

PERCUSSION



Table Of Contents

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

What to practice first...

WINTERFEST SET LIST (Semester 1)

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

ARTS ALIVE SET LIST (Semester 2)

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

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

| 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) |
| | | | 10 MTM Mentor Training Session @ Band Room 2:30-4:00pm (Leadership Team Only) | 11 | 12 | 13 |
| 7 | 8 | 9 | | | | |
| 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 | | | |

| 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 Stokke; STEM Middle, South End Middle

| 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 Stickle Middle School Gym (Evening) (2) TBD - Edward Orgill & Westfield State Faculty Visit | | | | | |

| 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 | 16 Band Auditions During & After School | 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 | | |

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

Notes:

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

~ March 2015 ~

| 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 | | | |

| Sun | Mon | Tue | Wed | Thu | Fri | Sat | |
|-----|---|---|---|---|--|-----|--|
| | | | 1 MTM #22 @ Band Room 2:30-4:00pm | 2 | 3 No School | 4 | |
| | | | | 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 | | |
| 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 | | | | |
| | | | | 16 | 17 Leadership Letters of Intent Due Younglife Club #8 @ Band Room 2:30-4:00pm | 18 | |
| 12 | 13 | 14 | 15 MTM #24 @ Band Room 2:30-4:00pm | | | | |
| 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 @ 8:00am; 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.

| Sun | Mon | Tue | Wed | Thu | Fri | Sat |
|-----|--|---|--|--|---|-----|
| | 1 Band Fun Night 5 - Band Movie Night @ Band Room 3:15-5:15pm | 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 | | 9 | 10 | 11 | 12 Younglife Club #10 @ Band Room 2:30-4:00pm Camp Meeting | 13 |
| 14 | 15 | 16 Extended Day For Teachers 3:15-4:15pm | 17 | 18 | 19 Last Day -Includes 5 Snow Days | 20 |
| 21 | 22 | 23 | 24 | 25 | 26 | 27 |
| 28 | 29 | 30 | Notes: | | | |



SCI-TECH BAND / MTM MASTER PRACTICE CHECKLIST

FIRST 5 NOTES

Do Re Mi Fa So La Ti Do

MAJOR SCALES

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

NATURAL MINOR SCALES

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

HARMONIC MINOR SCALES

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

BLUES SCALES

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

CHROMATIC SCALES

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

SUETA RHYTHM CHARTS

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

RHYTHM CHARTS (in Band Handbook)

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

FUNDAMENTAL RHYTHMS

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

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

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

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

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

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

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

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

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

ESSENTIAL ELEMENTS, BOOK 1

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

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

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

Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 2

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

Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 3

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

Pg. 38-39 – Rhythm Studies

OTHER

Band Repertoire Solo Repertoire Chamber Ensemble Repertoire Improvisation

SCALE CHECKLIST

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

SCALE ASSIGNMENTS

CONCERT & JAZZ BAND

QUARTER 1

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

QUARTER 2

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

QUARTER 3

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

QUARTER 4

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

SYMPHONIC BAND

QUARTER 1

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

QUARTER 2

Bb Blues

QUARTER 3

Bb Chromatic (1 Octave)
C Major

QUARTER 4

C Minor

*Scale assignments subject to change

SCITECH BAND GROOVE CHART

-CHORD PROGRESSIONS FOR IMPROV-

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

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

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

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

-Chord progressions can be used in any key

SMART MUSIC

HOW TO LOGIN TO SMART MUSIC

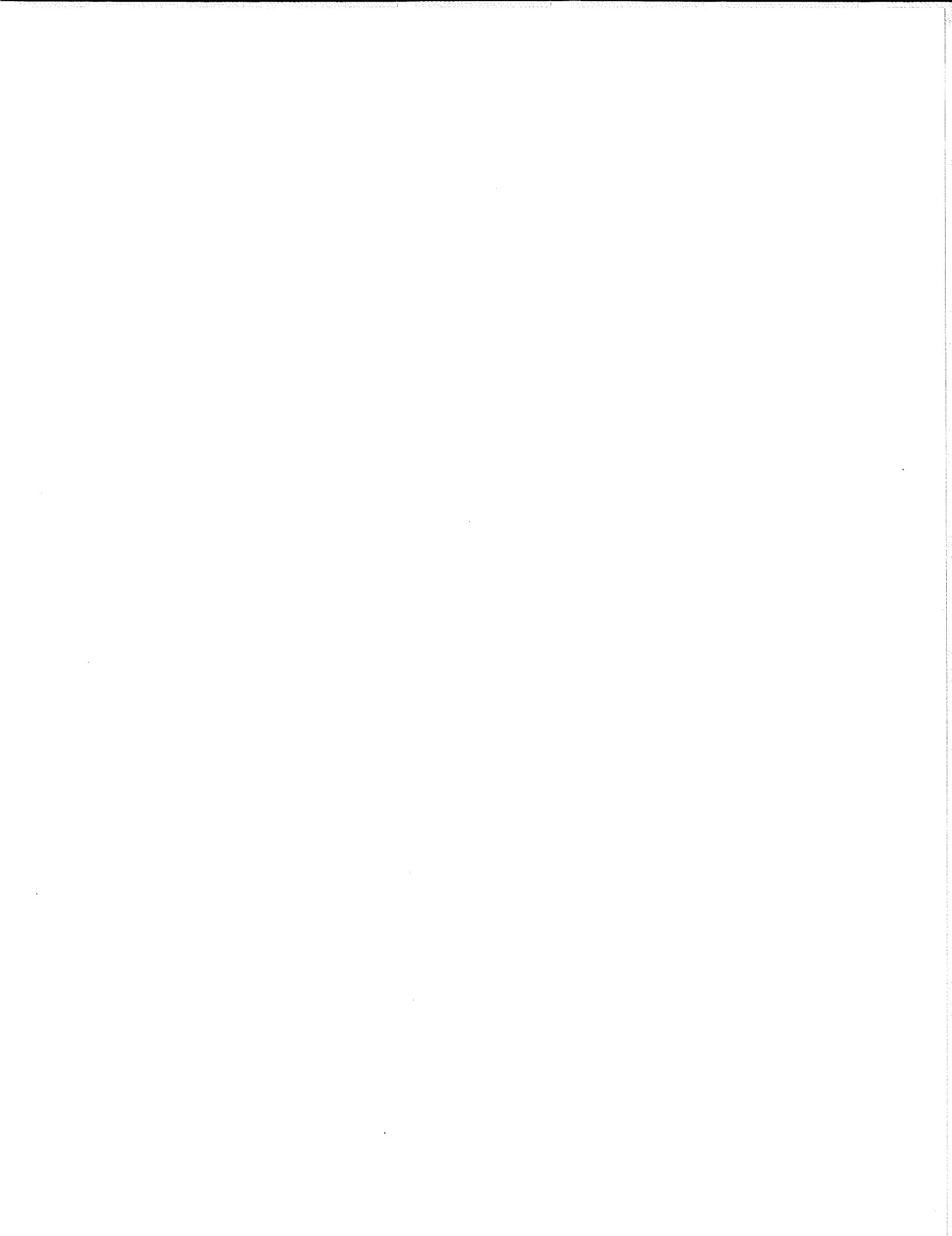
- 1) Open Smart Music
- 2) Click "Create Login"
- 3) Complete Login Information & Click Next
- 4) Complete Contact Information & Click Next
- 5) Click "Student"
- 6) Click "Add School"
 - Choose "Springfield Science & Tech Hs"
 - If the school does not appear, expand the mile range
- 7) Select how many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

HOW TO USE SMART MUSIC

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

HOW TO COMPLETE ASSIGNMENTS

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



Holiday Solos – Duets – Trios – Quartets

SOLOS (1+people)

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

DUETS

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

SOLOS, DUETS, TRIOS, QUARTETS

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

CIRCLE YOUR CHOICE ABOVE

Names: _____

Instruments: _____

12 BAR BLUES

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

12 Bar Blues Progression

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

12 Bar Blues Licks

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

2) 4-b3-1

3) 1-b3-4

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

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

6) 1-b3-4-b5-5

Solos

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

2) 4-b3-1

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

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

Walking Bass Line - C Instruments

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

Walking Bass Line - B \flat Instruments

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

Walking Bass Line - E \flat Instruments

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

Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(Eb) Eb Bb7 Cm Ab Eb Bb7

Soprano

Alto

Tenor

Bass

7 Eb Bb Eb Eb Ab Eb Cm Eb

S

A

T

B

14 Eb Bb7 Eb Eb sus4/Ab Eb

S

A

T

B

Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(Eb) Eb Bb7 Cm Ab Eb Bb7

Soprano

Alto

Tenor

Bass

7 Eb Bb Eb Eb Ab Eb Cm Eb

S

A

T

B

14 Eb Bb7 Eb Eb sus4/Ab Eb

S

A

T

B

SciTech Band Audition

SYMPHONIC BAND AUDITION REQUIREMENTS

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

Additional Instructions

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

CONCERT BAND & JAZZ BAND AUDITION REQUIREMENTS

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

Additional Instructions

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



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

Percussion

SOLO #12

Moderato $\text{♩} = 108$

ff

f

p

p-f

mf

mf-f

pp

ff



ANGELS WE HAVE HEARD ON HIGH

Percussion

Traditional French Carol

Timpani

1. Eb & Bb

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

(ROCK)

5
1-5

6
6-13

14
14-21

22
TAMBOURINE
f (COWBELL)

30
mf

38

46
f

54

62
ff

Recorded by JOURNEY

ANY WAY YOU WANT IT

DRUMS

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

The drum score is written on a single staff in 4/4 time. It begins with a dynamic marking of *f* (forte). The first four measures are marked with **(ROCK)**. Measures 1, 2, 3, and 4 each contain a **(CR.)** (cymbal) symbol above a note, followed by a **(CHOKE)** symbol above a note. Measure 5 starts with a **(6)** (hi-hat) symbol above a note, followed by a **(H.H.)** (hi-hat) symbol above a note. The dynamic marking changes to *mf* (mezzo-forte) at measure 5. Measures 6 through 13 continue with various drum patterns, including hi-hat and cymbal work. Measure 14 is marked with a circled **14**. Measures 15 through 21 show a consistent pattern of hi-hat and cymbal notes. Measure 22 is marked with a circled **22** and a **(RIDE)** symbol above a note. Measures 23 through 29 continue with the ride pattern, with a dynamic marking of *f* (forte) appearing at measure 21. The score ends at measure 29.

DRUMS

30

Musical notation for measures 30-33. Measure 30 starts with a circled '30'. The notation includes a treble clef, a 7/8 time signature, and various rhythmic values such as eighth and sixteenth notes. There are dynamic markings like 'mf' and 'f' and performance instructions like 'CHOKED' and 'H.H. W/FOOT'. A double bar line with repeat dots is used between measures 31 and 32.

mf

34

Musical notation for measures 34-37. Measure 34 starts with a circled '34'. The notation includes a treble clef, a 7/8 time signature, and various rhythmic values such as eighth and sixteenth notes. There are dynamic markings like 'mf' and 'f' and performance instructions like 'CHOKED' and 'H.H. W/FOOT'. A double bar line with repeat dots is used between measures 35 and 36.

38

Musical notation for measures 38-41. Measure 38 starts with a circled '38'. The notation includes a treble clef, a 7/8 time signature, and various rhythmic values such as eighth and sixteenth notes. There are dynamic markings like 'mf' and 'f' and performance instructions like 'CHOKED' and 'H.H. W/FOOT'. A double bar line with repeat dots is used between measures 39 and 40.

42

Musical notation for measures 42-45. Measure 42 starts with a circled '42'. The notation includes a treble clef, a 7/8 time signature, and various rhythmic values such as eighth and sixteenth notes. There are dynamic markings like 'mf' and 'f' and performance instructions like 'CHOKED' and 'H.H. W/FOOT'. A double bar line with repeat dots is used between measures 43 and 44.

46

Musical notation for measures 46-49. Measure 46 starts with a circled '46'. The notation includes a treble clef, a 7/8 time signature, and various rhythmic values such as eighth and sixteenth notes. There are dynamic markings like 'mf' and 'f' and performance instructions like 'CHOKED' and 'H.H. W/FOOT'. A double bar line with repeat dots is used between measures 47 and 48.

50

Musical notation for measures 50-53. Measure 50 starts with a circled '50'. The notation includes a treble clef, a 7/8 time signature, and various rhythmic values such as eighth and sixteenth notes. There are dynamic markings like 'mf' and 'f' and performance instructions like 'CHOKED' and 'H.H. W/FOOT'. A double bar line with repeat dots is used between measures 51 and 52.

54

Musical notation for measures 54-58. Measure 54 starts with a circled '54'. The notation includes a treble clef, a 7/8 time signature, and various rhythmic values such as eighth and sixteenth notes. There are dynamic markings like 'mf' and 'f' and performance instructions like 'CHOKED' and 'H.H. W/FOOT'. A double bar line with repeat dots is used between measures 56 and 57.

CHOKED

62

Musical notation for measures 59-61. Measure 59 starts with a circled '59'. The notation includes a treble clef, a 7/8 time signature, and various rhythmic values such as eighth and sixteenth notes. There are dynamic markings like 'mf' and 'f' and performance instructions like 'CHOKED' and 'H.H. W/FOOT'. A double bar line with repeat dots is used between measures 60 and 61.

59

CHOKED

H.H. W/FOOT

Musical notation for measures 63-67. Measure 63 starts with a circled '63'. The notation includes a treble clef, a 7/8 time signature, and various rhythmic values such as eighth and sixteenth notes. There are dynamic markings like 'mf' and 'f' and performance instructions like 'CHOKED' and 'H.H. W/FOOT'. A double bar line with repeat dots is used between measures 65 and 66.

63

64

65

66

67

ff

Recorded by LADY GAGA
BAD ROMANCE

DRUMS

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

(UNISON PATTERNS)

(A) (DISCO)

2 (HI-HAT) +
mf

(B) (CR.) (RIDE)

f

(DISCO)

(CR.)

(RIDE)

3 2-4 5 6
f mp

(9)

7 8 9-10 11
f mf

12 13 14 15 16
f

(17)

17 18 19 20 21
mf

DRUMS

25

Measures 22-26: Drum notation with a bass drum pattern of eighth notes. Measure 25 is marked with a circled '25' and a drum symbol. Measure 24 has a 'B' above it. Measure 26 has a 'B' above it and an accent (>) over the final eighth note. Dynamics include (mf) below measure 24.

Measures 27-32: Drum notation with a bass drum pattern of eighth notes. Measure 28 has a '4' above it. Measure 32 has a 'B' above it.

33

Measures 33-36: Drum notation with a bass drum pattern of eighth notes. Measure 36 has an accent (^) over the final eighth note. Dynamics include mp below measure 33 and f below measure 36.

Measures 37-42: Drum notation with a bass drum pattern of eighth notes. Measure 40 has a 'B' above it.

45

Measures 43-46: Drum notation with a bass drum pattern of eighth notes.

TO CODA

Measures 47-52: Drum notation with a bass drum pattern of eighth notes. Measure 48 has a '4' above it. Measure 52 has a 'B' above it.

D.S. AL CODA

Measures 53-56: Drum notation with a bass drum pattern of eighth notes.

CODA

TOMS FILL

Measures 57-60: Drum notation with a bass drum pattern of eighth notes. Measure 60 has an accent (^) over the final eighth note.



Recorded by LADY GAGA
BAD ROMANCE

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

AUX. PERCUSSION
 CLAVES

(UNISON PATTERNS)

(A) (DISCO)

Musical staff 1: 4/4 time signature. Measure 1-4: Rest. Measure 5-8: Quarter notes (G4, A4, B4, C5) with dynamic *f*. Measure 9: Rest. Measure 10: Rest. Measure 11: Rest. Measure 12: Rest. Measure 13: Rest. Measure 14: Rest. Measure 15: Rest. Measure 16: Rest. Measure 17: Rest. Measure 18: Rest. Measure 19: Rest. Measure 20: Rest. Measure 21: Rest. Measure 22: Rest. Measure 23: Rest. Measure 24: Rest. Measure 25: Rest. Measure 26: Rest. Measure 27: Rest. Measure 28: Rest. Measure 29: Rest. Measure 30: Rest. Measure 31: Rest. Measure 32: Rest. Measure 33: Rest. Measure 34: Rest. Measure 35: Rest. Measure 36: Rest. Measure 37: Rest. Measure 38: Rest. Measure 39: Rest. Measure 40: Rest. Measure 41: Rest. Measure 42: Rest. Measure 43: Rest. Measure 44: Rest. Measure 45: Rest. Measure 46: Rest. Measure 47: Rest. Measure 48: Rest. Measure 49: Rest. Measure 50: Rest. Measure 51: Rest. Measure 52: Rest. Measure 53: Rest. Measure 54: Rest. Measure 55: Rest. Measure 56: Rest. Measure 57: Rest. Measure 58: Rest. Measure 59: Rest. Measure 60: Rest.

(DISCO)

Musical staff 2: 4/4 time signature. Measure 1-8: Quarter notes (G4, A4, B4, C5) with dynamic *f*. Measure 9-16: Rest. Measure 17-24: Rest. Measure 25-32: Rest. Measure 33-40: Rest. Measure 41-48: Rest. Measure 49-56: Rest. Measure 57-60: Rest.

Musical staff 3: 4/4 time signature. Measure 1-8: Quarter notes (G4, A4, B4, C5) with dynamic *f*. Measure 9-16: Rest. Measure 17-24: Rest. Measure 25-32: Rest. Measure 33-40: Rest. Measure 41-48: Rest. Measure 49-56: Rest. Measure 57-60: Rest.

Musical staff 4: 4/4 time signature. Measure 1-8: Quarter notes (G4, A4, B4, C5) with dynamic *mf*. Measure 9-16: Rest. Measure 17-24: Rest. Measure 25-32: Rest. Measure 33-40: Rest. Measure 41-48: Rest. Measure 49-56: Rest. Measure 57-60: Rest.

Musical staff 5: 4/4 time signature. Measure 1-8: Quarter notes (G4, A4, B4, C5) with dynamic *(mf)*. Measure 9-16: Rest. Measure 17-24: Rest. Measure 25-32: Rest. Measure 33-40: Rest. Measure 41-48: Rest. Measure 49-56: Rest. Measure 57-60: Rest.

Musical staff 6: 4/4 time signature. Measure 1-8: Quarter notes (G4, A4, B4, C5) with dynamic *f*. Measure 9-16: Rest. Measure 17-24: Rest. Measure 25-32: Rest. Measure 33-40: Rest. Measure 41-48: Rest. Measure 49-56: Rest. Measure 57-60: Rest.

Musical staff 7: 4/4 time signature. Measure 1-8: Quarter notes (G4, A4, B4, C5) with dynamic *f*. Measure 9-16: Rest. Measure 17-24: Rest. Measure 25-32: Rest. Measure 33-40: Rest. Measure 41-48: Rest. Measure 49-56: Rest. Measure 57-60: Rest.

Musical staff 8: 4/4 time signature. Measure 1-8: Quarter notes (G4, A4, B4, C5) with dynamic *f*. Measure 9-16: Rest. Measure 17-24: Rest. Measure 25-32: Rest. Measure 33-40: Rest. Measure 41-48: Rest. Measure 49-56: Rest. Measure 57-60: Rest.

⊕ CODA

Musical staff 9: 4/4 time signature. Measure 1-8: Quarter notes (G4, A4, B4, C5) with dynamic *f*. Measure 9-16: Rest. Measure 17-24: Rest. Measure 25-32: Rest. Measure 33-40: Rest. Measure 41-48: Rest. Measure 49-56: Rest. Measure 57-60: Rest.



Blues By Five

Red Garland

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of three staves of music. The first staff begins with a C-clef and a 4/4 time signature, followed by a repeat sign. The second staff continues the melody. The third staff concludes the piece. Chord changes are indicated above the staff: Bb7 at the start, Eb7 at the beginning of the second staff, Bb7 at the beginning of the third staff, and F7 at the end of the third staff.

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

For your use

Four sets of empty musical staves, each consisting of five lines, provided for the student to practice the piece.



Supplemental Material - Blues By Five

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

| | | | | | | | | | | | | | | | | | |
|------------------|----|---|------------------|---|---|----|---|---|------------------|----|---|------------------|---|----|----|---|----|
| B ^b 7 | | | E ^b 7 | | | F7 | | | B ^b 7 | | | E ^b 7 | | | F7 | | |
| | | | | | | | | | | | | | | | | | |
| 3 | b7 | 1 | b7 | 3 | 1 | b7 | 3 | 1 | 9 | b7 | 3 | 13 | 3 | b7 | 5 | 3 | b7 |

Useful scales

B^b Blues Scale

Sample Bass Line

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

E^b7
 1 3 5 3 3 1 b7 6 b6 1 2 3 2 1 b7 6 b6

F7
 1 3 5 1 b7 6 5 b5 1 3 4 #4 1 b7 6 5

Guitar Voicings

| | | | | |
|------------------|------------------|----|----|----|
| B ^b 7 | E ^b 7 | F7 | F7 | F7 |
| | | | | |

(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

Handwritten annotations: *VERY SLOW*, *(CLOSED)*, *H.H.*, *RIM LUCK*

The drum score is written on a grand staff with a 6/4 time signature. It consists of 28 measures, divided into four systems of seven measures each. The first system (measures 1-7) includes handwritten notes: 'VERY SLOW', '(CLOSED)', 'H.H.', and 'RIM LUCK'. The first measure has a dynamic marking of 'mf'. The score uses various drum notations: 'x' for cymbals, 'P' for snare, and 'mf' for dynamics. Measure numbers 1, 5, 9, 13, 17, 21, and 25 are circled. Measure numbers 4, 7, and 12 are also present. The score ends with a double bar line at measure 28.

01500037

DRUMS

29 30 31 32 4

33 34 35 36 4

37 38 39 40 4

41 42 43 44 4

45 46 47 48 4

49 50 51 52 4

53 54 55 56 4

57 58 RIT. 59 60 (VOCAL RUBATO) (ONCE) A TEMPO

61-62 63 RIT.

Snare Drum

Canon Remix

Pachelbel / Arr. Bernice

On rim

p

5

6

12

13

18

21

29

24

f

30

37

36

42

45

46

49

2
52

53

Musical staff 1: Measures 52-53. The staff begins with a treble clef and a key signature of one flat. Measures 52 and 53 contain eighth-note patterns. A dynamic marking of *p* (piano) is placed below the staff, with a hairpin indicating a crescendo from measure 52 to 53.

57

61

Musical staff 2: Measures 57-61. The staff continues with eighth-note patterns, marked with 'x' symbols above the notes.

63

Musical staff 3: Measures 63-68. The staff continues with eighth-note patterns, marked with 'x' symbols above the notes. A hairpin indicating a decrescendo is located at the end of the staff.

69

69

Musical staff 4: Measures 69-74. The staff continues with eighth-note patterns, marked with 'x' symbols above the notes. A dynamic marking of *f* (forte) is placed below the staff.

77

75

Musical staff 5: Measures 75-79. The staff continues with eighth-note patterns, marked with 'x' symbols above the notes. A hairpin indicating a decrescendo is located below the staff.

79

Musical staff 6: Measures 79-82. The staff continues with eighth-note patterns, marked with 'x' symbols above the notes.

83

82

Musical staff 7: Measures 82-83. The staff continues with eighth-note patterns, marked with 'x' symbols above the notes. A hairpin indicating a decrescendo is located below the staff.

Bass Drum

Canon Remix

Pachelbel / Arr. Bernice

6 *p*

12 **5**

18 **13**

24 **21**

30 **29** *f*

36 **37** *f*

42 **45**

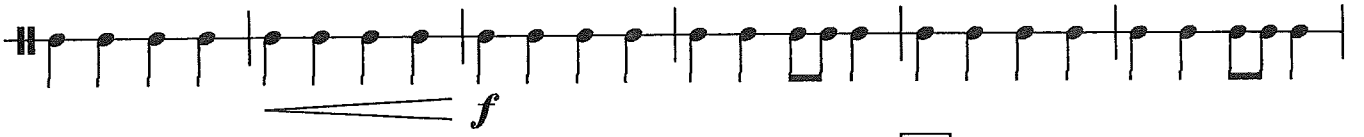
48 **53** 8

61 **61** *p*

The musical score is written for a Bass Drum in 4/4 time. It consists of 61 measures. The piece begins with a dynamic marking of *p* (piano) at measure 6. The score includes several boxed measure numbers: 5, 13, 21, 29, 37, 45, 53, and 61. Dynamic markings of *f* (forte) appear at measures 29, 37, and 61. The piece concludes with a double bar line and a fermata over the final note, with the number 8 written below it. The notation uses a single bass drum symbol (a vertical line with a vertical bar) on a five-line staff.

