PERCUSSION

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What to practice first...

WINTERFEST SET LIST (Semester 1)

1) The Tempest
2) La Copa De La Vida (Cup Of Life)
3) Fly Me To The Moon
4) Clocks
5) Safe & Sound
6) Angels We Have Heard On High
7) Santa Claus Is Comin' To Town
8) Don't Stop Believin'

INTERMISSION

9) Canon- (Symphonic Band & Advanced Band)
10) My Way (Small Ensemble)
11) 12 Bar Blues

ARTS ALIVE SET LIST (Semester 2)

1) Locked Out Of Heaven
2) Soul Bossa Nova
3) Bad Romance
4) Can You Feel The Love Tonight
5) Take The A Train
6) Shenandoah
7) You Are Good

INTERMISSION (Combined Bands)

8) The Tempest
9) Safe & Sound
10) Crazy Jam IV
11) Radioactive
12) 12 Bar Blues

SCITECH BAND 2014-2015 CALENDAR

DRAFT UPDATED 7-22-14

◄ Jul 2014		~ 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**

◄ Aug 2014

~ September 2014 ~

Oct 2014 ►

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

◄ Sep 2014 | ~ October 2014 ~ | Nov 2014 ►

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

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

◄ Oct 2014	~ November 2014 ~					Dec 2014 ►
Sun	**Mon**	**Tue**	**Wed**	**Thu**	**Fri**	**Sat**
						1
2	3	4 No School – Teacher Day TBD: Extended Day For Teachers 3:15-4:15pm	5 MTM #8 @ Band Room 2:30-4:00pm	6	7 Band Fun Night 2 - Band Movie Night @ Band Room 2:30-4:30pm	8
9	10 Younglife Film Shoot 3 @ Band Room 3:15-4:30pm	11 No School	12 MTM #9 @ Band Room 2:30-4:00pm	13	14 Leadership Meeting #4 @ Band Room 2:30-4:00pm	15
16	17	18 Extended Day For Teachers 3:15-4:15pm	19 MTM #11 @ Band Room 2:30-4:00pm	20	21 Younglife Club #3 @ Band Room 2:30-4:00pm	22
23	24	25 Road Crew Load Truck & Set Up For Quadrangle Lighting Ceremony After School 2:30-5:00pm @ Springfield Museum	26 No School	27 No School	28 No School **Springfield Quadrangle Lighting Ceremony @ Springfield Museum/Quadrangle (21 Edwards Street, Springfield, MA 01103)** **Band Meet @ 4:00pm -MANDATORY for Advanced Band** -Road Crew Meet @ 2:00pm -Perform @ 5:00-6:30pm -Road Crew Load Truck After @ 6:30pm	29
30	**Notes:** (1) TBD – High School Choice Night Small Ensemble Performance @ Van Sickle Middle School Gym (Evening) (2) TBD – Edward Orgill & Westfield State Faculty Visit					

◄ Nov 2014 | ~ December 2014 ~ | Jan 2015 ►

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

◄ Dec 2014 | ~ January 2015 ~ | Feb 2015 ►

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

◄ Jan 2015 | ~ February 2015 ~ | Mar 2015 ►

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

Notes:

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

◄ 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	**Notes:** (1) TBD - Middle School Scheduling & Recruiting Visits			

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

Notes:

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

~ May 2015 ~

◄ Apr 2015 | Jun 2015 ►

Sun	Mon	Tue	Wed	Thu	Fri	Sat
					1 Massachusetts All State Lions Band @ Mansfield, MA	2 Massachusetts All State Lions Band @ Mansfield, MA -Performance in afternoon
3	4 2015-2016 Leadership Team Interviews After School 2:30-4:30pm	5 2015-2016 Leadership Team Drum Major Auditions 3:30-5:00pm Extended Day For Teachers 3:15-4:15pm	6 Final MTM # 26 @ Band Room 2:30-4:00pm	7	8 Final Leadership Meeting @ Band Room 2:30-4:00pm	9
10	11	12 Road Crew Load Truck For ArtsAlive After School 2:30-4:00pm	13 Road Crew Set Up For ArtsAlive After School @ Chestnut Middle School 2:30-7:00pm	14 ArtsAlive Dress Rehearsal Field Trip @ Chestnut Middle School 7:35-12:30pm **9th Annual ArtsAlive Concert @ Chestnut Middle School 7:00pm (Arrive @ 6:00pm)** **355 Plainfield Street; Springfield, MA 01107** **MANDATORY FOR ALL** Road Crew Move All Band Equipment From Lobby & Cafeteria To Auditorium After ArtsAlive	15 Break Down For ArtsAlive (Field Trip For Leaders Only) @ Chestnut Middle School 7:35-12:00pm & Load Truck For Pancake Breakfast Performance	16 **World's Largest Pancake Breakfast @ Downtown Springfield 7:00am-10:00am - Meet on the Corner of Falcon's Way & Main Street (on the side of the Mass Mutual Center)** **MANDATORY FOR ALL** Road Crew meet @ 5am Road Crew Load Truck after Performance @ 10-11am
17	18 New 2015-2016 Leadership Team Posted Younglife Film Shoot 9 @ Band Room 3:15-4:30pm	19 Extended Day For Teachers 3:15-4:15pm	20	21	22 Younglife Club #9 @ Band Room 2:30-4:00pm	23
24	25 No School	26	27 Road Crew Set Up For Class Day After School 2:30-5:00pm @ SciTech Gym	28 **Class Day Dress Rehearsal Field Trip @ SciTech Gym – Period 4 12;50-2:20pm** **Final Full Band Rehearsal** **MANDATORY FOR ALL**	29 **Class Day @ SciTech Gym 7:30am** **MANDATORY FOR ALL** Road Crew & New Leaders Break Down After Class Day New Team Leadership Barbeque @ Mr. Bernice's House 3:00-6:00pm 60 Fairfield Street; Springfield, MA 01108 (Near Forest Park Middle School)	30
31	(1) TBD - Road Crew Set Up For International Fair After School 2:30-5:00pm @ SciTech Gym (2) TBD - International Fair @ SciTech Gym 5:30-6:30pm; Meet In Band Room @ 5:15pm; Perform @ 6:15pm); Road Crew Break Down & Set Up Band Room After International Fair @ 6:30-7:30pm (3) TBD - Road Crew Load Truck for Gerena Performance After School @ 2:30-3:00pm (4) TBD - Gerena Band Performance; Meet @ 2:30pm in the band room. (Perform @ 6pm) – Week of 18th					

◄ May 2015 | ~ June 2015 ~ | Jul 2015 ►

Sun	Mon	Tue	Wed	Thu	Fri	Sat
	1	2 Road Crew Load Truck For Graduation After School 2:30-3:30pm Extended Day For Teachers 3:15-4:15pm	3 Leadership Road Crew Field Trip For Graduation Set Up @ Symphony Hall 7:35am-12:00pm **Graduation @ Symphony Hall 6:00pm (Arrive @ 5:00pm) - 34 Court Street; Springfield, MA 01103** MANDATORY FOR ALL Road Crew Break Down After Graduation (Put All Equipment In Loading Dock) @ Symphony Hall 8:00pm	4 Leadership Road Crew Field Trip For Graduation Break Down @ Symphony Hall 7:35am-12:00pm	5 Road Crew Set Up For Band Banquet After School 2:30-4:00pm @ SciTech Cafeteria 7th Annual Band Banquet @ SciTech Cafeteria 6:00pm Road Crew Break Down After Band Banquet @ SciTech Cafeteria 8:45pm	6
7	8 Band Fun Night 5 - Band Movie Night @ Band Room 3:15-5:15pm	9	10	11	12 Younglife Club #10 @ Band Room 2:30-4:00pm Camp Meeting	13
14	15	16 Extended Day For Teachers 3:15-4:15pm	17	18	19 Last Day -Includes 5 Snow Days	20
21	22	23	24	25	26	27
28	29	30	Notes:			

SCI-TECH BAND / MTM MASTER PRACTICE CHECKLIST

FIRST 5 NOTES

☐ Do ☐ Re ☐ Mi ☐ Fa ☐ So ☐ *La* ☐ *Ti* ☐ *Do*

MAJOR SCALES

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

NATURAL MINOR SCALES

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

HARMONIC MINOR SCALES

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

BLUES SCALES

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

CHROMATIC SCALES

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

SUETA RHYTHM CHARTS

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

RHYHTHM CHARTS (in Band Handbook)

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

FUNDAMENTAL RHYTHMS

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

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

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

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

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

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

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

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

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

ESSENTIAL ELEMENTS, BOOK 1

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

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

☐ Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 2

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

☐ Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 3

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

☐ Pg. 38-39 – Rhythm Studies

OTHER

☐ Band Repertoire ☐ Solo Repertoire ☐ Chamber Ensemble Repertoire ☐ Improvisation

SCALE CHECKLIST

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

SCALE ASSIGNMENTS

CONCERT & JAZZ BAND

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

QUARTER 2
Eb Major
D#/Eb Minor
F Major
F Minor
Ab Major
G# Minor
G Major
G Minor

QUARTER 3
D Major
D Minor
C#/Db Major
C# Minor
E Major
E Minor
F Blues

QUARTER 4
F#/Gb Major
F# Minor
A Major
A Minor
B Major
B Minor

SYMPHONIC BAND

QUARTER 1
First Note – Concert Bb (Do)
First 5 Notes – Do-Re-Mi-Fa-So
Bb Major – Do-Re-Mi-Fa-So-La-Ti-Do

QUARTER 2
Bb Blues

QUARTER 3
Bb Chromatic (1 Octave)
C Major

QUARTER 4
C Minor

*Scale assignments subject to change

SciTech Band Groove Chart

-Chord Progressions For Improv-

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

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

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

-Chord progressions can be used in any key

SMART MUSIC

How To Login To SMART MUSIC

1) Open Smart Music

2) Click "Create Login"

3) Complete Login Information & Click Next

4) Complete Contact Information & Click Next

5) Click "Student"

6) Click "Add School"
-Choose "Springfield Science & Tech Hs"
-If the school does not appear, expand the mile range

7) Select how many years you have been performing & your instrument

8) Under "Classes", click "Enroll in a class..."

9) Concert Band & Jazz Band Students Choose "Concert & Jazz Band"
Symphonic Band Students Choose "Symphonic Band"

10) You are ready to use Smart Music

How To Use SMART MUSIC

1) Login & make sure the microphone is connected

2) Click on your class to access specific playing assignments (or)

3) Click the playlist(s) to access all class music
-Repertoire playlists contain music recordings that you can listen to and/or play along with
-Smart Music playlists include specific recordings that allow you to access the sheet music as well (make sure you choose your instrument at the top)
-You can click "My Part" if you want to play along with your part and/or adjust the tempo if you wish
-For certain Smart Files, make sure you click off "Follow Me" off before playing along

4) Click "Find Music" to find thousands of other solos, exercises, method books, jazz improvisation exercises, sight-reading exercises, and band selections.

5) Have fun & practice hard!

How To Complete Assignments

1) Click on your assignment

2) You can click "My Part" if you want to play along with your part and/or adjust the tempo if you wish

3) Click "Start Take" and record

4) When complete, click "Submit"

Holiday Solos – Duets – Trios – Quartets

SOLOS (1+people)

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

DUETS

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

SOLOS, DUETS, TRIOS, QUARTETS

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

CIRCLE YOUR CHOICE ABOVE

Names:_____

Instruments:_____

12 BAR BLUES

Blues Scale

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

12 Bar Blues Progression

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

12 Bar Blues Licks

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

2) 4-b3-1

3) 1-b3-4

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

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

6) 1-b3-4-b5-5

Solos

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

2) 4-b3-1

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

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

Walking Bass Line - C Instruments

(I) 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

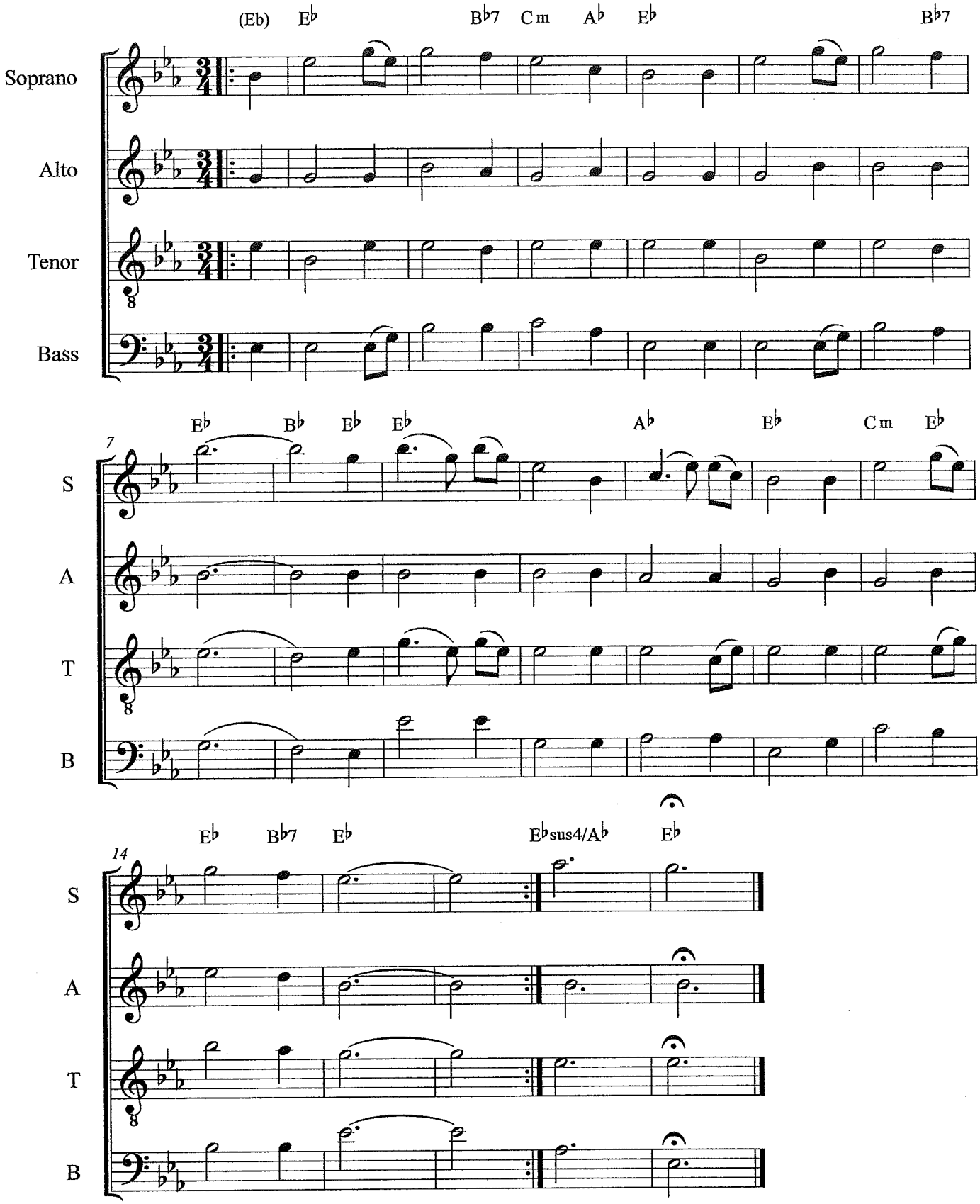
(IV') C E G A

(I) G B D E F E D B

CONCERT PITCH SCORE

Amazing Grace

John Newton
Traditional
arr. R. Rodriguez & Bernice



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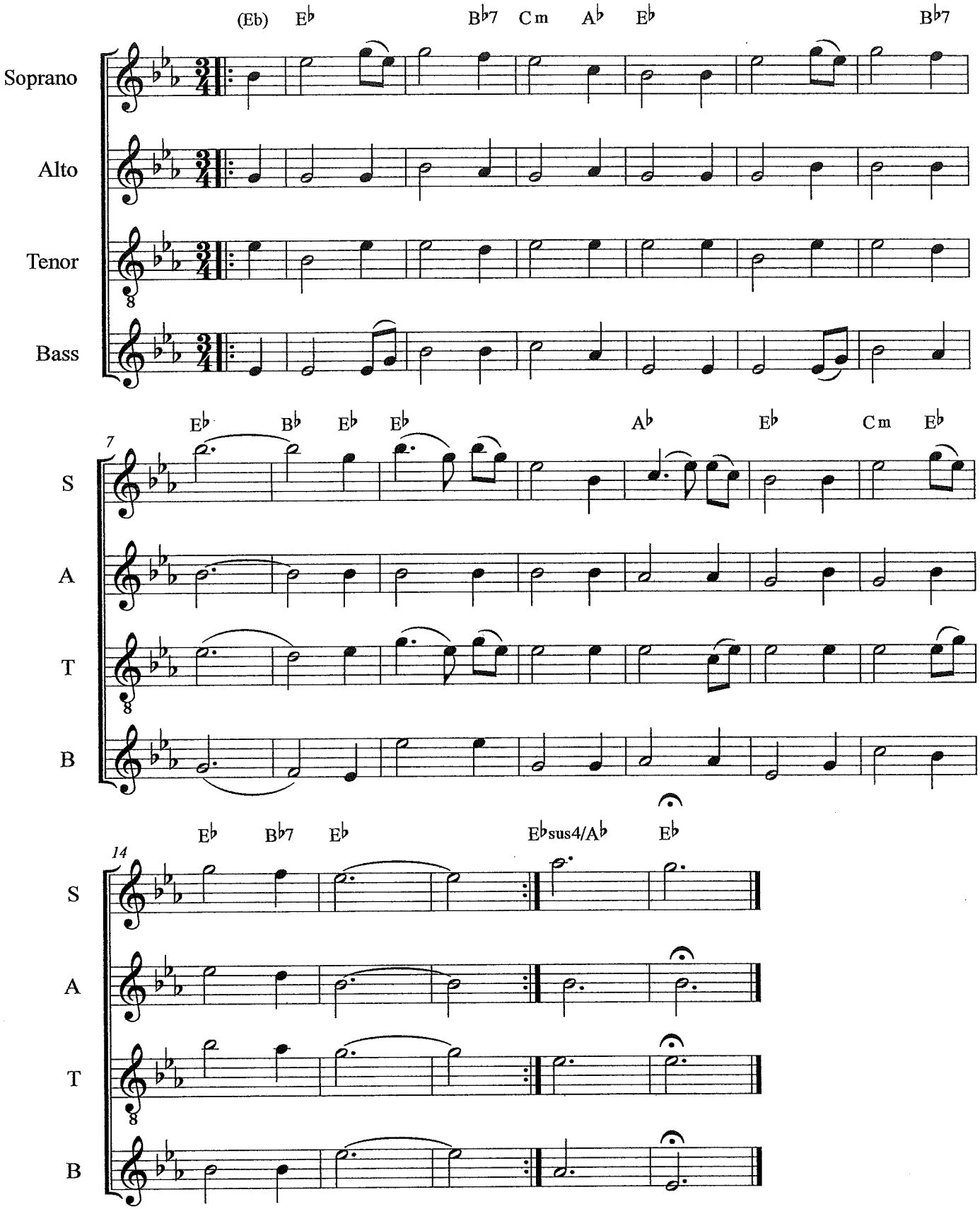
C INSTRUMENTS

Amazing Grace

John Newton
Traditional
arr. R. Rodriguez & Bernice



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SciTech Band Audition

SYMPHONIC BAND AUDITION REQUIREMENTS

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

Additional Instructions

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

CONCERT BAND & JAZZ BAND AUDITION REQUIREMENTS

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

Additional Instructions

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

SciTech Band

THE PRIDE OF SPRINGFIELD

SYMPHONIC BAND AUDITION SCALE LIST

Instrument Key
C Instruments: Flute, Trombone, Baritone, Tuba, Piano, Mallets
Bb Instruments: Clarinet Trumpet, Tenor Sax
Eb Instruments: Alto Sax, Baritone Sax

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

Concert Bb Blues Scale
C Instruments: Bb Db Eb E F Ab Bb
Bb Instruments: C Eb F Gb G Bb C
Eb Instruments: G Bb C Db D F G

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

SciTech Band

THE PRIDE OF SPRINGFIELD

AUDITION SCORE SHEET

(or Test Score Sheet)

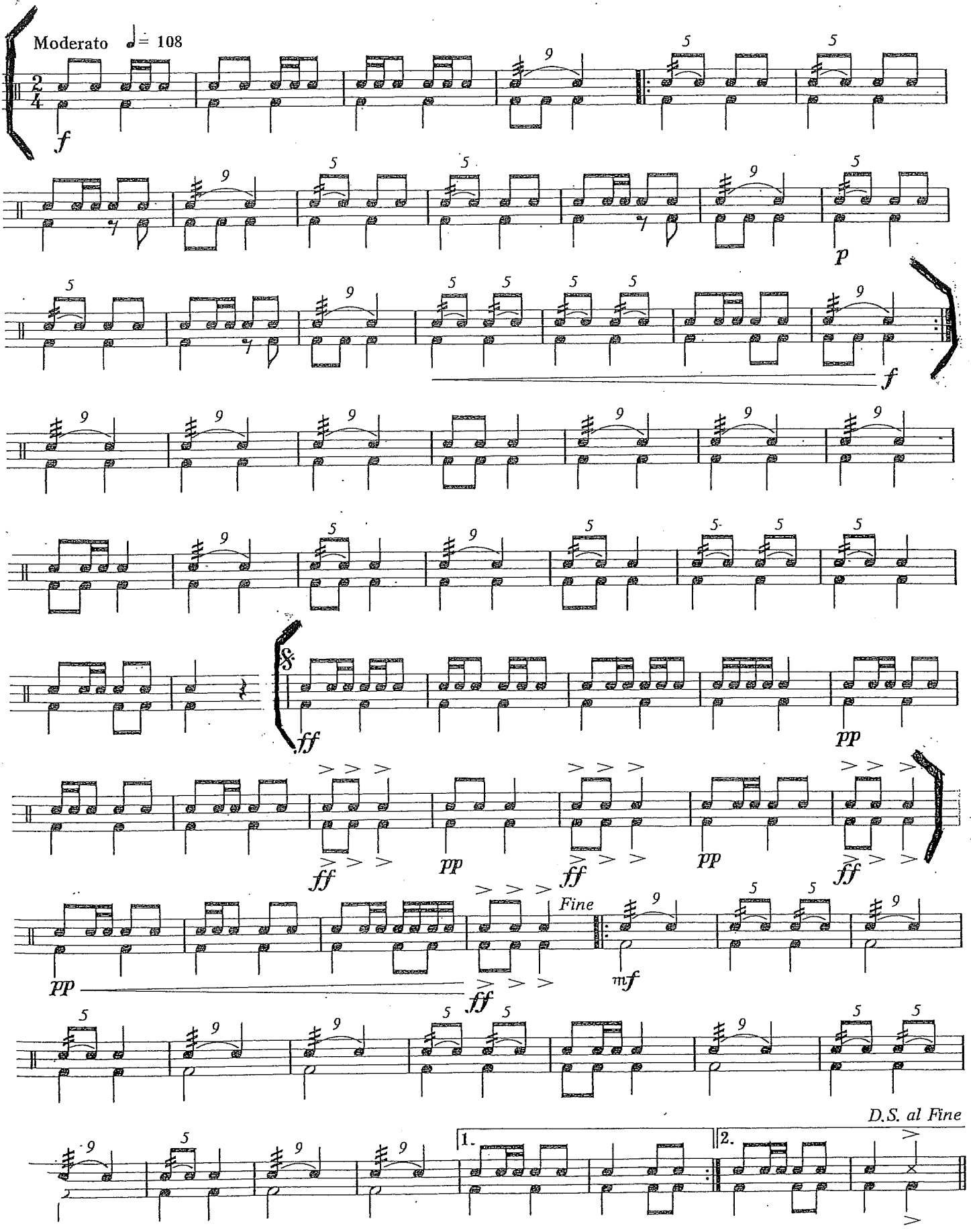
Name:_____

I am auditioning for ☐ Concert Band ☐ Jazz Band
☐ Stomp Percussion Ensemble ☐ Other_____
Please check all that apply.

CATEGORY	MASTERY 4	PROFICIENT 3	DEVELOPING 2	EMERGING 1
DESCRIPTION OF LEVELS	• Indicates a mastery level, exceeding expectations. • Student rarely needs assistance with demanding tasks, is self-motivated, and produces consistently high-quality work.	• Reaches expected (or proficient) level for this task. • Student produces quality work and occasionally needs assistance with demanding tasks.	• Indicates a developing level for this task. • Student produces required work with teacher direction and support.	• Indicates an emerging level for this task. • Student requires constant teacher direction, support, and assistance.
GRADING (if applicable)	A (100-90)	B (89-80)	C (79-70)	D (69-60)
TONE QUALITY (4 Points)				
RHYTHMIC ACCURACY (4 Points)				
NOTE ACCURACY (4 Points)				
DYNAMICS (4 Points)				
ARTICULATION (4 Points)				
INTONATION (4 Points)				
EXPRESSION (4 Points)				
SIGHT-READING (4 Points)				
PERCUSSION TECHNIQUE -Posture for Wind Players- (4 Points)				
TOTAL POINTS 36 Points Possible	COMMENTS_____			

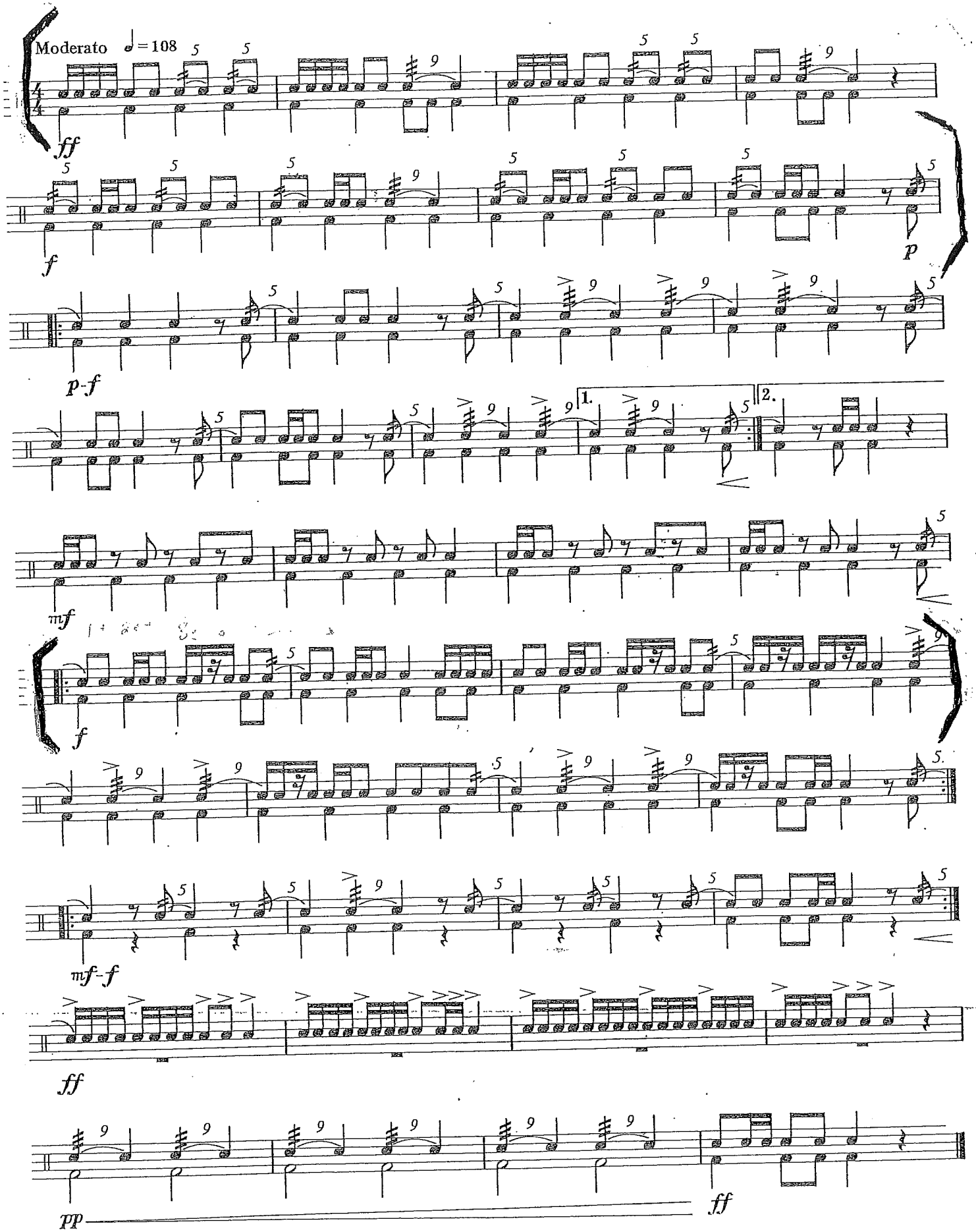
cussion

SOLO #11



Percussion

SOLO #12

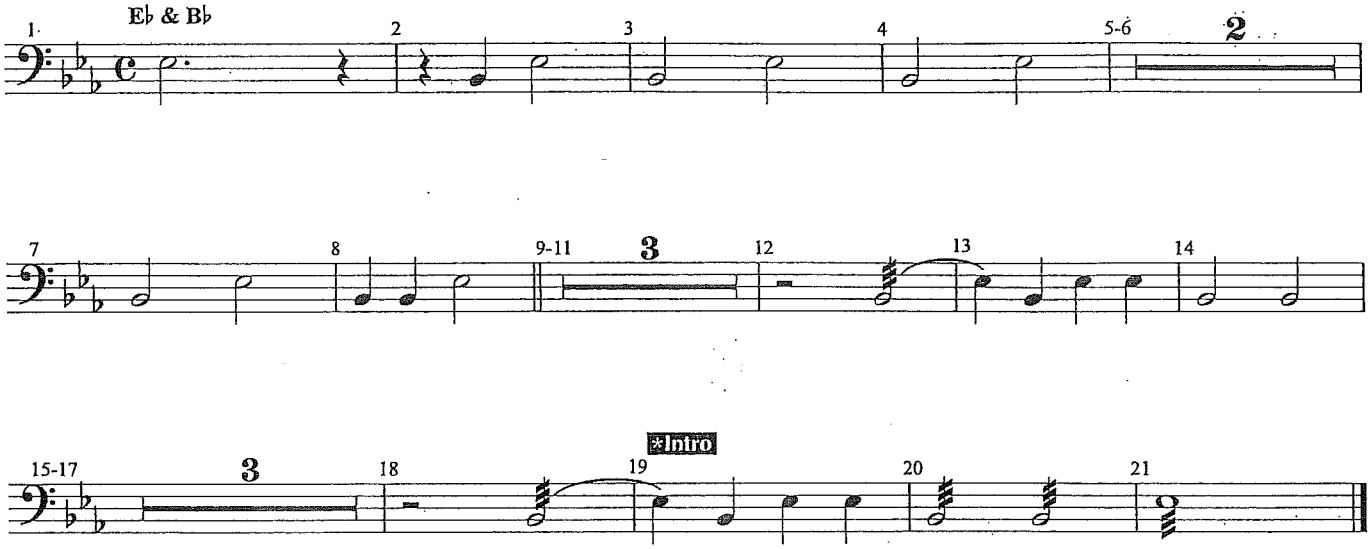


Angels We Have Heard on High

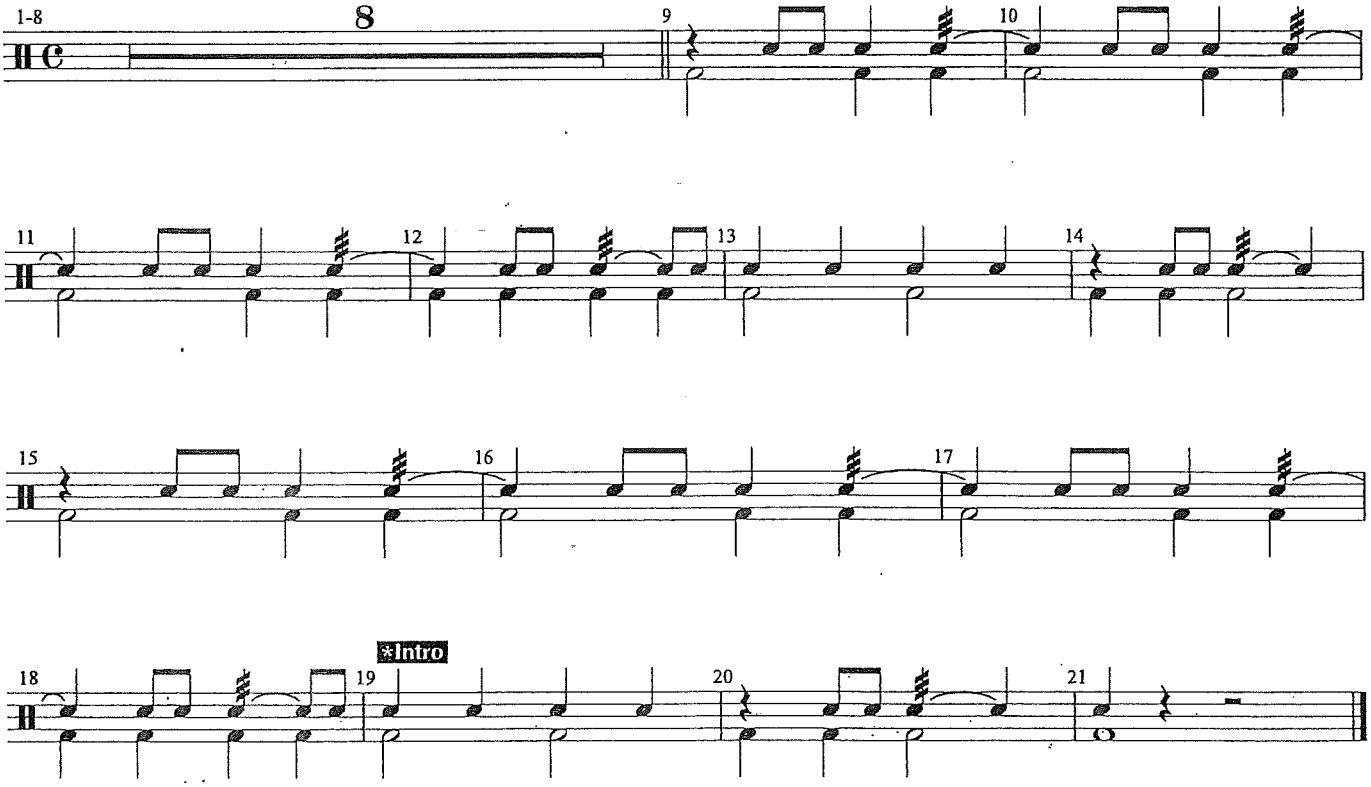
Percussion

Traditional French Carol

Timpani



Snare Drum
Bass Drum

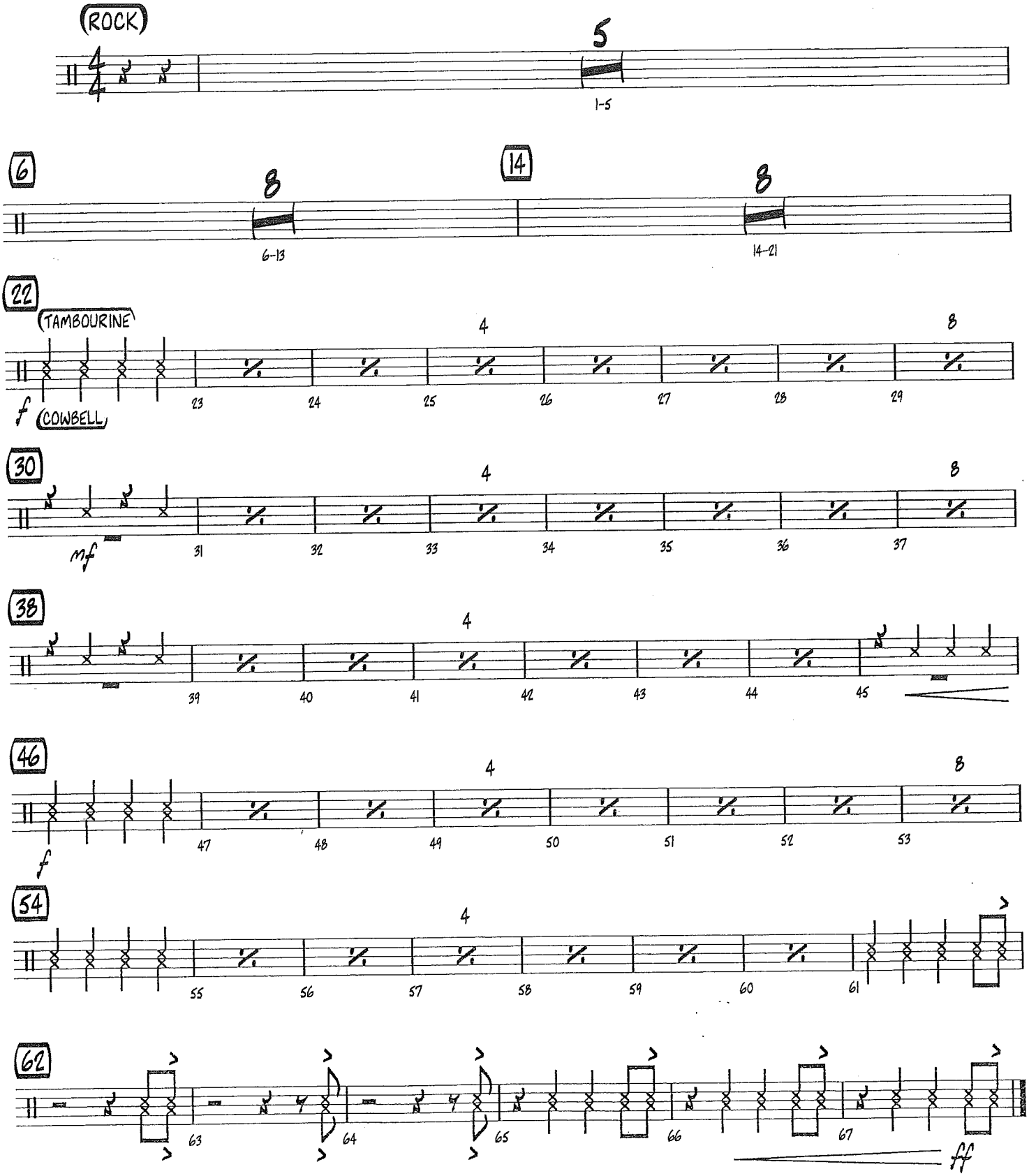


Recorded by JOURNEY

ANY WAY YOU WANT IT

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

AUX. PERCUSSION
TAMBOURINE, COWBELL



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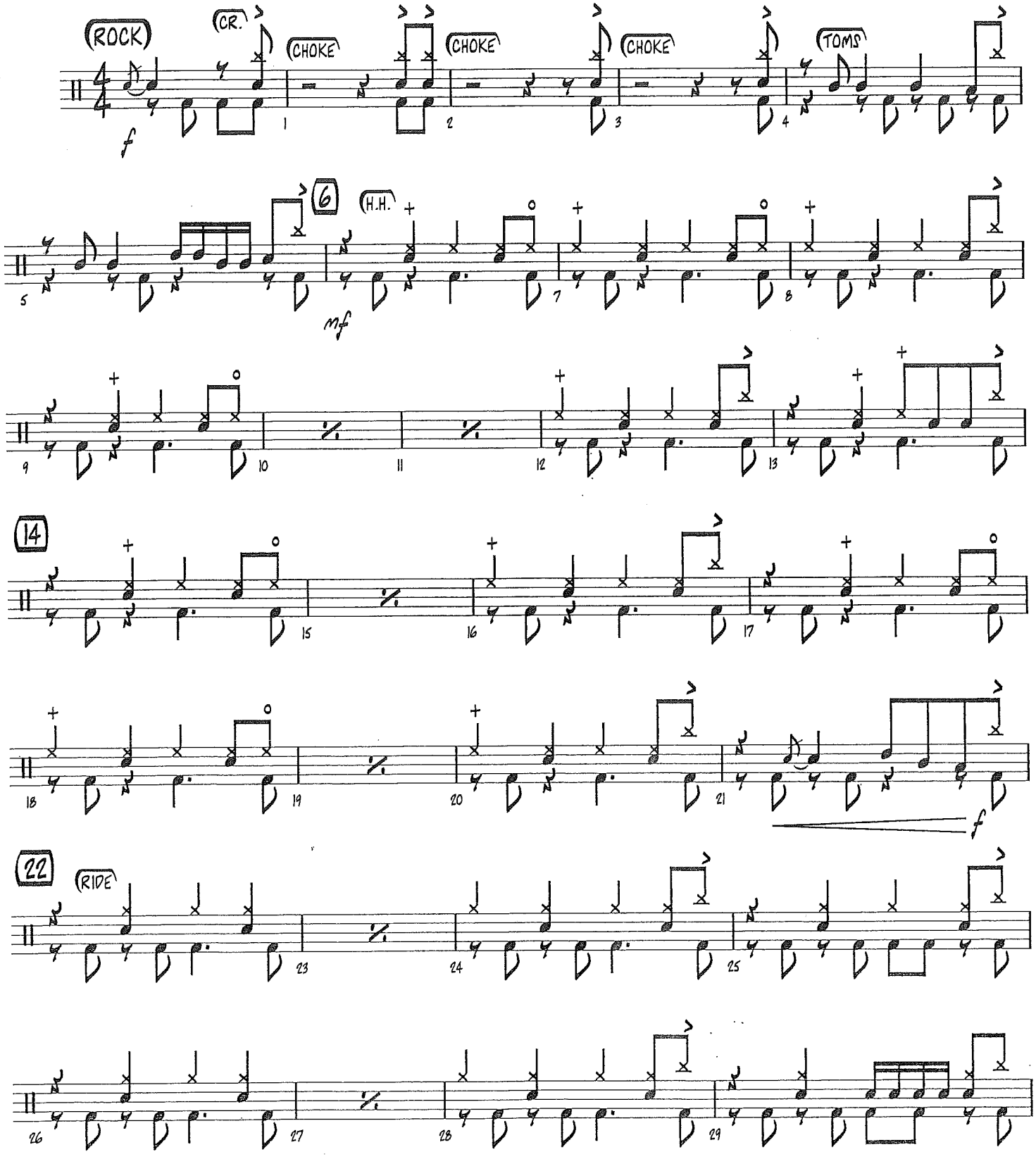
Recorded by JOURNEY

ANY WAY YOU WANT IT

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

DRUMS



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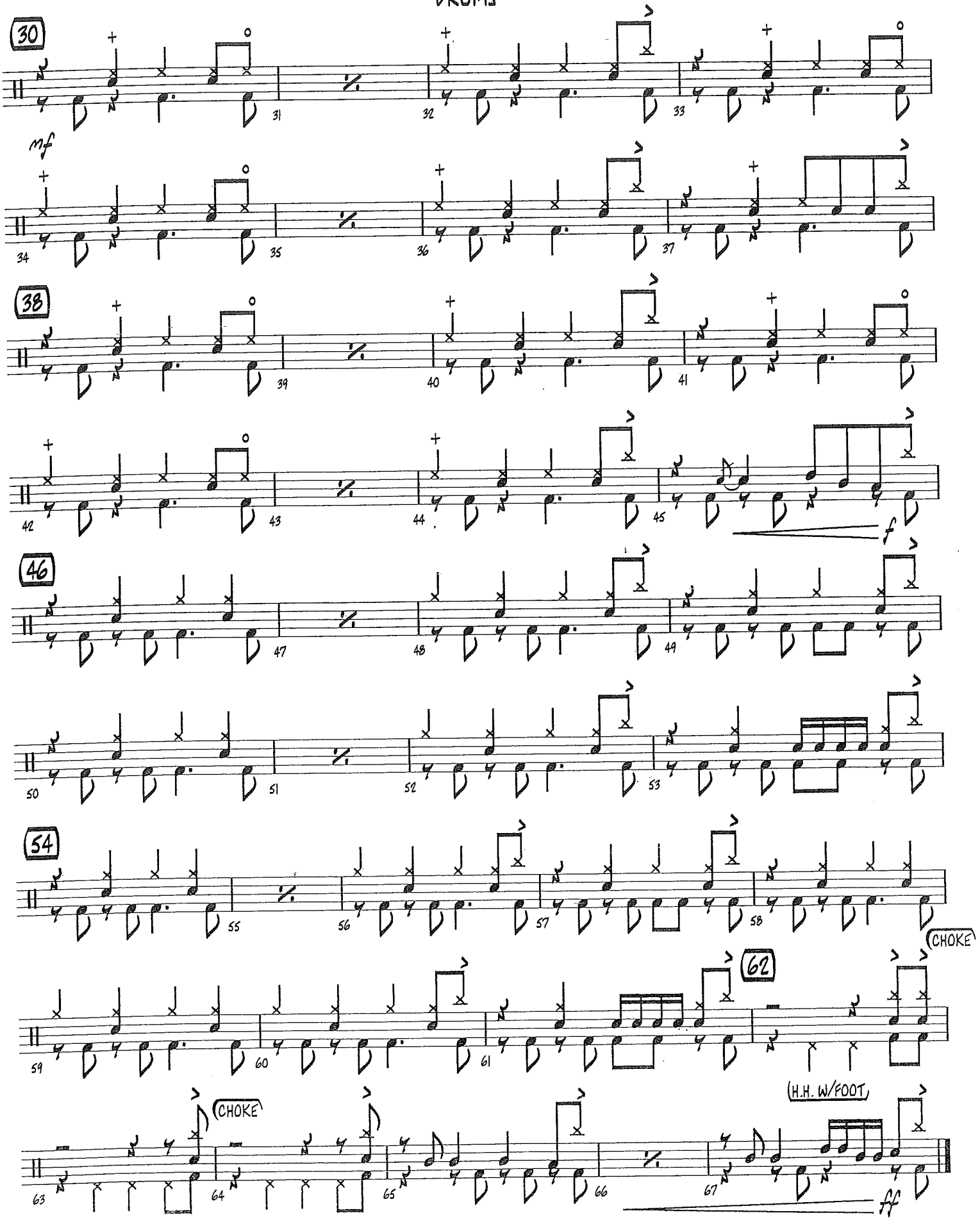
DRUMS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CHOKE
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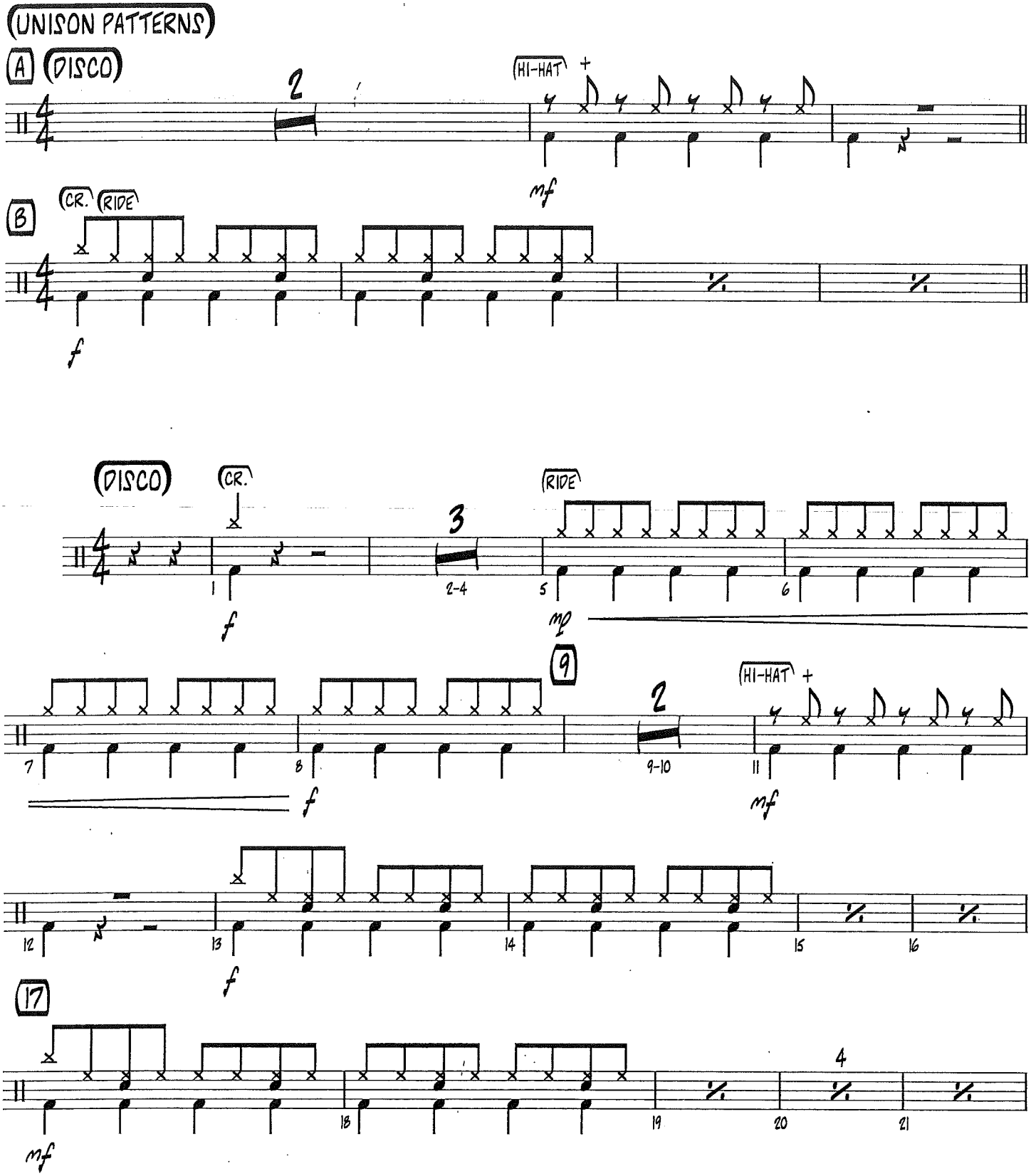
CHOKE
64
65
66
H.H. W/FOOT
67
ff

Recorded by LADY GAGA

BAD ROMANCE

DRUMS

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



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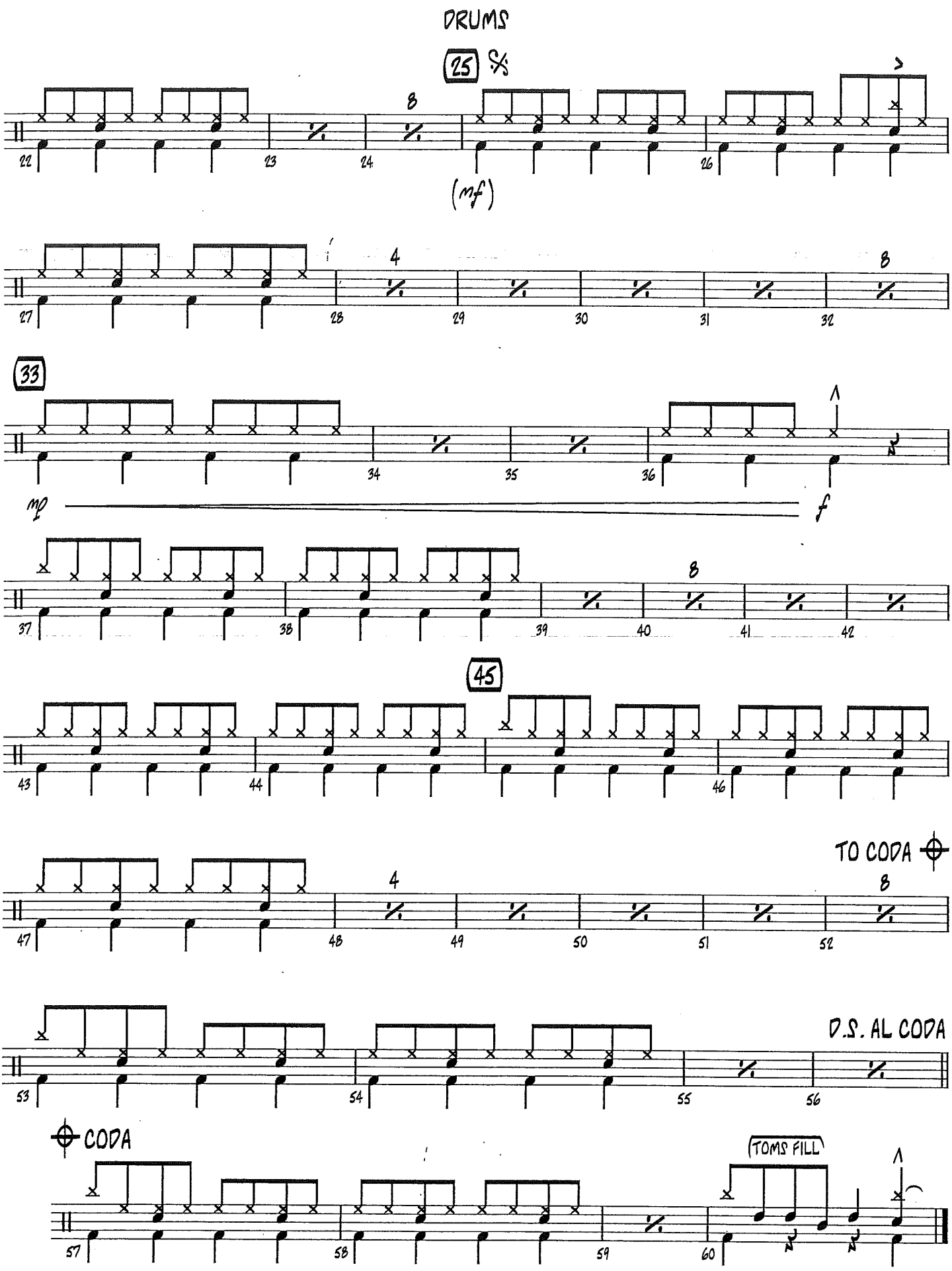
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TO CODA
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8
D.S. AL CODA
CODA
TOMS FILL

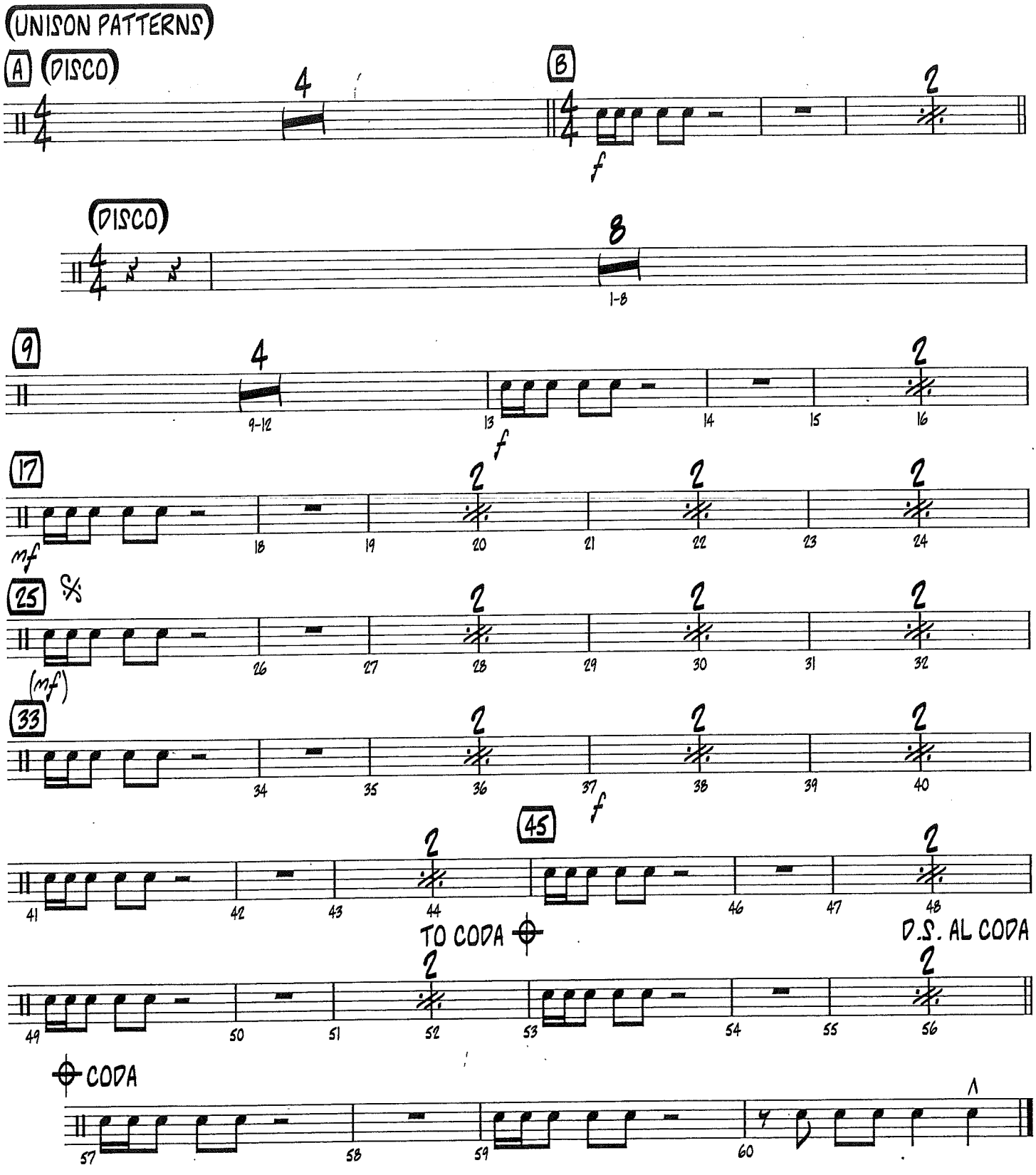
Recorded by LADY GAGA

BAD ROMANCE

AUX. PERCUSSION

CLAVES

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



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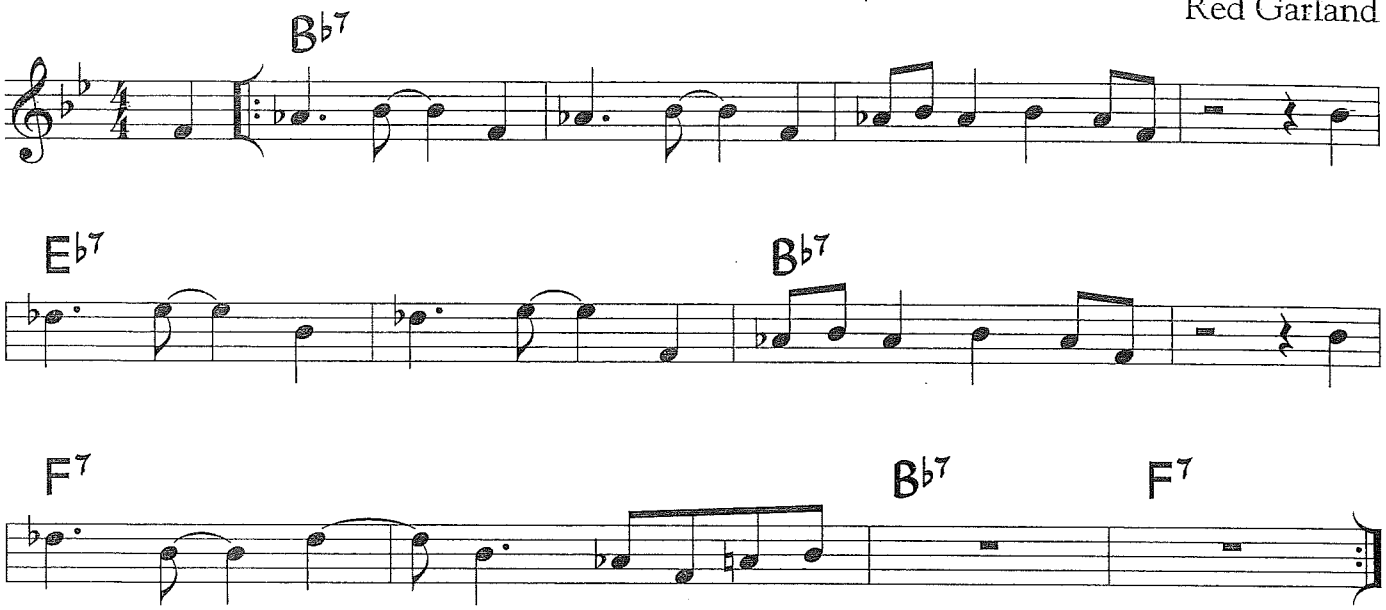
C

Blues By Five

Red Garland



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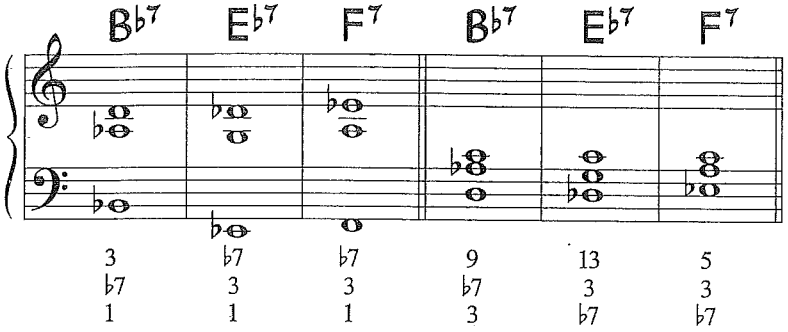
Blues By Five is a 12-bar blues where sections of the motific melody are transposed to match the chord changes. This was originally played with a medium-swing feel.

For your use

Supplemental Material - Blues By Five

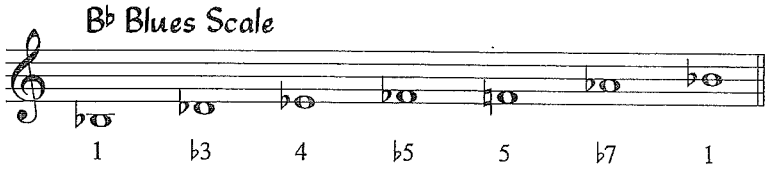
Sample Piano Voicings

Basic 3-note voicings Rootless voicings

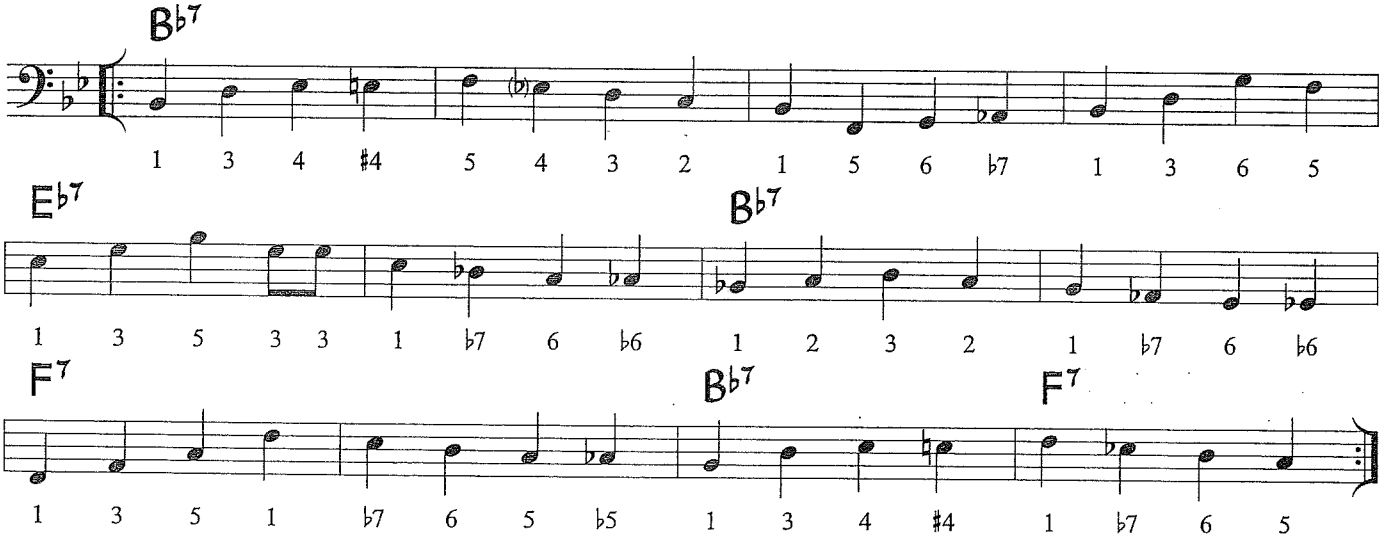


Useful scales

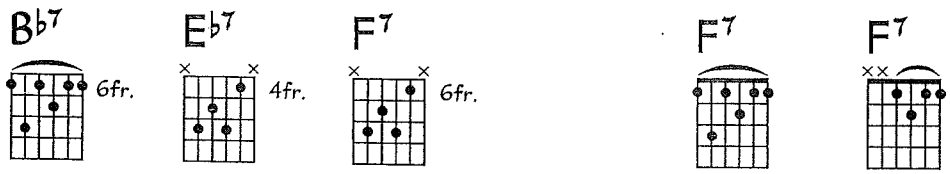
B♭ Blues Scale



Sample Bass Line



Guitar Voicings

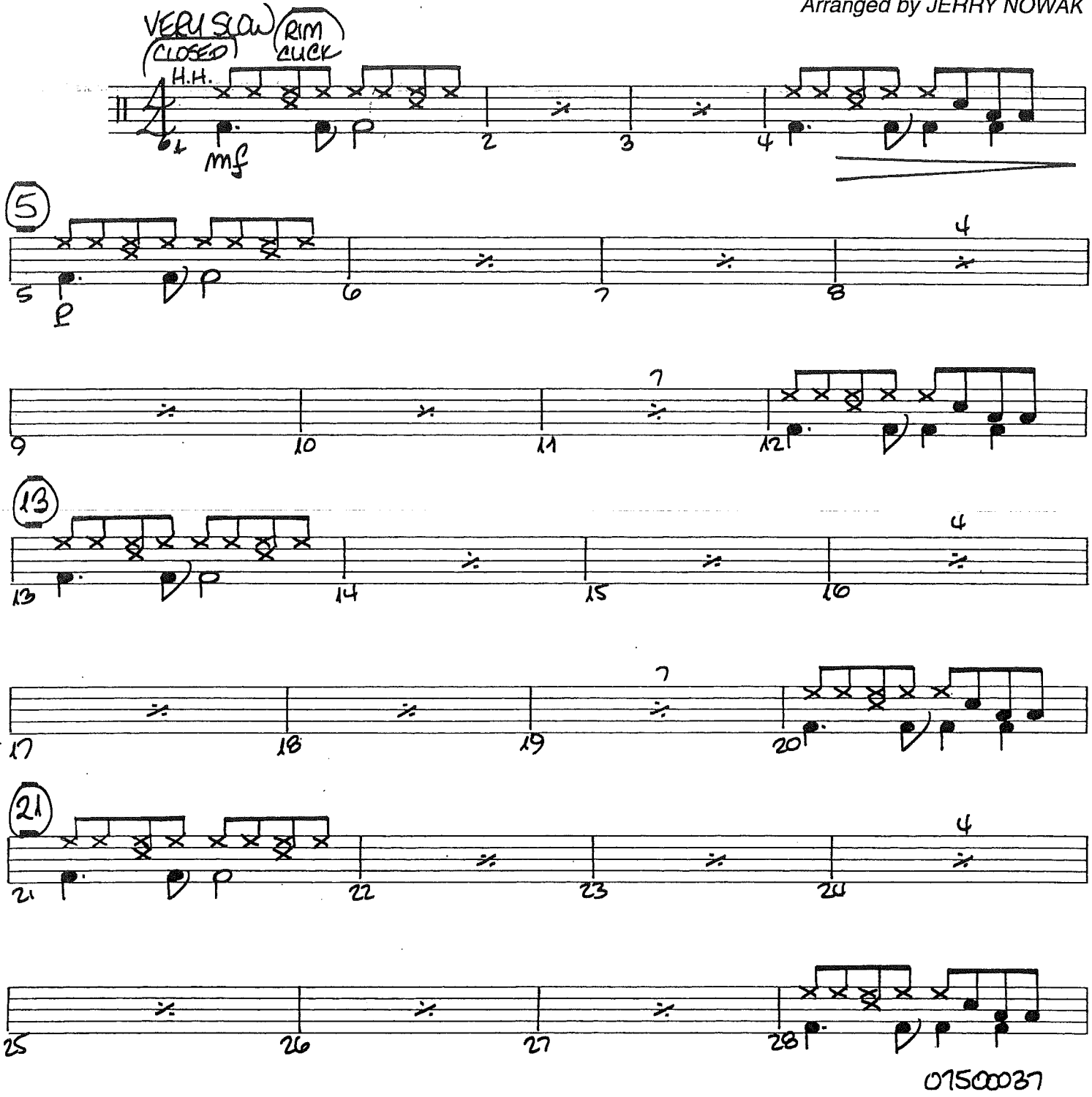


(From Walt Disney Pictures' "THE LION KING")

Can You Feel The Love Tonight

DRUMS

Music by ELTON JOHN
Lyrics by TIM RICE
Arranged by JERRY NOWAK



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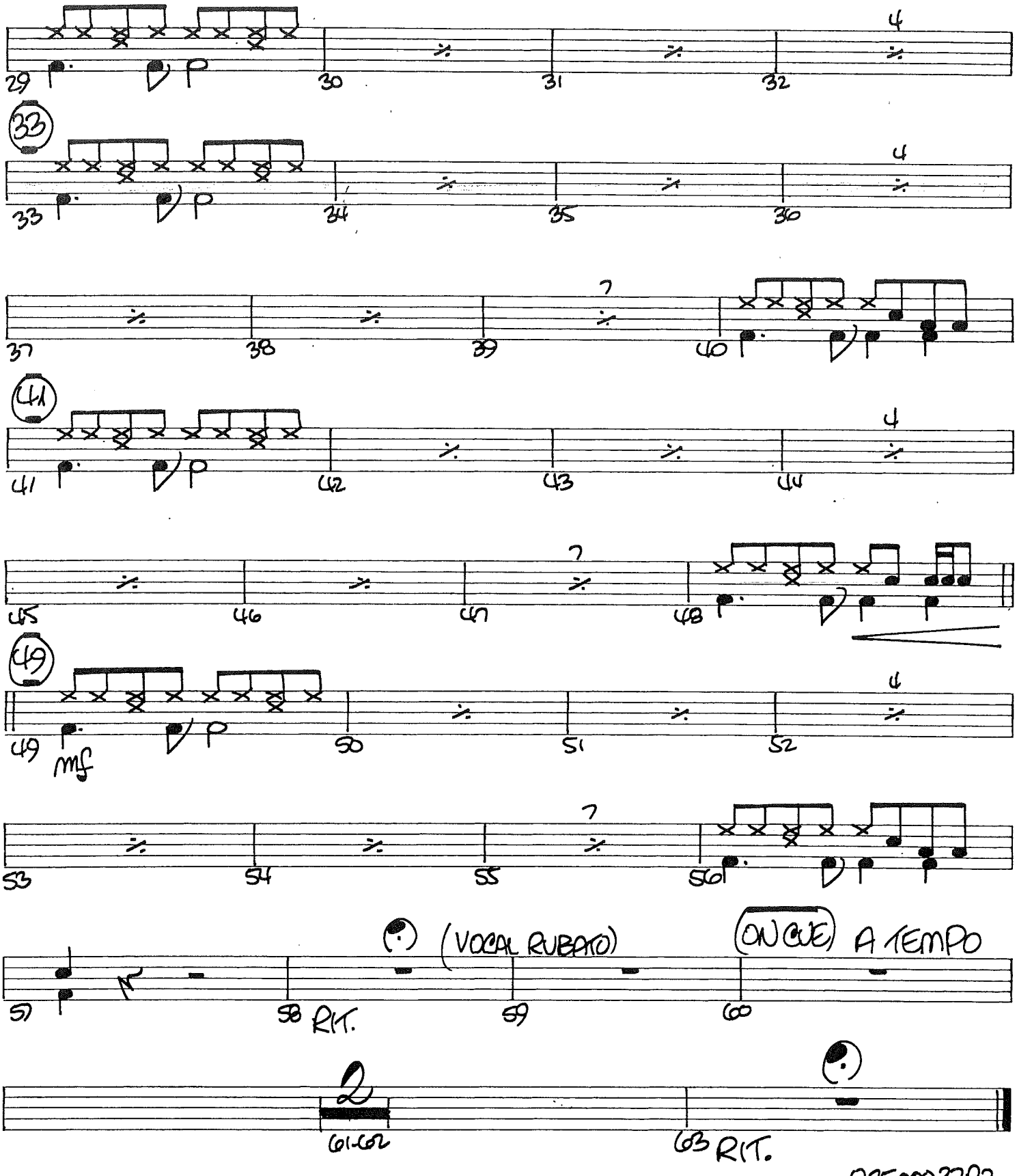
DRUMS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54
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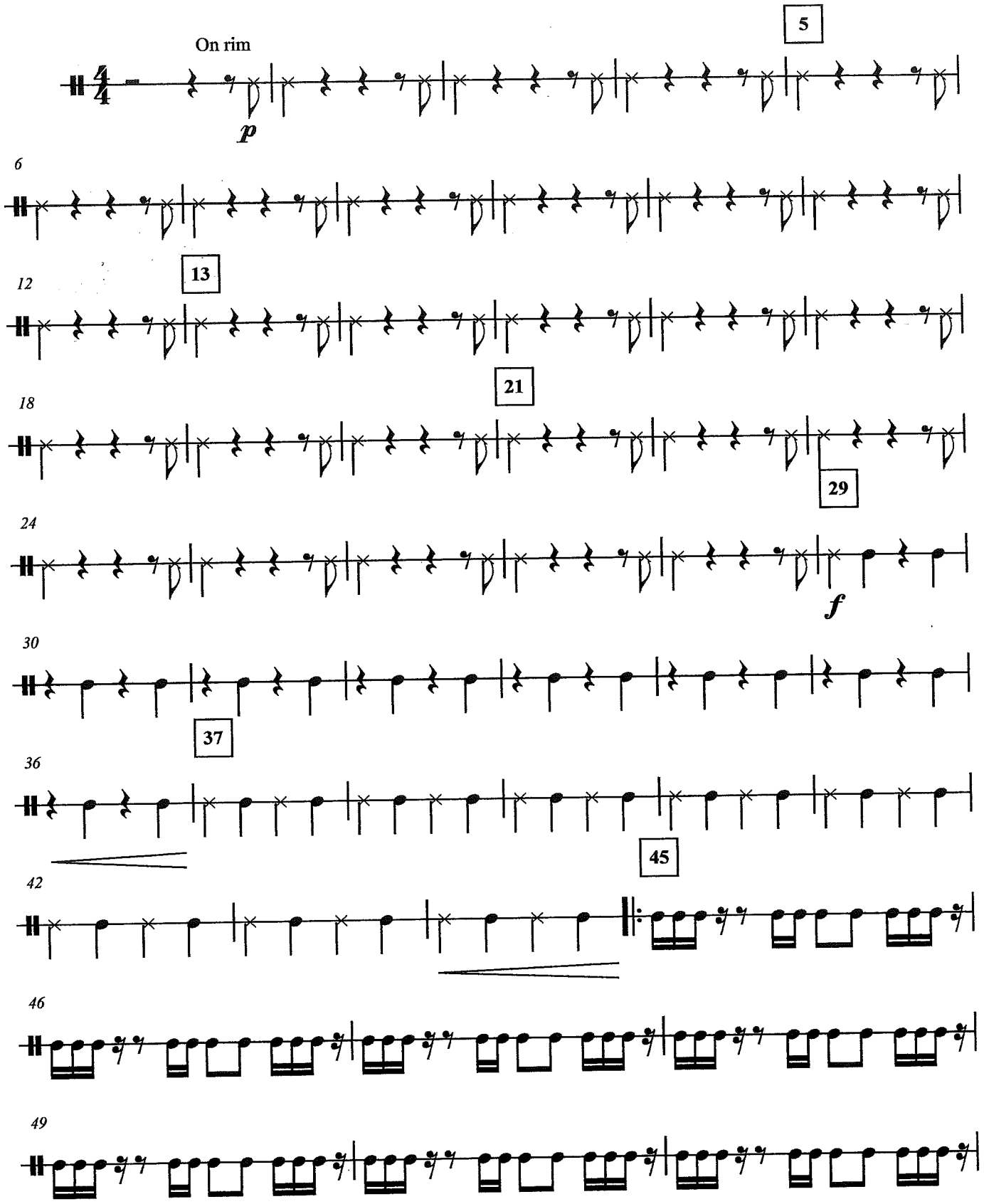
56
57
58 RIT.
(VOCAL RUBATO)
59
(ON CUE) A TEMPO
60
61-62
63 RIT.

Snare Drum

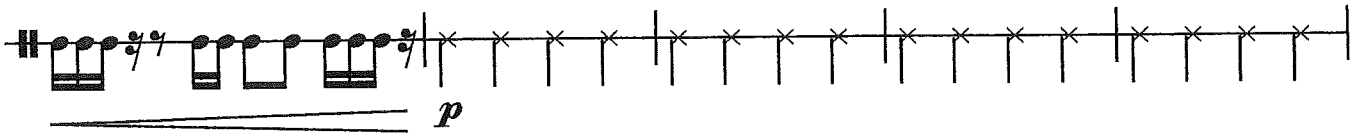
Canon Remix

Pachelbel /Arr. Bernice



2007

52 53



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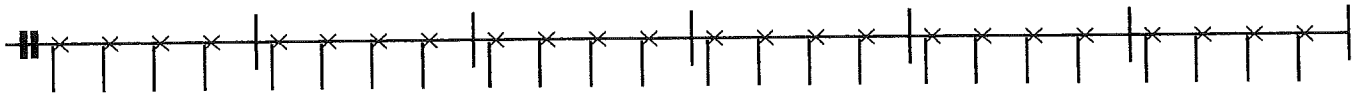

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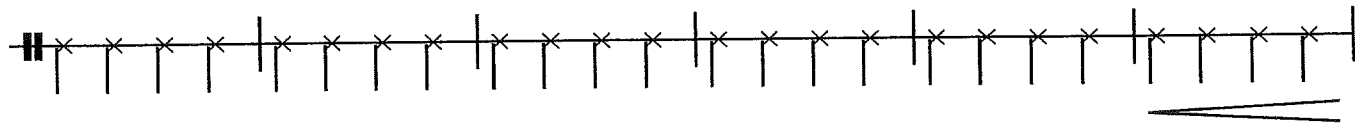

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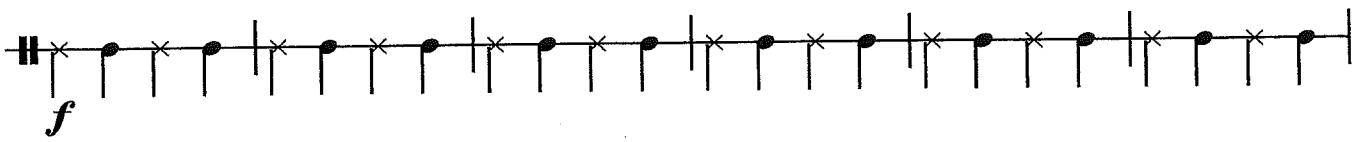

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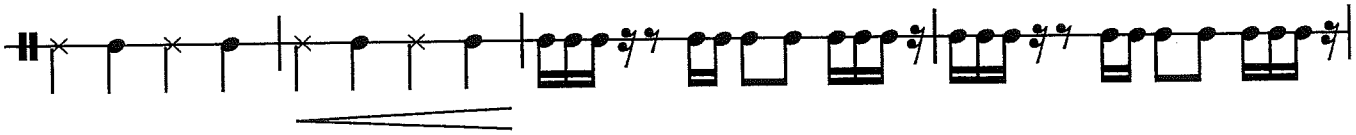

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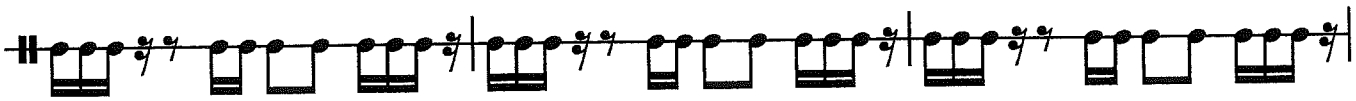

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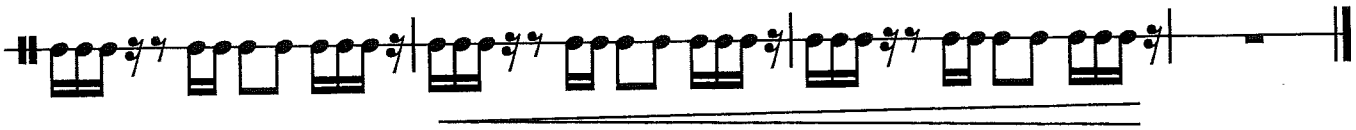
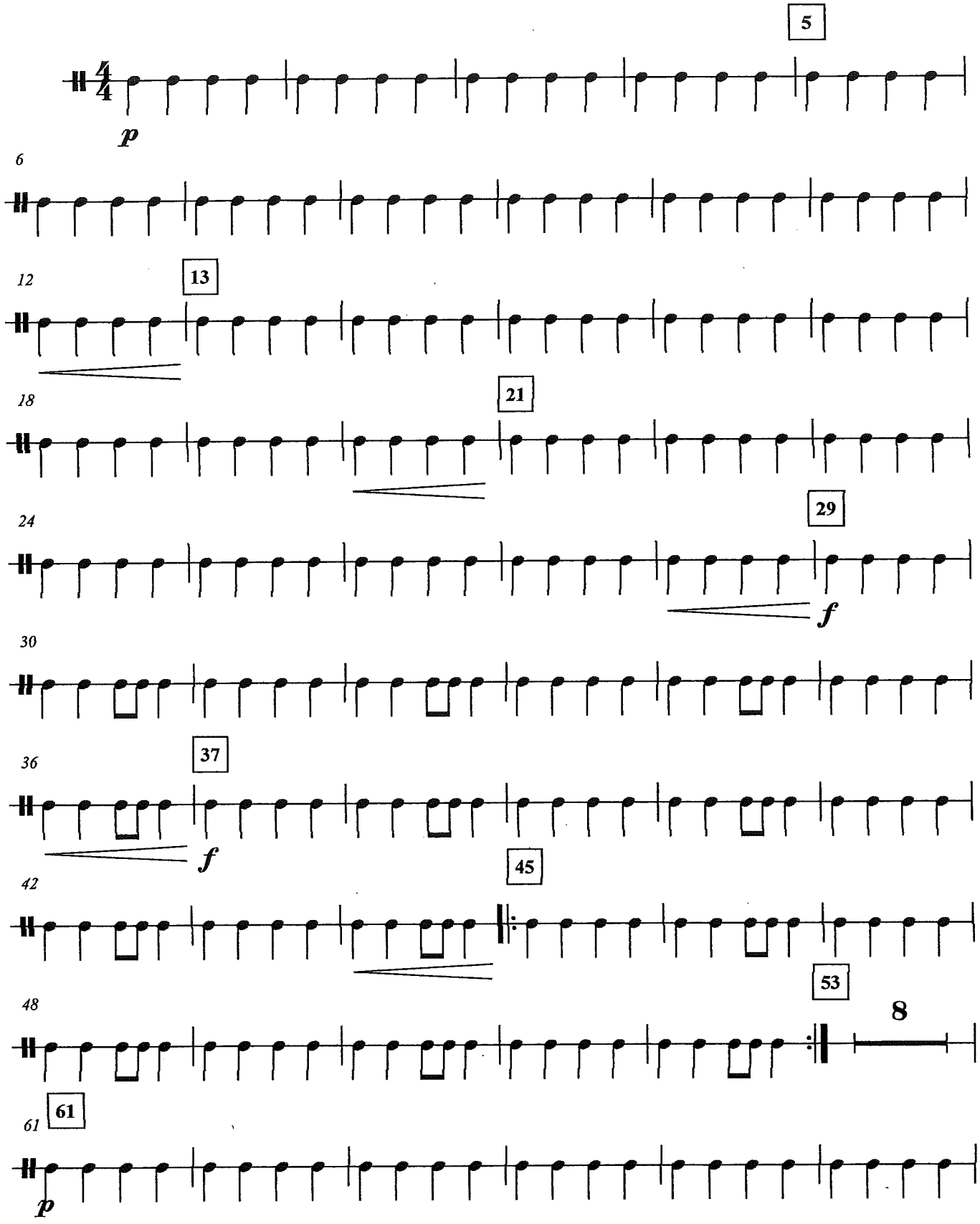


Bass Drum

Canon Remix

Pachelbel /Arr. Bernice



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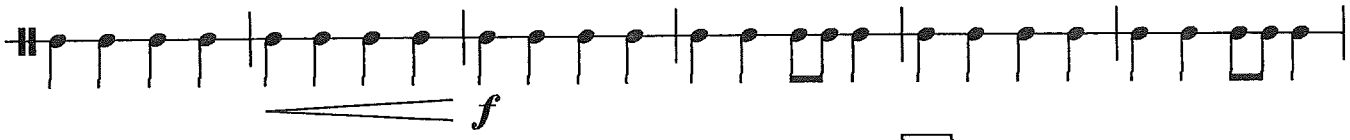

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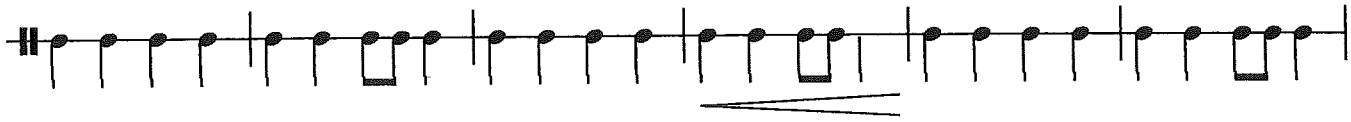

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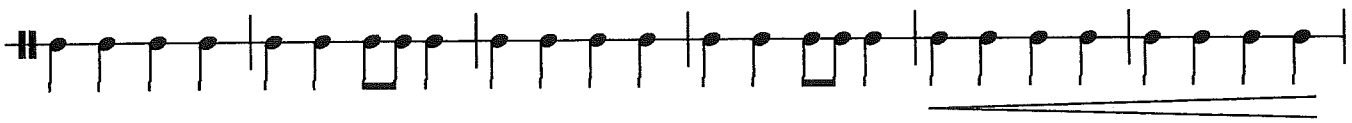

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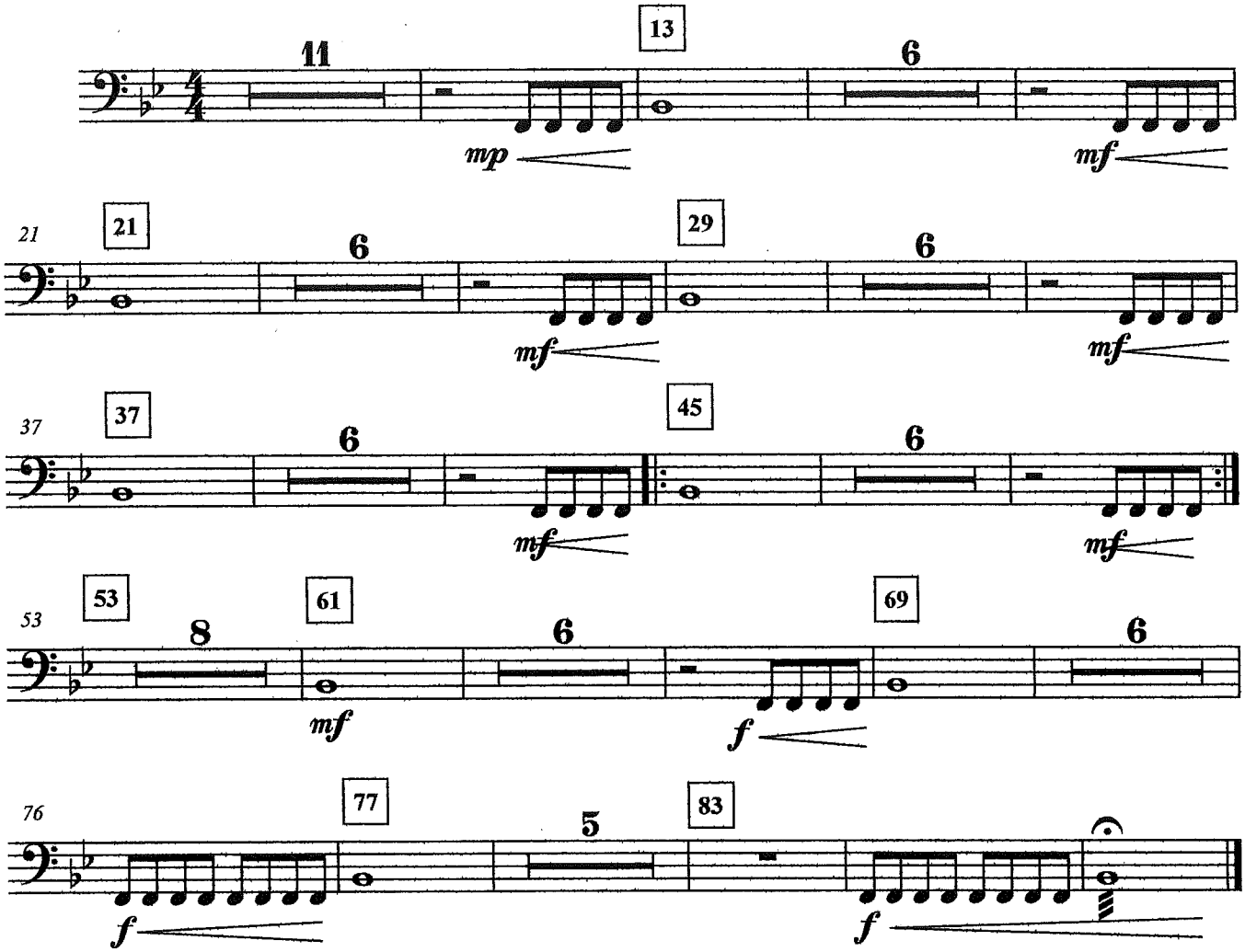
Timpani

Canon Remix

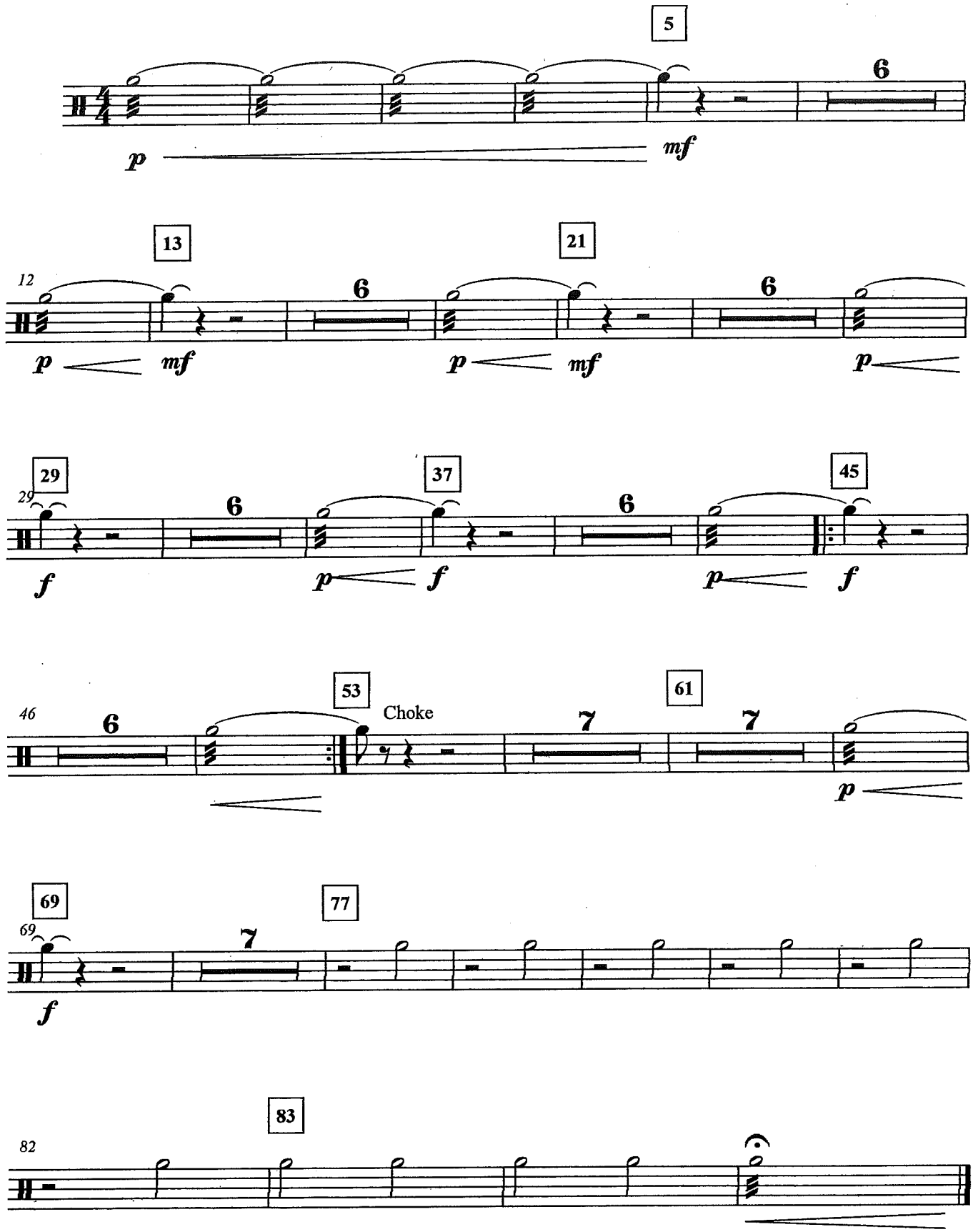
Pachelbel /Arr. Bernice



Percussion 1 - Suspended Cymbal

Canon Remix

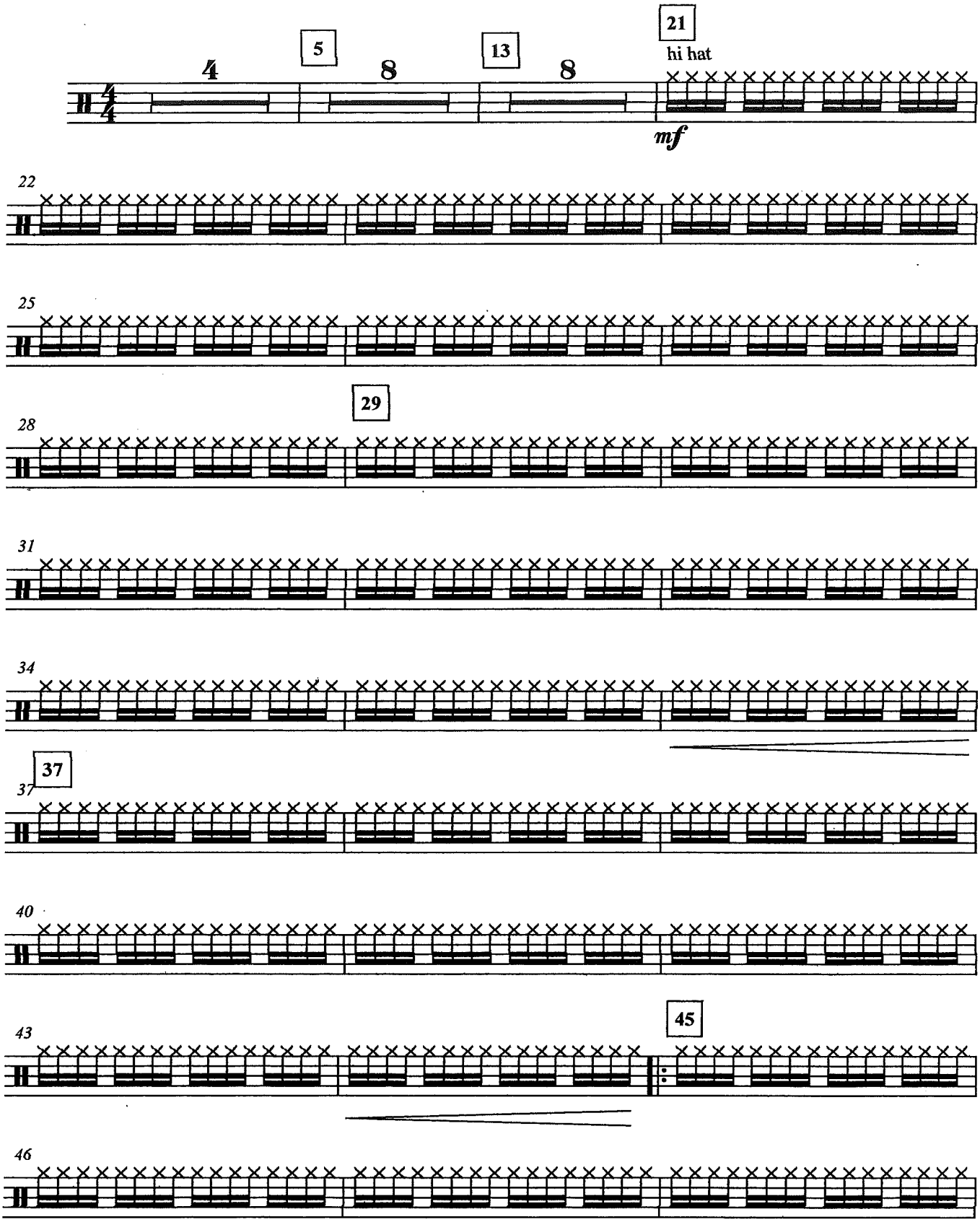
Pachelbel /Arr. Bernice



Drum Set

Canon Remix

Pachelbel /Arr. Bernice



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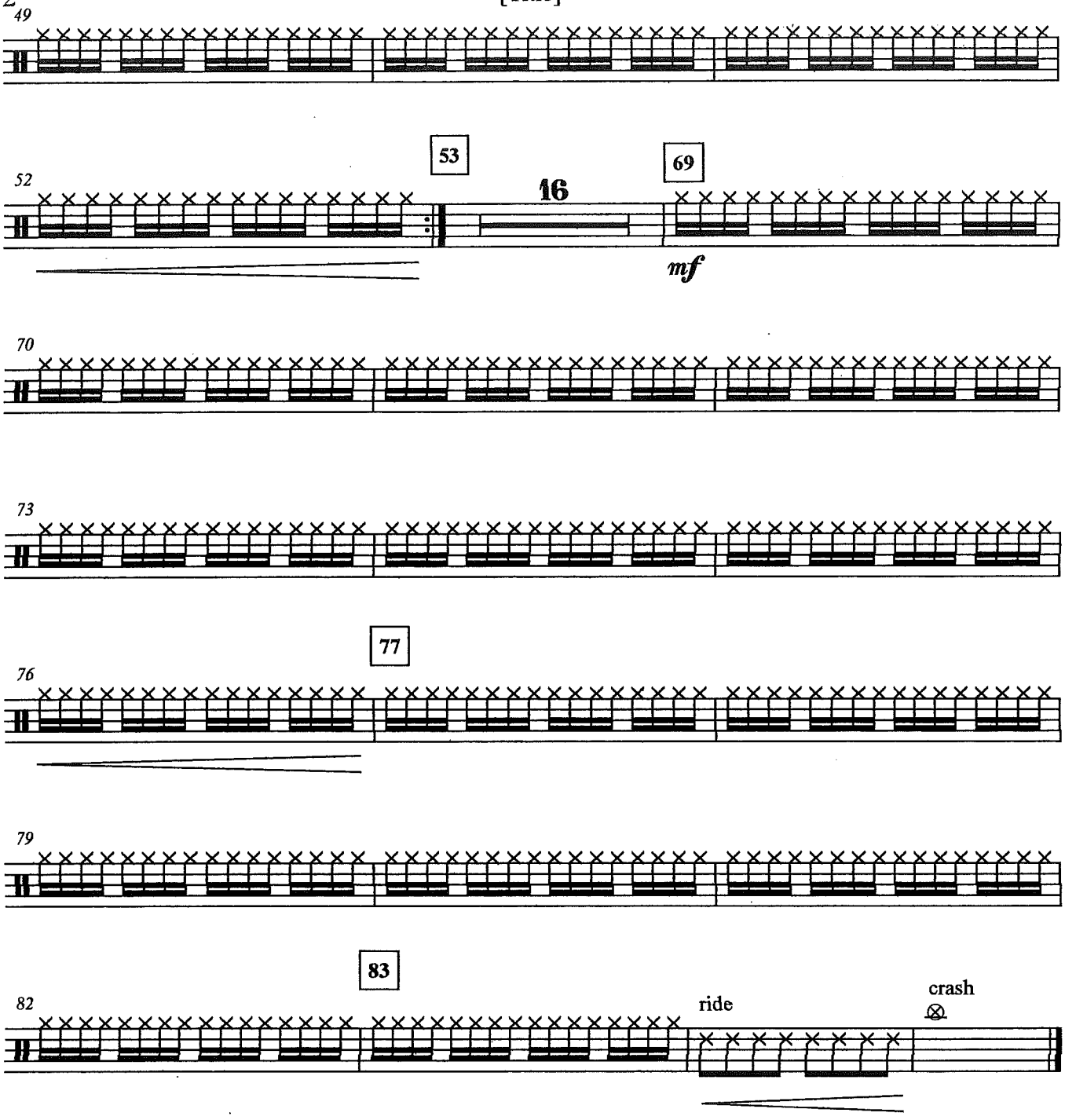
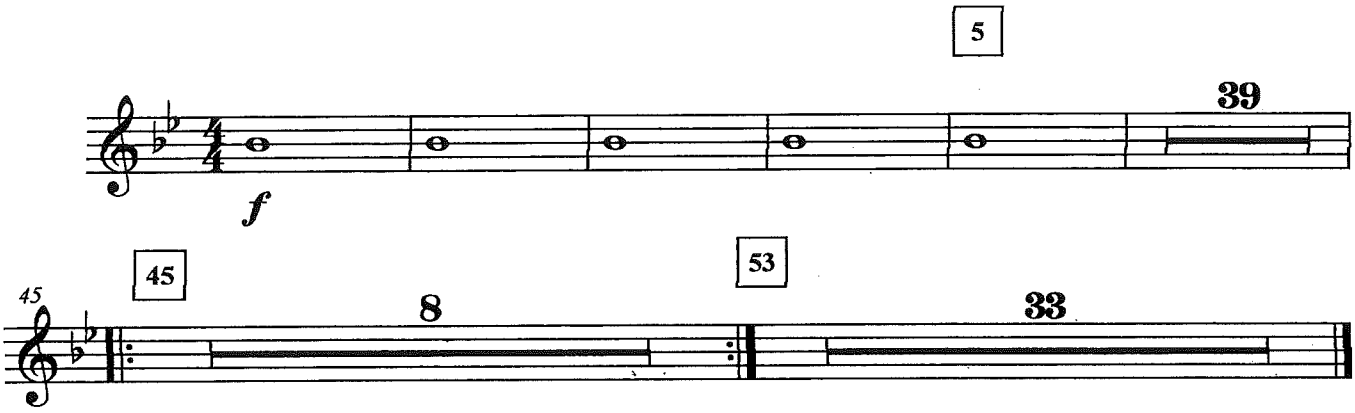


Chimes

Canon Remix

Pachelbel /Arr. Bernice

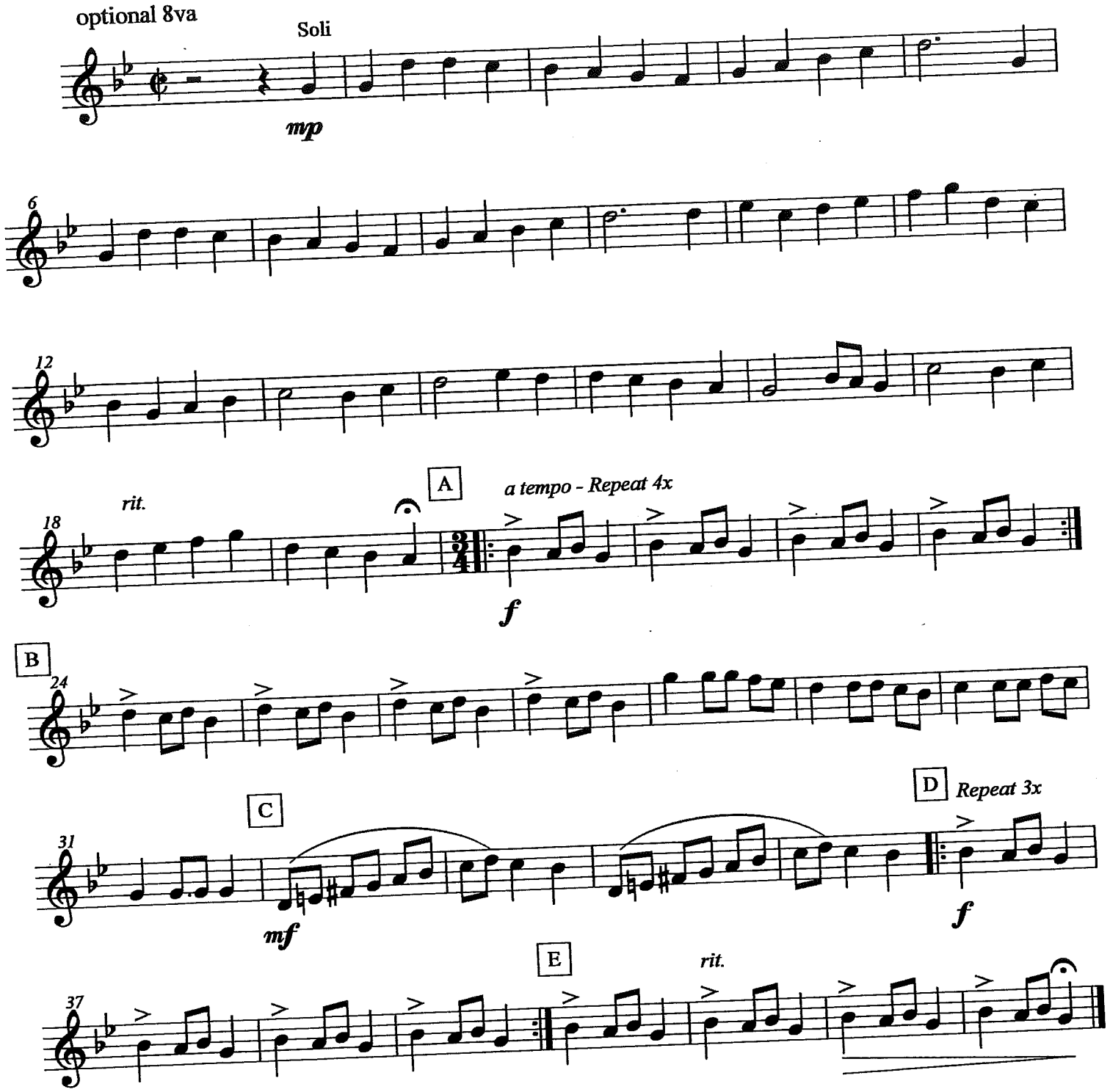


Carol of The Bells

Melody - C
-Flute

Quartet Version

arr. Turgeon & Bernice



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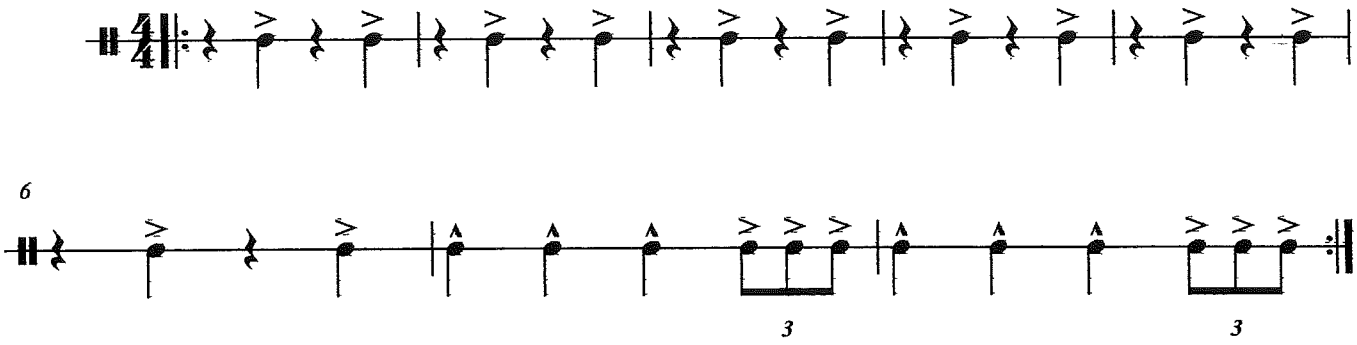
Snare Drum

Cheer # 1

arr. Bernice

Watch Conductor
Slow-Fast

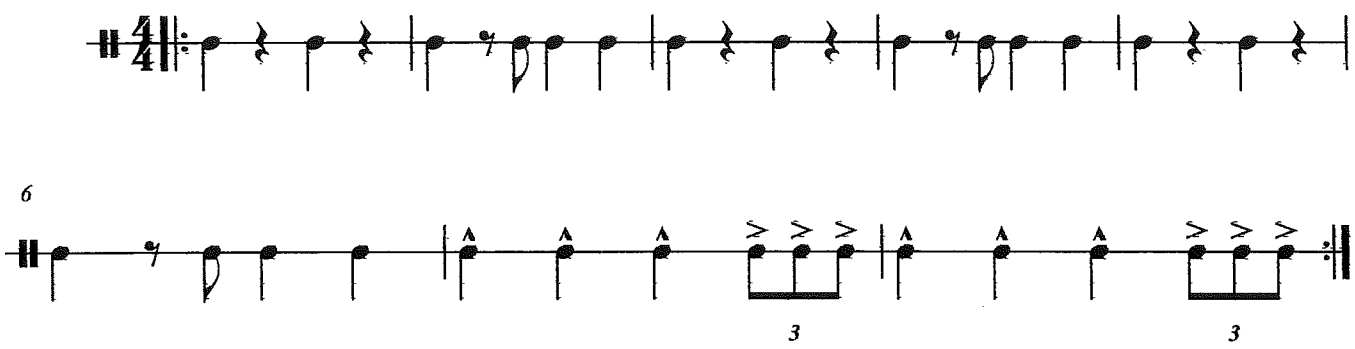


Bass Drum

Cheer # 1

arr. Bernice

Watch Conductor
Slow-Fast

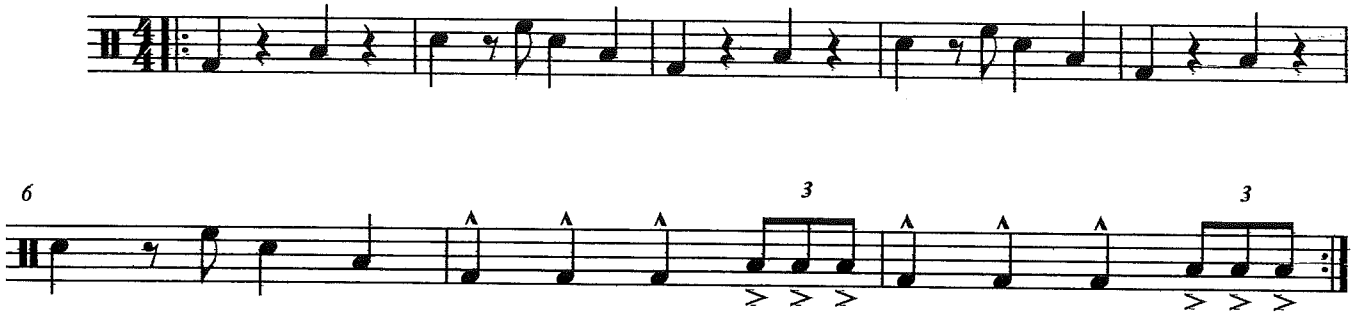


Quad Toms

Cheer # 1

arr. Bernice

Watch Conductor
Slow-Fast

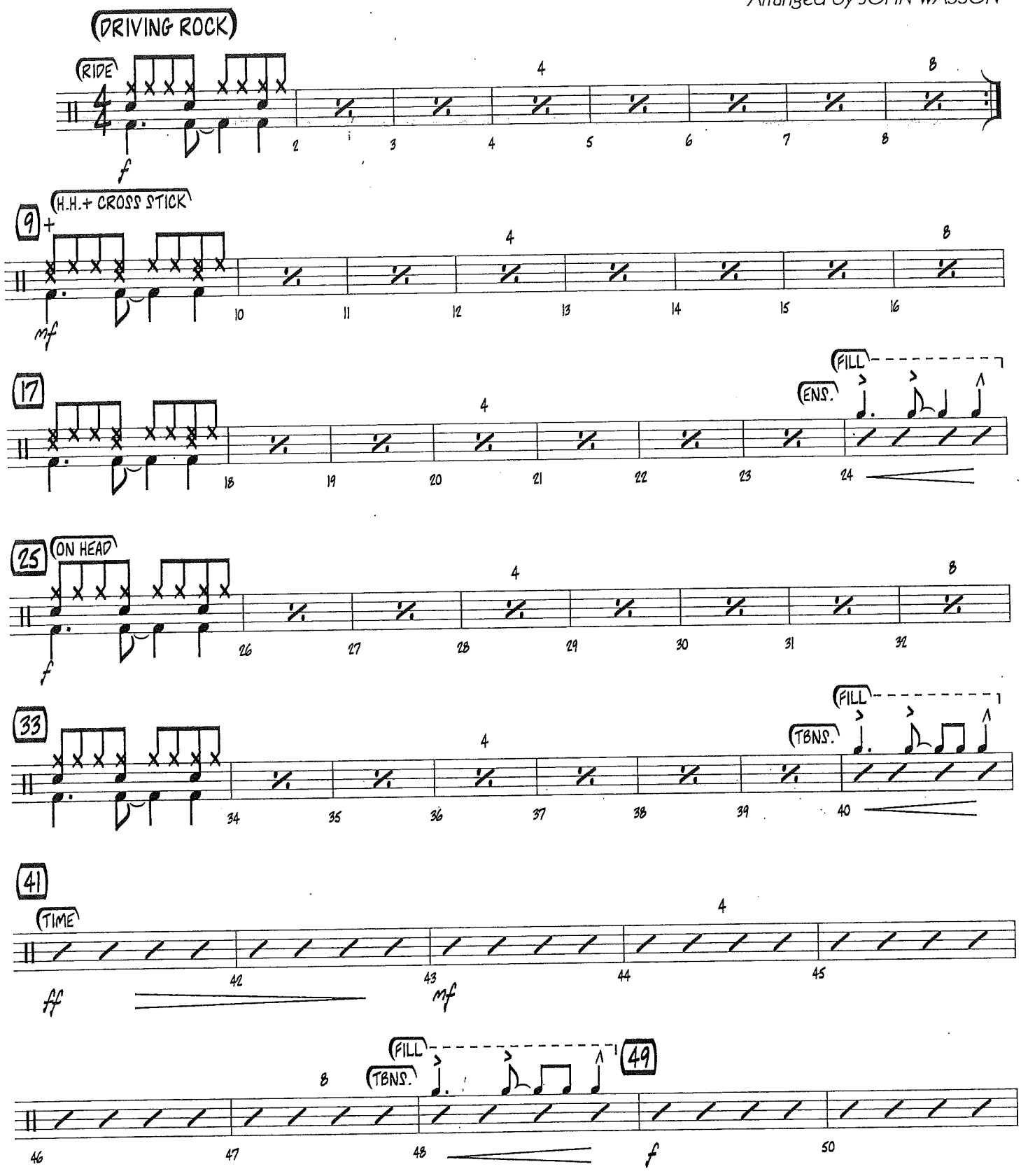


Recorded by COLDPLAY

CLOCKS

DRUMS

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



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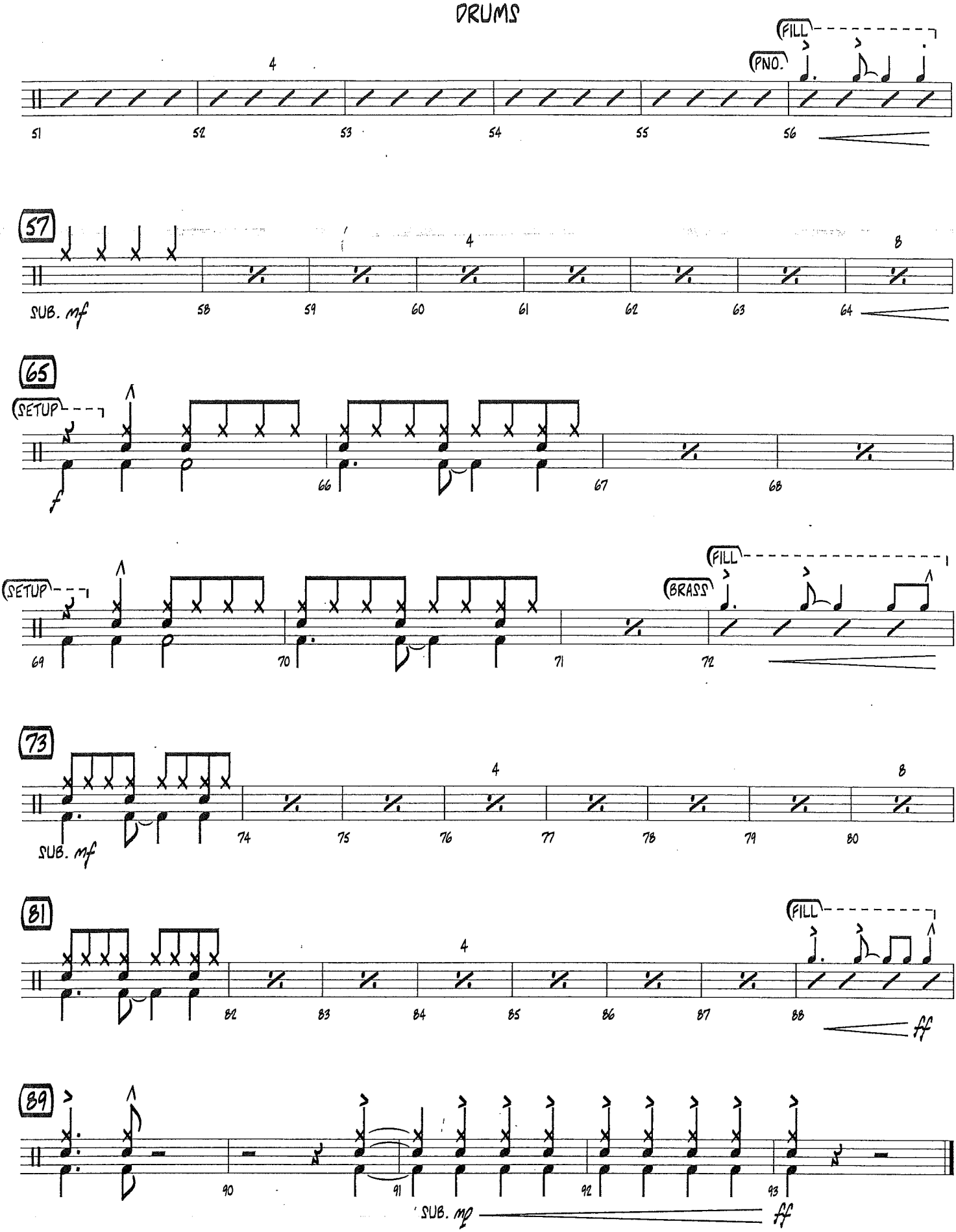
DRUMS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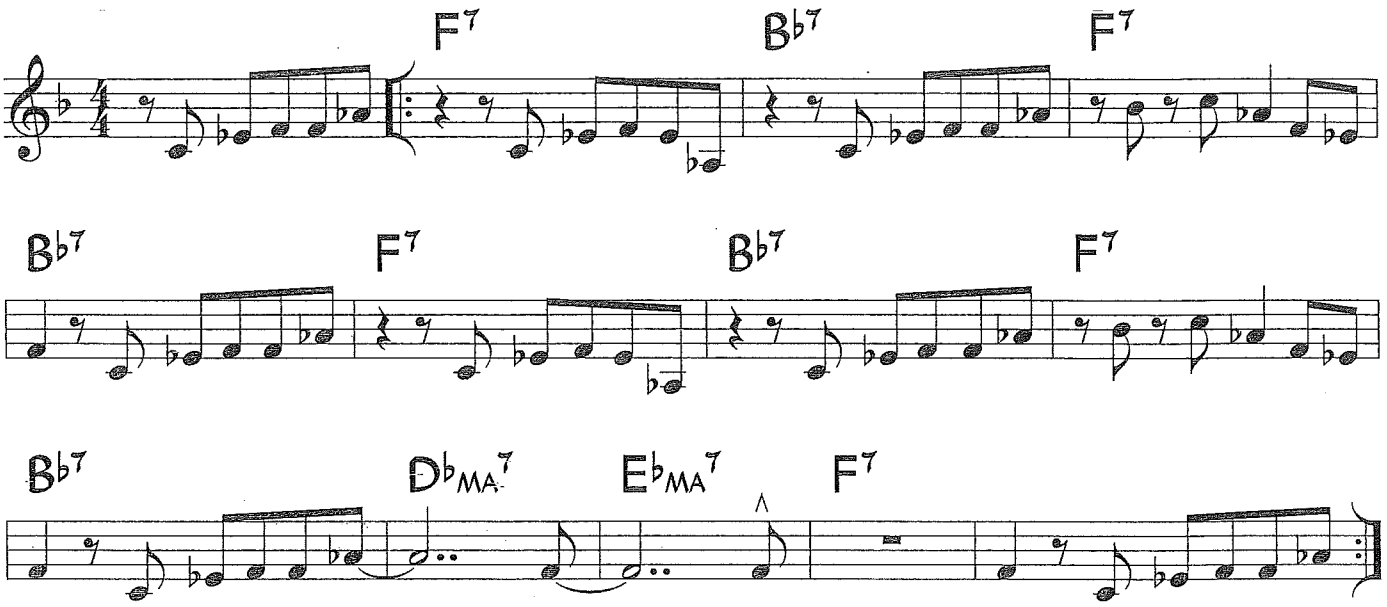
Cold Duck Time

