

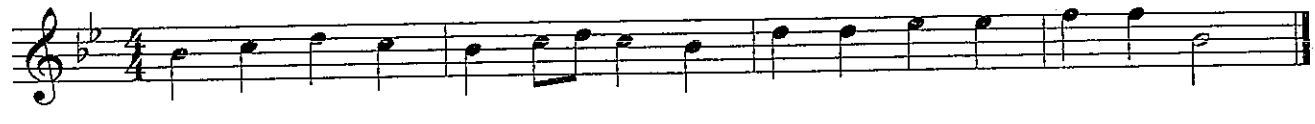
C

Sight Reading Exercises

1 

2 

3 

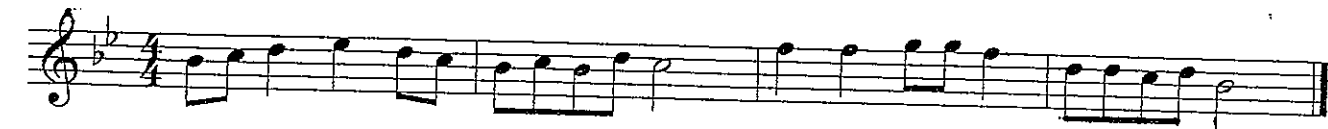
4 

5 

6 

7 

8 

9 

Piano

Simple Gifts

from *Appalachian Spring*

Traditional
Aaron Copland (1900-1990)

♩ = 72 E^b Gm Fm B^b7

mp

E^b Gm Fm B^b7 E^b A^b E^b

5

f

Mallets

Simple Gifts

from Appalachian Spring

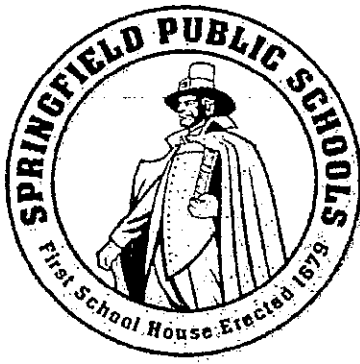
Traditional
Aaron Copland (1900-1990)

$\text{♩} = 72$

mp

5

f



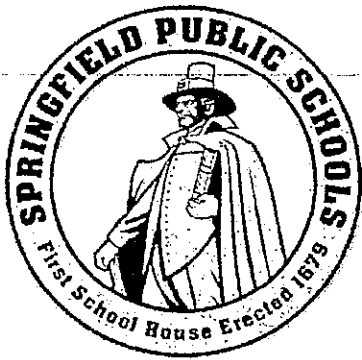
SPS District Determined Measure

Music Performance Rubrics

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

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

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



SPS District Determined Measure

Music Performance Rubric

Name: _____ Date: _____

Course: _____

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

SHENANDOAH

for Concert Band

STRING BASS

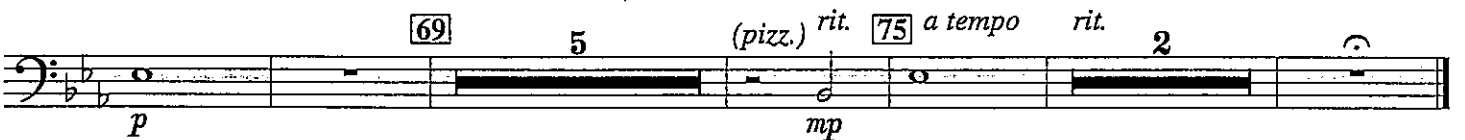
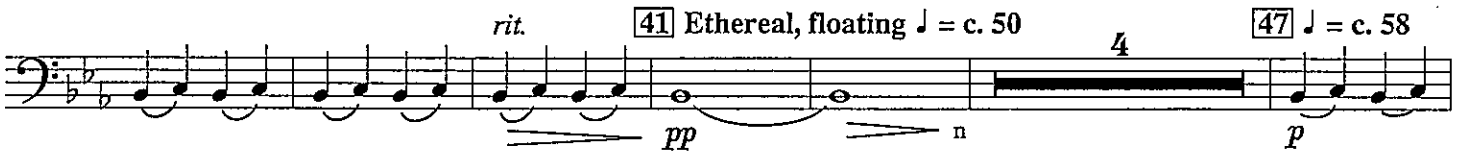
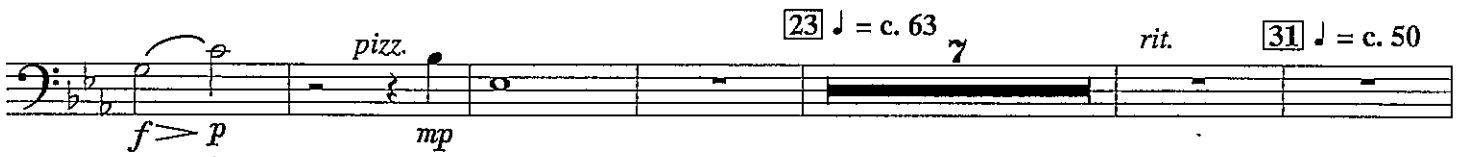
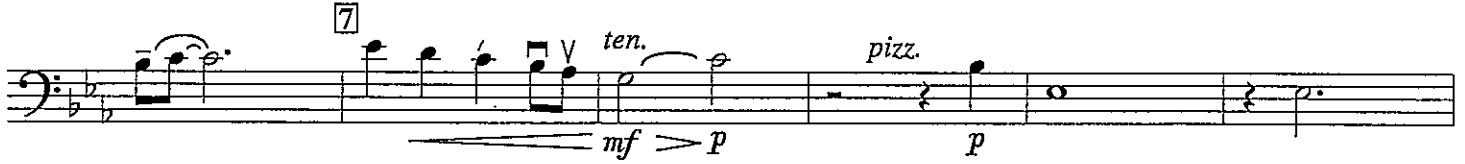
FRANK TICHELI

Freely and very expressive ♩ = c. 50

(arco)



p



SHENANDOAH

for Concert Band

PERCUSSION 1
(Vibraphone, Chimes)

FRANK TICHELI

Freely and very expressive

♩ = c. 50

6 7 5

12 ♩ = c. 58 Vibes motor off (always)

mp

18

mp

23 ♩ = c. 63

7 *rit.* 31 ♩ = c. 50 *rit.* *a tempo* *rit.*

35 Pulsating ♩ = c. 58
Chimes (skin covered rawhide)

mf *mp* *p* l.v. *rit.*

41 Ethereal, floating ♩ = c. 50

6 47 ♩ = c. 58 52 Chimes *mf*

56 Exalted

4 62 Vibes *f* *mp* l.v.

69

5 *rit.* 75 *a tempo* *rit.* 2

THE STAR SPANGLED BANNER

Piano/Keyboard
(Optional)

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

This system contains the first three measures of the piano arrangement. It features a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. Measure 1 begins with a whole note chord in the treble and a whole note chord in the bass. Measure 2 starts with a half rest in the treble and a half note in the bass, followed by a dynamic marking of *f*. Measure 3 continues with quarter notes in both hands.

11

This system contains measures 4 through 10. The music continues with a mix of quarter and eighth notes in both hands, maintaining the 3/4 time signature and two-flat key signature.

This system contains measures 11 through 18. The notation shows a continuation of the piano accompaniment with various rhythmic patterns and chordal textures.

19

mp

This system contains measures 19 through 26. A dynamic marking of *mp* (mezzo-piano) is present. The music features a mix of quarter and eighth notes, with some chords in the treble hand.

27

f

This system contains measures 27 through 34. A dynamic marking of *f* (forte) is present. The music continues with a mix of quarter and eighth notes, showing some chordal complexity in the treble hand.

This system contains measures 35 through 42, which concludes the piece. The notation shows a final cadence with sustained chords in both hands.

THE STAR SPANGLED BANNER

Tuba

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

11

19

27

f

7

THE STAR SPANGLED BANNER

Bells

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

This block contains the first three measures of the piece. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The first measure features a whole note G4 with a fermata. The second measure contains two quarter notes: F4 and E4. The third measure contains a quarter note D4, followed by a quarter rest, and then a quarter note G4. A dynamic marking of *f* (forte) is placed below the first note of the third measure. A boxed measure number '3' is positioned above the end of the third measure.

This block contains measures 4, 5, and 6. Measure 4 has a quarter note G4, a quarter note F4, and a quarter note E4. Measure 5 has a quarter note D4, a quarter note C4, and a quarter note B3. Measure 6 has a quarter note A3, a quarter note G3, and a quarter note F3.

11

This block contains measures 7 through 11. Measure 7 has a quarter note E3, a quarter note D3, and a quarter note C3. Measure 8 has a quarter note B2, a quarter note A2, and a quarter note G2. Measure 9 has a quarter note F2, a quarter note E2, and a quarter note D2. Measure 10 has a quarter note C2, a quarter note B1, and a quarter note A1. Measure 11 has a quarter note G1, a quarter note F1, and a quarter note E1.

This block contains measures 12 through 16. Measure 12 has a quarter note D2, a quarter note C2, and a quarter note B1. Measure 13 has a quarter note A1, a quarter note G1, and a quarter note F1. Measure 14 has a quarter note E1, a quarter note D1, and a quarter note C1. Measure 15 has a quarter note B0, a quarter note A0, and a quarter note G0. Measure 16 has a quarter note F0, a quarter note E0, and a quarter note D0.

19

27

f

This block contains measures 17 through 27. Measure 17 has a quarter note C1, a quarter note B0, and a quarter note A0. Measure 18 has a quarter note G0, a quarter note F0, and a quarter note E0. Measure 19 has a quarter note D0, a quarter note C0, and a quarter note B0. Measure 20 has a quarter note A0, a quarter note G0, and a quarter note F0. Measure 21 has a quarter note E0, a quarter note D0, and a quarter note C0. Measure 22 has a quarter note B0, a quarter note A0, and a quarter note G0. Measure 23 has a quarter note F0, a quarter note E0, and a quarter note D0. Measure 24 has a quarter note C0, a quarter note B0, and a quarter note A0. Measure 25 has a quarter note G0, a quarter note F0, and a quarter note E0. Measure 26 has a quarter note D0, a quarter note C0, and a quarter note B0. Measure 27 has a quarter note A0, a quarter note G0, and a quarter note F0. A dynamic marking of *f* is placed below the first note of measure 21. Boxed measure numbers '19' and '27' are placed above the first and last notes of their respective measures.

This block contains measures 28 through 32. Measure 28 has a quarter note E0, a quarter note D0, and a quarter note C0. Measure 29 has a quarter note B0, a quarter note A0, and a quarter note G0. Measure 30 has a quarter note F0, a quarter note E0, and a quarter note D0. Measure 31 has a quarter note C0, a quarter note B0, and a quarter note A0. Measure 32 has a quarter note G0, a quarter note F0, and a quarter note E0.

TAKE THE "A" TRAIN

PIANO

Words and Music by
BILLY STRAYHORN
Arranged by MICHAEL SWEENEY

(MEDIUM SWING) (♩ = ♩³)

Musical notation for measures 1-4. Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. Measure 1 starts with a mezzo-forte (mf) dynamic. The melody in the treble clef features eighth-note patterns with accents. The bass clef provides a steady accompaniment with chords and eighth notes. Measure numbers 1, 2, 3, and 4 are indicated below the staff.

Musical notation for measures 5-10. Measure 5 is circled with the number 5. Treble clef, key signature of two flats. Chord changes are indicated above the staff: Bb6 (measures 5-6), C9(#11) (measures 7-8), Cm17 (measure 9), and F7 (measure 10). Measure numbers 5, 6, 7, 8, 9, and 10 are indicated below the staff.

Musical notation for measures 11-16. Measure 11 is circled with the number 11. Treble clef, key signature of two flats. Chord changes are indicated above the staff: Bb6 (measures 11-12), Bb6 (measure 13), Fm17 Bb7 (measures 14-15), and Ebm7 D9 Db9 (measure 16). A circled number 15 is placed above measure 15. Measure numbers 11, 12, 13, 14, 15, and 16 are indicated below the staff.

Musical notation for measures 19-25. Measure 19 is circled with the number 19. Treble clef, key signature of two flats. Chord changes are indicated above the staff: C9 (measures 19-20), Cm17 (measures 21-22), F7 F+7(b9) (measures 23-24), Bb6 (measures 25-26), and C9(#11) (measures 27-28). A circled number 23 is placed above measure 23. Measure numbers 19, 20, 21, 22, 23, 24, and 25 are indicated below the staff.

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PIANO

TO CODA

(C9(#11)) Cm17 F7 G7(b9) C7(#9) F7(b9) **31**

SOLO FOR ANY INSTRUMENT

Cm17 F7 **1.** Bb6 Cm17 F7 **2.** Bb6 Fm17 Bb7

41

EbmA7 D9 Db9 C9 Cm17

CREATE YOUR OWN "COMPING" RHYTHMS

D.S. AL CODA
(WITH REPEAT)

F7 F+7 **49** 4 Cm17 F7 Bb6 G7(b9) C7(#9) F7(b9)

CODA

Bb9(#11)

PIANO

Rhythm Workout

Three staves of musical notation in 4/4 time, featuring a key signature of two flats (Bb and Eb). The notes are accompanied by vocalizations: "Doo Bah Dit Dit Doo Bah Doo" on the first staff, "Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Dit Dit" on the second staff, and "Doo Bah Doo Bah Doo Bah Dit Dit Doo Bah" on the third staff. Accents are placed over various notes to indicate rhythmic emphasis.

Melody Workout

Three staves of musical notation in 4/4 time, featuring a key signature of two flats. The first staff shows a melodic line with a fermata over the final note. The second and third staves continue the melodic development with various rhythmic patterns and accents.

Chord/Scale Workout

Two staves of musical notation in 4/4 time, featuring a key signature of two flats. The first staff is labeled "(CONCERT Bb MAJOR SCALE)" and includes chord labels: Cm17, F7, Bb6, and EbMA7. The second staff is labeled "(VARIATIONS ON THE MELODY)" and includes chord labels: C9, Cm17, and F7. Accents and slurs are used throughout to indicate phrasing.

Demonstration Solo

Four staves of musical notation in 4/4 time, featuring a key signature of two flats. The first staff starts with a circled measure number "31" and includes a triplet of eighth notes and chord labels: Cm17, F7, Bb6, Cm17, and F7. The second staff starts with a circled measure number "31 - 2ND TIME" and includes a four-measure rest followed by chord labels: Cm17, F7, Bb6, Fm17, and Bb7. The third staff starts with a circled measure number "41" and includes chord labels: EbMA7, C9, and Cm17. The fourth staff starts with a circled measure number "49" and includes a four-measure rest followed by chord labels: Cm17, F7, and Bb6. Accents and slurs are used throughout to indicate phrasing.

Symphony No. 5

Ludwig van Beethoven
arr. Bernice

Allegro con brio ♩ = 103
WATCH!

1 (G) Cm (F) G (G) Cm **A**

8 G Cm G Cm G Cm Ab7 G **B**

17 (Ab) F5(no3) B dim/D Cm B dim/D Cm Cm **C** **D**

27 Fm/C Fm/C C Fm/C C Fm/C G/B Cm G C dim/Gb **E**

37 C dim/Gb Bb **F** **G** Bb7 Eb/Bb Bb7 Eb/Bb Bb7 Eb/Bb

47 **H** C Fm Eb/G Ab A dim Bbsus4 B7 A dim/C A dim/C Bb/D (Bb) **I**

57 Eb Bb/F Eb/G Fm/Ab Eb/Bb Bb Bb **J** Eb Bb/F Eb/G Ab Bb **K** Eb Bb **f**

Symphony No. 5

2

66 L E^b B^b E^b B^b E^b B^b E^b B^b E^b (G) | E^b (G) | E^b (G) M Cm

74 (F) G (G) N Cm Cm Cm

O 82 Cm G Cm G Cm G Cm G Cm G Cm G Cm G Cm

Piano
Strings

Symphony No. 5

Ludwig van Beethoven
arr. Bernice

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

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

The score is written for Piano and Strings in C minor, 2/4 time, with a tempo of Allegro con brio (♩ = 103). The key signature has three flats (Bb, Eb, Ab). The score is divided into systems, each with a letter label in a box (A through H) indicating a section or measure range.