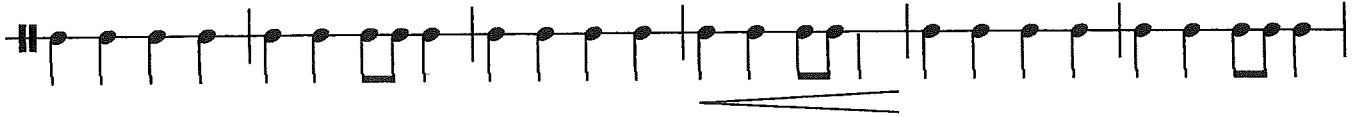
2
67

69



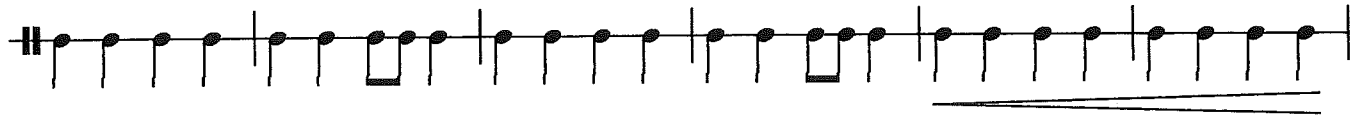
73

77

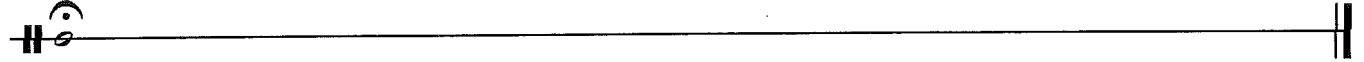


79

83



85



Timpani

Canon Remix

Pachelbel / Arr. Bernice

11 13 6

mp *mf*

21 21 29 6 6

mf *mf*

37 37 45 6 6

mf *mf*

53 53 61 69 8 6 6

mf *f*

76 77 83 5

f *f*

Percussion 1 - Suspended Cymbal

Canon Remix

Pachelbel / Arr. Bernice

5
6
p ————— *mf*

12 13 21 6 6
p < *mf* *p* < *mf* *p* <

29 37 45 6 6
f *p* < *f* *p* < *f*

46 53 61 7 7
Choke
p <

69 77 7
f

82 83
f

Drum Set

Canon Remix

Pachelbel / Arr. Bernice

4

5

8

13

21

hi hat

mf

22

25

28

29

31

34

37

40

43

45

46

The image displays a drum set score for the Canon Remix. It begins with a 4/4 time signature. The notation is organized into measures, with specific measures highlighted by boxed numbers: 4, 5, 8, 13, 21, 29, 37, 43, and 45. Measures 21 through 46 feature a consistent hi-hat pattern, indicated by 'x' marks above the staff. The dynamic marking *mf* (mezzo-forte) is placed below the first staff. The score is presented on ten staves, each representing a line of music. The notation includes various rhythmic patterns, such as quarter notes, eighth notes, and sixteenth notes, along with rests and accents. The overall structure is a continuous sequence of measures, with some measures containing multiple notes or rests. The hi-hat pattern in measures 21-46 is a steady, rhythmic accompaniment. The boxed numbers likely indicate specific measures where the rhythm changes or where there are important performance instructions. The score concludes with measure 46.

2
49

[Title]

A musical staff containing a series of rhythmic notations represented by 'x' marks. A double bar line is positioned at the end of the staff.

52

53

16

69

A musical staff with rhythmic notations. A double bar line is followed by a fermata symbol. The staff continues with more rhythmic notations.

mf

70

A musical staff with rhythmic notations.

73

A musical staff with rhythmic notations.

77

76

A musical staff with rhythmic notations. A fermata symbol is placed below the staff.

79

A musical staff with rhythmic notations.

83

82

ride

crash

A musical staff with rhythmic notations. The word 'ride' is written above the staff, and 'crash' is written above a circled 'x' symbol. A fermata symbol is at the end of the staff.

Chimes

Canon Remix

Pachelbel / Arr. Bernice

The image shows two staves of musical notation. The top staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. It contains six measures of music, each starting with a half note followed by a whole rest. The notes are G4, F4, E4, D4, C4, and B3. A dynamic marking of *f* is placed below the first measure. A box containing the number 5 is positioned above the fifth measure. A box containing the number 39 is positioned above the sixth measure. The bottom staff also begins with a treble clef, a key signature of two flats, and a 4/4 time signature. It contains two measures of music, each consisting of a whole rest. A box containing the number 45 is positioned above the first measure. A box containing the number 53 is positioned above the second measure. A large number 8 is placed between the two staves, centered under the first measure of the bottom staff. A large number 33 is placed between the two staves, centered under the second measure of the bottom staff.

Carol of The Bells

Melody - C
-Flute

Quartet Version

arr. Turgeon & Bernice

optional 8va

Soli

mp

6

12

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

f

B 24

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

f

E 37 *rit.*

Snare Drum

Cheer # 1

arr. Bernice

Watch Conductor
Slow-Fast

Musical notation for the first line of the snare drum part, starting with a 4/4 time signature and a repeat sign. The notation consists of a series of eighth notes with accents, alternating between the right and left sides of the snare drum. There are 16 notes in total, grouped into four measures of four notes each.

6

Musical notation for the second line of the snare drum part, starting with a repeat sign. The notation consists of eighth notes with accents, alternating between the right and left sides of the snare drum. There are 16 notes in total, grouped into four measures of four notes each. The first and fourth measures contain triplets of eighth notes, indicated by a bracket and the number 3 below them.



Quad Toms

Cheer # 1

arr. Bernice

Watch Conductor
Slow-Fast



Recorded by COLDPLAY

CLOCKS

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

Arranged by JOHN WASSON

DRUMS

(DRIVING ROCK)

(RIDE) *f*

1 2 3 4 5 6 7 8

(9) (H.H. + CROSS STICK) *mf*

9 10 11 12 13 14 15 16

(17) (FILL) (ENS.)

17 18 19 20 21 22 23 24

(25) (ON HEAD) *f*

25 26 27 28 29 30 31 32

(33) (FILL) (TBNS.)

33 34 35 36 37 38 39 40

(41) (TIME) *ff*

41 42 43 44 45

(49) (FILL) (TBNS.) *f*

46 47 48 49 50

DRUMS

4

51 52 53 54 55 56

(PNO.) (FILL)

Detailed description: This staff contains measures 51 through 56. Measures 51-55 are filled with diagonal slashes, indicating a drum fill. Measure 56 contains a piano (PNO.) fill consisting of a dotted quarter note followed by an eighth note, and another eighth note. A bracket labeled (FILL) spans measures 56 and 57.

57

58 59 60 61 62 63 64

SUB. *mf*

4 8

Detailed description: This staff contains measures 57 through 64. Measures 57-60 are filled with diagonal slashes. Measures 61-64 contain a snare drum pattern of eighth notes with 'x' marks, indicating a specific drum sound. A bracket labeled '4' spans measures 61-64, and another bracket labeled '8' spans measures 65-68.

65

66 67 68

(SETUP) *f*

Detailed description: This staff contains measures 65 through 68. Measure 65 is marked with (SETUP) and a dynamic of *f*. Measures 66-68 contain a snare drum pattern of eighth notes with 'x' marks. A bracket labeled '4' spans measures 66-69, and another bracket labeled '8' spans measures 70-73.

69 70 71 72

(SETUP) (BRASS) (FILL)

Detailed description: This staff contains measures 69 through 72. Measure 69 is marked with (SETUP). Measures 70-72 contain a snare drum pattern of eighth notes with 'x' marks. A bracket labeled (BRASS) spans measures 72 and 73, and a bracket labeled (FILL) spans measures 73 and 74.

73

74 75 76 77 78 79 80

SUB. *mf*

4 8

Detailed description: This staff contains measures 73 through 80. Measures 73-76 are filled with diagonal slashes. Measures 77-80 contain a snare drum pattern of eighth notes with 'x' marks. A bracket labeled '4' spans measures 77-80, and another bracket labeled '8' spans measures 81-84.

81

82 83 84 85 86 87 88

(FILL) *ff*

Detailed description: This staff contains measures 81 through 88. Measures 81-84 are filled with diagonal slashes. Measures 85-88 contain a snare drum pattern of eighth notes with 'x' marks. A bracket labeled (FILL) spans measures 88 and 89. The staff ends with a dynamic of *ff*.

89

90 91 92 93

SUB. *mp* *ff*

Detailed description: This staff contains measures 89 through 93. Measures 89-90 contain a snare drum pattern of eighth notes with 'x' marks. Measures 91-93 contain a snare drum pattern of eighth notes with 'x' marks. The staff starts with a dynamic of *mp* and ends with a dynamic of *ff*.



Cold Duck Time

Eddie Harris

Chord progression: F⁷ B^b7 F⁷ B^b7 F⁷ B^b7 F⁷ B^b7 F⁷ B^b7 F⁷ D^bMA⁷ E^bMA⁷ F⁷

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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

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

| | | | | | | | |
|----|----|---|----|----|----|---|---|
| b7 | 3 | 3 | b7 | 5 | 9 | 7 | 7 |
| 3 | b7 | 7 | 7 | 3 | b7 | 5 | 5 |
| 1 | 1 | 1 | 1 | b7 | 3 | 3 | 3 |

Useful scales

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

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

Sample Bass Line

F^7 B^b7 F^7 B^b7

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

$D^b_{MA}7$ $E^b_{MA}7$ F^7

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

Guitar Voicings

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

x 6fr. x 6fr. x 4fr. x 6fr.

Featured in the Twentieth Century Fox Television Series GLEE

DON'T STOP BELIEVIN'

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

DRUMS

(ROCK)

Drum score for 'Don't Stop Believin'' in 4/4 time. The score is written on a single staff with a key signature of one sharp (F#). It includes various drum parts such as hi-hat, floor tom, and snare drum. The score is divided into measures 1 through 40. Measure numbers are indicated below the staff. Rehearsal marks are shown in boxes: (9), (17), (25), (33), and (39). Dynamics include *mf*, *f*, and *mp*. The score ends with a double bar line and a 2-measure rest.

(HI-HAT. w/FOOT) *mf*

(9)

(17)

(FLOOR TOM)

(+ S.D.) (HI-HAT) (TOMS) *mp*

(33)

(39) (TOMS) ----- 1

DRUMS

41 (RIDE)

Musical notation for measures 41-44, featuring a consistent rhythmic pattern on the ride cymbal. The notation is written on a single staff with a treble clef and a key signature of one sharp (F#).

45

Musical notation for measures 45-48, continuing the ride cymbal pattern.

Musical notation for measures 49-52. Measures 49-51 show the ride cymbal pattern, while measure 52 is a double bar line with a '2' above it, indicating a two-measure rest.

53 (HI-HAT)

Musical notation for measures 53-56. Measures 53-56 feature a hi-hat pattern. A 'TOMS' label is placed above measure 54, with a dashed line pointing to measure 55.

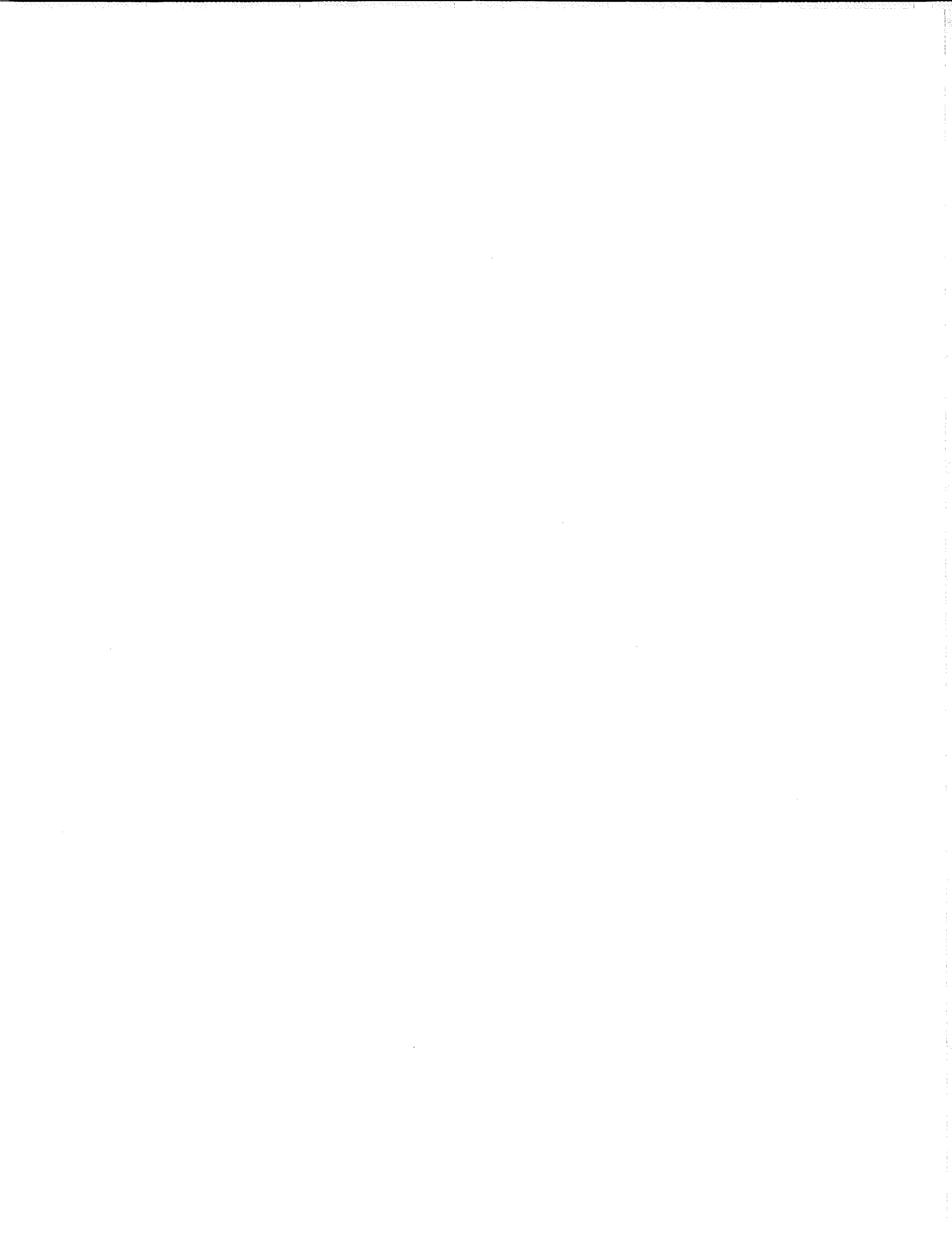
Musical notation for measures 57-61. Measures 57-59 show the hi-hat pattern, measure 60 is a double bar line with a '2' above it, and measure 61 shows the hi-hat pattern.

Musical notation for measures 62-66. Measures 62-65 show the hi-hat pattern, and measure 66 is a double bar line with a '2' above it.

Musical notation for measures 67-70. Measures 67-68 feature a tom pattern. A 'TOMS' label is placed above measure 68, with a dashed line pointing to measure 69. Measure 69 is a double bar line with a '69' in a box above it.

Musical notation for measures 71-74. Measures 71-73 show the hi-hat pattern, and measure 74 is a double bar line with a '2' above it.

Musical notation for measures 75-79. Measures 75-76 are marked with a '1.' above them, and measures 77-78 are marked with a '2.' above them. Measure 79 is a double bar line with a '2' above it.



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

(Rock) 8 9 8 17 8 25 8 33 8

1-8 9-16 17-24 25-32 33-40

41 45

41 42 43 44 45 46

47 48 49 50 51 52

47 48 49 50 51 52

53 16 53-68

53 53-68

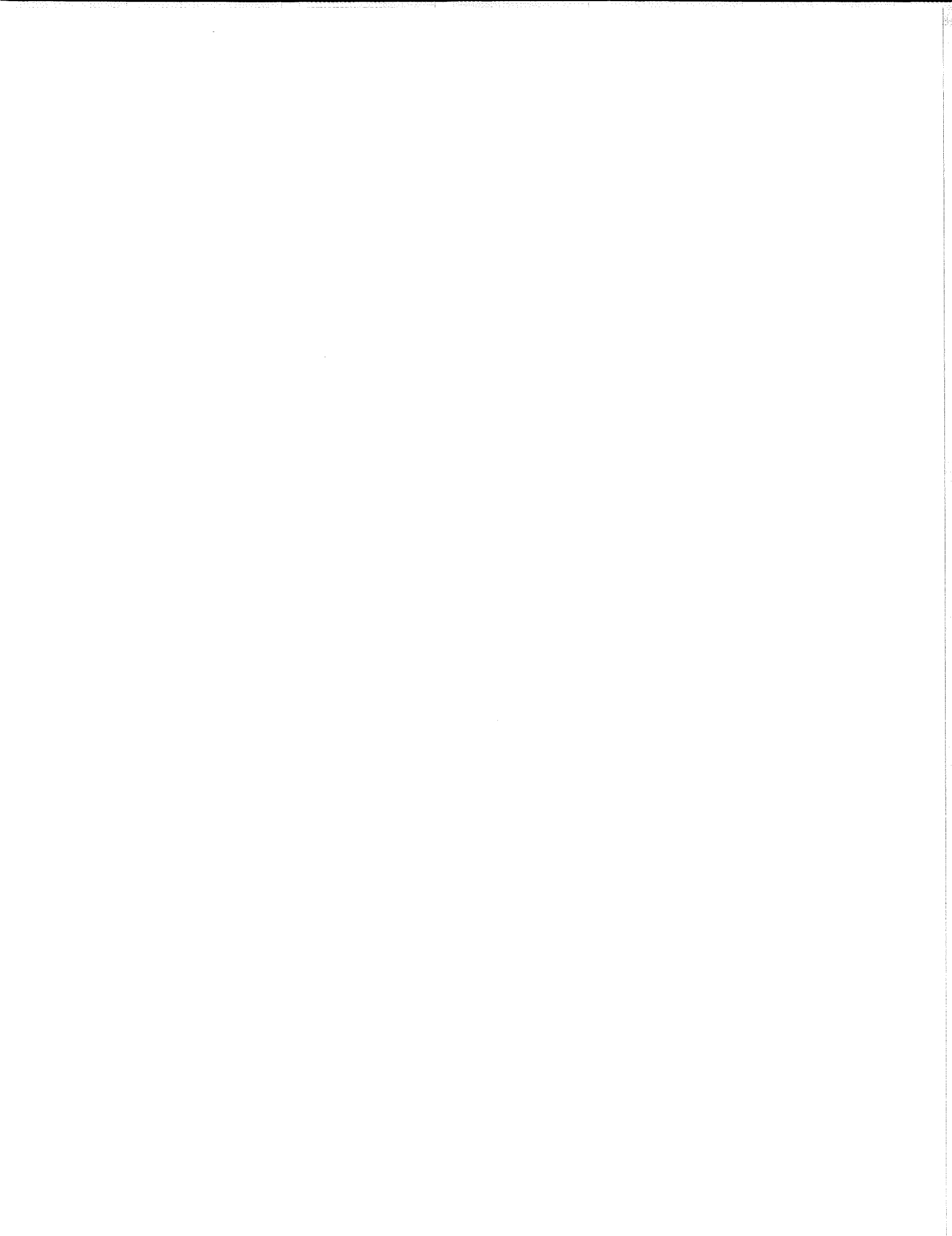
69 70 71 72 73 74

69 70 71 72 73 74

1. 2. 75 76 77 78 79

75 76 77 78 79

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FLY ME TO THE MOON

(In Other Words)

DRUMS

Words and Music by
BART HOWARD

Arranged by MICHAEL SWEENEY

(UNISON PATTERN)

(MODERATE LATIN)

HI-HAT & RIM KNOCKS

Musical notation for measures 1-4. The notation shows a unison pattern of hi-hat and rim knocks. The first measure starts with a 4/4 time signature. The pattern consists of eighth notes on the hi-hat and quarter notes on the rim. A double bar line with a '2' above it indicates a 2-measure rest at the end of the first system.

(MODERATE LATIN)

(FILL)

(FILL)

Musical notation for measures 5-8. The notation shows a moderate Latin pattern with hi-hat and rim knocks. Measures 5 and 7 are marked with a dynamic of *mp*. Measures 6 and 8 are marked with a dynamic of *mf*. There are two 'FILL' markings above measures 6 and 8. The notation includes a 4/4 time signature and a double bar line with a '2' above it at the end of the second system.

(5) HI-HAT & RIM KNOCKS

Musical notation for measures 9-12. The notation shows a unison pattern of hi-hat and rim knocks. Measures 9 and 11 are marked with a dynamic of *mp*. Measures 10 and 12 are marked with a dynamic of *mf*. There are three '2' markings above measures 10, 11, and 12, indicating 2-measure rests. The notation includes a 4/4 time signature and a double bar line with a '2' above it at the end of the second system.

(13)

S.O.

Musical notation for measures 13-16. The notation shows a unison pattern of hi-hat and rim knocks. Measures 13 and 15 are marked with a dynamic of *mp*. Measures 14 and 16 are marked with a dynamic of *mf*. There are two '2' markings above measures 16 and 18, indicating 2-measure rests. The notation includes a 4/4 time signature and a double bar line with a '2' above it at the end of the second system.

(21) %

Musical notation for measures 21-26. The notation shows a unison pattern of hi-hat and rim knocks. Measures 21 and 23 are marked with a dynamic of *mp*. Measures 22 and 24 are marked with a dynamic of *mf*. There are two '2' markings above measures 24 and 26, indicating 2-measure rests. The notation includes a 4/4 time signature and a double bar line with a '2' above it at the end of the second system.

(29)

Musical notation for measures 27-30. The notation shows a unison pattern of hi-hat and rim knocks. Measures 27 and 29 are marked with a dynamic of *mp*. Measures 28 and 30 are marked with a dynamic of *mf*. The notation includes a 4/4 time signature and a double bar line with a '2' above it at the end of the second system.

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DRUMS

To CODA ⊕

Musical notation for measures 31-34. The notation is on a single staff with a treble clef. It features a series of eighth notes and quarter notes, with some notes marked with an 'x' to indicate a specific drum sound. Measure numbers 31, 32, 33, and 34 are indicated below the staff.

Musical notation for measures 35-38. The notation is on a single staff with a treble clef. It features a series of eighth notes and quarter notes, with some notes marked with an 'x'. There are two annotations labeled "(FILL)" above the staff. Dynamic markings *mp* and *mf* are present below the staff. Measure numbers 35, 36, 37, and 38 are indicated below the staff.

Musical notation for measures 39-43. The notation is on a single staff with a treble clef. It features a series of eighth notes and quarter notes, with some notes marked with an 'x'. There is a 2-measure rest indicated by a double slash and the number "2" above the staff. Dynamic marking *mp* is present below the staff. Measure numbers 39, 40, 41, 42, and 43 are indicated below the staff.

Musical notation for measures 44-47. The notation is on a single staff with a treble clef. It features a series of eighth notes and quarter notes, with some notes marked with an 'x'. There is an annotation labeled "(SOLO FILLS)" above the staff. Dynamic marking *mf* is present below the staff. Measure numbers 44, 45, 46, and 47 are indicated below the staff.

Musical notation for measures 48-51. The notation is on a single staff with a treble clef. It features a series of eighth notes and quarter notes, with some notes marked with an 'x'. There are two annotations labeled "(FILL)" above the staff. Measure numbers 48, 49, 50, and 51 are indicated below the staff.

Musical notation for measures 52-54. The notation is on a single staff with a treble clef. It features a series of eighth notes and quarter notes, with some notes marked with an 'x'. There is an annotation labeled "(FILL)" above the staff. The text "D.S. AL CODA" is written above the staff. Measure numbers 52, 53, and 54 are indicated below the staff.

⊕ CODA

Musical notation for measures 55-59. The notation is on a single staff with a treble clef. It features a series of eighth notes and quarter notes, with some notes marked with an 'x'. There is a 2-measure rest indicated by a double slash and the number "2" above the staff. Measure numbers 55, 56, 57, 58, and 59 are indicated below the staff.

Musical notation for measures 60-64. The notation is on a single staff with a treble clef. It features a series of eighth notes and quarter notes, with some notes marked with an 'x'. There is an annotation labeled "(FILL)" above the staff. Dynamic markings *mp* and *f* are present below the staff. Measure numbers 60, 61, 62, 63, and 64 are indicated below the staff.

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)

1 2 3 4

(MODERATE LATIN)

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

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AUX. PERCUSSION

(29)

To CODA \oplus
4

\oplus CODA

?

