

CLARINET

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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

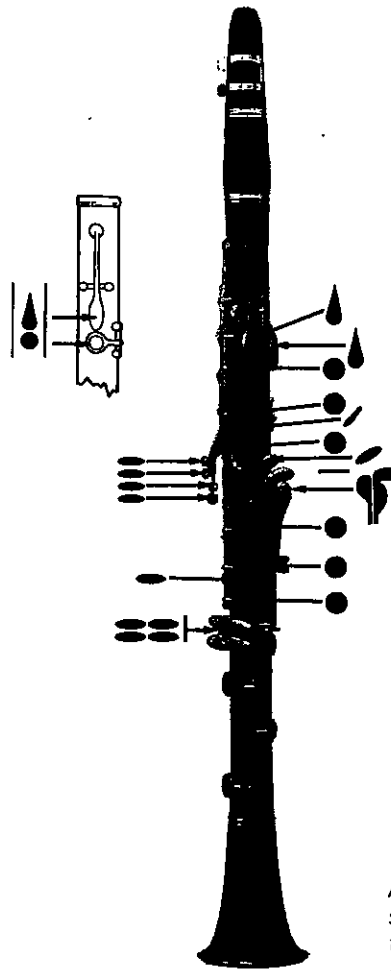
FINGERING CHART

B \flat CLARINET

Instrument Care Reminders

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

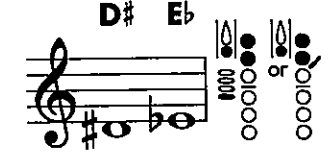
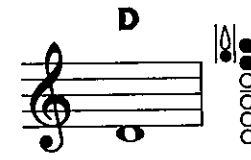
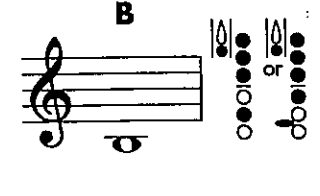
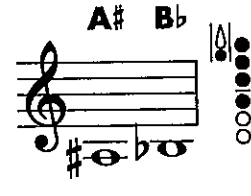
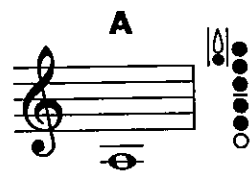
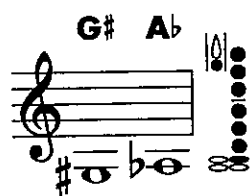
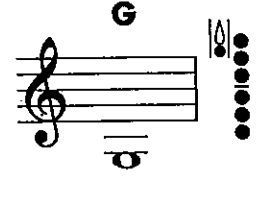
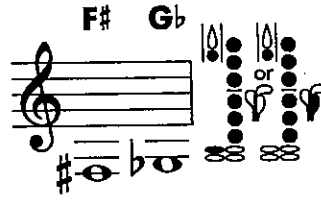
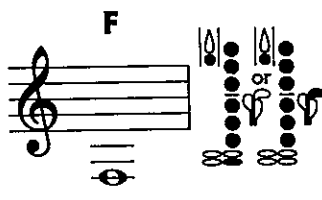
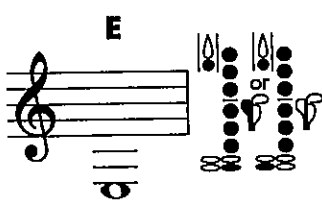
- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Drop a weighted chamois or cotton swab into the bell and pull it out through the barrel.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



○ = Open
● = Pressed down

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

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



FINGERING CHART

B \flat CLARINET

E

F

F# G \flat

G

G# A \flat

A

A# B \flat

B

C

C# D \flat

D

D# E \flat

E

F

F# G \flat

G

G# A \flat

A

A# B \flat

B

C

C# D \flat

D

D# E \flat

E

F

F# G \flat

G

SCITECH BAND 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 Saranac, NY, Saranac, NY, August 29, July 20

(2) TBD - 2016-2017 Community Music School Spring/Summer Lesson Schedule & Performance Collaborations

(3) TBD - 2016-2017 SciTech Band Department in the School Show Starts

*** 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)	8 Younglife Campaigners #1 @ Room 106 2:30-3:30pm Road Crew Load Truck & Reset Band Room For Friday & Monday's Rehearsal w/ Spare Equipment. 2:30-4:00pm Pick Up Truck @ 7:00am	9 Basketball Hall of Fame Enshrinement Ceremony Performance @ Court Square (Across From Mass Mutual Center) Meet @ Court Square @ 5pm Meet in the band room @ 2:30pm if you need a ride. Perform 6:30-7:00pm during stroll. MANDATORY for Advanced Band	10
11	12 Road Crew Unload Load Truck & reset band room 2:30-4:00pm Return Truck Alter School	13 Open Practice @ 2:30-3:30pm	14 MTM Mentor Training Session #2 & Leadership Team Meeting #2 @ Band Room 2:30-4:00pm (Leadership Team Only)	15 Younglife Film Shoot #1 @ Band Room 2:30-4:30pm	16 Open Practice @ 2:30-3:30pm	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	20 Extended Day For Teachers 2:35-3:35pm	21 MTM #1 @ Band Room 2:30-4:00pm	22 Open Practice @ 2:30-3:30pm	23 Younglife Club #1 @ Band Room 2:30-4:00pm	24
25	26 Open Practice @ 2:30-3:30pm	27 Open Practice @ 2:30-3:30pm Instrument Inventory Check #1 @ 2:30-4:30pm	28 MTM #2 @ Band Room 2:30-4:00pm	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	
<p>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</p> <p>*BOLD PERFORMANCES ARE MANDATORY - PERFORMANCES MAY BE ADDED & CURRENT PERFORMANCES ARE SUBJECT TO CHANGE</p>						

◀ Sep 2016	~ October 2016 ~					Nov 2016 ▶
Sun	Mon	Tue	Wed	Thu	Fri	Sat
						1
2	3 Leadership Team Meeting #4 @ Band Room 2:30-3:30pm Instrument Inventory Check #2 @ 2:30-4:30pm Move Unused To Back Room ETA: 5:00pm	4 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	5 MTM #3 @ Band Room 2:30-4:00pm ETA: 5:00pm	6 Younglife Executive (Exec) Team Meeting #2 @ Room 106 2:30-3:30pm ETA: 5:00pm	7 Younglife Campaigners Friday Night Chillfest #2 @ The Bernice's 5:00-8:00pm (60 Fairfield Street, Springfield, MA 01108) ETA: 5:00pm	8
9	10 No School	11 Younglife Film Shoot #2 @ Band Room 2:30-4:30pm ETA: 6:00pm	12 MTM #4 @ Band Room 2:30-4:00pm ETA: 5:00pm	13 Younglife Campaigners #2 @ Room 106 2:30-3:30pm ETA: 5:00pm	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 ETA: Late	15
16	17 Leadership Team Meeting #5 @ Band Room 2:30-3:30pm ETA: 6:00pm	18 Extended Day For Teachers 2:35-3:35pm ETA: 6:00pm	19 MTM #5 @ Band Room 2:30-4:00pm ETA: 5:00pm	20 Road Crew Loads Truck for Northampton Performance & Reset band room for Friday & Monday's Rehearsal 2:30-3:30pm Pick Up Truck @ 7:00am	21 Live Art Magazine Issue #4 Performance @ Northampton 7:30pm Academy of Music Theater (274 Main Street, Northampton, MA 01060) Meet in band room @ 2:30pm; MANDATORY for Advanced Band Road Crew Load Truck After Show ETA: Late	22
23	24 Road Crew Unload Truck & Reset Band Room After School 2:30-4:00pm Return Truck After School ETA: 5:30pm	25 Open Practice @ 2:30-3:30pm ETA: 5:00pm	26 MTM #6 @ Band Room 2:30-4:00pm ETA: 5:00pm	27 Open Practice @ 2:30-3:30pm ETA: 5:00pm	28 Younglife Club #2 @ Band Room 2:30-4:00pm ETA: 6:00pm	29
30	31 Leadership Team Meeting #6 @ Band Room 2:30-3:30pm ETA: 5:00pm	NOTES: (1) TBD - 6th Grade Open House (Gym) Meet in band room @ 4:45pm; Perform 5:30-6:00pm; Road Crew set up after school @ 2:30pm & break down after show; MANDATORY for Advanced Band (2) TBD - Upper Open House (Gym) Meet in band room @ 3:30pm; Perform 4:20-5:00pm; Road Crew set up after school @ 2:30pm & break down after show; MANDATORY for Advanced Band - Was Wed 10/21/15 (3) TBD - SciTech Middle School Road Shows @ Chestnut, Duggan, Forest Park, Kennedy, Kiley, Van Stickle, STEAM Middle, South End Middle				

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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 ETA: 6:00pm	22 Road Crew Prep Truck & Set Up For Quadrangle Lighting Ceremony After School 2:30-5:00pm @ Springfield Museum ETA: Late	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 01109) Meet @ Symphony Hall @ 7:30pm - Select Musicians Meet @ 6:00pm - Was Sat 10/12
 (3) TBD - High School Choice Night Small Ensemble Performance @ Rumpkin - 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
 (5) TBD - Younglife Fall Weekend @ Lake Champlain, NY

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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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	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	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 Bhanina Fund Benefit Concert @ Evangelical Covenant Church (95 Plumtree Road, Springfield, MA 01118) - was Saturday, January 14th or Sunday, January 15th
 (2) TBD - Martin Luther King Jr. Day Celebration Performance @ Mass Mutual Center (1277 Main Street, Springfield, MA 01103) - Was January 16th - 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 - Was 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 @ 11:18am 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

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 ETA: 5:00pm	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: 6:00pm	10 Road Crew Set Up For ArtsAlive After School @ Chestnut Middle School 2:30-7:00pm ETA: Late	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 ETA: 6:00pm	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	27	28	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 Houssetop
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) Bb D F G Ab G F D
- (I) Bb D F G Ab G F D
- (IV) Eb G Bb C Db C Bb G
- (I) Bb D F G Ab G F D
- (V) F A C D
- (IV') Eb G Bb C
- (I) Bb D F G Ab G F D

Walking Bass Line - Bb Instruments

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

Walking Bass Line - Eb Instruments

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

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

SONATE

pour Clarinette avec accomp^t de Piano

CLARINETTE en SI^b

C. SAINT-SAËNS

Op. 167

à Monsieur Auguste PÉRIER
Professeur au Conservatoire de Musique de Paris

I

Allegretto

The musical score is written for Clarinet in B-flat and Piano accompaniment. It begins in 3/8 time with a treble clef and a key signature of one flat (B-flat major). The tempo is marked 'Allegretto'. The score consists of ten staves of music. Dynamics include *p* (piano), *cresc.* (crescendo), *mf* (mezzo-forte), *dim.* (diminuendo), and *f* (forte). There are several slurs and accents throughout. A first ending bracket is present in the eighth staff. The key signature changes to two flats (B-flat major) in the final staff.

CLARINETTE



II

Allegro animato

p

legg.

cresc.

f

1

p

cresc.

mf

p

CLARINETTE

This musical score for Clarinet consists of ten staves of music. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score includes various dynamics and articulations:

- Staff 1: Standard notation with slurs and ties.
- Staff 2: Dynamics *cresc.* and *mf*. Includes a fermata and an accent (>).
- Staff 3: First ending bracket with a circled '2' and a '1' below it.
- Staff 4: Dynamics *p*.
- Staff 5: Standard notation with slurs.
- Staff 6: Standard notation with slurs.
- Staff 7: Standard notation with slurs.
- Staff 8: Dynamics *cresc.* and *f*.
- Staff 9: First ending bracket with a circled '3' and a '1' below it. Dynamics *p* and a circled '3' below the staff.
- Staff 10: Dynamics *pp*.

III

Lento

f sempre

1

7

CLAR.

Piano

pp

pp sempre

sempre pp

pp

ppp

8

segue

Detailed description: This is a page of a musical score for Clarinet, titled 'III'. The tempo is marked 'Lento'. The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. It starts with a first ending bracket labeled '1' over a whole note. The dynamic marking '*f sempre*' is placed below the first few notes. The music continues with various rhythmic patterns, including eighth and sixteenth notes, and rests. The sixth staff has a first ending bracket labeled '1' over a quarter note, followed by the dynamic marking '*pp*'. Above this staff, the instrument is identified as 'CLAR.' and the dynamic is 'Piano'. The seventh staff begins with the dynamic '*pp sempre*'. The eighth staff has the dynamic '*sempre pp*'. The ninth staff has the dynamic '*pp*'. The tenth staff has the dynamic '*ppp*' and ends with a first ending bracket labeled '8' and the word '*segue*'.

IV

Molto allegro

The musical score consists of ten staves of music. The first staff begins with a treble clef, a 4/4 time signature, and a tempo marking of "Molto allegro". A dynamic marking of *p* (piano) is placed below the first measure. A triplet of eighth notes is indicated by a "3" above the notes. The music is written in a key signature of one flat (B-flat major or D minor). The second staff continues the melodic line. The third staff features a dynamic marking of *b* (bristling) above the notes. The fourth staff has a fermata over a measure. The fifth staff includes a dynamic marking of *cresc.* (crescendo) below the notes. The sixth staff has a dynamic marking of *mf* (mezzo-forte) below the notes and a triplet of eighth notes. The seventh staff has a dynamic marking of *f* (forte) below the notes and a triplet of eighth notes. The eighth staff begins with a first ending bracket labeled "1" above the first measure and a dynamic marking of *p* below the notes. The ninth staff has a dynamic marking of *mf* below the notes. The tenth staff concludes with a dynamic marking of *mf* below the notes and a fermata over the final measure. The piece ends with the instruction "V. S." (Vincenzo Scacchi) at the bottom right.

V. S.

CLARINETTE

tr

dr

f

sf

appassionato

ff²

p

Poco riten.

a Tempo

dim.

mf

CLARINETTE

Musical staff 1: Treble clef, key signature of one sharp (F#). The staff begins with a fermata over a whole note F#4. The melody then continues with a series of eighth notes, including a triplet of eighth notes. A *cresc.* marking is placed below the staff.

Musical staff 2: Treble clef, key signature of one sharp. The staff begins with a triplet of eighth notes marked with a circled '3'. The melody continues with eighth notes. A *f* marking is below the first measure, and a *p subito* marking is below the last measure.

Musical staff 3: Treble clef, key signature of one sharp. The staff begins with a whole note G4. The melody continues with eighth notes. A *cresc.* marking is below the first measure, and a *f* marking is below the last measure.

Musical staff 4: Treble clef, key signature of one sharp. The staff begins with a whole note G4. The melody continues with eighth notes. A *dim.* marking is below the first measure, and a *p cresc.* marking is below the second measure.

Musical staff 5: Treble clef, key signature of one sharp. The staff begins with a whole note G4. The melody continues with eighth notes. A *ff* marking is below the last measure.

Musical staff 6: Treble clef, key signature of one sharp. The staff begins with a whole note G4. The melody continues with eighth notes. A *dim. poco a poco* marking is below the staff.

Musical staff 7: Treble clef, key signature of one sharp. The staff begins with a whole note G4. The melody continues with eighth notes. A *p* marking is below the first measure.

Musical staff 8: Treble clef, key signature of one sharp. The staff begins with a whole note G4. The melody continues with eighth notes. A *sempre p* marking is above the first measure, and a *legg.* marking is below the second measure.

Musical staff 9: Treble clef, key signature of one sharp. The staff begins with a whole note G4. The melody continues with eighth notes.

Musical staff 10: Treble clef, key signature of one sharp. The staff begins with a whole note G4. The melody continues with eighth notes. A circled '1' is below the last measure.

Bb INSTRUMENTS
-LOW

Amazing Grace

John Newton
Traditional
arr. R. Rodriguez & Bernice

(F) F C7 Dm B^b F C7

Soprano

Alto

Tenor

Bass

7 F C F F B^b F Dm F

S

A

T

B

14 F C7 F F sus4/B^b F

S

A

T

B

Bb INSTRUMENTS
-HIGH

Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(F) F C7 Dm B^b F C7

Soprano

Alto

Tenor

Bass

7 F C F F B^b F Dm F

S

A

T

B

14 F C7 F F sus4/B^b F

S

A

T

B

SciTech Band Audition

SYMPHONIC BAND AUDITION REQUIREMENTS

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

Additional Instructions

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

CONCERT BAND & JAZZ BAND AUDITION REQUIREMENTS

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

Additional Instructions

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



SYMPHONIC BAND AUDITION SCALE LIST

Instrument Key

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

Bb Instruments: Clarinet Trumpet, Tenor Sax

Eb Instruments: Alto Sax, Baritone Sax

Concert Bb Major Scale

C Instruments: Bb C D Eb F G A Bb

Bb Instruments: C D E F G A B C

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

Concert Bb Blues Scale

C Instruments: Bb Db Eb E F Ab Bb

Bb Instruments: C Eb F Gb G Bb C

Eb Instruments: G Bb C Db D F G

Concert Bb Chromatic Scale

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

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

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



SciTech Band

THE PRIDE OF SPRINGFIELD

AUDITION SCORE SHEET

(or Test Score Sheet)

Name: _____

I am auditioning for Concert Band Jazz Band

Stomp Percussion Ensemble Other _____

Please check all that apply.

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

Audition Prepared Solo - Symphonic Band

Clarinet in B \flat
& Bass Clarinet

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score consists of three staves of music in 4/4 time. The first staff begins with a rest for one measure, followed by a melodic line starting on G4. A dynamic marking of *mf* is placed below the first measure. The second staff continues the melodic line, ending with a dynamic marking of *p* below the final note. The third staff features a rhythmic accompaniment of eighth notes, with a dynamic marking of *f* placed below the first measure.

Audition Prepared Solo - **ADVANCED BAND**

Clarinet in B \flat
Bass Clarinet

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score consists of four staves of music in G major, 4/4 time. The first staff begins with a *mf* dynamic marking and features a long melodic phrase with a slur. The second staff continues the melody and includes a *p* dynamic marking and the instruction "Swing!" with a triplet notation. The third staff features a *f* dynamic marking and includes accents. The fourth staff concludes the piece with a final melodic line.

ANGELS WE HAVE HEARD ON HIGH

Clarinet/Bass Clarinet

Traditional French Carol

Soprano

Musical notation for the Soprano part, measures 1 through 21. The key signature is one flat (Bb) and the time signature is common time (C). The melody is written on a treble clef staff. Measures 1-7: 1. G4, 2. A4, 3. Bb4, 4. C5, 5. Bb4, 6. A4, 7. G4. Measures 8-14: 8. G4, 9. A4, 10. Bb4, 11. C5, 12. Bb4, 13. A4, 14. G4. Measures 15-21: 15. G4, 16. A4, 17. Bb4, 18. C5, 19. Bb4, 20. A4, 21. G4. An asterisk and the word "Intro" are placed above measure 19.