System 1 (Measures 1-8): Labeled 'A'. Chords: (G), Cm, (F), G, (G), Cm. Dynamics: *f*.

System 2 (Measures 9-18): Labeled 'B'. Chords: G, Cm G, Cm G, Cm Ab7, G, (Ab), F5(no3). Dynamics: *f*.

System 3 (Measures 19-29): Labeled 'C' and 'D'. Chords: B dim/D, Cm, B dim/D, Cm, Cm, Fm/C, Fm/C, C, Fm/C, C. Dynamics: *f*.

System 4 (Measures 30-39): Labeled 'E' and 'F'. Chords: Fm/C, G/B, Cm, G, C dim/Gb, C dim/Gb, Bb. Dynamics: *f*.

System 5 (Measures 40-49): Labeled 'G' and 'H'. Chords: Bb7, Eb/Bb, Bb7, Eb/Bb, Bb7, Eb/Bb, C, Fm, Eb/G, Ab, A dim, Bbsus4. Dynamics: *mp* and *cresc.*

Symphony No. 5

Piano/Strings, p. 2

53

B7 A dim/C A dim/C I B \flat /D (B \flat) E \flat B \flat /F E \flat /G F m/A \flat E \flat /B \flat B \flat B \flat J E \flat B \flat /F

f

f

Detailed description: This system covers measures 53 to 61. The treble staff features a series of chords, with dynamics increasing to fortissimo (f). The bass staff provides a rhythmic accompaniment with eighth notes. Measure 53 starts with a B7 chord. Measures 54-55 have A dim/C chords. Measure 56 has a boxed 'I' above a B \flat /D chord. Measures 57-58 have E \flat and B \flat /F chords. Measures 59-60 have E \flat /G and F m/A \flat chords. Measure 61 has E \flat /B \flat , B \flat , and B \flat chords. A boxed 'J' is above the final E \flat chord.

62

E \flat /G A \flat B \flat K E \flat B \flat E \flat L B \flat E \flat B \flat E \flat B \flat E \flat B \flat

Detailed description: This system covers measures 62 to 69. The treble staff has chords: E \flat /G, A \flat , B \flat , E \flat , B \flat , E \flat , B \flat , E \flat , B \flat , E \flat , B \flat . A boxed 'K' is above the first E \flat chord, and a boxed 'L' is above the first B \flat chord. The bass staff has a rhythmic accompaniment with eighth notes. Dynamics are marked with accents (>) and a final fortissimo (f).

70

1. E \flat (G) 2. E \flat (G) M Cm (F) G (G)

Detailed description: This system covers measures 70 to 77. The treble staff has chords: E \flat , (G), E \flat , (G), Cm, (F), G, (G). A boxed 'M' is above the Cm chord. The bass staff has a rhythmic accompaniment with eighth notes. Dynamics include accents (>) and fortissimo (f).

N

78

Cm Cm Cm O Cm G Cm G CmG CmG

Detailed description: This system covers measures 78 to 84. The treble staff has chords: Cm, Cm, Cm, Cm, G, Cm, G, CmG, CmG. A boxed 'O' is above the first Cm chord. The bass staff has a rhythmic accompaniment with eighth notes. Dynamics include accents (>) and fortissimo (f).

85

Cm G Cm G Cm G Cm

Detailed description: This system covers measures 85 to 88. The treble staff has chords: Cm, G, Cm, G, Cm, G, Cm. The bass staff has a rhythmic accompaniment with eighth notes. Dynamics include accents (>) and fortissimo (f).

Bass Guitar
TREBLE CLEF
g^{ub}

Symphony No. 5

Ludwig van Beethoven
arr. Bernice

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

Allegro con brio ♩ = 103
WATCH!

(G) Cm (F) G (G)

A 7 Cm G Cm G

12 Cm G Cm A^b7 G

18 F5(no3) B dim/D

23 Cm B dim/D Cm Cm Fm/C Fm/C C

E 29 Fm/C C Fm/C G/B Cm G C dim/G^b B^b

F 39 2 G B^b7 E^b/B^b B^b7 E^b/B^b B^b7 E^b/B^b H C Fm
mp cresc.

49 Eb/G Ab A dim B^bsus4 B7 A dim/C A dim/C I B^b/D(Bb) *f*

57 Eb B^b/F Eb/G Fm/A^b Eb/B^b B^b B^b/D B^b/F J Eb B^b/F Eb/G Ab B^b

64 K Eb B^b Eb L B^b Eb B^b Eb B^b

70 1. Eb (G) 2. Eb (G) M Cm (F) G

77 (G) N Cm Cm Cm Cm O Cm G

83 Cm G Cm G Cm G Cm G Cm G Cm

Mallets
COMPLETE
MELODY

Symphony No. 5

Ludwig van Beethoven
arr. Bernice

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

Allegro con brio ♩ = 103
WATCH!

A



B



C



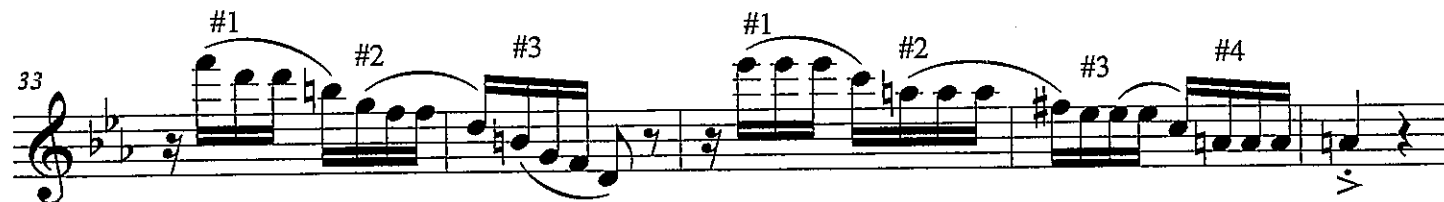
D



E



33



F

G



46 H

cresc.

Detailed description: Musical staff 46-52. Treble clef, key signature of two flats. The staff contains a melodic line with eighth and sixteenth notes, some beamed together. There are slurs over groups of notes. A box labeled 'H' is positioned above the staff. The dynamic marking 'cresc.' is written below the staff.

53 I

f

Detailed description: Musical staff 53-58. Treble clef, key signature of two flats. The staff contains a melodic line with eighth and sixteenth notes. A box labeled 'I' is positioned above the staff. A dynamic marking 'f' is written below the staff.

59 J

Detailed description: Musical staff 59-62. Treble clef, key signature of two flats. The staff contains a melodic line with eighth and sixteenth notes. A box labeled 'J' is positioned above the staff.

63 K

#1 #2 #3 #4 #1 #2 #3

Detailed description: Musical staff 63-67. Treble clef, key signature of two flats. The staff contains a melodic line with eighth and sixteenth notes. A box labeled 'K' is positioned above the staff. Above the staff, the markings '#1', '#2', '#3', '#4', '#1', '#2', '#3' are placed above specific groups of notes.

68 L M

1. 2.

Detailed description: Musical staff 68-74. Treble clef, key signature of two flats. The staff contains a melodic line with eighth and sixteenth notes. A box labeled 'L' is positioned above the staff. A box labeled 'M' is positioned above the staff. Above the staff, the markings '1.' and '2.' are placed above specific groups of notes. There are accents and slurs throughout the staff.

75 N

Detailed description: Musical staff 75-80. Treble clef, key signature of two flats. The staff contains a melodic line with eighth and sixteenth notes. A box labeled 'N' is positioned above the staff.

81 O

ff

Detailed description: Musical staff 81-87. Treble clef, key signature of two flats. The staff contains a melodic line with eighth and sixteenth notes. A box labeled 'O' is positioned above the staff. A dynamic marking 'ff' is written below the staff.

TAKE THE "A" TRAIN

C TREBLE/
VIBES

Words and Music by
BILLY STRAYHORN
Arranged by MICHAEL SWEENEY

(MEDIUM SWING)

(♩ = ♩♩)

5

Musical notation for measures 4 through 15. Measure 4 starts with a 4-measure rest. Measure 5 has a circled '5' above it. Dynamics include *mf*. Measure 15 has a circled '15' above it. The key signature has two flats and the time signature is 4/4.

Musical notation for measures 16 through 22. Dynamics include *f*.

Musical notation for measures 23 through 28. Measure 23 has a circled '23' above it. Measure 28 ends with a double bar line and a circled 'C' symbol, labeled 'TO CODA'. Dynamics include *f*.

Musical notation for measures 29 through 34. Measure 31 has a circled '31' above it. Measure 34 ends with a double bar line and a circled 'C' symbol. Dynamics include *mp* and *ff*.

SOLO FOR ANY INSTRUMENT

Musical notation for measures 35 through 43. Measure 41 has a circled '41' above it. Dynamics include *mp*.

Musical notation for measures 44 through 49. Measure 49 has a circled '49' above it. Dynamics include *mf* and *mp*.

Musical notation for measures 50 through 56. Measure 56 ends with a double bar line and a circled 'C' symbol, labeled 'D.S. AL CODA (WITH REPEAT)'. Dynamics include *ff* and *mf*.

CODA

Musical notation for measures 57 through 61. Measure 61 ends with a double bar line and a circled 'C' symbol. Dynamics include *ff*.

C TREBLE/VIBES

Rhythm Workout

Rhythm Workout musical notation in 4/4 time, featuring vocalizations: Doo, Bah, Dit, Dit, Doo, Bah, Doo. The notation includes eighth and quarter notes with accents and slurs.

Melody Workout

Melody Workout musical notation in 4/4 time, featuring eighth and quarter notes with accents and slurs.

Chord/Scale Workout

Chord/Scale Workout musical notation in 4/4 time, featuring eighth and quarter notes with accents and slurs. Chord labels include: (CONCERT B \flat MAJOR SCALE) C $M7$, F 7 , B \flat , Eb $M7$; (VARIATIONS ON THE MELODY) C 9 , C $M7$, F 7 .

Demonstration Solo

Demonstration Solo musical notation in 4/4 time, featuring eighth and quarter notes with accents and slurs. Measure numbers and chord labels include: (31), 3, C $M7$, F 7 , B \flat , C $M7$, F 7 ; (31) - 2ND TIME, 4, C $M7$, F 7 , B \flat , F $M7$, B \flat ; (41), Eb $M7$, C 9 , C $M7$; (49), (F 7), 4, C $M7$, F 7 , B \flat .

TAKE THE "A" TRAIN

GUITAR

Words and Music by

BILLY STRAYHORN

Arranged by MICHAEL SWEENEY

(MEDIUM SWING)

5 Bb6 $\text{C9}(\#11)$

9 Cm17 F7 Bb6 Bb6 Fm17 Bb7

15 EbMA7 D9 Db9 C9 Cm17

22 F7 F7(b9) Bb6 $\text{C9}(\#11)$ Cm17

28 F7 TO CODA Bb6 G7(b9) $\text{C7}(\#9)$ F7(b9) Cm17 F7

37 Bb6 Cm17 F7 Bb6 Fm17 Bb7 EbMA7

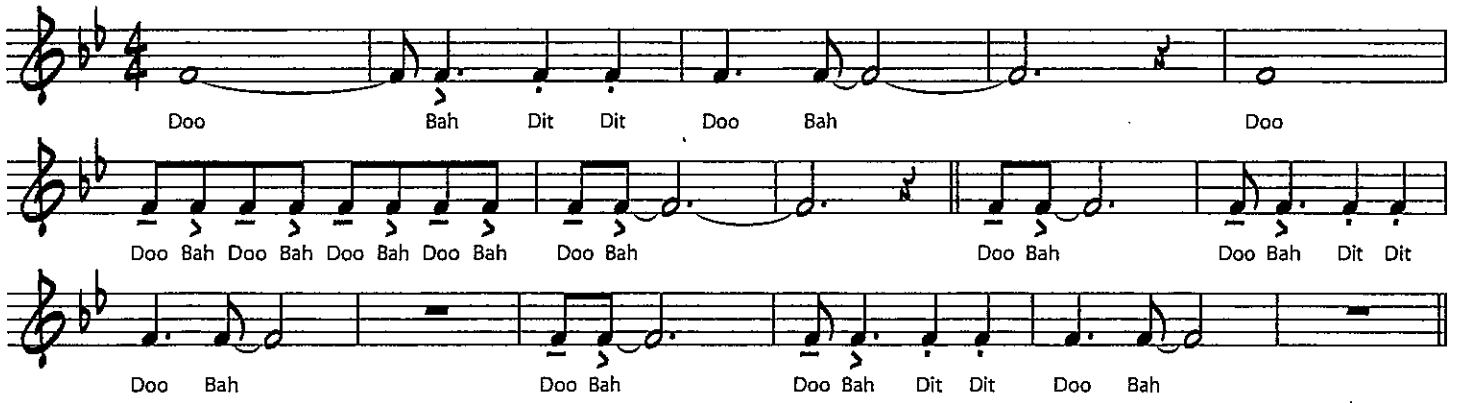
43 (EbMA7) D9 Db9 C9 Cm17 F7 F7 F+7

49 Cm17 F7 Bb6 G7(b9) $\text{C7}(\#9)$ F7(b9)

57 CODA $\text{Bb9}(\#11)$

GUITAR

Rhythm Workout



Rhythm Workout musical notation in 4/4 time, featuring vocalizations: Doo, Bah, Dit, Dit, Doo, Bah, Doo. The notation includes various rhythmic patterns such as eighth notes, quarter notes, and dotted notes, with some notes marked with accents.

Melody Workout



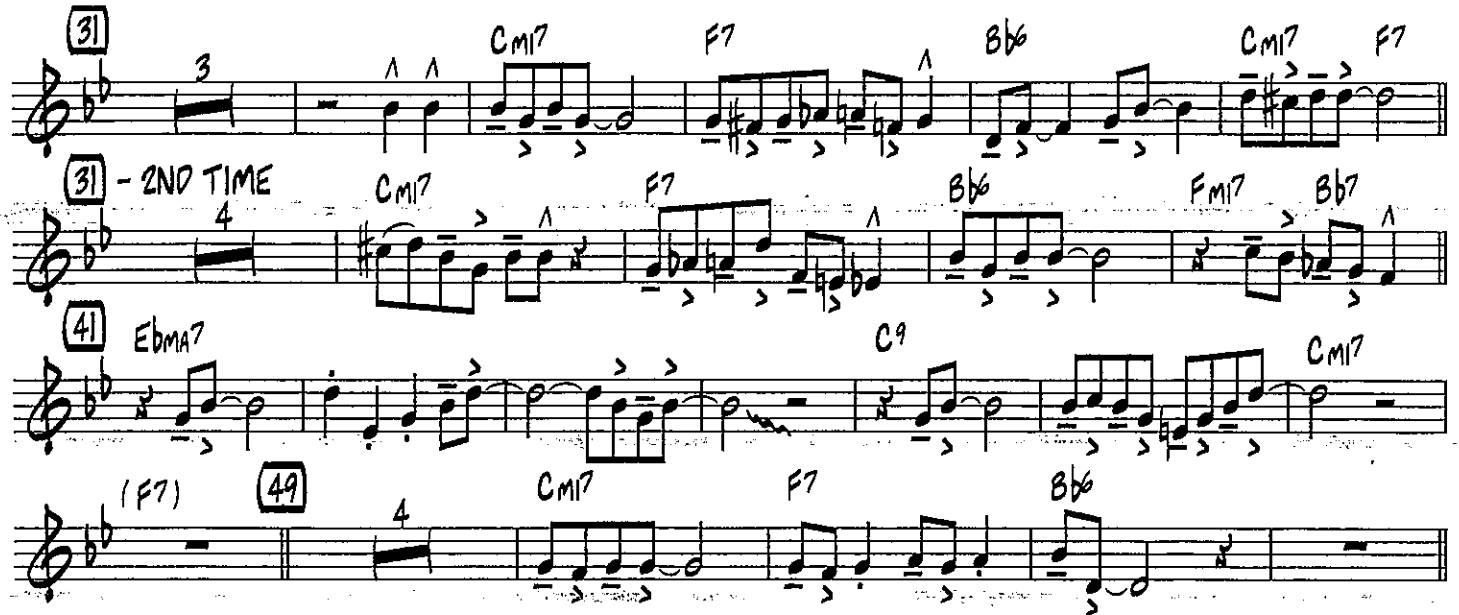
Melody Workout musical notation in 4/4 time, featuring a melodic line with various intervals and rhythms, including eighth notes, quarter notes, and dotted notes, with some notes marked with accents.

