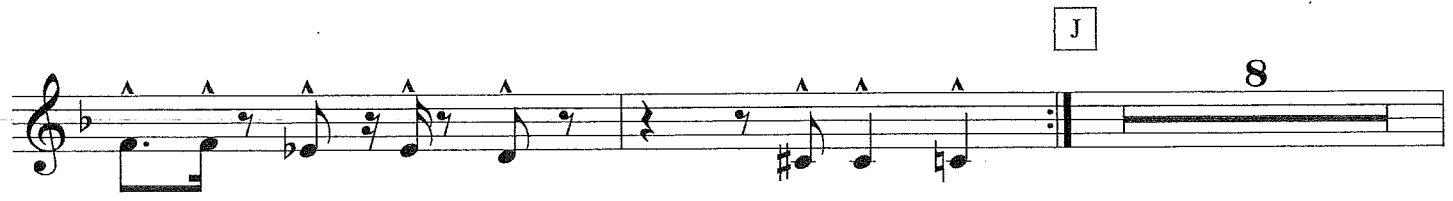
H



I

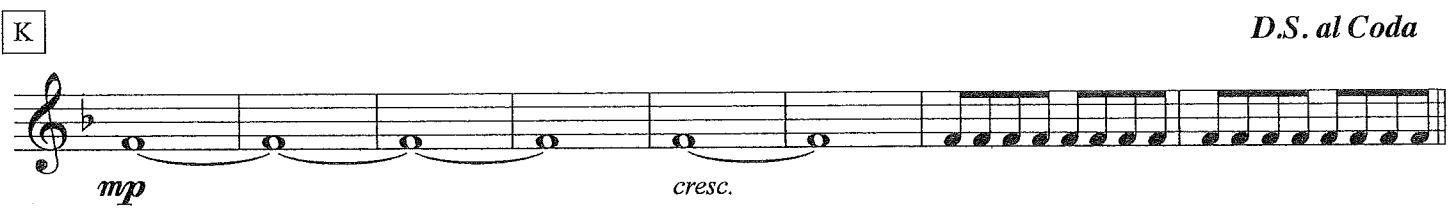


J



K

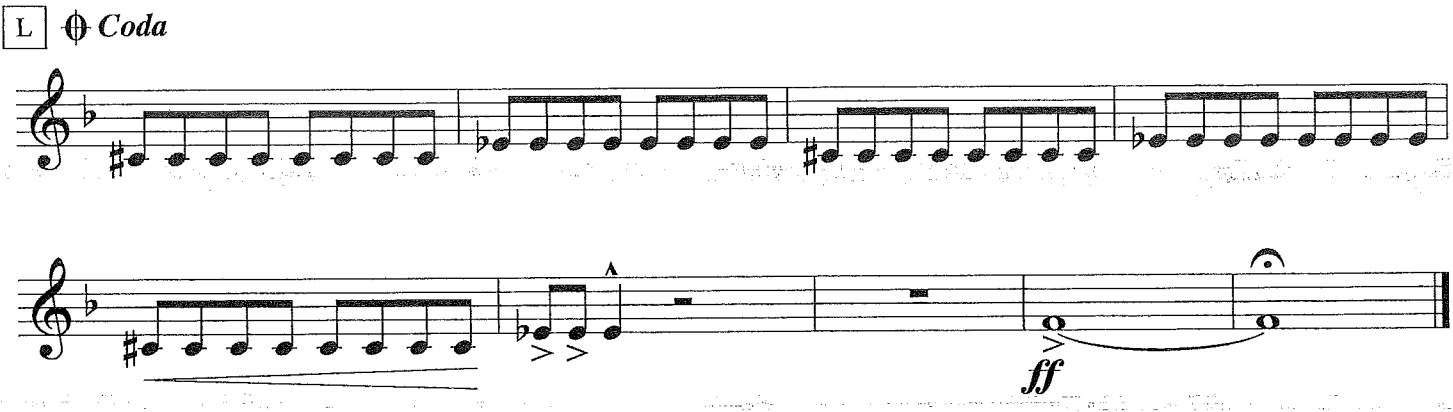
mp *cresc.*



D.S. al Coda

L

Coda



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

CLARINET I

Music and Lyrics by
RANDY NEWMAN
Arranged by RICK STITZEL

(UNISON PATTERN)

(SWING) (♩ = ♪)

mf

f

6

4

6-9

mf

10 11 12 13

f

14 15 16 17 18

1.

2.

19-22 23

CLARINET I

24

Musical staff 1: Treble clef, 24-26 measure rest, 27 measure, *mf* dynamic, accent.

Musical staff 2: Treble clef, measures 28-31 with notes and dynamics.

32

Musical staff 3: Treble clef, 32-35 measure rest, 36-37 measures, *mf* dynamic, accent.

TO CODA ⊕ (40) (SOLO FOR ANY TRUMPET (OR PLAY AS SOLI))

Musical staff 4: Treble clef, 38-41 measures.

Musical staff 5: Treble clef, 42-45 measures.

Musical staff 6: Treble clef, 46-49 measures.

(END SOLO) (PLAY)

D.S. AL CODA

Musical staff 7: Treble clef, 50-53 measures.

⊕ CODA

Musical staff 8: Treble clef, 54-56 measures, *mp* dynamic, accent.

Musical staff 9: Treble clef, 57-60 measures.

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

CLARINET 2

Music and Lyrics by
RANDY NEWMAN
Arranged by RICK STITZEL

(UNISON PATTERN)

(SWING) (♩ = ̇³ ♩)

(SWING) (♩ = ̇³ ♩)

CLARINET 2

24

24-26 27 28 29 30 31

mf

32

32-35 36 37

mf

TO CODA \oplus 40 (SOLO FOR ANY TRUMPET (OR PLAY AS SOLI))

38 39 41

42 43 44 45

46 47 48 49

(END SOLO) (PLAY)

D.S. AL CODA

50 51 52 53

\oplus CODA

54 55 56

mp

57 58 59 60

f

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

TENOR SAX I

Music and Lyrics by
RANDY NEWMAN
Arranged by RICK STITZEL

(UNISON PATTERN)

(SWING) (♩ = ̇♩̇)

Musical staff 1: Tenor Sax I part, measures 1-4. Includes dynamics *mf* and a unison pattern.

Musical staff 2: Tenor Sax I part, measures 5-8. Includes dynamics *f* and *SUB. mp*, and a swing pattern.

Musical staff 3: Tenor Sax I part, measures 9-13. Includes dynamics *mf* and a circled 6.

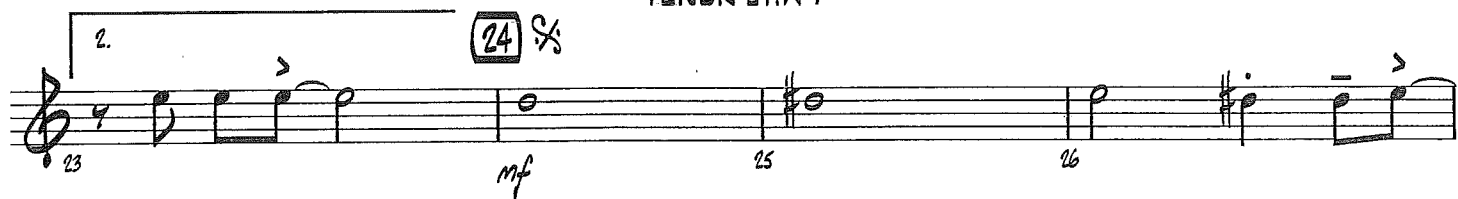
Musical staff 4: Tenor Sax I part, measures 14-17.

