

FLUTE

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What to practice first...

WINTERFEST SET LIST (Semester 1)

- 1) The Tempest
- 2) Vivir Mi Vida
- 3) Don't You Worry Child
- 4) Angels We Have Heard On High
- 5) Santa Claus Is Comin' To Town
- 6) In The Mood
- INTERMISSION
- 7) Canon Remix- (Combined Band)
- 8) My Way (Small Ensemble)
- 9) 12 Bar Blues

Optional Additions

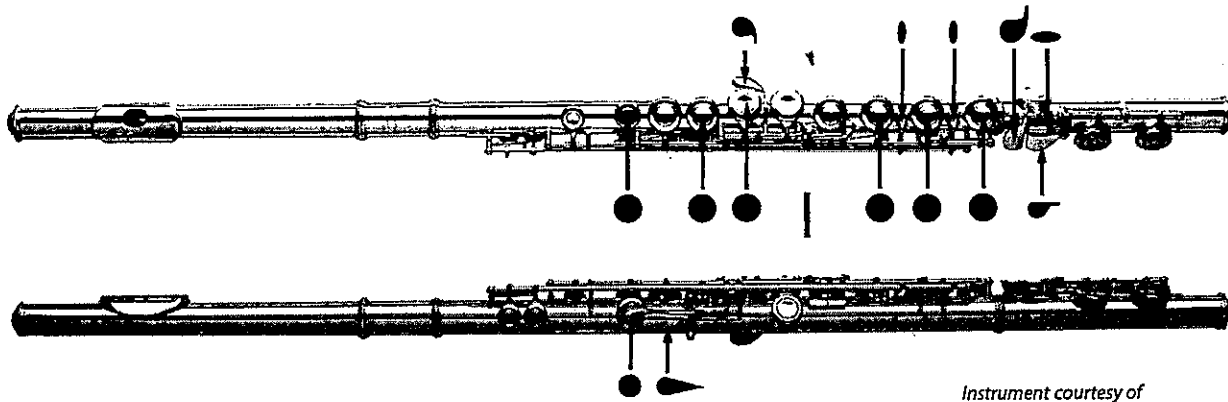
- (a) Original Student Compositions, (b) Blues By Five, (c) Cold Duck Time, (d) Don't Stop Till You Get Enough, (e) Livin' On A Prayer, (f) Mr. P.C., (g) Watermelon Man

ARTS ALIVE SET LIST (Semester 2)

- 1) The Force Awakens
- 2) Largo (New World Symphony)
- 3) Take The A Train
- 4) Pirates of the Caribbean
- INTERMISSION (Combined Bands)
- 5) The Tempest
- 6) Vivir Mi Vida
- 7) Crazy Jam VI
- 8) Don't You Worry Child
- 9) 12 Bar Blues
- 10) Pomp & Circumstance

FINGERING CHART

FLUTE



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

○ = Open
● = Pressed down

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

Instrument Care Reminders

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

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

C

C# D \flat

D

D# E \flat

E

F

F# G \flat

G

G# A \flat

A

A# B \flat

B

FINGERING CHART

FLUTE

C

C# D \flat

D

D# E \flat

E

F

F# G \flat

G

G# A \flat

A

A# B \flat

B

or
 (Thumb)

C

C# D \flat

D

D# E \flat

E

F

F# G \flat

G

G# A \flat

A

A# B \flat

B

C

or

SCITECH BAND 2016-2017 CALENDAR

DRAFT UPDATED 6-20-16

← Jul 2016		~ August 2016 ~					Sep 2016 ▶
Sun	Mon	Tue	Wed	Thu	Fri	Sat	
	1	2	3	4	5 Younglife Camp Info Meeting 4:00-7:00pm	6	
7 Younglife Camp @ Saranac, NY	8 Younglife Camp @ Saranac, NY	9 Younglife Camp @ Saranac, NY	10 Younglife Camp @ Saranac, NY	11 Younglife Camp @ Saranac, NY	12 Younglife Camp @ Saranac, NY	13	
14	15 SciTech Teachers' First Day ETA: 4:00pm	16 ETA: 4:00pm	17 ETA: 4:00pm	18 ETA: 4:00pm	19 ETA: 4:00pm	20	
21	22 Teachers' First Day ETA: 5:00pm	23 ETA: 5:00pm	24 ETA: 5:00pm	25 ETA: 5:00pm	26 ETA: 5:00pm	27	
28	29 First Day of School ETA: 5:00pm	30 Open Practice @ 2:30-3:30pm ETA: 5:00pm	31 Leadership Meeting #1 @ Band Room 2:30-4:00pm ETA: 5:00pm				

NOTES: (1) SciTech New Student Meet - See (Wed, July 20)
 (2) TBD - 2016-2017 Community Music Series of Spring//Private Lesson Schedule & Performance Collaborations
 (3) TBD - 2016-2017 SciTech Band Documentary/Road Show Series

*** BOLD PERFORMANCES ARE MANDATORY**

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

TBD = To Be Determined

◀ Aug 2016	~ September 2016 ~					Oct 2016 ▶
Sun	Mon	Tue	Wed	Thu	Fri	Sat
4	5 No School	6 Extended Day For Teachers 2:35-3:35pm	7 MTM Mentor Training Session #1 @ Band Room 2:30-4:00pm (Leadership Team Only)	1 Younglife Executive (Exec) Team Meeting #1 @ Room 106 2:30-3:30pm ETA: 5:00pm	2 Open Practice @ 2:30-3:30pm Younglife Campaigners Friday Night Chillfest #1 @ The Bernice's 5:00-8:00pm (60 Fairfield Street; Springfield, MA 01108) ETA: 5:00pm	3
11	12 Road Crew Unload Load Truck & reset band room 2:30-4:00pm Return Truck After School ETA: 5:30pm	13 Open Practice @ 2:30-3:30pm ETA: 5:00pm	14 MTM Mentor Training Session #2 & Leadership Team Meeting #2 @ Band Room 2:30-4:00pm (Leadership Team Only) ETA: 5:00pm	15 Younglife Film Shoot #1 @ Band Room 2:30-4:30pm ETA: 5:00pm	16 Open Practice @ 2:30-3:30pm ETA: 5:00pm	17 Band Family Cookout @ Mr. Bernice's House 1:00-4:00pm *Family Members Invited! *Free 60 Fairfield Street; Springfield, MA 01108 (Near Forest Park Middle School) Raindate 9/24
18	19 Leadership Team Meeting #3 @ Band Room 2:30-3:30pm ETA: 5:00pm	20 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	21 MTM #1 @ Band Room 2:30-4:00pm ETA: 5:00pm	22 Open Practice @ 2:30-3:30pm ETA: 6:00pm	23 Younglife Club #1 @ Band Room 2:30-4:00pm ETA: 6:00pm	24
25	26 Open Practice @ 2:30-3:30pm ETA: 5:00pm	27 Open Practice @ 2:30-3:30pm Instrument Inventory Check #1 @ 2:30-4:30pm ETA: 6:00pm	28 MTM #2 @ Band Room 2:30-4:00pm ETA: 5:00pm	29	30 Multiband Pops Concert Field Trip @ UMass 8:00am-1:30pm Band Fun Night 1 - Band Movie Night @ Band Room 2:30-4:30pm ETA: 6:00pm	

Notes: (1) TBD - Puerto Rican Parade Small Ensemble Performance outside Springfield Schools Central Office (1550 Main Street, Springfield, MA 01103); Meet @ 10am - Was Sat 9/11
(2) TBD - 9th Grade Open House (Gym) Meet in band room @ 3:30pm; Perform 4:30-5:00pm; Road Crew set up after school @ 2:30pm & break down after show; MANDATORY for Advanced Band - Was Wed 9/28
(3) TBD - Classical High Open House Small Ensemble Performance @ 2:00-5:00pm Meet @ 1:00pm (Classical High Condominiums 235 State St, Springfield, MA 01103) - Was Sat 9/3
(4) TBD - Road Crew Load Truck For Classical High Small Ensemble Performance 2:30-3:30pm - Was Fri 9/2
(5) TBD - Younglife Leader Weekend @ Saranac Lake, NY

~ October 2016 ~

◀ Sep 2016

Nov 2016 ▶

Sun	Mon	Tue	Wed	Thu	Fri	Sat
						1
2	<p>3 Leadership Team Meeting #4 @ Band Room 2:30-3:30pm</p> <p>Instrument Inventory Check #2 @ 2:30-4:30pm</p> <p>Move Unused To Back Room</p> <p>ETA: 5:00pm</p>	<p>4 Extended Day For Teachers 2:35-3:35pm</p> <p>ETA: 5:00pm</p>	<p>5 MTM #3 @ Band Room 2:30-4:00pm</p> <p>ETA: 5:00pm</p>	<p>6 Younglife Executive (Exec) Team Meeting #2 @ Room 106 2:30-3:30pm</p> <p>ETA: 5:00pm</p>	<p>7 Younglife Campaigners Friday Night Chillfest #2 @ The Bernice's 5:00-8:00pm (60 Fairfield Street, Springfield, MA 01108)</p> <p>ETA: 5:00pm</p>	8
9	<p>10 No School</p>	<p>11 Younglife Film Shoot #2 @ Band Room 2:30-4:30pm</p> <p>ETA: 6:00pm</p>	<p>12 MTM #4 @ Band Room 2:30-4:00pm</p> <p>ETA: 5:00pm</p>	<p>13 Younglife Campaigners #2 @ Room 106 2:30-3:30pm</p> <p>ETA: 5:00pm</p>	<p>14 Trip to visit the UMass Minuteman Marching Band @ UMass 4:40-6:10 (Meet @ 2:30pm in band room) - Return to SciTech by 8:00pm</p> <p>ETA: Late</p>	15
16	<p>17 Leadership Team Meeting #5 @ Band Room 2:30-3:30pm</p> <p>ETA: 6:00pm</p>	<p>18 Extended Day For Teachers 2:35-3:35pm</p> <p>ETA: 6:00pm</p>	<p>19 MTM #5 @ Band Room 2:30-4:00pm</p> <p>ETA: 5:00pm</p>	<p>20 Road Crew Loads Truck for Northampton Performance & Reset band room for Friday & Monday's Rehearsal 2:30-3:30pm</p> <p>Pick Up Truck @ 7:00am</p> <p>ETA: 5:00pm</p>	<p>21 Live Art Magazine Issue #4 Performance @ Northampton 7:30pm</p> <p>Academy of Music Theater (274 Main Street, Northampton, MA 01060)</p> <p>Meet in band room @ 2:30pm; MANDATORY for Advanced Band</p> <p>Road Crew Load Truck After Show</p> <p>ETA: Late</p>	22
23	<p>24 Road Crew Unload Truck & Reset Band Room After School 2:30-4:00pm</p> <p>Return Truck After School</p> <p>ETA: 5:30pm</p>	<p>25 Open Practice @ 2:30-3:30pm</p> <p>ETA: 5:00pm</p>	<p>26 MTM #6 @ Band Room 2:30-4:00pm</p> <p>ETA: 5:00pm</p>	<p>27 Open Practice @ 2:30-3:30pm</p> <p>ETA: 5:00pm</p>	<p>28 Younglife Club #2 @ Band Room 2:30-4:00pm</p> <p>ETA: 6:00pm</p>	29
30	<p>31 Leadership Team Meeting #6 @ Band Room 2:30-3:30pm</p> <p>ETA: 5:00pm</p>					
<p>Notes: (1) TBD - 9th Grade Open House (Gym) Meet in band room @ 4:45pm Perform 5:30-6:00pm; Road Crew setup after school @ 2:30pm & break down after show; MANDATORY for Advanced Band</p> <p>(2) TBD - Upper Open House (Gym) Meet in band room @ 3:30pm; Perform 4:30-5:00pm; Road Crew setup after school @ 2:30pm & break down after show; MANDATORY for Advanced Band - Was Wed 10/5/16</p> <p>(3) TBD - SciTech Middle School Road Shows @ Chestnut, Duggan, Forest Park, Kennedy, Kiley, Van Sticker, STEAM Middle, South End Middle</p>						

*BOLD PERFORMANCES ARE MANDATORY - PERFORMANCES MAY BE ADDED & CURRENT PERFORMANCES ARE SUBJECT TO CHANGE

TBD = To Be Determined

Sun	Mon	Tue	Wed	Thu	Fri	Sat
		1 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	2 MTM #7 @ Band Room 2:30-4:00pm ETA: 5:00pm	3 Younglife Executive (Exec) Team Meeting #3 @ Room 106 2:30-3:30pm ETA: 5:00pm	4 Band Fun Night 2 - Band Movie Night @ Band Room 2:30-4:30pm Younglife Campaigners Friday Night Chillfest #3 @ The Bernice's 6:00-9:00pm (60 Fairfield Street, Springfield, MA 01108) ETA: 6:00pm	5
6	7 Younglife Film Shoot #3 @ Band Room 2:30-4:30pm ETA: 6:00pm	8 No School - Teacher Day ETA: 5:00pm	9 MTM #8 @ Band Room 2:30-4:00pm ETA: 5:00pm	10 Younglife Campaigners #3 @ Room 106 2:30-3:30pm ETA: 5:00pm	11 No School	12
13	14 Leadership Team Meeting #7 @ Band Room 2:30-3:30pm ETA: 5:00pm	15 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	16 High School Choice Night MTM TBD @ Band Room 2:30-4:00pm ETA: Late	17 Open Practice @ 2:30-3:30pm ETA: 5:00pm	18 Younglife Club #3 @ Band Room 2:30-4:00pm ETA: 6:00pm	19
20	21 Instrument Inventory Check #3 @ 2:30-4:30pm Road Crew Load Truck & Reset Band Room w/ Spare Equipment 2:30-4:00pm Pickup Truck @ 7:00am	22 Road Crew Prep Truck & Set Up For Quadrangle Lighting Ceremony After School 2:30-5:00pm @ Springfield Museum ETA: 5:00pm	23 No School	24 No School ETA: 5:00pm	25 No School Springfield Quadrangle Lighting Ceremony @ Springfield Museum/Quadrangle (21 Edwards Street, Springfield, MA 01103) Band Meet @ 2:00pm -MANDATORY for Advanced Band -Road Crew Meet @ 12:00pm -Perform @ 3:00-4:30pm -Road Crew Load Truck After @ 4:30pm ETA: Late	26
27	28 Leadership Team Active Meeting #8 & Leader Road Crew Unload Truck & Reset Band Room After School 2:30-4:00pm Return Truck After School ETA: 5:30pm	29 Open Practice @ 2:30-3:30pm ETA: Late	30 MTM #9 @ Band Room 2:30-4:00pm ETA: 5:00pm			

Notes: (1) TBD - SciTech Middle School Road Shows @ Chestnut, Duggan, Forest Park, Kennedy, Kiley, Van Sickle, STEM Middle, South End Middle
 (2) TBD - Springfield Unity Concert @ Symphony Hall (34 Court Street, Springfield, MA 01103) Meet @ Symphony Hall @ 6:00pm - Was Sat 10/12
 (3) TBD - High School Choice Night Small Ensemble Performances @ Putnam - Was Wed 11/16
 (4) TBD - SPS Sports Hall of Fame Induction Ceremony @ Central High School 5:00pm; Road Crew Meet @ 12:00pm; Band Arrive @ 4:15pm; Perform @ 5:15-8:30pm
 Road Crew Load Truck After - MANDATORY for Advanced Band - Was Sat 11/19
 (5) TBD - Younglife Fall Weekend @ Lake Champlain, NY

◀ Nov 2016		~ December 2016 ~				Jan 2017 ▶	
Sun	Mon	Tue	Wed	Thu	Fri	Sat	
				1 Younglife Executive (Exec) Team Meeting #4 @ Room 106 2:30-3:30pm ETA: 5:00pm	2 Younglife Campaigners Friday Night Chillfest #4 @ The Bemice's 5:00-8:00pm (60 Fairfield Street; Springfield, MA 01108) ETA: 5:00pm	3	
4	5 Leadership Team Meeting #9 @ Band Room 2:30-3:30pm ETA: 5:00pm	6 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	7 MTM #10 @ Band Room 2:30-4:00pm ETA: 5:00pm	8 Younglife Campaigners #4 @ Room 106 2:30-3:30pm ETA: 5:00pm	9 Younglife Film Shoot #4 @ Band Room 2:30-4:30pm ETA: 6:00pm	10	
11	12 Open Practice @ 2:30-3:30pm ETA: 5:00pm	13 Road Crew Load Truck For Winterfest After School @ 2:30-4:00pm Pick Up Truck @ 7:00am ETA: 5:00pm	14 Road Crew Set Up For Winterfest After School @ Chestnut Middle School 2:30-7:00pm ETA: Late	15 Winterfest Dress Rehearsal Field Trip @ Chestnut Middle School 7:35-12:30pm 10th 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 ETA: Late	16 Road Crew Break Down For Winterfest (Field Trip For Leaders Only) @ Chestnut 7:35-12:00pm Instrument Inventory Check #4 During School Day Return Truck After School ETA: 5:00pm	17	
18	19 Band Auditions Prep/Video & Watch Winterfest Video Westfield Professor Ed Orgill Visits the SciTech Band Leadership Team Meeting #10 @ Band Room 2:30-3:30pm ETA: 5:00pm	20 Extended Day For Teachers 2:35-3:35pm Band Auditions Prep/Video & Watch Winterfest Video ETA: 5:00pm	21 Band Auditions Prep/Video & Early Auditions ETA: 6:00pm	22 Band Auditions Prep/Video & Early Auditions Younglife Club #4 @ Band Room 2:30-4:00pm ETA: 6:00pm	23 Half Day Band Auditions Prep/Video ETA: 3:00pm	24	
25	26 No School ETA: 5:00pm	27 No School	28 No School	29 No School	30 No School	31	

Notes: (1) TBD - Small Ensemble Performance For Court Square Lighting Ceremony 4:30-6:00pm - Was: Tues. 12/8
(2) TBD - Holiday Small Ensemble Performance for "Classical Holiday" @ Classical Condominiums 1:00-4:00pm (235 State St. Springfield, MA 01103) - Was: Sat. 12/4
(3) TBD - Chestnut Middle School Band Concert - Small Ensemble Performance: Meet @ 2:30pm in the band room - (Perform @ 6:00pm) - 12/16

