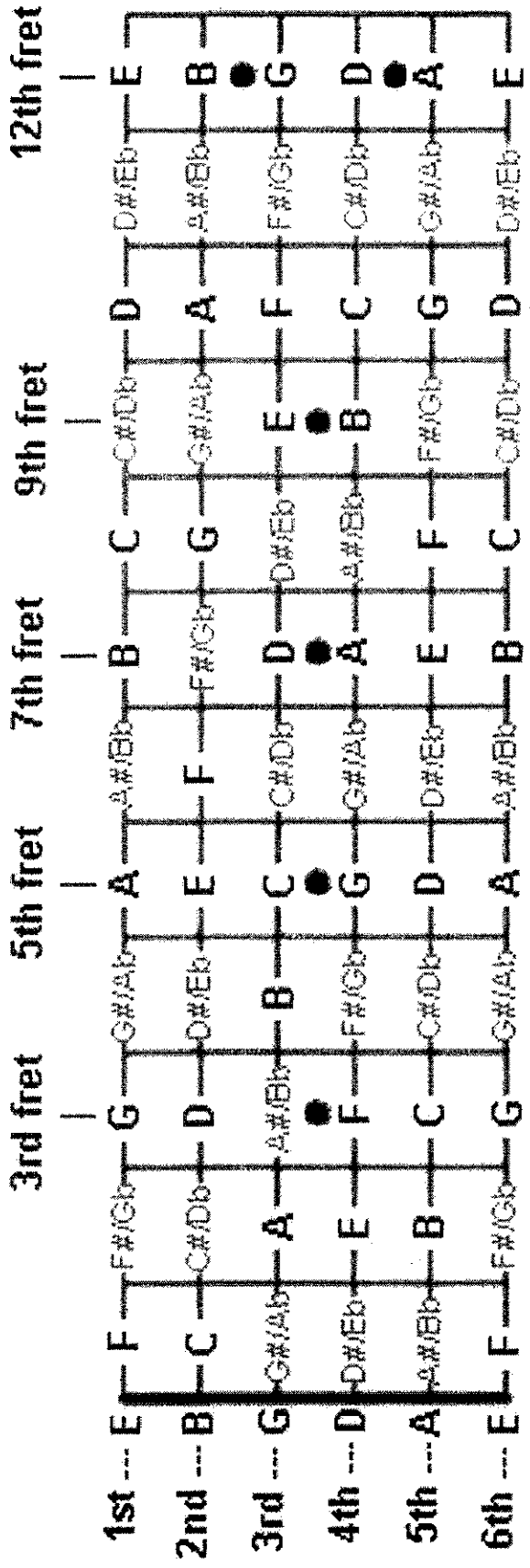


**GUITAR**



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## What to practice first...

### WINTERFEST SET LIST (Semester 1)

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

### Optional Additions

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

### ARTS ALIVE SET LIST (Semester 2)

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

# SCITECH BAND 2016-2017 CALENDAR

DRAFT UPDATED 6-20-16

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

**Notes:** (1) SciTech New Student Meet @ Great Hall (Wed, July 20)  
 (2) TBD - 2016-2017 Community Music Series @ Springfield Private Lesson Schedule & Performance Collaborations  
 (3) TBD - 2016-2017 SciTech Band Documentary Road Show Series

**\*BOLD PERFORMANCES ARE MANDATORY**

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

TBD = To Be Determined

Sun	Mon	Tue	Wed	Thu	Fri	Sat
				<b>1</b> Younglife Executive (Exec) Team Meeting #1 @ Room 106 2:30-3:30pm ETA: 5:00pm	<b>2</b> Open Practice @ 2:30-3:30pm Younglife Campaigners Friday Night Chillfest #1 @ The Bernice's 5:00-8:00pm (60 Fairfield Street, Springfield, MA 01108) ETA: 5:00pm	<b>3</b>
<b>4</b>	<b>5</b> No School	<b>6</b> Extended Day For Teachers 2:35-3:35pm	<b>7</b> MTM Mentor Training Session #1 @ Band Room 2:30-4:00pm (Leadership Team Only)	<b>8</b> Younglife Campaigners #1 @ Room 106 2:30-3:30pm Road Crew Load Truck & Reset Band Room For Friday & Monday's Rehearsal w/ Spare Equipment. 2:30-4:00pm Pick Up Truck @ 7:00am	<b>9</b> Basketball Hall of Fame Enshrinement Ceremony Performance @ Court Square (Across From Mass Mutual Center) Meet @ Court Square @ 5pm Meet in the band room @ 2:30pm if you need a ride. Perform 6:30-7:00pm during stroll. <b>MANDATORY</b> for Advanced Band ETA: Late	<b>10</b>
<b>11</b>	<b>12</b> Road Crew Unload Load Truck & reset band room 2:30-4:00pm Return Truck After School ETA: 5:30pm	<b>13</b> Open Practice @ 2:30-3:30pm ETA: 5:00pm	<b>14</b> MTM Mentor Training Session #2 & Leadership Team Meeting #2 @ Band Room 2:30-4:00pm (Leadership Team Only) ETA: 5:00pm	<b>15</b> Younglife Film Shoot #1 @ Band Room 2:30-4:30pm ETA: 5:00pm	<b>16</b> Open Practice @ 2:30-3:30pm ETA: 5:00pm	<b>17</b> Band Family Cookout @ Mr. Bernice's House 1:00-4:00pm *Family Members Invited! *Free 60 Fairfield Street, Springfield, MA 01108 (Near Forest Park Middle School) Raindate 9/24
<b>18</b>	<b>19</b> Leadership Team Meeting #3 @ Band Room 2:30-3:30pm ETA: 5:00pm	<b>20</b> Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	<b>21</b> MTM #1 @ Band Room 2:30-4:00pm ETA: 5:00pm	<b>22</b> Open Practice @ 2:30-3:30pm ETA: 6:00pm	<b>23</b> Younglife Club #1 @ Band Room 2:30-4:00pm ETA: 6:00pm	<b>24</b>
<b>25</b>	<b>26</b> Open Practice @ 2:30-3:30pm ETA: 5:00pm	<b>27</b> Open Practice @ 2:30-3:30pm Instrument Inventory Check #1 @ 2:30-4:30pm ETA: 6:00pm	<b>28</b> MTM #2 @ Band Room 2:30-4:00pm ETA: 5:00pm	<b>29</b> ETA: 5:00pm	<b>30</b> Multiband Pops Concert Field Trip @ UMASS 8:00am-1:30pm Band Fun Night 1 - Band Movie Night @ Band Room 2:30-4:30pm ETA: 6:00pm	

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

◀ Sep 2016	~ October 2016 ~					Nov 2016 ▶
Sun	Mon	Tue	Wed	Thu	Fri	Sat
						1
2	<b>3</b> Leadership Team Meeting #4 @ Band Room 2:30-3:30pm Instrument Inventory Check #2 @ 2:30-4:30pm Move Unused To Back Room ETA: 5:00pm	<b>4</b> Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	<b>5</b> MTM #3 @ Band Room 2:30-4:00pm ETA: 5:00pm	<b>6</b> Younglife Executive (Exec) Team Meeting #2 @ Room 106 2:30-3:30pm ETA: 5:00pm	<b>7</b> Younglife Campaigners Friday Night Chillfest #2 @ The Bernice's 5:00-8:00pm (60 Fairfield Street, Springfield, MA 01108) ETA: 5:00pm	8
9	<b>10</b> No School ETA: 5:00pm	<b>11</b> Younglife Film Shoot #2 @ Band Room 2:30-4:30pm ETA: 6:00pm	<b>12</b> MTM #4 @ Band Room 2:30-4:00pm ETA: 5:00pm	<b>13</b> Younglife Campaigners #2 @ Room 106 2:30-3:30pm ETA: 5:00pm	<b>14</b> Trip to visit the UMASS Minuteman Marching Band @ UMASS 4:40-6:10 (Meet @ 2:30pm in band room) - Return to SciTech by 8:00pm ETA: Late	15
16	<b>17</b> Leadership Team Meeting #5 @ Band Room 2:30-3:30pm ETA: 6:00pm	<b>18</b> Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	<b>19</b> MTM #5 @ Band Room 2:30-4:00pm ETA: 5:00pm	<b>20</b> Road Crew Loads Truck for Northampton Performance & Reset band room for Friday & Monday's Rehearsal 2:30-3:30pm Pick Up Truck @ 7:00am ETA: 5:00pm	<b>21</b> Live Art Magazine Issue #4 Performance @ Northampton 7:30pm Academy of Music Theater (274 Main Street, Northampton, MA 01060) Meet in band room @ 2:30pm; <b>MANDATORY</b> for Advanced Band Road Crew Load Truck After Show ETA: Late	22
23	<b>24</b> Road Crew Unload Truck & Reset Band Room After School 2:30-4:00pm Return Truck After School ETA: 5:30pm	<b>25</b> Open Practice @ 2:30-3:30pm ETA: 5:00pm	<b>26</b> MTM #6 @ Band Room 2:30-4:00pm ETA: 5:00pm	<b>27</b> Open Practice @ 2:30-3:30pm ETA: 5:00pm	<b>28</b> Younglife Club #2 @ Band Room 2:30-4:00pm ETA: 6:00pm	29
30	<b>31</b> Leadership Team Meeting #6 @ Band Room 2:30-3:30pm ETA: 5:00pm	<b>NOTES:</b> (1) TBD - 5th Grade Open House (Gym) Meeting in band room @ 4:45pm; Perform @ 5:00-6:00pm; Road Crew setup after school @ 2:30pm & break down after show; <b>MANDATORY</b> for Advanced Band (2) TBD - Upper Open House (Gym) Meeting in band room @ 3:30pm; Perform @ 4:30-5:00pm; Road Crew setup after school @ 2:30pm & break down after show; <b>MANDATORY</b> for Advanced Band - Was Wed 10/6/15 (3) TBD - SciTech Middle School Road Shows @ Chestnut Duggan; Forest Park Kennedy; Van Stickle; STEAM Middle; South End Middle				

\*BOLD PERFORMANCES ARE MANDATORY - PERFORMANCES MAY BE ADDED & CURRENT PERFORMANCES ARE SUBJECT TO CHANGE TBD = To Be Determined

◀ Oct 2016	~ November 2016 ~					Dec 2016 ▶
Sun	Mon	Tue	Wed	Thu	Fri	Sat
		<b>1</b> Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	<b>2</b> MTM #7 @ Band Room 2:30-4:00pm ETA: 5:00pm	<b>3</b> Younglife Executive (Exec) Team Meeting #3 @ Room 106 2:30-3:30pm ETA: 5:00pm	<b>4</b> Band Fun Night 2 - Band Movie Night @ Band Room 2:30-4:30pm Younglife Campaigners Friday Night Chillfest #3 @ The Bernice's 6:00-9:00pm (60 Fairfield Street; Springfield, MA 01108) ETA: 6:00pm	<b>5</b>
<b>6</b>	<b>7</b> Younglife Film Shoot #3 @ Band Room 2:30-4:30pm ETA: 6:00pm	<b>8</b> No School - Teacher Day ETA: 5:00pm	<b>9</b> MTM #8 @ Band Room 2:30-4:00pm ETA: 5:00pm	<b>10</b> Younglife Campaigners #3 @ Room 106 2:30-3:30pm ETA: 5:00pm	<b>11</b> No School	<b>12</b>
<b>13</b>	<b>14</b> Leadership Team Meeting #7 @ Band Room 2:30-3:30pm ETA: 5:00pm	<b>15</b> Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	<b>16</b> High School Choice Night MTM TBD @ Band Room 2:30-4:00pm ETA: Late	<b>17</b> Open Practice @ 2:30-3:30pm ETA: 5:00pm	<b>18</b> Younglife Club #3 @ Band Room 2:30-4:00pm ETA: 6:00pm	<b>19</b>
<b>20</b>	<b>21</b> Instrument Inventory Check #3 @ 2:30-4:30pm Road Crew Load Truck & Reset Band Room w/ Spare Equipment 2:30-4:00pm Pickup Truck @ 7:00am ETA: 6:00pm	<b>22</b> Road Crew Prep Truck & Set Up For Quadrangle Lighting Ceremony After School 2:30-5:00pm @ Springfield Museum ETA: Late	<b>23</b> No School	<b>24</b> No School	<b>25</b> No School Springfield Quadrangle Lighting Ceremony @ Springfield Museum/Quadrangle (21 Edwards Street, Springfield, MA 01103) Band Meet @ 2:00pm -MANDATORY for Advanced Band -Road Crew Meet @ 12:00pm -Perform @ 3:00-4:30pm -Road Crew Load Truck After @ 4:30pm ETA: Late	<b>26</b>
<b>27</b>	<b>28</b> Leadership Team Active Meeting #8 & Leader Road Crew Unload Truck & Reset Band Room After School 2:30-4:00pm Return Truck After School ETA: 5:30pm	<b>29</b> Open Practice @ 2:30-3:30pm ETA: Late	<b>30</b> MTM #9 @ Band Room 2:30-4:00pm ETA: 5:00pm			
<p><b>Notes:</b> (1) TBD - SciTech Middle School Road Shows @ Chestnut, Driggan, Forest Park, Kennedy, Kiley, Van Sickle, STEM Middle, South End, Middle (2) TBD - Springfield Unity Concert @ Symphony Hall (34 Court Street, Springfield, MA 01103) Meet @ Symphony Hall @ 7:30pm; Select Musicians Meet @ 6:00pm - Was Sat 10/12 (3) TBD - High School Choice Night Small Ensemble Performance @ Putnam - Was Wed 11/16 (4) TBD - SPS Sports Hall of Fame Induction Ceremony @ Central High School 5:00pm; Road Crew Meet @ 12:00pm; Band Arrive @ 4:15pm; Perform @ 5:15-8:30pm Road Crew Load Truck After -MANDATORY for Advanced Band - Was Sat 11/19 (5) TBD - Younglife Fall Weekend @ Lake Champlain, NY</p> <p><b>*BOLD PERFORMANCES ARE MANDATORY - PERFORMANCES MAY BE ADDED &amp; CURRENT PERFORMANCES ARE SUBJECT TO CHANGE</b></p>						

Sun	Mon	Tue	Wed	Thu	Fri	Sat
				<b>1</b> Younglife Executive (Exec) Team Meeting #4 @ Room 106 2:30-3:30pm ETA: 5:00pm	<b>2</b> Younglife Campaigners Friday Night Chillfest #4 @ The Bernice's 5:00-8:00pm (60 Fairfield Street; Springfield, MA 01108) ETA: 5:00pm	<b>3</b>
<b>4</b>	<b>5</b> Leadership Team Meeting #9 @ Band Room 2:30-3:30pm ETA: 5:00pm	<b>6</b> Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	<b>7</b> MTM #10 @ Band Room 2:30-4:00pm ETA: 5:00pm	<b>8</b> Younglife Campaigners #4 @ Room 106 2:30-3:30pm ETA: 5:00pm	<b>9</b> Younglife Film Shoot #4 @ Band Room 2:30-4:30pm ETA: 6:00pm	<b>10</b>
<b>11</b>	<b>12</b> Open Practice @ 2:30-3:30pm ETA: 5:00pm	<b>13</b> Road Crew Load Truck For Winterfest After School @ 2:30-4:00pm Pick Up Truck @ 7:00am ETA: 5:00pm	<b>14</b> Road Crew Set Up For Winterfest After School @ Chestnut Middle School 2:30-7:00pm ETA: Late	<b>15</b> Winterfest Dress Rehearsal Field Trip @ Chestnut Middle School 7:35-12:30pm <b>10th Annual Winterfest Concert @ Chestnut Middle School 7:00pm (Arrive @ 6:00pm)</b> 355 Plainfield Street; Springfield, MA 01107 <b>MANDATORY FOR ALL</b> Road Crew Move All Band Equipment From Front & Back Hallway In Auditorium After Concert ETA: Late	<b>16</b> Road Crew Break Down For Winterfest (Field Trip For Leaders Only) @ Chestnut 7:35-12:00pm Instrument Inventory Check #4 During School Day Return Truck After School ETA: 5:00pm	<b>17</b>
<b>18</b>	<b>19</b> Band Auditions Prep/Video & Watch Winterfest Video Westfield Professor Ed Orgill Visits the SciTech Band Leadership Team Meeting #10 @ Band Room 2:30-3:30pm ETA: 5:00pm	<b>20</b> Extended Day For Teachers 2:35-3:35pm Band Auditions Prep/Video & Watch Winterfest Video ETA: 5:00pm	<b>21</b> Band Auditions Prep/Video & Early Auditions ETA: 6:00pm	<b>22</b> Band Auditions Prep/Video & Early Auditions Younglife Club #4 @ Band Room 2:30-4:00pm ETA: 6:00pm	<b>23</b> Half Day Band Auditions Prep/Video ETA: 3:00pm	<b>24</b>
<b>25</b>	<b>26</b> No School ETA: 5:00pm	<b>27</b> No School	<b>28</b> No School	<b>29</b> No School	<b>30</b> No School	<b>31</b>

**Notes:** (1) TBD - Small Ensemble Performance For Court Square Lighting Ceremony 4:30-6:00pm - Was Tues 12/8  
 (2) TBD - Holiday Small Ensemble Performance for "Classical Holiday" @ Classical Condominiums 1:00-4:00pm (285 State St, Springfield, MA 01103) - Was Sat 12/4  
 (3) TBD - Chestnut Middle School Band Concert - Small Ensemble Performance; Meet @ 2:30pm in the band room - (Perform @ 6:00pm) - 12/16

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

TBD = To Be Determined



Sun	Mon	Tue	Wed	Thu	Fri	Sat
<b>1</b>	<b>2</b> No School	<b>3</b> Band Auditions Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	<b>4</b> Band Auditions MTM #11 @ Band Room 2:30-4:00pm ETA: 5:00pm	<b>5</b> Band Auditions Younglife Executive (Exec) Team Meeting #5 @ Room 106 2:30-3:30pm ETA: 5:00pm	<b>6</b> No School – Teacher Day	<b>7</b>
<b>8</b>	<b>9</b> Band Auditions Leadership Team Meeting #11 @ Band Room 2:30- 3:30pm ETA: 5:00pm	<b>10</b> Band Auditions Open Practice @ 2:30-3:30pm ETA: 5:00pm	<b>11</b> Band Auditions MTM #12 @ Band Room 2:30-4:00pm ETA: 5:00pm	<b>12</b> Band Auditions Younglife Campaigners #5 @ Room 106 2:30-3:30pm ETA: 5:00pm	<b>13</b> Band Auditions Younglife Film Shoot #5 @ Band Room 2:30-4:30pm Younglife Campaigners Friday Night Chillfest #5 @ The Bernice's 5:00-8:00pm (60 Fairfield Street; Springfield, MA 01108) ETA: 5:00pm	<b>14</b>
<b>15</b>	<b>16</b> No School ETA: 5:00pm	<b>17</b> Band Auditions Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	<b>18</b> Band Auditions Final Day MTM #13 @ Band Room 2:30-4:00pm ETA: 5:00pm	<b>19</b> Band Auditions (if necessary) Open Practice @ 2:30-3:30pm ETA: 5:00pm	<b>20</b> Audition Results Posted Younglife Club #5 @ Band Room 2:30-4:00pm ETA: 6:00pm	<b>21</b>
<b>22</b>	<b>23</b> Audition Results Posted ETA: 5:00pm	<b>24</b> Open Practice @ 2:30- 3:30pm ETA: 5:00pm	<b>25</b> MTM #14 @ Band Room 2:30-4:00pm ETA: 5:00pm	<b>26</b> Instrument Inventory Check #5 @ 2:30-4:30pm ETA: 6:00pm	<b>27</b> Band Fun Night 3 - Band Movie Night @ Band Room 2:30-4:30pm ETA: 6:00pm	<b>28</b>
<b>29</b>	<b>30</b> Leadership Team Meeting #12 @ Band Room 2:30-3:30pm ETA: 5:00pm	<b>31</b> Open Practice @ 2:30- 3:30pm ETA: 5:00pm				

**Notes:** (1) TBD - The Britanna Fund Benefit Concert @ Evangelical Covenant Church (95 Plumtree Road, Springfield, MA 01118) – was Saturday, January 14<sup>th</sup> or Sunday, January 15<sup>th</sup>  
 (2) TBD - Martin Luther King Jr. Day Celebration Performance @ Mass Mutual Center (1277 Main Street, Springfield, MA 01103) – Was January 16<sup>th</sup> – Students Volunteered 9:30am-2:00pm

