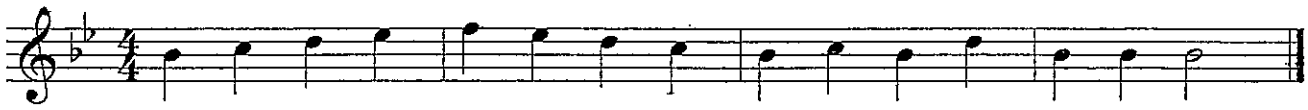
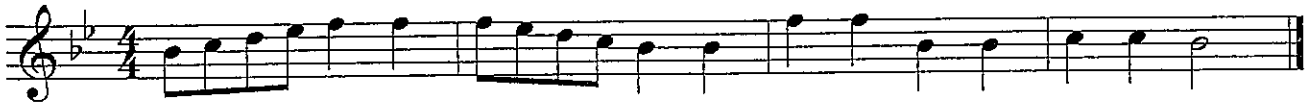
C

Sight Reading Exercises

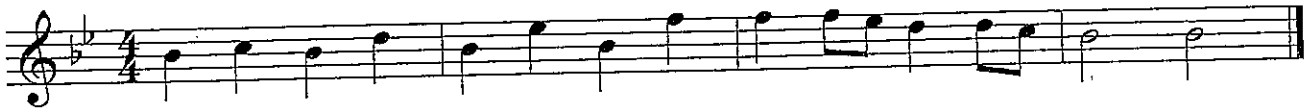
1



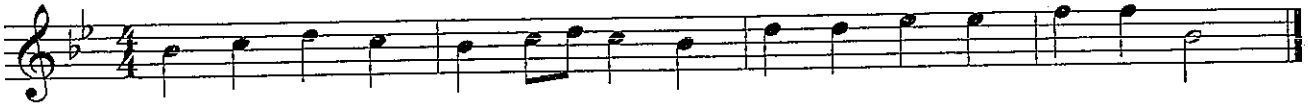
2



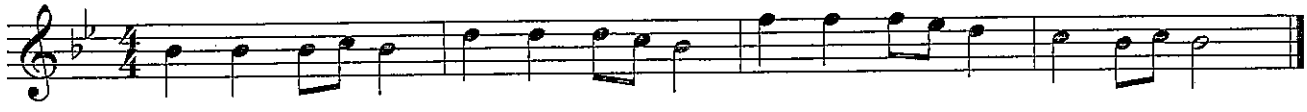
3



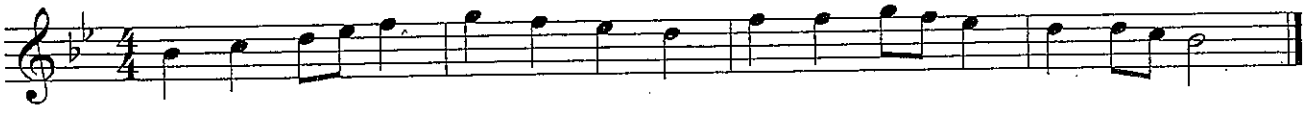
4



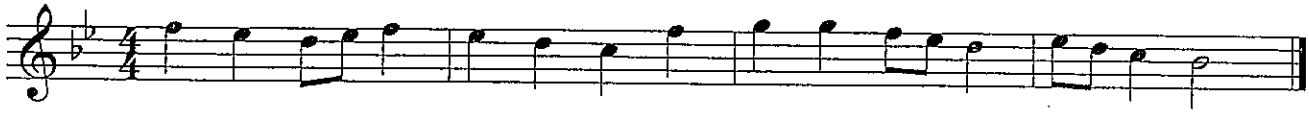
5



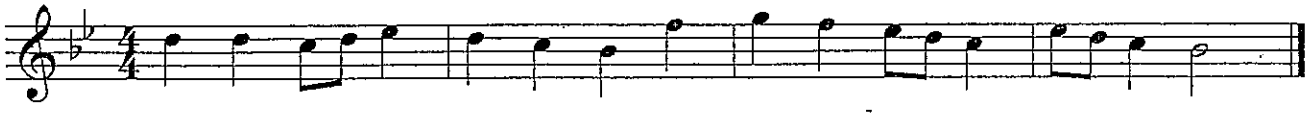
6



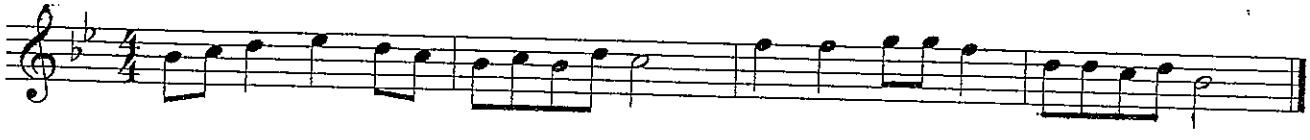
7



8



9

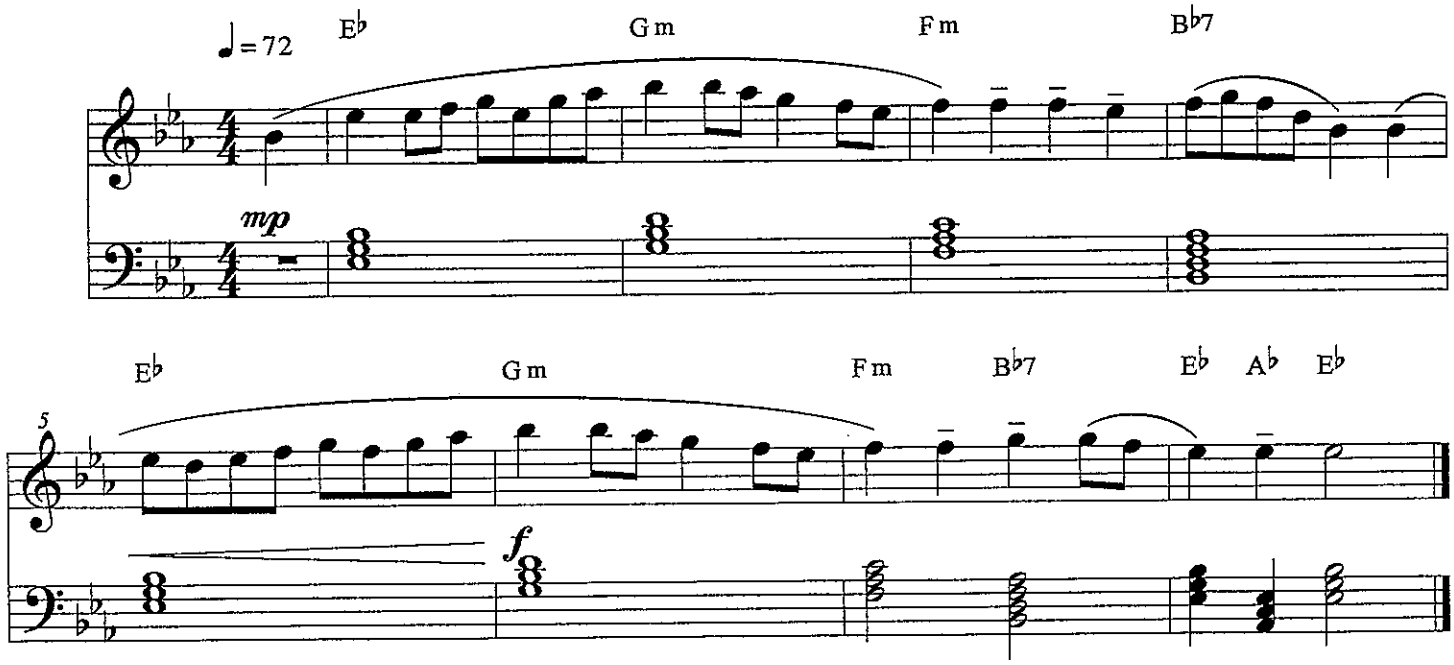


Piano

Simple Gifts

from Appalachian Spring

Traditional
Aaron Copland (1900-1990)

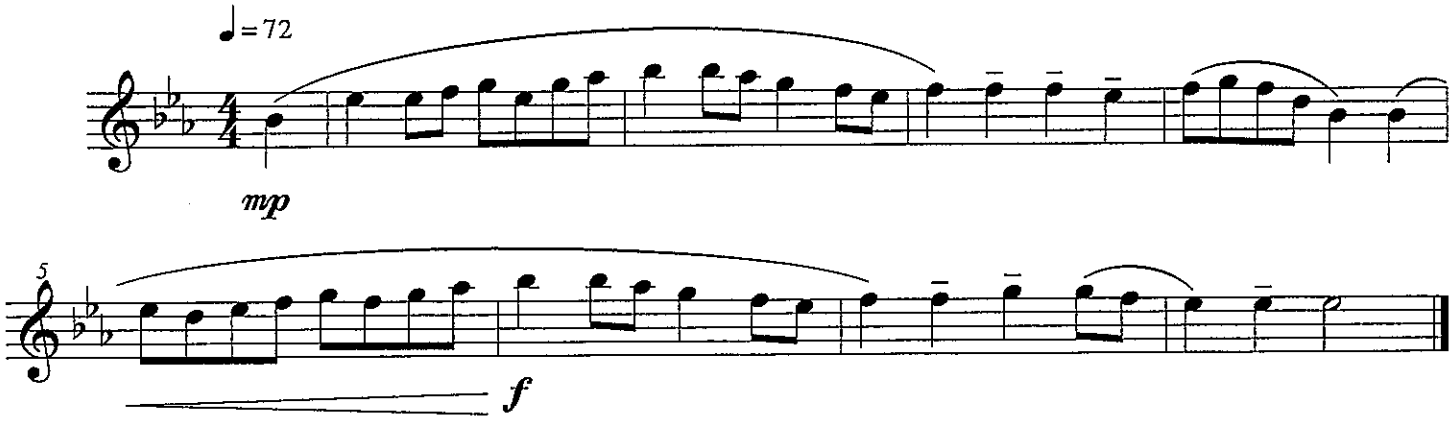


Mallets

Simple Gifts

from Appalachian Spring

Traditional
Aaron Copland (1900-1990)



SPS District Determined Measure

Music Performance Rubrics

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

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

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

SPS District Determined Measure

Music Performance Rubric

Name:_____ Date_____

Course:_____

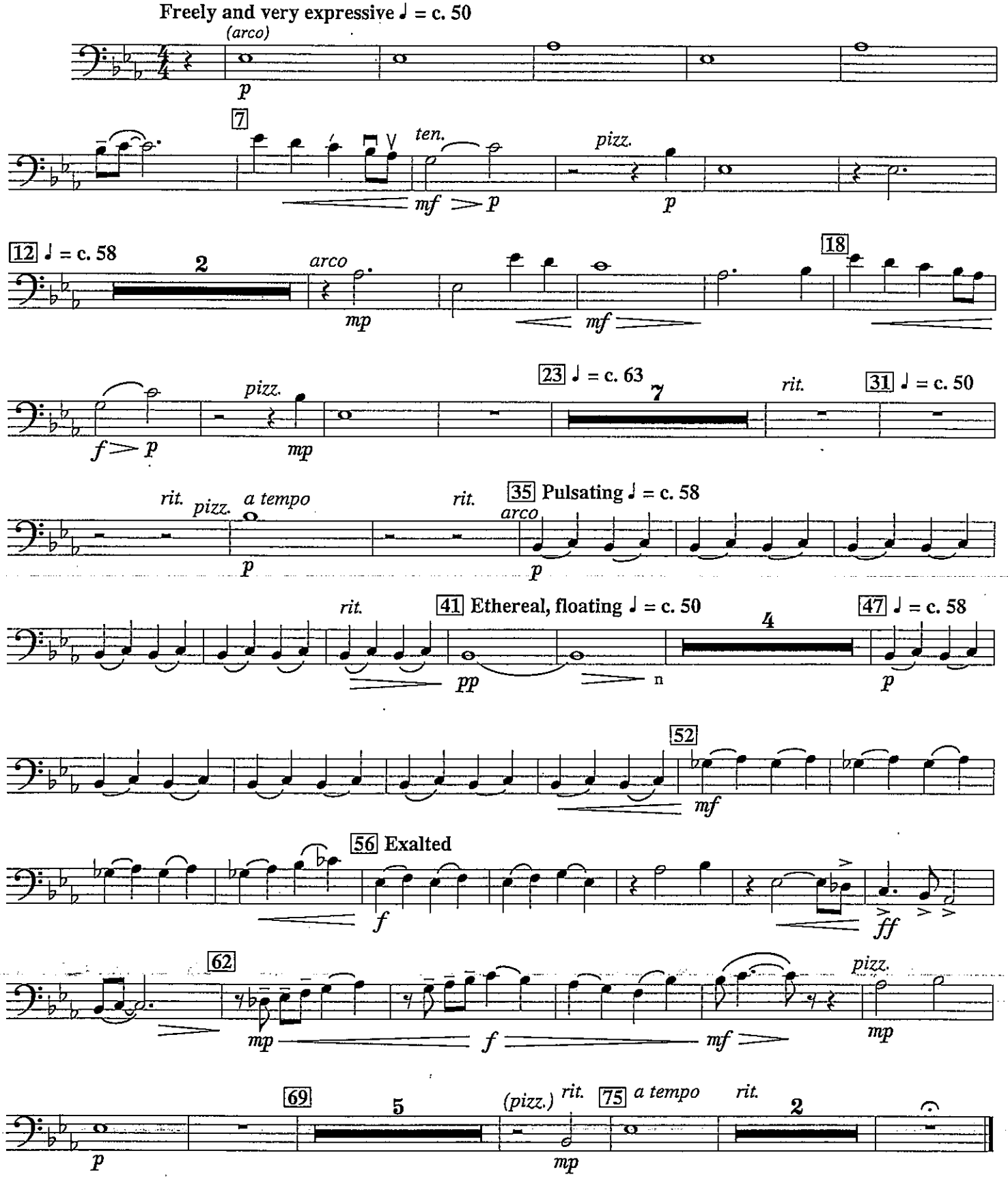
CATEGORY	MASTERY 4	PROFICIENT 3	DEVELOPING 2	EMERGING 1	NOT ATTEMPTED 0
DESCRIPTION OF LEVELS	• Indicates a mastery level, exceeding expectations. • Student rarely needs assistance with demanding tasks, is self-motivated, and produces consistently high-quality work.	• Reaches expected (or proficient)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

SHENANDOAH

for Concert Band

STRING BASS

FRANK TICHELI



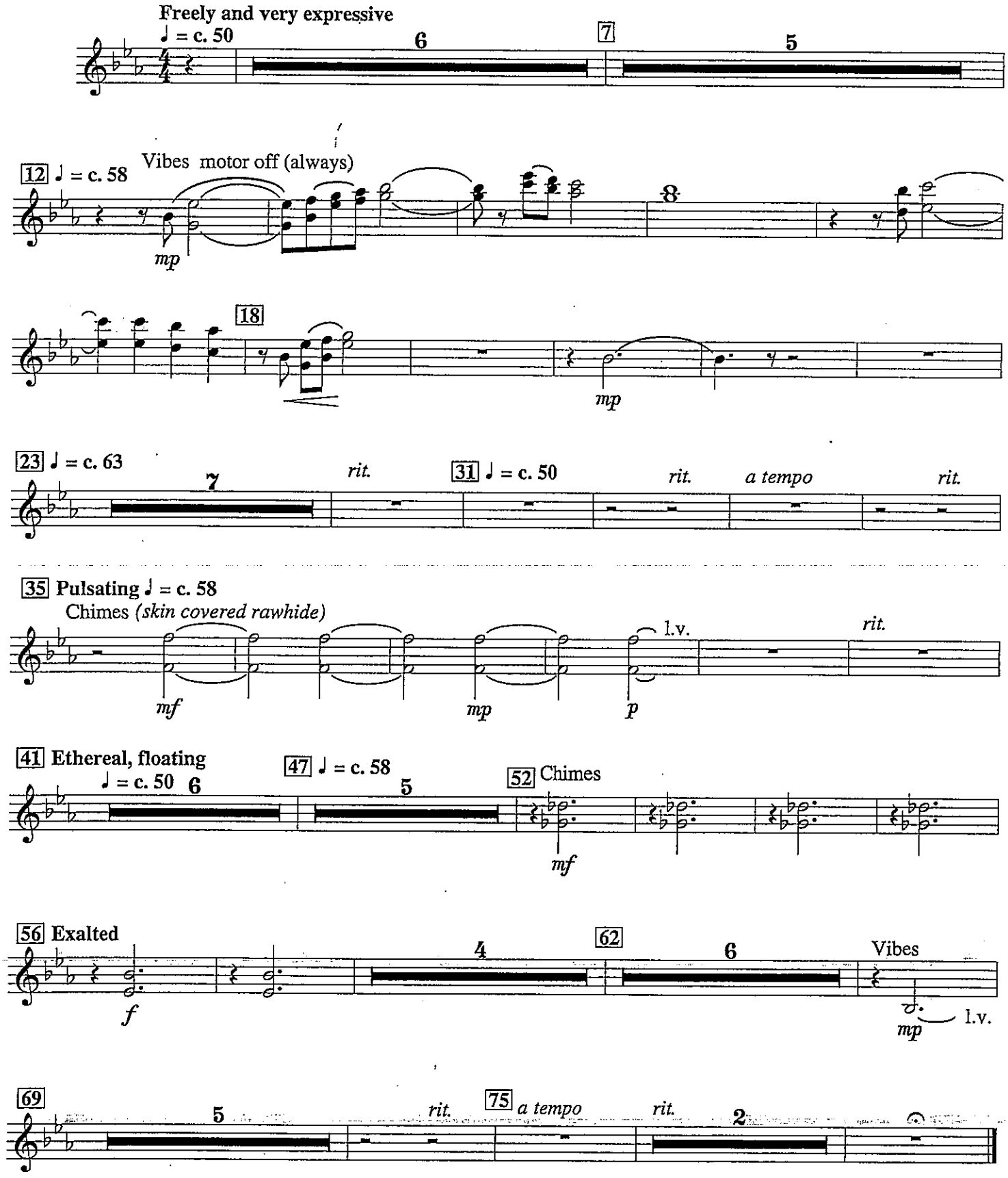
Copyright © 1999 Manhattan Beach Music
1595 East 46th Street, Brooklyn, NY 11234-3122, U.S.A.
All Rights Reserved. This music is made entirely in the United States of America.

SHENANDOAH

for Concert Band

PERCUSSION 1
(Vibraphone, Chimes)

FRANK TICHELI



Copyright © 1999 Manhattan Beach Music
1595 East 46th Street, Brooklyn, NY 11234-3122, U.S.A.
All Rights Reserved. This music is made entirely in the United States of America.

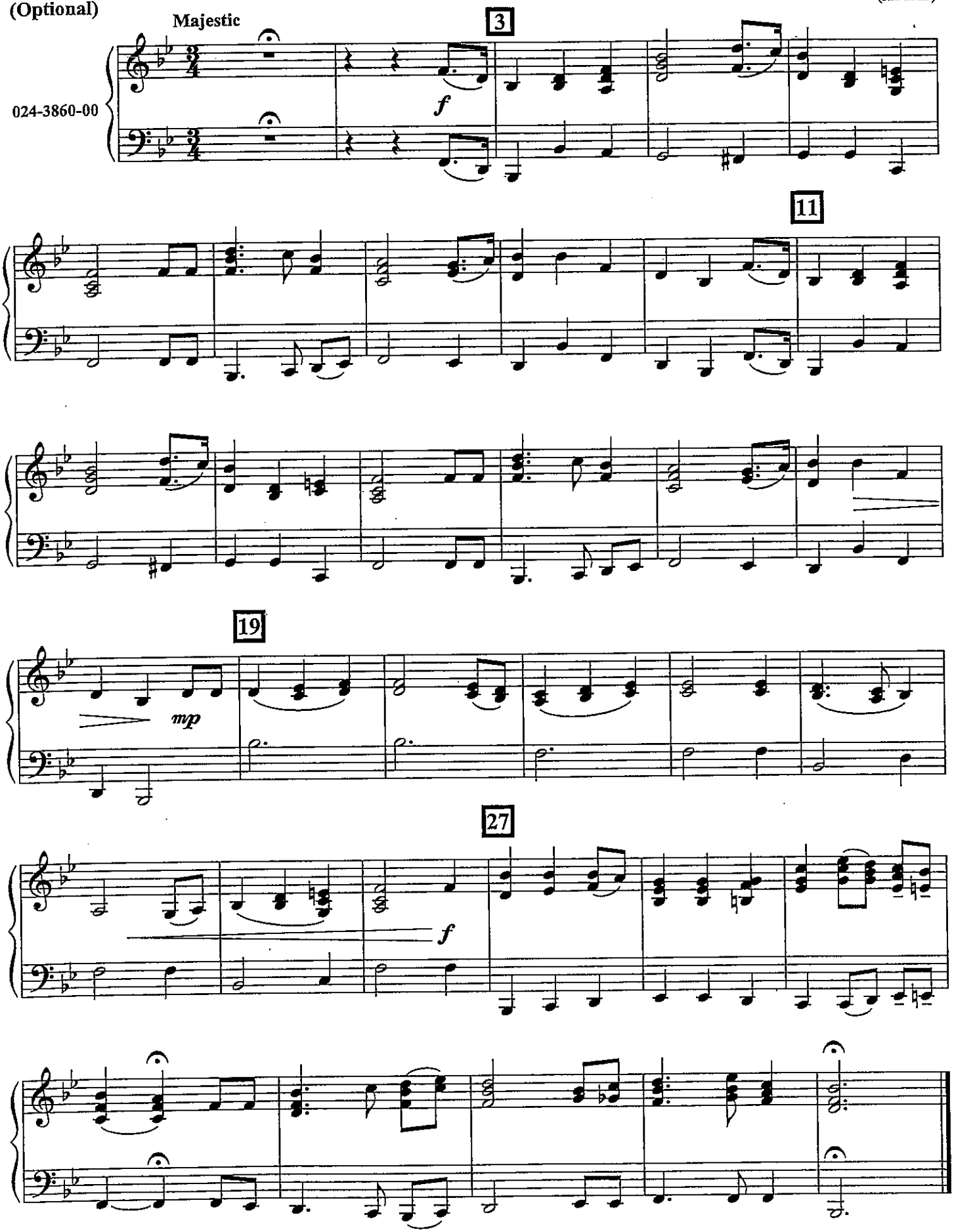
THE STAR SPANGLED BANNER

Piano/Keyboard
(Optional)

arr. by **Robert W. Smith**
(ASCAP)

Majestic

024-3860-00

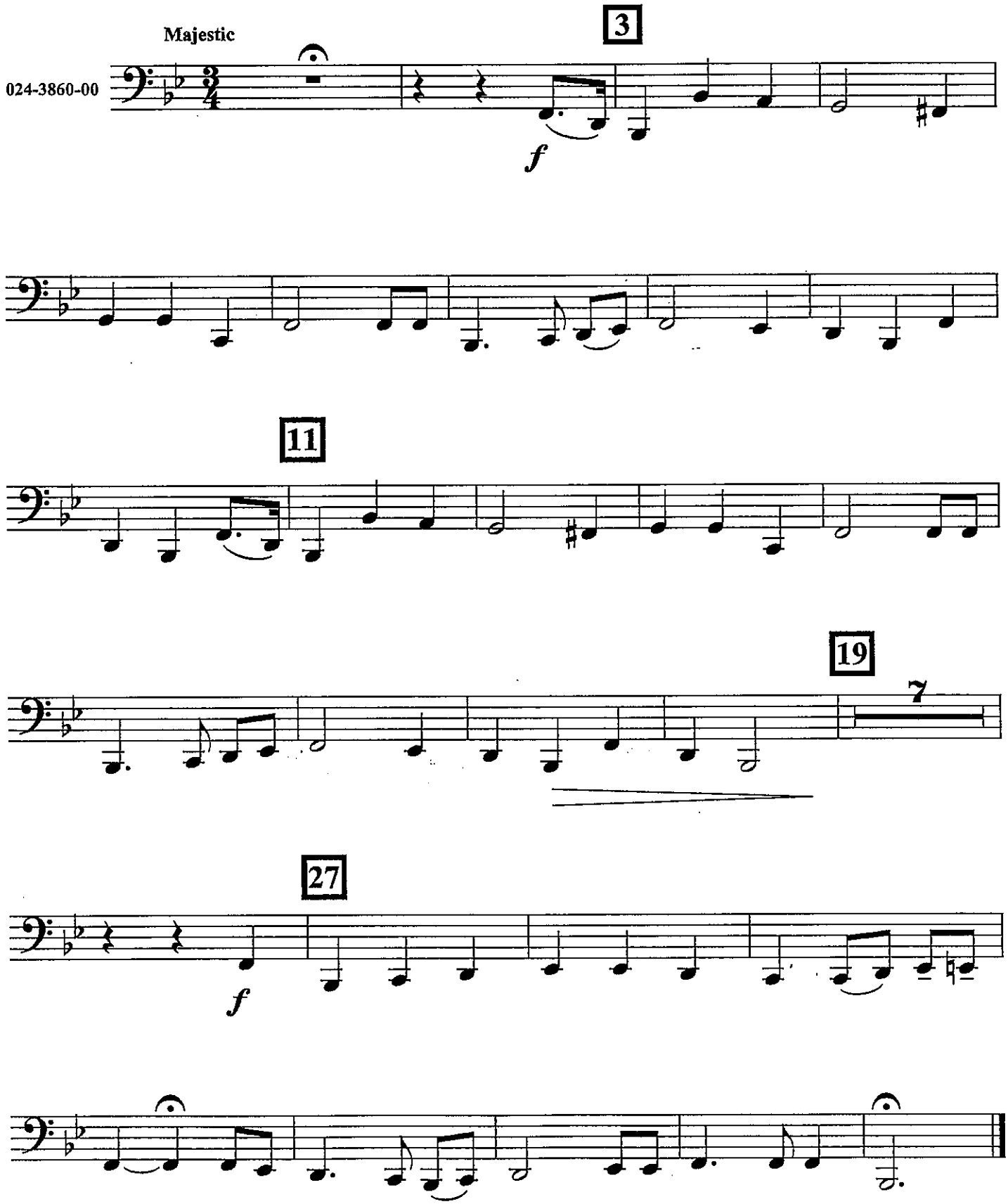


© 2009 Birch Island Music Press (ASCAP), P. O. Box 680, Oskaloosa, Iowa 52577 USA
International Copyright Secured. All Rights reserved. Printed in U. S. A.

THE STAR SPANGLED BANNER

Tuba

arr. by Robert W. Smith
(ASCAP)

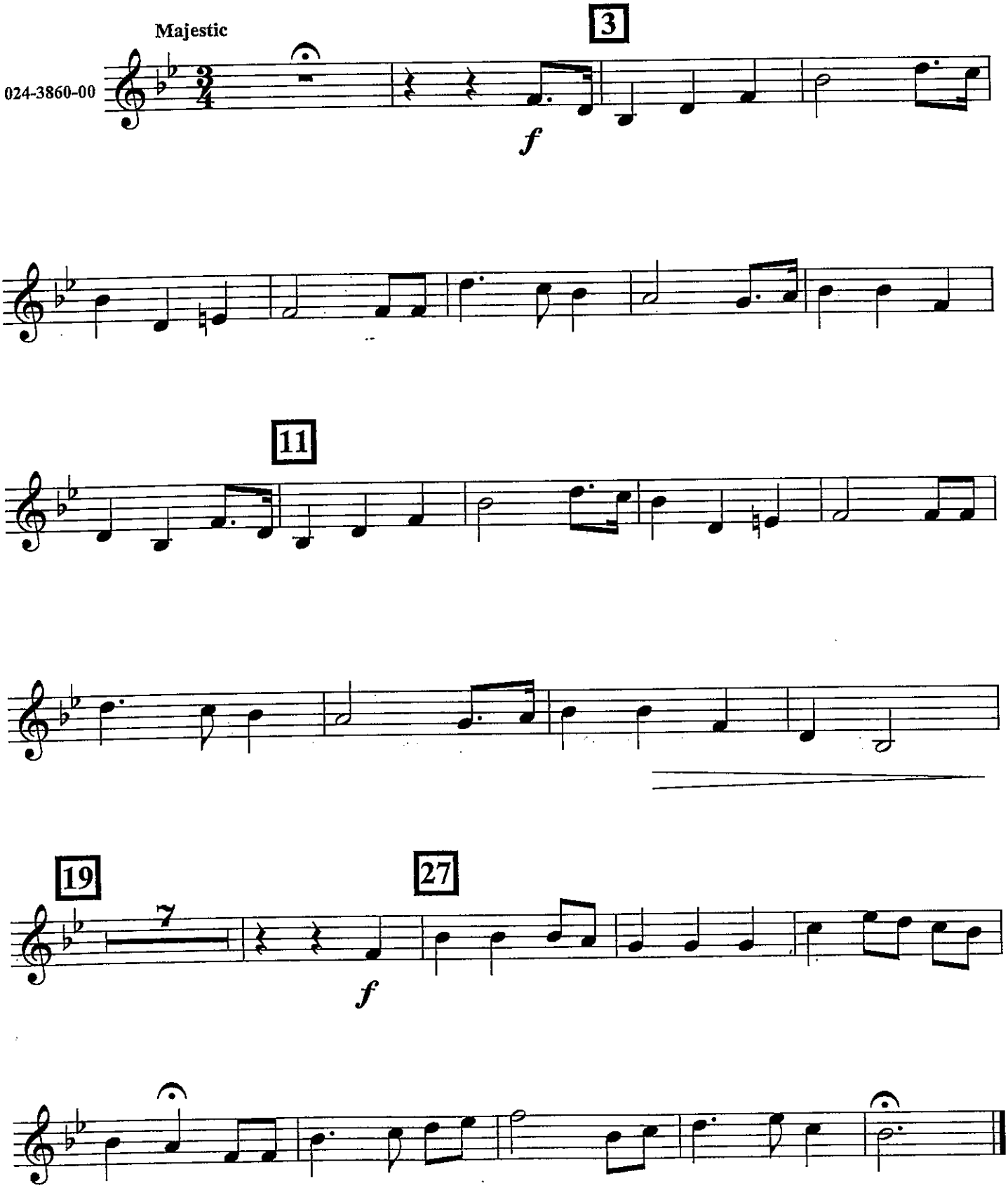


© 2009 Birch Island Music Press (ASCAP), P. O. Box 680, Oskaloosa, Iowa 52577 USA
International Copyright Secured. All Rights reserved. Printed in U. S. A.

THE STAR SPANGLED BANNER

Bells

arr. by **Robert W. Smith**
(ASCAP)

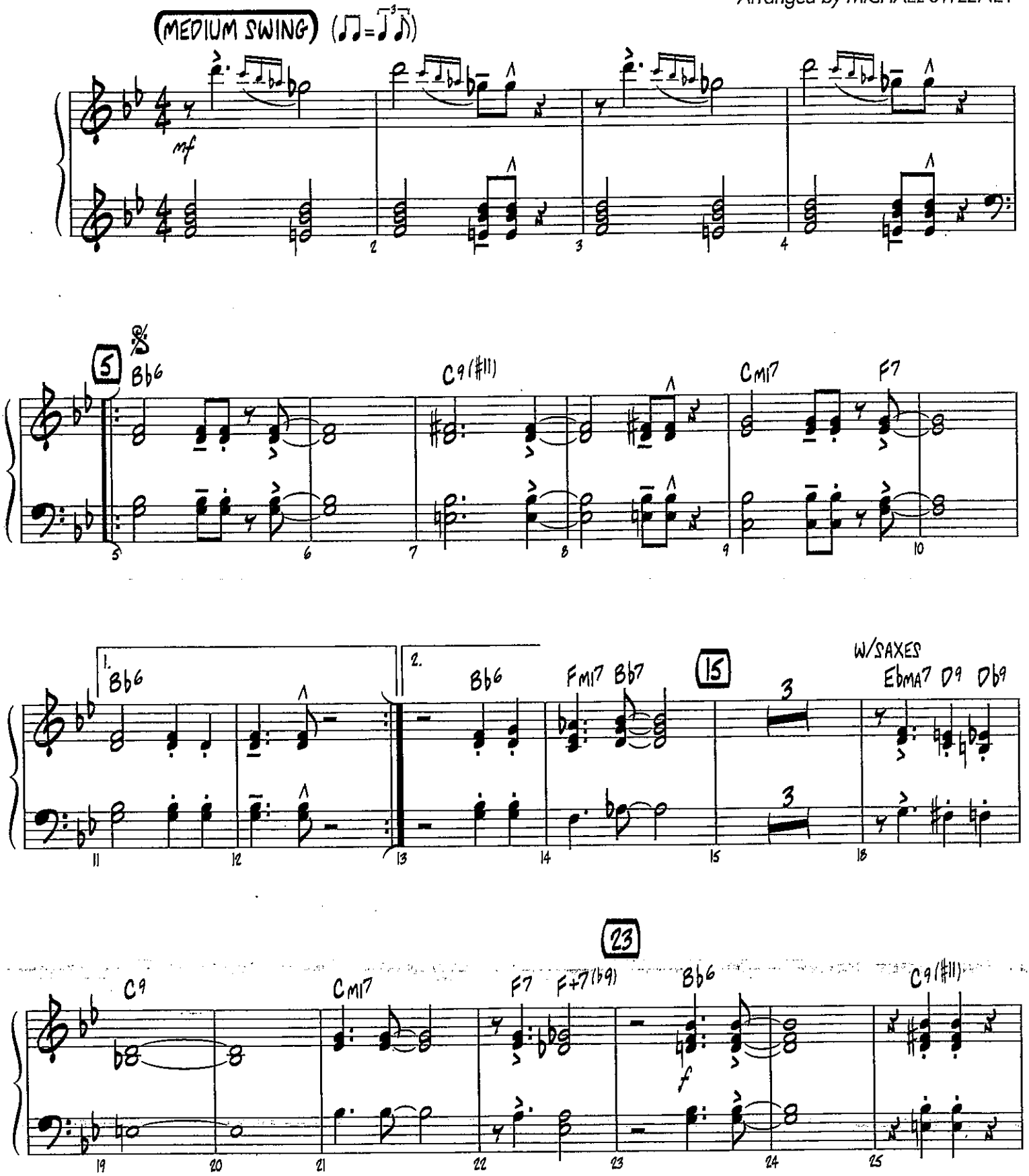


© 2009 Birch Island Music Press (ASCAP), P. O. Box 680, Oskaloosa, Iowa 52577 USA
International Copyright Secured. All Rights reserved. Printed in U. S. A.

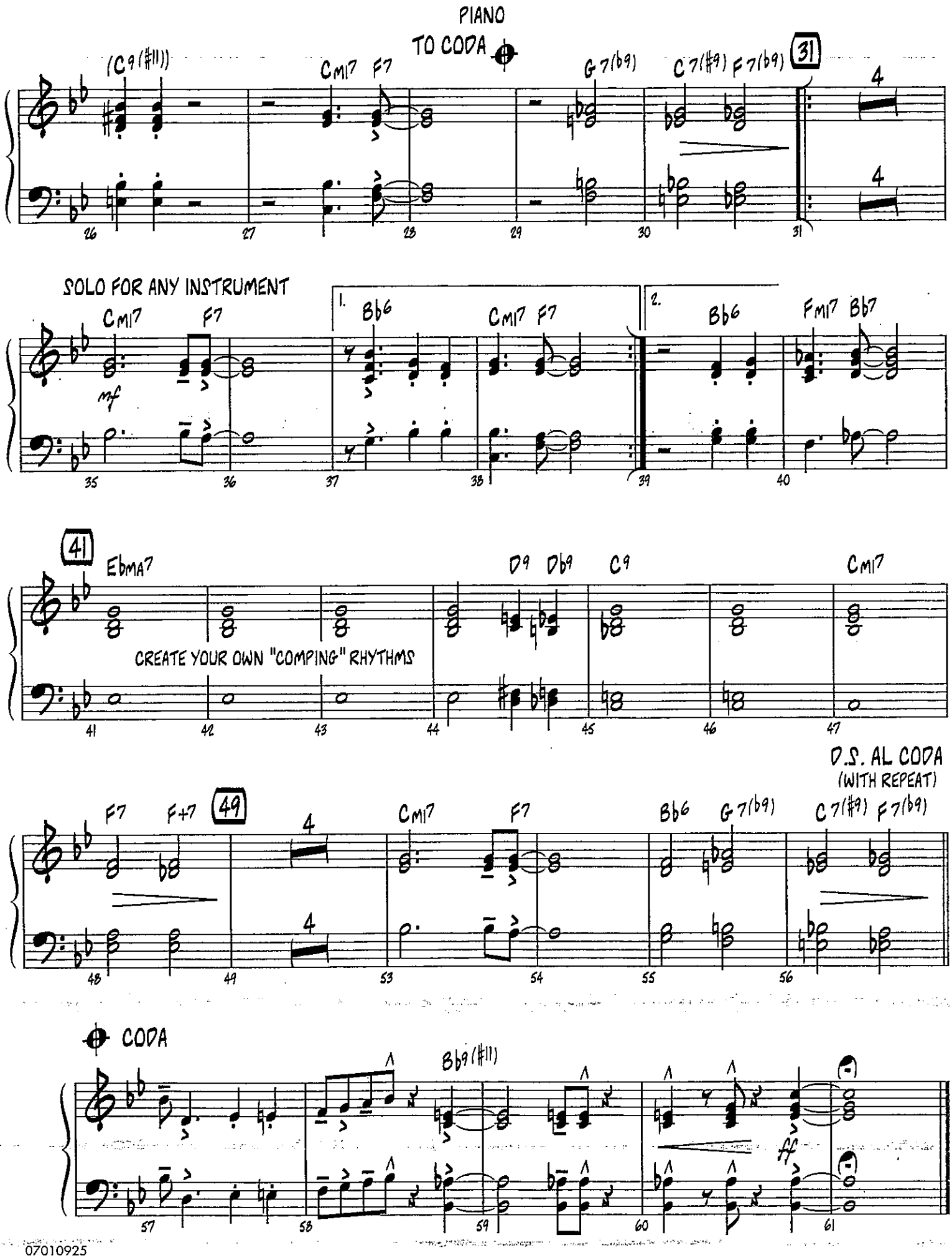
TAKE THE "A" TRAIN

PIANO

Words and Music by
BILLY STRAYHORN
Arranged by MICHAEL SWEENEY

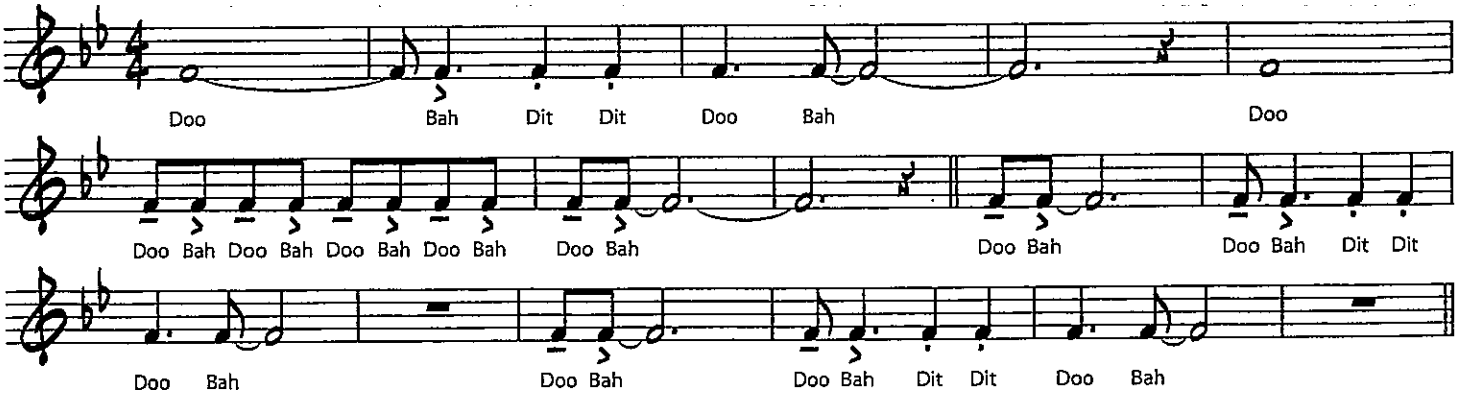


Copyright © 1941; Renewed 1969 DreamWorks Songs (ASCAP) and Billy Strayhorn Songs, Inc. (ASCAP) for the U.S.A.
This arrangement Copyright © 2003 DreamWorks Songs (ASCAP) and Billy Strayhorn Songs, Inc. (ASCAP) for the U.S.A.
Rights for DreamWorks Songs and Billy Strayhorn Songs, Inc. Administered by Cherry Lane Music Publishing Company, Inc.
International Copyright Secured All Rights Reserved

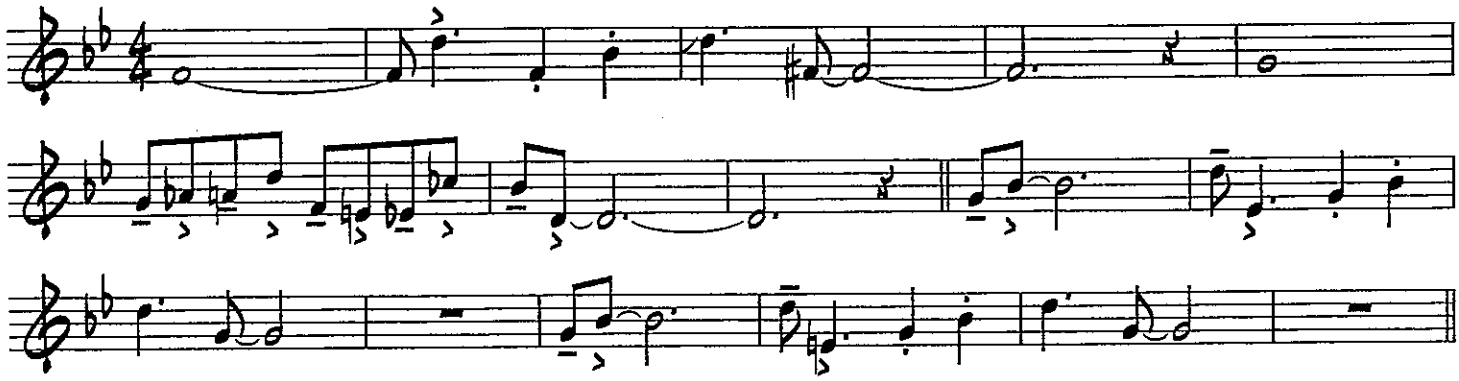

PIANO
TO CODA
(C9(#11))
CMI7
F7
G7(b9)
C7(#9)
F7(b9)
31
4
SOLO FOR ANY INSTRUMENT
mf
1.
BbG
2.
FMI7
Bb7
41
EbMA7
D9
Db9
C9
CREATE YOUR OWN "COMPING" RHYTHMS
D.S. AL CODA
(WITH REPEAT)
F7
F+7
49
CODA
Bb9(#11)
ff

PIANO

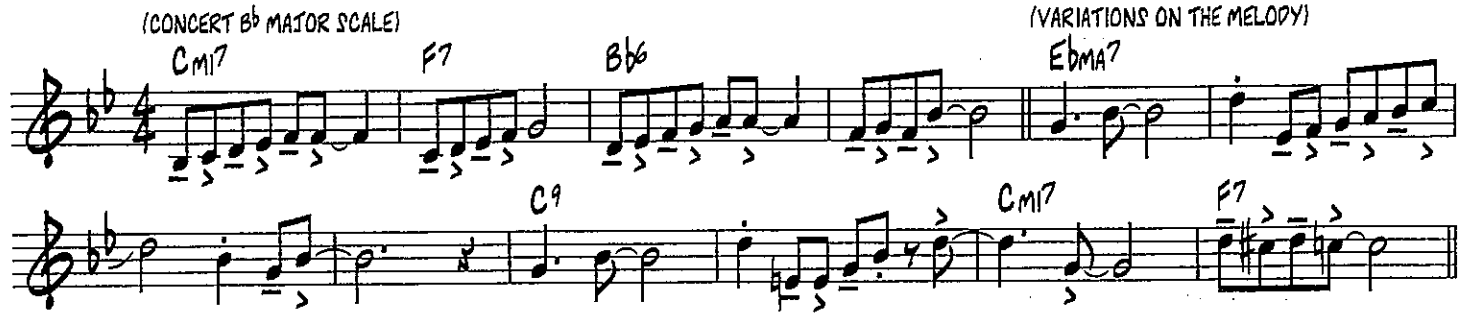
Rhythm Workout



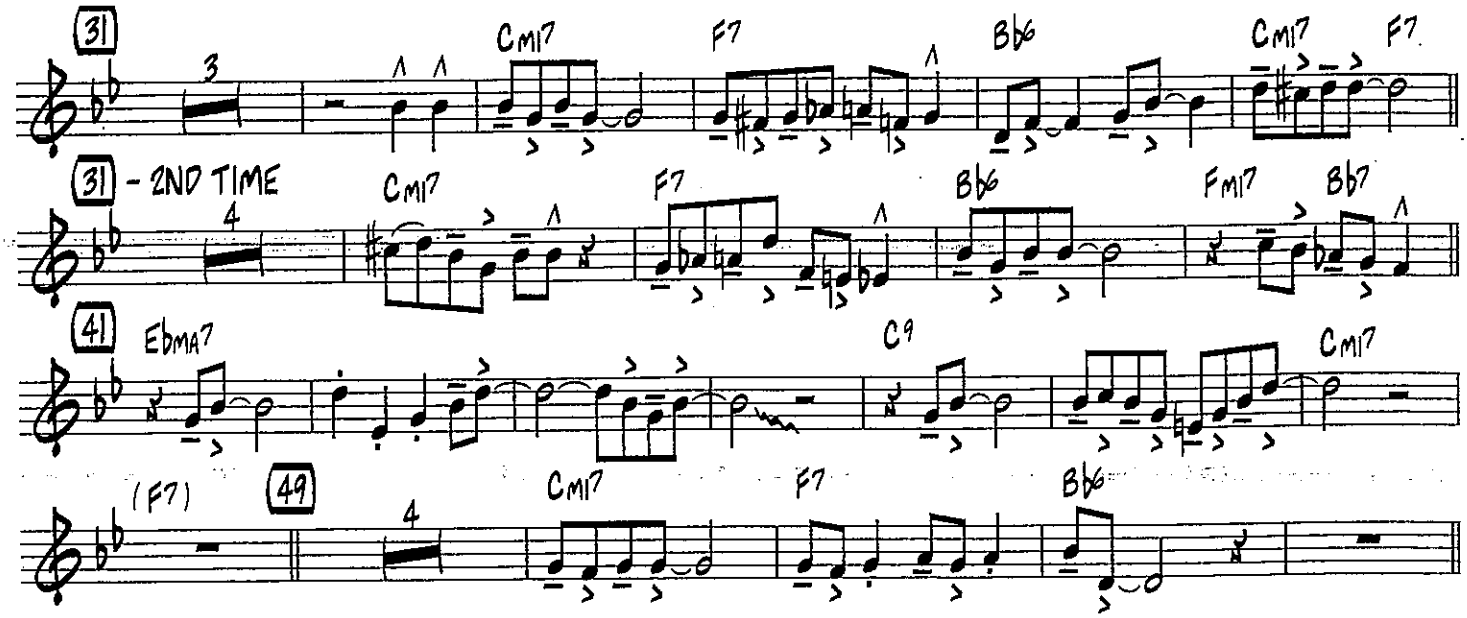
Melody Workout



Chord/Scale Workout



Demonstration Solo



Chord Chart

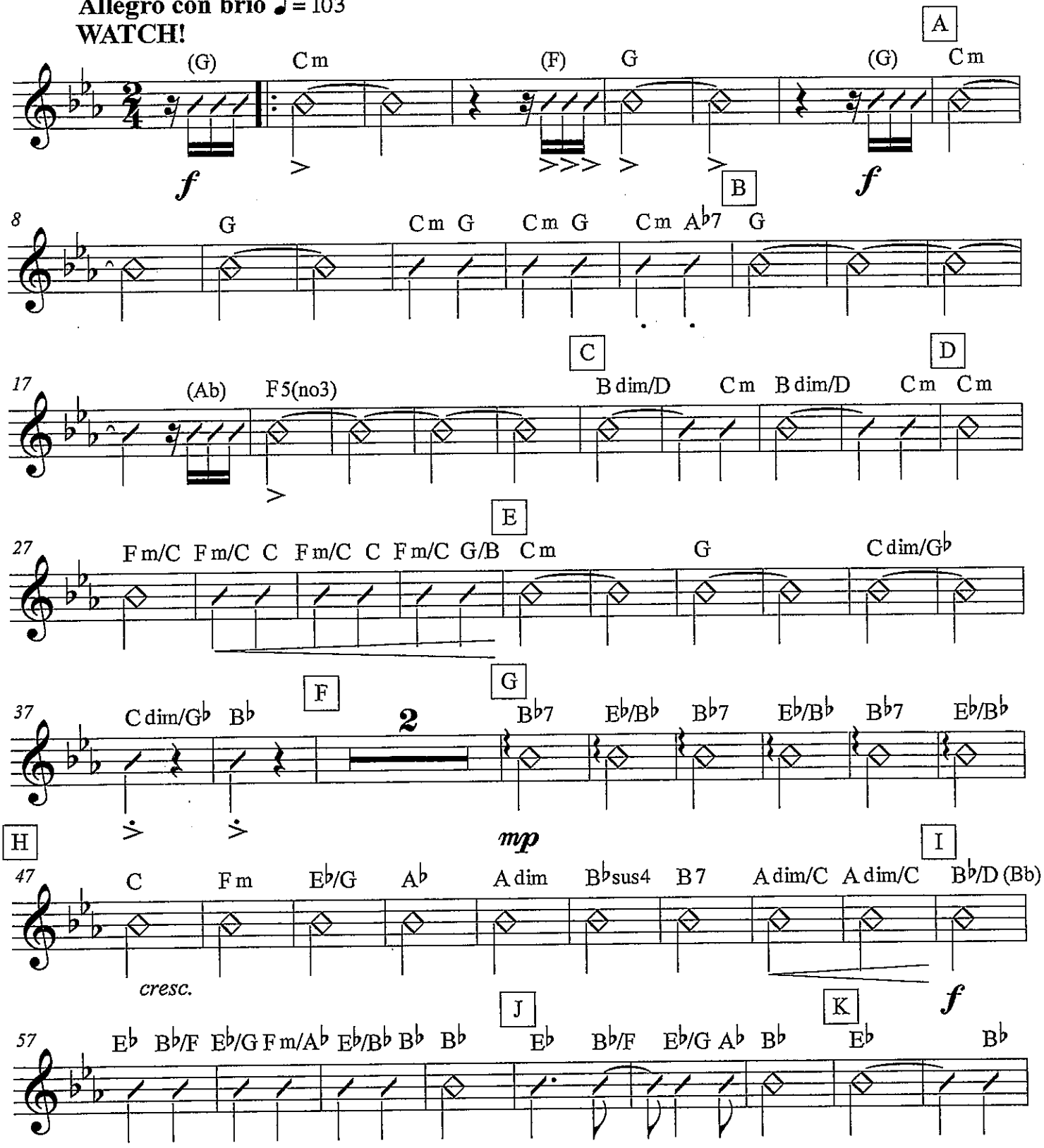
Symphony No. 5

Ludwig van Beethoven
arr. Bernice

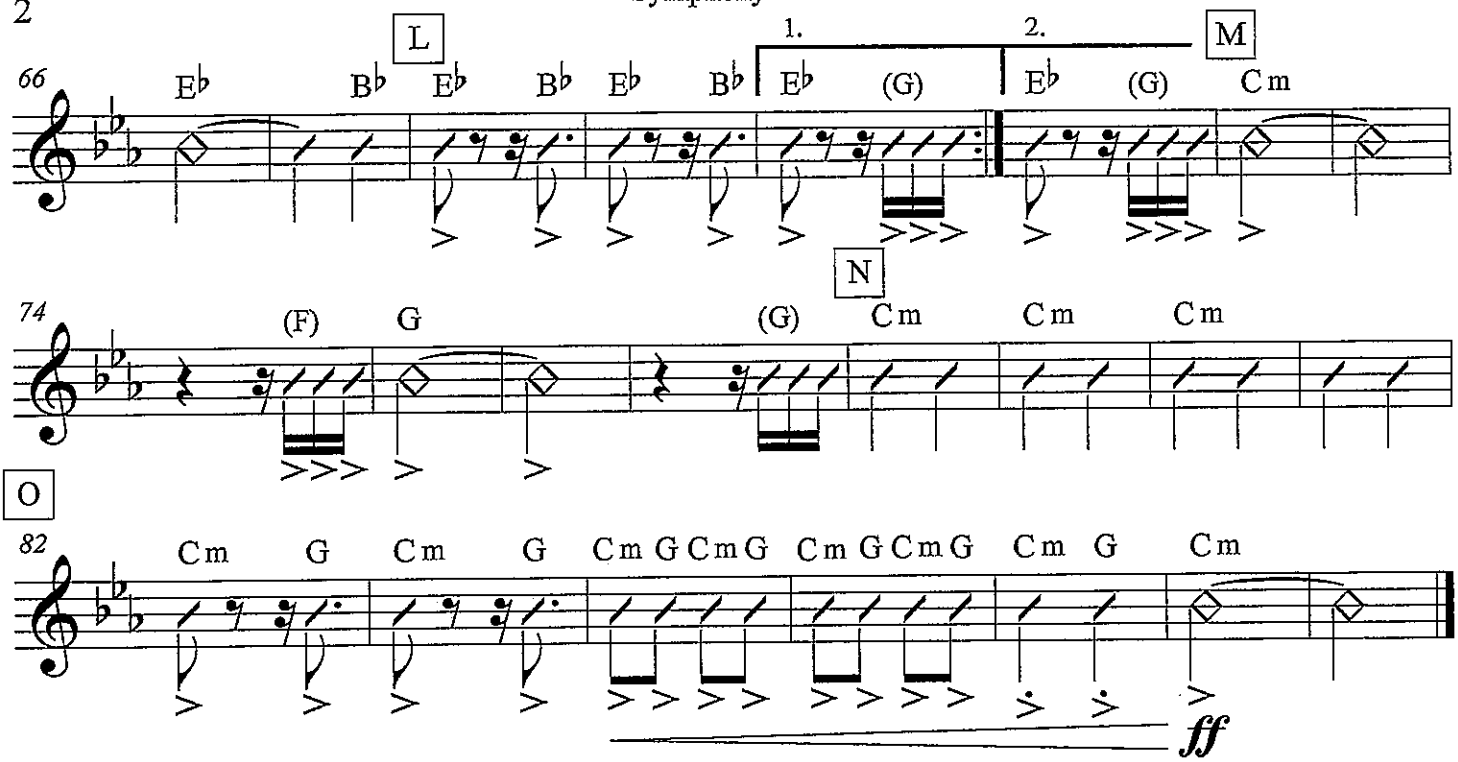
Symphony No. 5 in C Minor, Opus 67 (1st Movement)

Allegro con brio ♩ = 103

WATCH!



Symphony No. 5



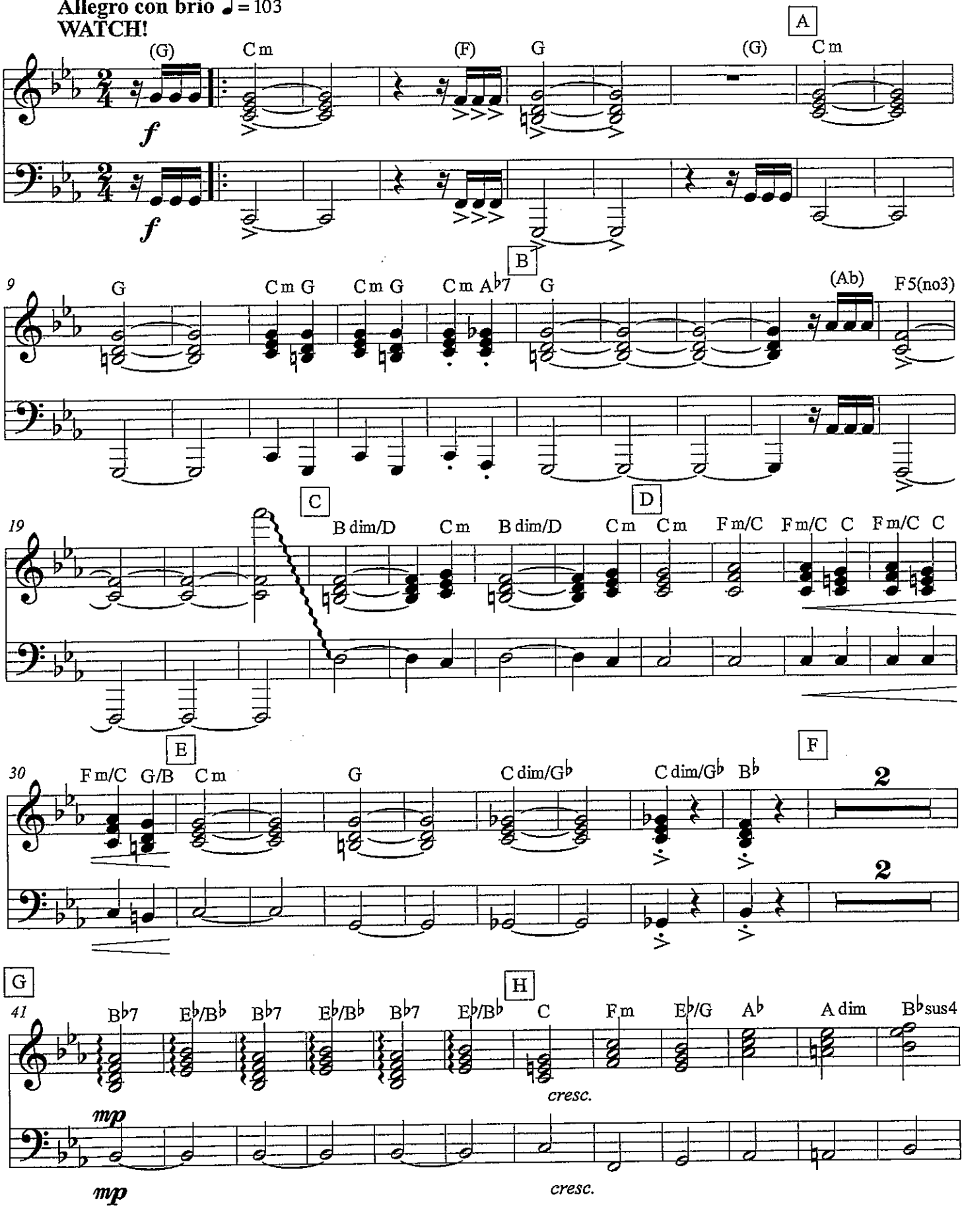
Piano
Strings

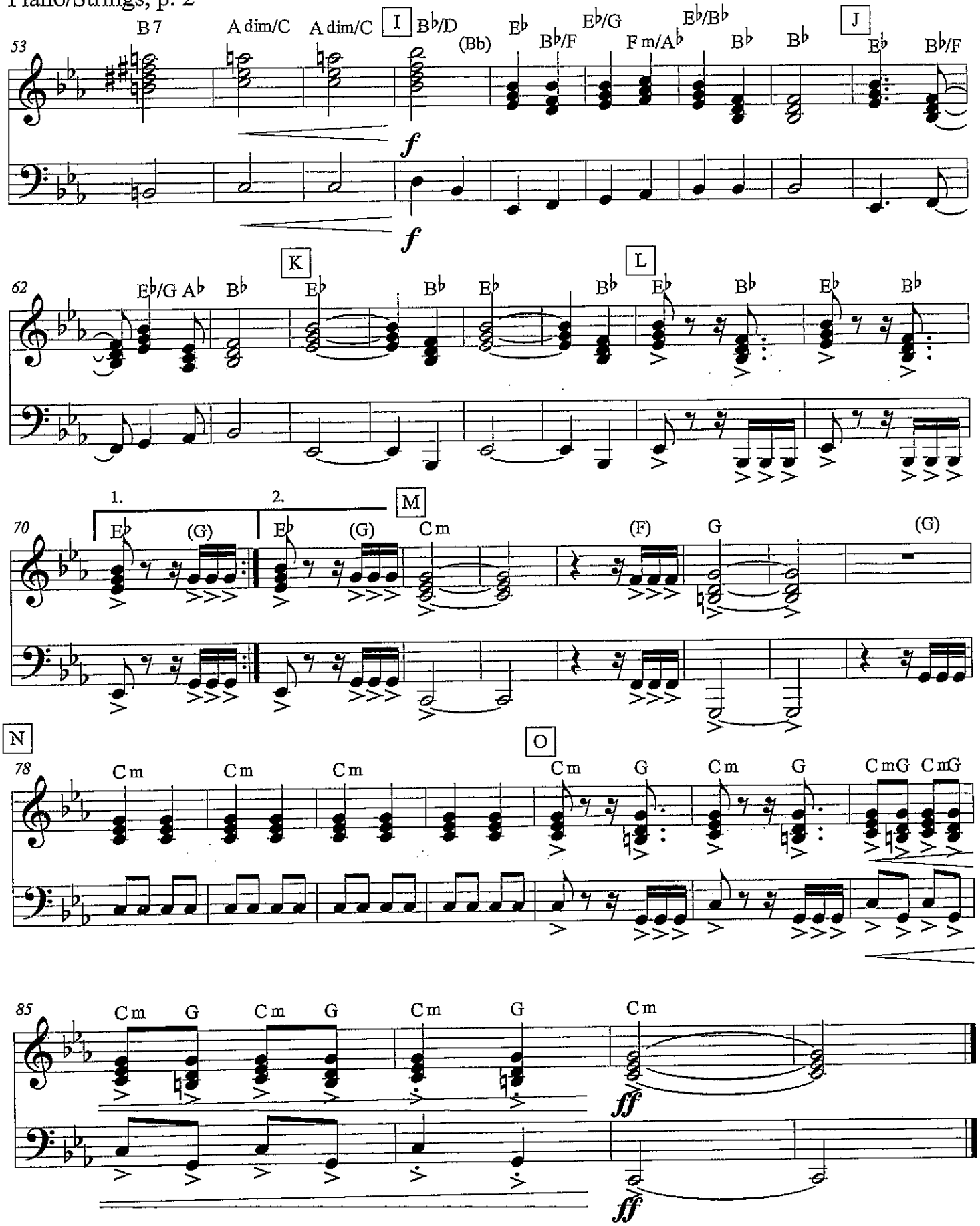
Symphony No. 5

Ludwig van Beethoven
arr. Bernice

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

Allegro con brio ♩ = 103
WATCH!




53
B 7
A dim/C
A dim/C
I
B♭/D
(Bb)
E♭
B♭/F
E♭/G
F m/A♭
E♭/B♭
B♭
B♭
J
E♭
B♭/F
f
f
62
K
E♭/G A♭
B♭
E♭
B♭
E♭
B♭
L
E♭
B♭
E♭
B♭
70
1.
2.
M
E♭
(G)
E♭
(G)
C m
(F)
G
(G)
N
78
C m
C m
C m
O
C m
G
C m
G
C mG
C mG
85
C m
G
C m
G
C m
G
C m
ff
ff

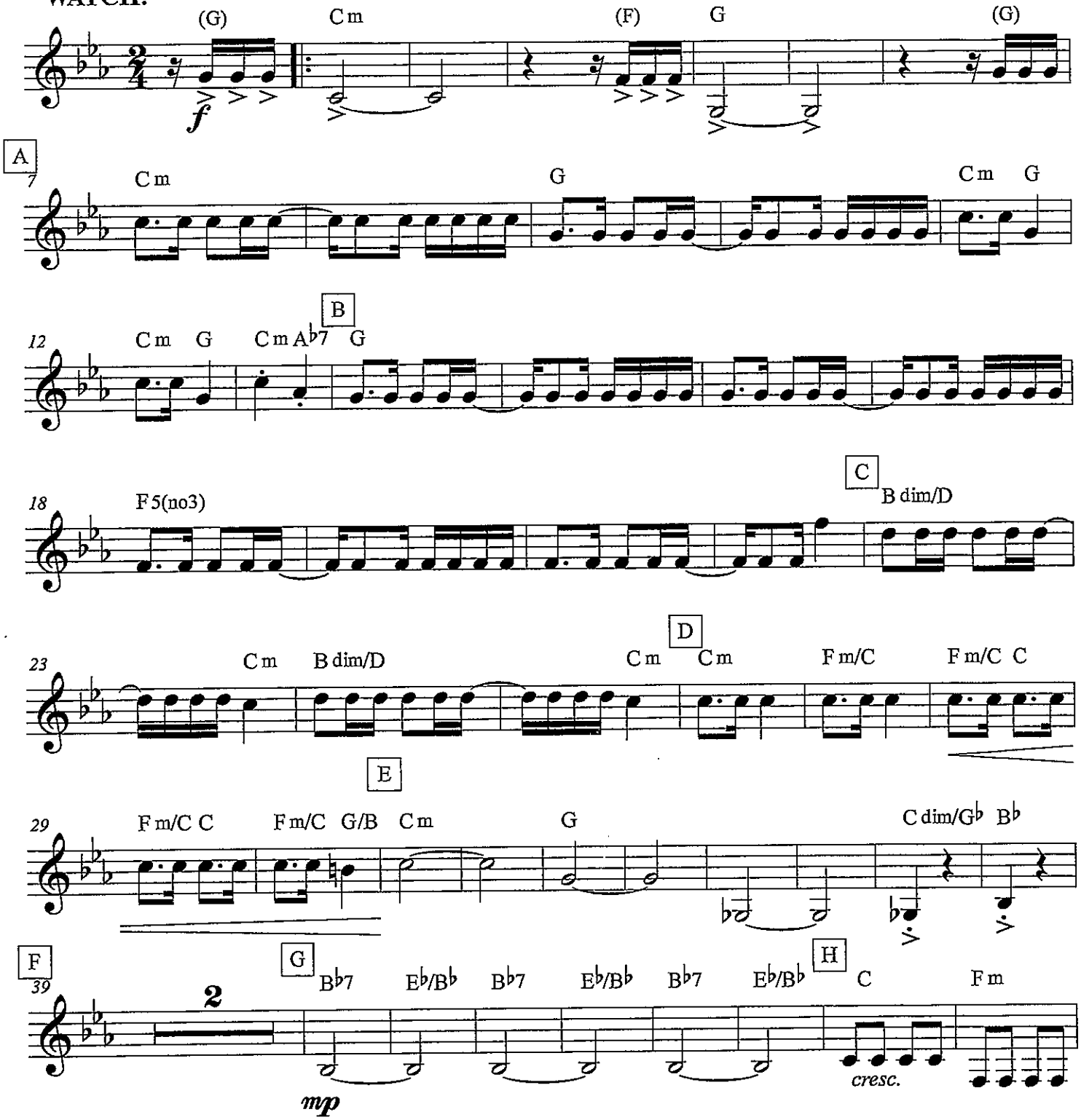
Bass Guitar
TREBLE CLEF
8vb

Symphony No. 5

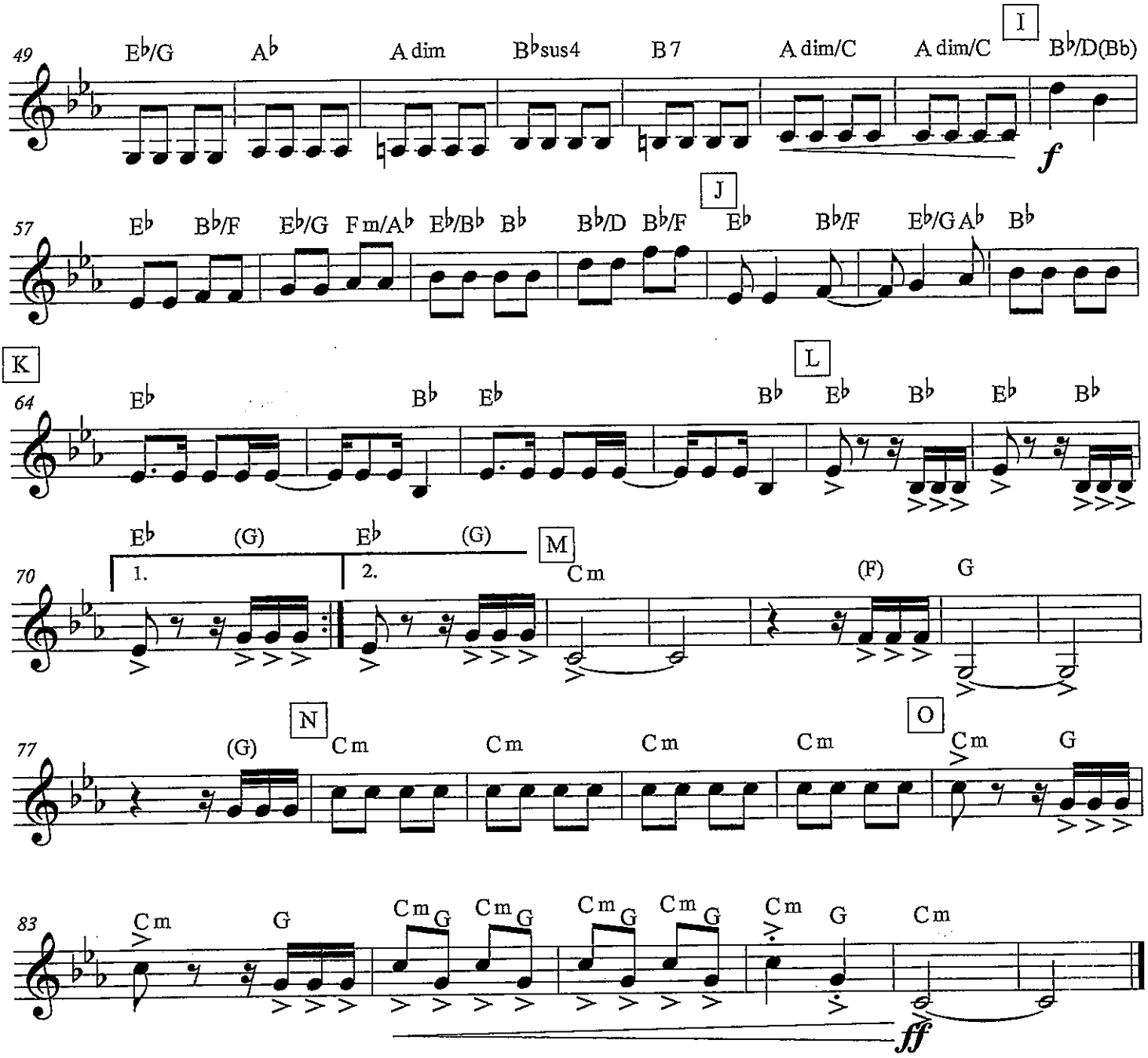
Symphony No. 5 in C Minor, Opus 67 (1st Movement)

Ludwig van Beethoven
arr. Bernice

Allegro con brio ♩ = 103
WATCH!