Musical staff 5: Tenor Sax I part, measures 18-22. Includes dynamics *f*.

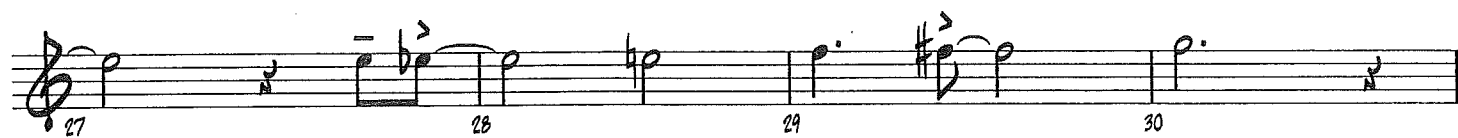
Musical staff 6: Tenor Sax I part, measures 23-28. Includes dynamics *SUB. mp* and a first ending bracket.

TENOR SAX I

2. 24 

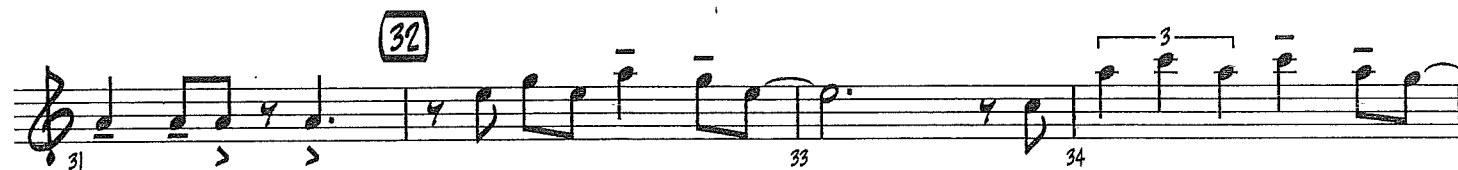


23 25 26




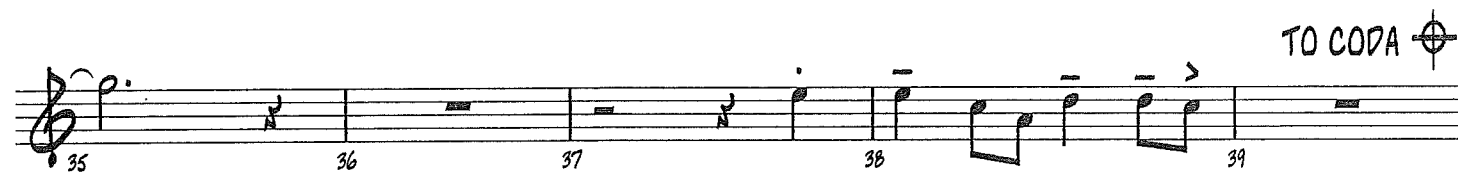
27 28 29 30

32



31 33 34

TO CODA 



35 36 37 38 39

40

4 

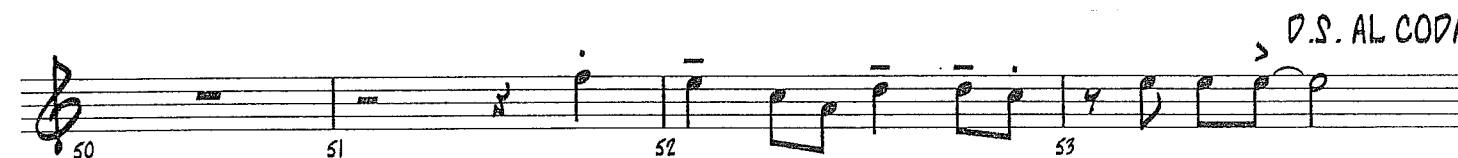


40-43 44 45



46 47 48 49

D.S. AL CODA



50 51 52 53

 CODA



54 55 56



57 58 59 60

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

TENOR SAX 2

Music and Lyrics by
RANDY NEWMAN
Arranged by RICK STITZEL

(UNISON PATTERN)

(SWING) (♩ = ♪³)

mf

(SWING) (♩ = ♪³)

f

2

3

4 SUB. mp

mf

6

7

8

f

9

10

11

12

13

f

14

15

16

17

SUB. mp

18


19

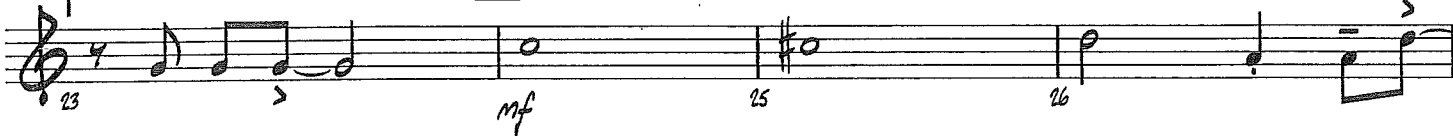
20

21

22

TENOR SAX 2

2. 24 



32




TO CODA 

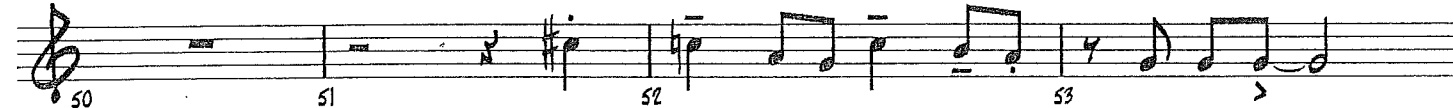



40


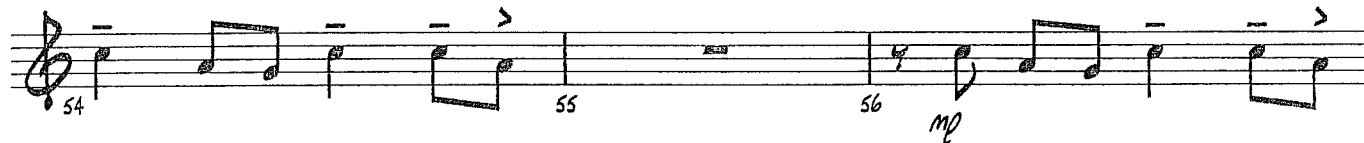
4



D.S. AL CODA



 CODA



Chords and Complementary Scales

C C Major

1 2 3 4 5 6 7 1

C C Major Pentatonic

1 2 3 5 6 1

C⁶ C Major

1 2 3 4 5 6 7 1

C⁶ C Major Pentatonic

1 2 3 5 6 1

C_M⁷ C Major

1 2 3 4 5 6 7 1

C_M^{7(#11)} C Lydian

1 2 3 #4 5 6 7 1
(#11)