Piano

Piano

Pno.

1) Name _____

2) Write in note names...

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

4) Play the piece...

142



(MED.)

HEART AND SOUL

-HOAGY CARMICHAEL
FRANK LESSER

Handwritten musical score for guitar in 4/4 time, featuring chords and melodic lines.

Chords: F, D-7, G-7, C7, Fmaj7, D-7, G-7, C7, A-7, D-7, G-7, C7, F, D-7, G-7, C7, F, G-7, C7, Fmaj7, C-7, F7, Bbmaj7, A7, D7, G7, C7, F7, Bb7, A7, Bbmaj7, A7, D7, G7, C7, F7, Bb7, C7, F, D-7, G-7, C7, Fmaj7, D-7, G-7, C7, A-7, D-7, G-7, C7, A7#5, D7, G-7, C7, F, (D-7, G-7, C7)

Melodic Lines: The score consists of six staves of music. The first staff begins with a treble clef and a 4/4 time signature. The music is written in a style typical of mid-20th-century jazz guitar notation, with many notes beamed together and some accidentals. The second staff includes a first ending bracket. The third staff starts with a '2.' marking, indicating a second ending. The final staff concludes with a double bar line.

Recorded by THE JACKSON 5
I WANT YOU BACK

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

DRUMS

(FUNKY R&B)

(H.H.) +

Musical notation for measures 1-4. The drum part features a steady 4/4 rhythm with a snare drum on the second and fourth beats and a hi-hat on the first and third beats. The bass drum plays on the first, second, and fourth beats. A dynamic marking of *f* is present below the first measure.

Musical notation for measures 5-8. The drum part continues with the same pattern as measures 1-4. A dynamic marking of *f* is present below the first measure. A "FILL" bracket is shown above the eighth measure.

Musical notation for measures 9-12. The drum part continues with the same pattern as measures 1-4. A dynamic marking of *f* is present below the first measure. A "FILL" bracket is shown above the twelfth measure.

Musical notation for measures 13-16. Measure 13 is circled with the number 13. The drum part continues with the same pattern as measures 1-4. A dynamic marking of *mf* is present below the first measure. A "SIM." bracket is shown above the fourteenth measure. A "FILL" bracket is shown above the sixteenth measure.

Musical notation for measures 17-20. The drum part continues with the same pattern as measures 1-4. A "FILL" bracket is shown above the twentieth measure.

Musical notation for measures 21-25. Measure 21 is circled with the number 21. The drum part continues with the same pattern as measures 1-4. A dynamic marking of *f* is present below the first measure. A "TBNS." bracket is shown above the twenty-second measure.

Musical notation for measures 26-30. The drum part continues with the same pattern as measures 1-4. A dynamic marking of *f* is present below the first measure. A "FILL" bracket is shown above the thirtieth measure.

31

DRUMS

4

mf 32 33 34

35 36 37 38

(FILL) -----

39

(RHYTHM)

f 40 41 42 43

46

(LIGHT)

44 45 47

SUB. mp

4

(FILL)

48 49 50 51 52 53

GRAD. CRESC. f

54

(RIDE ROCK PATTERN)

(BRASS)

55 56 57

ff

(SOLO)

58 59 60 61

(SXS)

(BRASS)

(SOLO)

62 63 64 65

f 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

(FUNKY R&B)

Musical staff for 'FUNKY R&B' section, measures 1-4. It shows a 4/4 time signature and a single note on the first line of the staff.

(CONGAS - BUSY PATTERN)

Musical staff for 'CONGAS - BUSY PATTERN' section, measures 5-8. It shows a rhythmic pattern of eighth notes, followed by a 'SIM.' (simplified) section.

Musical staff for 'CONGAS - BUSY PATTERN' section, measures 9-12. It shows a rhythmic pattern of eighth notes.

(13)

Musical staff for 'CONGAS - BUSY PATTERN' section, measures 13-16. It shows a rhythmic pattern of eighth notes.

Musical staff for 'CONGAS - BUSY PATTERN' section, measures 17-20. It shows a rhythmic pattern of eighth notes.

(21) BIGGER GROOVE

Musical staff for 'CONGAS - BUSY PATTERN' section, measures 21-24. It shows a rhythmic pattern of eighth notes.

Musical staff for 'CONGAS - BUSY PATTERN' section, measures 25-28. It shows a rhythmic pattern of eighth notes.

AUX. PERCUSSION

31 LIGHTER GROOVE

Musical staff 1: Measures 29-32. Includes notes and rests with accents (>) and dynamic marking *mf*.

Musical staff 2: Measures 33-36. Includes a measure rest of 4 measures.

39

Musical staff 3: Measures 37-40. Includes a measure rest of 8 measures and dynamic marking *f*.

Musical staff 4: Measures 41-45. Includes a measure rest of 4 measures.

46 TAMBOURINE

Musical staff 5: Measures 47-52. Includes tambourine notation (x) and dynamic markings *mp*, *GRAD. CRESC.*, and *f*.

54

Musical staff 6: Measures 53-56. Includes tambourine notation (x) and dynamic marking *ff*.

Musical staff 7: Measures 57-62. Includes tambourine notation (x) and a measure rest of 8 measures.

Musical staff 8: Measures 63-65. Includes tambourine notation (x) and dynamic markings *f* and *ff*.

Agogo Bells

La Copa De La Vida

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

The Cup of Life
As Recorded by Ricky Martin

Samba (♩ = 120)

A
5 *ff*

B
9

C
13

D
17

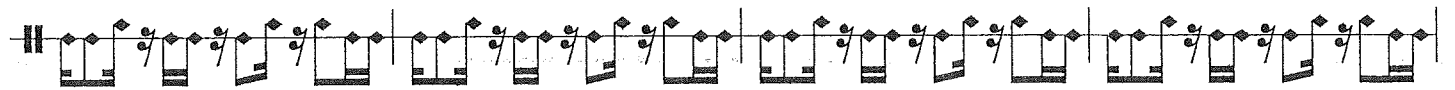
E
21

mp
25

F §
29

mf
33

cresc.
37 *To Coda (On 3rd Time)* **G** *f*



I Solos (begin 2nd time)

45



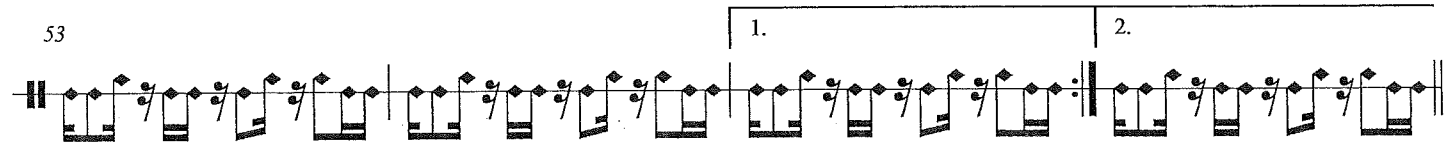
J

49



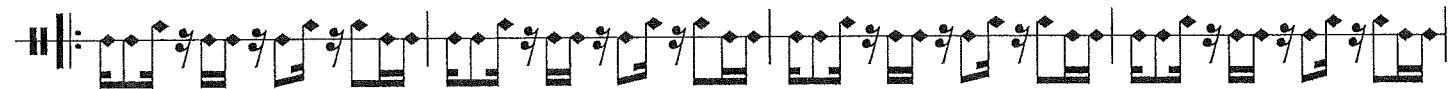
D.S. al Coda

53

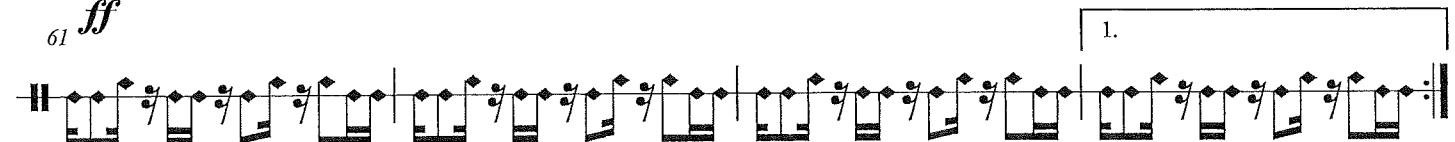


K \oplus Coda

57



61 *ff*



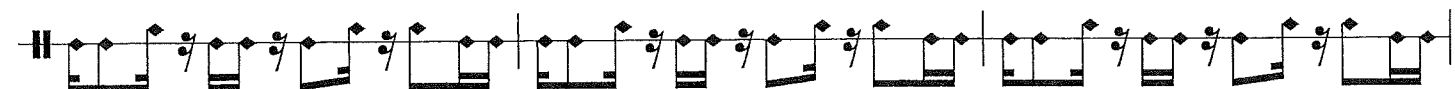
L

65.2.

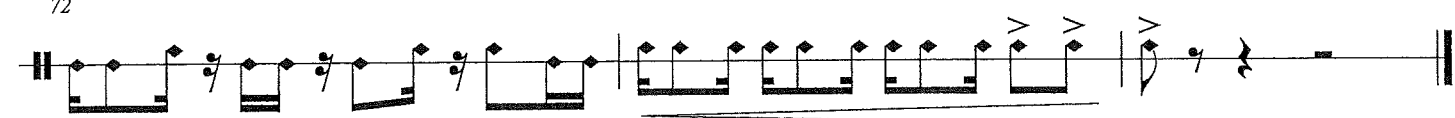


M

69



72



Cowbell
Snare Rim
Shaker

La Copa De La Vida

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

The Cup of Life
As Recorded by Ricky Martin

Samba (♩ = 120) optional cowbell on every beat

The musical score is written for a 4/4 Samba tempo of 120 beats per minute. It features a complex rhythmic pattern involving cowbell, snare rim, and shaker. The score is divided into five sections labeled A, B, C, D, and E. Section A begins with a forte (*ff*) dynamic. The notation includes rhythmic patterns with accents and dynamic markings. The score is written in a 4/4 time signature.

mp



J

La Copa De La Vida Cowbell, Snare Rim, & Shaker, p. 3

D.S. al Coda

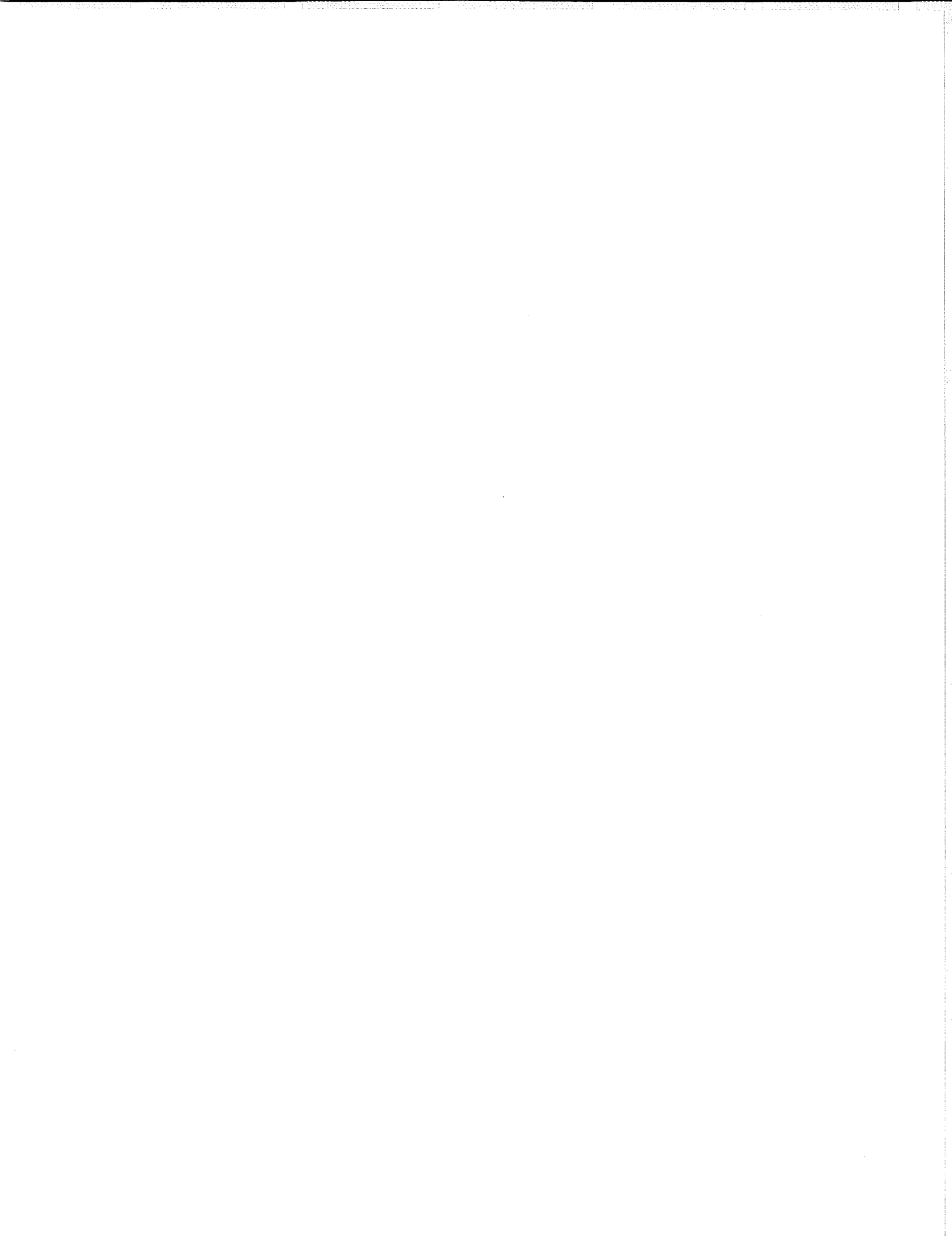
K

Φ Coda

ff

L

M



Timbales

La Copa De La Vida

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

The Cup of Life

As Recorded by Ricky Martin

Samba (♩ = 120)

The musical score is written for Timbales in 4/4 time, with a tempo of Samba (♩ = 120). It consists of 13 systems of music, each starting with a double bar line and a key signature of one flat (Bb). The notation includes various rhythmic patterns, primarily using eighth and sixteenth notes, with many notes marked with 'x' to indicate specific timbale sounds. Triplet markings (3) are used throughout. Dynamics include *ff* (fortissimo), *mp* (mezzo-piano), and *cresc.* (crescendo). The score is divided into sections labeled A through M. Section A is the first system. Section B is the second system, marked *ff*. Section C is the third system. Section D is the fourth system, with a repeat sign and the instruction 'add 16th notes on beat 4 (2nd time only)'. Section E is the fifth system. Section F is the sixth system, marked *mp*. Section G is the seventh system, marked 'To Coda (On 3rd Time)'. Section H is the eighth system, marked *cresc.*. Section I is the ninth system, marked 'Solos (begin 2nd time)'. Section J is the tenth system. Section K is the eleventh system, marked 'Coda'. Section L is the twelfth system, with first and second endings. Section M is the thirteenth system, ending with a double bar line.

Bongo Drums

La Copa De La Vida

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

The Cup of Life

As Recorded by Ricky Martin

Samba (♩ = 120)

The musical score is written on a single staff in 4/4 time. It consists of 40 measures, divided into seven sections labeled A through G. Section A (measures 5-8) starts with a *ff* dynamic. Section B (measures 9-12) continues the pattern. Section C (measures 13-16) is similar. Section D (measures 17-20) includes the instruction "add 16th notes on beat 4 (2nd time only)". Section E (measures 21-24) includes "add 16th notes on beat 4 (2nd time only)" and a *mp* dynamic. Section F (measures 25-32) includes a *mf* dynamic and a repeat sign. Section G (measures 33-40) includes the instruction "To Coda (On 3rd Time)" and a *f* dynamic. The score ends with a double bar line and a coda symbol.

41 H

45 I Solos (begin 2nd time)

49 J

53 1. 2.

D.S. al Coda

K \oplus *Coda*

57

ff

61 1.

L

65 2.

M

69

72

Conga Drums

La Copa De La Vida

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

The Cup of Life

As Recorded by Ricky Martin

Samba (♩ = 120)

4/4

ff

A

4/4

4/4

B

4/4

C

4/4

D

4/4

add 16th notes on beat 4 (2nd time only)

add 16th notes on beat 4 (2nd time only)

4/4

E

mp

4/4

4/4

F

mf

4/4

4/4

Conga Drums, p. 2

La Copa De La Vida

To Coda (On 3rd Time) ⊕

cresc.

G

f

H

I Solos (begin 2nd time)

J

D.S. al Coda



K \oplus *Coda*

ff

Musical staff 1: A single staff of music with a double bar line and repeat sign at the beginning. The notation consists of eighth notes with stems pointing up and down, and a dynamic marking of *ff* below the staff.

Musical staff 2: A single staff of music with a double bar line and repeat sign at the beginning. The notation consists of eighth notes with stems pointing up and down.

Musical staff 3: A single staff of music with a double bar line and repeat sign at the beginning. It features a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The notation consists of eighth notes with stems pointing up and down.

Musical staff 4: A single staff of music with a double bar line and repeat sign at the beginning. The notation consists of eighth notes with stems pointing up and down.

M

Musical staff 5: A single staff of music with a double bar line and repeat sign at the beginning. It features a first ending bracket labeled 'M'. The notation consists of eighth notes with stems pointing up and down.

Musical staff 6: A single staff of music with a double bar line and repeat sign at the beginning. The notation consists of eighth notes with stems pointing up and down, ending with a final double bar line.

Tom Drums

La Copa De La Vida

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

The Cup of Life

As Recorded by Ricky Martin

Samba (♩ = 120)



A



B



C



D

add 16th notes on beat 4
(2nd time only)



add 16th notes on beat 4
(2nd time only)

E



mp



F %



mf



To Coda (On 3rd Time) ⊕ G



f



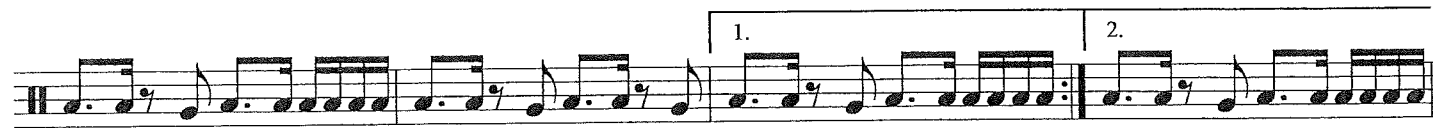
I Solos (begin 2nd time)



J



D.S. al Coda



K Φ Coda



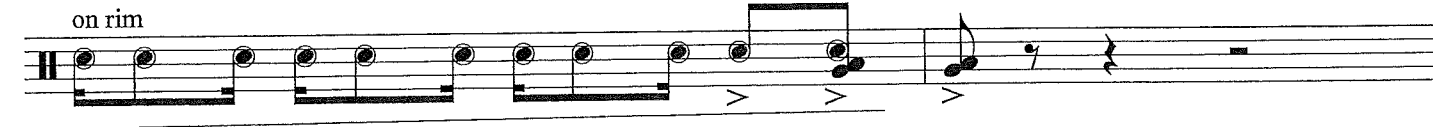
ff



M



on rim



Snare Drum

La Copa De La Vida

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

The Cup of Life

As Recorded by Ricky Martin

Samba (♩ = 120)

A



ff

B

6



C

12



D

E

18



mp

24



F



30



mf

36

To Coda (On 3rd Time) ⊕ G



cresc.

f

H

42



I

Solos (begin 2nd time)

J

48



D.S. al Coda

53



1.

2.

K Φ Coda

57

ff

L

62

1. 2.

L

67

M

72

> > >

M

Bass Drum

La Copa De La Vida

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

The Cup of Life
As Recorded by Ricky Martin

Samba (♩ = 120)



A



B

C



D



E



mp



F



mf

To Coda (On 3rd Time) ⊕



cresc.

G

H

Musical staff G, starting with a dynamic marking of *f*. The staff contains a series of eighth notes with various rests and accents.

I Solos (begin 2nd time)

Musical staff I, featuring a repeat sign and a first ending bracket.

J

Musical staff J, featuring a repeat sign and a first ending bracket.

D.S. al Coda

Musical staff with first and second endings, labeled 1. and 2. The first ending leads to the second ending.

K Φ Coda

Musical staff K, starting with a Coda symbol and a repeat sign.

L

Musical staff L, featuring a first and second ending bracket.

M

Musical staff M, with the instruction "on rim" above the staff.

Musical staff with accents (>) and a final flourish.

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)



ff

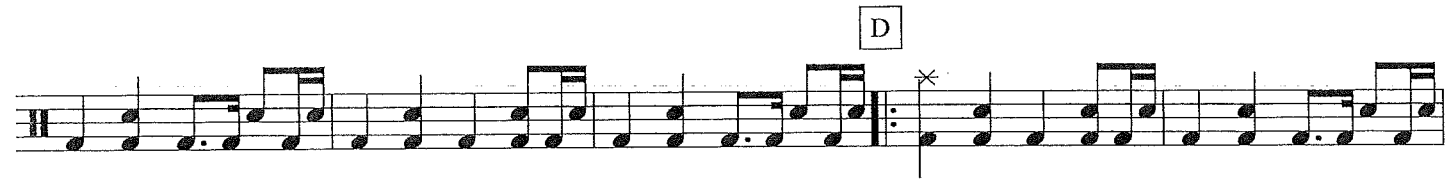
A



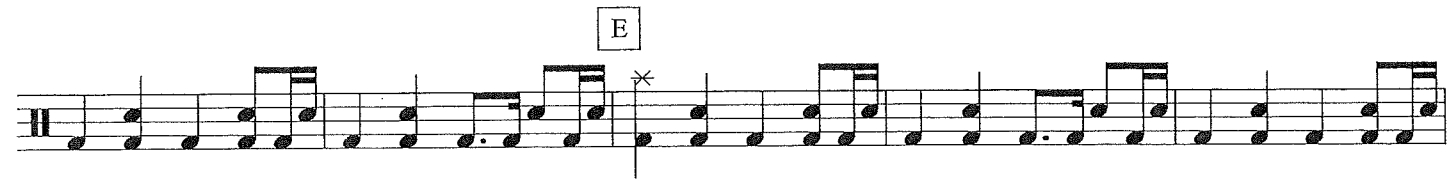
B



C



D



mp



F



mf

To Coda (On 3rd Time) ⊕



cresc.

G **H**

f

I Solos (begin 2nd time)

J

D.S. al Coda

1. 2.

K \oplus Coda

ff

L

1. 2.

M

on rim

Recorded by BRUNO MARS
LOCKED OUT OF HEAVEN

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

DRUMS

The drum score is written on a grand staff with a 4/4 time signature. It features various rhythmic patterns including eighth and sixteenth notes, rests, and accents. Key markings include:

- (ROCK)** in a circle at the beginning.
- (H.H.)** above the first measure.
- f** (forte) dynamic marking.
- (SIM.)** (simile) marking.
- Measures 9, 17, and 25 are circled, indicating specific rhythmic changes.
- (CR.)** (crescendo) marking above measure 29.
- (33)** circled above measure 33.
- f** dynamic marking at the end of the piece.

 The score is divided into systems of two staves each, with measure numbers 1 through 34 indicated below the notes.