Alto

Musical notation for the Alto part, measures 1 through 21. The key signature is one flat (Bb) and the time signature is common time (C). The melody is written on a treble clef staff. Measures 1-7: 1. G4, 2. A4, 3. Bb4, 4. C5, 5. Bb4, 6. A4, 7. G4. Measures 8-14: 8. G4, 9. A4, 10. Bb4, 11. C5, 12. Bb4, 13. A4, 14. G4. Measures 15-21: 15. G4, 16. A4, 17. Bb4, 18. C5, 19. Bb4, 20. A4, 21. G4. An asterisk and the word "Intro" are placed above measure 19.

Tenor

Musical notation for the Tenor part, measures 1 through 21. The key signature is one flat (Bb) and the time signature is common time (C). The melody is written on a treble clef staff. Measures 1-7: 1. G4, 2. A4, 3. Bb4, 4. C5, 5. Bb4, 6. A4, 7. G4. Measures 8-14: 8. G4, 9. A4, 10. Bb4, 11. C5, 12. Bb4, 13. A4, 14. G4. Measures 15-21: 15. G4, 16. A4, 17. Bb4, 18. C5, 19. Bb4, 20. A4, 21. G4. An asterisk and the word "Intro" are placed above measure 19.

Bass

Musical notation for the Bass part, measures 1 through 21. The key signature is one flat (Bb) and the time signature is common time (C). The melody is written on a treble clef staff. Measures 1-7: 1. G4, 2. A4, 3. Bb4, 4. C5, 5. Bb4, 6. A4, 7. G4. Measures 8-14: 8. G4, 9. A4, 10. Bb4, 11. C5, 12. Bb4, 13. A4, 14. G4. Measures 15-21: 15. G4, 16. A4, 17. Bb4, 18. C5, 19. Bb4, 20. A4, 21. G4. An asterisk and the word "Intro" are placed above measure 19.

Bb

Blues By Five

Red Garland

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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

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

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

Useful Scales

C Blues Scale

1 b3 4 b5 5 b7 1

Sample Bass Line

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

Clarinet in B \flat

Canon Remix

Pachelbel / Arr. Bernice

4

5

mf

10

13

17

21

24

29

31

37

38

45

f

51

53

8

61

mf

64

69

71

77

Detailed description: This is a musical score for Clarinet in B-flat, titled 'Canon Remix' by Pachelbel, arranged by Bernice. The score is written in 4/4 time and consists of ten staves of music. The first staff begins with a treble clef and a 4/4 time signature. It features a whole note chord on the first staff line, followed by a series of half notes on the second line. A dynamic marking of *mf* is placed below the first measure. A box containing the number '4' is positioned above the first measure, and a box containing '5' is above the second measure. The second staff starts at measure 10 and continues with half notes. A box with '13' is above the third measure. The third staff starts at measure 17, with a box '21' above the fourth measure. The fourth staff starts at measure 24, with a box '29' above the fifth measure. The fifth staff starts at measure 31, with a box '37' above the sixth measure. The sixth staff starts at measure 38. The seventh staff starts at measure 45, with a box '45' above the first measure and a dynamic marking of *f* below the first measure. It contains a sequence of eighth notes. The eighth staff starts at measure 51, with a box '53' above the first measure, a box '8' above the second measure, and a box '61' above the third measure. A dynamic marking of *mf* is below the third measure. The ninth staff starts at measure 64, with a box '69' above the fifth measure. The tenth staff starts at measure 71, with a box '77' above the seventh measure. The score includes various musical notations such as notes, rests, and dynamic markings.

[Title]

83

2
78

A musical staff in treble clef containing a sequence of notes. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). A box containing the number '83' is positioned above the staff, starting at the measure containing the G4 note and extending to the end of the staff. Below the staff, there are two horizontal lines.

85

A musical staff in treble clef. It contains a few notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Below the staff, there are two horizontal lines.

Melody - Bb
-Trumpet
-Clarinet
-Tenor Sax

Carol of The Bells

Quartet Version

arr. Turgeon & Bernice

Soli
mp

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

B

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

E *rit.*

Bb

CHAMELEON

- HERBIE HANCOCK / 79
PAUL JACKSON /
HARVEY MASON / BENNIE MAUPIN

(MED. FUNK)

INTRO

(BASS)

N.C.

A

C-7

F7

C-7

F7

BASS CONT. SIM.

C-7

F7

C-7

F7

B

C-7

F7

C-7

F7

(PLAY 3x)

C-7

F7

N.C.

Chameleon Bass Line

Score

The musical score for "Chameleon Bass Line" consists of five staves, each with a unique clef and key signature. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score is divided into two measures by a double bar line with repeat dots. The first measure contains a quarter note followed by an eighth note pair. The second measure contains a quarter note followed by an eighth note pair, with a repeat sign at the end of the piece.

C

Bb

Eb

Bass Clef High

Bass Clef Low

Clarinet in B \flat

Cheer # 1

arr. Bernice

Watch Conductor
Slow-Fast

The first staff of music is in treble clef with a 4/4 time signature. It begins with a double bar line and a repeat sign. The melody starts on a middle C (C4), moving up stepwise to G4, then down to E4, and finally to D4. The notes are quarter notes. There are slurs over the first two measures and the last two measures. The key signature has one flat (B \flat).

optional *8va*

The second staff of music continues the melody from the first staff. It starts with a measure rest labeled '5' above it. The melody continues with quarter notes: E4, D4, C4, B \flat 4, A4, G4, F4, E4. There are slurs over the first two measures and the last two measures. The key signature has one flat (B \flat).

Bb

Cold Duck Time

Eddie Harris

Chord progression for the first staff: G^7 , C^7 , G^7

Chord progression for the second staff: C^7 , G^7 , C^7 , G^7

Chord progression for the third staff: C^7 , $E^b_{MA^7}$, F_{MA^7} , G^7

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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

Don't Stop Belevin'

Bb LOW
(Doubles Alto Sax)

arr. Murtha

Rock 9 SOLO

8

mf

13 17

19

24 25 *f*

29 33

35

41 45 *mf*

49 53 *f*

54



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

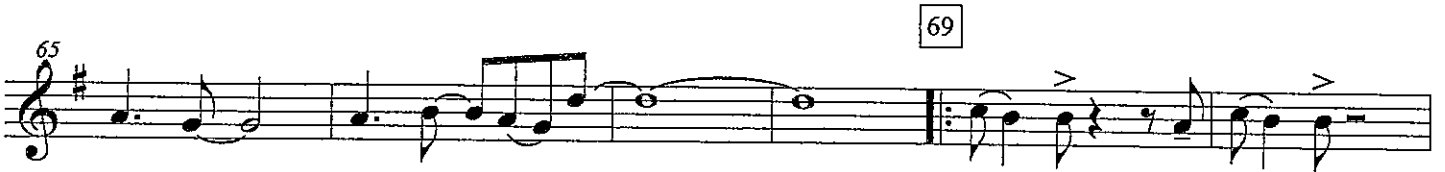
59



Musical staff 59-64: Treble clef, key signature of one sharp (F#). Measures 59-64 continue the melodic line with eighth and quarter notes, including some beamed eighth notes.

65

69



Musical staff 65-70: Treble clef, key signature of one sharp (F#). Measures 65-70 include a repeat sign at measure 69. Measures 65-68 have eighth notes, while measures 69-70 have quarter notes with accents (>).

71

1.

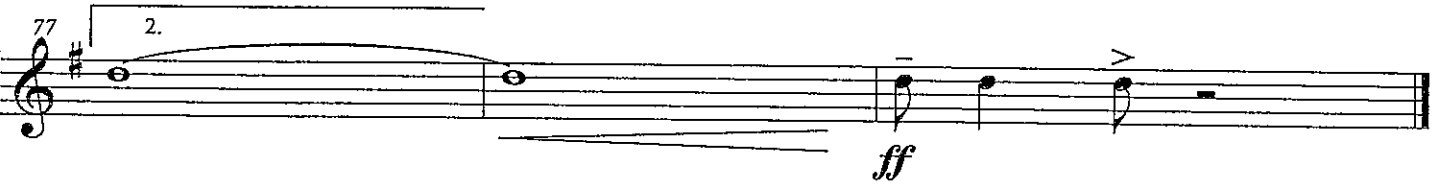


Musical staff 71-76: Treble clef, key signature of one sharp (F#). Measures 71-76 feature eighth notes with beaming and accents (>). Measure 76 has a first ending bracket labeled '1.' leading to a double bar line.

77

2.

ff



Musical staff 77-82: Treble clef, key signature of one sharp (F#). Measures 77-82 feature a long, sweeping slur over measures 77-79, followed by quarter notes with accents (>). A dynamic marking of *ff* (fortissimo) is placed below the staff at measure 80.

SMALL JAZZ BAND
OPT. CLARINET
(DOUBLES TENOR 1)

DON'T STOP 'TIL YOU GET ENOUGH

WRITTEN BY MICHAEL JACKSON
ARR. DALLAS C. BURKE

REB/ROCK #112

4

5

7

10

13

8

21

29

31

34

37

41

f

p

mf

DON'T STOP 'TIL YOU GET ENOUGH - OPT. CLARINET - Pg. 2

45

mf

53

61

69

73

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

77

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

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

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

85

88

91 **93** *mf*

94

97

100 **>** *ppp*

Clarinet in Bb
Doubles Alto Sax 1

Don't Stop 'Til You Get Enough

Written By Michael Jackson

Arr. Dallas C. Burke

5

4

f

7

13

21

10

8

7

29

28

f

32

37

36

p *mf* *p* *p*

45

42

mf *p* *mf*

48

Detailed description: This is a musical score for Clarinet in Bb and Alto Sax 1, covering measures 1 through 50. The score is written in 4/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *p* (piano) are used throughout. Measure numbers are indicated in boxes above the staff. The score includes articulation marks like accents and slurs, and rests of 8 and 7 measures. The key signature has one flat (Bb).

53

Musical staff 53-60. Starts with a treble clef and a key signature of one flat. The music begins with a dynamic marking of *f* (forte). The notation consists of eighth and sixteenth notes with various articulations like accents and slurs.

61

Musical staff 59-62. Continuation of the previous staff. A dynamic marking of *ff* (fortissimo) appears at measure 61. The music features complex rhythmic patterns with many slurs and accents.

Musical staff 63-68. Continuation of the previous staff. The music continues with intricate rhythmic figures and articulations.

69

Musical staff 67-70. Continuation of the previous staff. A dynamic marking of *f* (forte) appears at measure 69. The music is highly rhythmic and detailed.

Musical staff 71-73. Continuation of the previous staff. The music maintains its complex rhythmic structure.

77

Musical staff 74-76. Continuation of the previous staff. The music transitions into a section with some rests and specific rhythmic patterns.

KEEP ON *f* WITH THE FORCE DON'T

Musical staff 78-79. Continuation of the previous staff. The music features a series of notes with 'x' marks above them, indicating specific articulation or performance techniques.

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

Musical staff 80-81. Continuation of the previous staff. Similar to the previous staff, it features notes with 'x' marks above them.

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

85

Musical staff 82-85. Continuation of the previous staff. The music concludes with a dynamic marking of *f* (forte) and a double accent (>>) over the final notes.

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

86

Musical staff 1: Treble clef, key signature of one flat, measures 86-89. Features eighth and sixteenth note patterns with accents and slurs.

90

93

mp

Musical staff 2: Treble clef, key signature of one flat, measures 90-93. Measure 93 is boxed. Includes a dynamic marking of *mp*.

94

Musical staff 3: Treble clef, key signature of one flat, measures 94-97. Features eighth note patterns with accents.

98

p

Musical staff 4: Treble clef, key signature of one flat, measures 98-101. Includes a dynamic marking of *p*.

Don't You Worry Child

As Recorded by Swedish House Mafia

arr. Bernice

Melody Bb (LOW)

With Energy (♩ = 127)

A

B *mp*

C *mf*

D

E

F *f*

G *To Coda (On 2nd Time)* *mf* optional 8va

H

I **J** **K** *f* optional 8va

L *f* **D.S. ♯ al Coda**
silence...

M  Coda

N

54 optional 8va
mp
O

Musical staff 54-58: Treble clef, 4/4 time. Measures 54-58. Dynamics: *mp*. Includes 'optional 8va' and rehearsal mark **O**.

59 optional 8va
mf cresc.
P

Musical staff 59-64: Treble clef, 4/4 time. Measures 59-64. Dynamics: *mf cresc.*. Includes 'optional 8va' and rehearsal mark **P**.

65
Q

Musical staff 65-68: Treble clef, 4/4 time. Measures 65-68. Rehearsal mark **Q**.

69
f
R

Musical staff 69-72: Treble clef, 4/4 time. Measures 69-72. Dynamics: *f*. Rehearsal mark **R**.

73
S

Musical staff 73-77: Treble clef, 4/4 time. Measures 73-77. Rehearsal mark **S**.

S Horn Feature

78

Musical staff 78-81: Treble clef, 4/4 time. Measures 78-81. Horn feature with accents.

82

Musical staff 82-84: Treble clef, 4/4 time. Measures 82-84. Horn feature with accents.

85 optional 8va
T

Musical staff 85-88: Treble clef, 4/4 time. Measures 85-88. Dynamics: *mf*. Includes 'optional 8va' and rehearsal mark **T**.

U
90

Musical staff 90-93: Treble clef, 4/4 time. Measures 90-93. Rehearsal mark **U**.

Don't You Worry Child

As Recorded by Swedish House Mafia

arr. Bernice

Melody Bb (HIGH)

With Energy (♩ = 127)

3

A

B *mp*

8

D

C

13

mf

E

18

F

f

23

G

To Coda (On 2nd Time) G

28

mf

H

I

J

33

4

4

K

L

45

f

50

D.S. al Coda
silence...

Don't You Worry Child

Melody Bb (HIGH), p. 2

M ♩ Coda

N

54 *mp*

Musical staff 54-58: Treble clef, 4/4 time. Measures 54-58. Dynamics: *mp*. Includes a fermata over measure 54 and a repeat sign at the end.

O

59 *mf cresc.*

Musical staff 59-64: Treble clef, 4/4 time. Measures 59-64. Dynamics: *mf cresc.*. Includes a fermata over measure 59 and a repeat sign at the end.

P

65

Musical staff 65-69: Treble clef, 4/4 time. Measures 65-69. Includes a fermata over measure 65 and a repeat sign at the end.

Q

70 *f*

Musical staff 70-74: Treble clef, 4/4 time. Measures 70-74. Dynamics: *f*. Includes a fermata over measure 70 and a repeat sign at the end.

R

S Horn Feature

75

Musical staff 75-79: Treble clef, 4/4 time. Measures 75-79. Includes a fermata over measure 75 and a repeat sign at the end.

80

Musical staff 80-83: Treble clef, 4/4 time. Measures 80-83. Includes a fermata over measure 80 and a repeat sign at the end.

T

optional 8va

84

Musical staff 84-88: Treble clef, 4/4 time. Measures 84-88. Includes a fermata over measure 84 and a repeat sign at the end.

U

89

Musical staff 89-93: Treble clef, 4/4 time. Measures 89-93. Includes a fermata over measure 89 and a repeat sign at the end.

Don't You Worry Child

Counter melody Bb LOW As Recorded by Swedish House Mafia

arr. Bernice

String Part Double

With Energy (♩ = 127)

3 4 4 2

15

20

25

To Coda (On 2nd Time) G strings only G-I

30

35

41

47

Don't You Worry Child Counter melody Bb LOW, p. 2

M *Coda*
54 strings only M-O

N

Musical staff M: Treble clef, 54 measures of chords with slurs.

O *mp*
62 *cresc.*

P

Musical staff O: Treble clef, 62 measures of chords with slurs and crescendo.

Q
70

R

Musical staff Q: Treble clef, 70 measures of chords with slurs and forte dynamic.

76

S

T

Musical staff: Treble clef, 76 measures of chords with slurs, forte dynamic, and an 8-measure rest.

U

89

Musical staff U: Treble clef, 89 measures of chords with slurs and forte dynamic.

Don't You Worry Child

Counter melody Bb HIGH As Recorded by Swedish House Mafia

arr. Bernice

String Part Double

With Energy (♩ = 127)

A 4 4 2

15 D

E mf 21 f F

26 To Coda (On 2nd Time) G strings only G-I mp

31 H

36 I J f

42 K

47 L

52 D.S. al Coda silence...

Don't You Worry Child

Countermelody Bb HIGH, p. 2

M *Coda*
strings only M-O

54 **N**

62 **P**

70 **R**

75 **S** **T**

88 **U**

93

Don't You Worry Child *arr. Bernice*

As Recorded by Swedish House Mafia

Bass Line Bb LOW

With Energy (♩ = 127) ⚡

A

B

C



D



E



F To Coda (On 2nd Time) *strings only*



H



I



J



K



L



D.S. ⚡ al Coda
silence...



M *Coda*
strings only M-O

N

O *mp*

P

Q

R

S Horn Feature

T

U

Bb (Low)

Express Yourself

The musical score is written for a low Bb guitar in 4/4 time. It consists of 16 measures of music, each with a corresponding chord diagram in a box. The chords are: A (measures 1-4), B (measures 5-8), C (measures 9-12), D (measures 13-16), E (measures 17-20), F (measures 21-24), G (measures 25-28), H (measures 29-32), I (measures 33-36), J (measures 37-40), K (measures 41-44), L (measures 45-48), M (measures 49-52), N (measures 53-56), O (measures 57-60), and P (measures 61-64). Measures 14, 19, 26, and 31 are marked with measure numbers. Measure 64 includes the instruction 'Repeat 8x'.

Bb (High)

Express Yourself

4

A

B

5

14

C

D

optional 8va on bottom notes

E

19

2

F

26

G

31

35

H

38

I

J

42

K

48

L

M

53

N

O

60

P Repeat 8x

68

Forever Young

B♭ Trumpet

Measure 1 guitar only

3 2 3 4 5 6 7 8

9 10 11 12 13 14 15 16 17 18 19

Forever Young

Tenor Saxophone

Measure 1 guitar only

The image shows a musical score for Tenor Saxophone in G major and 4/4 time. The score is divided into two systems. The first system contains measures 1 through 8. Measure 1 is marked 'Measure 1 guitar only' and contains a complex rhythmic pattern. Measures 2 through 8 are melodic lines with fingerings 2, 3, 4, 5, 6, 7, and 8 indicated above the notes. The second system contains measures 9 through 19. Measure 9 is a complex rhythmic pattern. Measures 10 through 15 are melodic lines with fingerings 10, 11, 12, 13, 14, and 15 indicated above the notes. Measures 16 through 19 are melodic lines with fingerings 17, 18, and 19 indicated above the notes. The score ends with a double bar line.

THE FORCE AWAKENS

John Williams

DJAG

arr. Bernice

MELODY Bb
LOW

Trailer & Force Theme Remix

Mysteriously (♩ = 50)

Trailer

Slightly Faster (♩ = 64)

A

B

C

slight rit.