C_M C Dorian

1 2 b3 4 5 6 b7 1

C_M C Melodic Minor

1 2 b3 4 5 6 7 1

C_M⁶ C Dorian

1 2 b3 4 5 6 b7 1

C_M⁶ C Melodic Minor

1 2 b3 4 5 6 7 1

C_M⁷ C Dorian

1 2 b3 4 5 6 b7 1

C_M⁷ C Aeolian

1 2 b3 4 5 b6 b7 1

C_M^{7(b9)} C Locrian

1 b2 b3 4 b5 b6 b7 1

C^o C Whole/half diminished

1 2 b3 4 b5 b6 b7 7 1

C⁷ C Mixolydian

1 2 3 4 5 6 b7 1

C⁷_{SUS} C Mixolydian

1 2 3 4 5 6 b7 1

C^{7(b9)} C Half/whole diminished

1 b2 #2 3 #4 5 6 b7 1
(b9) (#9) (#11)

C^{7(#9)} C Half/whole diminished

1 b2 #2 3 #4 5 6 b7 1
(b9) (#9) (#11)

C^{7(#11)} C Lydian Dominant

1 2 3 #4 5 6 b7 1
(#11)

C⁷_{SUS}(#9) C Phrygian

1 b2 #2 4 5 b6 b7 1
(b9) (#9)

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

Below are two groups of chord spelling:

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

(No Chord)

NC. C bass C C⁶ C^{6/9} C^(add 9)

C^{MA7} C^{MA7(add 13)} C^{MA9} C^{MA13} C⁷ C⁹ C¹³

C^{Mi} C^{Mi6} C^{Mi6/9} C^{Mi(add 9)} C^{Mi7} C^{Mi7(add 11)} C^{Mi7(add 13)}

C^{Mi9} C^{Mi11} C^{Mi13} C^{Mi(MA7)} C^{Mi9(MA7)} C^{Mi7(b5)} C^{Mi9(b5)} C^{Mi11(b5)}

C^{dim.} C^{o7} C^{o7(add MA7)} C⁺ C^{SUS} C^{7SUS} C^{9SUS} C^{13SUS} C^{7SUS4-3}

C^{MA7(b5)} C^{MA7(#5)} C^{MA7(#11)} C^{MA9(#11)} C^{MA13(#11)} C^{7(b5)} C^{9(b5)}

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

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

C^{/E} C^{/G} E^{/C} B^{/C} C^(add 9)_E C^(add 9)_{omit3} C^{7(omit3)} C^{Mi7(omit5)}

C^{#MA7(b5)}_{SUS} F^{#7}_{SUS}^(add 3) B^b_(add 13)^(add 9) A⁺_(add #9)^(add b9) G^{#Mi7}_(omit 5)^(add 11)

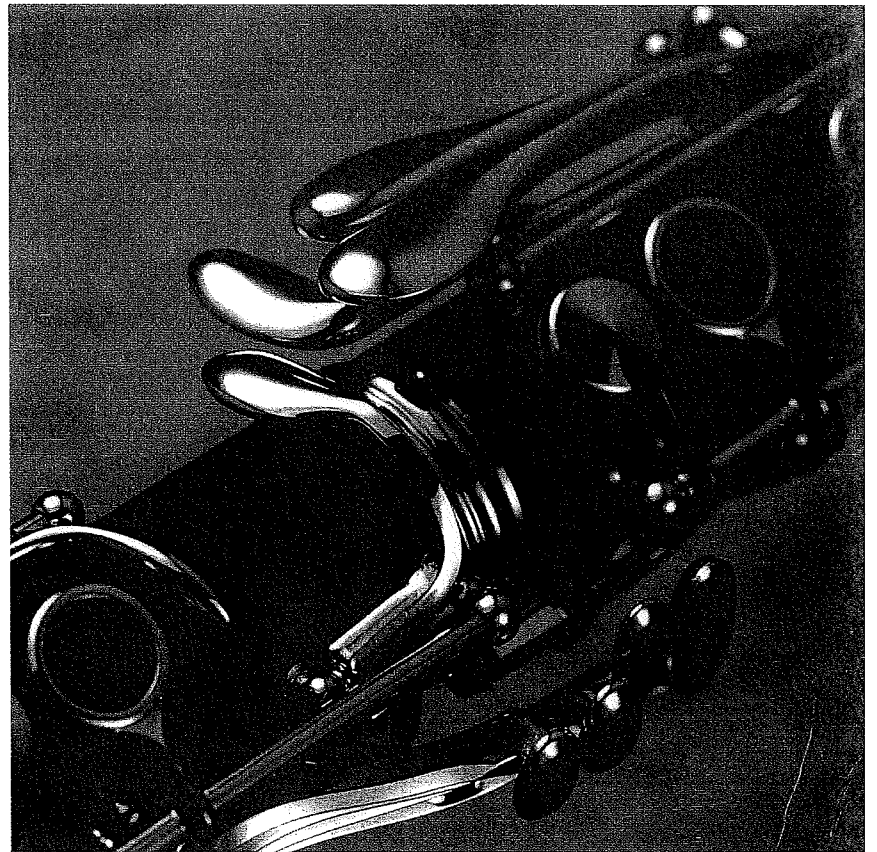
F_{F#} E⁺_G G⁷_{SUS/A} G^{MA7}_{F#}^(b5) E^b_{MA7}^(b5)_F B^{MA7}_{SUS/F#}



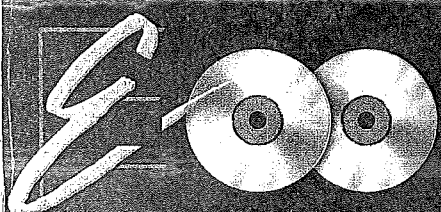
B^b CLARINET BOOK 1

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PAUL LAVENDER
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THE BASICS

Posture

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

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

Breathing & Airstream

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

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

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

Producing The Essential Tone

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

REED PLACEMENT

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

EMBOUCHURE

- Moisten your lips and roll the lower lip over your bottom teeth.
- Firm the corners of your mouth like a slightly puckered smile.
- Stretch your chin downward.
- Place the mouthpiece on your lower lip so that the reed extends about 1/2 inch into your mouth. Place upper teeth on top of the mouthpiece.
- Close your mouth around the mouthpiece. Keep the corners of the mouth firm and the chin pointing downward.

Taking Care Of Your Instrument

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

- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Drop a weighted chamois or cotton swab into the bell and pull it out through the barrel.
- Carefully twist off the barrel and dry off any additional moisture. Place it in the case.
- Gently twist the upper and lower sections apart, with the bell still attached. Place the upper section in the case.
- Remove the bell and place the bell and lower section back into the case.
- As you put each piece back in the case, check to be sure they are dry.
- Your case is designed to hold only specific objects. If you try to force anything else into the case, it may damage your instrument.