Eddie Harris



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

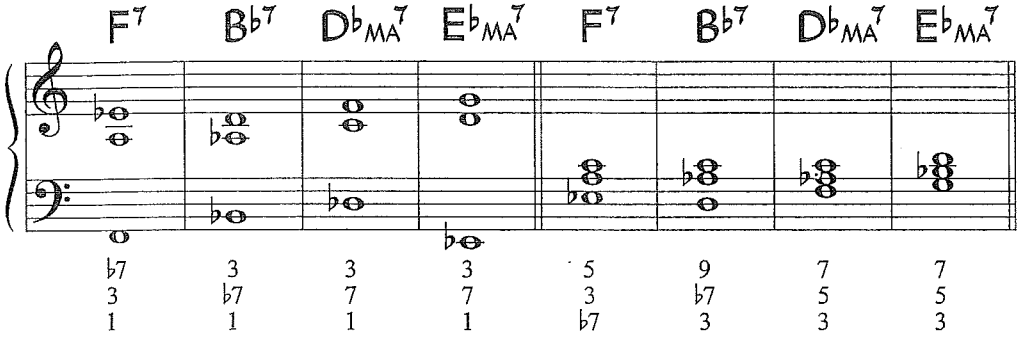
For your use

Supplemental Material - Cold Duck Time

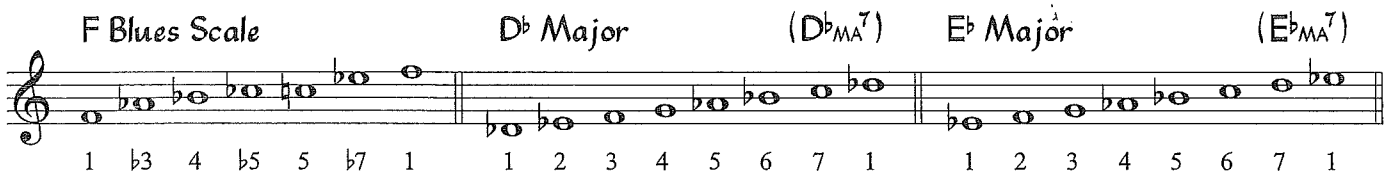
Sample Piano Voicings

Basic 3-note voicings

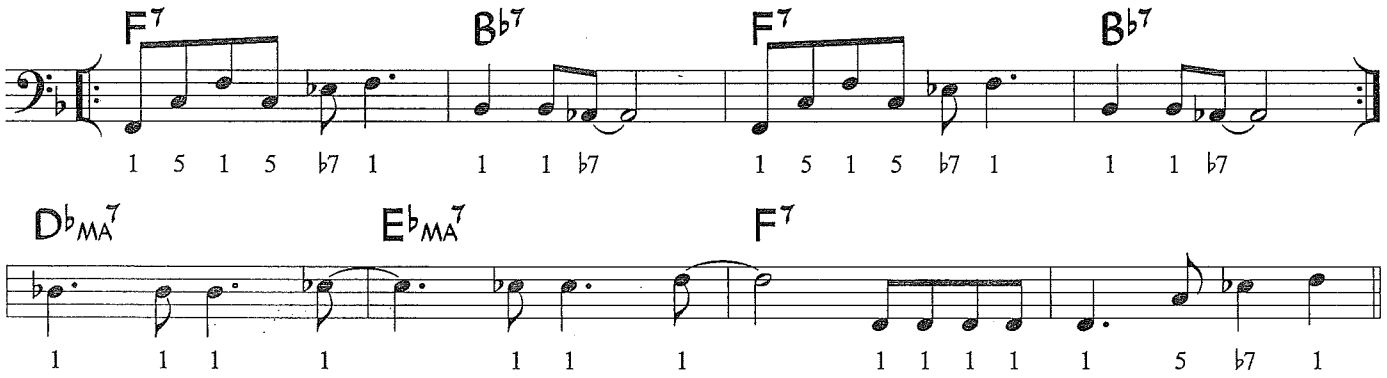
Rootless voicings



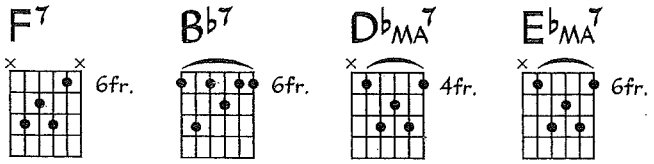
Useful scales



Sample Bass Line



Guitar Voicings

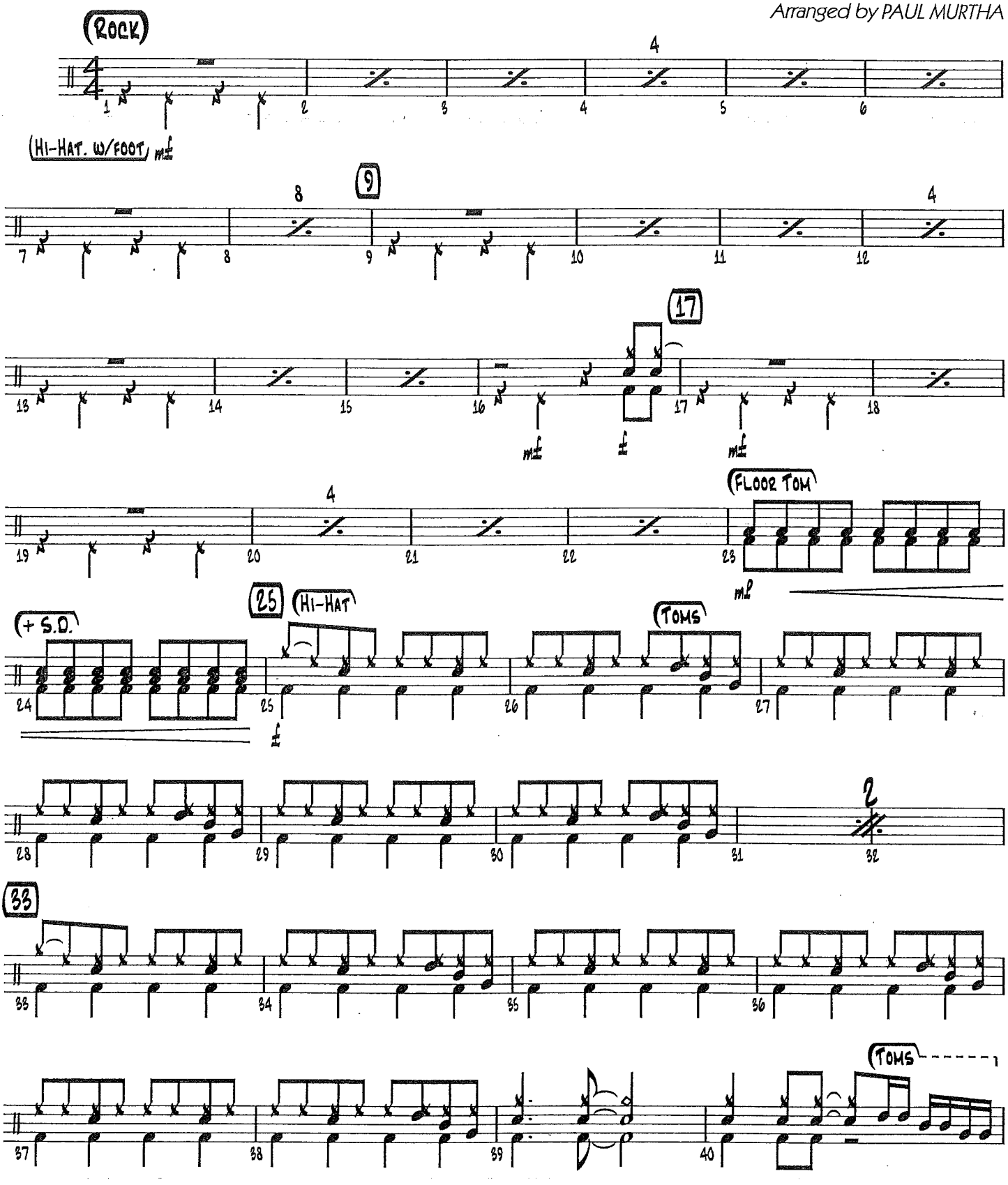


Featured in the Twentieth Century Fox Television Series GLEE

DON'T STOP BELIEVIN'

Drums

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



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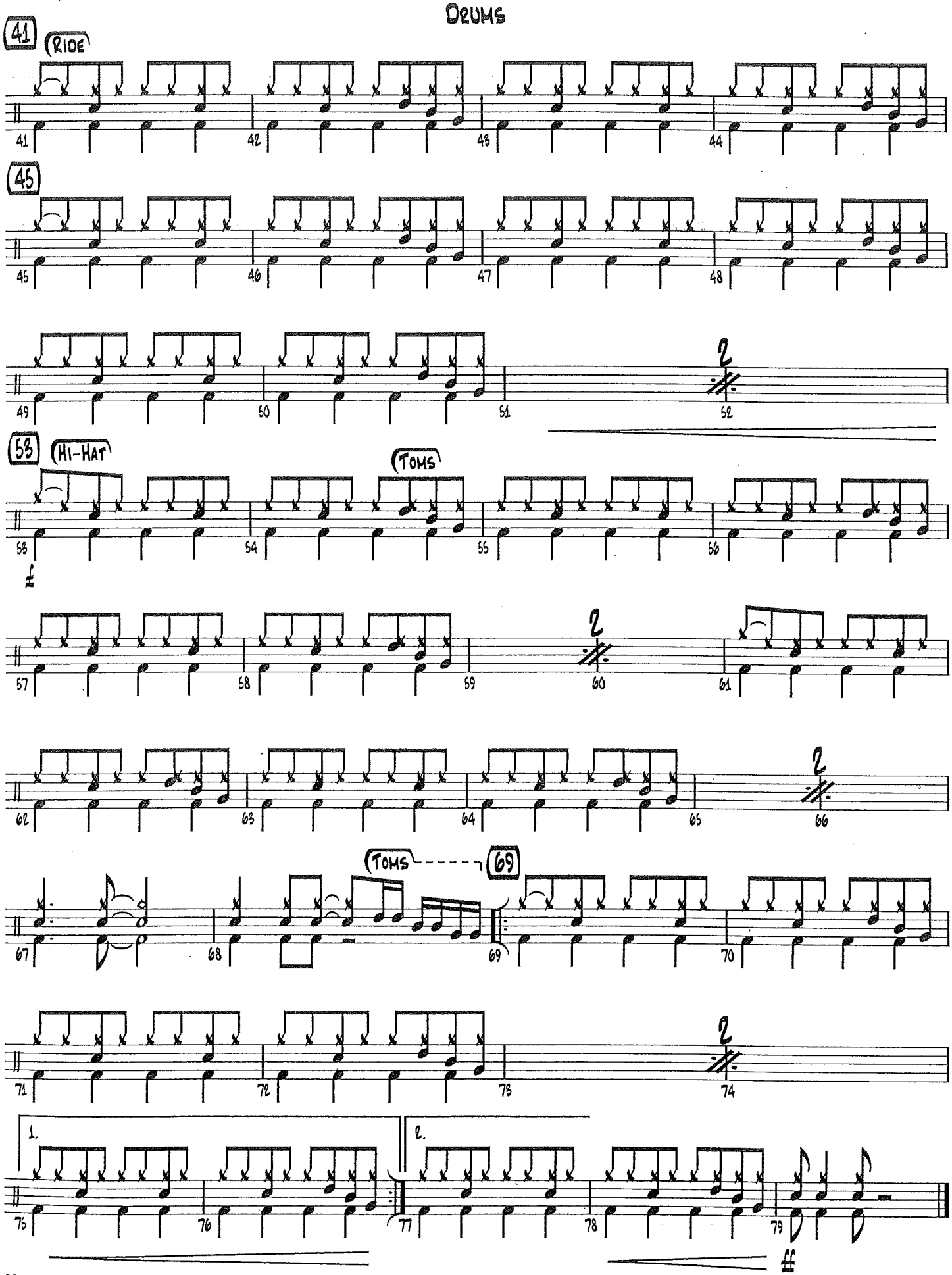
Drums
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Ride
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Hi-Hat
Toms
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61
62
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Toms
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72
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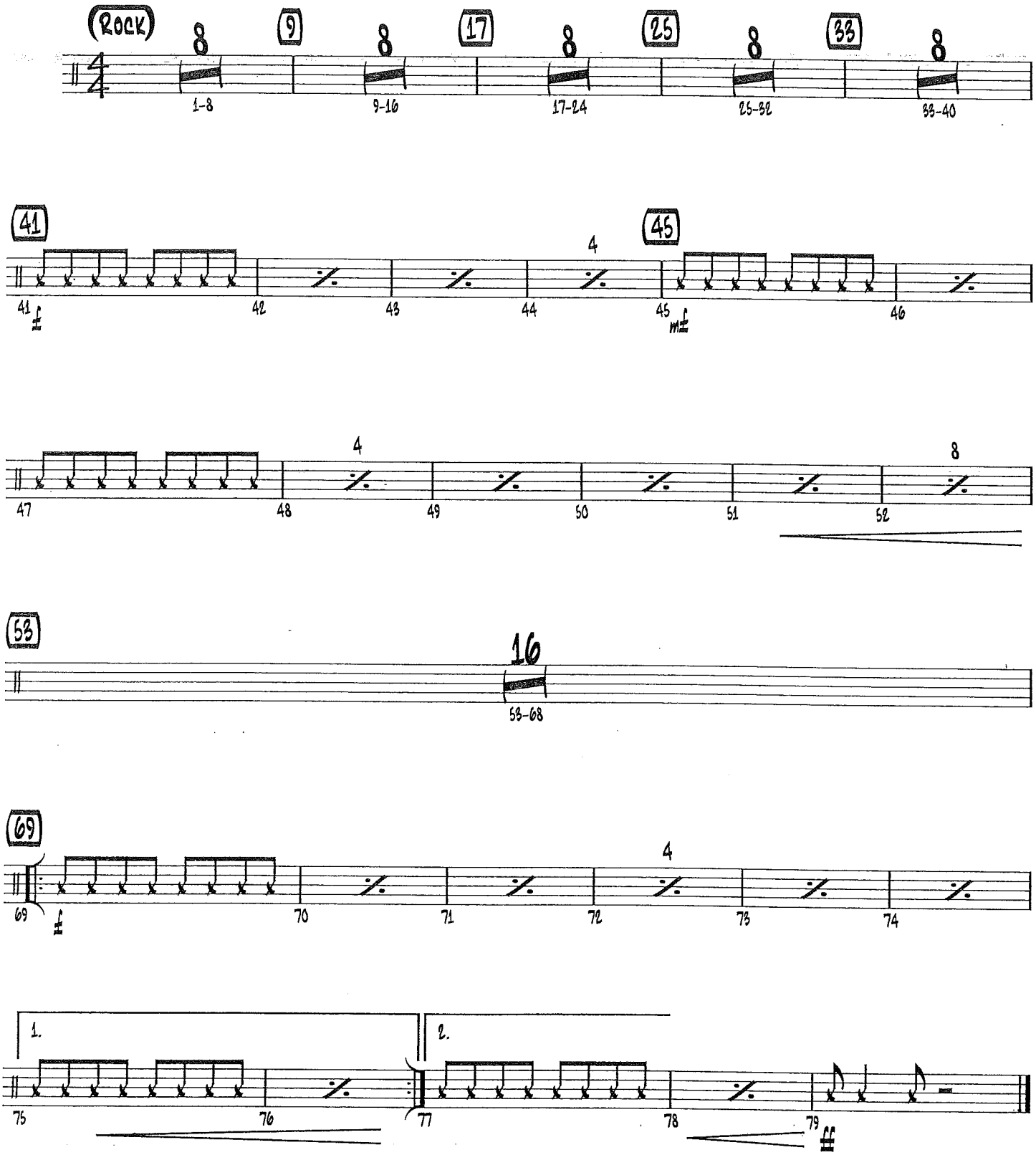
77
78
79
ff

Featured in the Twentieth Century Fox Television Series GLEE

DON'T STOP BELIEVIN'

AUX. PERCUSSION
TAMBOURINE

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



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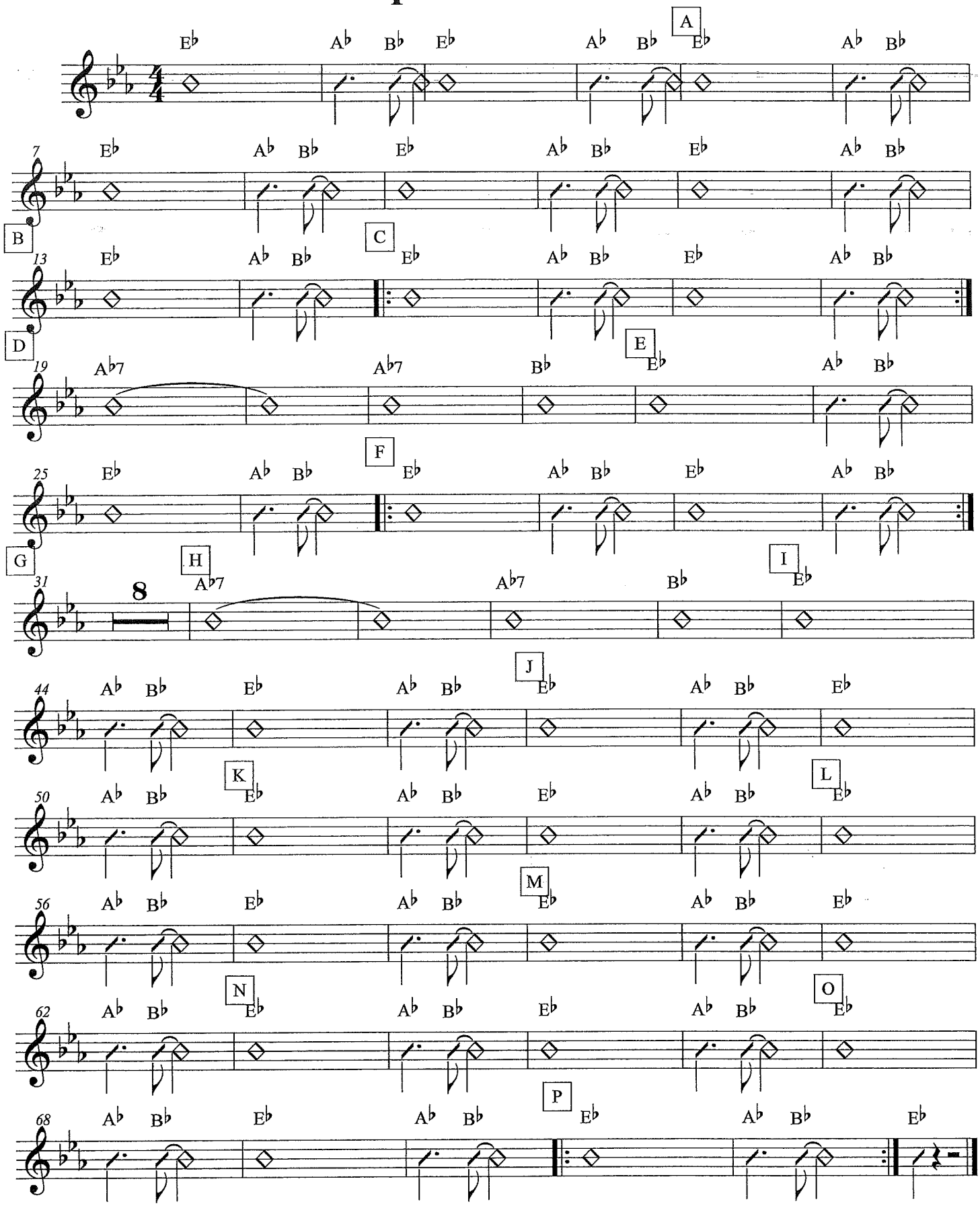
Chord Chart

Express Yourself



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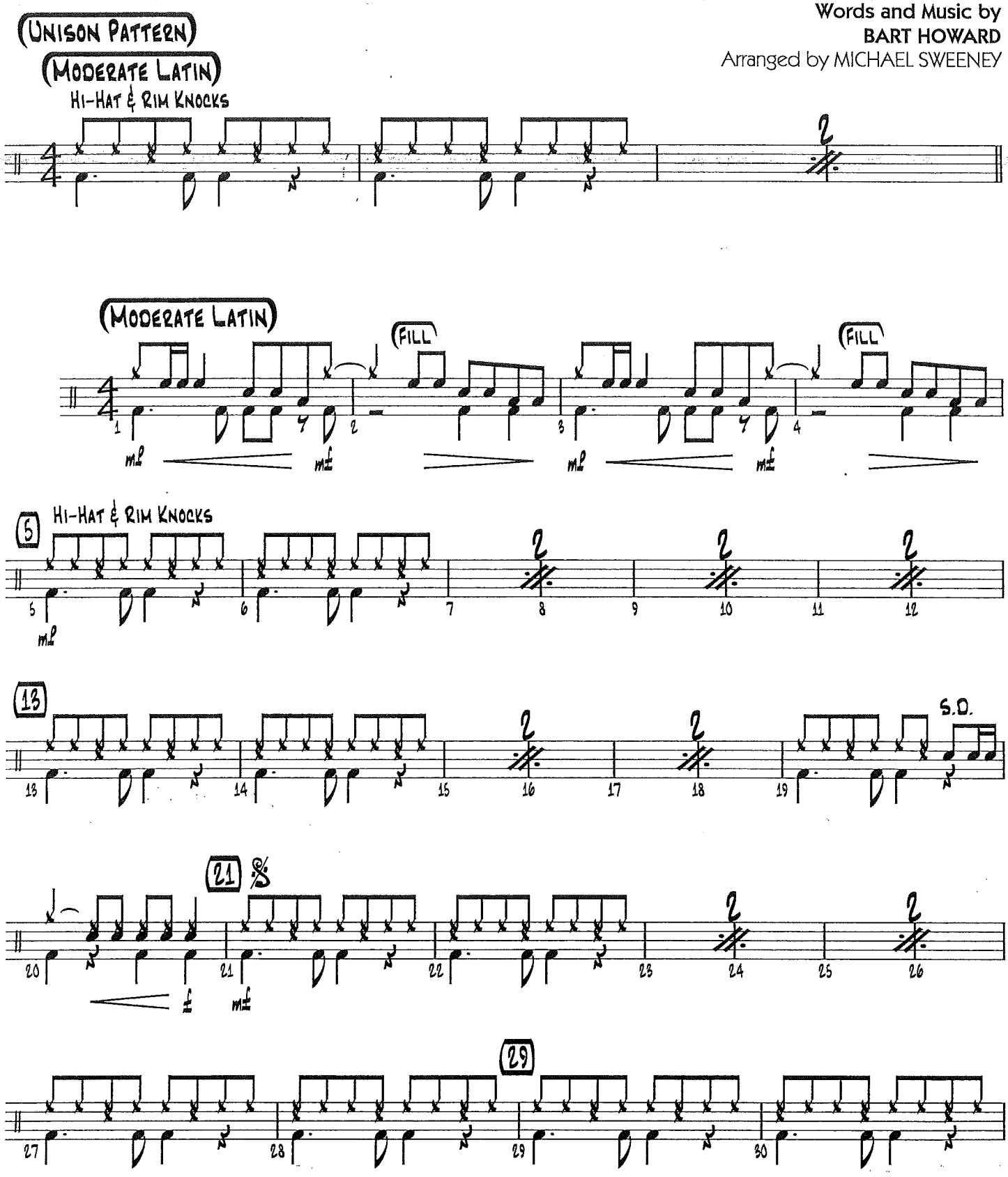
FLY ME TO THE MOON

(In Other Words)

DRUMS

Words and Music by
BART HOWARD
Arranged by MICHAEL SWEENEY



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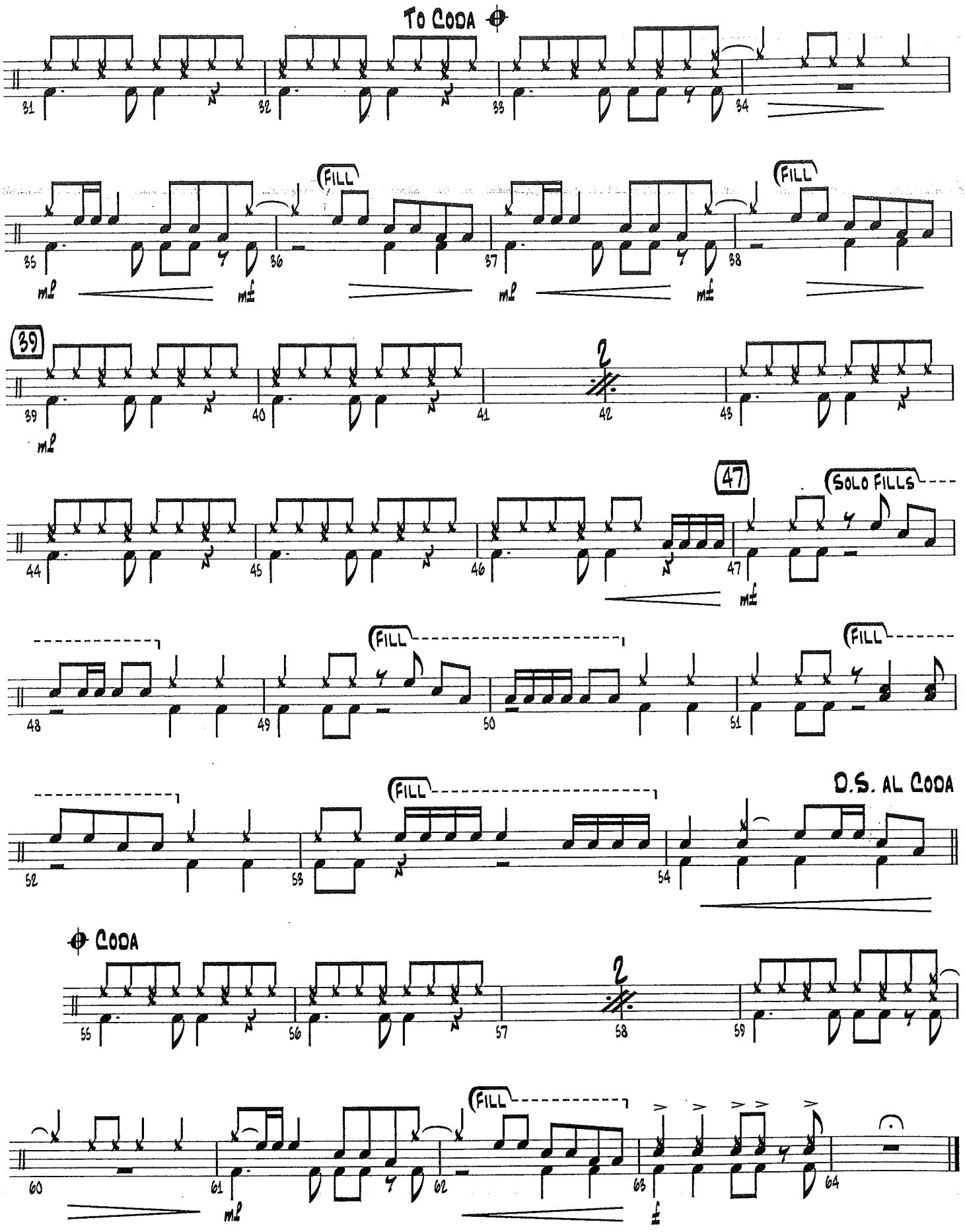
DRUMS



To Coda
FILL
FILL
39
47
Solo Fills
FILL
FILL
FILL
D.S. al Coda
Coda
FILL

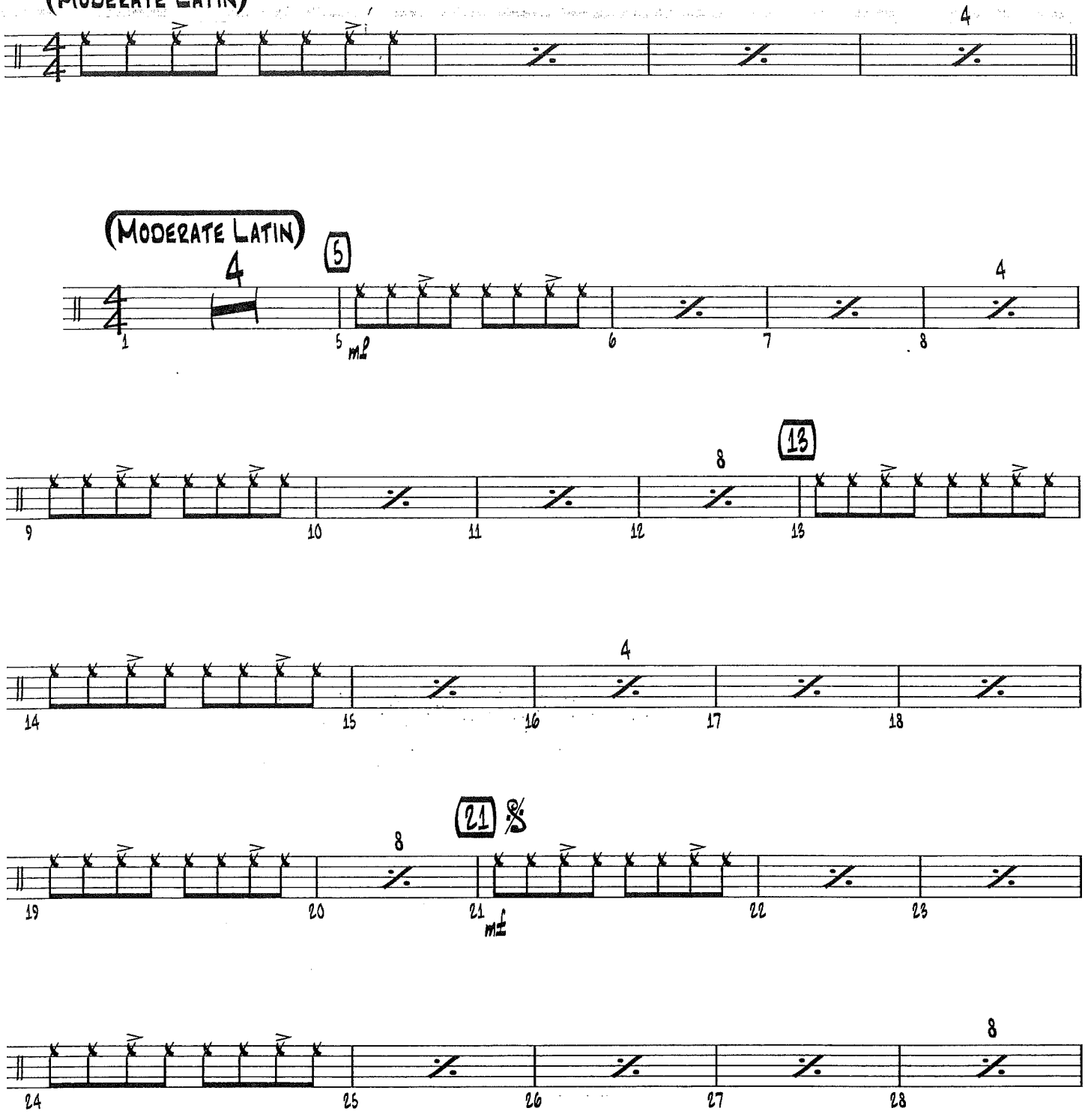
FLY ME TO THE MOON

(In Other Words)

AUX. PERCUSSION
(SHAKER)

Words and Music by
BART HOWARD
Arranged by MICHAEL SWEENEY

(UNISON PATTERN)
(MODERATE LATIN)



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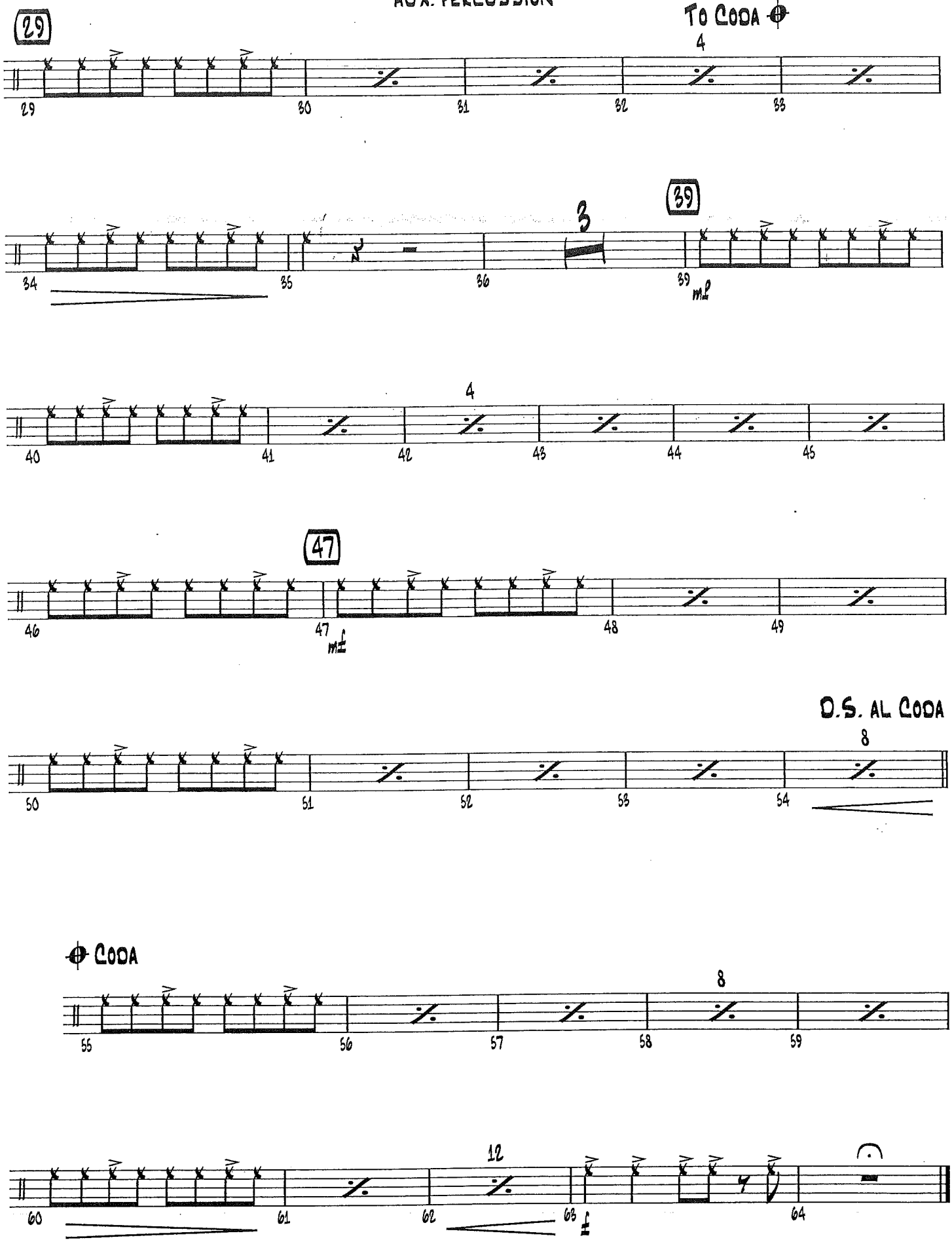
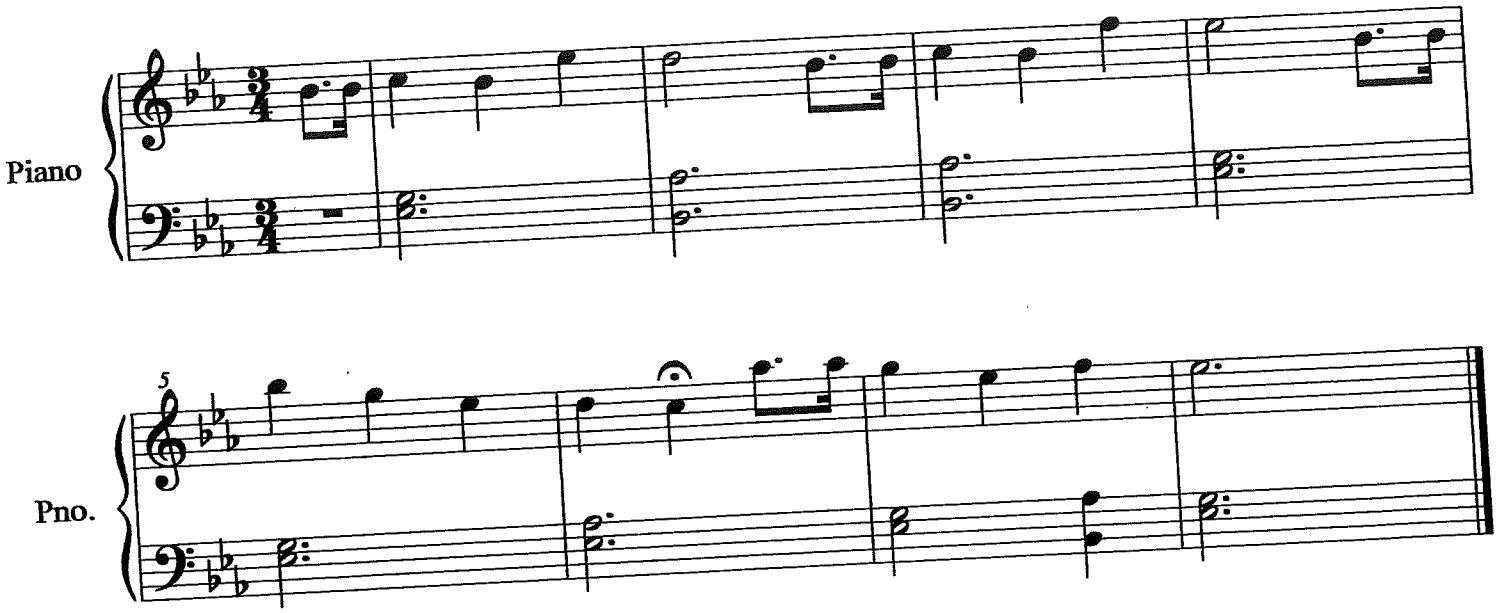
AUX. PERCUSSION



?

Piano



1) Name_____

2) Write in note names...

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

4) Play the piece...

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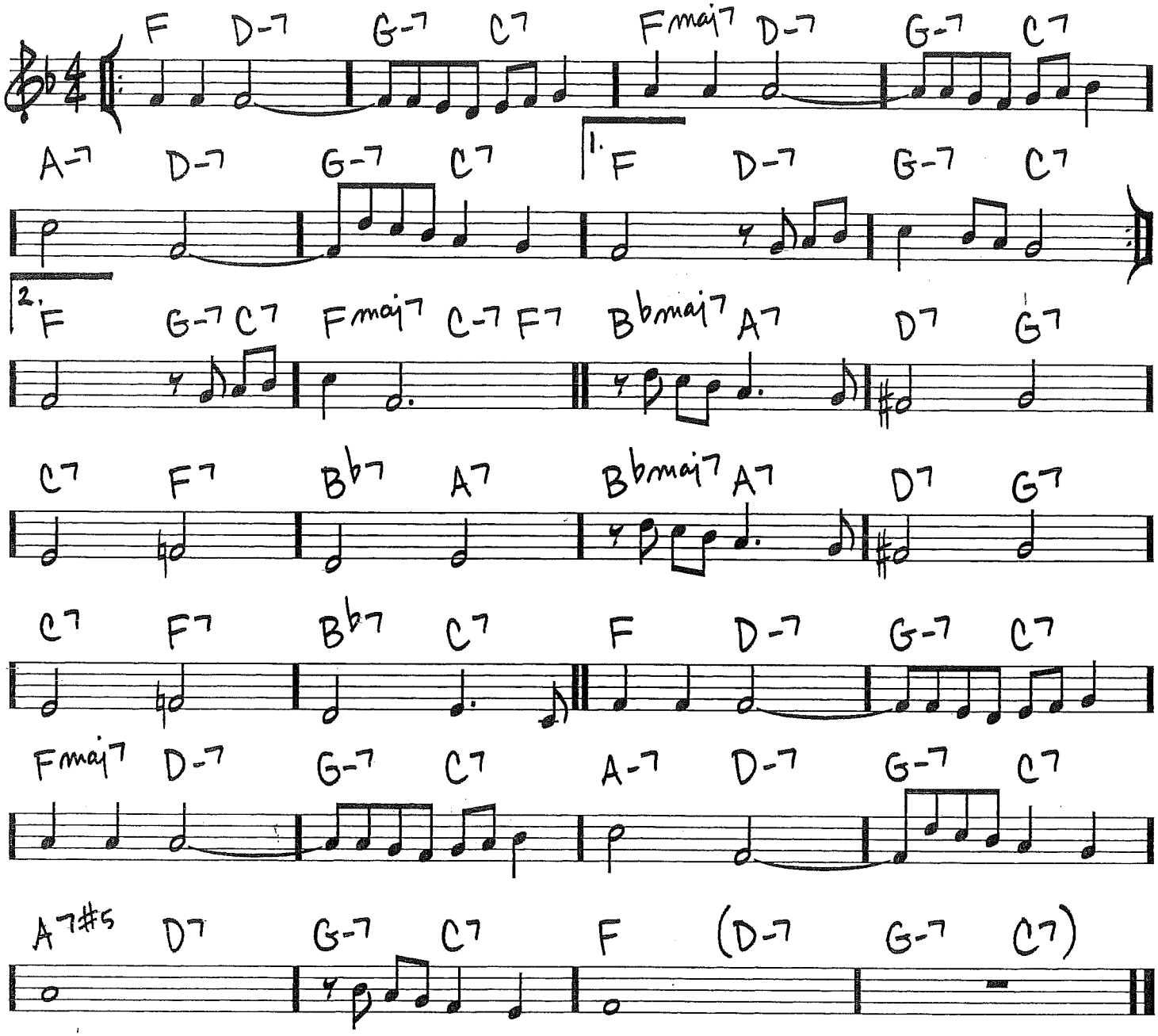
142 C

(MED.)

HEART AND SOUL

-HOAGY CARMICHAEL/
FRANK LOESSER



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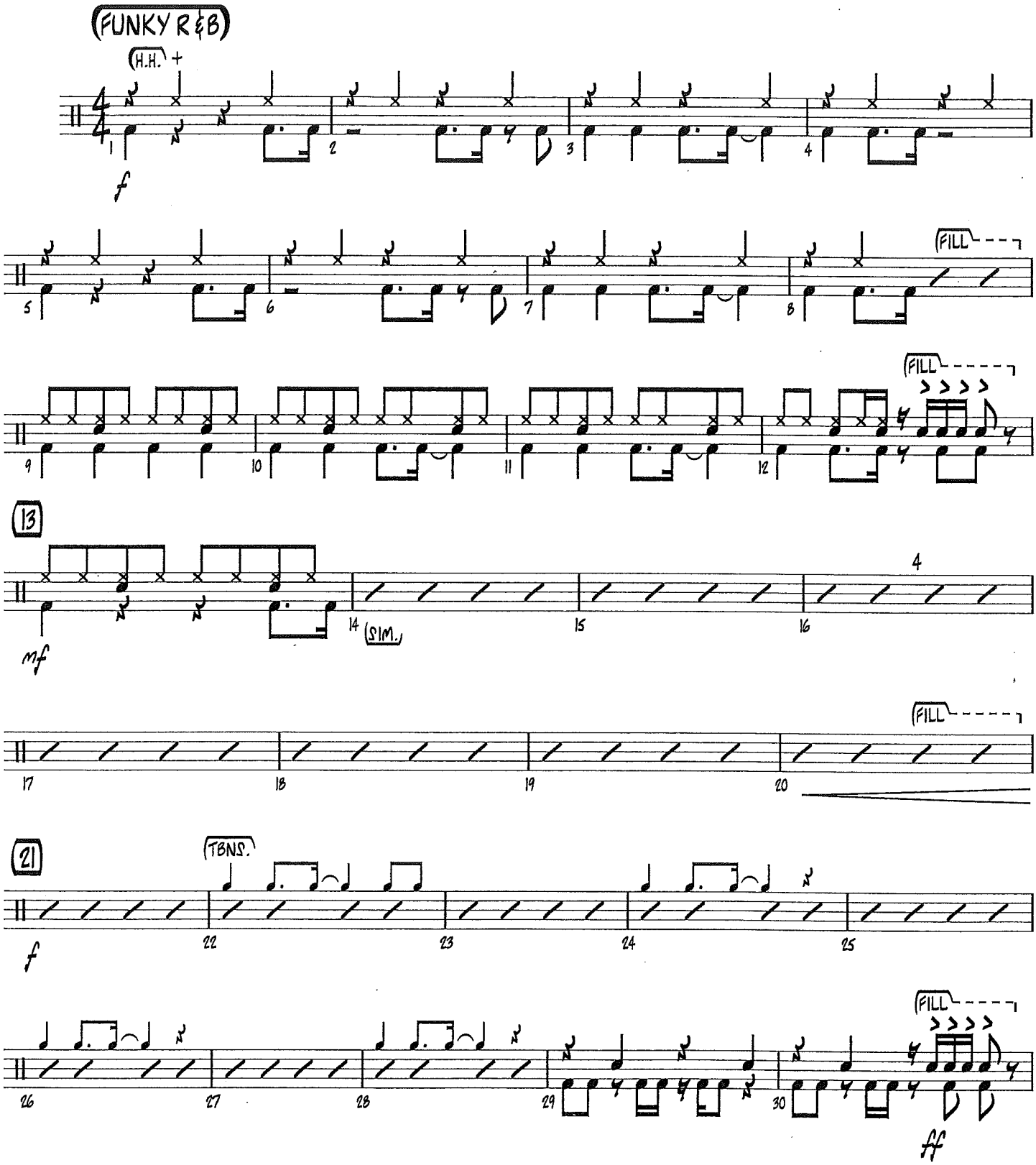
Recorded by THE JACKSON 5

I WANT YOU BACK

DRUMS

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



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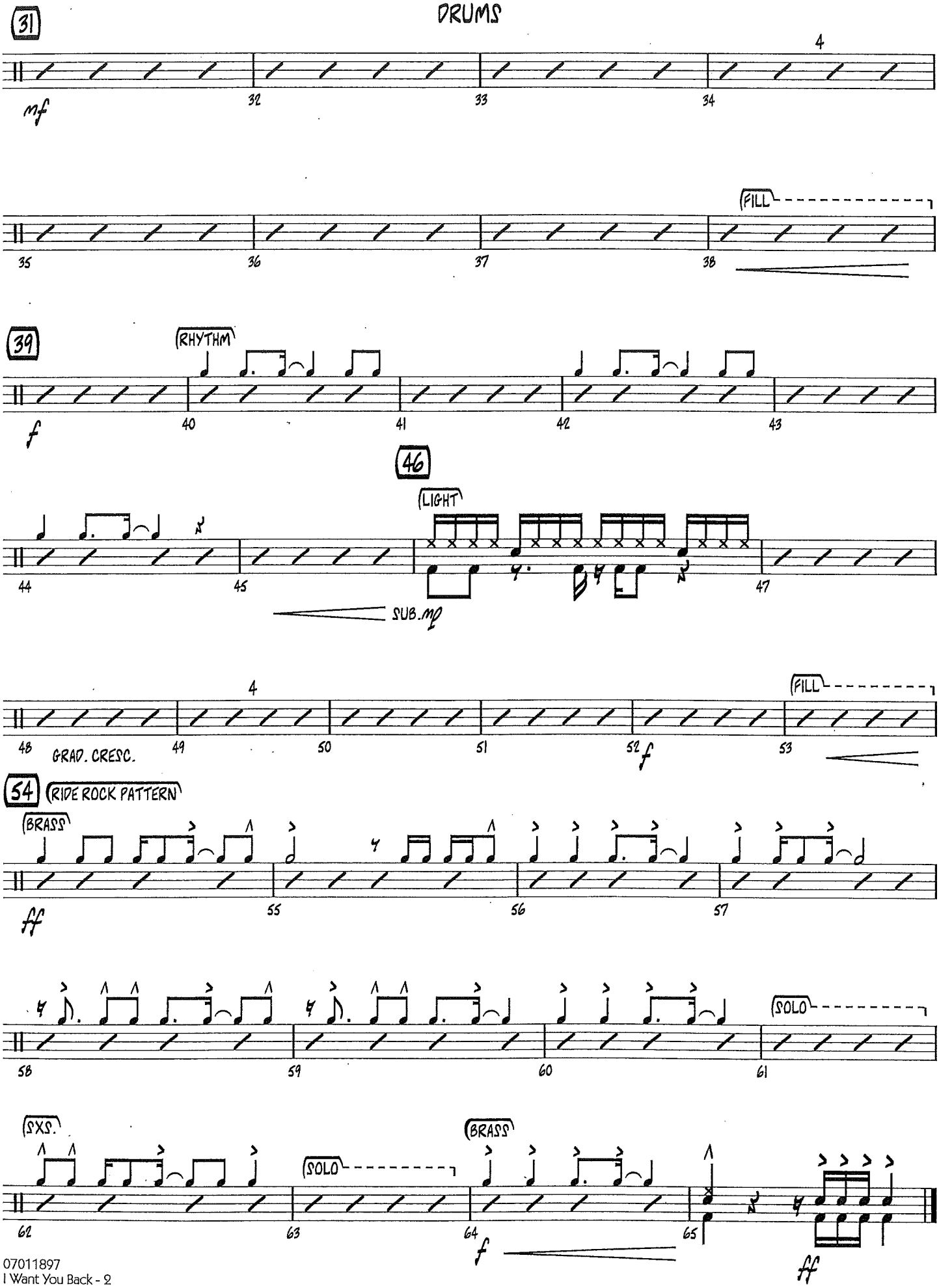
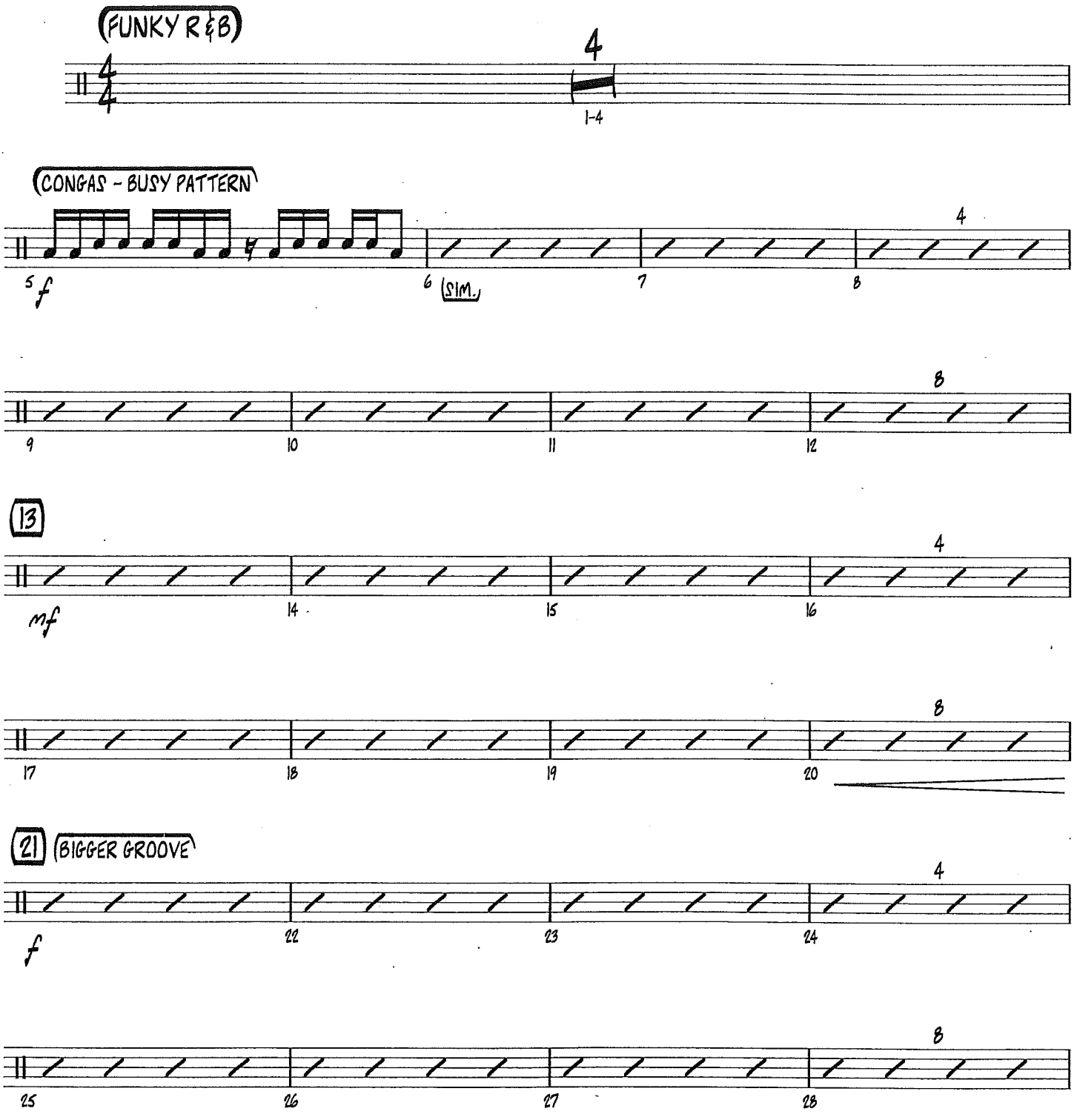

DRUMS
31
4
mf
32
33
34
35
36
37
FILL
38
39
RHYTHM
f
40
41
42
43
46
LIGHT
44
45
SUB. mp
47
4
48
GRAD. CRESC.
49
50
51
52
f
FILL
53
54
RIDE ROCK PATTERN
BRASS
ff
55
56
57
58
59
60
SOLO
61
SXS.
62
SOLO
63
BRASS
64
f
65
ff

Recorded by THE JACKSON 5

I WANT YOU BACK

AUX. PERCUSSION
CONGAS, TAMBOURINE

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



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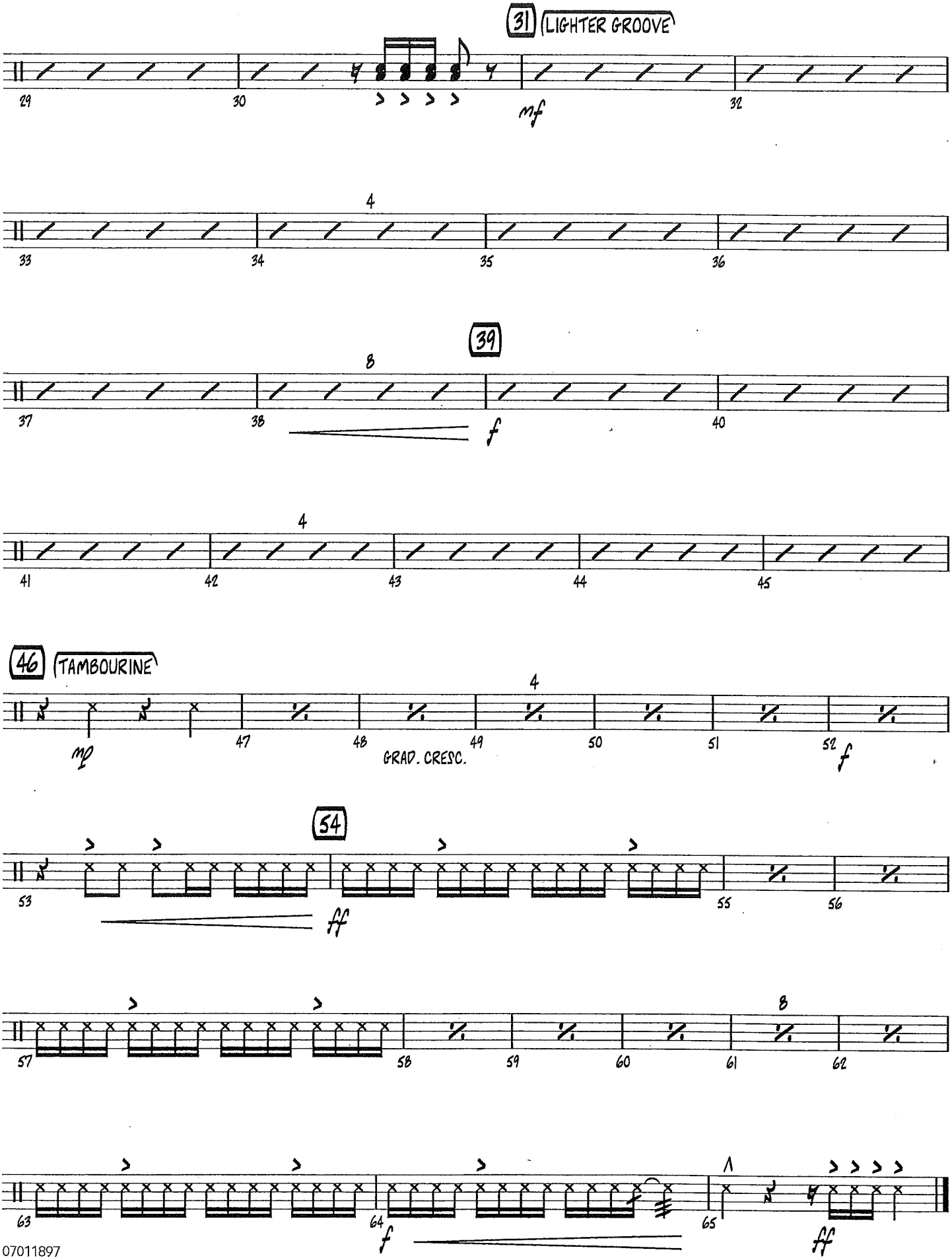
AUX. PERCUSSION



Agogo Bells

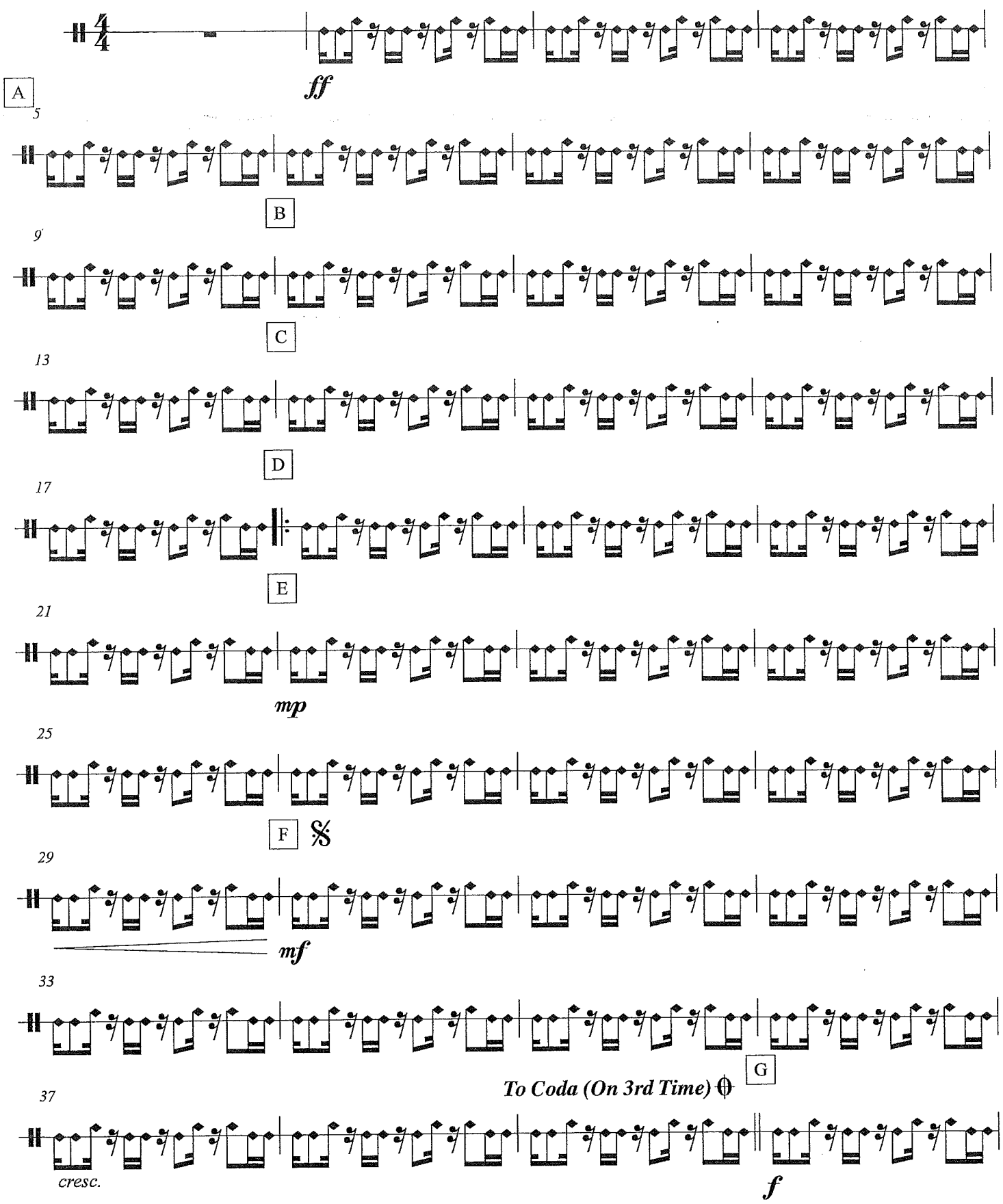
La Copa De La Vida

The Cup of Life

As Recorded by Ricky Martin

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

Samba (♩ = 120)



La Copa De La Vida

H

41

I **Solos (begin 2nd time)**

45

J

49

D.S. al Coda

53

1. 2.

K *Coda*

57

61 *ff*

1.

L

65 2.

M

69

72

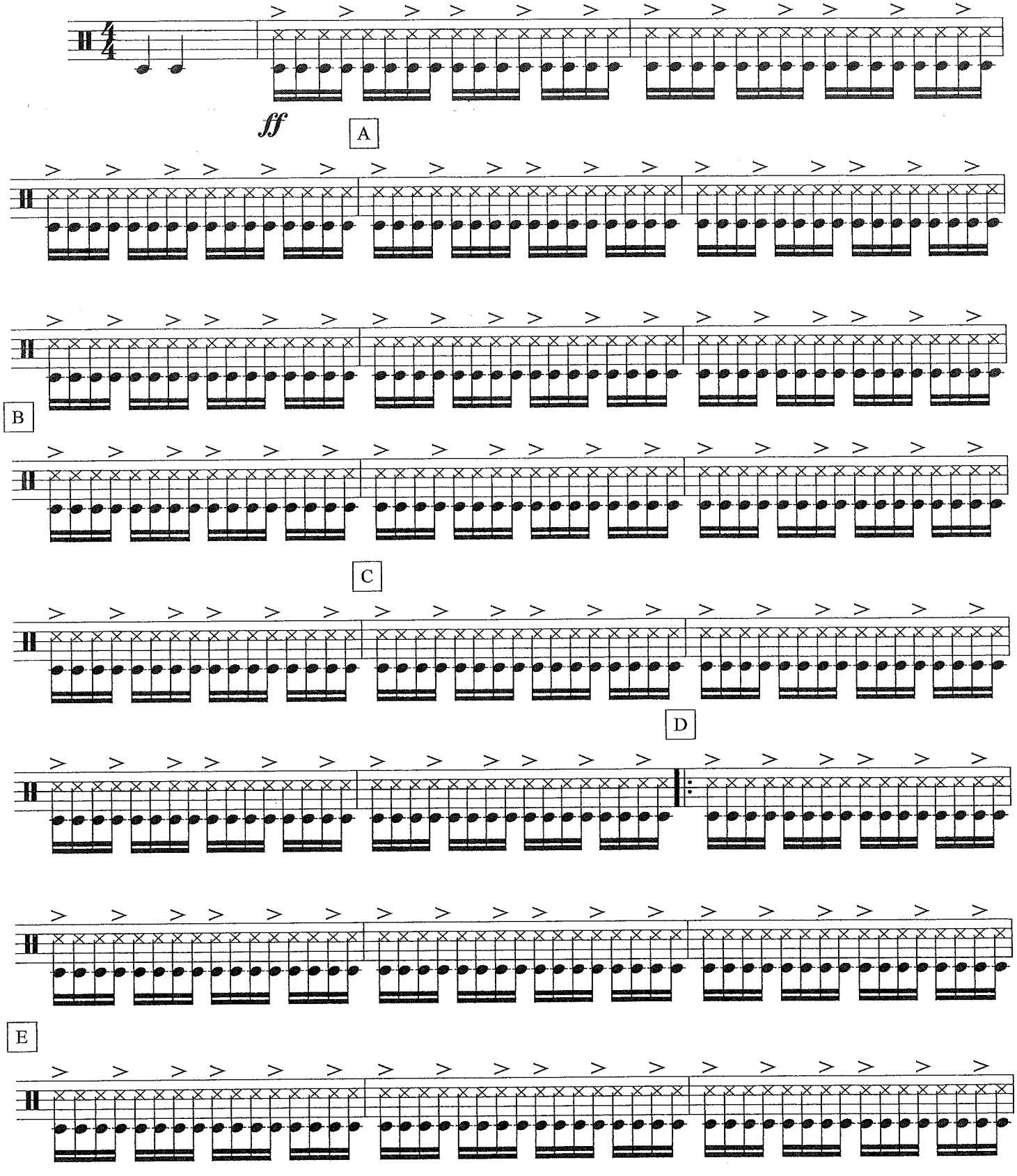
Cowbell
Snare Rim
Shaker

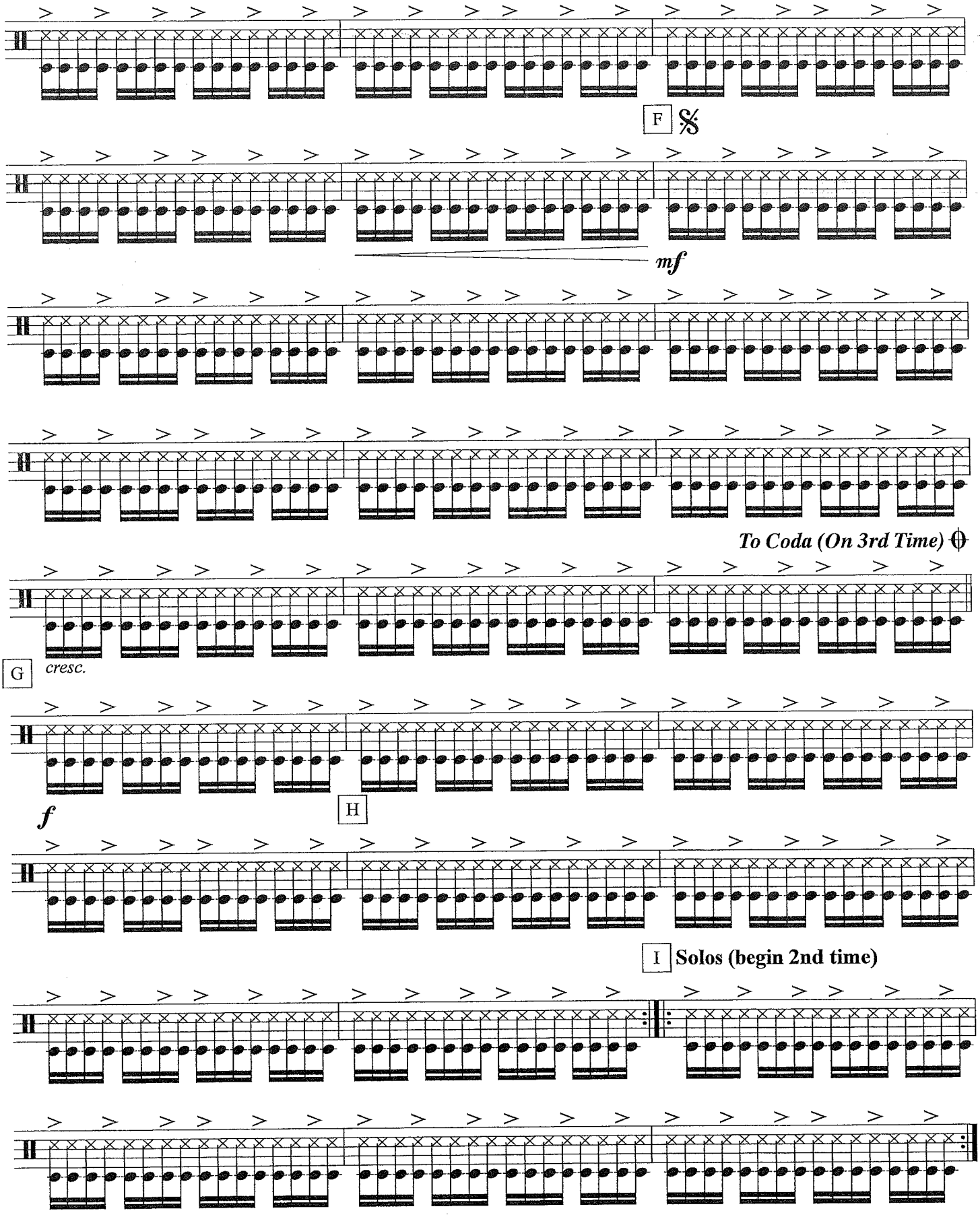
La Copa De La Vida

The Cup of Life
As Recorded by Ricky Martin

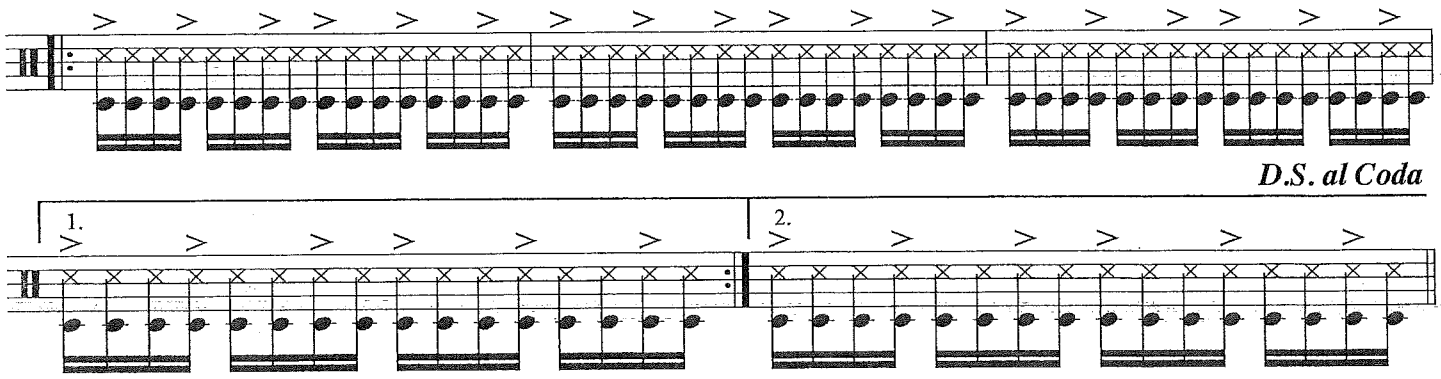
Desmond Child,
Robi Rosa,
& Luis Gomes Escolar
arr. Bernice

Samba (♩ = 120) optional cowbell on every beat

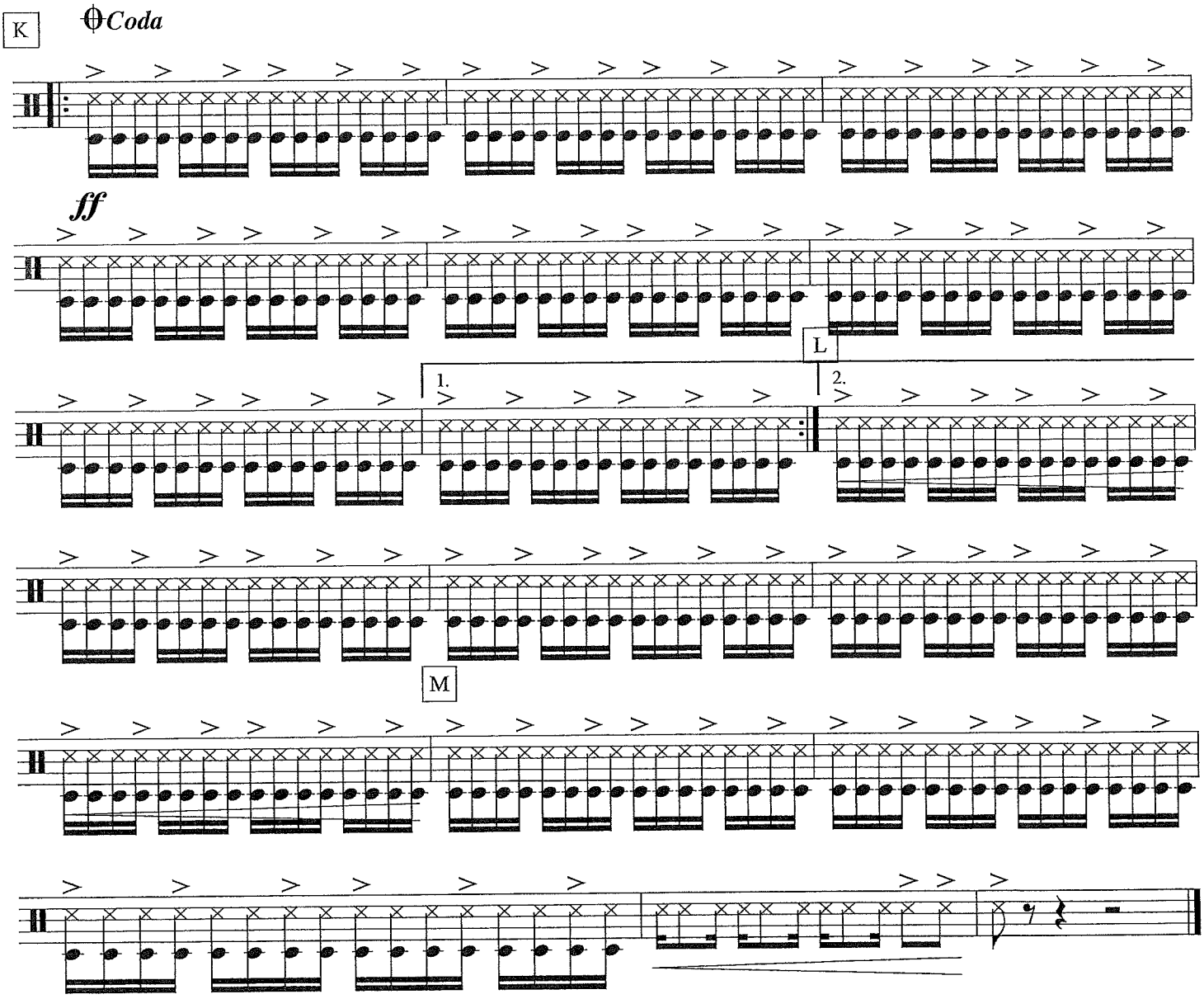



F
mf
To Coda (On 3rd Time)
G
cresc.
f
H
I
Solos (begin 2nd time)

J



K



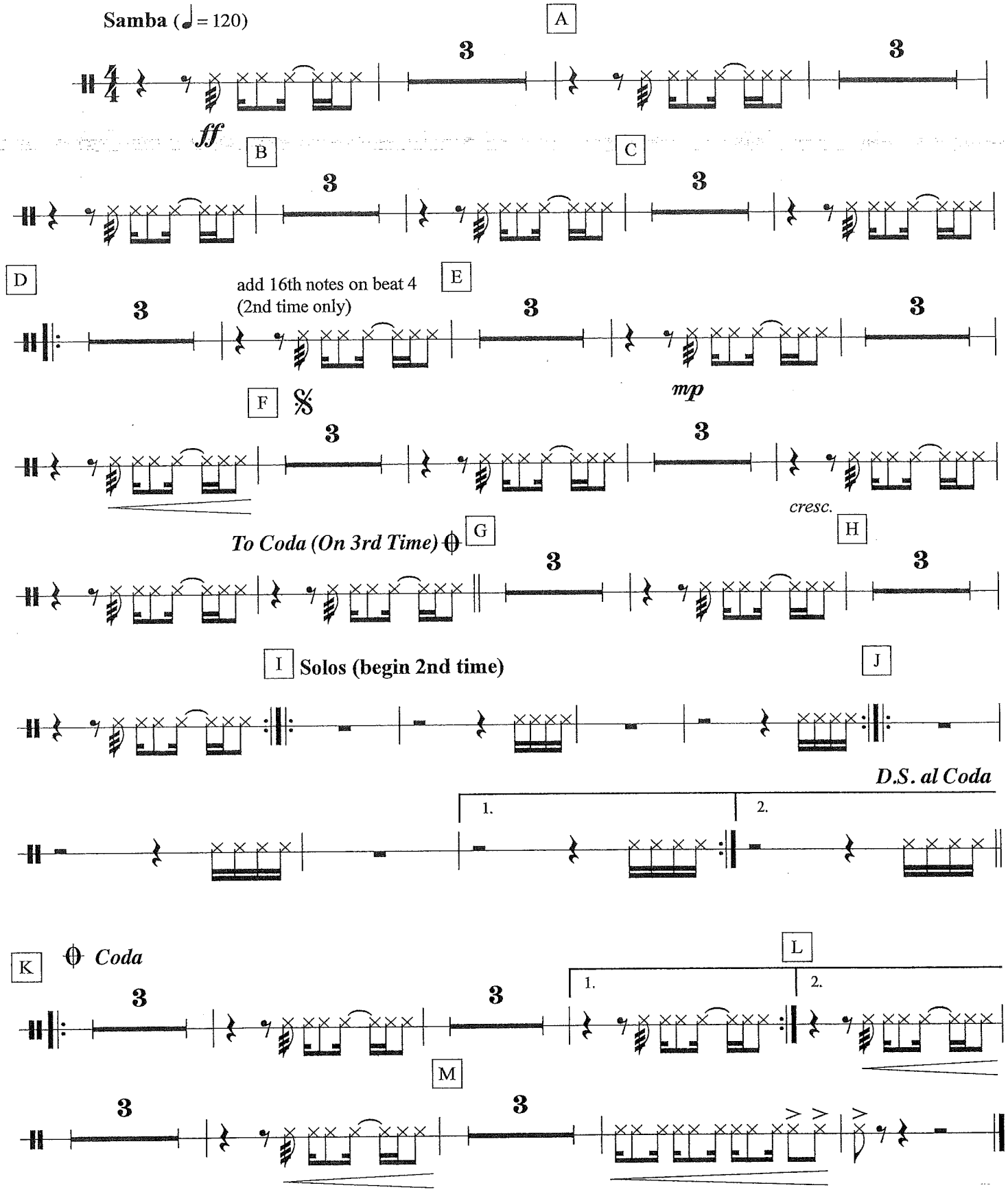
Timbales

La Copa De La Vida

The Cup of Life

As Recorded by Ricky Martin

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



Bongo Drums

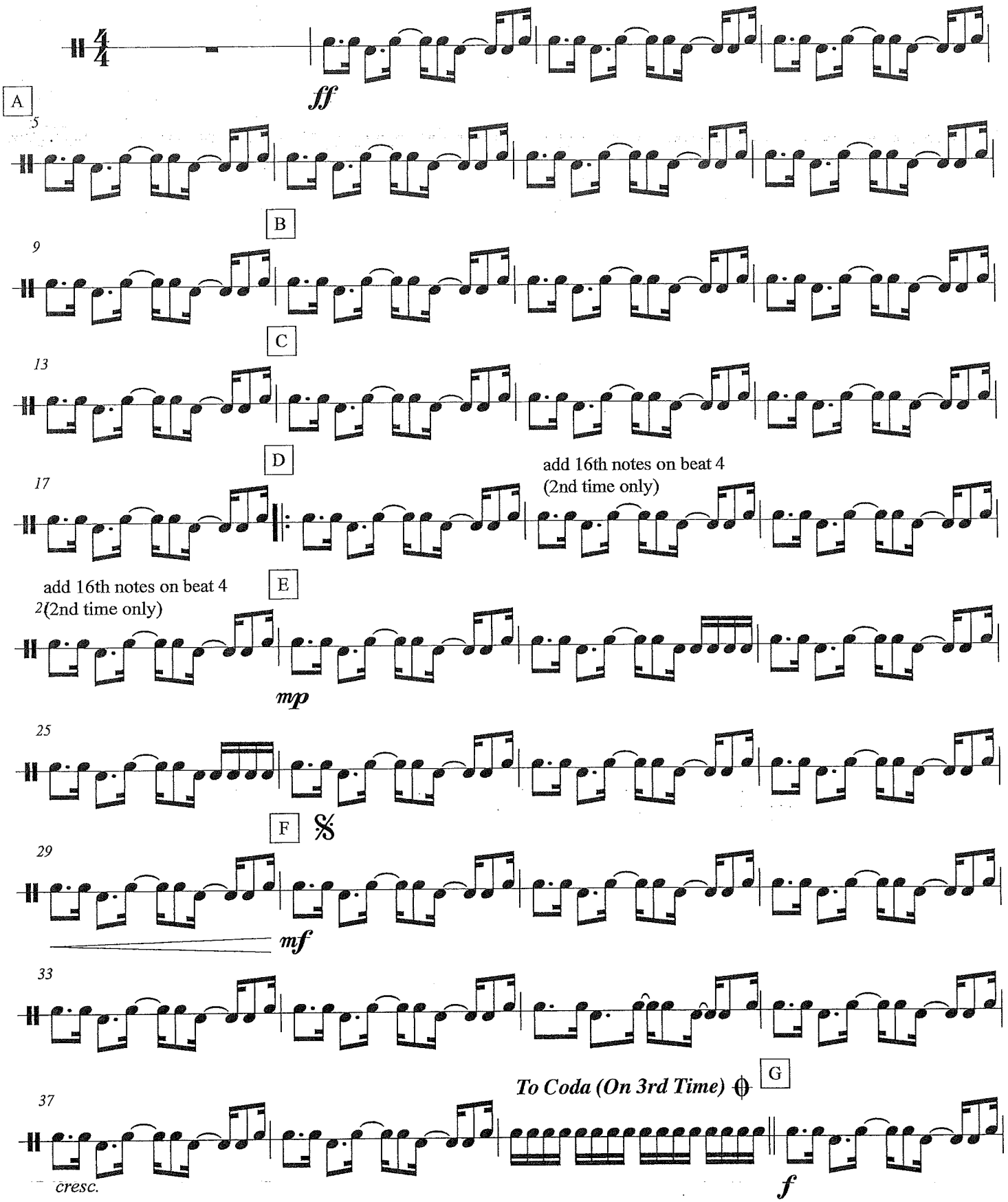
La Copa De La Vida

The Cup of Life

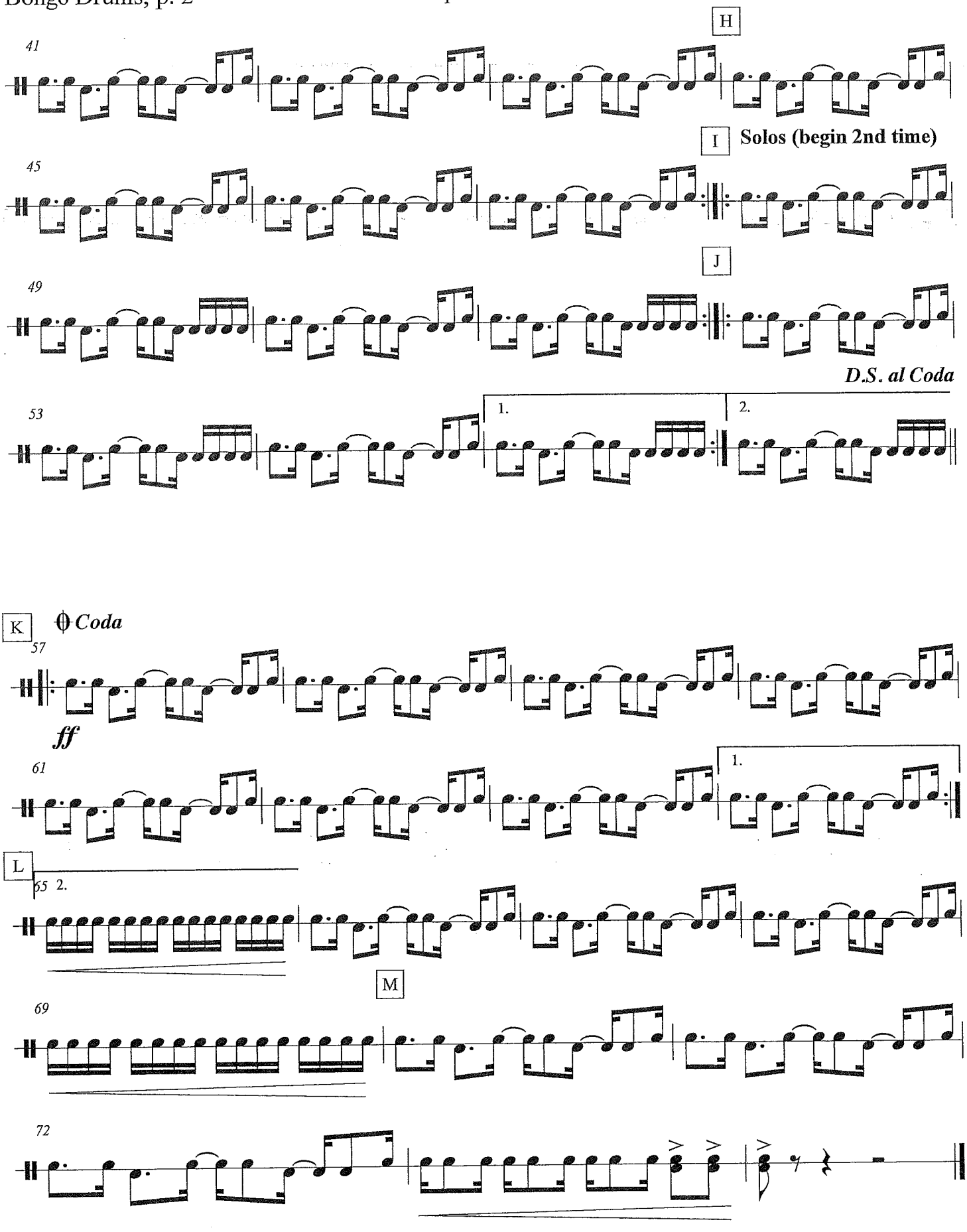
As Recorded by Ricky Martin

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

Samba (♩ = 120)



La Copa De La Vida



Conga Drums

La Copa De La Vida

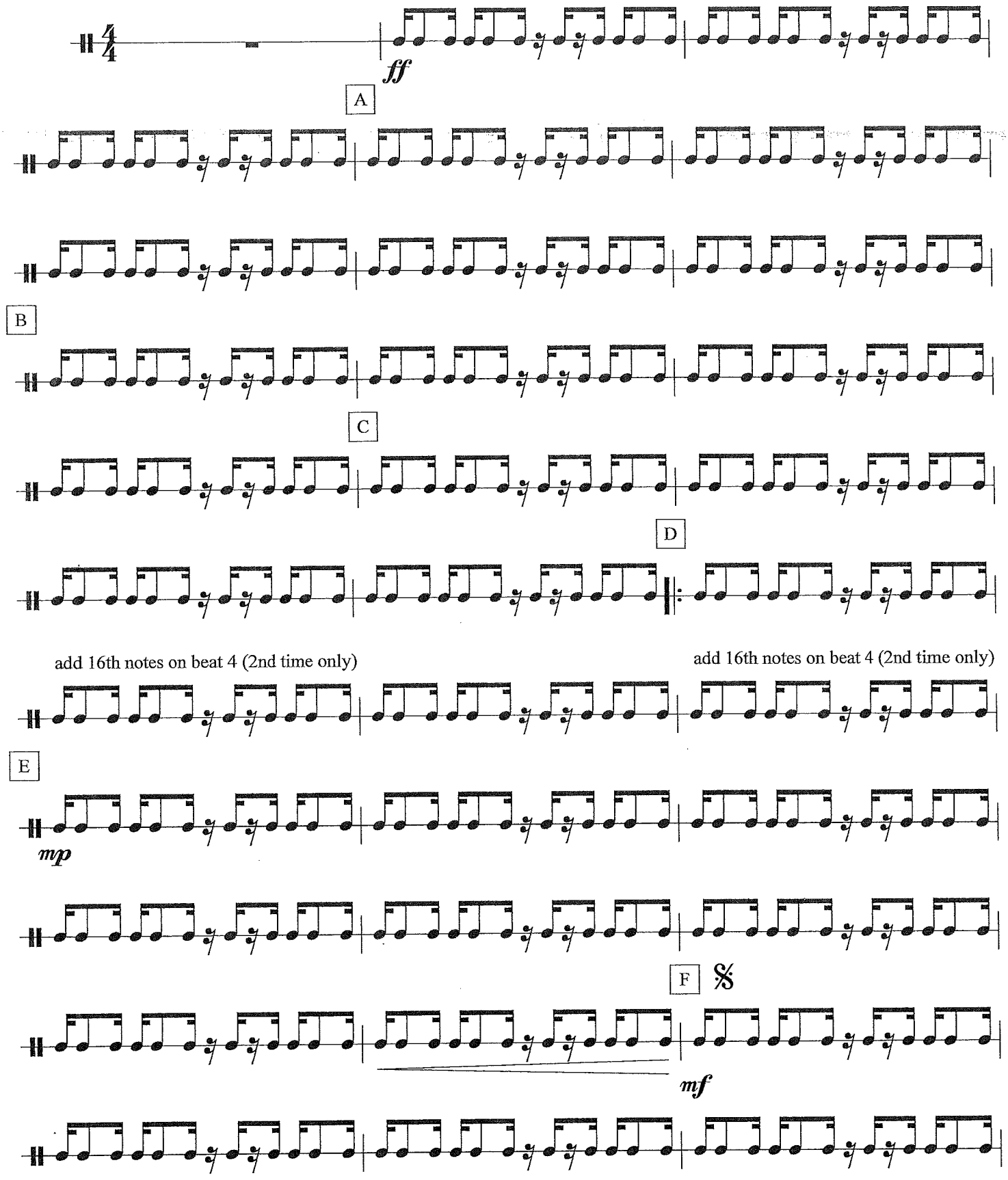
The Cup of Life

As Recorded by Ricky Martin

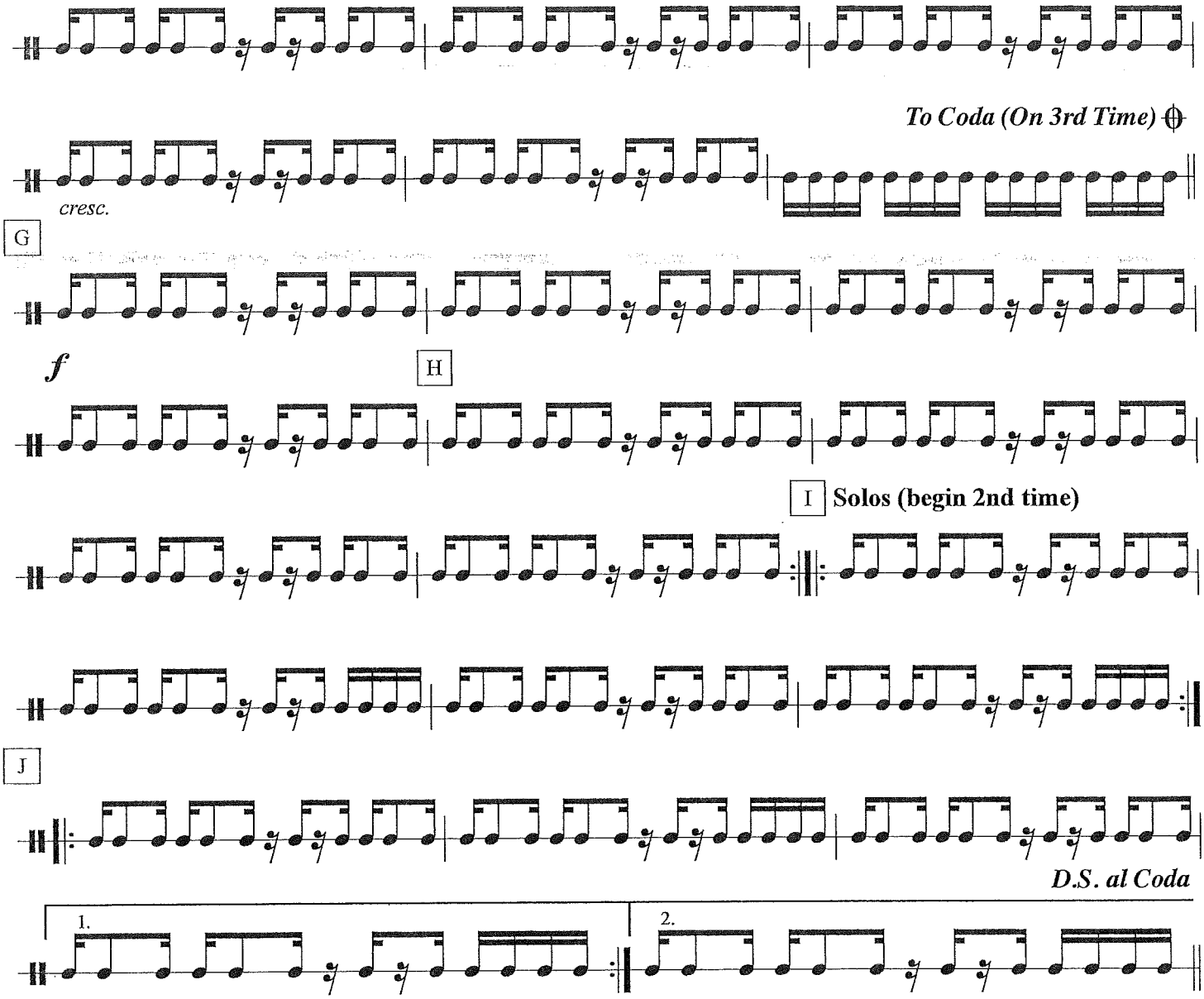
Desmond Child,
Robi Rosa,
& Luis Gomes Escolar

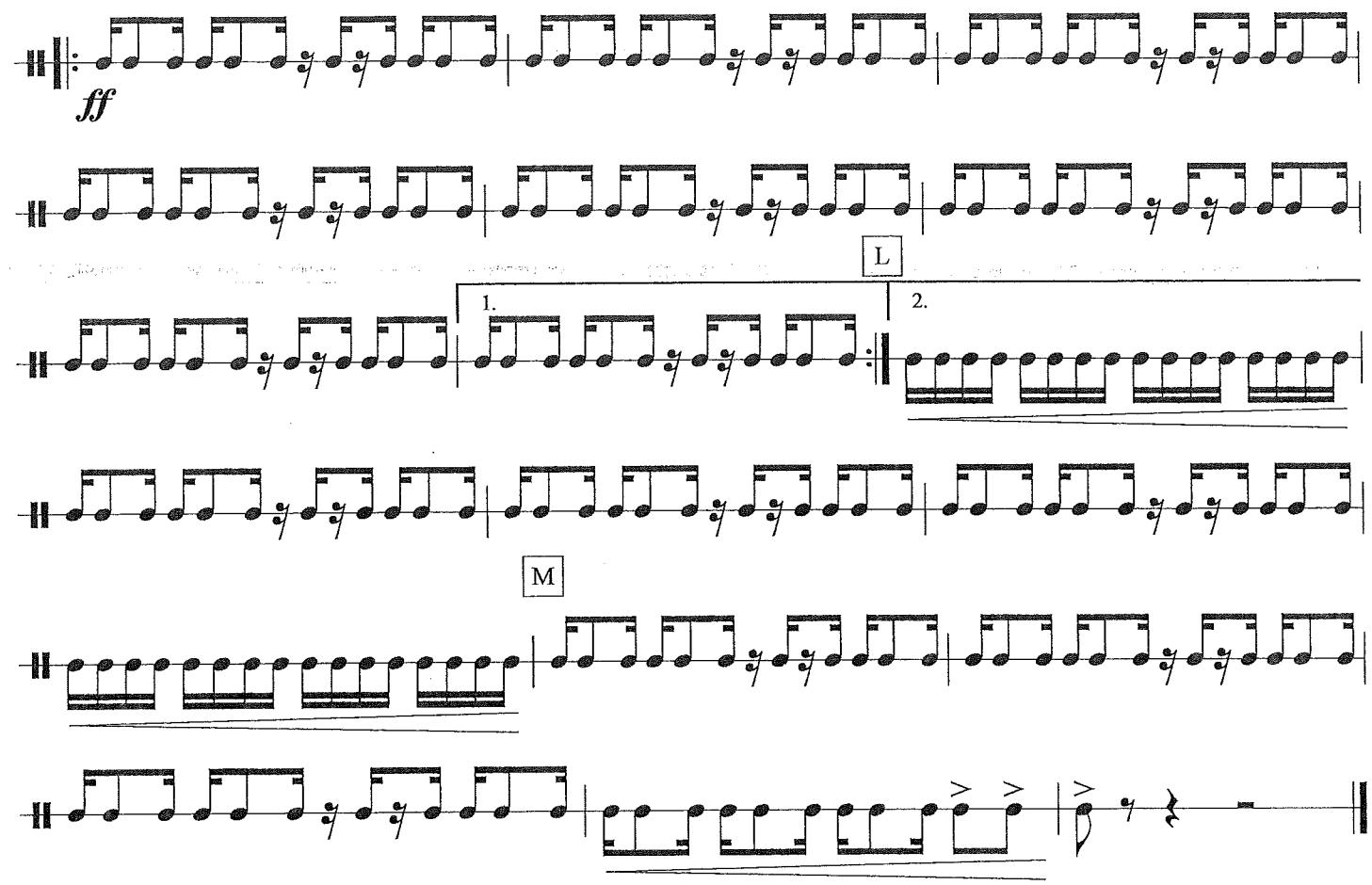
arr. Bernice

Samba (♩ = 120)



La Copa De La Vida




K
Coda
ff
L
1.
2.
M

Tom Drums

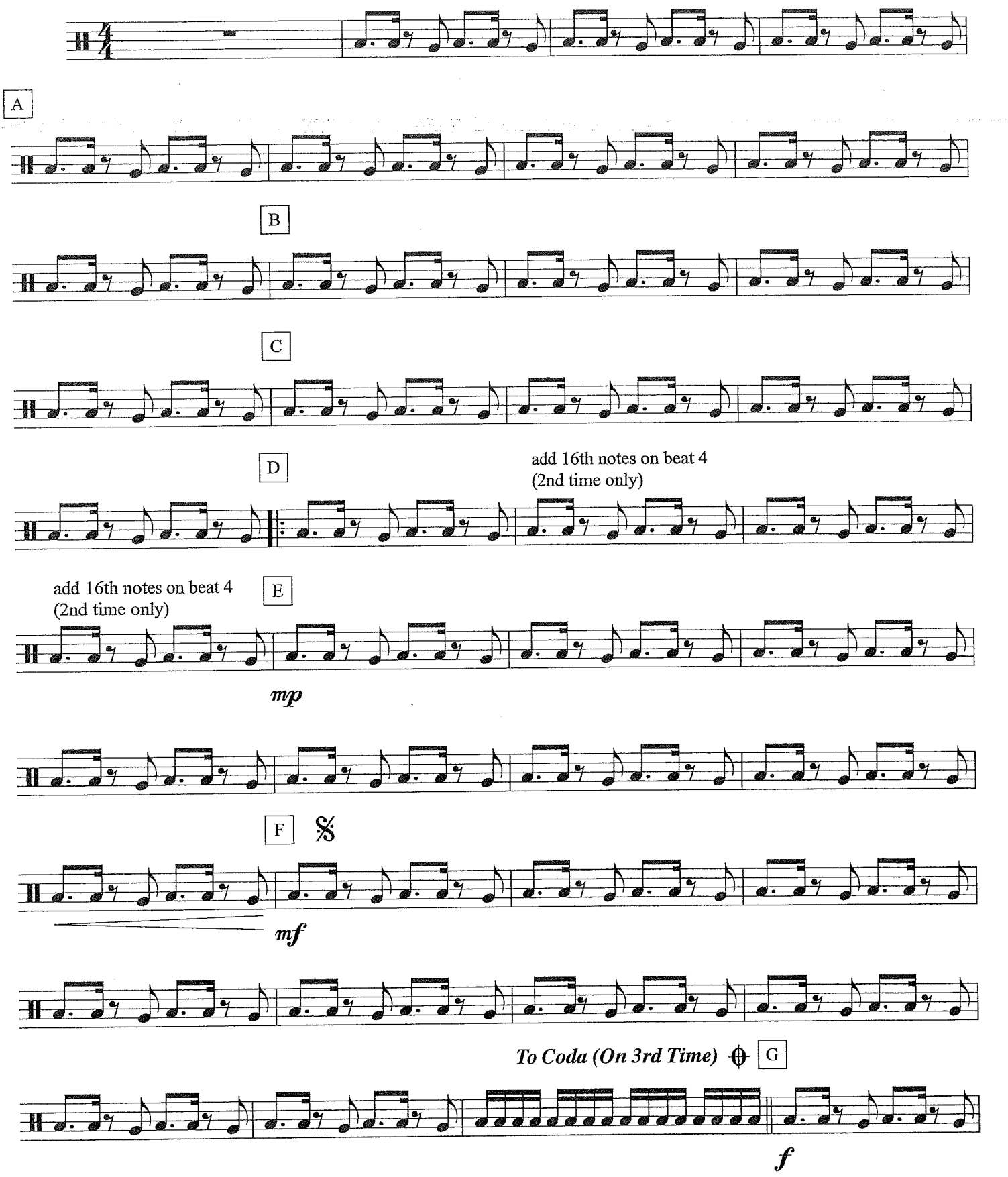
La Copa De La Vida

The Cup of Life

As Recorded by Ricky Martin

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

Samba (♩ = 120)



La Copa De La Vida

H

I **Solos (begin 2nd time)**

J

D.S. al Coda

1. 2.

K *Coda*

ff

1.

L

2.

M

on rim

Snare Drum

La Copa De La Vida

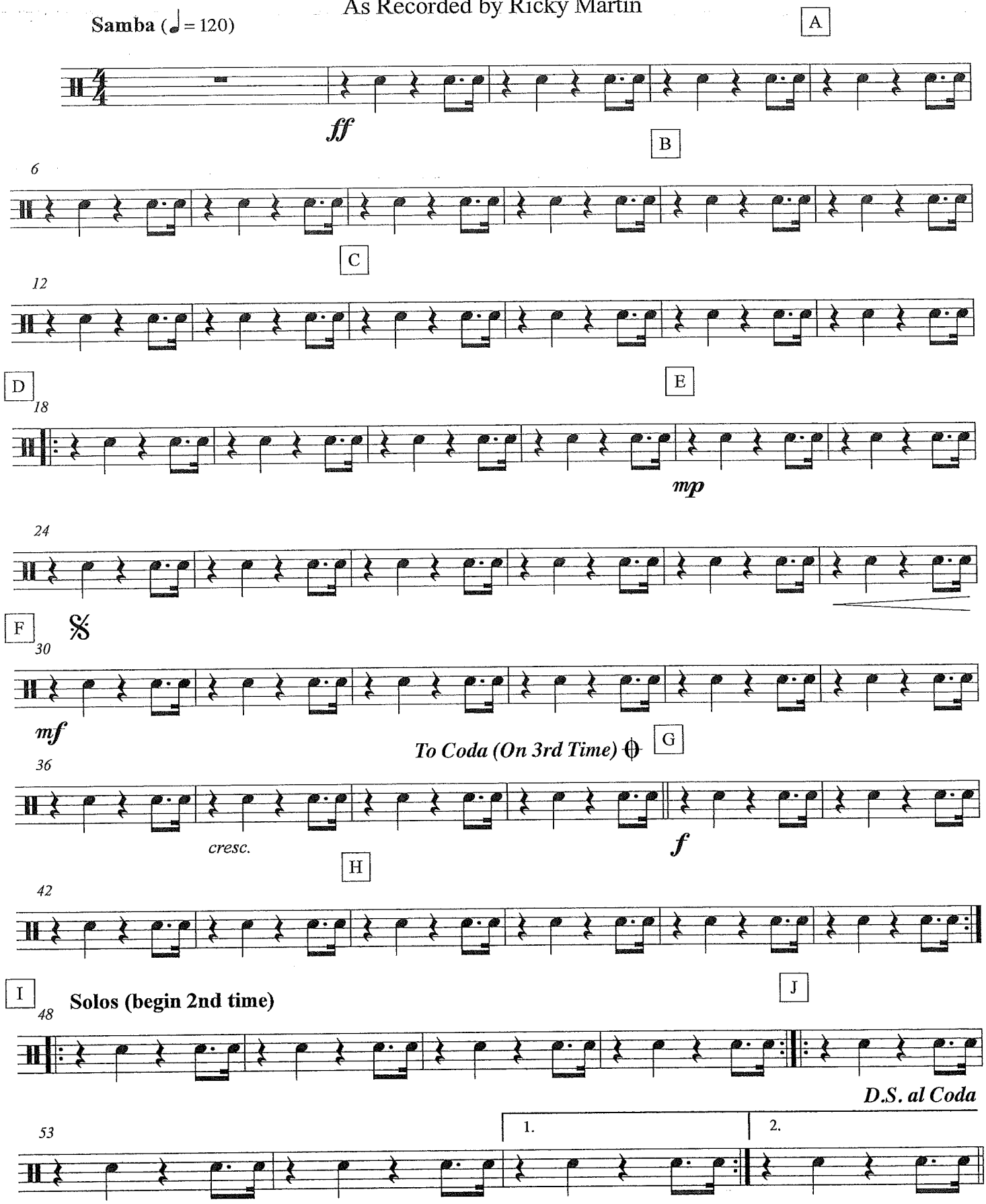
The Cup of Life

As Recorded by Ricky Martin

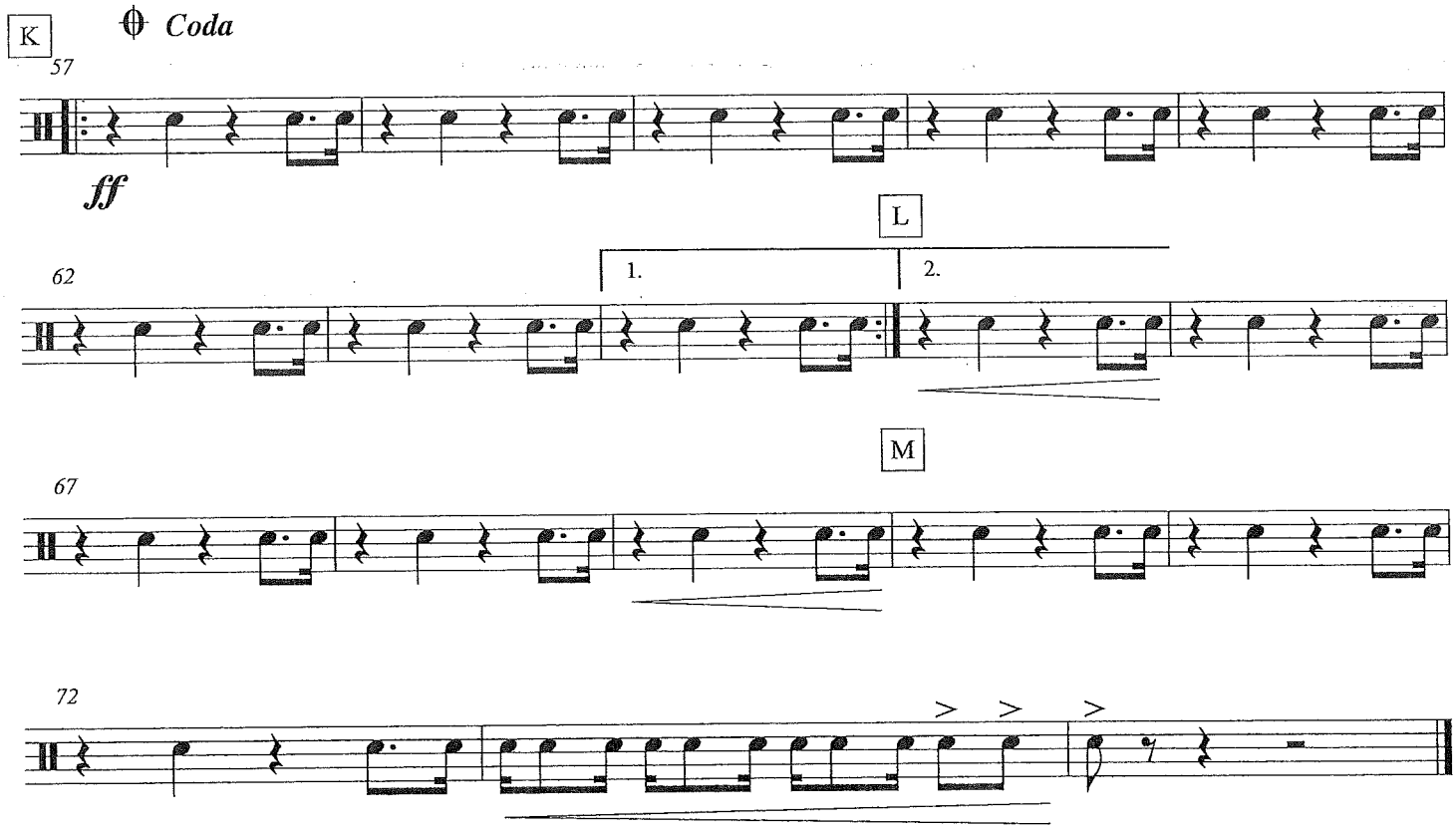
Desmond Child,
Robi Rosa,
& Luis Gomes Escolar

arr. Bernice

Samba (♩ = 120)



La Copa De La Vida



Bass Drum

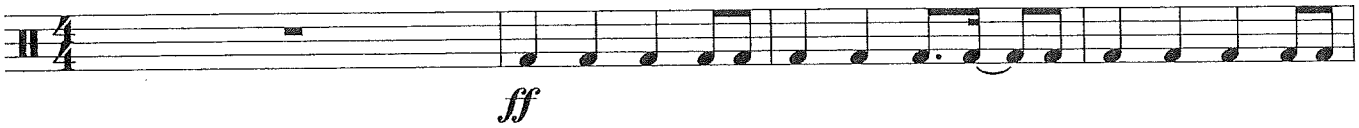
La Copa De La Vida

The Cup of Life

As Recorded by Ricky Martin

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

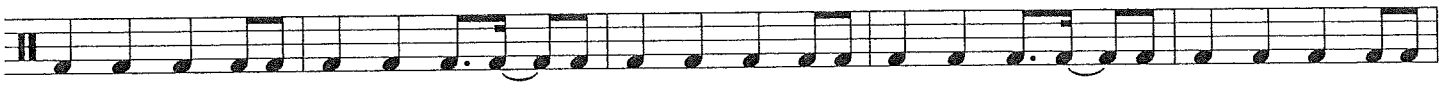
Samba (♩ = 120)



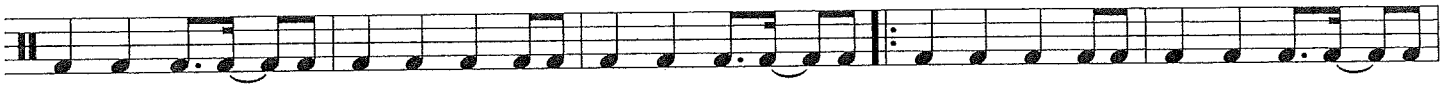
A

B

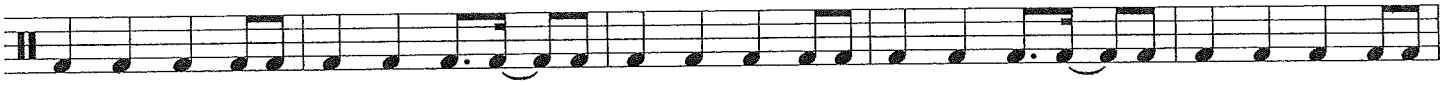
C

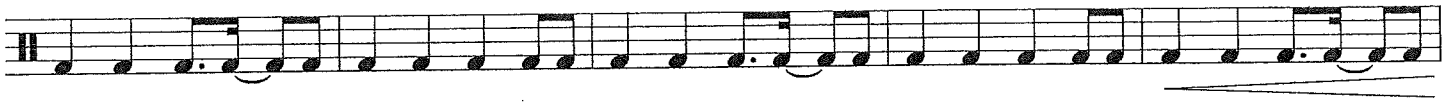


D

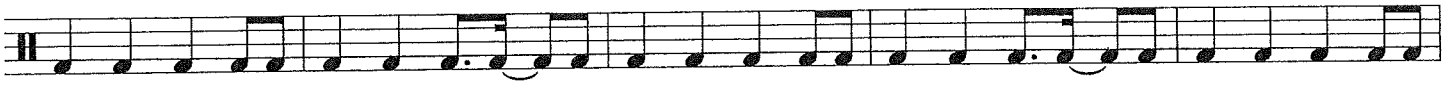


E

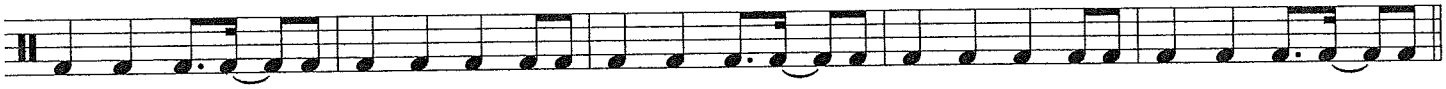




F



To Coda (On 3rd Time)



cresc.

La Copa De La Vida

G

H

f

I **Solos (begin 2nd time)**

J

D.S. al Coda

1. 2.

K *Coda*

L

1. 2.

M

on rim

Drum Set

La Copa De La Vida

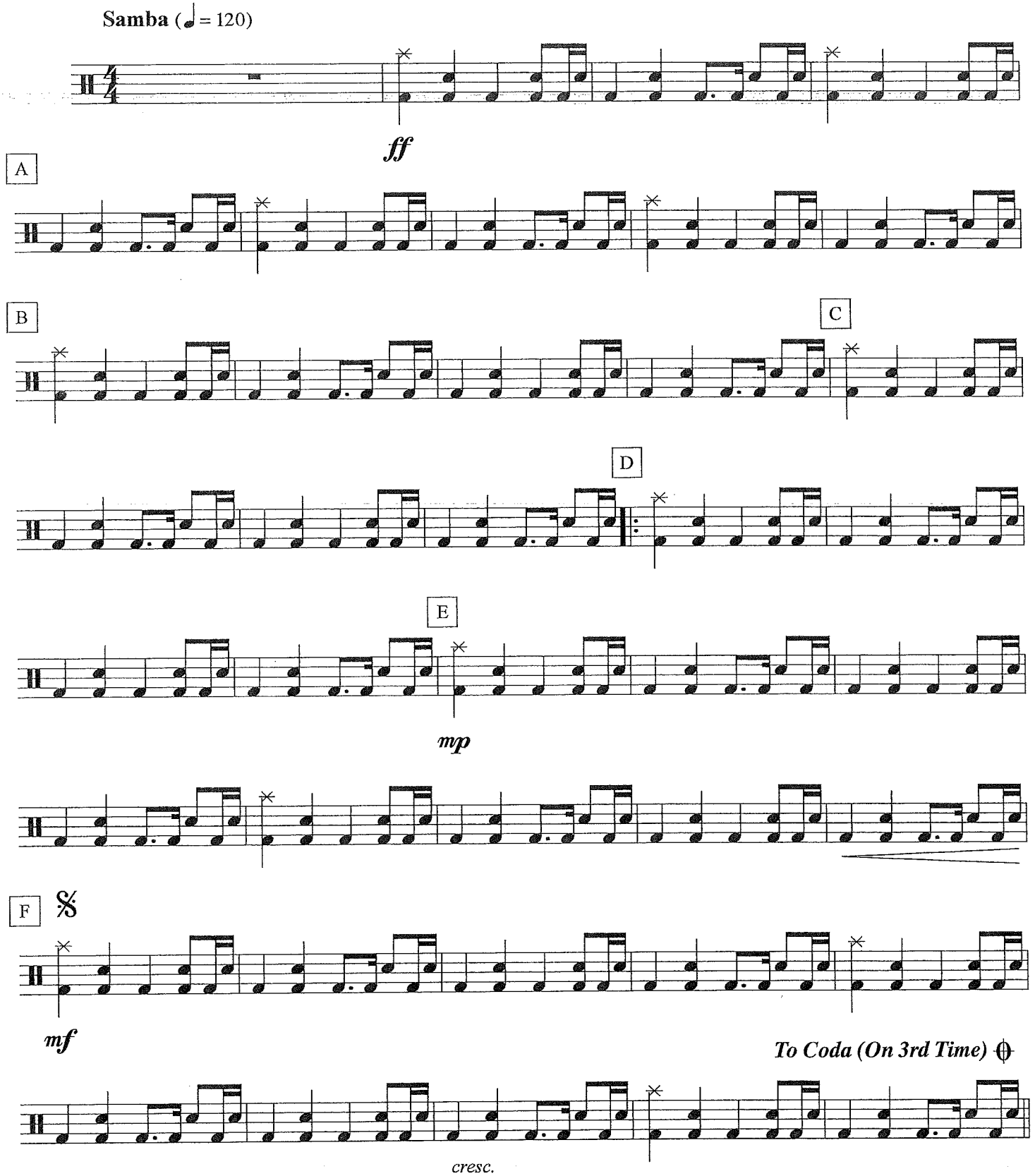
The Cup of Life

As Recorded by Ricky Martin

Desmond Child,
Robi Rosa,
& Luis Gomes Escolar

arr. Bernice

Samba (♩ = 120)



La Copa De La Vida

G

H

f

I **Solos (begin 2nd time)**

J

D.S. al Coda

1. 2.