Chord/Scale Workout



Chord/Scale Workout musical notation in 4/4 time, featuring a melodic line with various intervals and rhythms, including eighth notes, quarter notes, and dotted notes, with some notes marked with accents. The notation is divided into two sections: (CONCERT B \flat MAJOR SCALE) and (VARIATIONS ON THE MELODY). Chords shown include C $M7$, F 7 , B $\flat 6$, E $bM7$, C 9 , and F 7 .

Demonstration Solo



Demonstration Solo musical notation in 4/4 time, featuring a melodic line with various intervals and rhythms, including eighth notes, quarter notes, and dotted notes, with some notes marked with accents. The notation is divided into four sections: (31), (31) - 2ND TIME, (41), and (49). Chords shown include C $M7$, F 7 , B $\flat 6$, C $M7$, F 7 , E $bM7$, C 9 , F $M7$, B $\flat 7$, (F 7), C $M7$, F 7 , and B $\flat 6$.

TAKE THE "A" TRAIN

BASS

Words and Music by

BILLY STRAYHORN

Arranged by MICHAEL SWEENEY

(MEDIUM SWING)

(♩ = ♩♩)

5

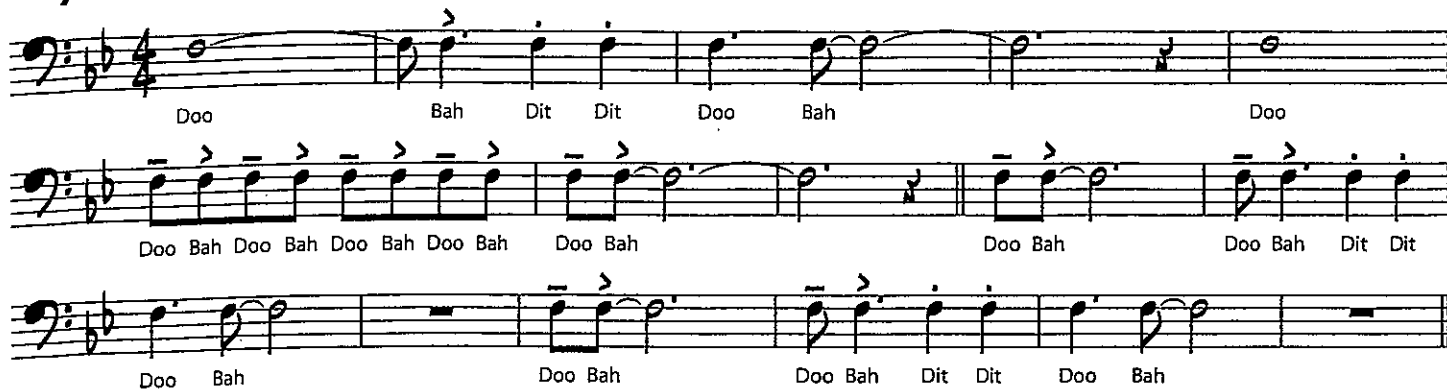
Bb6

C9(#11)

The bass line notation is written on a single staff in bass clef, 4/4 time. It consists of 61 measures. Measure numbers 4, 5, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, and 61 are indicated below the staff. Chord symbols are placed above the staff: Bb6 (measures 5-8), C9(#11) (measures 7-8), Cm17 (measures 9-10), F7 (measures 10-11), Bb6 (measures 11-12), Bb6 (measures 13-14), Fm17 (measures 13-14), Bb7 (measures 13-14), Ebma7 (measures 15-16), D9 (measures 17-18), Db9 (measures 17-18), C9 (measures 19-20), Cm17 (measures 21-22), F7 (measures 22-23), F+7(b9) (measures 23-24), Bb6 (measures 24-25), C9(#11) (measures 25-26), Cm17 (measures 27-28), F7 (measures 28-29), TO CODA (measures 29-30), Bb6 (measures 30-31), G7(b9) (measures 31-32), C7(#9) (measures 31-32), F7(b9) (measures 31-32), Bb6 (measures 33-34), F7 (measures 35-36), Bb6 (measures 37-38), Cm17 (measures 37-38), F7 (measures 37-38), Ebma7 (measures 41-42), D9 (measures 43-44), Db9 (measures 43-44), C9 (measures 45-46), Cm17 (measures 47-48), F7 (measures 48-49), F+7 (measures 49-50), Bb6 (measures 51-52), G7(b9) (measures 51-52), C7(#9) (measures 51-52), F7(b9) (measures 51-52), Bb9(#11) (measures 58-59), and Bb9(#11) (measures 59-60). Performance markings include *mf*, *f*, *ff*, *mp*, and *ff*. A 'CODA' section begins at measure 57. A 'SOLO FOR ANY INSTRUMENT' section is marked between measures 29 and 32. A 'D.S. AL CODA (WITH REPEAT)' section is marked between measures 51 and 56. A circled '5' is at the beginning, and circled numbers '15', '23', '31', '41', and '49' are placed above the staff.

BASS

Rhythm Workout



Rhythm Workout musical notation in bass clef, 4/4 time, B-flat major. The first staff contains a sequence of notes with lyrics: Doo Bah Dit Dit Doo Bah Doo. The second staff contains a sequence of notes with lyrics: Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Dit Dit. The third staff contains a sequence of notes with lyrics: Doo Bah Doo Bah Doo Bah Dit Dit Doo Bah.

Melody Workout



Melody Workout musical notation in bass clef, 4/4 time, B-flat major. It consists of three staves of melodic lines with various rhythmic patterns and accidentals.

Chord/Scale Workout



Chord/Scale Workout musical notation in bass clef, 4/4 time, B-flat major. The first staff is labeled "(CONCERT B^b MAJOR SCALE)" and includes chords C^M17, F7, B^b6, and Eb^MA7. The second staff is labeled "(VARIATIONS ON THE MELODY)" and includes chords C⁹, C^M17, and F7.

Demonstration Solo



Demonstration Solo musical notation in bass clef, 4/4 time, B-flat major. It consists of four staves of complex melodic lines with various rhythmic patterns and accidentals. The first staff is marked with a circled 31 and includes chords C^M17, F7, B^b6, C^M17, and F7. The second staff is marked with a circled 31 and "2ND TIME" and includes chords C^M17, F7, B^b6, F^M17, and B^b7. The third staff is marked with a circled 41 and includes chords Eb^MA7, C⁹, and C^M17. The fourth staff is marked with a circled 49 and includes chords (F7), C^M17, F7, and B^b6.

THE TEMPEST

Robert W. Smith

Piano

1 *mp* *f*

8 **9**

14 **18** *ff*

19 *sim.*

24

Continue Ostinato
Until m. 44

30

36

41 *ff* *sim.*

46

Continue Ostinato
Until m. 59

52

58

63

64

69

75

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice

Funk ♩ = 116

A

B

Musical staff 1: Treble clef, 4/4 time signature. Chords: Dm7, Dm7, Dm7, G7, Dm7, G7, Dm7. Dynamics: *f*, *mp*. Includes a double bar line and repeat sign.

C

D

Musical staff 2: Treble clef, 4/4 time signature. Chords: G7, Dm7, G7, Dm7, G7, Dm7, G7, Dm7, G7.

E

F

Musical staff 3: Treble clef, 4/4 time signature. Chords: Dm7, G7, Dm7, G7, Dm7, G7, Dm7, G7, Dm7. Dynamics: *mf*. Includes a double bar line and repeat sign.

G

H

Musical staff 4: Treble clef, 4/4 time signature. Chords: G7, Dm7, G7, Dm7, G7, Dm7, G7, Dm7. Dynamics: *p*, *mf*.

I

J

To Coda ☉

Musical staff 5: Treble clef, 4/4 time signature. Chords: Dm7, G7, Dm7, G7, Dm7, G7, Dm7, G7, Dm7, G7. Dynamics: *f*. Includes a double bar line and repeat sign.

K

L

D.S. al Coda

Musical staff 6: Treble clef, 4/4 time signature. Chords: Dm7, G7, Dm7, G7, Dm7, G7, Dm7, G7. Dynamics: *mp*.

Uptown Funk!

Chord Chart, p. 2

♩ Coda

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

f *mp*

59 2. G7 O Dm7 G7 Dm7 G7 P Dm7 G7 Dm7

mf

Q 68 Dm7 G7 Dm7 G7 R Dm7 G7 Dm7 G7 S Dm7

f

fff

77 G7 Dm7 G7 T Dm7 G7 Dm7 U Dm7 G7

86 Dm7 G7 V Dm7 G7 Dm7 Dm7

fff

Piano
"Do" Synth
Organ - Top Line Hits

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice

Funk ♩ = 116

The score is written for piano and organ in 4/4 time, with a tempo of 116 bpm. It consists of six systems of two staves each (treble and bass clef).
- **System 1 (Measures 1-3):** Treble clef has chords Dm7, Dm7, and G7. Bass clef has a rhythmic pattern of eighth notes. Dynamics: *f* (piano), *mp* (organ).
- **System 2 (Measures 4-8):** Treble clef has chords Dm7, G7, Dm7, G7, Dm7. Bass clef continues the rhythmic pattern. Dynamics: *f* (piano), *mp* (organ).
- **System 3 (Measures 9-16):** Treble clef has chords G7, Dm7, G7, Dm7, G7, Dm7, G7, Dm7. Bass clef continues the rhythmic pattern. Dynamics: *f* (piano), *mf* (organ).
- **System 4 (Measures 17-21):** Treble clef has chords G7, Dm7, G7, Dm7, G7. Bass clef continues the rhythmic pattern. Dynamics: *mf* (piano), *mf* (organ).
- **System 5 (Measures 22-25):** Treble clef has chords Dm7, G7, Dm7, G7, Dm7. Bass clef continues the rhythmic pattern. Dynamics: *f* (piano), *f* (organ).
Chord progressions are indicated by letters A, B, C, D, E, F, G in boxes above the treble clef staves. Dynamic markings (*f*, *mp*, *mf*) are placed below the bass clef staves.

27 G7 Dm7 G7 **H** *8va* Dm7 G7

mf

32 Dm7 **I** Dm7 G7 Dm7

f

37 G7 **J** Dm7 G7 Dm7 G7

40 *To Coda* \oplus **K** Dm7 *ad lib* G7 Dm7

f *mp*

45 **L** G7 Dm7 G7 Dm7 G7 *D.S. al Coda*

mf

Coda

50 G7 M Dm7 G7 Dm7 G7

f *mp*

N 55 Dm7 G7 Dm7 G7 1. 2.

mp

O 60 Dm7 G7 Dm7 G7 P Dm7

mf

65 G7 Dm7 Q Dm7

f

R 69 G7 Dm7 G7 Dm7

f

73 G7 Dm7 G7 Dm7 S

ff

77 G7 Dm7 G7 Dm7 T

ff

81 G7 Dm7 U Dm7 G7

ff

86 Dm7 G7 V Dm7 G7

ff

90 Dm7 Dm7

fff

Piano
"Do" Synth
TREBLE CLEF

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice

Funk ♩ = 116
8^{vb}

A

B

C

D

E

F

G

H

I

J

To Coda

K

L

D.S. al Coda

Coda

50 M
f *mp*

N
55

O P
60 *mf*

65 Q R *f*

69 S

73 T *ff*

77 U

82 V

87

91 *fff*

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice

Funk ♩ = 116

System 1: Measures 1-9. Chords: Dm7, A, B. Dynamics: *f*. Articulation: >, ^.

System 2: Measures 10-19. Chords: C, D, E, Dm7. Dynamics: *mf*. Performance: *ad lib*. Articulation: %.

System 3: Measures 20-25. Chords: F, Dm7, Dm7.

System 4: Measures 26-31. Chords: G, H, I, J. Dynamics: *f*. Performance: *8^{va}*. Instruction: *To Coda*.

System 5: Measures 32-40. Chords: I, J. Dynamics: *mp*. Performance: *ad lib*. Instruction: *To Coda*.

System 6: Measures 41-49. Chords: K, L. Dynamics: *f*, *mp*. Performance: *ad lib*. Instruction: *D.S. al Coda*.

Organ - Top Line Hits, p. 2 Uptown Funk!

♩ Coda

50

M Dm7

N

1.

59

2.

O

P

Q

mp

f

72

R

S

ff

80

T

U

ff

85

V

ff

89

Dm7

ff

fff

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice

Funk ♩ = 116

Musical notation for measures 1-6. Chords: Dm7, A, Dm7, G7, Dm7, G7. Dynamics: *f*. Includes a fermata over measure 4.

Musical notation for measures 7-10. Chords: Dm7, G7, Dm7, G7, Dm7 ad lib. Dynamics: *mp*, *mf*.

Musical notation for measures 11-18. Chords: G7, Dm7, G7, D, Dm7, G7, Dm7, G7, E. Dynamics: *mf*. Includes a fermata over measure 18.

Musical notation for measures 19-24. Chords: G7, Dm7, G7, F, Dm7, G7, Dm7. Dynamics: *mf*.

Musical notation for measures 25-32. Chords: G7, G, Dm7, G7, Dm7, G7, H, Dm7, G7, Dm7.

34 I Dm7 G7 Dm7 G7 J Dm7 G7

f

39 *f* *To Coda* Φ K Dm7 G7 ad lib Dm7 G7 L Dm7

f *mp*

47 *D.S. al Coda* *f* G7 Dm7 G7

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

Uptown Funk!

Piano 2, p. 3

59 G7 O Dm7 G7 Dm7

mf

63 G7 P Dm7 G7

66 Dm7 Q Dm7 G7

f

70 Dm7 G7 R Dm7 G7 Dm7 G7

S 76 Dm7 G7 Dm7 G7

ff

T
80

Dm7 G7 Dm7

U
84

Dm7 G7 Dm7 G7

V
88

Dm7 G7 Dm7 Dm7

fff

Strings

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice

Funk ♩ = 116

Dm7

A

Dm7

G7

Dm7

G7

Measures 1-5. Treble staff: Dm7 (measures 1-2), Dm7 (measure 3), G7 (measure 4), Dm7 (measure 5). Bass staff: Dm7 (measures 1-2), Dm7 (measure 3), G7 (measure 4), Dm7 (measure 5). Dynamics: *f* (measures 1-2), *mf* (measures 3-5).