MOUTHPIECE WORKOUT

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



REST



REST

Getting It Together

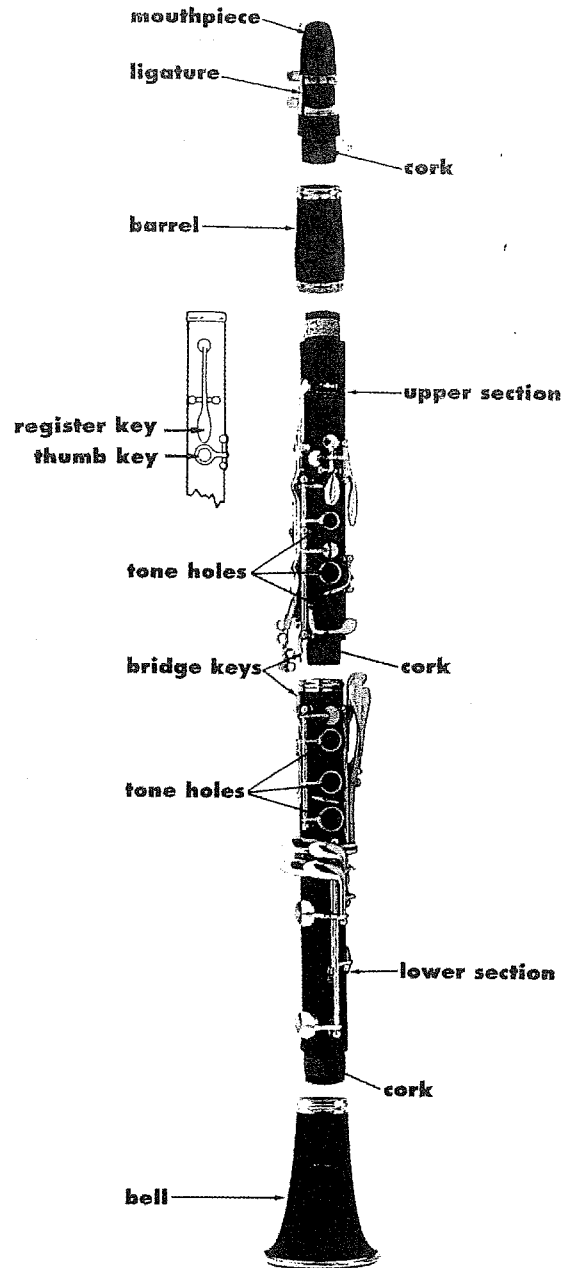
If you just played the MOUTHPIECE WORKOUT, begin by carefully removing the reed. Otherwise, take the reed from its case.

- Step 1** Put the thin end of the reed into your mouth to moisten it thoroughly while assembling your instrument. If needed, rub a small amount of cork grease on all corks. Clean hands.
- Step 2** Hold the lower section in the palm of your left hand, with the key work facing up. Do not put any pressure on the long rod. Pick up the bell with your right hand and gently twist it onto the cork of the lower section.
- Step 3** Hold the upper section in your right hand so you can depress the lower of the two open rings with your second finger. Gently twist the upper section into the lower section. Check that the bridge key on the upper section crosses directly over its connector on the lower section. The tone holes of the two sections should be aligned.
- Step 4** Hold your instrument in your left hand, near the top of the upper section. Pick up the barrel in your right hand and gently twist its larger end onto the top of the upper section.
- Step 5** Twist the mouthpiece into the barrel. The flat side of the mouthpiece should form a straight line with the register key and thumb rest. Place the reed on the mouthpiece (see page 2).



Step 6

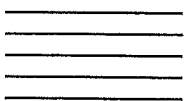
With your right thumb under the thumb rest and left thumb on the thumb key, use the pads of your fingers to cover the tone holes. Your fingers should curve naturally. Bring the clarinet up as shown on the left:



READING MUSIC

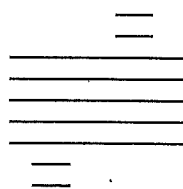
Identify and draw each of these symbols:

Music Staff



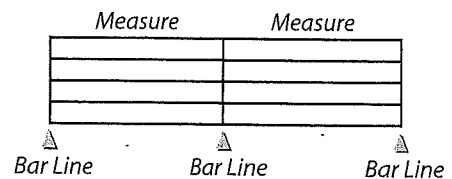
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

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.

G

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

The Beat

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

One beat = 1 &
↓ ↑

Notes And Rests

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

♪ Quarter Note = 1 beat
} Quarter Rest = 1 silent beat

2. COUNT AND PLAY

3. A NEW NOTE

Look for the fingering diagram with each new note.

F

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

4. TWO'S A TEAM

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

5. HEADING DOWN

Practice long tones on each new note.

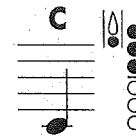
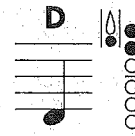
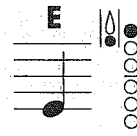
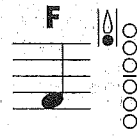
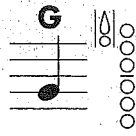
E

6. MOVING ON UP

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

Notes In Review

Memorize the fingerings for the notes you've learned:



14. ROLLING ALONG

Go to the next line. ▽



Double Bar ▽

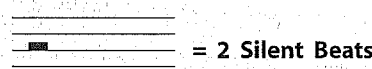


Half Note

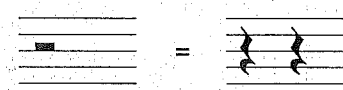


1 & 2 &

Half Rest



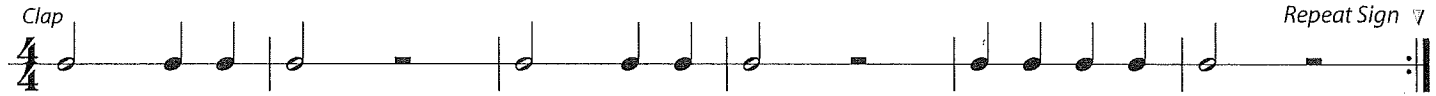
1 & 2 &



15. RHYTHM RAP

Clap the rhythm while counting and tapping.

Repeat Sign ▽



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

16. THE HALF COUNTS



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

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.



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

33. DEEP POCKETS - New Note

B Musical notation for 'DEEP POCKETS' in 4/4 time. It starts with a bass clef and a key signature of one flat (B-flat). The melody consists of eighth notes with accents. A chord diagram for a B-flat major triad (B-flat, D, F) is shown above the first few notes. The piece ends with a repeat sign.

34. DOODLE ALL DAY

Musical notation for 'DOODLE ALL DAY' in 4/4 time. The melody consists of eighth notes with accents. The piece ends with a repeat sign.

35. JUMP ROPE

Musical notation for 'JUMP ROPE' in 4/4 time. The melody consists of eighth notes with accents. The piece ends with a repeat sign.

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

7 Pick-up note

 Musical notation for 'A-TISKET, A-TASKET' in 4/4 time. It features a 7-beat pick-up note. The melody consists of eighth notes with accents. The piece ends with a repeat sign.

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

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

Clap

 Musical notation for 'LOUD AND SOFT' in 4/4 time. The melody consists of eighth notes with accents. The piece is marked with dynamics: *f*, *mf*, *p*, and *f*. The piece ends with a repeat sign.

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

J. S. Pierpont

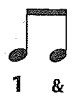
 Musical notation for 'JINGLE BELLS' in 4/4 time. The melody consists of eighth notes with accents. The piece is marked with dynamics: *mf* and *f*. The piece ends with a repeat sign.

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

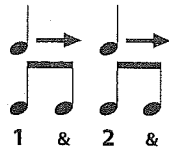
Traditional Hanukkah Song

 Musical notation for 'MY DREYDL' in 4/4 time. The melody consists of eighth notes with accents. The piece is marked with dynamics: *mf*, *p*, and *f*. The piece ends with a repeat sign.