K *Coda*

ff

1. L. 2.

M

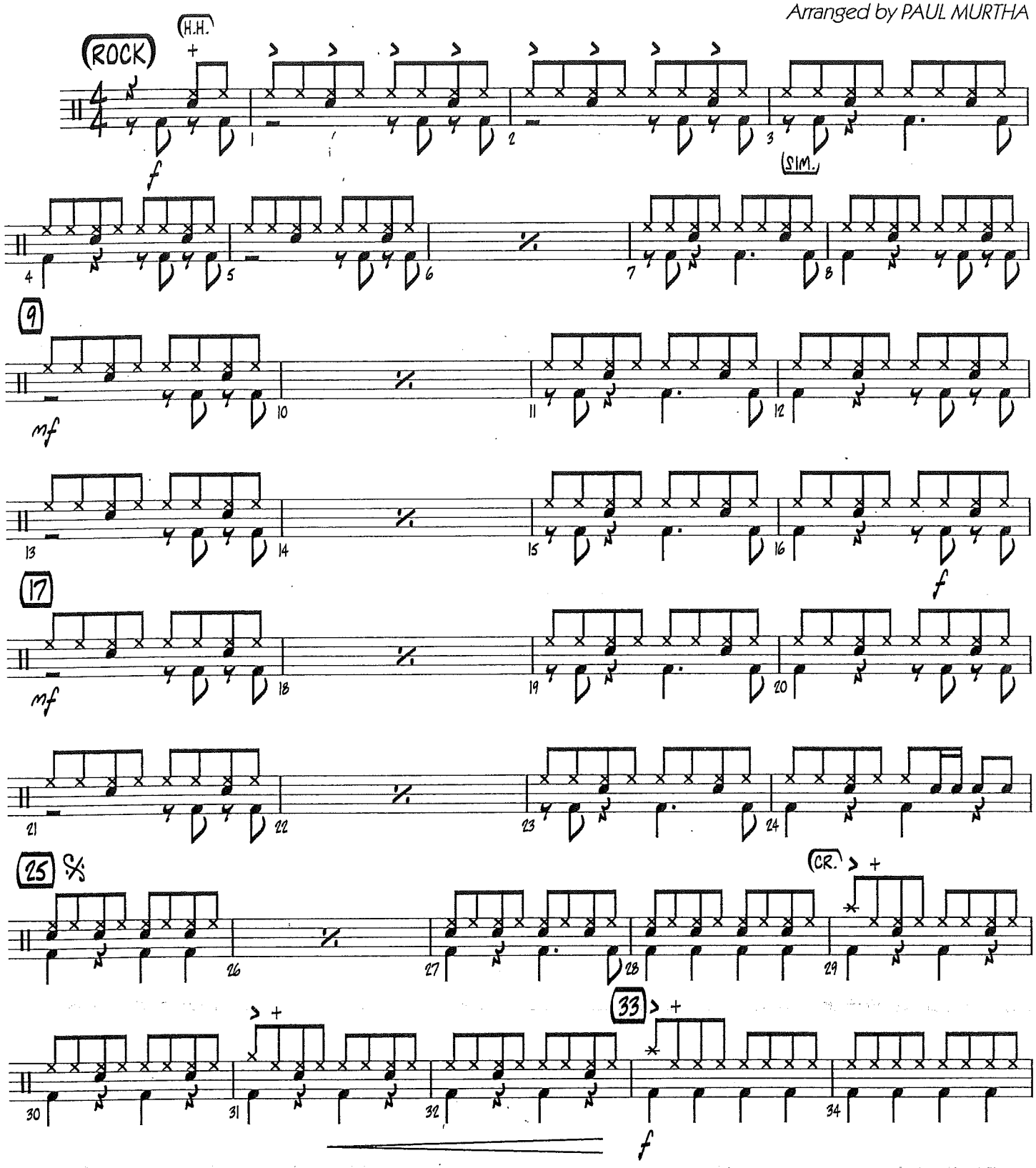
on rim

Recorded by BRUNO MARS

LOCKED OUT OF HEAVEN

DRUMS

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



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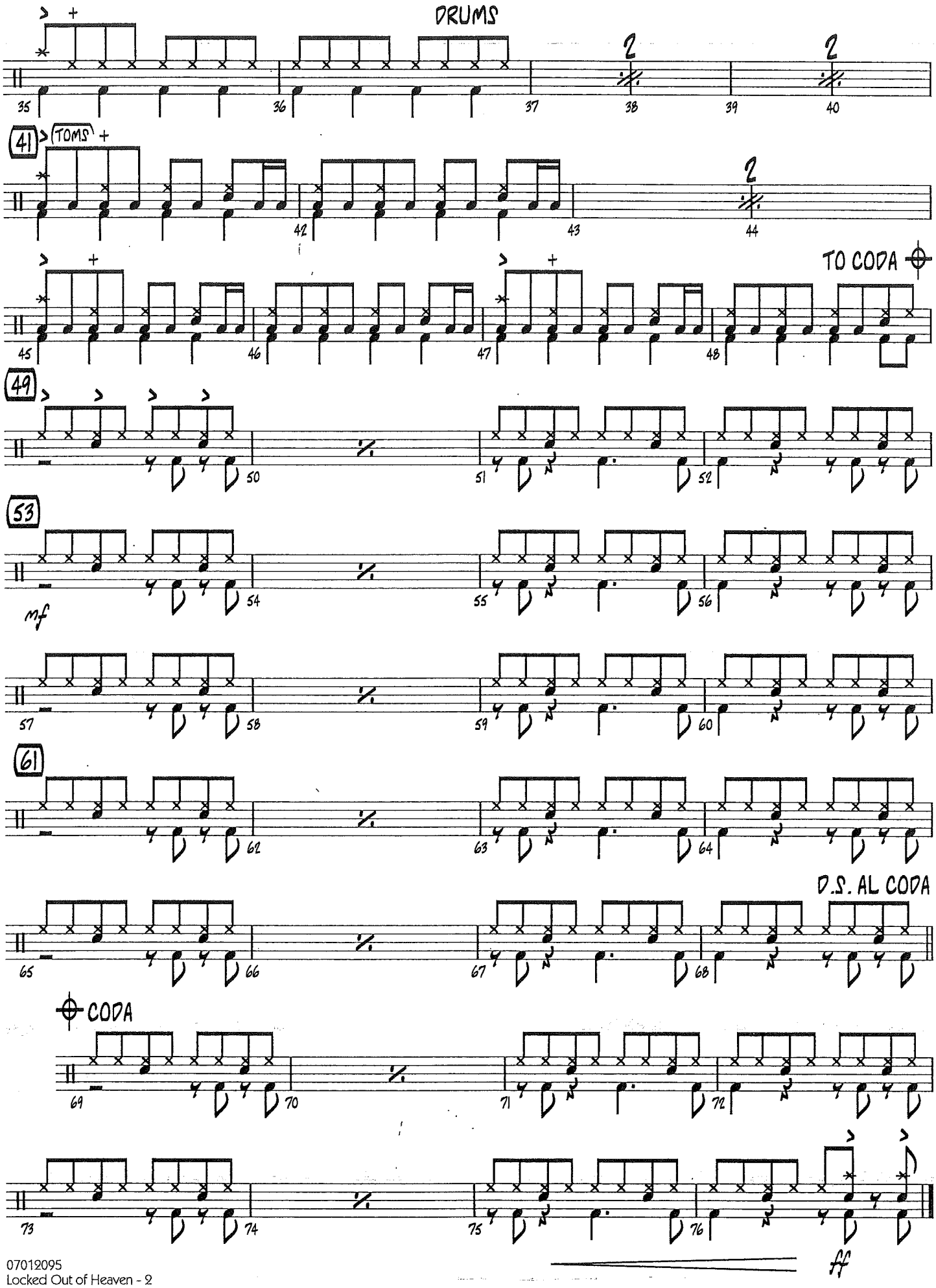
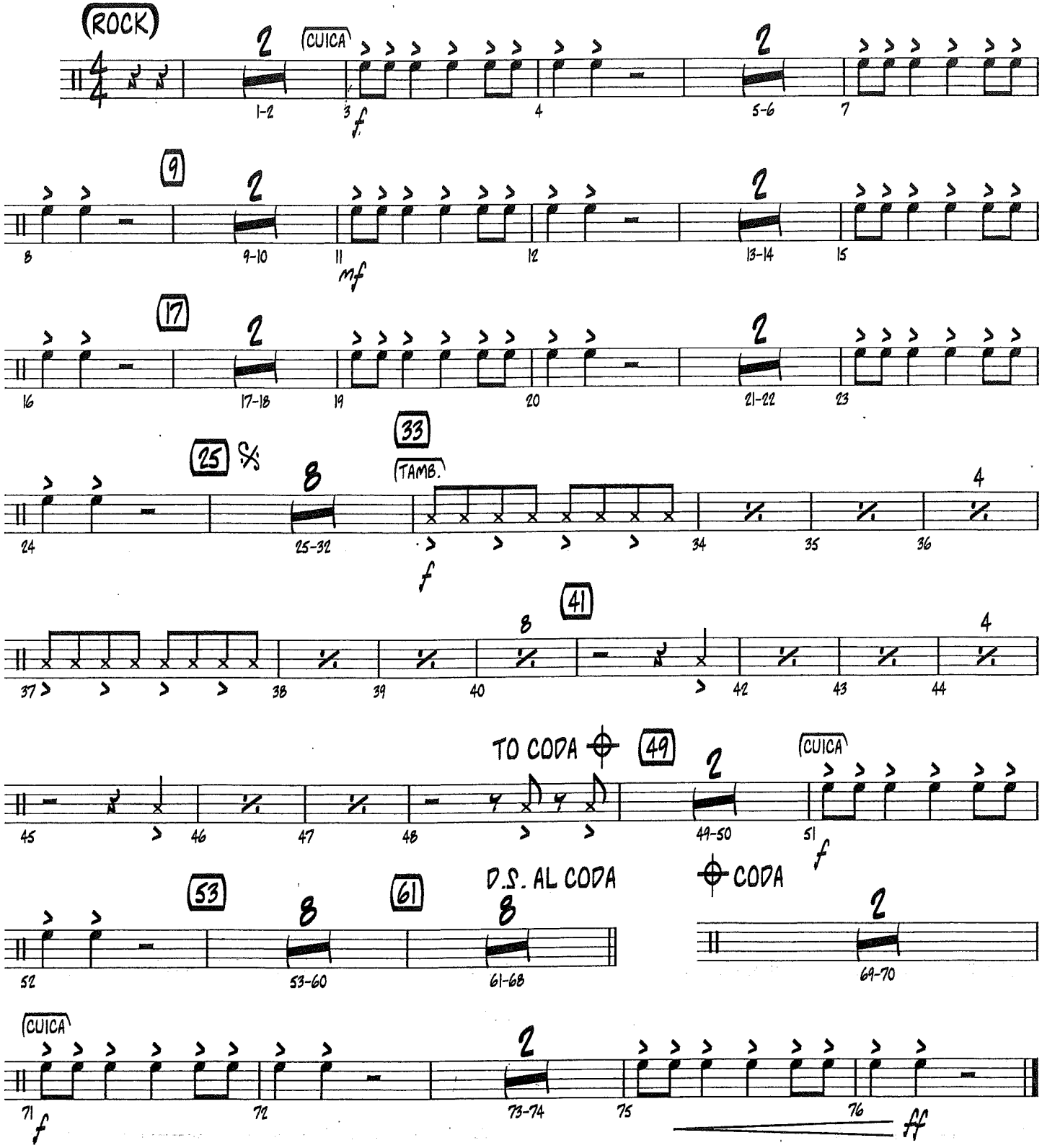

DRUMS
35
36
37
2
38
39
2
40
41
TOMS
42
43
2
44
45
46
47
48
TO CODA
49
50
51
52
53
54
55
56
mf
57
58
59
60
61
62
63
64
65
66
67
68
D.S. AL CODA
CODA
69
70
71
72
73
74
75
76
ff

Recorded by BRUNO MARS

LOCKED OUT OF HEAVEN

AUX. PERCUSSION
CUICA, TAMBOURINE

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



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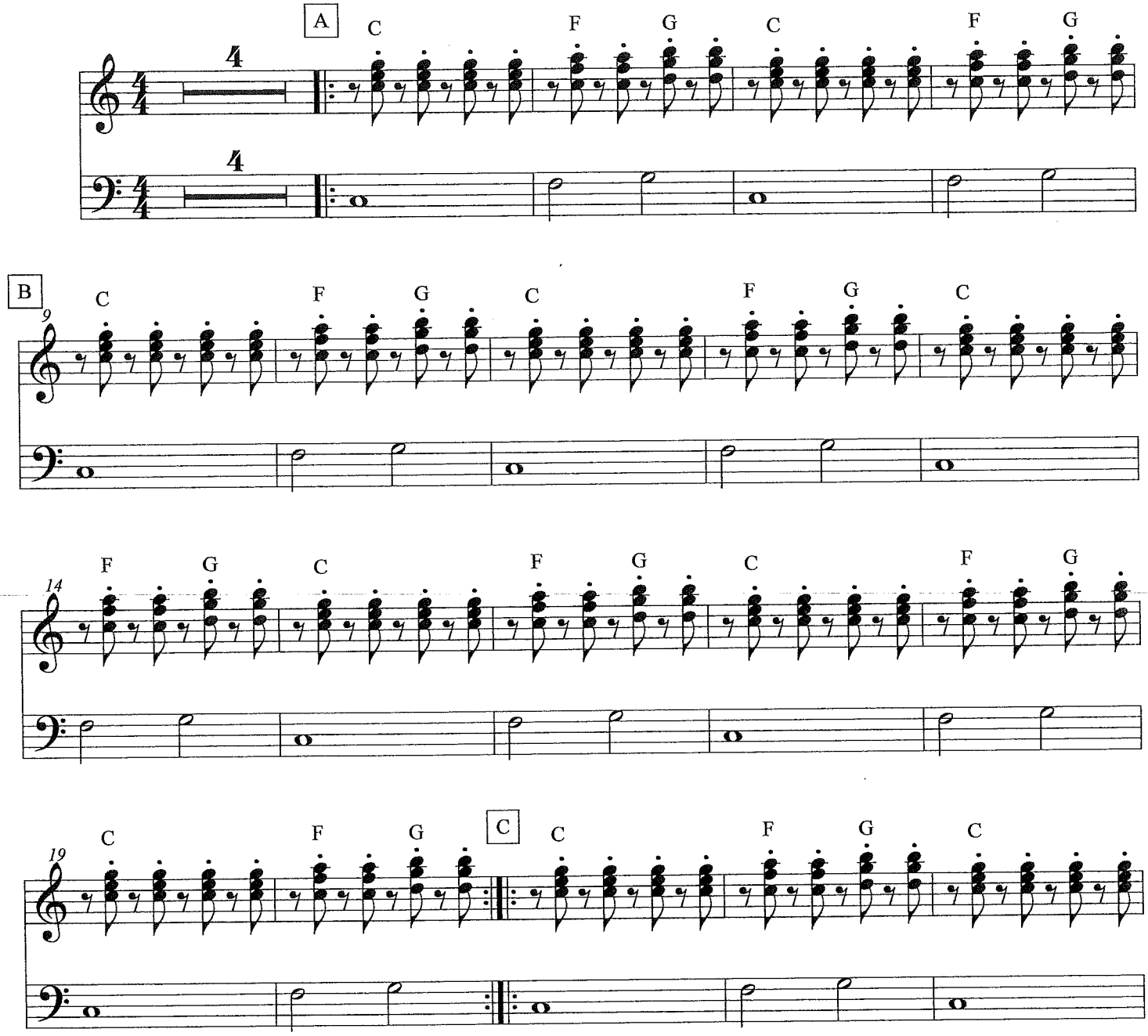
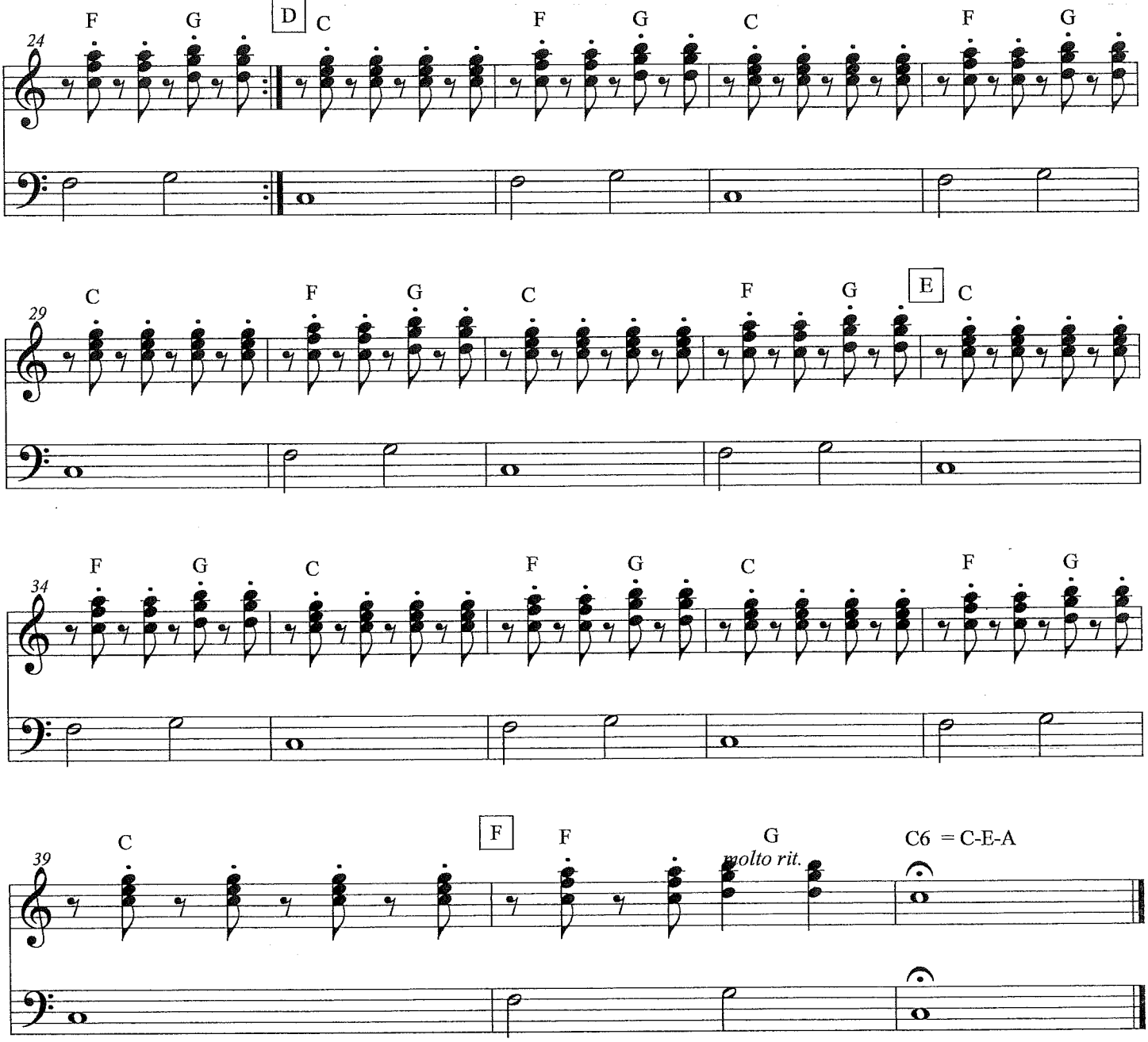
Piano

A Message To You Rudy



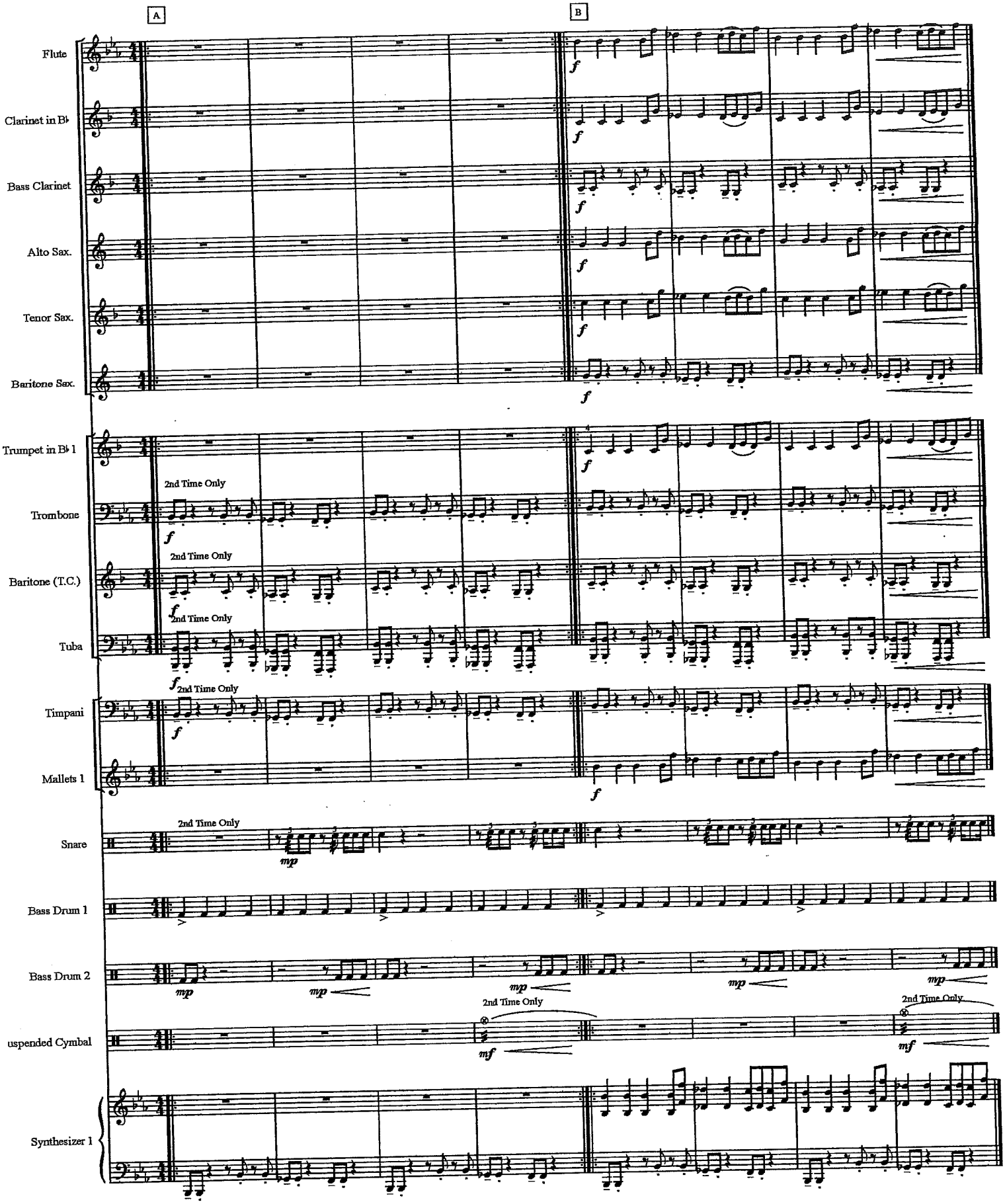
©

A Message To You Rudy



MOVE THE JOY

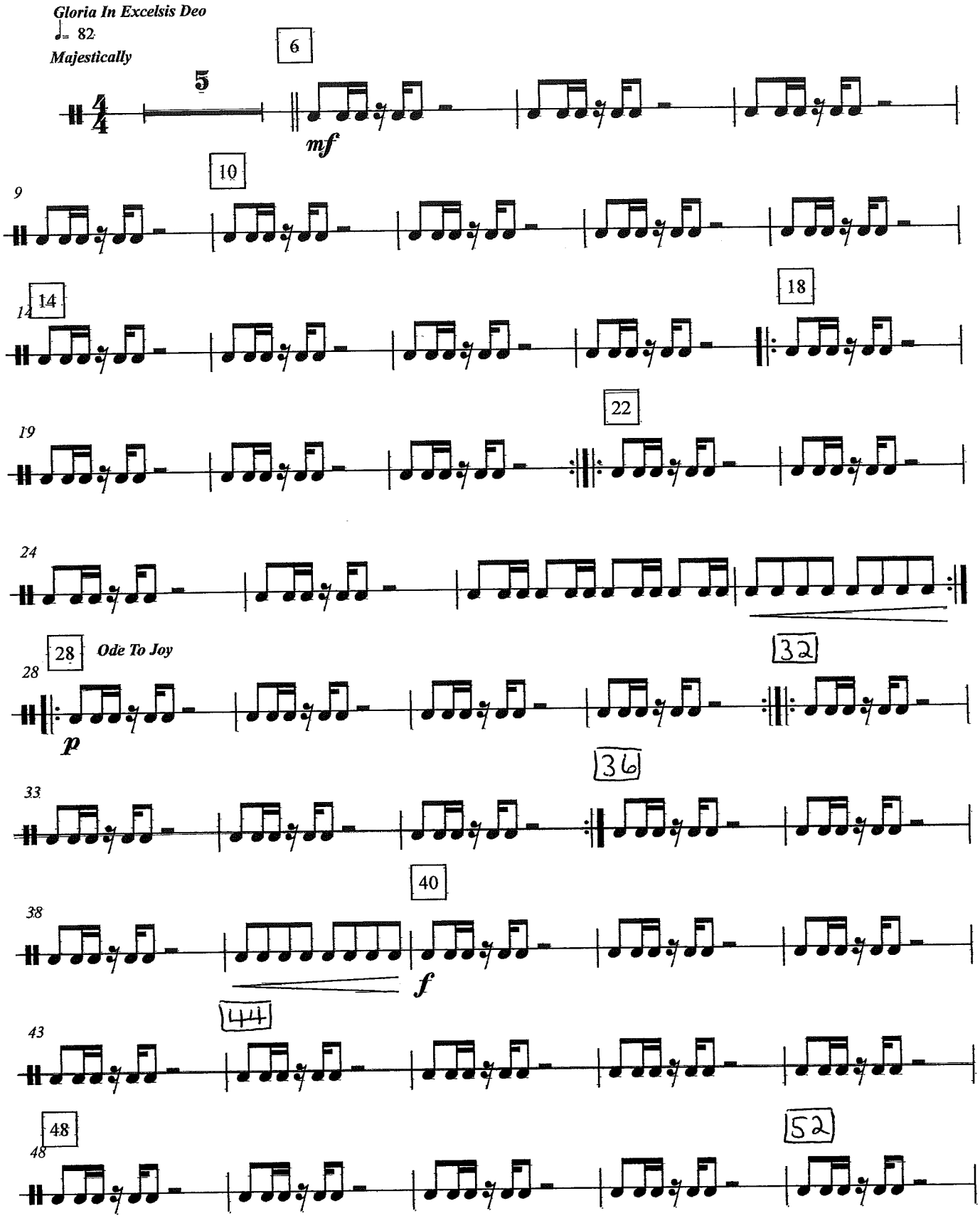
arr. Bernice



Conga Drums

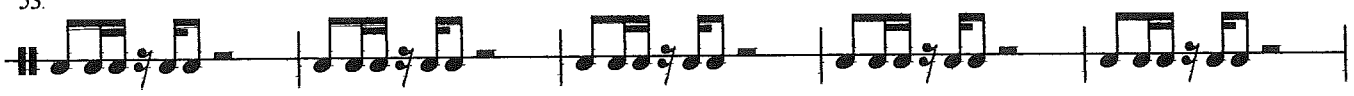
WinterFest

Traditional / Arr. Bernice



Conga Drum

53.



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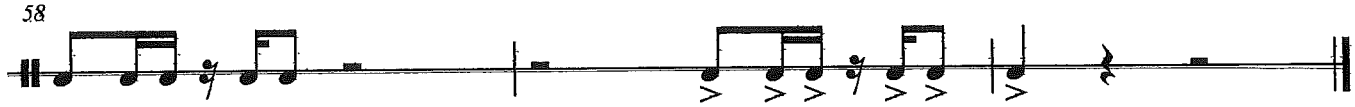
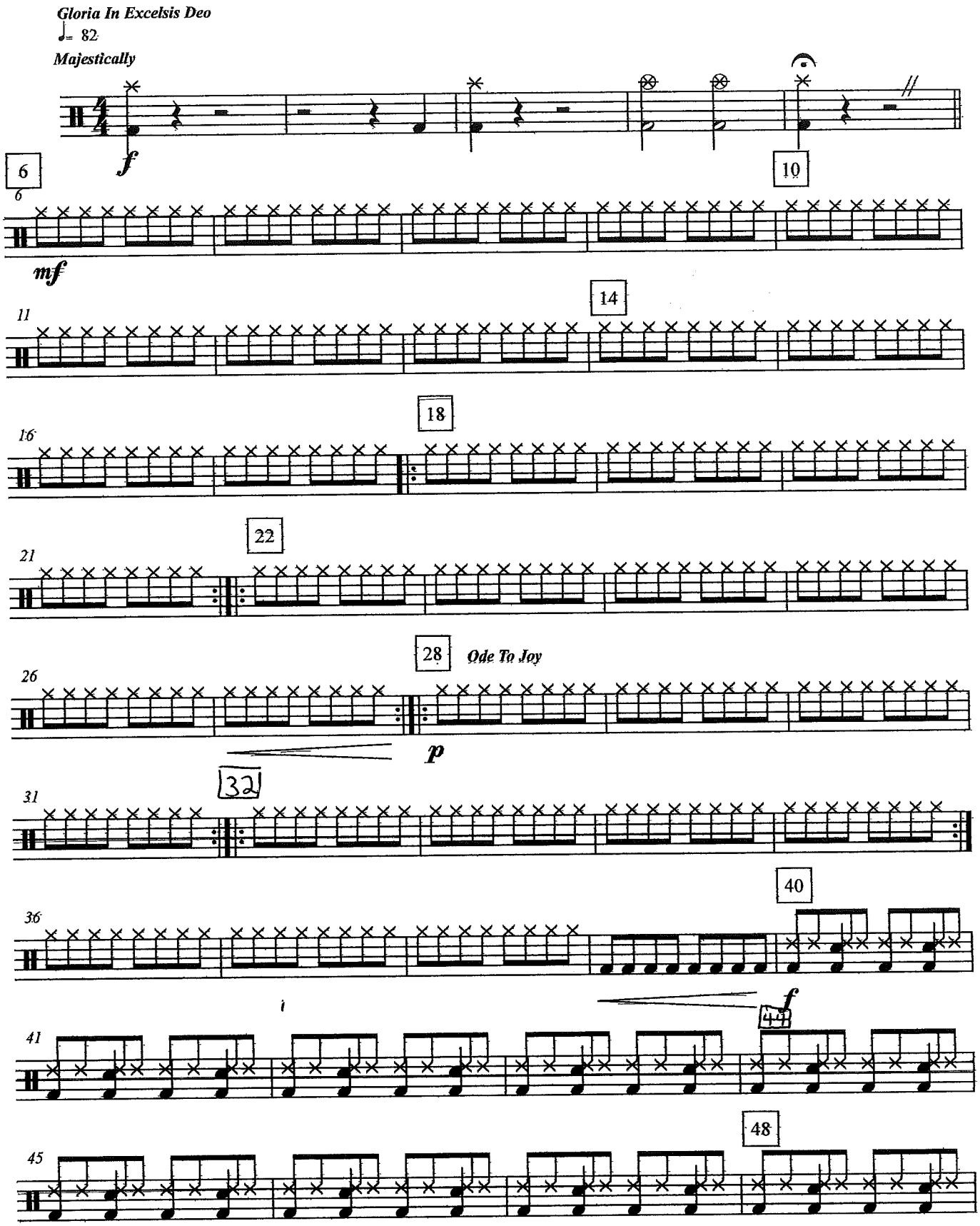


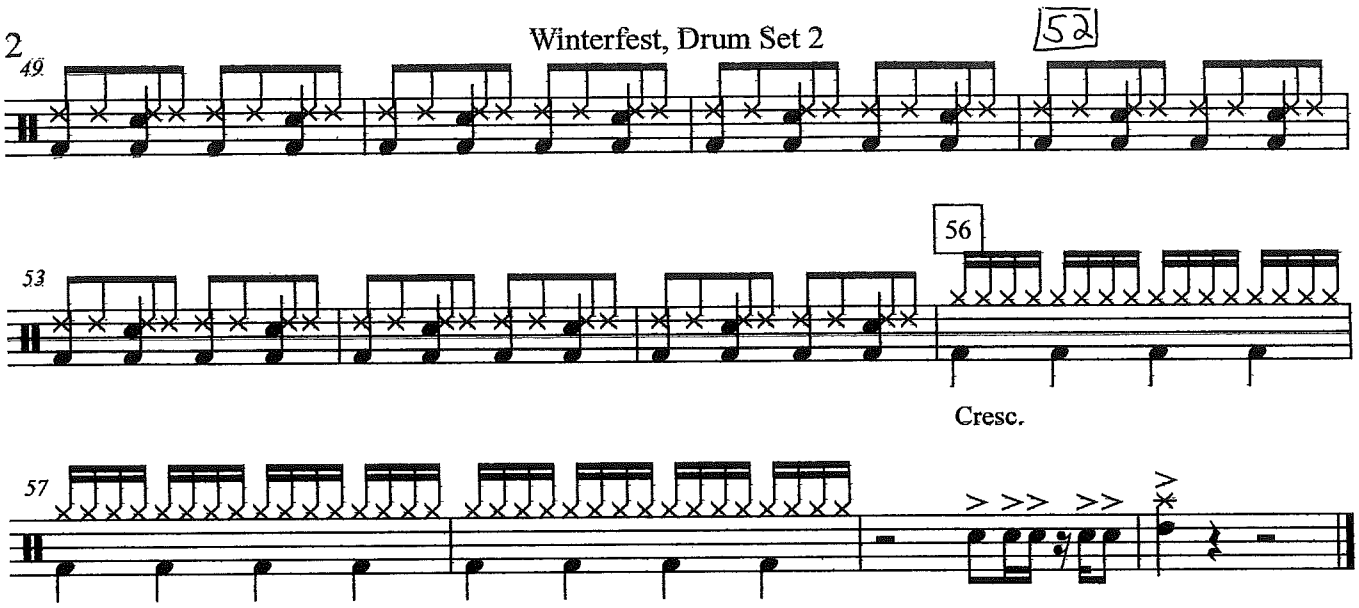
Drum Set

WinterFest

Traditional / Arr. Bernice



Winterfest, Drum Set 2



Snare Drum

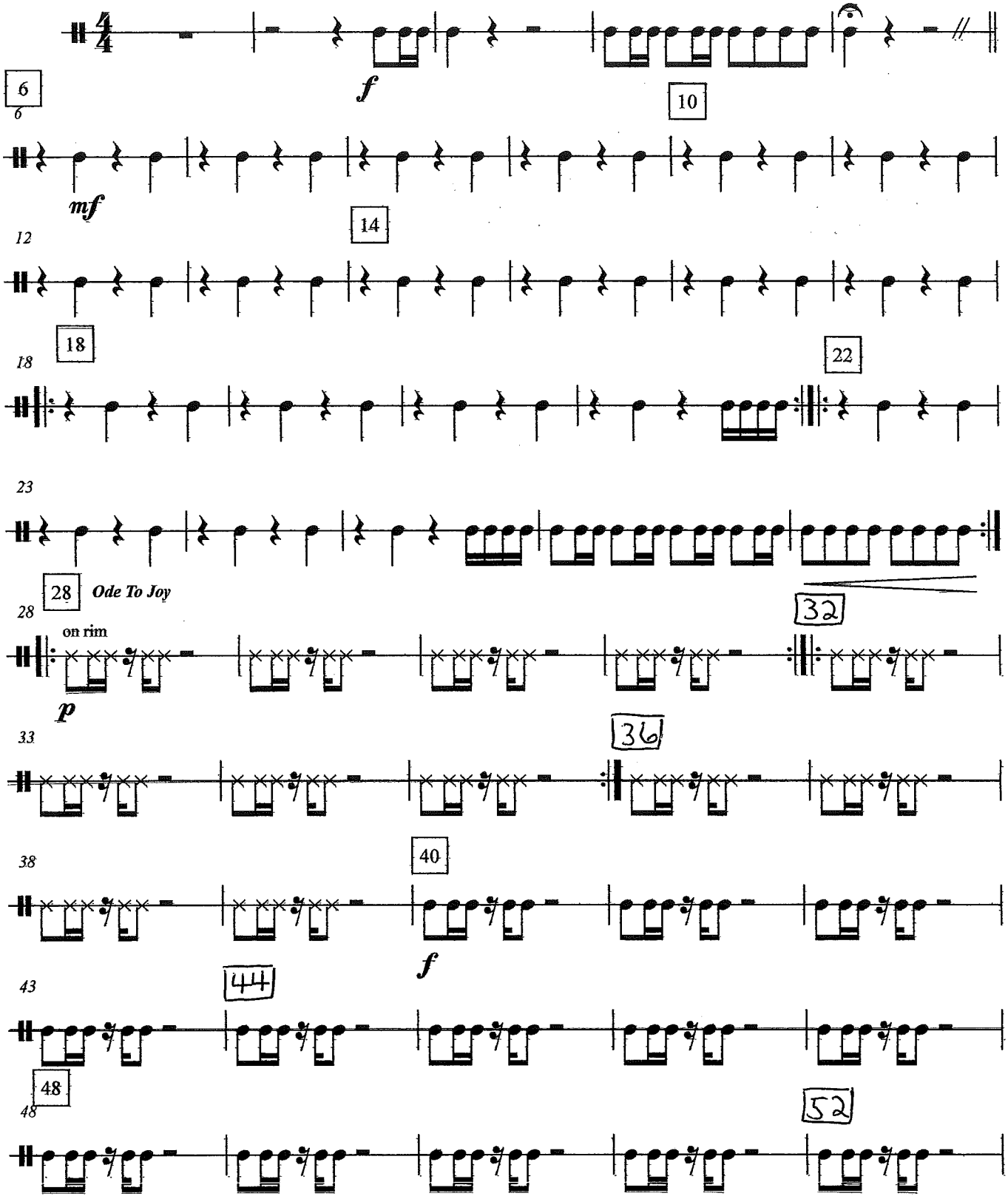
WinterFest

Traditional / Arr. Bernice

Gloria In Excelsis Deo

♩= 82

Majestically



53.

Snare Drum

56

57

Bass Drum

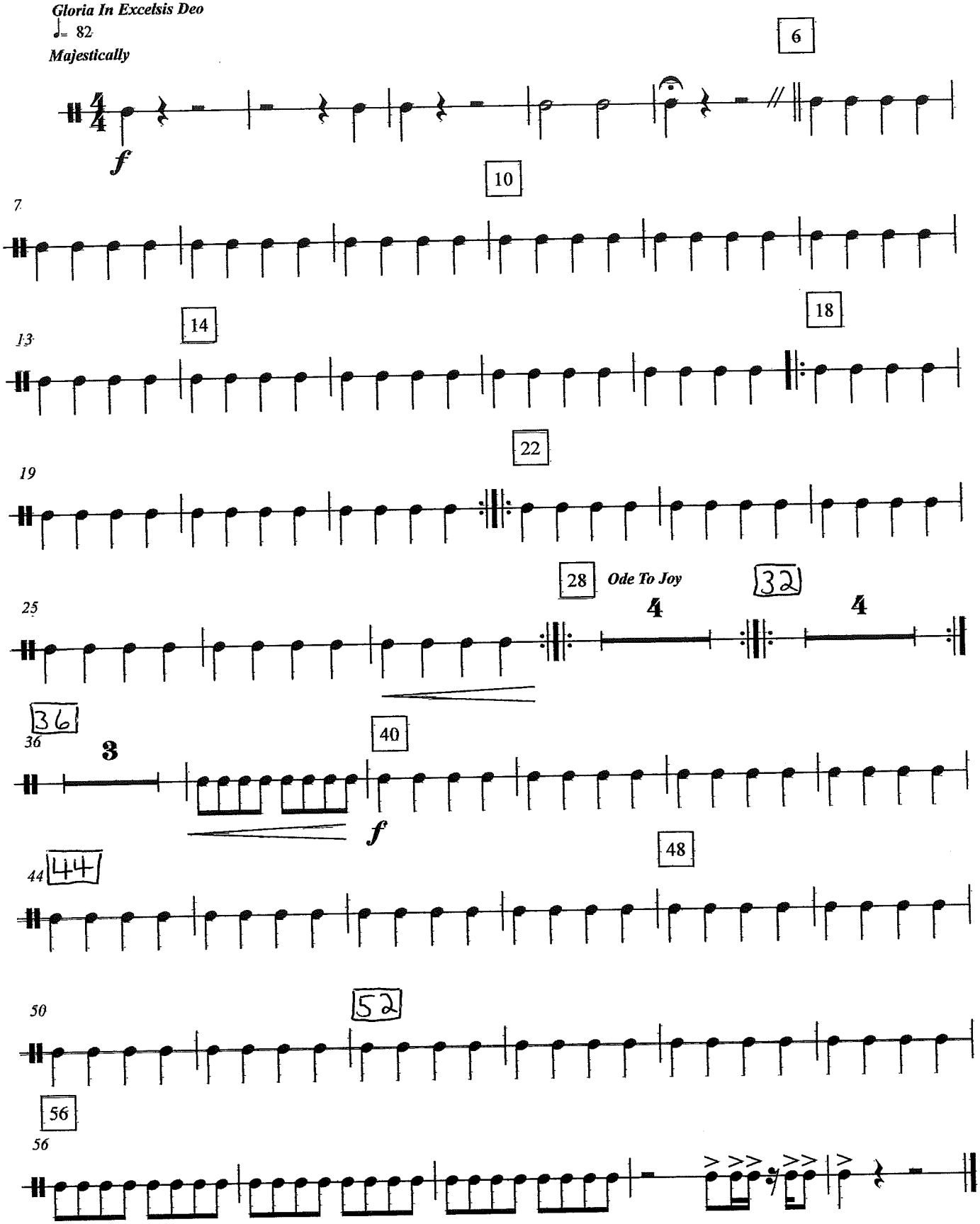
WinterFest

Traditional / Arr. Bernice

Gloria In Excelsis Deo

♩= 82

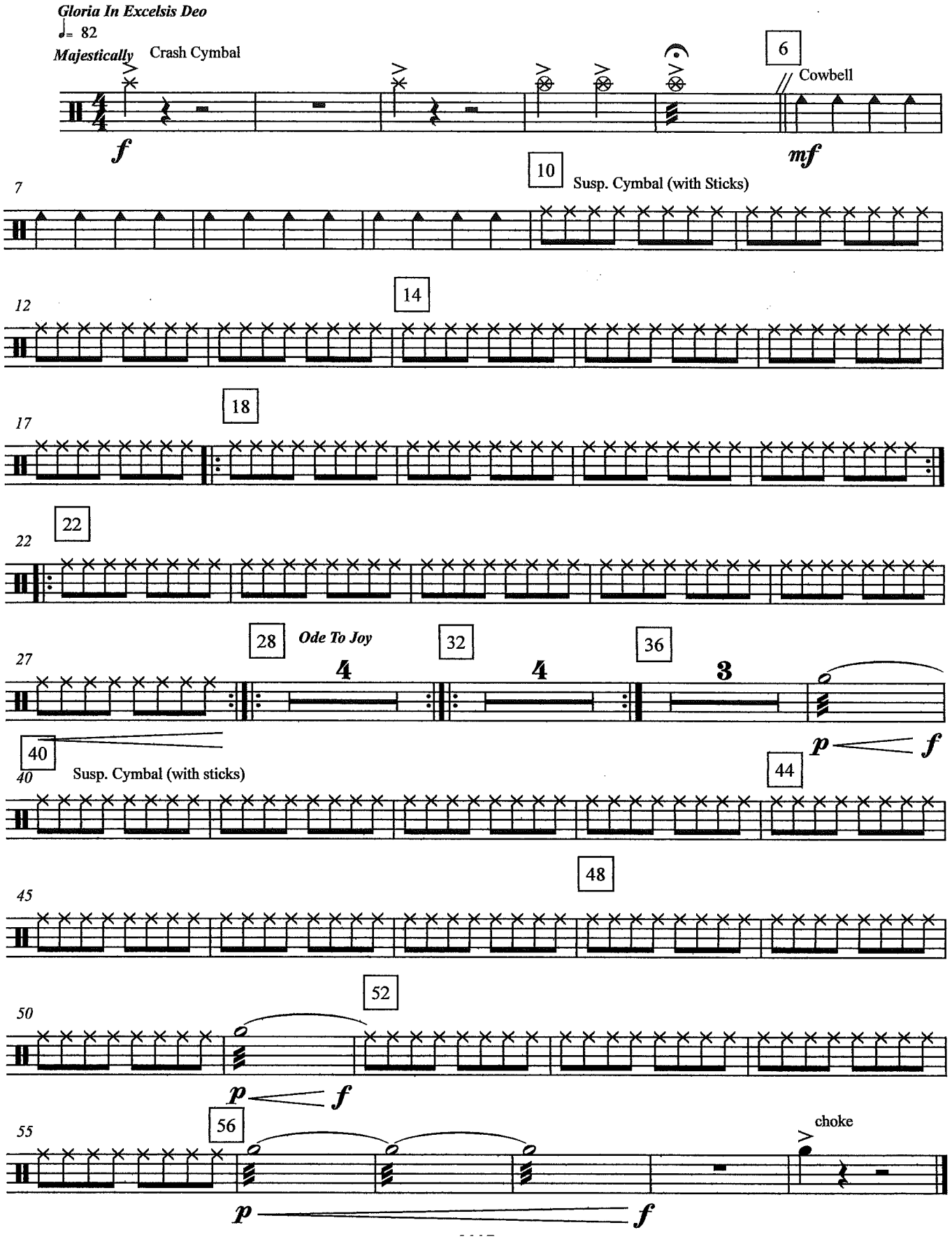
Majestically



Cymbals

WinterFest

Traditional / Arr. Bernice



Timpani

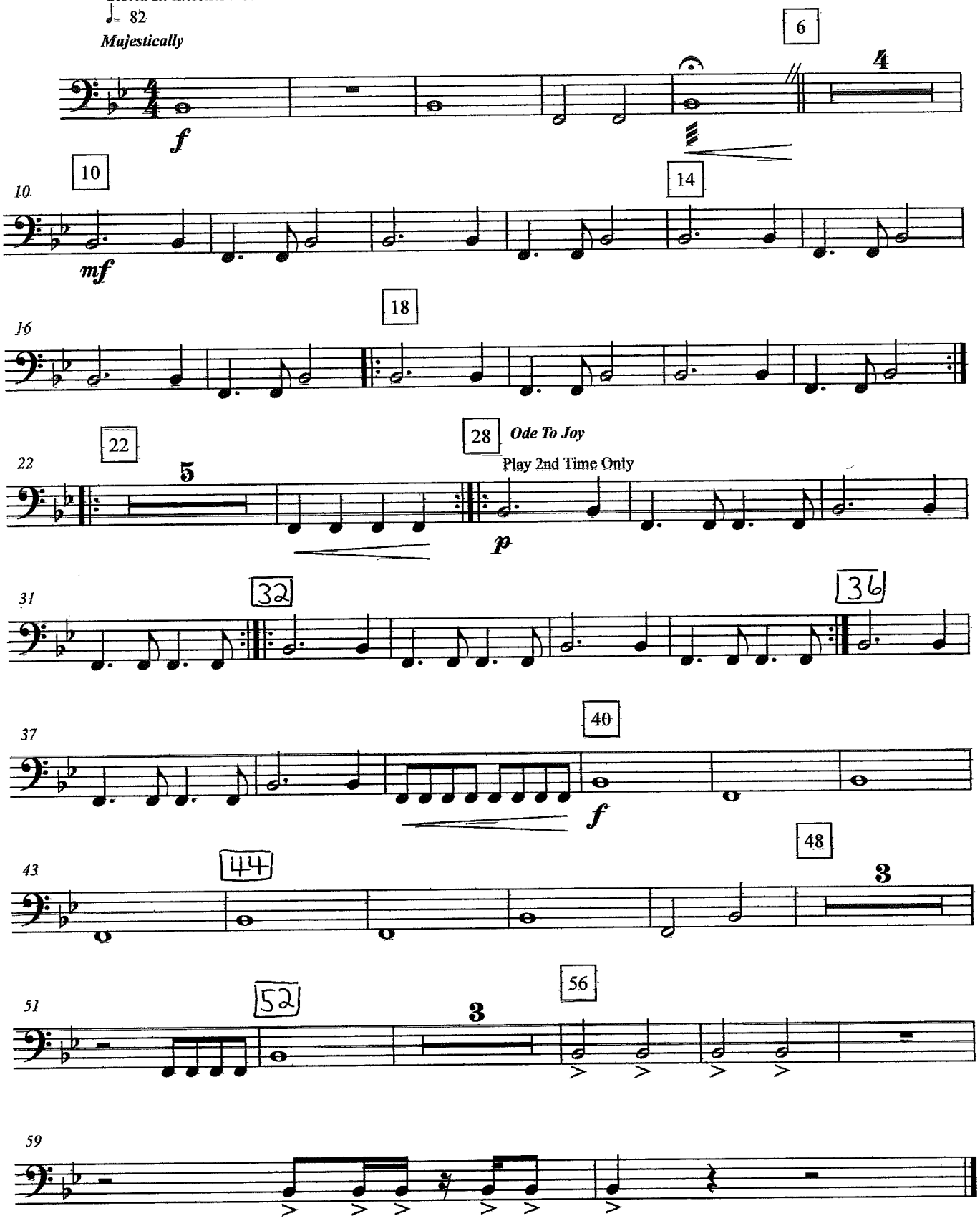
WinterFest

Traditional / Arr. Bernice

Gloria In Excelsis Deo

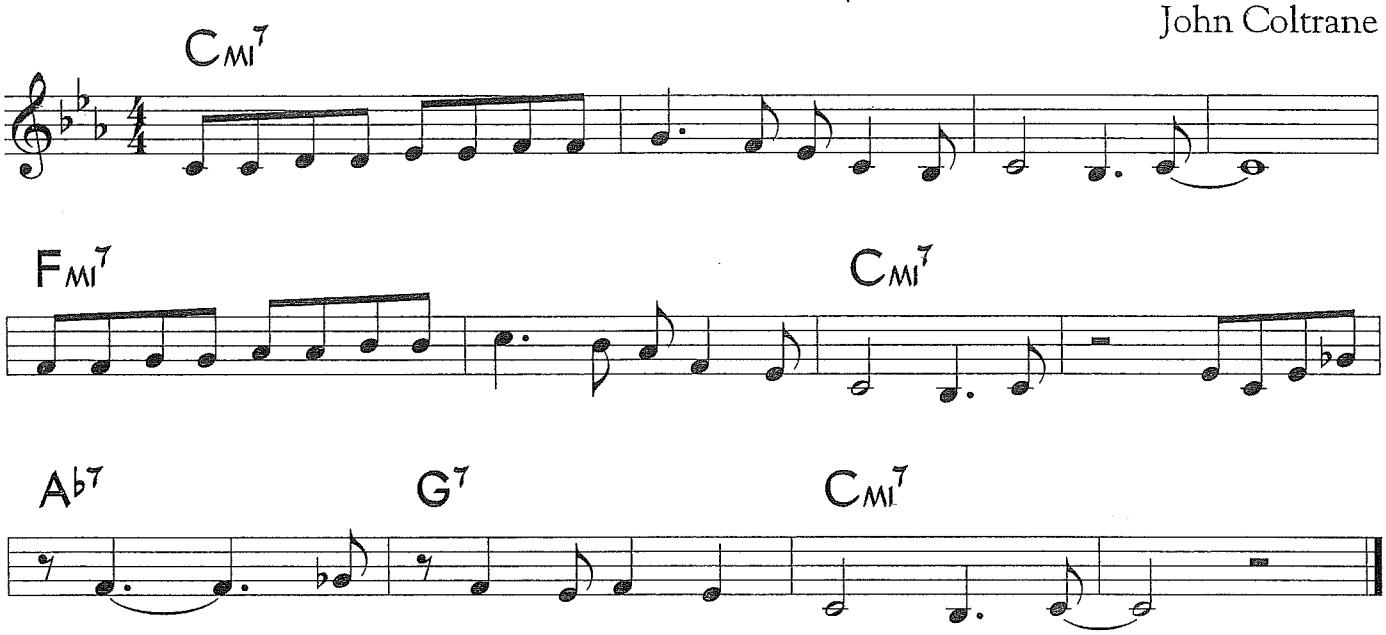
♩= 82

Majestically



Mr. P.C.

John Coltrane



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

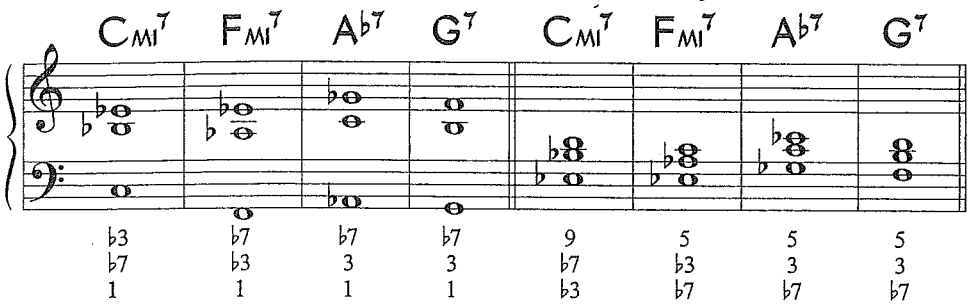
For your use

Supplemental Material - Mr. P.C.

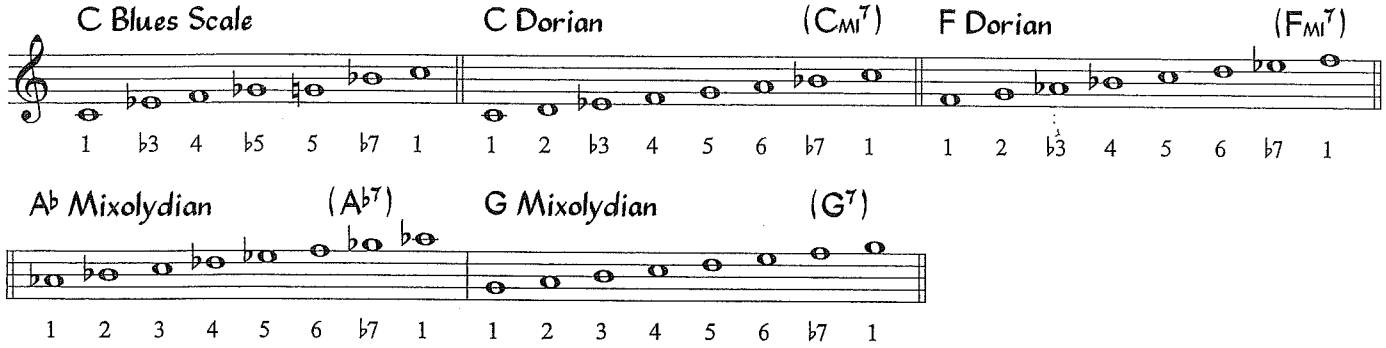
Sample Piano Voicings

Basic 3-note voicings

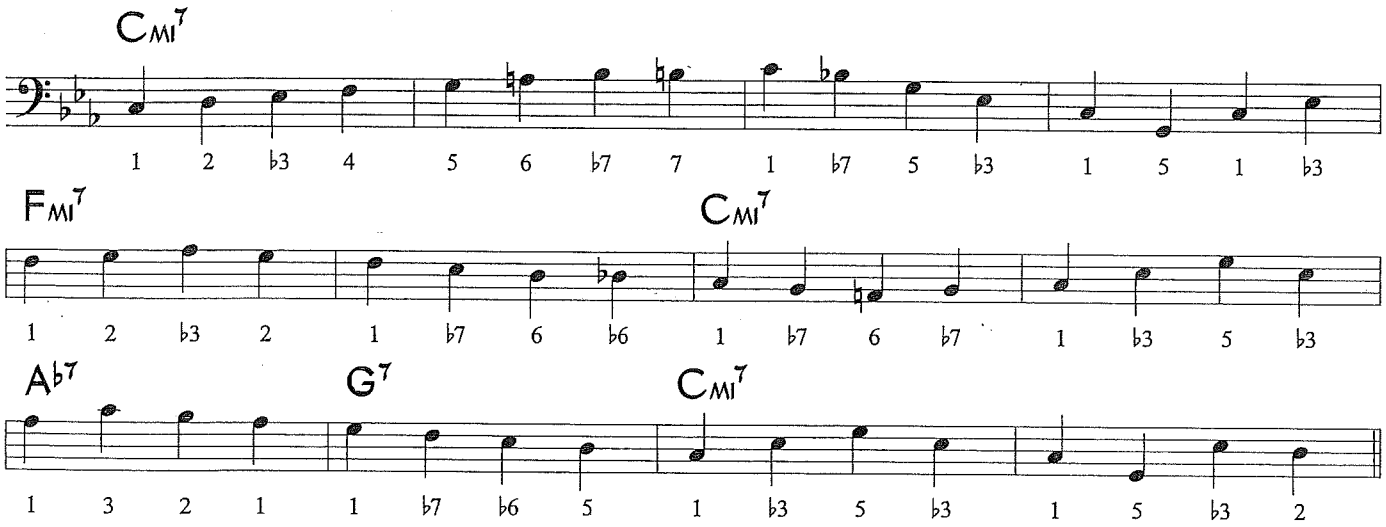
Rootless voicings



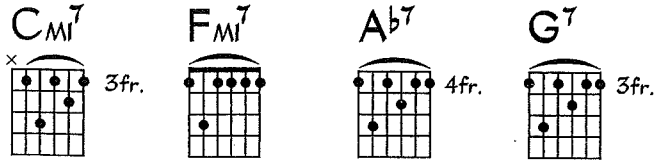
Useful scales



Sample Bass Line



Guitar Voicings



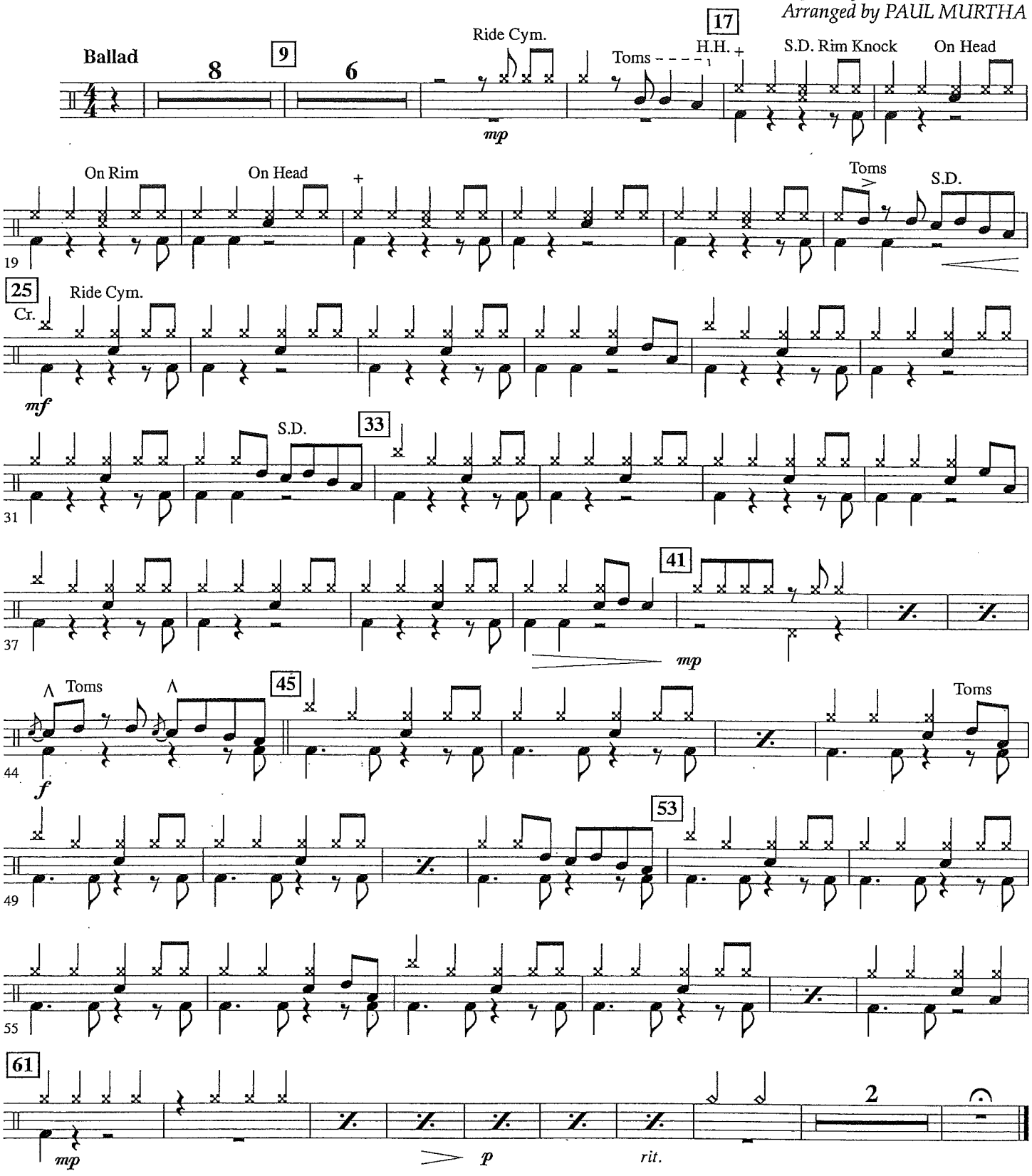
From the Paramount and Twentieth Century Fox Motion Picture TITANIC

MY HEART WILL GO ON

(Love Theme from "Titanic")

PERCUSSION 1
Drum Set

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



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From the Paramount and Twentieth Century Fox Motion Picture TITANIC

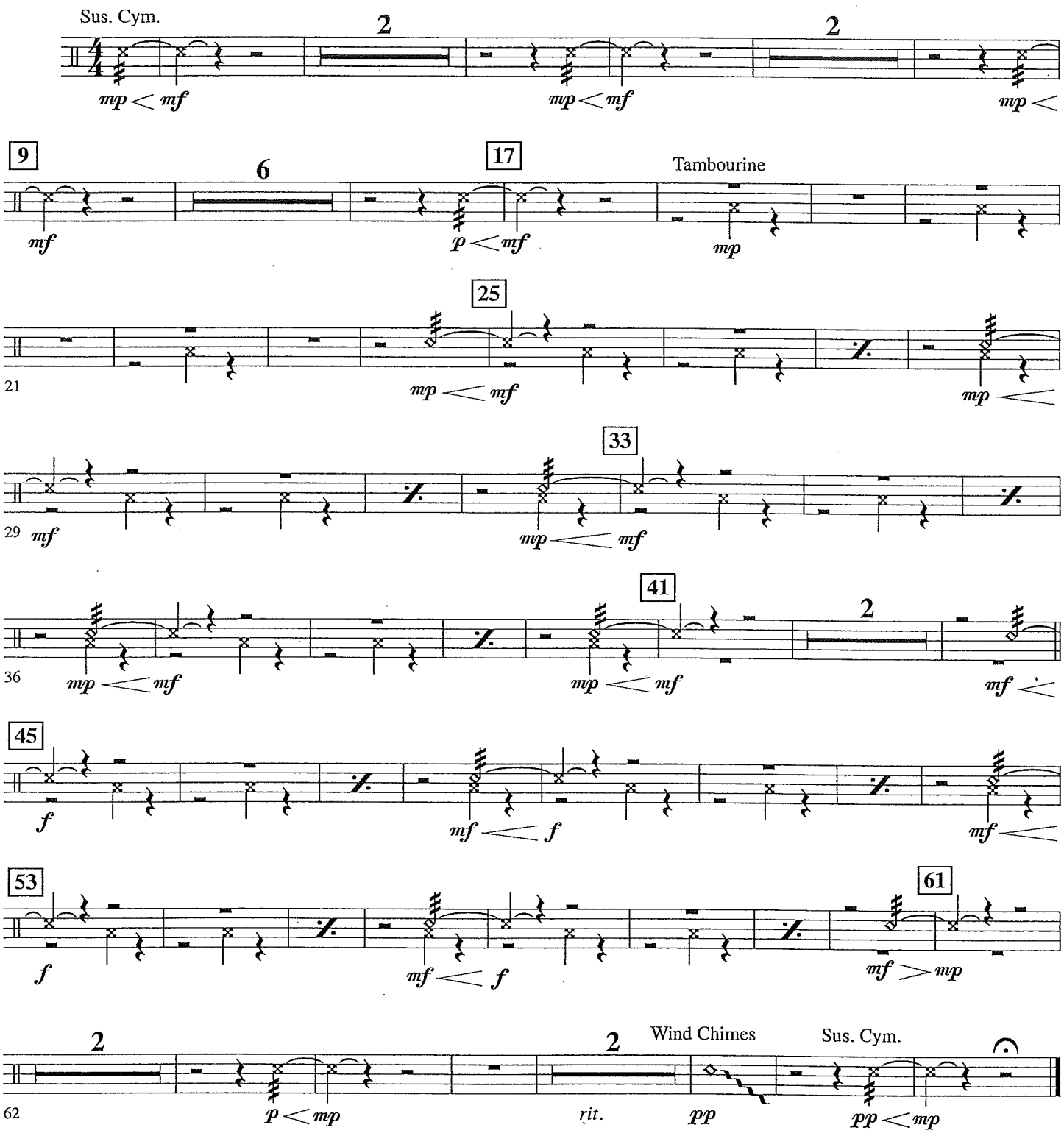
MY HEART WILL GO ON

(Love Theme from "Titanic")

PERCUSSION 2
Sus. Cym., Tambourine, Wind Chimes

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

Ballad



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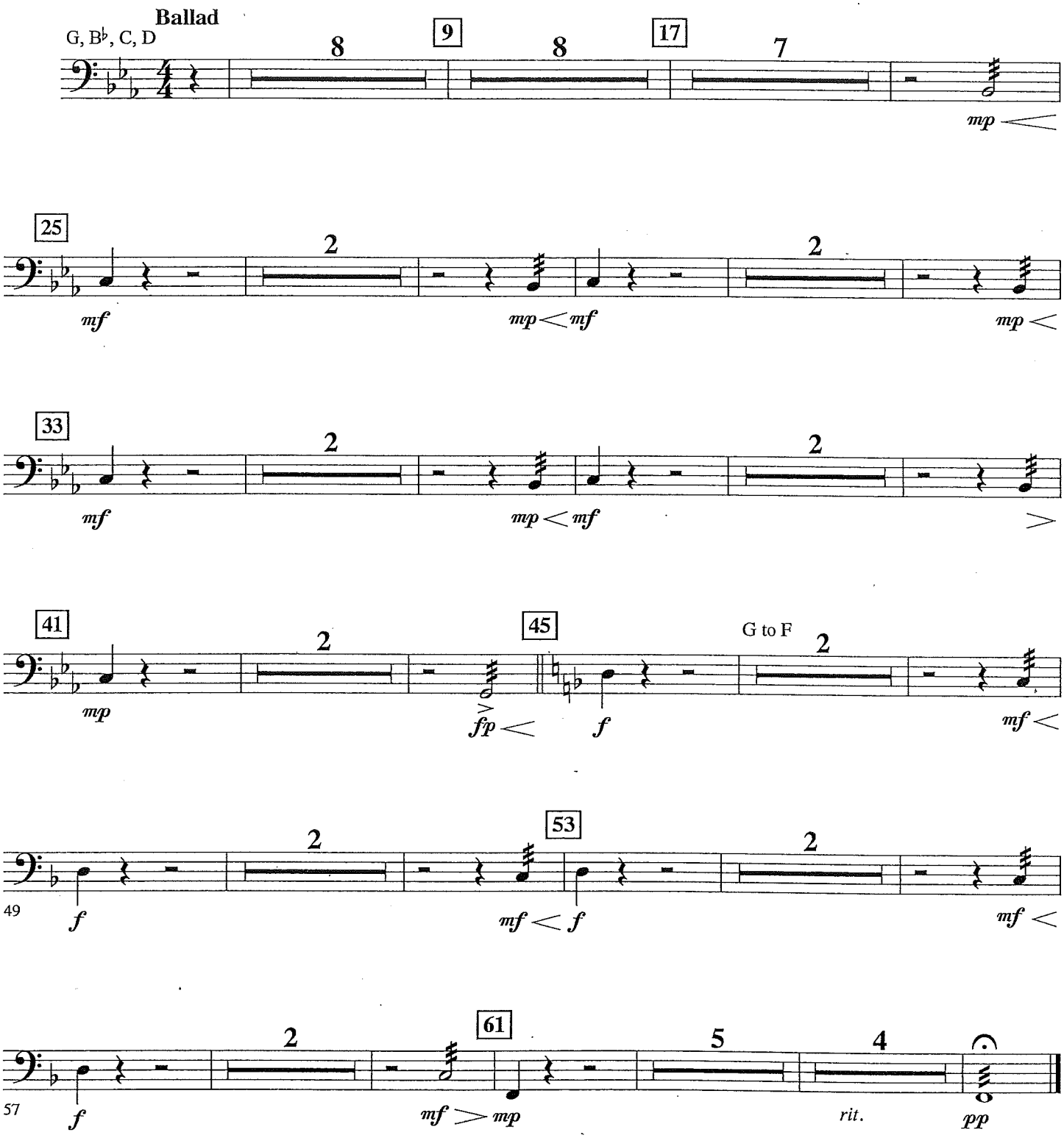
From the Paramount and Twentieth Century Fox Motion Picture TITANIC

MY HEART WILL GO ON

(Love Theme from "Titanic")

TIMPANI

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



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My Way

And now the end is near,

And so I face the final curtain,

My friends I'll say it clear,

I'll state my case of which I'm certain,

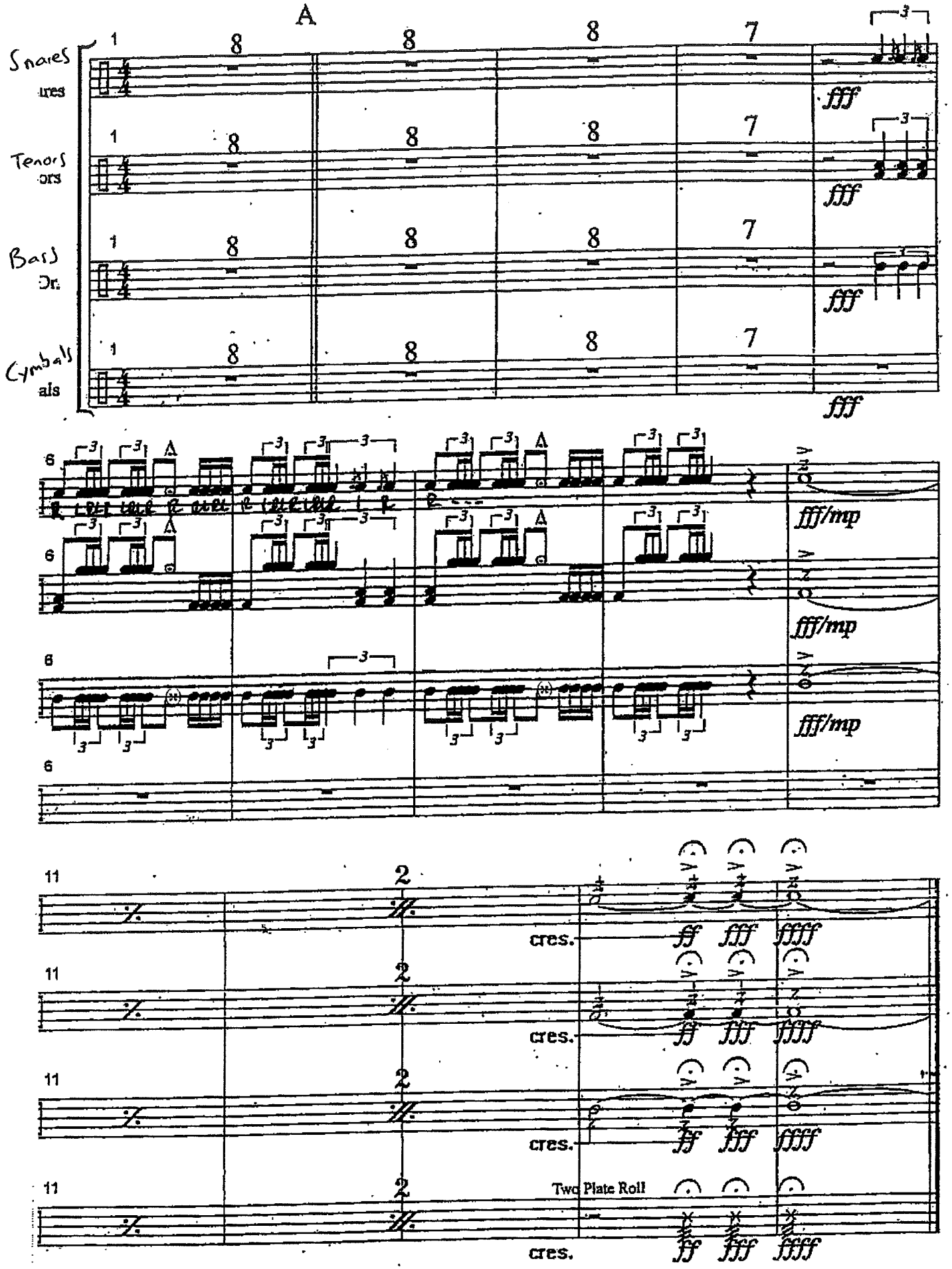
I've lived a life that's full,

I traveled each and every highway,

And more much more than this,

I did it my way...

My Way


A
Snares
Tenors
Bass Dr.
Cymbals
fff
fff/mp
cres.
Two Plate Roll

PEP BAND CHEERS

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

Imperial March Mi Mi Mi Do So Mi Do So Mi

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

Mari Bros Mi Mi Mi Do Mi So So

Malaguena Mi Mi Mi Mi Fa Fa Fa Fa So Fa (Repeat)
Harmony Ti Ti Ti Ti Do Do Do Do Re Do (Repeat)

Get Ready For This So So So Do Do Re Re
So So So Te Te Do Do
So So So Do Do Re Re
So So So Te Te Do Re

Eye of The Tiger So So Fa So So Fa So So Fa Me (Repeat)
Harmony Te Te La Te Te La Te Te La So (Repeat)

More...
Suavemente: Groove (Cm – G – G – Cm)
C Minor Groove: (C Minor)
Antonio Groove: Do Te Le So (Bb Blues)
Harmony: So Fa Me Re
12 Bar Groove: (Bb Blues)

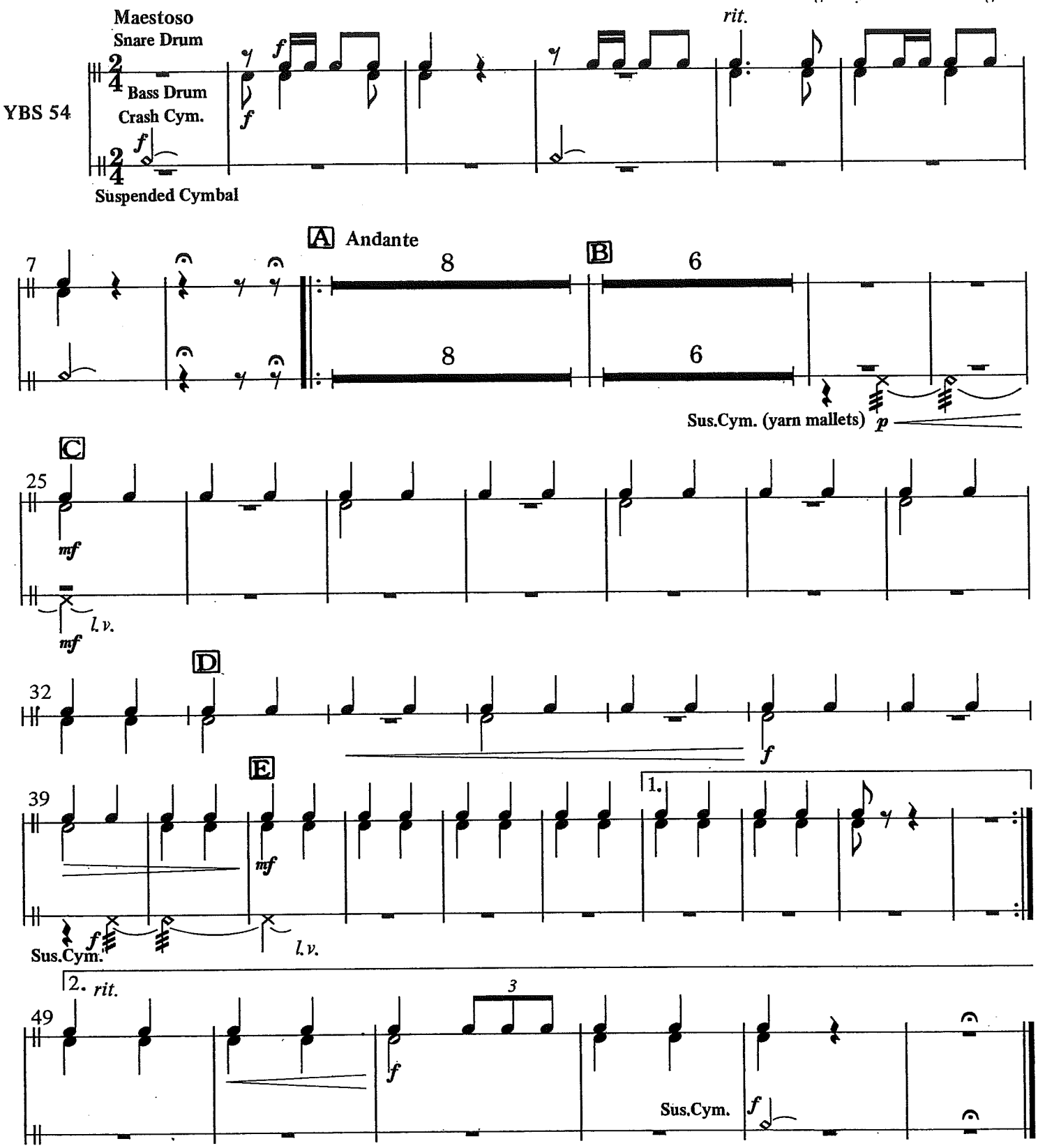
Two Ceremonial Marches

1. Processional

Pomp and Circumstance March No. 3

Percussion 1
Snare Drum, Bass Drum,
Crash Cymbal, Suspended Cymbal

EDWARD ELGAR, Op. 39
Arranged by James Swearingen



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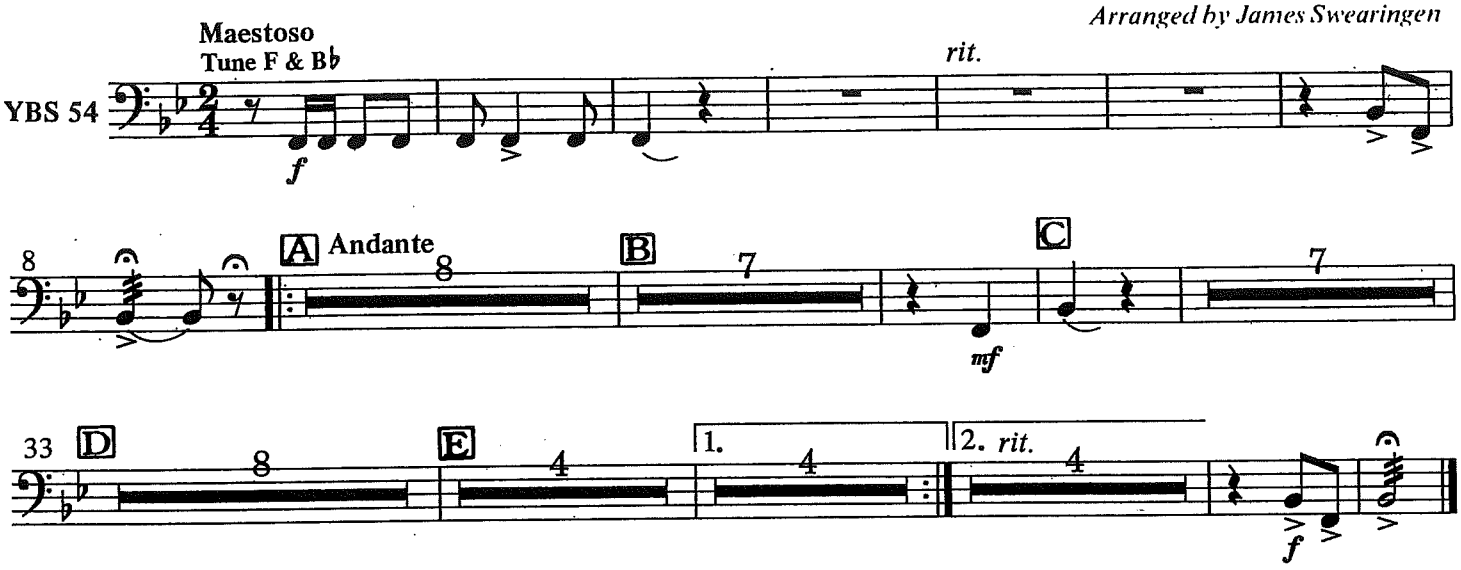
Two Ceremonial Marches

Percussion 2
Timpani

1. Processional

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39
Arranged by James Swearingen

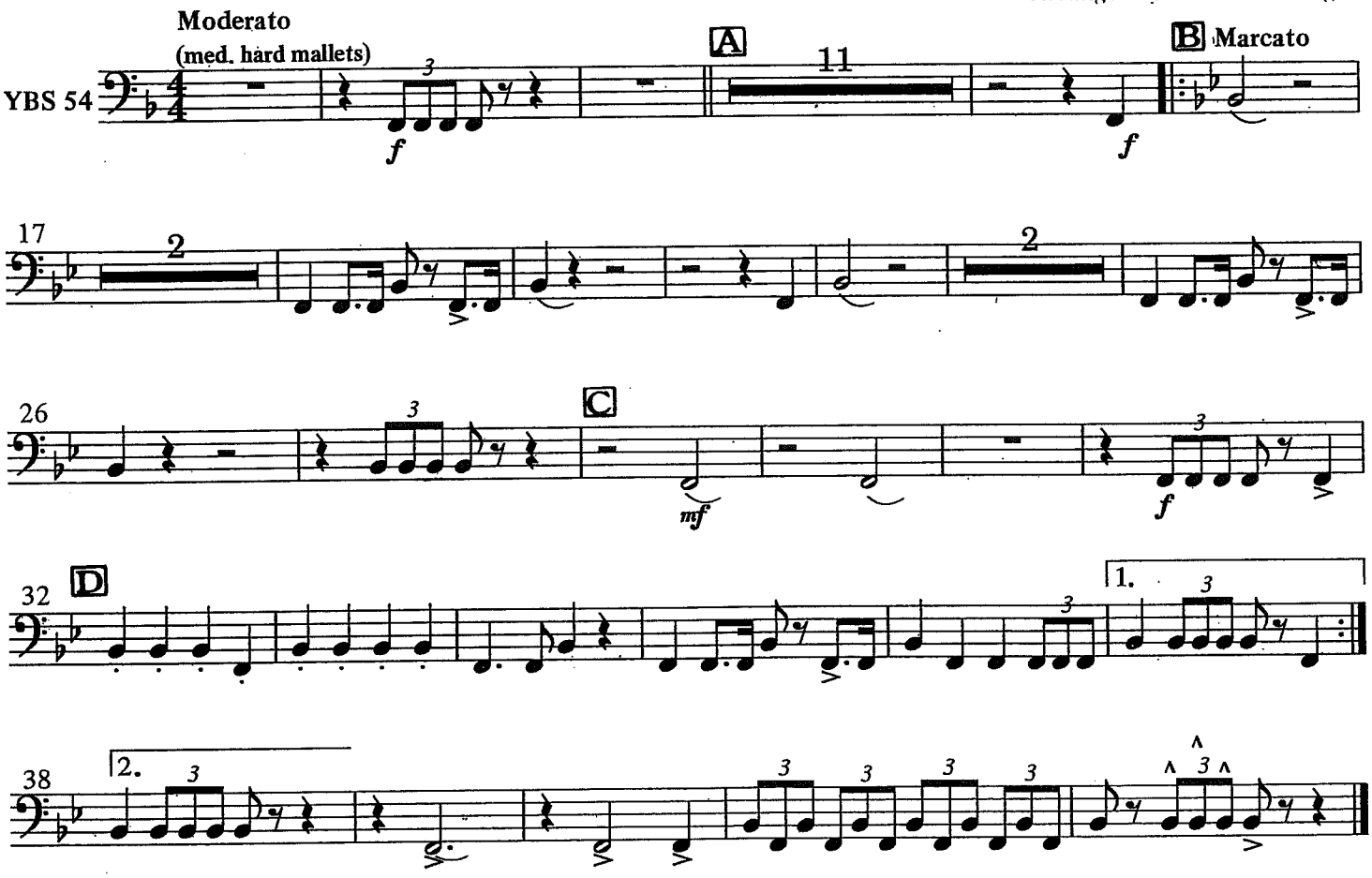


2. Recessional

Triumphal March from "Aida"

$4.00

GIUSEPPE VERDI
Arranged by James Swearingen



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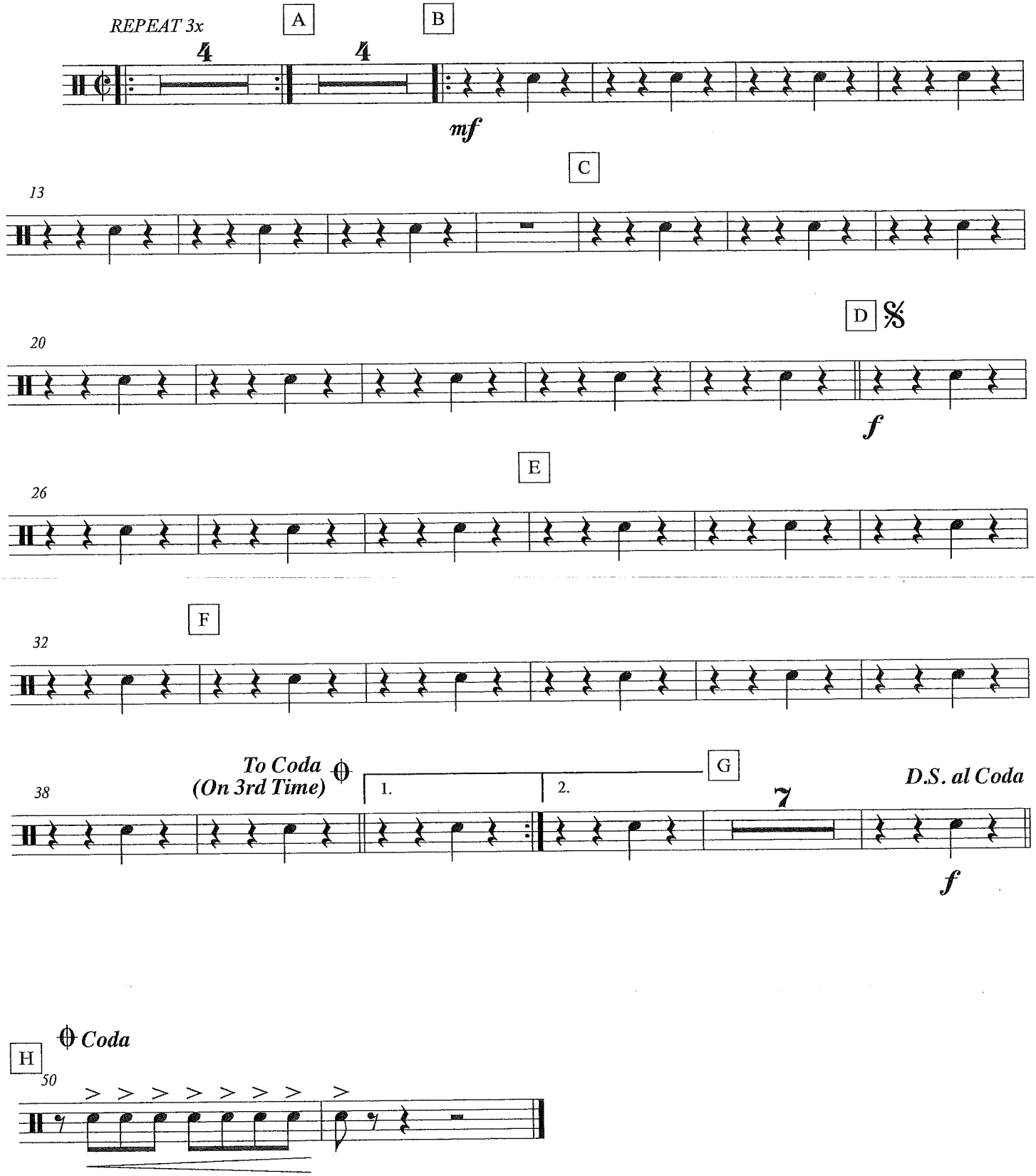
Snare Drum

Radioactive

As Recorded by Imagine Dragons

arr. Bernice

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



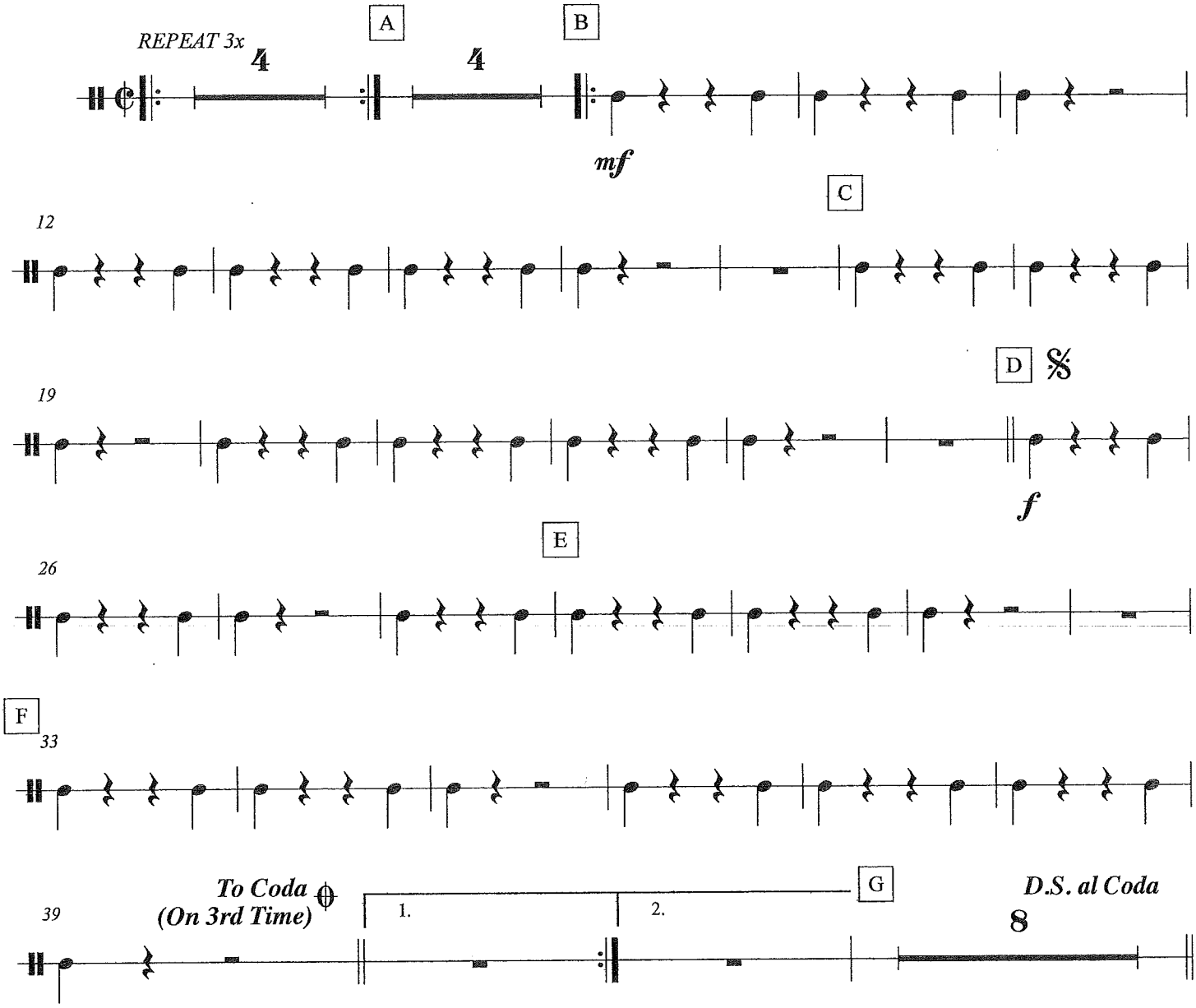
Bass Drum

Radioactive

As Recorded by Imagine Dragons

arr. Bernice

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



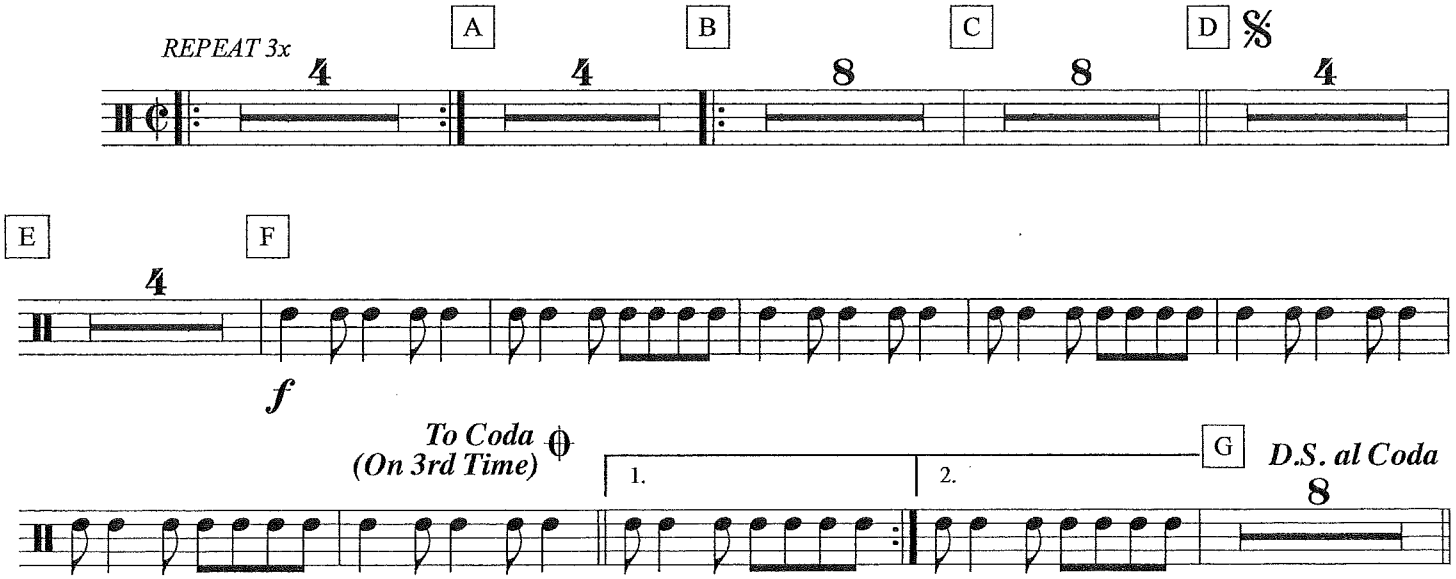
Floor Toms

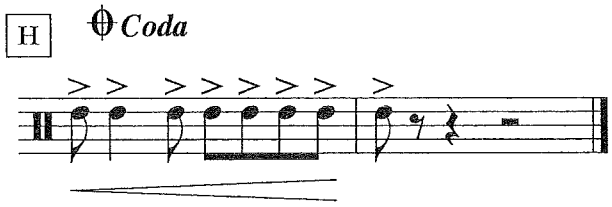
Radioactive

As Recorded by Imagine Dragons

arr. Bernice

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





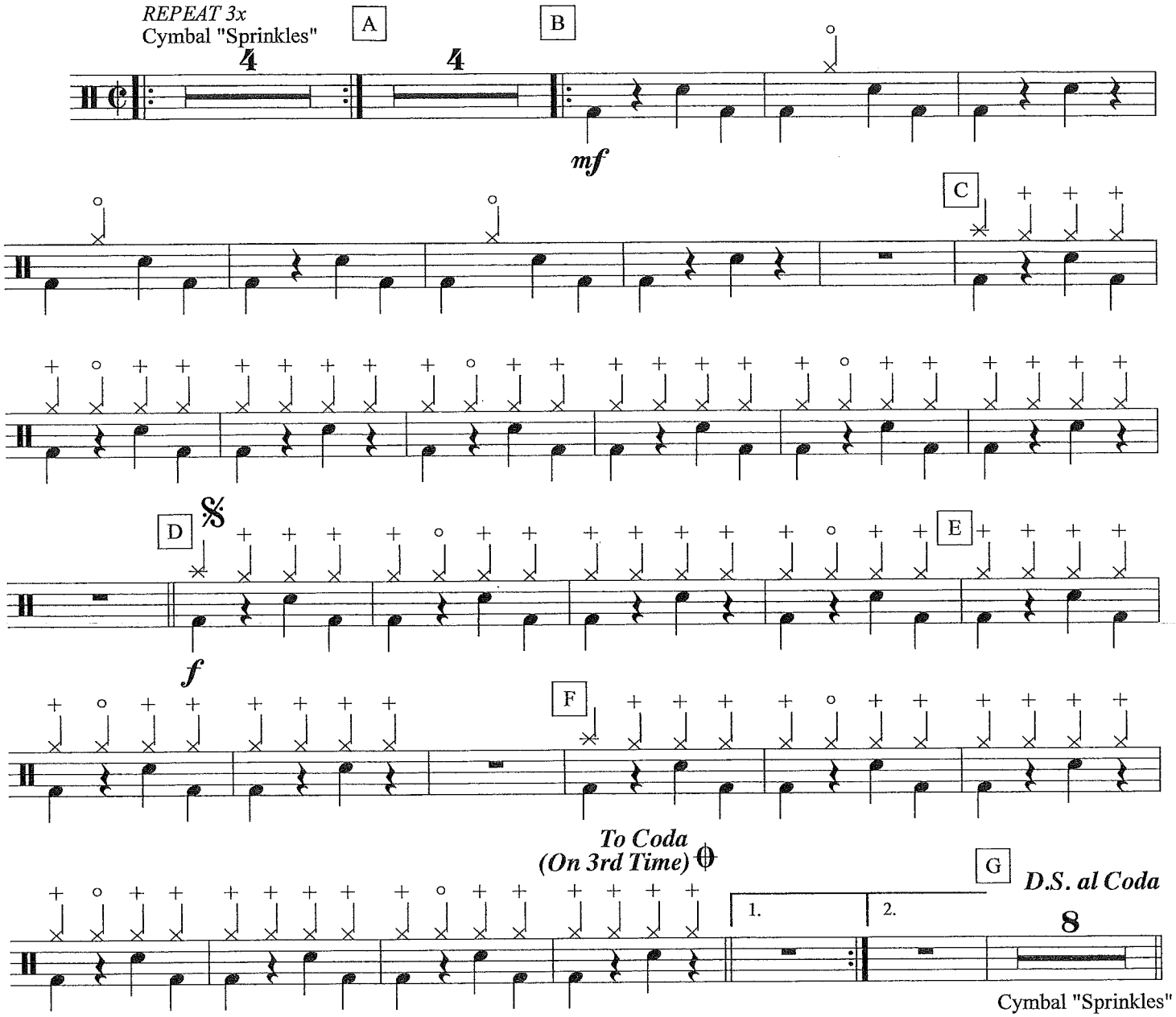
Drum Set
Shaker On Open High Hat

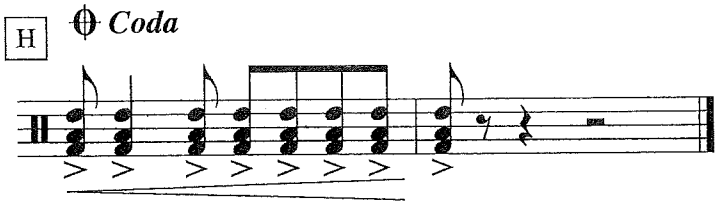
Radioactive

As Recorded by Imagine Dragons

arr. Bernice

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





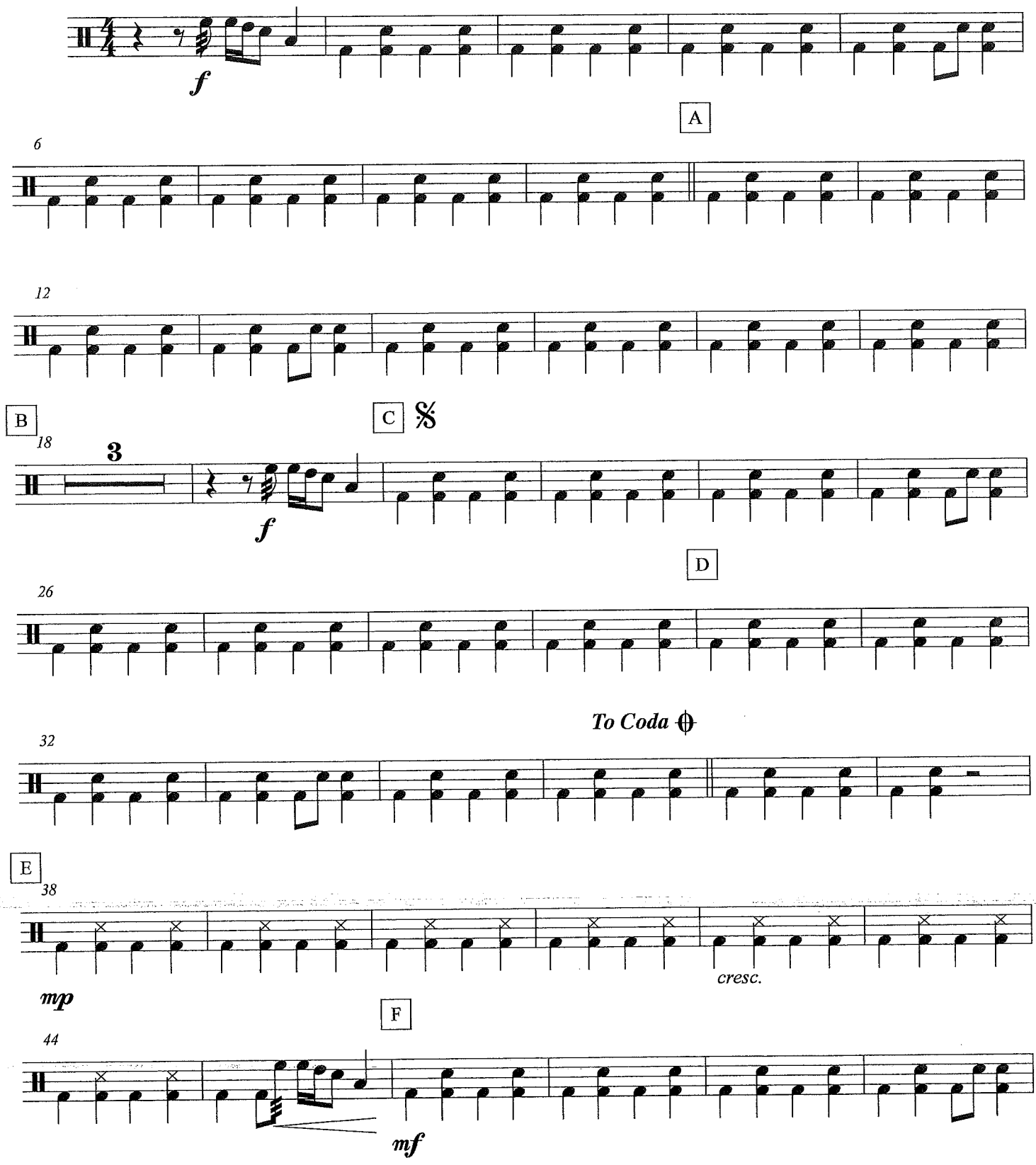
Snare Drum
Bass Drum

Safe & Sound

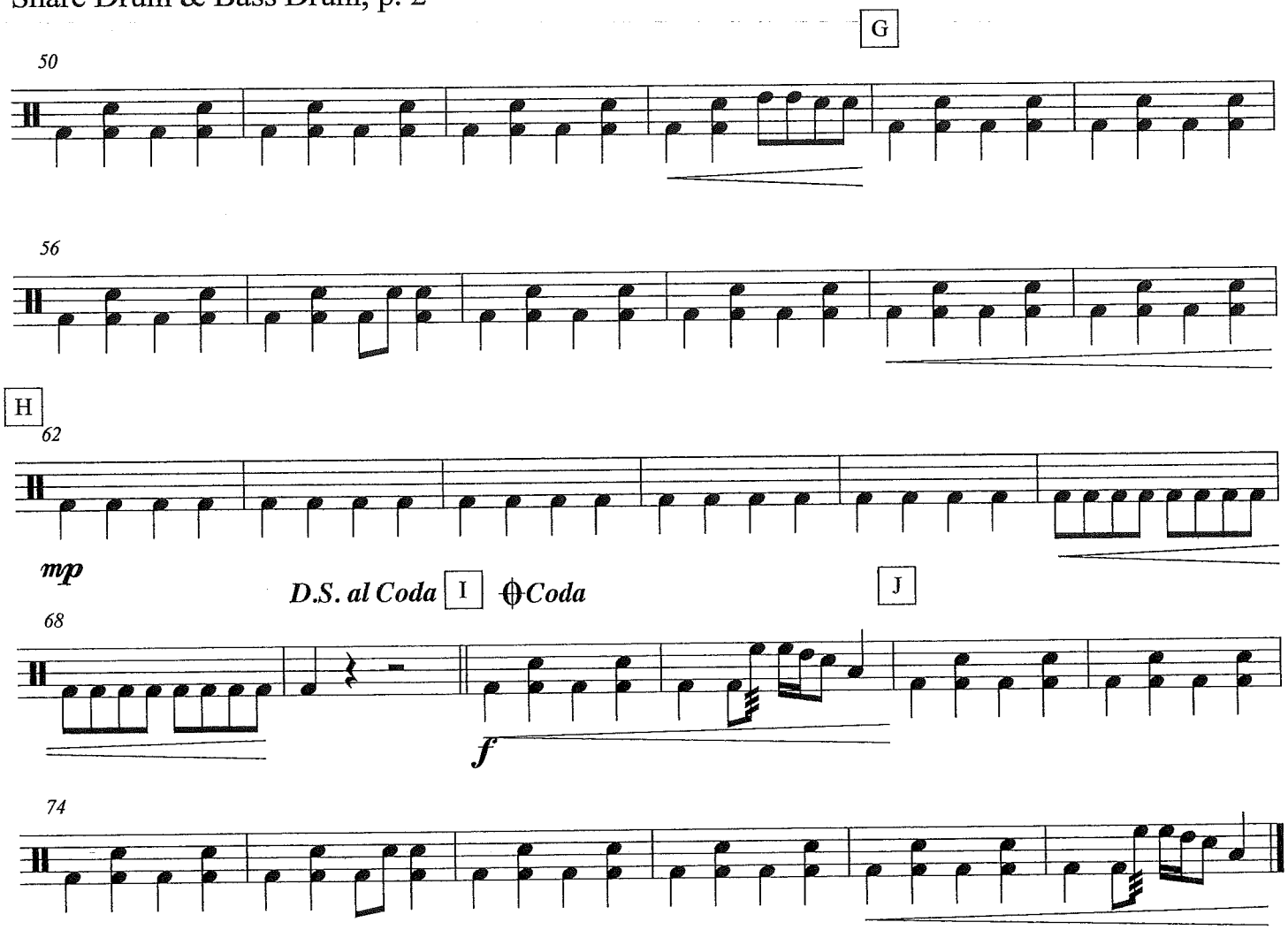
As Recorded by Capital Cities

arr. Bernice

Dance Groove ♩ = 118



Safe & Sound

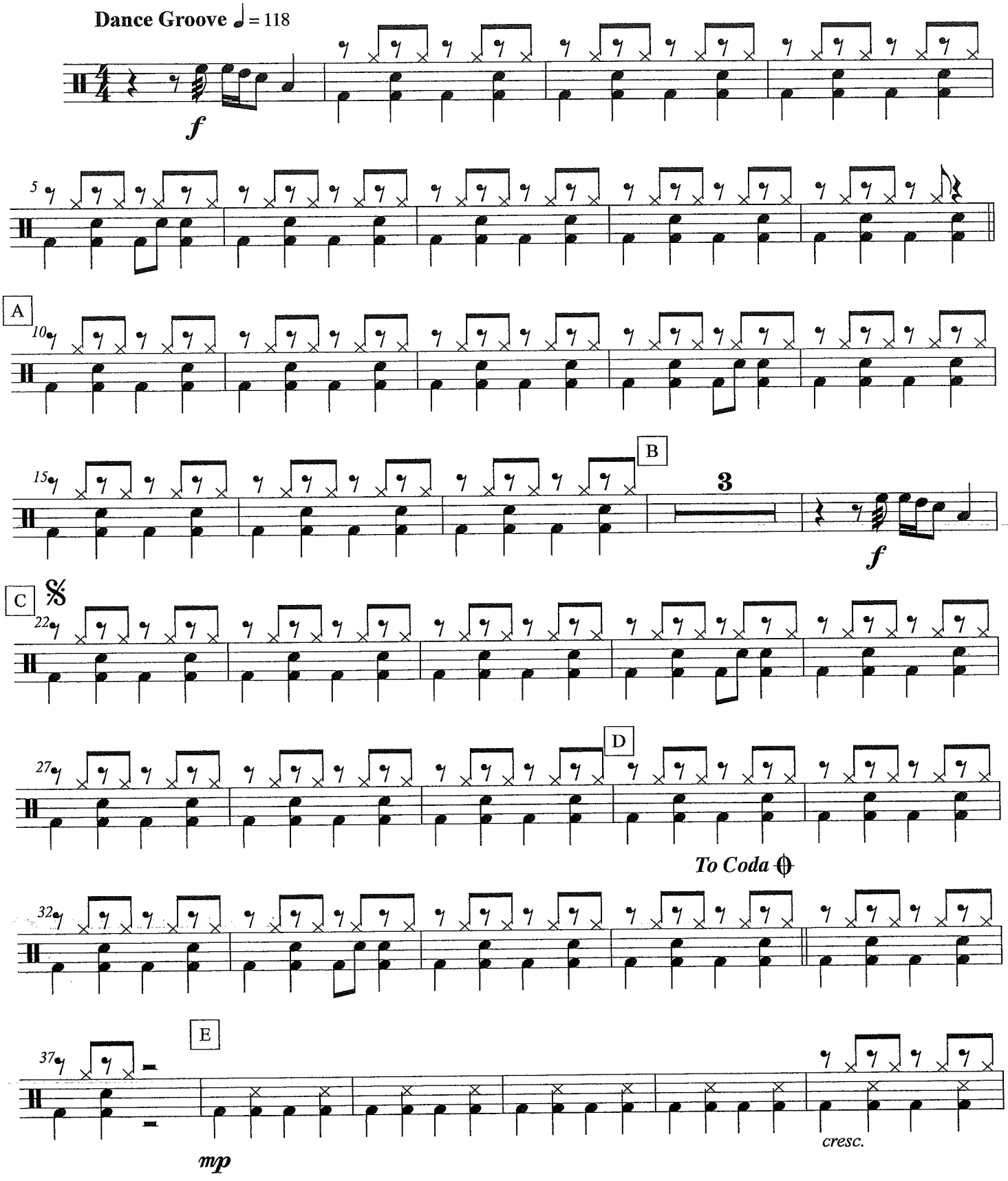


Drum Set

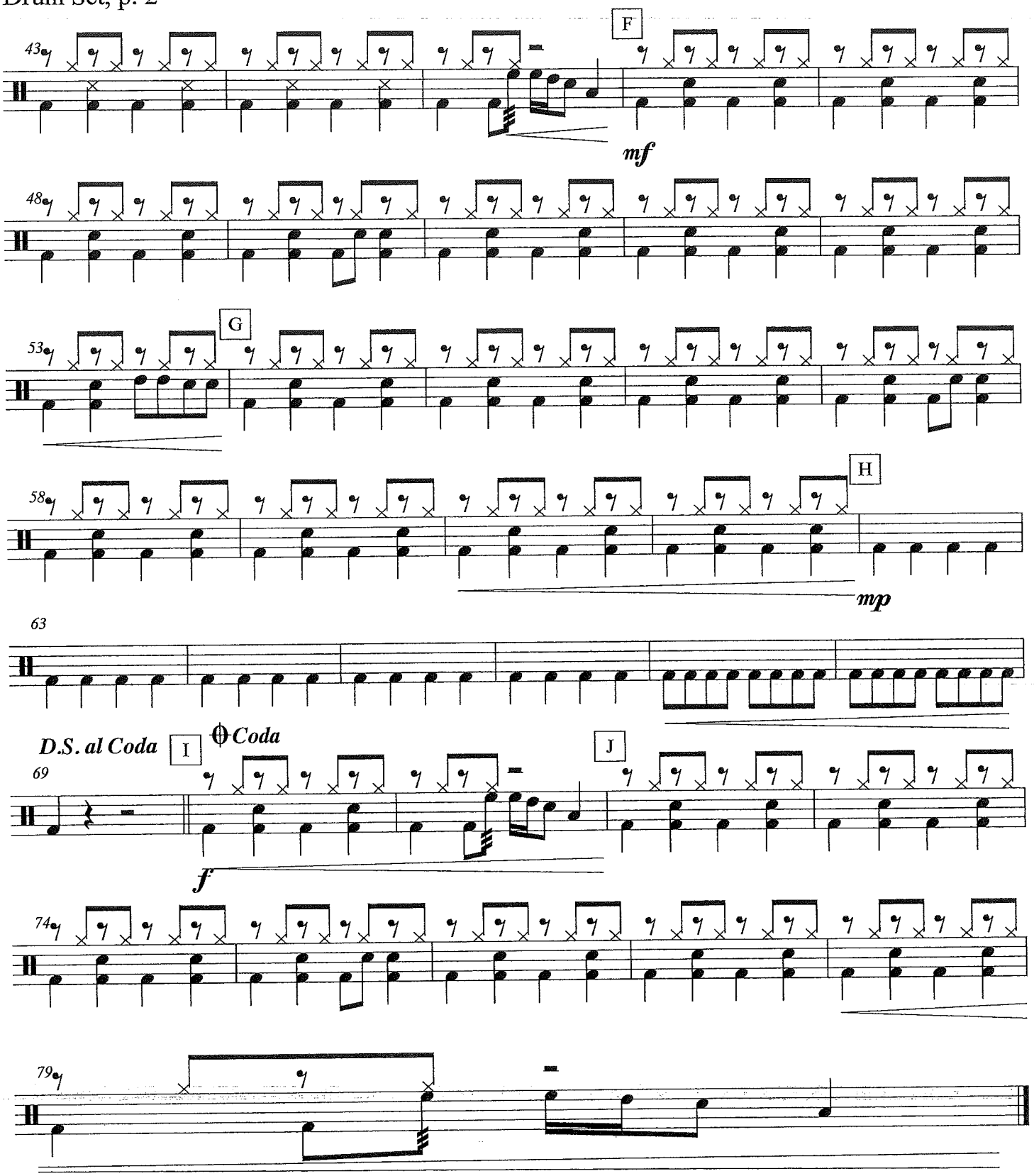
Safe & Sound

As Recorded by Capital Cities

arr. Bernice



Safe & Sound

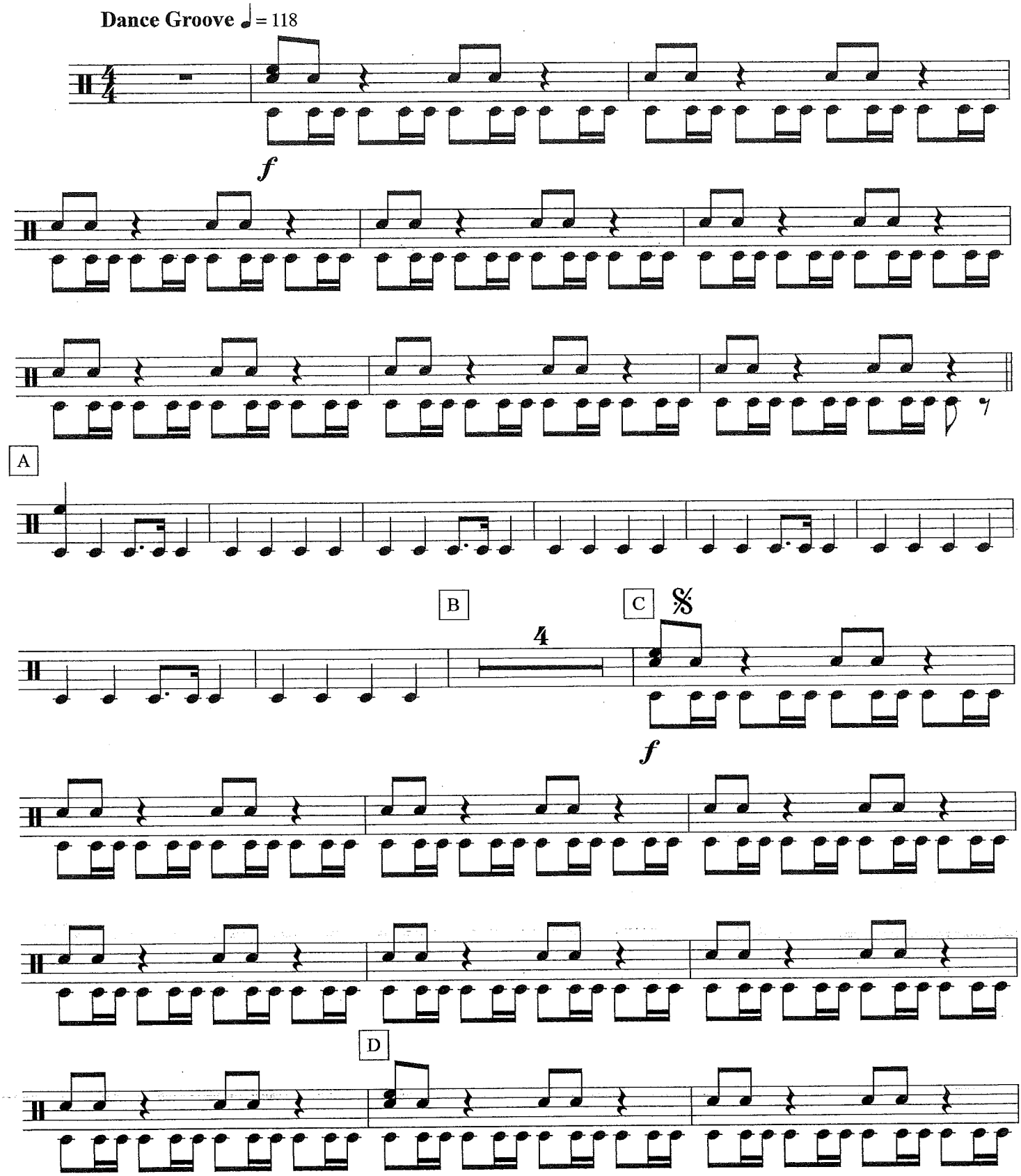


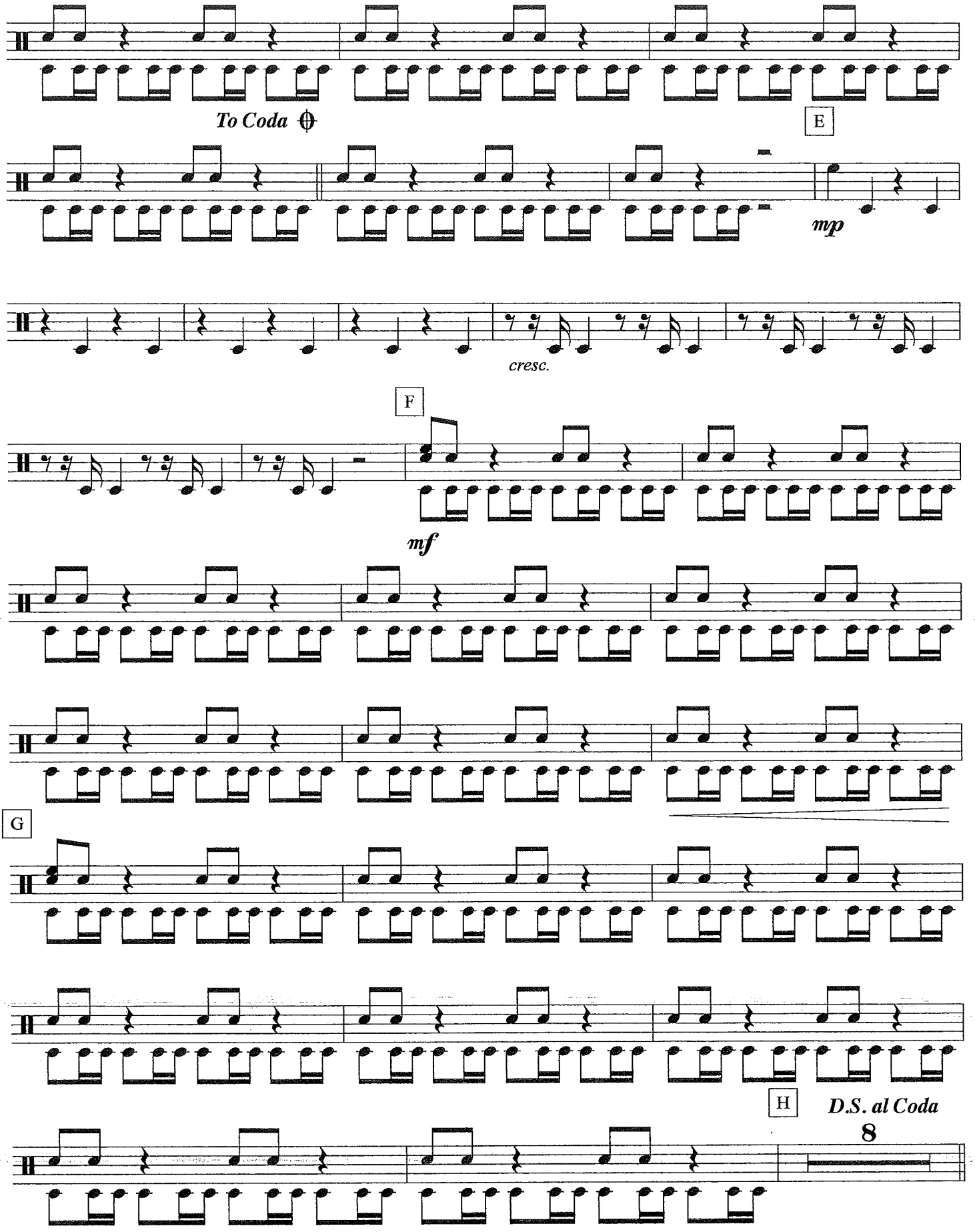
Crash Cymbal
Tambourine
Shaker

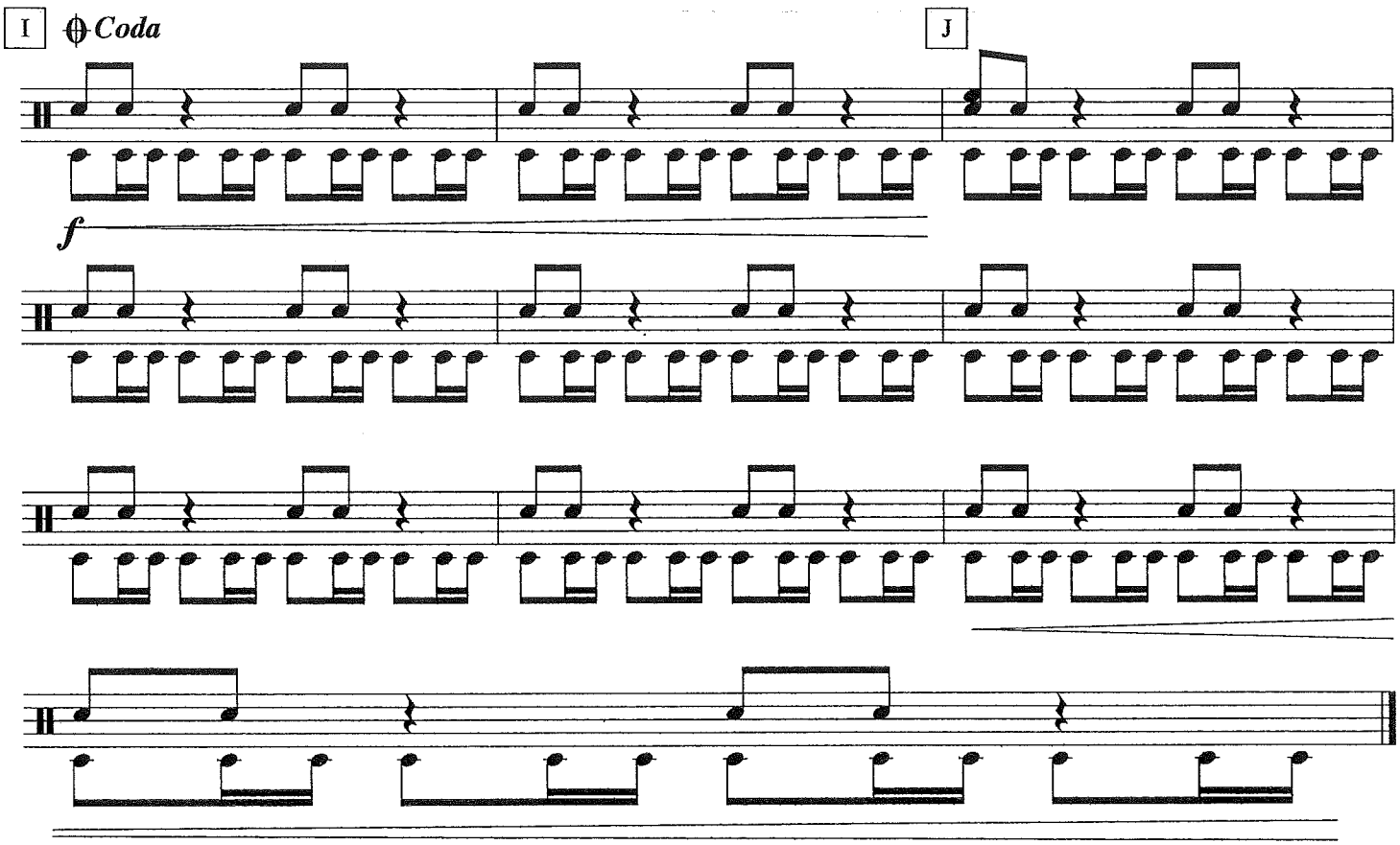
Safe & Sound

As Recorded by Capital Cities

arr. Bernice



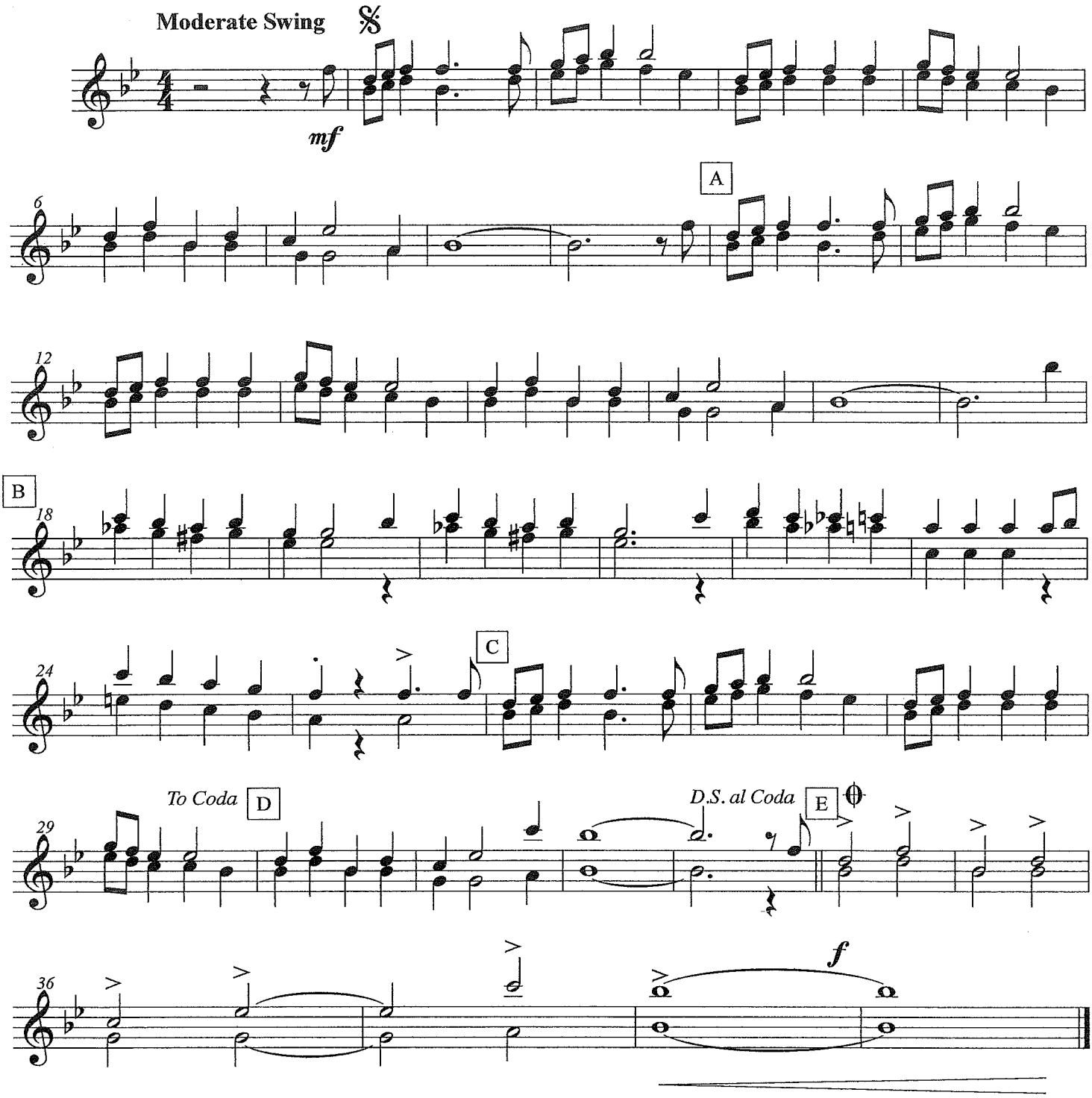

To Coda
E
mp
cresc.
F
mf
G
H
D.S. al Coda
8


I
Coda
J
f

Santa Claus Is Comin' To Town

Melody - C

Coots & Gillespie
arr. Bernice



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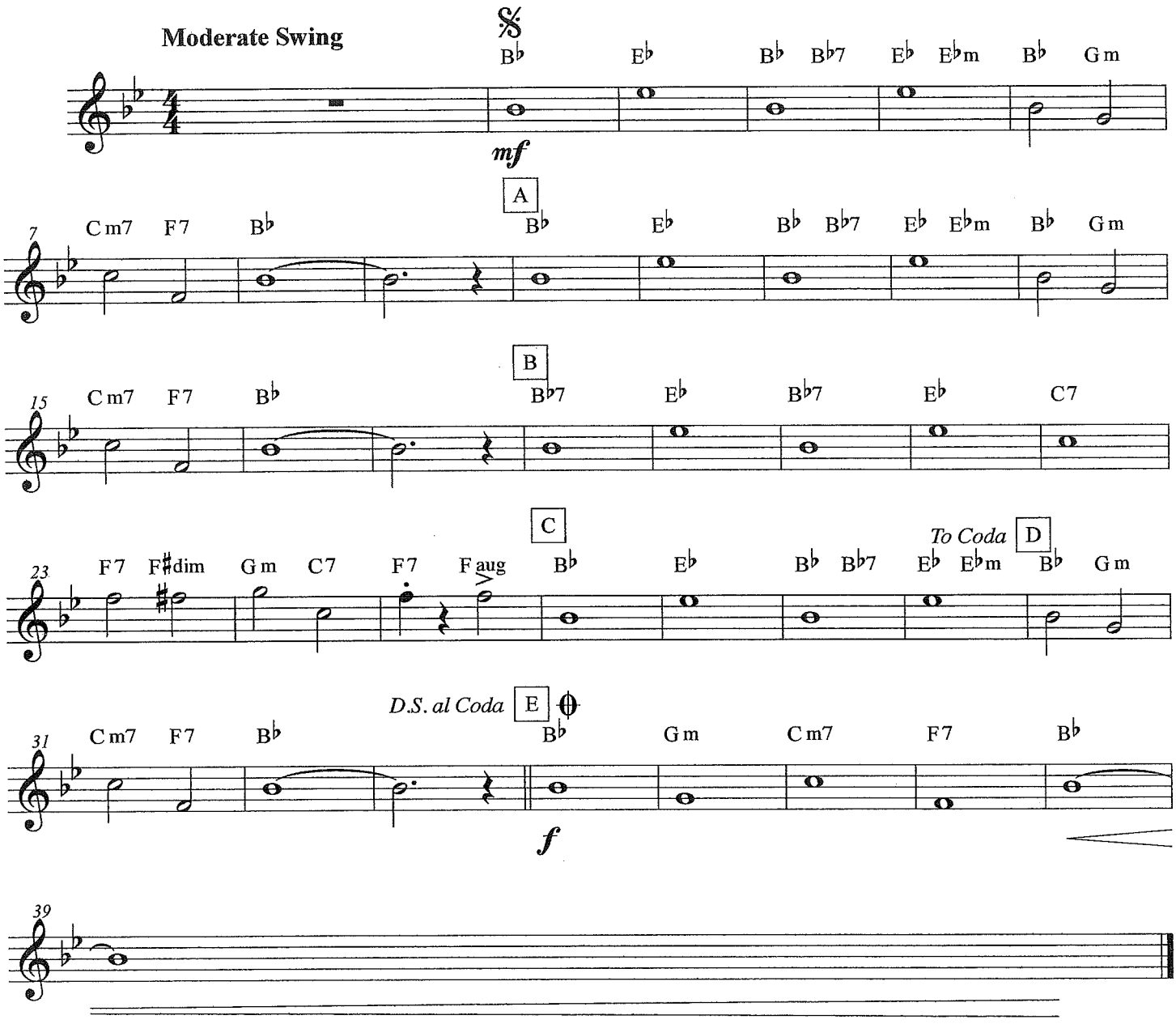
Santa Claus Is Comin' To Town