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TBD = To Be Determined

◀ Dec 2016	~ January 2017 ~					Feb 2017 ▶
Sun	Mon	Tue	Wed	Thu	Fri	Sat
1	2 No School	3 Band Auditions Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	4 Band Auditions MTM #11 @ Band Room 2:30-4:00pm ETA: 5:00pm	5 Band Auditions Younglife Executive (Exec) Team Meeting #5 @ Room 106 2:30-3:30pm ETA: 5:00pm	6 No School – Teacher Day	7
8	9 Band Auditions Leadership Team Meeting #11 @ Band Room 2:30- 3:30pm ETA: 5:00pm	10 Band Auditions Open Practice @ 2:30-3:30pm ETA: 5:00pm	11 Band Auditions MTM #12 @ Band Room 2:30-4:00pm ETA: 5:00pm	12 Band Auditions Younglife Campaigners #5 @ Room 106 2:30-3:30pm ETA: 5:00pm	13 Band Auditions Younglife Film Shoot #5 @ Band Room 2:30-4:30pm Younglife Campaigners Friday Night Chillfest #5 @ The Bernice's 5:00-8:00pm (60 Fairfield Street, Springfield, MA 01108) ETA: 5:00pm	14
15	16 No School ETA: 5:00pm	17 Band Auditions Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	18 Band Auditions Final Day MTM #13 @ Band Room 2:30-4:00pm ETA: 5:00pm	19 Band Auditions (if necessary) Open Practice @ 2:30-3:30pm ETA: 5:00pm	20 Audition Results Posted Younglife Club #5 @ Band Room 2:30-4:00pm ETA: 6:00pm	21
22	23 Audition Results Posted ETA: 5:00pm	24 Open Practice @ 2:30- 3:30pm ETA: 5:00pm	25 MTM #14 @ Band Room 2:30-4:00pm ETA: 5:00pm	26 Instrument Inventory Check #5 @ 2:30-4:30pm ETA: 6:00pm	27 Band Fun Night 3 - Band Movie Night @ Band Room 2:30-4:30pm ETA: 6:00pm	28
29	30 Leadership Team Meeting #12 @ Band Room 2:30-3:30pm ETA: 5:00pm	31 Open Practice @ 2:30- 3:30pm ETA: 5:00pm				
Notes: (1) TBD - The Brianna Fund Benefit Concert @ Evangelical Covenant Church (95 Plumtree Road, Springfield, MA 01118) – was Saturday- January 14 th or Sunday, January 15 th (2) TBD - Martin Luther King Jr. Day Celebration Performance @ Mass Mutual Center (1277 Main Street, Springfield, MA 01103) – Was January 16 th – Students Volunteered 9:30am-2:00pm						

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TBD = To Be Determined

◀ Jan 2017		~ February 2017 ~				Mar 2017 ▶	
Sun	Mon	Tue	Wed	Thu	Fri	Sat	
			1 MTM #15 @ Band Room 2:30-4:00pm ETA: 5:00pm	2 Younglife Executive (Exec) Team Meeting #6 @ Room 106 2:30-3:30pm ETA: 5:00pm	3 Younglife Campaigners Friday Night Chillfest #6 @ The Bernice's 5:00-8:00pm (60 Fairfield Street; Springfield, MA 01108) ETA: 5:00pm	4	
5	6 Younglife Film Shoot #6 @ Band Room 2:30-4:30pm ETA: 6:00pm	7 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	8 MTM #16 @ Band Room 2:30-4:00pm Music Selection Party – Open To All ETA: 5:00pm	9 Younglife Campaigners #6 @ Room 106 2:30-3:30pm ETA: 5:00pm	10 Rehearsal For UMass Honor Band @ SciTech 2:30-4:00pm MANDATORY FOR SELECTED MEMBERS ETA: 5:00pm	11 UMass Honor Band @ UMass Fine Arts Center (Meet @ SciTech 5:15am) MANDATORY FOR SELECTED MEMBERS ETA: Late	
12	13 Leadership Team Meeting #13 @ Band Room 2:30-3:30pm ETA: 5:00pm	14 Instrument Inventory Check #6 – Play instruments & check for repairs 2:30-5:30pm ETA: 7:00pm	15 MTM #17 @ Band Room 2:30-4:00pm ETA: 5:00pm	16 Open Practice @ 2:30-3:30pm ETA: 6:00pm	17 Younglife Club #6 @ Band Room 2:30-4:00pm ETA: 6:00pm	18	
19	20 No School	21 No School	22 No School	23 No School	24 No School	25	
26	27 Leadership Team Meeting #14 @ Band Room 2:30-3:30pm ETA: 5:00pm	28 TBD - Extended Day For Teachers 2:35-3:35pm New Student Outreach Calling Party @ Band Room 3:30-6:00pm ETA: 7:00pm					
Notes:							

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 TBD = To Be Determined

← Feb 2017	~ March 2017 ~					Apr 2017 ▶
Sun	Mon	Tue	Wed	Thu	Fri	Sat
			1 MTM #18 @ Band Room 2:30-4:00pm ETA: 5:00pm	2 TBD - SPS Youth Art Month Small Ensemble Performance @ Eastfield Mall @ 5:00-6:00pm; Meet in band room @ 2:30pm ETA: Late	3 No School - Teacher Day	4
5	6 Younglife Film Shoot #7 @ Band Room 2:30-4:30pm (Plan Movie Earlier Since Exec Meets on 3/7) ETA: 6:00pm	7 Extended Day For Teachers 2:35-3:35pm Younglife Executive (Exec) Team Meeting #7 @ Room 106 3:45-4:30pm ETA: 5:30pm	8 MTM #19 @ Band Room 2:30-4:00pm ETA: 5:00pm	9 Younglife Campaigners #7 @ Room 106 2:30-3:30pm MMEA All State Conference - World Trade Center, Boston, MA (For Teachers) ETA: 5:00pm	10 Band Fun Night 4 - Jengaship Championship @ Band Room 2:30-4:30pm MMEA All State Conference - World Trade Center, Boston, MA (For Teachers) ETA: 6:00pm	11 MMEA All State Conference - World Trade Center, Boston, MA (For Teachers)
12	13 Leadership Team Meeting #15 @ Band Room 2:30-3:30pm ETA: 5:00pm	14 Open Practice @ 2:30-3:30pm ETA: 5:00pm	15 MTM #20 @ Band Room 2:30-4:00pm ETA: 5:00pm	16 Open Practice @ 2:30-3:30pm ETA: 6:00pm	17 Younglife Club #7 @ Band Room 2:30-4:00pm ETA: 6:00pm	18
19	20 We Want You Letters Distributed Instrument Inventory Check #7 @ 2:30-4:30pm ETA: 6:00pm	21 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	22 MTM #21 @ Band Room 2:30-4:00pm ETA: 5:00pm	23 Open Practice @ 2:30-3:30pm ETA: 5:00pm	24 Younglife Campaigners Friday Night Chillfest #7 @ The Bernice's 5:00-8:00pm (60 Fairfield Street; Springfield, MA 01108) ETA: 6:00pm	25
26	27 Leadership Team Meeting #16 @ Band Room 2:30-3:30pm ETA: 5:00pm	28 Open Practice @ 2:30-3:30pm ETA: 5:00pm	29 MTM #22 @ Band Room 2:30-4:00pm ETA: 5:00pm	30 Younglife Executive (Exec) Team Meeting #8 @ Room 106 2:30-3:30pm ETA: 5:00pm	31 New Leadership Team Info Session 2:30-4:00pm ETA: 5:00pm	

Notes: (1) TBD - Middle School Scheduling & Recruiting/Visits
(2) TBD - UMASS Music Education Students visit Jazz Band - Weds Thurs 3/2
(3) TBD - Music is Power (Music Production Outreach Event) 5:00-7:00pm @ Library Road Crew set up for event @ 2:30pm - Was Thurs 3/23

TBD = To Be Determined

*** BOLD PERFORMANCES ARE MANDATORY**

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

Sun	Mon	Tue	Wed	Thu	Fri	Sat
						1
2	3 2017-2018 Leadership Letters of Intent Distributed (Letters Due Thursday, April 13, 2017) ETA: 5:00pm	4 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	5 MTM #23 @ Band Room 2:30-4:00pm ETA: 5:00pm	6 Younglife Campaigners #8 @ Room 106 2:30-3:30pm Art Night 5:00-7:00pm @ SciTech Library ETA: Late	7 Younglife Club #8 @ Band Room 2:30-4:00pm ETA: 6:00pm	8
9	10 Leadership Team Meeting #17 @ Band Room 2:30-3:30pm TBD Pick Up Truck @ 7:00am ETA: 5:00pm	11 (Potential SciTech Band Day Date) TBD - ETA: Late	12 (Potential SciTech Band Day Date) TBD - ETA: Late	13 Leadership Letters of Intent Due TBD - Reset Band Room During Day, Return Truck After School ETA: 5:00pm	14 No School	15
16	17 No School	18 No School	19 No School	20 No School	21 No School	22
23	24 Instrument Inventory Check #8 @ 2:30-4:30pm ETA: 6:00pm	25 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	26 Outreach MTM #24 @ Elementary School 2:30-6:00pm; Meet @ 2:30 in the band room ETA: 7:30pm	27 Road Crew Set Up For International Fair After School 2:30-5:00pm @ SciTech Gym ETA: 6:00pm	28 International Fair @ SciTech Gym 5:00-7:00pm; Meet In Band Room @ 4:45pm; Perform @ 7:30pm MANDATORY FOR ALL ROAD Crew Break Down & Set Up Band Room After Fair @ 8:00-9:00pm ETA: Late	29
30						

Notes: (1) TBD - Middle School Scheduling & Recruiting Visits
 (2) TBD - Young @ Heart Performance; Meet @ SciTech Sports Complex @ 10:00am; Road Crew Meet @ SciTech @ 7:00am; Perform @ 3:00pm; John M. Greene Hall (60 Elm Street, Northampton, MA 01060)
 MANDATORY for Advanced Band - Was Sun 4/24
 (3) TBD - Young @ Heart in School Library Rehearsal #1: 9:10-12:20 (Periods 2-3) / TBD - Young @ Heart in School Library Rehearsal #2: 9:10-12:20 (Periods 2-3)
 (4) TBD - Road Crew Load Truck For SciTech Band Day 2:30-4:30pm - Was Tues 4/11
 (5) TBD - 2nd Annual SciTech Band Day @ Basketball Hall of Fame (1000 Hall of Fame Ave. Springfield, MA 01105) 6:00-7:45pm; Meet in Band Room @ 2:25pm; MANDATORY FOR ALL Road Crew Take 1st Lunch & Meet @ 1:18am in B. Room - Was Wed 4/12

*BOLD PERFORMANCES ARE MANDATORY - PERFORMANCES MAY BE ADDED & CURRENT PERFORMANCES ARE SUBJECT TO CHANGE

TBD = To Be Determined

← Apr 2017	~ May 2017 ~					Jun 2017 ▶
Sun	Mon	Tue	Wed	Thu	Fri	Sat
	1 2017-2018 Leadership Team Interviews After School 2:30-7:00pm ETA: Late	2 Extended Day For Teachers 2:35-3:35pm Drum Major Auditions 3:45-5:00pm ETA: 6:00pm	3 Outreach MTM #25 @ Chestnut 2:30-6:00pm; Meet @ 2:30 in the band room Massachusetts All State Lions Band - Staying: Holiday Inn (291 Jones Rd, Falmouth, MA 02540) Perform: Sea Crest Beach Hotel (350 Quaker Rd, North Falmouth, MA 02556) ETA: 7:30pm	4 Younglife Executive (Exec) Team Meeting #9 & Younglife Campaigners #9 @ Room 106 2:30-3:30pm Massachusetts All State Lions Band	5 Final Leadership Meeting #18 @ Band Room 2:30-4:00pm Younglife Campaigners Friday Night Chillfest #8 @ The Bernice's 5:00-8:00pm (60 Fairfield Street; Springfield, MA 01108) Massachusetts All State Lions Band ETA: 5:00pm	6 Massachusetts All State Lions Band (Performance in Afternoon in Falmouth, MA)
7	8 Open Practice @ 2:30-3:30pm ETA: 5:00pm	9 Road Crew Load Truck For ArtsAlive After School 2:30-4:00pm Pick Up Truck @ 7:00am ETA: 5:00pm	10 Road Crew Set Up For ArtsAlive After School @ Chestnut Middle School 2:30-7:00pm	11 ArtsAlive Dress Rehearsal Field Trip @ Chestnut Middle School 7:35-12:30pm 11th Annual ArtsAlive Concert @ Chestnut Middle School 7:00pm (Arrive @ 6:00pm) 355 Plainfield Street; Springfield, MA 01107 MANDATORY FOR ALL Road Crew Move All Band Equipment From Lobby & Cafeteria To Auditorium After ArtsAlive ETA: Late	12 Road Crew Break Down For ArtsAlive Field Trip For Leaders Only @ Chestnut 7:35-12:00pm Load Truck for Pancake Breakfast Chestnut Middle School Band Concert - Small Ensemble Performance, Meet @ 2:30pm in the band room. (Perform @ 6:00pm) ETA: Late	13 World's Largest Pancake Breakfast @ Downtown Springfield 7:00am-10:00am - Meet on the Corner of Falcon's Way & Main Street (on the side of the Mass Mutual Center) Band Meet @ 7:00am MANDATORY FOR ALL Road Crew meet @ 5:00am Road Crew Load Truck After Performance ETA: 1:00pm
14	15 Reset Band Room During Day & Return Truck During/After School ETA: 5:00pm	16 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	17 Final Outreach MTM #26 @ Elementary School 2:30-6:00pm; Meet @ 2:30 in the band room ETA: 7:30pm	18 Younglife Film Shoot #9 @ Band Room 2:30-4:30pm ETA: 6:00pm	19 New 2017-2018 Leadership Team Posted Open Practice @ 2:30-3:30pm ETA: 5:00pm	20
21	22 Instrument Inventory Check #9 @ 2:30-4:30pm ETA: 6:00pm	23 Younglife Executive (Exec) Team Meeting #10 @ Room 106 2:30-3:30pm ETA: 5:00pm	24 Open Practice @ 2:30-3:30pm ETA: 5:00pm	25 3rd Annual Music Production Coffee House @ SciTech Cafeteria @ 5pm-6:30pm ETA: Late	26 Younglife Club #9 @ Band Room 2:30-4:00pm ETA: 6:00pm	27
28	29 No School	30 Open Practice @ 2:30-3:30pm ETA: 5:00pm	31 Road Crew Set Up For Class Day After School 2:30-5:30pm @ SciTech Gym ETA: 6:00pm	Notes: (1) TBD - AP Music Exam 8:00am - Was Mon 5/8 (2) Elementary School Band Concert - Small Ensemble Performance; Meet @ 2:30pm in the band room; (Perform @ 6:00pm) - Was Tues 5/23		

*BOLD PERFORMANCES ARE MANDATORY - PERFORMANCES MAY BE ADDED & CURRENT PERFORMANCES ARE SUBJECT TO CHANGE

TBD = To Be Determined

Sun	Mon	Tue	Wed	Thu	Fri	Sat
				1 Class Day Dress Rehearsal Field Trip @ SciTech Gym - Last Period 12:49-2:20pm Final Full Band Rehearsal MANDATORY FOR ALL ETA: 5:00pm	2 Class Day @ SciTech Gym 7:30am MANDATORY FOR ALL Road Crew & New Leaders Break Down After Class Day New Team Leadership Barbeque @ Mr. Bernice's House 3:00-6:00pm 60 Fairfield Street, Springfield, MA 01108 (Near Forest Park Middle School) ETA: Late	3
4	5 Next Year Prep 2:30-3:30pm ETA: 5:00pm	6 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	7 Younglife Campaigners #10 @ Room 106 2:30-3:30pm ETA: 5:00pm	8 Road Crew Set Up For Band Banquet After School 2:30-4:00pm @ SciTech Cafeteria 9th Annual Band Banquet @ SciTech Cafeteria 6:00pm Road Crew Break Down After Band Banquet @ SciTech Cafeteria 9:00pm ETA: Late	9 Road Crew Load Truck For Graduation During School 2:30-4:00pm Pick Up Truck @ 7:00am ETA: 5:00pm	10
11	12 Leadership Road Crew Field Trip For Graduation Set Up @ Symphony Hall 7:35am-12:00pm Graduation @ Symphony Hall 6:00pm (Arrive @ 3:45pm) - 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 ETA: Late	13 Leadership Road Crew Field Trip For Graduation Break Down @ Symphony Hall 7:35am-12:00pm Reset Band Room For 2017-2018 Final Instrument Inventory Check #10 During School Day & After School 2:30-4:30pm Return Truck After School ETA: 5:00pm	14 Next Year Prep 2:30-3:30pm ETA: 5:00pm	15 Next Year Prep 2:30-3:30pm ETA: 5:00pm	16 Younglife Camp Info Session (For Students Attending) @ Band Room 2:30-3:30pm Younglife Campaigners Friday Night Chillfest #10 @ The Bernice's 5:00-8:00pm (60 Fairfield Street; Springfield, MA 01108) ETA: 5:00pm	17
18	19 Next Year Prep 2:30-3:30pm ETA: 5:00pm	20 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	21 Last Day of School (Half Day) ETA: 3:00pm	22	23	24
25	26 ETA: 5:00pm	27 ETA: 5:00pm	28 ETA: 3:00pm	29	30	
Notes						

*BOLD PERFORMANCES ARE MANDATORY - PERFORMANCES MAY BE ADDED & CURRENT PERFORMANCES ARE SUBJECT TO CHANGE

TBD = To Be Determined

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 ^o
Minor	i	ii ^o	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 ^o -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 ^o -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 \prime) E \flat G B \flat C
- (I) B \flat D F G A \flat G F D

Walking Bass Line - B \flat Instruments

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

Walking Bass Line - E \flat Instruments

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

ADVANCED MUSIC

1. Fantasie for Flute and Piano, Gabriel Faure
2. Concerto in G for Flute, Wolfgang Amadeus Mozart
3. Sonate for Clarinet and Piano, Camille Saint-Saens
4. Sonata in G Minor for Alto Saxophone, Henri Eccles
5. Rapsodie for Orchestra and Tenor Saxophone, Claude Debussy
6. Trumpet Concerto for Bb Trumpet and Piano, Johann Nepomuk Hummel
7. Trumpet Concerto in Eb, Franz Joseph Haydn
8. Concerto for Trombone and Piano, Rimsky-Korsakov
9. Concerto for Bass Tuba, Ralph Vaughan Williams

Flûte

À Monsieur Paul Taffanel

Fantaisie

pour flûte et piano
Op. 79 (1898)

Gabriel FAURÉ
(1845-1924)

Andantino ♩ = 50

p dolce

5

9 *f*

13

17 *espressivo*
(mp)

21 *(mf)*

25 

28 

31 

32 

33 

36 

40 Allegro $\text{♩} = 144$
12

57 *dim.* *p*

62 *sf*

68 *f* 2

74 *p* *f* 2

80 *p* *mf*

86 3 3

92

96

102

107

111

115

121

128

134

140 *espressivo*
p

Musical staff 140-145: Treble clef, key signature of one flat. Measures 140-145 contain a melodic line with slurs and accents. Measure 144 has a dynamic marking of *p*. Measure 145 has an *espressivo* marking.