Symphony No. 5



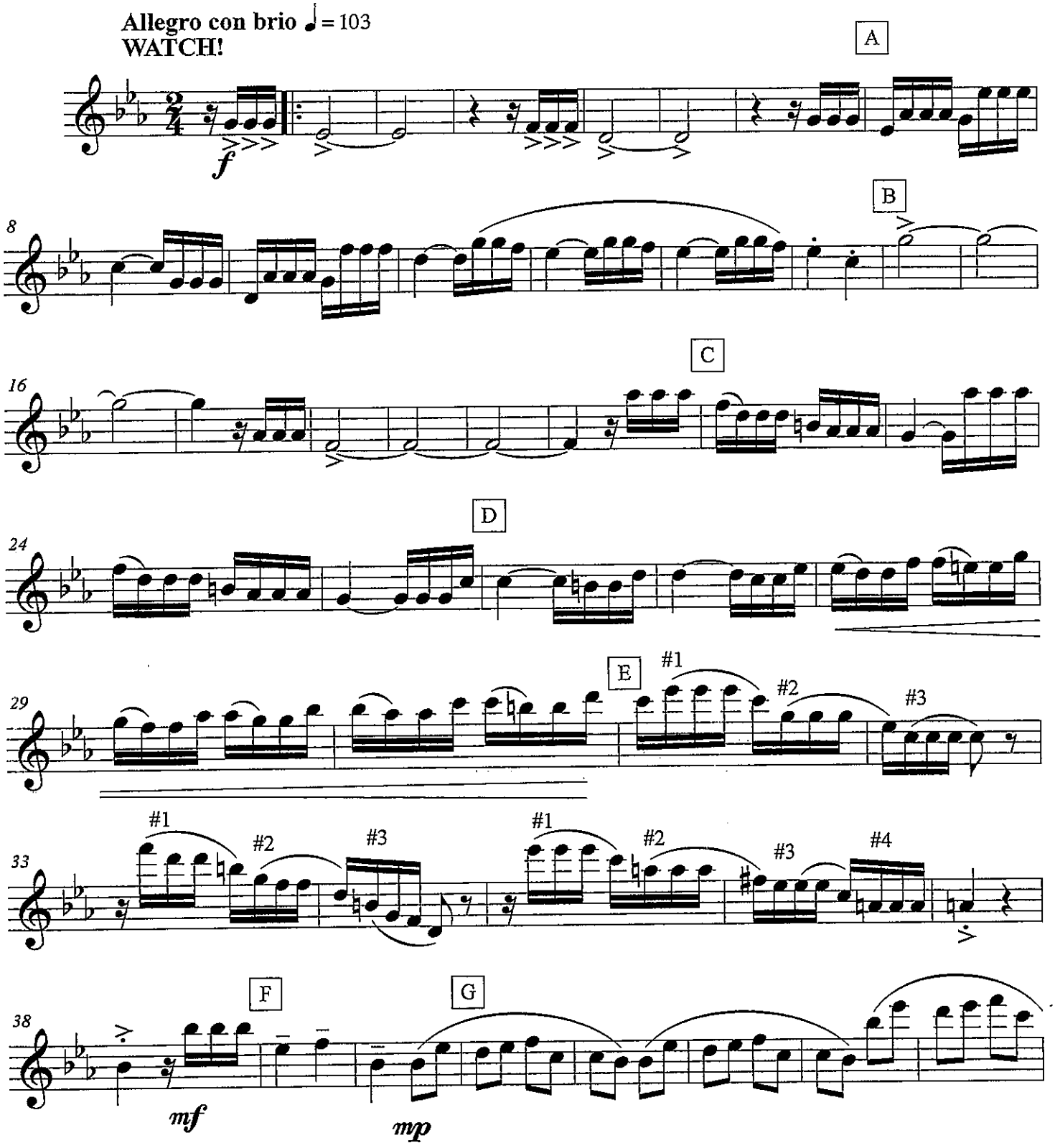
Mallets
COMPLETE
MELODY

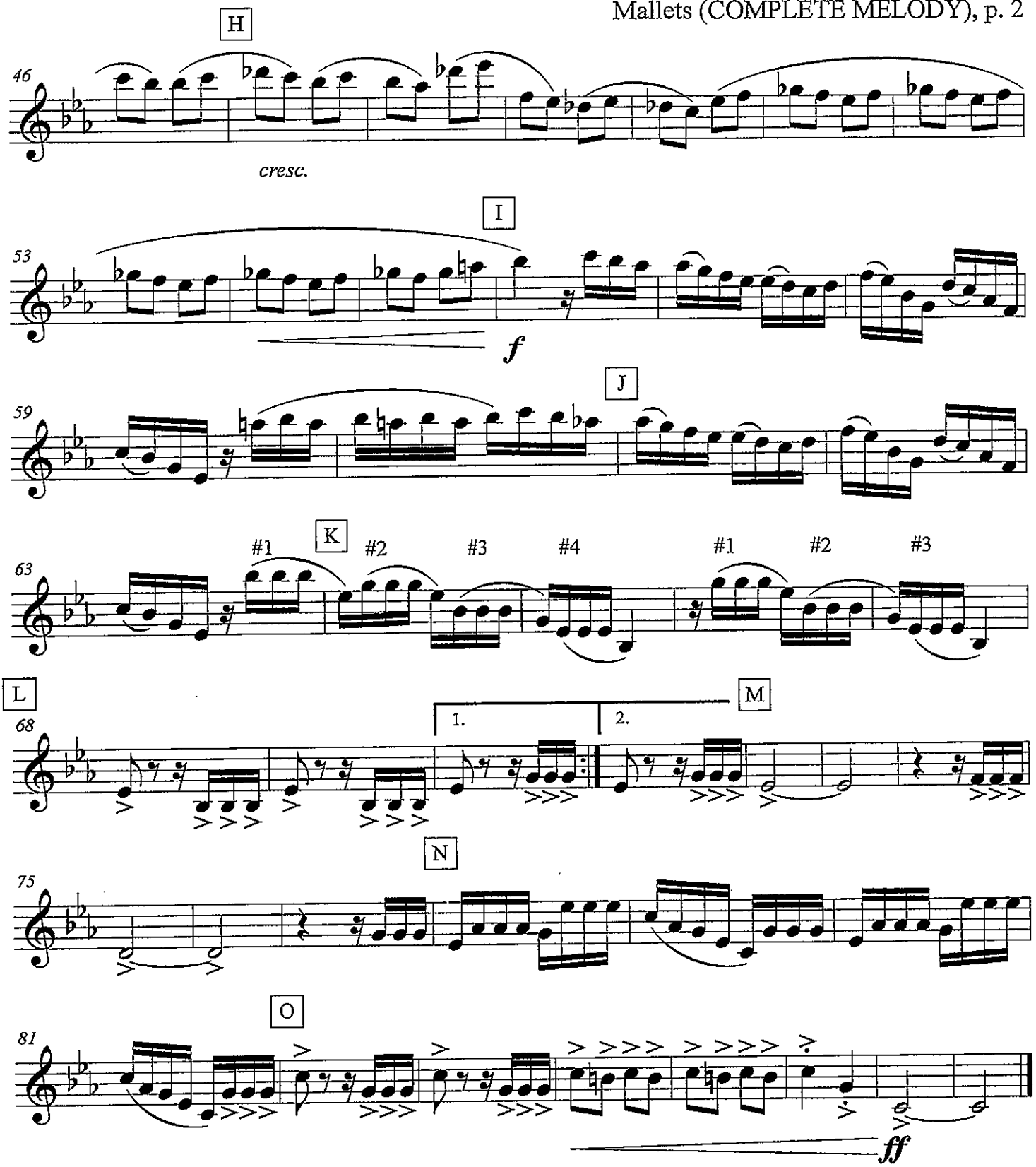
Symphony No. 5

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

Ludwig van Beethoven
arr. Bernice

Allegro con brio ♩ = 103
WATCH!

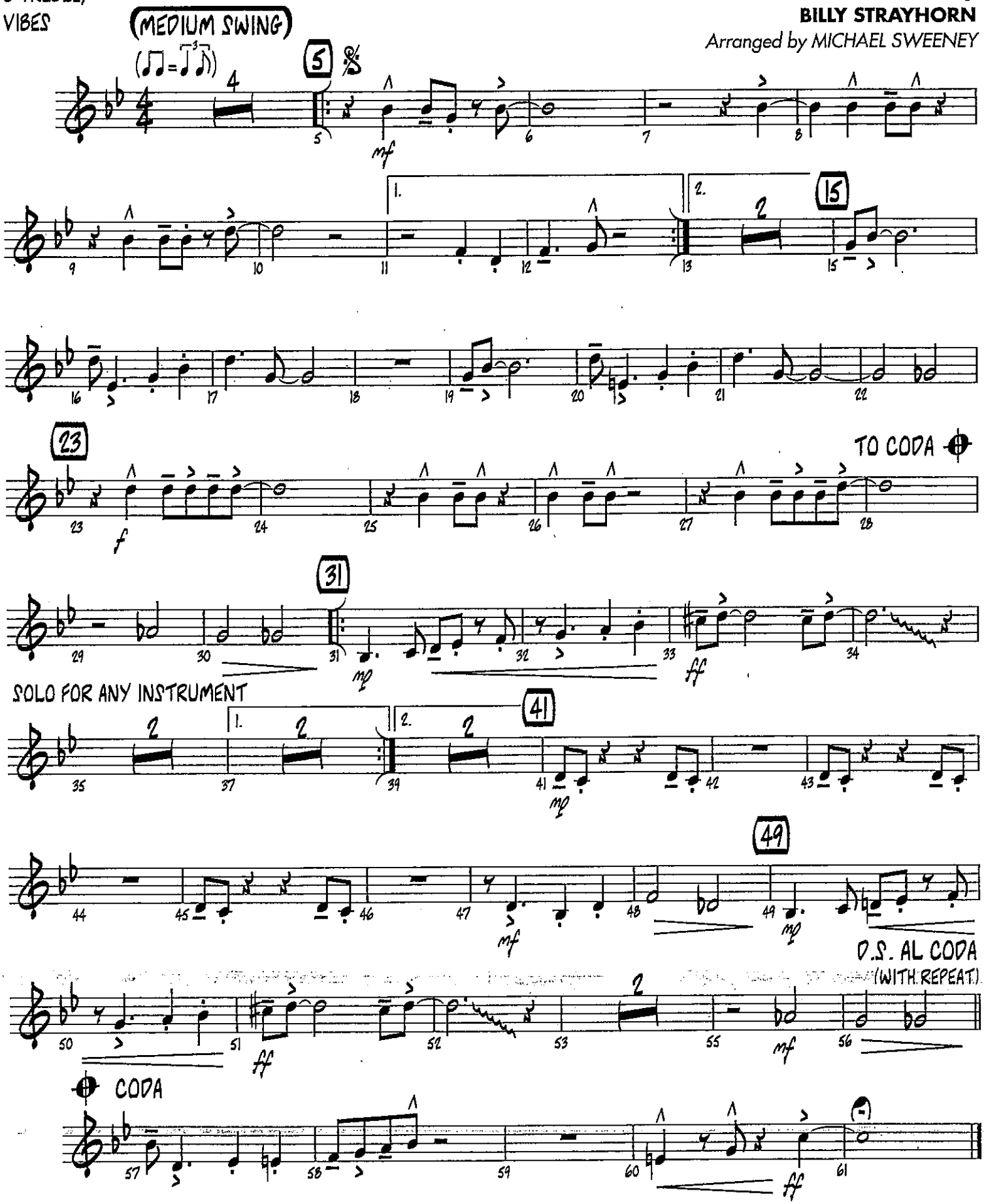



H
46
cresc.
I
53
f
J
59
K
63
#1
#2
#3
#4
#1
#2
#3
L
M
68
1.
2.
N
75
O
81
ff

TAKE THE "A" TRAIN

C TREBLE/
VIBES

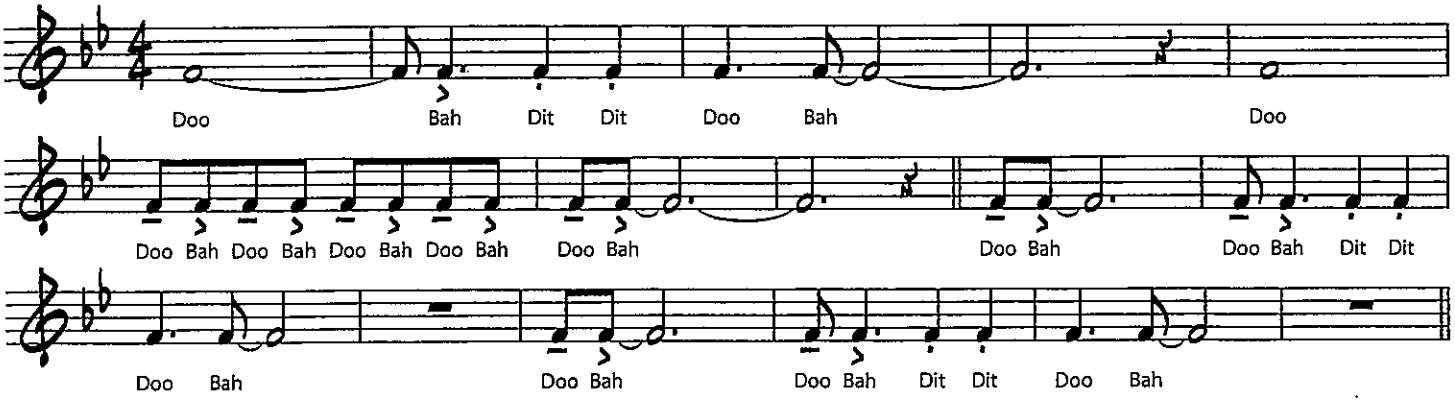
Words and Music by
BILLY STRAYHORN
Arranged by MICHAEL SWEENEY



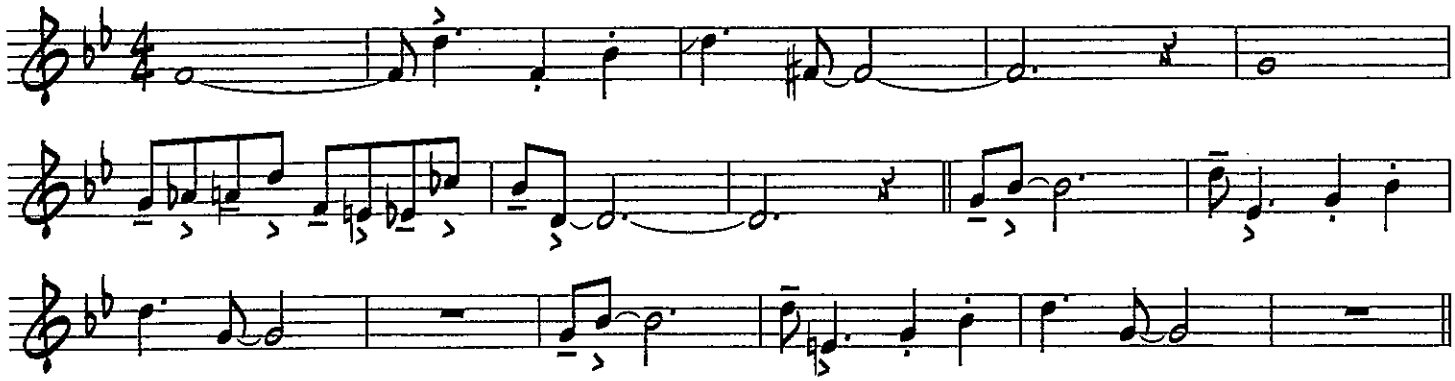
Copyright © 1941; Renewed 1969 DreamWorks Songs (ASCAP) and Billy Strayhorn Songs, Inc. (ASCAP) for the U.S.A.
This arrangement Copyright © 2003 DreamWorks Songs (ASCAP) and Billy Strayhorn Songs, Inc. (ASCAP) for the U.S.A.
Rights for DreamWorks Songs and Billy Strayhorn Songs, Inc. Administered by Cherry Lane Music Publishing Company, Inc.
International Copyright Secured All Rights Reserved

C TREBLE/VIBES

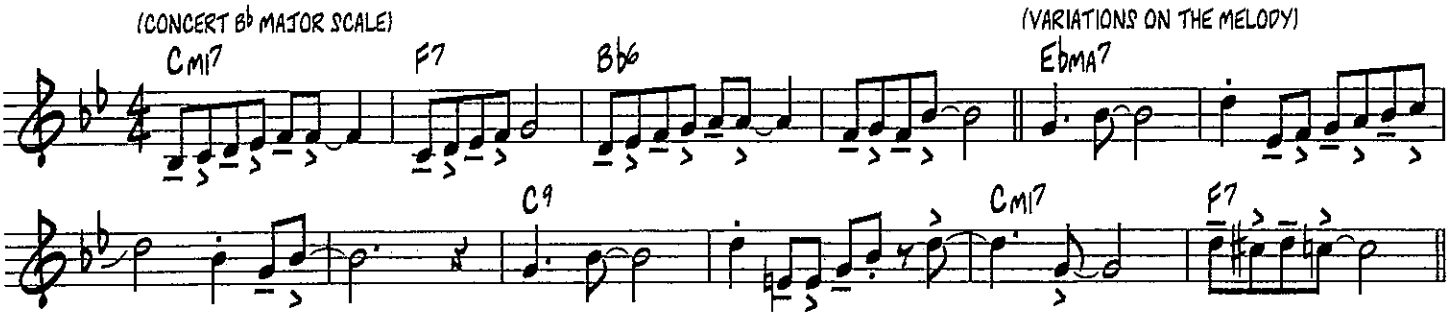
Rhythm Workout



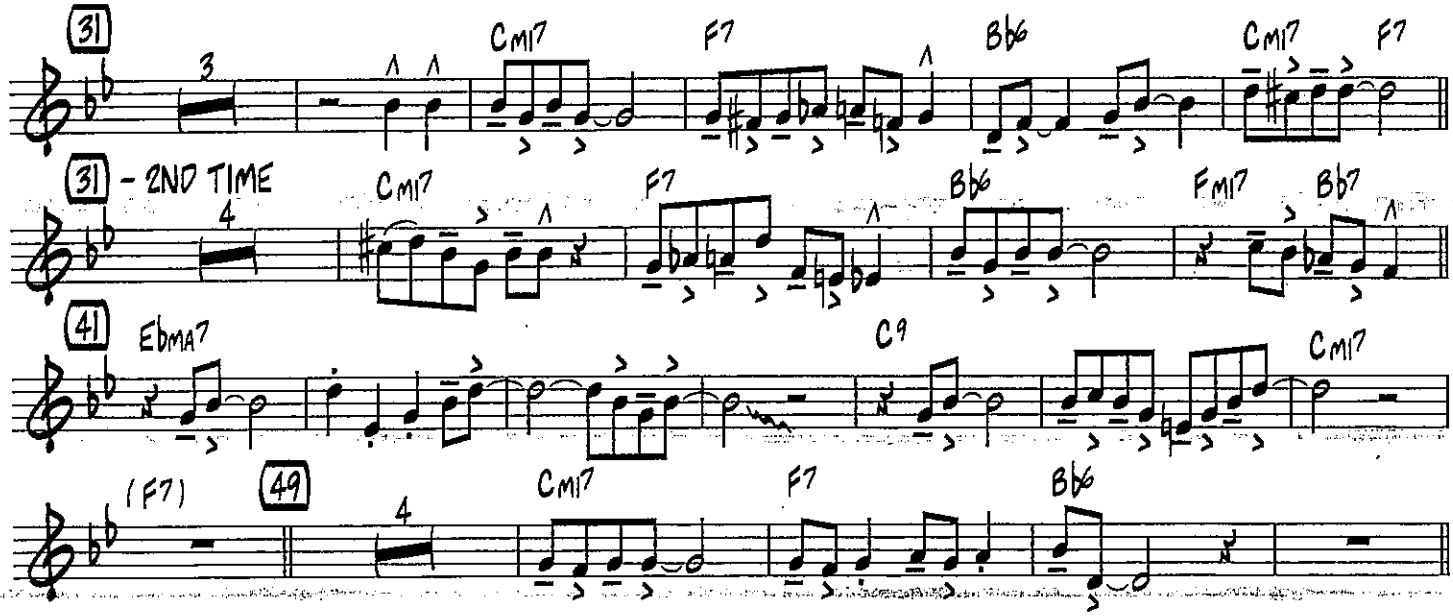
Melody Workout



Chord/Scale Workout



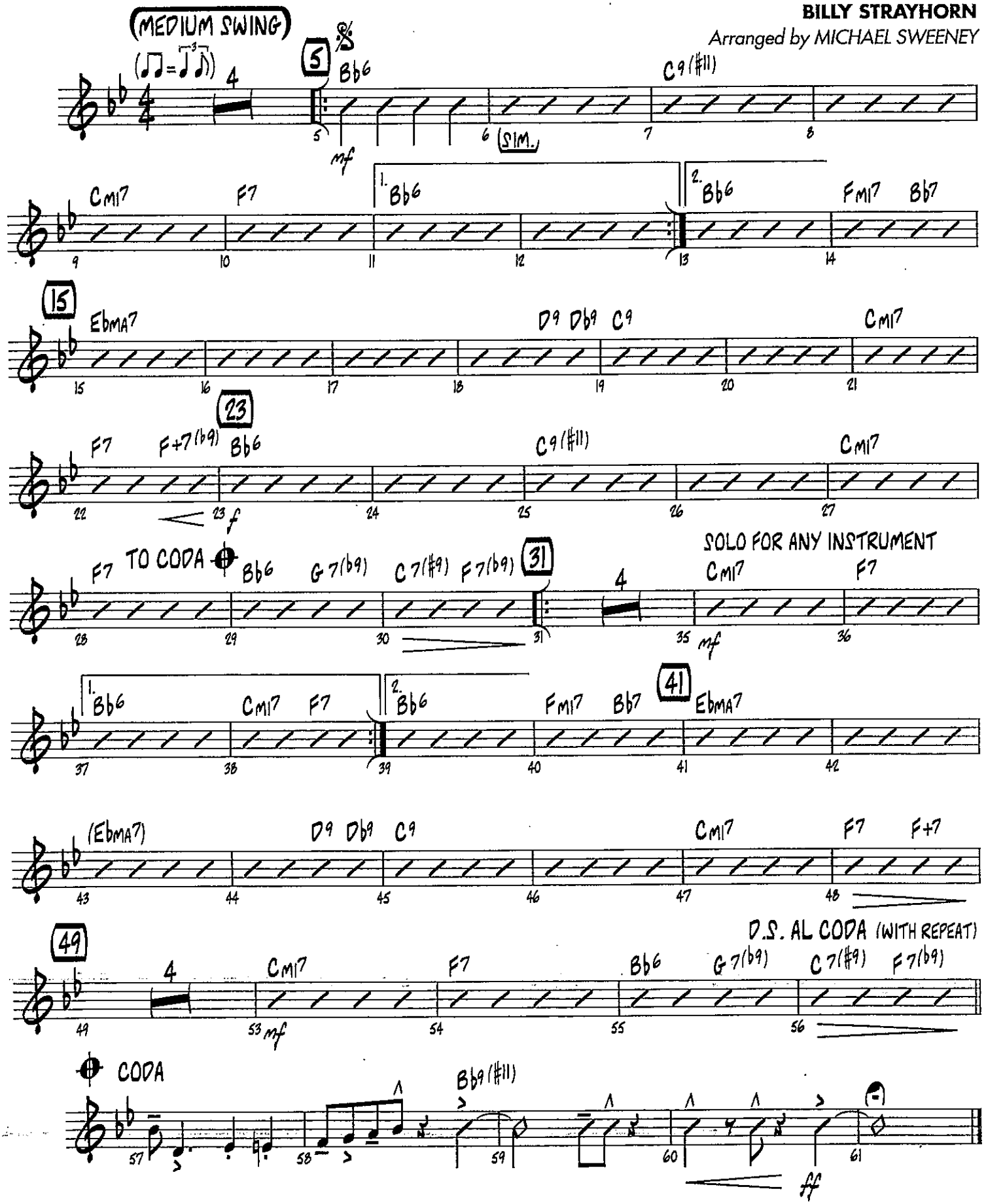
Demonstration Solo



TAKE THE "A" TRAIN

GUITAR

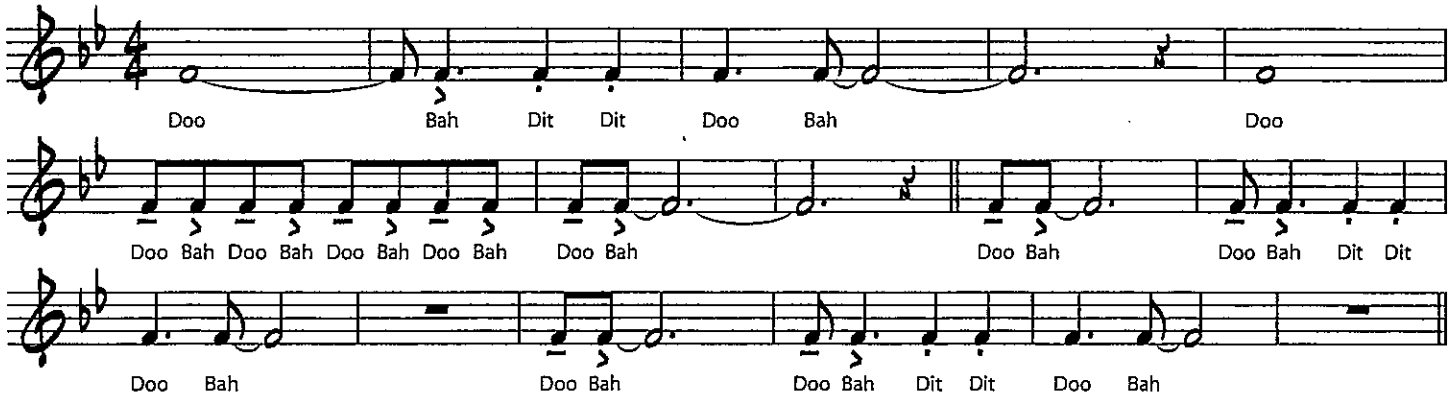
Words and Music by
BILLY STRAYHORN
Arranged by MICHAEL SWEENEY



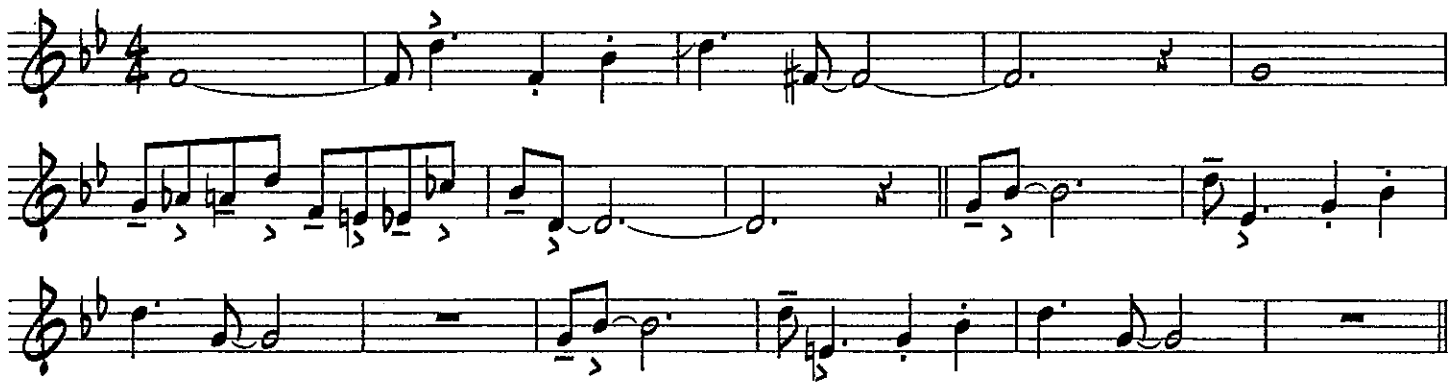
Copyright © 1941; Renewed 1969 DreamWorks Songs (ASCAP) and Billy Strayhorn Songs, Inc. (ASCAP) for the U.S.A.
This arrangement Copyright © 2003 DreamWorks Songs (ASCAP) and Billy Strayhorn Songs, Inc. (ASCAP) for the U.S.A.
Rights for DreamWorks Songs and Billy Strayhorn Songs, Inc. Administered by Cherry Lane Music Publishing Company, Inc.
International Copyright Secured All Rights Reserved

GUITAR

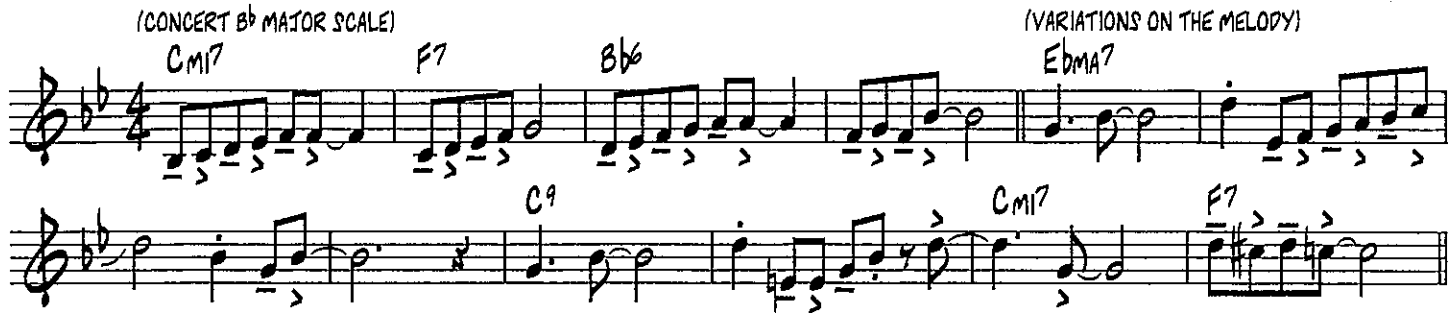
Rhythm Workout



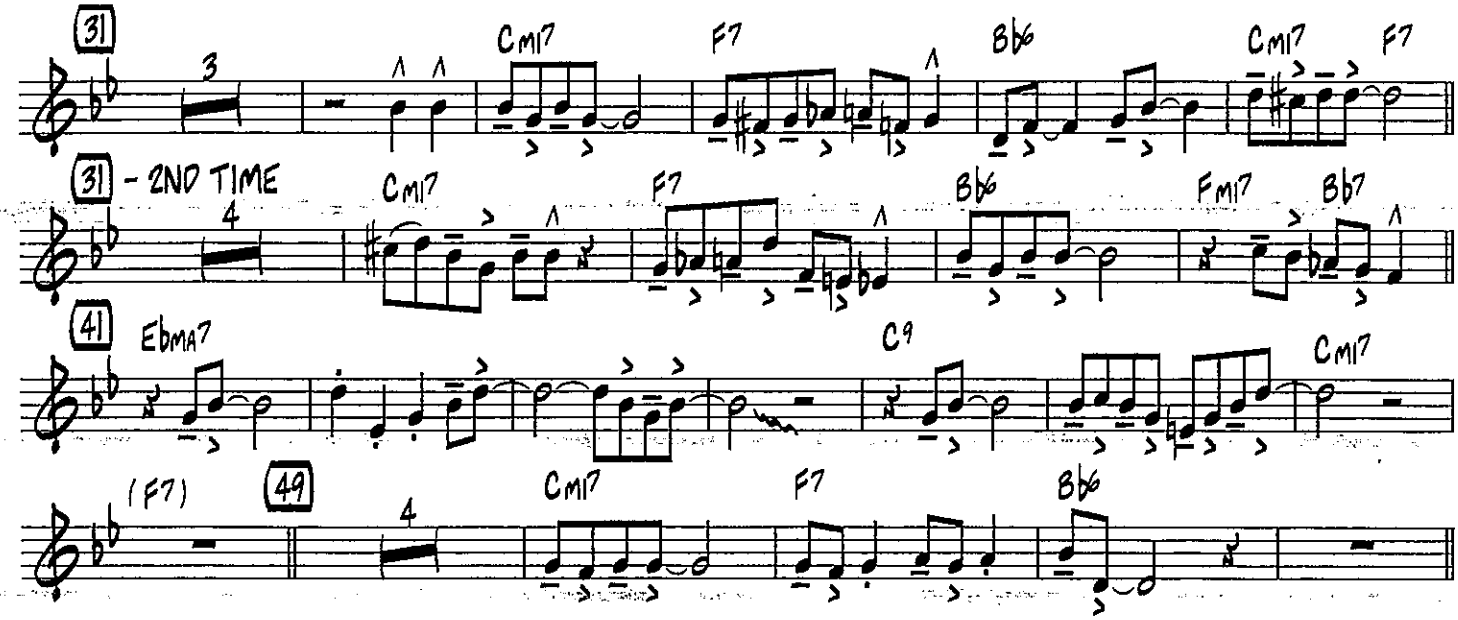
Melody Workout



Chord/Scale Workout



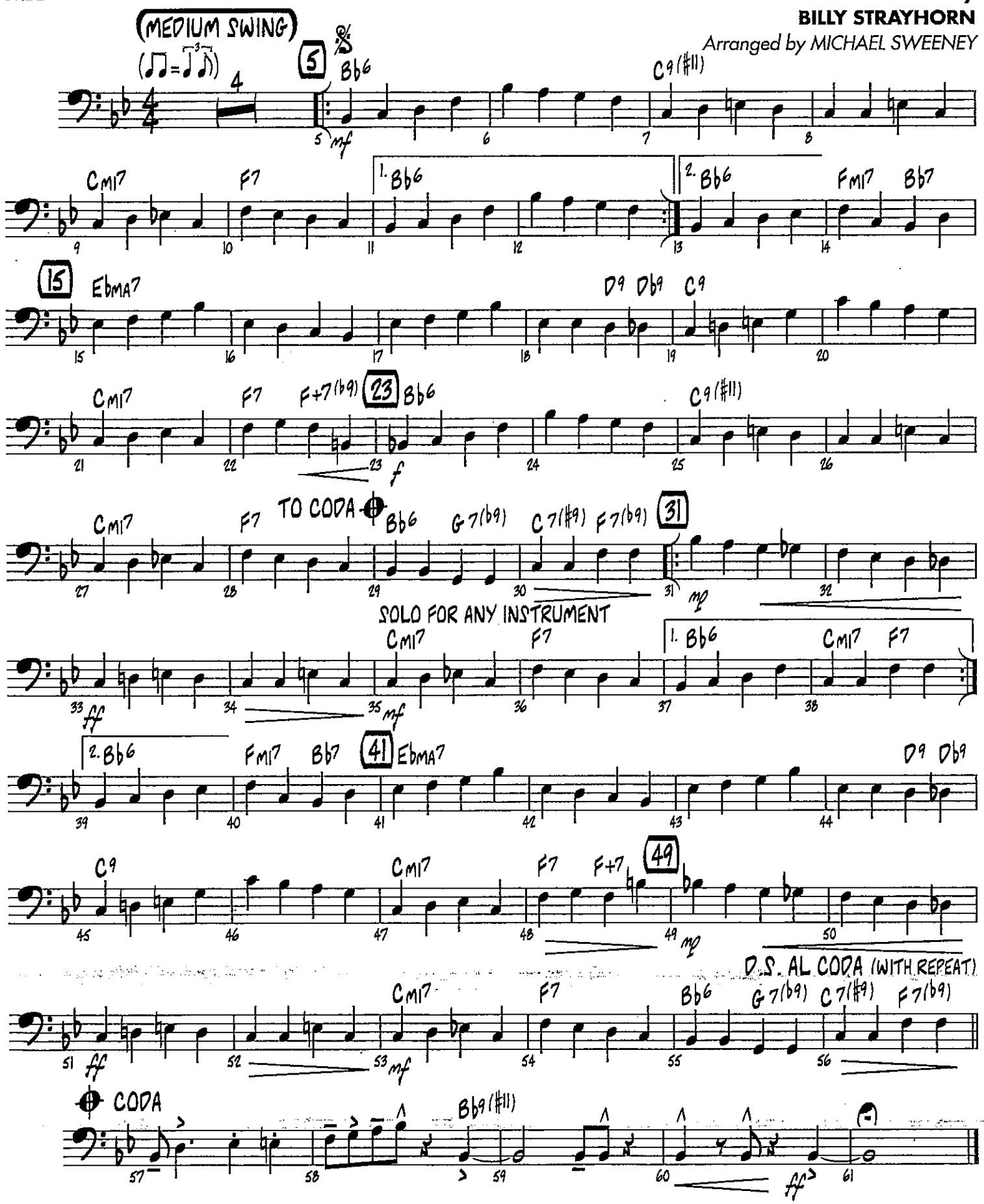
Demonstration Solo



TAKE THE "A" TRAIN

BASS

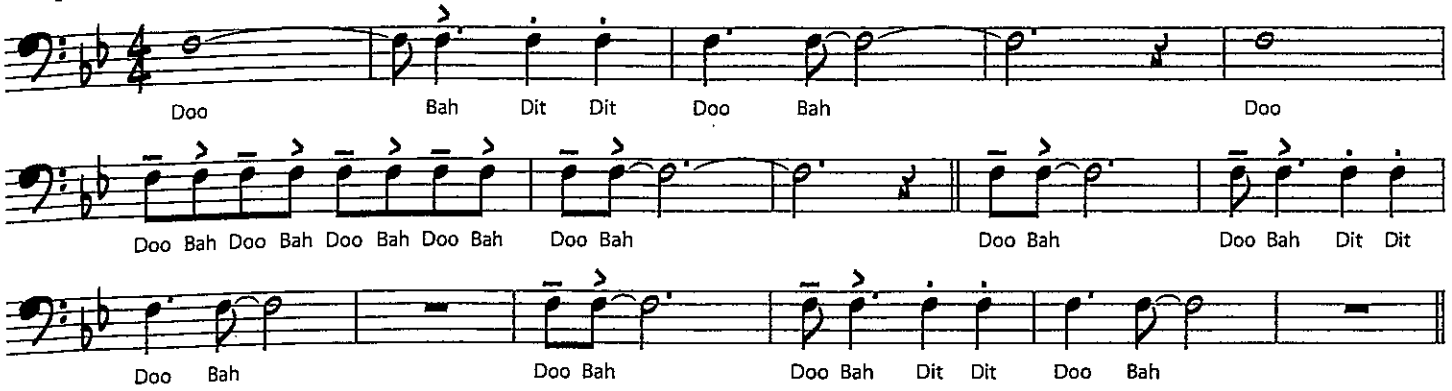
Words and Music by
BILLY STRAYHORN
Arranged by MICHAEL SWEENEY



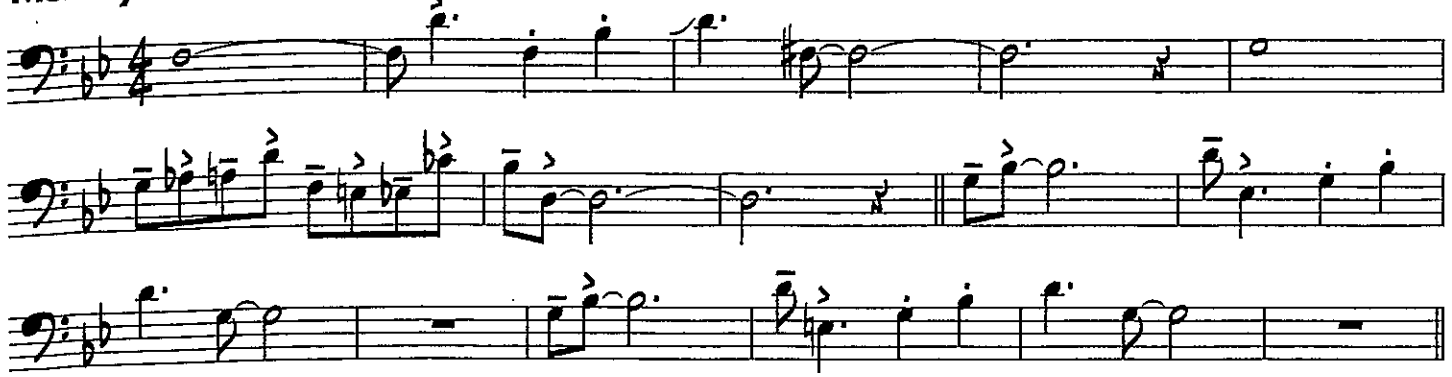
Copyright © 1941; Renewed 1969 DreamWorks Songs (ASCAP) and Billy Strayhorn Songs, Inc. (ASCAP) for the U.S.A.
This arrangement Copyright © 2003 DreamWorks Songs (ASCAP) and Billy Strayhorn Songs, Inc. (ASCAP) for the U.S.A.
Rights for DreamWorks Songs and Billy Strayhorn Songs, Inc. Administered by Cherry Lane Music Publishing Company, Inc.
International Copyright Secured All Rights Reserved

BASS

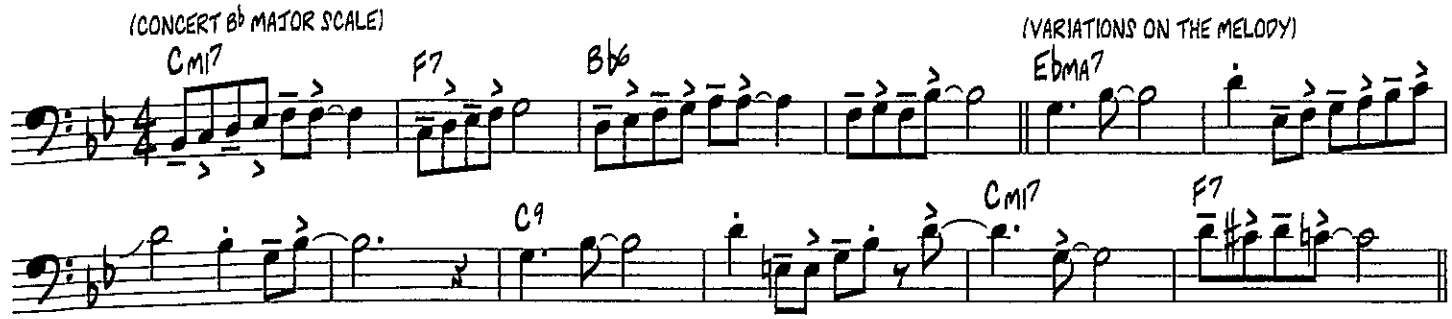
Rhythm Workout



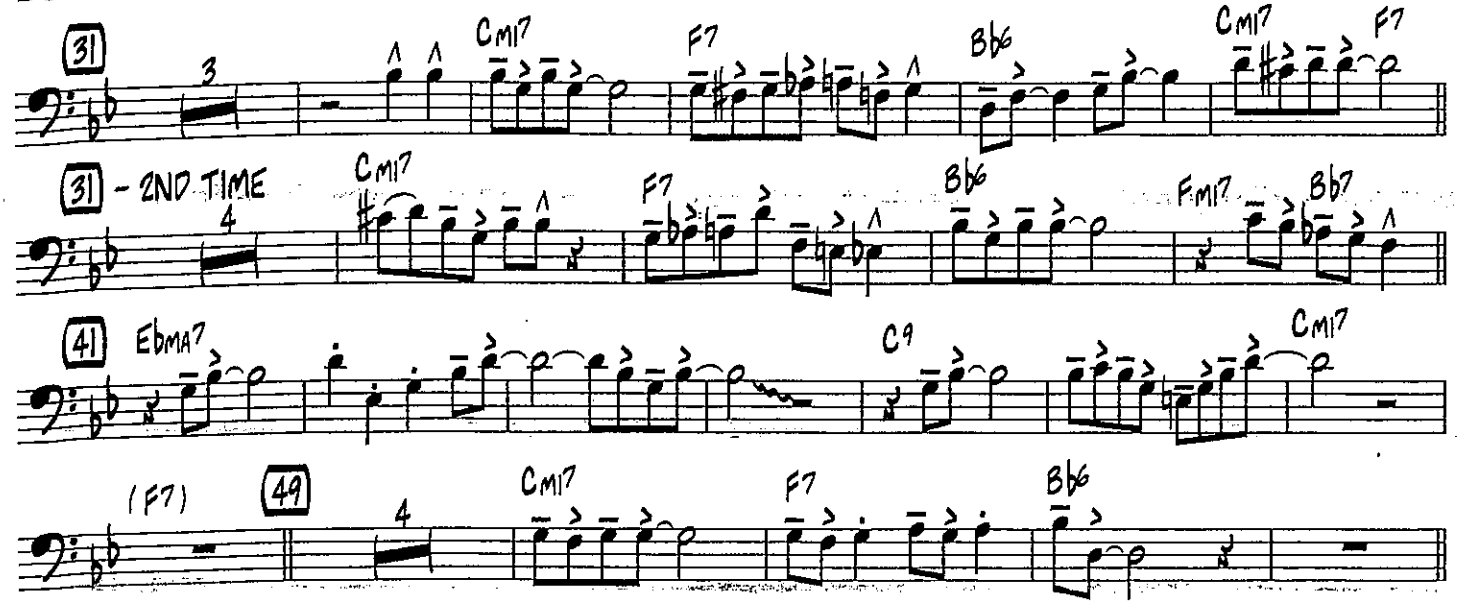
Melody Workout



Chord/Scale Workout

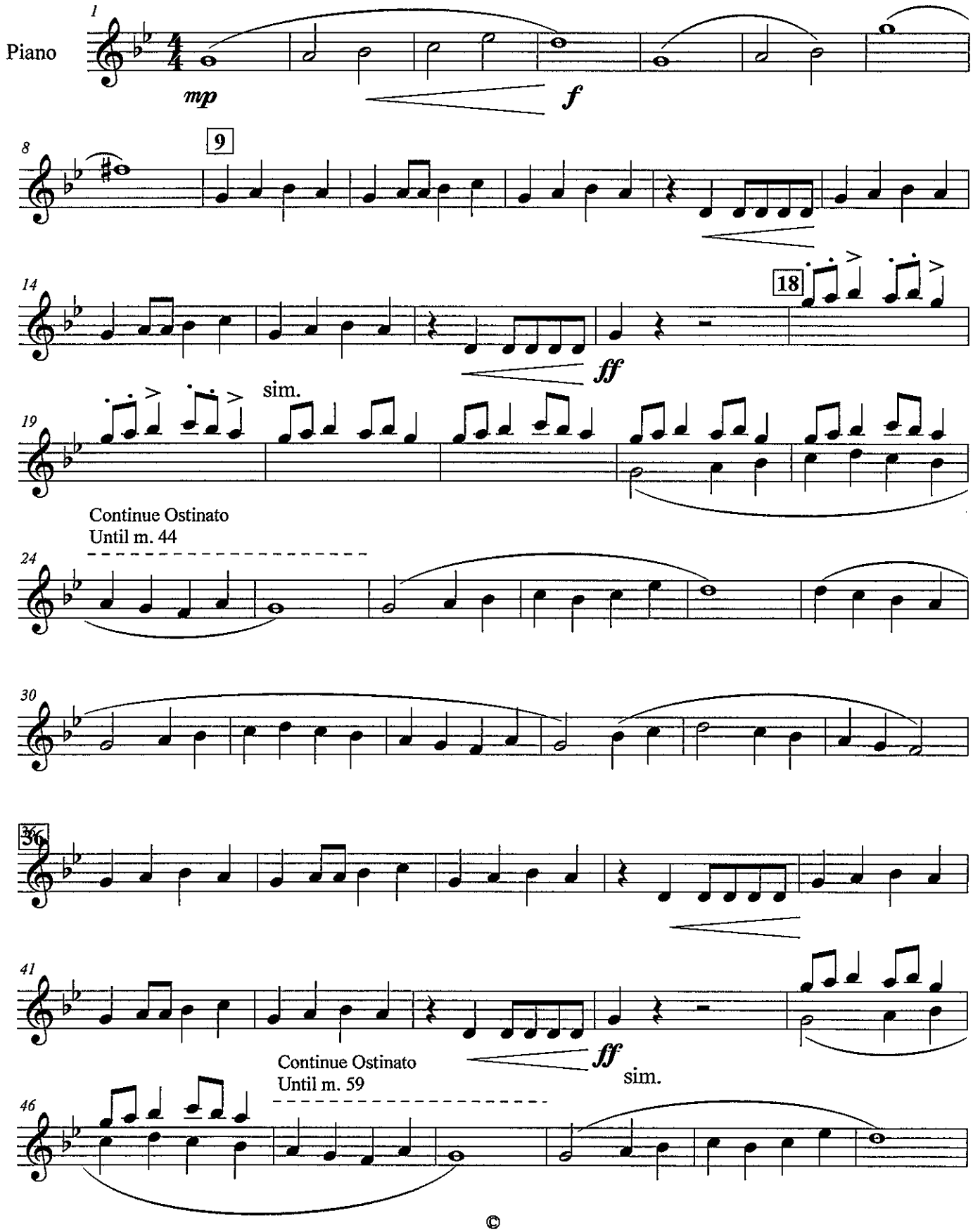


Demonstration Solo

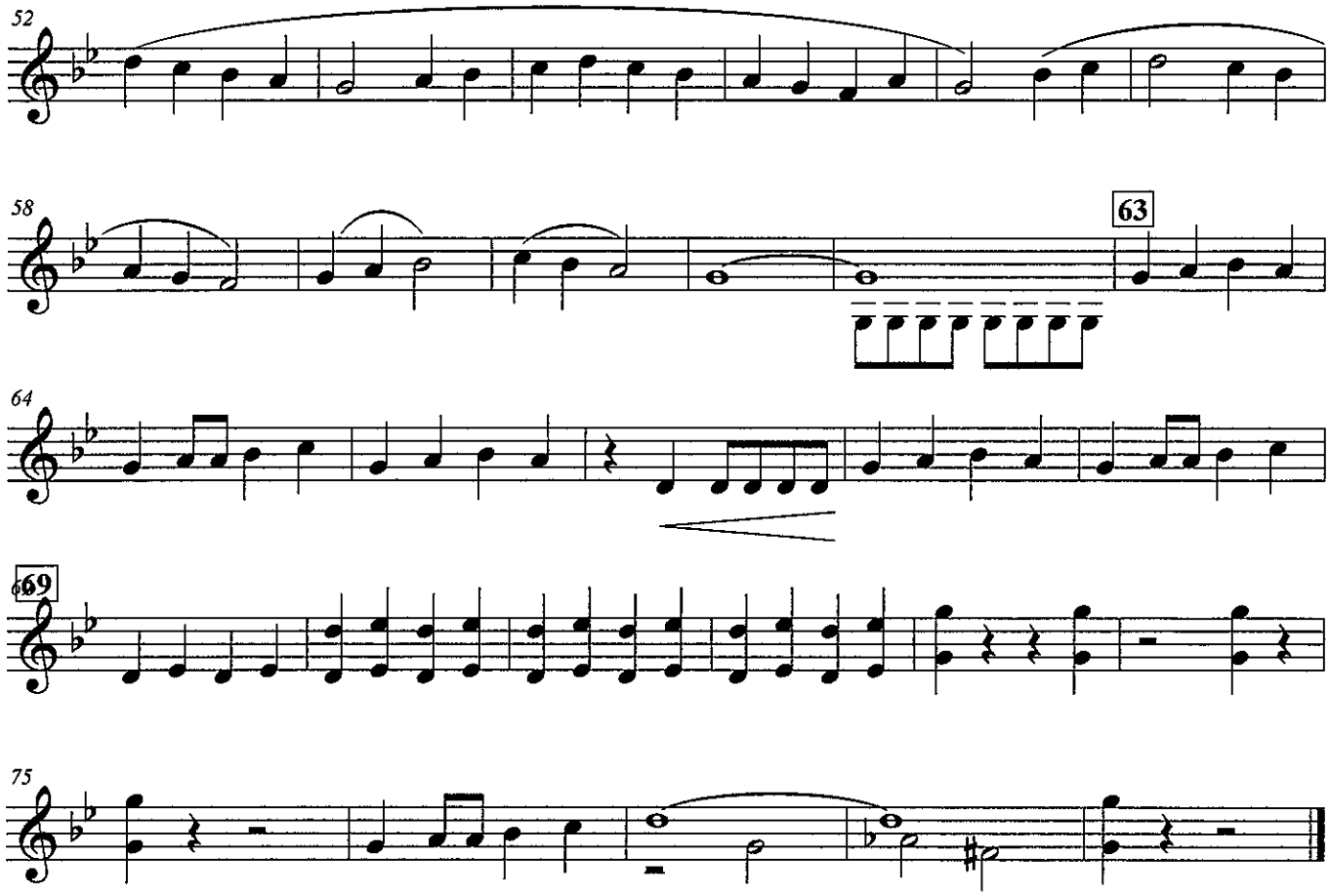


THE TEMPEST

Robert W. Smith



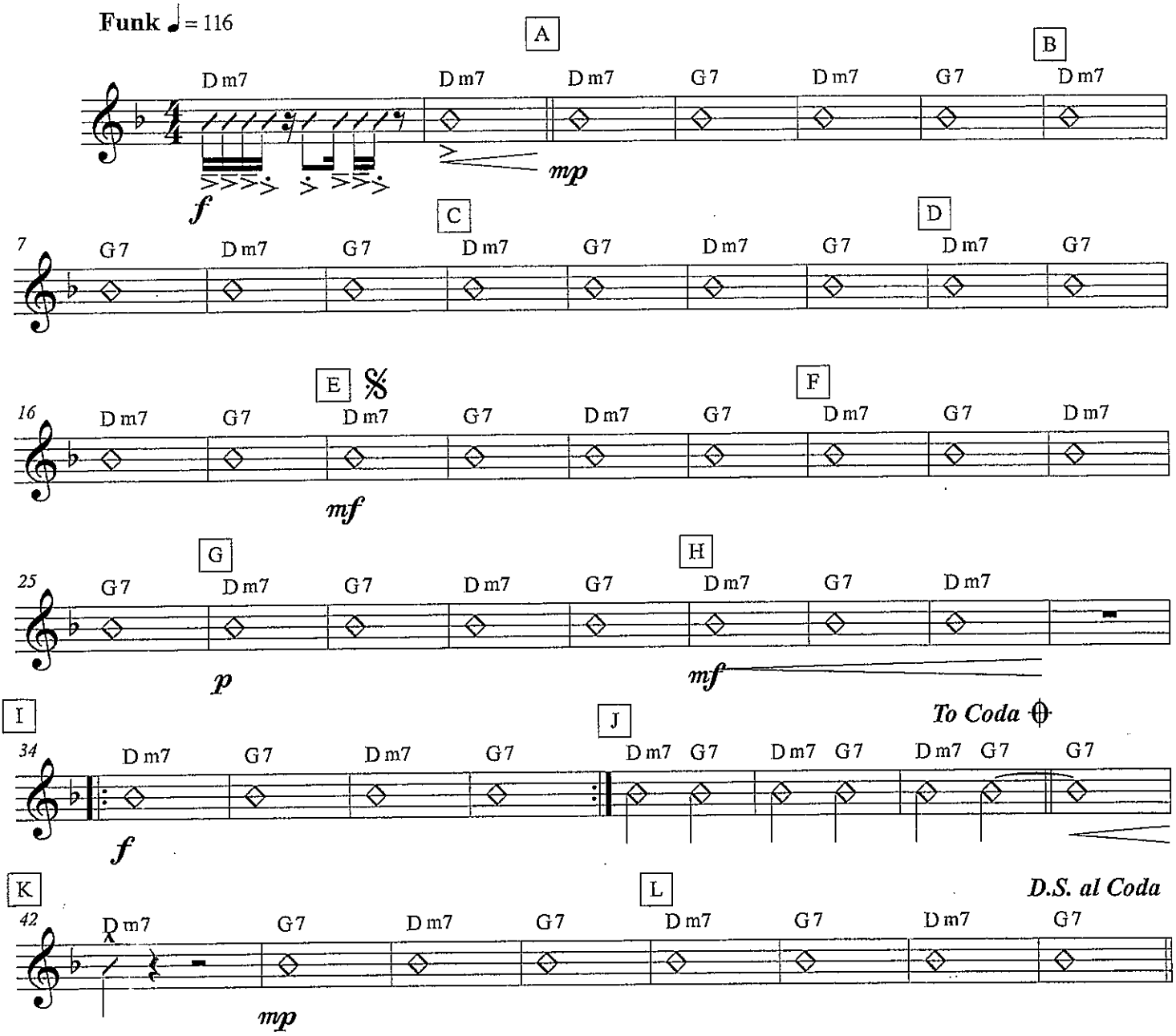
©

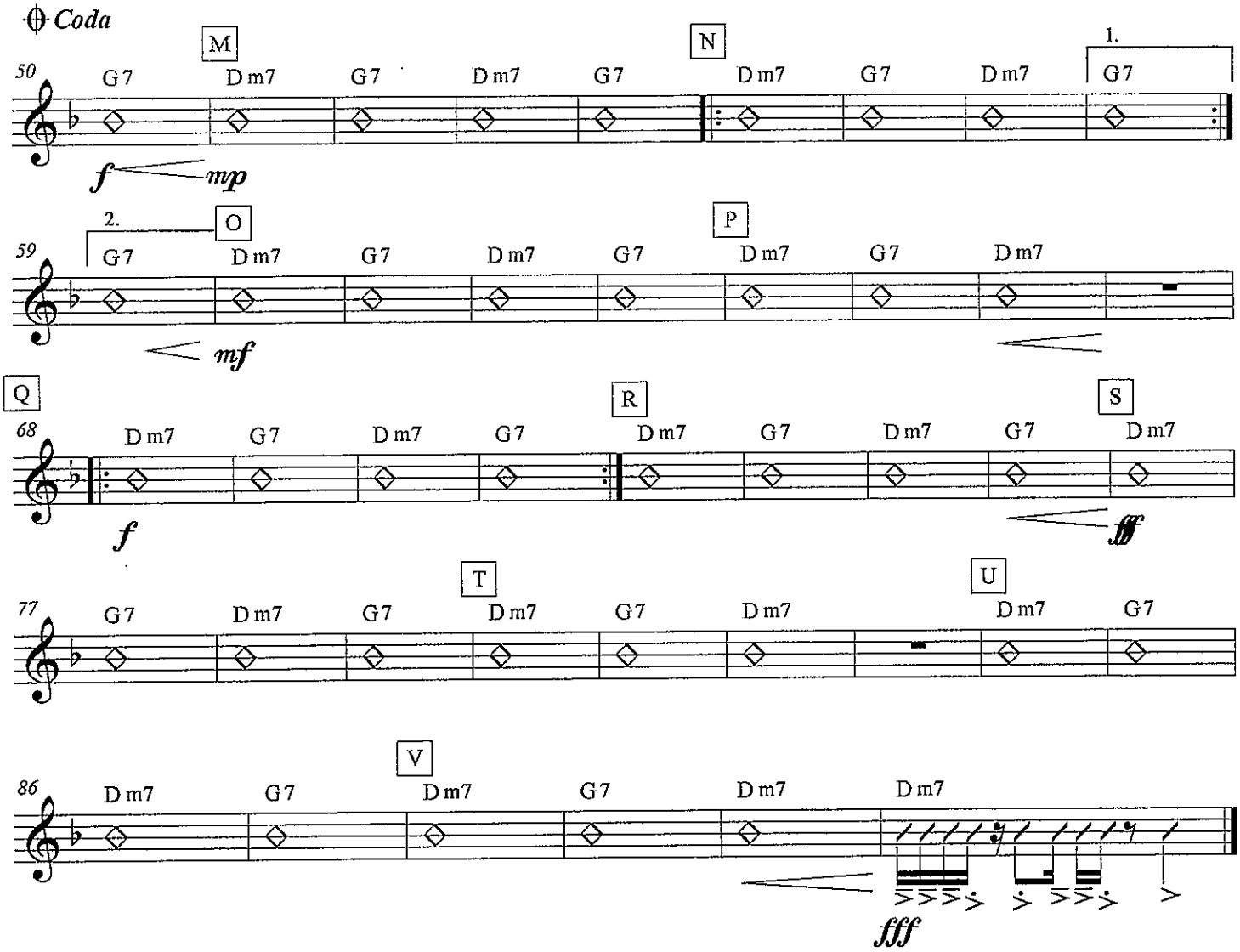

52
58
63
64
69
75

Chord Chart

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice

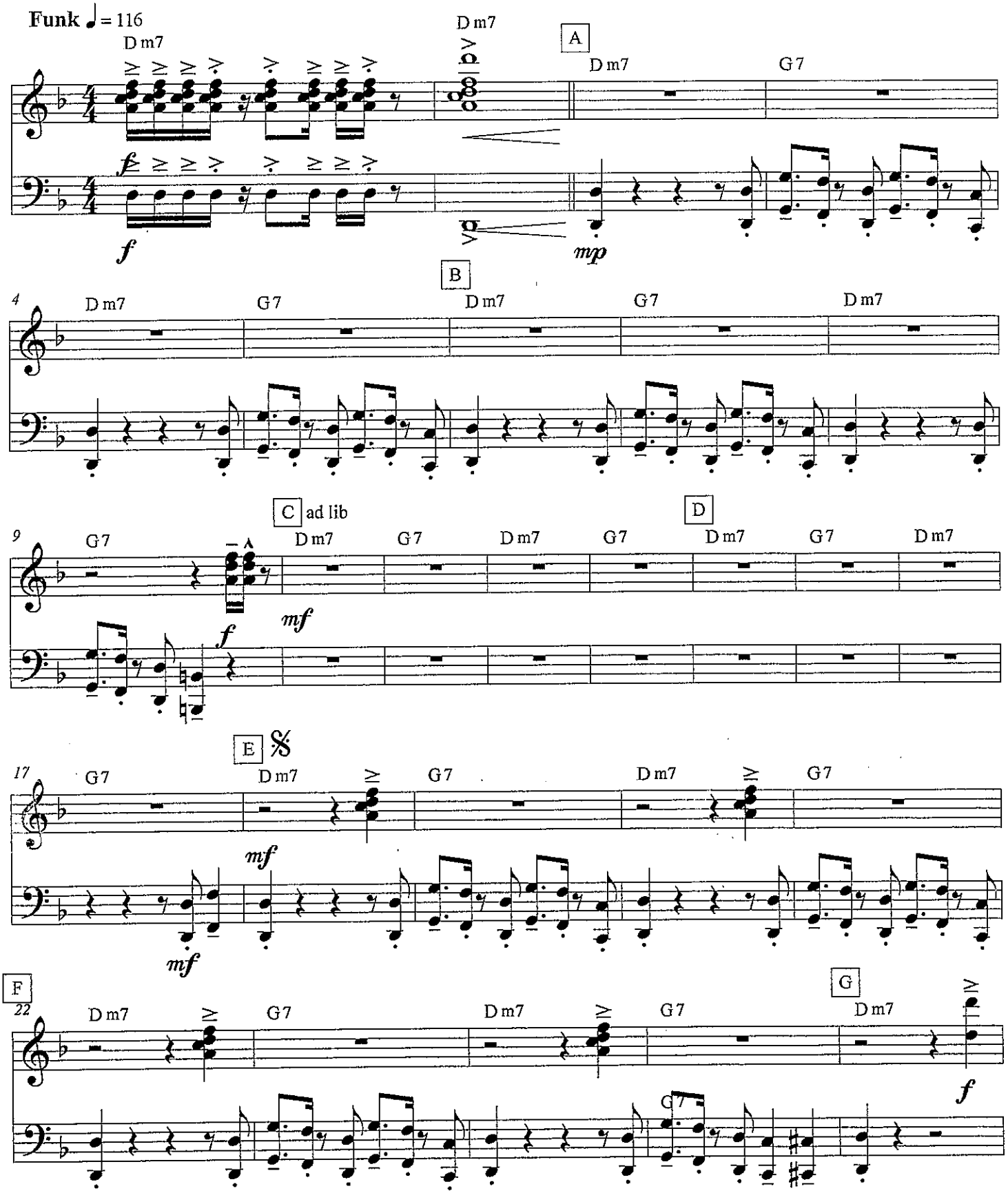


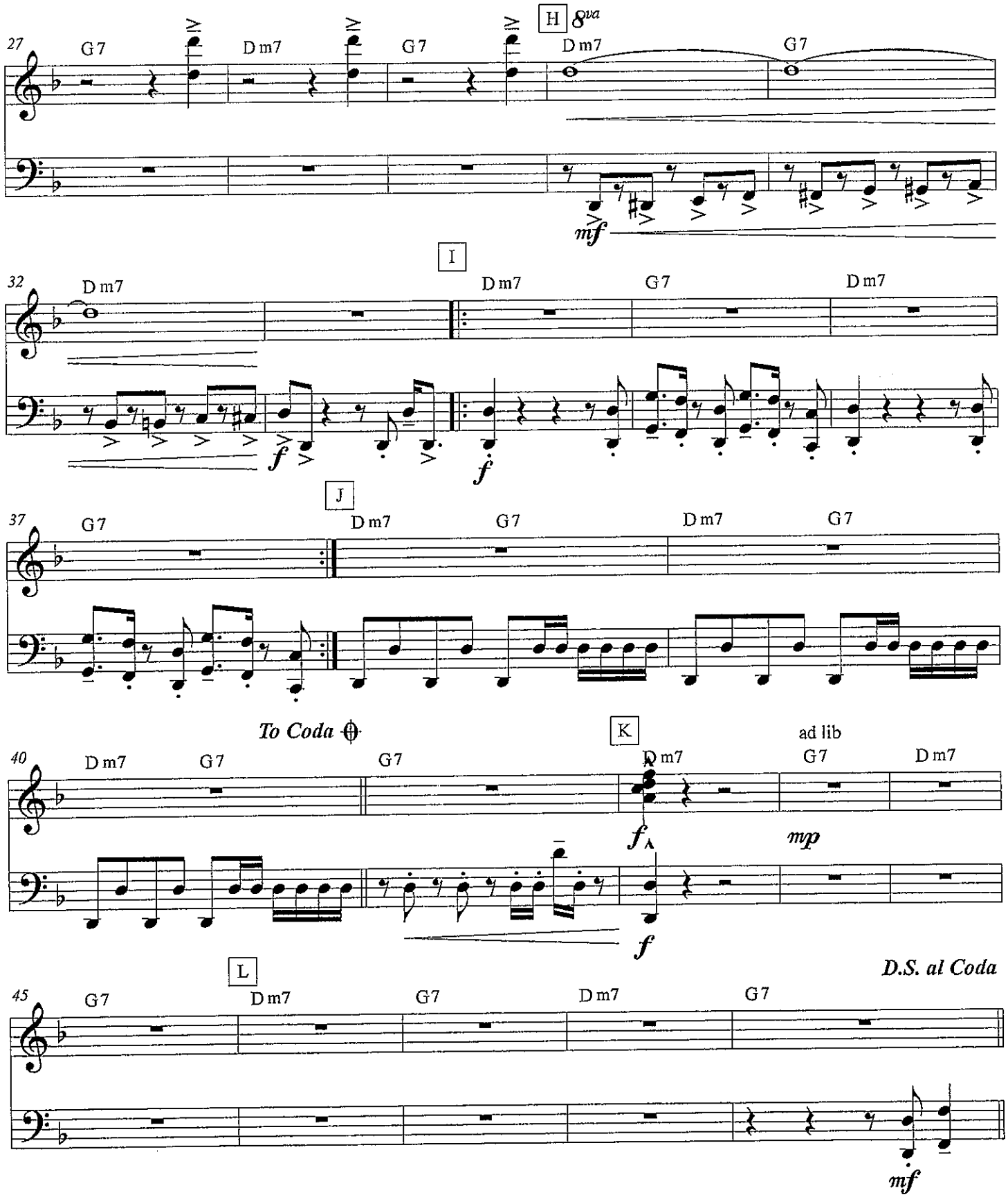

Coda
M
N
1.
50
G7 Dm7 G7 Dm7 G7 Dm7 G7 Dm7 G7
f mp
2.
O
P
59
G7 Dm7 G7 Dm7 G7 Dm7 G7 Dm7
mf
Q
R
S
68
Dm7 G7 Dm7 G7 Dm7 G7 Dm7 G7 Dm7
f fff
T
U
77
G7 Dm7 G7 Dm7 G7 Dm7 Dm7 G7
V
86
Dm7 G7 Dm7 G7 Dm7 Dm7
fff

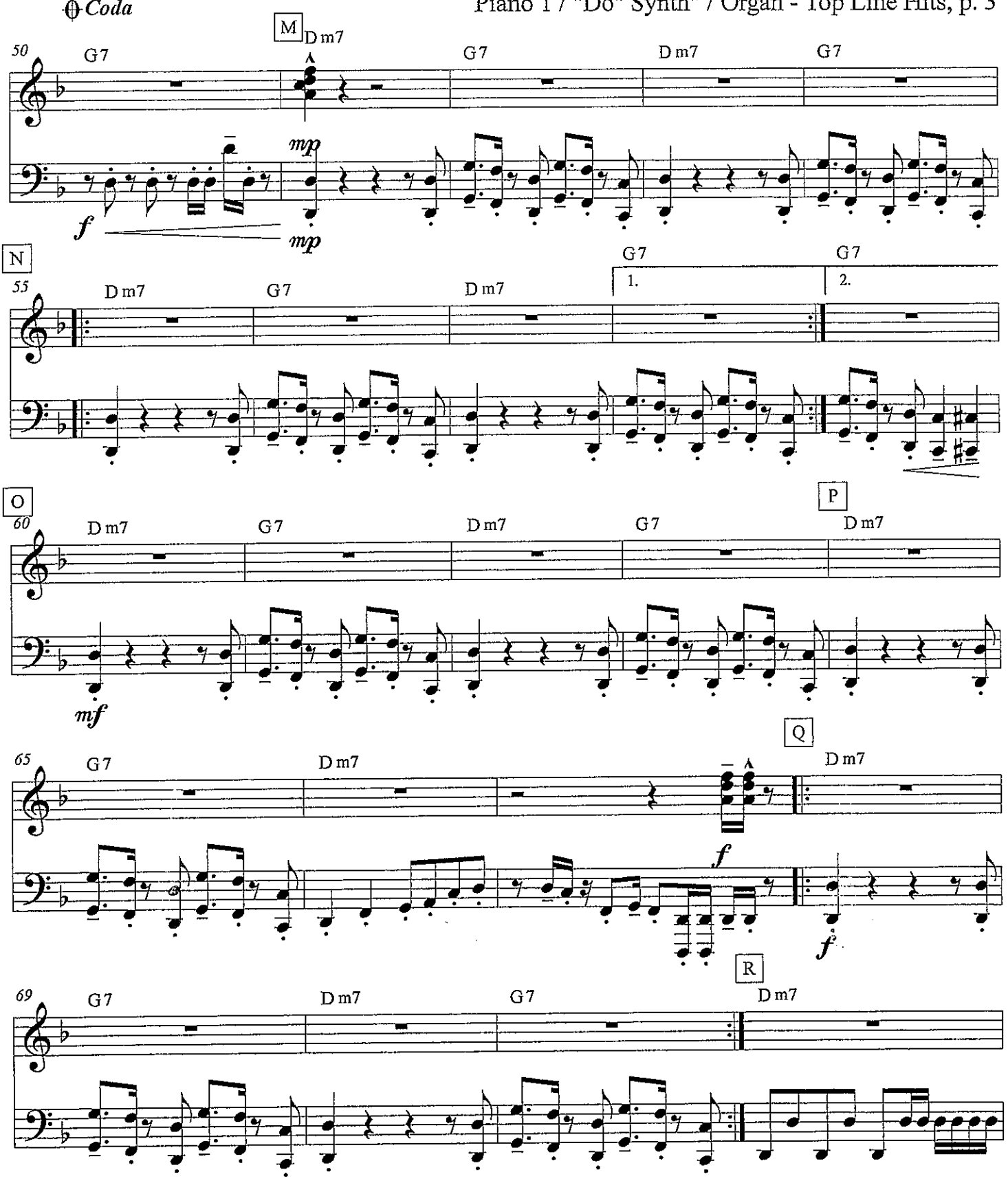
Piano
"Do" Synth
Organ - Top Line Hits

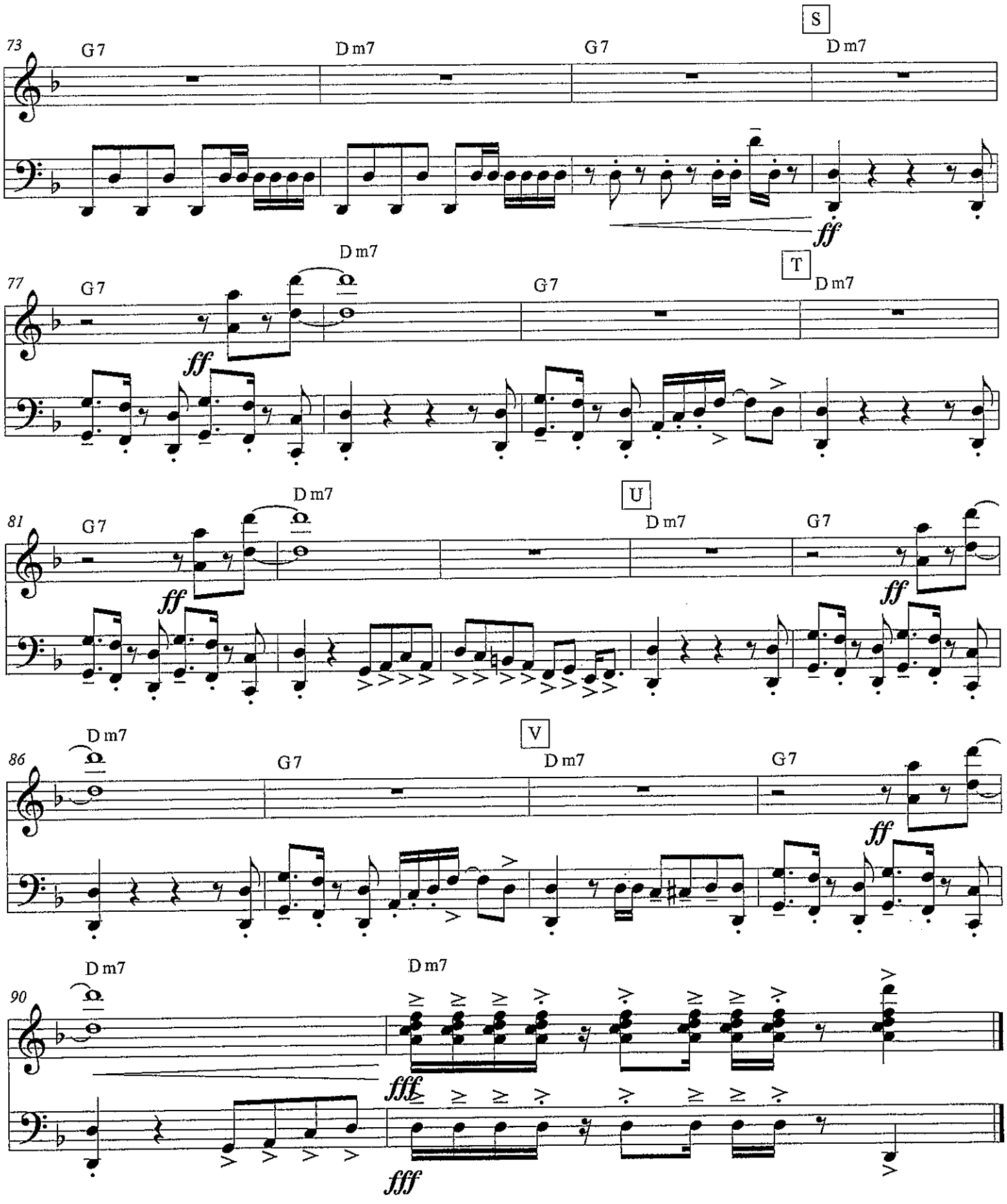
Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice




27
G7
Dm7
G7
H
8va
Dm7
G7
mf
32
Dm7
I
Dm7
G7
Dm7
f
f
37
G7
J
Dm7
G7
Dm7
G7
To Coda
40
Dm7
G7
G7
K
Dm7
ad lib
G7
Dm7
f
mp
f
45
G7
L
Dm7
G7
Dm7
G7
D.S. al Coda
mf

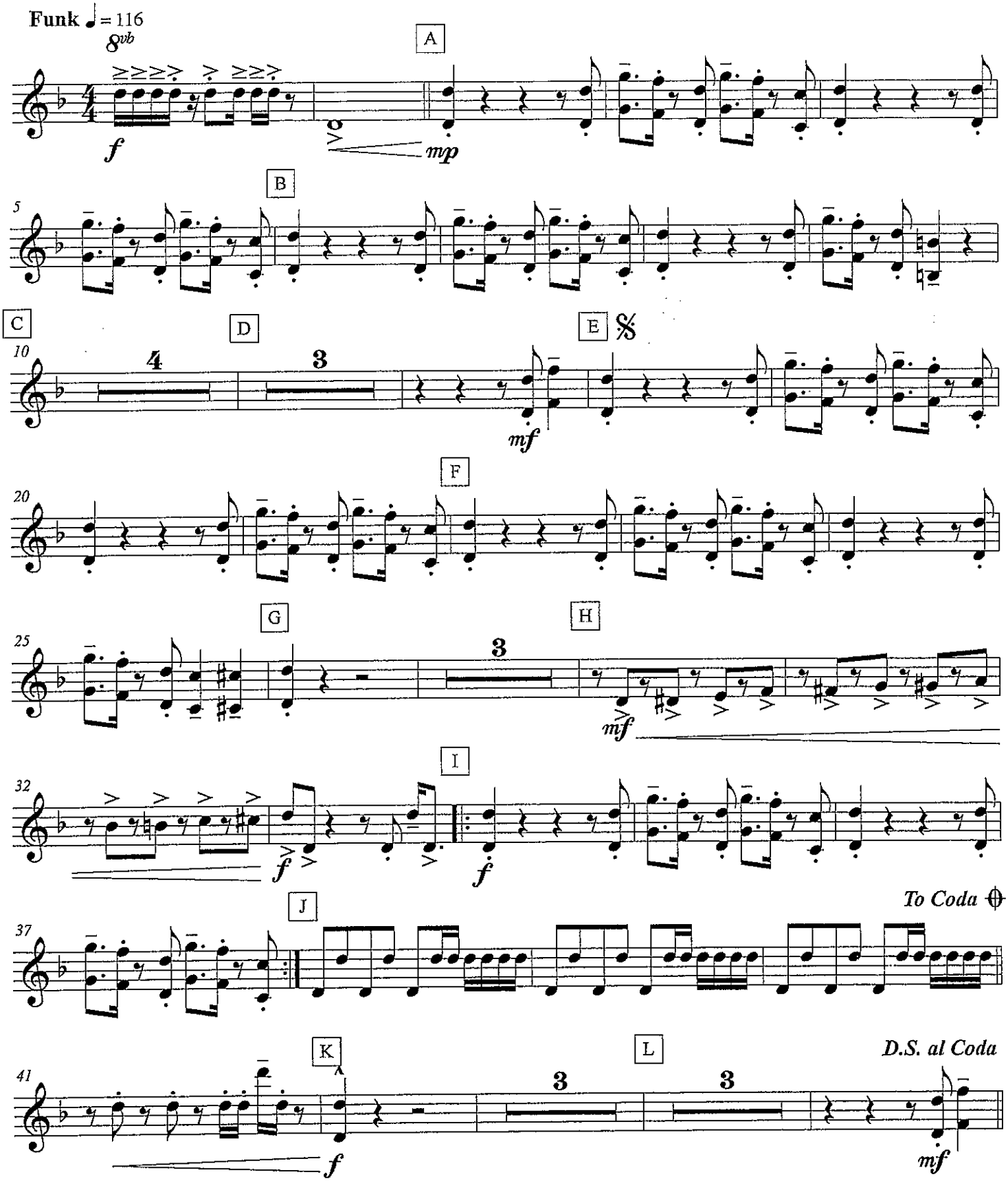

Coda
M
N
O
P
Q
R
50
55
60
65
69
G7
Dm7
1.
2.
mp
f
mf

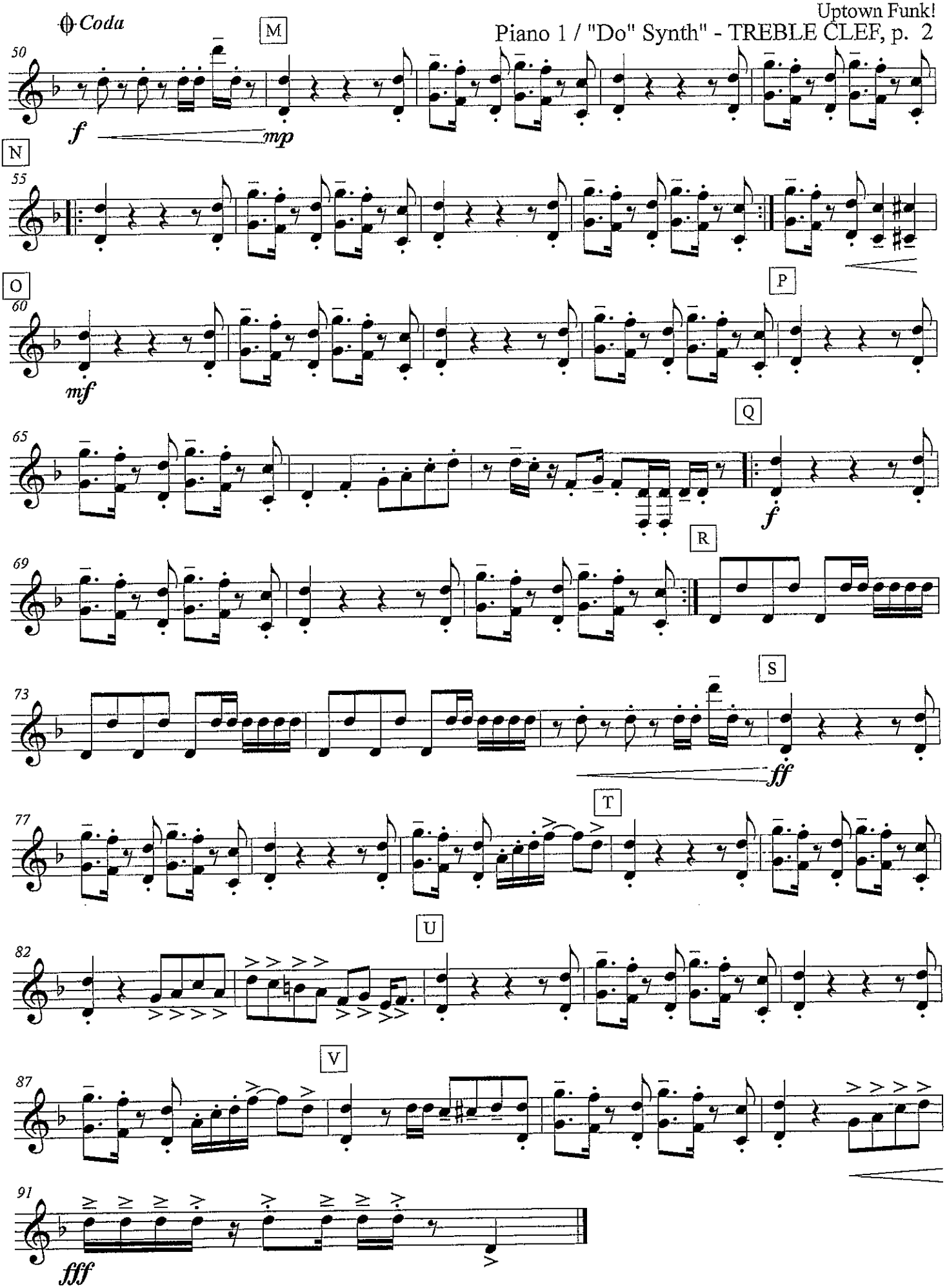

S
73
G7
Dm7
G7
Dm7
ff
T
77
G7
Dm7
G7
Dm7
ff
U
81
G7
Dm7
Dm7
G7
ff
ff
V
86
Dm7
G7
Dm7
G7
ff
90
Dm7
Dm7
fff
fff

Piano
"Do" Synth
TREBLE CLEF

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice

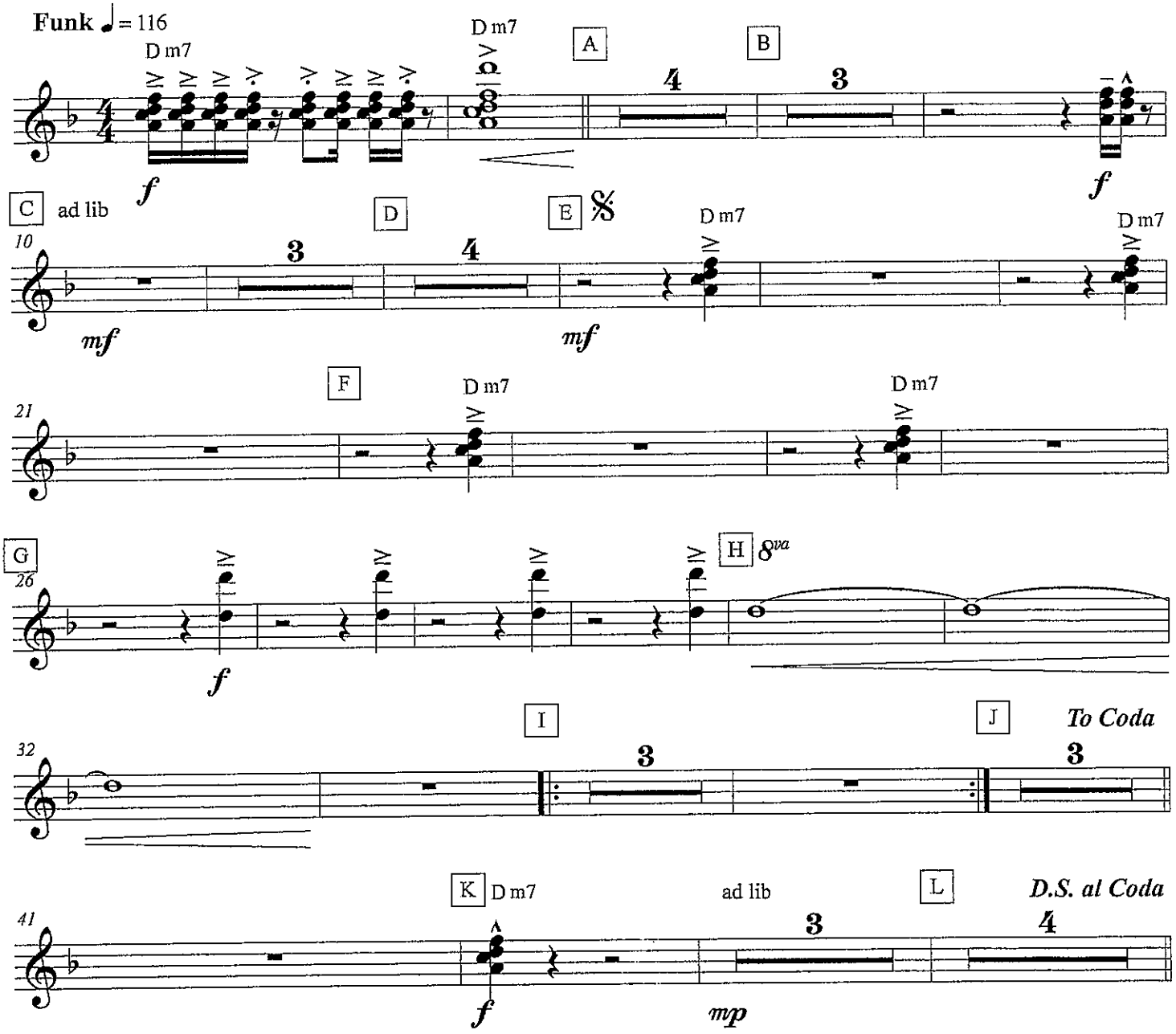


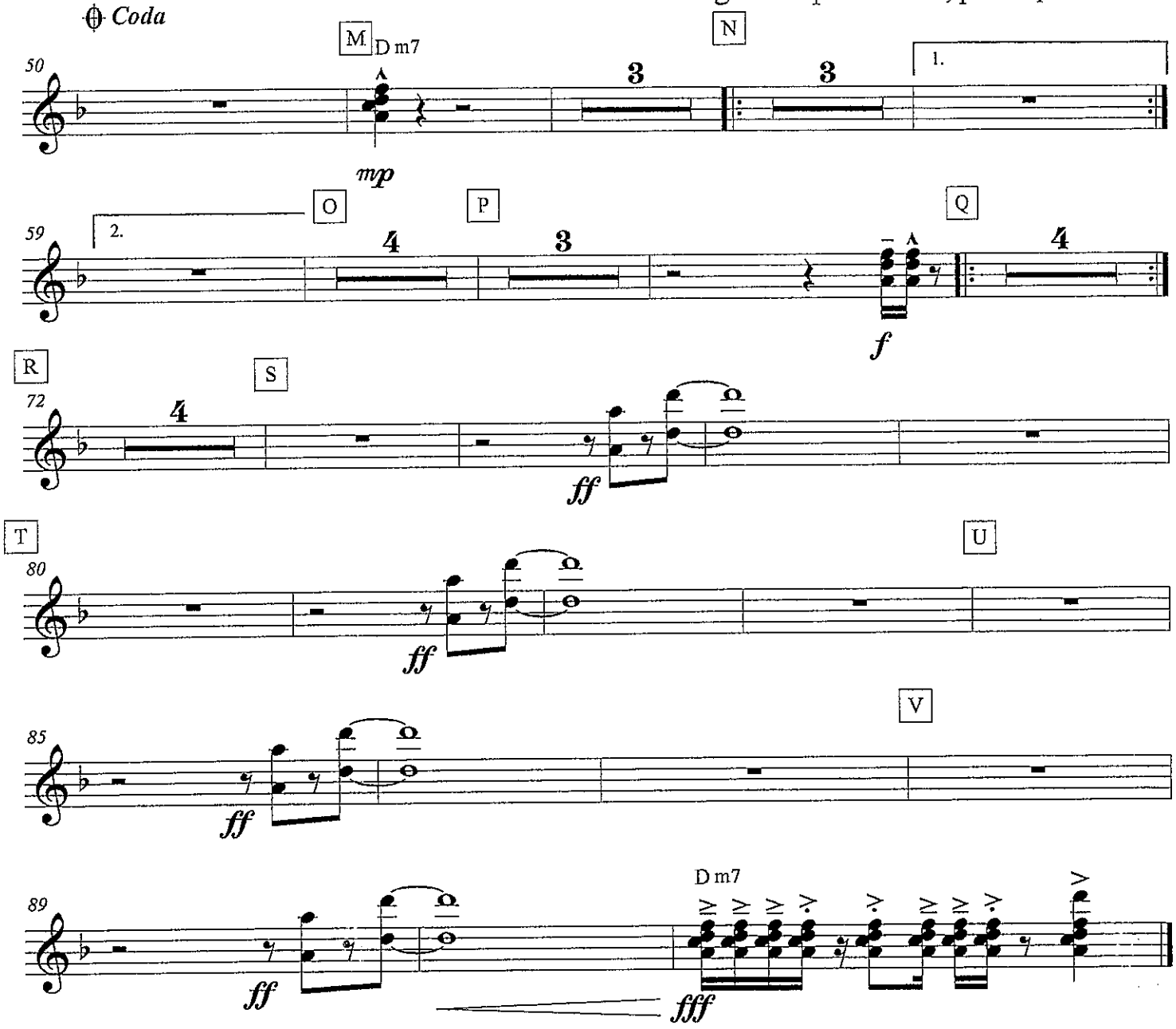

Coda
M
50
f
mp
N
55
O
60
mf
P
Q
65
f
R
69
S
73
ff
T
77
U
82
V
87
91
fff

Organon - Top Line Hits

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice

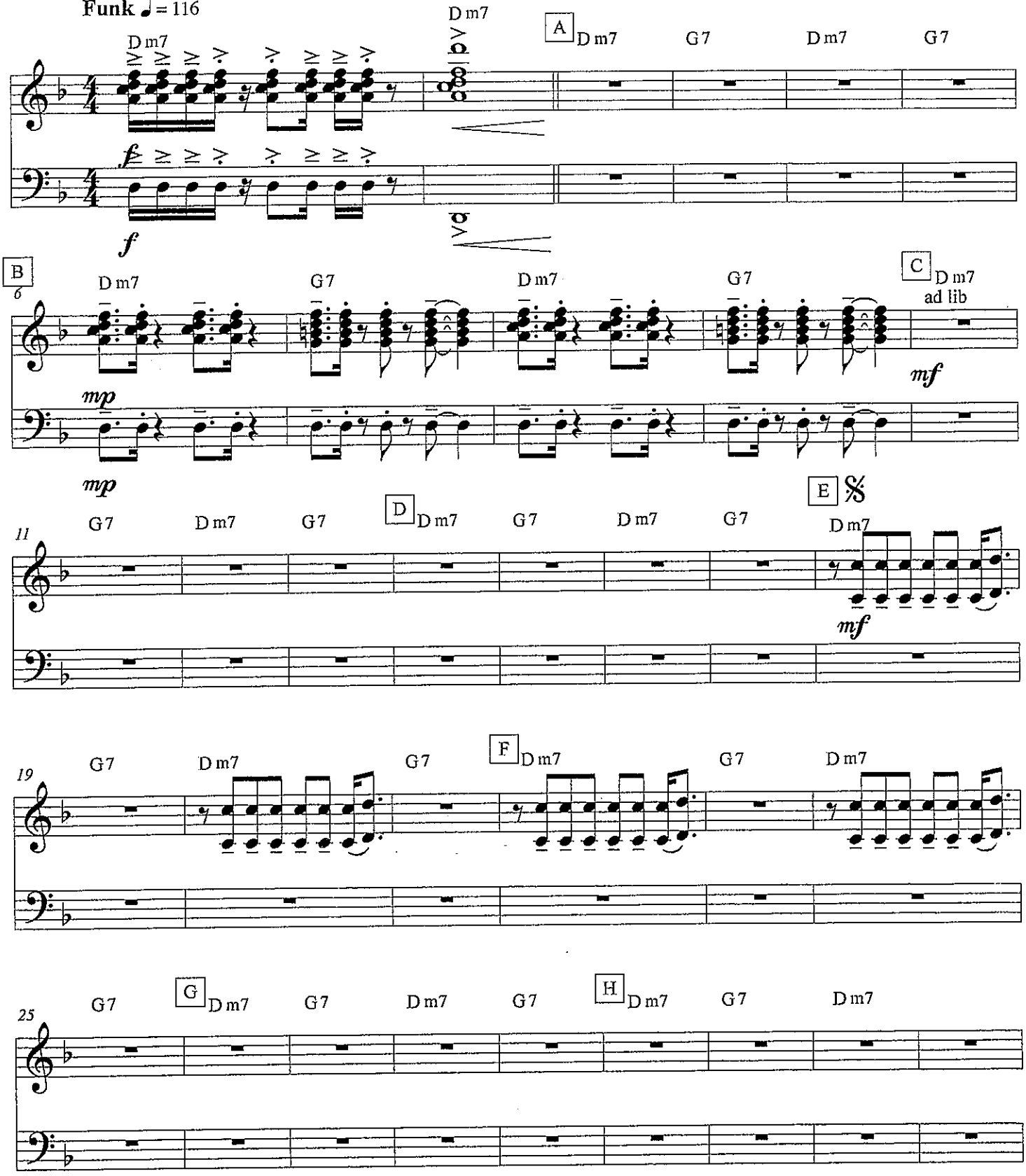



Coda
M
D m7
N
1.
50
mp
O
2.
P
Q
59
f
R
S
72
ff
T
U
80
ff
V
85
ff
89
D m7
fff

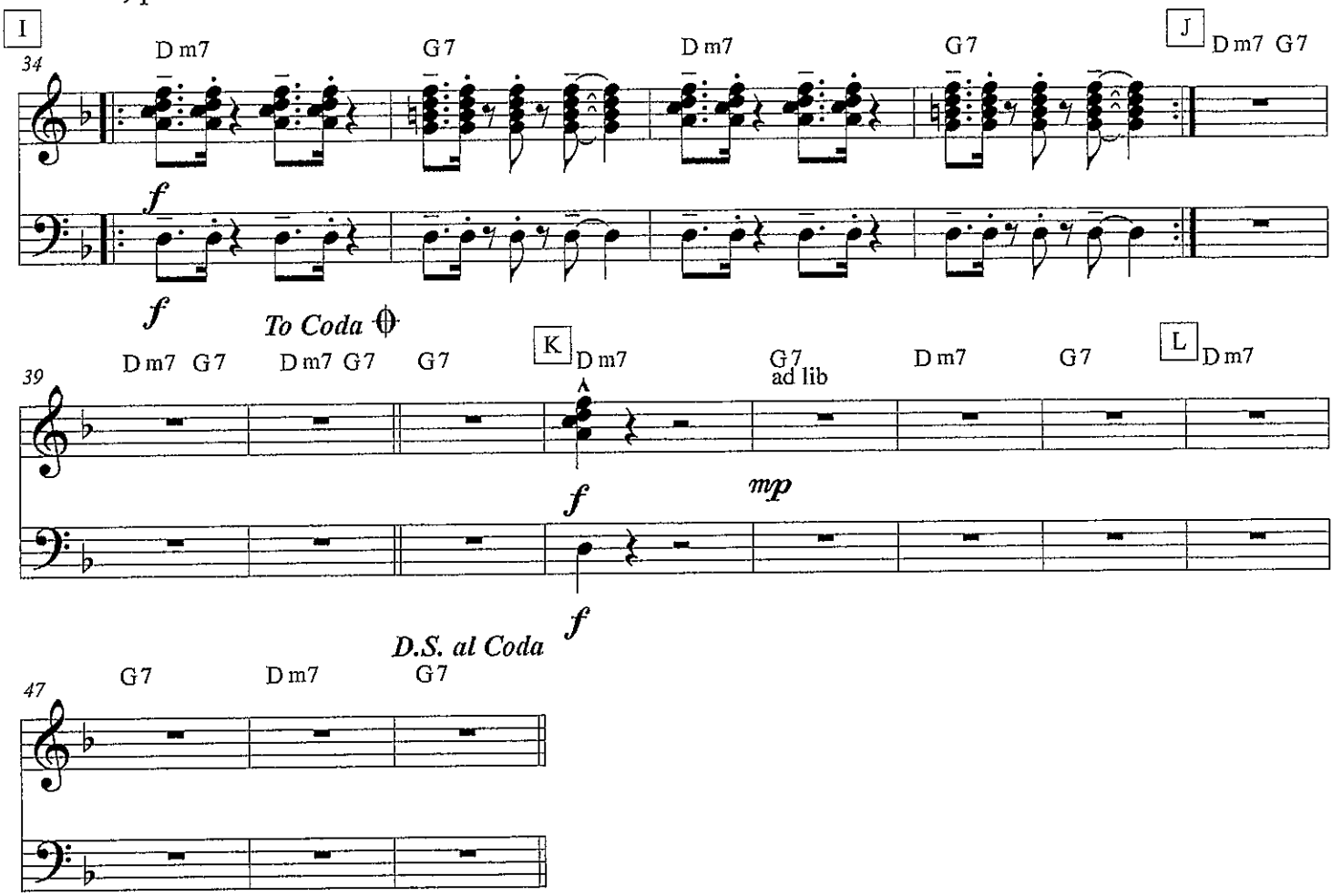
Piano 2

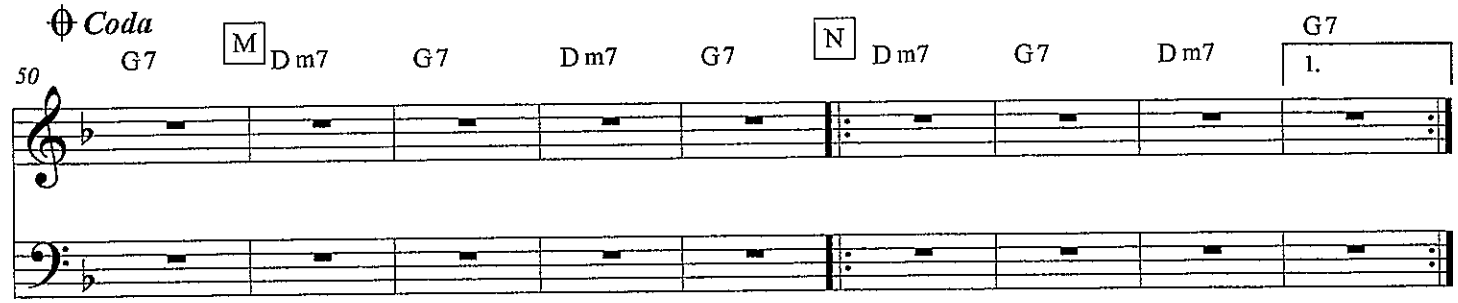
Uptown Funk!

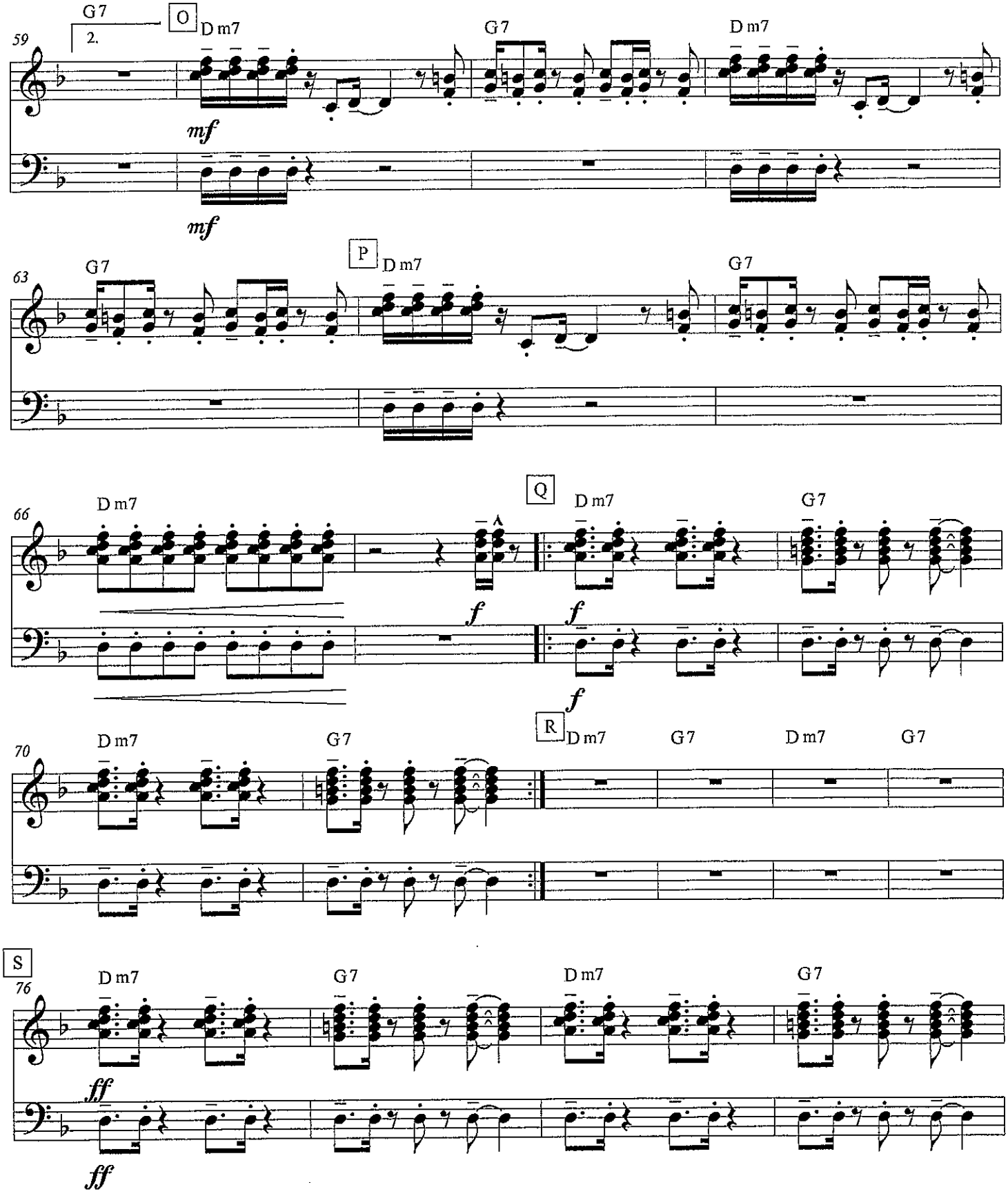
As Recorded by Bruno Mars
arr. Bernice



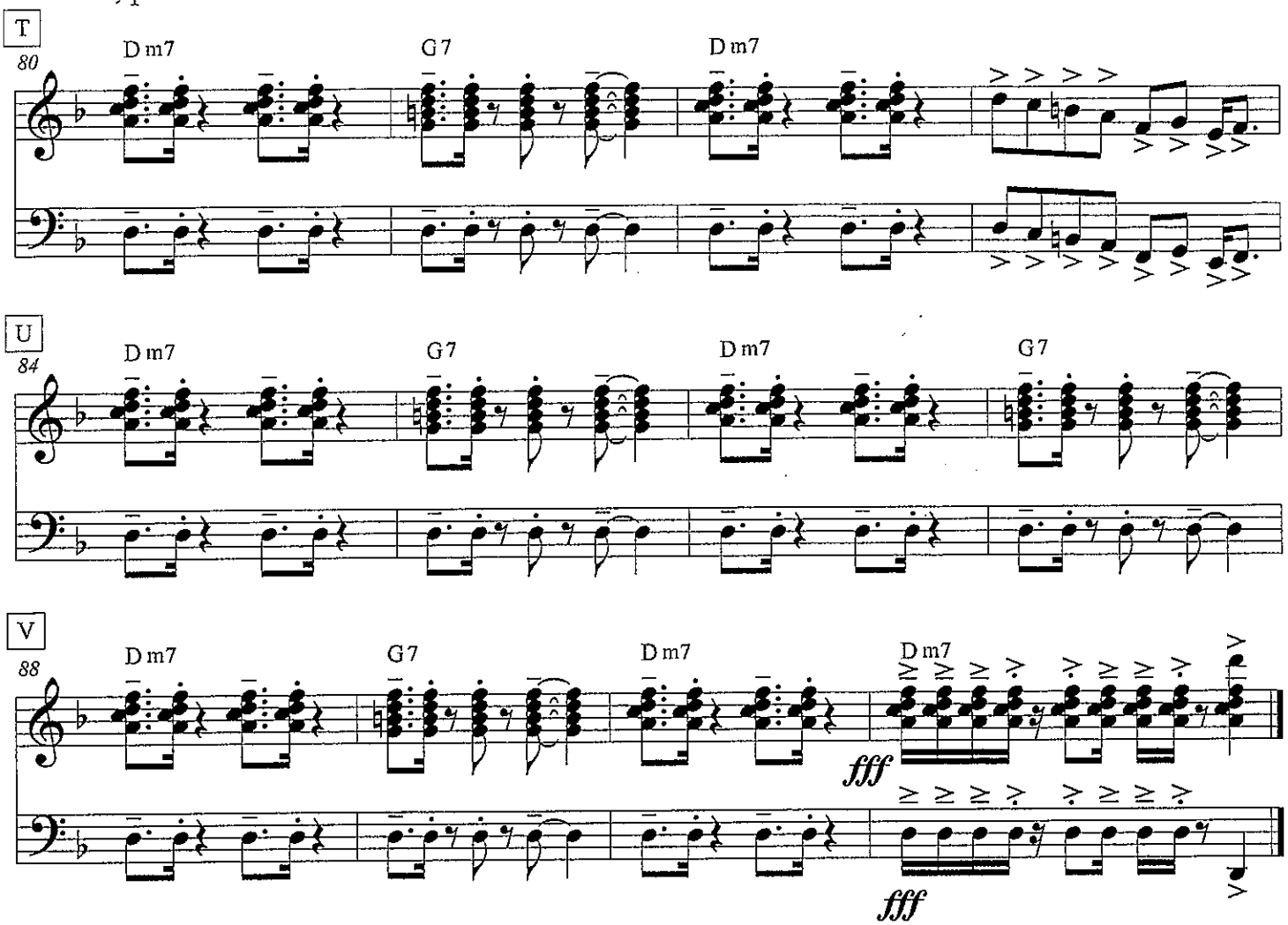
Uptown Funk!


I
34
Dm7
G7
Dm7
G7
J
Dm7 G7
f
f
To Coda
39
Dm7 G7
Dm7 G7
G7
K
Dm7
G7
ad lib
Dm7
G7
L
Dm7
f
mp
f
D.S. al Coda
47
G7
Dm7
G7


Coda
50
G7
M
Dm7
G7
Dm7
G7
N
Dm7
G7
Dm7
G7
1.


59
G7
2.
O
Dm7
G7
Dm7
mf
mf
63
G7
P
Dm7
G7
66
Dm7
Q
Dm7
G7
f
f
f
70
Dm7
G7
R
Dm7
G7
Dm7
G7
S
76
Dm7
G7
Dm7
G7
fff
fff

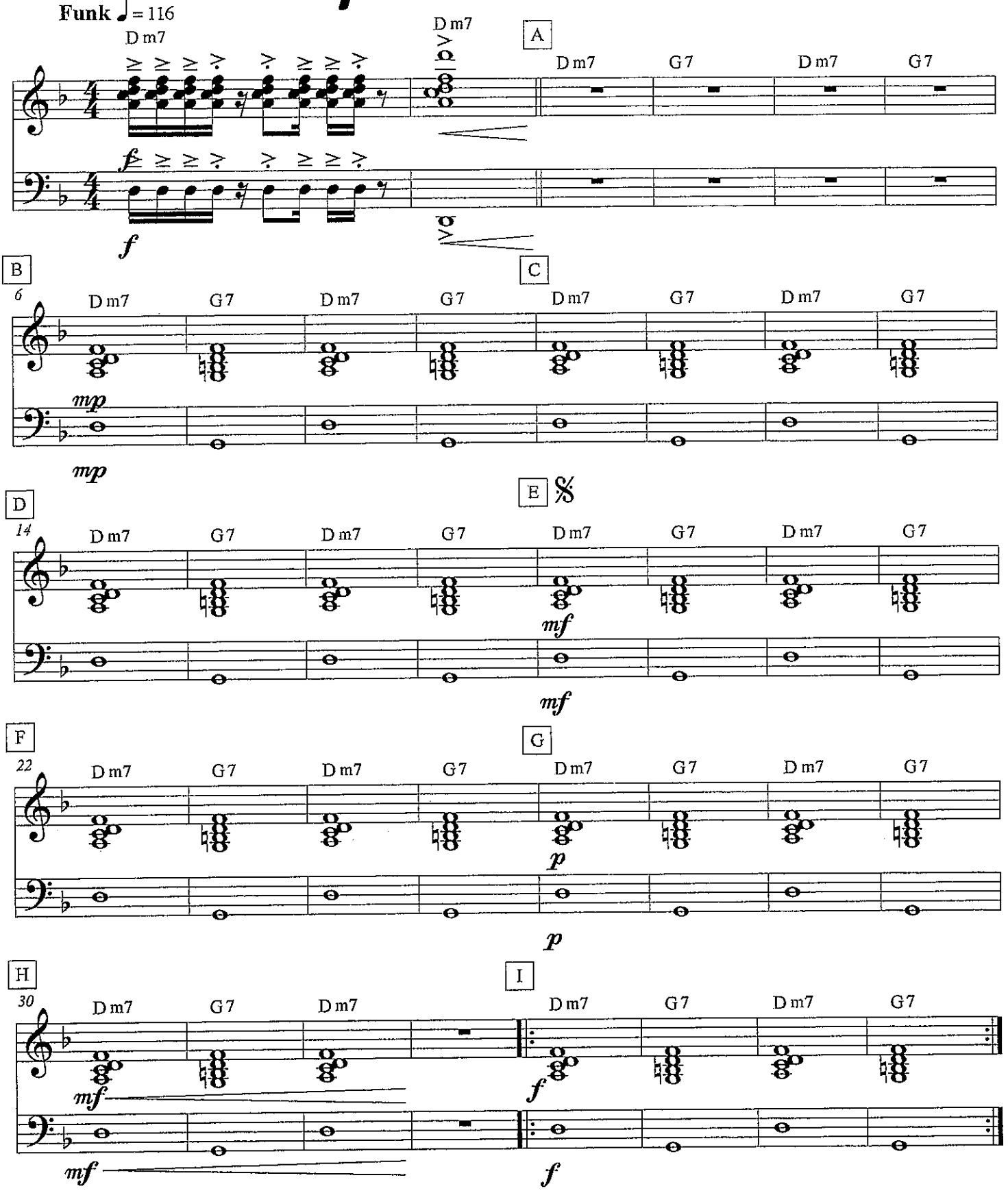
Uptown Funk!



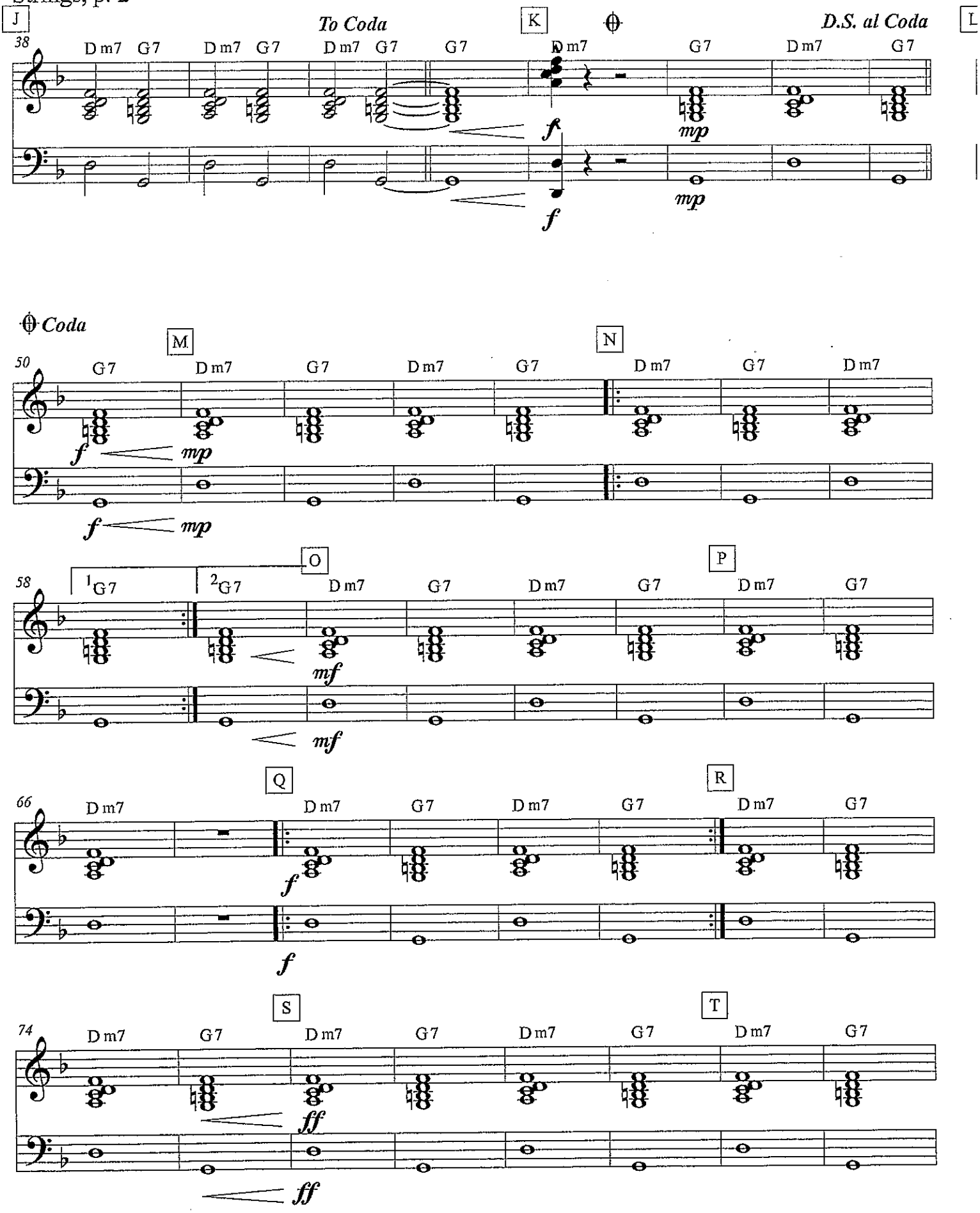
Strings

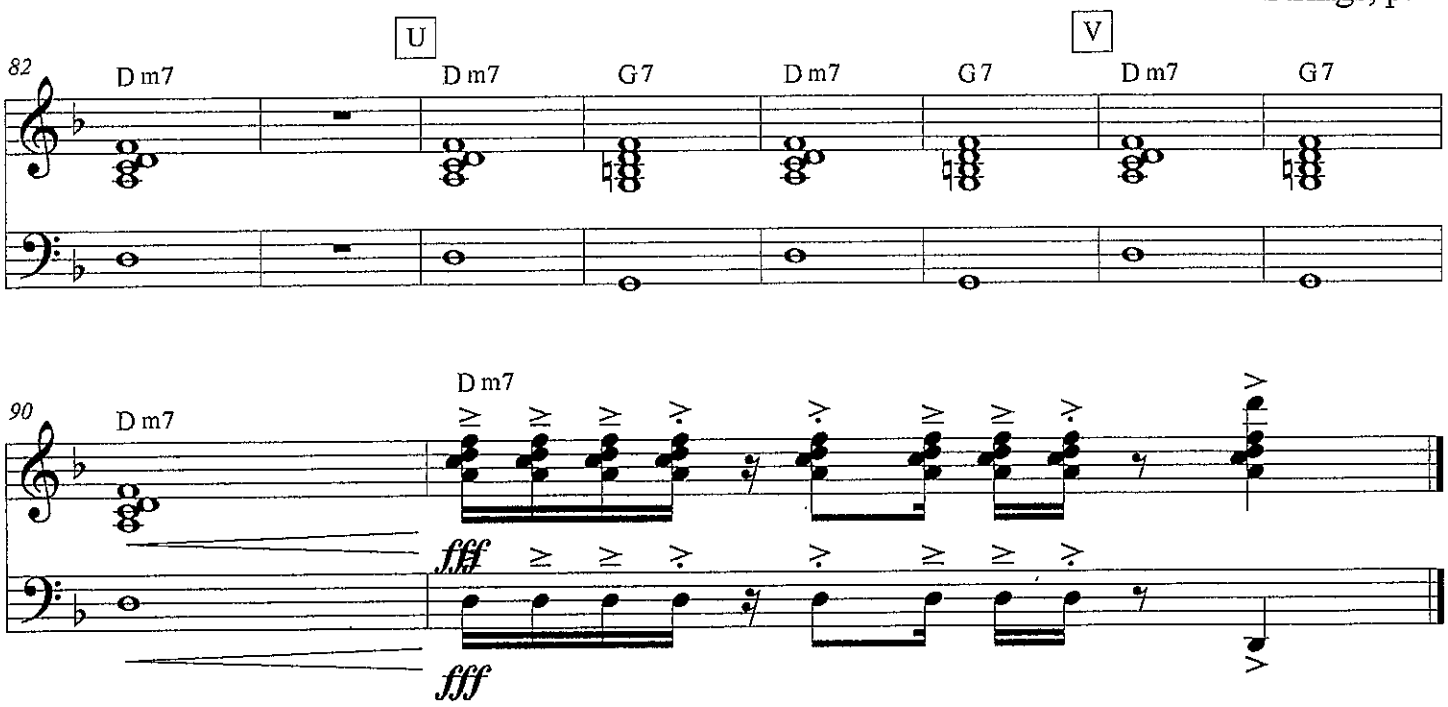
Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice



Uptown Funk!


J
K
L
To Coda
D.S. al Coda
38
D m7 G7 D m7 G7 D m7 G7 G7 D m7 G7 D m7 G7
f
mp
mp
f
Coda
M
N
50
G7 D m7 G7 D m7 G7 D m7 G7 D m7
f
mp
f
mp
O
P
58
1G7 2G7 D m7 G7 D m7 G7 D m7 G7
mf
mf
Q
R
66
D m7 D m7 G7 D m7 G7 D m7 G7
f
f
S
T
74
D m7 G7 D m7 G7 D m7 G7 D m7 G7
ff
ff


82
U
V
D m7
D m7
G7
D m7
G7
D m7
G7

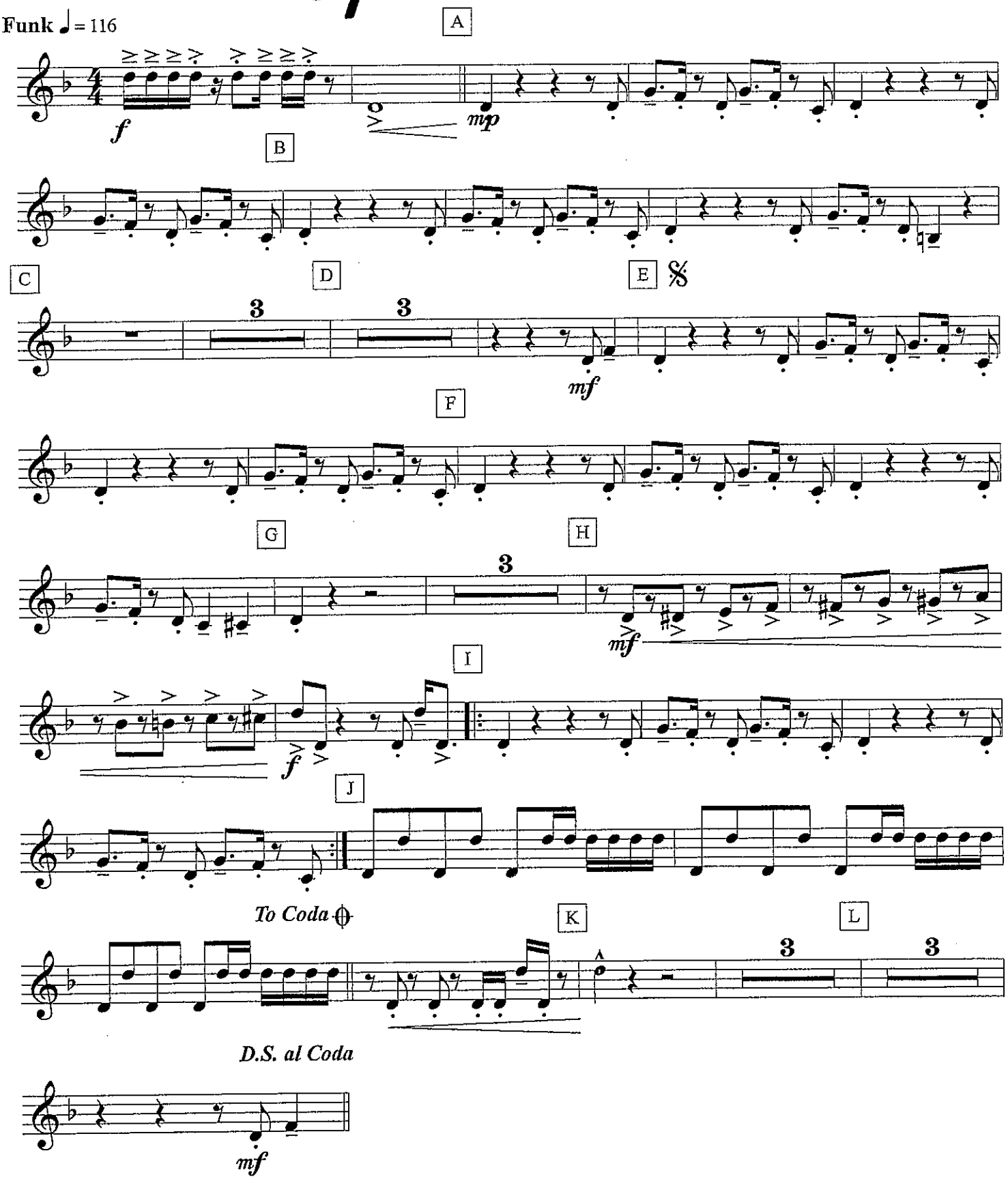
90
D m7
D m7
fff
fff

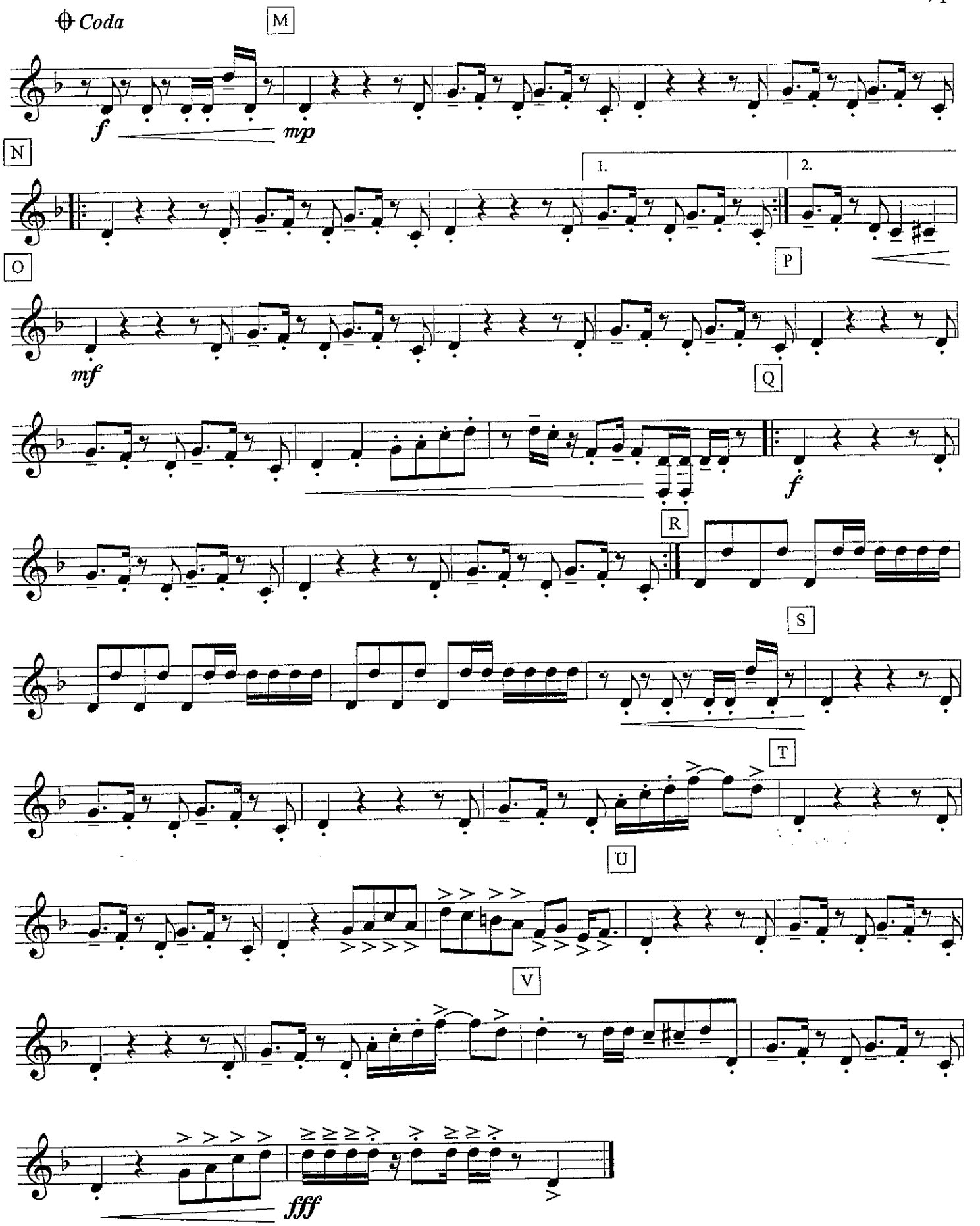
Bass Guitar
TREBLE CLEF

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice

Funk ♩ = 116



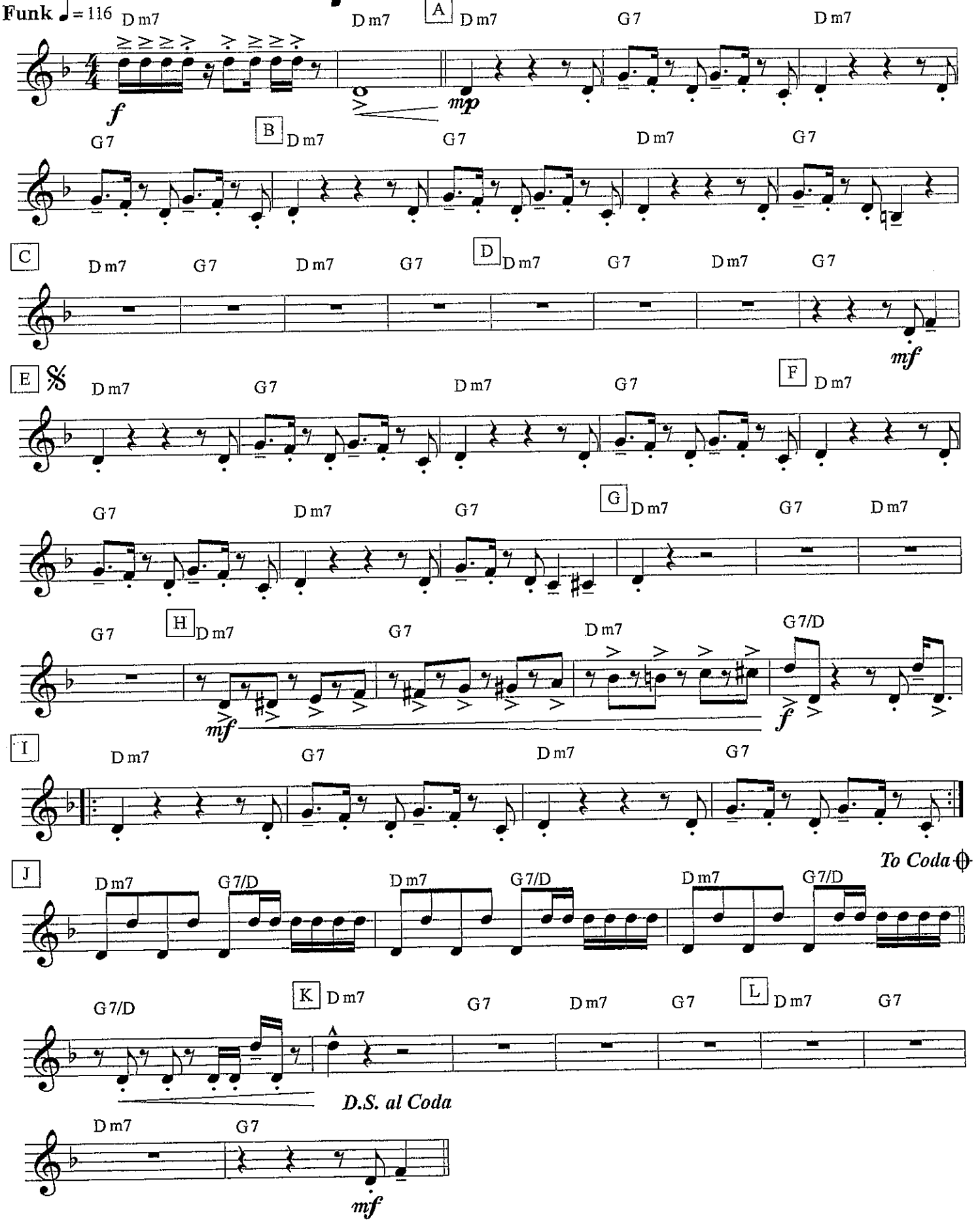

Coda
M
f
mp
N
1.
2.
O
P
mf
Q
f
R
S
T
U
V
fff

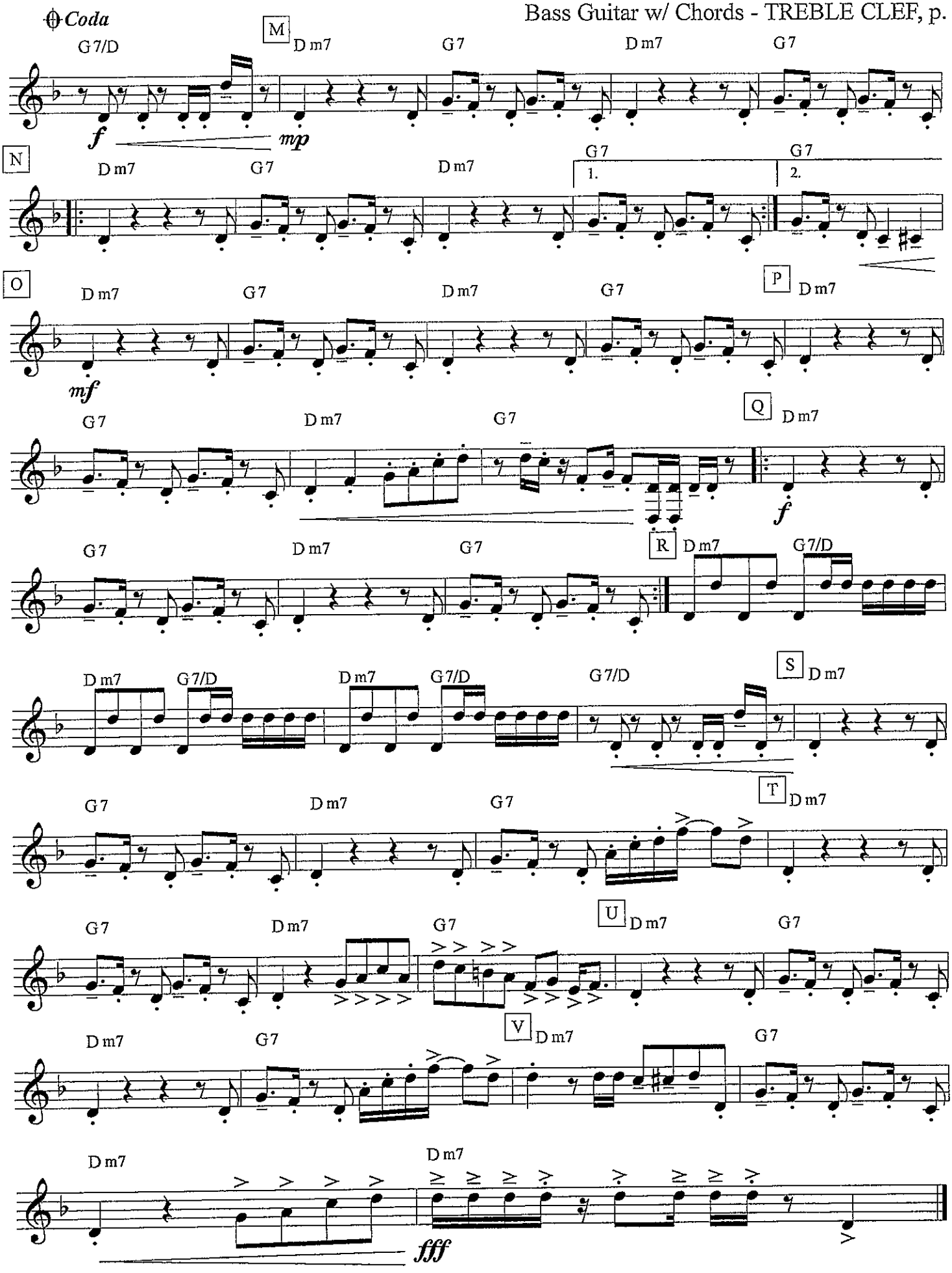
Bass Guitar w/ Chords
TREBLE CLEF

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice

Funk ♩ = 116

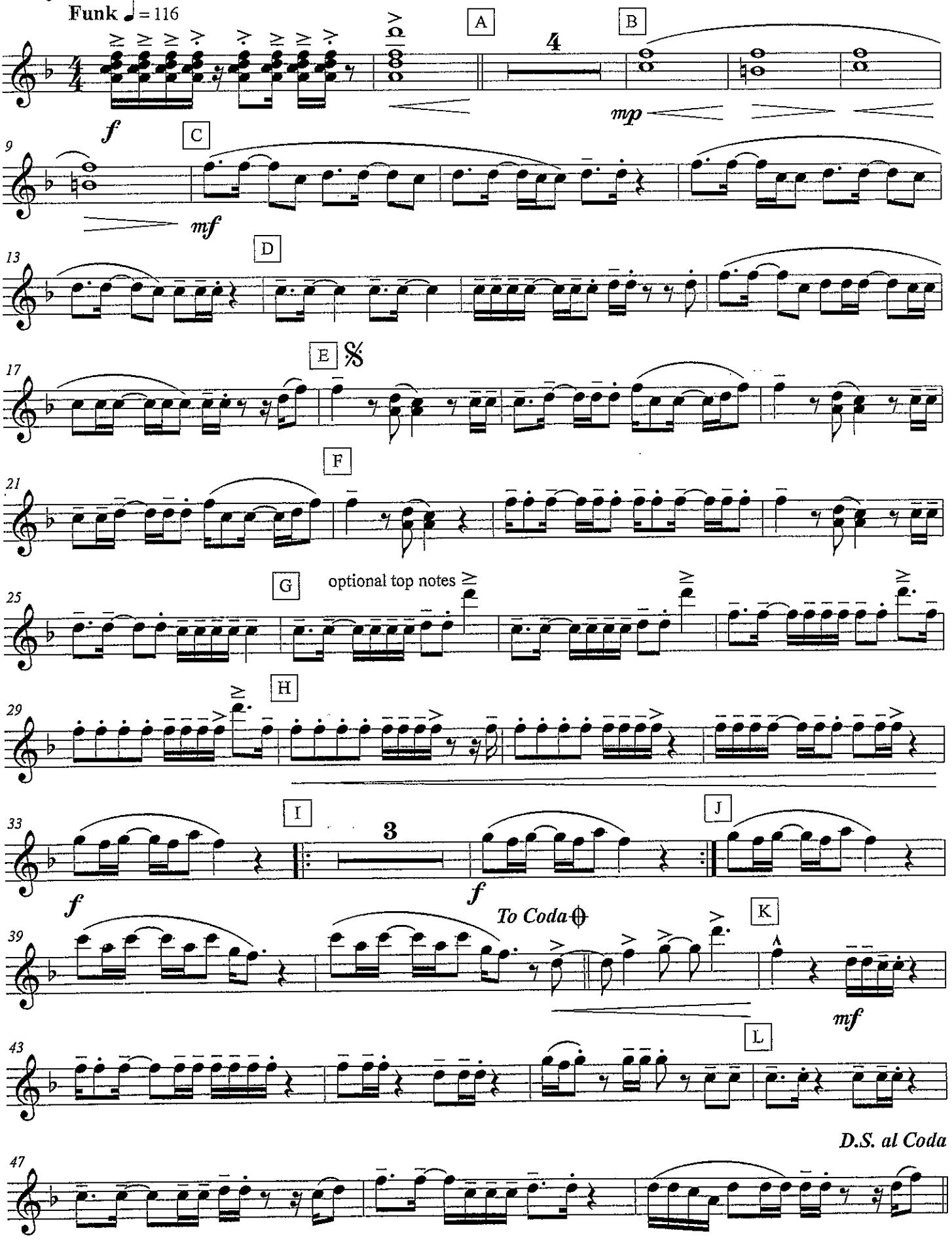


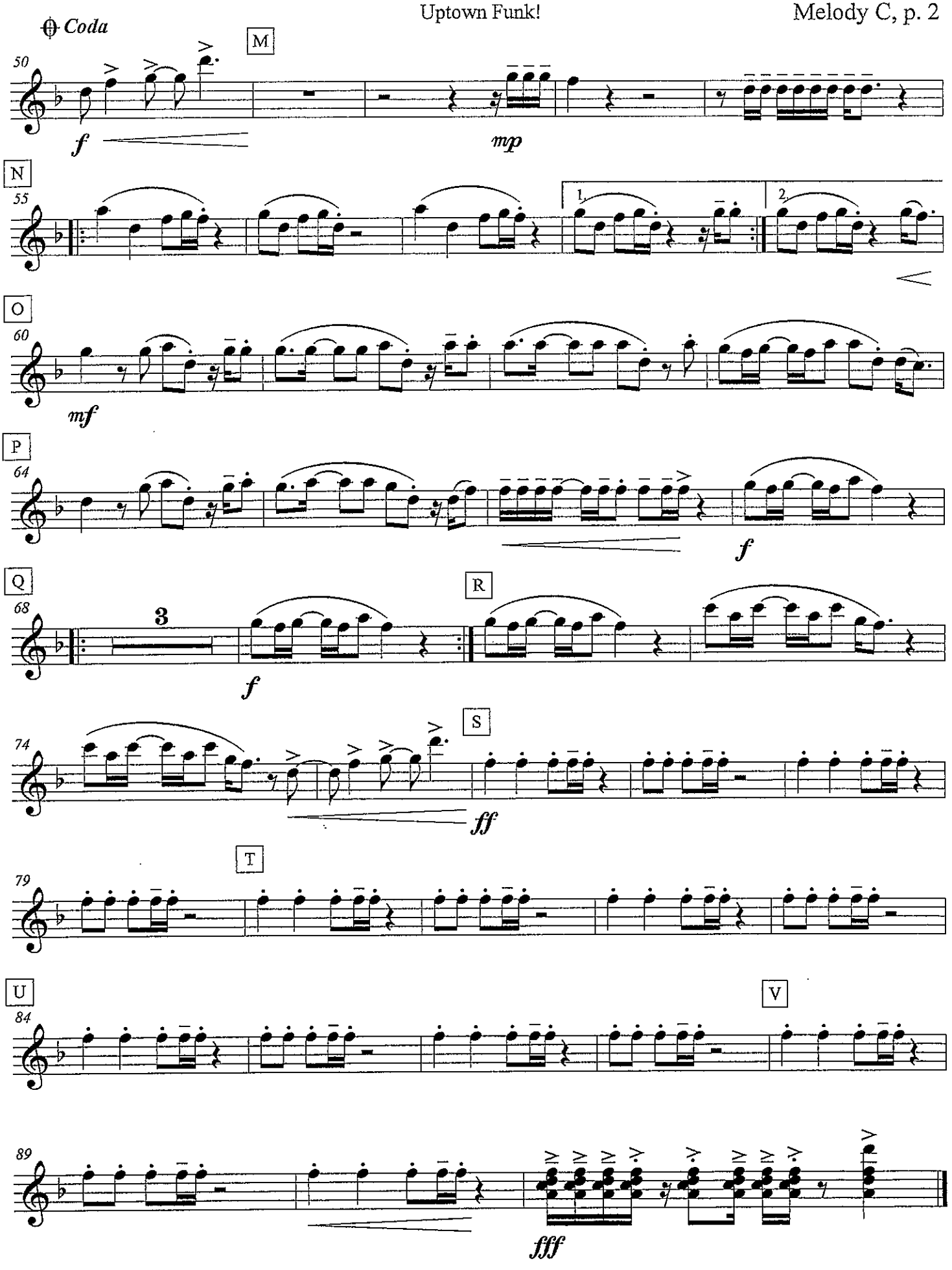

Coda
G7/D
M
Dm7
G7
Dm7
G7
f
mp
N
Dm7
G7
Dm7
G7
1.
G7
2.
G7
O
Dm7
G7
Dm7
G7
P
Dm7
mf
G7
Dm7
G7
Q
Dm7
f
G7
Dm7
G7
R
Dm7
G7/D
Dm7
G7/D
Dm7
G7/D
S
Dm7
G7
Dm7
G7
T
Dm7
G7
Dm7
G7
U
Dm7
G7
Dm7
G7
V
Dm7
G7
Dm7
Dm7
fff