C Bass Line

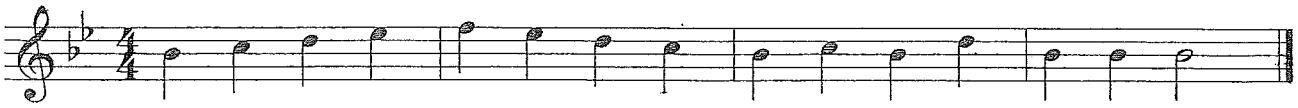
Coots & Gillespie
arr. Bernice



C

Sight Reading Exercises

1



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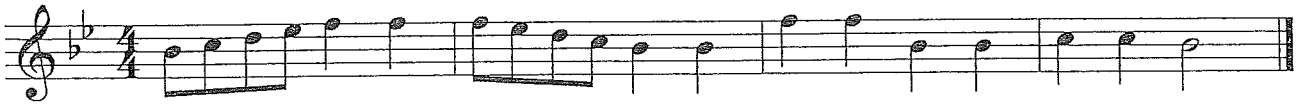

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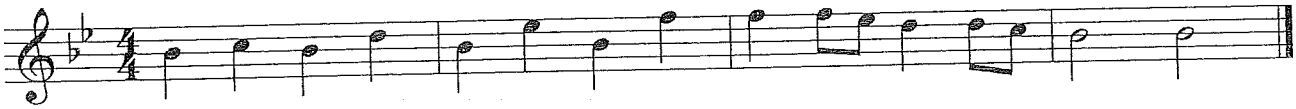

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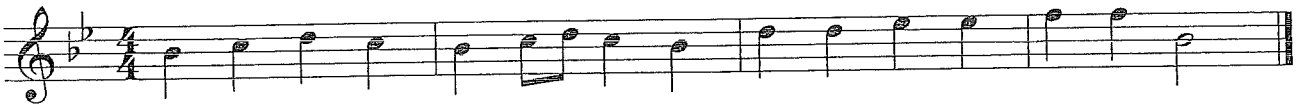

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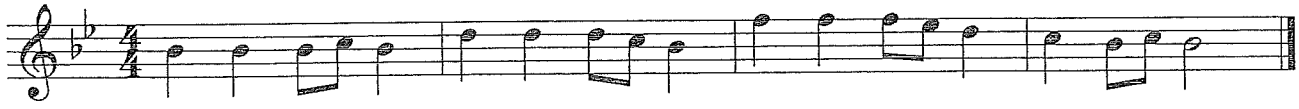

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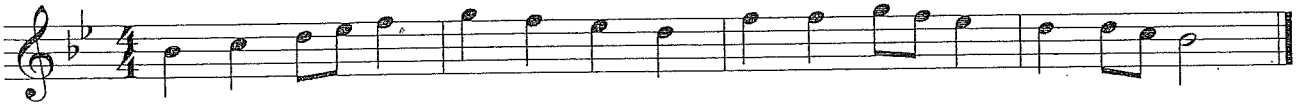

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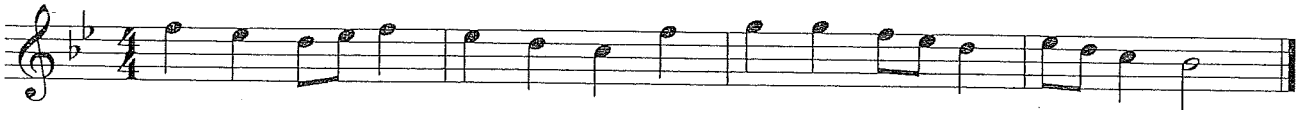

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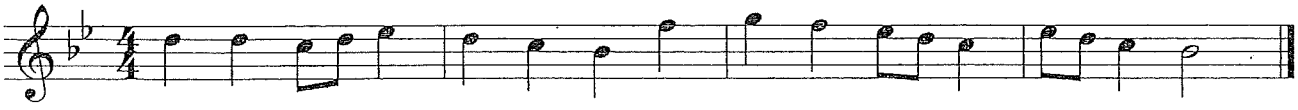

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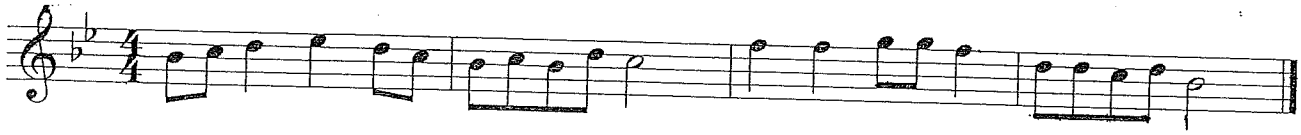
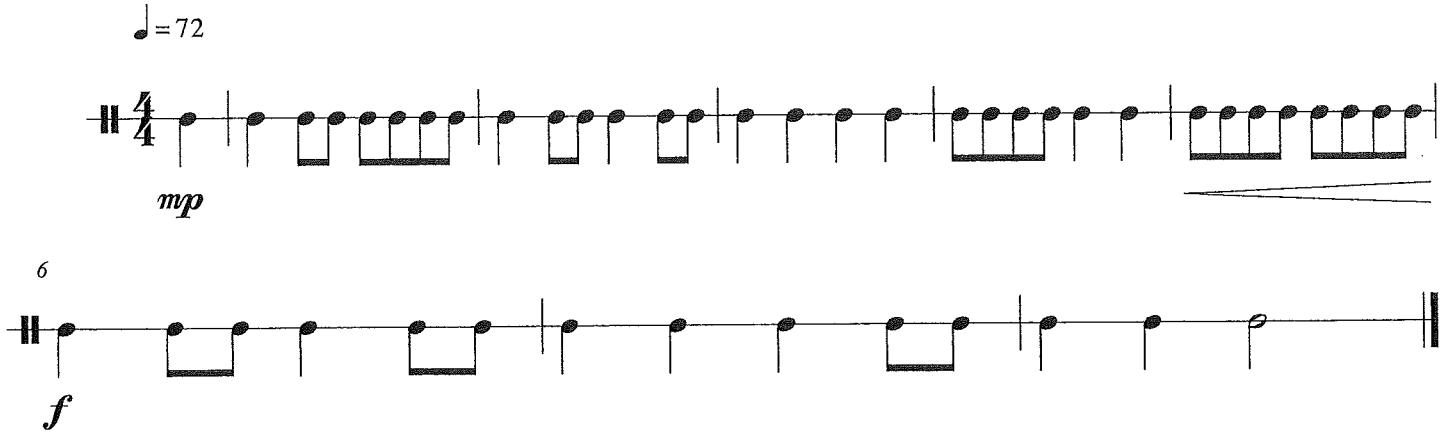


Snare Drum
BEGINNING

Simple Gifts
from Appalachian Spring

Traditional
Aaron Copland (1900-1990)

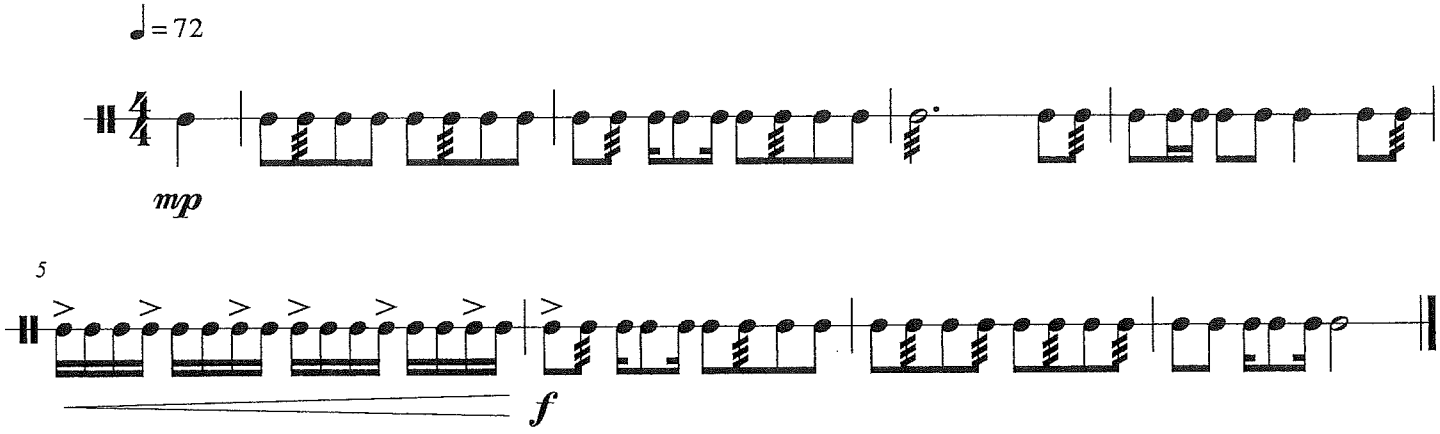


Snare Drum
INTERMEDIATE/
ADVANCED

Simple Gifts

from Appalachian Spring

Traditional
Aaron Copland (1900-1990)



SPS District Determined Measure

Music Performance Rubrics

CATEGORY	MASTERY 4	PROFICIENT 3	DEVELOPING 2	EMERGING 1
DESCRIPTION OF LEVELS	• Indicates a mastery level, exceeding expectations. • Student rarely needs assistance with demanding tasks, is self-motivated, and produces consistently high-quality work.	• Reaches expected (or proficient) level for this task. • Student produces quality work and occasionally needs assistance with demanding tasks.	• Indicates a developing level for this task. • Student produces required work with teacher direction and support.	• Indicates an emerging level for this task. • Student requires constant teacher direction, support, and assistance.
TONE QUALITY	• The tone is always full, resonant, open, supported, focused, controlled, clear, and centered throughout the range of the instrument. The tone has professional quality. •Air is always used efficiently to support a quality tone.	• The tone is usually full, resonant, open, supported, focused, controlled, clear, and centered throughout the range of the instrument. Extremes in range may cause the tone to be less controlled. • Air is usually used efficiently to support a quality tone.	• The tone is somewhat full, resonant, open, supported, focused, controlled, clear, or centered throughout the range of the instrument. The tone is occasionally uncontrolled and harsh in the normal and extreme playing range. • Air is somewhat used efficiently to support a quality tone.	• The tone is rarely full, resonant, open, supported focused, controlled, clear, or centered regardless of the range being played. Tone quality is harsh, distorted, inconsistent, thin or airy. • Air is rarely used efficiently to support a quality tone.
RHYTHMIC ACCURACY	• The beat is always secure (steady). • Rhythms are always accurate. • There are no duration errors that detract from the overall performance.	• The beat is usually secure (steady). • Rhythms are usually accurate. • There are a few duration errors, but these do not detract from the overall performance.	• The beat is somewhat secure (steady). • Rhythms are somewhat accurate. • There are frequent or repeated duration errors that occasionally detract from the overall performance	• The beat is rarely secure (steady). Lack of internal pulse. • Rhythms are rarely accurate. • There are constant duration errors that significantly detract from the overall performanc

CATEGORY	MASTERY 4	PROFICIENT 3	DEVELOPING 2	EMERGING 1
NOTE ACCURACY	• Notes are always accurate. • Finger/slide/ sticking combinations are always smooth and completed without hesitation. • There are no pitch errors that detract from the overall performance.	• Notes are usually accurate, though there might be an isolated error. • Finger/slide/ sticking combinations are usually smooth and completed without hesitation. • There are a few pitch errors, but these do not detract from the overall performance.	• Notes are somewhat accurate. • Finger/slide/ sticking combinations are occasionally smooth or completed without hesitation. • There are frequent or repeated pitch errors that occasionally detract from the overall performance.	• Notes are rarely accurate. • Finger/slide/ sticking combinations are rarely smooth or completed without hesitation. • There are constant pitch errors that significantly detract from the overall performance.
DYNAMICS	• Dynamic levels are always obvious and consistent. • Markings (crescendo, decrescendo/ diminuendo, *pp, p, mp, mf, f, ff, sfz,* fp, etc.) are always executed accurately as directed by the music and/or the conductor.	• Dynamic levels are usually obvious and consistent. • Markings (crescendo, decrescendo/ diminuendo, *pp, p, mp, mf, f, ff, sfz, fp,* etc.) are usually executed accurately as directed by the music and/or the conductor	• Dynamic levels are somewhat obvious and consistent. Levels fluctuate, but can be discerned. • Markings (crescendo, decrescendo/ diminuendo, *pp, p, mp, mf, f, ff, sfz, fp,* etc.) are occasionally executed accurately as directed by the music and/or the conductor	• Dynamic levels are rarely obvious or consistent. • Markings (crescendo, decrescendo/ diminuendo, *pp, p, mp, mf, f, ff, sfz, fp,* etc.) are rarely executed accurately as directed by the music and/or the conductor
ARTICULATION	• Articulations are always secure. • Markings (staccato, legato, slur, accents, etc.) are always executed accurately as directed by the music and/or the conductor.	• Articulations are usually secure, though there might be an isolated error. • Markings (staccato, legato, slur, accents, etc.) are usually executed accurately as directed by the music and/or the conductor.	• Articulations are somewhat secure. • Markings (staccato, legato, slur, accents, etc.) are occasionally executed accurately as directed by the music and/or the conductor.	• Articulations are rarely secure. • Markings (staccato, legato, slur, accents, etc.) are rarely executed accurately as directed by the music and/or the conductor.
INTONATION	• The performance is always in tune in all registers and dynamic levels. • Intonation is always consistent. • There are no pitch problems due to range or dynamic extremes.	• The performance is usually in tune in all registers and dynamic levels. • Intonation is usually consistent. • There are occasional pitch problems due to range or dynamic extremes	• The performance is somewhat in tune in all registers and dynamic levels • Intonation is somewhat inconsistent. • There are several pitch problems due to range or dynamic extreme	• The performance is rarely in tune in all registers and dynamic levels. • Intonation rarely consistent. • There are constant pitch problems due to range or dynamic extremes.

CATEGORY	MASTERY 4	PROFICIENT 3	DEVELOPING 2	EMERGING 1
EXPRESSION	• The student always performs with a creative nuance and expressive style in response to the music. • Attention is always given to dynamic sensitivity, phrasing, and the proper style in regard to the historical period or cultural tradition. • Music is always performed with feeling—artfully, meaningfully, and emotionally.	• The student usually performs with a creative nuance and expressive style in response to the music. • Attention is usually given to dynamic sensitivity, phrasing, and the proper style in regard to the historical period or cultural tradition. • Music is usually performed with feeling—artfully, meaningfully, and emotionally.	• The student occasionally performs with a creative nuance and expressive style in response to the music. • Attention is occasionally given to dynamic sensitivity, phrasing, and the proper style in regard to the historical period or cultural tradition. • Music is occasionally performed with feeling—artfully, meaningfully, and emotionally.	• The student rarely performs with a creative nuance and expressive style in response to the music • Attention is rarely given to dynamic sensitivity, phrasing, and the proper style in regard to the historical period or cultural tradition. • Music is rarely performed with feeling—artfully, meaningfully, or emotionally.
SIGHT-READING (if applicable)	• The student always responds accurately to all musical notation within the sight-reading selection (rhythm, notes, articulation, dynamics, tempo, etc.) • The performance is smooth and completed without hesitation.	• The student usually responds accurately to all musical notation within the sight-reading selection (rhythm notes, articulation, dynamics, tempo, etc.) • The performance is mostly smooth and completed without much hesitation.	• The student occasionally responds accurately to all musical notation within the sight-reading selection (rhythm notes, articulation, dynamics, tempo, etc.) • The performance is somewhat smooth and completed with some hesitation.	• The student rarely responds accurately to all musical notation within the sight-reading selection (rhythm notes, articulation, dynamics, tempo, etc.) • The performance is not smooth and completed with much hesitation.
PERCUSSION TECHNIQUE	• 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 only enough force to make a pleasing, clear sound; etc.)	• 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 only enough force to make a pleasing, clear sound; etc.)	• 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 only enough force to make a pleasing, clear sound; etc.)	• 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 only enough force to make a pleasing, clear sound; etc.)
GRADING (if applicable)	**A** **(100-90)**	**B** **(89-80)**	**C** **(79-70)**	**D** **(69-60)**

SPS District Determined Measure

Music Performance Rubric

Name:_____ Date_____

Course:_____

CATEGORY	MASTERY 4	PROFICIENT 3	DEVELOPING 2	EMERGING 1	NOT ATTEMPTED 0
DESCRIPTION OF LEVELS	• Indicates a mastery level, exceeding expectations. • Student rarely needs assistance with demanding tasks, is self-motivated, and produces consistently high-quality work.	• Reaches expected (or proficient) level for this task. • Student produces quality work and occasionally needs assistance with demanding tasks.	• Indicates a developing level for this task. • Student produces required work with teacher direction and support.	• Indicates an emerging level for this task. • Student requires constant teacher direction, support, and assistance.	• Did not complete or attempt.
GRADING (if applicable)	A (100-90)	B (89-80)	C (79-70)	D (69-60)	F (59-0)
TONE QUALITY (4 Points)					
RHYTHMIC ACCURACY (4 Points)					
NOTE ACCURACY (4 Points)					
TECHNIQUE -Posture- (4 Points)					
DYNAMICS (4 Points)					
ARTICULATION (4 Points)					
INTONATION (4 Points)					
EXPRESSION (4 Points)					
TOTAL POINTS Beginning - 16 Points Possible) (Advanced/Intermediate 32 Points Possible)					

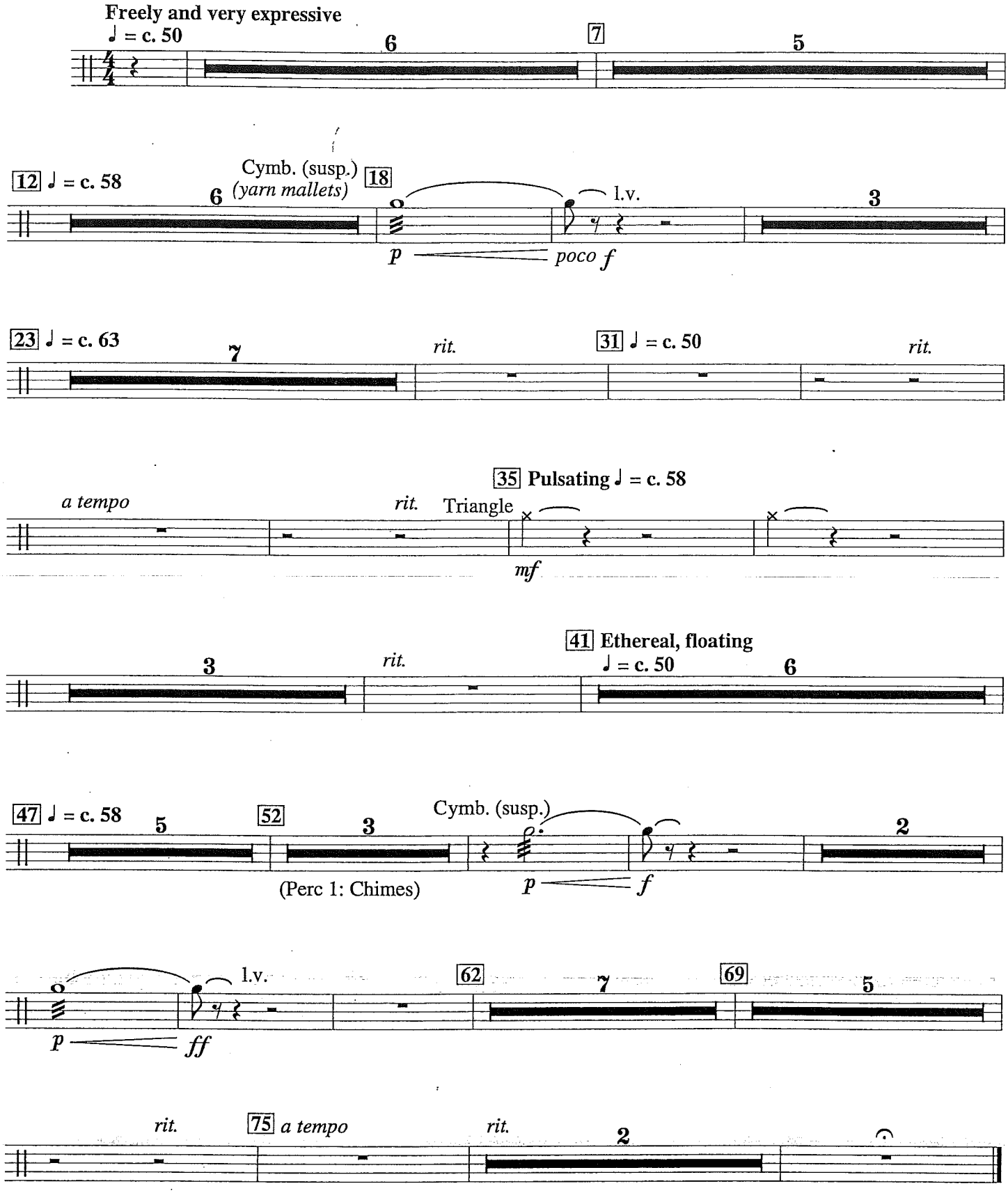
COMMENTS_____

SHENANDOAH

for Concert Band

PERCUSSION 2
(Cymbal [suspended], Triangle)

FRANK TICHELI



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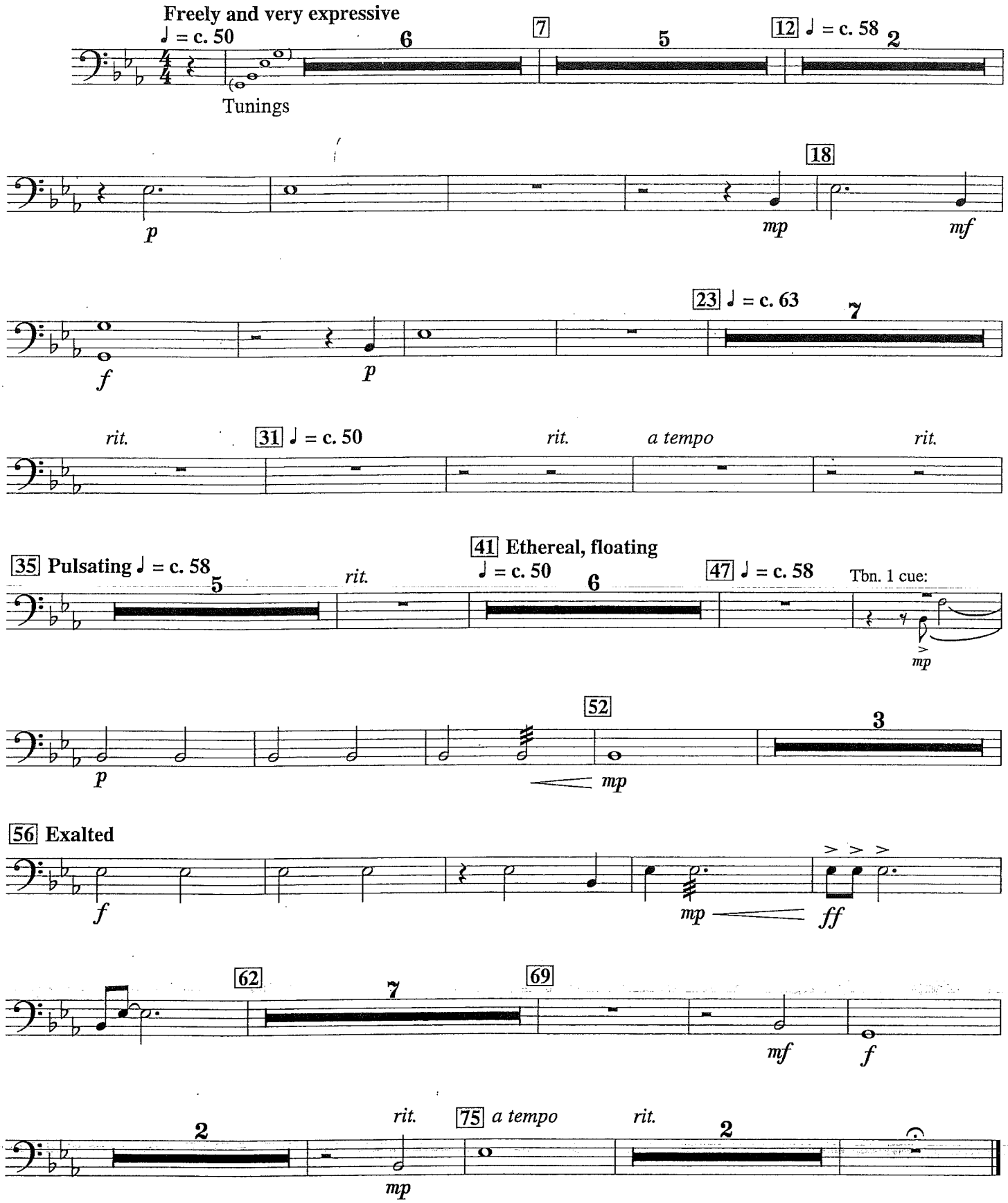
SHENANDOAH

for Concert Band

TIMPANI

FRANK TICHELI



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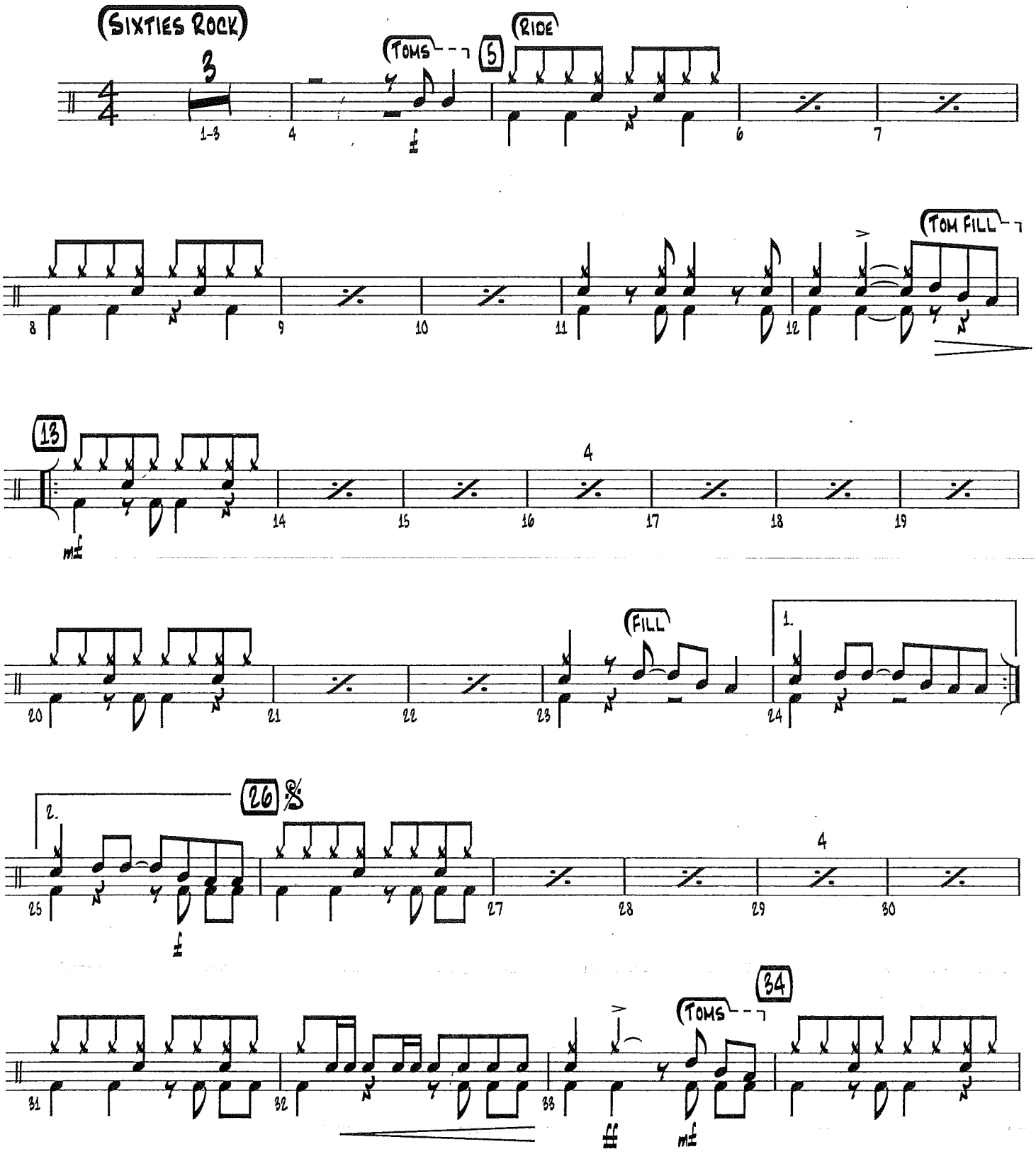
SOUL BOSSA NOVA

DRUMS

Words and Music by
QUINCY JONES
Arranged by RICK STITZEL



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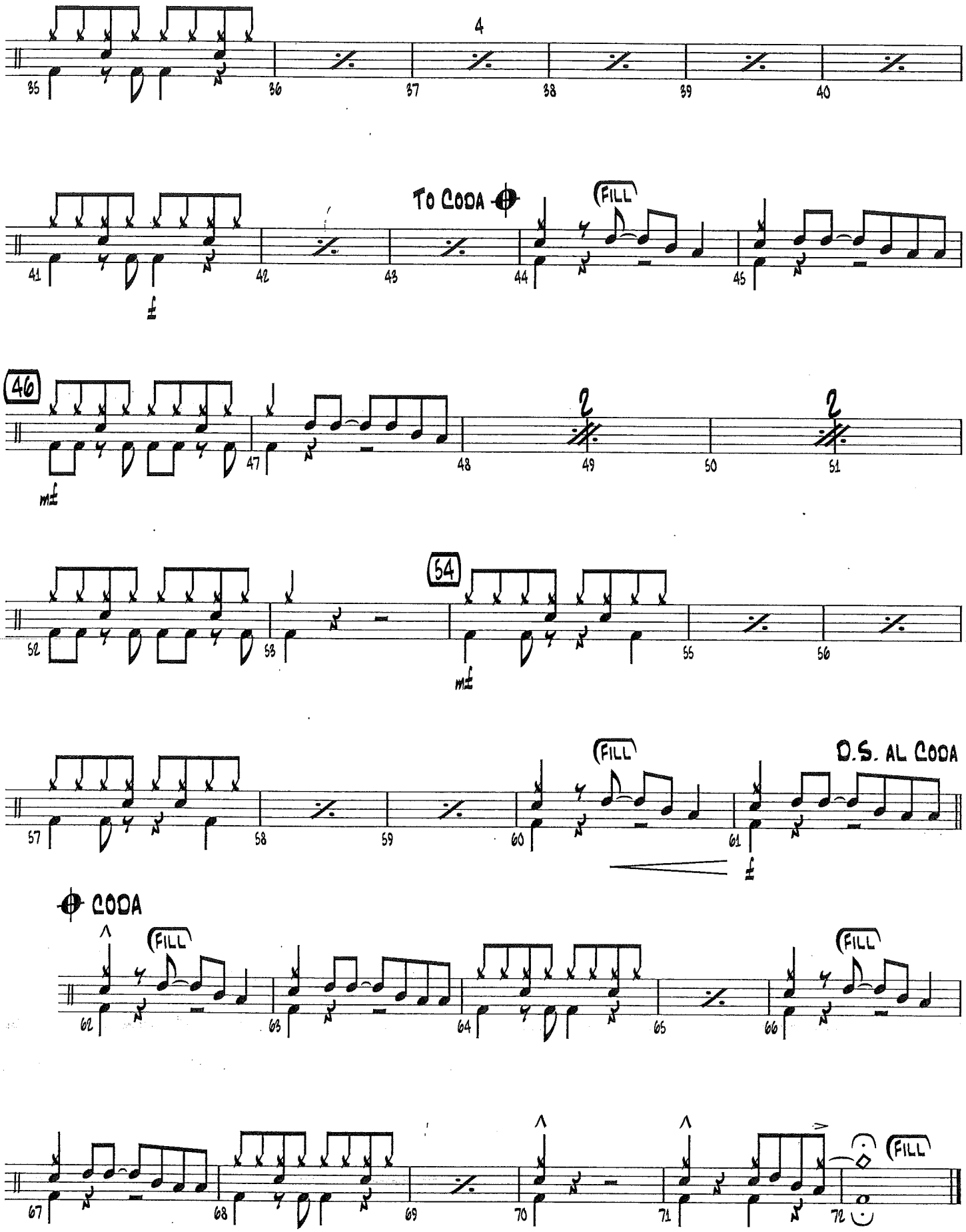
Drums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40
To Coda
FILL
41
42
43
44
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46
47
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50
51
52
53
54
55
56
57
58
59
60
61
D.S. AL CODA
Coda
62
63
64
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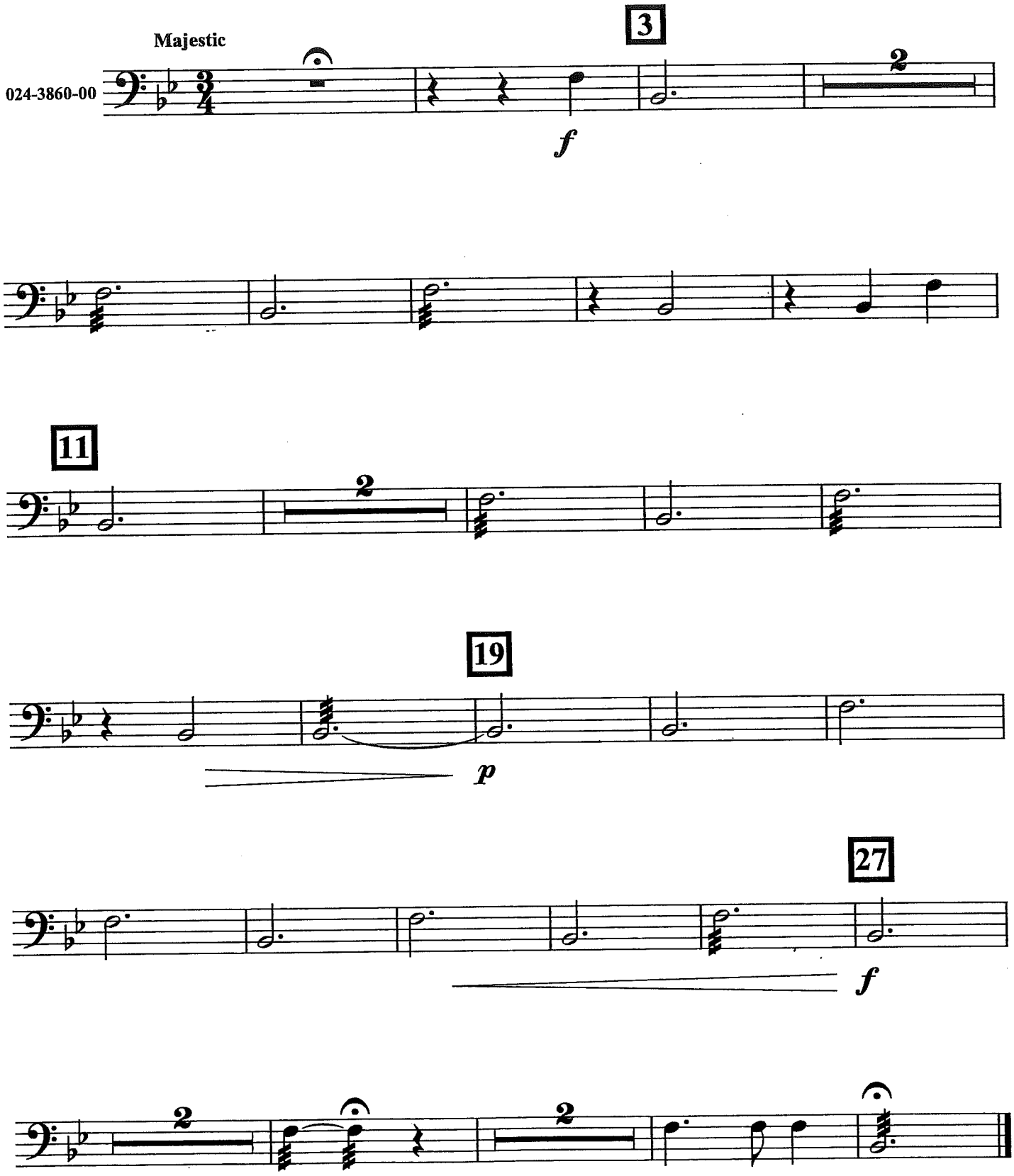
71
72

THE STAR SPANGLED BANNER

Timpani

arr. by Robert W. Smith
(ASCAP)



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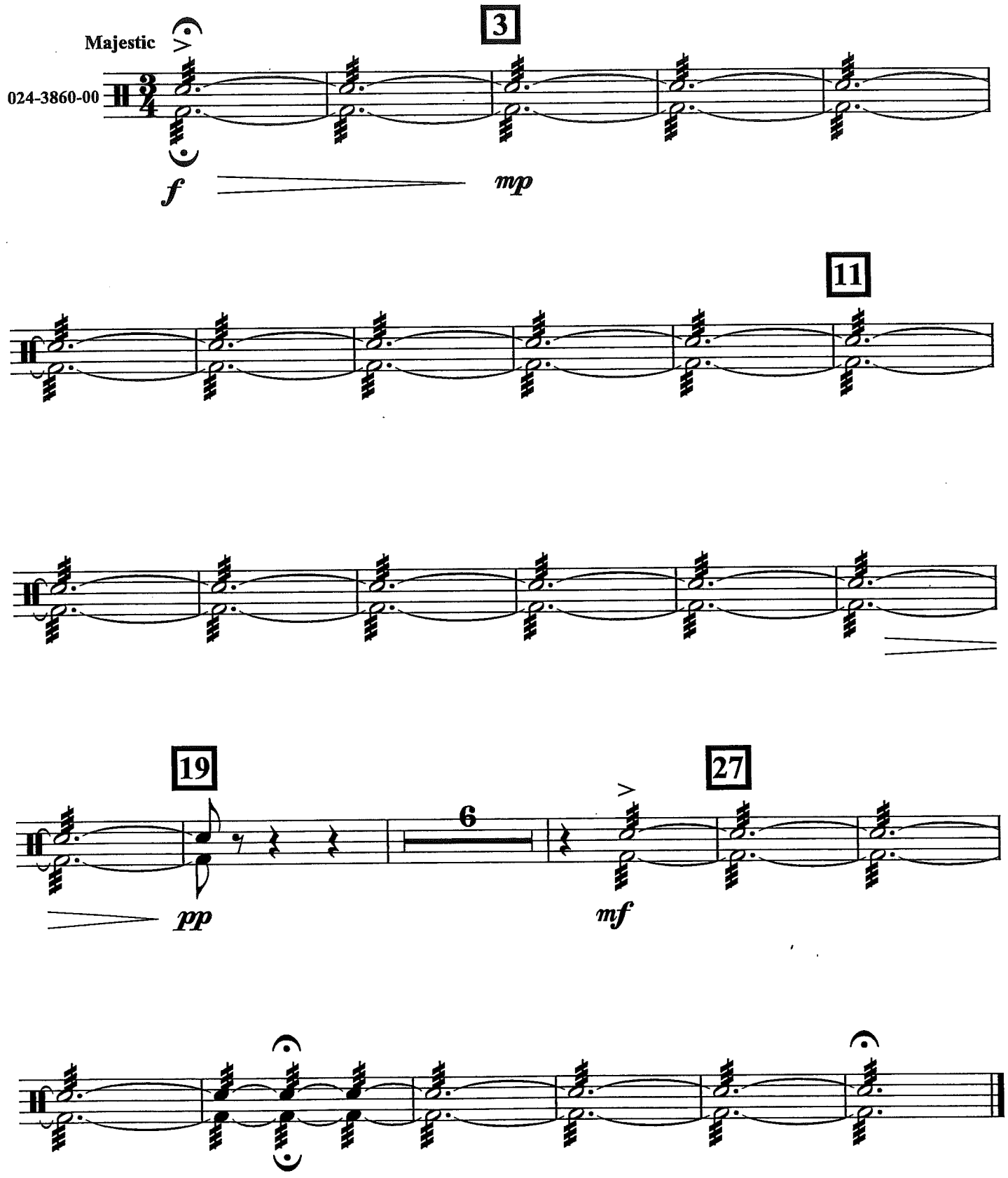
THE STAR SPANGLED BANNER

Percussion 1
Snare Drum, Bass Drum

arr. by Robert W. Smith
(ASCAP)



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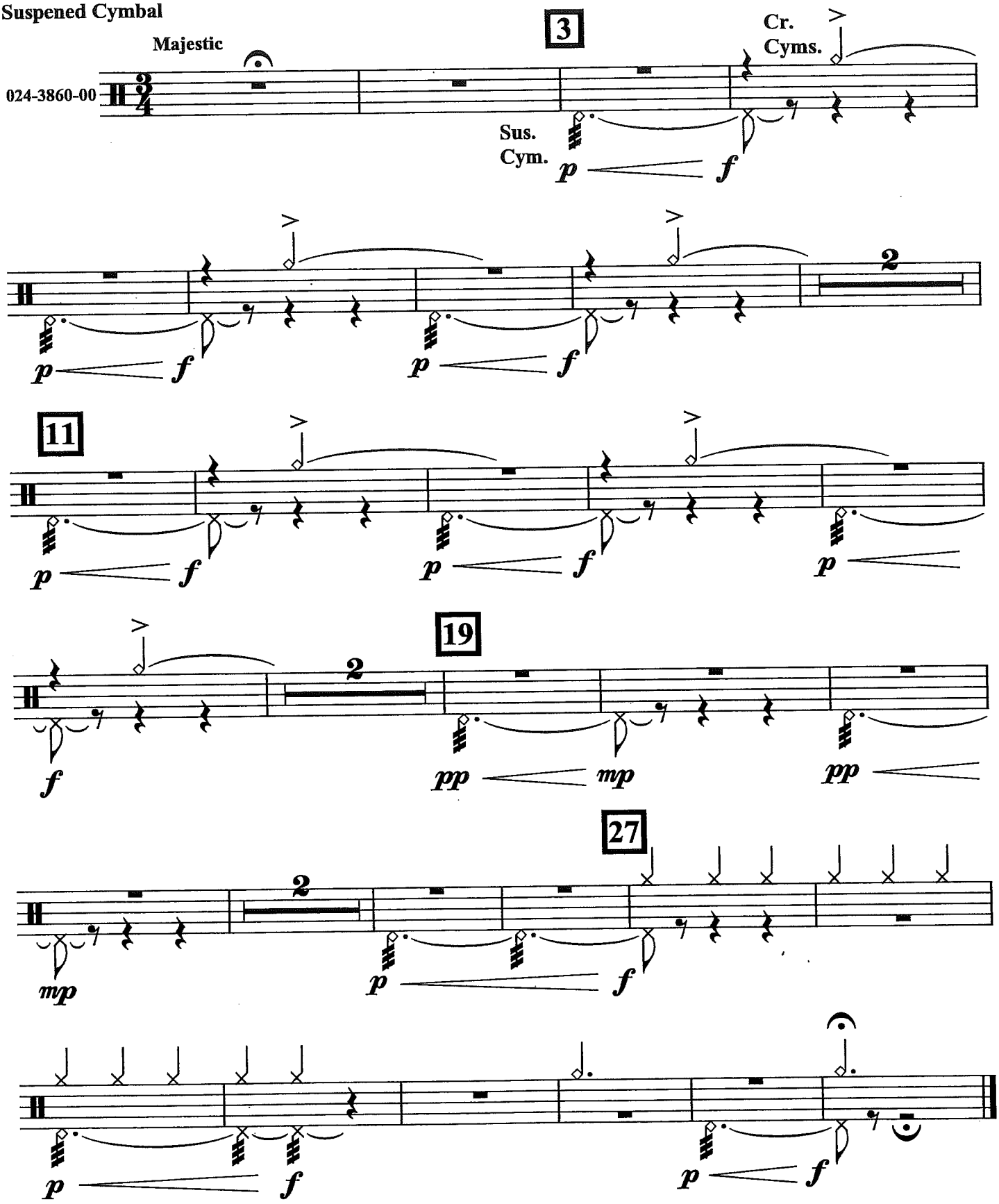
THE STAR SPANGLED BANNER

Percussion 2
Crash Cymbals,
Suspened Cymbal

arr. by Robert W. Smith
(ASCAP)



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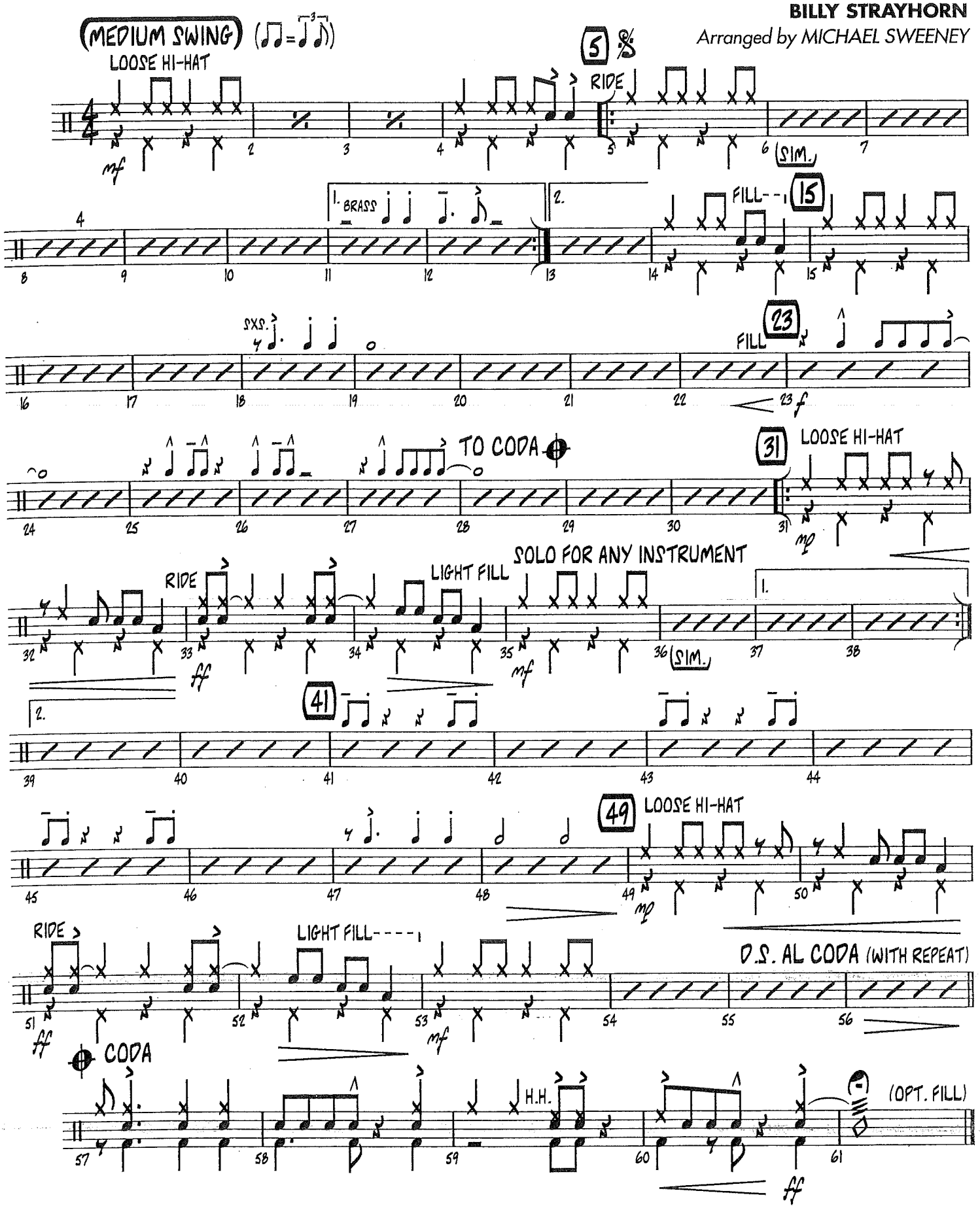
TAKE THE "A" TRAIN

DRUMS

Words and Music by
BILLY STRAYHORN
Arranged by MICHAEL SWEENEY



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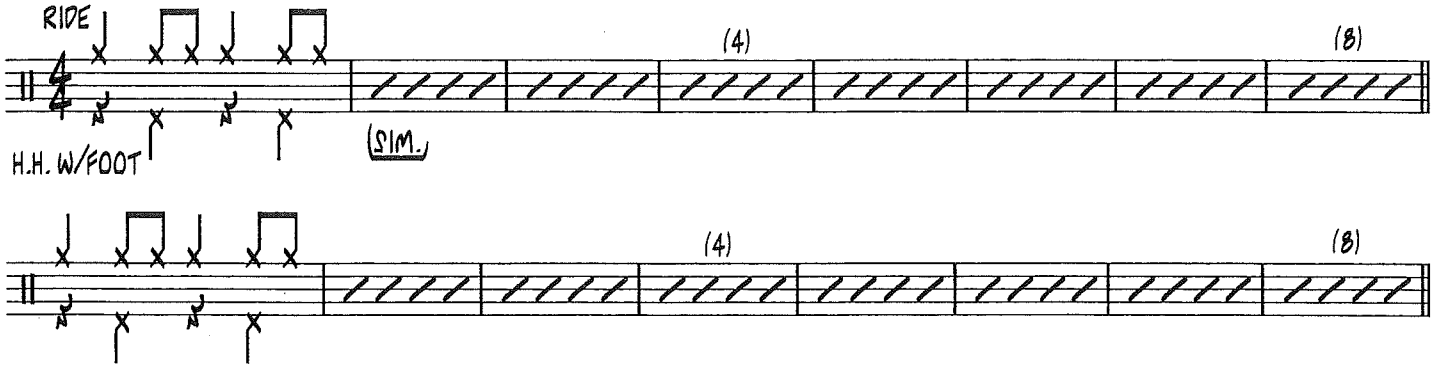
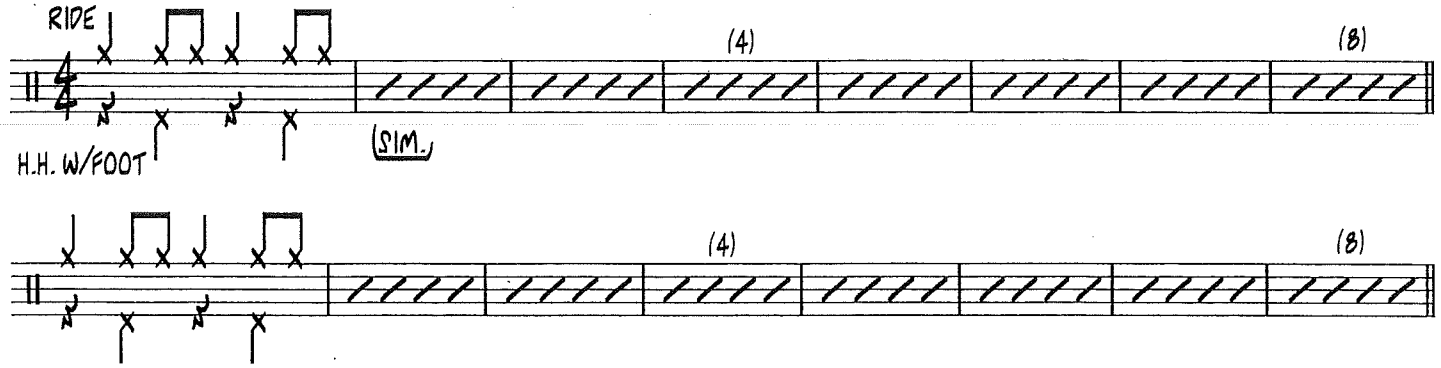
DRUMS

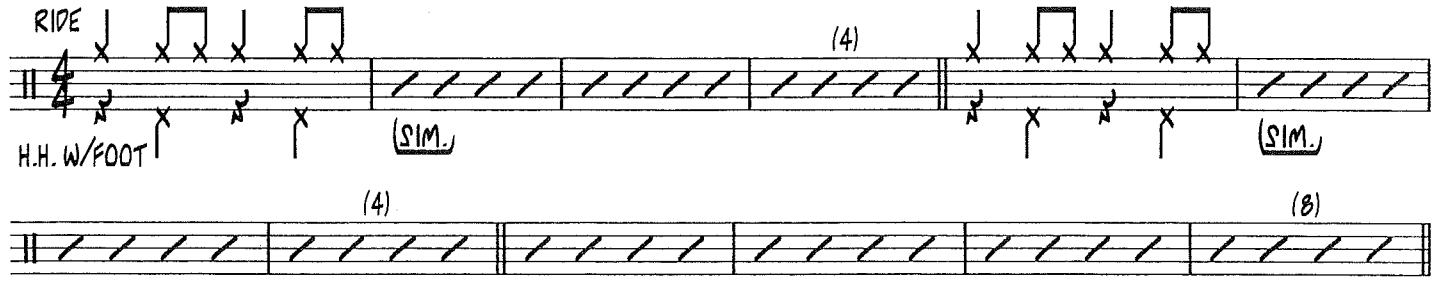
Rhythm Workout



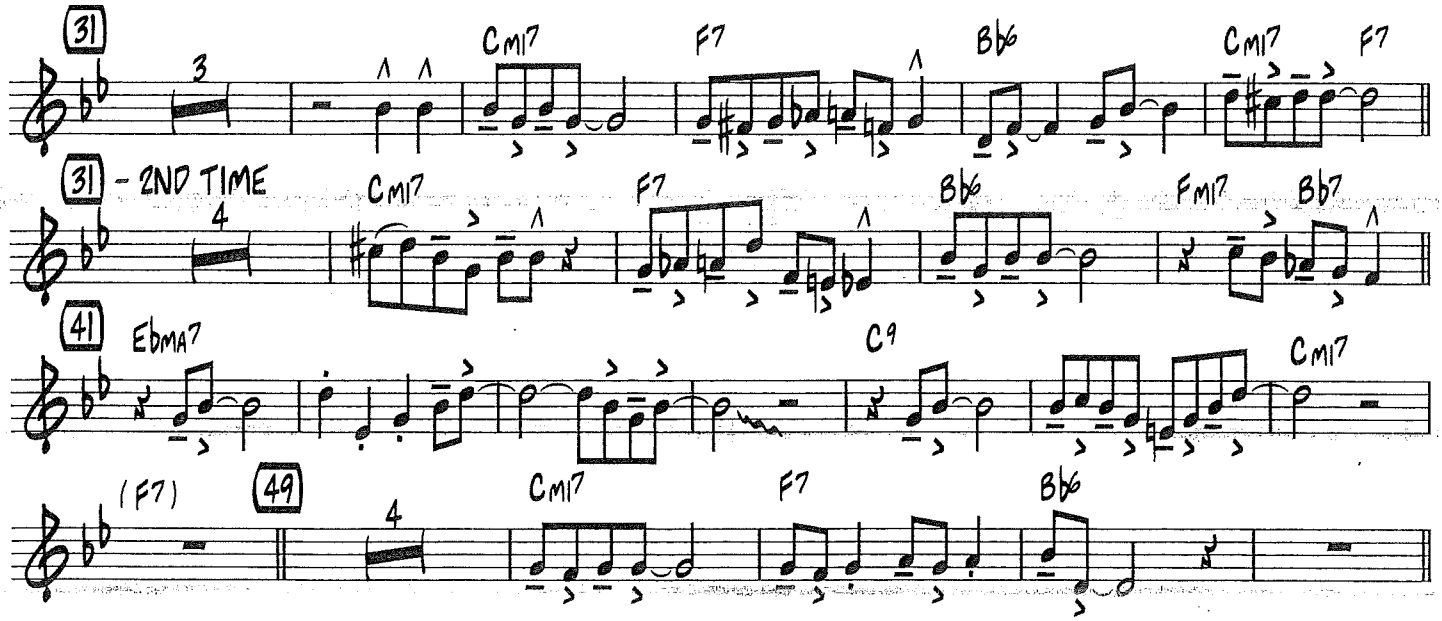
Melody Workout



Chord/Scale Workout



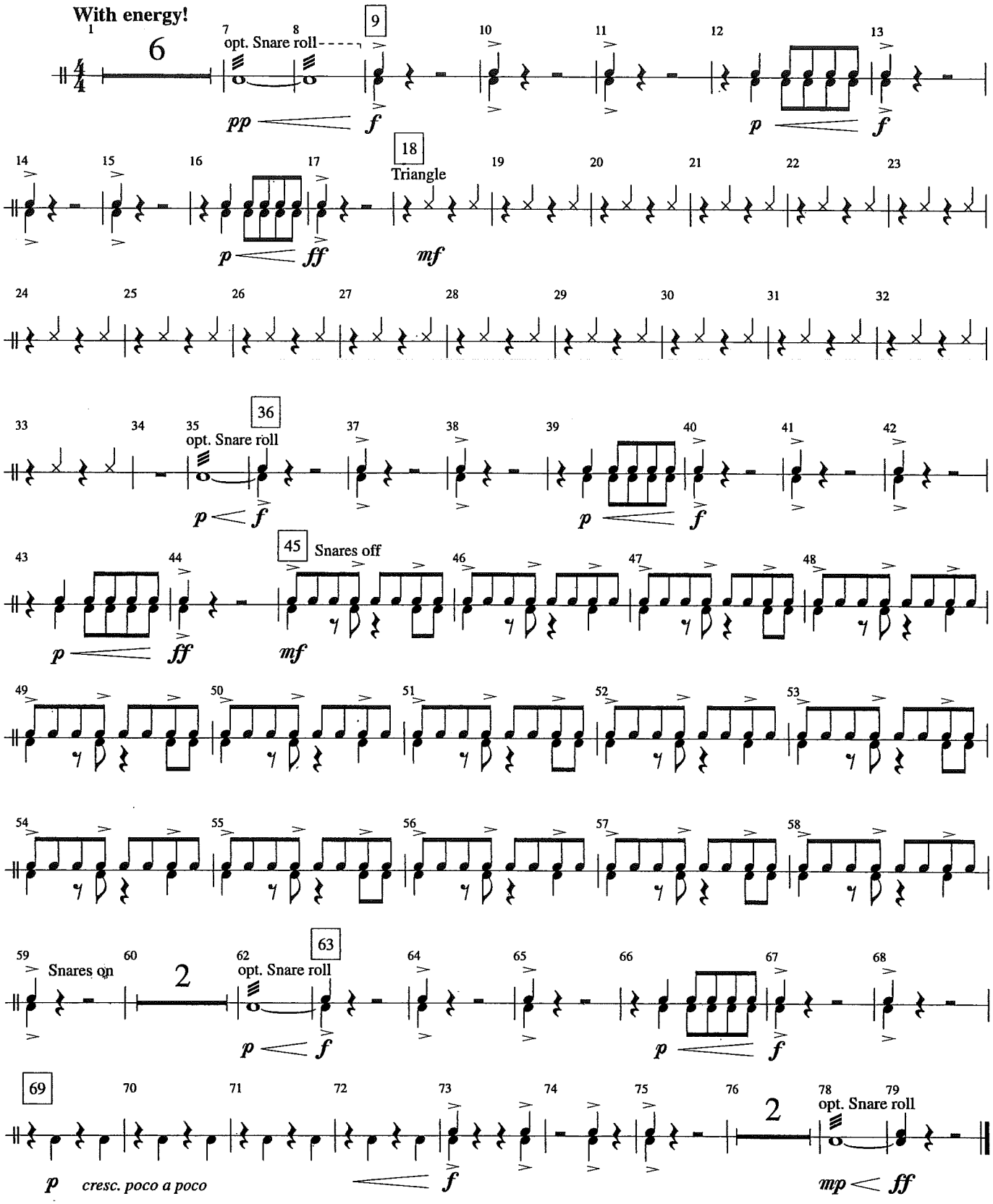
Demonstration Solo



THE TEMPEST

PERCUSSION I
(Snare Drum, Bass Drum, Triangle)

ROBERT W. SMITH



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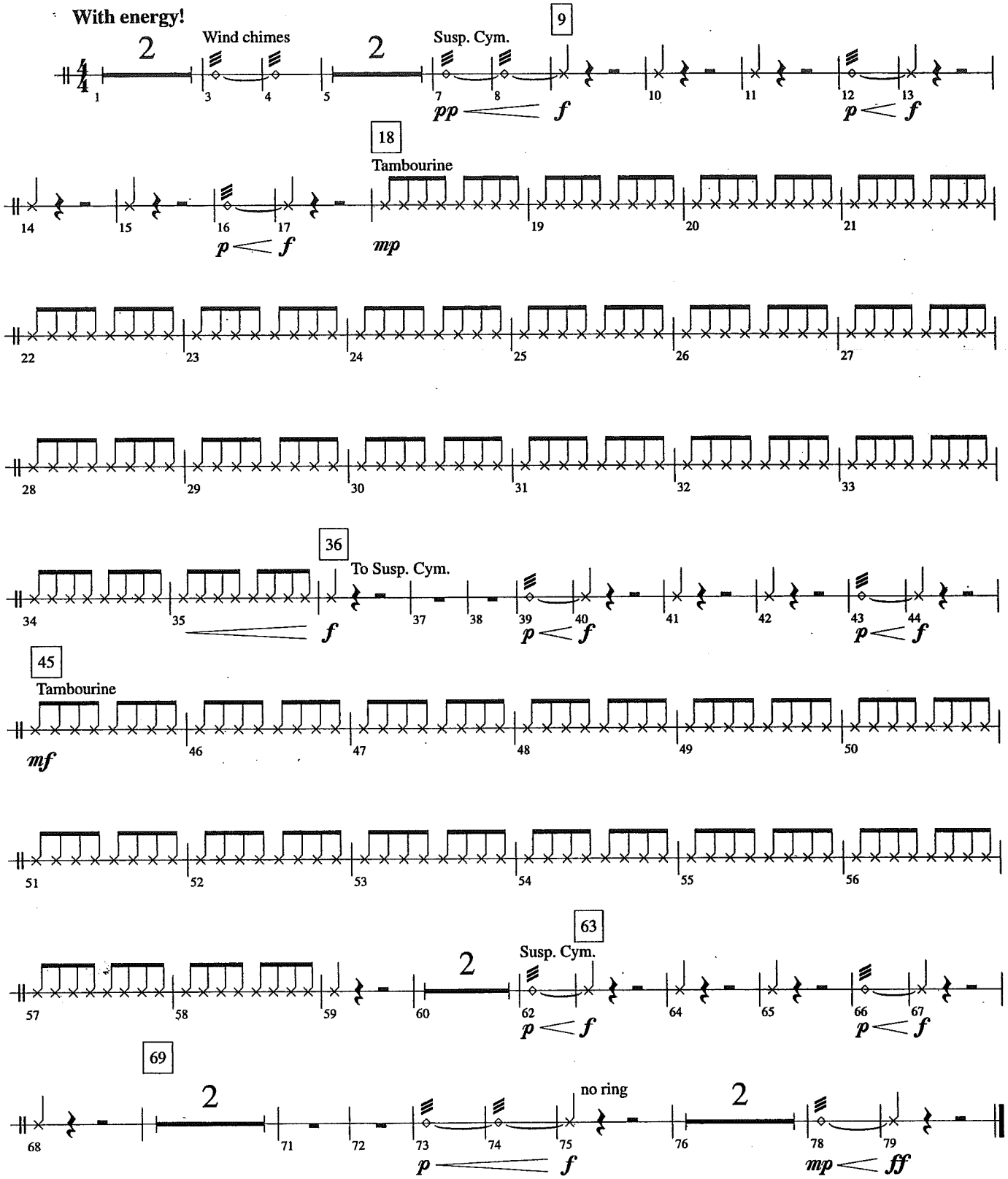
THE TEMPEST

PERCUSSION II
(Wind Chimes, Suspended Cymbal, Tambourine)

ROBERT W. SMITH



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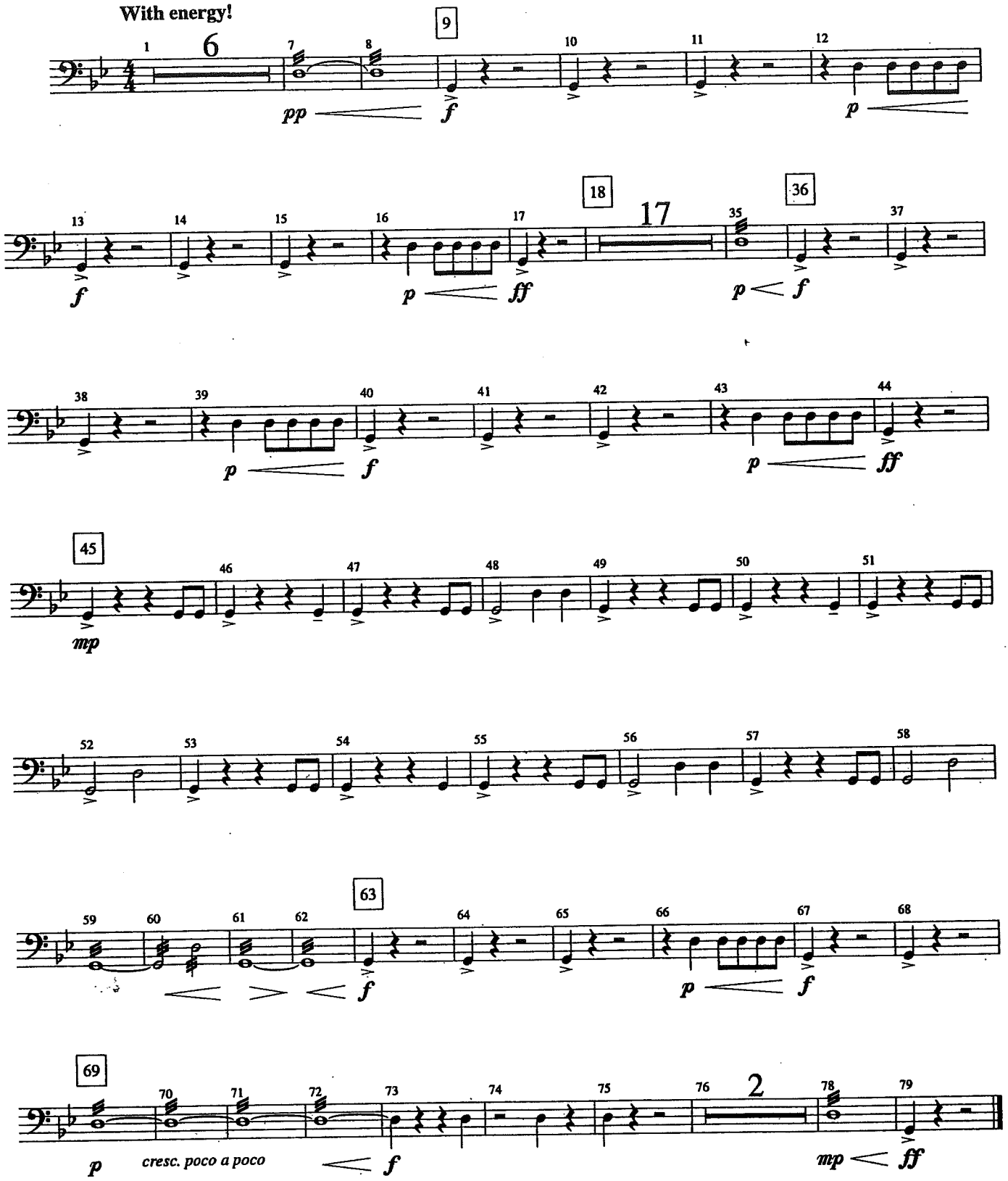
THE TEMPEST

TIMPANI

ROBERT W. SMITH



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C

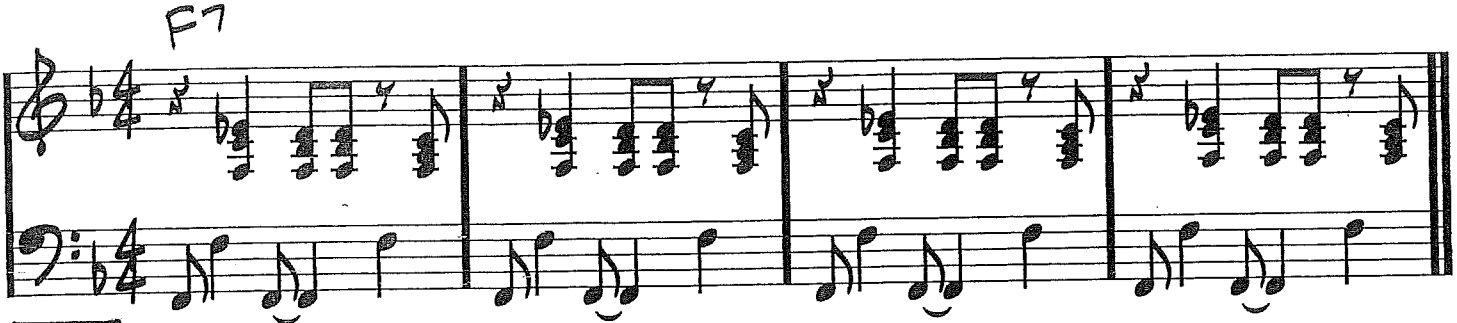
429

WATERMELON MAN

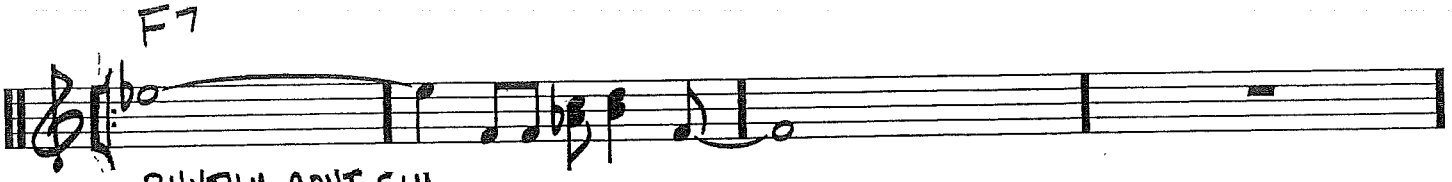
(MED. ROCK)

-HERBIE HANCOCK

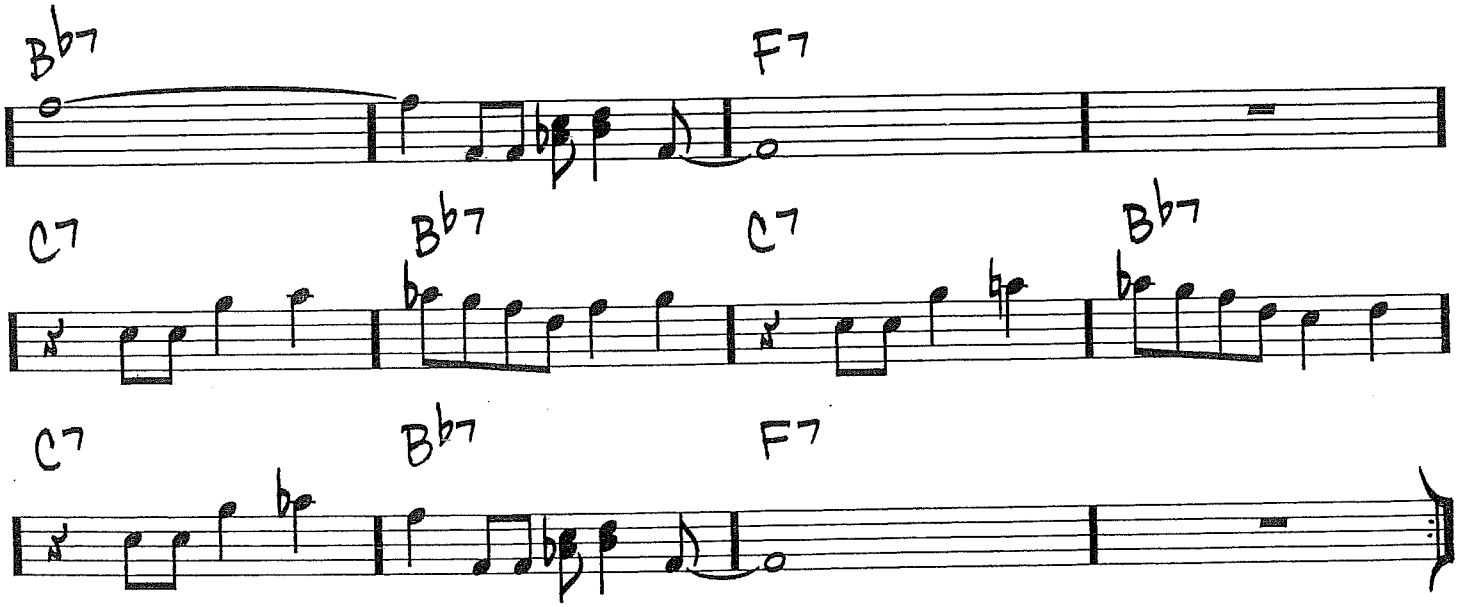
INTRO



HEAD



RHYTHM CONT. SIM.



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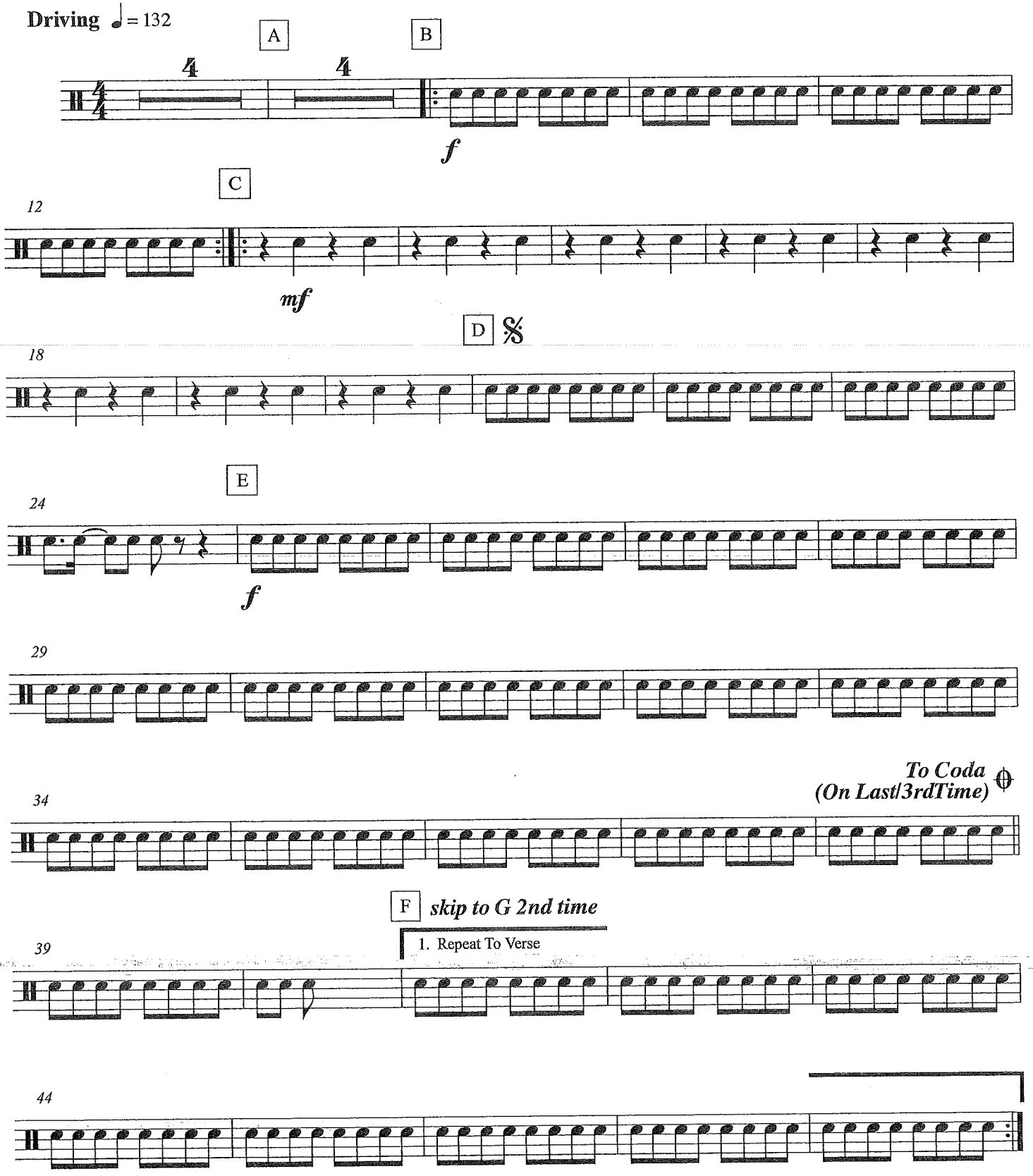
Tambourine

You Are Good

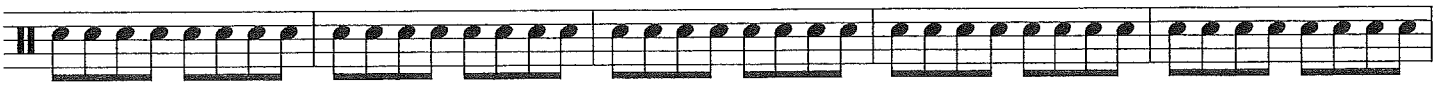
As Recorded by Israel Houghton

arr. Bernice



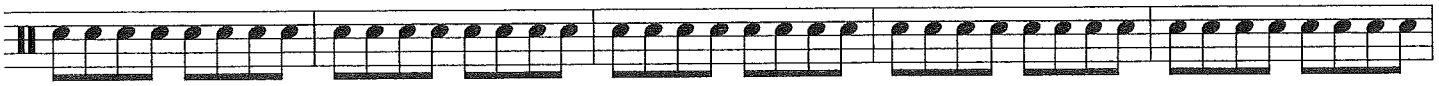
G

49 2. To Bridge



H

54



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I

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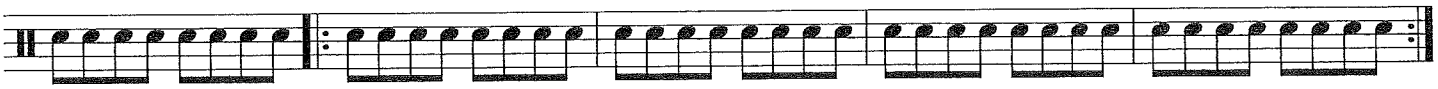
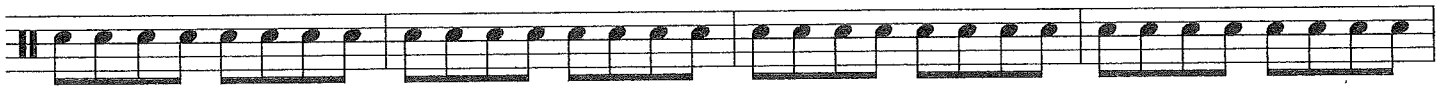


J K

69 8 8 *D.S. al Coda*

L ⊕ *Coda*

85



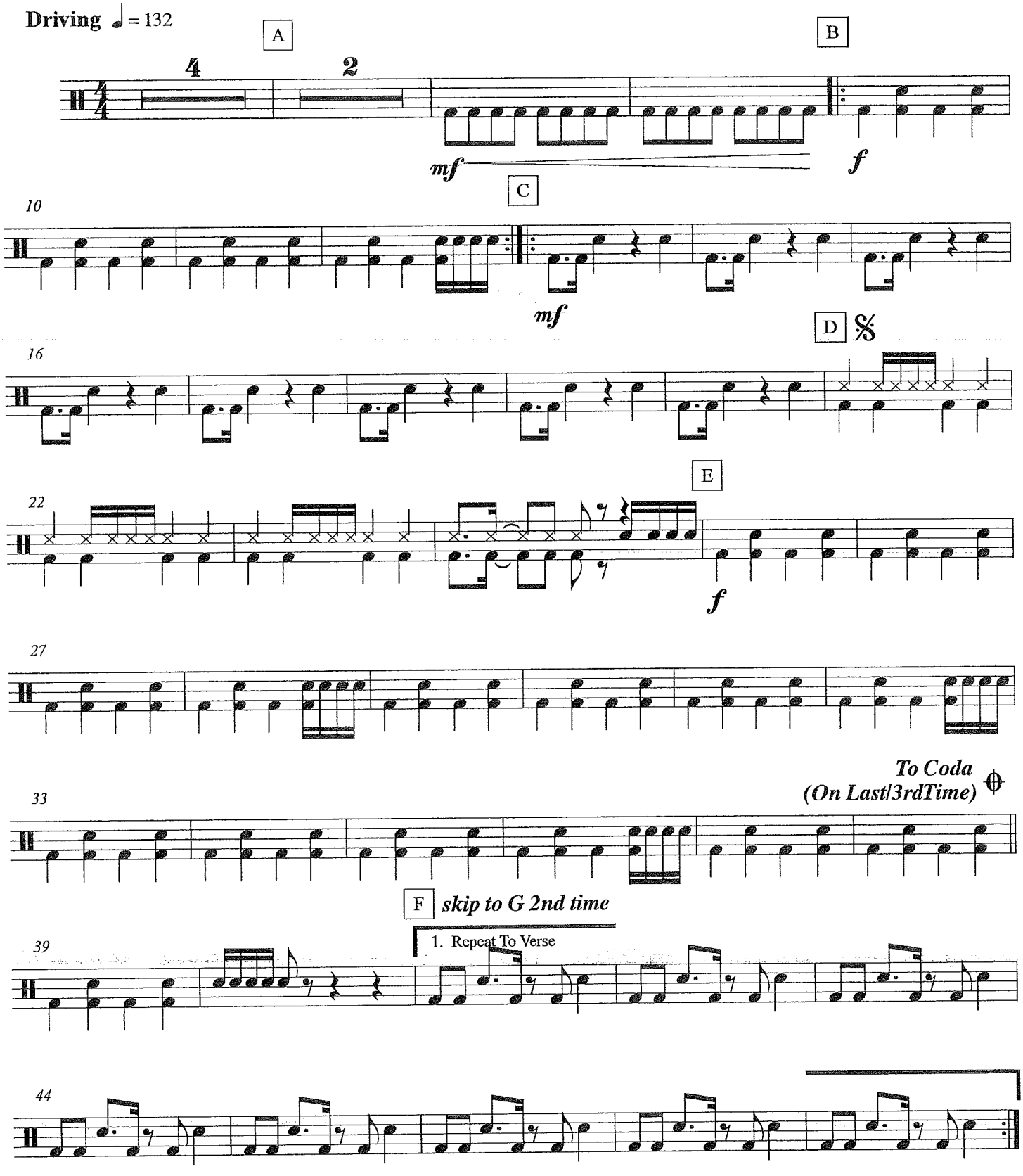
89

Snare Drum
Bass Drum

You Are Good

As Recorded by Israel Houghton

arr. Bernice



2014

G

492. To Bridge

H

55

I

61

J

K

67

7

mp

78

D.S. al Coda

82

L

𝄋 *Coda*

85

90

ff

3

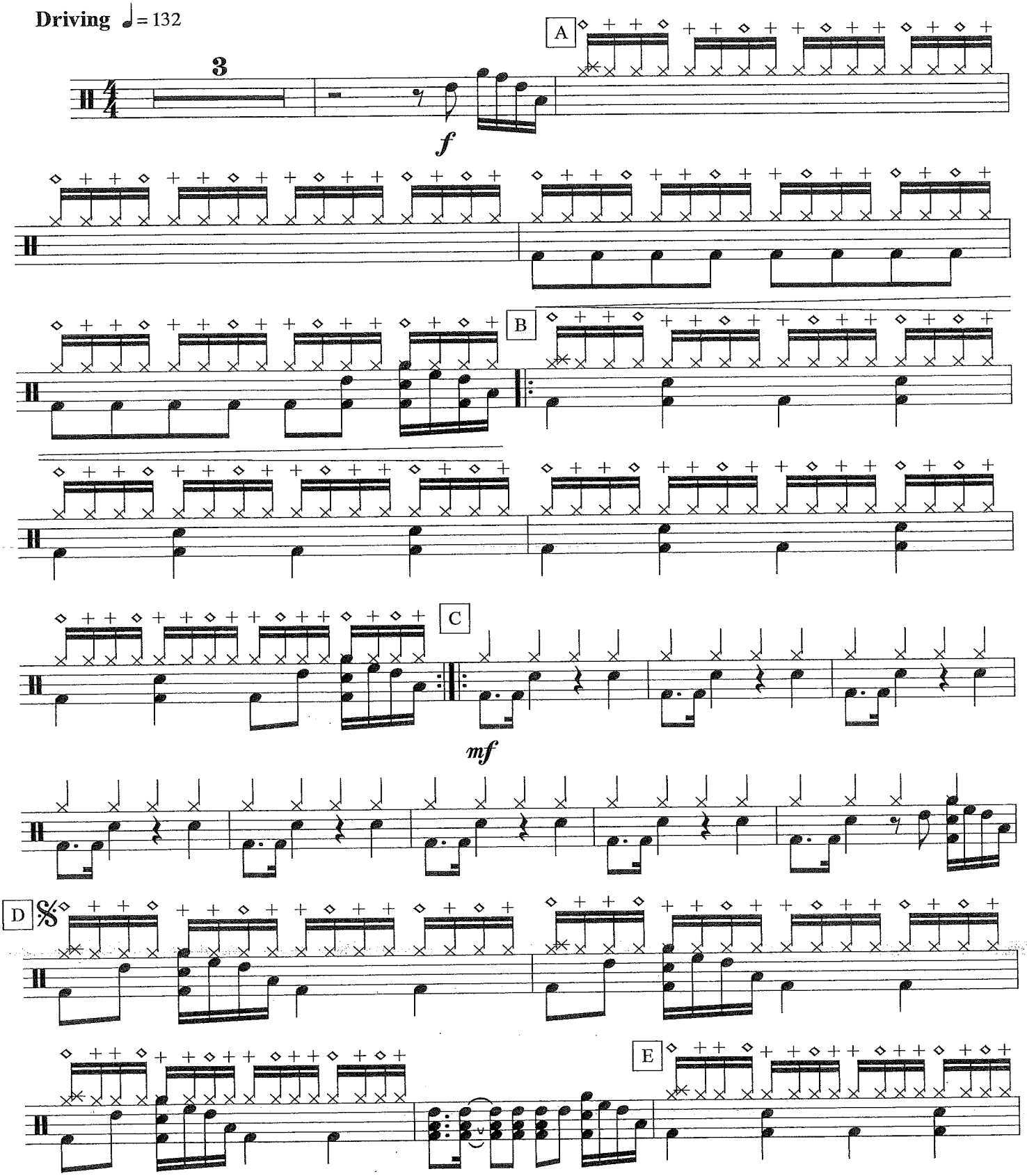
ff

Drum Set

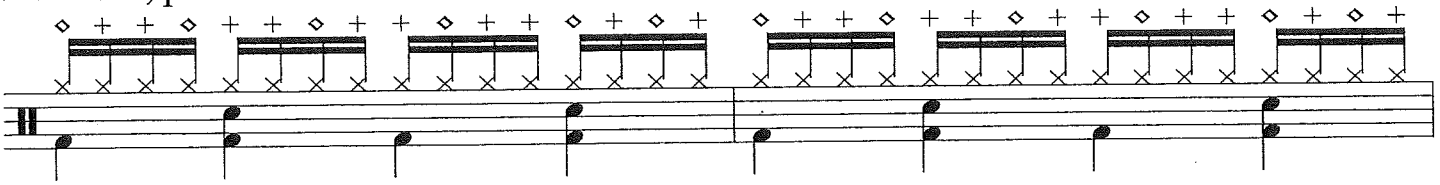
You Are Good

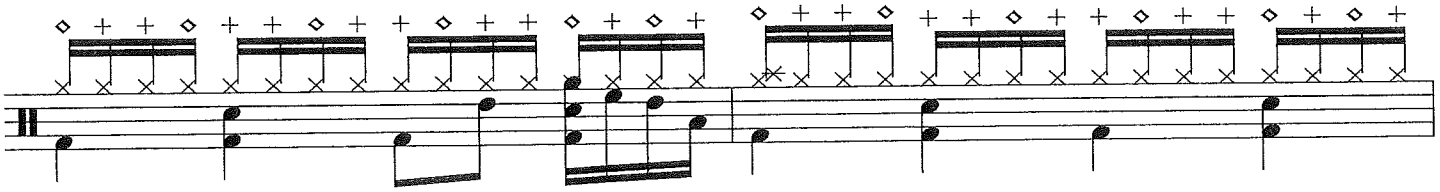
As Recorded by Israel Houghton

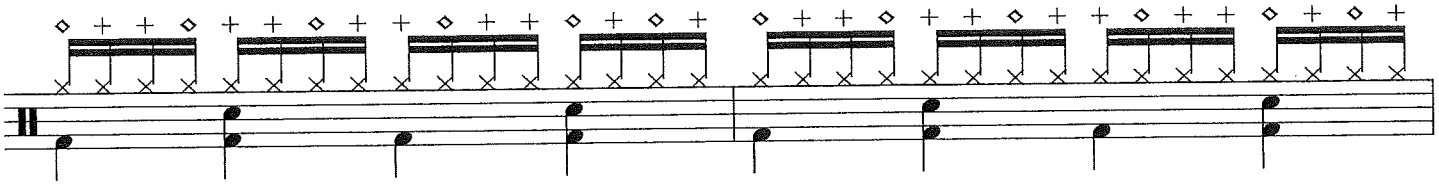
arr. Bernice

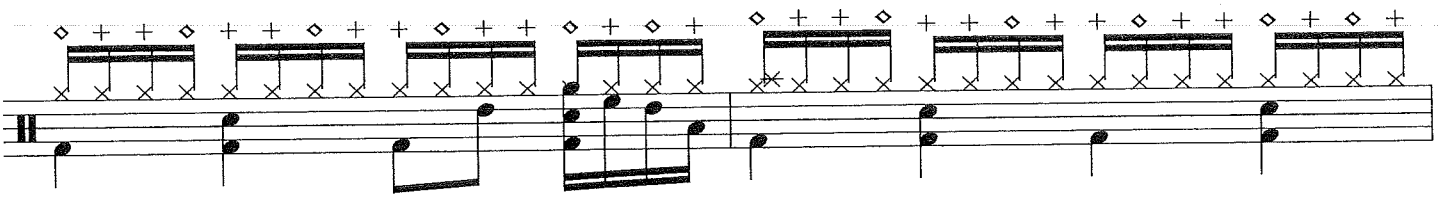


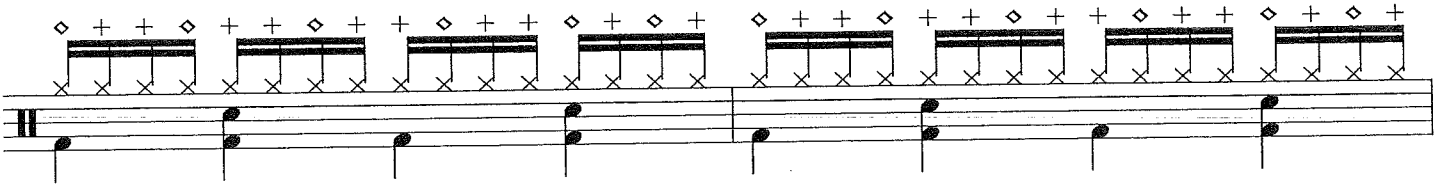
You Are Good

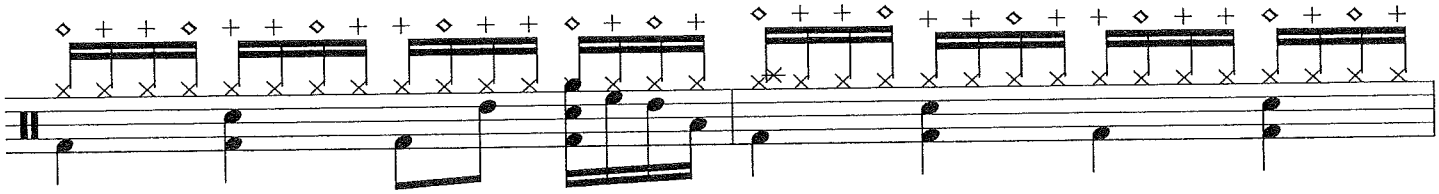




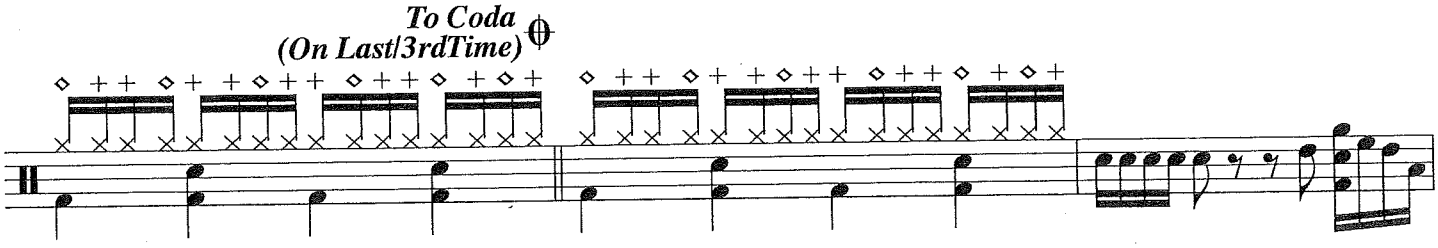








To Coda
(On Last/3rdTime)



F

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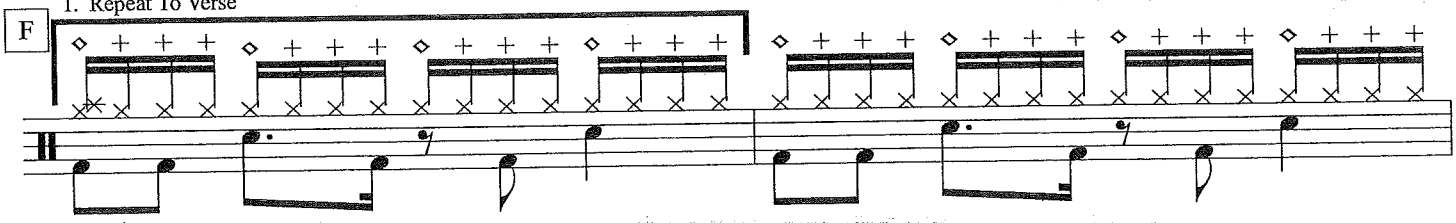
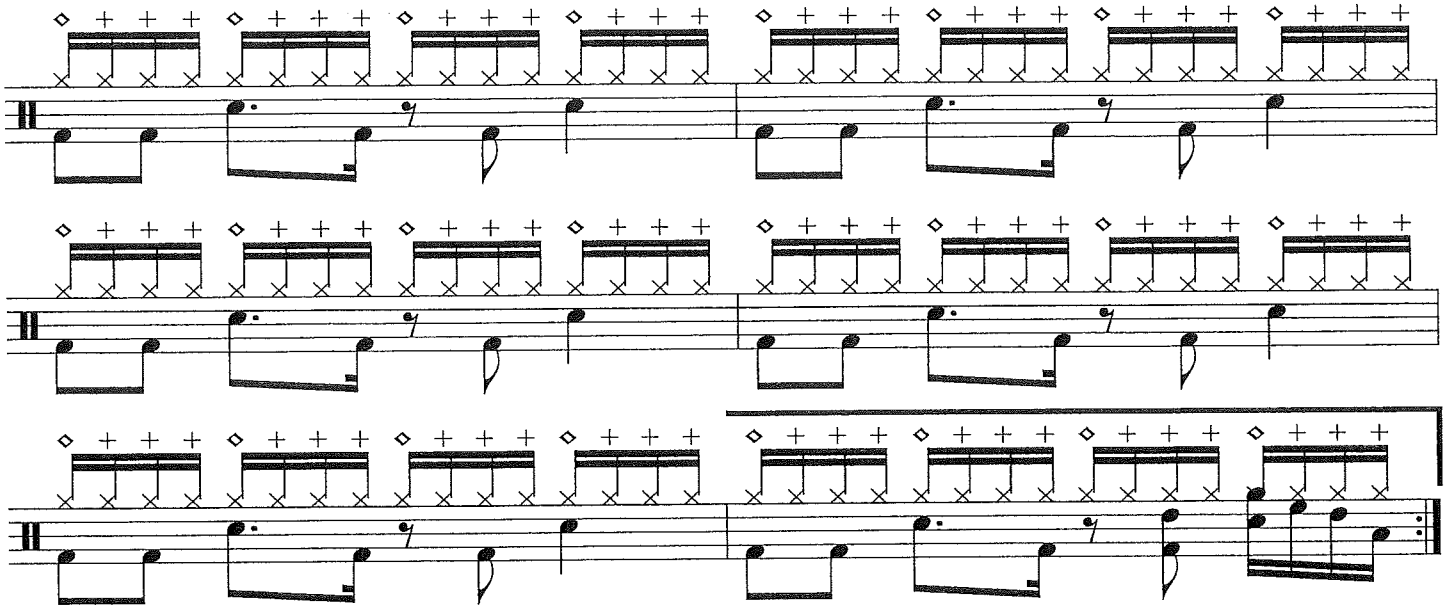
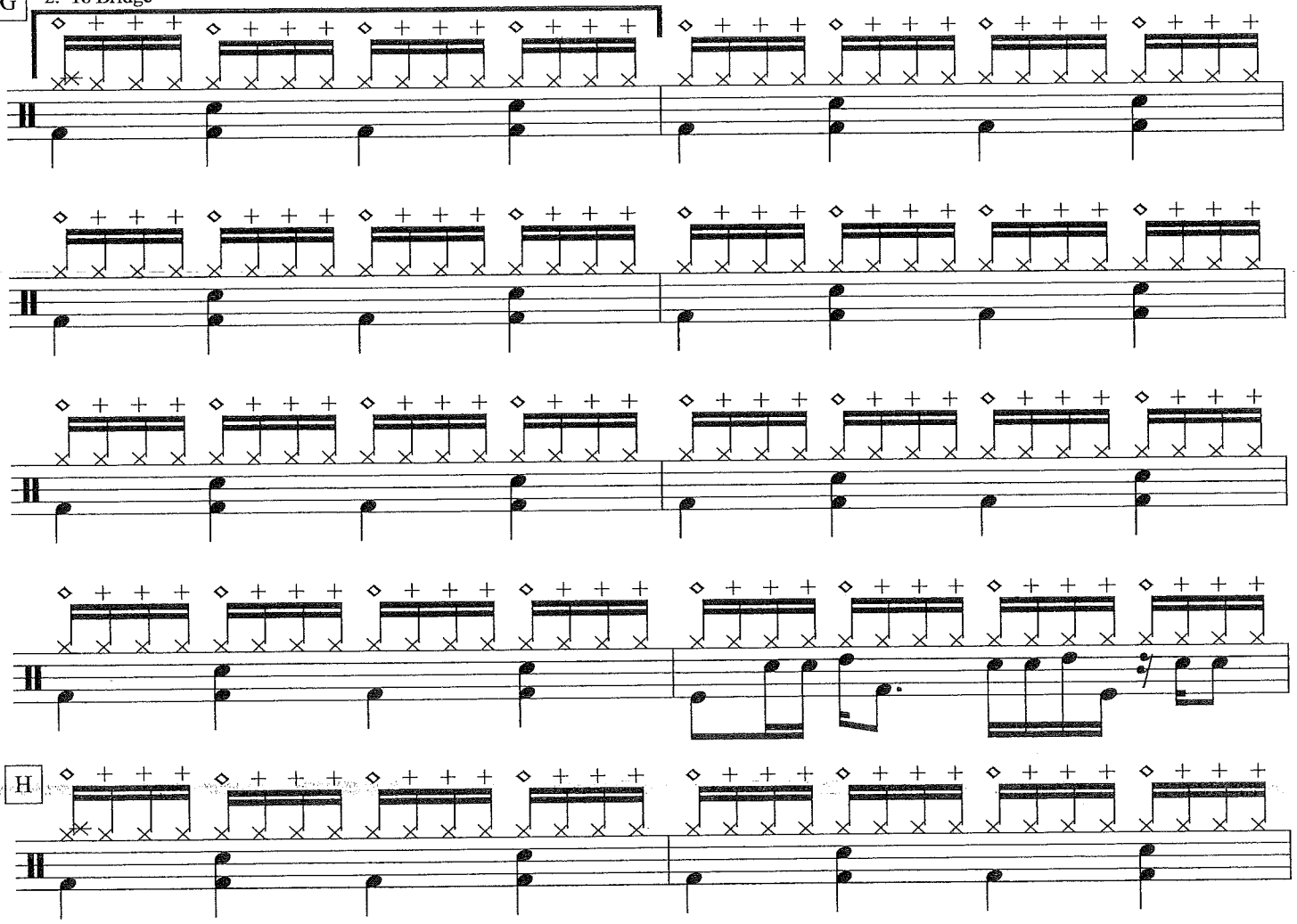


skip to G 2nd time

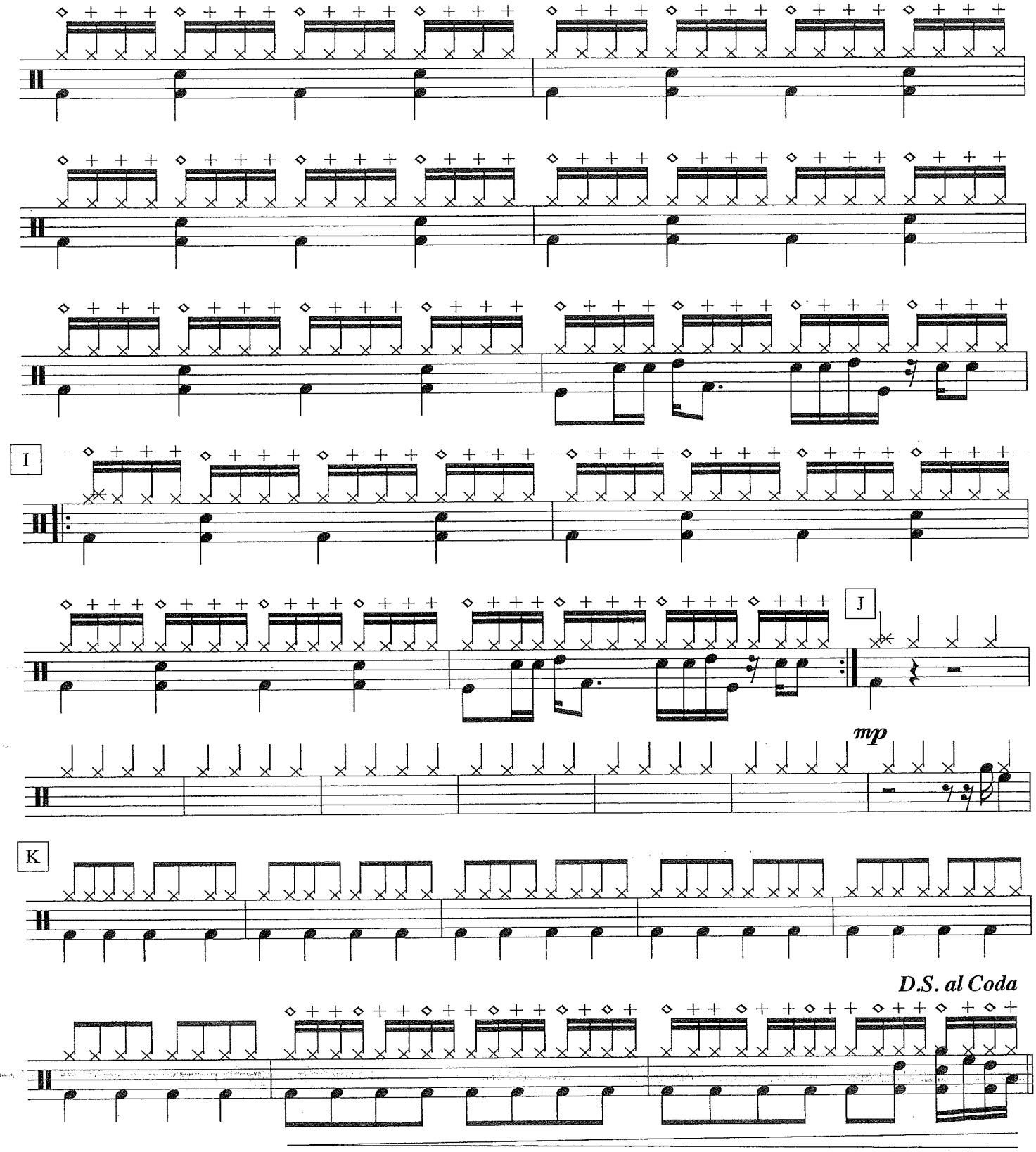


G 2. To Bridge

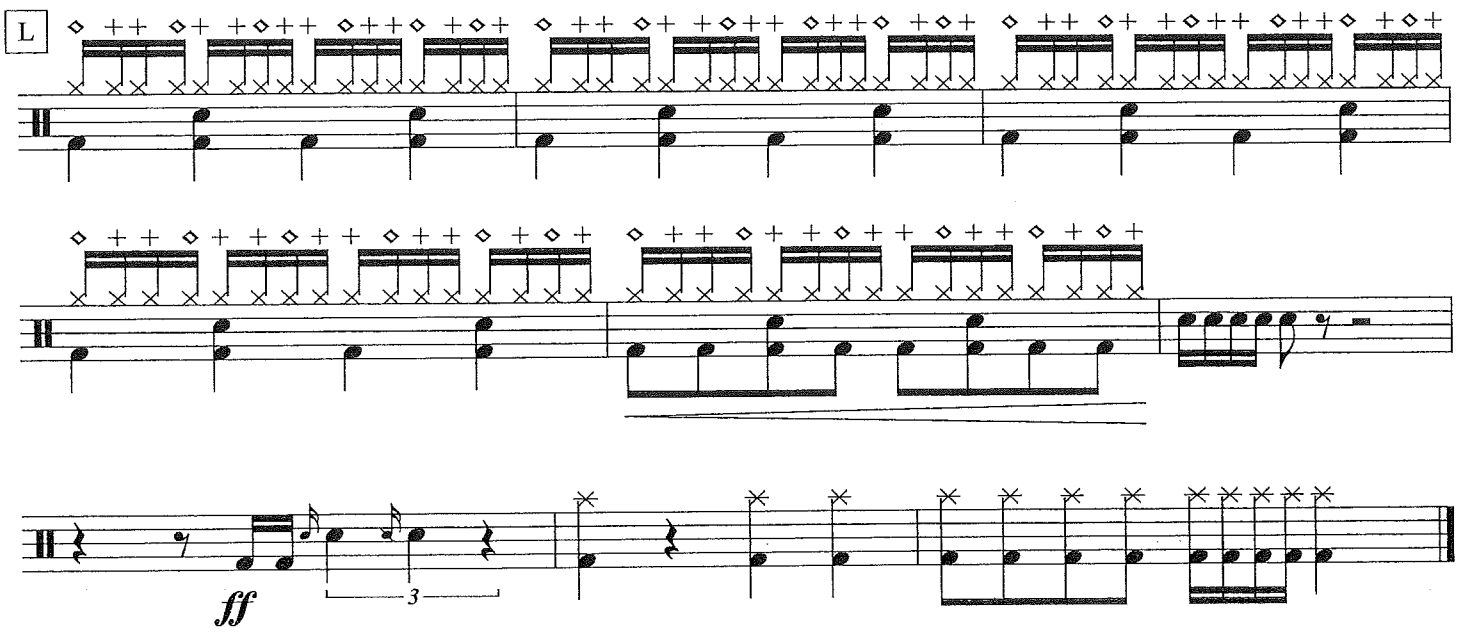


H

You Are Good



Coda

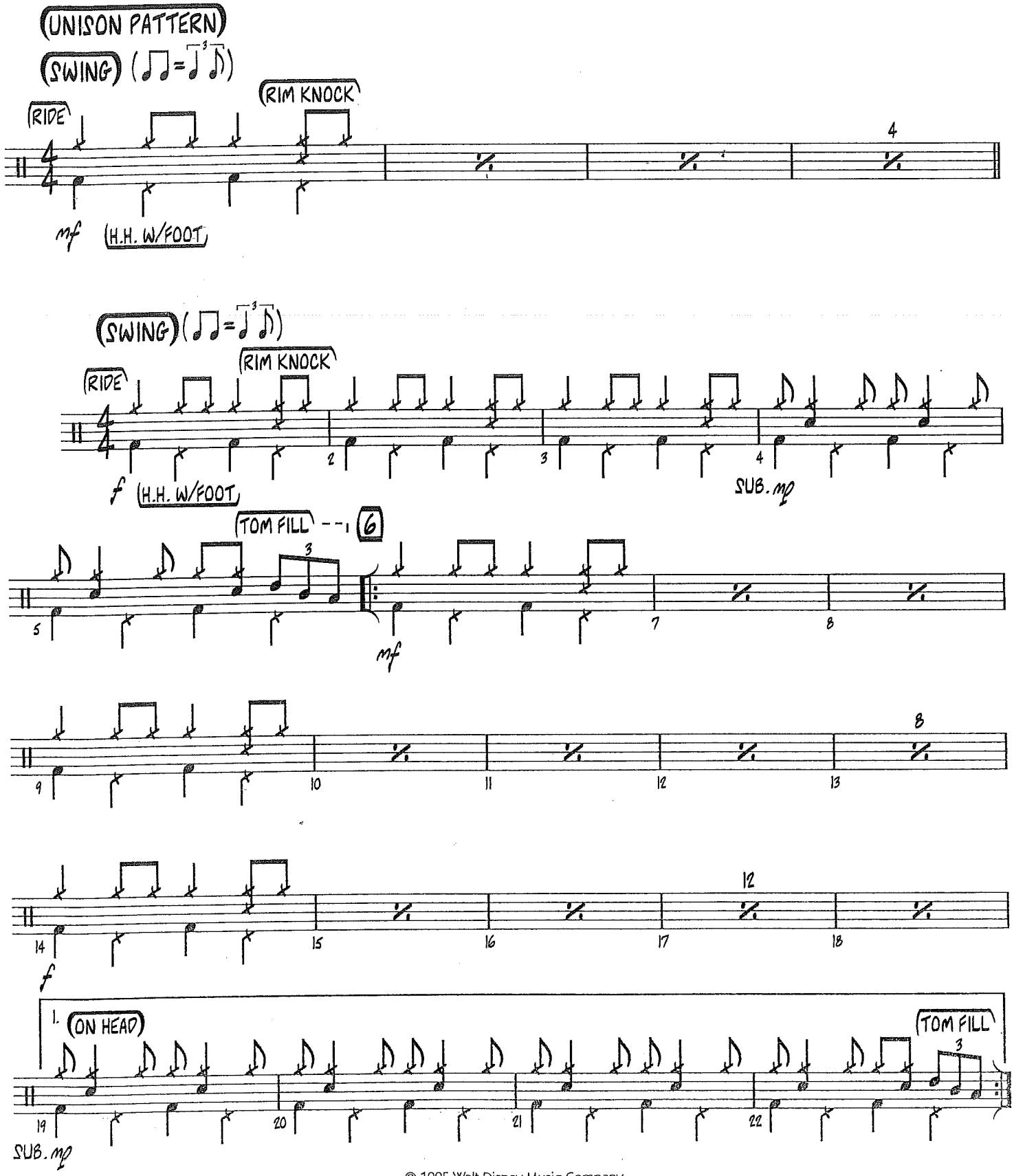


From Walt Disney's TOY STORY

YOU'VE GOT A FRIEND IN ME

DRUMS

Music and Lyrics by
RANDY NEWMAN
Arranged by RICK STITZEL



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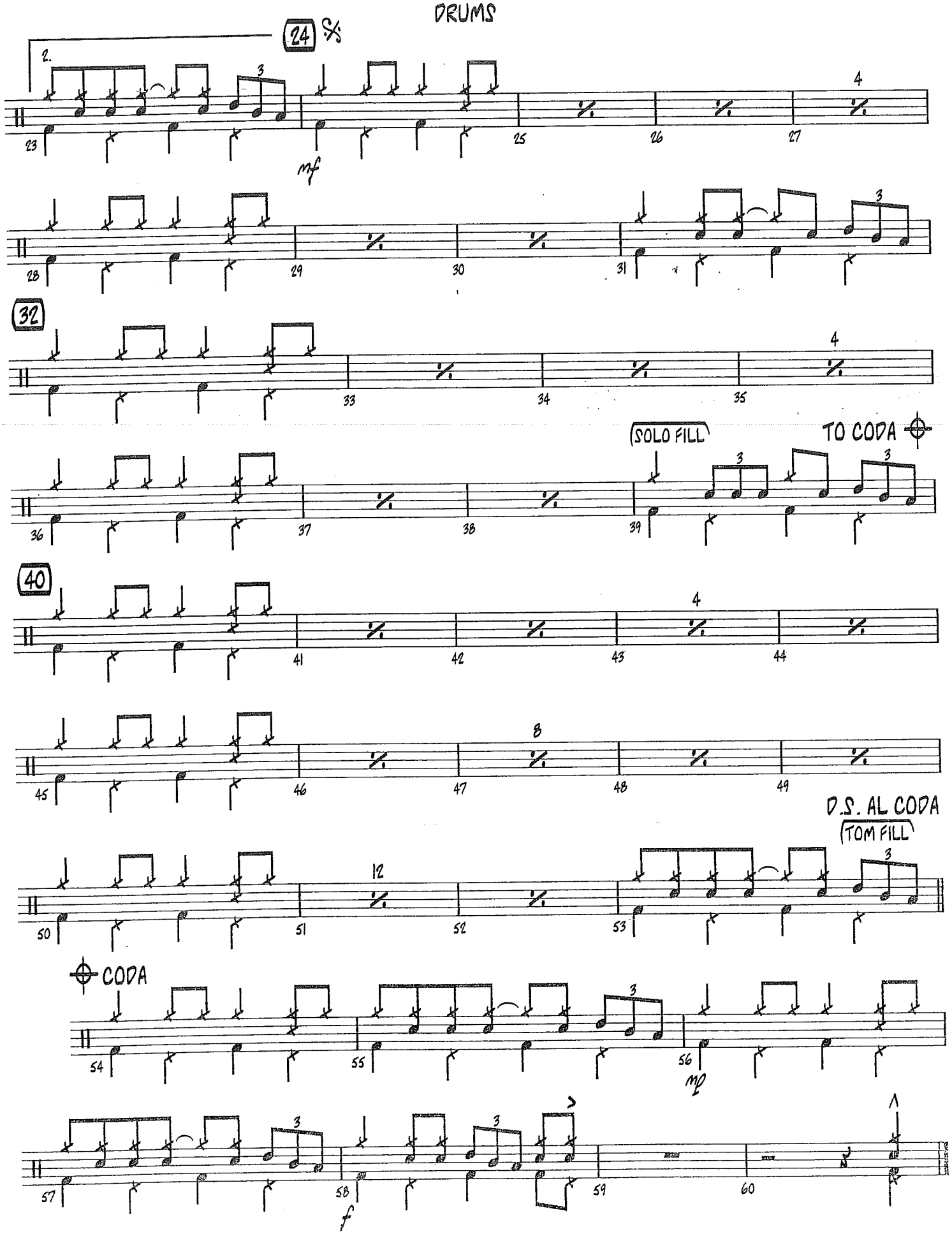
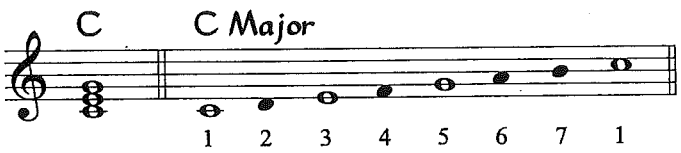
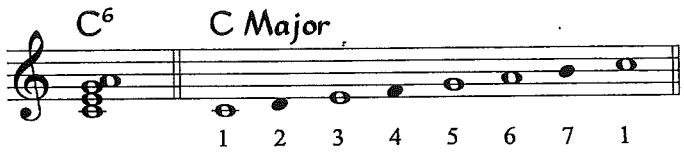
DRUMS

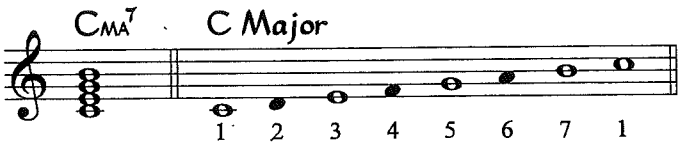


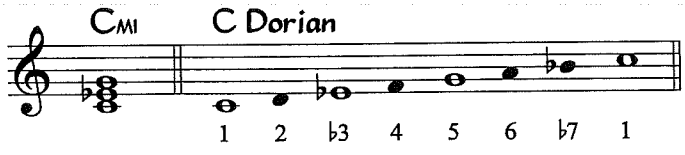
Appendix I - Supplemental Educational Material

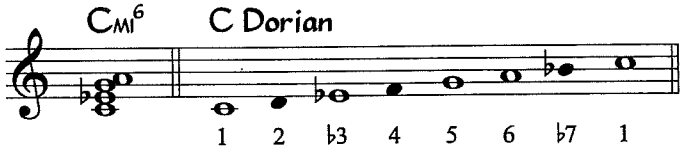
Chords and Complementary Scales

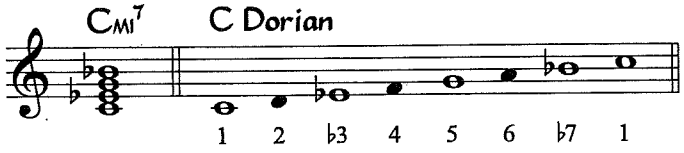


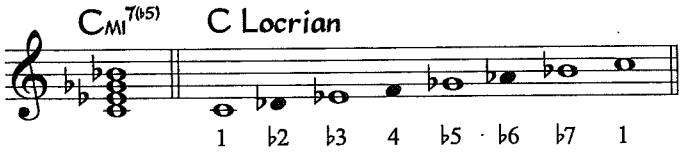


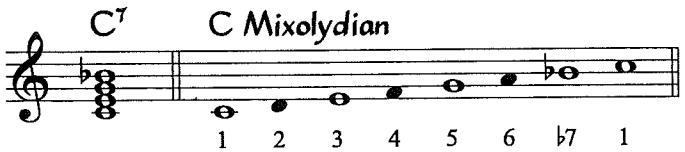


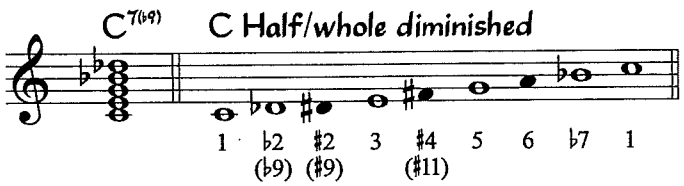


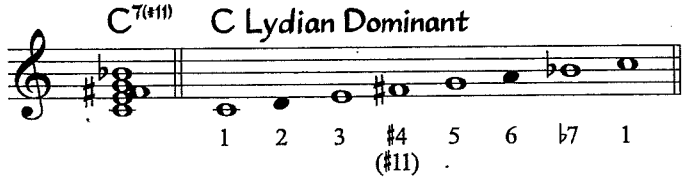


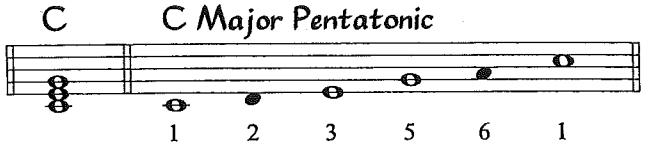


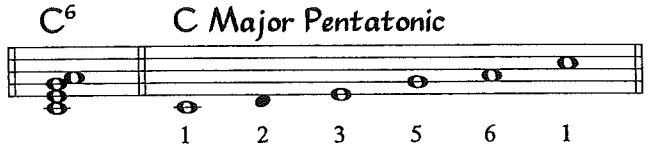


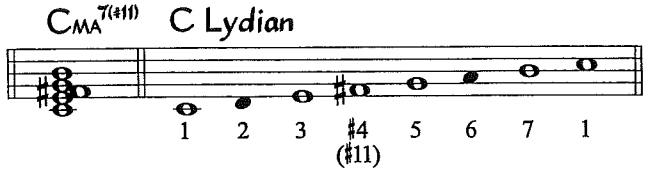


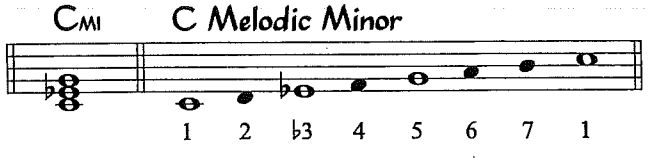


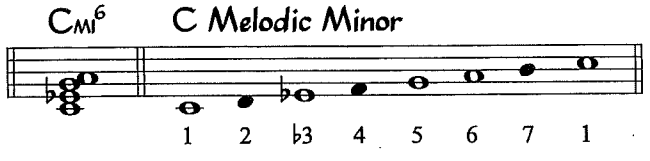


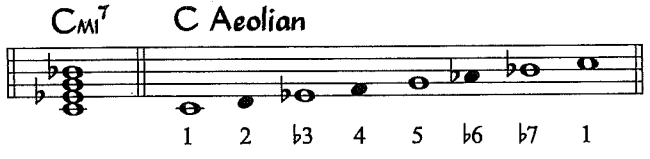


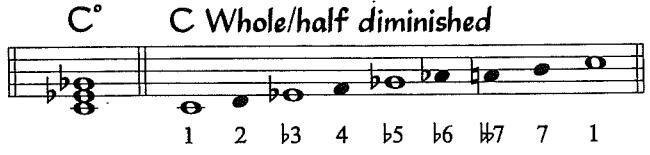


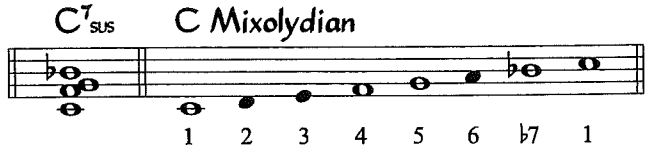


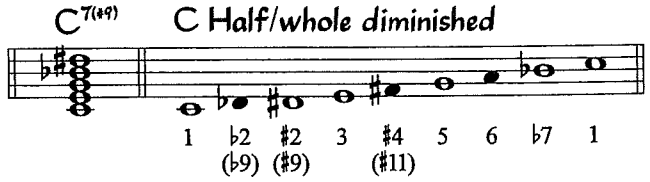


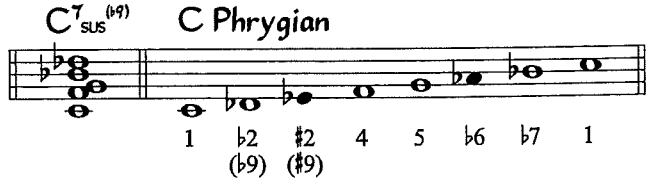












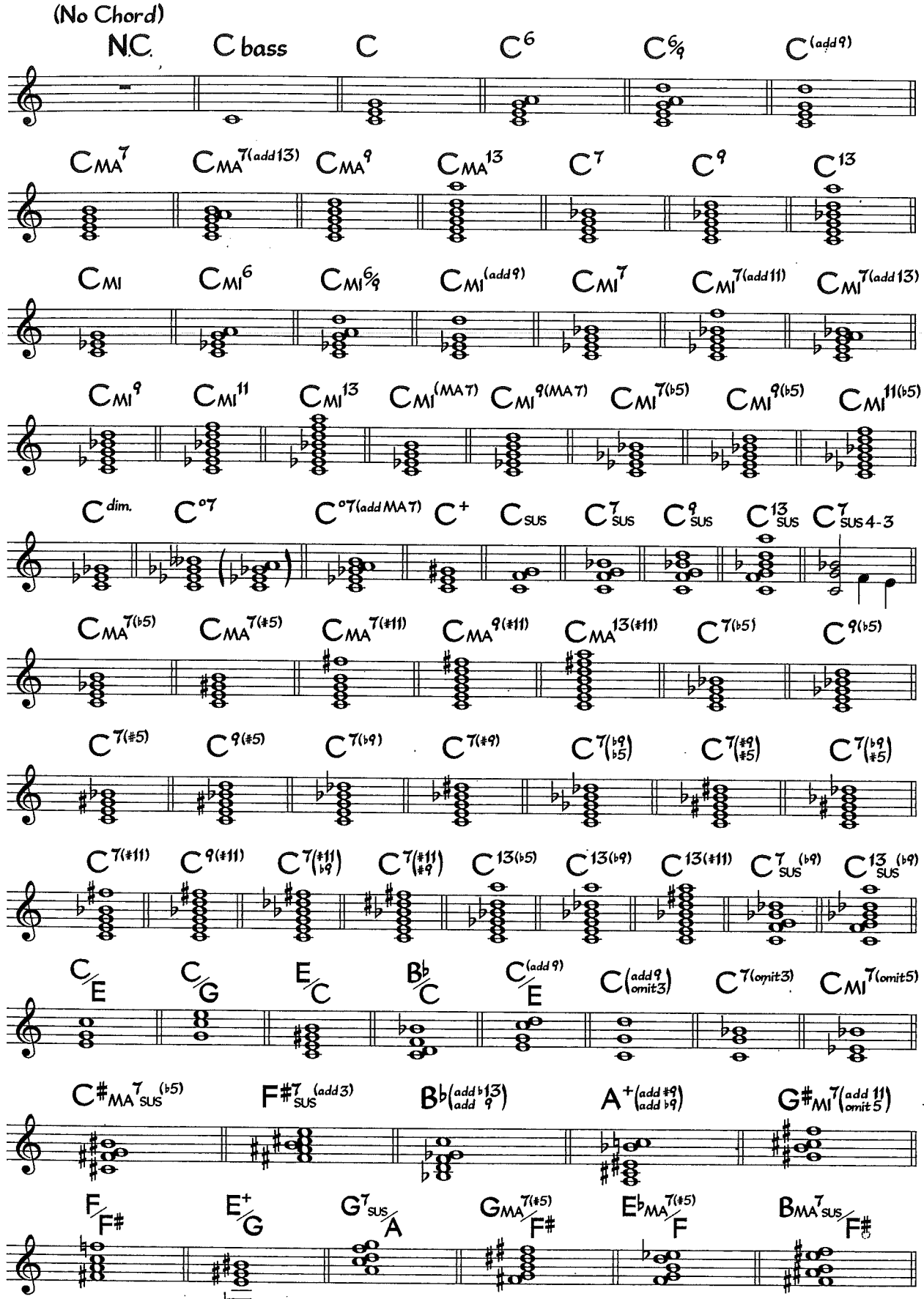
Chord Dictionary

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.