D Forcefully (♩ = 58 - 60)

E

F

stretch tempo

G

Slowly (♩ = 56)

Force Theme

H Remix ♩ = 118

I

Soli

J

Tutti

To Coda (4th Time)

K

51

Musical staff 51-57: Treble clef, B-flat key signature. Measures 51-57 contain a melodic line with eighth and sixteenth notes, including a triplet in measure 56. Measure 57 ends with a double bar line and a repeat sign. A fermata is placed over the final note of measure 57. A box containing the letter 'K' is positioned above the staff.

8

L

Soli

mp

Musical staff 58-67: Treble clef, B-flat key signature. Measures 58-67 contain a melodic line with eighth and sixteenth notes, including a triplet in measure 61. Measure 67 ends with a double bar line and a fermata. A box containing the letter 'L' is positioned to the left of the staff.

M

68

Musical staff 68-72: Treble clef, B-flat key signature. Measures 68-72 contain a melodic line with eighth and sixteenth notes, including a triplet in measure 70. Measure 72 ends with a double bar line and a fermata. A box containing the letter 'M' is positioned above the staff.

73

Musical staff 73-76: Treble clef, B-flat key signature. Measures 73-76 contain a melodic line with eighth and sixteenth notes, including a triplet in measure 74. Measure 76 ends with a double bar line and a fermata.

D.S. al Coda

77

Musical staff 77-78: Treble clef, B-flat key signature. Measures 77-78 contain a melodic line with eighth and sixteenth notes. Measure 78 ends with a double bar line and a fermata.

N \oplus *Coda*

Musical staff 79-86: Treble clef, B-flat key signature. Measures 79-86 contain a melodic line with eighth and sixteenth notes, including a triplet in measure 81. Measure 86 ends with a double bar line and a fermata. A box containing the letter 'N' is positioned to the left of the staff. The dynamic marking *f* is at the beginning and *ff* is at the end of the staff.

THE FORCE AWAKENS

John Williams

DJAG

arr. Bernice

MELODY Bb
HIGH

Trailer & Force Theme Remix

Mysteriously (♩ = 50)
Trailer

Slightly Faster (♩ = 64)

A B C

14 D Forcefully (♩ = 58 - 60)
optional 8va

E F

19

stretch tempo G Slowly (♩ = 56)

24

H Force Theme
Remix ♩ = 118 I Soli

30

J $\%$ Tutti

To Coda (4th Time)

51 K

8

L *Soli*
mp

3

68 M

M

73

3

78 *D.S. al Coda*

78

N *Coda*

f *ff*

THE FORCE AWAKENS

Trailer & Force Theme Remix

John Williams

DJ AG

arr. Bernice

COUNTERMELODY Bb (LOW)

Mysteriously (♩ = 50)

Trailer

A

B

bottom sustained note
optional on cue

mf darker

C Slightly Faster (♩ = 64)

slight
rit.

D Forcefully (♩ = 58 - 60)

f

E

ff

F

stretch tempo

G Slowly (♩ = 56)

mp
soft attack

Force Theme

H Remix ♩ = 118

I

same as melody I-end
Soli

mp

J

Tutti

To Coda (4th Time)

f

COUNTERMELODY Bb (LOW), p. 2 THE FORCE AWAKENS

51 K

L Soli *mp*

68 M

73

78 *D.S. al Coda*

N \oplus *Coda*

THE FORCE AWAKENS

Trailer & Force Theme Remix

John Williams

DJ AG

arr. Bernice

COUNTERMELODY Bb (HIGH)

Mysteriously (♩ = 50)

Trailer

A

B bottom sustained note optional on cue

C Slightly Faster (♩ = 64)

slight rit.

D Forcefully (♩ = 58 - 60) optional 8va

E

F

stretch tempo

G Slowly (♩ = 56)

Force Theme

H Remix ♩ = 118

I same as melody I-end

J

Tutti

To Coda (4th Time)

COUNTERMELODY B \flat (HIGH), p. 2 THE FORCE AWAKENS

51 K

2 8

L *Soli*
mp

3

68 M

2

73

3

78 *D.S. al Coda*

N \oplus *Coda*

f *ff*

THE FORCE AWAKENS

John Williams

BASS LINE Bb (LOW)

Trailer & Force Theme Remix

DJ AG

arr. Bernice

Mysteriously ($\text{♩} = 50$)
Trailer

A B

4 4 darker

mf

C Slightly Faster ($\text{♩} = 64$)

slight rit.

D Forcefully ($\text{♩} = 58 - 60$)

f

E

F

stretch tempo

20

-3

ff

G Slowly ($\text{♩} = 56$)

Force Theme

Remix $\text{♩} = 118$

soft attack

mp 8 8

J

Coda

To Coda (4th Time)

K L M

8 8 7 *D.S. al Coda*

N Coda

Trumpet / Clarinet / Bass Clarinet

?



1) Name _____

2) Write in note names...

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

4) Play the piece...

142 **Bb**
(MED.)

HEART AND SOUL

-HOAGY CARNICHAE
FRANK LOESSER

Handwritten musical score for guitar in B-flat major, 4/4 time. The score consists of eight staves of music with various chords and melodic lines. The chords are: G, E-7, A-7, D7, G(maj7), E-7, A-7, D7, B-7, E-7, A-7, D7, G, E-7, A-7, D7, G, A-7, D7, G(maj7), D-7, G7, C(maj7), B7, E7, A7, D7, G7, C7, B7, C(maj7), B7, E7, A7, D7, G7, C7, D7, G, E-7, A-7, D7, G(maj7), E-7, A-7, D7, B-7, E-7, A-7, D7, B7#5, E7, A-7, D7, G, (E-7, A-7, D7).

I Want You Back

A. Mizell, B. Gordy, D. Richards

Clarinet in B \flat
-Doubles Alto Sax

Recorded by The Jackson 5

J. Wasson

Funky R&B $\text{♩} = 100$

8

f

13

mf

21

31

f

3

f

39

3

46

subitò mp

grad. cresc.

Detailed description: This is a musical score for a clarinet or alto saxophone. It is written in 4/4 time with a key signature of two flats (B-flat major or D-flat minor). The tempo is marked 'Funky R&B' with a quarter note equal to 100 beats per minute. The score consists of nine staves of music. The first staff begins with a measure rest of 8 measures, followed by a series of eighth and sixteenth notes, some with accents and slurs. The dynamics start at *f* (forte). The second staff starts at measure 13 with a *mf* (mezzo-forte) dynamic. The third staff continues the melodic line. The fourth staff starts at measure 21. The fifth staff starts at measure 31. The sixth staff features a triplet of eighth notes starting at measure 33, followed by a measure rest of 3 measures, and then continues with eighth notes. The seventh staff starts at measure 39 with another triplet of eighth notes. The eighth staff starts at measure 46. The final staff concludes with a *subitò mp* (suddenly mezzo-piano) dynamic and a *grad. cresc.* (gradually crescendo) instruction.

This musical score is for the Clarinet part of the song "I Want You Back". It consists of five staves of music in a 7/8 time signature with a key signature of one flat (B-flat). The notation includes various rhythmic patterns, slurs, and dynamic markings. The first staff begins with a circled measure number 54. The second staff features dynamic markings of *f* and *ff*. The fourth staff includes a double bar line with a '2' above it, indicating a second ending. The fifth staff starts with a *ff* dynamic marking. The score concludes with a double bar line.

In The Mood

Clarinet in B \flat
(Doubles Alto Sax)

Joe Garland
Sweeney

2

f

9

mf

1. *p* *f* *p* *f* 2.

23

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

1. *mp* *f* 2. *f*

As written both times

f

©

45

Musical staff 1: Treble clef, 2/4 time signature. The staff contains a melodic line starting with a quarter rest, followed by eighth and quarter notes. A dynamic marking of *mp* is placed below the staff.

Musical staff 2: Treble clef, 2/4 time signature. It features a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The music includes a double bar line and a dynamic marking of *f* with a hairpin crescendo leading to it.

Musical staff 3: Treble clef, 2/4 time signature. It begins with a circled measure number '56'. The staff contains a series of eighth notes with accents (>) and slurs. A dynamic marking of *mf p* is placed below the staff.

Musical staff 4: Treble clef, 2/4 time signature. It continues the eighth-note pattern from the previous staff with slurs and accents.

Musical staff 5: Treble clef, 2/4 time signature. It features a first ending bracket labeled '1.' with a measure count of '4' and a second ending bracket labeled '2.' with a measure count of '2.'. A circled measure number '72' is placed above the staff. The dynamic marking *ff* is placed below the staff.

Musical staff 6: Treble clef, 2/4 time signature. It continues the eighth-note pattern with slurs and accents.

Musical staff 7: Treble clef, 2/4 time signature. It begins with a circled measure number '82'. The staff contains eighth notes with accents and slurs, followed by a dynamic marking of *mf*.

Musical staff 8: Treble clef, 2/4 time signature. It concludes with a final measure containing a circled measure number '88' and a dynamic marking of *ff*.

LARGO

From NEW WORLD SYMPHONY

B \flat CLARINET 1

ANTONIN DVORÁK
Arranged by JOHNNIE VINSON

Largo

mp

9 17 mp

25 p

f

35 p

43 mp mf rit. mp a tempo

47

57 f mp

f p rit.

LARGO

From NEW WORLD SYMPHONY

B \flat CLARINET 2

ANTONIN DVORÁK
Arranged by JOHNNIE VINSON

Largo

mp

f

9

17

25

p

f

35

p

43

47

mp

mf

rit.

mp

a tempo

57

f

mp

f

p

rit.

Recorded by BON JOVI

LIVIN' ON A PRAYER

CLARINET 1

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

(UNISON PATTERNS)

(A) (ROCK)

Musical staff for section A (Rock), measures 1-6. The staff is in 4/4 time with a key signature of two flats (B-flat and E-flat). It features eighth-note patterns and quarter notes.

(B)

Musical staff for section B, measures 7-12. The staff continues the melody with quarter and eighth notes, including a triplet in measure 10.

(ROCK)

Musical staff for the (ROCK) section, measures 13-18. This section features a sustained bass line with notes on the staff and dynamic markings like *mf* and *mp*.

(9)

Musical staff for section (9), measures 19-24. It includes a triplet of eighth notes in measure 21 and dynamic markings such as *mf* and *mp*.

(17)

Musical staff for section (17), measures 25-30. It features a melodic line with a slur over measures 25-26 and dynamic markings like *mf* and *mp*.

(25)

Musical staff for section (25), measures 31-36. It includes a triplet of eighth notes in measure 33 and dynamic markings like *mf* and *mp*.

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CLARINET 1

33

31 32 34

35 36 37 38

39 40 41 42

43

44 45 46

49

47 48 50

51 52 53 54

55 56 57 58

59-60 61 62

Recorded by BON JOVI

LIVIN' ON A PRAYER

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

CLARINET 2

(UNISON PATTERNS)

(A) (Rock)

(B)

(Rock)

(9)

(17)

(25)

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CLARINET 2

33

Musical staff 1: Treble clef, key signature of two flats, measures 31-34. Measure 31 has a whole rest. Measure 32 has a triplet of eighth notes and an accent. Measure 34 has a half note.

Musical staff 2: Treble clef, key signature of two flats, measures 35-38. Measures 35-38 contain eighth notes with accents.

Musical staff 3: Treble clef, key signature of two flats, measures 39-42. Measures 39-42 contain eighth notes with accents.

43

Musical staff 4: Treble clef, key signature of two flats, measures 43-46. Measure 43 has a whole rest. Measure 44 has a half note with a forte dynamic. Measure 45 has a triplet of eighth notes. Measure 46 has a half note.

49

Musical staff 5: Treble clef, key signature of two flats, measures 47-50. Measures 47-49 have triplets of eighth notes with accents. Measure 50 has a half note.

Musical staff 6: Treble clef, key signature of two flats, measures 51-54. Measures 51-54 contain eighth notes with accents.

Musical staff 7: Treble clef, key signature of two flats, measures 55-58. Measures 55-58 contain eighth notes with accents.

Musical staff 8: Treble clef, key signature of two flats, measures 59-62. Measure 59-60 is a double bar line with a '2' above it. Measure 61 has a half note with a forte dynamic. Measure 62 has a half note with an accent.

Clarinet in B♭
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 Clarinet in B♭ and Doubles ALTO SAX 1. It is in 4/4 time and B minor. The score consists of eight staves of music. The first staff begins with a *mf* dynamic and includes a slur over measures 1-4 and 5-8. Measure numbers 9, 17, 25, 33, 43, and 42 are boxed in the score. The music features a mix of eighth and sixteenth notes, with some triplet markings and accents. The final staff ends with a triplet of eighth notes.

49

48

Musical staff 1: Treble clef, key signature of two flats. Measures 48-52. Measure 48 has a triplet of eighth notes with accents. Measure 49 has a half note with an accent and a fermata. Measure 50 has a quarter note with an accent. Measure 51 has a quarter note with an accent. Measure 52 has a quarter note with an accent.

53

Musical staff 2: Treble clef, key signature of two flats. Measures 53-58. Measure 53 has a quarter note with an accent. Measure 54 has a quarter note with an accent. Measure 55 has a quarter note with an accent. Measure 56 has a quarter note with an accent. Measure 57 has a quarter note with an accent. Measure 58 has a quarter note with an accent.

59

Musical staff 3: Treble clef, key signature of two flats. Measures 59-63. Measure 59 has a whole note with a fermata and a "2" above it. Measure 60 has a quarter note with an accent and a forte "f" dynamic. Measure 61 has a quarter note with an accent. Measure 62 has a quarter note with an accent. Measure 63 has a quarter note with an accent.

Clarinet
ALTERNATE Tumpet

A Message To You Rudy

A

4

B

9

13

17

C

21 *Tenor & Clarinet Solo*

21

D

25

29

E

33

F

37

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 (I.C.)

Tuba

Timpani

Mallets 1

Snare

Bass Drum 1

Bass Drum 2

Suspended Cymbal

Synthesizer 1

2nd Time Only

f

mp

mf

Clarinet in B \flat

Winter Fest

Traditional / Arr. Bernice

Gloria In Excelsis Deo

$\text{♩} = 82$

Majestically

6

10 14 18

22

28 *Ode To Joy* 32 36

40

37

44 48

49 52

56

55

Bb

Mr. P.C.

John Coltrane

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

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

For your use

Bb

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

D_{MI}^7	G_{MI}^7	B^b7	A^7	D_{MI}^7	G_{MI}^7	B^b7	A^7
------------	------------	--------	-------	------------	------------	--------	-------

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

Useful Scales

D Blues Scale	D Dorian	(D_{MI}^7)	G Dorian	(G_{MI}^7)
-----------------	------------	--------------	------------	--------------

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	1 2 $b3$ 4 5 6 $b7$ 1
--------------------------------	-----------------------------------	-----------------------------------	-----------------------------------	-----------------------------------

B^b Mixolydian	(B^b7)	A Mixolydian	(A^7)
------------------	----------	----------------	---------

1 2 3 4 5 6 $b7$ 1	1 2 3 4 5 6 $b7$ 1
----------------------------------	----------------------------------

Sample Bass Line

D_{MI}^7

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

G_{MI}^7	D_{MI}^7
------------	------------

1 2 $b3$ 2 1 $b7$ 6 $b6$ 1 $b7$ 6 $b7$ 1 $b3$ 5 $b3$
--

B^b7	A^7	D_{MI}^7
--------	-------	------------

1 3 2 1 1 $b7$ $b6$ 5 1 $b3$ 5 $b3$ 1 5 $b3$ 2
--

My Way

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

My Way

Clarinet in Bb I

The first system of the musical score for Clarinet in Bb I consists of four staves. The first staff begins with a treble clef, a key signature of two flats (Bb), and a 4/4 time signature. The music starts with a dynamic marking of *p* (piano). The second staff contains a circled letter 'A' above the staff. The third staff contains a circled letter 'B' above the staff and a dynamic marking of *f* (forte). The fourth staff contains dynamic markings of *fp* (fortissimo piano) and *f* (forte).

My Way

Clarinet in Bb I

The second system of the musical score for Clarinet in Bb I consists of four staves, identical in notation to the first system. It begins with a treble clef, a key signature of two flats (Bb), and a 4/4 time signature. The music starts with a dynamic marking of *p* (piano). The second staff contains a circled letter 'A' above the staff. The third staff contains a circled letter 'B' above the staff and a dynamic marking of *f* (forte). The fourth staff contains dynamic markings of *fp* (fortissimo piano) and *f* (forte).

My Way

Clarinet in Bb 2/3

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

My Way

Clarinet in Bb 2/3

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

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
B^b Clarinet/B^b Trumpet

KLAUS BADELDT
Arranged by MICHAEL SWEENEY

"Fog Bound"
Lightly 3

5

mp

mf

9

17 Slower

Stately 3

16

f

mf

f

mf marcato

24 "The Medallion Calls"

33

32

42 3

50 Pt. 2

41

mf

f

52

58

Play

f

Faster 2

mp

68 "The Black Pearl"

76

77

84

86

mp

ff

PIRATES OF THE CARIBBEAN

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

PART 2

B \flat Clarinet/B \flat Trumpet

KLAUS BADELT

Arranged by MICHAEL SWEENEY

"Fog Bound"
Lightly 4 5

12 *mf* 17 Slower *f* *mf*

19 *f* *mp* 24 "The Medallion Calls" *mf marcato*

28 33

36 42 *mp*

46 *mf* 50 *f*

54 58

60 *mp* 68 "The Black Pearl" *f*

70 76

79 84

87 *mp* *ff*

PIRATES OF THE CARIBBEAN

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

PART 3

B^b Clarinet/B^b Tenor Saxophone

KLAUS BADEL

Arranged by MICHAEL SWEENEY

"Fog Bound"
Lightly
T. Sx.
Cl.
mp

5

11

17 Slower
f *mf* *f* *mf marcato*

24 "The Medallion Calls"
3
33

34

42 *mp*

44

50 *mf* *f*

53

58

60

68 "The Black Pearl"
Faster 2
mp *f*

69

76

78

84

87 *mp* *ff*

PIRATES OF THE CARIBBEAN

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

PART 4

B^b Tenor Saxophone/Baritone T.C.

KLAUS BADELT

Arranged by MICHAEL SWEENEY

"Fog Bound"
Lightly

5

mp

9 *mf*

17 Slower

16 *f* *mf* *f*

Stately 2

mf marcato

24 "The Medallion Calls"

33

32

42

41 *mp* *mf*

50

f

58

Faster

fp *mp*

68 "The Black Pearl"

67 *f*

76

84

87 *mp* *ff*

PIRATES OF THE CARIBBEAN

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

PART 5
B \flat Bass Clarinet

KLAUS BADELT
Arranged by MICHAEL SWEENEY

The musical score is written for B \flat Bass Clarinet and consists of nine staves of music. The first staff begins with the tempo marking "Lightly" and a 6/8 time signature. It includes rehearsal marks at measures 4, 5, 12, and 17, with the instruction "Slower" at measure 17. The second staff starts at measure 20 with a 3/4 time signature and the tempo marking "Stately". It includes rehearsal mark 24 and the title "The Medallion Calls". The third staff starts at measure 28 and includes rehearsal mark 33. The fourth staff starts at measure 36 and includes rehearsal mark 42. The fifth staff starts at measure 45 and includes rehearsal mark 50. The sixth staff starts at measure 54 and includes rehearsal mark 58. The seventh staff starts at measure 61 with the tempo marking "Faster" and includes rehearsal mark 68 and the title "The Black Pearl". The eighth staff starts at measure 70 and includes rehearsal mark 76. The ninth staff starts at measure 79 and includes rehearsal mark 84. The score concludes at measure 88 with the dynamic marking *mp* and a final *ff* marking.