Eighth Notes



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



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



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

Clap

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

41. EIGHTH NOTE JAM

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

42. SKIP TO MY LOU

American Folk Song

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

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

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

44. OH, SUSANNA

Stephen Collins Foster

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

HISTORY

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

45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

Gioacchino Rossini

mf 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & f

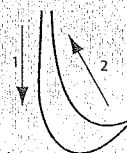
2 Time Signature

4

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

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49. HEY, HO! NOBODY'S HOME – New Note

A

Moderato

mf

Δ A

Dynamics

Crescendo (gradually louder)

Decrescendo or *Diminuendo* (gradually softer)

50. CLAP THE DYNAMICS

Clap

p *f* *p*

51. PLAY THE DYNAMICS

p *f* *p*

PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

TONE BUILDER

Musical notation for Tone Builder exercise in 4/4 time, featuring a sequence of eighth and quarter notes.

RHYTHM ETUDE

Musical notation for Rhythm Etude exercise in 4/4 time, featuring eighth and quarter notes.

RHYTHM RAP

Musical notation for Rhythm Rap exercise in 4/4 time, featuring eighth notes and a "Stomp!" instruction.

CHORALE

Musical notation for Choral exercise in 4/4 time, marked *Andante*, with dynamics *p*, *mf*, and *p*.

53. AURA LEE - Duet or Band Arrangement

(Part A = Melody, Part B = Harmony)

George R. Poulton

Musical notation for the first system of *Aura Lee*, marked *Andante*, with dynamics *mf* and *p*.

Musical notation for the second system of *Aura Lee*, with dynamics *mf*, *f*, and *p*.

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

Moderato

French Folk Song

Musical notation for *Frère Jacques* Round in 2/4 time, marked *Moderato*, with dynamics *mf* and *f*.

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 a band arrangement of 'When the Saints Go Marching In'. It consists of three staves of music in 4/4 time, marked 'Allegro'. The first staff begins with a measure rest followed by a sequence of eighth notes, with a box containing the number '3' and an arrow pointing to the first measure. The dynamic is marked 'mf'. The second staff continues the melody, with a box containing '11' above the eighth measure. The dynamic changes to 'f'. The third staff concludes the piece, with a box containing '19' above the eighth measure.

56. OLD MACDONALD HAD A BAND – Section Feature

Allegro

mf

9

2nd time go on to meas. 13

f

p

13

f

This musical score is for a section feature of 'Old MacDonald Had a Band'. It consists of three staves of music in 4/4 time, marked 'Allegro'. The first staff begins with a sequence of eighth notes, with a dynamic of 'mf'. The second staff continues the melody, with a box containing '9' above the eighth measure. The dynamic changes to 'f', then to 'p' at the end of the staff. A double bar line with a repeat sign follows, with the instruction '2nd time go on to meas. 13'. The third staff begins at measure 13, with a box containing '13' above the first measure and a dynamic of 'f'.

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

Ludwig van Beethoven

Arr. by John Higgins

Moderato

mf

9

p

13

f

This musical score is for a section feature of 'Ode to Joy' from Beethoven's Symphony No. 9. It consists of three staves of music in 4/4 time, marked 'Moderato'. The first staff begins with a sequence of eighth notes, with a dynamic of 'mf'. The second staff continues the melody, with a box containing '9' above the eighth measure. The dynamic changes to 'p'. The third staff begins at measure 13, with a box containing '13' above the first measure and a dynamic of 'f'.

58. HARD ROCK BLUES – Encore

John Higgins

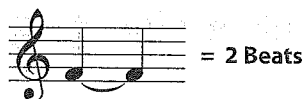
Allegro

f

This musical score is for an encore piece titled 'Hard Rock Blues'. It consists of two staves of music in 4/4 time, marked 'Allegro'. The first staff begins with a sequence of eighth notes, with a dynamic of 'f'. The second staff continues the melody, ending with a double bar line and a repeat sign.

Tie

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



59. FIT TO BE TIED

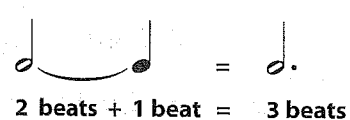
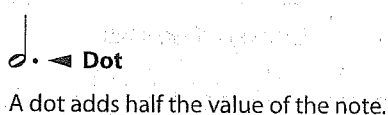
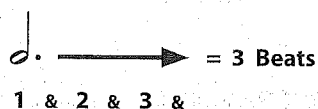


60. ALOUETTE

French-Canadian Folk Song



Dotted Half Note



61. ALOUETTE - THE SEQUEL

French-Canadian Folk Song



HISTORY

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

62. CAMPTOWN RACES

Stephen Collins Foster

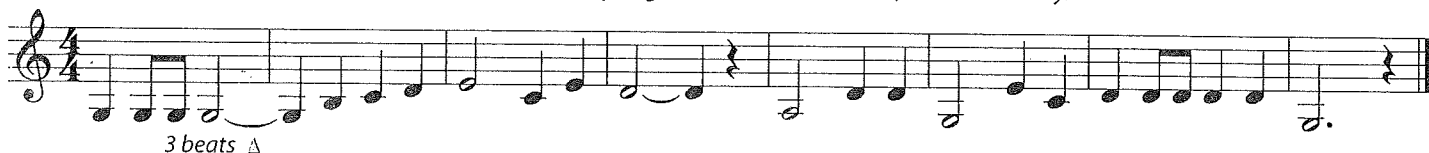


63. NEW DIRECTIONS - New Note



64. THE NOBLES

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



65. ESSENTIAL ELEMENTS QUIZ



Accidental

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

Flat \flat

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

73. HOT MUFFINS - New Note

Musical notation for 'HOT MUFFINS - New Note'. It shows a key signature of one flat (B-flat) and a 2/4 time signature. The melody starts with a B-flat note. A flat sign is placed over a B note in the second measure, with a triangle symbol below it. A note below the staff indicates this flat applies to all B's in the measure.

74. COSSACK DANCE

Musical notation for 'COSSACK DANCE'. It is marked 'Allegro' and in 4/4 time. The melody starts with a forte (*f*) dynamic. A flat sign is placed over a B note in the second measure, with a triangle symbol below it. A note below the staff indicates this flat applies to all B's in the measure.

75. BASIC BLUES - New Note

Musical notation for 'BASIC BLUES - New Note'. It is in 4/4 time. The melody starts with a B-flat note. A flat sign is placed over a B note in the second measure, with a triangle symbol below it. A note below the staff indicates this flat applies to all B's in the measure.

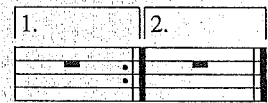
New Key Signature

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



1st & 2nd Endings

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



76. HIGH FLYING

Musical notation for 'HIGH FLYING'. It is marked 'Moderato' and in 3/4 time. The melody starts with a mezzo-forte (*mf*) dynamic. A flat sign is placed over a B note in the second measure, with a triangle symbol below it. The piece features two endings: the first ending leads back to the beginning, and the second ending concludes the piece. A dashed arrow labeled '2nd time' points to the start of the second ending.

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

77. SAKURA, SAKURA - Band Arrangement

Japanese Folk Song
Arr. by John Higgins

Musical notation for 'SAKURA, SAKURA - Band Arrangement'. It is marked 'Andante' and in 4/4 time. The melody starts with a mezzo-forte (*mf*) dynamic. The arrangement features dynamics ranging from forte (*f*) to piano (*p*). The piece is a band arrangement of the Japanese folk song.

78. UP ON A HOUSETOP

Allegro

mf
Check
Key Signature

1. 2.

f

Detailed description: This block contains the musical score for 'Up on a Housetop'. It is in 4/4 time and marked 'Allegro'. The score consists of two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a dynamic marking of 'mf'. Below the staff are the words 'Check' and 'Key Signature'. The music features a melody with eighth and sixteenth notes. A first ending bracket spans the final two measures, which are repeated in the second ending. The second ending concludes with a forte 'f' dynamic and accents. The second staff continues the melody with similar rhythmic patterns and accents.