146
mf

Musical staff 146-151: Treble clef. Measures 146-151 continue the melodic line with slurs and accents. Measure 151 has a dynamic marking of *mf*.

152

Musical staff 152-155: Treble clef. Measures 152-155 feature a more rhythmic passage with slurs and accents.

156
f

Musical staff 156-159: Treble clef. Measures 156-159 contain a melodic line with slurs and accents. Measure 159 has a dynamic marking of *f*.

160
p

Musical staff 160-167: Treble clef. Measure 160 has a dynamic marking of *p* and a fermata over a whole note. Measures 161-167 continue the melodic line with slurs and accents.

168

Musical staff 168-171: Treble clef. Measures 168-171 continue the melodic line with slurs and accents.

172
f

Musical staff 172-176: Treble clef. Measures 172-176 contain a melodic line with slurs and accents. Measure 176 has a dynamic marking of *f*.

177
2

Musical staff 177-180: Treble clef. Measures 177-180 continue the melodic line with slurs and accents. Measure 180 has a dynamic marking of *2*.

183

meno f

Musical staff for measures 183-188. The music features a melodic line with slurs and accents. The dynamic marking is *meno f*.

189

leggiero

Musical staff for measures 189-193. The music features a melodic line with slurs and accents. The dynamic marking is *leggiero*.

194

Musical staff for measures 194-197. The music features a melodic line with slurs and accents.

198

Musical staff for measures 198-201. The music features a melodic line with slurs and accents.

202

cresc.

Musical staff for measures 202-204. The music features a melodic line with slurs and accents. The dynamic marking is *cresc.*

205

f p

leggiero

Musical staff for measures 205-209. The music features a melodic line with slurs and accents. The dynamic markings are *f* and *p*. The dynamic marking *leggiero* is also present.

210

p

Musical staff for measures 210-214. The music features a melodic line with slurs and accents. The dynamic marking is *p*.

215

mf

Musical staff for measures 215-218. The music features a melodic line with slurs and accents. The dynamic marking is *mf*.

Musical score for Flute, measures 219-248. The score is written on a single staff in treble clef with a key signature of one sharp (F#). The music consists of several lines of notes, many of which are beamed together in eighth or sixteenth notes. Dynamics include *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). There are also articulation marks such as accents (*>*) and breath marks (*~*). Fingerings are indicated with numbers 1-5. A double bar line with a '2' above it appears in measure 233. The score ends with a final note in measure 248.

Allegro maestoso

30

A Solo

35

40

44 Tutti

B Solo

49

53

57

Tutti 2 Solo

62

65

70

74

C Tutti 3

Flauto solo

81 Solo

85

89 *tr* **D** Tutti Solo **11**

104 Tutti Solo **12**

110 Tutti **E** Solo **2**

115 Tutti Solo **(h)**

121

124 *tr* **#** *tr*

128

131 *tr*

134 *tr*

Flauto solo

138

143

148

154

158

162

167

171

175

180

183

Flauto solo

188

Musical staff 188: Flute solo. The staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a series of eighth notes with trills (tr) and slurs, followed by a measure with a trill (tr) and a half note.

193

Musical staff 193: Flute solo. The staff continues with eighth notes and slurs. A dynamic marking of **H** (fortissimo) is present. Below the staff, the instruction "Tutti 3" is written, followed by "Solo" and a trill (tr) marking.

201

Musical staff 201: Flute solo. The staff features a continuous line of eighth notes with slurs.

204

Musical staff 204: Flute solo. The staff includes eighth notes with trills (tr) and slurs.

208

Musical staff 208: Flute solo. The staff contains a measure with a trill (tr) and the instruction "Tutti". This is followed by a measure with a dynamic marking of **5** and the instruction "Solo". The staff concludes with a measure containing a trill (tr) and the instruction "Tutti", followed by a measure with a dynamic marking of **3** and a double bar line with a key signature change to two sharps (F# and C#).

1

Musical staff 1: Flute solo. The staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). It starts with a dynamic marking of **9** and the instruction "Solo". A vertical bar line is present. The staff contains eighth notes with slurs.

13

Musical staff 13: Flute solo. The staff continues with eighth notes and slurs.

16

Musical staff 16: Flute solo. The staff includes eighth notes with trills (tr) and slurs.

19

Musical staff 19: Flute solo. The staff features eighth notes with trills (tr) and slurs.

22

Musical staff 22: Flute solo. The staff contains eighth notes with trills (tr) and slurs.

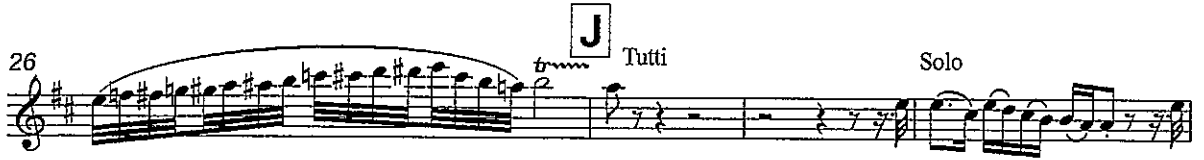
24



26

J

tr Tutti Solo



30



33

tr



36

K

Tutti Solo



40

Solo tr tr



44



47

tr



50

tr



53

L

Tutti 2 Solo tr Tutti Solo



60



Rondo. Tempo di Menuetto

Flauto solo

1 Solo

7 Tutti **M** Solo

38

42 tr

49

56 Tutti **N** Solo

62 Tutti 3

75 Solo

76 tr

80 **O** Tutti Solo

Fl.

85

90 *luti* 11

107 **P** Solo

114

Fl. 119 *tr*

125 *f p f p* *tr*

131 **Q** *tr*

136 *f p*

142

149 *fp fp* **R**

155

160 Flauto solo

Musical staff 160-165: Treble clef, key signature of one sharp (F#). Measures 160-165 contain sixteenth-note triplets. Measure 165 ends with a forte (*f*) dynamic marking.

Musical staff 165-171: Treble clef, key signature of one sharp (F#). Measures 165-171 contain sixteenth-note triplets and trills. Measure 171 ends with a trill (*tr*) and a fermata.

171 Tutti **S** Solo

Musical staff 171-182: Treble clef, key signature of one sharp (F#). Measures 171-182 contain sixteenth-note triplets and a sixteenth-note sextuplet (marked '6'). Measure 182 ends with a trill (*tr*) and a fermata.

182

Musical staff 182-188: Treble clef, key signature of one sharp (F#). Measures 182-188 contain sixteenth-note triplets and trills. Measure 188 ends with a trill (*tr*) and a fermata.

188

Musical staff 188-193: Treble clef, key signature of one sharp (F#). Measures 188-193 contain sixteenth-note triplets and trills. Measure 193 ends with a trill (*tr*) and a fermata.

193 Tutti Solo Tutti

Musical staff 193-200: Treble clef, key signature of one sharp (F#). Measures 193-200 contain sixteenth-note triplets and trills. Measure 200 ends with a trill (*tr*) and a fermata.

200 Tutti

Musical staff 200-206: Treble clef, key signature of one sharp (F#). Measures 200-206 contain sixteenth-note triplets and trills. Measure 206 ends with a trill (*tr*) and a fermata.

206 Solo

Musical staff 206-211: Treble clef, key signature of one sharp (F#). Measures 206-211 contain sixteenth-note triplets and trills. Measure 211 ends with a trill (*tr*) and a fermata.

211 **T** Tutti Solo

Musical staff 211-220: Treble clef, key signature of one sharp (F#). Measures 211-220 contain sixteenth-note triplets and trills. Measure 220 ends with a trill (*tr*) and a fermata.

220

Musical staff 220-225: Treble clef, key signature of one sharp (F#). Measures 220-225 contain sixteenth-note triplets and trills. Measure 225 ends with a trill (*tr*) and a fermata.

225

Musical staff 225-230: Treble clef, key signature of one sharp (F#). Measures 225-230 contain sixteenth-note triplets and trills. Measure 230 ends with a trill (*tr*) and a fermata.

3 3 3 3 3 3 3 3 3 3 3 Tutti

235 Solo U f

241 3 3 3

246 Tutti 5

256 Solo V

260 f

266

269 tr

273 Tutti tr

278 13

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

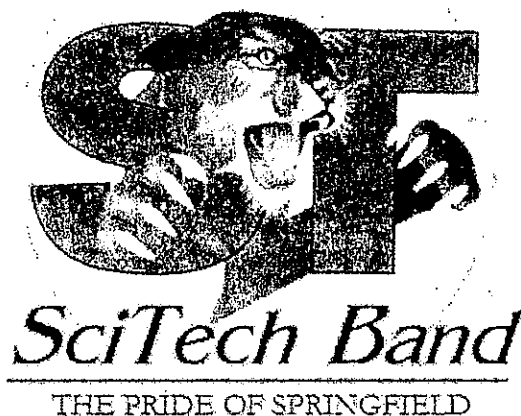
- Symphonic Band play prepared solo for “Symphonic Band”
- Extra points for playing “Concert Band/Jazz Band” solo
- Extra points for playing a prepared solo from Essential Elements book 1, 2, 3, or a new song from the binder

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



SYMPHONIC BAND AUDITION SCALE LIST

Instrument Key

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

Bb Instruments: Clarinet Trumpet, Tenor Sax

Eb Instruments: Alto Sax, Baritone Sax

Concert Bb Major Scale

C Instruments: Bb C D Eb F G A Bb

Bb Instruments: C D E F G A B C

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

Concert Bb Blues Scale

C Instruments: Bb Db Eb E F Ab Bb

Bb Instruments: C Eb F Gb G Bb C

Eb Instruments: G Bb C Db D F G

Concert Bb Chromatic Scale

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

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

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



SciTech Band

THE PRIDE OF SPRINGFIELD

AUDITION SCORE SHEET

(or Test Score Sheet)

Name: _____

I am auditioning for Concert Band Jazz Band

Stomp Percussion Ensemble Other _____

Please check all that apply.

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

Audition Prepared Solo - Symphonic Band

Flute

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score is written for a flute in 4/4 time, featuring three staves of music. The key signature has two flats (B-flat and E-flat). The first staff begins with a dynamic marking of *mf* and includes a slur over the first six measures. The second staff starts at measure 6, marked with a dynamic of *p*, and includes a slur over the first five measures. The third staff starts at measure 11, marked with a dynamic of *f*, and concludes the piece with a double bar line.

Audition Prepared Solo - ADVANCED BAND

Flute

Variations on Auld Lang Syne

arr. Bernice

Moderato

mf

p

Swing! $\text{♪♪} = \text{♪}^3$

f

7

12

17

ANGELS WE HAVE HEARD ON HIGH

Traditional French Carol

Flute

Soprano

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

*Intro

Alto

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

*Intro

Tenor

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

*Intro

Bass

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

*Intro



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 Bb7 chord. The second staff features Eb7 and Bb7 chords. The third staff includes F7, Bb7, and F7 chords. The melody is characterized by eighth-note patterns and rests, typical of a blues solo.

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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 are provided for practice, each consisting of five lines. They are arranged vertically down the page.





Supplemental Material - Blues By Five

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

$B^{\flat 7}$	$E^{\flat 7}$	F^7	$B^{\flat 7}$	$E^{\flat 7}$	F^7
---------------	---------------	-------	---------------	---------------	-------

3	$b7$	$b7$	9	13	5
$b7$	3	3	$b7$	3	3
1	1	1	3	$b7$	$b7$

Useful scales

B^{\flat} Blues Scale

1 $b3$ 4 $b5$ 5 $b7$ 1

Sample Bass Line

$B^{\flat 7}$

$E^{\flat 7}$ $B^{\flat 7}$

F^7 $B^{\flat 7}$ F^7

Guitar Voicings

$B^{\flat 7}$	$E^{\flat 7}$	F^7	F^7	F^7
---------------	---------------	-------	-------	-------

Flute

Canon Remix

Pachelbel / Arr. Bernice

4

5

mf

10

13

17

21

24

29

31

37

38

45

f

51

53

61

mf

65

69

72

f

77

79

83

Carol of The Bells

Melody - C
-Flute

Quartet Version

arr. Turgeon & Bernice

optional 8va

Soli

mp



Carol of The Bells

Bass Line - C
-Flute

Quartet Version

arr. Turgeon & Bernice

mp

8

rit.

A a tempo - Repeat 4x

15

f

B

22

C

D Repeat 3x

31

mf

f

E

40

rit.

C

CHAMELEON

- HERBIE HANCOCK /

PAUL JACKSON /

HARVEY MASON / BENNIE MAUPIN

(MED. FUNK)

INTRO

(BASS) N.C.

A

BASS CONT. SIM.

B

Flute

Cheer # 1

arr. Bernice

Watch Conductor
Slow-Fast

optional *g^{zza}*

5



Cold Duck Time

Eddie Harris

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

For your use



Supplemental Material - Cold Duck Time

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

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	3	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 5 b7 1

Guitar Voicings

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

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

Don't Stop Believin'

C PART
(Doubles Alto Sax)

arr. Murtha

Rock

8

9

SOLO

mf

13

17

18

23

25

f

28

33

34

40

41

4

45

mf

49

53

f

54

59

65

69

71

77

2.

ff

DON'T STOP 'TIL YOU GET ENOUGH

R&B/ROCK =112

4

5

DON'T STOP 'TIL YOU GET ENOUGH - OPT. FLUTE - PG. 2

45

mf

49

53

f

57

61

64

69

67


f

70

73

DON'T STOP 'TIL YOU GET ENOUGH - OPT. FLUTE - PG. 3

76 77



KEEP ON, WITH THE FORCE DON'T DON'T STOP 'TIL YOU GET E-NOUGH KEEP ON,

Detailed description: This block contains the first two staves of music. The first staff starts at measure 76 with a treble clef, key signature of two flats (B-flat and E-flat), and a common time signature. It features a series of eighth notes with 'x' marks above them, indicating breath marks. A box containing the number '77' is positioned above the second measure. The second staff continues the melody with similar notation and lyrics.

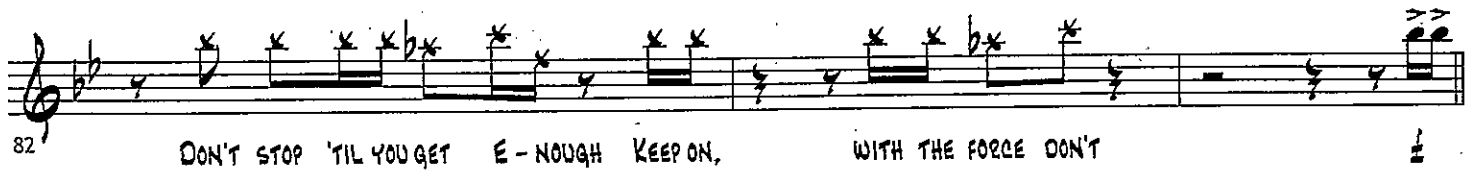
79



WITH THE FORCE DON'T DON'T STOP 'TIL YOU GET E-NOUGH KEEP ON, WITH THE FORCE DON'T

Detailed description: This block contains the third staff of music, starting at measure 79. It continues the melodic line with eighth notes and breath marks, corresponding to the lyrics provided.

82



DON'T STOP 'TIL YOU GET E-NOUGH KEEP ON, WITH THE FORCE DON'T

Detailed description: This block contains the fourth staff of music, starting at measure 82. The melody continues with eighth notes and breath marks. The staff concludes with a double bar line and a fermata-like symbol.

85



Detailed description: This block contains the fifth staff of music, starting at measure 85. The notation changes to a more melodic line with slurs and accents, indicating a change in musical texture.

89



Detailed description: This block contains the sixth staff of music, starting at measure 89. It continues the melodic line with slurs and accents.

93



mf

Detailed description: This block contains the seventh staff of music, starting at measure 93. The notation features slurs and accents, and the dynamic marking *mf* (mezzo-forte) is indicated below the staff.

96



Detailed description: This block contains the eighth staff of music, starting at measure 96. It continues the melodic line with slurs and accents.

99



p

Detailed description: This block contains the ninth and final staff of music, starting at measure 99. The notation features slurs and accents, and the dynamic marking *p* (piano) is indicated below the staff.

Flute
Doubles Alto Sax 1
8va where necessary

Don't Stop 'Til You Get Enough

Written By Michael Jackson
Arr. Dallas C. Burke

4

5

f

7

10

13

21

28

29

f

32

36

37

p < *mf* > *p* <

42

45

mf > *p* *mf*

48

53

52 *f*

Musical staff 52-56: Treble clef, key signature of two flats (Bb, Eb). Staff 52 starts with a measure rest, followed by a series of eighth notes with accents and slurs. A dynamic marking of *f* is placed below the staff.

57

Musical staff 57-60: Treble clef, key signature of two flats. Staff 57 continues the eighth-note pattern with accents and slurs.

61 *ff*

Musical staff 61-64: Treble clef, key signature of two flats. Staff 61 starts with a measure rest, followed by eighth notes with accents and slurs. A dynamic marking of *ff* is placed below the staff.

65

Musical staff 65-68: Treble clef, key signature of two flats. Staff 65 continues the eighth-note pattern with accents and slurs.

69 *f*

Musical staff 69-71: Treble clef, key signature of two flats. Staff 69 starts with a measure rest, followed by eighth notes with accents and slurs. A dynamic marking of *f* is placed below the staff.

72

Musical staff 72-74: Treble clef, key signature of two flats. Staff 72 continues the eighth-note pattern with accents and slurs.

77


75 *f* KEEP ON WITH THE FORCE DON'T

Musical staff 75-76: Treble clef, key signature of two flats. Staff 75 continues the eighth-note pattern with accents and slurs. Staff 76 has a measure rest followed by quarter notes marked with an 'x'. A dynamic marking of *f* is placed below the staff.

78 DON'T STOP 'TIL YOU GET E - NOUGH KEEP ON WITH THE FORCE DON'T

Musical staff 78-79: Treble clef, key signature of two flats. Staff 78 has a measure rest followed by quarter notes marked with an 'x'. Staff 79 continues with quarter notes marked with an 'x'.

80 DON'T STOP 'TIL YOU GET E - NOUGH KEEP ON WITH THE FORCE DON'T

Musical staff 80-81: Treble clef, key signature of two flats. Staff 80 has a measure rest followed by quarter notes marked with an 'x'. Staff 81 continues with quarter notes marked with an 'x'.