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DRUMS

35 36 37 38 39 40

41 TOMS + 42 43 44

45 46 47 48 TO CODA ⊕

49 50 51 52

53 mf 54 55 56

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

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

AUX. PERCUSSION
 CUICA, TAMBOURINE

(ROCK)

1-2 3 *f* 4 5-6 7

8 9-10 11 *mf* 12 13-14 15

16 17-18 19 20 21-22 23

24 25-32 33 **(TAMB.)** 34 35 36 4

37 38 39 40 41 42 43 44 4

45 46 47 48 49-50 51 *f* **(CODA)**

52 53-60 61-68 **(D.S. AL CODA)** 69-70 **(CODA)**

71 *f* 72 73-74 75 76 *ff*

Piano

A Message To You Rudy

A

4

4

B

9

14

C

19

Piano, p. 2

A Message To You Rudy

24

F G D C F G C F G

29

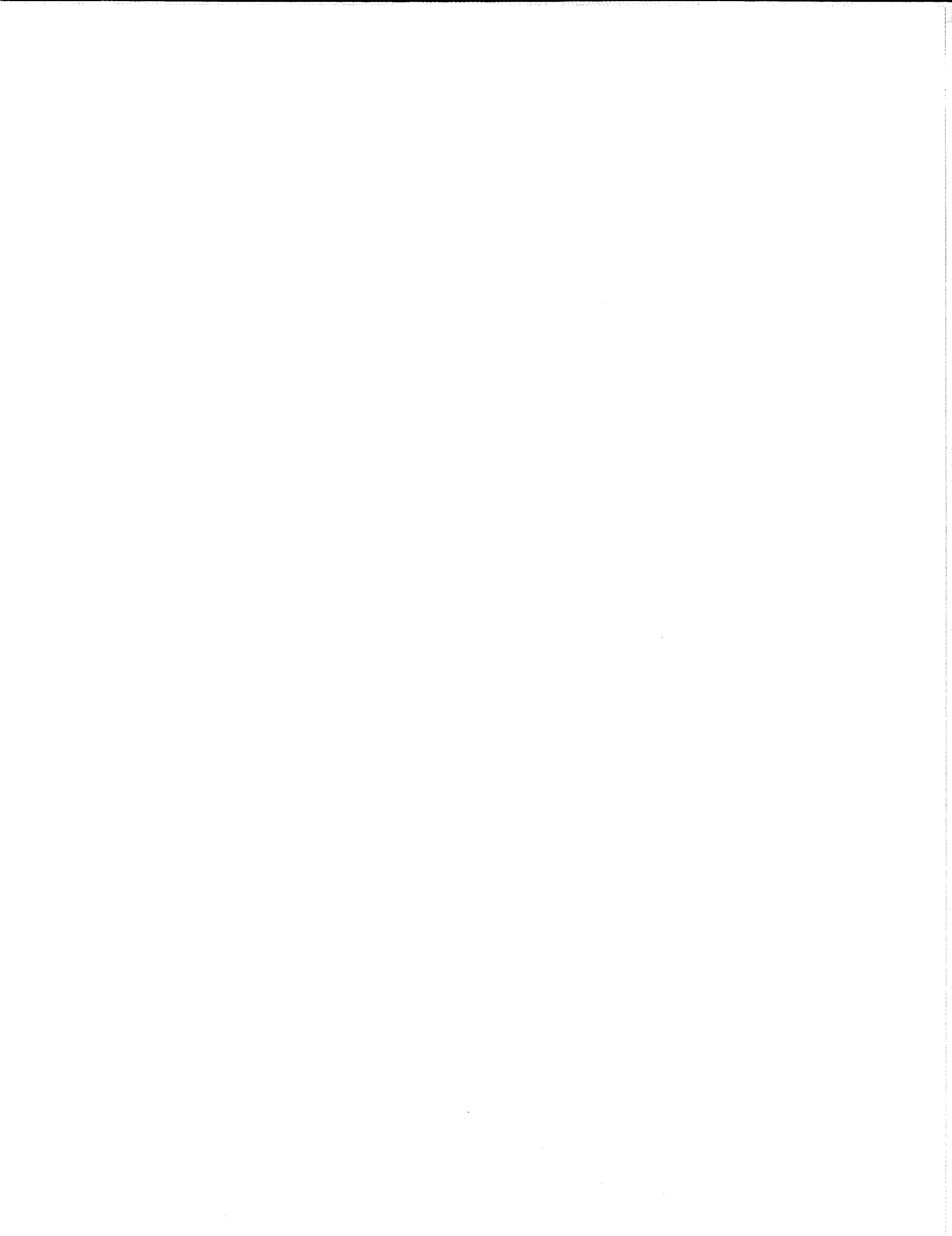
C F G C F G E C

34

F G C F G C F G

39

C F F *molto rit.* G C6 = C-E-A



Conga Drums

Winter Fest

Traditional / Arr. Bernice

Gloria In Excelsis Deo

$\text{♩} = 82$

Majestically

5

6

mf

9

10

14

18

19

22

24

28

Ode To Joy

32

p

33

36

40

38

f

44

43

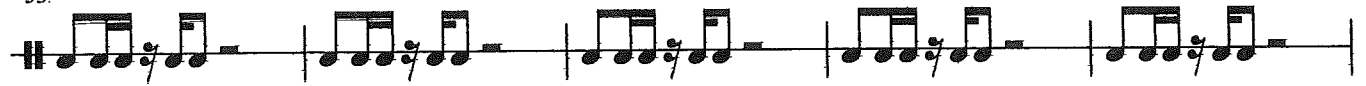
48

52

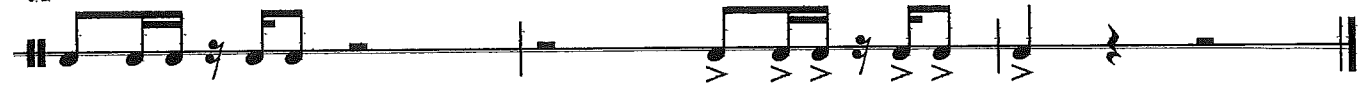
2
53

Conga Drum

56



58



Drum Set

Winter Fest

Traditional / Arr. Bernice

Gloria In Excelsis Deo

$\text{♩} = 82$

Majestically

6 *f* 10

11 *mf* 14

16 18

21 22

26 28 *Ode To Joy*

31 32 *p*

36 40

41 44 *f*

45 48

The score is written for a drum set in 4/4 time. It features two main sections: 'Gloria In Excelsis Deo' and 'Ode To Joy'. The 'Gloria' section starts at measure 6 with a forte (*f*) dynamic and continues through measure 22. The 'Ode To Joy' section begins at measure 28 with a piano (*p*) dynamic and continues through measure 48. The notation includes various drum symbols: 'x' for cymbals, 'o' for snare, and '□' for bass drum. There are also rests and repeat signs. The tempo is marked as 82 beats per minute. The arrangement is by Bernice.

2
49

Winterfest, Drum Set 2

52

Musical staff 1: Drum notation with eighth notes and 'x' marks.

53

56

Musical staff 2: Drum notation with eighth notes and 'x' marks.

Cresc.

57

Musical staff 3: Drum notation with eighth notes and 'x' marks.

Snare Drum

Winter Fest

Traditional / Arr. Bernice

Gloria In Excelsis Deo

♩ = 82

Majestically

The score is written for snare drum in 4/4 time. It consists of ten staves of music. The first staff begins with a 4/4 time signature and a key signature of one flat. The tempo is marked as 'Majestically' with a quarter note equal to 82 beats per minute. The first section, 'Gloria In Excelsis Deo', starts at measure 6 and ends at measure 27. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics range from *f* (forte) to *mf* (mezzo-forte). The second section, 'Ode To Joy', begins at measure 28 and continues to the end of the page. This section is characterized by a consistent 'on rim' pattern, indicated by 'x' marks above the notes, and is marked with a dynamic of *p* (piano). Measure numbers are boxed and placed at the beginning of each staff: 6, 10, 12, 14, 18, 22, 23, 28, 32, 33, 36, 38, 40, 43, 44, 48, and 52.

2
53

Snare Drum

56

Musical notation for Snare Drum, measures 53-56. The notation shows a rhythmic pattern of eighth notes. The first three measures (53-55) feature a pattern of eighth notes with a 7/8 time signature. The fourth measure (56) features a pattern of eighth notes with a 'cresc.' marking below it.

57

Musical notation for Snare Drum, measure 57. The notation shows a rhythmic pattern of eighth notes. The final notes of the measure are marked with accents (>).

Bass Drum

Winter Fest

Traditional / Arr. Bernice

Gloria In Excelsis Deo

$\text{♩} = 82$

Majestically

6

7

10

f

Detailed description: This block contains the first six measures of the piece. It starts with a 4/4 time signature and a dynamic marking of *f*. The notation includes quarter notes, eighth notes, and a half note with a fermata. A double bar line with repeat dots is at the end of measure 6. A box containing the number 6 is positioned above the end of the staff.

13

14

18

Detailed description: This block contains measures 7 through 12. The notation consists of a steady eighth-note pattern. A box containing the number 14 is placed above measure 10, and another box with the number 18 is above measure 12.

19

22

Detailed description: This block contains measures 13 through 18. The notation continues with eighth notes. A box containing the number 22 is placed above measure 16.

25

28

Ode To Joy

32

4

4

Detailed description: This block contains measures 19 through 24. It features a repeat sign in measure 22. Measures 25 and 26 are marked with a '4' below them, indicating a four-measure rest. A box containing the number 28 is above measure 22, and another box with the number 32 is above measure 24.

36

36

3

40

Detailed description: This block contains measures 25 through 35. It begins with a three-measure rest marked with a '3' below it. The notation then resumes with eighth notes. A box containing the number 36 is above measure 25, and another box with the number 40 is above measure 35.

44

44

48

Detailed description: This block contains measures 36 through 43. The notation continues with eighth notes. A box containing the number 44 is above measure 36, and another box with the number 48 is above measure 43.

50

52

Detailed description: This block contains measures 44 through 49. The notation continues with eighth notes. A box containing the number 52 is placed above measure 47.

56

56

Detailed description: This block contains measures 50 through 55. The notation continues with eighth notes. A box containing the number 56 is placed above measure 53.

56

Detailed description: This block contains measures 56 through 60. The notation features a series of eighth notes, followed by a triplet of eighth notes marked with '>>>' above them, and ends with a quarter note and a fermata.

Cymbals

Winter Fest

Traditional / Arr. Bernice

Gloria In Excelsis Deo

♩ = 82

Majestically Crash Cymbal

7 **f** 6 Cowbell **mf** 10 Susp. Cymbal (with Sticks) 12 14 17 18 22 22 27 28 Ode To Joy 32 36 3 40 40 Susp. Cymbal (with sticks) 44 *p* *f* 45 48 50 52 55 56 *p* *f* choke

The score is written on a single staff with a treble clef and a 4/4 time signature. It begins with a dynamic marking of *f* and a tempo of ♩ = 82. The first section, 'Gloria In Excelsis Deo', features a 'Majestically' playing style with 'Crash Cymbal' and 'Cowbell' sounds. The notation includes various cymbal symbols: a crash cymbal (a star with a slash), a cowbell (a circle with a cross), and a suspended cymbal (a circle with a cross and a vertical line). The dynamics shift from *f* to *mf*. The second section, 'Ode To Joy', is marked with a 4/4 time signature and includes measures with 4 and 3 measures rest. The dynamics range from *p* to *f*, with a 'choke' effect indicated at the end. The score is divided into measures, with measure numbers 7, 12, 17, 22, 27, 40, 45, 50, and 55 marked at the beginning of their respective lines.



Timpani

Winter Fest

Traditional / Arr. Bernice

Gloria In Excelsis Deo

♩ = 82

Majestically

The musical score is written in bass clef with a 4/4 time signature. It consists of ten staves of music. The first staff begins with a dynamic marking of *f* and includes a measure rest of 6 measures. The second staff starts at measure 10 with a dynamic marking of *mf* and includes a measure rest of 4 measures. The third staff starts at measure 16 and includes a measure rest of 18 measures. The fourth staff starts at measure 22 with a dynamic marking of *p* and includes a measure rest of 5 measures. A section titled "Ode To Joy" begins at measure 28, with the instruction "Play 2nd Time Only". The fifth staff starts at measure 31 and includes measure rests of 32 and 36 measures. The sixth staff starts at measure 37 and includes a measure rest of 40 measures. The seventh staff starts at measure 43 and includes measure rests of 44 and 48 measures. The eighth staff starts at measure 51 and includes measure rests of 52 and 56 measures. The ninth staff starts at measure 59 and includes measure rests of 3, 3, 3, 3, and 3 measures. The score concludes with a double bar line.



Mr. P.C.

John Coltrane

Musical score for "Mr. P.C." in 4/4 time, featuring a 12-bar minor blues structure. The score is written in treble clef with a key signature of two flats (Bb and Eb). The melody is transposed to match the following chord changes:

- Bar 1: C_{MI}^7
- Bar 2: F_{MI}^7
- Bar 3: C_{MI}^7
- Bar 4: A^b7
- Bar 5: G^7
- Bar 6: C_{MI}^7

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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

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

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

Useful scales

| | | | | |
|---------------|----------|----------------|----------|----------------|
| C Blues Scale | C Dorian | (C_{MI}^7) | F Dorian | (F_{MI}^7) |
|---------------|----------|----------------|----------|----------------|

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

| | | | |
|---------------------|--------------|--------------|-----------|
| A^{b7} Mixolydian | (A^{b7}) | G Mixolydian | (G^7) |
|---------------------|--------------|--------------|-----------|

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

Sample Bass Line

| |
|------------|
| C_{MI}^7 |
|------------|

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

| | |
|------------|------------|
| F_{MI}^7 | C_{MI}^7 |
|------------|------------|

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

| | | |
|----------|-------|------------|
| A^{b7} | G^7 | C_{MI}^7 |
|----------|-------|------------|

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

Guitar Voicings

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

x 3fr. 4fr. 3fr.

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

Ballad 8 9 6 Ride Cym. Toms H.H. + S.D. Rim Knock On Head

mp

On Rim On Head + Toms S.D.

19

25 Ride Cym. Cr. mf

31 S.D. 33

37 41 mp

44 Toms f

45 Toms

49 53

55

61 mp p rit. 2

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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

Sus. Cym.

2 2

mp < mf *mp < mf* *mp <*

9 6 17 Tambourine

mf *p < mf* *mp*

21 25

mp < mf *mp <*

29 33

mf *mp < mf*

36 41 2

mp < mf *mp < mf* *mf <*

45

f *mf < f* *mf <*

53 61

f *mf < f* *mf > mp*

62 2 2 Wind Chimes Sus. Cym.

p < mp *rit.* *pp* *pp < mp*

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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

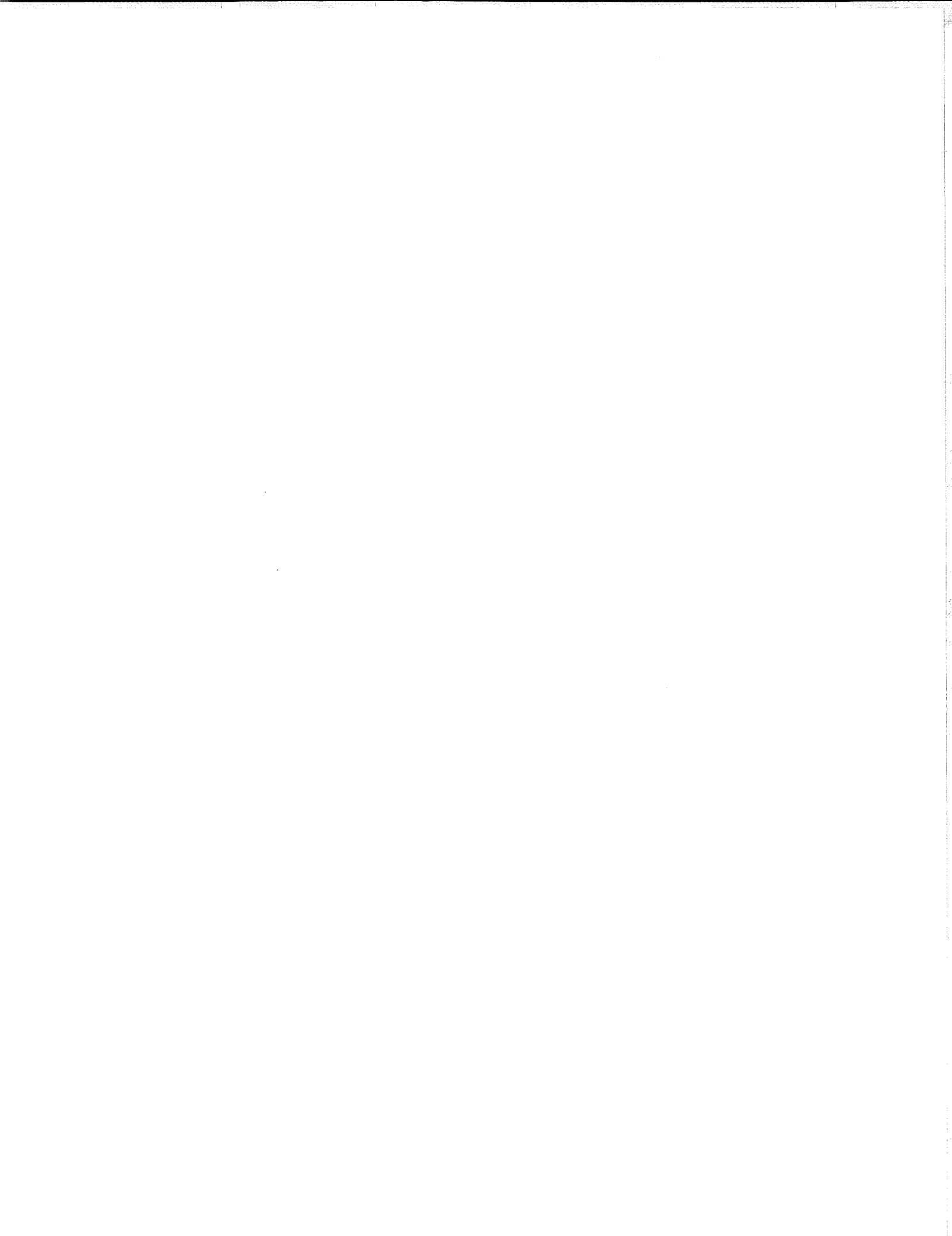
Ballad
G, B \flat , C, D

The musical score is written for Timpani in a 4/4 time signature. It consists of five systems of music. The first system starts with a key signature of two flats (B-flat and E-flat) and a key signature change to G major (one flat, B-flat). The first system contains measures 8, 9, 17, and 7. The second system contains measures 25, 2, and 2. The third system contains measures 33, 2, and 2. The fourth system contains measures 41, 45, and 2, with a key signature change from G major to F major. The fifth system contains measures 49, 53, and 2. The sixth system contains measures 57, 61, 5, and 4. The score includes various dynamics such as *mf*, *mp*, *f*, *fp*, and *pp*, along with articulation marks like accents and slurs. Measure numbers are enclosed in boxes above the staff.

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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...



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

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

Percussion 1

Snare Drum, Bass Drum,
Crash Cymbal, Suspended Cymbal

YBS 54

Maestoso
Snare Drum

rit.

Bass Drum
Crash Cym.

Suspended Cymbal

7

A Andante 8 **B** 6

8 6

Sus.Cym. (yarn mallets) *p*

25

C

mf

mf l.v.

32

D

f

39

E

mf

f Sus.Cym. l.v.

49

2. *rit.*

3

f Sus.Cym. *f*

Two Ceremonial Marches

Percussion 2
Timpani

1. Processional

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39
Arranged by James Swearingen

Maestoso
Tune F & B \flat

YBS 54

f

rit.

8

A Andante

B 7

C 7

33 **D** 8

E 4

1. 4

2. rit. 4

f

2. Recessional

Triumphal March from "Aida"

GIUSEPPE VERDI
Arranged by James Swearingen

\$4.00

Moderato
(med. hard mallets)

YBS 54

f

A 11

B Marcato

f

17 2

26 3

C

mf

f

32 **D** 1. 3

38 2. 3

3 3 3 3

\wedge 3 \wedge

Snare Drum

Radioactive

arr. Bernice

As Recorded by Imagine Dragons

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

REPEAT 3x

A

B

4 4

mf

13

20

D ☒

f

26

32

38

To Coda
(On 3rd Time) ⊕

1.

2.

G

7

D.S. al Coda

f

H

⊕ Coda

50

Bass Drum

Radioactive

arr. Bernice

As Recorded by Imagine Dragons

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

REPEAT 3x

A

B

4 4

mf

C

12

D §

19

f

E

26

F

33

To Coda
(On 3rd Time)

1.

2.

G

D.S. al Coda
8

39

H

⊕ Coda

50

Floor Toms

Radioactive

arr. Bernice

As Recorded by Imagine Dragons

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

REPEAT 3x

A 4 B 4 C 8 D 8 4

E 4 F

f

To Coda (On 3rd Time) 1. 2. G D.S. al Coda 8

H Coda

Drum Set
Shaker On Open High Hat

Radioactive

arr. Bernice

As Recorded by Imagine Dragons

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

REPEAT 3x
Cymbal "Sprinkles"

A

B

Musical notation for sections A and B. Section A is a 4-measure repeat. Section B is an 8-measure phrase. Dynamics include *mf*.

C

Musical notation for section C, an 8-measure phrase.

D

E

Musical notation for sections D and E. Section D is an 8-measure phrase. Section E is an 8-measure phrase. Dynamics include *f*.

To Coda
(On 3rd Time)

G

D.S. al Coda

Musical notation for section G, an 8-measure phrase. Includes first and second endings.

Cymbal "Sprinkles"

H Coda

Musical notation for section H, the Coda, an 8-measure phrase.

Snare Drum
Bass Drum

Safe & Sound

arr. Bernice

As Recorded by Capital Cities

Dance Groove ♩ = 118

6

A

12

B

C

3

18

26

D

32

To Coda ⊕

E

38

44

F

mf

Snare Drum & Bass Drum, p. 2

Safe & Sound

G

50

Musical staff for measures 50-55. The staff contains a series of eighth notes in a rhythmic pattern. A dynamic hairpin (crescendo) is shown below the staff, starting under measure 53 and ending under measure 55.

56

Musical staff for measures 56-61. The staff contains a series of eighth notes in a rhythmic pattern. A dynamic hairpin (crescendo) is shown below the staff, starting under measure 58 and ending under measure 61.

H

62

Musical staff for measures 62-67. The staff contains a series of eighth notes in a rhythmic pattern. A dynamic hairpin (crescendo) is shown below the staff, starting under measure 65 and ending under measure 67.

mp

D.S. al Coda I ⊕ *Coda*

J

68

Musical staff for measures 68-73. The staff contains a series of eighth notes in a rhythmic pattern. A dynamic hairpin (crescendo) is shown below the staff, starting under measure 70 and ending under measure 73. A fermata is placed over the eighth note in measure 68. A dynamic marking *f* is placed below the staff at the beginning of measure 70.

74

Musical staff for measures 74-79. The staff contains a series of eighth notes in a rhythmic pattern. A dynamic hairpin (crescendo) is shown below the staff, starting under measure 76 and ending under measure 79.

Safe & Sound

arr. Berrice

As Recorded by Capital Cities

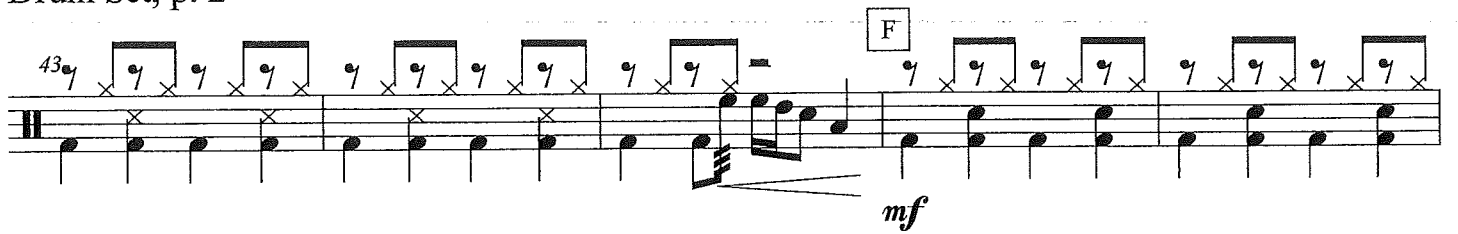
Dance Groove ♩ = 118

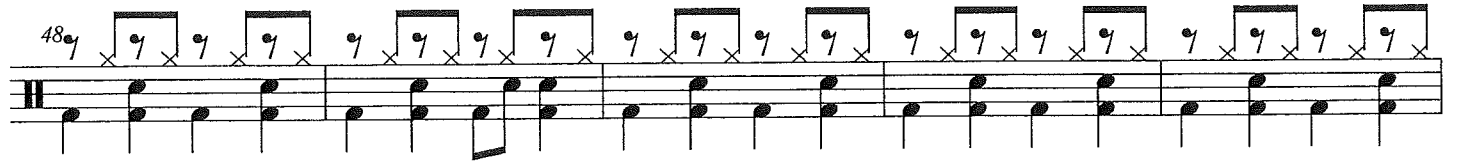
The score is written for a drum set in 4/4 time with a tempo of 118 beats per minute. It consists of several systems of music, each with a different rhythmic pattern indicated by 'x' marks above the notes. The patterns are as follows:

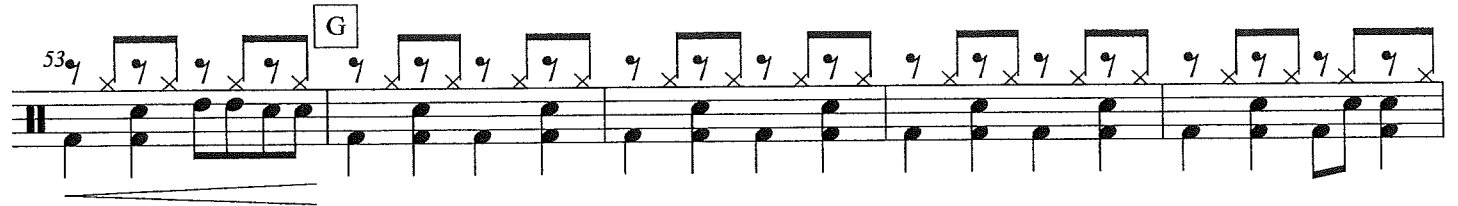
- System 1 (Measures 1-4):** Pattern 1 (x), Pattern 2 (x), Pattern 3 (x), Pattern 4 (x). Dynamic: *f*.
- System 2 (Measures 5-8):** Pattern 1 (x), Pattern 2 (x), Pattern 3 (x), Pattern 4 (x).
- System 3 (Measures 9-14):** Pattern 1 (x), Pattern 2 (x), Pattern 3 (x), Pattern 4 (x). Marked with a box 'A' at the beginning.
- System 4 (Measures 15-18):** Pattern 1 (x), Pattern 2 (x), Pattern 3 (x), Pattern 4 (x). Marked with a box 'B' at the end.
- System 5 (Measures 19-21):** A triplet of notes. Dynamic: *f*.
- System 6 (Measures 22-26):** Pattern 1 (x), Pattern 2 (x), Pattern 3 (x), Pattern 4 (x). Marked with a box 'C' and a symbol resembling a crossed circle at the beginning.
- System 7 (Measures 27-30):** Pattern 1 (x), Pattern 2 (x), Pattern 3 (x), Pattern 4 (x). Marked with a box 'D' at the end.
- System 8 (Measures 31-36):** Pattern 1 (x), Pattern 2 (x), Pattern 3 (x), Pattern 4 (x). Marked with "To Coda" and a circled cross symbol at the end.
- System 9 (Measures 37-40):** Pattern 1 (x), Pattern 2 (x), Pattern 3 (x), Pattern 4 (x). Marked with a box 'E' at the beginning. Dynamic: *mp*. The final measure has a *cresc.* marking.