Two Ceremonial Marches

1. Processional

1st Clarinet

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

Maestoso

YBS 54

f

rit.

div.

7

A Andante

unis.

mf

13

B

20

C

27

D

34

div.

f

41

E unis.

mf

1. *div.* unis. 3

48

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

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Two Ceremonial Marches

2nd Clarinet

1. Processional

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

YBS 54

Maestoso

f

rit.

7

A Andante

mf

14

B

22

C

30

D

37

E

f

mf

43

1.

3

49

2. *rit.*

f

3

Santa Claus Is Comin' To Town

Melody - Bb

Coots & Gillespie
arr. Bernice

Moderate Swing 

The musical score is written in 4/4 time with a key signature of one flat (Bb). It begins with a *mf* dynamic and a repeat sign. The score is divided into sections A, B, C, D, and E. Section A (measures 1-5) features a melody with eighth-note accompaniment. Section B (measures 6-11) continues the melody with a longer note in measure 10. Section C (measures 12-17) features a more active accompaniment with eighth notes. Section D (measures 18-23) includes a key change to Bb and a *f* dynamic. Section E (measures 24-36) features a *f* dynamic and a *D.S. al Coda* instruction. The score concludes with a Coda (measures 37-40) consisting of a single melodic line with a long note in measure 39.

Santa Claus Is Comin' To Town

Bb Bass Line (Low)

Coots & Gillespie
arr. Bernice

Moderate Swing

The musical score is written for a Bb Bass Line (Low) in 4/4 time, marked 'Moderate Swing'. It consists of six staves of music. The first staff begins with a treble clef and a key signature of one flat (Bb). The tempo and style are indicated as 'Moderate Swing'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Above the notes, chord symbols are provided for each measure. Some chord symbols are enclosed in boxes. The score includes a 'Coda' section starting at measure 23, marked 'D.S. al Coda'. The piece concludes with a final staff starting at measure 39.

Chord symbols: C, F, C, C7, F, Fm, C, Am, Dm7, G7, C, A, C, F, C, C7, F, Fm, C, Am, Dm7, G7, C, B, C7, F, C7, F, D7, G7, G#dim, Am, D7, G7, Gaug, C, F, C, C7, F, Fm, C, Am, D.S. al Coda, E, C, Am, Dm7, G7, C, 39

Dynamics: *mf*, *f*

Section markers: **A**, **B**, **C**, **D** (To Coda)

Bb-Low

Sight Reading Exercises



Bb - High

Sight Reading Exercises

1

2

3

4

5

6

7

8

9

Clarinet in B \flat

Simple Gifts

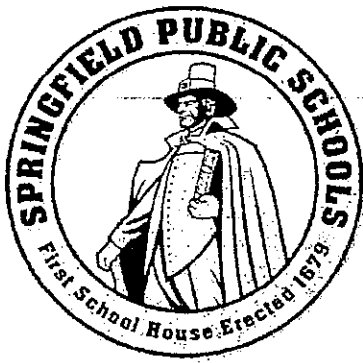
from *Appalachian Spring*

Traditional
Aaron Copland (1900-1990)

$\text{♩} = 72$

Musical staff 1: Treble clef, key signature of one flat (B \flat), 4/4 time signature. The staff contains a melodic line starting with a quarter rest, followed by a series of eighth and quarter notes. A dynamic marking of *mp* is placed below the first note. A slur covers the entire staff.

Musical staff 2: Treble clef, key signature of one flat (B \flat), 4/4 time signature. The staff continues the melodic line from the first staff. A dynamic marking of *f* is placed below the staff. A slur covers the entire staff.



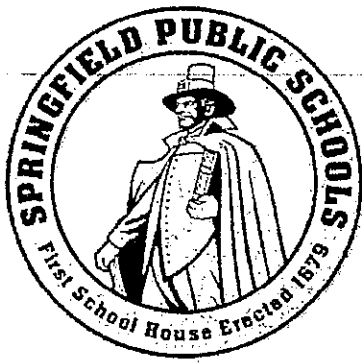
SPS District Determined Measure

Music Performance Rubrics

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

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

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



SPS District Determined Measure

Music Performance Rubric

Name: _____ Date _____

Course: _____

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

SHENANDOAH

for Concert Band

B \flat CLARINET 1

FRANK TICHELI

Freely and very expressive

$\text{♩} = \text{c. } 50$

p *mp*

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

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

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

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

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

47 $\text{♩} = \text{c. } 58$ *mp* *dim.* **52** **56** Exalted *f*

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

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

SHENANDOAH

for Concert Band

B \flat CLARINET 2

FRANK TICHELI

Freely and very expressive

$\text{♩} = \text{c. } 50$

7 *p* *mp*

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

12 $\text{♩} = \text{c. } 58$ 5 18 5 23 $\text{♩} = \text{c. } 63$ *p*

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

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

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

52 *mf* 2

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

f 69 2 *mp* *p* 2

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

SHENANDOAH

for Concert Band

B♭ CLARINET 3

FRANK TICHELI

Freely and very expressive
♩ = c. 50

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

12 ♩ = c. 58 18 4 23 ♩ = c. 63
mp *n*

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

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

47 ♩ = c. 58 3
p

52 56 Exalted
mf *f*

62
ff *sfz* *mp* *f*

69 2
mp *p*

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

Detailed description of the musical score: The score is written for Bb Clarinet 3 in 4/4 time. It consists of ten staves of music. The first staff begins with the tempo marking 'Freely and very expressive' and a tempo of '♩ = c. 50'. It features a six-measure rest followed by a seven-measure rest, then a melodic line with dynamics *p*, *mf*, *p*, and *pp*, and a 'ten.' (tension) marking. The second staff has a tempo of '♩ = c. 58' and includes rests of 5 and 4 measures, followed by a melodic line with dynamics *mp* and *n* (natural). The third staff has a tempo of '♩ = c. 50' and includes a five-measure rest, a 'rit.' (ritardando) marking, and a 'Pulsating' section with a tempo of '♩ = c. 58' and dynamics *pp* and *p*. The fourth staff has a tempo of '♩ = c. 50' and is marked 'Ethereal, floating' with a 'rit.' marking and dynamics *pp*. The fifth staff has a tempo of '♩ = c. 58' and includes a three-measure rest and a melodic line with dynamic *p*. The sixth staff has a tempo of '♩ = c. 58' and includes a melodic line with dynamics *mf* and *f*, and a section marked 'Exalted'. The seventh staff has a tempo of '♩ = c. 58' and includes a melodic line with dynamics *ff*, *sfz*, *mp*, and *f*. The eighth staff has a tempo of '♩ = c. 58' and includes a two-measure rest and a melodic line with dynamics *mp* and *p*. The ninth staff has a tempo of '♩ = c. 58' and includes a melodic line with dynamics *mf* and *p*, and a section marked 'a tempo' with a 'rit.' marking. The tenth staff has a tempo of '♩ = c. 58' and includes a melodic line with dynamics *mf* and *p*, and a section marked 'a tempo' with a 'rit.' marking and a final 'n' (natural) marking.

THE STAR SPANGLED BANNER

1st B \flat Clarinet

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

11

19

mp

27

f

THE STAR SPANGLED BANNER

2nd B \flat Clarinet

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

11

19

mp

27

f

SOLO
Melody Bb
LOW

Symphony No. 5

Ludwig van Beethoven
arr. Bernice

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

Allegro con brio ♩ = 103
WATCH!

A

B

8

C

15

D

23

E

28

33

F

G

38

46 H

cresc.

54 I

f

J #1 K #2 #3

60

#4 #1 #2 #3 L 1.

65

M N

71 2.

79 O

85 *ff*

SOLO
Melody Bb
HIGH

Symphony No. 5

Ludwig van Beethoven
arr. Bernice

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

Allegro con brio ♩ = 103
WATCH!

A

B

8

C

15

D

23

E

29

33

F

G

38

46 H

Musical staff 46-53: Treble clef, B-flat key signature. The staff contains a melodic line with eighth and sixteenth notes, mostly beamed together. A long slur covers the entire staff. A box labeled 'H' is positioned above the staff at the beginning.

54 *cresc.* I

Musical staff 54-59: Treble clef, B-flat key signature. The staff contains a melodic line with eighth and sixteenth notes, mostly beamed together. A long slur covers the entire staff. A box labeled 'I' is positioned above the staff at the beginning. The word 'cresc.' is written above the staff. A dynamic marking 'f' is written below the staff.

60 J #1

Musical staff 60-63: Treble clef, B-flat key signature. The staff contains a melodic line with eighth and sixteenth notes, mostly beamed together. A long slur covers the entire staff. A box labeled 'J' is positioned above the staff at the beginning. A measure at the end of the staff has a sharp sign '#1' above it.

K 64 #2 #3 #4 #1 #2 #3 L

Musical staff 64-69: Treble clef, B-flat key signature. The staff contains a melodic line with eighth and sixteenth notes, mostly beamed together. A long slur covers the entire staff. Boxes labeled 'K' and 'L' are positioned above the staff at the beginning and end respectively. Measures 65, 66, 67, 68, and 69 have sharp signs '#2', '#3', '#4', '#1', '#2', and '#3' above them.

70 1. 2. M

Musical staff 70-77: Treble clef, B-flat key signature. The staff contains a melodic line with eighth and sixteenth notes, mostly beamed together. A long slur covers the entire staff. A box labeled 'M' is positioned above the staff at the beginning. Measures 70 and 71 have first and second endings marked '1.' and '2.' above them.

N 78 O

Musical staff 78-82: Treble clef, B-flat key signature. The staff contains a melodic line with eighth and sixteenth notes, mostly beamed together. A long slur covers the entire staff. Boxes labeled 'N' and 'O' are positioned above the staff at the beginning and end respectively.

83 *ff*

Musical staff 83-88: Treble clef, B-flat key signature. The staff contains a melodic line with eighth and sixteenth notes, mostly beamed together. A long slur covers the entire staff. A dynamic marking 'ff' is written below the staff at the end.

VARIATION
MELODY Bb
LOW

Symphony No. 5

Ludwig van Beethoven
arr. Bernice

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

Allegro con brio ♩ = 103
WATCH!

A

B

8

C

15

D

23

E

28

F

G

36

H

45

53 I

f

J

This staff contains measures 53 through 58. It begins with a treble clef and a key signature of two flats. A long slur covers measures 53 to 58. A dynamic marking of *f* is placed below measure 56. A box labeled 'I' is positioned above measure 55, and a box labeled 'J' is positioned below measure 55.

59 #1 K

This staff contains measures 59 through 65. It continues the melodic line from the previous staff. A box labeled '#1' is positioned above measure 60, and a box labeled 'K' is positioned above measure 64.

66 L M

1. 2.

This staff contains measures 66 through 73. It features a first ending (1.) and a second ending (2.) bracketed over measures 70 and 71. A box labeled 'L' is positioned above measure 66, and a box labeled 'M' is positioned above measure 72. The music includes accents and slurs.

74 N

This staff contains measures 74 through 81. It continues the melodic line with various rhythmic patterns and accents. A box labeled 'N' is positioned above measure 74.

O

82 *ff*

This staff contains measures 82 through 88. It concludes the variation with a dynamic marking of *ff* at the end. A box labeled 'O' is positioned above measure 82.

VARIATION
MELODY Bb
HIGH

Symphony No. 5

Ludwig van Beethoven
arr. Bernice

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

Allegro con brio $\text{♩} = 103$
WATCH!

A

B

8

C

15

D

23

E

29

F

G

37

H

45

cresc.

53 I

f

Detailed description: This musical staff contains measures 53 through 58. It begins with a treble clef and a key signature of one flat (B-flat). A long slur covers the first six measures. The notation consists of eighth and sixteenth notes, some with accents. A dynamic marking of *f* (forte) is placed below the staff at measure 56.

59 J #1 K

Detailed description: This musical staff contains measures 59 through 64. It continues with the same treble clef and key signature. The notation features a mix of eighth and sixteenth notes with various articulations. A first ending bracket labeled '#1' and a second ending bracket labeled 'K' are present at the end of the staff.

65 L 1. 2. M

Detailed description: This musical staff contains measures 65 through 72. It features a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The notation includes sixteenth-note patterns with accents. A dynamic marking of *ff* (fortissimo) is located at the bottom right of the page, below this staff.

73 N

Detailed description: This musical staff contains measures 73 through 80. The notation continues with sixteenth-note patterns and accents. A dynamic marking of *ff* is located at the bottom right of the page, below this staff.

81 O

ff

Detailed description: This musical staff contains measures 81 through 88. It features sixteenth-note patterns with accents. A dynamic marking of *ff* (fortissimo) is placed below the staff at the end of the line.

Bass Line Bb
LOW

Symphony No. 5

Ludwig van Beethoven
arr. Bernice

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

Allegro con brio $\text{♩} = 103$
WATCH!

The musical score is written for a Bass Line in B-flat (Bb) and is labeled as 'LOW'. It is in 2/4 time and consists of 61 measures. The tempo is 'Allegro con brio' with a quarter note equal to 103 beats per minute. The score is marked with 'WATCH!' and includes various dynamics and articulations. The score is divided into sections labeled A through K.

Section A: Measures 1-8. Starts with a forte (*f*) dynamic and includes accents (>) and slurs. Section B: Measures 9-15. Section C: Measures 16-21. Section D: Measures 22-29. Section E: Measures 30-31. Section F: Measures 32-33. Section G: Measures 34-35. Section H: Measures 36-41. Section I: Measures 42-51. Section J: Measures 52-60. Section K: Measures 61-61.

Key features include: *f* dynamic at the beginning; accents (>) and slurs; a double bar line at measure 8; a fermata at measure 35; a *mp* dynamic at the end of measure 35; a *cresc.* marking at measure 42; a *f* dynamic at measure 52; and a key signature change to C minor (one flat) at measure 52.

Bass Line Bb LOW, p. 2

Symphony No. 5

Musical score for Bass Line Bb LOW, p. 2, measures 68-84. The score is written in treble clef with a key signature of one flat (Bb). It consists of three staves of music. The first staff (measures 68-75) features a complex rhythmic pattern with many sixteenth notes and rests, marked with 'v' for accents. A first ending bracket labeled '1.' spans measures 72-73, and a second ending bracket labeled '2.' spans measures 74-75. A box labeled 'L' is at the beginning, and a box labeled 'M' is at the end of the first staff. The second staff (measures 76-83) continues the rhythmic pattern, with a box labeled 'N' above measure 76 and a box labeled 'O' above measure 80. The third staff (measures 84-84) shows a simpler rhythmic pattern with eighth notes and a final measure marked with a double fermata (*ff*). A horizontal line is drawn below the third staff.

TAKE THE "A" TRAIN

CLARINET

Words and Music by

BILLY STRAYHORN

Arranged by MICHAEL SWEENEY

(MEDIUM SWING) (♩ = ♪)

5

Musical staff 1: Measures 1-5. Includes dynamics *mf* and fingering numbers 2, 3, 5, 6, 7.

Musical staff 2: Measures 6-13. Includes first and second endings.

15

Musical staff 3: Measures 14-21.

23

Musical staff 4: Measures 22-28. Includes dynamics *f*, *ff* and TO CODA symbol.

31

Musical staff 5: Measures 29-34. Includes dynamics *f*, *mp*, *ff*.

SOLO FOR ANY INSTRUMENT

41

Musical staff 6: Measures 35-43. Includes dynamics *mp*.

49

Musical staff 7: Measures 44-49. Includes dynamics *mf*, *mp*.

D.S. AL CODA (WITH REPEAT)

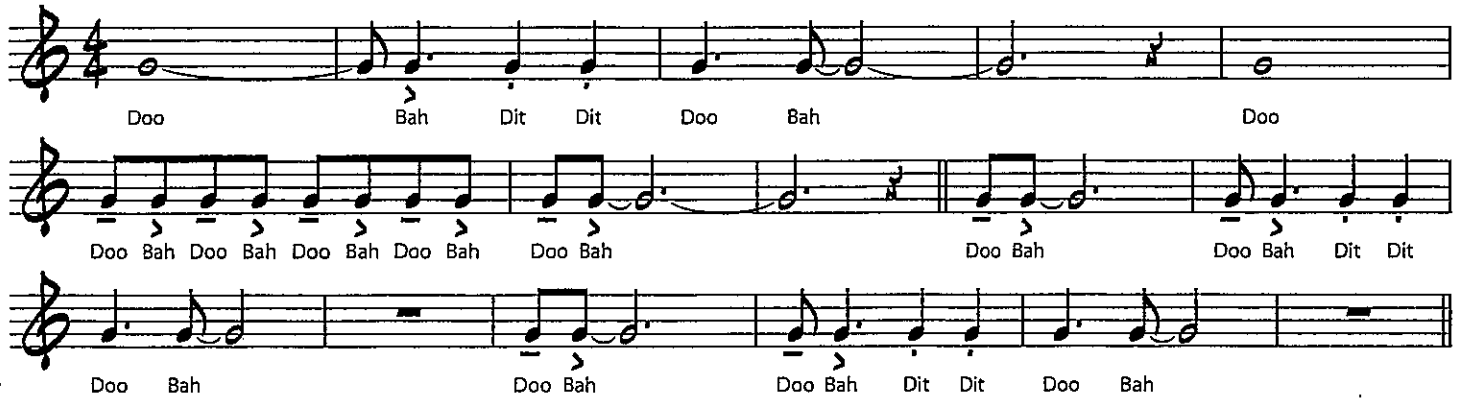
Musical staff 8: Measures 50-56. Includes dynamics *ff*, *mf*.

CODA

Musical staff 9: Measures 57-61. Includes dynamics *ff*.