82

DON'T STOP 'TIL YOU GET E-NOUGHKEEP ON WITH THE FORCE DON'T *f*

85

89

93

mp

97

p

Don't You Worry Child

As Recorded by Swedish House Mafia

arr. Bernice

Melody C

With Energy ($\text{♩} = 127$)

The musical score is written in treble clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. It begins with a 3-measure rest followed by a repeat sign. Section A (measures 4-7) is marked *mp*. Section B (measures 8-12) continues the melody. Section C (measures 13-17) is marked *mf*. Section D (measures 18-22) continues. Section E (measures 23-27) is marked *f*. Section F (measures 28-31) is marked *mf* and includes the instruction "optional 8va". Section G (measures 32-36) continues. Section H (measures 37-41) includes two 4-measure rests and is marked *f*. Section I (measures 42-47) continues. Section J (measures 48-52) is marked *f* and includes the instruction "optional 8va". Section K (measures 53-57) continues. Section L (measures 58-62) is marked *f* and includes the instruction "optional 8va". The score concludes with the instruction "D.S. ♩ al Coda silence...".

Don't You Worry Child

Melody C, p. 2

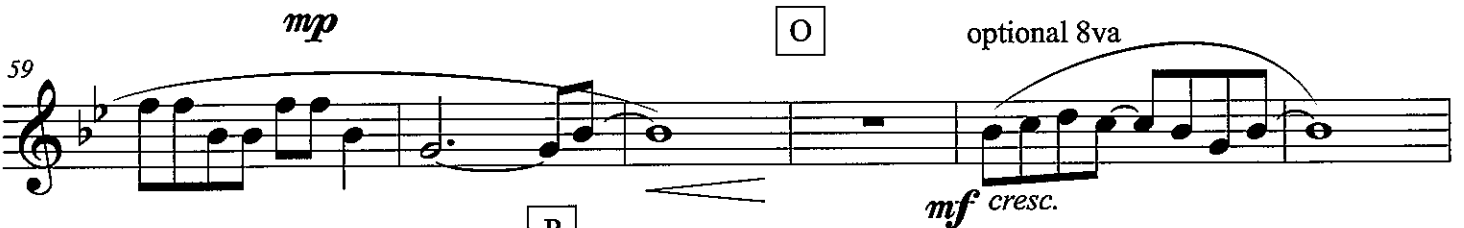
M  **Coda**

N

54 *optional 8va*



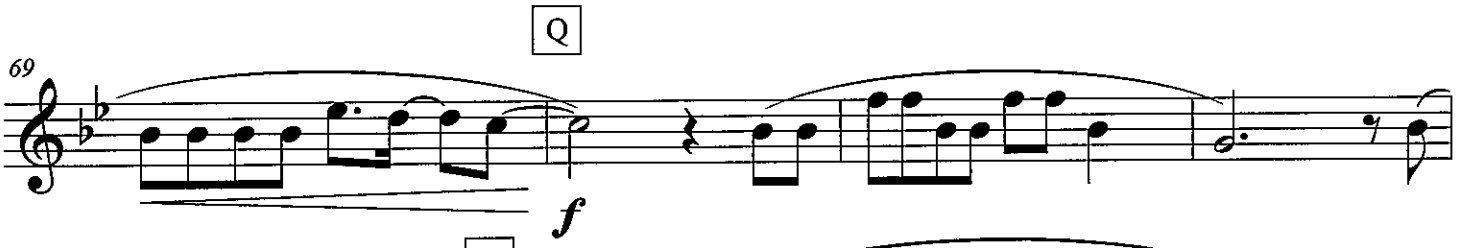
59 *optional 8va*



65



69 *f*

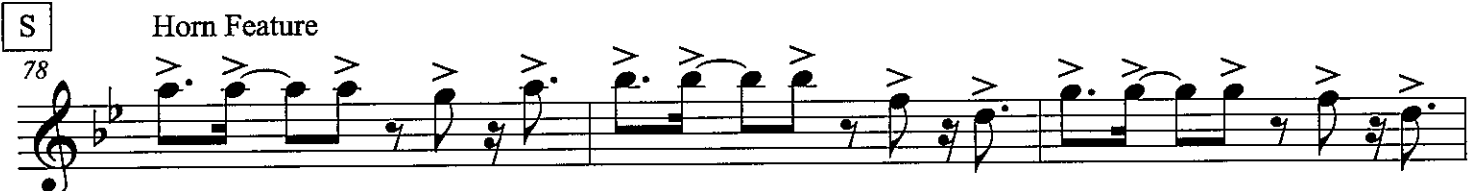


73



S *Horn Feature*

78



81 *optional 8va*



84 *optional 8va*



89



Don't You Worry Child

Countermelody C
String Part Double

As Recorded by Swedish House Mafia

arr. Bernice

With Energy (♩ = 127)

3 **A** 4 **B** 4 **C** 2

15 **D**

20 **E**

25 **F** *To Coda (On 2nd Time)* **G** strings only G-I *mp*

30 **H**

35 **I** *f*

40 **J** **K**

46 **L**

51 *D.S. al Coda*
silence...

Don't You Worry Child

Counter melody C, p. 2

M 54 **Coda**
strings only M-O

N

O 62 *mp*
cresc.

P

Q 70 *f*

R

75 **S** **T** *f*

87 **U**

92

Don't You Worry Child arr. Bernice

As Recorded by Swedish House Mafia

Bass Line C

With Energy (♩ = 127)

The musical score is written on ten staves in 4/4 time with a key signature of two flats (B-flat and E-flat). It features various musical notations including rests, triplets, and dynamic markings. The score is divided into sections labeled A through L. Section A includes a triplet of eighth notes. Section B contains a quarter rest followed by a quarter note. Section C has a quarter note followed by a half note. Section D consists of a series of eighth notes. Section E continues with eighth notes. Section F includes a triplet of eighth notes. Section G is marked 'strings only G-I' and 'mp'. Section H continues with eighth notes. Section I features a triplet of eighth notes. Section J consists of eighth notes. Section K continues with eighth notes. Section L consists of eighth notes. The score concludes with a double bar line and a final rest.

A

B

C

mf

D

E

f

F

To Coda (On 2nd Time)

G strings only G-I

mp

H

I

f

J

K

L

D.S. al Coda
silence...

Express Yourself

C

A

4

B

5

C

14

D

19

2

E

F

26

G

31

H

35

I

38

J

42

K

48

L

M

53

N

optional 8va

O

60

P

68

Repeat 8x

↑ 8va

Forever Young

C Trumpet

Measure 1 guitar only

The musical score is written on two staves in 4/4 time. The first staff contains measures 1 through 8. Measure 1 includes a guitar-only instruction and fingering numbers 3, 2, 3, 4, 5, 6, 7, 8. Measures 2-8 feature a descending eighth-note scale. The second staff contains measures 9 through 19. Measure 9 begins with a 7/8 time signature change and a descending eighth-note scale. Measures 10-19 consist of a series of whole notes, each with a slur above it, descending from G4 to E3.

MELODY C

THE FORCE AWAKENS

John Williams

DJAG

arr. Bernice

Trailer & Force Theme Remix

Mysteriously (♩ = 50)
Trailer

Slightly Faster (♩ = 64)

Musical notation for measures 1-13. Includes dynamic marking *f* and rehearsal marks A, B, and C. Measure 13 contains a triplet of eighth notes.

Musical notation for measures 14-18. Includes dynamic marking *f*, rehearsal mark D, and the instruction "Forcefully (♩ = 58 - 60)". Measure 18 contains a triplet of eighth notes.

Musical notation for measures 19-23. Includes rehearsal marks E and F, and the instruction "stretch tempo". Measure 23 contains a triplet of eighth notes.

Musical notation for measures 24-28. Includes rehearsal mark G, dynamic marking *ff*, and the instruction "Slowly (♩ = 56)". Measure 28 contains a triplet of eighth notes.

Musical notation for measures 29-40. Includes rehearsal marks H and I, dynamic marking *mp*, and the instruction "Force Theme Remix". Measure 30 contains an 8-measure rest. Measure 31 contains the instruction "Soli".

Musical notation for measures 41-45. Includes a triplet of eighth notes in measure 41.

Musical notation for measures 46-50. Includes rehearsal mark J, dynamic marking *f*, and the instruction "Tutti". Measure 49 contains a triplet of eighth notes. The instruction "To Coda (4th Time)" is written at the end of the line.

51 K

8

L

Soli

mp

3

68 M

3

73

3

78 *D.S. al Coda*

N Coda

f *ff*

THE FORCE AWAKENS

John Williams

DJAG

arr. Bernice

COUNTERMELODY C

Trailer & Force Theme Remix

Mysteriously (♩ = 50)
Trailer

A **B** bottom sustained note optional on cue

4 4 *mf darker*

C Slightly Faster (♩ = 64) **D** Forcefully (♩ = 58 - 60)

12 *f* *slight rit.*

E

18 *f*

F **G** Slowly (♩ = 56)

stretch tempo *ff* *mp soft attack*

H Force Theme Remix (♩ = 118) **I** same as melody I-end

29 *mp* Soli

41 *f*

J Tutti **To Coda (4th Time)**

46 *f*

K

51

8

L

Soli

mp

3

M

68

73

3

D.S. al Coda

78

N  Coda

f  *ff*

THE FORCE AWAKENS

BASS LINE C

Trailer & Force Theme Remix

John Williams

DJ AG

arr. Bernice

Mysteriously (♩ = 50)
Trailer

A B
4 4 darker
mf

C Slightly Faster (♩ = 64)

D Forcefully (♩ = 58 - 60)
slight rit.

f stretch tempo
E F
20 -3
ff

G Slowly (♩ = 56)

H Force Theme
Remix ♩ = 118

I

mp soft attack 8 8

J

To Coda (4th Time)

f

51

K L M
8 8 7 D.S. al Coda

N Coda

f ff

?

Flute



1) Name _____

2) Write in note names...

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

4) Play the piece...

1/4 2



HEART AND SOUL

-HOAGY CARMICHAEL/
FRANK LLESSER

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

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

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

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

Staff 4: C7 F7 Bb7 A7 Bbmaj7 A7 D7 G7

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

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

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

I Want You Back

A. Mizell, B. Gordy, D. Richards

Flute
-Doubles Alto Sax

Recorded by The Jackson 5

J. Wasson

Funky R&B ♩ = 100

8 *f*

12 *mf*

16

20 (2)

25

30 *f* 3 *f*

36 3

43 46 *subito mp*

©

47 *grad. cresc.*

50 *f*

53 *ff* (54)

57

61 *ff*

In The Mood

Flute
(Doubles Alto Sax)

Joe Garland
Sweeney

2

f

7

9

mf

12

17

1. *p* *f* *p*

2.

23

22

f *mf*

28

1. *mp* *f* *f*

2.

33

Solo 1st time only - As written or ad lib.

38

As written both times

f

©

(45)

Musical staff 1: Flute part, measures 43-48. The staff begins with a treble clef and a key signature of two flats. It contains a melodic line with eighth and sixteenth notes, including slurs and accents. A dynamic marking of *mp* is placed below the staff.

Musical staff 2: Flute part, measures 49-54. This staff features a first ending (marked '1.') and a second ending (marked '2.'). The dynamics range from *mf* to *f*, with a crescendo hairpin indicating the increase in volume.

Musical staff 3: Flute part, measures 55-59. This staff contains a series of slurred eighth notes with accents. A dynamic marking of *mf p* is shown below the staff.

Musical staff 4: Flute part, measures 60-64. This staff continues the melodic line with slurs and accents over eighth notes.

Musical staff 5: Flute part, measures 65-72. This staff includes a first ending (marked '1. 4') and a second ending (marked '2. 2.'). The dynamic marking *ff* is placed below the staff.

Musical staff 6: Flute part, measures 74-78. This staff continues the melodic line with slurs and accents over eighth notes.

Musical staff 7: Flute part, measures 79-81. This staff features slurred eighth notes with accents. A dynamic marking of *mf* is placed below the staff.

Musical staff 8: Flute part, measures 82-88. This staff concludes the piece with a final cadence. A dynamic marking of *ff* is placed below the staff.

LARGO

From NEW WORLD SYMPHONY

FLUTE

ANTONIN DVORÁK
Arranged by JOHNNIE VINSON

The musical score is written for a single flute part in 4/4 time, marked "Largo". The key signature has two flats (B-flat and E-flat). The score is divided into nine staves, with measure numbers 4, 9, 17, 25, 35, 43, 47, and 57 indicated in boxes. Dynamics include *mp*, *f*, *mf*, and *p*. Articulations include slurs, accents, and breath marks. The piece concludes with a *rit.* (ritardando) marking.

Recorded by BON JOVI

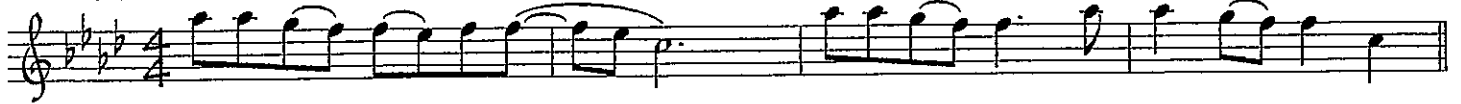
LIVIN' ON A PRAYER

FLUTE

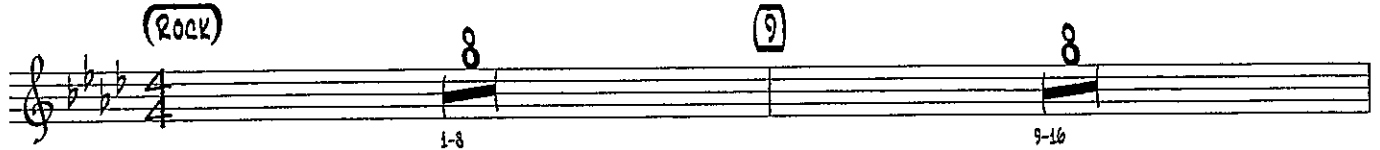
Words and Music by JON BON JOVI,
RICHIE SAMBORA and DESMOND CHILD
Arranged by PAUL MURTHA

(UNISON PATTERNS)

(A) (Rock)



(Rock)



(17)



(25)



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FLUTE

33

34 35 36

37 38 39 40

41 42 43-45 46 *mf*

47 48 49 50 *f*

51 52 53 54

55 56 57 58

59-60 61 62 *f*

Flute
Doubles Alto Sax 1

Livin' On A Prayer

Words and Music by Jon Bon Jovi,
Richie Sambora, and Desmond Child

Arranged by Paul Murtha

The musical score is written for Flute and Doubles Alto Sax 1 in a 4/4 time signature with a key signature of three flats (B-flat, E-flat, A-flat). The piece begins with a dynamic marking of *mf* (mezzo-forte). The score is divided into measures, with measure numbers 9, 17, 25, 33, 43, and 49 indicated in boxes. The notation includes various musical symbols such as slurs, accents, and triplets. The piece concludes with a double bar line and a fermata.

48 49

Musical notation for measures 48-52. Measure 48 starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. It contains a triplet of eighth notes (F4, G4, A4) followed by a quarter note (B4). Measure 49 is boxed and contains a dotted quarter note (B4) with an accent (>) and a slur over it, followed by eighth notes (A4, G4, F4, E4, D4, C4). Measure 50 has a dotted quarter note (B4) with an accent (>) and a slur, followed by eighth notes (A4, G4, F4, E4, D4, C4). Measure 51 has a dotted quarter note (B4) with an accent (>) and a slur, followed by eighth notes (A4, G4, F4, E4, D4, C4). Measure 52 has a dotted quarter note (B4) with an accent (>) and a slur, followed by eighth notes (A4, G4, F4, E4, D4, C4).

53

Musical notation for measures 53-57. Measure 53 has eighth notes (F4, G4, A4, B4, A4, G4, F4, E4, D4, C4). Measure 54 has eighth notes (F4, G4, A4, B4, A4, G4, F4, E4, D4, C4). Measure 55 has eighth notes (F4, G4, A4, B4, A4, G4, F4, E4, D4, C4). Measure 56 has eighth notes (F4, G4, A4, B4, A4, G4, F4, E4, D4, C4). Measure 57 has eighth notes (F4, G4, A4, B4, A4, G4, F4, E4, D4, C4).

58

Musical notation for measures 58-62. Measure 58 has a dotted quarter note (B4) with an accent (>) and a slur, followed by eighth notes (A4, G4, F4, E4, D4, C4). Measure 59 has a whole rest. Measure 60 has a whole rest. Measure 61 has a dotted quarter note (B4) with an accent (>) and a slur, followed by eighth notes (A4, G4, F4, E4, D4, C4). Measure 62 has a dotted quarter note (B4) with an accent (>) and a slur, followed by eighth notes (A4, G4, F4, E4, D4, C4). The piece ends with a double bar line.

A Message To You Rudy

A

4

B

9

13

17

C

Tenor & Clarinet Solo

21

D

25

29

E

33

F

37

molto rit.

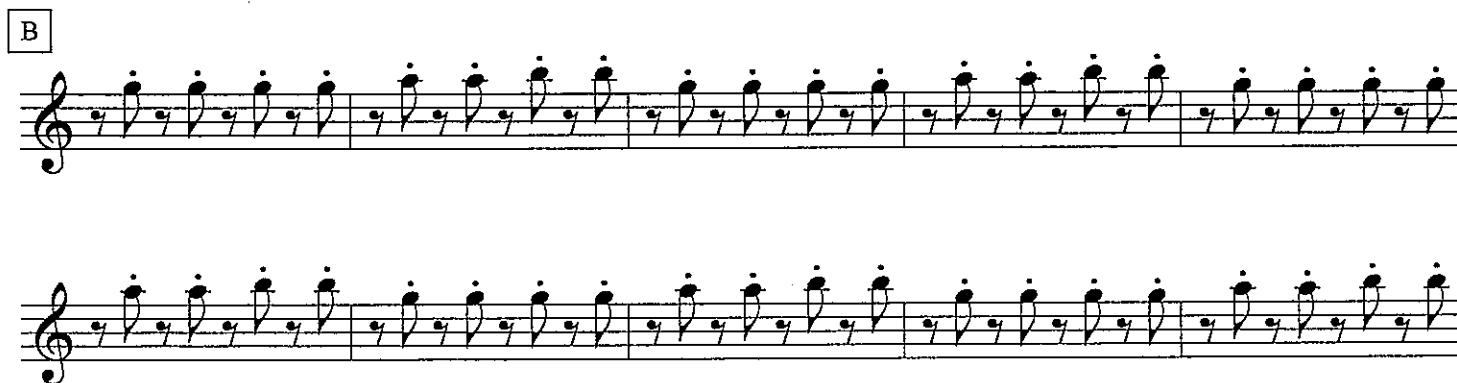
ALTERNATE Flute
(Doubling Bass Clef)

A Message To You Rudy

A



B



C **D**

Tenor & Clarinet Solo




E



F

molto rit.