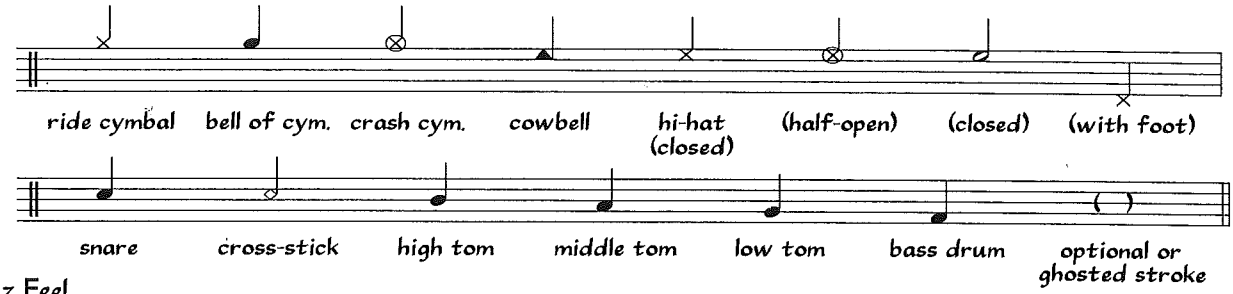
b) The bottom three lines show some more unusual chords—slash chords, chords with omitted notes, etc.



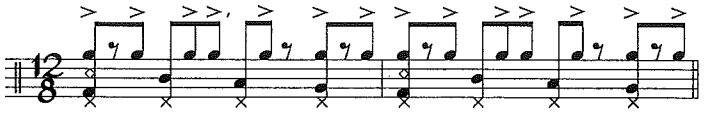
Appendix II - Sample Drum Grooves

These sample drum grooves cover all the rhythmic styles contained in this book. They were written by Jim Zimmerman, drummer with Diane Schuur, Cleo Laine, etc.

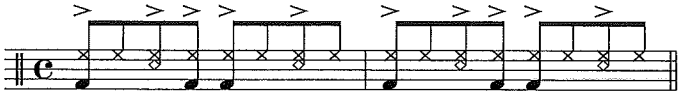
Explanation of Notation



Afro-Jazz Feel

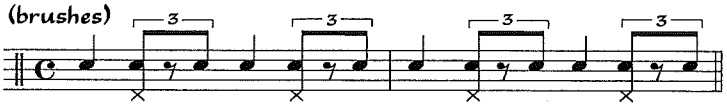


Ballad (even 8th's)

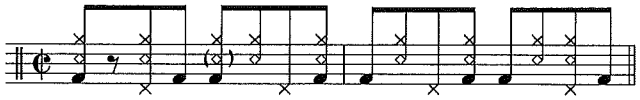


Ballad

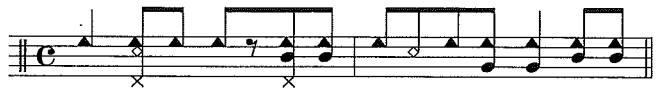
(brushes)



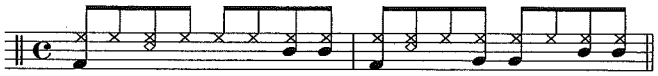
Bright Samba



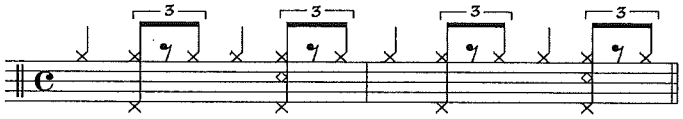
Cha-cha-chá



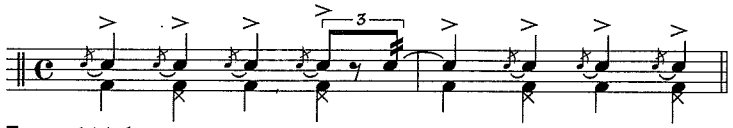
Medium Slow Latin



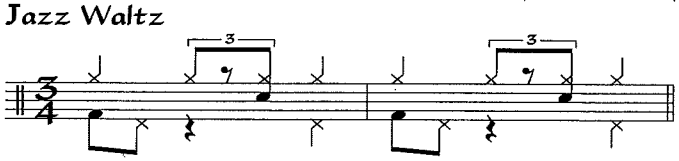
Fast Swing



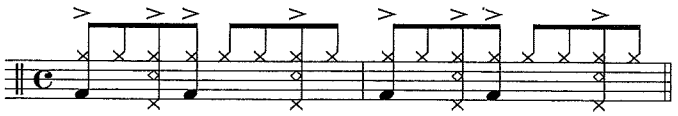
Jazz March



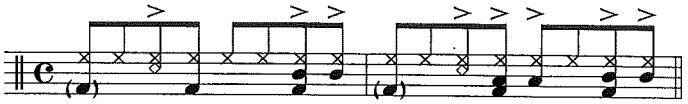
Jazz Waltz



Sack Of Woe

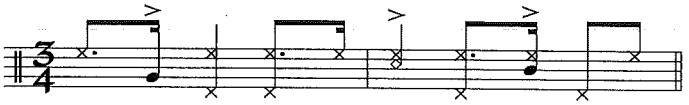


Latin ala Rumba

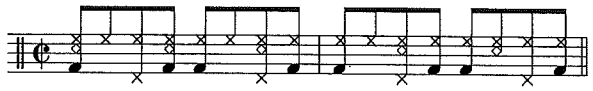


(bass drum, optional)

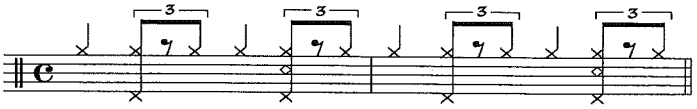
Latin 3 (Full House)



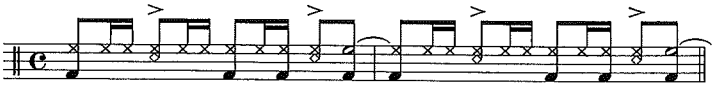
Medium Bossa Nova



Medium Fast Swing

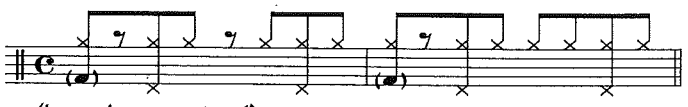


Medium Latin Jazz/Pop



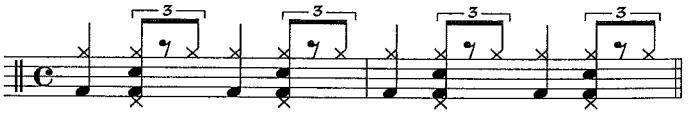
Even 8th's (Icarus)

play cymbals freely



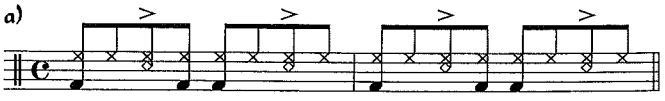
(bass drum, optional)

Medium Slow Swing

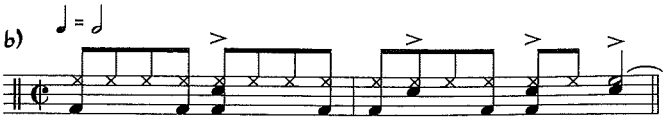


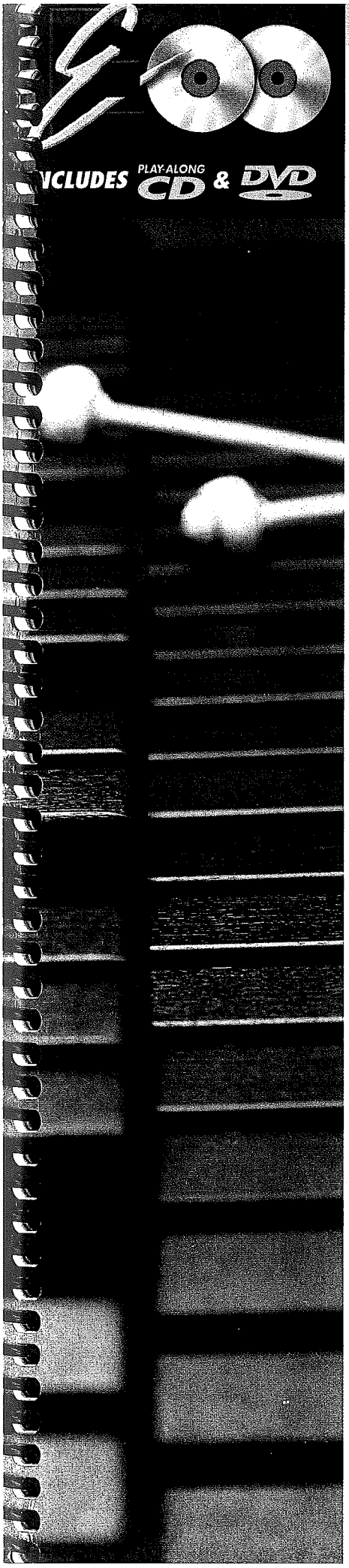
Europa

a)



b) ♩ = ♩

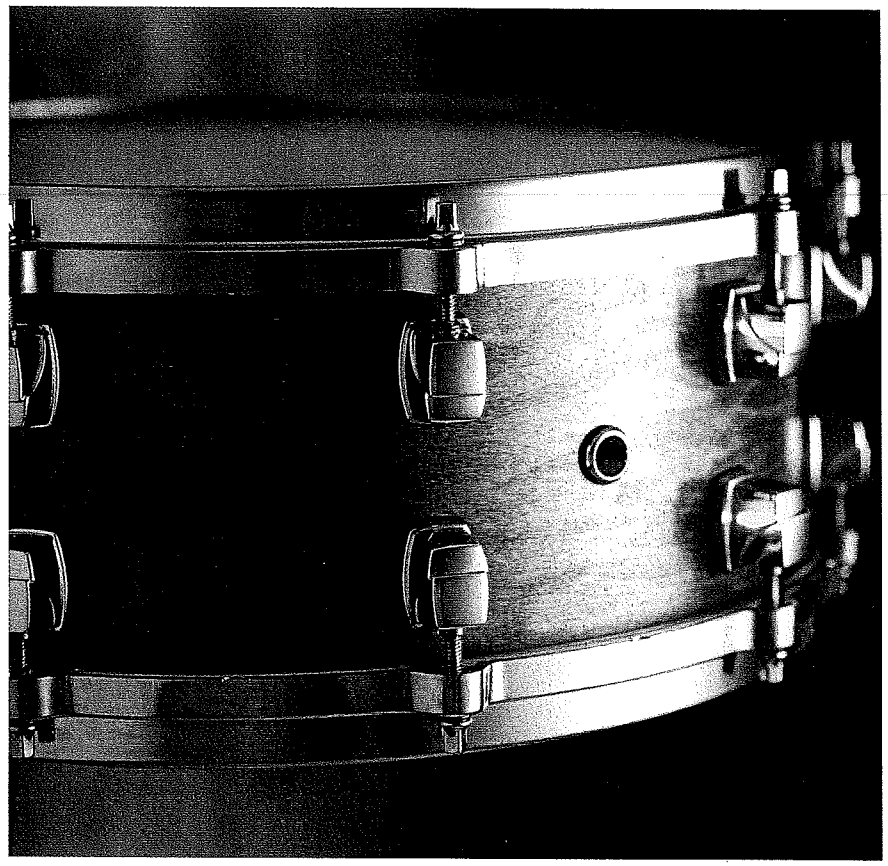




PERCUSSION BOOK 1
Includes Keyboard Percussion

ESSENTIAL ELEMENTS 2000 PLUS DVD

COMPREHENSIVE BAND METHOD



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

Percussion consultant and editor
WILL RAPP

HAL•LEONARD® CORPORATION

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

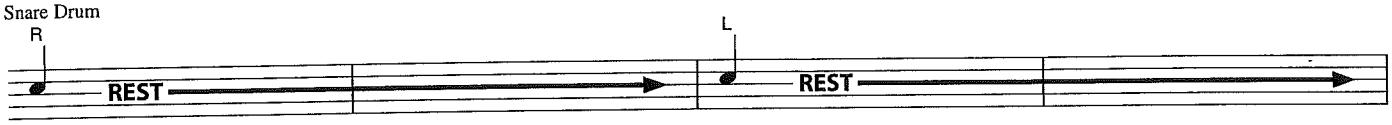
Notes tell us how high or low to play by their placement on a line or space of the music staff, and how long to play by their shape. **Rests** tell us to count silent beats.

♩ **Quarter Note = 1 beat**

𝄽 **Quarter Rest = 1 silent beat**

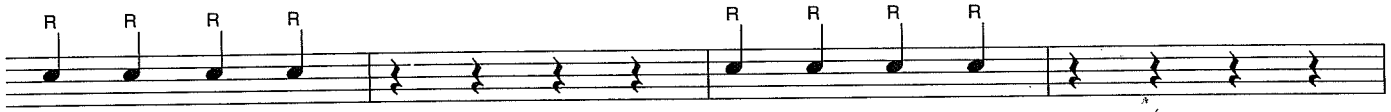
1. THE FIRST NOTE

Play your quarter note as the band plays their long tone.



Start with right-hand stick

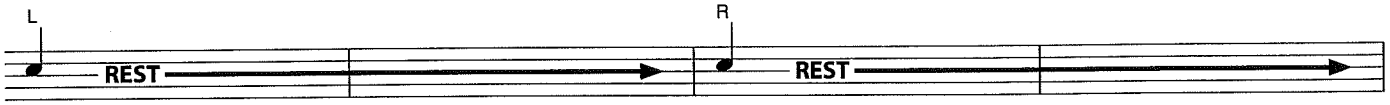
2. COUNT AND PLAY



Count: **1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &**

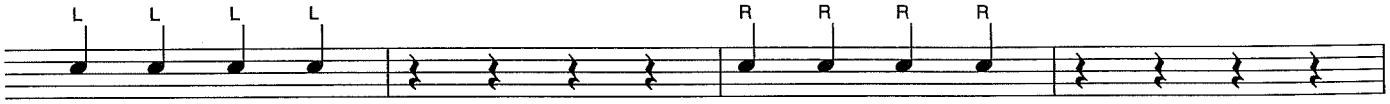
Tap: ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

3. A NEW NOTE



Play sticking as marked.

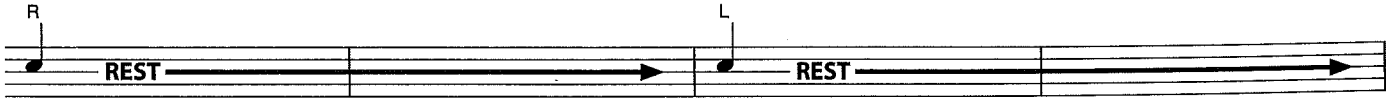
4. TWO'S A TEAM



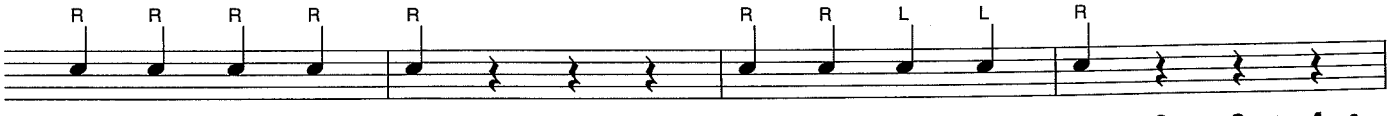
Count & Tap: **1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &**

5. HEADING DOWN

Always stand straight and tall with your shoulders relaxed.



6. MOVING ON UP



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

THEORY

Clefs indicate a new line of music and a set of note names. Percussion instruments use three common clefs:

Percussion Clef

Snare Drum
Bass Drum
Cymbals
Drum Set
Accessory Instruments

Treble Clef

Bells
Xylophone
Marimba
Vibraphone
Chimes

Bass Clef

Timpani
Marimba
Older snare drum and bass drum publications often use the bass clef.

THEORY

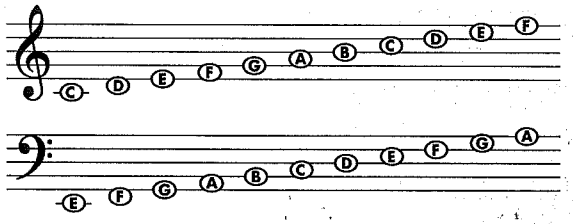
Time Signature

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

= **4 beats** per measure
= **Quarter** note gets one beat

Note Names

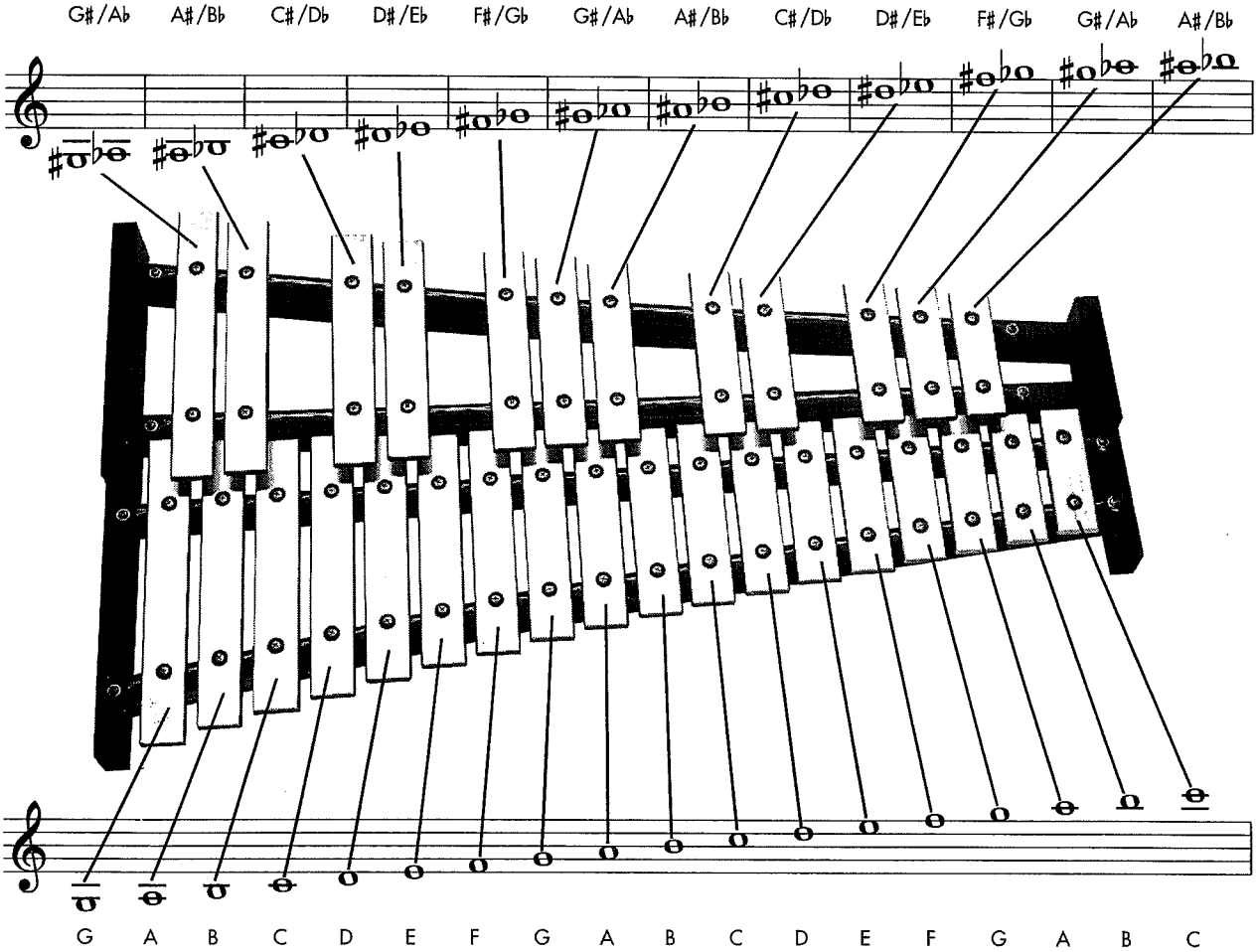
Each note is on a line or space of the staff.
These note names are indicated by the Clef.

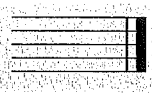


Sharp ♯ raises the note and remains in effect for the entire measure.
Flat ♭ lowers the note and remains in effect for the entire measure.
Natural ♮ cancels a flat (♭) or sharp (♯) and remains in effect for the entire measure.

Keyboard Percussion

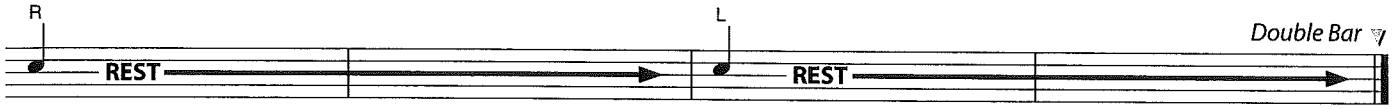
This chart will help you play notes on orchestra bells. Practice all exercises with other percussionists using the keyboard percussion section at the end of this book. Switch parts often!



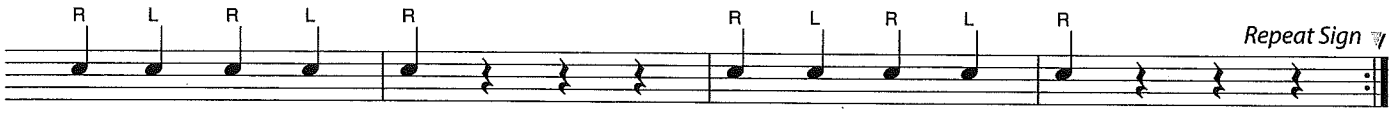
Double Bar  indicates the end of a piece of music.

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

7. THE LONG HAUL

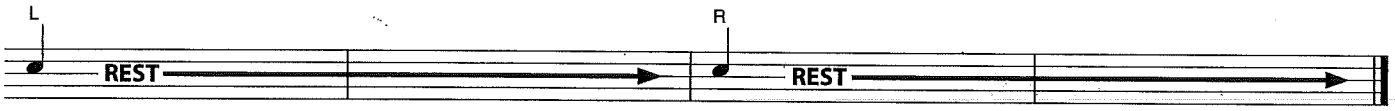


8. FOUR BY FOUR *Practice Right Hand Lead as marked.*

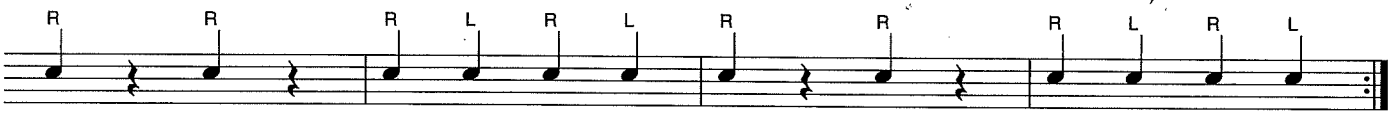


Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

9. TOUCHDOWN

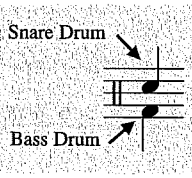


10. THE FAB FIVE Right Hand Lead



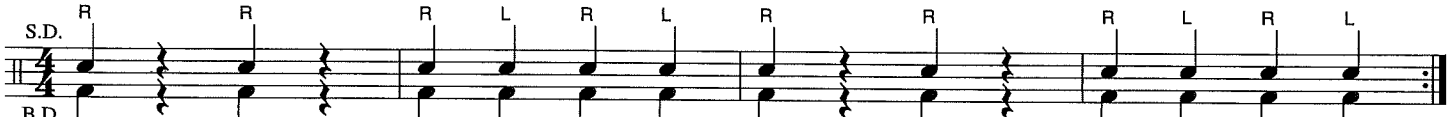
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Bass Drum



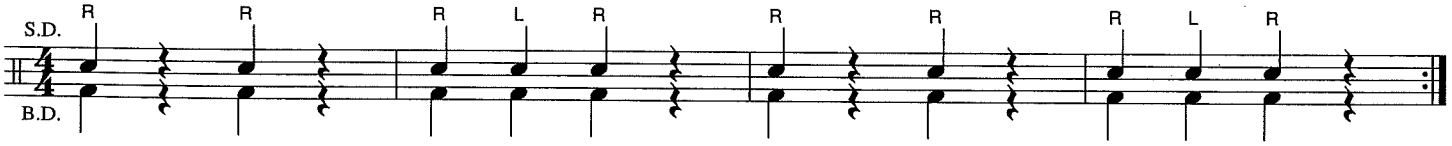
The bass drum is one of the most important instruments in band. Hold the bass drum mallet with your right hand (matched grip). Place your left hand on the head opposite the striking surface. Strike the bass drum half-way between the center and the top rim, pulling the sound out of the bass drum. **B.D.** is the abbreviation for bass drum.

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

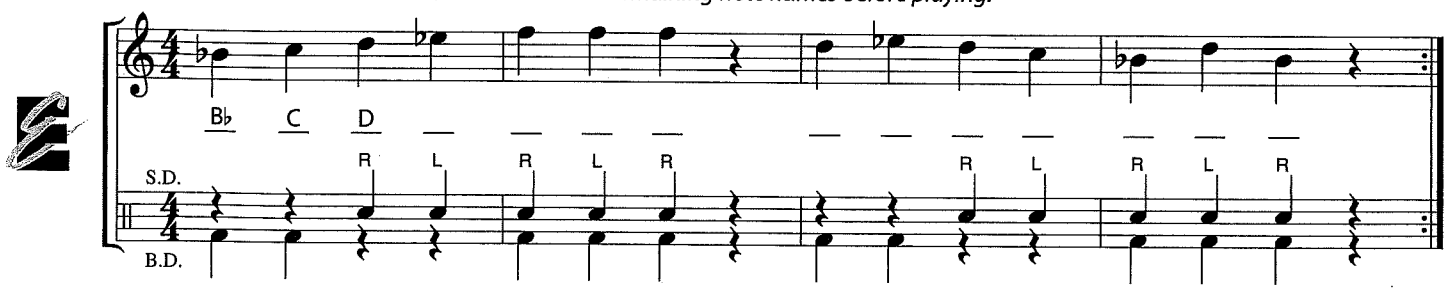


1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

12. FIRST FLIGHT

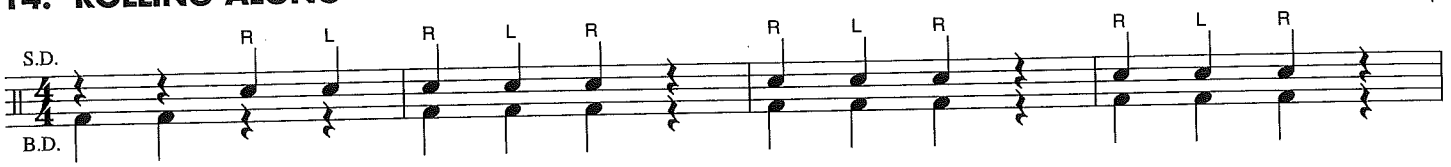


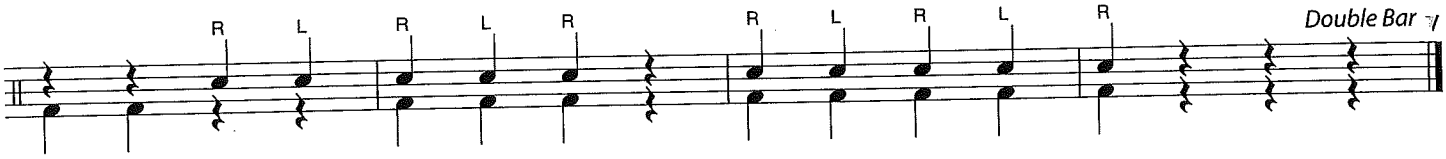
13. ESSENTIAL ELEMENTS QUIZ *Fill in the remaining note names before playing.*



14. ROLLING ALONG

Go to the next line.



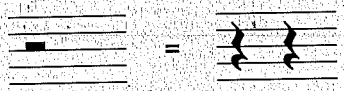


Half Note

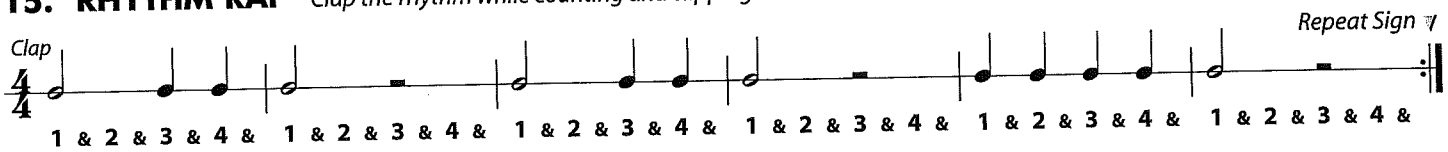
1 & 2 &

Half Rest

1 & 2 &



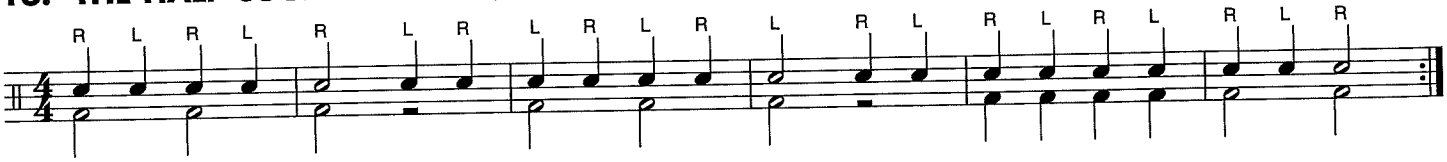
15. RHYTHM RAP *Clap the rhythm while counting and tapping.*



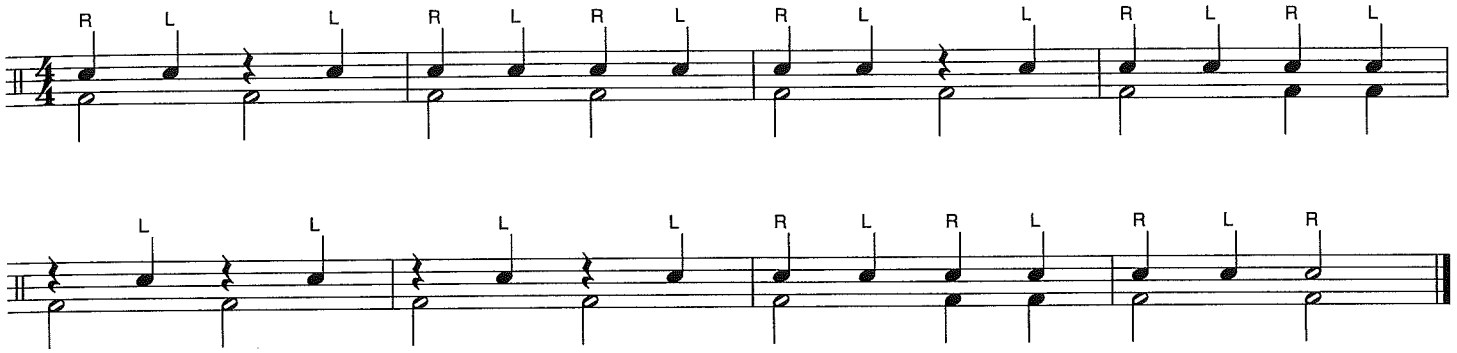
Alternate Sticking A hand to hand sticking pattern usually beginning with the right hand.

Bass Drum When playing half notes, use a slower stroke to *pull* the sound out of the bass drum.

16. THE HALF COUNTS *Practice Alternate Sticking as marked.*

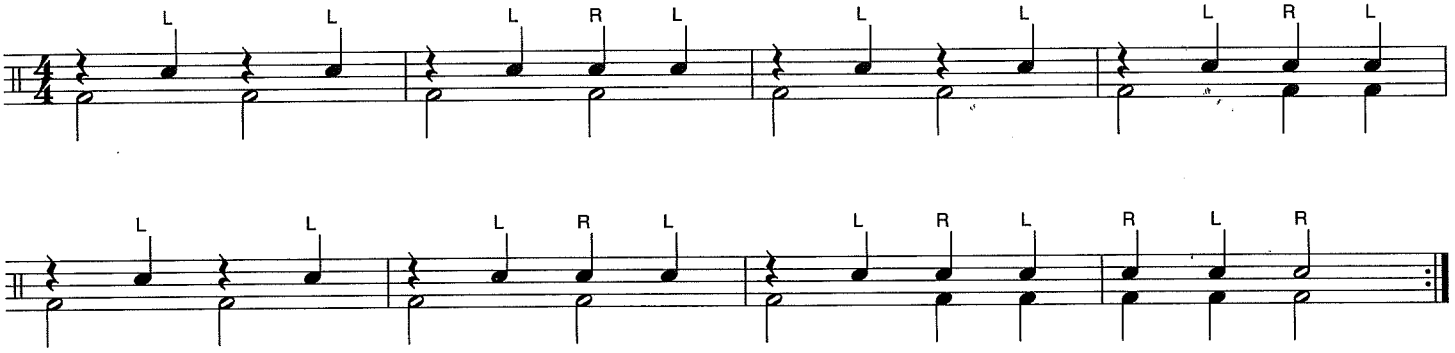


17. HOT CROSS BUNS



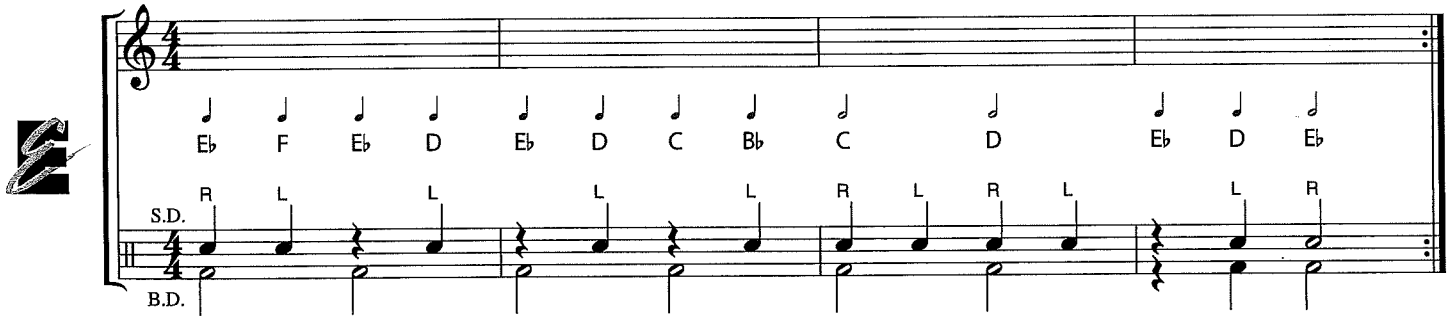
18. GO TELL AUNT RHODIE

American Folk Song



19. ESSENTIAL ELEMENTS QUIZ

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



Whole Note

1 & 2 & 3 & 4 &

Whole Rest

= **A Whole Measure of Silent Beats**

1 & 2 & 3 & 4 &

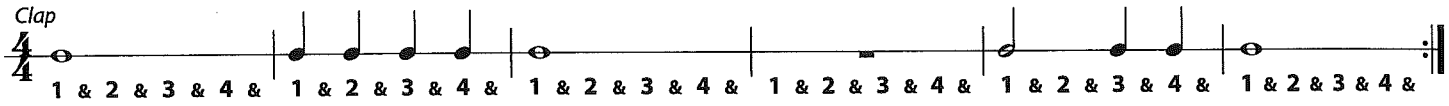
Whole Rest

hangs from a staff line.

Half Rest

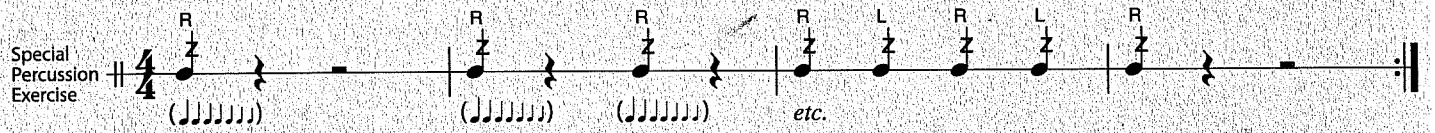
sits on a staff line.

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



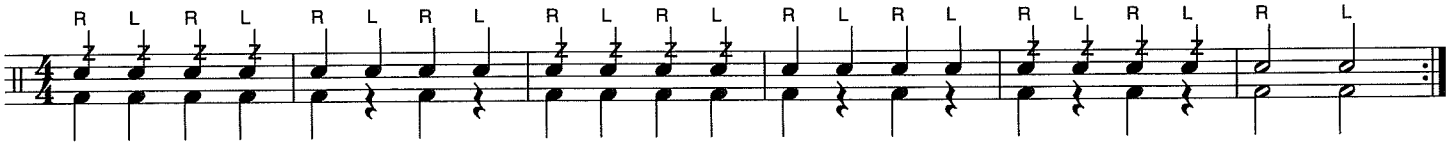
Multiple Bounce

Multiple bounce sticking is your first step to learning the roll.
Simply let the stick bounce freely on the drum head, like this:



Keep counting and maintain a steady tempo.

21. THE WHOLE THING *Practice this exercise with Alternate Sticking.*

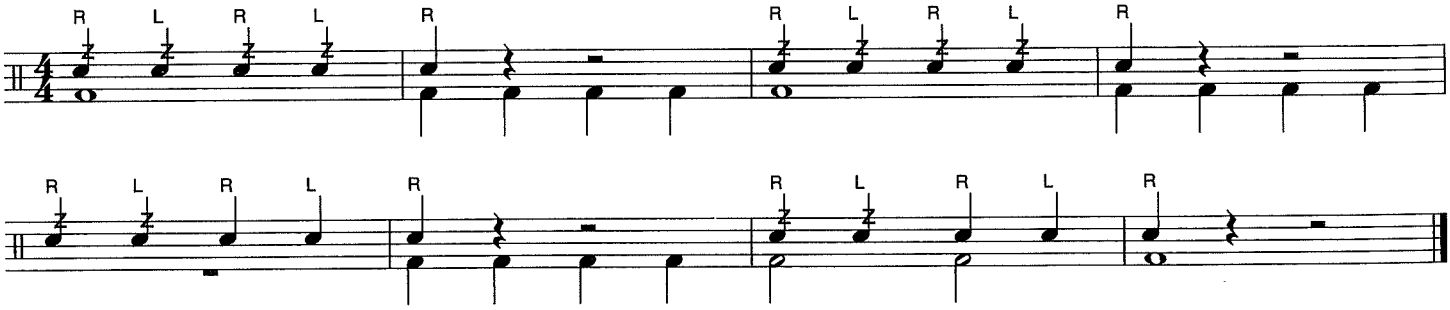


Duet

A composition with two different parts, played together.

Bass Drum When playing whole notes, use a very slow, long stroke to *pull* the sound out.

22. SPLIT DECISION – Duet *Play your percussion part as the brass and woodwinds play their duet parts.*

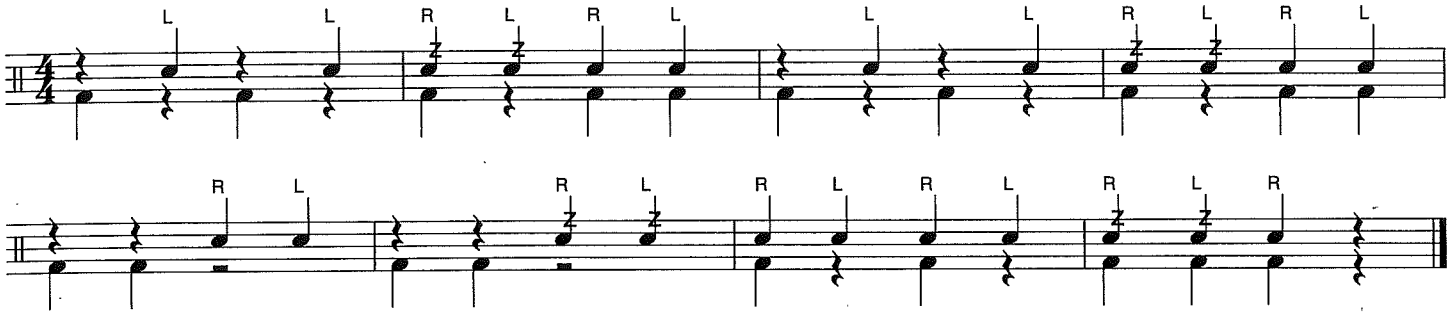


Key Signature

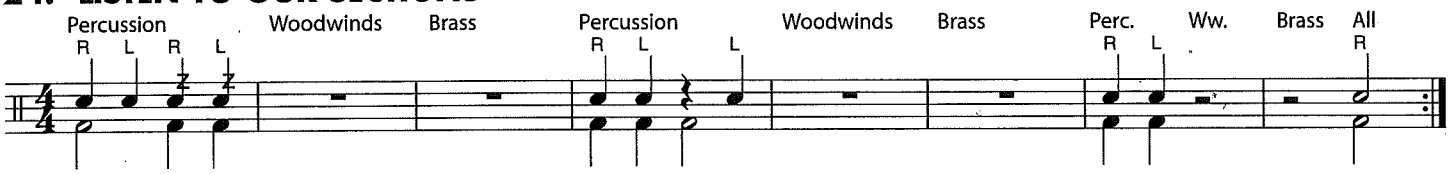
The **Key Signature** tells us which notes to play with sharps (♯) or flats (♭) throughout the music. When playing keyboard percussion, this key signature indicates the *Key of* B♭ – play all B's as B-flats, and E's as E-flats.

THEORY

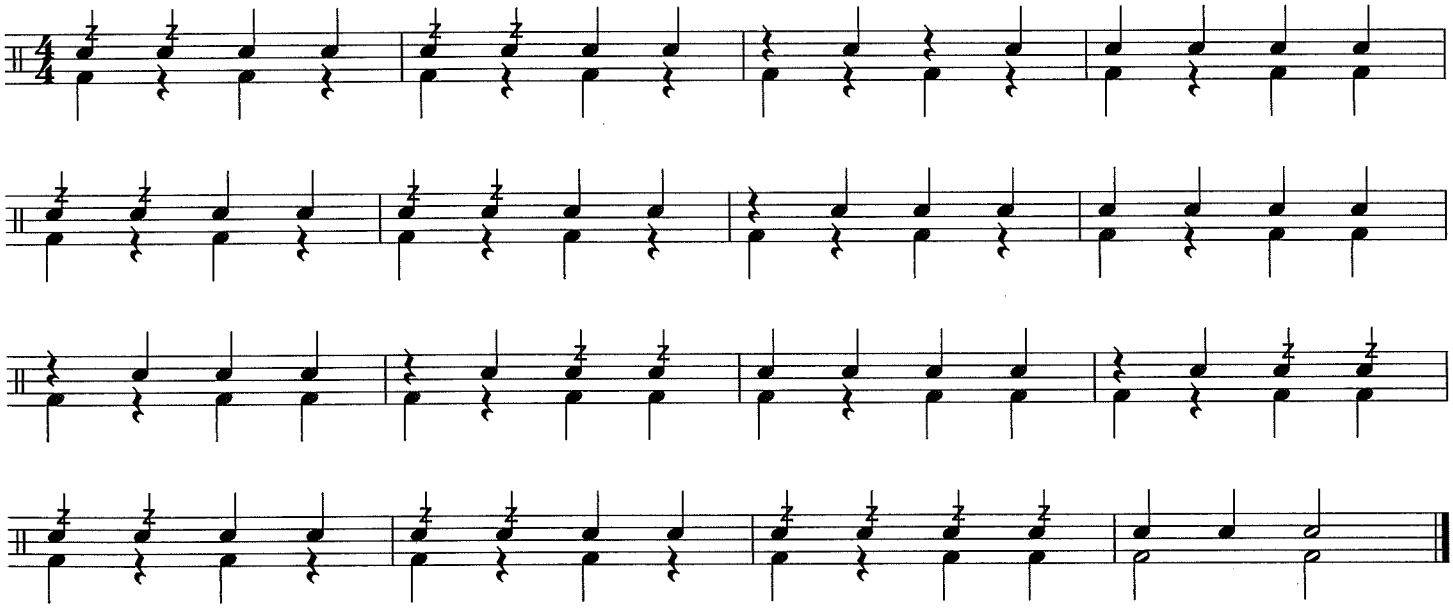
23. MARCH STEPS



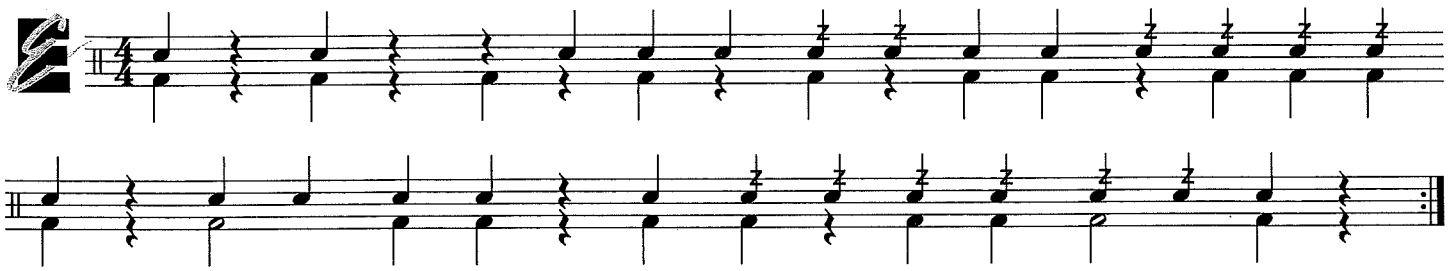
24. LISTEN TO OUR SECTIONS



25. LIGHTLY ROW *Mark your own sticking before you play.*



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



Fermata Hold the note (or rest) longer than normal.

Rudiments

Rudiments are the basic techniques of playing snare drum. You should practice and memorize rudiments to improve your skill. The flam is your first rudiment.

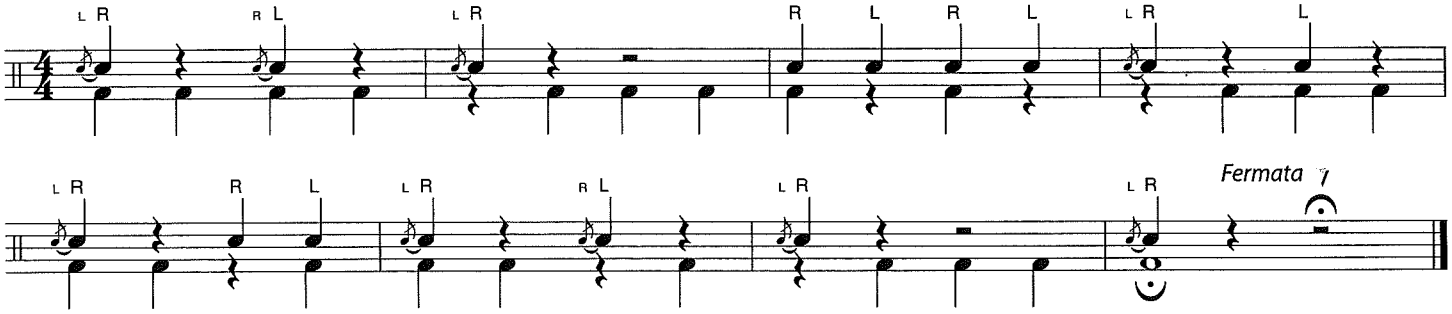
Flam The small note is a grace note. It has no rhythmic value and sounds just ahead of the regular sized, or primary note. The primary note sounds on the beat.

Right Hand Flam Hold the left stick about 2 inches above the drum head. Hold the right stick in the "up" position. Move both sticks at the same speed. The left stick will hit the drum just before the right stick. Let the left stick rebound to the "up" position, and the right stick rebound to the 2 inch position.

Left Hand Flam Hold the right stick about 2 inches above the drum head. Hold the left stick in the "up" position. Move both sticks at the same speed. The right stick will hit the drum just before the left stick. Let the right stick rebound to the "up" position and the left stick rebound to the 2 inch position.

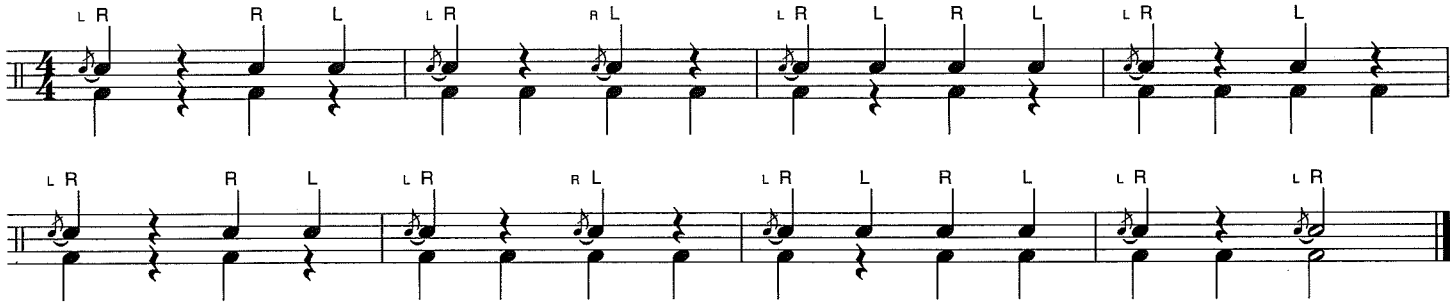
A flam produces a sound that is slightly longer than a regular note (a tap).
Listen to the difference between flams and taps.

27. REACHING HIGHER

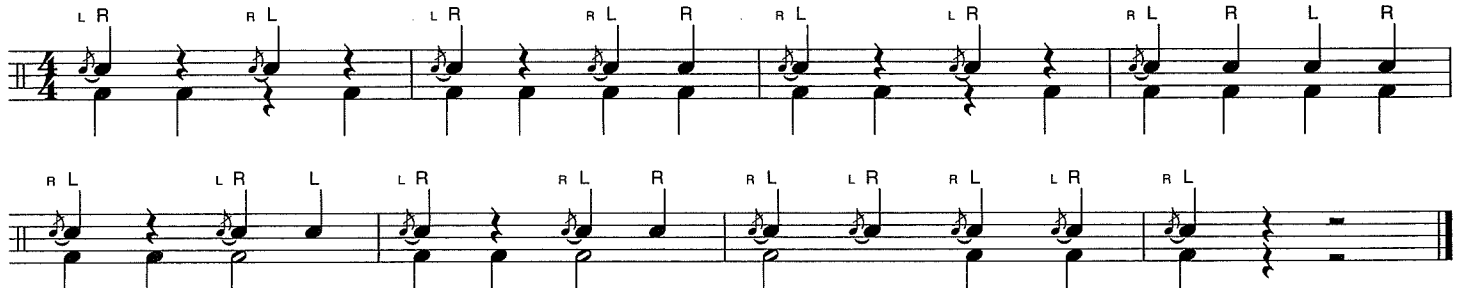


28. AU CLAIRE DE LA LUNE

French Folk Song



29. REMIX



Harmony

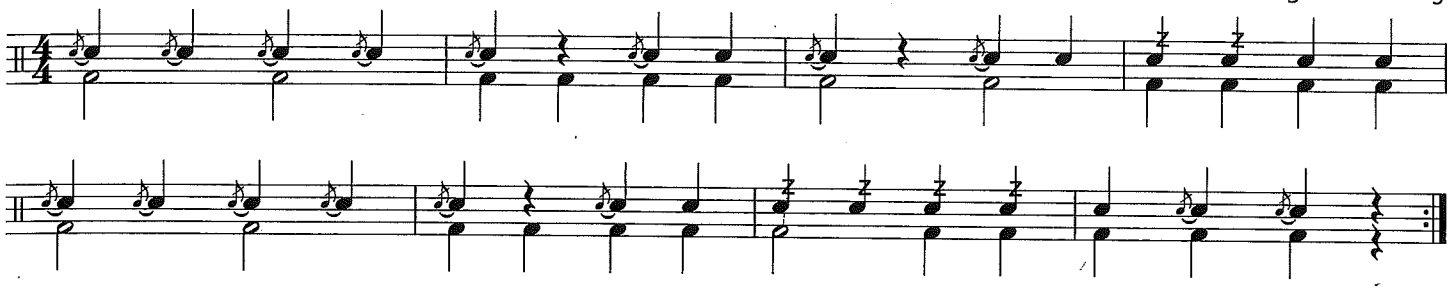
THEORY

Two or more notes played together. Each combination forms a *chord.*
Listen to the band's harmony while you play.

30. LONDON BRIDGE

Mark your own sticking before you play.

English Folk Song



HISTORY

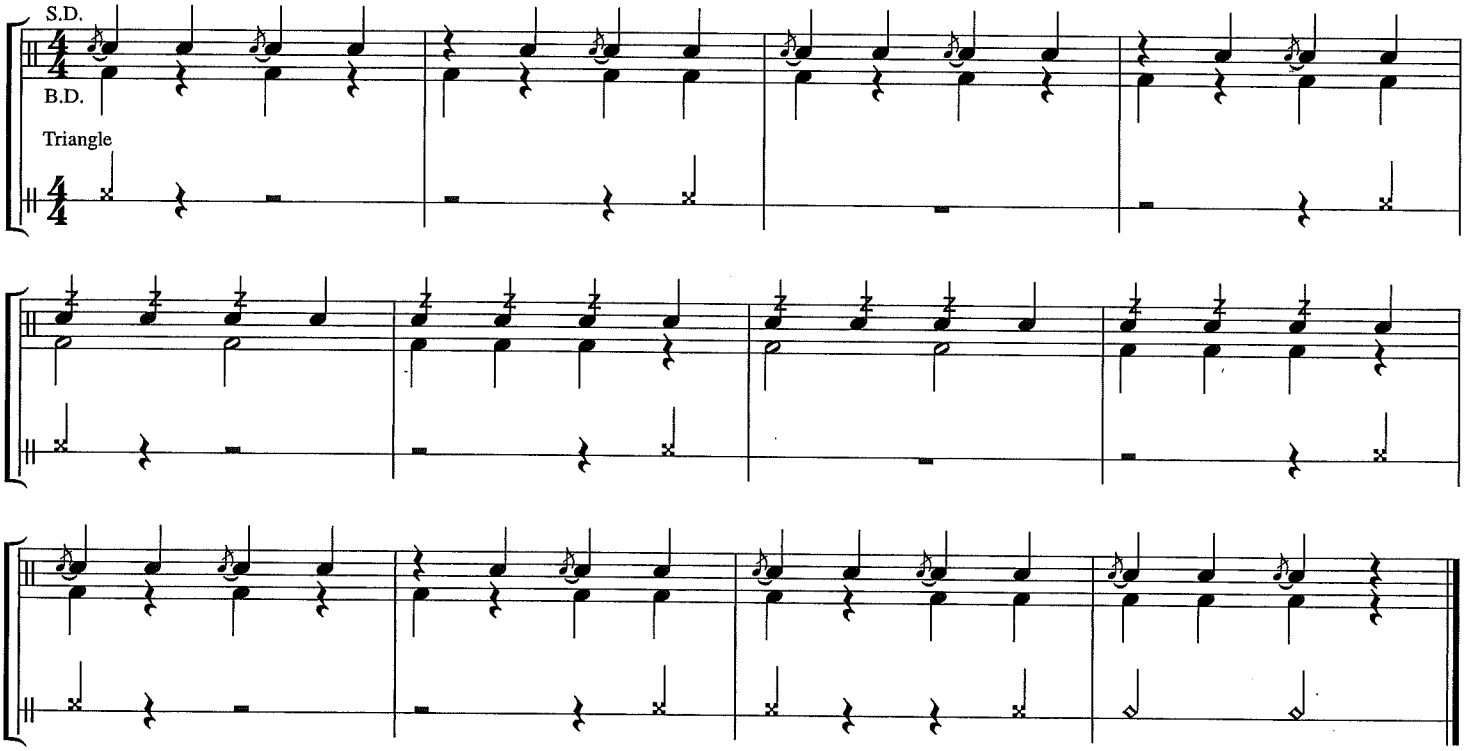
Austrian composer **Wolfgang Amadeus Mozart** (1756–1791) was a child prodigy who started playing professionally at age six, and lived during the time of the American Revolution. Mozart's music is melodic and imaginative. He wrote more than 600 compositions during his short life, including a piano piece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

Triangle

The triangle should be suspended on a clip and held at eye level. Use a metal triangle beater and hit the triangle opposite the open end. To stop the sound, touch the instrument with your fingers. **Tri.** is the abbreviation for triangle.

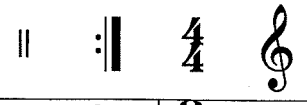
31. A MOZART MELODY

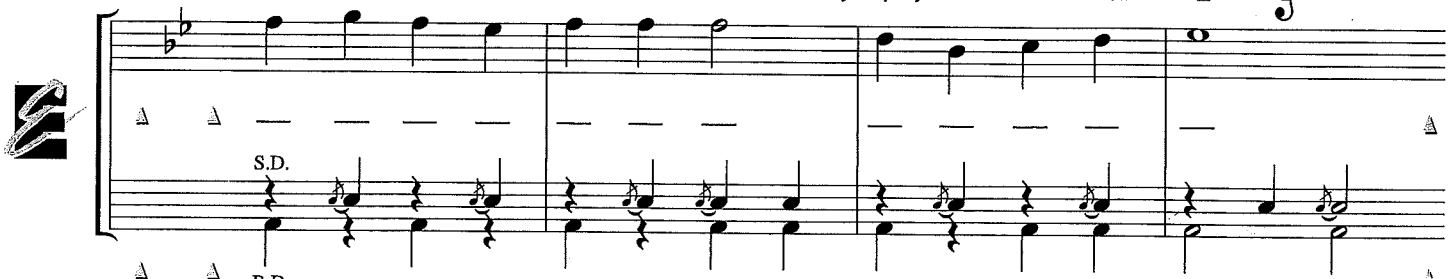
Adaptation



32. ESSENTIAL ELEMENTS QUIZ

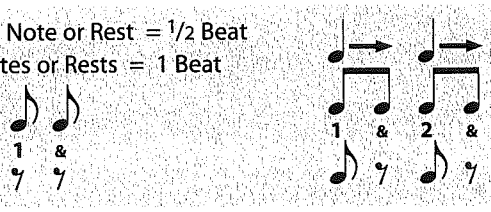
Draw these symbols where they belong and write in the note names before you play:



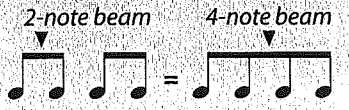


Eighth Note & Eighth Rest

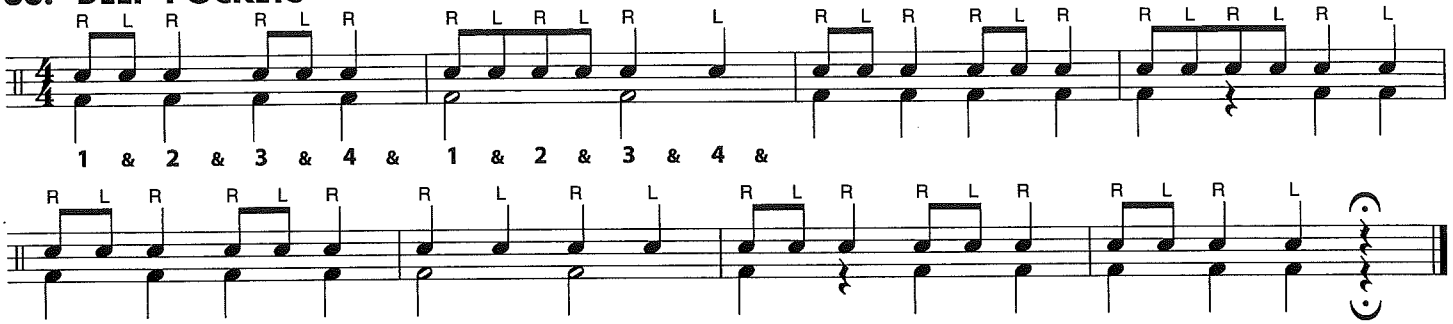
Each Eighth Note or Rest = 1/2 Beat
2 Eighth Notes or Rests = 1 Beat



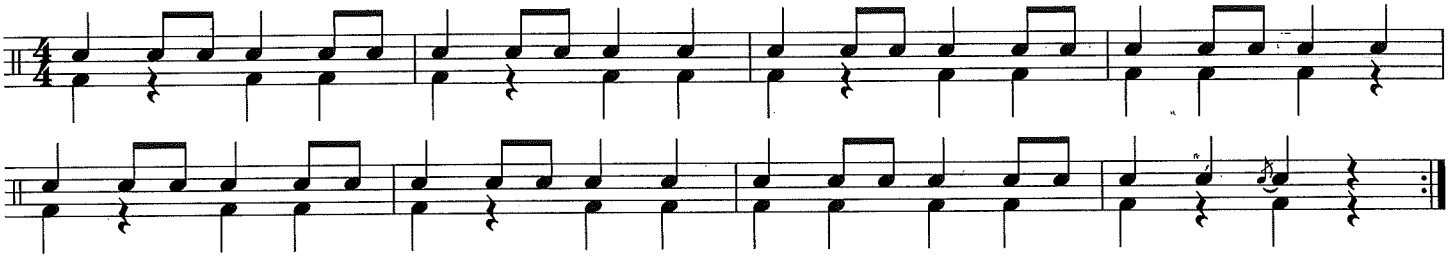
Eighth Notes groups have a *beam*.



33. DEEP POCKETS



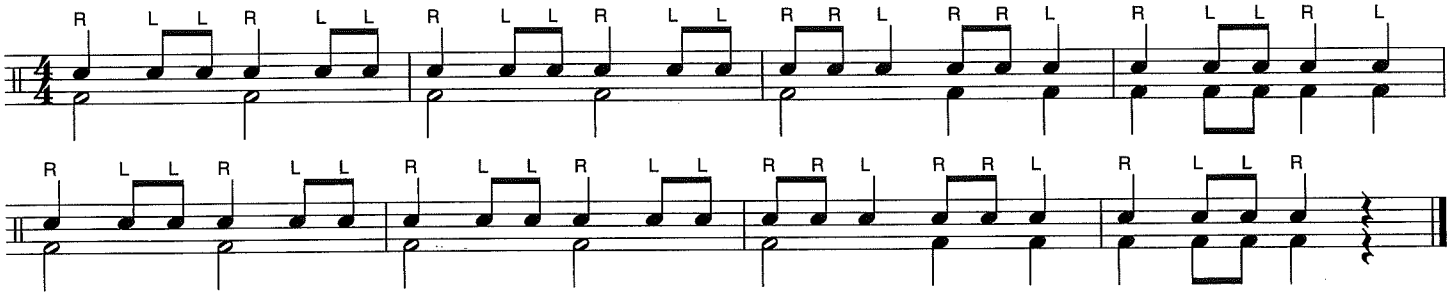
34. DOODLE ALL DAY *Mark the sticking before you play.*



Doubling or Double Sticking

A pattern in which two consecutive notes are played with the same hand (R R L L, R R L L). Double Sticking, or Doubling is an important skill for snare drum.

35. JUMP ROPE *Follow the Double Sticking carefully and strive for a consistent sound.*



Pick-Up Notes

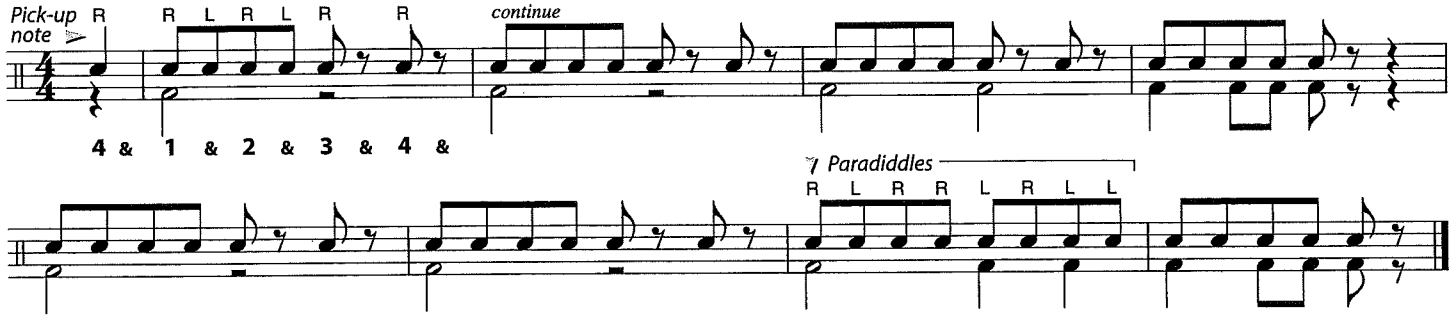
One or more notes that come before the first *full* measure. The beats of Pick-Up Notes are subtracted from the last measure.

Rudiment

Paradiddle

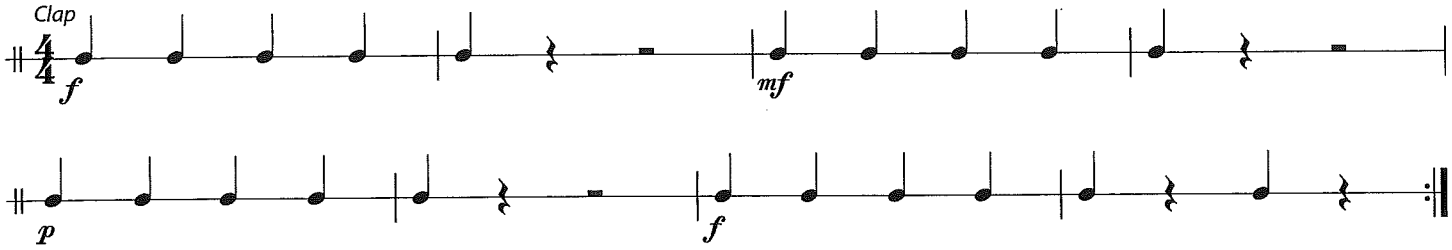
A snare drum rudiment (see measure 7.)

36. A-TISKET, A-TASKET



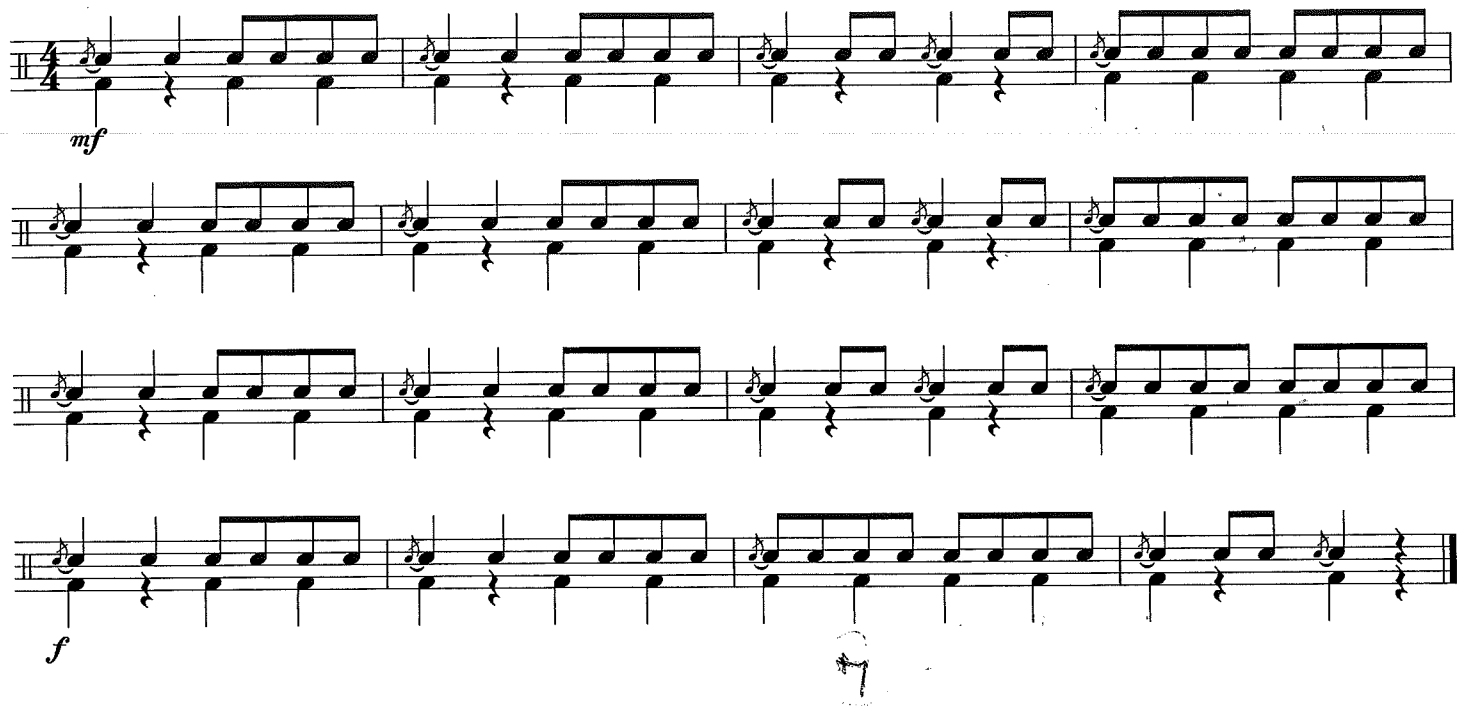
Dynamics *f* – *forte* (play loudly) lift sticks higher | *mf* – *mezzo forte* (play moderately loud) normal stick height | *p* – *piano* (play softly) bring sticks close to head

37. LOUD AND SOFT



38. JINGLE BELLS

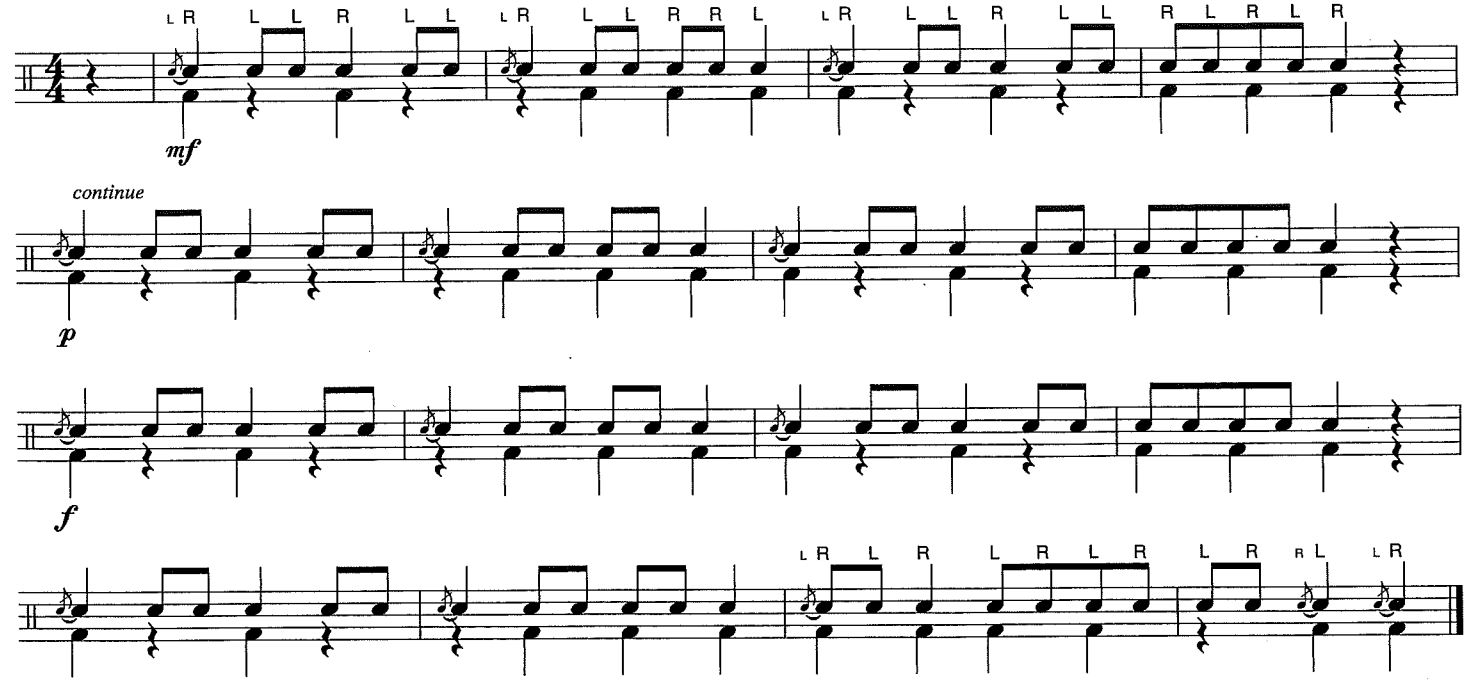
J. S. Pierpont



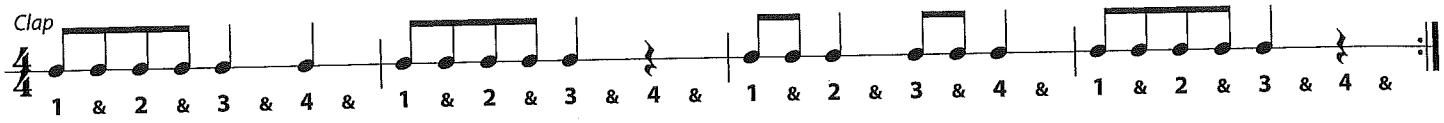
39. MY DREYDL

Practice "Doubling" in this exercise.

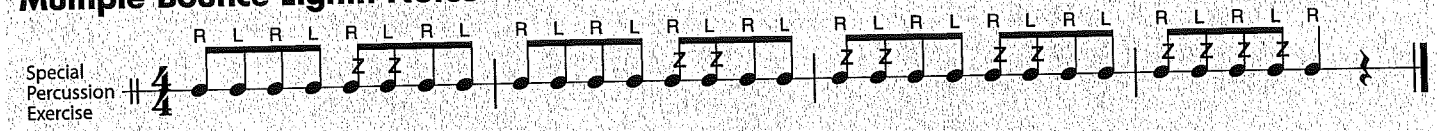
Traditional Hanukkah Song



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

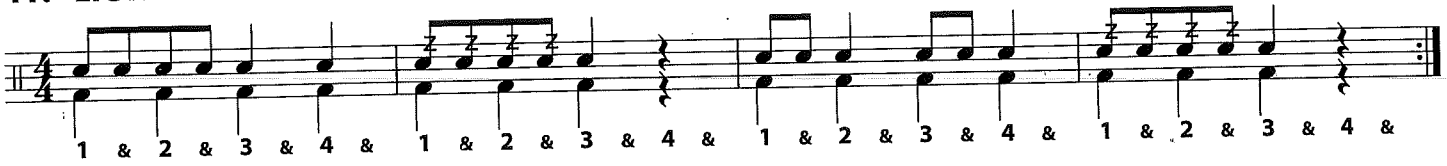


Multiple Bounce Eighth Notes



Connect so the bounces sound even and consistent.

41. EIGHTH NOTE JAM

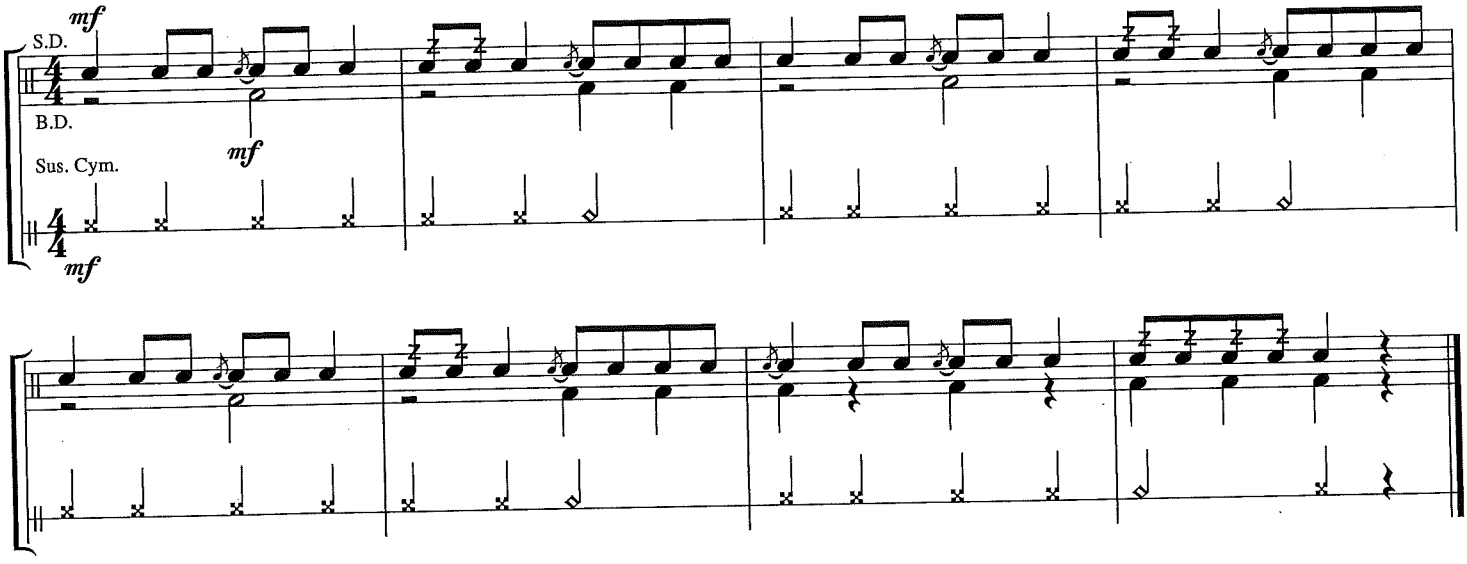


Suspended Cymbal

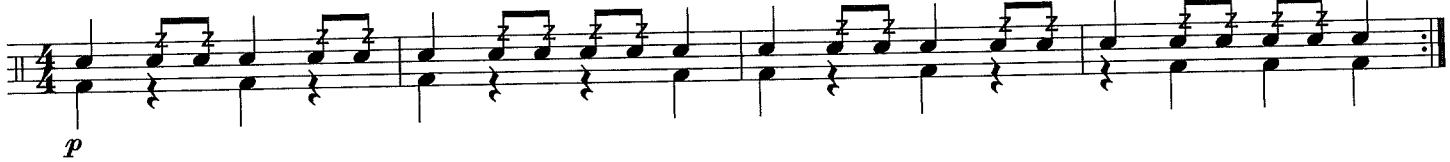
One single cymbal suspended on a stand. Always use yarn mallets, not timpani mallets. **Sus. Cym.** is the abbreviation for suspended cymbal.

42. SKIP TO MY LOU

American Folk Song



43. LONG, LONG AGO

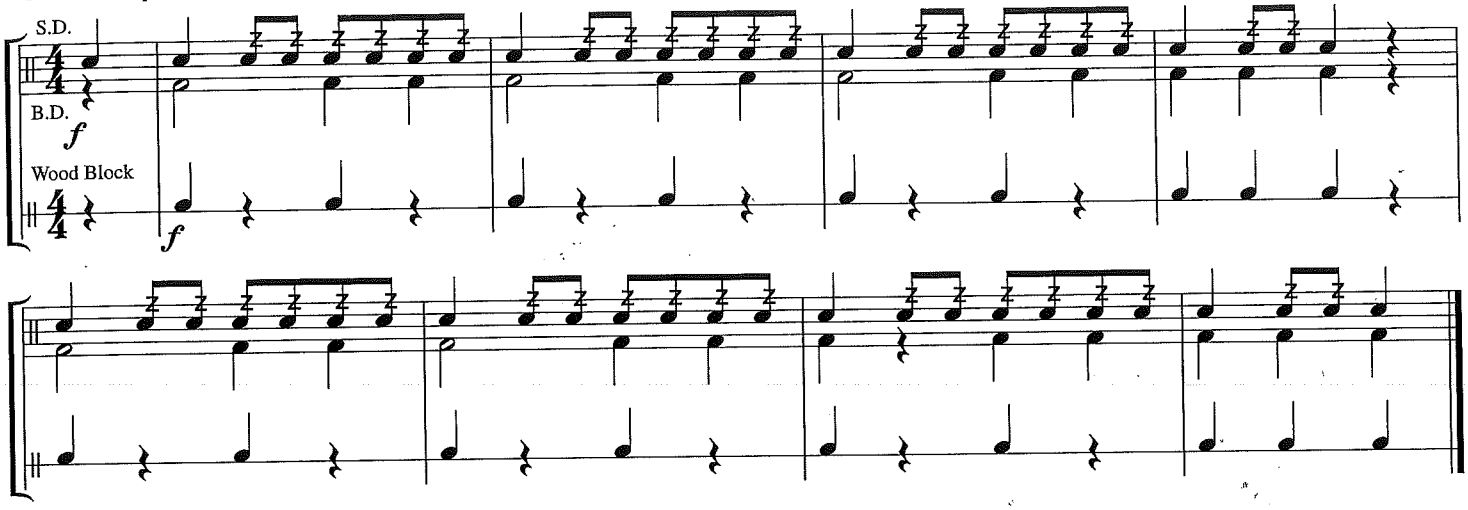


Wood Block

Cup your palm to form a resonating chamber under the wood block.
Curved wood block—strike on top near the center using a hard rubber mallet or snare drum stick if necessary.
Flat wood block—the best sound is toward the edge of the top surface near the side with the open slit. You should use a hard rubber mallet or wooden xylophone mallet. A drumstick does not produce a good sound on a flat wood block.
Wd. Blk. is the abbreviation for wood block.

44. OH, SUSANNA

Stephen Collins Foster



HISTORY

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

Crash Cymbals

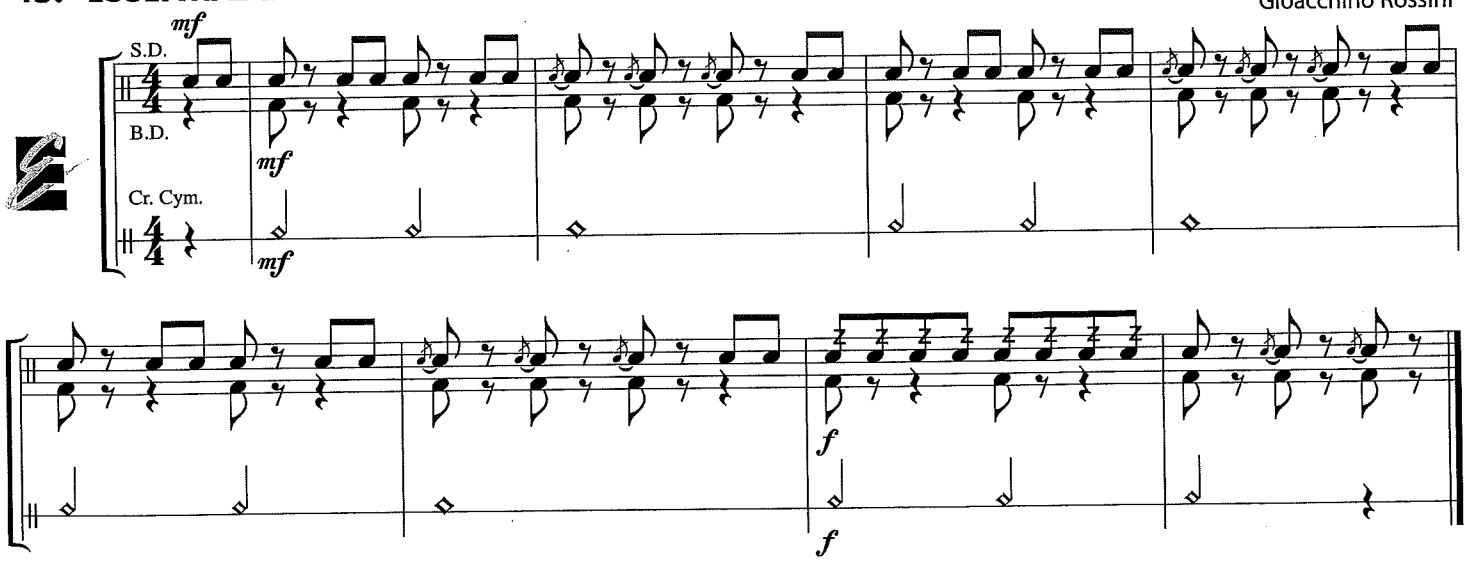
Hold the left cymbal in front of you at a slight angle. Allow the right cymbal to be positioned slightly above and slightly in front of the left cymbal.

Learn the basic stroke for a quarter note. Using a glancing stroke (and gravity), allow the right cymbal to drop into the left cymbal and follow through. This same motion is used for half notes, but slower in speed. For whole notes, the same motion is slower than for half notes.

To stop the sound of the cymbals, bring both edges of the plates against your body.
Choke = muffle (or stop) the sound immediately.
Cr. Cym. is the abbreviation for crash cymbals.

45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

Gioacchino Rossini



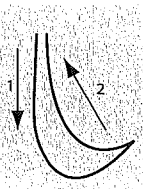
THEORY

$\frac{2}{4}$ Time Signature

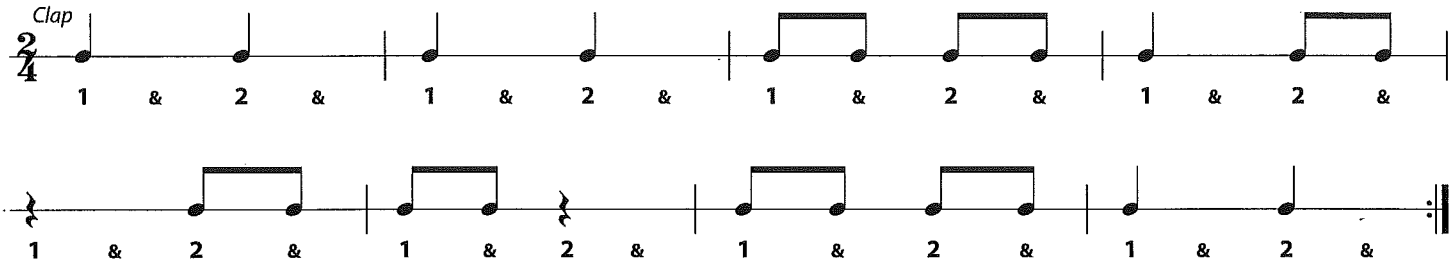
$\frac{2}{4}$ = **2 beats** per measure
= **Quarter** note gets one beat

Conducting

Practice conducting this two-beat pattern.

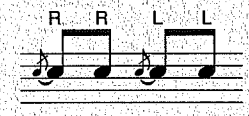


46. RHYTHM RAP



Rudiment

Flam Tap



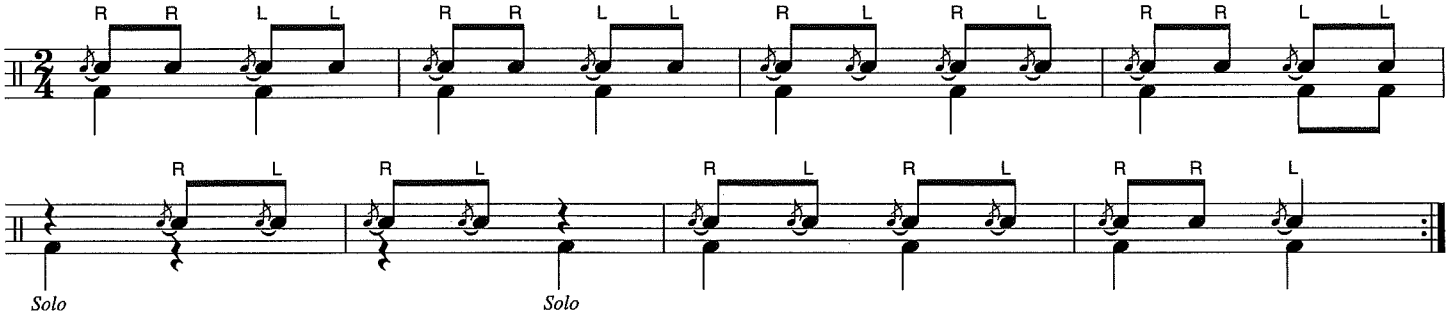
After you play a flam, play a tap, always with the low hand. This will keep your hands correctly positioned for the rest of the exercise. Remember, a tap is played with the stick closest to the drum head.

Solo

In ensemble music, *Solo* marks a passage where one instrument takes a leading part. In the next exercise, the Bass Drum is featured in the places marked *Solo*.

47. TWO BY TWO

Be careful to maintain the same tempo when going from flam taps (measures 1 and 2) to the regular flams in measure 3.



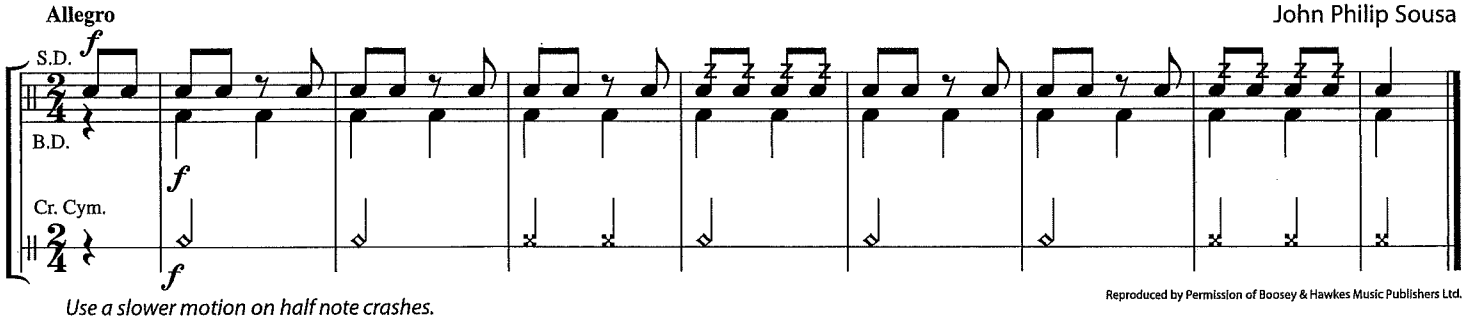
Tempo Markings

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

Allegro

John Philip Sousa



Use a slower motion on half note crashes.

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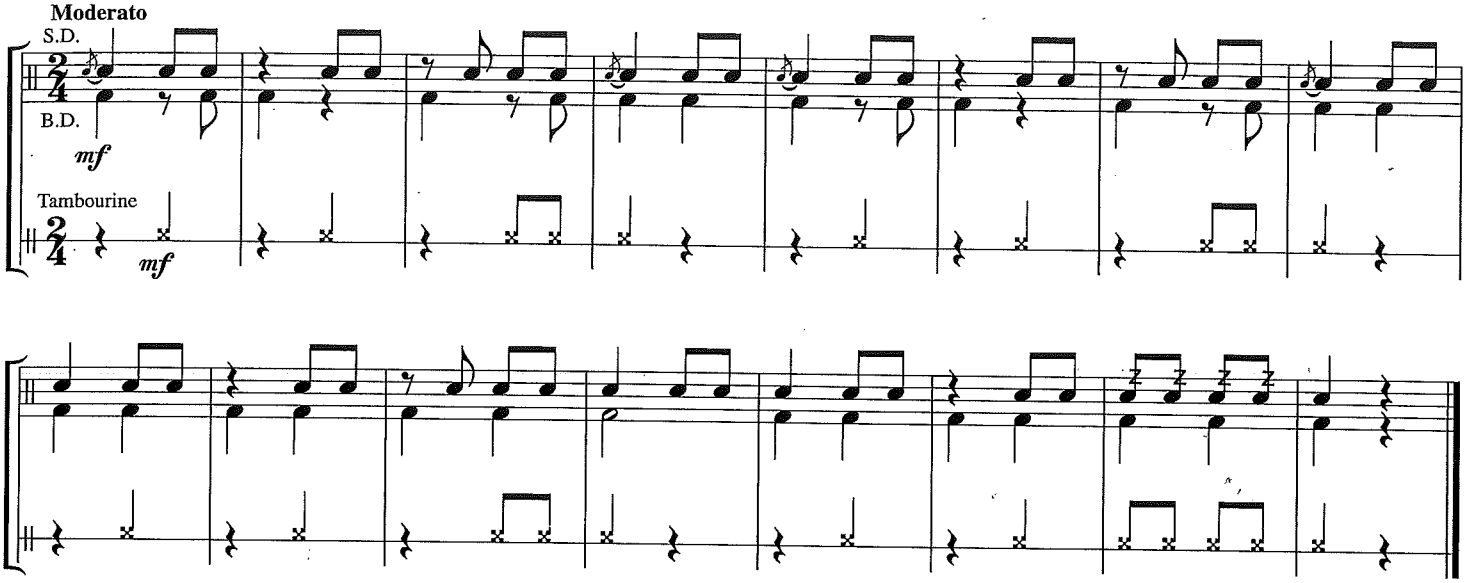
Tambourine

Hold the tambourine steady in your left hand at a slight upward angle.
Your right hand strikes the head of the instrument according to the written dynamics:
Soft light sounds use one or two fingertips near the edge of the head.
Medium loud sounds use tips of all fingers one-third of the way from the edge to the center.
Loud sounds knuckles on head, half-way between edge and the center.
Use a motion similar to knocking on a door.

49. HEY, HO! NOBODY'S HOME

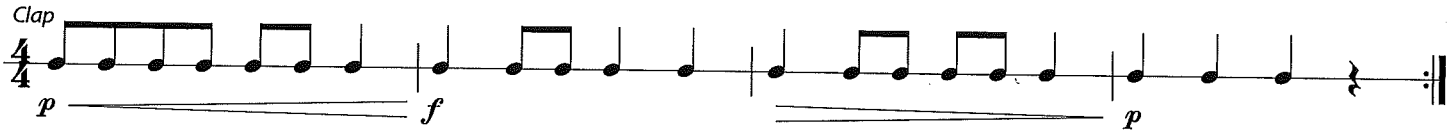


Dynamics

Crescendo (gradually louder)

Decrescendo or ***Diminuendo*** (gradually softer)

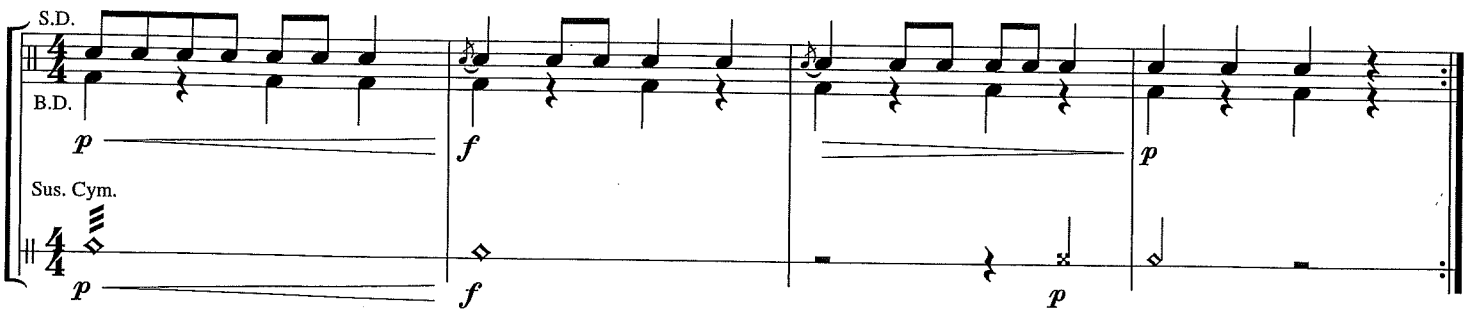
50. CLAP THE DYNAMICS



Suspended Cymbal Roll

With yarn mallets on a suspended cymbal, use a rapid series of alternate strokes on the opposite edges of the cymbal (3 o'clock and 9 o'clock). Increase the speed of the roll to build an effective crescendo.

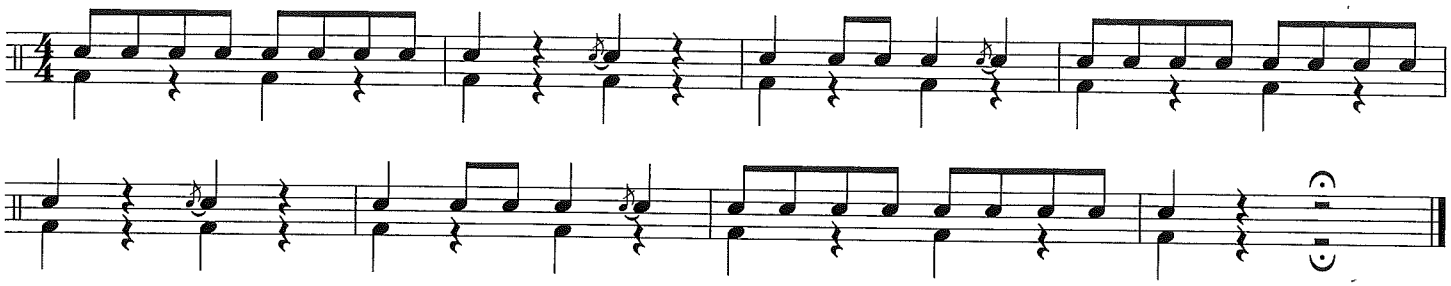
51. PLAY THE DYNAMICS



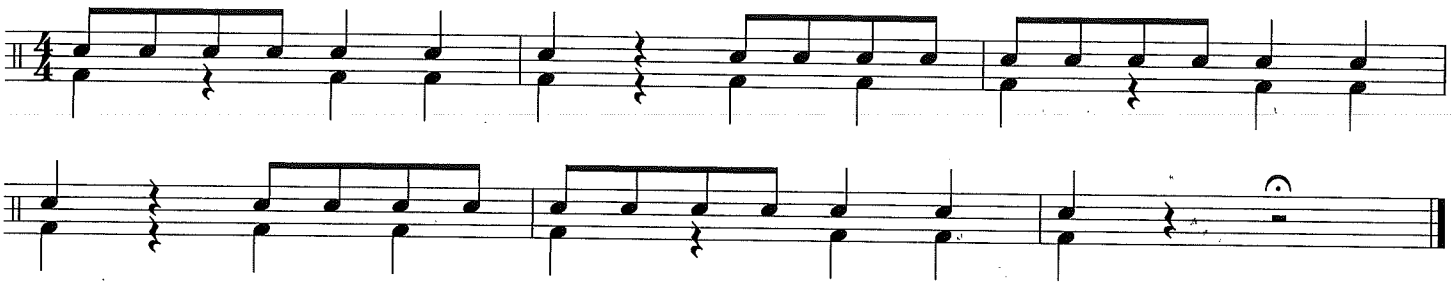
PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

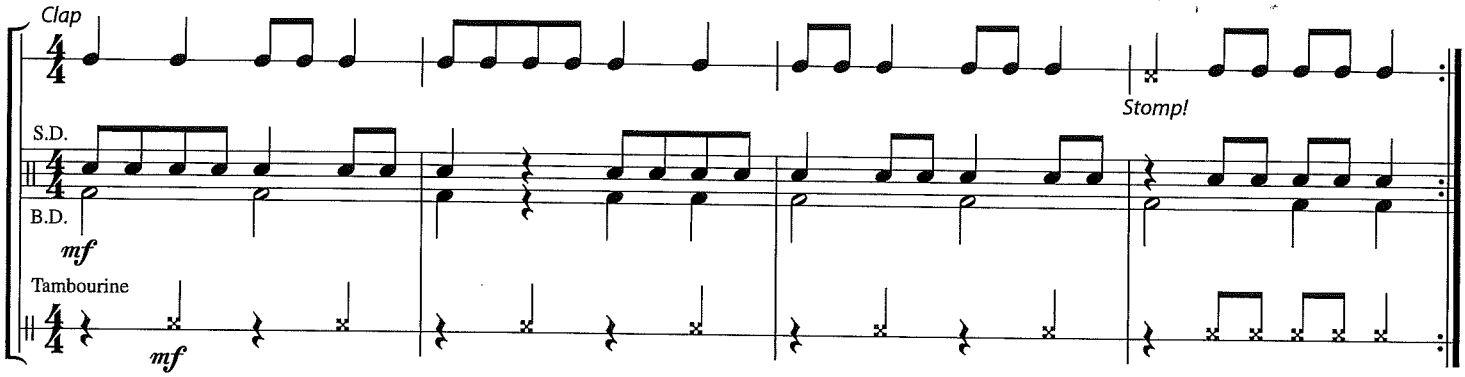
TONE BUILDER



RHYTHM ETUDE



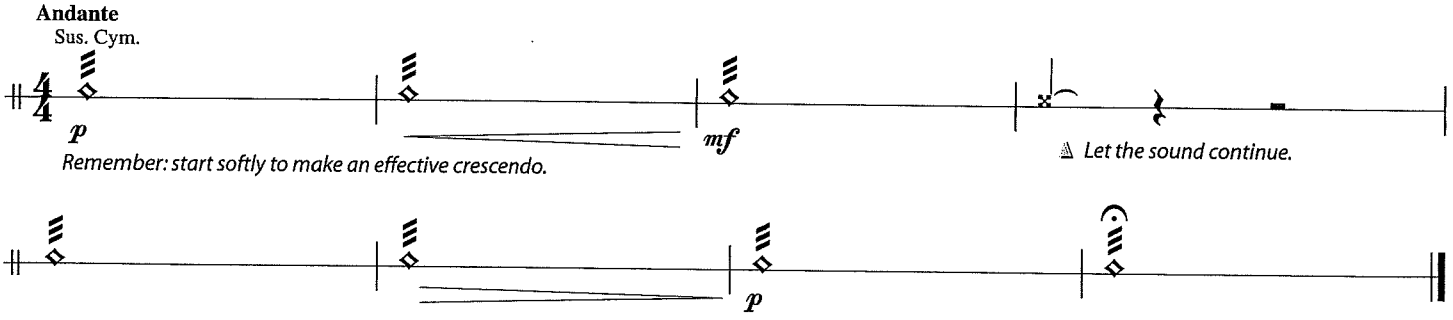
RHYTHM RAP



Remember: how your hand strikes the tambourine is determined by the dynamics.

Let Ring = Let the sound continue to "ring" without stopping. It is a common indication for triangle or cymbals. The same effect is sometimes marked *l.v.* (let vibrate) or *l.r.* (let ring).

CHORALE



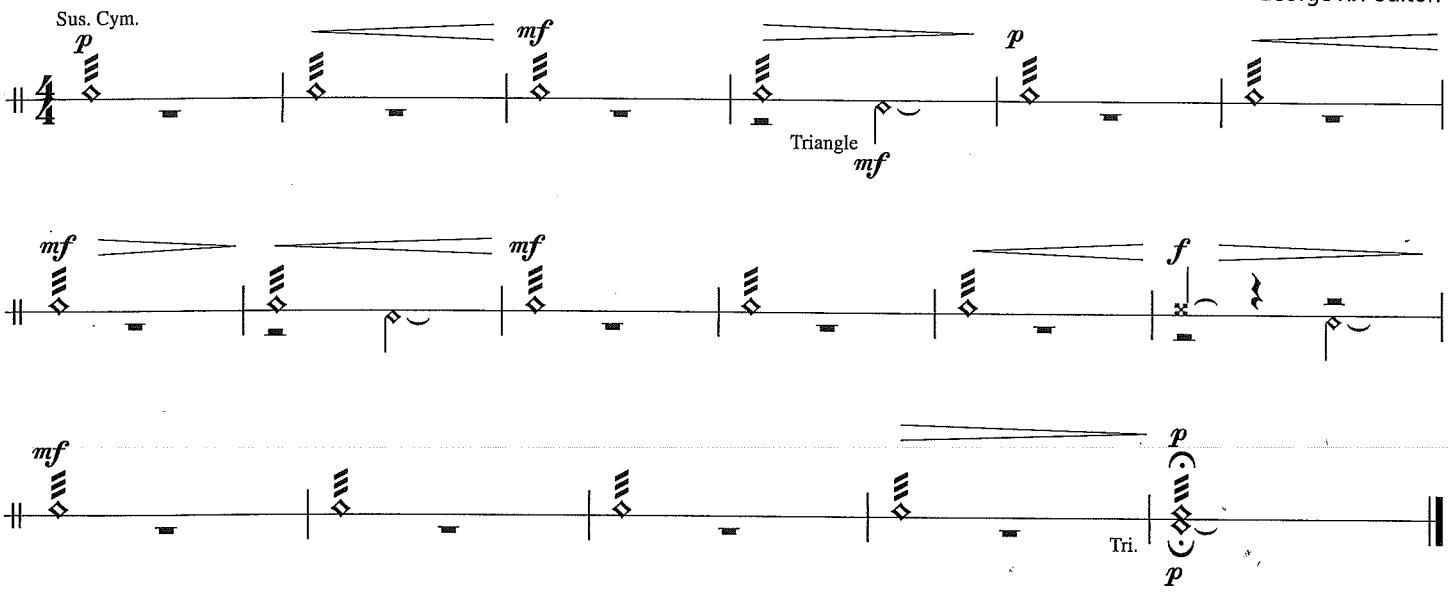
Remember: start softly to make an effective crescendo.

Triangle

Striking the side opposite the open end will produce a "fundamental" sound.
Striking the bottom leg will produce a sound with more overtones (ringing).
Listen to the band and decide which sound works best with music. It's your choice!