B

C

Dm7

G7

Dm7

G7

Dm7

G7

Dm7

G7

Measures 6-13. Treble staff: Dm7 (measures 6-7), G7 (measures 8-9), Dm7 (measures 10-11), G7 (measures 12-13). Bass staff: Dm7 (measures 6-7), G7 (measures 8-9), Dm7 (measures 10-11), G7 (measures 12-13). Dynamics: *mp* (measures 6-13).

D

E

Dm7

G7

Dm7

G7

Dm7

G7

Dm7

G7

Measures 14-21. Treble staff: Dm7 (measures 14-15), G7 (measures 16-17), Dm7 (measures 18-19), G7 (measures 20-21). Bass staff: Dm7 (measures 14-15), G7 (measures 16-17), Dm7 (measures 18-19), G7 (measures 20-21). Dynamics: *mf* (measures 14-21).

F

G

Dm7

G7

Dm7

G7

Dm7

G7

Dm7

G7

Measures 22-29. Treble staff: Dm7 (measures 22-23), G7 (measures 24-25), Dm7 (measures 26-27), G7 (measures 28-29). Bass staff: Dm7 (measures 22-23), G7 (measures 24-25), Dm7 (measures 26-27), G7 (measures 28-29). Dynamics: *p* (measures 22-29).

H

I

Dm7

G7

Dm7

Dm7

G7

Dm7

G7

Measures 30-37. Treble staff: Dm7 (measures 30-31), G7 (measures 32-33), Dm7 (measures 34-35), G7 (measures 36-37). Bass staff: Dm7 (measures 30-31), G7 (measures 32-33), Dm7 (measures 34-35), G7 (measures 36-37). Dynamics: *mf* (measures 30-33), *f* (measures 34-37).

Uptown Funk!

Strings, p. 2

38 J K \oplus L

To Coda D.S. al Coda

Measures 38-44: Treble staff chords: Dm7, G7, Dm7, G7, Dm7, G7, G7, Dm7, G7, Dm7, G7. Bass staff notes: D, G, D, G, D, G, G, D, G, D, G. Dynamics: *f*, *f*, *mp*, *mp*.

\oplus Coda

50 M N

Measures 50-57: Treble staff chords: G7, Dm7, G7, Dm7, G7, Dm7, G7, Dm7. Bass staff notes: G, D, G, D, G, D, G, D. Dynamics: *f*, *mp*, *f*, *mp*.

58 O P

Measures 58-65: Treble staff chords: 1 G7, 2 G7, Dm7, G7, Dm7, G7, Dm7, G7. Bass staff notes: G, D, G, D, G, D, G, D. Dynamics: *mf*, *mf*.

66 Q R

Measures 66-73: Treble staff chords: Dm7, Dm7, G7, Dm7, G7, Dm7, G7. Bass staff notes: D, G, D, G, D, G, D, G. Dynamics: *f*, *f*.

74 S T

Measures 74-81: Treble staff chords: Dm7, G7, Dm7, G7, Dm7, G7, Dm7, G7. Bass staff notes: D, G, D, G, D, G, D, G. Dynamics: *ff*, *ff*.

Uptown Funk!

Strings, p. 2

82

D m7

U

D m7

G7

D m7

G7

V

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

A

Staff A: Treble clef, 4/4 time. Starts with a forte (*f*) dynamic and a series of eighth notes with accents. The first measure has a *f* dynamic. The second measure has a *mp* dynamic. The staff continues with eighth notes and rests.

B

Staff B: Treble clef, 4/4 time. Continues the eighth-note pattern from staff A.

C

D

E

Staff C: Treble clef, 4/4 time. Features two triplet eighth notes (marked with '3') and continues with eighth notes. The dynamic is *mf*.

F

Staff D: Treble clef, 4/4 time. Continues the eighth-note pattern.

G

H

Staff E: Treble clef, 4/4 time. Features a triplet eighth note (marked with '3') and continues with eighth notes. The dynamic is *mf*.

I

Staff F: Treble clef, 4/4 time. Features eighth notes with accents and a forte (*f*) dynamic.

J

Staff G: Treble clef, 4/4 time. Continues with eighth notes and rests.

To Coda

K

L

Staff H: Treble clef, 4/4 time. Features eighth notes and triplet eighth notes (marked with '3').

D.S. al Coda

Staff I: Treble clef, 4/4 time. Ends with a few eighth notes and a *mf* dynamic.

⊕ Coda M

f *mp*

N 1. 2. P

O *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 $\text{♩} = 116$

The musical score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of ten systems of music, each with a lettered section marker (A-L) and associated chords. The score includes various musical notations such as dynamics (f, mp, mf), accents (>), and slurs. The piece concludes with a Coda section.

System 1: Chords: Dm7, Dm7, A, Dm7, G7, Dm7. Dynamics: *f*, *mp*.

System 2: Chords: G7, B, Dm7, G7, Dm7, G7.

System 3: Chords: C, Dm7, G7, Dm7, G7, D, Dm7, G7, Dm7, G7.

System 4: Chords: E, Dm7, G7, Dm7, G7, F, Dm7. Dynamics: *mf*.

System 5: Chords: G7, Dm7, G7, G, Dm7, G7, Dm7.

System 6: Chords: G7, H, Dm7, G7, Dm7, G7/D. Dynamics: *mf*, *f*.

System 7: Chords: I, Dm7, G7, Dm7, G7.

System 8: Chords: J, Dm7, G7/D, Dm7, G7/D, Dm7, G7/D. Marking: *To Coda*.

System 9: Chords: G7/D, K, Dm7, G7, Dm7, G7, L, Dm7, G7.

System 10: Chords: Dm7, G7. Marking: *D.S. al Coda*, *mf*.

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

Musical score for Bass Guitar w/ Chords in Treble Clef, featuring various dynamics and chord changes. The score is divided into sections M through V.

Section M: Chords: G7/D, Dm7, G7, Dm7, G7. Dynamics: *f*, *mp*.

Section N: Chords: Dm7, G7, Dm7, G7. Includes first and second endings.

Section O: Chords: Dm7, G7, Dm7, G7, Dm7. Dynamics: *mf*.

Section P: Chords: Dm7.

Section Q: Chords: G7, Dm7, G7, Dm7. Dynamics: *f*.

Section R: Chords: G7, Dm7, G7, Dm7, G7/D.

Section S: Chords: Dm7, G7/D, Dm7, G7/D, G7/D, Dm7.

Section T: Chords: G7, Dm7, G7, Dm7.

Section U: Chords: G7, Dm7, G7, Dm7, G7. Includes accents (>).

Section V: Chords: Dm7, G7, Dm7, G7. Includes accents (>).

Final Section: Chords: Dm7, Dm7. Dynamics: *fff*.

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice

Melody C

Funk ♩ = 116

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of 12 measures, each labeled with a letter in a box (A through L). Measure 1 (A) features a four-measure rest followed by a quarter note chord. Measure 2 (B) has a quarter note chord. Measure 3 (C) begins with a forte (f) dynamic and a quarter note chord. Measure 4 (D) continues with a mezzo-forte (mf) dynamic. Measure 5 (E) includes a repeat sign. Measure 6 (F) continues the melodic line. Measure 7 (G) has a note with a 'greater-than' (>) symbol and the text 'optional top notes'. Measure 8 (H) continues with a note marked with '>'. Measure 9 (I) has a forte (f) dynamic and a triplet of eighth notes. Measure 10 (J) has a forte (f) dynamic. Measure 11 (K) has a mezzo-forte (mf) dynamic and a note marked with '^'. Measure 12 (L) continues the melodic line. The score concludes with the instruction 'D.S. al Coda' at the bottom right.

D.S. al Coda

Uptown Funk!

Melody C, p. 2

⊕ Coda

M

50

f *mp*

Musical staff 50-54: Treble clef, key signature of one flat. Measures 50-54. Measure 50 starts with a forte (*f*) dynamic and a slur over four eighth notes. Measure 51 has a mezzo-piano (*mp*) dynamic and a slur over four eighth notes. Measure 52 has a whole rest. Measure 53 has a slur over four eighth notes. Measure 54 has a slur over four eighth notes.

N

55

1. 2.

Musical staff 55-59: Treble clef, key signature of one flat. Measures 55-59. Measure 55 has a slur over four eighth notes. Measure 56 has a slur over four eighth notes. Measure 57 has a slur over four eighth notes. Measure 58 has a first ending bracket (1.) over four eighth notes. Measure 59 has a second ending bracket (2.) over four eighth notes.

O

60

mf

Musical staff 60-63: Treble clef, key signature of one flat. Measures 60-63. Measure 60 has a mezzo-forte (*mf*) dynamic and a slur over four eighth notes. Measure 61 has a slur over four eighth notes. Measure 62 has a slur over four eighth notes. Measure 63 has a slur over four eighth notes.

P

64

f

Musical staff 64-67: Treble clef, key signature of one flat. Measures 64-67. Measure 64 has a slur over four eighth notes. Measure 65 has a slur over four eighth notes. Measure 66 has a slur over four eighth notes. Measure 67 has a slur over four eighth notes.

Q

68

3. R

f

Musical staff 68-73: Treble clef, key signature of one flat. Measures 68-73. Measure 68 has a third ending bracket (3.) over four eighth notes. Measure 69 has a slur over four eighth notes. Measure 70 has a slur over four eighth notes. Measure 71 has a slur over four eighth notes. Measure 72 has a slur over four eighth notes. Measure 73 has a slur over four eighth notes.

S

74

ff

Musical staff 74-78: Treble clef, key signature of one flat. Measures 74-78. Measure 74 has a slur over four eighth notes. Measure 75 has a slur over four eighth notes. Measure 76 has a slur over four eighth notes. Measure 77 has a slur over four eighth notes. Measure 78 has a slur over four eighth notes.

T

79

Musical staff 79-83: Treble clef, key signature of one flat. Measures 79-83. Measure 79 has a slur over four eighth notes. Measure 80 has a slur over four eighth notes. Measure 81 has a slur over four eighth notes. Measure 82 has a slur over four eighth notes. Measure 83 has a slur over four eighth notes.

U

84

V

Musical staff 84-88: Treble clef, key signature of one flat. Measures 84-88. Measure 84 has a slur over four eighth notes. Measure 85 has a slur over four eighth notes. Measure 86 has a slur over four eighth notes. Measure 87 has a slur over four eighth notes. Measure 88 has a slur over four eighth notes.

89

fff

Musical staff 89-92: Treble clef, key signature of one flat. Measures 89-92. Measure 89 has a slur over four eighth notes. Measure 90 has a slur over four eighth notes. Measure 91 has a slur over four eighth notes. Measure 92 has a slur over four eighth notes.

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice

Funk ♩ = 116

A 4 B 3 C

11 D 3 E 4 F mf

23 G f

30 H I f

37 J To Coda

41 K L D.S. al Coda 3 4

The image shows a musical score for a counter melody in 4/4 time, 116 bpm. It consists of six staves of music. The first staff starts with measure 1 and includes a 4-measure rest followed by a 3-measure rest, then a chord marked with a fermata and an accent, and dynamics 'f'. The second staff starts at measure 11 with a 3-measure rest, a 4-measure rest, and chords marked with a fermata and an accent, with dynamics 'mf'. The third staff starts at measure 23 with chords marked with a fermata and an accent, and dynamics 'f'. The fourth staff starts at measure 30 with a 3-measure rest, chords marked with a fermata and an accent, and dynamics 'f'. The fifth staff starts at measure 37 with a complex chordal pattern marked with a fermata and an accent, and dynamics 'f', ending with a double bar line and the instruction 'To Coda'. The sixth staff starts at measure 41 with a chord marked with a fermata and an accent, followed by a 3-measure rest and a 4-measure rest, with dynamics 'D.S. al Coda'. Measure numbers 11, 23, 30, 37, and 41 are indicated at the start of their respective staves.

Uptown Funk!

Countermelody C, p. 2

Coda

50

M

4

N

3

1.

2.

O

P

4

3

67

Q

f

R

72

S

76

T

81

U

fp

86

V

91

fff

Chord Chart

Vivir Mi Vida

arr. Bernice

As Recorded by Marc Anthony

With Energy (♩ = 124)

Chord Chart and Piano Accompaniment for "Vivir Mi Vida".

Key Signature: Two flats (Bb, Eb). Time Signature: 4/4. Tempo: With Energy (♩ = 124).

Measures 1-6: Chords Cm, Ab, Eb, Bb, Cm. Dynamic: *mf*.

Measures 7-11: Chords Ab, Eb, Bb, Bb, Bb, Cm(C)(G)(C)(C)(Ab), Ab(Ab)(Eb)(Ab)(Ab)(Eb). Dynamic: *f*.

Measures 12-15: Chords Eb(Eb)(Bb)(Eb)(Eb)(Bb), Bb(Bb)(F)(Bb)(Bb)(F), Cm(Eb)(G), Ab(C)(Eb). Dynamic: *mf*.

Measures 16-19: Chords Eb(G)(Bb), Bb(D)(F), Cm(Eb)(G), Ab(C)(Eb). Dynamic: *mf*.

Measures 20-23: Chords Eb(G)(Bb), Bb(D)(F), Cm(C)(G)(C)(C)(G), Ab(Ab)(Eb)(Ab)(Ab)(Eb). Dynamic: *cresc.*

Measures 24-27: Chords Eb(Eb)(Bb)(Eb)(Eb)(Bb), Bb(Bb)(F)(Bb)(Bb)(F), Cm(C)(G)(C)(C)(G), Ab(Ab)(Eb)(Ab)(Ab)(Eb).

Measures 28-33: **To Coda (On 2nd Time)**. Chords Eb(Eb)(Bb)(Eb)(Eb)(Bb), Bb, Cm, Ab, Eb, Bb. Dynamic: *f*. Includes a triplet of eighth notes.

Measures 34-37: **D.S. al Coda**. Chords Cm(C)(G)(C)(C)(Ab), Ab(Ab)(Eb)(Ab)(Ab)(Eb), Eb(Eb)(Bb)(Eb)(Eb)(Bb), Bb(Bb)(F)(Bb)(Bb)(F).

I **Coda**

Vivir Mi Vida

Chord Chart, p. 2

38 Cm (C) (G)(C) (C) (Ab) A^b (Ab)(Eb)(Ab)(Ab)(Eb) Eb (Eb)(Bb)(Eb)(Eb)(Bb) B^b (Bb) (F)(Bb)(Bb) (F)

f

J SOLOS - Repeat Until 4 Whistles

42 Cm (C) (G)(C) (C) (Ab) A^b (Ab)(Eb)(Ab)(Ab)(Eb) Eb (Eb)(Bb)(Eb)(Eb)(Bb) B^b (Bb) (F)(Bb)(Bb) (F)

K 46 *mf* Cm (Ab) A^b (Eb) Eb (Bb) B^b

mf

L 50 *f* Cm Ab Eb B^b **M** Cm(C) (G)(C) (C)(Ab)

f *mf* 3 *f*

55 A^b (Ab)(Eb)(Ab)(Ab)(Eb) Eb (Eb)(Bb)(Eb)(Eb)(Bb) B^b (Bb) (F)(Bb)(Bb) (F) Cm (C) (G)(C) (C) (Ab)

59 A^b (Ab)(Eb)(Ab)(Ab)(Eb) Eb (Eb)(Bb)(Eb)(Eb)(Bb) B^b (Bb) (F)(Bb)(Bb) (F) **N** Cm Ab

mp

O 64 Eb B^b Cm (C) (G)(C) (C) (Ab) A^b (Ab)(Eb)(Ab)(Ab)(Eb) Eb (Eb)(Bb)(Eb)(Eb)(Bb)

P 69 B^b (Bb) (F)(Bb)(Bb) (F) Cm (C) (G)(C) (C) (Ab) A^b (Ab)(Eb)(Ab)(Ab)(Eb) Eb (Eb)(Bb)(Eb)(Eb)(Bb)

ff

73 B^b (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)

① Cm

A^b

mf

4 Eb B^b A Cm

7 A^b Eb B^b

f optional 8va

13 B^b C ① Cm A^b

mf

16 Eb B^b D Cm

19 A^b Eb B^b

cresc.