**\*BOLD PERFORMANCES ARE MANDATORY**

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

TBD = To Be Determined

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

**\* BOLD PERFORMANCES ARE MANDATORY**

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

TBD = To Be Determined

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

**Notes:** (1) TBD - Middle School Scheduling & Recruiting Visits

(2) TBD - UMass Music Education Students visit Jazz Band - Was Thurs. 3/2

(3) TBD - Music is Power (Music Production Outreach Event) 5:00-7:00pm @ Library Road Crew set up for event @ 2:30pm - Was Thurs. 3/23

**\* BOLD PERFORMANCES ARE MANDATORY**

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

TBD = To Be Determined

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

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

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

TBD = To Be Determined

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

◀ May 2017	~ June 2017 ~					Jul 2017 ▶
Sun	Mon	Tue	Wed	Thu	Fri	Sat
				<b>1</b> Class Day Dress Rehearsal Field Trip @ SciTech Gym – Last Period 12:49-2:20pm <b>Final Full Band Rehearsal MANDATORY FOR ALL</b> ETA: 5:00pm	<b>2</b> Class Day @ SciTech Gym 7:30am <b>MANDATORY FOR ALL</b> Road Crew & New Leaders Break Down After Class Day New Team Leadership Barbeque @ Mr. Bernice's House 3:00-6:00pm 60 Fairfield Street; Springfield, MA 01108 (Near Forest Park Middle School) ETA: Late	<b>3</b>
<b>4</b>	<b>5</b> Next Year Prep 2:30-3:30pm ETA: 5:00pm	<b>6</b> Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	<b>7</b> Younglife Campaigners #10 @ Room 106 2:30-3:30pm ETA: 5:00pm	<b>8</b> Road Crew Set Up For Band Banquet After School 2:30-4:00pm @ SciTech Cafeteria 9th Annual Band Banquet @ SciTech Cafeteria 6:00pm Road Crew Break Down After Band Banquet @ SciTech Cafeteria 9:00pm ETA: Late	<b>9</b> Road Crew Load Truck For Graduation During School 2:30-4:00pm Pick Up Truck @ 7:00am ETA: 5:00pm	<b>10</b>
<b>11</b>	<b>12</b> Leadership Road Crew Field Trip For Graduation Set Up @ Symphony Hall 7:35am-12:00pm Graduation @ Symphony Hall 6:00pm (Arrive @ 3:45pm) - 34 Court Street; Springfield, MA 01103 <b>MANDATORY FOR ALL</b> Road Crew Break Down After Graduation (Put All Equipment In Loading Dock) @ Symphony Hall 8:00pm ETA: Late	<b>13</b> Leadership Road Crew Field Trip For Graduation Break Down @ Symphony Hall 7:35am-12:00pm Reset Band Room For 2017-2018 Final Instrument Inventory Check #10 During School Day & After School 2:30-4:30pm Return Truck After School ETA: 5:00pm	<b>14</b> Next Year Prep 2:30-3:30pm ETA: 5:00pm	<b>15</b> Next Year Prep 2:30-3:30pm ETA: 5:00pm	<b>16</b> Younglife Camp Info Session (For Students Attending) @ Band Room 2:30-3:30pm Younglife Campaigners Friday Night Chillfest #10 @ The Bernice's 5:00-8:00pm (60 Fairfield Street, Springfield, MA 01108) ETA: 5:00pm	<b>17</b>
<b>18</b>	<b>19</b> Next Year Prep 2:30-3:30pm ETA: 5:00pm	<b>20</b> Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	<b>21</b> Last Day of School (Half Day) ETA: 3:00pm	<b>22</b>	<b>23</b>	<b>24</b>
<b>25</b>	<b>26</b>	<b>27</b>	<b>28</b>	<b>29</b>	<b>30</b>	
<b>Notes:</b>						

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

TBD = To Be Determined

# SCI-TECH BAND / MTM MASTER PRACTICE CHECKLIST

## FIRST 5 NOTES

Do  Re  Mi  Fa  So  La  Ti  Do

## MAJOR SCALES

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

## NATURAL MINOR SCALES

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

## HARMONIC MINOR SCALES

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

## BLUES SCALES

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

## CHROMATIC SCALES

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

## SUETA RHYTHM CHARTS

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

## RHYTHM CHARTS (in Band Handbook)

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

## FUNDAMENTAL RHYTHMS

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

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

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

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

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

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

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

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

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

## ESSENTIAL ELEMENTS, BOOK 1

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

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

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

Pg. 42-43 – Rhythm Studies

## ESSENTIAL ELEMENTS, BOOK 2

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

Pg. 42-43 – Rhythm Studies

## ESSENTIAL ELEMENTS, BOOK 3

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

Pg. 38-39 – Rhythm Studies

## OTHER

Band Repertoire  Solo Repertoire  Chamber Ensemble Repertoire  Improvisation



# SCALE CHECKLIST

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

# SCALE ASSIGNMENTS

## CONCERT & JAZZ BAND

### QUARTER 1

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

### QUARTER 2

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

### QUARTER 3

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

### QUARTER 4

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

## SYMPHONIC BAND

### QUARTER 1

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

### QUARTER 2

Bb Blues

### QUARTER 3

Bb Chromatic (1 Octave)  
C Major

### QUARTER 4

C Minor

\*Scale assignments subject to change

# SCITECH BAND GROOVE CHART

## -CHORD PROGRESSIONS FOR IMPROV-

Scale	C	D	E	F	G	A	B
Number	1	2	3	4	5	6	7
Major	I	ii	iii	IV	V	vi	vi <sup>o</sup>
Minor	i	ii <sup>o</sup>	III	iv	v	VI	VII

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

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

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

-Chord progressions can be used in any key

# SMART MUSIC

## HOW TO LOGIN TO SMART MUSIC

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

## HOW TO USE SMART MUSIC

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

## HOW TO COMPLETE ASSIGNMENTS

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

# **Holiday Solos – Duets – Trios – Quartets**

## **SOLOS (1+people)**

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

## **DUETS**

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

## **SOLOS, DUETS, TRIOS, QUARTETS**

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

## **CIRCLE YOUR CHOICE ABOVE**

**Names:** \_\_\_\_\_

**Instruments:** \_\_\_\_\_

# 12 BAR BLUES

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

## 12 Bar Blues Progression

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

## 12 Bar Blues Licks

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

2) 4-b3-1

3) 1-b3-4

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

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

6) 1-b3-4-b5-5

Solos

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

2) 4-b3-1

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

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

## Walking Bass Line - C Instruments

- (I) Bb D F G Ab G F D
- (I) Bb D F G Ab G F D
- (IV) Eb G Bb C Db C Bb G
- (I) Bb D F G Ab G F D
- (V) F A C D
- (IV?) Eb G Bb C
- (I) Bb D F G Ab G F D

## Walking Bass Line - Bb Instruments

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

## Walking Bass Line - Eb Instruments

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





## ADVANCED MUSIC

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

# Amazing Grace

John Newton

*Traditional*

*arr. R. Rodriguez & Bernice*

(Eb) Eb Bb7 Cm Ab Eb Bb7

Soprano

Alto

Tenor

Bass

7 Eb Bb Eb Eb Ab Eb Cm Eb

S

A

T

B

14 Eb Bb7 Eb Eb sus4/Ab Eb

S

A

T

B

C INSTRUMENTS

# Amazing Grace

John Newton

*Traditional*

*arr. R. Rodriguez & Bernice*

(Eb) Eb Bb7 Cm Ab Eb Bb7

Soprano

Alto

Tenor

Bass

7 Eb Bb Eb Eb Ab Eb Cm Eb

S

A

T

B

14 Eb Bb7 Eb Eb sus4/Ab Eb

S

A

T

B

# *SciTech Band Audition*

## **SYMPHONIC BAND AUDITION REQUIREMENTS**

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

### **Additional Instructions**

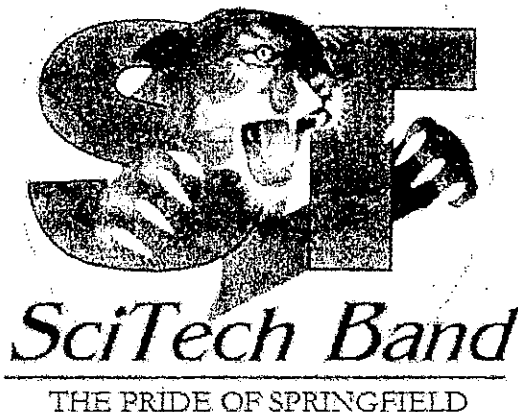
- Symphonic Band play prepared solo for “Symphonic Band”
- Extra points for playing “Concert Band/Jazz Band” solo
- Extra points for playing a prepared solo from Essential Elements book 1, 2, 3, or a new song from the binder

## **CONCERT BAND & JAZZ BAND AUDITION REQUIREMENTS**

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

### **Additional Instructions**

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



# SYMPHONIC BAND AUDITION SCALE LIST

## **Instrument Key**

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

Bb Instruments: Clarinet Trumpet, Tenor Sax

Eb Instruments: Alto Sax, Baritone Sax

## **Concert Bb Major Scale**

C Instruments: Bb C D Eb F G A Bb

Bb Instruments: C D E F G A B C

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

## **Concert Bb Blues Scale**

C Instruments: Bb Db Eb E F Ab Bb

Bb Instruments: C Eb F Gb G Bb C

Eb Instruments: G Bb C Db D F G

## **Concert Bb Chromatic Scale**

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

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

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



**SciTech Band**  
THE PRIDE OF SPRINGFIELD

# AUDITION SCORE SHEET

(or Test Score Sheet)

Name: \_\_\_\_\_

I am auditioning for  Concert Band  Jazz Band

Stomp Percussion Ensemble  Other \_\_\_\_\_

Please check all that apply.

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

# Audition Prepared Solo - Symphonic Band

Piano

Variations on Auld Lang Syne

arr. Bernice

Moderato

Piano

*mf*

B $\flat$  F B $\flat$  E $\flat$

Pno.

B $\flat$  F E $\flat$  B $\flat$  B $\flat$  F

*p*

Pno.

B $\flat$  E $\flat$  B $\flat$  F E $\flat$  B $\flat$

*f*

# Audition Prepared Solo - ADVANCED BAND

Piano

Variations on Auld Lang Syne

arr. Bernice

Moderato

Piano

*mf* Eb Bb Eb Ab

Pno.

Eb Bb Ab Eb Bb

Swing! ♩ = ♩<sup>3</sup>

Pno.

Eb Ab Eb Bb Ab Eb

10. Pno.

Bb Eb Ab Eb Bb Ab

Pno.

Eb



# ANGELS WE HAVE HEARD ON HIGH

## Guitar / Mallets

Traditional French Carol

### Soprano

1 *Either octave*

2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 **\*Intro** 20 21

### Alto

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 **\*Intro** 20 21

### Tenor

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 **\*Intro** 20 21

### Bass

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 **\*Intro** 20 21



# Blues By Five

Red Garland

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

For your use





# Supplemental Material - Blues By Five

## Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

<b>B<sup>b</sup>7</b>			<b>E<sup>b</sup>7</b>			<b>F<sup>7</sup></b>			<b>B<sup>b</sup>7</b>			<b>E<sup>b</sup>7</b>			<b>F<sup>7</sup></b>		
3	b7	1	b7	3	1	b7	3	1	9	b7	3	13	3	b7	5	3	b7

## Useful scales

B<sup>b</sup> Blues Scale

1    b3    4    b5    5    b7    1

## Sample Bass Line

**B<sup>b</sup>7**

**E<sup>b</sup>7**

**F<sup>7</sup>**

## Guitar Voicings

<b>B<sup>b</sup>7</b>	<b>E<sup>b</sup>7</b>	<b>F<sup>7</sup></b>	<b>F<sup>7</sup></b>	<b>F<sup>7</sup></b>
6fr.	4fr.	6fr.		

# Flute

## Canon Remix

Pachelbel / Arr. Bernice

5

4

*mf*

13

10

21

17

29

24

37

31

38

45

*f*

53

61

50

*mf*

63

69

*f*

70

Detailed description: This is a musical score for a flute part, titled 'Canon Remix' by Pachelbel, arranged by Bernice. The score is written for a single flute in the key of B-flat major (two flats) and 4/4 time. It consists of ten staves of music. The first staff begins with a measure rest of 4 measures, followed by a series of quarter notes. A dynamic marking of *mf* (mezzo-forte) is placed below the staff. The score includes various articulations such as slurs and hairpins. Boxed numbers (5, 13, 21, 29, 37, 45, 53, 61, 69) are placed above the staves, likely indicating measure numbers. The piece concludes with a final *f* (forte) dynamic marking.

2  
76

77

[Title]

82

83

# Bass Guitar

## Canon Remix

Pachelbel / Arr. Bernice

5

4

B $\flat$  F Gm Dm E $\flat$

10 B $\flat$  E $\flat$  F

13 With Energy

*mp*

*mf*

16

21

29

26

31

37

45

41

*f*

46

51

53 Solo

2  
56

[Title]

61

69

71

77

81

83

# Carol of The Bells

Melody - C  
-Flute

Quartet Version

arr. Turgeon & Bernice

optional 8va

Soli

*mp*

6

12

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

*f*

**B** 24

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

**E** 37 *rit.*



# Carol of The Bells

Bass Line - C  
-Flute

Quartet Version

arr. Turgeon & Bernice

*mp*

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

*f*

**B**

**C** **D** *Repeat 3x*

*mf* *f*

**E** *rit.*



# Chameleon Bass Line

Score

The musical score consists of five staves, each representing a different instrument or voice part. All staves are in 4/4 time and use a key signature of three flats (B-flat, E-flat, and A-flat). The notation includes quarter notes, eighth notes, and rests, with repeat signs at the end of each line. The staves are labeled as follows:

- C**: Treble clef, C-clef (soprano position).
- Bb**: Treble clef, B-flat-clef (alto position).
- Eb**: Treble clef, E-flat-clef (tenor position).
- Bass Clef High**: Bass clef, positioned high on the staff.
- Bass Clef Low**: Bass clef, positioned low on the staff.



# Mallets

# Cheer # 1

arr. Bernice

*Watch Conductor*  
*Slow-Fast*

The musical score is written on two staves in a 4/4 time signature with a key signature of one flat (B-flat). The first staff contains the first four measures of the piece. Above the first two measures, the text "Watch Conductor" and "Slow-Fast" is written. The notes are: Measure 1: G4, A4, B4, G4; Measure 2: F4, G4, A4, B4; Measure 3: G4, A4, B4, G4; Measure 4: F4, G4, A4, B4. The second staff begins with a measure number "5" above the first note. It contains measures 5 through 8. The notes are: Measure 5: G4, A4, B4, G4; Measure 6: F4, G4, A4, B4; Measure 7: G4, A4, B4, G4; Measure 8: F4, G4, A4, B4. Accents (^) are placed above the notes in measures 7 and 8.



# Cold Duck Time

Eddie Harris

F<sup>7</sup> B<sup>b7</sup> F<sup>7</sup>  
 B<sup>b7</sup> F<sup>7</sup> B<sup>b7</sup> F<sup>7</sup>  
 B<sup>b7</sup> D<sup>b</sup>MA<sup>7</sup> E<sup>b</sup>MA<sup>7</sup> F<sup>7</sup>

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

For your use



# Supplemental Material - Cold Duck Time

## Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

F <sup>7</sup>	B <sup>b7</sup>	D <sup>bMA<sup>7</sup></sup>	E <sup>bMA<sup>7</sup></sup>	F <sup>7</sup>	B <sup>b7</sup>	D <sup>bMA<sup>7</sup></sup>	E <sup>bMA<sup>7</sup></sup>
----------------	-----------------	------------------------------	------------------------------	----------------	-----------------	------------------------------	------------------------------

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

## Useful scales

F Blues Scale	D <sup>b</sup> Major	(D <sup>bMA<sup>7</sup></sup> )	E <sup>b</sup> Major	(E <sup>bMA<sup>7</sup></sup> )
---------------	----------------------	---------------------------------	----------------------	---------------------------------

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

## Sample Bass Line

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

D<sup>bMA<sup>7</sup></sup>    E<sup>bMA<sup>7</sup></sup>    F<sup>7</sup>

1 1 1 1    1 1 1    1 1 1 1 1 5 b7 1

## Guitar Voicings

F <sup>7</sup>	B <sup>b7</sup>	D <sup>bMA<sup>7</sup></sup>	E <sup>bMA<sup>7</sup></sup>
----------------	-----------------	------------------------------	------------------------------

x 6fr.    x 6fr.    x 4fr.    x 6fr.

Featured in the Twentieth Century Fox Television Series GLEE

# DON'T STOP BELIEVIN'

GUITAR

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

The score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It includes several performance instructions: **(Rock)**, **(Distortion)**, and **mf**. The score is divided into measures with fret numbers and chord diagrams. Measure numbers are: 1-8, 9, 16, 17, 18-22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46. Chord diagrams include: **(Rock)**, **(9)**, **(7)**, **(17)**, **(5)**, **A(NOSRD)**, **Bb(NOSRD)**, **Bb(NOSRD)**, **F(NOSRD)**, **Bb(NOSRD)**, **F(NOSRD)**, **Bb(NOSRD)**, **F(NOSRD)**, **Bb(NOSRD)**, **F(NOSRD)**, **Bb(NOSRD)**, **C(NOSRD)**, **F(NOSRD)**, **C(NOSRD)**, **Bb(NOSRD)**, **F(NOSRD)**, **C(NOSRD)**, **D(NOSRD)**, **(D(NOSRD))**, **Bb(NOSRD)**, **F(NOSRD)**, **C(NOSRD)**. Measure 45 includes the instruction **mf**.

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GUITAR

D(NOS2D) 47 48 49 50 C(NOS2D)

53

A(NOS2D) 51 52 53 54 Bb(NOS2D)

F(NOS2D) 55 56 57 58 Bb(NOS2D)

F(NOS2D) 59 60 61 62 Bb(NOS2D)

F(NOS2D) 63 64 65 66 Bb(NOS2D)

C(NOS2D) F(NOS2D) 67 68 F(NOS2D) Bb(NOS2D) 69 F(NOS2D) C(NOS2D) 70 D(NOS2D)

(D(NOS2D)) 71 72 Bb(NOS2D) 73 F(NOS2D) 74 C(NOS2D) 75 A(NOS2D)

1. (A(NOS2D)) 76 77 Bb(NOS2D) 78 2. (A(NOS2D)) 77 78 Bb(NOS2D) 79 F(NOS2D)



# DON'T STOP 'TIL YOU GET ENOUGH

R&B/ROCK  $\text{♩} = 112$

4

TIGHT, CLEAN TONE, VERY MUTED, NECK PICKUP  
ADD DISTORTION ON SOLO

5  $Bb Ab_{MAJ7}/Bb$   $Bb$

8  $Bb Ab_{MAJ7}/Bb$

11  $Bb$  13  $Bb Ab_{MAJ7}/Bb$

14  $Bb$

17  $Bb Ab_{MAJ7}/Bb$   $Bb$

20 21  $Bb Ab_{MAJ7}/Bb$

23  $Bb$   $Bb Ab_{MAJ7}/Bb$

26  $Bb$

# DON'T STOP 'TIL YOU GET ENOUGH - GUITAR - PG. 2

29

$A^b_{MAJ7}/B^b$

$B^b$

Musical staff 29-31: Treble clef, key signature of two flats. The staff contains a sequence of chords and melodic lines. Chords are marked with 'x' for fretted notes and '>' for accents. A dynamic marking 'mf' is present below the staff.

32

$A^b_{MAJ7}/B^b$

Musical staff 32-34: Treble clef, key signature of two flats. The staff contains a sequence of chords and melodic lines. Chords are marked with 'x' for fretted notes and '>' for accents. A dynamic marking 'mf' is present below the staff.

35

$B^b$

37

$B^b$   $A^b_{MAJ7}/B^b$

Musical staff 35-36: Treble clef, key signature of two flats. The staff contains a sequence of chords and melodic lines. Chords are marked with 'x' for fretted notes and '>' for accents. A dynamic marking 'mf' is present below the staff.

38

$B^b$

Musical staff 38-40: Treble clef, key signature of two flats. The staff contains a sequence of chords and melodic lines. Chords are marked with 'x' for fretted notes and '>' for accents.

41

$B^b$   $A^b_{MAJ7}/B^b$

$B^b$

Musical staff 41-43: Treble clef, key signature of two flats. The staff contains a sequence of chords and melodic lines. Chords are marked with 'x' for fretted notes and '>' for accents.

44

45

$B^b$   $A^b_{MAJ7}/B^b$

Musical staff 44-46: Treble clef, key signature of two flats. The staff contains a sequence of chords and melodic lines. Chords are marked with 'x' for fretted notes and '>' for accents. A dynamic marking 'mf' is present below the staff.