MOVE THE JOY

arr. Bernice

A **B**

Flute

Clarinet in B \flat

Bass Clarinet

Alto Sax.

Tenor Sax.

Baritone Sax.

Trumpet in B \flat 1

Trombone

Baritone (T.C.)

Tuba

Timpani

Mallets 1

Snare

Bass Drum 1

Bass Drum 2

Suspended Cymbal

Synthesizer 1

2nd Time Only

f

mp

mf

Flute

Winter Fest

Traditional / Arr. Bernice

Gloria In Excelsis Deo

♩ = 82

Majestically

The musical score is written for a flute in the key of B-flat major and 4/4 time. It consists of nine staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 4/4 time signature. The tempo is marked 'Majestically' with a quarter note equal to 82 beats per minute. The first measure is marked with a forte 'f' dynamic. The score includes several measures with box numbers: 6, 10, 14, 18, 22, 28, 32, 36, 40, 44, 48, 52, and 56. A section starting at measure 28 is labeled 'Ode To Joy' and has a 4/4 time signature. The score concludes with a double bar line and repeat signs. There are also some performance markings like hairpins and accents.



Mr. P.C.

John Coltrane

Chord progression: C_{M7}, F_{M7}, A^{b7}, G⁷, C_{M7}

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_{M7} chord and contains the first four measures. The second staff contains measures 5 through 8, with an F_{M7} chord in measure 5 and a C_{M7} chord in measure 8. The third staff contains measures 9 through 12, with an A^{b7} chord in measure 9, a G⁷ chord in measure 10, and a C_{M7} chord in measure 11. The melody is primarily eighth and quarter notes, with some dotted rhythms and rests.

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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

Four sets of empty musical staves, each consisting of a grand staff (treble and bass clefs), provided for the student to practice the piece.



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 3 1 7 1 7 1 7 9 5 5 5
 b7 b3 3 3 b7 b3 3 3
 1 1 1 1 b3 b7 b7 b7

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 1 2 b3 4 5 6 b7 1

A^b Mixolydian **(A^{b7})** **G Mixolydian** **(G⁷)**

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

Sample Bass Line

C_{MI}^7

F_{MI}^7 C_{MI}^7

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

Guitar Voicings

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

x 3fr. 4fr. 3fr.

My Way

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

My Way

Flute

The first system of the musical score for Flute consists of four staves. The top staff is in treble clef and begins with a piano (*p*) dynamic. The second staff is in treble clef and contains a circled letter 'A' above a measure. The third staff is in bass clef and contains a circled letter 'B' above a measure. The fourth staff is in bass clef and contains dynamic markings for *fp* and *f*. The music features various melodic lines with slurs and accents.

My Way

Flute

The second system of the musical score for Flute is identical to the first system. It consists of four staves. The top staff is in treble clef and begins with a piano (*p*) dynamic. The second staff is in treble clef and contains a circled letter 'A' above a measure. The third staff is in bass clef and contains a circled letter 'B' above a measure. The fourth staff is in bass clef and contains dynamic markings for *fp* and *f*. The music features various melodic lines with slurs and accents.

PEP BAND CHEERS

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

Imperial March Mi Mi Mi Do So Mi Do So Mi

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

Mari Bros Mi Mi Mi Do Mi So So

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

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

Get Ready For This So So So Do Do Re Re

So So So Te Te Do Do

So So So Do Do Re Re

So So So Te Te Do Re

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

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

More...

Suavemente: Groove (Cm – G – G – Cm)

C Minor Groove: (C Minor)

Antonio Groove: Do Te Le So (Bb Blues)

Harmony: So Fa Me Re

12 Bar Groove: (Bb Blues)

PIRATES OF THE CARIBBEAN

(Fog Bound • The Medallion Calls • The Black Pearl)

PART 1
Flute/Oboe

KLAUS BADELT
Arranged by MICHAEL SWEENEY

"Fog Bound"
Lightly

3

Fl.

Ob.

mp

5

mf

9

Slower

17

f

mf

f

Stately

3

mf marcato

16

"The Medallion Calls"

24

33

42

3

mf

a2

50 Pt. 2

f

52

Play

f

58

Faster

2

mp

68 "The Black Pearl"

f

76

mp

a2

84

ff

85

Two Ceremonial Marches

2

1. Processional

Flute

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

YBS 54 *Maestoso* *f* *rit.*

7 *mf* **A** *Andante*

14 **B**

22 **C**

29 **D**

37 *div.* *f* *unis.* *mf* **E**

43 1. *div.* *unis.* 3

49 2. *rit.* *div.* *unis.* *f* 3

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Santa Claus Is Comin' To Town

Melody - C

Coots & Gillespie
arr. Bernice

Moderate Swing 

The musical score is written in treble clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. It begins with a dynamic marking of *mf*. The score is divided into several systems, each containing a staff of music. Measure numbers 6, 12, 18, 24, 29, and 36 are indicated at the start of their respective systems. Section markers A, B, C, D, and E are placed above the staves at measures 10, 18, 24, 29, and 32 respectively. The score includes various musical notations such as eighth and sixteenth notes, rests, and slurs. A *f* dynamic marking appears at the end of the piece. The score concludes with a double bar line and a repeat sign.

Santa Claus Is Comin' To Town

C Bass Line

Coots & Gillespie
arr. Bernice

Moderate Swing



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

mf

A

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

B

B \flat 7 E \flat B \flat 7 E \flat C7

C

F7 F \sharp dim Gm C7 F7 F^{aug} B \flat E \flat B \flat B \flat 7 E \flat E \flat m B \flat Gm

To Coda

D

D.S. al Coda

E

B \flat Gm Cm7 F7 B \flat

f


C

Sight Reading Exercises


1 

2 

3 


4 

5 

6 

7 

8 

9 

Flute

Simple Gifts

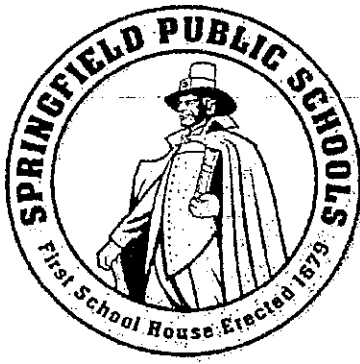
from *Appalachian Spring*

Traditional
Aaron Copland (1900-1990)

$\text{♩} = 72$

mp

f



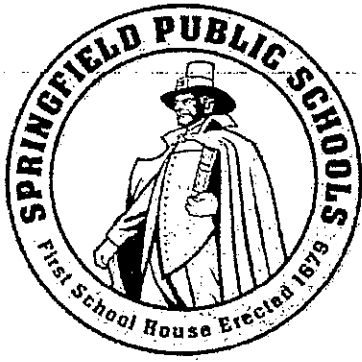
SPS District Determined Measure

Music Performance Rubrics

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

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

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



SPS District Determined Measure

Music Performance Rubric

Name: _____ Date: _____

Course: _____

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

SHENANDOAH

for Concert Band

FLUTE 1/PICCOLO

FRANK TICHELI

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

Freely and very expressive

♩ = c. 50

6 7 5

12 ♩ = c. 58

mp

18

f > *p* *mp*

Solo 23 ♩ = c. 63

p

rit. 31 ♩ = c. 50 *a tempo* *rit.* Pulsating ♩ = c. 58

pp *mf* *p*

rit. Solo

p

41 Ethereal, floating (♩ = c. 50)

div. a3 (solo)

Musical score for measures 41-46. It consists of three staves in treble clef with a key signature of two flats (B-flat and E-flat). The music is characterized by long, flowing lines with many slurs and ties. The first staff has a 'Solo' marking above it. The second and third staves have 'Solo' markings above them and a *p* dynamic marking below them. The tempo is indicated as approximately 50 beats per minute.

47 ♩ = c. 58

Musical score for measures 47-51. It consists of three staves in treble clef with a key signature of two flats. The music features a steady eighth-note pattern with slurs and ties. Dynamic markings include *f*, *mp*, and *dim.* across the staves.

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

52

Musical score for measure 52. It is a single staff in treble clef with a key signature of two flats. The measure begins with a rest, followed by a series of notes with accents. A *tutti* marking is above the first note, and a *mf* dynamic marking is below the staff.

56 Exalted (+picc.)

Musical score for measure 56. It is a single staff in treble clef with a key signature of two flats. The measure contains a series of notes with accents and slurs. A *f* dynamic marking is below the staff. The text "(no breath)" is written at the end of the measure.

62

Musical score for measure 62. It is a single staff in treble clef with a key signature of two flats. The measure contains a series of notes with accents and slurs. A *ff* dynamic marking is below the staff, and a *mp* dynamic marking is above the staff. The text "(-picc.)" is written above the staff.

69

Musical score for measure 69. It is a single staff in treble clef with a key signature of two flats. The measure contains a series of notes with accents and slurs. A *mf* dynamic marking is below the staff. The measure is divided into two groups of notes, with a '3' above the first group and a '5' above the second group. The text "rit. 75 a tempo rit. 2" is written above the staff.

SHENANDOAH

for Concert Band

FLUTE 2

FRANK TICHELI

Freely and very expressive

$\text{♩} = \text{c. } 50$

6 7 5

12 $\text{♩} = \text{c. } 58$

mp

18

f > p *mp*

23 7 rit. 31 $\text{♩} = \text{c. } 50$ rit. a tempo rit.

mf *mf*

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

p Fl. 1 cue: Solo *p*

41 Ethereal, floating (♩ = c. 50)

div. a3 (solo)

Musical score for measures 41-46. It consists of three staves. The first staff is marked 'Solo' and 'p'. The second and third staves are also marked 'Solo' and 'p'. The music is in a key with two flats and a common time signature. The tempo is marked as ♩ = c. 50. The music features long, flowing lines with many slurs and ties, creating an ethereal and floating quality.

47 ♩ = c. 58

Musical score for measures 47-51. It consists of three staves. The music is in a key with two flats and a common time signature. The tempo is marked as ♩ = c. 58. The music features long, flowing lines with many slurs and ties. Dynamic markings include *f*, *mp*, and *dim.* (diminuendo). The music has a more active and expressive quality than the previous section.

52 Play

Musical score for measure 52. It consists of a single staff. The music is in a key with two flats and a common time signature. The tempo is marked as ♩ = c. 58. The music features a single note with a slur and a dynamic marking of *mf* (mezzo-forte). The word 'Play' is written above the staff.

56 Exalted

Musical score for measures 56-61. It consists of a single staff. The music is in a key with two flats and a common time signature. The tempo is marked as ♩ = c. 58. The music features a series of notes with slurs and ties. A dynamic marking of *f* (forte) is present. The instruction '(no breath)' is written at the end of the staff.

62

Musical score for measures 62-68. It consists of a single staff. The music is in a key with two flats and a common time signature. The tempo is marked as ♩ = c. 58. The music features a series of notes with slurs and ties. Dynamic markings include *ff* (fortissimo), *mp* (mezzo-piano), and *f* (forte).

69

Musical score for measures 69-75. It consists of a single staff. The music is in a key with two flats and a common time signature. The tempo is marked as ♩ = c. 58. The music features a series of notes with slurs and ties. Markings include a triplet of 3, a 5-measure rest, and tempo changes: *rit.* (ritardando), *a tempo*, and *rit.* (ritardando). A dynamic marking of *mf* (mezzo-forte) is present.

46 H

cresc.

54 I

f

60 J #1 K #2 #3

65 #4 #1 #2 #3 L 1. >>>>

71 2. M N

79 O >>>>

84 >>>> *ff*

Detailed description: This page of a musical score for 'SOLO Melody C, p. 2' from 'Symphony No. 5' contains measures 46 through 84. The music is written on a single treble clef staff in a key with two flats (B-flat major or D minor). The score is divided into seven systems. The first system (measures 46-53) features a melodic line with a 'cresc.' (crescendo) marking. The second system (measures 54-59) begins with a 'f' (forte) dynamic. The third system (measures 60-64) includes markings for 'J', and three variations labeled '#1', '#2', and '#3'. The fourth system (measures 65-70) includes markings for '#4', '#1', '#2', '#3', 'L', and a first ending '1.' with '>>>>' accents. The fifth system (measures 71-78) includes markings for '2.', 'M', and 'N'. The sixth system (measures 79-83) includes marking 'O' and '>>>>' accents. The final system (measures 84) ends with '>>>>' accents and a 'ff' (fortissimo) dynamic marking.

Symphony No. 5

Ludwig van Beethoven
arr. Bernice

Symphony No. 5 in C Minor, Opus 67 (1st Movement)

Allegro con brio ♩ = 103
WATCH!

f

A

7

B

13

C

22

D

E

28

F

G

35

mf

mp

H

44

cresc.

VARIATION MELODY C, p. 2

Symphony No. 5

52 I

f

Detailed description: This staff contains measures 52 through 57. It begins with a treble clef and a key signature of two flats. A long slur covers the entire staff. The music consists of a series of eighth notes, mostly beamed in pairs. A dynamic marking of *f* (forte) is placed below the staff.

58 J

Detailed description: This staff contains measures 58 through 62. It continues the melodic line with eighth notes and some rests. A slur is present over measures 59-61.

63 #1 K L 1.

Detailed description: This staff contains measures 63 through 70. It features a first ending bracket labeled "1." at the end. The music includes eighth notes and some rests. There are accents (>) over several notes.

71 2. M N

Detailed description: This staff contains measures 71 through 78. It features a second ending bracket labeled "2." at the beginning. The music includes eighth notes and rests. There are accents (>) over several notes.

79 O

Detailed description: This staff contains measures 79 through 85. It continues the melodic line with eighth notes and rests. There are accents (>) over several notes.

86 *ff*

Detailed description: This staff contains measures 86 through 88. It begins with a treble clef and a key signature of two flats. The music consists of a few notes, including a half note and a quarter note. A dynamic marking of *ff* (fortissimo) is placed below the staff.

Symphony No. 5

Ludwig van Beethoven
arr. Bernice

Symphony No. 5 in C Minor, Opus 67 (1st Movement)

Allegro con brio ♩ = 103
WATCH!

Musical staff 1 (measures 1-7). Includes dynamic marking *f* and rehearsal mark **A**.

Musical staff 2 (measures 8-14). Includes rehearsal mark **B**.

Musical staff 3 (measures 15-19). Includes rehearsal mark **C**.

Musical staff 4 (measures 20-25). Includes rehearsal mark **D**.

Musical staff 5 (measures 26-35). Includes rehearsal mark **E**.

Musical staff 6 (measures 36-47). Includes rehearsal marks **F**, **G**, and **H**. Dynamic markings include *mp* and *cresc.*.

Musical staff 7 (measures 48-55). Includes rehearsal mark **I**.

Musical staff 8 (measures 56-62). Includes rehearsal mark **J** and dynamic marking *f*.

Bass Line C, p. 2

Symphony No. 5

K

64

L

70

1. >>> 2. >>>

M **N**

79

O

87

ff

TAKE THE "A" TRAIN

FLUTE

Words and Music by
BILLY STRAYHORN
Arranged by MICHAEL SWEENEY

(MEDIUM SWING)

(♩ = ♪)

The musical score is written for a flute in the key of B-flat major and 4/4 time. It consists of 61 measures across nine staves. The score includes various musical notations such as dynamics (mf, f, mp, ff), articulation (accents, slurs), and performance instructions like 'SOLO FOR ANY INSTRUMENT' and 'D.S. AL CODA (WITH REPEAT)'. Rehearsal marks are placed at measures 5, 15, 23, 31, 41, and 49. The piece concludes with a CODA section from measure 57 to 61.

FLUTE

Rhythm Workout

Three staves of music in 4/4 time, key of Bb major. The first staff has a melody with notes: Bb4, D5, Eb5, F5, G5, Ab5, Bb5, C6, Bb5, Ab5, G5, F5, Eb5, D5, C5. The second staff has a rhythmic pattern of eighth notes: Bb4, D5, Eb5, F5, G5, Ab5, Bb5, C6, Bb5, Ab5, G5, F5, Eb5, D5, C5. The third staff has a melody with notes: Bb4, D5, Eb5, F5, G5, Ab5, Bb5, C6, Bb5, Ab5, G5, F5, Eb5, D5, C5.

Doo Bah Dit Dit Doo Bah Doo

Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Dit Dit

Doo Bah Doo Bah Doo Bah Dit Dit Doo Bah

Melody Workout

Three staves of music in 4/4 time, key of Bb major. The first staff has a melody with notes: Bb4, D5, Eb5, F5, G5, Ab5, Bb5, C6, Bb5, Ab5, G5, F5, Eb5, D5, C5. The second staff has a melody with notes: Bb4, D5, Eb5, F5, G5, Ab5, Bb5, C6, Bb5, Ab5, G5, F5, Eb5, D5, C5. The third staff has a melody with notes: Bb4, D5, Eb5, F5, G5, Ab5, Bb5, C6, Bb5, Ab5, G5, F5, Eb5, D5, C5.

Chord/Scale Workout

Two staves of music in 4/4 time, key of Bb major. The first staff is labeled "(CONCERT Bb MAJOR SCALE)" and has chords: Cm17, F7, Bb6, Ebma7. The second staff is labeled "(VARIATIONS ON THE MELODY)" and has chords: C9, Cm17, F7.

(CONCERT Bb MAJOR SCALE)

(VARIATIONS ON THE MELODY)

Demonstration Solo

Four staves of music in 4/4 time, key of Bb major. The first staff starts with a triplet of eighth notes (Bb4, D5, Eb5) and has chords: Cm17, F7, Bb6, Cm17, F7. The second staff starts with a triplet of eighth notes (Bb4, D5, Eb5) and has chords: Cm17, F7, Bb6, Fm17, Bb7. The third staff starts with a triplet of eighth notes (Bb4, D5, Eb5) and has chords: Ebma7, C9, Cm17. The fourth staff starts with a triplet of eighth notes (Bb4, D5, Eb5) and has chords: (F7), Cm17, F7, Bb6.

31

3

Cm17 F7 Bb6 Cm17 F7

31 - 2ND TIME

4

Cm17 F7 Bb6 Fm17 Bb7

41 Ebma7 C9 Cm17

(F7) 49

4 Cm17 F7 Bb6

THE TEMPEST

C FLUTE

ROBERT W. SMITH

With energy!