Melody C

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice

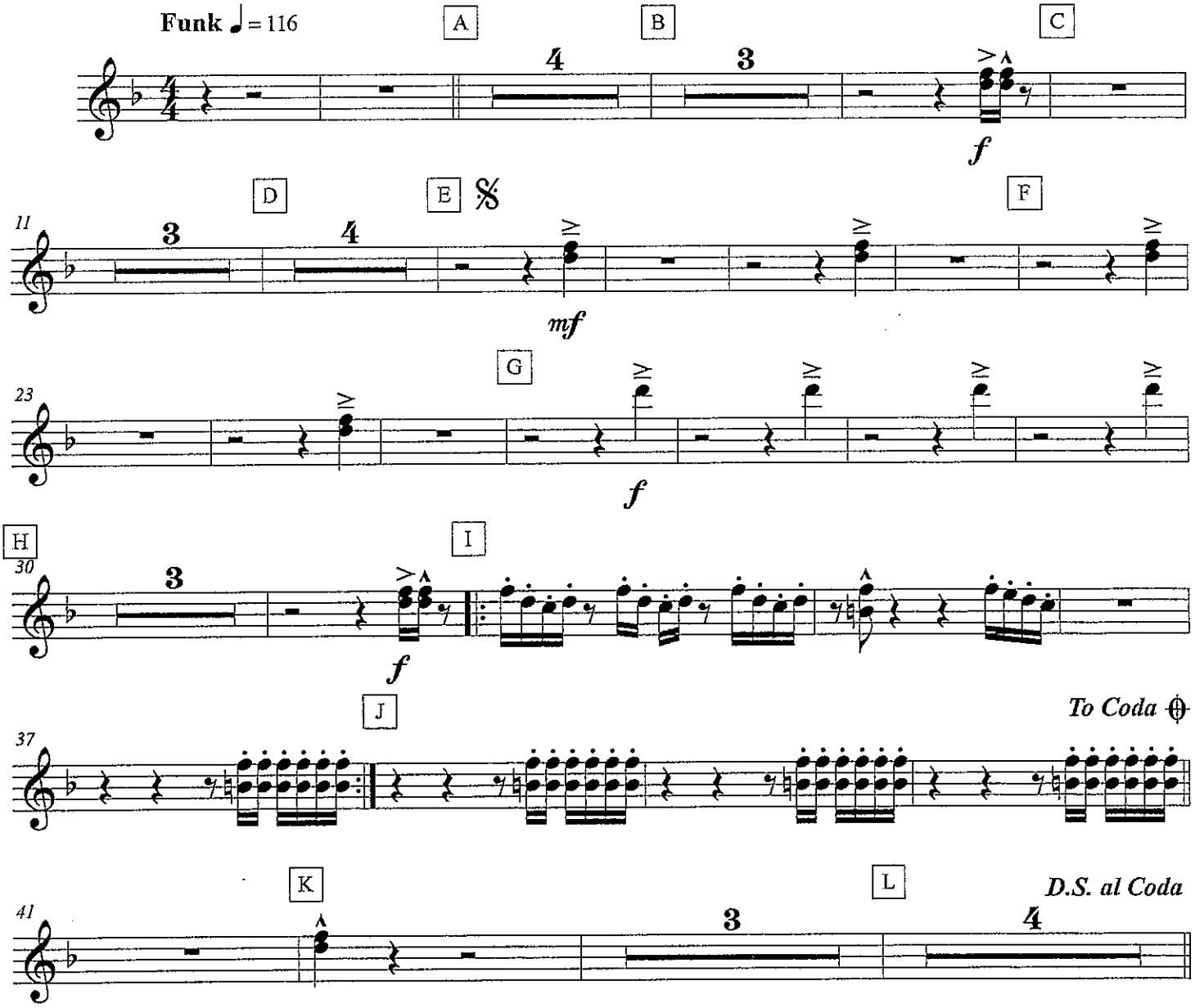


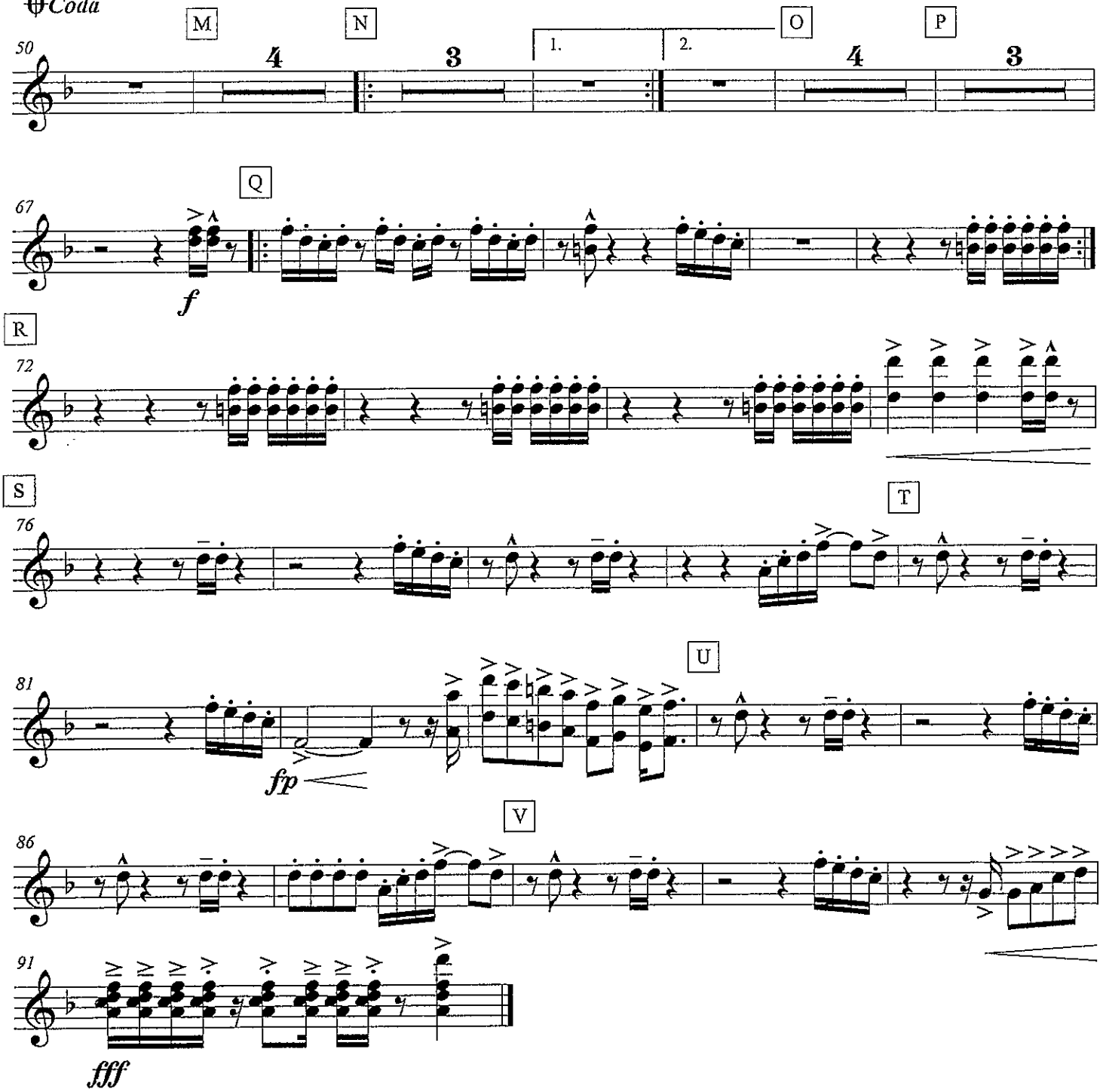

Coda
M
50
f
mp
N
55
1.
2.
O
60
mf
P
64
f
Q
68
3
f
R
74
S
ff
T
79
U
84
V
89
fff

Countermelody C

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice




Coda
M
N
O
P
1.
2.
50
4
3
4
3
Q
67
f
R
72
S
T
76
U
81
fp
V
86
91
fff

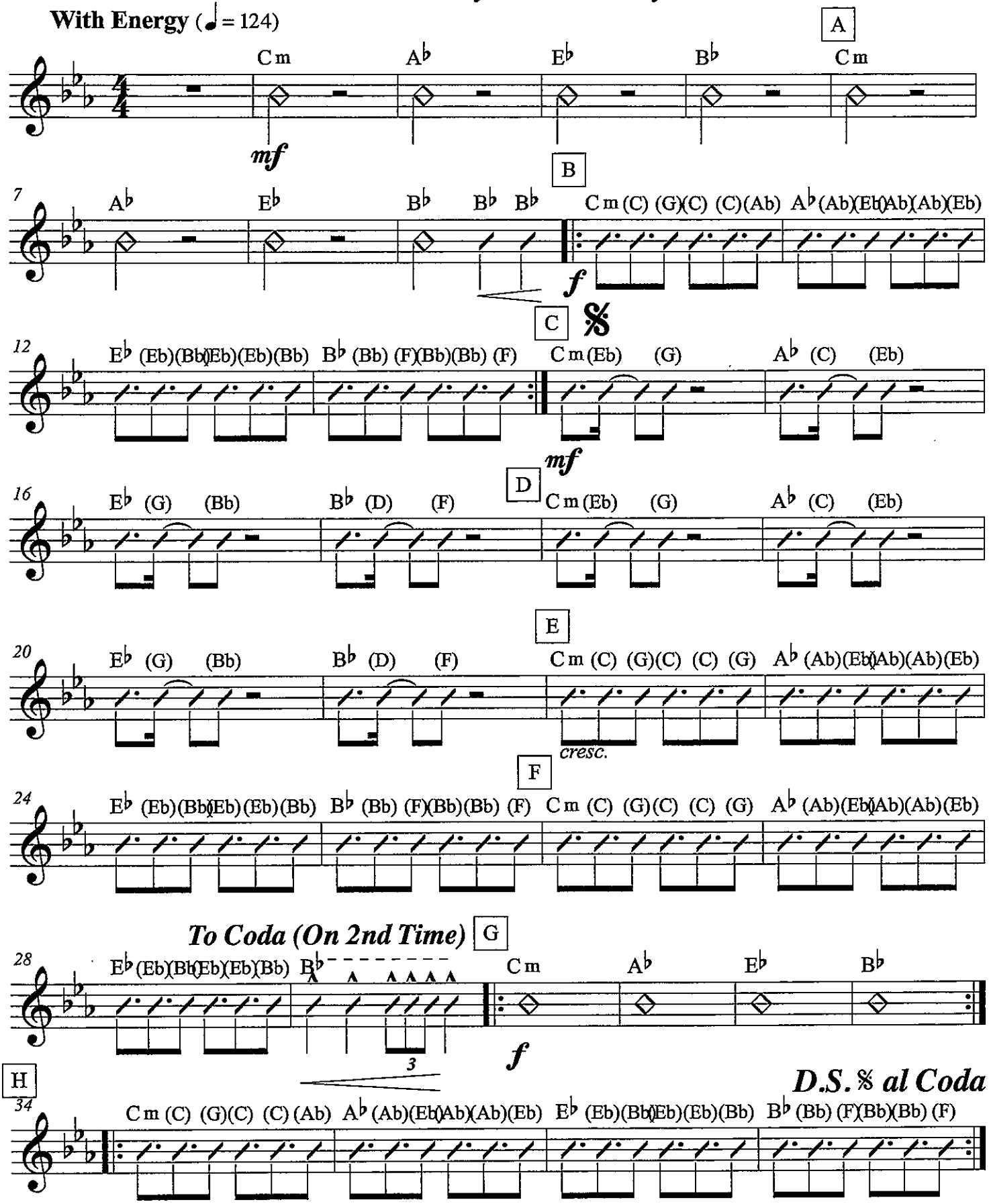
Chord Chart

Vivir Mi Vida

As Recorded by Marc Anthony

arr. Bernice

With Energy (♩ = 124)



2016

Vivir Mi Vida

I Coda

38 Cm (C) (G)(C) (C)(Ab) Ab (Ab)(Eb)(Ab)(Ab)(Eb) Eb (Eb)(Bb)(Eb)(Eb)(Bb) Bb (Bb) (F)(Bb)(Bb) (F)

f

J **SOLOS - Repeat Until 4 Whistles**

42 Cm (C) (G)(C) (C)(Ab) Ab (Ab)(Eb)(Ab)(Ab)(Eb) Eb (Eb)(Bb)(Eb)(Eb)(Bb) Bb (Bb) (F)(Bb)(Bb) (F)

K

46 *mf* Cm (Ab) Ab (Eb) Eb (Bb) Bb

f

L

50 Cm Ab Eb Bb M Cm (C) (G)(C) (C)(Ab)

mf 3 *f*

55 Ab (Ab)(Eb)(Ab)(Ab)(Eb) Eb (Eb)(Bb)(Eb)(Eb)(Bb) Bb (Bb) (F)(Bb)(Bb) (F) Cm (C) (G)(C) (C)(Ab)

N

59 Ab (Ab)(Eb)(Ab)(Ab)(Eb) Eb (Eb)(Bb)(Eb)(Eb)(Bb) Bb (Bb) (F)(Bb)(Bb) (F) Cm Ab

mp

O

64 Eb Bb Cm (C) (G)(C) (C)(Ab) Ab (Ab)(Eb)(Ab)(Ab)(Eb) Eb (Eb)(Bb)(Eb)(Eb)(Bb)

P *ff*

69 Bb (Bb) (F)(Bb)(Bb) (F) Cm (C) (G)(C) (C)(Ab) Ab (Ab)(Eb)(Ab)(Ab)(Eb) Eb (Eb)(Bb)(Eb)(Eb)(Bb)

73 Bb (Bb) (F)(Bb)(Bb) (F) Cm

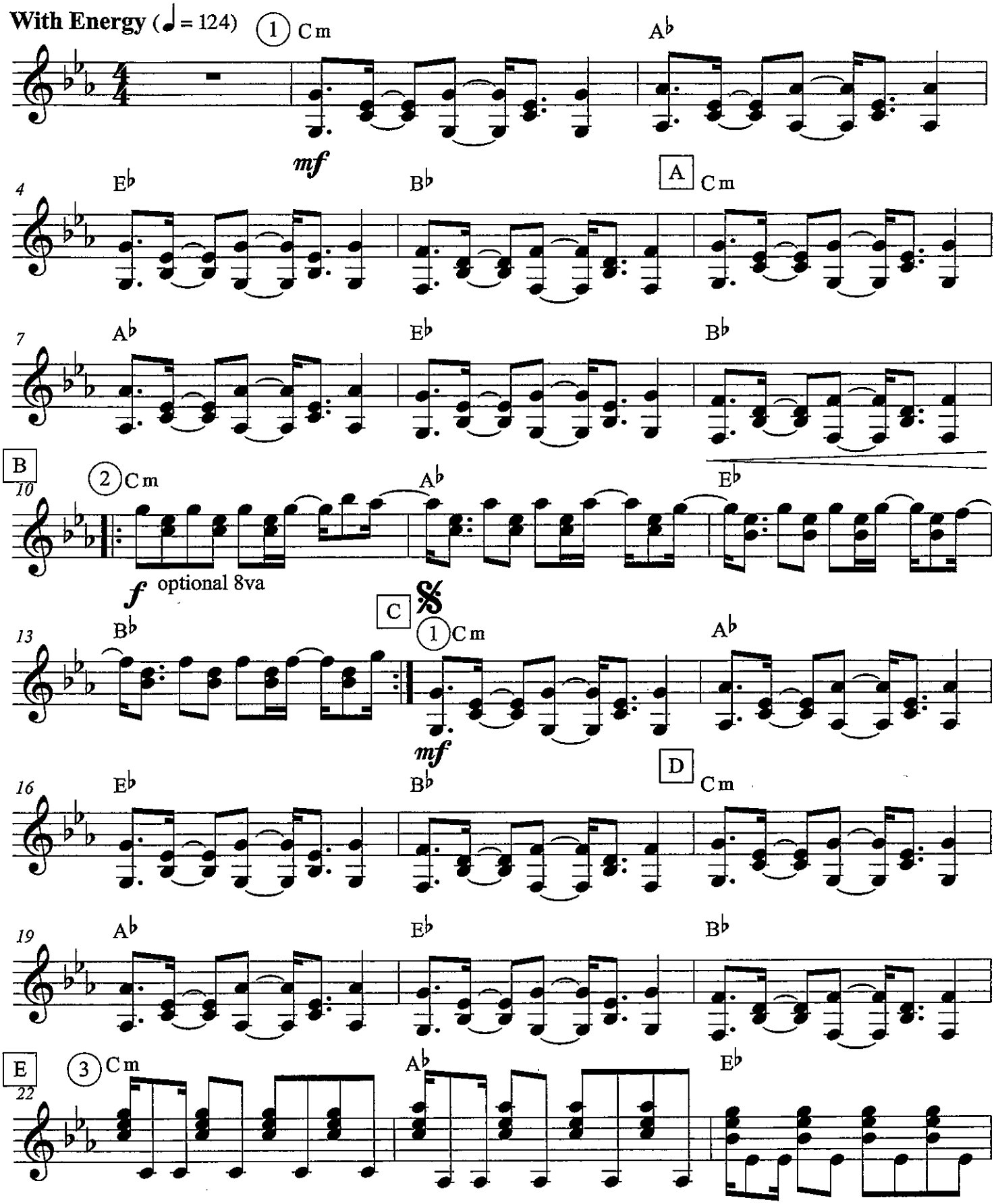
Vivir Mi Vida

arr. Bernice

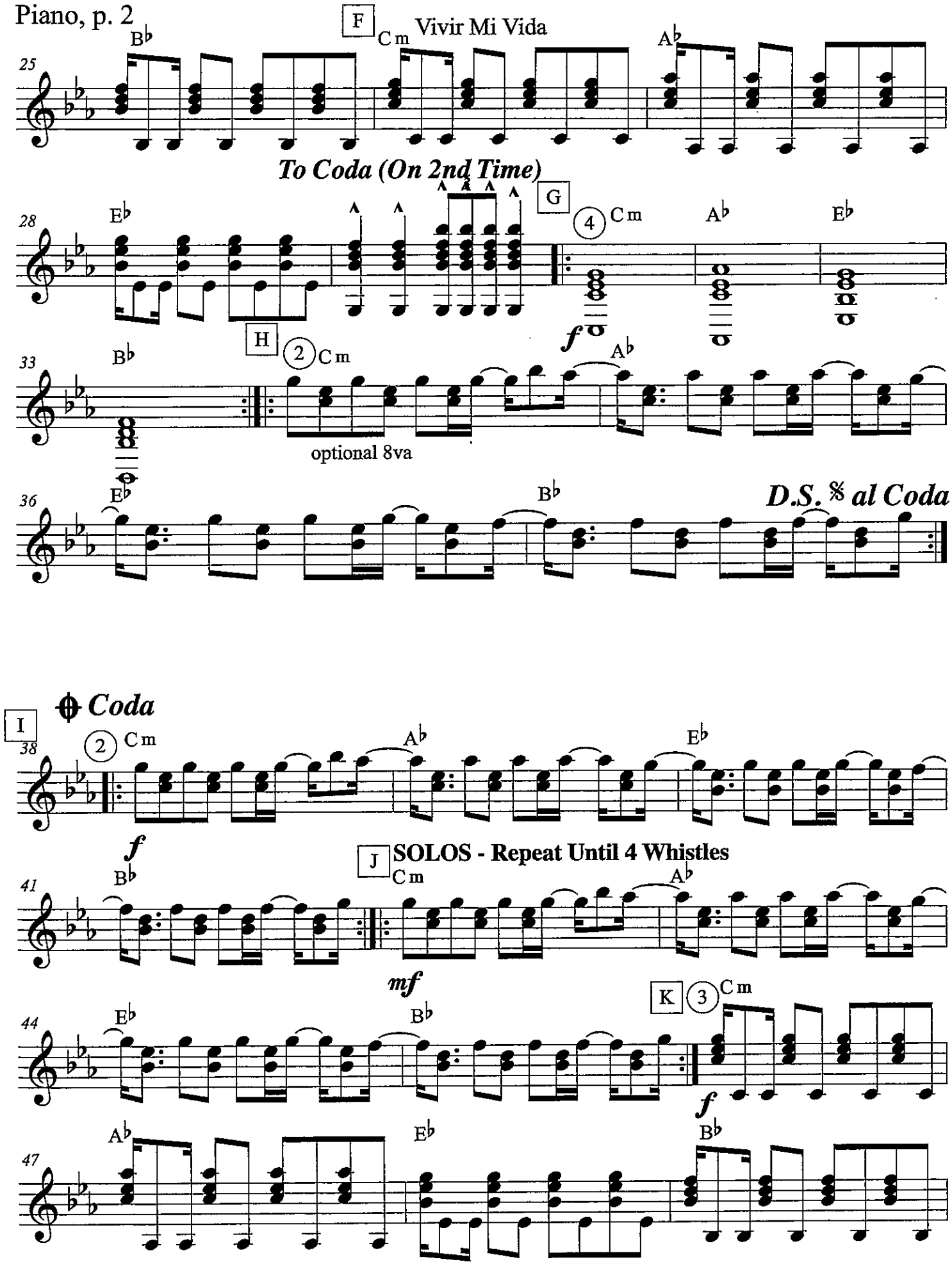
Piano

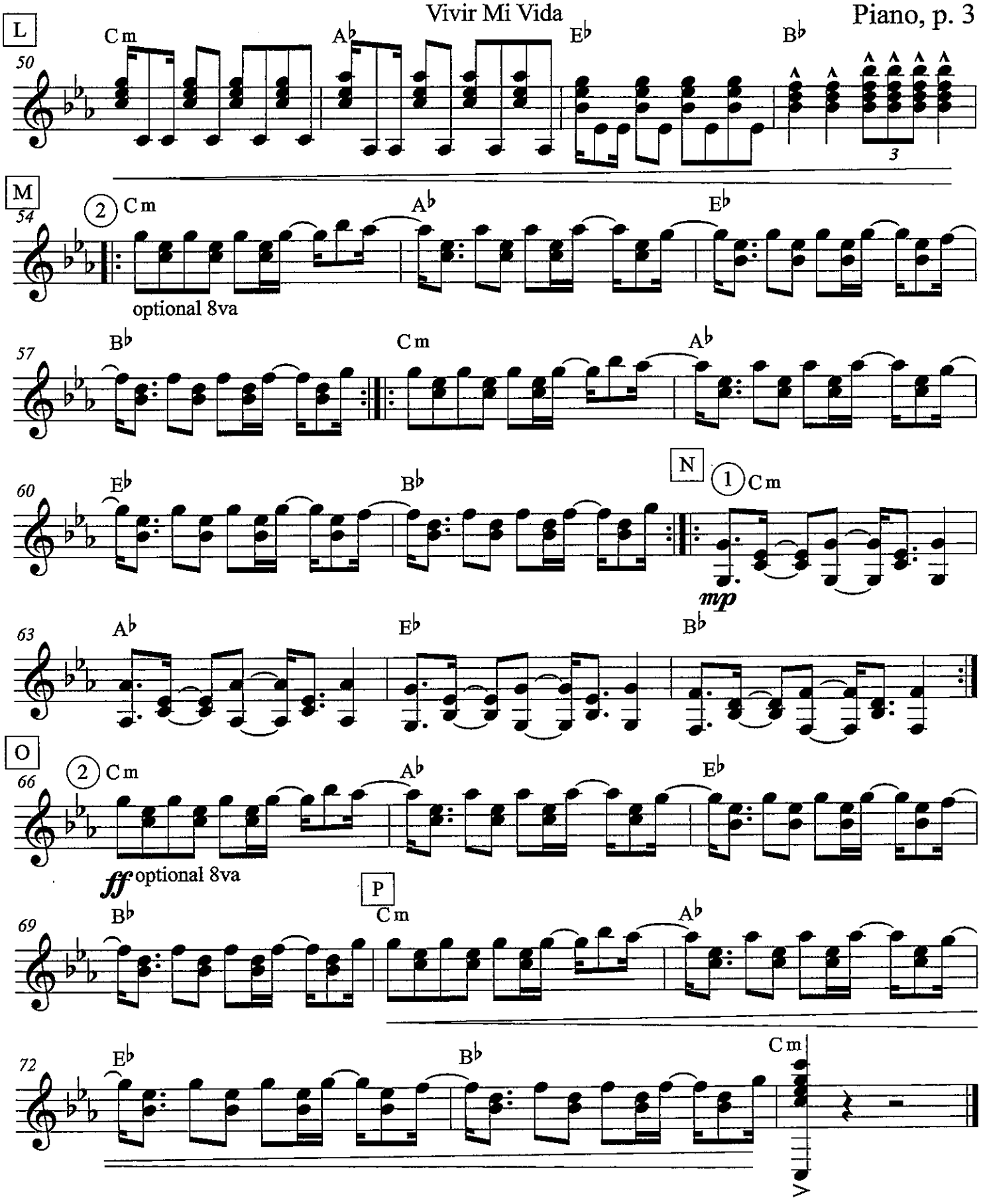
-Licks 1-2-3-4 (circled) As Recorded by Marc Anthony

With Energy (♩ = 124)



2016


F
Cm
Vivir Mi Vida
25
B♭
A♭
To Coda (On 2nd Time)
28
E♭
G
4
Cm
A♭
E♭
f
H
2
Cm
33
B♭
A♭
optional 8va
36
E♭
B♭
D.S. 𝄋 al Coda
Coda
I
2
Cm
38
A♭
E♭
f
J
SOLOS - Repeat Until 4 Whistles
41
B♭
Cm
A♭
mf
K
3
Cm
44
E♭
B♭
f
47
A♭
E♭
B♭


L
50
Cm
A♭
E♭
B♭
3
M
54
2
Cm
A♭
E♭
optional 8va
57
B♭
Cm
A♭
60
E♭
B♭
N
1
Cm
mp
63
A♭
E♭
B♭
O
66
2
Cm
A♭
E♭
ff optional 8va
P
69
B♭
Cm
A♭
72
E♭
B♭
Cm

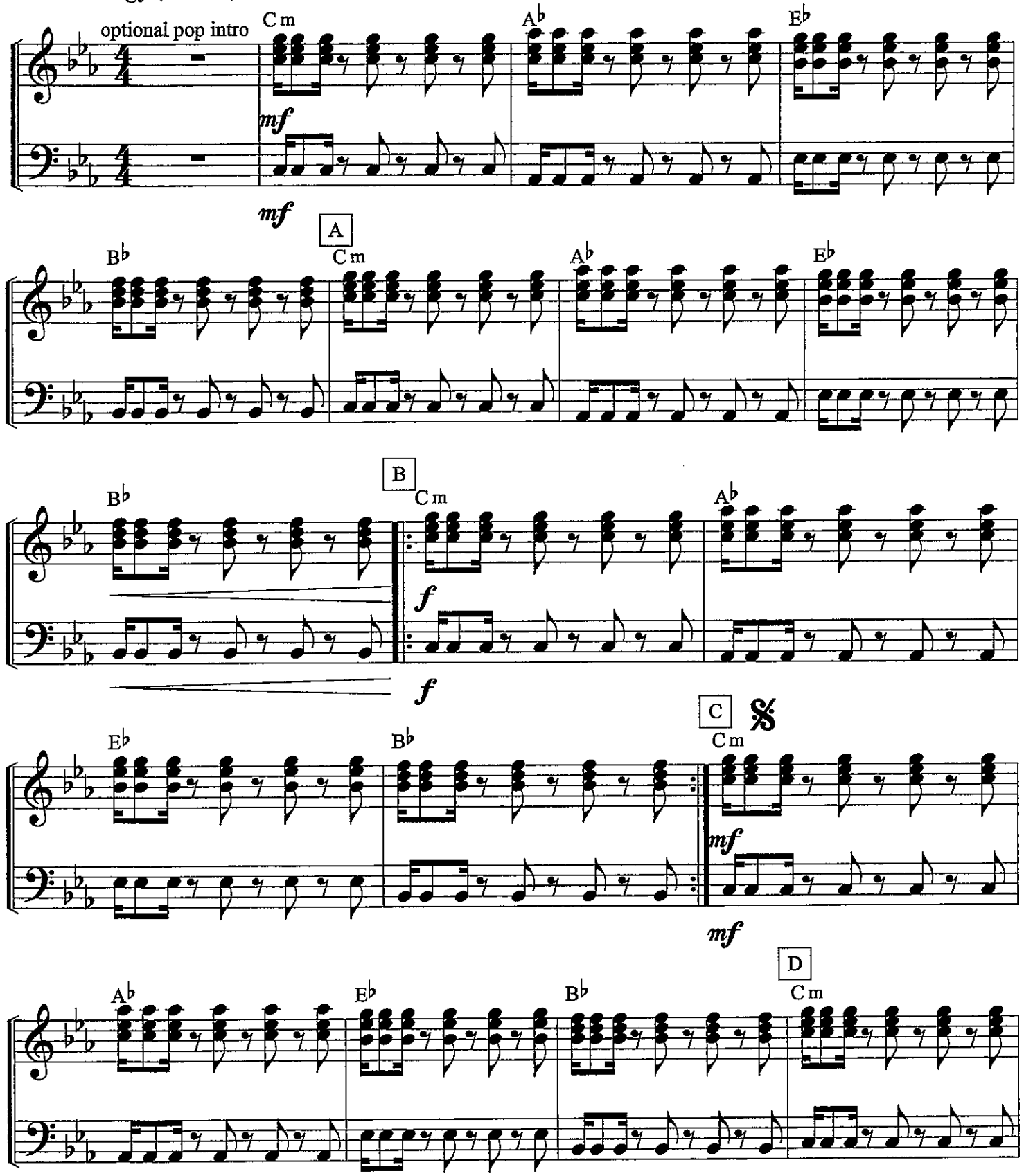
Pop Synth
(Bass & Lead)

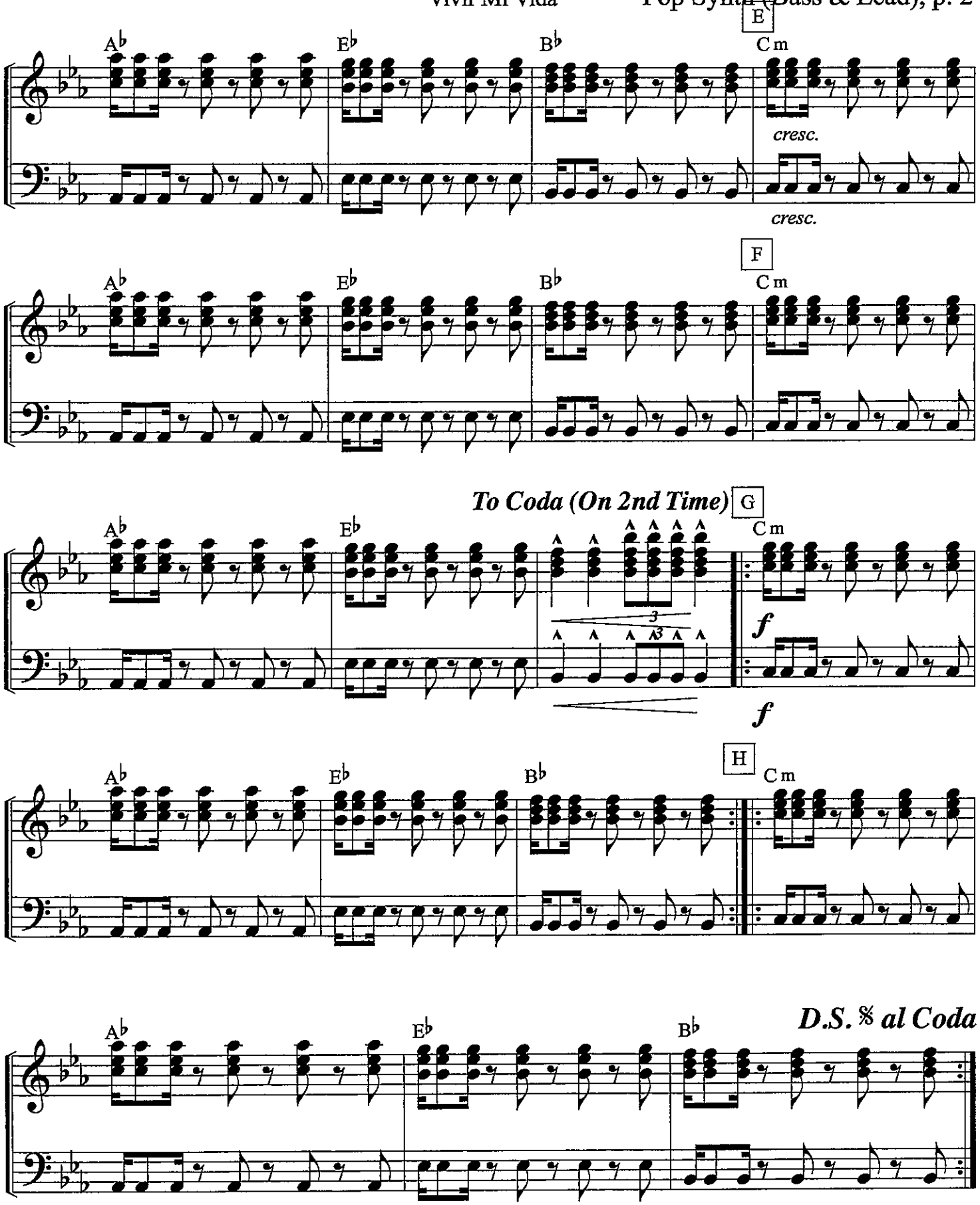
Vivir Mi Vida

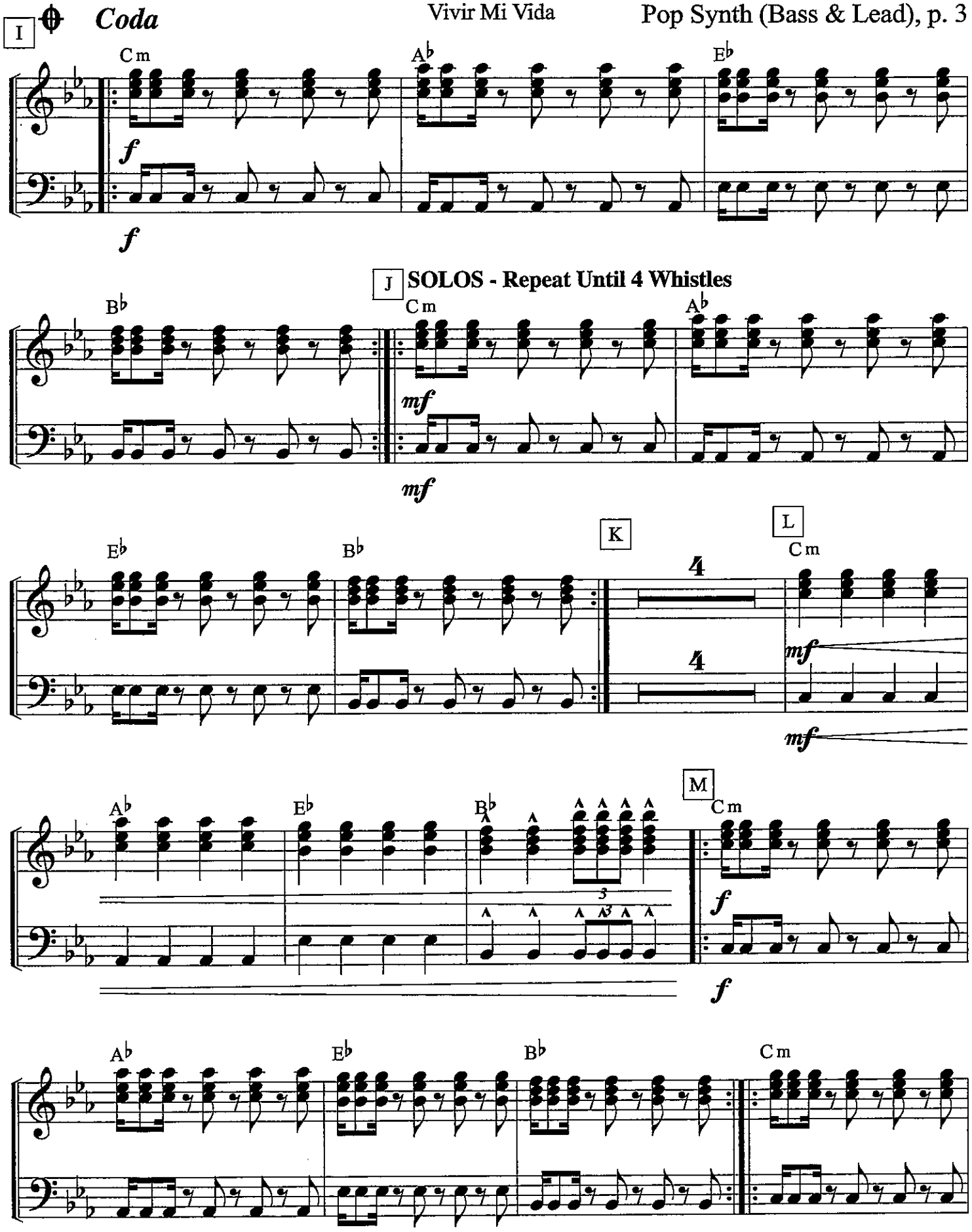
As Recorded by Marc Anthony

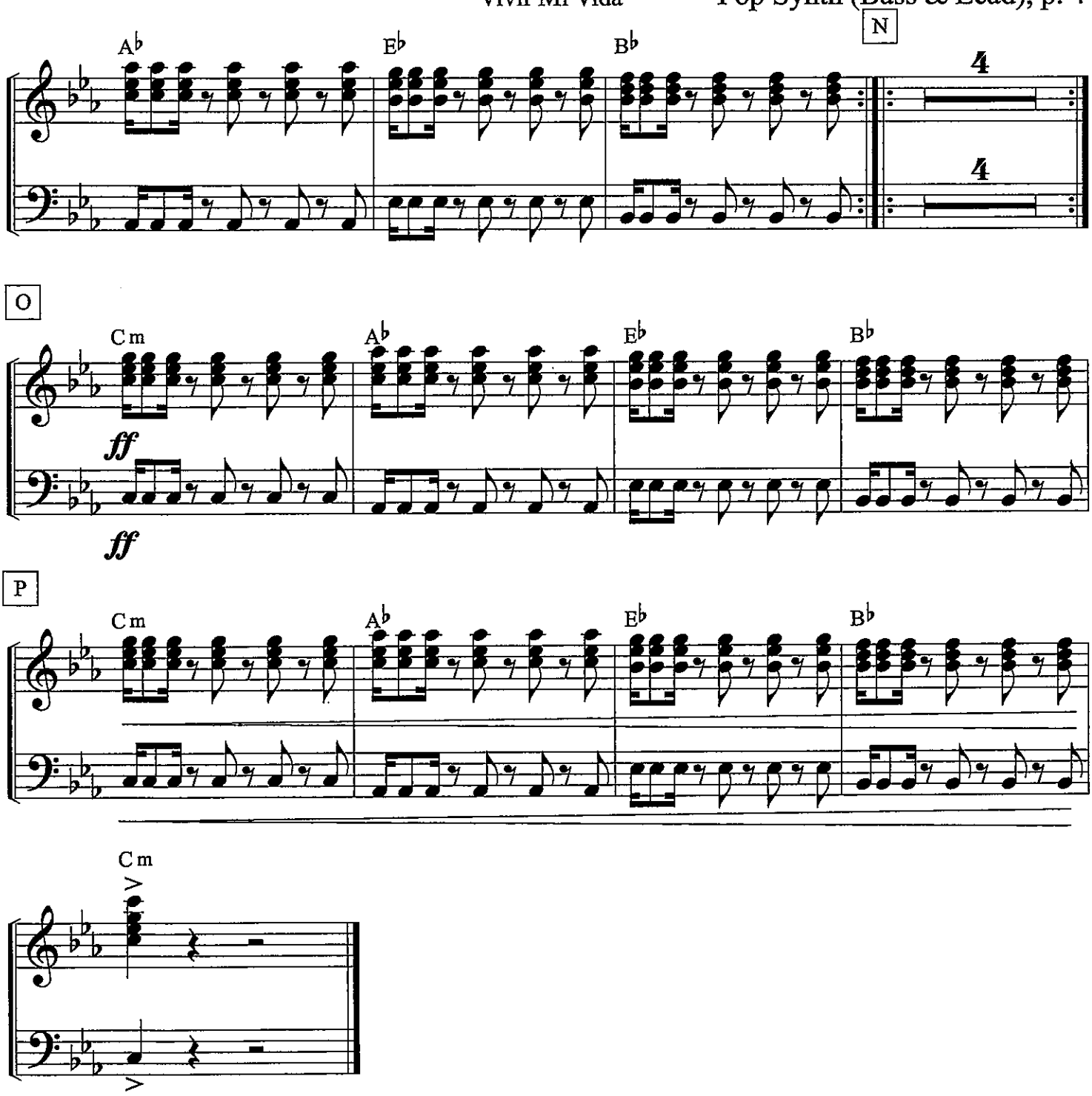
arr. Bernice

With Energy (♩ = 124)




E
A♭
E♭
B♭
C m
cresc.
cresc.
F
To Coda (On 2nd Time)
G
f
f
H
D.S. 𝄋 al Coda


I
Coda
Cm
Ab
Eb
f
f
J
SOLOS - Repeat Until 4 Whistles
Bb
Cm
Ab
mf
mf
Eb
Bb
K
L
Cm
4
4
mf
mf
Ab
Eb
Bb
M
Cm
3
f
f
Ab
Eb
Bb
Cm


N
A♭
E♭
B♭
4
4
O
Cm
A♭
E♭
B♭
ff
ff
P
Cm
A♭
E♭
B♭
Cm

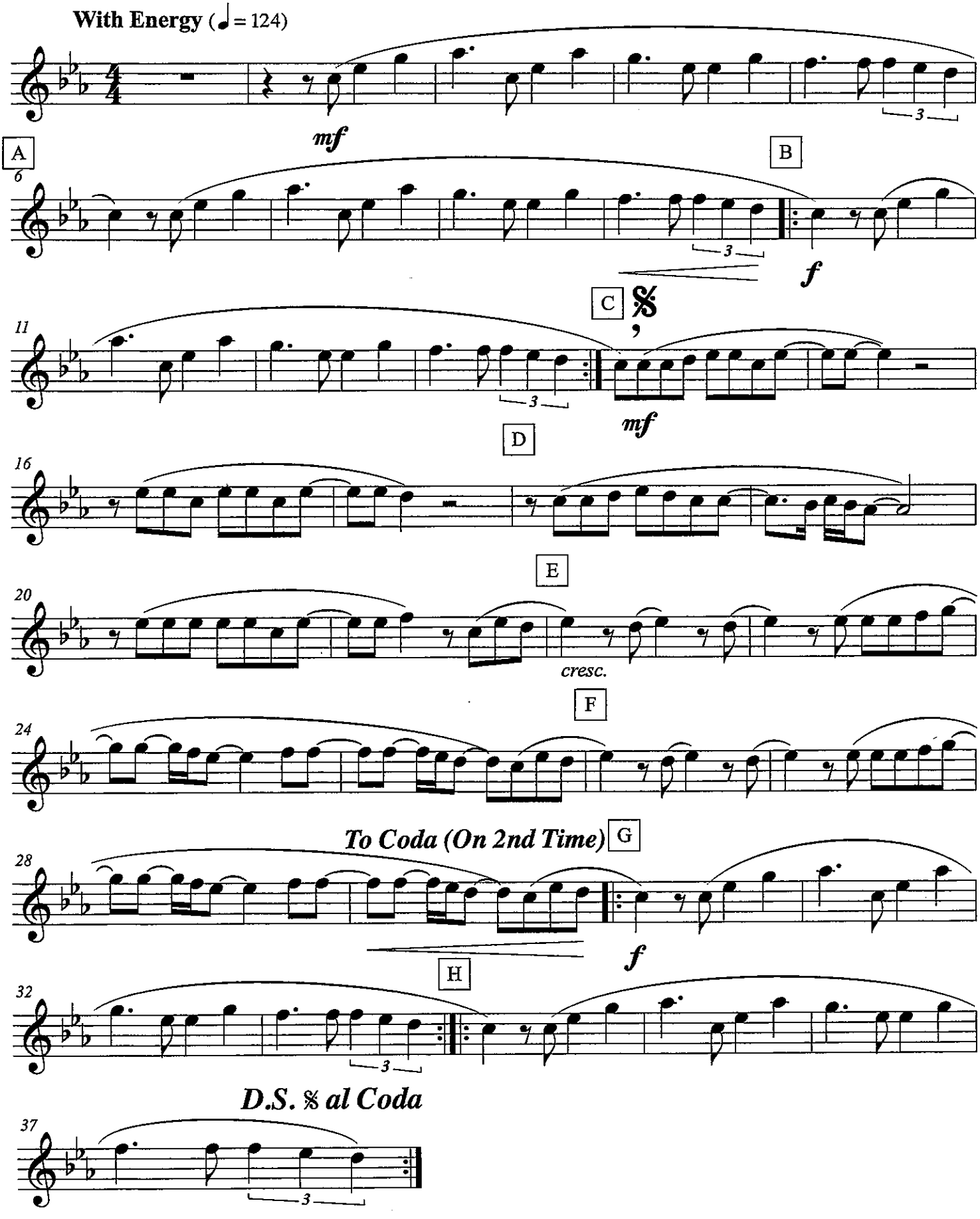
Melody C

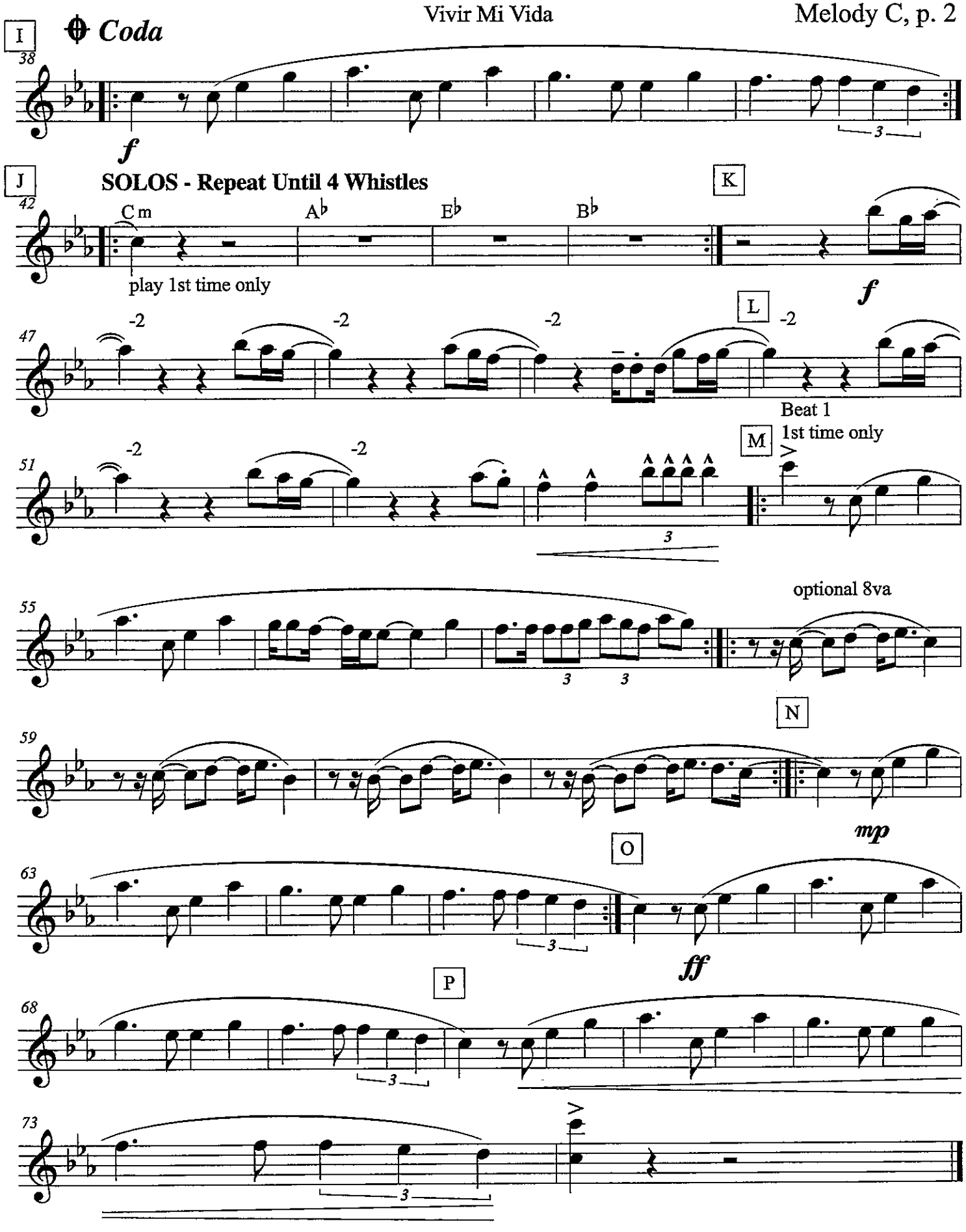
Vivir Mi Vida

As Recorded by Marc Anthony

arr. Bernice

With Energy (♩ = 124)

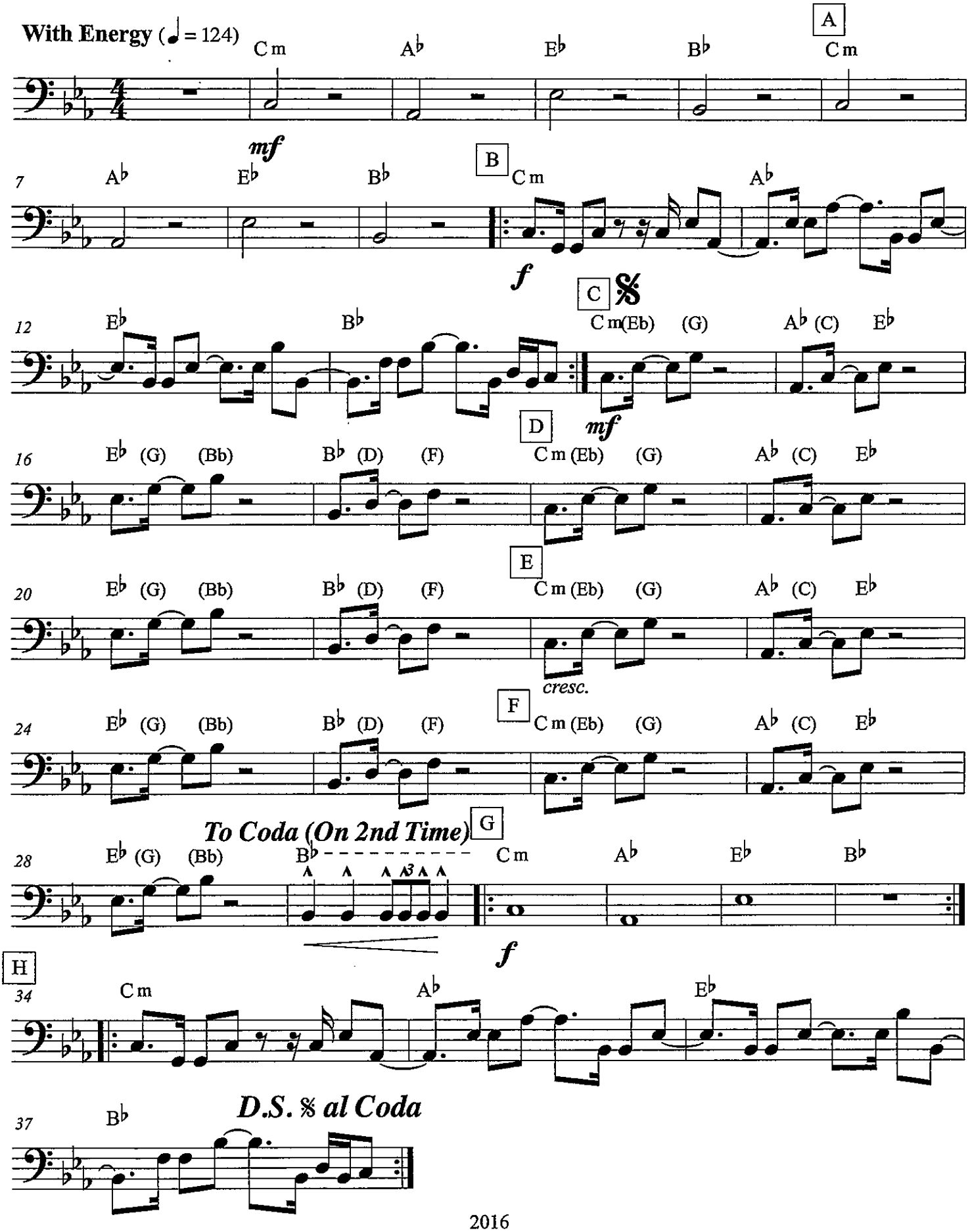


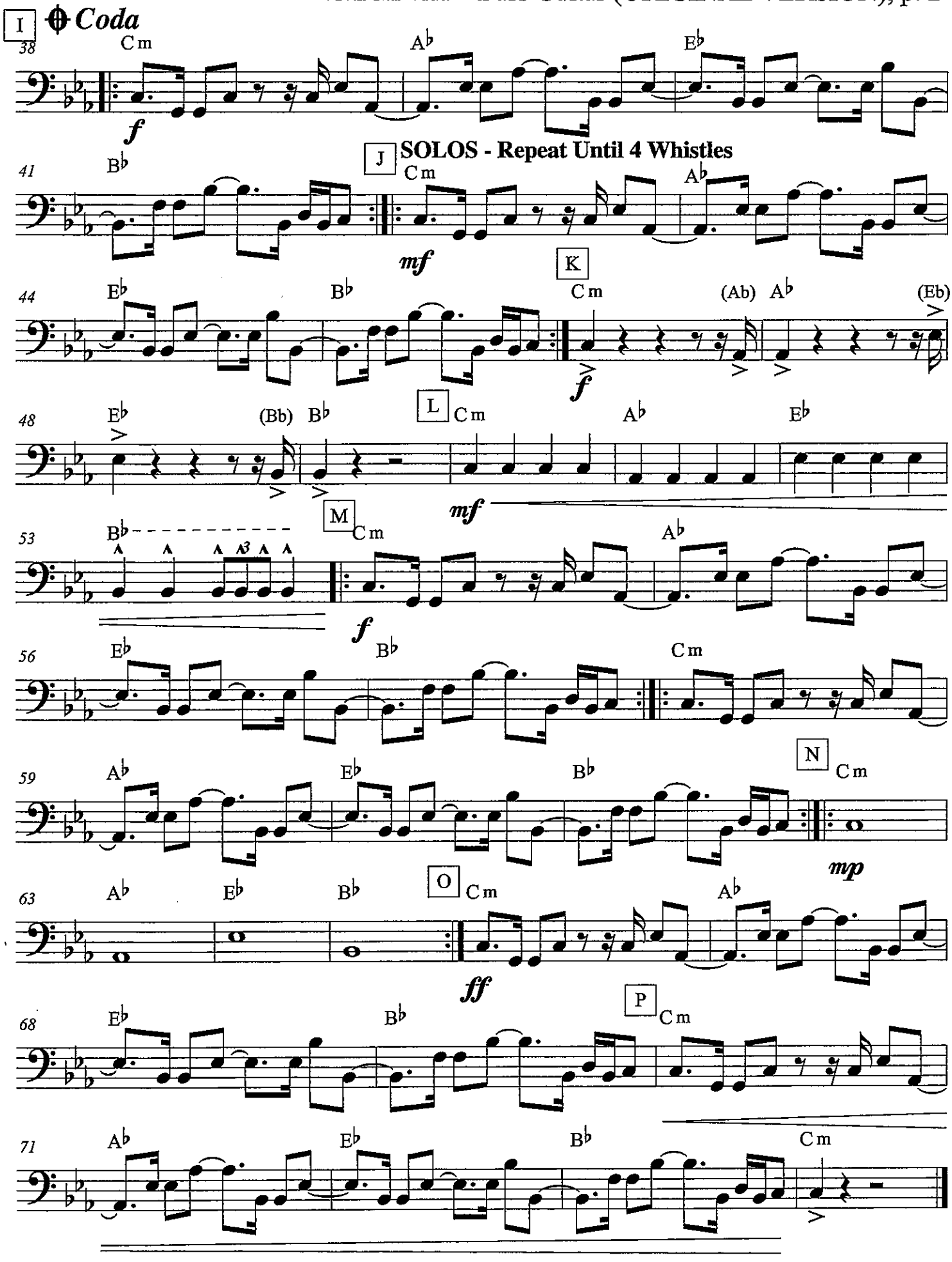

I
Coda
38
f
J
SOLOS - Repeat Until 4 Whistles
42
Cm
A♭
E♭
B♭
play 1st time only
K
f
47
-2
-2
-2
L
-2
Beat 1
1st time only
51
-2
-2
M
3
55
optional 8va
3
3
N
59
mp
O
63
3
ff
P
68
3
73
3

Vivir Mi Vida

arr. Bernice

Bass Guitar
ORIGINAL VERSION As Recorded by Marc Anthony



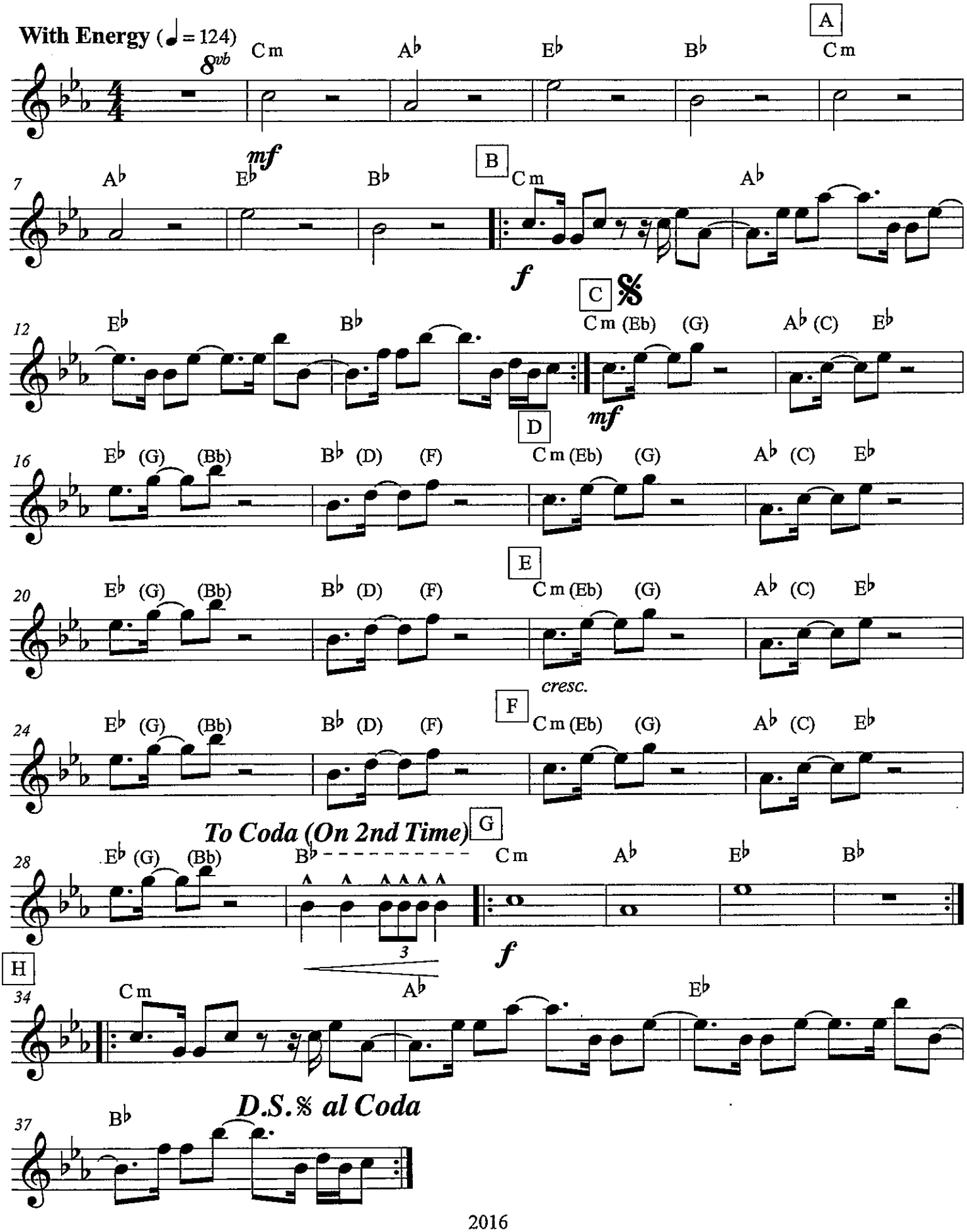

I
Coda
38
Cm
Ab
Eb
f
J
SOLOS - Repeat Until 4 Whistles
41
Bb
Cm
Ab
mf
K
44
Eb
Bb
Cm
(Ab)
Ab
(Eb)
f
48
Eb
(Bb)
Bb
L
Cm
Ab
Eb
mf
M
53
Bb
Cm
Ab
f
56
Eb
Bb
Cm
N
59
Ab
Eb
Bb
Cm
mp
O
63
Ab
Eb
Bb
Cm
Ab
ff
P
68
Eb
Bb
Cm
71
Ab
Eb
Bb
Cm

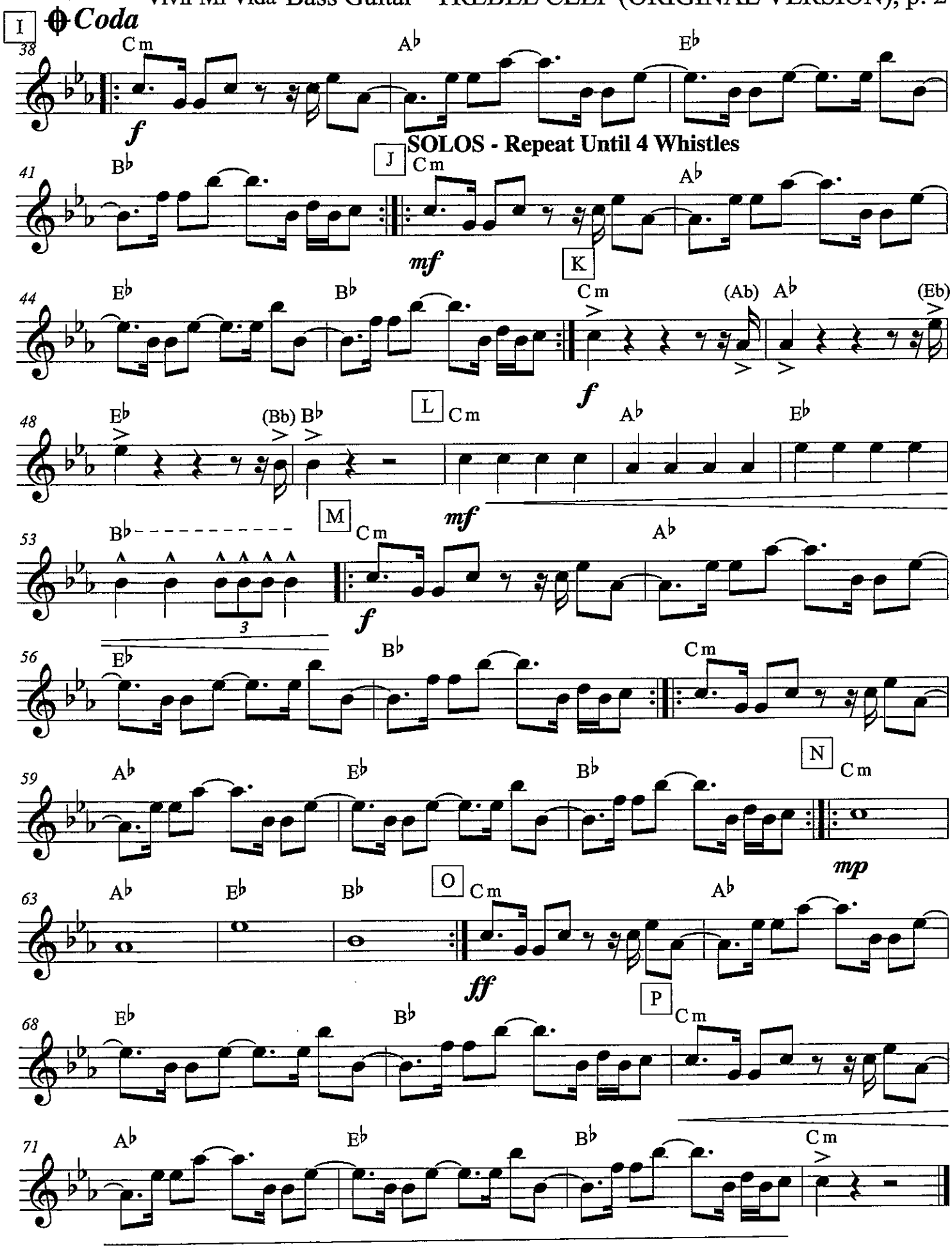
Bass Guitar - TREBLE
ORIGINAL VERSION

Vivir Mi Vida

As Recorded by Marc Anthony

arr. Bernice




I
Coda
38
Cm
Ab
Eb
f
SOLOS - Repeat Until 4 Whistles
41
Bb
J
Cm
Ab
mf
K
44
Eb
Bb
Cm
(Ab)
Ab
(Eb)
f
48
Eb
(Bb)
Bb
L
Cm
Ab
Eb
mf
53
Bb
M
Cm
Ab
f
3
56
Eb
Bb
Cm
59
Ab
Eb
Bb
N
Cm
mp
63
Ab
Eb
Bb
O
Cm
Ab
ff
68
Eb
Bb
P
Cm
71
Ab
Eb
Bb
Cm

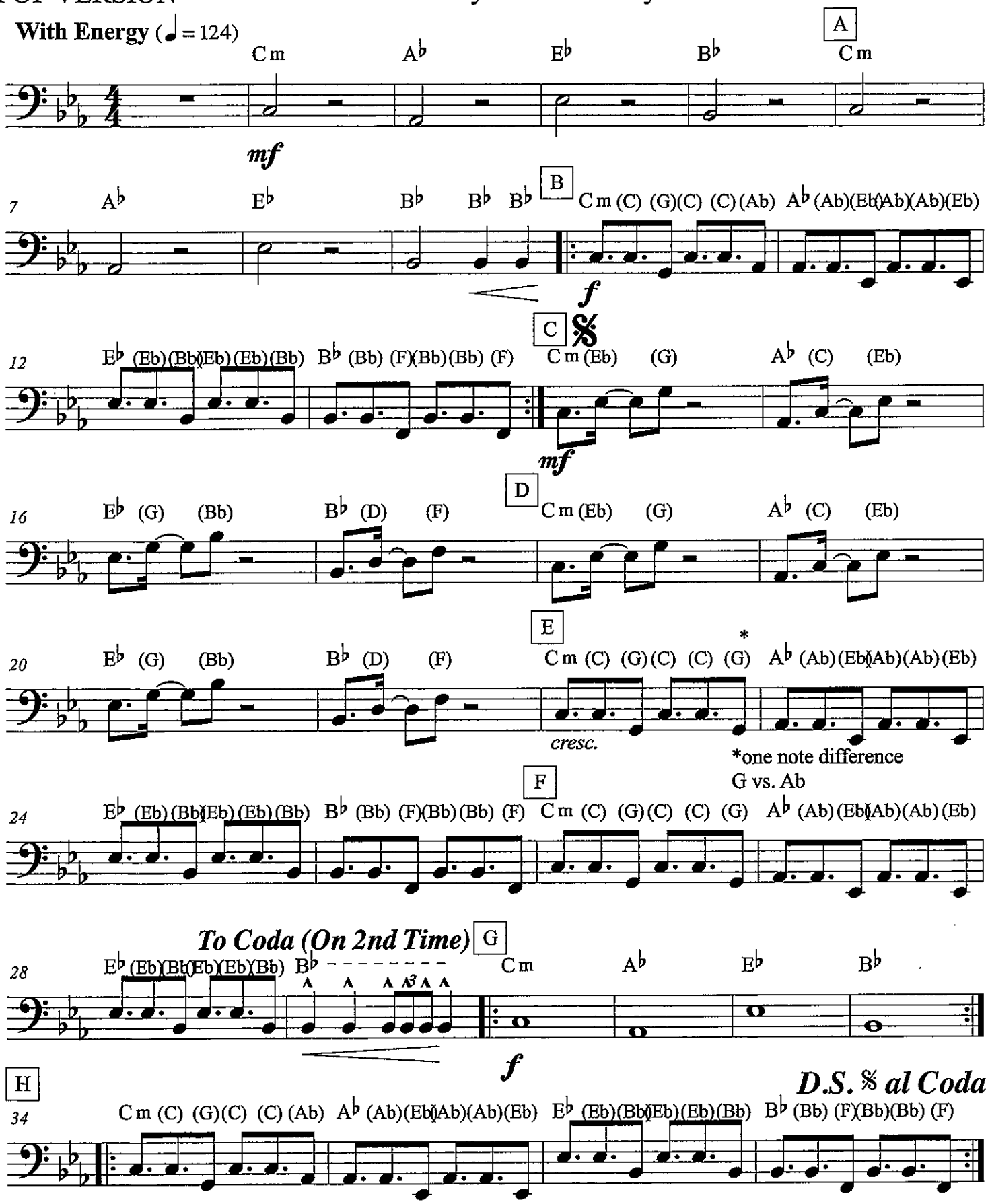
Vivir Mi Vida

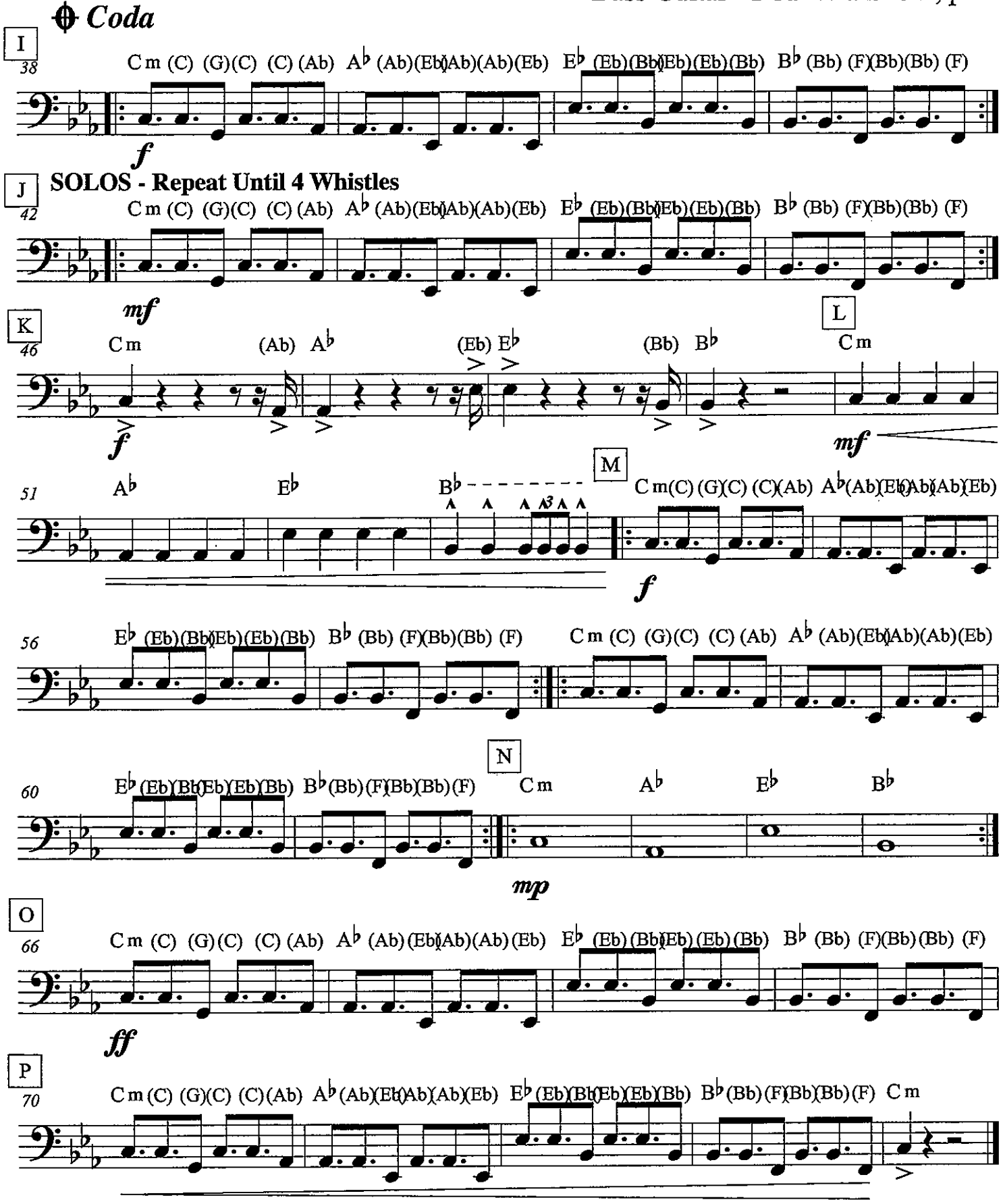
arr. Bernice

Bass Guitar
POP VERSION

As Recorded by Marc Anthony

With Energy (♩ = 124)




Coda
I
38
Cm (C) (G)(C) (C) (Ab) Ab (Ab)(Eb)(Ab)(Ab)(Eb) Eb (Eb)(Bb)(Eb)(Eb)(Bb) Bb (Bb) (F)(Bb)(Bb) (F)
f
J
SOLOS - Repeat Until 4 Whistles
42
Cm (C) (G)(C) (C) (Ab) Ab (Ab)(Eb)(Ab)(Ab)(Eb) Eb (Eb)(Bb)(Eb)(Eb)(Bb) Bb (Bb) (F)(Bb)(Bb) (F)
mf
K
46
Cm (Ab) Ab (Eb) Eb (Bb) Bb
f
L
Cm
mf
51
Ab Eb Bb
M
Cm(C) (G)(C) (C)(Ab) Ab(Ab)(Eb)(Ab)(Ab)(Eb)
f
56
Eb (Eb)(Bb)(Eb)(Eb)(Bb) Bb (Bb) (F)(Bb)(Bb) (F) Cm (C) (G)(C) (C) (Ab) Ab (Ab)(Eb)(Ab)(Ab)(Eb)
N
60
Eb (Eb)(Bb)(Eb)(Eb)(Bb) Bb (Bb) (F)(Bb)(Bb) (F) Cm Ab Eb Bb
mp
O
66
Cm (C) (G)(C) (C) (Ab) Ab (Ab)(Eb)(Ab)(Ab)(Eb) Eb (Eb)(Bb)(Eb)(Eb)(Bb) Bb (Bb) (F)(Bb)(Bb) (F)
ff
P
70
Cm (C) (G)(C) (C)(Ab) Ab (Ab)(Eb)(Ab)(Ab)(Eb) Eb (Eb)(Bb)(Eb)(Eb)(Bb) Bb (Bb) (F)(Bb)(Bb) (F) Cm