79. JOLLY OLD ST. NICK - Duet

Moderato

A mf

B mf

1. 2.

Detailed description: This block contains the musical score for 'Jolly Old St. Nick - Duet'. It is in 2/4 time and marked 'Moderato'. The score is for two parts, A and B. Part A is on a treble clef and Part B is on a bass clef. Both parts start with a dynamic marking of 'mf'. The music consists of eighth and sixteenth notes. A first ending bracket spans the final two measures, which are repeated in the second ending. The score concludes with a repeat sign.

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

80. THE BIG AIRSTREAM

Detailed description: This block contains the musical score for 'The Big Airstream'. It is in 4/4 time and marked 'Moderato'. The score is on a single treble clef staff. The music features a melody with eighth and sixteenth notes, ending with a repeat sign.

81. WALTZ THEME (THE MERRY WIDOW WALTZ)

Moderato

mf f

Franz Lehar

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Detailed description: This block contains the musical score for 'Waltz Theme (The Merry Widow Waltz)'. It is in 3/4 time and marked 'Moderato'. The score is for two staves, both in treble clef. The key signature has one flat. The music starts with a dynamic marking of 'mf' and transitions to 'f'. The melody is characterized by a waltz rhythm. The score concludes with a repeat sign. The publisher information '© Glocken Verlag Ltd., London' and 'Reproduced by Permission' is located at the bottom right.

82. AIR TIME - New Note

F

7 F

Detailed description: This block contains the musical score for 'Air Time - New Note'. It is in 4/4 time and marked 'Moderato'. The score begins with a large 'F' in a box, followed by a treble clef staff. The key signature has one flat. The music consists of eighth and sixteenth notes. A first ending bracket spans the final two measures, which are repeated in the second ending. The score concludes with a repeat sign.

83. DOWN BY THE STATION

Allegro

mf

Detailed description: This block contains the musical score for 'Down by the Station'. It is in 2/4 time and marked 'Allegro'. The score is on a single treble clef staff. The music features a melody with eighth and sixteenth notes. The score concludes with a repeat sign.

84. ESSENTIAL ELEMENTS QUIZ

Moderato

mf f p

Detailed description: This block contains the musical score for 'Essential Elements Quiz'. It is in 3/4 time and marked 'Moderato'. The score is on a single treble clef staff. The key signature has one flat. The music starts with a dynamic marking of 'mf' and transitions through 'f' to 'p'. The melody consists of eighth and sixteenth notes. The score concludes with a repeat sign.

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

Detailed description: This block contains the musical score for 'Essential Creativity'. It is in 4/4 time and marked 'Moderato'. The score is on a single treble clef staff. The key signature has one flat. The music consists of a sequence of quarter notes on a single pitch. The score concludes with a repeat sign.

DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

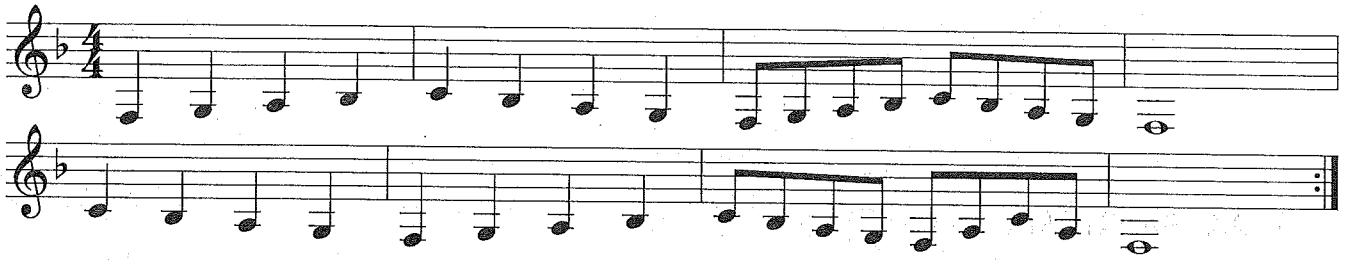
86. TONE BUILDER *Use a steady stream of air.*



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

Theme

Variation 1

Variation 2

mf

D.C. al Fine

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

91. BANANA BOAT SONG

Caribbean Folk Song

Moderato

Fine

f

mf

D.C. al Fine

Sharp



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

92. RAZOR'S EDGE - New Note

F#   

93. THE MUSIC BOX

Moderato 

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

94. EZEKIEL SAW THE WHEEL

Allegro African-American Spiritual 

Slur



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

95. SMOOTH OPERATOR



Δ Slur 2 notes - tongue only the first.

96. GLIDING ALONG



Δ Slur 4 notes - tongue only the first.

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

97. TROMBONE RAG

Allegro 

98. ESSENTIAL ELEMENTS QUIZ

Andante Fine D.C. al Fine 

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

THEORY

Phrase

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

100. THE COLD WIND

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

THEORY

New Key Signature

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

Multiple Measure Rest

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

102. SATIN LATIN

HISTORY

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

103. MINUET – Duet

Moderato

Johann Sebastian Bach

104. ESSENTIAL CREATIVITY

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

Natural

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

105. NATURALLY

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

106. MARCH MILITAIRE

Franz Schubert

107. THE FLAT ZONE - New Note

108. ON TOP OF OLD SMOKEY

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.”

109. BOTTOM BASS BOOGIE - Duet

Dotted Quarter & Eighth Notes

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

A dot adds half the value of the quarter note.

1 & 2 &

A single eighth note has a flag on the stem.

110. RHYTHM RAP

Clap

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

111. THE DOT ALWAYS COUNTS

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

112. ALL THROUGH THE NIGHT

mf *p* Fine D.C. al Fine

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

Moderato English Folk Song

f *mf*

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 Check Rhythm *f*

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

p 13 *mf* 21 *p* 29 Slower 2 *p*

Piano Accompaniment

Largo 5

p 13 *mf* 21 *p* 29 Slower *mf* *p*

SPECIAL CLARINET TECHNIQUE - Register Key

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



Remember the following:

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

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

119. GRENADILLA GORILLA JUMP No. 1

Register key >

E

▽ Add register key

120. JUMPIN' UP AND DOWN

121. GRENADILLA GORILLA JUMP No. 2

D

▽ Add register key

122. JUMPIN' FOR JOY

123. GRENADILLA GORILLA JUMP No. 3

F

▽ Add register key

124. JUMPIN' JACKS

THEORY

Interval

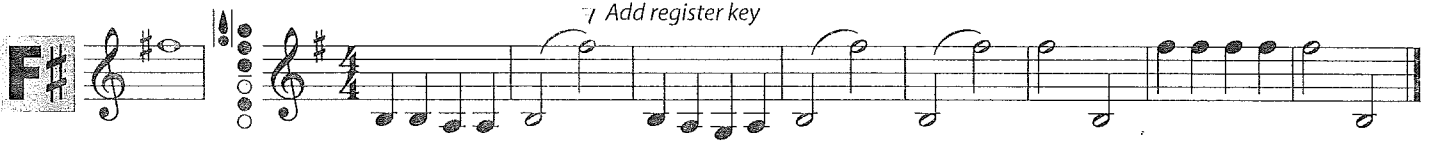
The distance between two pitches is an **interval**. Starting with "1" on the lower note, count each line and space between the notes. The number of the higher note is the distance of the interval.