47

$B^b$

$B^b$   $A^b_{MAJ7}/B^b$

Musical staff 47-49: Treble clef, key signature of two flats. The staff contains a sequence of chords and melodic lines. Chords are marked with 'x' for fretted notes and '>' for accents.

50

$B^b$

Musical staff 50-52: Treble clef, key signature of two flats. The staff contains a sequence of chords and melodic lines. Chords are marked with 'x' for fretted notes and '>' for accents.

# DON'T STOP 'TIL YOU GET ENOUGH - GUITAR - PG. 3

55  $A^b_{MAJ7}/B^b$   $B^b$

55

56  $A^b_{MAJ7}/B^b$

56

59  $B^b$   $D^b_{MAJ7}$   $E^b$   
61 (SOLO! (USE B-FLAT BLUES SCALE))

59

62  $B^b/F$   $B^b$   $B^b$   $D^b_{MAJ7}$   $E^b$   $B^b/F$   $B^b$

62

65  $B^b$   $D^b_{MAJ7}$   $E^b$   $B^b/F$   $B^b$   $B^b$   $D^b_{MAJ7}$   $E^b$  (END SOLO)

65

68  $B^b/F$  69  $B^b$   $A^b_{MAJ7}/B^b$

68

71  $B^b$

71

73  $B^b$   $A^b_{MAJ7}/B^b$   $B^b$

73

DON'T STOP 'TIL YOU GET ENOUGH - GUITAR - PG. 4

76 77 B<sup>b</sup>7sus4

79 B<sup>b</sup>7 B<sup>b</sup>7sus4

82 B<sup>b</sup>7

85 A<sup>b</sup>MAJ7/B<sup>b</sup> B<sup>b</sup>

88 A<sup>b</sup>MAJ7/B<sup>b</sup> m<sup>f</sup>

91 B<sup>b</sup> 93 m<sup>f</sup>

94

97





# Don't You Worry Child

As Recorded by Swedish House Mafia

arr. Bernice

Melody C

With Energy (♩ = 127)

The musical score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of 12 sections labeled A through L, with measure numbers 8, 13, 18, 23, 28, 32, 37, and 48. Section A starts with a 3-measure rest followed by a series of eighth notes. Section B is marked *mp*. Section C is marked *mf*. Section D is marked *f*. Section E is marked *f*. Section F is marked *f*. Section G is marked *mf* and includes the instruction "optional 8va". Section H is marked *mf*. Section I is marked *mf*. Section J is marked *mf*. Section K is marked *mf* and includes the instruction "optional 8va". Section L is marked *f*. The score concludes with the instruction "D.S. al Coda silence...".





Chord Chart

# Express Yourself

The musical score for "Express Yourself" is presented in a chord chart format. It consists of ten staves of music, each representing a system of four measures. The key signature is B-flat major (two flats), and the time signature is 4/4. The score includes the following chord progressions and guitar diagrams:

- Staff 1 (Measures 1-4):** Chords: Eb, Ab Bb Eb, Ab Bb Eb, Ab Bb. Diagrams: Diamond, Diamond, Diamond, Diamond.
- Staff 2 (Measures 5-8):** Chords: Eb, Ab Bb Eb, Ab Bb Eb, Ab Bb. Diagrams: Diamond, Diamond, Diamond, Diamond.
- Staff 3 (Measures 9-12):** Chords: Eb, Ab Bb, C, Eb, Ab Bb Eb, Ab Bb. Diagrams: Diamond, Diamond, Diamond, Diamond, Diamond, Diamond.
- Staff 4 (Measures 13-16):** Chords: Eb, Ab Bb, Ab7, Bb, Eb, Ab Bb. Diagrams: Diamond, Diamond, Diamond, Diamond, Diamond, Diamond.
- Staff 5 (Measures 17-20):** Chords: Eb, Ab Bb, F, Eb, Ab Bb Eb, Ab Bb. Diagrams: Diamond, Diamond, Diamond, Diamond, Diamond, Diamond.
- Staff 6 (Measures 21-24):** Chords: Ab7, Ab7, Bb, Eb, Ab Bb. Diagrams: Diamond, Diamond, Diamond, Diamond, Diamond.
- Staff 7 (Measures 25-28):** Chords: Ab Bb Eb, Ab Bb Eb, Ab Bb Eb, Ab Bb Eb. Diagrams: Diamond, Diamond, Diamond, Diamond.
- Staff 8 (Measures 29-32):** Chords: Ab7, Ab7, Bb, Eb. Diagrams: Diamond, Diamond, Diamond, Diamond.
- Staff 9 (Measures 33-36):** Chords: Ab Bb Eb, Ab Bb Eb, Ab Bb Eb, Ab Bb Eb. Diagrams: Diamond, Diamond, Diamond, Diamond.
- Staff 10 (Measures 37-40):** Chords: Ab Bb Eb, Ab Bb Eb, Ab Bb Eb, Ab Bb Eb. Diagrams: Diamond, Diamond, Diamond, Diamond.
- Staff 11 (Measures 41-44):** Chords: Ab Bb Eb, Ab Bb Eb, Ab Bb Eb, Ab Bb Eb. Diagrams: Diamond, Diamond, Diamond, Diamond.
- Staff 12 (Measures 45-48):** Chords: Ab Bb Eb, Ab Bb Eb, Ab Bb Eb, Ab Bb Eb. Diagrams: Diamond, Diamond, Diamond, Diamond.
- Staff 13 (Measures 49-52):** Chords: Ab Bb Eb, Ab Bb Eb, Ab Bb Eb, Ab Bb Eb. Diagrams: Diamond, Diamond, Diamond, Diamond.
- Staff 14 (Measures 53-56):** Chords: Ab Bb Eb, Ab Bb Eb, Ab Bb Eb, Ab Bb Eb. Diagrams: Diamond, Diamond, Diamond, Diamond.
- Staff 15 (Measures 57-60):** Chords: Ab Bb Eb, Ab Bb Eb, Ab Bb Eb, Ab Bb Eb. Diagrams: Diamond, Diamond, Diamond, Diamond.
- Staff 16 (Measures 61-64):** Chords: Ab Bb Eb, Ab Bb Eb, Ab Bb Eb, Ab Bb Eb. Diagrams: Diamond, Diamond, Diamond, Diamond.
- Staff 17 (Measures 65-68):** Chords: Ab Bb Eb, Ab Bb Eb, Ab Bb Eb, Ab Bb Eb. Diagrams: Diamond, Diamond, Diamond, Diamond.

# Forever Young

C Trumpet

Measure 1 guitar only

3 2

3 4 5 6 7 8

9 10 11 12 13 14 15 16 17 18 19

# THE FORCE AWAKENS

CHORD CHART

Trailer & Force Theme Remix

John Williams

DJAG

arr. Bernice

Mysteriously (♩ = 50)

Trailer \*Piano Only

**A**  
F5 Bbm5 Gb5 F5 F Bbm Gb

*p*

Detailed description: This block contains the first line of the chord chart. It features a treble clef and a 4/4 time signature. The key signature has two flats (Bb and Eb). The notes are represented by diamond symbols on the staff. Above the staff, the chords are labeled: F5, Bbm5, Gb5, F5, F, Bbm, and Gb. A box labeled 'A' is positioned above the first 'F' chord. The dynamic marking *p* is placed below the staff.

**B** **C** Slightly Faster (♩ = 64)

8 F F Bbm Gbmaj7 F F Bbm Gb

*mf darker* *f*

Detailed description: This block contains the second line of the chord chart. It features a treble clef and a 4/4 time signature. The key signature has two flats. The notes are represented by diamond symbols. Above the staff, the chords are labeled: F, F, Bbm, Gbmaj7, F, F, Bbm, and Gb. Boxes labeled 'B' and 'C' are positioned above the first and fifth 'F' chords respectively. The dynamic marking *mf darker* is placed below the staff, with a crescendo hairpin leading to *f*.

**D** Forcefully (♩ = 58 - 60)

16 Bb5/F F Fm Db Bb Fm Db

*slight rit.* *stretch tempo* *ff*

Detailed description: This block contains the third line of the chord chart. It features a treble clef and a 4/4 time signature. The key signature has two flats. The notes are represented by diamond symbols. Above the staff, the chords are labeled: Bb5/F, F, Fm, Db, Bb, Fm, and Db. A box labeled 'D' is positioned above the first 'Fm' chord. The dynamic marking *ff* is placed below the staff. A dashed line with arrows indicates a tempo change from *slight rit.* to *stretch tempo*.

**E** **F** **G** Slowly (♩ = 56)

Fm Gm7/F (no5) F/C C Gb/Db C7 C -3 F

*mp soft attack*

Detailed description: This block contains the fourth line of the chord chart. It features a treble clef and a 4/4 time signature. The key signature has two flats. The notes are represented by diamond symbols. Above the staff, the chords are labeled: Fm, Gm7/F (no5), F/C, C, Gb/Db, C7, C, -3, and F. Boxes labeled 'E', 'F', and 'G' are positioned above the first, second, and eighth chords respectively. The dynamic marking *mp soft attack* is placed below the staff.

**H** Force Theme Remix ♩ = 118

\*Strings Only

29 F Cm Cm9(no3) Cm Ab F G

*mp*

Detailed description: This block contains the fifth line of the chord chart. It features a treble clef and a 4/4 time signature. The key signature has two flats. The notes are represented by diamond symbols. Above the staff, the chords are labeled: F, Cm, Cm9(no3), Cm, Ab, F, and G. A box labeled 'H' is positioned above the first 'F' chord. The dynamic marking *mp* is placed below the staff.

**I**

35 Cm Ab Cm G Cm Cm Cm9(no3) Cm Ab

*mf*

Detailed description: This block contains the sixth line of the chord chart. It features a treble clef and a 4/4 time signature. The key signature has two flats. The notes are represented by diamond symbols. Above the staff, the chords are labeled: Cm, Ab, Cm, G, Cm, Cm, Cm9(no3), Cm, and Ab. A box labeled 'I' is positioned above the first 'Cm' chord. The dynamic marking *mf* is placed below the staff.

**\*Piano & Strings**

42 F G Cm Ab Cm G Cm

Detailed description: This block contains the seventh line of the chord chart. It features a treble clef and a 4/4 time signature. The key signature has two flats. The notes are represented by diamond symbols. Above the staff, the chords are labeled: F, G, Cm, Ab, Cm, G, and Cm. The dynamic marking *\*Piano & Strings* is placed above the staff.

**J**  $\text{\textcircled{S}}$

*To Coda (4th Time)*

Chords: Cm Cm9(no3)/D Cm/Eb Ab/C F G7/F Cm Ab

**K** \*Strings Only

Chords: Cm/G G Cm Cm Cm9(no3) Cm Ab F G

**L**

Chords: Cm Ab Cm G Cm Cm Cm9(no3) Cm Ab

**M** \*Piano & Strings

Chords: F G Cm Ab Cm G Cm Cm Cm9(no3)/D

*D.S.  $\text{\textcircled{S}}$  al Coda*

Chords: Cm/Eb Ab/C F G7/F Cm Ab Cm/G G Cm

**N**  $\text{\textcircled{S}}$  *Coda*

\*Piano & Strings

Chords: Cm Ab Cm/G G Cm Cm

MELODY C

# THE FORCE AWAKENS

John Williams

DJAG

Trailer & Force Theme Remix

arr. Bernice

Mysteriously (♩ = 50)  
Trailer

Slightly Faster (♩ = 64)

The musical score is written in treble clef with a key signature of two flats (B-flat and E-flat). It consists of ten staves of music, each with a measure number on the left. Section A (measures 4-5) and B (measures 6-7) are marked with a '4' above the staff. Section C (measures 8-10) is marked with a '3' above the staff. Section D (measures 14-16) is marked with a '3' below the staff. Section E (measures 19-21) and F (measures 22-23) are marked with a '3' below the staff. Section G (measures 24-26) is marked with a '3' below the staff. Section H (measures 29-30) is marked with a '3' below the staff. Section I (measures 31-32) is marked with a '3' below the staff. Section J (measures 46-48) is marked with a '3' below the staff. The score includes various dynamics such as *f*, *ff*, *mp*, and *f*. It also features performance instructions like 'slight rit.', 'stretch tempo', and 'Tutti'. The piece concludes with the instruction 'To Coda (4th Time)'.

4 A B C

14 D Forcefully (♩ = 58 - 60)

19 E F

24 G Slowly (♩ = 56)

29 H Force Theme Remix I

41

46 J Tutti To Coda (4th Time)

*f* *ff* *mp* *mp* *f*

slight rit. stretch tempo

3 3 3 3 3 3 3 3

51 K

8

L *Soli*

*mp* 3

M

73

78 *D.S. & al Coda*

N  $\oplus$  *Coda*

*f* *ff*

Recorded by THE JACKSON 5  
**I WANT YOU BACK**

GUITAR

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

**(FUNKY R&B)**

**(CONTINUE BVA PATTERN)** 4

**(CONTINUE PATTERN)** 8

**(CONTINUE PATTERN)** 12

**(13)** **(BVA PATTERN)** 4

**(17)** 8

**(21)**  $Ab$   $Eb/G$   $Fm7$   $Ab/Eb$   $Db$   $Bbm7$   $Db/Eb$   $Fm7$   $Ab/C$   $Db$   $Ab$

$Bbm7$   $Db/Eb$   $Ab$   $Eb/G$   $Fm7$   $Ab/Eb$   $Db$   $Bbm7$   $Db/Eb$

$Fm7$   $Ab/C$   $Db$   $Ab$   $Bbm7$   $Db/Eb$   $Ab$   $Bbm7$   $Db/Eb$   $Ab$



GUITAR

(31) (SVA PATTERN)

Musical staff 1: Treble clef, key signature of three flats (Bb, Eb, Ab). Measure 30:  $Bbmi^7$   $Db/Eb$   $Ab$ . Measure 31:  $ff$  dynamic, SVA pattern. Measure 32:  $mf$  dynamic, SVA pattern. Measure 33: SVA pattern.

Musical staff 2: Treble clef, key signature of three flats. Measure 34: SVA pattern. Measure 35: SVA pattern. Measure 36: SVA pattern. Measure 37: SVA pattern. Measure 38: SVA pattern.

Musical staff 3: Treble clef, key signature of three flats. Measure 39:  $Ab$   $Eb/G$   $Fmi^7$   $Ab/Eb$   $Db$ . Measure 40: SVA pattern. Measure 41:  $Bbmi^7$   $Db/Eb$   $Fmi^7$   $Ab/C$   $Db$   $Ab$ .

Musical staff 4: Treble clef, key signature of three flats. Measure 42:  $Bbmi^7$   $Db/Eb$   $Ab$ . Measure 43:  $Eb/G$   $Fmi^7$   $Ab/Eb$   $Db$ . Measure 44:  $Bbmi^7$   $Db/Eb$ .

Musical staff 5: Treble clef, key signature of three flats. Measure 45:  $Fmi^7$   $Ab/C$   $Db$   $Ab$ . Measure 46: (MUTED FILLS AND RIFFS). Measure 47: (MUTED FILLS AND RIFFS). Measure 48: (MUTED FILLS AND RIFFS) **GRAD. CRESC.**

Musical staff 6: Treble clef, key signature of three flats. Measure 49: (MUTED FILLS AND RIFFS). Measure 50: (MUTED FILLS AND RIFFS). Measure 51: (MUTED FILLS AND RIFFS). Measure 52:  $f$  dynamic, (MUTED FILLS AND RIFFS).

Musical staff 7: Treble clef, key signature of three flats. Measure 53:  $Ab$   $Eb/G$   $Fmi^7$   $Ab/Eb$ . Measure 54:  $Db$   $Ab/C$   $Bbmi^7$   $Db/Eb$ .

Musical staff 8: Treble clef, key signature of three flats. Measure 55:  $ff$  dynamic,  $Fmi^7$   $Ab/C$   $Db$   $Ab$ . Measure 56:  $Bbmi^7$   $Db/Eb$   $Ab$ . Measure 57:  $Eb/G$   $Fmi^7$   $Ab/Eb$ .

Musical staff 9: Treble clef, key signature of three flats. Measure 58:  $Db$   $Ab/C$   $Bbmi^7$   $Db/Eb$ . Measure 59:  $Fmi^7$   $Ab/C$   $Db$   $Ab$ . Measure 60:  $Fmi^7$   $Ab/C$   $Db$   $Ab$ . Measure 61:  $Fmi^7$   $Ab/C$   $Db$   $Ab$ . Measure 62:  $Fmi^7$   $Ab/C$   $Db$   $Db/Eb$   $Ab$ .

Musical staff 10: Treble clef, key signature of three flats. Measure 63:  $Bbmi^7$   $Ab/C$ . Measure 64:  $Db$   $Dmi^7(b5)$   $Db/Eb$ . Measure 65:  $ff$  dynamic,  $Db$   $Db/Eb$   $Ab$ .

# IN THE MOOD

GUITAR

By JOE GARLAND  
Arranged by MICHAEL SWEENEY

MEDIUM SWING (♩ = ♪♪)

4

1-4

$C^7$   $C^{13}$   $F^7$   $E\flat^6$   $B\flat^6$

5 6 7 8

*f* *mf*

9 (9)

(LIGHT) 10 11 SIMILE 12

$E\flat^6$   $B\flat^6$

13 14 15 16

$F^7$  1.  $B\flat^6$   $E\flat^6$   $G\flat^7$   $Cm^7/F$

17 18 19 20 *p* *f*

2.  $B\flat^6$   $E\flat^6$   $G\flat^7$   $Cm^7/F$   $B\flat^6$  (23)  $B\flat^6$   $Db^0$   $Cm^7$   $F^7$

21 22 23 24 *p* *f*

$B\flat^6$   $Db^0$   $Cm^7$   $F^7$   $B\flat^6$   $Db^0$   $Cm^7$   $F^7$

25 26 27 28

1.  $F^7$   $F^0$   $F^7$   $G\flat^7$   $F^7$   $B\flat^6$  2.  $F^7$   $F^0$   $F^7$   $G\flat^7$   $F^7$   $B\flat^6$

29 30 31 32 *mp* *f*

(33)  $B\flat^6$   $Db^0$   $Cm^7$   $F^7$   $B\flat^6$   $Db^0$   $Cm^7$   $F^7$

33 34 35 36 *mf*

07010016

Handwritten musical notation for measures 37-44. Chords:  $Bb^6$ ,  $Db^{\circ}$ ,  $Cmi^7$ ,  $F^7$ ,  $F^7$ ,  $F^{\circ}$ ,  $F^7$ ,  $Gb^7$ ,  $F^7$ ,  $Bb^6$ . Measure 41-44 is marked with a 4-measure rest. Measure 39 has a *f* dynamic marking.

Handwritten musical notation for measures 45-48. Measure 45 is circled and labeled (45). Chord:  $Bb^6$ . Dynamic: *mf*.

Handwritten musical notation for measures 49-52. Measure 51 has a  $F^7$  chord. Measures 51-52 are bracketed and labeled 1.  $Bb^6$ .

Handwritten musical notation for measures 53-55. Measure 53 is bracketed and labeled 2.  $Bb^6$ . Chords:  $Cmi^7$ ,  $Gb^7$ ,  $F^7$ ,  $Bb^6$ ,  $F^{13}$ . Measure 54 has a *mf* dynamic, and measure 55 has a *f* dynamic.

Handwritten musical notation for measures 56-59. Measure 56 is circled and labeled (56). Chord:  $Bb^6$ . Dynamic: *mf-p*.

Handwritten musical notation for measures 60-63. Chords:  $Eb^6$ ,  $Bb^6$ .

Handwritten musical notation for measures 64-71. Measure 64 has a  $F^7$  chord. Measures 66-69 are bracketed and labeled 1. 4. Measures 70-71 are bracketed and labeled 2. 2.

Handwritten musical notation for measures 72-75. Measure 72 is circled and labeled (72). Chord:  $Bb^6$ . Dynamic: *ff*.

Handwritten musical notation for measures 76-79. Chords:  $Eb^7$ ,  $Bb^6$ .

Handwritten musical notation for measures 80-83. Measure 80 has a  $F^7$  chord. Measure 82 is circled and labeled (82). Dynamic: *mf*. Measure 83 has a *f* dynamic.

Handwritten musical notation for measures 84-87. Measure 84 has a  $Bb^6$  chord. Measure 87 has a  $Bb^9(\#11)$  chord and a *ff* dynamic.