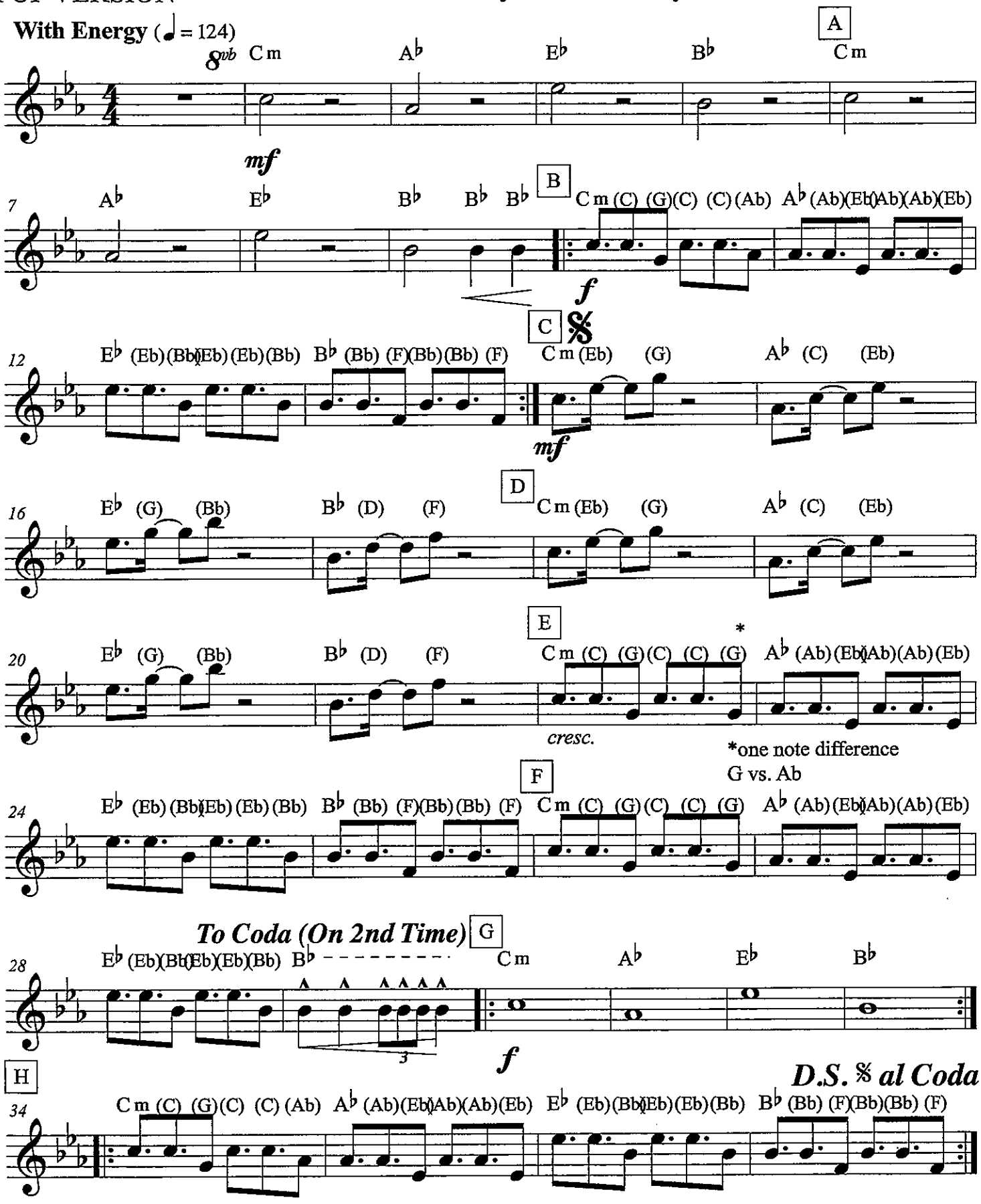
Vivir Mi Vida

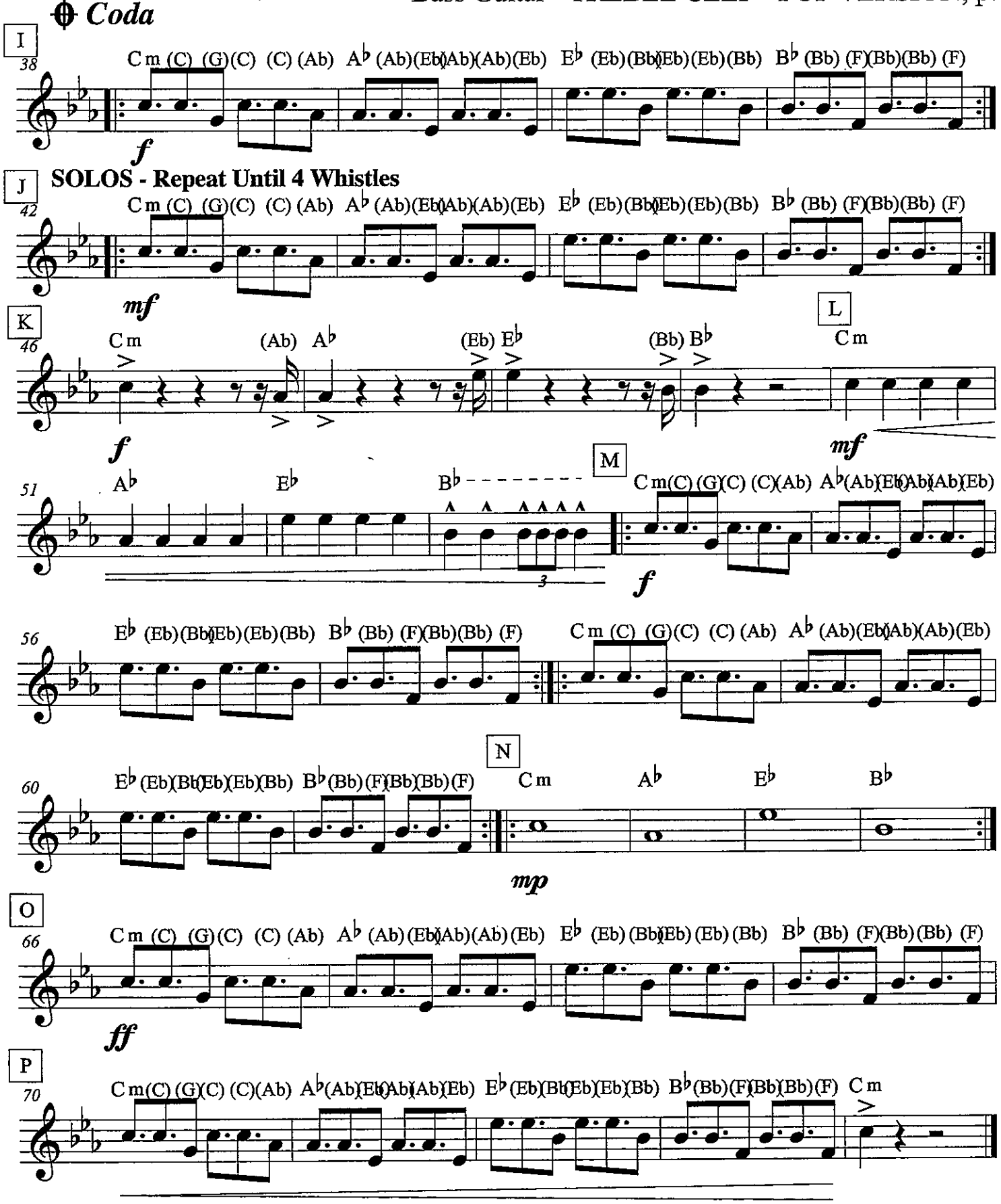
Bass Guitar - TREBLE
POP VERSION

As Recorded by Marc Anthony

arr. Bernice

With Energy (♩ = 124)




Coda
I
38
Cm (C) (G) (C) (C) (Ab) Ab (Ab) (Eb) (Ab) (Ab) (Eb) Eb (Eb) (Bb) (Eb) (Eb) (Bb) Bb (Bb) (F) (Bb) (Bb) (F)
f
J
SOLOS - Repeat Until 4 Whistles
42
mf
K
46
Cm (Ab) Ab (Eb) Eb (Bb) Bb
f
L
Cm
mf
M
51
Ab Eb Bb
3
f
56
N
60
mp
O
66
ff
P
70

C

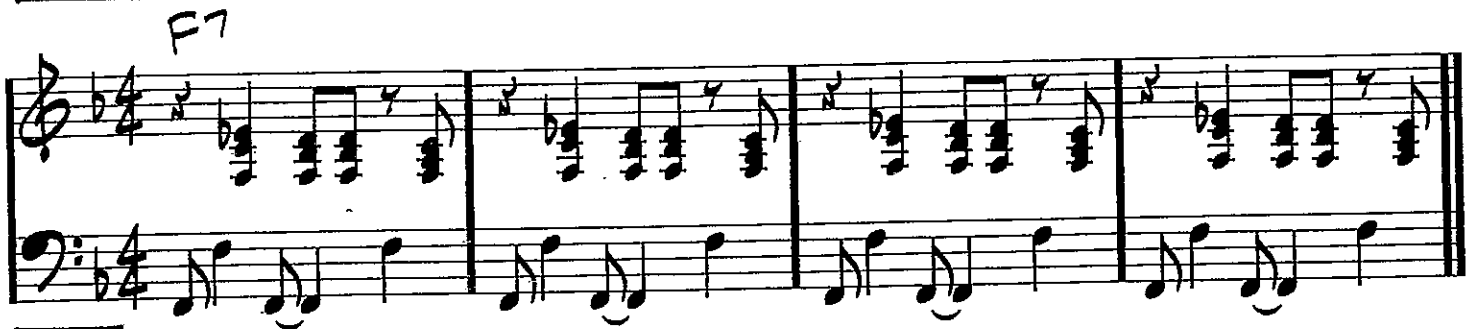
4/29

WATERMELON MAN

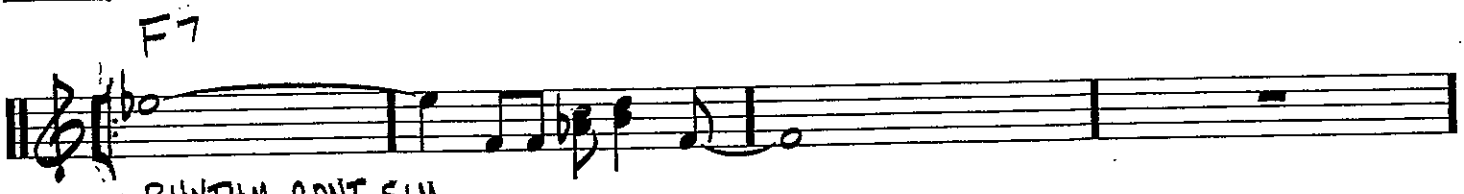
(MED. ROCK)

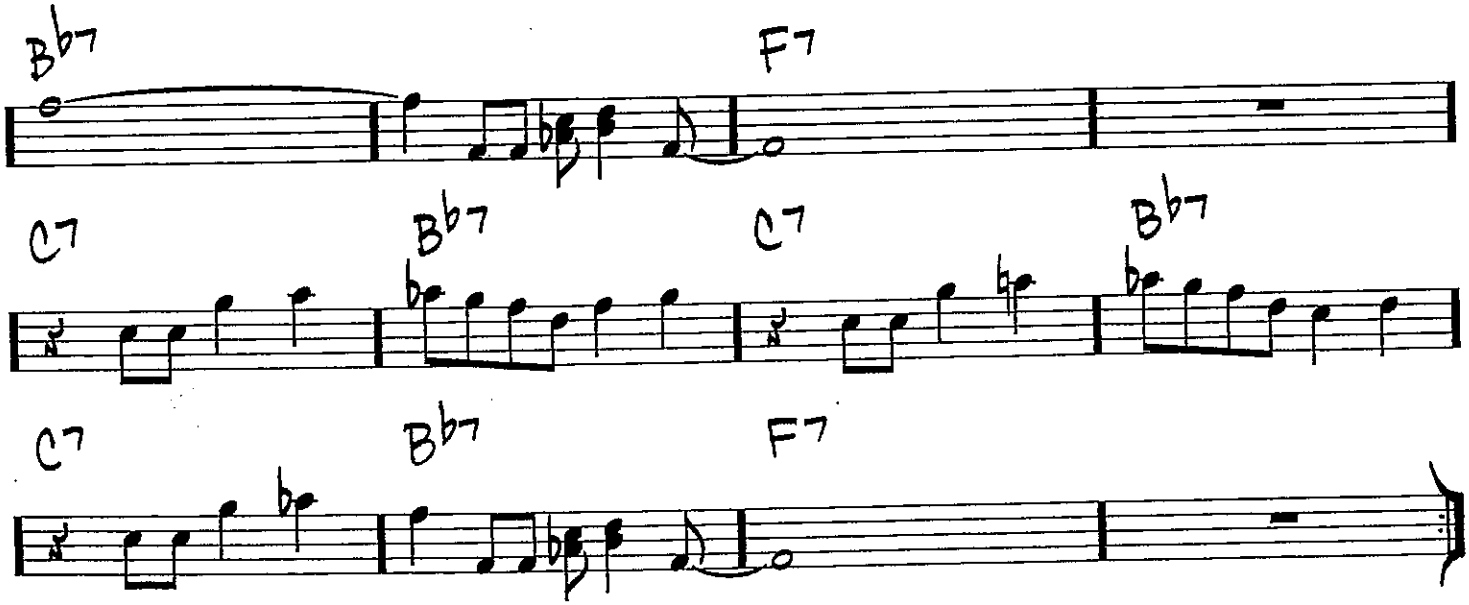
-HERBIE HANCOCK

INTRO



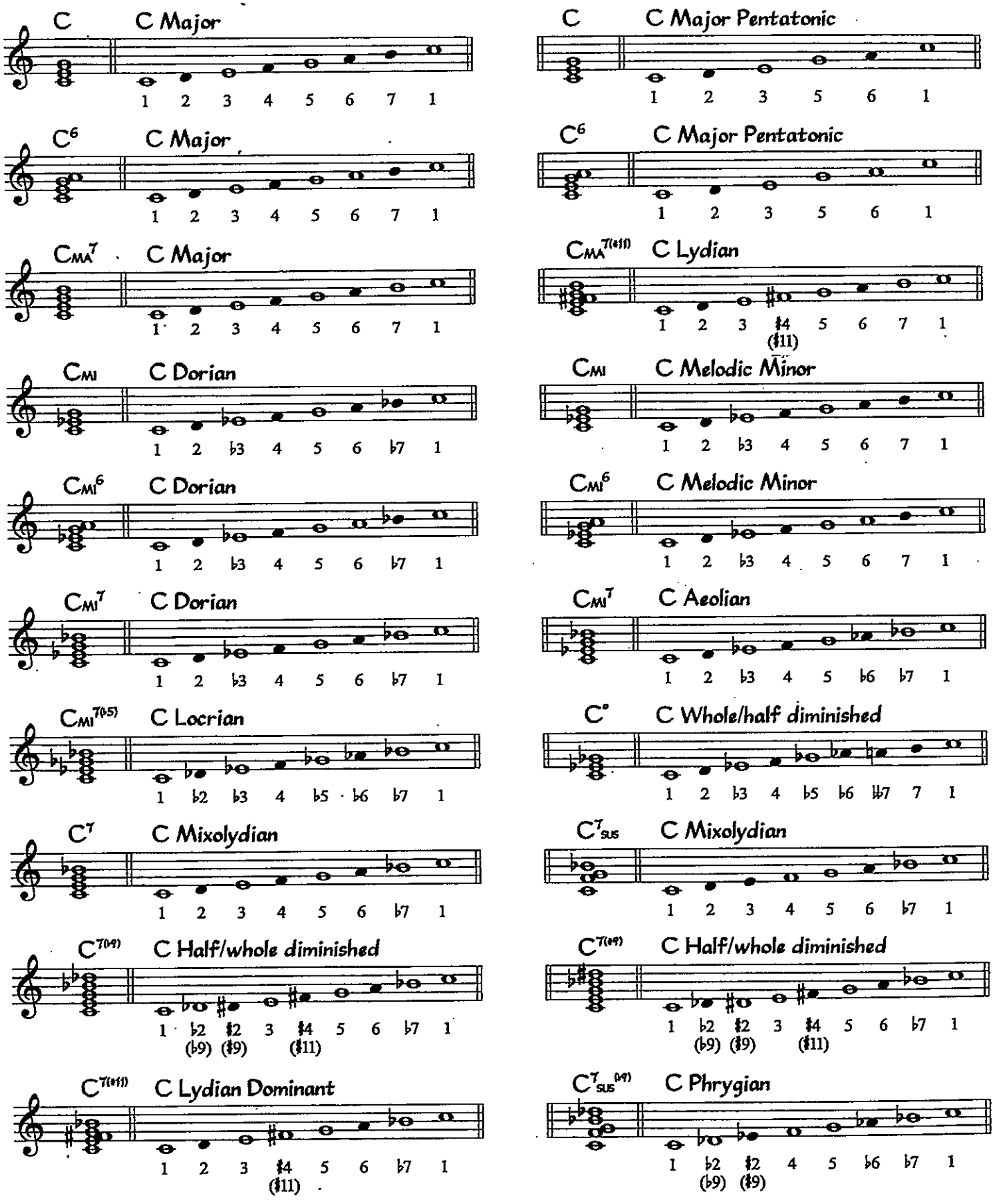
HEAD





Copyright © 1973 (Renewed) by Hancock Music (BMI)

Chords and Complementary Scales



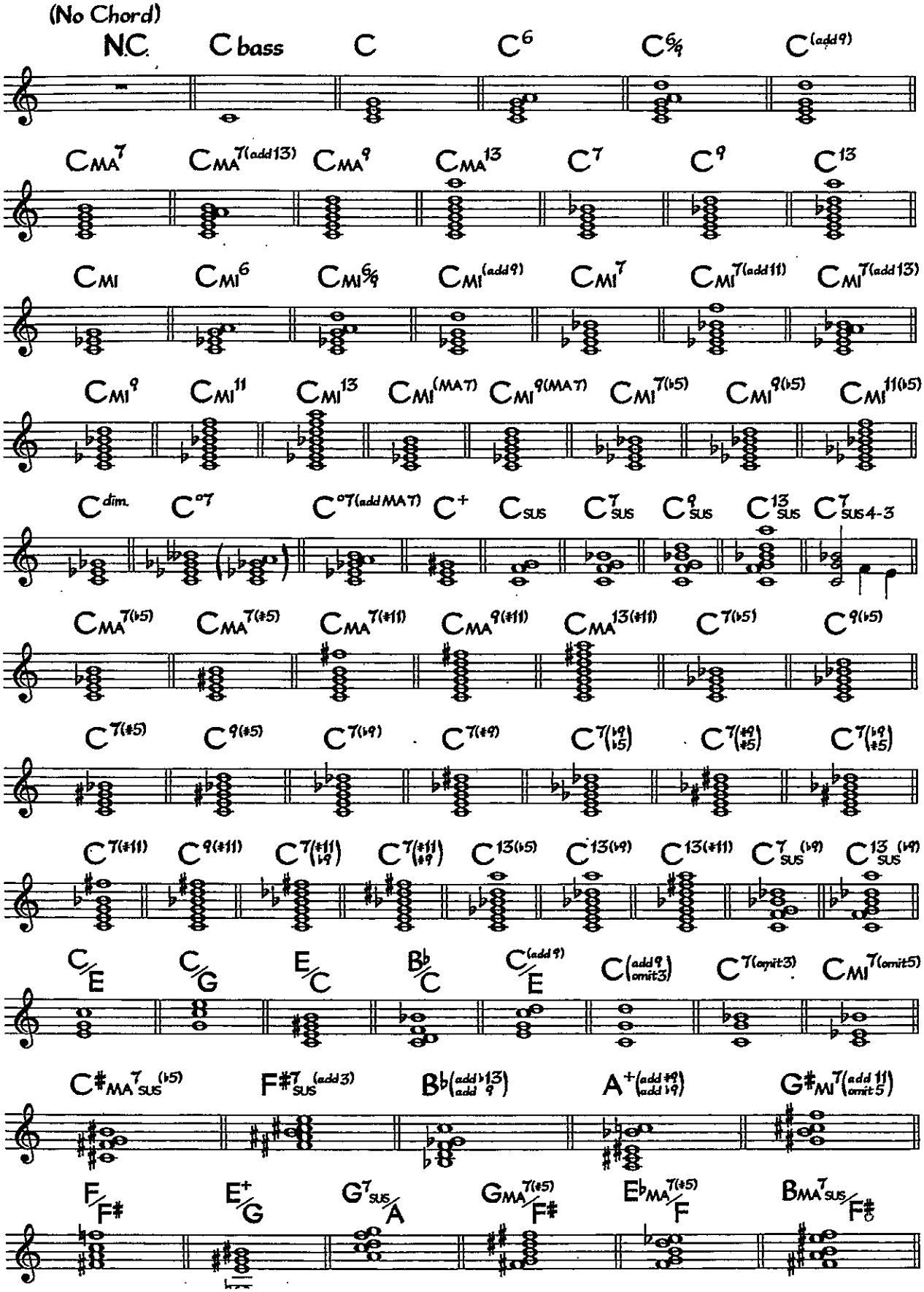
Chord Dictionary

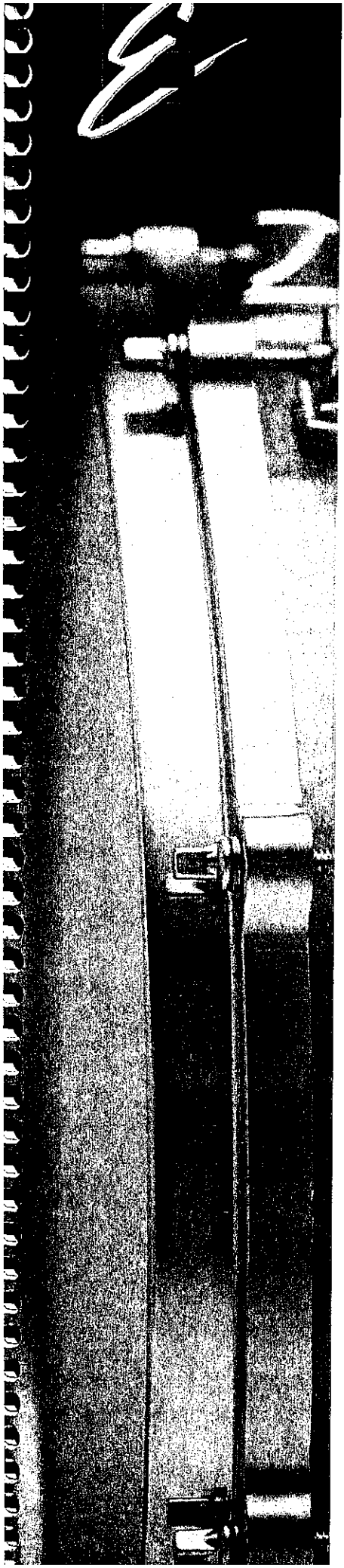
The chord symbols in this book follow (with some exceptions) the system outlined in *Standard Chord Symbol Notation* by Carl Brandt and Clinton Roemer. It is hoped you will find them clear, complete and unambiguous.

Below are two groups of chord spelling:

a) The full range of chords normally encountered, given a C root. Transpose them to whatever root you need.

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

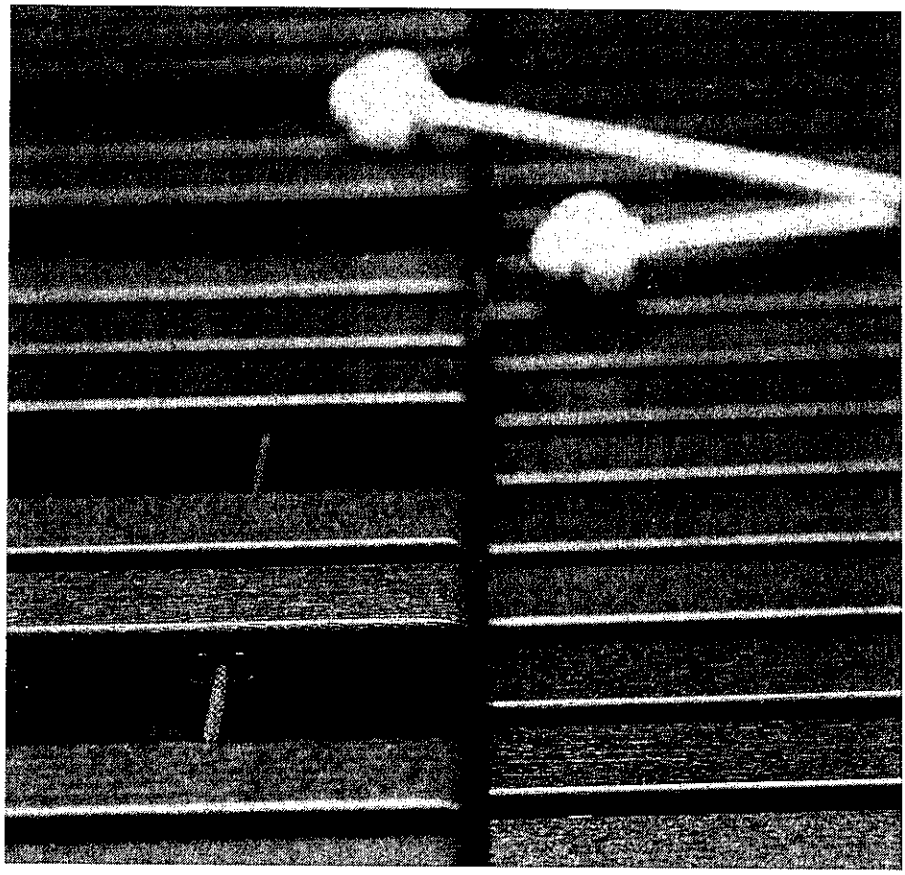




KEYBOARD PERCUSSION BOOK 1

ESSENTIAL ELEMENTS 2000

COMPREHENSIVE BAND METHOD



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

Percussion consultant and editor
WILL RAPP

HAL•LEONARD™

THE BASICS

Posture

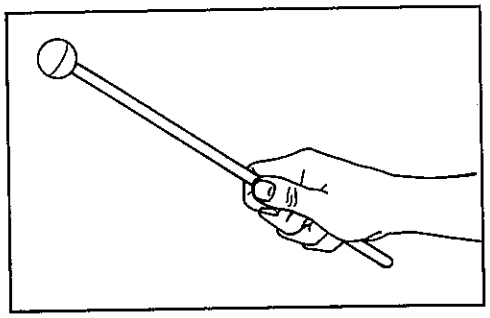
Stand near your instrument, and always keep your:

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

Matched Grip (A Natural Stick Position)

Every percussion instrument requiring sticks or mallets can be played with this basic grip. Both sticks or mallets are held exactly the same "matched" way.

- Place the mallets in front of you with the heads pointing forward.
- Extend your right hand as if shaking hands with someone.
- Pick up the right mallet with your thumb and index finger about 1/3 from the end of the stick.
- The curve of your index finger's top knuckle and the thumb hold the mallet in place.
- Gently curve your other fingerings around the mallet.
- Check to be sure the mallet is cradled in the palm of your hand.
- Turn your hand palm-down to a comfortable resting position as shown:
- Follow the same procedure for your left hand.



Practice & Performance Position

- Stand in front of a flat surface about waist high.
- Place the heads of the sticks on the surface. Make sure that your wrists are not turned in or out.
- The mallets should create the outline of a slice of pie as you look at them.
- When playing your instrument, hold mallets 6-8 inches from the surface. Using your wrist, throw the mallet near the center of one key. Pull the sound out of the keys by bringing the mallet up after the strike.

Taking Care of Your Instruments

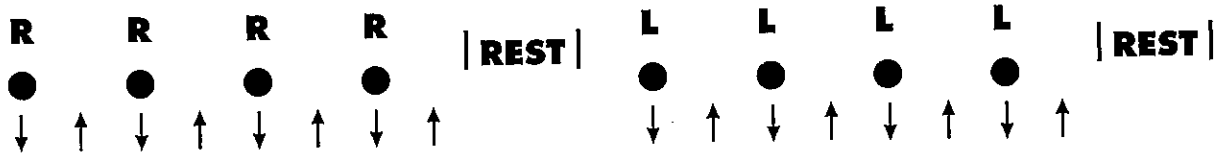
- Cover all percussion instruments when they are not being used.
- Put mallets away in a storage area. Keep the percussion section neat!
- Mallets are the only things which should be placed on your instrument. NEVER put or allow others to put objects on any percussion instrument.

Sticking Work-Outs (Legato Stroke)

R = Right hand mallet
L = Left hand mallet

Find the largest key at the left end of the instrument. Play the following work-out keeping an even pulse. Start with your mallet in the up position. The down/up arrows indicate the speed of the mallet when playing *legato strokes.*

● = Strike near the center of the key.



Getting It Together

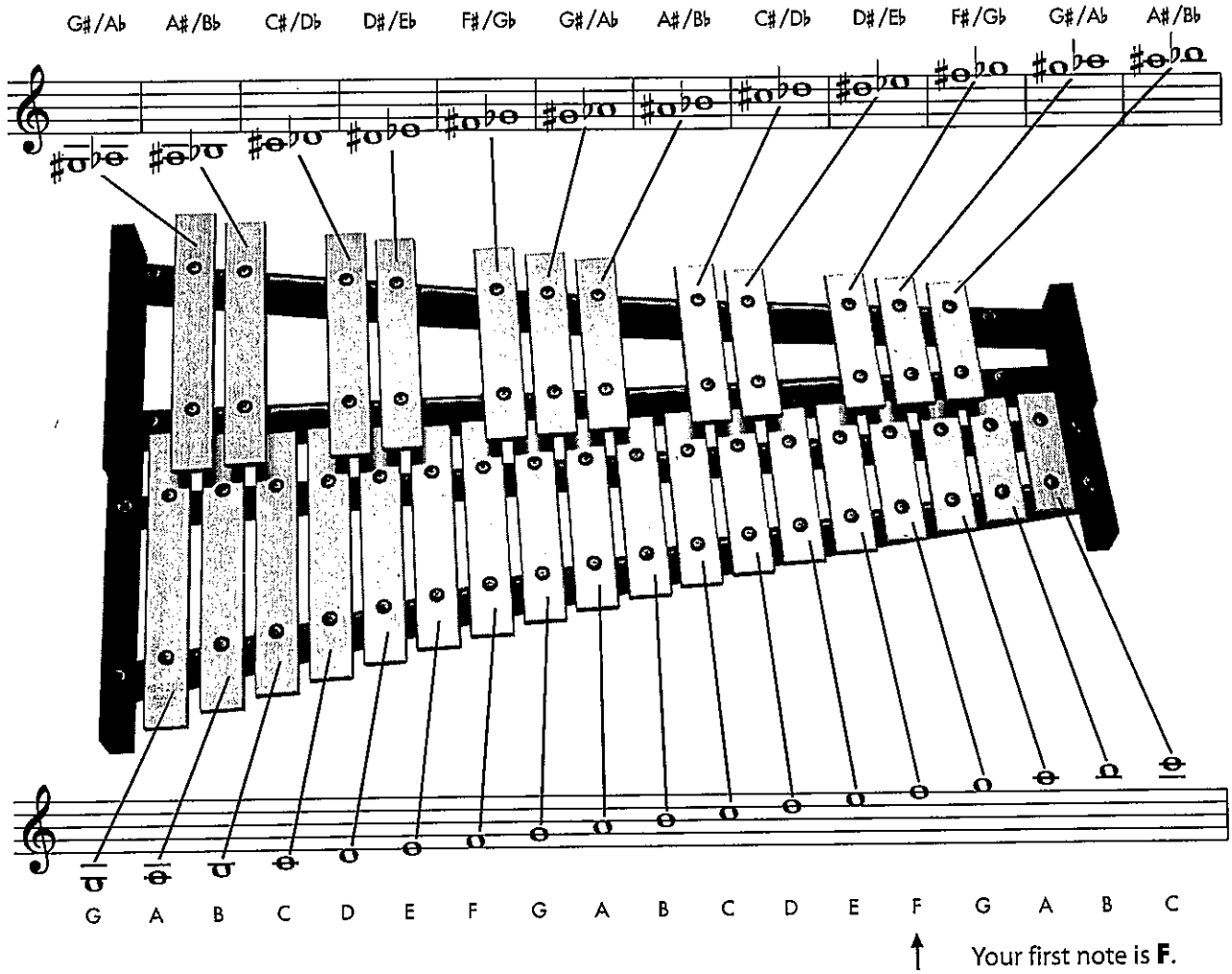
Step 1 Stand in a comfortable position near the instrument. The raised keys should be pointing away from you.

Step 2 If you are playing orchestra bells, set the instrument on a table or stand about waist high. The larger keys should be on the left.

Step 3 Adjust the music stand to about eye level. This enables you to easily read the music and watch your teacher.

Step 4 Hold the mallets as described on page 2.

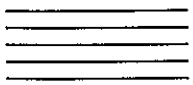
Step 5 The sequence of keys for all keyboard percussion instruments is the same as the piano. Notice that the sequence is in alphabetical order from A–G. This diagram of orchestra bells will help you find **F**. Ask your teacher to help you play **F** if you are playing a different keyboard percussion instrument.



READING MUSIC

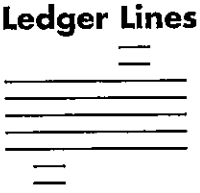
Identify and draw each of these symbols:

Music Staff



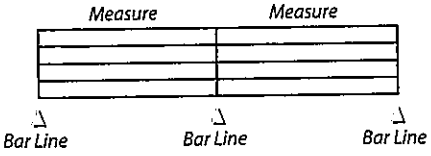
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

Ledger Lines



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

Measures & Bar Lines



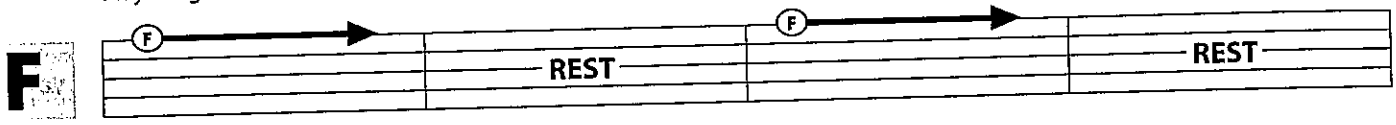
Bar lines divide the music staff into **measures**.

Long Tone

As wind players learn Long Tones, keyboard percussionists use a special Legato Stroke.

1. THE FIRST NOTE

Play a legato stroke for each new note.



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.

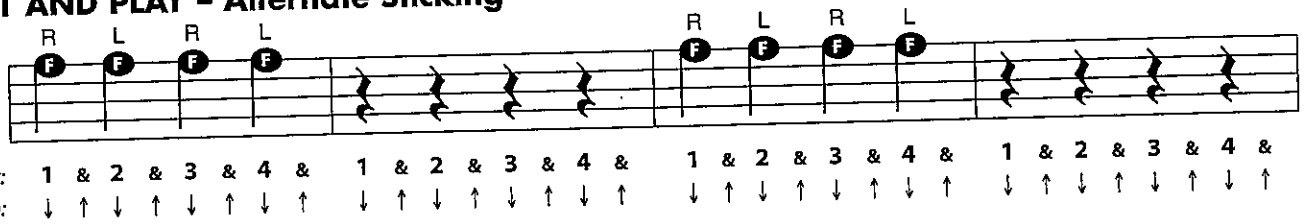
Quarter Note = 1 beat

Quarter Rest = 1 silent beat

Alternate Sticking

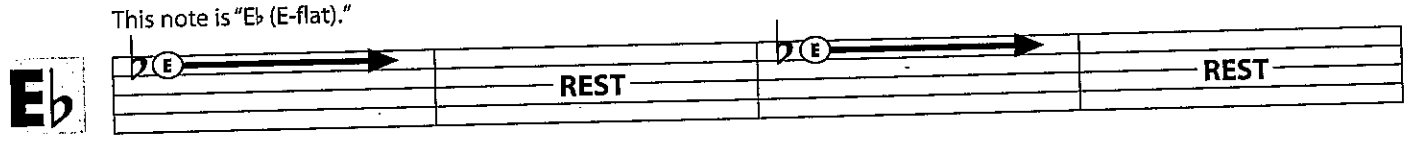
A hand to hand sticking pattern usually beginning with the right hand.

2. COUNT AND PLAY – Alternate Sticking

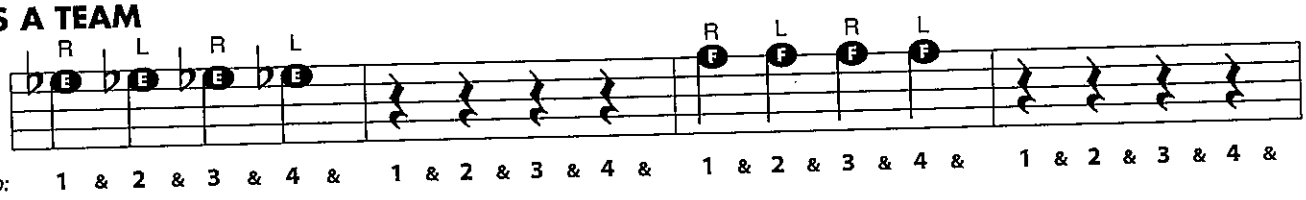


3. A NEW NOTE

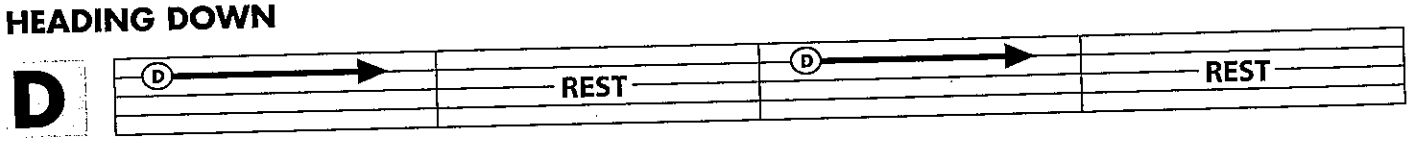
This note is "E♭ (E-flat)."



4. TWO'S A TEAM



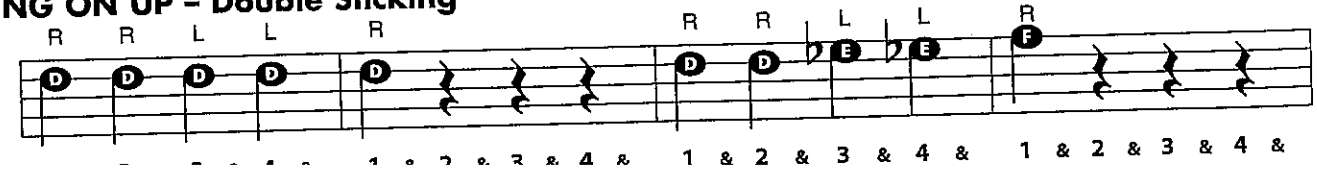
5. HEADING DOWN



Double Sticking

A pattern in which two consecutive notes are played with the same hand (RRLL, RRLL). This pattern may begin with either a double right or double left sticking.

6. MOVING ON UP – Double Sticking

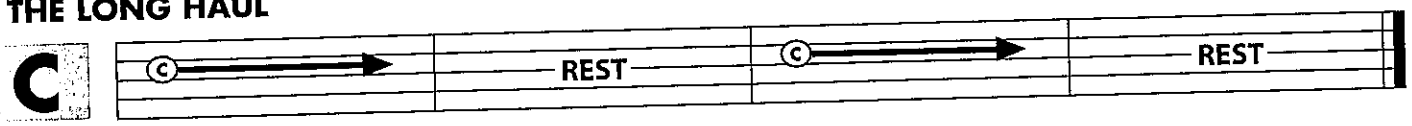


Double Bar indicates the end of a piece of music.

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

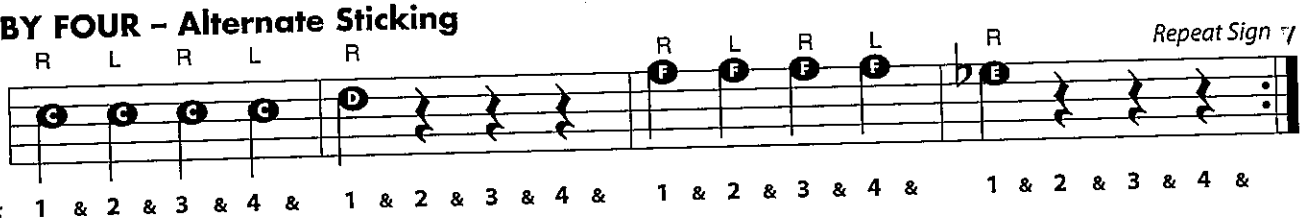
7. THE LONG HAUL

Double Bar

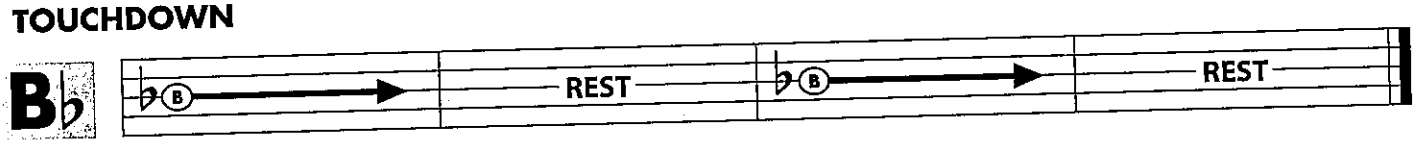


8. FOUR BY FOUR – Alternate Sticking

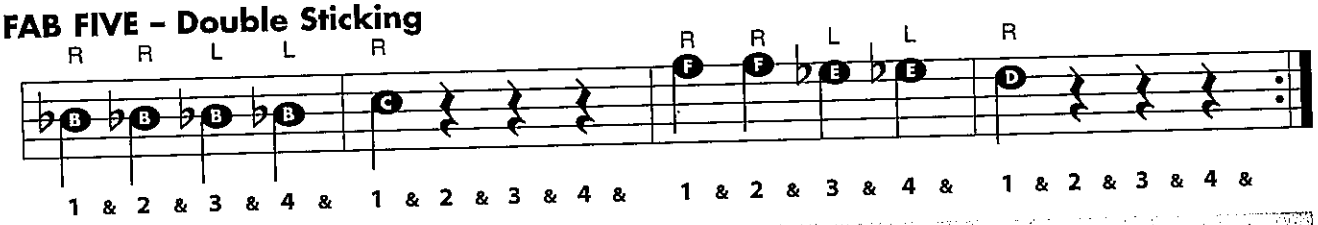
Repeat Sign



9. TOUCHDOWN



10. THE FAB FIVE – Double Sticking



Treble Clef

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

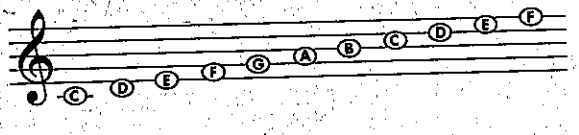
Time Signature

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.



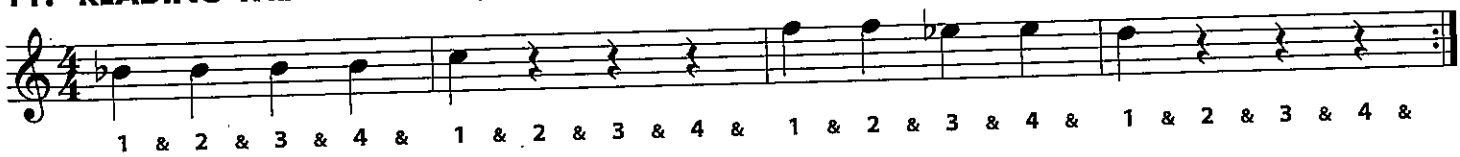
THEORY

Sharp ♯ raises the note and remains in effect for the entire measure.

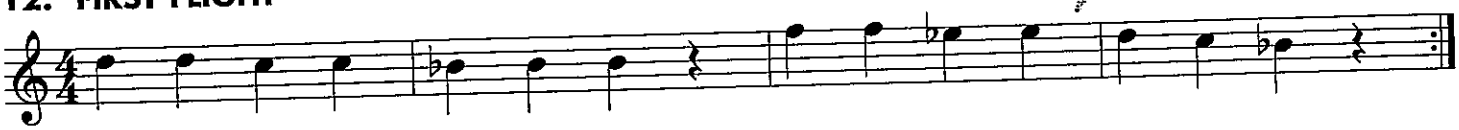
Flat ♭ lowers the note and remains in effect for the entire measure.

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

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



12. FIRST FLIGHT

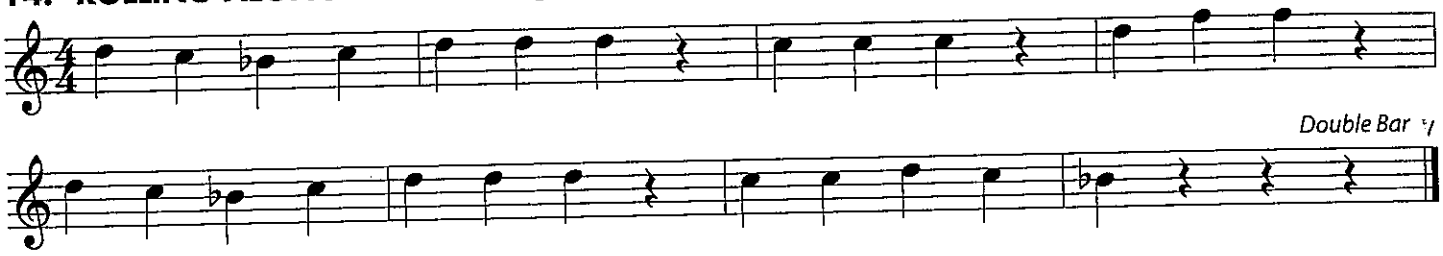


13. ESSENTIAL ELEMENTS QUIZ *Fill in the remaining note names before playing.*

Notes In Review

14. ROLLING ALONG Alternate Sticking

Go to the next line.

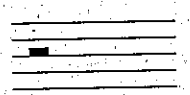


Double Bar

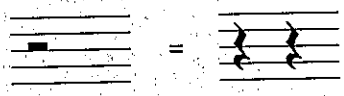
Half Note

1 & 2 &

Half Rest

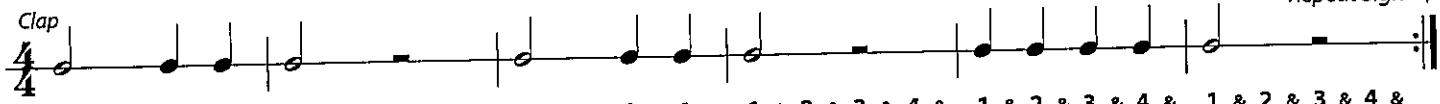


1 & 2 &



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

Repeat Sign

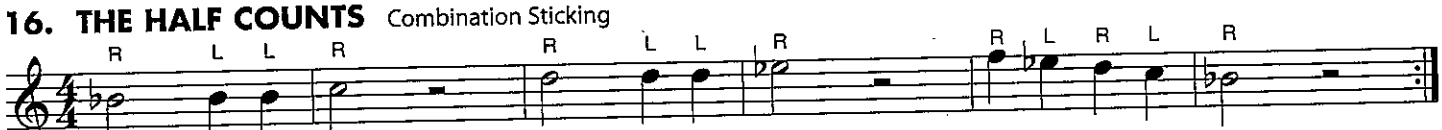


1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Combination Sticking

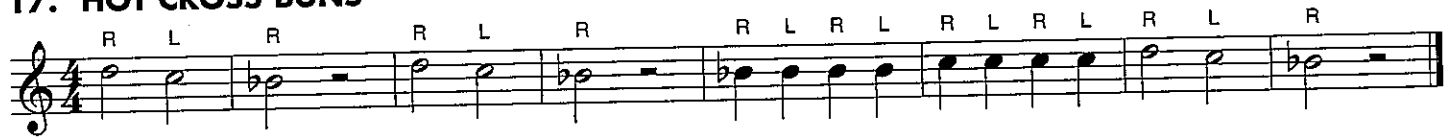
A sticking pattern that combines both alternate and double sticking.

16. THE HALF COUNTS Combination Sticking



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

17. HOT CROSS BUNS

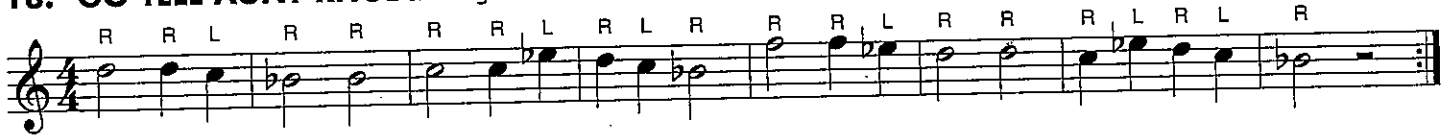


Right Hand Lead

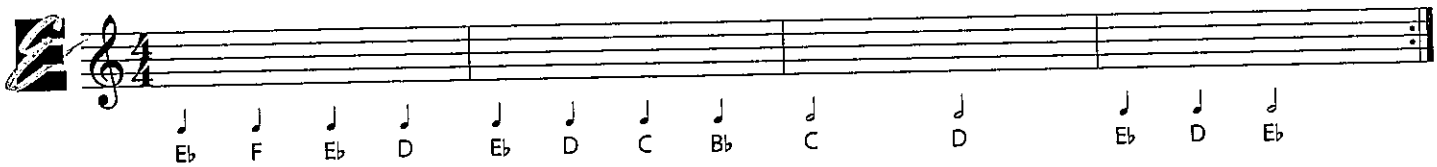
A sticking pattern that begins with the right hand and keeps the right hand on strong beats.

18. GO TELL AUNT RHODIE Right Hand Lead

American Folk Song



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



E♭ F E♭ D E♭ D C B♭ C D E♭ D E♭

Whole Note

= 4 Beats

1 & 2 & 3 & 4 &

Whole Rest

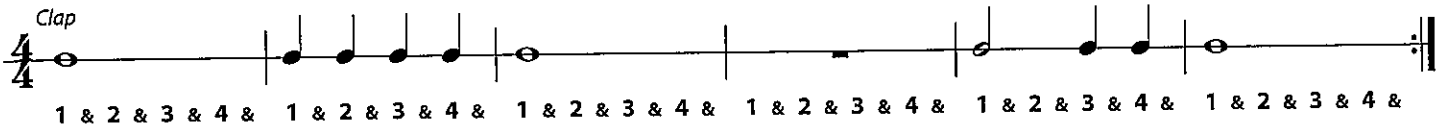
= A Whole Measure of Silent Beats

1 & 2 & 3 & 4 &

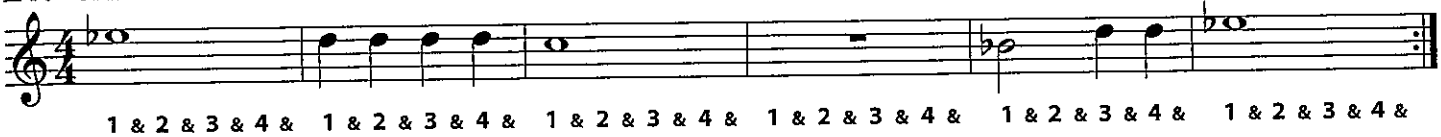
Whole Rest hangs from a staff line.

Half Rest sits on a staff line.

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

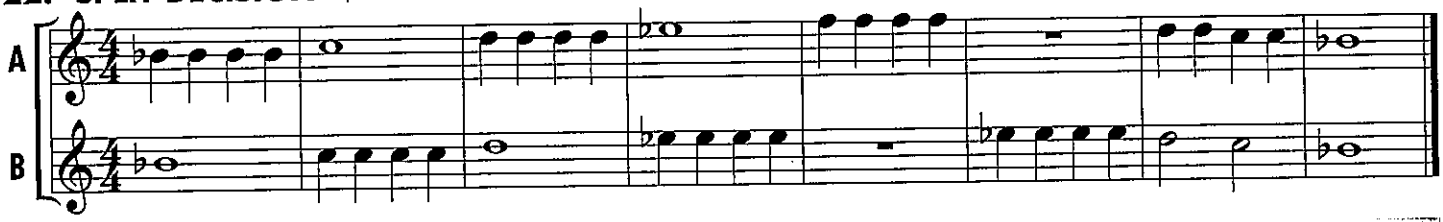


21. THE WHOLE THING

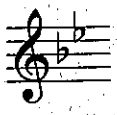


Duet A composition with two different parts, played together. Practice this duet with a friend or play both parts yourself.

22. SPLIT DECISION – Duet



Key Signature

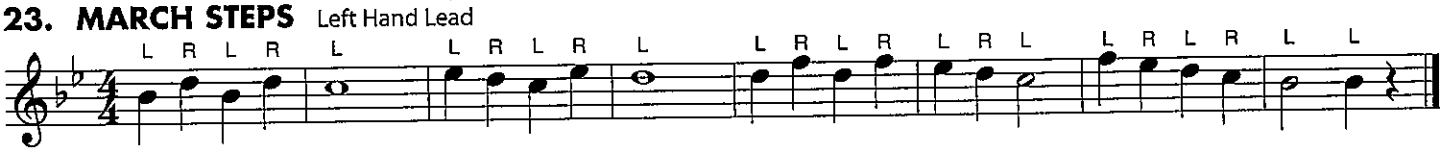


The **Key Signature** tells us which notes to play with sharps (♯) or flats (♭) throughout the music. Your Key Signature indicates the *Key of* B♭ – play all B's as B-flats, and E's as E-flats.

THEORY

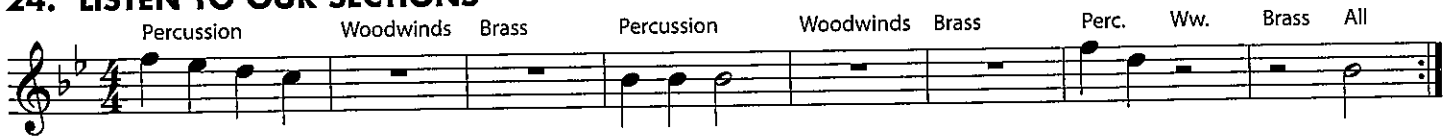
Left Hand Lead A sticking pattern that begins with the left hand and keeps the left hand on strong beats.

23. MARCH STEPS Left Hand Lead



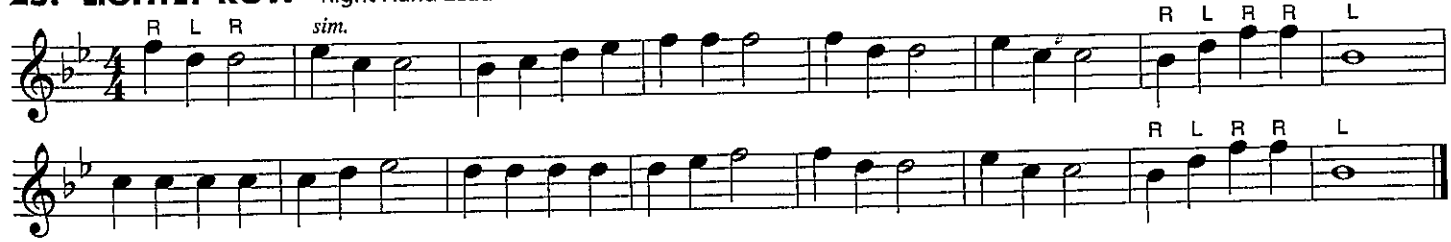
△ *Play* B♭*'s and* E♭*'s*

24. LISTEN TO OUR SECTIONS

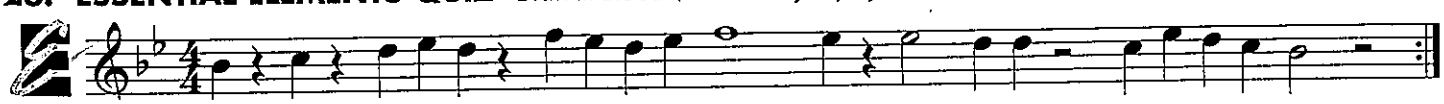


Simile *(sim.)* Continue playing in the same style.

25. LIGHTLY ROW Right Hand Lead

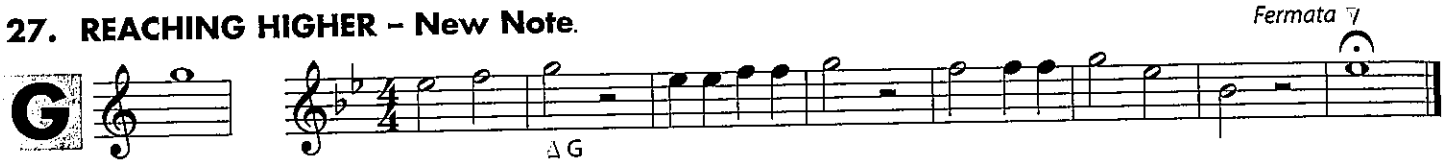


26. ESSENTIAL ELEMENTS QUIZ *Draw in the bar lines before you play.*



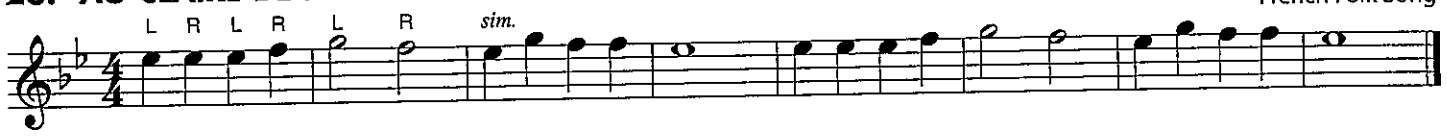
Fermata 𝄐 Hold the note (or rest) longer than normal.

27. REACHING HIGHER – New Note

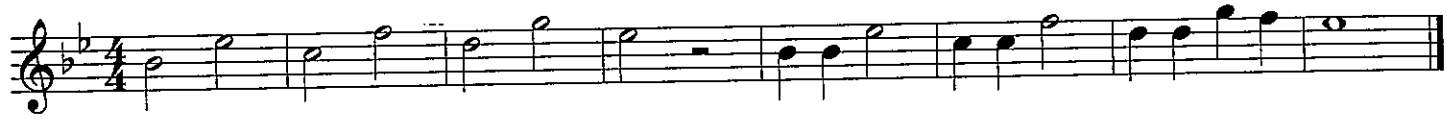


28. AU CLAIRE DE LA LUNE Left Hand Lead

French Folk Song



29. REMIX

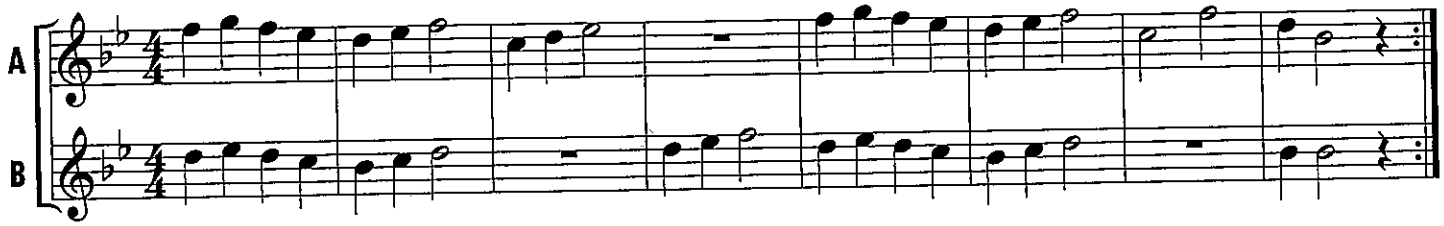


THEORY

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

30. LONDON BRIDGE – Duet

English Folk Song

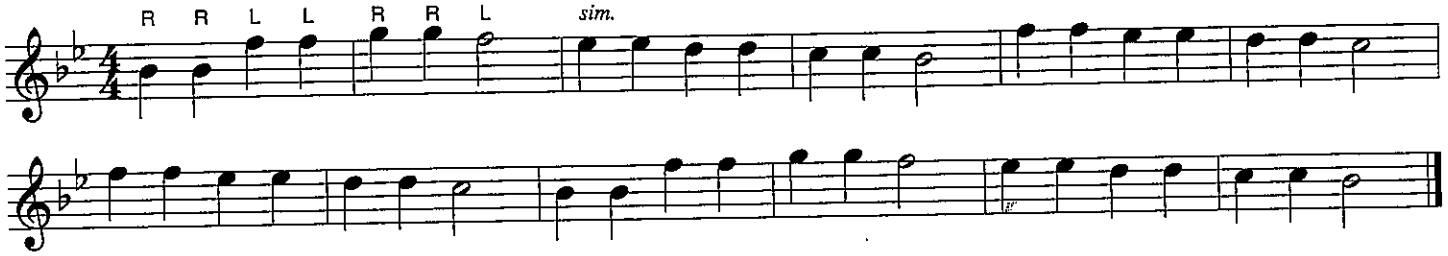


HISTORY

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."

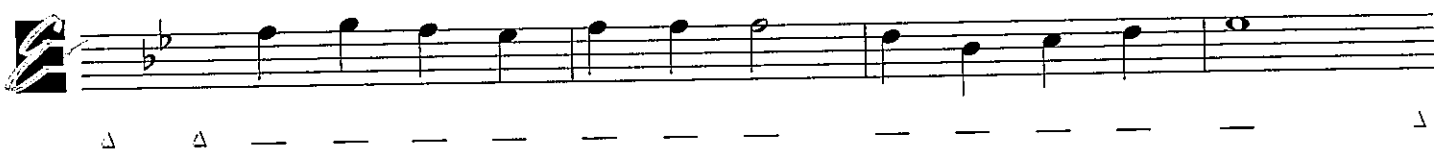
31. A MOZART MELODY Double Sticking

Adaptation

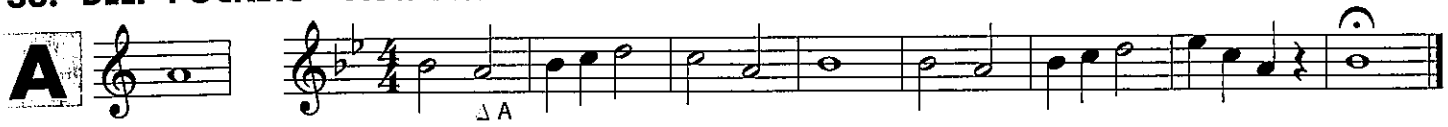


32. ESSENTIAL ELEMENTS QUIZ

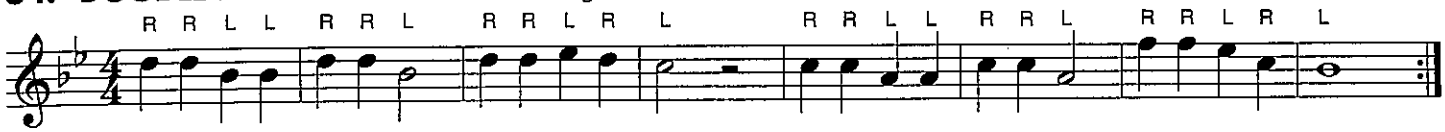
Draw these symbols where they belong and write in the note names before you play:



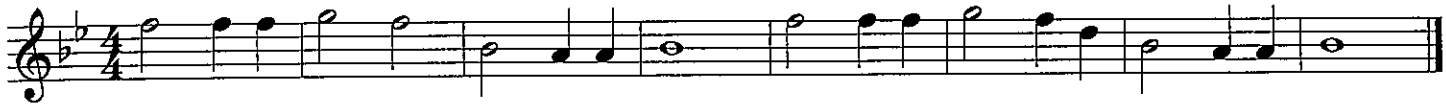
33. DEEP POCKETS – New Note



34. DOODLE ALL DAY Combination Sticking



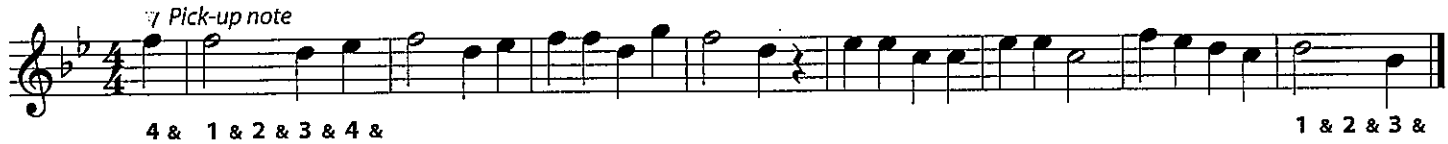
35. JUMP ROPE



Pick-Up Notes

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

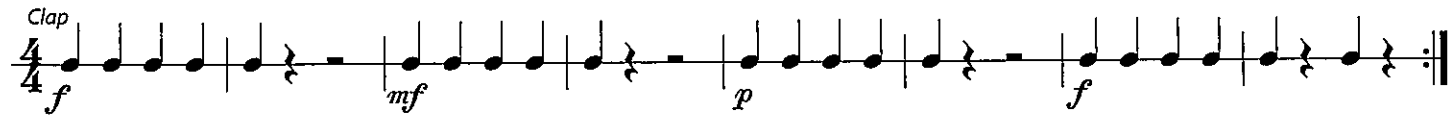
36. A-TISKET, A-TASKET Combination Sticking



Dynamics

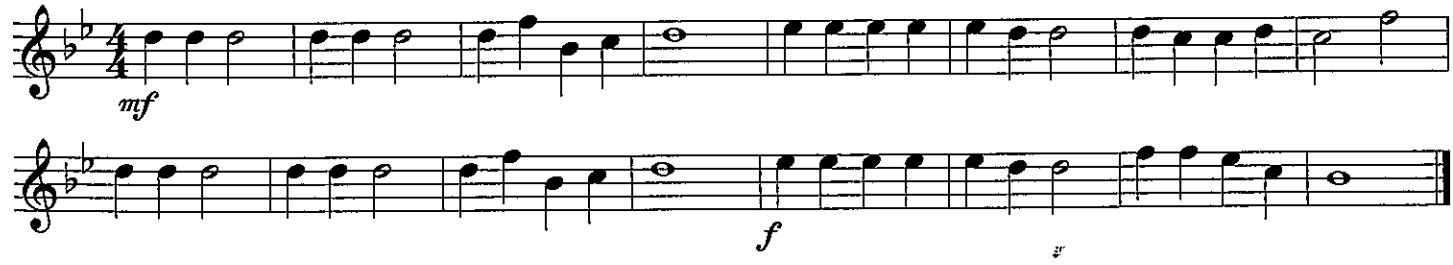
f – *forte* (play loudly) *mf* – *mezzo forte* (play moderately loud) *p* – *piano* (play softly)
The higher you lift the mallet, the louder the note will sound.

37. LOUD AND SOFT



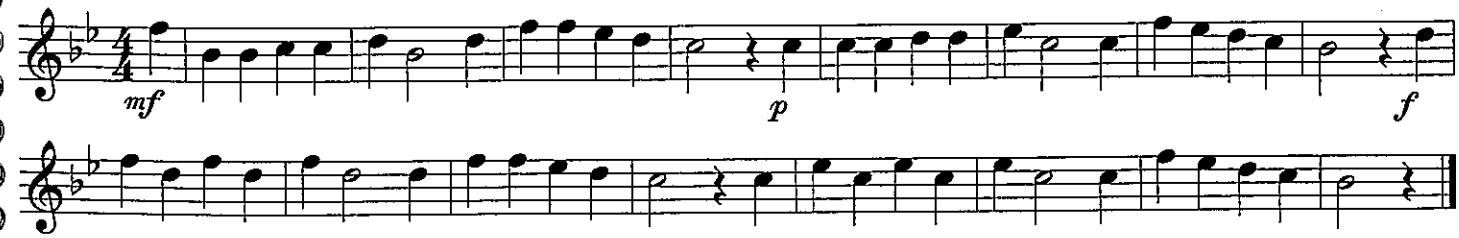
38. JINGLE BELLS

J. S. Pierpont



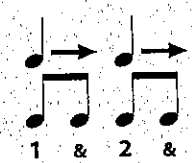
39. MY DREYDL

Traditional Hanukkah Song

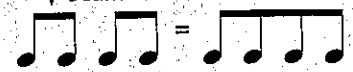


Eighth Notes

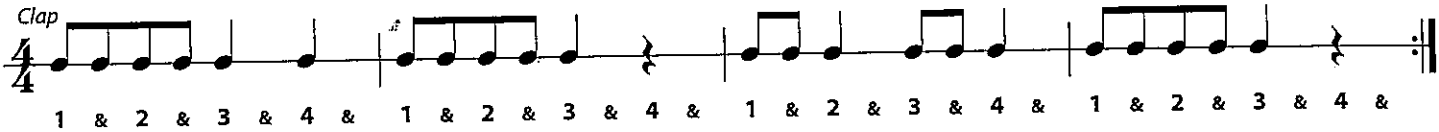
Each Eighth Note = 1/2 Beat
2 Eighth Notes = 1 Beat
Play on down and up taps.



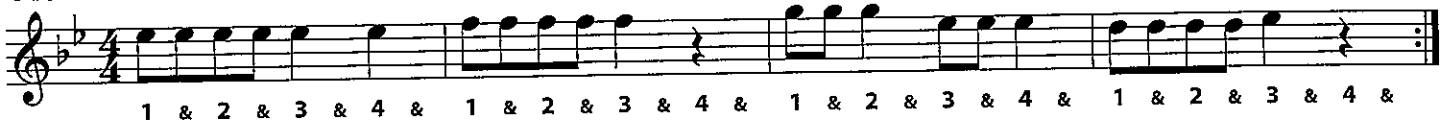
Two or more Eighth Notes have a *beam* across the stems.



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

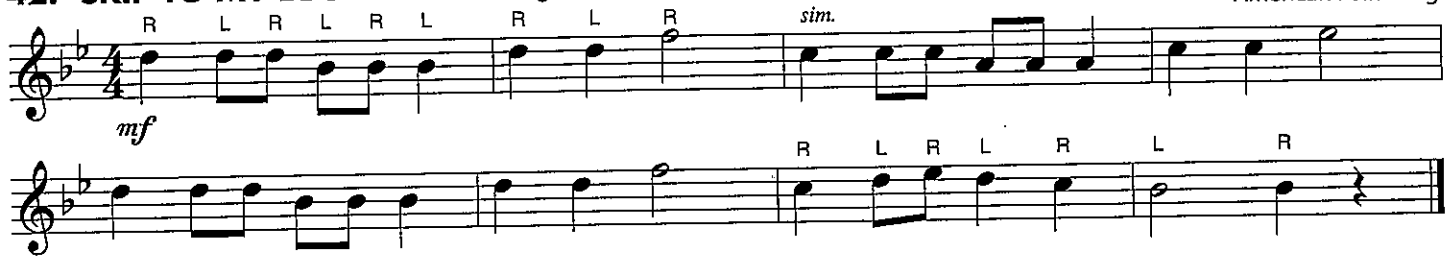


41. EIGHTH NOTE JAM

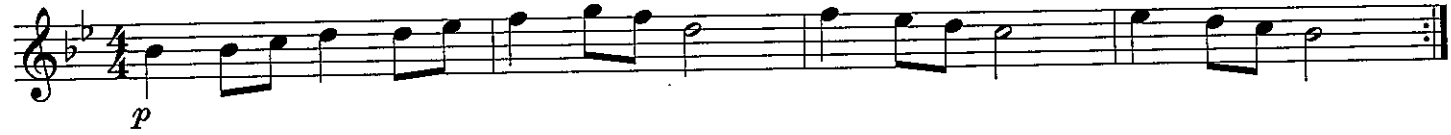


42. SKIP TO MY LOU Alternate Sticking

American Folk Song

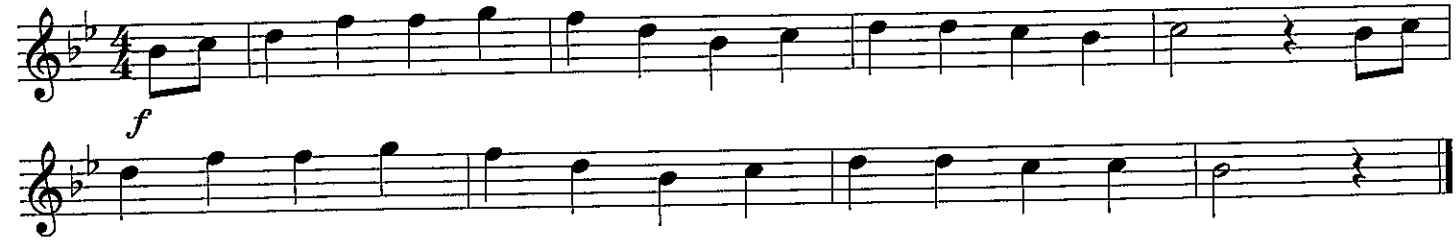


43. LONG, LONG AGO



44. OH, SUSANNA

Stephen Collins Foster

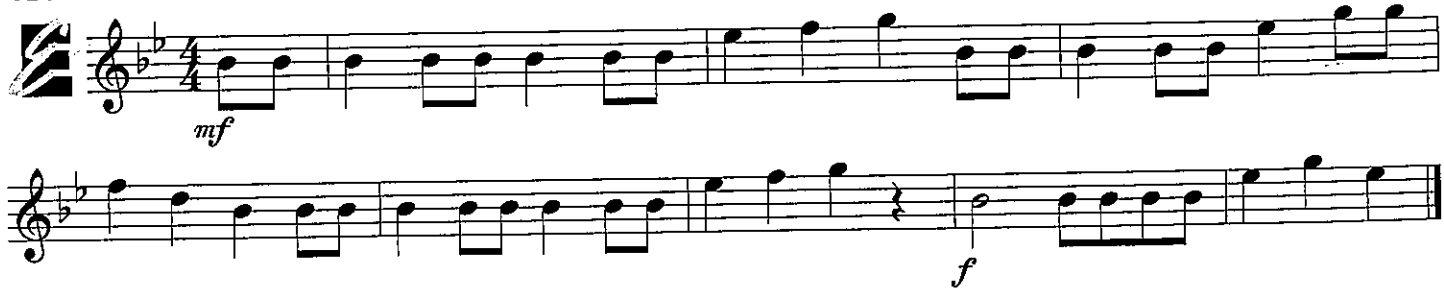


HISTORY

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

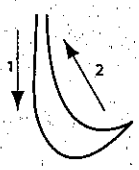


$\frac{2}{4}$ Time Signature

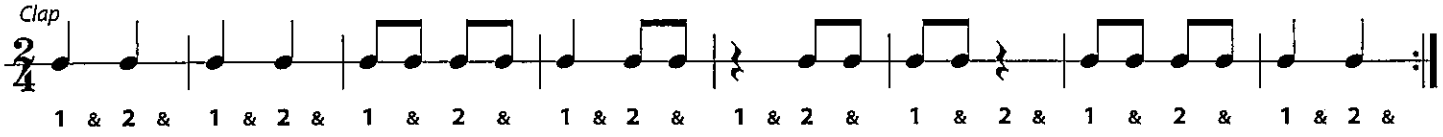
= **2 beats** per measure
= **Quarter** note gets one beat

Conducting

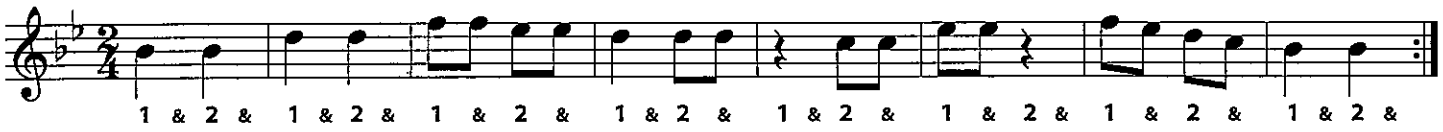
Practice conducting this two-beat pattern.