CLARINET

Rhythm Workout



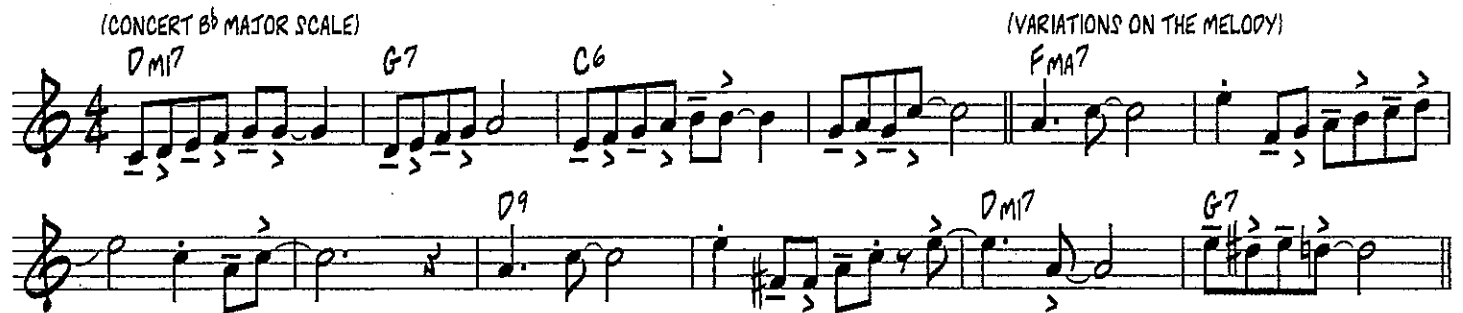
Rhythm Workout musical notation in 4/4 time. It consists of three staves of music with rhythmic patterns and syllables. The syllables are: Doo Bah Dit Dit Doo Bah Doo; Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Dit Dit; Doo Bah Doo Bah Doo Bah Dit Dit Doo Bah.

Melody Workout



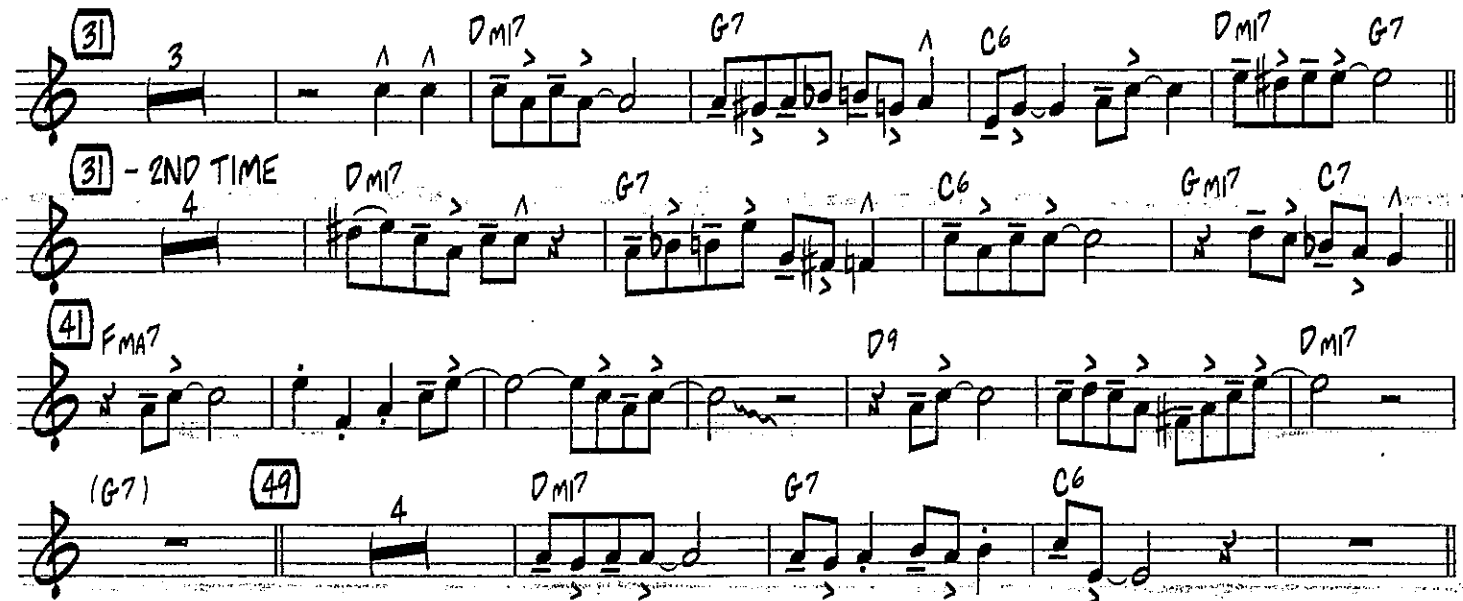
Melody Workout musical notation in 4/4 time. It consists of three staves of music with melodic lines and slurs. The notation includes various note values and rests, with slurs indicating phrasing.

Chord/Scale Workout



Chord/Scale Workout musical notation in 4/4 time. It consists of two staves of music. The first staff is labeled "(CONCERT B^b MAJOR SCALE)" and the second staff is labeled "(VARIATIONS ON THE MELODY)". Chords are indicated above the notes: Dm17, G7, C6, Fm7, D9, Dm17, G7.

Demonstration Solo



Demonstration Solo musical notation in 4/4 time. It consists of four staves of music. The first staff is marked with a circled 31 and a triplet of eighth notes. The second staff is marked with a circled 31 and "2ND TIME" and a triplet of eighth notes. The third staff is marked with a circled 41. The fourth staff is marked with a circled 49 and a triplet of eighth notes. Chords are indicated above the notes: Dm17, G7, C6, Dm17, G7, Dm17, G7, Dm17, G7, C6, Dm17, G7, C6, Dm17, G7, C6.

THE TEMPEST

B \flat CLARINETS

ROBERT W. SMITH

With energy!

1 2 3 4 5 6 7 8 9 10 11

mp *f* *f*

12 13 14 15 16 17 18 19

ff *mf*

20 21 22 23 24 25 26

27 28 29 30 31 32 33

34 35 36 37 38 39 40 41

f

42 43 44 45 46 47 48

ff

49 50 51 52 53 54 55

56 57 58 59 60 61 62 63 64

f

65 66 67 68 69 70 71 72

p *cresc. poco a poco*

73 74 75 76 77 78 79

mp *f* *ff*

THE TEMPEST

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

ROBERT W. SMITH

With energy!

4 T. Sax. only + Bar. 9

1 5 6 7 8 10 11

mp *p* *f*

12 13 14 15 16 17

ff

4

T. Sax. only

22 23 24 25 26 27 28 29

mf

36 *tutti*

30 31 32 33 34 35 37

f

45

38 39 40 41 42 43 44

ff *mp*

46 48 49 50 51 52 53

54 55 56 57 58 59 60 61 62

63 69

64 65 66 67 68

2

71 72 73 74 75 76 77 78 79

mf *f* *ff*

THE TEMPEST

B \flat BASS CLARINET

ROBERT W. SMITH

With energy!

1 2 3 4 5 6 7 8 9 10
mp *f* *f*

11 12 13 14 15 16 17 18 12 30
mp *ff* *mp*

31 32 33 34 35 36 37 38 39 40
f *mp*

41 42 43 44 45 46 47 48
ff *mp*

49 50 51 52 53 54 55

56 57 58 59 60 61 62 63 64
f

65 66 67 68 69 3 72 73
mp *mf* *f*

74 75 76 77 78 79
ff

Melody B \flat - LOW

Funk $\text{♩} = 116$

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice

9 **A** 4 **B**

f *mp*

13 **C** *mf*

17 **D** **E** ⌂

21 **F**

25 **G** optional top notes

29 **H**

33 **I** 3 **J** *f* *f* To Coda ⊕ **K**

39 **L** *mf*

43

47 *D.S. al Coda*

Coda

Uptown Funk!

Melody Bb LOW, p. 2

M

50

Musical staff 50: Treble clef, key signature of one sharp (F#). Starts with a dynamic marking of *f* and a fermata over the first two notes. The staff contains a series of eighth and sixteenth notes, ending with a dynamic marking of *mp*.

N

55

Musical staff 55: Treble clef, key signature of one sharp (F#). Features a first ending bracket over measures 55-56 and a second ending bracket over measures 57-58. The staff contains eighth and sixteenth notes with various articulations.

O

60

Musical staff 60: Treble clef, key signature of one sharp (F#). Starts with a dynamic marking of *mf*. The staff contains eighth and sixteenth notes with various articulations.

P

64

Musical staff 64: Treble clef, key signature of one sharp (F#). Ends with a dynamic marking of *f*. The staff contains eighth and sixteenth notes with various articulations.

Q

R

68

Musical staff 68: Treble clef, key signature of one sharp (F#). Features a triplet of eighth notes in measure 68. Starts with a dynamic marking of *f*. The staff contains eighth and sixteenth notes with various articulations.

S

74

Musical staff 74: Treble clef, key signature of one sharp (F#). Ends with a dynamic marking of *ff*. The staff contains eighth and sixteenth notes with various articulations.

T

79

Musical staff 79: Treble clef, key signature of one sharp (F#). The staff contains eighth and sixteenth notes with various articulations.

U

V

84

Musical staff 84: Treble clef, key signature of one sharp (F#). The staff contains eighth and sixteenth notes with various articulations.

89

Musical staff 89: Treble clef, key signature of one sharp (F#). Ends with a dynamic marking of *fff*. The staff contains eighth and sixteenth notes with various articulations.

Uptown Funk!

Funk $\text{♩} = 116$

A 4 **B** *mp*

C *mf*

D

E ♩

F

G optional top notes ♩

H

I 3 **J** *f*

K *To Coda* ♩ *mf*

L *mf*

D.S. al Coda

47

⊕ Coda

Uptown Funk!

Melody Bb HIGH, p. 2

50 M

f *mp*

55 N

59 O

mf P

63 Q

67 R

f *f*

73 S

ff T

77 U

82 V

87 V

91 V

fff

Counter melody Bb
LOW

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice

Funk ♩ = 116

A 4 3

11 3 4

23 3 4

30 3 4

37 3 4

41 3 4

f

mf

f

f

To Coda

D.S. al Coda

Uptown Funk!

Coda

M

N

O

P

50

4 3 1. 2. 4 3

67

f

R

72

S

76

81

fp

86

90

fff

Countermelody Bb
HIGH

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice

Funk ♩ = 116

The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Funk ♩ = 116'. The music is divided into sections A through L, each marked with a letter in a box. Section A (measures 1-4) features a 4-measure rest followed by a 3-measure rest. Section B (measures 5-8) has a 4-measure rest. Section C (measures 9-12) includes a triplet of eighth notes, an accent (>), and a dynamic marking of *f*. Section D (measures 13-16) has a 3-measure rest. Section E (measures 17-20) has a 4-measure rest. Section F (measures 21-24) features a dynamic marking of *f* and a fermata over a quarter note. Section G (measures 25-28) has a dynamic marking of *mf*. Section H (measures 29-32) has a dynamic marking of *f*. Section I (measures 33-36) features a triplet of eighth notes and a dynamic marking of *f*. Section J (measures 37-40) consists of a dense chordal texture with a dynamic marking of *f*. Section K (measures 41-44) has a dynamic marking of *f*. Section L (measures 45-48) features a 3-measure rest followed by a 4-measure rest. The score concludes with the instruction 'D.S. al Coda' and a Coda symbol.

A

B

C

D

E

F

G

H

I

J

K

L

To Coda ⊕

D.S. al Coda

Uptown Funk!

Coda

50

M N O P

4 3 1. 2. 4 3

67

Q

f

R

72

S

76

T

81

U

fp

86

V

90

fff

Bass Line Bb
LOW

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 sharp (F#) and a 4/4 time signature. It consists of six staves of music. The first staff (measures 1-9) begins with a dynamic of *f* and includes a 4-measure rest. The second staff (measures 10-18) starts at measure 10 and ends with a double bar line and a repeat sign. The third staff (measures 19-27) ends with a dynamic of *p*. The fourth staff (measures 28-36) features a dynamic of *mf* and a *f* dynamic. The fifth staff (measures 37-44) includes a *f* dynamic and a *mp* dynamic. The sixth staff (measures 45-48) ends with a double bar line. The score is marked with letters A through L in boxes, indicating specific measures or sections. A 'To Coda' symbol is placed between measures 36 and 37, and 'D.S. al Coda' is written at the end of the piece.

A

B

4

mp

C

10

D

E

mf

F

G

19

p

H

I

28

mf

f

J

To Coda

K

37

f

mp

L

45

D.S. al Coda

Uptown Funk!

Bass Line Bb LOW, p. 2

Coda M N

50 1.

f *mp*

59 O P

mf

68 Q R

f

76 S T U

ff

85 V

fff

Melody Bb (LOW)

Vivir Mi Vida

arr. Bernice

As Recorded by Marc Anthony

With Energy (♩ = 124)

The musical score is written in Bb major (two flats) and 4/4 time. It consists of ten staves of music. The first staff begins with a *mf* dynamic and includes a triplet of eighth notes. The second staff contains measures 6-10, with a *f* dynamic and a triplet. The third staff contains measures 11-15, with a *mf* dynamic and a triplet. The fourth staff contains measures 16-19, with a *mf* dynamic. The fifth staff contains measures 20-23, with a *cresc.* dynamic. The sixth staff contains measures 24-27, with a *f* dynamic. The seventh staff contains measures 28-31, with a *f* dynamic and a triplet. The eighth staff contains measures 32-36, with a *f* dynamic and a triplet. The ninth staff contains measures 37-39, with a *f* dynamic and a triplet. The score includes various musical notations such as slurs, accents, and dynamic markings.

A *mf* **B** *f* **C** *mf* **D** **E** **F** **G** **H**

To Coda (On 2nd Time)

D.S. al Coda

I **Coda**

38

Musical staff 38-41. Treble clef, key signature of two flats. Measure 38 starts with a repeat sign and a fermata. The melody is marked with a forte *f* dynamic. Measure 41 ends with a repeat sign and a fermata. A triplet of eighth notes is marked with a '3' above it.

J **SOLOS - Repeat Until 4 Whistles**

Musical staff 42-47. Treble clef, key signature of two flats. Measure 42 starts with a repeat sign and a fermata. Chords *Dm*, *Bb*, *F*, and *C* are written above the staff. The instruction "play 1st time only" is written below the staff. Measure 47 ends with a repeat sign and a fermata. A forte *f* dynamic is present. A '-2' marking is below the staff. A box labeled **K** is above the staff.

Musical staff 48-51. Treble clef, key signature of two flats. Measure 48 starts with a repeat sign and a fermata. A '-2' marking is below the staff. Measure 51 ends with a repeat sign and a fermata. A box labeled **L** is above the staff.

Musical staff 52-55. Treble clef, key signature of two flats. Measure 52 starts with a repeat sign and a fermata. A '-2' marking is below the staff. Measure 55 ends with a repeat sign and a fermata. A box labeled **M** is above the staff with the text "Beat 1 1st time only".

Musical staff 56-58. Treble clef, key signature of two flats. Measure 56 starts with a repeat sign and a fermata. A '-2' marking is below the staff. Measure 58 ends with a repeat sign and a fermata. A box labeled **N** is above the staff. The instruction "optional 8va" is written above the staff.

Musical staff 59-61. Treble clef, key signature of two flats. Measure 59 starts with a repeat sign and a fermata. Measure 61 ends with a repeat sign and a fermata.

Musical staff 62-66. Treble clef, key signature of two flats. Measure 62 starts with a repeat sign and a fermata. A mezzo-piano *mp* dynamic is written below the staff. Measure 66 ends with a repeat sign and a fermata. A box labeled **O** is above the staff. A fortissimo *ff* dynamic is written below the staff.

Musical staff 67-71. Treble clef, key signature of two flats. Measure 67 starts with a repeat sign and a fermata. A box labeled **P** is above the staff. Measure 71 ends with a repeat sign and a fermata.

Musical staff 72-76. Treble clef, key signature of two flats. Measure 72 starts with a repeat sign and a fermata. Measure 76 ends with a repeat sign and a fermata.

Melody Bb (HIGH)

Vivir Mi Vida

arr. Bernice

As Recorded by Marc Anthony

With Energy (♩ = 124)

The musical score is written for a single melodic line in B-flat major, 4/4 time, with a tempo of 124 beats per minute. It consists of ten staves of music. The first staff begins with a *mf* dynamic and includes a triplet of eighth notes. The second staff is marked with a box 'A' at the beginning and a box 'B' at the end, with a *f* dynamic. The third staff has a box 'C' and a Coda symbol, with a *mf* dynamic. The fourth staff is marked with a box 'D'. The fifth staff is marked with a box 'E' and includes a *cresc.* marking. The sixth staff is marked with a box 'F'. The seventh staff is marked with a box 'G' and includes the instruction 'To Coda (On 2nd Time)'. The eighth staff is marked with a box 'H' and includes a *f* dynamic. The ninth staff is marked with a box 'H' and includes a *f* dynamic. The tenth staff is marked with a box 'H' and includes the instruction 'D.S. al Coda' and a Coda symbol. Various articulations such as slurs, accents, and breath marks are used throughout the piece. Rehearsal marks are indicated by box letters A through H.

I **Coda**

38 *f*

J **SOLOS - Repeat Until 4 Whistles**

42 *f*

Dm B \flat F C

play 1st time only

48 -2

L -2

52 -2

M Beat 1 1st time only

56 optional 8va

59 N

mp

63 O

ff

68 P

73

Harmony Bb (LOW)

Vivir Mi Vida

arr. Bernice

As Recorded by Marc Anthony

With Energy (♩ = 124)

optional 8vb

mf

A 6 **B**

f

C ‰

11 *mf* same as melody C-G

D

16 **E**

20 *cresc.*

F

24

G optional 8vb

28 *f*

H

D.S. al Coda

37

I Coda

38 optional 8vb

f

J SOLOS - Repeat Until 4 Whistles

42 D m B^b F C **K** -2

play 1st time only *f*

48 -2 -2 **L** -2 -2

f

52 -2 **M** optional 8vb

f

56 optional 8va

f

59

mp

62 optional 8vb **O** *ff*

ff

67 **P**

ff

72

ff

Vivir Mi Vida

arr. Bernice

Harmony Bb (HIGH)

As Recorded by Marc Anthony

With Energy (♩ = 124)

A **B**

11 **C** %

16 **D**

20 **E**

24 **F**

To Coda (On 2nd Time) **G**

32 **H**

D.S. % al Coda

37

Coda

I
38

f

Musical staff 38-41: Treble clef, key signature of two flats. Measure 38 starts with a repeat sign. The staff contains a melodic line with a slur over measures 38-41. Measure 41 has a triplet of eighth notes. Dynamics include *f*.

J SOLOS - Repeat Until 4 Whistles

42

Dm B \flat F C

K

play 1st time only

f

Musical staff 42-47: Treble clef, key signature of two flats. Measure 42 starts with a repeat sign. Chords Dm, B \flat , F, and C are indicated above the staff. Measure 47 has a triplet of eighth notes. Dynamics include *f*.

48

L

Musical staff 48-51: Treble clef, key signature of two flats. Measures 48-51 contain a melodic line with slurs and accents. Measure 51 has a triplet of eighth notes. Dynamics include *f*.

52

M

Musical staff 52-55: Treble clef, key signature of two flats. Measures 52-55 contain a melodic line with slurs and accents. Measure 55 has a triplet of eighth notes. Dynamics include *f*.

56

Musical staff 56-58: Treble clef, key signature of two flats. Measures 56-58 contain a melodic line with slurs and accents. Measure 58 has a triplet of eighth notes. Dynamics include *f*.