# LARGO

From NEW WORLD SYMPHONY

BELLS

ANTONIN DVORÁK  
Arranged by JOHNNIE VINSON

Largo 8 9 8 17 (No rolls) *mp*

C Eb Eb D Bb C C Eb D Bb

C C Eb Eb D Bb C C Eb D Bb C

25 10 35 *p*

G Bb Bb Ab F G Eb G F D Eb

43 3 *rit.*

G Bb Bb Ab F G Eb G F D Eb

47 4 *a tempo* *mp* *f* *mp*

G Bb Bb Eb F G F Eb F C Eb

2 57 7 *p* *rit.*

Eb

# LARGO

From NEW WORLD SYMPHONY

TUBA

ANTONIN DVORÁK  
Arranged by JOHNNIE VINSON

Largo

9

17

25

35

43

47

57

72

Recorded by BON JOVI

# LIVIN' ON A PRAYER

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

GUITAR

(UNISON PATTERNS)

(A) (ROCK)

(B)

(ROCK)

(DISTORTION "POWER CHORDS")

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GUITAR

Musical staff 1: Treble clef, key signature of three flats. Measure 31:  $D^b(omit 3)$ . Measure 32:  $E^b(omit 3)$  with a triplet of eighth notes and an accent. Measure 34:  $(33)$   $(w/BASS)$ . Measure numbers 31, 32, 34 are indicated below the staff.

Musical staff 2: Treble clef, key signature of three flats. Measure numbers 35, 36, 37, 38 are indicated below the staff.

Musical staff 3: Treble clef, key signature of three flats. Measure 39:  $D^b(omit 3)$ . Measure numbers 39, 40, 41, 42 are indicated below the staff.

Musical staff 4: Treble clef, key signature of three flats. Measure 43:  $(43)$ . Measure 44:  $f$ . Measure 45:  $D^b(omit 3)$ . Measure 46:  $E^b(omit 3)$ ,  $E^b(omit 3)$ ,  $F(omit 3)$ ,  $E^b(omit 3)$ . Measure numbers 44, 45, 46 are indicated below the staff.

Musical staff 5: Treble clef, key signature of three flats. Measure 47:  $D^b(omit 3)$ . Measure 48:  $E^b(omit 3)$  with a triplet of eighth notes and an accent. Measure 49:  $(49)$   $(w/BASS)$ . Measure numbers 47, 48, 50 are indicated below the staff.

Musical staff 6: Treble clef, key signature of three flats. Measure numbers 51, 52, 53, 54 are indicated below the staff.

Musical staff 7: Treble clef, key signature of three flats. Measure 55:  $E^b(omit 3)$ . Measure numbers 55, 56, 57, 58 are indicated below the staff.

Musical staff 8: Treble clef, key signature of three flats. Measure 59:  $M.F.$ . Measure 60:  $f$ . Measure 61:  $f$ . Measure 62:  $G(omit 3)$  with an accent. Measure numbers 59, 60, 61, 62 are indicated below the staff.

Piano

# A Message To You Rudy

**A**

4

4

**B**

9

C F G C F G C

14

F G C F G C F G

**C**

19

C F G C F G C



Musical notation for measures 24-28. Treble clef with chords F, G, D, C, F, G, C, F, G. Bass clef with whole notes.

Musical notation for measures 29-33. Treble clef with chords C, F, G, C, F, G, E, C. Bass clef with whole notes.

Musical notation for measures 34-38. Treble clef with chords F, G, C, F, G, C, F, G. Bass clef with whole notes.

Musical notation for measures 39-42. Treble clef with chords C, F, G, C6 = C-E-A. Includes the instruction *molto rit.* Bass clef with whole notes.



# MOVE THE JOY

arr. Bernice

**A** **B**

Flute

Clarinet in B $\flat$

Bass Clarinet

Alto Sax.

Tenor Sax.

Baritone Sax.

Trumpet in B $\flat$  1

Trombone

Baritone (T.C.)

Tuba

Timpani

Mallets 1

Snare

Bass Drum 1

Bass Drum 2

Suspended Cymbal

Synthesizer 1

2nd Time Only

*f*

*mp*

*mf*

# Mallets

# Winter Fest

Traditional / Arr. Bernice

## Gloria In Excelsis Deo

♩ = 82

Majestically

The musical score is written for mallets in a single treble clef staff with a key signature of one flat (B-flat) and a 4/4 time signature. The piece is titled "Gloria In Excelsis Deo" and "Ode To Joy".

The score begins with a dynamic marking of *f* (forte) and a tempo marking of "Majestically". The tempo is indicated as ♩ = 82. The first system contains measures 1 through 18, with measure numbers 6, 10, 14, and 18 boxed. The second system contains measures 19 through 27, with measure number 22 boxed. The third system contains measures 28 through 35, with measure numbers 28 and 32 boxed. The section "Ode To Joy" begins at measure 28. The fourth system contains measures 36 through 43, with measure numbers 36 and 44 boxed. The fifth system contains measures 44 through 51, with measure numbers 40 and 48 boxed. The sixth system contains measures 52 through 59, with measure numbers 52 and 56 boxed. The seventh system contains measures 60 through 67, with measure number 57 boxed. The score concludes with a double bar line and repeat dots.





# Mr. P.C.

John Coltrane

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

For your use



# Supplemental Material - Mr. P.C.

## Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

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

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

## Useful scales

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

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

$A^b$ Mixolydian	$(A^{b7})$	$G$ Mixolydian	$(G^7)$
------------------	------------	----------------	---------

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

## Sample Bass Line

$C_{MI}^7$
------------

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

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

## Guitar Voicings

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

## **My Way**

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



# My Way

Flute

The first system of the musical score for Flute consists of four staves. The top staff is in treble clef with a key signature of one flat and a common time signature. It begins with a dynamic marking of *p*. The second staff continues the melody with a circled letter 'A' above a measure. The third staff is in alto clef and features a circled letter 'B' above a measure, with a dynamic marking of *f* below. The fourth staff is in bass clef and includes dynamic markings of *fp* and *f* at the end of the system.

# My Way

Flute

The second system of the musical score for Flute is identical to the first system. It consists of four staves in treble, alto, and bass clefs. The top staff starts with a dynamic marking of *p*. The second staff has a circled letter 'A' above a measure. The third staff has a circled letter 'B' above a measure and a dynamic marking of *f* below. The fourth staff has dynamic markings of *fp* and *f* at the end.

## **PEP BAND CHEERS**

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

**Imperial March** Mi Mi Mi Do So Mi Do So Mi

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

**Mari Bros** Mi Mi Mi Do Mi So So

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

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

**Get Ready For This** So So So Do Do Re Re

So So So Te Te Do Do

So So So Do Do Re Re

So So So Te Te Do Re

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

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

### **More...**

Suavemente: Groove (Cm - G - G - Cm )

C Minor Groove: (C Minor)

Antonio Groove: Do Te Le So (Bb Blues)

Harmony: So Fa Me Re

12 Bar Groove: (Bb Blues)

# PIRATES OF THE CARIBBEAN

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

PART I  
Flute/Oboe

KLAUS BADELT  
Arranged by MICHAEL SWEENEY

"Fog Bound" Lightly

5

3

Fl.

Ob.

*mp* ABC C B D A C B G C C B G A F D *mf* A B

9 C C B D A *Slower* G C C B G A D A D D D D D D D D D D D D D D D

17

16 *f* D D D D D *mf* D F G G A B b B b C A *f* *mf marcato* G A

24 "The Medallion Calls"

33 B b C D C B b A B b C D C B b C D C B b A B b A G A F G G G F D G A

42 B b A B b C B b C D C B b G G A B b C D E b G C B b C A G D B b A G

50

52 *mf* G A B b A G F B b D C *Play* F # G A *f*

58 *f* G F G A B b D G B b A F G D G F G A B b C D D D D G A

68 "The Black Pearl" *mp* A D

76 *f* G G A B b G A G F G G A B b G A B b C C C D E b B b A G A G F G G B b

84

85 E b D D D D C *mp* D E F # G A B b D D D D D *ff* D E b D D A B b



# PIRATES OF THE CARIBBEAN

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

MALLET PERCUSSION

Bells, Chimes (opt.), Marimba or Xylo.

KLAUS BADELDT

Arranged by MICHAEL SWEENEY

"Fog Bound"  
Lightly

4 5 8 Bells

mf  
D D D D D D D D

17 Slower 2 Stately 3 24 "The Medallion Calls"

f D mf G A B $\flat$  C D C B $\flat$  A B $\flat$  C D

27 C B $\flat$  C D C B $\flat$  A B $\flat$  A G A F G 33 G A B $\flat$  A B $\flat$  C B $\flat$  C D B $\flat$

36 42 Chimes (opt.)

G G A B $\flat$  C D E $\flat$  G C B $\flat$  C A G mp G A B $\flat$  A

46 4 50 7 Bells 58

f G A B $\flat$  C D C B $\flat$  A B $\flat$  C D C B $\flat$  C

"The Black Pearl"  
Faster 4 68 Marimba (or Xylo.)  
Play 2nd time only

f D C B $\flat$  A f G G A B $\flat$  G A G F G G A B $\flat$  G A B $\flat$  C C C D E $\flat$

76 8 84

A G A G F G f G G G G G G G G G G F F F F F F

2

FFF D D D D E F $\sharp$  G ff B $\flat$  D D F G

# Two Ceremonial Marches

2

## 1. Processional

Flute

*Pomp and Circumstance March No. 3*

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

YBS 54

Maestoso

*f*

7

**A** Andante

*mf*

14

**B**

22

**C**

29

**D**

37

*div.*

*f*

**E** unis.

*mf*

43

1.

*div.*

unis.

3

49

2. rit.

*div.*

unis.

*f*

3

*rit.*

# Santa Claus Is Comin' To Town

C Bass Line

Coots & Gillespie  
arr. Bernice

Moderate Swing



B $\flat$

E $\flat$

B $\flat$

B $\flat$ 7

E $\flat$

E $\flat$ m

B $\flat$

Gm

*mf*

A

7 Cm7 F7

B $\flat$

B $\flat$

E $\flat$

B $\flat$  B $\flat$ 7

E $\flat$

E $\flat$ m

B $\flat$

Gm

B

15 Cm7 F7

B $\flat$

B $\flat$ 7

E $\flat$

B $\flat$ 7

E $\flat$

C7

C

23 F7 F $\sharp$ dim

Gm

C7

F7

Faug

B $\flat$

E $\flat$

B $\flat$  B $\flat$ 7

E $\flat$

E $\flat$ m

B $\flat$

Gm

To Coda

D

*D.S. al Coda*

E



31 Cm7 F7

B $\flat$

B $\flat$

Gm

Cm7

F7

B $\flat$

*f*

39






C

# Sight Reading Exercises

1 

2 

3 

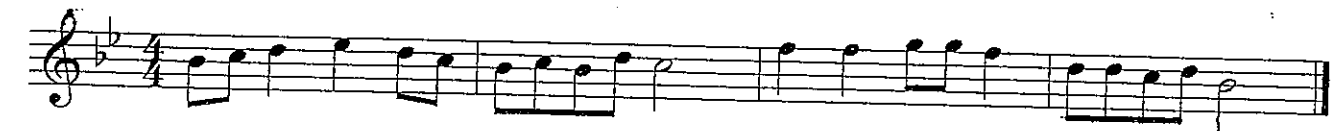
4 

5 

6 

7 

8 

9 

Guitar

# Simple Gifts

from *Appalachian Spring*

Traditional  
Aaron Copland (1900-1990)

♩ = 72

*mp*

The first staff of music is in 4/4 time with a key signature of two flats (B-flat and E-flat). It begins with a tempo marking of quarter note = 72. The melody consists of a series of eighth notes, starting with a half note G3, followed by eighth notes A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, 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C327, D327, E327, F327, G327, A327, B327, C328, D328, E328, F328, G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G362, A362, B362, C363, D363, E363, F363, G363, A363, B363, C364, D364, E364, F364, G364, A364, B364, C365, D365, E365, F365, G365, A365, B365, C366, D366, E366, F366, G366, A366, B366, C367, D367, E367, F367, G367, A367, B367, C368, D368, E368, F368, G368, A368, B368, C369, D369, E369, F369, G369, A369, B369, C370, D370, E370, F

Piano

# Simple Gifts

from *Appalachian Spring*

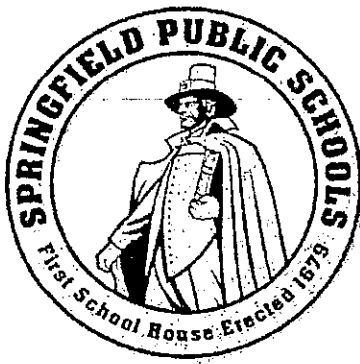
Traditional  
Aaron Copland (1900-1990)

♩ = 72

*mp*

*f*

Chord symbols: Eb, Gm, Fm, Bb7, Eb, Gm, Fm, Bb7, Eb, Ab, Eb



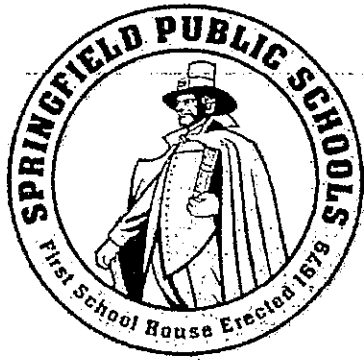
# SPS District Determined Measure

## *Music Performance Rubrics*

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

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

CATEGORY	MASTERY 4	PROFICIENT 3	DEVELOPING 2	EMERGING 1
<b>EXPRESSION</b>	<ul style="list-style-type: none"> <li>• The student always performs with a creative nuance and expressive style in response to the music.</li> <li>• Attention is always given to dynamic sensitivity, phrasing, and the proper style in regard to the historical period or cultural tradition.</li> <li>• Music is always performed with feeling—artfully, meaningfully, and emotionally.</li> </ul>	<ul style="list-style-type: none"> <li>• The student usually performs with a creative nuance and expressive style in response to the music.</li> <li>• Attention is usually given to dynamic sensitivity, phrasing, and the proper style in regard to the historical period or cultural tradition.</li> <li>• Music is usually performed with feeling—artfully, meaningfully, and emotionally.</li> </ul>	<ul style="list-style-type: none"> <li>• The student occasionally performs with a creative nuance and expressive style in response to the music.</li> <li>• Attention is occasionally given to dynamic sensitivity, phrasing, and the proper style in regard to the historical period or cultural tradition.</li> <li>• Music is occasionally performed with feeling—artfully, meaningfully, and emotionally.</li> </ul>	<ul style="list-style-type: none"> <li>• The student rarely performs with a creative nuance and expressive style in response to the music</li> <li>• Attention is rarely given to dynamic sensitivity, phrasing, and the proper style in regard to the historical period or cultural tradition.</li> <li>• Music is rarely performed with feeling—artfully, meaningfully, or emotionally.</li> </ul>
<b>SIGHT-READING (if applicable)</b>	<ul style="list-style-type: none"> <li>• The student always responds accurately to all musical notation within the sight-reading selection (rhythm, notes, articulation, dynamics, tempo, etc.)</li> <li>• The performance is smooth and completed without hesitation.</li> </ul>	<ul style="list-style-type: none"> <li>• The student usually responds accurately to all musical notation within the sight-reading selection (rhythm notes, articulation, dynamics, tempo, etc.)</li> <li>• The performance is mostly smooth and completed without much hesitation.</li> </ul>	<ul style="list-style-type: none"> <li>• The student occasionally responds accurately to all musical notation within the sight-reading selection (rhythm notes, articulation, dynamics, tempo, etc.)</li> <li>• The performance is somewhat smooth and completed with some hesitation.</li> </ul>	<ul style="list-style-type: none"> <li>• The student rarely responds accurately to all musical notation within the sight-reading selection (rhythm notes, articulation, dynamics, tempo, etc.)</li> <li>• The performance is not smooth and completed with much hesitation.</li> </ul>
<b>PERCUSSION TECHNIQUE</b>	<ul style="list-style-type: none"> <li>• 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.)</li> </ul>	<ul style="list-style-type: none"> <li>• 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.)</li> </ul>	<ul style="list-style-type: none"> <li>• 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.)</li> </ul>	<ul style="list-style-type: none"> <li>• 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.)</li> </ul>
<b>GRADING (if applicable)</b>	<b>A (100-90)</b>	<b>B (89-80)</b>	<b>C (79-70)</b>	<b>D (69-60)</b>



# SPS District Determined Measure

## *Music Performance Rubric*

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Course: \_\_\_\_\_

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





# SHENANDOAH

for Concert Band

STRING BASS

FRANK TICHELI

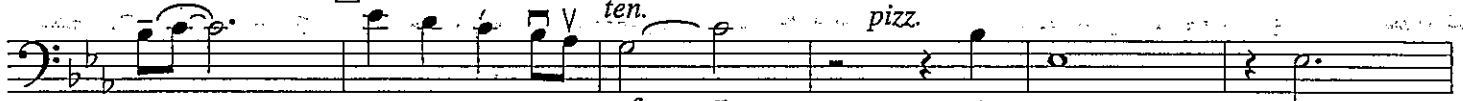
Freely and very expressive  $\text{♩} = \text{c. } 50$

(arco)



*p*

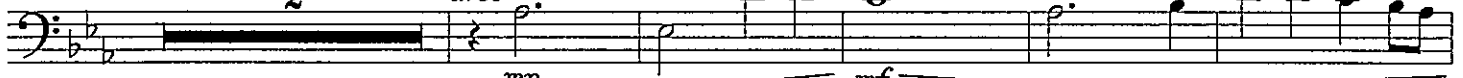
7



*mf* > *p*

*p*

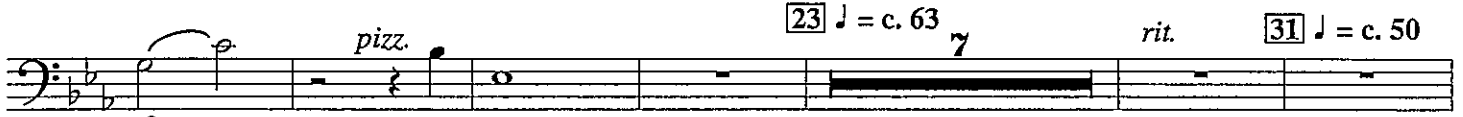
12  $\text{♩} = \text{c. } 58$



*mp*

*mf*

18



*f* > *p*

*pizz.*

*mp*

23  $\text{♩} = \text{c. } 63$

*rit.*

31  $\text{♩} = \text{c. } 50$



*rit. pizz. a tempo*

*p*

*rit.*

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

*arco*

*p*



*rit.*

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

*pp*

*n*

4

47  $\text{♩} = \text{c. } 58$

*p*



52

*mf*



56 Exalted

*f*

*ff*



62

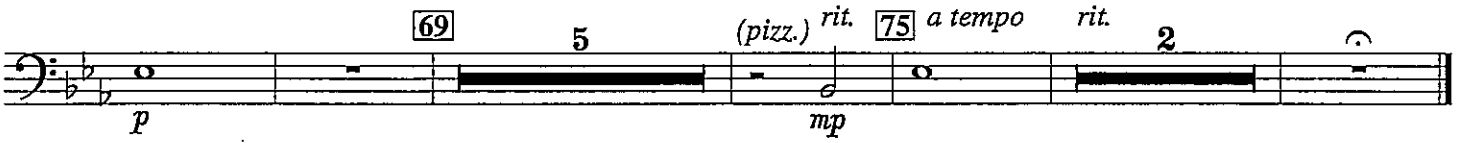
*mp*

*f*

*mf*

*pizz.*

*mp*



69

5

(*pizz.*) *rit.*

75 *a tempo*

*rit.*

2

*p*

*mp*

# THE STAR SPANGLED BANNER

Flute

arr. by Robert W. Smith  
(ASCAP)

024-3860-00

Majestic

**3**

*f*

**11**

**19**

*mp*

**27**

(opt.)

*f*

# THE STAR SPANGLED BANNER

Oboe

arr. by Robert W. Smith  
(ASCAP)

024-3860-00

Majestic

**3**

*f*

**11**

**19**

*mp*

**27**

*f*

The musical score is written for Oboe in 3/4 time, featuring a key signature of two flats (B-flat and E-flat). The piece is marked 'Majestic' and begins with a dynamic of *f* (forte). The score is divided into measures, with specific measures highlighted by boxed numbers: 3, 11, 19, and 27. Measure 19 is marked with a dynamic of *mp* (mezzo-piano). The score concludes with a final double bar line.