Piano, p. 2

25 **F** **Cm** Vivir Mi Vida **A^b**

To Coda (On 2nd Time)

28 **E^b** **G** **Cm** **A^b** **E^b**

33 **B^b** **H** **Cm** **A^b**

optional 8va

36 **E^b** **B^b** **D.S. % al Coda**

I **Coda**

38 **Cm** **A^b** **E^b**

41 **f** **B^b** **J** **SOLOS - Repeat Until 4 Whistles** **Cm** **A^b**

44 **mf** **E^b** **B^b** **K** **Cm**

47 **A^b** **E^b** **B^b**

Vivir Mi Vida

Piano, p. 3

L
50 Cm Ab Eb Bb

M
54 ② Cm Ab Eb
optional 8va

57 Bb Cm Ab

60 Eb Bb **N** ① Cm
mp

63 Ab Eb Bb

O
66 ② Cm Ab Eb
ff optional 8va

69 Bb Cm P Ab

72 Eb Bb Cm

Pop Synth
(Bass & Lead)

Vivir Mi Vida

arr. Bernice

As Recorded by Marc Anthony

With Energy (♩ = 124)

optional pop intro

mf

mf

f

mf

mf

Vivir Mi Vida

Pop Synth (Bass & Lead), p. 2

Chords: A^b, E^b, B^b, E, C^m

Dynamic: *cresc.*

This system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats. The music features a steady eighth-note bass line and a lead line with chords and eighth notes. The chords are A^b, E^b, B^b, and E, with a final measure in C^m. A *cresc.* dynamic marking is present.

Chords: A^b, E^b, B^b, F, C^m

This system continues the piece with two staves. The chord progression includes A^b, E^b, B^b, F, and C^m. The musical texture remains consistent with the previous system.

Section: *To Coda (On 2nd Time)*

Chords: A^b, E^b, G, C^m

Dynamic: *f*

This system includes a section marked *To Coda (On 2nd Time)*. It features a triplet of eighth notes in the bass line and a final measure in C^m. A forte (*f*) dynamic marking is indicated.

Chords: A^b, E^b, B^b, H, C^m

This system concludes with two staves. The chord progression includes A^b, E^b, B^b, H, and C^m. The notation includes repeat signs at the end of the system.

Section: *D.S. % al Coda*

Chords: A^b, E^b, B^b

This system is marked *D.S. % al Coda* and consists of two staves. The chord progression includes A^b, E^b, and B^b. The system ends with repeat signs.

f

f

J SOLOS - Repeat Until 4 Whistles

mf

mf

K L

mf

mf

M

f

f

f

N

Ab Eb Bb

4

O

Cm Ab Eb Bb

ff

ff

P

Cm Ab Eb Bb

Cm

Cm

Vivir Mi Vida

arr. Bernice

Melody C

As Recorded by Marc Anthony

With Energy (♩ = 124)

The musical score is written in treble clef, 4/4 time, with a key signature of two flats (B-flat and E-flat). It consists of nine staves of music. Measure numbers 6, 11, 16, 20, 24, 28, 32, and 37 are indicated at the start of their respective staves. The score includes several dynamic markings: *mf* (measures 1-10), *f* (measures 11-15), *mf* (measures 16-19), *cresc.* (measures 20-23), and *f* (measures 28-31). There are also markings for *D.S. al Coda* at the end of measure 37. The score is divided into sections labeled A through H, with section G specifically marked "To Coda (On 2nd Time)". Trills and triplets are indicated with "3" and a bracket. A repeat sign with a double bar line and first/second endings is used in measures 10-11 and 31-32. A Coda symbol (a large 'X' inside a circle) is placed at the end of measure 11.

I Coda

38 *f*

J SOLOS - Repeat Until 4 Whistles

42 *f*

Cm A^b E^b B^b

play 1st time only

47 *f*

-2

51 *f*

-2

Beat 1 1st time only

55 *f*

optional 8va

59 *mp*

63 *ff*

68 *ff*

73 *ff*

Vivir Mi Vida

arr. Bernice

Bass Guitar

ORIGINAL VERSION As Recorded by Marc Anthony

With Energy (♩ = 124)

Musical staff 1: Bass line with notes and rests. Chords: Cm, A^b, E^b, B^b, Cm. Chord box A above Cm.

Musical staff 2: Bass line with notes and rests. Chords: A^b, E^b, B^b, Cm, A^b. Chord box B above Cm. Dynamic: *mf*.

Musical staff 3: Bass line with notes and rests. Chords: E^b, B^b, Cm(E^b), (G), A^b(C), E^b. Chord box C above Cm(E^b). Dynamic: *f*.

Musical staff 4: Bass line with notes and rests. Chords: E^b(G), (B^b), B^b(D), (F), Cm(E^b), (G), A^b(C), E^b. Chord box D above Cm(E^b). Dynamic: *mf*.

Musical staff 5: Bass line with notes and rests. Chords: E^b(G), (B^b), B^b(D), (F), Cm(E^b), (G), A^b(C), E^b. Chord box E above Cm(E^b).

Musical staff 6: Bass line with notes and rests. Chords: E^b(G), (B^b), B^b(D), (F), Cm(E^b), (G), A^b(C), E^b. Chord box F above Cm(E^b). Dynamic: *cresc.*

Musical staff 7: Bass line with notes and rests. Chords: E^b(G), (B^b), B^b, Cm, A^b, E^b, B^b. Chord box G above Cm. Section: *To Coda (On 2nd Time)*.

Musical staff 8: Bass line with notes and rests. Chords: Cm, A^b, E^b. Chord box H above Cm. Dynamic: *f*.

Musical staff 9: Bass line with notes and rests. Chords: B^b. Section: *D.S. al Coda*.

I Coda

38 C_m f

41 B_b **J** SOLOS - Repeat Until 4 Whistles C_m mf

44 E_b B_b **K** C_m (A_b) A_b (E_b) f

48 E_b (B_b) B_b **L** C_m A_b E_b mf

53 B_b C_m A_b f

56 E_b B_b C_m

59 A_b E_b B_b **N** C_m mp

63 A_b E_b B_b **O** C_m A_b ff

68 E_b B_b **P** C_m

71 A_b E_b B_b C_m

Detailed description: This is a musical score for bass guitar, specifically the Coda section of the piece 'Vivir Mi Vida'. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It consists of nine staves of music, numbered 38 to 71. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Chord changes are indicated by letters above the staff: Cm, Ab, Eb, Bb, (Ab), (Eb), (Bb), and Cm. Dynamic markings include f, mf, mp, and ff. There are also performance instructions such as 'SOLOS - Repeat Until 4 Whistles' and 'Repeat' signs. The score ends with a double bar line and a fermata over the final note.

Bass Guitar - TREBLE
ORIGINAL VERSION

Vivir Mi Vida

arr. Bernice

As Recorded by Marc Anthony

With Energy (♩ = 124)

8^{vb} Cm Ab Eb Bb A Cm

7 Ab Eb mf B Cm Ab

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

16 Eb (G) (Bb) Bb (D) (F) Cm (Eb) (G) Ab (C) Eb

20 Eb (G) (Bb) Bb (D) (F) E Cm (Eb) (G) Ab (C) Eb

24 Eb (G) (Bb) Bb (D) (F) F Cm (Eb) (G) Ab (C) Eb

28 To Coda (On 2nd Time) G Eb (G) (Bb) Bb Cm Ab Eb Bb

34 H Cm Ab Eb

37 Bb D.S. al Coda

Chords: Cm, Ab, Eb, Bb, A, B, C, D, E, F, G, H

Dynamic markings: 8^{vb}, mf, f, cresc., f

Tempo: ♩ = 124

Time signature: 4/4

Key signature: Bb

I **Coda**

38 Cm Ab Eb
f

41 Bb Cm Ab
J SOLOS - Repeat Until 4 Whistles
mf

44 Eb Bb Cm (Ab) Ab (Eb)
f

48 Eb (Bb) Bb Cm Ab Eb
L *f*

53 Bb Cm Ab
M *mf*
f

56 Eb Bb Cm
f

59 Ab Eb Bb Cm
N *mp*

63 Ab Eb Bb Cm Ab
O *ff* *mp*

68 Eb Bb Cm
P *ff*

71 Ab Eb Bb Cm
f

Vivir Mi Vida

arr. Bernice

Bass Guitar
POP VERSION

As Recorded by Marc Anthony

With Energy (♩ = 124)

The score is written in bass clef, 4/4 time, with a key signature of two flats (Bb and Eb). It consists of eight staves of music. Chord symbols are placed above the staff, and dynamic markings (mf, f, cresc.) are placed below. Measure numbers 7, 12, 16, 20, 24, 28, and 34 are indicated at the start of their respective staves. A double bar line with repeat dots is used at measure 12 and measure 28. A section starting at measure 28 is labeled 'To Coda (On 2nd Time)'. A section starting at measure 34 is labeled 'D.S. al Coda'. A note difference is indicated at measure 20: '*one note difference G vs. Ab'.

Chord symbols: Cm, Ab, Eb, Bb, A, B, C, D, E, F, G.

Measure 12: Eb (Eb)(Bb)(Eb)(Eb)(Bb) Bb (Bb) (F)(Bb)(Bb) (F) Cm (Eb) (G) Ab (C) (Eb)

Measure 20: Eb (G) (Bb) Bb (D) (F) Cm (C) (G)(C) (C) (G) Ab (Ab)(Eb)(Ab)(Ab)(Eb)

Measure 24: Eb (Eb)(Bb)(Eb)(Eb)(Bb) Bb (Bb) (F)(Bb)(Bb) (F) Cm (C) (G)(C) (C) (G) Ab (Ab)(Eb)(Ab)(Ab)(Eb)

Measure 28: Eb (Eb)(Bb)(Eb)(Eb)(Bb) Bb A A A A A Cm Ab Eb Bb

Measure 34: Cm (C) (G)(C) (C) (Ab) Ab (Ab)(Eb)(Ab)(Ab)(Eb) Eb (Eb)(Bb)(Eb)(Eb)(Bb) Bb (Bb) (F)(Bb)(Bb) (F)

Coda

I
38 Cm (C) (G)(C) (C) (Ab) A^b (Ab)(Eb)(Ab)(Ab)(Eb) Eb (Eb)(Bb)(Eb)(Eb)(Bb) B^b (Bb) (F)(Bb)(Bb) (F)

f

J SOLOS - Repeat Until 4 Whistles
42 Cm (C) (G)(C) (C) (Ab) A^b (Ab)(Eb)(Ab)(Ab)(Eb) Eb (Eb)(Bb)(Eb)(Eb)(Bb) B^b (Bb) (F)(Bb)(Bb) (F)

mf

K 46 Cm (Ab) A^b (Eb) Eb (Bb) B^b Cm

f *mf*

51 A^b Eb B^b Cm(C) (G)(C) (C)(Ab) A^b (Ab)(Eb)(Ab)(Ab)(Eb)

f

56 Eb (Eb)(Bb)(Eb)(Eb)(Bb) B^b (Bb) (F)(Bb)(Bb) (F) Cm (C) (G)(C) (C) (Ab) A^b (Ab)(Eb)(Ab)(Ab)(Eb)

60 Eb (Eb)(Bb)(Eb)(Eb)(Bb) B^b (Bb)(F)(Bb)(Bb)(F) Cm A^b Eb B^b

mp

O 66 Cm (C) (G)(C) (C) (Ab) A^b (Ab)(Eb)(Ab)(Ab)(Eb) Eb (Eb)(Bb)(Eb)(Eb)(Bb) B^b (Bb) (F)(Bb)(Bb) (F)

ff

P 70 Cm(C) (G)(C) (C)(Ab) A^b (Ab)(Eb)(Ab)(Ab)(Eb) Eb (Eb)(Bb)(Eb)(Eb)(Bb) B^b (Bb)(F)(Bb)(Bb)(F) Cm

Bass Guitar - TREBLE
POP VERSION

Vivir Mi Vida

arr. Bernice

As Recorded by Marc Anthony

With Energy (♩ = 124)

8^{vb} Cm A^b E^b B^b A

mf

7 A^b E^b B^b B^b B^b B C m (C) (G)(C) (C)(A^b) A^b (A^b)(E^b)(A^b)(A^b)(E^b)

f

12 E^b (E^b)(B^b)(E^b)(E^b)(B^b) B^b (B^b) (F)(B^b)(B^b) (F) C m (E^b) (G) A^b (C) (E^b)

mf

16 E^b (G) (B^b) B^b (D) (F) D C m (E^b) (G) A^b (C) (E^b)

20 E^b (G) (B^b) B^b (D) (F) C m (C) (G)(C) (C) (G) A^b (A^b)(E^b)(A^b)(A^b)(E^b)

cresc.

*one note difference
G vs. A^b

24 E^b (E^b)(B^b)(E^b)(E^b)(B^b) B^b (B^b) (F)(B^b)(B^b) (F) C m (C) (G)(C) (C) (G) A^b (A^b)(E^b)(A^b)(A^b)(E^b)

To Coda (On 2nd Time) G

28 E^b (E^b)(B^b)(E^b)(E^b)(B^b) B^b C m A^b E^b B^b

f

H

34 C m (C) (G)(C) (C) (A^b) A^b (A^b)(E^b)(A^b)(A^b)(E^b) E^b (E^b)(B^b)(E^b)(E^b)(B^b) B^b (B^b) (F)(B^b)(B^b) (F)

D.S. % al Coda

Coda

I
38 $Cm(C)(G)(C)(C)(Ab) A^b(Ab)(Eb)(Ab)(Ab)(Eb) E^b(Eb)(Bb)(Eb)(Eb)(Bb) B^b(Bb)(F)(Bb)(Bb)(F)$

J
42 **SOLOS - Repeat Until 4 Whistles**
 $Cm(C)(G)(C)(C)(Ab) A^b(Ab)(Eb)(Ab)(Ab)(Eb) E^b(Eb)(Bb)(Eb)(Eb)(Bb) B^b(Bb)(F)(Bb)(Bb)(F)$

K
46 $Cm (Ab) A^b (Eb) E^b (Bb) B^b Cm$

51 $A^b Eb B^b$ **M** $Cm(C)(G)(C)(C)(Ab) A^b(Ab)(Eb)(Ab)(Ab)(Eb)$

56 $E^b(Eb)(Bb)(Eb)(Eb)(Bb) B^b(Bb)(F)(Bb)(Bb)(F) Cm(C)(G)(C)(C)(Ab) A^b(Ab)(Eb)(Ab)(Ab)(Eb)$

60 $E^b(Eb)(Bb)(Eb)(Eb)(Bb) B^b(Bb)(F)(Bb)(Bb)(F) Cm A^b Eb B^b$

O
66 $Cm(C)(G)(C)(C)(Ab) A^b(Ab)(Eb)(Ab)(Ab)(Eb) E^b(Eb)(Bb)(Eb)(Eb)(Bb) B^b(Bb)(F)(Bb)(Bb)(F)$

P
70 $Cm(C)(G)(C)(C)(Ab) A^b(Ab)(Eb)(Ab)(Ab)(Eb) E^b(Eb)(Bb)(Eb)(Eb)(Bb) B^b(Bb)(F)(Bb)(Bb)(F) Cm$

WATERMELON MAN

(MED. ROCK)

INTRO

F7

HEAD

F7

RHYTHM CONT. SIM.

