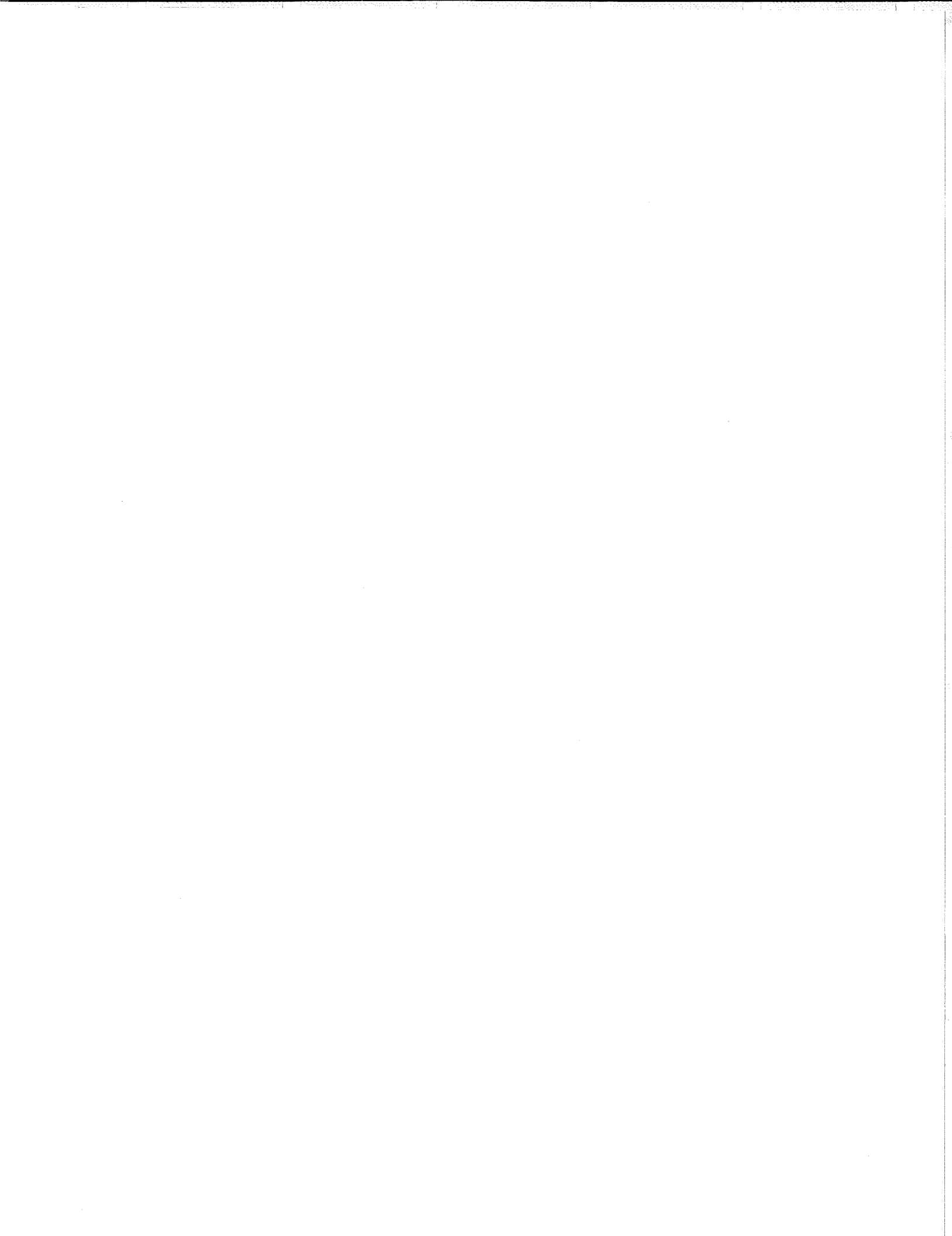


**TUBA**



# Table Of Contents

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

## What to practice first...

### WINTERFEST SET LIST (Semester 1)

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

### ARTS ALIVE SET LIST (Semester 2)

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

# FINGERING CHART

TUBA

## Instrument Care Reminders

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

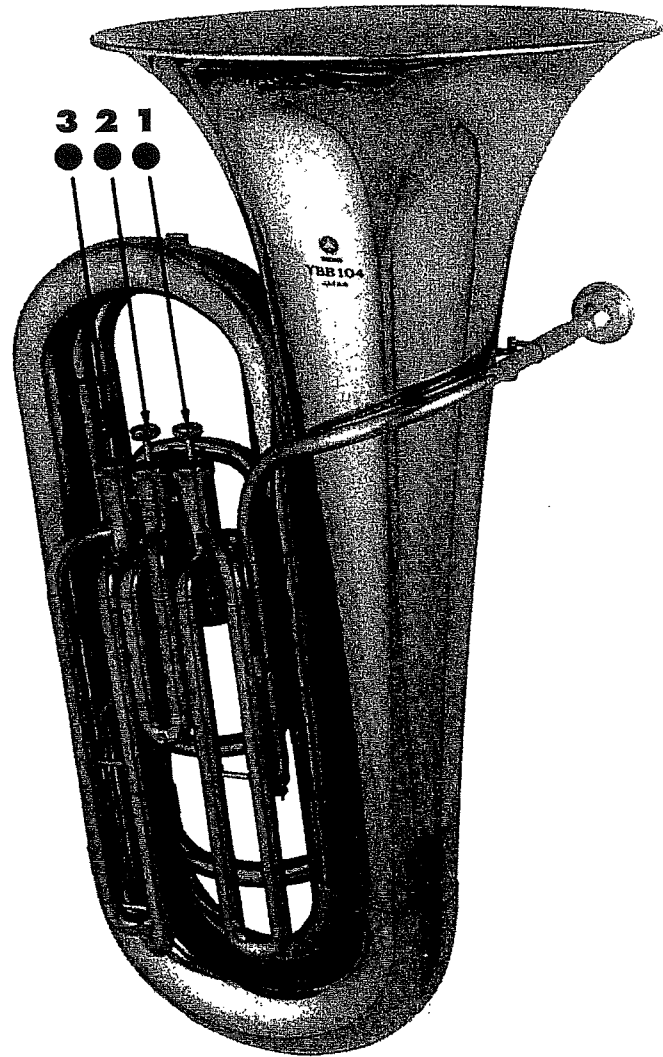
- Use the water key to empty water from the instrument. Blow air through it.
- Remove the mouthpiece. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Wipe off the instrument with a clean soft cloth. Return the instrument to its case.

Tuba valves occasionally need oiling. To oil your valves, simply:

- Unscrew the valve at the top of the casing.
- Lift the valve half-way out of the casing.
- Apply a few drops of oil to the exposed metal valve.
- Carefully return the valve to its casing. When properly inserted, the top of the valve should easily screw back into place.

Be sure to grease the slides regularly. Your director will recommend special slide grease and valve oil, and will help you apply them when necessary.

**CAUTION:** If a slide, a valve or your mouthpiece becomes stuck, ask for help from your band director or music dealer. Special tools should be used to prevent damage to your instrument.



- = Open
- = Pressed down

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

**E**

**F**

**F# Gb**

**G**

**G# Ab**

**A**

**A# Bb**

**B**





# SCITECH BAND 2014-2015 CALENDAR

DRAFT UPDATED 7-22-14

~ August 2014 ~							Sep 2014 ▶
Sun	Mon	Tue	Wed	Thu	Fri	Sat	
					1	2	
3 Younglife Camp @ Saranac Lake, NY	4 Younglife Camp @ Saranac Lake, NY	5 Younglife Camp @ Saranac Lake, NY	6 Younglife Camp @ Saranac Lake, NY	7 Younglife Camp @ Saranac Lake, NY	8 Younglife Camp @ Saranac Lake, NY	9 Younglife Camp @ Saranac Lake, NY	
10	11	12	13	14	15	16	
17	18	19	20	21	22	23	
24	25 First Day of School	26	27 Leadership Meeting #1 @ Band Room 3:15-4:15pm	28	29	30	
31	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

~ September 2014 ~

Oct 2014 ▶

◀ Aug 2014

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

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

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

~ November 2014 ~							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	<b>Notes:</b> (1) TBD – High School Choice-Night Small Ensemble Performance @ Van Sickle Middle School Gym (Evening) (2) TBD – Edward Orgill & Westfield State Faculty Visit.						

Sun	Mon	Tue	Wed	Thu	Fri	Sat
7	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
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	<b>Notes:</b> (1) TBD - Holiday Small Ensemble Performance for "Classical Holiday" @ Classical Condominiums, 1-4pm. (2) TBD - Court Square Lighting Ceremony Performance 5pm; Meet @ Court Square @ 4:00pm		

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

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



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

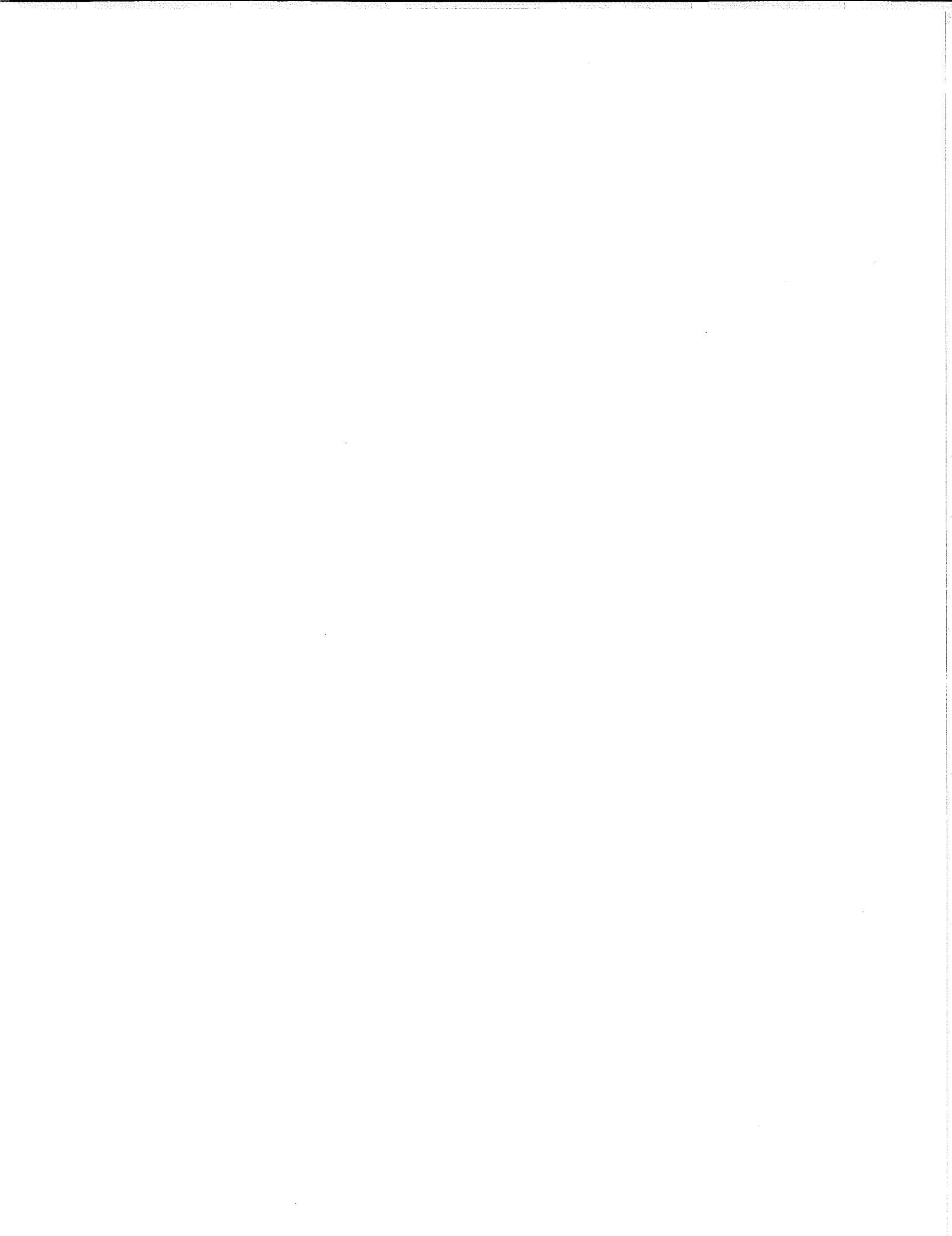
◀ Mar 2015		~ April 2015 ~					May 2015 ▶	
Sun	Mon	Tue	Wed	Thu	Fri	Sat		
			<b>1</b> MTM #22 @ Band Room 2:30-4:00pm	<b>2</b>	<b>3</b> No School	<b>4</b>		
<b>5</b>	<b>6</b> 2015-2016 Leadership Letters of Intent Distributed (Letters Due Friday, April 17, 2015)  Younglife Film Shoot 8 @ Band Room 3:15-4:30pm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

**Notes:**

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

~ May 2015 ~							Jun 2015 ▶
Sun	Mon	Tue	Wed	Thu	Fri	Sat	
<b>3</b>	<b>4</b> 2015-2016 Leadership Team Interviews After School 2:30-4:30pm	<b>5</b> 2015-2016 Leadership Team Drum Major Auditions 3:30-5:00pm Extended Day For Teachers 3:15-4:15pm	<b>6</b> Final MTM # 26 @ Band Room 2:30-4:00pm	<b>7</b>	<b>8</b> Final Leadership Meeting @ Band Room 2:30-4:00pm	<b>9</b>	
<b>10</b>	<b>11</b>	<b>12</b> Road Crew Load Truck For ArtsAlive After School 2:30-4:00pm	<b>13</b> Road Crew Set Up For ArtsAlive After School @ Chestnut Middle School 2:30-7:00pm	<b>14</b> ArtsAlive Dress Rehearsal Field Trip @ Chestnut Middle School 7:35-12:30pm 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	<b>15</b> Break Down For ArtsAlive (Field Trip For Leaders Only) @ Chestnut Middle School 7:35-12:00pm & Load Truck For Pancake Breakfast Performance	<b>16</b> World's Largest Pancake Breakfast @ Downtown Springfield 7:00am-10:00am - Meet on the Corner of Falcon's Way & Main Street (on the side of the Mass Mutual Center) MANDATORY FOR ALL Road Crew meet @ 5am Road Crew Load Truck after Performance @ 10-11am	
<b>17</b>	<b>18</b> New 2015-2016 Leadership Team Posted Younglife Film Shoot 9 @ Band Room 3:15-4:30pm	<b>19</b> Extended Day For Teachers 3:15-4:15pm	<b>20</b>	<b>21</b>	<b>22</b> Younglife Club #9 @ Band Room 2:30-4:00pm	<b>23</b>	
<b>24</b>	<b>25</b> No School	<b>26</b>	<b>27</b> Road Crew Set Up For Class Day After School 2:30-5:00pm @ SciTech Gym	<b>28</b> Class Day Dress Rehearsal Field Trip @ SciTech Gym - Period 4 12:50-2:20pm Final Full Band Rehearsal MANDATORY FOR ALL	<b>29</b> 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)	<b>30</b>	
<b>31</b>	<b>(1)</b> TBD - Road Crew Set Up For International Fair After School 2:30-5:00pm @ SciTech Gym <b>(2)</b> 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 <b>(3)</b> TBD - Road Crew Load Truck for Gerena Performance After School @ 2:30-3:00pm <b>(4)</b> TBD - Gerena Band Performance; Meet @ 2:30pm in the band room. (Perform @ 6pm) - Week of 18th						

Sun	Mon	Tue	Wed	Thu	Fri	Sat
	<b>1</b>	<b>2</b> Road Crew Load Truck For Graduation After School 2:30-3:30pm Extended Day For Teachers 3:15-4:15pm	<b>3</b> Leadership Road Crew Field Trip For Graduation Set Up @ Symphony Hall 7:35am-12:00pm <b>Graduation @ Symphony Hall 6:00pm (Arrive @ 5:00pm) - 34 Court Street; Springfield, MA 01103</b> <b>MANDATORY FOR ALL</b> Road Crew Break Down After Graduation (Put All Equipment in Loading Dock) @ Symphony Hall 8:00pm	<b>4</b> Leadership Road Crew Field Trip For Graduation Break Down @ Symphony Hall 7:35am-12:00pm	<b>5</b> 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	<b>6</b>
<b>7</b>	<b>8</b> Band Fun Night 5 - Band Movie Night @ Band Room 3:15-5:15pm	<b>9</b>	<b>10</b>	<b>11</b>	<b>12</b> Younglife Club #10 @ Band Room 2:30-4:00pm Camp Meeting	<b>13</b>
<b>14</b>	<b>15</b>	<b>16</b> Extended Day For Teachers 3:15-4:15pm	<b>17</b>	<b>18</b>	<b>19</b> Last Day -Includes 5 Snow Days	<b>20</b>
<b>21</b>	<b>22</b>	<b>23</b>	<b>24</b>	<b>25</b>	<b>26</b>	<b>27</b>
<b>28</b>	<b>29</b>	<b>30</b>	<b>Notes:</b>			



# SCI-TECH BAND / MTM MASTER PRACTICE CHECKLIST

## FIRST 5 NOTES

Do  Re  Mi  Fa  So  La  Ti  Do

## MAJOR SCALES

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

## NATURAL MINOR SCALES

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

## HARMONIC MINOR SCALES

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

## BLUES SCALES

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

## CHROMATIC SCALES

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

## SUETA RHYTHM CHARTS

1  2  3  4  5  6  7  8  9  10  11  12  13  14  15  16  17  18  
 19  20  21  22  23  24  25  26  27  28  29  30  31  32  33  34  
 35  36  37  38  39  40  41  42  43  44  45  46  47  48  49  50  
 51  52  53  54  55  56  57  58  59  60  61  62  63  64  65

## RHYTHM CHARTS (in Band Handbook)

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

## FUNDAMENTAL RHYTHMS

1  2  3  4  5  6  7  8  9  10  11  12  13  14  15  16  17  18  
 19  20  21  22  23  24  25  26  27  28  29  30  31  32  33  34  
 35  36  37  38  39  40  41  42  43  44  45  46  47  48  49  50  
 51  52  53  54  55  56  57  58  59  60  61  62  63  64  65  66  
 67  68  69  70  71  72  73  74  75  76  77  78  79  80  81  82  
 83  84  85  86  87  88  89  90  91  92  93  94  95  96  97  98  
 99  100  101  102  103  104  105  106  107  108  109  110  111  
 112  113  114  115  116  117  118  119  120  121  122  123  124  
 125  126  127  128  129  130  131  132  133  134  135  136  137  
 138  129  140  141  142  143  144  145  146  147  148  149  150  
 151  152  153  154  155  156  157  158  159  160  161  162  163  
 164  165  166  167  168  169  170  171  172  173  174  175  176  
 177  178  179  180  181  182  183  184  185  186  187  188  189  
 190  191  192  193  194  195

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

Lesson:  1  2  3  4  5  6  7  8  9  10  11  12  13  14  15  16   
 17  18  19  20  21  22  23  24  25  26  27  28  29  30  31  32   
 33  34  35  36  37  38  39

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

Lesson:  1  2  3  4  5  6  7  8  9  10  11  12  13  14  15  16   
 17  18  19  20  21  22  23  24  25  26  27  28  29  30  31  32   
33

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

Lesson:  1  2  3  4  5  6  7  8  9  10  11  12  13  14  15  16   
 17  18  19  20  
Exercises p. 77:  1  2  3  4  5  6  7  8  9  10  11  12  13  14  15   
 16  17  18  19  20  21  22  23  
Essential Rudiments p. 82:  Single Stroke Rudiments  Roll Rudiments  
 Paradiddle Rudiments  Flam Rudiments  Drag Rudiments

### ESSENTIAL ELEMENTS, BOOK 1

1  2  3  4  5  6  7  8  9  10  11  12  13  14  15  16  17  18  
 19  20  21  22  23  24  25  26  27  28  29  30  31  32  33  34  
 35  36  37  38  39  40  41  42  43  44  45  46  47  48  49  50  
 51  52  53  54  55  56  57  58  59  60  61  62  63  64  65  66  
 67  68  69  70  71  72  73  74  75  76  77  78  79  80  81  82  
 83  84  85  86  87  88  89  90  91  92  93  94  95  96  97  98  
 99  100  101  102  103  104  105  106  107  108  109  110  111  
 112  113  114  115  116  117  118  119  120  121  122  123  124  
 125  126  127  128  129  130  131  132  133  134  135  136  137  
 138  129  140  141  142  143  144  145  146  147  148  149  150  
 151  152  153  154  155  156  157  158  159  160  161  162  163  
 164  165  166  167  168  169  170  171  172  173  174  175  176  
 177  178  179  180  181  182  183  184  185  186  187

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

Concert F  #1  #2  #3  #4; Concert Ab  #1  #2  #3  #4

Pg. 42-43 – Rhythm Studies

### ESSENTIAL ELEMENTS, BOOK 2

1  2  3  4  5  6  7  8  9  10  11  12  13  14  15  16  17  18  
 19  20  21  22  23  24  25  26  27  28  29  30  31  32  33  34  
 35  36  37  38  39  40  41  42  43  44  45  46  47  48  49  50  
 51  52  53  54  55  56  57  58  59  60  61  62  63  64  65  66  
 67  68  69  70  71  72  73  74  75  76  77  78  79  80  81  82  
 83  84  85  86  87  88  89  90  91  92  93  94  95  96  97  98  
 99  100  101  102  103  104  105  106  107  108  109  110  111  
 112  113  114  115  116  117  118  119  120  121  122  123  124  
 125  126  127  128  129  130  131  132  133  134  135  136  137  
 138  129  140  141  142  143  144  145  146  147  148  149  150  
 151  152  153  154  155  156  157  158  159  160  161  162  163  
 164  165  166  167  168  169  170  171  172  173  174  175  176  
 177  178  179  180  181  182  183  184  185  186  187  188  189  
 190  191  192  193  194  195  196  197  198  199

Pg. 42-43 – Rhythm Studies

### ESSENTIAL ELEMENTS, BOOK 3

1  2  3  4  5  6  7  8  9  10  11  12  13  14  15  16  17  18  
 19  20  21  22  23  24  25  26  27  28  29  30  31  32  33  34  
 35  36  37  38  39  40  41  42  43  44  45  46  47  48  49  50  
 51  52  53  54  55  56  57  58  59  60  61  62  63  64  65  66  
 67  68  69  70  71  72  73  74  75  76  77  78  79  80  81  82  
 83  84  85  86  87  88  89  90  91  92  93  94  95  96  97  98  
 99  100  101  102  103  104  105  106  107  108  109  110  111  
 112  113  114  115  116  117  118  119  120  121  122  123  124  
 125  126  127  128  129  130  131  132  133  134  135  136  137  
 138  129  140  141  142  143  144  145  146  147  148  149  150  
 151  152  153  154  155  156  157  158  159  160  161  162  163  
 164  165  166  167  168  169  170  171  172  173  174  175  176  
 177  178  179  180  181  182  183  184  185  186  187  188  189  
 190  191  192  193  194  195