59

N

mp

Musical staff 59-62: Treble clef, key signature of two flats. Measures 59-62 contain a melodic line with slurs and accents. Measure 62 has a triplet of eighth notes. Dynamics include *mp*.

63

O

ff

Musical staff 63-67: Treble clef, key signature of two flats. Measures 63-67 contain a melodic line with slurs and accents. Measure 67 has a triplet of eighth notes. Dynamics include *ff*.

68

P

Musical staff 68-72: Treble clef, key signature of two flats. Measures 68-72 contain a melodic line with slurs and accents. Measure 72 has a triplet of eighth notes. Dynamics include *ff*.

73

Musical staff 73-76: Treble clef, key signature of two flats. Measures 73-76 contain a melodic line with slurs and accents. Measure 76 has a triplet of eighth notes. Dynamics include *ff*.

Vivir Mi Vida

arr. Bernice

Counter melody Bb
(LOW)

As Recorded by Marc Anthony

With Energy (♩ = 124)

A

B

play 2nd time only

5 4

f

C

12 3

D

E

18 4

mf

To Coda (On 2nd Time)

25 4

f

G

H

play 2nd time only
Bell Tones

30 3

f

37

D.S. al Coda

Coda

I 38 **J** SOLOS - Repeat Until 4 Whistles **K**
 Dm B^b F C

4

L

47

51 **M** play 1st time only

55 **N** **O**

3 4 4 4

P 70 *ff*

73

Vivir Mi Vida

arr. Bernice

Countermelody Bb
(HIGH)

As Recorded by Marc Anthony

With Energy (♩ = 124)

A

B

play 2nd time only

5 4

f

11

C

15

3 4

D E

mf

24

F

f

To Coda (On 2nd Time)

G

H

play 2nd time only
Bell Tones

29

3

f

D.S. al Coda

36

Coda

J SOLOS - Repeat Until 4 Whistles

I 38 **4** **Dm** **B^b** **F** **C** **K** *f*

47 **L**

51 **M** play 1st time only *f*

55 **N** **3** **4** **4** **4** **O**

P 70 *ff*

73

The musical score is written in treble clef with a key signature of two flats (Bb). It consists of six staves of music. The first staff (measures 38-46) features a series of whole notes with a '4' above the first measure, indicating a four-measure rest. Above the staff are the chord symbols Dm, Bb, F, and C. A box labeled 'I' is at the beginning, and a box labeled 'K' is at the end. The second staff (measures 47-50) contains eighth-note chords with a box labeled 'L'. The third staff (measures 51-54) continues with eighth-note chords and includes a triplet of eighth notes with a box labeled 'M' and the instruction 'play 1st time only'. The fourth staff (measures 55-69) contains four measures of whole notes, each with a box labeled 'N' or 'O' above it. The fifth staff (measures 70-72) features sixteenth-note chords with a box labeled 'P' and the dynamic marking 'ff'. The sixth staff (measures 73-74) concludes with two measures of chords and a final double bar line.

Bass Line Bb (LOW)

Vivir Mi Vida

arr. Bernice

As Recorded by Marc Anthony

With Energy (♩ = 124)

A

mf

B

f

C %

mf

D

E

cresc.

*

F

*one note difference
A vs. Bb

To Coda (On 2nd Time)

G

f

H

D.S. % al Coda

I **Coda**

f

J SOLOS - Repeat Until 4 Whistles

Dm B \flat F C 4

mf

f

mp

ff

ff

ff

ff

Bb

429

WATERMELON MAN

- HERBIE HANCOCK

(MED. ROCK)

INTRO G7

HEAD G7

RHYTHM CONT. SIM.

OPTIONAL Bvb

Chords and Complementary Scales

C Major

1 2 3 4 5 6 7 1

C Major

1 2 3 4 5 6 7 1

C Major

1 2 3 4 5 6 7 1

C Dorian

1 2 b3 4 5 6 b7 1

C Dorian

1 2 b3 4 5 6 b7 1

C Dorian

1 2 b3 4 5 6 b7 1

C Locrian

1 b2 b3 4 b5 b6 b7 1

C Mixolydian

1 2 3 4 5 6 b7 1

C Half/whole diminished

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

C Lydian Dominant

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

C Major Pentatonic

1 2 3 5 6 1

C Major Pentatonic

1 2 3 5 6 1

C Lydian

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

C Melodic Minor

1 2 b3 4 5 6 7 1

C Melodic Minor

1 2 b3 4 5 6 7 1

C Aeolian

1 2 b3 4 5 b6 b7 1

C Whole/half diminished

1 2 b3 4 b5 b6 b7 7 1

C Mixolydian

1 2 3 4 5 6 b7 1

C Half/whole diminished

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

C Phrygian

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

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

Below are two groups of chord spelling:

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

(No Chord)

NC. C bass C C⁶ C⁶/₉ C^(add 9)

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

C^{MI} C^{MI6} C^{MI6/9} C^{MI(add 9)} C^{MI7} C^{MI7(add 11)} C^{MI7(add 13)}

C^{MI9} C^{MI11} C^{MI13} C^{MI(MA7)} C^{MI9(MA7)} C^{MI7(b5)} C^{MI9(b5)} C^{MI11(b5)}

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

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

C^{7(#5)} C^{9(#5)} C^{7(b9)} C⁷⁽⁺⁹⁾ C^{7(b9)}₅ C⁷⁽⁺⁹⁾₅ C^{7(b9)}₅

C⁷⁽⁺¹¹⁾ C⁹⁽⁺¹¹⁾ C⁷⁽⁺¹¹⁾_{b9} C⁷⁽⁺¹¹⁾_{#9} C^{13(b5)} C^{13(b9)} C¹³⁽⁺¹¹⁾ C⁷_{SUS}(b9) C¹³_{SUS}(b9)

C_F C_G E/C B^b/C C^(add 9)/_E C^(add 9)_{omit3} C⁷_{omit3} C^{MI7}_{omit5}

C^{#MA7}_{SUS}(b5) F^{#7}_{SUS}(add 3) B^b_{add b13}(add 9) A⁺_{add #9}(add b9) G^{#MI7}_{add 11}(omit 5)

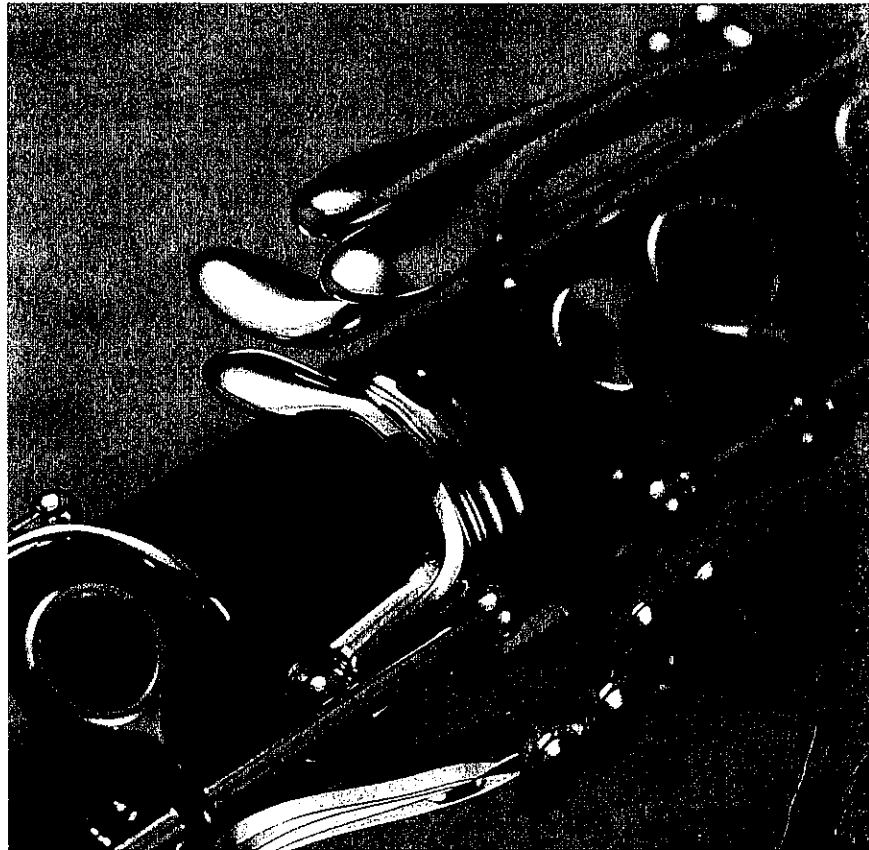
F_{F#} E⁺/_G G⁷_{SUS}/_A G^{MA7}_{F#}(b5) E^b_{MA7}(b5)/_F B^{MA7}_{SUS}/_{F#}

B♭ CLARINET BOOK 1

ESSENTIAL ELEMENTS[®]

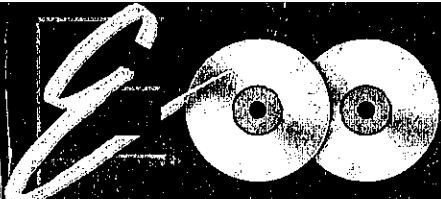
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THE BASICS

Posture

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

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

Breathing & Airstream

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

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

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

Producing The Essential Tone

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

REED PLACEMENT

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

EMBOUCHURE

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

Taking Care Of Your Instrument

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

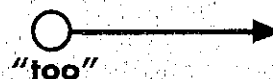
- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Drop a weighted chamois or cotton swab into the bell and pull it out through the barrel.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

MOUTHPIECE WORKOUT

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



REST

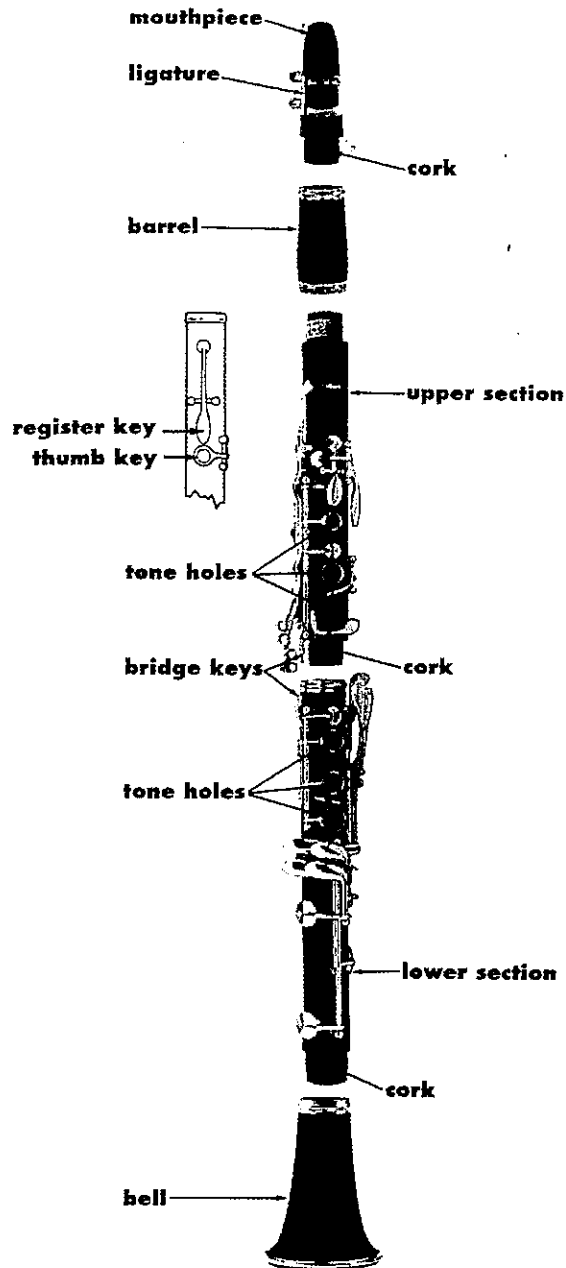


REST

Getting It Together

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

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

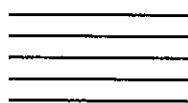


Step 6
With your right thumb under the thumb rest and left thumb on the thumb key, use the pads of your fingers to cover the tone holes. Your fingers should curve naturally. Bring the clarinet up as shown on the left:

READING MUSIC

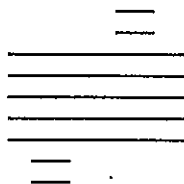
Identify and draw each of these symbols:

Music Staff



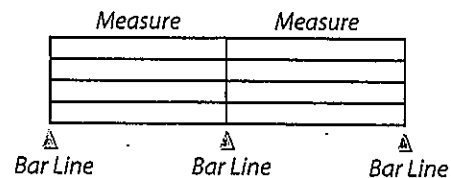
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

Ledger Lines



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

Measures & Bar Lines



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

Long Tone



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

1. THE FIRST NOTE

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



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

The Beat

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

One beat = 1 &
 ↓ ↑

Notes And Rests

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

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

2. COUNT AND PLAY

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

3. A NEW NOTE

Look for the fingering diagram with each new note.



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

4. TWO'S A TEAM

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

5. HEADING DOWN

Practice long tones on each new note.



6. MOVING ON UP

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


Double Bar 



Indicates the end of a piece of music.

Repeat Sign 


Without stopping, play once again from the beginning.

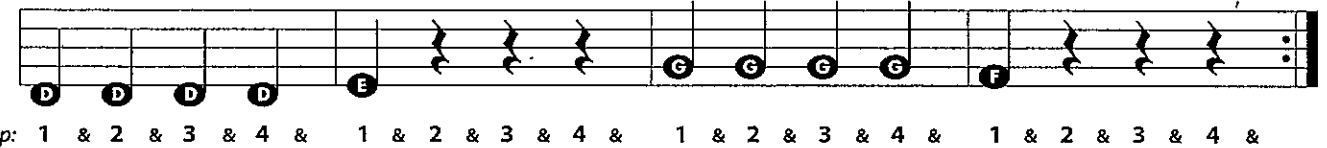
7. THE LONG HAUL

Double Bar 

D  


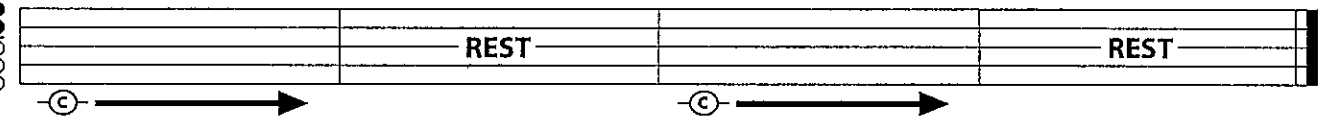
8. FOUR BY FOUR

Repeat Sign 

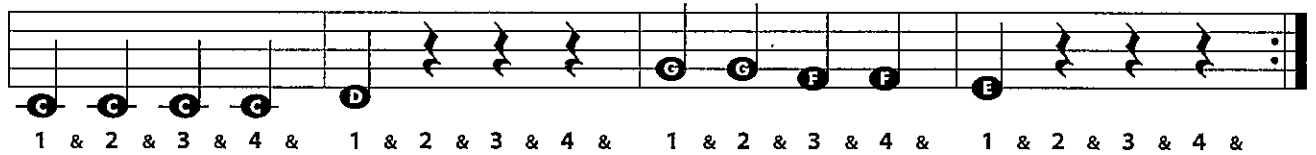


Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

9. TOUCHDOWN

C  

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

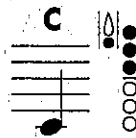
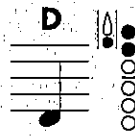
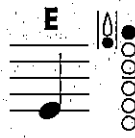
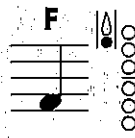
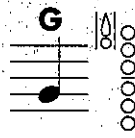
Fill in the remaining note names before playing.



C D E

Notes In Review

Memorize the fingerings for the notes you've learned:



14. ROLLING ALONG

Go to the next line. ▾

Half Note

Half Rest

15. RHYTHM RAP

Clap the rhythm while counting and tapping.

Repeat Sign ▾

16. THE HALF COUNTS

17. HOT CROSS BUNS

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

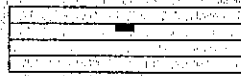
Using the note names and rhythms below, draw your notes on the staff before playing.

Whole Note



1 & 2 & 3 & 4 &

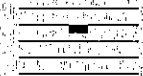
Whole Rest



1 & 2 & 3 & 4 &

= A Whole Measure of Silent Beats

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 & 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 (\sharp) or flats (\flat) throughout the music. Your Key Signature indicates the *Key of C* (no sharps or flats).

THEORY

23. MARCH STEPS

24. LISTEN TO OUR SECTIONS

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

25. LIGHTLY ROW

26. ESSENTIAL ELEMENTS QUIZ

Draw in the bar lines before you play.

Fermata



Hold the note (or rest) longer than normal.

27. REACHING HIGHER – New Note

Practice long tones on each new note.

Fermata

A

28. AU CLAIRE DE LA LUNE

French Folk Song

29. REMIX

THEORY

Harmony

Two or more notes played together. Each combination forms a *chord*.

30. LONDON BRIDGE – Duet

English Folk Song

HISTORY

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

31. A MOZART MELODY

Adaptation

32. ESSENTIAL ELEMENTS QUIZ

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



△ △

△

33. DEEP POCKETS – New Note

Musical notation for exercise 33. It features a treble clef and a 4/4 time signature. A box labeled 'B' is on the left. The melody consists of quarter and eighth notes, with a delta symbol and the letter 'B' below the first measure. The piece ends with a repeat sign.

34. DOODLE ALL DAY

Musical notation for exercise 34. It features a treble clef and a 4/4 time signature. The melody is a simple, repetitive sequence of eighth notes.

35. JUMP ROPE

Musical notation for exercise 35. It features a treble clef and a 4/4 time signature. The melody consists of quarter and eighth notes with accents.

Pick-Up Notes

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

36. A-TISKET, A-TASKET

Musical notation for exercise 36. It features a treble clef and a 4/4 time signature. A pick-up note is indicated by a symbol above the first note. The melody is a sequence of quarter notes with accents. Below the staff, the rhythm is indicated as '4 & 1 & 2 & 3 & 4 &' and '1 & 2 & 3 &'. The piece ends with a repeat sign.

Dynamics

f – forte (play loudly) *mf* – mezzo forte (play moderately loud) *p* – piano (play softly).
Remember to use full breath support to control your tone at all dynamic levels.

37. LOUD AND SOFT

Musical notation for exercise 37. It features a treble clef and a 4/4 time signature. A 'Clap' instruction is above the first measure. The melody consists of quarter notes with accents. Dynamics are marked as *f*, *mf*, *p*, and *f* throughout the piece.

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

J. S. Pierpont

Musical notation for exercise 38. It features a treble clef and a 4/4 time signature. The melody consists of quarter and eighth notes with accents. Dynamics are marked as *mf* and *f*.