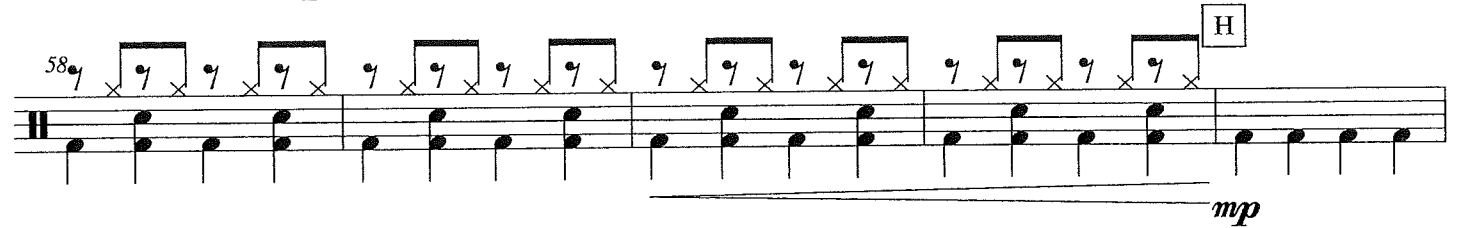
Drum Set, p. 2

Safe & Sound

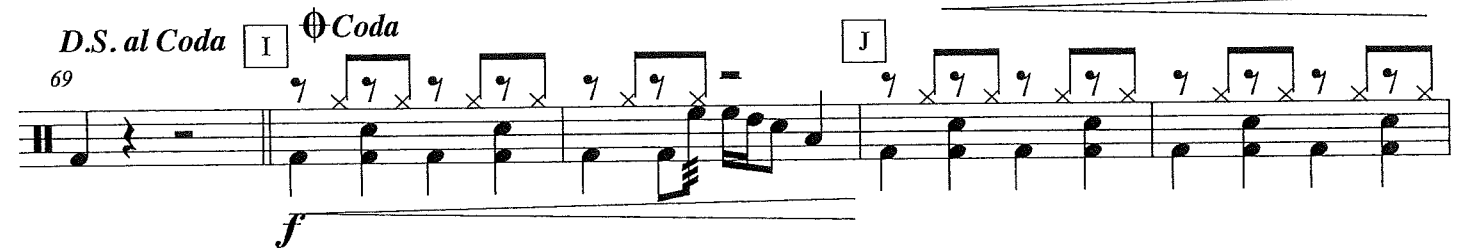
43 
mf

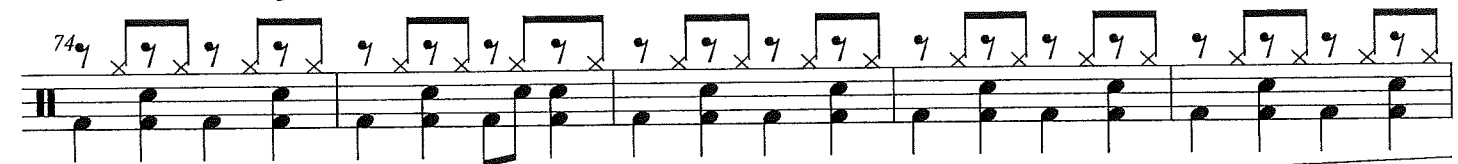
48 

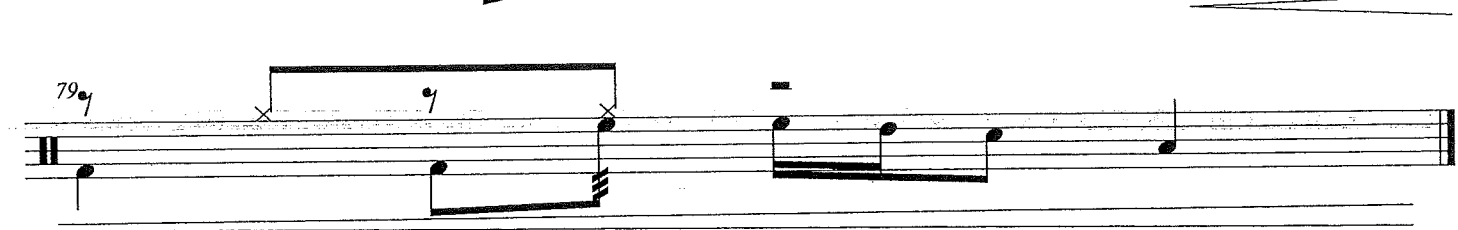
53 

58 
mp

63 

D.S. al Coda 
f

74 

79 

Crash Cymbal
Tambourine
Shaker

Safe & Sound

arr. Bernice

As Recorded by Capital Cities

Dance Groove ♩ = 118

The first system of music consists of two staves. The top staff is in 4/4 time and contains a melody of eighth notes with rests. The bottom staff contains a rhythmic accompaniment of eighth notes. A dynamic marking *f* is placed below the first measure of the bottom staff.

The second system continues the melody and accompaniment from the first system.

The third system includes section markers. A box labeled 'B' is placed above the first measure. A box labeled 'C' is placed above the start of a 4-measure rest. A cymbal symbol is placed above the first measure of the melody after the rest. A dynamic marking *f* is placed below the first measure of the accompaniment after the rest.

The fourth system continues the melody and accompaniment.

The fifth system includes a section marker 'D' in a box above the first measure of the melody.

To Coda ⊕

E

mp

cresc.

F

mf

G

H *D.S. al Coda*

8



I $\text{\textcircled{C}}$ Coda

J

f

Santa Claus Is Comin' To Town

Melody - C

Coots & Gillespie

arr. Bernice

Moderate Swing





C

Sight Reading Exercises

1 

2 


3 

4 

5 

6 

7 

8 

9 

Snare Drum
INTERMEDIATE/
ADVANCED

Simple Gifts

from *Appalachian Spring*

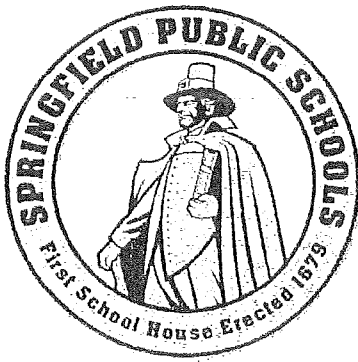
Traditional
Aaron Copland (1900-1990)

$\text{♩} = 72$

The first staff of music is in 4/4 time and begins with a dynamic marking of *mp*. It features a series of eighth-note patterns, including a triplet of eighth notes, followed by a dotted quarter note. The notation includes various rhythmic markings such as slurs and accents.

5

The second staff of music starts with a measure number '5' above the first note. It features a triplet of eighth notes with accents (>) above them, followed by a series of eighth-note patterns. A dynamic marking of *f* is placed below the staff. The notation includes slurs and accents.



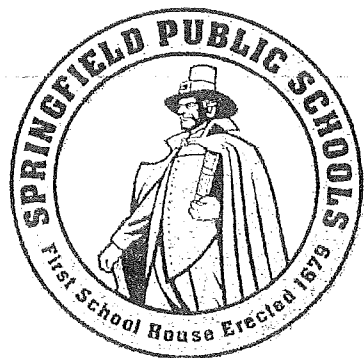
SPS District Determined Measure

Music Performance Rubrics

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

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

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



SPS District Determined Measure

Music Performance Rubric

Name: _____ Date _____

Course: _____

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

SHENANDOAH

for Concert Band

PERCUSSION 2

(Cymbal [suspended], Triangle)

FRANK TICHELI

Freely and very expressive

$\text{♩} = \text{c. } 50$

6 7 5

12 $\text{♩} = \text{c. } 58$

Cymb. (susp.)
(yarn mallets)

18

6 18 3

p *poco f* *l.v.*

23 $\text{♩} = \text{c. } 63$

7

rit.

31 $\text{♩} = \text{c. } 50$

rit.

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

a tempo

rit.

Triangle

mf

41 Ethereal, floating

$\text{♩} = \text{c. } 50$

3

rit.

6

47 $\text{♩} = \text{c. } 58$

5

52

3

Cymb. (susp.)

2

(Perc 1: Chimes) *p* *f*

l.v.

62

7

69

5

p *ff*

rit.

75 *a tempo*

rit.

2

SHENANDOAH

for Concert Band

TIMPANI

FRANK TICHELI

Freely and very expressive

♩ = c. 50

6

7

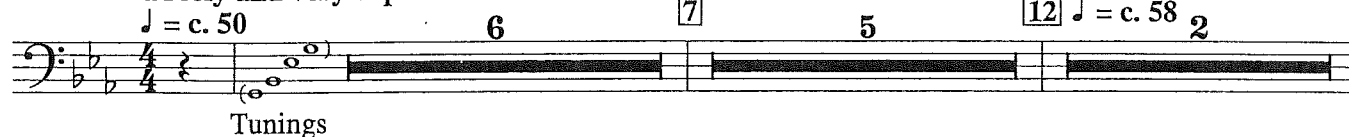
5

12

♩ = c. 58

2

Tunings



18

p

mp

mf



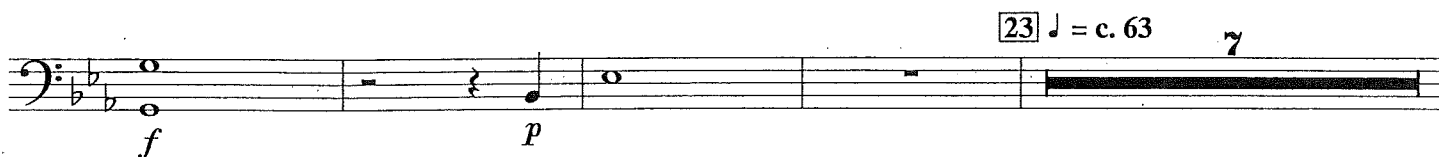
23

♩ = c. 63

7

f

p



rit.

31

♩ = c. 50

rit.

a tempo

rit.



35

Pulsating

♩ = c. 58

5

rit.

41

Ethereal, floating

♩ = c. 50

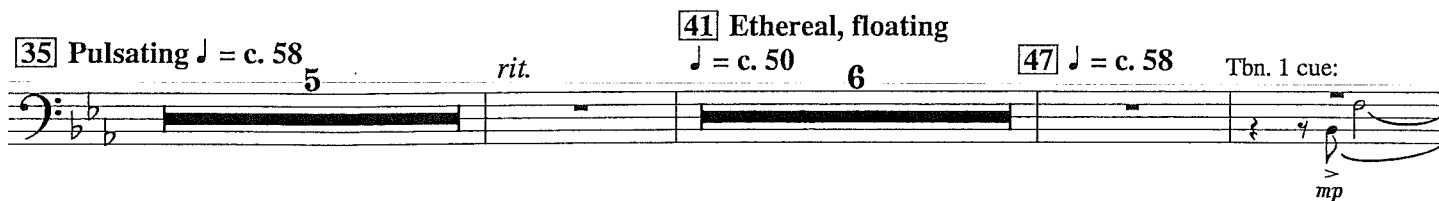
6

47

♩ = c. 58

Tbn. 1 cue:

mp



52

3

p

mp



56

Exalted

f

mp

ff



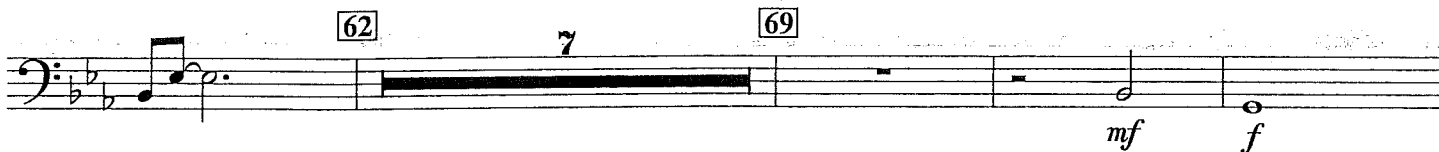
62

7

69

mf

f



2

rit.


75

a tempo

rit.

2

mp



SOUL BOSSA NOVA

DRUMS

Words and Music by
QUINCY JONES
Arranged by *RICK STITZEL*

The drum score is written on a single staff in 4/4 time. It begins with a key signature of one flat (Bb) and a common time signature of 3. The first measure is marked with a circled '3' and the text '(SIXTIES ROCK)'. The score is divided into measures 1 through 34. Measures 1-3 contain a bass line with a '3' above it. Measures 4-7 feature a 'TOMS' pattern (marked with a circled '5') and a 'RIDE' pattern. Measures 8-12 continue with the 'TOMS' pattern, followed by a 'TOM FILL' in measure 12. Measures 13-19 show a 'TOMS' pattern with a circled '13' and a '4' above it. Measures 20-24 include a 'FILL' and a first ending bracket. Measures 25-30 feature a second ending bracket and a circled '26' with a 3/8 time signature. Measures 31-34 conclude with a 'TOMS' pattern and a circled '34'. Dynamics include *mf*, *f*, and *ff*. The score includes various rhythmic notations such as eighth notes, quarter notes, and rests, along with 'x' marks for tom and ride patterns.

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DRUMS

4

35 36 37 38 39 40

To CODA \oplus (FILL)

41 42 43 44 45

(46)

47 48 49 50 51

(54)

52 53 54 55 56

(FILL) D.S. AL CODA

57 58 59 60 61

\oplus CODA

(FILL)

62 63 64 65 66

(FILL)

67 68 69 70 71 72



THE STAR SPANGLED BANNER

Timpani

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

11

19

p

27

f

THE STAR SPANGLED BANNER

Percussion 1
Snare Drum, Bass Drum

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f *mp*

11

19

27

6

pp *mf*

THE STAR SPANGLED BANNER

Percussion 2
Crash Cymbals,
Suspended Cymbal

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

Sus. Cym. *p* *f*

Cr. Cyms. *p* *f*

11

19

27

TAKE THE "A" TRAIN

DRUMS

Words and Music by
BILLY STRAYHORN

Arranged by MICHAEL SWEENEY

(MEDIUM SWING) (♩ = 3♩)
LOOSE HI-HAT

The drum score is written on a single staff in 4/4 time. It begins with a **(5)** measure rest, followed by a **RIDE** pattern. The score is divided into systems of measures, with measure numbers 1 through 61 indicated below the staff. Key features include:

- Measures 1-7:** **mf** dynamic, **LOOSE HI-HAT** pattern.
- Measures 8-13:** **BRASS** section with a **1.** first ending and a **2.** second ending.
- Measures 14-23:** **FILL** patterns, including a **(15)** measure rest and a **(23)** measure rest.
- Measures 24-31:** **TO CODA** section, ending with a **(31)** measure rest and **LOOSE HI-HAT** pattern.
- Measures 32-38:** **RIDE** and **LIGHT FILL** patterns, **SOLO FOR ANY INSTRUMENT** section, **ff** dynamic, and **(SIM.)** marking.
- Measures 39-44:** **(41)** measure rest and **2.** second ending.
- Measures 45-50:** **(49)** measure rest and **LOOSE HI-HAT** pattern.
- Measures 51-56:** **RIDE** and **LIGHT FILL** patterns, **ff** dynamic, **CODA** section, and **D.S. AL CODA (WITH REPEAT)** marking.
- Measures 57-61:** **H.H.** (Hi-Hat) pattern, **(OPT. FILL)** marking, and **ff** dynamic.

DRUMS

Rhythm Workout

Two staves of drum notation in 4/4 time. The top staff is labeled 'RIDE' and the bottom staff is labeled 'H.H. W/FOOT'. Both staves show a rhythmic pattern of quarter notes and eighth notes in the first four measures, followed by a hatched pattern for the next four measures. The first four measures are marked with '(4)' and the last four with '(8)'. A 'SIM.' (simile) instruction is placed below the H.H. W/FOOT staff in the first four measures.

Melody Workout

Two staves of drum notation in 4/4 time, identical to the Rhythm Workout section. The top staff is labeled 'RIDE' and the bottom staff is labeled 'H.H. W/FOOT'. Both staves show a rhythmic pattern of quarter notes and eighth notes in the first four measures, followed by a hatched pattern for the next four measures. The first four measures are marked with '(4)' and the last four with '(8)'. A 'SIM.' (simile) instruction is placed below the H.H. W/FOOT staff in the first four measures.

Chord/Scale Workout

Two staves of drum notation in 4/4 time. The top staff is labeled 'RIDE' and the bottom staff is labeled 'H.H. W/FOOT'. The first four measures show a rhythmic pattern of quarter notes and eighth notes, followed by a hatched pattern for the next four measures. The first four measures are marked with '(4)' and the last four with '(8)'. A 'SIM.' (simile) instruction is placed below the H.H. W/FOOT staff in the first four measures. The second four measures of the H.H. W/FOOT staff also show a rhythmic pattern of quarter notes and eighth notes, followed by a hatched pattern for the next four measures, also marked with '(4)' and '(8)' respectively, and a 'SIM.' instruction below.

Demonstration Solo

Four staves of musical notation in 4/4 time, featuring a melody line and chord progressions. The first staff starts with a circled measure number '31' and a triplet of eighth notes. The second staff starts with a circled measure number '31' and the text '- 2ND TIME'. The third staff starts with a circled measure number '41'. The fourth staff starts with a circled measure number '49'. Chord progressions are indicated above the notes: Cm17, F7, Bb6, Cm17, F7, Ebma7, C9, Cm17, F7, Bb6, Cm17, F7, Bb6. The notation includes various rhythmic values, accents, and slurs.

THE TEMPEST

PERCUSSION I
(Snare Drum, Bass Drum, Triangle)

ROBERT W. SMITH

With energy!

1 6 7 opt. Snare roll 8 9 10 11 12 13

pp *f* *p* *f*

14 15 16 17 18 Triangle 19 20 21 22 23

p *ff* *mf*

24 25 26 27 28 29 30 31 32

33 34 35 opt. Snare roll 36 37 38 39 40 41 42

p *f* *p* *f*

43 44 45 Snares off 46 47 48

p *ff* *mf*

49 50 51 52 53

54 55 56 57 58

59 Snares on 60 61 62 opt. Snare roll 63 64 65 66 67 68

p *f* *p* *f*

69 70 71 72 73 74 75 76 77 78 opt. Snare roll 79

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

THE TEMPEST

PERCUSSION II
(Wind Chimes, Suspended Cymbal,
Tambourine)

ROBERT W. SMITH

With energy!

Wind chimes

Susp. Cym.

Tambourine

To Susp. Cym.

no ring

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

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

THE TEMPEST

TIMPANI

ROBERT W. SMITH

With energy!

Musical score for Timpani, measures 1-79. The score is written in bass clef with a 4/4 time signature. It includes dynamic markings such as *pp*, *f*, *p*, *ff*, *mp*, and *cresc. poco a poco*. Measure numbers 1, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 17, 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, 2, 78, and 79 are indicated. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings are placed below the staff, often with hairpins indicating crescendos or decrescendos. Measure 17 is repeated. Measure 76 contains a '2' above the staff, likely indicating a second ending.

WATERMELON MAN

(MED. ROCK)

INTRO

F7

HEAD

F7

RHYTHM CONT. SIM.

Bb7 F7

C7 Bb7 C7 Bb7

C7 Bb7 F7

Tambourine

You Are Good

arr. Bernice

As Recorded by Israel Houghton

Driving ♩ = 132

The musical score is written for a tambourine in 4/4 time with a tempo of 132 beats per minute. It consists of seven staves of music. The first staff begins with two measures of rests, each marked with a '4' above it, followed by a double bar line. Section A (measures 3-4) and Section B (measures 5-8) are marked with a box containing the letter 'A' and 'B' respectively. Section B is marked with a forte dynamic 'f'. Section C (measures 9-12) is marked with a box containing 'C' and a mezzo-forte dynamic 'mf'. Section D (measures 13-18) is marked with a box containing 'D' and a repeat sign. Section E (measures 19-28) is marked with a box containing 'E' and a forte dynamic 'f'. Section F (measures 29-38) is marked with a box containing 'F' and the instruction 'skip to G 2nd time'. A first ending bracket above measures 39-43 is labeled 'I. Repeat To Verse'. The score concludes with a double bar line and repeat dots. A 'To Coda' symbol (a diamond with a vertical line) is placed at the end of the piece, with the instruction '(On Last/3rd Time)' written below it.

G

You Are Good

Tambourine, p. 2

192. To Bridge



H

54



59



I

64



J

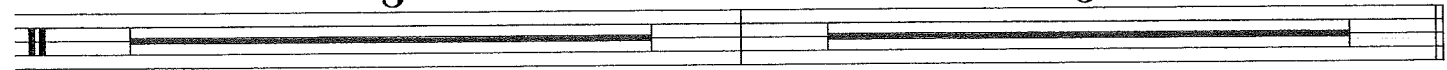
69

K

D.S. al Coda

8

8



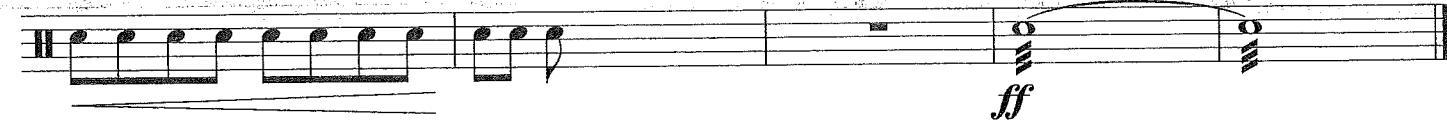
L

\oplus Coda

85



89



Snare Drum
Bass Drum

You Are Good

arr. Bernice

As Recorded by Israel Houghton

Driving ♩ = 132

The musical score is written on a single staff with a 4/4 time signature. It consists of several measures, each with a measure number and a section label in a box. Section A (measures 4-5) has a 4-measure rest followed by a 2-measure rest. Section B (measures 6-7) features a series of eighth notes. Section C (measures 10-11) includes a repeat sign. Section D (measures 16-17) ends with a double bar line and a repeat sign. Section E (measures 22-23) includes a triplet of eighth notes. Section F (measures 39-40) has a bracketed instruction '1. Repeat To Verse'. Section G (measures 44-45) ends with a double bar line and repeat dots. Dynamics include *mf* and *f*. The tempo is marked 'Driving ♩ = 132'. The arrangement is by Bernice, and it is based on the recording by Israel Houghton.