46. RHYTHM RAP



47. TWO BY TWO

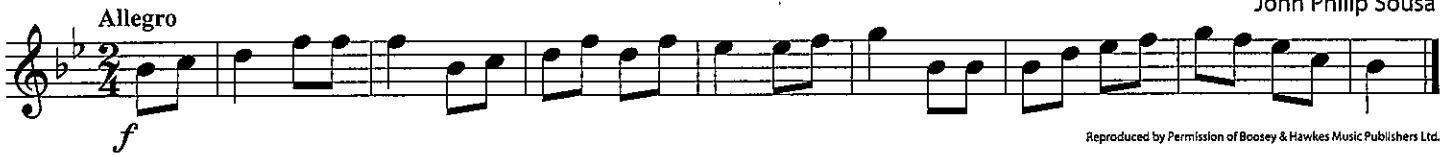


Tempo Markings

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

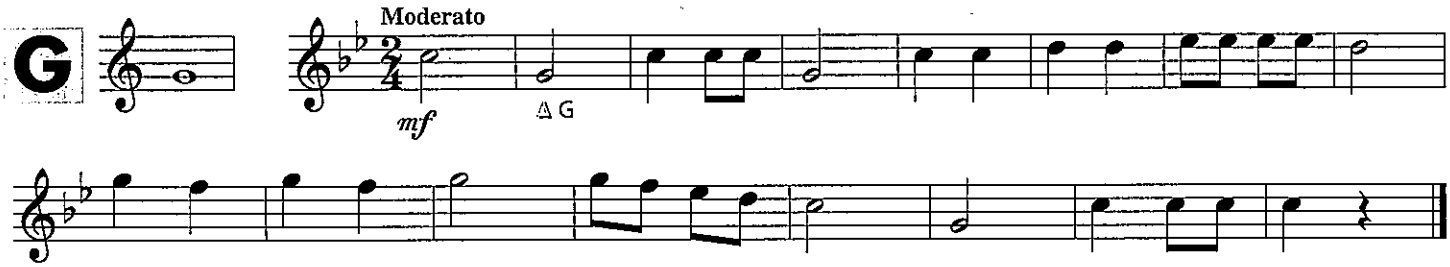
48. HIGH SCHOOL CADETS – March

John Philip Sousa

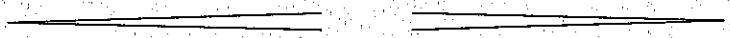


Reproduced by Permission of Boosey & Hawkes Music Publishers Ltd.

49. HEY, HO! NOBODY'S HOME – New Note

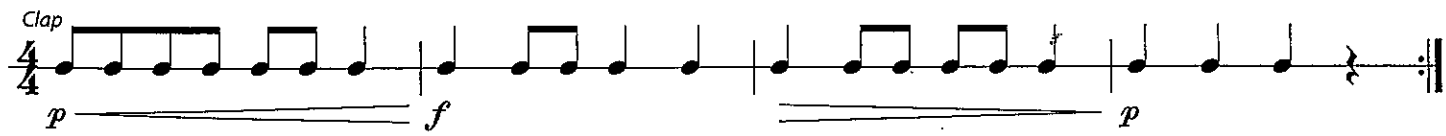


Dynamics

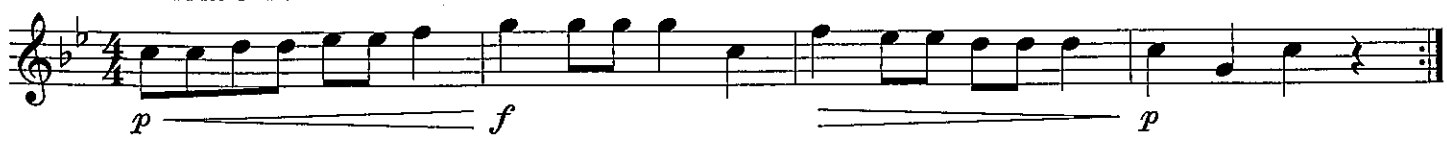


Crescendo (gradually louder) ***Decrescendo*** or ***Diminuendo*** (gradually softer)

50. CLAP THE DYNAMICS



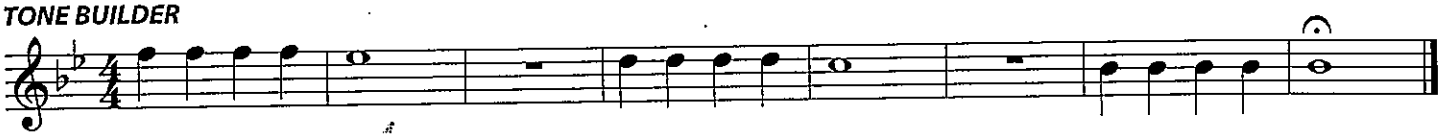
51. PLAY THE DYNAMICS



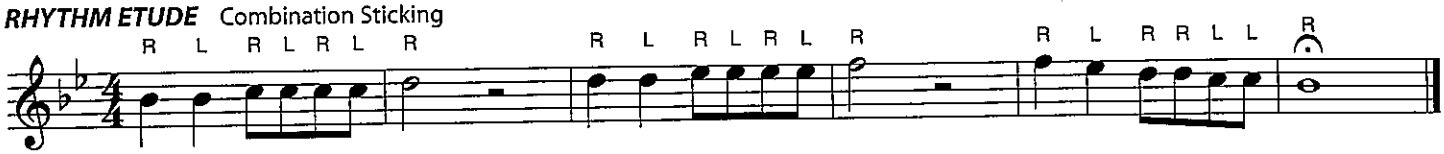
PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

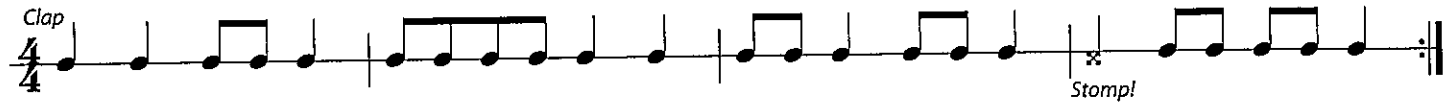
TONE BUILDER



RHYTHM ETUDE Combination Sticking



RHYTHM RAP

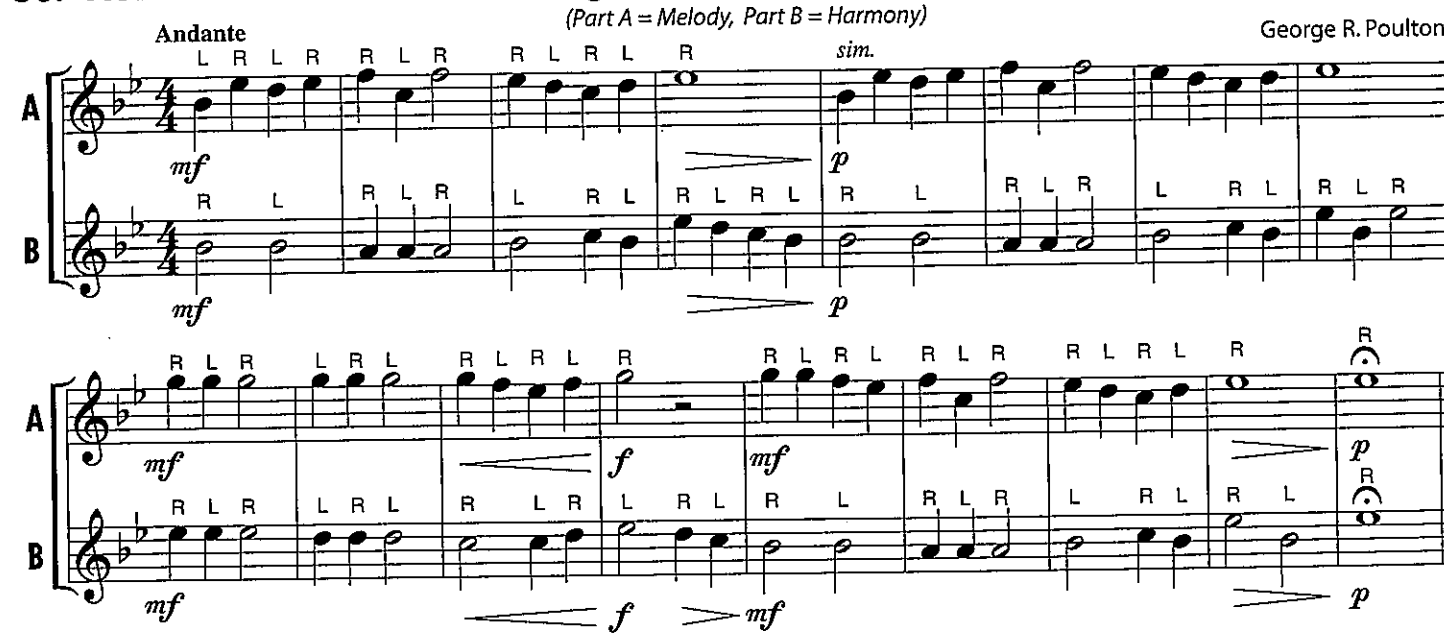


CHORALE

Melodic Sticking An approach that combines all the various stickings to create the best performance of the melodic line.

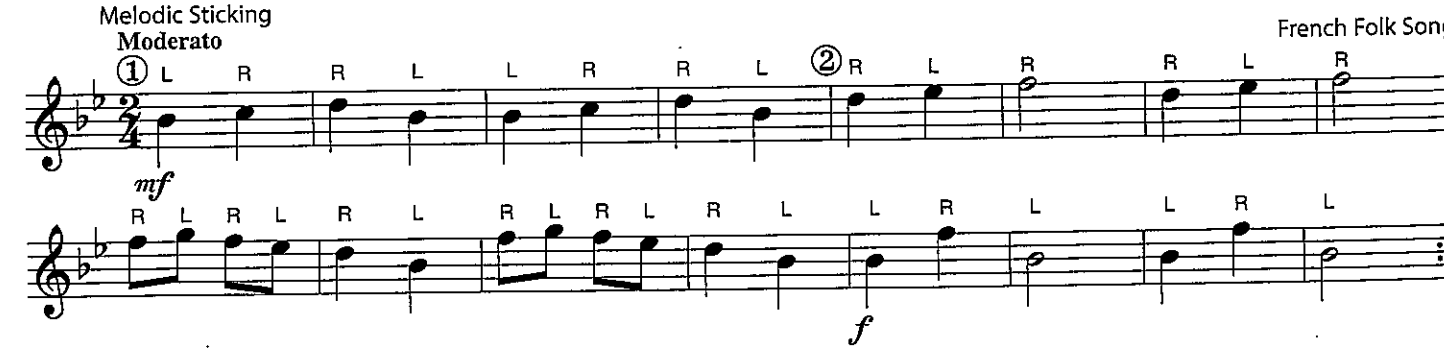
53. AURA LEE – Duet or Band Arrangement Melodic Sticking with Doublings

(Part A = Melody, Part B = Harmony)



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

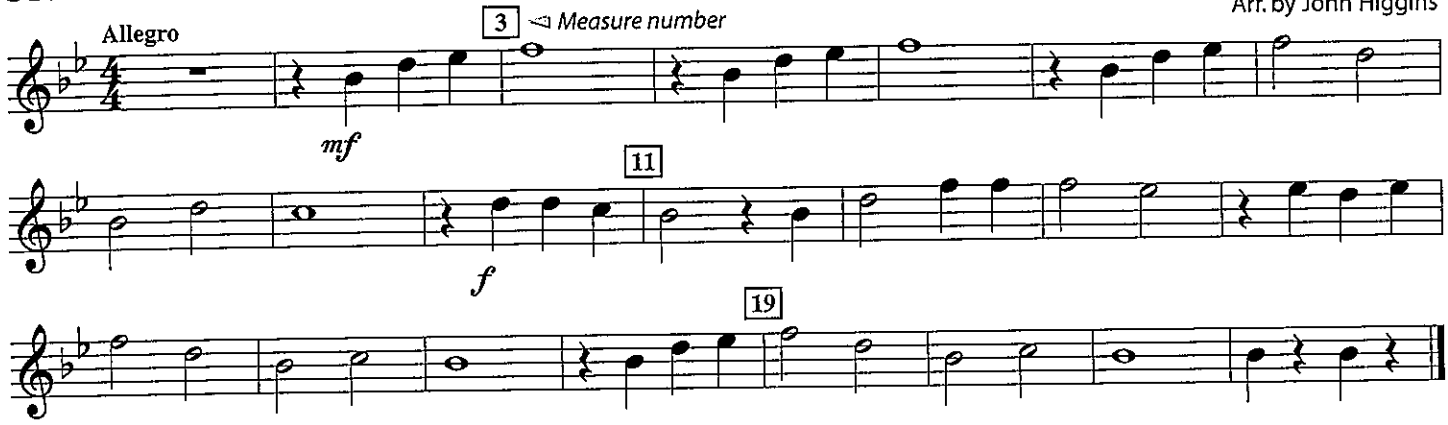
Melodic Sticking



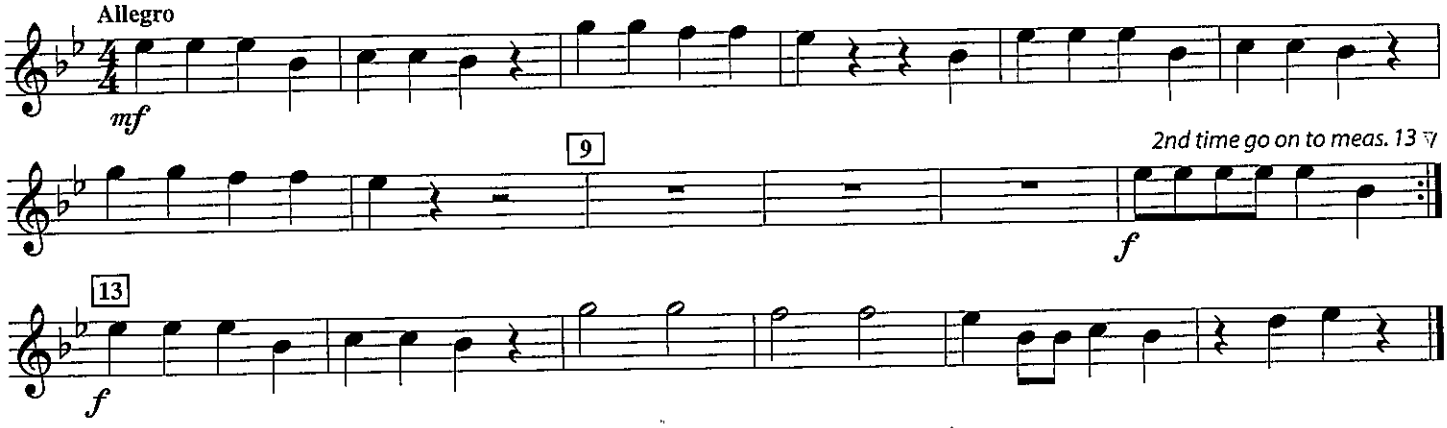
PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN – Band Arrangement

Arr. by John Higgins

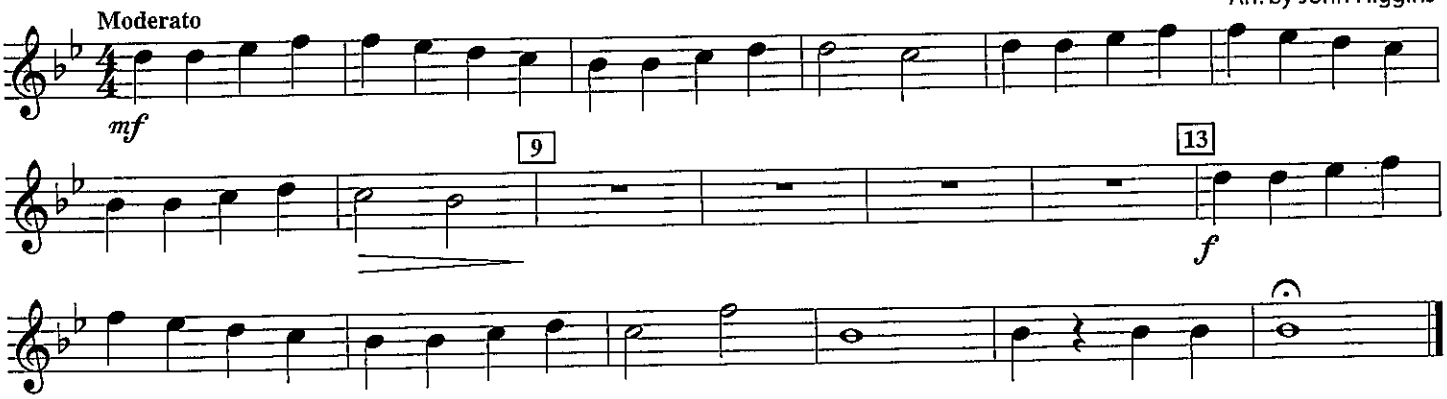


56. OLD MACDONALD HAD A BAND – Section Feature



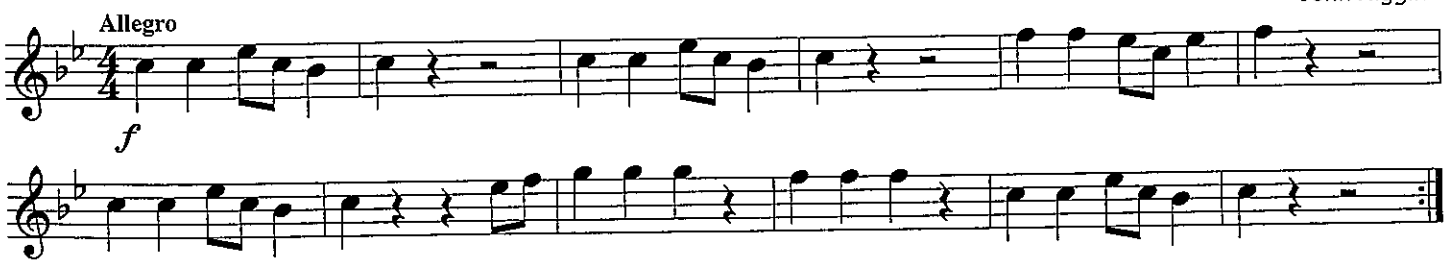
57. ODE TO JOY (from Symphony No. 9)

Ludwig van Beethoven
Arr. by John Higgins

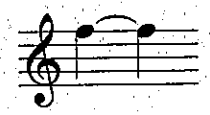


58. HARD ROCK BLUES – Encore

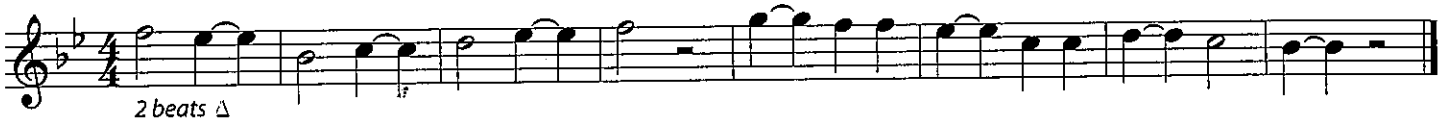
John Higgins



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

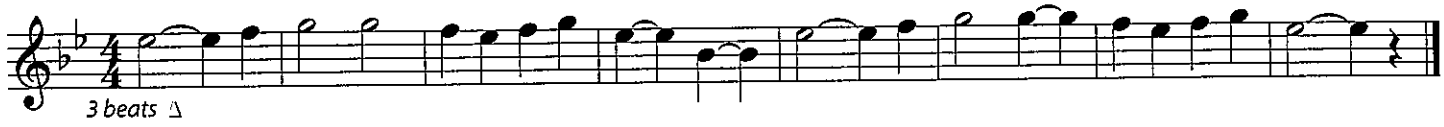


59. FIT TO BE TIED

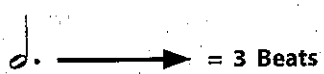


60. ALOUETTE

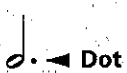
French-Canadian Folk Song



Dotted Half Note



1 & 2 & 3 &

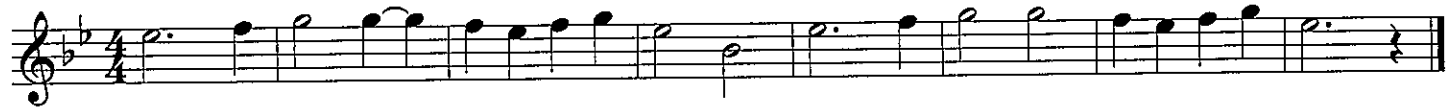


A dot adds half the value of the note.

2 beats + 1 beat = 3 beats

61. ALOUETTE – THE SEQUEL

French-Canadian Folk Song

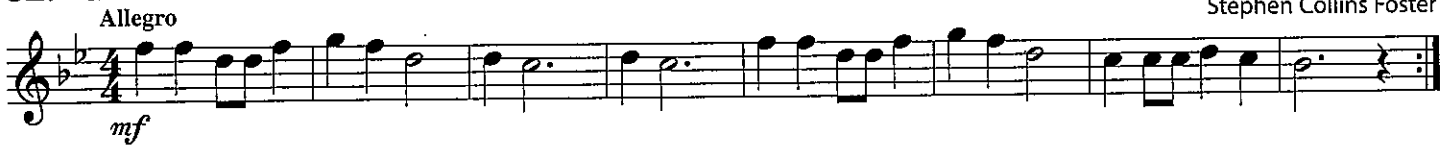


HISTORY

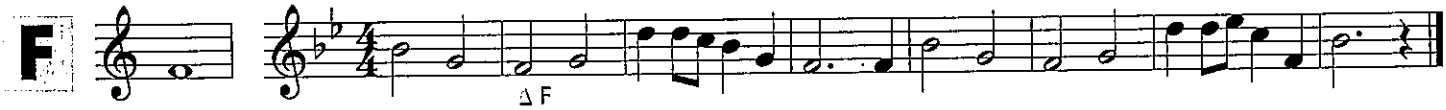
American composer **Stephen Collins Foster** (1826–1864) was born near Pittsburgh, PA. He has become the most recognized song writer of his time for works such as "Oh Susanna," which became popular during the California Gold Rush of 1849. Among his most well-known songs are "My Old Kentucky Home" and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

62. CAMPTOWN RACES

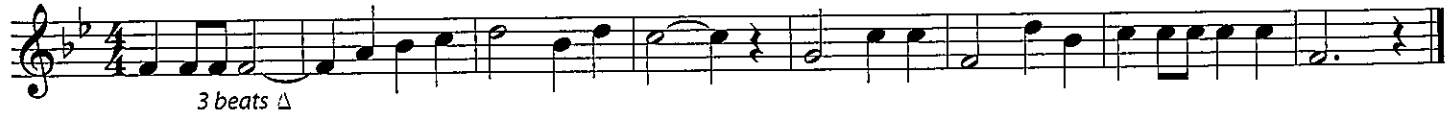
Stephen Collins Foster



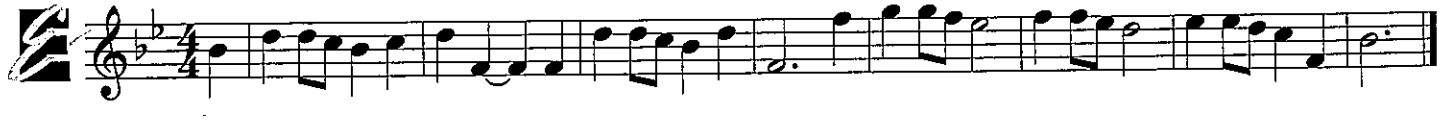
63. NEW DIRECTIONS – New Note



64. THE NOBLES



65. ESSENTIAL ELEMENTS QUIZ

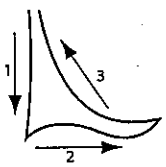


$\frac{3}{4}$ Time Signature

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

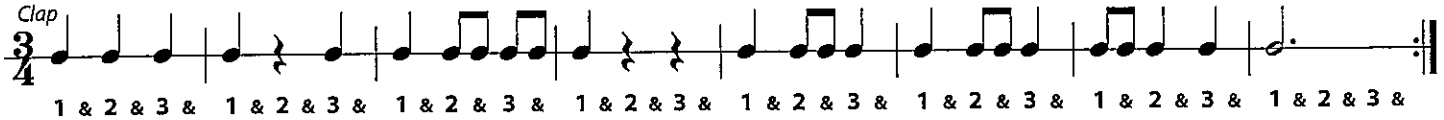
Conducting

Practice conducting this three-beat pattern.

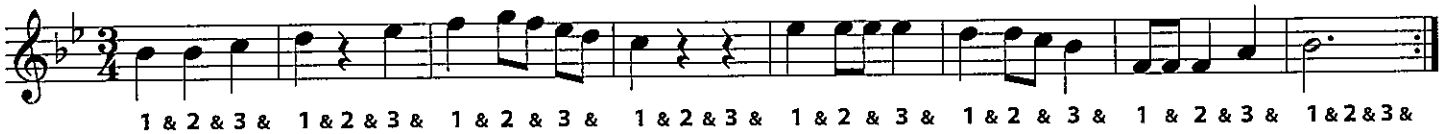


THEORY

66. RHYTHM RAP

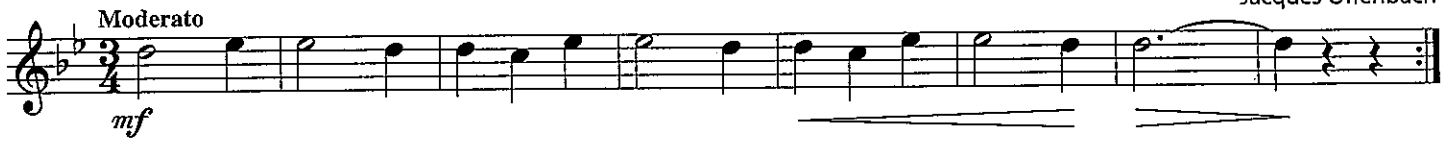


67. THREE BEAT JAM



68. BARCAROLLE

Jacques Offenbach

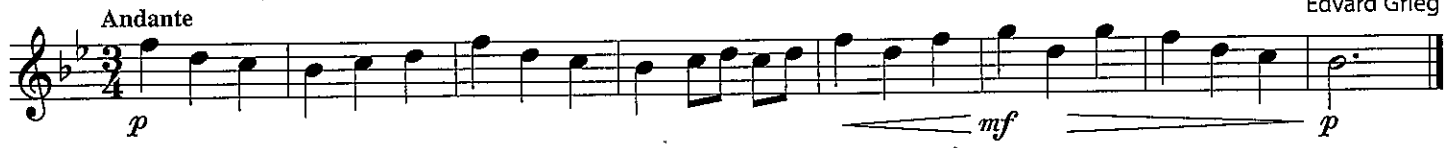


Norwegian composer **Edvard Grieg** (1843–1907) wrote *Peer Gynt Suite* for a play by Henrik Ibsen in 1875, the year before the telephone was invented by Alexander Graham Bell. "Morning" is a melody from *Peer Gynt Suite.* Music used in plays, or in films and television, is called **incidental music.**

HISTORY

69. MORNING (from Peer Gynt)

Edvard Grieg



Accent Emphasize the note.

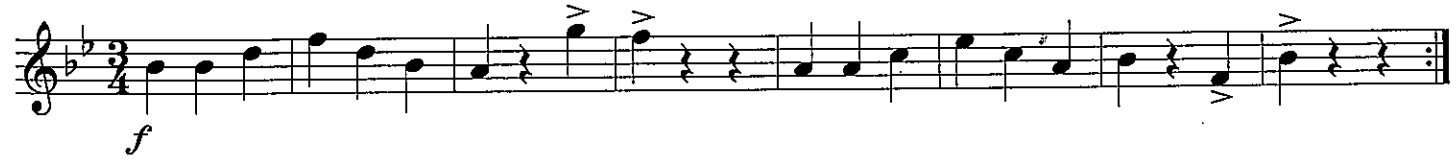
70. ACCENT YOUR TALENT

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

HISTORY

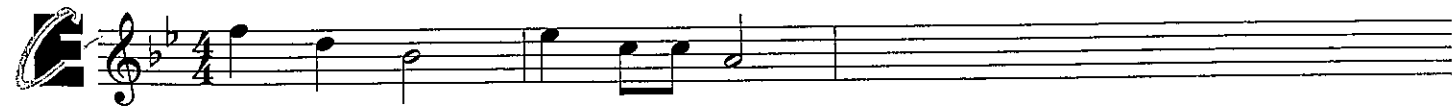
71. MEXICAN CLAPPING SONG ("Chiapanecas")

Latin American Folk Song



72. ESSENTIAL CREATIVITY

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



THEORY

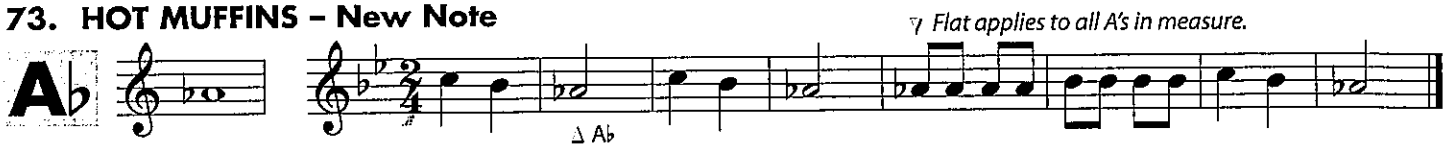
Accidental

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

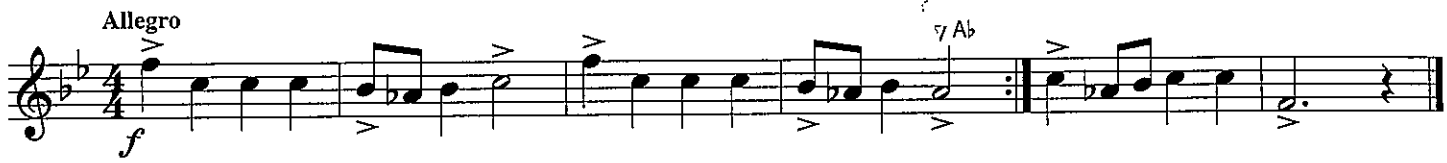
Flat ♭

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

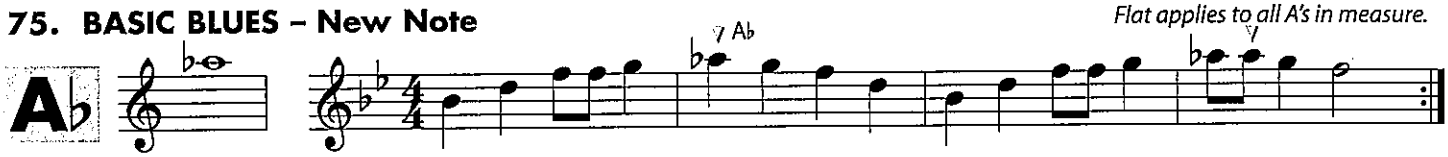
73. HOT MUFFINS – New Note



74. COSSACK DANCE

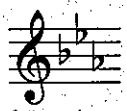


75. BASIC BLUES – New Note



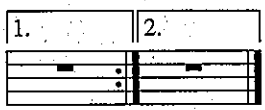
THEORY

New Key Signature



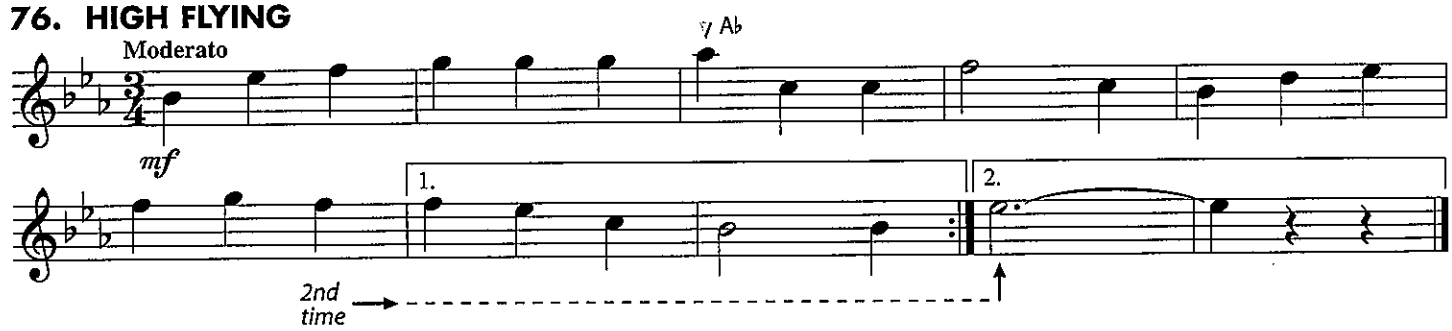
This Key Signature indicates the *Key of* E♭ – play all B's as B-flats, all E's as E-flats, and all A's as A-flats.

1st & 2nd Endings



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

76. HIGH FLYING

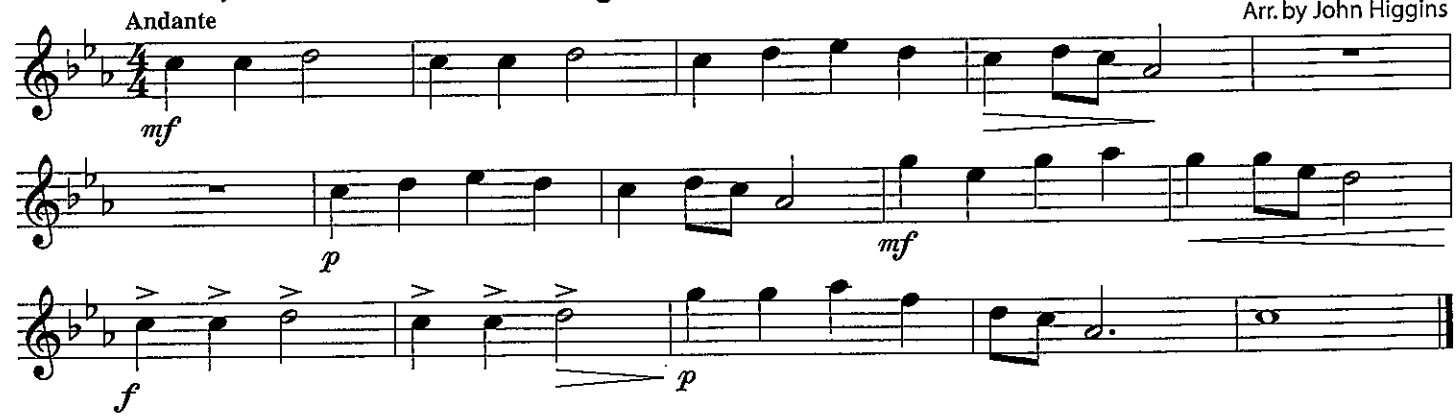


HISTORY

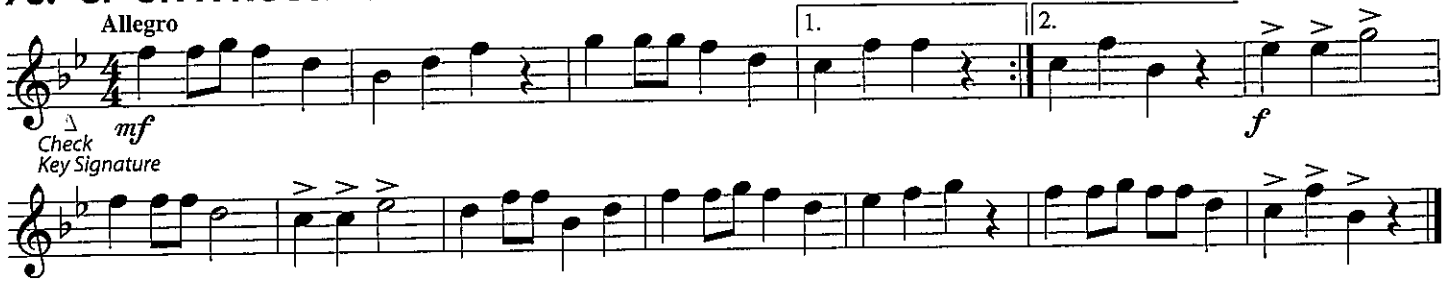
Japanese folk music actually has its origins in ancient China. "Sakura, Sakura" was performed on instruments such as the **koto,** a 13-string instrument that is more than 4000 years old, and the **shakuhachi** or bamboo flute. The unique sound of this ancient Japanese melody results from the pentatonic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

77. SAKURA, SAKURA – Band Arrangement

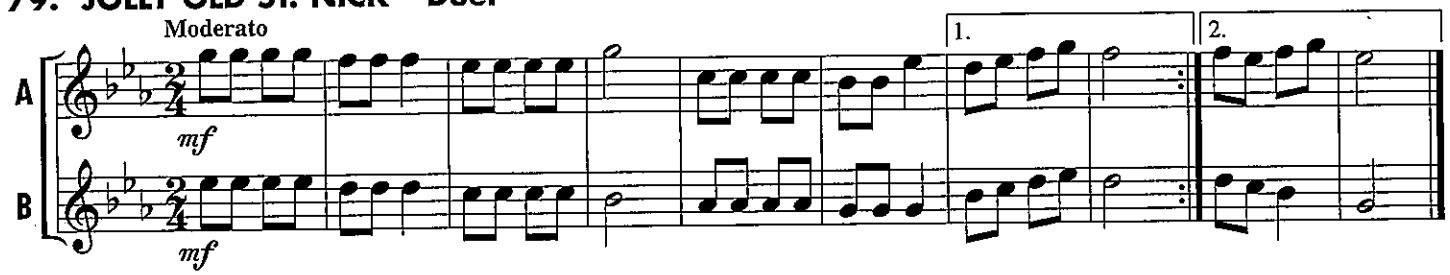
Japanese Folk Song
Arr. by John Higgins



78. UP ON A HOUSETOP

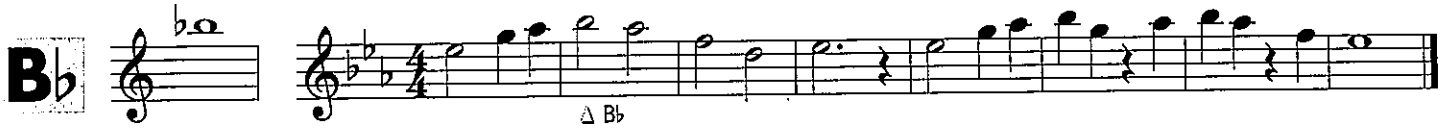


79. JOLLY OLD ST. NICK – Duet



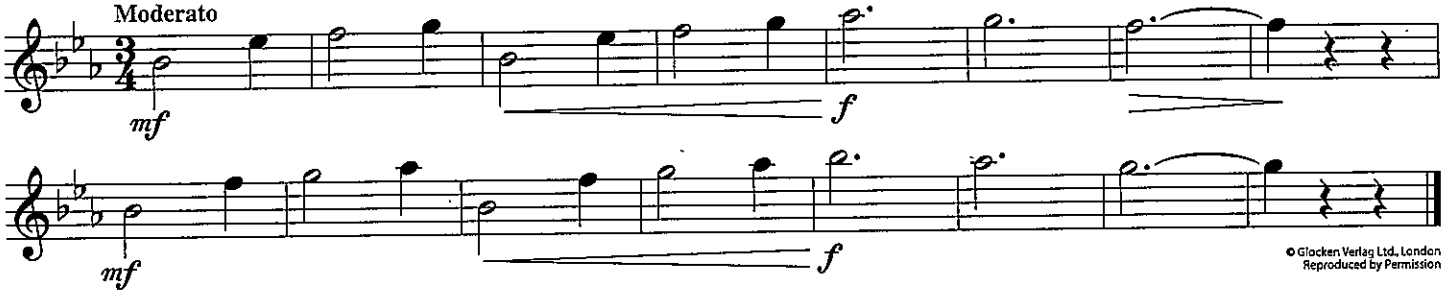
See page 9 for additional holiday music, MY DREYDL and JINGLE BELLS.

80. THE BIG AIRSTREAM – New Note



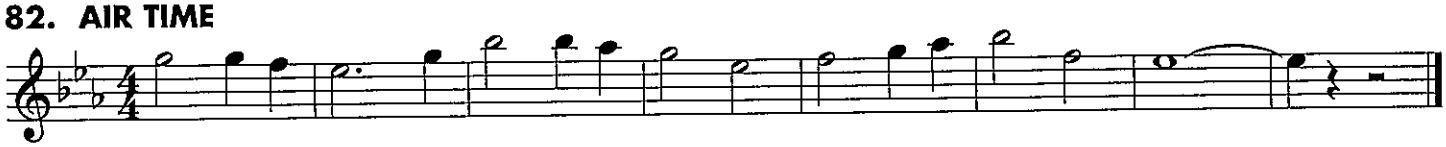
81. WALTZ THEME (THE MERRY WIDOW WALTZ)

Franz Lehar

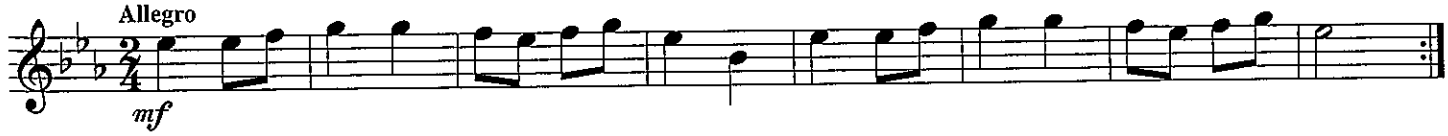


© Glocken Verlag Ltd., London
Reproduced by Permission

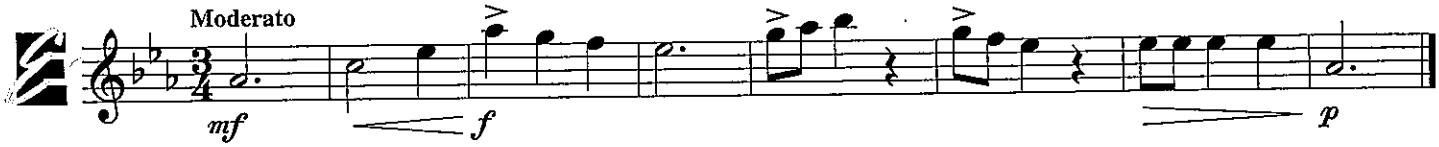
82. AIR TIME



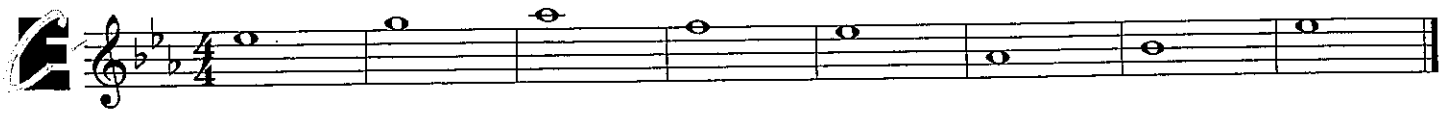
83. DOWN BY THE STATION



84. ESSENTIAL ELEMENTS QUIZ

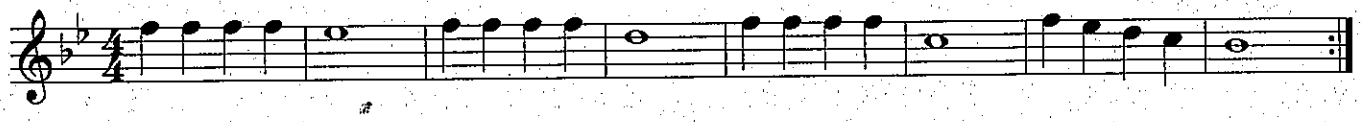


85. ESSENTIAL CREATIVITY *Using these notes, improvise your own rhythms:*

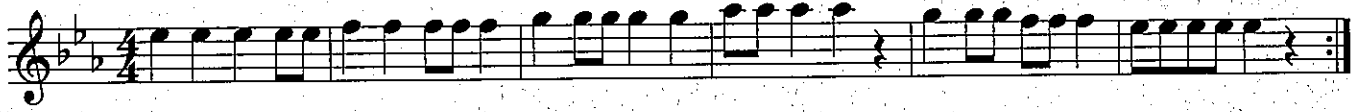


DAILY WARM-UPS

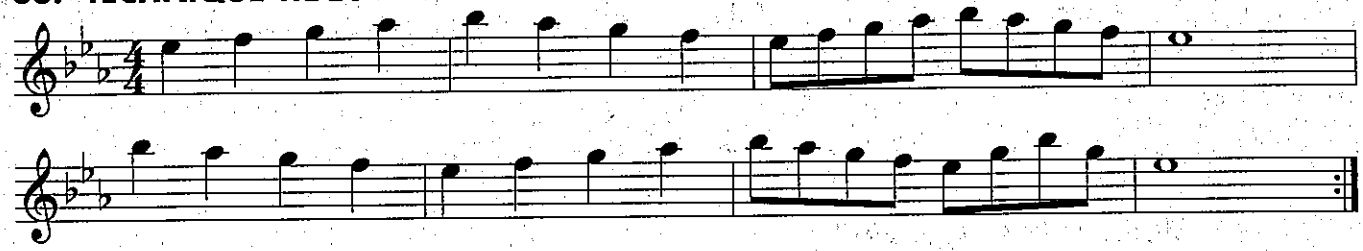
86. TONE BUILDER



87. RHYTHM BUILDER

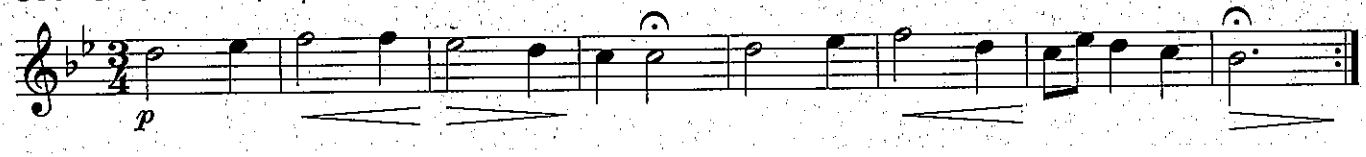


88. TECHNIQUE TRAX



89. CHORALE *(Adapted from Cantata 147)*

Johann Sebastian Bach

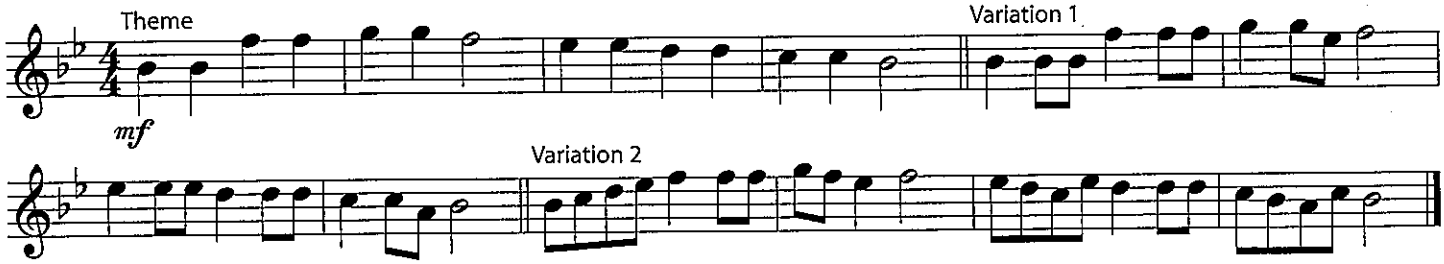


THEORY

Theme and Variations

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

90. VARIATIONS ON A FAMILIAR THEME

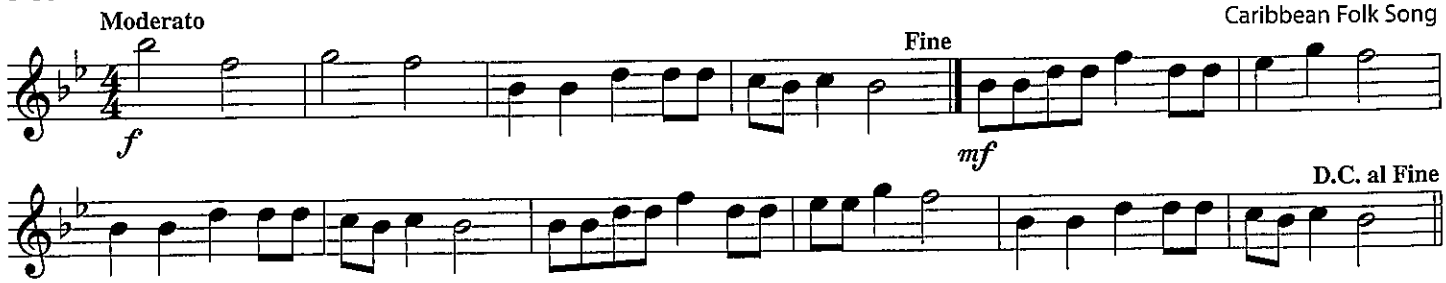


D.C. al Fine

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

91. BANANA BOAT SONG

Caribbean Folk Song

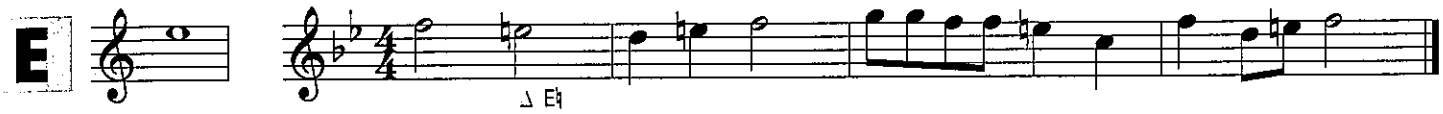


THEORY

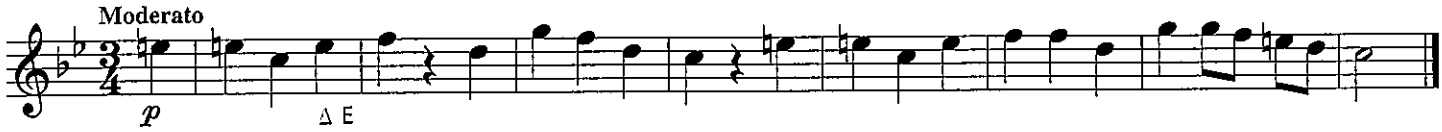
Natural ♮

A **natural** sign cancels a flat (♭) or sharp (♯) and remains in effect for the entire measure.

92. RAZOR'S EDGE – New Note



93. THE MUSIC BOX

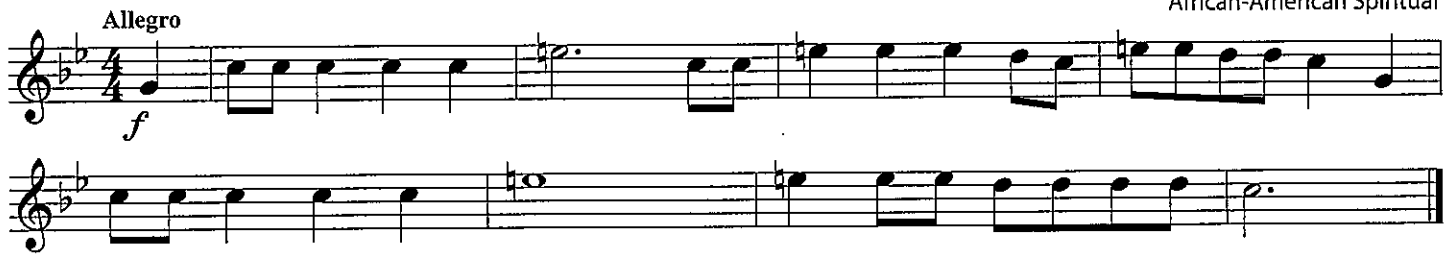


HISTORY

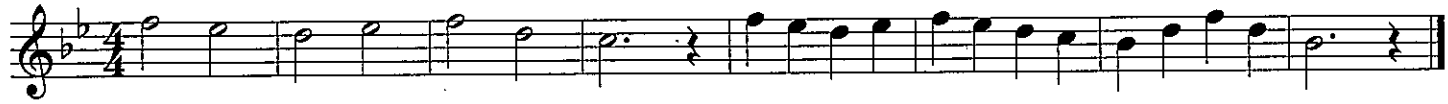
African-American spirituals originated in the 1700's, midway through the period of slavery in the United States. One of the largest categories of true American folk music, these primarily religious songs were sung and passed on for generations without being written down. The first collection of spirituals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

94. EZEKIEL SAW THE WHEEL

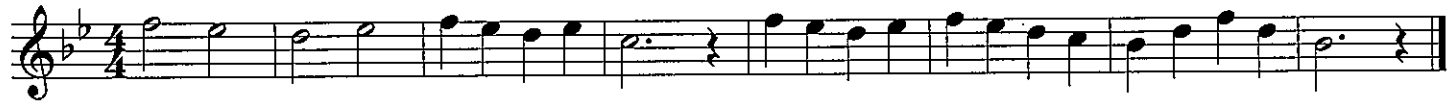
African-American Spiritual



95. SMOOTH OPERATOR



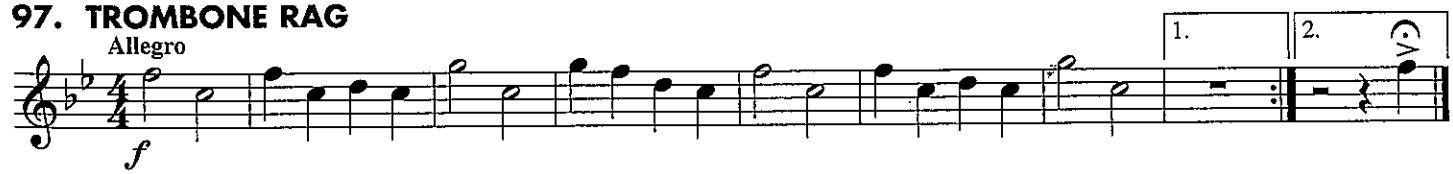
96. GLIDING ALONG



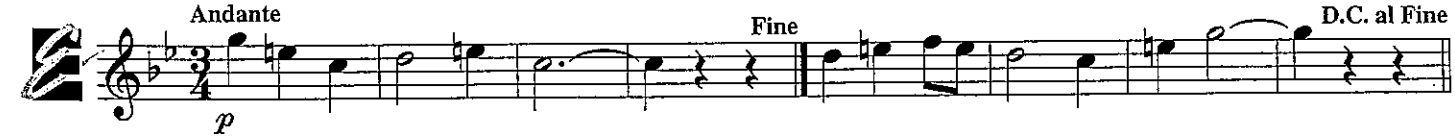
HISTORY

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.

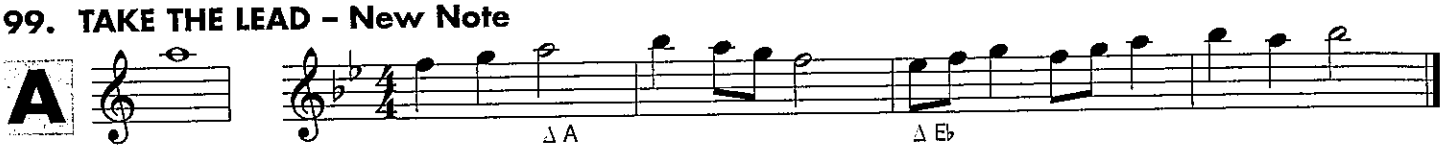
97. TROMBONE RAG



98. ESSENTIAL ELEMENTS QUIZ



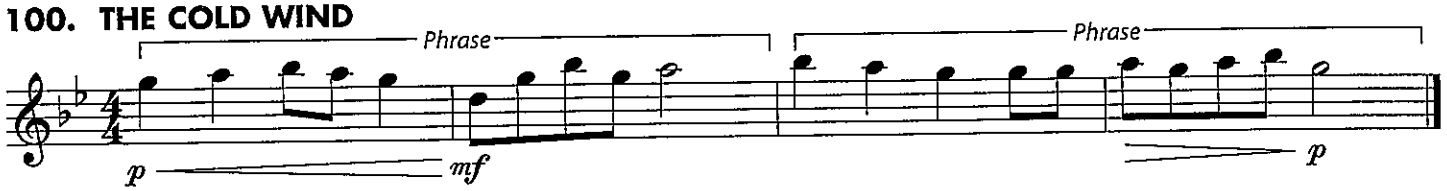
99. TAKE THE LEAD – New Note



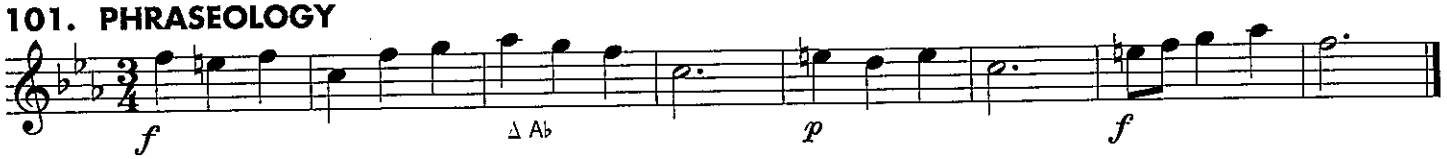
THEORY

Phrase A musical "sentence" which is often 2 or 4 measures long.

100. THE COLD WIND



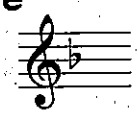
101. PHRASEOLOGY



THEORY

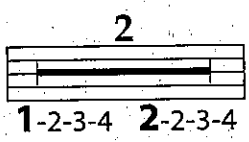
New Key Signature

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



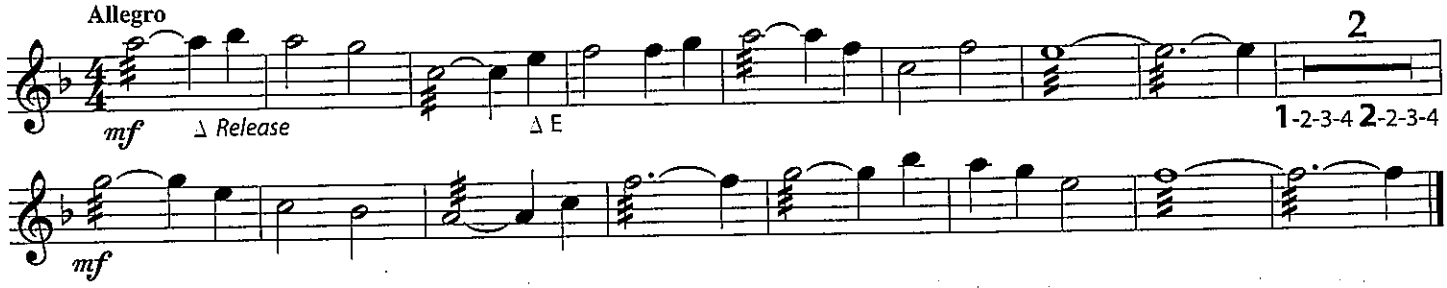
Multiple Measure Rest

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



Roll Rapidly alternate single strokes as smoothly as possible. Release the roll on the tied note or final beat with the same hand that started the roll. Rolls are usually found in xylophone and marimba music.

102. SATIN LATIN

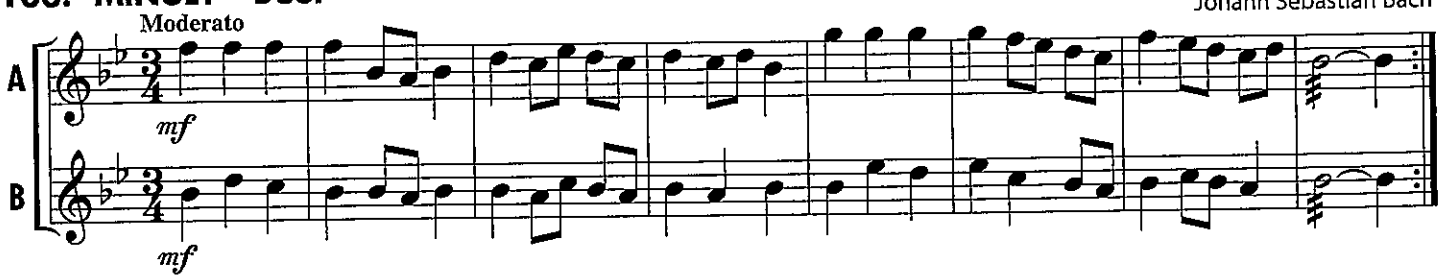


HISTORY

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.

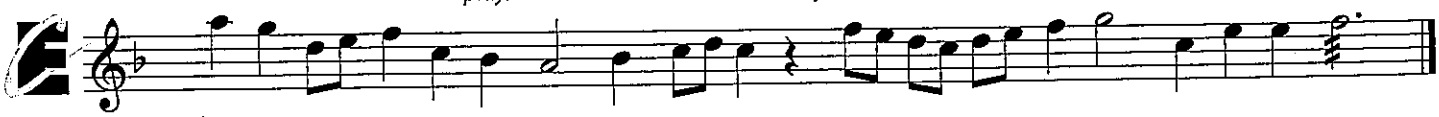
103. MINUET – Duet

Johann Sebastian Bach

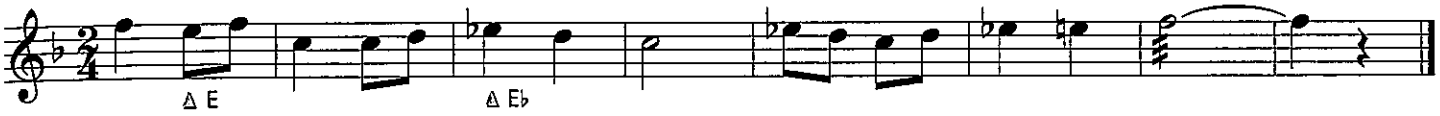


104. ESSENTIAL CREATIVITY

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



105. NATURALLY

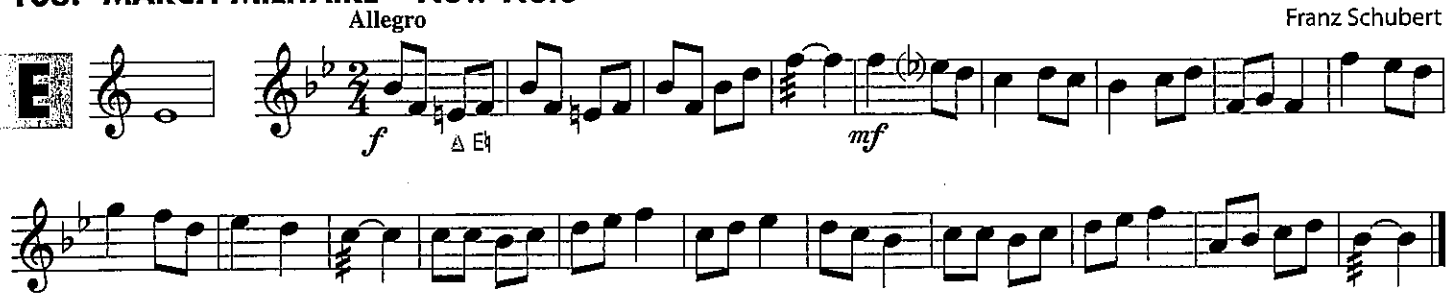


HISTORY

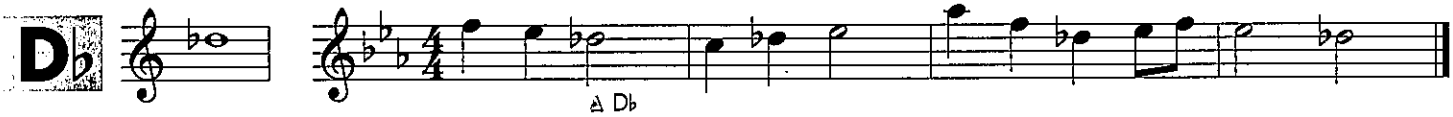
Austrian composer **Franz Peter Schubert** (1797–1828) lived a shorter life than any other great composer, but he created an incredible amount of music: more than 600 art-songs (concert music for voice and accompaniment), ten symphonies, chamber music, operas, choral works and piano pieces. His "March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

106. MARCH MILITAIRE – New Note

Franz Schubert

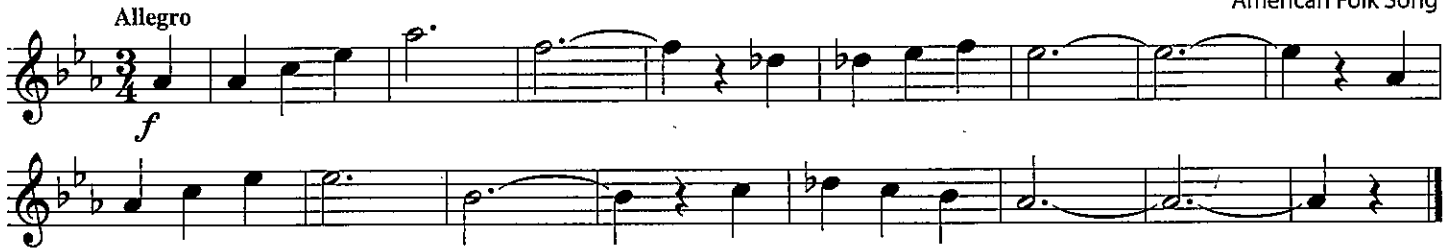


107. THE FLAT ZONE – New Note



108. ON TOP OF OLD SMOKEY

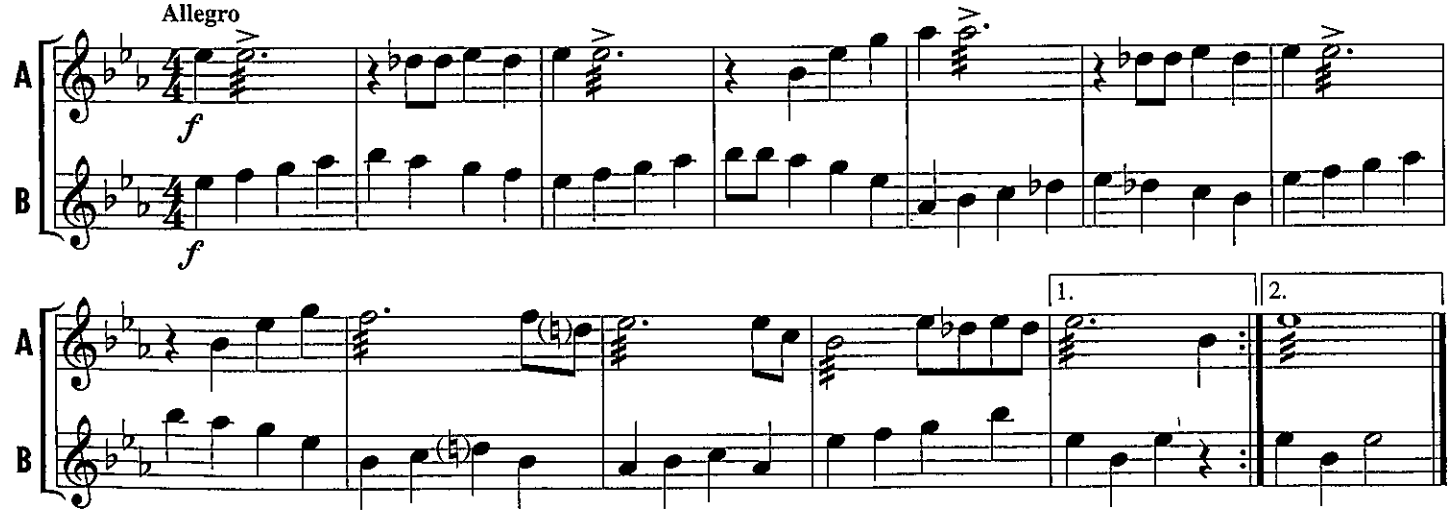
American Folk Song



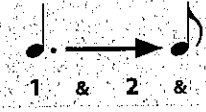
HISTORY

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."

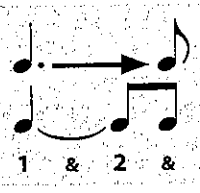
109. BOTTOM BASS BOOGIE – Duet



Dotted Quarter & Eighth Notes



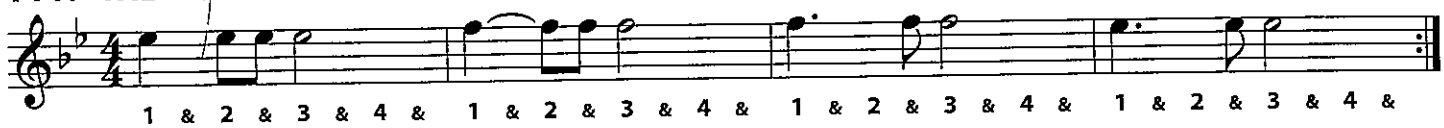
A **dot** adds half the value of the quarter note.



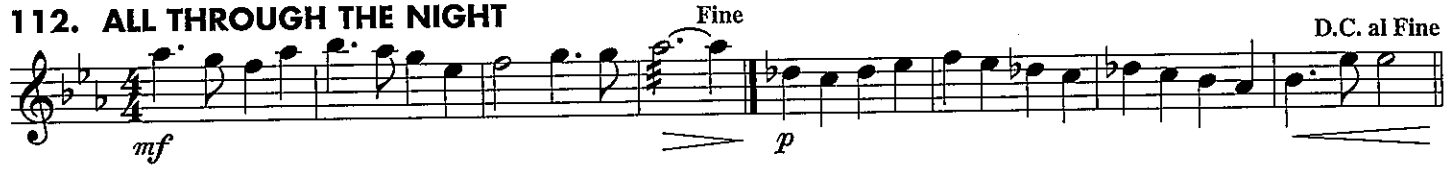
A single **eighth note** has a **flag** on the stem.