Pg. 38-39 – Rhythm Studies

### OTHER

Band Repertoire  Solo Repertoire  Chamber Ensemble Repertoire  Improvisation

# SCALE CHECKLIST

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



# SCALE ASSIGNMENTS

## CONCERT & JAZZ BAND

### QUARTER 1

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

### QUARTER 2

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

### QUARTER 3

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

### QUARTER 4

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

## SYMPHONIC BAND

### QUARTER 1

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

### QUARTER 2

Bb Blues

### QUARTER 3

Bb Chromatic (1 Octave)  
C Major

### QUARTER 4

C Minor

\*Scale assignments subject to change

# SCITECH BAND GROOVE CHART

## -CHORD PROGRESSIONS FOR IMPROV-

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

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

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

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

-Chord progressions can be used in any key

# SMART MUSIC

## HOW TO LOGIN TO SMART MUSIC

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

## HOW TO USE SMART MUSIC

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

## HOW TO COMPLETE ASSIGNMENTS

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



# Holiday Solos – Duets – Trios – Quartets

## SOLOS (1+people)

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

## DUETS

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

## SOLOS, DUETS, TRIOS, QUARTETS

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

## CIRCLE YOUR CHOICE ABOVE

Names: \_\_\_\_\_

Instruments: \_\_\_\_\_

# 12 BAR BLUES

## Blues Scale

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

## 12 Bar Blues Progression

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

## 12 Bar Blues Licks

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

2) 4-b3-1

3) 1-b3-4

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

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

6) 1-b3-4-b5-5

### Solos

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

2) 4-b3-1

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

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

## Walking Bass Line - C Instruments

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

## Walking Bass Line - Bb Instruments

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

## Walking Bass Line - Eb Instruments

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

BASS CLEF INSTRUMENTS  
-TUBA IN BASS

# Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(Eb) Eb Bb7 Cm Ab Eb Bb7

Soprano

Alto

Tenor

Bass

7 Eb Bb Eb Eb Ab Eb Cm Eb

S

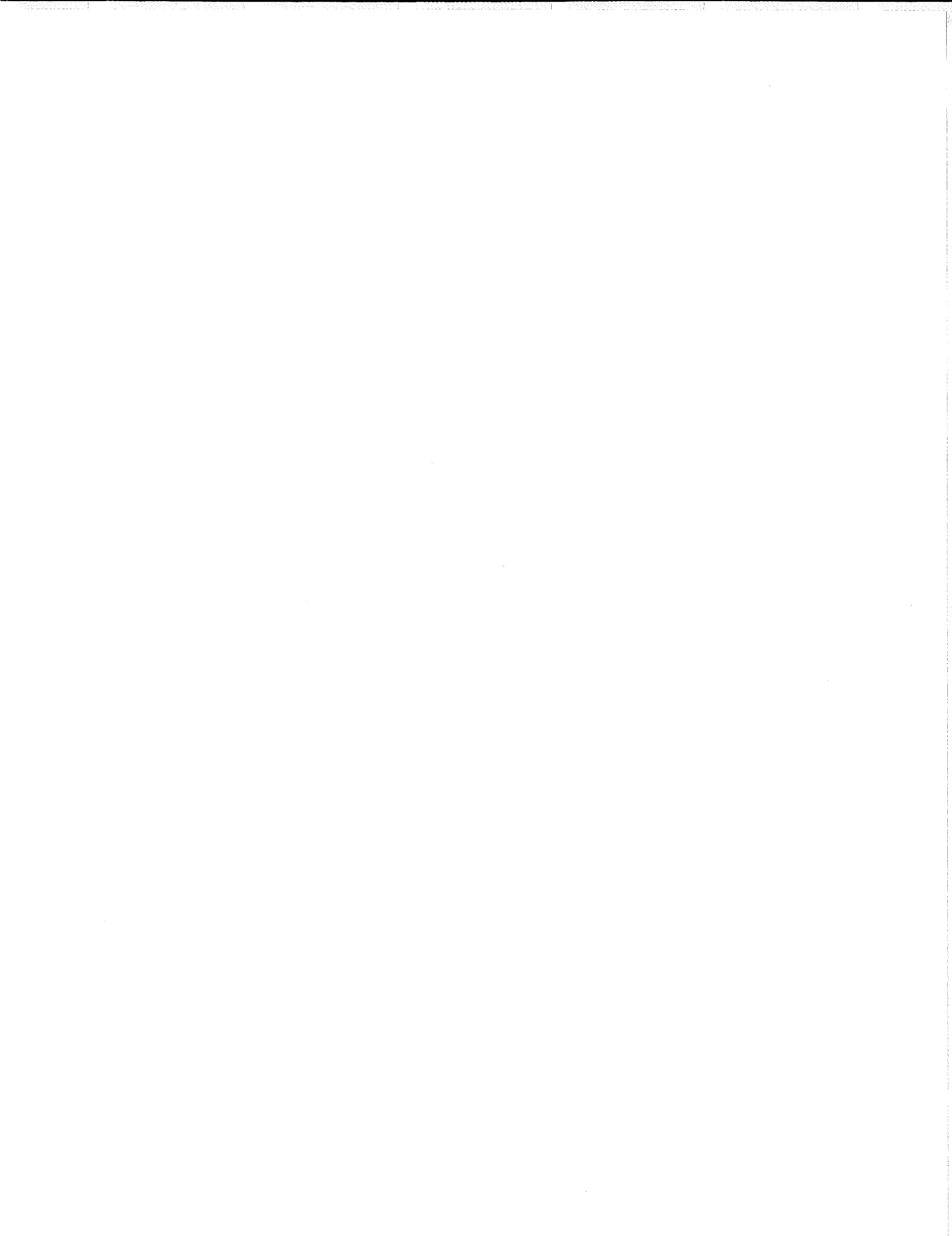
A

T

B

14 Eb Bb7 Eb Eb<sup>♯</sup>sus4/Ab Eb<sup>♯</sup>





# *SciTech Band Audition*

## **SYMPHONIC BAND AUDITION REQUIREMENTS**

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

### **Additional Instructions**

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

## **CONCERT BAND & JAZZ BAND AUDITION REQUIREMENTS**

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

### **Additional Instructions**

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



# SYMPHONIC BAND AUDITION SCALE LIST

## **Instrument Key**

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

Bb Instruments: Clarinet Trumpet, Tenor Sax

Eb Instruments: Alto Sax, Baritone Sax

## **Concert Bb Major Scale**

C Instruments: Bb C D Eb F G A Bb

Bb Instruments: C D E F G A B C

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

## **Concert Bb Blues Scale**

C Instruments: Bb Db Eb E F Ab Bb

Bb Instruments: C Eb F Gb G Bb C

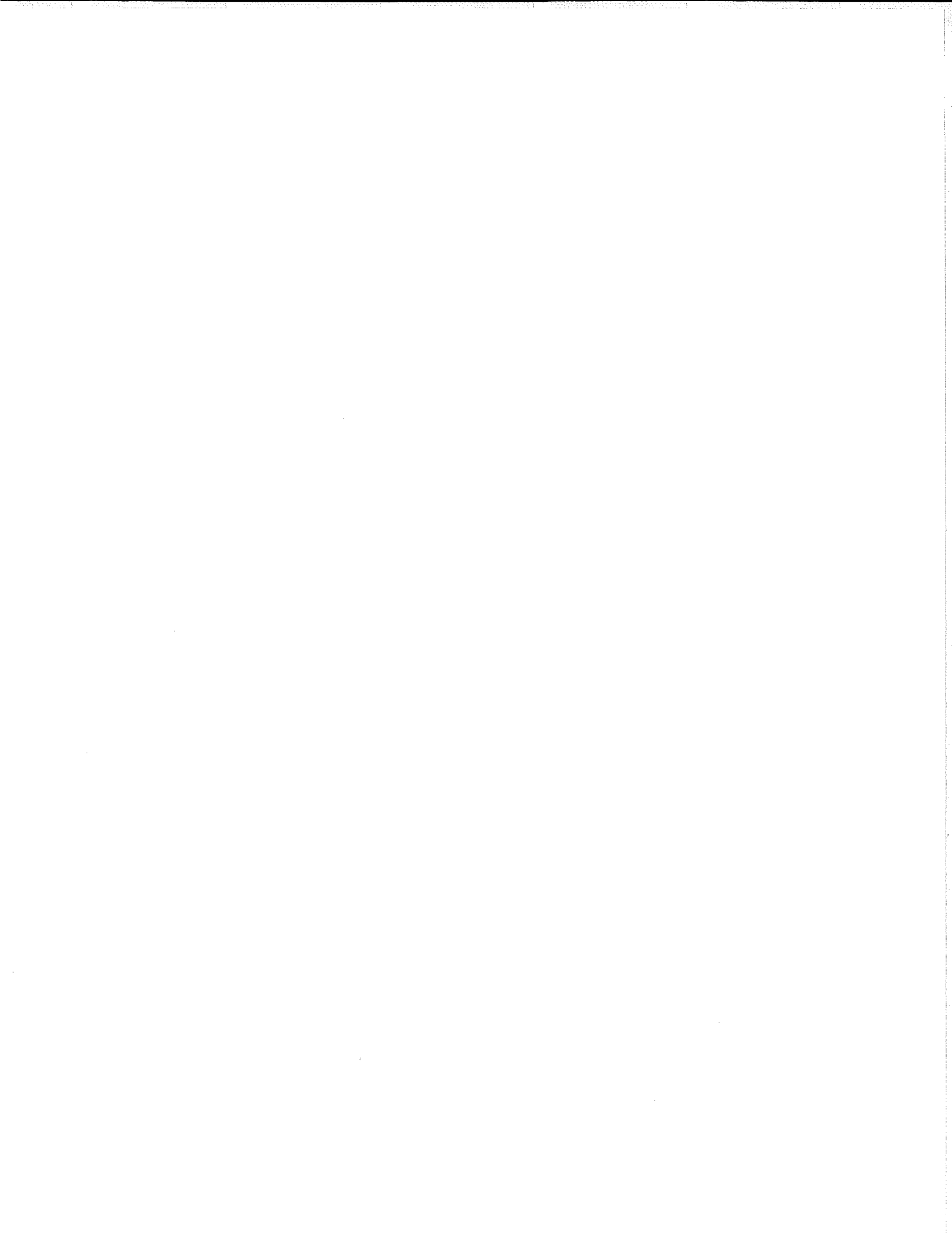
Eb Instruments: G Bb C Db D F G

## **Concert Bb Chromatic Scale**

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

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

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





**SciTech Band**

THE PRIDE OF SPRINGFIELD

# AUDITION SCORE SHEET

(or Test Score Sheet)

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

I am auditioning for  Concert Band  Jazz Band

Stomp Percussion Ensemble  Other \_\_\_\_\_

Please check all that apply.

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

# Audition Prepared Solo - Symphonic Band

Tuba

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score is written for a tuba in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of three staves of music. The first staff begins with a whole rest followed by a series of eighth notes, marked with a mezzo-forte (*mf*) dynamic. The second staff continues the melodic line with eighth notes and a half note, marked with a piano (*p*) dynamic. The third staff features a series of eighth notes, marked with a forte (*f*) dynamic. The piece concludes with a double bar line.

# Audition Prepared Solo - Advanced Band

Tuba

## Variations on Auld Lang Syne

arr. Bernice

Moderato

*mf*

*p*  
Swing!  $\text{♩} = \text{♩}^3$

*f*





# 2 Tuba ANGELS WE HAVE HEARD ON HIGH

Traditional French Carol

## Soprano

Musical notation for the Soprano part, consisting of three staves. The first staff contains measures 1 through 7. The second staff contains measures 8 through 14. The third staff contains measures 15 through 21, with a box labeled "Intro" above measure 19. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

## Alto

Musical notation for the Alto part, consisting of three staves. The first staff contains measures 1 through 7. The second staff contains measures 8 through 14. The third staff contains measures 15 through 21, with a box labeled "Intro" above measure 19. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

## Tenor

Musical notation for the Tenor part, consisting of three staves. The first staff contains measures 1 through 7. The second staff contains measures 8 through 14. The third staff contains measures 15 through 21, with a box labeled "Intro" above measure 19. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

## Bass

Musical notation for the Bass part, consisting of three staves. The first staff contains measures 1 through 7. The second staff contains measures 8 through 14. The third staff contains measures 15 through 21, with a box labeled "Intro" above measure 19. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

Recorded by JOURNEY  
**ANY WAY YOU WANT IT**

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

TUBA

(ROCK)

1  
f

2

3

4

5

6-13

14

15

16-17

18

19

20

21

22-23

24

25

26-27

28

29

30

31

32-33

mf

f

f

TUBA

34 35 36-37 **2**

**38** 39 40 41 42

**46** 43 44 45 47

48 49 50 51

**54** 52 53 55

56 57 58 59

**62** 60 61 63

64 65 66 67 **ff**

Recorded by JOURNEY  
**ANY WAY YOU WANT IT**

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

BASS

(ROCK)

Musical notation for measures 1-5. The key signature is one flat (Bb) and the time signature is 4/4. The notation includes a dynamic marking of *f* (forte) and fingerings 1, 2, 3, 4, and 5. The notes are: 1. Bb2, G2, F2, E2; 2. D2, C2, Bb1, A1; 3. G1, F1, E1, D1; 4. C1, Bb0, A0, G0; 5. F0, E0, D0, C0.

Musical notation for measures 6-9. The key signature is one flat (Bb) and the time signature is 4/4. The notation includes a dynamic marking of *mf* (mezzo-forte). The notes are: 6. Bb2, G2, F2, E2; 7. D2, C2, Bb1, A1; 8. G1, F1, E1, D1; 9. C1, Bb0, A0, G0.

Musical notation for measures 10-13. The key signature is one flat (Bb) and the time signature is 4/4. The notes are: 10. Bb2, G2, F2, E2; 11. D2, C2, Bb1, A1; 12. G1, F1, E1, D1; 13. C1, Bb0, A0, G0.

Musical notation for measures 14-17. The key signature is one flat (Bb) and the time signature is 4/4. The notes are: 14. Bb2, G2, F2, E2; 15. D2, C2, Bb1, A1; 16. G1, F1, E1, D1; 17. C1, Bb0, A0, G0.

Musical notation for measures 18-21. The key signature is one flat (Bb) and the time signature is 4/4. The notation includes a dynamic marking of *f* (forte). The notes are: 18. Bb2, G2, F2, E2; 19. D2, C2, Bb1, A1; 20. G1, F1, E1, D1; 21. C1, Bb0, A0, G0.

Musical notation for measures 22-25. The key signature is one flat (Bb) and the time signature is 4/4. The notes are: 22. Bb2, G2, F2, E2; 23. D2, C2, Bb1, A1; 24. G1, F1, E1, D1; 25. C1, Bb0, A0, G0.

Musical notation for measures 26-29. The key signature is one flat (Bb) and the time signature is 4/4. The notes are: 26. Bb2, G2, F2, E2; 27. D2, C2, Bb1, A1; 28. G1, F1, E1, D1; 29. C1, Bb0, A0, G0.

Musical notation for measures 30-33. The key signature is one flat (Bb) and the time signature is 4/4. The notation includes a dynamic marking of *mf* (mezzo-forte). The notes are: 30. Bb2, G2, F2, E2; 31. D2, C2, Bb1, A1; 32. G1, F1, E1, D1; 33. C1, Bb0, A0, G0.

BASS

34 35 36 37

38

39 40 41

42 43 44 45

46

47 48 49

50 51 52 53

54

55 56 57

62

58 59 60 61

63 64 65 66 67

Recorded by LADY GAGA  
**BAD ROMANCE**

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

TUBA

(UNISON PATTERNS)

(A) (DISCO)

Musical staff A: Bass clef, key signature of two flats (Bb, Eb), 4/4 time signature. The staff contains a sequence of eighth and quarter notes. A dynamic marking of *f* is placed below the first measure.

Musical staff B: Bass clef, key signature of two flats (Bb, Eb), 4/4 time signature. The staff contains a sequence of eighth and quarter notes. A dynamic marking of *f* is placed below the first measure.

(DISCO)

Musical staff C: Bass clef, key signature of two flats (Bb, Eb), 4/4 time signature. The staff contains a sequence of notes with a dynamic marking of *mf* below measure 5 and *f* below measure 8. Measure numbers 1-4, 5, 6, 7, and 8 are indicated below the staff.

(9)

Musical staff D: Bass clef, key signature of two flats (Bb, Eb), 4/4 time signature. The staff contains a sequence of notes with a dynamic marking of *f* below measure 9. Measure numbers 9-12 are indicated below the staff.

Musical staff E: Bass clef, key signature of two flats (Bb, Eb), 4/4 time signature. The staff contains a sequence of eighth notes. Measure numbers 13, 14, 15, and 16 are indicated below the staff.

(17)

Musical staff F: Bass clef, key signature of two flats (Bb, Eb), 4/4 time signature. The staff contains a sequence of eighth notes. A dynamic marking of *mf* is placed below measure 17. Measure numbers 18, 19, and 20 are indicated below the staff.

Musical staff G: Bass clef, key signature of two flats (Bb, Eb), 4/4 time signature. The staff contains a sequence of eighth notes. Measure numbers 21, 22, 23, and 24 are indicated below the staff.

TUBA

25  $\frac{3}{4}$

(PLAY ON D.S. ONLY)

Musical staff 1: Bass clef, key signature of two flats (B-flat, E-flat), 3/4 time signature. Measures 25-28. Dynamics: *mf*.

(PLAY BOTH TIMES)

Musical staff 2: Bass clef, key signature of two flats (B-flat, E-flat), 3/4 time signature. Measures 29-32.

33

(*mf*)

Musical staff 3: Bass clef, key signature of two flats (B-flat, E-flat), 3/4 time signature. Measures 33-36. Dynamics: *mp*.

Musical staff 4: Bass clef, key signature of two flats (B-flat, E-flat), 3/4 time signature. Measures 37-40. Dynamics: *f*.

Musical staff 5: Bass clef, key signature of two flats (B-flat, E-flat), 3/4 time signature. Measures 41-44.

45

Musical staff 6: Bass clef, key signature of two flats (B-flat, E-flat), 3/4 time signature. Measures 45-48.

TO CODA  $\oplus$

Musical staff 7: Bass clef, key signature of two flats (B-flat, E-flat), 3/4 time signature. Measures 49-52.

D.S. AL CODA

Musical staff 8: Bass clef, key signature of two flats (B-flat, E-flat), 3/4 time signature. Measures 53-56. Dynamics: *>*.

$\oplus$  CODA

Musical staff 9: Bass clef, key signature of two flats (B-flat, E-flat), 3/4 time signature. Measures 57-60. Dynamics: *^*.

Recorded by LADY GAGA  
**BAD ROMANCE**

BASS

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

(UNISON PATTERNS)

(A) (DISCO)