# THE STAR SPANGLED BANNER

Trombone

arr. by Robert W. Smith  
(ASCAP)

024-3860-00

Majestic

**3**

*f*

**11**

**19**

*p* *f*

**27**

The musical score is written for Trombone in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). The tempo/style is marked 'Majestic'. The score consists of six staves of music. The first staff begins with a measure containing a fermata over a whole note, followed by a measure with a quarter rest, and then a series of eighth and quarter notes. A dynamic marking of *f* (forte) is placed below the first staff. A box containing the number '3' is positioned above the first staff. The second staff continues the melodic line. The third staff begins with a box containing the number '11'. The fourth staff continues the melody. The fifth staff starts with a box containing the number '19', followed by a four-measure rest marked with a '4' above it. A dynamic marking of *p* (piano) is placed below the first measure of this staff, and a dynamic marking of *f* (forte) is placed below the final measure. The sixth staff begins with a box containing the number '27'. The final staff concludes the piece with a fermata over a whole note.

# THE STAR SPANGLED BANNER

Baritone B.C.

arr. by Robert W. Smith  
(ASCAP)

024-3860-00

Majestic

**3**

*f*

**11**

**19**

*mp*

**27**

*f*

The musical score is written for Baritone B.C. in a 3/4 time signature with a key signature of one flat (B-flat major). It consists of seven staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The tempo/mood is marked 'Majestic'. A measure rest is followed by a half note G2, then a quarter rest, another quarter rest, and a quarter note G2. A dynamic marking of *f* is placed below the first G2. A boxed measure number '3' is above the first G2. The second staff continues with a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, and a quarter note G1. The third staff starts with a boxed measure number '11' above the first measure, which contains a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, and a quarter note G1. The fourth staff starts with a boxed measure number '19' above the first measure, which contains a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, and a quarter note G1. A dynamic marking of *mp* is placed below the first measure. The fifth staff continues with a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, and a quarter note G1. The sixth staff starts with a boxed measure number '27' above the first measure, which contains a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, and a quarter note G1. A dynamic marking of *f* is placed below the first measure. The seventh staff continues with a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, and a quarter note G1.



# THE STAR SPANGLED BANNER

Bells

arr. by Robert W. Smith  
(ASCAP)

024-3860-00

Majestic

**3**

*f*

**11**

**19** **27**

*f*

# Symphony No. 5

Ludwig van Beethoven  
arr. Bernice

**Allegro con brio** ♩ = 103  
**WATCH!**

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

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 **E** G Cdim/Gb

37 Cdim/Gb Bb **F** **G** Bb7 Eb/Bb Bb7 Eb/Bb Bb7 Eb/Bb

**H** 47 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 Eb B $\flat$  Eb B $\flat$  Eb B $\flat$  Eb (G) Eb (G) Cm

**L** 1. 2. **M**

74 (F) G (G) Cm Cm Cm

**N**

82 Cm G Cm G Cm G Cm G Cm G Cm G Cm G Cm

**O**

*ff*

Mallets  
COMPLETE  
MELODY

# Symphony No. 5

Ludwig van Beethoven  
arr. Bernice

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

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

A

B

C

D

E

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, many beamed together. There are several slurs and accents. A box labeled 'H' is positioned above the staff at the beginning.

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, many beamed together. There are several slurs and accents. A box labeled 'I' is positioned above the staff at the beginning. A dynamic marking 'f' is placed 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, many beamed together. There are several slurs and accents. A box labeled 'J' is positioned above the staff at the beginning.

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, many beamed together. There are several slurs and accents. A box labeled 'K' is positioned above the staff at the beginning. Above the staff, there are markings '#1', '#2', '#3', '#4', '#1', '#2', '#3' corresponding to different groups of notes.

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, many beamed together. There are several slurs and accents. A box labeled 'L' is positioned above the staff at the beginning. A box labeled 'M' is positioned above the staff towards the end. Above the staff, there are markings '1.' and '2.' indicating first and second endings.

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, many beamed together. There are several slurs and accents. A box labeled 'N' is positioned above the staff at the beginning.

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, many beamed together. There are several slurs and accents. A box labeled 'O' is positioned above the staff at the beginning. A dynamic marking 'ff' is placed below the staff.

# TAKE THE "A" TRAIN

GUITAR

Words and Music by

**BILLY STRAYHORN**

Arranged by MICHAEL SWEENEY

(MEDIUM SWING)

5  $\frac{3}{4}$  Bb6 C9(#11)

4

mf

6 (SIM.) 7 8

9 Cm17 F7 11. Bb6 13. Bb6 Fm17 Bb7

15 Ebma7 D9 Db9 C9 Cm17

23 F7 F+7(b9) Bb6 C9(#11) Cm17

28 F7 TO CODA Bb6 G7(b9) C7(#9) F7(b9) 31 SOLO FOR ANY INSTRUMENT Cm17 F7

37 1. Bb6 Cm17 F7 39. Bb6 Fm17 Bb7 41 Ebma7

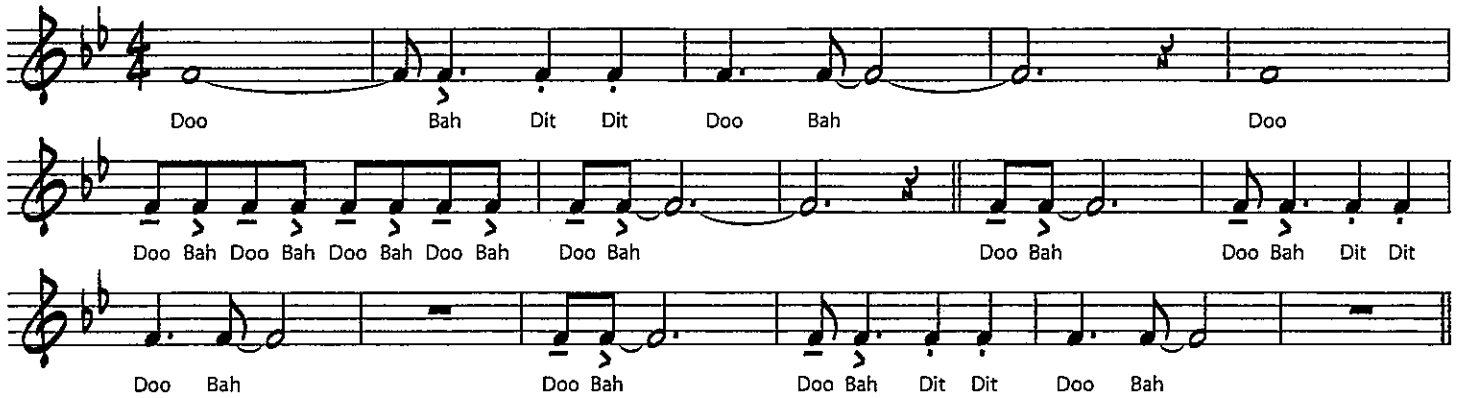
43 (Ebma7) D9 Db9 C9 Cm17 F7 F+7

49 4 Cm17 F7 Bb6 G7(b9) C7(#9) F7(b9) D.S. AL CODA (WITH REPEAT)

57 CODA Bb9(#11) 59 60 61 ff

# GUITAR

## Rhythm Workout



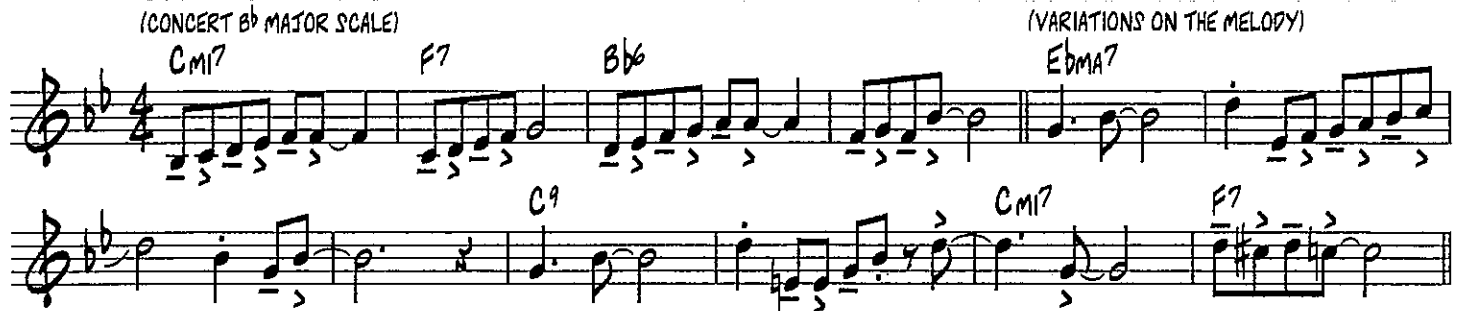
Rhythm Workout musical notation in 4/4 time, B-flat major. The first staff has a melody with lyrics: Doo Bah Dit Dit Doo Bah Doo. The second staff has a rhythmic pattern: Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Dit Dit. The third staff has a rhythmic pattern: Doo Bah Doo Bah Doo Bah Dit Dit Doo Bah.

## Melody Workout



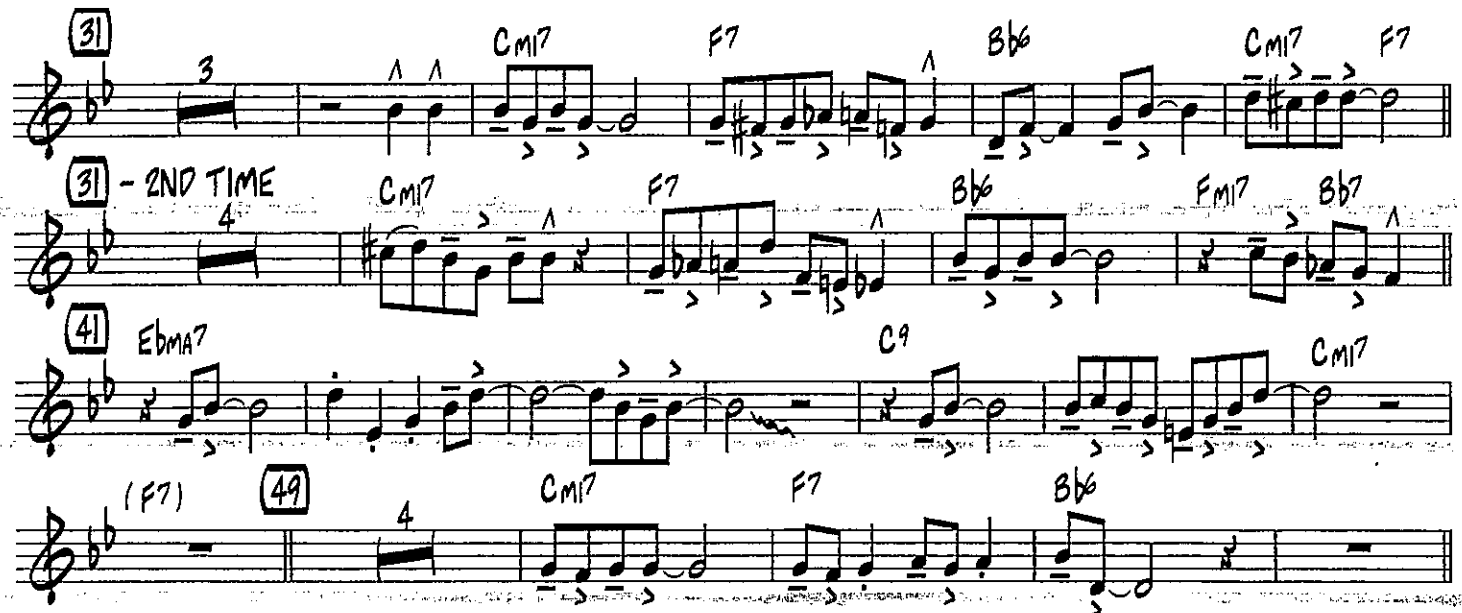
Melody Workout musical notation in 4/4 time, B-flat major. It consists of three staves of melodic lines, including eighth and sixteenth note patterns.

## Chord/Scale Workout



Chord/Scale Workout musical notation in 4/4 time, B-flat major. The first staff is labeled "(CONCERT B<sup>b</sup> MAJOR SCALE)" and includes chords C<sup>m</sup>7, F7, B<sup>b</sup>6, and Eb<sup>m</sup>7. The second staff is labeled "(VARIATIONS ON THE MELODY)" and includes chords C<sup>9</sup>, C<sup>m</sup>7, and F7.

## Demonstration Solo



Demonstration Solo musical notation in 4/4 time, B-flat major. It features four staves of complex melodic lines with various techniques like triplets and slurs. Chord changes are indicated above the notes: C<sup>m</sup>7, F7, B<sup>b</sup>6, Eb<sup>m</sup>7, C<sup>9</sup>, F<sup>m</sup>7, B<sup>b</sup>7, C<sup>m</sup>7, F7, C<sup>m</sup>7, F7, B<sup>b</sup>6, and Eb<sup>m</sup>7. Boxed numbers 31, 41, and 49 are present.

# THE TEMPEST

TROMBONE/BARITONE/  
BASSOON

ROBERT W. SMITH

**With energy!**  
Bassoon only

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

10 11 12 13 14 15 16 17 *ff*

18 36 *f* 37 38 39 40 41

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

49 50 51 52 53 54 55

56 57 58 59 60 61 62 *f* 63

64 65 66 67 68 69 70 71 *mf*

72 73 *f* 74 75 76 77 78 79 *ff*

+Tbn./Bar.

# THE TEMPEST

ROBERT W. SMITH

C FLUTE

With energy!

4

1 5 6 7 8 10 11 12

*mp* *f* *mp*

9

13 14 15 16 17 18 19

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

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

*mp* *ff*

45

opt. 8va

46 47 48 49 50 51 52

*mf*

53 54 55 56 57 58 59 60 61 62

63

*loco* *f* *mp*

64 65 66 67 68

*div.* *3*

69

72 73 74 75 76 77 78 79

*mf* *f* *ff*

# THE TEMPEST

OBOE

ROBERT W. SMITH

With energy!

4

9

1

5

6

7

8

10

*mp*

*f*

11

12

13

14

15

16

17

*tr*

*mp*

*ff*

18

36

18

37

38

39

40

41

*f*

*mp*

42

43

44

45

46

47

48

49

50

51

*tr*

*ff*

*mf*

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

*f*

*mp*

67

68

69

2

71

72

73

*mf*

*f*

74

75

76

77

78

79

*ff*



# THE TEMPEST

MALLET PERCUSSION I  
(Bells)

ROBERT W. SMITH

With energy!

9 Bells

1 8 10 11 12 13 14 15 16

*f* *mp* *f* *mp*

18

17 19 20 21 22 23

*ff* *mf*

24 25 26 27 28 29 30

31 32 33 34 35 36 37

*f*

38 39 40 41 42 43 44 45 46

*mp* *f* *mp* *ff* *mf*

47 48 49 50 51 52 53

54 55 56 57 58 59

60 61 62 63 64 65 66 67 68

*f* *mp* *f*

69

71 72 73 74 75 76 77 78 79

*mf* *f* *ff*



# THE TEMPEST

MALLET PERCUSSION II  
(Xylophone)

ROBERT W. SMITH

**With energy!** 9 Xylo. w/rubber mallets

1 8 9 10 11 12 13 14 15

*f* *mp* *f*

16 17 18 19 20 21 22

*mp* *ff* *mf*

23 24 25 - 26 27 28 29

30 31 32 33 34 35 36

*f*

37 38 39 40 41 42 43 44

*mp* *f* *mp* *ff*

45 46 47 48 49 50 51

*mf*

52 53 54 55 56 57 58 59

60 3 63 64 65 66 67 68 69

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

70 71 72 73 74 75 76 77 78 79

*f* *ff*

# 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 rhythmic notation with slurs and accents.

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 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 repeat signs and a coda symbol.

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*. Includes a fermata.

Uptown Funk!

Chord Chart, p. 2

⊕ Coda

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

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

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

77 G7 Dm7 G7 T Dm7 G7 Dm7 U Dm7 G7

86 V Dm7 G7 Dm7 G7 Dm7 Dm7

Guitar

# Uptown Funk!

As Recorded by Bruno Mars  
arr. Bernice

Funk ♩ = 116

The sheet music is written for guitar in 4/4 time with a key signature of one flat (Bb). It consists of eight systems of music, each with a lettered section marker (A-L) and a measure number. The music is primarily composed of chords with rhythmic patterns. Dynamics include *f*, *mp*, *mf*, and *ad lib*. A double bar line with repeat dots is used at the end of section I. A Coda symbol (⊕) is placed above the first measure of section J. Section K includes a first ending bracket. Section L ends with the instruction *D.S. al Coda*.

**A** 1 Dm7 G7 Dm7 G7

**B** 6 Dm7 G7 Dm7 G7 Dm7 ad lib *mf*

**C**

**D** 11 G7 Dm7 G7 Dm7 G7 Dm7 G7 Dm7 *mf*

**E**

**F** 19 G7 Dm7 G7 Dm7 G7 Dm7

**G** 25 G7 Dm7 G7 Dm7 G7 Dm7 G7 Dm7

**H**

**I** 34 Dm7 G7 Dm7 G7 *f*

**J** 38 Dm7 G7 Dm7 G7 Dm7 G7 G7 *To Coda* ⊕ **K** Dm7 G7 ad lib Dm7 G7 *f mp*

**L** 46 Dm7 G7 Dm7 G7 *D.S. al Coda*

**Coda** M N

50 G7 Dm7 G7 Dm7 G7 Dm7 G7 Dm7 G7

59 O

G7 Dm7 G7 Dm7

*mf*

63 P

G7 Dm7 G7

66 Q

Dm7 Dm7 G7

*f*

70 R

Dm7 G7 Dm7 G7 Dm7 G7

*f*

S

76 Dm7 G7 Dm7 G7

T

80 *ff* Dm7 G7 Dm7

U

84 Dm7 G7 Dm7 G7

V

88 Dm7 G7 Dm7

91 *fff*

Dm7

# 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 sections labeled A through L. Section A (measures 1-4) features a four-measure rest followed by a *mp* dynamic. Section B (measures 5-8) is a four-measure rest. Section C (measures 9-12) starts with a *f* dynamic and a *mf* dynamic. Section D (measures 13-16) continues the melodic line. Section E (measures 17-20) includes a repeat sign. Section F (measures 21-24) continues the melodic line. Section G (measures 25-28) includes the instruction "optional top notes" with accents. Section H (measures 29-32) continues the melodic line. Section I (measures 33-36) includes a three-measure rest and a *f* dynamic. Section J (measures 37-40) includes a *f* dynamic and a "To Coda" symbol. Section K (measures 41-44) includes a *mf* dynamic. Section L (measures 45-46) continues the melodic line. The score concludes with a *D.S. al Coda* instruction at measure 47.

*D.S. al Coda*



Uptown Funk!

Melody C, p. 2

Coda

50 M

*f* *mp*

Musical staff 50-54: Treble clef, key signature of one flat, 4/4 time. Measure 50 starts with a dynamic of *f*. Measure 51 has a *mp* dynamic. Measure 52 contains a boxed letter 'M'. The staff ends with a double bar line.

55 N

Musical staff 55-59: Treble clef, key signature of one flat, 4/4 time. Measure 55 starts with a boxed letter 'N'. The staff contains a first ending bracket over measures 58 and 59, with a second ending bracket over measures 60 and 61. The staff ends with a double bar line.

60 O

*mf*

Musical staff 60-63: Treble clef, key signature of one flat, 4/4 time. Measure 60 starts with a dynamic of *mf*. The staff ends with a double bar line.

64 P

*f*

Musical staff 64-67: Treble clef, key signature of one flat, 4/4 time. Measure 64 starts with a dynamic of *f*. The staff ends with a double bar line.

68 Q R

*f*

Musical staff 68-73: Treble clef, key signature of one flat, 4/4 time. Measure 68 starts with a dynamic of *f*. Measure 68 contains a boxed letter 'Q' and a triplet '3'. Measure 70 contains a boxed letter 'R'. The staff ends with a double bar line.

74 S

*ff*

Musical staff 74-78: Treble clef, key signature of one flat, 4/4 time. Measure 74 starts with a dynamic of *ff*. Measure 74 contains a boxed letter 'S'. The staff ends with a double bar line.

79 T

Musical staff 79-83: Treble clef, key signature of one flat, 4/4 time. Measure 79 contains a boxed letter 'T'. The staff ends with a double bar line.

84 U V

Musical staff 84-88: Treble clef, key signature of one flat, 4/4 time. Measure 84 contains a boxed letter 'U'. Measure 86 contains a boxed letter 'V'. The staff ends with a double bar line.

89 *fff*

Musical staff 89-92: Treble clef, key signature of one flat, 4/4 time. Measure 89 starts with a dynamic of *fff*. The staff ends with a double bar line.