53. AURA LEE – Duet or Band Arrangement

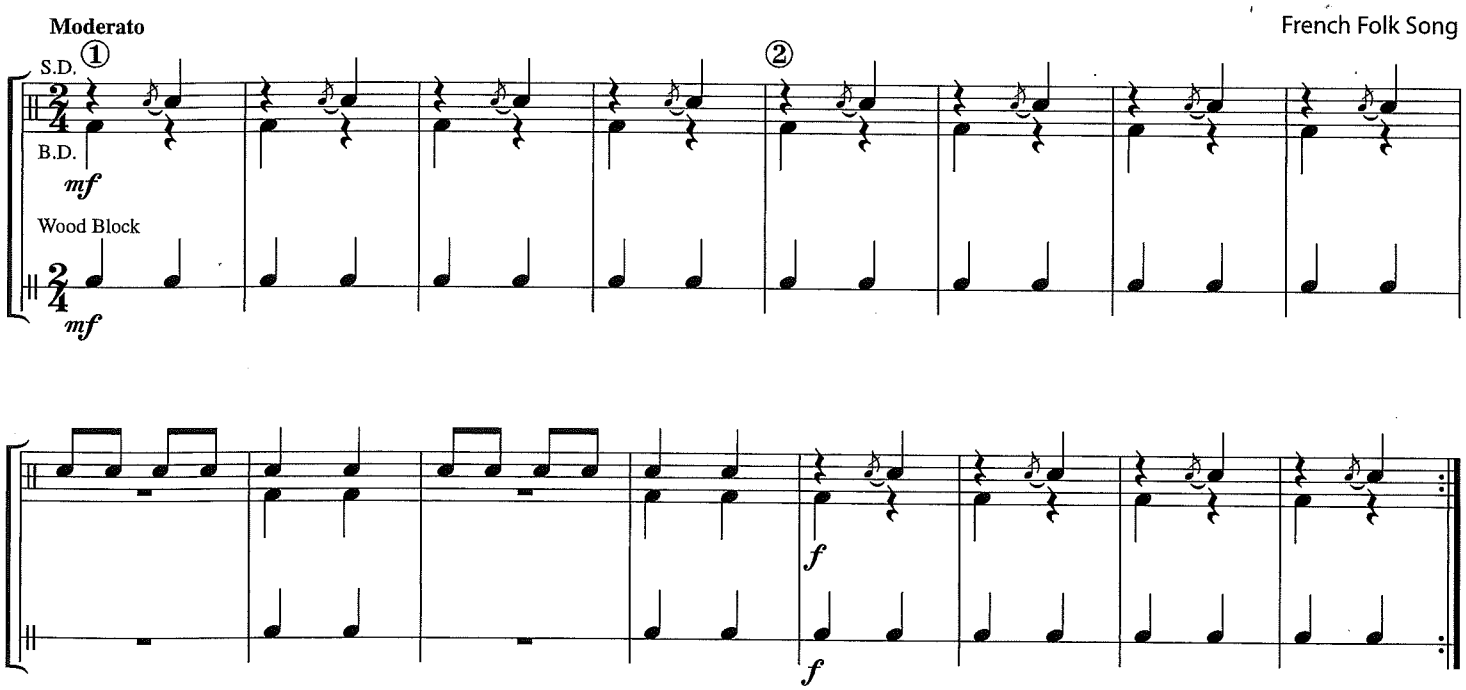
George R. Poulton



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

Moderato

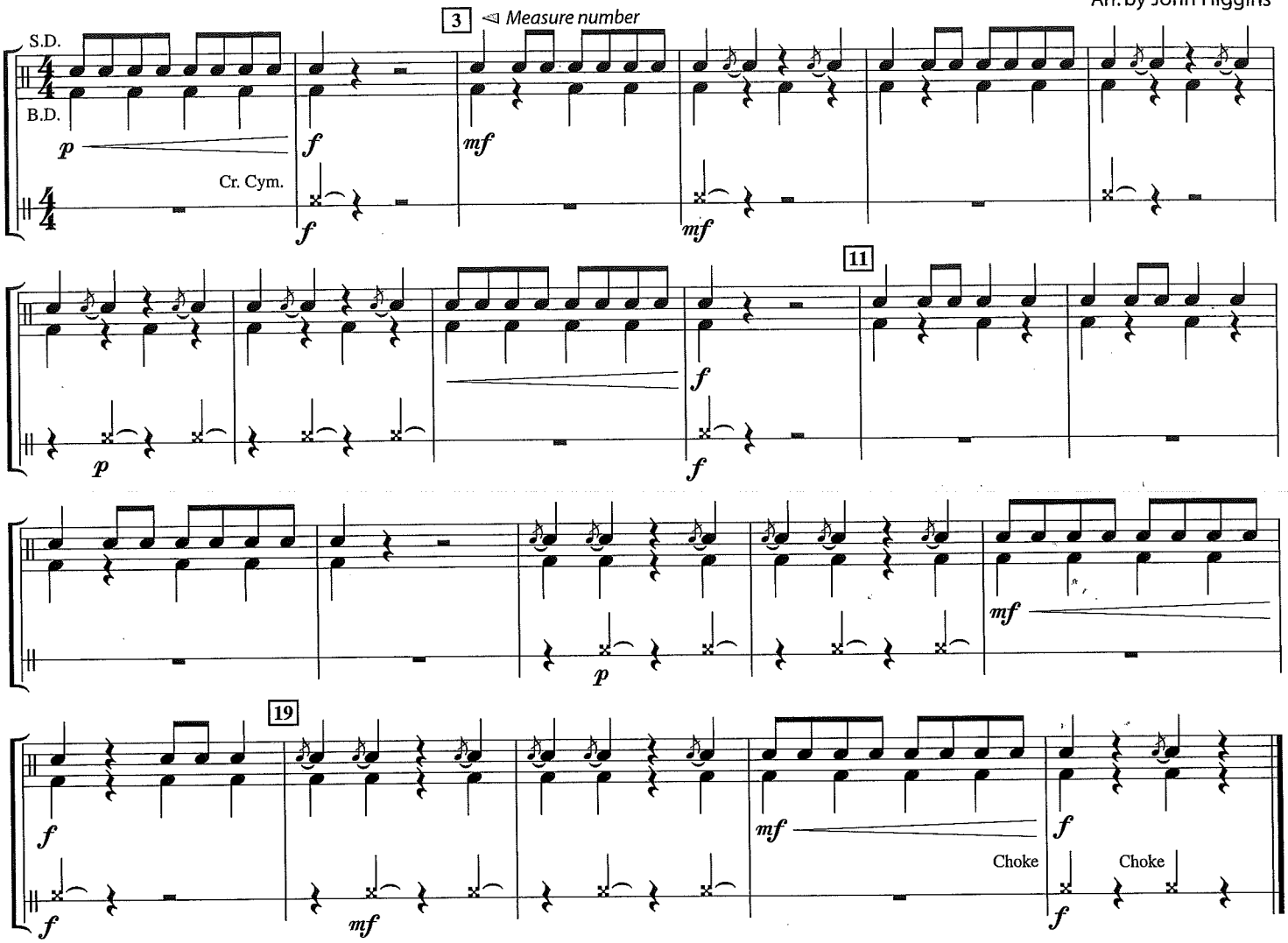
French Folk Song



PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN – Band Arrangement

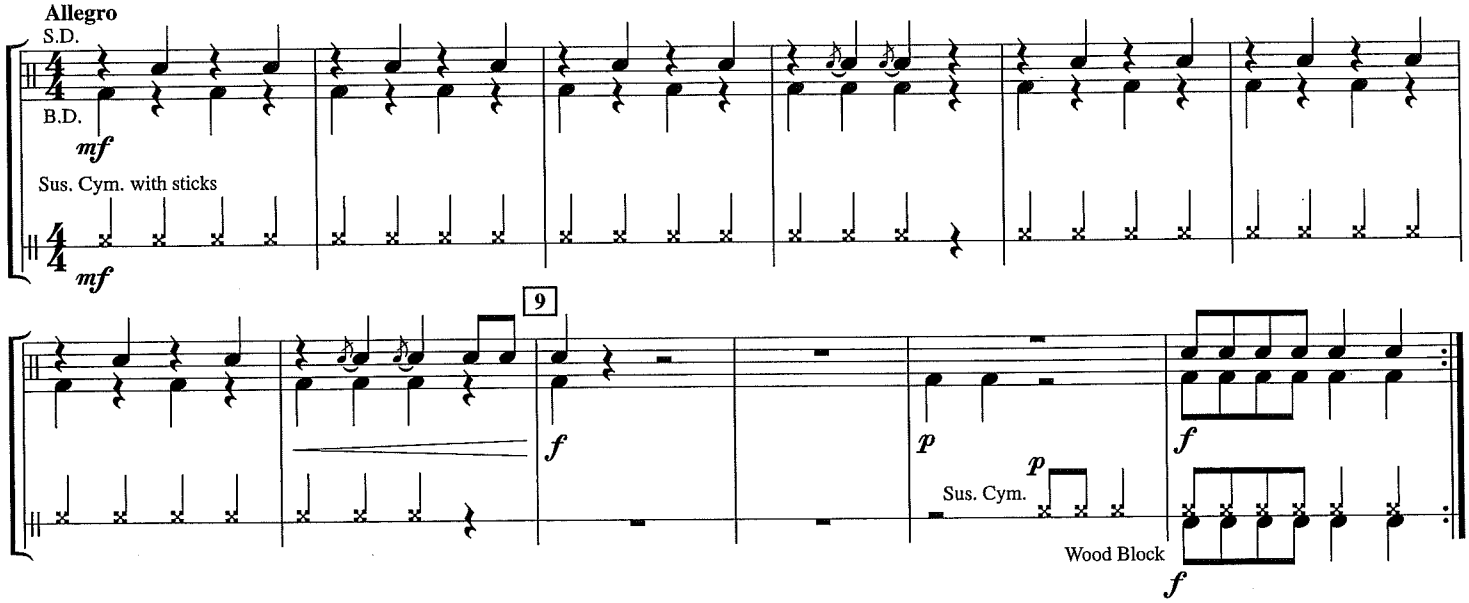
Arr. by John Higgins



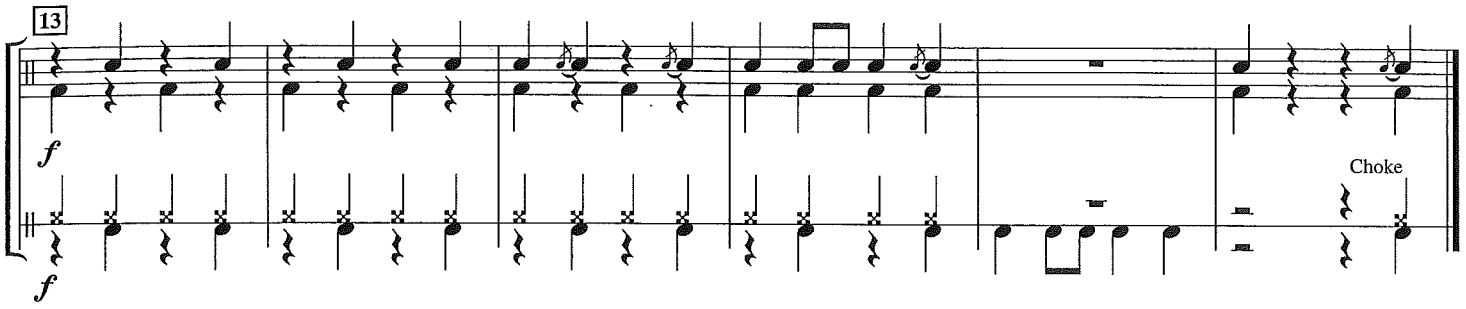
Sus. Cym. with Sticks

When playing sus. cym. with sticks, the best sound is usually one third or one half the distance from the edge to the dome.

56. OLD MACDONALD HAD A BAND – Section Feature

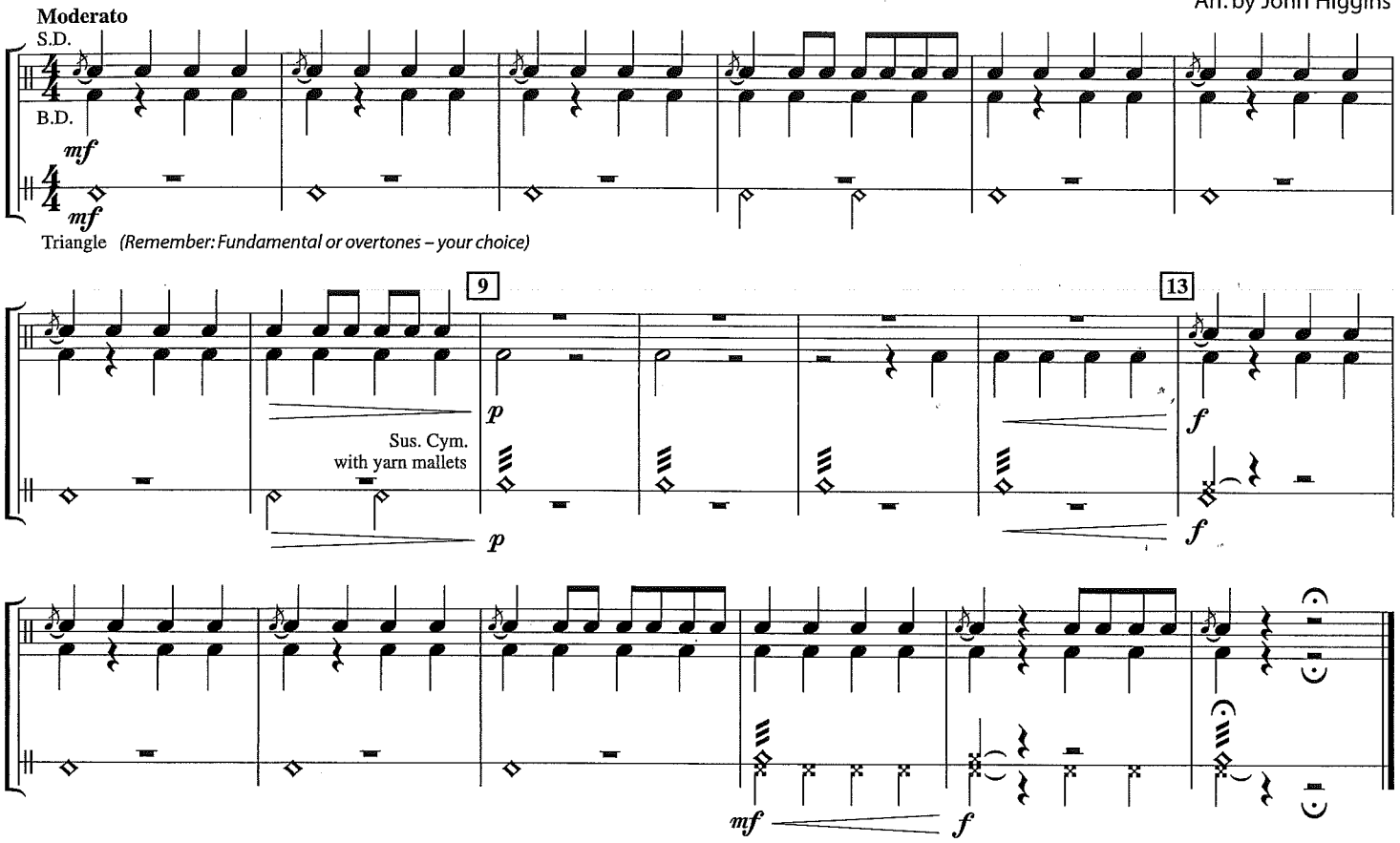


After repeating, go on to next page



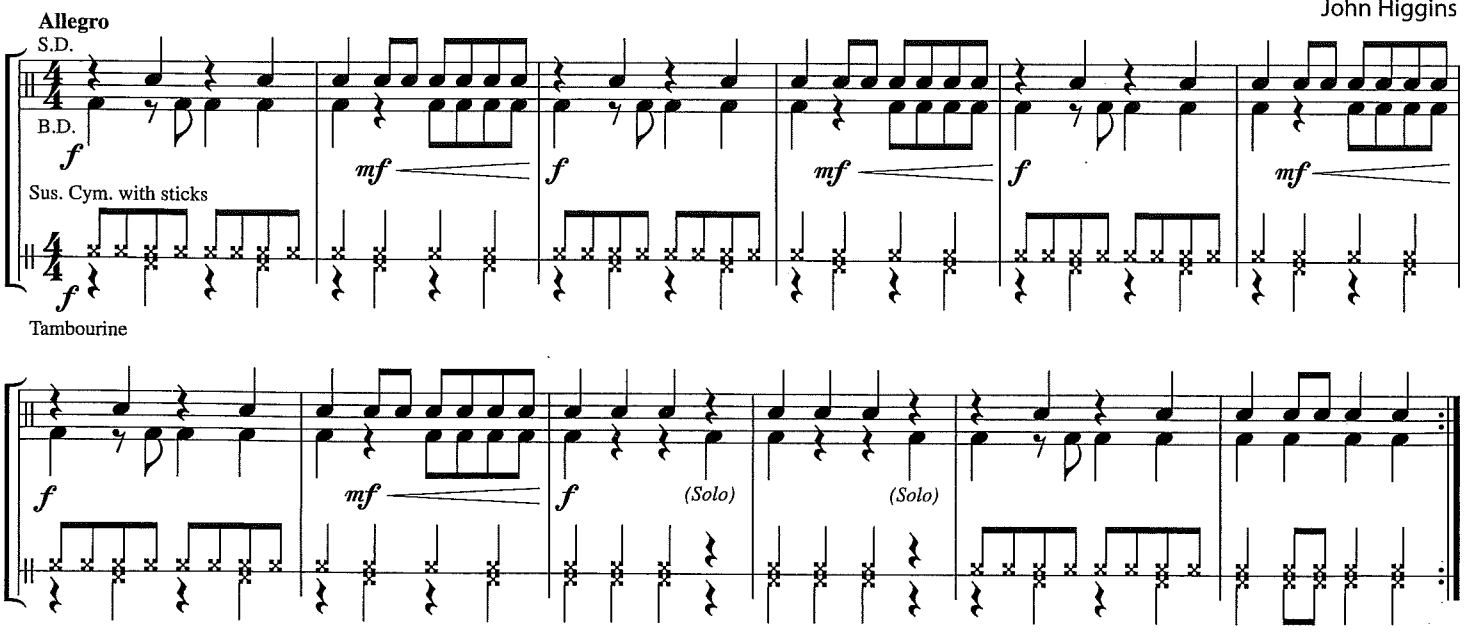
57. ODE TO JOY (from Symphony No. 9)

Ludwig van Beethoven
Arr. by John Higgins



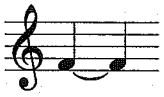
58. HARD ROCK BLUES – Encore

John Higgins



Tie

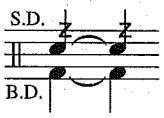
Pitched Percussion
(Keyboards and Timpani)



= 2 Beats

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

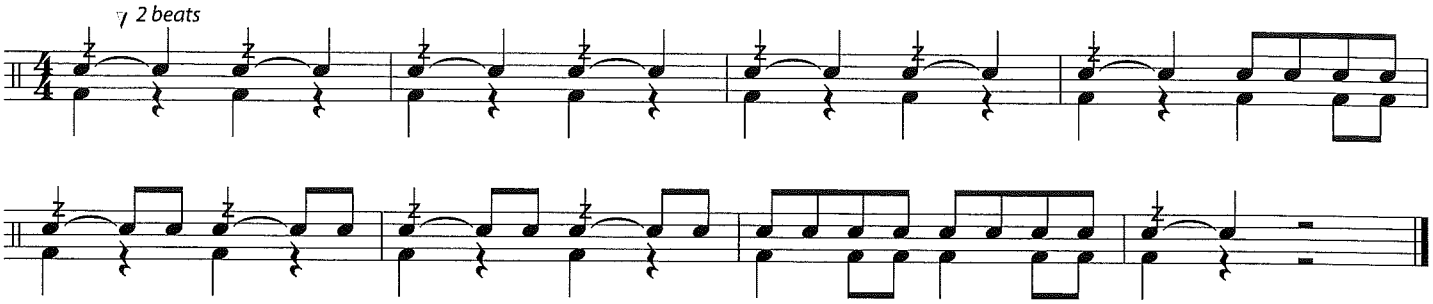
Other Percussion
(S.D., B.D., Tamb., Cym., etc.)



= 2 Beats

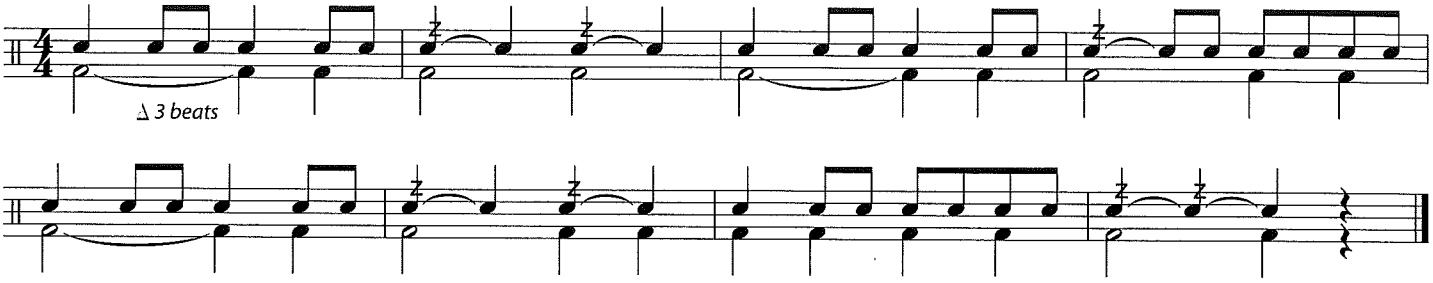
A curved line connecting two notes on the same staff line or space. Play one note for the combined counts of the tied notes.

59. FIT TO BE TIED



60. ALOUETTE

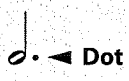
French-Canadian Folk Song



Dotted Half Note

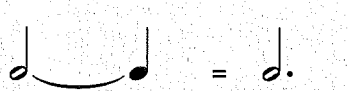
= 3 Beats

1 & 2 & 3 &



Dot

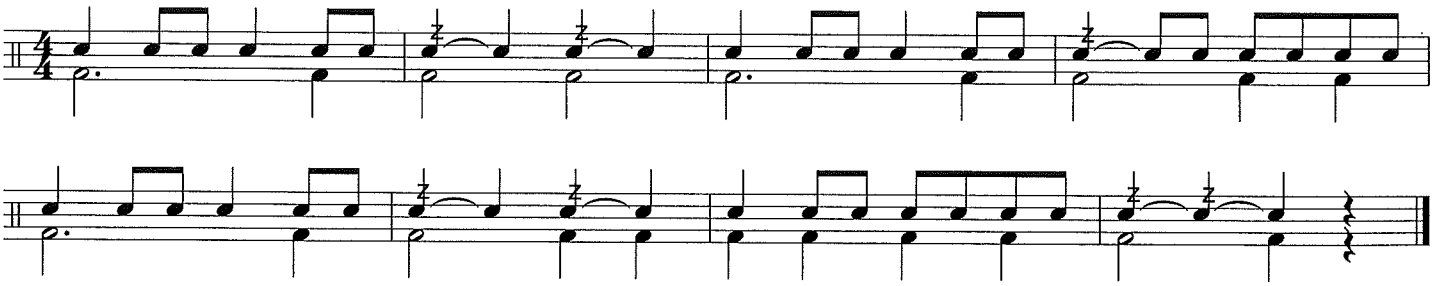
A dot adds half the value of the note.



2 beats + 1 beat = 3 beats

61. ALOUETTE – THE SEQUEL

French-Canadian Folk Song

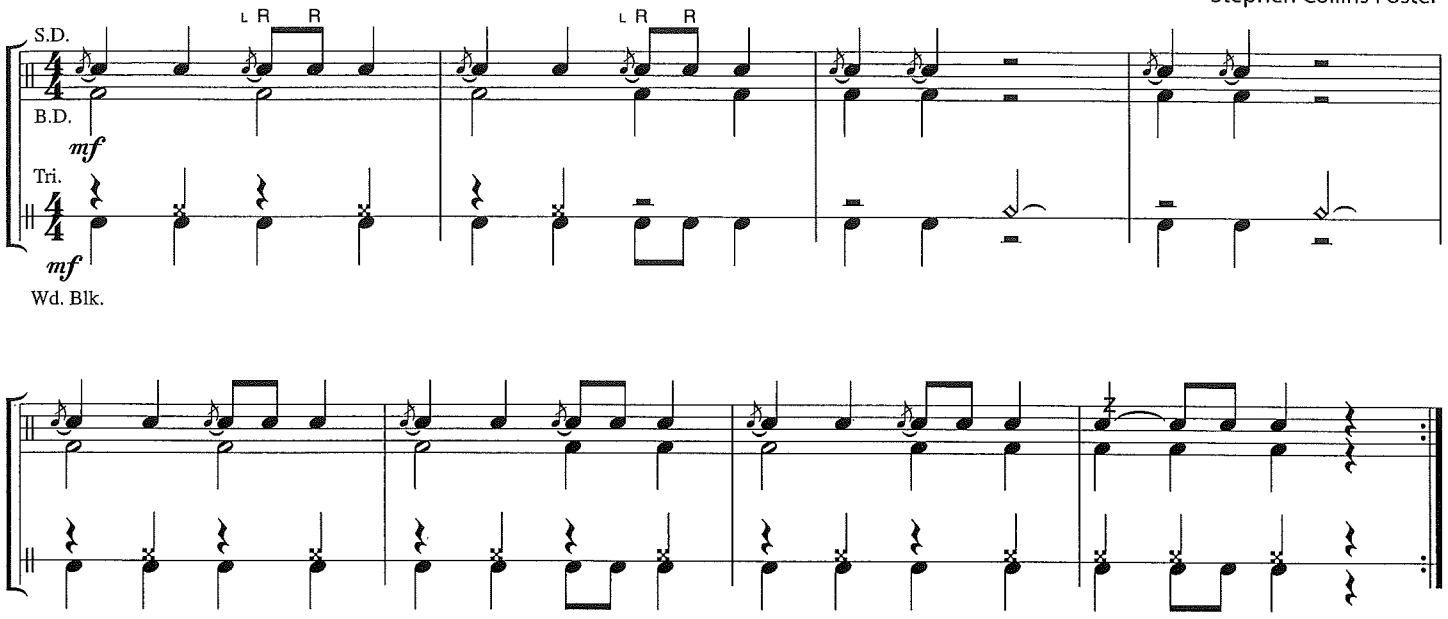


HISTORY

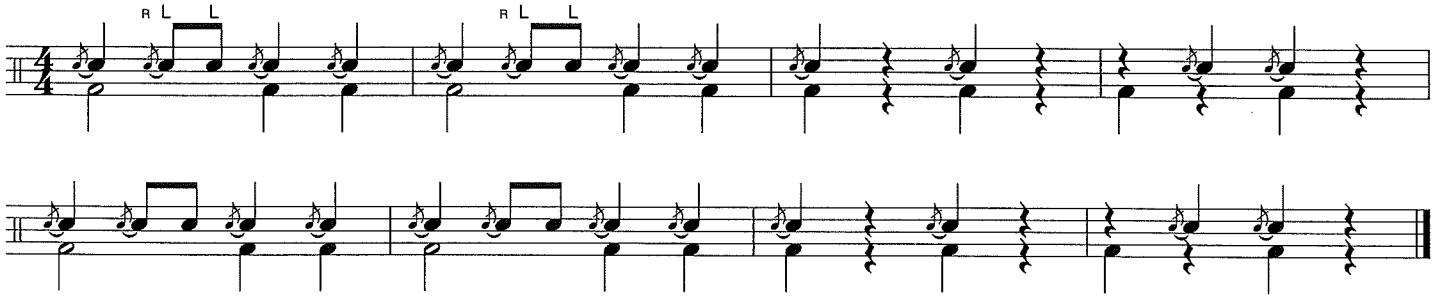
American composer **Stephen Collins Foster** (1826–1864) was born near Pittsburgh, PA. He has become the most recognized song writer of his time for works such as "Oh Susanna," which became popular during the California Gold Rush of 1849. Among his most well-known songs are "My Old Kentucky Home" and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

62. CAMPTOWN RACES *Practice Flam Taps in this exercise.*

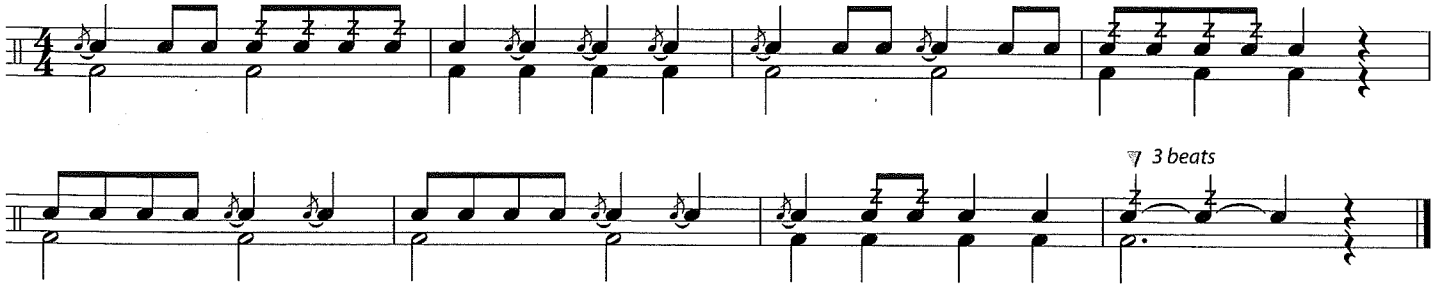
Stephen Collins Foster



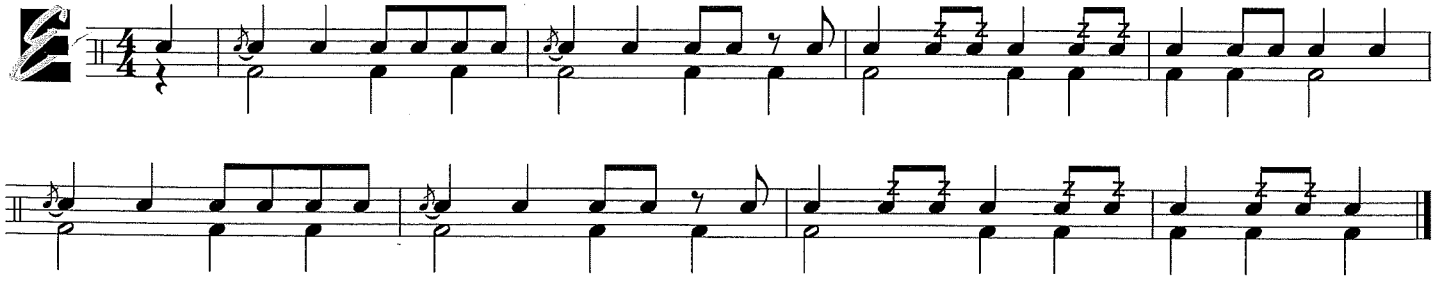
63. NEW DIRECTIONS



64. THE NOBLES



65. ESSENTIAL ELEMENTS QUIZ



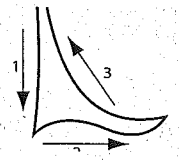
THEORY

3/4 Time Signature

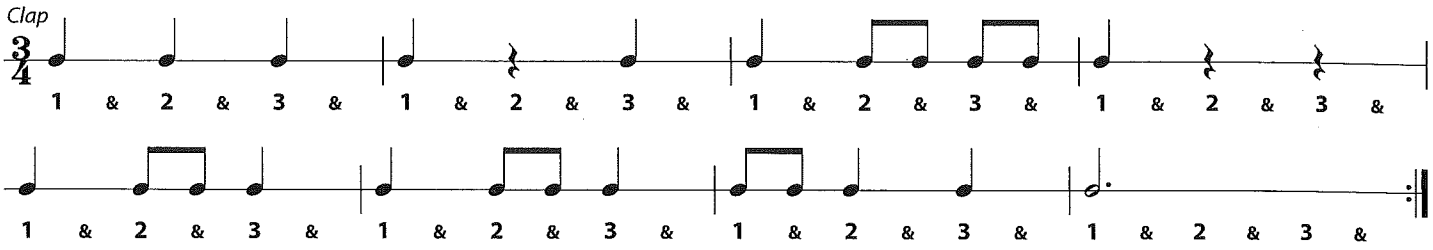
= **3 beats** per measure
= **Quarter** note gets one beat

Conducting

Practice conducting this three-beat pattern.

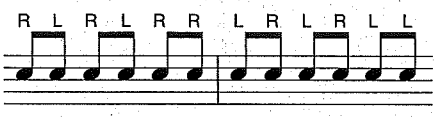


66. RHYTHM RAP

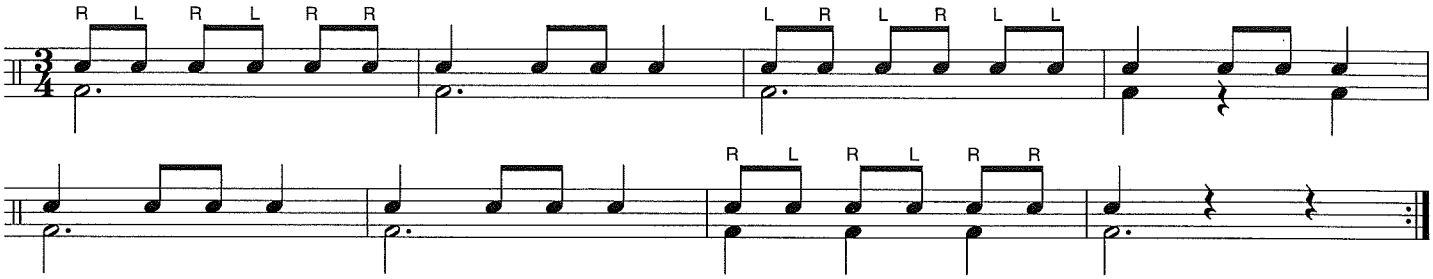


Rudiment

Double Paradiddle

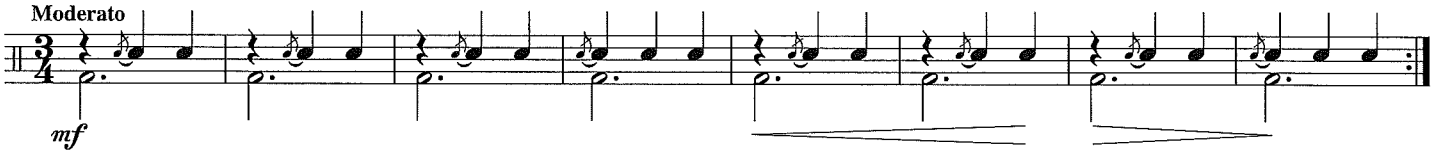


67. THREE BEAT JAM



68. BARCAROLLE

Jacques Offenbach

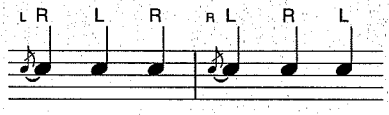


HISTORY

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**.

Rudiment

Flam Accent

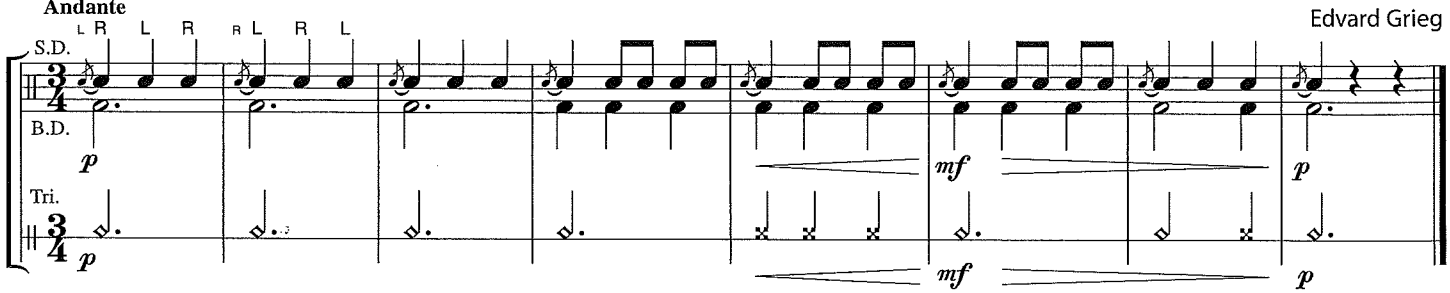


After you play a flam, play two strokes, always with the high hand. This will keep your hands properly positioned.

69. MORNING (from Peer Gynt)

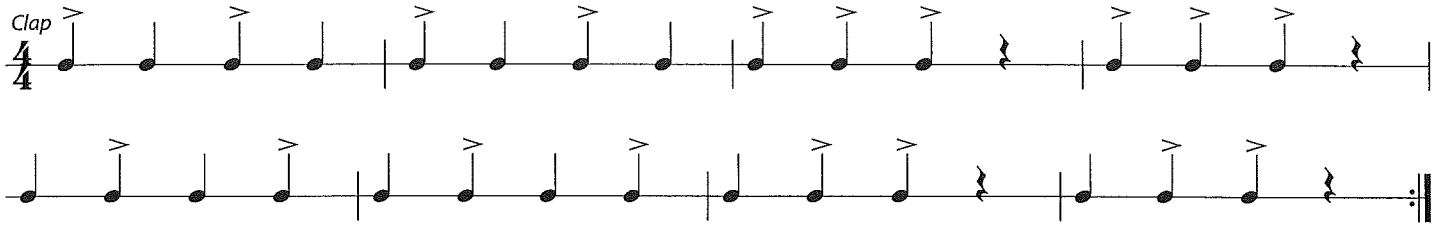
Andante

Edvard Grieg



Accent Emphasize the note.

70. ACCENT YOUR TALENT



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

Maracas Hold maracas by the handles. Use a short, precise wrist motion to shake maracas. Maintain a steady tempo.

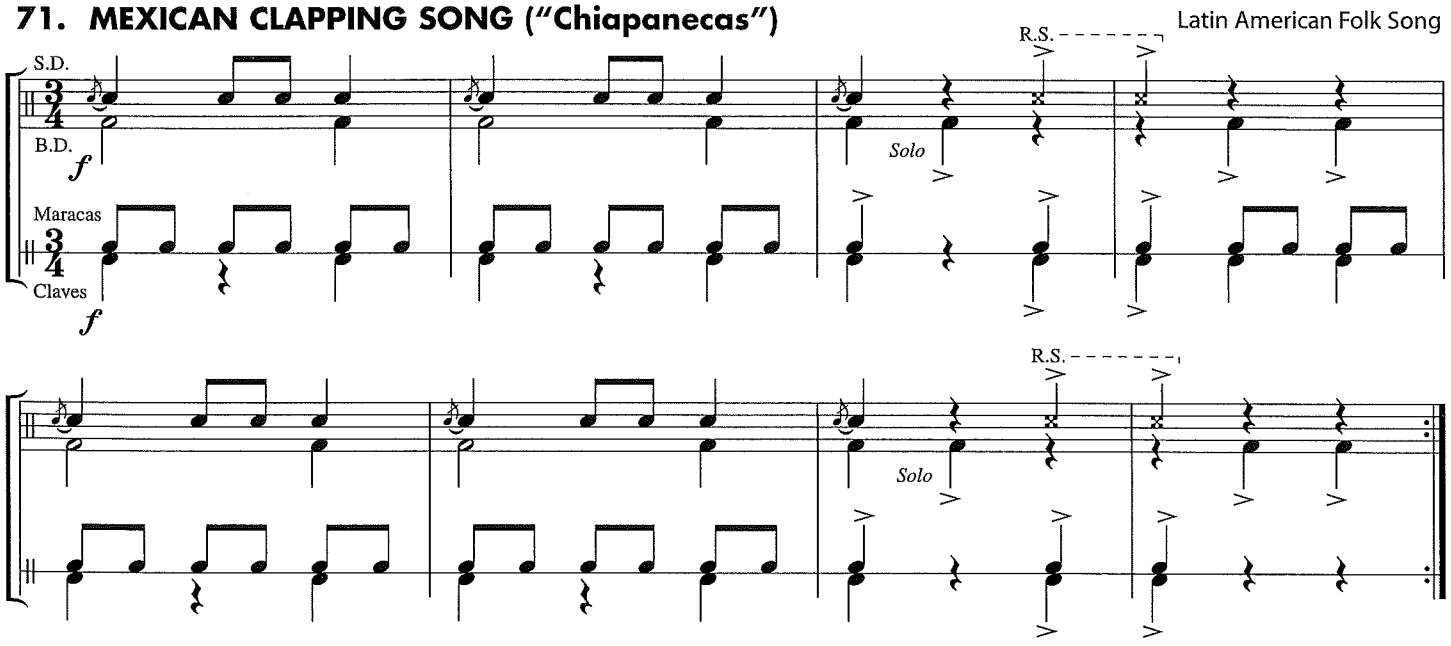
Claves Cup your left hand to form a resonating chamber. Hold the lower pitched clave in your left hand. Use the clave in your right hand to strike the center of the left clave.

Rim Shot

Place tip of left stick on center of drum. Rest stick on rim and hold firmly. Strike with right stick about 1/3 away from tip of left stick. **R.S.** is the abbreviation for rim shot.

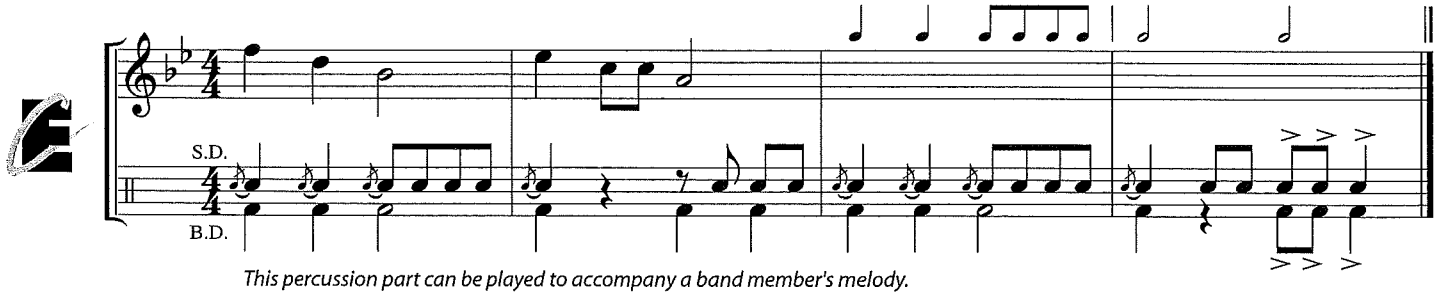
71. MEXICAN CLAPPING SONG ("Chiapanecas")

Latin American Folk Song



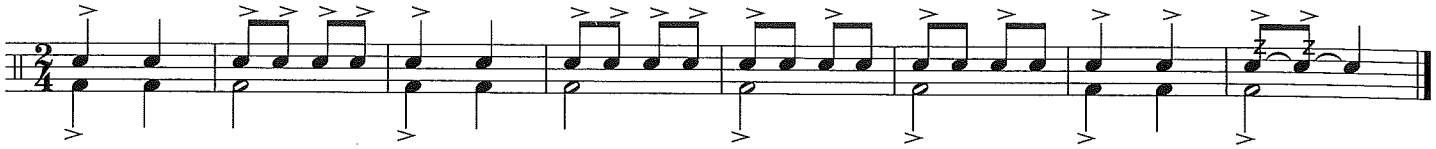
72. ESSENTIAL CREATIVITY

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

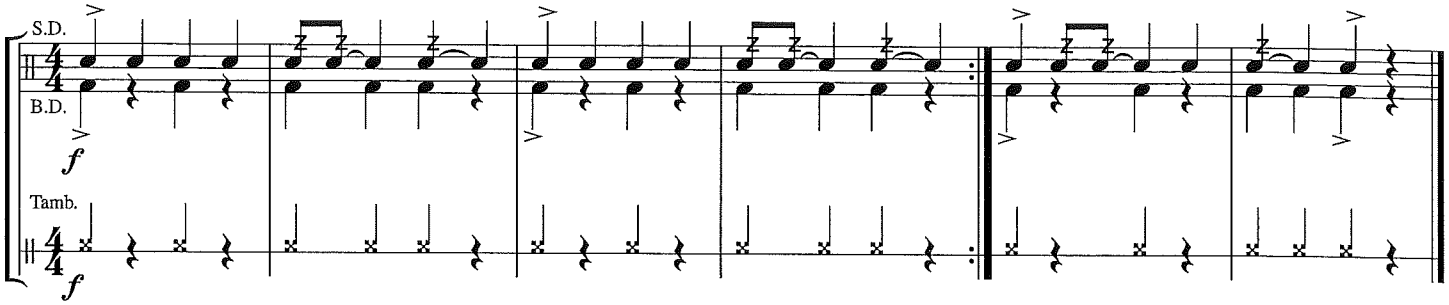


This percussion part can be played to accompany a band member's melody.

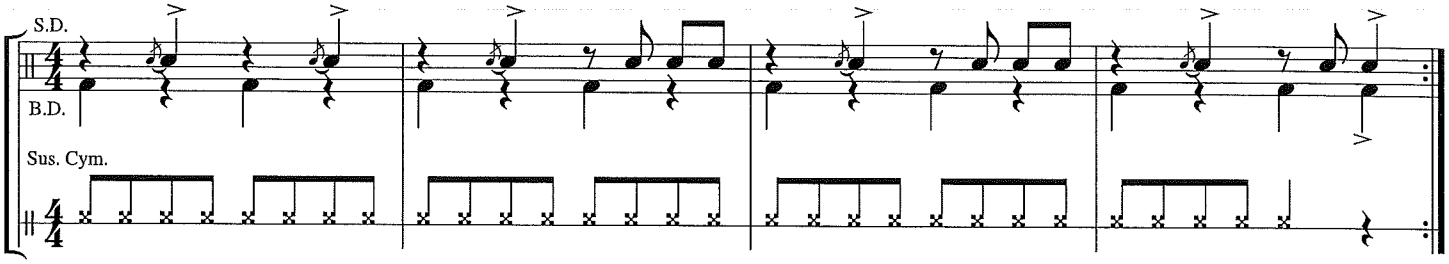
73. HOT MUFFINS



74. COSSACK DANCE



75. BASIC BLUES

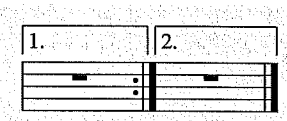


THEORY

Key Signature

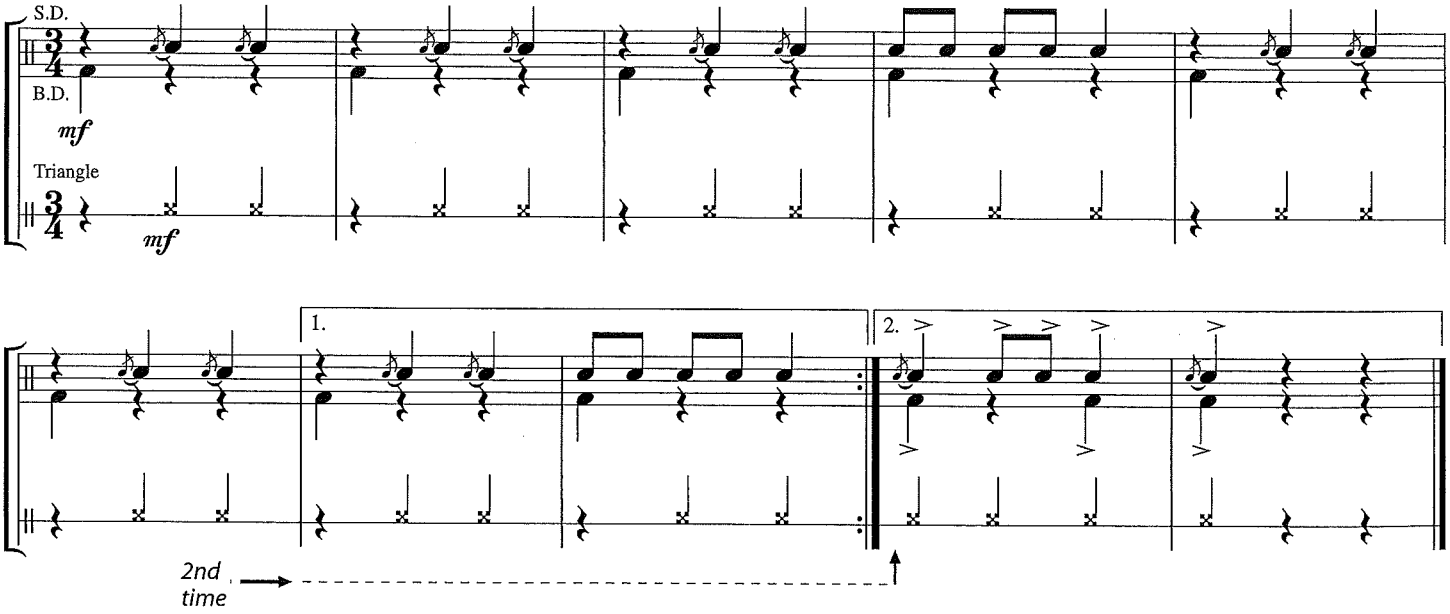
The **Key Signature** tells us which notes to play with sharps or flats throughout the music. For keyboard percussion, this Key Signature indicates the *Key of F* – play all B's as B-flats.

1st & 2nd Endings



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

76. HIGH FLYING



HISTORY

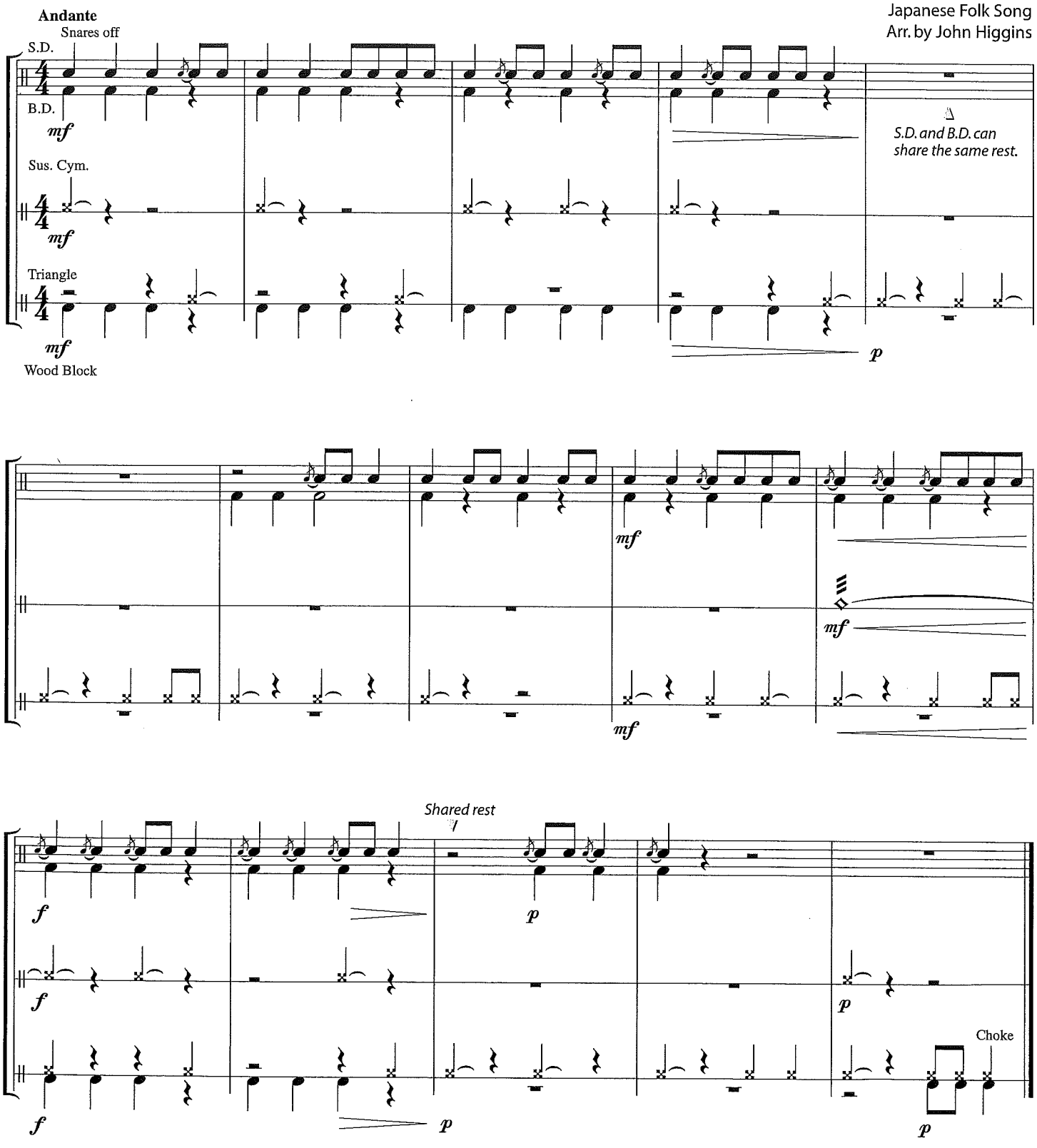
Japanese folk music actually has its origins in ancient China. "Sakura, Sakura" was performed on instruments such as the **koto**, a 13-string instrument that is more than 4000 years old, and the **shakuhachi** or bamboo flute. The unique sound of this ancient Japanese melody results from the pentatonic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

Snare Drum

Turning the snares off can create an effective, dark sound, similar to a tom-tom.

77. SAKURA, SAKURA – Band Arrangement

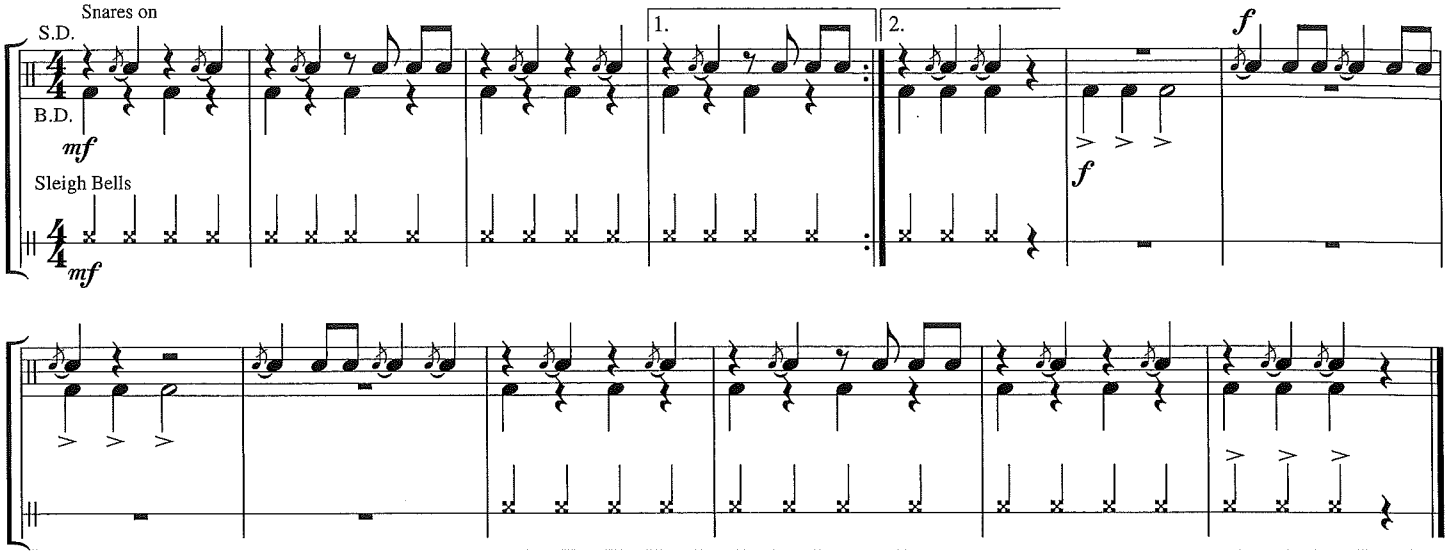
Japanese Folk Song
Arr. by John Higgins



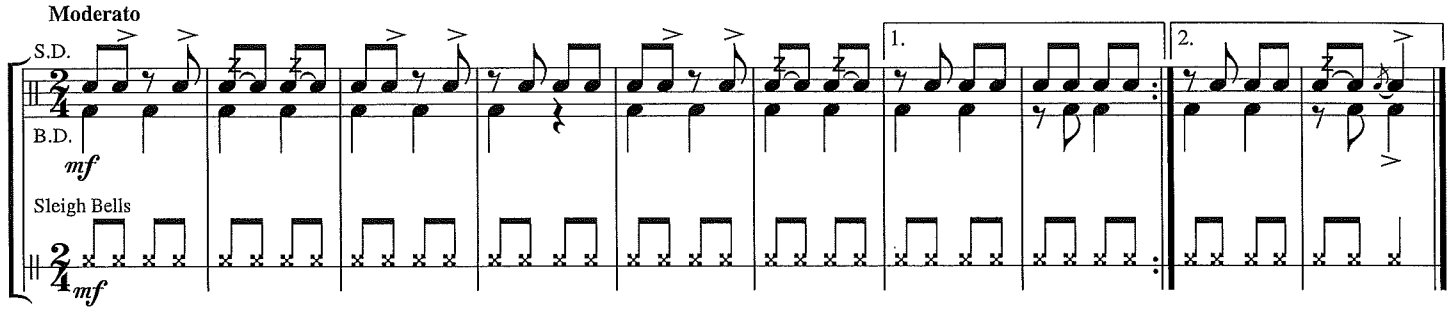
Sleigh Bells

Sleigh bells are usually shaken on the rhythm indicated. However, handle-mounted sleigh bells can be tapped gently in time with the fist by holding the instrument perpendicular to the floor.

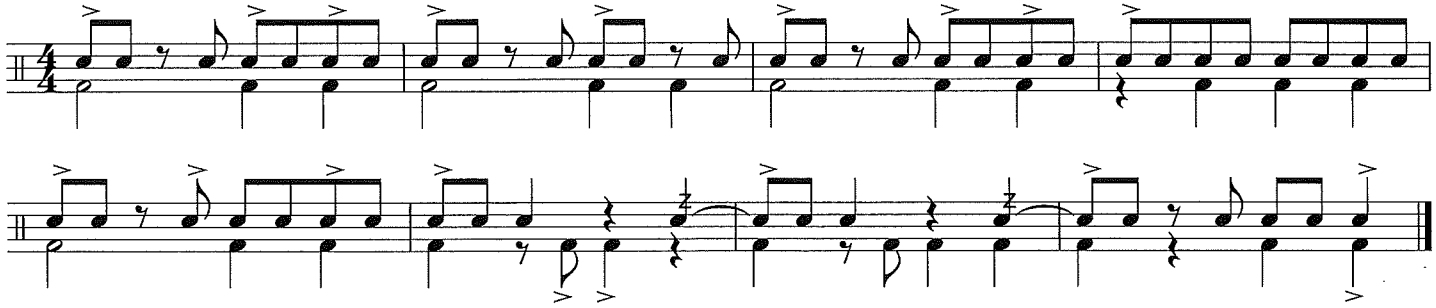
78. UP ON A HOUSETOP



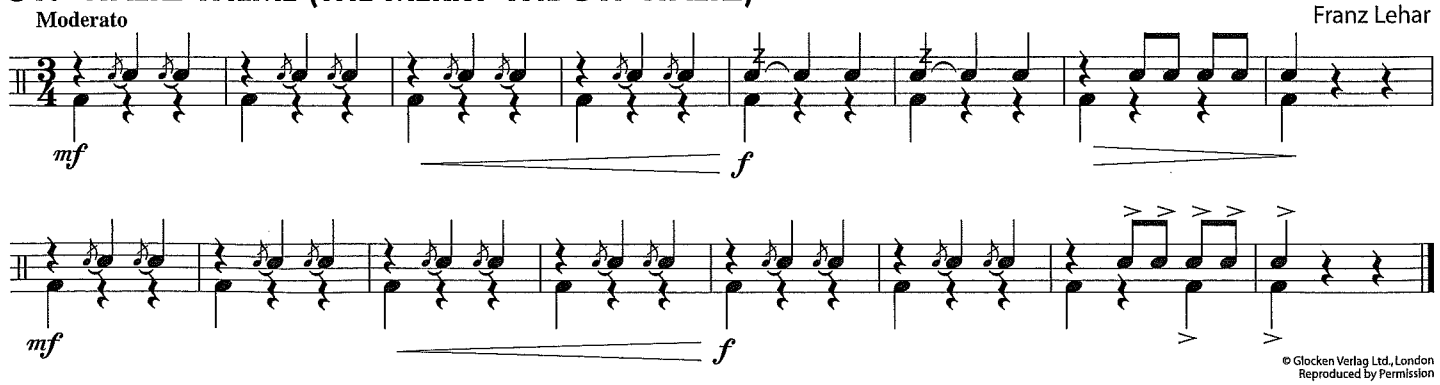
79. JOLLY OLD ST. NICK *Remember to emphasize the accented notes.*



80. THE BIG AIRSTREAM



81. WALTZ THEME (THE MERRY WIDOW WALTZ)



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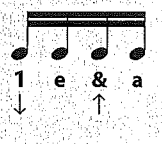
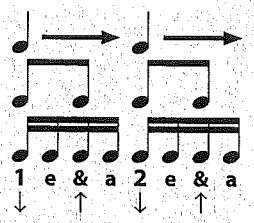
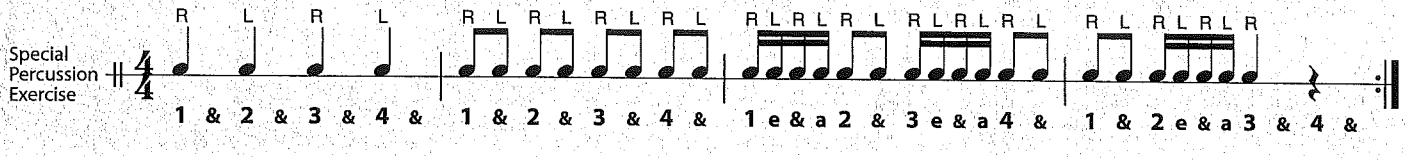
Sixteenth Notes

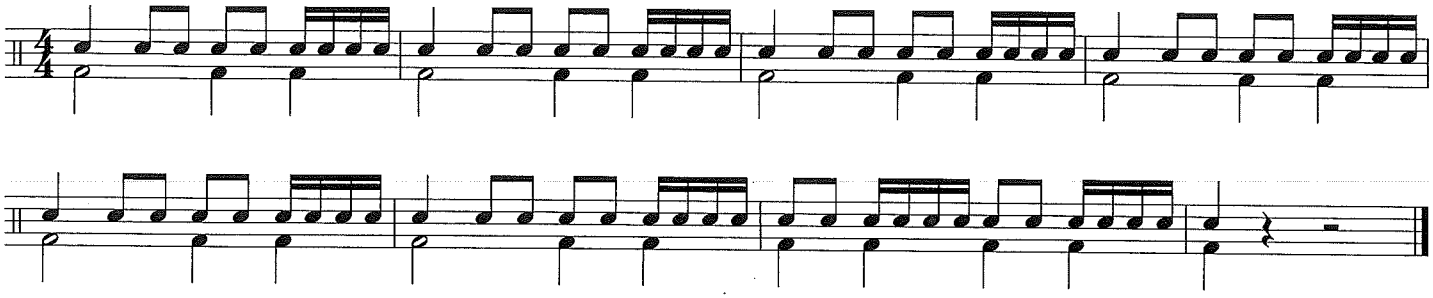


Each Sixteenth Note = 1/4 Beat
4 Sixteenth Notes = 1 Beat

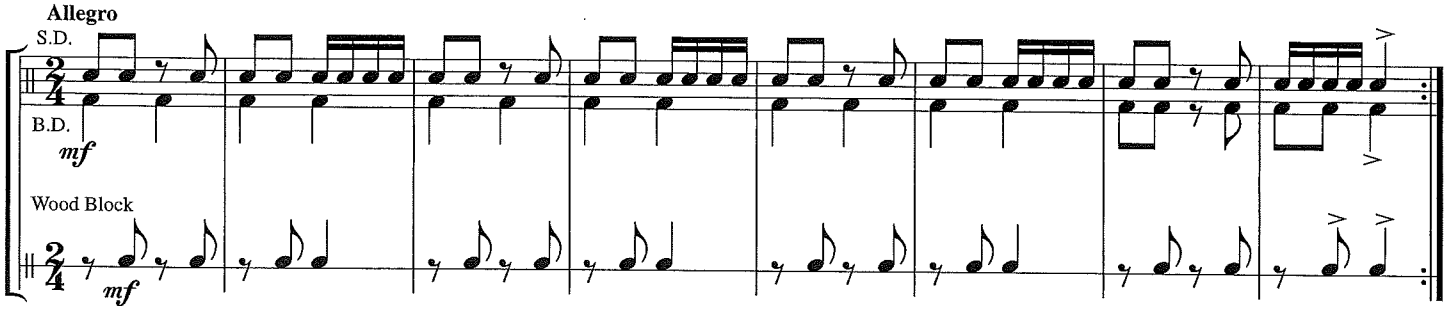




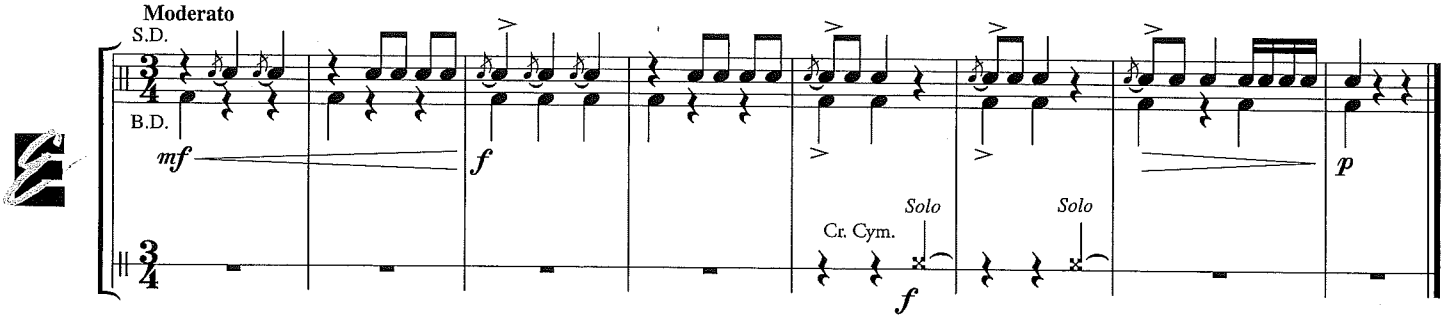
82. AIR TIME *Count carefully and maintain a steady tempo.*



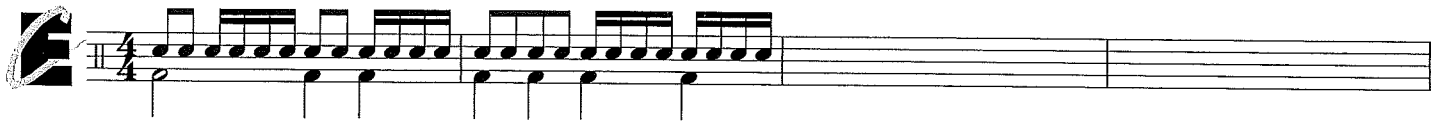
83. DOWN BY THE STATION



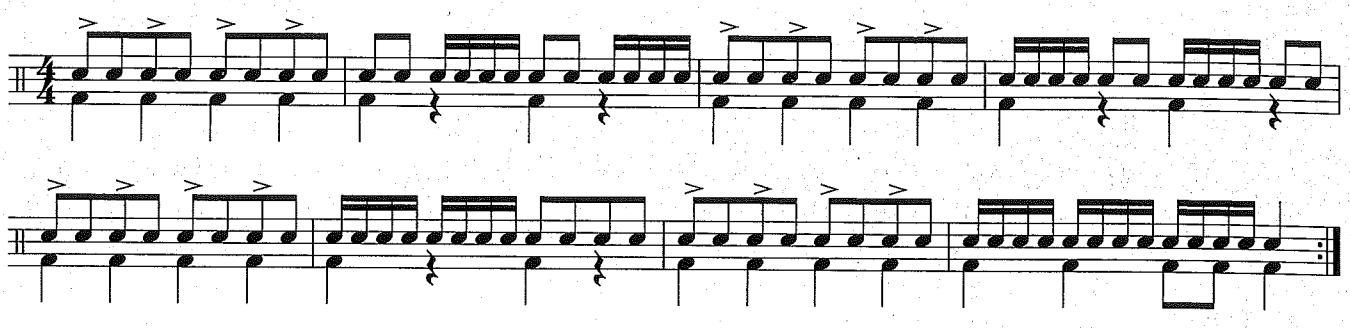
84. ESSENTIAL ELEMENTS QUIZ



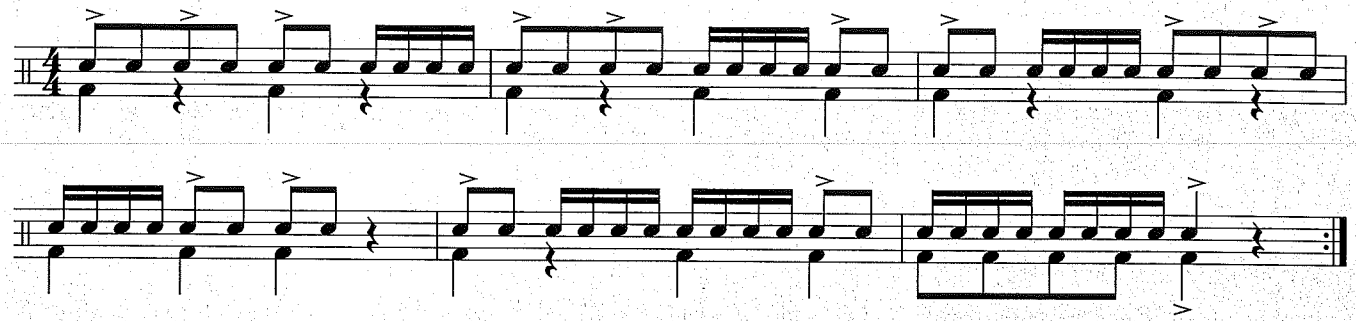
85. ESSENTIAL CREATIVITY *Improvise your own part for measures 3–8 using these rhythms:* ♩, ♫, 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯



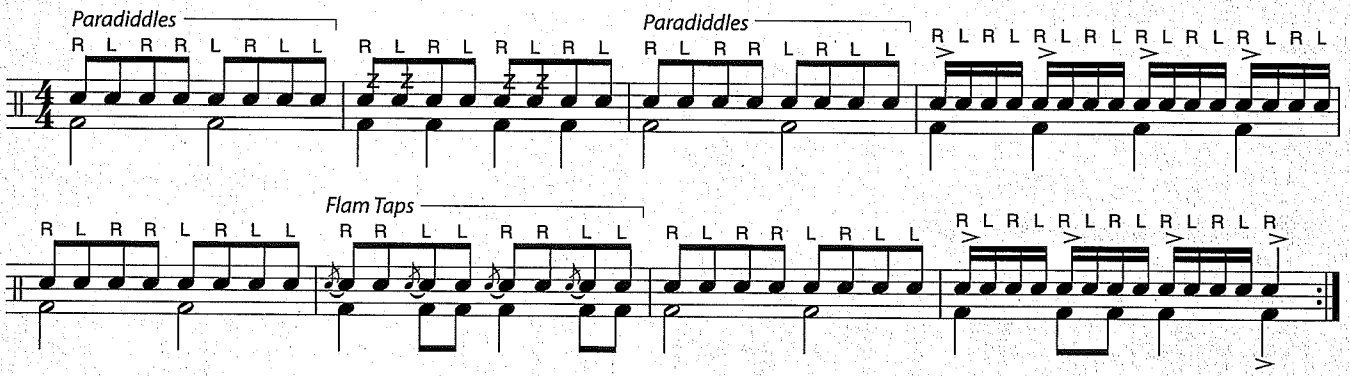
86. TONE BUILDER



87. RHYTHM BUILDER

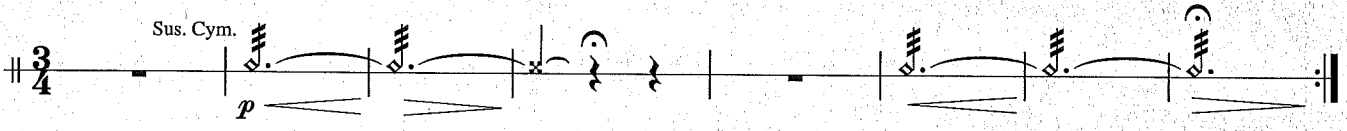


88. TECHNIQUE TRAX



89. CHORALE *(Adapted from Cantata 147)*

Johann Sebastian Bach

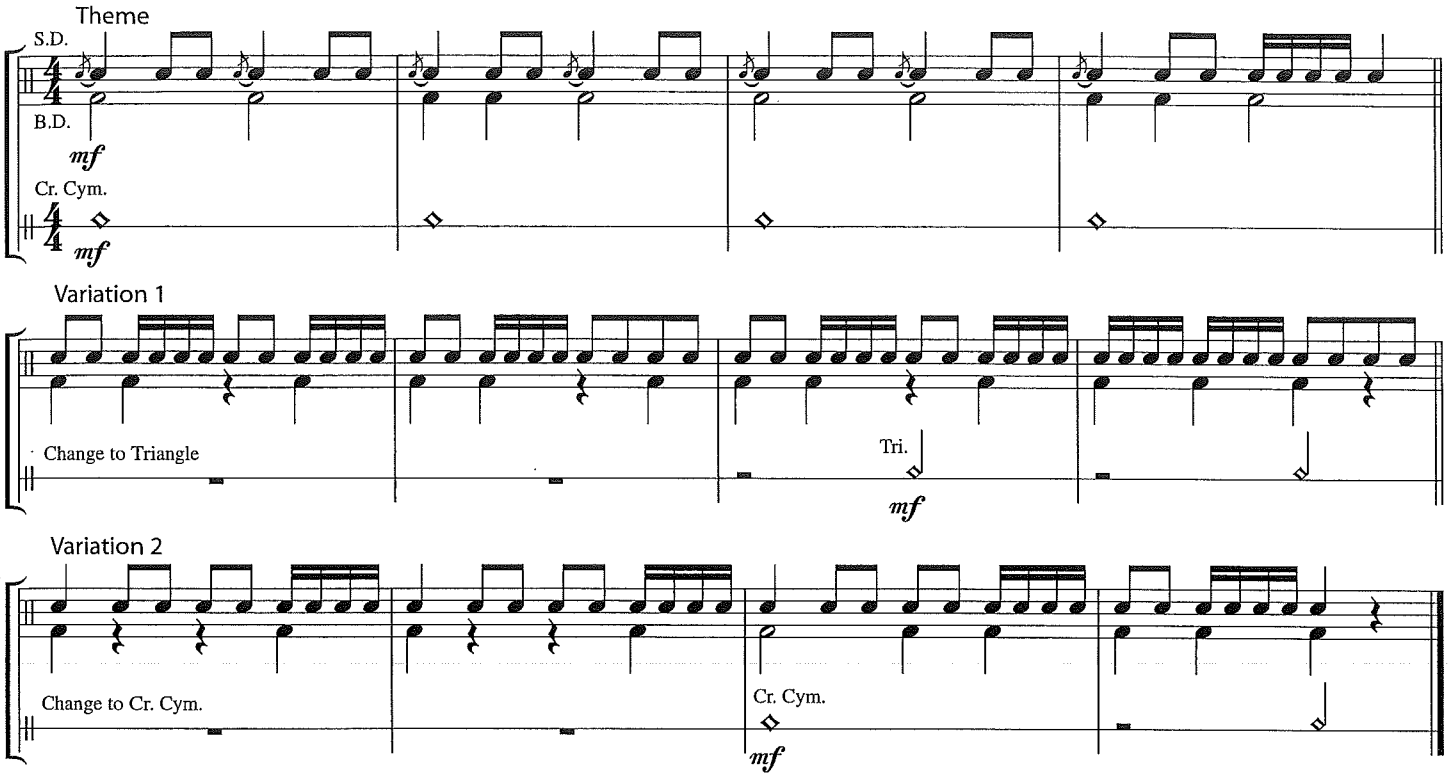


THEORY

Theme and Variations

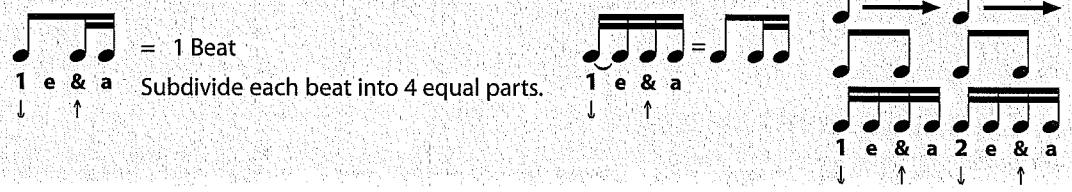
A musical form featuring a **theme**, or primary melody, followed by **variations**, or altered versions of the theme.

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."

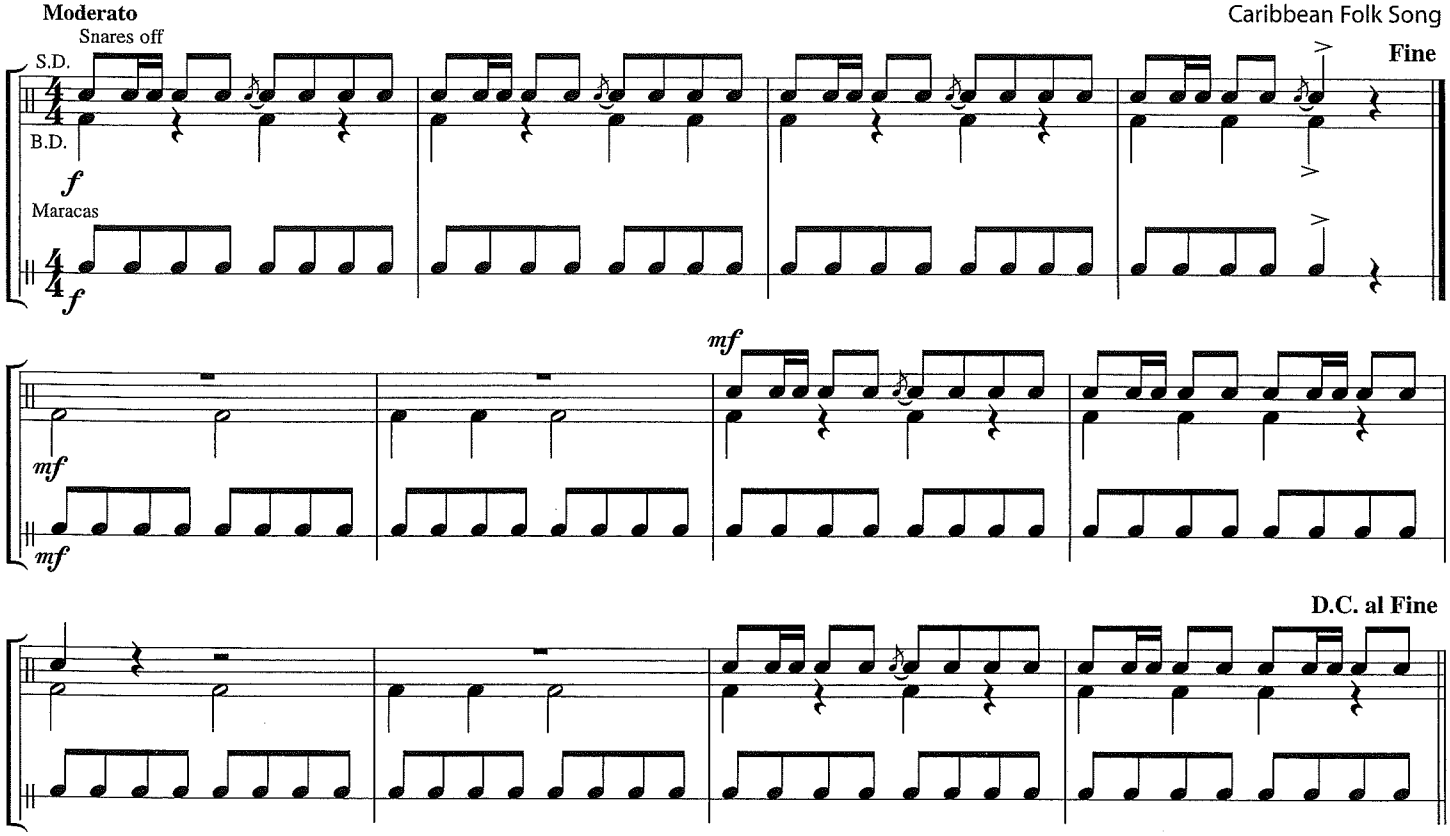
Eighth Note Two Sixteenths



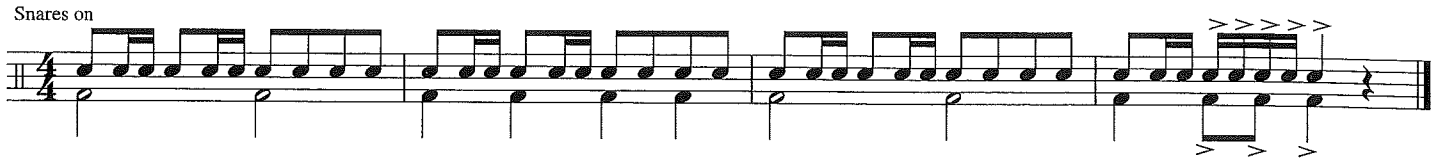
91. BANANA BOAT SONG

Moderato

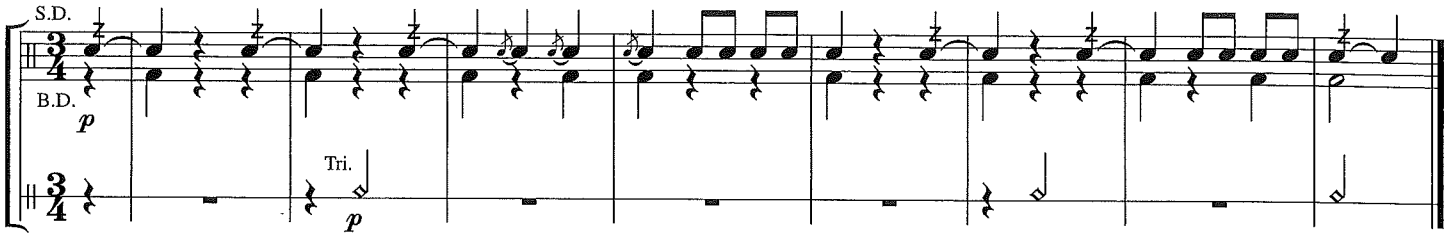
Caribbean Folk Song



92. RAZOR'S EDGE



93. THE MUSIC BOX

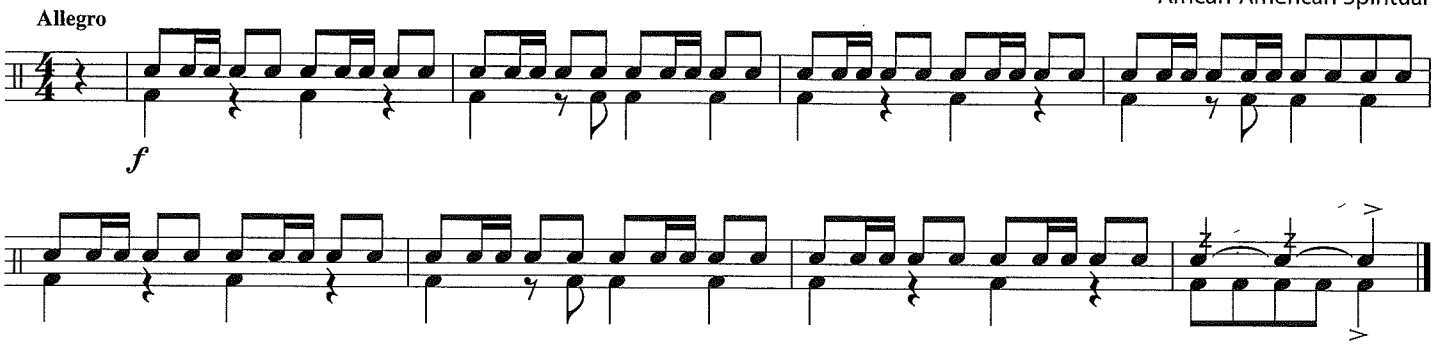


HISTORY

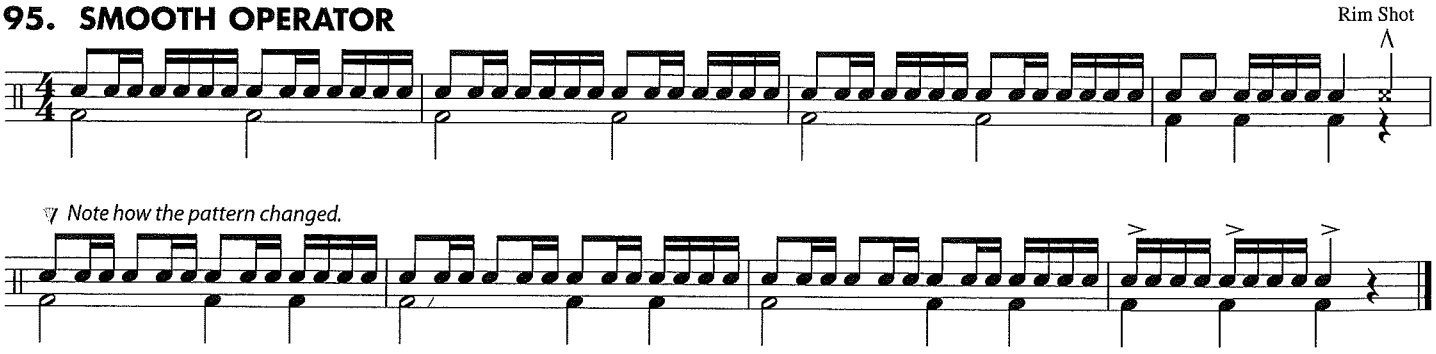
African-American spirituals originated in the 1700's, midway through the period of slavery in the United States. One of the largest categories of true American folk music, these primarily religious songs were sung and passed on for generations without being written down. The first collection of spirituals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

94. EZEKIEL SAW THE WHEEL

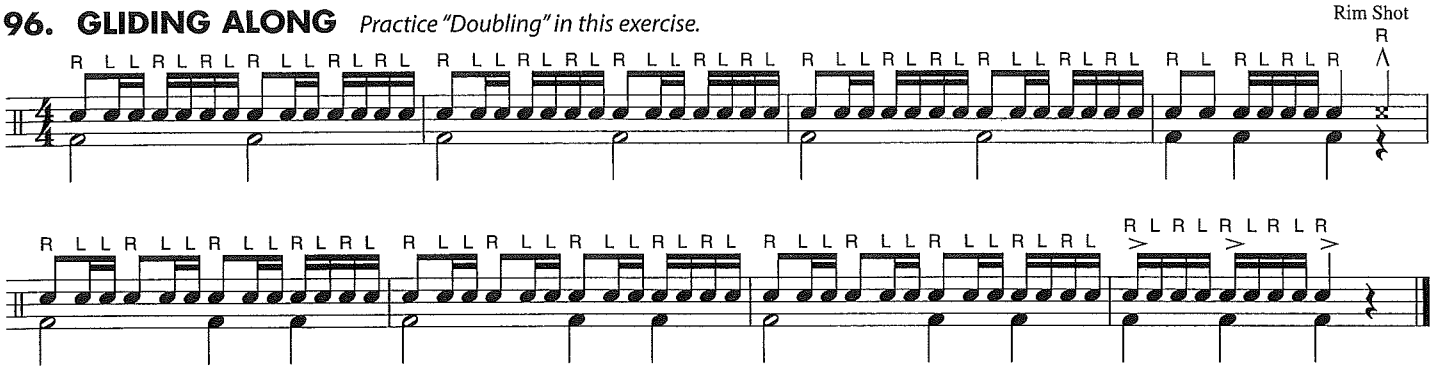
African-American Spiritual



95. SMOOTH OPERATOR



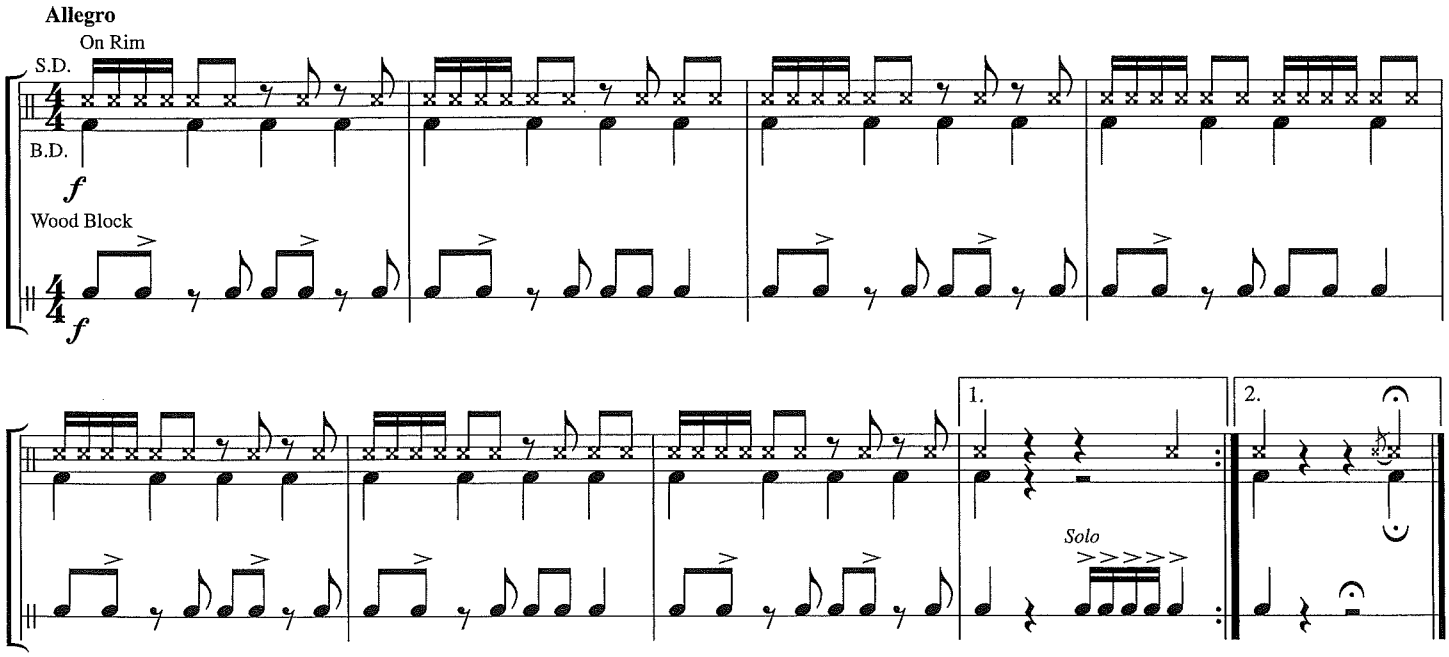
96. GLIDING ALONG *Practice "Doubling" in this exercise.*



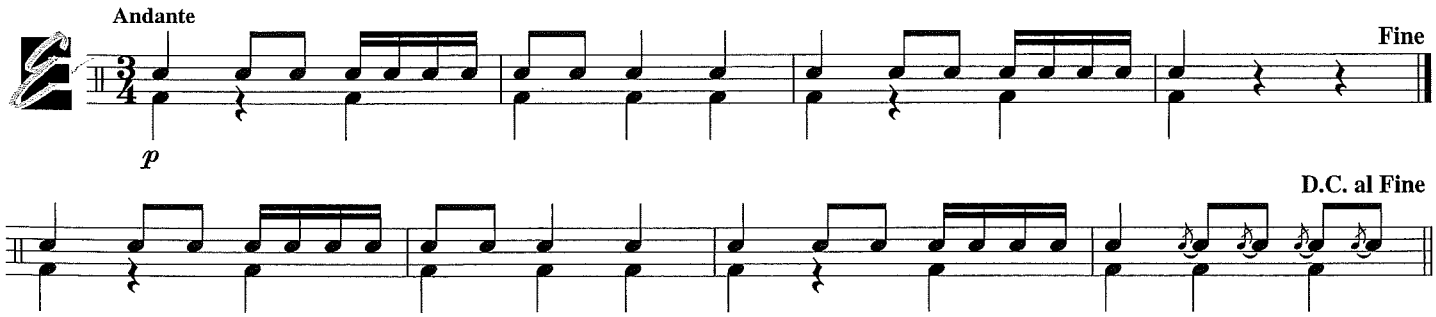
Ragtime is an American music style that was popular from the 1890's until the time of World War I. This early form of jazz brought fame to pianists like "Jelly Roll" Morton and Scott Joplin, who wrote "The Entertainer" and "Maple Leaf Rag." Surprisingly, the style was incorporated into some orchestral 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.

HISTORY

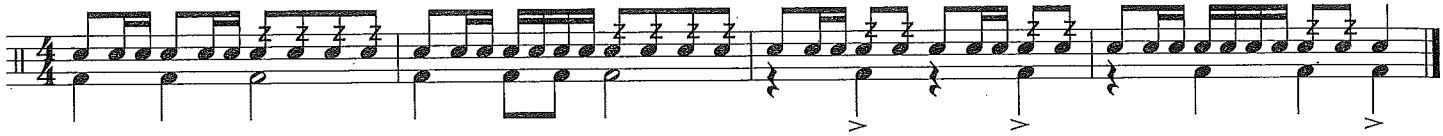
97. TROMBONE RAG



98. ESSENTIAL ELEMENTS QUIZ



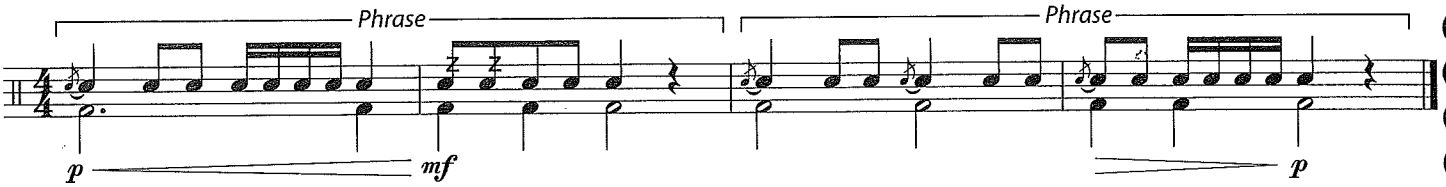
99. TAKE THE LEAD *Practice Right Hand Lead in this exercise.*



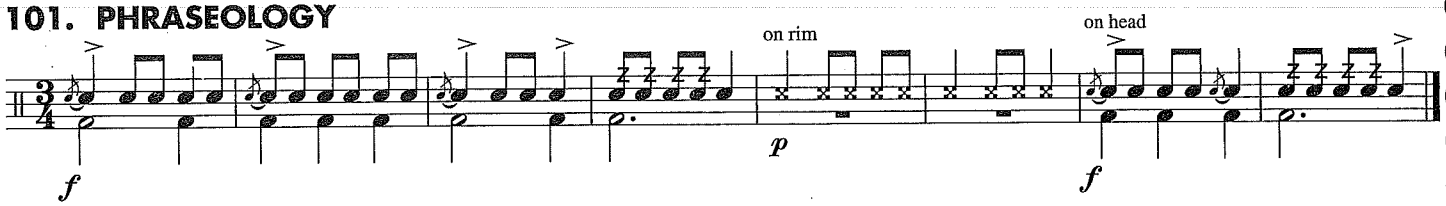
THEORY

Phrase A musical "sentence" which is often 2 or 4 measures long.
Percussionists should match the dynamics of the band.

100. THE COLD WIND

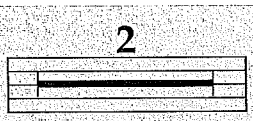


101. PHRASEOLOGY



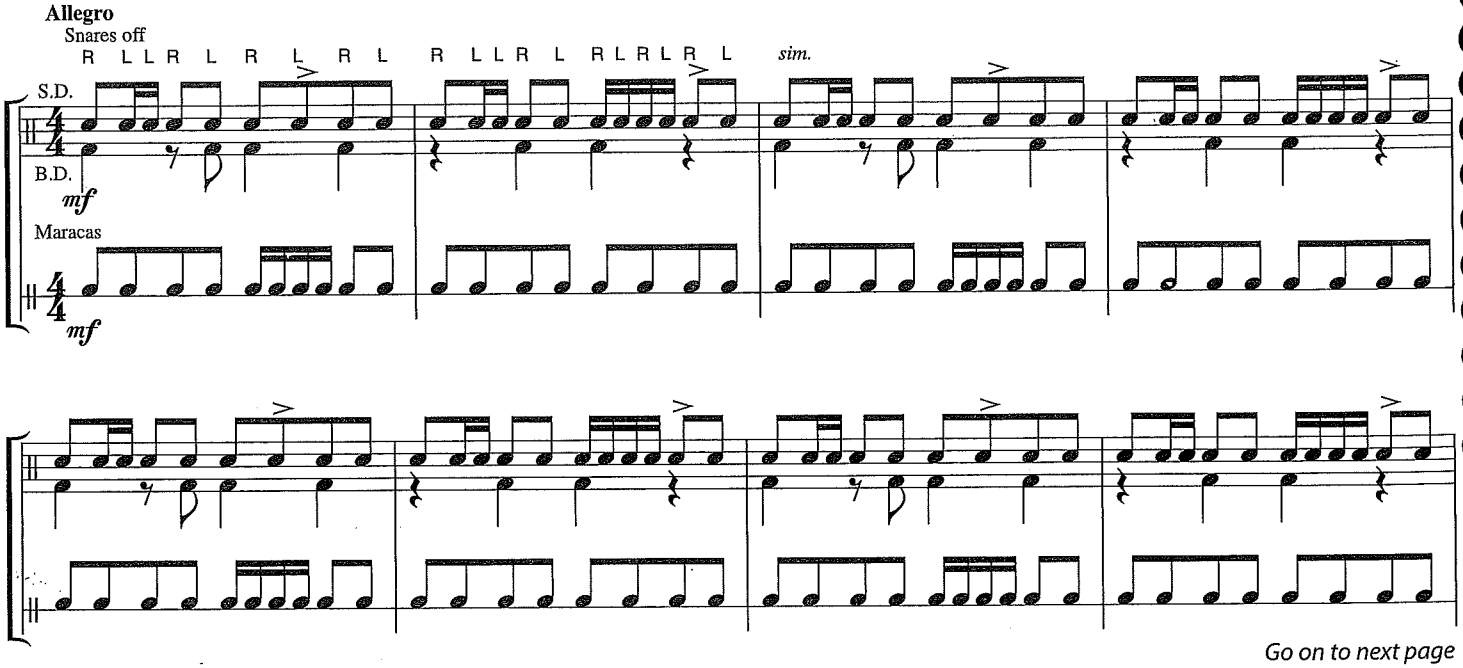
THEORY

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

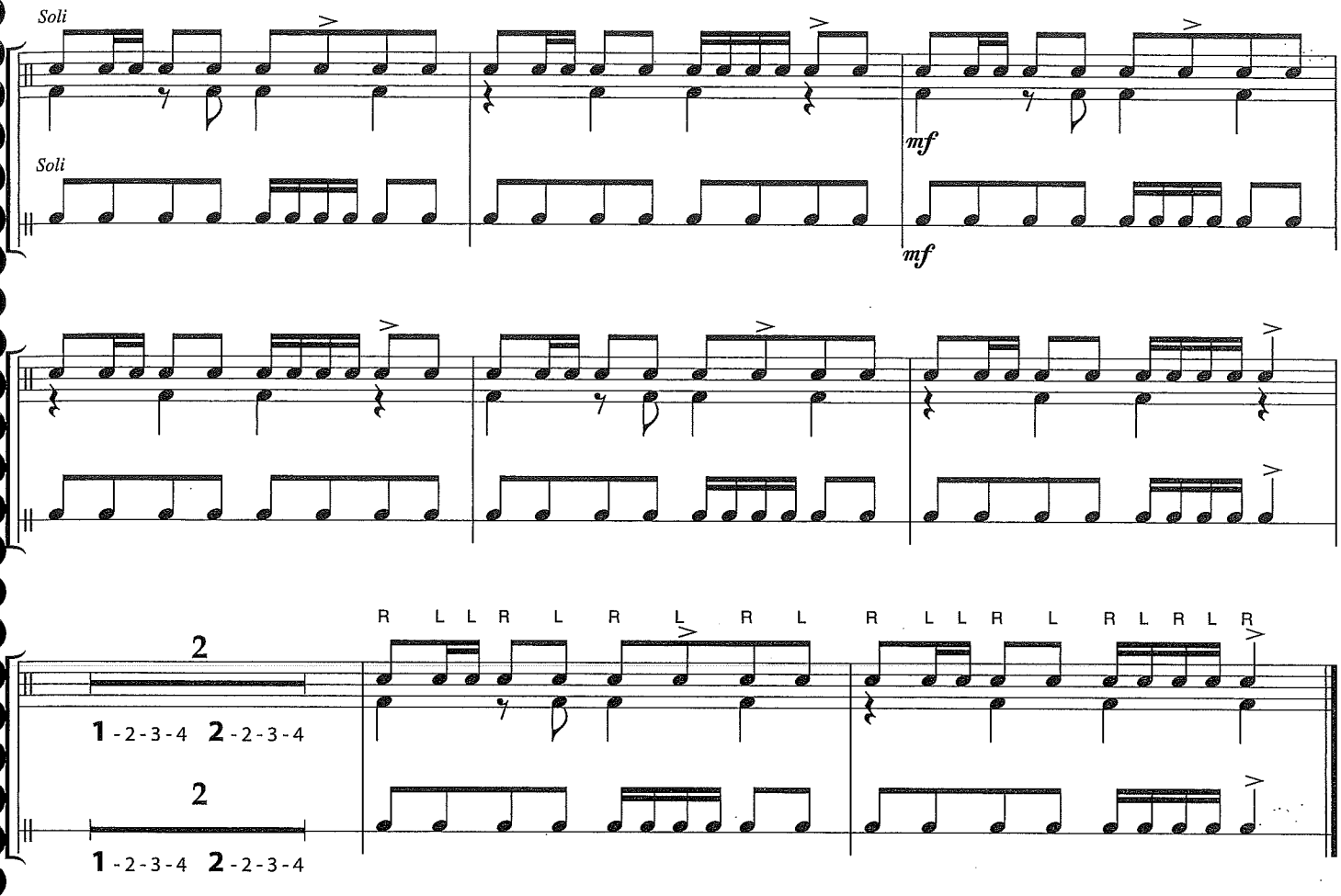


Simile *(sim.)* Continue playing in the same style.

102. SATIN LATIN *Practice Double Sticking in this exercise.*



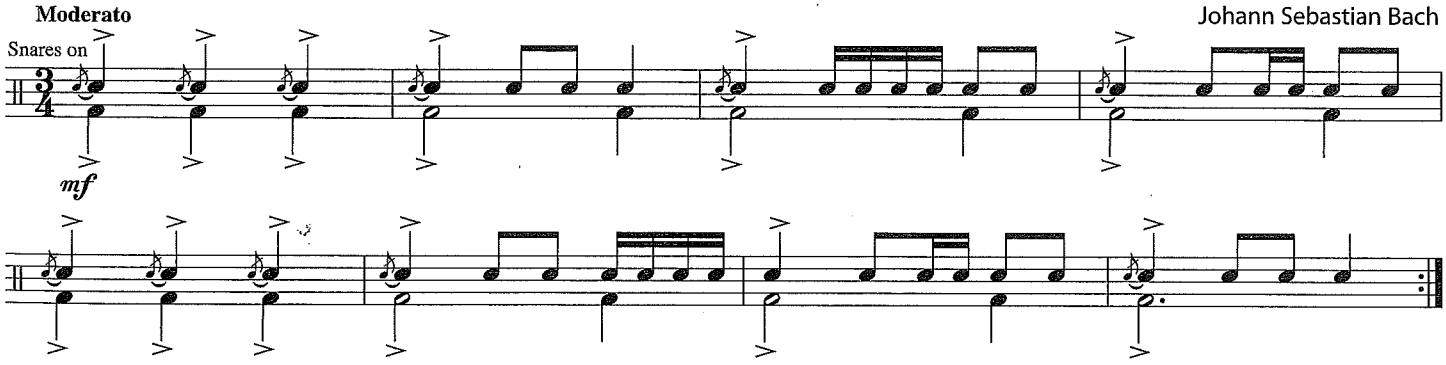
Go on to next page



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

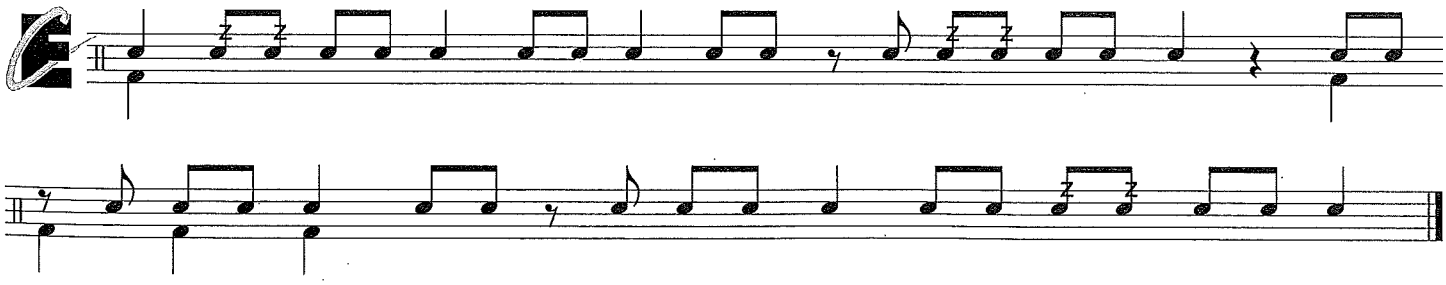
HISTORY

103. MINUET

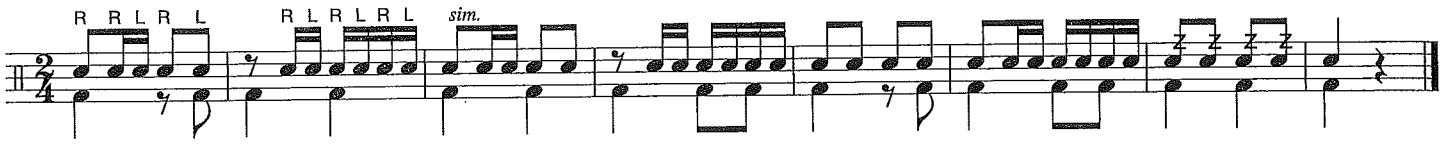


104. ESSENTIAL CREATIVITY

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



105. NATURALLY Right Hand Lead



HISTORY

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.

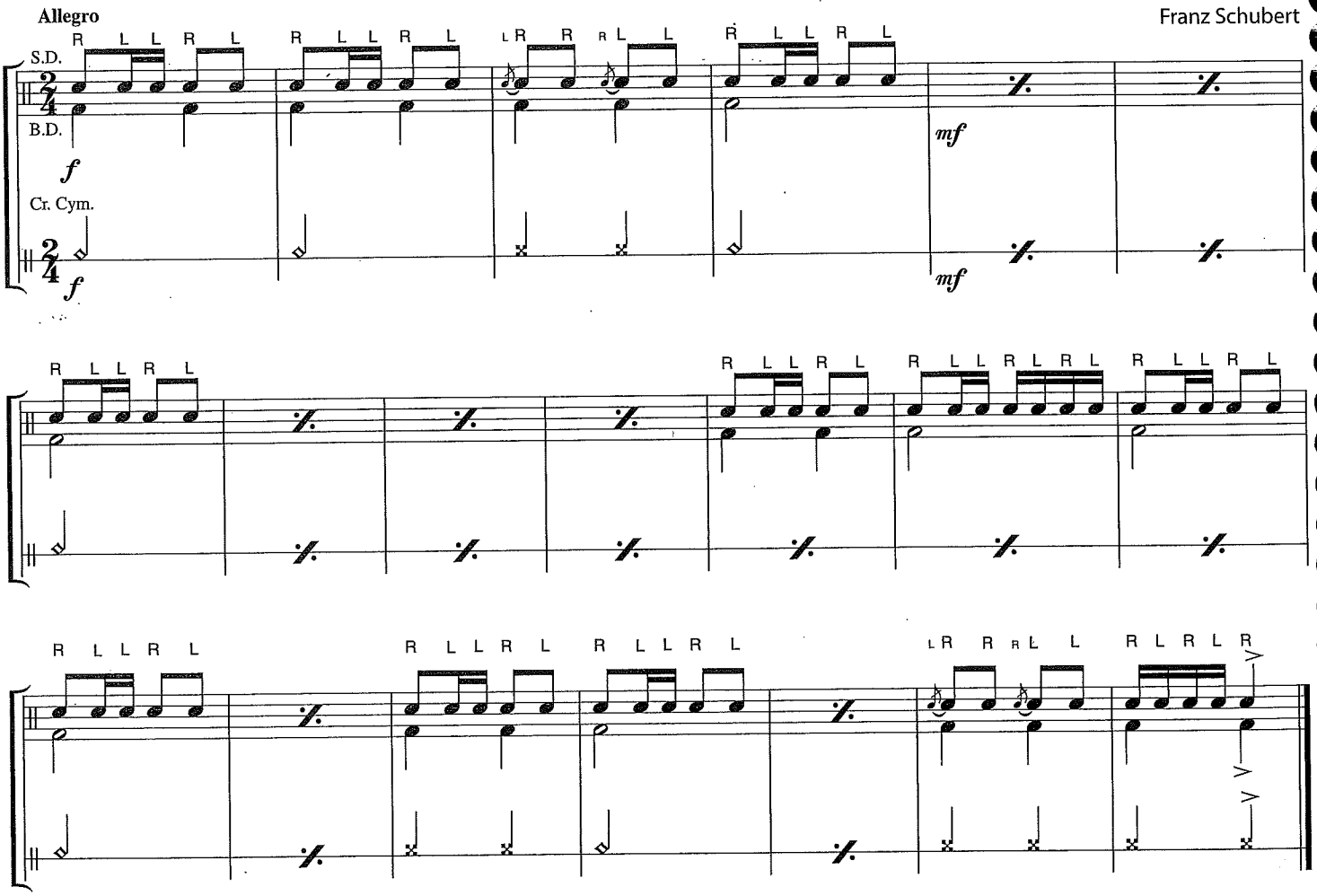
THEORY

One Measure Repeat Repeat the previous measure.

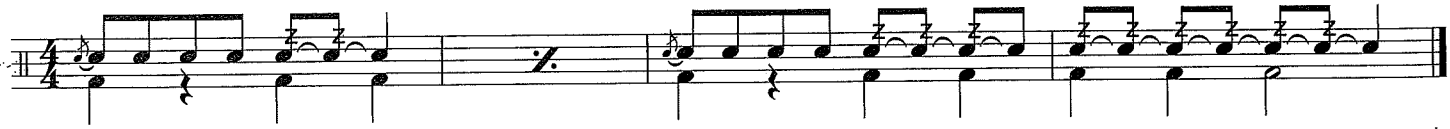
106. MARCH MILITAIRE *Practice "Doubling" in this exercise.*

Allegro

Franz Schubert

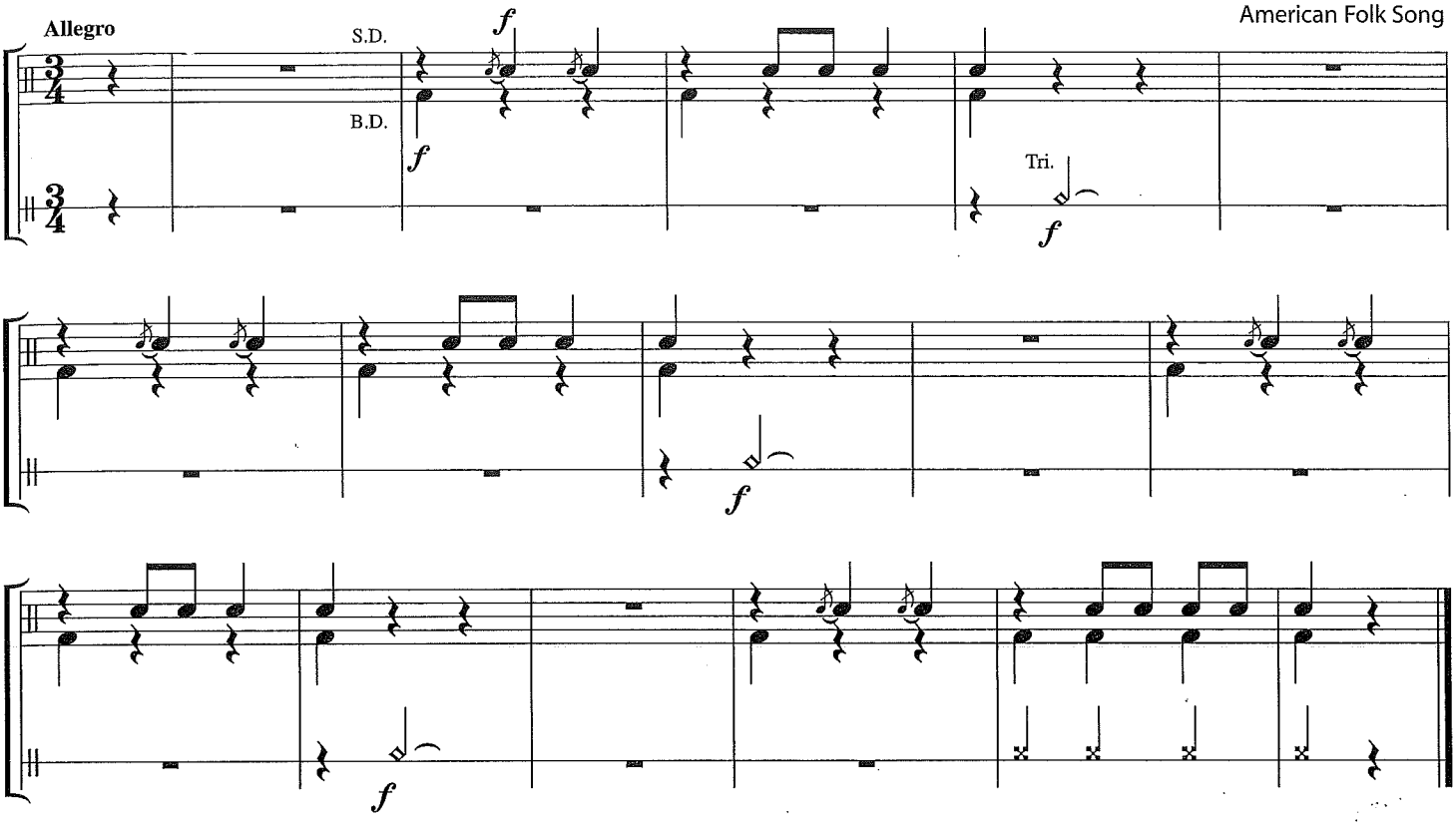


107. THE FLAT ZONE



108. ON TOP OF OLD SMOKEY

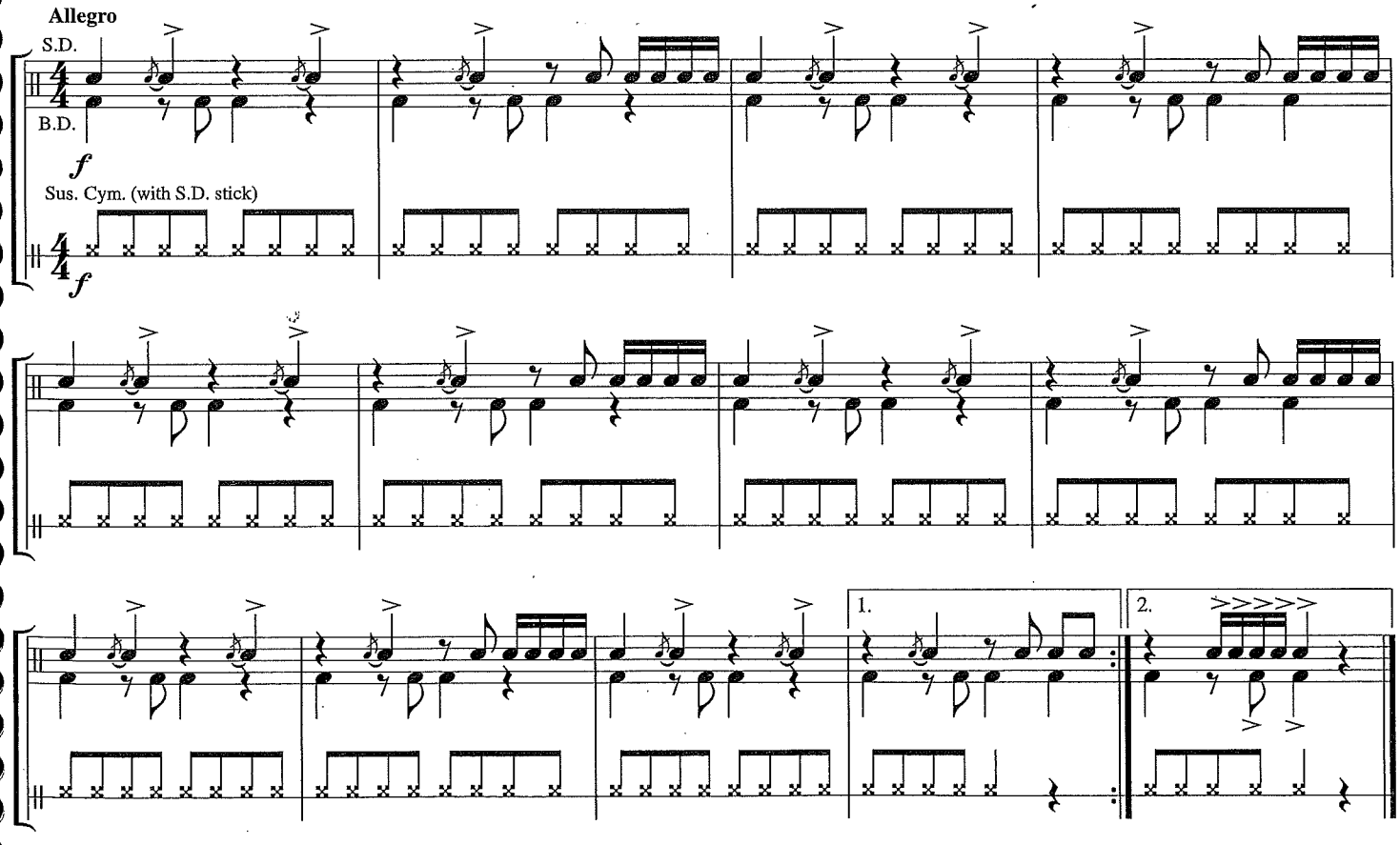
American Folk Song



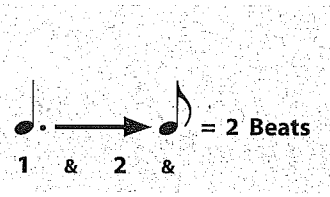
Boogie-woogie is a style of the **blues**, and it was first recorded by pianist Clarence "Pine Top" Smith in 1928, one year after Charles Lindbergh's solo flight across the Atlantic. A form of jazz, blues music features altered notes and is usually written in 12-measure verses, like "Bottom Bass Boogie."

HISTORY

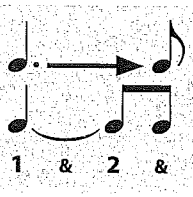
109. BOTTOM BASS BOOGIE



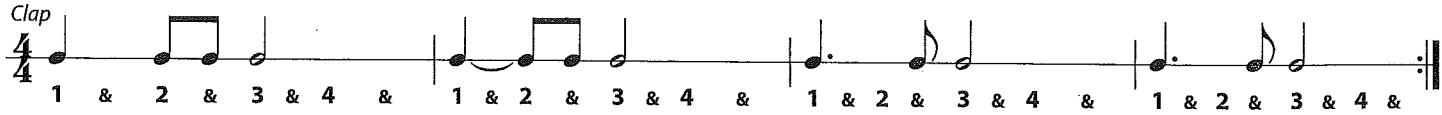
Dotted Quarter & Eighth Notes



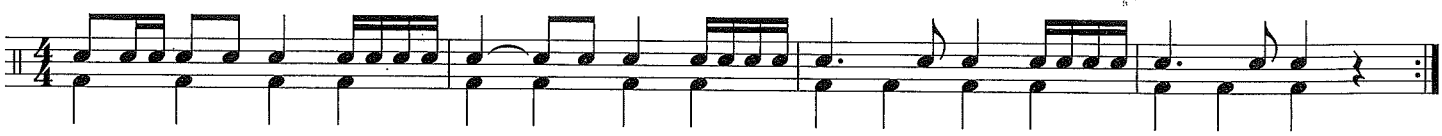
A **dot** adds half the value of the quarter note.



110. RHYTHM RAP



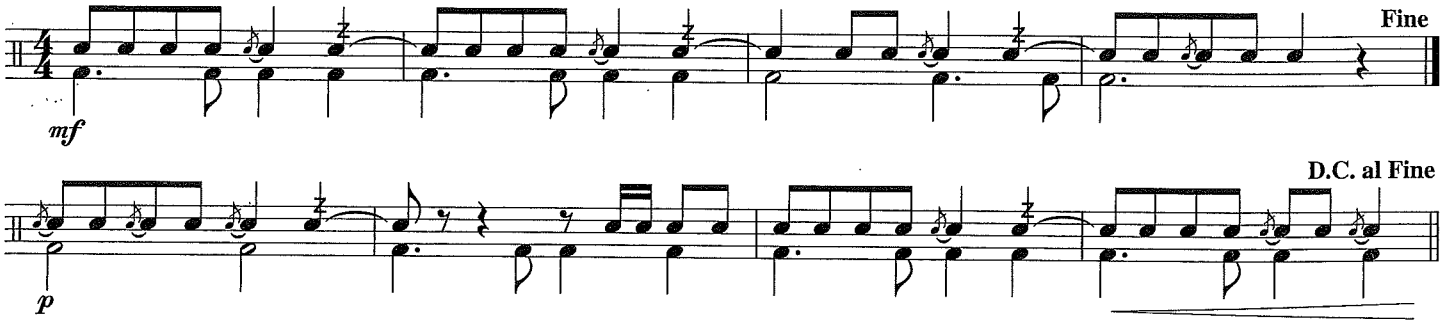
111. THE DOT ALWAYS COUNTS



Closed Roll

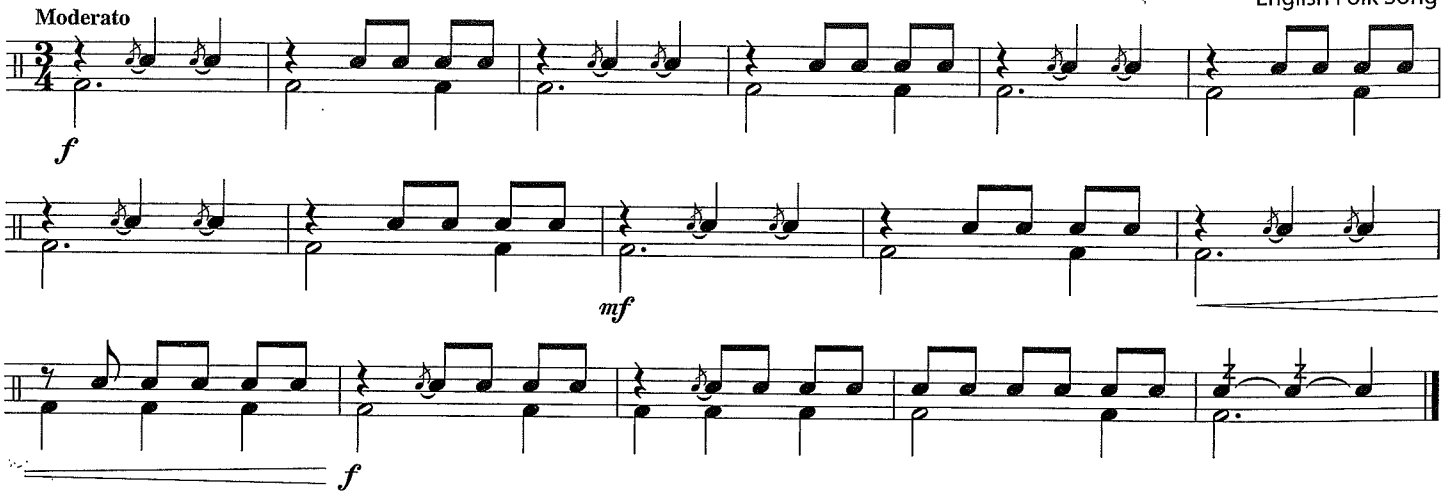
Subdivide each into 4 equal strokes, and connect the multiple bounces as smoothly as possible. Closed rolls fill each beat with a buzzing sound.