Musical staff A: Bass clef, 4/4 time signature, key signature of two flats (Bb, Eb). The staff contains a sequence of notes starting with a quarter note G2, followed by eighth notes G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb10, C11, D11, E11, F11, G11, A11, Bb11, C12, D12, E12, F12, G12, A12, Bb12, C13, D13, E13, F13, G13, A13, Bb13, C14, D14, E14, F14, G14, A14, Bb14, C15, D15, E15, F15, G15, A15, Bb15, C16, D16, E16, F16, G16, A16, Bb16, C17, D17, E17, F17, G17, A17, Bb17, C18, D18, E18, F18, G18, A18, Bb18, C19, D19, E19, F19, G19, A19, Bb19, C20, D20, E20, F20, G20, A20, Bb20, C21, D21, E21, F21, G21, A21, Bb21, C22, D22, E22, F22, G22, A22, Bb22, C23, D23, E23, F23, G23, A23, Bb23, C24, D24, E24, F24, G24, A24, Bb24, C25, D25, E25, F25, G25, A25, Bb25, C26, D26, E26, F26, G26, A26, Bb26, C27, D27, E27, F27, G27, A27, Bb27, C28, D28, E28, F28, G28, A28, Bb28, C29, D29, E29, F29, G29, A29, Bb29, C30, D30, E30, F30, G30, A30, Bb30, C31, D31, E31, F31, G31, A31, Bb31, C32, D32, E32, F32, G32, A32, Bb32, C33, D33, E33, F33, G33, A33, Bb33, C34, D34, E34, F34, G34, A34, Bb34, C35, D35, E35, F35, G35, A35, Bb35, C36, D36, E36, F36, G36, A36, Bb36, C37, D37, E37, F37, G37, A37, Bb37, C38, D38, E38, F38, G38, A38, Bb38, C39, D39, E39, F39, G39, A39, Bb39, C40, D40, E40, F40, G40, A40, Bb40, C41, D41, E41, F41, G41, A41, Bb41, C42, D42, E42, F42, G42, A42, Bb42, C43, D43, E43, F43, G43, A43, Bb43, C44, D44, E44, F44, G44, A44, Bb44, C45, D45, E45, F45, G45, A45, Bb45, C46, D46, E46, F46, G46, A46, Bb46, C47, D47, E47, F47, G47, A47, Bb47, C48, D48, E48, F48, G48, A48, Bb48, C49, D49, E49, F49, G49, A49, Bb49, C50, D50, E50, F50, G50, A50, Bb50, C51, D51, E51, F51, G51, A51, Bb51, C52, D52, E52, F52, G52, A52, Bb52, C53, D53, E53, F53, G53, A53, Bb53, C54, D54, E54, F54, G54, A54, Bb54, C55, D55, E55, F55, G55, A55, Bb55, C56, D56, E56, F56, G56, A56, Bb56, C57, D57, E57, F57, G57, A57, Bb57, C58, D58, E58, F58, G58, A58, Bb58, C59, D59, E59, F59, G59, A59, Bb59, C60, D60, E60, F60, G60, A60, Bb60, C61, D61, E61, F61, G61, A61, Bb61, C62, D62, E62, F62, G62, A62, Bb62, C63, D63, E63, F63, G63, A63, Bb63, C64, D64, E64, F64, G64, A64, Bb64, C65, D65, E65, F65, G65, A65, Bb65, C66, D66, E66, F66, G66, A66, Bb66, C67, D67, E67, F67, G67, A67, Bb67, C68, D68, E68, F68, G68, A68, Bb68, C69, D69, E69, F69, G69, A69, Bb69, C70, D70, E70, F70, G70, A70, Bb70, C71, D71, E71, F71, G71, A71, Bb71, C72, D72, E72, F72, G72, A72, Bb72, C73, D73, E73, F73, G73, A73, Bb73, C74, D74, E74, F74, G74, A74, Bb74, C75, D75, E75, F75, G75, A75, Bb75, C76, D76, E76, F76, G76, A76, Bb76, C77, D77, E77, F77, G77, A77, Bb77, C78, D78, E78, F78, G78, A78, Bb78, C79, D79, E79, F79, G79, A79, Bb79, C80, D80, E80, F80, G80, A80, Bb80, C81, D81, E81, F81, G81, A81, Bb81, C82, D82, E82, F82, G82, A82, Bb82, C83, D83, E83, F83, G83, A83, Bb83, C84, D84, E84, F84, G84, A84, Bb84, C85, D85, E85, F85, G85, A85, Bb85, C86, D86, E86, F86, G86, A86, Bb86, C87, D87, E87, F87, G87, A87, Bb87, C88, D88, E88, F88, G88, A88, Bb88, C89, D89, E89, F89, G89, A89, Bb89, C90, D90, E90, F90, G90, A90, Bb90, C91, D91, E91, F91, G91, A91, Bb91, C92, D92, E92, F92, G92, A92, Bb92, C93, D93, E93, F93, G93, A93, Bb93, C94, D94, E94, F94, G94, A94, Bb94, C95, D95, E95, F95, G95, A95, Bb95, C96, D96, E96, F96, G96, A96, Bb96, C97, D97, E97, F97, G97, A97, Bb97, C98, D98, E98, F98, G98, A98, Bb98, C99, D99, E99, F99, G99, A99, Bb99, C100, D100, E100, F100, G100, A100, Bb100, C101, D101, E101, F101, G101, A101, Bb101, C102, D102, E102, F102, G102, A102, Bb102, C103, D103, E103, F103, G103, A103, Bb103, C104, D104, E104, F104, G104, A104, Bb104, C105, D105, E105, F105, G105, A105, Bb105, C106, D106, E106, F106, G106, A106, Bb106, C107, D107, E107, F107, G107, A107, Bb107, C108, D108, E108, F108, G108, A108, Bb108, C109, D109, E109, F109, G109, A109, Bb109, C110, D110, E110, F110, G110, A110, Bb110, C111, D111, E111, F111, G111, A111, Bb111, C112, D112, E112, F112, G112, A112, Bb112, C113, D113, E113, F113, G113, A113, Bb113, C114, D114, E114, F114, G114, A114, Bb114, C115, D115, E115, F115, G115, A115, Bb115, C116, D116, E116, F116, G116, A116, Bb116, C117, D117, E117, F117, G117, A117, Bb117, C118, D118, E118, F118, G118, A118, Bb118, C119, D119, E119, F119, G119, A119, Bb119, C120, D120, E120, F120, G120, A120, Bb120, C121, D121, E121, F121, G121, A121, Bb121, C122, D122, E122, F122, G122, A122, Bb122, C123, D123, E123, F123, G123, A123, Bb123, C124, D124, E124, F124, G124, A124, Bb124, C125, D125, E125, F125, G125, A125, Bb125, C126, D126, E126, F126, G126, A126, Bb126, C127, D127, E127, F127, G127, A127, Bb127, C128, D128, E128, F128, G128, A128, Bb128, C129, D129, E129, F129, G129, A129, Bb129, C130, D130, E130, F130, G130, A130, Bb130, C131, D131, E131, F131, G131, A131, Bb131, C132, D132, E132, F132, G132, A132, Bb132, C133, D133, E133, F133, G133, A133, Bb133, C134, D134, E134, F134, G134, A134, Bb134, C135, D135, E135, F135, G135, A135, Bb135, C136, D136, E136, F136, G136, A136, Bb136, C137, D137, E137, F137, G137, A137, Bb137, C138, D138, E138, F138, G138, A138, Bb138, C139, D139, E139, F139, G139, A139, Bb139, C140, D140, E140, F140, G140, A140, Bb140, C141, D141, E141, F141, G141, A141, Bb141, C142, D142, E142, F142, G142, A142, Bb142, C143, D143, E143, F143, G143, A143, Bb143, C144, D144, E144, F144, G144, A144, Bb144, C145, D145, E145, F145, G145, A145, Bb145, C146, D146, E146, F146, G146, A146, Bb146, C147, D147, E147, F147, G147, A147, Bb147, C148, D148, E148, F148, G148, A148, Bb148, C149, D149, E149, F149, G149, A149, Bb149, C150, D150, E150, F150, G150, A150, Bb150, C151, D151, E151, F151, G151, A151, Bb151, C152, D152, E152, F152, G152, A152, Bb152, C153, D153, E153, F153, G153, A153, Bb153, C154, D154, E154, F154, G154, A154, Bb154, C155, D155, E155, F155, G155, A155, Bb155, C156, D156, E156, F156, G156, A156, Bb156, C157, D157, E157, F157, G157, A157, Bb157, C158, D158, E158, F158, G158, A158, Bb158, C159, D159, E159, F159, G159, A159, Bb159, C160, D160, E160, F160, G160, A160, Bb160, C161, D161, E161, F161, G161, A161, Bb161, C162, D162, E162, F162, G162, A162, Bb162, C163, D163, E163, F163, G163, A163, Bb163, C164, D164, E164, F164, G164, A164, Bb164, C165, D165, E165, F165, G165, A165, Bb165, C166, D166, E166, F166, G166, A166, Bb166, C167, D167, E167, F167, G167, A167, Bb167, C168, D168, E168, F168, G168, A168, Bb168, C169, D169, E169, F169, G169, A169, Bb169, C170, D170, E170, F170, G170, A170, Bb170, C171, D171, E171, F171, G171, A171, Bb171, C172, D172, E172, F172, G172, A172, Bb172, C173, D173, E173, F173, G173, A173, Bb173, C174, D174, E174, F174, G174, A174, Bb174, C175, D175, E175, F175, G175, A175, Bb175, C176, D176, E176, F176, G176, A176, Bb176, C177, D177, E177, F177, G177, A177, Bb177, C178, D178, E178, F178, G178, A178, Bb178, C179, D179, E179, F179, G179, A179, Bb179, C180, D180, E180, F180, G180, A180, Bb180, C181, D181, E181, F181, G181, A181, Bb181, C182, D182, E182, F182, G182, A182, Bb182, C183, D183, E183, F183, G183, A183, Bb183, C184, D184, E184, F184, G184, A184, Bb184, C185, D185, E185, F185, G185, A185, Bb185, C186, D186, E186, F186, G186, A186, Bb186, C187, D187, E187, F187, G187, A187, Bb187, C188, D188, E188, F188, G188, A188, Bb188, C189, D189, E189, F189, G189, A189, Bb189, C190, D190, E190, F190, G190, A190, Bb190, C191, D191, E191, F191, G191, A191, Bb191, C192, D192, E192, F192, G192, A192, Bb192, C193, D193, E193, F193, G193, A193, Bb193, C194, D194, E194, F194, G194, A194, Bb194, C195, D195, E195, F195, G195, A195, Bb195, C196, D196, E196, F196, G196, A196, Bb196, C197, D197, E197, F197, G197, A197, Bb197, C198, D198, E198, F198, G198, A198, Bb198, C199, D199, E199, F199, G199, A199, Bb199, C200, D200, E200, F200, G200, A200, Bb200, C201, D201, E201, F201, G201, A201, Bb201, C202, D202, E202, F202, G202, A202, Bb202, C203, D203, E203, F203, G203, A203, Bb203, C204, D204, E204, F204, G204, A204, Bb204, C205, D205, E205, F205, G205, A205, Bb205, C206, D206, E206, F206, G206, A206, Bb206, C207, D207, E207, F207, G207, A207, Bb207, C208, D208, E208, F208, G208, A208, Bb208, C209, D209, E209, F209, G209, A209, Bb209, C210, D210, E210, F210, G210, A210, Bb210, C211, D211, E211, F211, G211, A211, Bb211, C212, D212, E212, F212, G212, A212, Bb212, C213, D213, E213, F213, G213, A213, Bb213, C214, D214, E214, F214, G214, A214, Bb214, C215, D215, E215, F215, G215, A215, Bb215, C216, D216, E216, F216, G216, A216, Bb216, C217, D217, E217, F217, G217, A217, Bb217, C218, D218, E218, F218, G218, A218, Bb218, C219, D219, E219, F219, G219, A219, Bb219, C220, D220, E220, F220, G220, A220, Bb220, C221, D221, E221, F221, G221, A221, Bb221, C222, D222, E222, F222, G222, A222, Bb222, C223, D223, E223, F223, G223, A223, Bb223, C224, D224, E224, F224, G224, A224, Bb224, C225, D225, E225, F225, G225, A225, Bb225, C226, D226, E226, F226, G226, A226, Bb226, C227, D227, E227, F227, G227, A227, Bb227, C228, D228, E228, F228, G228, A228, Bb228, C229, D229, E229, F229, G229, A229, Bb229, C230, D230, E230, F230, G230, A230, Bb230, C231, D231, E231, F231, G231, A231, Bb231, C232, D232, E232, F232, G232, A232, Bb232, C233, D233, E233, F233, G233, A233, Bb233, C234, D234, E234, F234, G234, A234, Bb234, C235, D235, E235, F235, G235, A235, Bb235, C236, D236, E236, F236, G236, A236, Bb236, C237, D237, E237, F237, G237, A237, Bb237, C238, D238, E238, F238, G238, A238, Bb238, C239, D239, E239, F239, G239, A239, Bb239, C240, D240, E240, F240, G240, A240, Bb240, C241, D241, E241, F241, G241, A241, Bb241, C242, D242, E242, F242, G242, A242, Bb242, C243, D243, E243, F243, G243, A243, Bb243, C244, D244, E244, F244, G244, A244, Bb244, C245, D245, E245, F245, G245, A245, Bb245, C246, D246, E246, F246, G246, A246, Bb246, C247, D247, E247, F247, G247, A247, Bb247, C248, D248, E248, F248, G248, A248, Bb248, C249, D249, E249, F249, G249, A249, Bb249, C250, D250, E250, F250, G250, A250, Bb250, C251, D251, E251, F251, G251, A251, Bb251, C252, D252, E252, F252, G252, A252, Bb252, C253, D253, E253, F253, G253, A253, Bb253, C254, D254, E254, F254, G254, A254, Bb254, C255, D255, E255, F255, G255, A255, Bb255, C256, D256, E256, F256, G256, A256, Bb256, C257, D257, E257, F257, G257, A257, Bb257, C258, D258, E258, F258, G258, A258, Bb258, C259, D259, E259, F259, G259, A259, Bb259, C260, D260, E260, F260, G260, A260, Bb260, C261, D261, E261, F261, G261, A261, Bb261, C262, D262, E262, F262, G262, A262, Bb262, C263, D263, E263, F263, G263, A263, Bb263, C264, D264, E264, F264, G264, A264, Bb264, C265, D265, E265, F265, G265, A265, Bb265, C266, D266, E266, F266, G266, A266, Bb266, C267, D267, E267, F267, G267, A267, Bb267, C268, D268, E268, F268, G268, A268, Bb268, C269, D269, E269, F269, G269, A269, Bb269, C270, D270, E270, F270, G270, A270, Bb270, C271, D271, E271, F271, G271, A271, Bb271, C272, D272, E272, F272, G272, A272, Bb272, C273, D273, E273, F273, G273, A273, Bb273, C274, D274, E274, F274, G274, A274, Bb274, C275, D275, E275, F275, G275, A275, Bb275, C276, D276, E276, F276, G276, A276, Bb276, C277, D277, E277, F277, G277, A277, Bb277, C278, D278, E278, F278, G278, A278, Bb278, C279, D279, E279, F279, G279, A279, Bb279, C280, D280, E280, F280, G280, A280, Bb280, C281, D281, E281, F281, G281, A281, Bb281, C282, D282, E282, F282, G282, A282, Bb282, C283, D283, E283, F283, G283, A283, Bb283, C284, D284, E284, F284, G284, A284, Bb284, C285, D285, E285, F285, G285, A285, Bb285, C286, D286, E286, F286, G286, A286, Bb286, C287, D287, E287, F287, G287, A287, Bb287, C288, D288, E288, F288, G288, A288, Bb288, C289, D289, E289, F289, G289, A289, Bb289, C290, D290, E290, F290, G290, A290, Bb290, C291, D291, E291, F291, G291, A291, Bb291, C292, D292, E292, F292, G292, A292, Bb292, C293, D293, E293, F293, G293, A293, Bb293, C294, D294, E294, F294, G294, A294, Bb294, C295, D295, E295, F295, G295, A295, Bb295, C296, D296, E296, F296, G296, A296, Bb296, C297, D297, E297, F297, G297, A297, Bb297, C298, D298, E298, F298, G298, A298, Bb298, C299, D299, E299, F299, G299, A299, Bb299, C300, D300, E300, F300, G300, A300, Bb300, C301, D301, E301, F301, G301, A301, Bb301, C302, D302, E302, F302, G302, A302, Bb302, C303, D303, E303, F303, G303, A303, Bb303, C304, D304, E304, F304, G304, A304, Bb304, C305, D305, E305, F305, G305, A305, Bb305, C306, D306, E306, F306, G306, A306, Bb306, C307, D307, E307, F307, G307, A307, Bb307, C308, D308, E308, F308, G308, A308, Bb308, C309, D309, E309, F309, G309, A309, Bb309, C310, D310, E310, F310, G310, A310, Bb310, C311, D311, E311, F311, G311, A311, Bb311, C312, D312, E312, F312, G312, A312, Bb312, C313, D313, E313, F313, G313, A313, Bb313, C314, D314, E314, F314, G314, A314, Bb314, C315, D315, E315, F315, G315, A315, Bb315, C316, D316, E316, F316, G316, A316, Bb316, C317, D317, E317, F317, G317, A317, Bb317, C318, D318, E318, F318, G318, A318, Bb318, C319, D319, E319, F319, G319, A319, Bb319, C320, D320, E320, F320, G320, A320, Bb320, C321, D321, E321, F321, G321, A321, Bb321, C322, D322, E322, F322, G322, A322, Bb322, C323, D323, E323, F323, G323, A323, Bb323, C324, D324, E324, F324, G324, A324, Bb324, C325, D325, E325, F325, G325, A325, Bb325, C326, D326, E326, F326, G326, A326, Bb326, C327, D327, E327, F327, G327, A327, Bb327, C328, D328, E328, F328, G328, A328, Bb328, C329, D329, E329, F329, G329, A329, Bb329, C330, D330, E330, F330, G330, A330, Bb330, C331, D331, E331, F331, G331, A331, Bb331, C332, D332, E332, F332, G332, A332, Bb332, C333, D333, E333, F333, G333, A333, Bb333, C334, D334, E334, F334, G334, A334, Bb334, C335, D335, E335, F335, G335, A335, Bb335, C336, D336, E336, F336, G336, A336, Bb336, C337, D337, E337, F337, G337, A337, Bb337, C338, D338, E338, F338, G338, A338, Bb338, C339, D339, E339, F339, G339, A339, Bb339, C340, D340, E340, F340, G340, A340, Bb340, C341, D341, E341, F341, G341, A341, Bb341, C342, D342, E342, F342, G342, A342, Bb342, C343, D343, E343, F343, G343, A343, Bb343, C344, D344, E344, F344, G344, A344, Bb344, C345, D345, E345, F345, G345, A345, Bb345, C346, D346, E346, F346, G346, A346, Bb346, C347, D347, E347, F347, G347, A347, Bb347, C348, D348, E348, F348, G348, A348, Bb348, C349, D349, E349, F349, G349, A349, Bb349, C350, D350, E350, F350, G350, A350, Bb350, C351, D351, E351, F351, G351, A351, Bb351, C352, D352, E352, F352, G352, A352, Bb352, C353, D353, E353, F353, G353, A353, Bb353, C354, D354, E354, F354, G354, A354, Bb354, C355, D355, E355, F355, G355, A355, Bb355, C356, D356, E356, F356, G356, A356, Bb356, C357, D357, E357, F357, G357, A357, Bb357, C358, D358



BASS

25  $\frac{3}{4}$

(mf)

26 27 28

29 30 31 32

33

*mp*

34 35 36 > > > >

*f*

37 38 39 40

41 42 43 44

45

46 47 48

TO CODA  $\oplus$

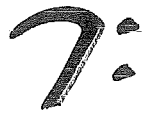
49 50 51 52

D.S. AL CODA

53 54 55 56

$\oplus$  CODA

57 58 59 60  $\frac{3}{2}$



# Blues By Five

Red Garland

The musical score is written in bass clef with a 4/4 time signature. It consists of three staves of music. The first staff begins with a double bar line and a repeat sign. Above the first staff is a chord symbol  $Bb7$ . The second staff has chord symbols  $Eb7$  and  $Bb7$  above it. The third staff has chord symbols  $F7$ ,  $Bb7$ , and  $F7$  above it. The melody is composed of eighth and quarter notes, with some phrases repeated across different chord changes.

©1965 Prestige Music Co. Used by Permission.

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

For your use

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



(From Walt Disney Pictures' "THE LION KING")

# Can You Feel The Love Tonight

BASS

Music by ELTON JOHN

Lyrics by TIM RICE

Arranged by JERRY NOWAK

VERY SLOW

The image shows a bass line for the song "Can You Feel The Love Tonight" in E-flat major. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music is marked "VERY SLOW". The bass line consists of several measures, each with a circled measure number and a dynamic marking. The notes are mostly quarter notes and half notes, with some eighth notes. The chords are written above the notes. The dynamics range from piano (p) to mezzo-forte (mf).

Chords: Eb, Eb/D, Ab/C, Eb/Bb, Ab, Eb/G, Bb/D, Eb, Fmi7, Eb/G, Ab, Eb/G, Eb, Ab, Eb/G, Eb, Fmi7, Fmi/Bb, Ab, Eb, Ab, Eb, Ab, Eb, Ab, Eb/Bb, Cmi, Db, Cmi7, Fmi/Bb, Eb, Gmi7/D, Cmi7, Fmi7, Fmi/Bb, Eb, Fmi7/Ab, Ami7(b9), Ab/Bb, Bb7, Ab, Eb, Cmi, Cmi/Bb, Fmi/Ab, Cmi7/G, Fmi, Cmi7/G, Fmi7, Ami7(b9), Ab/Bb, Bb7, Eb, Gmi7/D, Cmi7, Fmi7/Ab, Ab/Bb, Eb, Ab, Ami7(b9), Ab/Bb, Bb7, Fmi7, Bb7, Ab, Eb, Cmi, Cmi/Bb, Fmi/Ab, Cmi7/G, Fmi7, Cmi7/G, Fmi7, Fmi7/Bb, Ab/Eb, Eb, Ab/Bb.

Measure numbers: 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.

Dynamics: p, mf, p, p.

07500037

BASS

29 Eb Bb/D Ab/C Eb/Bb Ab Eb/G Bb/D Eb Fmi Eb/G

33 Ab Eb Ab Eb Ab Eb Fmi7 Fmi/Bb Bb7

37 Ab Eb Ab Eb Ab Eb/Bb Cmi7 Db Cmi7 Fmi7/Bb Ab/Bb

41 Eb Gmi7/D Cmi7 Fmi7 Fmi/Bb Eb Fmi7/Ab Ami7(b5) Ab/Bb Bb7

45 Ab Eb Cmi Cmi/Bb Fmi/Ab Cmi7/G Fmi7 Cmi7/G Fmi7/Ab Ami7(b5) Fmi/Bb Bb7 Gmi7/C C?

49 F Ami7/E Dmi7 Gmi7 Gmi7/C F Gmi7/Bb Bmi7(b5)

52 C7sus4 Gmi7 C7 Bb F Dmi Dmi/C Gmi7/Bb Dmi/A

55 Gmi7 Dmi7/A Gmi7 Gmi7/C Bb/F F F/A Bb

58 RT. RUBATO (ON CUE) A TEMPO F C/E

61 Bb/D F/C Gmi7/Bb Dmi7/A Gmi7 Gmi7/C C7 Bb/F F

RIT.

Tuba  
**Solo**

# Can You Feel The Love Tonight Solo

Elton John  
Arr. Jerry Nowak

Very Slow

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29-32

33

34

35

36

37

38

39

40

*mf*

*f*

*f*

2 Tuba

Can You Feel The Love Tonight Solo

41

Musical staff 1: Measures 41-45. The staff begins with a bass clef and a key signature of two flats. Measures 42, 43, 44, and 45 are numbered above the staff. The music consists of eighth and quarter notes with various rests.

46

Musical staff 2: Measures 46-49. Measures 47 and 48 are numbered above the staff. Measure 49 is boxed and numbered. The music continues with eighth and quarter notes. A dynamic marking of *ff* (fortissimo) is placed below the staff at the start of measure 49.

50

Musical staff 3: Measures 50-54. Measures 51, 52, 53, and 54 are numbered above the staff. The music continues with eighth and quarter notes. A dynamic marking of *f* (forte) is placed below the staff at the start of measure 54.

55

Musical staff 4: Measures 55-59. Measures 56, 57, 58, and 59 are numbered above the staff. The music continues with eighth and quarter notes. A dynamic marking of *f* is placed below the staff at the start of measure 57. A *rubato* marking is placed above the staff at the start of measure 59.

60

Musical staff 5: Measures 60-63. Measure 60 is marked "on cue". The staff contains a whole rest for measure 60, followed by a whole note for measure 61. A dynamic marking of *a tempo* is placed below the staff. A 3-measure rest is indicated by a bracket with the number 3 above it, covering measures 62 and 63. The staff ends with a double bar line and a fermata.

61-63





# Tuba

## Canon Remix

Pachelbel / Arr. Bernice

4

5

*mp*

10

13

17

21

24

29

31

37

38

45

52

*f*

53

61

66

*mf*

69

73

*f*

77

80

83

# Bass Guitar

## Canon Remix

Pachelbel / Arr. Bernice

5

4

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

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

13 With Energy

mf

16

21

26

29

31

36

37

41

45

46

51

53 Solo

*mp*

*mf*

*f*

2  
56

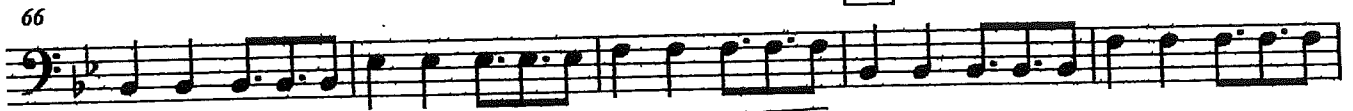
[Title]



61



69



71

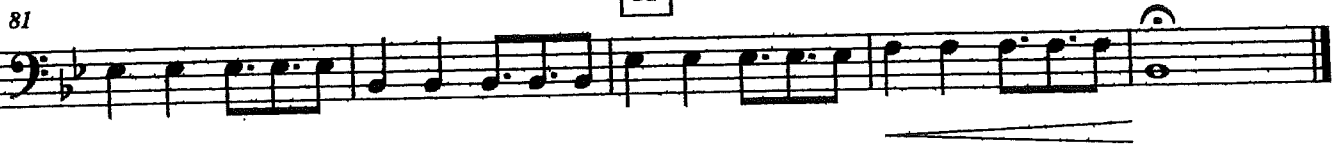


77



76

83



81

# Carol of The Bells

Melody - Bass Clef  
-Trombone / Baritone

Quartet Version

arr. Turgeon & Brenice

*Soli*  
*mp*

6

12

18 *rit.* **A** *a tempo - Repeat 4x*  
*f*

**B** 24

31 **C** *mf* **D** *Repeat 3x*  
*f*

37 **E** *rit.*

Detailed description: This is a musical score for the bass clef part of 'Carol of The Bells'. The piece is in 4/4 time and the key signature has two flats (B-flat and E-flat). The score is divided into six systems of music. The first system starts with a 'Soli' instruction and a mezzo-piano (*mp*) dynamic. The second system begins at measure 6. The third system begins at measure 12. The fourth system begins at measure 18, featuring a ritardando (*rit.*) leading into a section marked 'A' in a box, which is a 3/4 time signature change. This section is marked 'a tempo - Repeat 4x' and has a forte (*f*) dynamic. The fifth system begins at measure 24, marked 'B' in a box. The sixth system begins at measure 31, marked 'C' in a box, with a mezzo-forte (*mf*) dynamic. It includes a section marked 'D' in a box, which is a 3-measure phrase to be repeated 3 times, marked with a forte (*f*) dynamic. The final system begins at measure 37, marked 'E' in a box, and concludes with a ritardando (*rit.*) and a fermata over the final note.

# Carol of The Bells

Bass Line - Bass Clef (Low)  
-Tuba

Quartet Version

arr. Turgeon & Bernice

The musical score is written on a single bass staff with a low bass clef and a key signature of one flat (B-flat). The time signature is common time (C). The score consists of several measures of music with various dynamics and articulations. The first measure is marked *mp*. The second measure is marked *rit.*. The third measure is marked *f* and contains a 3/4 time signature change. The fourth measure is marked *mf*. The fifth measure is marked *f*. The sixth measure is marked *mf*. The seventh measure is marked *rit.*. The eighth measure is marked *f*. The score includes five boxed letter markers: A, B, C, D, and E. Marker A is located above the third measure and is followed by the instruction "a tempo - Repeat 4x". Marker B is located below the fourth measure. Marker C is located below the fifth measure. Marker D is located above the sixth measure and is followed by the instruction "Repeat 3x". Marker E is located below the seventh measure.



# Tuba

## Cheer # 1

arr. Bernice

*Watch Conductor*  
*Slow-Fast*



5



Recorded by COLDPLAY

# CLOCKS

BASS

Words and Music by GUY BERRYMAN,  
JON BUCKLAND, WILL CHAMPION and CHRIS MARTIN

Arranged by JOHN WASSON

(DRIVING ROCK)

(PLAY 2ND TIME ONLY)



BASS

(49) GbMA7

D<sup>b</sup>

A<sup>b</sup>6

GbMA7

D<sup>b</sup>

A<sup>b</sup>6

(57) E<sup>b</sup>

B

(65) E<sup>b</sup>

B<sup>b</sup>M1

F<sup>M</sup>1

E<sup>b</sup>

B<sup>b</sup>M1

F<sup>M</sup>1

(73) E<sup>b</sup>

B<sup>b</sup>M1

F<sup>M</sup>1

SUB. mf

E<sup>b</sup>

B<sup>b</sup>M1

F<sup>M</sup>1

(81) E<sup>b</sup>

B<sup>b</sup>M1

F<sup>M</sup>1

E<sup>b</sup>

B<sup>b</sup>M1

F<sup>M</sup>1

(89) E<sup>b</sup>

B<sup>b</sup>M1

7:

## Cold Duck Time

Eddie Harris

Chords: F7, B<sup>b</sup>7, F7, B<sup>b</sup>7, F7, B<sup>b</sup>7, F7, D<sup>b</sup>MA<sup>7</sup>, E<sup>b</sup>MA<sup>7</sup>, F7

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

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

For your use

### Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

$F^7$	$B^b7$	$D^b_{MA}7$	$E^b_{MA}7$	$F^7$	$B^b7$	$D^b_{MA}7$	$E^b_{MA}7$
-------	--------	-------------	-------------	-------	--------	-------------	-------------

$\flat 7$	3	3	$\flat 7$	5	9	7	7
3	$\flat 7$	7	7	3	$\flat 7$	5	5
1	1	1	1	$\flat 7$	3	3	3

### Useful Scales

F Blues Scale

$D^b$  Major

( $D^b_{MA}7$ )

$E^b$  Major

( $E^b_{MA}7$ )

1	$\flat 3$	4	$\flat 5$	5	$\flat 7$	1	1	2	3	4	5	6	7	1	1	2	3	4	5	6	7	1
---	-----------	---	-----------	---	-----------	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

### Sample Bass Line

1	5	1	5	$\flat 7$	1	1	1	$\flat 7$	1	5	1	5	$\flat 7$	1	1	1	$\flat 7$	1	1	1	1	1	1	1	5	$\flat 7$	1
---	---	---	---	-----------	---	---	---	-----------	---	---	---	---	-----------	---	---	---	-----------	---	---	---	---	---	---	---	---	-----------	---

Featured in the Twentieth Century Fox Television Series GLEE

# DON'T STOP BELIEVIN'

BASS

Words and Music by STEVE PERRY,  
NEAL SCHON and JONATHAN CAIN  
Arranged by PAUL MURTHA

(Rock)

The sheet music is written for bass in 4/4 time, featuring a rock style. It consists of 36 measures across eight staves. The key signature has one flat (Bb). The music is marked with dynamics such as *mf* and *f*. Measure numbers 1 through 36 are indicated below the notes. Section markers are placed at measures 9, 17, 25, and 33. The piece concludes with a double bar line at the end of measure 36.

Copyright © 1981 Lacey Boulevard Music (BMI) and Weed-High Nightmare Music (BMI)  
This arrangement Copyright © 2010 Lacey Boulevard Music (BMI) and Weed-High Nightmare Music (BMI)  
All Rights for Weed-High Nightmare Music Administered by Wixen Music Publishing Inc.  
International Copyright Secured All Rights Reserved

BASS

Musical staff 1: Bass line with notes 37, 38, 39, and 40. The notes are mostly eighth and quarter notes.

Musical staff 2: Bass line with notes 41, 42, 43, 44, 45. Includes dynamic markings *mf* and *f*. A circled measure number 41 is at the start and 45 is above the final measure.

Musical staff 3: Bass line with notes 46, 47, 48, 49, 50.

Musical staff 4: Bass line with notes 51, 52, 53, 54. Includes dynamic markings *f* and *mf*. A circled measure number 53 is above the middle of the staff.

Musical staff 5: Bass line with notes 55, 56, 57, 58.

Musical staff 6: Bass line with notes 59, 60, 61, 62.

Musical staff 7: Bass line with notes 63, 64, 65, 66.

Musical staff 8: Bass line with notes 67, 68, 69, 70. Includes dynamic markings *mf* and *f*. A circled measure number 69 is above the middle of the staff.

Musical staff 9: Bass line with notes 71, 72, 73, 74.

Musical staff 10: Bass line with notes 75, 76, 77, 78, 79. Includes dynamic markings *f* and *ff*. A first ending bracket (1.) spans measures 75-76, and a second ending bracket (2.) spans measures 77-79.