4

1 5. 6 7 8 10 11 12

mp *f* *mp*

9

13 14 15 16 17 19

div. *tr.* *ff* *mf*

18

20 21 22 23 24 25

26 27 28 29 30 31

32 33 34 35 37 38

36

39 40 41 42 43 44

div. *tr.* *mp* *ff*

45

opt. 8va

46 47 48 49 50 51 52

mf

53 54 55 56 57 58 59 60 61 62

63

loco

64 65 66 67 68

f *mp*

69

3

72 73 74 75 76 77 78 79

mf *f* *ff*

Melody C

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice

Funk ♩ = 116

The musical score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of 12 sections labeled A through L. Section A (measures 5-8) features a 4-measure rest. Section E (measures 17-20) includes a repeat sign. Section I (measures 33-36) includes a 3-measure rest. Section J (measures 37-40) includes a repeat sign. Section K (measures 41-44) includes a 'To Coda' symbol. Section L (measures 45-46) includes a 'D.S. al Coda' instruction. Dynamic markings include *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). Accents (>) are placed over many notes. The score concludes with a Coda symbol at the end of section L.

Uptown Funk!

Melody C, p. 2

\oplus Coda

50 M

f *mp*

55 N

mf

60 O

mf

64 P

f

68 Q R

f

74 S

ff

79 T

84 U V

89 V

fff

Uptown Funk!

Countermelody C, p. 2

♩ Coda

50

M N O P

4 3 1. 2. 4 3

67

Q

f

72

R

76

S T

81

U

fp

86

V

91

fff

Bass Line C

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice

Funk ♩ = 116

A

B

C

D

E

F

G

H

I

J

To Coda

K

L

D.S. al Coda

Uptown Funk!

Bass Line C, p. 2

♩ Coda

M

N

50

Musical staff 1: Treble clef, bass line starting at measure 50. Dynamics: *f* to *mp*.

58

1.

2.

O

P

Musical staff 2: Treble clef, bass line starting at measure 58. Dynamics: *mf*.

67

Q

R

Musical staff 3: Treble clef, bass line starting at measure 67. Dynamics: *f*.

S

T

U

76

Musical staff 4: Treble clef, bass line starting at measure 76. Dynamics: *ff*.

V

85

Musical staff 5: Treble clef, bass line starting at measure 85. Dynamics: *fff*.

Vivir Mi Vida

arr. Bernice

Melody C

As Recorded by Marc Anthony

With Energy (♩ = 124)

The musical score is written in treble clef, 4/4 time, with a key signature of two flats (Bb and Eb). It consists of nine staves of music. Measure numbers 6, 11, 16, 20, 24, 28, 32, and 37 are indicated at the start of their respective staves. The score includes several dynamic markings: *mf* (measures 1-10), *f* (measures 11-15), *mf* (measures 16-19), *cresc.* (measures 20-23), and *f* (measures 28-31). There are also markings for *D.S. al Coda* at the beginning of the final staff (measure 37). The score is divided into sections labeled A through H, with repeat signs and first/second endings. Section A (measures 6-10) and Section B (measures 11-15) are connected by a slur. Section C (measures 16-19) is a first ending. Section D (measures 20-23) is a second ending. Section E (measures 24-27) is a first ending. Section F (measures 28-31) is a second ending. Section G (measures 32-36) is a first ending. Section H (measures 37-40) is a second ending. The score concludes with a double bar line and repeat dots.

I Coda

38 *f*

J SOLOS - Repeat Until 4 Whistles

42 Cm Ab Eb Bb **K**

play 1st time only

47 -2 -2 -2 -2 **L** -2 *f*

51 -2 -2 **M** Beat 1 1st time only

55 optional 8va

59 **N** *mp*

63 **O** *ff*

68 **P**

73

Vivir Mi Vida

arr. Bernice

Harmony C

As Recorded by Marc Anthony

With Energy (♩ = 124)

optional 8va

mf

A

B

f

C %

mf same as melody C-G

D

E

cresc.

F

G optional 8va

H

f

D.S. % al Coda

I *Coda*

38 optional 8va

f

J SOLOS - Repeat Until 4 Whistles

42 Cm Ab Eb Bb **K**

play 1st time only *f*

47 -2 -2 -2 **L** -2

51 -2 -2 **M**

55 optional 8vb

59

N 62 optional 8va **O**

mp *ff*

67 **P**

72

Bass Line C

Vivir Mi Vida

arr. Bernice

As Recorded by Marc Anthony

With Energy (♩ = 124)

A

mf

B

f

C

mf

D

E

cresc. *one note difference
G vs. Ab

F

To Coda (On 2nd Time) G

f

H

D.S. al Coda

I **Coda**

Musical staff I: Coda section. Treble clef, key signature of two flats (Bb, Eb). The staff contains a melodic line with eighth and sixteenth notes. A dynamic marking of *f* is placed below the staff.

J **SOLOS - Repeat Until 4 Whistles**

Musical staff J: SOLOS section. Treble clef, key signature of two flats. The staff contains a melodic line with rests. Chord symbols *Cm*, *A^b*, *E^b*, and *B^b* are written below the staff. A dynamic marking of *f* is present. A box labeled 'K' is above the staff. A '4' indicates a four-measure rest. A box labeled 'L' is above the staff.

Musical staff M: SOLOS section. Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes and a triplet of eighth notes. A dynamic marking of *mf* is present. A box labeled 'M' is above the staff.

Musical staff N: SOLOS section. Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes. A dynamic marking of *f* is present.

Musical staff O: SOLOS section. Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes. A dynamic marking of *mp* is present. A box labeled 'N' is above the staff.

Musical staff P: SOLOS section. Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes. A dynamic marking of *ff* is present. A box labeled 'O' is above the staff.

Musical staff Q: SOLOS section. Treble clef, key signature of two flats. The staff contains a melodic line with eighth notes. A dynamic marking of *ff* is present. A box labeled 'P' is above the staff.

WATERMELON MAN

(MED. ROCK)

INTRO

F7

The Intro section consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It features a series of chords, primarily F7, with a melodic line of eighth notes. The bottom staff is in bass clef and contains a simple bass line of eighth notes.

HEAD

F7

RHYTHM CONT. SIM.

The first staff of the Head section is in treble clef, Bb key signature, and 4/4 time. It begins with a whole note chord F7, followed by a melodic line of eighth notes. The text "RHYTHM CONT. SIM." is written below the staff.

Bb7

F7

The second staff of the Head section continues the melodic line from the first staff. It starts with a whole note chord Bb7, followed by eighth notes, and ends with a whole note chord F7.

C7

Bb7

C7

Bb7

The third staff of the Head section features a rhythmic pattern of eighth notes. It starts with a whole note chord C7, followed by eighth notes, then a whole note chord Bb7, eighth notes, another whole note chord C7, eighth notes, and finally a whole note chord Bb7.

C7

Bb7

F7

The fourth staff of the Head section continues the rhythmic pattern. It starts with a whole note chord C7, eighth notes, a whole note chord Bb7, eighth notes, and ends with a whole note chord F7.

FLUTE BOOK 1

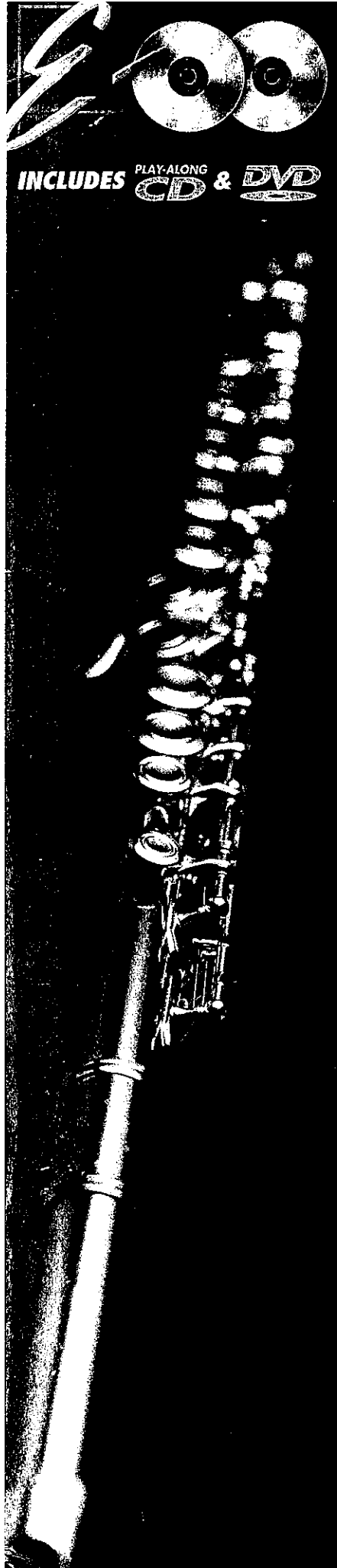
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PAUL LAVENDER
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THE BASICS

Posture

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

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

Breathing & Airstream

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

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

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

Producing The Essential Tone

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

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

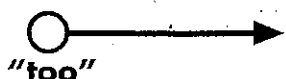
Taking Care Of Your Instrument

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

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

MOUTHPIECE WORKOUT

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

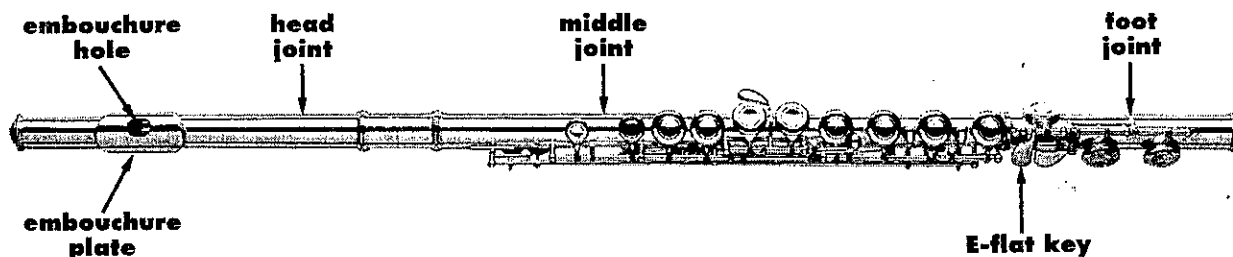


REST

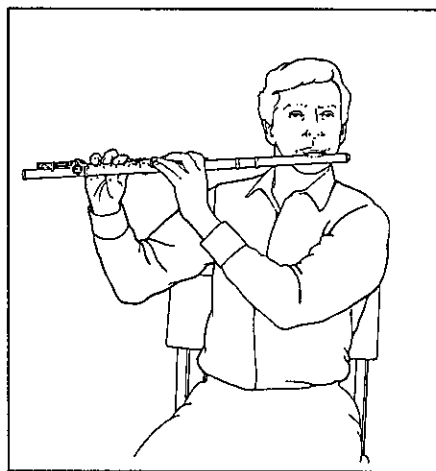
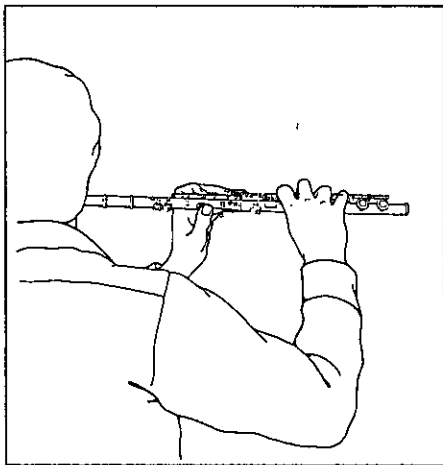


REST

Getting It Together



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



READING MUSIC

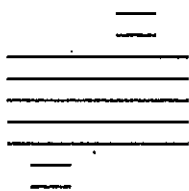
Identify and draw each of these symbols:

Music Staff



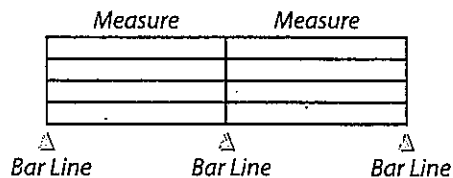
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

Ledger Lines



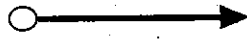
Ledger lines extend the music staff. Notes on ledger lines can be above or below the staff.

Measures & Bar Lines



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

Long Tone



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

1. THE FIRST NOTE

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



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

The Beat

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

One beat = 1 &
↓ ↑

Notes And Rests

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

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

2. COUNT AND PLAY

3. A NEW NOTE

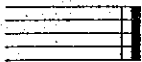
Look for the fingering diagram under each new note. This note is "Eb (E-flat)."

4. TWO'S A TEAM

5. HEADING DOWN


Practice long tones on each new note.



6. MOVING ON UP


Double Bar  indicates the end of a piece of music.

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


7. THE LONG HAUL

Double Bar 

C  




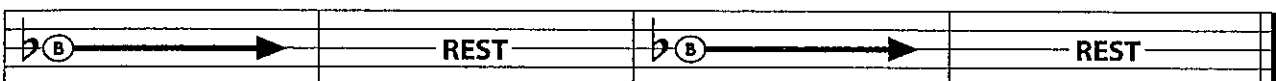
8. FOUR BY FOUR


Repeat Sign 




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

9. TOUCHDOWN

B_b  



10. THE FAB FIVE




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

Treble Clef

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

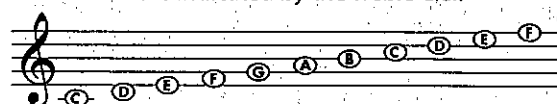
Time Signature

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

 = 4 beats per measure
= Quarter note gets one beat

Note Names


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



THEORY

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

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

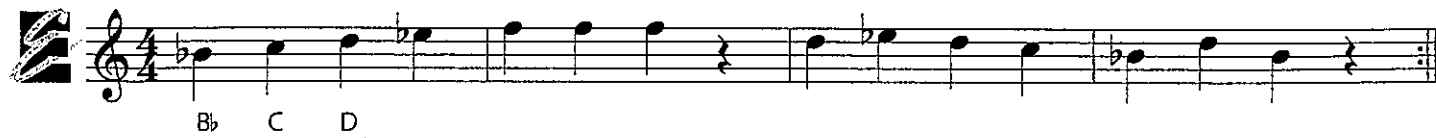


1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

12. FIRST FLIGHT



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



Notes In Review

Memorize the fingerings for the notes you've learned:

F: 1 2 3 4 5 4 3 2 1
 Eb: 1 2 3 4 5 4 3 2 1
 D: 1 2 3 4 5 4 3 2 1
 C: 1 2 3 4 5 4 3 2 1
 Bb: 1 2 3 4 5 4 3 2 1

14. ROLLING ALONG

Go to the next line. ∇
 Double Bar ∇

Half Note

= 2 Beats
 1 & 2 &

Half Rest

= 2 Silent Beats
 = 2 Silent Beats
 1 & 2 &

15. RHYTHM RAP

Clap the rhythm while counting and tapping.

Clap
 Repeat Sign ∇
 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

16. THE HALF COUNTS

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

17. HOT CROSS BUNS

Check your embouchure and hand position.

Breath Mark



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

18. GO TELL AUNT RHODIE

American Folk Song

19. ESSENTIAL ELEMENTS QUIZ

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

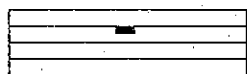
Eb F Eb D Eb D C Bb C

Whole Note



1 & 2 & 3 & 4 &

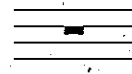
Whole Rest



= A Whole Measure of Silent Beats

1 & 2 & 3 & 4 &

Whole Rest



hangs from a staff line.

Half Rest



sits on a staff line.

20. RHYTHM RAP

Clap the rhythm while counting and tapping.

Clap

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

21. THE WHOLE THING

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

Duet

A composition with two different parts, played together.

22. SPLIT DECISION - Duet

Key Signature



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

THEORY

23. MARCH STEPS

△ Play Bb's and Eb's

24. LISTEN TO OUR SECTIONS

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

25. LIGHTLY ROW

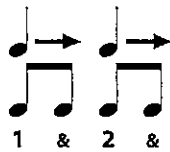
26. ESSENTIAL ELEMENTS QUIZ

Draw in the bar lines before you play.

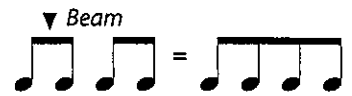
Eighth Notes



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



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



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

Clap

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

41. EIGHTH NOTE JAM

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

42. SKIP TO MY LOU

American Folk Song

mf

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

p

44. OH, SUSANNA

Stephen Collins Foster

f



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

45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

Gioacchino Rossini

mf

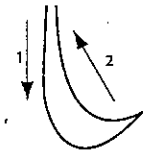
f

2/4 Time Signature

= 2 beats per measure
= Quarter note gets one beat

Conducting

Practice conducting this two-beat pattern.



46. RHYTHM RAP

Clap

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

47. TWO BY TWO

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

Tempo Markings

Tempo is the speed of music. Tempo markings are usually written above the staff, in Italian.
Allegro – Fast tempo **Moderato** – Medium tempo **Andante** – Slower walking tempo

48. HIGH SCHOOL CADETS – March

John Philip Sousa

Allegro

f

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49. HEY, HO! NOBODY'S HOME – New Note

Moderato

mf Δ G

p *f* *p*

Dynamics

Crescendo (gradually louder)

Decrescendo or *Diminuendo* (gradually softer)

50. CLAP THE DYNAMICS

Clap

p *f* *p*

51. PLAY THE DYNAMICS

p *f* *p*

PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

52.1 TONE BUILDER

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

52.2 RHYTHM ETUDE

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

52.3 RHYTHM RAP

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

52.4 CHORALE

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

53. AURA LEE - Duet or Band Arrangement

(Part A = Melody, Part B = Harmony)

George R. Poulton

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

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

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

Moderato

French Folk Song

Musical notation for the first system of *Frère Jacques*, marked *Moderato*, with dynamics *mf* and *f*.

PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN - Band Arrangement

Arr. by John Higgins

Allegro

3 \triangleleft Measure number

mf

11

19

This musical score is for the band arrangement of 'When the Saints Go Marching In'. It is in 4/4 time with a key signature of one flat (B-flat). The tempo is marked 'Allegro'. The score consists of three staves. The first staff begins with a rest for three measures, indicated by a box containing the number '3' and an arrow pointing to the start of the music. The dynamics are marked as mezzo-forte (*mf*) and forte (*f*). Measure numbers 3, 11, and 19 are boxed. The piece concludes with a double bar line.

56. OLD MACDONALD HAD A BAND - Section Feature

Allegro

mf

9

2nd time go on to meas. 13 ∇

13

f

p

This musical score is for the section feature of 'Old MacDonald Had a Band'. It is in 4/4 time with a key signature of one flat (B-flat). The tempo is marked 'Allegro'. The score consists of three staves. The first staff begins with a mezzo-forte (*mf*) dynamic. The second staff has a measure rest for 9 measures, followed by a forte (*f*) dynamic. A first ending bracket spans measures 10-12, leading to a second ending bracket for measures 13-14, which is marked '2nd time go on to meas. 13' with a downward-pointing triangle. The dynamics are marked as forte (*f*) and piano (*p*). Measure numbers 9 and 13 are boxed. The piece concludes with a double bar line.