112. ALL THROUGH THE NIGHT



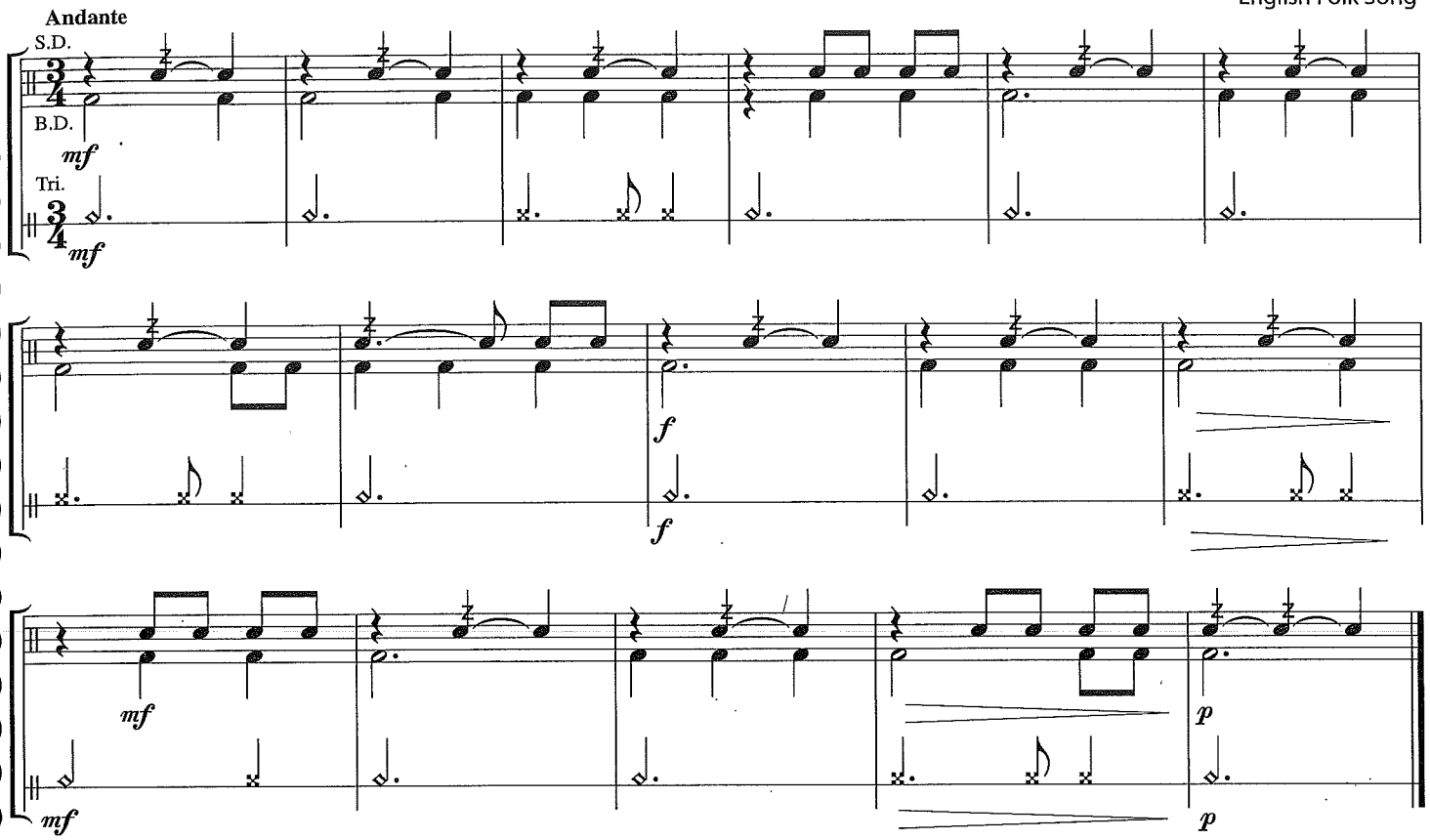
113. SEA CHANTY

English Folk Song

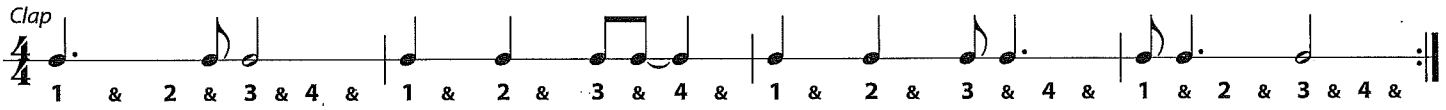


114. SCARBOROUGH FAIR

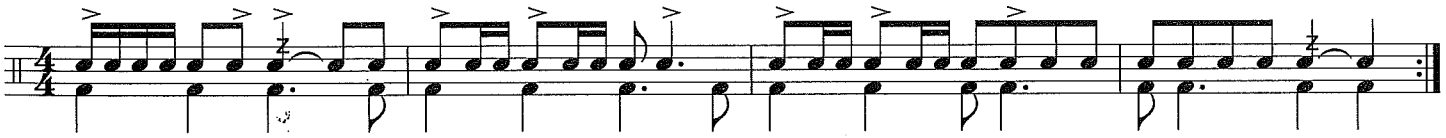
English Folk Song



115. RHYTHM RAP

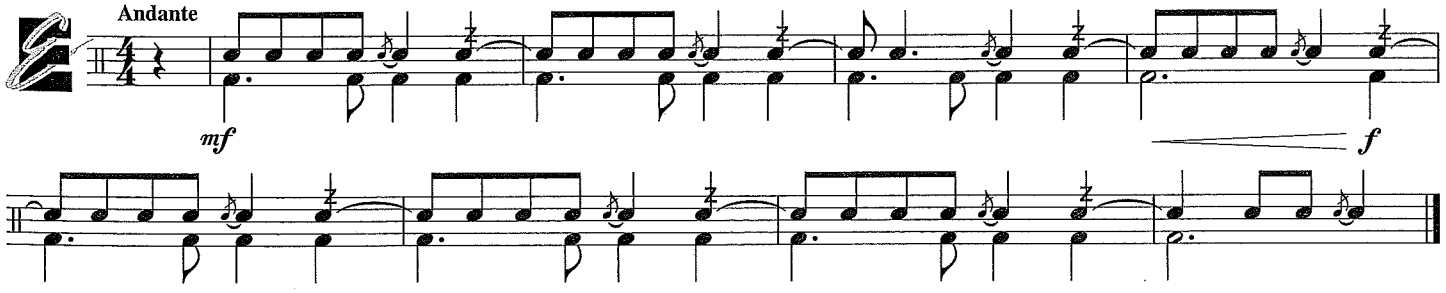


116. THE TURNAROUND



117. ESSENTIAL ELEMENTS QUIZ – AULD LANG SYNE

Scottish Folk Song



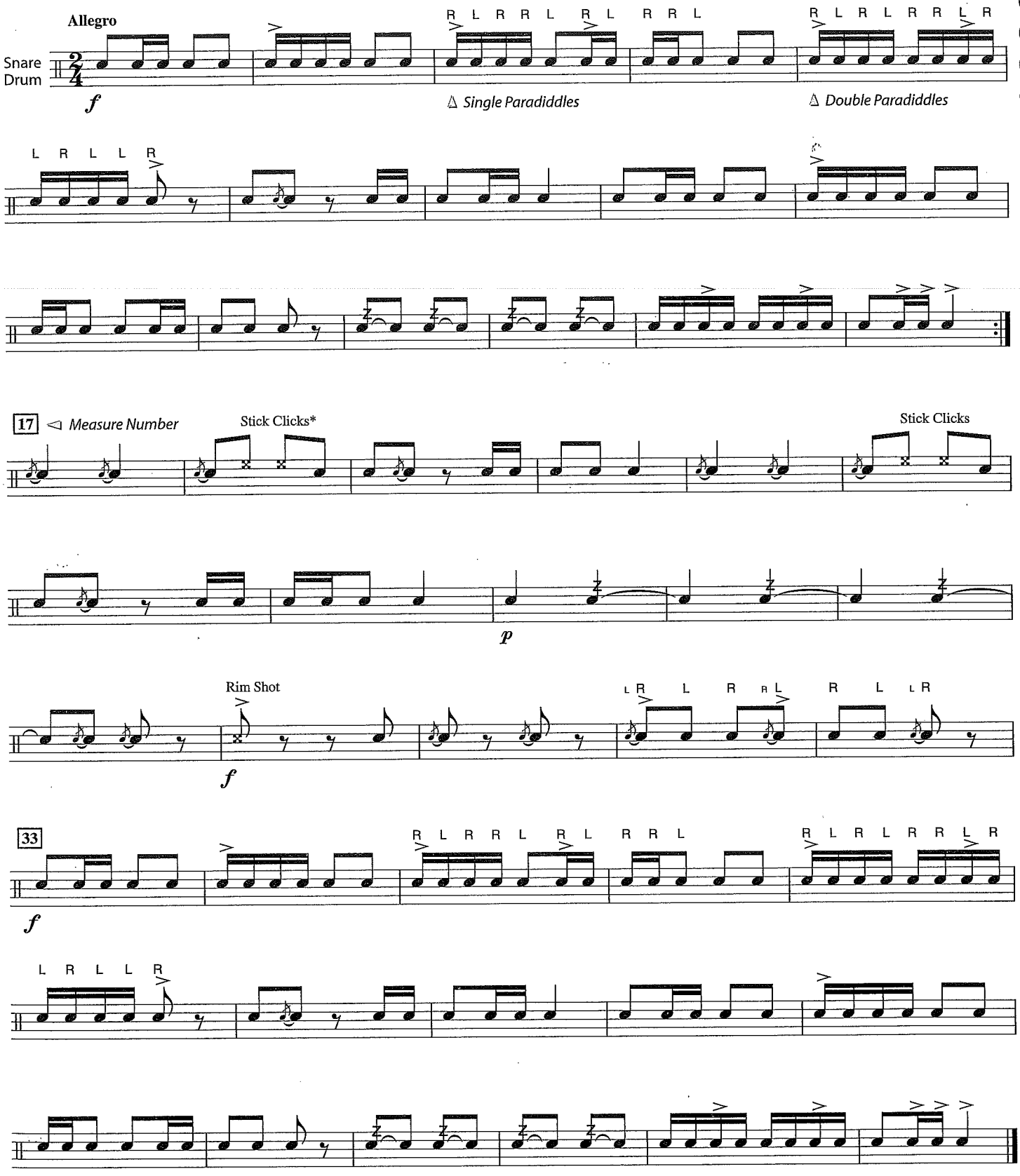
PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

You can perform this snare drum solo with a piano accompaniment. Play it for the band, the school or your family. The theme in the piano part is a well-known melody from a set of orchestral works called **Hungarian Dances**, by the German composer **Johannes Brahms** (1833–1897). Many of Brahms' works include dance and folk styles he learned from touring Europe as a young man.

118. HUNGARIAN DANCE NO. 5 – Snare Drum Solo

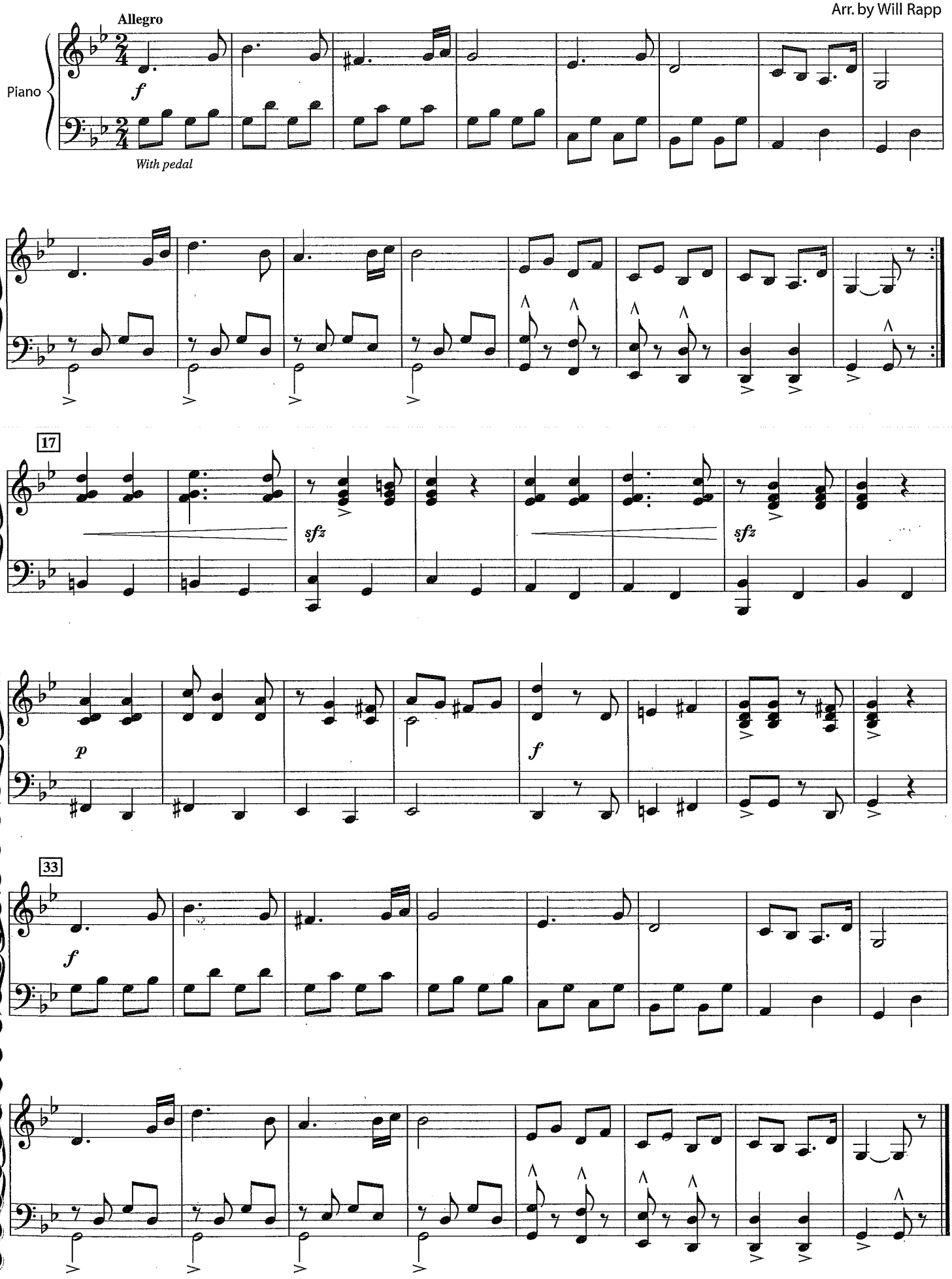
Johannes Brahms
Arr. by Will Rapp



*Hit sticks together.

118. HUNGARIAN DANCE NO. 5 – Piano Accompaniment

Johannes Brahms
Arr. by Will Rapp

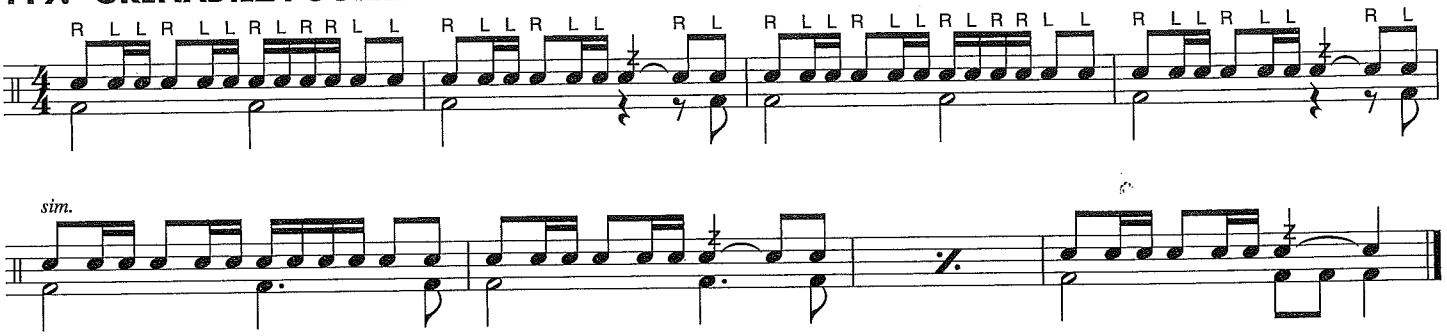


Great musicians give encouragement to fellow performers. On this page, clarinetists learn their instruments' upper register in the "Grenadilla Gorilla Jumps" (named after the grenadilla wood used to make clarinets). Brass players learn lip slurs, a new warm-up pattern and percussionists combine new sticking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

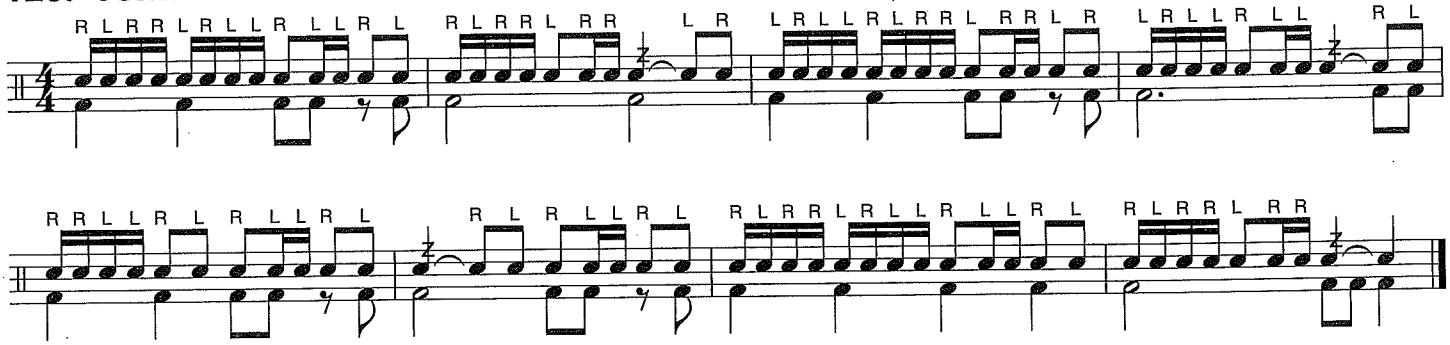
Snare Drum

The following exercises will help you develop important skills.
Follow the written sticking very carefully to help build your snare drum technique.

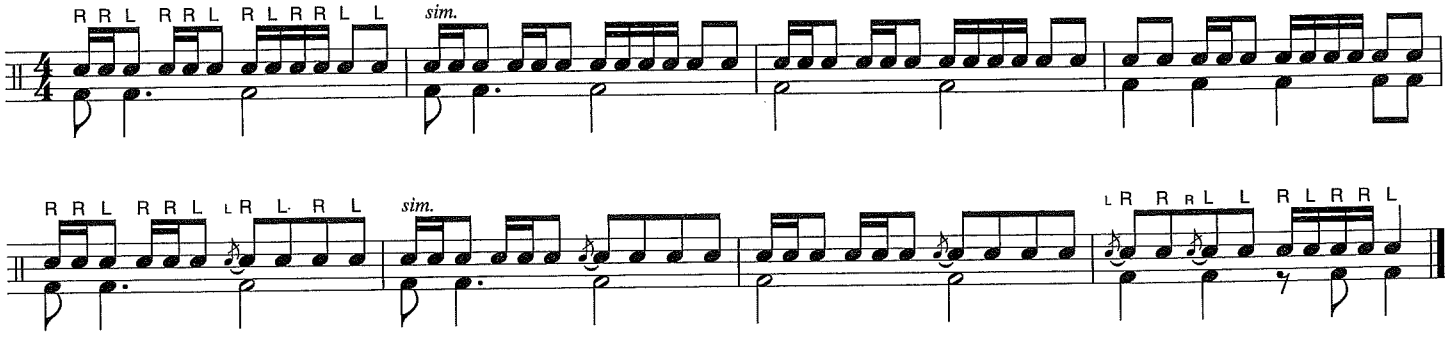
119. GRENADILLA GORILLA JUMP No. 1



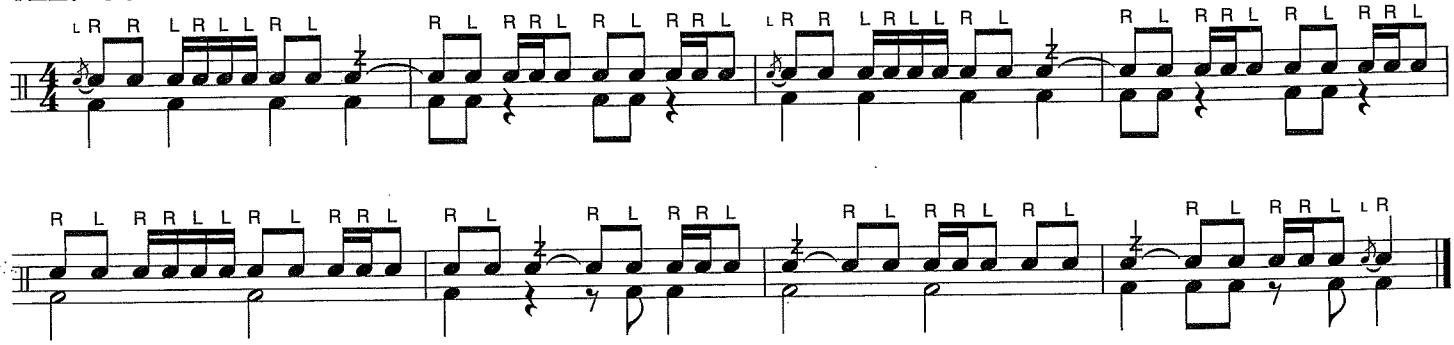
120. JUMPIN' UP AND DOWN



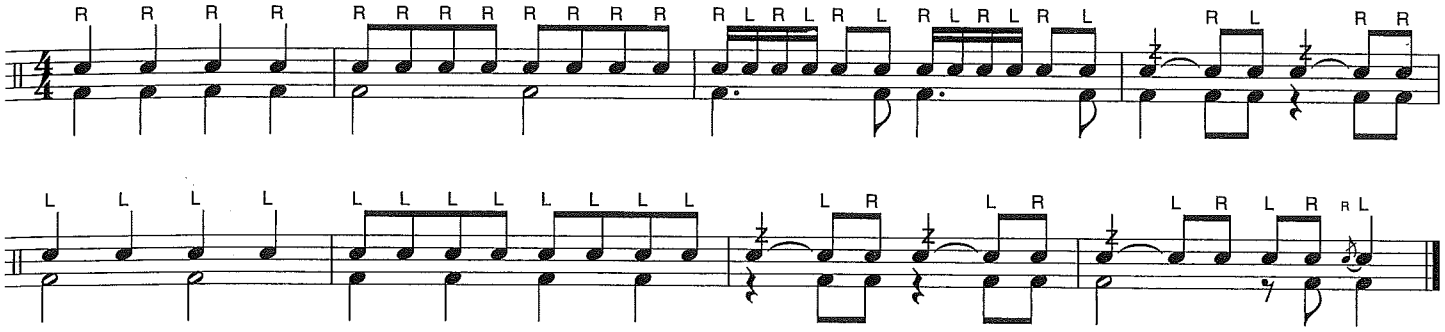
121. GRENADILLA GORILLA JUMP No. 2



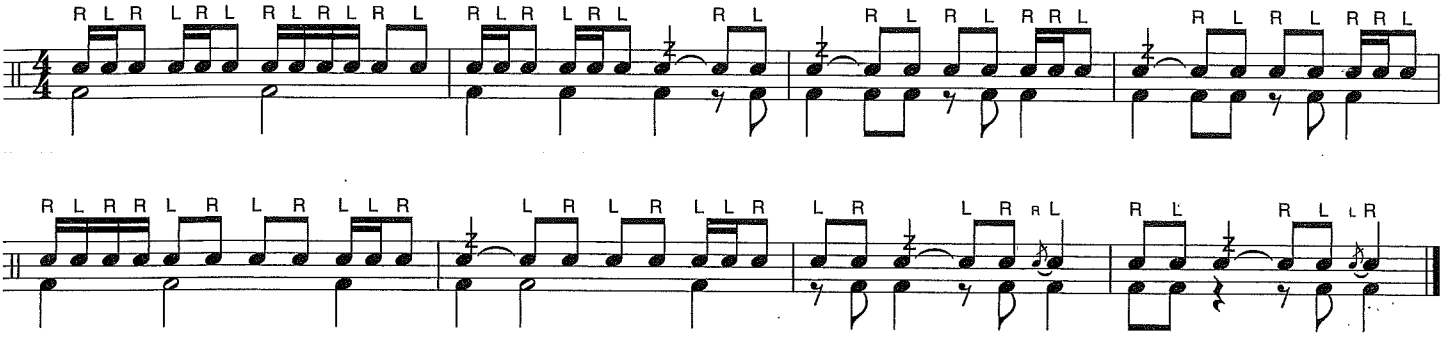
122. JUMPIN' FOR JOY



123. GRENADILLA GORILLA JUMP No. 3

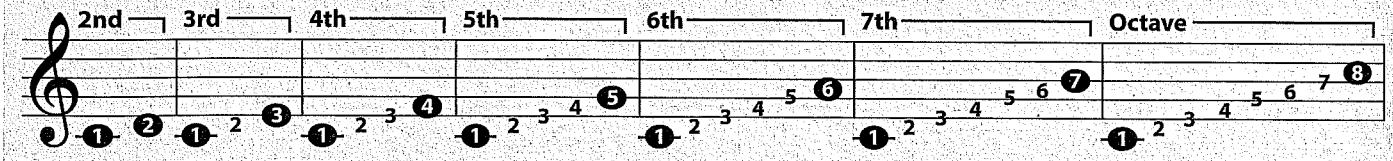


124. JUMPIN' JACKS



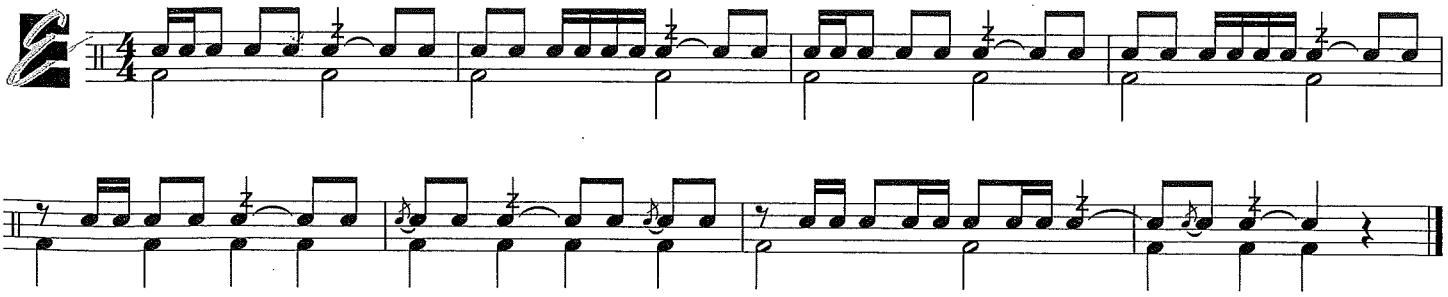
Interval

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.

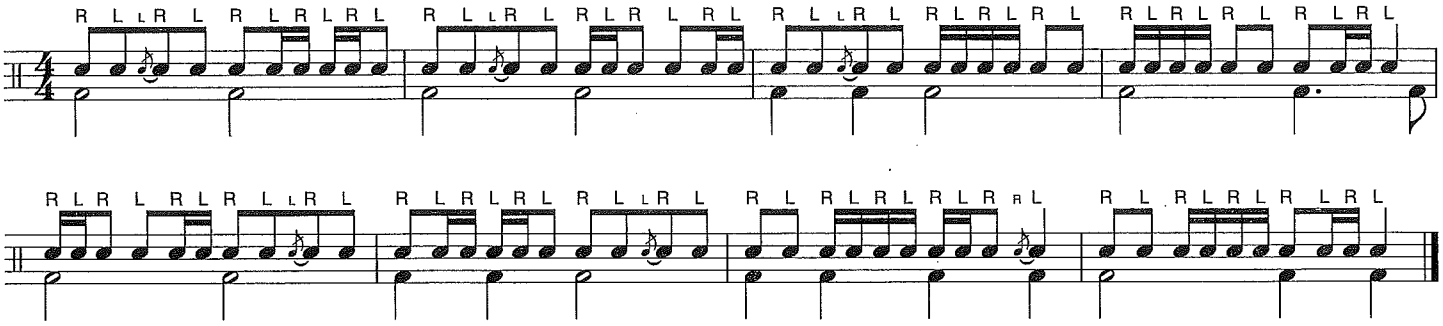


THEORY

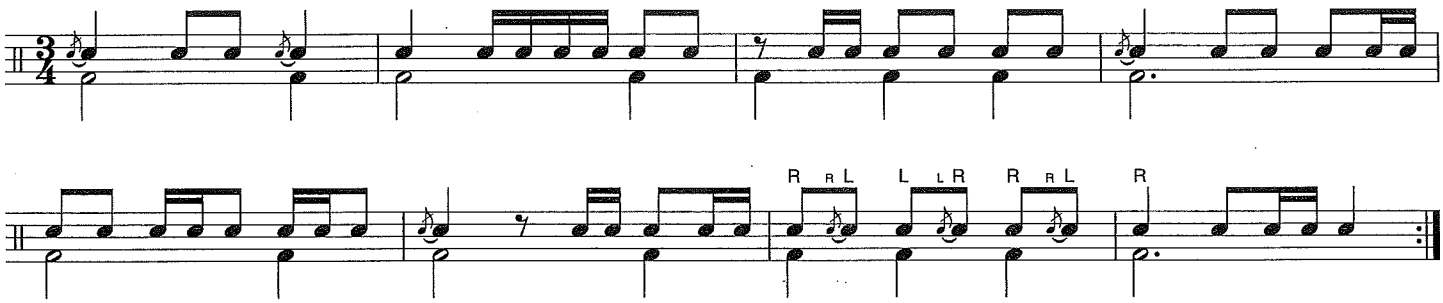
125. ESSENTIAL ELEMENTS QUIZ *A quiz on intervals appears in the keyboard section (page 24).*



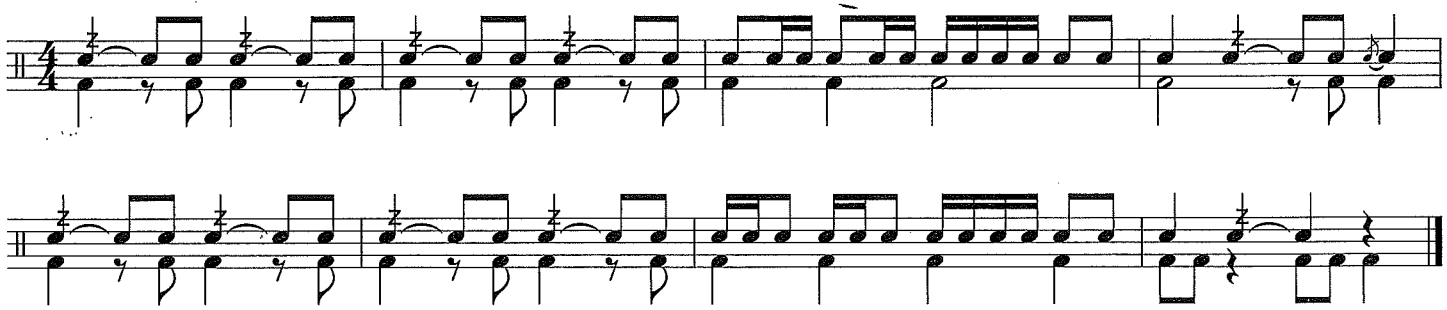
126. GRENADILLA GORILLA JUMP No. 4 *Practice Alternate Sticking as marked.*

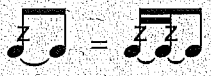


127. THREE IS THE COUNT

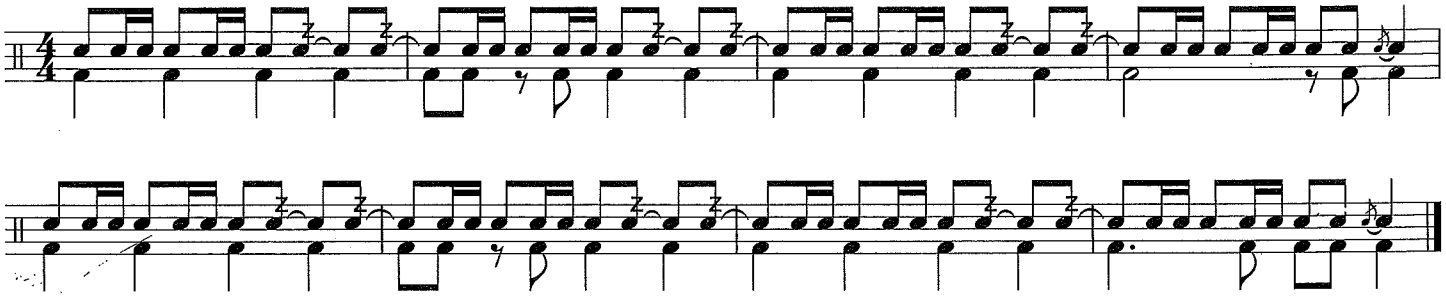


128. GRENADILLA GORILLA JUMP No. 5

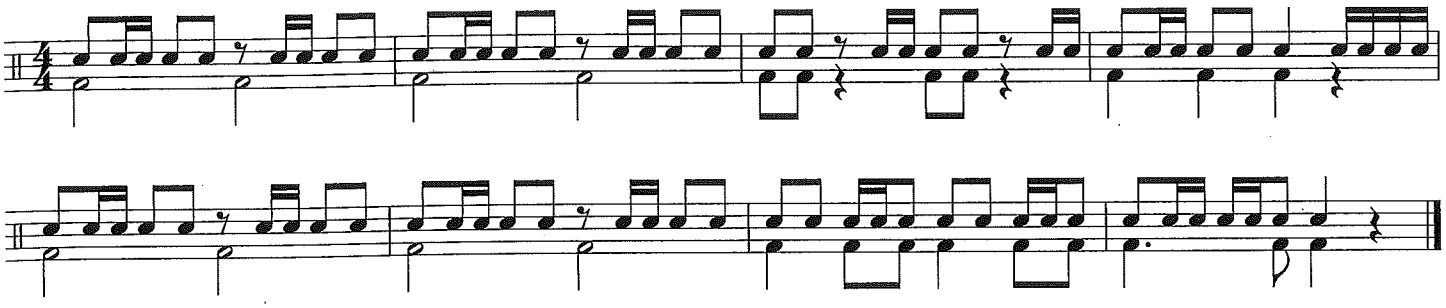


Closed Roll Subdivide each into 2 equal strokes, and connect the multiple bounces as smoothly as possible. 

129. TECHNIQUE TRAX



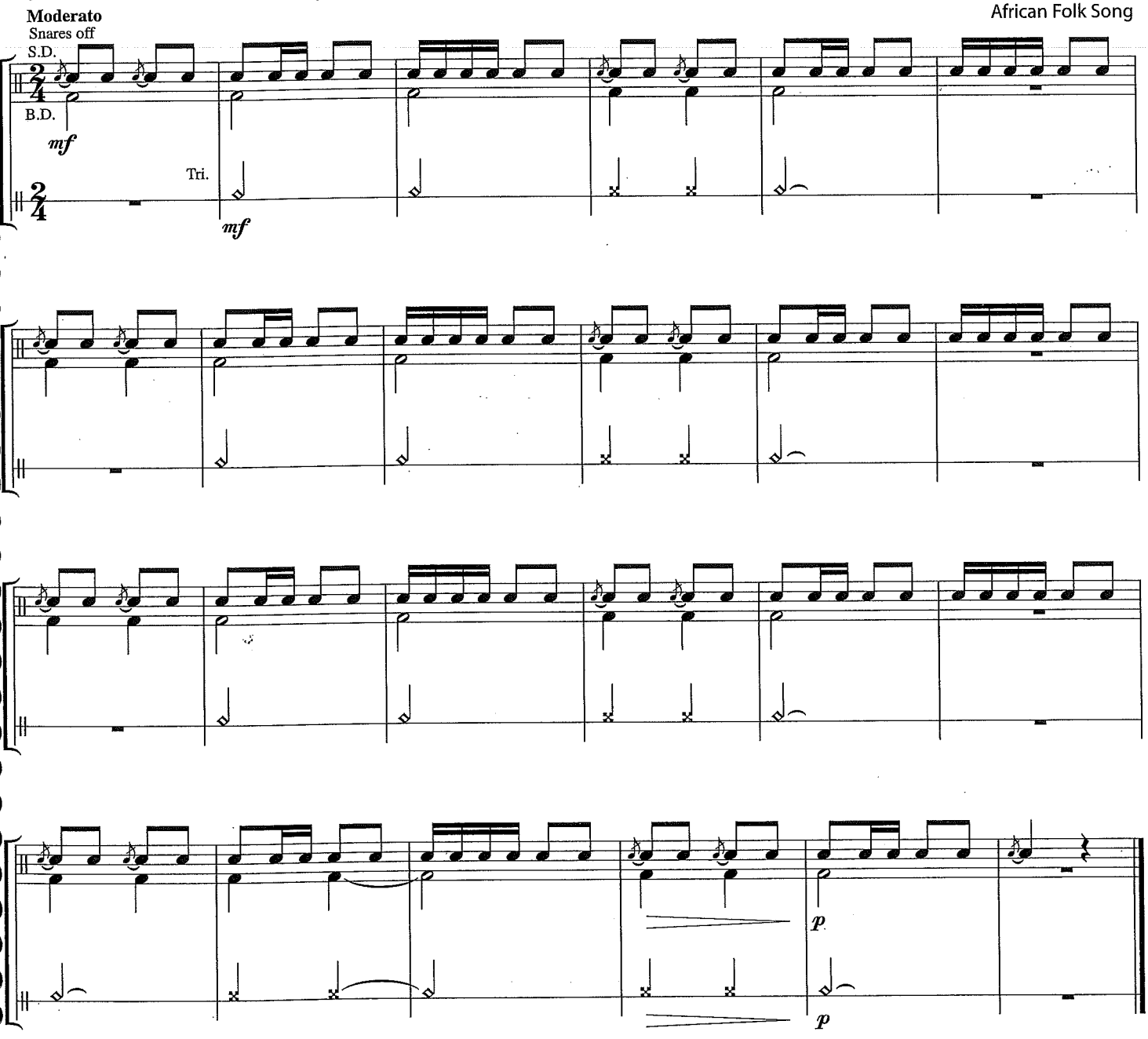
130. CROSSING OVER



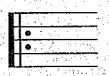
Trio A **trio** is a composition with three parts played together.

131. KUM BAH YAH *This percussion part can accompany a trio of players or the full band.*

African Folk Song



Repeat Signs

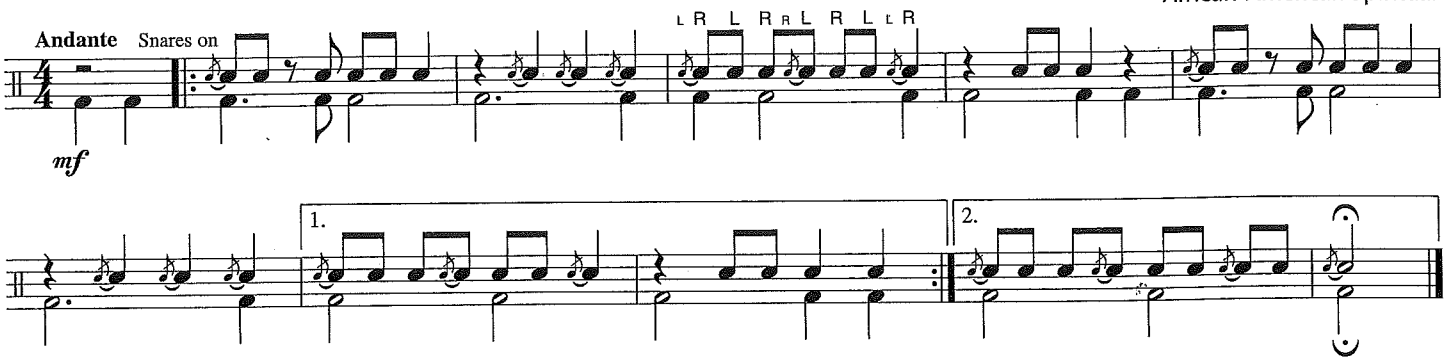


Repeat the section of music enclosed by the **repeat signs.**
(If 1st and 2nd endings are used, they are played as usual — but go back only to the first repeat sign, not to the beginning.)

132. MICHAEL ROW THE BOAT ASHORE

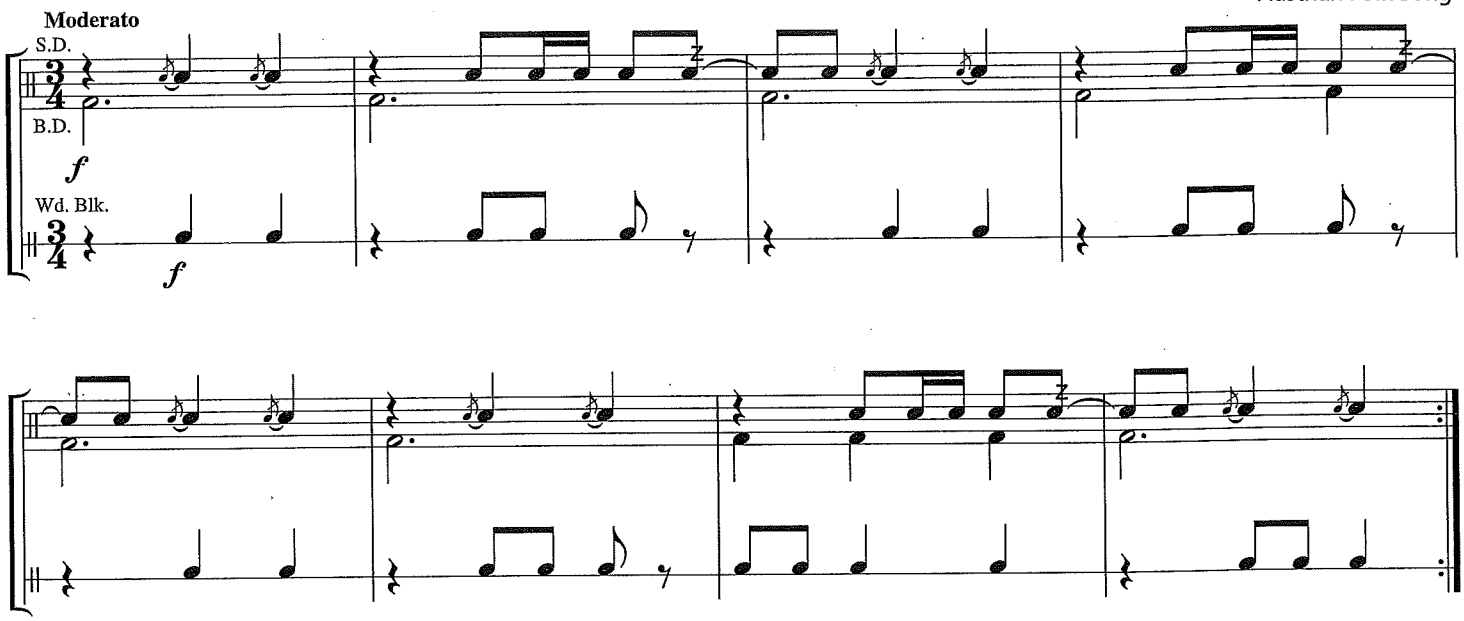
Flam accents can also apply to eighth notes.

African-American Spiritual



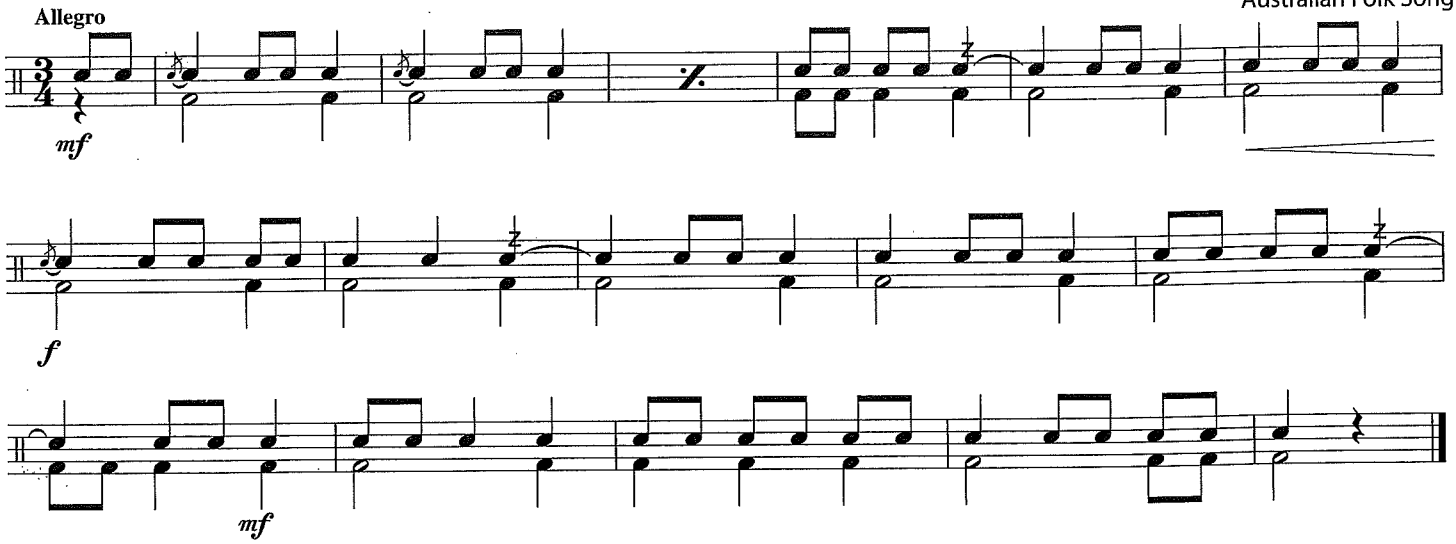
133. AUSTRIAN WALTZ

Austrian Folk Song



134. BOTANY BAY

Australian Folk Song

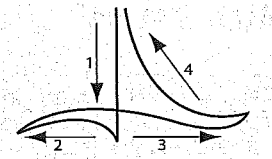


C Time Signature

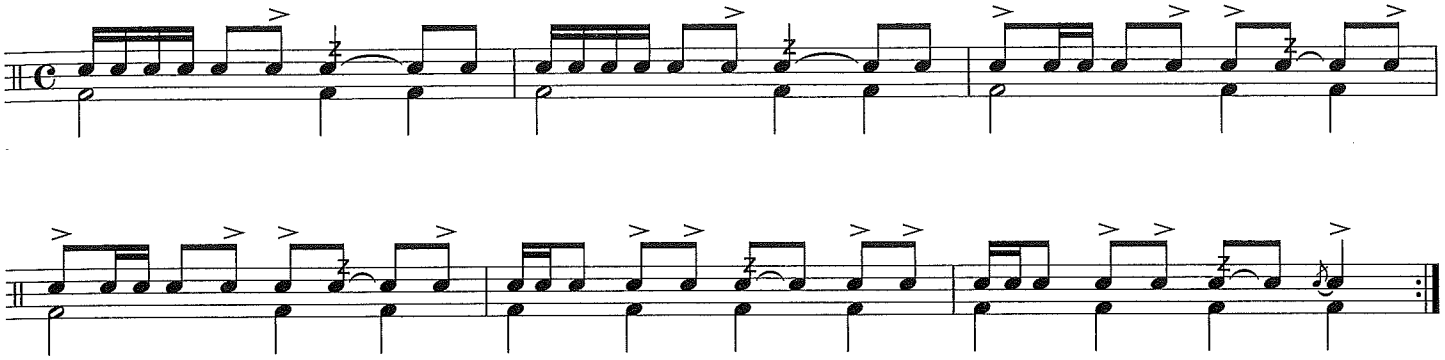
= **Common Time**
(Same as $\frac{4}{4}$)

Conducting

Practice conducting this four-beat pattern.

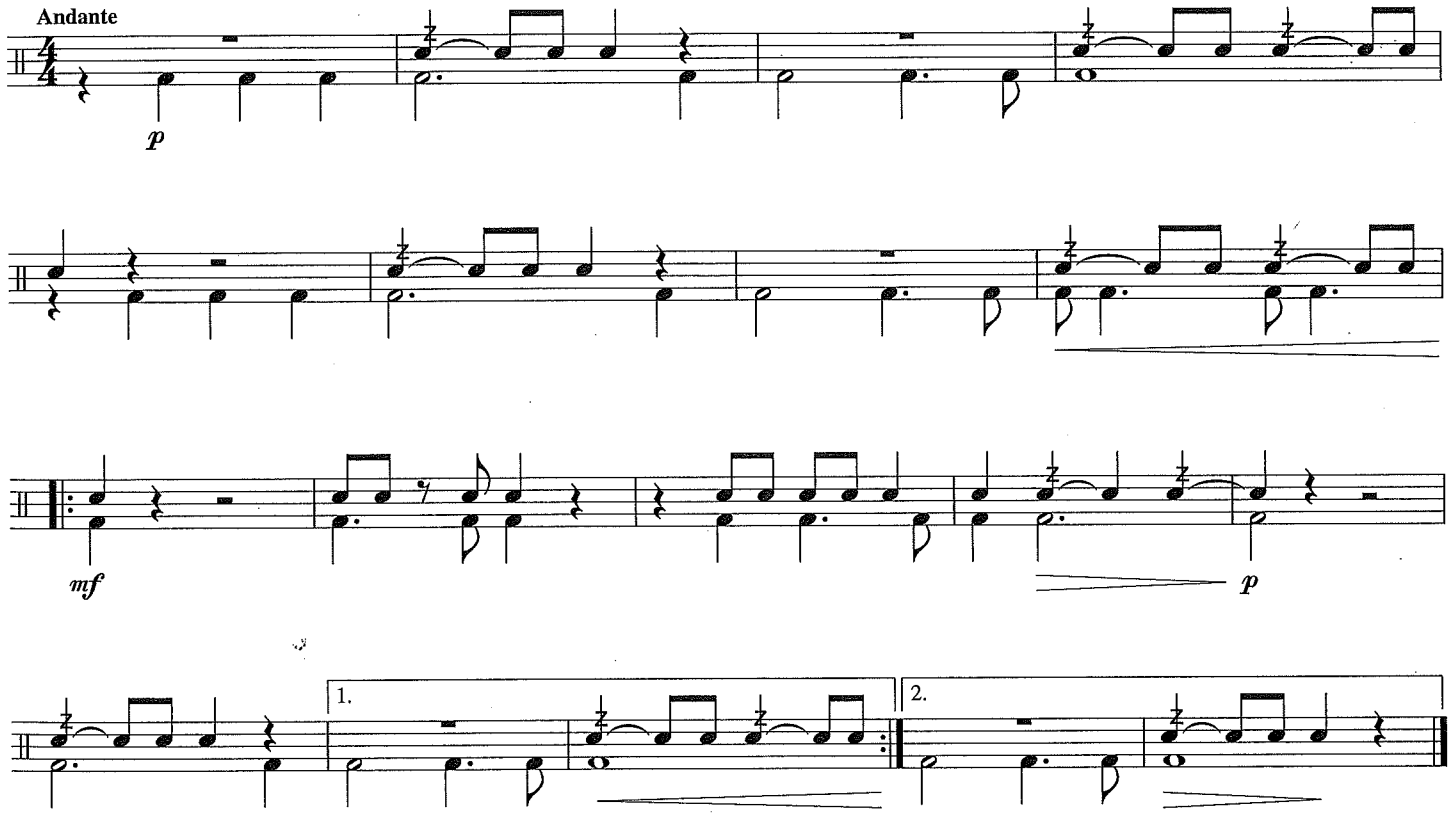


135. TECHNIQUE TRAX *Practice at all dynamic levels.*



136. FINLANDIA

Jean Sibelius



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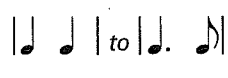
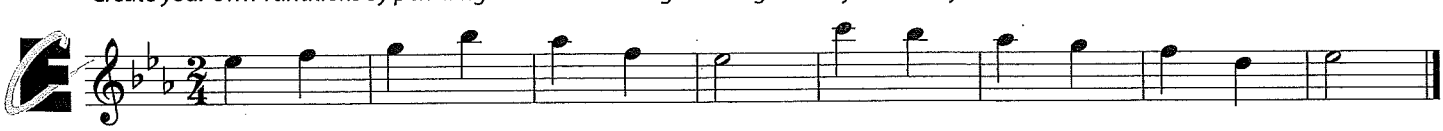
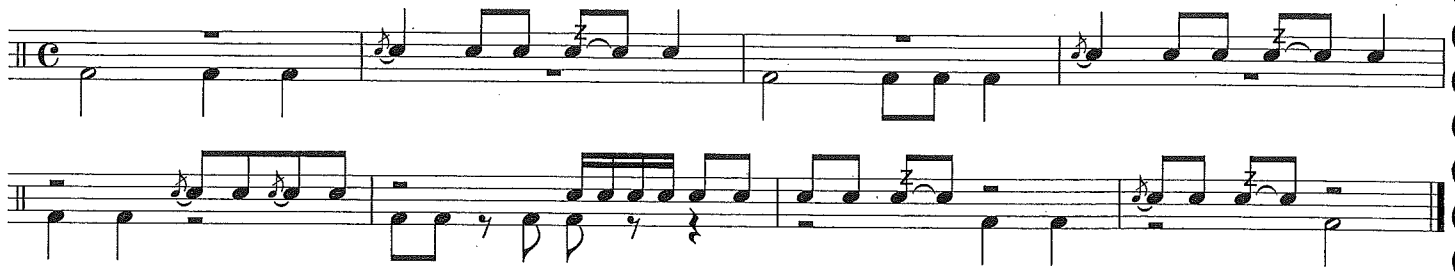
137. ESSENTIAL CREATIVITY

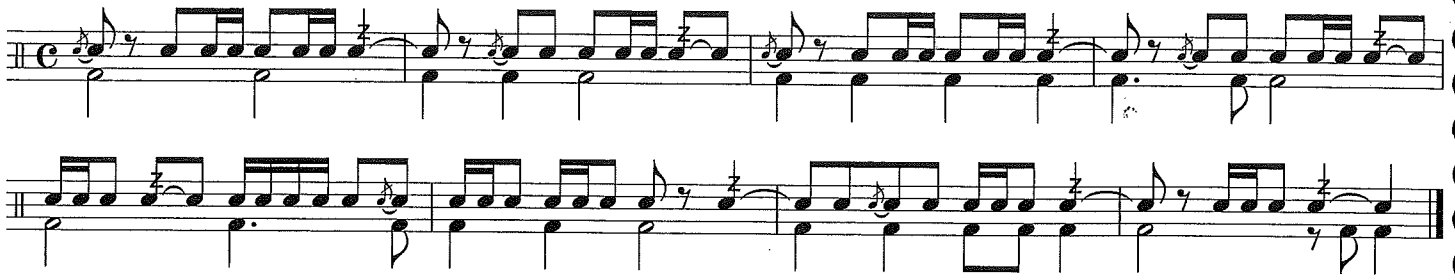
Create your own variations by penciling in a dot and a flag to change the rhythm of any measure from  *to*



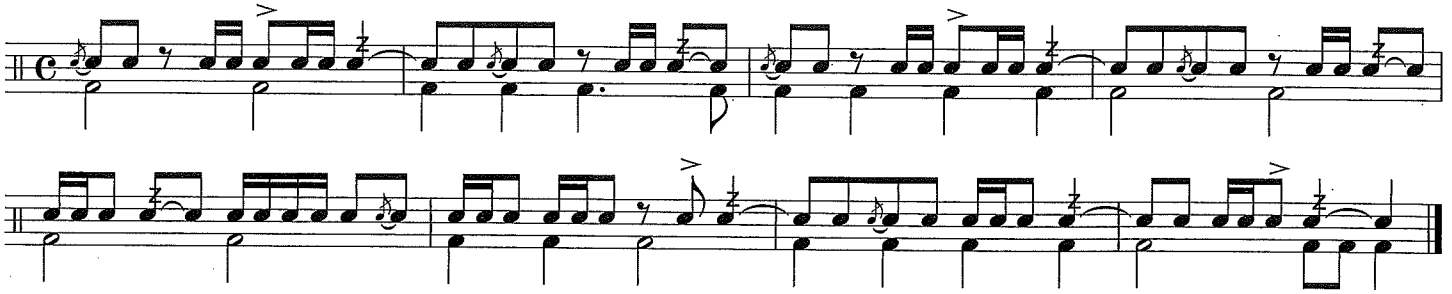
138. EASY GORILLA JUMPS



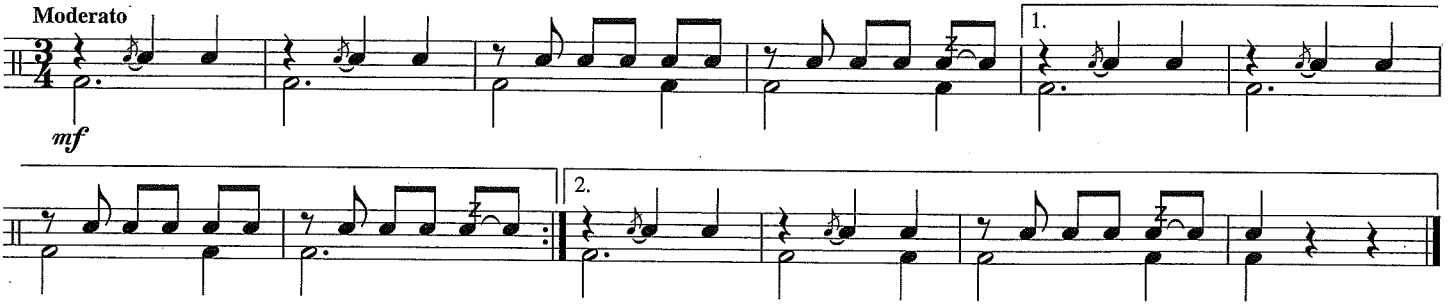
139. TECHNIQUE TRAX



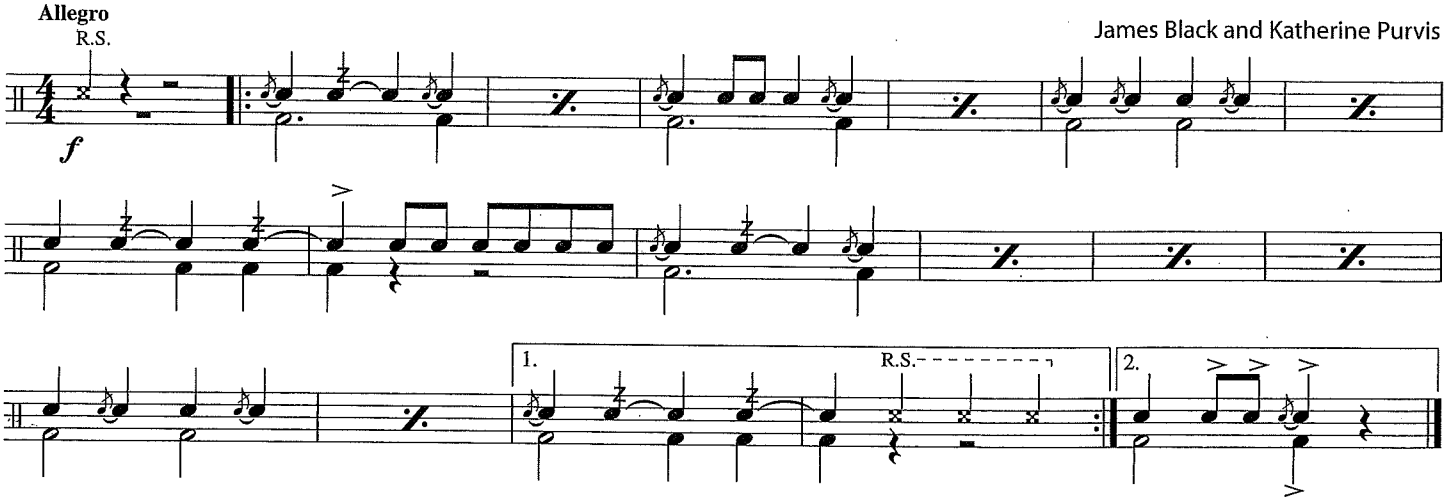
140. MORE TECHNIQUE TRAX



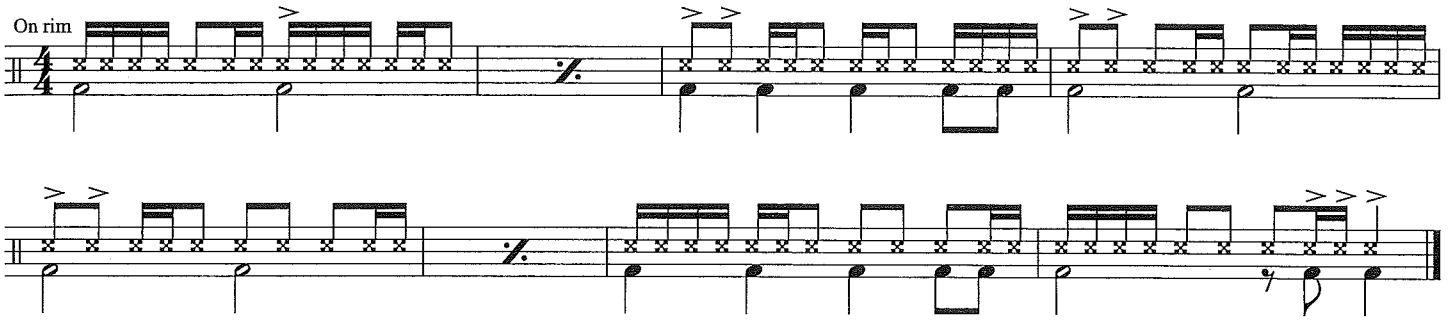
141. GERMAN FOLK SONG



142. THE SAINTS GO MARCHIN' AGAIN



143. LOWLAND GORILLA WALK

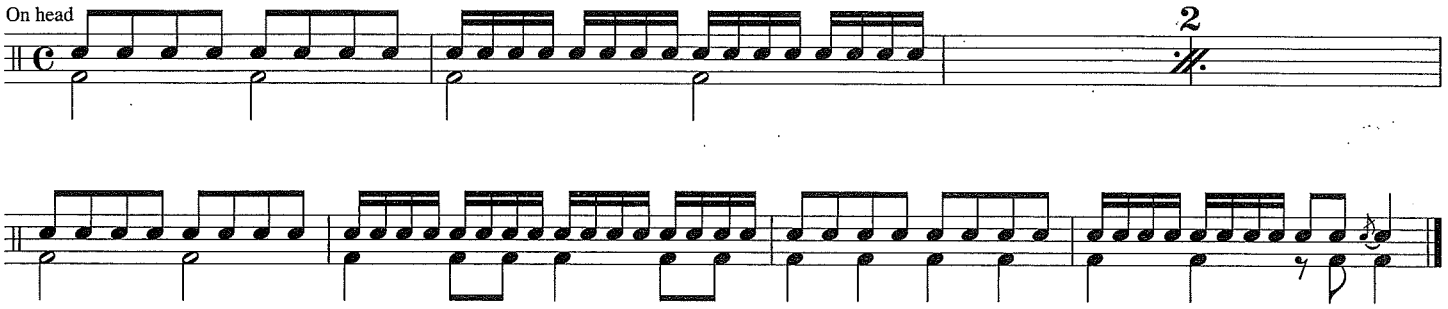


Two Measure Repeat

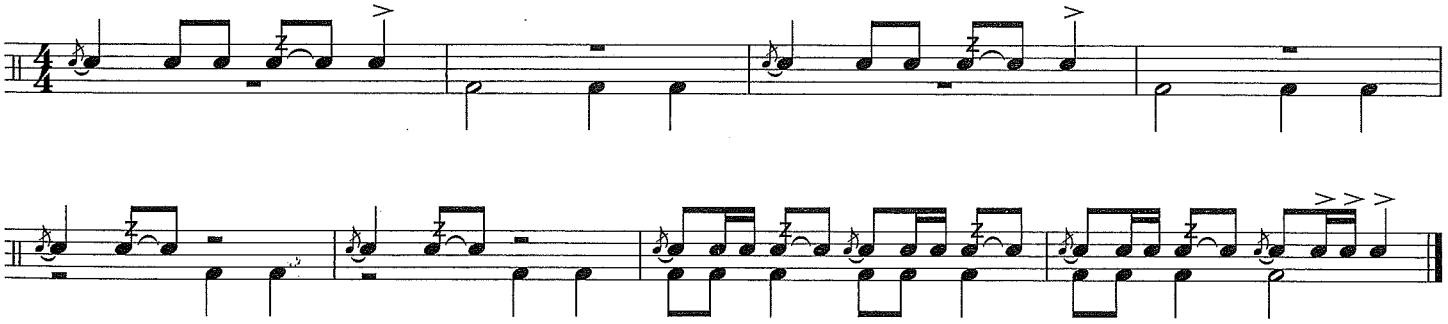
Repeat the previous two measures.

THEORY

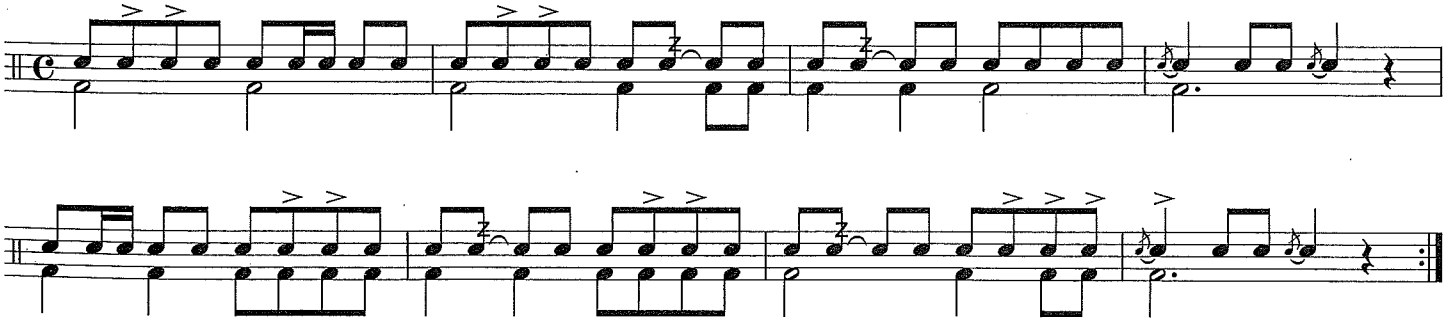
144. SMOOTH SAILING



145. MORE GORILLA JUMPS



146. FULL COVERAGE



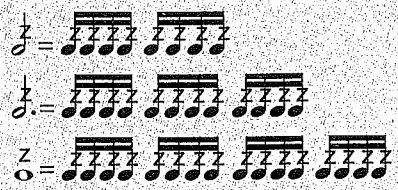
THEORY

Scale

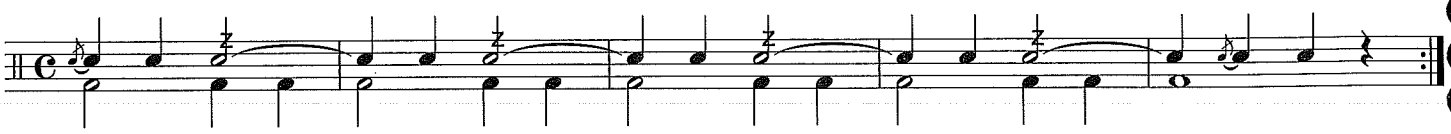
A **scale** is a sequence of notes in ascending or descending order. Like a musical "ladder," each step is the next consecutive note in the key. See exercise 147 in the keyboard section.

Extended Roll

Subdivide each beat into 4 equal strokes and connect the multiple bounces as smoothly as possible. Extended rolls are closed rolls which fill all beats with a buzzing sound.



147. CONCERT B♭ SCALE

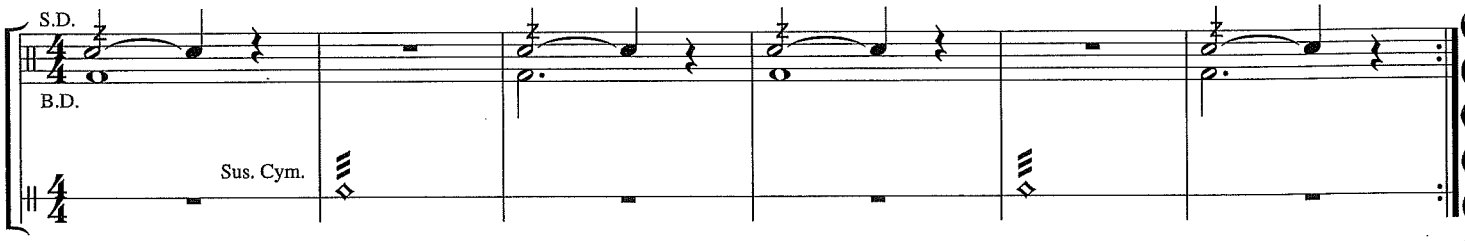


THEORY

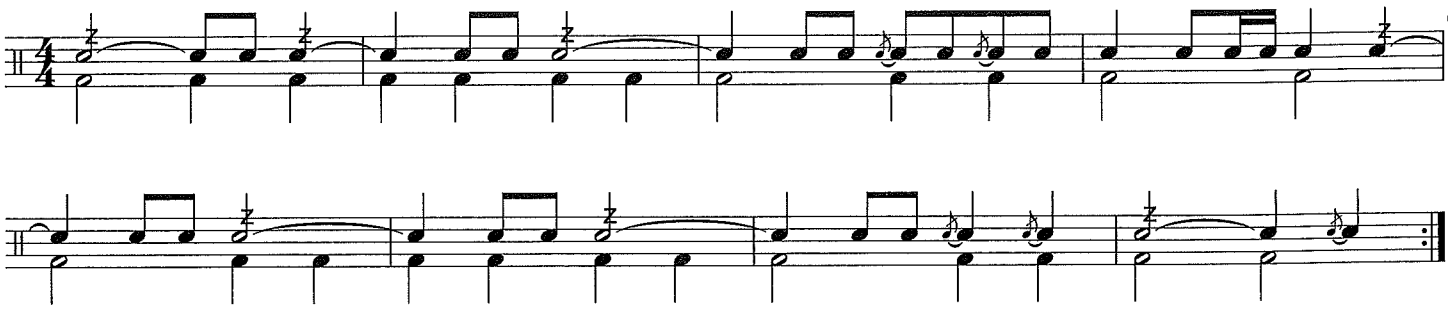
Chord & Arpeggio

When two or more notes are played together, they form a **chord** or **harmony**. See exercise 148 in the keyboard section.

148. IN HARMONY



149. SCALE AND ARPEGGIO

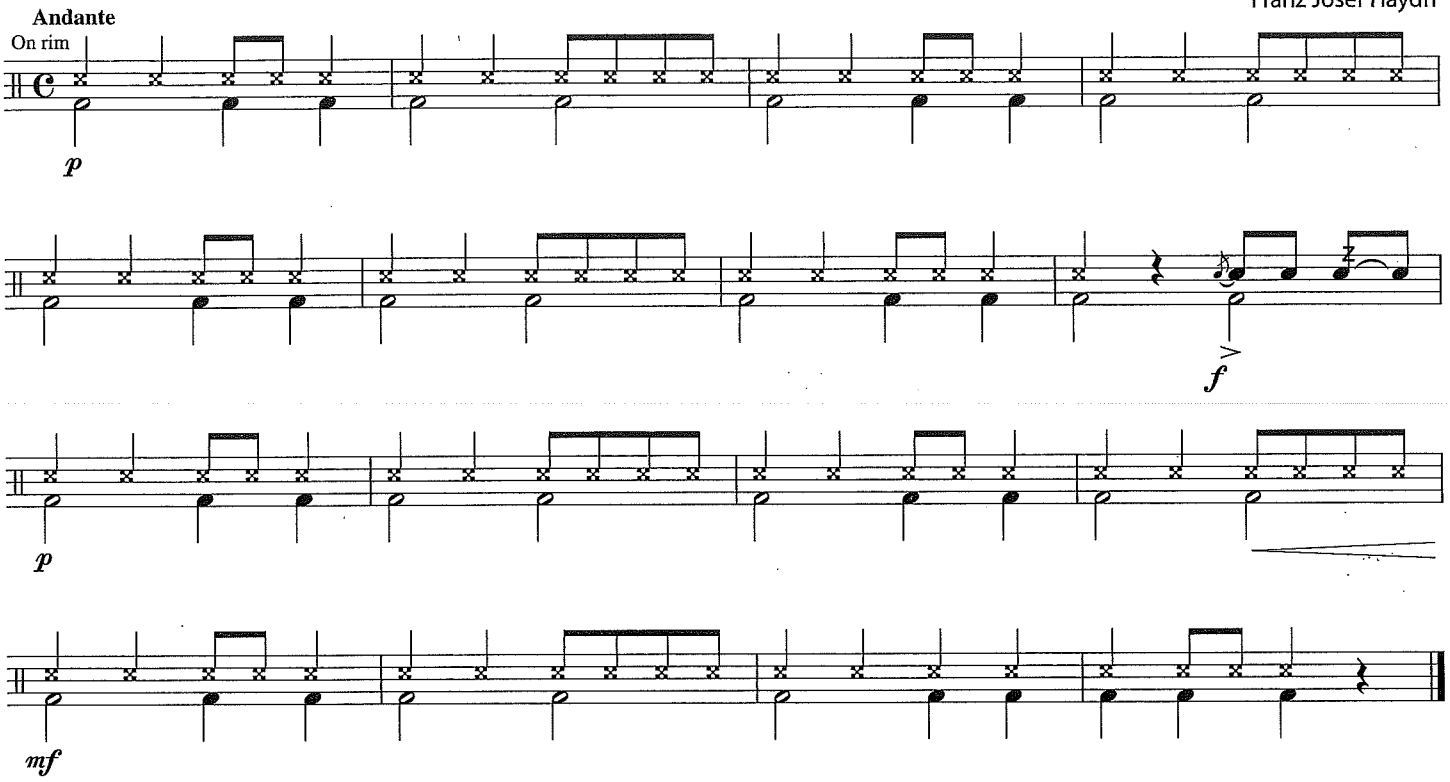


HISTORY

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.

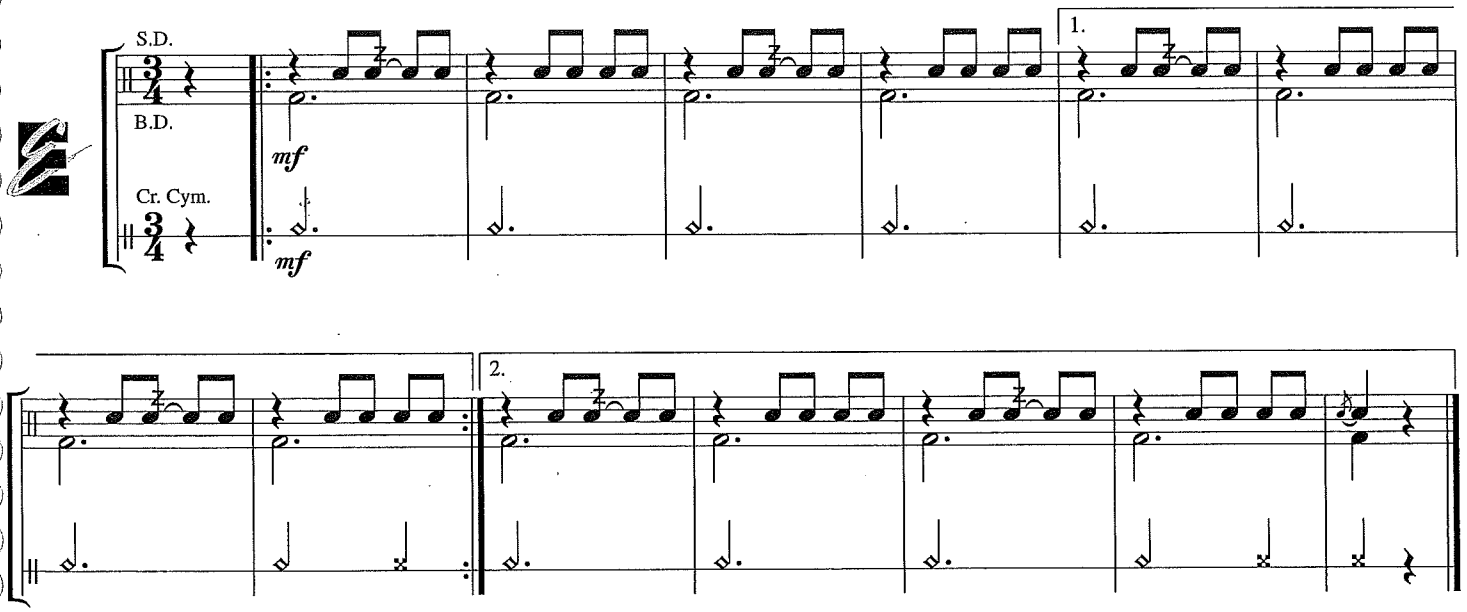
150. THEME FROM "SURPRISE SYMPHONY"

Franz Josef Haydn



151. ESSENTIAL ELEMENTS QUIZ – THE STREETS OF LAREDO

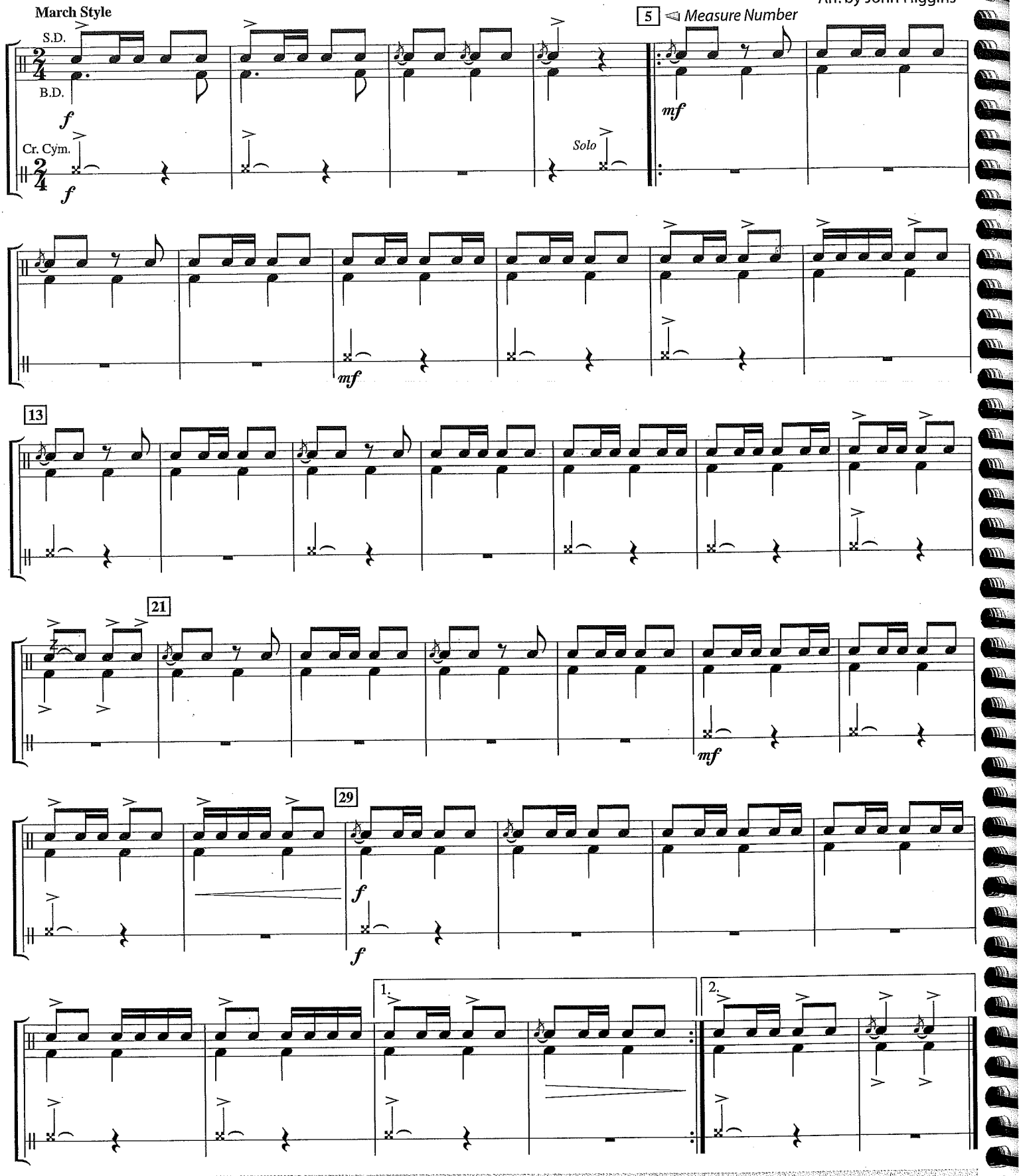
American Folk Song



PERFORMANCE SPOTLIGHT

152. SCHOOL SPIRIT – Band Arrangement

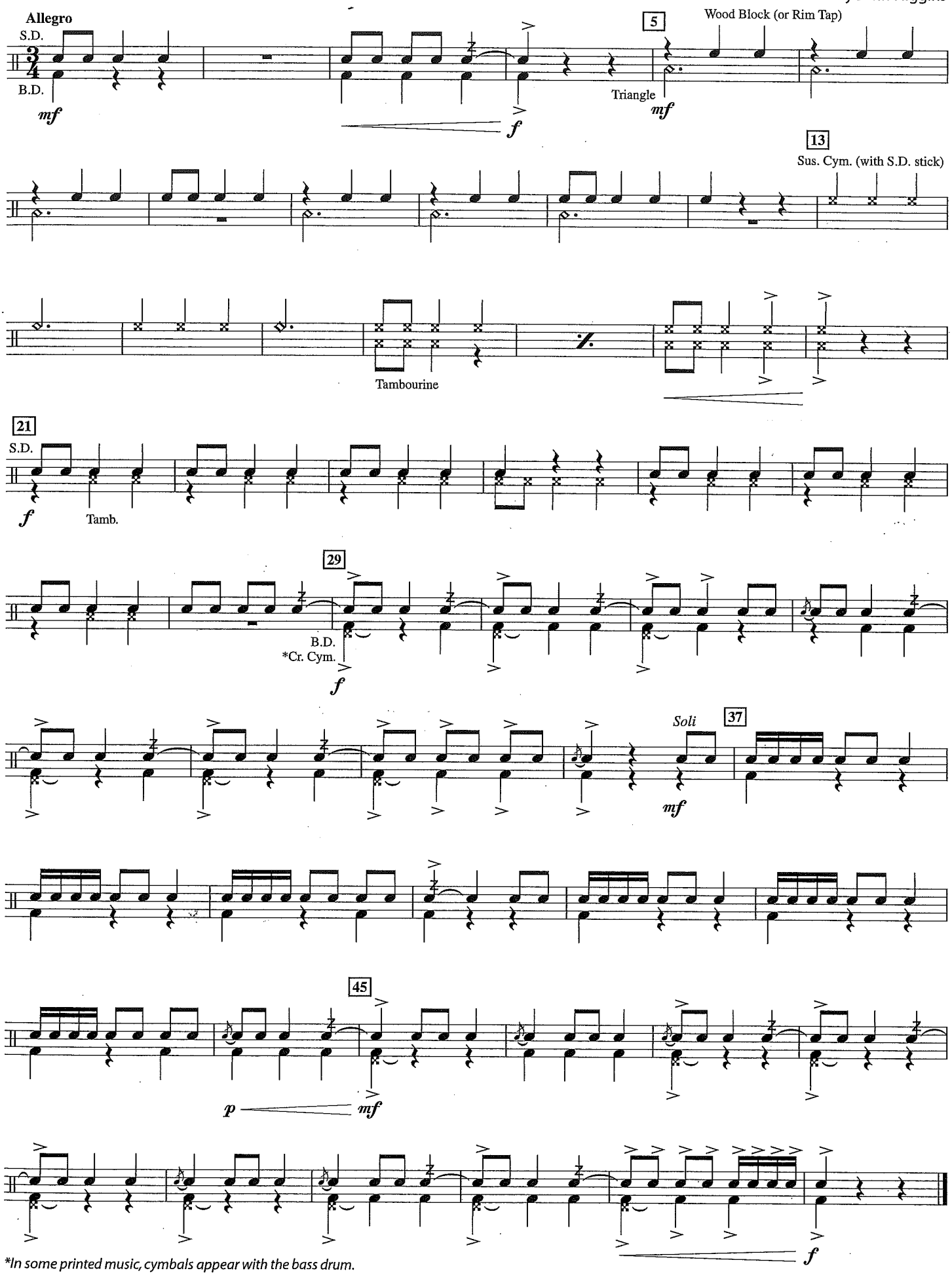
W.T. Purdy
Arr. by John Higgins



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.

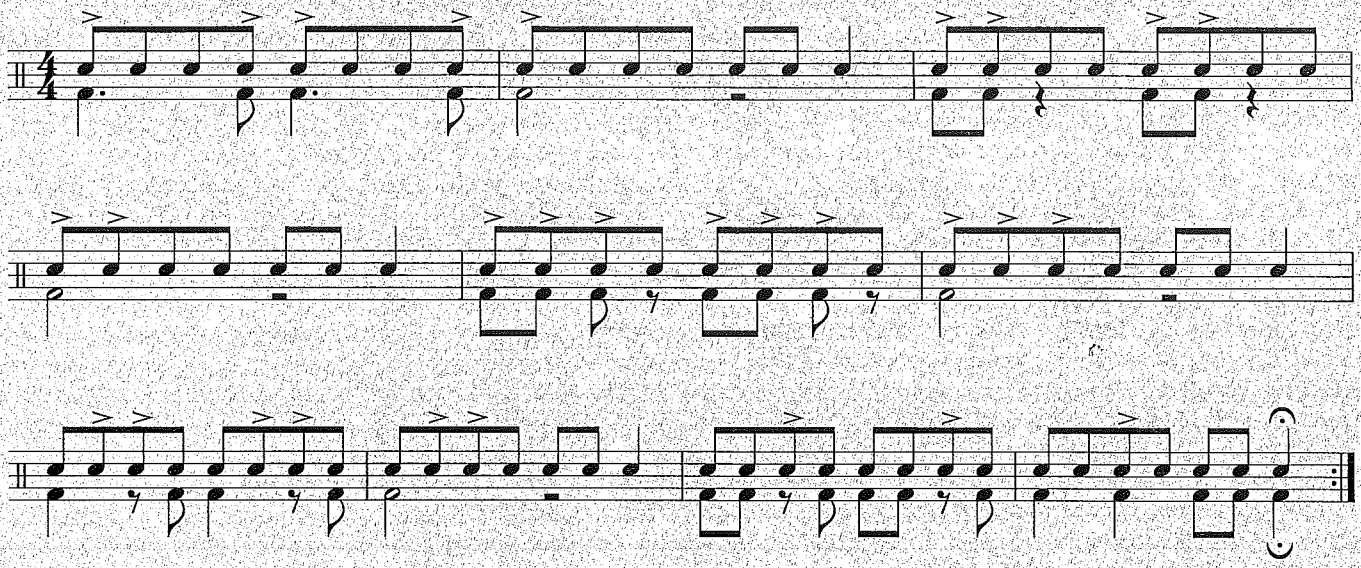
153. CARNIVAL OF VENICE – Band Arrangement

Julius Benedict
Arr. by John Higgins



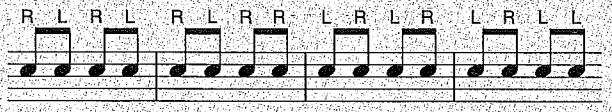
*In some printed music, cymbals appear with the bass drum.

154. RANGE AND FLEXIBILITY BUILDER

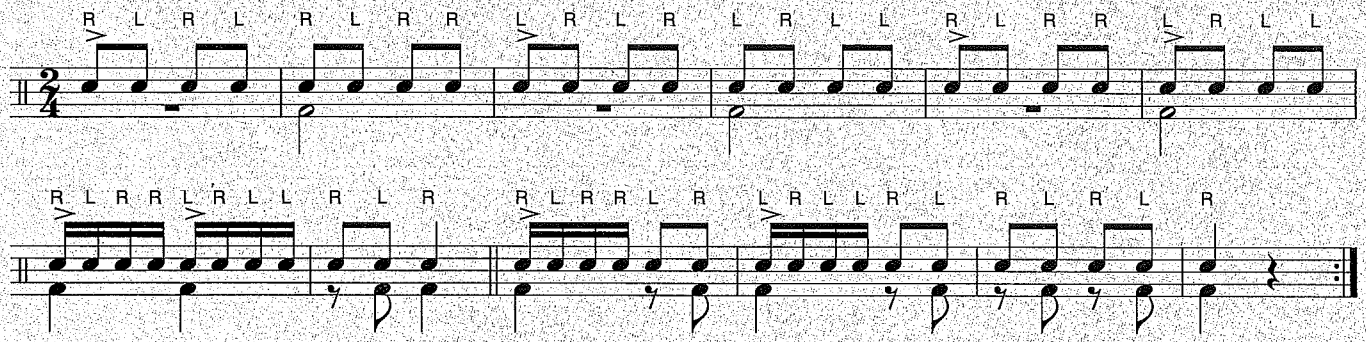


Rudiment

Triple Paradiddle

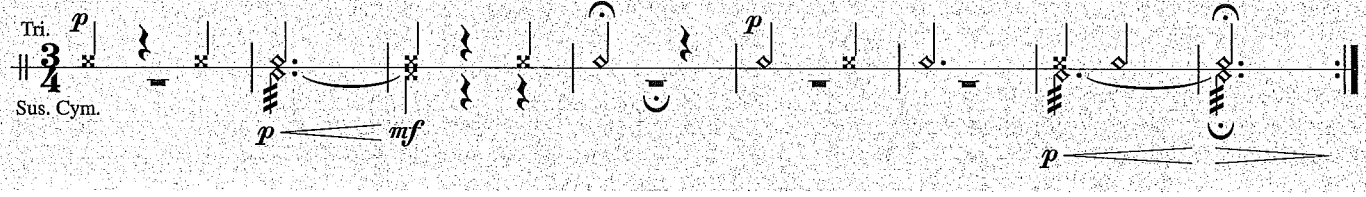


155. TECHNIQUE TRAX *Emphasize the accents.*



156. CHORALE

Johann Sebastian Bach

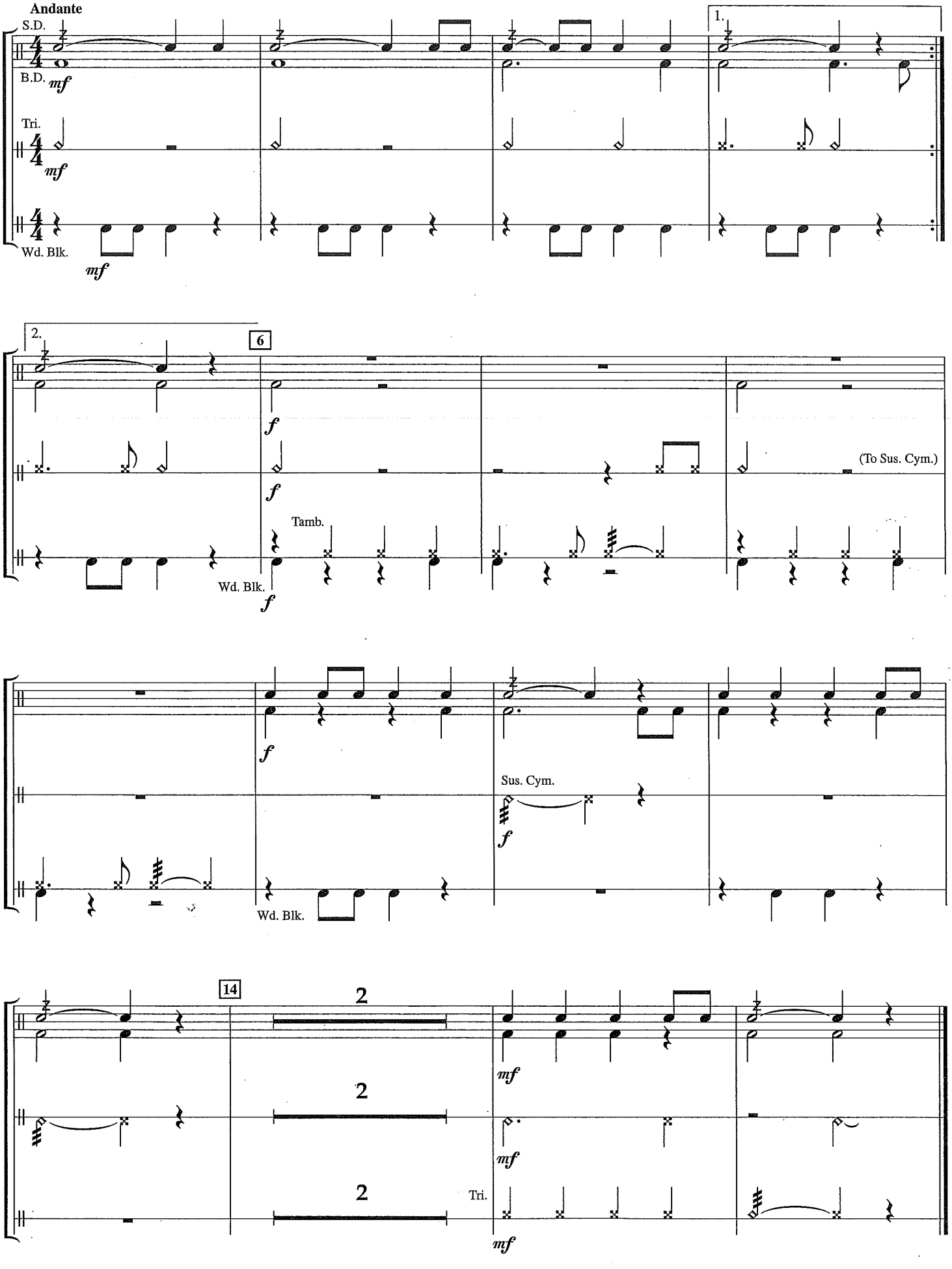


HISTORY

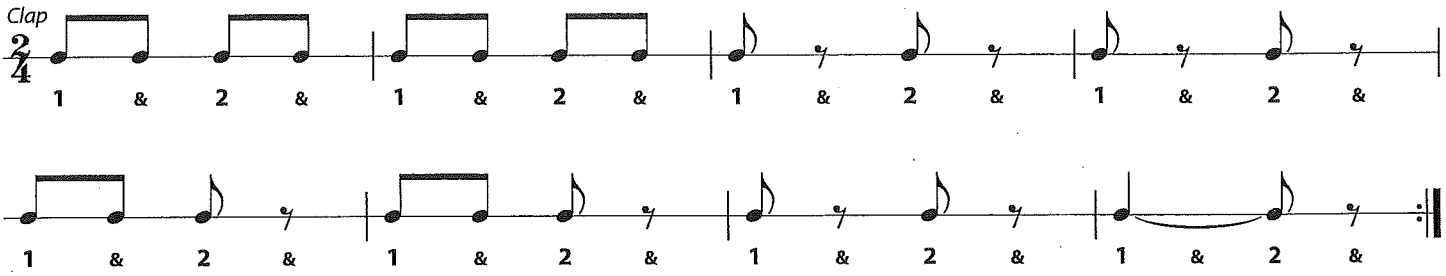
The traditional Hebrew melody "Hatikvah" has been Israel's national anthem since the nation's inception. At the Declaration of State in 1948, it was sung by the gathered assembly during the opening ceremony and played by members of the Palestine Symphony Orchestra at its conclusion.

157. HATIKVAH

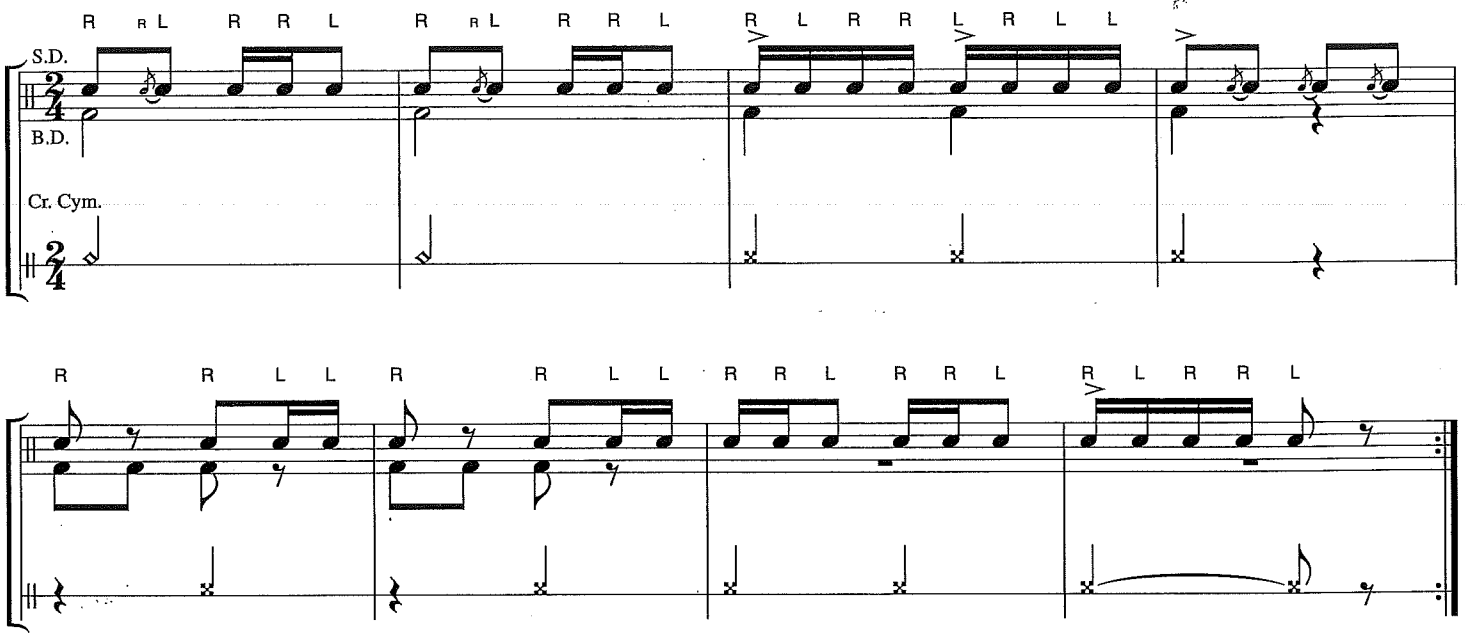
Israeli National Anthem



158. RHYTHM RAP

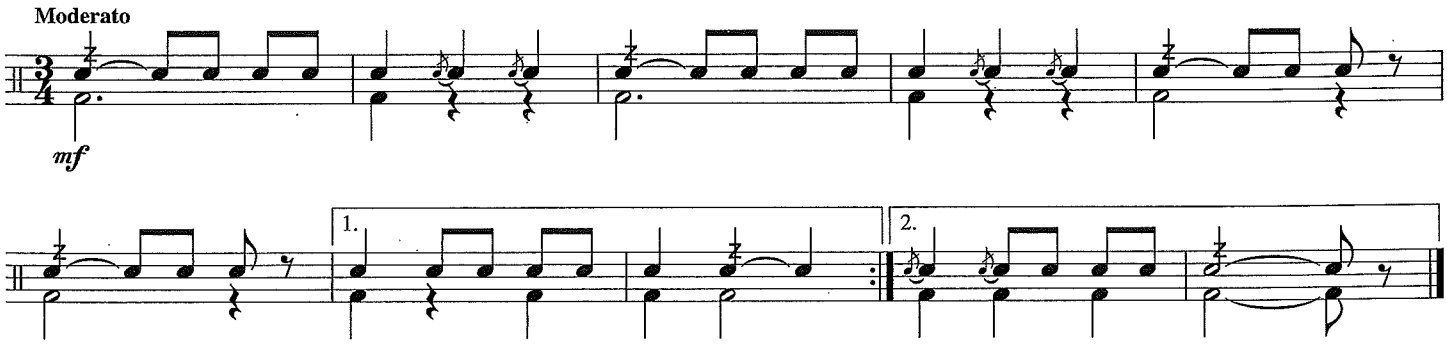


159. EIGHTH NOTE MARCH *Practice "Doubling" and Paradiddles.*



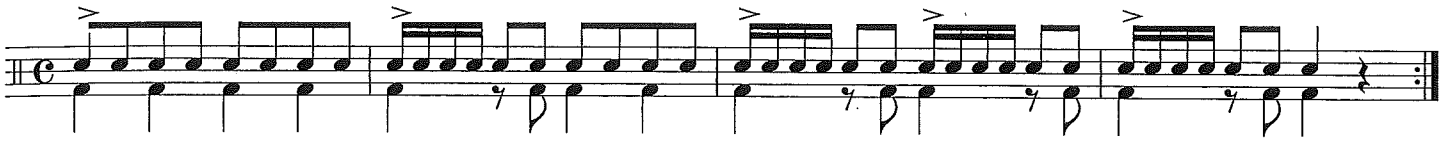
160. MINUET

Johann Sebastian Bach



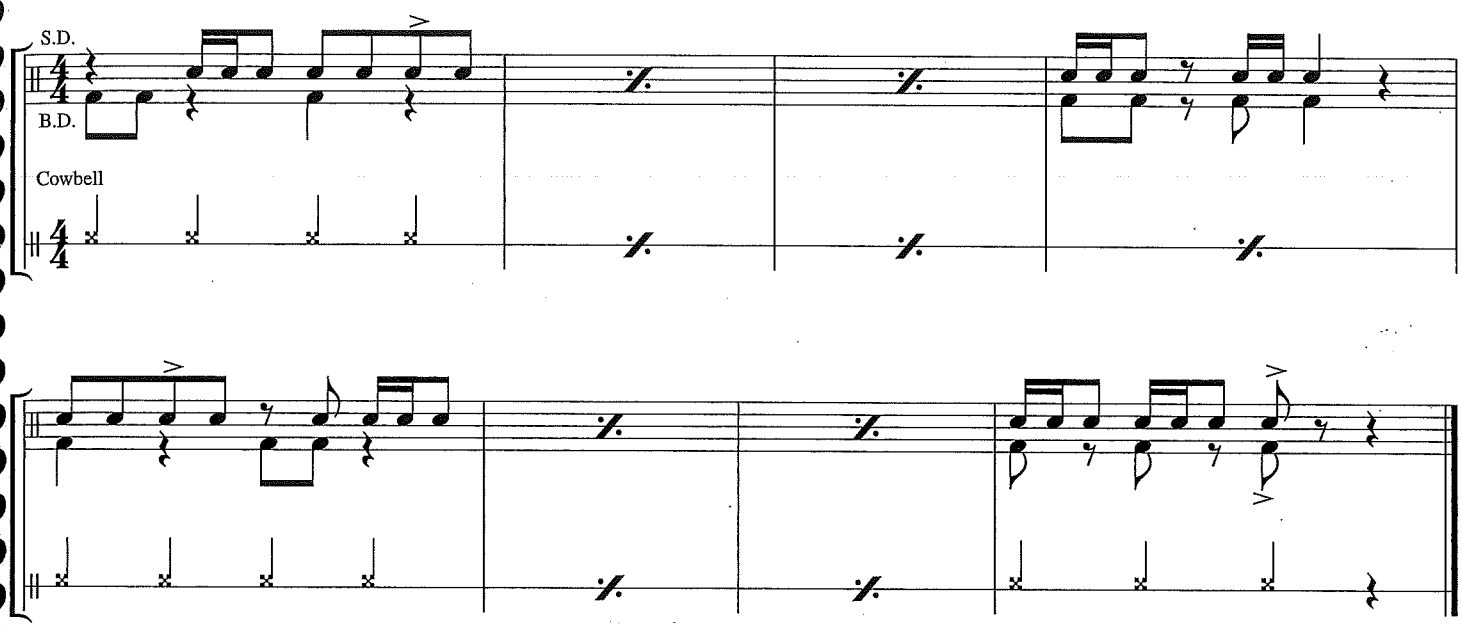
161. RHYTHM RAP

162. EIGHTH NOTES OFF THE BEAT

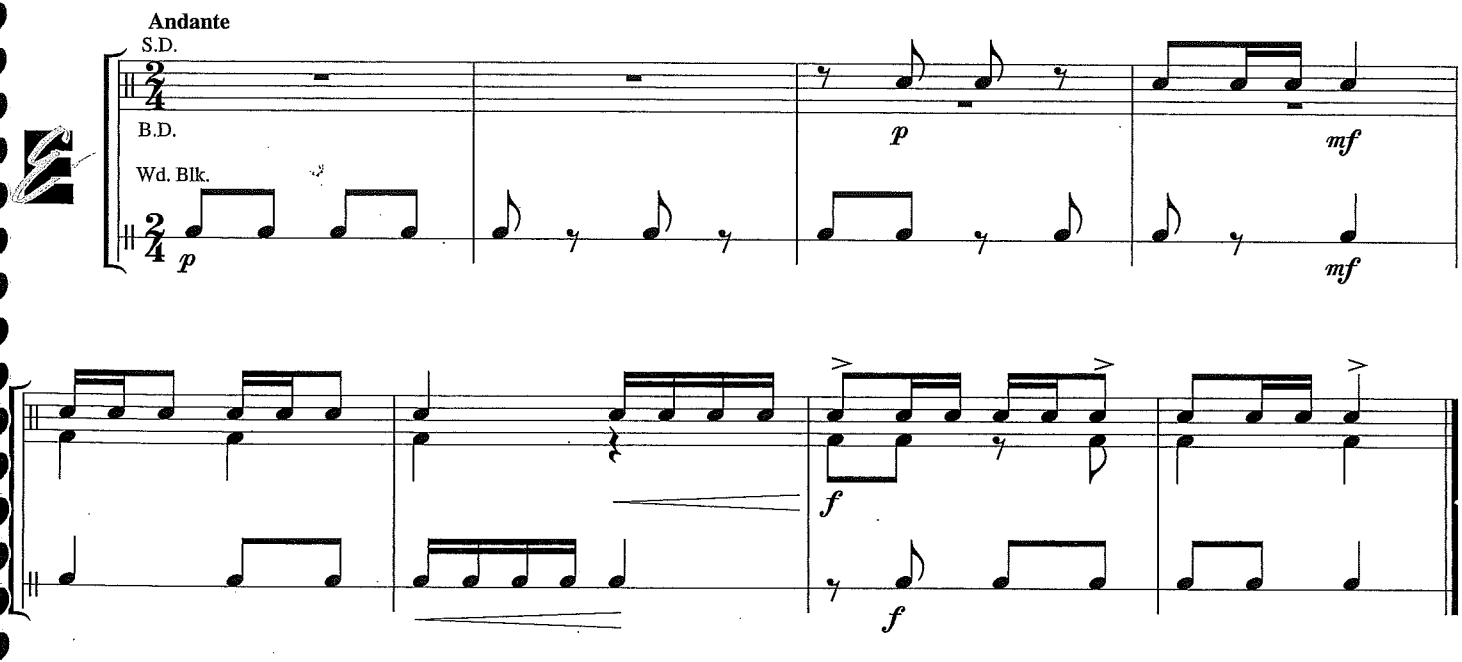


Cowbell Hold the open end of the cowbell away from you, and play on the front edge of the open end with a stick.

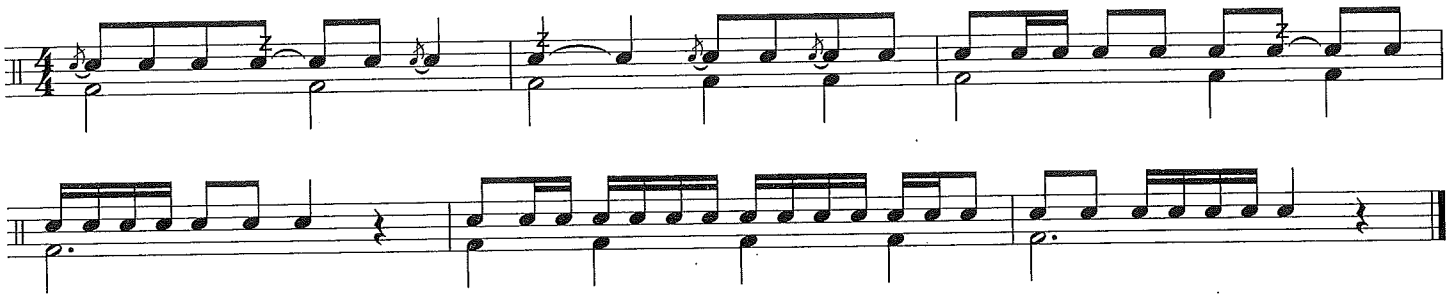
163. EIGHTH NOTE SCRAMBLE



164. ESSENTIAL ELEMENTS QUIZ



165. DANCING MELODY

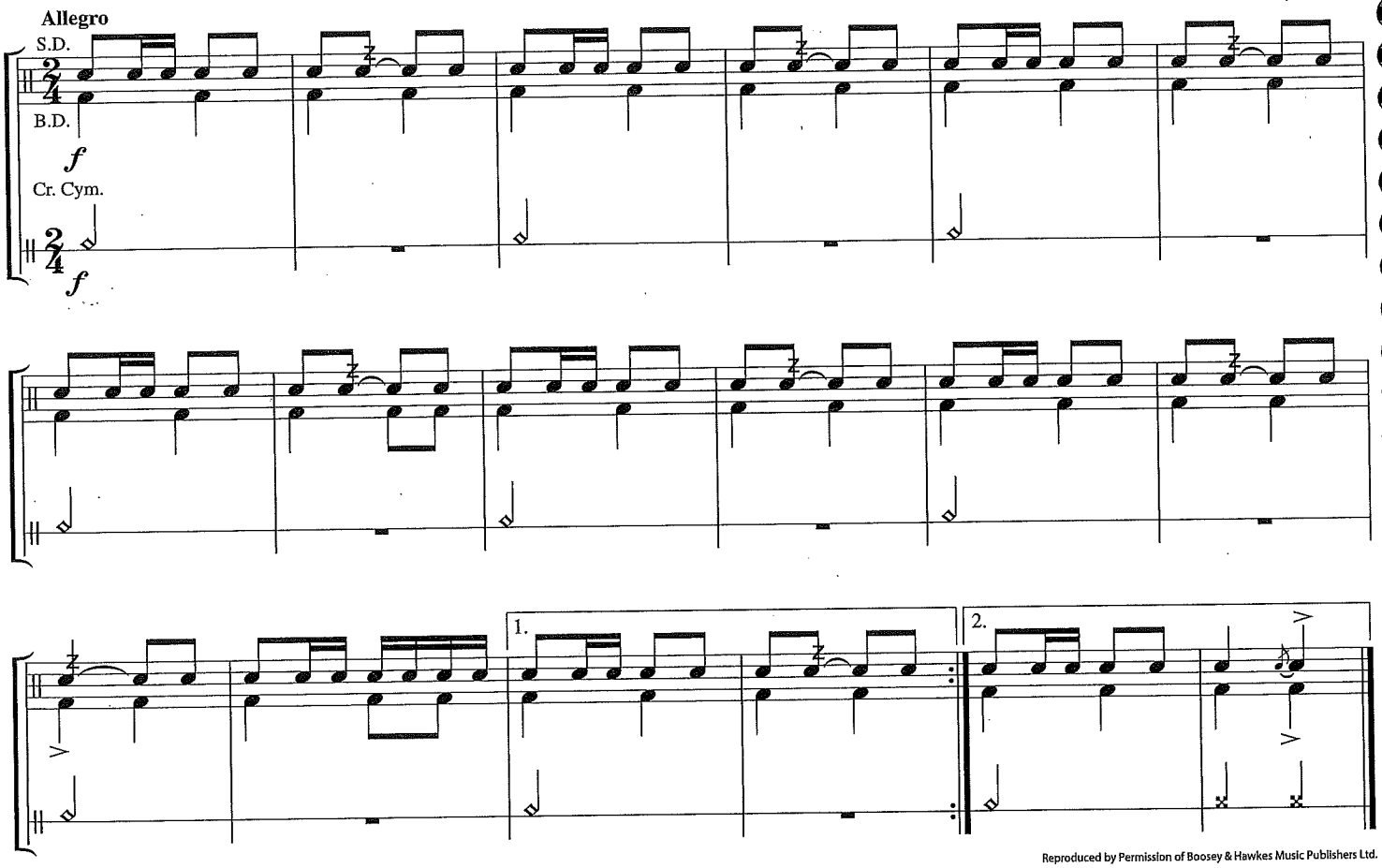


HISTORY

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



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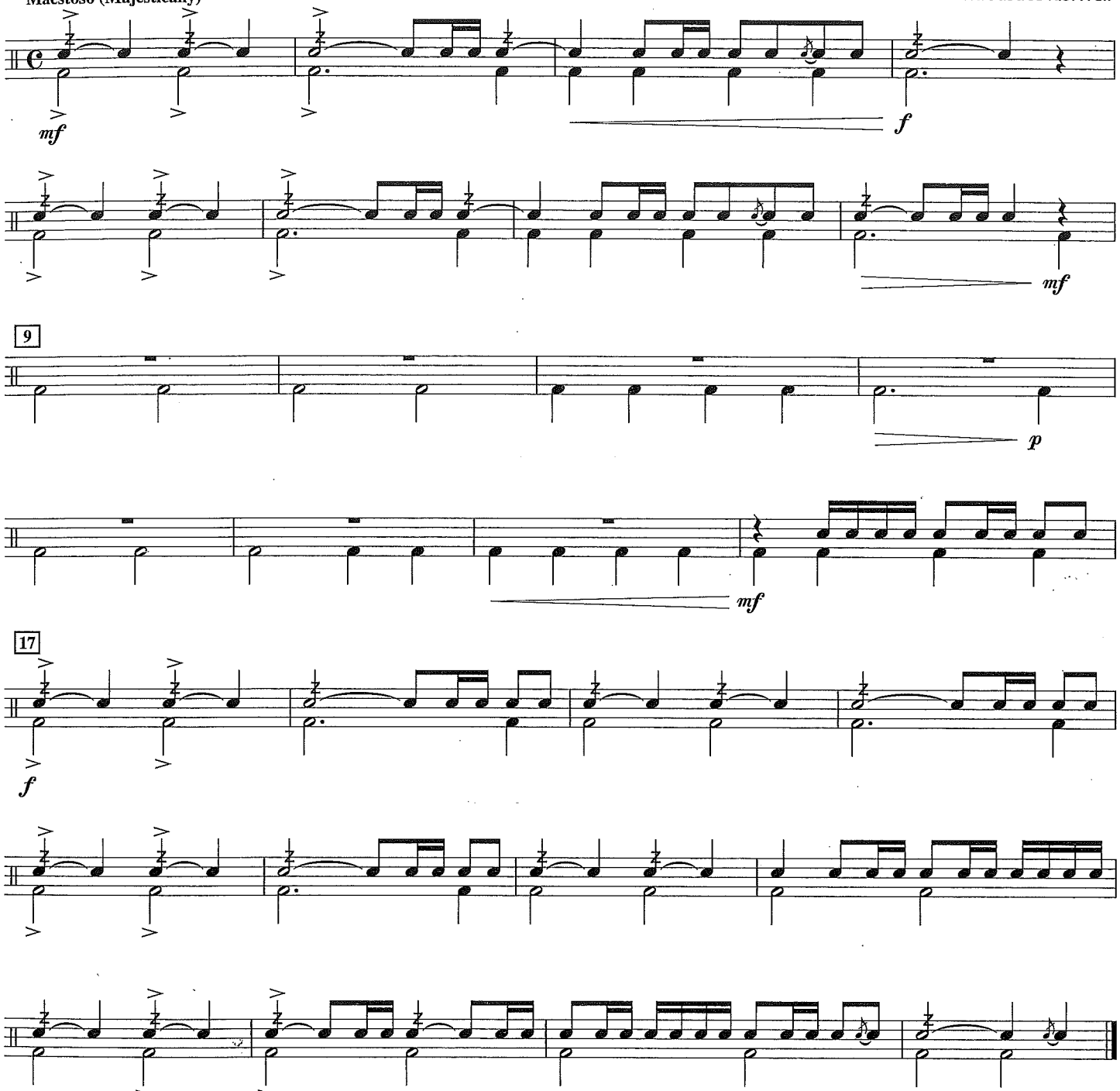
HISTORY

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

167. O CANADA

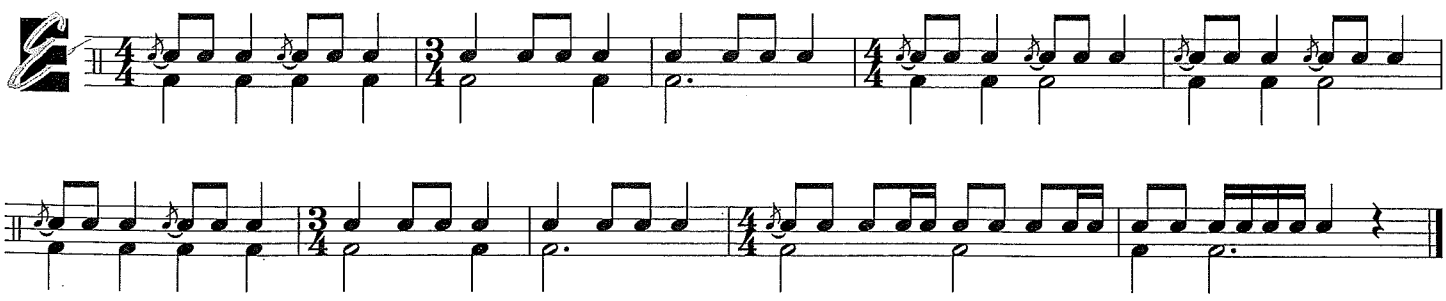
Calixa Lavallée,
l'Hon. Judge Routhier
and Justice R.S. Weir

Maestoso (Majestically)



168. ESSENTIAL ELEMENTS QUIZ – METER MANIA

Count and clap before playing. Can you conduct this?

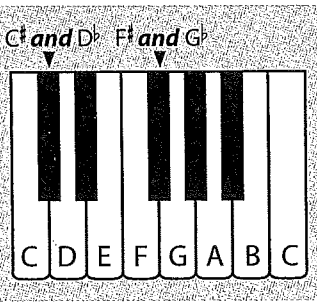


THEORY

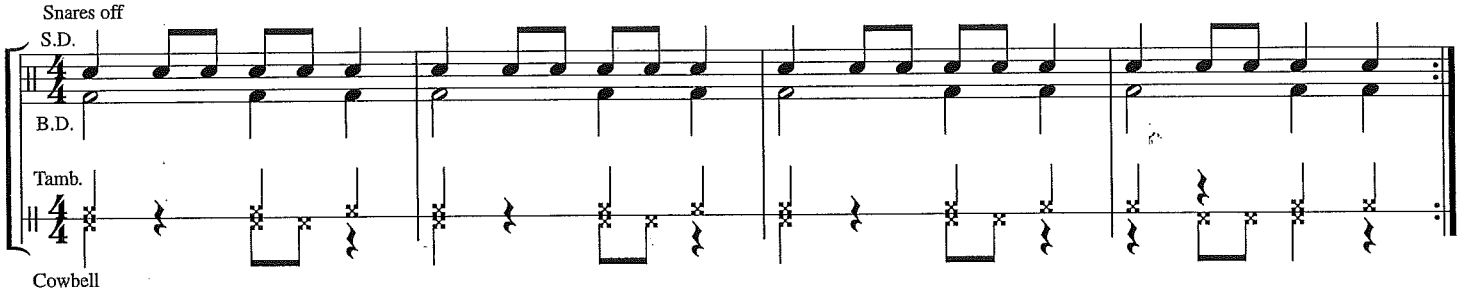
Enharmonics

Two notes that are written differently, but sound the same (and played with the same fingering) are called **enharmonics**. Your note chart on page 5-A shows the enharmonic notes for keyboard percussion instruments.