# Don't Stop Believin'

BASS CLEF  
(Doubles Alto Sax)

arr. Murtha

Rock

9

SOLO

8

Musical notation for measures 8-12. Measure 8 is a whole rest. Measure 9 starts with a *mf* dynamic. The notation includes eighth and quarter notes with slurs.

13

17

Musical notation for measures 13-16. Measure 13 is a whole rest. Measures 14-16 contain eighth and quarter notes with slurs.

18

Musical notation for measures 18-22. Measures 18-22 contain eighth and quarter notes with slurs.

25

23

Musical notation for measures 23-27. Measures 23-27 contain eighth and quarter notes with slurs. A *f* dynamic marking is present below the staff.

28

Musical notation for measures 28-32. Measures 28-32 contain eighth and quarter notes with slurs.

33

33

Musical notation for measures 33-37. Measures 33-37 contain eighth and quarter notes with slurs.

41

45

38

4

Musical notation for measures 38-46. Measures 38-40 contain eighth and quarter notes with slurs. Measure 41 is a whole rest. Measure 42 is a quarter rest. Measures 43-46 contain eighth and quarter notes with slurs. A *mf* dynamic marking is present below the staff.

47

Musical notation for measures 47-51. Measures 47-51 contain eighth and quarter notes with slurs.

BASS CLEF (Doubles Alto Sax), p. 2 Don't Stop Believin'

53

52

*f*

57

63

69

69

74

*ff*









BASS

TO CODA

29 Cm7

F9

D+7(#9)

G13

First staff of music with notes and measure numbers 29-32.

Cm7

Eb/F

Bb6/9

Ab13

Second staff of music with notes and measure numbers 33-36.

Bbm7

Ab13

39 Gm7

Cm7

Third staff of music with notes and measure numbers 37-40.

F9

Bb6/9

Ebm7

Ami7(b5)

Fourth staff of music with notes and measure numbers 41-44.

D7(b9)

Gm7

47

Fifth staff of music with notes and measure numbers 45-49.

D.S. AL CODA

D+7(#9)

Sixth staff of music with notes and measure numbers 50-54.

CODA

Cm7

Dmi7(b5)

G+7(b9)

G7(b9)

Cm7

Eb/F

Seventh staff of music with notes and measure numbers 55-59.

(Eb/F)

Bb6/9

Ab13

Cm7

Bm7

Bb6/9

Eighth staff of music with notes and measure numbers 60-64.







?

Piano

Piano

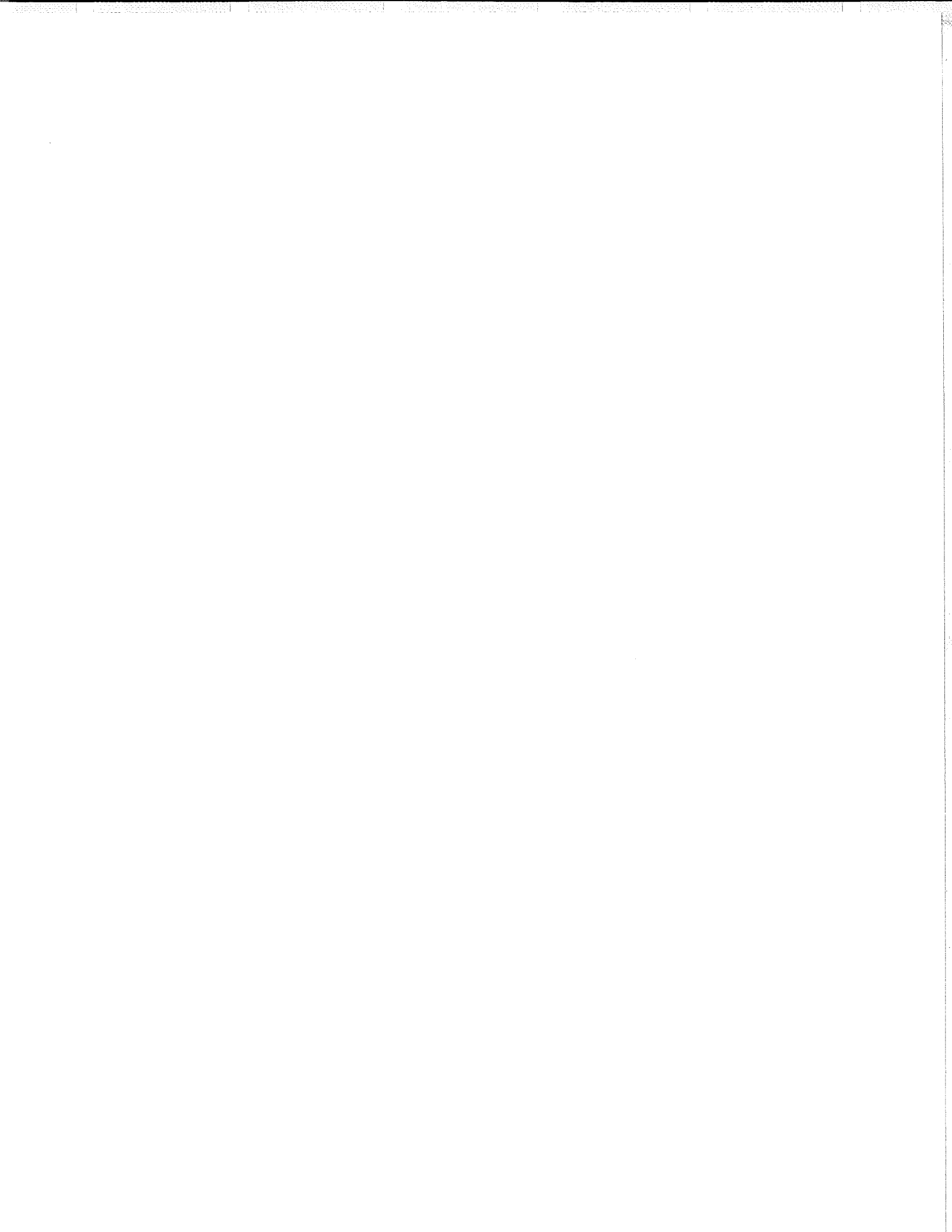
Pno.

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

2) Write in note names...

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

4) Play the piece...





142  
(Med.)

7:

# HEART AND SOUL

-HAGY CARMICHAEL/  
FRANK LESSER

F D-7 G-7 C7 Fmaj7 D-7 G-7 C7

A-7 D-7 G-7 C7 F D-7 G-7 C7

2. F G-7 C7 Fmaj7 C7 F7 Bbmaj7 A7 D7 G7

C7 F7 Bb7 A7 Bbmaj7 A7 D7 G7

C7 F7 Bb7 C7 F D-7 G-7 C7

Fmaj7 D-7 G-7 C7 A-7 D-7 G-7 C7

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

Recorded by THE JACKSON 5

# I WANT YOU BACK

BASS

Words and Music by FREDDIE PERREN,  
ALPHONSO MIZELL, BERRY GORDY and DEKE RICHARDS  
Arranged by JOHN WASSON

(FUNKY R&B)

The musical score is written in bass clef, 4/4 time, with a key signature of three flats (Bb, Eb, Ab). It consists of seven staves of music. The first staff begins with a dynamic marking of *f* and a circled measure number 1. The second staff has measure numbers 4, 5, 6, and 7. The third staff has measure numbers 8, 9, 10, and 11. The fourth staff has measure numbers 12 and 14, with a circled measure number 13 and a dynamic marking of *mf*. The fifth staff has measure numbers 15, 16, 17, and 18. The sixth staff has measure numbers 19, 20, and 22, with a circled measure number 21 and a dynamic marking of *f*. The seventh staff has measure numbers 23, 24, 25, and 26. Chord symbols are written above the notes, including *Bbm7/Db/Eb Ab*, *Ab Eb/G Fm7 Ab/Eb Db Ab/C Bbm7/Db/Eb Fm7 Ab/C Db Ab*, *Ab Eb/G Fm7 Ab/Eb Db*, *Bbm7 Db/Eb*, *Fm7 Ab/C Db Ab Bbm7/Db/Eb Ab*, and *Ab Eb/G Fm7 Ab/Eb Db Bbm7 Db/Eb*. Accents (^) and slurs are used throughout the notation.

© 1969 (Renewed 1997) JOBETE MUSIC CO., INC.

This arrangement © 2012 JOBETE MUSIC CO., INC.

All Rights Controlled and Administered by EMI APRIL MUSIC INC.

All Rights Reserved International Copyright Secured Used by Permission

BASS

Handwritten musical notation for bass, measures 27-30. Chords:  $Fm17$ ,  $A^b/C$ ,  $D^b$ ,  $A^b$ ,  $B^bm17$ ,  $D^b/E^b$ ,  $A^b$ ,  $B^bm17$ ,  $D^b/E^b$ ,  $A^b$ ,  $B^bm17$ ,  $D^b/E^b$ ,  $A^b$ . Dynamics:  $f$ ,  $ff$ .

Handwritten musical notation for bass, measures 31-34. Measure 31 is boxed. Dynamic:  $mf$ .

Handwritten musical notation for bass, measures 35-38.

Handwritten musical notation for bass, measures 39-42. Measure 39 is boxed. Chords:  $A^b$ ,  $E^b/G$ ,  $Fm17$ ,  $A^b/E^b$ ,  $D^b$ ,  $B^bm17$ ,  $D^b/E^b$ ,  $Fm17$ ,  $A^b/C$ ,  $D^b$ ,  $A^b$ ,  $B^bm17$ ,  $D^b/E^b$ ,  $A^b$ . Dynamic:  $f$ .

Handwritten musical notation for bass, measures 43-46. Measure 46 is boxed. Chords:  $(A^b)E^b/G$ ,  $Fm17$ ,  $A^b/E^b$ ,  $D^b$ ,  $B^bm17$ ,  $D^b/E^b$ ,  $Fm17$ ,  $A^b/C$ ,  $D^b$ ,  $A^b$ . Measure 46-49 is marked with a '4' and a bar line.

Handwritten musical notation for bass, measures 50-53. Measure 50 is boxed. Dynamics:  $mf$ ,  $f$ . Marking: CRESC.

Handwritten musical notation for bass, measures 54-57. Measure 54 is boxed. Chords:  $A^b$ ,  $E^b/G$ ,  $Fm17$ ,  $A^b/E^b$ ,  $D^b$ ,  $A^b/C$ ,  $B^bm17$ ,  $D^b/E^b$ ,  $Fm17$ ,  $A^b/C$ ,  $D^b$ ,  $A^b$ ,  $B^bm17$ ,  $D^b/E^b$ ,  $A^b$ . Dynamic:  $ff$ .

Handwritten musical notation for bass, measures 58-61. Chords:  $(A^b)E^b/G$ ,  $Fm17$ ,  $A^b/E^b$ ,  $D^b$ ,  $A^b/C$ ,  $B^bm17$ ,  $D^b/E^b$ ,  $Fm17$ ,  $A^b/C$ ,  $D^b$ ,  $A^b$ .

Handwritten musical notation for bass, measures 62-65. Chords:  $Fm17$ ,  $A^b/C$ ,  $D^b$ ,  $D^b/E^b$ ,  $A^b$ ,  $B^bm17$ ,  $A^b/C$ ,  $D^b$ ,  $Dm17(b5)$ ,  $D^b/E^b$ . Dynamics:  $f$ ,  $ff$ .

Melody (B.C.)  
BASS CLEF  
LOW FOR TUBA

# 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]

19

[E] *mp*

24

[F] §

29

[F] *mf*

33

[F] *mf*

37

To Coda (On 3rd Time) ⊕ [G] *f*

La Copa De La Vida

Melody (B.C.) - BASS CLEF, p. 2  
LOW FOR TUBA

H

41

Solos (begin 2nd time)

I

G7 Cm  
optional bass line

46

play 2nd & 3rd time only

G7

Cm

J

G7  
optional bass line

Cm

50

Cm

Cm

*D.S. al Coda*

54

1.

2.

K

$\Theta$  Coda

57

61

1.

L

65

2.

M

70



Counter melody  
Bass Clef

# 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 C D

E

22

F

30

To Coda (On 3rd Time) ⊕

G H

38

I Solos (begin 2nd time) J

48

1. 2. D.S. al Coda

55

K ⊕ Coda

57

play 2nd time only

L M

62

Bass Line (B.C.)  
BASS CLEF LOW  
-For Tuba Only

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

C

Musical notation for section C, consisting of a single line of eighth-note patterns in a bass clef.

D

play D-E 1st time only

Musical notation for section D, consisting of a single line of eighth-note patterns in a bass clef.

E

Musical notation for section E, consisting of a single line of eighth-note patterns in a bass clef. Dynamics include *mp*.

Musical notation for section E (continued), consisting of a single line of eighth-note patterns in a bass clef.

F

§

Musical notation for section F, consisting of a single line of eighth-note patterns in a bass clef. Dynamics include *mf*.

Musical notation for section F (continued), consisting of a single line of eighth-note patterns in a bass clef.

To Coda (On 3rd Time) ⊕

G

Musical notation for section G, consisting of a single line of eighth-note patterns in a bass clef. Dynamics include *f*.



H



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



f

D.S. al Coda

J

1. 2.



K ⊕ Coda



ff

1.



L

2.

4

M



ff

Recorded by BRUNO MARS

# ↓ 8vb LOCKED OUT OF HEAVEN

BASS

Words and Music by BRUNO MARS,  
ARI LEVINE and PHILIP LAWRENCE  
Arranged by PAUL MURTHA

(ROCK)

The image shows the bass line notation for the song "Locked Out of Heaven". It consists of eight staves of music in 4/4 time, with a key signature of one flat (Bb). The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *f* (forte) and *mf* (mezzo-forte) are indicated. Measure numbers 1 through 34 are marked below the notes. There are several boxed measure numbers: 9, 17, 25, and 33. A double bar line is present at the end of measure 34. A handwritten "8vb" is written above the first staff.

© 2012 BMG GOLD SONGS, MARS FORCE MUSIC, UNIVERSAL MUSIC CORP., TOY PLANE MUSIC, NORTHSIDE INDEPENDENT MUSIC PUBLISHING LLC,  
THOU ART THE HUNGER, WB MUSIC CORP and ROC NATION MUSIC  
This arrangement © 2013 BMG GOLD SONGS, MARS FORCE MUSIC, UNIVERSAL MUSIC CORP., TOY PLANE MUSIC, NORTHSIDE INDEPENDENT MUSIC PUBLISHING LLC,  
THOU ART THE HUNGER, WB MUSIC CORP and ROC NATION MUSIC  
All Rights for BMG GOLD SONGS and MARS FORCE MUSIC Administered by BMG RIGHTS MANAGEMENT (US) LLC  
All Rights for TOY PLANE MUSIC Controlled and Administered by UNIVERSAL MUSIC CORP.  
All Rights for THOU ART THE HUNGER Administered by NORTHSIDE INDEPENDENT MUSIC PUBLISHING LLC  
All Rights for ROC NATION MUSIC Administered by WB MUSIC CORP.  
All Rights Reserved Used by Permission

BASS

35 36 37 38

41

39 40 41 42 43

TO CODA ⊕

44 45 46 47 48

49

49 50 51 52

53

*mf* 53 54 55 56

57 58 59 60

61

61 62 63 64

D.S. AL CODA

65 66 67 68

⊕ CODA

69 70 71 72

73 74 75 76 *ff*



Bass Clef

# Locked Out of Heaven

## Optional Solo M. 53-61

Musical score for an optional solo in bass clef, measures 53-61. The score is written in 4/4 time and features a key signature of one flat (B-flat). The tempo is marked with a '4' in a square box at the beginning of measure 53. The music is marked with a forte dynamic (*f*) and includes various musical notations such as accents (>), slurs, and ties. Chord changes are indicated by 'Gm' and 'Cm' above the staff. Measure numbers 53, 54, 55, 56, 57, 58, 59, and 60 are clearly marked. Measure 61 shows the beginning of a new phrase with a slur over the first few notes.



Tuba

# A Message To You Rudy

A

4

Musical notation for section A, starting with a 4-measure rest followed by a melodic line.

B

Musical notation for section B, consisting of two staves of rhythmic eighth-note patterns.

C

Tenor & Clarinet Solo

D

Musical notation for sections C and D, including a 4-measure rest for the solo section.

E

Musical notation for section E, consisting of two staves of rhythmic eighth-note patterns.

F

*molto rit.*

Musical notation for section F, ending with a fermata.

# MOVE THE JOY

arr. Bernice

A musical score for the piece "Move the Joy" arranged by Bernice. The score is written for a large ensemble of instruments. It is divided into two sections, A and B, marked with boxed letters. Section A spans the first five measures, and Section B spans the remaining measures. The instruments listed on the left are: Flute, Clarinet in B $\flat$ , Bass Clarinet, Alto Sax., Tenor Sax., Baritone Sax., Trumpet in B $\flat$  1, Trombone, Baritone (T.C.), Tuba, Timpani, Mallets 1, Snare, Bass Drum 1, Bass Drum 2, Suspended Cymbal, and Synthesizer 1. The score includes various musical notations such as notes, rests, and dynamic markings. Dynamic markings include *f* (forte), *mp* (mezzo-piano), and *mf* (mezzo-forte). Performance instructions include "2nd Time Only" for several instruments (Trombone, Baritone, Tuba, Timpani, Snare, and Suspended Cymbal) and "mf" for the Suspended Cymbal. The Synthesizer 1 part is written in a grand staff (treble and bass clefs). The overall style is that of a professional music manuscript.



# Tuba

# Winter Fest

Traditional / Arr. Bernice

## Gloria In Excelsis Deo

♩ = 82

Majestically

The musical score is written for a Tuba in bass clef with a 4/4 time signature. It consists of ten staves of music. The first staff begins with a 4-measure rest, followed by notes with 'val' (valve) markings. A box containing the number '6' is placed above the staff. The second staff starts at measure 10, marked with a box '10', and includes a dynamic marking of *f* and a '4' below the staff. The third staff starts at measure 19, marked with a box '19', and includes a dynamic marking of *mf* and a box '22'. The fourth staff starts at measure 25, marked with a box '25', and includes a dynamic marking of *f*, a box '28', the text 'Ode To Joy' above a 4-measure rest, a box '32', and a dynamic marking of *p*. The fifth staff starts at measure 33, marked with a box '33', and includes a dynamic marking of *mf* and a box '36'. The sixth staff starts at measure 39, marked with a box '39', and includes a dynamic marking of *f* and a box '44'. The seventh staff starts at measure 46, marked with a box '46', and includes a box '48'. The eighth staff starts at measure 52, marked with a box '52', and includes a box '56'. The ninth staff starts at measure 59, marked with a box '59', and includes a 'val' marking. The score concludes with a double bar line.



# Mr. P.C.

John Coltrane

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

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

For your use

### Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

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

$\flat 3$	$\flat 7$	$\flat 7$	$\flat 7$	9	5	5	5
$\flat 7$	$\flat 3$	3	3	$\flat 7$	$\flat 3$	3	3
1	1	1	1	$\flat 3$	$\flat 7$	$\flat 7$	$\flat 7$

### Useful Scales

C Blues Scale

C Dorian

( $C_{MI}^7$ )

F Dorian

( $F_{MI}^7$ )

1  $\flat 3$  4  $\flat 5$  5  $\flat 7$  1    1 2  $\flat 3$  4 5 6  $\flat 7$  1    1 2  $\flat 3$  4 5 6  $\flat 7$  1

$A^b$  Mixolydian

( $A^b7$ )

G Mixolydian

( $G^7$ )

1 2 3 4 5 6  $\flat 7$  1    1 2 3 4 5 6  $\flat 7$  1

### Sample Bass Line

$C_{MI}^7$

1 2  $\flat 3$  4 5 6  $\flat 7$  7 1  $\flat 7$  5  $\flat 3$  1 5 1  $\flat 3$

$F_{MI}^7$

$C_{MI}^7$

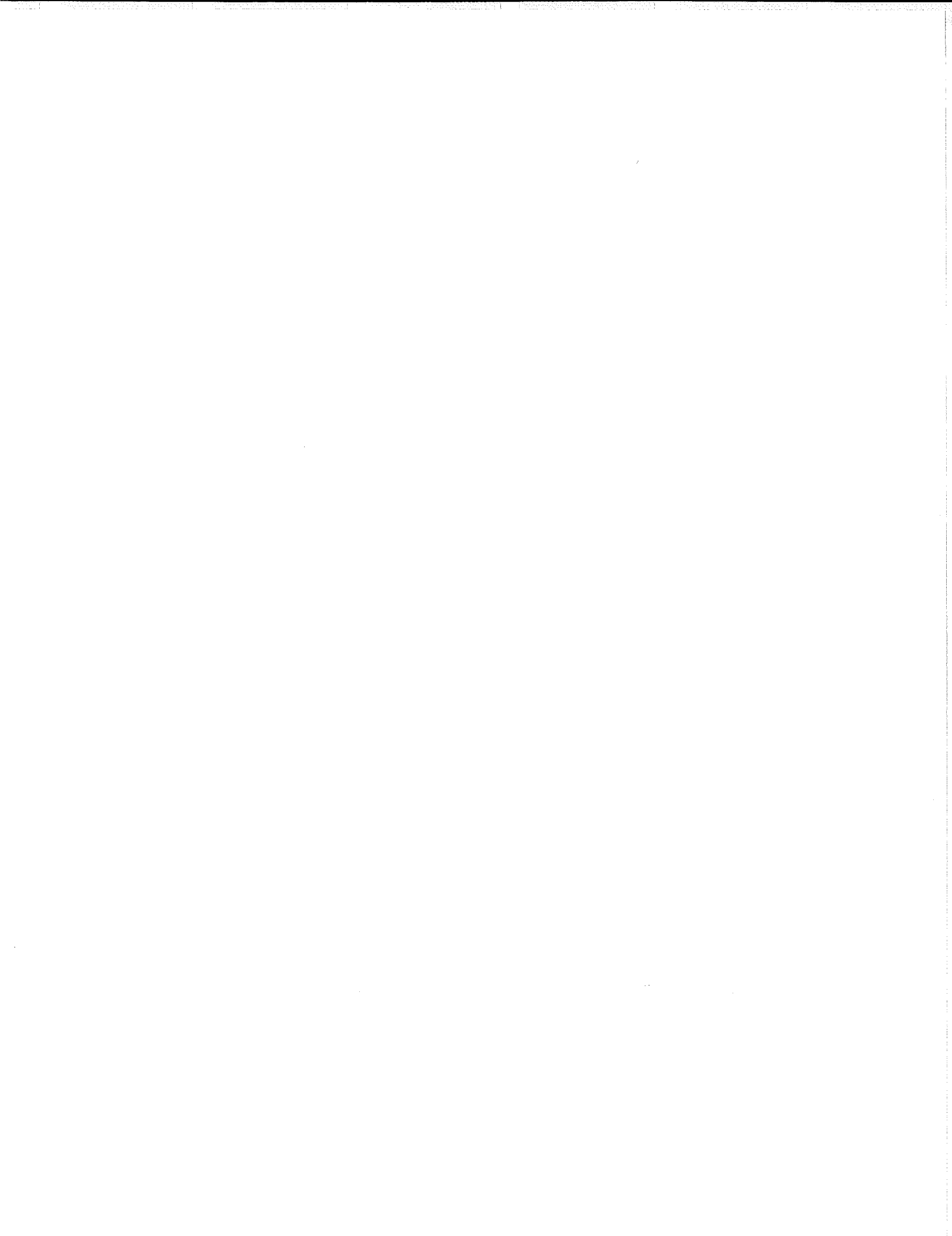
1 2  $\flat 3$  2 1  $\flat 7$  6  $\flat 6$  1  $\flat 7$  6  $\flat 7$  1  $\flat 3$  5  $\flat 3$

$A^b7$

$G^7$

$C_{MI}^7$

1 3 2 1 1  $\flat 7$   $\flat 6$  5 1  $\flat 3$  5  $\flat 3$  1 5  $\flat 3$  2



From the Paramount and Twentieth Century Fox Motion Picture TITANIC

# MY HEART WILL GO ON

(Love Theme from "Titanic")

PART 5  
Tuba

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

Ballad

The musical score is written for Tuba in a 4/4 time signature with a key signature of two flats (B-flat and E-flat). It consists of ten staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 4/4 time signature. The music starts with a series of whole notes on a low G, marked with a mezzo-forte (*mf*) dynamic. A first ending bracket labeled '9' spans the first two staves, with the instruction 'Wws. only (if possible)' and a 'Play' marking. The second staff continues with the same low G notes, marked mezzo-piano (*mp*). A second ending bracket labeled '17' spans the third and fourth staves, where the melody moves to a higher register with eighth notes. A third ending bracket labeled '25' spans the fifth and sixth staves, continuing the eighth-note melody. A fourth ending bracket labeled '33' spans the seventh and eighth staves. A fifth ending bracket labeled '41' spans the ninth and tenth staves, where the melody moves back to a lower register. A sixth ending bracket labeled '45' spans the eleventh and twelfth staves, marked forte (*f*). A seventh ending bracket labeled '53' spans the thirteenth and fourteenth staves. An eighth ending bracket labeled '61' spans the fifteenth and sixteenth staves, marked mezzo-piano (*mp*). The final staff (seventeenth) begins with a piano (*p*) dynamic and a ritardando (*rit.*) marking, ending with a double bar line and a fermata over a final note.