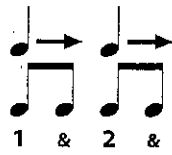
39. MY DREYDL *Use full breath support at all dynamic levels.*

Traditional Hanukkah Song

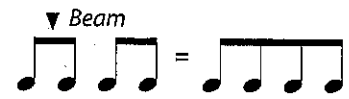
Musical notation for exercise 39. It features a treble clef and a 4/4 time signature. The melody consists of quarter and eighth notes with accents. Dynamics are marked as *mf*, *p*, and *f*.

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

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

44. OH, SUSANNA

Stephen Collins Foster

HISTORY

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

45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

Gioacchino Rossini

2/4 Time Signature

= 2 beats per measure
= Quarter note gets one beat

Conducting

Practice conducting this two-beat pattern.



46. RHYTHM RAP

Clap

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

47. TWO BY TWO

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

A

Dynamics

Crescendo (gradually louder)

Decrescendo or Diminuendo (gradually softer)

50. CLAP THE DYNAMICS

Clap

p *f* *p*

51. PLAY THE DYNAMICS

p *f* *p*

PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

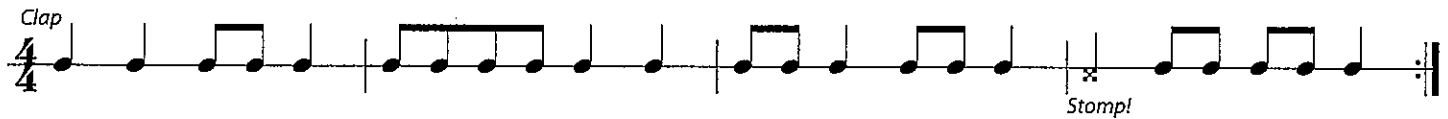
TONE BUILDER



RHYTHM ETUDE



RHYTHM RAP



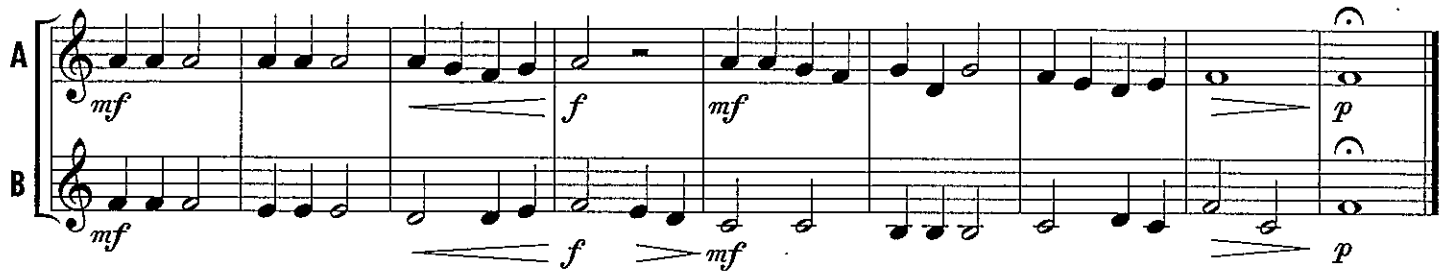
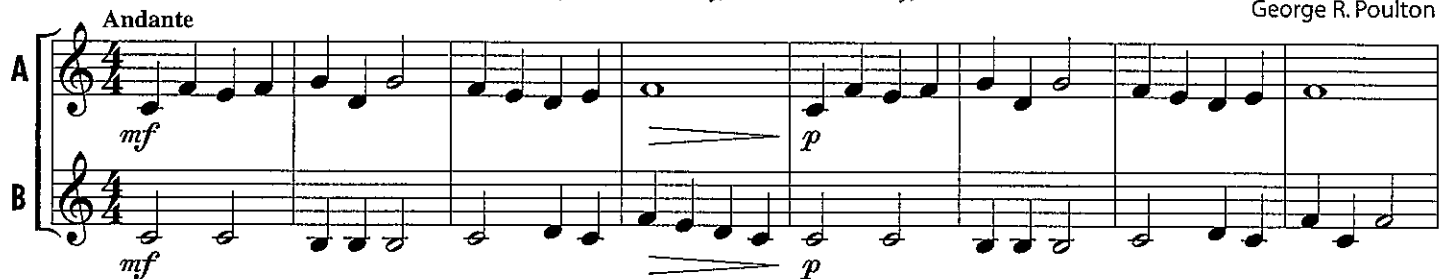
CHORALE



53. AURA LEE - Duet or Band Arrangement

(Part A = Melody, Part B = Harmony)

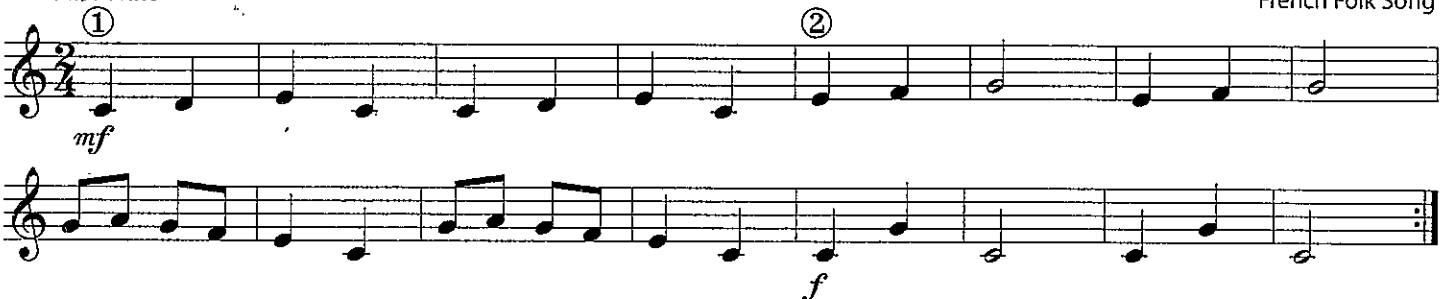
George R. Poulton



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

Moderato

French Folk Song



PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN – Band Arrangement

Arr. by John Higgins

Allegro

3 Measure number

mf

11

19

This musical score is for the piece 'When the Saints Go Marching In'. It is written in 4/4 time and marked 'Allegro'. The score consists of three staves of music. The first staff begins with a dynamic marking of *mf* and includes a boxed measure number '3' with an arrow pointing to the start of the piece. The second staff includes a boxed measure number '11' and a dynamic marking of *f*. The third staff includes a boxed measure number '19'.

56. OLD MACDONALD HAD A BAND – Section Feature

Allegro

mf

9

2nd time go on to meas. 13

f

p

13

This musical score is for the piece 'Old MacDonald Had a Band'. It is written in 4/4 time and marked 'Allegro'. The score consists of three staves of music. The first staff begins with a dynamic marking of *mf*. The second staff includes a boxed measure number '9' and a dynamic marking of *f*. A note above the staff indicates '2nd time go on to meas. 13'. The third staff includes a boxed measure number '13' and a dynamic marking of *f*.

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

Ludwig van Beethoven
Arr. by John Higgins

Moderato

mf

9

p

13

f

This musical score is for the piece 'Ode to Joy' from Beethoven's Symphony No. 9. It is written in 4/4 time and marked 'Moderato'. The score consists of three staves of music. The first staff begins with a dynamic marking of *mf*. The second staff includes a boxed measure number '9' and a dynamic marking of *p*. The third staff includes a boxed measure number '13' and a dynamic marking of *f*.

58. HARD ROCK BLUES – Encore

John Higgins

Allegro

f

This musical score is for the piece 'Hard Rock Blues'. It is written in 4/4 time and marked 'Allegro'. The score consists of two staves of music. The first staff begins with a dynamic marking of *f*.

Tie

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



59. FIT TO BE TIED

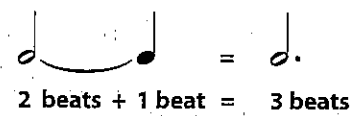
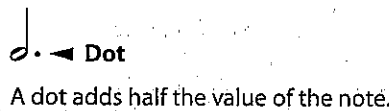
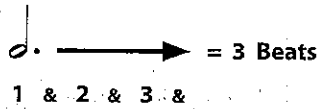


60. ALOUETTE

French-Canadian Folk Song



Dotted Half Note



61. ALOUETTE - THE SEQUEL

French-Canadian Folk Song



HISTORY

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

62. CAMPTOWN RACES

Stephen Collins Foster



63. NEW DIRECTIONS - New Note



64. THE NOBLES

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



65. ESSENTIAL ELEMENTS QUIZ

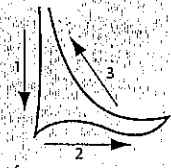


3 Time Signature

3/4 = 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 &

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

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

f

72. ESSENTIAL CREATIVITY

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

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

73. HOT MUFFINS - New Note

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

74. COSSACK DANCE

Musical notation for 'COSSACK DANCE'. It is marked 'Allegro' and 'f' (forte). The time signature is 4/4. The melody features a B-flat note with a triangle symbol (Δ) and the text 'Flat applies to all B's in measure.' above it.

75. BASIC BLUES - New Note

Musical notation for 'BASIC BLUES - New Note'. It shows a key signature of one flat (B-flat) and a 4/4 time signature. The melody starts with a B-flat note. A triangle symbol (Δ) is placed under the first B-flat note, with the text 'Flat applies to all B's in measure.' above it.

THEORY

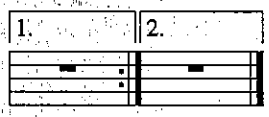
New Key Signature

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



1st & 2nd Endings

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



76. HIGH FLYING

Musical notation for 'HIGH FLYING'. It is marked 'Moderato' and 'mf' (mezzo-forte). The time signature is 3/4. The melody features a B-flat note with a triangle symbol (Δ) and the text 'Flat applies to all B's in measure.' above it. The notation includes first and second endings with a '2nd time' arrow pointing 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 - Band Arrangement'. It is marked 'Andante' and 'mf' (mezzo-forte). The time signature is 4/4. The notation includes dynamics like 'p' (piano) and 'mf' (mezzo-forte) across three staves.

78. UP ON A HOUSETOP

Allegro

1. 2.

Δ *mf*
Check
Key Signature

f

Musical notation for 'Up on a Housetop' in 4/4 time, featuring two staves with first and second endings. The first ending is marked *mf* and the second ending is marked *f*. There are dynamic markings and accents throughout.

79. JOLLY OLD ST. NICK - Duet

Moderato

1. 2.

A *mf*

B *mf*

Musical notation for 'Jolly Old St. Nick - Duet' in 2/4 time, featuring two staves labeled A and B. Both staves start with a *mf* dynamic marking. The piece includes first and second endings.

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

80. THE BIG AIRSTREAM

Musical notation for 'The Big Airstream' in 4/4 time, featuring a single staff with a melodic line.

81. WALTZ THEME (THE MERRY WIDOW WALTZ)

Moderato

Franz Lehar

mf *f*

mf *f*

Musical notation for 'Waltz Theme (The Merry Widow Waltz)' in 3/4 time, featuring two staves. Dynamics range from *mf* to *f*. The piece is attributed to Franz Lehar.

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82. AIR TIME - New Note

F

7 F

Musical notation for 'Air Time - New Note' in 4/4 time, featuring a single staff with a series of notes. A large 'F' is written in a box, and a '7 F' is written above the staff.

83. DOWN BY THE STATION

Allegro

mf

Musical notation for 'Down by the Station' in 2/4 time, featuring a single staff with a rhythmic melody. The dynamic marking is *mf*.

84. ESSENTIAL ELEMENTS QUIZ

Moderato

mf *f* *p*

Musical notation for 'Essential Elements Quiz' in 3/4 time, featuring a single staff with various dynamic markings: *mf*, *f*, and *p*.

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

E

Musical notation for 'Essential Creativity' in 4/4 time, featuring a single staff with a series of notes for improvisation. A large 'E' is written in a box.

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



87. RHYTHM BUILDER



88. TECHNIQUE TRAX



89. CHORALE *(Adapted from Cantata 147)*

Johann Sebastian Bach



THEORY

Theme and Variations

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

90. VARIATIONS ON A FAMILIAR THEME



D.C. al Fine

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

91. BANANA BOAT SONG

Caribbean Folk Song



Sharp

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

92. RAZOR'S EDGE - New Note

Musical notation for 'Razor's Edge' in 4/4 time. It features a sharp sign (#) and a new note (F#) on a staff. A diagram shows the sharp sign on a note, and a triangle points to the new note.

93. THE MUSIC BOX

Musical notation for 'The Music Box' in 3/4 time. It includes a 'Moderato' tempo marking and a piano (*p*) dynamic. A sharp sign (#) and a triangle point to a new note.

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

94. EZEKIEL SAW THE WHEEL

Musical notation for 'Ezekiel Saw the Wheel' in 4/4 time. It includes an 'Allegro' tempo marking and a forte (*f*) dynamic. The piece is identified as an African-American Spiritual.

Slur



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

95. SMOOTH OPERATOR

Musical notation for 'Smooth Operator' in 4/4 time. It shows a slur over two notes. A triangle points to the first note with the text 'Slur 2 notes - tongue only the first.'

96. GLIDING ALONG

Musical notation for 'Gliding Along' in 4/4 time. It shows a slur over four notes. A triangle points to the first note with the text 'Slur 4 notes - tongue only the first.'

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

97. TROMBONE RAG

Musical notation for 'Trombone Rag' in 4/4 time. It includes an 'Allegro' tempo marking and a forte (*f*) dynamic. The piece features first and second endings.

98. ESSENTIAL ELEMENTS QUIZ

Musical notation for 'Essential Elements Quiz' in 3/4 time. It includes an 'Andante' tempo marking and a piano (*p*) dynamic. The piece ends with 'Fine' and 'D.C. al Fine' markings.

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

THEORY

Phrase

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

100. THE COLD WIND

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

THEORY

New Key Signature

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

Multiple Measure Rest

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

102. SATIN LATIN

HISTORY

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

103. MINUET – Duet

Moderato

Johann Sebastian Bach

104. ESSENTIAL CREATIVITY

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

Natural

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

105. NATURALLY

Musical notation for 'Naturally' in 2/4 time, key of D major. The melody starts with a natural sign over the first note (D4), followed by a sharp sign over the second note (E4). The piece concludes with a natural sign over the final note (D4).

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

106. MARCH MILITAIRE

Allegro

Franz Schubert

Musical notation for 'March Militaire' in 2/4 time, key of D major. The piece is marked 'Allegro' and 'f'. A natural sign is placed over the second note (E4) in the first measure.

107. THE FLAT ZONE - New Note

Musical notation for 'The Flat Zone' in 4/4 time, key of B-flat major. A large 'B' with a flat sign is shown next to a piano diagram. The piano diagram shows the B-flat key on the piano keyboard. The melody starts with a natural sign over the first note (B-flat4).

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 piece is marked 'Allegro' and '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."

109. BOTTOM BASS BOOGIE - Duet

Allegro

Musical notation for 'Bottom Bass Boogie' in 4/4 time, key of B-flat major. The piece is marked 'Allegro' and 'f'. It is a duet for two parts, A and B. Part A has a natural sign over the first note (B-flat4) and a sharp sign over the second note (C5). Part B has a natural sign over the first note (B-flat4). The piece concludes with a first ending (1.) and a second ending (2.).

Dotted Quarter & Eighth Notes

= 2 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 *mf* *f* \triangle Check Rhythm

PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

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

118. THEME FROM "NEW WORLD SYMPHONY"

Antonin Dvorák

Largo 4 5 ◀ Measure number

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

Detailed description: This block contains the solo musical score for the 'Theme from New World Symphony'. It is written in 4/4 time with a key signature of one flat (Bb). The tempo is marked 'Largo'. The score consists of five staves of music. The first staff begins with a piano (*p*) dynamic. The second staff has a mezzo-forte (*mf*) dynamic. The third staff begins with a piano (*p*) dynamic. The fourth staff has a 'Slower 2' marking above it. The fifth staff ends with a piano (*p*) dynamic. Measure numbers 5, 13, 21, and 29 are indicated in boxes above the staves.

Piano Accompaniment

Largo 5

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

Detailed description: This block contains the piano accompaniment for the 'Theme from New World Symphony'. It is written in 4/4 time with a key signature of one flat (Bb). The tempo is marked 'Largo'. The score consists of four systems of grand staff notation (treble and bass clefs). The first system begins with a piano (*p*) dynamic. The second system has a mezzo-forte (*mf*) dynamic. The third system begins with a piano (*p*) dynamic. The fourth system has a 'Slower' marking above it. The score concludes with a mezzo-forte (*mf*) dynamic. Measure numbers 5, 13, 21, and 29 are indicated in boxes above the staves.

SPECIAL CLARINET TECHNIQUE - Register Key

Notes above B₁ require the **Register Key** and are called "upper register" notes.



Remember the following:

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

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

119. GRENADILLA GORILLA JUMP No. 1

Register key >

120. JUMPIN' UP AND DOWN

121. GRENADILLA GORILLA JUMP No. 2

Register key >

122. JUMPIN' FOR JOY

123. GRENADILLA GORILLA JUMP No. 3

Register key >

124. JUMPIN' JACKS

Interval

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

THEORY

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

126. GRENADILLA GORILLA JUMP No. 4

F# *v* Add register key

127. THREE IS THE COUNT

128. GRENADILLA GORILLA JUMP No. 5

C *v* Add register key

129. TECHNIQUE TRAX

Crossing the Break

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

G A Bb

4 fingers down: 3 fingers down:

130. CROSSING OVER

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

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

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

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

Andante

African-American Spiritual

mf Right Hand Down

133. AUSTRIAN WALTZ

Moderato

Austrian Folk Song

f

134. BOTANY BAY

Allegro

Australian Folk Song

mf *f* *mf*

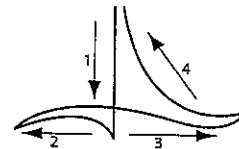


C Time Signature

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

Conducting

Practice conducting this four-beat pattern.



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

136. FINLANDIA

Andante

Jean Sibelius

p *mf* *p*

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137. ESSENTIAL CREATIVITY

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

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

▽ Add register key

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

140. MORE TECHNIQUE TRAX

141. GERMAN FOLK SONG

Moderato

142. THE SAINTS GO MARCHIN' AGAIN

James Black and Katherine Purvis

Allegro

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

144. SMOOTH SAILING

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

▽ Add register key

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

Scale

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

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

Scale Steps: 1 2 3 4 5 6 7 8 7 6 5 4 3 2 1

Octave Octave

Chord & Arpeggio

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

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

Chord Arpeggio Chord Arpeggio

1 3 5 3 1 8 5 3 5 8

149. SCALE AND ARPEGGIO

Scale Arpeggio Scale 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"

Andante

Franz Josef Haydn

p *f*

p *mf*

151. ESSENTIAL ELEMENTS QUIZ - THE STREETS OF LAREDO

American Folk Song

Write in the note names before you play.

mf

1.

2.

PERFORMANCE SPOTLIGHT

152. SCHOOL SPIRIT – Band Arrangement

W.T. Purdy
Arr. by John Higgins

March Style

5 Measure Number

f *mf*

13

21

29

1. 2.