Counter melody C

# Uptown Funk!

As Recorded by Bruno Mars  
arr. Bernice

Funk ♩ = 116

The musical score consists of six staves of music in 4/4 time, marked 'Funk' with a tempo of 116. The key signature has one flat (B-flat). The score is divided into measures by bar lines and includes various musical notations such as rests, eighth notes, and triplets. Above the staves are section markers labeled A through L. Dynamics include *f* (forte), *mf* (mezzo-forte), and *D.S. al Coda*. The score concludes with a Coda symbol. The first staff (measures 1-11) includes a 4-measure rest followed by a 3-measure rest, then a triplet of eighth notes marked *f*. The second staff (measures 12-22) includes a 3-measure rest, a 4-measure rest, a measure with a section marker E and a repeat sign, and a measure with a section marker F. The third staff (measures 23-30) includes a 3-measure rest, a measure with a section marker G, and a measure with a section marker H. The fourth staff (measures 31-36) includes a 3-measure rest, a measure with a section marker I, and a measure with a section marker J. The fifth staff (measures 37-40) is a dense chordal texture marked *To Coda*. The sixth staff (measures 41-44) includes a 3-measure rest, a measure with a section marker K, a 3-measure rest, and a 4-measure rest marked *D.S. al Coda*.

Uptown Funk!

Countermelody C, p. 2

♩ Coda

50

M 4 N 3 1. 2. O 4 P 3

Musical staff 50-59: Treble clef, key signature of one flat. Measures 50-59. Measure 50: whole rest. Measure 51: quarter rest, quarter note G4, quarter note A4, quarter note B4. Measure 52: quarter rest, quarter note G4, quarter note F4, quarter note E4. Measure 53: quarter rest, quarter note D4, quarter note C4, quarter note B3. Measure 54: quarter rest, quarter note A3, quarter note G3, quarter note F3. Measure 55: quarter rest, quarter note E3, quarter note D3, quarter note C3. Measure 56: quarter rest, quarter note B2, quarter note A2, quarter note G2. Measure 57: quarter rest, quarter note F2, quarter note E2, quarter note D2. Measure 58: quarter rest, quarter note C2, quarter note B1, quarter note A1. Measure 59: quarter rest, quarter note G1, quarter note F1, quarter note E1. Rehearsal marks M, N, O, P are above the staff. Measure numbers 4, 3, 1., 2., 4, 3 are below the staff.

67

Q

Musical staff 67-71: Treble clef, key signature of one flat. Measures 67-71. Measure 67: quarter rest, quarter note G4, quarter note A4, quarter note B4. Measure 68: quarter rest, quarter note G4, quarter note F4, quarter note E4. Measure 69: quarter rest, quarter note D4, quarter note C4, quarter note B3. Measure 70: quarter rest, quarter note A3, quarter note G3, quarter note F3. Measure 71: quarter rest, quarter note E3, quarter note D3, quarter note C3. Rehearsal mark Q is above the staff. Dynamic *f* is below the staff.

R

72

Musical staff 72-75: Treble clef, key signature of one flat. Measures 72-75. Measure 72: quarter rest, quarter note G4, quarter note A4, quarter note B4. Measure 73: quarter rest, quarter note G4, quarter note F4, quarter note E4. Measure 74: quarter rest, quarter note D4, quarter note C4, quarter note B3. Measure 75: quarter rest, quarter note A3, quarter note G3, quarter note F3. Rehearsal mark R is above the staff.

S

76

T

Musical staff 76-80: Treble clef, key signature of one flat. Measures 76-80. Measure 76: quarter rest, quarter note G4, quarter note A4, quarter note B4. Measure 77: quarter rest, quarter note G4, quarter note F4, quarter note E4. Measure 78: quarter rest, quarter note D4, quarter note C4, quarter note B3. Measure 79: quarter rest, quarter note A3, quarter note G3, quarter note F3. Measure 80: quarter rest, quarter note E3, quarter note D3, quarter note C3. Rehearsal marks S and T are above the staff.

81

U

Musical staff 81-85: Treble clef, key signature of one flat. Measures 81-85. Measure 81: quarter rest, quarter note G4, quarter note A4, quarter note B4. Measure 82: quarter rest, quarter note G4, quarter note F4, quarter note E4. Measure 83: quarter rest, quarter note D4, quarter note C4, quarter note B3. Measure 84: quarter rest, quarter note A3, quarter note G3, quarter note F3. Measure 85: quarter rest, quarter note E3, quarter note D3, quarter note C3. Rehearsal mark U is above the staff. Dynamic *fp* is below the staff.

86

V

Musical staff 86-90: Treble clef, key signature of one flat. Measures 86-90. Measure 86: quarter rest, quarter note G4, quarter note A4, quarter note B4. Measure 87: quarter rest, quarter note G4, quarter note F4, quarter note E4. Measure 88: quarter rest, quarter note D4, quarter note C4, quarter note B3. Measure 89: quarter rest, quarter note A3, quarter note G3, quarter note F3. Measure 90: quarter rest, quarter note E3, quarter note D3, quarter note C3. Rehearsal mark V is above the staff.

91

Musical staff 91-95: Treble clef, key signature of one flat. Measures 91-95. Measure 91: quarter rest, quarter note G4, quarter note A4, quarter note B4. Measure 92: quarter rest, quarter note G4, quarter note F4, quarter note E4. Measure 93: quarter rest, quarter note D4, quarter note C4, quarter note B3. Measure 94: quarter rest, quarter note A3, quarter note G3, quarter note F3. Measure 95: quarter rest, quarter note E3, quarter note D3, quarter note C3. Dynamic *fff* is below the staff.

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: Bb, Eb (Two flats)

Time Signature: 4/4

Tempo: With Energy (♩ = 124)

Chords and Dynamics:

- Measures 1-6: Cm, A<sup>b</sup>, Eb, B<sup>b</sup>, Cm. Dynamic: *mf*.
- Measures 7-11: A<sup>b</sup>, Eb, B<sup>b</sup>, B<sup>b</sup>, B<sup>b</sup>, Cm(C) (G)(C) (C)(Ab) A<sup>b</sup>(Ab)(Eb)(Ab)(Ab)(Eb). Dynamic: *f*.
- Measures 12-15: Eb (Eb)(Bb)(Eb)(Eb)(Bb) B<sup>b</sup> (Bb) (F)(Bb)(Bb) (F) Cm(Eb) (G) A<sup>b</sup> (C) (Eb). Dynamic: *mf*.
- Measures 16-19: Eb (G) (Bb) B<sup>b</sup> (D) (F) Cm(Eb) (G) A<sup>b</sup> (C) (Eb). Dynamic: *mf*.
- Measures 20-23: Eb (G) (Bb) B<sup>b</sup> (D) (F) Cm (C) (G)(C) (C) (G) A<sup>b</sup> (Ab)(Eb)(Ab)(Ab)(Eb). Dynamic: *cresc.*
- Measures 24-27: Eb (Eb)(Bb)(Eb)(Eb)(Bb) B<sup>b</sup> (Bb) (F)(Bb)(Bb) (F) Cm (C) (G)(C) (C) (G) A<sup>b</sup> (Ab)(Eb)(Ab)(Ab)(Eb).
- Measures 28-33: **To Coda (On 2nd Time)** Eb (Eb)(Bb)(Eb)(Eb)(Bb) B<sup>b</sup> Cm A<sup>b</sup> Eb B<sup>b</sup>. Dynamic: *f*.
- Measures 34-37: **D.S. al Coda** Cm (C) (G)(C) (C) (Ab) A<sup>b</sup> (Ab)(Eb)(Ab)(Ab)(Eb) Eb (Eb)(Bb)(Eb)(Eb)(Bb) B<sup>b</sup> (Bb) (F)(Bb)(Bb) (F).

**I** **Coda**

Vivir Mi Vida

Chord Chart, p. 2

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

*f*

**J** SOLOS - Repeat Until 4 Whistles

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

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

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

*mf* *f*

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

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

*mp*

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

69 **P** *ff* Bb (Bb) (F)(Bb)(Bb) (F) Cm (C) (G)(C) (C) (Ab) Ab (Ab)(Eb)(Ab)(Ab)(Eb) Eb (Eb)(Bb)(Eb)(Eb)(Bb)

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

# Vivir Mi Vida

arr. Bernice

Melody C

As Recorded by Marc Anthony

With Energy (♩ = 124)

The musical score is written in treble clef, 4/4 time, with a key signature of two flats (Bb and Eb). It consists of nine staves of music. Measure numbers 6, 11, 16, 20, 24, 28, 32, and 37 are indicated at the start of their respective staves. The score includes several performance markings: *mf* (mezzo-forte) appears at measures 6, 11, and 32; *f* (forte) appears at measures 11 and 28; *cresc.* (crescendo) is marked at measure 20. There are also dynamic hairpins and accents. Rehearsal marks A through H are placed in boxes above the staff. A Coda symbol (§) is used at measure 11. A double bar line with repeat dots is used at measure 28, with the instruction "To Coda (On 2nd Time)" above it. The instruction "D.S. § al Coda" is placed below the staff at measure 32. Trills are indicated by a vertical line with a wavy top at measures 11 and 32. Triplet markings (a bracket with the number 3) are present at measures 1, 5, 10, 15, 20, 25, 30, 35, and 37. The piece concludes with a double bar line and repeat dots at measure 37.

**I**  $\text{Coda}$

38 *f*

**J** SOLOS - Repeat Until 4 Whistles

42 Cm Ab Eb Bb **K**

play 1st time only

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

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

55 optional 8va

59 **N**

63 **O** *mp*

68 **P** *ff*

73





# 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 b7 7 1

**C Mixolydian**

1 2 3 4 5 6 b7 1

**C Half/whole diminished**

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

**C Phrygian**

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

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

Below are two groups of chord spelling:

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

(No Chord) NC. C bass C C<sup>6</sup> C<sup>6</sup>/<sub>9</sub> C<sup>(add 9)</sup>

C<sup>MA7</sup> C<sup>MA7(add 13)</sup> C<sup>MA9</sup> C<sup>MA13</sup> C<sup>7</sup> C<sup>9</sup> C<sup>13</sup>

C<sup>MI</sup> C<sup>MI6</sup> C<sup>MI6/9</sup> C<sup>MI(add 9)</sup> C<sup>MI7</sup> C<sup>MI7(add 11)</sup> C<sup>MI7(add 13)</sup>

C<sup>MI9</sup> C<sup>MI11</sup> C<sup>MI13</sup> C<sup>MI(MA7)</sup> C<sup>MI9(MA7)</sup> C<sup>MI7(b5)</sup> C<sup>MI9(b5)</sup> C<sup>MI11(b5)</sup>

C<sup>dim.</sup> C<sup>o7</sup> C<sup>o7(add MA7)</sup> C<sup>+</sup> C<sup>SUS</sup> C<sup>7SUS</sup> C<sup>9SUS</sup> C<sup>13SUS</sup> C<sup>7SUS4-3</sup>

C<sup>MA7(b5)</sup> C<sup>MA7(#5)</sup> C<sup>MA7(#11)</sup> C<sup>MA9(#11)</sup> C<sup>MA13(#11)</sup> C<sup>7(b5)</sup> C<sup>9(b5)</sup>

C<sup>7(#5)</sup> C<sup>9(#5)</sup> C<sup>7(b9)</sup> C<sup>7(+9)</sup> C<sup>7(b9/5)</sup> C<sup>7(+9/5)</sup> C<sup>7(b9/5)</sup>

C<sup>7(#11)</sup> C<sup>9(#11)</sup> C<sup>7(+11/9)</sup> C<sup>7(+11/9)</sup> C<sup>13(b5)</sup> C<sup>13(b9)</sup> C<sup>13(+11)</sup> C<sup>7SUS(b9)</sup> C<sup>13SUS(b9)</sup>

C<sup>/E</sup> C<sup>/G</sup> E<sup>/C</sup> B<sup>b</sup>/<sub>C</sub> C<sup>(add 9)</sup>/<sub>E</sub> C<sup>(add 9)</sup>/<sub>(omit 3)</sub> C<sup>7(omit 3)</sup> C<sup>MI7(omit 5)</sup>

C<sup>#MA7SUS(b5)</sup> F<sup>#7SUS(add 3)</sup> B<sup>b(add b13)</sup>/<sub>(add 9)</sub> A<sup>+(add #9)</sup>/<sub>(add b9)</sub> G<sup>#MI7(add 11)</sup>/<sub>(omit 5)</sub>

F<sup>#</sup>/<sub>F#</sub> E<sup>+</sup>/<sub>G</sub> G<sup>7SUS</sup>/<sub>A</sub> G<sup>MA7(+5)</sup>/<sub>F#</sub> E<sup>bMA7(+5)</sup>/<sub>F</sub> B<sup>MA7SUS</sup>/<sub>F#</sub>

## by Mark Levine

There is no one single scale that *should* be played on any given chord. Scales are the alphabet of the music, however, and it's hard to write poetry if you don't know the alphabet. The scales that are shown below are representative of what I have learned in transcribing and analyzing numerous solos by everyone from Bird to Coltrane to Freddie Hubbard to Mulgrew Miller.

In addition, I had the good fortune to work extensively with Woody Shaw, Joe Henderson and David Liebman, all of whom graciously shared their extensive knowledge of jazz harmony with me. My teachers included Herb Pomeroy, for several decades the guru of Berklee.

Most scales played by jazz musicians come in four flavors: major, melodic minor, diminished, and whole-tone. The scales shown below are divided accordingly. Looking at Ex. 1 below, the C major scale sounds consonant with all of the chords shown. Each mode goes with a different chord. In other words, D Dorian is played over Dmi7; G Mixolydian is played over G7; and C Ionian is played over Cma7. Note that the C major scale is played over the entire II-V-I chord progression (Dmi7, G7, C).

Also, please notice the "avoid" notes—notes that will sound dissonant when played or held against the chord. Mixolydian is shown twice, as the mode goes with two different chords—G7 (with an avoid note), and Gsus (no avoid note).

### Ex. 1 The Major Scale

Ex. 1 shows the C major scale in various modes and their corresponding chords:

- I Ionian:** C, C<sup>6</sup>, C<sup>6/9</sup>, C<sup>MA7</sup>
- II Dorian:** D<sup>mi7</sup>
- III Phrygian:** E<sup>SUS(b9)</sup>
- IV Lydian:** F<sup>MA7(#11)</sup>, F<sup>MA7(b5)</sup>
- V Mixolydian:** G<sup>7</sup> (avoid note)
- VI Aeolian:** A<sup>mi7(b6)</sup>
- VII Locrian:** B<sup>mi7(b5)</sup> (avoid note)
- VIII Mixolydian:** G<sup>SUS</sup>

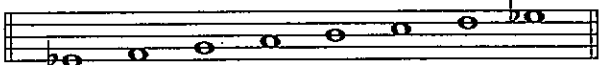
In Ex. 2, melodic minor harmony, the C melodic minor scale will sound consonant over all the chords shown: Cmi(ma7), Dsus(b9), Ebma7(#5), F7(#11), Ami7(b5), and B7(alt). There are no "avoid" notes in melodic minor harmony, so everything that sounds good for any one of the chords shown will sound good on all the others too. For an explanation of how this works, and how to apply it on your instrument, see the chapters on scale theory in either *The Jazz Piano Book* or *The Jazz Theory Book*, both published by Sher Music Co.

### Ex. 2 The Melodic Minor Scale (no "avoid" notes, all chords interchangeable)

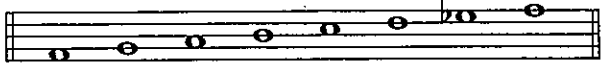
Ex. 2 shows the C melodic minor scale in two modes:

- I Minor-Major:** C<sup>mi(MA7)</sup>
- II (no commonly accepted term):** D<sup>SUS(b9)</sup>


III  $E_{bMA}^{7(\#5)}$  Lydian augmented



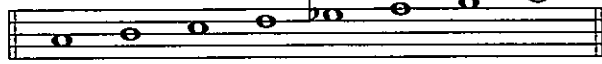
IV  $F^{7(\#11)}$   $F^{7(b5)}$  Lydian dominant



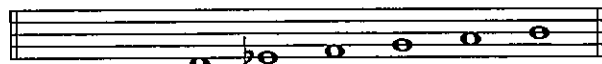
V  $C_{MI}^{(MA7)}$   $G$  (seldom played)



VI  $A_{MI}^{7(b5)}$  Half-diminished (Locrian #2)



VII  $B^{7(alt.)}$   $B^{7(b9)}$   $B^{7(\#9)}$  Altered

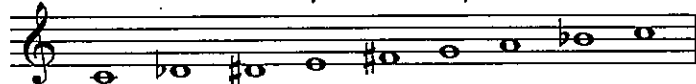


Ex. 3 shows the diminished and whole-tone scales and their chords.

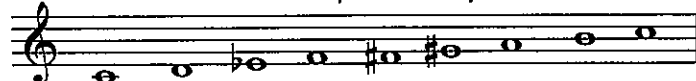
### Ex. 3

#### The Diminished Scale

$C^{7(b9)}$  Half-step/Whole-step diminished scale



$C^\circ$  Whole-step/Half-step diminished scale



#### The Whole-tone Scale

$C^{7(\#5)}$  Whole-tone scale



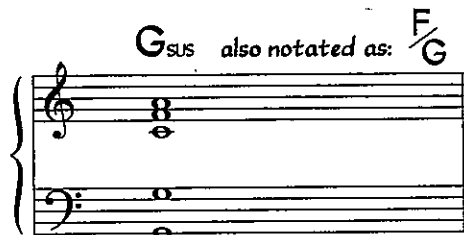
What about the blues scale? The blues scale is not particularly "chord-specific," as are the other scales. For an explanation, with numerous examples from the recorded literature, of how the blues scale (and all the other scales) is used, please see the aforementioned *The Jazz Theory Book*.

There are other scales that are occasionally played by jazz musicians, most notably the harmonic minor and harmonic major scales, and various scales from Asian cultures. The scales shown in this book, however, make up the vast majority of the melodic source material in jazz.

Practice your scales!

Shown below is the basic voicing for sus chords. For a Gsus chord, this means playing an F major triad (sounds best in second inversion), played over the root (G) in the left hand (sounds even better with the root doubled.) In other words, F/G.

### The basic sus chord voicing



Diminished chords played unaltered sound very dated, so most jazz pianists raise one note of the basic diminished chord a whole-step, as shown in the following example. The note "A" would normally be in a C diminished chord, but has been raised a whole-step to "B", giving the chord a more modern sound.

### Diminished chord voicing



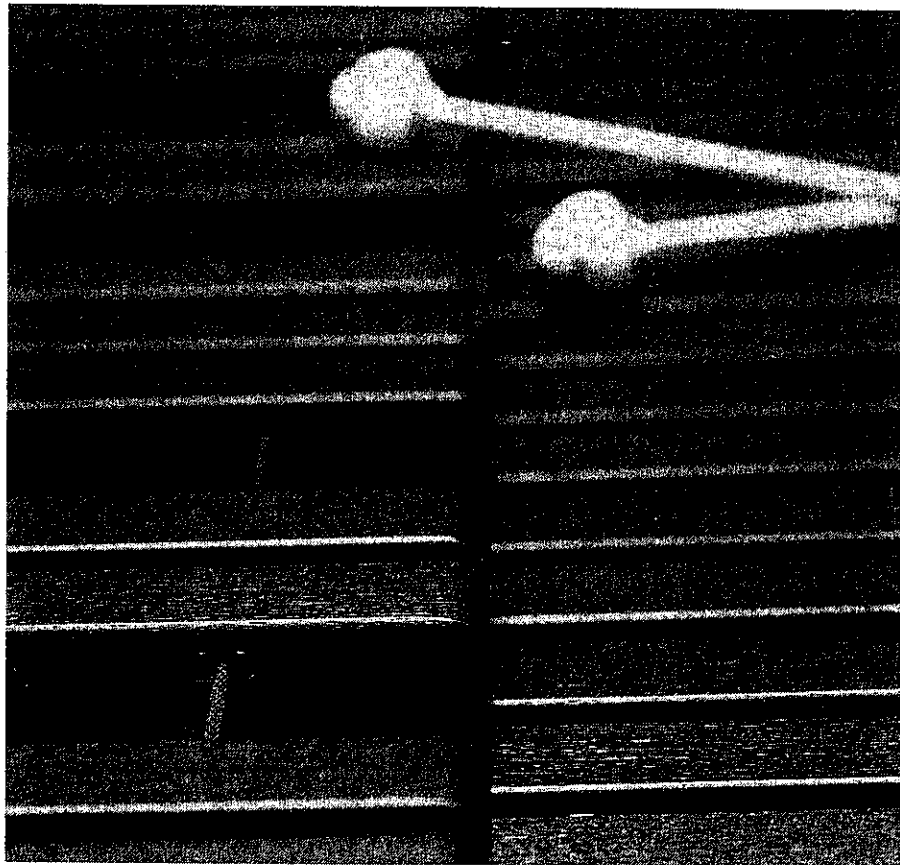
Your goal is to internalize all the voicings so you don't have to think about them when you play. Practice each chord voicing around the cycle of fifths until you have them completely memorized.