## 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

Tuba

Musical score for Tuba part of "My Way". The score consists of four staves of music in bass clef, 4/4 time, with a key signature of two flats (B-flat and E-flat). The first staff begins with a dynamic marking of *p*. The second staff contains a circled letter **A**. The third staff contains a circled letter **B**. The fourth staff includes dynamic markings of *fp* and *f*. The music features a mix of quarter notes, eighth notes, and sixteenth notes, with various articulations and slurs.

# My Way

Tuba

Musical score for Tuba part of "My Way". The score consists of four staves of music in bass clef, 4/4 time, with a key signature of two flats (B-flat and E-flat). The first staff begins with a dynamic marking of *p*. The second staff contains a circled letter **A**. The third staff contains a circled letter **B**. The fourth staff includes dynamic markings of *fp* and *f*. The music features a mix of quarter notes, eighth notes, and sixteenth notes, with various articulations and slurs.

## 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

Tuba

## 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*

13

*simile*

**B**

20

**C**

27

*simile*

**D**

34

*f*

41

**E**

*mf*

1.

48

2. rit.

*f*

Melody (B.C.)  
BASS CLEF LOW  
-For Tuba Only

# Radioactive

arr. Bernice

As Recorded by Imagine Dragons

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

REPEAT 3x Add Top Line Harmony 3rd Time

A

8

B

13

optional  
play 2nd time only

C

18

23

D

29

34

39

To Coda  
(On 3rd Time)

G

44

p

D.S. al Coda

50

H

Coda

# Radioactive

Counter melody  
BASS CLEF

arr. Bernice

As Recorded by Imagine Dragons

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

REPEAT 3x

A 4 B 4 C 8

*mf* optional 8vb

21 D %

E 29 F 6 To Coda  $\text{⊕}$  (On 3rd Time) 1. 2.

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

H  $\text{⊕}$  Coda 50 2



# Radioactive

arr. Bernice

Bass Line (B.C.)  
BASS CLEF LOW  
-For Tuba Only

As Recorded by Imagine Dragons

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

REPEAT 3x

A

Musical staff A: Bass clef, key signature of two flats (B-flat, E-flat), common time. It begins with a repeat sign. The first measure contains a half note G2, followed by a half note F2, then a half note E2, and finally a half note D2. A slur covers these four notes. The dynamic marking *mp* is placed below the first measure. A box labeled 'A' is positioned above the staff.

Musical staff B: Bass clef, key signature of two flats. It starts with a repeat sign. The first measure contains a quarter note G2, followed by a quarter note F2, then a quarter note E2, and finally a quarter note D2. A slur covers these four notes. The dynamic marking *mf* is placed below the first measure. A box labeled 'B' is positioned below the staff.

Musical staff C: Bass clef, key signature of two flats. It contains a half note G2, followed by a half note F2, then a half note E2, and finally a half note D2. A box labeled 'C' is positioned below the staff.

D

Musical staff D: Bass clef, key signature of two flats. It contains a series of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0. The dynamic marking *f* is placed below the first measure. A box labeled 'D' is positioned to the left of the staff.

E

Musical staff E: Bass clef, key signature of two flats. It contains a series of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0. A box labeled 'E' is positioned to the right of the staff.

To Coda  
(On 3rd Time)

1.

2.

G

D.S. al Coda  
8

Musical staff F: Bass clef, key signature of two flats. It contains a series of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0. A box labeled 'F' is positioned below the staff.

H Coda

Musical staff G: Bass clef, key signature of two flats. It contains a half note G2, followed by a half note F2, then a half note E2, and finally a half note D2. A slur covers these four notes. A box labeled 'H' is positioned to the left of the staff.

Melody (B.C.)  
FOR TUBA ONLY

# Safe & Sound

arr. Bernice

As Recorded by Capital Cities

Dance Groove ♩ = 118

The musical score is written for Tuba in 4/4 time with a tempo of 118 beats per minute. It consists of six sections, each marked with a letter in a box:

- Section A:** Measures 1-8. Starts with a whole rest, followed by a series of chords. Dynamics: *f*.
- Section B:** Measures 9-14. Features a melodic line with eighth notes. Dynamics: *mf*.
- Section C:** Measures 15-21. Continues the melodic line. Dynamics: *mf*. A double bar line with a fermata and a '2' above it indicates a repeat of the final measure.
- Section D:** Measures 22-26. Similar melodic line. Dynamics: *mf* and *f* (2nd time).
- Section E:** Measures 27-32. Melodic line with some chords. Dynamics: *mf*. Includes the instruction "To Coda" with a coda symbol.
- Section F:** Measures 33-44. Melodic line. Dynamics: *mp* and *mf*.

48

52

59

65

*mp* *D.S. al Coda*

I  $\oplus$  Coda J

70

77

Countermelody (B.C.)

# Safe & Sound

arr. Bernice

As Recorded by Capital Cities

Dance Groove ♩ = 118

A

B

9

8

*f*

C

8

D

*f*

To Coda ⊕

33

E

38

4

F

G

8

8

*mp cresc.*

H

62

8

*D.S. al Coda*

I

⊕ Coda

70

J

*f*

75



Bass Line (B.C.)

# Safe & Sound

arr. Bernice

As Recorded by Capital Cities

Dance Groove ♩ = 118

The main body of the score consists of 24 measures of bass line notation in 4/4 time. It is divided into sections A through H. Section A (measures 1-4) starts with a forte (*f*) dynamic. Section B (measures 5-8) contains a first ending marked with an 8-measure repeat sign. Section C (measures 9-12) contains a second ending marked with a 4-measure repeat sign. Section D (measures 13-16) features a *mf* dynamic with a note marked "(2nd time)". Section E (measures 17-20) includes a "To Coda" instruction. Section F (measures 21-24) contains a first ending marked with an 8-measure repeat sign. Section G (measures 25-28) features a *mf* dynamic. Section H (measures 29-32) includes a first ending marked with an 8-measure repeat sign and a note marked "(H-I optional)". The piece concludes with a *mp* dynamic and a "D.S. al Coda" instruction.

The coda section consists of 4 measures of bass line notation. It begins with a forte (*f*) dynamic and is divided into sections I and J. Section I (measures 33-34) contains a first ending marked with a Coda symbol. Section J (measures 35-36) contains a second ending marked with a Coda symbol.

# Santa Claus Is Comin' To Town

Melody - Bass Clef

Coots & Gillespie  
arr. Bernice

Moderate Swing 

*mf*

6

12

**B** 18

24

**C**

*To Coda* **D** 29

*D.S. al Coda* **E** 35

*f*

# Santa Claus Is Comin' To Town

Bass Line - Bass Clef

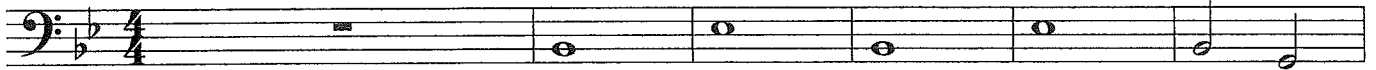
Coots & Gillespie

arr. Bernice

Moderate Swing



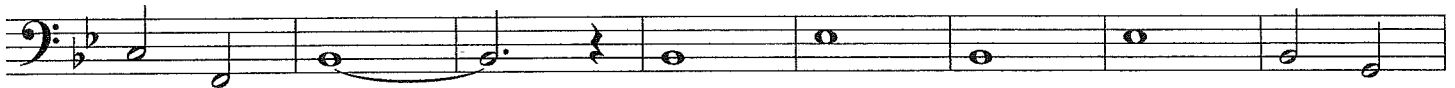
B $\flat$  E $\flat$  B $\flat$  B $\flat$ 7 E $\flat$  E $\flat$ m B $\flat$  Gm



*mf*

A

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



B

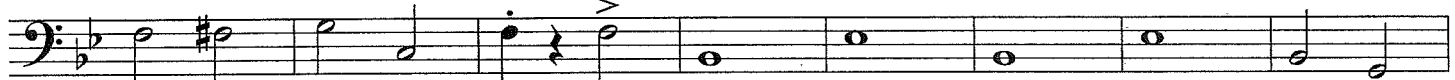
Cm7 F7 B $\flat$  B $\flat$ 7 E $\flat$  B $\flat$ 7 E $\flat$  C7



C

To Coda D

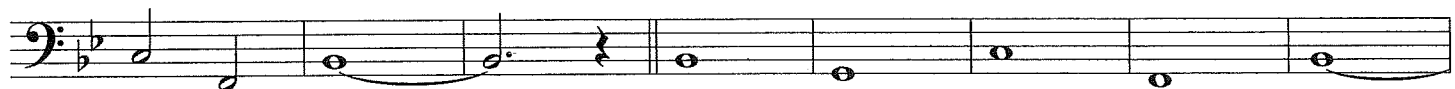
F7 F $\sharp$ dim Gm C7 F7 F $\sharp$ aug B $\flat$  E $\flat$  B $\flat$  B $\flat$ 7 E $\flat$  E $\flat$ m B $\flat$  Gm



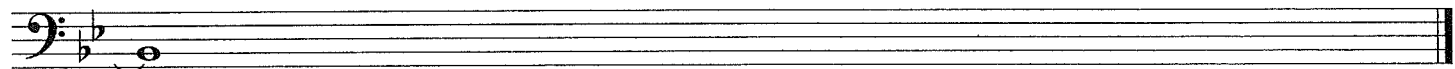
*D.S. al Coda* E

E

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



*f*



7:

# Sight Reading Exercises

1



2



3



4



5



6



7



8



9



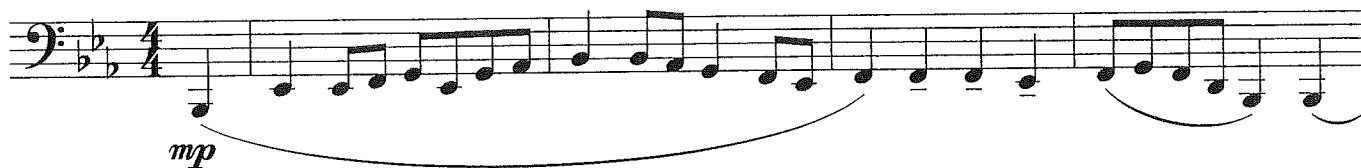
Tuba

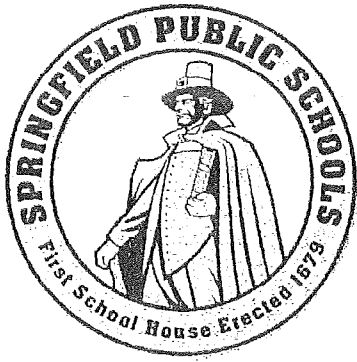
# Simple Gifts

from *Appalachian Spring*

Traditional  
Aaron Copland (1900-1990)

♩ = 72





# SPS District Determined Measure

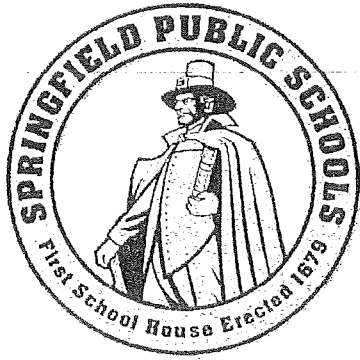
## *Music Performance Rubrics*

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

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

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





# SPS District Determined Measure

## Music Performance Rubric

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

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

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



# SHENANDOAH

for Concert Band

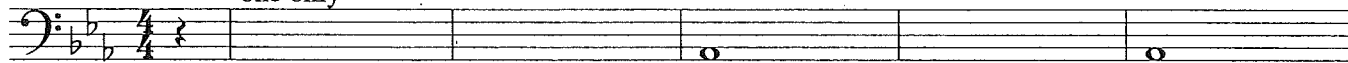
TUBA

FRANK TICHELI

Freely and very expressive

$\text{♩} = \text{c. } 50$

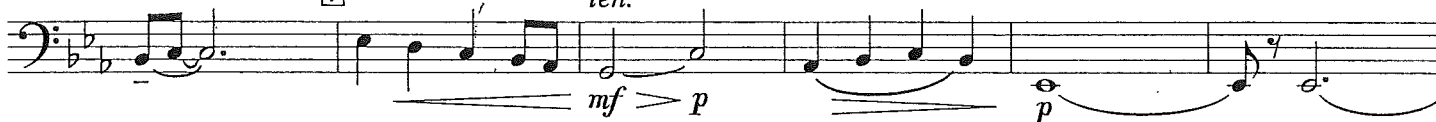
one only



*p*

7

*ten.*

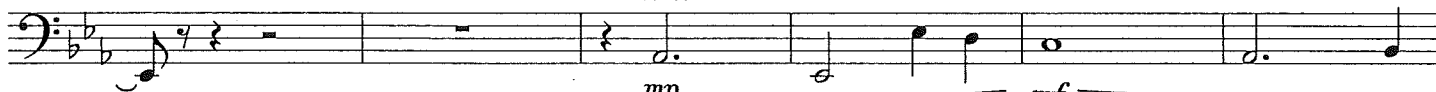


*mf* > *p*

*p*

12  $\text{♩} = \text{c. } 58$

*tutti*



*mp*

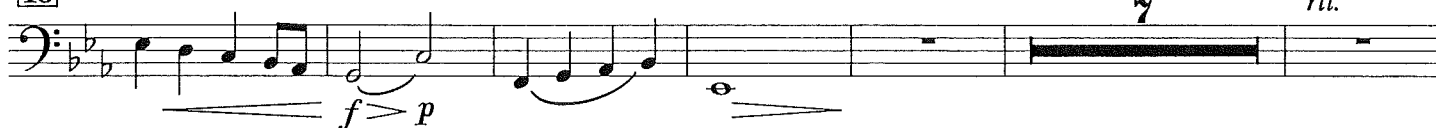
*mf*

18

23  $\text{♩} = \text{c. } 63$

7

*rit.*



*f* > *p*

31  $\text{♩} = \text{c. } 50$

*rit.*

*a tempo*

*rit.*

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

one only (sneak breaths)



*pp*

*p*

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

4



*pp*

*n*

47  $\text{♩} = \text{c. } 58$

Str. Bs./Cbs. Cl. cues:

Play

52

4

56 Exalted



*p*

*p*

*mf*

*f*



*ff*

*mp*

62

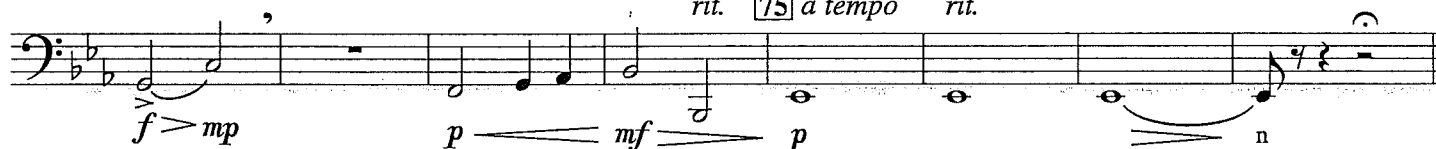


*f*

*mf*

*mp*

69



*f* > *mp*

*p*

*mf*

*p*

*n*

*rit.*

75 *a tempo*

*rit.*

↓ 8vb

# SOUL BOSSA NOVA

BASS

Words and Music by  
QUINCY JONES  
Arranged by RICK STITZEL

(SIXTIES ROCK)

The musical score is written for bass in 4/4 time, featuring a key signature of two flats (Bb and Eb). The piece is marked 'SIXTIES ROCK'. The notation includes various chords and rhythmic patterns across 33 measures.

- Measure 1:** Chord 4, measure range 1-4.
- Measure 5:** Chord 5 Bb.
- Measure 8:** Chord (Bb).
- Measure 11:** Chord F+7.
- Measure 13:** Chord 13 Bb7, marked *mf*.
- Measure 17:** Chord Eb7.
- Measure 19:** Chord Bb7.
- Measure 20:** Chord G7.
- Measure 21:** Chord C7.
- Measure 22:** Chord F7.
- Measure 23:** Chord Bb7 with an accent (^).
- Measures 24-25:** First and second endings.
- Measure 27:** Chord Bb.
- Measure 28:** Chord Eb7.
- Measure 29:** Chord Bb.
- Measure 30:** Chord Bb.
- Measure 31:** Chord Eb7.
- Measure 32:** Chord Bb.
- Measure 33:** Chord Eb7.

Copyright © 1962; Renewed 1990 Silhouette Music (ASCAP)  
This arrangement Copyright © 2007 Silhouette Music (ASCAP)

Worldwide Rights for Silhouette Music Administered by Cherry Lane Music Publishing Company, Inc.  
International Copyright Secured All Rights Reserved

34 Bb7

BASS

35 36 37

38 39 40 41

42 43 44 45

46

47 48 49

50 51 52 53

54 Bb7

55 56 57

58 59 60 61

CODA Bb

62 63 64 65 66

67 68 69 70 71 72



# THE STAR SPANGLED BANNER

Tuba

arr. by Robert W. Smith  
(ASCAP)

024-3860-00

Majestic

**3**

**11**

**19**

7

**27**

*f*

# TAKE THE "A" TRAIN

TUBA

Words and Music by

**BILLY STRAYHORN**

Arranged by **MICHAEL SWEENEY**

(MEDIUM SWING)

(♩ = ♪<sup>3</sup>)

The musical score is written for Tuba in 4/4 time with a key signature of two flats (B-flat and E-flat). It begins with a tempo marking of 'MEDIUM SWING' and a note value equivalence '(♩ = ♪<sup>3</sup>)'. The score is divided into several systems, each starting with a measure number in a box. The first system covers measures 1-8, the second 9-15, the third 16-22, the fourth 23-28, the fifth 29-34, the sixth 35-42, the seventh 43-48, the eighth 49-56, and the final system covers measures 57-61. The score includes various dynamics such as *mf*, *f*, *ff*, and *mp*, as well as articulation marks like accents and slurs. There are first and second endings marked with '1.' and '2.'. A section labeled 'SOLO FOR ANY INSTRUMENT' spans measures 35-42. The piece concludes with a 'CODA' section (measures 57-61) and a 'D.S. AL CODA (WITH REPEAT)' instruction. The score ends with a double bar line and repeat dots.



# TUBA

## Rhythm Workout



Rhythm Workout musical notation in bass clef, 4/4 time, key of B-flat major. It consists of three staves of rhythmic exercises with lyrics: "Doo Bah Dit Dit Doo Bah Doo", "Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Dit Dit", and "Doo Bah Doo Bah Doo Bah Dit Dit Doo Bah".

## Melody Workout



Melody Workout musical notation in bass clef, 4/4 time, key of B-flat major. It consists of three staves of melodic exercises.

## Chord/Scale Workout



Chord/Scale Workout musical notation in bass clef, 4/4 time, key of B-flat major. It consists of two staves of chord and scale exercises. The first staff is labeled "(CONCERT B<sup>b</sup> MAJOR SCALE)" and the second is labeled "(VARIATIONS ON THE MELODY)". Chords include C<sup>M</sup>7, F7, B<sup>b</sup>6, E<sup>b</sup>M<sup>A</sup>7, C<sup>9</sup>, and F<sup>7</sup>.

## Demonstration Solo



Demonstration Solo musical notation in bass clef, 4/4 time, key of B-flat major. It consists of four staves of a solo piece. The first staff is marked with a circled 31 and a triplet. The second staff is marked with a circled 31 and "2ND TIME" with a 4-measure rest. The third staff is marked with a circled 41. The fourth staff is marked with a circled 49 and a 4-measure rest. Chords include C<sup>M</sup>7, F7, B<sup>b</sup>6, E<sup>b</sup>M<sup>A</sup>7, C<sup>9</sup>, F<sup>M</sup>7, and B<sup>b</sup>7.

# TAKE THE "A" TRAIN

BASS

Words and Music by  
**BILLY STRAYHORN**

Arranged by MICHAEL SWEENEY

(MEDIUM SWING)

(♩ =  $\frac{3}{4}$  ♩)

5  $\frac{3}{4}$  B♭6

C9(#11)

The musical score is written in bass clef with a key signature of two flats (B♭ and E♭) and a 4/4 time signature. It consists of 61 measures of music, divided into several systems. The score includes various musical notations such as notes, rests, and dynamics (mf, f, ff, mp). Chord symbols are written above the staff, including C9(#11), C♭M7, F7, B♭6, F♭M7, B♭7, E♭M7, D9, D♭9, C9, F7, F7(b9), G7(b9), C7(#9), and F7(b9). There are two first endings (1. and 2.) and a coda section. Measure numbers 4, 5, 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, and 61 are indicated. A 'SOLO FOR ANY INSTRUMENT' section is marked between measures 30 and 38. The score concludes with a CODA section starting at measure 57.

# BASS

## Rhythm Workout

Rhythm Workout musical notation in bass clef, 4/4 time, key of Bb. It consists of three staves of rhythmic exercises with vocalizations. The first staff has notes: Doo, Bah, Dit, Dit, Doo, Bah, Doo. The second staff has notes: Doo Bah, Doo Bah, Doo Bah, Doo Bah, Doo Bah, Doo Bah, Doo Bah, Doo Bah, Dit, Dit. The third staff has notes: Doo, Bah, Doo Bah, Doo Bah, Dit, Dit, Doo, Bah.

## Melody Workout

Melody Workout musical notation in bass clef, 4/4 time, key of Bb. It consists of three staves of melodic exercises. The first staff is a simple line of notes. The second staff features eighth-note patterns with slurs and accents. The third staff continues with eighth-note patterns and rests.

## Chord/Scale Workout

(CONCERT Bb MAJOR SCALE)

(VARIATIONS ON THE MELODY)

Chord/Scale Workout musical notation in bass clef, 4/4 time, key of Bb. It consists of two staves. The first staff shows eighth-note patterns with slurs and accents, with chords Cmi7, F7, Bb6, and EbMA7 written above. The second staff shows quarter-note patterns with slurs and accents, with chords C9, Cmi7, and F7 written above.

## Demonstration Solo

Demonstration Solo musical notation in bass clef, 4/4 time, key of Bb. It consists of four staves of a solo performance. The first staff starts with a circled '31' and a triplet of eighth notes, followed by eighth-note patterns with slurs and accents, with chords Cmi7, F7, Bb6, Cmi7, and F7 written above. The second staff starts with a circled '31' and a quarter note, followed by eighth-note patterns with slurs and accents, with chords Cmi7, F7, Bb6, Fmi7, and Bb7 written above. The third staff starts with a circled '41' and eighth-note patterns with slurs and accents, with chords EbMA7, C9, and Cmi7 written above. The fourth staff starts with a circled '49' and a quarter note, followed by eighth-note patterns with slurs and accents, with chords (F7), Cmi7, F7, and Bb6 written above.

# THE TEMPEST

TUBA

ROBERT W. SMITH

With energy!

1 6 7 8 9 10 11 12 13

14 15 16 17 18 12 30 31 32 33

34 35 36 37 38 39 40 41 42

43 44 45 46 47 48 49

50 51 52 53 54 55 56

57 58 59 60 61 62 63 64

65 66 67 68 69 3 72

73 74 75 76 77 78 79

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

2:

# WATERMELON MAN

- HERBIE HANCOCK

(MED. ROCK)

INTRO F7

HEAD

F7

RHYTHM CONT. SIM.

Bb7

C7

Bb7

C7

Bb7

C7

Bb7

F7

Melody (B.C.)  
BASS CLEF LOW  
-For Tuba Only

# You Are Good

arr. Bernice

As Recorded by Israel Houghton

Driving ♩ = 132

A

B

top melody

Musical notation for measures 4-11. Measure 4 starts with a 4-measure rest. Measure 5 has a forte (f) dynamic. Measure 11 is the end of section A.

Musical notation for measures 11-16. Measure 11 is the start of section B. Measure 16 is the end of section B.

Musical notation for measures 16-21. Measure 21 is the end of section C.

Musical notation for measures 21-25. Measure 21 is the start of section D. Measure 25 is the end of section D.

Musical notation for measures 25-30. Measure 25 is the start of section E. Measure 30 is the end of section E.

Musical notation for measures 30-36. Measure 36 is the end of section F.

Musical notation for measures 36-41. Measure 36 is the start of section G. Measure 41 is the end of section G.

Musical notation for measures 41-47. Measure 41 is the start of section H. Measure 47 is the end of section H.

Musical notation for measures 47-54. Measure 47 is the start of section I. Measure 54 is the end of section I.