Bb7

F7

C7

Bb7

C7

Bb7

C7

Bb7

F7

Chords and Complementary Scales

C Major

1 2 3 4 5 6 7 1

C Major

1 2 3 4 5 6 7 1

C Major

1 2 3 4 5 6 7 1

C Dorian

1 2 b3 4 5 6 b7 1

C Dorian

1 2 b3 4 5 6 b7 1

C Dorian

1 2 b3 4 5 6 b7 1

C Locrian

1 b2 b3 4 b5 b6 b7 1

C Mixolydian

1 2 3 4 5 6 b7 1

C Half/whole diminished

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

C Lydian Dominant

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

C Major Pentatonic

1 2 3 5 6 1

C Major Pentatonic

1 2 3 5 6 1

C Lydian

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

C Melodic Minor

1 2 b3 4 5 6 7 1

C Melodic Minor

1 2 b3 4 5 6 7 1

C Aeolian

1 2 b3 4 5 b6 b7 1

C Whole/half diminished

1 2 b3 4 b5 b6 #7 7 1

C Mixolydian

1 2 3 4 5 6 b7 1

C Half/whole diminished

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

C Phrygian

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

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

Below are two groups of chord spelling:

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

(No Chord)

NC C bass C C⁶ C⁶/₉ C^(add 9)

CMA⁷ CMA^{7(add 13)} CMA⁹ CMA¹³ C⁷ C⁹ C¹³

CMI CMI⁶ CMI⁶/₉ CMI^(add 9) CMI⁷ CMI^{7(add 11)} CMI^{7(add 13)}

CMI⁹ CMI¹¹ CMI¹³ CMI^(MA7) CMI^{9(MA7)} CMI^{7(b5)} CMI^{9(b5)} CMI^{11(b5)}

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

CMA^{7(b5)} CMA^{7(#5)} CMA^{7(#11)} CMA^{9(#11)} CMA^{13(#11)} C^{7(b5)} C^{9(b5)}

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

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

C_E C_G E_C B_b/_C C^(add 9)_E C^(add 9)_{omit 3} C^{7(omit 3)} CMI^{7(omit 5)}

C[#]MA⁷_{SUS (b5)} F[#]⁷_{SUS (add 3)} B^b_(add 13)_(add 9) A⁺_(add 9)_(add 13) G[#]MI⁷_(omit 5)_(add 11)

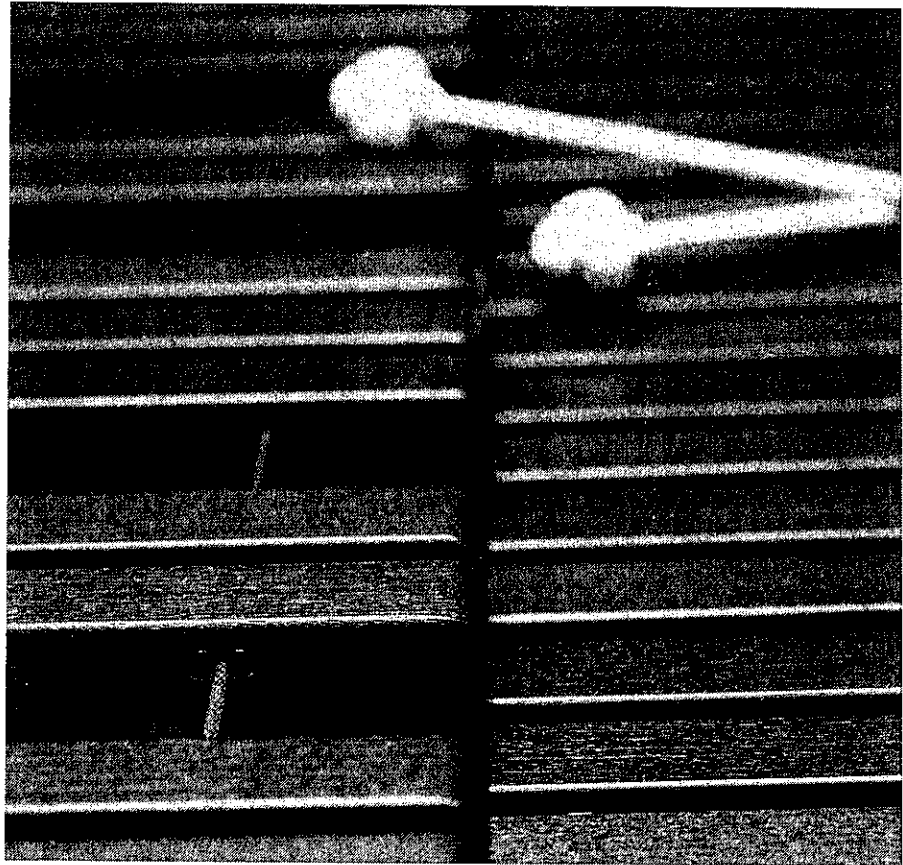
F_{F#} E_G G⁷_{SUS}/_A GMA⁷_(b5)/_{F#} E^bMA⁷_(b5)/_F BMA⁷_{SUS}/_{F#}

KEYBOARD PERCUSSION BOOK 1

ESSENTIAL ELEMENTS

2000

COMPREHENSIVE BAND METHOD



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

Percussion consultant and editor

WILL RAPP

 **HAL • LEONARD™**

THE BASICS

Posture

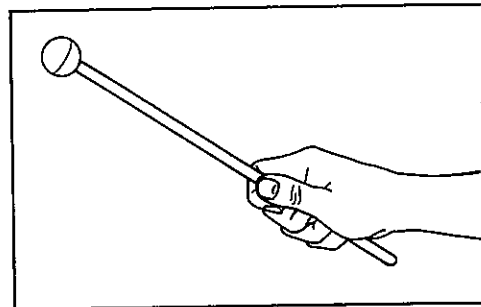
Stand near your instrument, and always keep your:

- 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.

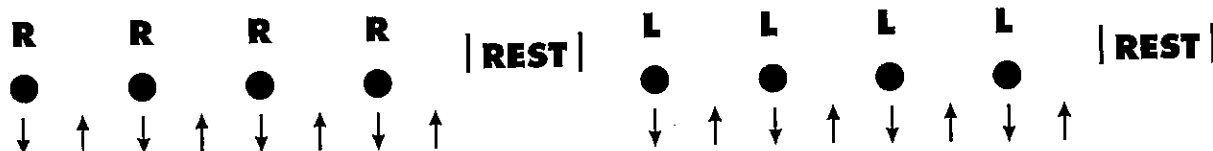
Sticking Work-Outs (Legato Stroke)

R = Right hand mallet

L = Left hand mallet

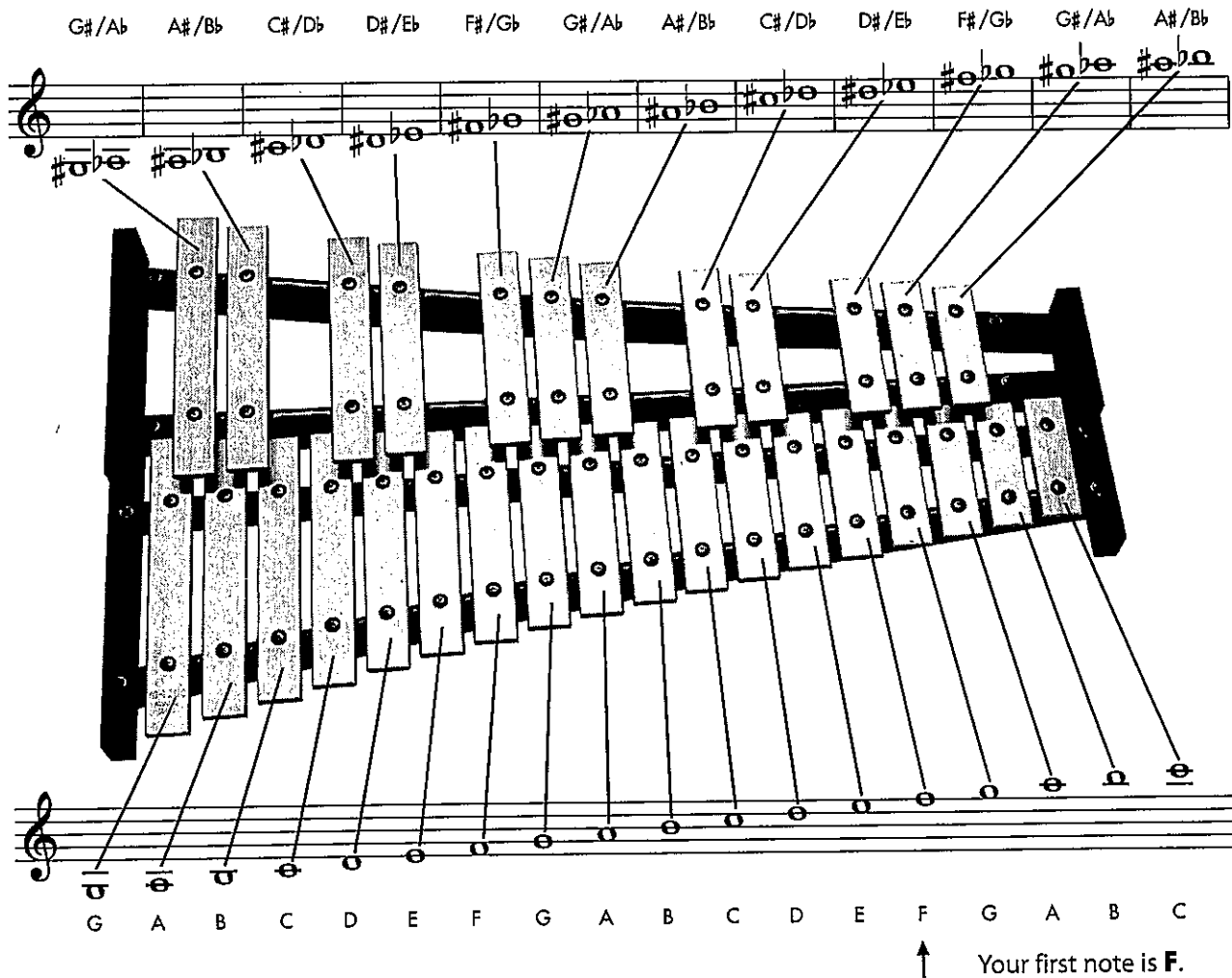
Find the largest key at the left end of the instrument. Play the following work-out keeping an even pulse. Start with your mallet in the up position. The down/up arrows indicate the speed of the mallet when playing *legato strokes*.

● = Strike near the center of the key.



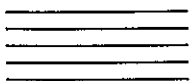
Getting It Together

- 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

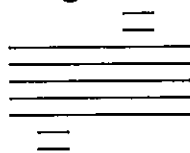
Music Staff



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

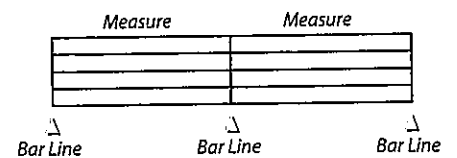
Identify and draw each of these symbols:

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.

F

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 \flat (E-flat)."

E \flat

4. TWO'S A TEAM

5. HEADING DOWN

D

Double Sticking


A pattern in which two consecutive notes are played with the same hand (RRLL, RLL). 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 

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

9. TOUCHDOWN



10. THE FAB FIVE - Double Sticking

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

Treble Clef

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

Time Signature

indicates how many beats per measure and what kind of note gets one beat.
 = 4 beats per measure
 = Quarter note gets one beat

Note Names

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

THEORY

Sharp

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

Flat

b lowers the note and remains in effect for the entire measure.

Natural

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

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

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

12. FIRST FLIGHT

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

Notes In Review

Five musical staves, each showing a single note on a treble clef staff. From left to right: F (first line), Eb (first space), D (second line), C (second space), and Bb (third space).

14. ROLLING ALONG *Alternate Sticking*

Two staves of music in 4/4 time. The first staff contains the melody with alternate sticking (RLRLRLRL). The second staff contains the bass line. The piece ends with a double bar line and the instruction "Go to the next line." and "Double Bar".

Half Note

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

Half Rest

A half rest on a staff, labeled "= 2 Silent Beats". Below it is the counting pattern "1 & 2 &". To the right, a diagram shows a half rest on a staff with a slash through it, labeled with an equals sign and another staff with a slash through it.

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

A single staff of music in 4/4 time. The melody consists of quarter notes and half notes. Below the staff is the counting pattern "1 & 2 & 3 & 4 &" repeated six times. The piece ends with a repeat sign and the instruction "Repeat Sign".

Combination Sticking

A sticking pattern that combines both alternate and double sticking.

16. THE HALF COUNTS *Combination Sticking*

A single staff of music in 4/4 time. The melody consists of quarter notes and half notes. Above the staff are sticking patterns: "R L L R", "R L L R", "R L R L", and "R L R L". Below the staff is the counting pattern "1 & 2 & 3 & 4 &" repeated six times.

17. HOT CROSS BUNS

A single staff of music in 4/4 time. The melody consists of quarter notes and half notes. Above the staff are sticking patterns: "R L R", "R L R", "R L R L", "R L R L", "R L R L", and "R L R".

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*

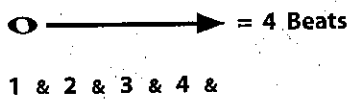
American Folk Song

A single staff of music in 4/4 time. The melody consists of quarter notes and half notes. Above the staff are sticking patterns: "R R L R R", "R R L R L R", "R R L R R", "R L R L R", and "R L R L R".

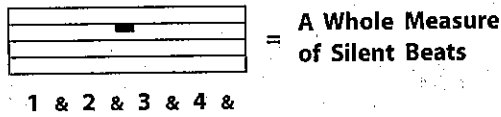
19. ESSENTIAL ELEMENTS QUIZ *Using the note names and rhythms below, draw your notes on the staff before playing.*

A musical staff in 4/4 time with a treble clef. Below the staff are 13 rhythmic patterns, each consisting of a quarter note followed by a quarter rest. Below each pattern is a note name: Eb, F, Eb, D, Eb, D, C, Bb, C, D, Eb, D, Eb.

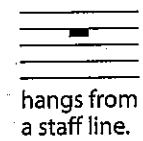
Whole Note



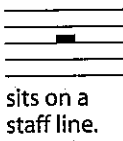
Whole Rest



Whole Rest



Half Rest



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

Clap

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 (\sharp) or flats (\flat) throughout the music. Your Key Signature indicates the Key of B \flat - 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

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.

33. DEEP POCKETS - New Note

A Musical notation for 'DEEP POCKETS' in 4/4 time, featuring a key signature of one flat and a 'New Note' symbol (Δ A) under the first measure.

34. DOODLE ALL DAY Combination Sticking

Musical notation for 'DOODLE ALL DAY' in 4/4 time, featuring a key signature of one flat and combination sticking patterns: R R L L R R L R R L R L R R L L R R L R R L R L.

35. JUMP ROPE

Musical notation for 'JUMP ROPE' in 4/4 time, featuring a key signature of one flat.

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

Musical notation for 'A-TISKET, A-TASKET' in 4/4 time, featuring a key signature of one flat, a 'Pick-up note' symbol (7) above the first measure, and sticking patterns: 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 &.

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

Musical notation for 'LOUD AND SOFT' in 4/4 time, featuring a key signature of one flat, a 'Clap' symbol above the first measure, and dynamic markings: *f*, *mf*, *p*, *f*.

38. JINGLE BELLS

J. S. Pierpont

Musical notation for 'JINGLE BELLS' in 4/4 time, featuring a key signature of one flat and dynamic markings: *mf*, *f*.