4

2

A

B

mf *f*

10

C

mf

16

D

22

E

f

27

33

To Coda
(On Last/3rd Time)

F skip to G 2nd time

39

1. Repeat To Verse

44

You Are Good

Snare & Bass Drum, p. 2

G

492. To Bridge

55

H

61

I

67

J

K

78

mp

82

D.S. al Coda

L ⊕ Coda

85

90

You Are Good

As Recorded by Israel Houghton

Driving ♩ = 132

The score is written for a drum set in 4/4 time with a tempo of 132 beats per minute. It consists of five sections labeled A through E. Section A begins with a triplet of eighth notes followed by a series of eighth notes, marked with a forte (*f*) dynamic. Section B features a similar eighth-note pattern with a mezzo-forte (*mf*) dynamic. Section C continues with eighth-note patterns and includes a repeat sign. Section D is marked with a section symbol (S) and features a more complex eighth-note pattern. Section E concludes with a final eighth-note pattern. The notation includes various rhythmic symbols such as eighth notes, sixteenth notes, and triplet markings, along with dynamic markings like *f* and *mf*.

Drum Set, p. 2

You Are Good

The main body of the score consists of six systems of drum set notation. Each system includes a top staff with rhythmic notation (diamonds for cymbals, pluses for snare, crosses for hi-hat) and a bottom staff with a bass line. The notation is consistent across all systems, showing a steady 4/4 groove.

To Coda
(On Last/3rd Time) ⊕

The coda section features a final system of drum set notation. It includes the same rhythmic notation as the main body, but the bottom staff concludes with a melodic flourish consisting of eighth and sixteenth notes.

1. Repeat To Verse

The 'Repeat to Verse' section is enclosed in a box labeled 'F'. It contains a system of drum set notation with a top staff of rhythmic notation and a bottom staff of bass line. The notation is identical to the main body of the score.

skip to G 2nd time

You Are Good

Drum Set, p. 3

The first section of the score consists of three systems of music. Each system includes a drum set notation at the top, represented by a diamond symbol followed by three plus signs (◇ + + +), and a corresponding musical staff below. The drum notation shows a consistent pattern of eighth notes. The musical staff contains a melody of eighth and quarter notes. The first system has 8 measures, the second has 8 measures, and the third has 8 measures, ending with a double bar line.

G 2. To Bridge

The 'To Bridge' section is marked with a 'G' in a box and consists of five systems of music. Each system includes a drum set notation (◇ + + +) and a musical staff. The drum notation shows a consistent pattern of eighth notes. The musical staff contains a melody of eighth and quarter notes. The first system has 8 measures, the second has 8 measures, the third has 8 measures, the fourth has 8 measures, and the fifth has 8 measures, ending with a double bar line.

Drum Set, p. 4

You Are Good

First system of musical notation for the drum set part. The top staff shows a snare drum pattern with diamond symbols (representing rimshots) and plus signs (representing backbeats) above the notes. The bottom staff shows the bass drum line.

Second system of musical notation for the drum set part, continuing the snare and bass drum patterns.

Third system of musical notation for the drum set part, including a double bar line and a repeat sign.

Fourth system of musical notation for the drum set part, marked with a box containing the letter 'I'.

Fifth system of musical notation for the drum set part, marked with a box containing the letter 'J'.

Sixth system of musical notation for the drum set part, featuring a snare drum line with a *mp* dynamic marking.

Seventh system of musical notation for the drum set part, marked with a box containing the letter 'K'.

Eighth system of musical notation for the drum set part, ending with the instruction *D.S. al Coda*.



You Are Good

Drum Set, p. 5

\oplus Coda

L

The musical score is divided into three systems. The first system consists of two staves. The top staff has a series of diamond symbols (◇) and plus signs (+) above a series of rhythmic patterns. The bottom staff has a series of notes. The second system also consists of two staves, with similar diamond and plus symbols above the notes. The third system is a single staff with a melodic line. It begins with a forte (*ff*) dynamic marking, followed by a triplet of notes, and then several notes marked with asterisks (*). The piece concludes with a double bar line.

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

DRUMS

Music and Lyrics by
RANDY NEWMAN
 Arranged by RICK STITZEL

(UNISON PATTERN)

(SWING) (♩ = ♪³)

(RIDE) (H.H. W/FOOT) (RIM KNOCK)

(SWING) (♩ = ♪³)

(RIDE) (RIM KNOCK)

(TOM FILL) (6)

1. (ON HEAD) (TOM FILL) (3)

DRUMS

24

2. 3 4

23 25 26 27

mf

Detailed description: This block contains the first system of drum notation, measures 23 through 27. It features a treble clef and a key signature of one flat. The notation includes eighth and sixteenth notes with stems, and rests. Measure 23 starts with a '2.' above it. Measure 24 has a circled '24' and a double bar line with a repeat sign. Measure 25 has a '3' above it. Measure 26 has a '4' above it. Measure 27 has a '4' above it. A dynamic marking 'mf' is placed below measure 25. Repeat signs with double bar lines are present at the end of measures 25, 26, and 27.

28 29 30 31

Detailed description: This block contains the second system of drum notation, measures 28 through 31. It continues the rhythmic pattern from the previous system. Measure 28 has a '3' above it. Measure 31 has a '3' above it. Repeat signs with double bar lines are present at the end of measures 29, 30, and 31.

32

33 34 35

Detailed description: This block contains the third system of drum notation, measures 32 through 35. Measure 32 has a circled '32' above it. Measure 35 has a '4' above it. Repeat signs with double bar lines are present at the end of measures 33, 34, and 35.

SOLO FILL

TO CODA

36 37 38 39

Detailed description: This block contains the fourth system of drum notation, measures 36 through 39. Measure 36 has a '3' above it. Measure 37 has a '3' above it. Measure 38 has a '3' above it. Measure 39 has a '3' above it. A 'SOLO FILL' annotation is above measure 39. A 'TO CODA' annotation with a circled cross symbol is above measure 39. Repeat signs with double bar lines are present at the end of measures 37, 38, and 39.

40

41 42 43 44

Detailed description: This block contains the fifth system of drum notation, measures 40 through 43. Measure 40 has a circled '40' above it. Measure 43 has a '4' above it. Repeat signs with double bar lines are present at the end of measures 41, 42, and 43.

45 46 47 48 49

Detailed description: This block contains the sixth system of drum notation, measures 45 through 49. Measure 45 has a '3' above it. Measure 46 has a '3' above it. Measure 47 has a '3' above it. Measure 48 has a '3' above it. Measure 49 has a '3' above it. A dynamic marking '8' is placed above measure 47. Repeat signs with double bar lines are present at the end of measures 46, 47, 48, and 49.

D.S. AL CODA

(TOM FILL)

50 51 52 53

Detailed description: This block contains the seventh system of drum notation, measures 50 through 53. Measure 50 has a '12' above it. Measure 51 has a '12' above it. Measure 52 has a '12' above it. Measure 53 has a '12' above it. A 'D.S. AL CODA (TOM FILL)' annotation is above measure 53. A circled cross symbol is above measure 53. Repeat signs with double bar lines are present at the end of measures 51, 52, and 53.

CODA

54 55 56

Detailed description: This block contains the eighth system of drum notation, measures 54 through 56. Measure 54 has a circled cross symbol above it. Measure 55 has a '3' above it. Measure 56 has a '3' above it. A dynamic marking 'mp' is placed below measure 56. Repeat signs with double bar lines are present at the end of measures 55 and 56.

57 58 59 60

Detailed description: This block contains the ninth system of drum notation, measures 57 through 60. Measure 57 has a '3' above it. Measure 58 has a '3' above it. Measure 59 has a '3' above it. Measure 60 has a '3' above it. A dynamic marking 'f' is placed below measure 58. A circled cross symbol is above measure 60. Repeat signs with double bar lines are present at the end of measures 58, 59, and 60.

Appendix I - Supplemental Educational Material

Chords and Complementary Scales

C C Major

1 2 3 4 5 6 7 1

C⁶ C Major

1 2 3 4 5 6 7 1

C_{MA}⁷ C Major

1 2 3 4 5 6 7 1

C_{MI} C Dorian

1 2 b3 4 5 6 b7 1

C_{MI}⁶ C Dorian

1 2 b3 4 5 6 b7 1

C_{MI}⁷ C Dorian

1 2 b3 4 5 6 b7 1

C_{MI}^{7(b5)} C Locrian

1 b2 b3 4 b5 b6 b7 1

C⁷ C Mixolydian

1 2 3 4 5 6 b7 1

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

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

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

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

C C Major Pentatonic

1 2 3 5 6 1

C⁶ C Major Pentatonic

1 2 3 5 6 1

C_{MA}^{7(#11)} C Lydian

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

C_{MI} C Melodic Minor

1 2 b3 4 5 6 7 1

C_{MI}⁶ C Melodic Minor

1 2 b3 4 5 6 7 1

C_{MI}⁷ C Aeolian

1 2 b3 4 5 b6 b7 1

C^o C Whole/half diminished

1 2 b3 4 b5 b6 b7 7 1

C⁷_{SUS} C Mixolydian

1 2 3 4 5 6 b7 1

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

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

C⁷_{SUS}(#9) C Phrygian

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

Chord Dictionary

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

Below are two groups of chord spelling:

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

(No Chord) NC. C bass C C⁶ C⁶/₉ C^(add 9)

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

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

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

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

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

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

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

C_E C_G E_C B_b/_C C_E^(add 9) C^(add 9)_{omit 3} C⁷_{omit 3} C^{Mi7}_{omit 5}

C[#]_{MA}⁷_{SUS}(b5) F[#]₇_{SUS}(add 3) B_b^(add b13)_{add 9} A⁺_{add 9}_{add b9} G[#]_{Mi7}_{add 11}

F_{F#} E_G⁺ G⁷_{SUS}/_A G_{MA}⁷_{F#}(#5) E_b_{MA}⁷_F(#5) B_{MA}⁷_{SUS}/_{F#}

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

ride cymbal bell of cym. crash cym. cowbell hi-hat (closed) (half-open) (closed) (with foot)

snare cross-stick high tom middle tom low tom bass drum optional or ghosted stroke

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

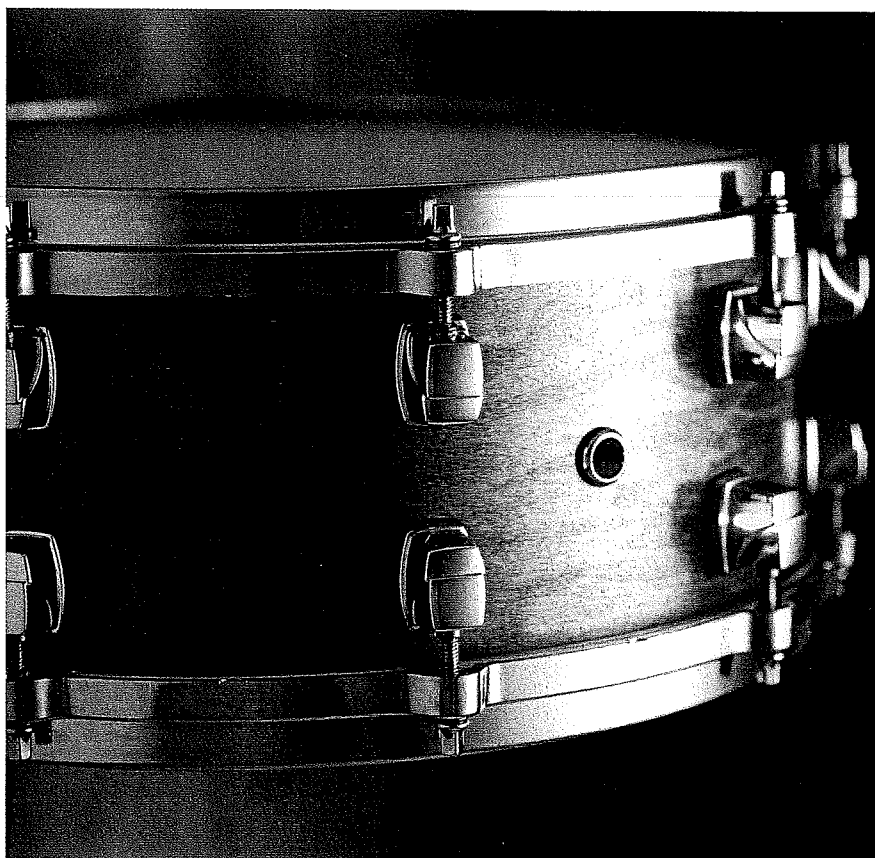
a)

b) ♩ = ♩

PERCUSSION BOOK 1
Includes Keyboard Percussion

ESSENTIAL ELEMENTS 2000 PLUS DVD

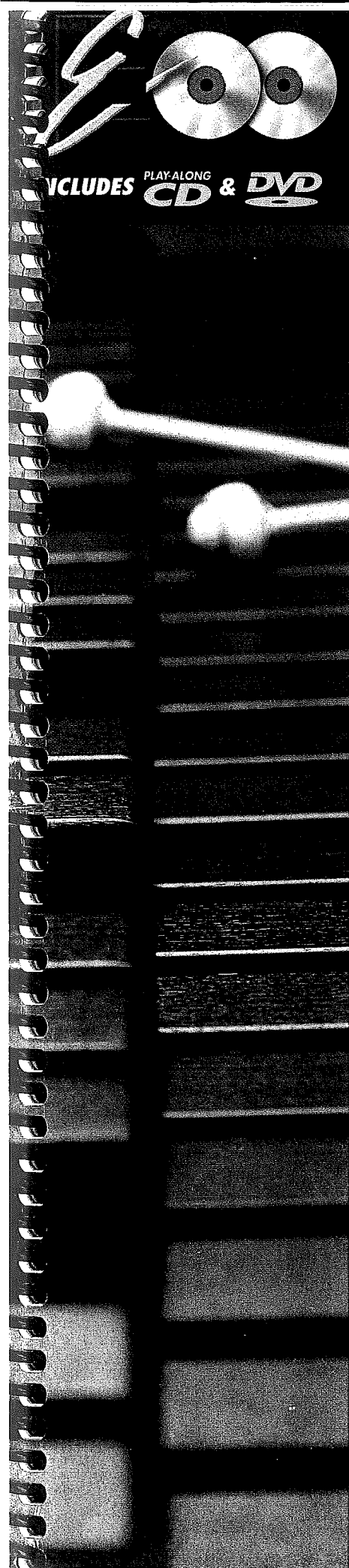
COMPREHENSIVE BAND METHOD



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

Percussion consultant and editor
WILL RAPP

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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.*

Snare Drum

△ 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 &

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.

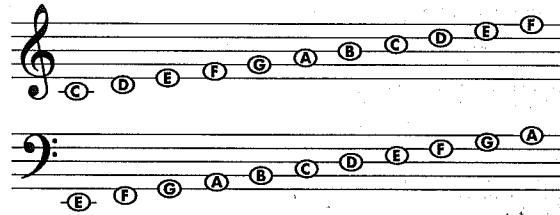
Time Signature

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** b lowers the note and remains in effect for the entire measure.
- Natural** ♮ cancels a flat (b) or sharp (#) and remains in effect for the entire measure.

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!

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

The diagram shows a keyboard percussion instrument with 13 keys. Lines connect each key to a musical staff above it. The staff contains notes G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C. The notes are written with various accidentals (sharps, flats, naturals) to show the mapping between the physical keys and the musical notes.

G A B C D E F G A B C D E F G A B C



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 &

9. TOUCHDOWN

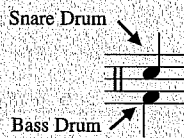


10. THE FAB FIVE *Right Hand Lead*



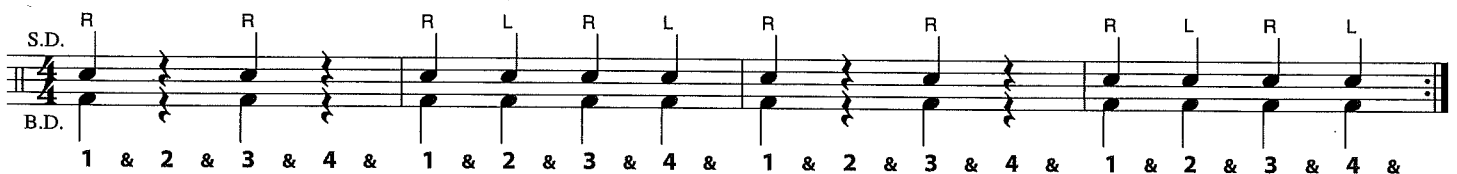
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

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.*



12. FIRST FLIGHT



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




14. ROLLING ALONG

Go to the next line. ↗

Musical notation for 'Rolling Along' in 4/4 time. The notation is split into two systems. The first system has two staves: S.D. (Snare Drum) and B.D. (Bass Drum). The S.D. staff contains a sequence of eighth notes with alternating 'R' and 'L' markings above them. The B.D. staff contains a sequence of eighth notes. The second system continues the pattern and ends with a double bar line. The text 'Go to the next line. ↗' is at the top right and 'Double Bar ↗' is at the bottom right.

Half Note

A diagram showing a half note on a staff with an arrow pointing to the right, labeled '= 2 Beats'. Below it, the counting '1 & 2 &' is written.

Half Rest

A diagram showing a half rest on a staff, labeled '= 2 Silent Beats'. Below it, the counting '1 & 2 &' is written.

A diagram showing a half note and a half rest on a staff, with an equals sign and a diagram of a half note and a half rest on a staff.

15. RHYTHM RAP

Clap the rhythm while counting and tapping.

Repeat Sign ↗

Musical notation for 'Rhythm Rap' in 4/4 time. The notation consists of a single staff with a sequence of eighth notes and rests. The counting '1 & 2 & 3 & 4 &' is written below the staff. The text 'Clap' is written above the first note. The text 'Repeat Sign ↗' is at the top right.

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.

Musical notation for 'The Half Counts' in 4/4 time. The notation consists of a single staff with a sequence of eighth notes and rests. The counting '1 & 2 & 3 & 4 &' is written below the staff. The text 'Practice Alternate Sticking as marked.' is written above the staff.

17. HOT CROSS BUNS

Musical notation for 'HOT CROSS BUNS' in 4/4 time. The piece consists of two staves of music. The first staff has a treble clef and a key signature of one flat (B-flat). The melody is written on the upper staff, and the bass line is on the lower staff. Fingerings are indicated by 'R' (Right) and 'L' (Left) above the notes. The piece ends with a double bar line and repeat dots.

18. GO TELL AUNT RHODIE

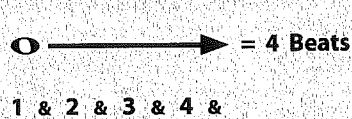
American Folk Song

Musical notation for 'GO TELL AUNT RHODIE' in 4/4 time. The piece consists of two staves of music. The first staff has a treble clef and a key signature of one flat (B-flat). The melody is written on the upper staff, and the bass line is on the lower staff. Fingerings are indicated by 'L' (Left) and 'R' (Right) above the notes. The piece ends with a double bar line and repeat dots.

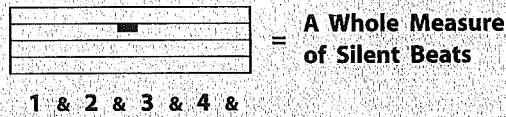
19. ESSENTIAL ELEMENTS QUIZ *Using the note names and rhythms below, draw the melody notes on the staff before playing.*

Musical notation for the 'ESSENTIAL ELEMENTS QUIZ' in 4/4 time. The piece consists of two staves of music. The first staff has a treble clef and a key signature of one flat (B-flat). The melody is written on the upper staff, and the bass line is on the lower staff. The melody notes are written below the staff, and the bass line notes are written below the lower staff. Fingerings are indicated by 'R' (Right) and 'L' (Left) above the notes. The piece ends with a double bar line and repeat dots.

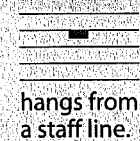
Whole Note



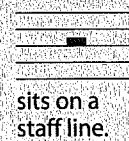
Whole Rest



Whole Rest

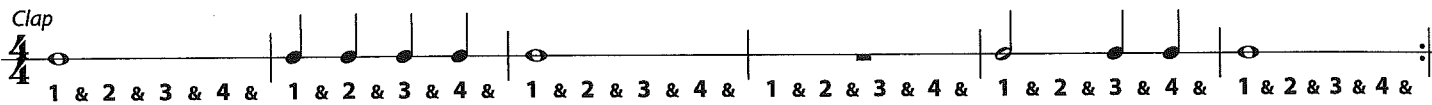


Half Rest



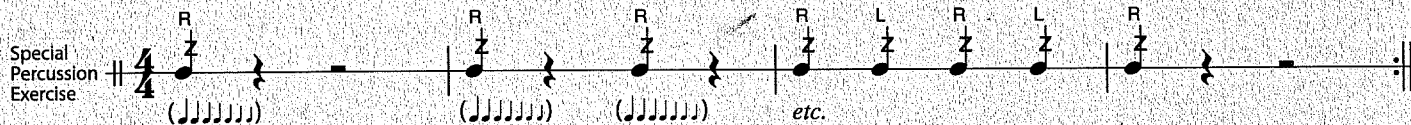
20. RHYTHM RAP

Clap the rhythm while counting and tapping.



Multiple Bounce

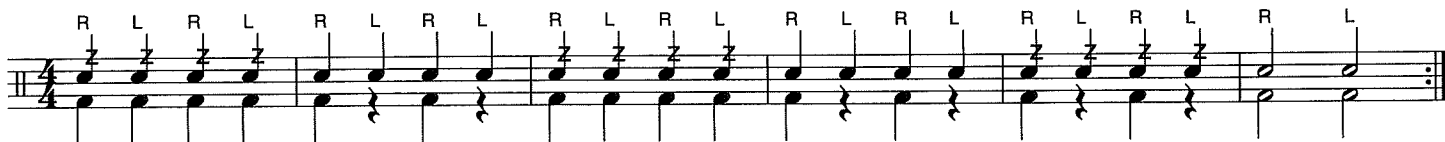
Multiple bounce sticking is your first step to learning the roll. Simply let the stick bounce freely on the drum head, like this:



Keep counting and maintain a steady tempo.

21. THE WHOLE THING

Practice this exercise with Alternate Sticking.



Duet

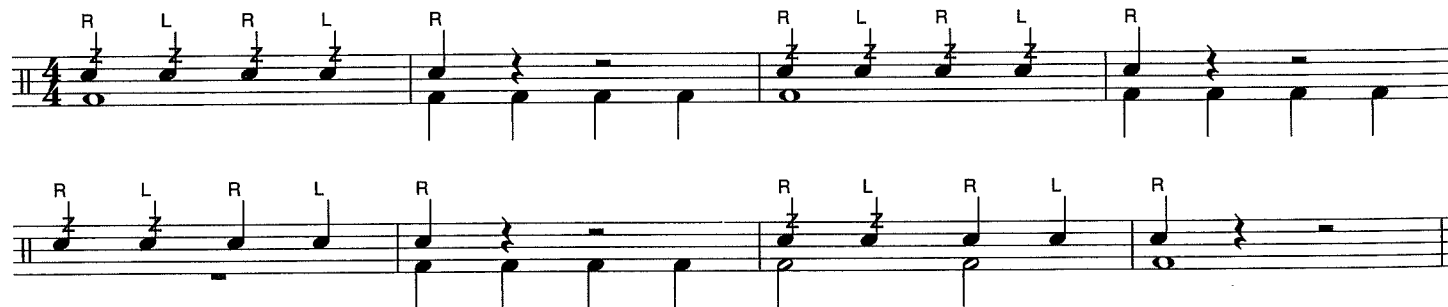
A composition with two different parts, played together.

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 (b) throughout the music. When playing keyboard percussion, this key signature indicates the *Key of B \flat* – play all B's as B-flats, and E's as E-flats.

THEORY

23. MARCH STEPS

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

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

Musical score for 'London Bridge' in 4/4 time. The score consists of two systems of two staves each. The top staff contains a melody with eighth and quarter notes, and the bottom staff contains a harmonic accompaniment with chords and rests.

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.

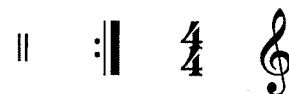
31. A MOZART MELODY

Adaptation

Musical score for 'A Mozart Melody' in 4/4 time. The score is arranged for three parts: S.D. (Snare Drum), B.D. (Bass Drum), and Triangle. The S.D. and B.D. parts are on a single staff with a treble clef, and the Triangle part is on a separate staff with a bass clef. The S.D. and B.D. parts play a rhythmic pattern of eighth and quarter notes, while the Triangle part plays a melodic line.

32. ESSENTIAL ELEMENTS QUIZ

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



Musical score for the 'Essential Elements Quiz' in 4/4 time. The score consists of two systems of two staves each. The top staff contains a melody with quarter and eighth notes, and the bottom staff contains a harmonic accompaniment with chords and rests. The score is marked with a treble clef and a 4/4 time signature.