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

mf *f* *mf*

5

13

7

Soli 21

f

end Soli 29

8 37 7

45

p *mf*

f

154. RANGE AND FLEXIBILITY BUILDER

155. TECHNIQUE TRAX

156. CHORALE

Johann Sebastian Bach



HISTORY

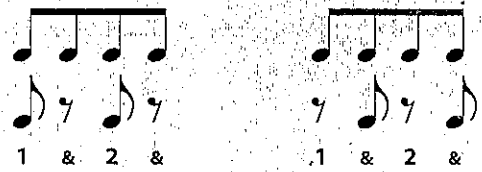
The traditional Hebrew melody "Hatikvah" has been Israel's national anthem since the nation's inception. At the Declaration of State in 1948, it was sung by the gathered assembly during the opening ceremony and played by members of the Palestine Symphony Orchestra at its conclusion.

157. HATIKVAH

Israeli National Anthem

Eighth Note & Eighth Rest

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



158. RHYTHM RAP

Clap



159. EIGHTH NOTE MARCH

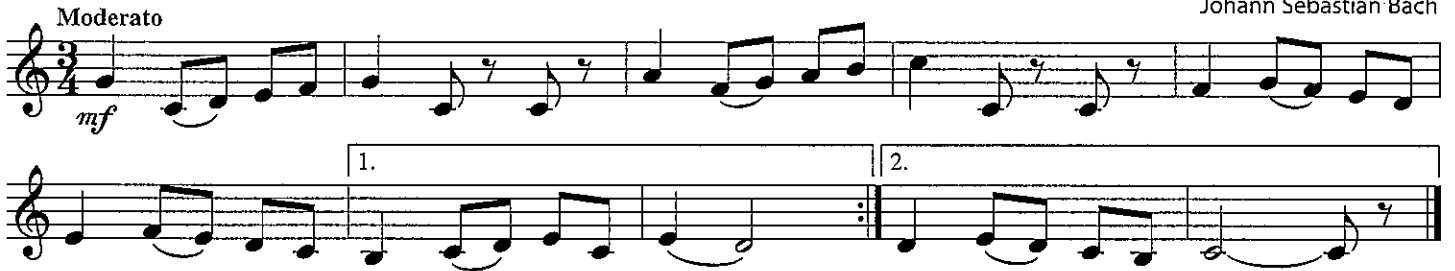


160. MINUET

Johann Sebastian Bach

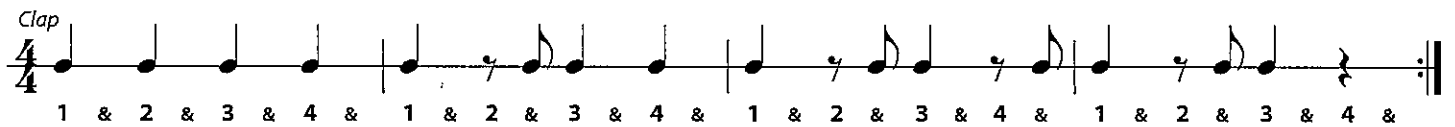
Moderato

mf



161. RHYTHM RAP

Clap



162. EIGHTH NOTES OFF THE BEAT



163. EIGHTH NOTE SCRAMBLE



164. ESSENTIAL ELEMENTS QUIZ

Andante

p *mf* *f*



165. DANCING MELODY - New Note

A 

HISTORY

American composer and conductor **John Philip Sousa** (1854–1932) wrote 136 marches. Known as “The March King,” Sousa wrote *The Stars And Stripes Forever*, *Semper Fidelis*, *The Washington Post* and many other patriotic works. Sousa’s band performed all over the country, and his fame helped boost the popularity of bands in America. Here is a melody from his famous *El Capitan* operetta and march.

166. EL CAPITAN

Allegro John Philip Sousa



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HISTORY

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

167. O CANADA

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



168. ESSENTIAL ELEMENTS QUIZ - METER MANIA

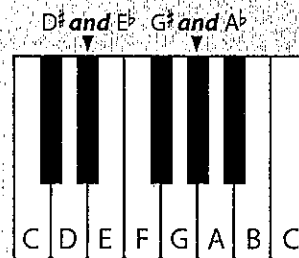
Count and clap before playing. Can you conduct this?



Enharmonics

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

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



169. SNAKE CHARMER

Enharmonic notes use the same fingering.

A_b/G[#]

170. DARK SHADOWS

171. CLOSE ENCOUNTERS

Enharmonic notes use the same fingering.

E_b/D[#]

172. MARCH SLAV

Largo

Peter Illyich Tchaikovsky

173. NOTES IN DISGUISE

Chromatic Notes

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

174. HALF-STEPPIN'

F[#]

Alternate fingering △ F[#] Alternate fingering △ F[#] Alternate fingering

HISTORY

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

175. EGYPTIAN DANCE Watch for enharmonics.

Camille Saint-Saëns

B Alternate fingering

Allegro

mf

Δ B Alternate fingering

Δ Alt. fingering

176. SILVER MOON BOAT

Chinese Folk Song

Fine

Largo

mf

f

p

D.C. al Fine

HISTORY

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

177. THEME FROM SYMPHONY NO. 7 - Duet

Ludwig van Beethoven

Allegro (moderately fast)

A

B

p

p

9

mf

mf

Δ F# Alt.

Δ F# Alt.

1.

2.

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

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

Peter Illyich Tchaikovsky

Allegro

f

Alt. fingering

179. AMERICAN PATROL

F.W. Meacham

Allegro

mf

180. WAYFARING STRANGER

African-American Spiritual

Andante

p

181. ESSENTIAL ELEMENTS QUIZ - SCALE COUNTING CONQUEST

PERFORMANCE SPOTLIGHT

182. AMERICA THE BEAUTIFUL - Band Arrangement

Samuel A. Ward
Arr. by John Higgins

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

183. LA CUCARACHA - Band Arrangement

Latin American Folk Song
Arr. by John Higgins

Musical score for 'La Cucaracha' in 4/4 time, key of B-flat major. The score consists of six staves of music. The first staff is marked **Latin Rock** and **f** (forte), starting at measure 5. The second staff is marked **mf** (mezzo-forte). The third staff starts at measure 13. The fourth staff is marked **p** (piano). The fifth staff starts at measure 25 and is marked **f**. The sixth staff shows two endings, labeled 1. and 2., ending at measure 30. The score includes various musical notations such as accents, slurs, and dynamic markings.

PERFORMANCE SPOTLIGHT

184. THEME FROM 1812 OVERTURE - Band Arrangement

Peter Illyich Tchaikovsky
Arr. by John Higgins

Allegro

f

p ————— *f* *p*

10

18

mf

26

34

42

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

mf

Detailed description: This block contains the first system of music for 'Swing Low, Sweet Chariot'. It consists of three systems of staves. The first system (measures 1-4) is marked 'Andante' and 'p'. The second system (measures 5-8) is marked 'Fine' and 'mf'. The third system (measures 9-12) is marked 'D.C. al Fine' and 'mf'. The music is in 4/4 time and B-flat major.

187. LA BAMBA - Duet

Mexican Folk Song

Allegro

f

f

Fine

D.C. al Fine

p

p

Detailed description: This block contains the first system of music for 'La Bamba'. It consists of three systems of staves. The first system (measures 1-4) is marked 'Allegro' and 'f'. The second system (measures 5-8) is marked 'Fine'. The third system (measures 9-12) is marked 'D.C. al Fine' and 'p'. The music is in 4/4 time and D major.

RUBANK® SCALE AND ARPEGGIO STUDIES

CLARINET KEY OF C (CONCERT B \flat)

1.



2.



3.



4.



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

1.

A

Musical notation for exercise 1 in 4/4 time, key of F (concert E-flat). The melody consists of quarter notes: F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3.

B

Musical notation for exercise 1 in 4/4 time, key of F (concert E-flat). The melody consists of quarter notes: F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3.

2.



3.



4.



RUBANK® SCALE AND ARPEGGIO STUDIES

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

1.

Exercise 1 consists of two parts, A and B, in G major (concert F) and 4/4 time. Part A is a treble clef staff with a scale starting on G4. Part B is a bass clef staff with a scale starting on G3. Both parts end with a whole note G.

2.

Exercise 2 is a single treble clef staff in G major (concert F) and 2/4 time, starting on G4.

3.

Exercise 3 is a single treble clef staff in G major (concert F) and 4/4 time, starting on G4.

4.

Exercise 4 consists of two treble clef staves in G major (concert F) and 4/4 time, starting on G4.

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

1.

Exercise 1 is a single treble clef staff in B-flat major (concert A-flat) and 4/4 time, starting on B-flat4.

2.

Exercise 2 is a single treble clef staff in B-flat major (concert A-flat) and 2/4 time, starting on B-flat4.

3.

Exercise 3 is a single treble clef staff in B-flat major (concert A-flat) and 4/4 time, starting on B-flat4.

4.

Exercise 4 consists of two treble clef staves in B-flat major (concert A-flat) and 4/4 time, starting on B-flat4.

RHYTHM STUDIES

1 2 3 4

1 2 3 4

5 6 7 8

5 6 7 8

9 10 11 12

9 10 11 12

13 14 15 16

13 14 15 16

17 18 19 20

17 18 19 20

21 22 23 24

21 22 23 24

25 26 27 28

25 26 27 28

29 30 31 32

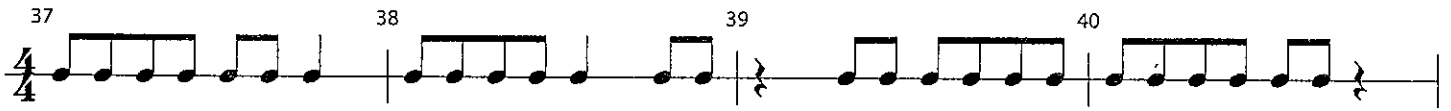
29 30 31 32

33 34 35 36

33 34 35 36

RHYTHM STUDIES

37 38 39 40



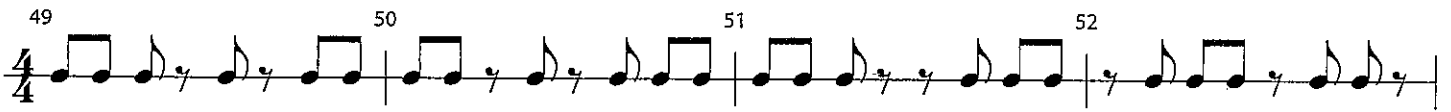
41 42 43 44



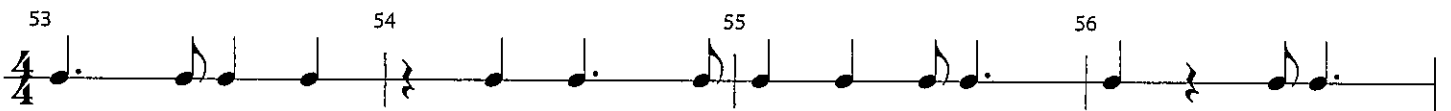
45 46 47 48



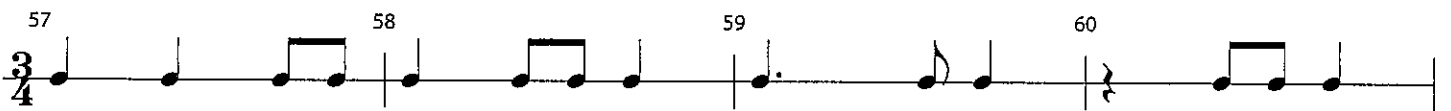
49 50 51 52



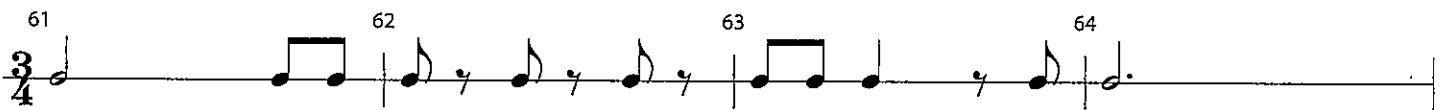
53 54 55 56



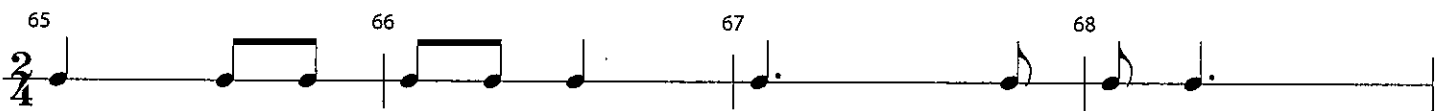
57 58 59 60



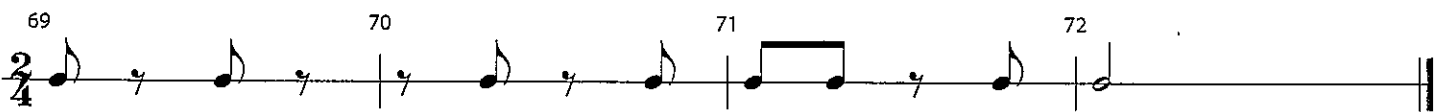
61 62 63 64



65 66 67 68



69 70 71 72



CREATING MUSIC



Composition

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

1. ODE TO JOY

Ludwig van Beethoven

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

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

4. YOU NAME IT:

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

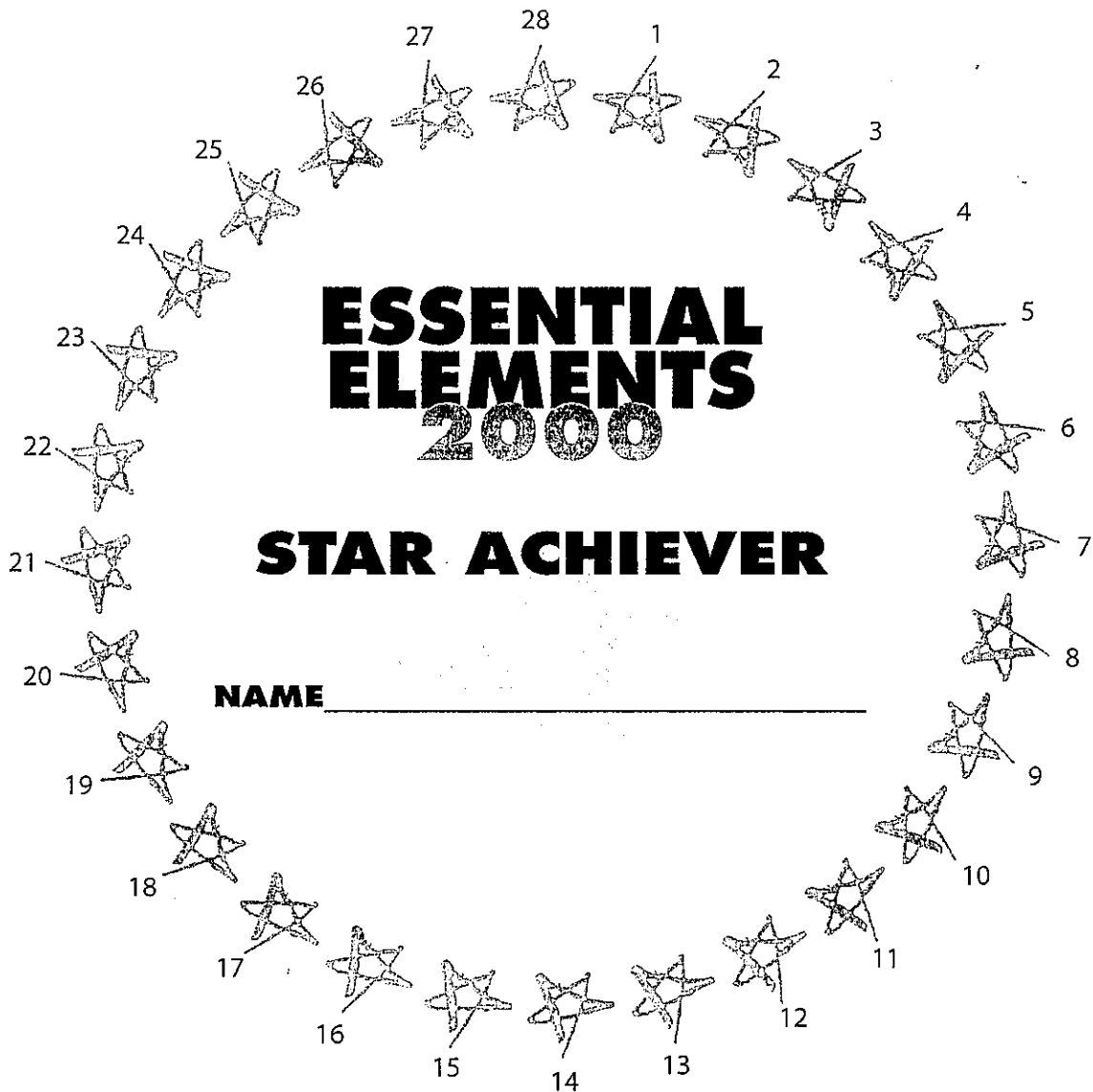


Improvisation

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 |

MUSIC — AN ESSENTIAL ELEMENT OF LIFE

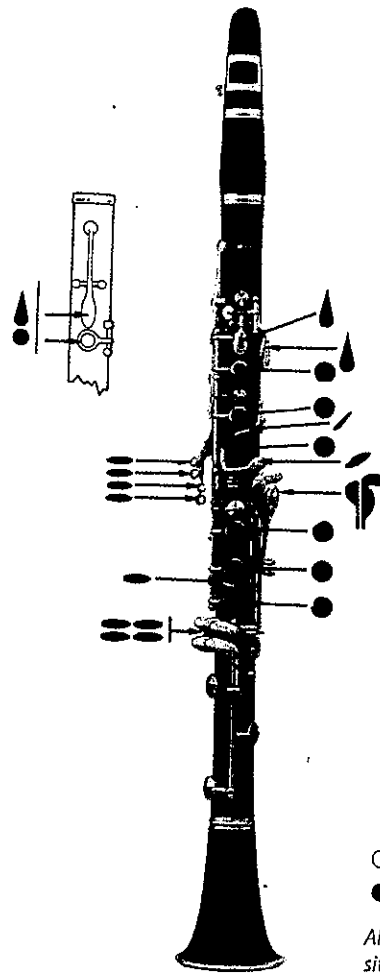
FINGERING CHART

B \flat CLARINET

Instrument Care Reminders

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

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



○ = Open
● = Pressed down

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

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

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

FINGERING CHART

B \flat CLARINET

E

F

F \sharp G \flat

G

G \sharp A \flat

A

A \sharp B \flat

B

C

C \sharp D \flat

D

D \sharp E \flat

E

F

F \sharp G \flat

G

G \sharp A \flat

A

A \sharp B \flat

B

C

C \sharp D \flat

D

D \sharp E \flat

E

F

F \sharp G \flat

G