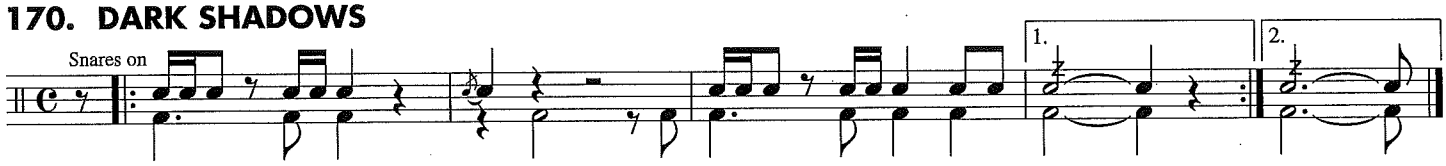
On a piano keyboard, each black key is both a flat and a sharp:



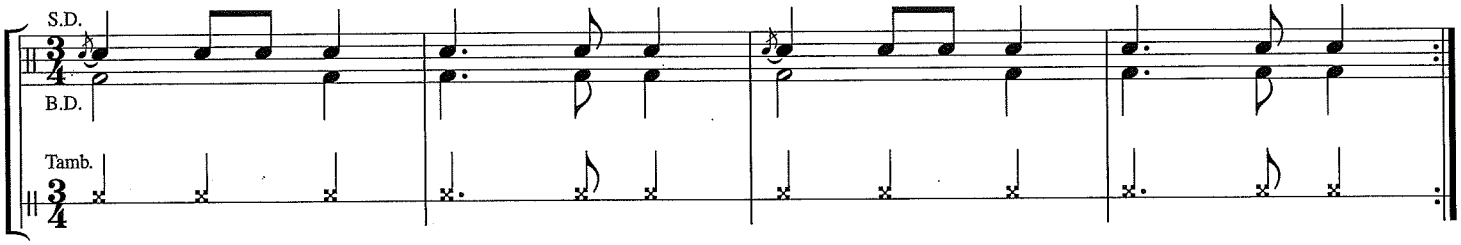
169. SNAKE CHARMER



170. DARK SHADOWS



171. CLOSE ENCOUNTERS

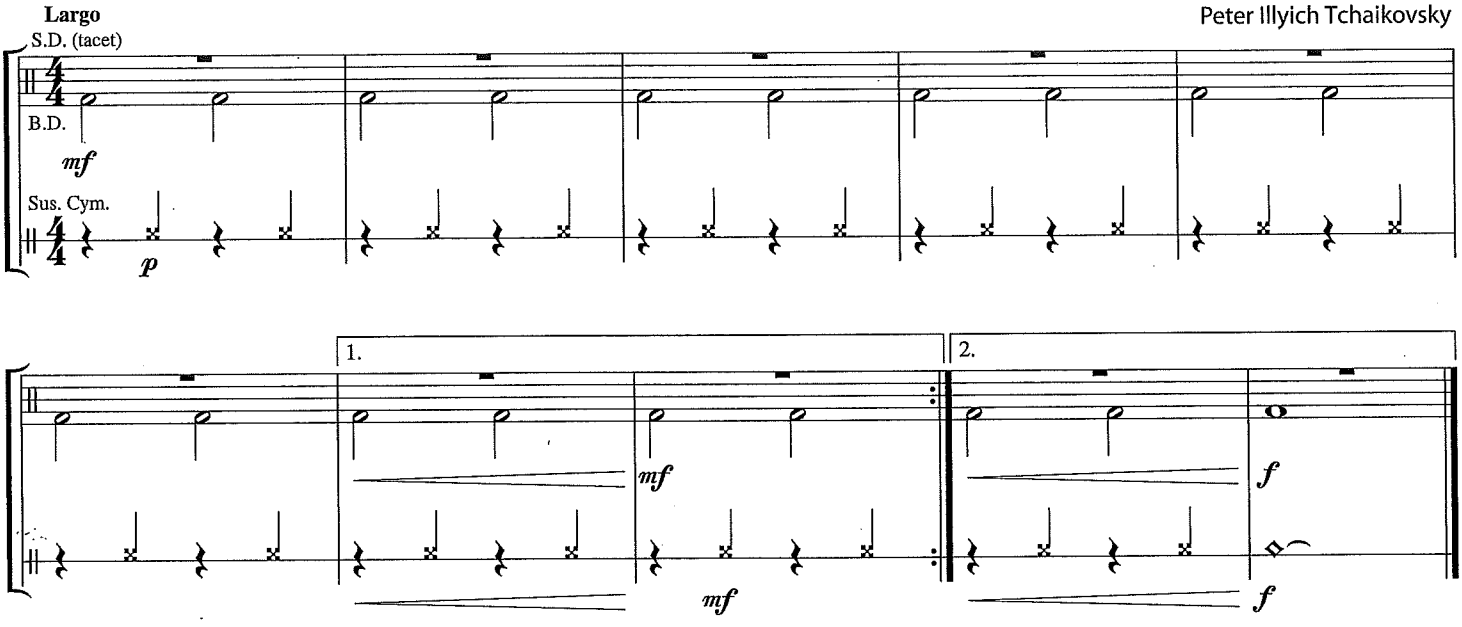


172. MARCH SLAV

Snare Drum is *tacet* (do not play). An optional timpani part appears on page 33-B.

Largo

Peter Illyich Tchaikovsky

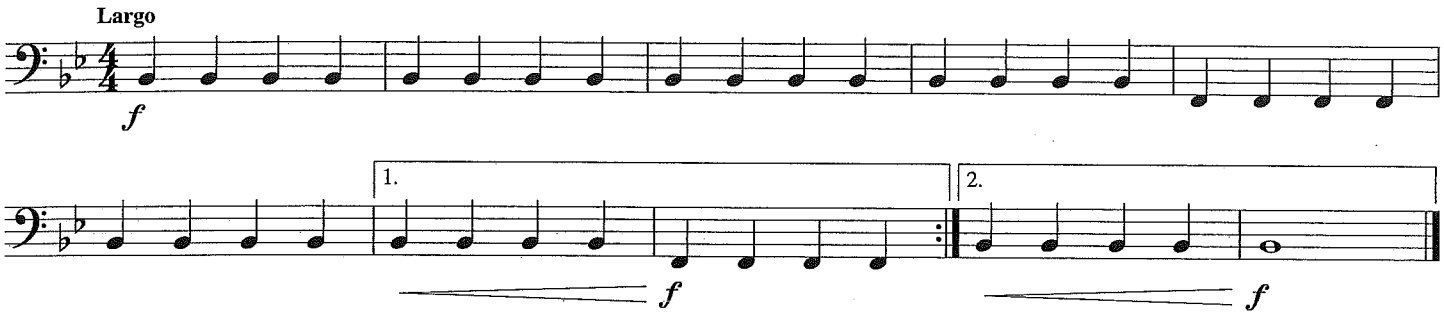


Timpani

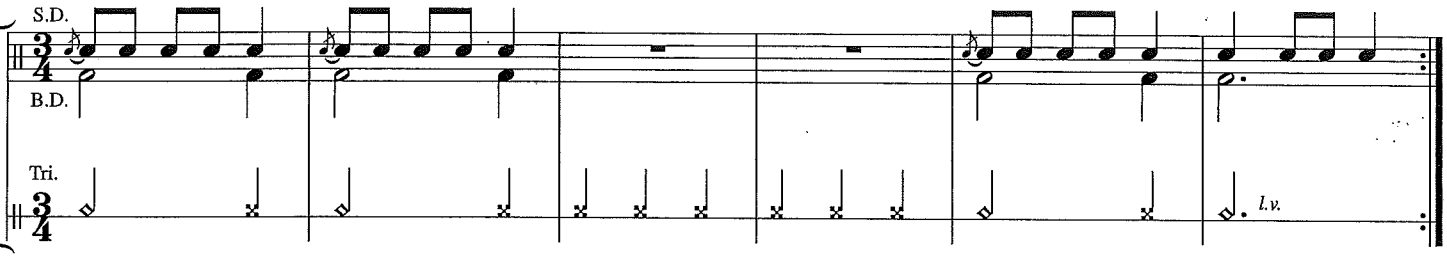
One of the most dramatic instruments in the percussion section, *Timpani* combines the rhythms of percussion with the pitch of other instruments. Use felt timpani mallets. For **March Slav** tune the larger drum to F and the smaller drum to B♭.

172. MARCH SLAV – Timpani

Tune to F and B♭.



173. NOTES IN DISGUISE

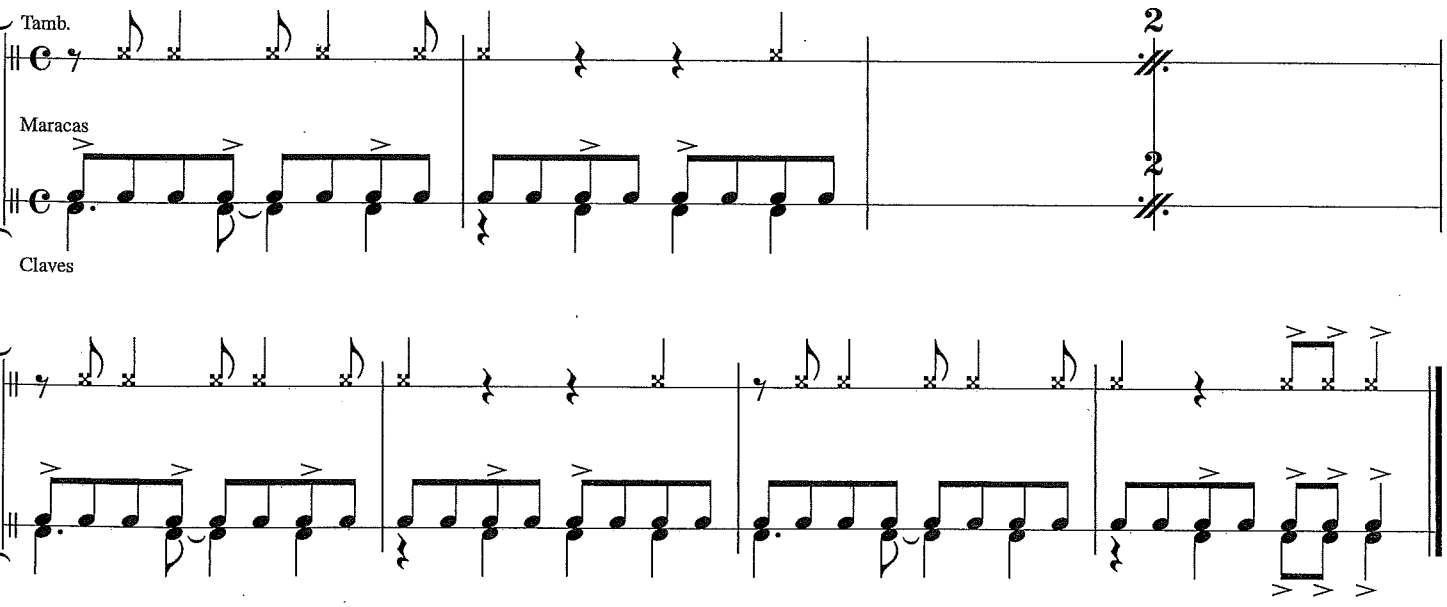


Chromatic Notes

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**.

THEORY

174. HALF-STEPPIN'



HISTORY

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

Tambourine Shake

Shake the tambourine in your left hand. Stop the shake on the release (tied) note with the fist of your right hand.

175. EGYPTIAN DANCE

Allegro Camille Saint-Saëns

Snares off

S.D.

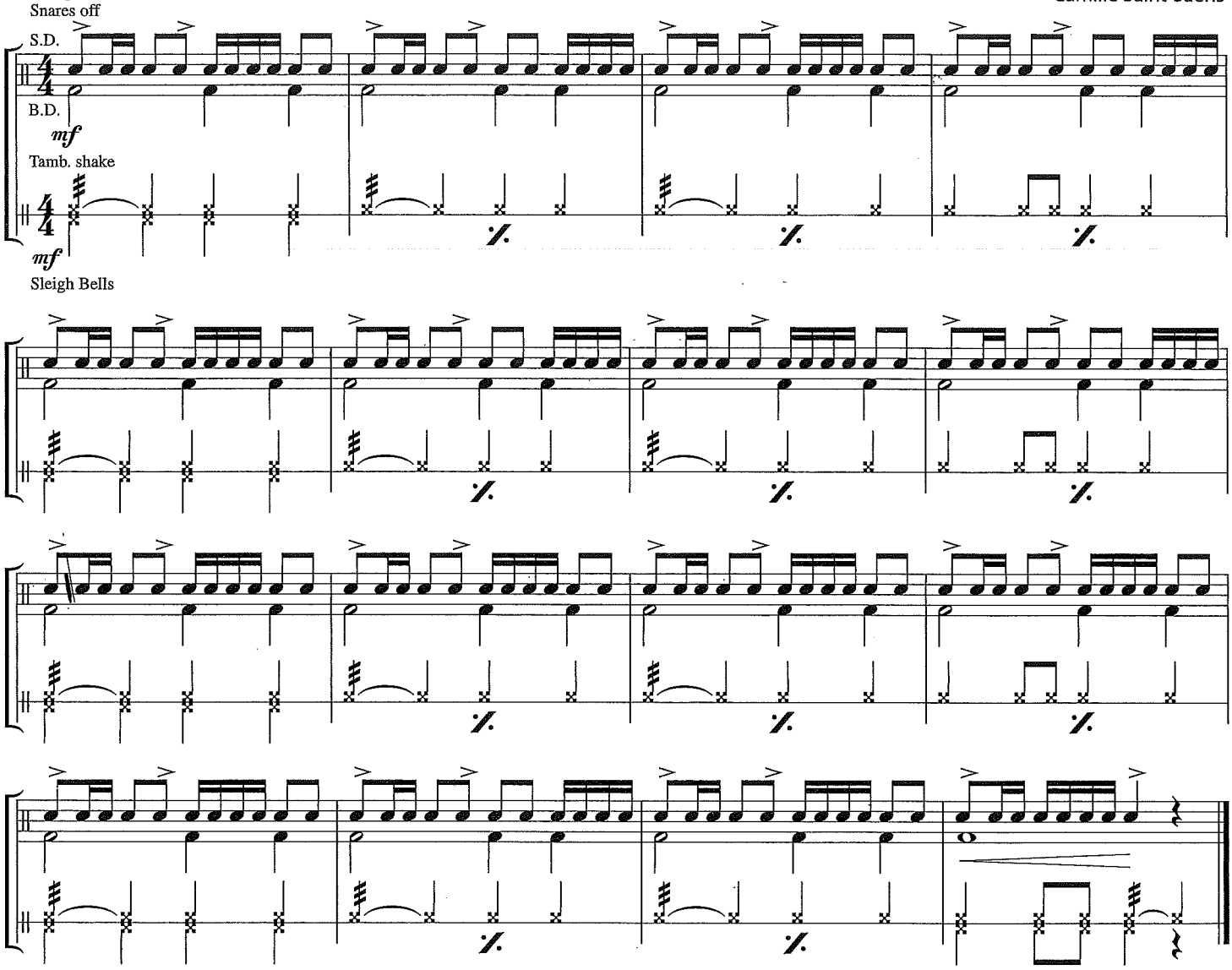
B.D.

mf

Tamb. shake

mf

Sleigh Bells



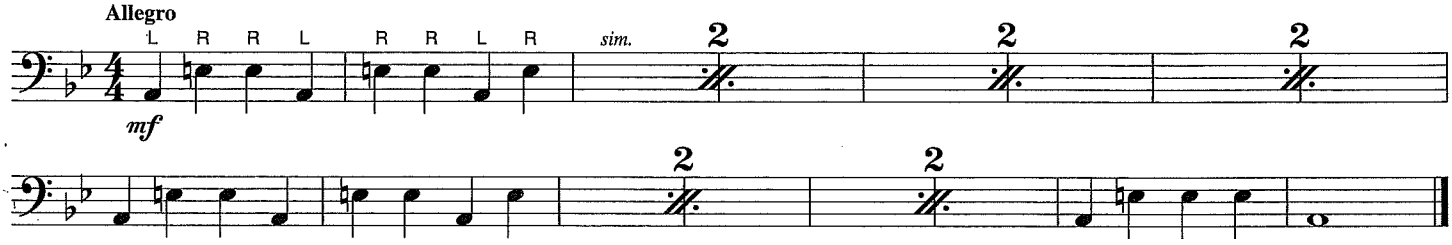
175. EGYPTIAN DANCE – Timpani

Tune the larger drum to A and the smaller drum to E. Watch for accidentals.
Use a light stroke to achieve a dance-like quality in your sound.

Allegro

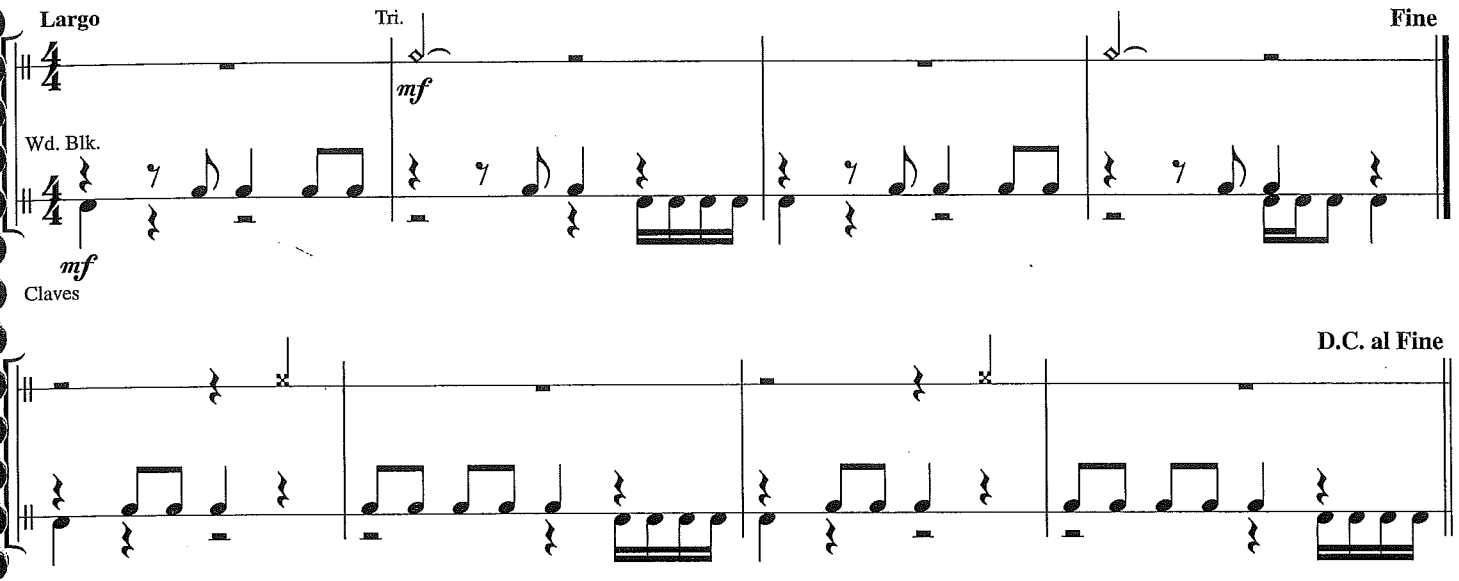
L R R L R R L R *sim.*

mf



176. SILVER MOON BOAT

Chinese Folk Song



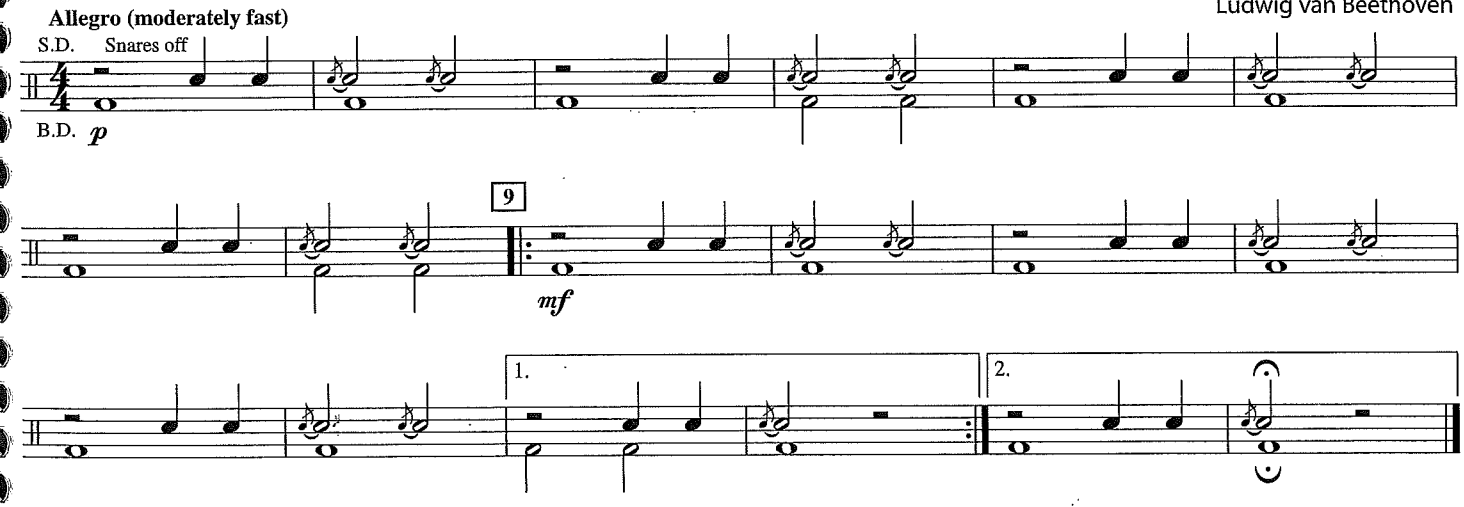
HISTORY

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

177. THEME FROM SYMPHONY NO. 7

While this part looks easy, it is difficult because it is slow. Strive for an even consistent sound.

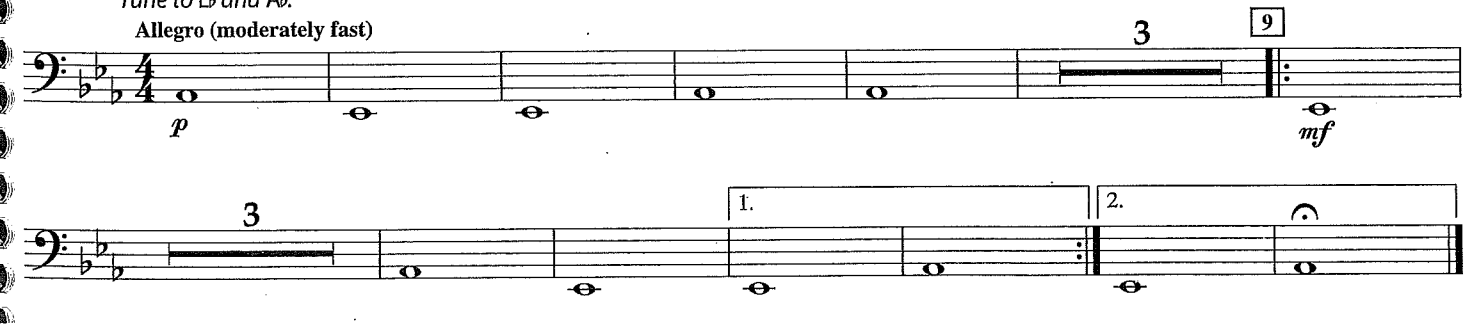
Ludwig van Beethoven



177. THEME FROM SYMPHONY NO. 7 – Timpani

Tune to E♭ and A♭.

Ludwig van Beethoven

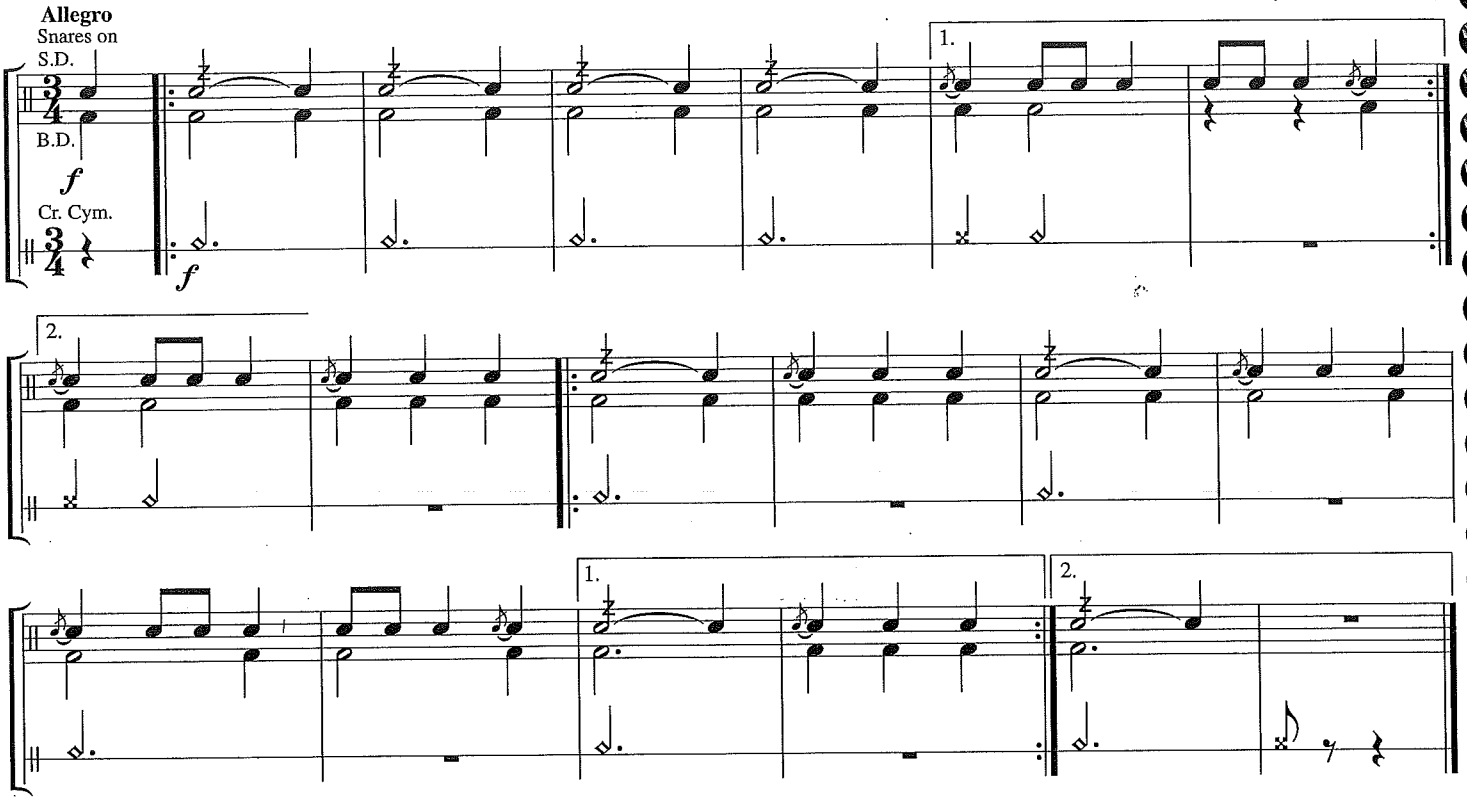


HISTORY

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

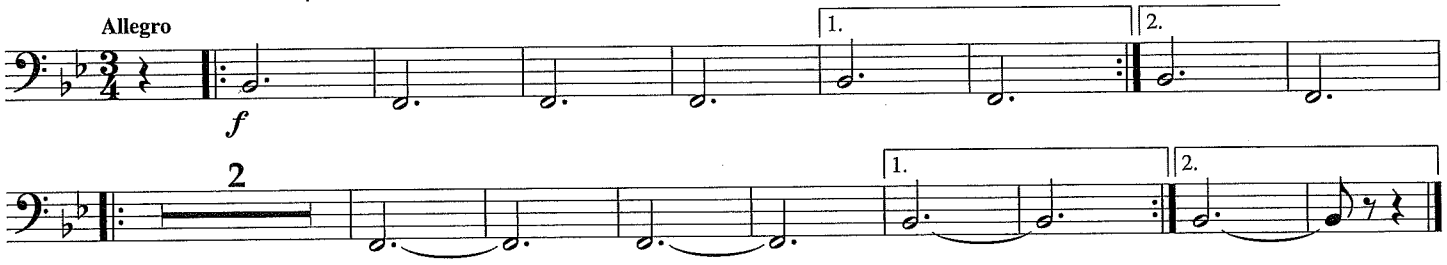
Peter Illyich Tchaikovsky



178. CAPRICCIO ITALIEN – Timpani

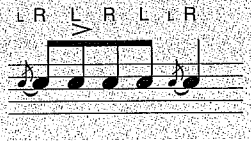
Use a slow stroke to "pull" the sound out of the timpani. Tune to F and B♭.

Peter Illyich Tchaikovsky



Rudiment

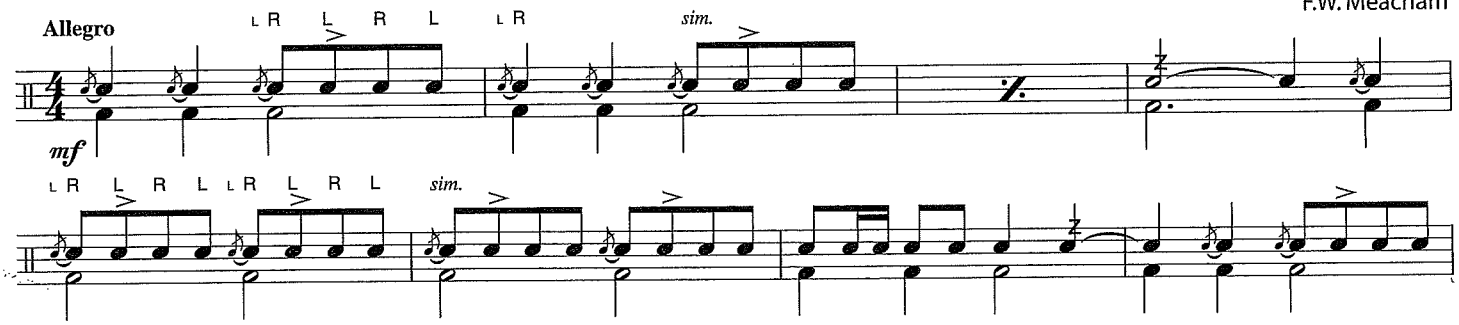
Flamacue



A snare drum rudiment. Emphasize the

179. AMERICAN PATROL

F.W. Meacham



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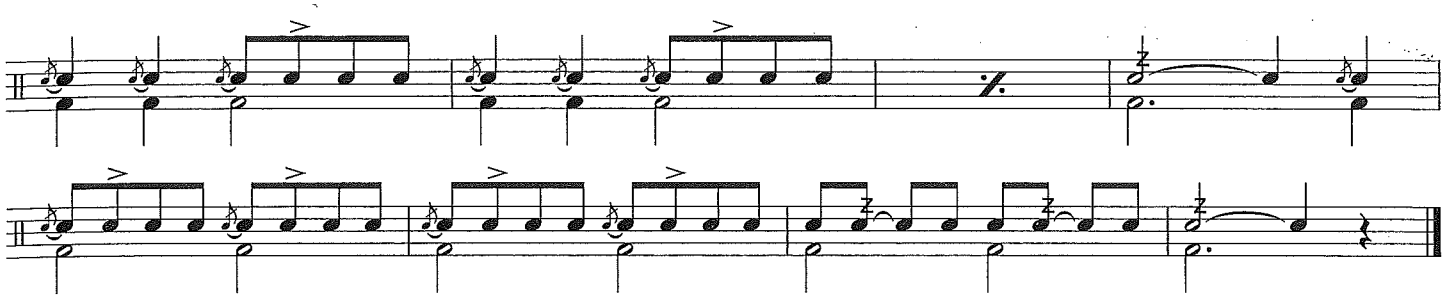
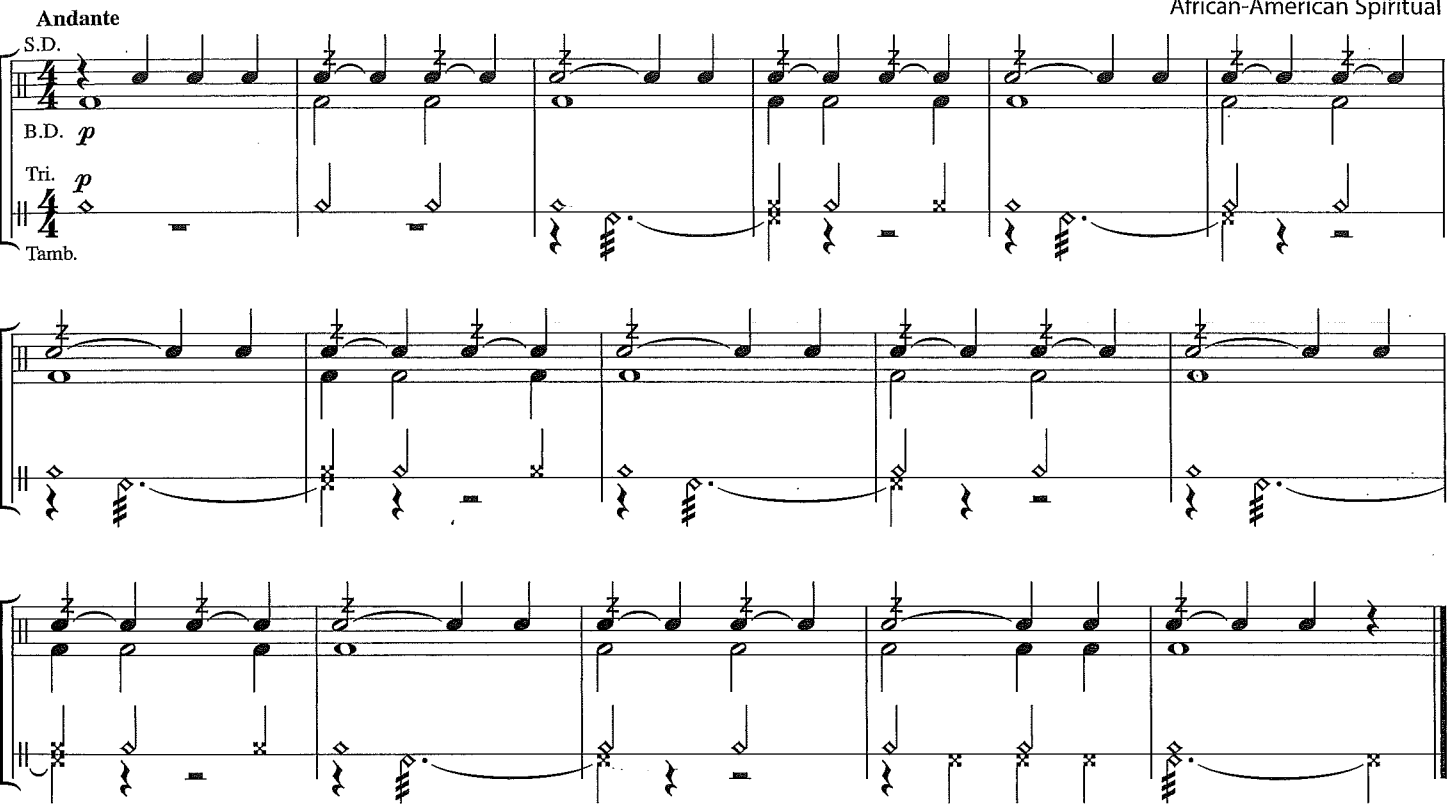
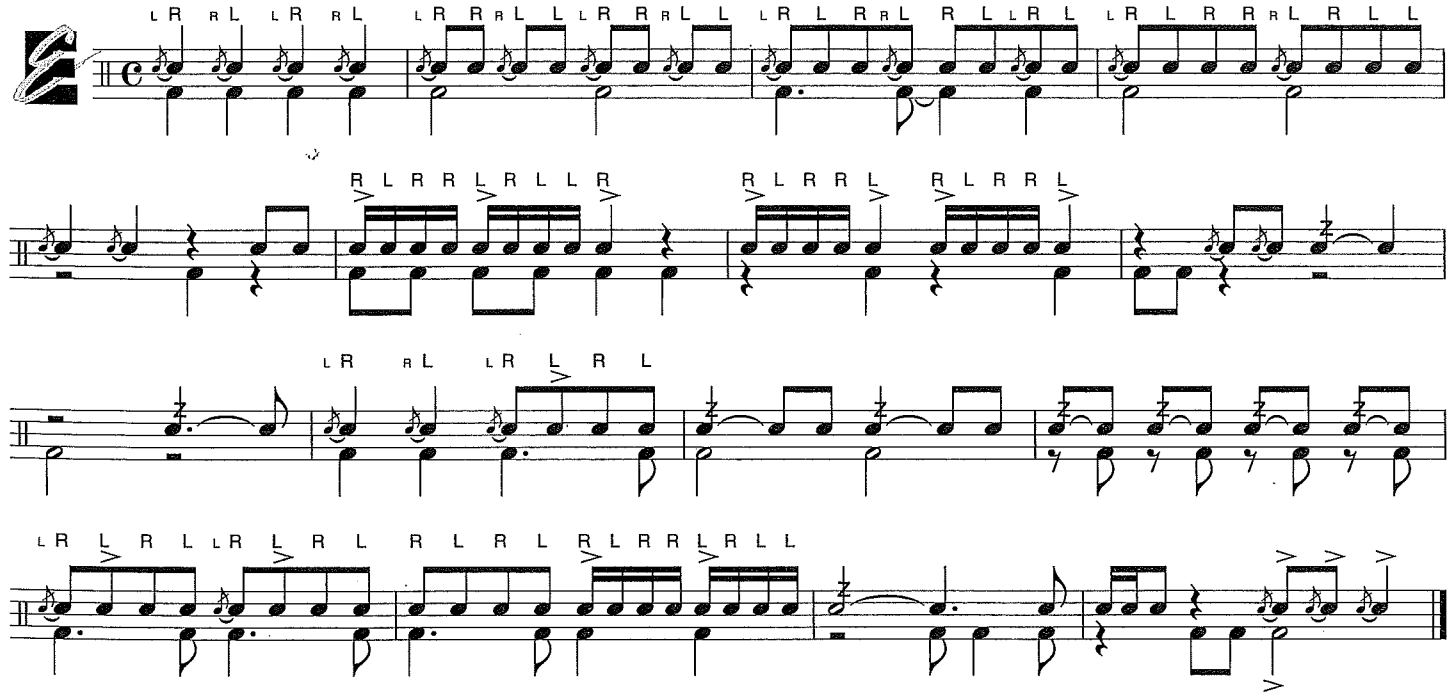


180. WAYFARING STRANGER

African-American Spiritual



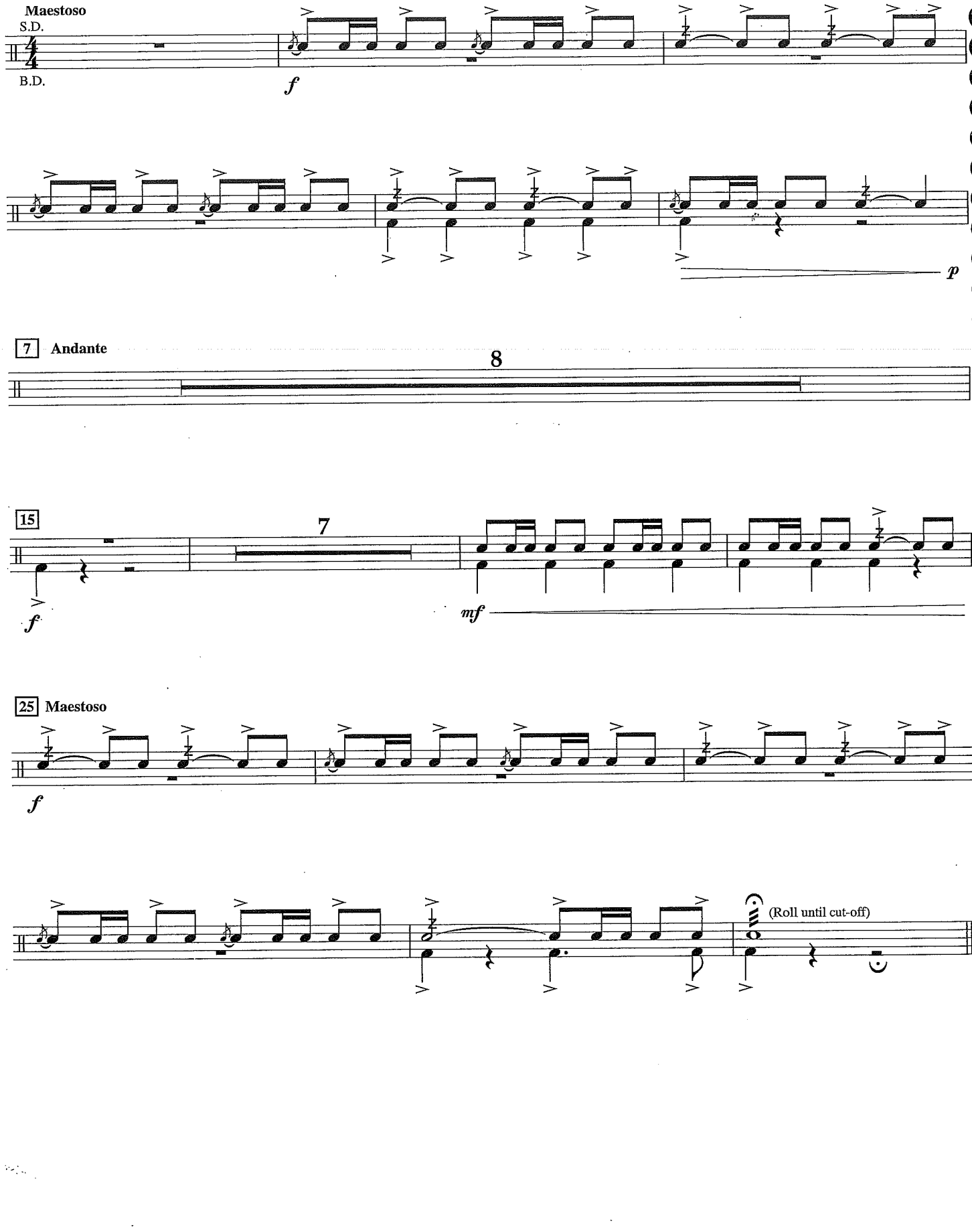
181. ESSENTIAL ELEMENTS QUIZ – RUDIMENT COUNTING CONQUEST



PERFORMANCE SPOTLIGHT

182. AMERICA THE BEAUTIFUL – Band Arrangement

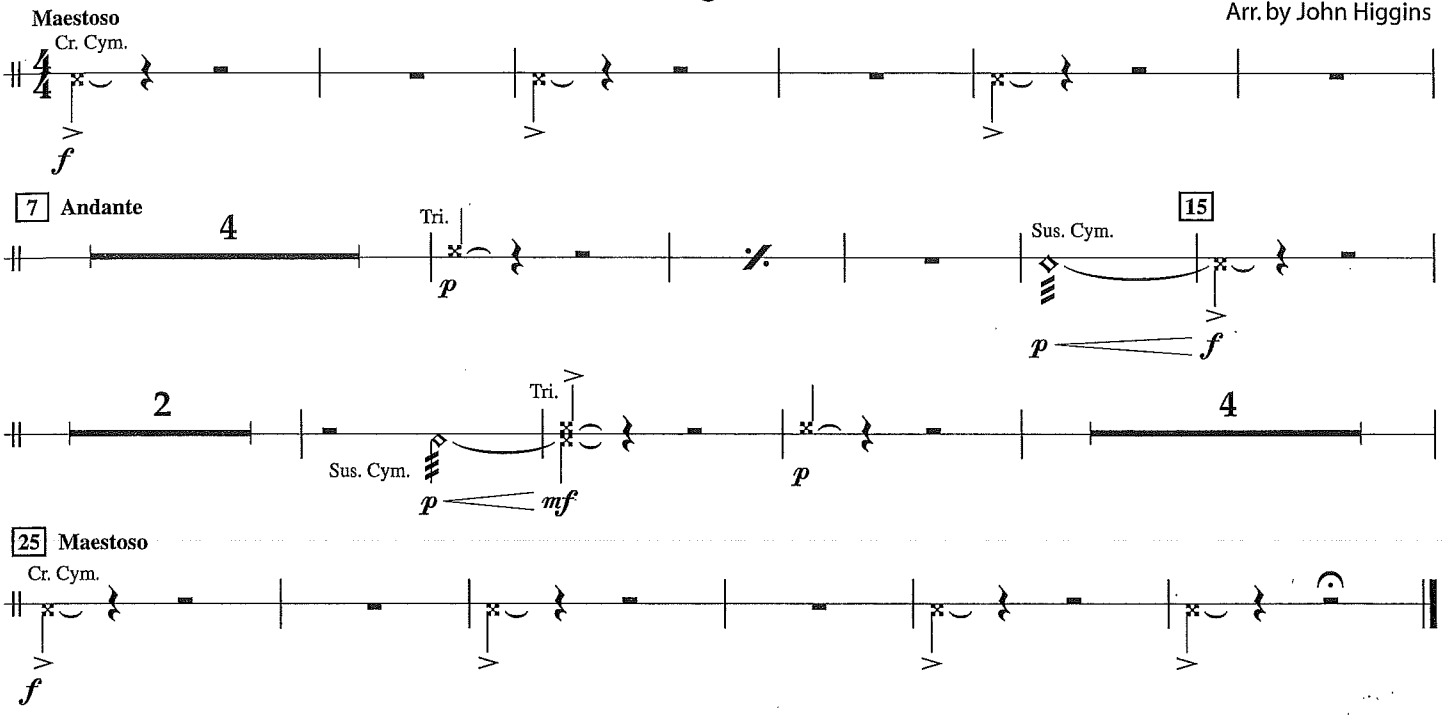
Samuel A. Ward
Arr. by John Higgins



PERFORMANCE SPOTLIGHT

182. AMERICA THE BEAUTIFUL – Band Arrangement

Samuel A. Ward
Arr. by John Higgins

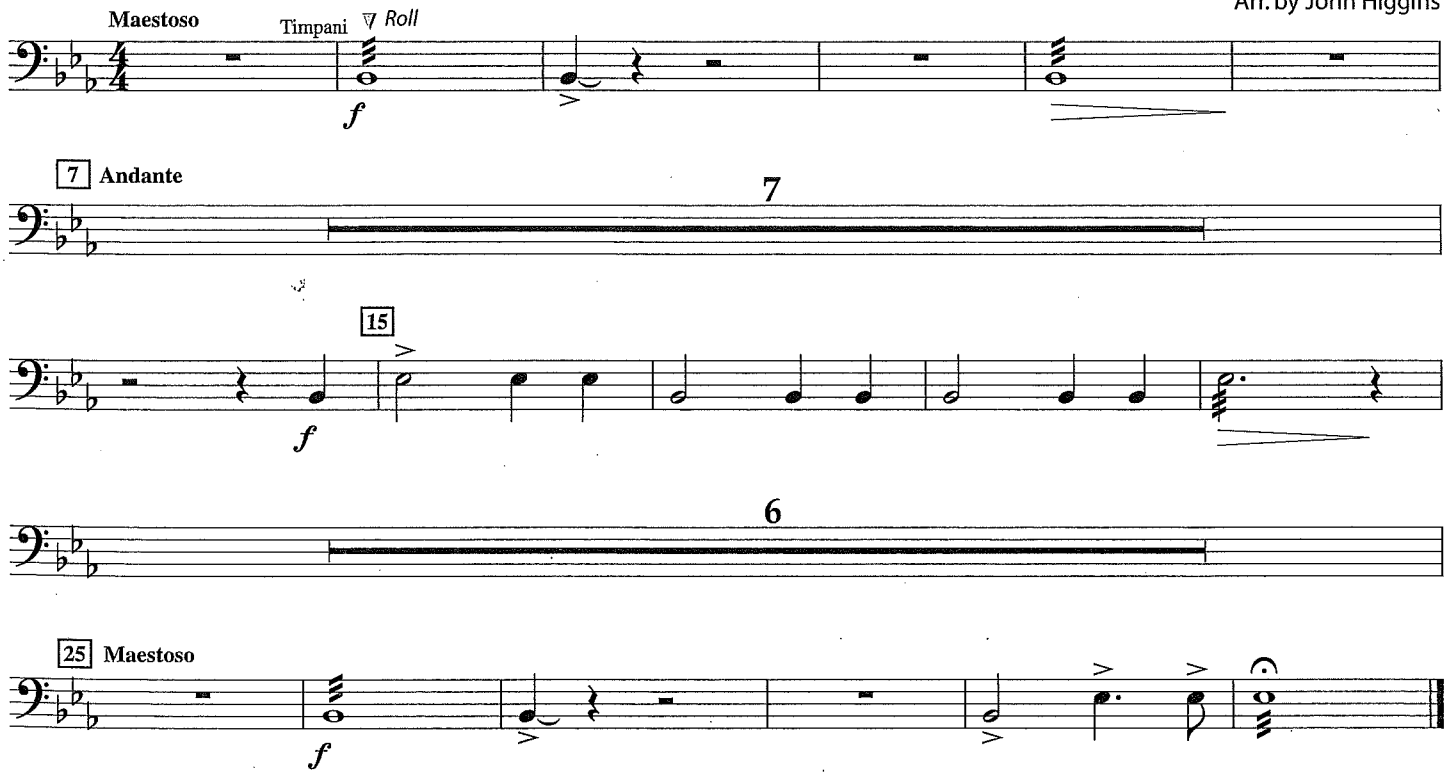


Timpani Roll

Rapidly alternate single strokes as smoothly as possible. For the best sound, play about one third of the way from the edge to the center of the head.

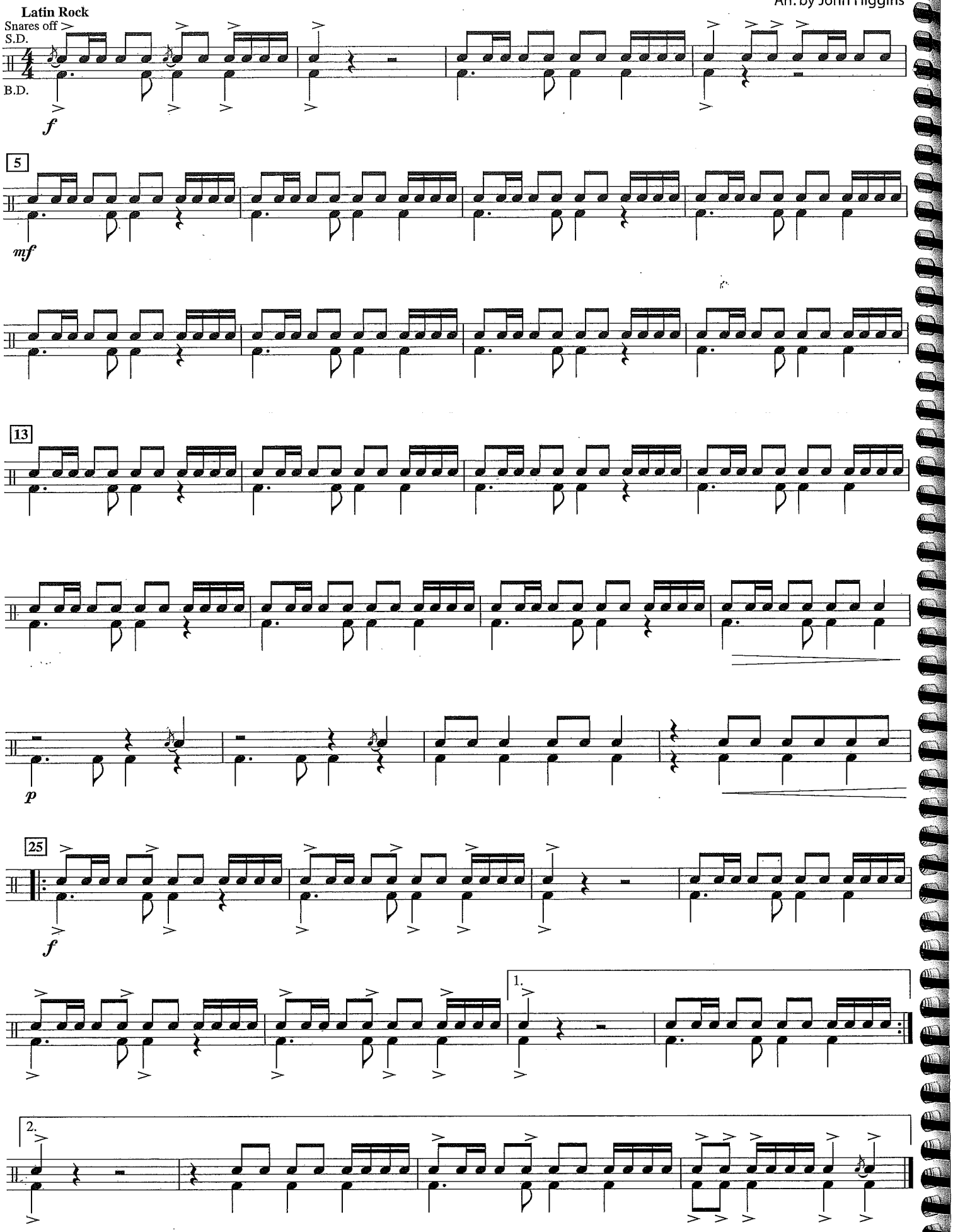
182. AMERICA THE BEAUTIFUL – Band Arrangement

Samuel A. Ward
Arr. by John Higgins



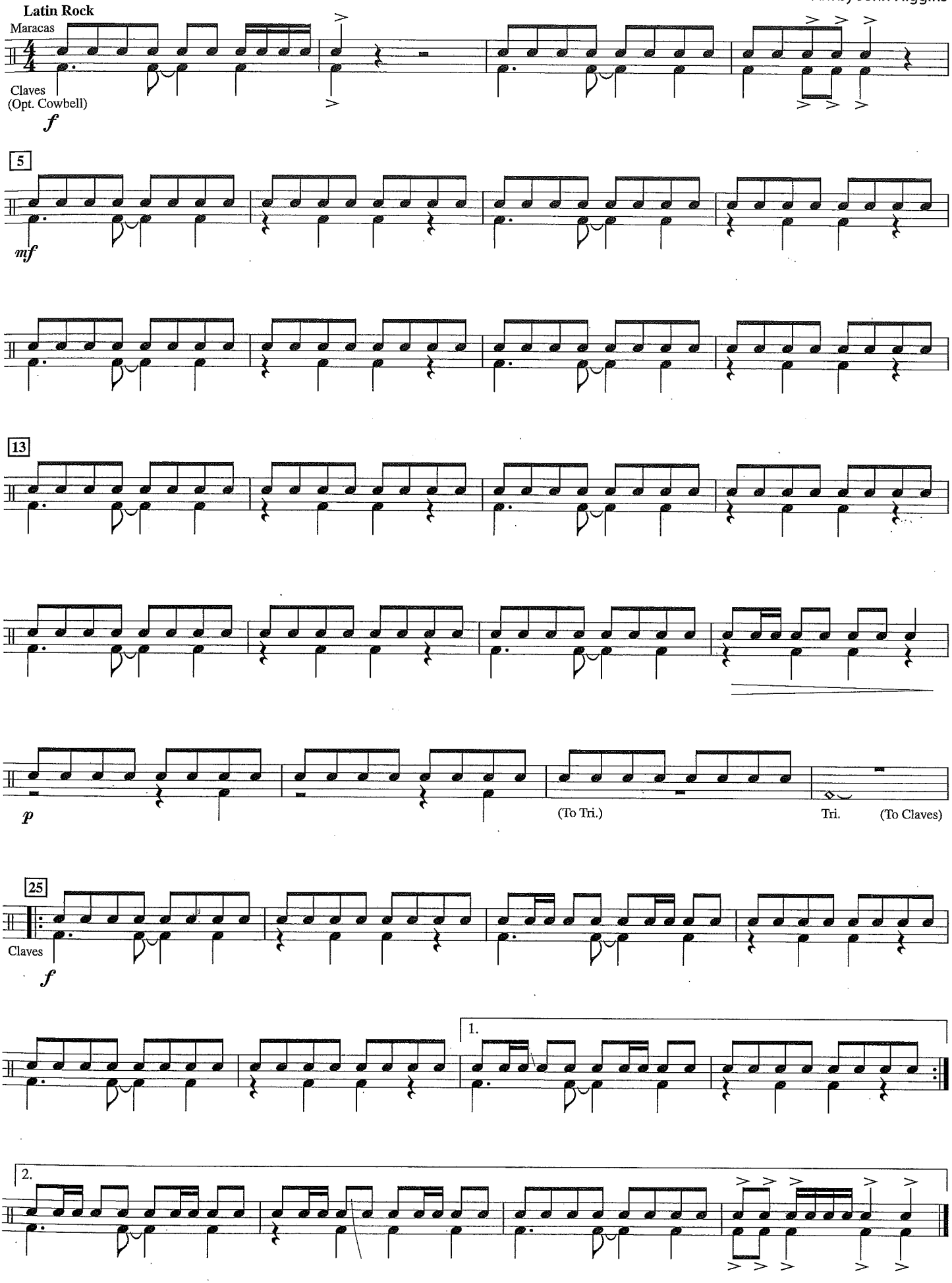
183. LA CUCARACHA – Band Arrangement

Latin American Folk Song
Arr. by John Higgins



183. LA CUCARACHA – Band Arrangement

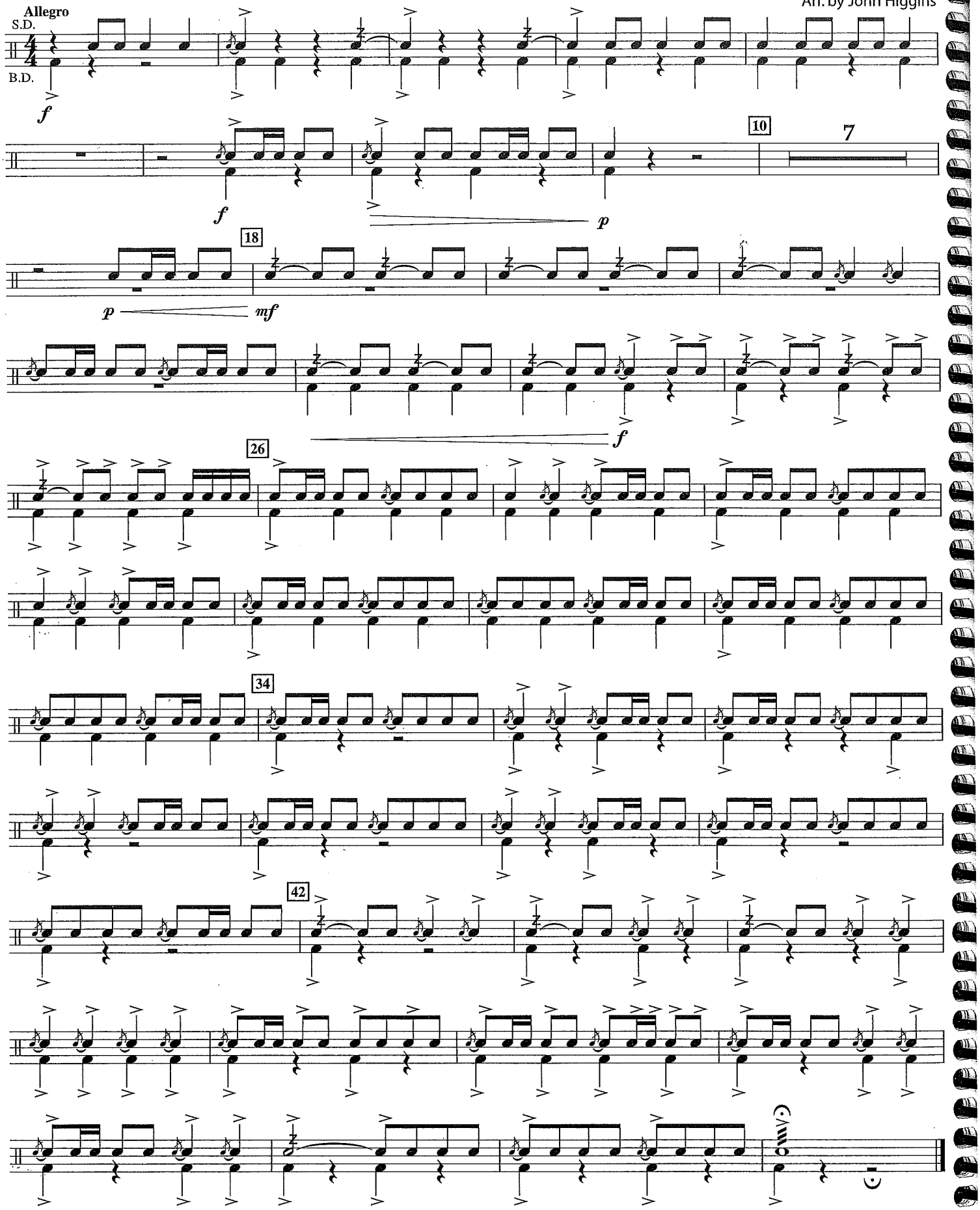
Latin American Folk Song
Arr. by John Higgins



PERFORMANCE SPOTLIGHT

184. THEME FROM 1812 OVERTURE – Band Arrangement

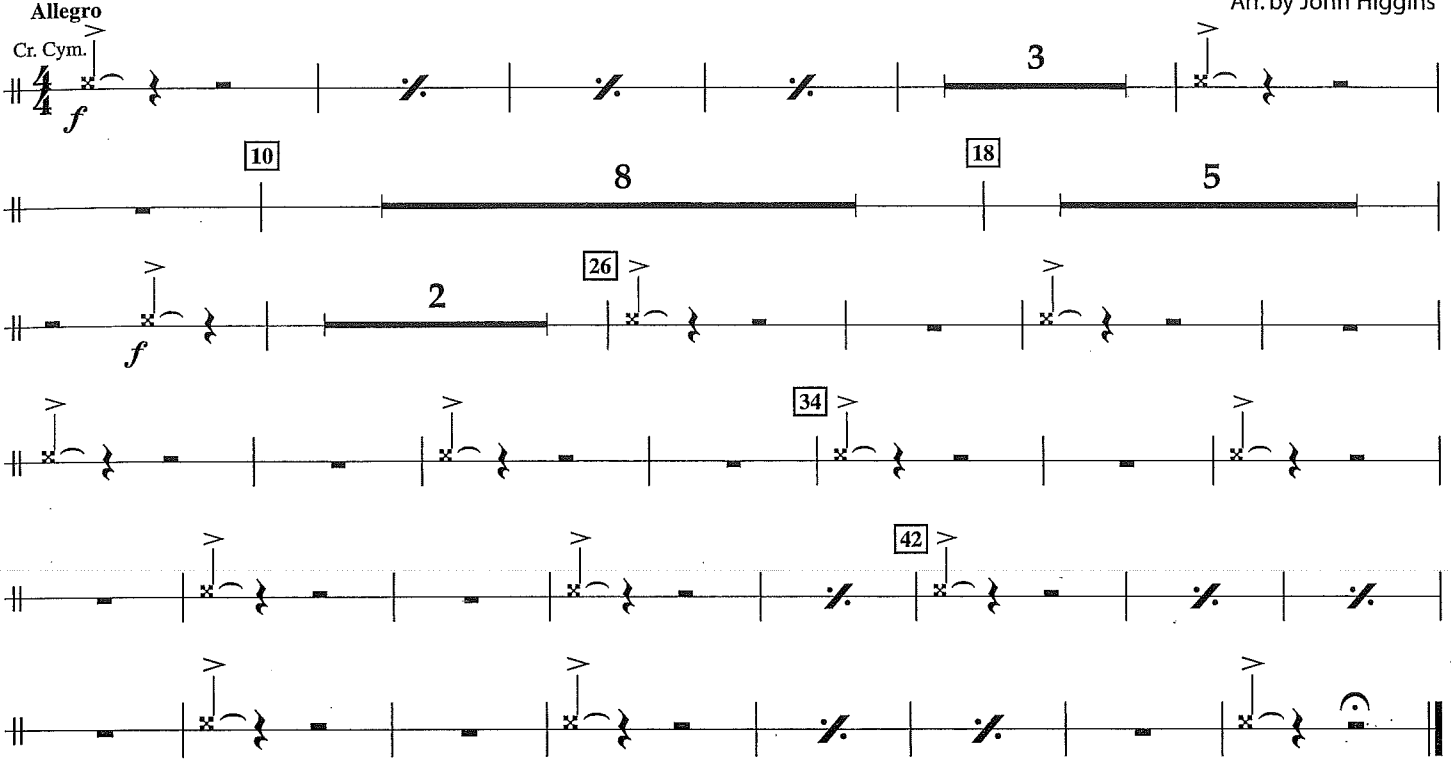
Peter Illyich Tchaikovsky
Arr. by John Higgins



PERFORMANCE SPOTLIGHT

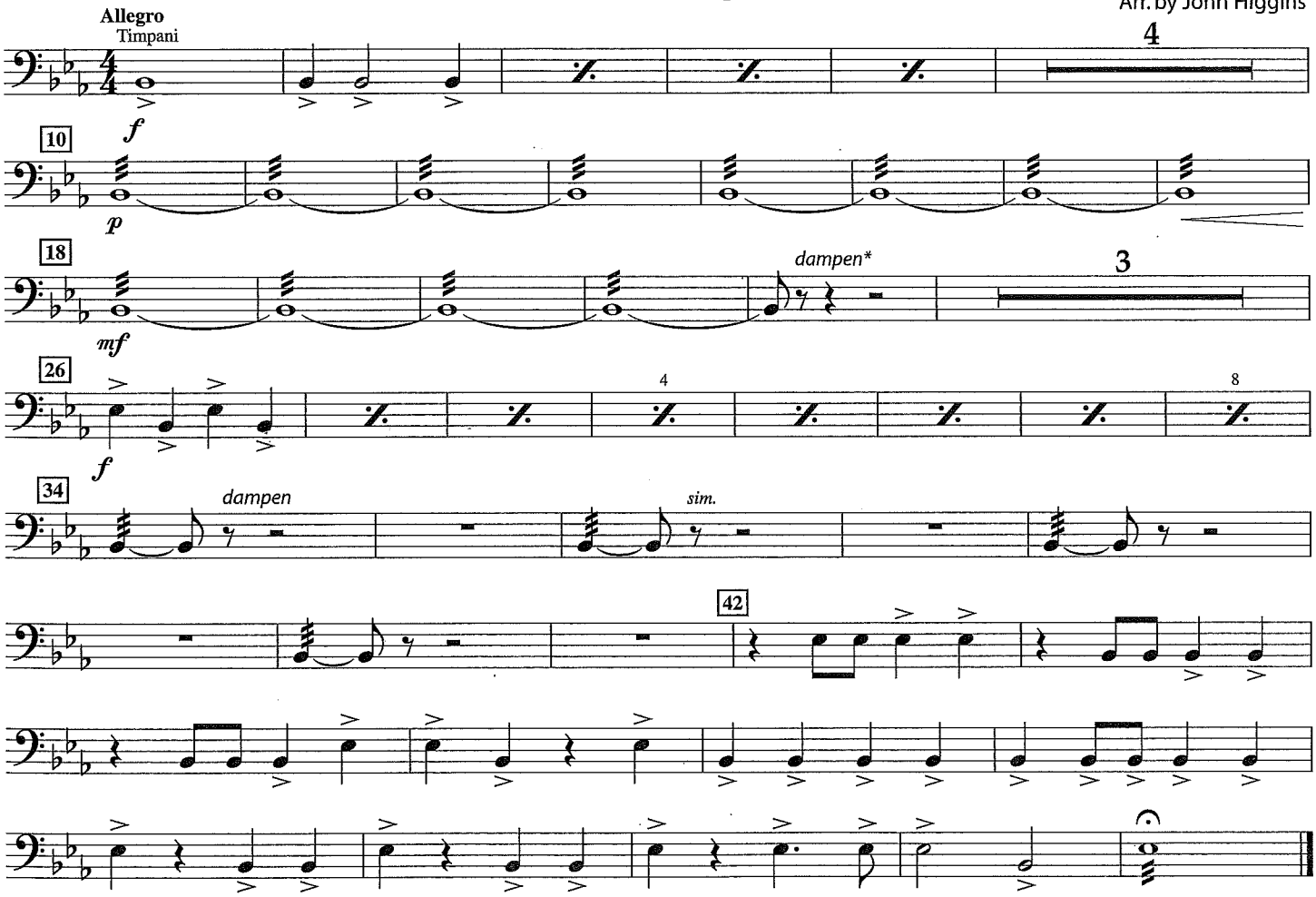
184. THEME FROM 1812 OVERTURE – Band Arrangement

Peter Illyich Tchaikovsky
Arr. by John Higgins



184. THEME FROM 1812 OVERTURE – Band Arrangement

Peter Illyich Tchaikovsky
Arr. by John Higgins



*Stop sound with fingertips.

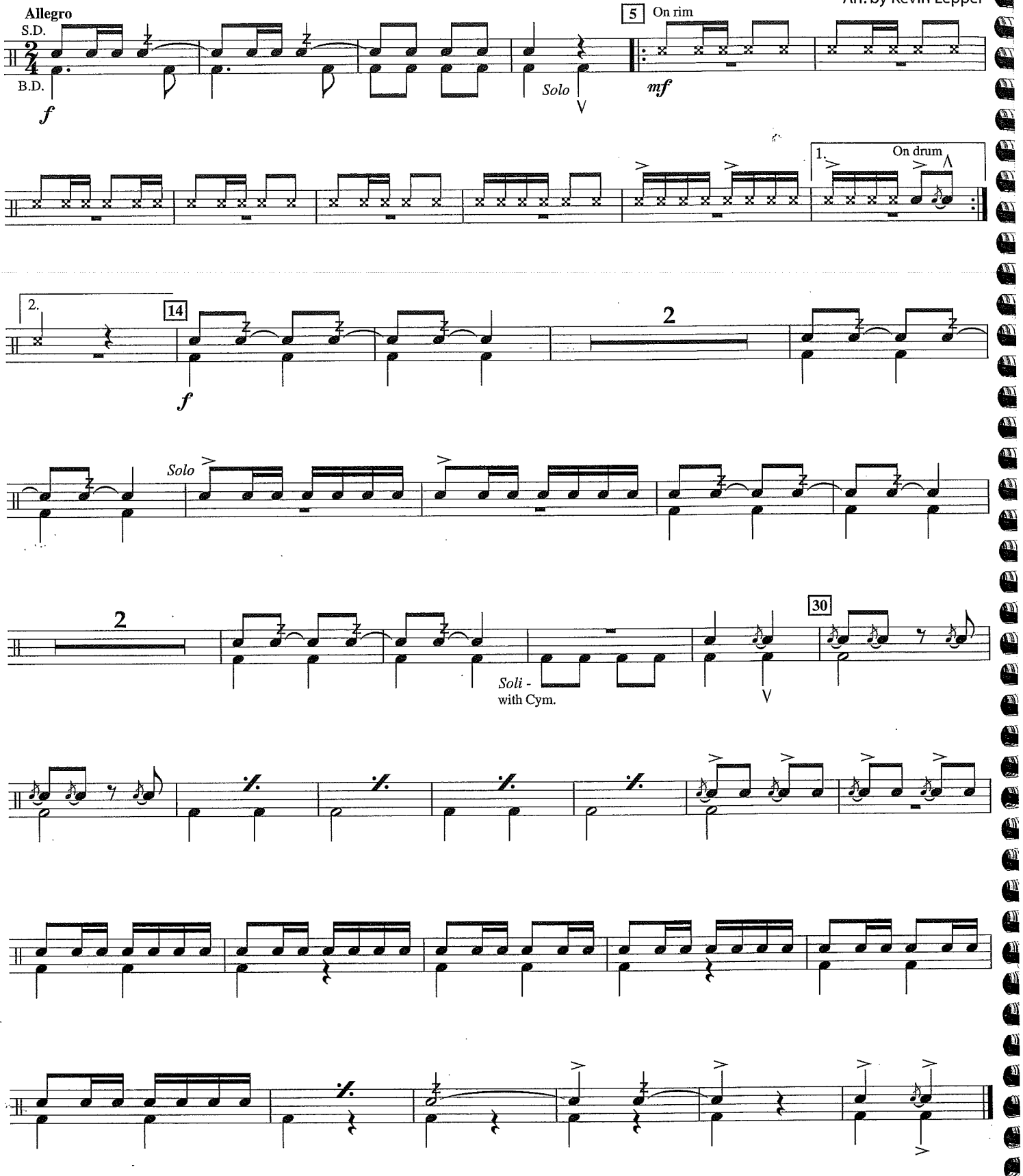
PERFORMANCE SPOTLIGHT

Solo for Percussion Ensemble

Performing for an audience is an exciting part of being involved in music. Percussion ensembles provide a unique solo performing opportunity for all members of the percussion section. This percussion ensemble is written for 5 or more players. It is based on the famous "Can-Can" dance from Jacques Offenbach's operetta *Orpheus in the Underworld,* completed in 1858. Your percussion ensemble can perform for the band or at other school and community events.

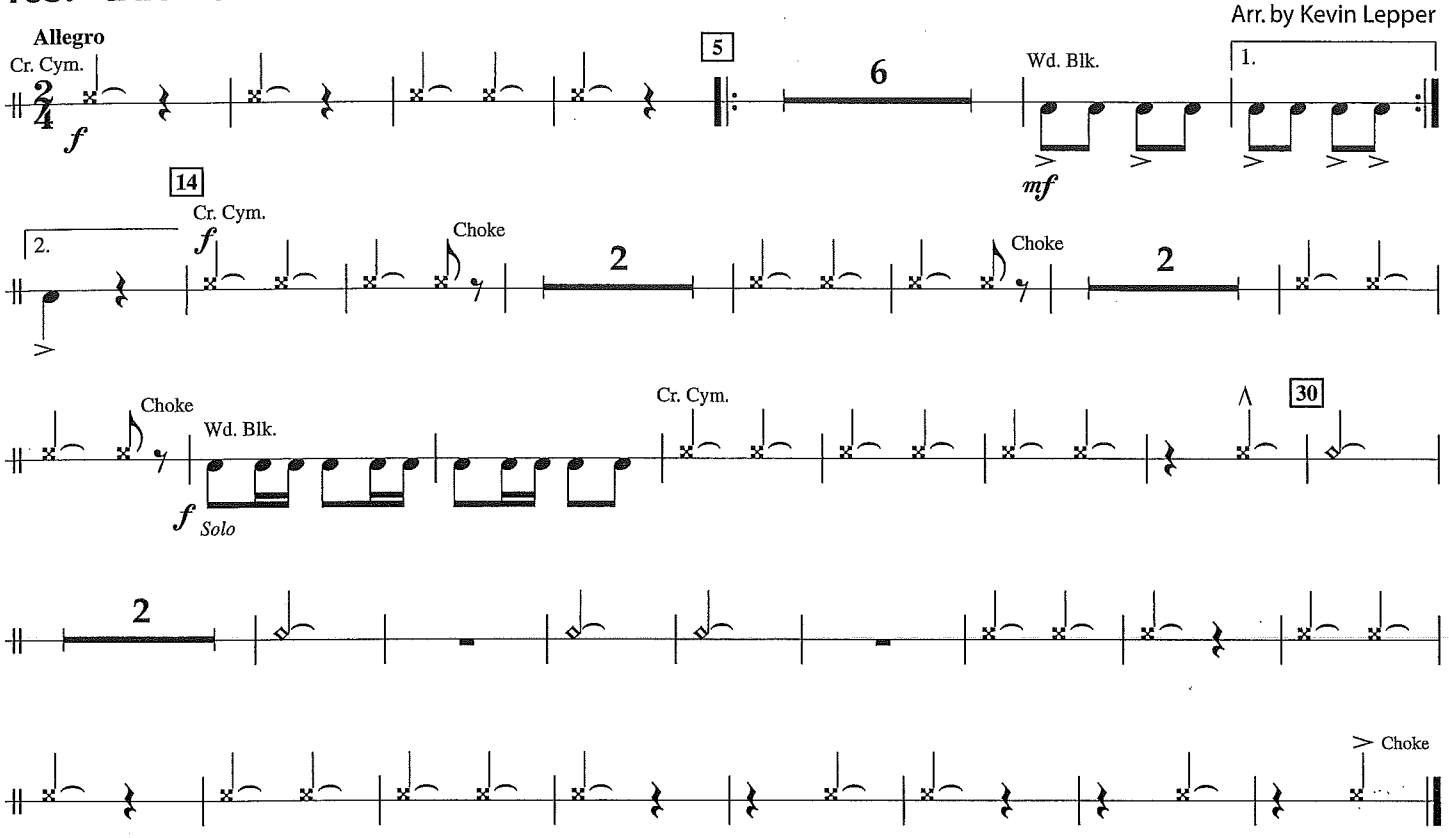
185. CAN – CAN

Jacques Offenbach
Arr. by Kevin Lepper



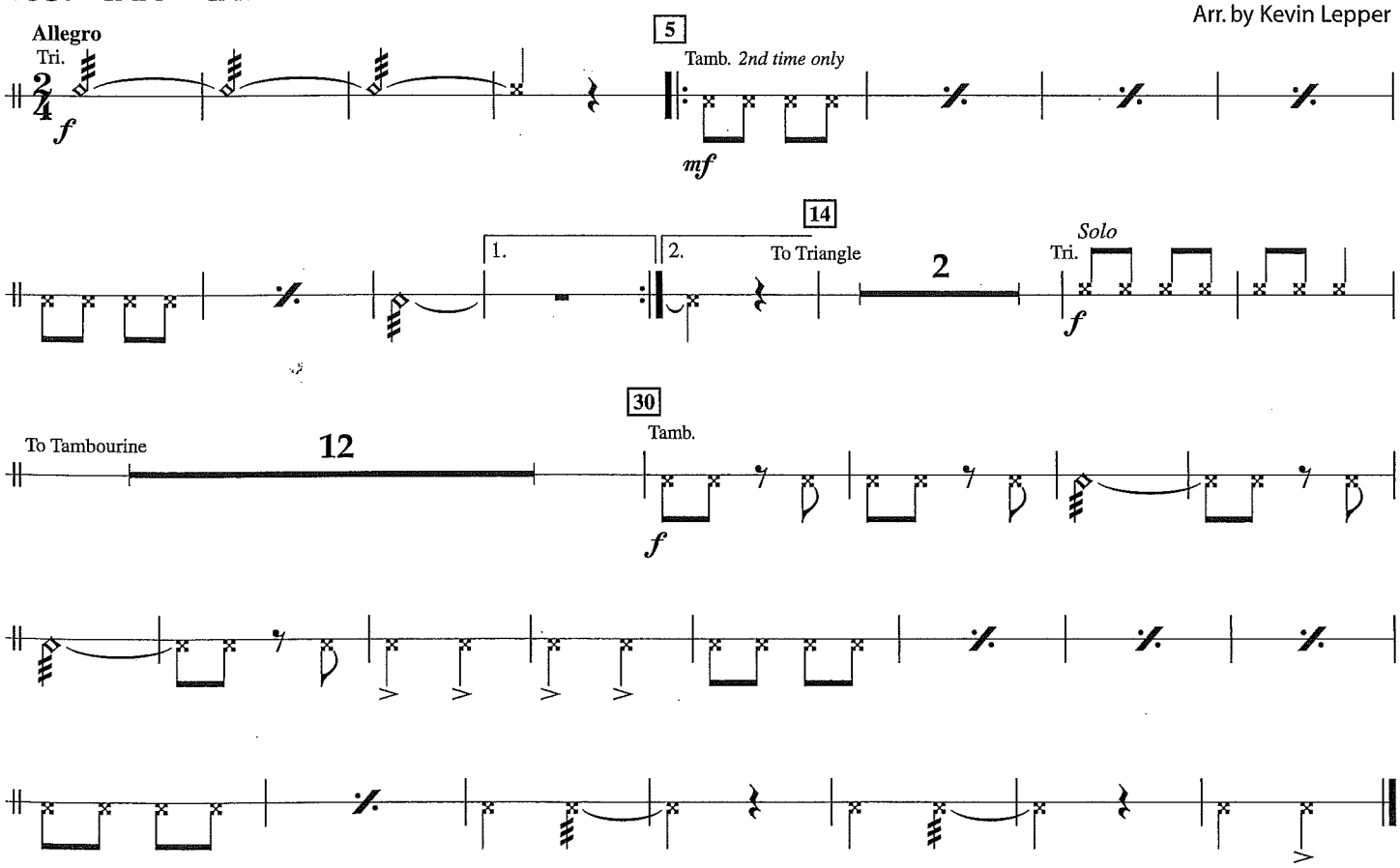
185. CAN - CAN

Jacques Offenbach
Arr. by Kevin Lepper



185. CAN - CAN

Jacques Offenbach
Arr. by Kevin Lepper



DUETS

Swing Low, Sweet Chariot and **La Bamba** are written as duets for woodwinds, brass, and keyboard percussion. These percussion parts can accompany two or more players playing the duet parts.

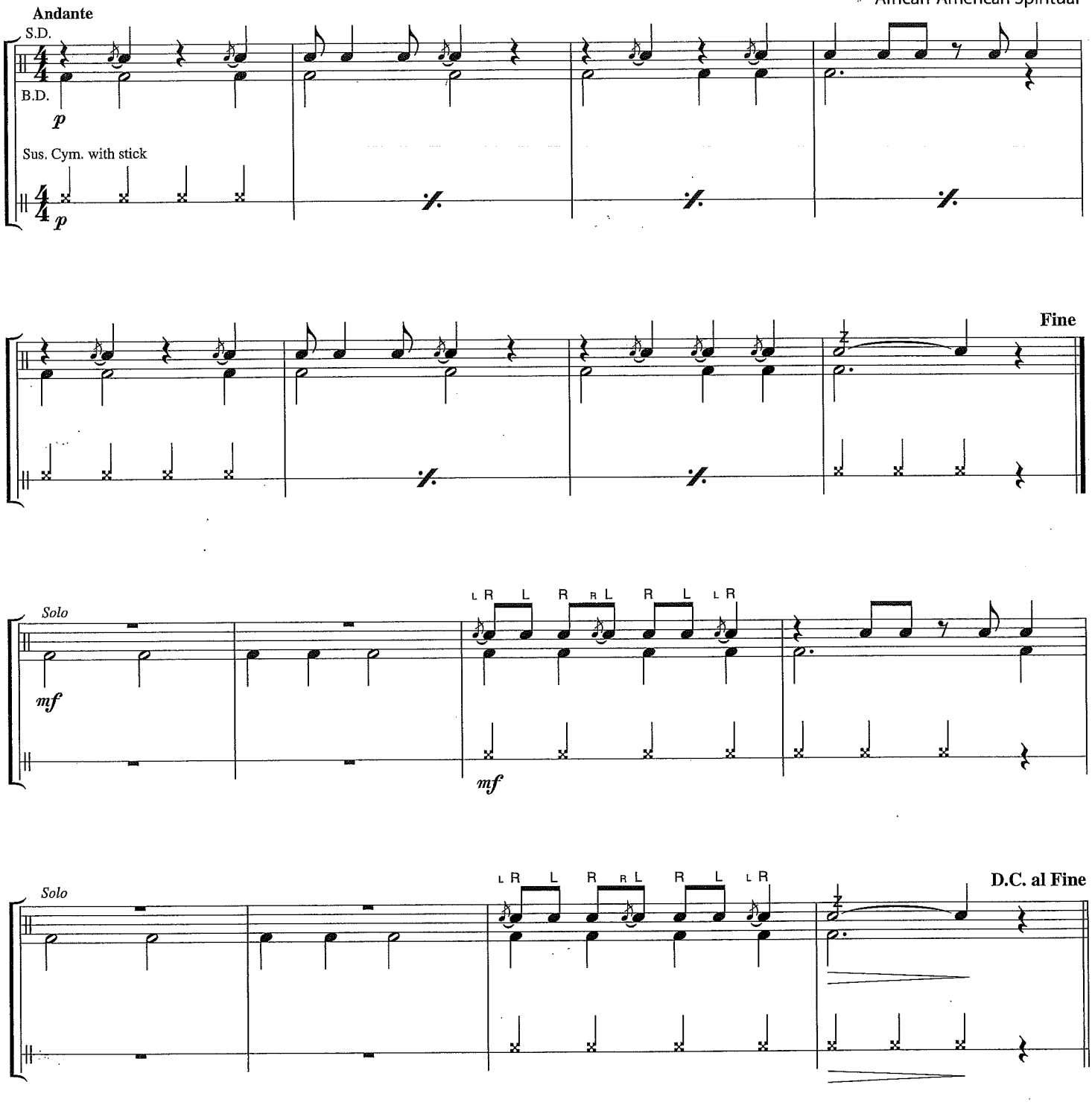
Rudiment Review

Flam Accent (Eighth Notes)

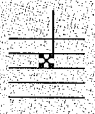
The snare drum rudiment used in measures 11 and 15. Follow the sticking carefully.

186. SWING LOW, SWEET CHARIOT

African-American Spiritual



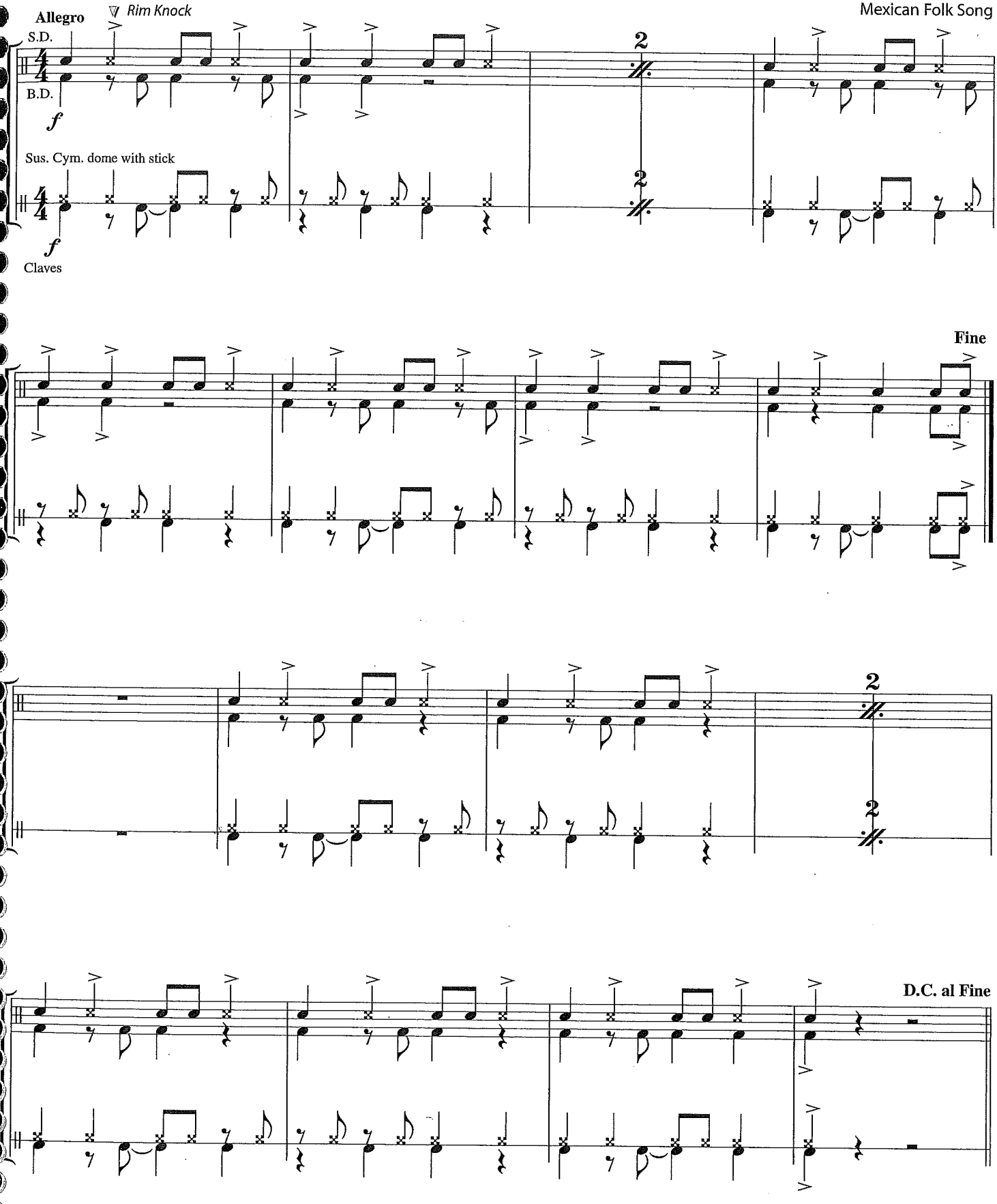
Rim Knock



Hold left stick with butt end facing out. Place tip of stick about 1/3 away from the rim and *knock* the butt end of the stick on the rim. A rim knock is usually written with an ×̣ on the snare drum space. The regular notes are played on the drum head with the right hand.

187. LA BAMBA

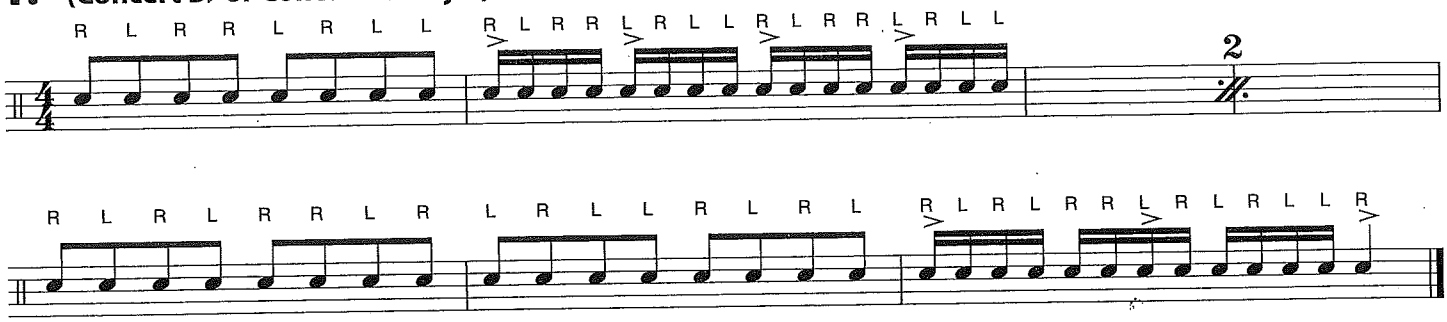
Mexican Folk Song



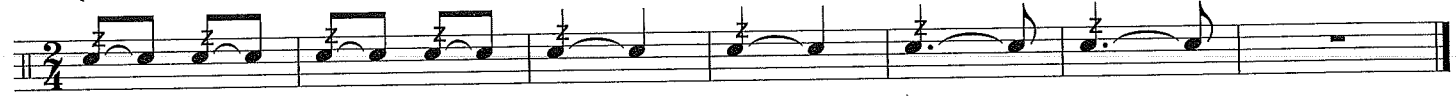
RUBANK® RUDIMENTAL STUDIES

and accompaniment for Full Band Scale and Arpeggio Studies

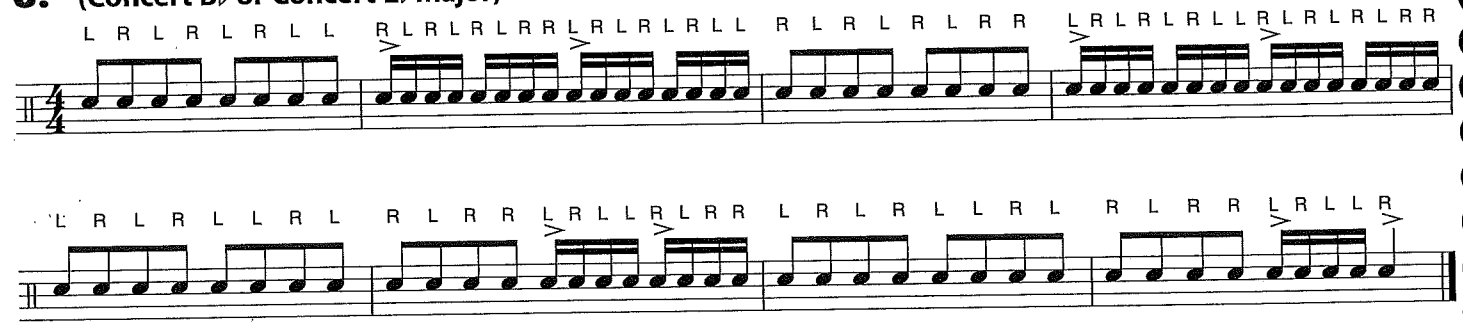
1. (Concert B♭ or Concert E♭ Major)



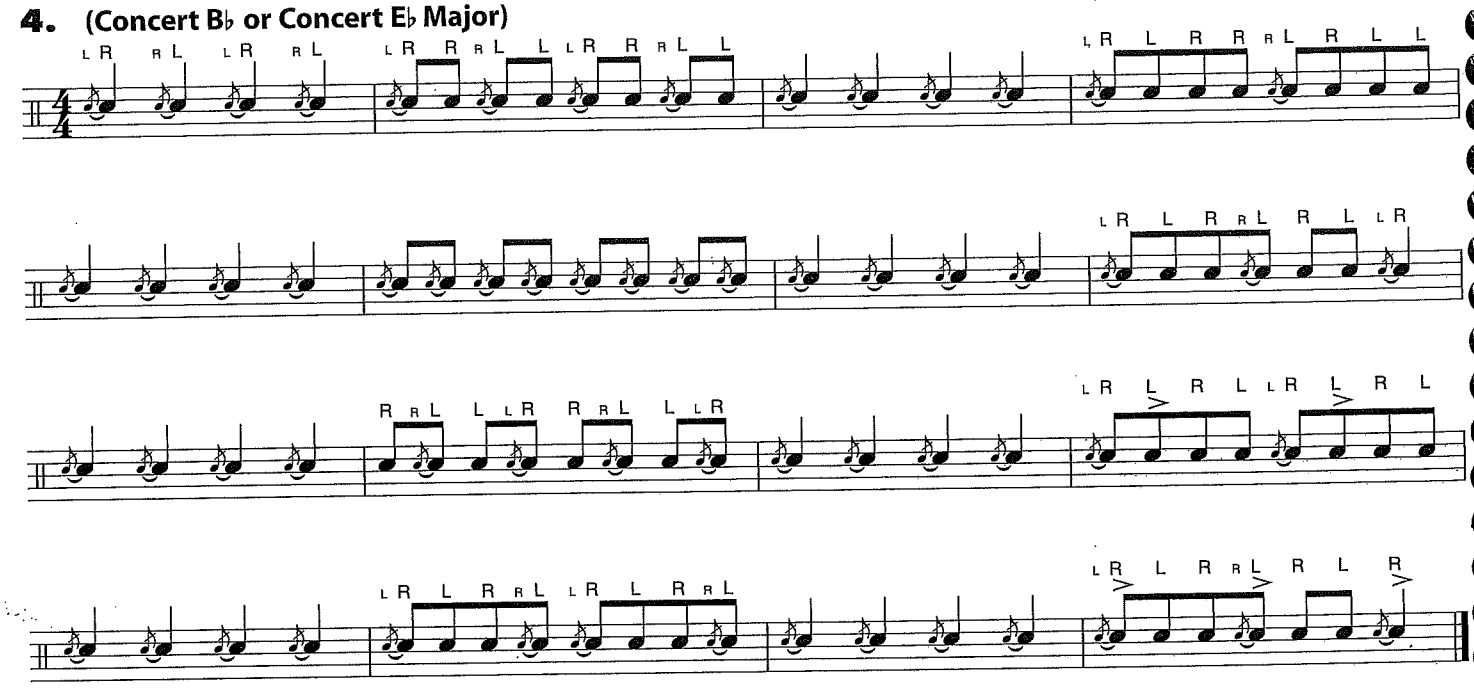
2. (Concert B♭ or Concert E♭ Major)



3. (Concert B♭ or Concert E♭ Major)



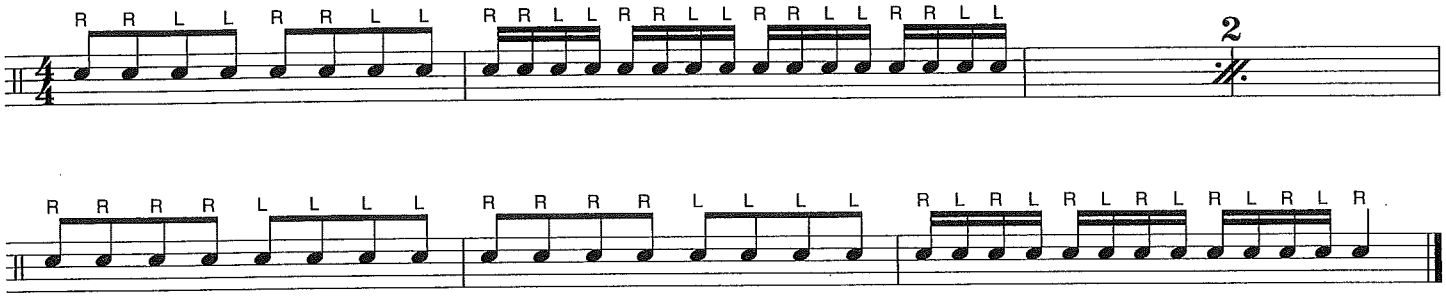
4. (Concert B♭ or Concert E♭ Major)



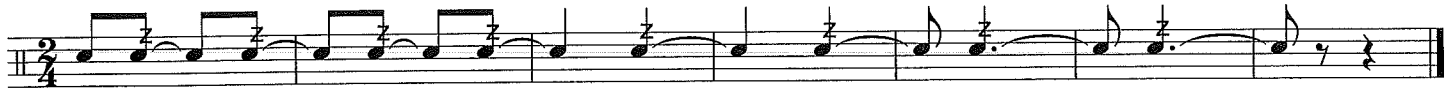
RUBANK® RUDIMENTAL STUDIES

and accompaniment for Full Band Scale and Arpeggio Studies

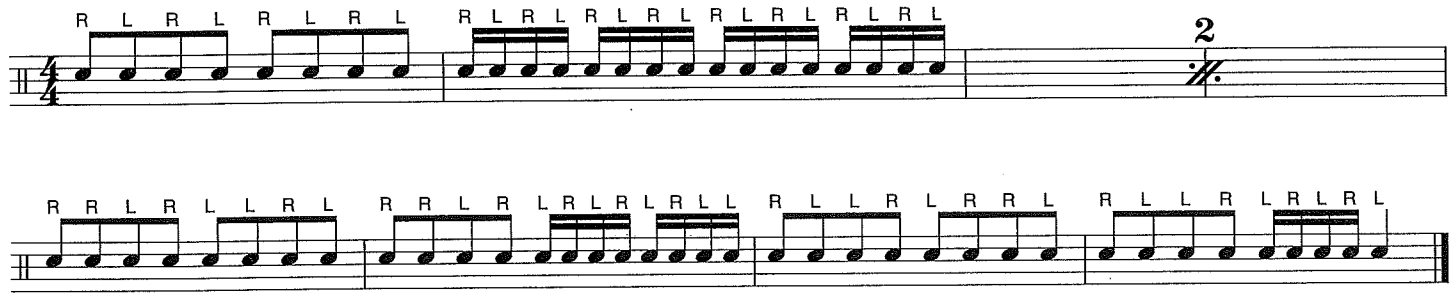
1. (Concert F or Concert A♭ Major)



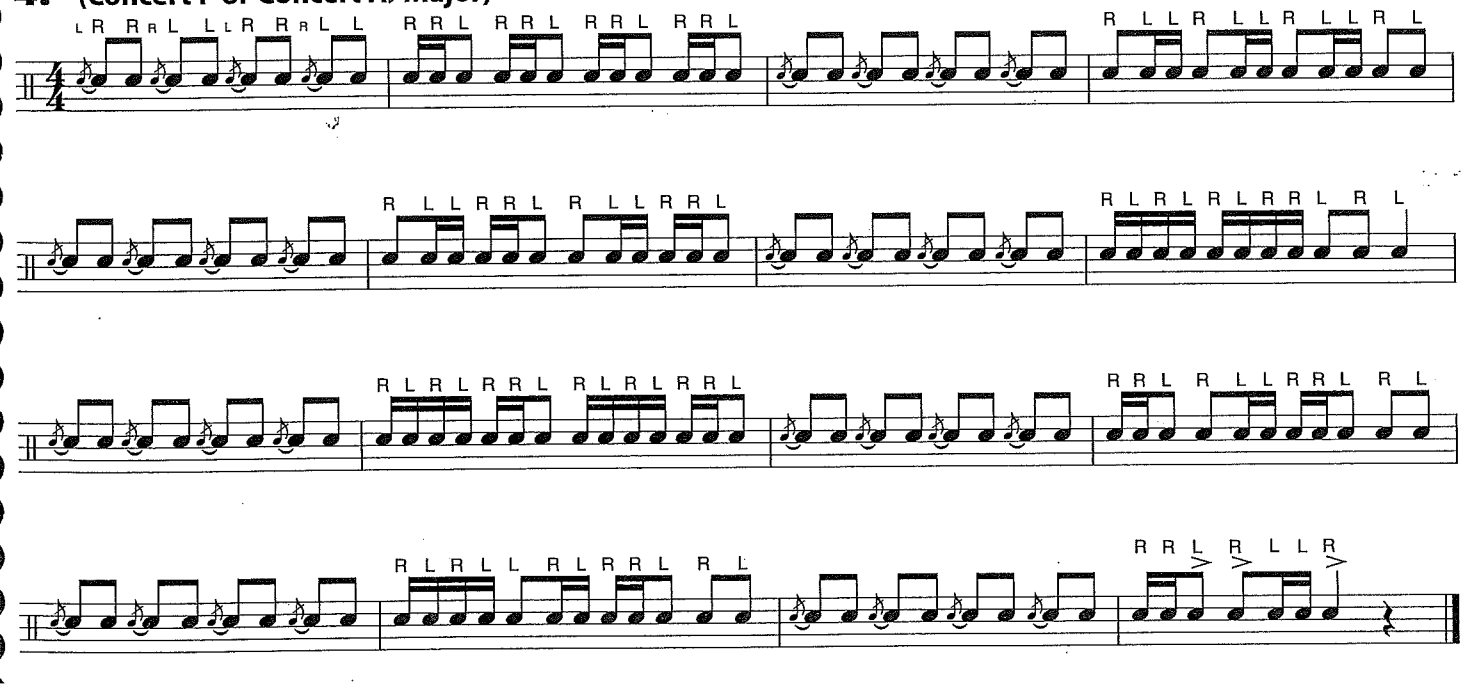
2. (Concert F or Concert A♭ Major)



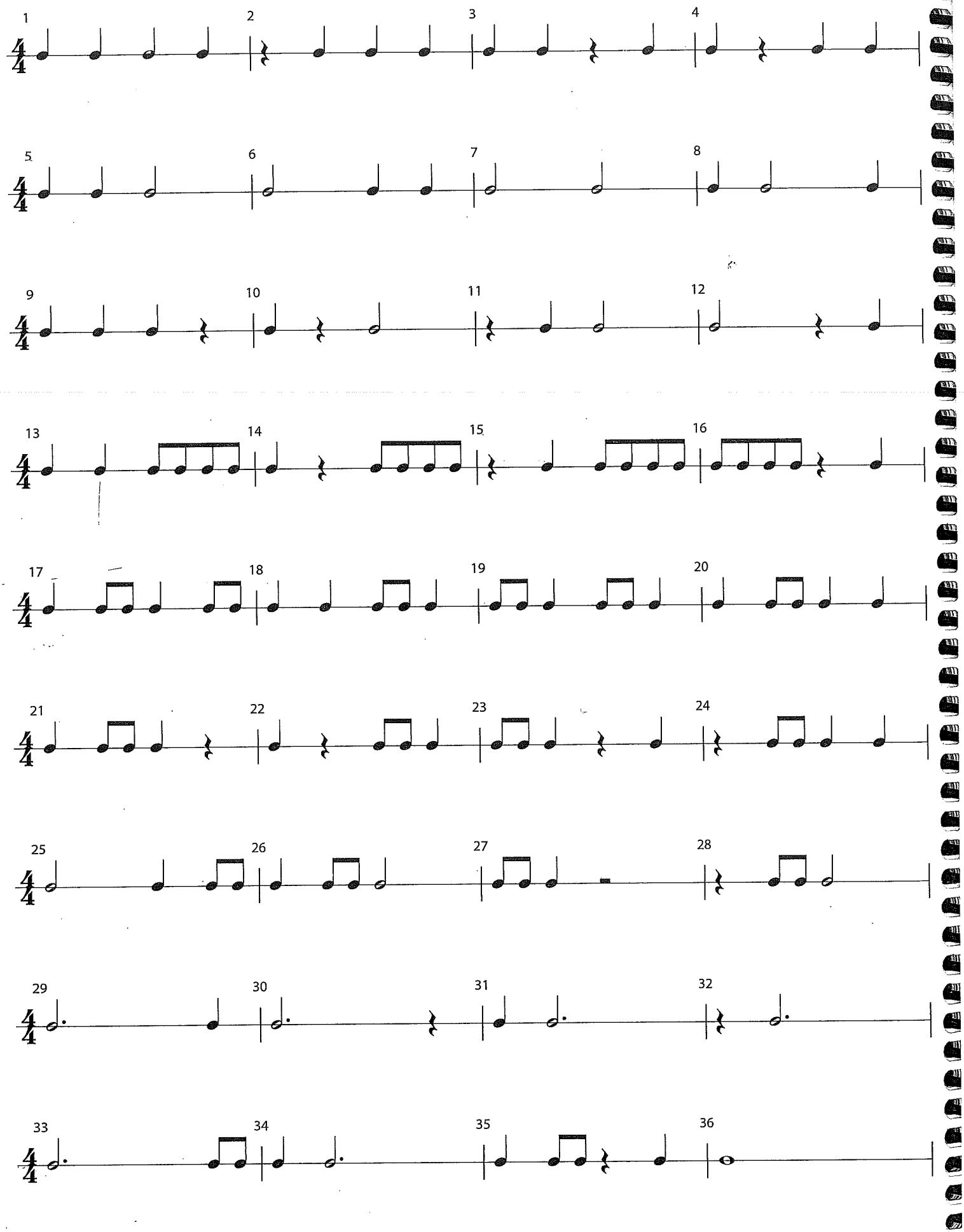
3. (Concert F or Concert A♭ Major)



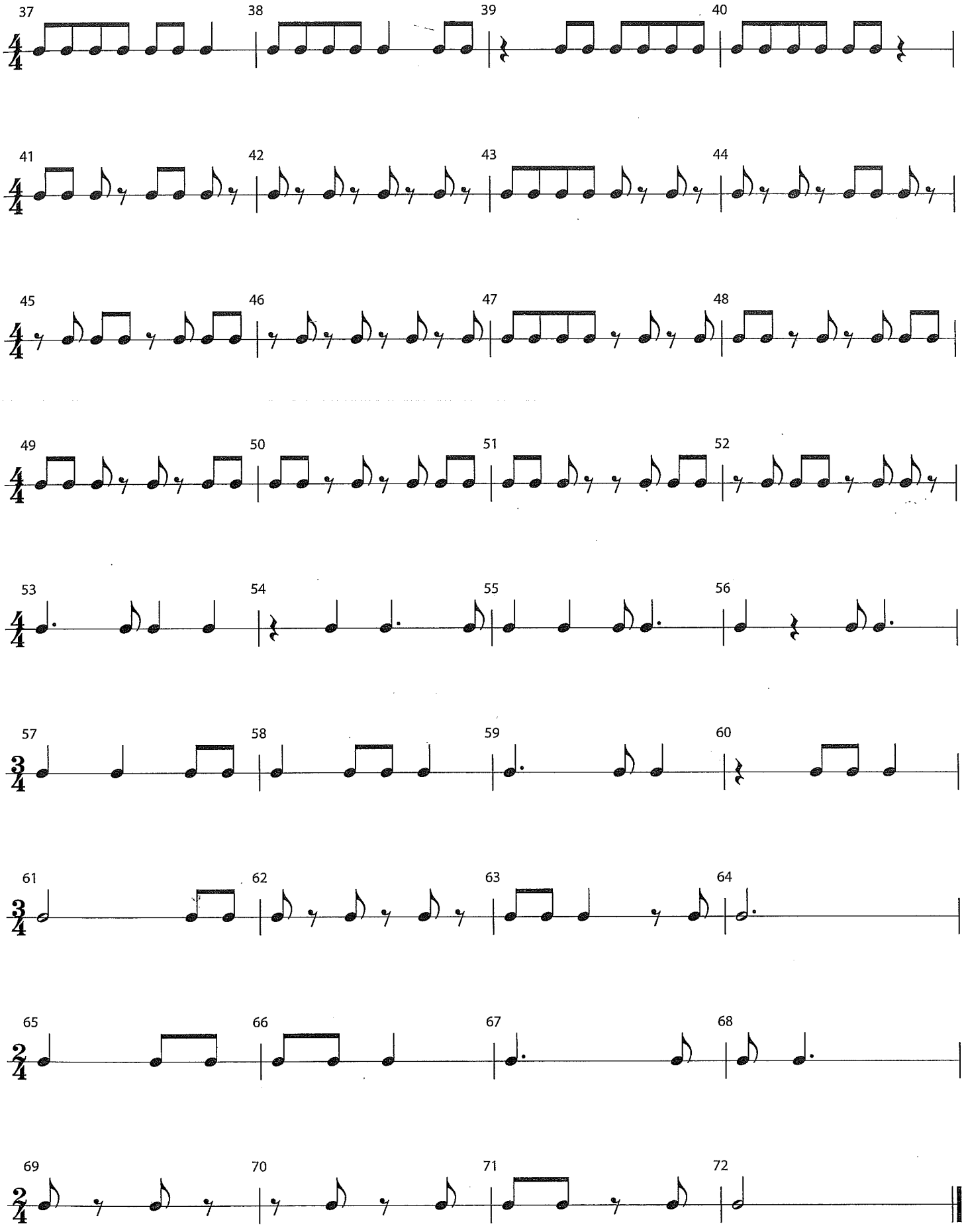
4. (Concert F or Concert A♭ Major)



RHYTHM STUDIES



RHYTHM STUDIES



CREATING MUSIC

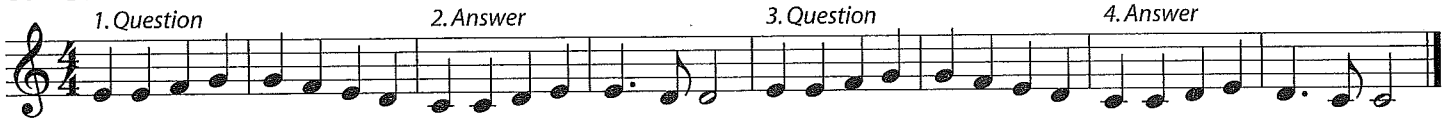
THEORY

Composition

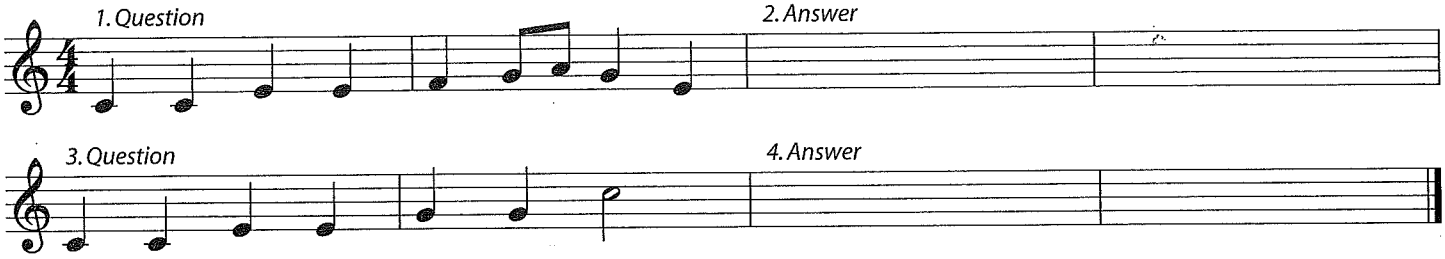
Composition is the art of writing original music. A composer often begins by creating a melody made up of individual **phrases**, like short musical "sentences." Some melodies have phrases that seem to answer or respond to "question" phrases, as in Beethoven's *Ode To Joy*. Play this melody and listen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

1. ODE TO JOY

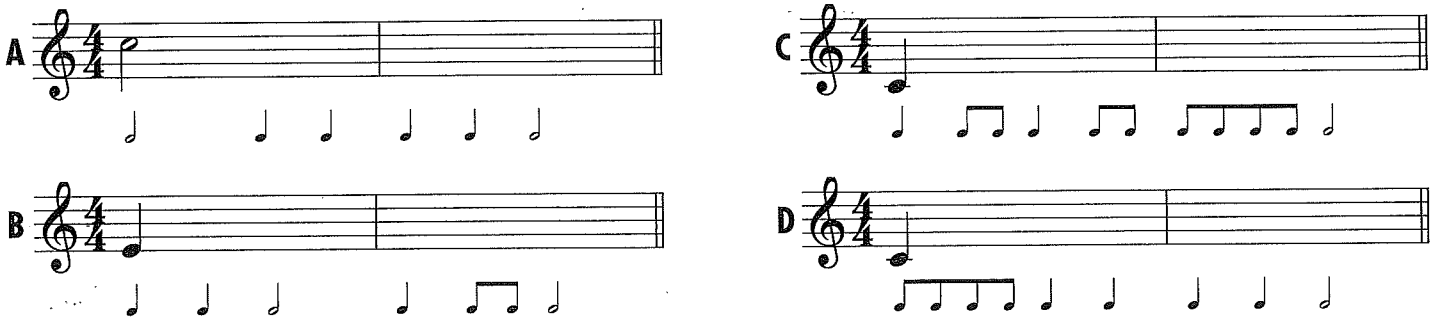
Ludwig van Beethoven



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

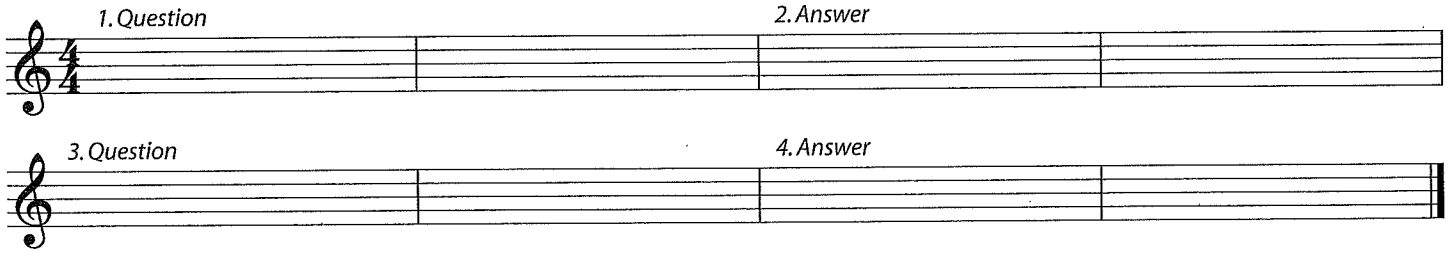


3. PHRASE BUILDERS *Write 4 different phrases using the rhythms below each staff.*



4. YOU NAME IT: _____

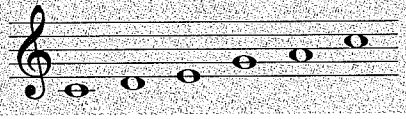
Pick phrase A, B, C, or D from above, and write it as the "Question" for phrases 1 and 3 below. Then write 2 different "Answers" for phrases 2 and 4.



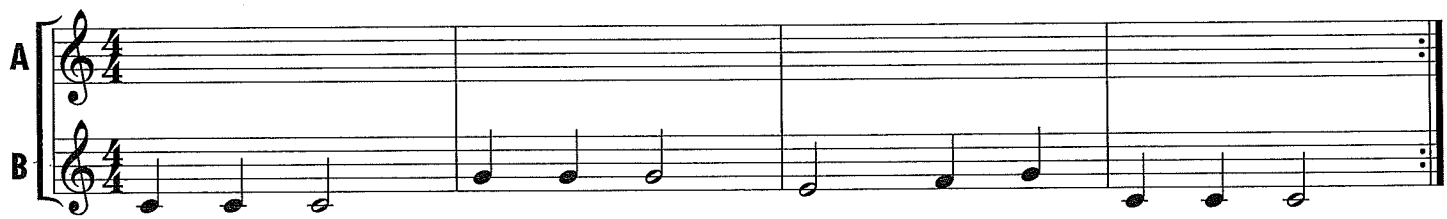
THEORY

Improvisation

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



5. INSTANT MELODY



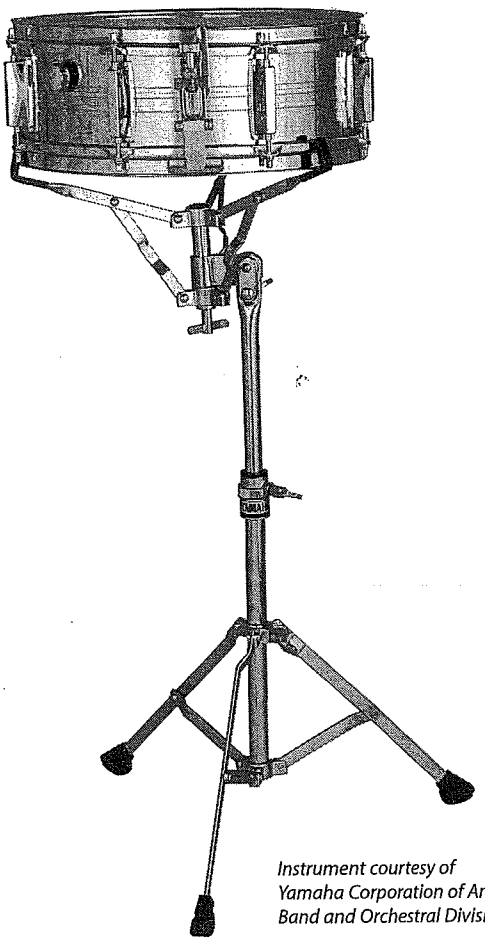
SNARE DRUM INTERNATIONAL DRUM RUDIMENTS

All rudiments should be practiced: open (slow) to close (fast) and/or at an even moderate march tempo.

Instrument Care Reminders

Snare drums occasionally need tuning. Ask your teacher to help you tighten each tension rod equally using a drum key.

- Be careful not to over-tighten the head. It will break if the tension is too tight.
- Loosen the snare strainer at the end of each rehearsal.
- Cover all percussion instruments when not in use.
- Put sticks away in a storage area. Keep the percussion section neat!
- Sticks are the only things which should be placed on the snare drum. NEVER put or allow others to put objects on any percussion instrument.



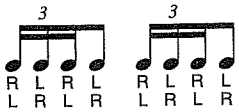
Instrument courtesy of Yamaha Corporation of America, Band and Orchestral Division

I. ROLL RUDIMENTS

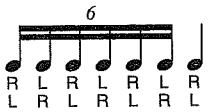
A. SINGLE STROKE RUDIMENTS

1. Single Stroke Roll

2. Single Stroke Four

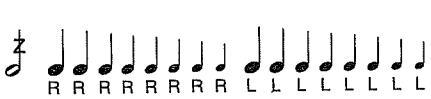


3. Single Stroke Seven

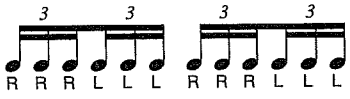


B. MULTIPLE BOUNCE ROLL RUDIMENTS

4. Multiple Bounce Roll



5. Triple Stroke Roll



International Drum Rudiments courtesy of Percussion Arts Society

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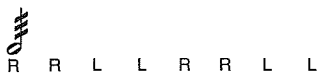
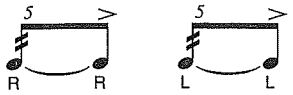
SNARE DRUM INTERNATIONAL DRUM RUDIMENTS

C. DOUBLE STROKE OPEN ROLL RUDIMENTS

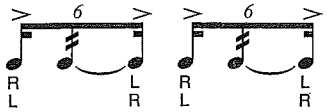
6. Double Stroke Open Roll



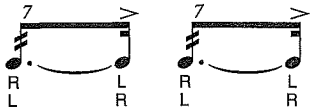
7. Five Stroke Roll



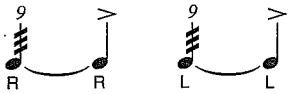
8. Six Stroke Roll



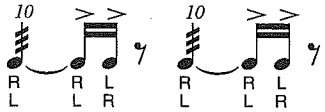
9. Seven Stroke Roll



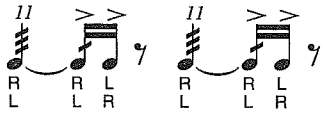
10. Nine Stroke Roll



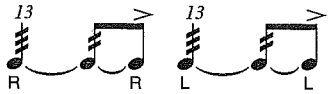
11. Ten Stroke Roll



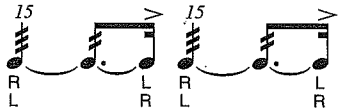
12. Eleven Stroke Roll



13. Thirteen Stroke Roll



14. Fifteen Stroke Roll



15. Seventeen Stroke Roll

II. DIDDLE RUDIMENTS

16. Single Paradiddle

17. Double Paradiddle

18. Triple Paradiddle

19. Single Paradiddle-Diddle

SNARE DRUM INTERNATIONAL DRUM RUDIMENTS

III. FLAM RUDIMENTS

20. Flam

21. Flam Accent

22. Flam Tap

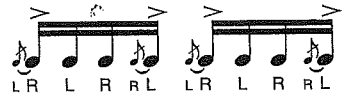
23. Flamacue

24. Flam Paradiddle

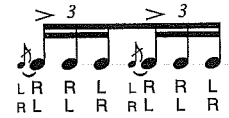
25. Single Flamed Mill

26. Flam Paradiddle-Diddle

27. Pataflafla



28. Siwss Army Triplet



29. Inverted Flam Tap

30. Flam Drag

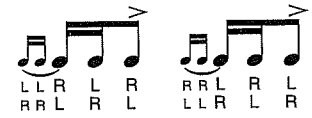
IV. DRAG RUDIMENTS

31. Drag

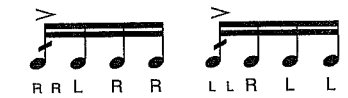
32. Single Drag Tap

33. Double Drag Tap

34. Lesson 25



35. Single Dragadiddle



36. Drag Paradiddle #1

37. Drag Paradiddle #2

38. Single Ratamacue

39. Double Ratamacue

40. Triple Ratamacue

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