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

Ludwig van Beethoven
Arr. by John Higgins

Moderato

mf

9

p

13

f

This musical score is for the section feature of 'Ode to Joy' from Beethoven's Symphony No. 9. It is in 4/4 time with a key signature of one flat (B-flat). The tempo is marked 'Moderato'. The score consists of three staves. The first staff begins with a mezzo-forte (*mf*) dynamic. The second staff has a measure rest for 9 measures, followed by a piano (*p*) dynamic. The third staff begins with a forte (*f*) dynamic. Measure numbers 9 and 13 are boxed. The piece concludes with a double bar line.

58. HARD ROCK BLUES - Encore

John Higgins

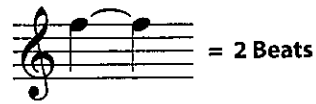
Allegro

f

This musical score is for the encore 'Hard Rock Blues'. It is in 4/4 time with a key signature of one flat (B-flat). The tempo is marked 'Allegro'. The score consists of two staves. The first staff begins with a forte (*f*) dynamic. The piece concludes with a double bar line.

Tie

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



59. FIT TO BE TIED

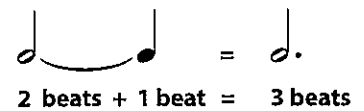
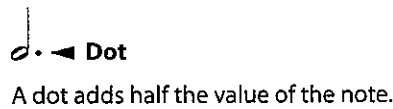
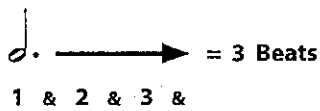


60. ALOUETTE

French-Canadian Folk Song



Dotted Half Note



61. ALOUETTE - THE SEQUEL

French-Canadian Folk Song



HISTORY

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

62. CAMPTOWN RACES

Stephen Collins Foster



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



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



65. ESSENTIAL ELEMENTS QUIZ



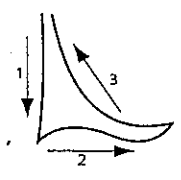
3 Time Signature

4

= 3 beats per measure
= Quarter note gets one beat

Conducting

Practice conducting this three-beat pattern.



66. RHYTHM RAP

Clap

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

67. THREE BEAT JAM

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

68. BARCAROLLE

Moderato

Jacques Offenbach

mf

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

69. MORNING (from Peer Gynt)

Andante

Edvard Grieg

p *mf* *p*

Accent Emphasize the note.

70. ACCENT YOUR TALENT

Clap

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

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

71. MEXICAN CLAPPING SONG ("Chiapanecas")

Latin American Folk Song

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

72. ESSENTIAL CREATIVITY

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

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

THEORY

Accidental

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

Flat \flat

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

73. HOT MUFFINS - New Note

Musical notation for 'HOT MUFFINS' in 2/4 time, key of B-flat major. It features a treble clef and a key signature of one flat. The melody starts with a whole note chord of B-flat and F, followed by a series of eighth and quarter notes. A flat sign is placed above the second measure, with a note head below it, and the text 'Flat applies to all A's in measure.' is written above the staff. A piano keyboard diagram shows the notes B-flat and F.

74. COSSACK DANCE

Musical notation for 'COSSACK DANCE' in 4/4 time, key of B-flat major. It features a treble clef and a key signature of one flat. The tempo is marked 'Allegro' and the dynamics 'f'. The melody consists of eighth and quarter notes with accents. A flat sign is placed above the fifth measure, with a note head below it, and the text 'Flat applies to all A's in measure.' is written above the staff.

75. BASIC BLUES - New Note

Musical notation for 'BASIC BLUES' in 4/4 time, key of B-flat major. It features a treble clef and a key signature of one flat. The melody consists of eighth and quarter notes. A flat sign is placed above the fifth measure, with a note head below it, and the text 'Flat applies to all A's in measure.' is written above the staff. A piano keyboard diagram shows the notes B-flat and F.

THEORY

New Key Signature

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

A diagram showing a treble clef with a key signature of three flats (B-flat, E-flat, A-flat).

1st & 2nd Endings

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

A diagram showing two musical staves. The first staff is labeled '1.' and the second is labeled '2.'. Both staves have a double bar line at the end, indicating the end of a section.

76. HIGH FLYING

Musical notation for 'HIGH FLYING' in 3/4 time, key of B-flat major. It features a treble clef and a key signature of one flat. The tempo is marked 'Moderato' and the dynamics 'mf'. The melody consists of quarter and eighth notes. A flat sign is placed above the fifth measure, with a note head below it, and the text 'Flat applies to all A's in measure.' is written above the staff. The piece includes first and second endings. A dashed line with an arrow labeled '2nd time' points to the start of the second ending.

HISTORY

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

77. SAKURA, SAKURA - Band Arrangement

Japanese Folk Song
Arr. by John Higgins

Musical notation for 'SAKURA, SAKURA' in 4/4 time, key of B-flat major. It features a treble clef and a key signature of one flat. The tempo is marked 'Andante'. The dynamics are 'mf' and 'p'. The melody consists of quarter and eighth notes. A piano keyboard diagram shows the notes B-flat and F.

DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

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



87. RHYTHM BUILDER



88. TECHNIQUE TRAX



89. CHORALE *(Adapted from Cantata 147)*

Johann Sebastian Bach



THEORY

Theme and Variations

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

90. VARIATIONS ON A FAMILIAR THEME

Theme

Variation 1

Variation 2

mf

D.C. al Fine

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

91. BANANA BOAT SONG

Moderato

Caribbean Folk Song

Fine

f

mf

D.C. al Fine

99. TAKE THE LEAD - New Note

A Δ A Δ Eb mf

THEORY

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

100. THE COLD WIND

p mf p

101. PHRASEOLOGY

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

f Δ Ab p f

THEORY

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

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

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

102. SATIN LATIN

Allegro
 mf Δ E 2
1-2-3-4 2-2-3-4

HISTORY

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

103. MINUET - Duet

Moderato Johann Sebastian Bach
 mf mf

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

Musical notation for 'NATURALLY' in 2/4 time, key of E-flat major. The melody starts on a half note E4, followed by quarter notes F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4. Chord symbols Δ E and Δ Eb are indicated below the staff.

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

HISTORY

106. MARCH MILITAIRE - New Note

Allegro

Franz Schubert

Musical notation for 'MARCH MILITAIRE' in 2/4 time, key of E-flat major. It features a piano introduction with a key signature change from E-flat to E. The main melody starts with a half note E4, followed by quarter notes F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4. Dynamics include *f* and *mf*. Chord symbols Δ E and Δ Eb are present.

107. THE FLAT ZONE - New Note

Musical notation for 'THE FLAT ZONE' in 4/4 time, key of D-flat major. The melody starts with a half note Db4, followed by quarter notes Eb4, Fb4, Gb4, Ab4, Bb4, Ab4, Gb4, Fb4, Eb4, Db4. Chord symbol Δ Db is indicated.

108. ON TOP OF OLD SMOKEY

Allegro

American Folk Song

Musical notation for 'ON TOP OF OLD SMOKEY' in 3/4 time, key of B-flat major. The melody starts with a half note Bb4, followed by quarter notes C5, D5, Eb5, D5, C5, Bb4, A4, G4, F4, Eb4, D4, C4. Dynamics include *f*.

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

HISTORY

109. BOTTOM BASS BOOGIE - Duet

Allegro

Musical notation for 'BOTTOM BASS BOOGIE' in 4/4 time, key of B-flat major. It is a duet for two parts, A and B. Part A starts with a half note Bb4, followed by quarter notes C5, D5, Eb5, D5, C5, Bb4, A4, G4, F4, Eb4, D4, C4. Part B starts with a half note Bb4, followed by quarter notes C5, D5, Eb5, D5, C5, Bb4, A4, G4, F4, Eb4, D4, C4. Dynamics include *f*. The piece concludes with a first and second ending.

Dotted Quarter & Eighth Notes

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

A dot adds half the value of the quarter note.

1 & 2 &

A single eighth note has a flag on the stem.

110. RHYTHM RAP

Clap

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

111. THE DOT ALWAYS COUNTS

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

112. ALL THROUGH THE NIGHT

mf Fine *p* D.C. al Fine

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

Moderato English Folk Song

f *mf* *f*

114. SCARBOROUGH FAIR

Andante English Folk Song

mf *f* *mf* *p*

115. RHYTHM RAP

Clap

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

116. THE TURNAROUND

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

117. ESSENTIAL ELEMENTS QUIZ - AULD LANG SYNE

Andante Scottish Folk Song

mf *f* Δ Check Rhythm

PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

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

118. THEME FROM "NEW WORLD SYMPHONY"

Largo $\frac{4}{4}$ 5 \triangleleft Measure number Antonin Dvorák

The solo part is written on a single treble clef staff in 4/4 time. It begins with a **Largo** tempo marking. The first measure is a whole rest. The melody starts at measure 5 with a piano (*p*) dynamic. The score includes measure numbers 5, 13, 21, and 29. At measure 29, there is a **Slower** tempo marking and a $\frac{2}{2}$ time signature change. The piece concludes with a piano (*p*) dynamic.

Piano Accompaniment

Largo $\frac{4}{4}$ 5

The piano accompaniment is written for a grand piano on a grand staff (treble and bass clefs) in 4/4 time. It begins with a **Largo** tempo marking. The accompaniment features a steady bass line and chords in the right hand. The score includes measure numbers 5, 13, 21, and 29. At measure 29, there is a **Slower** tempo marking. The piece concludes with a piano (*p*) dynamic.

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

119. GRENADILLA GORILLA JUMP No. 1



120. JUMPIN' UP AND DOWN



121. GRENADILLA GORILLA JUMP No. 2 - New Note



122. JUMPIN' FOR JOY



123. GRENADILLA GORILLA JUMP No. 3



124. JUMPIN' JACKS

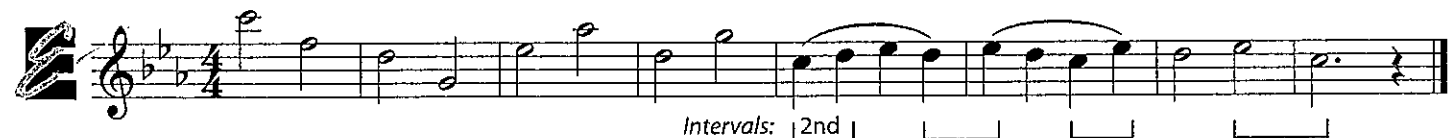


THEORY

Interval

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

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



126. GRENADILLA GORILLA JUMP No. 4



127. THREE IS THE COUNT



128. GRENADILLA GORILLA JUMP No. 5



129. TECHNIQUE TRAX



130. CROSSING OVER

**Trio**

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

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

African Folk Song

Moderato

A *mf*

B *mf*

C *mf*

A *p*

B *p*

C *p*

Repeat Signs



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

132. MICHAEL ROW THE BOAT ASHORE

African-American Spiritual

Andante

mf

133. AUSTRIAN WALTZ

Austrian Folk Song

Moderato

f

134. BOTANY BAY

Australian Folk Song

Allegro

mf

f

mf

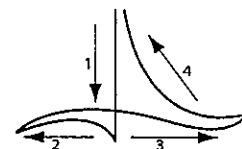
THEORY

C Time Signature

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

Conducting

Practice conducting this four-beat pattern.



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

136. FINLANDIA

Jean Sibelius

Andante

p

mf

p

© 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 .

138. EASY GORILLA JUMPS



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



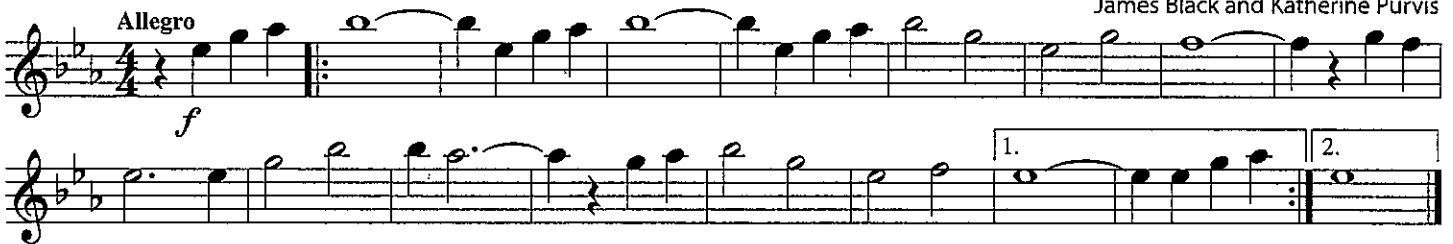
140. MORE TECHNIQUE TRAX



141. GERMAN FOLK SONG



142. THE SAINTS GO MARCHIN' AGAIN



143. LOWLAND GORILLA WALK



144. SMOOTH SAILING



145. MORE GORILLA JUMPS



146. FULL COVERAGE



Scale

A **scale** is a sequence of notes in ascending or descending order. Like a musical "ladder," each step is the next consecutive note in the key. This scale is in your Key of B \flat (two flats), so the top and bottom notes are both B \flat 's. The interval between the B \flat 's is an octave.

147. CONCERT B \flat SCALE

Chord & Arpeggio

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

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

149. SCALE AND ARPEGGIO

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

150. THEME FROM "SURPRISE SYMPHONY"

Franz Josef Haydn

151. ESSENTIAL ELEMENTS QUIZ – THE STREETS OF LAREDO

American Folk Song

Write in the note names before you play.

PERFORMANCE SPOTLIGHT

152. SCHOOL SPIRIT - Band Arrangement

W.T. Purdy
Arr. by John Higgins

March Style

Musical score for "School Spirit" in 2/4 time, key of B-flat major. The score consists of four staves of music. Measure numbers 5, 13, 21, and 29 are indicated in boxes. Dynamics include *f* (forte), *mf* (mezzo-forte), and *f* (forte). A "Measure Number" label with an arrow points to measure 5. A repeat sign with first and second endings is shown at the end of the piece.

Soli

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

153. CARNIVAL OF VENICE - Band Arrangement

Julius Benedict
Arr. by John Higgins

Allegro

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

154. RANGE AND FLEXIBILITY BUILDER

155. TECHNIQUE TRAX

156. CHORALE

Johann Sebastian Bach



HISTORY

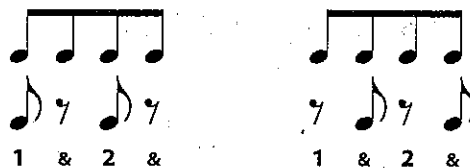
The traditional Hebrew melody "Hatikvah" has been Israel's national anthem since the nation's inception. At the Declaration of State in 1948, it was sung by the gathered assembly during the opening ceremony and played by members of the Palestine Symphony Orchestra at its conclusion.

157. HATIKVAH

Israeli National Anthem

Eighth Note & Eighth Rest

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




158. RHYTHM RAP

Clap



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

159. EIGHTH NOTE MARCH



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

160. MINUET

Moderato

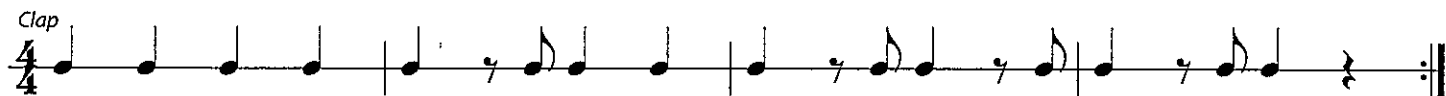
Johann Sebastian Bach

mf




161. RHYTHM RAP

Clap



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

162. EIGHTH NOTES OFF THE BEAT



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

163. EIGHTH NOTE SCRAMBLE



164. ESSENTIAL ELEMENTS QUIZ

Andante

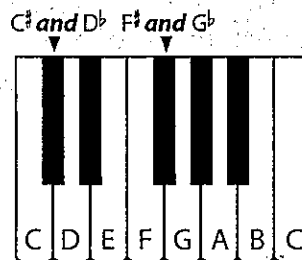
p *mf* *f*



Enharmonics

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

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



THEORY

169. SNAKE CHARMER

Enharmonic notes use the same fingering.

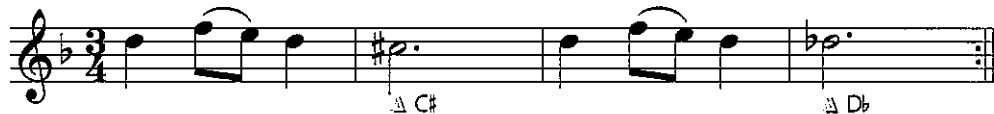
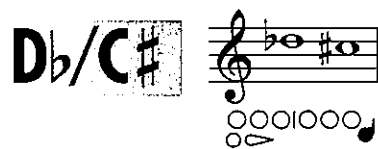


170. DARK SHADOWS



171. CLOSE ENCOUNTERS

Enharmonic notes use the same fingering.



172. MARCH SLAV

Largo

Peter Illyich Tchaikovsky



173. NOTES IN DISGUISE



Chromatic Notes

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

THEORY

174. HALF-STEPPIN'



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

175. EGYPTIAN DANCE Watch for enharmonics.

Camille Saint-Saëns

Allegro

176. SILVER MOON BOAT

Chinese Folk Song

Largo

Fine

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.

177. THEME FROM SYMPHONY NO. 7 – Duet

Ludwig van Beethoven

Allegro (moderately fast)

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

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

Peter Illyich Tchaikovsky

Allegro

f

179. AMERICAN PATROL

F.W. Meacham

Allegro

mf

180. WAYFARING STRANGER

African-American Spiritual

Andante

p

181. ESSENTIAL ELEMENTS QUIZ – SCALE COUNTING CONQUEST

p

PERFORMANCE SPOTLIGHT

182. AMERICA THE BEAUTIFUL - Band Arrangement

Samuel A. Ward
Arr. by John Higgins

Maestoso 2 7 Andante 3

f

15 *p*

f *mf* *f*

25 Maestoso 2 *f*

Detailed description: This musical score is for a band arrangement of 'America the Beautiful'. It is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The score is divided into five systems of music. The first system starts with a 'Maestoso' tempo marking and a '2' measure rest, followed by a series of eighth notes with accents, starting with a forte (*f*) dynamic. The second system begins with a piano (*p*) dynamic and features a melodic line with slurs. The third system starts with a forte (*f*) dynamic and includes a mezzo-forte (*mf*) section. The fourth system returns to 'Maestoso' tempo with a '2' measure rest and a forte (*f*) dynamic. The fifth system concludes with a final note marked with a fermata.