125. ESSENTIAL ELEMENTS QUIZ

Write in the numbers of the intervals, counting up from the lower notes.

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

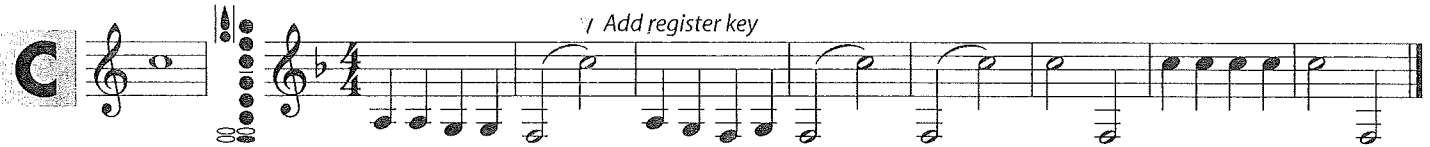
126. GRENADILLA GORILLA JUMP No. 4

F#  *7 Add register key*

127. THREE IS THE COUNT



128. GRENADILLA GORILLA JUMP No. 5

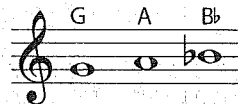
C  *7 Add register key*



129. TECHNIQUE TRAX



Crossing the Break

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



4 fingers down:  3 fingers down: 

130. CROSSING OVER




Right hand down: (4 fingers down)-----| (3 fingers down)-----|


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


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

Moderato

African Folk Song

A  *mf*

B  *mf*

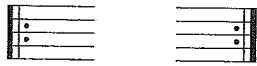
C  *mf*

A  *p*

B  *p*

C  *p*

Repeat Signs



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

132. MICHAEL ROW THE BOAT ASHORE

African-American Spiritual

Andante

mf

Right Hand Down

133. AUSTRIAN WALTZ

Austrian Folk Song

Moderato

f

134. BOTANY BAY

Australian Folk Song

Allegro

mf

f

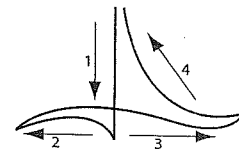
mf

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

p

137. ESSENTIAL CREATIVITY

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

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

G *7 Add register key*

139. TECHNIQUE TRAX *Always check the key signature.*
140. MORE TECHNIQUE TRAX
141. GERMAN FOLK SONG

Moderato
mf

142. THE SAINTS GO MARCHIN' AGAIN

James Black and Katherine Purvis

Allegro
f

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

E *7 Add register key*

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

B *7 Add register key*

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

THEORY

Scale

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

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

THEORY

Chord & Arpeggio

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

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

149. SCALE AND ARPEGGIO

HISTORY

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"

151. ESSENTIAL ELEMENTS QUIZ - THE STREETS OF LAREDO

American Folk Song

Write in the note names before you play.

PERFORMANCE SPOTLIGHT

152. SCHOOL SPIRIT – Band Arrangement

W.T. Purdy
Arr. by John Higgins

March Style

5 ↪ Measure Number

Soli

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

153. CARNIVAL OF VENICE – Band Arrangement

Julius Benedict
Arr. by John Higgins

Allegro

DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

154. RANGE AND FLEXIBILITY BUILDER

155. TECHNIQUE TRAX

156. CHORALE

Johann Sebastian Bach



HISTORY

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

157. HATIKVAH

Israeli National Anthem

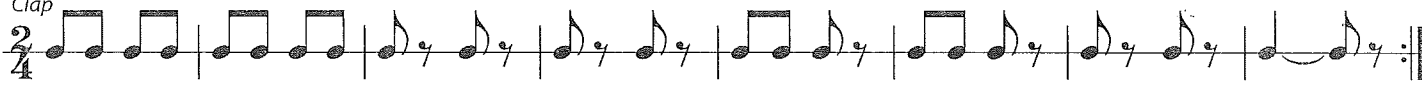
**Eighth Note
& Eighth Rest**

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

| | |
|--|---|
|  |  |
|  |  |
| 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

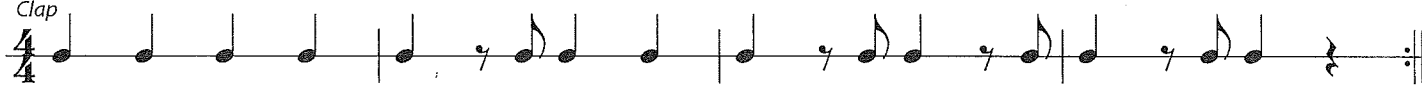


mf

1. 2.

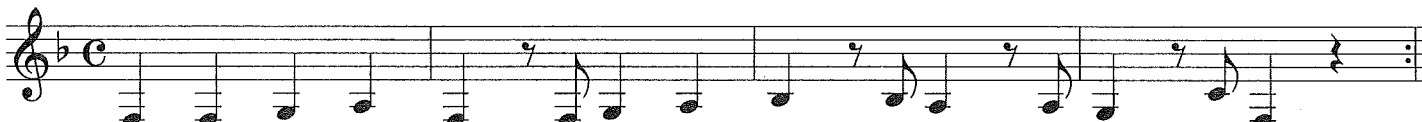
161. RHYTHM RAP

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

A_b

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

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HISTORY

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

167. O CANADA

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

168. ESSENTIAL ELEMENTS QUIZ - METER MANIA

Count and clap before playing. Can you conduct this?

HISTORY

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

175. EGYPTIAN DANCE *Watch for enharmonics.*

Camille Saint-Saëns

B *Allegro* *mf*

Alternate fingering

Δ B Alternate fingering Δ Alt. fingering

176. SILVER MOON BOAT

Chinese Folk Song

Largo *mf* *f* *p* **Fine** **D.C. al Fine**

HISTORY

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

177. THEME FROM SYMPHONY NO. 7 - Duet

Ludwig van Beethoven

Allegro (moderately fast) *p* *mf* *mf* **Δ F# Alt.**

A **B**

9

1. 2.

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

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

Peter Illyich Tchaikovsky

Allegro
f

1. 2.
Alt. fingering

179. AMERICAN PATROL

F.W. Meacham

Allegro
mf

1. 2.

180. WAYFARING STRANGER

African-American Spiritual

Andante
p

1. 2.

181. ESSENTIAL ELEMENTS QUIZ - SCALE COUNTING CONQUEST

1. 2.

PERFORMANCE SPOTLIGHT

182. AMERICA THE BEAUTIFUL - Band Arrangement

Samuel A. Ward
Arr. by John Higgins

Maestoso

f

7 Andante

15 *f*

mf

25 Maestoso

f

Musical score for 'America the Beautiful' in 4/4 time, key of B-flat major. The score consists of five staves. The first staff is marked 'Maestoso' and 'f'. The second staff is marked '7 Andante'. The third staff is marked '15 f'. The fourth staff is marked 'mf'. The fifth staff is marked '25 Maestoso' and 'f'. The score includes various musical notations such as accents, slurs, and dynamic markings.

183. LA CUCARACHA - Band Arrangement

Latin American Folk Song
Arr. by John Higgins

Latin Rock

5 *mf*

13 *p*

25 *f*

1. 2.