51



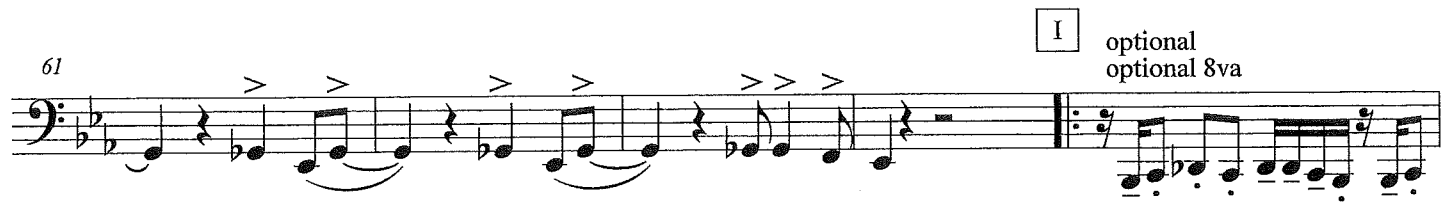
56

H



61

I optional optional 8va



66

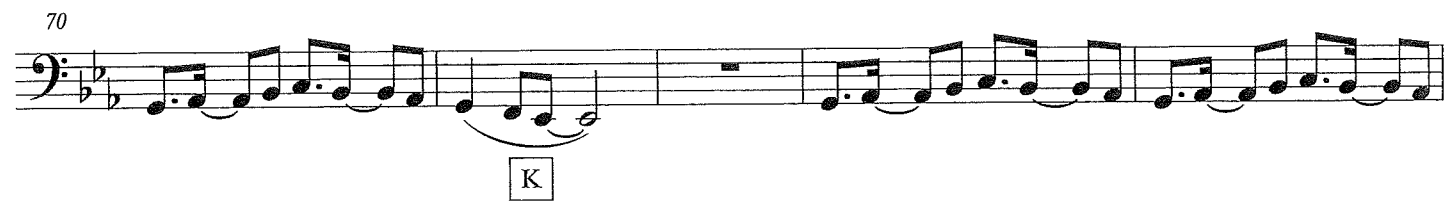
J

*mp*



70

K



75



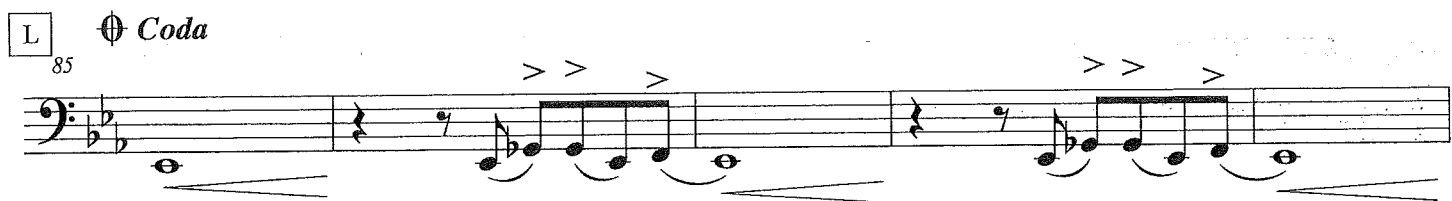
80

*D.S. al Coda*



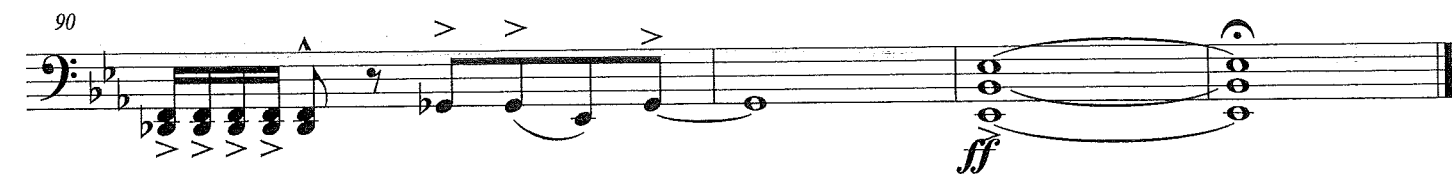
L Coda

85



90

*ff*









# You Are Good

arr. Bernice

Bass Line (B.C.)  
BASS CLEF LOW  
-For Tuba Only

As Recorded by Israel Houghton

Driving ♩ = 132

A

4

*f*

B

C

*mf*

D %

E

*f*

To Coda  
(On Last/3rd Time) ◊

F skip to G 2nd time

1. Repeat To Verse

2. To Bridge

H

I

J

8

K

*D.S. al Coda*

*mp*

*cresc.*

L

⊕ *Coda*

*ff*

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

TUBA

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

(UNISON PATTERN)

(SWING) (♩ = ̇̇̇̇)

*mf*

*f* *SUB. mp*

*mf*

11 12 13 14

*f*

*SUB. mp*

TUBA

24  $\frac{3}{4}$

Musical staff 1: Bass clef, 2/4 time signature. Measure 24 starts with a whole rest, followed by notes in measures 25, 26, 27, and 28. Dynamics include *mf* and accents.

Musical staff 2: Bass clef, 2/4 time signature. Measures 28 through 31. Dynamics include *mf* and accents.

32

Musical staff 3: Bass clef, 2/4 time signature. Measure 32 contains a whole rest. A bracket labeled '5' spans measures 32-36.

TO CODA  $\oplus$  40

Musical staff 4: Bass clef, 2/4 time signature. Measures 37 through 40. Measure 40 contains a whole rest. Dynamics include *mf* and accents.

Musical staff 5: Bass clef, 2/4 time signature. Measures 44 through 47. Dynamics include *mf* and accents.

D.S. AL CODA

Musical staff 6: Bass clef, 2/4 time signature. Measures 48-50 contain a whole rest. A bracket labeled '3' spans measures 48-50. Measures 51 through 53. Dynamics include *mf* and accents.

$\oplus$  CODA

Musical staff 7: Bass clef, 2/4 time signature. Measures 54 through 56. Dynamics include *mf* and accents.

Musical staff 8: Bass clef, 2/4 time signature. Measures 57 through 60. Measure 60 contains a whole rest. Dynamics include *f* and accents.

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

BASS

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

(UNISON PATTERN)

(SWING) (♩ = ♩<sup>3</sup>)

(SWING) (♩ = ♩<sup>3</sup>)

BASS

26  $Bb6$   $A7$   $Bb6$   $A7$   $G/B$   $C07$   $A/C\#$

30  $Dm17$   $G7$   $Cm17$   $F7$   $BbMA7$   $F+7$   $Bb$   $Bb7$

32

34  $Eb$   $E07$   $Bb/F$   $Bb$   $Eb$   $E07$   $Bb/F$   $Gm17$

38  $C7$   $Cm17/F$   $Bb6/9$   $BbMA7$   $F+7$   $Bb$   $Bb7$

TO CODA  $\oplus$  40

42  $Eb$   $E07$   $Bb/F$   $Bb$   $Eb$   $Bb/D$   $D7$   $Gm1$

46  $Eb$   $Bb/D$   $D7$   $Gm1$   $Eb7$   $D$   $Gm1$

50  $C7$   $Cm17/F$   $F7$   $Bb$   $G7$   $G+7(\#9)$   $C7$   $Cm17/F$   $F7$   $Bb$   $BbMA7$   $Bb7$

D.S. AL CODA

54  $\oplus$  CODA  $C7$   $Cm17/F$   $Bb6$   $G7$   $C7$   $Cm17/F$   $Bb6$

57  $(Bb6)$   $G7$   $C7$   $Cm17/F$   $Bb6$

# Chords and Complementary Scales

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

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

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

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

**C Major**  
 C<sup>MA7</sup> Major  
 1 2 3 4 5 6 7 1

**C Lydian**  
 C<sup>MA7(#11)</sup> Lydian  
 1 2 3 #4 5 6 7 1  
 (#11)

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

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

**C Dorian**  
 C<sup>MI6</sup> Dorian  
 1 2 b3 4 5 6 b7 1

**C Melodic Minor**  
 C<sup>MI6</sup> Melodic Minor  
 1 2 b3 4 5 6 7 1

**C Dorian**  
 C<sup>MI7</sup> Dorian  
 1 2 b3 4 5 6 b7 1

**C Aeolian**  
 C<sup>MI7</sup> Aeolian  
 1 2 b3 4 5 b6 b7 1

**C Locrian**  
 C<sup>MI7(b5)</sup> Locrian  
 1 b2 b3 4 b5 b6 b7 1

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

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

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

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

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

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

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



# Chord Dictionary

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

Below are two groups of chord spelling:

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

(No Chord) NC. C<sup>bass</sup> C C<sup>6</sup> C<sup>6/9</sup> C<sup>(add 9)</sup>

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

C<sup>Mi</sup> C<sup>Mi6</sup> C<sup>Mi6/9</sup> C<sup>Mi(add 9)</sup> C<sup>Mi7</sup> C<sup>Mi7(add 11)</sup> C<sup>Mi7(add 13)</sup>

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

C<sup>dim.</sup> C<sup>o7</sup> C<sup>o7(add MA7)</sup> C<sup>+</sup> C<sup>SUS</sup> C<sup>7SUS</sup> C<sup>9SUS</sup> C<sup>13SUS</sup> C<sup>7SUS4-3</sup>

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

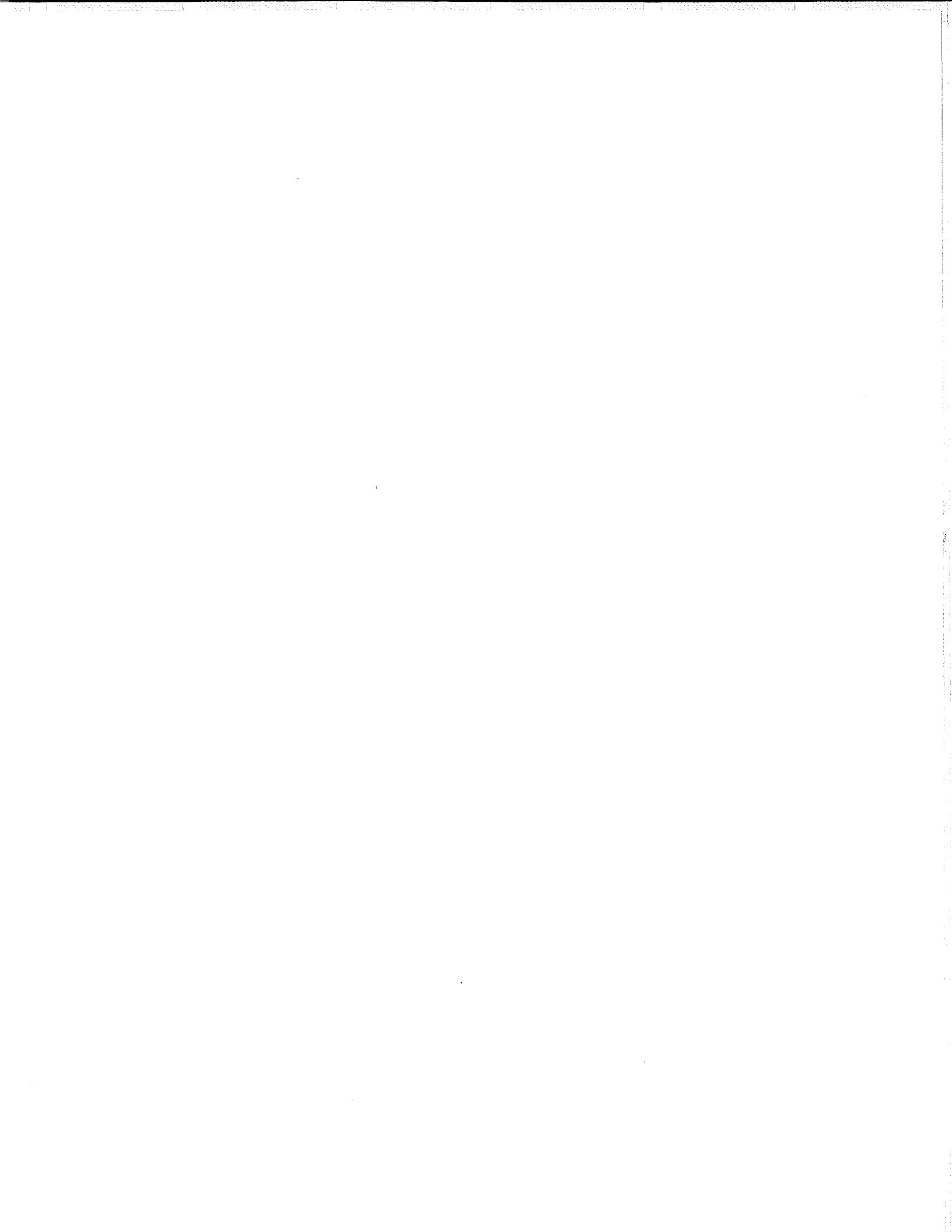
C<sup>7(#5)</sup> C<sup>9(#5)</sup> C<sup>7(b9)</sup> C<sup>7(#9)</sup> C<sup>7(b9)</sup> C<sup>7(#9)</sup> C<sup>7(b9)</sup> C<sup>7(#9)</sup> C<sup>7(b9)</sup>

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

C<sup>/E</sup> C<sup>/G</sup> E<sup>/C</sup> B<sup>b/C</sup> C<sup>(add 9)</sup><sub>E</sub> C<sup>(add 9)</sup><sub>(omit 3)</sub> C<sup>7(omit 3)</sup> C<sup>Mi7(omit 5)</sup>

C<sup>#MA7(b5)</sup> F<sup>#7SUS(add 3)</sup> B<sup>b(add b13)</sup><sub>(add 9)</sub> A<sup>+(add #9)</sup><sub>(add b9)</sub> G<sup>#Mi7(add 11)</sup><sub>(omit 5)</sub>

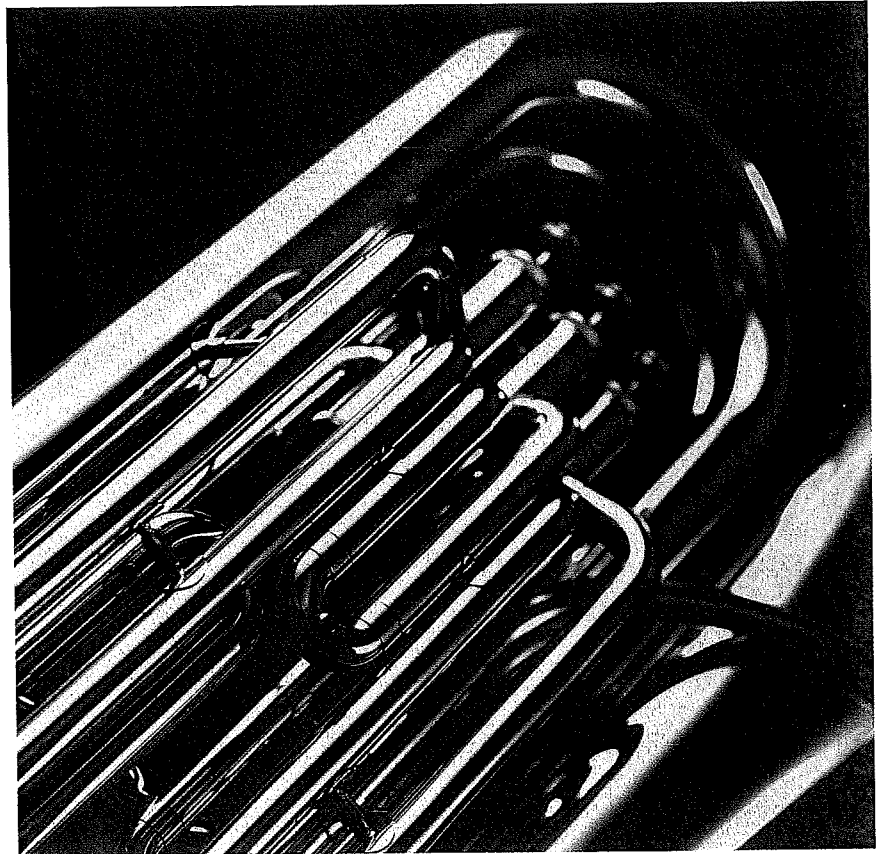
F<sup>/F#</sup> E<sup>/G</sup> G<sup>7SUS</sup><sub>A</sub> G<sup>MA7(#5)</sup><sub>F#</sub> E<sup>bMA7(#5)</sup><sub>F</sub> B<sup>MA7SUS</sup><sub>F#</sub>



TUBA BOOK 1

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

COMPREHENSIVE BAND METHOD

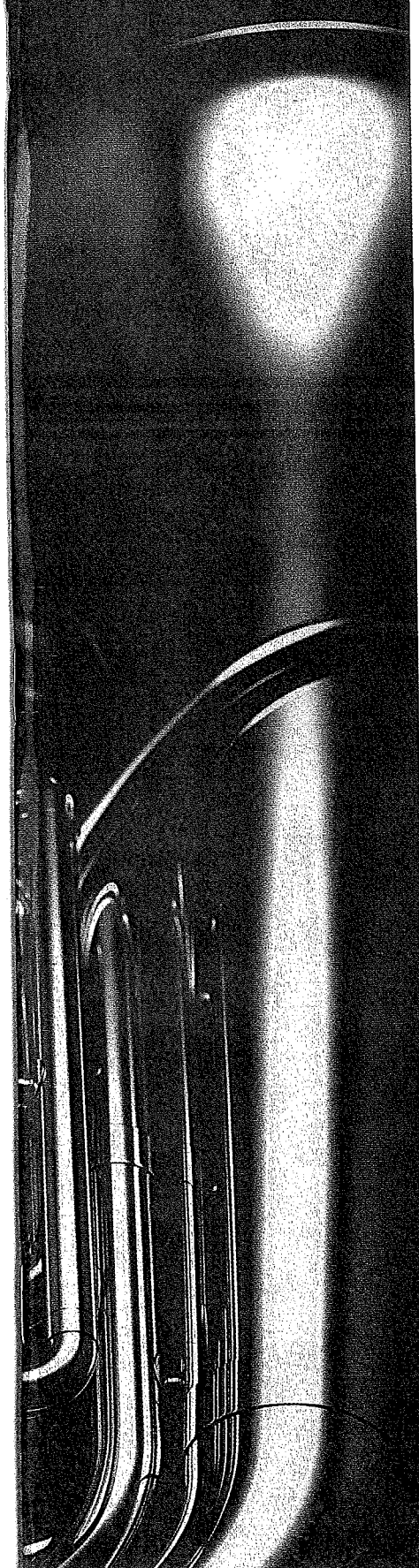


**TIM LAUTZENHEISER  
JOHN HIGGINS  
CHARLES MENGHINI  
PAUL LAVENDER  
TOM C. RHODES  
DON BIRSCHENK**

 **HAL•LEONARD<sup>®</sup>**



**INCLUDES** PLAY-ALONG  
**CD & DVD**



# 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 "tah" 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

"Buzzing" through the mouthpiece produces your tone. The buzz is a fast vibration in the center of your lips. 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:

### BUZZING

- Moisten your lips.
- Bring your lips together as if saying the letter "m."
- Relax your jaw to separate your upper and lower teeth.
- Form a slightly puckered smile to firm the corners of your mouth.
- Direct a full airstream through the center of your lips, creating a buzz.
- Buzz frequently without your mouthpiece.

### MOUTHPIECE PLACEMENT

- Form your "buzzing" embouchure.
- Center the mouthpiece on your lips. Your teacher may suggest a slightly different mouthpiece placement.
- Take a full breath through the corners of your mouth.
- Start your buzz with the syllable "tah." Buzz through the center of your lips keeping a steady, even buzz. Your lips provide a cushion for the mouthpiece.

## Taking Care Of Your Instrument

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

- Use the water key to empty water from the instrument. Blow air through it.
- Remove the mouthpiece. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Wipe off the instrument with a clean soft cloth. Return the instrument to its case.

Tuba valves occasionally need oiling. To oil your tuba valves:

- Unscrew the valve at the top of the casing.
- Lift the valve half-way out of the casing.
- Apply a few drops of special brass valve oil to the exposed valve.
- Carefully return the valve to its casing. When properly inserted, the top of the valve should easily screw back into place.

Be sure to grease the slides regularly. Your director will recommend special slide grease and valve oil, and will help you apply them when necessary.

## MOUTHPIECE WORKOUT

Using only the mouthpiece, form your embouchure carefully. Take a deep breath without raising your shoulders. Begin buzzing your lips by whispering "tah" and gradually exhale your full airstream. Strive for an even tone.



REST



REST

## Getting It Together

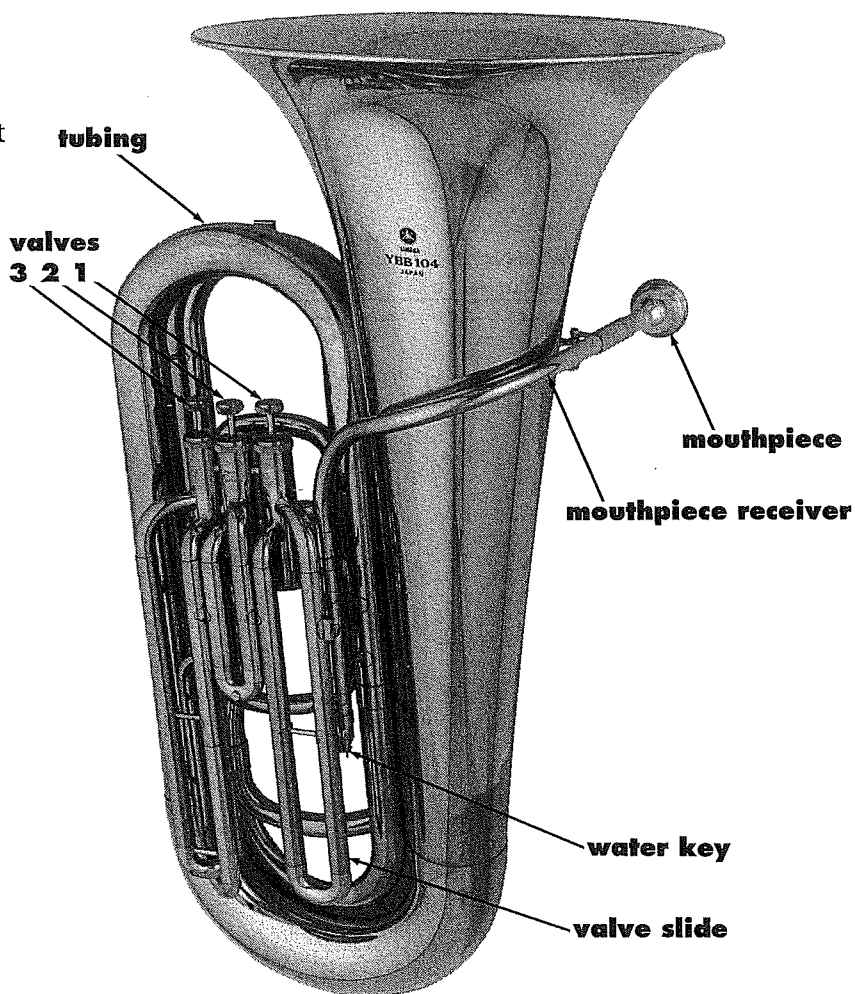
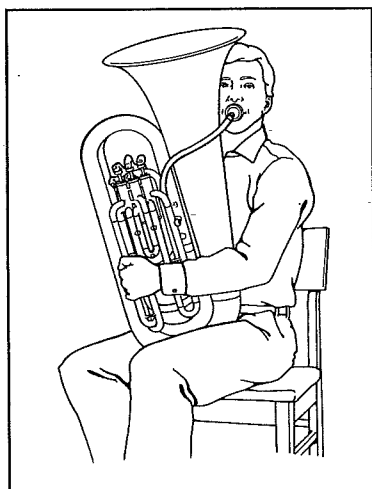
**Step 1** If you are playing a TUBA, rest it across your lap with the mouthpiece receiver toward you. If you are playing a SOUSAPHONE, place the open circular section over your left shoulder. Rest your right arm comfortably on the tubing.

**Step 2** Carefully twist the mouthpiece to the right into the mouthpiece receiver.

**Step 3** Place your right thumb in the thumb ring. Rest your fingertips on top of the valves, keeping your wrist straight. Your fingers should curve naturally.

**Step 4** For TUBAS, place your left hand on the first valve slide or on the tubing next to this slide. Lift the instrument up toward you and rest it in your lap.

**Step 5** Be sure you can comfortably reach the mouthpiece. Hold the tuba as shown:



## READING MUSIC

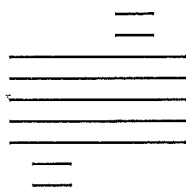
Identify and draw each of these symbols:

### Music Staff



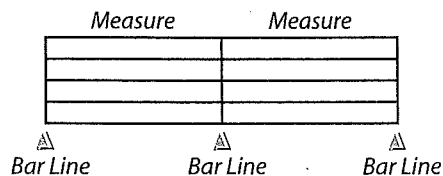
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

### Ledger Lines



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

### Measures & Bar Lines



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

# Long Tone



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

## 1. THE FIRST NOTE

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

○○○  
1 2 3

"F" is played with **open valves**. Just rest your fingers lightly on the valves.

### The Beat

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

One beat = 1 &  
↓ ↑

### Notes And Rests

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

Quarter Note = 1 beat  
 Quarter Rest = 1 silent beat

## 2. COUNT AND PLAY

## 3. A NEW NOTE

Look for the fingering diagram under each new note.

●○○  
△

The black circles tell you which valves to push down. "Eb (E-flat)" is played with **1st valve**.

## 4. TWO'S A TEAM

## 5. HEADING DOWN

Practice long tones on each new note.

●●○

## 6. MOVING ON UP

**Double Bar**



indicates the end of a piece of music.

**Repeat Sign**



Without stopping, play once again from the beginning.

**7. THE LONG HAUL**

Double Bar 7



Musical staff with a C-clef. The first measure contains a whole rest. The second measure contains a whole rest. The third measure contains a whole rest. The fourth measure contains a whole rest. Below the staff, there are two C-clef symbols with arrows pointing to the right, indicating the clef position.