183. LA CUCARACHA - Band Arrangement

Latin American Folk Song
Arr. by John Higgins

Latin Rock

f *mf*

5

13

p

25 *f*

1. 2.

Detailed description: This musical score is for a band arrangement of 'La Cucaracha'. It is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The score is divided into five systems of music. The first system starts with a 'Latin Rock' tempo marking and a forte (*f*) dynamic, featuring a rhythmic eighth-note pattern. The second system continues with a mezzo-forte (*mf*) dynamic. The third system begins with a piano (*p*) dynamic. The fourth system returns to a forte (*f*) dynamic. The fifth system concludes with two first endings, labeled '1.' and '2.', leading to the final notes of the piece.

PERFORMANCE SPOTLIGHT

184. THEME FROM 1812 OVERTURE - Band Arrangement

Peter Illyich Tchaikovsky
Arr. by John Higgins

Allegro

The musical score is written for a single melodic line in a 4/4 time signature, featuring a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro'. The score consists of ten staves of music. The first staff begins with a dynamic marking of *f* and a *bv* (breath/vibrato) marking. The second staff includes dynamic markings of *p* and *f*, and a measure number box containing '10'. The third staff continues the melodic line. The fourth staff starts with a measure number box containing '18' and a dynamic marking of *mf*. The fifth staff includes a measure number box containing '26'. The sixth staff continues the melodic line. The seventh staff starts with a measure number box containing '34'. The eighth staff continues the melodic line. The ninth staff starts with a measure number box containing '42'. The tenth staff concludes the piece with a final note marked with a *fv* (final vibrato) marking.

PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

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

185. EINE KLEINE NACHTMUSIK - Solo (Concert E \flat version)

Wolfgang Amadeus Mozart
Arr. by John Higgins

The musical score is written for Flute and Piano in the key of E-flat major (three flats) and 4/4 time. The tempo is marked **Allegro**. The score begins with a 3-measure rest for the flute, followed by a first ending marked with a '3' in a box. The piano accompaniment starts with a *mf* dynamic. The score is divided into several systems. The first system shows the flute and piano parts. The second system continues the flute and piano parts. The third system shows the flute and piano parts. The fourth system shows the flute and piano parts. The fifth system shows the flute and piano parts. The sixth system shows the flute and piano parts. The seventh system shows the flute and piano parts. The eighth system shows the flute and piano parts. The ninth system shows the flute and piano parts. The tenth system shows the flute and piano parts. The eleventh system shows the flute and piano parts. The twelfth system shows the flute and piano parts. The thirteenth system shows the flute and piano parts. The fourteenth system shows the flute and piano parts. The fifteenth system shows the flute and piano parts. The sixteenth system shows the flute and piano parts. The seventeenth system shows the flute and piano parts. The eighteenth system shows the flute and piano parts. The nineteenth system shows the flute and piano parts. The twentieth system shows the flute and piano parts. The twenty-first system shows the flute and piano parts. The twenty-second system shows the flute and piano parts. The twenty-third system shows the flute and piano parts. The twenty-fourth system shows the flute and piano parts. The twenty-fifth system shows the flute and piano parts. The twenty-sixth system shows the flute and piano parts. The twenty-seventh system shows the flute and piano parts. The twenty-eighth system shows the flute and piano parts. The twenty-ninth system shows the flute and piano parts. The thirtieth system shows the flute and piano parts. The thirty-first system shows the flute and piano parts. The thirty-second system shows the flute and piano parts. The thirty-third system shows the flute and piano parts. The thirty-fourth system shows the flute and piano parts. The thirty-fifth system shows the flute and piano parts. The thirty-sixth system shows the flute and piano parts. The thirty-seventh system shows the flute and piano parts. The thirty-eighth system shows the flute and piano parts. The thirty-ninth system shows the flute and piano parts. The fortieth system shows the flute and piano parts. The forty-first system shows the flute and piano parts. The forty-second system shows the flute and piano parts. The forty-third system shows the flute and piano parts. The forty-fourth system shows the flute and piano parts. The forty-fifth system shows the flute and piano parts. The forty-sixth system shows the flute and piano parts. The forty-seventh system shows the flute and piano parts. The forty-eighth system shows the flute and piano parts. The forty-ninth system shows the flute and piano parts. The fiftieth system shows the flute and piano parts. The fifty-first system shows the flute and piano parts. The fifty-second system shows the flute and piano parts. The fifty-third system shows the flute and piano parts. The fifty-fourth system shows the flute and piano parts. The fifty-fifth system shows the flute and piano parts. The fifty-sixth system shows the flute and piano parts. The fifty-seventh system shows the flute and piano parts. The fifty-eighth system shows the flute and piano parts. The fifty-ninth system shows the flute and piano parts. The sixtieth system shows the flute and piano parts. The sixty-first system shows the flute and piano parts. The sixty-second system shows the flute and piano parts. The sixty-third system shows the flute and piano parts. 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The hundred and thirty-sixth system shows the flute and piano parts. The hundred and thirty-seventh system shows the flute and piano parts. The hundred and thirty-eighth system shows the flute and piano parts. The hundred and thirty-ninth system shows the flute and piano parts. The hundred and fortieth system shows the flute and piano parts. The hundred and forty-first system shows the flute and piano parts. The hundred and forty-second system shows the flute and piano parts. The hundred and forty-third system shows the flute and piano parts. The hundred and forty-fourth system shows the flute and piano parts. The hundred and forty-fifth system shows the flute and piano parts. The hundred and forty-sixth system shows the flute and piano parts. The hundred and forty-seventh system shows the flute and piano parts. The hundred and forty-eighth system shows the flute and piano parts. The hundred and forty-ninth system shows the flute and piano parts. The hundred and fiftieth system shows the flute and piano parts. The hundred and fifty-first system shows the flute and piano parts. The hundred and fifty-second system shows the flute and piano parts. The hundred and fifty-third system shows the flute and piano parts. The hundred and fifty-fourth system shows the flute and piano parts. The hundred and fifty-fifth system shows the flute and piano parts. The hundred and fifty-sixth system shows the flute and piano parts. The hundred and fifty-seventh system shows the flute and piano parts. The hundred and fifty-eighth system shows the flute and piano parts. The hundred and fifty-ninth system shows the flute and piano parts. The hundred and sixtieth system shows the flute and piano parts. The hundred and sixty-first system shows the flute and piano parts. The hundred and sixty-second system shows the flute and piano parts. The hundred and sixty-third system shows the flute and piano parts. 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The hundred and seventy-eighth system shows the flute and piano parts. The hundred and seventy-ninth system shows the flute and piano parts. The hundred and eightieth system shows the flute and piano parts. The hundred and eighty-first system shows the flute and piano parts. The hundred and eighty-second system shows the flute and piano parts. The hundred and eighty-third system shows the flute and piano parts. The hundred and eighty-fourth system shows the flute and piano parts. The hundred and eighty-fifth system shows the flute and piano parts. The hundred and eighty-sixth system shows the flute and piano parts. The hundred and eighty-seventh system shows the flute and piano parts. The hundred and eighty-eighth system shows the flute and piano parts. The hundred and eighty-ninth system shows the flute and piano parts. The hundred and ninetieth system shows the flute and piano parts. The hundred and ninety-first system shows the flute and piano parts. The hundred and ninety-second system shows the flute and piano parts. The hundred and ninety-third system shows the flute and piano parts. The hundred and ninety-fourth system shows the flute and piano parts. The hundred and ninety-fifth system shows the flute and piano parts. The hundred and ninety-sixth system shows the flute and piano parts. The hundred and ninety-seventh system shows the flute and piano parts. The hundred and ninety-eighth system shows the flute and piano parts. The hundred and ninety-ninth system shows the flute and piano parts. The hundredth system shows the flute and piano parts.

DUETS

Here is an opportunity to get together with a friend and enjoy playing music. The other player does not have to play the same instrument as you. Try to exactly match each other's rhythm, pitch and tone quality. Eventually, it may begin to sound like the two parts are being played by one person! Later, try switching parts.

186. SWING LOW, SWEET CHARIOT - Duet

African-American Spiritual

Andante

p

p

Fine

mf

mf

D.C. al Fine

187. LA BAMBA - Duet

Mexican Folk Song

Allegro

f

f

Fine

D.C. al Fine

p

p

RUBANK® SCALE AND ARPEGGIO STUDIES

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

1.



2.



3.



4.



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

1.



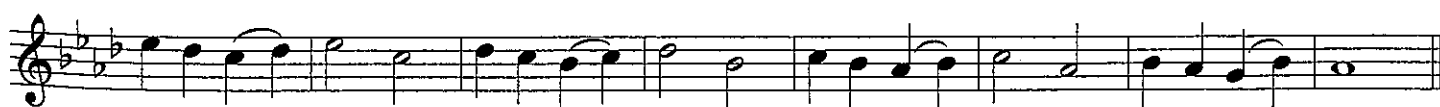
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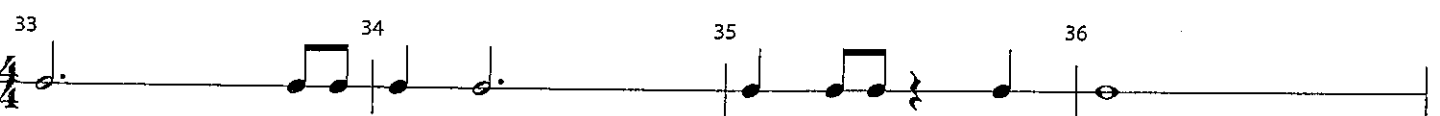
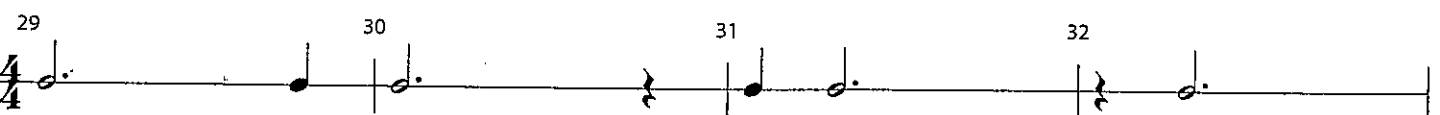
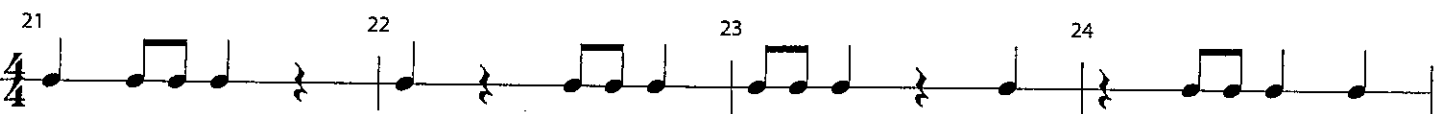
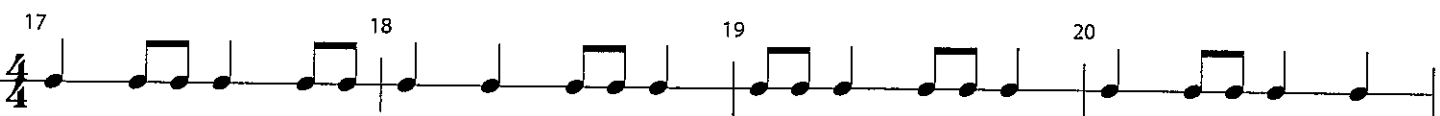
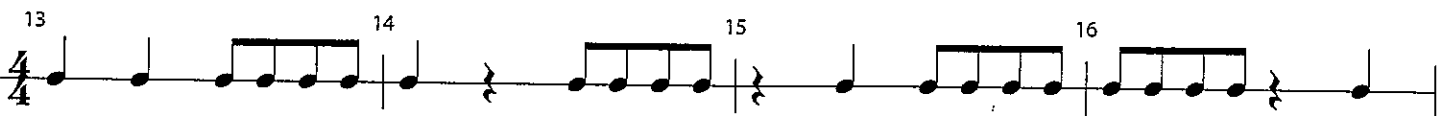
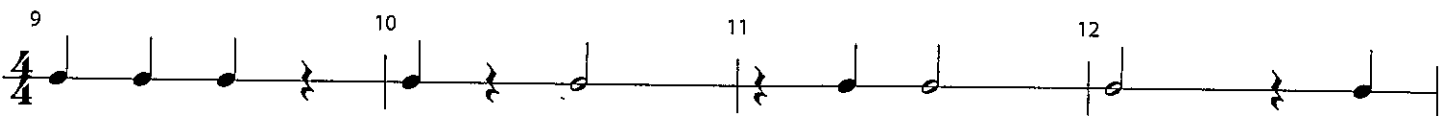
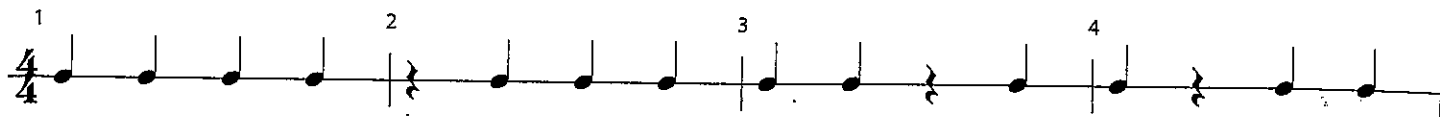


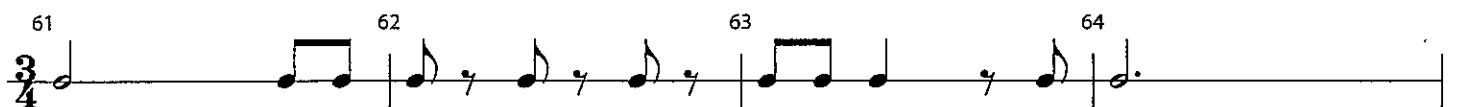
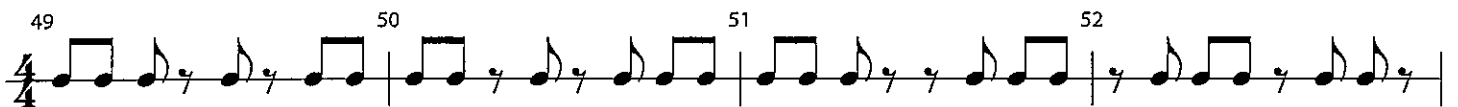
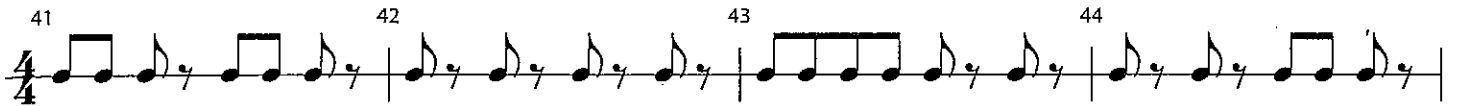
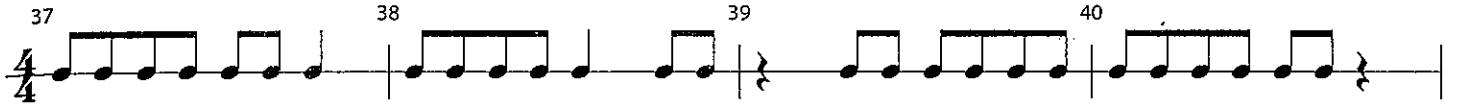
3.



4.



 **RHYTHM STUDIES**

 **RHYTHM STUDIES**

CREATING MUSIC

THEORY

Composition

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

1. ODE TO JOY

Ludwig van Beethoven

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

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

1. Question 2. Answer

3. Question 4. Answer

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

A B C 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

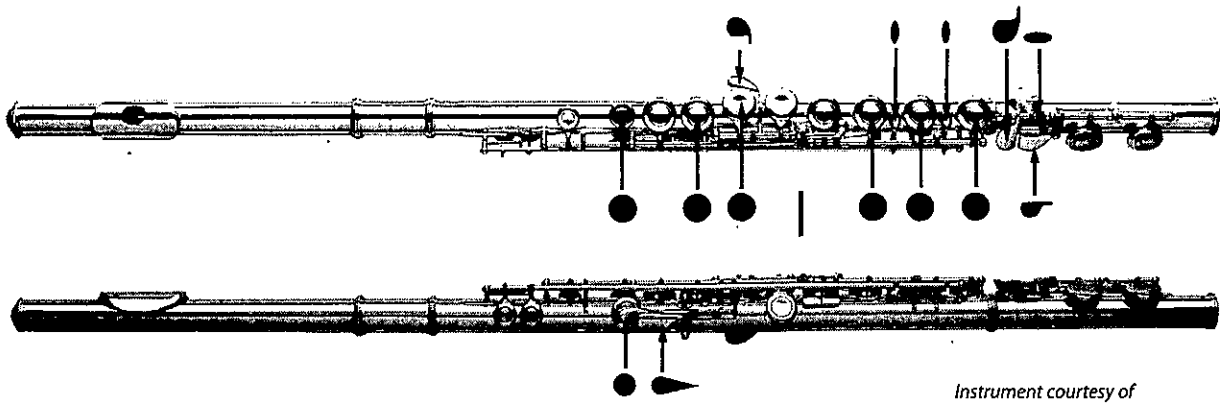
You can mark your progress through the book on this page. Fill in the stars as instructed by your band director.



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

FINGERING CHART

FLUTE



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

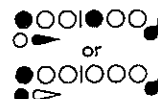
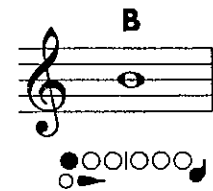
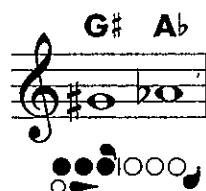
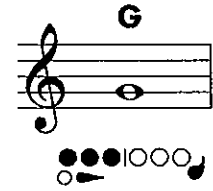
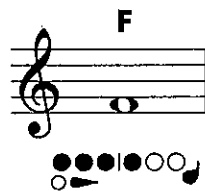
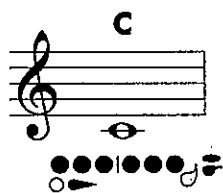
- = Open
● = Pressed down

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

Instrument Care Reminders

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

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



FINGERING CHART

FLUTE

C

C# Db

D

D# Eb

E

F

F# Gb

G

G# Ab

A

A# Bb

B

C

C# Db

D

D# Eb

E

F

F# Gb

G

G# Ab

A

A# Bb

B

C