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

Clap

f *mf* *p* *f*

38. JINGLE BELLS

J. S. Pierpont

mf *f*

39. MY DREYDL Practice "Doubling" in this exercise.

Traditional Hanukkah Song

mf *p* *f*

continue

L R L L R L L L R L L R R L L R L L R L L R L R L R L R


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

Clap

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

Multiple Bounce Eighth Notes

Special Percussion Exercise

Connect  so the bounces sound even and consistent.

41. EIGHTH NOTE JAM

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

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

S.D. *mf*
B.D.
Sus. Cym. *mf*

43. LONG, LONG AGO

p

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

Musical score for 'Oh, Susanna' by Stephen Collins Foster. The score is in 4/4 time and features three parts: S.D. (Snare Drum), B.D. (Bass Drum), and Wood Block. The S.D. part has a dynamic marking of *f* and consists of a steady eighth-note pattern. The B.D. part has a dynamic marking of *f* and consists of a steady quarter-note pattern. The Wood Block part has a dynamic marking of *f* and consists of a steady quarter-note pattern. The score is written on three staves.

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.

HISTORY

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

Musical score for 'William Tell' by Gioacchino Rossini. The score is in 4/4 time and features three parts: S.D. (Snare Drum), B.D. (Bass Drum), and Cr. Cym. (Crash Cymbal). The S.D. part has a dynamic marking of *mf* and consists of a steady eighth-note pattern. The B.D. part has a dynamic marking of *mf* and consists of a steady quarter-note pattern. The Cr. Cym. part has a dynamic marking of *mf* and consists of a steady quarter-note pattern. The score is written on three staves.

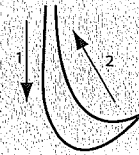
THEORY

2/4 Time Signature

= 2 beats per measure
 = Quarter note gets one beat

Conducting

Practice conducting this two-beat pattern.



46. RHYTHM RAP

Clap

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.

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

Moderato
S.D.
B.D.
mf
Tambourine
mf

The score for 'HEY, HO! NOBODY'S HOME' is in 2/4 time and marked Moderato. It consists of three staves: S.D. (Snare Drum), B.D. (Bass Drum), and Tambourine. The S.D. part features a rhythmic pattern of eighth notes and quarter notes. The B.D. part provides a steady accompaniment with quarter notes and rests. The Tambourine part uses 'x' marks to indicate rhythmic patterns, starting with a dynamic of *mf*.

Dynamics

Crescendo (gradually louder)

Decrescendo or *Diminuendo* (gradually softer)

50. CLAP THE DYNAMICS

Clap
4/4
p f p

The score for 'CLAP THE DYNAMICS' is in 4/4 time. It consists of a single staff with a sequence of claps. The dynamics are marked as *p* (piano), *f* (forte), and *p* (piano) across the sequence.

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

S.D.
B.D.
p f p
Sus. Cym.
p f p

The score for 'PLAY THE DYNAMICS' is in 4/4 time. It features three staves: S.D. (Snare Drum), B.D. (Bass Drum), and Sus. Cym. (Suspended Cymbal). The S.D. and B.D. parts have dynamic markings of *p*, *f*, and *p*. The Sus. Cym. part uses a series of slanted lines to represent a roll, with dynamic markings of *p*, *f*, and *p*.

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

Andante
Sus. Cym.

Remember: start softly to make an effective crescendo.

Let the sound continue.

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

Sus. Cym. *p*

mf

Triangle *mf*

p

mf

f

mf

Tri. *p*

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

French Folk Song

Moderato

①

②

S.D.

B.D.

mf

Wood Block

mf

f

f

13

f

f

Choke

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

Ludwig van Beethoven
Arr. by John Higgins

Moderato
S.D.
B.D.

mf

mf

Triangle (Remember: Fundamental or overtones - your choice)

9

13

p

Sus. Cym.
with yarn mallets

f

f

mf

f

58. HARD ROCK BLUES - Encore

John Higgins

Allegro
S.D.
B.D.

f

mf

f

mf

f

mf

Sus. Cym. with sticks

Tambourine

f

mf

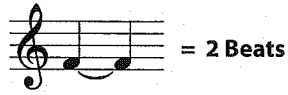
f

(Solo)

(Solo)

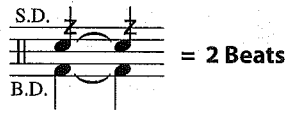
Tie

Pitched Percussion (Keyboards and Timpani)



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.)



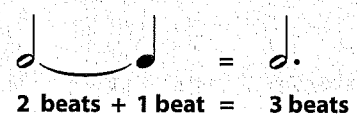
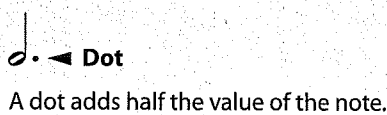
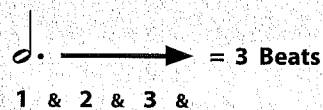
A curved line connecting two notes on the same staff line or space. Play one note for the combined counts of the tied notes.

59. FIT TO BE TIED

60. ALOUETTE

French-Canadian Folk Song

Dotted Half Note



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

S.D. L R R L R R

B.D. mf

Tri. mf

Wd. Blk.

63. NEW DIRECTIONS

R L L R L L

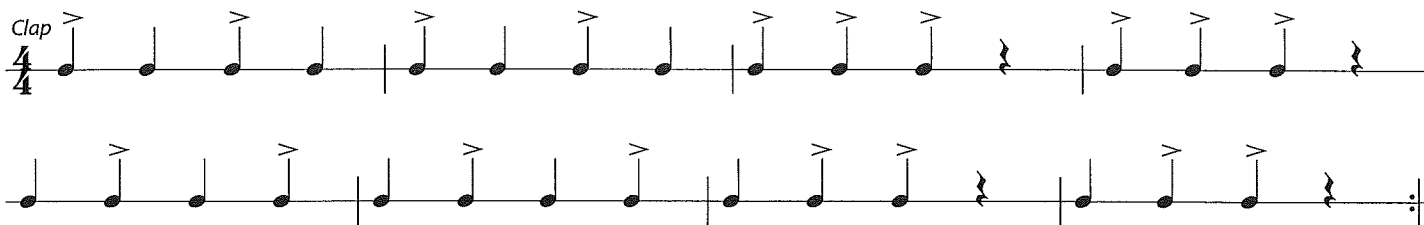
64. THE NOBLES

▽ 3 beats

65. ESSENTIAL ELEMENTS QUIZ

Accent  Emphasize the note.

70. ACCENT YOUR TALENT

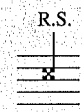
Clap 

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

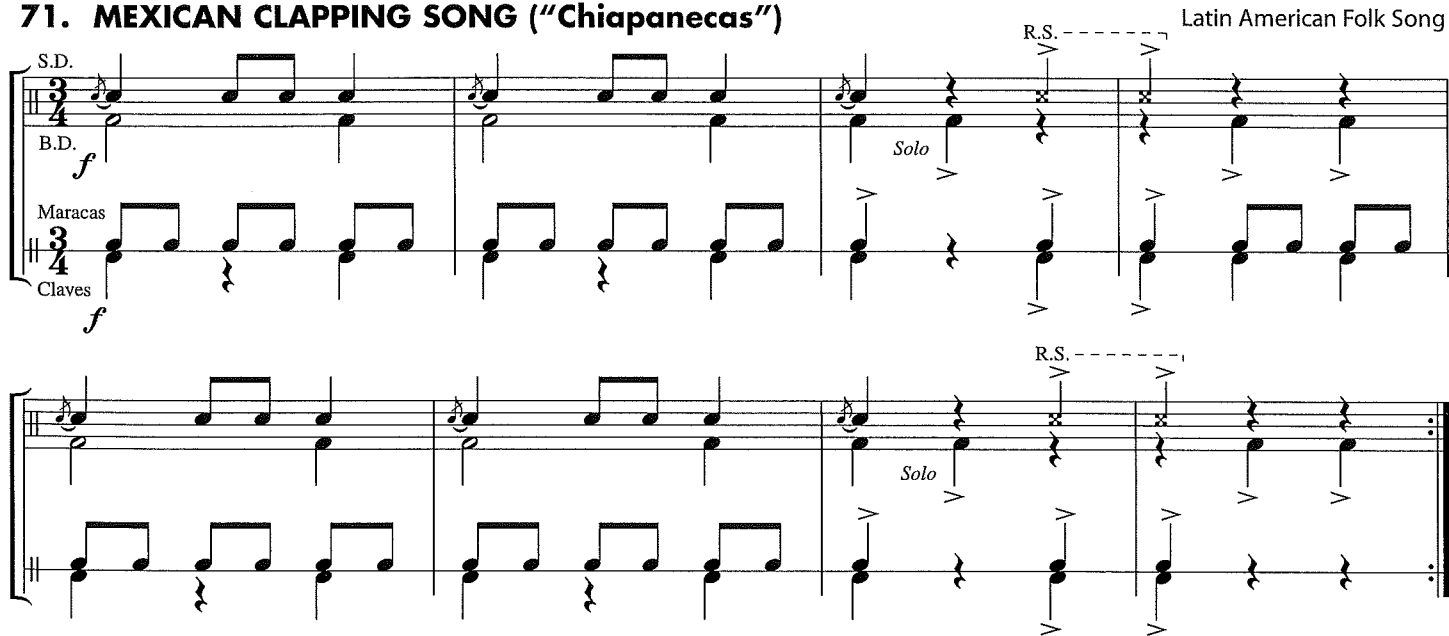
HISTORY

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 CLIPPING SONG ("Chiapanecas")

S.D. 

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

Musical score for 'HOT MUFFINS' in 2/4 time. The score consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is characterized by eighth-note patterns with accents. The bass line consists of quarter notes.


74. COSSACK DANCE

Musical score for 'COSSACK DANCE' in 4/4 time. It features three staves: S.D. (Snare Drum) in the top staff, B.D. (Bass Drum) in the middle staff, and Tamb. (Tambourine) in the bottom staff. The S.D. and B.D. parts have a rhythmic pattern of eighth notes with accents. The Tamb. part has a consistent eighth-note pattern. Dynamics include *f* (forte).

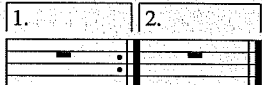
75. BASIC BLUES

Musical score for 'BASIC BLUES' in 4/4 time. It features three staves: S.D. (Snare Drum) in the top staff, B.D. (Bass Drum) in the middle staff, and Sus. Cym. (Suspended Cymbal) in the bottom staff. The S.D. and B.D. parts have a rhythmic pattern of eighth notes with accents. The Sus. Cym. part has a consistent eighth-note pattern. Dynamics include *f* (forte).

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

Musical score for 'HIGH FLYING' in 3/4 time. It features three staves: S.D. (Snare Drum) in the top staff, B.D. (Bass Drum) in the middle staff, and Triangle in the bottom staff. The S.D. and B.D. parts have a rhythmic pattern of eighth notes with accents. The Triangle part has a consistent eighth-note pattern. Dynamics include *mf* (mezzo-forte).

Musical score for 'HIGH FLYING' showing the 1st and 2nd endings. The 1st ending is marked with '1.' and a repeat sign. The 2nd ending is marked with '2.' and a repeat sign. A dashed arrow labeled '2nd time' points to the beginning of the 2nd ending.

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

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

Andante
Snares off

S.D.
mf

B.D.
mf

Sus. Cym.
mf

Triangle
mf

Wood Block
mf

S.D. and B.D. can share the same rest.

Shared rest

Choke

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

Snares on

S.D.
B.D.
Sleigh Bells

mf *f*

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

Moderato

S.D.
B.D.
Sleigh Bells

mf

80. THE BIG AIRSTREAM

81. WALTZ THEME (THE MERRY WIDOW WALTZ)

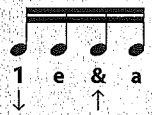
Moderato

S.D.
B.D.
Sleigh Bells

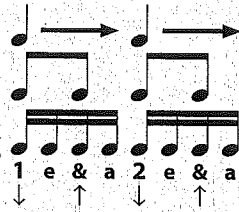
mf *f*

Franz Lehar

Sixteenth Notes



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



Special Percussion Exercise

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

83. DOWN BY THE STATION

Allegro

S.D.

B.D.

mf

Wood Block

mf

84. ESSENTIAL ELEMENTS QUIZ

Moderato

S.D.

B.D.

mf

f

p

Solo

Solo

Cr. Cym.

f

85. ESSENTIAL CREATIVITY *Improvise your own part for measures 3-8 using these rhythms:* ♩, ♪♪, ♪♪♪

90. VARIATIONS ON A FAMILIAR THEME

Theme

S.D. *mf*

B.D. *mf*

Cr. Cym. *mf*

Variation 1

Change to Triangle *mf*

Variation 2

Change to Cr. Cym. *mf*

D.C. al Fine

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

Eighth Note Two Sixteenths

1 e & a = 1 Beat

Subdivide each beat into 4 equal parts.

1 e & a

1 e & a 2 e & a

91. BANANA BOAT SONG

Moderato

Snares off

Caribbean Folk Song

S.D. *f*

B.D. *f*

Maracas *f*

Fine

mf

D.C. al Fine

92. RAZOR'S EDGE

Snares on

Musical score for 'Razor's Edge' in 4/4 time. The score consists of two staves. The top staff contains a continuous eighth-note pattern with accents (>) on every eighth note. The bottom staff contains a bass line with quarter notes and rests, and a final measure with a triplet of eighth notes.

93. THE MUSIC BOX

Musical score for 'The Music Box' in 3/4 time. It features three staves: S.D. (Snare Drum), B.D. (Bass Drum), and Tri. (Triangle). The S.D. staff has a pattern of eighth notes with accents (>). The B.D. staff has a pattern of quarter notes with rests. The Tri. staff has a pattern of quarter notes with rests. Dynamics include *p* (piano) and *p* (piano) for the triangle.

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

Allegro

Musical score for 'Ezekiel Saw the Wheel' in 4/4 time. The score consists of two staves. The top staff has a continuous eighth-note pattern with accents (>) and a dynamic marking of *f* (forte). The bottom staff has a bass line with quarter notes and rests, and a final measure with a triplet of eighth notes.

95. SMOOTH OPERATOR

Rim Shot

Musical score for 'Smooth Operator' in 4/4 time. The score consists of two staves. The top staff has a continuous eighth-note pattern with accents (>) and a dynamic marking of *f* (forte). The bottom staff has a bass line with quarter notes and rests, and a final measure with a triplet of eighth notes. A 'Rim Shot' is indicated by an upward-pointing arrow (^) above the final note of the top staff.

▽ Note how the pattern changed.

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

Rim Shot
R

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

Allegro

On Rim

98. ESSENTIAL ELEMENTS QUIZ

Andante

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.

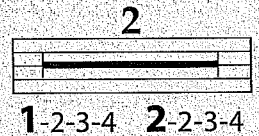
100. THE COLD WIND

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.

Allegro
Snares off

Soli

Soli

mf

mf

2

1 - 2 - 3 - 4 2 - 2 - 3 - 4

2

1 - 2 - 3 - 4 2 - 2 - 3 - 4

R L L R L R L R L R L L R L R L R L R

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

Moderato

Snares on

mf

Johann Sebastian Bach

104. ESSENTIAL CREATIVITY

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

105. NATURALLY Right Hand Lead

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

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.

Franz Schubert

Allegro

S.D. R L L R L R L L R L L R R R L L R L L R L L R L

B.D. *f* *mf*

Cr. Cym. *f* *mf*

107. THE FLAT ZONE

108. ON TOP OF OLD SMOKEY

American Folk Song

Allegro

S.D. *f*

B.D. *f*

Tri. *f*

The score for 'On Top of Old Smokey' is in 3/4 time and G major. It features three staves: S.D. (Snare Drum), B.D. (Bass Drum), and Tri. (Triangle). The S.D. part has a steady eighth-note pattern with occasional accents. The B.D. part has a simple pattern of quarter notes. The Tri. part has a pattern of eighth notes with a triplet of eighth notes in the second measure of the first system. The music is marked with a forte (*f*) dynamic.

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

Allegro

S.D. *f*

B.D. *f*

Sus. Cym. (with S.D. stick) *f*

The score for 'Bottom Bass Boogie' is in 4/4 time and G major. It features three staves: S.D. (Snare Drum), B.D. (Bass Drum), and Sus. Cym. (Suspended Cymbal with S.D. stick). The S.D. part has a complex pattern of eighth and sixteenth notes with accents. The B.D. part has a simple pattern of quarter notes. The Sus. Cym. part has a steady eighth-note pattern. The music is marked with a forte (*f*) dynamic. The score includes a first ending (1.) and a second ending (2.) with a repeat sign.

Dotted Quarter & Eighth Notes

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

A dot adds half the value of the quarter note.

1 & 2 &

110. RHYTHM RAP

Clap

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

111. THE DOT ALWAYS COUNTS

Closed Roll



Subdivide each $\frac{1}{4}$ into 4 equal strokes, and connect the multiple bounces as smoothly as possible. Closed rolls fill each beat with a buzzing sound.

$\frac{1}{4} = \text{four eighth notes beamed together}$

112. ALL THROUGH THE NIGHT

mf *p* Fine D.C. al Fine

113. SEA CHANTY

Moderato English Folk Song

f *mf* *f*

114. SCARBOROUGH FAIR

English Folk Song

Andante

S.D.
B.D.
Tri.

mf

f

mf

p

Detailed description: This musical score is for the piece 'Scarborough Fair'. It is written for three parts: S.D. (Soprano), B.D. (Bass), and Tri. (Triangle). The tempo is marked 'Andante'. The key signature has one sharp (F#) and the time signature is 3/4. The S.D. part consists of a series of eighth notes with slurs. The B.D. part provides a harmonic accompaniment with chords and some melodic lines. The Tri. part consists of dotted quarter notes. Dynamic markings include *mf* (mezzo-forte) and *f* (forte) for the S.D. part, and *p* (piano) for the B.D. part. The score is divided into three systems of music.

115. RHYTHM RAP

Clap

4/4

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

Detailed description: This musical score is for 'Rhythm Rap'. It features a single part labeled 'Clap' in a 4/4 time signature. The rhythm is a simple, repetitive pattern of quarter notes and eighth notes. The notation includes a treble clef and a key signature of one sharp (F#). The rhythmic pattern is: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &. The score ends with a double bar line and repeat dots.

116. THE TURNAROUND

Detailed description: This musical score is for 'The Turnaround'. It features a rhythmic pattern with accents. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The pattern consists of eighth notes with accents (>) and quarter notes. The score ends with a double bar line and repeat dots.

117. ESSENTIAL ELEMENTS QUIZ - AULD LANG SYNE

Scottish Folk Song

Andante

mf

f

Detailed description: This musical score is for 'Auld Lang Syne'. It is written for a piano. The tempo is marked 'Andante'. The key signature has one sharp (F#) and the time signature is 4/4. The score begins with a treble clef and a key signature of one sharp. The music consists of a series of eighth notes with slurs. Dynamic markings include *mf* (mezzo-forte) and *f* (forte). The score is divided into two systems of music.

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

Allegro

Snare Drum $\frac{2}{4}$

f

△ Single Paradiddles △ Double Paradiddles

R L R R L R L R R L R L R L R R L R

L R L L R

17 Measure Number Stick Clicks* Stick Clicks

Rim Shot

f

33

f

L R L L R

*Hit sticks together.

118. HUNGARIAN DANCE NO. 5 – Piano Accompaniment

Johannes Brahms
Arr. by Will Rapp

Allegro
Piano *f*
With pedal

17

p *f*

33

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

119. GRENADILLA GORILLA JUMP No. 1

Stickings: R L L R L L R L R R L L, R L L R L L, R L, R L L R L L R L R R L L, R L L R L L, R L

sim.

120. JUMPIN' UP AND DOWN

120. JUMPIN' UP AND DOWN

Stickings: R L R R L R L L R L L R L, R L R R L R R, L R, L R L L R L R R L R R L R, L R L L R L L, R L

121. GRENADILLA GORILLA JUMP No. 2

121. GRENADILLA GORILLA JUMP No. 2

Stickings: R R L R R L R L R R L L, *sim.*, *sim.*

122. JUMPIN' FOR JOY

122. JUMPIN' FOR JOY

Stickings: L R R, L R L L R L, R L R R L R L R R L, L R R, L R L L R L, R L R R L R L R R L, R L

123. GRENADILLA GORILLA JUMP No. 3

Musical notation for Grenadilla Gorilla Jump No. 3. The piece is in 4/4 time and consists of two staves. The first staff uses a treble clef and the second a bass clef. Fingerings are indicated by 'R' for right hand and 'L' for left hand. The music features a mix of eighth and sixteenth notes, with some rests and slurs.

124. JUMPIN' JACKS

Musical notation for Jumpin' Jacks. The piece is in 4/4 time and consists of two staves. Fingerings are indicated by 'R' for right hand and 'L' for left hand. The music features a mix of eighth and sixteenth notes, with some rests and slurs.

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.

Diagram illustrating musical intervals on a treble clef staff. The intervals shown are 2nd, 3rd, 4th, 5th, 6th, 7th, and Octave. Each interval is represented by a bracket between two notes, with the number of lines and spaces between them counted to determine the interval. The notes are numbered 1 through 8, starting from the bottom line (C4) and ending at the top line (C5).

THEORY

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

Musical notation for the Essential Elements Quiz. The piece is in 4/4 time and consists of two staves. The music features a mix of eighth and sixteenth notes, with some rests and slurs.

130. CROSSING OVER

Musical score for 'CROSSING OVER' in 4/4 time. The score consists of two staves. The upper staff features a melodic line with eighth-note patterns and rests. The lower staff provides a harmonic accompaniment with chords and eighth-note patterns.

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

Moderato
Snares off

Musical score for 'KUM BAH YAH' in 2/4 time. The score is divided into four systems, each with two staves. The upper staff is for the Snare Drum (S.D.) and the lower staff is for the Bass Drum (B.D.). The S.D. part is marked *mf* and the B.D. part is marked *mf*. The score includes various rhythmic patterns, rests, and dynamics. The final system includes a *p* (piano) dynamic marking.

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

Andante Snares on

mf

L R L R R L R L L R

133. AUSTRIAN WALTZ

Austrian Folk Song

Moderato

S.D.

B.D.

f

Wd. Blk.

f

134. BOTANY BAY

Australian Folk Song


Allegro

mf

f

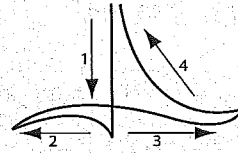
mf

C Time Signature

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

Conducting

Practice conducting this four-beat pattern.






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

136. FINLANDIA

Jean Sibelius

© Breitkopf & Haertel, Wiesbaden - Leipzig

137. ESSENTIAL CREATIVITY

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

138. EASY GORILLA JUMPS

Two staves of music in C major, 4/4 time. The melody consists of eighth and quarter notes with slurs. The bass line features a simple harmonic accompaniment with quarter and eighth notes.

139. TECHNIQUE TRAX

Two staves of music in C major, 4/4 time. The melody is a continuous eighth-note pattern with slurs. The bass line provides a steady accompaniment with quarter notes.

140. MORE TECHNIQUE TRAX

Two staves of music in C major, 4/4 time. The melody is a continuous eighth-note pattern with slurs and accents. The bass line features a steady accompaniment with quarter notes.

141. GERMAN FOLK SONG

Moderato

Two staves of music in C major, 3/4 time. The melody is a simple folk tune with slurs. The bass line features a steady accompaniment with quarter notes. The score includes first and second endings.

mf

142. THE SAINTS GO MARCHIN' AGAIN

Allegro
R.S.

James Black and Katherine Purvis

Three staves of music in C major, 4/4 time. The melody is a march with slurs and accents. The bass line features a steady accompaniment with quarter notes. The score includes first and second endings and a repeat sign.

f

143. LOWLAND GORILLA WALK

On rim

Two Measure Repeat



Repeat the previous two measures.