**8. FOUR BY FOUR**

Repeat Sign 7

Musical staff with a C-clef. The first measure contains four quarter notes: C, C, C, C. The second measure contains a quarter note D followed by three eighth notes. The third measure contains four quarter notes: F, F, F, F. The fourth measure contains a quarter note E followed by three eighth notes. Below the staff, the counts are: 1 & 2 & 3 & 4 &, 1 & 2 & 3 & 4 &, 1 & 2 & 3 & 4 &, 1 & 2 & 3 & 4 &.

**9. TOUCHDOWN**



Musical staff with a Bb-clef. The first measure contains a whole rest. The second measure contains a whole rest. The third measure contains a whole rest. The fourth measure contains a whole rest. Below the staff, there are two Bb-clef symbols with arrows pointing to the right, indicating the clef position.

**10. THE FAB FIVE**

Musical staff with a Bb-clef. The first measure contains four quarter notes: Bb, Bb, Bb, Bb. The second measure contains a quarter note C followed by three eighth notes. The third measure contains four quarter notes: F, F, Eb, Eb. The fourth measure contains a quarter note D followed by three eighth notes. Below the staff, the counts are: 1 & 2 & 3 & 4 &, 1 & 2 & 3 & 4 &, 1 & 2 & 3 & 4 &, 1 & 2 & 3 & 4 &.

**Bass Clef**

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

**Time Signature**

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

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

**Note Names**

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

Musical staff with a bass clef showing notes F, G, A, B, C, D, E, F, G, A on the lines and spaces.

THEORY

**Sharp**

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

**Flat**

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

**Natural**

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

**11. READING THE NOTES**

Compare this to exercise 10, THE FAB FIVE.

Musical staff with a bass clef and 4/4 time signature. The first measure contains four quarter notes: Bb, Bb, Bb, Bb. The second measure contains a quarter note C followed by three eighth notes. The third measure contains four quarter notes: F, F, Eb, Eb. The fourth measure contains a quarter note D followed by three eighth notes. Below the staff, the counts are: 1 & 2 & 3 & 4 &, 1 & 2 & 3 & 4 &, 1 & 2 & 3 & 4 &, 1 & 2 & 3 & 4 &.

**12. FIRST FLIGHT**

Musical staff with a bass clef and 4/4 time signature. The first measure contains four quarter notes: C, C, C, C. The second measure contains a quarter note D followed by three eighth notes. The third measure contains four quarter notes: F, F, Eb, Eb. The fourth measure contains a quarter note D followed by three eighth notes.

**13. ESSENTIAL ELEMENTS QUIZ**

Fill in the remaining note names before playing.

Musical staff with a bass clef and 4/4 time signature. The first measure contains four quarter notes: Bb, C, D, and a blank space. The second measure contains a quarter note D followed by three eighth notes. The third measure contains four quarter notes: F, F, Eb, Eb. The fourth measure contains a quarter note D followed by three eighth notes.



### Notes In Review

Memorize the fingerings for the notes you've learned:

<b>F</b>	<b>E<sub>b</sub></b>	<b>D</b>	<b>C</b>	<b>B<sub>b</sub></b>

### 14. ROLLING ALONG

Go to the next line. ▽

### Half Note

### Half Rest

### 15. RHYTHM RAP

Clap the rhythm while counting and tapping.

Repeat Sign ▽

### 16. THE HALF COUNTS

### 17. HOT CROSS BUNS

Try this song on your mouthpiece only. Then play it on your instrument.

### Breath Mark



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

### 18. GO TELL AUNT RHODIE

American Folk Song

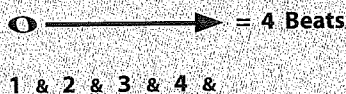
### 19. ESSENTIAL ELEMENTS QUIZ

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

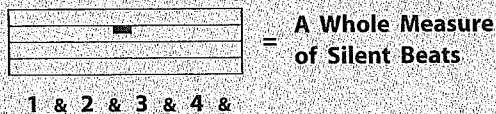
- |                |   |                |   |                |   |   |                |   |   |                |   |                |  |
|----------------|---|----------------|---|----------------|---|---|----------------|---|---|----------------|---|----------------|--|
|                |   |                |   |                |   |   |                |   |   |                |   |                |  |
| E <sub>b</sub> | F | E <sub>b</sub> | D | E <sub>b</sub> | D | C | B <sub>b</sub> | C | D | E <sub>b</sub> | D | E <sub>b</sub> |  |



### Whole Note



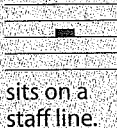
### Whole Rest



### Whole Rest



### Half Rest



## 20. RHYTHM RAP

Clap the rhythm while counting and tapping.

Clap

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

## 21. THE WHOLE THING

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

### Duet

A composition with two different parts, played together.

## 22. SPLIT DECISION - Duet

### Key Signature



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

THEORY

## 23. MARCH STEPS

Play B $\flat$ 's and E $\flat$ 's

## 24. LISTEN TO OUR SECTIONS

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

## 25. LIGHTLY ROW

## 26. ESSENTIAL ELEMENTS QUIZ

Draw in the bar lines before you play.

**Fermata**

Hold the note (or rest) longer than normal.

**27. REACHING HIGHER – New Note**

Practice long tones on each new note.

Fermata ▽

**G**

**28. AU CLAIRE DE LA LUNE**

French Folk Song

**29. REMIX****THEORY****Harmony**Two or more notes played together. Each combination forms a *chord*.**30. LONDON BRIDGE – Duet**

English Folk Song

**A**

**HISTORY**

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

**31. A MOZART MELODY**

Adaptation

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

## 33. DEEP POCKETS - New Note

**A** 

## 34. DOODLE ALL DAY



## 35. JUMP ROPE


**Pick-Up Notes**

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

## 36. A-TISKET, A-TASKET

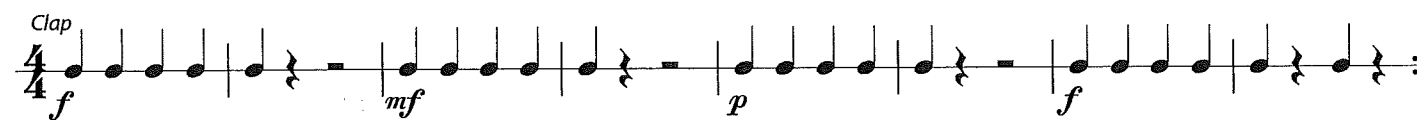


4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 &

**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* 

*f*    *mf*    *p*    *f*

38. JINGLE BELLS *Also practice new music on your mouthpiece only.*

J. S. Pierpont



*mf*    *f*

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

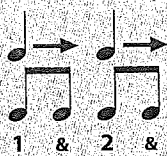
Traditional Hanukkah Song



*mf*    *p*    *f*

### 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*

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

*p*

#### 44. OH, SUSANNA

Stephen Collins Foster

*f*

**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

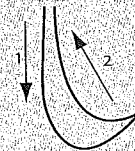
*mf* *f*

### 2/4 Time Signature

 = 2 beats per measure  
= Quarter note gets one beat

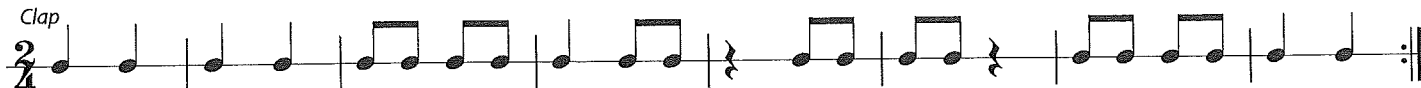
### Conducting

Practice conducting this two-beat pattern.




### 46. RHYTHM RAP

Clap



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

### 47. TWO BY TWO



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

### Tempo Markings

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

**Allegro** - Fast tempo    **Moderato** - Medium tempo    **Andante** - Slower walking tempo

### 48. HIGH SCHOOL CADETS - March

John Philip Sousa

Allegro



*f*

Reproduced by Permission of Boosey & Hawkes Music Publishers Ltd.

### 49. HEY, HO! NOBODY'S HOME

Moderato



*mf*

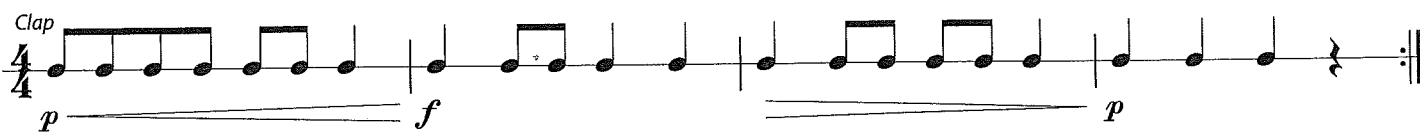
### Dynamics

*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

### RHYTHM ETUDE

### RHYTHM RAP

### CHORALE

## 53. AURA LEE - Duet or Band Arrangement

(Part A = Melody, Part B = Harmony)

George R. Poulton

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

Moderato

French Folk Song

# PERFORMANCE SPOTLIGHT

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

Arr. by John Higgins

Allegro 3 ◀ Measure number

*mf* 11

*f* 19

Detailed description: This block contains the musical notation for the first piece. It consists of three staves of music in bass clef, 4/4 time, and B-flat major. The first staff starts with a dynamic marking of *mf* and a boxed measure number '3' with an arrow pointing left. The second staff has a dynamic marking of *f* and a boxed measure number '11'. The third staff has a boxed measure number '19'. The music features a steady eighth-note bass line with occasional rests.

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

Allegro

*mf* 9 2nd time go on to meas. 13 ▽

*f* 13

*f*

Detailed description: This block contains the musical notation for the second piece. It consists of three staves of music in bass clef, 4/4 time, and B-flat major. The first staff starts with a dynamic marking of *mf* and a boxed measure number '9'. A first ending bracket spans the end of the first staff, with the instruction '2nd time go on to meas. 13' and a downward-pointing triangle. The second staff has a dynamic marking of *f* and a boxed measure number '13'. The third staff has a dynamic marking of *f*. The music features a steady eighth-note bass line.

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

Ludwig van Beethoven  
Arr. by John Higgins

Moderato

*mf* 9 13

*p* *f*

Detailed description: This block contains the musical notation for the third piece. It consists of three staves of music in bass clef, 4/4 time, and B-flat major. The first staff starts with a dynamic marking of *mf* and a boxed measure number '9'. The second staff has a dynamic marking of *p* and a boxed measure number '13'. The third staff has a dynamic marking of *f*. The music features a steady eighth-note bass line.

## 58. HARD ROCK BLUES - Encore

John Higgins

Allegro

*f*

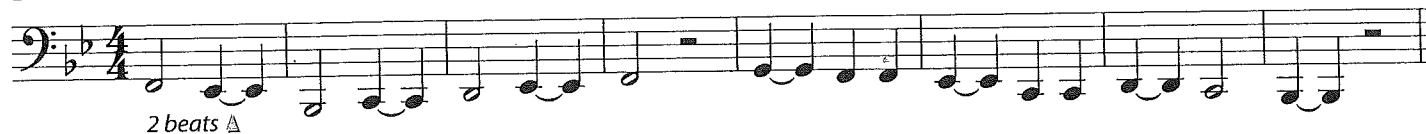
Detailed description: This block contains the musical notation for the fourth piece. It consists of two staves of music in bass clef, 4/4 time, and B-flat major. The first staff starts with a dynamic marking of *f*. The second staff continues the piece. The music features a steady eighth-note bass line.

**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**

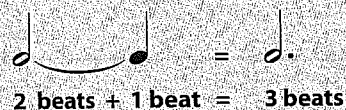
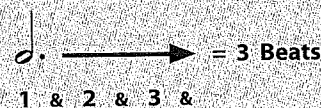


**60. ALOUETTE**

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**



**64. THE NOBLES** Always use a full airstream. Keep fingers on top of the valves, arched naturally.




**65. ESSENTIAL ELEMENTS QUIZ**



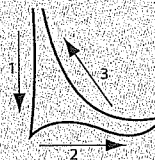


### 3/4 Time Signature

 = 3 beats per measure  
 = Quarter note gets one beat

### Conducting

Practice conducting this three-beat pattern.



THEORY


#### 66. RHYTHM RAP

*Clap*



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

#### 67. THREE BEAT JAM




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

#### 68. BARCAROLLE

Moderato

Jacques Offenbach



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

HISTORY

#### 69. MORNING (from Peer Gynt)

Andante

Edvard Grieg



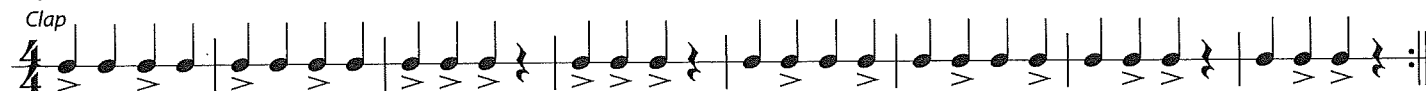
### Accent



Emphasize the note.

#### 70. ACCENT YOUR TALENT

*Clap*



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

HISTORY

#### 71. MEXICAN CLAPPING SONG ("Chiapanecas")

Latin American Folk Song



#### 72. ESSENTIAL CREATIVITY

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



### 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 A-flat sounds a half-step below A, and all A's become A-flats for the rest of the measure where they occur.

## 73. HOT MUFFINS - New Note

Flat applies to all A's in measure.

## 74. COSSACK DANCE

Allegro

Flat applies to all A's in measure.

## 75. BASIC BLUES - New Note

### New Key Signature

This Key Signature indicates the Key of E-flat - play all B's as B-flats, all E's as E-flats, and all A's as A-flats.

### 1st & 2nd Endings

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

## 76. HIGH FLYING

Moderato

Flat applies to all A's in measure.

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

## 77. SAKURA, SAKURA - Band Arrangement

Japanese Folk Song  
Arr. by John Higgins

Andante

### 78. UP ON A HOUSETOP

Allegro

1. 2.

Check *mf*  
Key Signature

*f*

Detailed description: This block contains the musical notation for 'Up on a Housetop'. It features two staves of music in a 4/4 time signature with a key signature of two flats (B-flat and E-flat). The first staff includes a 'Check Key Signature' instruction and a dynamic marking of *mf*. The piece is marked 'Allegro'. There are two first endings (1.) and a second ending (2.) indicated by repeat signs and first/second endings brackets. The second ending concludes with a dynamic marking of *f*.

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

Moderato

1. 2.

*mf*

*mf*

Detailed description: This block contains the musical notation for 'Jolly Old St. Nick - Duet'. It is a duet piece in 2/4 time with a key signature of two flats. It is marked 'Moderato'. The notation is split into two parts, A and B, each on its own staff. Both parts start with a dynamic marking of *mf*. There are two first endings (1.) and a second ending (2.) indicated by repeat signs and first/second endings brackets.

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

### 80. THE BIG AIRSTREAM - New Note

**B**

○○○

Δ B<sub>b</sub>

Detailed description: This block contains the musical notation for 'The Big Airstream - New Note'. It begins with a large 'B' in a box, followed by three empty circles (○○○). The notation is in a 4/4 time signature with a key signature of two flats. A triangle symbol (Δ) is placed above a B-flat note, with the text 'Δ B<sub>b</sub>' below it.

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

Moderato

Franz Lehar

*mf*

*f*

*mf*

*f*

© Glocken Verlag Ltd., London  
Reproduced by Permission

Detailed description: This block contains the musical notation for 'Waltz Theme (The Merry Widow Waltz)'. It is in 3/4 time with a key signature of two flats. It is marked 'Moderato'. The notation is split into two staves. The first staff starts with a dynamic marking of *mf* and has a crescendo leading to a dynamic marking of *f*. The second staff also starts with *mf* and has a crescendo leading to *f*. The copyright notice '© Glocken Verlag Ltd., London Reproduced by Permission' is located at the bottom right.

### 82. AIR TIME

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

### 83. DOWN BY THE STATION

Allegro

*mf*

Detailed description: This block contains the musical notation for 'Down by the Station'. It is in a 2/4 time signature with a key signature of two flats. It is marked 'Allegro'. The notation is on a single staff and starts with a dynamic marking of *mf*.

### 84. ESSENTIAL ELEMENTS QUIZ

Moderato

*mf*

*f*

*p*

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

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

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

# DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

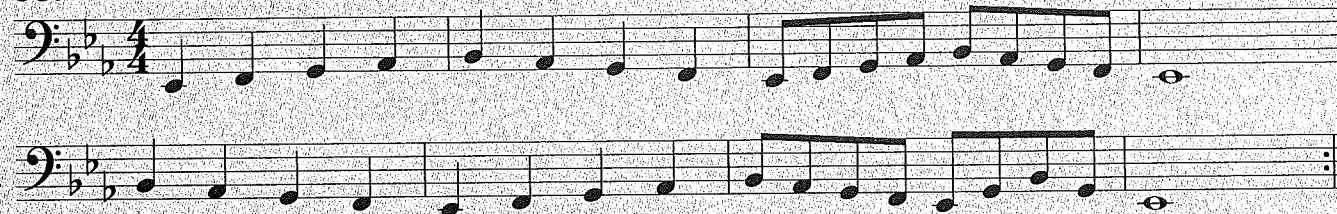
### 86. TONE BUILDER *Use a steady stream of air.*



### 87. RHYTHM BUILDER

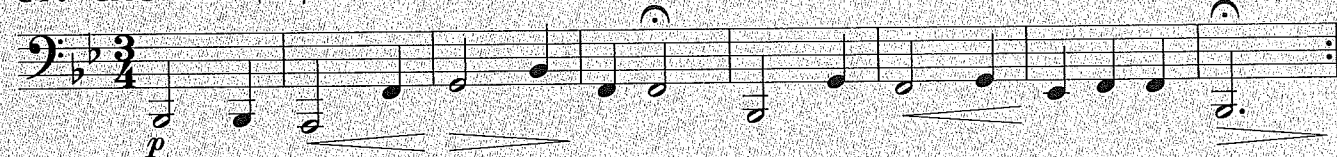


### 88. TECHNIQUE TRAX



### 89. CHORALE *(Adapted from Cantata 147)*

Johann Sebastian Bach

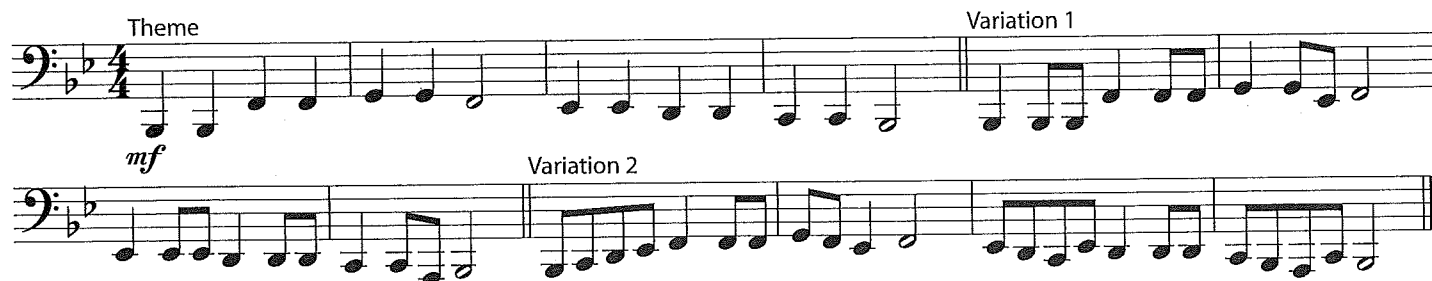


THEORY

## Theme and Variations

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

### 90. VARIATIONS ON A FAMILIAR THEME



### D.C. al Fine

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

### 91. BANANA BOAT SONG

Moderato

Caribbean Folk Song



### Natural



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

### 92. RAZOR'S EDGE – New Note



Musical notation for 'Razor's Edge' in bass clef, 4/4 time, key of B-flat major. It features a sequence of eighth notes with a natural sign over a B-flat note.

### 93. THE MUSIC BOX

Moderato

Musical notation for 'The Music Box' in bass clef, 3/4 time, key of B-flat major. It features a sequence of eighth notes with a piano (p) dynamic marking and a natural sign over a B-flat note.

**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

Musical notation for 'Ezekiel Saw the Wheel' in bass clef, 4/4 time, key of B-flat major. It features a sequence of eighth notes with a forte (f) dynamic marking.

### Slur



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

### 95. SMOOTH OPERATOR

Musical notation for 'Smooth Operator' in bass clef, 4/4 time, key of B-flat major. It features a sequence of eighth notes with a slur over two notes.

▲ Slur 2 notes – tongue only the first.

### 96. GLIDING ALONG

Musical notation for 'Gliding Along' in bass clef, 4/4 time, key of B-flat major. It features a sequence of eighth notes with a slur over four notes.

▲ 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

Musical notation for 'Trombone Rag' in bass clef, 4/4 time, key of B-flat major. It features a sequence of eighth notes with a forte (f) dynamic marking and first/second endings.

### 98. ESSENTIAL ELEMENTS QUIZ

Andante

Fine

D.C. al Fine

Musical notation for 'Essential Elements Quiz' in bass clef, 3/4 time, key of B-flat major. It features a sequence of eighth notes with a piano (p) dynamic marking and first/second endings.





## 105. NATURALLY

Musical notation for 'Naturally' in bass clef, 2/4 time, key of B-flat major. The melody starts on G2, moving up stepwise to D4, with a fermata over the final D4. Chord symbols are Δ E4 and Δ Eb.

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

HISTORY

## 106. MARCH MILITAIRE

Allegro

Franz Schubert

Musical notation for 'March Militaire' in bass clef, 2/4 time, key of B-flat major. The melody starts on G2, moving up stepwise to D4, with a fermata over the final D4. Dynamics include *f* and *mf* (b). Chord symbols include Δ Eb.

## 107. THE FLAT ZONE – New Note

D<sub>b</sub>

Diagram showing the key signature for D-flat major, with a flat sign over the letter D and a circle containing a flat sign below it.

Musical notation for 'The Flat Zone' in bass clef, 4/4 time, key of D-flat major. The melody starts on G2, moving up stepwise to D4, with a fermata over the final D4. Chord symbol is Δ Db.

## 108. ON TOP OF OLD SMOKEY

Allegro

American Folk Song

Musical notation for 'On Top of Old Smokey' in bass clef, 3/4 time, key of B-flat major. The melody starts on G2, moving up stepwise to D4, with a fermata over the final D4. Dynamics include *f*.

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

HISTORY

## 109. BOTTOM BASS BOOGIE – Duet

Allegro

Musical notation for 'Bottom Bass Boogie' in bass clef, 4/4 time, key of B-flat major. The piece is a duet with two parts, A and B. Part A starts on G2, moving up stepwise to D4, with a fermata over the final D4. Dynamics include *f*. Part B starts on G2, moving up stepwise to D4, with a fermata over the final D4. Dynamics include *f*. The piece concludes with a first ending (1.) and a second ending (2.).

**Dotted Quarter & Eighth Notes**

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

A dot adds half the value of the quarter note.

1 & 2 &

A single eighth note has a flag on the stem.

**110. RHYTHM RAP**

*Clap*

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

**111. THE DOT ALWAYS COUNTS**

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

**112. ALL THROUGH THE NIGHT**

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

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

English Folk Song

*Moderato*

*f* *mf* *f*

**114. SCARBOROUGH FAIR**

English Folk Song

*Andante*

*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**

Scottish Folk Song

*Andante*

*mf* *f* Check Rhythm



# PERFORMANCE SPOTLIGHT

## Solo with Piano Accompaniment

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

### 118. THEME FROM "NEW WORLD SYMPHONY"

Antonin Dvorák

Largo 4 5 ↖ Measure number

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

### Piano Accompaniment

Largo

*p* 5 *f* *p* 13 *mf* 21 29 Slower *mf* *p*

**SPECIAL TUBA EXERCISE – Lip Slurs**

Lip Slurs are notes that are slurred without changing valves. Brass players practice these to develop a stronger airstream and embouchure, and to increase range. Add this pattern to your daily Warm-Ups:

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

**119. GRENADILLA GORILLA JUMP No. 1**

**120. JUMPIN' UP AND DOWN**

**121. GRENADILLA GORILLA JUMP No. 2**

**122. JUMPIN' FOR JOY**

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

**124. JUMPIN' JACKS**

THEORY

**Interval**

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

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

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

## 126. GRENADILLA GORILLA JUMP No. 4



## 127. THREE IS THE COUNT



## 128. GRENADILLA GORILLA JUMP No. 5



## 129. TECHNIQUE TRAX



## 130. CROSSING OVER - New Note

**Trio**

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

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

African Folk Song

Moderato

### Repeat Signs



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

### 132. MICHAEL ROW THE BOAT ASHORE

Andante

African-American Spiritual

### 133. AUSTRIAN WALTZ

Moderato

Austrian Folk Song

### 134. BOTANY BAY

Allegro

Australian Folk Song

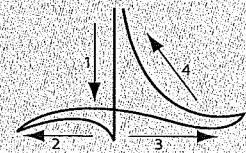
THEORY

### C Time Signature

= Common Time  
 (Same as 4/4)

### Conducting

Practice conducting this four-beat pattern.