39. MY DREYDL

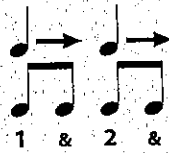
Traditional Hanukkah Song

Musical notation for 'MY DREYDL' in 4/4 time, featuring a key signature of one flat and dynamic markings: *mf*, *p*, *f*.

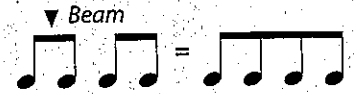
Eighth Notes



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.*

Clap

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

41. EIGHTH NOTE JAM

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

42. SKIP TO MY LOU *Alternate Sticking* American Folk Song

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

43. LONG, LONG AGO

p

44. OH, SUSANNA Stephen Collins Foster

f

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

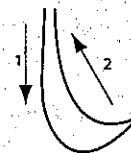
mf *f*

2 Time Signature

= 2 beats per measure
= Quarter note gets one beat

Conducting

Practice conducting this two-beat pattern.



THEORY

46. RHYTHM RAP

Clap

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

47. TWO BY TWO

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

Tempo Markings

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

48. HIGH SCHOOL CADETS – March

John Philip Sousa

Allegro

f

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49. HEY, HO! NOBODY'S HOME – New Note

Moderato

mf Δ G

Dynamics

Crescendo (gradually louder)

Decrescendo or *Diminuendo* (gradually softer)

50. CLAP THE DYNAMICS

Clap

p *f* *p*

51. PLAY THE DYNAMICS

p *f* *p*

PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

TONE BUILDER

RHYTHM ETUDE Combination Sticking

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

RHYTHM RAP

Clap

Stomp!

CHORALE

Andante

p *mf* *p*

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)

George R. Poulton

Andante

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

mf *p*

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

mf *p*

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

mf *f* *mf* *p*

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

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

Melodic Sticking
Moderato

French Folk Song

① L R R L L R R L ② R L R R L R

mf

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

f

PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN - Band Arrangement

Arr. by John Higgins

Allegro

3 \triangleleft Measure number

mf

11

19

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

56. OLD MACDONALD HAD A BAND - Section Feature

Allegro

mf

9

2nd time go on to meas. 13 ∇

13

f

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

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

Ludwig van Beethoven
Arr. by John Higgins

Moderato

mf

9

13

f

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

58. HARD ROCK BLUES - Encore

John Higgins

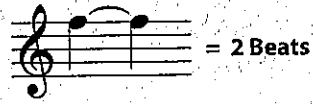
Allegro

f

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

Tie

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



59. FIT TO BE TIED

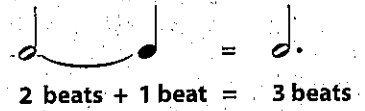
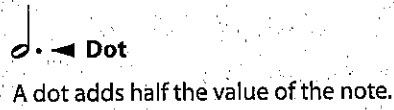
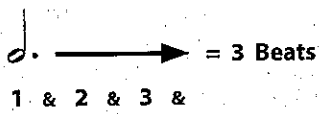


60. ALOUETTE

French-Canadian Folk Song



Dotted Half Note



61. ALOUETTE - THE SEQUEL

French-Canadian Folk Song



HISTORY

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

62. CAMPTOWN RACES

Allegro

Stephen Collins Foster



63. NEW DIRECTIONS - New Note



64. THE NOBLES



65. ESSENTIAL ELEMENTS QUIZ



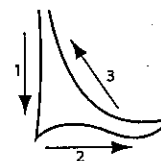
3 Time Signature

4

= 3 beats per measure
= Quarter note gets one beat

Conducting

Practice conducting this three-beat pattern.



66. RHYTHM RAP

Clap

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

67. THREE BEAT JAM

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

68. BARCAROLLE

Moderato

Jacques Offenbach

mf

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

69. MORNING (from Peer Gynt)

Andante

Edvard Grieg

p *mf* *p*

Accent



Emphasize the note.

70. ACCENT YOUR TALENT

Clap

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

71. MEXICAN CLAPPING SONG ("Chiapanecas")

Latin American Folk Song

f

72. ESSENTIAL CREATIVITY

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

THEORY

Accidental

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

Flat \flat

A flat sign lowers the pitch of a note by a half-step. The note 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

A \flat Musical notation for 'HOT MUFFINS' in 2/4 time, key of B-flat major. It features a treble clef and a key signature of one flat. The melody starts with a half note A-flat, followed by a quarter note G, a quarter note F, and a quarter note E. A flat sign is placed above the first A note, with a note head below it, and a triangle symbol with 'Ab' below it. A slur covers the next four notes: G, F, E, and D. A second slur covers the final four notes: C, B, A, and G. A flat sign is placed above the final A note, with a note head below it, and a triangle symbol with 'Ab' below it. The instruction 'Flat applies to all A's in measure.' is written above the staff.

74. COSSACK DANCE

Allegro Musical notation for 'COSSACK DANCE' in 4/4 time, key of B-flat major. It features a treble clef and a key signature of one flat. The tempo is marked 'Allegro'. The melody starts with a quarter note G, a quarter note F, a quarter note E, and a quarter note D. A flat sign is placed above the final A note, with a note head below it, and a triangle symbol with 'Ab' below it. The instruction 'Flat applies to all A's in measure.' is written above the staff.

75. BASIC BLUES - New Note

A \flat Musical notation for 'BASIC BLUES' in 4/4 time, key of B-flat major. It features a treble clef and a key signature of one flat. The melody starts with a quarter note G, a quarter note F, a quarter note E, and a quarter note D. A flat sign is placed above the final A note, with a note head below it, and a triangle symbol with 'Ab' below it. The instruction 'Flat applies to all A's in measure.' is written above the staff.

THEORY

New Key Signature

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

Musical notation showing a key signature change to E-flat major, indicated by three flats (B-flat, E-flat, A-flat) on a treble clef staff.

1st & 2nd Endings

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

Diagram showing two musical staves. The first staff is labeled '1.' and the second is labeled '2.'. Both staves have a double bar line at the end, with a repeat sign (two dots) above the first staff and a repeat sign (two dots) below the second staff.

76. HIGH FLYING

Moderato Musical notation for 'HIGH FLYING' in 3/4 time, key of B-flat major. It features a treble clef and a key signature of one flat. The tempo is marked 'Moderato'. The melody starts with a quarter note G, a quarter note F, and a quarter note E. A flat sign is placed above the final A note, with a note head below it, and a triangle symbol with 'Ab' below it. The instruction 'Flat applies to all A's in measure.' is written above the staff. The piece includes first and second endings. A dashed arrow labeled '2nd time' points to the start of the second ending.

HISTORY

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

77. SAKURA, SAKURA - Band Arrangement

Japanese Folk Song
Arr. by John Higgins

Andante Musical notation for 'SAKURA, SAKURA' in 4/4 time, key of B-flat major. It features a treble clef and a key signature of one flat. The tempo is marked 'Andante'. The melody starts with a quarter note G, a quarter note F, a quarter note E, and a quarter note D. A flat sign is placed above the final A note, with a note head below it, and a triangle symbol with 'Ab' below it. The instruction 'Flat applies to all A's in measure.' is written above the staff. The piece includes first and second endings. A dashed arrow labeled '2nd time' points to the start of the second ending.

78. UP ON A HOUSETOP

Allegro

1. 2.

mf *f*

Check Key Signature

Musical score for 'Up on a Housetop' in 4/4 time, key of B-flat major. It features two staves of music. The first staff has a first ending and a second ending. Dynamics include mezzo-forte (mf) and forte (f). There are accents and a 'Check Key Signature' instruction.

79. JOLLY OLD ST. NICK - Duet

Moderato

A 1. 2.

B *mf* *mf*

Musical score for 'Jolly Old St. Nick - Duet' in 2/4 time, key of B-flat major. It is a duet for parts A and B. Both parts have first and second endings. Dynamics include mezzo-forte (mf).

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

80. THE BIG AIRSTREAM - New Note

B \flat

mf *f*

Δ B \flat

Musical score for 'The Big Airstream - New Note' in 4/4 time, key of B-flat major. It features a single staff of music. Dynamics include mezzo-forte (mf) and forte (f). A triangle symbol is placed above a B-flat note.

81. WALTZ THEME (THE MERRY WIDOW WALTZ)

Moderato

mf *f*

Franz Lehar

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Musical score for 'Waltz Theme (The Merry Widow Waltz)' in 3/4 time, key of B-flat major. It features two staves of music. Dynamics include mezzo-forte (mf) and forte (f). The composer is Franz Lehar.

82. AIR TIME

Musical score for 'Air Time' in 4/4 time, key of B-flat major. It features a single staff of music.

83. DOWN BY THE STATION

Allegro

mf

Musical score for 'Down by the Station' in 2/4 time, key of B-flat major. It features a single staff of music. The tempo is Allegro. Dynamics include mezzo-forte (mf).

84. ESSENTIAL ELEMENTS QUIZ

Moderato

mf *f* *p*

Musical score for 'Essential Elements Quiz' in 3/4 time, key of B-flat major. It features a single staff of music. Dynamics include mezzo-forte (mf), forte (f), and piano (p). There are accents and a crescendo/decrescendo hairpin.

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

Musical score for 'Essential Creativity' in 4/4 time, key of B-flat major. It features a single staff of music with a series of notes for improvisation.

DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

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

Moderato

Caribbean Folk Song



Natural

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

92. RAZOR'S EDGE - New Note

E Musical notation for 'Razor's Edge' in 4/4 time, key of B-flat major. It features a treble clef, a key signature of one flat, and a common time signature. The melody starts with a whole note E4, followed by a series of eighth and quarter notes. A natural sign is placed over the second measure, indicating the cancellation of a flat or sharp.

93. THE MUSIC BOX

Moderato
p Musical notation for 'The Music Box' in 3/4 time, key of B-flat major. It features a treble clef, a key signature of one flat, and a 3/4 time signature. The melody is marked *Moderato* and *p* (piano). A natural sign is placed over the second measure.

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.

HISTORY

94. EZEKIEL SAW THE WHEEL

Allegro
f Musical notation for 'Ezekiel Saw the Wheel' in 4/4 time, key of B-flat major. It features a treble clef, a key signature of one flat, and a 4/4 time signature. The melody is marked *Allegro* and *f* (forte). The piece is identified as an African-American Spiritual.

African-American Spiritual

95. SMOOTH OPERATOR

Musical notation for 'Smooth Operator' in 4/4 time, key of B-flat major. It features a treble clef, a key signature of one flat, and a 4/4 time signature. The melody consists of a series of quarter and eighth notes.

96. GLIDING ALONG

Musical notation for 'Gliding Along' in 4/4 time, key of B-flat major. It features a treble clef, a key signature of one flat, and a 4/4 time signature. The melody consists of a series of quarter and eighth notes.

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

HISTORY

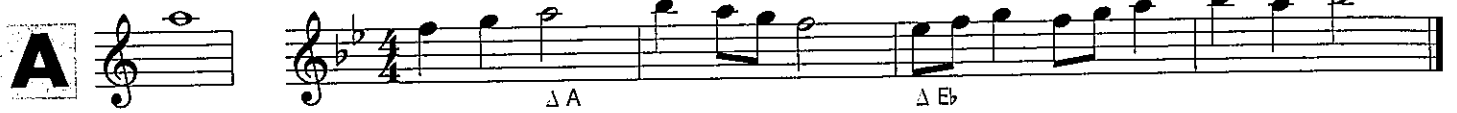
97. TROMBONE RAG

Allegro
f Musical notation for 'Trombone Rag' in 4/4 time, key of B-flat major. It features a treble clef, a key signature of one flat, and a 4/4 time signature. The melody is marked *Allegro* and *f* (forte). The piece includes first and second endings, indicated by '1.' and '2.' above the staff.

98. ESSENTIAL ELEMENTS QUIZ

Andante
p Musical notation for 'Essential Elements Quiz' in 3/4 time, key of B-flat major. It features a treble clef, a key signature of one flat, and a 3/4 time signature. The melody is marked *Andante* and *p* (piano). The piece includes a 'Fine' marking and a 'D.C. al Fine' (Da Capo al Fine) instruction.

99. TAKE THE LEAD - New Note

A 

THEORY

Phrase

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

100. THE COLD WIND



101. PHRASEOLOGY



THEORY

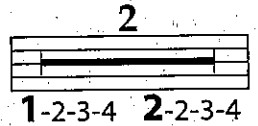
New Key Signature

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

Allegro



HISTORY

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

103. MINUET - Duet

Moderato

Johann Sebastian Bach



104. ESSENTIAL CREATIVITY

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



105. NATURALLY



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

HISTORY

106. MARCH MILITAIRE - New Note

Allegro

Franz Schubert



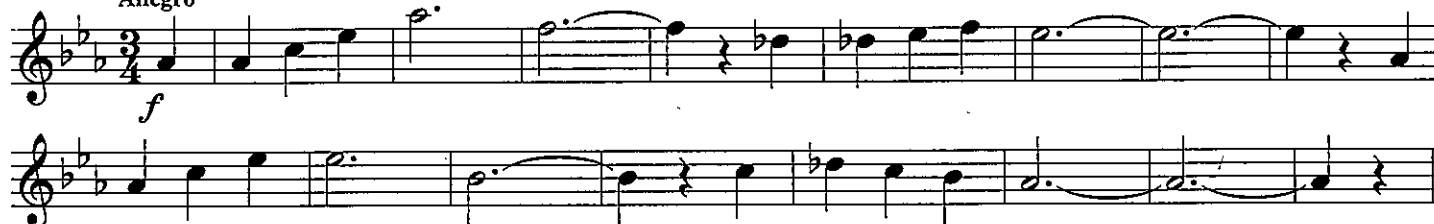
107. THE FLAT ZONE - New Note



108. ON TOP OF OLD SMOKEY

Allegro

American Folk Song



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

HISTORY

109. BOTTOM BASS BOOGIE - Duet

Allegro



Dotted Quarter & Eighth Notes

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

A dot adds half the value of the quarter note.

1 & 2 &

A single eighth note has a flag on the stem.

110. RHYTHM RAP

Clap

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

111. THE DOT ALWAYS COUNTS

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

112. ALL THROUGH THE NIGHT

mf Fine *p* D.C. al Fine

113. SEA CHANTY

Moderato English Folk Song

f *mf* *f*

114. SCARBOROUGH FAIR

Andante English Folk Song

mf *f* *mf* *p*

115. RHYTHM RAP

Clap

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

116. THE TURNAROUND

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

117. ESSENTIAL ELEMENTS QUIZ - AULD LANG SYNE

Andante Scottish Folk Song

mf *f* Check Rhythm

PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

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

118. THEME FROM "NEW WORLD SYMPHONY"

Largo **4** 5 *Measure number* Antonin Dvorák

Bells

Piano Accompaniment

Largo 5

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



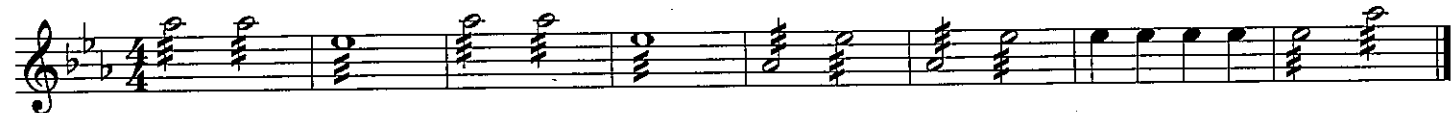
121. GRENADILLA GORILLA JUMP No. 2 - New Note



122. JUMPIN' FOR JOY



123. GRENADILLA GORILLA JUMP No. 3



124. JUMPIN' JACKS



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

Δ Low Eb

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

Andante

mf

133. AUSTRIAN WALTZ

Austrian Folk Song

Moderato

f

134. BOTANY BAY

Australian Folk Song

Allegro

mf

f

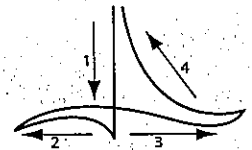
THEORY

C Time Signature

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

Conducting

Practice conducting this four-beat pattern.