110. RHYTHM RAP

111. THE DOT ALWAYS COUNTS

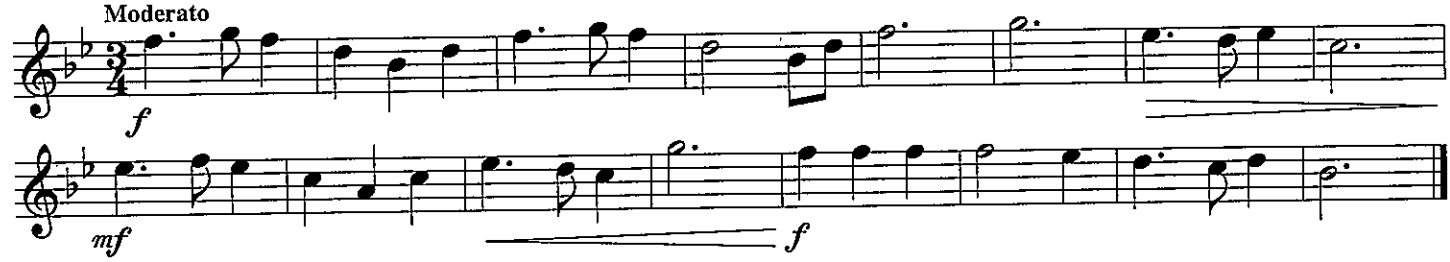


112. ALL THROUGH THE NIGHT



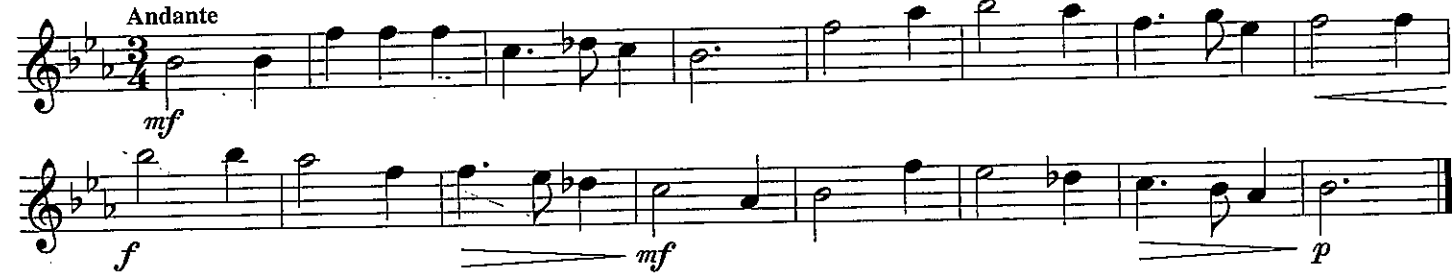
113. SEA CHANTY

English Folk Song



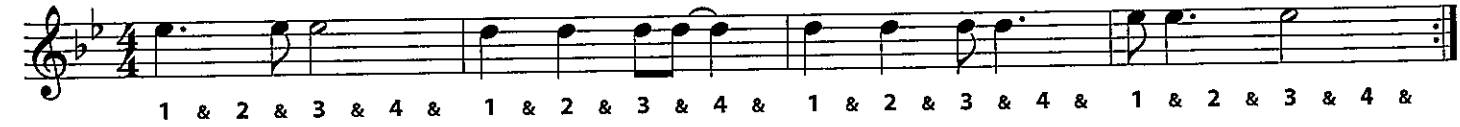
114. SCARBOROUGH FAIR

English Folk Song



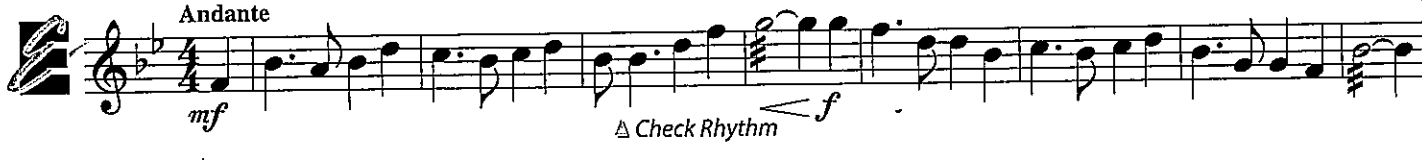
115. RHYTHM RAP

116. THE TURNAROUND



117. ESSENTIAL ELEMENTS QUIZ – AULD LANG SYNE

Scottish Folk Song

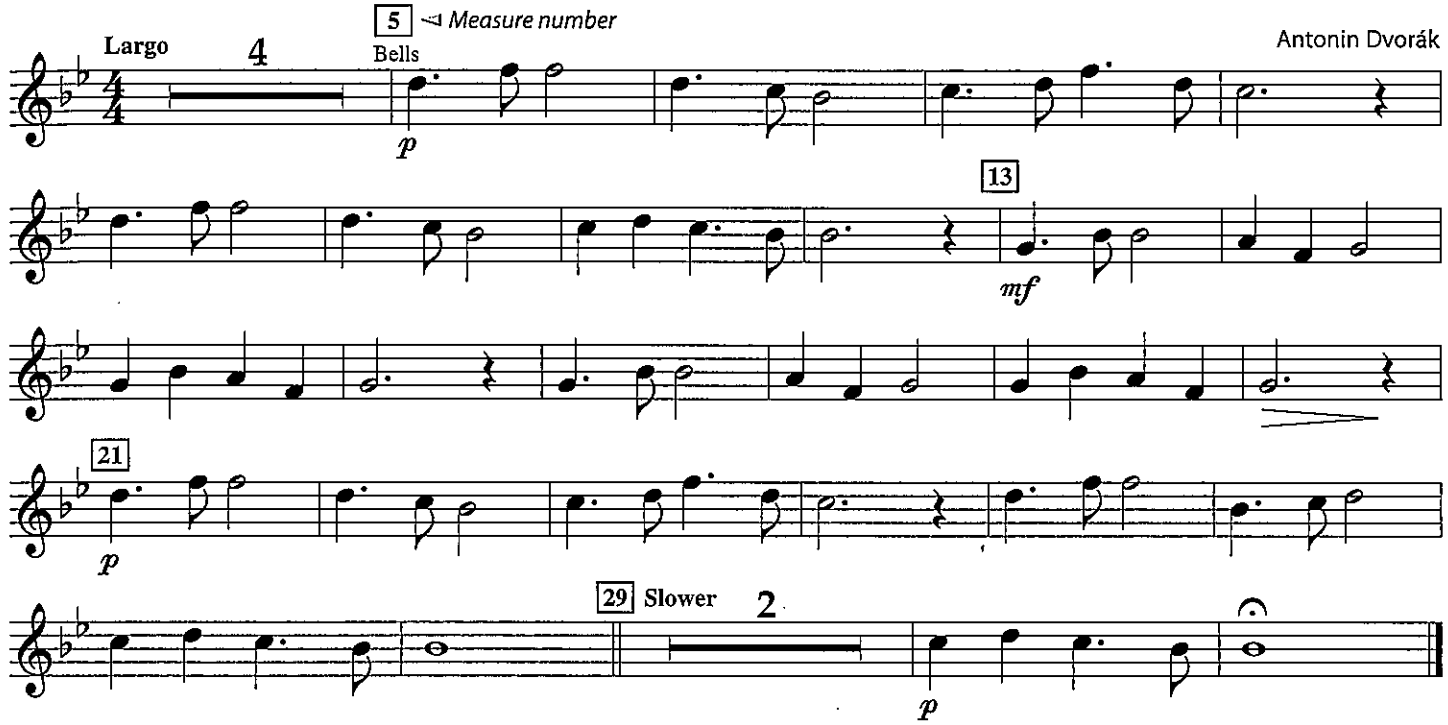


PERFORMANCE SPOTLIGHT

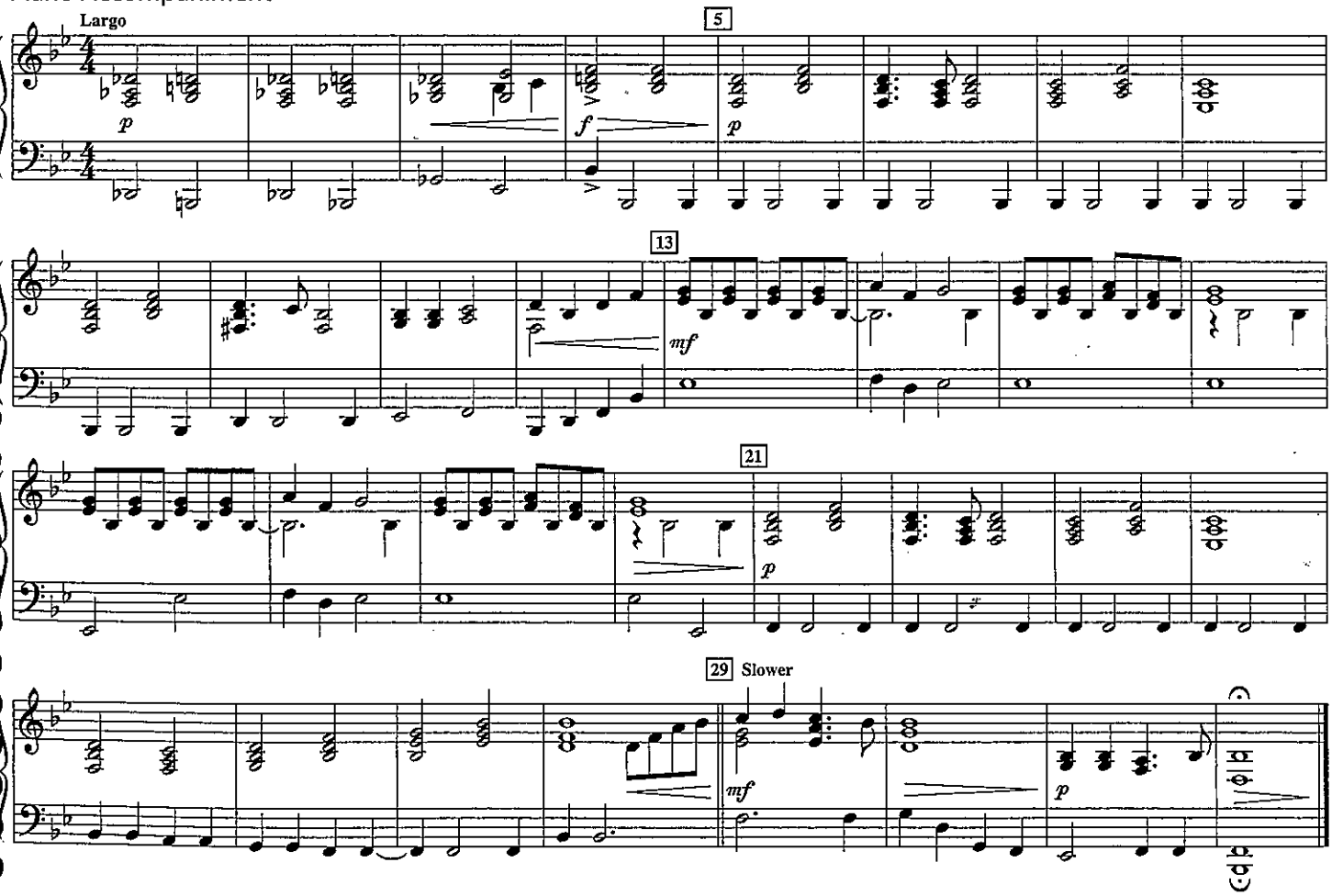
Solo with Piano Accompaniment

You can perform this 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"

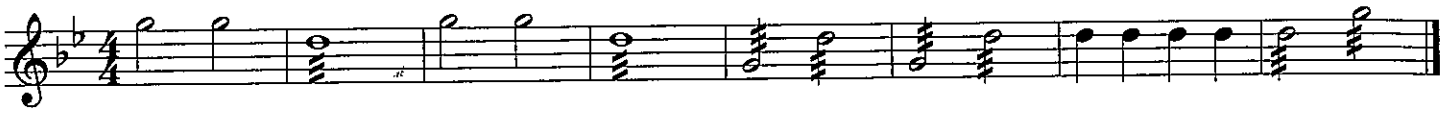


Piano Accompaniment

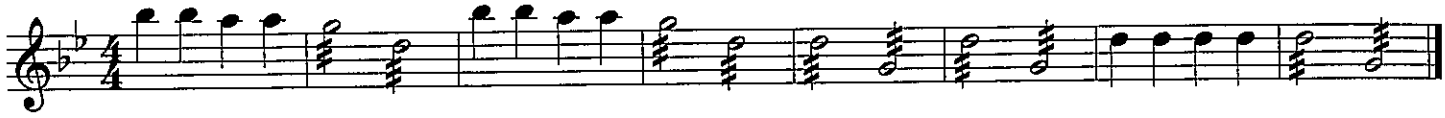


Great musicians give encouragement to fellow performers. On this page, clarinetists learn their instruments' upper register in the "Grenadilla Gorilla Jumps" (named after the grenadilla wood used to make clarinets). Brass players learn lip slurs, a new warm-up pattern. The success of your band depends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

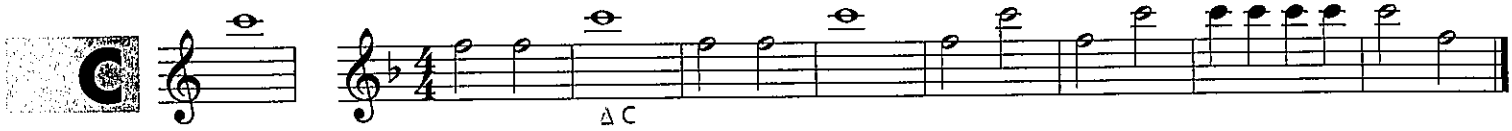
119. GRENADILLA GORILLA JUMP No. 1



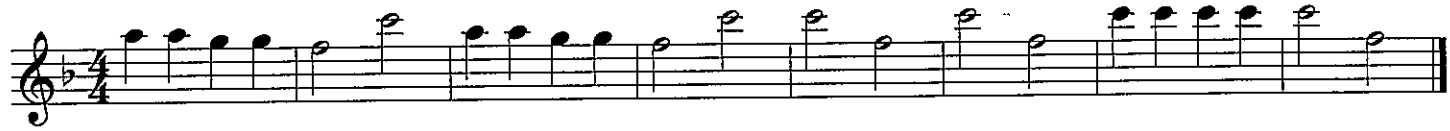
120. JUMPIN' UP AND DOWN



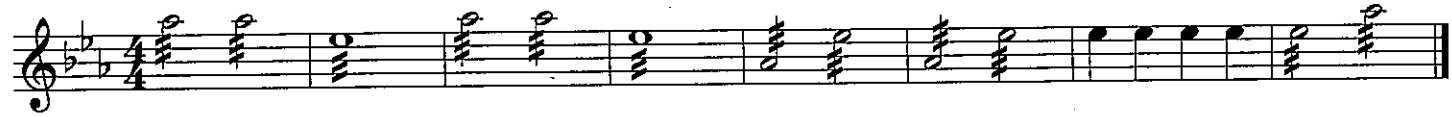
121. GRENADILLA GORILLA JUMP No. 2 – New Note



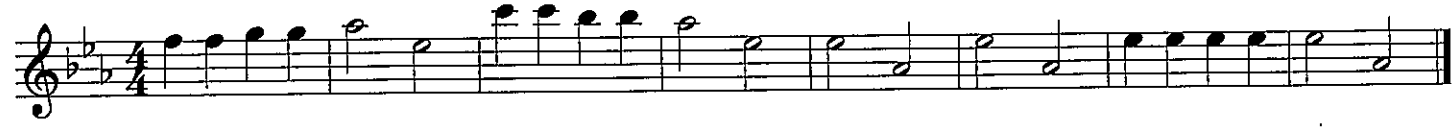
122. JUMPIN' FOR JOY



123. GRENADILLA GORILLA JUMP No. 3



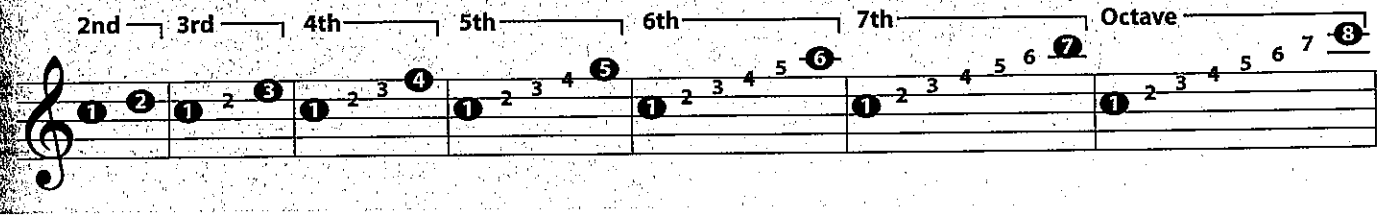
124. JUMPIN' JACKS



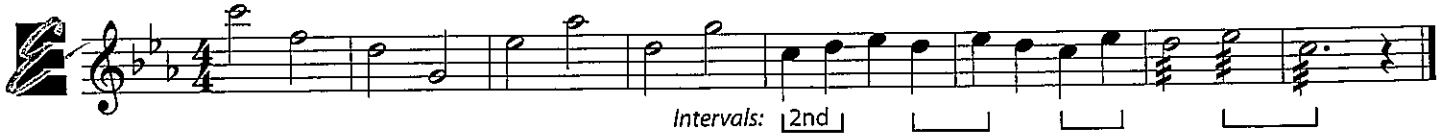
THEORY

Interval

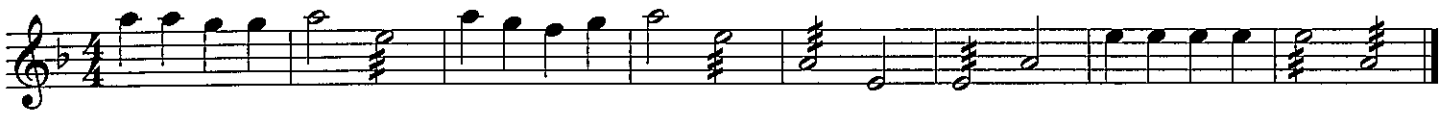
The distance between two pitches is an **interval**. Starting with "1" on the lower note, count each line and space between the notes. The number of the higher note is the distance of the interval.



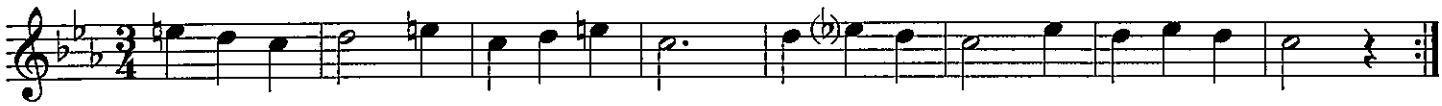
125. ESSENTIAL ELEMENTS QUIZ *Write in the numbers of the intervals, counting up from the lower notes.*



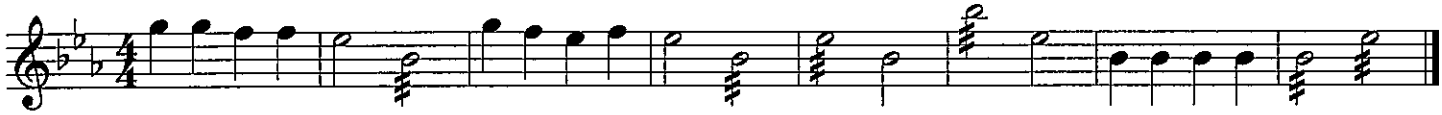
126. GRENADILLA GORILLA JUMP No. 4



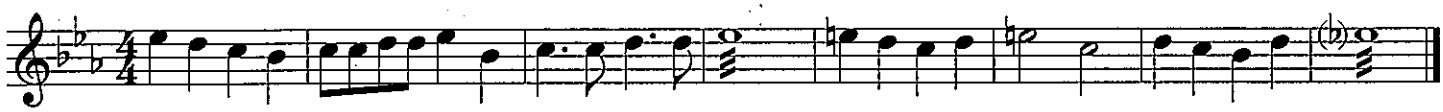
127. THREE IS THE COUNT



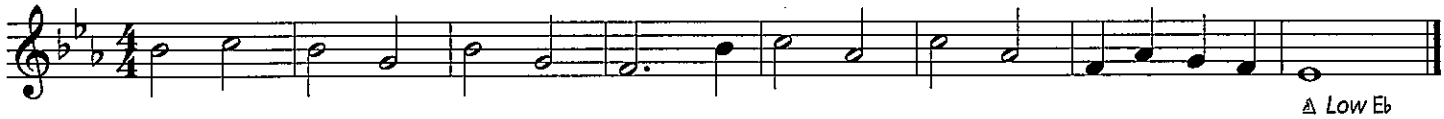
128. GRENADILLA GORILLA JUMP No. 5



129. TECHNIQUE TRAX



130. CROSSING OVER

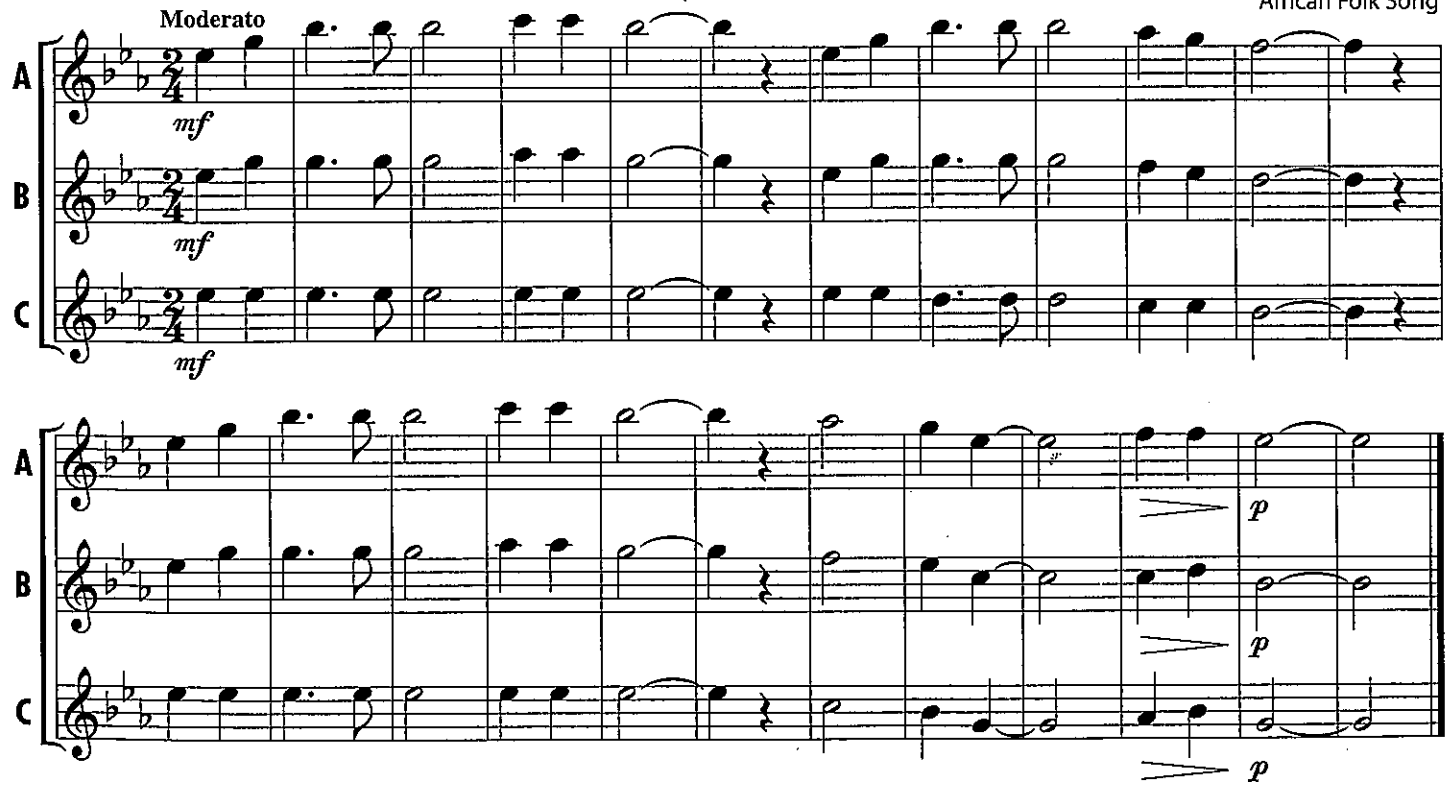


Trio

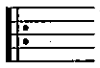
A **trio** is a composition with three parts played together. Practice this trio with two other players and listen for the 3-part harmony.

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

African Folk Song



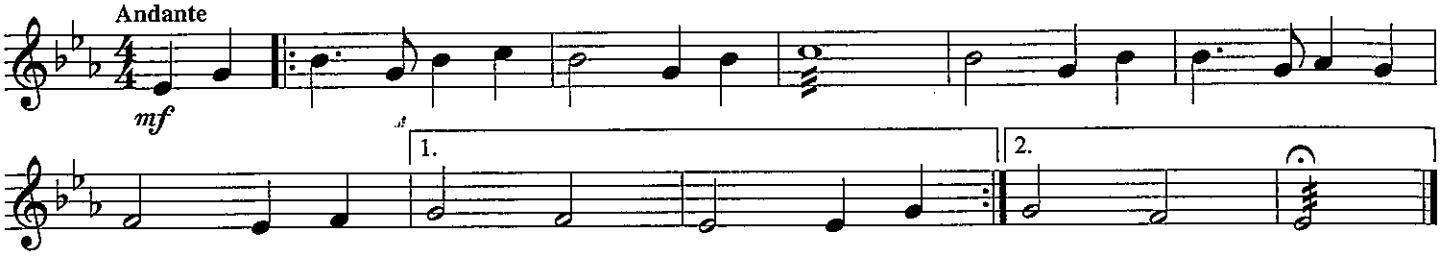
Repeat Signs



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

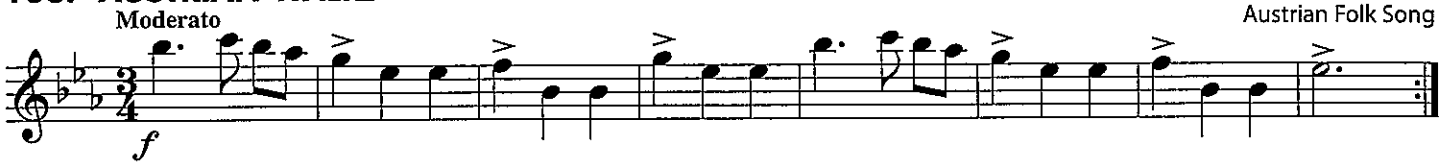
132. MICHAEL ROW THE BOAT ASHORE

African-American Spiritual



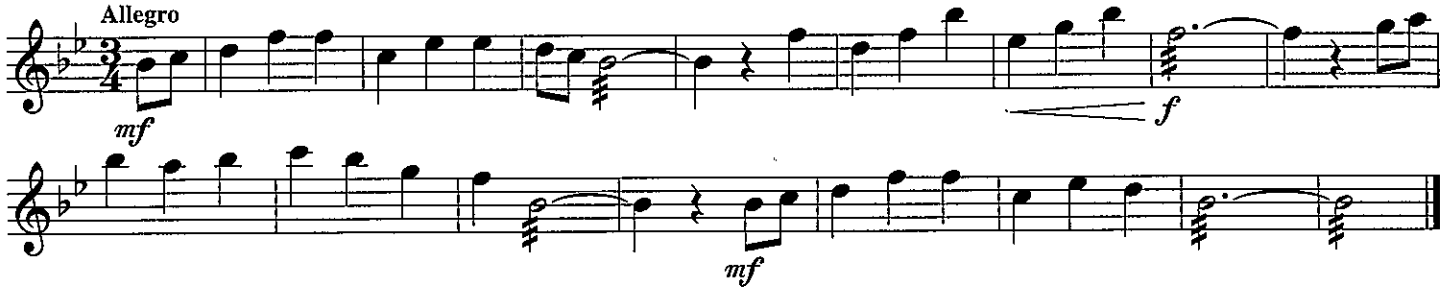
133. AUSTRIAN WALTZ

Austrian Folk Song



134. BOTANY BAY

Australian Folk Song



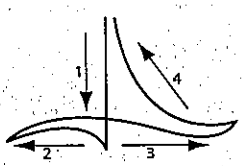
THEORY

𝄵 Time Signature

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

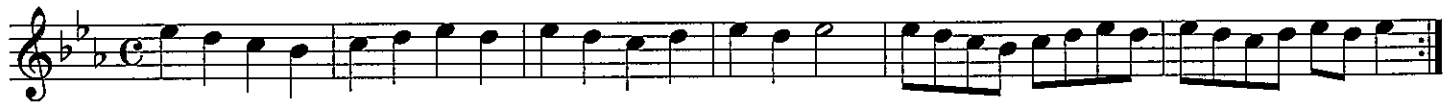
Conducting

Practice conducting this four-beat pattern.



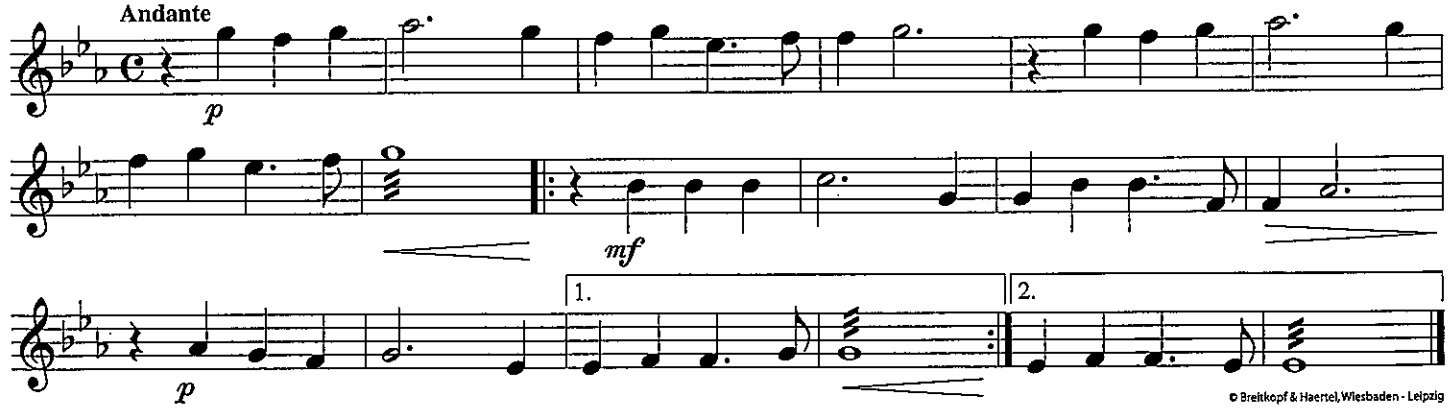
135. TECHNIQUE TRAX

Practice at all dynamic levels.



136. FINLANDIA

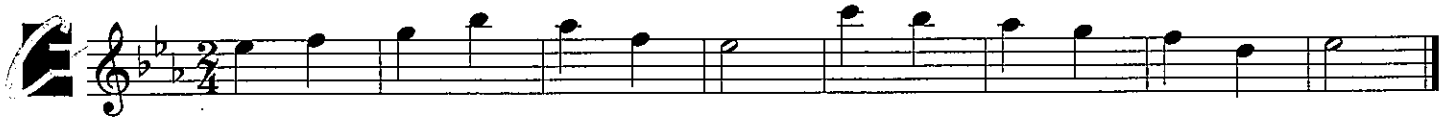
Jean Sibelius



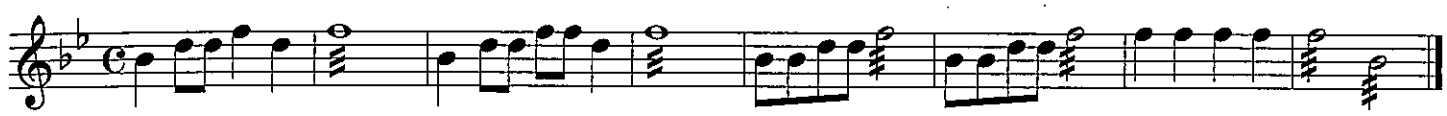
© Breitkopf & Haertel, Wiesbaden - Leipzig

137. ESSENTIAL CREATIVITY

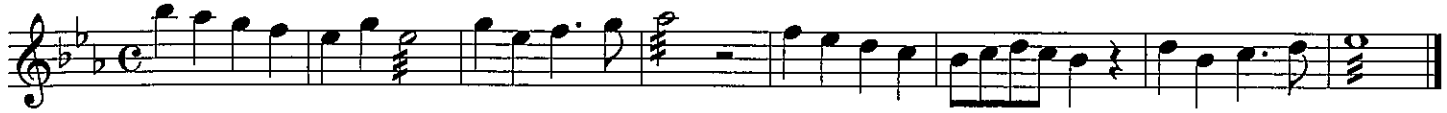
Create your own variations by penciling in a dot and a flag to change the rhythm of any measure from *to*



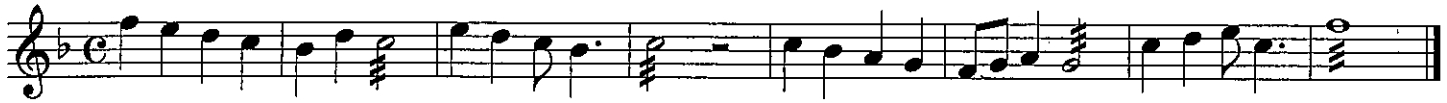
138. EASY GORILLA JUMPS



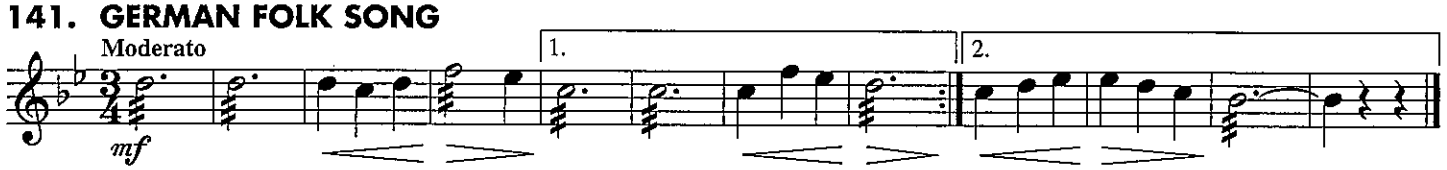
139. TECHNIQUE TRAX *Always check the key signature.*



140. MORE TECHNIQUE TRAX

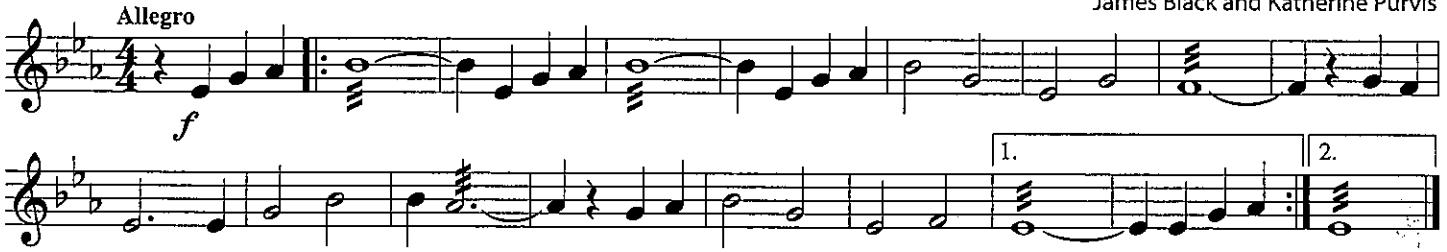


141. GERMAN FOLK SONG

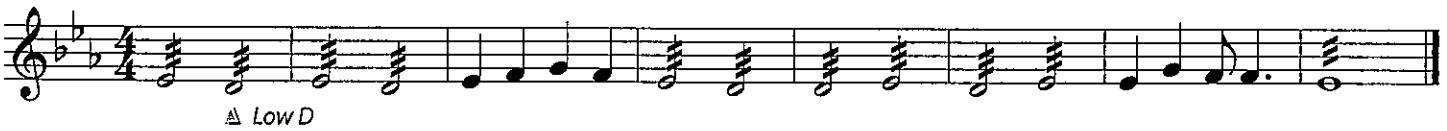


142. THE SAINTS GO MARCHIN' AGAIN

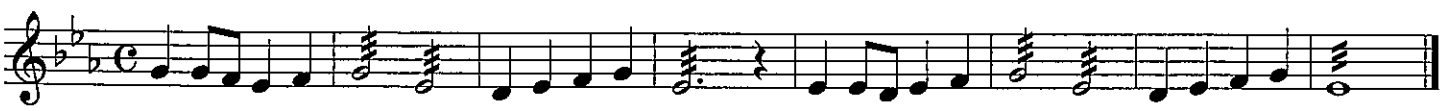
James Black and Katherine Purvis



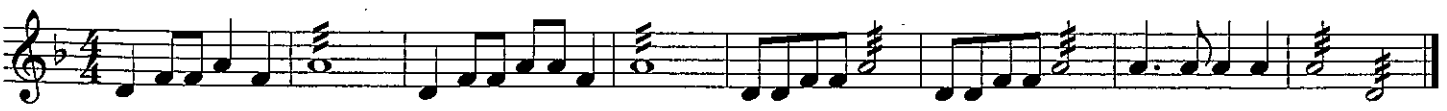
143. LOWLAND GORILLA WALK



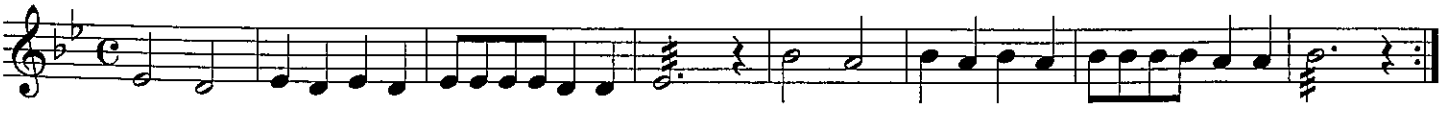
144. SMOOTH SAILING



145. MORE GORILLA JUMPS



146. FULL COVERAGE

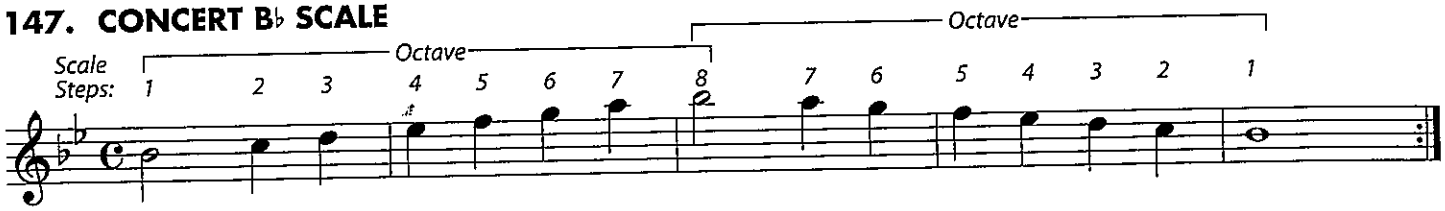


THEORY

Scale

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

147. CONCERT B♭ SCALE



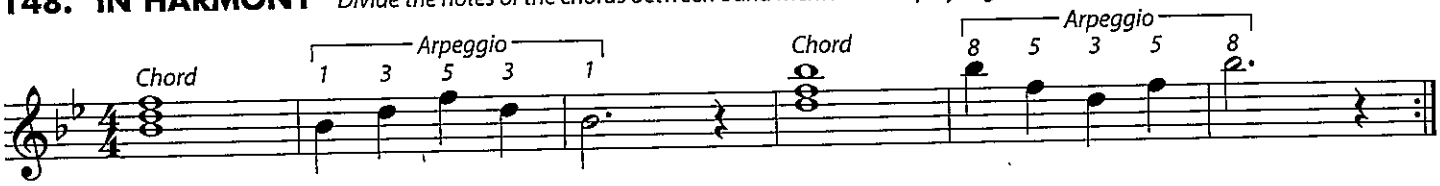
THEORY

Chord & Arpeggio

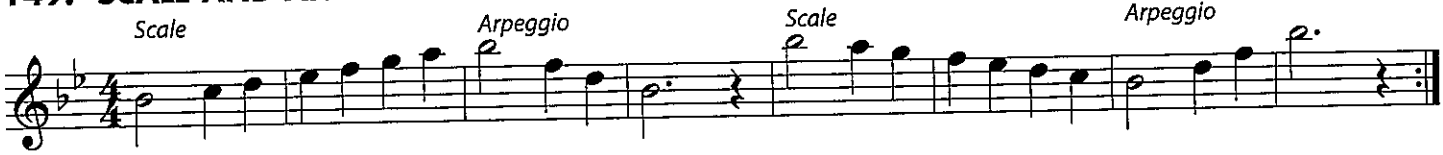
When two or more notes are played together, they form a **chord** or **harmony**. This B♭ chord is built from the 1st, 3rd and 5th steps of the B♭ scale. The 8th step is the same as the 1st, but it is an octave higher. An **arpeggio** is a "broken" chord whose notes are played individually.

148. IN HARMONY

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



149. SCALE AND ARPEGGIO

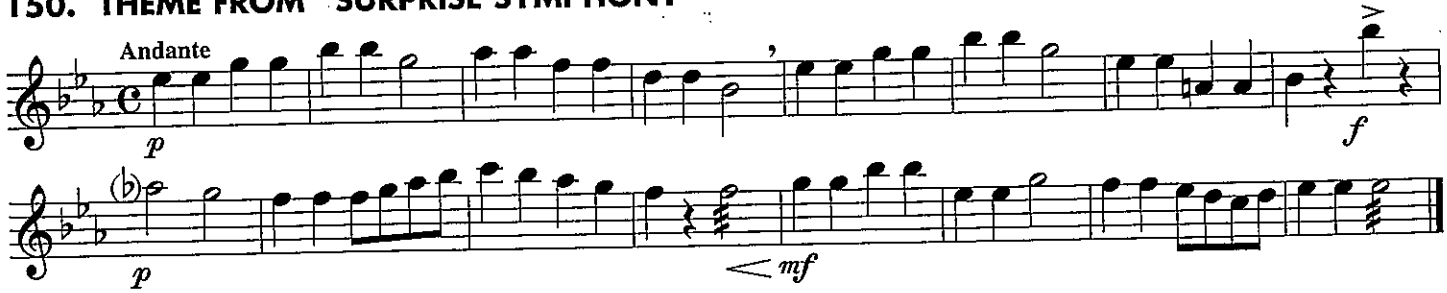


HISTORY

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

150. THEME FROM "SURPRISE SYMPHONY"

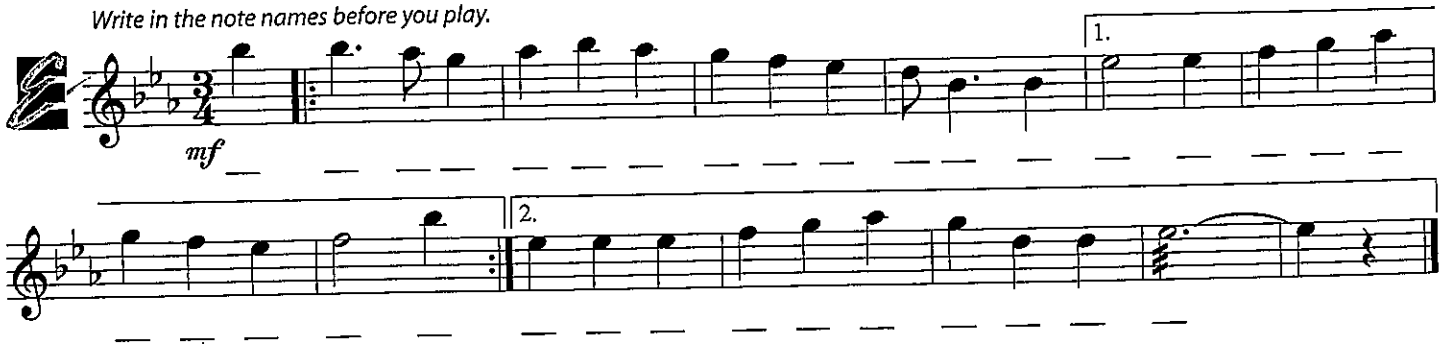
Franz Josef Haydn



151. ESSENTIAL ELEMENTS QUIZ – THE STREETS OF LAREDO

American Folk Song

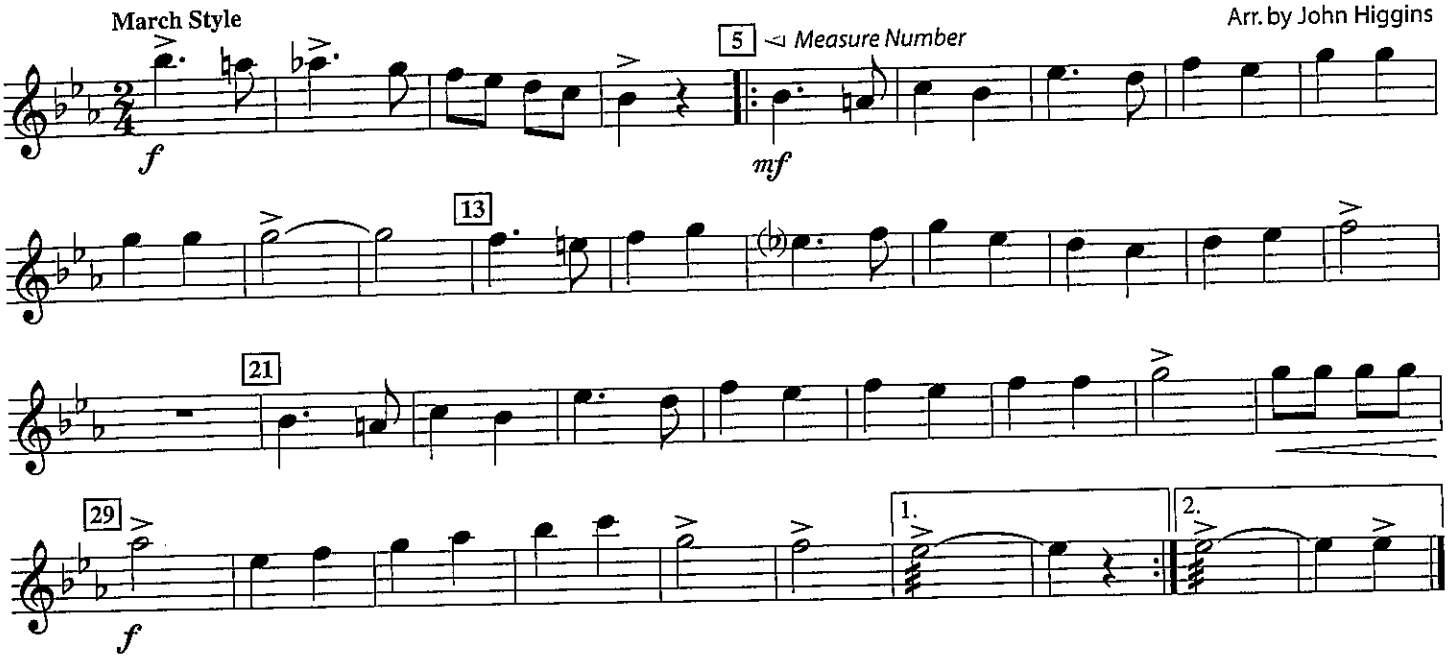
Write in the note names before you play.



PERFORMANCE SPOTLIGHT

152. SCHOOL SPIRIT – Band Arrangement

W.T. Purdy
Arr. by John Higgins

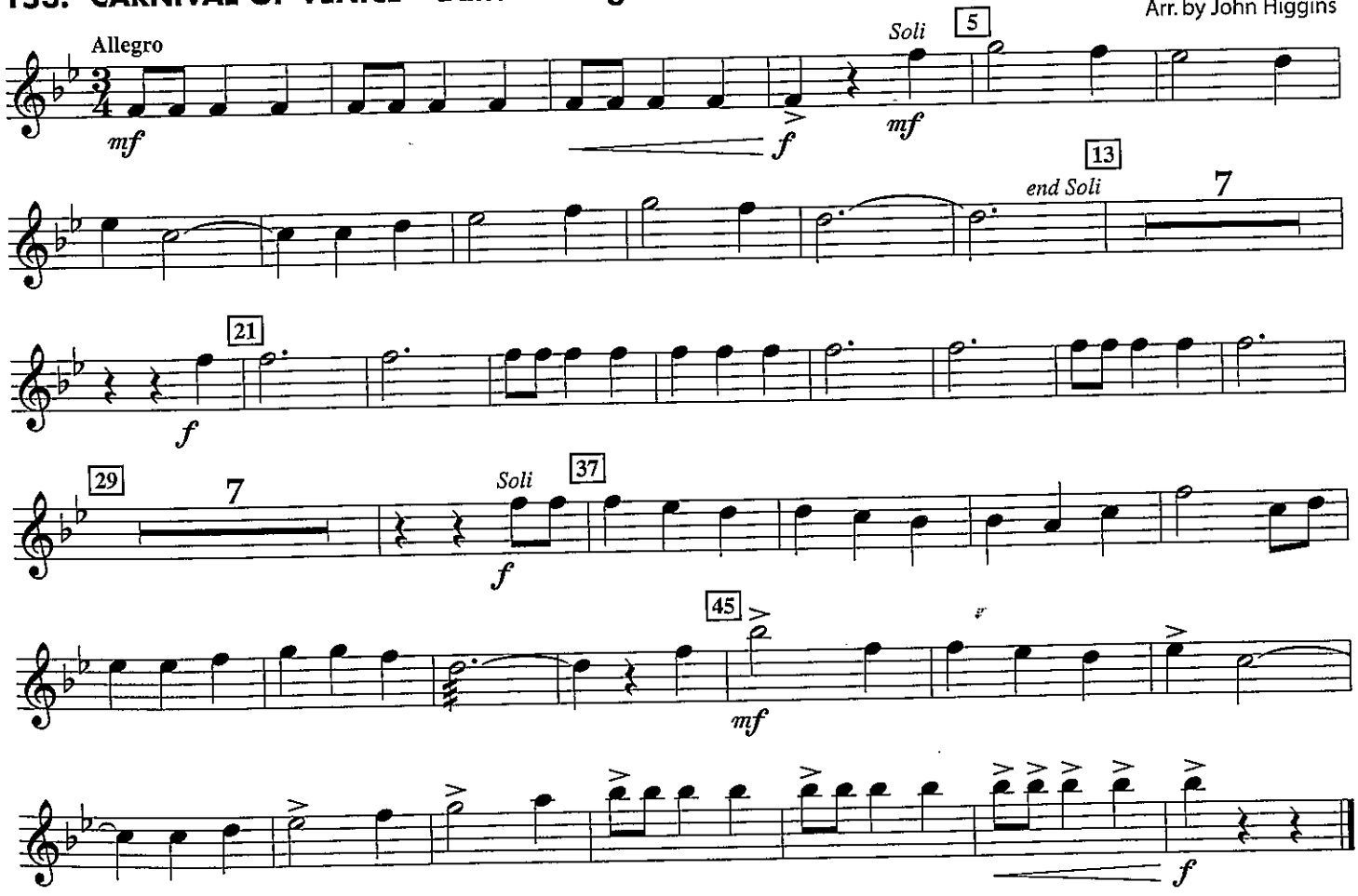


Soli

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.

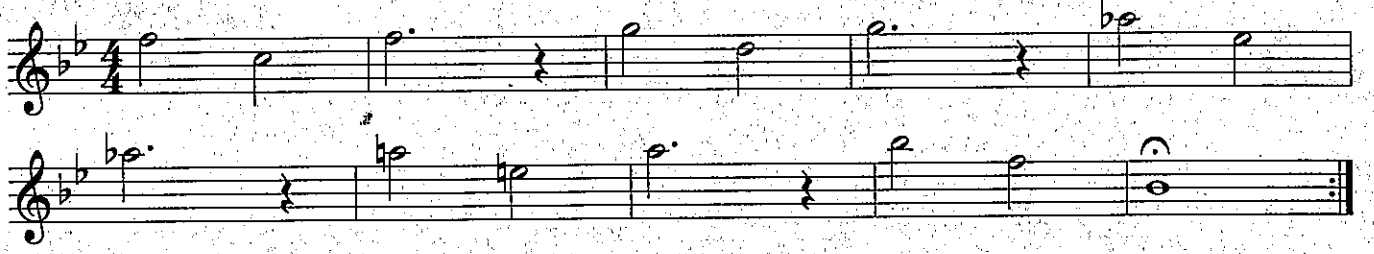
153. CARNIVAL OF VENICE – Band Arrangement

Julius Benedict
Arr. by John Higgins

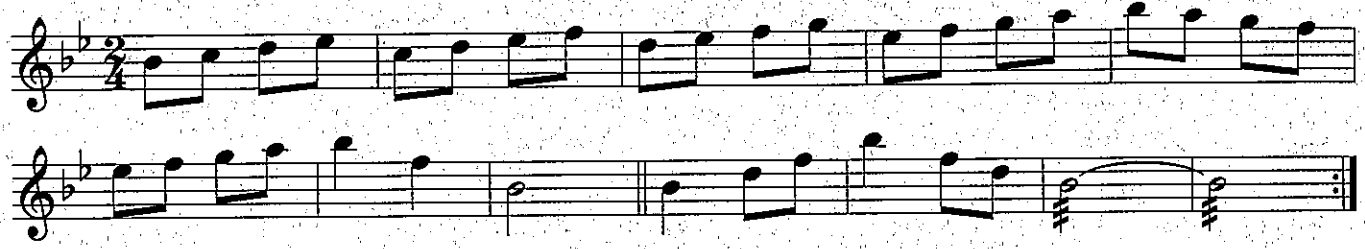


DAILY WARM-UPS

154. RANGE AND FLEXIBILITY BUILDER

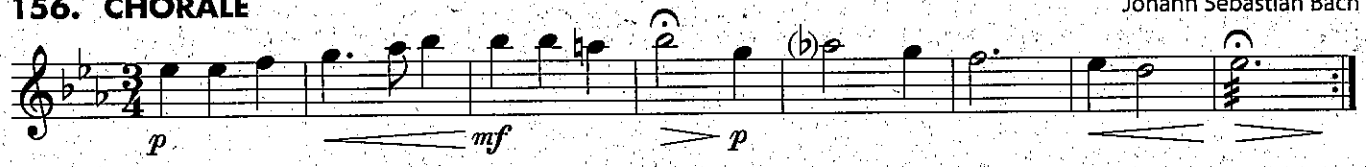


155. TECHNIQUE TRAX



156. CHORALE

Johann Sebastian Bach

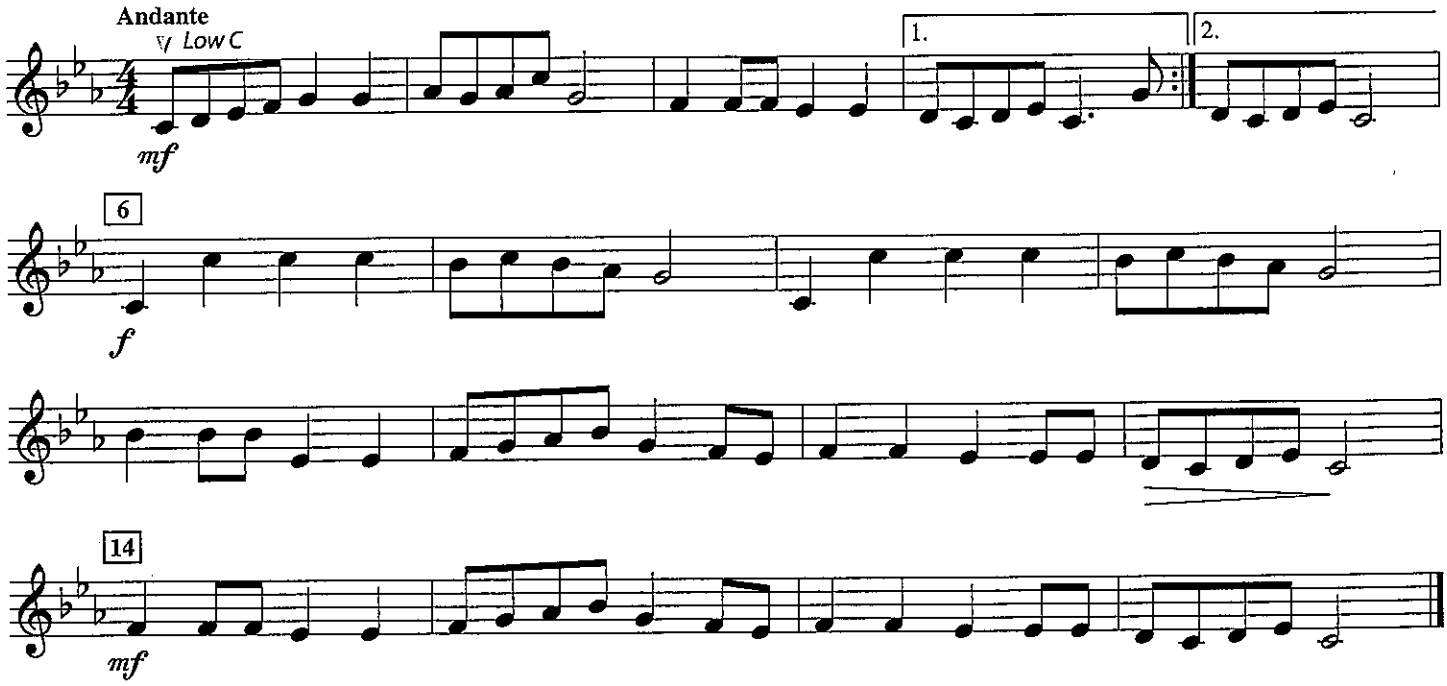


HISTORY

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

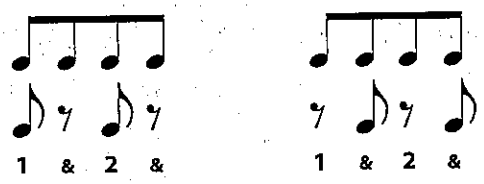
Israeli National Anthem



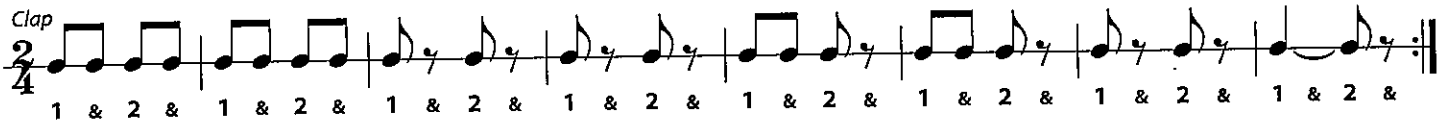
Eighth Note & Eighth Rest

♪ = 1/2 beat of sound

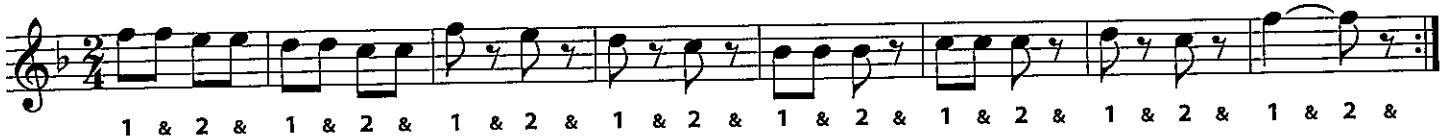
𝄾 = 1/2 beat of silence



158. RHYTHM RAP

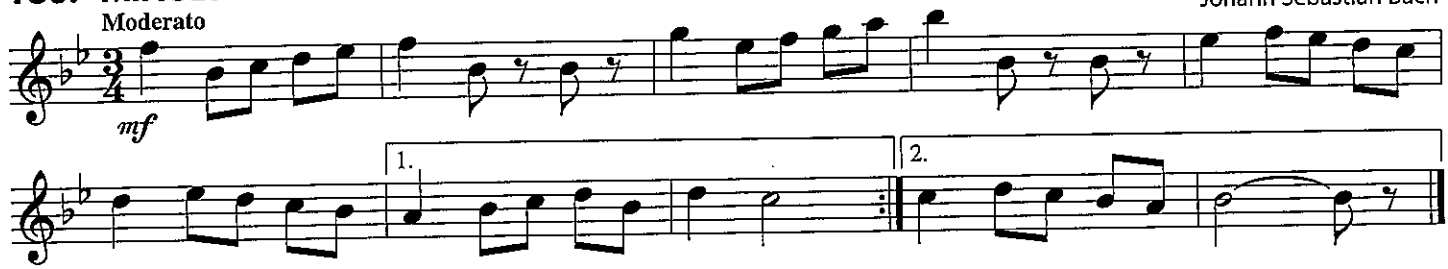


159. EIGHTH NOTE MARCH



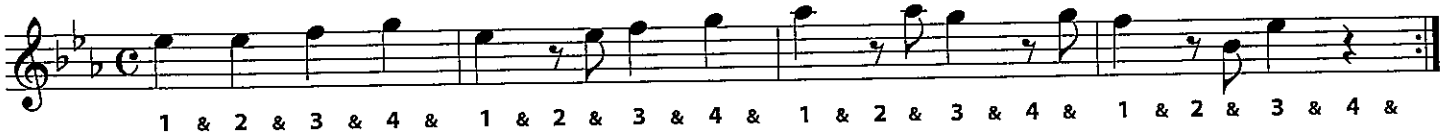
160. MINUET

Johann Sebastian Bach

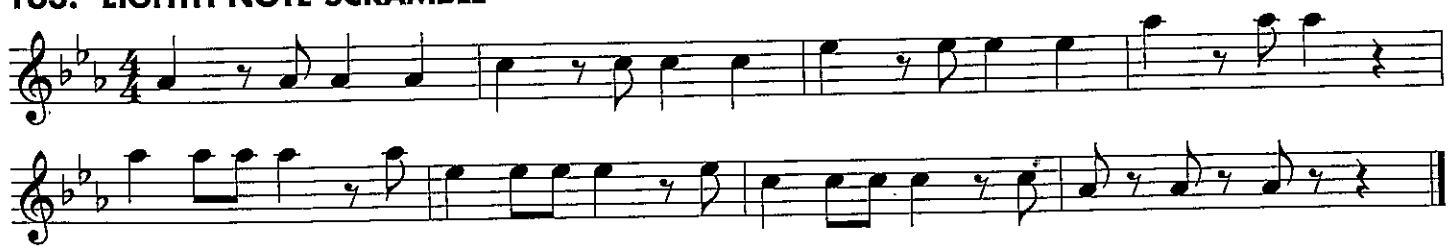


161. RHYTHM RAP

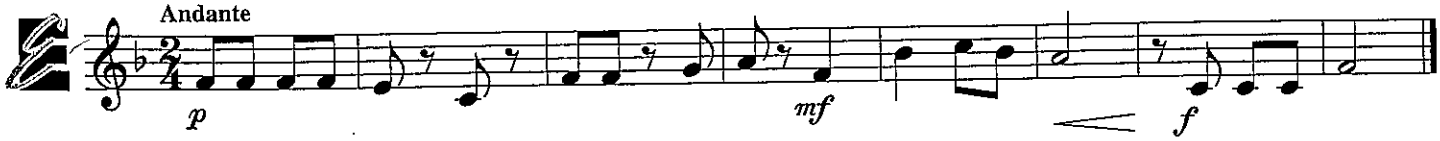
162. EIGHTH NOTES OFF THE BEAT



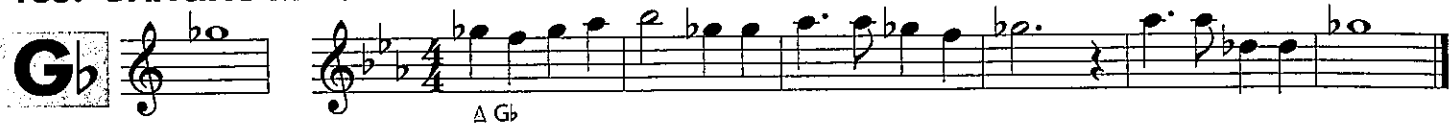
163. EIGHTH NOTE SCRAMBLE



164. ESSENTIAL ELEMENTS QUIZ



165. DANCING MELODY – New Note



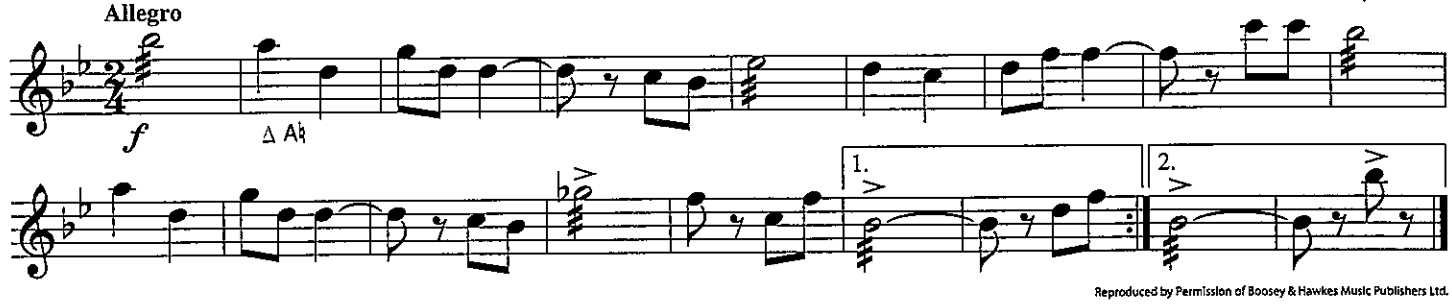
HISTORY

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

166. EL CAPITAN

John Philip Sousa

Allegro



Reproduced by Permission of Boosey & Hawkes Music Publishers Ltd.

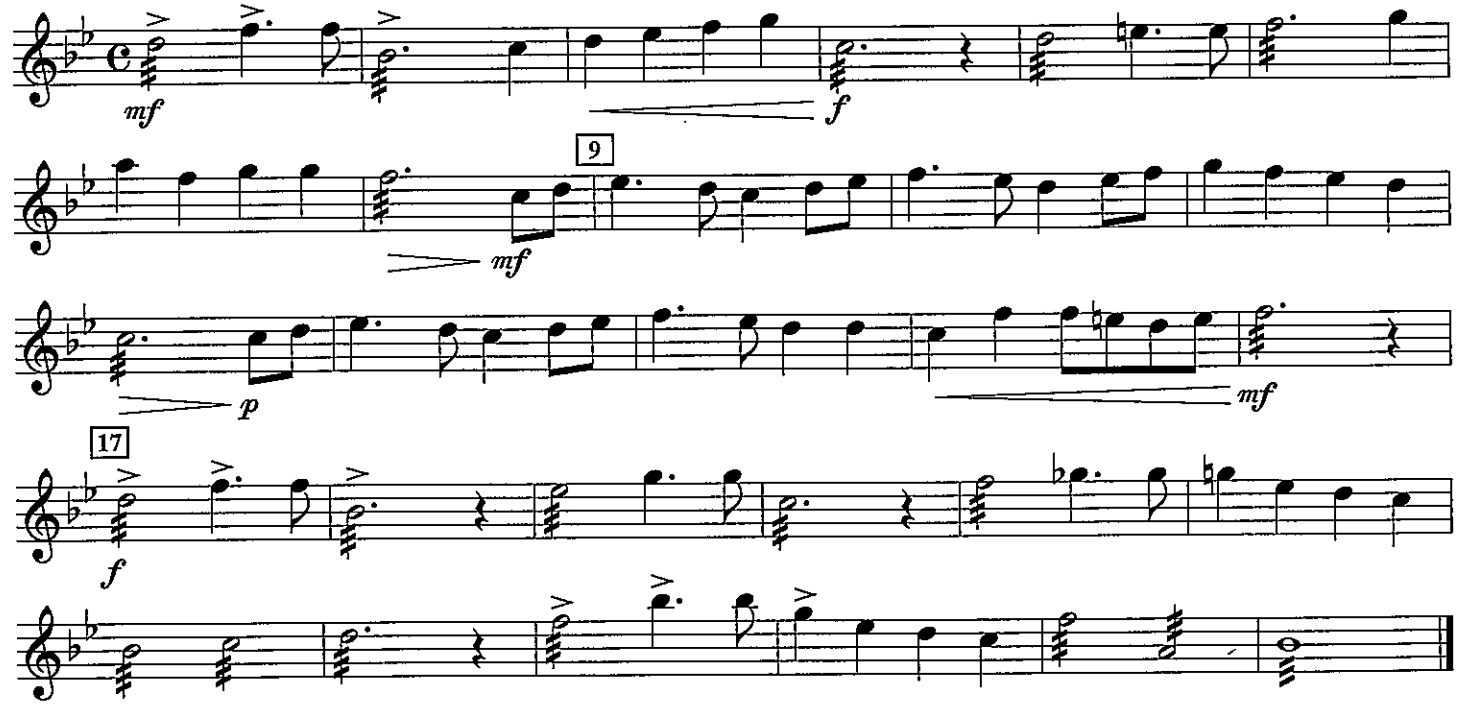
HISTORY

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

167. O CANADA

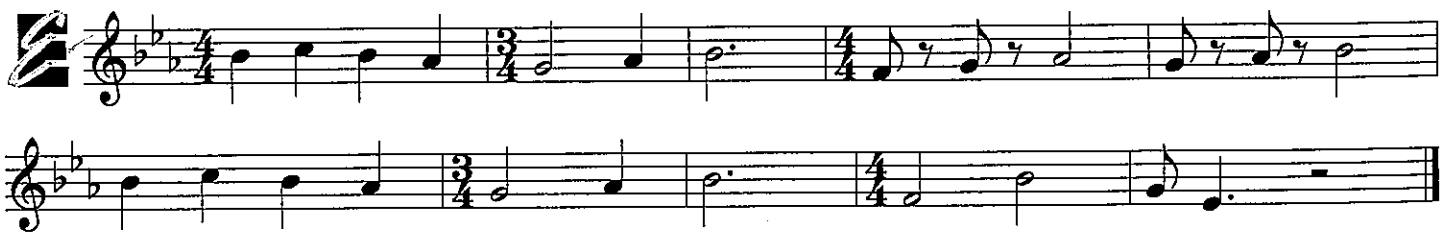
Calixa Lavallee,
l'Hon. Judge Routhier
and Justice R.S. Weir

Maestoso (Majestically)



168. ESSENTIAL ELEMENTS QUIZ – METER MANIA

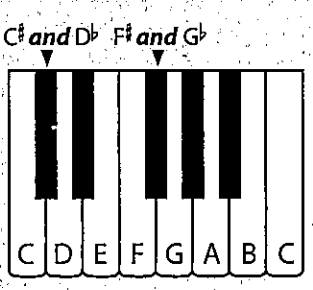
Count and clap before playing. Can you conduct this?



Enharmonics

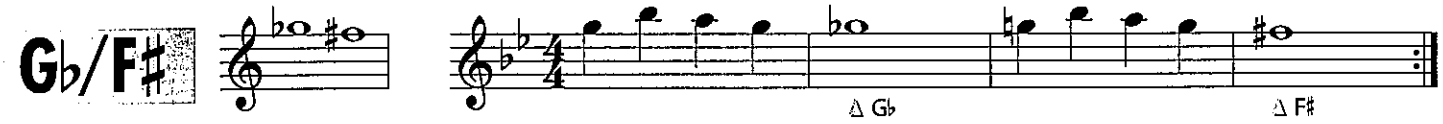
Two notes that are written differently, but sound the same (and played with the same fingering) are called **enharmonics.** Your note chart on page 3 shows the enharmonic notes for your instrument.

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

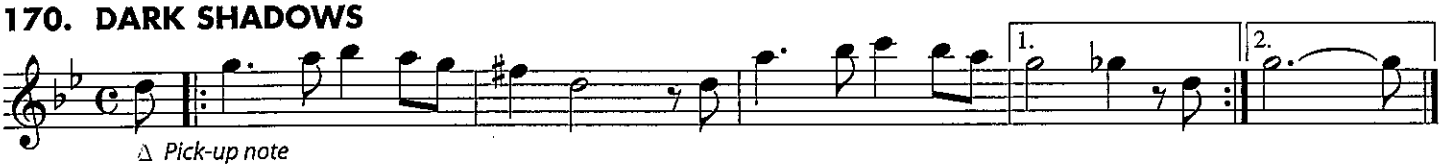


THEORY

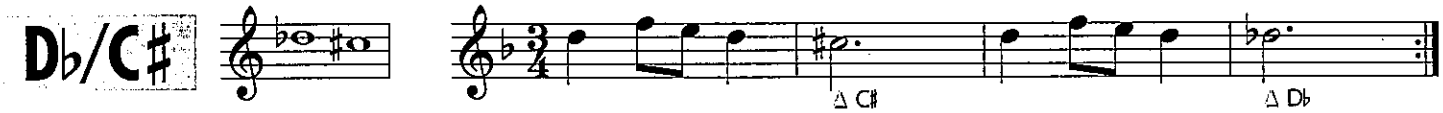
169. SNAKE CHARMER



170. DARK SHADOWS

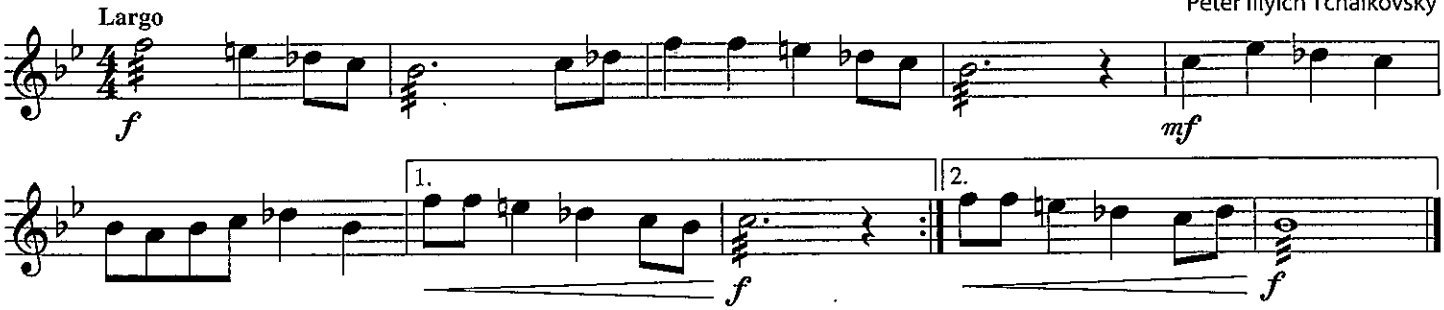


171. CLOSE ENCOUNTERS

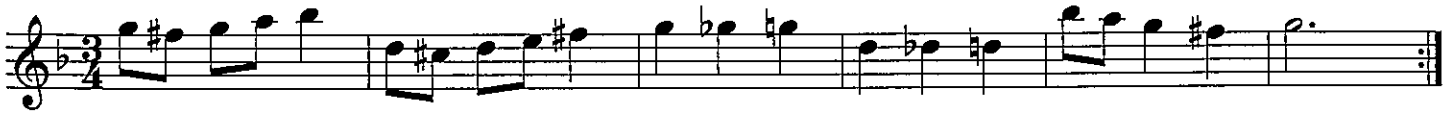


172. MARCH SLAV

Peter Illyich Tchaikovsky



173. NOTES IN DISGUISE

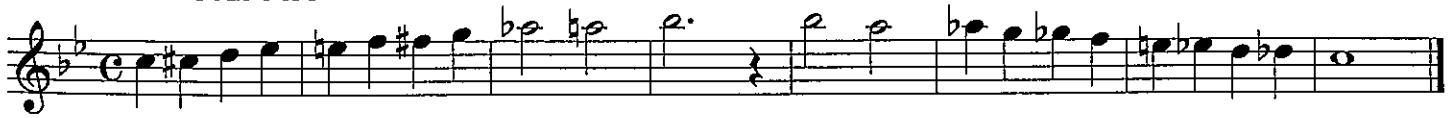


Chromatic Notes

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

THEORY

174. HALF-STEPPIN'

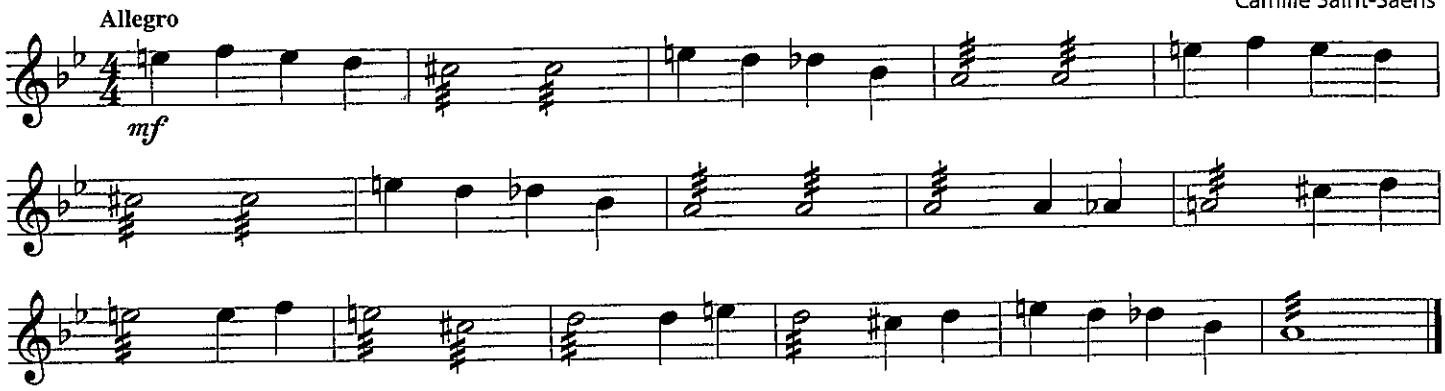


HISTORY

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.