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

### 136. FINLANDIA

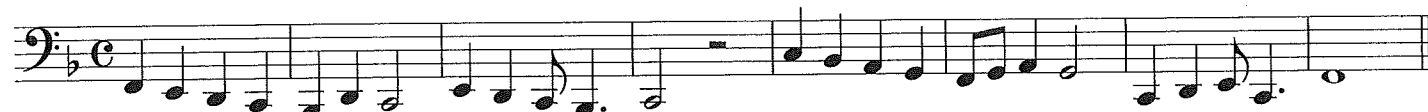
Andante

Jean Sibelius

### 137. ESSENTIAL CREATIVITY

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

© Breitkopf & Haertel, Wiesbaden - Leipzig

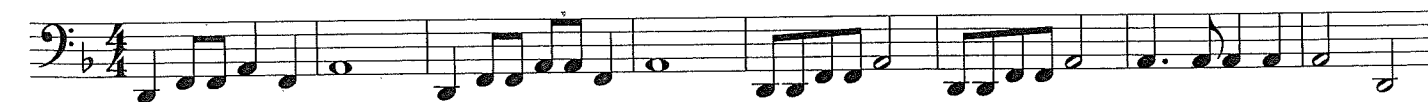
**138. EASY GORILLA JUMPS****139. TECHNIQUE TRAX** *Always check the key signature.***140. MORE TECHNIQUE TRAX****141. GERMAN FOLK SONG**

Musical notation for 141. GERMAN FOLK SONG. Bass clef, 3/4 time. *Moderato*. *mf*. The piece consists of a single line of music with a series of eighth-note patterns and rests. It includes a first ending (1.) and a second ending (2.).

**142. THE SAINTS GO MARCHIN' AGAIN**

James Black and Katherine Purvis

Musical notation for 142. THE SAINTS GO MARCHIN' AGAIN. Bass clef, 4/4 time. *Allegro*. *f*. The piece consists of two lines of music with a series of eighth-note patterns and rests. It includes a first ending (1.) and a second ending (2.).

**143. LOWLAND GORILLA WALK****144. SMOOTH SAILING****145. MORE GORILLA JUMPS****146. FULL COVERAGE**

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

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

**THEORY**

**Chord & Arpeggio**

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

**148. IN HARMONY**

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

**149. SCALE AND ARPEGGIO**

**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"**

Andante

Franz Josef Haydn

**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

Musical score for 'School Spirit' in bass clef, 2/4 time, key of B-flat major. The score consists of four staves. The first staff begins with a dynamic marking of *f* and includes measure numbers 5, 13, and 21. The second staff includes measure number 21. The third staff includes measure number 29. The fourth staff includes measure number 29 and features first and second endings. Dynamic markings include *f* and *mf*.

### 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

Musical score for 'Carnival of Venice' in bass clef, 3/4 time, key of B-flat major. The score consists of five staves. The first staff begins with a dynamic marking of *mf* and includes measure numbers 5, 8, 13, 21, and 7. The second staff includes measure number 29 and is marked *Soli* and *f*. The third staff includes measure number 37 and is marked *end Soli* and *f*. The fourth staff includes measure number 45 and has dynamic markings *p* and *mf*. The fifth staff includes measure number 7 and ends with a dynamic marking of *f*.



# DAILY WARM-UPS

WORKOUTS 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 &

### 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



○ ● ●

△ Gb

**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

John Philip Sousa

Allegro

*f* △ Ab

Reproduced by Permission of Boosey & Hawkes Music Publishers Ltd.

**HISTORY**

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

### 167. O CANADA

Calixa Lavallee,  
l’Hon. Judge Routhier  
and Justice R.S. Weir

Maestoso (Majestically)

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

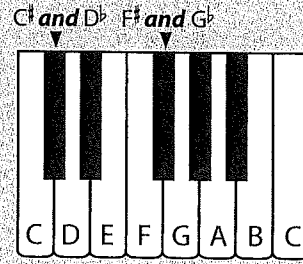
### 168. ESSENTIAL ELEMENTS QUIZ - METER MANIA

Count and clap before playing. Can you conduct this?

## Enharmonics

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

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



### 169. SNAKE CHARMER

Enharmonic notes use the same fingering.

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



### 170. DARK SHADOWS

### 171. CLOSE ENCOUNTERS

Enharmonic notes use the same fingering.

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



### 172. MARCH SLAV

Largo

Peter Illyich Tchaikovsky

### 173. NOTES IN DISGUISE

## Chromatic Notes

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

### 174. HALF-STEPPIN'

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

### 175. EGYPTIAN DANCE

*Watch for enharmonics.*

**Allegro**

Camille Saint-Saëns

### 176. SILVER MOON BOAT

**Largo**

Chinese Folk Song

**Fine**

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

### 177. THEME FROM SYMPHONY NO. 7 - Duet

**Allegro (moderately fast)**

Ludwig van Beethoven

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.

### 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

*p*

1. 2.

# PERFORMANCE SPOTLIGHT

## 182. AMERICA THE BEAUTIFUL - Band Arrangement

Samuel A. Ward  
Arr. by John Higgins

Maestoso

Musical score for 'America the Beautiful' in bass clef, 4/4 time, key of B-flat major. The score consists of five staves. The first staff begins with a *f* dynamic and includes a box containing the number 7. The second staff begins with a *p* dynamic and includes a box containing the number 15. The third staff includes a *f* dynamic. The fourth staff begins with a *mf* dynamic and includes a box containing the number 25. The fifth staff includes a *f* dynamic. The score concludes with a double bar line.

## 183. LA CUCARACHA - Band Arrangement

Latin American Folk Song  
Arr. by John Higgins

Latin Rock

Musical score for 'La Cucaracha' in bass clef, 4/4 time, key of B-flat major. The score consists of six staves. The first staff includes a box containing the number 5 and a *mf* dynamic. The second staff includes a *f* dynamic. The third staff includes a box containing the number 13. The fourth staff includes a *p* dynamic. The fifth staff includes a box containing the number 25 and a *f* dynamic. The sixth staff includes first and second endings, marked with '1.' and '2.' respectively. The score concludes with a double bar line.

# PERFORMANCE SPOTLIGHT

## 184. THEME FROM 1812 OVERTURE - Band Arrangement

Peter Illyich Tchaikovsky  
Arr. by John Higgins

Allegro

The musical score is written for a bassoon in bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The piece is marked 'Allegro'. The score consists of ten staves of music. The first staff begins with a dynamic marking of *f* (forte) and a breath mark. The second staff includes dynamic markings of *p* (piano) and *f*, with a crescendo hairpin. A measure rest is indicated by a double bar line with a zigzag line. The third staff continues the melodic line. The fourth staff features a measure rest for 4 measures, starting at measure 18, and a dynamic marking of *mf* (mezzo-forte) that transitions to *f*. The fifth staff continues the melodic line. The sixth staff continues the melodic line. The seventh staff includes a measure rest for 4 measures, starting at measure 34, and a dynamic marking of *f*. The eighth staff continues the melodic line. The ninth staff continues the melodic line. The tenth staff concludes the piece with a final note and a fermata.

# PERFORMANCE SPOTLIGHT

## Solo with Piano Accompaniment

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

### 185. THEME FROM SYMPHONY NO. 1 – Solo (Concert Eb version)

Johannes Brahms  
Arr. by John Higgins

**Allegro** 3

Tuba

Piano

13



# 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<sup>®</sup> SCALE AND ARPEGGIO STUDIES

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

1.



2.



3.



4.



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

1.



2.



3.

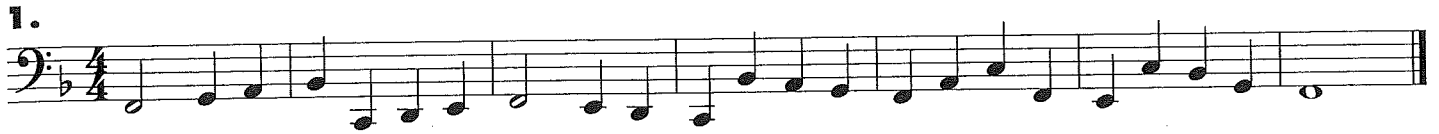


4.



# RUBANK® SCALE AND ARPEGGIO STUDIES

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

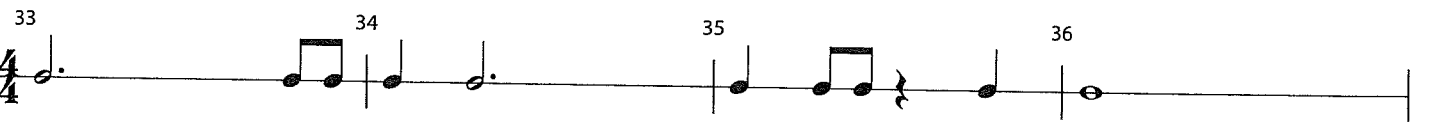
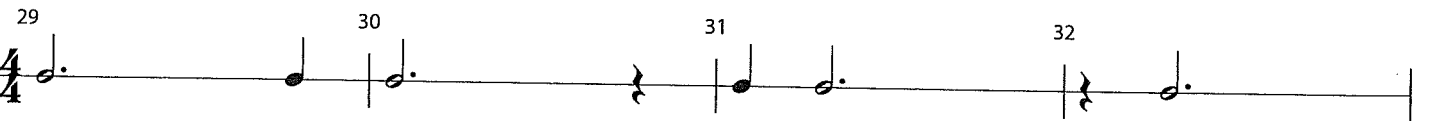
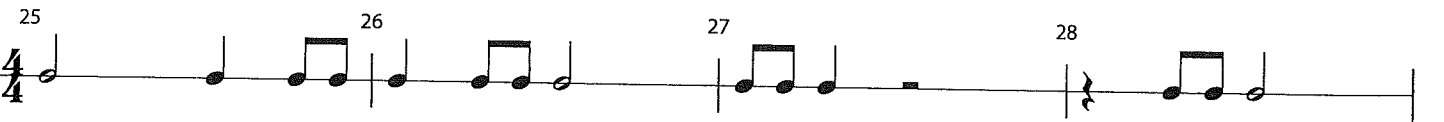
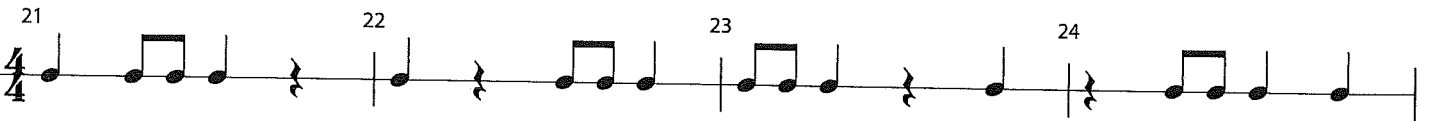
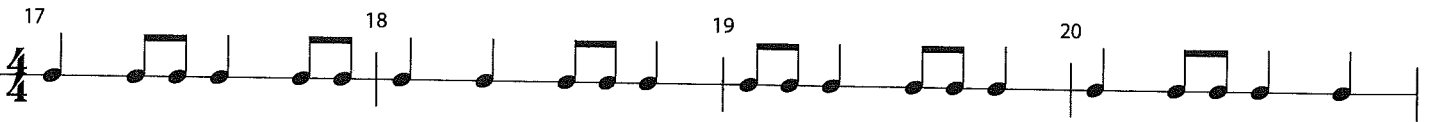
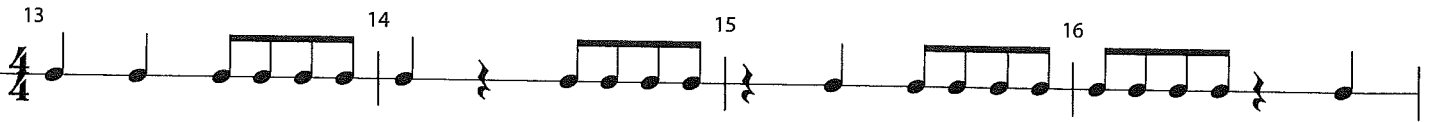
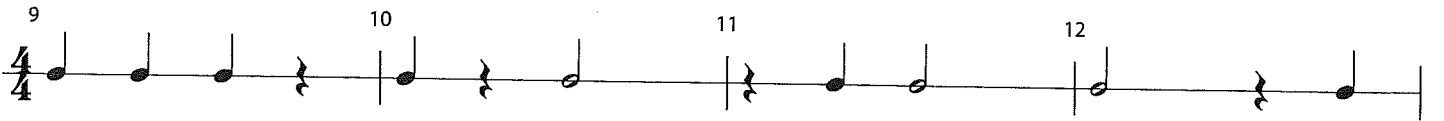
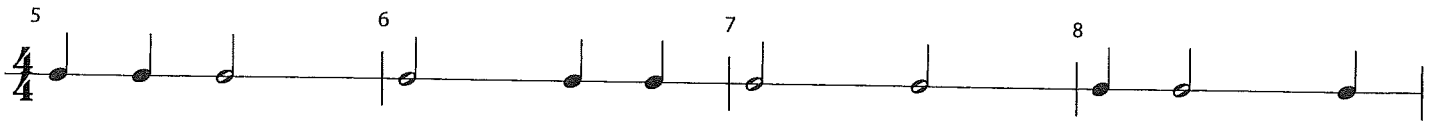
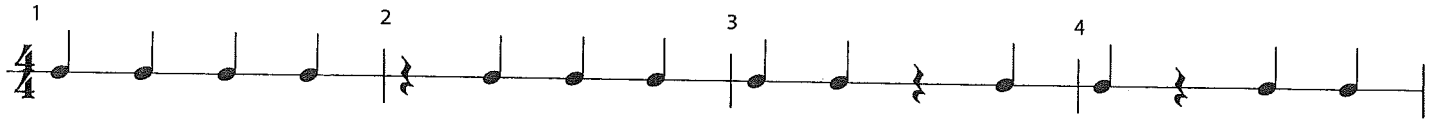


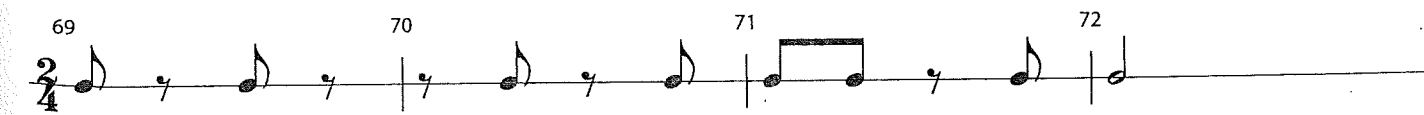
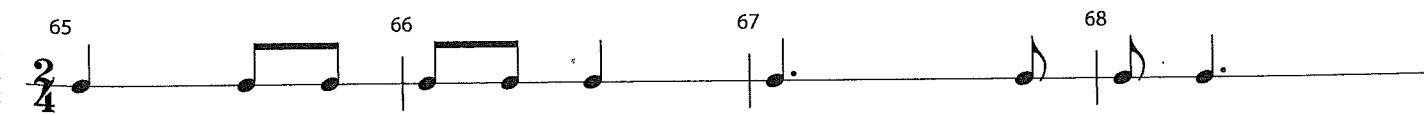
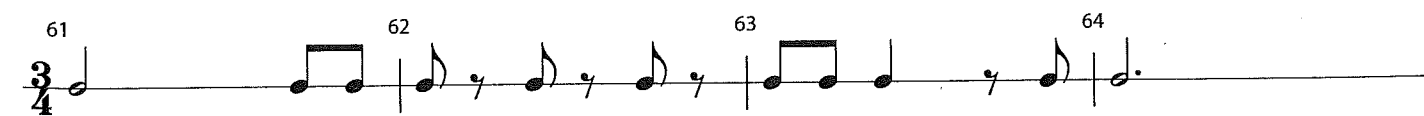
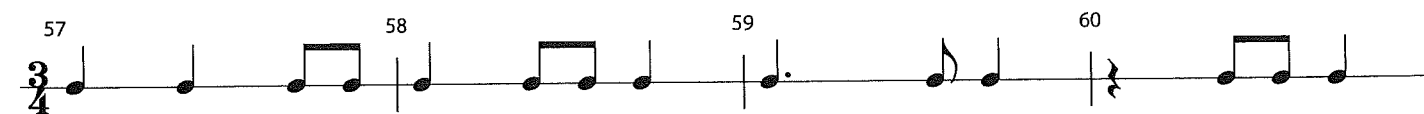
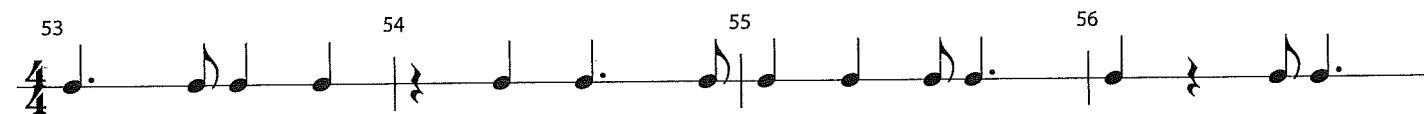
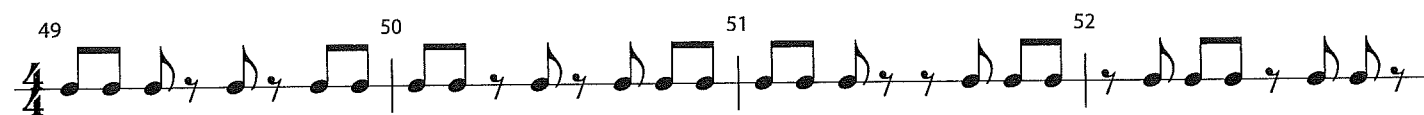
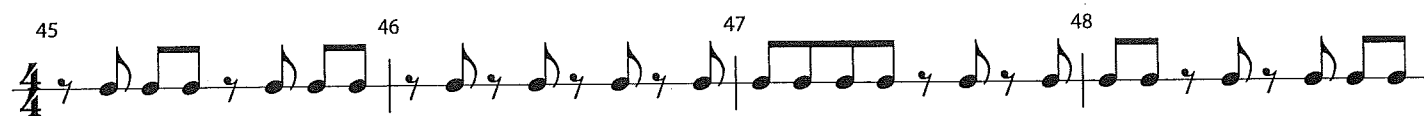
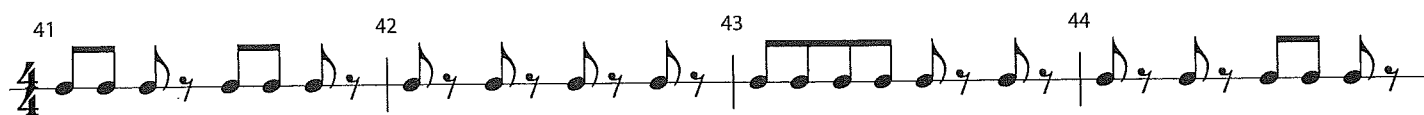
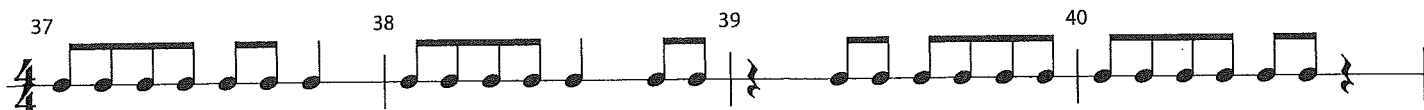
**KEY OF A♭** *In this key signature, play all B♭'s, E♭'s, A♭'s and D♭'s.*





# RHYTHM STUDIES




**RHYTHM STUDIES**


# CREATING MUSIC

THEORY

## Composition

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

### 1. ODE TO JOY

Ludwig van Beethoven

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

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

1. Question                      2. Answer

3. Question                      4. Answer

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

A                      C

B                      D

### 4. YOU NAME IT:

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

1. Question                      2. Answer

3. Question                      4. Answer

THEORY

## Improvisation

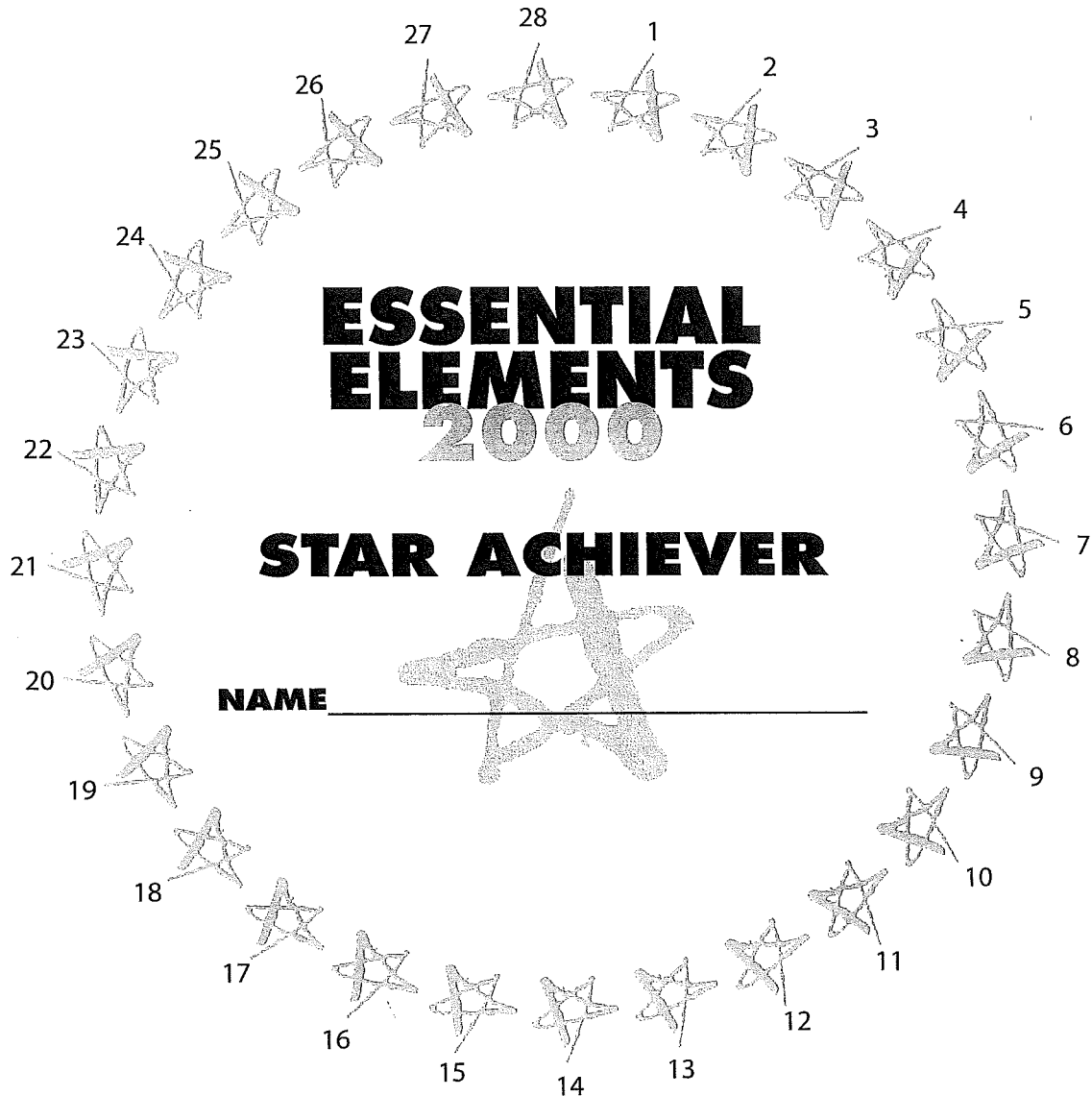
**Improvisation** is the art of freely creating your own melody *as you play*. Use these notes to play your own melody (Line A), to go with the accompaniment (Line B).

### 5. INSTANT MELODY

A

B

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



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

# FINGERING CHART

## TUBA

### Instrument Care Reminders

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

- Remove the mouthpiece and wipe it clean. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Use the water key to empty water from the instrument. Blow air through it.
- Wipe off the instrument with a clean soft cloth. Return the instrument to its case.

Tuba valves occasionally need oiling. To oil your valves, simply:

- Unscrew the valve at the top of the casing.
- Lift the valve half-way out of the casing.
- Apply a few drops of oil to the exposed metal valve.
- Carefully return the valve to its casing. When properly inserted, the top of the valve should easily screw back into place.

Be sure to grease the slides regularly. Your director will recommend special slide grease and valve oil, and will help you apply them when necessary.

**CAUTION:** If a slide, a valve or your mouthpiece becomes stuck, ask for help from your band director or music dealer. Special tools should be used to prevent damage to your instrument.



- = Open
- = Pressed down

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

**E**

1 2 3

**F**

1 2 3

**F# Gb**

1 2 3

**G**

1 2 3

**G# Ab**

1 2 3

**A**

1 2 3

**A# Bb**

1 2 3

**B**

1 2 3



# FINGERING CHART

## TUBA

**C**

000

**C# D $\flat$**

000

**D**

000

**D# E $\flat$**

000

**E**

000

**F**

000

**F# G $\flat$**

000

**G**

000

**G# A $\flat$**

000

**A**

000

**A# B $\flat$**

000

**B**

000

**C**

000

**C# D $\flat$**

000

**D**

000

**D# E $\flat$**

000

**E**

000

**F**

000

**F# G $\flat$**

000

**G**

000

**G# A $\flat$**

000

**A**

000

**A# B $\flat$**

000