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

136. FINLANDIA

Jean Sibelius

Andante

p

mf

p

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137. ESSENTIAL CREATIVITY

Create your own variations by penciling in a dot and a flag to change the rhythm of any measure from $\frac{1}{4}$ to $\frac{1}{8}$.

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



Scale

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

147. CONCERT B \flat SCALE

Chord & Arpeggio

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

148. IN HARMONY

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

149. SCALE AND ARPEGGIO

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

150. THEME FROM "SURPRISE SYMPHONY"

Franz Josef Haydn

151. ESSENTIAL ELEMENTS QUIZ – THE STREETS OF LAREDO

American Folk Song

Write in the note names before you play.

PERFORMANCE SPOTLIGHT

152. SCHOOL SPIRIT - Band Arrangement

W.T. Purdy
Arr. by John Higgins

March Style

Musical score for 'School Spirit' in 2/4 time, key of B-flat major. The score consists of five staves of music. Measure numbers 5, 13, 21, and 29 are indicated in boxes. Dynamics include *f* (forte) and *mf* (mezzo-forte). A 'Measure Number' label with a left-pointing arrow is above measure 5. A first and second ending bracket is shown at the end of the piece.

Soli

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

153. CARNIVAL OF VENICE - Band Arrangement

Julius Benedict
Arr. by John Higgins

Allegro

Musical score for 'Carnival of Venice' in 3/4 time, key of B-flat major. The score consists of six staves of music. Measure numbers 5, 13, 21, 29, 37, and 45 are indicated in boxes. Dynamics include *mf* (mezzo-forte) and *f* (forte). 'Soli' markings are placed above measures 5 and 37. An 'end Soli' marking is placed above measure 13. A 7-measure rest is shown above measure 29. A 7-measure rest is shown below measure 45.

DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

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

Andante
∇ Low C

Eighth Note & Eighth Rest

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



1 & 2 &



1 & 2 &

158. RHYTHM RAP

Clap



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

159. EIGHTH NOTE MARCH



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

160. MINUET

Moderato

Johann Sebastian Bach



mf

1. 2.

161. RHYTHM RAP

Clap



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

162. EIGHTH NOTES OFF THE BEAT



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

163. EIGHTH NOTE SCRAMBLE



164. ESSENTIAL ELEMENTS QUIZ

Andante



p *mf* *f*



165. DANCING MELODY - New Note

G Musical notation for 'Dancing Melody' in G-flat major, 4/4 time. It features a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature of 4/4. The melody starts with a whole note G-flat, followed by a series of eighth and quarter notes. A dynamic marking of *f* is present. A triangle symbol with 'Gb' below it indicates a key signature change.

HISTORY

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

166. EL CAPITAN

Allegro

John Philip Sousa

 Musical notation for 'El Capitan' in A-flat major, 2/4 time. It features a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature of 2/4. The melody is marked *f* and includes dynamic markings like *mf*. A triangle symbol with 'A-flat' below it indicates the key signature. The piece includes first and second endings.

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HISTORY

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

167. O CANADA

Maestoso (Majestically)

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

 Musical notation for 'O Canada' in B-flat major, 3/4 time. It features a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature of 3/4. The melody is marked *mf* and includes dynamic markings like *p* and *mf*. A triangle symbol with 'B-flat' below it indicates the key signature. The piece includes first and second endings.

168. ESSENTIAL ELEMENTS QUIZ - METER MANIA

Count and clap before playing. Can you conduct this?

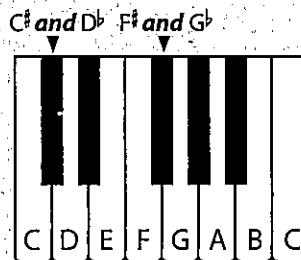
Musical notation for 'Essential Elements Quiz - Meter Mania' in B-flat major, 4/4 time. It features a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature of 4/4. The melody consists of quarter notes and rests, with a key signature change to B-flat major indicated by a triangle symbol.



Enharmonics

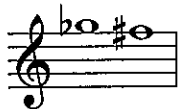
Two notes that are written differently, but sound the same (and played with the same fingering) are called **enharmonics**. Your note chart on page 3 shows the enharmonic notes for your instrument.

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



169. SNAKE CHARMER

G^b/F[#]



170. DARK SHADOWS



171. CLOSE ENCOUNTERS

D^b/C[#]



172. MARCH SLAV

Largo

Peter Illyich Tchaikovsky



173. NOTES IN DISGUISE



Chromatic Notes

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

174. HALF-STEPPIN'



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

175. EGYPTIAN DANCE *Watch for enharmonics.*

Camille Saint-Saëns

Allegro

176. SILVER MOON BOAT

Chinese Folk Song

Largo

Fine

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

177. THEME FROM SYMPHONY NO. 7 – Duet

Ludwig van Beethoven

Allegro (moderately fast)

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

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

Peter Illyich Tchaikovsky

Allegro

f

179. AMERICAN PATROL

FW. Meacham

Allegro

mf

180. WAYFARING STRANGER

African-American Spiritual

Andante

p

△ Low B_b

181. ESSENTIAL ELEMENTS QUIZ - SCALE COUNTING CONQUEST

PERFORMANCE SPOTLIGHT

182. AMERICA THE BEAUTIFUL - Band Arrangement

Samuel A. Ward
Arr. by John Higgins

Maestoso

f

7 *Andante* 7

15

25 *Maestoso*

mf *f*

3

The musical score for 'America the Beautiful' is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of five staves of music. The first staff begins with a *Maestoso* tempo marking and a dynamic of *f*. The second staff starts at measure 7 with a *Andante* tempo marking and a dynamic of *f*. The third staff starts at measure 15 with a *Maestoso* tempo marking and a dynamic of *mf*. The fourth staff continues the melody with a dynamic of *f*. The fifth staff concludes the piece with a final note and a fermata.

183. LA CUCARACHA - Band Arrangement

Latin American Folk Song
Arr. by John Higgins

Latin Rock

f

5 8 13

3 25

p *f*

1.

2.

The musical score for 'La Cucaracha' is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of five staves of music. The first staff begins with a *Latin Rock* tempo marking and a dynamic of *f*. The second staff continues the melody. The third staff starts at measure 25 with a dynamic of *p*. The fourth staff begins with a first ending bracket labeled '1.'. The fifth staff begins with a second ending bracket labeled '2.'.

PERFORMANCE SPOTLIGHT

184. THEME FROM 1812 OVERTURE - Band Arrangement

Peter Illyich Tchaikovsky
Arr. by John Higgins

Allegro

The musical score consists of ten staves of music in 4/4 time, key of B-flat major. The first staff begins with a dynamic marking of *f* and an accent (>) over the first note. The second staff has a dynamic marking of *p* and includes a measure rest for 4 measures, with a box containing the number 10. The third staff has a dynamic marking of *mf* and includes a measure rest for 18 measures. The fourth staff has a dynamic marking of *f* and includes a measure rest for 2 measures, followed by accents (>) over several notes, and a box containing the number 26. The fifth, sixth, seventh, and eighth staves continue the melodic line with various accents and measure rests. The ninth staff includes a dynamic marking of *f* and a box containing the number 42. The tenth staff concludes the piece with a final note marked with a circled 'C' and a dynamic marking of *f*. A performance instruction Δ Low D \flat is located below the ninth staff.

PERFORMANCE SPOTLIGHT

Solo for Percussion Ensemble

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

185. CAN - CAN

Jacques Offenbach
Arr. by Kevin Lepper

Allegro 4

5 *mf*

1. 2. *Solo* \wedge 14 *f*

2

2 30

DUETS

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

186. SWING LOW, SWEET CHARIOT - Duet

African-American Spiritual

Andante

p

p

Fine

mf

mf

D.C. al Fine

187. LA BAMBA - Duet

Mexican Folk Song

Allegro

f

f

Fine

D.C. al Fine

p

p

RUBANK® SCALE AND ARPEGGIO STUDIES

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

1.



2.



3.



4.



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



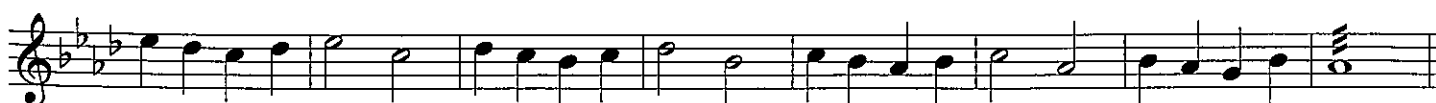
2.



3.



4.



RHYTHM STUDIES

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

25 26 27 28

29 30 31 32

33 34 35 36



RHYTHM STUDIES



37 38 39 40

41 42 43 44

45 46 47 48

49 50 51 52

53 54 55 56

57 58 59 60

61 62 63 64

65 66 67 68

69 70 71 72

CREATING MUSIC

THEORY Composition

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

1. ODE TO JOY

Ludwig van Beethoven

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

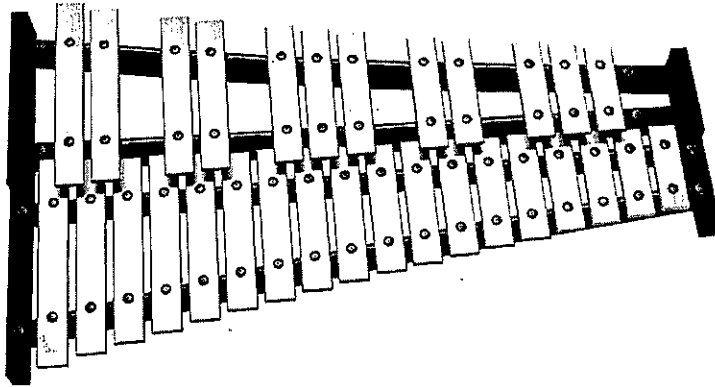
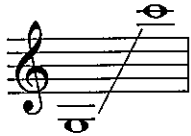
Each keyboard percussion instrument has a unique sound because of the materials used to create the instrument. Ranges may differ with some models of instruments.

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.

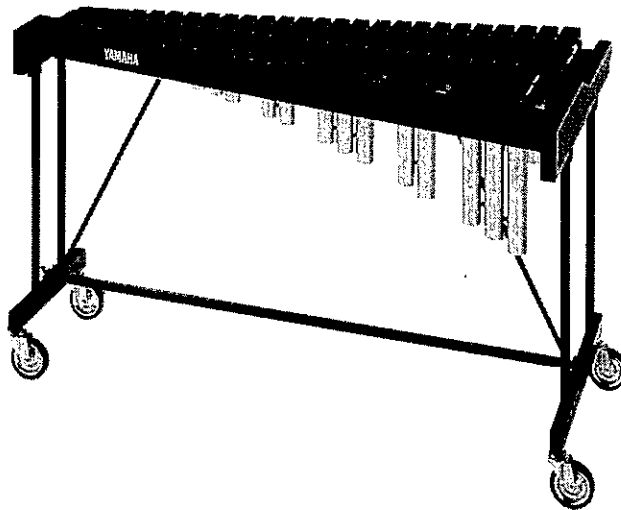
BELLS (Orchestra Bells)

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



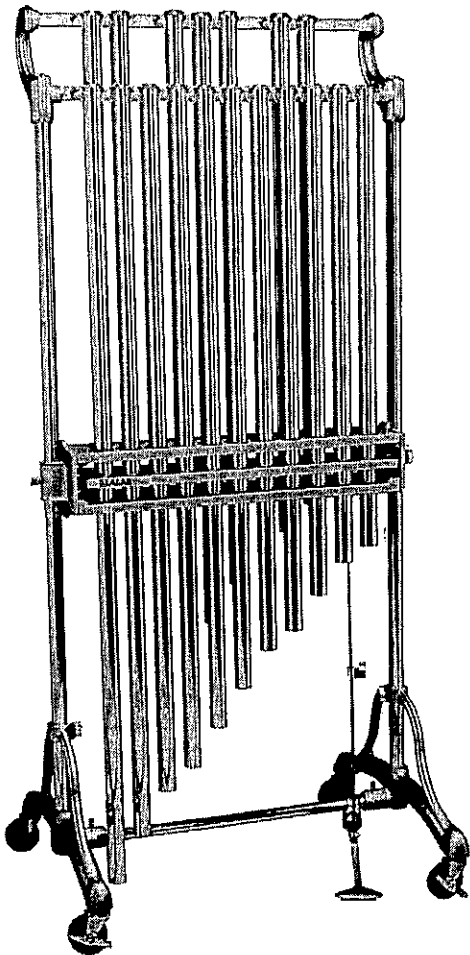
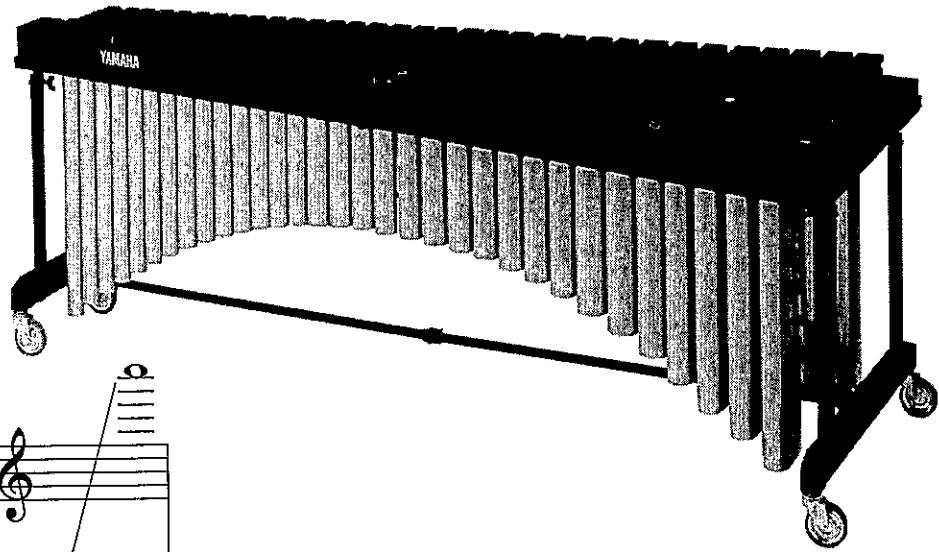
XYLOPHONE

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



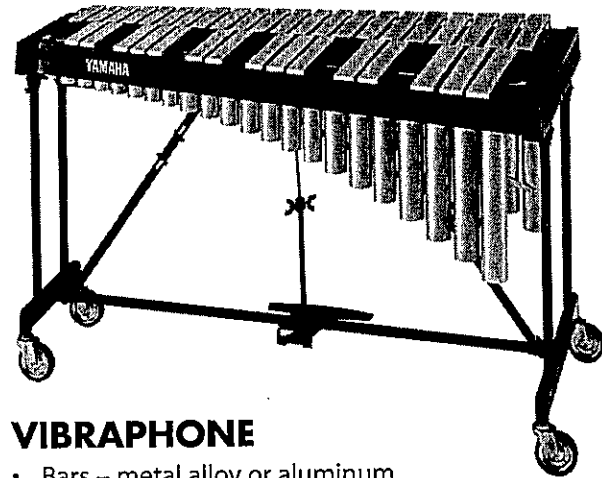
MARIMBA

- 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



CHIMES

- Bars – metal tubes
- Mallets – plastic, rawhide or wooden
- Range – 1 1/2 octaves
- 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



PIANO NOTES CHART