THEORY

144. SMOOTH SAILING

On head

145. MORE GORILLA JUMPS

146. FULL COVERAGE

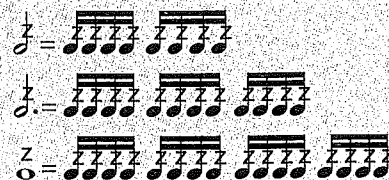
Scale

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

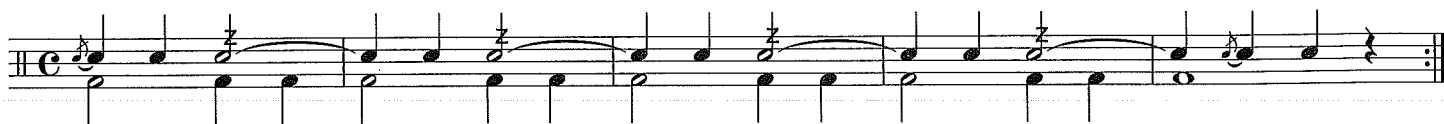
Extended Roll



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 \flat SCALE



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

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

150. THEME FROM "SURPRISE SYMPHONY"

Franz Josef Haydn

Andante
On rim

p

f

p

mf

151. ESSENTIAL ELEMENTS QUIZ – THE STREETS OF LAREDO

American Folk Song

S.D.

B.D.

Cr. Cym.

mf

mf

1.

2.

PERFORMANCE SPOTLIGHT

152. SCHOOL SPIRIT - Band Arrangement

W.T. Purdy
Arr. by John Higgins

March Style

5 Measure Number

The musical score is written for a band in 2/4 time. It features three staves: S.D. (Snare Drum), B.D. (Bass Drum), and Cr. Cym. (Cymbal). The score is divided into measures, with measure numbers 5, 13, 21, and 29 indicated. Dynamics include *f* (forte), *mf* (mezzo-forte), and *Solo*. The score includes various musical notations such as accents, slurs, and repeat signs. A *Solo* section is marked in measure 5. The score concludes with a first and second ending.

Soli

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

153. CARNIVAL OF VENICE - Band Arrangement

Julius Benedict
Arr. by John Higgins

Allegro

S.D.
B.D.

mf *f* *mf*

5 Wood Block (or Rim Tap)
Triangle

13
Sus. Cym. (with S.D. stick)

Tambourine

21
S.D.
f Tamb.

29
B.D.
*Cr. Cym.
f

Soli 37
mf

45
p *mf*

f

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

154. RANGE AND FLEXIBILITY BUILDER

Rudiment

Triple Paradiddle

R L R L R L R R L R L R L R L L

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

Andante

1.

S.D. *mf*

B.D. *mf*

Tri. *mf*

Wd. Blk. *mf*

2.

6

(To Sus. Cym.)

Tamb.

Wd. Blk. *f*

f

Sus. Cym. *f*

Wd. Blk.

14

2

mf

2

mf

2

Tri. *mf*

158. RHYTHM RAP

Clap

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

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

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

R R L R R L R R L R L R R L R L L

R R L L R R L L R R L R R L R L R R L

160. MINUET

Johann Sebastian Bach

Moderato

mf

161. RHYTHM RAP

Clap

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

162. EIGHTH NOTES OFF THE BEAT

Musical notation for exercise 162, featuring eighth notes off the beat on a single staff. The notation includes a treble clef, a common time signature (C), and a key signature of one sharp (F#). The exercise consists of four measures of music, each starting with an accent (>) over the first eighth note. The notes are: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, G158, A158, B158, C159, D159, E159, F#159, G159, A159, B159, C160, 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F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D361, E361, F#361, G361, A361, B361, C362,

165. DANCING MELODY

Musical score for 'Dancing Melody' in 4/4 time. The score consists of two systems of staves. The first system has a treble clef and a key signature of one flat. The melody is written on the upper staff, and the bass line is on the lower staff. The second system continues the melody and bass line.

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

Musical score for 'El Capitan' in 2/4 time, marked **Allegro**. The score is for a band and includes parts for S.D. (Soprano Drum), B.D. (Bass Drum), and Cr. Cym. (Cymbal). The tempo is **f** (forte). The score consists of three systems of staves. The first system shows the S.D. and B.D. parts. The second system shows the Cr. Cym. part. The third system shows the S.D. and B.D. parts with first and second endings.

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HISTORY

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

167. O CANADA

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

Maestoso (Majestically)

The first system of musical notation for 'O Canada' consists of two staves. The upper staff contains the melody, and the lower staff contains the accompaniment. The key signature has one sharp (F#), and the time signature is common time (C). The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The accompaniment starts with a half note G3. Dynamic markings include *mf* at the beginning and *f* later in the system.

The second system of musical notation continues the piece. It features two staves with melody and accompaniment. The melody includes a half note G4 and a quarter note A4. The accompaniment consists of quarter notes G3 and F#3. A dynamic marking of *mf* is present at the end of the system.

9

The third system of musical notation begins with a measure rest for 9 measures, indicated by a box with the number '9'. The notation then resumes with two staves. The melody is a half note G4, and the accompaniment is a half note G3. A dynamic marking of *p* (piano) is shown at the end of the system.

The fourth system of musical notation consists of two staves. The melody is a half note G4, and the accompaniment is a half note G3. A dynamic marking of *mf* is present at the end of the system.

17

The fifth system of musical notation consists of two staves. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The accompaniment starts with a half note G3. A dynamic marking of *f* (forte) is present at the beginning of the system.

The sixth system of musical notation consists of two staves. The melody includes a half note G4 and a quarter note A4. The accompaniment consists of quarter notes G3 and F#3.

The seventh system of musical notation consists of two staves. The melody includes a half note G4 and a quarter note A4. The accompaniment consists of quarter notes G3 and F#3.

168. ESSENTIAL ELEMENTS QUIZ - METER MANIA

Count and clap before playing. Can you conduct this?

The first system of musical notation for 'Essential Elements Quiz - Meter Mania' consists of two staves. The key signature has one sharp (F#). The first measure is in 4/4 time, the second in 3/4, and the third in 4/4. The melody includes quarter notes G4, A4, B4, and C5. The accompaniment consists of quarter notes G3 and F#3.

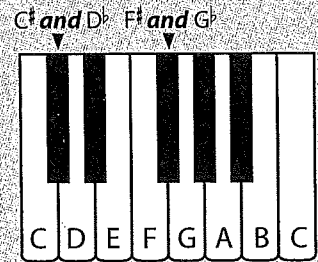
The second system of musical notation for 'Essential Elements Quiz - Meter Mania' consists of two staves. The first measure is in 3/4 time, the second in 4/4, and the third in 4/4. The melody includes quarter notes G4, A4, B4, and C5. The accompaniment consists of quarter notes G3 and F#3.

Enharmonics

THEORY

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

Snares off

S.D.

B.D.

Tamb.

Cowbell

170. DARK SHADOWS

Snares on

171. CLOSE ENCOUNTERS

S.D.

B.D.

Tamb.

172. MARCH SLAV

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

Peter Illyich Tchaikovsky

Largo

S.D. (*tacet*)

B.D.

mf

Sus. Cym.

p

1.

2.

mf

f

mf

f

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 \flat .

172. MARCH SLAV - Timpani

Tune to F and B \flat .

Largo

Musical notation for the Timpani part of 'March Slav'. The piece is in 4/4 time and B-flat major. The notation consists of two staves. The first staff begins with a dynamic marking of *f* (forte). The second staff contains a first ending (marked '1.') and a second ending (marked '2.'). Both endings are marked with *f*. The first ending leads back to the beginning of the piece, and the second ending concludes with a whole note.

173. NOTES IN DISGUISE

Musical notation for 'Notes in Disguise'. The piece is in 3/4 time and B-flat major. It features three staves: S.D. (Small Drum), B.D. (Bass Drum), and Tri. (Triangle). The S.D. and B.D. parts play a rhythmic pattern of eighth notes. The Tri. part plays a pattern of eighth notes with a dynamic marking of *lv.* (largo). The piece concludes with a double bar line.

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'

Musical notation for 'Half-Steppin''. The piece is in 2/4 time and B-flat major. It features three staves: Tamb. (Tambourine), Maracas, and Claves. The Tamb. part plays a rhythmic pattern of eighth notes. The Maracas part plays a rhythmic pattern of eighth notes with a dynamic marking of *>* (accent). The Claves part plays a rhythmic pattern of eighth notes. The piece concludes with a double bar line.

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
Snares off

Camille Saint-Saëns

S.D.
4/4

B.D.
mf

Tamb. shake

Sleigh Bells
mf

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.* 2 2 2

mf

176. SILVER MOON BOAT

Chinese Folk Song

Largo **Fine**

Tri. *mf*

Wd. Blk. *mf*

Claves

D.C. al Fine

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

HISTORY

177. THEME FROM SYMPHONY NO. 7

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

Allegro (moderately fast)

Ludwig van Beethoven

S.D. Snares off

B.D. *p*

177. THEME FROM SYMPHONY NO. 7 - Timpani

Ludwig van Beethoven

Tune to E_b and A_b.**Allegro (moderately fast)**

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

Allegro
Snares on S.D.
B.D.
f
Cr. Cym.
f

178. CAPRICCIO ITALIEN - Timpani

Peter Illyich Tchaikovsky

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

Allegro
f

Rudiment

Flamacue

LR LR LR

A snare drum rudiment. Emphasize the



179. AMERICAN PATROL

F.W. Meacham

Allegro
mf

PERFORMANCE SPOTLIGHT

182. AMERICA THE BEAUTIFUL – Band Arrangement

Samuel A. Ward
Arr. by John Higgins

Maestoso
S.D.
B.D.

f

p

This system contains the first two staves of music. The top staff is for Soprano (S.D.) and the bottom staff is for Bass Drum (B.D.). The music is in 4/4 time and begins with a forte (*f*) dynamic. The melody consists of eighth and quarter notes with accents. The bass drum part provides a steady accompaniment of quarter notes. The system concludes with a piano (*p*) dynamic marking.

7 Andante

8

This system contains two staves that are mostly blank, indicating a rest or a specific performance instruction for the instruments.

15

7

f

mf

This system contains two staves of music. The top staff begins with a forte (*f*) dynamic and features a melody with eighth notes and accents. The bottom staff provides a bass line with quarter notes. A mezzo-forte (*mf*) dynamic marking is present in the middle of the system.

25 Maestoso

f

(Roll until cut-off)

This system contains two staves of music. The top staff continues the melody with eighth notes and accents, starting with a forte (*f*) dynamic. The bottom staff provides a bass line with quarter notes. The system ends with a 'roll until cut-off' instruction, indicated by a graphic symbol and text.

PERFORMANCE SPOTLIGHT

182. AMERICA THE BEAUTIFUL - Band Arrangement

Samuel A. Ward
Arr. by John Higgins

Maestoso
Cr. Cym.

7 Andante

15

25 Maestoso
Cr. Cym.

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

Maestoso Timpani ∇ Roll

7 Andante

15

6

25 Maestoso

183. LA CUCARACHA - Band Arrangement

Latin American Folk Song
Arr. by John Higgins

Latin Rock

Snares off
S.D.

B.D.

f

5

mf

13

p

25

f

2.

The musical score is written for snare drum (S.D.) and bass drum (B.D.) in 4/4 time. It consists of ten systems of notation. The first system includes the title 'Latin Rock', 'Snares off', and 'S.D.' above the staff, and 'B.D.' below. The first measure of the first system is marked with a dynamic of *f*. The second system is marked with a measure number '5' and a dynamic of *mf*. The third system is marked with a measure number '13'. The fourth system is marked with a dynamic of *p*. The fifth system is marked with a measure number '25' and a dynamic of *f*. The sixth system contains a first ending bracket labeled '1.'. The seventh system contains a second ending bracket labeled '2.'. The notation includes various rhythmic patterns such as eighth and sixteenth notes, rests, and accents, with specific articulation marks for the snare and bass drum.

183. LA CUCARACHA - Band Arrangement

Latin American Folk Song
Arr. by John Higgins

Latin Rock

Maracas

Claves
(Opt. Cowbell)

f

5

mf

13

p (To Tri.) Tri. (To Claves)

25

Claves

f

PERFORMANCE SPOTLIGHT

184. THEME FROM 1812 OVERTURE - Band Arrangement

Peter Illyich Tchaikovsky
Arr. by John Higgins

Allegro
S.D.
B.D.

f

10 7

f *p*

18 *p* *mf*

26 *f*

34

42

END

PERFORMANCE SPOTLIGHT

184. THEME FROM 1812 OVERTURE - Band Arrangement

Peter Illyich Tchaikovsky
Arr. by John Higgins

Allegro
Cr. Cym.

f

10 18 26 34 42

3 8 5

184. THEME FROM 1812 OVERTURE - Band Arrangement

Peter Illyich Tchaikovsky
Arr. by John Higgins

Allegro
Timpani

f

10 18 26 34 42

p *mf* *f* *dampen** *sim.*

4 3 8

*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

Allegro
S.D.
B.D.

f

5 On rim

Solo

mf

1. On drum

2.

14

f

2

Solo

2

30

Soli - with Cym.

5/4

185. CAN - CAN

Jacques Offenbach
Arr. by Kevin Lepper

Allegro
Cr. Cym. f

5 6 Wd. Blk. 1. mf

14 Cr. Cym. f Choke 2 Choke 2

Choke Wd. Blk. f Solo Cr. Cym. 30

2

Choke

185. CAN - CAN

Jacques Offenbach
Arr. by Kevin Lepper

Allegro
Tri. f

5 Tamb. 2nd time only mf

14 1. 2. To Triangle 2 Solo Tri. f

30 Tamb. f

To Tambourine 12

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)

L R L R R L R L

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

186. SWING LOW, SWEET CHARIOT

African-American Spiritual

Andante
S.D.
B.D.
p
Sus. Cym. with stick
p


Fine

Solo
mf
mf

Solo
D.C. al Fine

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

Allegro  Rim Knock

S.D. *f*

B.D. *f*

Sus. Cym. dome with stick *f*

Claves

Fine

D.C. al Fine

The musical score is written for four parts: Snare Drum (S.D.), Bass Drum (B.D.), Suspended Cymbal (Sus. Cym.), and Claves. The tempo is marked 'Allegro' and the style is 'Rim Knock'. The music is in 4/4 time. The snare drum part features a rhythmic pattern of eighth notes and quarter notes, often with rim knock symbols. The bass drum part provides a steady accompaniment. The suspended cymbal part uses a stick to create a shimmering effect. The claves part provides a consistent rhythmic accompaniment. The score includes dynamic markings such as 'f' (forte) and concludes with 'D.C. al Fine' (Da Capo al Fine).

RHYTHM STUDIES

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

25 26 27 28

29 30 31 32

33 34 35 36

RHYTHM STUDIES

37 38 39 40

41 42 43 44

45 46 47 48

49 50 51 52

53 54 55 56

57 58 59 60

61 62 63 64

65 66 67 68

69 70 71 72

CREATING MUSIC

THEORY

Composition

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

1. ODE TO JOY

Ludwig van Beethoven

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

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

1. Question 2. Answer

3. Question 4. Answer

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

A

C

B

D

4. YOU NAME IT:

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

1. Question 2. Answer

3. Question 4. Answer

THEORY

Improvisation

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

5. INSTANT MELODY

A

B

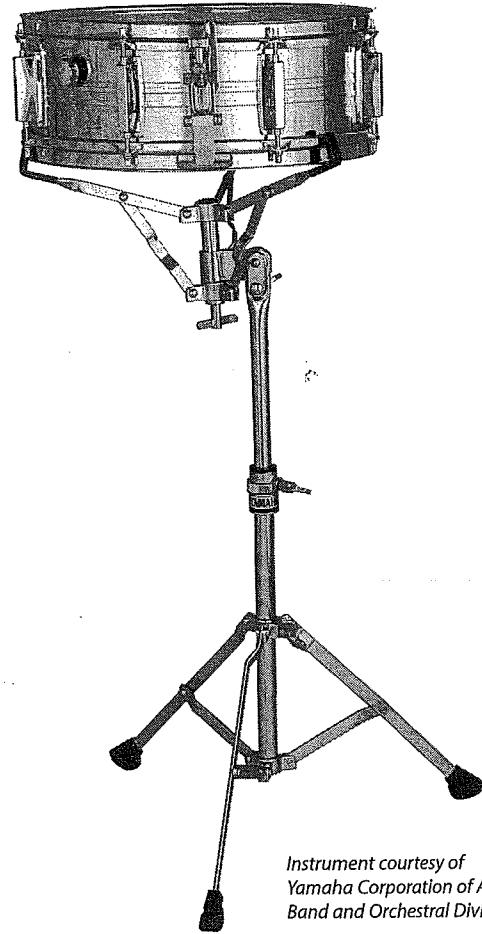
SNARE DRUM INTERNATIONAL DRUM RUDIMENTS

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

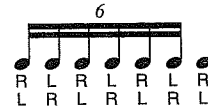
I. ROLL RUDIMENTS

A. SINGLE STROKE RUDIMENTS

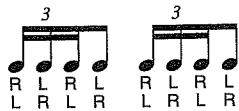
1. Single Stroke Roll



3. Single Stroke Seven



2. Single Stroke Four



B. MULTIPLE BOUNCE ROLL RUDIMENTS

4. Multiple Bounce Roll



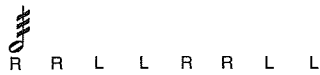
5. Triple Stroke Roll



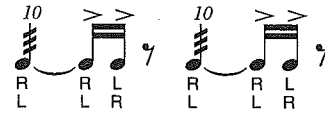
SNARE DRUM INTERNATIONAL DRUM RUDIMENTS

C. DOUBLE STROKE OPEN ROLL RUDIMENTS

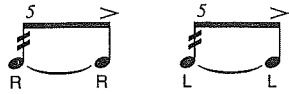
6. Double Stroke Open Roll



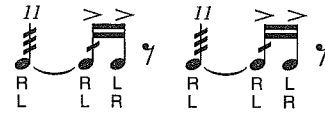
11. Ten Stroke Roll



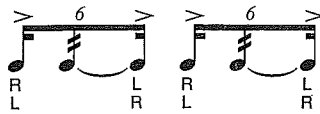
7. Five Stroke Roll



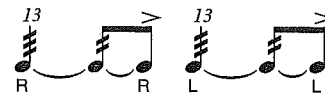
12. Eleven Stroke Roll



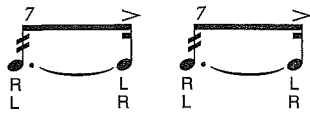
8. Six Stroke Roll



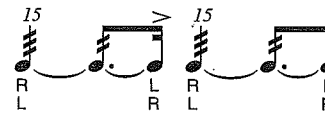
13. Thirteen Stroke Roll



9. Seven Stroke Roll



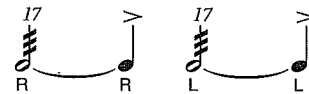
14. Fifteen Stroke Roll



10. Nine Stroke Roll



15. Seventeen Stroke Roll



II. DIDDLE RUDIMENTS

16. Single Paradiddle



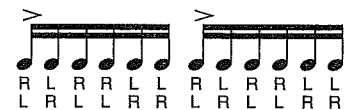
18. Triple Paradiddle



17. Double Paradiddle



19. Single Paradiddle-Diddle



SNARE DRUM INTERNATIONAL DRUM RUDIMENTS

III. FLAM RUDIMENTS

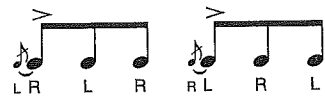
20. Flam



25. Single Flamed Mill



21. Flam Accent



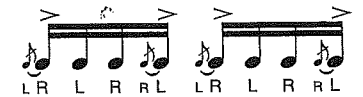
26. Flam Paradiddle-Diddle



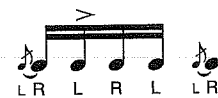
22. Flam Tap



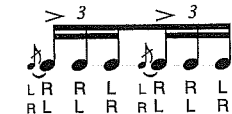
27. Pataflafla



23. Flamacue



28. Siwss Army Triplet



24. Flam Paradiddle



29. Inverted Flam Tap



30. Flam Drag



IV. DRAG RUDIMENTS

31. Drag



36. Drag Paradiddle #1



32. Single Drag Tap



37. Drag Paradiddle #2



33. Double Drag Tap



38. Single Ratamacue



34. Lesson 25



39. Double Ratamacue



35. Single Dragadiddle



40. Triple Ratamacue



REFERENCE INDEX

Definitions (pg.)

Accent 15
 Accidental 16
 Allegro 11
 Andante 11
 Arpeggio 28
 Bass Clef 5 (*Bass clef inst.*)
 Bar Lines 3
 Beat 4
 Blues 21
 Breath Mark 6
 Chord 28
 Chromatic Notes 33
 Chromatic Scale 33
 Common Time 26
 Crescendo 11
 D.C. al Fine 18
 Decrescendo 11
 Diminuendo 11
 Dotted Half Note 14
 Dotted Quarter Note 22
 Double Bar 5
 Duet 7
 Dynamics 9
 Eighth Note 10
 Eighth Rest 31
 Embouchure 2 (*Brass & WW's*)
 Enharmonics 33
 Fermata 8
 1st & 2nd Endings 16
 Flat 5
 Forte (*f*) 9
 Half Note 6
 Half-step 33
 Harmony 8
 Interval 24
 Key Signature 7
 Largo 23
 Ledger Lines 3
 Measure 3
 Mezzo Forte (*mf*) 9
 Moderato 11
 Multiple Measure Rest 20
 Music Staff 3
 Natural Sign 5
 Notes 4
 Phrase 20
 Piano (*p*) 9
 Pick-Up Notes 9
 Quarter Note 4
 Ragtime 19
 Repeat Sign 5, 26
 Rests 4, 6, 7, 31
 Round (Canon) 12
 Scale 28
 Sharp 5
 Simile 20 (*Perc.*), 7 (*Kybd. Perc.*)

Slur 19
 Soli 29
 Solo 23, 38
 Tempo 11
 Theme And Variations 18
 Tie 14
 Time Signature 5
 Treble Clef 5 (*Treble clef inst.*)
 Trio 25
 Whole Note 7

Composers

JOHANN SEBASTIAN BACH
 • Chorale (from Cantata 147) 18
 • Chorale 30
 • Minuet 20
 • Minuet 31
LUDWIG VAN BEETHOVEN
 • Ode To Joy (from Sym. No. 9) 13
 • Theme From Symphony No. 7 34
JOHANNES BRAHMS
 • Theme From Sym. No. 1 38
 (*Brass & Low WW's*)
ANTONIN DVORÁK
 • Theme From "New World Sym." 23
STEPHEN COLLINS FOSTER
 • Camptown Races 14
 • Oh, Susanna 10
EDVARD GRIEG
 • Morning (from Peer Gynt) 15
FRANZ JOSEF HAYDN
 • Theme From "Surprise Symphony" 28
FRANZ LEHAR
 • Waltz Theme 17
WOLFGANG AMADEUS MOZART
 • A Mozart Melody 8
 • Eine Kleine Nachtmusik 38
 (*High WW's*)
JACQUES OFFENBACH
 • Barcarolle 15
GIOACCHINO ROSSINI
 • William Tell 10
CAMILLE SAINT-SAËNS
 • Egyptian Dance 34
FRANZ SCHUBERT
 • March Militaire 21
JEAN SIBELIUS
 • Finlandia 26
JOHN PHILIP SOUSA
 • El Capitan 32
 • High School Cadets 11
PETER ILLYICH TCHAIKOVSKY
 • Capriccio Italien 35
 • March Slav 33
 • 1812 Overture 37

World Music

AFRICAN
 • Kum Bah Yah 25
AMERICAN
 • American Patrol 35
 • America The Beautiful 36
 • Aura Lee 12
 • Ezekiel Saw The Wheel 19
 • Go Tell Aunt Rhodie 6
 • Michael Row The Boat Ashore 26
 • On Top Of Old Smokey 21
 • Skip To My Lou 10
 • Swing Low, Sweet Chariot 39
 • The Streets Of Laredo 28
 • Wayfaring Stranger 35
 • When The Saints Go Marching In 13, 27
AUSTRALIAN
 • Botany Bay 26
AUSTRIAN
 • Austrian Waltz 26
CANADIAN
 • Alouette 14
 • O Canada 32
CARIBBEAN
 • Banana Boat Song 18
CHINESE
 • Silver Moon Boat 34
ENGLISH
 • London Bridge 8
 • Scarborough Fair 22
 • Sea Chanty 22
FRENCH
 • Au Clairé De La Lune 8
 • Frère Jacques 12
GERMAN
 • German Folk Song 27
ISRAELI
 • Hatikva 30
ITALIAN
 • Carnival Of Venice 29
JAPANESE
 • Sakura, Sakura 16
MEXICAN
 • Chiapanecas 15
 • La Bamba 39
 • La Cucaracha 36
SCOTTISH
 • Auld Lang Syne 22
TRADITIONAL HOLIDAY MUSIC
 • Jingle Bells 9
 • Jolly Old St. Nick 17
 • My Dreydl 9
 • Up On A Housetop 17