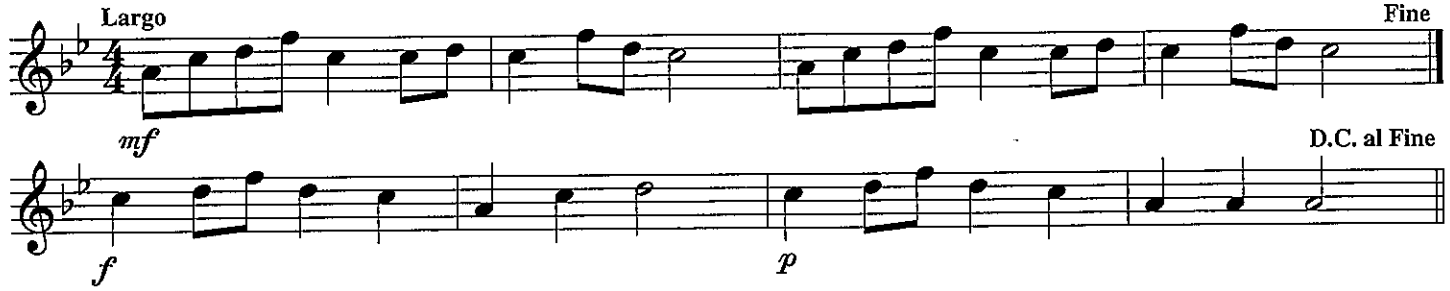
175. EGYPTIAN DANCE *Watch for enharmonics.*

Camille Saint-Saëns



176. SILVER MOON BOAT

Chinese Folk Song

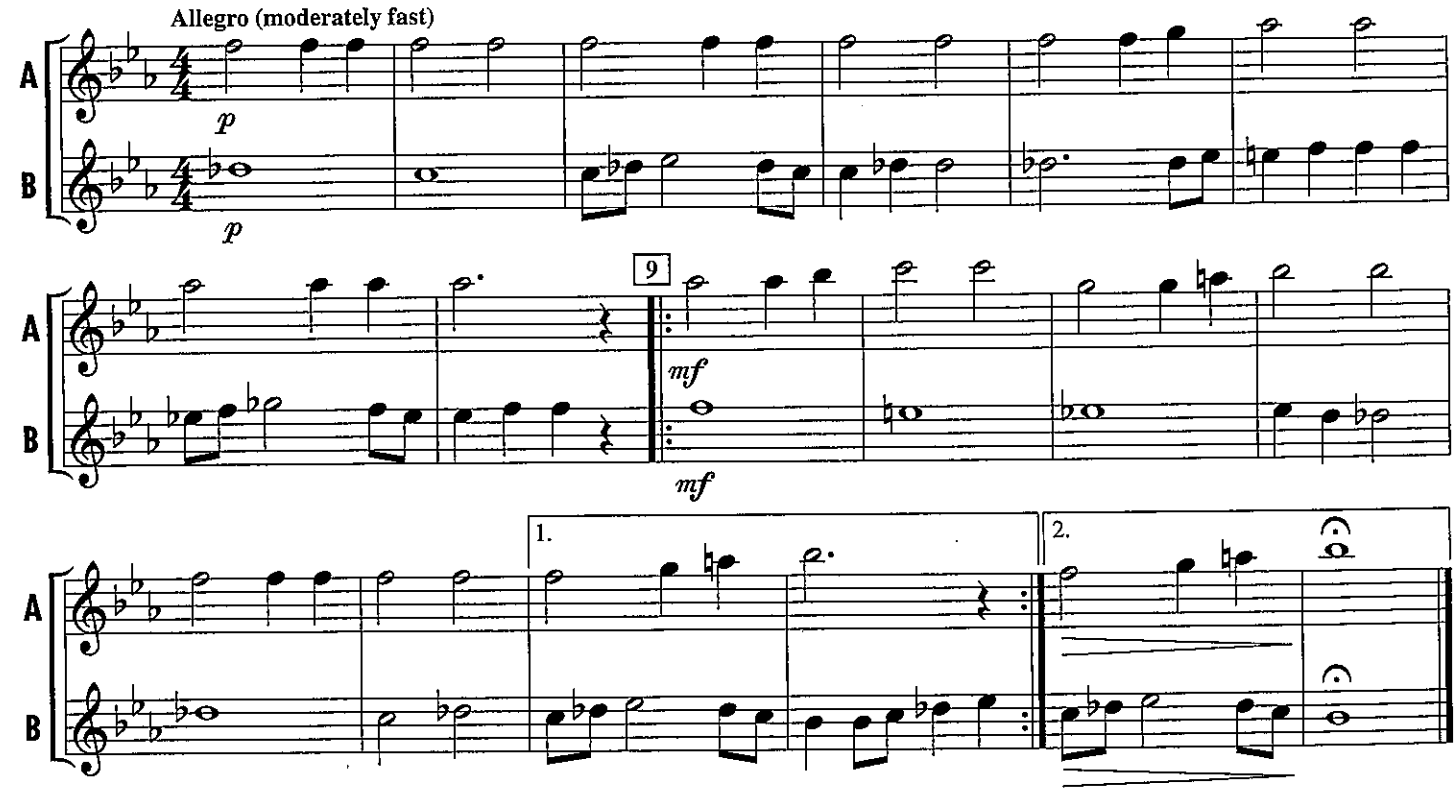


HISTORY

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

177. THEME FROM SYMPHONY NO. 7 – Duet

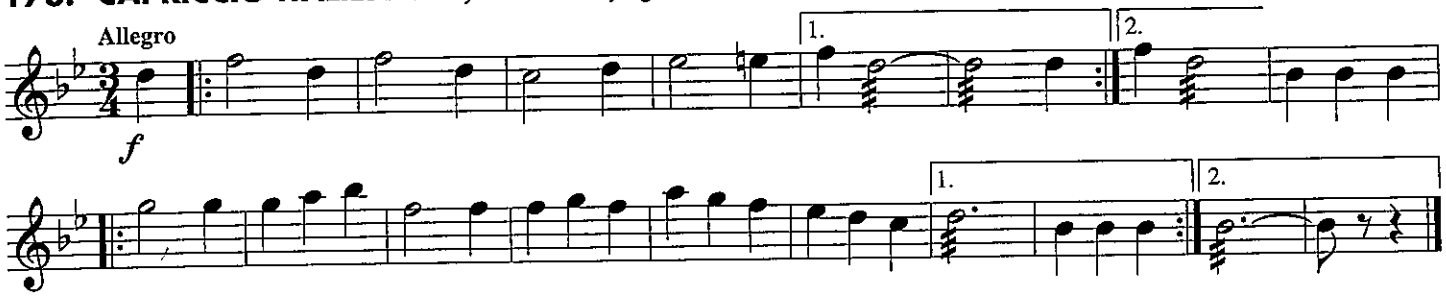
Ludwig van Beethoven



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

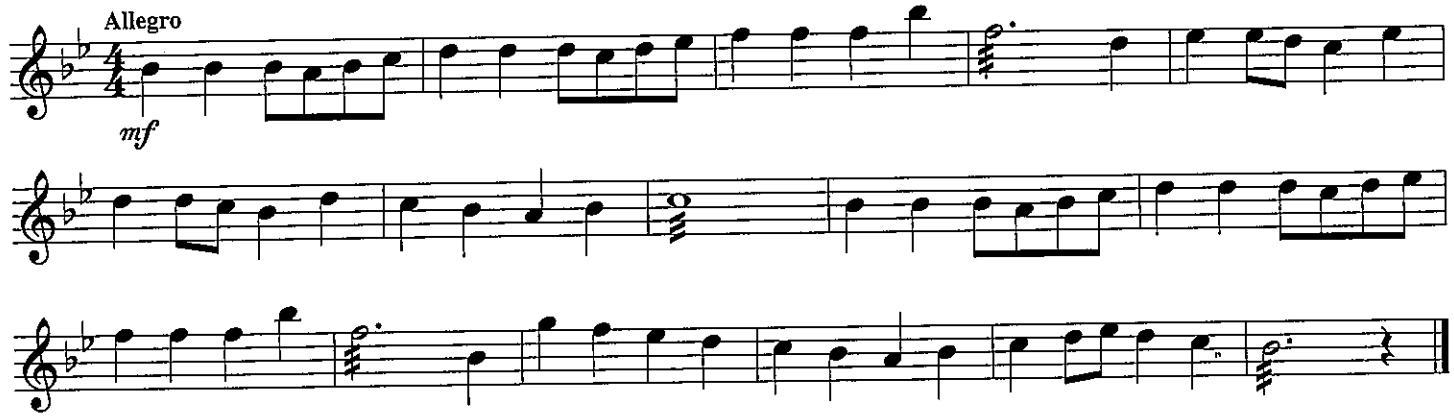
178. CAPRICCIO ITALIEN *Always check the key signature.*

Peter Illyich Tchaikovsky



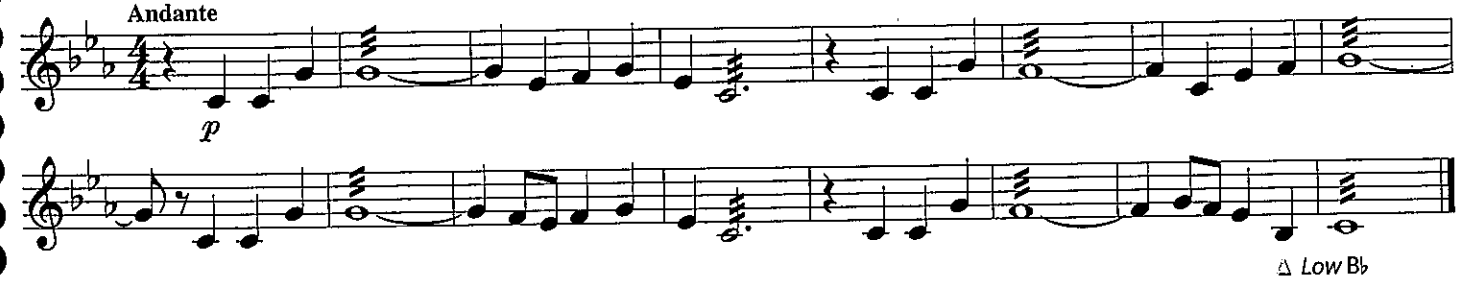
179. AMERICAN PATROL

F.W. Meacham

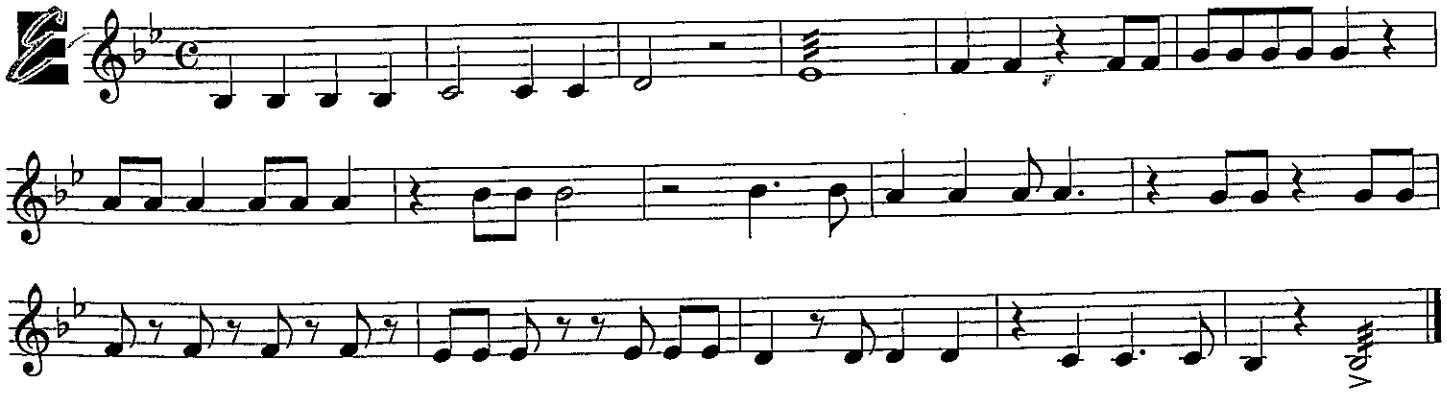


180. WAYFARING STRANGER

African-American Spiritual



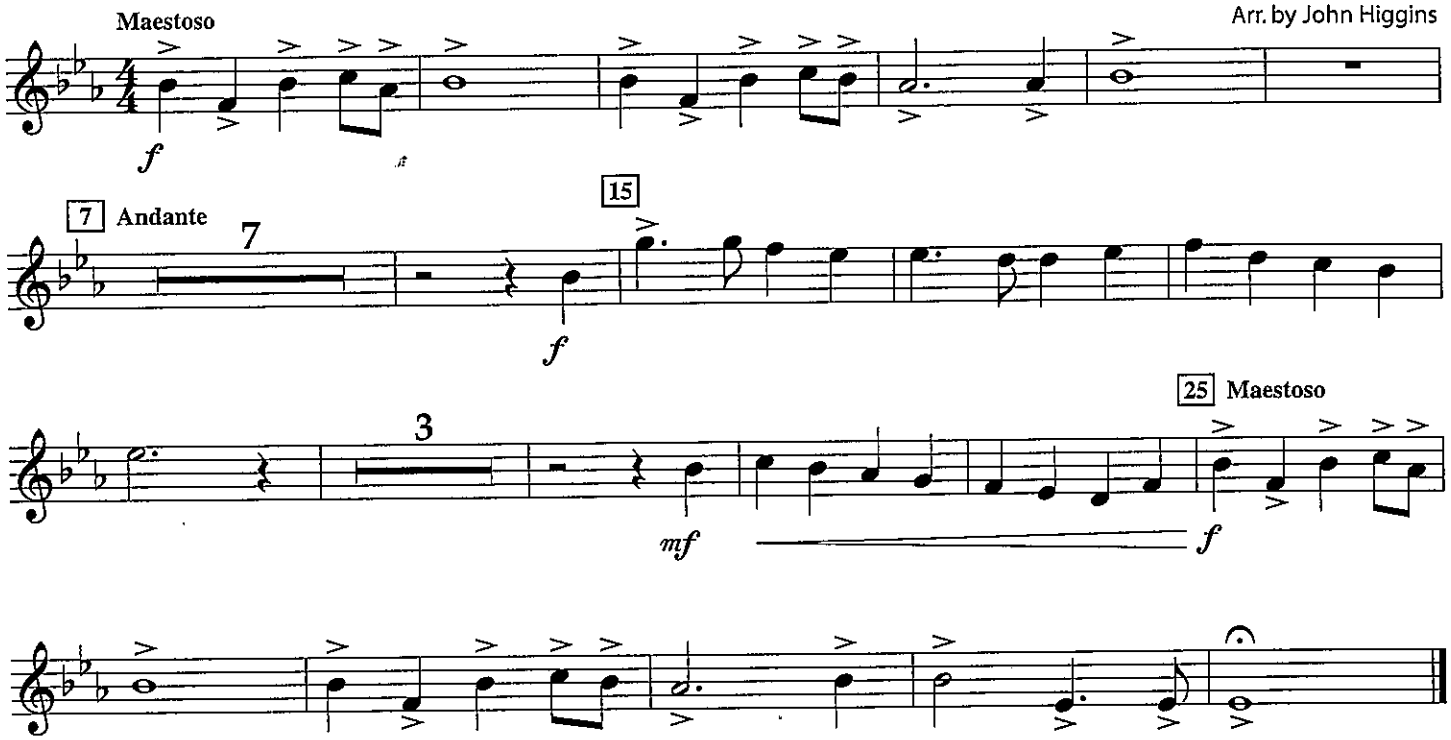
181. ESSENTIAL ELEMENTS QUIZ – SCALE COUNTING CONQUEST



PERFORMANCE SPOTLIGHT

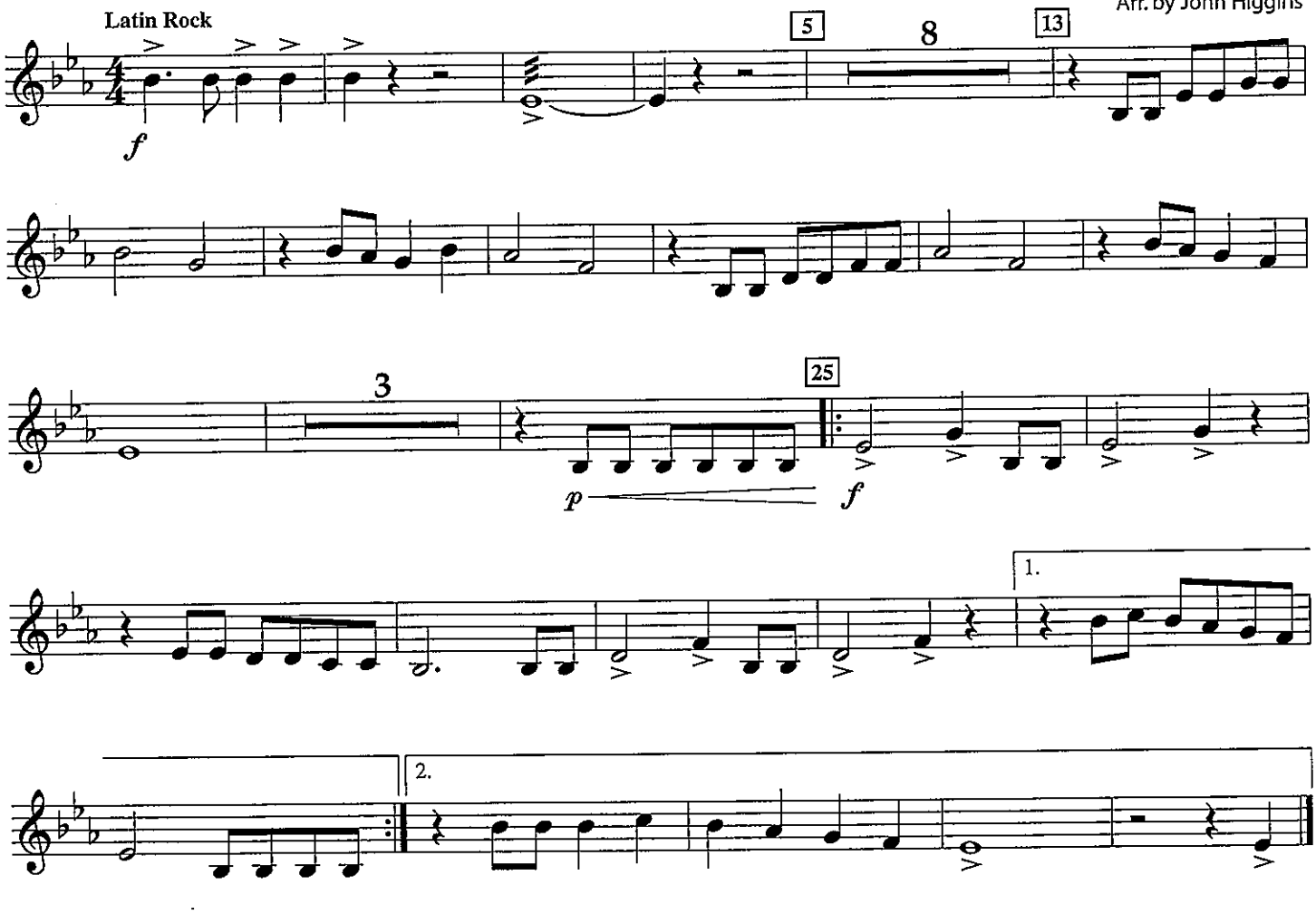
182. AMERICA THE BEAUTIFUL – Band Arrangement

Samuel A. Ward
Arr. by John Higgins



183. LA CUCARACHA – Band Arrangement

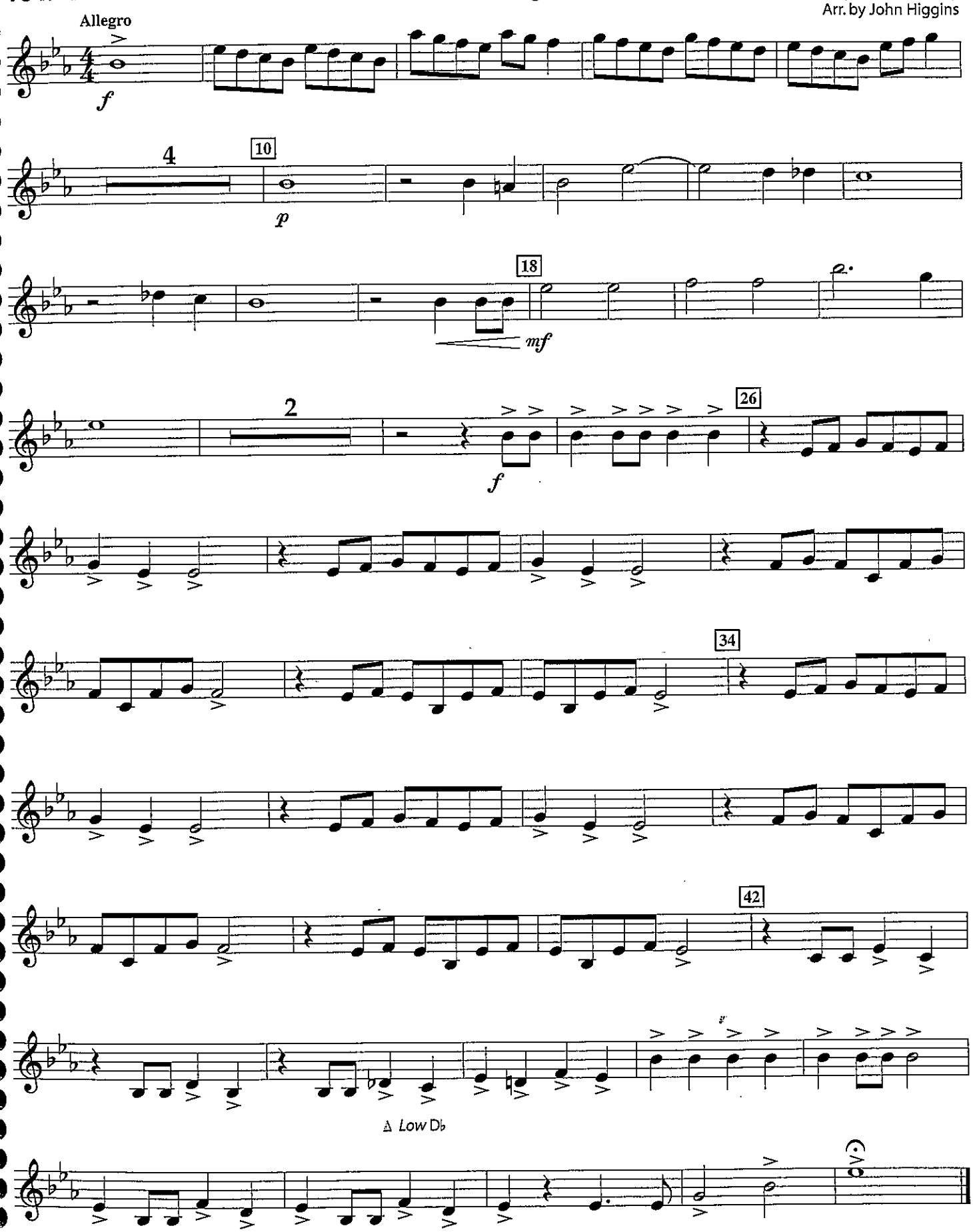
Latin American Folk Song
Arr. by John Higgins



PERFORMANCE SPOTLIGHT

184. THEME FROM 1812 OVERTURE – Band Arrangement

Peter Illyich Tchaikovsky
Arr. by John Higgins



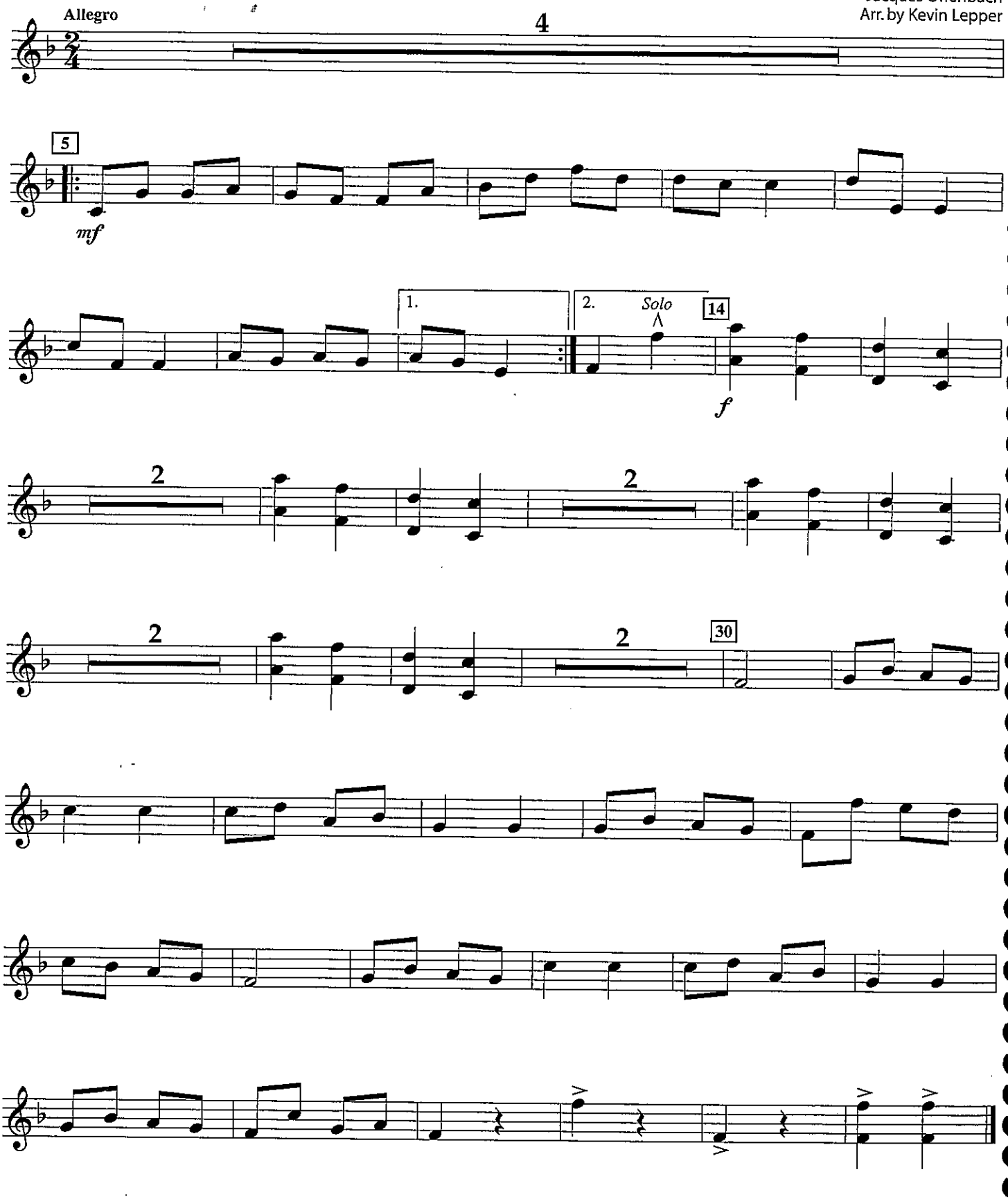
PERFORMANCE SPOTLIGHT

Solo for Percussion Ensemble

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

185. CAN – CAN

Jacques Offenbach
Arr. by Kevin Lepper

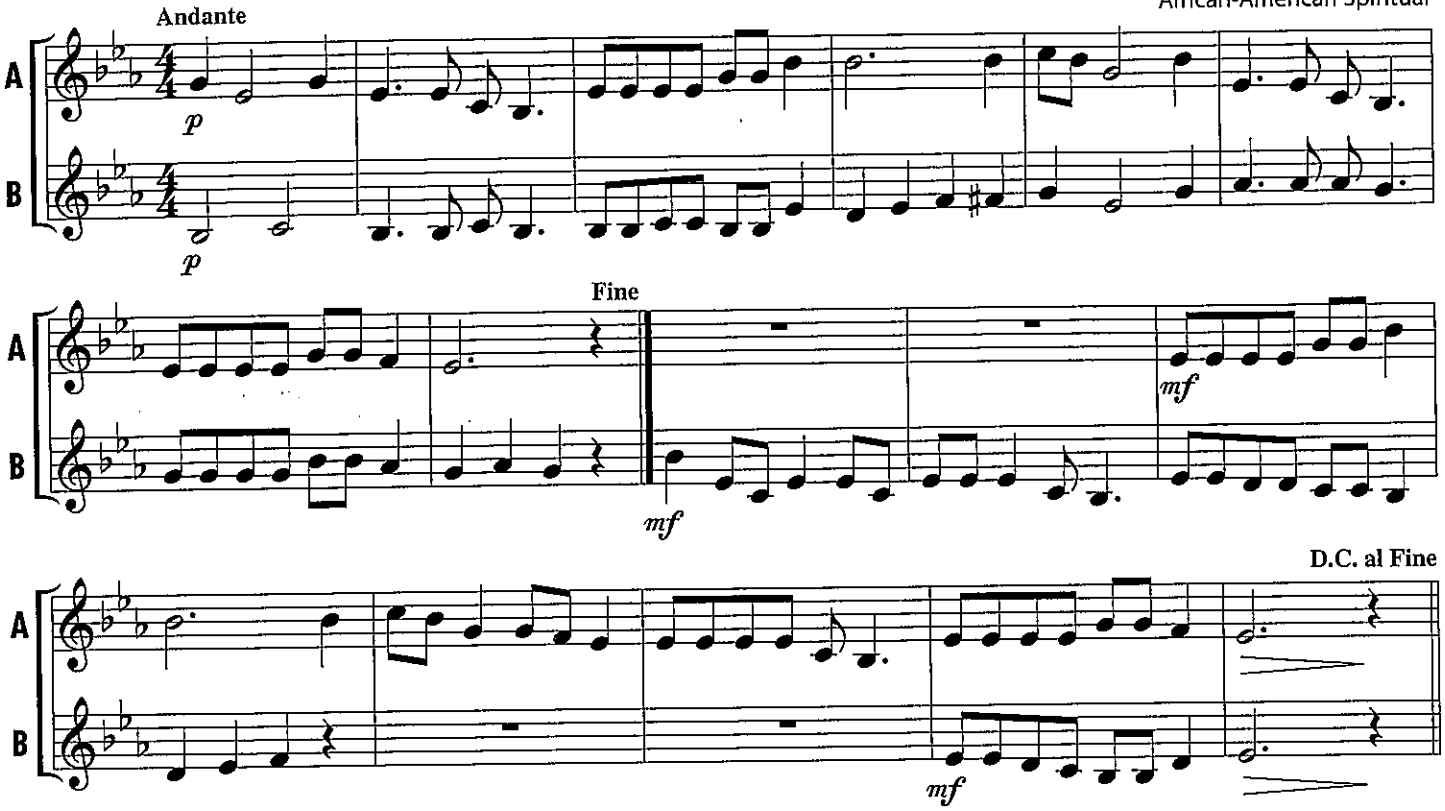


DUETS

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.

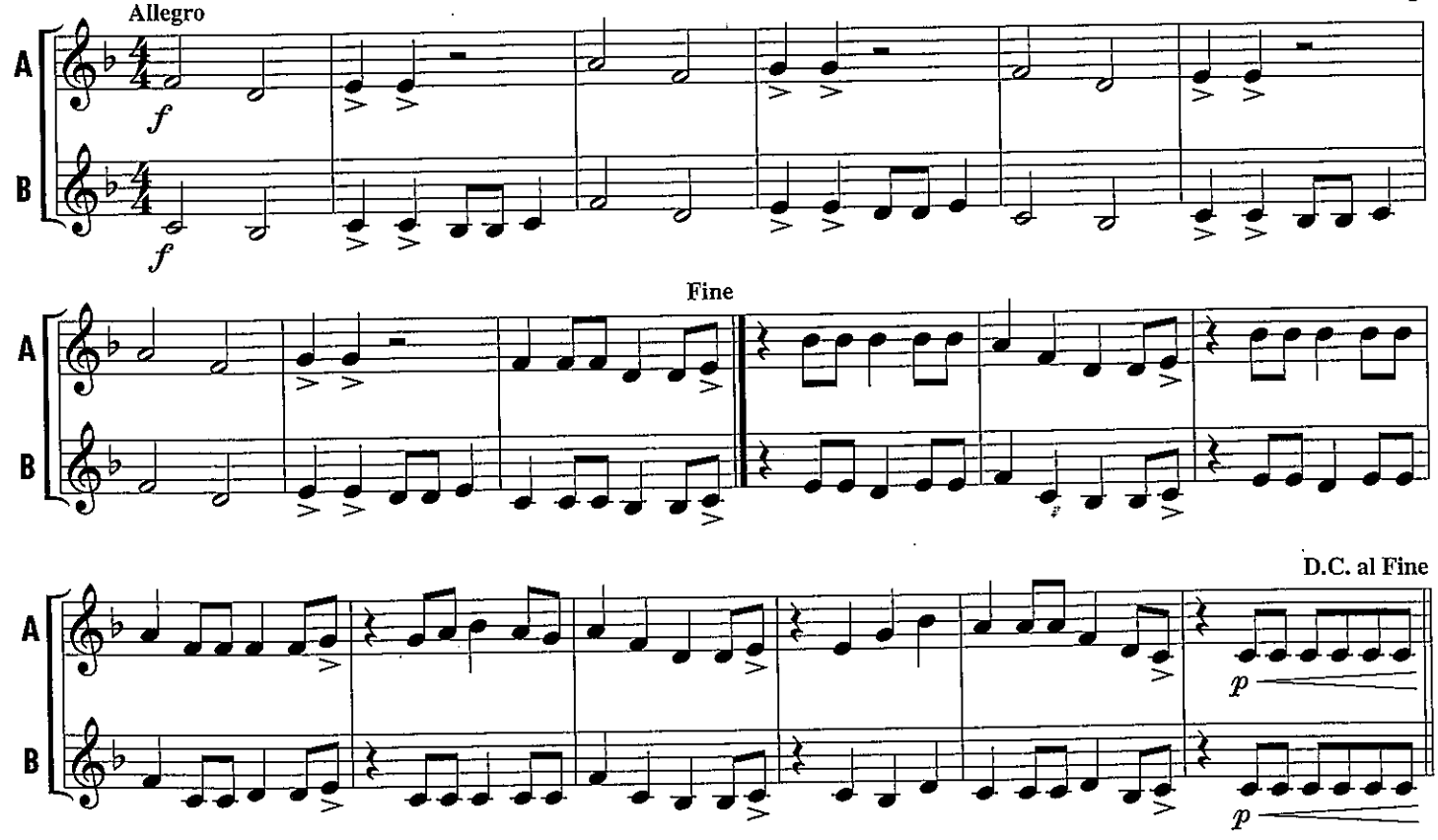
186. SWING LOW, SWEET CHARIOT – Duet

African-American Spiritual



187. LA BAMBA – Duet

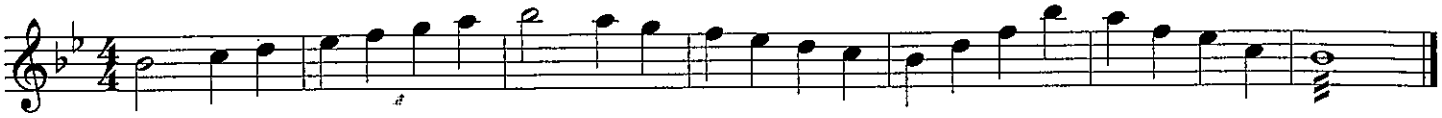
Mexican Folk Song



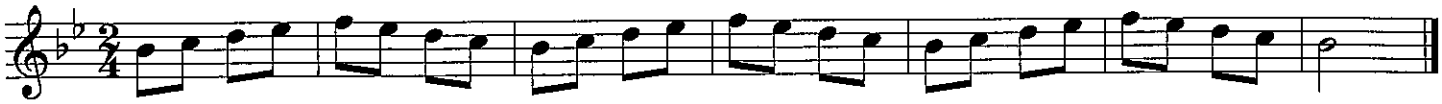
RUBANK® SCALE AND ARPEGGIO STUDIES

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

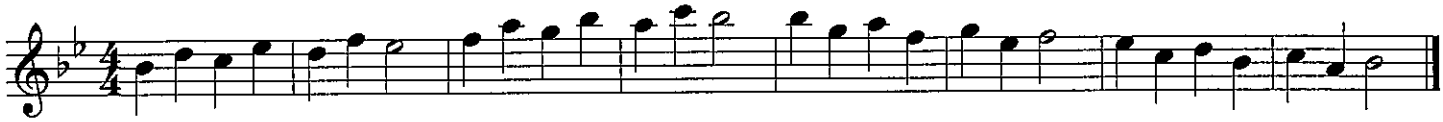
1.



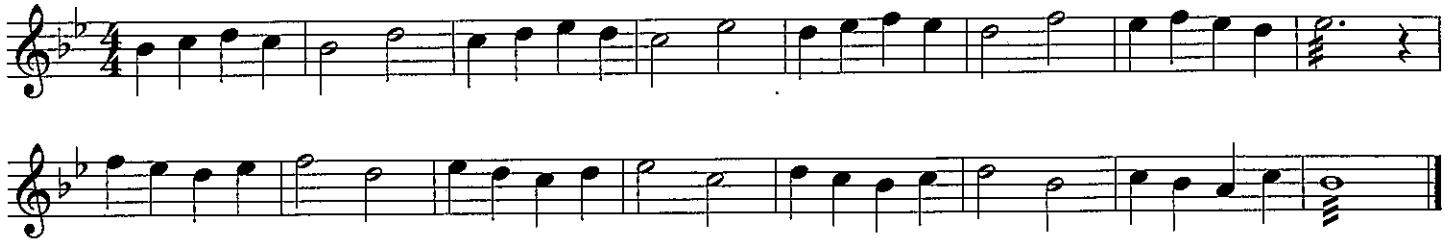
2.



3.

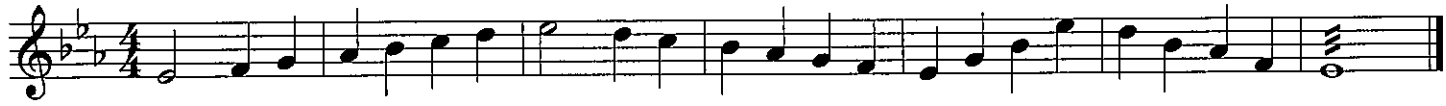


4.

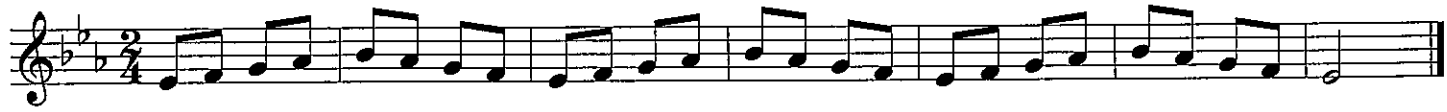


KEY OF E♭ *In this key signature, play all B♭'s, E♭'s and A♭'s.*

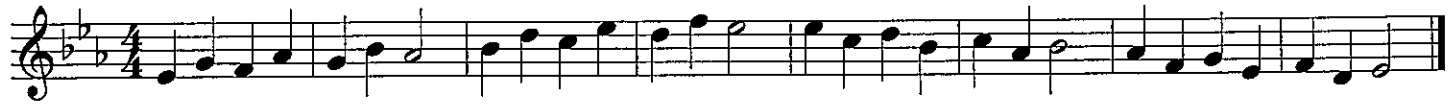
1.



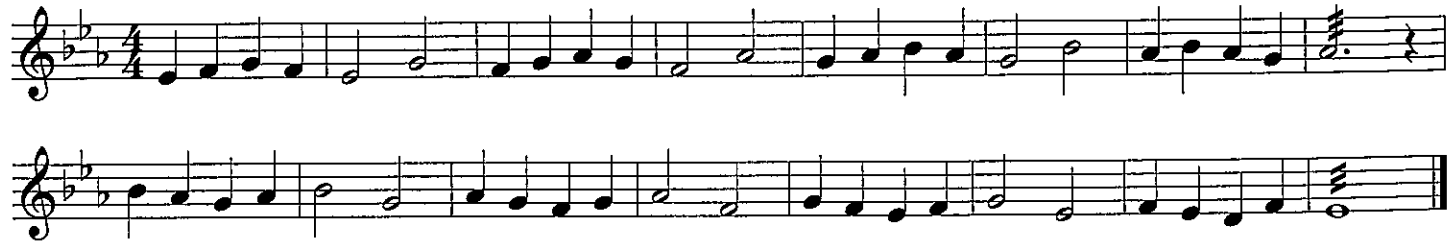
2.



3.



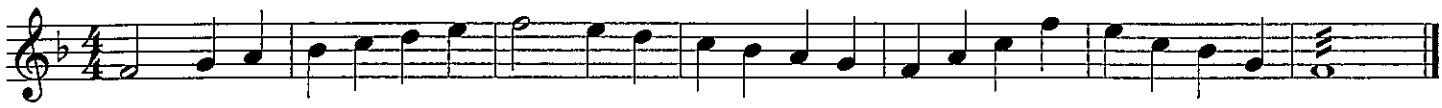
4.



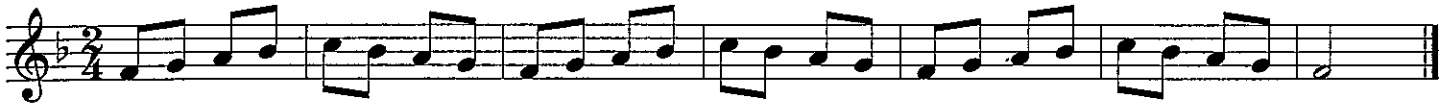
RUBANK® SCALE AND ARPEGGIO STUDIES

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

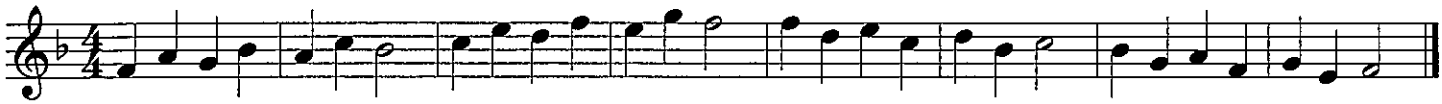
1.



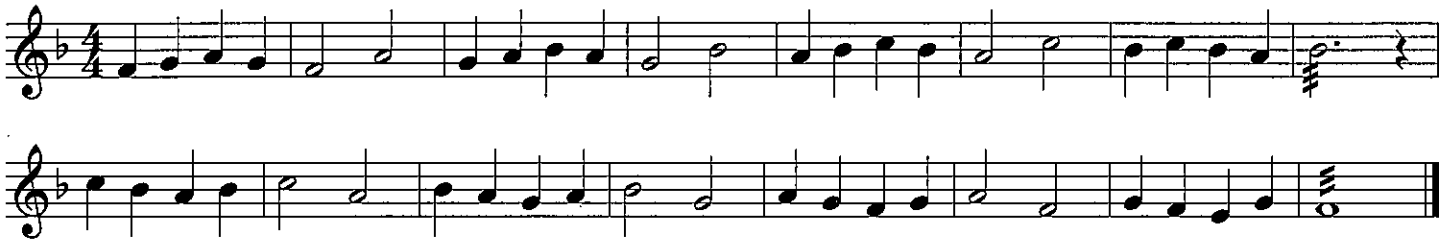
2.



3.

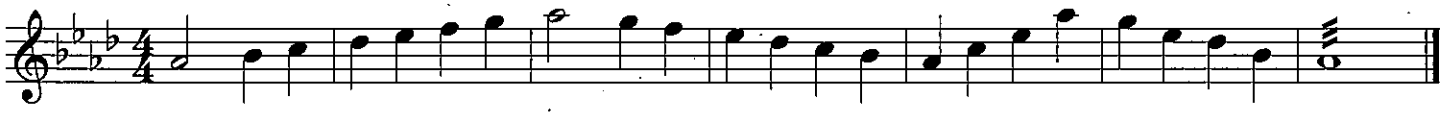


4.

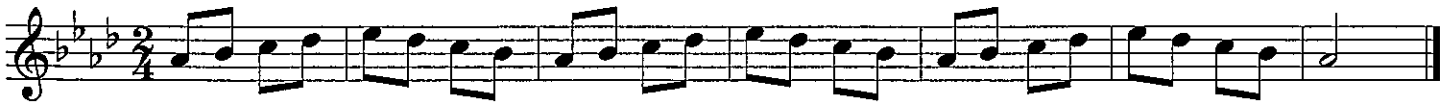


KEY OF A♭ *In this key signature, play all* B♭*'s,* E♭*'s,* A♭*'s and* D♭*'s.*

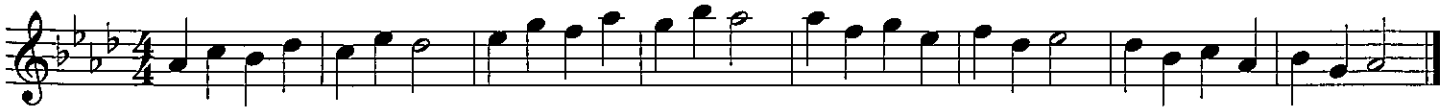
1.



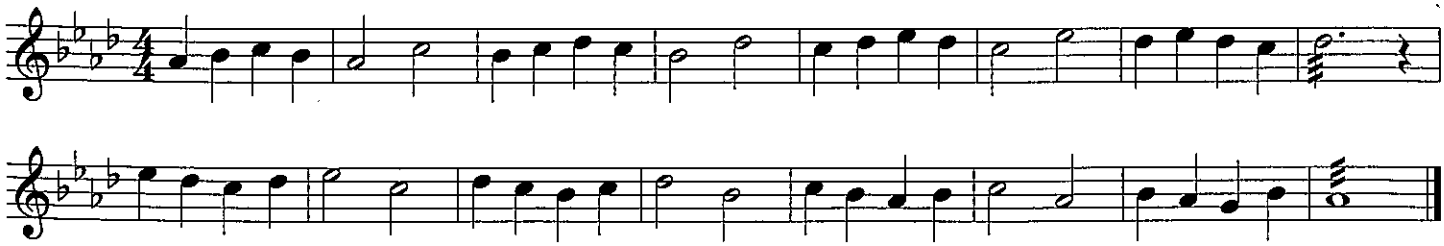
2.



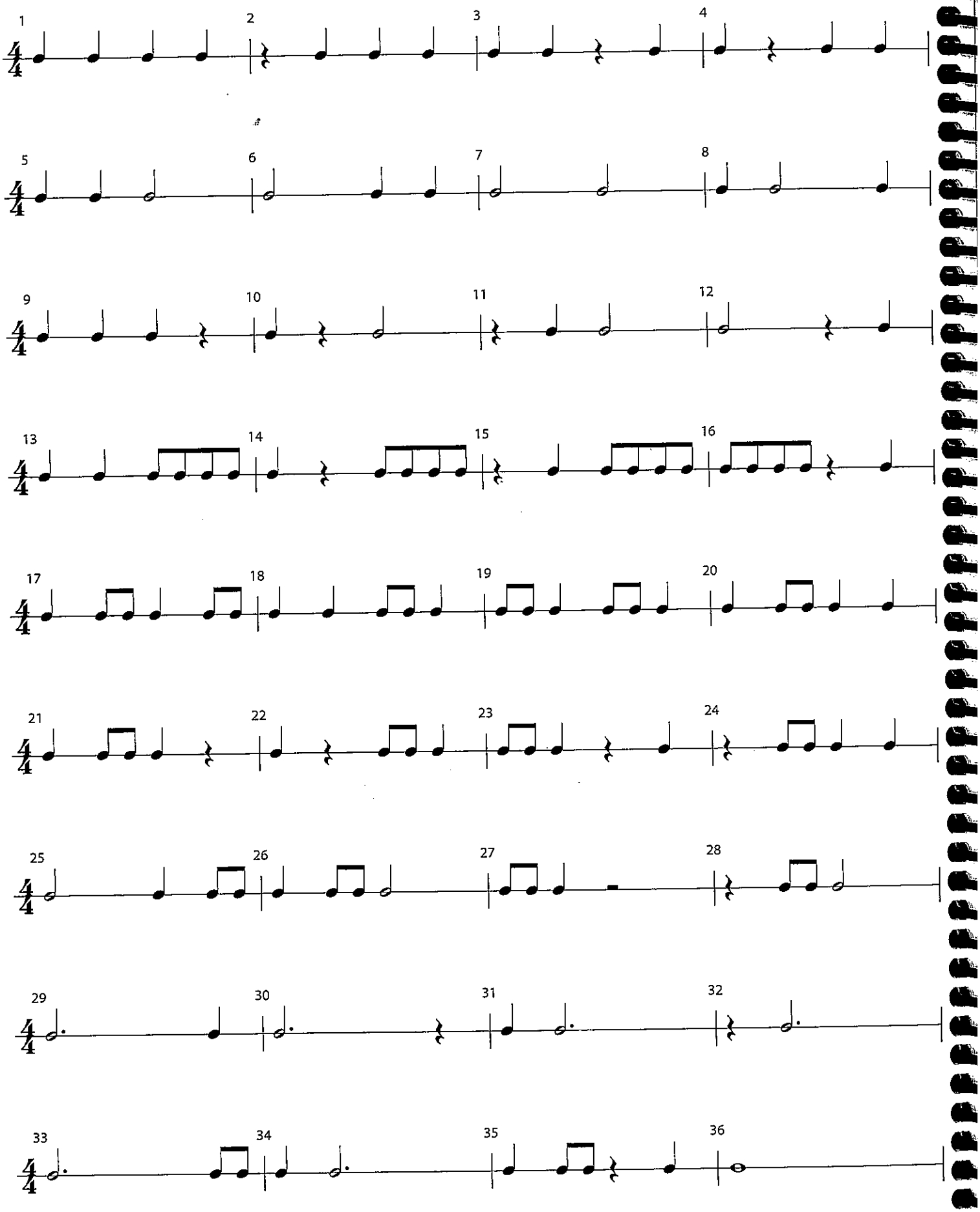
3.



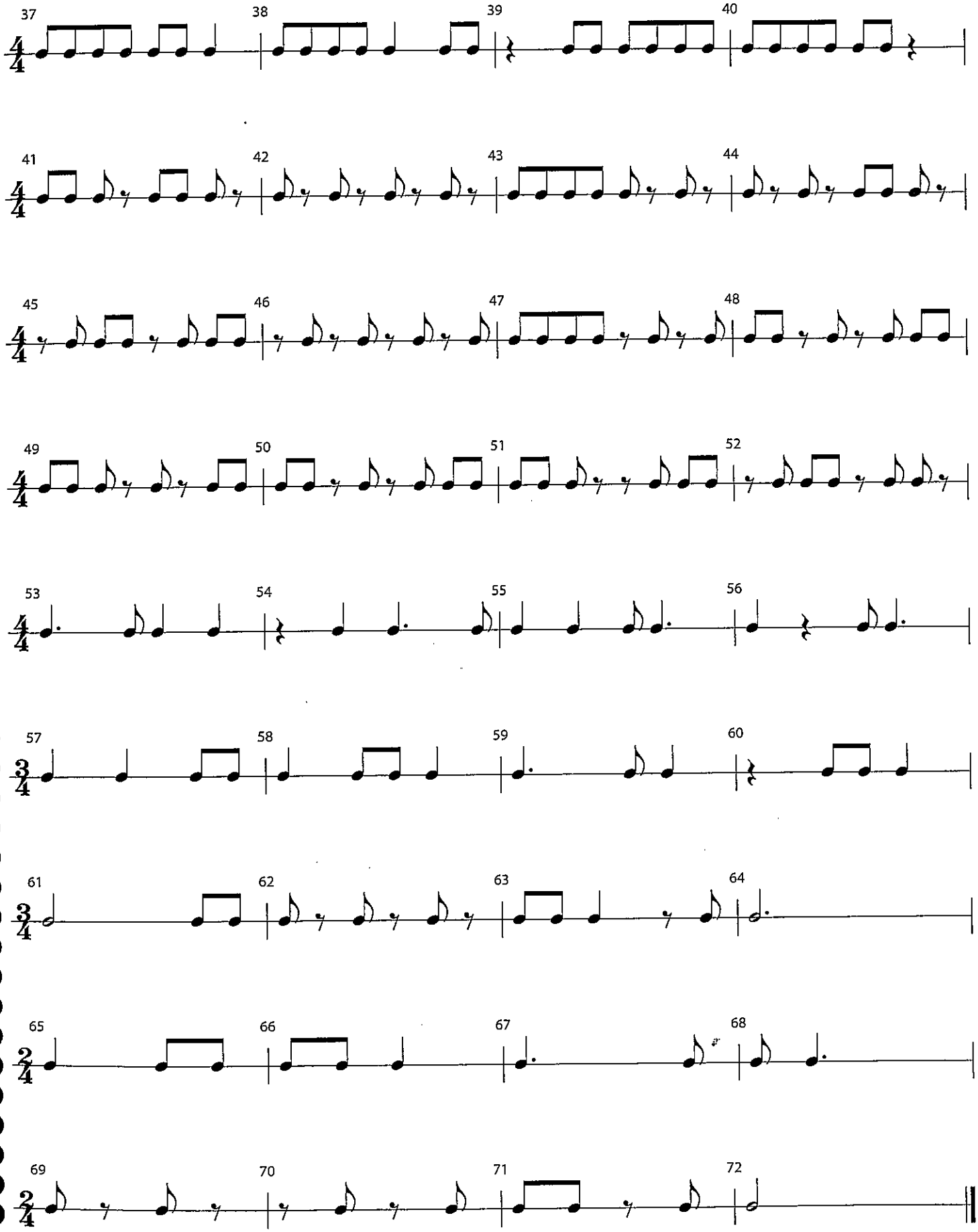
4.



RHYTHM STUDIES



RHYTHM STUDIES



CREATING MUSIC

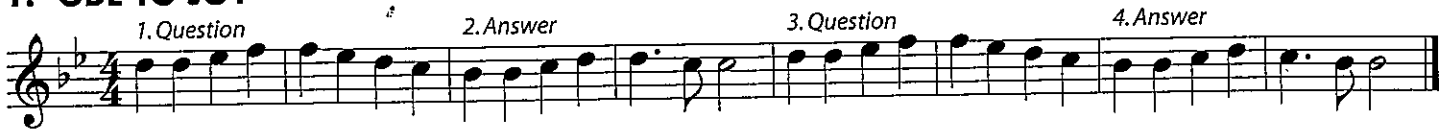
THEORY

Composition

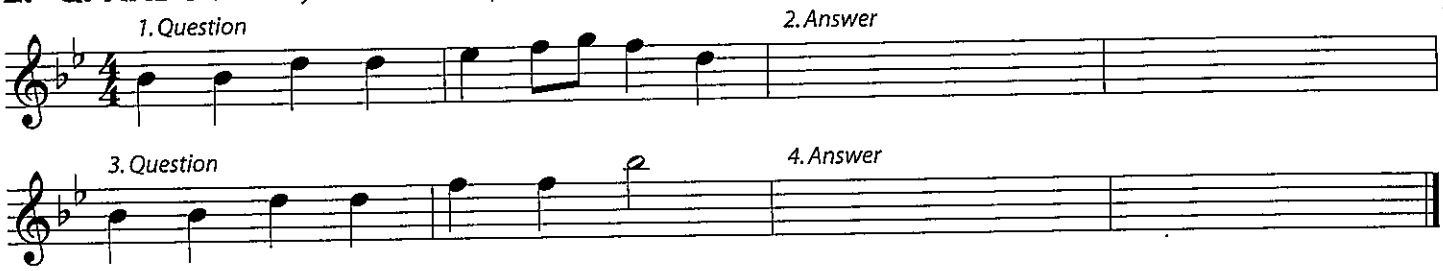
Composition is the art of writing original music. A composer often begins by creating a melody made up of individual **phrases**, like short musical "sentences." Some melodies have phrases that seem to answer or respond to "question" phrases, as in Beethoven's *Ode To Joy*. Play this melody and listen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

1. ODE TO JOY

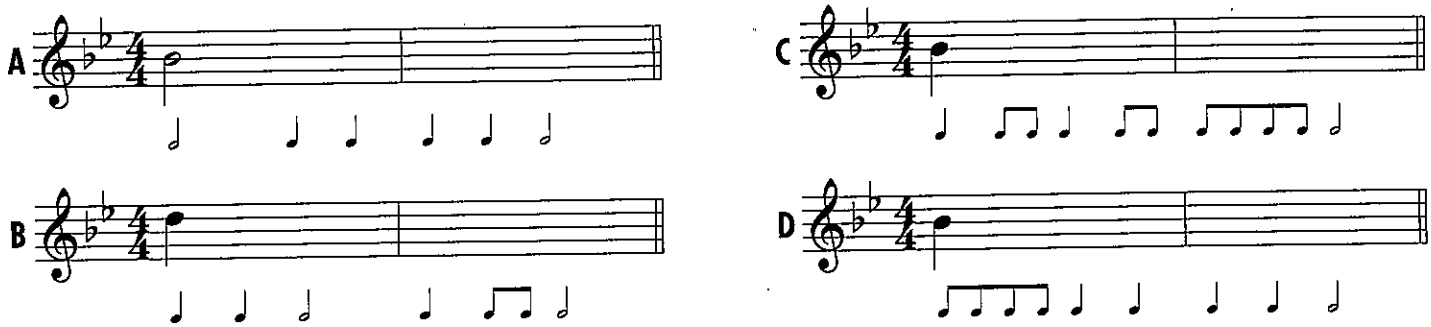
Ludwig van Beethoven



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

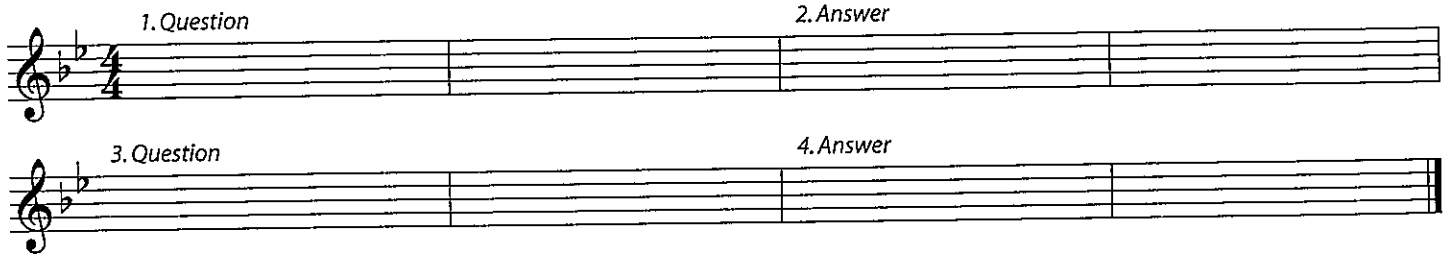


3. PHRASE BUILDERS *Write 4 different phrases using the rhythms below each staff.*



4. YOU NAME IT: _____

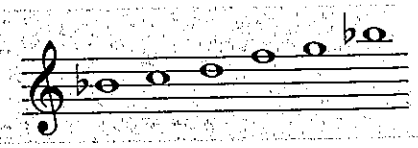
Pick phrase A, B, C, or D from above, and write it as the "Question" for phrases 1 and 3 below. Then write 2 different "Answers" for phrases 2 and 4.



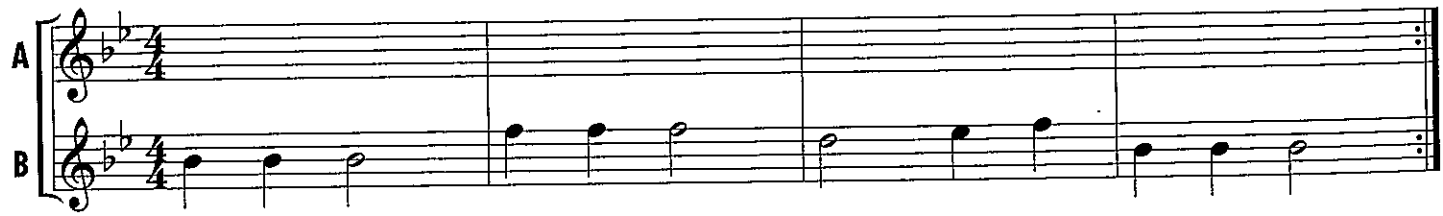
THEORY

Improvisation

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



5. INSTANT MELODY



KEYBOARD PERCUSSION INSTRUMENTS

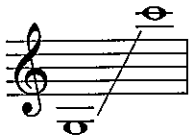
Each keyboard percussion instrument has a unique sound because of the materials used to create the instrument. Ranges may differ with some models of instruments.

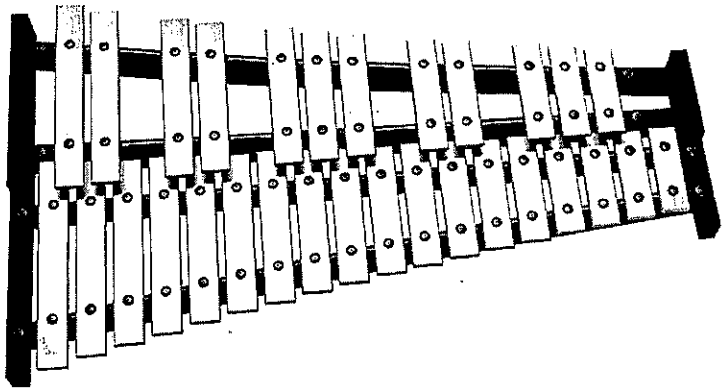
Instrument Care Reminders

- Cover all percussion instruments when they are not being used.
- Put mallets away in a storage area. Keep the percussion section neat!
- Mallets are the only things which should be placed on your instrument. NEVER put or allow others to put objects on any percussion instrument.

BELLS (Orchestra Bells)

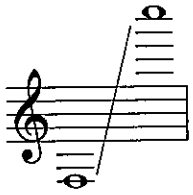
- Bars – metal alloy or steel
- Mallets – lexan (hard plastic), brass or hard rubber
- Range – 2 1/2 octaves
- Sounds 2 octaves higher than written

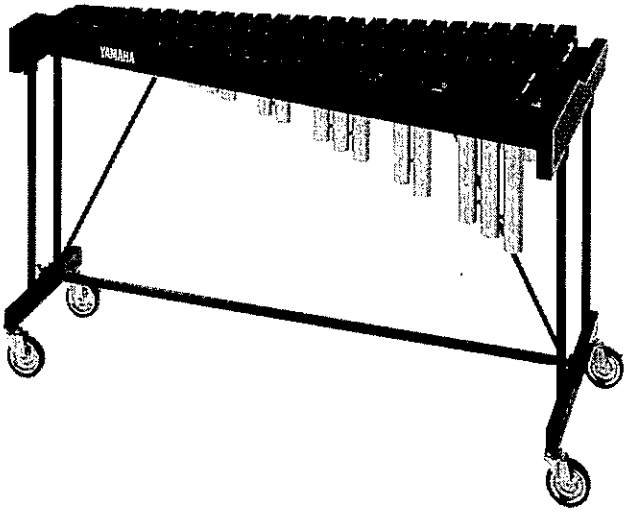




XYLOPHONE

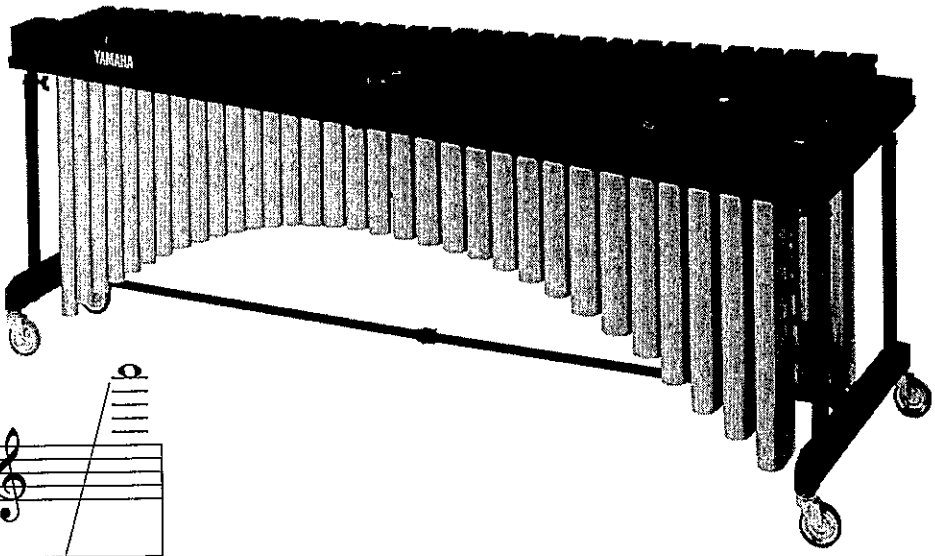
- Bars – wooden or synthetic
- Mallets – hard rubber
- Range – 3 1/2 octaves
- Sounds 1 octave higher than written

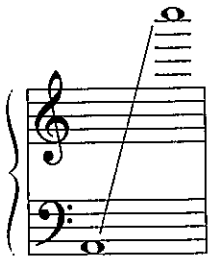


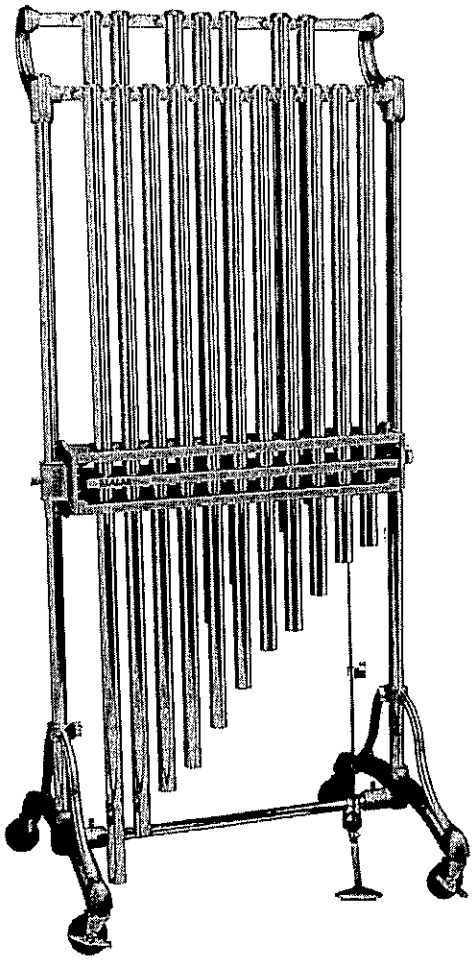


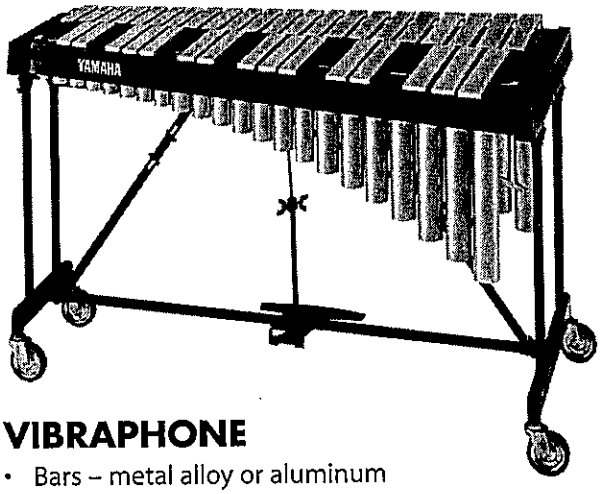
MARIMBA

- Bars – wooden (wider than xylophone bars) Resonating tube located below each bar
- Mallets – soft to medium rubber or yarn covered
- Range – 4 1/3 octaves (reads bass and treble clefs)
- Sounding pitch is the same as written pitch



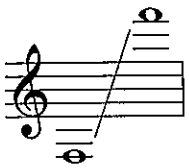






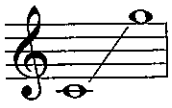
VIBRAPHONE

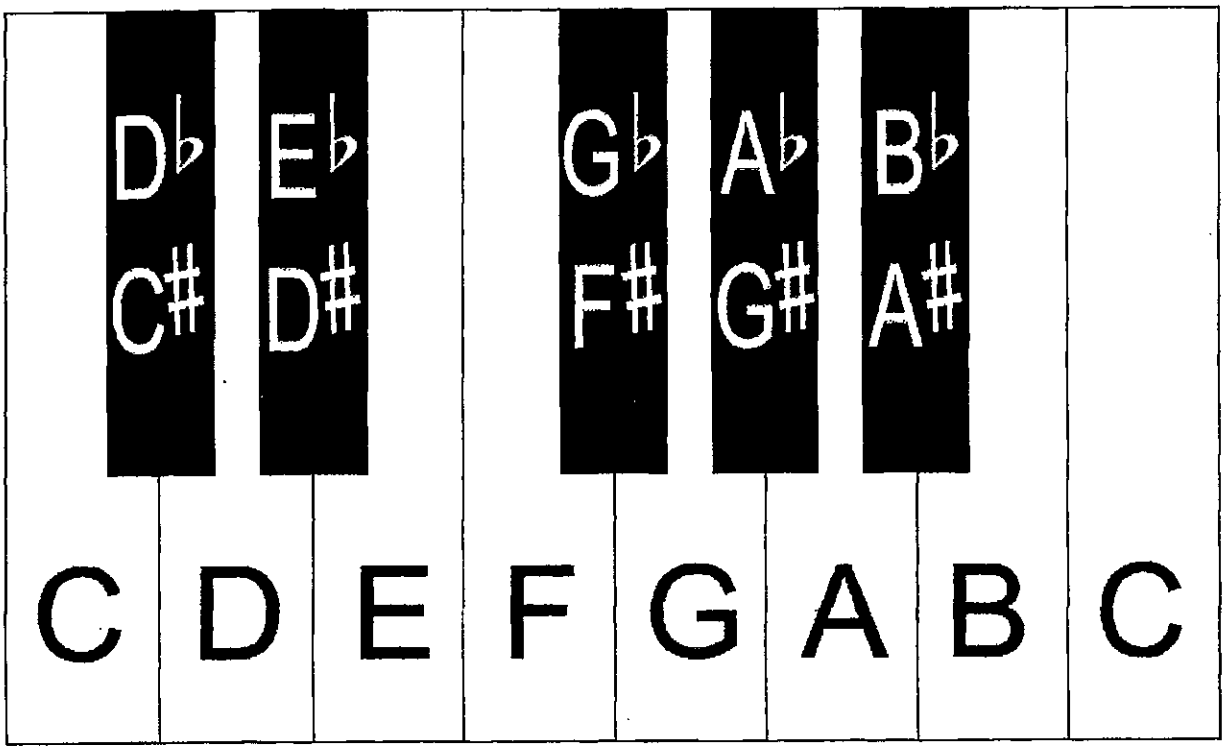
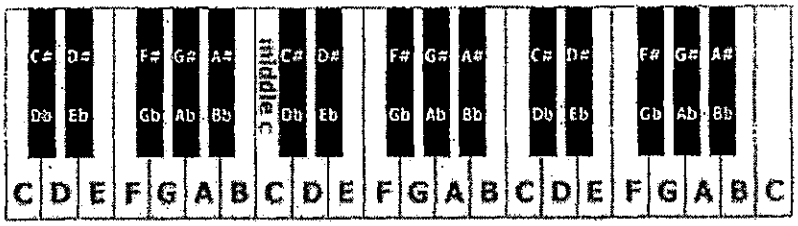
- Bars – metal alloy or aluminum Resonating tubes located below each bar Adjustable electric fans in each resonator create "vibrato" effect
- Mallets – yarn covered
- Range – 3 octaves
- Sounding pitch is the same as written pitch



CHIMES

- Bars – metal tubes
- Mallets – plastic, rawhide or wooden
- Range – 1 1/2 octaves
- Sounding pitch is the same as written pitch



Instruments and photos courtesy of Yamaha Corporation of America, Band and Orchestral Division

PIANO NOTES CHART