KEYBOARD PERCUSSION BOOK 1

# ESSENTIAL ELEMENTS

# 2000

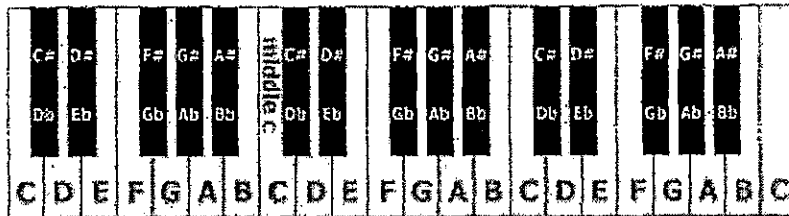
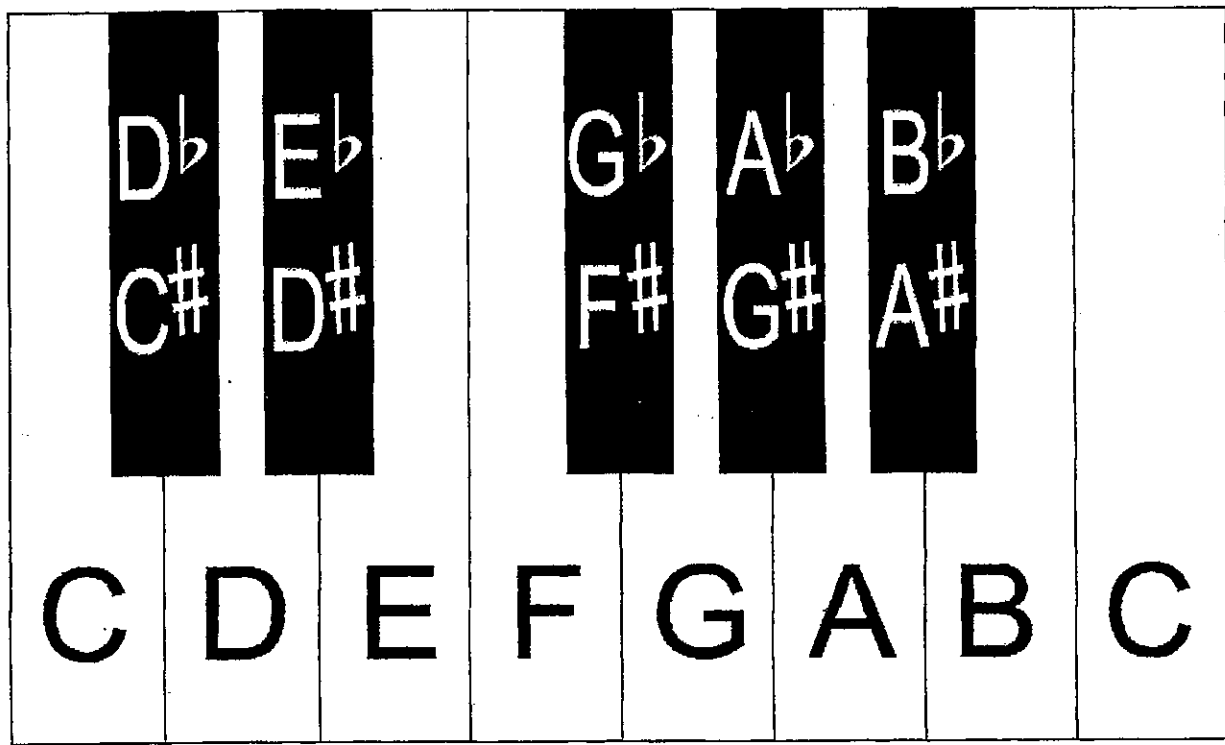
COMPREHENSIVE BAND METHOD



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

Percussion consultant and editor  
**WILL RAPP**

# PIANO NOTES CHART





# THE BASICS

## Posture

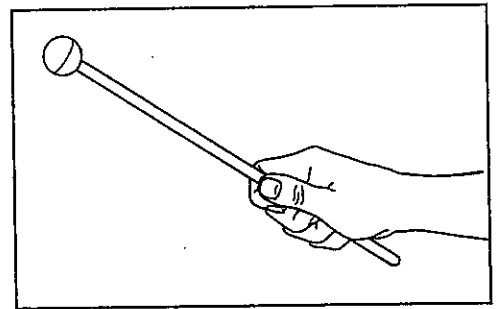
Stand near your instrument, and always keep your:

- 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.

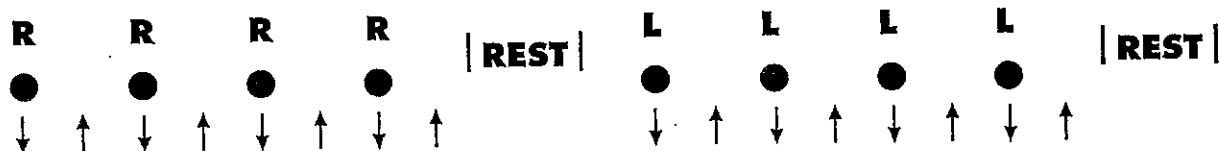
## Sticking Work-Outs (Legato Stroke)

**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.

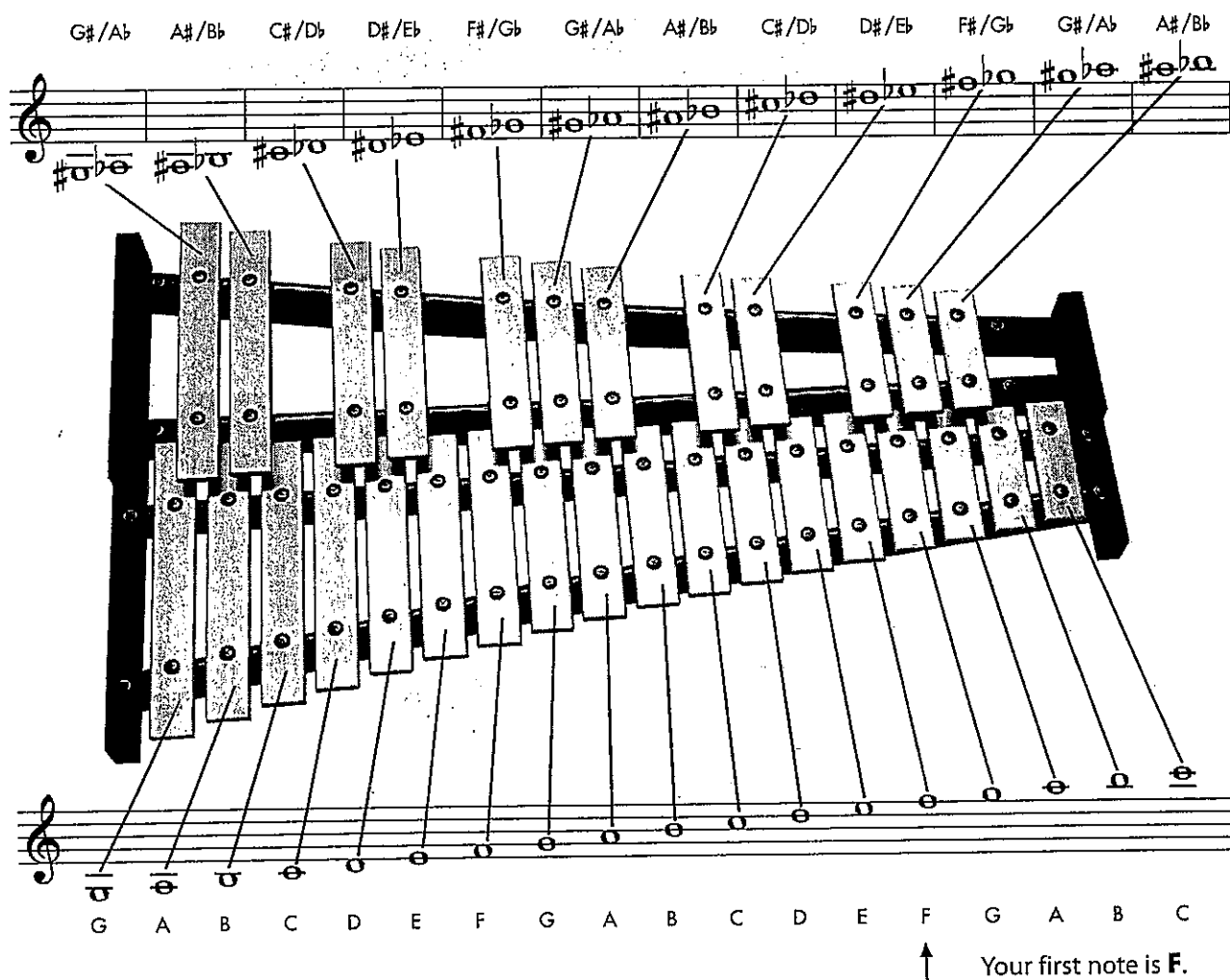


## Taking Care of Your Instruments

- 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.

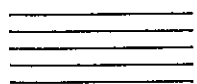
# Getting It Together

- 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

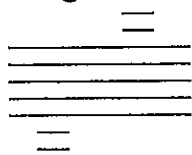
### Music Staff



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

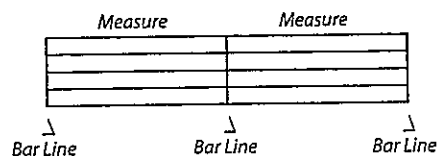
Identify and draw each of these symbols:

### Ledger Lines



**Ledger lines** extend the music staff. Notes on ledger lines can

### Measures & Bar Lines



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

# Long Tone



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

## 1. THE FIRST NOTE

Play a legato stroke for each new note.

## The Beat

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

One beat = 1 &



## Notes And Rests

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

- Quarter Note = 1 beat
- Quarter Rest = 1 silent beat

## Alternate Sticking

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

## 2. COUNT AND PLAY - Alternate Sticking

## 3. A NEW NOTE

This note is "E $\flat$  (E-flat)."

## 4. TWO'S A TEAM

## 5. HEADING DOWN

## Double Sticking

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

## 6. MOVING ON UP - Double Sticking

**Double Bar**  indicates the end of a piece of music.

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

**7. THE LONG HAUL**

Double Bar 7



Musical staff for exercise 7 showing notes G and C with arrows indicating a long hold, and REST bars.

**8. FOUR BY FOUR - Alternate Sticking**

Repeat Sign 7

Musical staff for exercise 8 with sticking patterns (R, L, R, L, R) and notes G, D, F, E.

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

**9. TOUCHDOWN**



Musical staff for exercise 9 showing notes B and Bb with arrows indicating a long hold, and REST bars.

**10. THE FAB FIVE - Double Sticking**

Musical staff for exercise 10 with sticking patterns (R, R, L, L, R) and notes B, G, F, E, D.

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.



$\frac{4}{4}$  = 4 beats per measure  
 $\frac{4}{4}$  = 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.

Musical staff showing note names C, D, E, F, G, A, B, C, D, E, F.

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.

Musical staff for exercise 11 with notes and rests.

**12. FIRST FLIGHT**

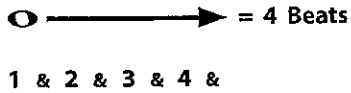
Musical staff for exercise 12 with notes and rests.

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

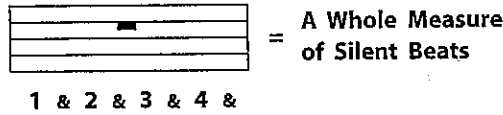
Musical staff for exercise 13 with notes and rests.



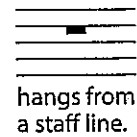
**Whole Note**



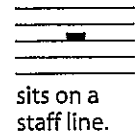
**Whole Rest**



**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.*

### Fermata



Hold the note (or rest) longer than normal.

### 27. REACHING HIGHER - New Note.

Fermata 7

**G**

### 28. AU CLAIRE DE LA LUNE Left Hand Lead

French Folk Song

### 29. REMIX

### THEORY

### Harmony

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

### 30. LONDON BRIDGE - Duet

English Folk Song

**A**

**B**

### HISTORY

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

### 31. A MOZART MELODY Double Sticking

Adaptation

### 32. ESSENTIAL ELEMENTS QUIZ

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



### 33. DEEP POCKETS - New Note

**A** Musical notation for 'DEEP POCKETS' in 4/4 time, featuring a pick-up note and a final note with a fermata. A triangle symbol with 'A' is placed below the first measure.

### 34. DOODLE ALL DAY Combination Sticking

Musical notation for 'DOODLE ALL DAY' in 4/4 time, featuring a sequence of eighth notes. Sticking patterns are written above the notes: 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 sequence of eighth notes.

### 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 pick-up note and a sequence of eighth notes. The first note is labeled 'Pick-up note'. Rhythmic patterns are written below: 4 & 1 & 2 & 3 & 4 & and 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 sequence of eighth notes with dynamic markings: *f*, *mf*, *p*, and *f*. A 'Clap' instruction is written above the first measure.

### 38. JINGLE BELLS

J.S. Pierpont

Musical notation for 'JINGLE BELLS' in 4/4 time, featuring a sequence of eighth notes with dynamic markings: *mf* and *f*.

### 39. MY DREYDL

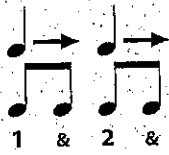
Traditional Hanukkah Song

Musical notation for 'MY DREYDL' in 4/4 time, featuring a sequence of eighth notes with dynamic markings: *mf*, *p*, and *f*.

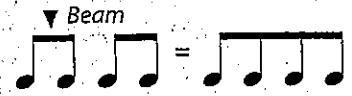


## Eighth Notes

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



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



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

Clap

### 41. EIGHTH NOTE JAM

### 42. SKIP TO MY LOU Alternate Sticking

American Folk Song

### 43. LONG, LONG AGO

### 44. OH, SUSANNA

Stephen Collins Foster

**HISTORY**

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

### 45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

Gioacchino Rossini

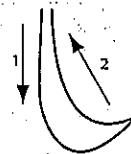
### 2/4 Time Signature

2/4

= 2 beats per measure  
= Quarter note gets one beat

### Conducting

Practice conducting this two-beat pattern.



### 46. RHYTHM RAP

Clap

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

### 47. TWO BY TWO

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

### 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

### 52.1 TONE BUILDER

Musical notation for Tone Builder exercise in 4/4 time, featuring a melodic line with dynamics markings.

### 52.2 RHYTHM ETUDE Combination Sticking

Musical notation for Rhythm Etude with combination sticking patterns: R L R L R L R, R L R L R L R, and R L R R L L R.

### 52.3 RHYTHM RAP

Musical notation for Rhythm Rap exercise in 4/4 time, including a "Clap" instruction and a "Stomp!" instruction.

### 52.4 CHORALE

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

Musical notation for Aura Lee in 4/4 time, marked "Andante", featuring two parts (A and B) with various dynamics and sticking patterns.

## 54. FRÈRE JACQUES – Round

Melodic Sticking  
Moderato

French Folk Song

Musical notation for Frère Jacques in 2/4 time, marked "Moderato", with two parts and dynamic markings *mf* and *f*.

# PERFORMANCE SPOTLIGHT

## 55. WHEN THE SAINTS GO MARCHING IN - Band Arrangement

Arr. by John Higgins

Allegro

3 Measure number

*mf*

11

19

This musical score is for the piece 'When the Saints Go Marching In'. It is written in 4/4 time with a key signature of one flat (Bb). The tempo is marked 'Allegro'. The score consists of three staves. The first staff begins with a dynamic marking of *mf* and includes a boxed measure number '3' with a triangle icon and the text 'Measure number'. The second staff has a dynamic marking of *f* and a boxed measure number '11'. The third staff has a boxed measure number '19'.

## 56. OLD MACDONALD HAD A BAND - Section Feature

Allegro

*mf*

9

13

2nd time go on to meas. 13 7

*f*

This musical score is for the piece 'Old MacDonald Had a Band'. It is written in 4/4 time with a key signature of one flat (Bb). The tempo is marked 'Allegro'. The score consists of three staves. The first staff begins with a dynamic marking of *mf*. The second staff has a boxed measure number '9' and a dynamic marking of *f*. A note above the second staff reads '2nd time go on to meas. 13 7'. The third staff has a boxed measure number '13'.

## 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 written in 4/4 time with a key signature of one flat (Bb). The tempo is marked 'Moderato'. The score consists of three staves. The first staff begins with a dynamic marking of *mf*. The second staff has a boxed measure number '9' and a dynamic marking of *f*. The third staff has a boxed measure number '13'.

## 58. HARD ROCK BLUES - Encore

John Higgins

Allegro

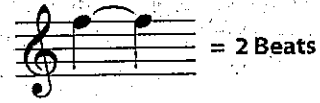
*f*

This musical score is for the piece 'Hard Rock Blues'. It is written in 4/4 time with a key signature of one flat (Bb). The tempo is marked 'Allegro'. The score consists of two staves. 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**

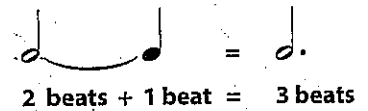
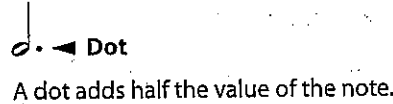
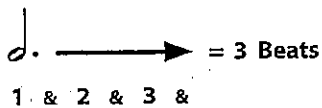


**60. ALOUETTE**

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**

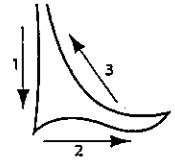


### 3/4 Time Signature

= 3 beats per measure  
= Quarter note gets one beat

### Conducting

Practice conducting this three-beat pattern.



#### 66. RHYTHM RAP

Clap

#### 67. THREE BEAT JAM

#### 68. BARCAROLLE

Moderato

*mf*

Jacques Offenbach

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

#### 69. MORNING (from Peer Gynt)

Andante

*p* *mf* *p*

Edvard Grieg

### 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")

*f*

Latin American Folk Song

#### 72. ESSENTIAL CREATIVITY

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

**THEORY**

**Accidental**

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

**Flat**  $\flat$

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 $\flat$**  *Flat applies to all A's in measure.*

**74. COSSACK DANCE**

**Allegro**  
*f* *Flat applies to all A's in measure.*

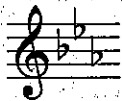
**75. BASIC BLUES - New Note**

**A $\flat$**  *Flat applies to all A's in measure.*

**THEORY**

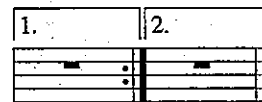
**New Key Signature**

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.



**1st & 2nd Endings**

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



**76. HIGH FLYING**

**Moderato**  
*mf* *Flat applies to all A's in measure.*

**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**  
*mf* *Flat applies to all A's in measure.*

### 78. UP ON A HOUSETOP

Allegro

Check Key Signature

*mf* *f*

1. 2.

Detailed description: This musical score is for 'Up on a Housetop' in 4/4 time, marked Allegro. It features two staves. The first staff begins with a 'Check Key Signature' instruction and a dynamic marking of *mf*. The melody consists of eighth and quarter notes. A first ending bracket covers the final two measures, which are repeated in the second ending. The second ending concludes with a *f* dynamic and accents. The second staff continues the melody with similar rhythmic patterns and accents.

### 79. JOLLY OLD ST. NICK - Duet

Moderato

A B

*mf* *mf*

1. 2.

Detailed description: This musical score is for 'Jolly Old St. Nick' in 2/4 time, marked Moderato. It is a duet for two parts, A and B. Both parts feature a steady eighth-note melody. The first ending bracket spans the final two measures, which are repeated in the second ending. Dynamic markings of *mf* are present throughout.

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

### 80. THE BIG AIRSTREAM - New Note

B

*mf*

$\Delta$  Bb

Detailed description: This musical score is for 'The Big Airstream' in 4/4 time. It features a single staff with a bass clef and a key signature of two flats. The melody is composed of quarter and eighth notes. A dynamic marking of *mf* is shown. A specific note is marked with a triangle and labeled as Bb.

### 81. WALTZ THEME (THE MERRY WIDOW WALTZ)

Moderato

*mf* *f*

Franz Lehar

*mf* *f*

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Detailed description: This musical score is for the 'Waltz Theme (The Merry Widow Waltz)' in 3/4 time, marked Moderato. It consists of two staves. The melody is characterized by dotted rhythms and long notes. Dynamic markings of *mf* and *f* are used. The composer's name, Franz Lehar, is noted in the upper right. Copyright information for Glocken Verlag Ltd., London is provided at the bottom right.