Musical score for 'La Cucaracha' in 4/4 time, key of B-flat major. The score consists of five staves. The first staff is marked 'Latin Rock' and 'f'. The second staff is marked '5 mf'. The third staff is marked '13 p'. The fourth staff is marked '25 f'. The fifth staff is marked '1. 2.'. The score includes various musical notations such as accents, slurs, and dynamic markings.

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, starting with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegro'. The score consists of ten staves of music. Measure numbers 10, 18, 26, 34, and 42 are indicated in small boxes above the staves. Dynamics include *f* (forte), *p* (piano), and *mf* (mezzo-forte). The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several accents (>) and slurs throughout the score. The final measure (42) ends with a fermata over a whole note.

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 B \flat version)

Wolfgang Amadeus Mozart
Arr. by John Higgins

Allegro

Clarinet

Piano

mf

f

3

13

p

p

mf

f

1.

2.

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

CLARINET KEY OF C (CONCERT B \flat)

1.



2.



3.



4.



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

1.



2.



3.



4.



RUBANK® SCALE AND ARPEGGIO STUDIES

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

1.

2.

3.

4.

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

1.

2.

3.

4.

RHYTHM STUDIES

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

RHYTHM STUDIES

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

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.

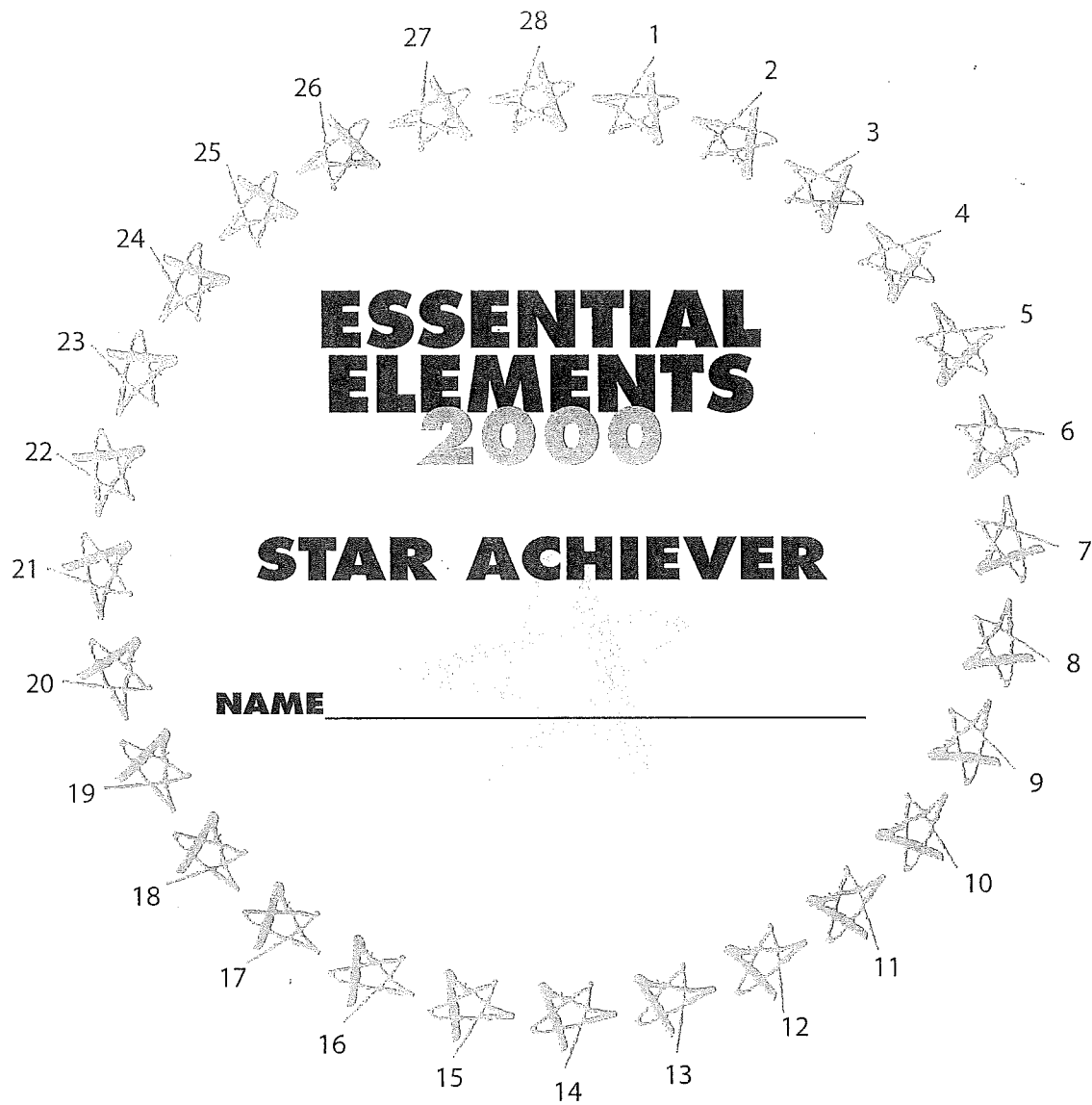
THEORY

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

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



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

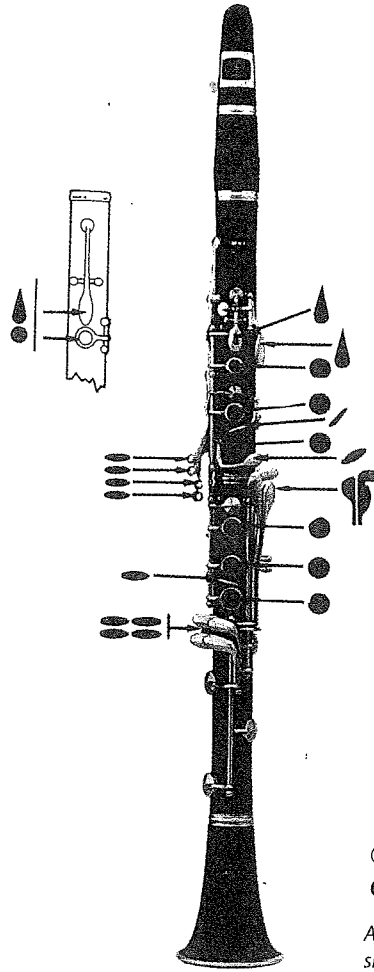
FINGERING CHART

B \flat CLARINET

Instrument Care Reminders

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

- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Drop a weighted chamois or cotton swab into the bell and pull it out through the barrel.
- Carefully twist off the barrel and dry off any additional moisture. Place it in the case.
- Gently twist the upper and lower sections apart, with the bell still attached. Place the upper section in the case.
- Remove the bell and place the bell and lower section back into the case.
- As you put each piece back in the case, check to be sure they are dry.
- Your case is designed to hold only specific objects. If you try to force anything else into the case, it may damage your instrument.



○ = Open
● = Pressed down

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

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

| | | | |
|--------------------------------------|--------------------------------------|--------------------------------------|--------------------------------------|
| <p>E</p> | <p>F</p> | <p>F# G\flat</p> | <p>G</p> |
| <p>G# A\flat</p> | <p>A</p> | <p>A# B\flat</p> | <p>B</p> |
| <p>C</p> | <p>C# D\flat</p> | <p>D</p> | <p>D# E\flat</p> |