### 82. AIR TIME

Detailed description: This musical score is for 'Air Time' in 4/4 time. It features a single staff with a melody of quarter and eighth notes.

### 83. DOWN BY THE STATION

Allegro

*mf*

Detailed description: This musical score is for 'Down by the Station' in 2/4 time, marked Allegro. It features a single staff with a melody of quarter and eighth notes. A dynamic marking of *mf* is shown.

### 84. ESSENTIAL ELEMENTS QUIZ

Moderato

*mf* *f* *p*

Detailed description: This musical score is for 'Essential Elements Quiz' in 3/4 time, marked Moderato. It features a single staff with a melody of quarter and eighth notes. Dynamic markings of *mf*, *f*, and *p* are used.

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

Detailed description: This musical score is for 'Essential Creativity' in 4/4 time. It features a single staff with a sequence of notes: a half note, a quarter note, a quarter note, a half note, a quarter note, a quarter note, a half note, and a quarter note.



# 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 two flats, and a melody starting with a whole note E4. A natural sign is placed over the E4 note. The notation continues with quarter and eighth notes.

**93. THE MUSIC BOX**

Moderato

Musical notation for 'The Music Box' in 3/4 time, key of B-flat major. It features a treble clef, a key signature of two flats, and a melody starting with a quarter note B-flat4. A natural sign is placed over the B-flat4 note. The notation includes a piano (p) dynamic marking and continues with quarter and eighth notes.

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

**94. EZEKIEL SAW THE WHEEL**

African-American Spiritual

Allegro

Musical notation for 'Ezekiel Saw the Wheel' in 4/4 time, key of B-flat major. It features a treble clef, a key signature of two flats, and a melody starting with a quarter note B-flat4. A forte (f) dynamic marking is present. The notation continues with quarter and eighth notes across two staves.

**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 two flats, and a melody starting with a quarter note B-flat4. The notation continues with 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 two flats, and a melody starting with a quarter note B-flat4. The notation continues with 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.

**97. TROMBONE RAG**

Allegro

Musical notation for 'Trombone Rag' in 4/4 time, key of B-flat major. It features a treble clef, a key signature of two flats, and a melody starting with a quarter note B-flat4. A forte (f) dynamic marking is present. The notation includes first and second endings and concludes with a double bar line and a fermata.

**98. ESSENTIAL ELEMENTS QUIZ**

Andante

Fine

D.C. al Fine

Musical notation for 'Essential Elements Quiz' in 3/4 time, key of B-flat major. It features a treble clef, a key signature of two flats, and a melody starting with a quarter note B-flat4. A piano (p) dynamic marking is present. The notation includes a first ending, a double bar line with 'Fine', and a second ending that concludes with a double bar line and a fermata.



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

Musical notation for 'Naturally' in 2/4 time, key of E-flat major. The melody consists of eighth and quarter notes. Chord changes are indicated as Δ E and Δ E<sub>b</sub>.

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

HISTORY

### 106. MARCH MILITAIRE - New Note

Allegro

Franz Schubert

Musical notation for 'March Militaire' in 2/4 time, key of E-flat major. It features a dynamic marking of *f* and a *mf* section. Chord changes are indicated as Δ E<sub>b</sub>. A new note (B-flat) is highlighted in a box.

### 107. THE FLAT ZONE - New Note

Musical notation for 'The Flat Zone' in 4/4 time, key of D-flat major. A new note (D-flat) is highlighted in a box.

### 108. ON TOP OF OLD SMOKEY

Allegro

American Folk Song

Musical notation for 'On Top of Old Smokey' in 3/4 time, key of B-flat major. It features a dynamic marking of *f*.

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

HISTORY

### 109. BOTTOM BASS BOOGIE - Duet

Allegro

Musical notation for 'Bottom Bass Boogie' in 4/4 time, key of B-flat major. It is a duet for parts A and B. Part A starts with a dynamic marking of *f*. The piece includes first and second endings.

### 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* *p* Fine 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"

**5** Measure number

Largo 4 Bells Antonin Dvorák

The solo part is written on a single treble clef staff in 4/4 time with a key signature of two flats (B-flat and E-flat). It begins with a **Largo** tempo marking and a **4** measure rest. The first measure is marked with a **5** in a box, indicating the measure number. The music starts with a **p** (piano) dynamic. The melody consists of a series of quarter and half notes, with some dotted rhythms. A **mf** (mezzo-forte) dynamic appears at measure 13. The piece concludes with a **29** measure rest, followed by a **2** measure rest, and ends with a **p** dynamic.

### Piano Accompaniment

Largo

The piano accompaniment is written on a grand staff (treble and bass clefs) in 4/4 time with a key signature of two flats. It begins with a **Largo** tempo marking. The accompaniment features a steady, rhythmic pattern of chords and single notes, primarily in the bass clef. The dynamics range from **p** (piano) to **mf** (mezzo-forte). The score includes measure numbers **5**, **13**, **21**, and **29** in boxes. At measure 29, there is a **Slower** tempo marking. The piece concludes with a **p** dynamic.

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

**119. GRENADILLA GORILLA JUMP No. 1**

**120. JUMPIN' UP AND DOWN**

**121. GRENADILLA GORILLA JUMP No. 2 - New Note**

**122. JUMPIN' FOR JOY**

**123. GRENADILLA GORILLA JUMP No. 3**

**124. JUMPIN' JACKS**

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

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

126. GRENADILLA GORILLA JUMP No. 4



127. THREE IS THE COUNT



128. GRENADILLA GORILLA JUMP No. 5



129. TECHNIQUE TRAX



130. CROSSING OVER



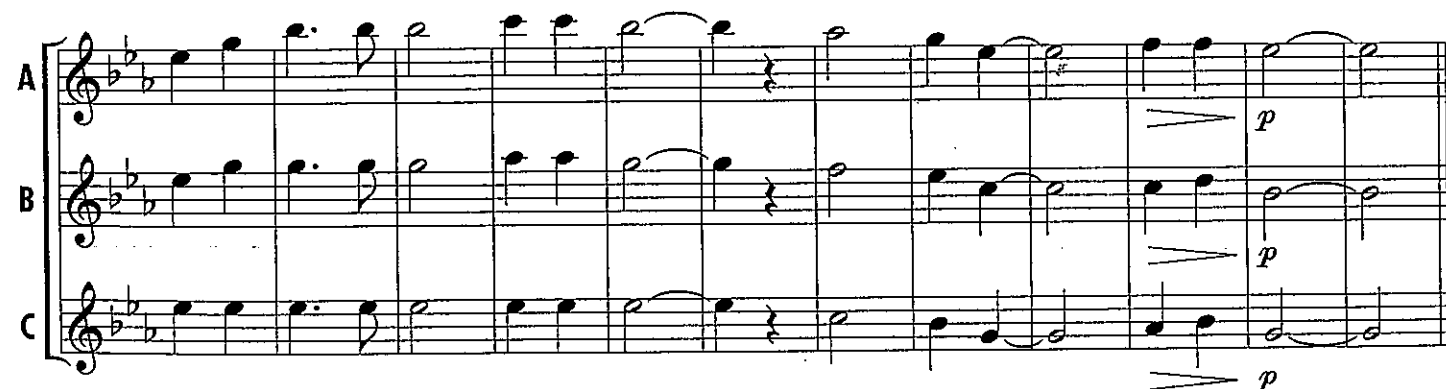
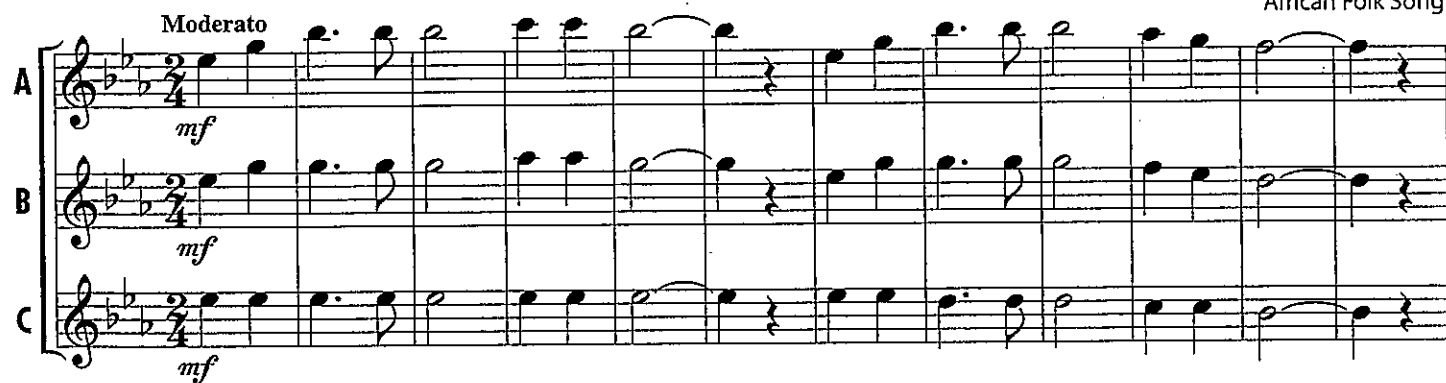
Δ Low Eb

**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*

1. 2.

### 133. AUSTRIAN WALTZ

Austrian Folk Song

*Moderato*

*f*

### 134. BOTANY BAY

Australian Folk Song

*Allegro*

*mf* *f* *mf*

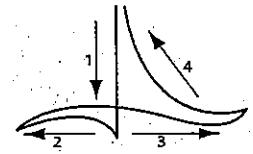
**THEORY**

### C Time Signature

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

### Conducting

Practice conducting this four-beat pattern.



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

### 136. FINLANDIA

Jean Sibelius

*Andante*

*p* *mf* *p*

1. 2.

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### 137. ESSENTIAL CREATIVITY

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

## 138. EASY GORILLA JUMPS

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

5 Measure Number

Musical score for 'School Spirit' in 2/4 time, key of B-flat major. The score consists of four staves of music. The first staff begins with a dynamic marking of *f* and includes a measure rest for 5 measures. The second staff has a measure rest for 13 measures. The third staff has a measure rest for 21 measures. The fourth staff has a measure rest for 29 measures, followed by a first ending (marked 1.) and a second ending (marked 2.).

### Soli

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

## 153. CARNIVAL OF VENICE - Band Arrangement

Julius Benedict  
Arr. by John Higgins

Allegro

Soli

5

Musical score for 'Carnival of Venice' in 3/4 time, key of B-flat major. The score consists of six staves of music. The first staff begins with a dynamic marking of *mf* and includes a measure rest for 5 measures, with a **Soli** marking above it. The second staff has a measure rest for 13 measures, with an *f* dynamic marking and an **end Soli** marking above it. The third staff has a measure rest for 21 measures, with a *f* dynamic marking. The fourth staff has a measure rest for 29 measures, with a *f* dynamic marking and a **Soli** marking above it. The fifth staff has a measure rest for 45 measures, with a *mf* dynamic marking. The sixth staff has a measure rest for 7 measures, with a *f* dynamic marking.

# 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.


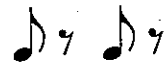
## 157. HATIKVAH

Israeli National Anthem



**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 &

**159. EIGHTH NOTE MARCH**

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

**160. MINUET**

Johann Sebastian Bach

*Moderato*  
*mf*  


**161. RHYTHM RAP**

*Clap*  
  
 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

**162. EIGHTH NOTES OFF THE BEAT**

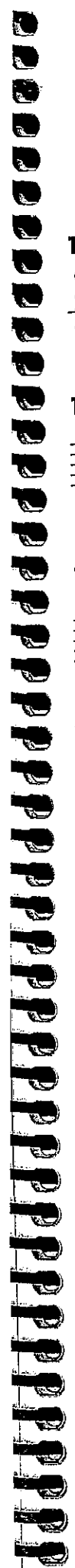
  
 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

**163. EIGHTH NOTE SCRAMBLE**



**164. ESSENTIAL ELEMENTS QUIZ**

*Andante*  
  
*p* *mf* *f*



165. DANCING MELODY - New Note

**G** 

HISTORY

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

166. EL CAPITAN

Allegro

John Philip Sousa



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HISTORY

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

167. O CANADA

Maestoso (Majestically)

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



168. ESSENTIAL ELEMENTS QUIZ - METER MANIA *Count and clap before playing. Can you conduct this?*

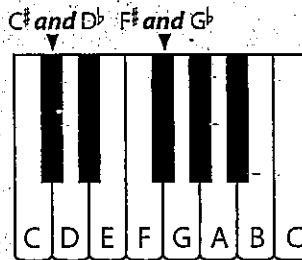




## Enharmonics

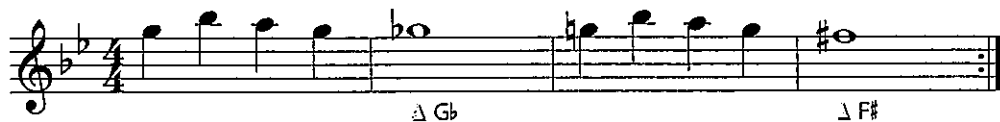
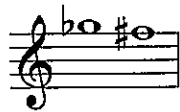
Two notes that are written differently, but sound the same (and played with the same fingering) are called **enharmonics**. Your note chart on page 3 shows the enharmonic notes for your instrument.

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



### 169. SNAKE CHARMER

G<sub>b</sub>/F<sub>#</sub>



### 170. DARK SHADOWS



### 171. CLOSE ENCOUNTERS

D<sub>b</sub>/C<sub>#</sub>



### 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**

F.W. Meacham

Allegro

*mf*

**180. WAYFARING STRANGER**

African-American Spiritual

Andante

*p*

Δ Low Bb

**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*

3

*mf* *f*

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 an *Andante* tempo marking and a dynamic of *f*. The third staff starts at measure 15 with a dynamic of *mf* and ends at measure 25 with a dynamic of *f*. The fourth and fifth staves continue the melody with various dynamics and articulation marks.

## 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* and ends at measure 25 with a dynamic of *f*. The fourth and fifth staves include first and second endings, marked with '1.' and '2.' respectively.

# PERFORMANCE SPOTLIGHT

## 184. THEME FROM 1812 OVERTURE – Band Arrangement

Peter Illyich Tchaikovsky  
Arr. by John Higgins

Allegro

Δ Low Db

# 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 14 *f*

2 2

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



# KEYBOARD PERCUSSION INSTRUMENTS

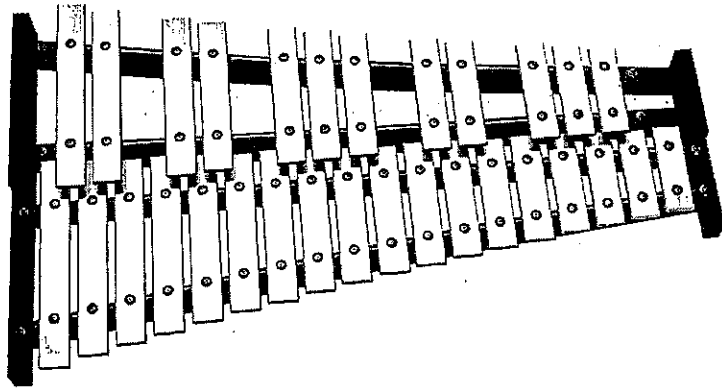
Each keyboard percussion instrument has a unique sound because of the materials used to create the instrument. Ranges may differ with some models of instruments.

## 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.

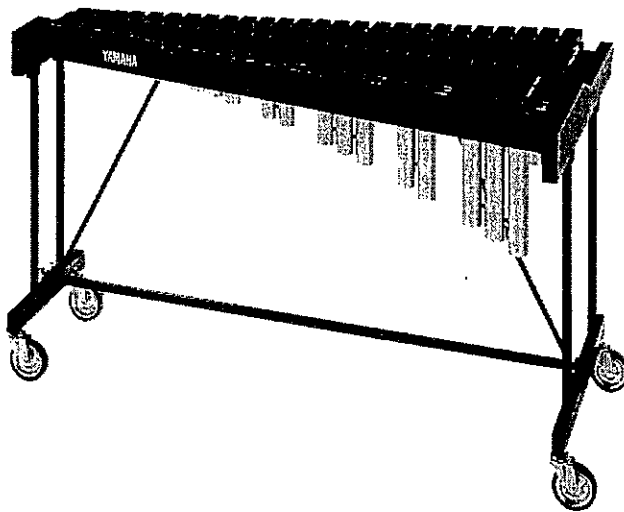
## BELLS (Orchestra Bells)

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



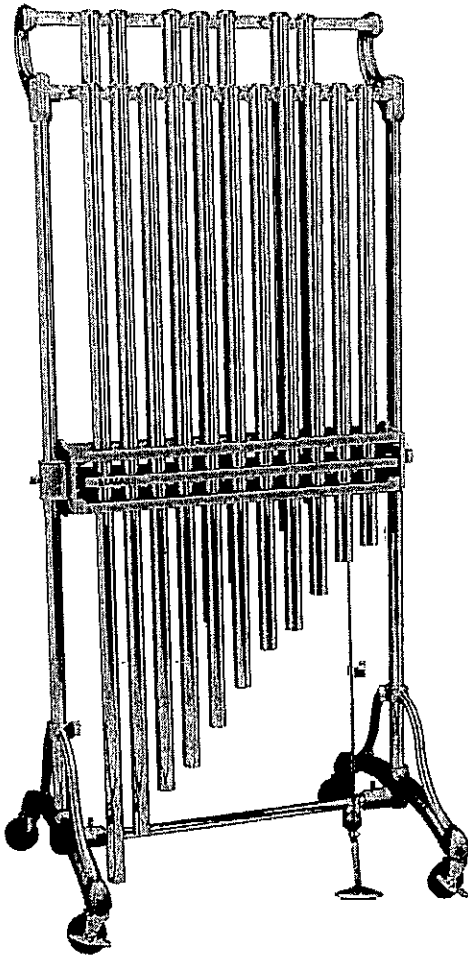
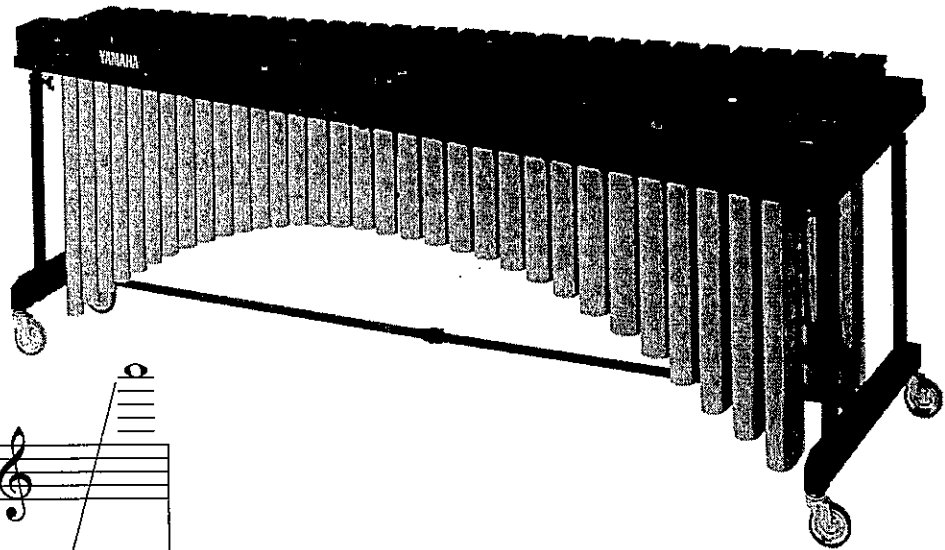
## XYLOPHONE

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



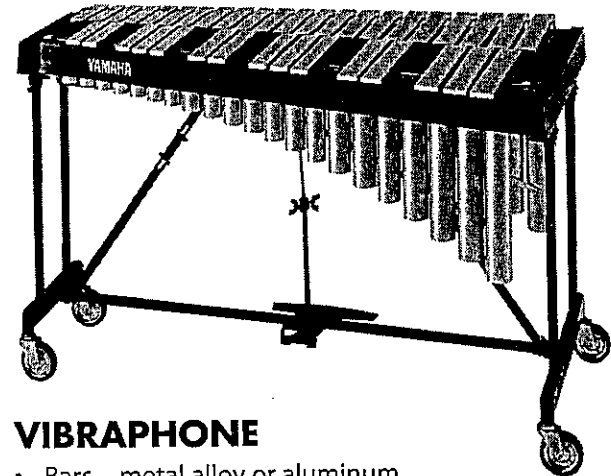
## MARIMBA

- 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

